

You Are Standing at the Mouth of a Cave

Michael Johnson

I. The Battle Upon the Steppes

JOE and MATT stand on either side of the stage facing the audience, looking off into the distance with determined gazes. MICHAEL, the Dungeon Master, stands between them.

Brisk ♩ = 140

MATT

JOE

MICHAEL

Piano

Brisk ♩ = 140

ff

Michael

f *mf*

Sud-den-ly you see it! The

fff

The musical score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four vocal staves (MATT, JOE, MICHAEL) and a grand staff for Piano. The tempo is marked 'Brisk' at 140 beats per minute. The piano part begins with a forte (ff) dynamic. The vocal part for Michael starts at measure 5 with a forte (f) dynamic, then moves to mezzo-forte (mf) for the lyrics 'Sud-den-ly you see it! The'. The piano accompaniment includes a section marked fortissimo (fff) starting at measure 5. The score includes various musical notations such as slurs, accents, and dynamic markings.

You Are Standing at the Mouth of a Cave

10 (Michael)

or - cish host of Mort - e - ghash pour - ing o - ver the hill! Their lea - der a - stride a black dra - gon rides dir -

16

Matt

I'll

(Michael)

ec - tly af - ter you! He's com - ing in fast! What will you do?

20

run my sword through him!

Joe

I'll bar - be - cue him with my fla - ming ar - rows of death!

Michael

So be it! He

24 **(Michael)** *f* spoken

nar-rows his eyes as you bring down your blade and your ar-row flies! Now

24 *ff*

Michael *subito p*

28 roll! He's toast! Well

MATT and JOE shake their die. roll their die. MATT and JOE high five.

28 *mf* *ff*

More slowly ♩ = 110

(Michael)

31 played. Now, gas-ping his fi-nal breath, he falls like a with-ered tree

31 *espress.* *mp*

31 *mp*

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37 **Matt**
And his min-ions?

(Michael)
in - to a blood - y heap. They flee like star - tled sheep.

37 *rit.*
attaca

Detailed description: This block contains a musical score for two vocal parts and piano accompaniment. The vocal parts are for Matt and Michael. The piano part is in the lower register. The score starts at measure 37. The key signature has one flat (B-flat). The time signature is 8/8. The vocal lines have lyrics: Matt: "And his min-ions?"; Michael: "in - to a blood - y heap. They flee like star - tled sheep." The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. There are dynamic markings like *rit.* and *attaca*. A *8va* marking is present above the piano part.

II. Respite in a Village and the Stranger's Tale

Pastoral ♩ = 120

(8va)

41 *p*

Detailed description: This block shows the beginning of a piano piece. It is marked "Pastoral" with a tempo of ♩ = 120. The key signature has two sharps (D major). The time signature is 4/4. The score starts at measure 41. The piano part is in the lower register. The right hand has a melodic line with a long slur. The left hand has a more rhythmic accompaniment. There is a dynamic marking of *p* (piano). A *8va* marking is present above the piano part.

45 **Matt**
Let's gorge our-selves at an inn!

Michael
Now out of dan-ger you come to a vil-lage. Ver-y well. You sit down to feast when from

45 *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

Detailed description: This block contains a musical score for two vocal parts and piano accompaniment. The vocal parts are for Matt and Michael. The piano part is in the lower register. The score starts at measure 45. The key signature has two sharps (D major). The time signature is 4/4. The vocal lines have lyrics: Matt: "Let's gorge our-selves at an inn!"; Michael: "Now out of dan-ger you come to a vil-lage. Ver-y well. You sit down to feast when from". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. There are dynamic markings like *Leo.* and asterisks. A *4* marking is present above the piano part.

50 (Michael)

out of the sha-dows there e - mer-ges a strang-er. "Ad - ven-tu-rers," says he.

Red. * *Red.* * *Red.* * *Red.* *

54 Joe

(Michael) Do we!

"Thirst ye for glo-ry?" "Then hear ye my sto-ry!" The

54 *a tempo*

rit. *f* *simile*

Red. *

57 (Michael)

lord of the dark elves from the mur - ky wood — thund-ered through here on a gal-lop-ping beast. He brought

59

pil-lage and slaugh-ter. He rode off with my daugh-ter then dis-ap-peard o-ver the Mis - ty Mea dows to his

59

61

for-tress in the bowels of the world!" _____

61

III: Ramona

(♩.=♩) More slowly ♩ = 110

(Michael)

63

Then — he des-cribes her dark — ha-zel eyes. Her skin — like pearl. Her hair like gol-den smoke! —

(♩.=♩) More slowly ♩ = 110

molto espress.

63

67 **Joe** **Matt**

8 Real - ly? No joke?

69 **Ballad** ♩ = 90 **(Joe)**

8 She sounds just like that girl we met last night. Re-mem-ber? **Michael**
spoken

Ballad ♩ = 90 Yes.

69 *mp molto espress.*

*ped. * ped. * pedal simile*

72 **Matt**

8 Oh, yes. What a girl! It was love at first

(Joe)

8 girl so lum-i - nesc-ent she out-shines the sun.

72 *cresc.*

8
75

You Are Standing at the Mouth of a Cave

(Matt) *3* sight. I think she's the one!

Joe I think she's the one! An

75

77 (Matt) *3* So long! So blonde! Like moon-light on a pond.

(Joe) *3* an - gel with blonde hair. *3* With skin so fair.

77 *ff*

81 (Matt) Slightly faster ♩ = 110 Smol - der-ing eyes. Wa-vy hair like flame.

(Joe) Slightly faster ♩ = 110 Smol - der-ing eyes. Wa-vy hair like flame.

81 harp-like *mf* *dim.*

ped. *ped. *ped. *ped. *

83

(Joe) Mu - sic in her name. Ra -

Mu - sic in her name. Ra -

83

2^{do} *

Passionate ♩ = 120

84

(Matt) mo - na! Ra - mo - na! Ra - mo...

(Joe) mo - na! Ra - mo - na! Ra - mo...

Passionate ♩ = 120
broadly, molto espress.

84

ff

3

3

89

(Matt) *spoken* Wait! What? You're

(Joe) *spoken* Who? You?

89

IV: The Deal

Faster ♩ = 120

91 **(Matt)**
 kid-ding! What-'ve you been smo-king? Did you see how she scoped out these guns?

(Joe)
 You're jo-king. What-'ve you been smo-king? She was check-ing out my

Faster ♩ = 120

91 **(Matt)**
 She wan-ted these buns! Come here! _____ I'll rip out his

(Joe)
 gear! I'll kill you! Come here! _____

Michael Let me go!

Hold it you two!

101 **(Matt)**
 eyes! _____

(Michael)
 Guys! Guys! Guys! _____ I

101

(Michael)
 104 know you're in love, but lay down your gloves, I have the per-fect sol - u - tion. That is, un-less you

104

109 **Matt**
 What are you say - ing?

Joe
 What game are you play ing?

(Michael)
 lack the cons - ti - tu - tion. _

109

113

Michael

Some might call it a game: let's call it a test. A

The musical score for measures 113-115 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by eighth notes for 'Some', 'might', 'call', 'it', 'a', 'game:', 'let's', 'call', 'it', 'a', 'test.', and a quarter note 'A'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. A dynamic marking of *fp* (fortissimo piano) is placed above the piano part in measure 115.

116

jour-ney. A tour-ney. It's lim-it the skies. A win-ner take all with Ra - mo-na the prize. We'll give

The musical score for measures 116-120 continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'jour-ney. A tour-ney. It's lim-it the skies. A win-ner take all with Ra - mo-na the prize. We'll give'. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present in measure 118, and a triplet of eighth notes is marked with a '3' in measure 120.

121

dibs on Ra-mo - na to the one of you two knaves who saves the strang - er's

The musical score for measures 121-123 continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'dibs on Ra-mo - na to the one of you two knaves who saves the strang - er's'. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 121, marked with a '3'. A dynamic marking of *cresc.* (crescendo) is placed below the piano part in measure 121. A *8va* marking is placed above the piano part in measure 123, indicating an octave shift.

124

daugh - ter and sur - vives _____ my lit - tle quest.

The musical score for measures 124-125 continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'daugh - ter and sur - vives _____ my lit - tle quest.'. The piano accompaniment features a complex texture with chords and moving lines in both hands. A *8va* marking is placed above the piano part in measure 124, indicating an octave shift.

127 **Matt**
 So, this mis - cre - ant gives her up af - ter I beat him?

Joe
 This

sfz *p* *cresc. poco a poco*

130 **(Matt)**
 You're dead meat! It's me who'll ad - vance!

(Joe)
 lo - ser for - gets her once I de - feat him?

134 **(Joe)**
 Not unless you cheat! You don't stand a chance!

Michael
p
 So it's de - ci - ded. —

The three guys seal the deal with a handshake.

fff

V: Dungeons & Dragons

Bouncy ♩ = 108

138

p *f* 3

143 Michael

143

Wi - zards and gob - lins and fair - ies and orcs!

mp

147

147

Guz - zi - ling wine and dis - card - ing the corks!

151

151

Hoard some for la - ter in your own lea - ther fla - gon.

155

This is the world of Dun - geons and Dra - gons.

Musical score for measures 155-158. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). The piano part features chords and moving lines in both hands.

159

Musical score for measures 159-162. The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *sf*. A triplet of eighth notes is marked with a '3'.

163

Joe

Bran - dish a broad - sword a knife, or an axe.

Musical score for measures 163-166. The vocal line for Joe is in treble clef. The piano accompaniment is in treble and bass clefs. Dynamics include *mp*.

167

Matt

Make with the pwn-age when your en-em-y at-tacks! Slice him and dice him and rea-lly fix his wa-gon!

(Joe)
Slice him and dice him and rea-lly fix his wa-gon!

Musical score for measures 167-170. The vocal line for Matt is in treble clef. The piano accompaniment is in treble and bass clefs. Dynamics include *mp*.

You Are Standing at the Mouth of a Cave

Michael

This is the world of Dun - geons and Dra-gons. Do you

light, smooth

ff

mp

Red. * *Red.*

Matt

You

Joe

Yes, a Kling - on like Worf!

(Michael)

want a new cha - rac - ter?

mf

* *mf*

(Matt)

can't be a Kling - on.

(Michael)

Bet - ter stick with your dwarf.

sf

p

mp

190 **(Matt)**
I'll keep my Half - elf.

Michael
Nice. Let's check your dice. Roll the

194 **(Michael)**
tween - ty sid - ded die to see if you hit. The

195 **(Michael)** **Matt**
We got it! Get on with it!

Joe
We got it! Get on with it!

ten sid-ed's for dam - age.

198

Matt

Fea - the - ry beds full of si - rens for shag - in'.

Joe

Fea - the - ry beds full of si - rens for shag - in'.

Michael

Fea - the - ry beds full of si - rens for shag - gin.

198

mp

202

Big wood - en chests to de - po - sit your swag in.

Big woo - den chests to de - po - sit your swag in.

Big wood - en chests to de - po - sit your swag in.

202

206 **Matt**

Fin - ish the quest and nev - er go stag a - gain!

206 **Joe**

Fin - ish the quest and nev - er go stag a - gain!

210 **Michael**

This is the world of Dun - geons and Drag - a - gains.

VI: The Journey Onward

216 **Michael**

Now then, boys, back to the quest. Moun - ting your steeds, you look to the west.

p

ped.

* *pedal simile*

You Are Standing at the Mouth of a Cave

(Michael)

There be-yond the mea-dows shrou-ded in mist a-cross the sway-ing reeds a-top the ash-en cliffs of

Matt

Joe We get the gist. —
O - kay. O - kay.

(Michael)

My-ther-in: _____ Be - hold! The dark elf's cast-le! _____ The

Joe

JOE rolls a die.

(Michael) I chop off Matt's head!

daugh - ter is some - where there - in.

What?!

233 **Matt**

You missed me now you're dead! I rip Joe a new one! Is it the

236 **(Matt)**

red one or the blue one?

Michael

Neither! You can't kill each

238 **Matt**

Why not?

Joe

Why not?

(Michael)

o-ther! What a-bout the daugh-ter? Have you for-got-ten?

22
241

You Are Standing at the Mouth of a Cave

Matt

How could I for - get her? — Back off, you jerk!

Joe

How could I for - get her? — Back off, you jerk!

f

3

243

Michael

List - en! You both have to work _____ to - geth - er. At least for now play as

p

cresc. poco a poco

246

(Michael)

friends. Trust me, you'll both need to be in one piece when you

harp-like

f

4

4

Red. * *Red.* *

249 **Matt** *Mysterious* ♩ = 90 *spoken*

When's that? Yeah, let's skip to the girl! Jeez!

Joe

When's that? Fine, let's skip to that part!

(Michael) *spoken*

come to her res-cue. At the end. Al -

249 *Mysterious* ♩ = 90

subito p

VII: The Cave

Majestically ♩ = 100

254 **(Michael)**

right! You are stand - ing at the mouth of a cave. It's

Majestically ♩ = 100

254 *f* *mp*

*Red. **

258 (Michael)

co-vered in i-vy and dark as you en-ter. — Quiet-ly and quick-ly you move to the cen-ter. — There lies a

258

pedal simile

262 Joe

8 I pick it up. I throw it to him. —

(Michael) key. It bursts in - to flames.

262

f

266 (Michael)

This is the key of Tra - fal-gar: — forged in-to an odd shape by the dwarves of Fal-krish. Hav-ing

266

mp

pedal simile

ped. * *ped.* * *ped.* *

270

Matt
You wish!

Joe
Give it back!

(Michael)
stolen it from Xen-on the mount-ain god. — You need it to res-cue the girl. The

270

sf

275 **Faster** ♩ = 120

Matt
Who are they?

(Michael)
key was then snatched by the dark elves of Glimm. They lost it and they want it back. You're a-

275 **Faster** ♩ = 120

p simile cresc. poco a poco

279 **(Michael)**
bout to find out! They at - tack! Fif - ty dark elves come

279

ff

Yeah,

Joe

(Michael) Is this gon-na take all night?

rac - ing toward you! Do you run or do you fight?

282

(Matt)

286 where's the freak - in' girl?

Slower ♩ = 90

Michael

289

recitative

Fine. Suit your-selves For - get the dark elves. We'll go back to where you found the key.

289

Slower ♩ = 90

mf

pp

ped.

VIII: The Double Cross

Majestically (again) ♩ = 100

294

Michael

You pick up the key from the floor and are

Majestically (again) ♩ = 100

294

mp

Ped. * Ped. * Ped. *

297

(Michael)

star-tled by the creak of a se - cret door. As a swarm of bats scat-ter in a rage — there e -

297

cresc.

pedal simile

301

mer-ges from the pas-sage a great gold - en cage. In side lies Ra-mo - na. She

301

ff *molto espress.*

304

looks hot as e - ver, though she looks as though she's been trapped there for ev - er. She's na - ked ex -

308

Matt

And the dark elf dude?
cept for a shack - le 'round her throat. He's gone, but he left you this

(Michael)

rall. *a tempo*
ff *p*

Faster ♩ = 120

312

(Michael)

note: **Faster** ♩ = 120 Heed these in - struc - tions lest ye be dead. To un - lock this here cage ye must

pp *simile*

317

stand on your heads. Then to - ge - ther with one hand each touch - ing the key you must

cresc. poco a poco

3 3

Detailed description: This system contains measures 317-320. The vocal line (bass clef) has lyrics: "stand on your heads. Then to - ge - ther with one hand each touch - ing the key you must". The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand and chords in the left hand. A dynamic marking of *cresc. poco a poco* is present. Measure numbers 317 and 3 are indicated.

321

slip it in the lock and turn it to see the

321

6/4 6/4 6/4 6/4

Detailed description: This system contains measures 321-324. The vocal line (bass clef) has lyrics: "slip it in the lock and turn it to see the". The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand and chords in the left hand. The time signature changes to 6/4. Measure numbers 321 and 6/4 are indicated.

323

gil - ded bars rise and your in - gen - ue go free. What will you do?

ff *3* *3* *p*

8va

323

6/4 6/4 6/4

Detailed description: This system contains measures 323-326. The vocal line (bass clef) has lyrics: "gil - ded bars rise and your in - gen - ue go free. What will you do?". The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand and chords in the left hand. Dynamic markings include *ff* and *p*. A *8va* marking is present. The time signature changes to 6/4. Measure numbers 323 and 6/4 are indicated.

30
326

You Are Standing at the Mouth of a Cave

Matt

Stand on our frea - kin' heads, I guess.

Joe

And stick in the key!

Michael

Stick in the key?

330

(Matt)

Yes, dude! Yes!

(Joe)

Yes, dude! Yes!

(Michael)

You stand on your heads. You

(Michael)

You Are Standing at the Mouth of a Cave

stick in the key. It slides right in. Now, let me see. _____ *MICHAEL rolls a die.*

The first system shows Michael's vocal line in bass clef with lyrics: "stick in the key. It slides right in. Now, let me see. _____". Below the vocal line is a piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *pp* is present. The key signature has two sharps (F# and C#).

Matt

Joe What? What?

(Michael) What? What?

Just as I thought. You're toast. You're both

The second system contains three vocal lines and piano accompaniment. The top line is for Matt, the middle for Joe, and the bottom for Michael. Lyrics include: "What? What?", "What? What?", "Just as I thought. You're toast. You're both". The piano accompaniment continues with chords and some melodic movement in the right hand. A dynamic marking of *pp* is present. The key signature has two sharps.

(Matt)

Matt

What? That's it?

(Joe)

(Michael) What?

dead. You stuck the key in and heard a click. And you both were engulfed in flames. Yes. You

The third system contains three vocal lines and piano accompaniment. The top line is for Matt, the middle for Joe, and the bottom for Michael. Lyrics include: "What? That's it?", "What?", "dead. You stuck the key in and heard a click. And you both were engulfed in flames. Yes. You". The piano accompaniment features a more active melodic line in the right hand. A dynamic marking of *pp* is present. The key signature has two sharps.

345 **Brisk** ♩ = 140 **Joe** *f*

You dick!

(Michael)

burned to a crisp.

348 **(Michael)**

Don't blame me. You might still be a - live, per-haps, but nei - ther of you thought to

348 *ff*

351 **Matt**

So we can't call Ra-mo - na? This to - tal - ly blows!

Joe

This to - tal - ly blows! _____

(Michael)

check for traps. No! _____

MATT and JOE storm off, muttering to themselves.

351 *molto espress.*

cue: MICHAEL: Hello? Ramona...
I was wondering what you're doing
tomorrow night.

vamp until cue

356

p

pp

ff

3