

A PIECE OF STEAK: A CHAMBER OPERA

by

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A THESIS

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THESIS ABSTRACT

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Master of Music

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Title: A Piece of Steak: A Chamber Opera

A Piece of Steak is a chamber opera in four scenes based on the Jack London short story of the same name. The piece is composed for five operatic soloists, a chorus, a voice actor, and a Pierrot ensemble with percussion, and is 25-30 minutes in duration. The libretto that I have written for this piece follows an aging boxer and his wife as he prepares for an important match for the future of his family. The characters in A Piece of Steak deal with issues related to poverty, family, and the broader sports culture and the treatment of athletes.

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INSTRUMENTATION

Lizzie (Soprano)
Tom (Tenor)
Coach (Baritone)
Butcher (Baritone)
Landlord (Baritone)
Chorus
Radio Broadcaster (Voice Actor)

Flute
Clarinet
Piano
Violin
Cello
Percussion

CHAPTER I

Scene One

SCENE ONE

David Sackmann

1) Chorus

Slowly, building $\text{♩}=68$
molto accel.

Allegro $\text{♩}=120$

Lizzie (Soprano)

Butcher (Baritone)

Soprano *f* King.

Alto *f* King.

Tenor *f* King.

Bass *f* King.

Flute *mf* *f*

A Clarinet *mf* *f*

Piano *pp* *f*

Violin *mf* *f*

Violoncello *mf* *f*

Percussion Sus. Cym, K.D. *f*

6

Liz.

Bu.

S.

San - del. King. and San - del. A great *f*

A.

San - del. King. San - del.

T.

San - del. King. San - del. A great match for our. en-ter-tain - ment.

B.

San - del. King. San - del.

Fl.

p

Cl.

mp

Pno.

Vln.

mp

Vc.

p

Perc.

11

Liz. _____

Bu. _____

S. *f* match for our_ en-ter-tain - ment. *f* Old and new. *mf* King was a great, a cham-pi - on_

A. *f* Old and new. *f* 2

T. *f* Old and new. *f*

B. *f* Old and new. *f*

Fl. _____ *f*

Cl. *p* _____ *f*

Pho. _____ *f* _____ *p*

Vln. _____ *f* _____ *p*

Vc. _____ *f* 3 _____ *mp*

Perc. _____ *f* _____ *lv.*

16

Liz.

Bu.

S.
— but I've heard he's lost a step.

A.

T.

B.
mf
This San-del kid is ex-cit-ing, we al-ways love to see a new ath-lete. —

Fl.
p

Cl.
p

Pno.

Vln.

Vc.
mf

22

Liz.

Bu.

S.

A. *mf*
I saw King work-ing on the tracks, he must be short on mon-ey.

T. *mf*
That's what

B.

Fl. *mf* *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vc. *mp* *p*

29 *poco rit.* *Slower* ♩=98

Liz. _____

Bu. _____

S. _____

A. _____ *mf*
Should we feel sor-ry

T. hap - pens_ when you grow_ old as a box - er.

B. _____

Fl. _____ *f*

Cl. _____ *f*

Pno. _____ *f* _____ *p*

Vln. _____ *f* _____ *p*

Vc. _____ *f* _____ *p*

Perc. _____ *f* _____ *l.v.*

35

Liz.

Bu.

S. *mf*
he'll have to try and win to-night.

A.
for_ him?

T. *mf*
He knew what he was get - ting in - to.

B. *mf*
If he wants the_ mon - ey, _

Fl. *p*

Cl. *p*

Pno. *p*

Vln.

Vc.

Detailed description of the musical score: The score is for page 35 and includes parts for Liz., Bu., Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The vocal parts have lyrics: S. 'he'll have to try and win to-night.', A. 'for_ him?', T. 'He knew what he was get - ting in - to.', B. 'If he wants the_ mon - ey, _'. Dynamic markings include *mf* for Soprano, Tenor, and Bass, and *p* for Flute, Clarinet, and Piano. The instrumental parts for Flute, Clarinet, and Piano feature melodic lines with slurs, while the strings (Vln. and Vc.) play sustained notes.

42 **a tempo** ♩=120 **Andante** ♩=82

Liz. _____

Bu. _____

S. *f*
King. San - del. King. and San - del.____

A. *f*
King. San - del. King. San - del.____

T. *f*
King. San - del. King. San - del.____

B. *f*
King. San - del. King. San - del.____

Fl. *f* *sub p*

Cl. *f* *sub p* *mp*

Pno. *f* *sub p*

Vln. **a tempo** ♩=120 *f* **Andante** ♩=82 *sub p*

Vc. *f* *sub p*

Perc. *f*

A
2) Duet

47

Liz.

Bu.

S.

A.

T. *mf*
Speak of the dev - il, is-n't that his wife?

B.

Fl.

Cl. *mp* *pp*

Pno. *mf*

Vln.

Vc.

A

54 *mf*

Liz. Please, just a lit - tle more.

Bu. *mf*
I'm sor-ry Liz - zie, I've stretched out as far as I can for

S.

A.

T.

B.

Fl.

Cl.

Pno. *pp*

Vln.

Vc.

58 *mf*

Liz. *mf*
The kids are hun - gry, — and Tom needs strength for the fight to - night.

Bu. *mf* *pp*
you. There's noth-ing you can pay?

S. — — — — —

A. — — — — —

T. — — — — —

B. — — — — —

Fl. — — — — —

Cl. — — — — —

Pno. — — — — —

Vln. — — — — —

Vc. — — — — — *mf*

63 *f*

Liz. *We've al - rea - dy been paid the los - er's purse, but Tom will get the win - ner's share to - night, you know how good he*

Bu.

S.

A.

T.

B.

Fl.

Cl. *mp*

Pno.

Vln.

Vc. *p*

68

Liz. is.

Bu. *f* I know how good he was, but he's not long for the *mp* ring a - ny - more. No one can help you? No clubs no coach - es? They

S.

A.

T.

B.

Fl. *mp*

Cl. *p* (*mp*)

Pno. *mp*

Vln. *p*

Vc.

Detailed description of the musical score: The score is for page 68 and consists of ten staves. The vocal parts (Liz., Bu., S., A., T., B.) are in treble clef. The bassoon (Bu.) part has lyrics: "I know how good he was, but he's not long for the ring a - ny - more. No one can help you? No clubs no coach - es? They". The woodwinds (Fl., Cl.) and piano (Pno.) parts are in treble clef. The violin (Vln.) and cello (Vc.) parts are in treble and bass clef respectively. The score includes dynamic markings: *f* (forte) for the bassoon, *mp* (mezzo-piano) for the bassoon, flute, and piano, and *p* (piano) for the clarinet and violin. The time signature changes from 2/4 to 4/4 in the second measure of each system.

74

Liz. *f* They on-ly help out as long as he's the champ. When he lo - ses a

Bu. *f* used to take such good care of you.

S.

A.

T.

B.

Fl. *mf* *mp*

Cl. *mf*

Pno. *mf* *mp*

Vln.

Vc.

79

Liz. *mp* *f*
match or two they're no-where to be found. Please, just a lit - tle more, he needs his

Bu.

S.

A.

T.

B.

Fl. *n* *mp* *n*

Cl.

Pno. *p*

Vln.

Vc. *pp*

B

3) Aria-Duet

84 *mf* poco rit. Adagio ♩=72

Liz. strength for San - del. Just a lit - tle...

Bu. *f* I'm sor-ry Liz-zie, I just don't think he'll win. *mf* > *pp* I'm sor-ry.

S.

A.

T.

B.

Fl. *mp*

Cl. *mp*

Pno.

Vln. *pp* poco rit. Adagio ♩=72

Vc. *n*

91 *mp*

Liz. *mp*
Is there a-ny-one who can help? — Is there a-ny-one who cares? You used to cheer for him, buy him

Bu.

S.

A.

T.

B.

Fl. *p*

Cl. *p*

Pno.

Vln.

Vc.

97

Liz. *mp*
 drinks, and cel-e-brate him in the ring. Is there a-ny-one who can help? Is there a-ny-one who

Bu.

S.

A.

T.

B.

Fl. *pp* *p*

Cl. *pp* *p*

Pno.

Vln. *p*

Vc. *p*

103 *mf*

Liz. cares? He has a fam' - ly, who de - pend on him. This man that you all wan - ted to be seen with, to be friends with..

Bu.

S.

A.

T.

B.

Fl. *mp* *p*

Cl. *mp*

Pno.

Vln. *p*

Vc.

108 *f*

Liz. — needs your help now. Is there a-ny-one who can help? Is there

Bu.

S. *mf*
Not for a washed up box-er.

A. *mf*
Not for a washed up box-er.

T. *mf*
Not for a washed up box-er.

B. *mf*
Not for a washed up box-er.

Fl. *n*

Cl.

Pno.

Vln. *n* *p*

Vc. *n* *p*

113

f

Liz. a-ny-one who cares? You used to cheer for him, buy him drinks, and cel-e-brate him in the ring.

Bu.

mf

S. On-ly if he wins. San del's our new boy

mf

A. On-ly if he wins. San del's our new boy

mf

T. On-ly if he wins. San del's our new boy

mf

B. On-ly if he wins. San del's our new boy

Fl.

Cl.

Pno.

Vln.

Vc.

118 *f* *mf*

Liz. Is there a - ny - one who can help? ——— Is there a - ny - one who cares? He has a

Bu.

S. now.

A. now.

T. now.

B. now.

Fl. *mp*

Cl. *mp* *mp*

Pno.

Vln.

Vc.

123

Liz. *f*
fam' - ly ___ who de - pend on him. This man that you all wan - ted to be seen with, to be friends with, ___ needs ___

Bu.

S.

A.

T.

B.

Fl. *p* *n*

Cl.

Pno.

Vln. *n*

Vc. *n*

128 **Andante** ♩=82

Liz. — your_ help_ now

Bu.

S. *f* He's won big be - fore. He's made plen - ty of mon - cy.

A. *f* He's won big be - fore. He's made plen - ty of mon - cy.

T. *f* He's won big be - fore. He's made plen - ty of mon - cy.

B. *f* He's won big be - fore. He's made plen - ty of mon - cy.

Fl. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vc. *f*

Perc. *f*

132 molto rit. . .

Liz.

Bu.

S. We'll care a - gain we'll make you rich a - gain if he can beat the kid.

A. We'll care a - gain we'll make you rich a - gain if he can beat the kid.

T. We'll care a - gain we'll make him rich a - gain if he can beat the kid.

B. We'll care a - gain we'll make him rich a - gain if he can beat the kid.

Fl.

Cl.

Pno.

Vln.

Vc.

Perc.

CHAPTER II

SCENE TWO

Scene Two

4) Recit

Andante ♩=102

Lizzie (Soprano) *mf* Is that e - nough, Tom? We need you strong for the fight. *pp*

Tom (Tenor) *mf* I guess it' - ll have to

Landlord (Baritone)

Flute

A Clarinet

Piano *mf* *pp*

Violin *Andante* ♩=102 *p* *pp*

Violoncello *mp*

Percussion Sus. Cym.

5 *mf*

Liz. I don't need to eat to-night. Nei-ther do the kids, I sent them to bed ear - ly so__ they would - n't

Tom *pp*
be.

LL.

Fl. *p* *p*

Cl. *p*

Pno.

Vln. *p*

Vc. *pp*

9

Liz. *pp* get hun - gry. *mf* I got the flour from the fam'-ly 'cross the hall.

Tom *mf* That's all *pp* we have?

Fl. *pp* *p*

Pno.

Vln. *pp*

Vc. *mp* *pp*

13

Liz. *mf* *mp*
 Our last mon-ey was for the bread.

Tom
 Bli-mey, but could - n't I go for a piece of

LL.

Fl.

Cl. *p*

Pno.

Vln. *mp*

Vc. *p* *mp*

18 *mp* *poco rit.* ♩=90 *mp* [hesitating]

Liz. I tried both Burke's and Saw-ley's. Not ev-en half a pen-ny, they said.....

Tom. steak. And they would- n't? _____

Fl. *p* *mp*

Cl. *p*

Pno. *mp*

Vln. *poco rit.* ♩=90

Vc. *p*

5) Aria

A

Liz. $\text{♩} = 82$ *p* *mp* [hesitating] *mf* rit. Lento $\text{♩} = 68$ *p*
He was think - ing... He was think - ing San - del'd do you to - night.

Tom *mf* *p*
Go on, _ what did they say?

LL.

Fl. *pp* *mp*

Cl. *mf* *pp* *mp*

Pno. *mp*

Vln. $\text{♩} = 82$ *p* rit. Lento $\text{♩} = 68$ *n*

Vc. *mp*

29 *mf*

Liz. Tom, you know we love you... Tom, you know that we be - lieve in you, but we need you to *f*

Tom

LL.

Fl.

Cl. *p* *mp*

Pno. *p*

Vln. *mf*

Vc. *p*

35

Liz. *mf*
 fight hard. We need you to win. Tom, you know we

Tom

LL.

Fl. *p*

Cl. *mp* *> pp*

Pno. *mp* *p*

Vln.

Vc. *mf* *pp*

Detailed description of the musical score: The score is for page 35 and features a vocal duet between Liz and Tom. Liz's part is in the soprano line, starting with the lyrics 'fight hard. We need you to win. Tom, you know we'. Her melody is primarily in whole and half notes, with a dynamic marking of *mf* at the end. Tom's part is in the tenor line, which is mostly silent (indicated by a large 'Z' or similar symbol). The instrumental accompaniment includes Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute part has a dynamic marking of *p*. The Clarinet part has dynamic markings of *mp* and *> pp*. The Piano part has dynamic markings of *mp* and *p*. The Violin and Viola parts have dynamic markings of *mf* and *pp*. The score is written in a key signature of one flat (Bb) and a common time signature (C).

41

Liz. love you. Tom, you know that we be-lieve in you, but we need you to fight hard.

Tom

LL.

Fl. *mp*

Cl.

Pno.

Vln. *mp* *mf*

Vc. *p*

53

Liz.

Tom. *mf*
I've giv-en you all that I have from the los - er's

L.L. *mf*
Tom, Liz - zie, I need this month's rent.

Fl.

Cl.

Pno. *pp*

Vln. *p*

Vc. *p*

58

Liz.

Tom

LL.

Fl.

Cl.

Pno.

Vln.

Vc.

purse.

mf

p

p

I've float-ed you a few weeks, but the new month is com-ing up soon. If you can't get through this month,

Detailed description of the musical score: The score is for page 58 and consists of eight staves. The vocal parts are Liz (soprano), Tom (alto), and LL (bass). The instrumental parts are Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). Liz's staff has a whole rest. Tom's staff has a whole rest with the lyric 'purse.' below it. LL's staff has a melodic line with lyrics: 'I've float-ed you a few weeks, but the new month is com-ing up soon. If you can't get through this month,'. The Flute part starts with a piano (*p*) dynamic and has a melodic line. The Clarinet part has a piano (*p*) dynamic and a melodic line. The Piano part has a complex accompaniment with many sixteenth notes. The Violin and Viola parts have whole rests.

63

Liz.

Tom *mf*
If I can win to - night, — you'll have rent for the next six

LL.
— you'll be too far be - hind.

Fl.

Cl.

Pno.

Vln.

Vc.

68

Liz. *f*
But where _____ will we

Tom
months.

LL. *mf*
If you don't win to - night, _____ you'll have to leave by next week.

Fl. *p*

Cl.

Pno.

Vln.

Vc.

73

Liz. *mf* go?

Tom *mf* What is the time?

L.L. *mf* Ask your fam' - ly, _____ find a fan, I can't let you stay if you don't pay.

Fl. *pp*

Cl. *pp*

Pno.

Vln.

Vc. *p*

Lento ♩=64

79 *mf* *mp*

Liz. Quart-er be - fore eight. What was that?

Tom. *mf* *p* *mf*
 I don't go on for more than an ho -ur. My train ing... My train -ing, Liz -zie.

LL.

Fl.

Cl.

Pno.

Vln. Lento ♩=64

Vc. *mp*

Cym. *pp*

B

7) Aria

Adagio ♩=72

83

Liz.

Tom.

No spar-ring part-ner, and so lit-tle food. I ain't had prop-er prac-tice. When I was young-er, I could

LL.

Fl.

Cl.

Pno.

Vln.

Vc.

88

Liz.

Tom
train all day, at a - ny gym in Aus - tra - lia. When I was young - er, did - n't need to run in the ear - ly morn - ings.

LL.

Fl.
p

Cl.

Pno.

Vln.
p

Vc.

93

Liz.

Tom.

 be-fore long days lay - ing tracks. With-out e-nough_ food and train-ing, a box-er can't put

LL.

Fl.

Cl.

n

Pno.

p

Vln.

mp

Vc.

mp

99

Liz.

Tom.

 food on the ta - ble. I hope my time in the ring can make up for my lous - y train - ing. I'm get - ing old for a box - er

LL.

Fl.

p

Cl.

p

Pno.

Vln.

p *n*

Vc.

106

Liz.

Tom

LL.

Fl.

Cl.

Pno.

Vln.

Vc.

mf

though still quite young as a fa - ther but I'm a - fraid that my bo - dy won't come

p

C

8) Duet, Aria reprise

111 *mf*

Liz. Tom, you know we love you... Tom, you know that we be - lieve in you...

Tom *mf*
through. When I was young - er... With-out e - nough food and

LL.

Fl.

Cl.

Pno. *p*

Vln. C

Vc.

116 *mp* *f*

Liz. We love you, but we need you to fight hard... We

Tom. train - ing, a box - er can't put food on the ta - ble... *mf* When I was young - er...

LL.

Fl.

Cl. *mp*

Pno.

Vln. *p*

Vc. *p*

121

mp *mf*

Liz. need you to win... Tom, we be-lieve in you. Tom, we need that

mf

Tom I'm get-ting old for a box-er, though still quite young as a fa-ther. Liz-zie, we need that

LL.

mp

Fl.

Cl.

Pno.

Vln.

Vc. *mfp*

126 *f*

Liz. win - ner's purse. // *mp* Good luck,

Tom *f* win - ner's purse. // *mp* I'll have to leave, it's a cou-ple miles - walk to the ven - ue.

LL.

Fl.

Cl.

Pno.

Vln. *ppp*

Vc.

Cym. *pp* *mf*

130

Liz. Tom. You got-ter do 'im.

Tom. Ay, I got-ter do 'im. That's all there is, I just got - ter do 'im.

mp pp

Fl.

Cl.

Pno.

Vln. *p* *p* *p* *(ppp)* *n*

Vc.

CHAPTER III

SCENE THREE

Scene Three

9) Aria

Briskly $\text{♩}=74$

mf

Tom (Tenor) *mf*
"King wins!" I used to hear, not so long a-go. When I was cham-pi-on of New South

Coach (Baritone)

Soprano

Alto

Tenor

Bass

Flute

A Clarinet

Piano *f*

Violin *mf* *p*

Violoncello *mf* *p*

Sus. Cym.

Percussion *mf*

K.D.

5

Tom

8 Wales, and the mon-ey would flow. "King wins!" I wish some-one told me to learn a trade. But I know

C.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln.

Vc.

Perc.

p

p

mf

9

Tom *mf* *rall.* ♩=68

I would-n't have list-ened. "King wins!" It was so in-tox - i-ca-ting. The roar of the crowd, sports

C.

S.

A.

T.

B.

Fl.

Cl.

Pno. *p* *p*

Vln. *p* *pp* *rall.* ♩=68

Vc.

15

Tom

col-umns the next day. — I could go a fast twen-ty rounds. Ham-mer and tongs, fight fight fight, from gong to gong, round to round.

C.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln.

Vc.

f

ff, *mf*

mp

p *mf*

p

n

p

22 *a tempo* ♩=74

Tom *p* *mf*

Sav-ing the best for last. "King wins!" The crowd on their feet, blood rush-ing through my veins. —

C.

S.

A.

T.

B.

Fl. *p* *ppp*

Cl. *p* *ppp*

Pno.

Vln. *a tempo* ♩=74 *mf* *p*

Vc. *mf* *p*

Perc. *mf*

Detailed description of the musical score: The score is for page 56, starting at measure 22. The vocal line (Tom) begins with a triplet of eighth notes (A4, G#4, F#4) and a half note (E4). The lyrics are: "Sav-ing the best for last. 'King wins!' The crowd on their feet, blood rush-ing through my veins. —". The music is in 4/4 time, marked 'a tempo' with a tempo of 74 beats per minute. Dynamics range from piano (p) to mezzo-forte (mf). The instrumental parts include Flute and Clarinet with triplets and accents, Violin and Cello with rhythmic patterns, and Percussion with a mezzo-forte (mf) pulse.

27

Tom *mf*
 Big-mon-ey_ for a night's work, and noth-ing in be-tween. I had so ma-ny friends want-ing to know me.____

C.

S.

A.

T.

B.

Fl. *mp* *p*

Cl. *mp*

Pno.

Vln.

Vc.

Perc. *mf*

31 *mf* *rall.* $\text{♩} = 68$ *mf*

Tom
I'd nev-er pay for a drink. "King wins!" It was the old ones I was beat-ing. But now

C.

S.

A.

T.

B.

Fl. *mp* *p*

Cl. *mf*

Pno. *p* *p*

Vln. *rall.* $\text{♩} = 68$

Vc.

36

Tom *f* *mf*

I'm the old one, and they try the kids out on me. Youth is in-vin-ci-ble, on-ly age grows old.

C.

S.

A.

T.

B.

Fl. *n* *mp*

Cl. *p*

Pno.

Vln. *p*

Vc. *p* *p*

Perc.

A

10) Duet

45 *Andante* ♩=78 *mf*

Tom: Hi Coach. I do.

C. *mf*
You know this kid is fast, you know this kid is fierce. You need to be smart, use your ex-pe-ri-

S. _____

A. _____

T. _____

B. _____

Fl. *pp*

Cl. *pp*

Pno. *pp*

A

Andante ♩=78 *pp*

Vln. *pp*

Vc. *pp*

48

Tom

mf
He does - n't need to con-serve his en - er -

C.
ence. He'll wear him - self out try - ing to knock you out ear - ly.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln.

Vc.

51

Tom
8
gy...

C.
mf
But you do. You'll have to dance with him a while, wait for your chance. Let him wear him-self out, and leave him-self o - pen.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln.

Vc.

54 *mf*

Tom I don't know coach, my train-ing has been aw-ful this time a -

C. Then you'll have to land the knock - out.

S.

A.

T.

B.

Fl.

Cl.

Pno. *pp*

Vln.

Vc.

57

Tom
mf
 round. I'll make sure I have the strength to land it. *[to himself]* *mp* If I just had that_

C.
mf
 It's the on ly way, all you'll need is one good blow.

S.
 A.
 T.
 B.

Fl.
 Cl.
 Pno.
pp
 Vln.
 Vc.

B[11] Chorus
Allegro=120

61

Tom
piece of steak... I'll do him in _____ when he gives _____ me the chance.

C.
What was that? At - ta - boy.

S.
That's him, that's him, the

A.
That's him, that's him, the

T.
That's him, that's him, the

B.
That's him, that's him, the

Fl.
pp

Cl.
pp

Pno.
mp

Vln.
pp

Vc.
pp

B
Allegro=120

68

Tom

C.

S.
great Tom King. That's him, that's him, the great Tom King.

A.
great Tom King. That's him, that's him, the great Tom King. *f* He's the great-est in all of Aus - tra - lia.

T.
great Tom King. That's him, that's him, the great Tom King. Don't you know him?

B.
great Tom King. That's him, that's him, the great Tom King.

Fl.
mp *f*

Cl.
f

Pno.
f

Vln.
f

Vc.
mp *f*

Perc.
f

75

Tom

C.

S. *f*
There he is! San - del. There he is! The

A. *f*
There he is! San - del. There he is! The

T. *f*
There he is! San - del. There he is! The

B. *mf* He's get-ting old now, past his prime... *f*
There he is! San - del. There he is! The

Fl. *f*

Cl. *f*

Pno. *p* *mp*

Vln. *mf* *f*

Vc. *p* *fp*

81

Tom

C.

S.
new kid...

A.
new kid... *mf* If he can beat old King... we will know that he's for real.

T.
new kid... *mf* If he los-es, he can go...back to New Zea-land for all... we care.

B.
new kid...

Fl.

Cl.
mp

Pno.

Vln.
p

Vc.

Andante ♩=82

88

rit.

Tom

C.

S. *f*
 There will be some-one else to take the crown from old Tom King. We on ly have room in our hearts for win-ners.

A. *f*
 There will be some-one else to take the crown from old Tom King. We on ly have room in our hearts for win-ners.

T. *f*
 There will be some-one else to take the crown from old Tom King. We on ly have room in our hearts for win-ners.

B. *f*
 There will be some-one else to take the crown from old Tom King. We on ly have room in our hearts for win-ners.

Fl. *f*

Cl. *f*

Pno. *f*

Andante ♩=82

rit.

Vln. *f*

Vc. *f*

Perc. *f*

CHAPTER IV

Scene Four

SCENE FOUR

12) Ensemble

Moderato $\text{♩} = 102$

The musical score is arranged in a system with the following parts from top to bottom:

- Lizzie (Soprano)**: Treble clef, 4/4 time, rests.
- Tom (Tenor)**: Treble clef, 8va, 4/4 time, rests.
- Coach (Baritone)**: Bass clef, 4/4 time, rests.
- Radio Announcer (Voice)**: Treble clef, 4/4 time, rests until the final measure where a triplet of eighth notes is marked *f* with the lyrics "And we're a-bout to".
- Soprano**: Treble clef, 4/4 time, rests.
- Alto**: Treble clef, 4/4 time, rests.
- Tenor**: Treble clef, 8va, 4/4 time, rests.
- Bass**: Bass clef, 4/4 time, rests.
- Flute**: Treble clef, 4/4 time, rests.
- A Clarinet**: Treble clef, 4/4 time, melodic line starting in the second measure, marked *mf*.
- Piano**: Treble and Bass clefs, 4/4 time, rests. Treble clef has *f l.v.* and a dynamic hairpin.
- Violin**: Treble clef, 4/4 time, rhythmic accompaniment, marked *mf* then *p*.
- Violoncello**: Bass clef, 4/4 time, rhythmic accompaniment, marked *mf* then *p*.
- Percussion**: Bass clef, 4/4 time, rests. Marked *f* and includes "Sus. Cym."

5

Liz. _____

Tom _____

C. _____

R. *be-gin our pre - mier match_ this eve-ning. The long time great Tom King, wear-ing blue, squar-ing off a - gainst the young-ster from New*

S. _____

A. _____

T. _____

B. _____

Fl. *mf* _____

Cl. *3* _____

Pno. _____

Vln. _____

Vc. _____

Perc. *f* _____

9

Liz. *mf*
Do him in, Tom.

Tom

C. *mf*
Re - mem - ber Tom, you need to ab - sorb.

R.
Zea - land, Pete San - del.

S.

A.

T.

B.

Fl. *mf*

Cl.

Pno.

Vln. *mf*

Vc. *mf*

Perc. *f*
Bell

13 **A**

Liz.

Tom

C.

R. *f*

S.

A.

T.

B.

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. *pp* **A**

Vc. *pp*

Perc. *pp*

K.D.

17 **B**

Liz. *mp* Get him... Tom.

Tom

C.

R. *f* King faints back, shakes it off and is back in a defensive position. Shaking it off like a pro. Sandel comes back at him. Another flurry of punches and the crowd going wild! King, who is insisting on taking the punishment, is waiting for some sort of opening to attack. *f* And

S. *f* Come on, King, get... him.

A. *f* Come on, King, get... him.

T. *f* Come on, King, get him.

B. *f* Come on, King, get him.

Fl. *pp*

Cl. *pp*

Pno. *mf* *pp*

Vln. *pp* *p*

Vc. *pp*

Perc. *pp*

24

Liz. *f* **C**
Yes!

Tom

C.

R. *f*
Sandel's legs buckle and he tumbles onto the ring. He is rolling around as the referee is beginning his count. Sandel now on one knee. 7, 8, 9, and he's back up! Another flurry from the youngster as King goes back on the defensive.
King lands a hea-vy blow to San - del.

S.

A.

T.

B.

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. **C** *pp*

Vc. *pp*

Perc. *pp* *f*

D

Allegro ♩=120

31

Liz.

Tom *mf*

C. *mf*

R. *f*

S.

A.

T.

B.

Fl. *n* *p*

Cl. *n* *p*

Pno.

D

Allegro ♩=120

Vln. *p*

Vc. *p*

36

Liz.

Tom
jaw and I'd have a knock-out. *mf* He has the en - er - gy _____ to waste.

C.
mf He's wast-ing en - er - gy with those punch-es at the bell.

R.

S.

A.

T.

B.

Fl.
Cl.

Pno.

Vln.
Vc.

Perc.

f *lv.*

42 **E**

Liz.

Tom

C.

R. *f*

S.

A.

T. *mf* Come on_ King_ put up_ a

B. *mf* Come on_ King_ put up_ a

Fl. *pp*

Cl. *pp*

Pno. *pp* *p*

Vln. *pp*

Vc. *pp* *p*

Perc. *pp*

48

Liz. _____

Tom _____

C. *mf* He's los - ing en - er - gy, *f* wait and strike!

R. _____

S. _____

A. _____

T. fight you old bum!

B. fight you old bum!

Fl. _____

Cl. _____

Pno. _____

Vln. _____

Vc. _____

52 **F**

Liz. *mf*
You've got him.

Tom

C.

R. *f*
Oh, and here comes King! Rushing at Sandel with a flurry of hard upper cuts.
Sandel's legs are trembling as King pounces on him in the corner.
Sandel does not look to be okay as King is hammering away. They might need to call this fight...

S. *f*
Yeah King, get him, Tom!

A. *f*
Yeah King, get him, Tom!

T. *f*
Yeah King, get him, Tom!

B. *f*
Yeah King, get him, Tom!

Fl. *pp* *mp*

Cl. *pp*

Pno. *pp* *mf*

Vln. **F** *pp* *p*

Vc. *pp* *p*

Perc. *pp*

58

G **H**

Liz. — Stay with it!

Tom. *mf* I had him there. Thir-ty sec - onds and I'd have

C.

R. *f* Ah, and the round ends. Sandel is trying to get his wits about him.
He is trying to convince the police chief to allow him to continue fighting.
The referee nearly called that one, and a few more seconds in the round and
Sandel would have not recovered.

S.

A.

T.

B.

Fl. *pp* *p*

Cl. *mp* *pp* *p*

Pno.

Vln. *pp* *p*

Vc. *pp* *pizz.* *p*

Perc. *first time only* *f*

63

Liz.

Tom
knocked him out. *mf* It was a two mile— walk to the ven - ue, and I could have *p*

C.
mf It was a great ral - ly, do you have one more in you?

R.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln.

Vc.

69

mf *f*

Liz. Come on... Tom. One more ral -

Tom used that piece of steak. I might have one in me, but I'll have to bring ev' - ry thing.

C.

R.

S.

A.

T.

B.

Fl. *mf* *f*

Cl. *mf* *f*

Pno.

Vln. *mf* *f*

Vc. *mf* *f*

Detailed description of the musical score: The score is for page 69 of a musical work. It features a vocal ensemble with parts for Liz., Tom, C., R., S., A., T., and B. Liz. and Tom have lyrics. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score includes dynamic markings of *mf* and *f*, and features triplet markings in the Tom vocal line, Flute, Clarinet, and Violin parts. The key signature has one sharp (F#) and the time signature is 4/4.

75 **I** *first time only*

Liz. *mf*
- ly. Come on, Tom.

Tom

C. *mf*
Here it is.

R. *f*
And here we begin the third round. Sandel is much more careful after his last attack from the experienced King. King and Sandel are dancing around, not giving any ground. Sandel begins landing blows again. King absorbing.

S.

A.

T.

B.

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. **I** *pp*

Vc. *arco* *pp* *mp*

Perc. *bell first time only* *f* *pp*

80 **J**

Liz. *mf*
You got-ter do 'im, Tom.

Tom

C.

R. *f*
King begins his attack again. Quick strikes
with an energy that we haven't seen from him all night!

S. *f*
Yeah Tom, go get him.

A. *f*
Yeah Tom, go get him.

T. *f*
Yeah Tom, go get him.

B. *f*
Yeah Tom, go get him.

Fl. *pp*

Cl. *pp*

Pno. *mf*

Vln. *pp* **J**

Vc. *pp* *p*

90 *f*

Liz. Stay down.

Tom *mp*
 If I just had that piece of steak...

C.

R. *f*
 San-del is now get-ting up on his knees. 7, 8, 9, and the

S.

A.

T.

B.

Fl. *mp*

Cl. *p* *mp*

Pno.

Vln. *pp*

Vc. *p* *pp* *p* *pp*

94 M

Liz.

Tom

C. *mf*
That was his chance..._____

R.
kid is back up! With a flur-ry of en-er-gy he comes back on the at-tack.

S.
f
Yeah, San-del... Fin-ish him out!

A.
f
Yeah, San-del... Fin-ish him out!

T.
f
Yeah, San-del... Fin-ish him out!

B.
f
Yeah, San-del... Fin-ish him out!

Fl.

Cl.

Pno.
mf

Vln.
M

Vc.

99

Liz. *mp* — *f*
Get up, Tom. Get up!

Tom

C. *f*
He's out.

R. *f*
San-del loads up and oh! A pun-ish-ing blow to King. King is on the ground, he does-n't seem to be mov-ing

S.

A.

T.

B.

Fl.

Cl. *mp*

Pno.

Vln. *pp*

Vc. *pp*

103 **N** **O**

Liz. _____

Tom _____

C. _____

R. *f*

7, 8, 9, and that's the match! There's a new champion here in Australia.
The torch is passed from the legendary Tom King to the up and comer
Pete Sandel, who knocks the one time great out in a classic match.

S. *f* Yeah, San - del.

A. *f* Yeah, San - del.

T. *f* Yeah, San - del. *mf* We love you San del!... Nev - er

B. *f* Yeah, San - del. *mf* We love you San del!... Nev - er

Fl. *pp* *f* *p*

Cl. *pp* *f* *p*

Pno. *f*

Vln. *pp* *f* *p*

Vc. *pp* *f* *p*

Perc. *f* *f*

P

Q

13) Ensemble, Aria reprise

109 rit. Andante ♩=82 *mf*

Liz. Is there a-ny-one who can

Tom *mp* *f* *first time only*
I need - ed... we need - ed that match. —

C. *mf*
You o- kay?

R. *f*
And in what is most likely the final match of his storied career, Tom King puts up a great fight, but is no match for the youngster out of New Zealand. I don't know what King's next chapter is, but I have to imagine we won't be seeing him in the ring again.

S.

A.

T. doubt - ed_ you at all!

B. doubt - ed_ you at all!

Fl. *first time only*

Cl. *first time only*

Pno.

Vln. *p*

Vc. *p*

rit. Andante ♩=82

116

mf

Liz. help? _____ Is there a-ny - one _____ who cares?

Tom _____

C. _____

R. _____

mf

S. San - del, _____ the new king _____ of Aus tra - lia!

A. _____

mf

T. We'll al-ways love you, San - del. _____ Drinks _____ are

B. _____

mp

Fl. _____

mp

Cl. _____

mp

mf p

Pno. _____

mf p

Vln. _____

p

Vc. _____

123 *mf* *f* *mf* *f*

Liz. You used to cheer for him, buy him drinks, and cel-e-brate him in the ring. He has a

Tom

C.

R.

S.

A.

T. on us!

B. *mf* Don't let King fight a - ny-more, the old man is washed up.

Fl. *mp*

Cl. *mp*

Pno. *mf* *p*

Vln. *p* *p*

Vc.

130

Liz. *mf*
fam' - ly _____ who de- pend on him. Is there a - ny - one

Tom

C. *mf*
I'm sor - ry Tom, I don't think we can book an-oth - er fight.

R.

S.

A.

T.

B.

Fl.

Cl.

Pno. *mp*

Vln.

Vc.

molto rit. **f** **p**

134

Liz. *f* who can help? Is there a - ny - one who cares? *p*

Tom *f* What am I going to tell Liz - zie?

C.

R.

S.

A.

T.

B.

Fl.

Cl.

Pno.

Vln. *p* *pp*

Vc. *pp*

molto rit. **p** **pp**

APPENDIX

LIBRETTO

A PIECE OF STEAK: A CHAMBER OPERA

David Sackmann

CHARACTERS:

Tom (Tenor)

Lizzie (Soprano)

Butcher (Baritone)

Landlord (Baritone)

Coach (Baritone)

Radio Broadcaster (Voice Actor)

Chorus

I. Scene One

Chorus is sitting outside, reading an advertisement for the upcoming Sandel-King boxing match.

1) Chorus

CHORUS:

King. Sandel. A great match for our entertainment. Old and new. King was a great, a champion, but I've heard he's lost a step. This Sandel kid is exciting, we always love to see a new athlete. I saw King working on the tracks, he must be short on money. That's what happens when you grow old as a boxer. Should we feel sorry for him? He knew what he was getting into. If he wants the money, he'll have to try and win tonight. Speak of the devil, isn't that his wife?

Lizzie is off to the side, speaking with the butcher.

2) Duet

LIZZIE:

Please, just a little more.

BUTCHER:

I'm sorry Lizzie, I've stretched out as far as I can for you.

LIZZIE:

The kids are hungry, and Tom needs his strength for the fight tonight.

BUTCHER:

There's nothing you can pay?

LIZZIE:

We've already been paid the loser's purse, but Tom will get that winner's share tonight, you know how good he is.

BUTCHER:

I know how good he was, but he's not long for the ring anymore. No one can help you? No clubs no coaches? They used to take such good care of you.

LIZZIE:

They only help out as long as he's the champ. When he loses a match or two they're nowhere to be found. Please, just a little more, he needs his strength for Sandel.

BUTCHER:

I'm sorry Lizzie, I just don't think he'll win.

LIZZIE:

Just a little...

BUTCHER:

I'm sorry.

3) Aria-Duet

LIZZIE: *(turning away from butcher and towards the chorus and the town)*

Is there anyone who can help? Is there anyone that cares? You used to cheer for him, buy him drinks, and celebrate him in the ring. He has a family, who depend on him. This man that you all wanted to be seen with, to be friends with, needs your help now.

Is there anyone who can help?

CHORUS:

Not for a washed up boxer.

LIZZIE:

Is there anyone that cares?

CHORUS:

Only if he wins.

LIZZIE:

You used to cheer for him, buy him drinks, and celebrate him in the ring.

CHORUS:

Sandel's our new boy now.

LIZZIE:

Is there anyone that can help? Is there anyone who cares? He has a family, who depend on him. This man you all wanted to be seen with, be friends with, needs your help now.

CHORUS:

He's won big before. He's made plenty of money. We'll care again – we'll make you rich again – if he can beat the kid.

II. Scene Two

Tom and his wife, Lizzie, are eating dinner at a small table in a modest kitchen.

4) Recit

LIZZIE:

Is that enough, Tom? We need you strong for the fight.

TOM:

I guess it'll have to be.

LIZZIE:

I don't need to eat tonight. Neither do the kids, I sent them to bed early so they wouldn't get hungry.

TOM:

That's all we have?

LIZZIE:

I got the flour from the fam'ly, 'cross the hall. Our last money was for the bread.

TOM:

Blimey, but couldn't I go for a piece of steak.

LIZZIE:

I tried both Burke's and Sawley's.

TOM:

And they wouldn't?

LIZZIE:

Not even a half a penny, they said...

TOM:

Go on, what did they say?

5) Aria

LIZZIE:

He was thinking... He was thinking Sandel'd do you tonight.

Tom, you know we love you. Tom, you know that we believe in you, but we need you to fight hard. We need you to win. Tom, we need that winner's purse.

(there is a knock at the door, Tom opens the door to the landlord)

6) Trio

LANDLORD:

Tom, Lizzie, I need this month's rent.

TOM:

I've given you all that I have from the loser's purse.

LANDLORD:

I've floated you a few weeks, but the new month is coming up soon. If you can't get through this month, you'll be too far behind.

TOM:

If I can win tonight, you'll have rent for the next six months.

LANDLORD:

If you don't win tonight, you'll have to leave by next week.

LIZZIE:

But where will we go?

LANDLORD:

Ask your fam'ly, find a fan, I can't let you stay if you don't pay.

(Landlord leaves)

TOM *(speaking to Lizzie)*:

What is the time?

LIZZIE:

Quarter before eight.

TOM:

I don't go on for more than an hour.

(quietly) My training...

LIZZIE:

What was that?

TOM:

My training, Lizzie. No sparring partner, and so little food. I ain't had proper practice.

7) Aria

TOM:

When I was younger, I could train all day, at any gym in Australia. When I was younger, didn't need to run in the early mornings, before long days laying tracks. Without enough food and training, a boxer can't put food on the table. I hope my time in the ring can make up for my lousy training. I'm getting old for a boxer – though still young as a father – but I'm afraid that my body won't come through.

8) Duet, Aria reprise

LIZZIE:

Tom, you know we love you...

TOM:

When I was younger...

LIZZIE:

Tom, you know that we believe in you...

TOM:

Without enough food and training, a boxer can't put food on the table...

LIZZIE:

We love you, but we need you to fight hard...

TOM:

When I was younger...

LIZZIE:

We need you to win...

TOM:

I'm getting old for a boxer, though still quite young as a father.

LIZZIE:

Tom, we believe in you. Tom, we need that winner's purse.

TOM:
Lizzie, we need that winner's purse.

(Recit)
I'll have to leave, it's a couple miles' walk to the venue.

LIZZIE:
Good luck, Tom. You gotter do 'im.

TOM:
Ay, I gotter do 'im. That's all there is, I just gotter do 'im.

III. Scene Three

Tom walks to the venue

9) Aria

TOM:
“King wins!” I used to hear, not so long ago. When I was champion of New South Wales, and the money would flow. “King wins!” I wish someone told me to learn a trade. But I know I wouldn't have listened.

“King wins!” It was so intoxicating. The roar of the crowd, sports columns the next day. I could go a fast twenty rounds. Hammer and tongs, fight fight fight, from gong to gong, round to round. Saving the best for last. “King wins!” The crowd on their feet, blood rushing through my veins. Big money for a night's work, and nothing in between. I had so many friends wanting to know me. I'd never pay for a drink.

“King wins!” It was the old ones I was beating. But now I'm the old one, and they try the kids out on me. Youth is invincible, only age grows old.

(Tom makes it to the venue, his coach meets him outside the door)

10) Duet

TOM:
Hi Coach.

COACH:
You know this kid is fast, you know this kid is fierce.

TOM:
I do.

COACH:

You need to be smart, use your experience. He'll wear himself out trying to knock you out early.

TOM:

He doesn't need to conserve his energy...

COACH:

But you do. You'll have to dance with him a while, wait for your chance. Let him wear himself out, and leave himself open. Then you'll have to land the knockout.

TOM:

I don't know coach, my training has been awful this time around.

COACH:

It's the only way, all you'll need is one good blow.

TOM:

I'll make sure I have the strength to land it. *(to himself)* If I just had that piece of steak...

COACH:

What was that?

TOM:

I'll do him in when he gives me the chance.

COACH:

Attaboy.

(Tom and his coach walk into the venue, passing the crowd waiting for the match)

11) Chorus

CHORUS:

That's him, that's him, the great Tom King. Don't you know him? He's the greatest in all of Australia. He's getting old now, past his prime.

(Sandel walks into the venue, waves to the crowd)

There he is! Sandel. There he is! the new kid. If he can beat old King we will know that he's for real. If he loses, he can go back to New Zealand for all we care. There will be someone else to take the crown from old Tom King. We only have room in our hearts for winners.

IV. Scene Four

The fight. The two boxers are in the ring. The coach is beside the ring and the chorus is

the crowd. Lizzie is sitting in the kitchen with a radio, listening to the broadcast of the fight.

12) Ensemble

RADIO:

And we're about to begin our premier match this evening. The longtime great Tom King, wearing blue, squaring off against the youngster from New Zealand, Pete Sandel.

COACH:

Remember Tom, you need to absorb.

LIZZIE:

Do him in, Tom.

(bell rings)

RADIO:

And here we go. And Sandel is all over King right at the get go. A furious rush of quick punches falling all over king.

CHORUS:

Come on, King, get him.

RADIO:

King faints back, shakes it off and is back in a defensive position. Shaking it off like a pro. Sandel comes back at him. Another flurry of punches and the crowd going wild! King, who is insisting on taking the punishment, is waiting for some sort of opening to attack.

LIZZIE:

Get him, Tom.

RADIO:

(crowd roars) And King lands a heavy blow to Sandel.

LIZZIE:

Yes!

RADIO:

Sandel's legs buckle and he tumbles onto the ring. He is rolling around as the referee is beginning his count. Sandel now on one knee, 7, 8, 9, and he's back up.

Another flurry from the youngster as King goes back on the defensive.

(Bell rings, fighters go back to their corners)

RADIO:

And that's the end of the first round.

COACH:

How you doing, Tom?

TOM:

I had him, when he left an opening. One inch closer to his jaw and I'd have a knockout.

COACH:

He's wasting energy with those punches at the bell.

TOM:

He has the energy to waste.

(Bell rings)

RADIO:

And now we kick off round two. More of the same from Sandel. King is not wasting any energy. Taking small hits in his own corner and waiting to pounce.

CHORUS:

Come on King, put up a fight you old bum!

COACH:

He's losing his energy, wait and strike!

RADIO:

Oh, and here comes King! Rushing at Sandel with a flurry of hard upper cuts. Sandel's legs are trembling as King pounces on him in the corner. Sandel does not look to be okay as King is hammering away. They might need to call this fight...

CHORUS:

Yeah King, get him, Tom!

LIZZIE:

You've got him. Stay with it!

(Bell rings)

Ah, and the round ends. Sandel is trying to get his wits about him. He is trying to convince the police chief to allow him to continue fighting. The referee nearly called that one, and a few more seconds in the round and Sandel would not have recovered.

TOM:

I had him there. Thirty seconds and I'd have knocked him out.

COACH:

It was a great rally, do you have one more in you?

TOM:

It was a two mile walk to the venue, and I could have used that piece of steak. I might have one in me, but I'll have to bring everything.

LIZZIE:

Come on, Tom. One more rally.

(Bell rings)

RADIO:

And here we begin the third round. Sandel is much more careful after his last attack from the experienced King. King and Sandel are dancing around, not giving any ground. Sandel begins landing blows again. King absorbing.

COACH:

Here it is.

LIZZIE:

Come on, Tom.

RADIO:

King begins his attack again. Quick strikes with an energy that we haven't seen from him all night!

CHORUS:

Yeah Tom, go get him.

LIZZIE:

You gotter do 'im, Tom.

RADIO:

A flurry of punches, but King is starting to lose energy. Sandel steps back, King loads up and delivers a huge right hook to Sandel's jaw.

CHORUS:

He's got him!

RADIO:

The kid is on the ground, the referee counting it out.

TOM:

If I just had that piece of steak...

RADIO:

Sandel is now getting up on his knees.

LIZZIE:

Stay down.

RADIO:

7,8,9, and the kid is back up! With flurry of energy he comes back on the attack.

CHORUS:

Yeah, Sandel. Finish him out!

COACH:

That was his chance...

RADIO:

Sandel loads up and oh! A punishing blow to King. King is on the ground, he doesn't seem to be moving.

LIZZIE:

Get up, Tom. Get up!

COACH:

He's out.

RADIO:

7,8,9, and that's the match! There's a new champion here in Australia. The torch is passed from the legendary Tom King to the up and comer Pete Sandel, who knocks the one time great out in a classic match.

CHORUS:

Yeah, Sandel. We love you Sandel! Never doubted you at all!

COACH: (*standing over King*)

You okay?

TOM:

I needed...we needed that match.

RADIO:

And in what is most likely the final match of his storied career, Tom King puts up a great fight, but is no match for the youngster out of New Zealand. I don't know what King's next chapter is, but I have to imagine we won't be seeing him in the ring again.

13) Ensemble, Aria reprise

LIZZIE:

Is there anyone who can help?

CHORUS:

Sandel, the new king of Australia!

LIZZIE:

Is there anyone who cares?

CHORUS:

We'll always love you, Sandel. Drinks are on us!

LIZZIE:

You used to cheer for him, buy him drinks, and celebrate him in the ring.

CHORUS:

Don't let King fight anymore, the old man is washed up.

LIZZIE:

He has a fam'ly, who depend on him.

COACH:

I'm sorry Tom, I don't think we can book another fight.

LIZZIE:

Is there anyone who can help?

TOM:

What am I going to tell Lizzie?

LIZZIE:

Is there anyone who cares?