ON THE ETHICS OF BROADWAY

AN OPERA IN TWO ACTS

Jake s. Jordan

FULL SCORE

Composed in Partial Fulfillment of Florida State University's
Master's Thesis Requirement.

THE STORY

In a modern-day New York City, politician Eva Rice has passed a law requiring the heavy censorship of Broadway. As a result, the industry soon fails to adapt, and few theaters survive without facing bankruptcy. Leonard Wright finds himself distraught and depressed, cocooning himself within his theater and forgetting his past as a successful Broadway composer and director.

Nadia, a young university student, writes her own show, breaking nearly every one of Rice's laws. Confident in her ability as a writer and composer, Nadia presents her show to Leonard, the only remaining Broadway writer who would be able to produce the show. In immediate refusal, Leonard dismisses Nadia, who in return plays a poorly written song. Catching her bait, Leonard rewrites the song with Nadia, which rouses his interest in producing the show and convinces him that defying Rice's laws will achieve the goal of bringing Broadway back to life.

In hearing rumors of the production of their show, Eva Rice appears at the theater mid-rehearsal to confront the company. Nadia and Leonard, however, give Eva a censored version of their libretto, which she agrees to read and later approves, thinking that her version is the one which will be premiered. When several journalists call and inquire about her sudden change of political platform, however, Eva figures out that she has been given a red herring.

On opening night, Leonard and Nadia plan to premiere their fully uncensored show, which is interrupted by Eva Rice once more. After a confrontational argument, the Senator exposes that her connections to Broadway exist far beyond her shallow destructive laws, and she agrees to watch the show. Eva Rice reviews her platform regarding the destruction of Broadway, but without a definitive final decision.

CAST

Leonard (*Countertenor*): A middle-aged passionate Broadway composer turned old hermit. After Eva Rice's heavy bans on theater, he locks himself in his decaying theater, hoping to forget the past.

Aaron (*Tenor*): Leonard's business partner and romantic interest; a man who follows the wind where it takes him, and often gives in to temptation.

Nadia (*Soprano*): A young, headstrong composer brought up in a world where musicals are a memory of the past.

Senator Eva Rice (*Soprano*): A middle-aged politician who often speaks before she thinks; her ideas are communicated in jagged, nonsensical ways. She critically suffers from germaphobia in her portrayal, often sanitizing her hands or wiping surfaces down.

Friend/Mother (*Mezzo-Soprano*): Friend is a blank-minded student with little influence on others; her purpose is the world is to hear others talk at her. Mother is a non-vocal role.

Young Eva *(Child Soprano)*: An 8-year-old version of Eva Rice.

Intern/Cast Member *(Broadway Tenor)*: An auditioning member of Leonard and Eva's musical. He coincidentally does intern work for Eva Rice for money on the side.

Officer *(Baritone)*

Various Background Company Members

LIST OF SCENES

Act I

Scene 1 (1975): A bare stage with all backdrops raised……1

Scene 2 (2020): The political office of Eva Rice……..50

Scene 3 (2020): Nadia's college dorm room……88

Scene 4 (2020): Eva Rice's office/Leonard's Theater……..126

Scene 5 (1981): Bare stage……..182

Scene 6 (2020): Leonard's theater..……219

Act II

Scene 1 (1980): Leonard's theater……..……..261

Scene 2 (2020): The political office of Eva Rice……..317

Scene 3 (2020): Leonard's theater……..……..330

Scene 4 (2020): The political office of Eva Rice……..374

ORCHESTRA

1 Flute
1 Oboe
1 Clarinet in Bb
1 Bass Clarinet
1 Bassoon
1 Horn in F**
1 Trumpet in Bb*
1 Trombone*
1 Bass Trombone**
Piano/Celesta
Strings (3-3-3-2-1***)

1 Percussionist
(Wood Blocks, Crotales [w/bow], Snare Drum, Bass Drum, Cabasa, Hi-hat, Glockenspiel)

**Straight and Harmon mute required.*
***Straight Mute required.*
****Contrabass needs C ext.*

Note to the programmer: this opera has several scenes containing adult language. These words may be omitted or replaced to adhere to performance requirements if necessary.

ABOUT THE COMPOSER

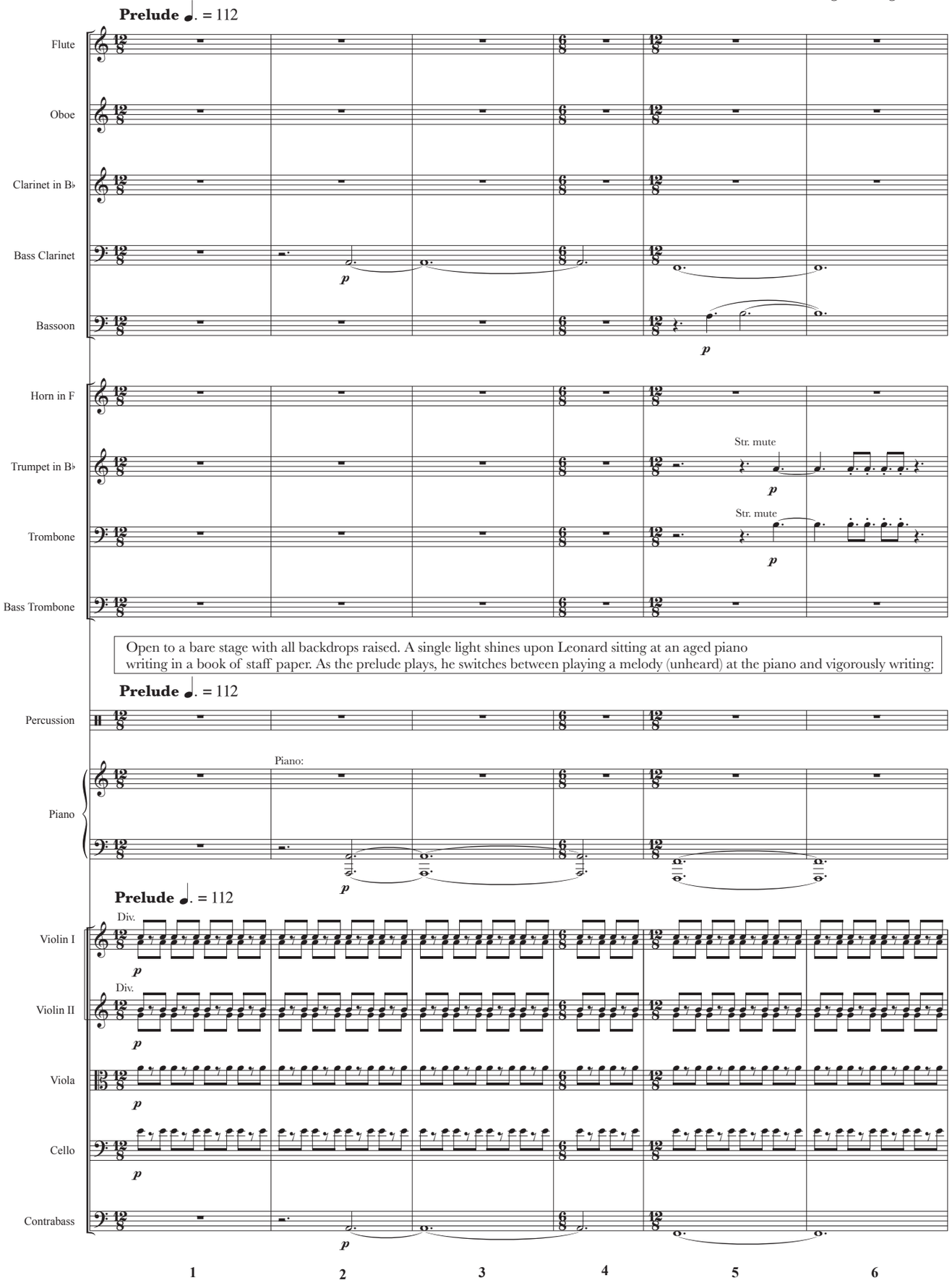
Jake s. Jordan is a current DM student in composition at Florida State University studying stage music ranging from modern opera to Broadway musicals. His works range from his award-winning concert band ACCBDA commission *The Last of Sailing Ships* to larger stage works like *Sella the Musical.* He has previous experience writing for film and animation through several film schools as well as writing for musical stage in Columbus, Ohio. Jake currently leads the Society of Composers, Inc. at Florida State, where he directs weekly meetings as well and works with faculty to bring guest composers and professionals to present to students. His previous degrees include a Master of Music from Florida State University and a Bachelor of Music Education from The Ohio State University. Hear more at @jakejordancomposer.

Score in C

ON THE ETHICS OF BROADWAY

Act I
Scene One

A bare stage with all backdrops raised.

Jake s. Jordan

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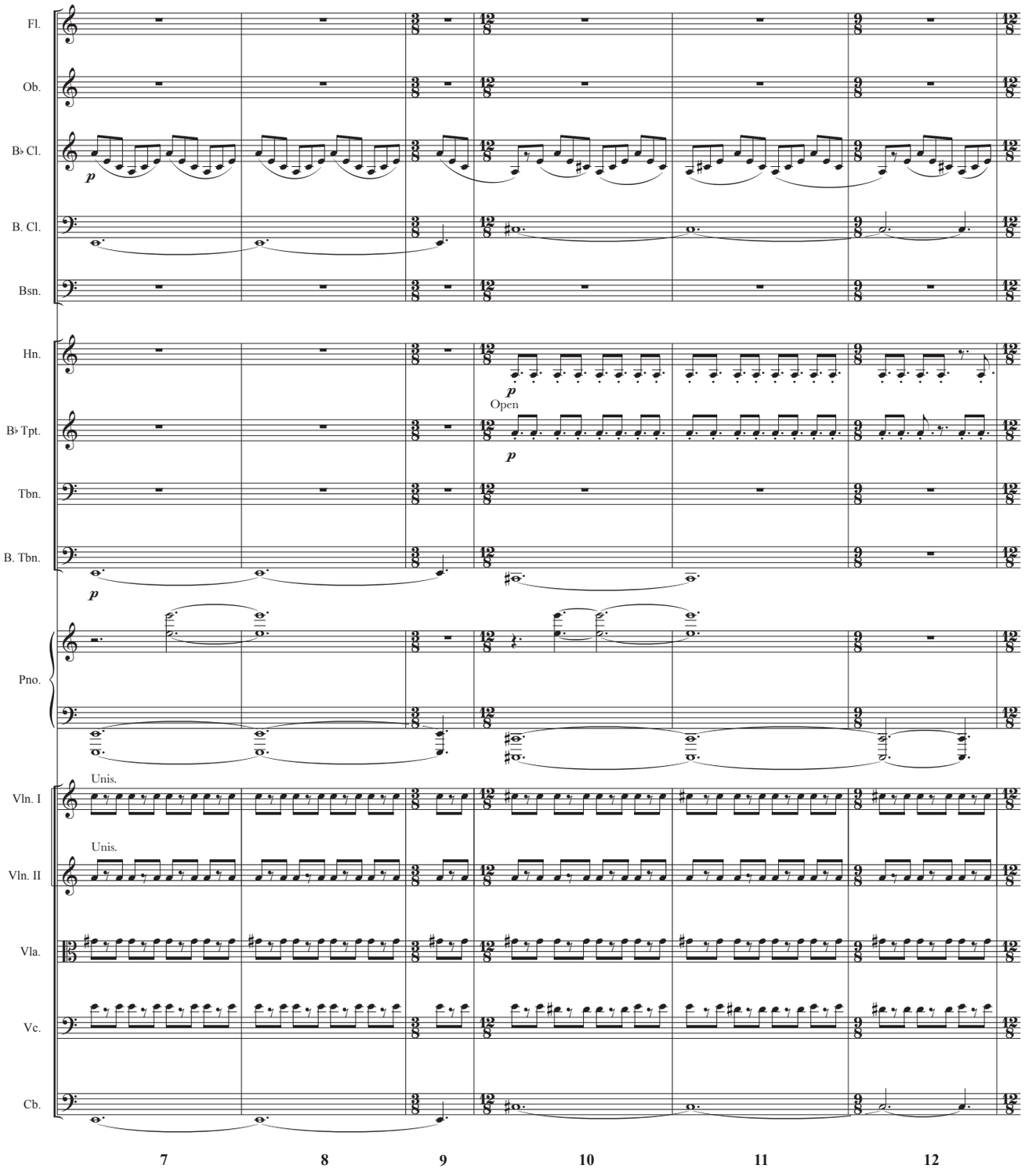
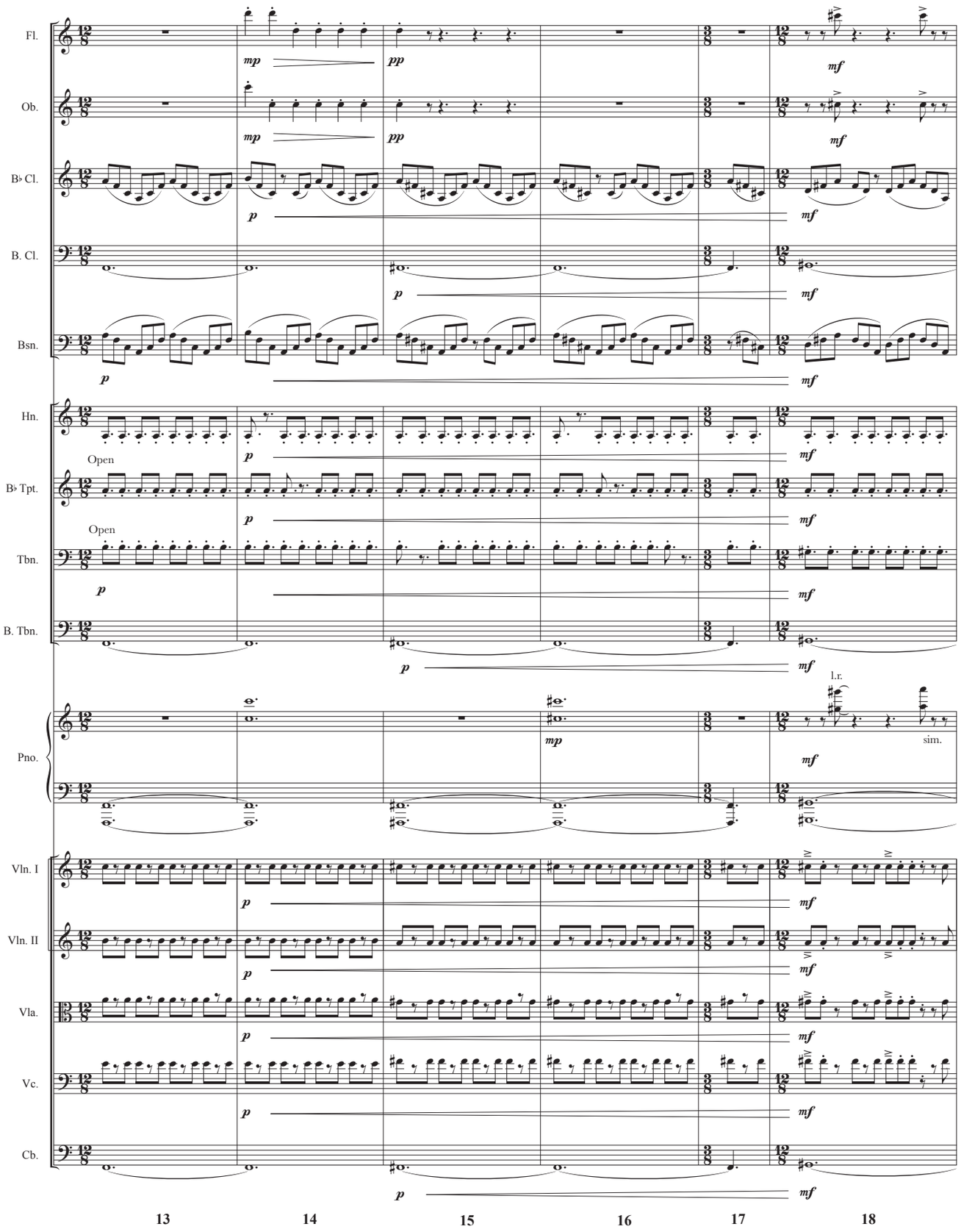
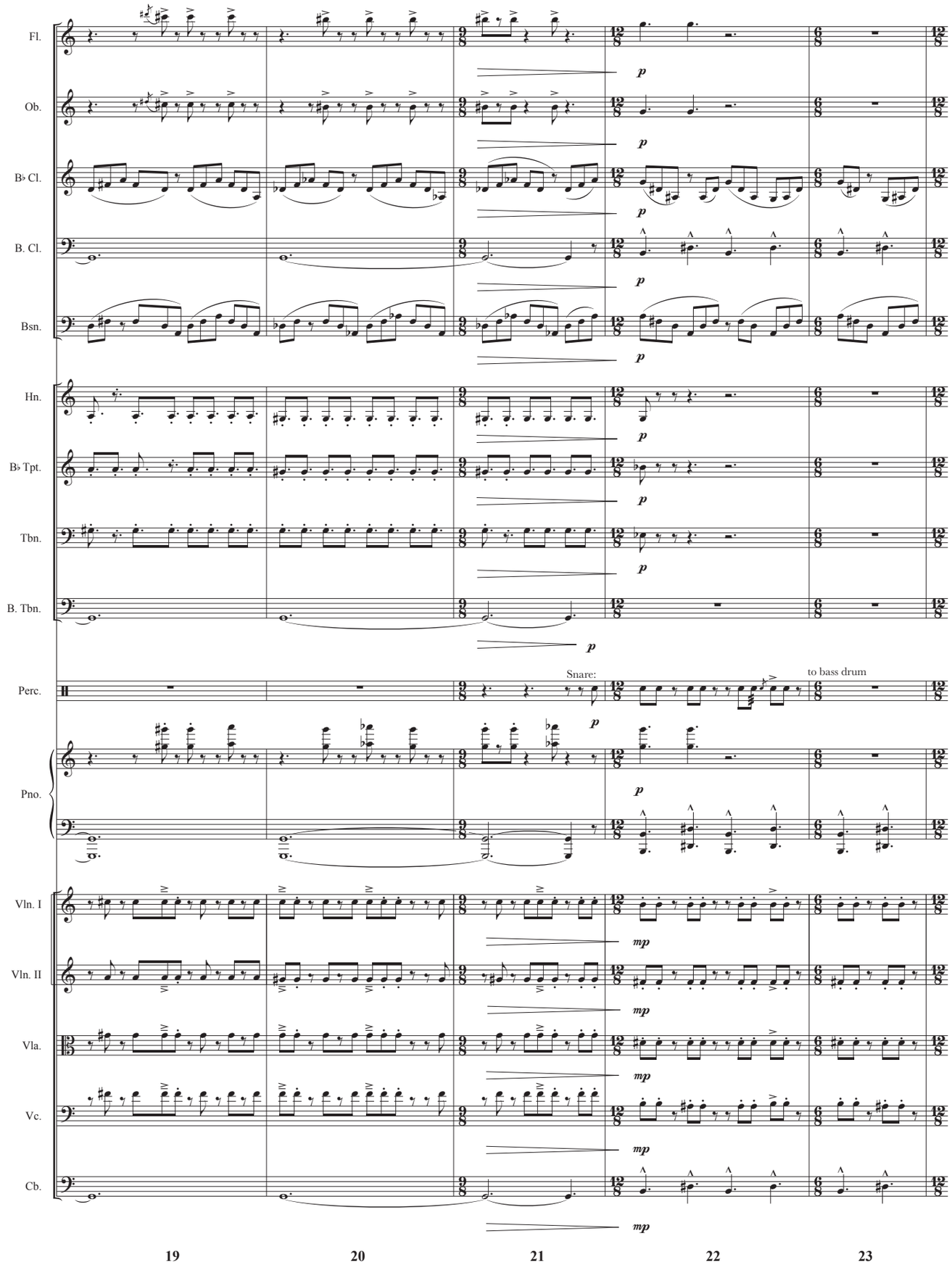
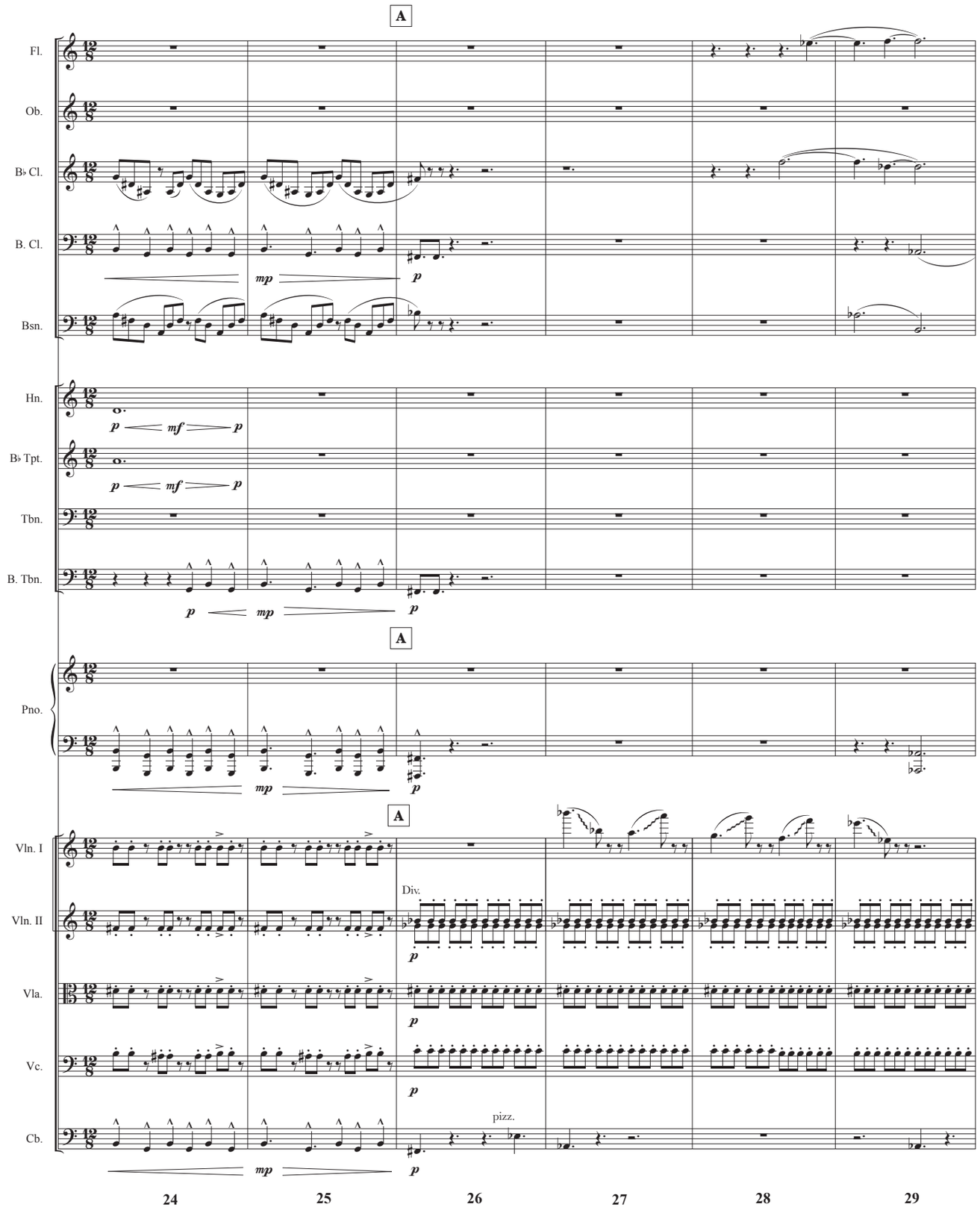
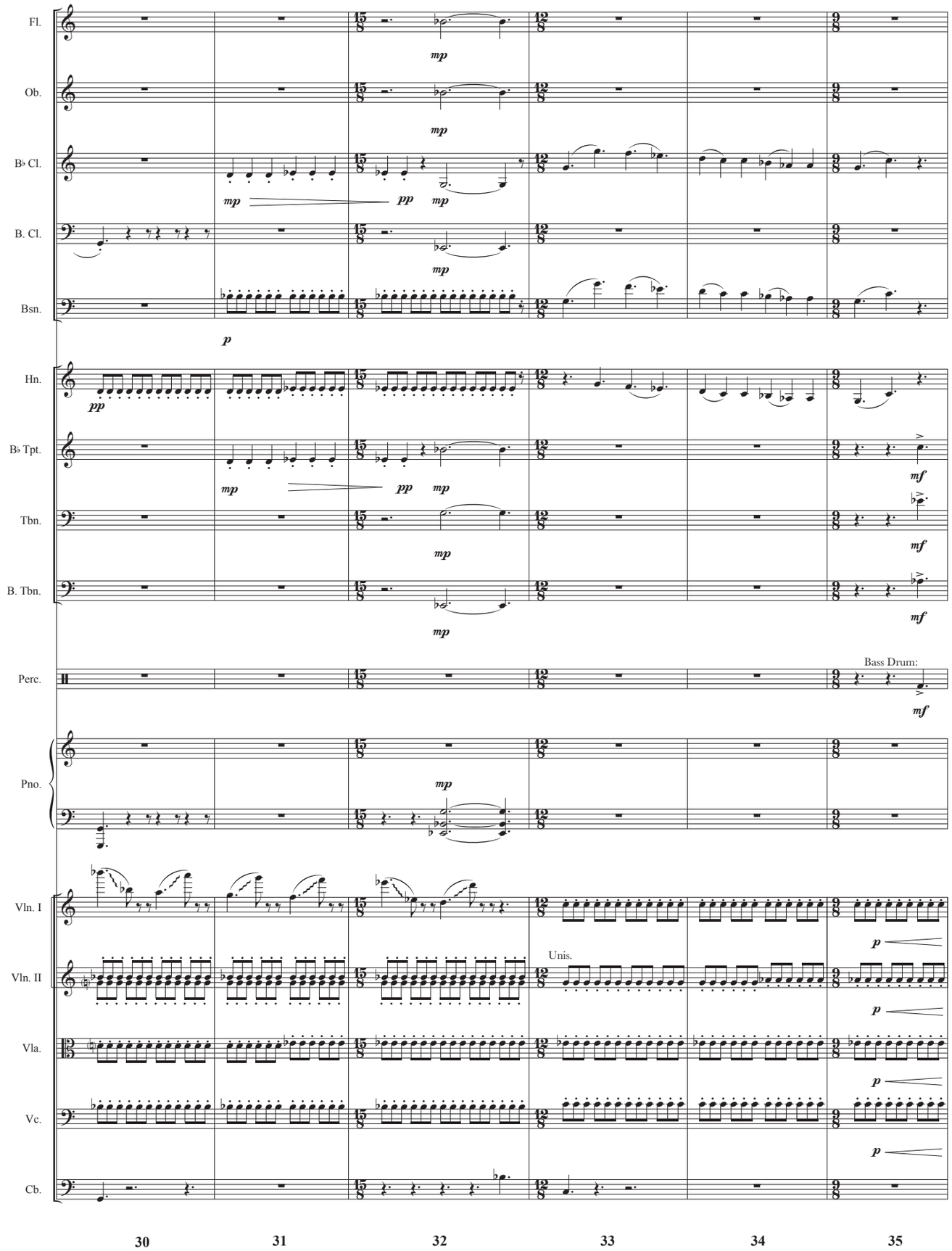
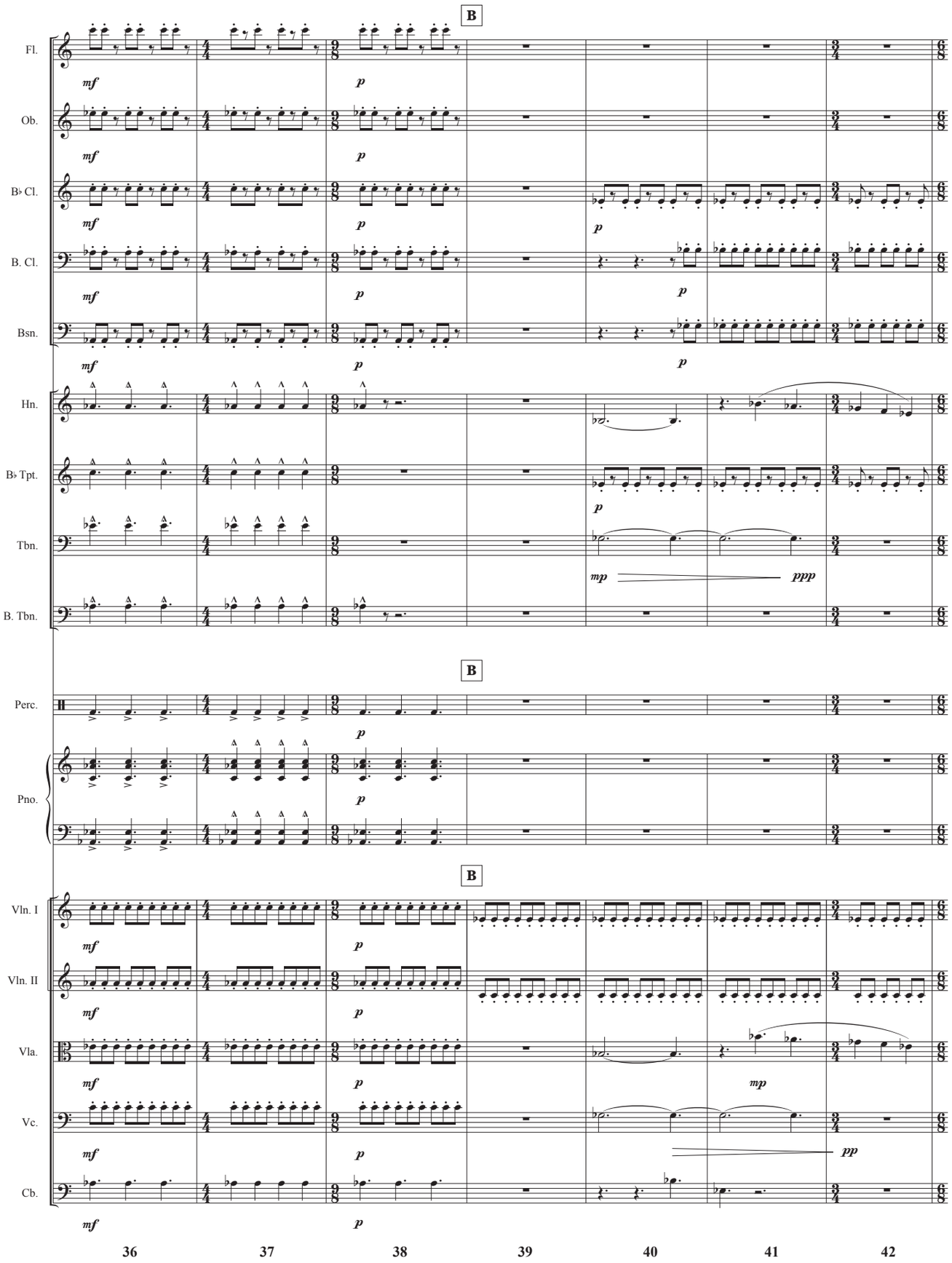
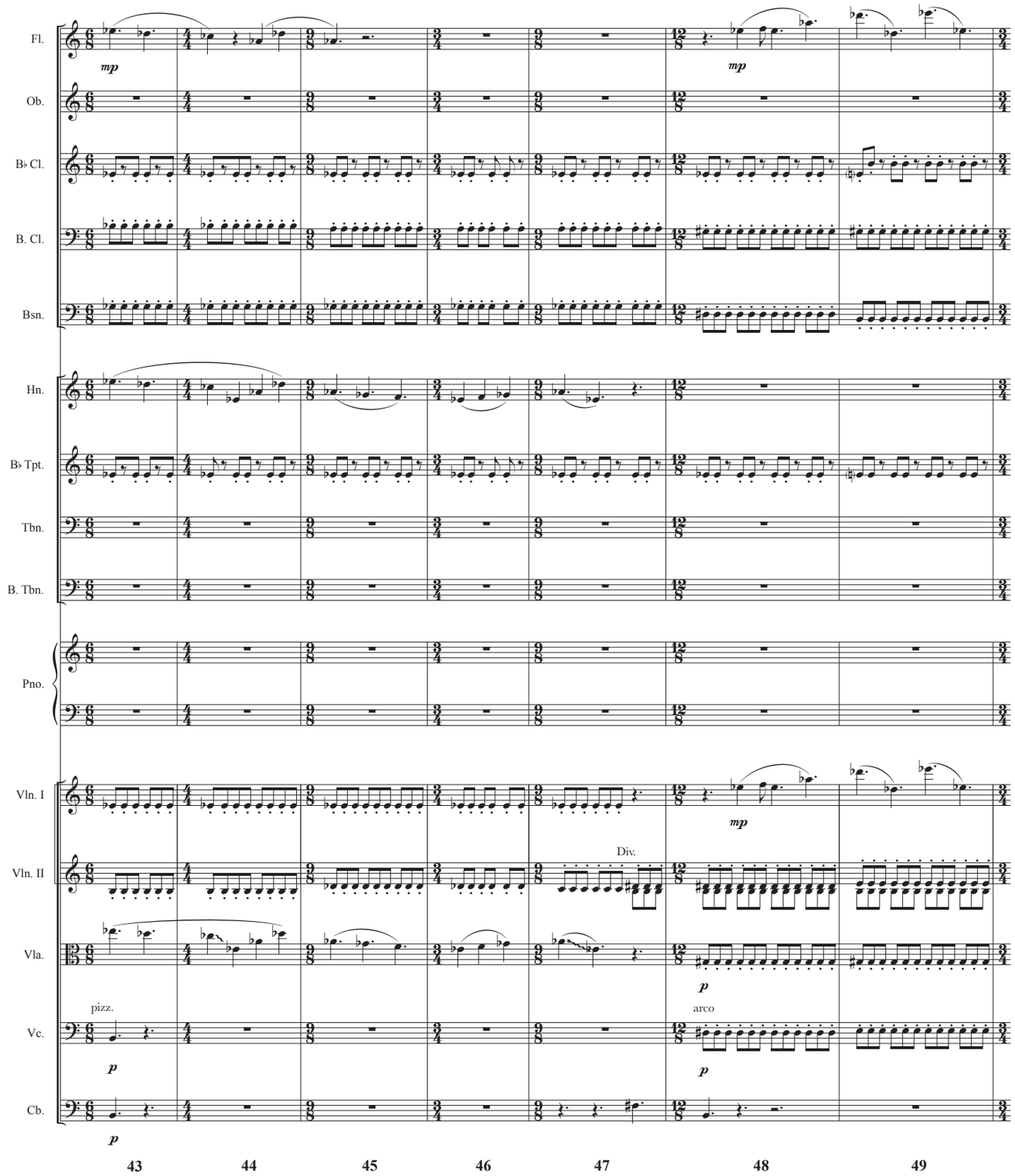
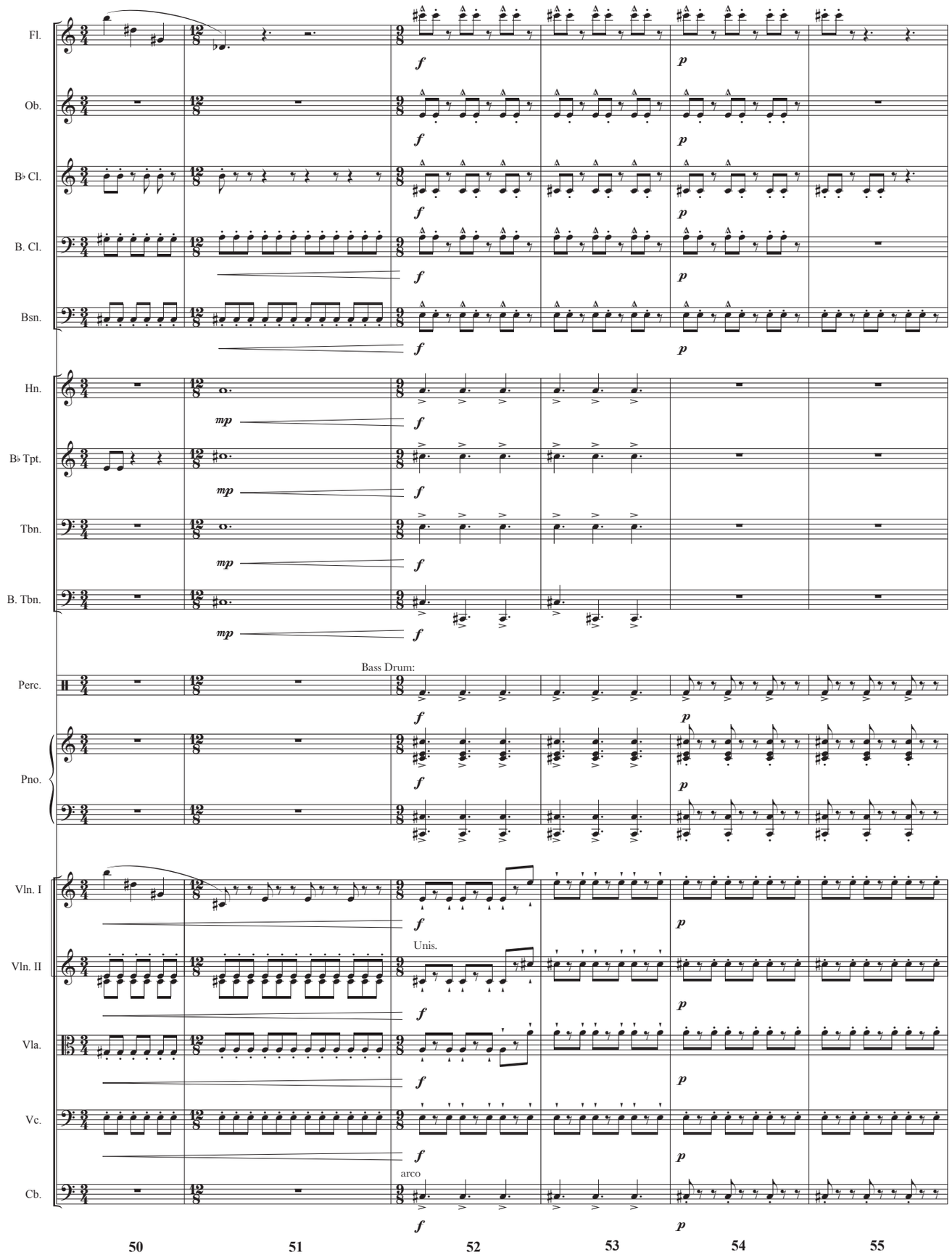
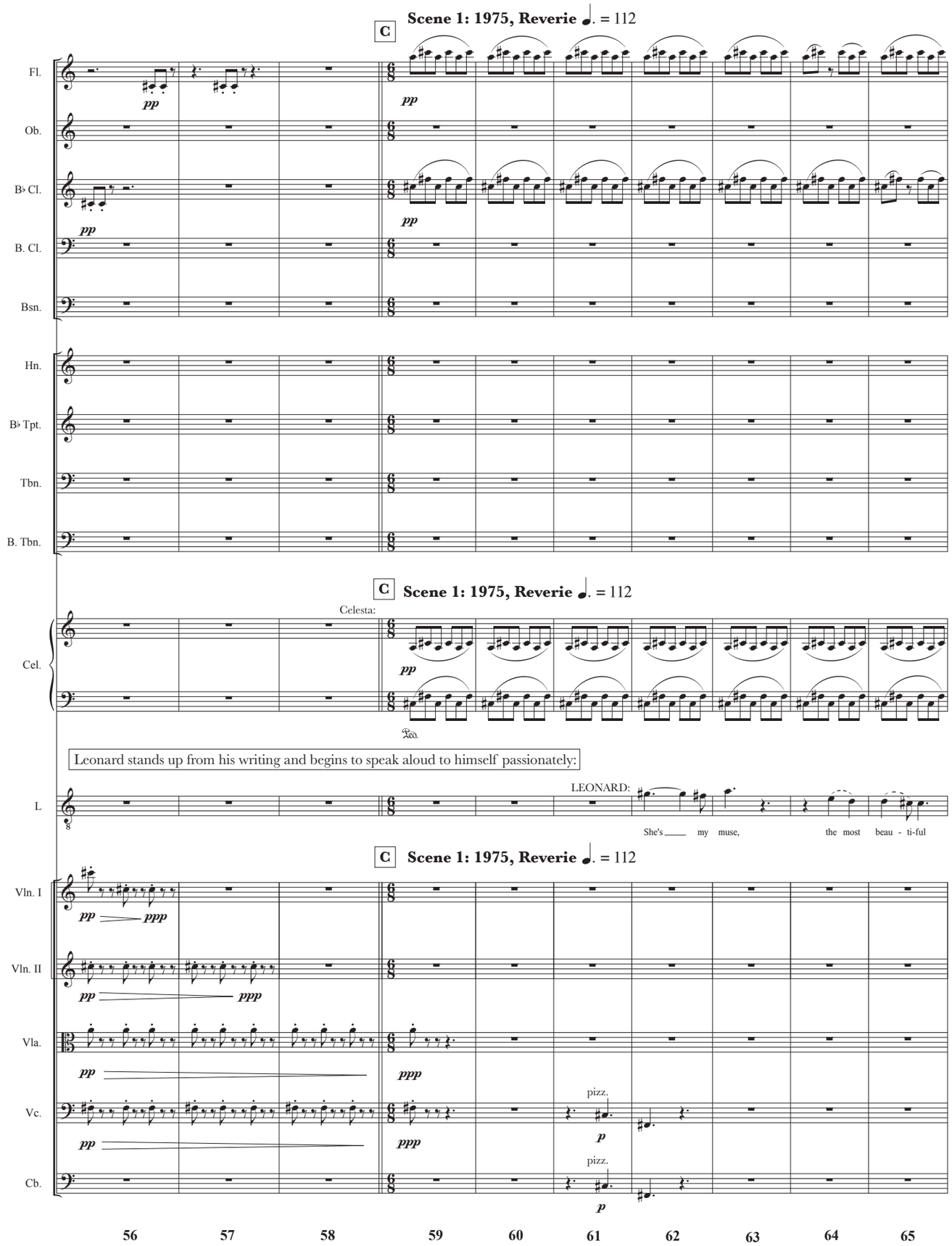
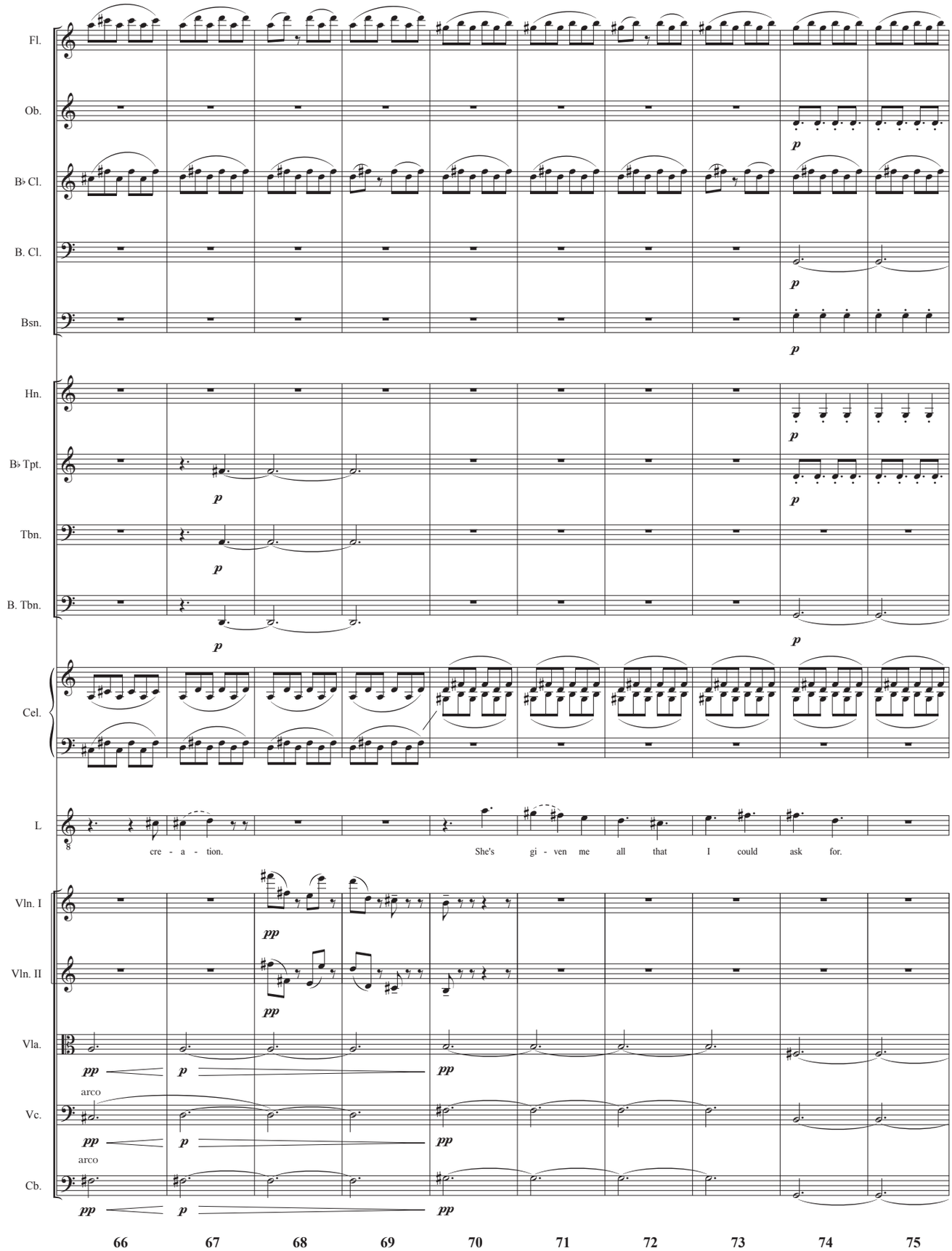
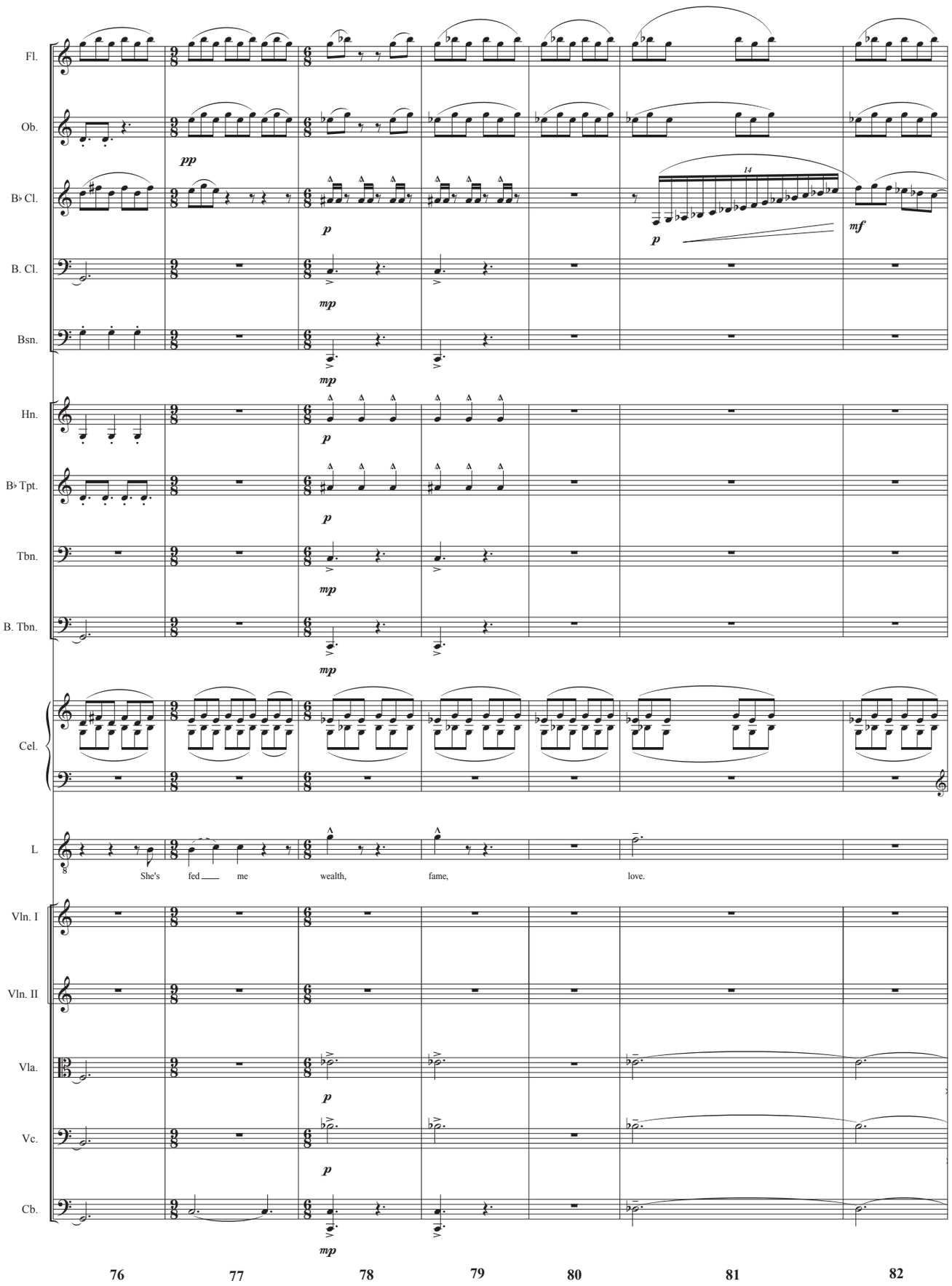
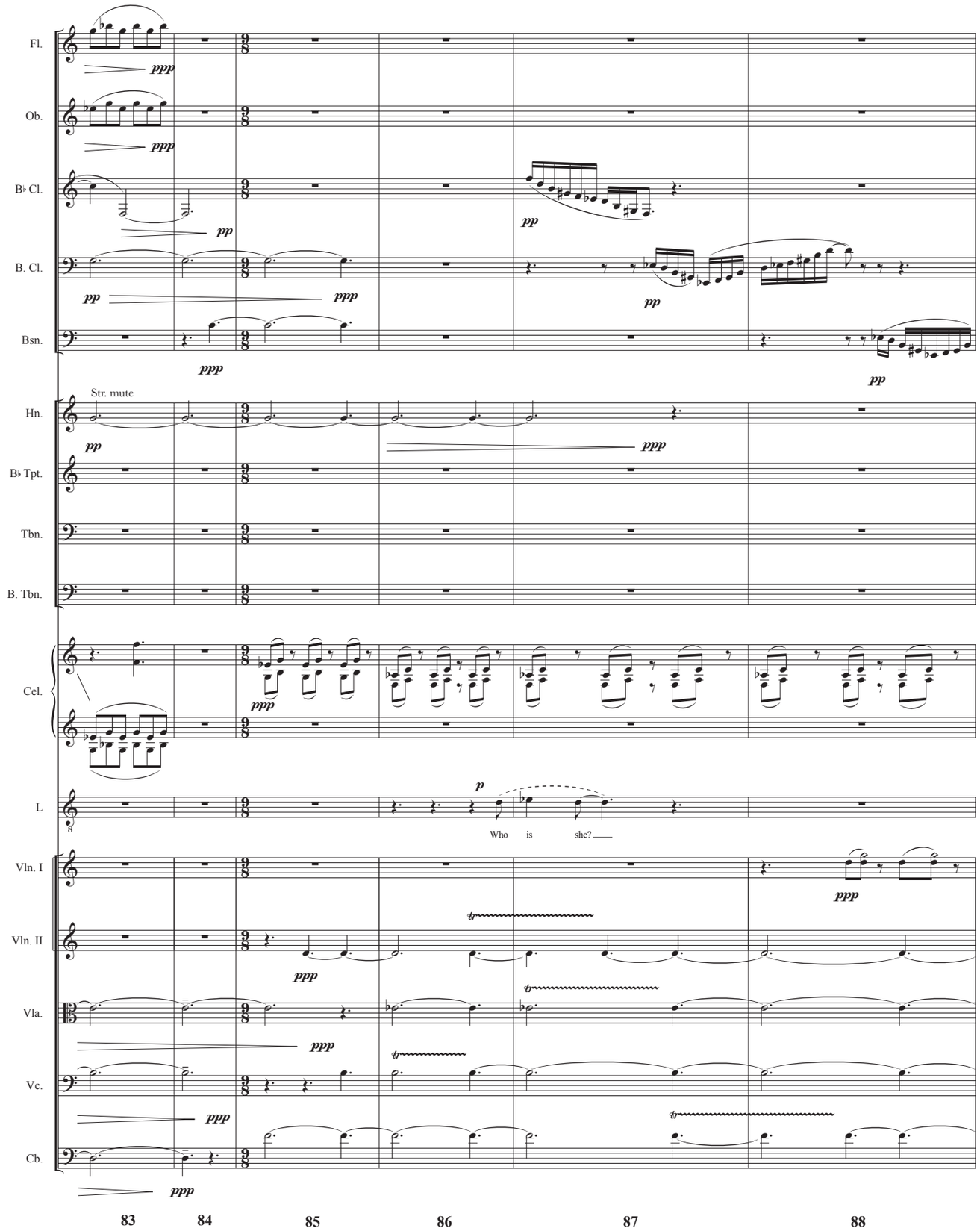
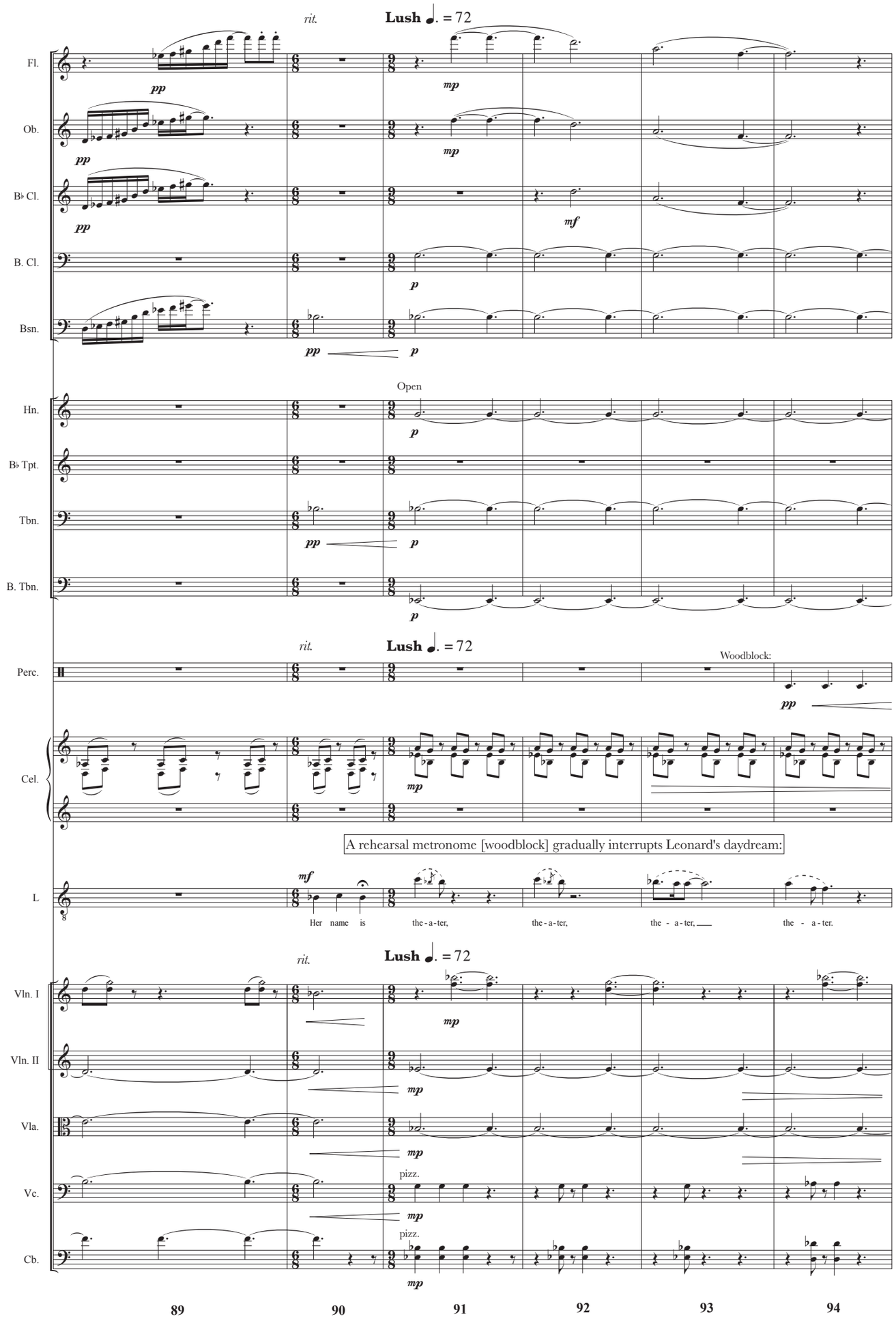
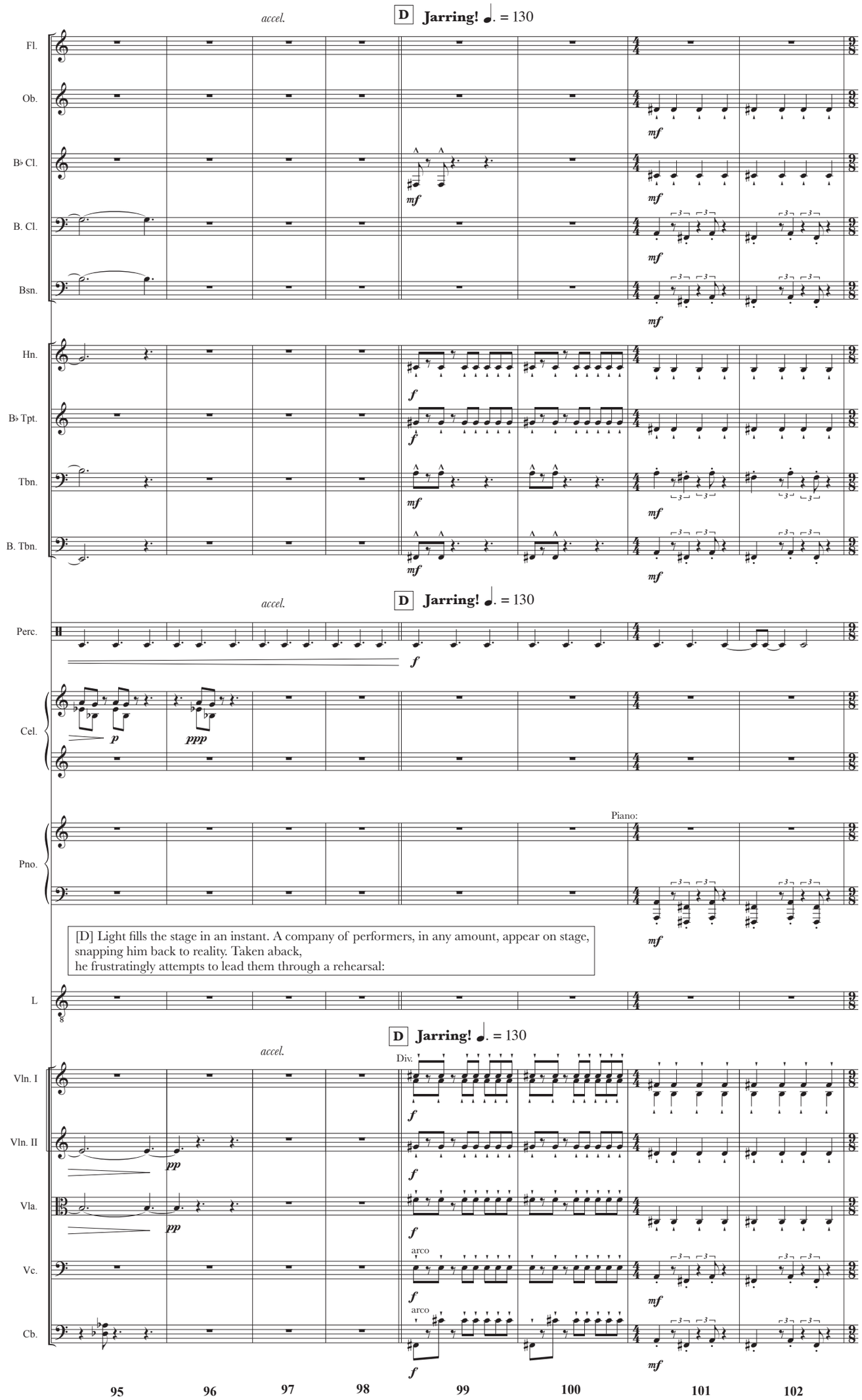
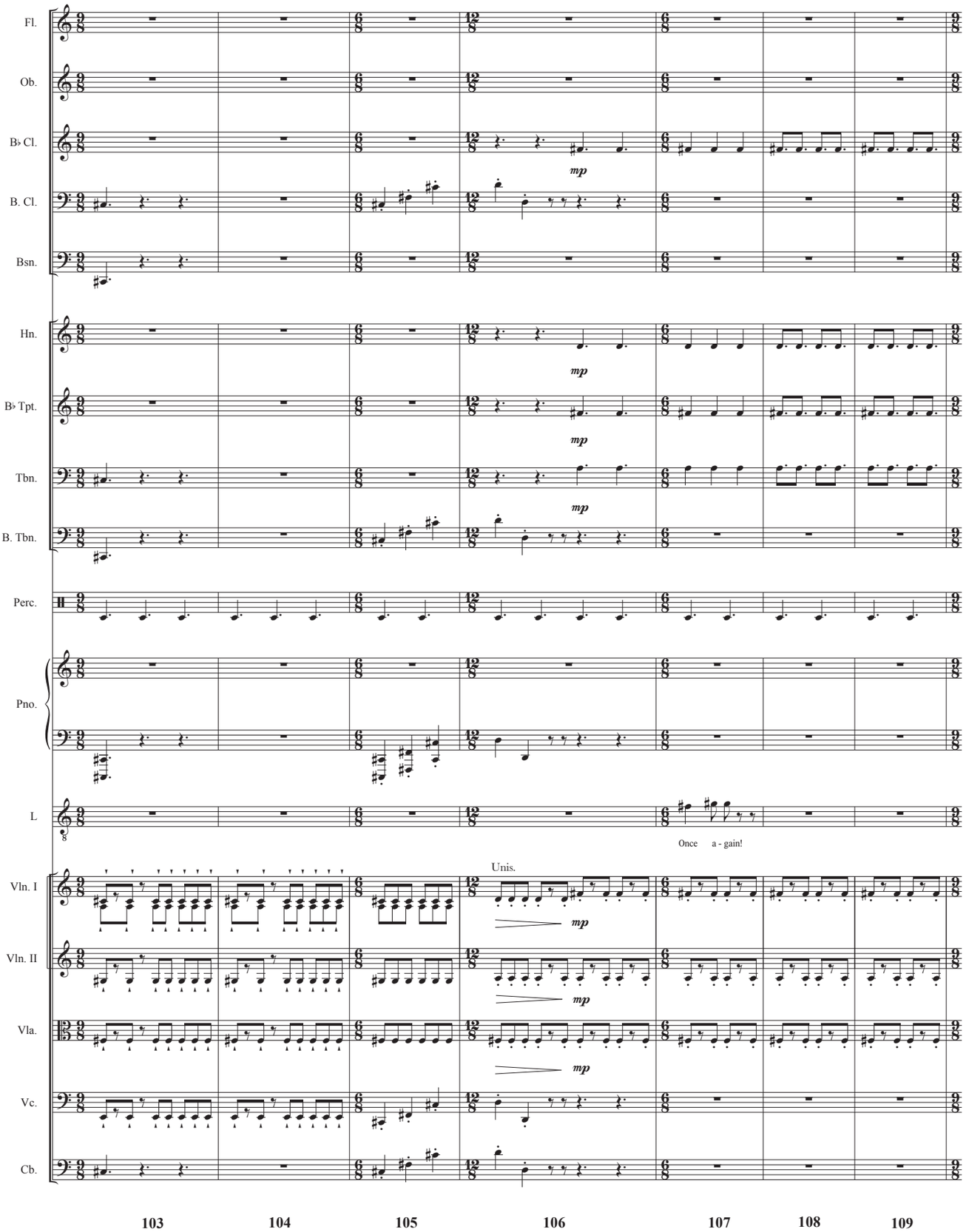
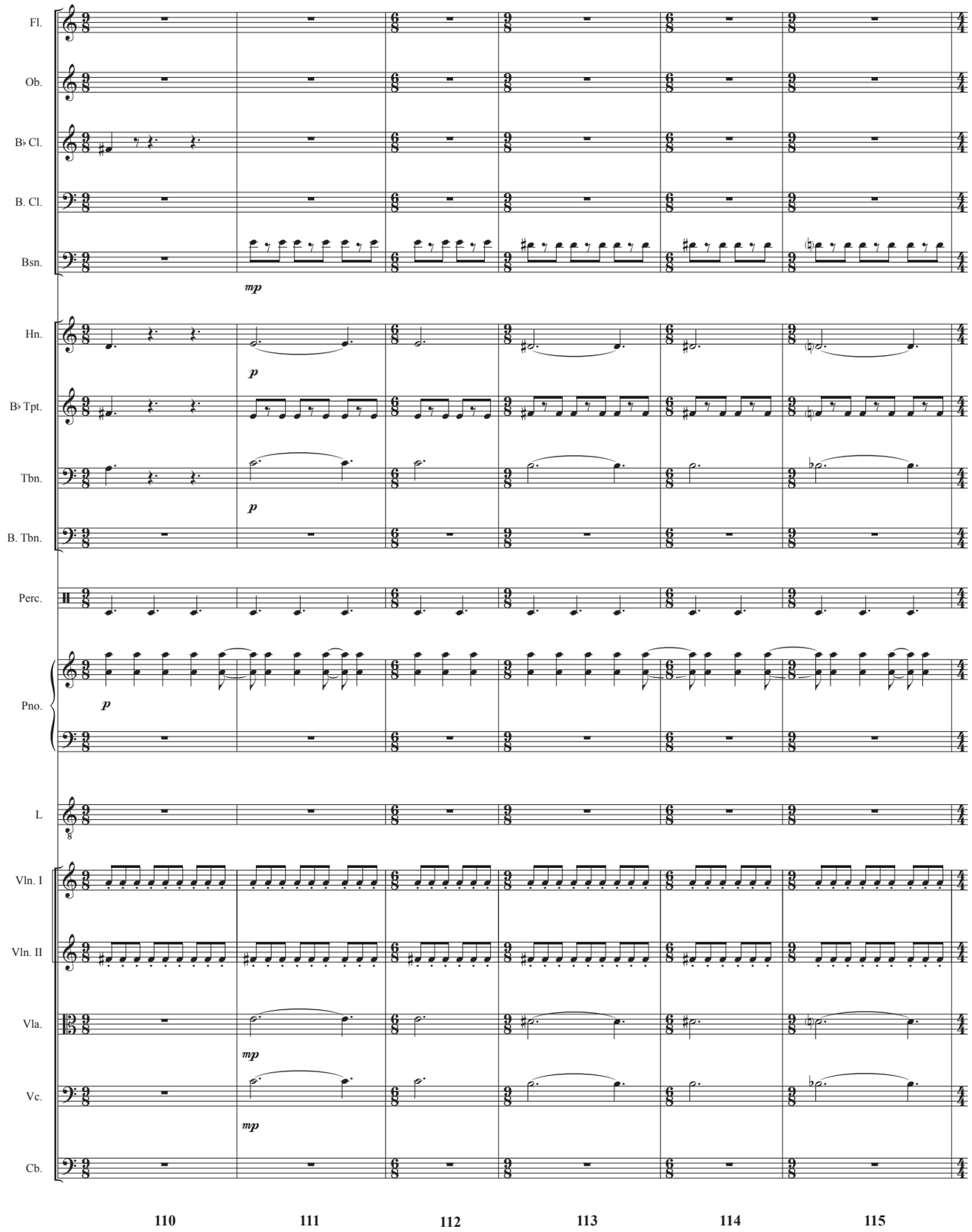
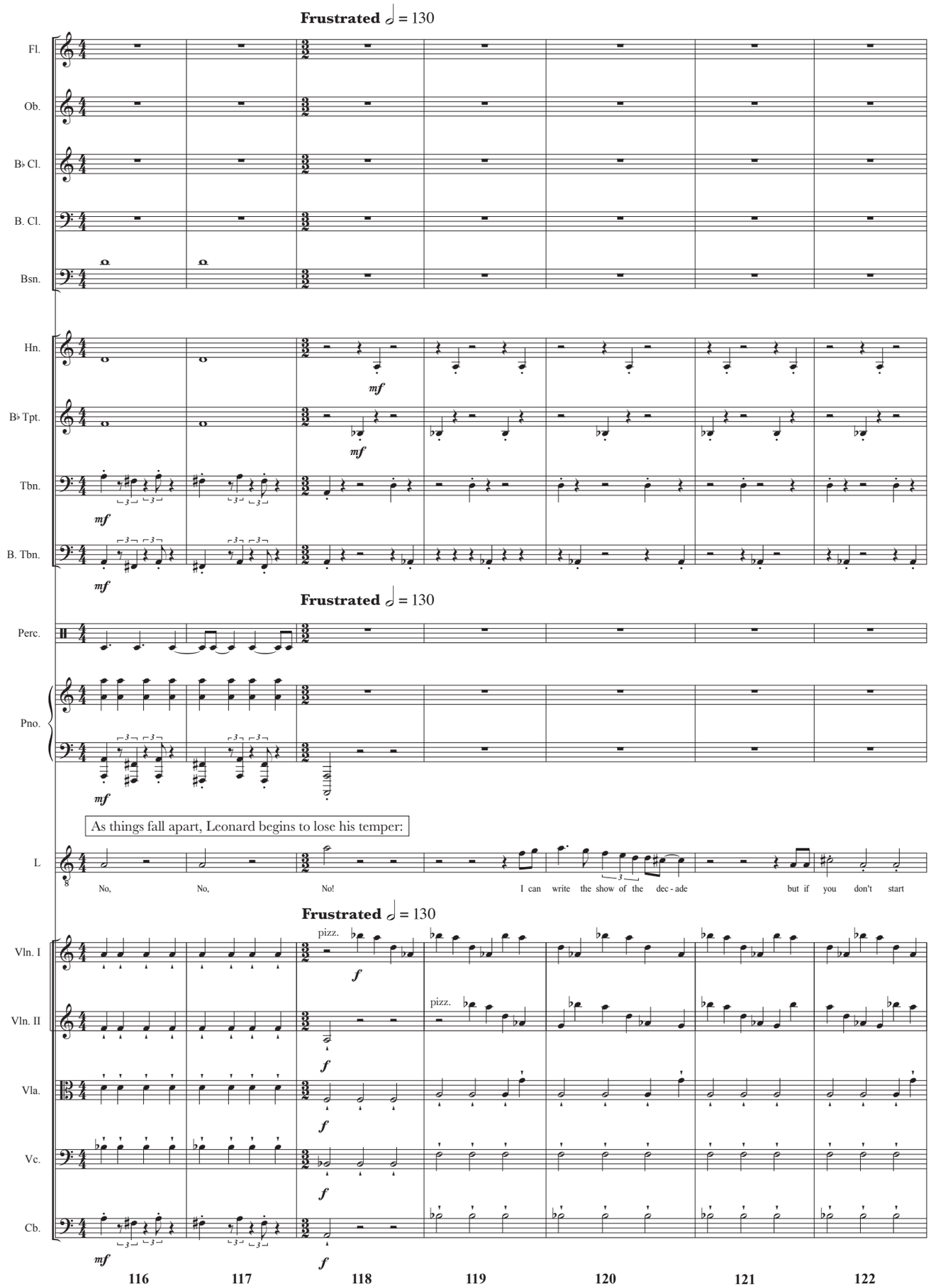
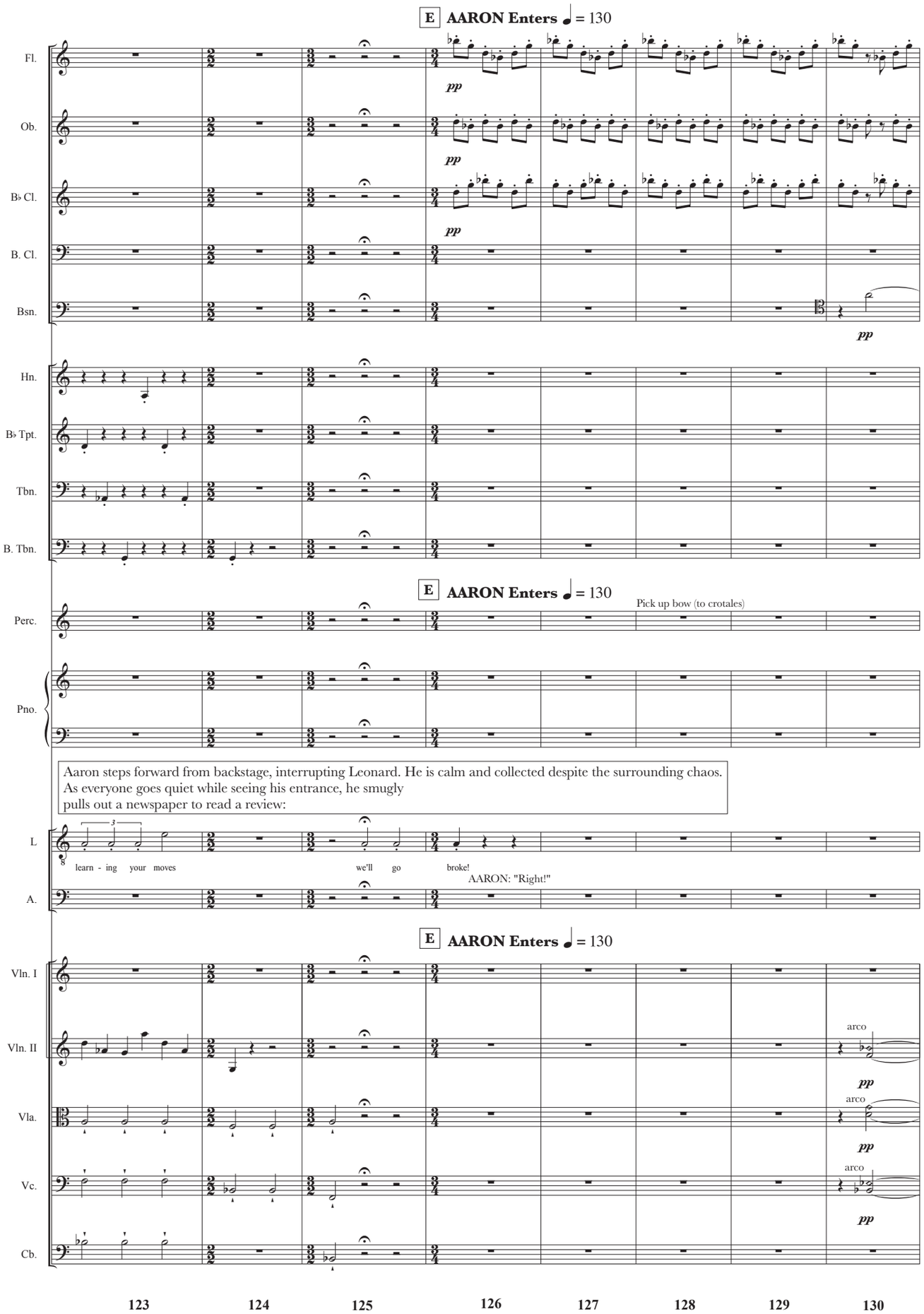
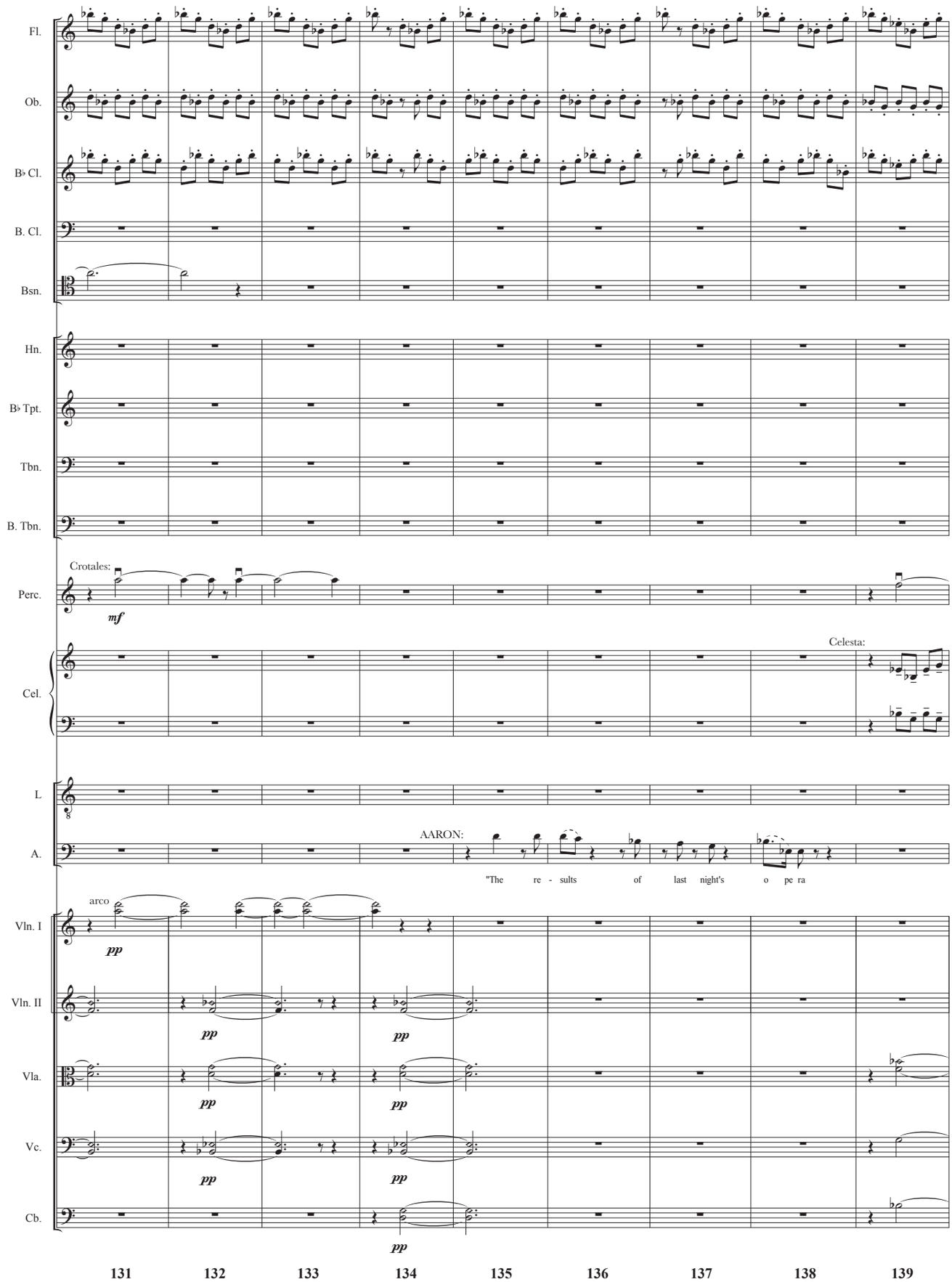

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Open
Tbn.
B. Tbn.
Pno.
Vln. I
Unis.
Vln. II
Unis.
Vla.
Vc.
Cb.
p
7
8
9
10
11
12

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Open
Open
l.r.
sim.
mp
pp
p
mf
13
14
15
16
17
18

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Snare:
to bass drum
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
19
20
21
22
23

A
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Div.
pizz.
mp
p
mf
24
25
26
27
28
29

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Bass Drum:
Pno.
Vln. I
Vln. II
Unis.
Vla.
Vc.
Cb.
30
31
32
33
34
35

B
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B
Perc.
Pno.
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
ppp
pp
36
37
38
39
40
41
42

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
Div.
p
pizz.
arco
p
p
p
43
44
45
46
47
48
49

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Bass Drum:
Pno.
Vln. I
Vln. II
Unis.
Vla.
Vc.
arco
Cb.
f
p
mp
50
51
52
53
54
55


C
Scene 1: 1975, Reverie ♩. = 112
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
pp
C
Scene 1: 1975, Reverie ♩. = 112
Celesta:
Cel.
Leonard stands up from his writing and begins to speak aloud to himself passionately:
LEONARD:
L
She's my muse, the most beau - ti-ful
C
Scene 1: 1975, Reverie ♩. = 112
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ppp
pizz.
p
56 57 58 59 60 61 62 63 64 65

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Cel.
L
cre - a - tion.
She's gi - ven me all that I could ask for.
Vln. I
Vln. II
Vla.
arco
Vc.
arco
Cb.
66
67
68
69
70
71
72
73
74
75

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Cel.
L
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mp
mf
14
She's fed me wealth, fame, love.
76
77
78
79
80
81
82

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
Str. mute
B♭ Tpt.
Tbn.
B. Tbn.
Cel.
L
Who is she?
Vln. I
Vln. II
Vla.
Vc.
Cb.
83
84
85
86
87
88

rit.
Lush ♩. = 72
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
mf
p
Open
Woodblock:
A rehearsal metronome [woodblock] gradually interrupts Leonard's daydream:
Her name is the-a-ter, the-a-ter, the - a-ter, the - a-ter.
pizz.
89
90
91
92
93
94

accel.
D Jarring! ♩. = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Pno.
Piano:
[D] Light fills the stage in an instant. A company of performers, in any amount, appear on stage, snapping him back to reality. Taken aback, he frustratingly attempts to lead them through a rehearsal:
L
Div.
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
95
96
97
98
99
100
101
102

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
Unis.
Once a - gain!
103
104
105
106
107
108
109

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
Hn.
p
B♭ Tpt.
Tbn.
p
B. Tbn.
Perc.
Pno.
p
L
Vln. I
Vln. II
Vla.
mp
Vc.
mp
Cb.
110
111
112
113
114
115

Frustrated ♩ = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
Frustrated ♩ = 130
Perc.
Pno.
As things fall apart, Leonard begins to lose his temper:
L
No, No, No! I can write the show of the dec - ade but if you don't start
Frustrated ♩ = 130
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
116 117 118 119 120 121 122

E AARON Enters ♩ = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pick up bow (to crotales)
Pno.
Aaron steps forward from backstage, interrupting Leonard. He is calm and collected despite the surrounding chaos. As everyone goes quiet while seeing his entrance, he smugly pulls out a newspaper to read a review:
L
learn - ing your moves
we'll go
broke!
AARON: "Right!"
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
123
124
125
126
127
128
129
130

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crotales:
Perc.
mf
Celesta:
Cel.
L
A.
AARON:
"The re - sults of last night's o pe ra
arco
Vln. I
pp
Vln. II
Vla.
Vc.
Cb.
131
132
133
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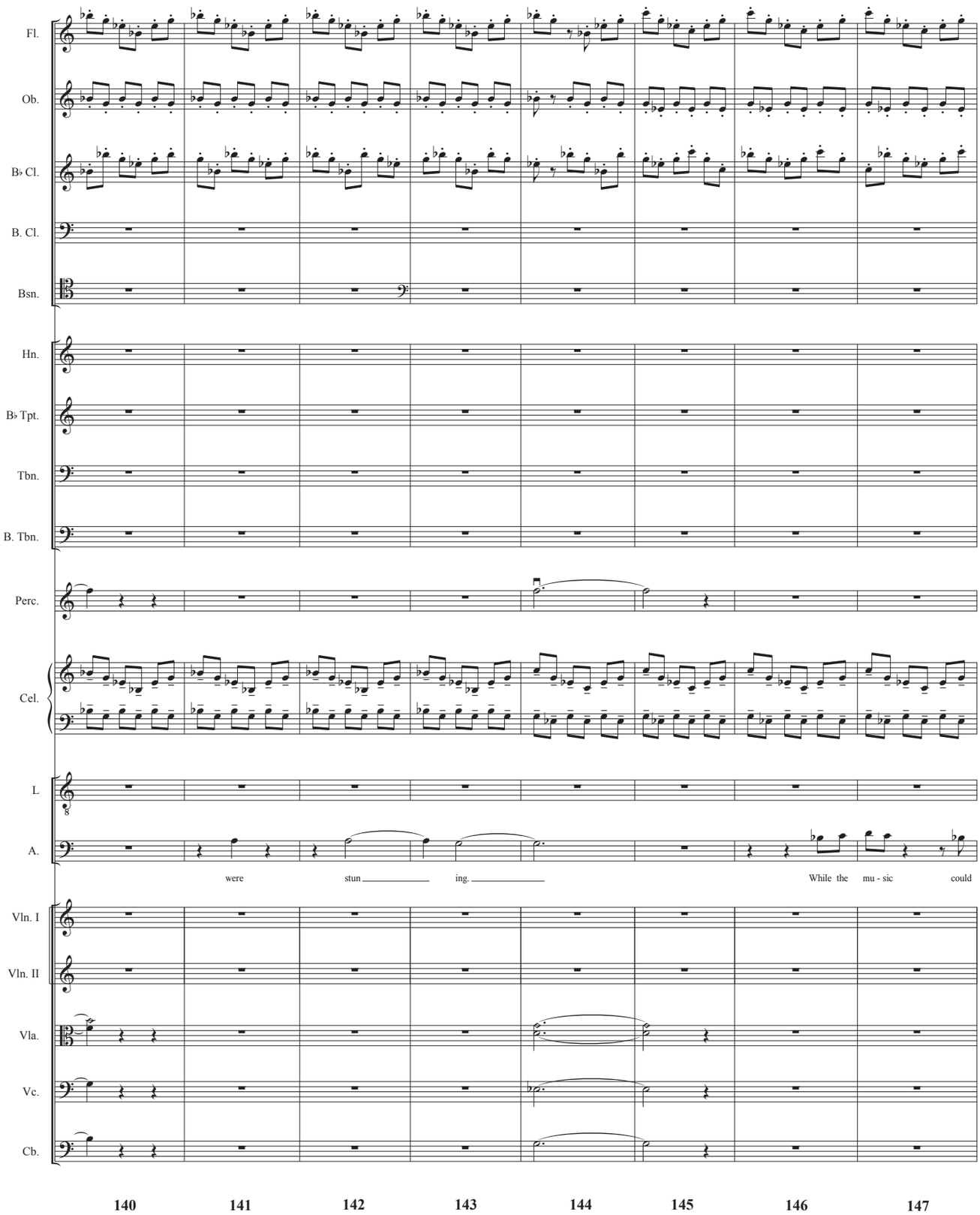
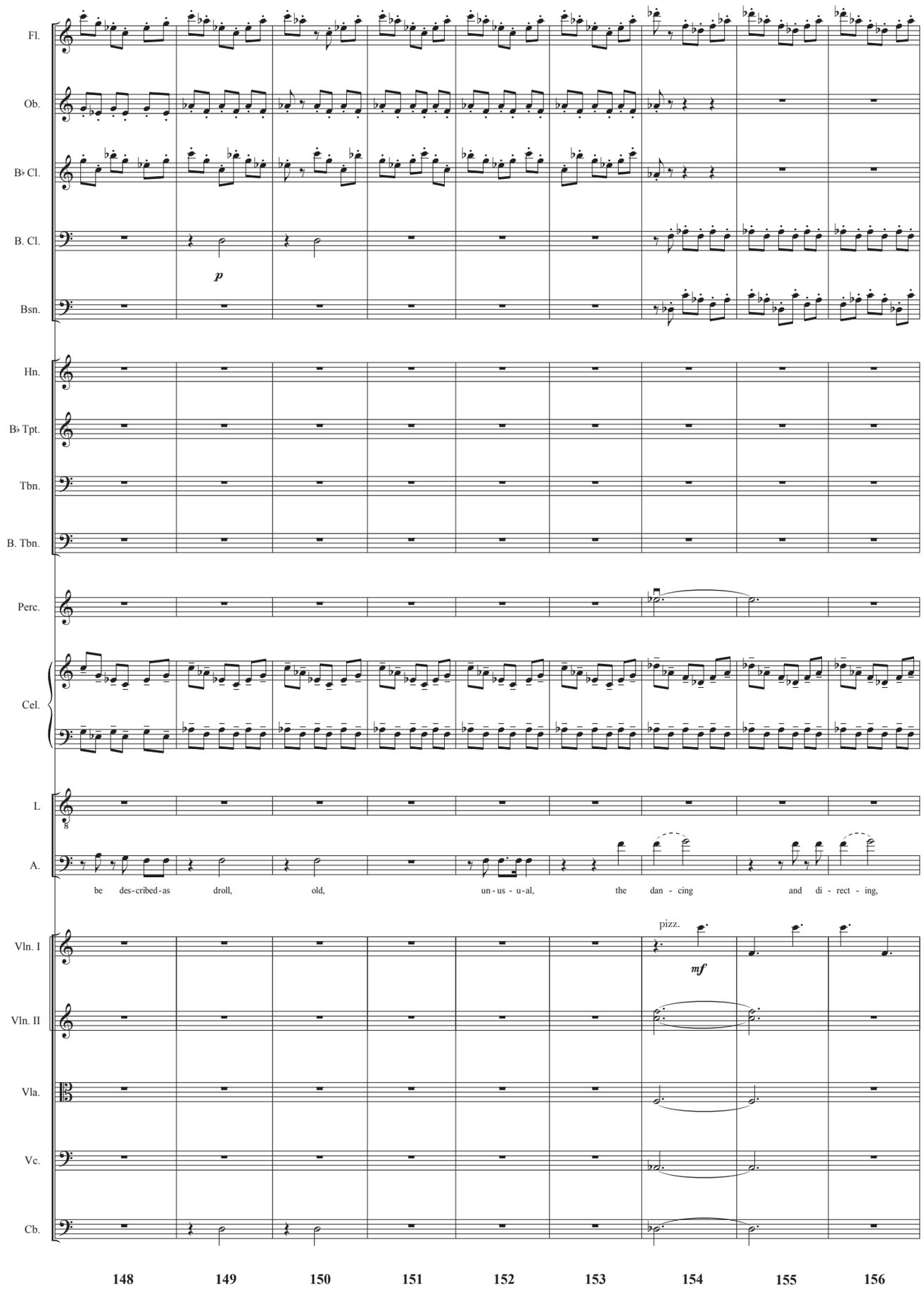
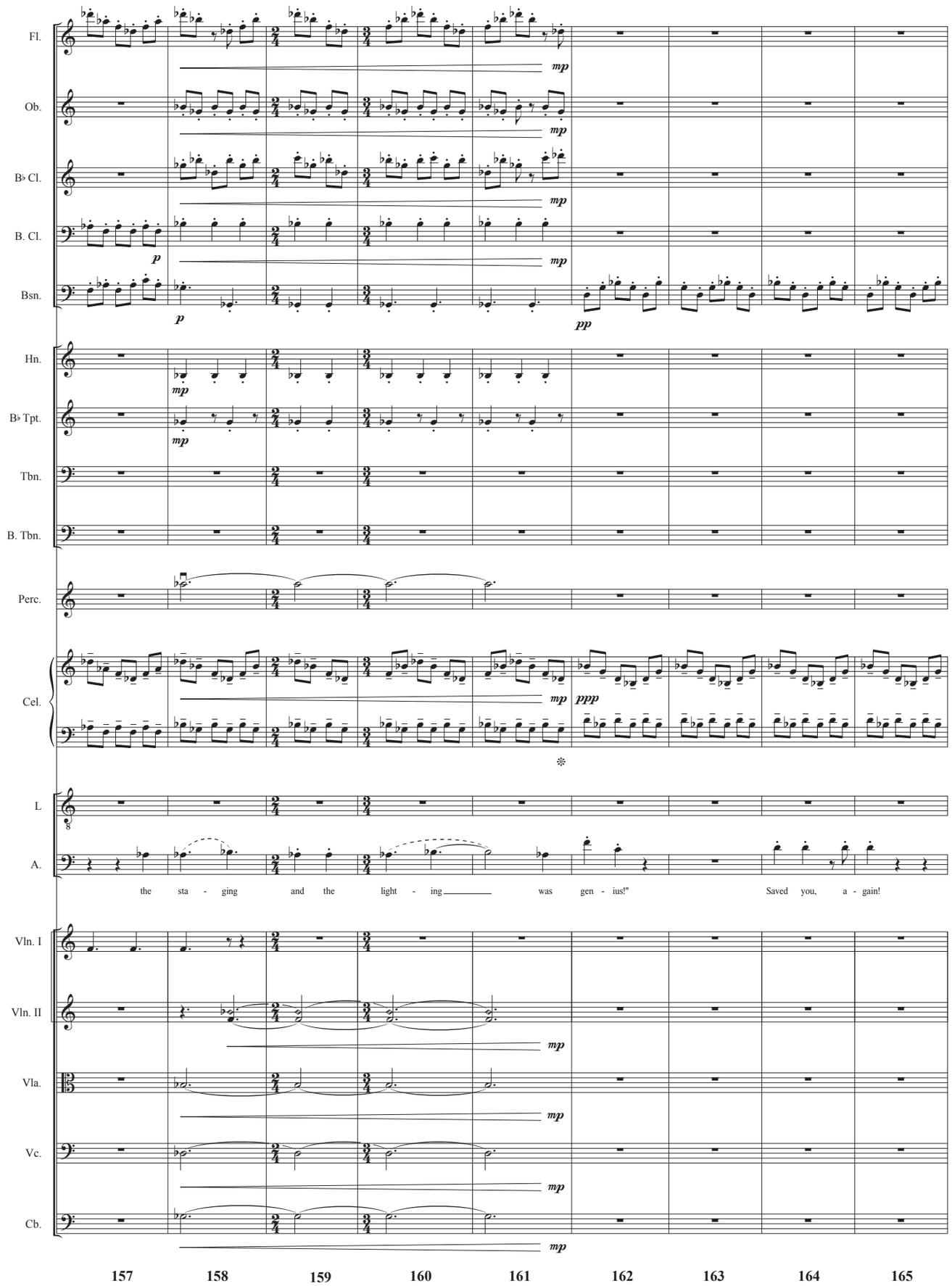
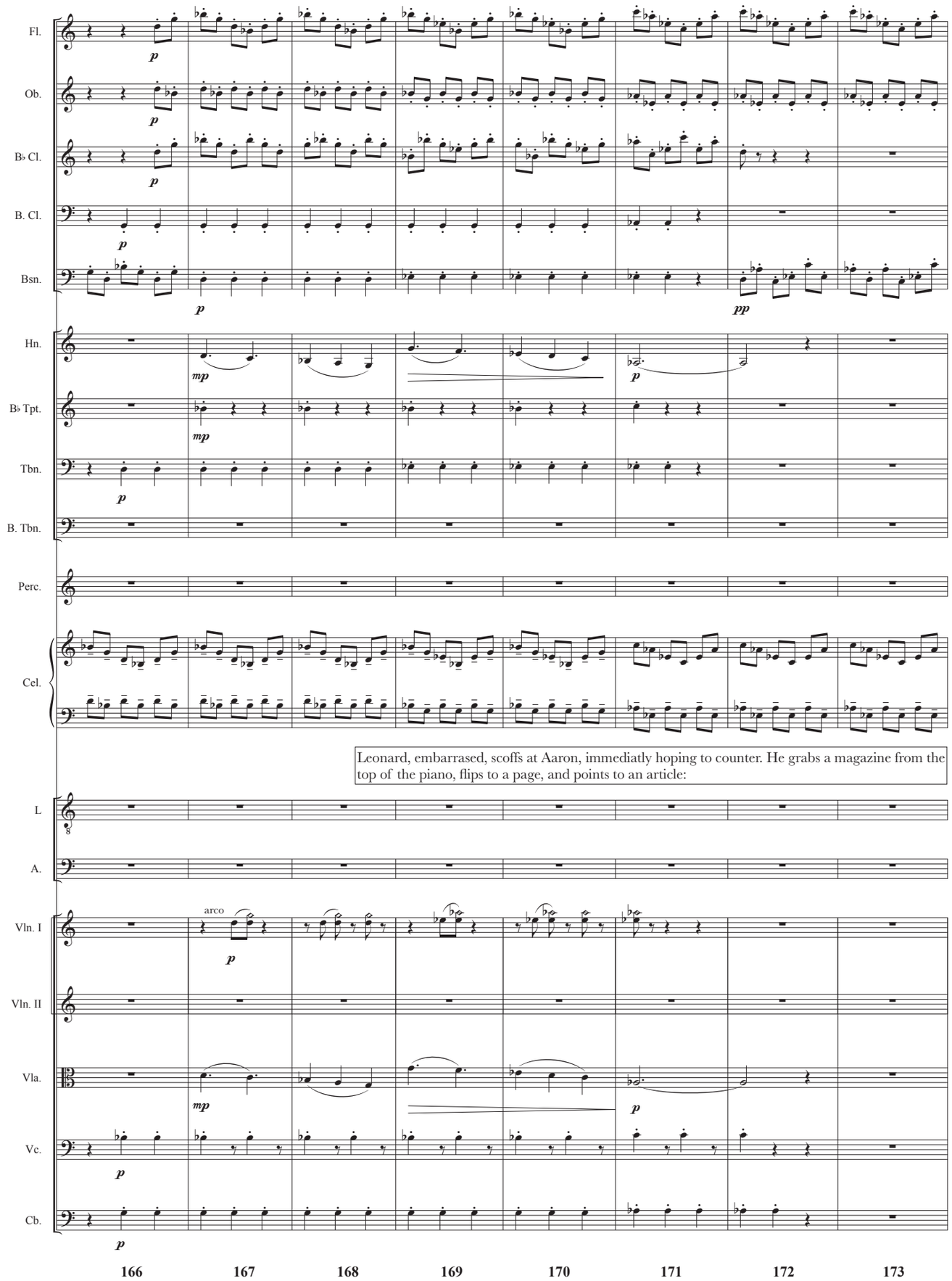
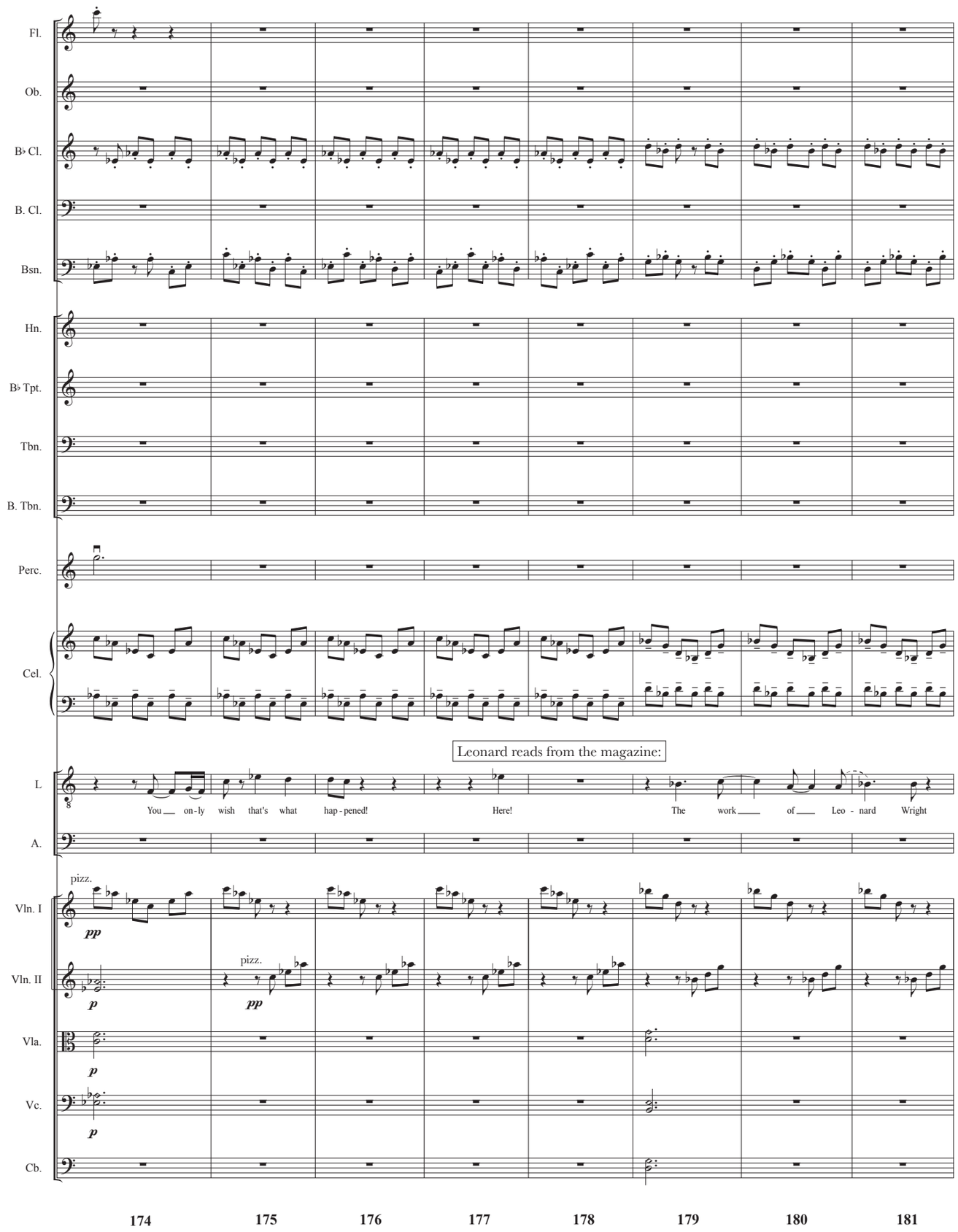
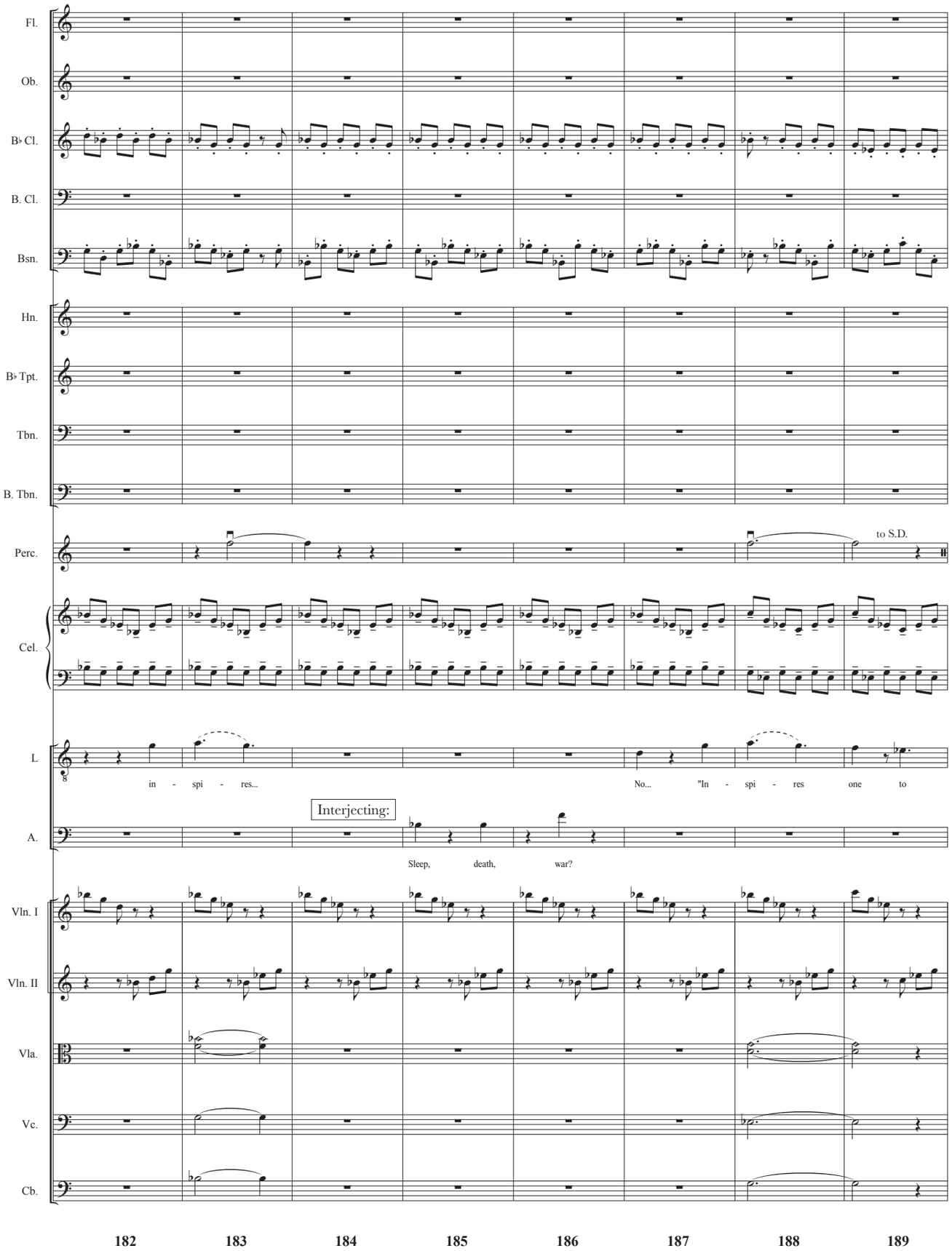
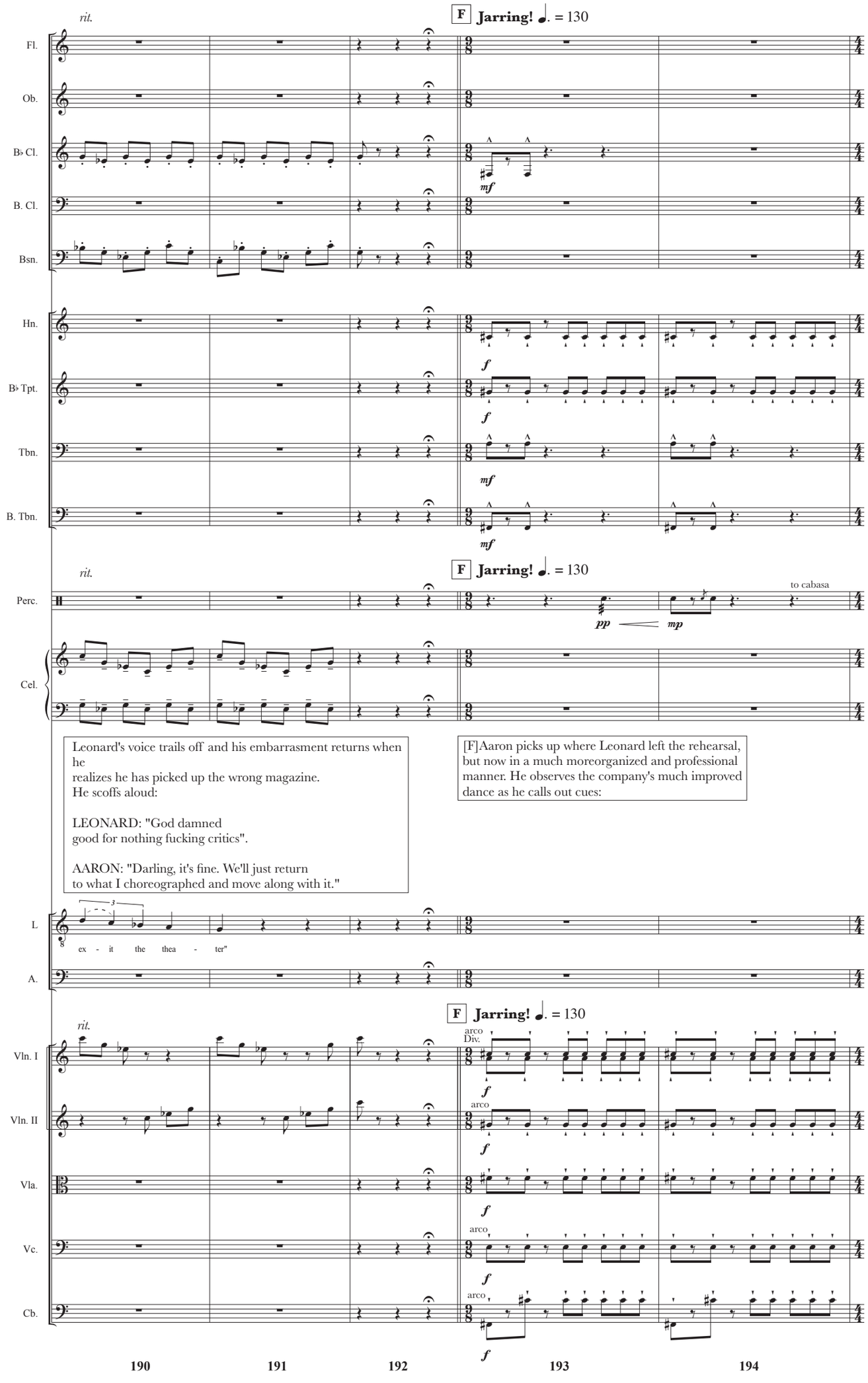
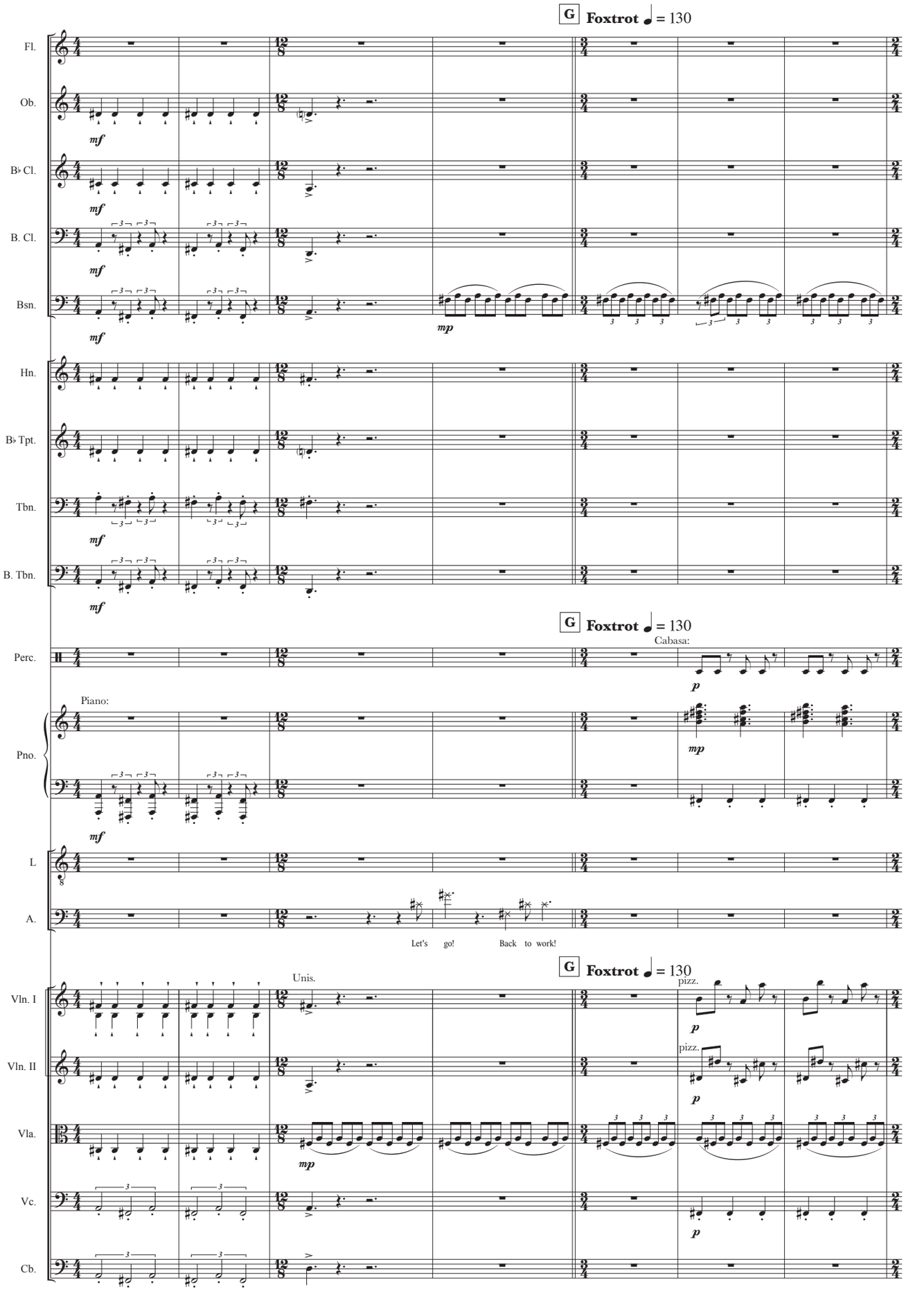
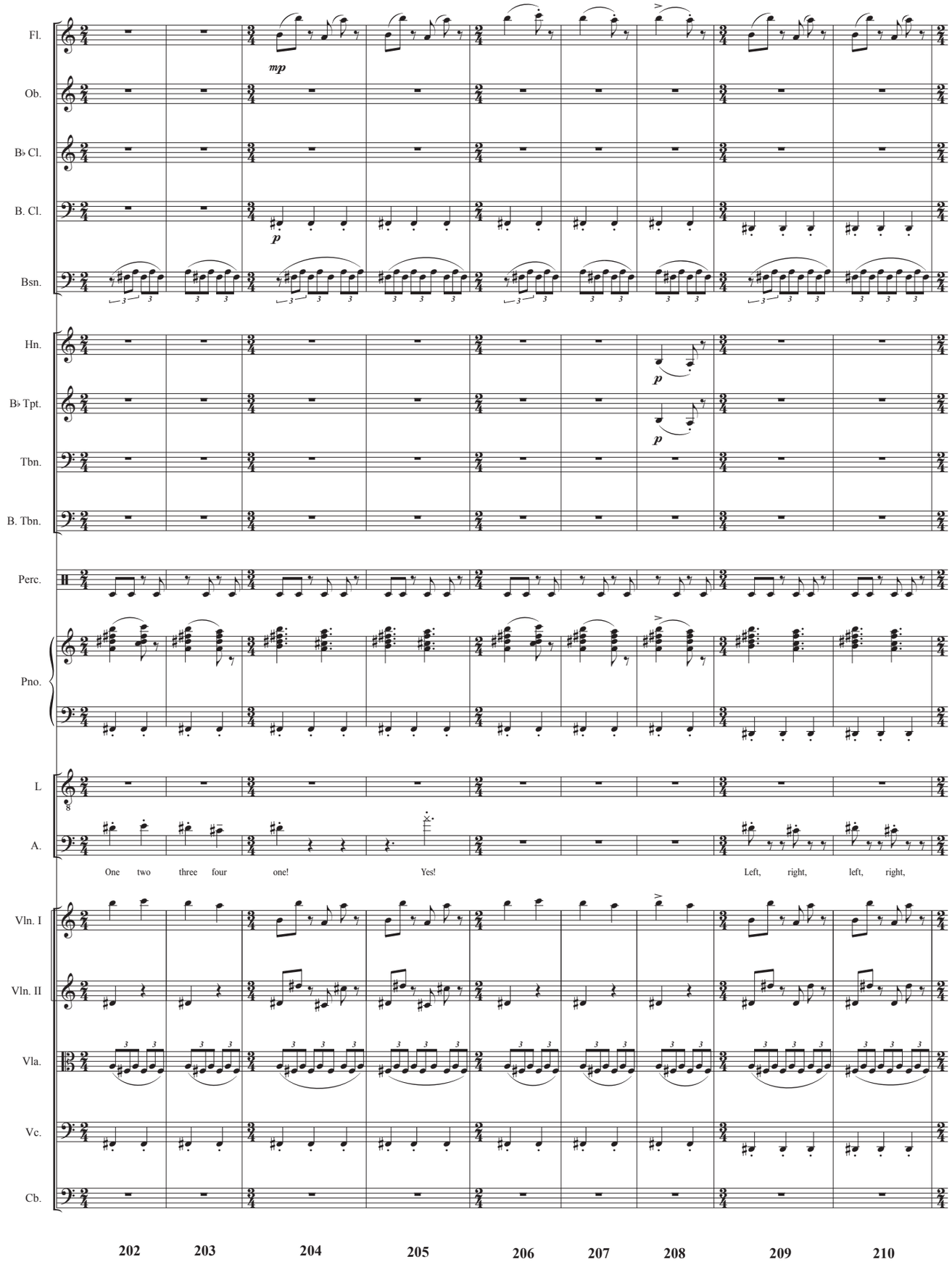
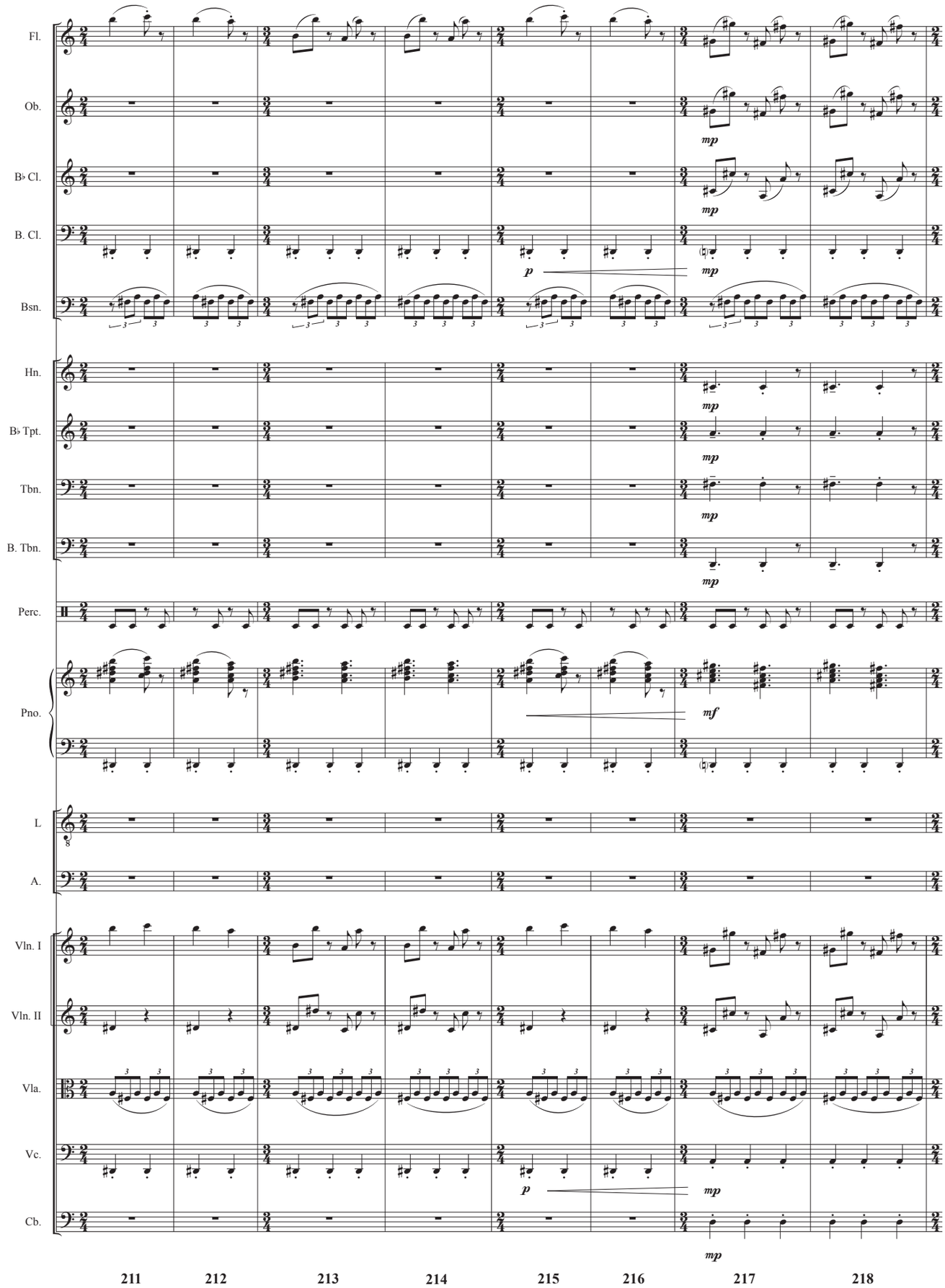
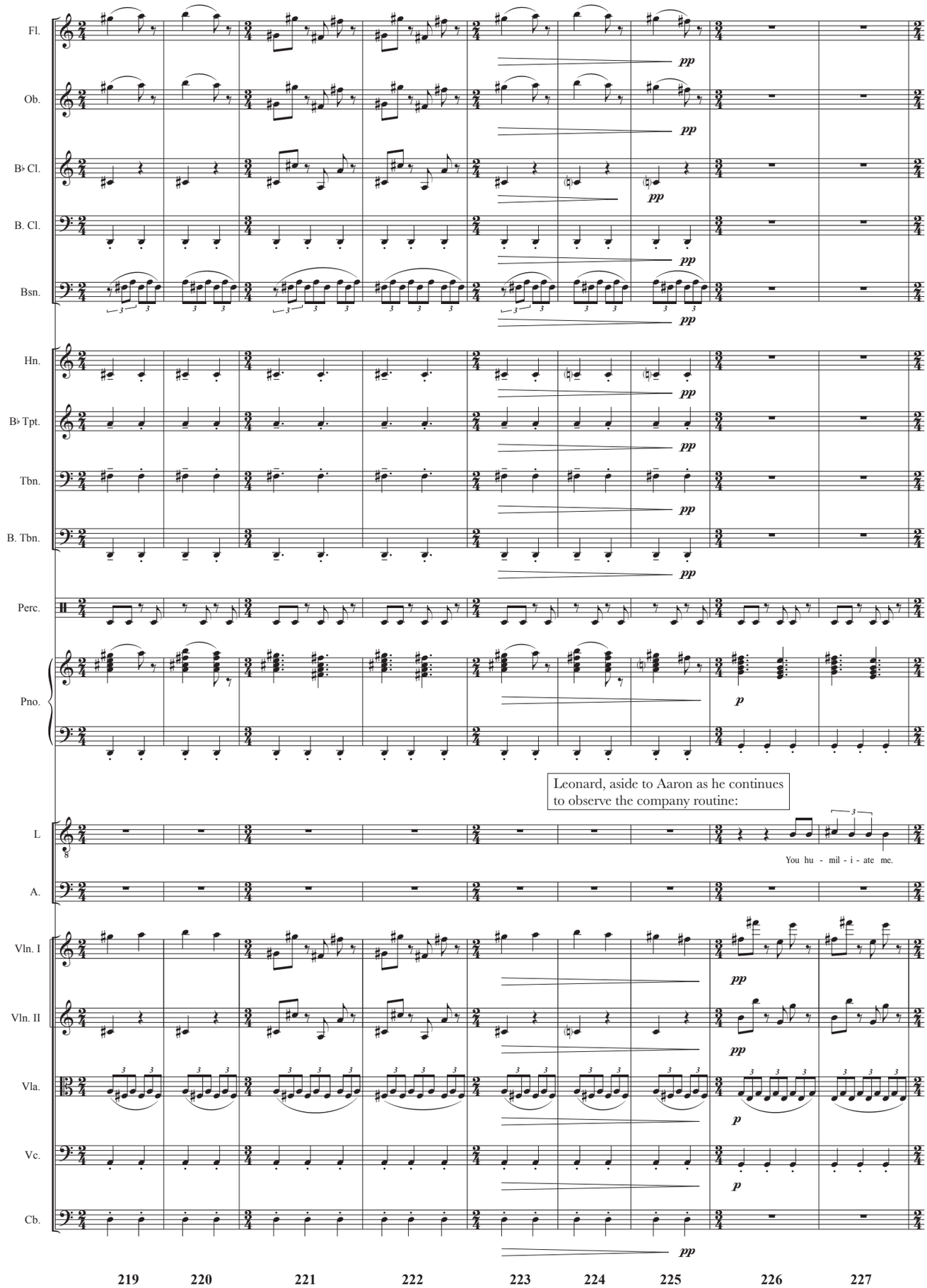
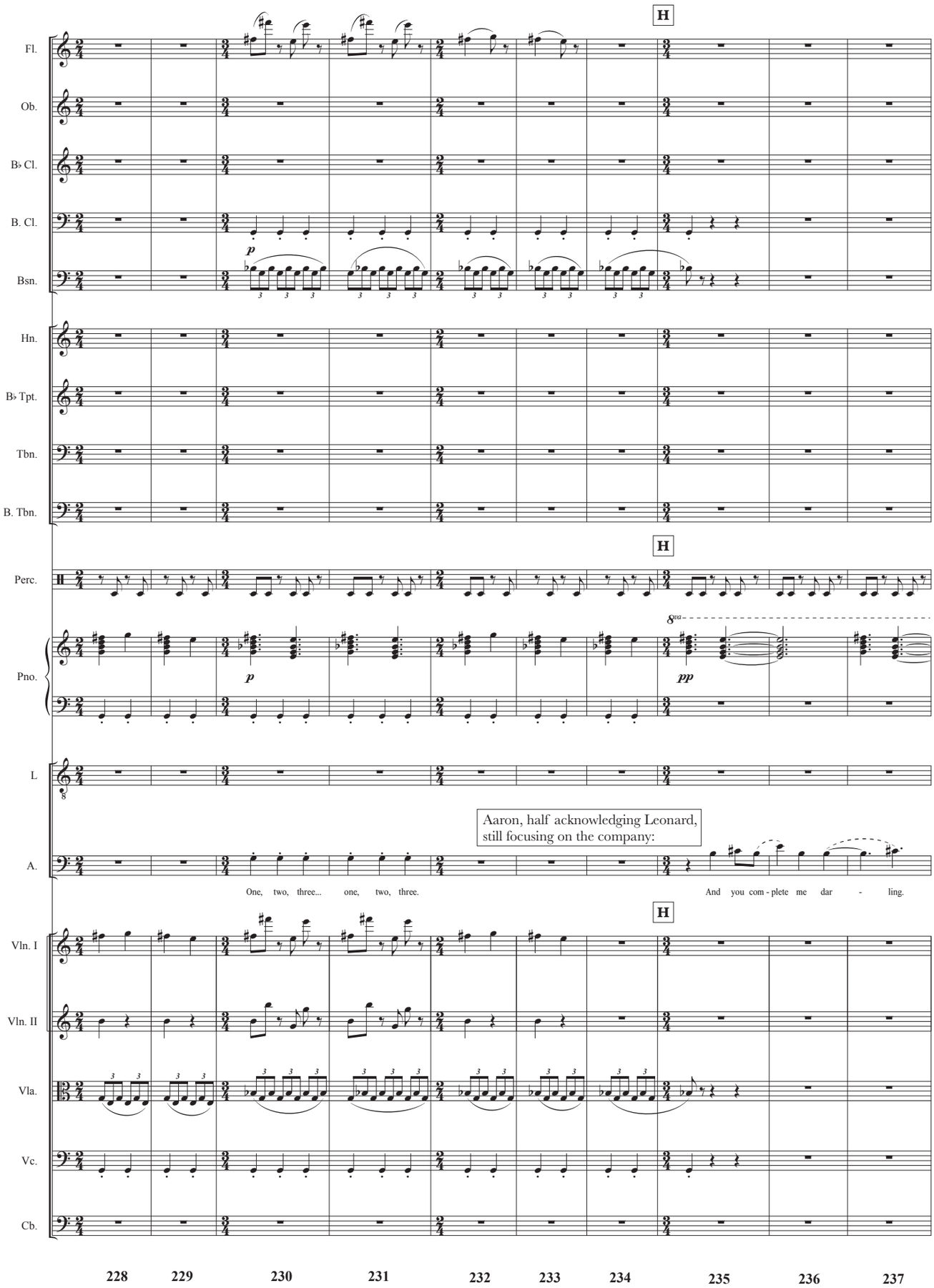
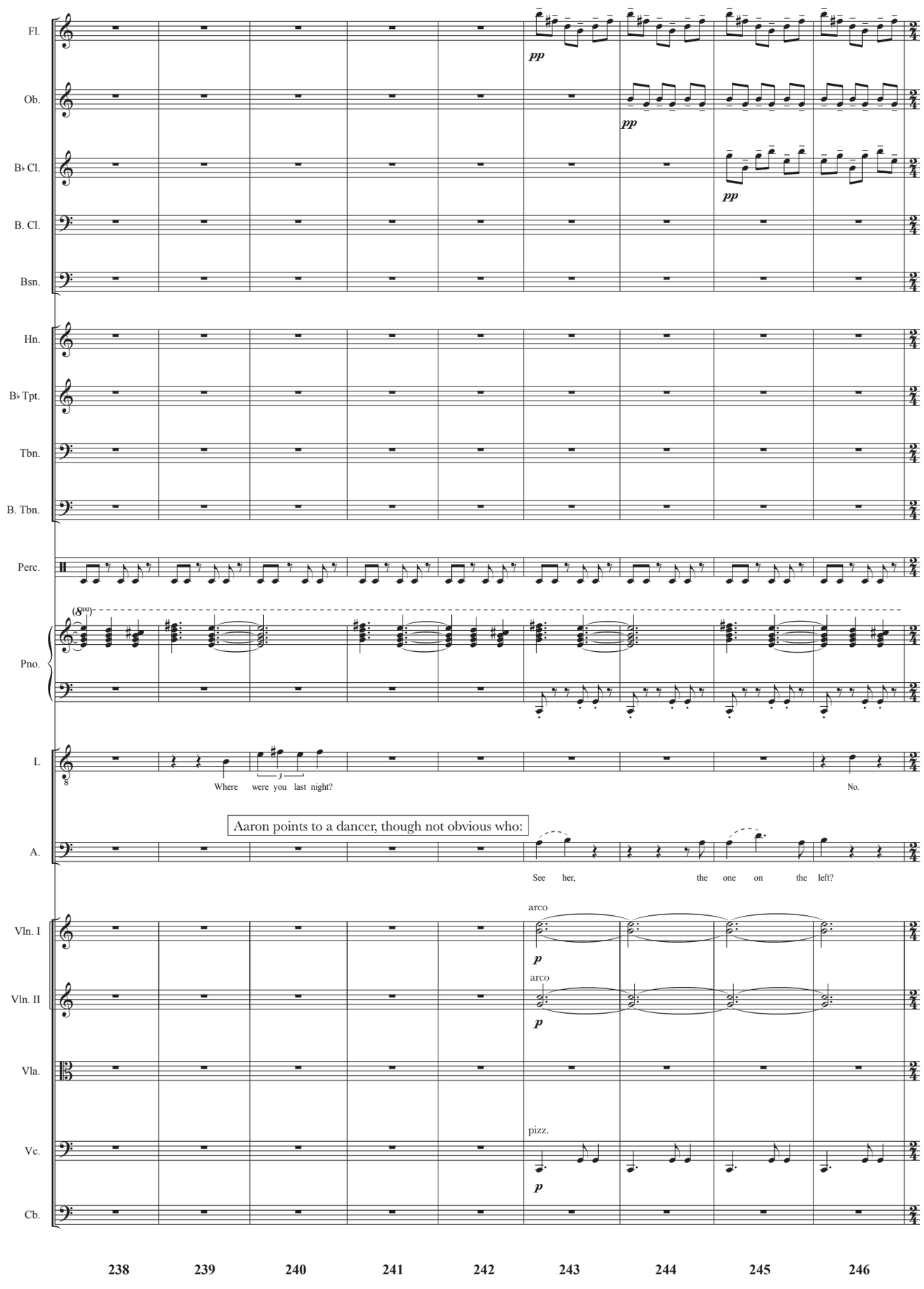
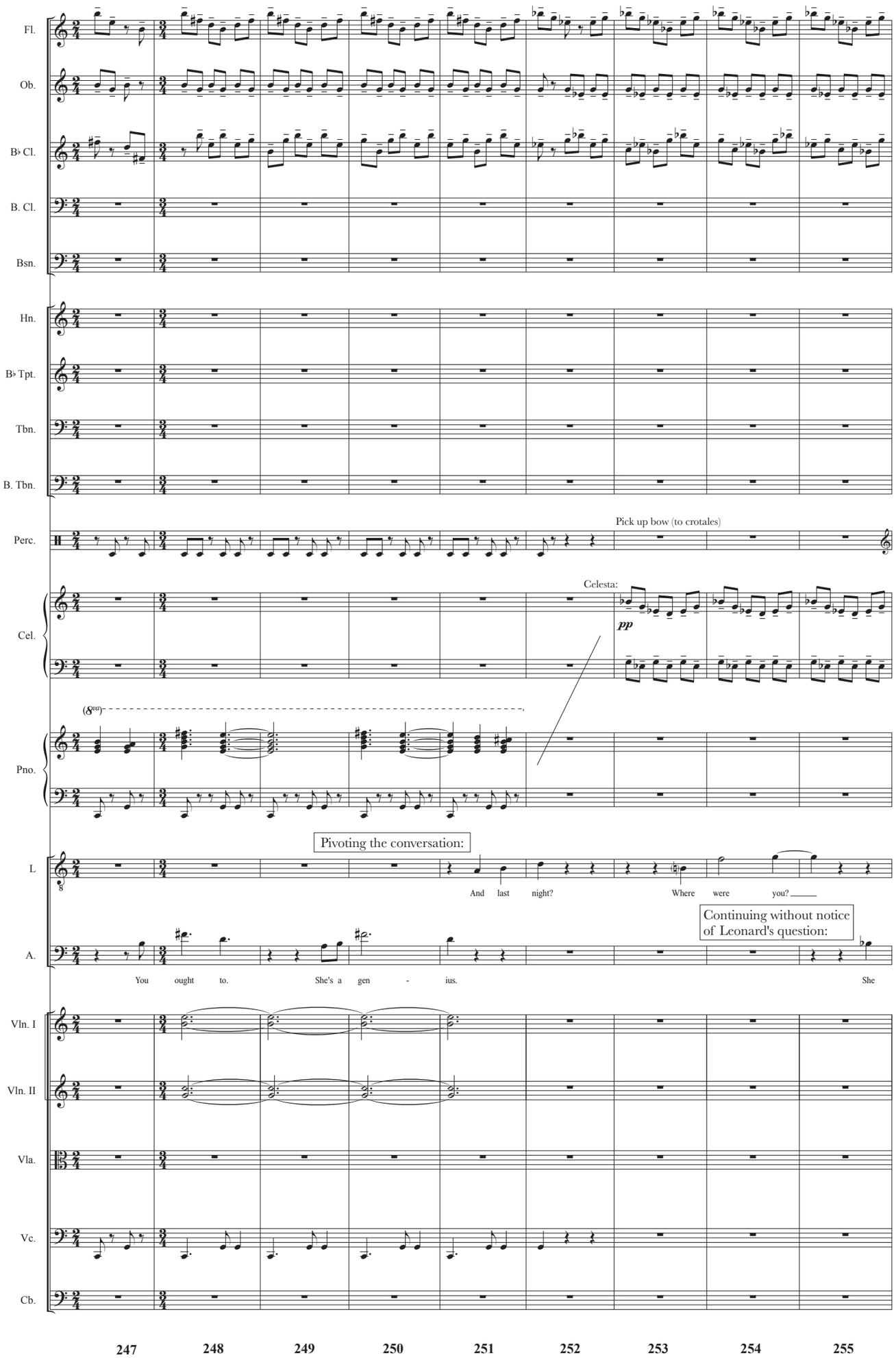
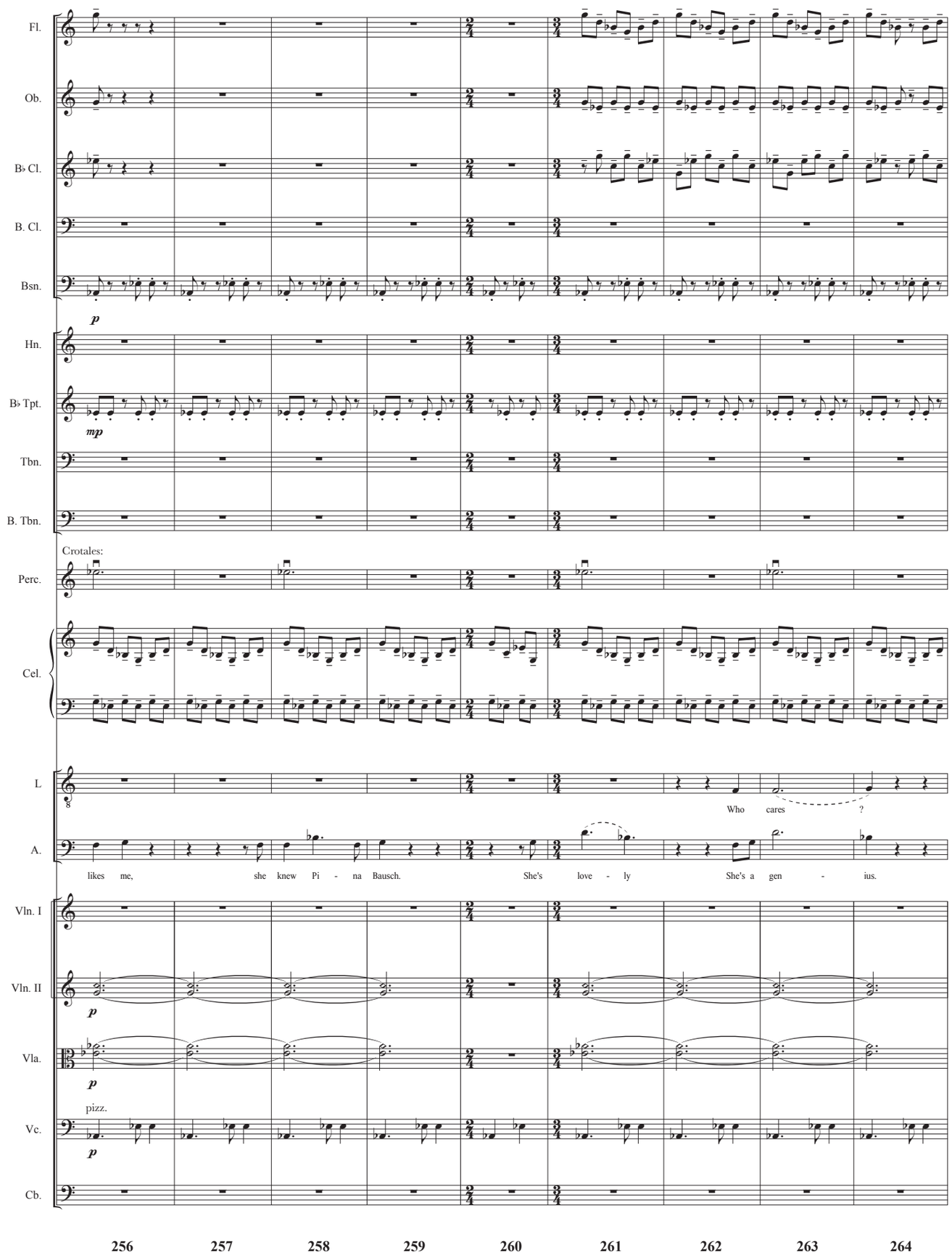
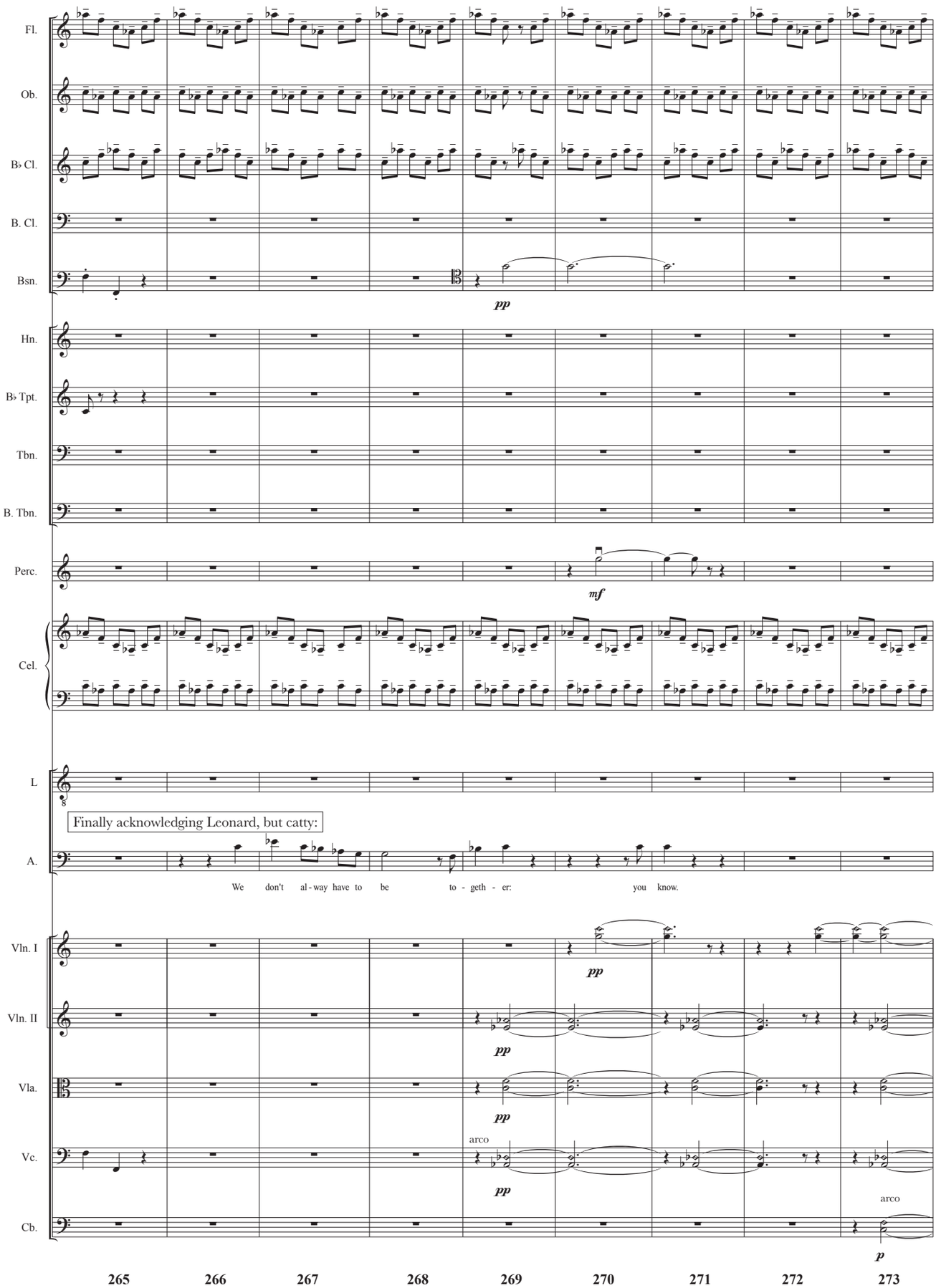
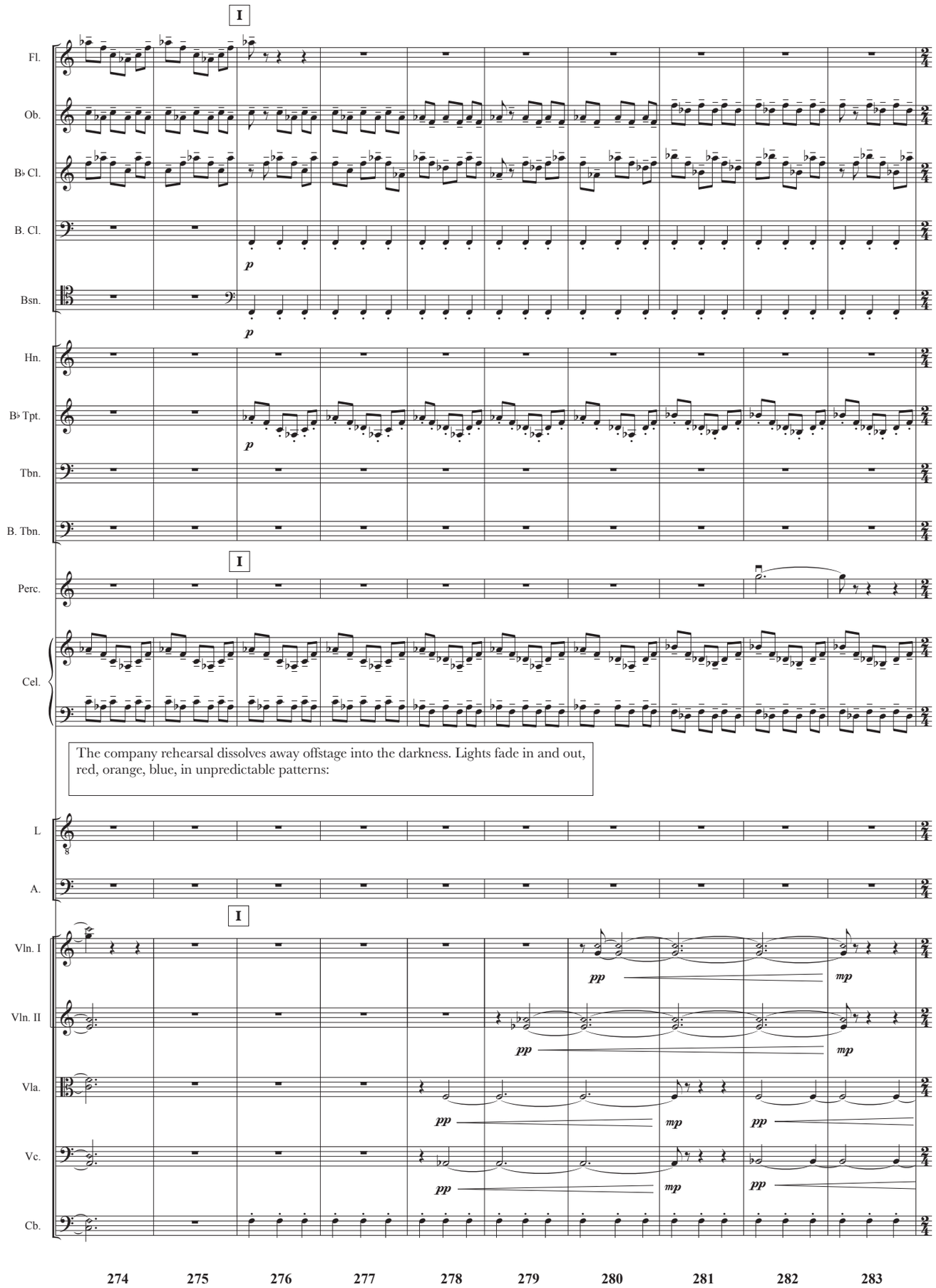
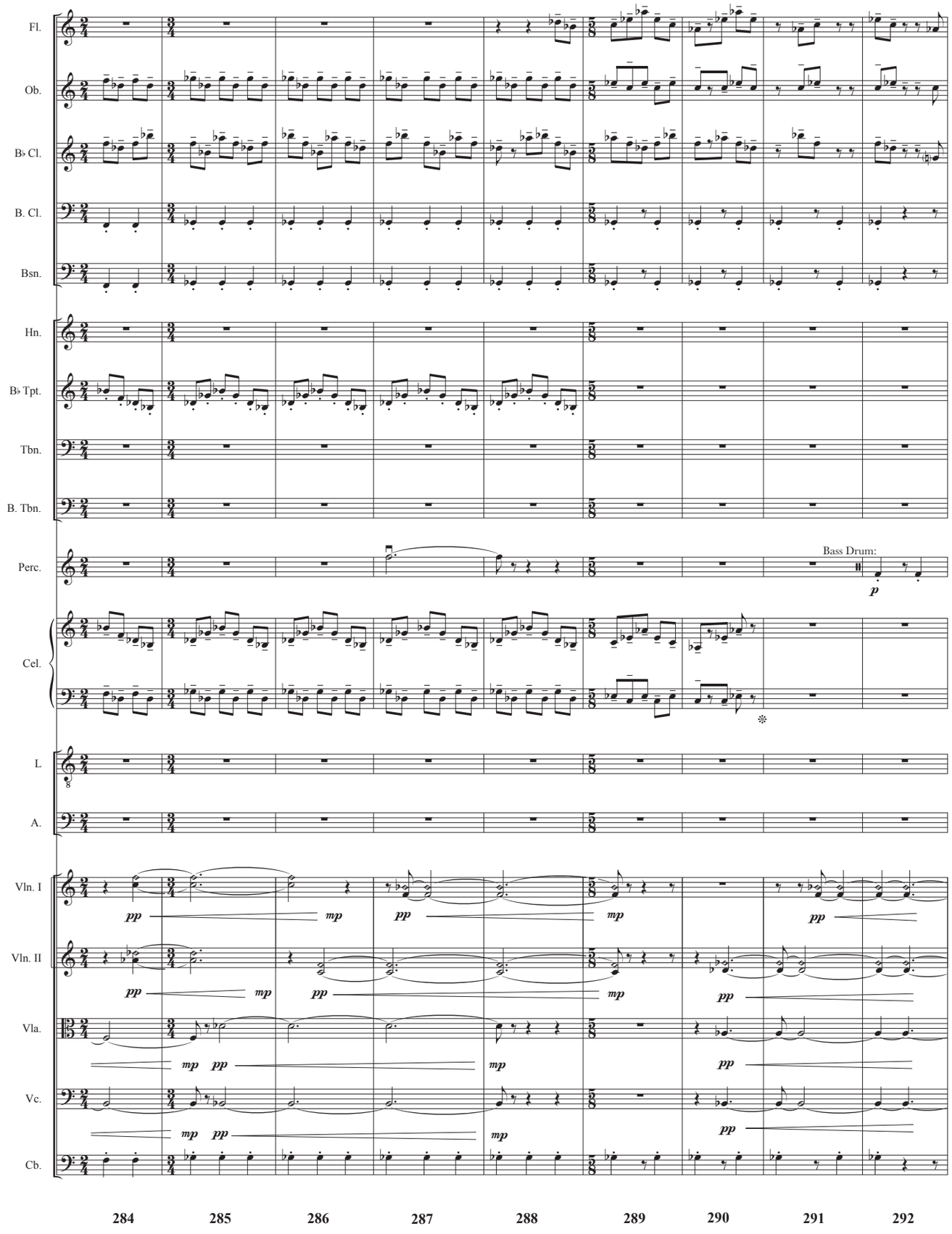
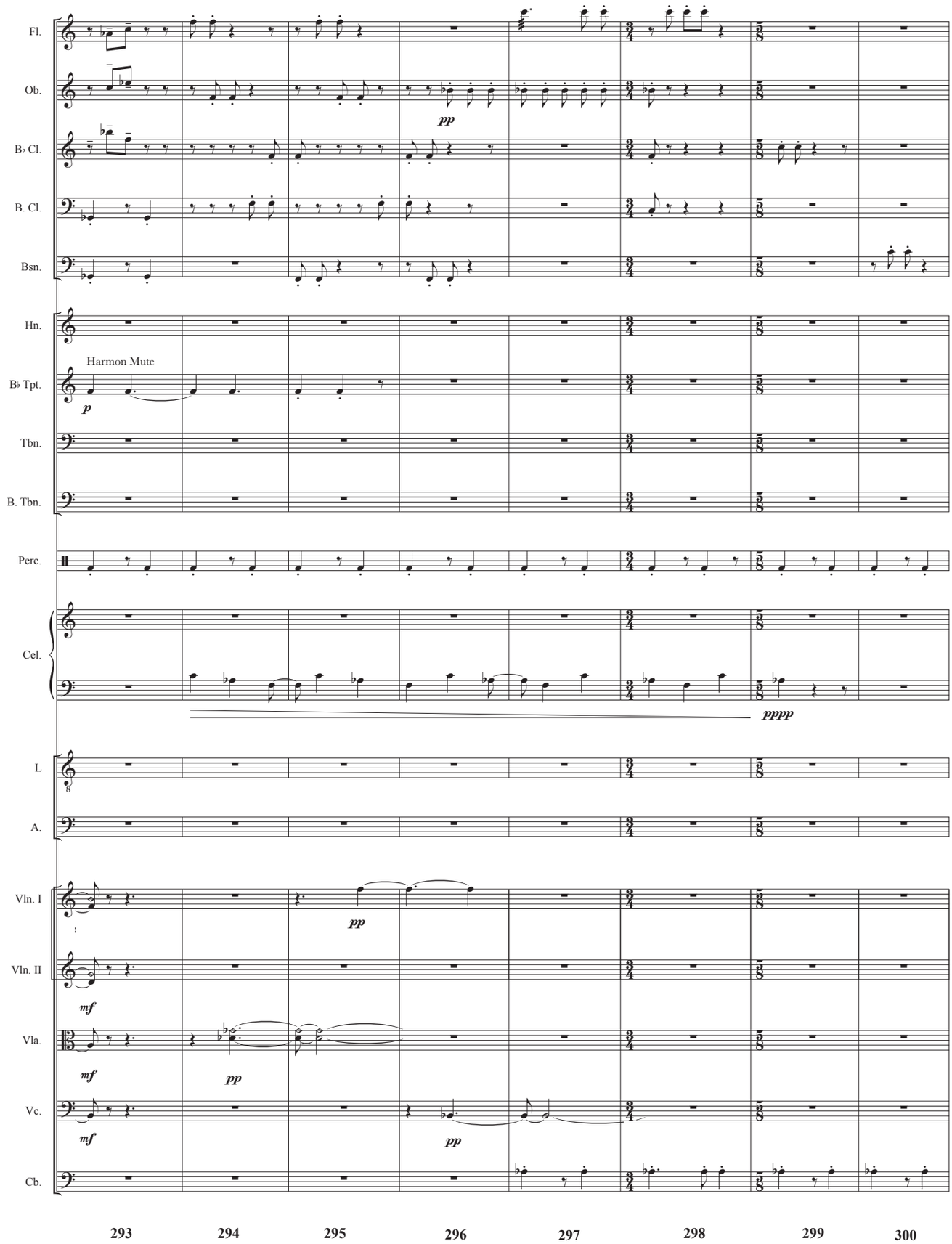
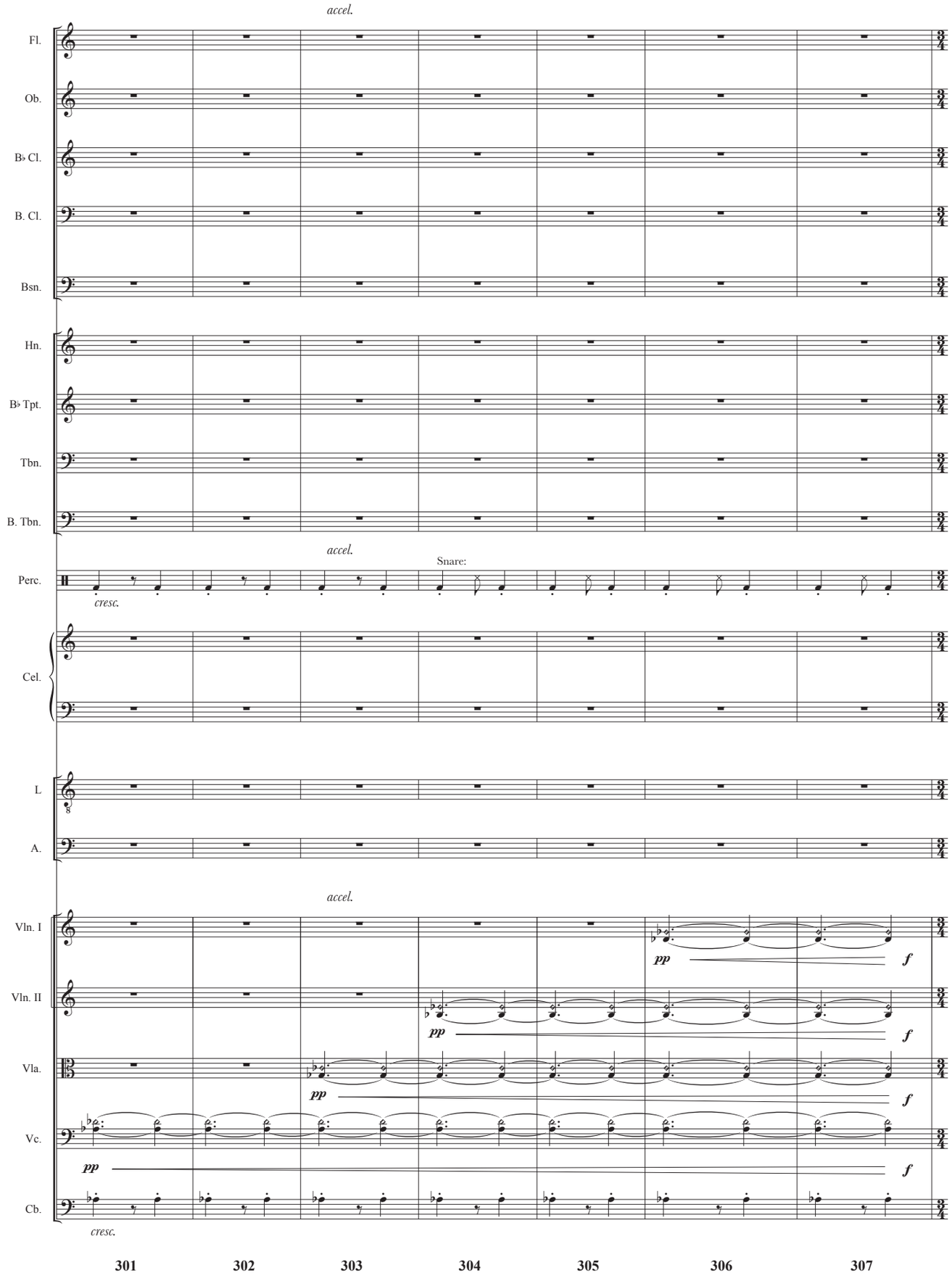
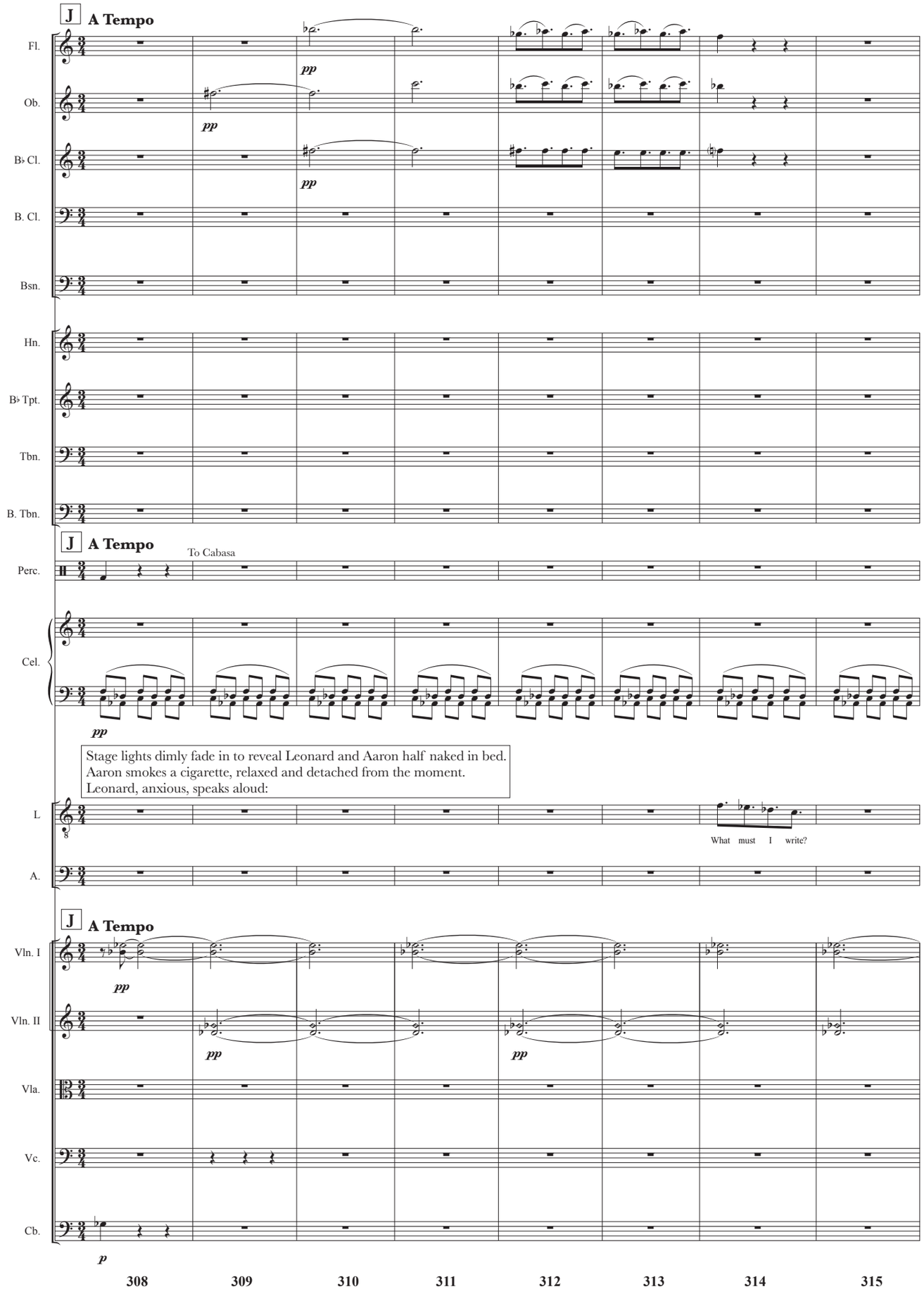
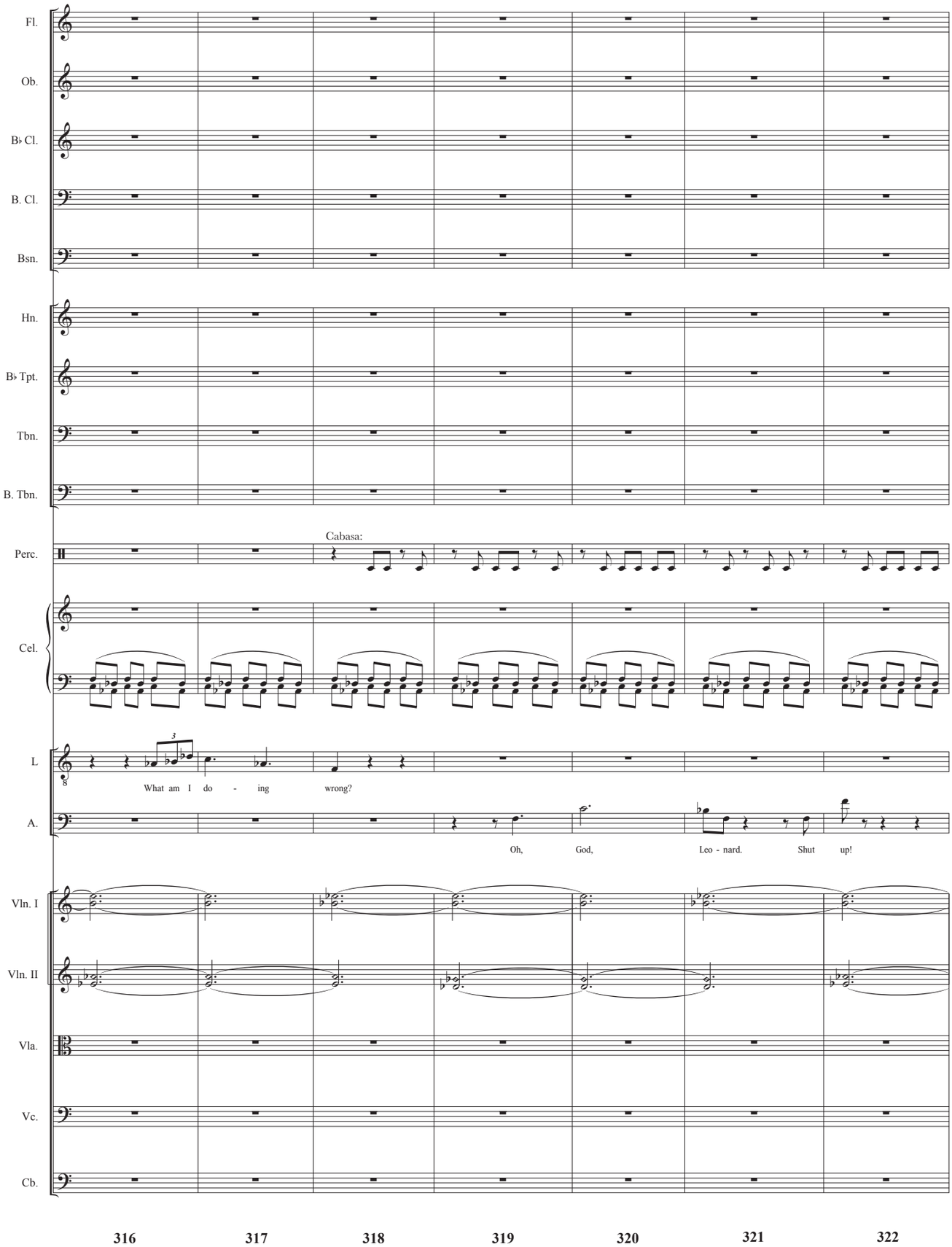
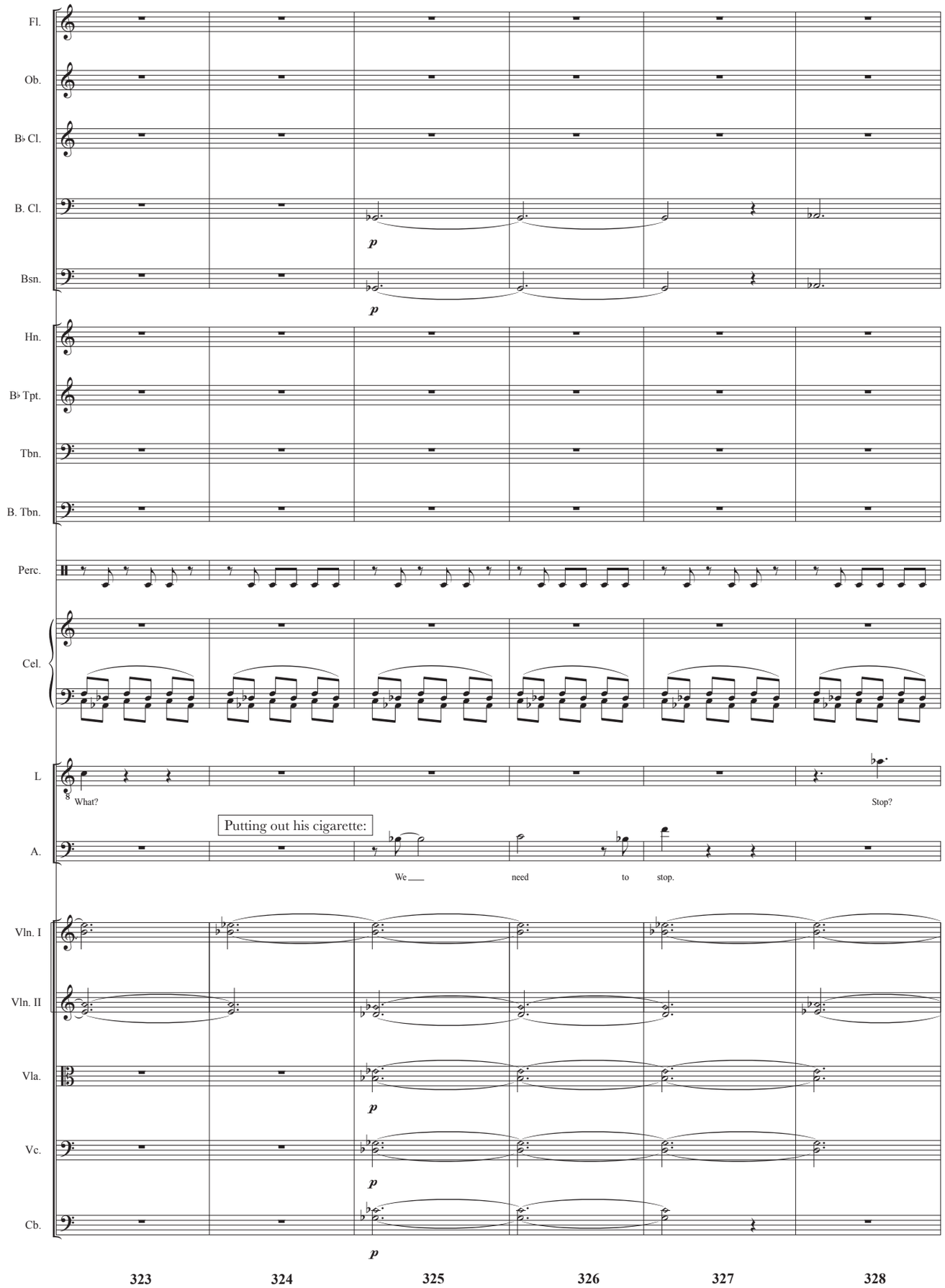
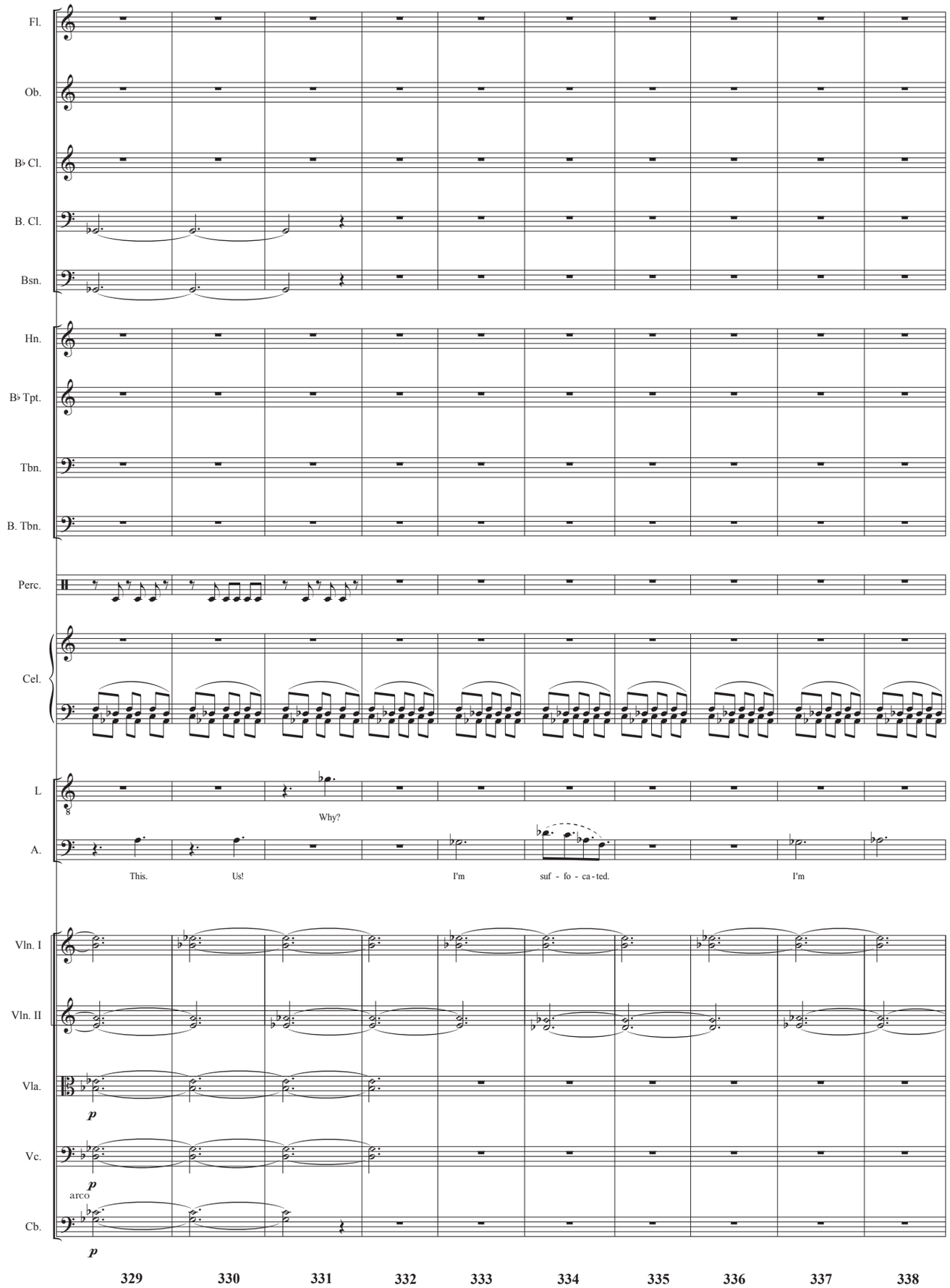
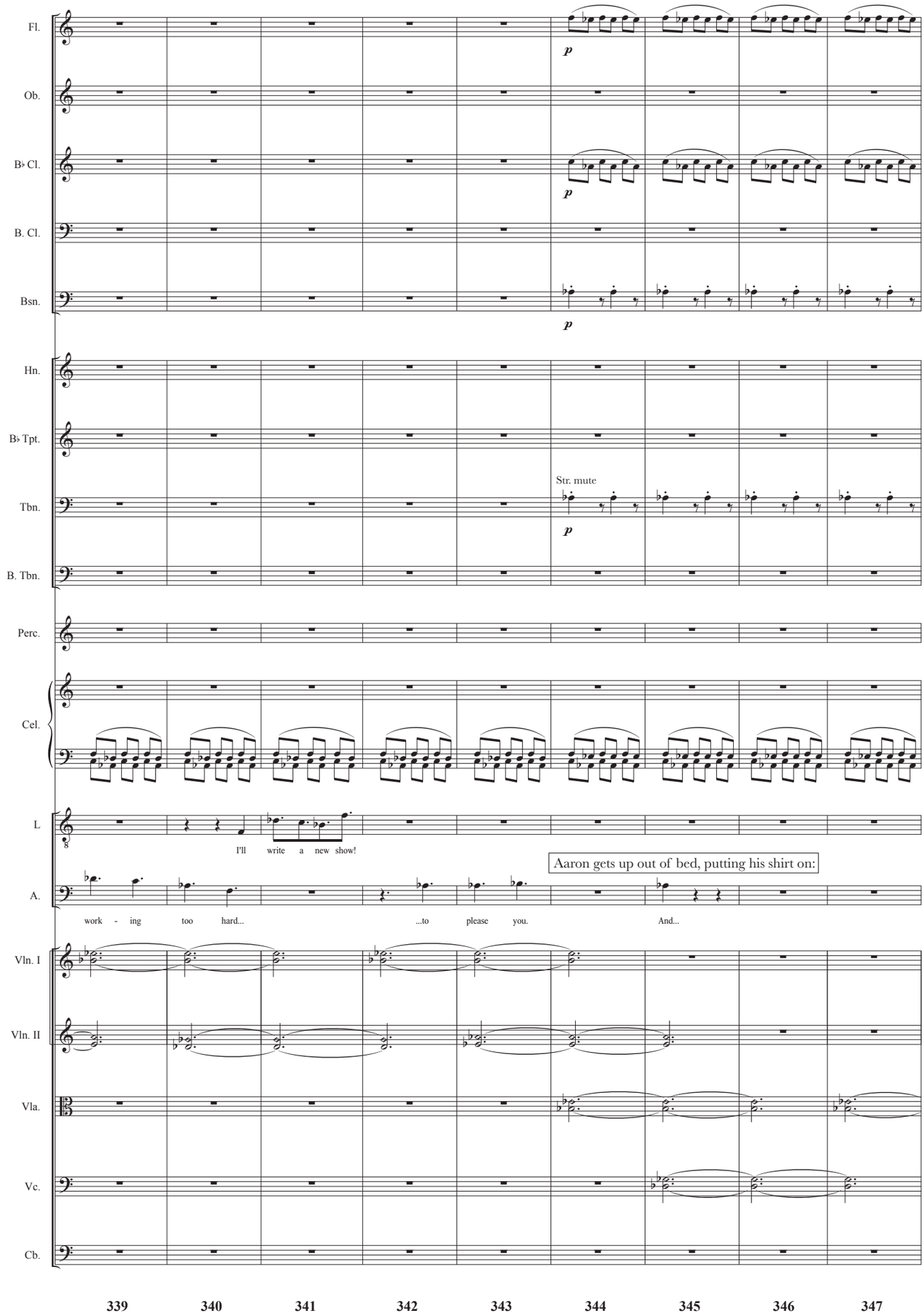
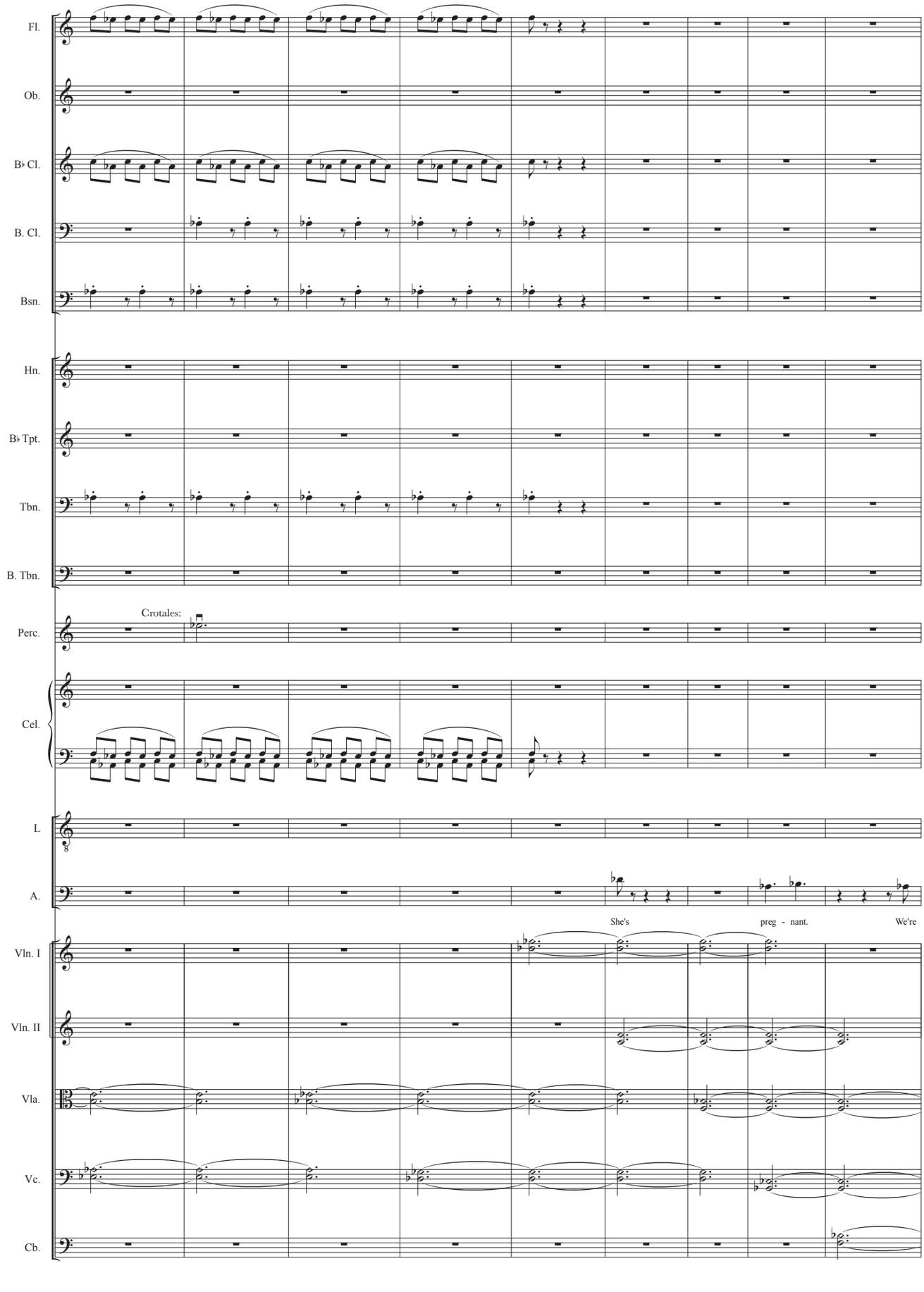
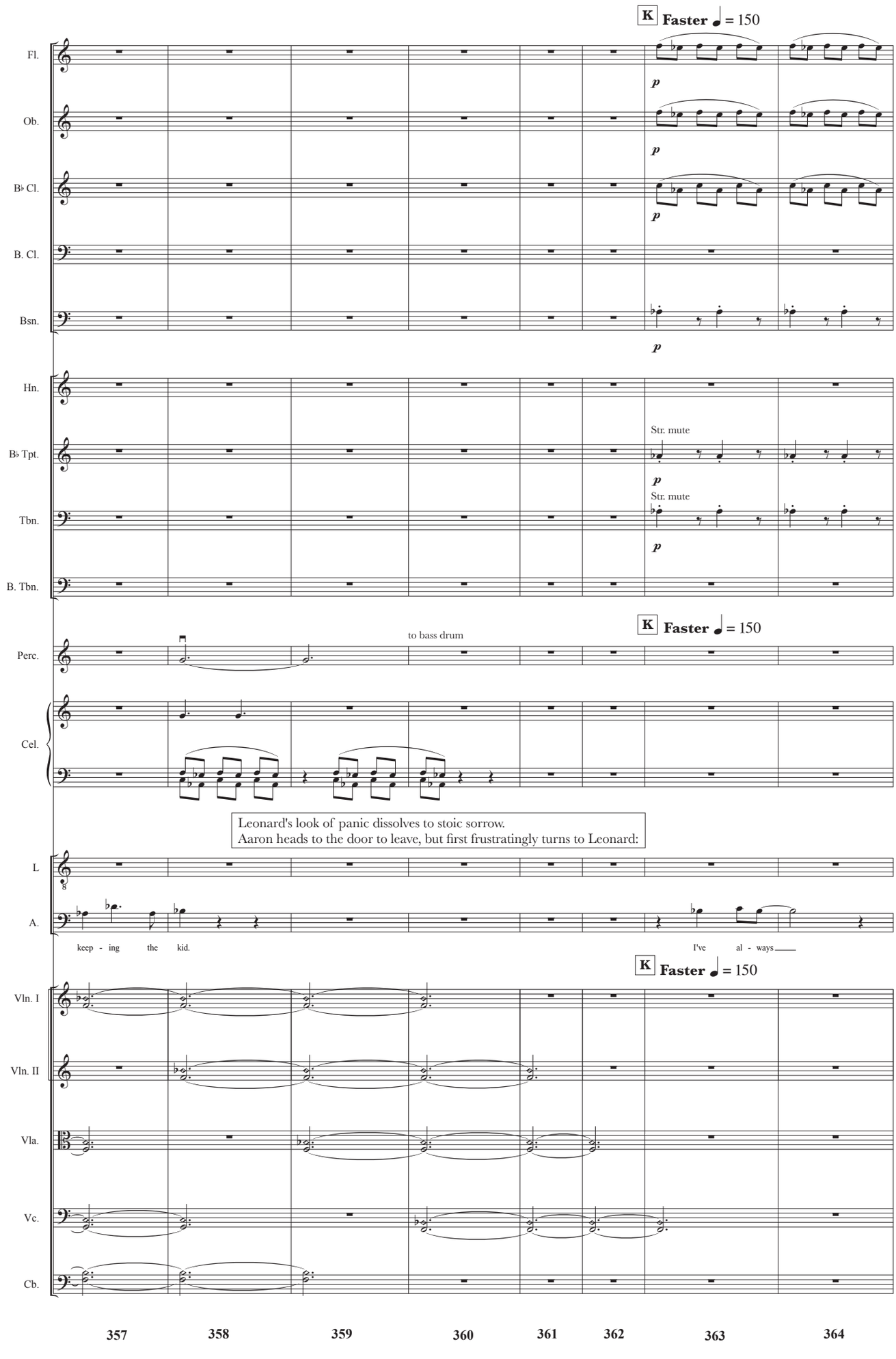
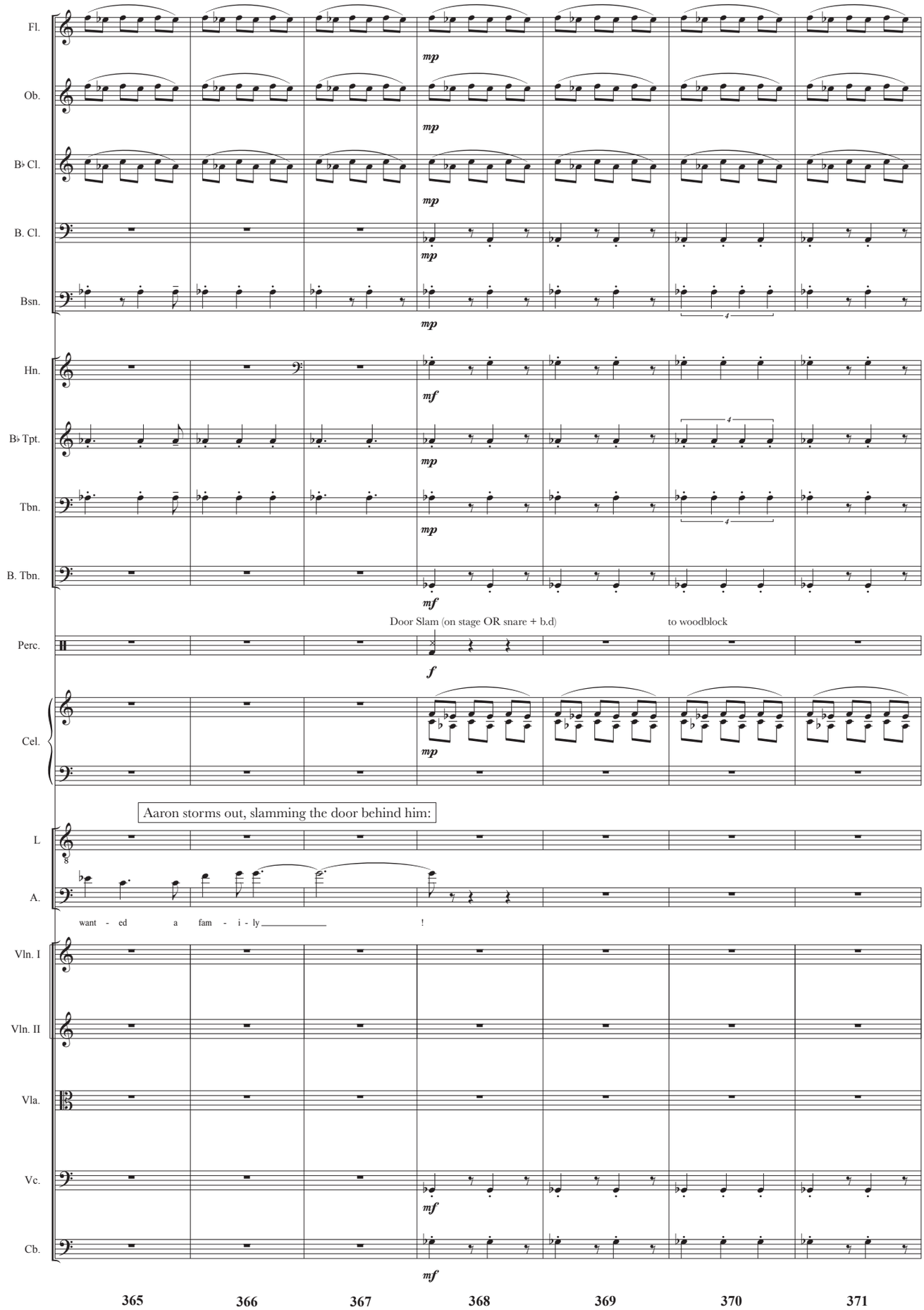
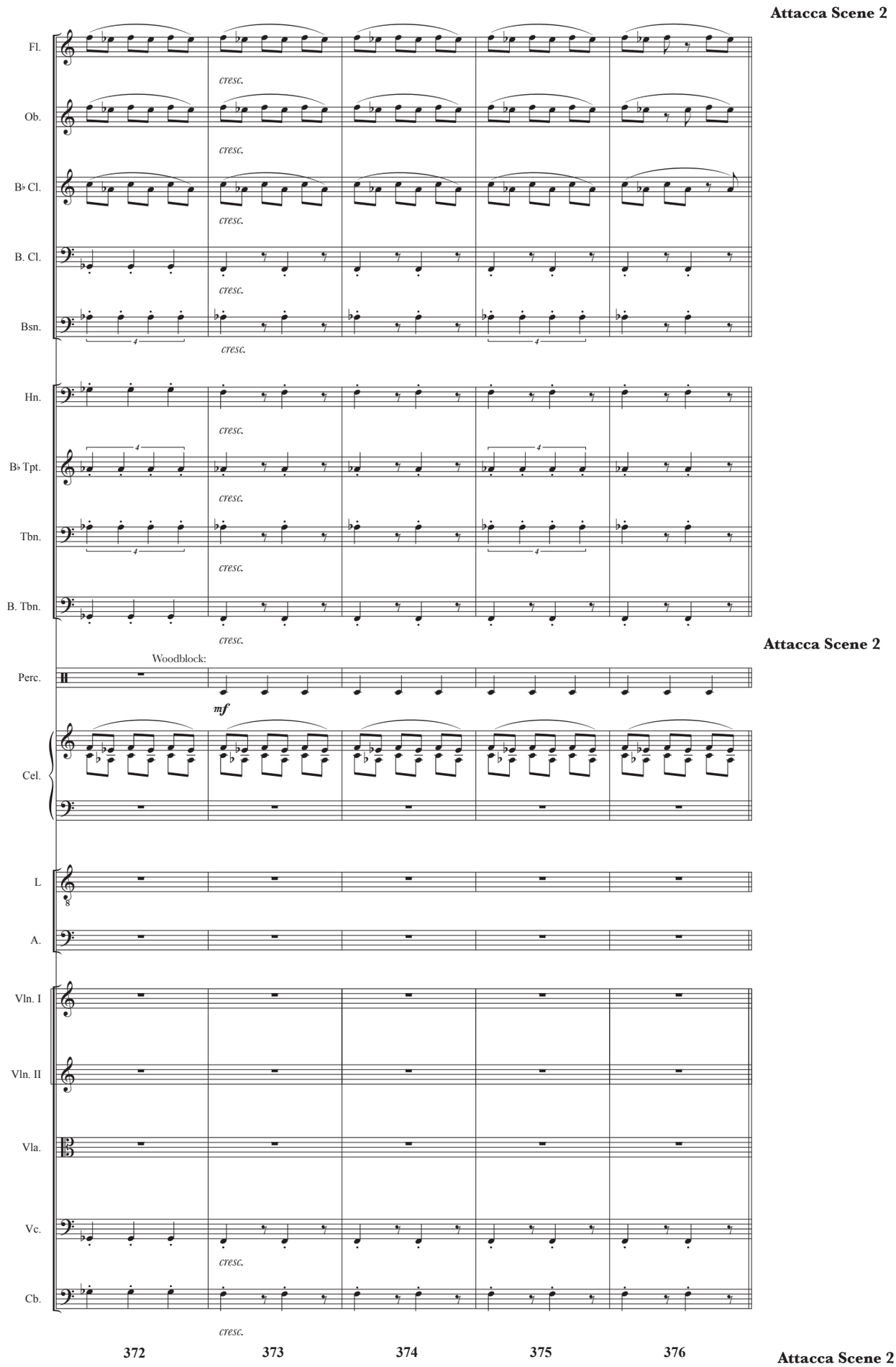
136
137
138
139

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
were stun ing.
While the mu - sic could
Vln. I
Vln. II
Vla.
Vc.
Cb.
140
141
142
143
144
145
146
147

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
be des-cribed-as droll, old, un-us-u-al, the dan-cing and di-rect-ing,
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
pizz.
148 149 150 151 152 153 154 155 156

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
ppp
the sta - ging and the light - ing was gen - ius!" Saved you, a - gain!
157
158
159
160
161
162
163
164
165

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Leonard, embarrased, scoffs at Aaron, immediatly hoping to counter. He grabs a magazine from the top of the piano, flips to a page, and points to an article:
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
166
167
168
169
170
171
172
173

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Leonard reads from the magazine:
L
You on-ly wish that's what hap-pened! Here! The work of Leo - nard Wright
A.
pizz.
Vln. I
pp
Vln. II
p
pizz.
pp
Vla.
p
Vc.
p
Cb.
174 175 176 177 178 179 180 181

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
to S.D.
Cel.
L
in - spi - res...
No... "In - spi - res one to
Interjecting:
A.
Sleep, death, war?
Vln. I
Vln. II
Vla.
Vc.
Cb.
182
183
184
185
186
187
188
189

rit.
F Jarring! ♩. = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
f
Perc.
to cabasa
pp
mp
Cel.
Leonard's voice trails off and his embarrasment returns when he
realizes he has picked up the wrong magazine.
He scoffs aloud:
LEONARD: "God damned
good for nothing fucking critics".
AARON: "Darling, it's fine. We'll just return
to what I choreographed and move along with it."
[F]Aaron picks up where Leonard left the rehearsal, but now in a much moreorganized and professional manner. He observes the company's much improved dance as he calls out cues:
L
ex - it the thea - ter"
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
Div.
190
191
192
193
194

G Foxtrot ♩ = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cabasa:
Piano:
Pno.
L
A.
Let's go! Back to work!
Unis.
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
195 196 197 198 199 200 201

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L
A.
One two three four one! Yes! Left, right, left, right,
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
202 203 204 205 206 207 208 209 210

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
211
212
213
214
215
216
217
218

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
Leonard, aside to Aaron as he continues to observe the company routine:
You hu - mil - i - ate me.
219
220
221
222
223
224
225
226
227

H
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
H
Perc.
8va
Pno.
p
pp
L
Aaron, half acknowledging Leonard, still focusing on the company:
A.
One, two, three... one, two, three.
And you com - plete me dar - ling.
H
Vln. I
Vln. II
Vla.
Vc.
Cb.
228
229
230
231
232
233
234
235
236
237

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
pp
(8va)
Where were you last night?
No.
Aaron points to a dancer, though not obvious who:
See her, the one on the left?
arco
p
arco
p
pizz.
p
238
239
240
241
242
243
244
245
246

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pick up bow (to crotales)
Celesta:
pp
Cel.
(8va)
Pno.
Pivoting the conversation:
L
And last night?
Where were you?
Continuing without notice of Leonard's question:
A.
You ought to.
She's a gen - ius.
She
Vln. I
Vln. II
Vla.
Vc.
Cb.
247
248
249
250
251
252
253
254
255

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
mp
Tbn.
B. Tbn.
Crotales:
Perc.
Cel.
L
8
Who cares ?
A.
likes me, she knew Pi - na Bausch. She's love - ly She's a gen - ius.
Vln. I
Vln. II
p
Vla.
p
pizz.
Vc.
p
Cb.
256 257 258 259 260 261 262 263 264

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
mf
Cel.
L
Finally acknowledging Leonard, but catty:
A.
We don't al - way have to be to - geth - er: you know.
Vln. I
pp
Vln. II
pp
Vla.
pp
arco
Vc.
pp
arco
Cb.
p
265 266 267 268 269 270 271 272 273

I
Fl.
Ob.
B♭ Cl.
B. Cl.
p
Bsn.
p
Hn.
B♭ Tpt.
p
Tbn.
B. Tbn.
I
Perc.
Cel.
The company rehearsal dissolves away offstage into the darkness. Lights fade in and out, red, orange, blue, in unpredictable patterns:
L
A.
I
Vln. I
pp
mp
Vln. II
pp
mp
Vla.
pp
mp
pp
Vc.
pp
mp
pp
Cb.
274
275
276
277
278
279
280
281
282
283

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Bass Drum:
p
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
284
285
286
287
288
289
290
291
292

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
Harmon Mute
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
pppp
mf
293
294
295
296
297
298
299
300

accel.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
accel.
Snare:
Perc.
cresc.
Cel.
L
A.
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
f
cresc.
301
302
303
304
305
306
307

J A Tempo
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
J A Tempo
To Cabasa
Perc.
Cel.
pp
Stage lights dimly fade in to reveal Leonard and Aaron half naked in bed.
Aaron smokes a cigarette, relaxed and detached from the moment.
Leonard, anxious, speaks aloud:
L
What must I write?
A.
J A Tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
308
309
310
311
312
313
314
315

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cabasa:
Cel.
L
What am I do - ing wrong?
A.
Oh, God, Leo - nard. Shut up!
Vln. I
Vln. II
Vla.
Vc.
Cb.
316
317
318
319
320
321
322

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
What?
Stop?
Putting out his cigarette:
A.
We
need
to
stop.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
323
324
325
326
327
328

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
Why?
This.
Us!
I'm
suf - fo - ca - ted.
I'm
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
arco
p
329
330
331
332
333
334
335
336
337
338

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
Str. mute
I'll write a new show!
Aaron gets up out of bed, putting his shirt on:
work - ing too hard...
...to please you.
And...
339
340
341
342
343
344
345
346
347

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crotales:
Perc.
Cel.
L
A.
She's
preg - nant.
We're
Vln. I
Vln. II
Vla.
Vc.
Cb.
348
349
350
351
352
353
354
355
356

K Faster ♩ = 150
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
Str. mute
Tbn.
B. Tbn.
Perc.
to bass drum
Cel.
Leonard's look of panic dissolves to stoic sorrow.
Aaron heads to the door to leave, but first frustratingly turns to Leonard:
L
A.
keep - ing the kid.
I've al - ways
Vln. I
Vln. II
Vla.
Vc.
Cb.
357
358
359
360
361
362
363
364

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
Door Slam (on stage OR snare + b.d)
to woodblock
Aaron storms out, slamming the door behind him:
want - ed a fam - i - ly !
365
366
367
368
369
370
371


Attacca Scene 2
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Woodblock:
Cel.
L
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
372
373
374
375
376
Attacca Scene 2
Attacca Scene 2

Scene Two

The political office of Eva Rice.

Transition: To Scene 2, 2020 ♩ = 150

Flute
Oboe
Clarinet in B♭
Bass Clarinet
Bassoon
Horn in F
Trumpet in B♭
Trombone
Bass Trombone

mf

Str. Mute

Transition: To Scene 2, 2020 ♩ = 150

Woodblock:

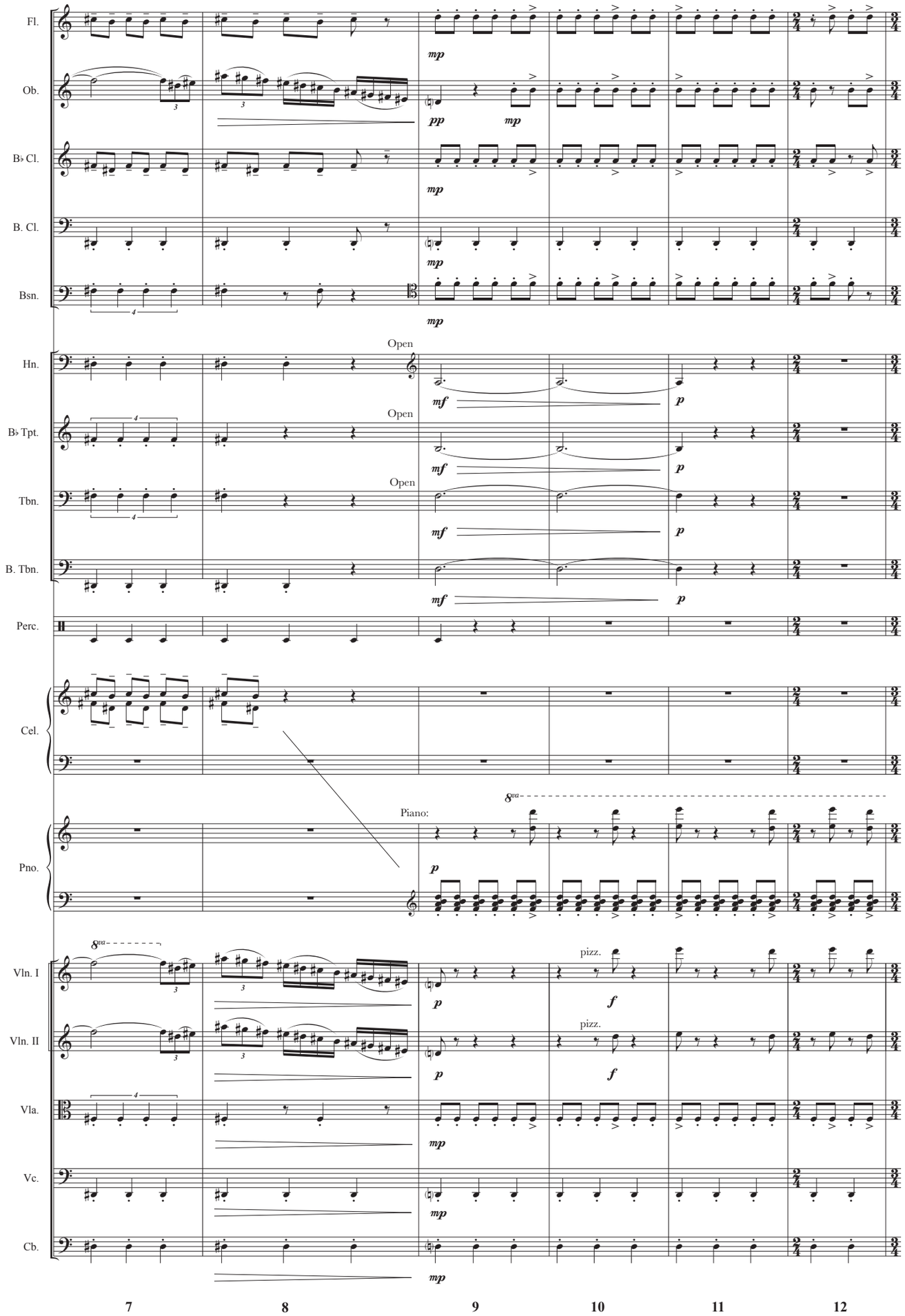
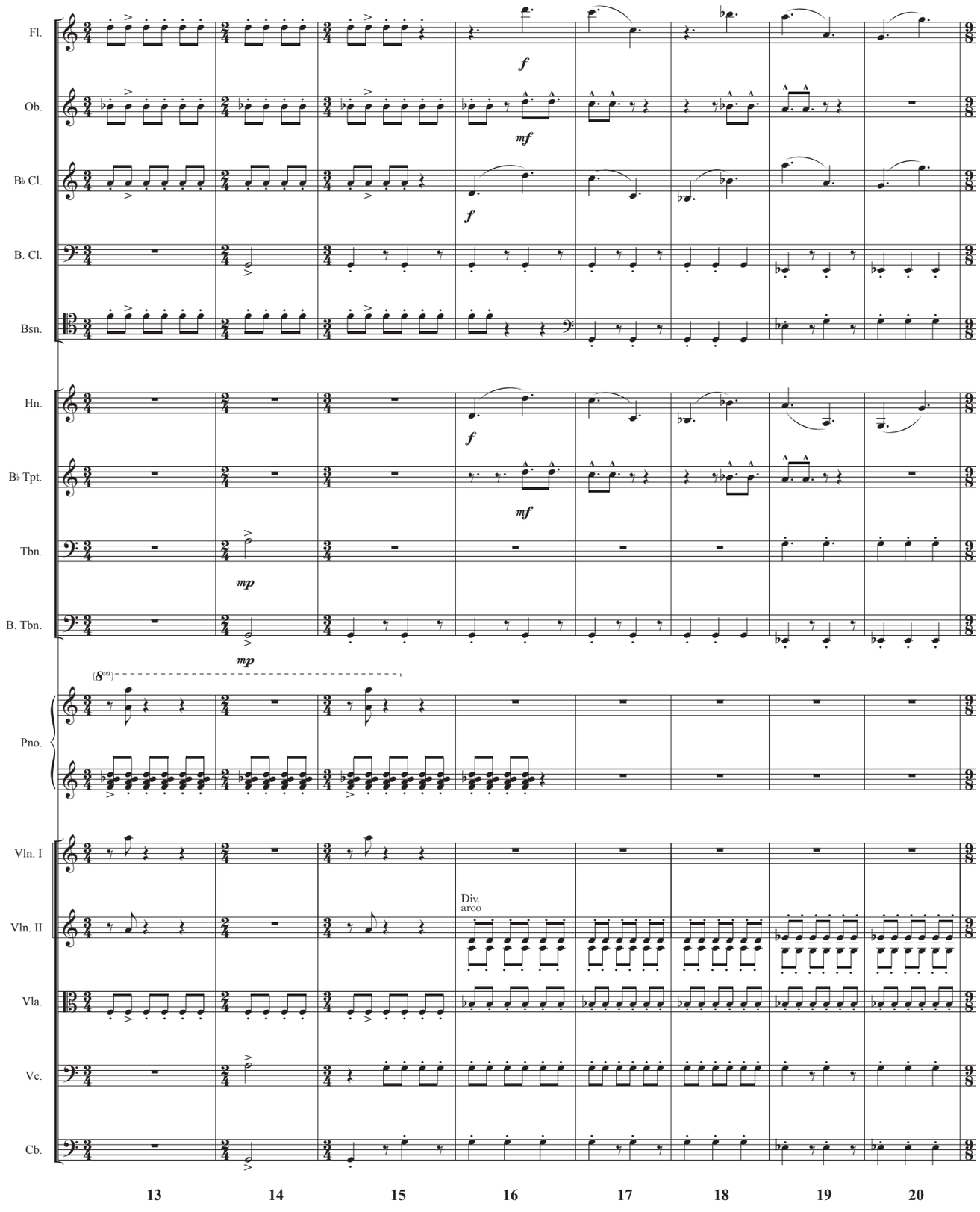
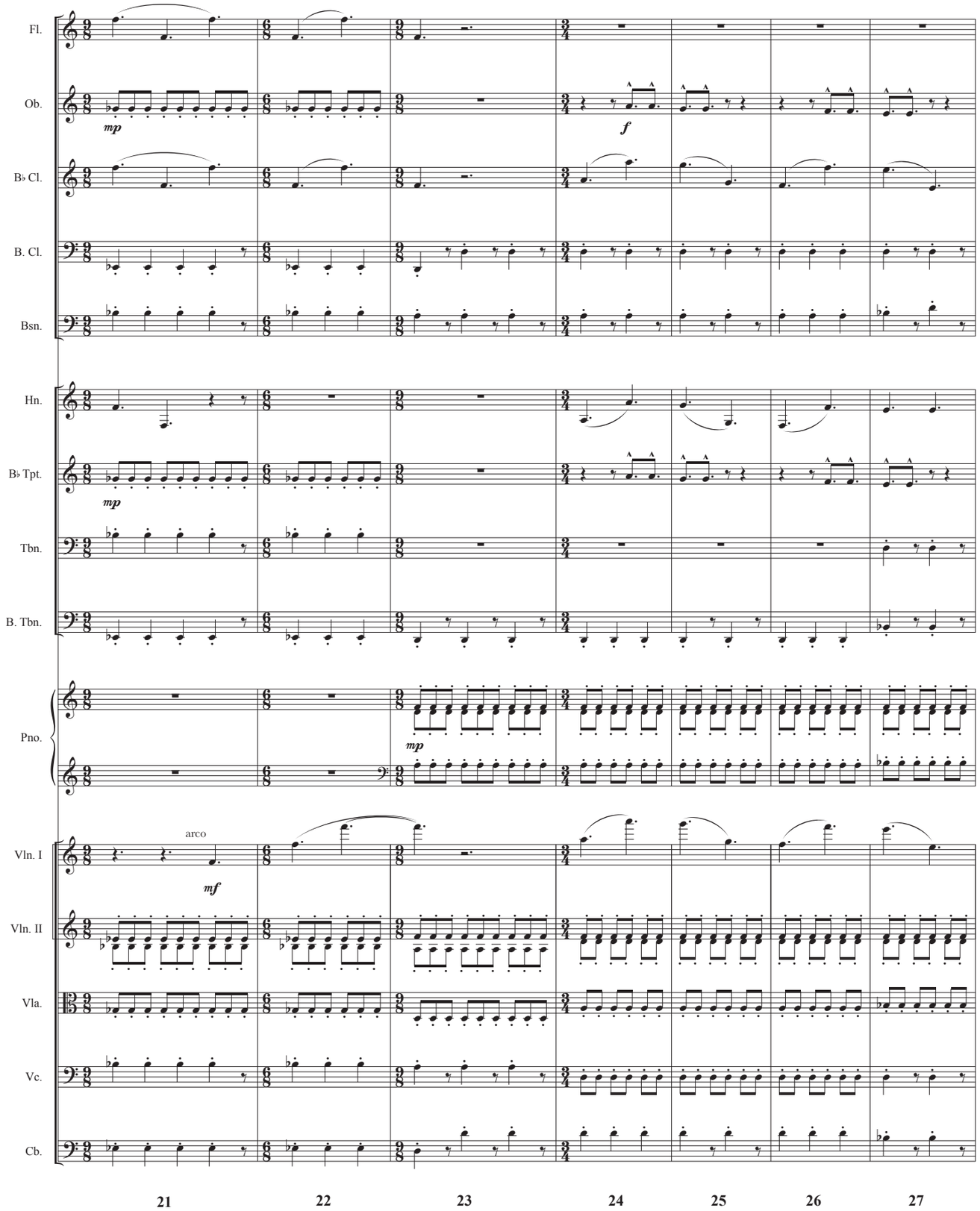
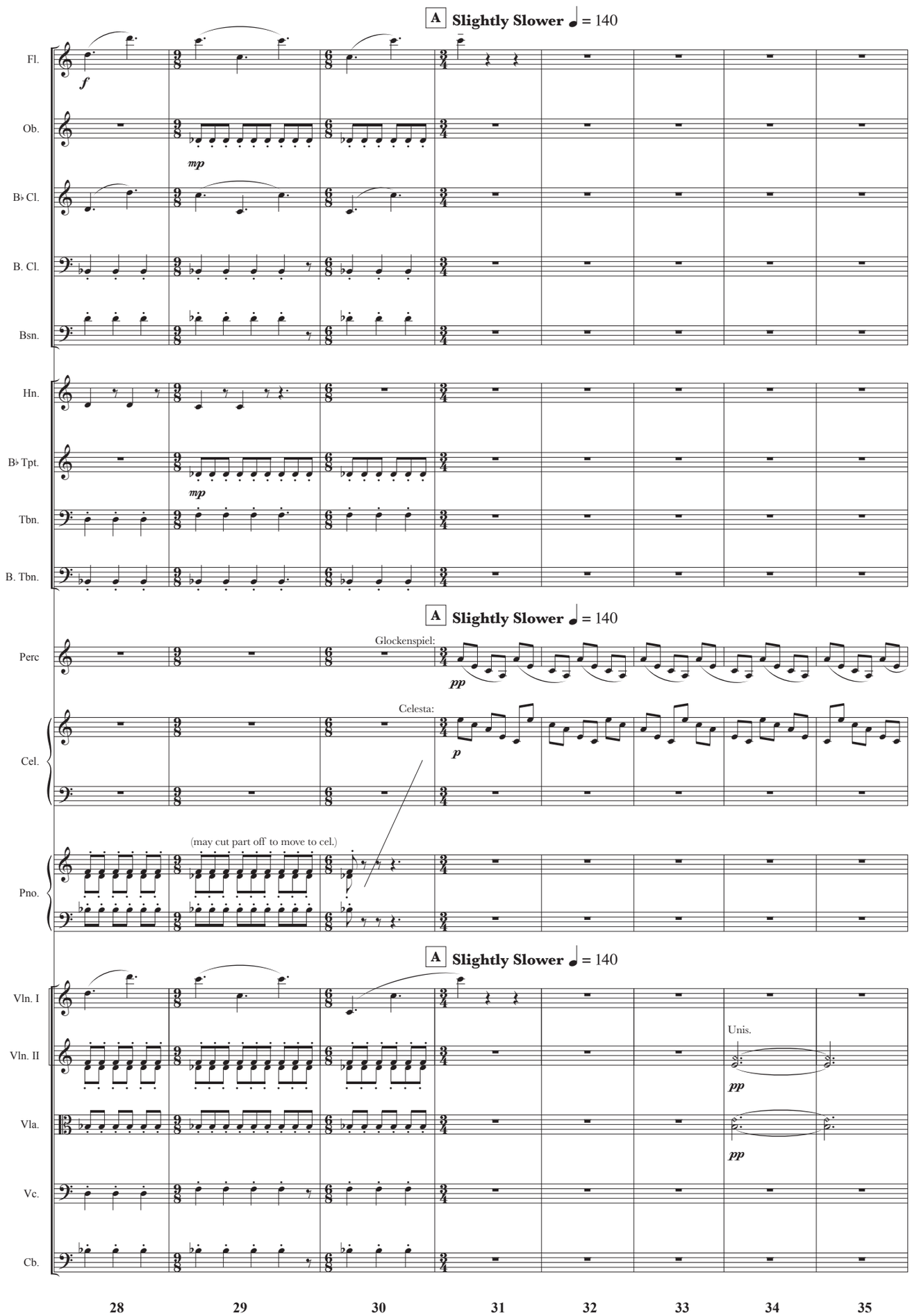
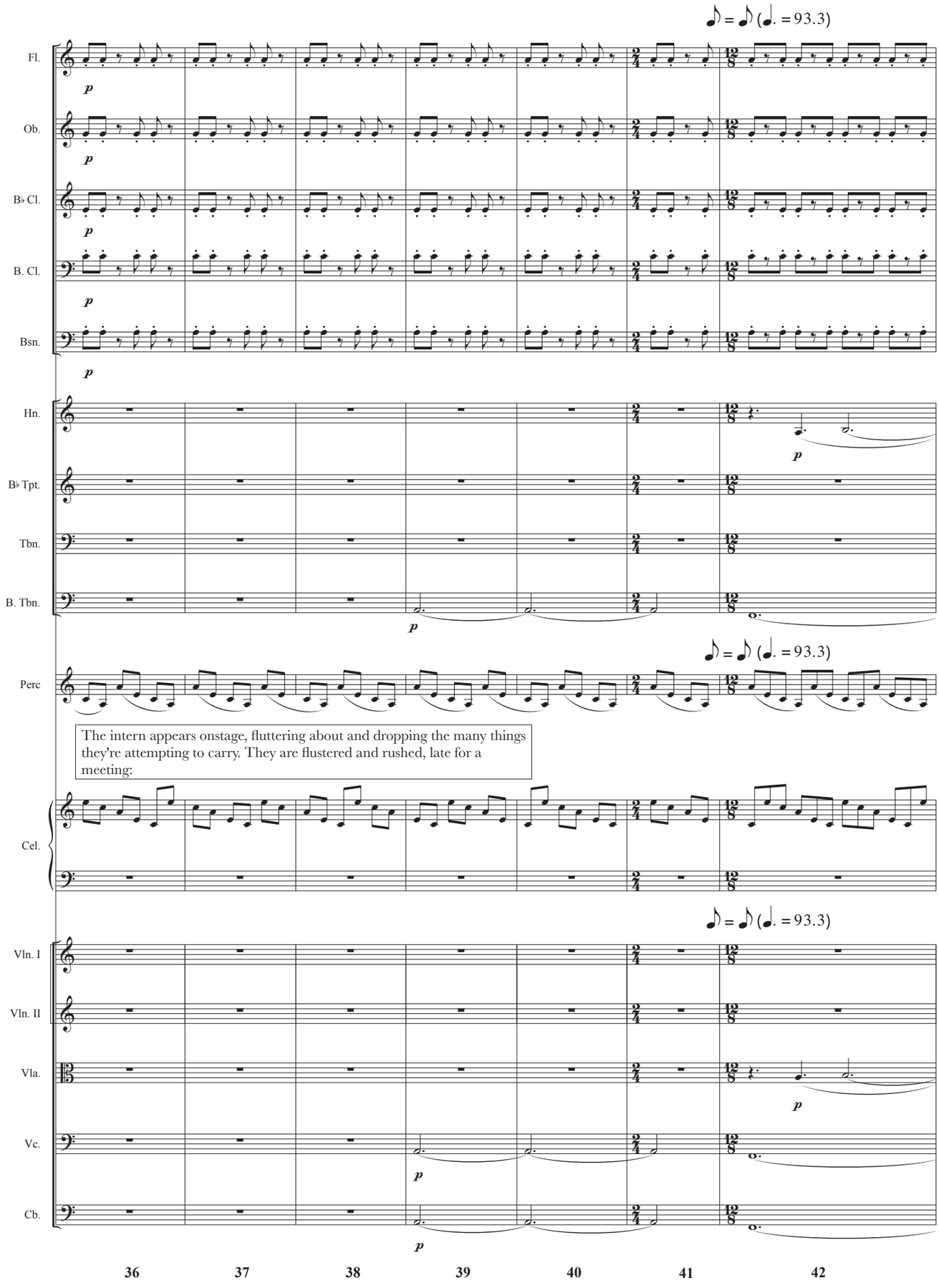
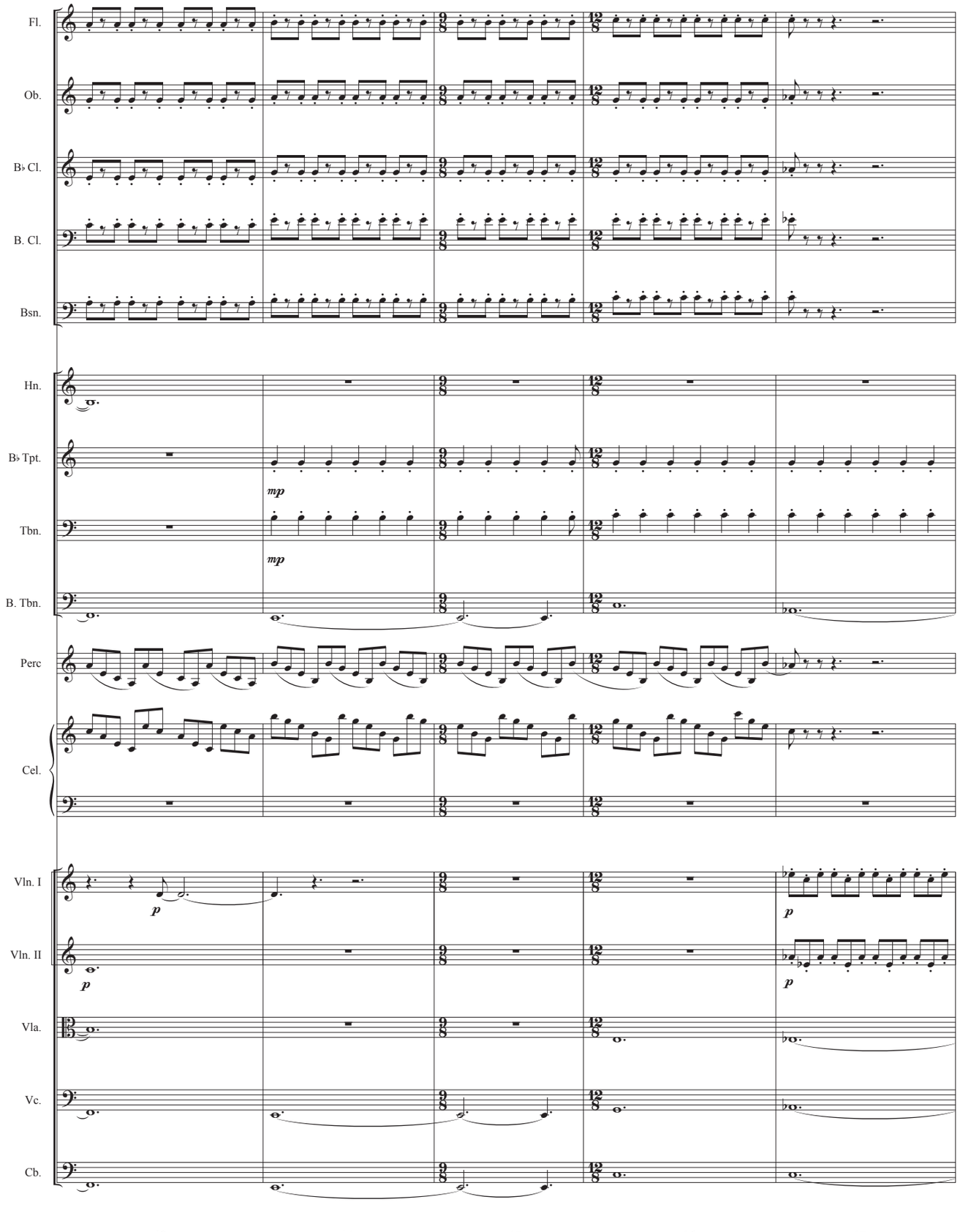
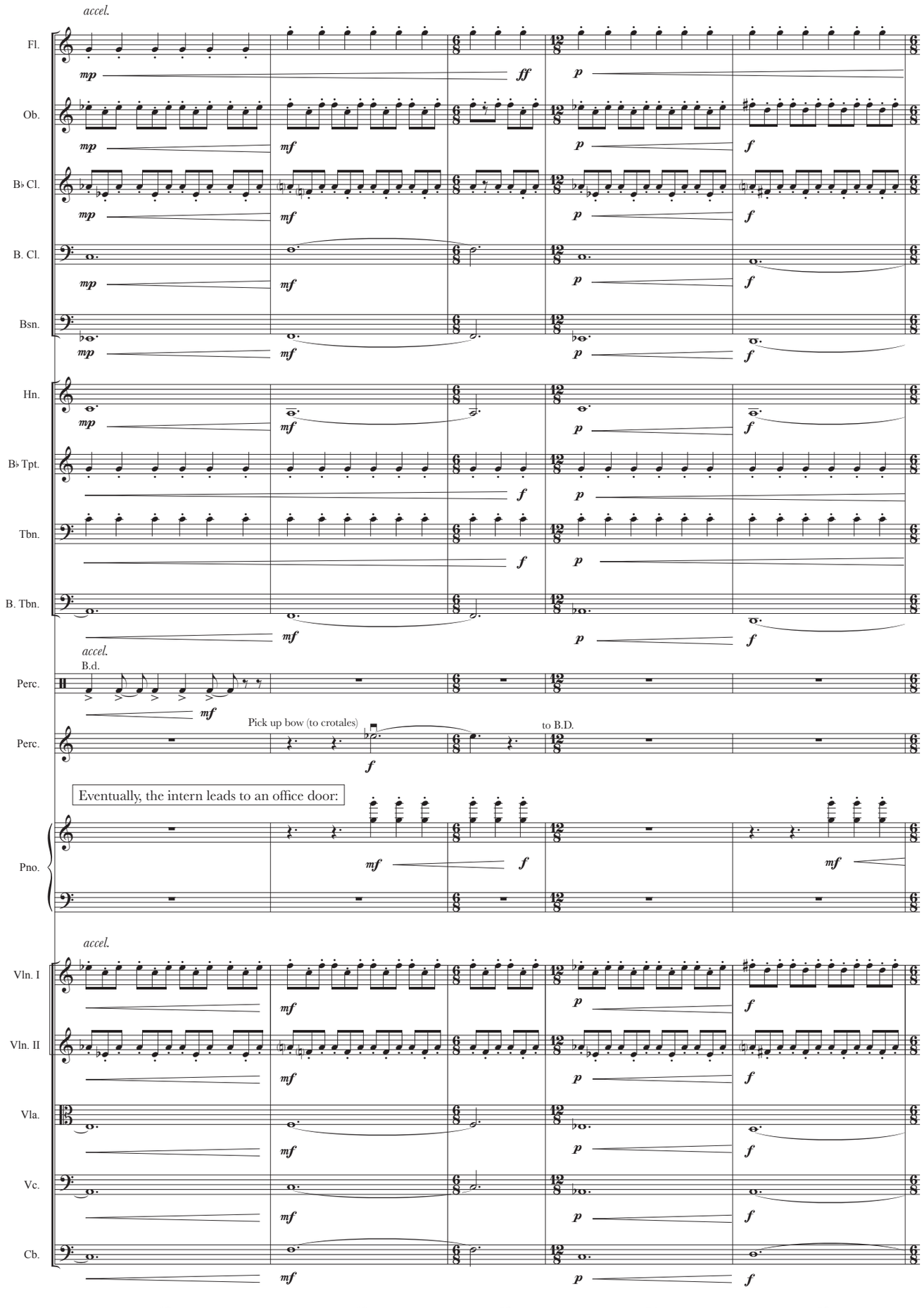
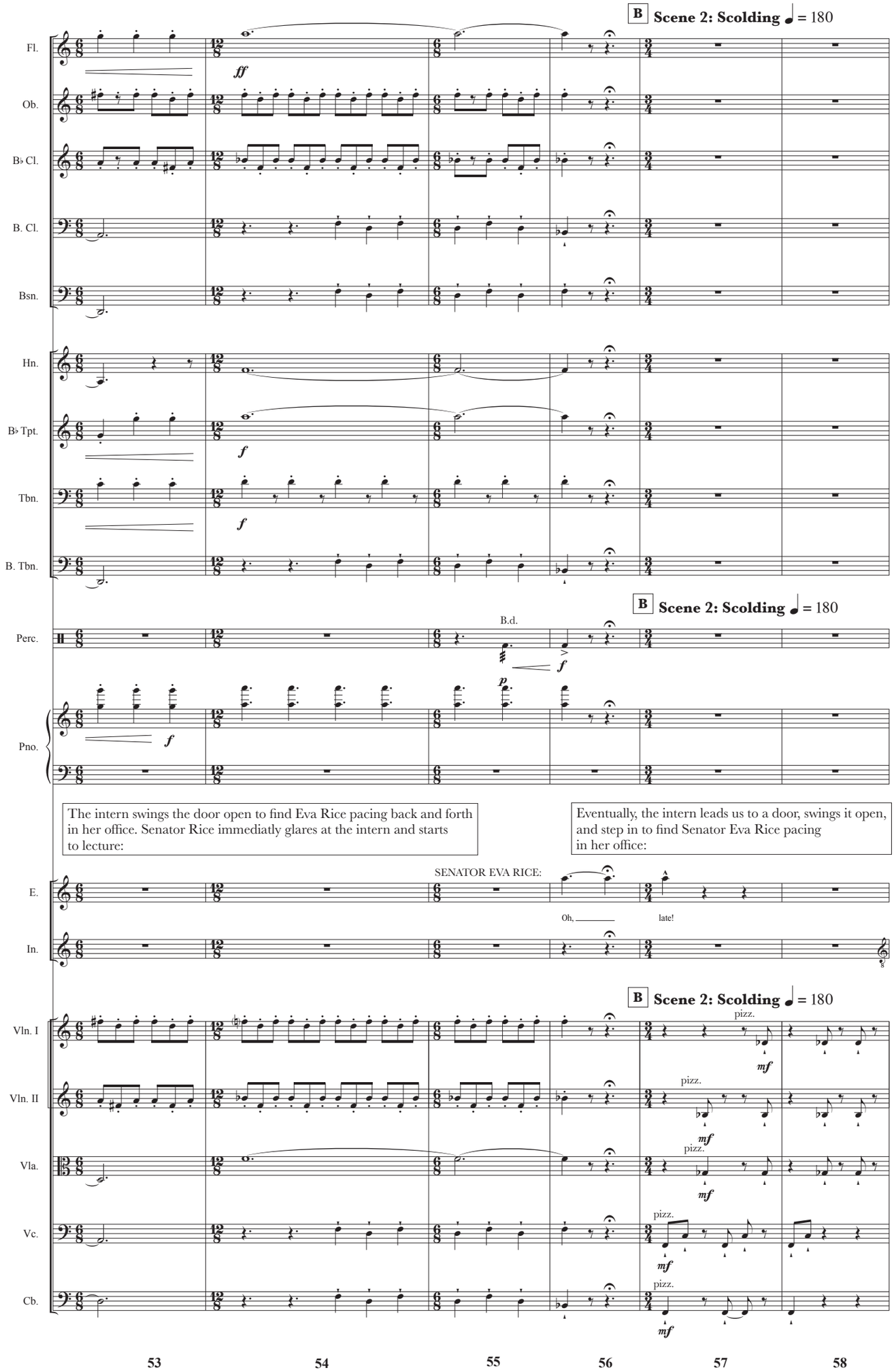
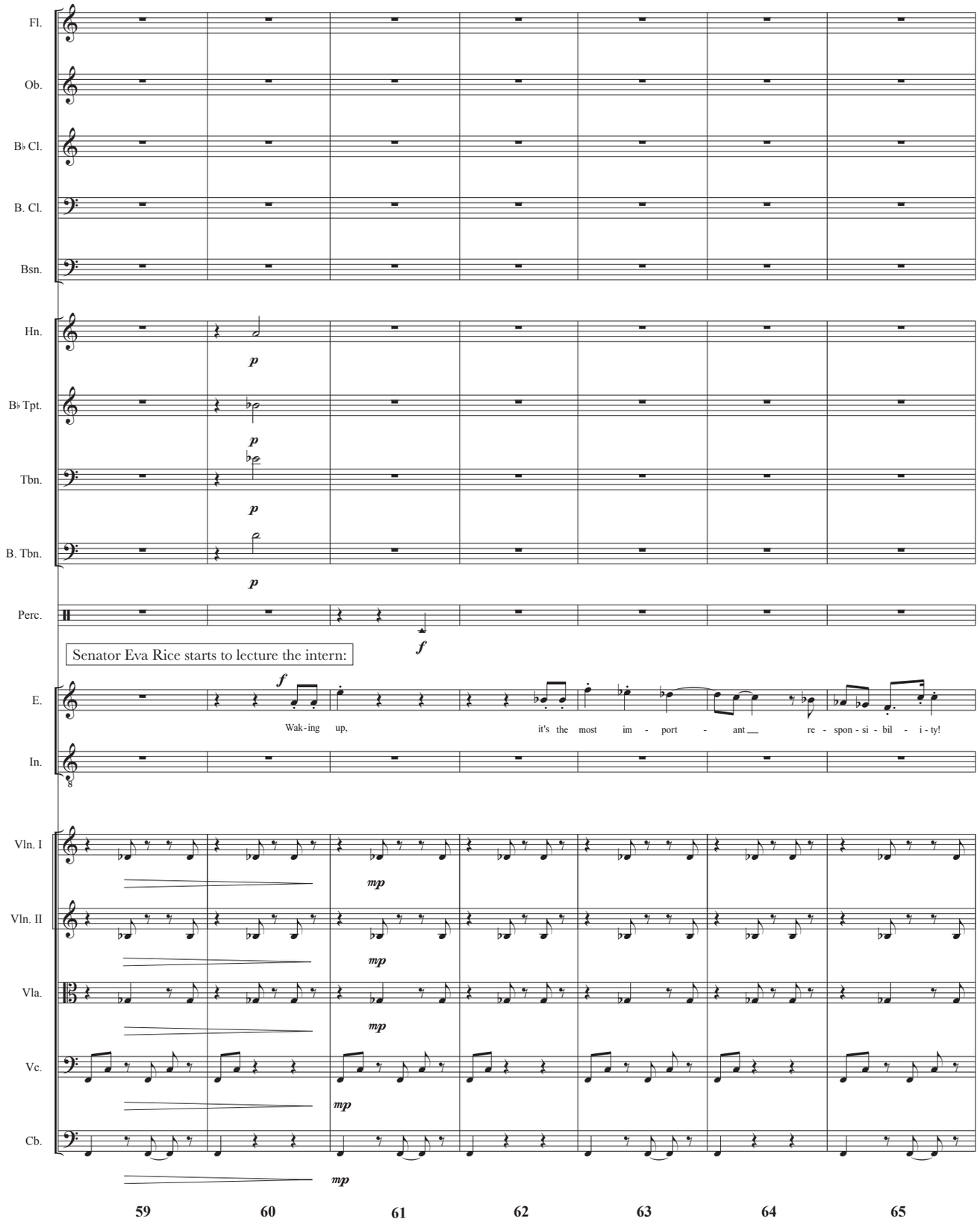
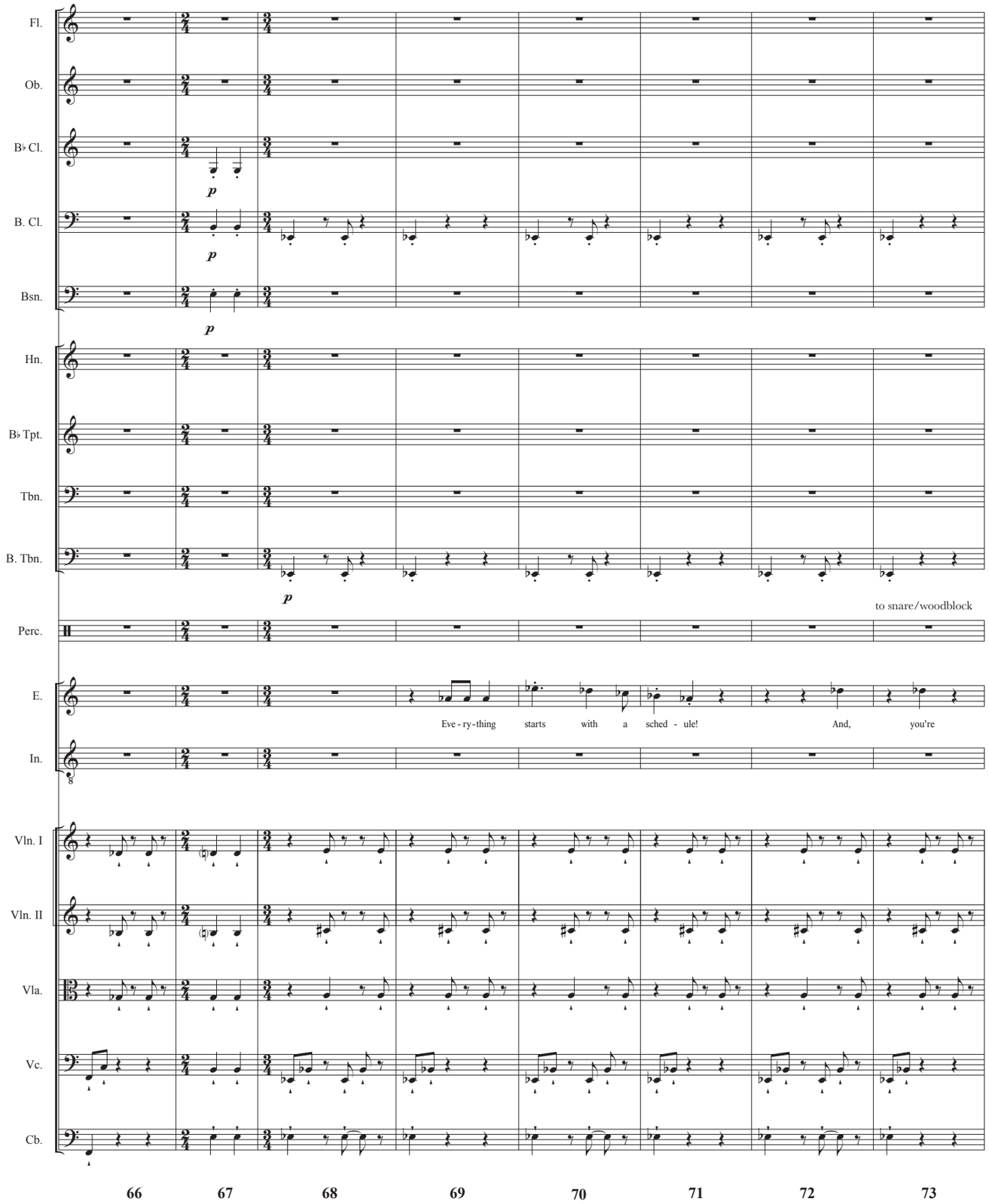
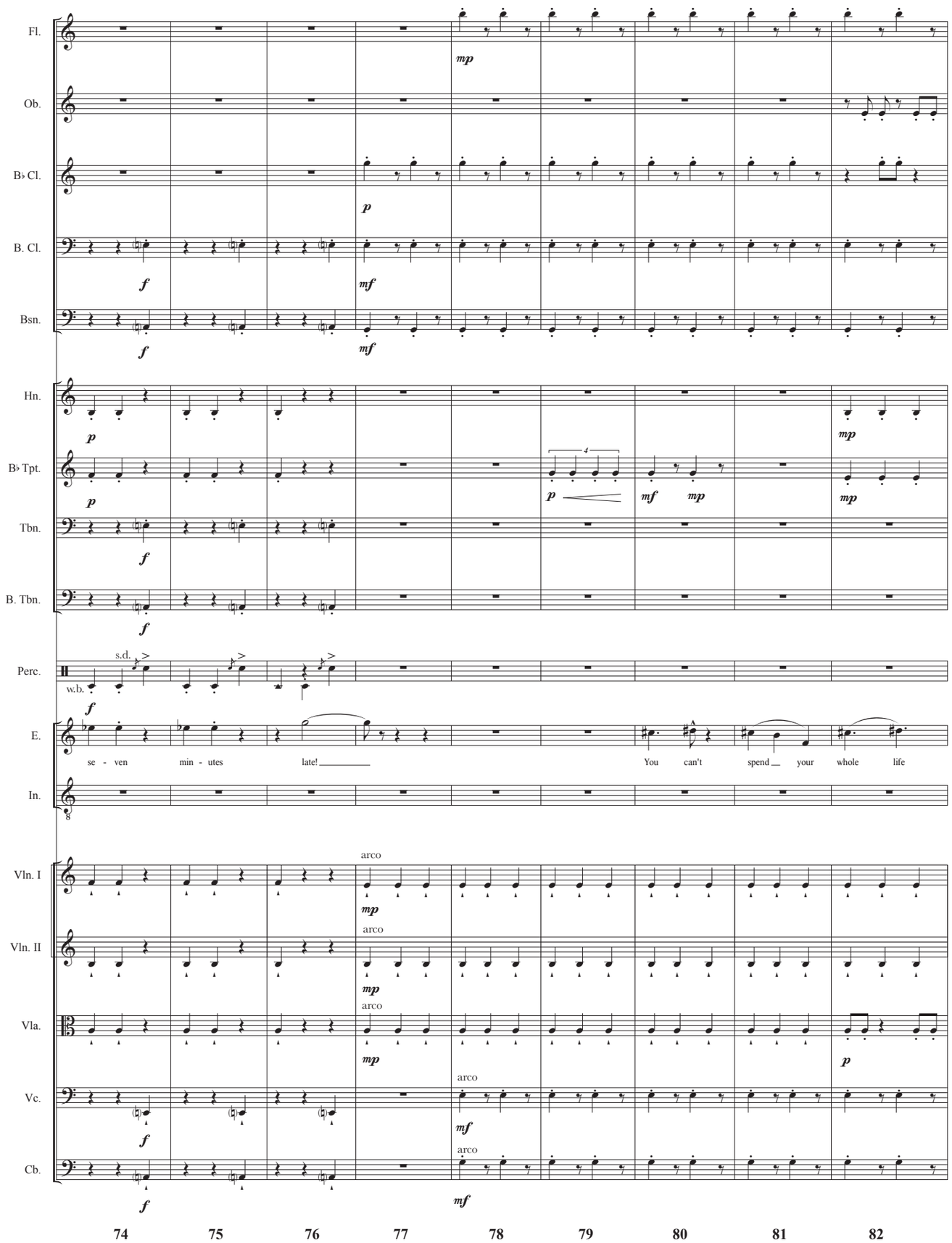
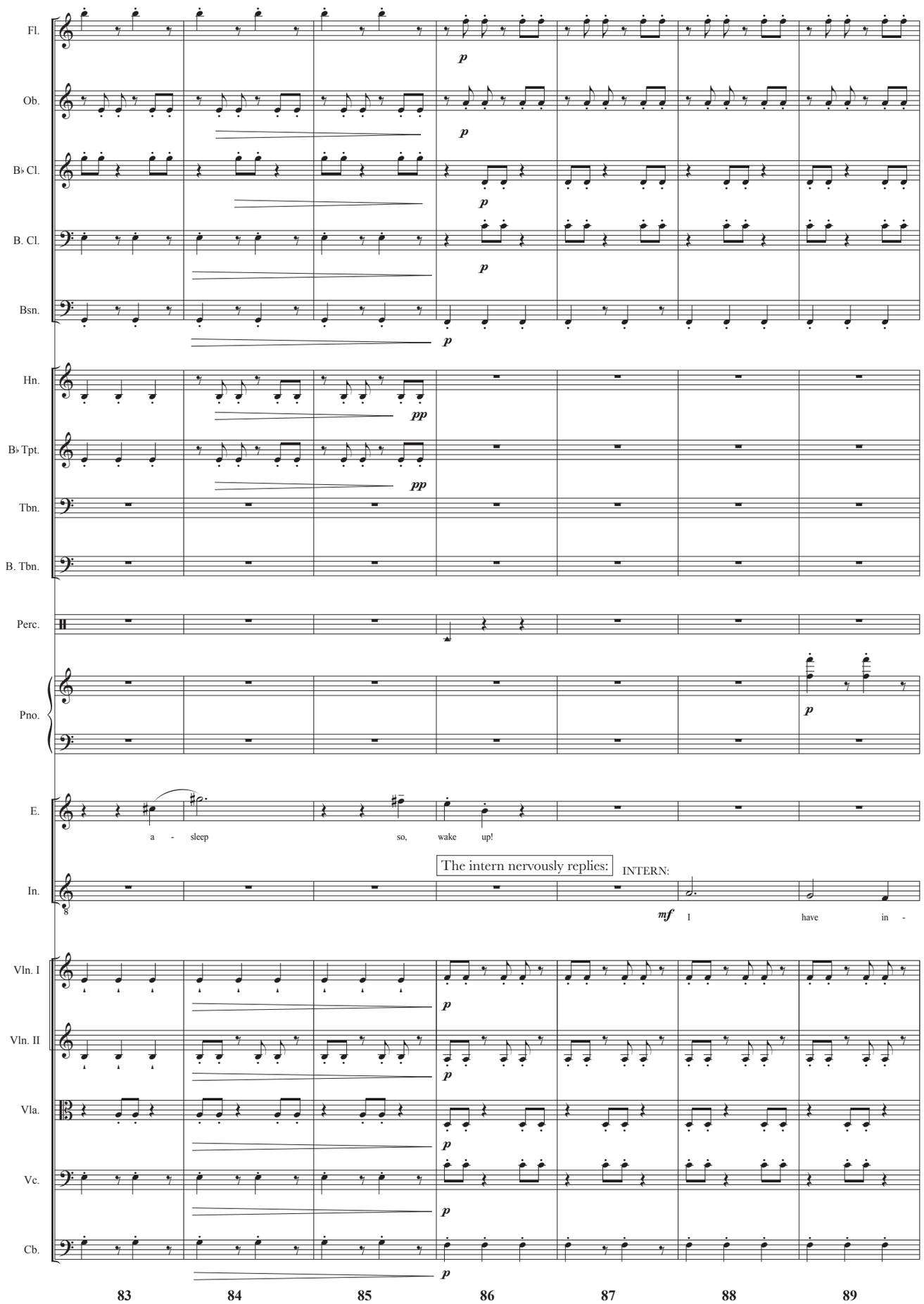
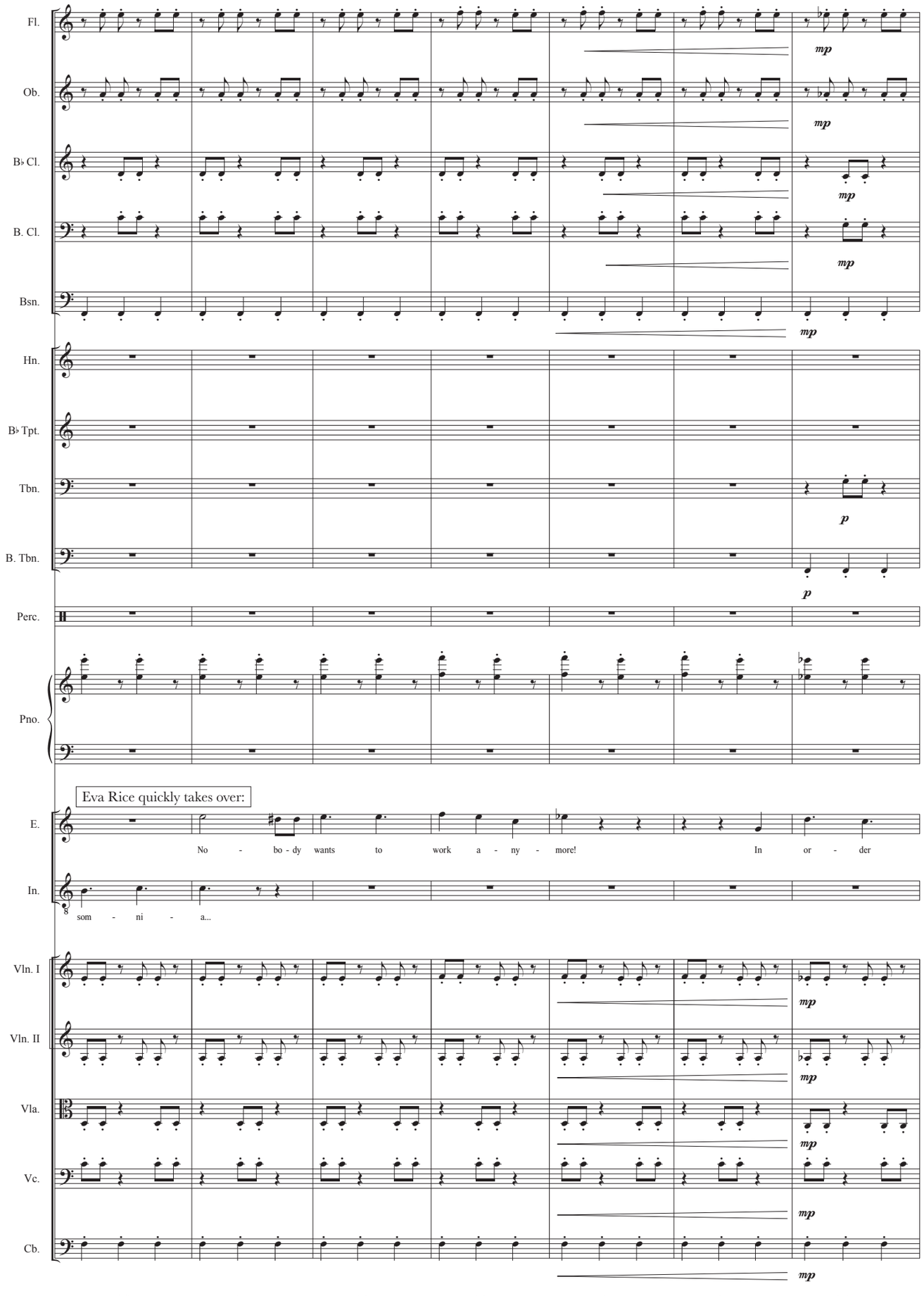
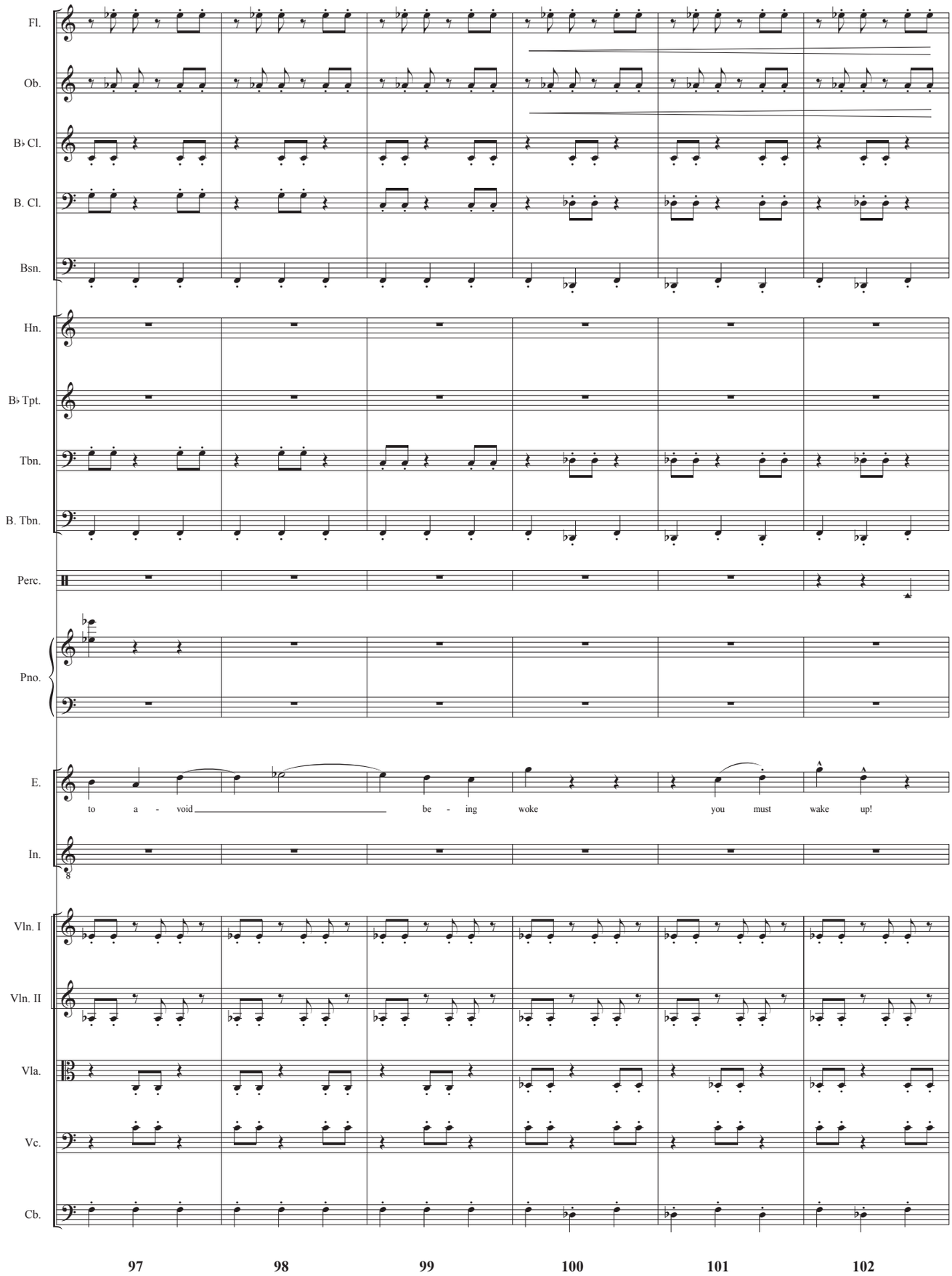
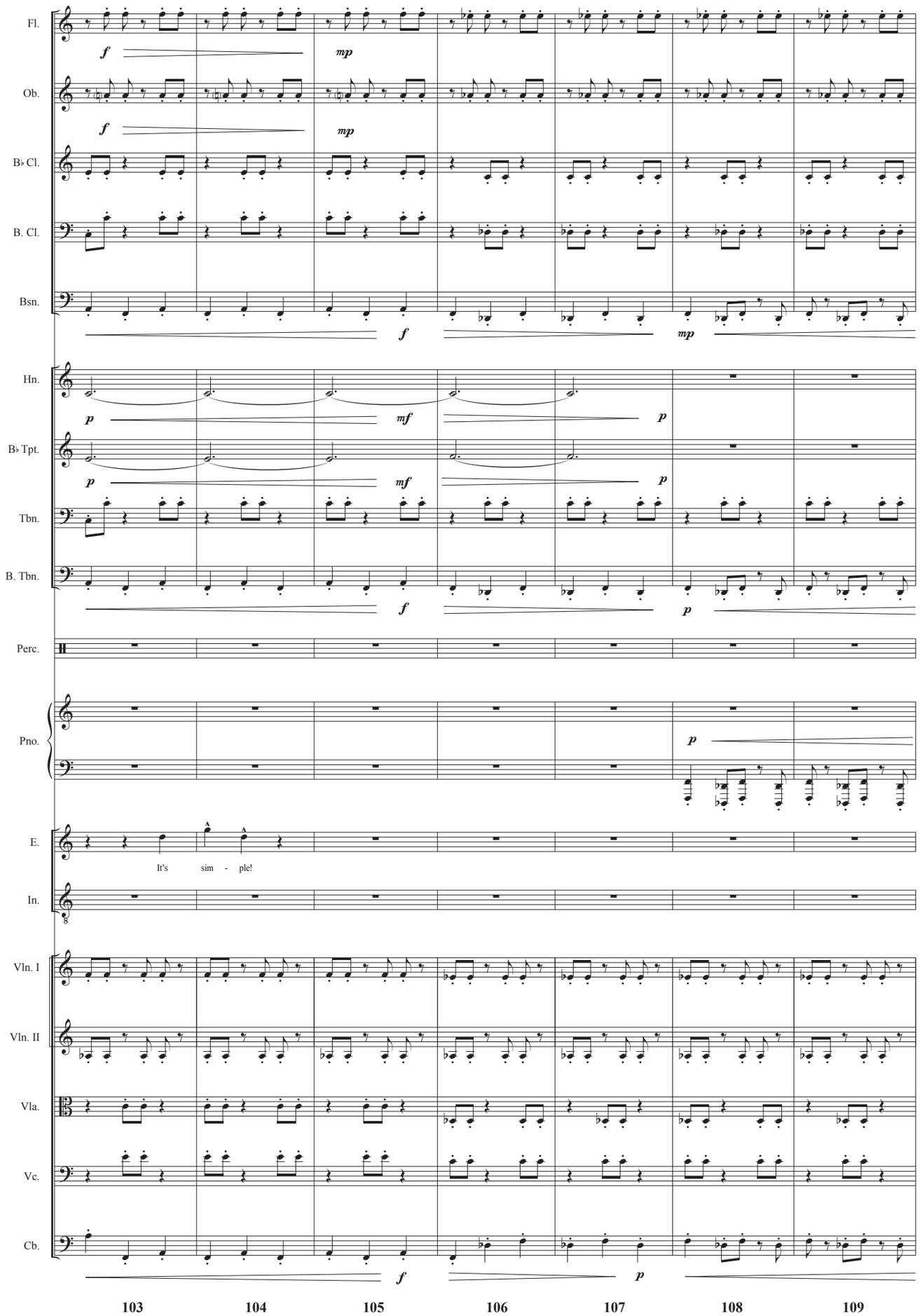
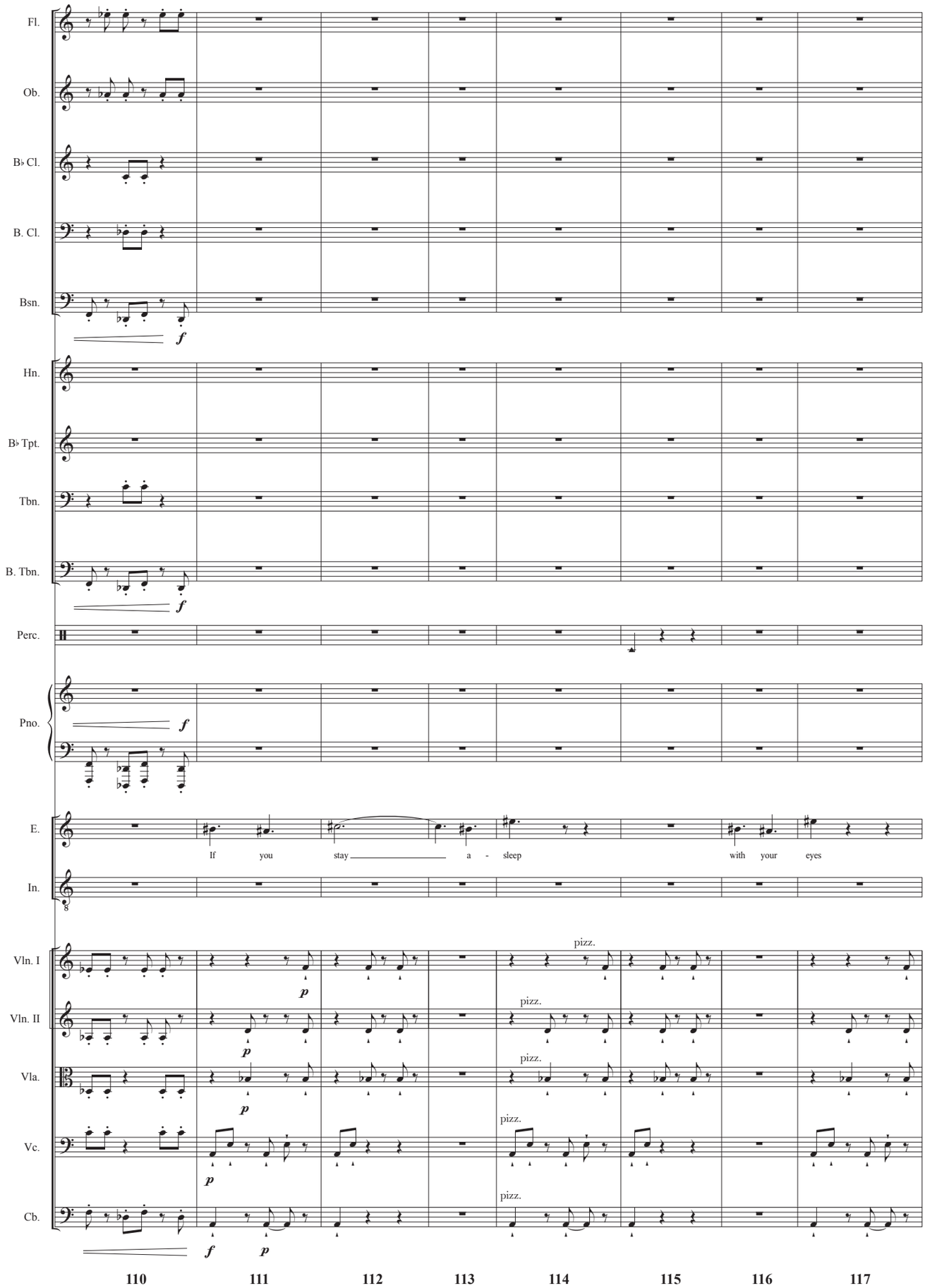
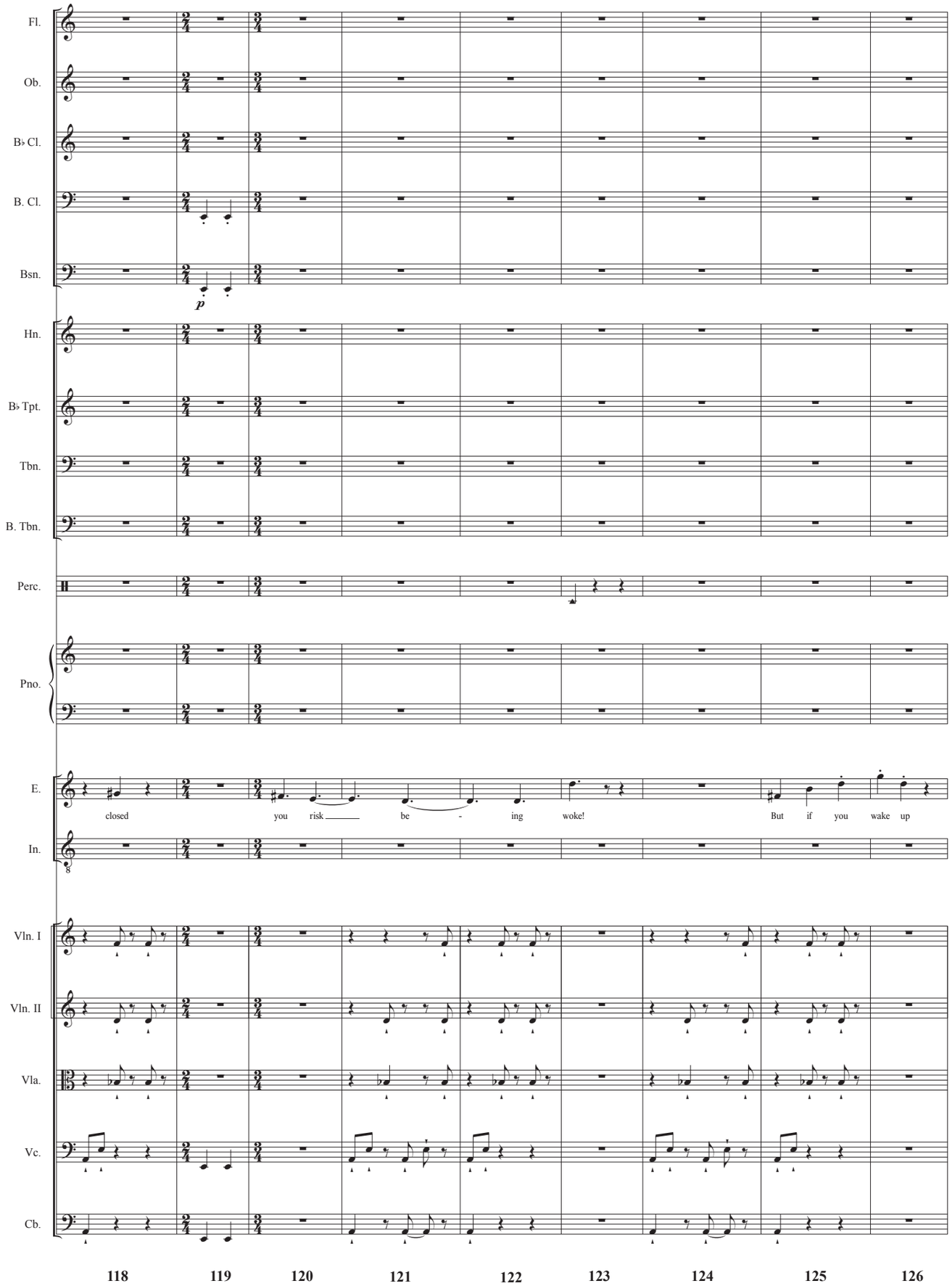
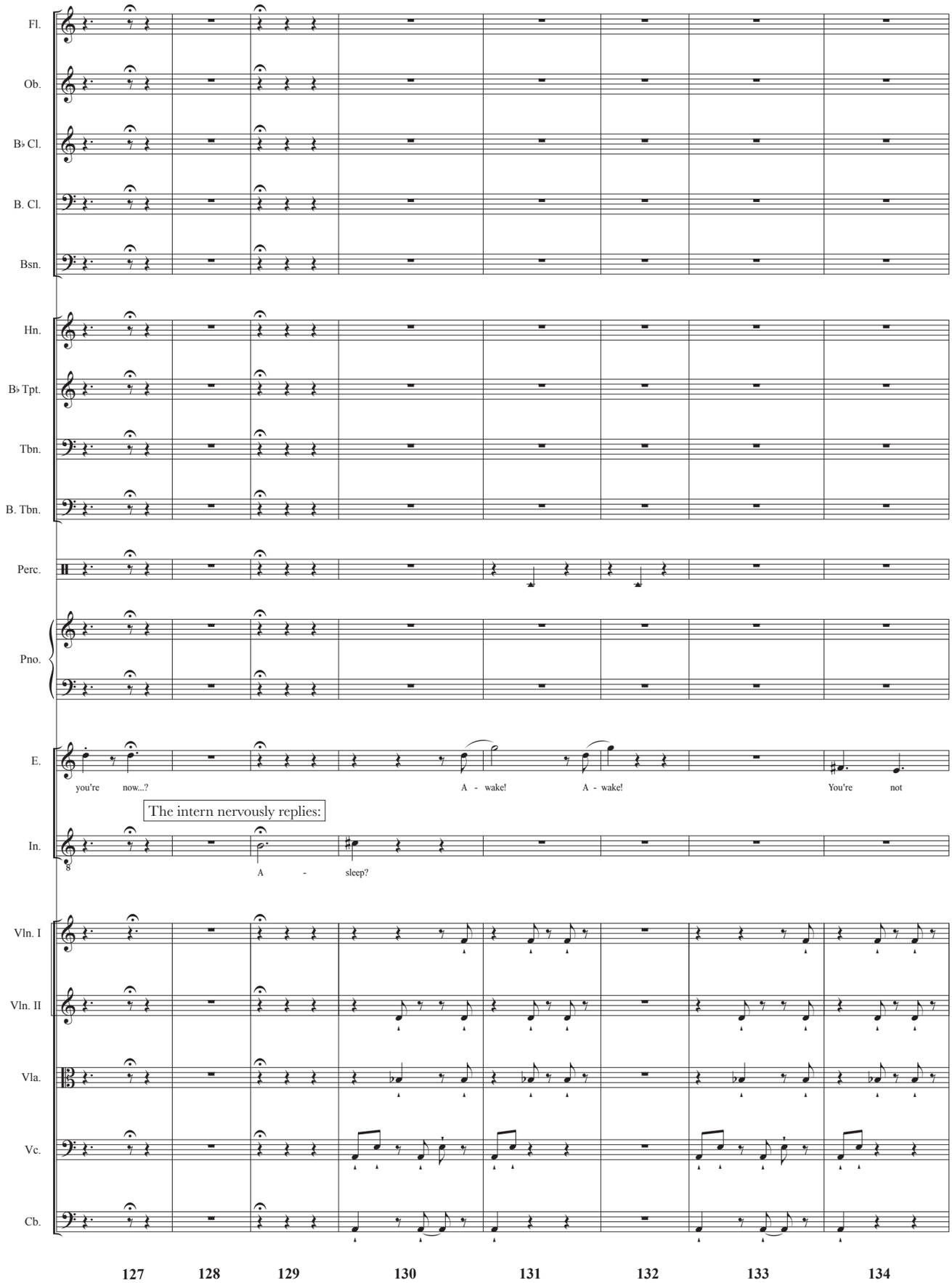
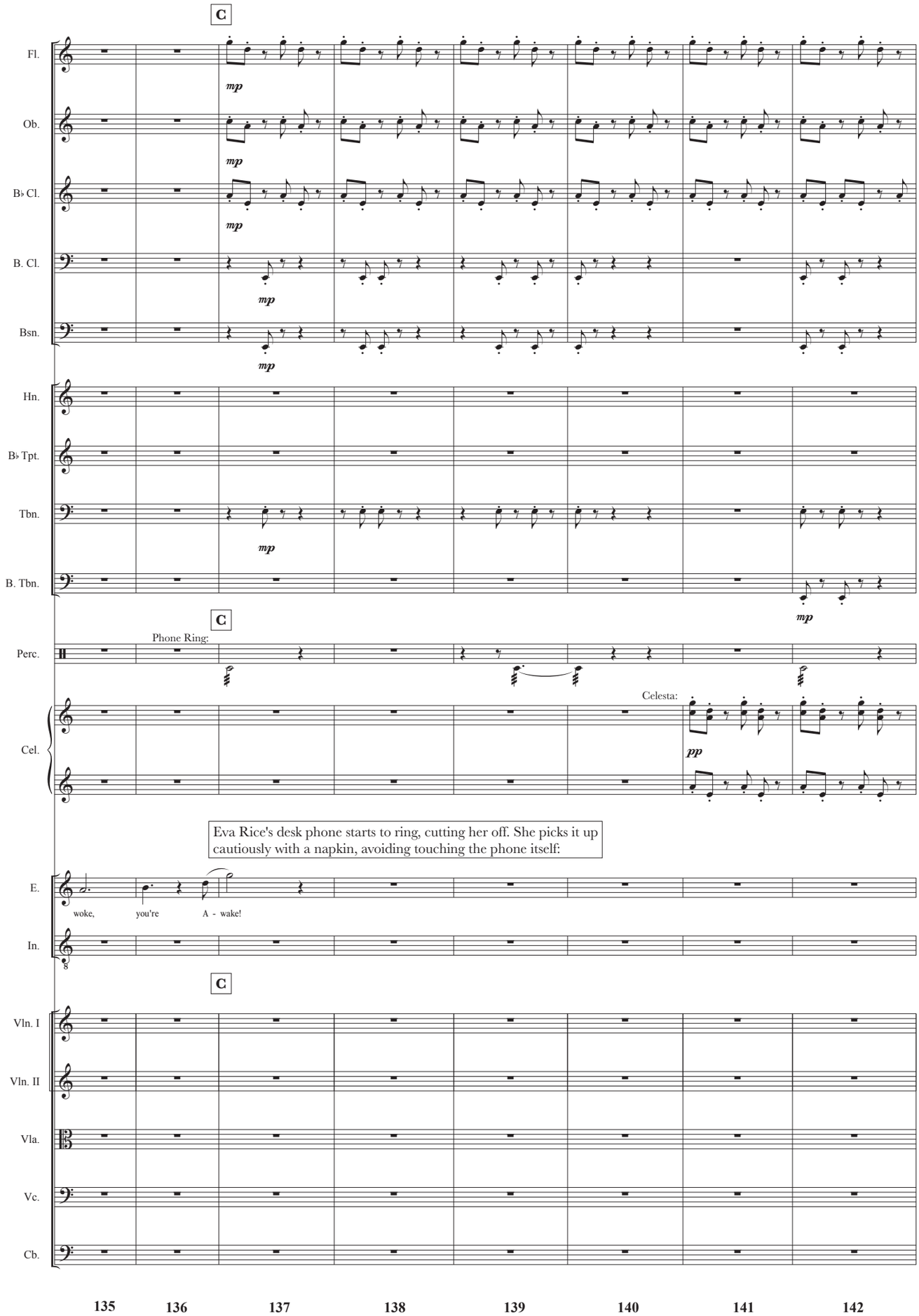
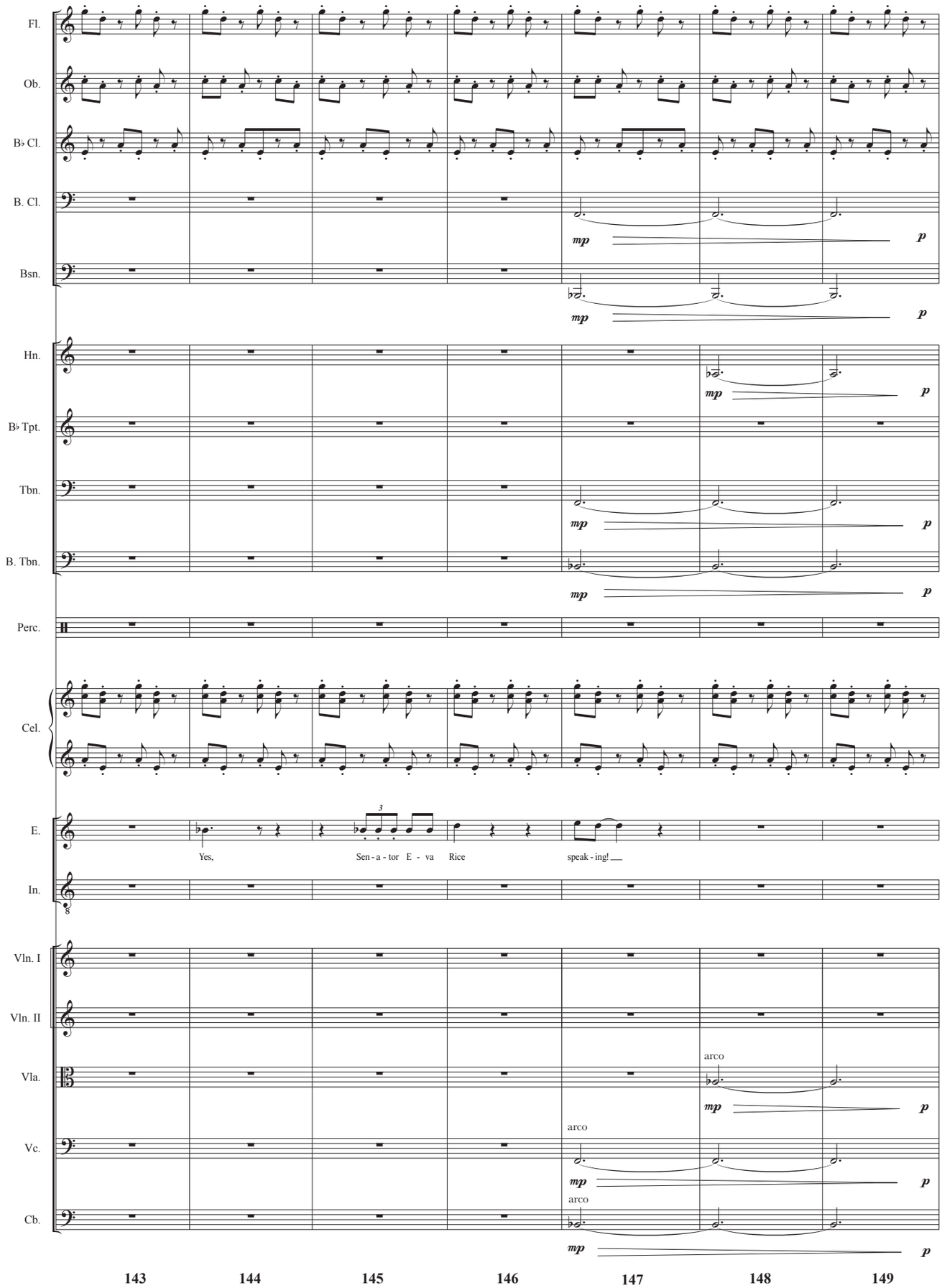
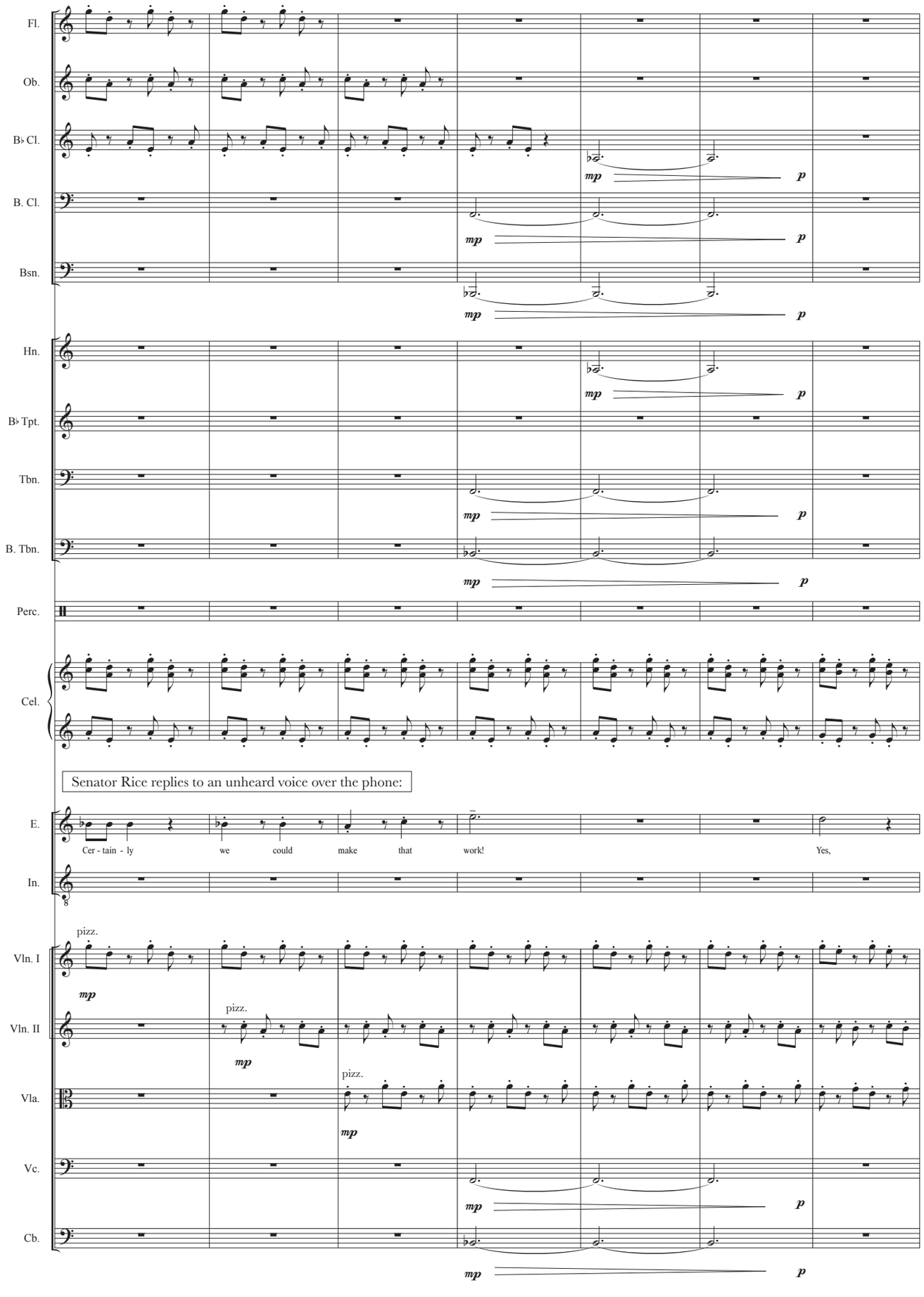
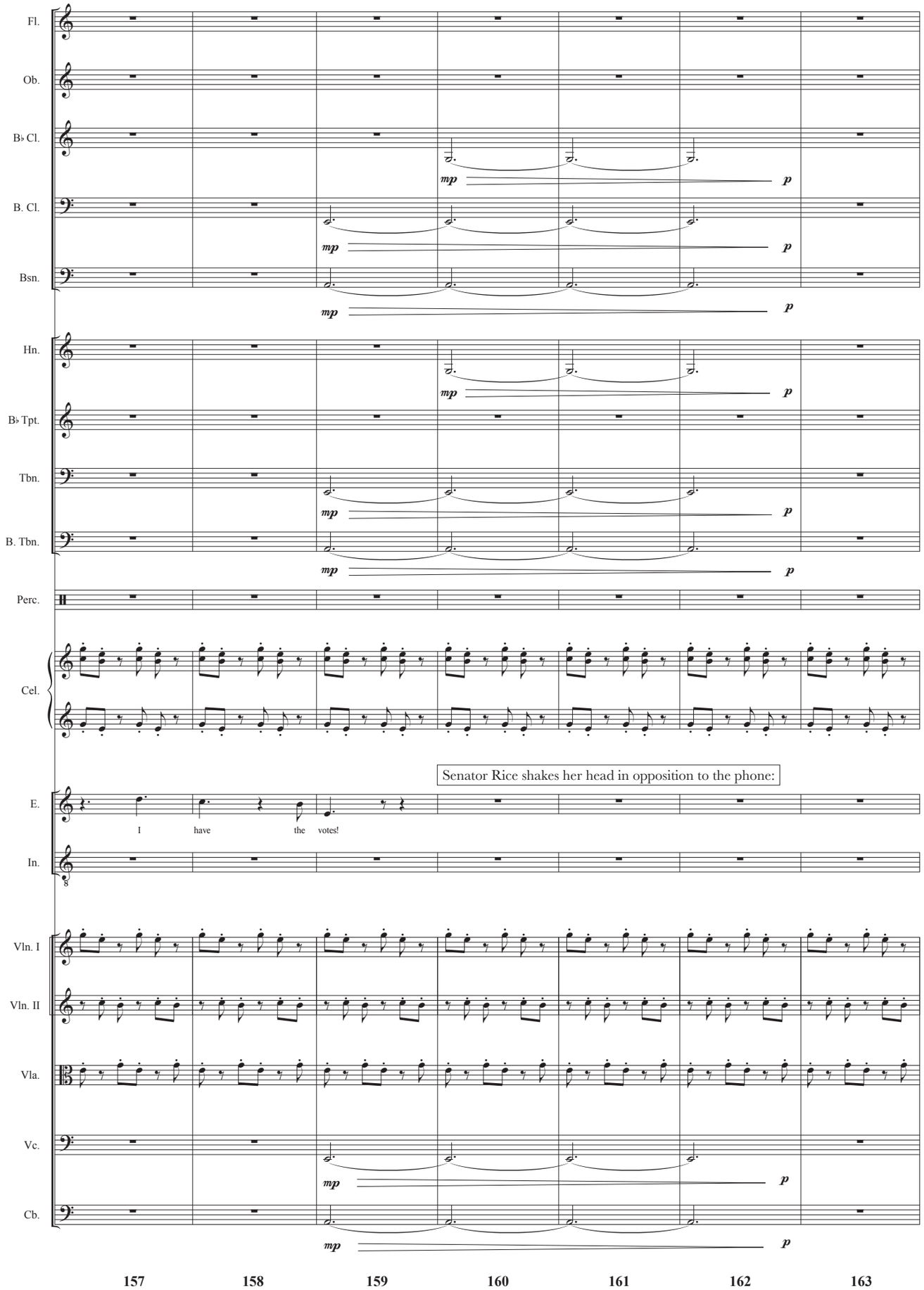
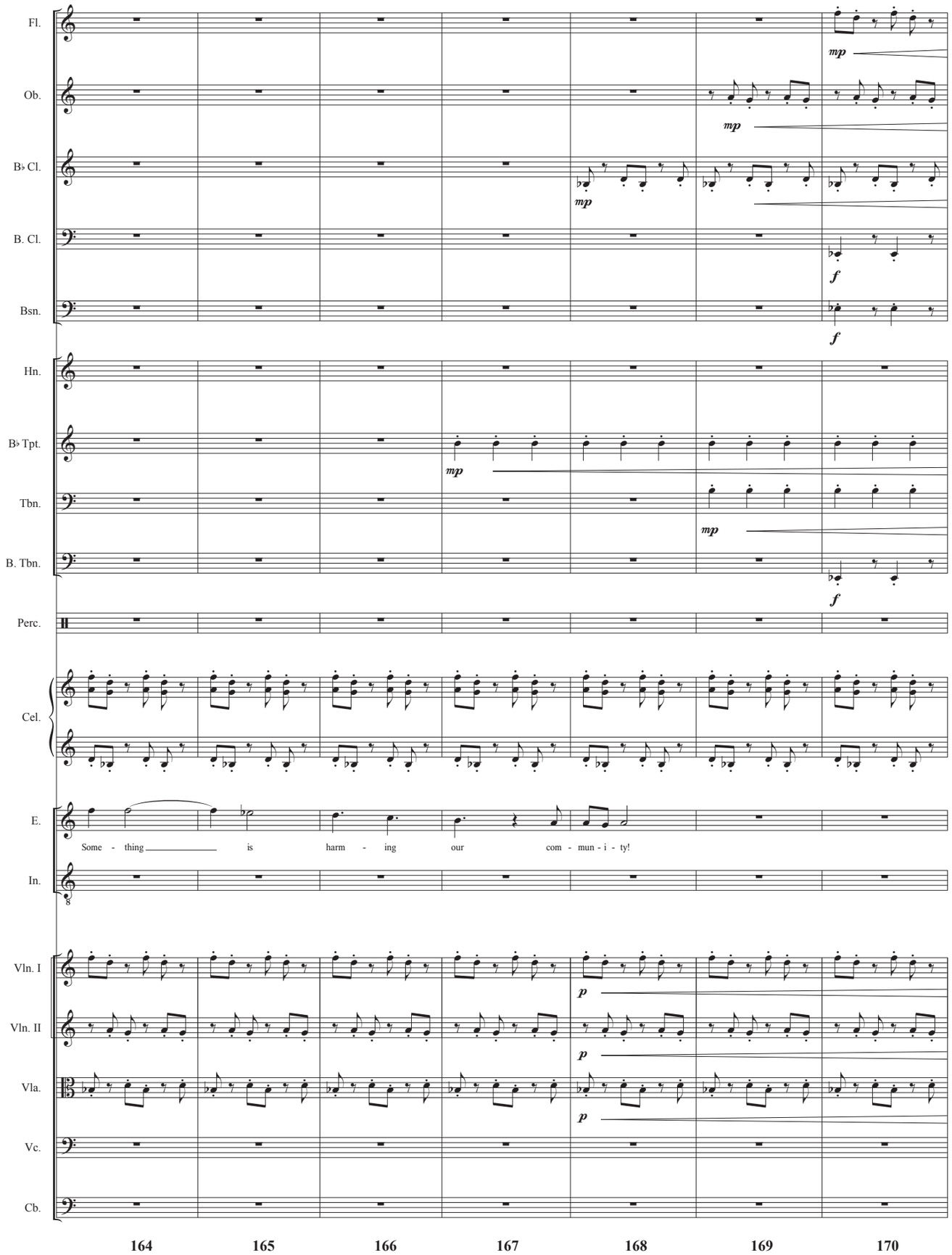
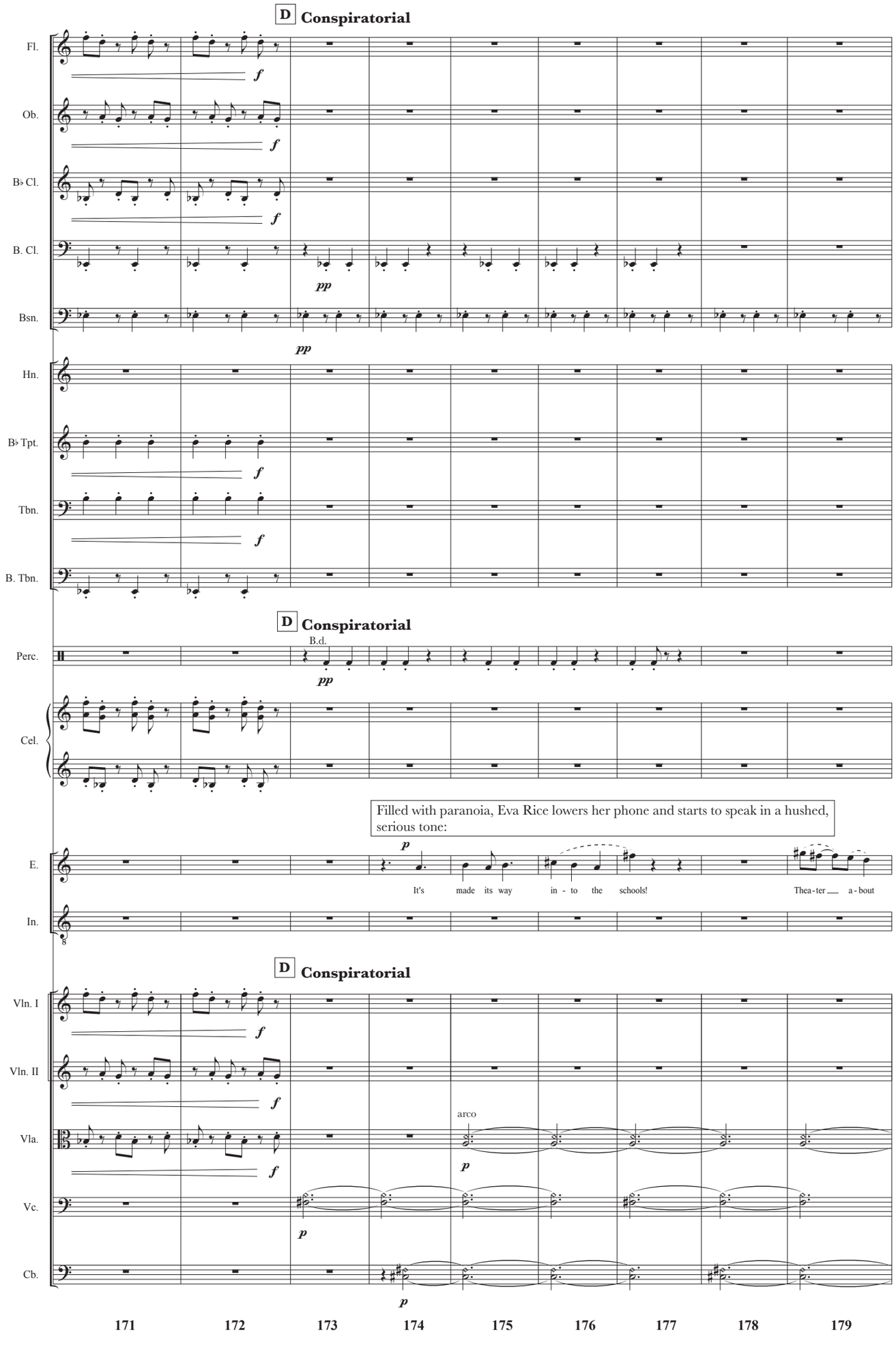
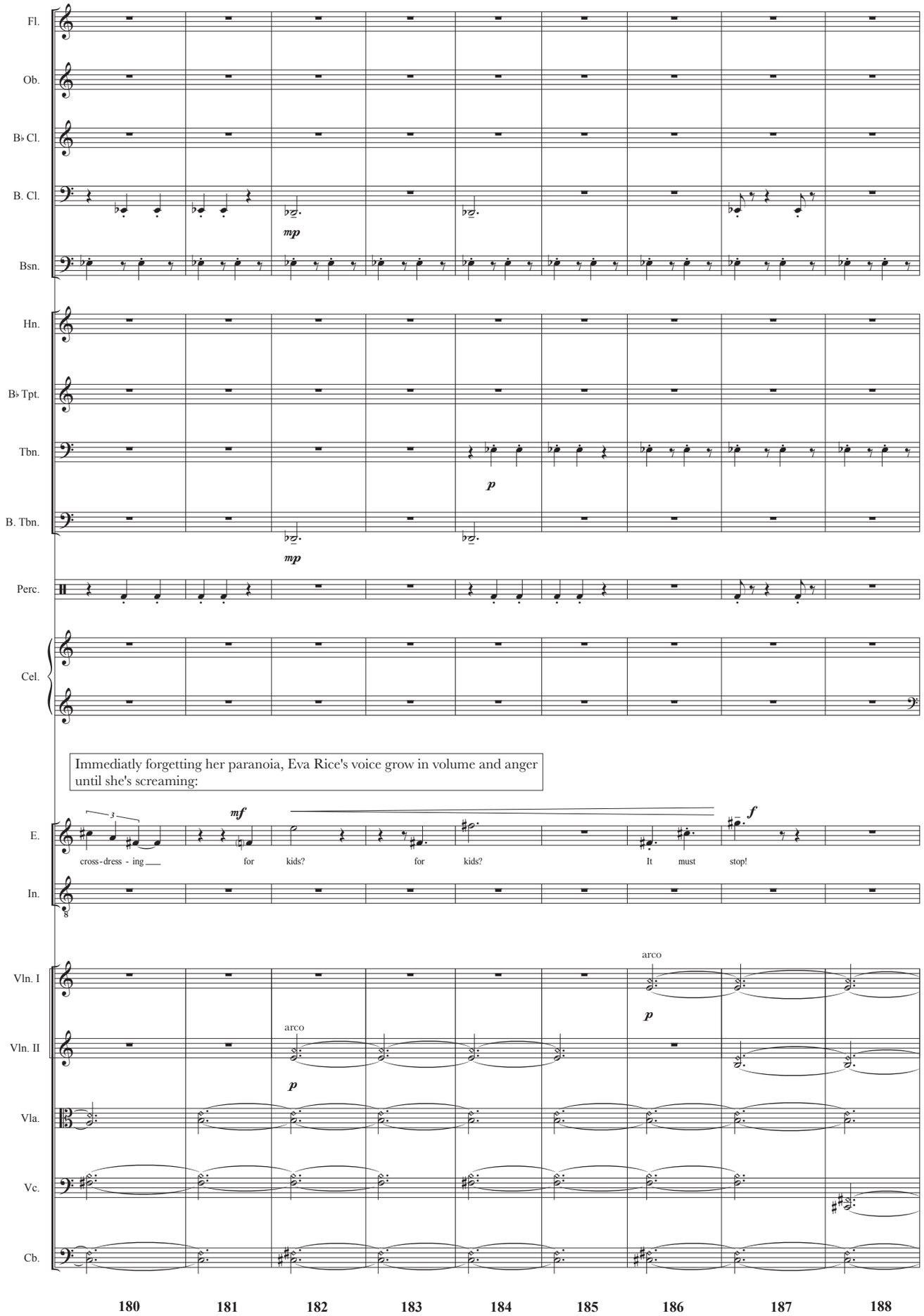
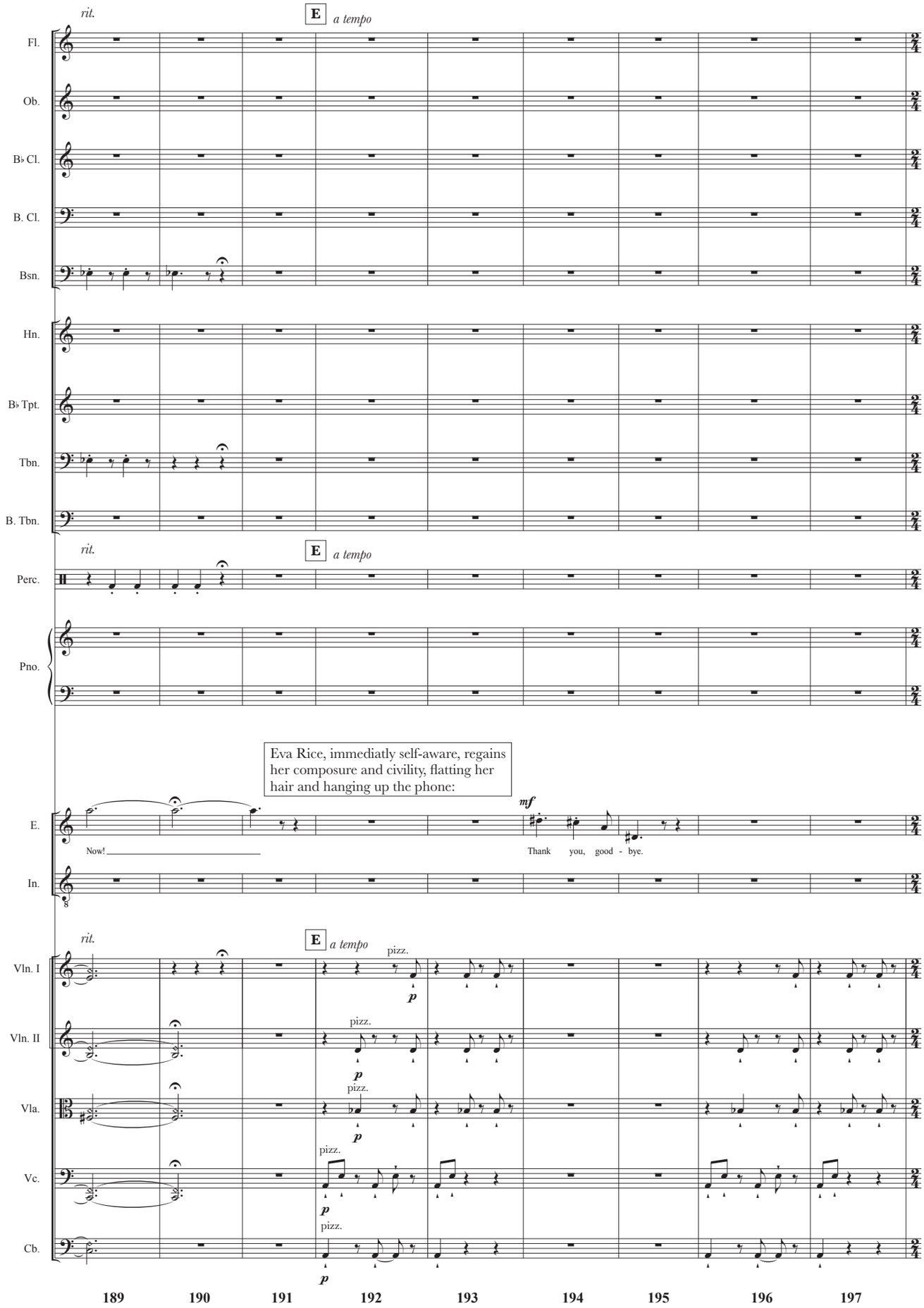
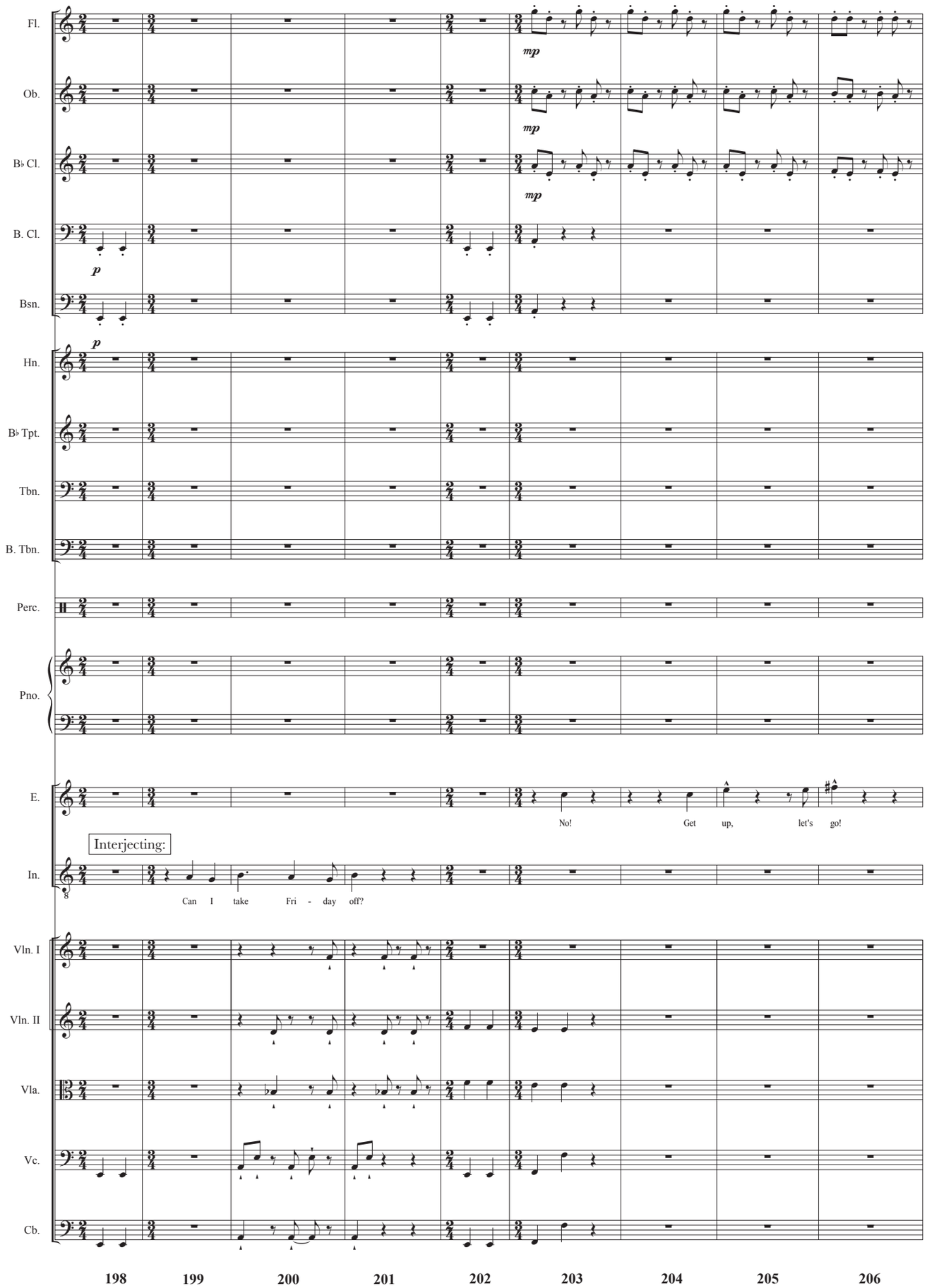
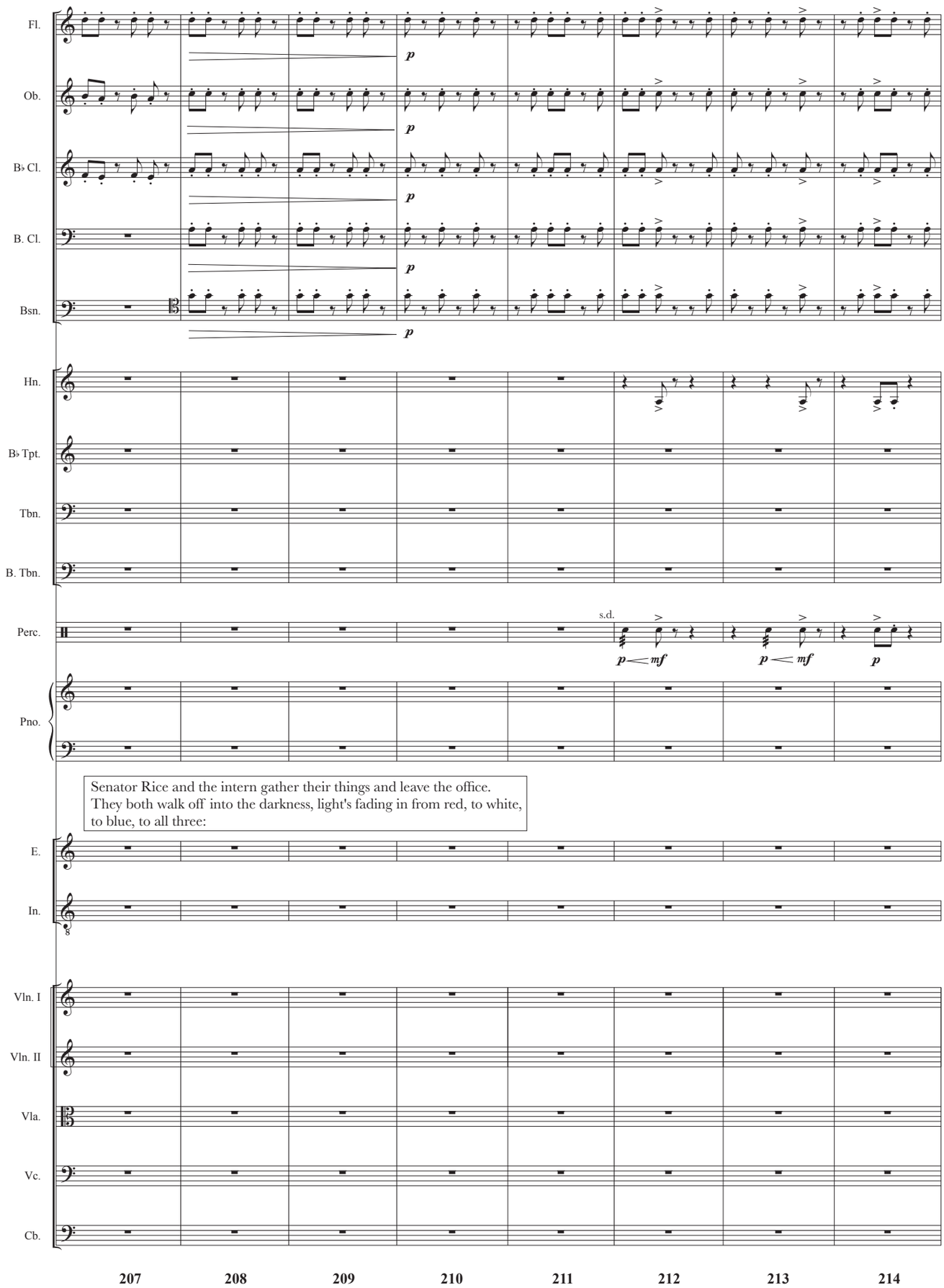
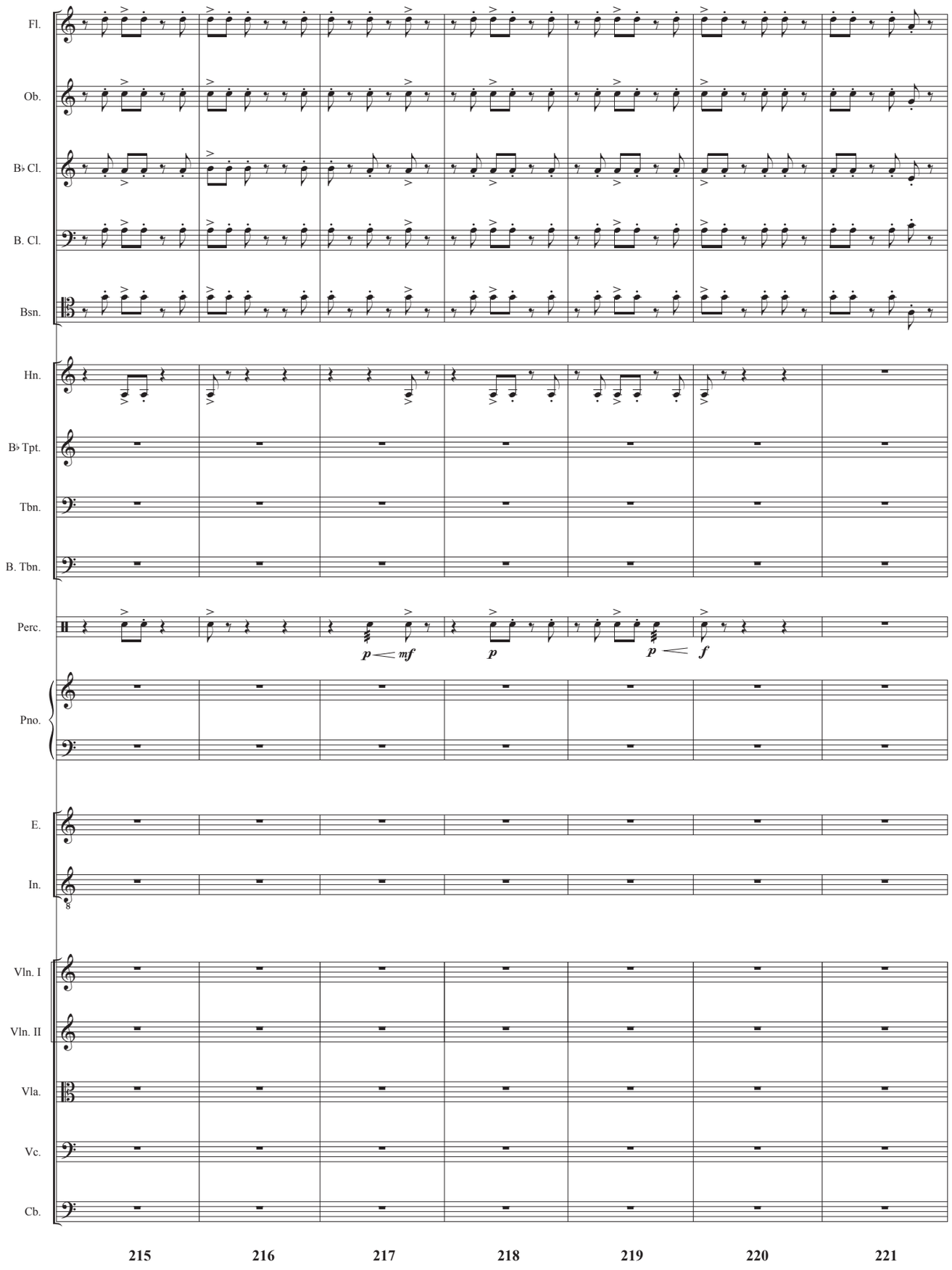
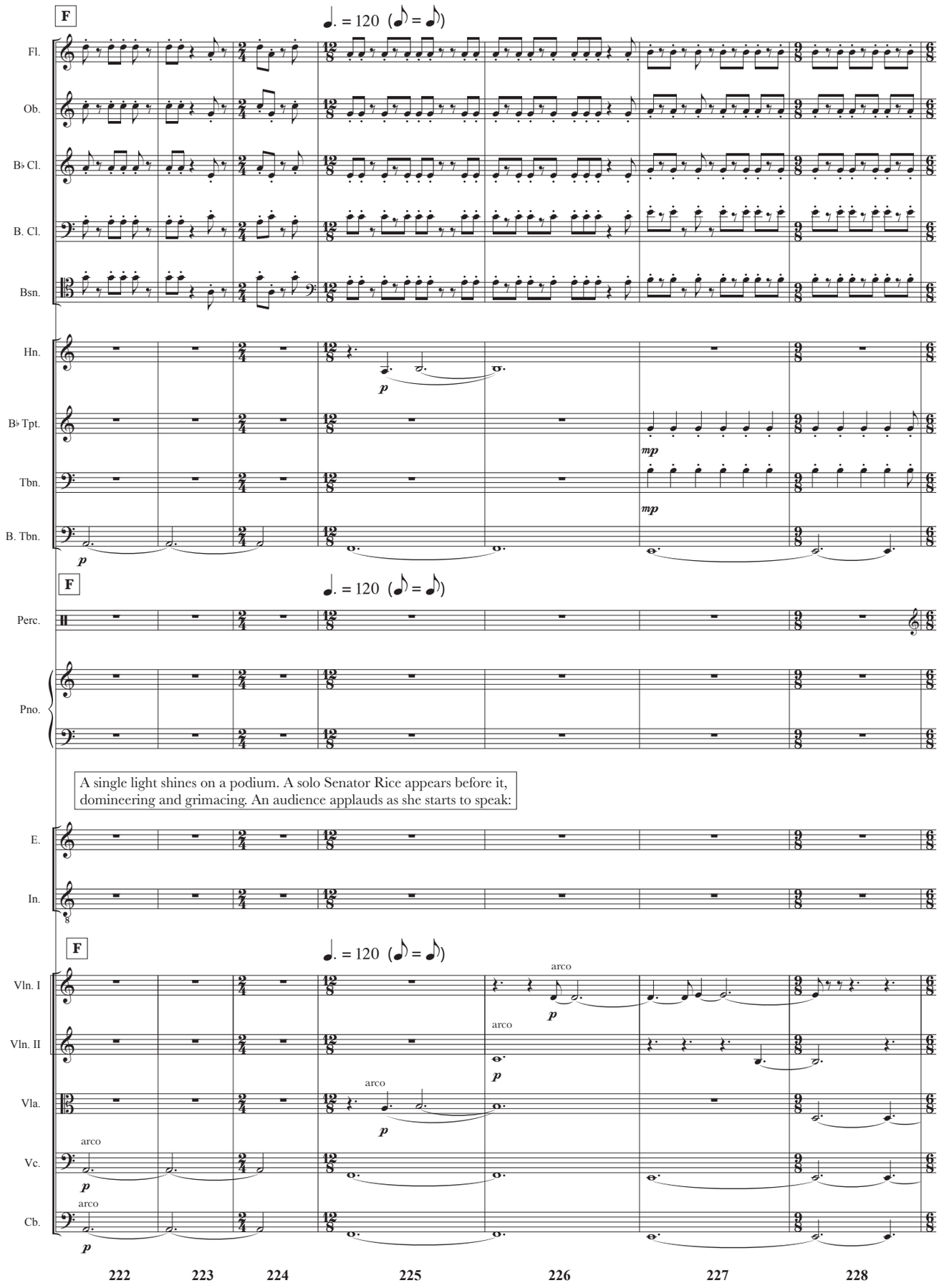
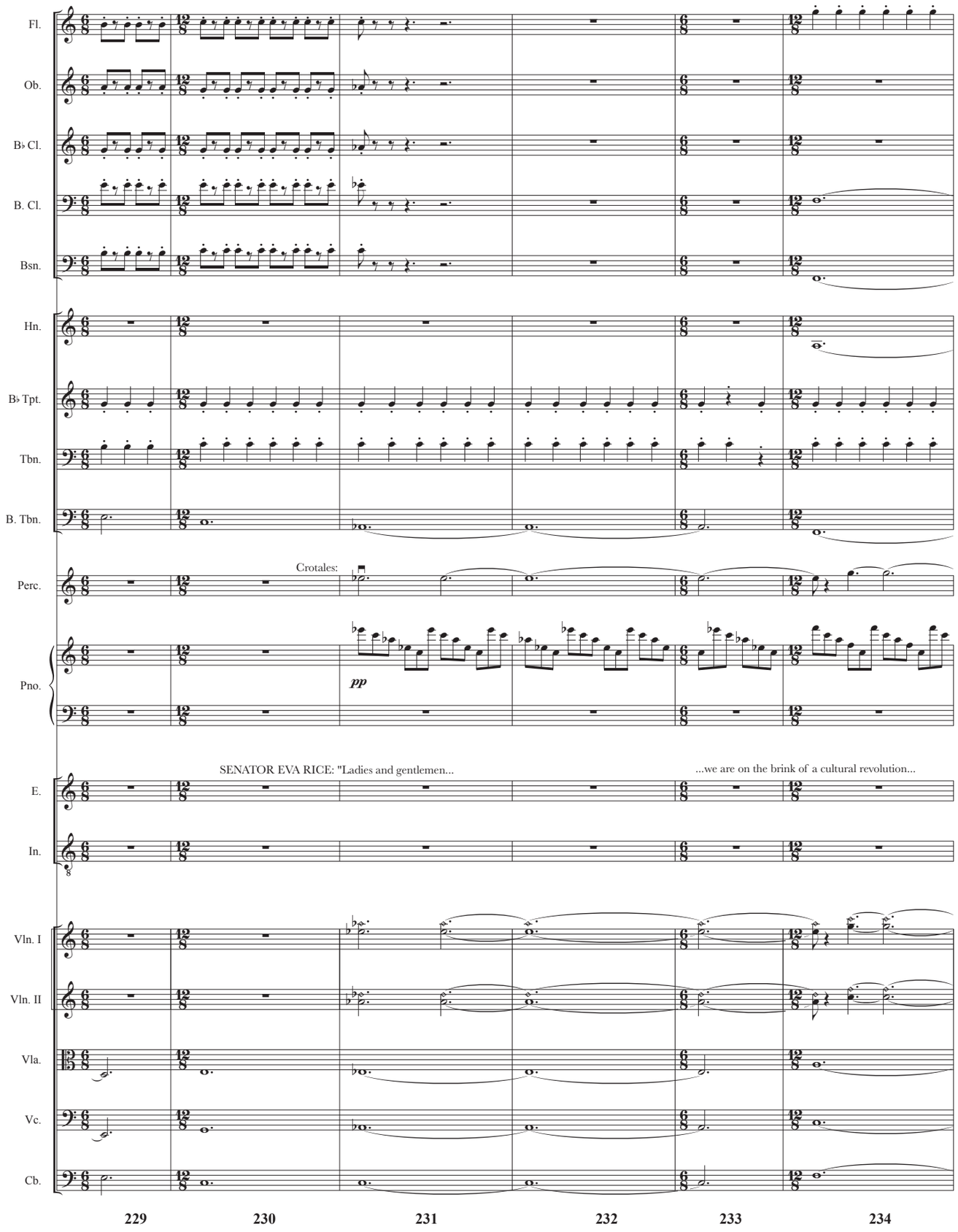
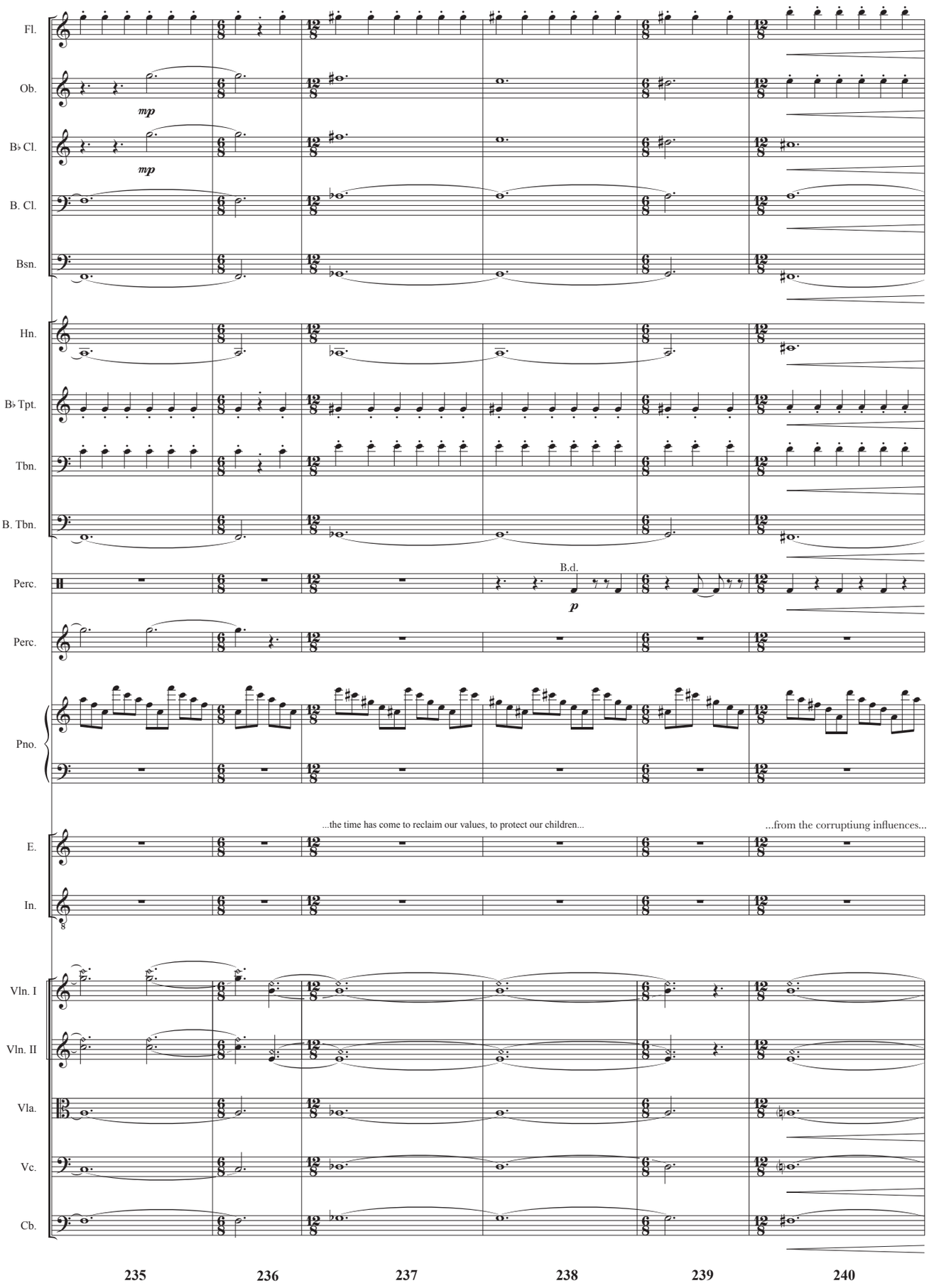
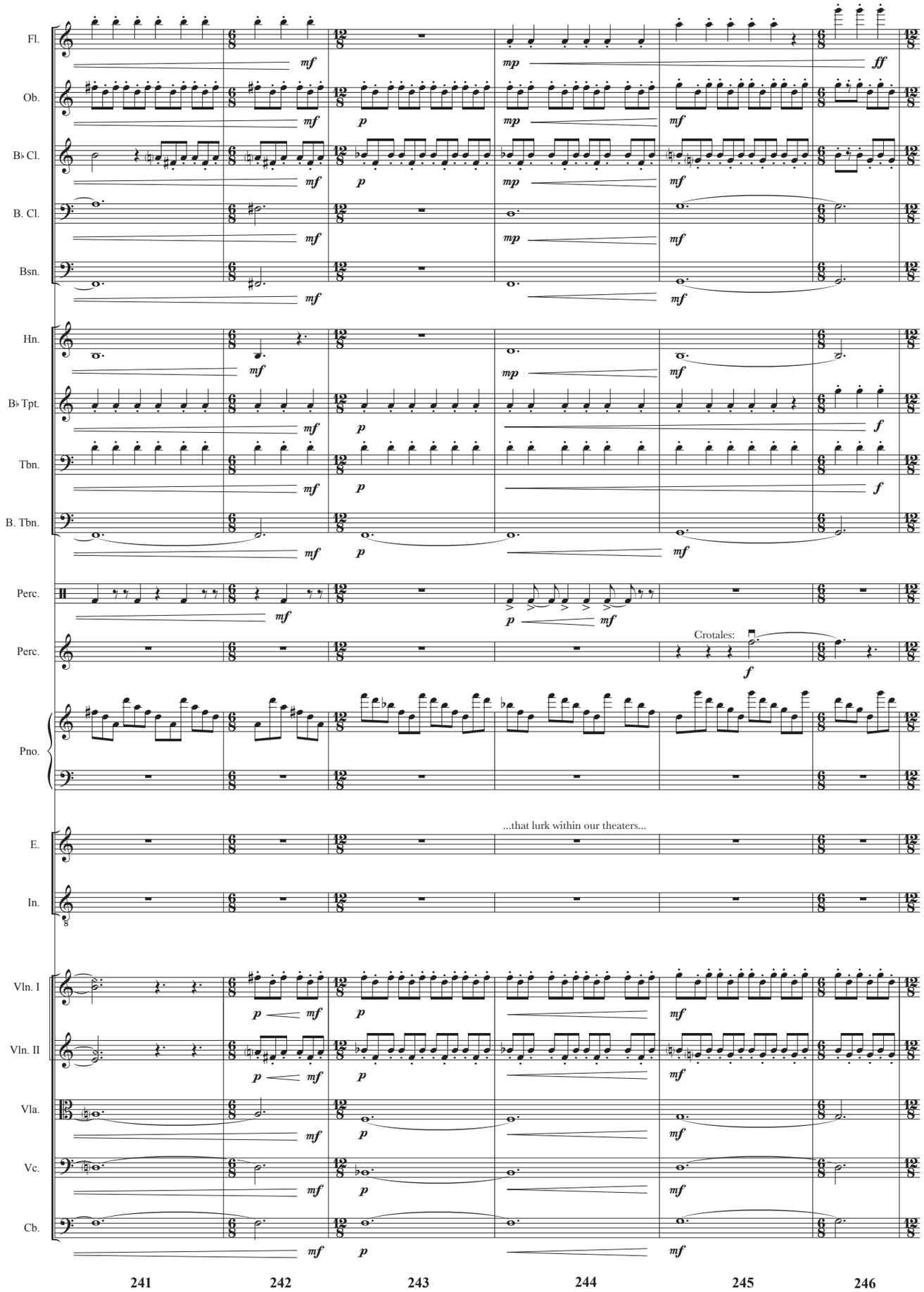
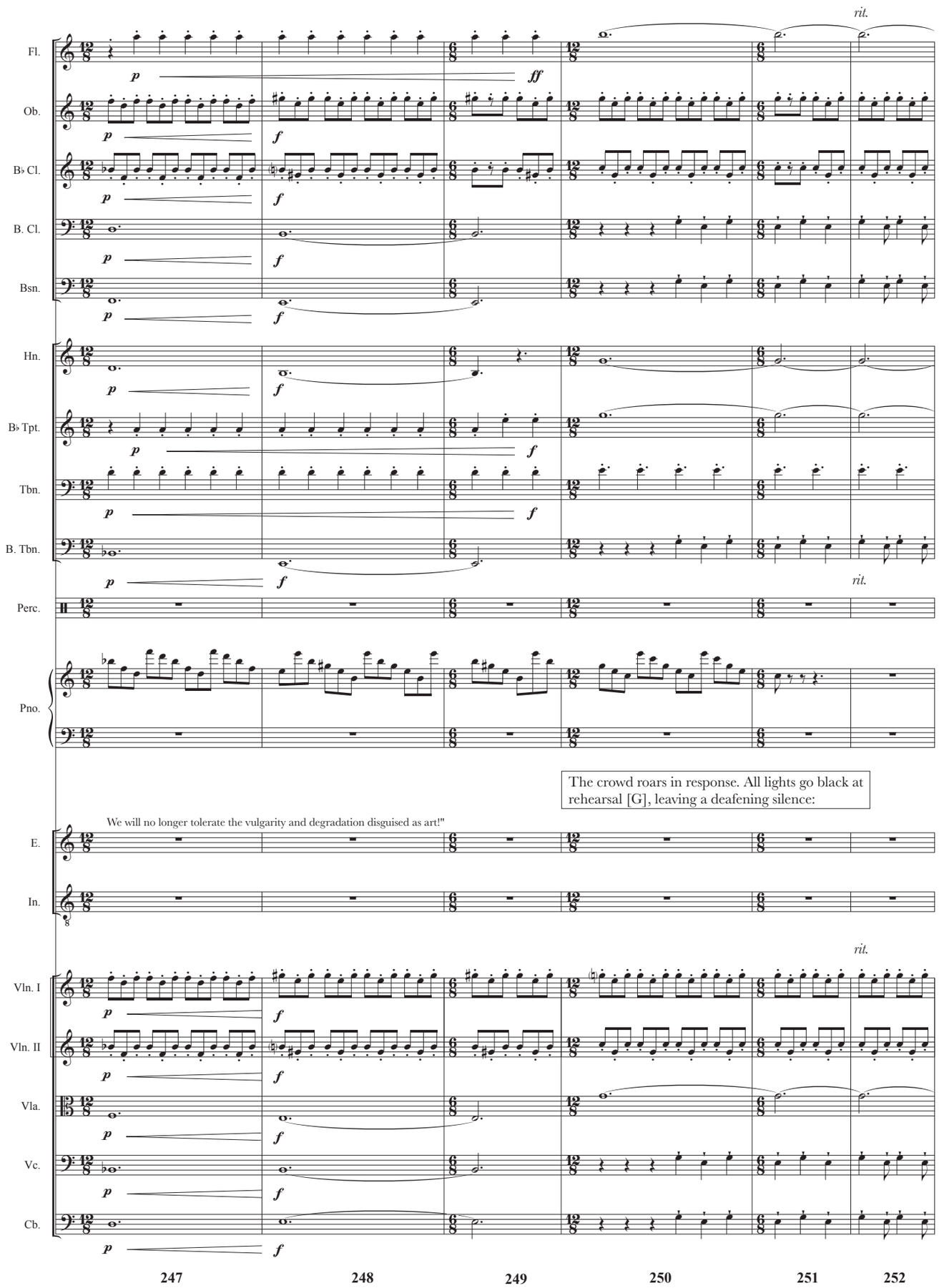
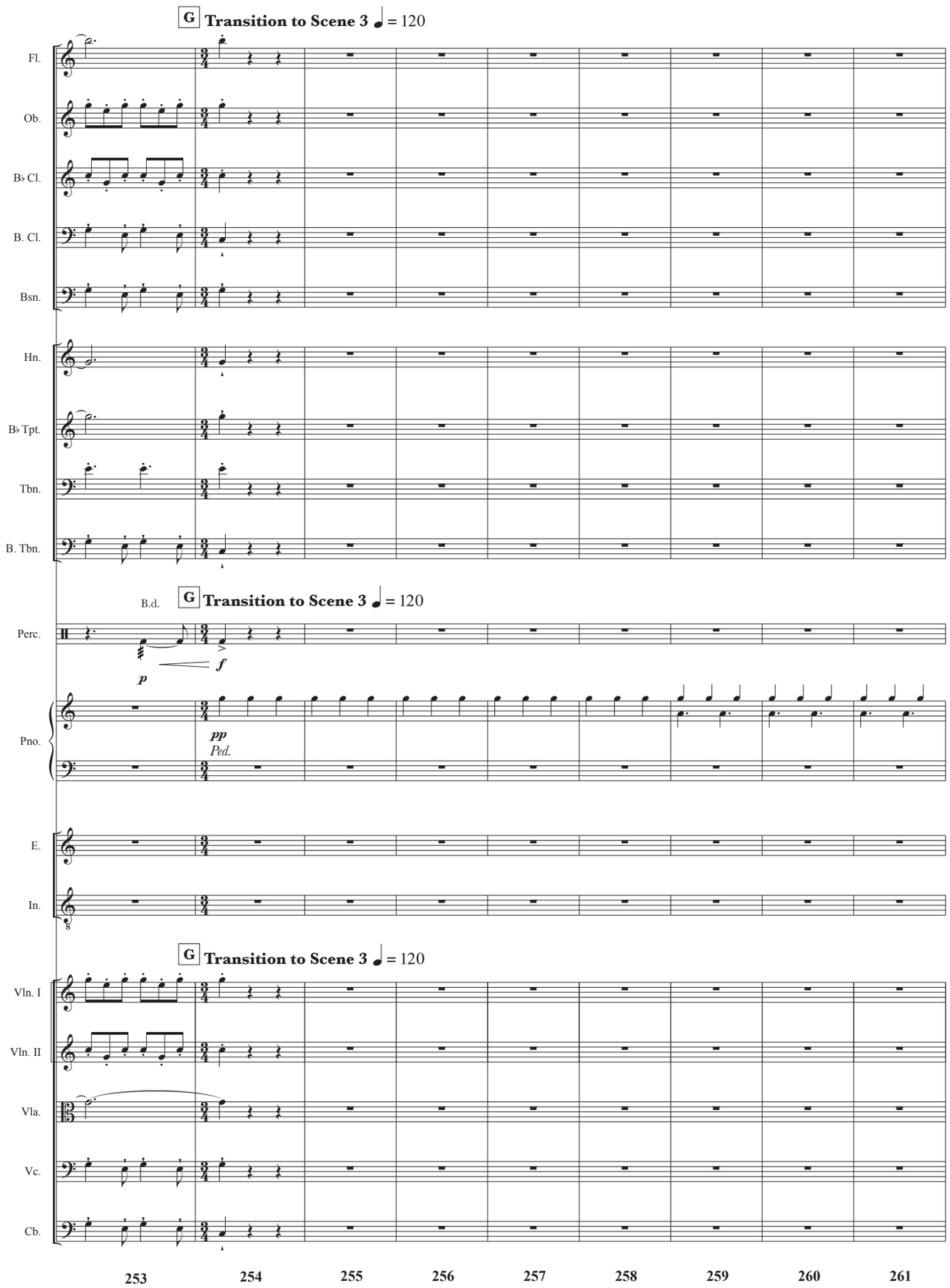
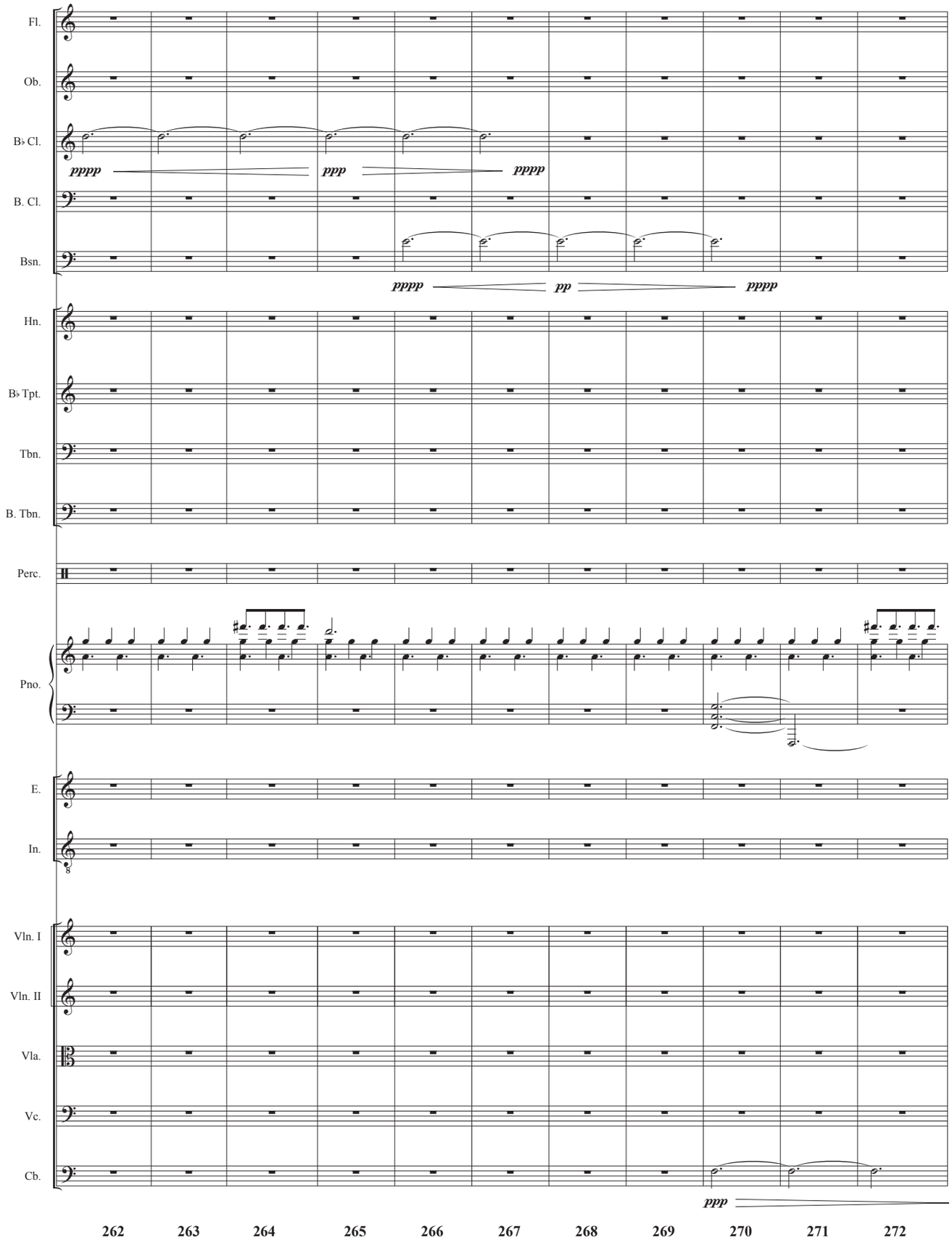
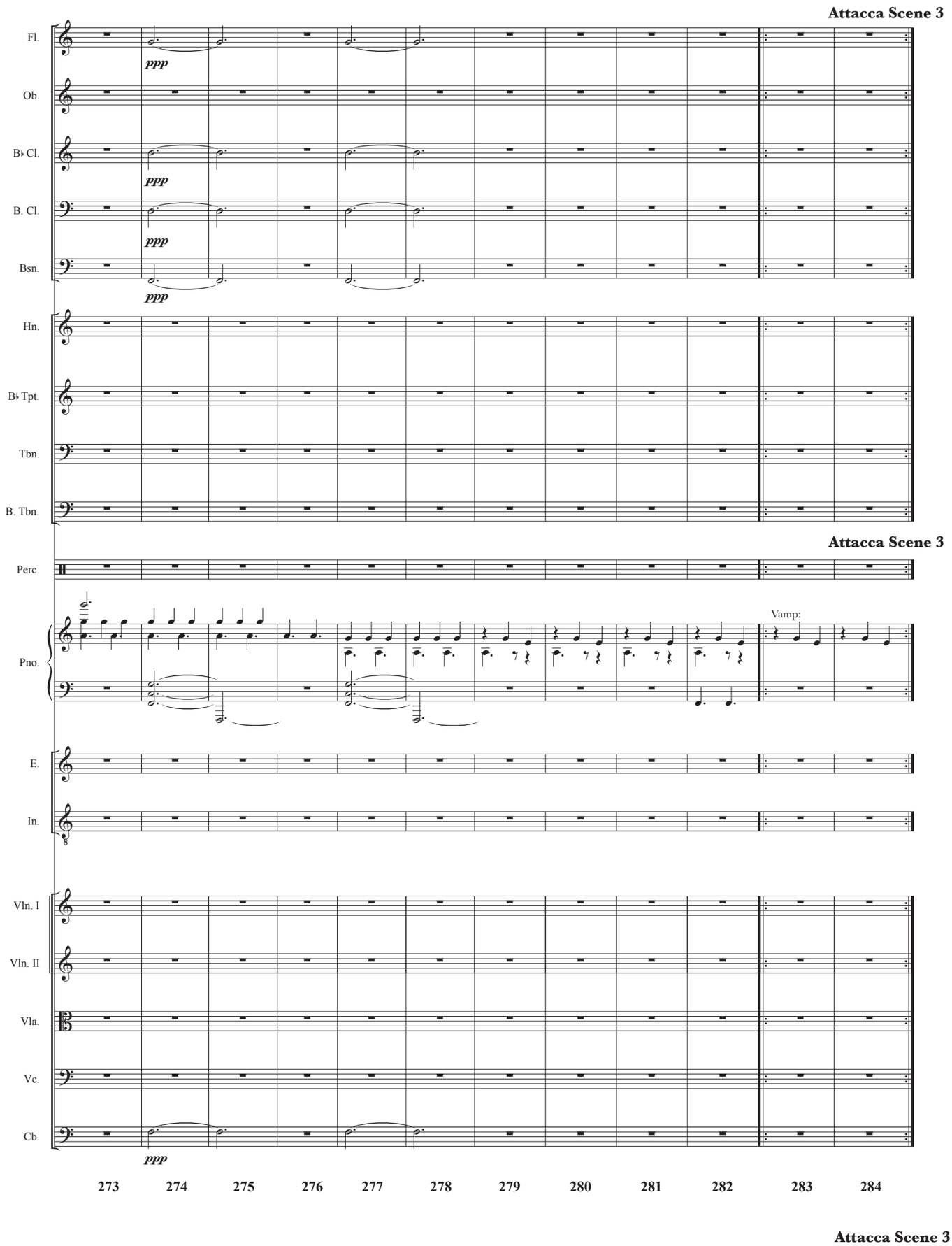
Stage lights go out:

Celesta:

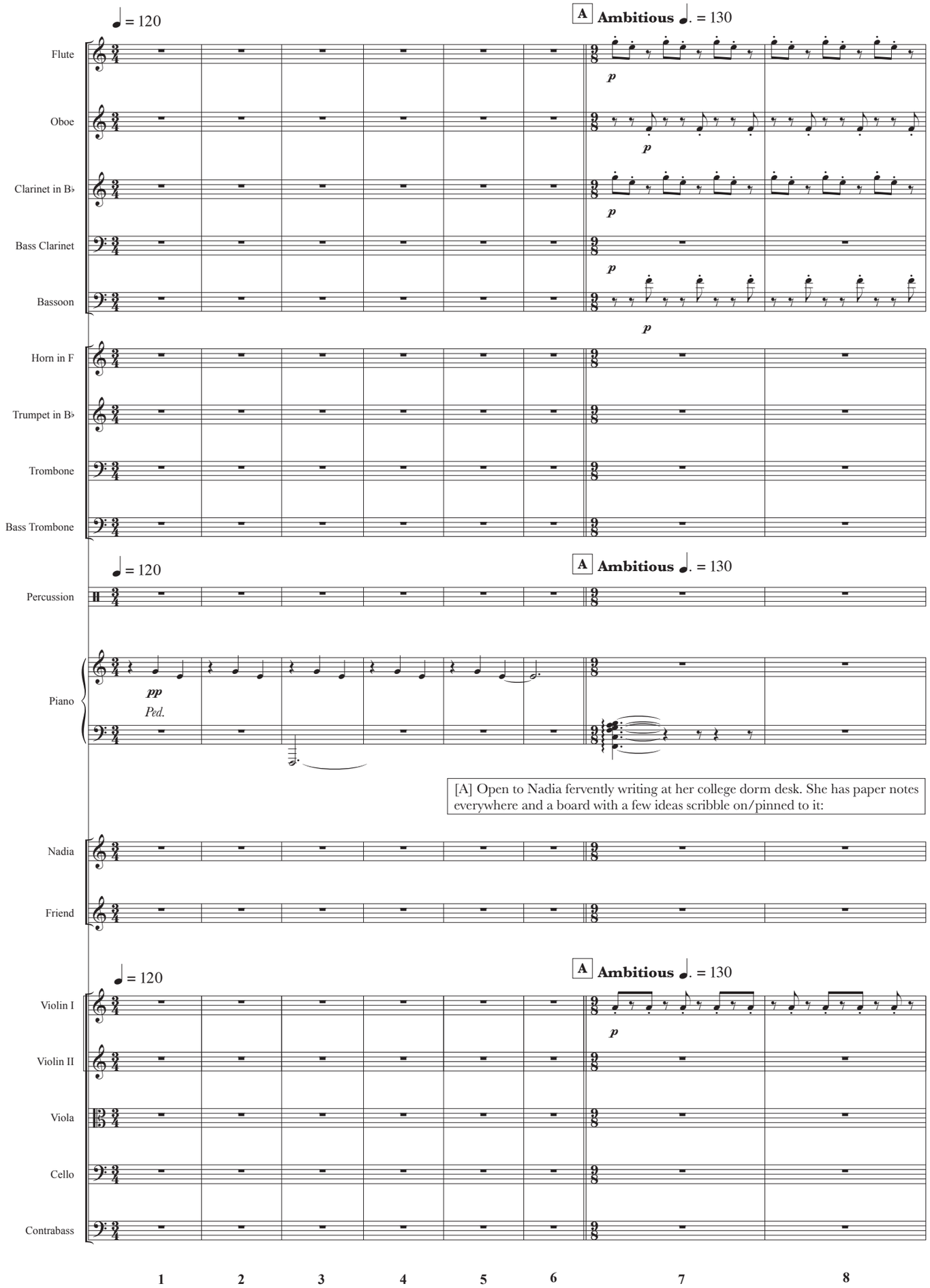
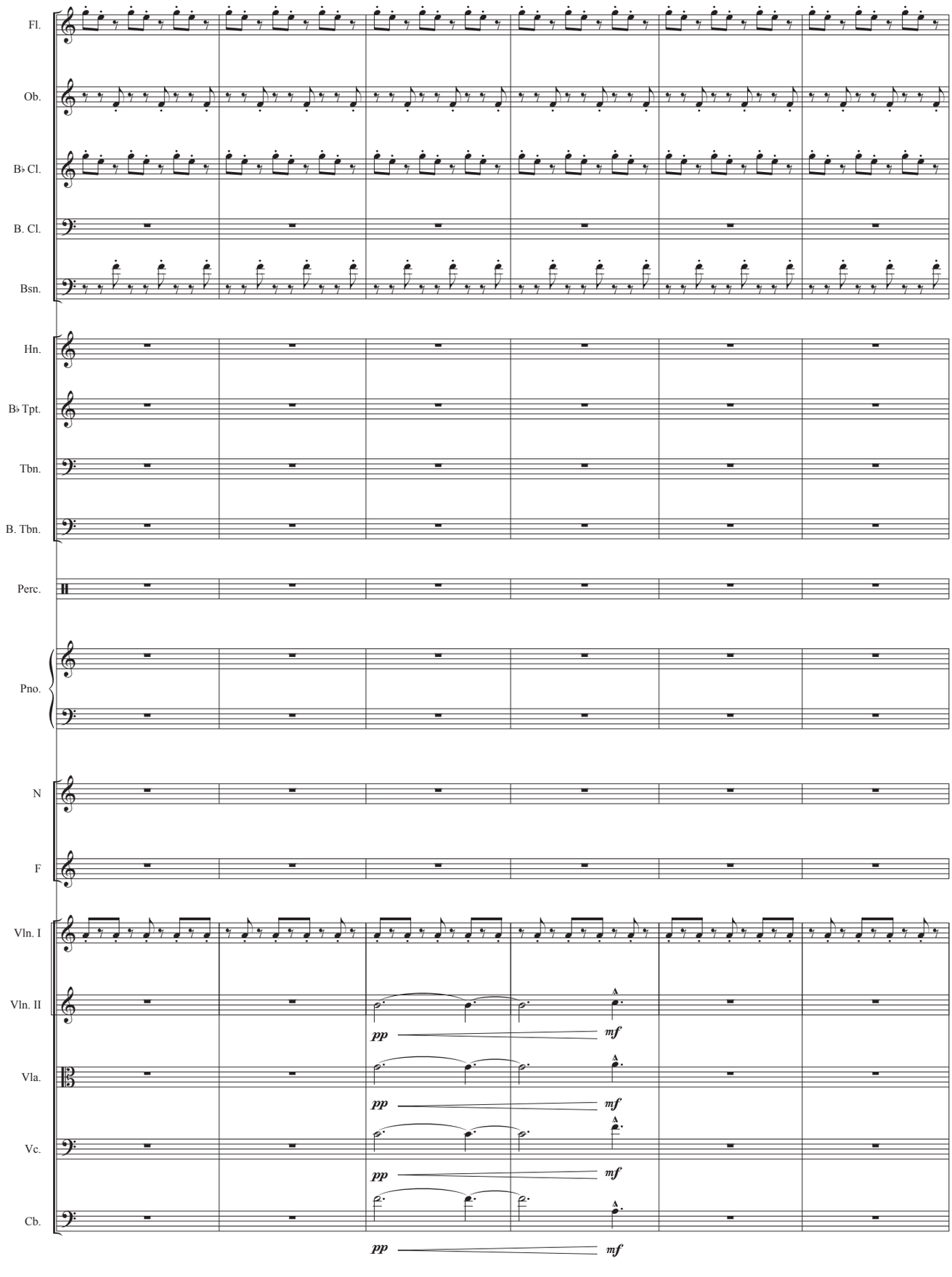
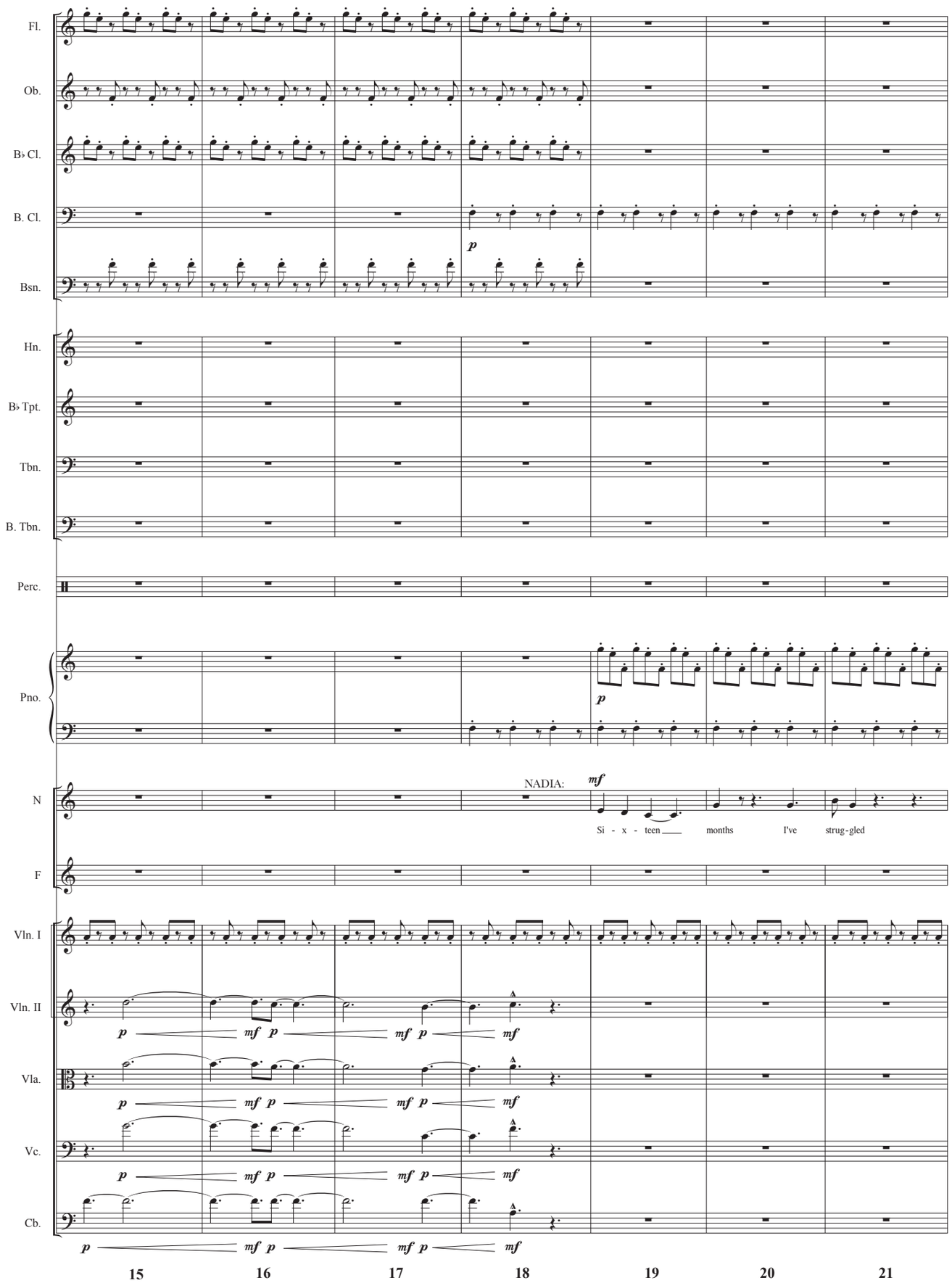
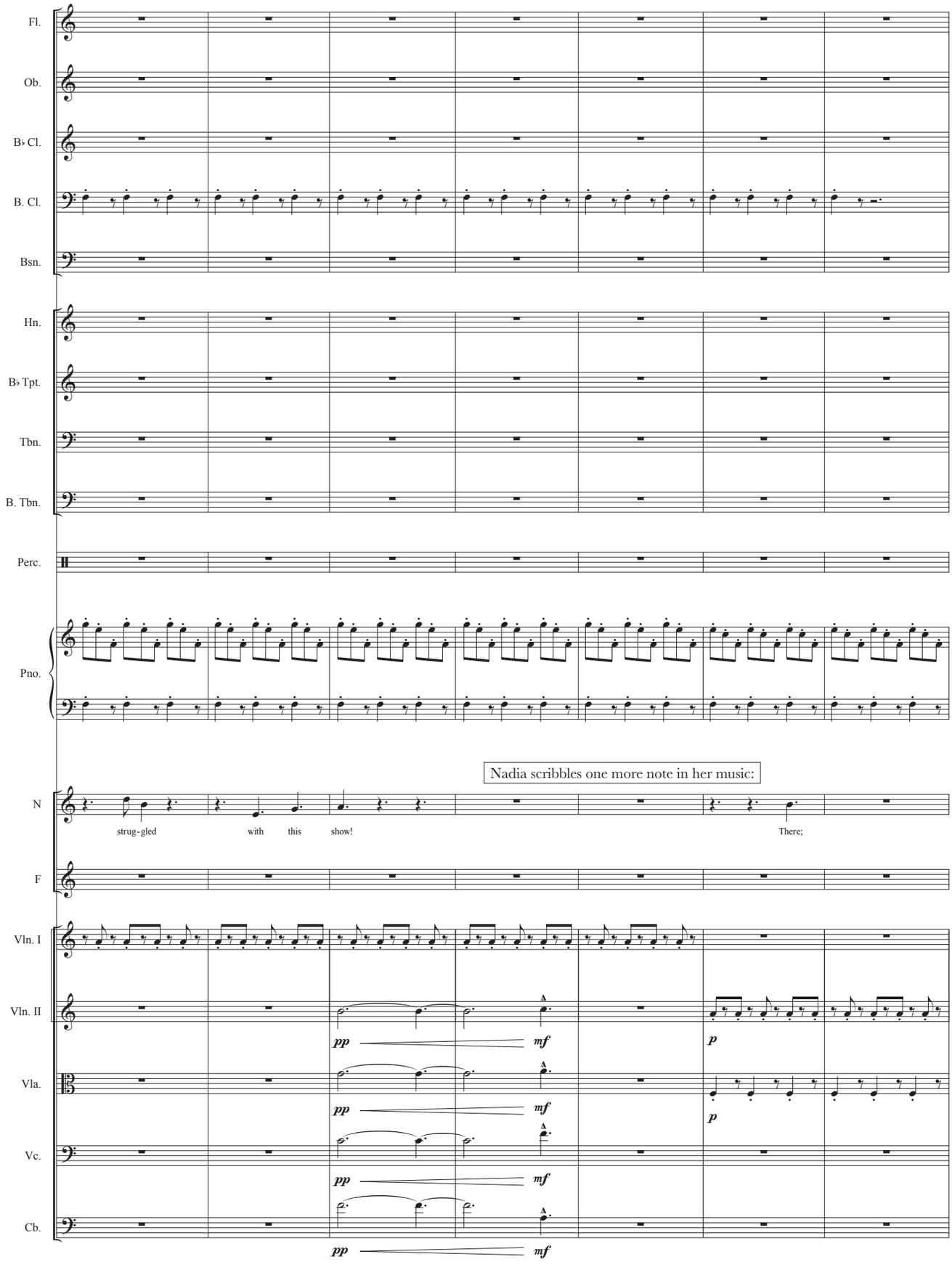
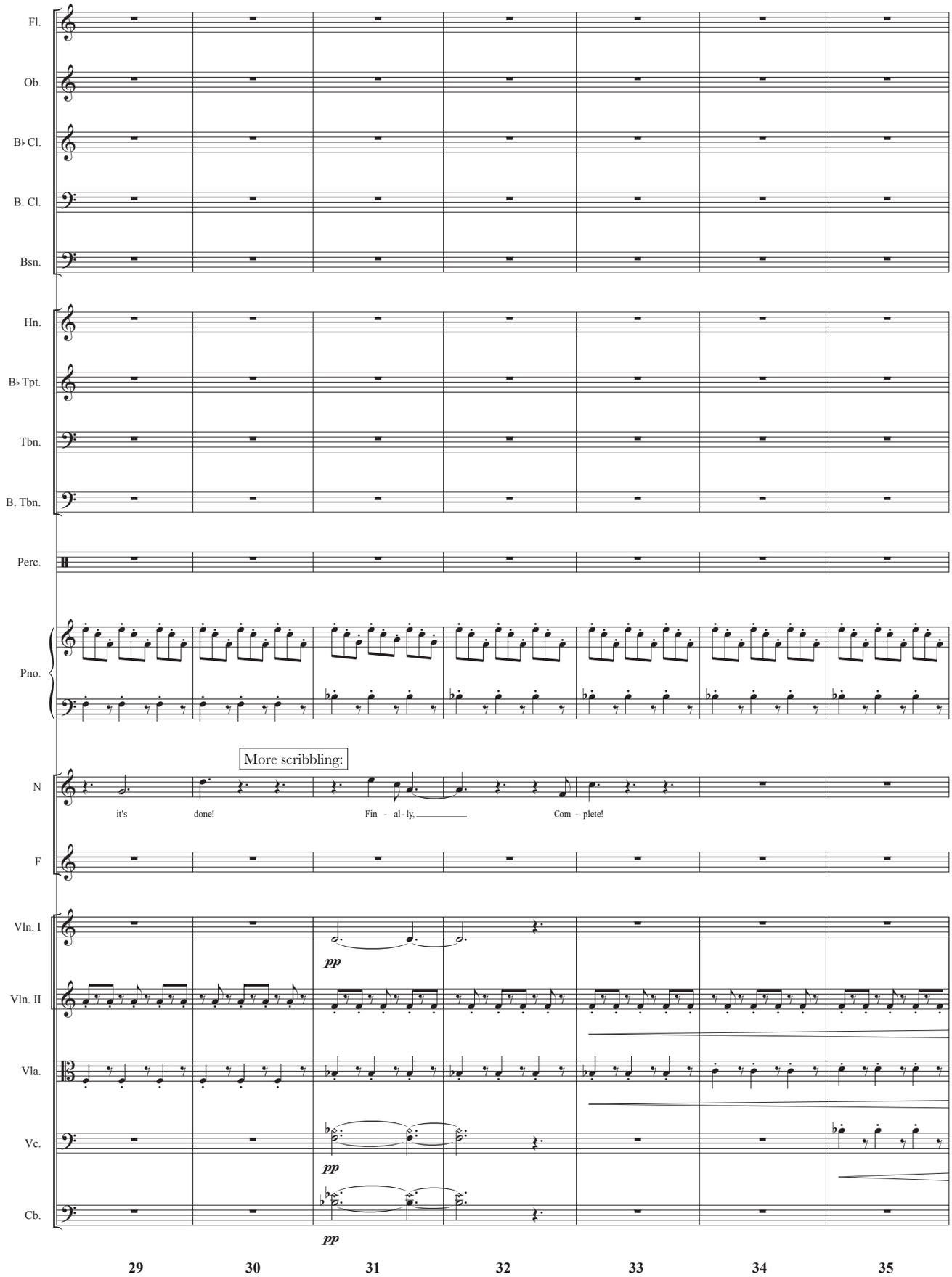
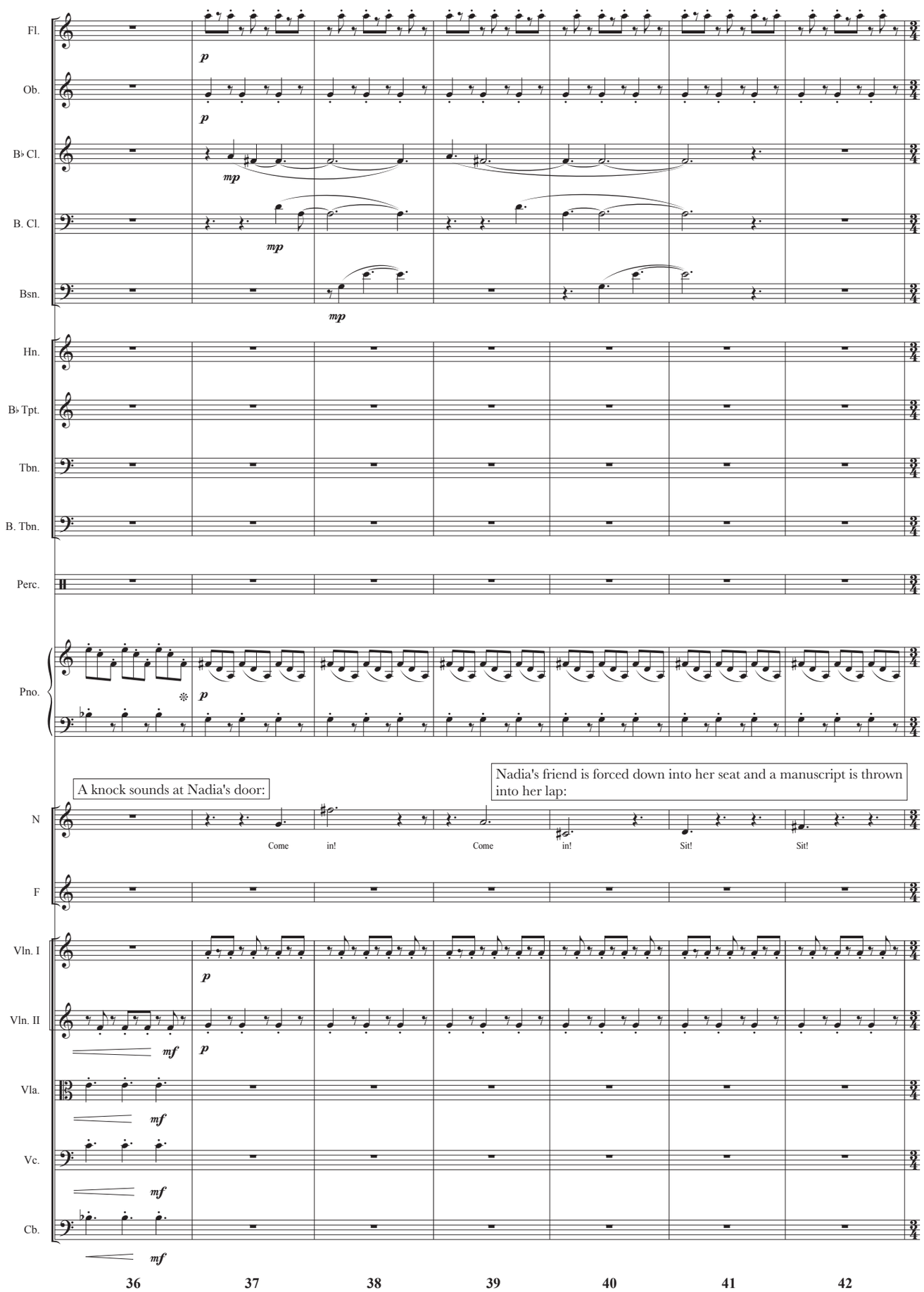
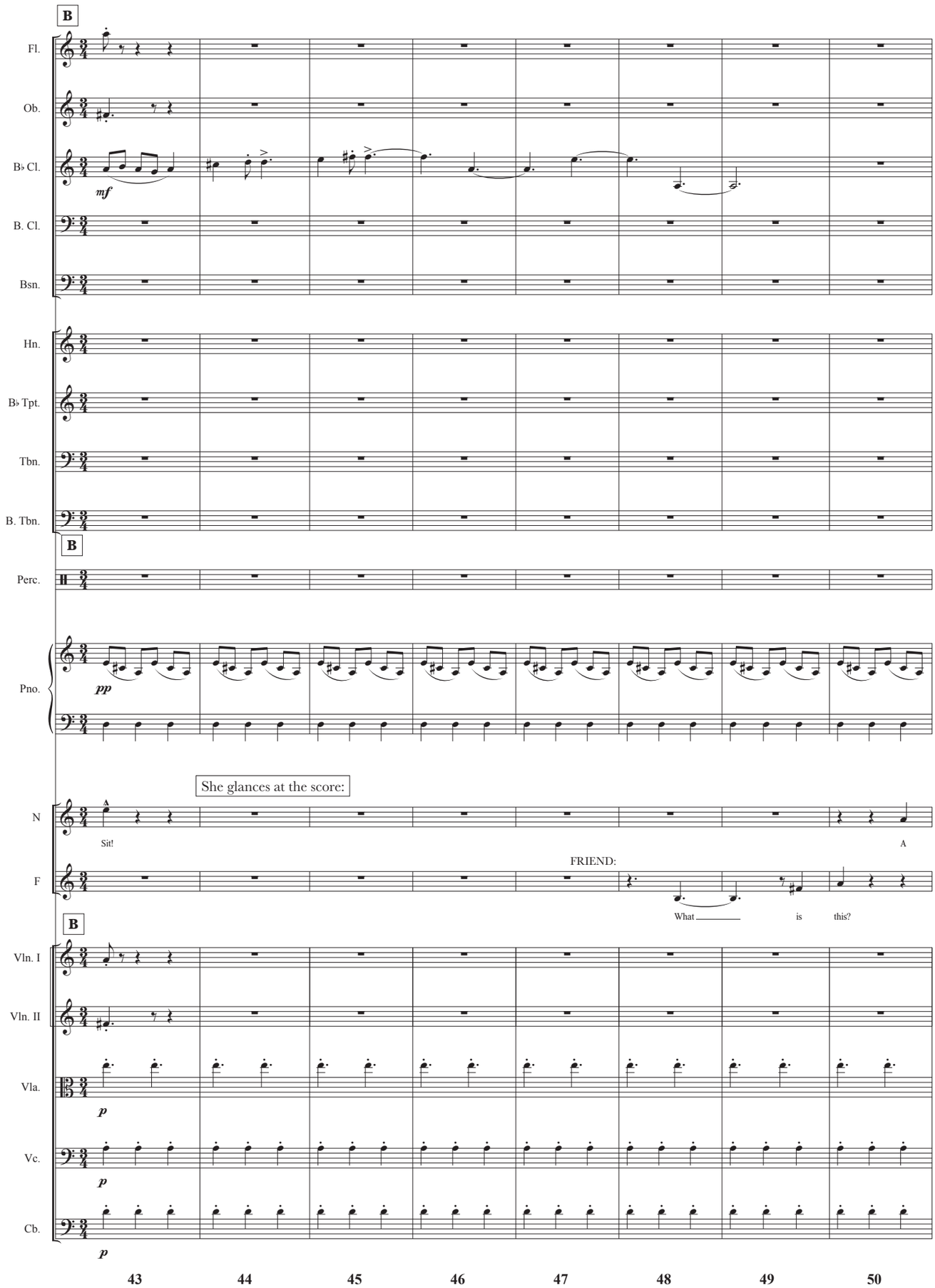
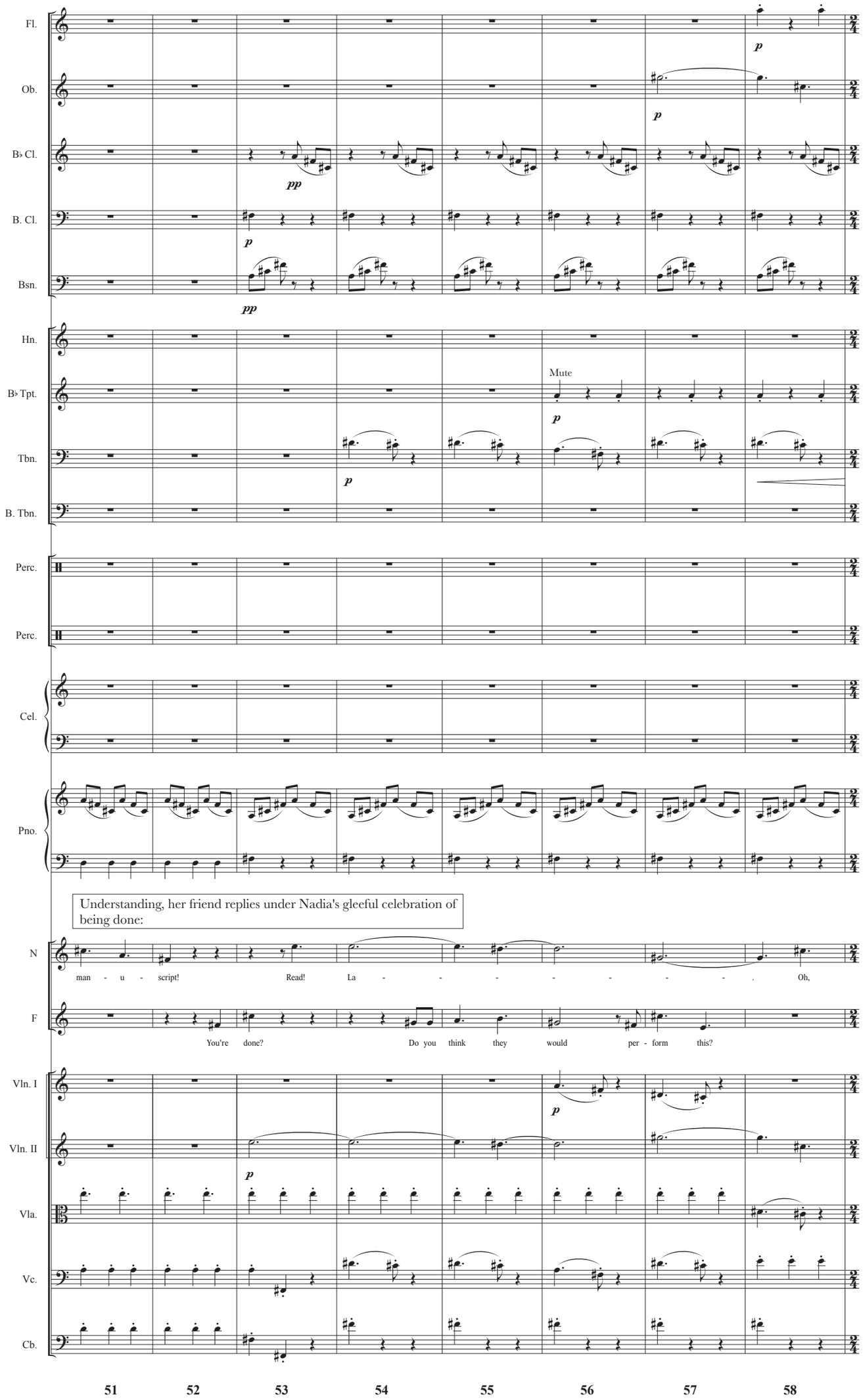
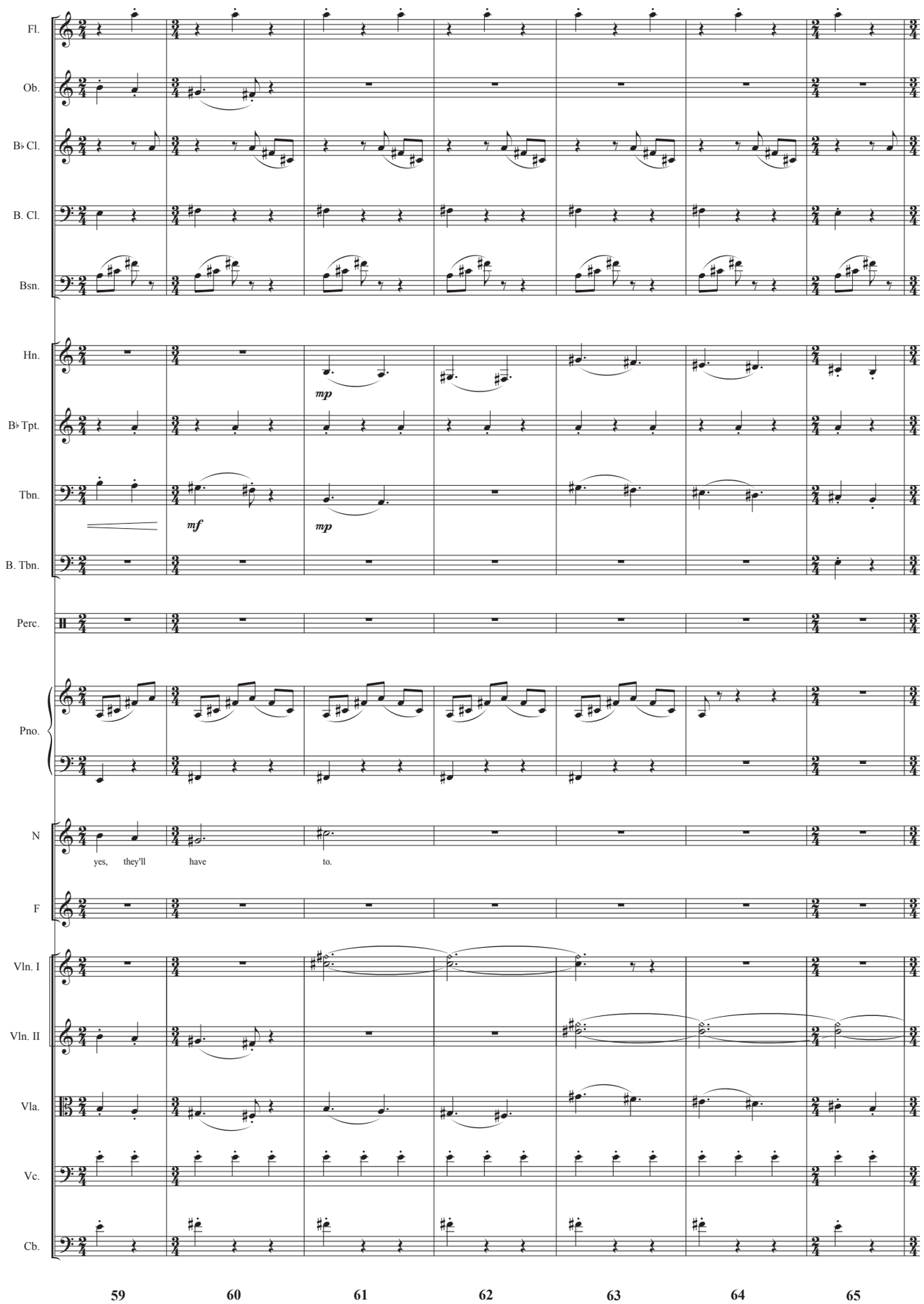
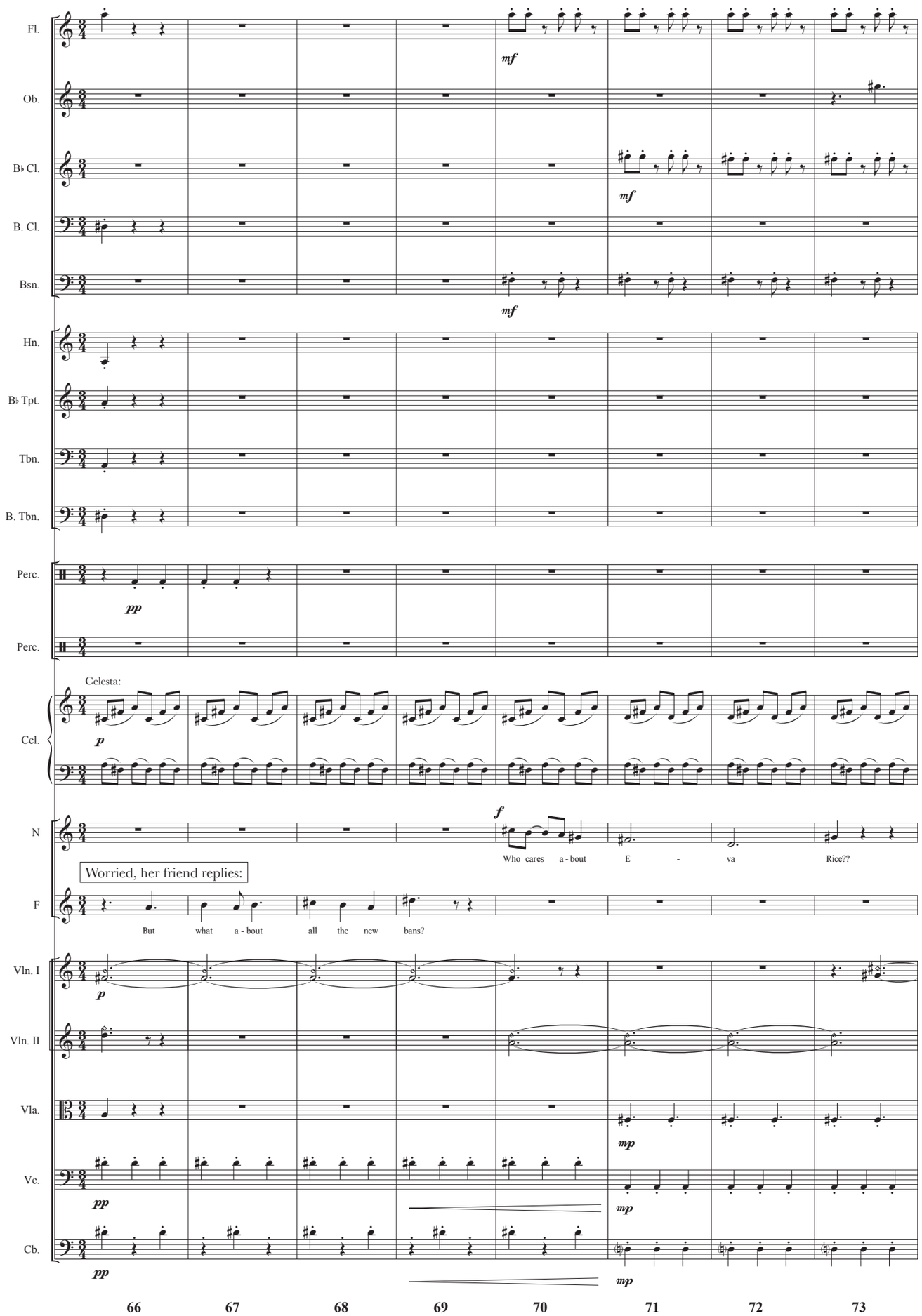
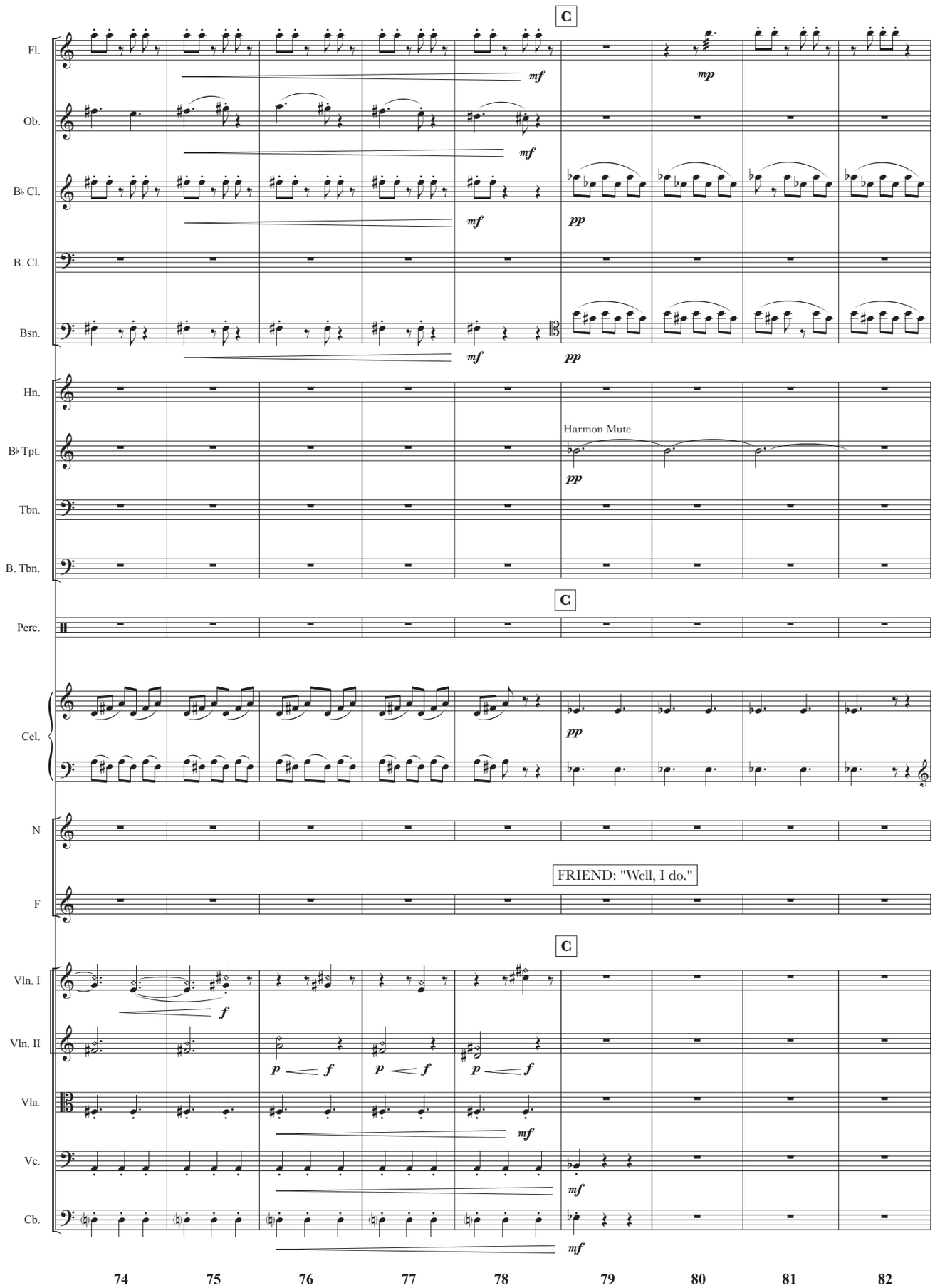
Transition: To Scene 2, 2020 ♩ = 150

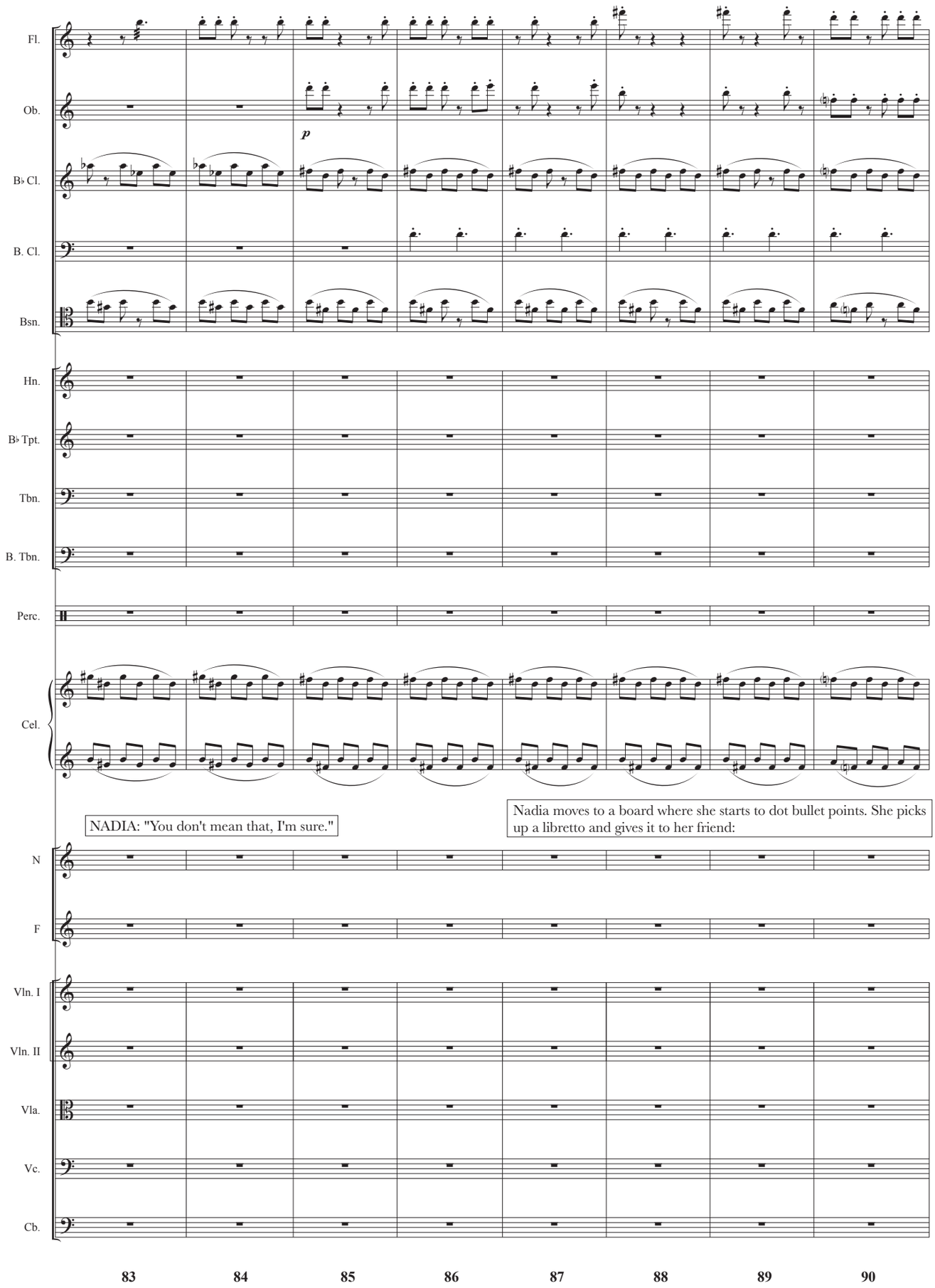
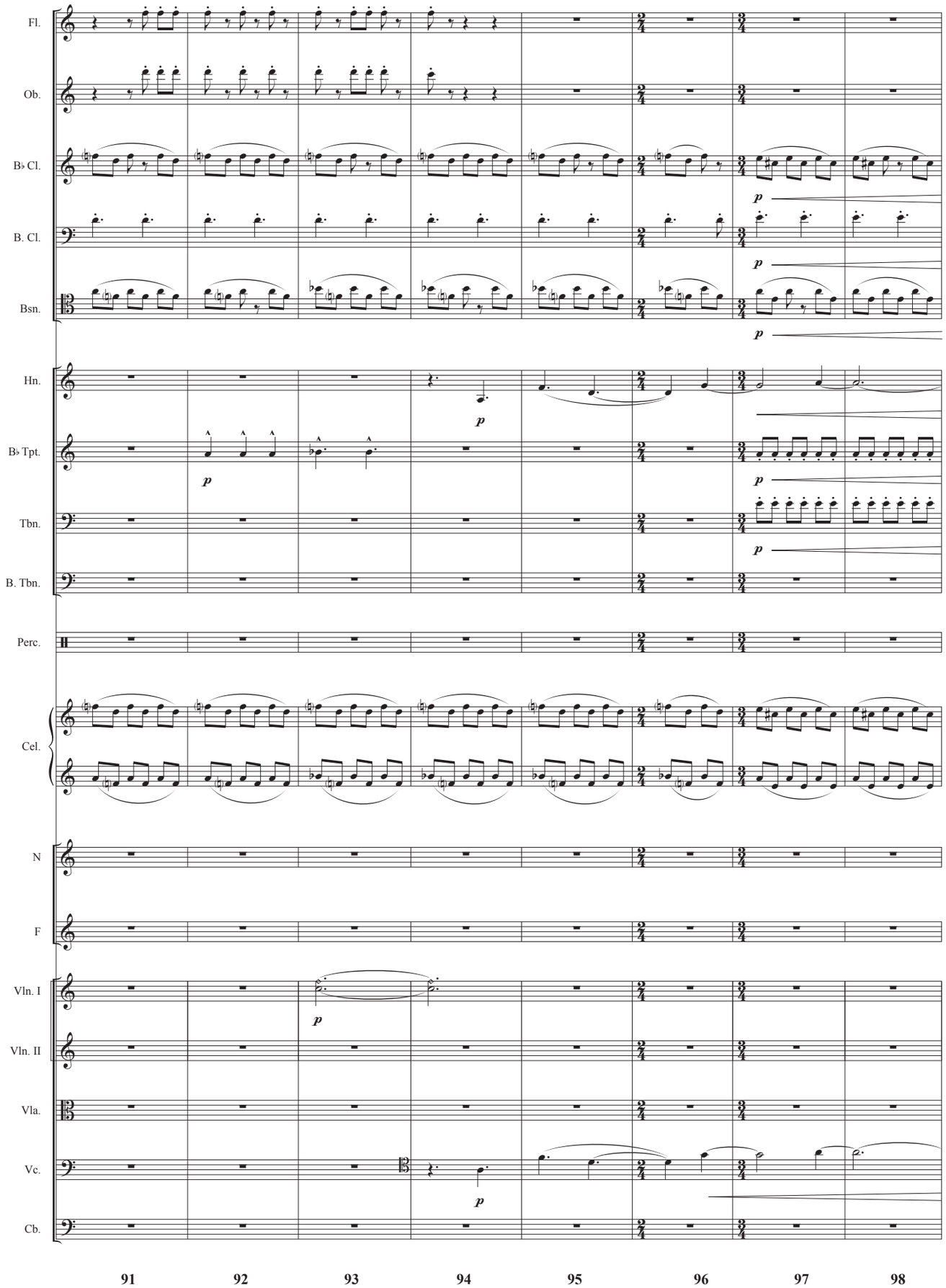
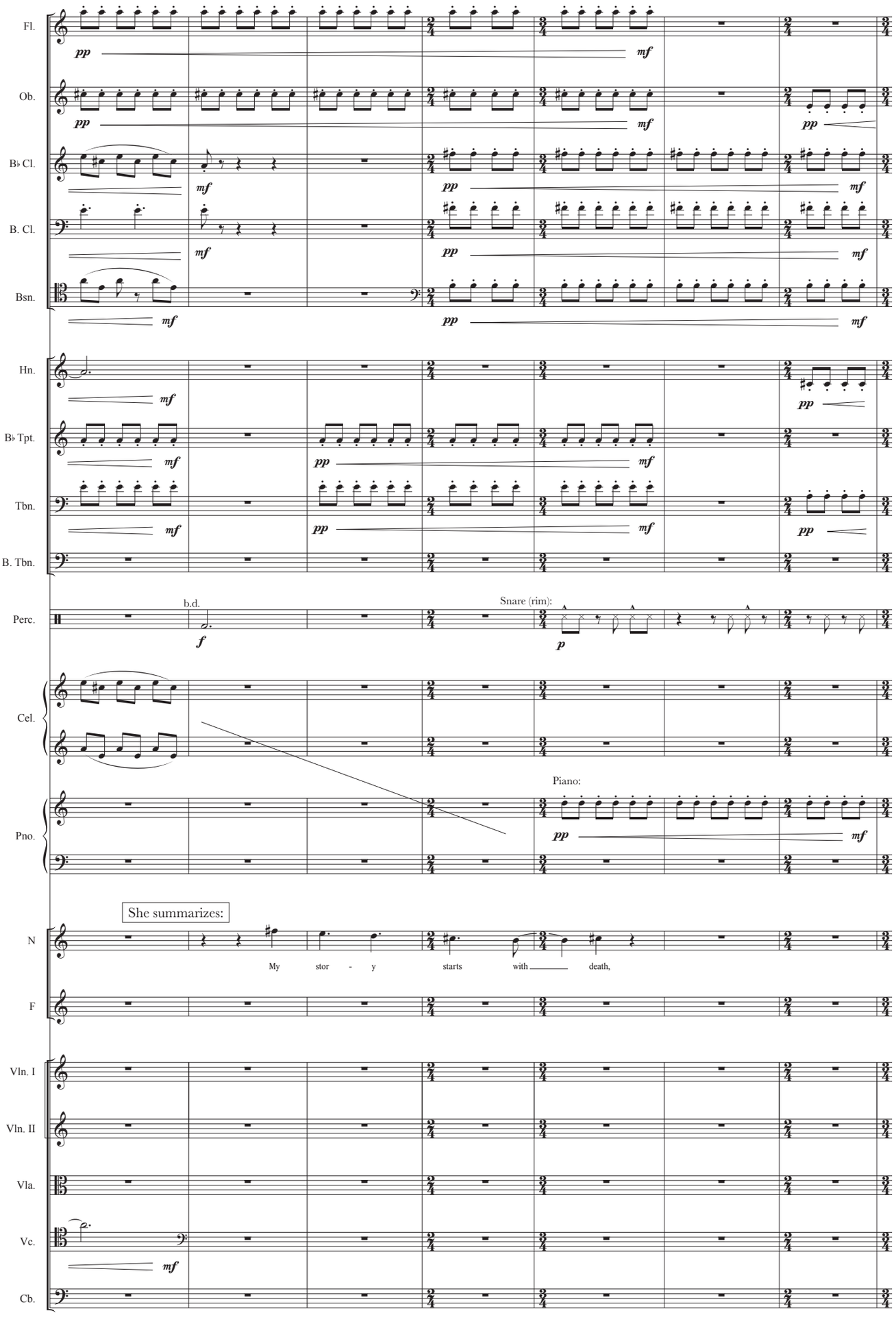
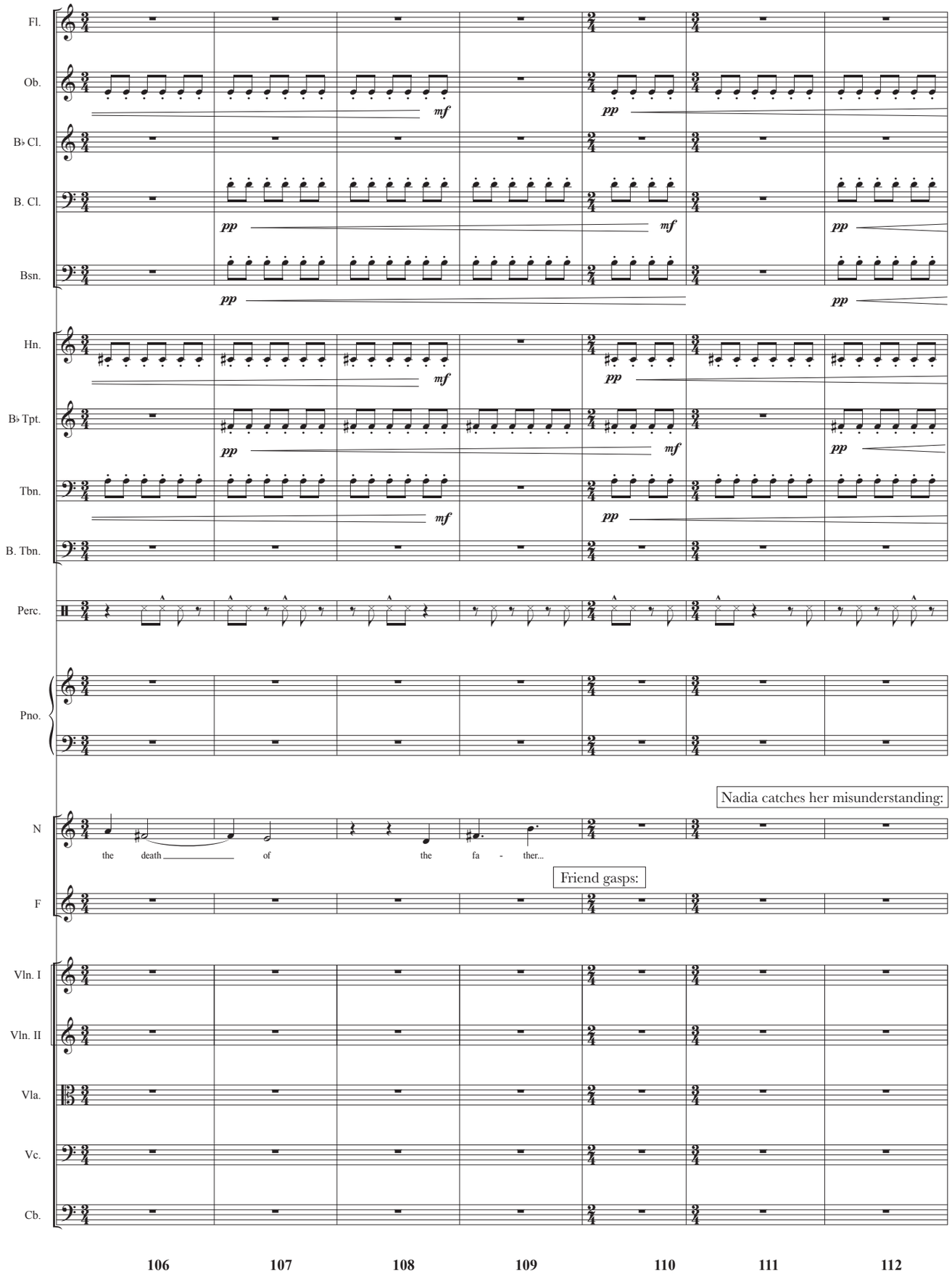
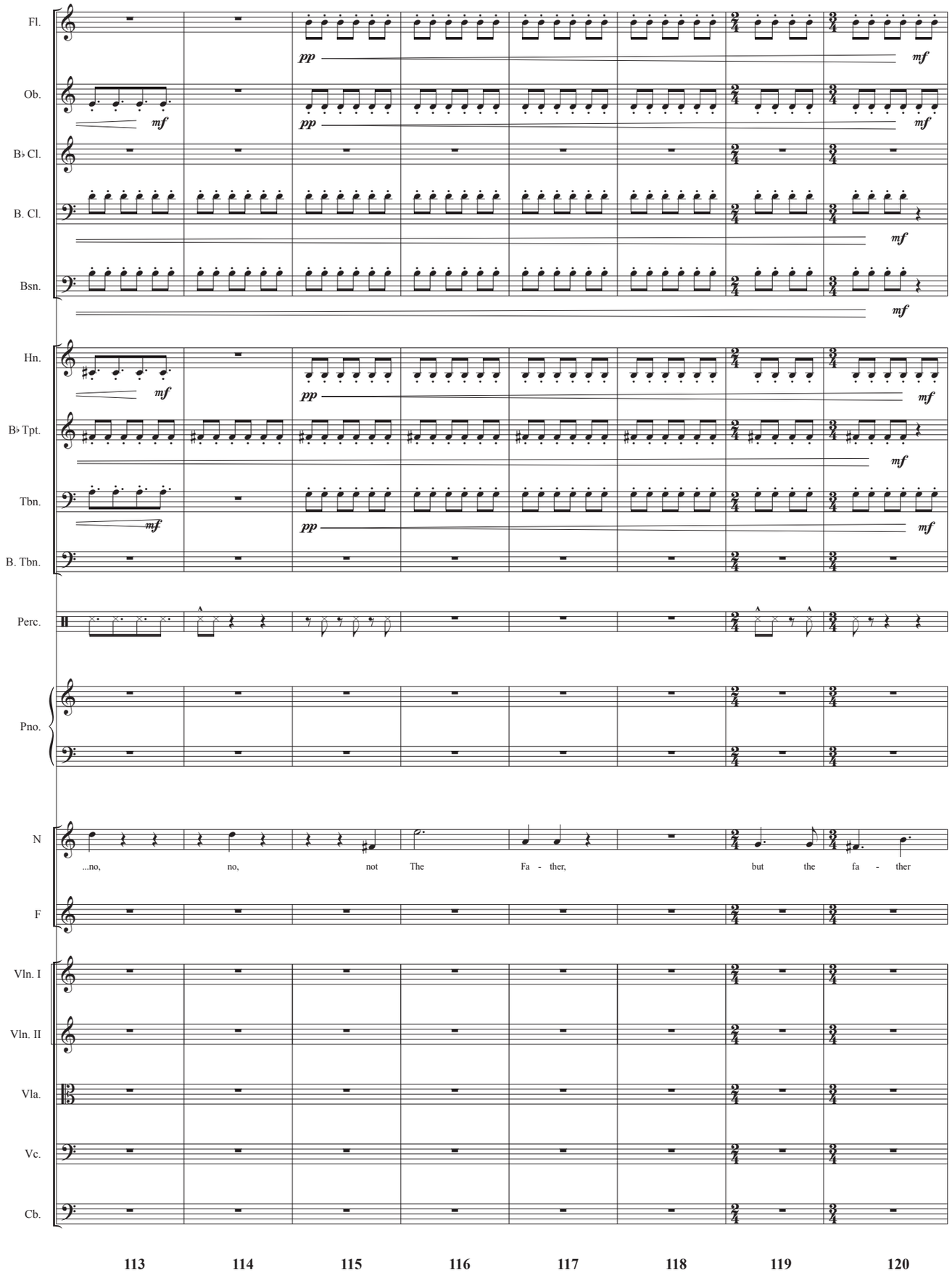
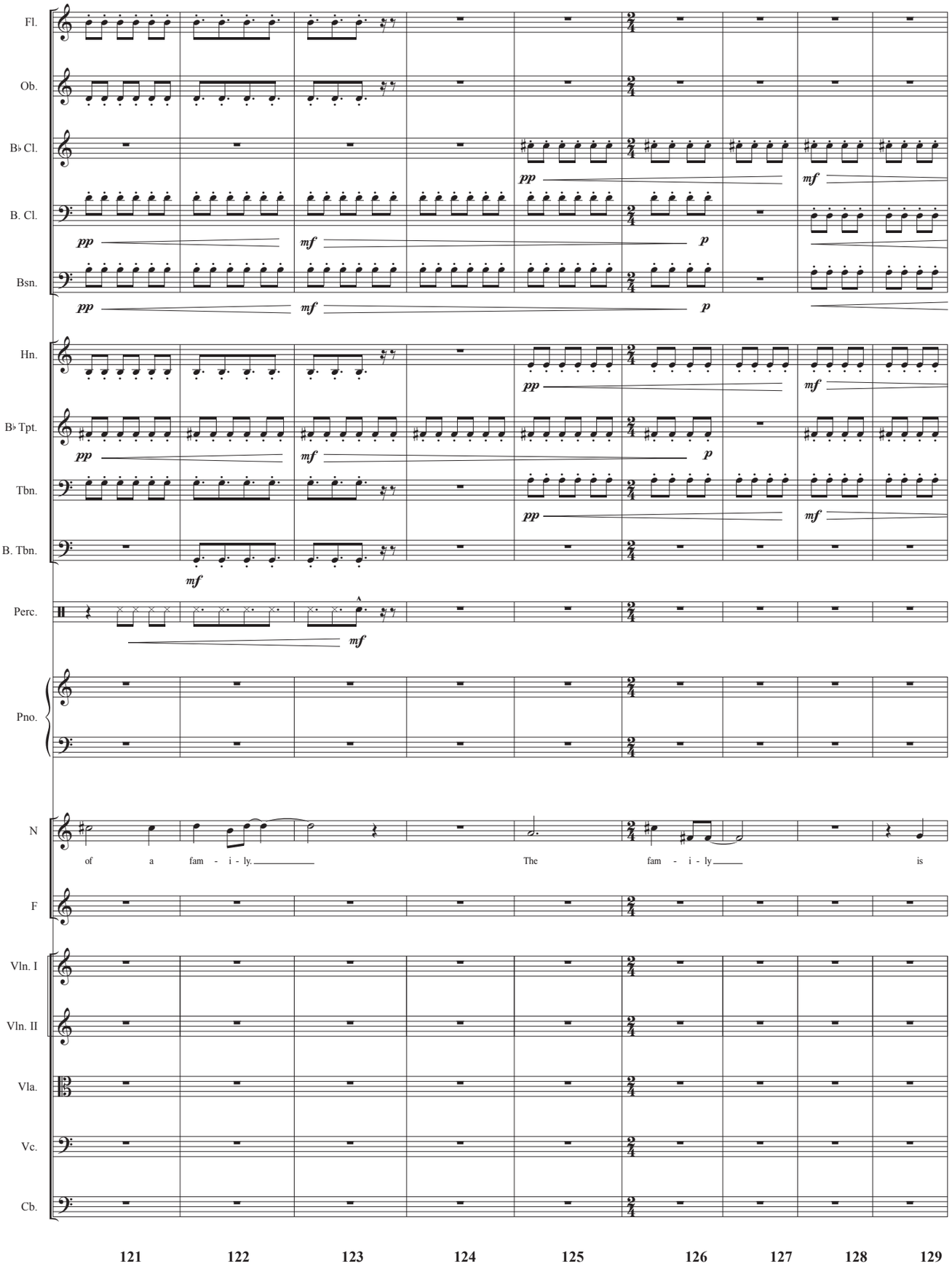
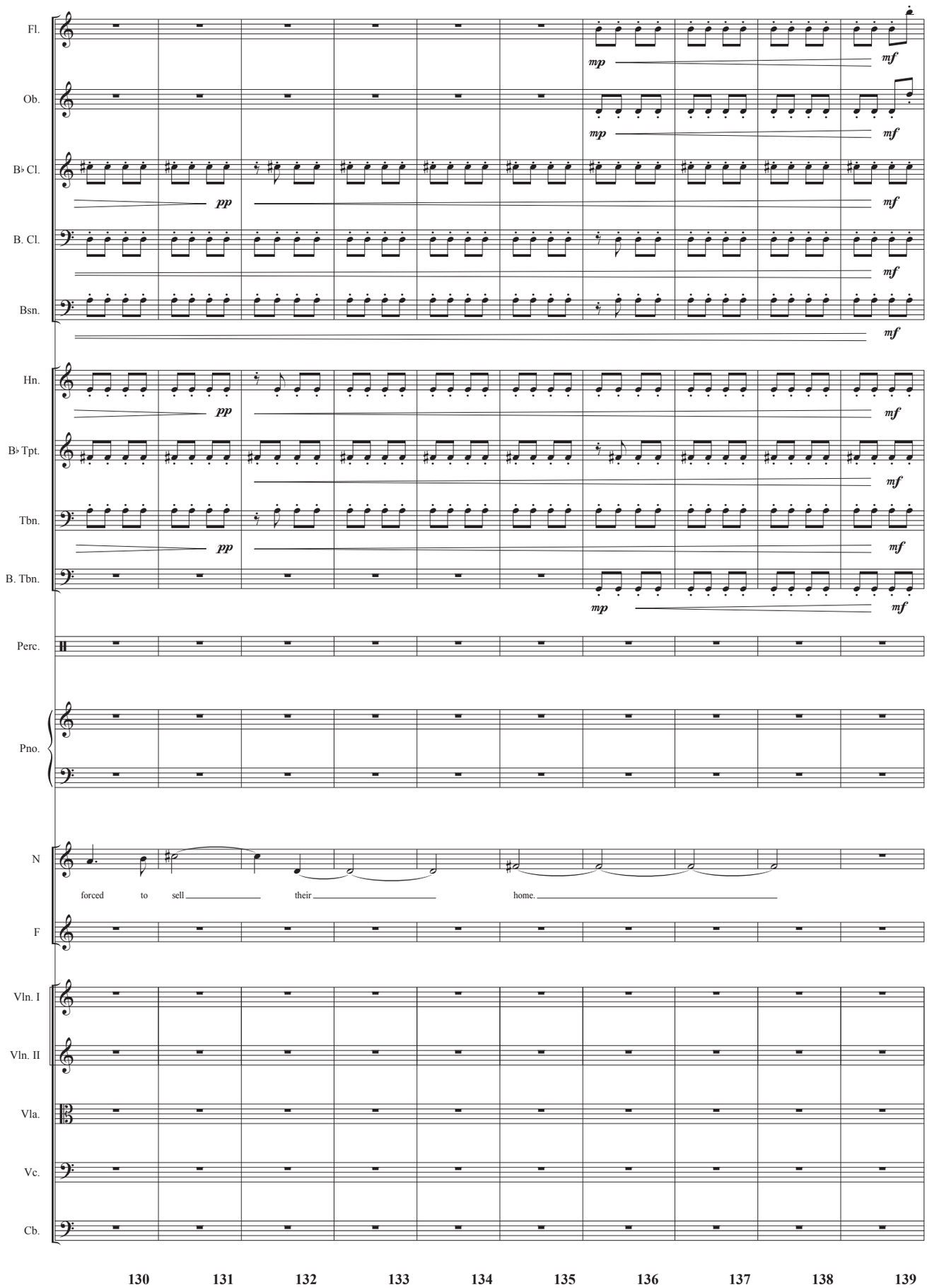
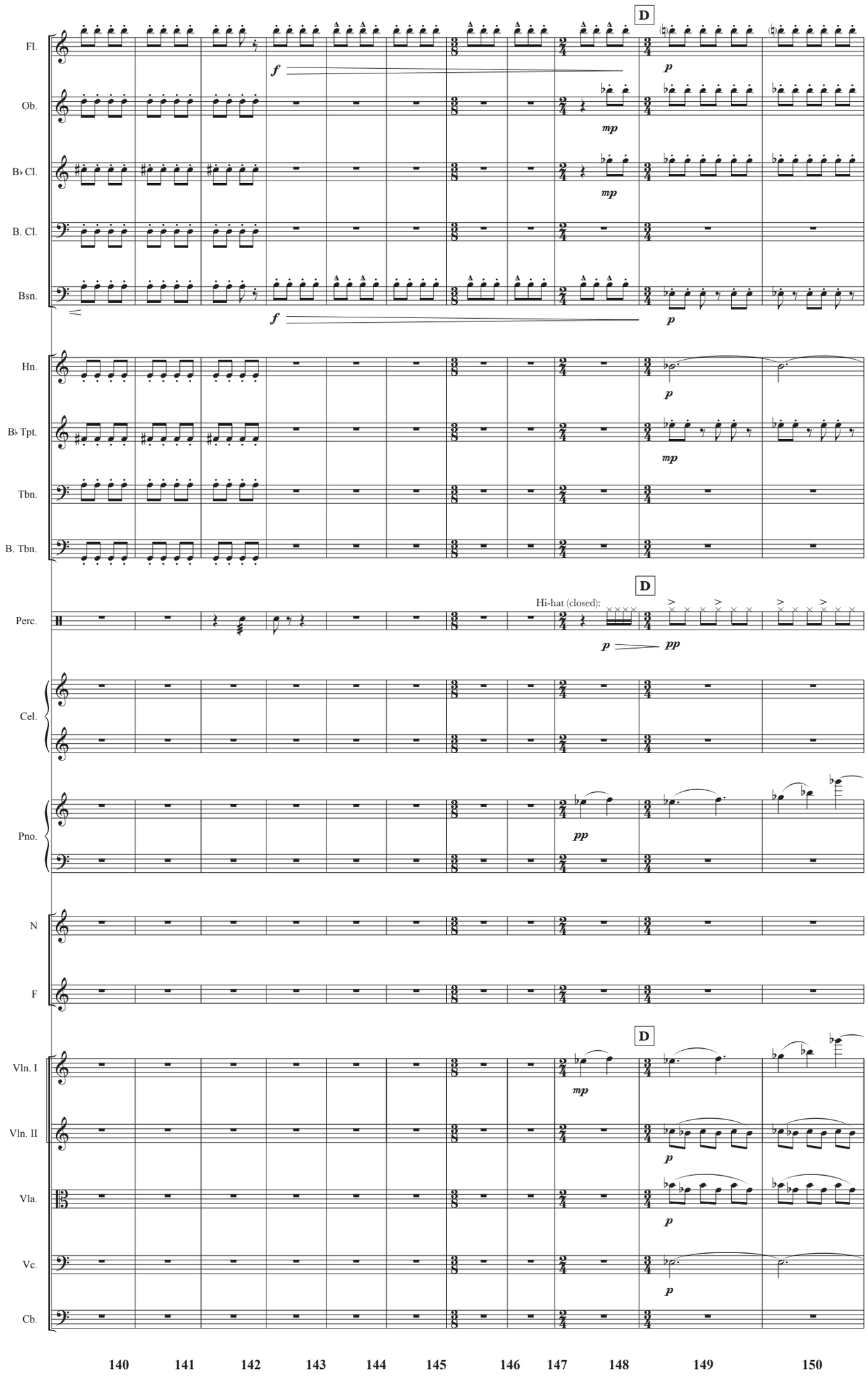
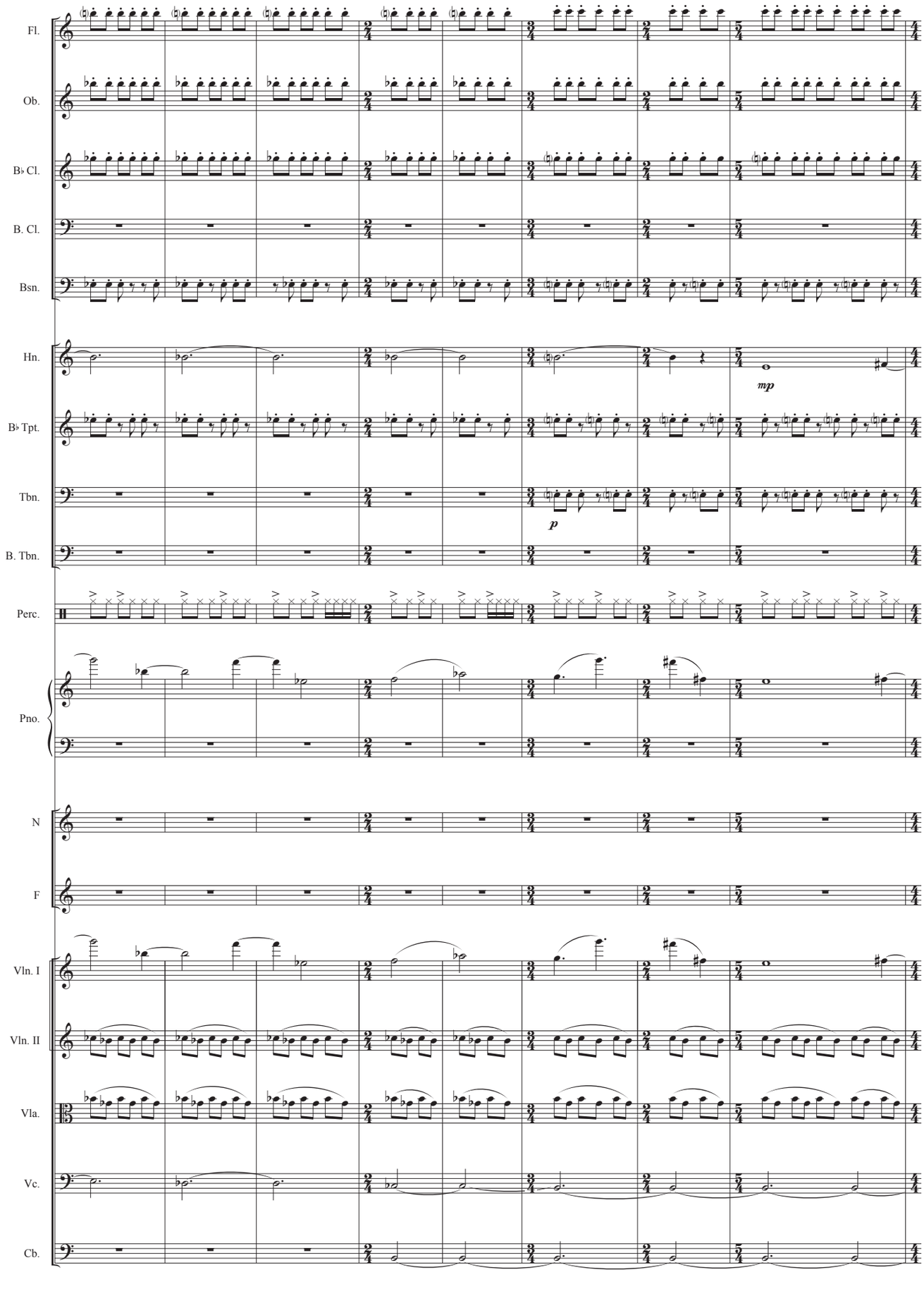
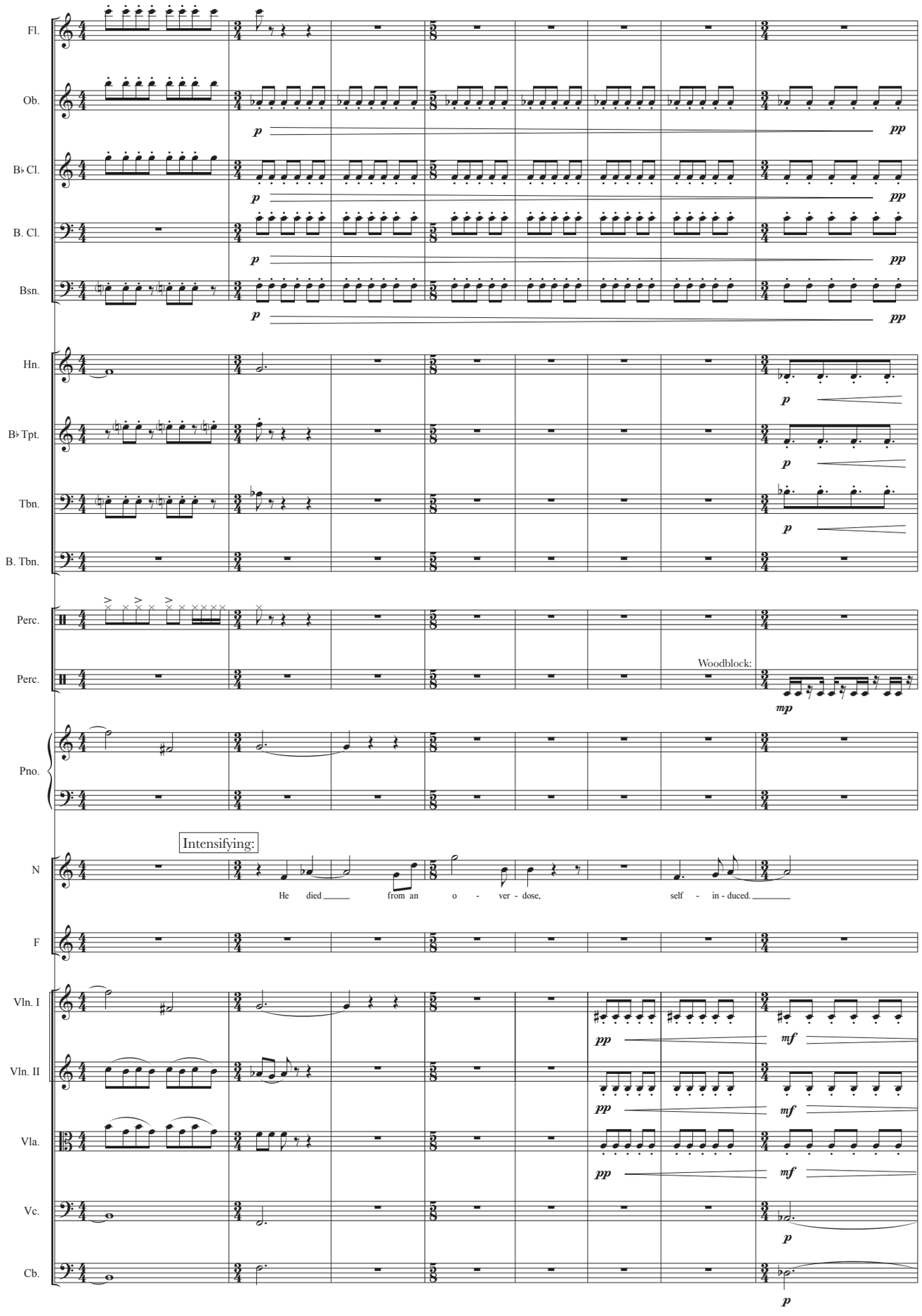
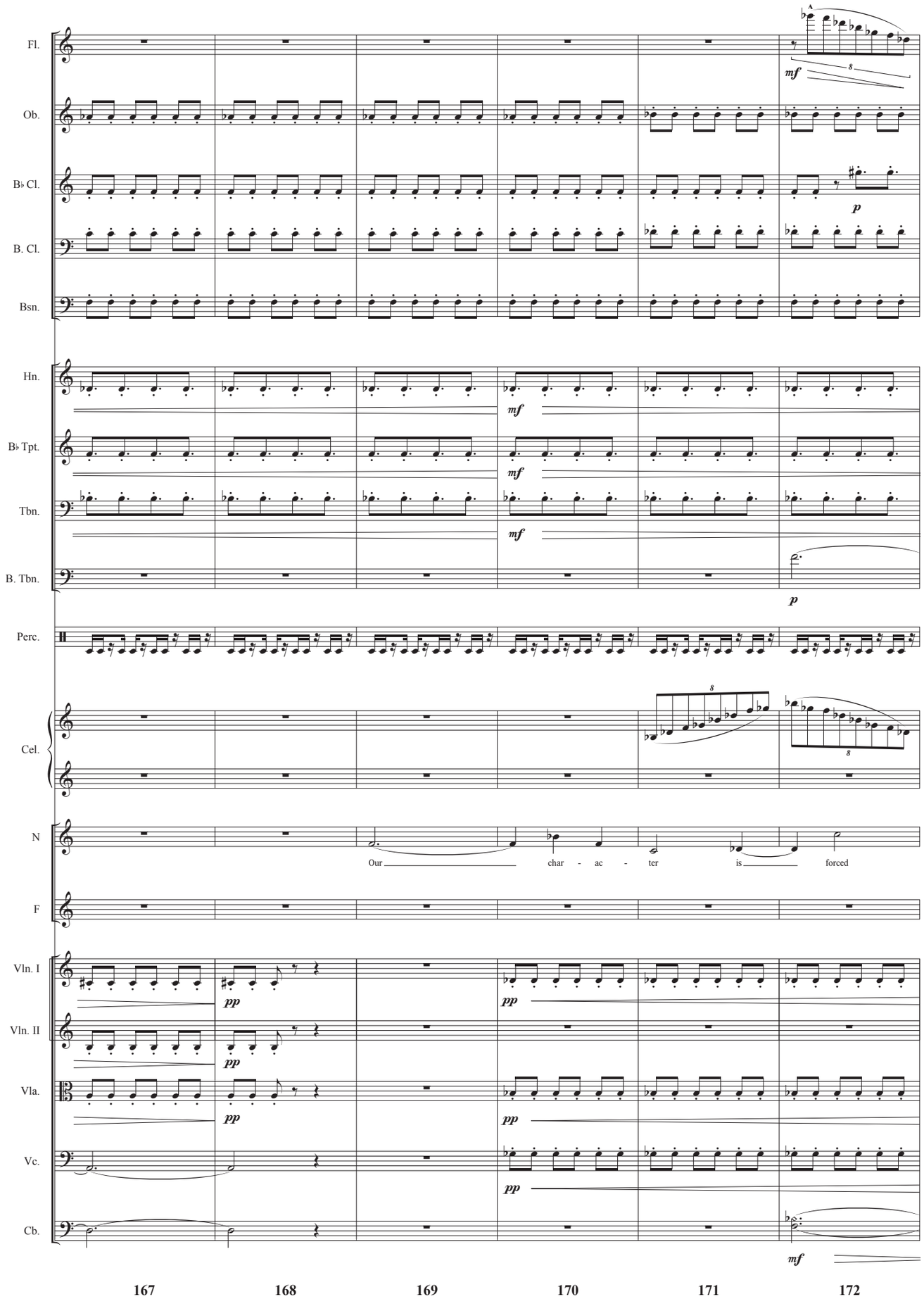
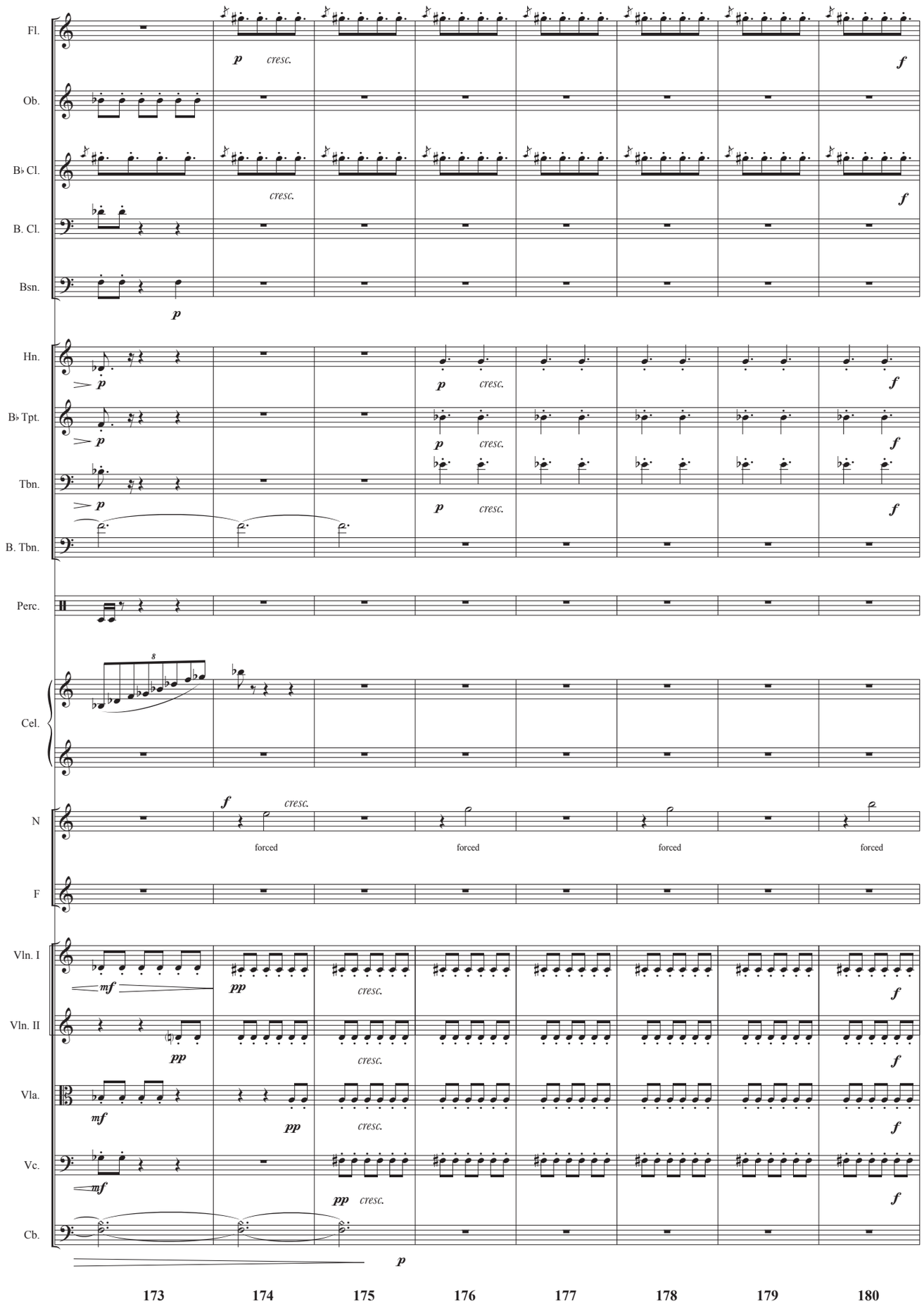
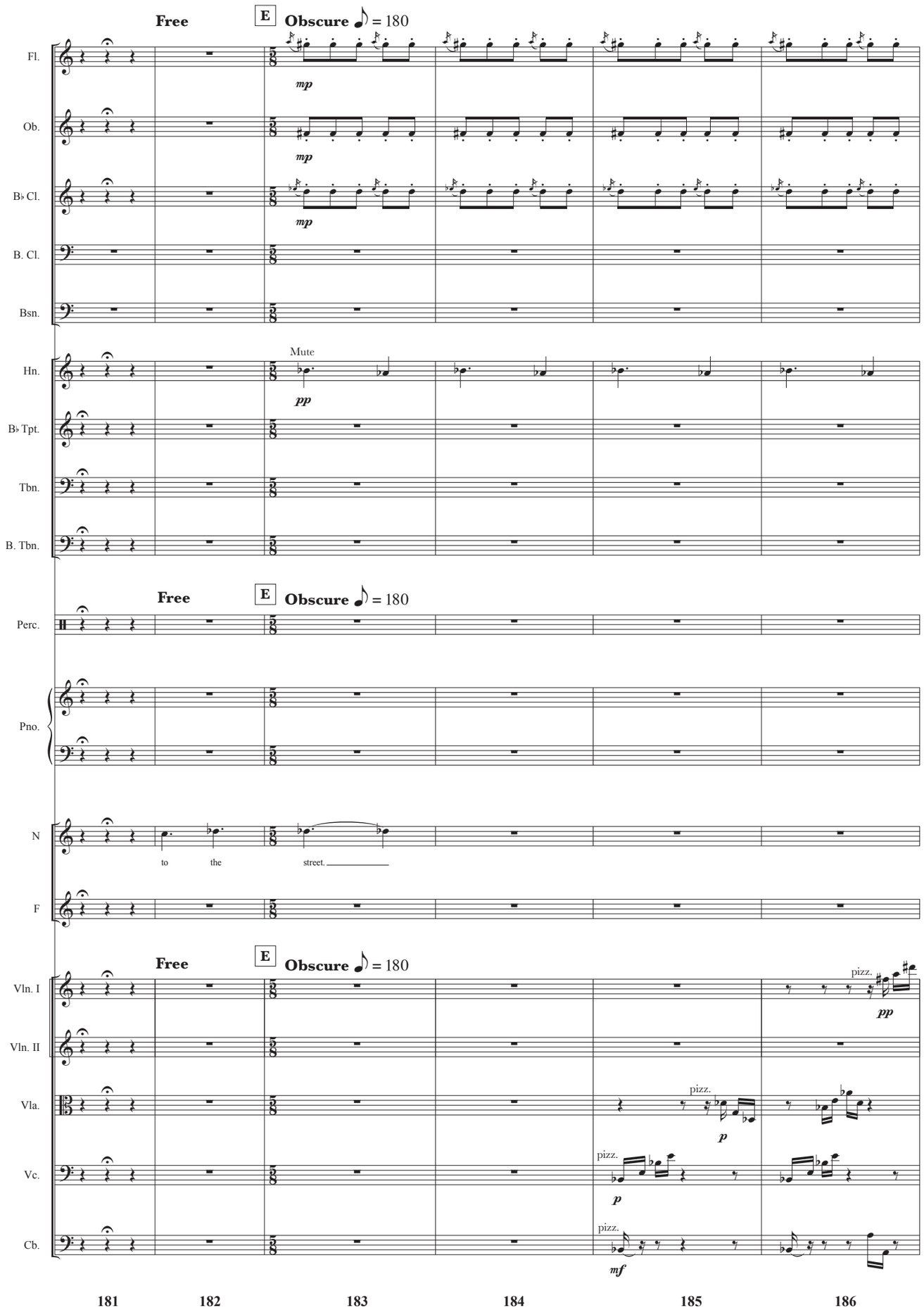
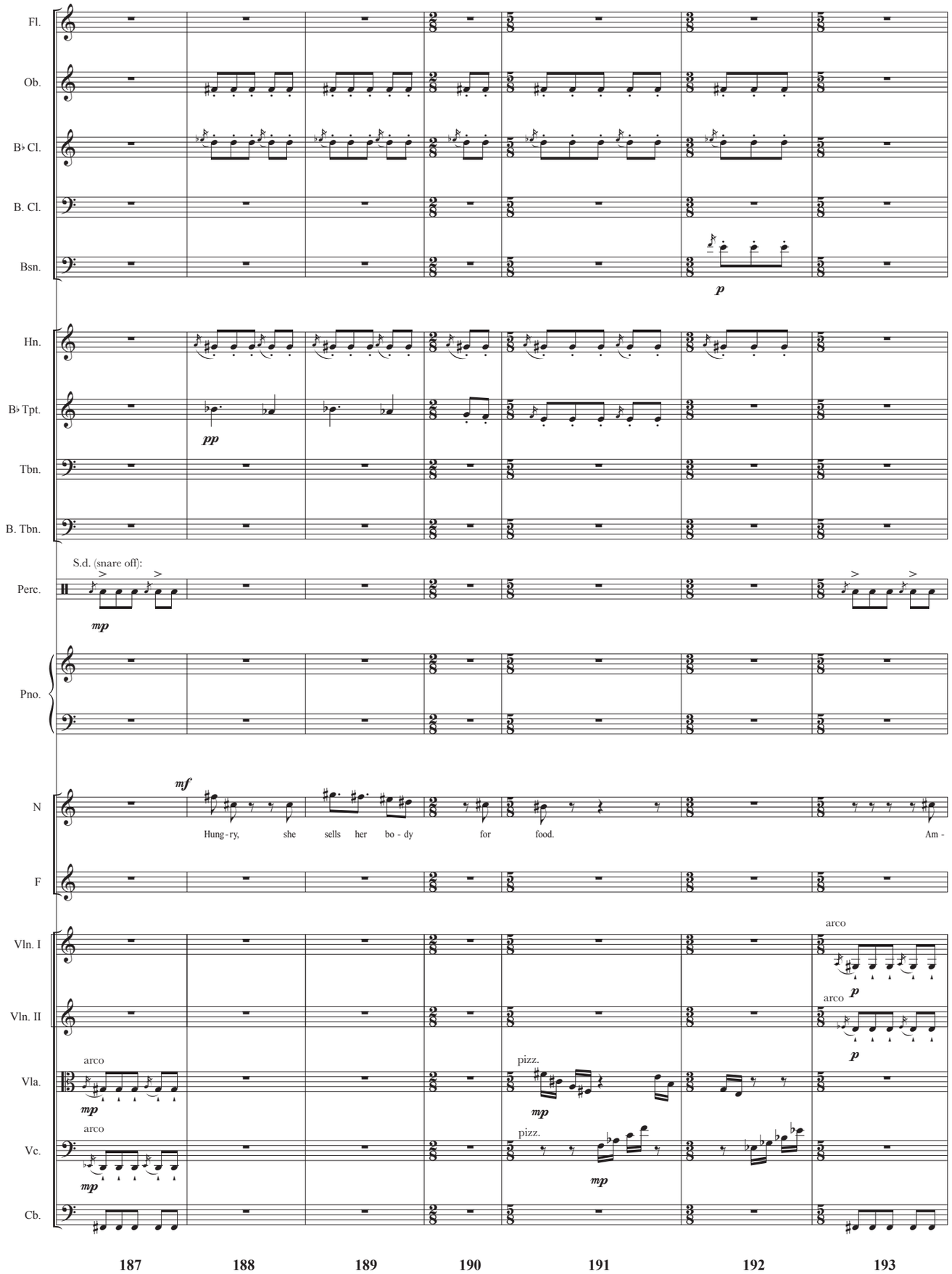
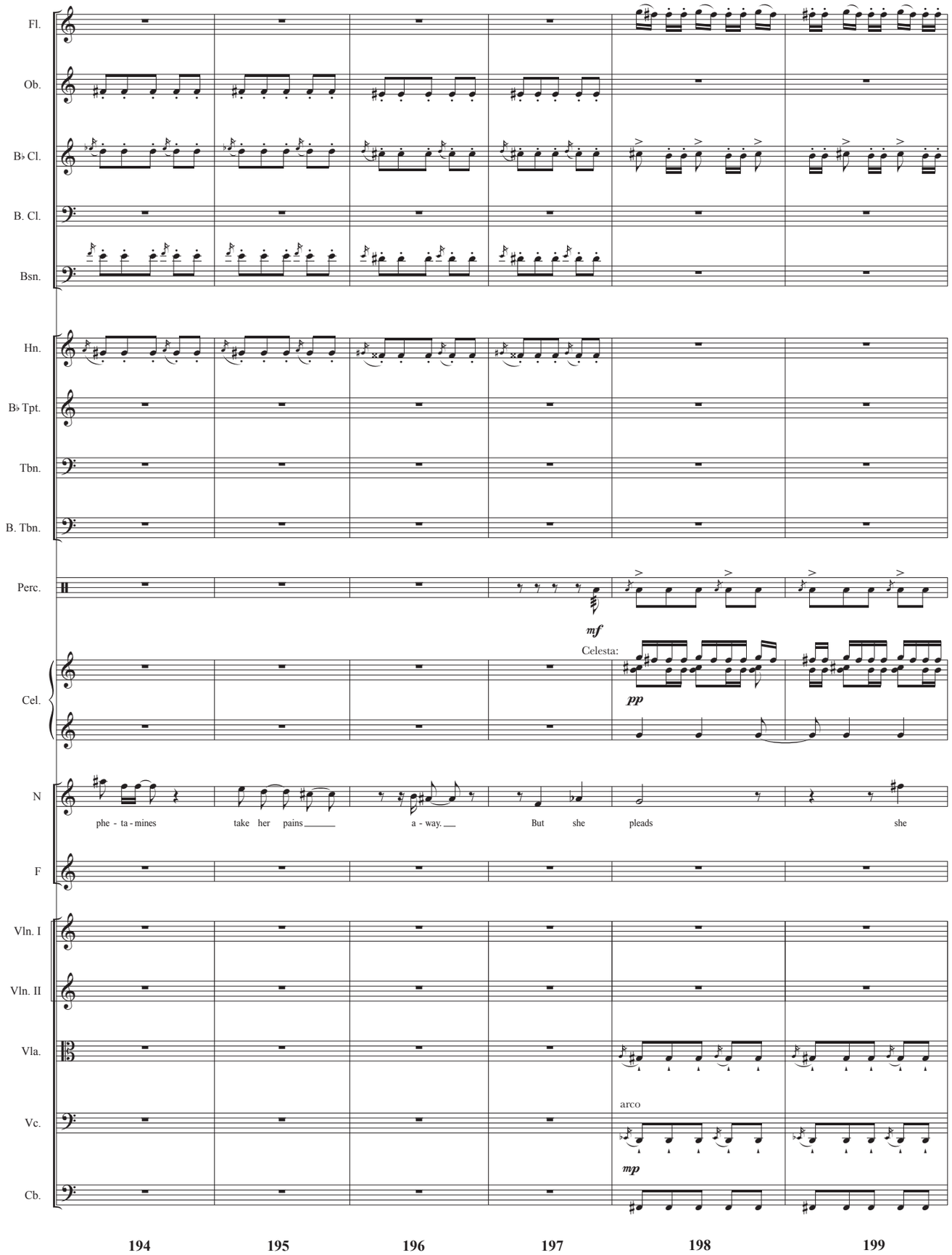
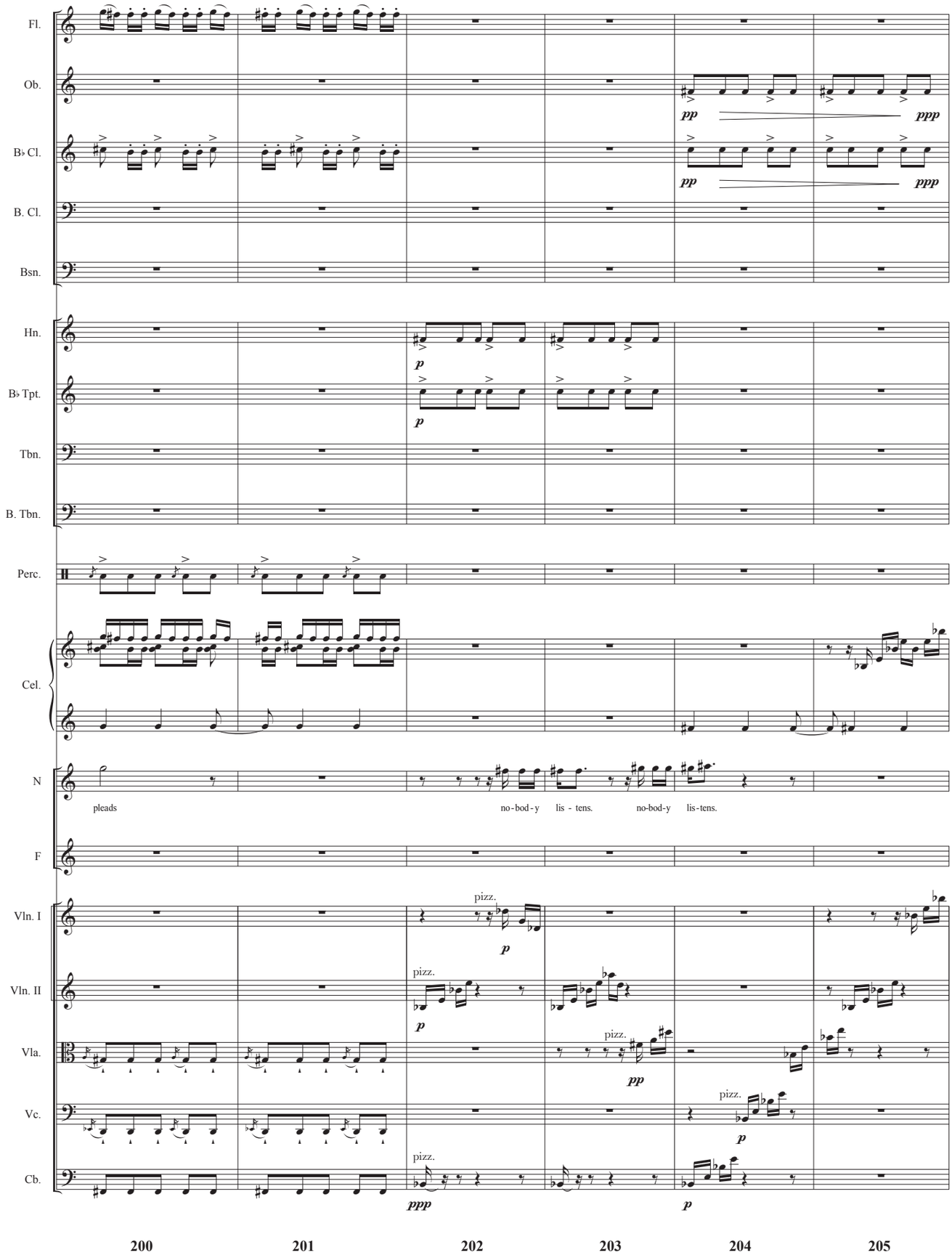
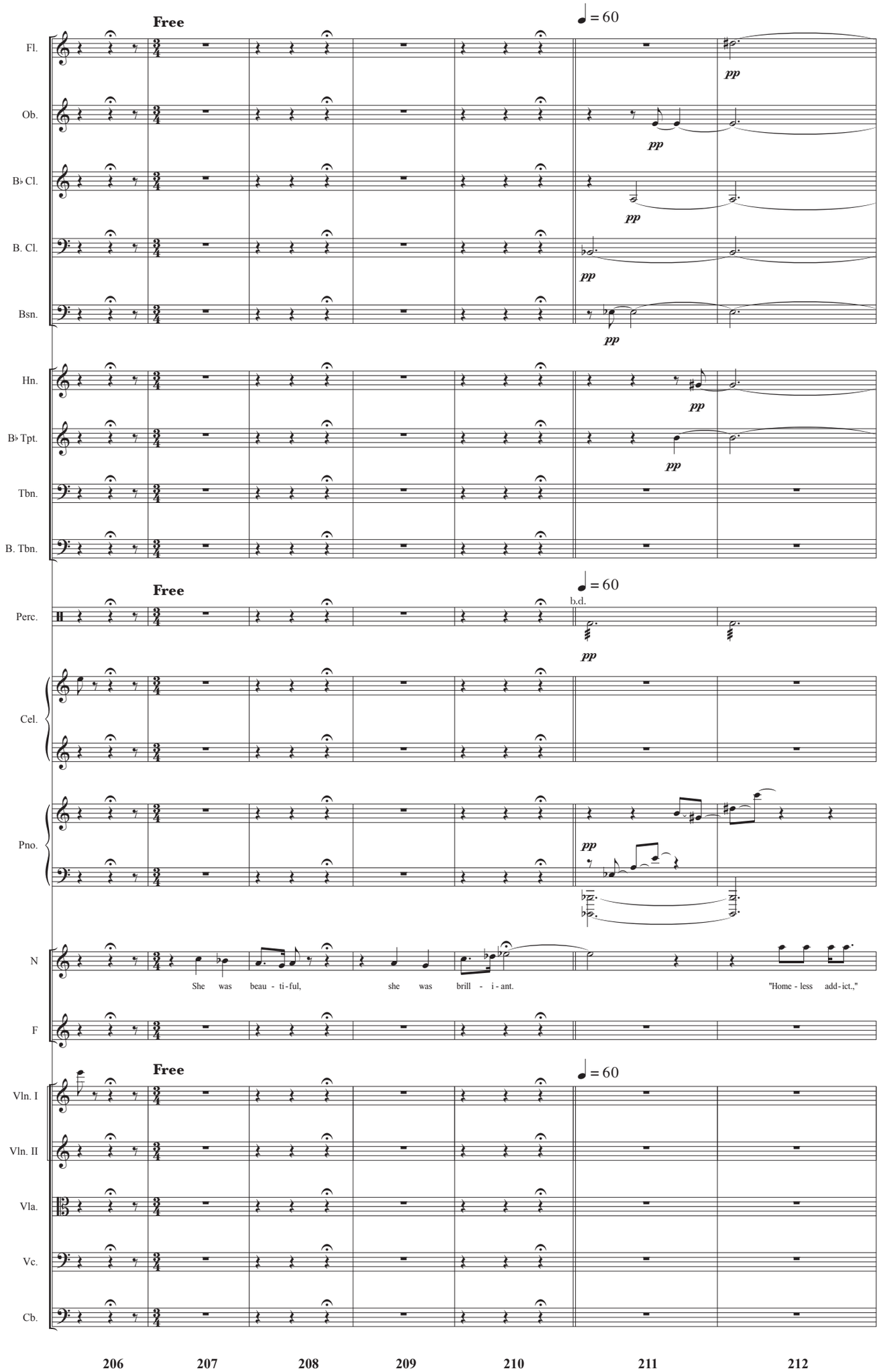
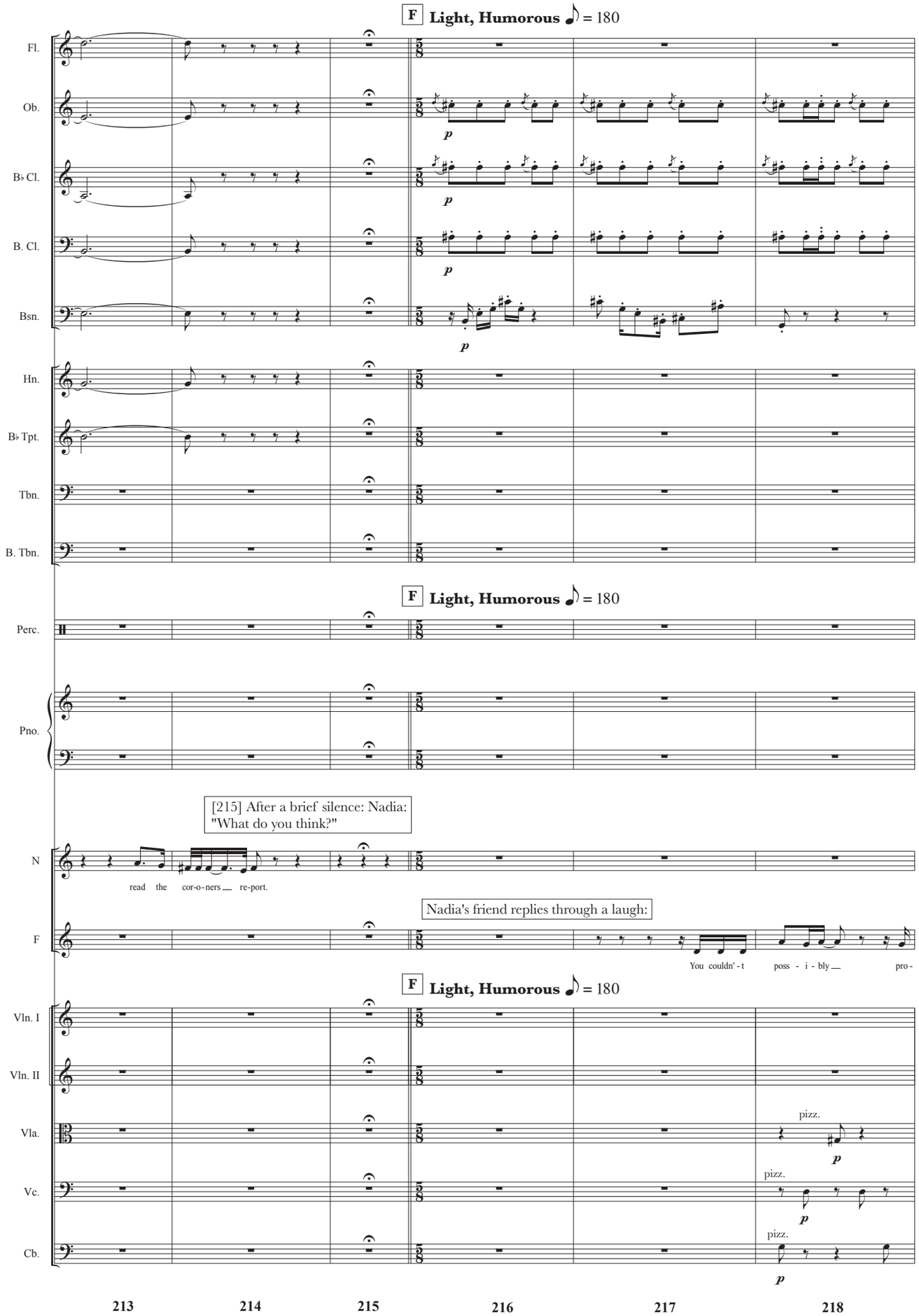
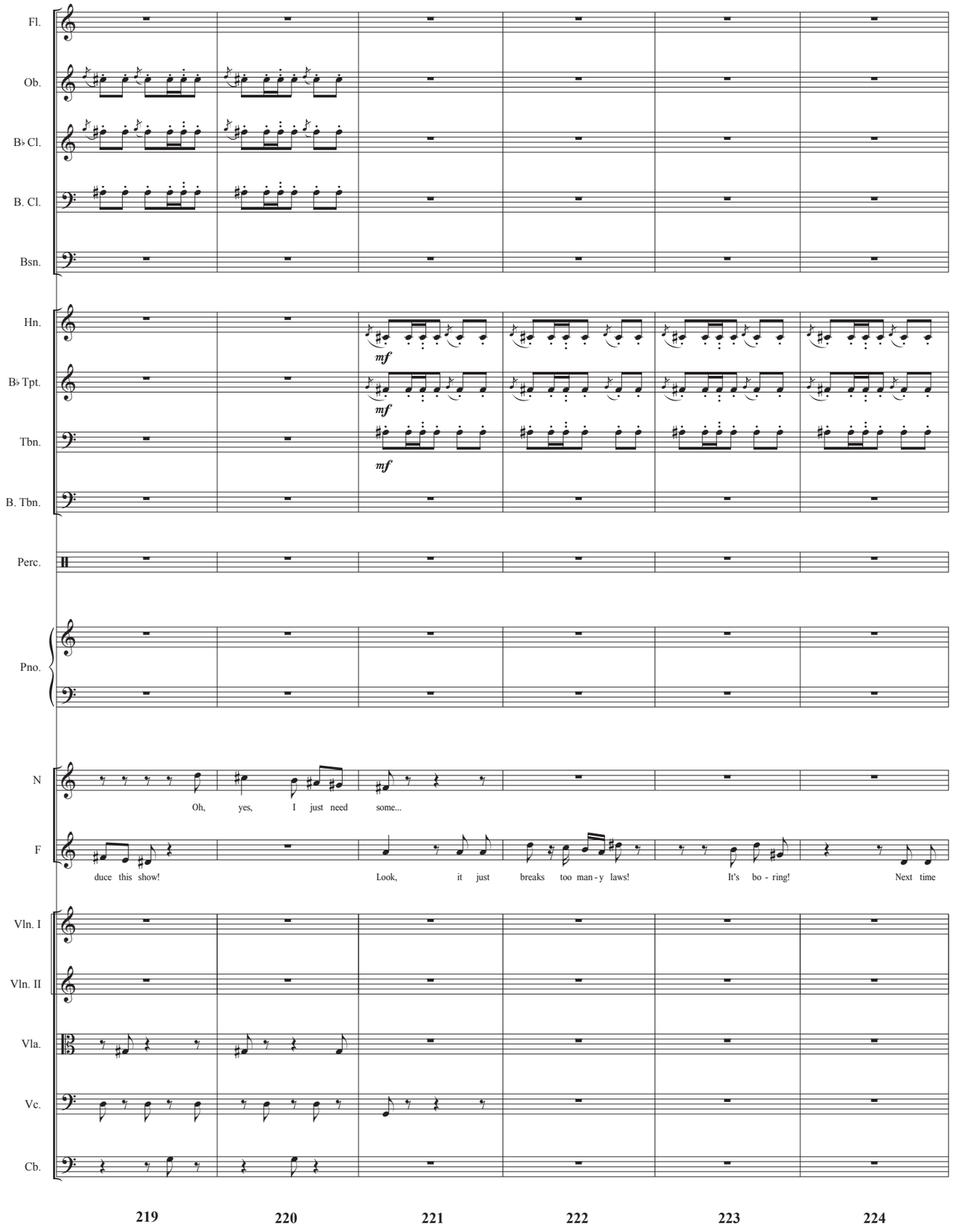
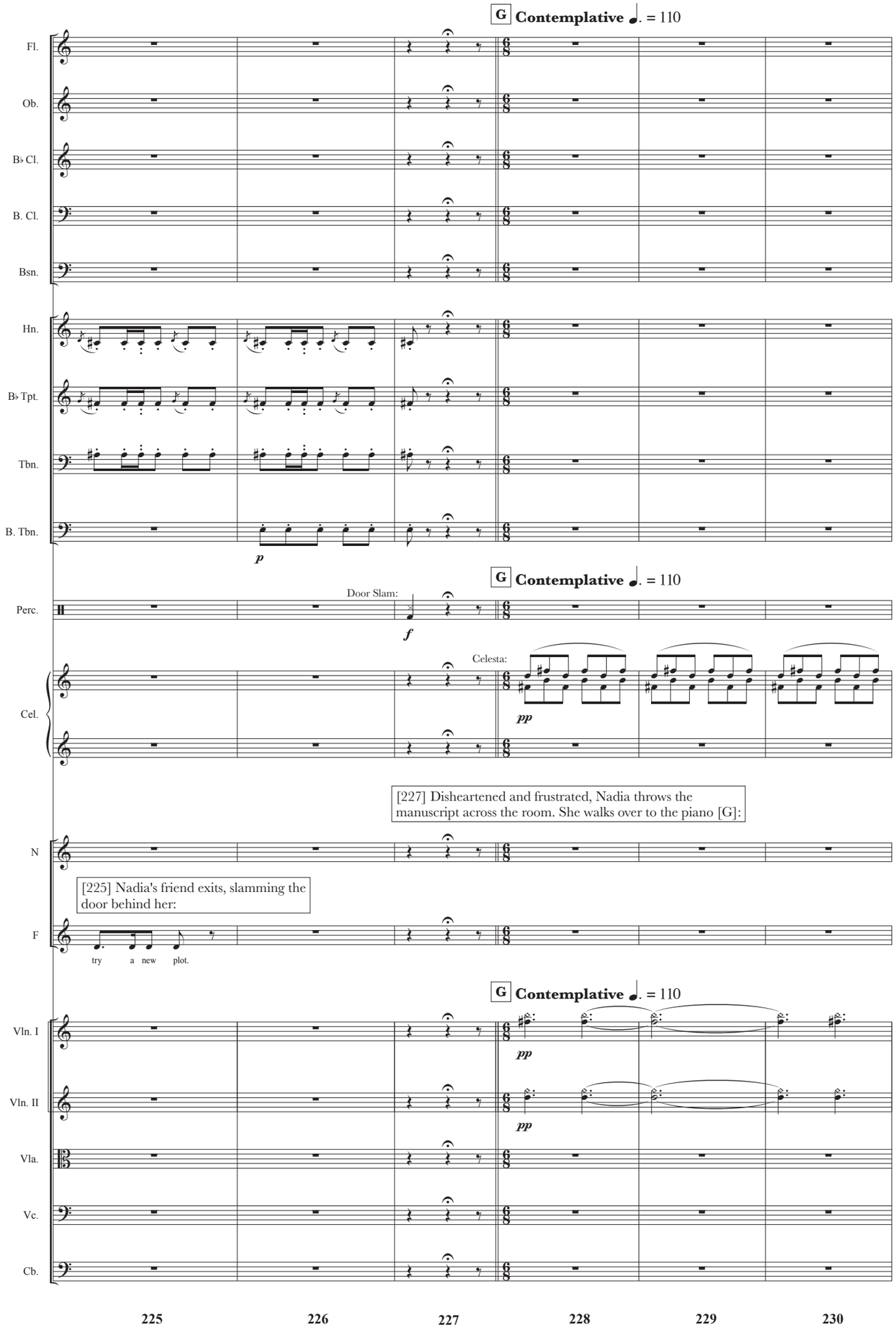
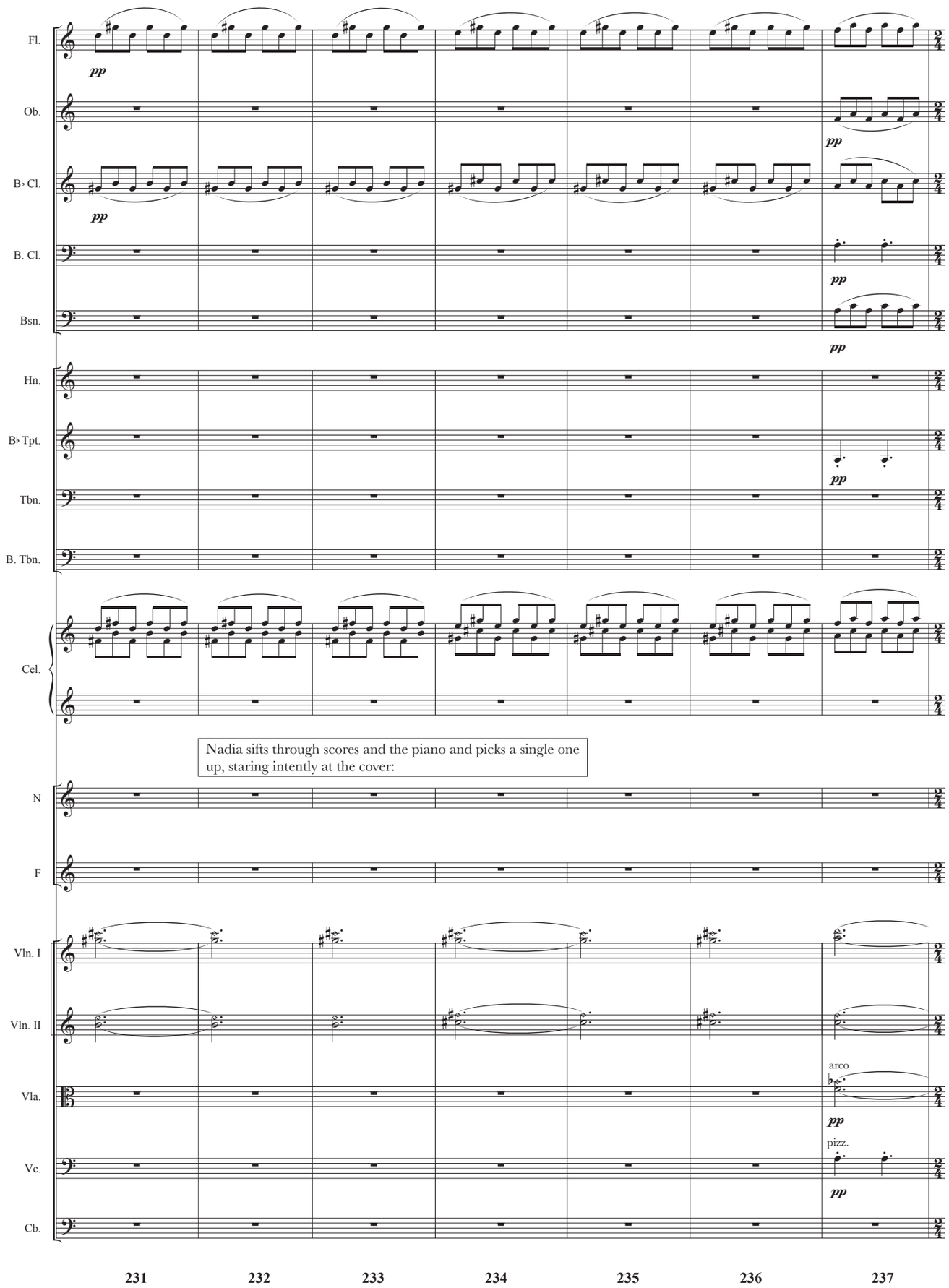
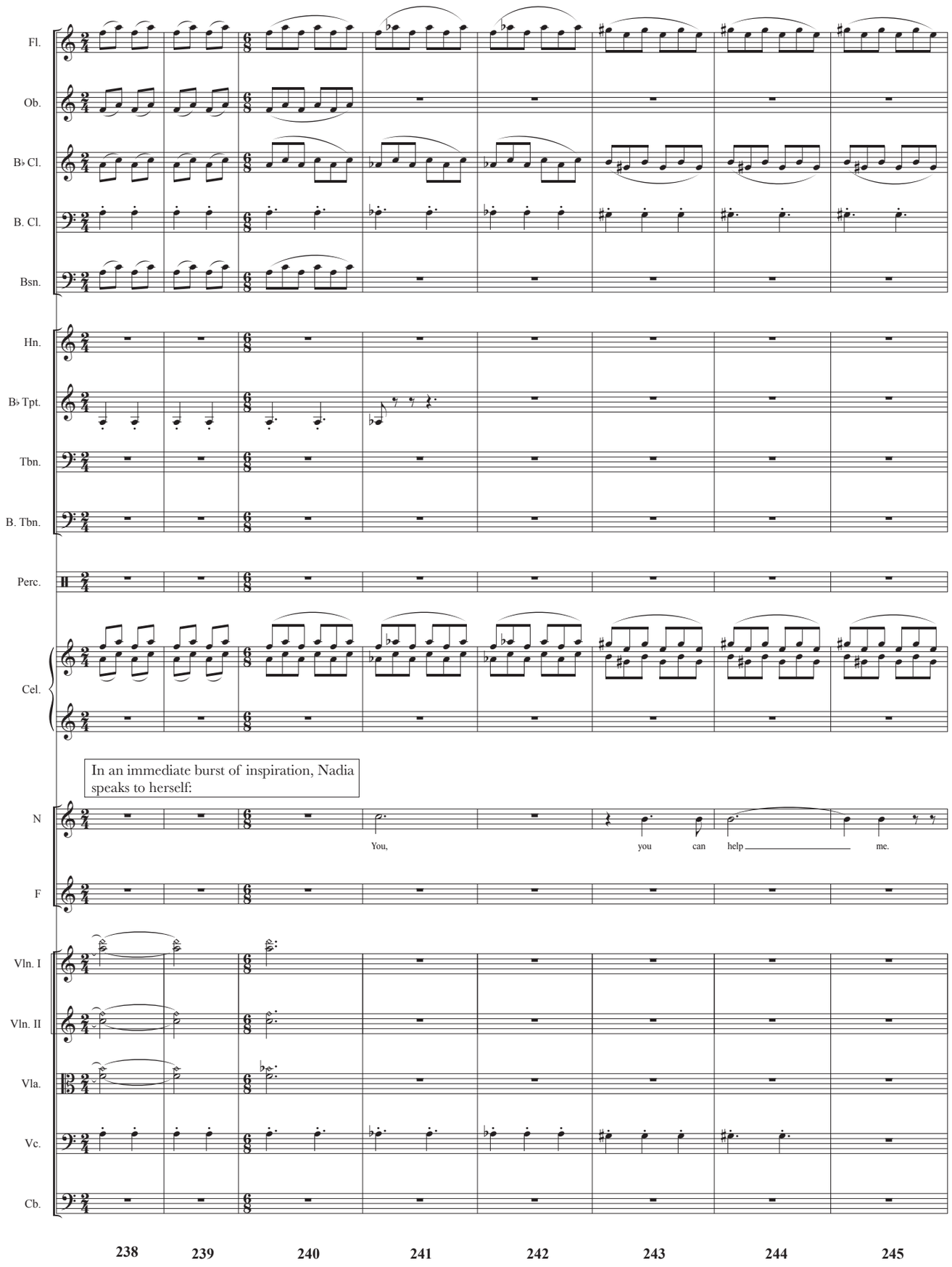
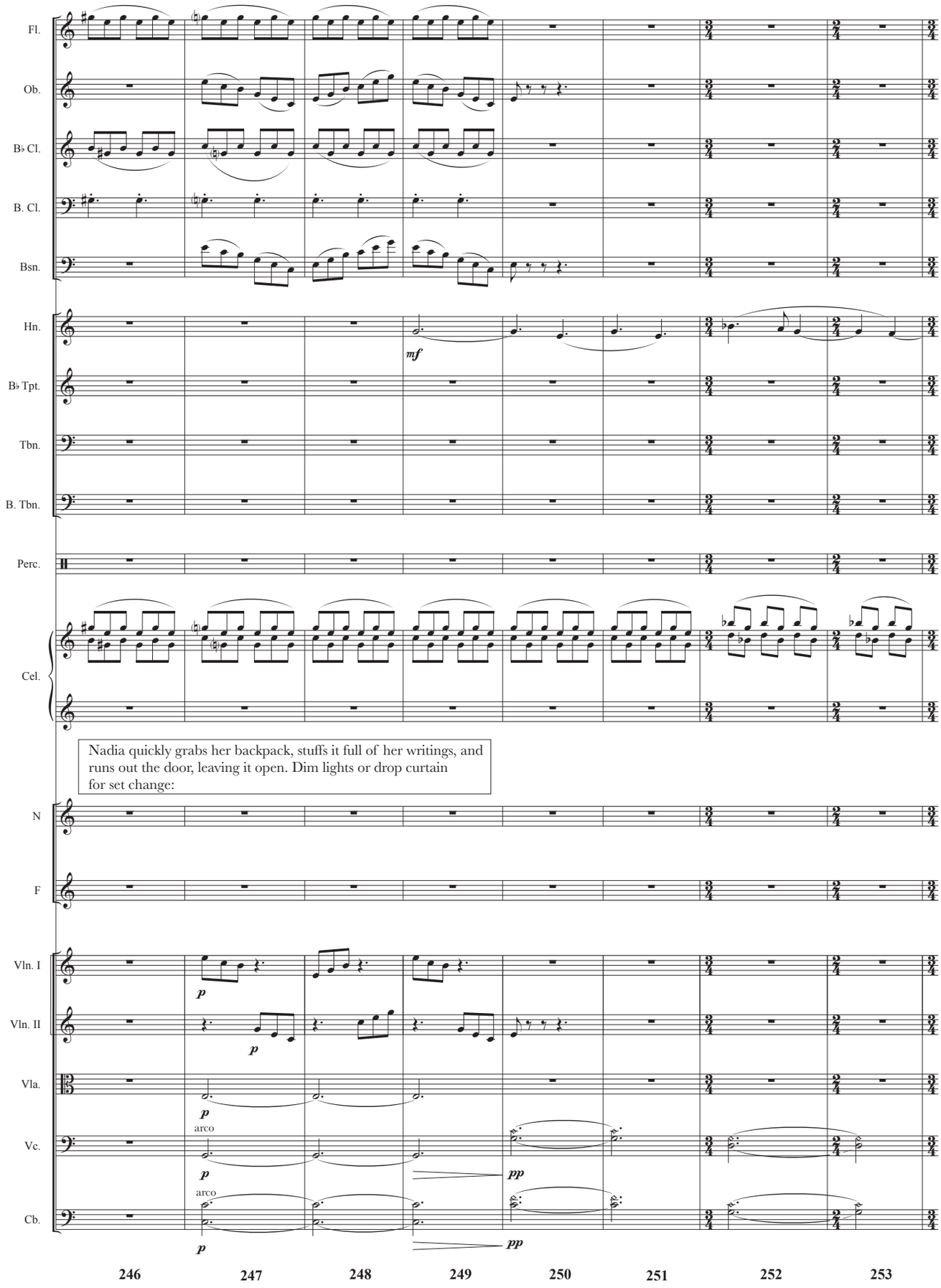
8va

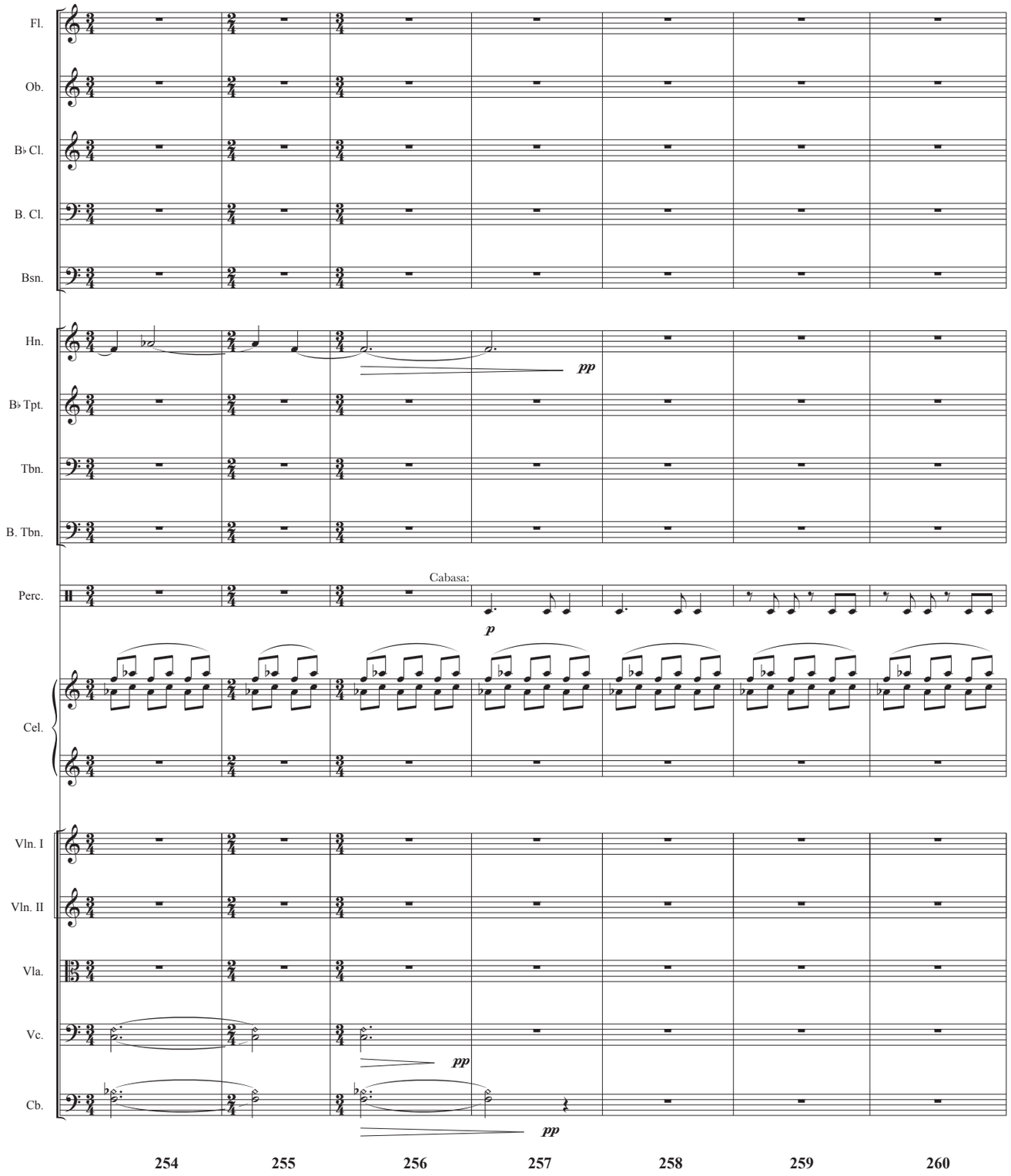
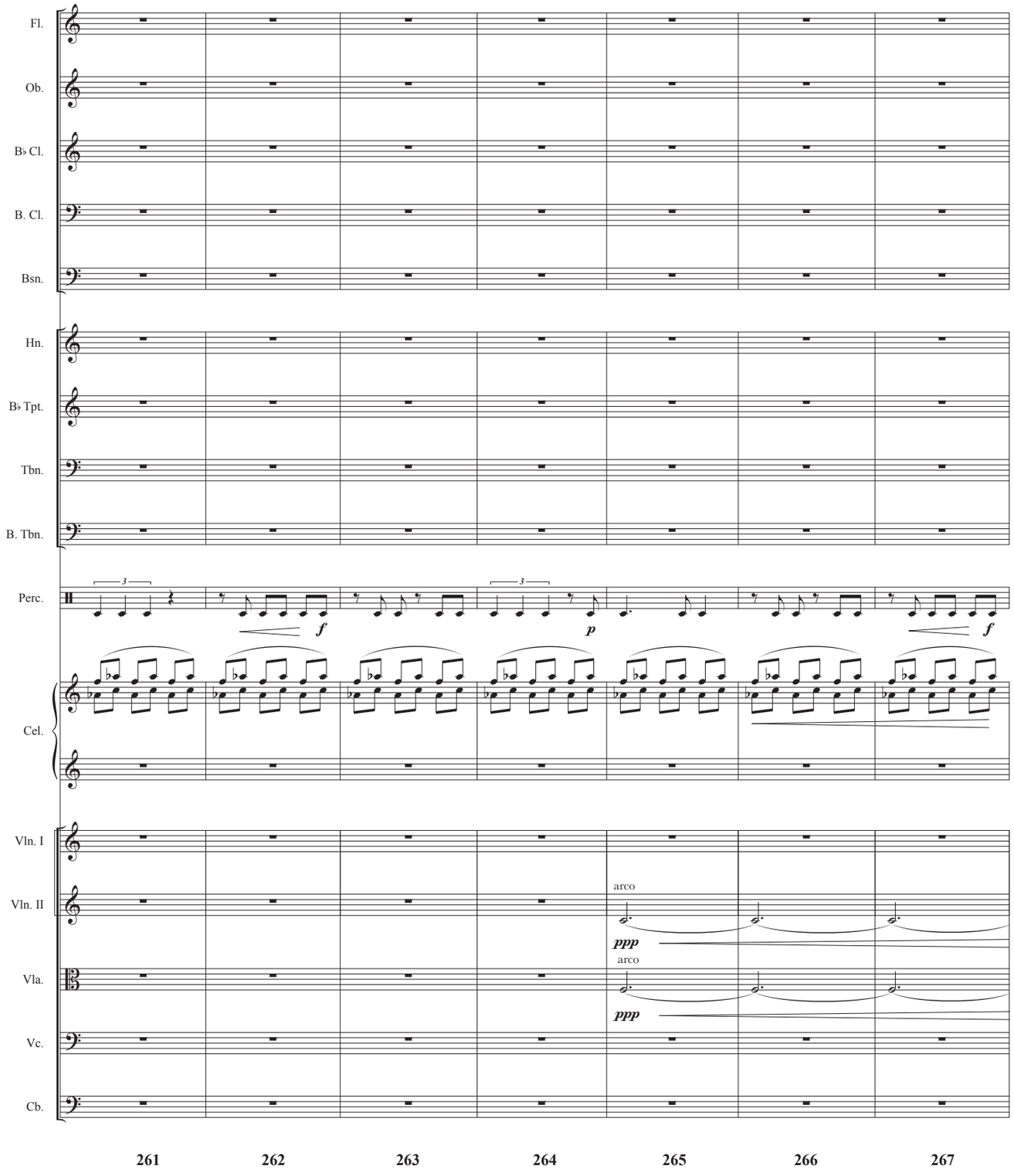
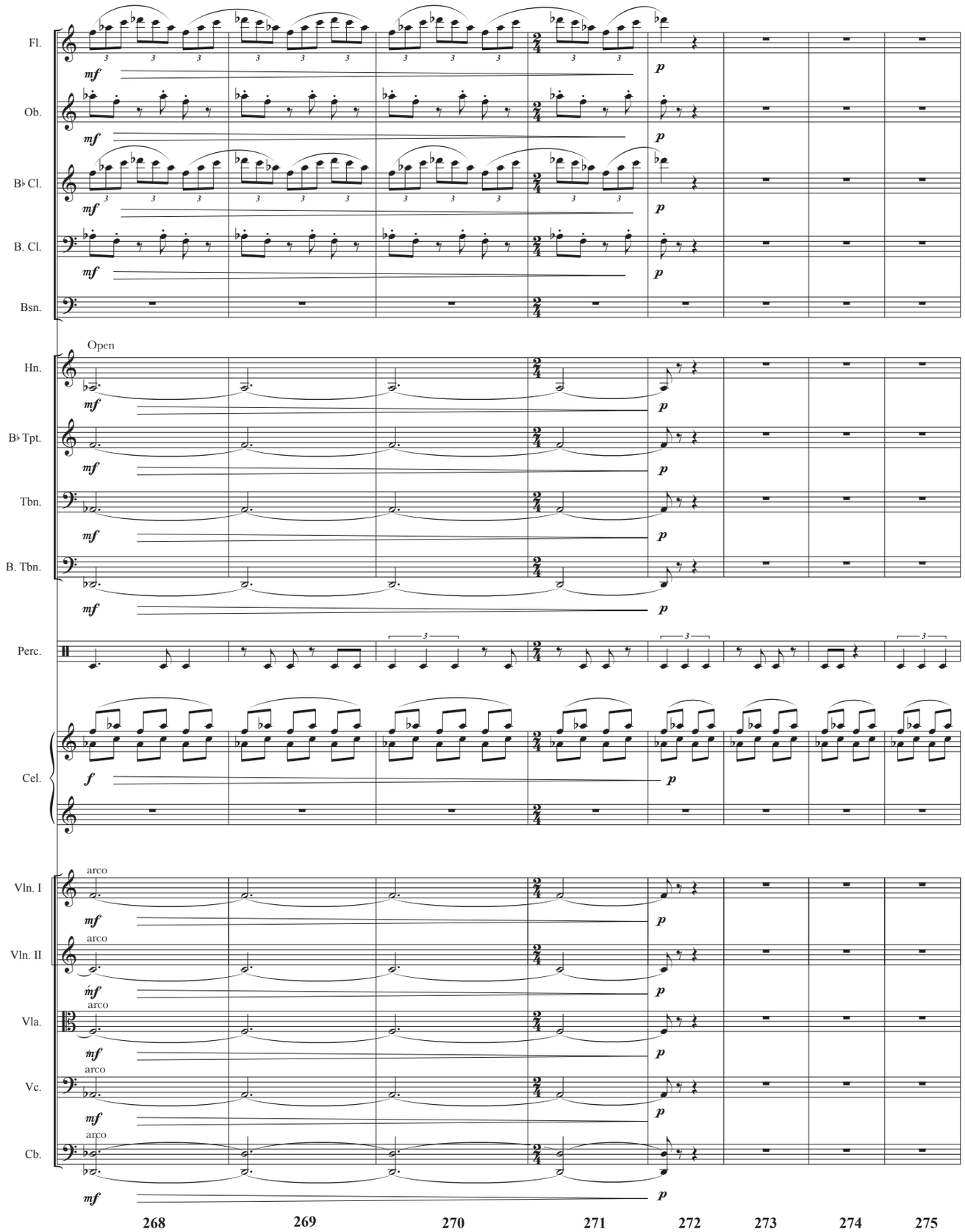
Violin I
Violin II
Viola
Cello
Contrabass

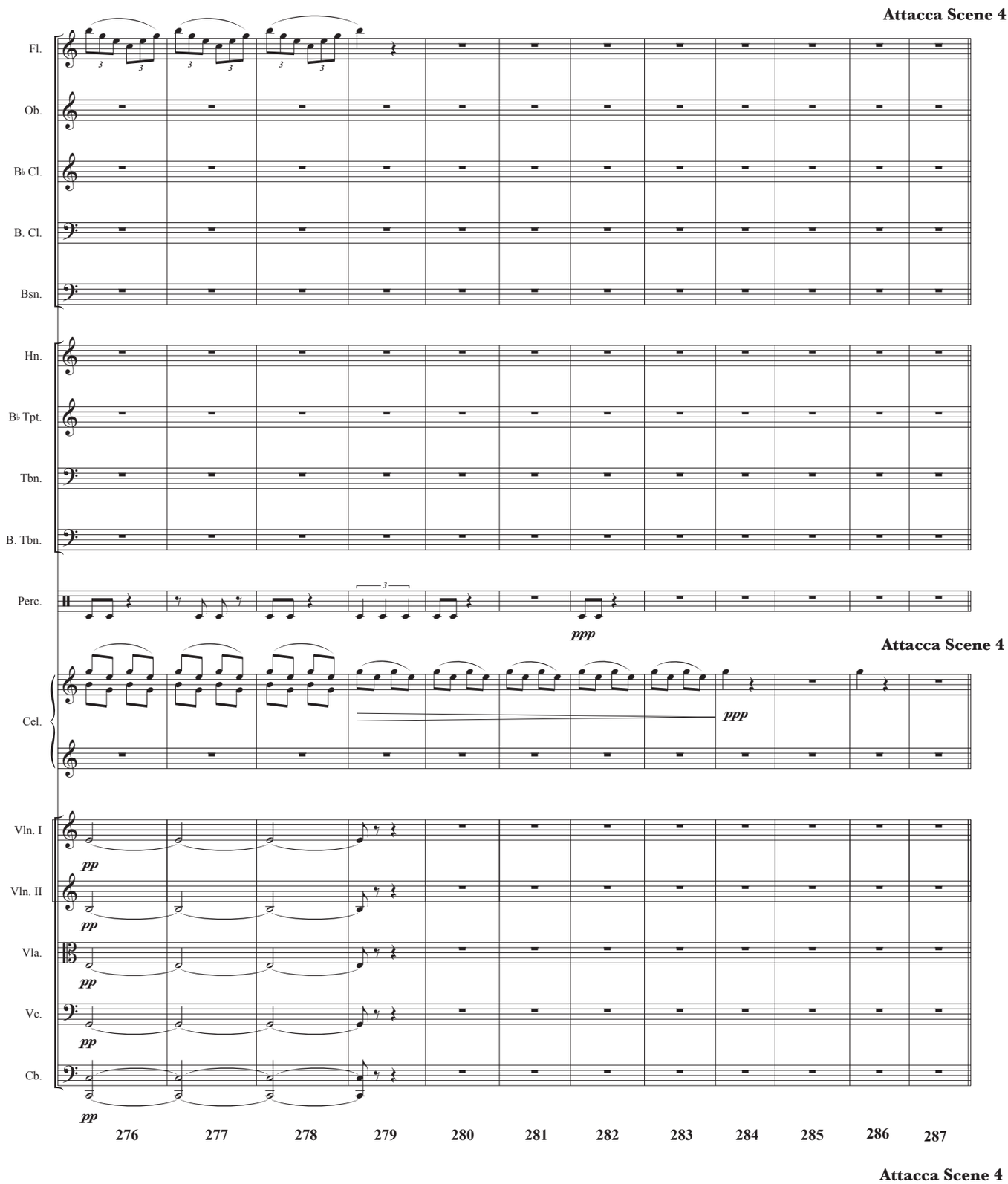
1 2 3 4 5 6

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Open
Piano:
pizz.
mp
pp
mf
p
f
8va
7
8
9
10
11
12

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
(8va)
Div,
arco
13
14
15
16
17
18
19
20

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
mp
mp
arco
mf
21
22
23
24
25
26
27

A Slightly Slower ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
A Slightly Slower ♩ = 140
Perc
Glockenspiel:
Celesta:
Cel.
(may cut part off to move to cel.)
Pno.
A Slightly Slower ♩ = 140
Vln. I
Vln. II
Unis.
Vla.
Vc.
Cb.
28
29
30
31
32
33
34
35

♪ = ♪ (♩. = 93.3)
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc
The intern appears onstage, fluttering about and dropping the many things they're attempting to carry. They are flustered and rushed, late for a meeting:
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
36
37
38
39
40
41
42

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
p
p
p
p
43
44
45
46
47

accel.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
accel.
B.d.
Perc.
Pick up bow (to crotales)
to B.D.
Perc.
Eventually, the intern leads to an office door:
Pno.
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
48
49
50
51
52

B Scene 2: Scolding ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
B.d.
Pno.
The intern swings the door open to find Eva Rice pacing back and forth in her office. Senator Rice immediatly glares at the intern and starts to lecture:
Eventually, the intern leads us to a door, swings it open, and step in to find Senator Eva Rice pacing in her office:
SENATOR EVA RICE:
E.
In.
Oh, ____
late!
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
53
54
55
56
57
58

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Senator Eva Rice starts to lecture the intern:
E.
In.
Wak - ing up, it's the most im - port - ant re - spon - si - bil - i - ty!
Vln. I
Vln. II
Vla.
Vc.
Cb.
59
60
61
62
63
64
65

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
to snare/woodblock
Eve - ry - thing starts with a sched - ule! And, you're
66 67 68 69 70 71 72 73

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
s.d.
w.b.
E.
se - ven min - utes late!
You can't spend your whole life
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
74 75 76 77 78 79 80 81 82

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
a - sleep so, wake up!
The intern nervously replies:
INTERN:
In.
mf I have in -
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
83 84 85 86 87 88 89

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Eva Rice quickly takes over:
E.
No - bo - dy wants to work a - ny - more! In or - der
In.
som - ni - a...
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
90
91
92
93
94
95
96

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
to a - void be - ing woke you must wake up!
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
97
98
99
100
101
102

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
It's sim - ple!
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
103
104
105
106
107
108
109

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
f
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
f
Perc.
Pno.
f
E.
If you stay a - sleep with your eyes
In.
Vln. I
p
pizz.
Vln. II
p
pizz.
Vla.
p
pizz.
Vc.
p
pizz.
Cb.
f
p
pizz.
110 111 112 113 114 115 116 117

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
closed you risk be - ing woke! But if you wake up
In.
8
Vln. I
Vln. II
Vla.
Vc.
Cb.
118 119 120 121 122 123 124 125 126

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
you're now...?
A - wake!
A - wake!
You're not
The intern nervously replies:
In.
A -
sleep?
Vln. I
Vln. II
Vla.
Vc.
Cb.
127
128
129
130
131
132
133
134

C
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
C
Phone Ring:
Perc.
Celesta:
Cel.
pp
Eva Rice's desk phone starts to ring, cutting her off. She picks it up cautiously with a napkin, avoiding touching the phone itself:
E.
woke, you're A - wake!
In.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
135 136 137 138 139 140 141 142

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.
Yes,
Sen - a - tor E - va Rice
speak - ing!
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
mp
p
143
144
145
146
147
148
149

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Senator Rice replies to an unheard voice over the phone:
E.
Cer - tain - ly
we
could
make
that
work!
Yes,
In.
8
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
150
151
152
153
154
155
156

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
Senator Rice shakes her head in opposition to the phone:
I have the votes!
157
158
159
160
161
162
163

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.
Some - thing is harm - ing our com - mun - i - ty!
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
p
164
165
166
167
168
169
170

D Conspiratorial
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
D Conspiratorial
B.d.
Perc.
Cel.
Filled with paranoia, Eva Rice lowers her phone and starts to speak in a hushed, serious tone:
E.
It's made its way in - to the schools! Thea - ter a - bout
In.
D Conspiratorial
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.
171 172 173 174 175 176 177 178 179

Fl.
Ob.
B♭ Cl.
B. Cl.
mp
Bsn.
Hn.
B♭ Tpt.
Tbn.
p
B. Tbn.
mp
Perc.
Cel.
Immediatly forgetting her paranoia, Eva Rice's voice grow in volume and anger until she's screaming:
E.
mf
f
cross-dress - ing
for
kids?
for
kids?
It
must
stop!
In.
Vln. I
arco
p
Vln. II
arco
p
Vla.
Vc.
Cb.
180
181
182
183
184
185
186
187
188

rit.
E
a tempo
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Eva Rice, immediatly self-aware, regains her composure and civility, flatting her hair and hanging up the phone:
mf
Now!
Thank you, good - bye.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
p
189
190
191
192
193
194
195
196
197

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
No! Get up, let's go!
Interjecting:
Can I take Fri - day off?
198 199 200 201 202 203 204 205 206

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
s.d.
Pno.
Senator Rice and the intern gather their things and leave the office.
They both walk off into the darkness, light's fading in from red, to white,
to blue, to all three:
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
207
208
209
210
211
212
213
214

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
p mf
p
p f
Pno.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
215
216
217
218
219
220
221

F
♩. = 120 (♪ = ♪)
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
p
mp
F
♩. = 120 (♪ = ♪)
Perc.
Pno.
A single light shines on a podium. A solo Senator Rice appears before it, domineering and grimacing. An audience applauds as she starts to speak:
E.
In.
F
♩. = 120 (♪ = ♪)
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
222
223
224
225
226
227
228

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Crotales:
Pno.
pp
SENATOR EVA RICE: "Ladies and gentlemen...
...we are on the brink of a cultural revolution...
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
229
230
231
232
233
234

Fl.
Ob.
mp
B♭ Cl.
mp
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
B.d.
p
Perc.
Pno.
...the time has come to reclaim our values, to protect our children...
...from the corruptiung influences...
E.
In.
8
Vln. I
Vln. II
Vla.
Vc.
Cb.
235
236
237
238
239
240

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Perc.
Crotales:
Pno.
...that lurk within our theaters...
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
241
242
243
244
245
246

rit.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
rit.
Pno.
The crowd roars in response. All lights go black at rehearsal [G], leaving a deafening silence:
We will no longer tolerate the vulgarity and degradation disguised as art!"
E.
In.
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.
247
248
249
250
251
252

G Transition to Scene 3 ♩ = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B.d.
G Transition to Scene 3 ♩ = 120
Perc.
p
f
Pno.
pp
Ped.
E.
In.
G Transition to Scene 3 ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.
253
254
255
256
257
258
259
260
261

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pppp
ppp
pppp
pppp
pp
pppp
ppp
262
263
264
265
266
267
268
269
270
271
272

Attacca Scene 3
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
ppp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Attacca Scene 3
Perc.
Pno.
Vamp:
E.
In.
Vln. I
Vln. II
Vla.
Vc.
Cb.
273 274 275 276 277 278 279 280 281 282 283 284
Attacca Scene 3

Scene Three

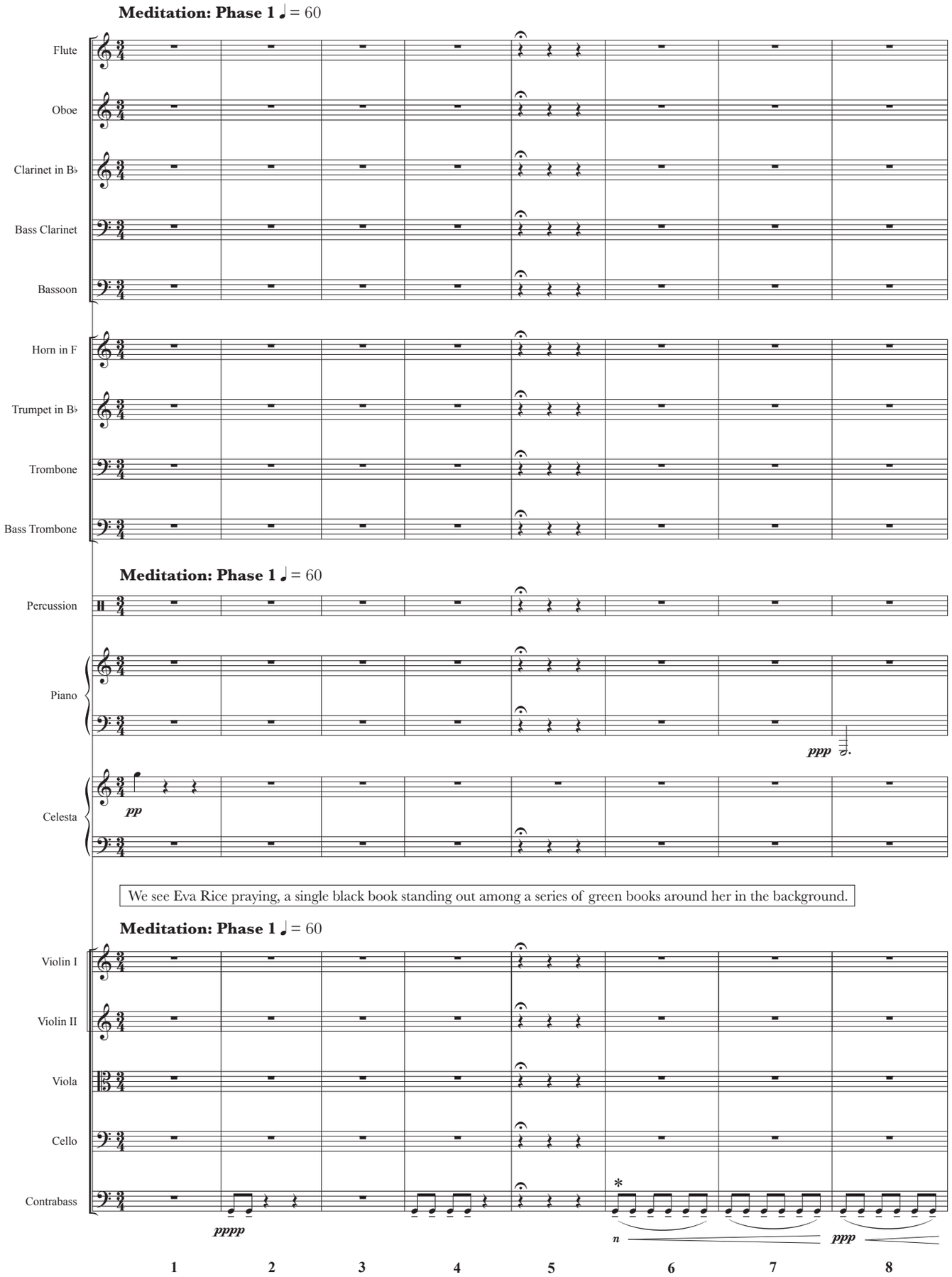
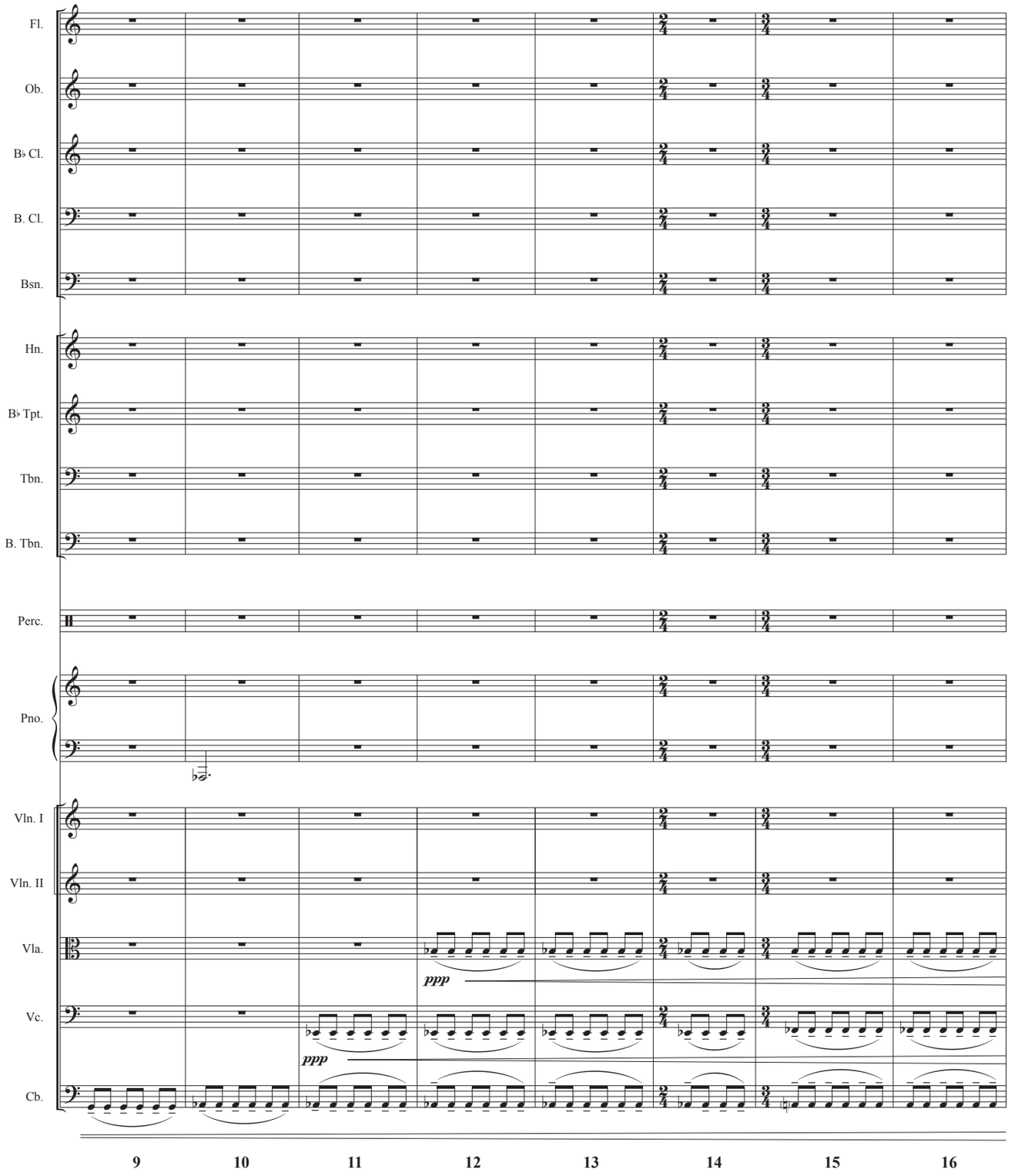
Nadia's College Dorm Room.

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
9
10
11
12
13
14

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
NADIA:
Si - x - teen months I've strug-gled
15
16
17
18
19
20
21

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Nadia scribbles one more note in her music:
N
strug-gled with this show! There;
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp mf
p
22 23 24 25 26 27 28

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
More scribbling:
it's done! Fin - al - ly, Com - plete!
F
Vln. I
pp
Vln. II
Vla.
Vc.
pp
Cb.
pp
29 30 31 32 33 34 35

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
A knock sounds at Nadia's door:
Nadia's friend is forced down into her seat and a manuscript is thrown into her lap:
Come in! Come in! Sit! Sit!
36 37 38 39 40 41 42

B
Fl.
Ob.
B♭ Cl.
mf
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B
Perc.
Pno.
pp
She glances at the score:
N
Sit!
A
FRIEND:
F
What
is
this?
B
Vln. I
Vln. II
Vla.
p
Vc.
p
Cb.
p
43
44
45
46
47
48
49
50

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Mute
Tbn.
B. Tbn.
Perc.
Perc.
Cel.
Pno.
Understanding, her friend replies under Nadia's gleeful celebration of being done:
N
man - u - script! Read! La - - - - - - - - . Oh,
F
You're done? Do you think they would per - form this?
Vln. I
Vln. II
Vla.
Vc.
Cb.
51 52 53 54 55 56 57 58

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mp
B♭ Tpt.
Tbn.
mf
mp
B. Tbn.
Perc.
Pno.
N
yes, they'll have to.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
59
60
61
62
63
64
65

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Perc.
Celesta:
Cel.
N
Who cares a - bout E - va Rice??
Worried, her friend replies:
F
But what a - bout all the new bans?
Vln. I
Vln. II
Vla.
Vc.
Cb.
66
67
68
69
70
71
72
73

C
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Harmon Mute
Tbn.
B. Tbn.
C
Perc.
Cel.
N
FRIEND: "Well, I do."
F
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
74
75
76
77
78
79
80
81
82

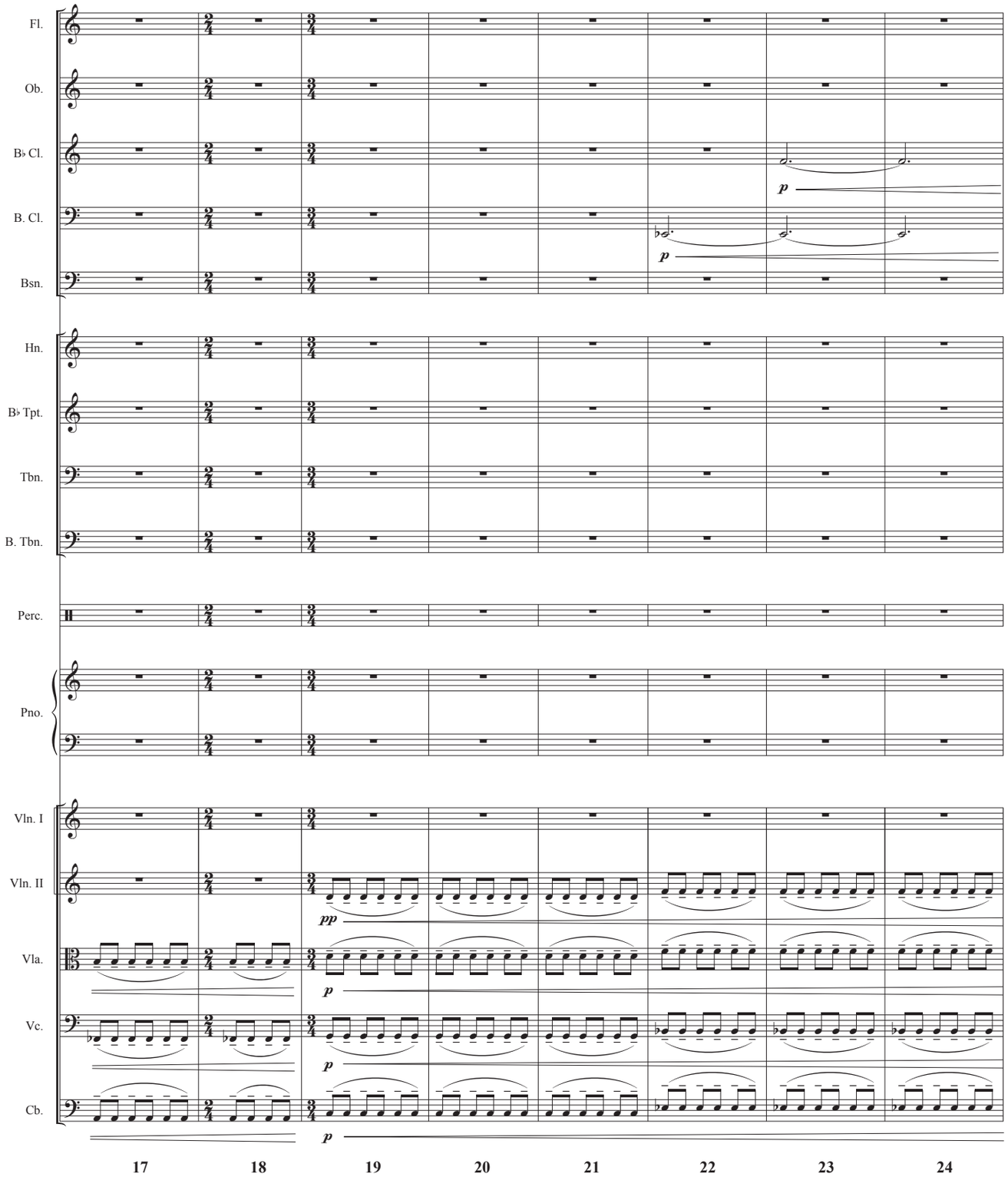
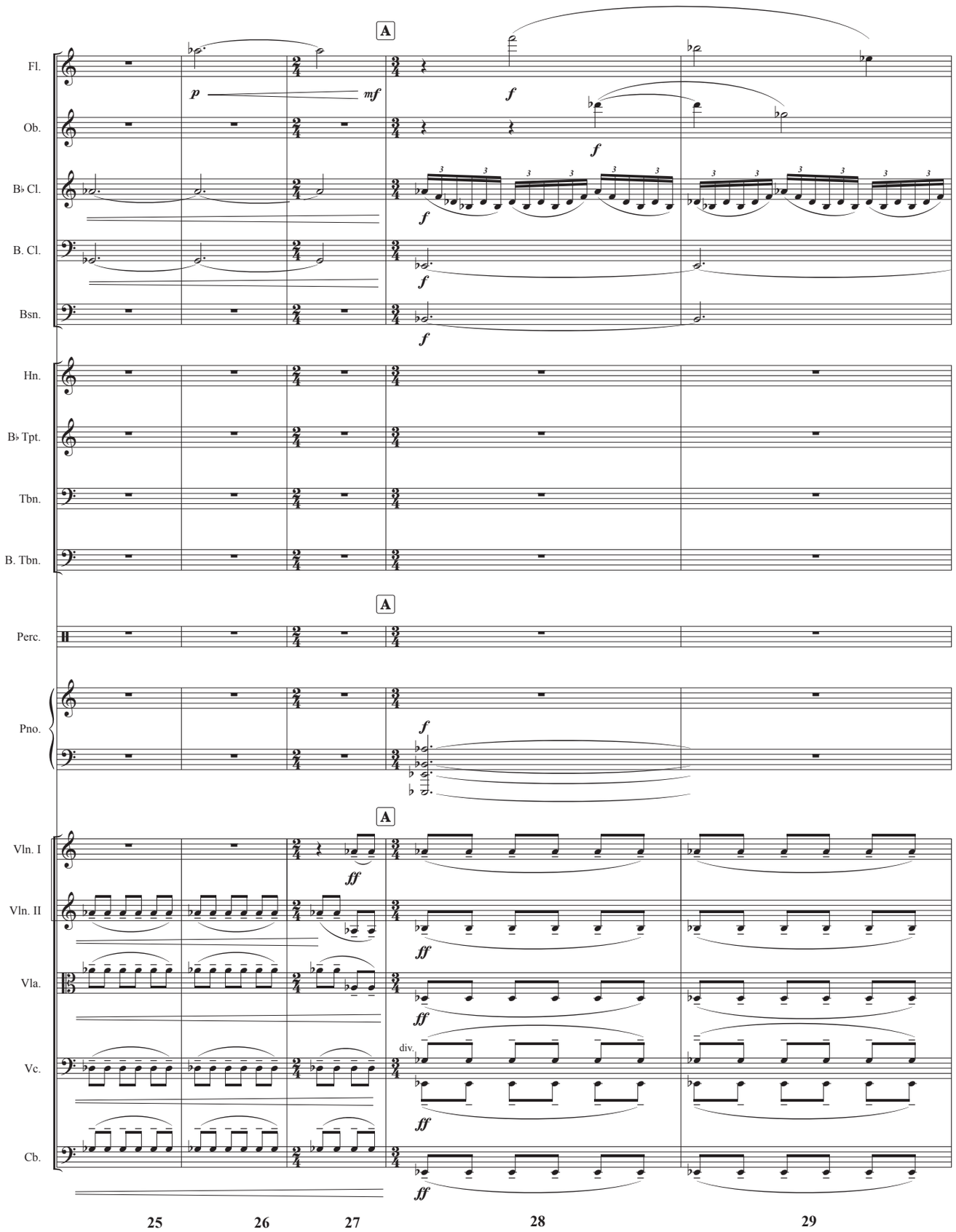
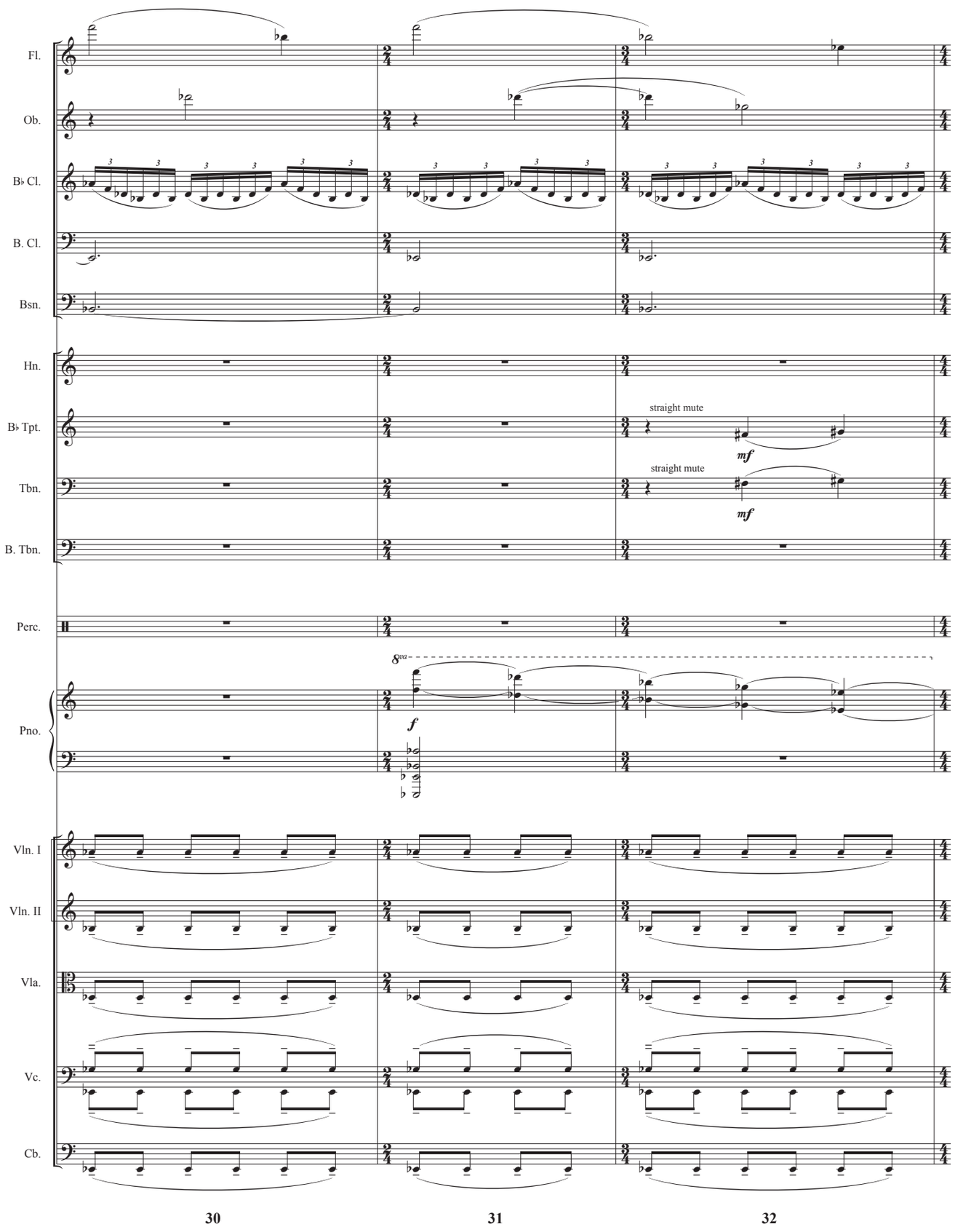
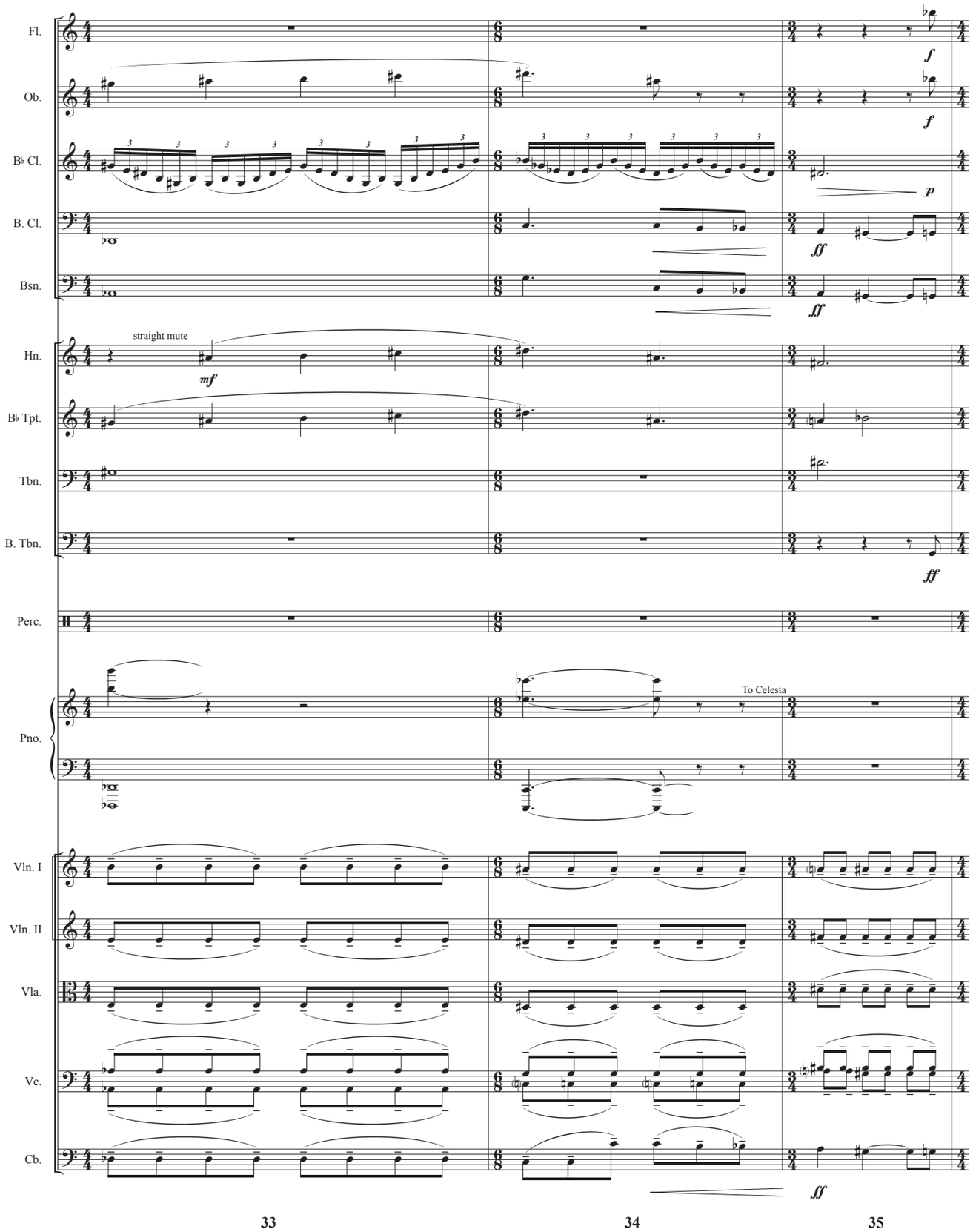
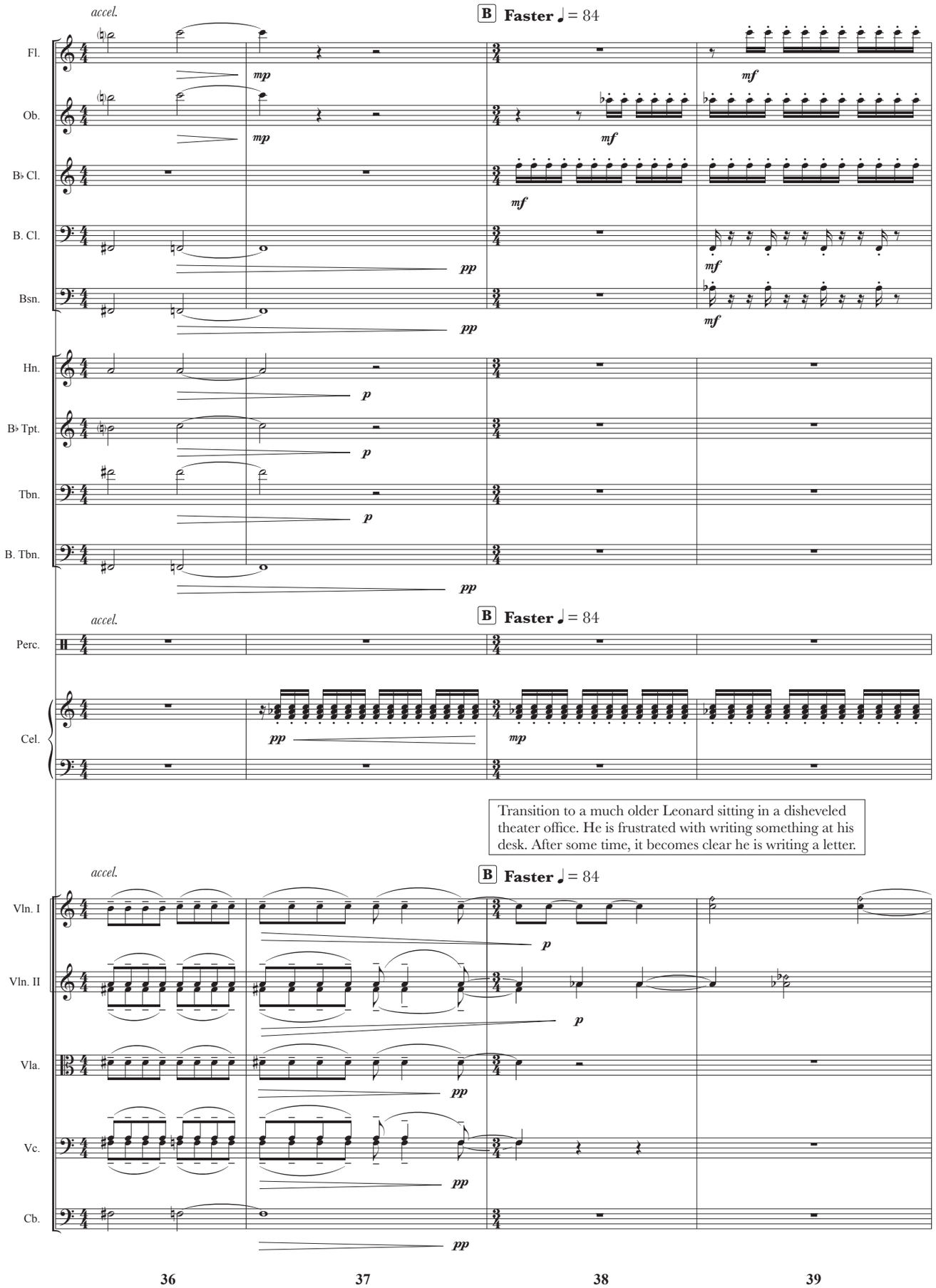
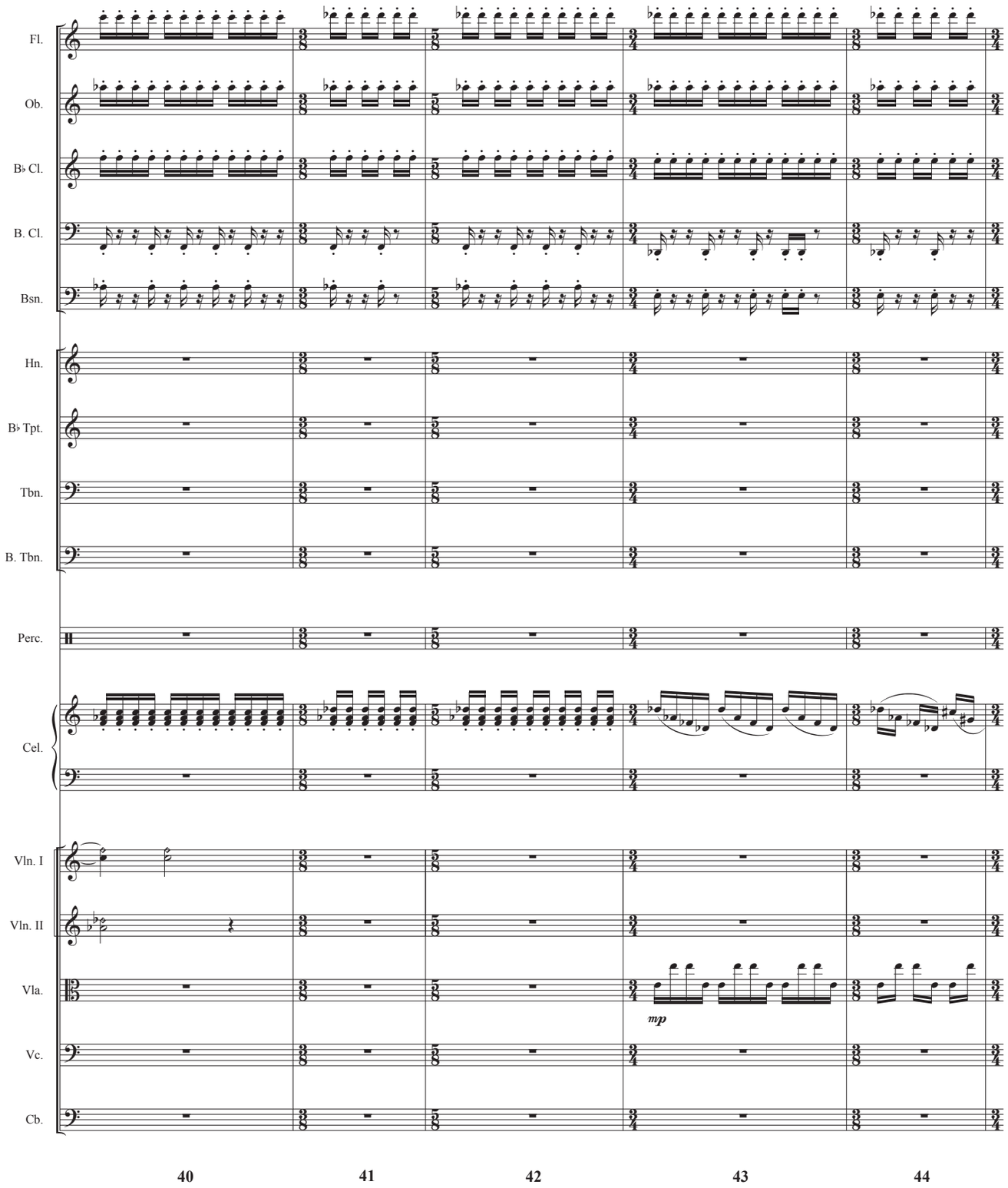
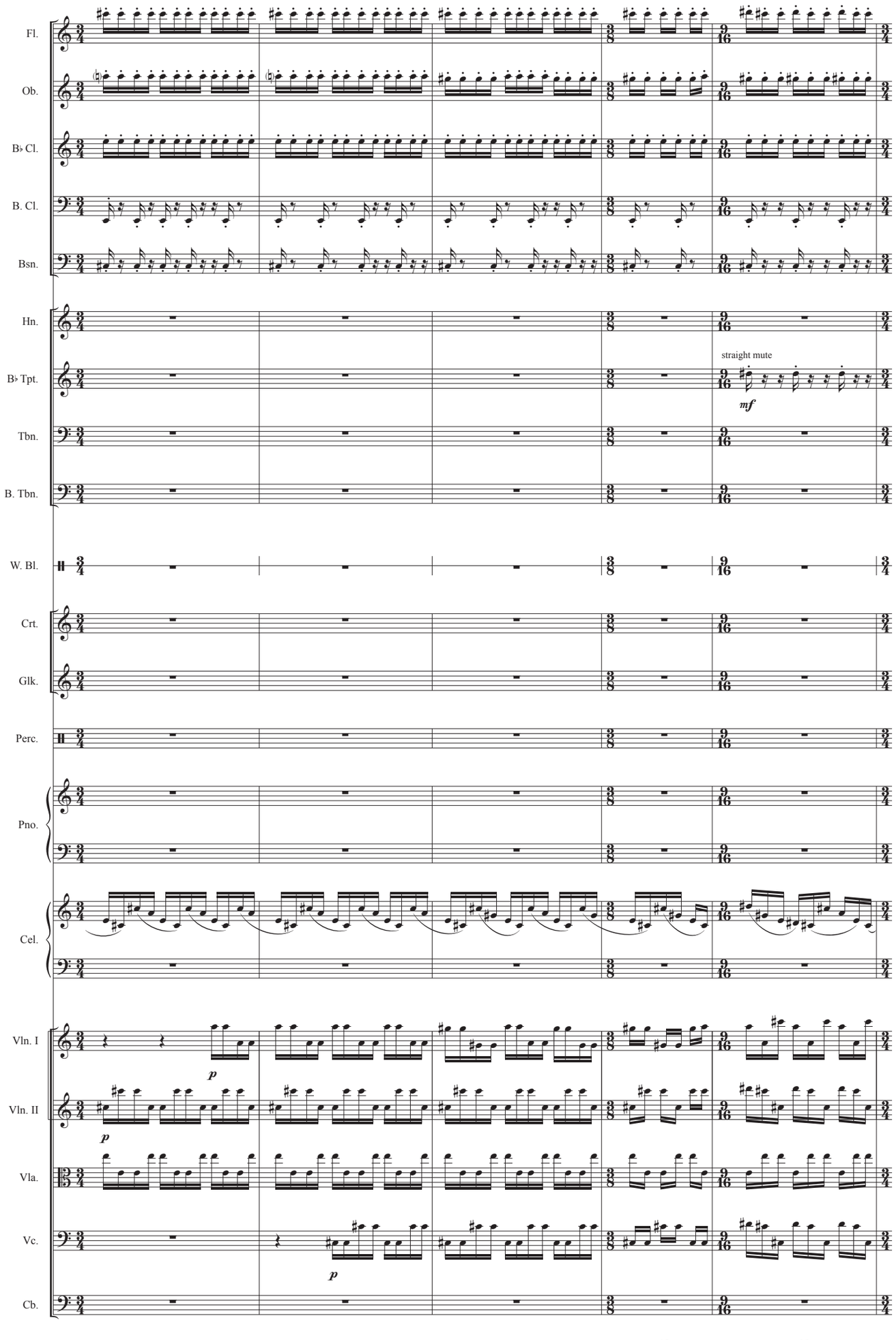
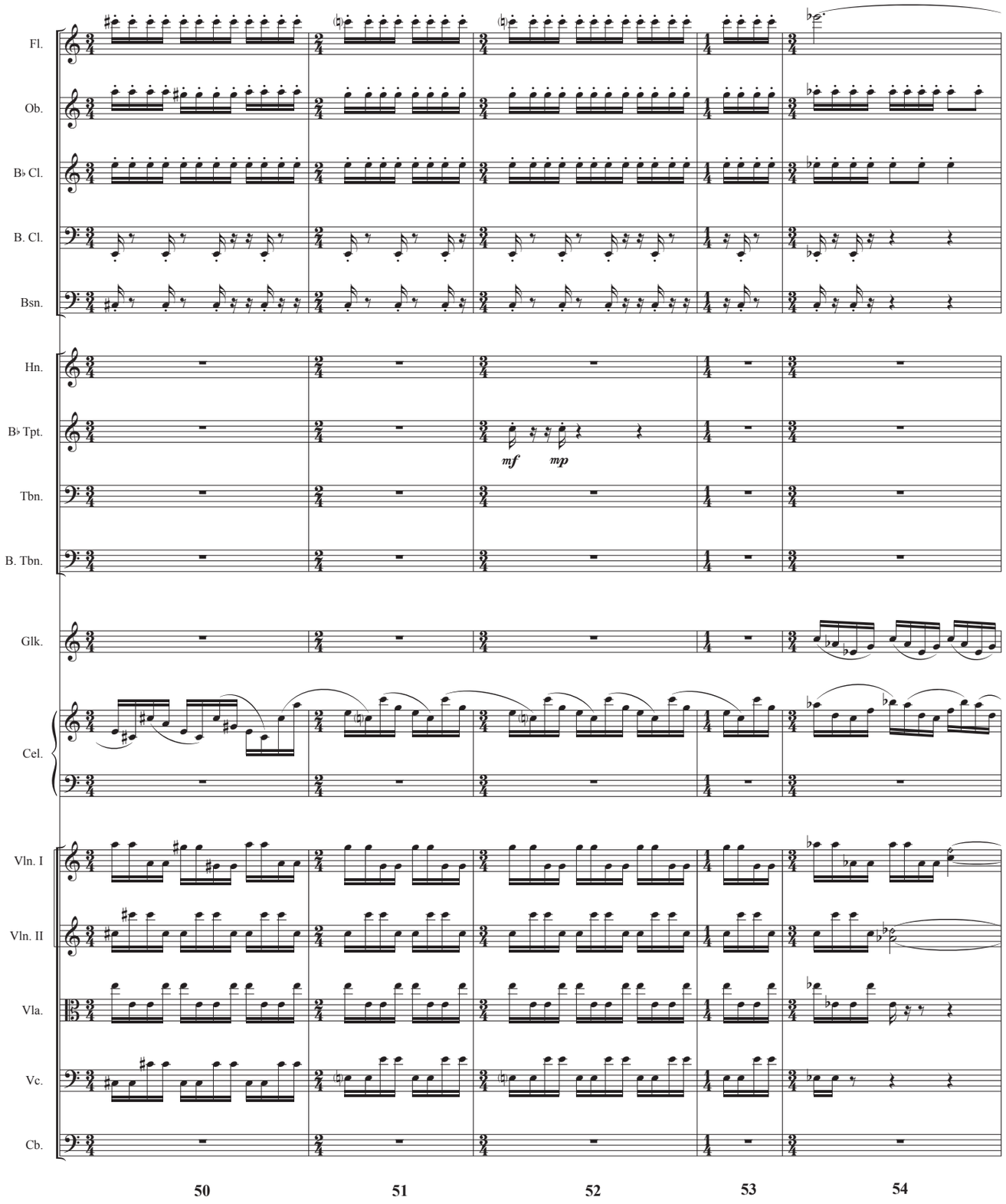

Fl.
Ob.
p
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
NADIA: "You don't mean that, I'm sure."
Nadia moves to a board where she starts to dot bullet points. She picks up a libretto and gives it to her friend:
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
83
84
85
86
87
88
89
90

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
91
92
93
94
95
96
97
98

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
b.d.
Snare (rim):
Cel.
Piano:
Pno.
She summarizes:
N
My stor - y starts with death,
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
99
100
101
102
103
104
105

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
Nadia catches her misunderstanding:
the death of the fa - ther...
Friend gasps:
106
107
108
109
110
111
112

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
...no, no, not The Fa - ther, but the fa - ther
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
113 114 115 116 117 118 119 120

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
p
of a fam - i - ly.
The fam - i - ly
is
121
122
123
124
125
126
127
128
129

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
forced to sell their home.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
mf
130 131 132 133 134 135 136 137 138 139

D
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Hi-hat (closed):
Cel.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
140
141
142
143
144
145
146
147
148
149
150

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mp
B♭ Tpt.
Tbn.
p
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
151
152
153
154
155
156
157
158

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Perc.
Woodblock:
Pno.
Intensifying:
N
He died from an o - ver - dose, self - in - duced.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
159
160
161
162
163
164
165
166

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
A
mf
p
pp
Our char - ac - ter is forced
167
168
169
170
171
172

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
p cresc.
f
mf
pp
forced
173
174
175
176
177
178
179
180

Free
E
Obscure ♪ = 180
Fl.
mp
Ob.
mp
B♭ Cl.
mp
B. Cl.
Bsn.
Mute
Hn.
pp
B♭ Tpt.
Tbn.
B. Tbn.
Free
E
Obscure ♪ = 180
Perc.
Pno.
N
to the street.
F
Free
E
Obscure ♪ = 180
Vln. I
pizz.
pp
Vln. II
Vla.
pizz.
p
Vc.
pizz.
p
Cb.
pizz.
mf
181
182
183
184
185
186

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
pp
Tbn.
B. Tbn.
S.d. (snare off):
Perc.
mp
Pno.
N
mf
Hung - ry, she sells her bo - dy for food. Am -
F
Vln. I
arco
p
Vln. II
arco
p
Vla.
arco
mp
pizz.
mp
Vc.
arco
mp
pizz.
mp
Cb.
187
188
189
190
191
192
193

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
mf
Celesta:
pp
Cel.
N
phe - ta - mines
take her pains
a - way.
But she pleads
she
F
Vln. I
Vln. II
Vla.
arco
Vc.
mp
Cb.
194
195
196
197
198
199

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N
pleads
no-bod-y lis - tens.
no-bod-y lis-tens.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pp
ppp
p
200
201
202
203
204
205

Free
♩ = 60
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
b.d.
Cel.
Pno.
N
She was beau - ti - ful, she was brill - i - ant. "Home - less add - ict.,"
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
206 207 208 209 210 211 212

F Light, Humorous ♪ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
[215] After a brief silence: Nadia: "What do you think?"
read the cor-o-ners re-port.
Nadia's friend replies through a laugh:
You couldn'-t poss - i - bly pro -
pizz.
213
214
215
216
217
218

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mf
B♭ Tpt.
mf
Tbn.
mf
B. Tbn.
Perc.
Pno.
N
Oh, yes, I just need some...
F
duce this show!
Look, it just breaks too man - y laws!
It's bo - ring!
Next time
Vln. I
Vln. II
Vla.
Vc.
Cb.
219
220
221
222
223
224

G Contemplative ♩. = 110
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
p
G Contemplative ♩. = 110
Perc.
Door Slam:
f
Celesta:
Cel.
pp
[227] Disheartened and frustrated, Nadia throws the manuscript across the room. She walks over to the piano [G]:
N
[225] Nadia's friend exits, slamming the door behind her:
F
try a new plot.
G Contemplative ♩. = 110
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
225
226
227
228
229
230

Fl.
pp
Ob.
pp
B♭ Cl.
pp
B. Cl.
pp
Bsn.
pp
Hn.
B♭ Tpt.
pp
Tbn.
B. Tbn.
Cel.
Nadia sifts through scores and the piano and picks a single one up, staring intently at the cover:
N
F
Vln. I
Vln. II
Vla.
arco
pp
Vc.
pizz.
pp
Cb.
231
232
233
234
235
236
237

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
In an immediate burst of inspiration, Nadia speaks to herself:
N
You, you can help me.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
238 239 240 241 242 243 244 245

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mf
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Nadia quickly grabs her backpack, stuffs it full of her writings, and runs out the door, leaving it open. Dim lights or drop curtain for set change:
N
F
Vln. I
p
Vln. II
p
Vla.
p
Vc.
arco
p
pp
Cb.
arco
p
pp
246
247
248
249
250
251
252
253

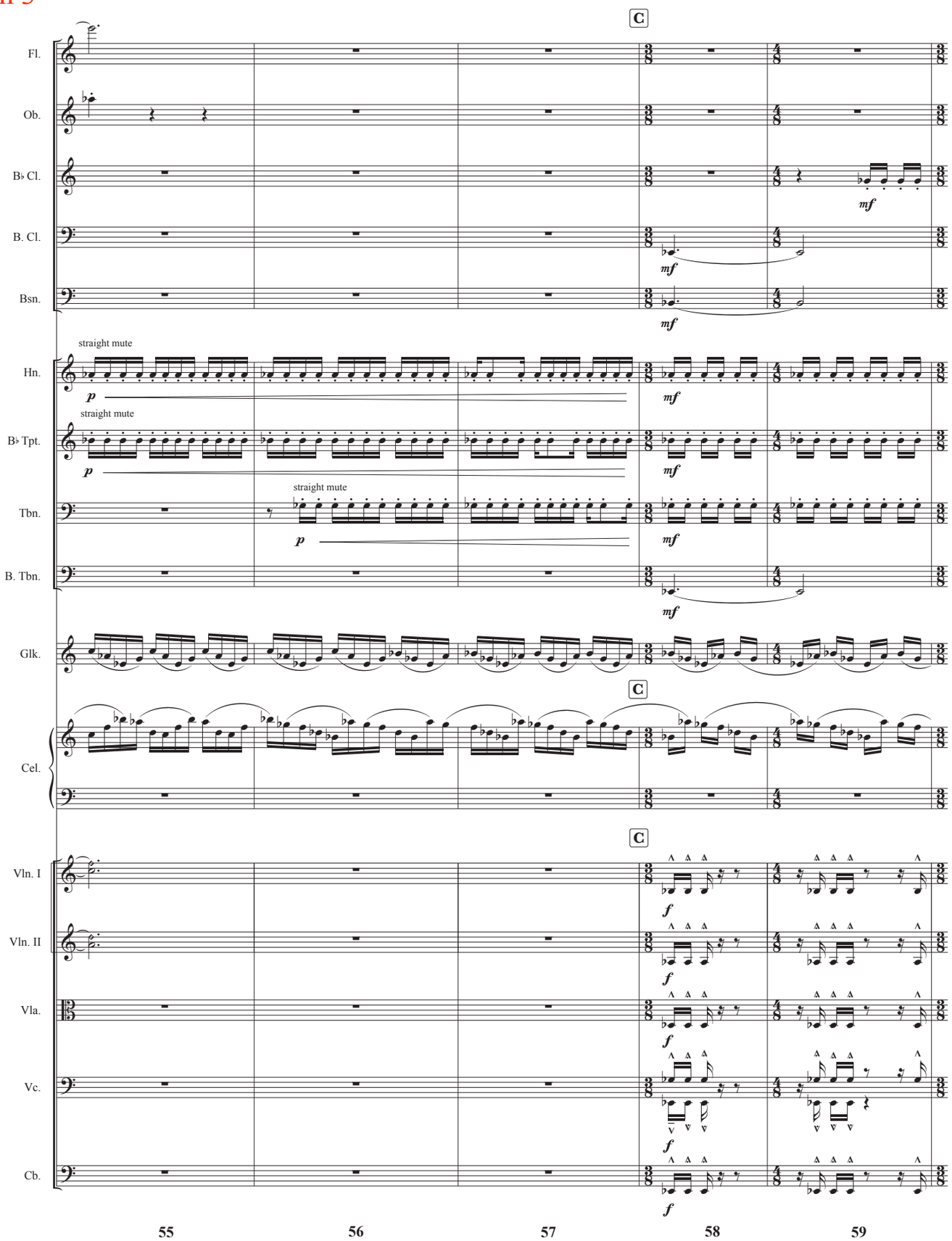
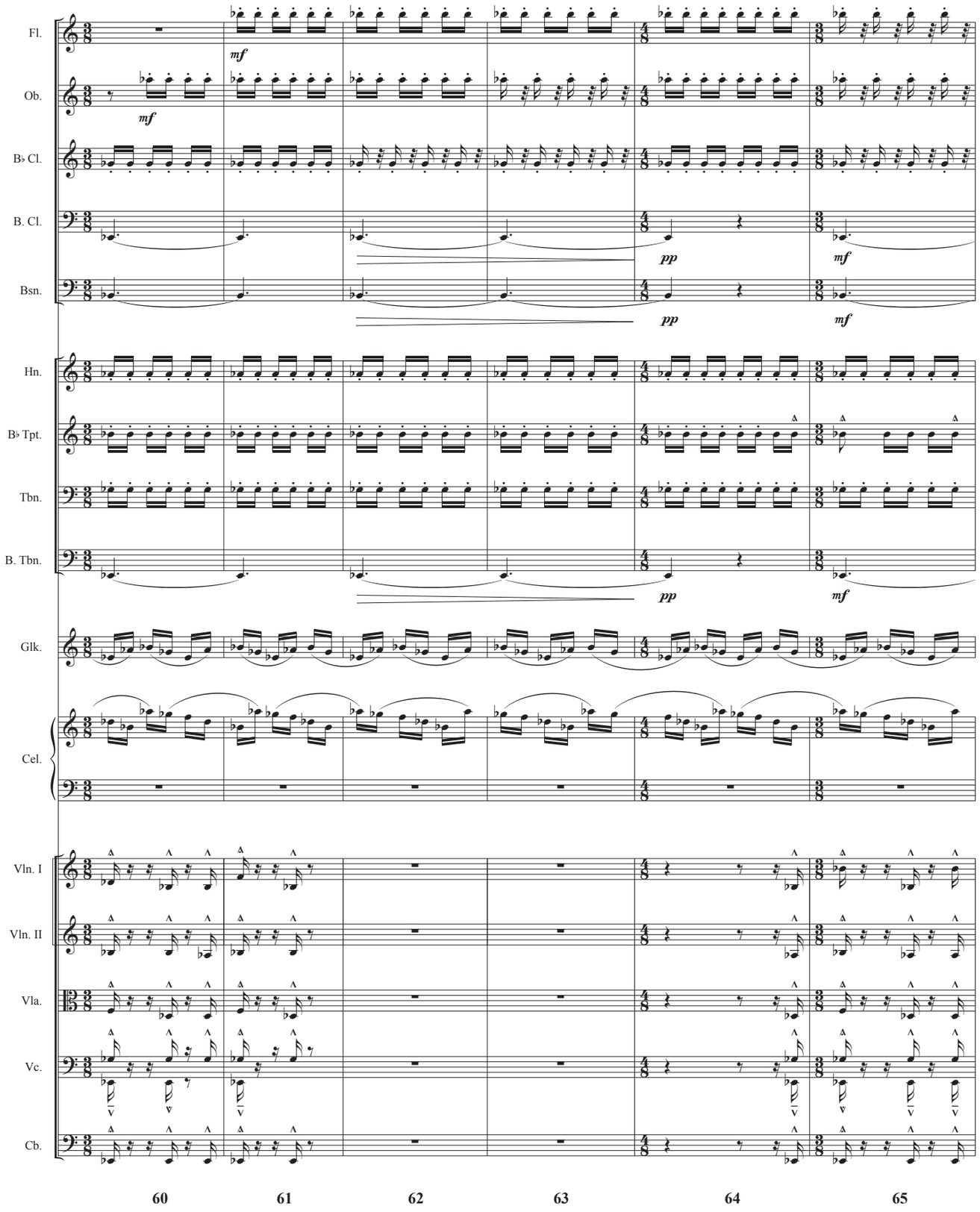
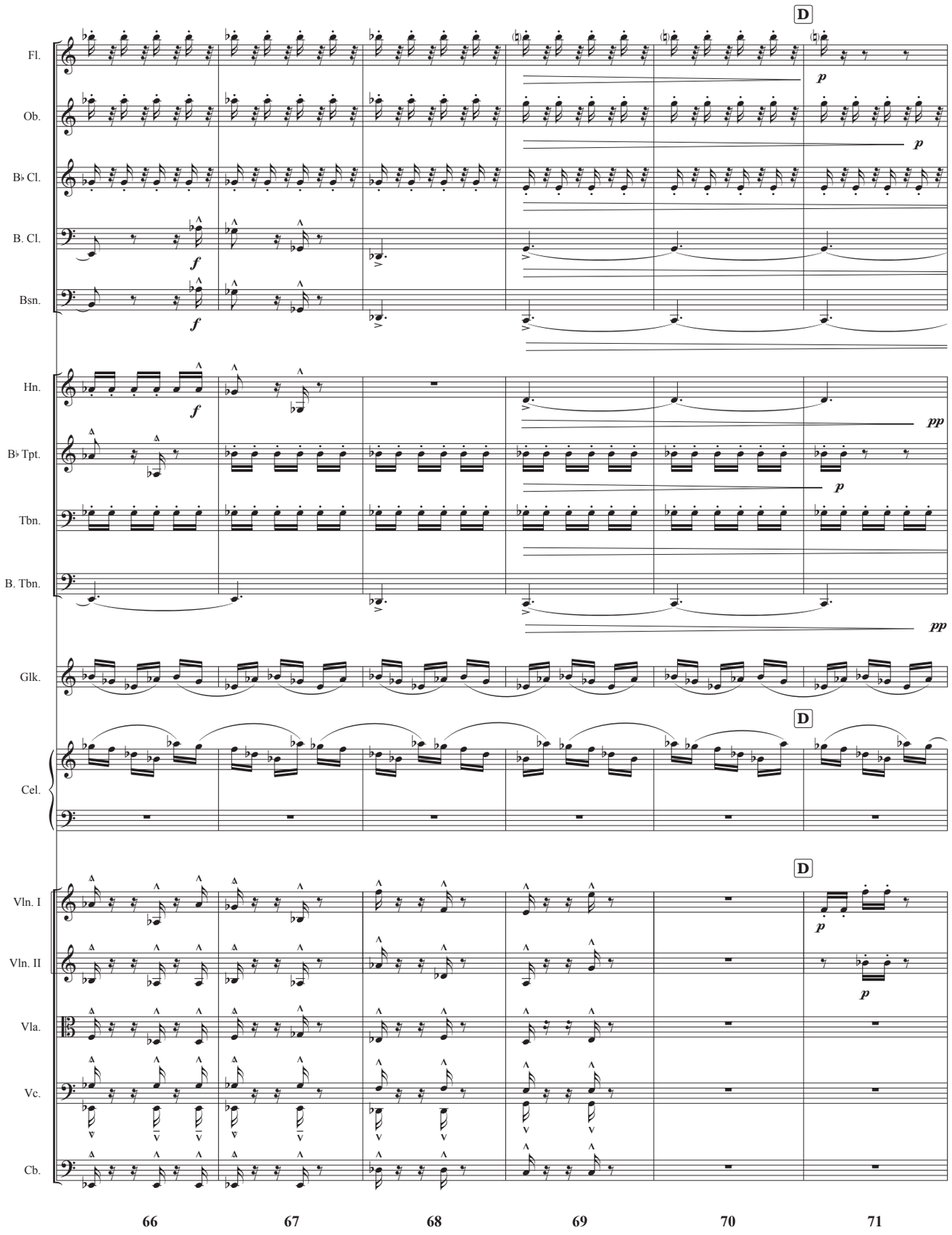
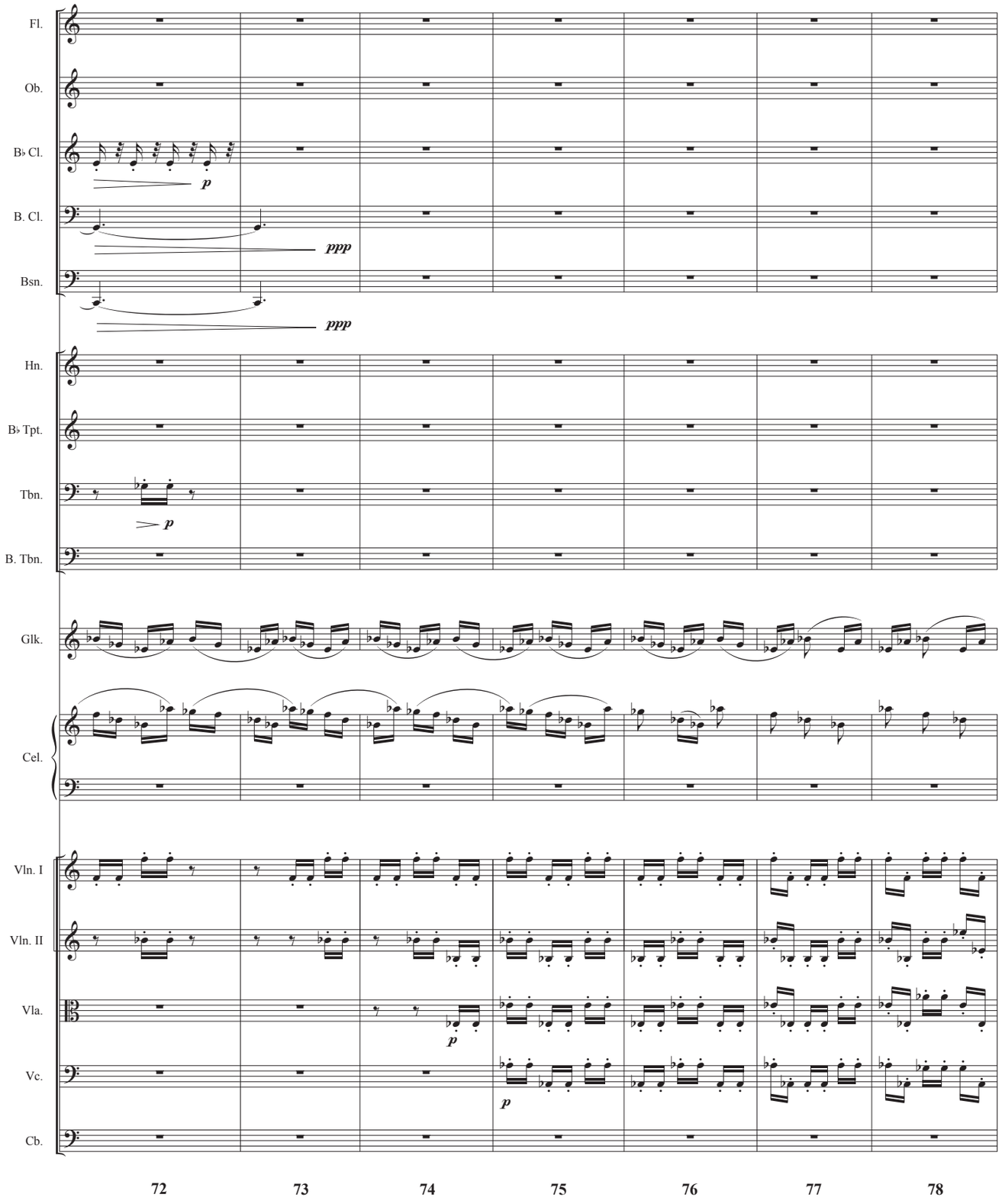
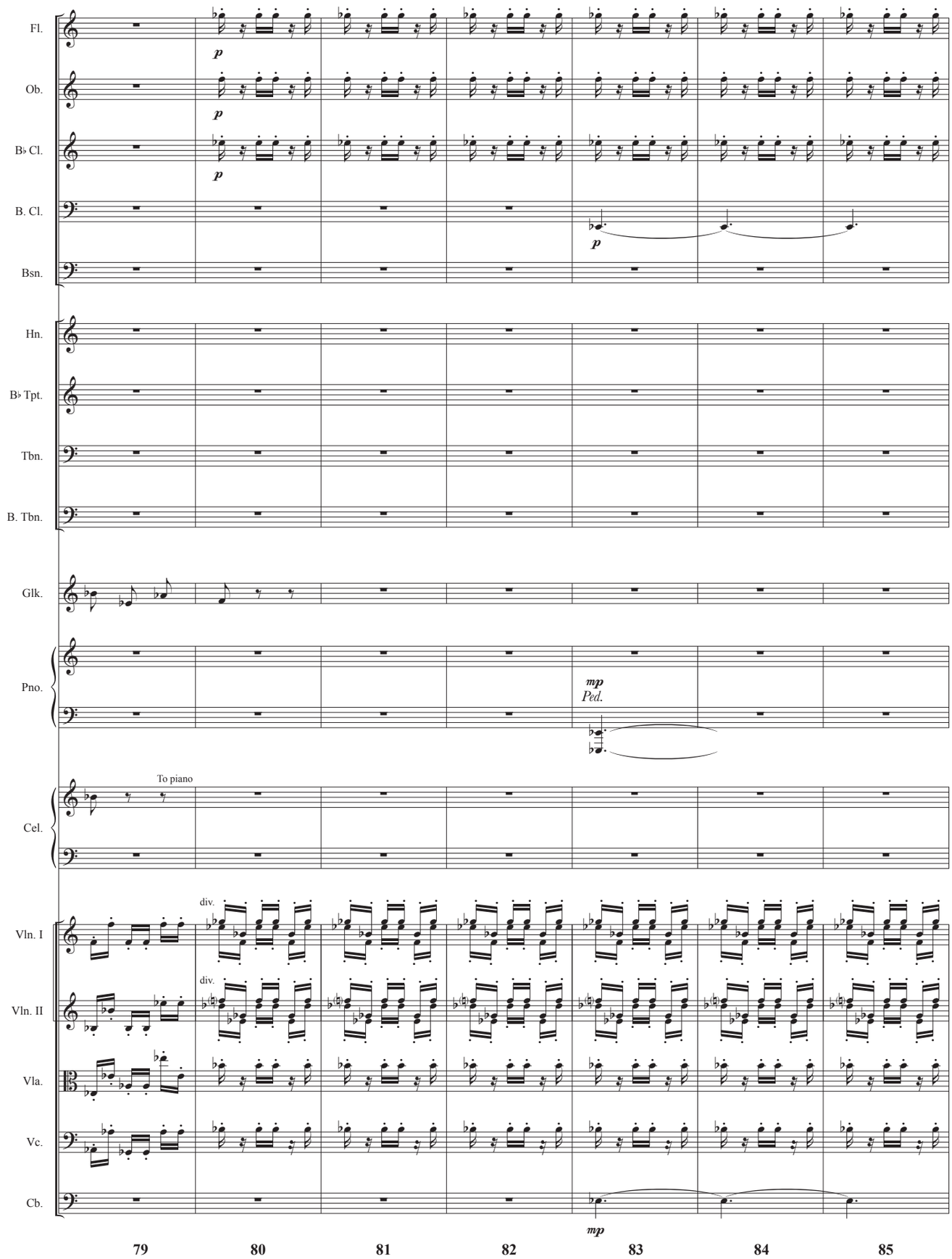
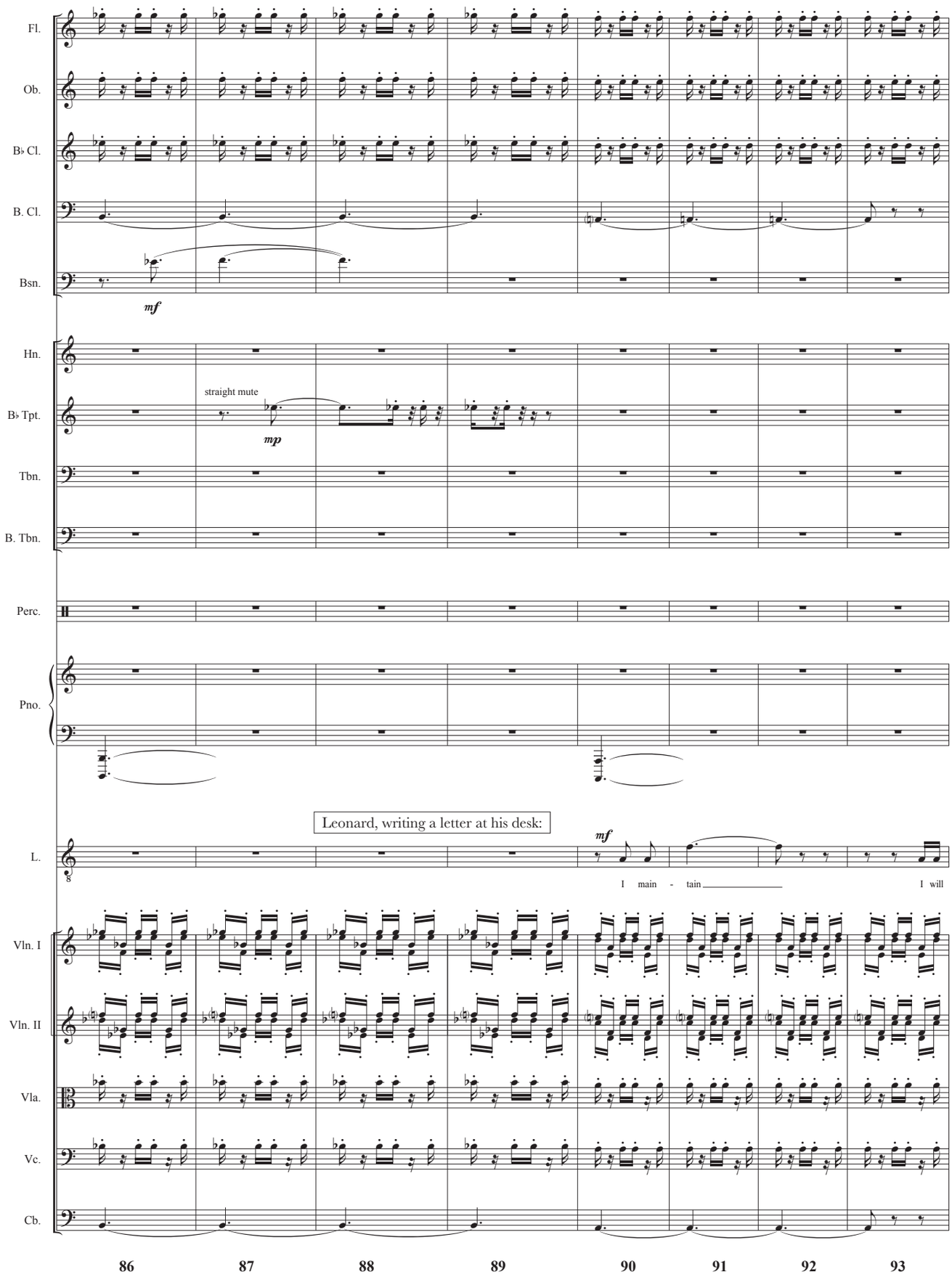
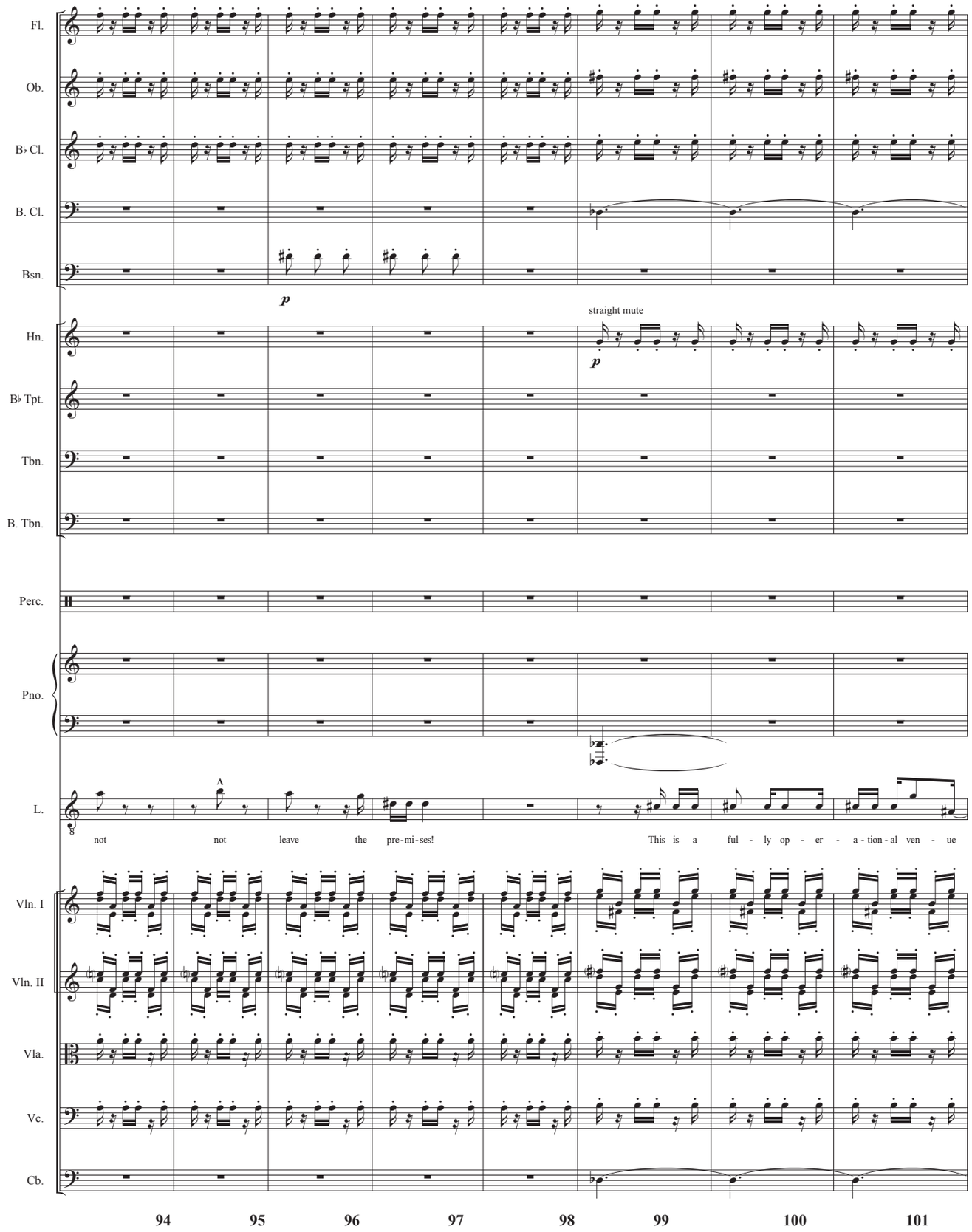
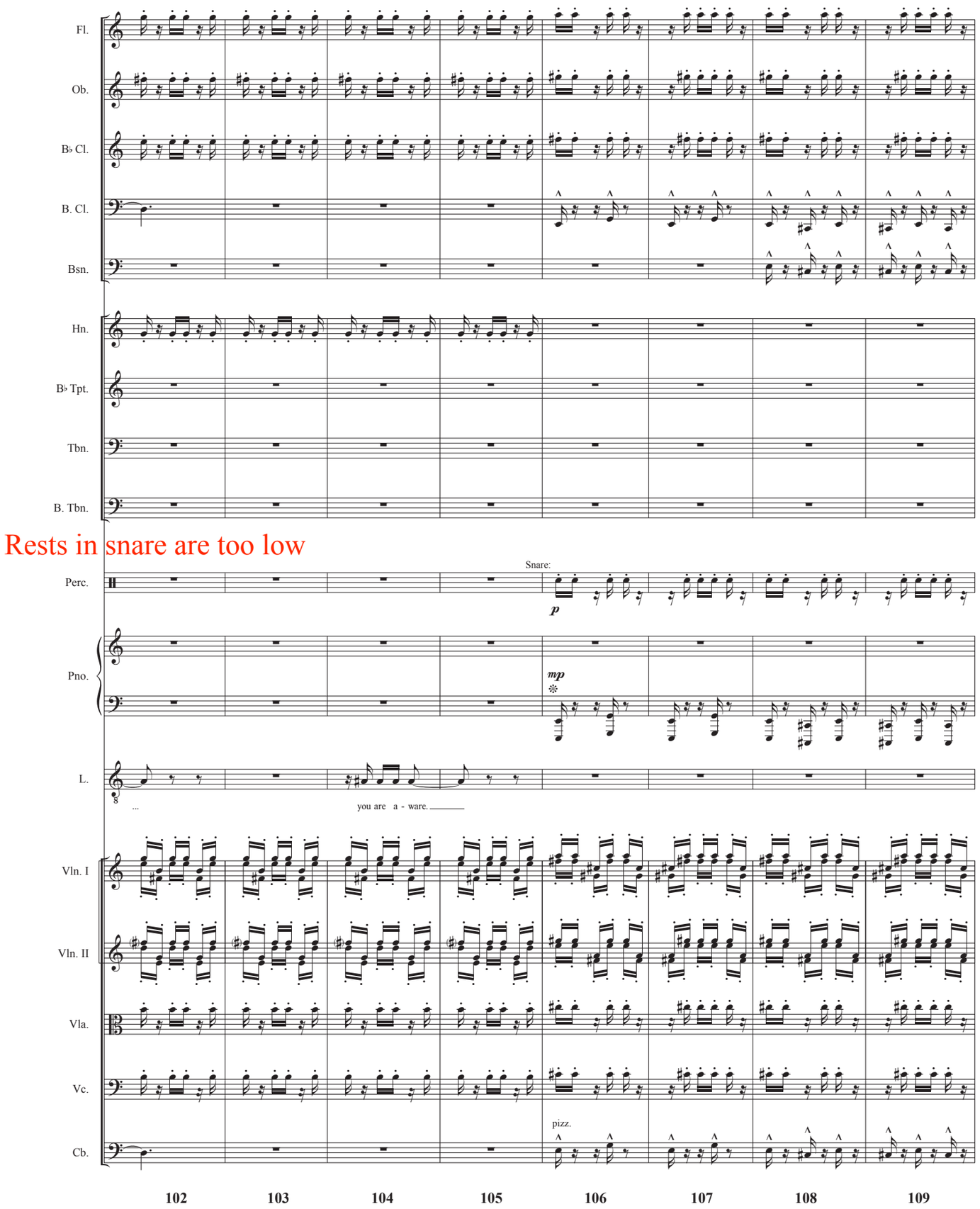
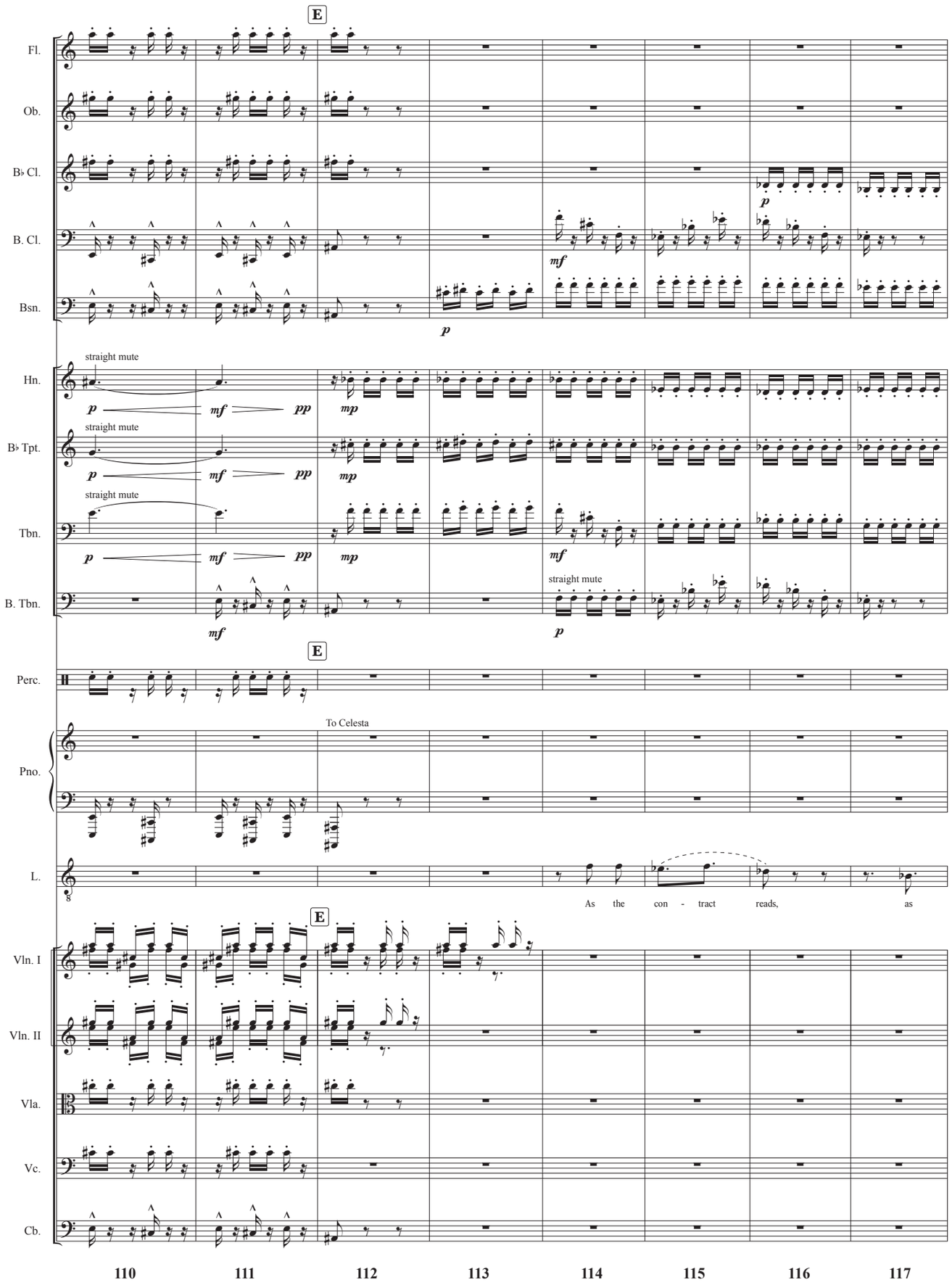
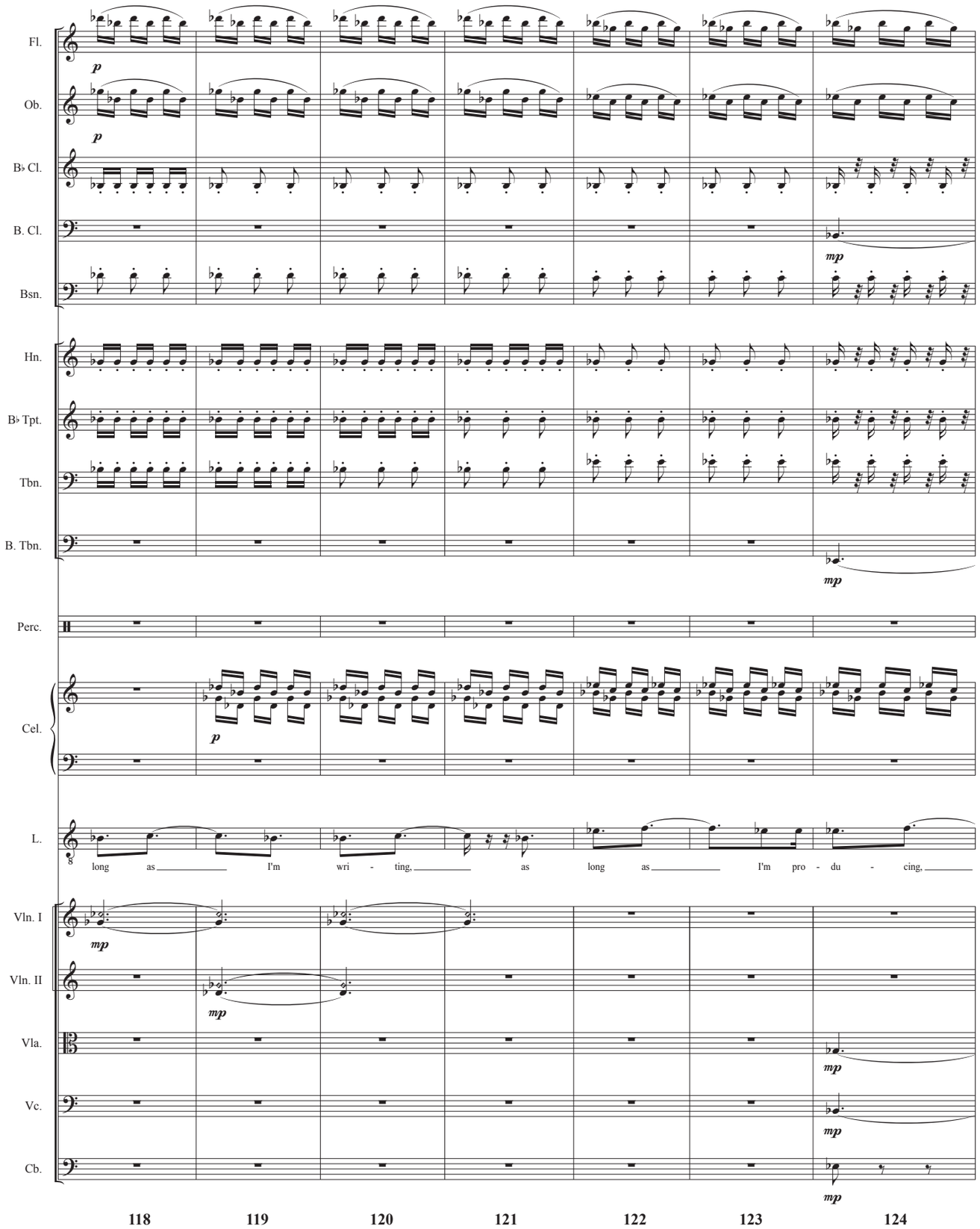
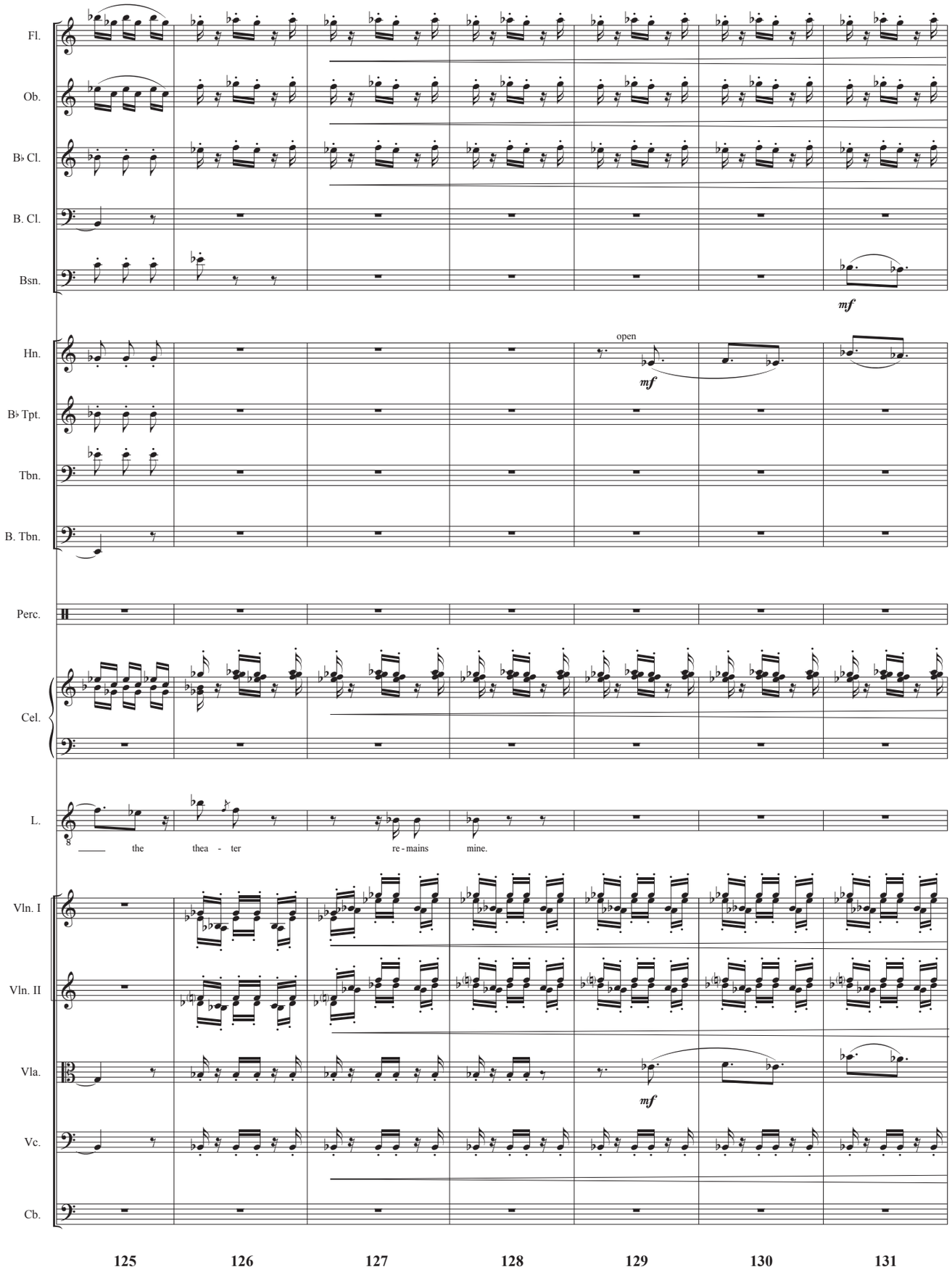
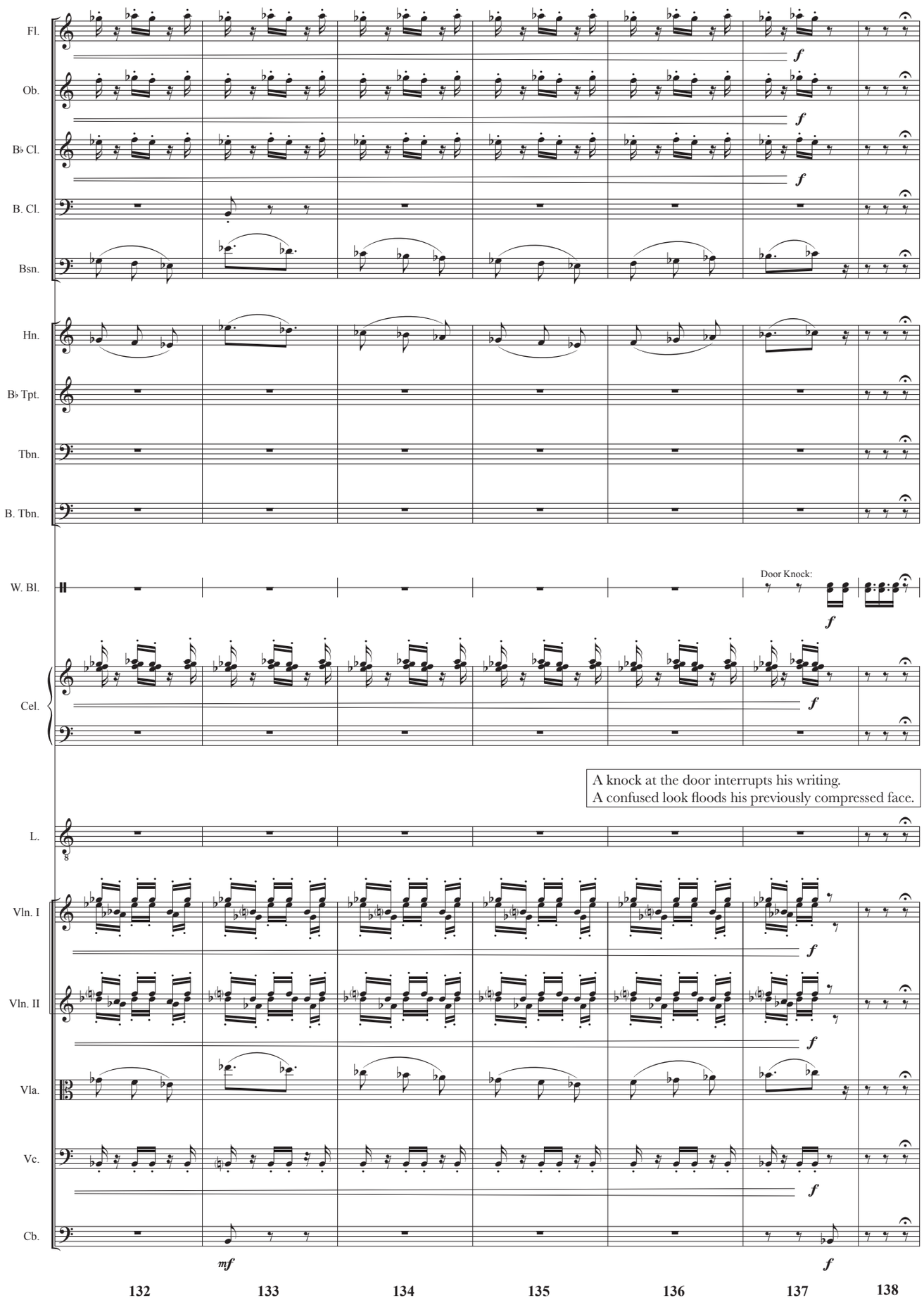
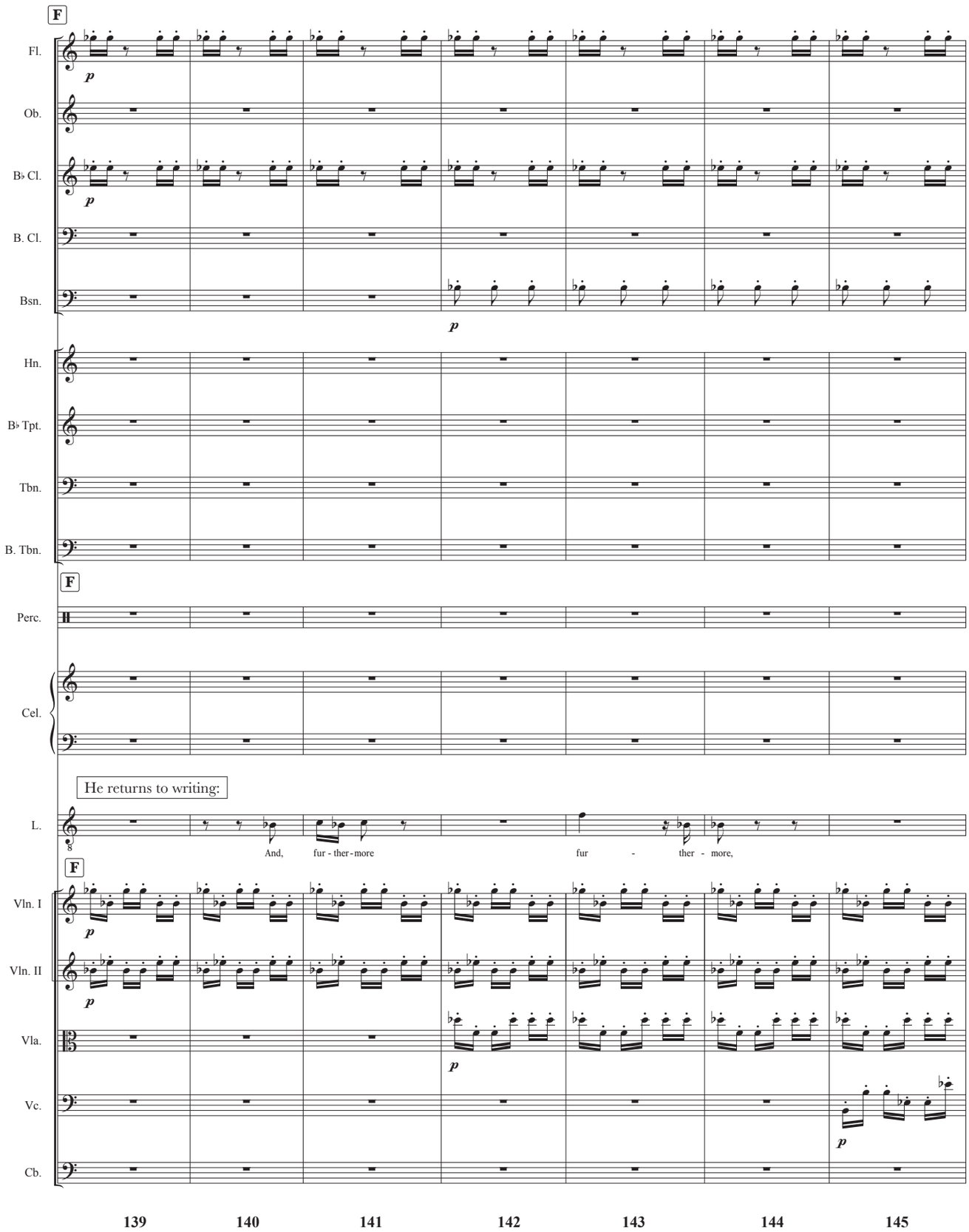
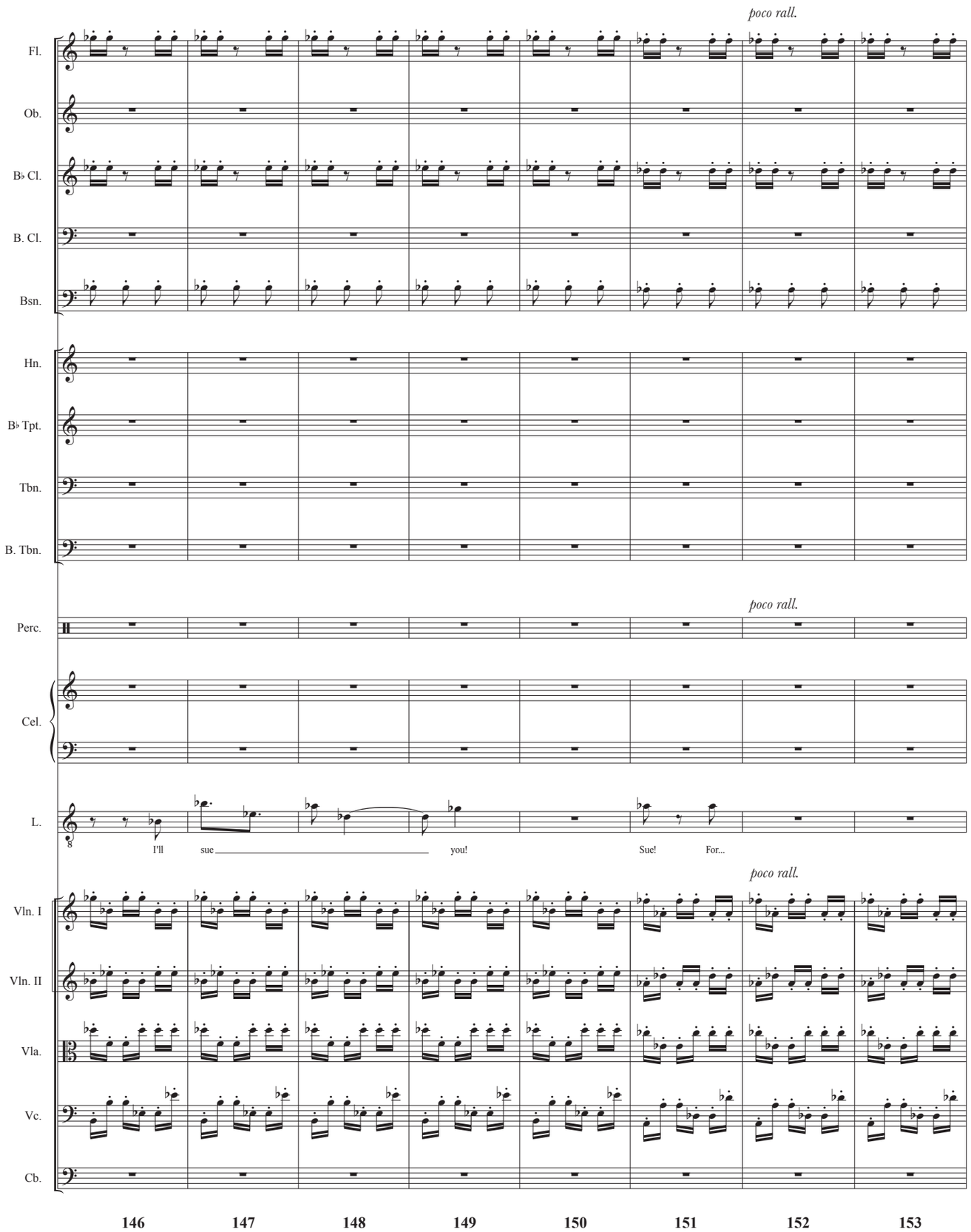
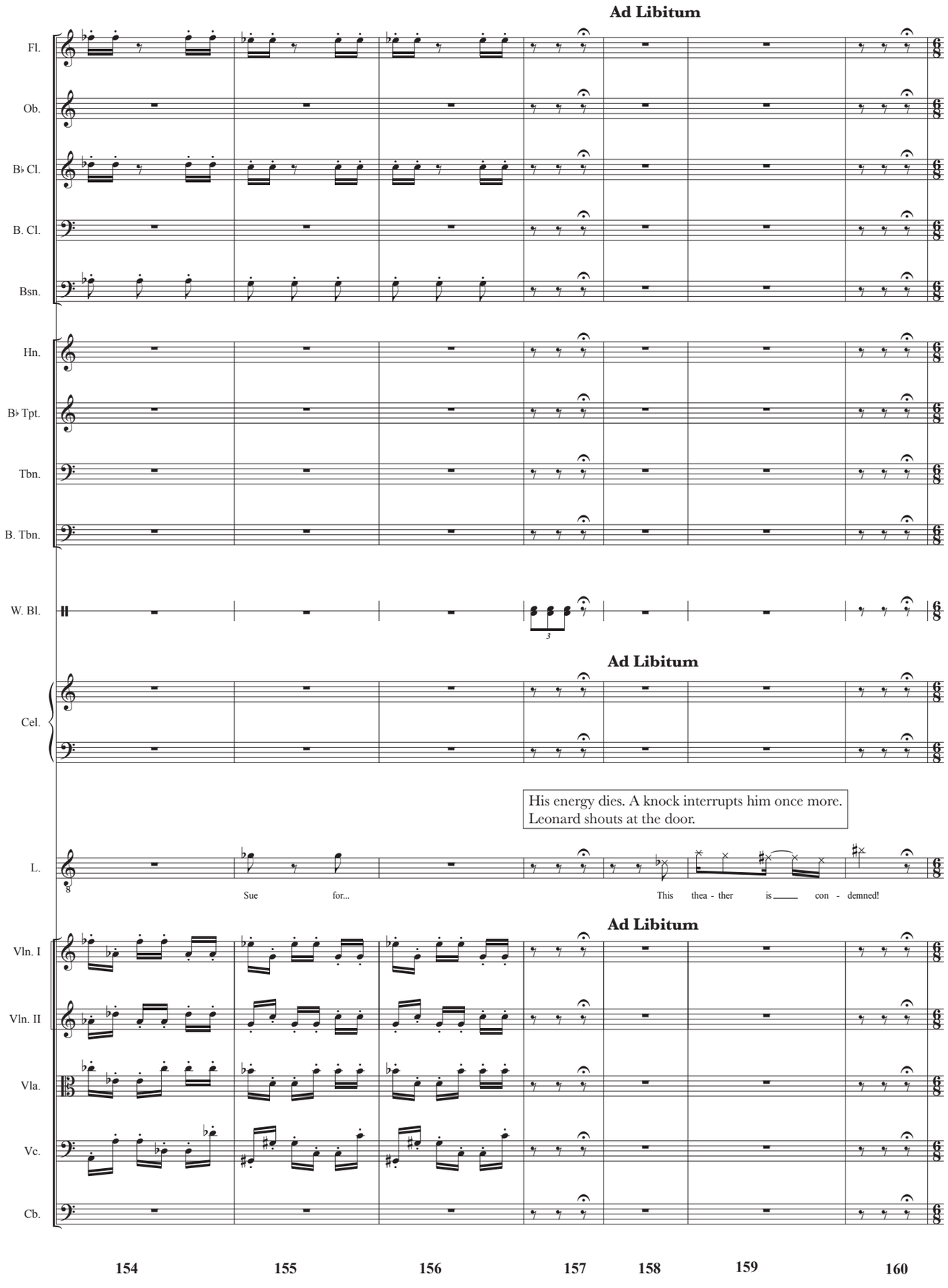
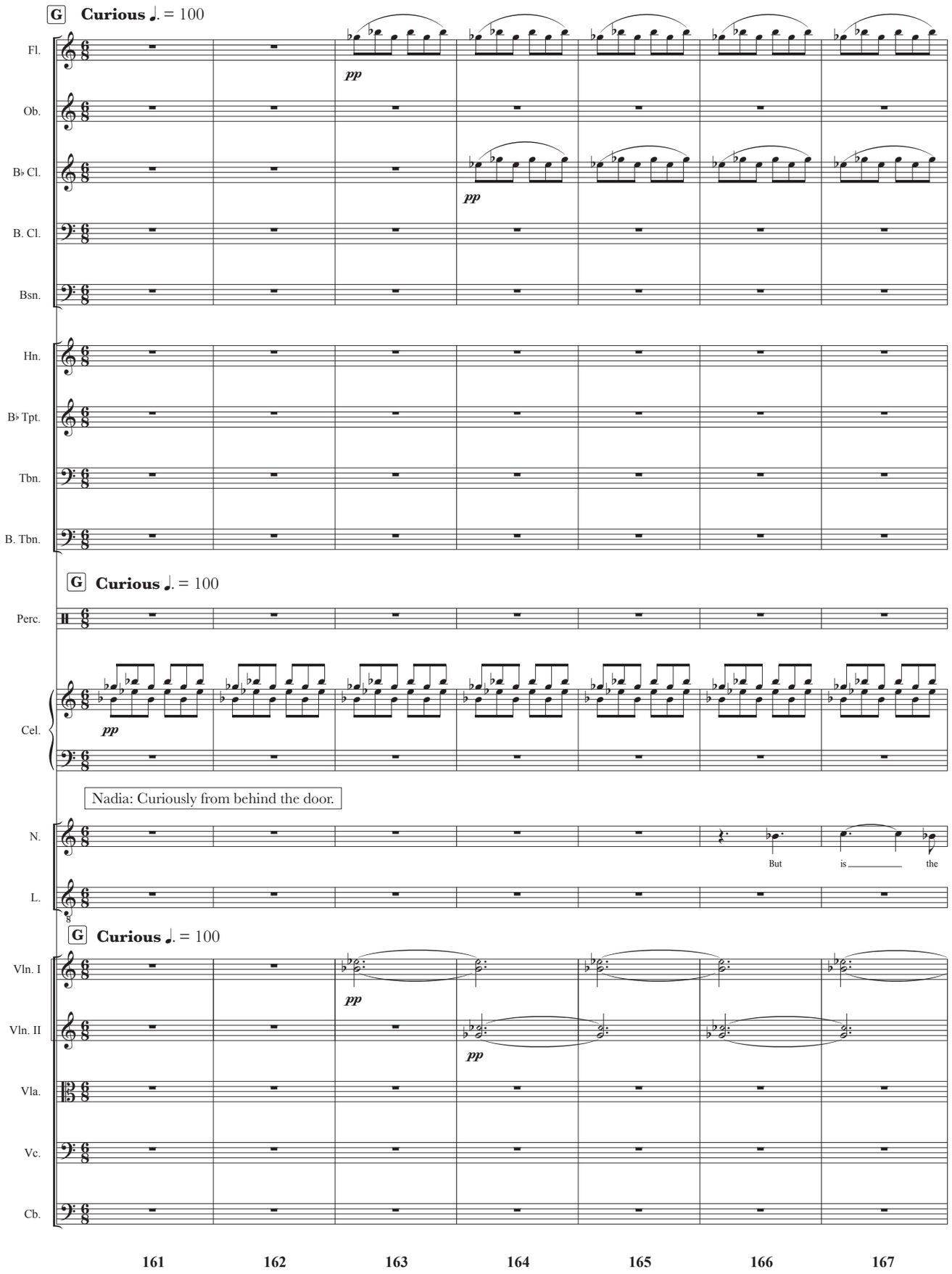
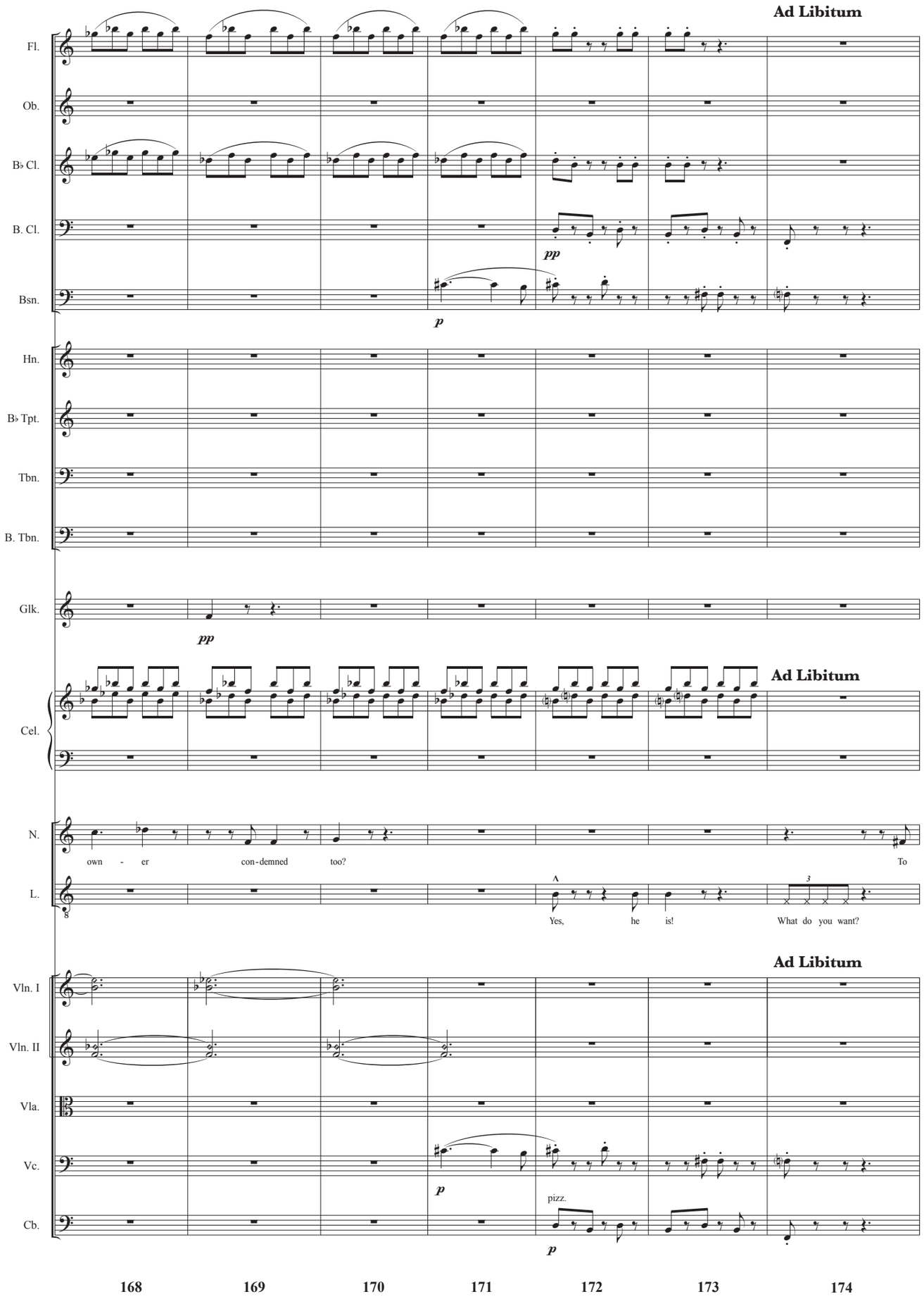
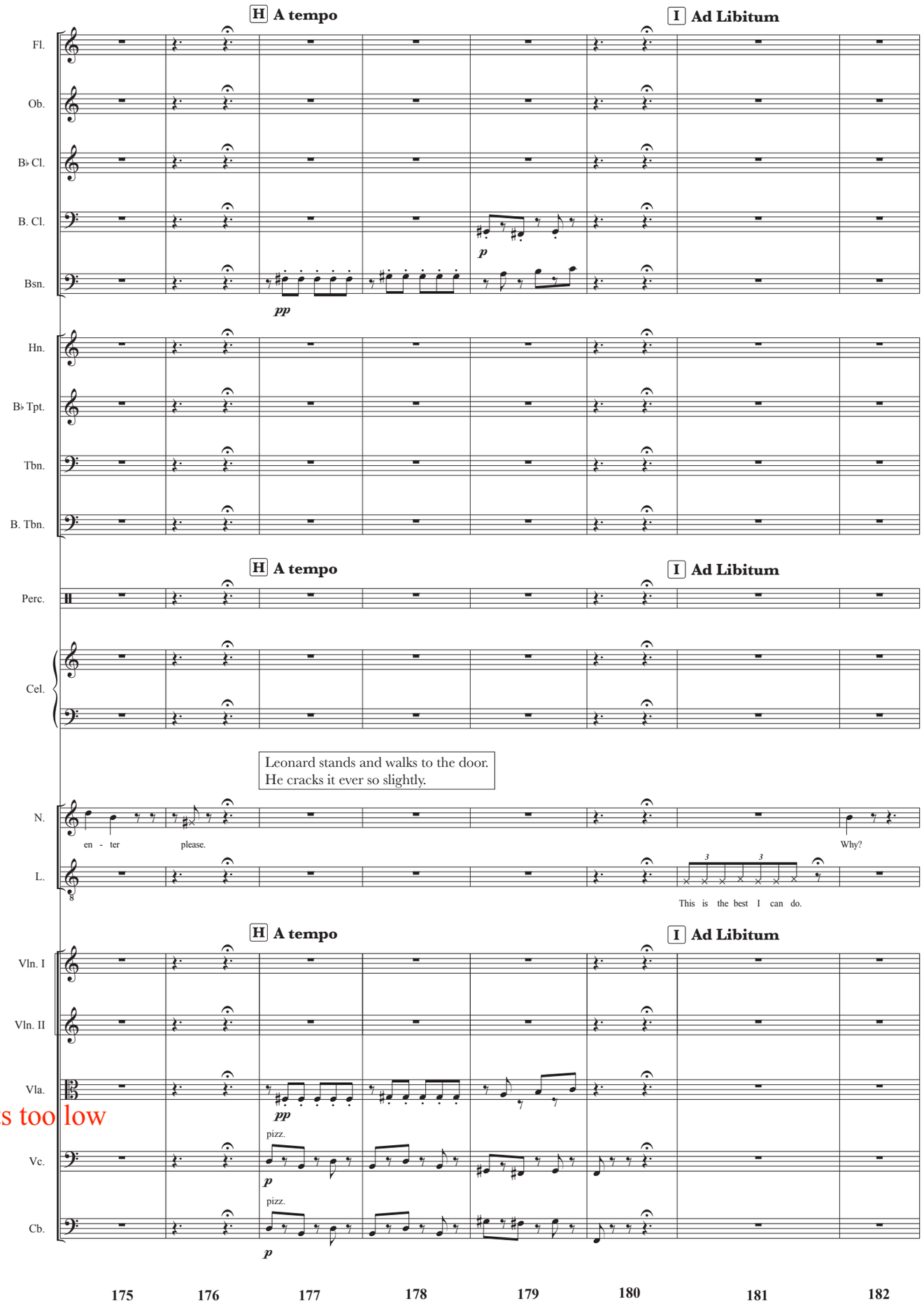

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
pp
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cabasa:
p
Cel.
Vln. I
Vln. II
Vla.
Vc.
pp
Cb.
pp
254
255
256
257
258
259
260

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
f
p
3
f
arco
ppp
arco
ppp
261
262
263
264
265
266
267

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Open
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
f
268
269
270
271
272
273
274
275

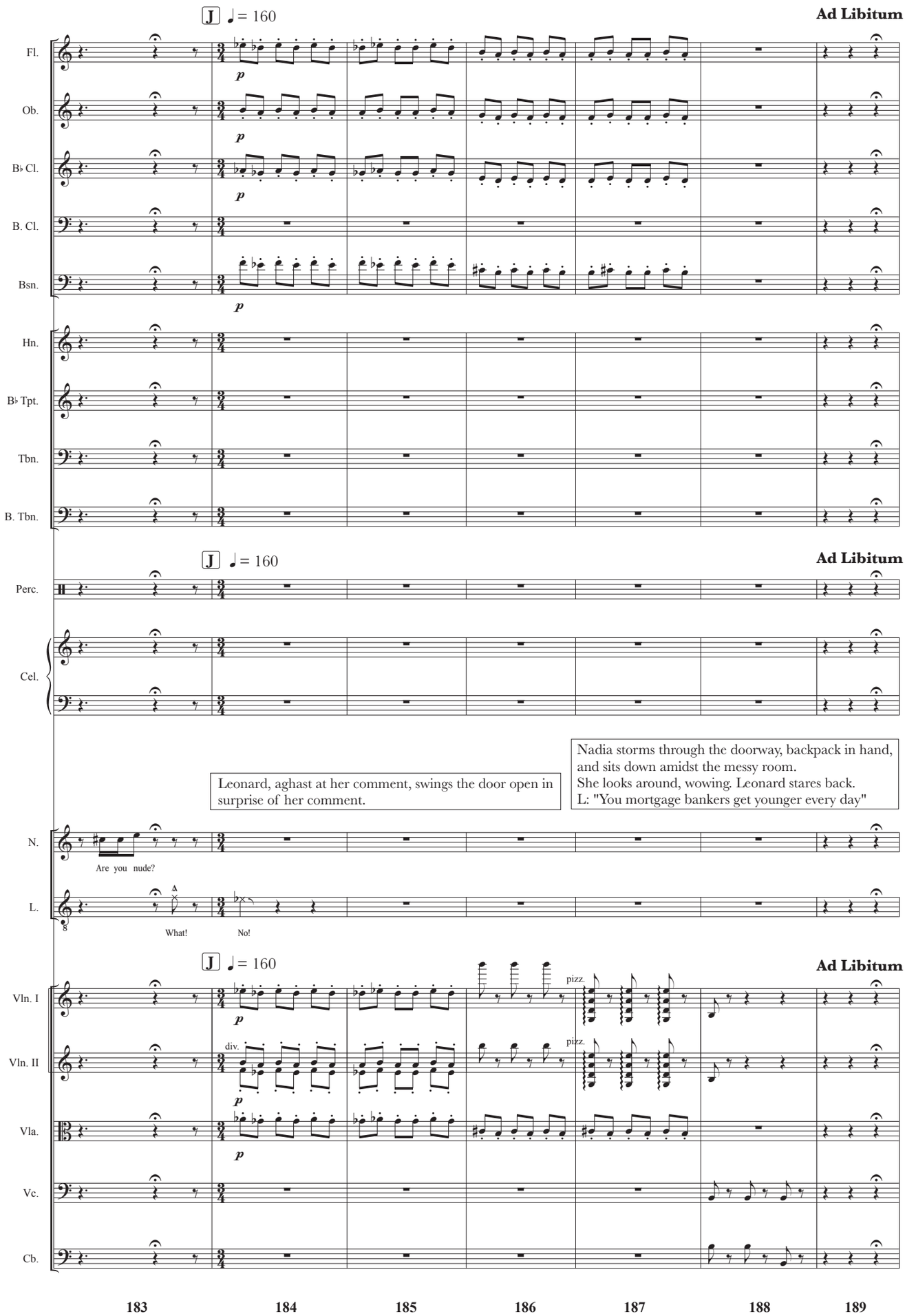
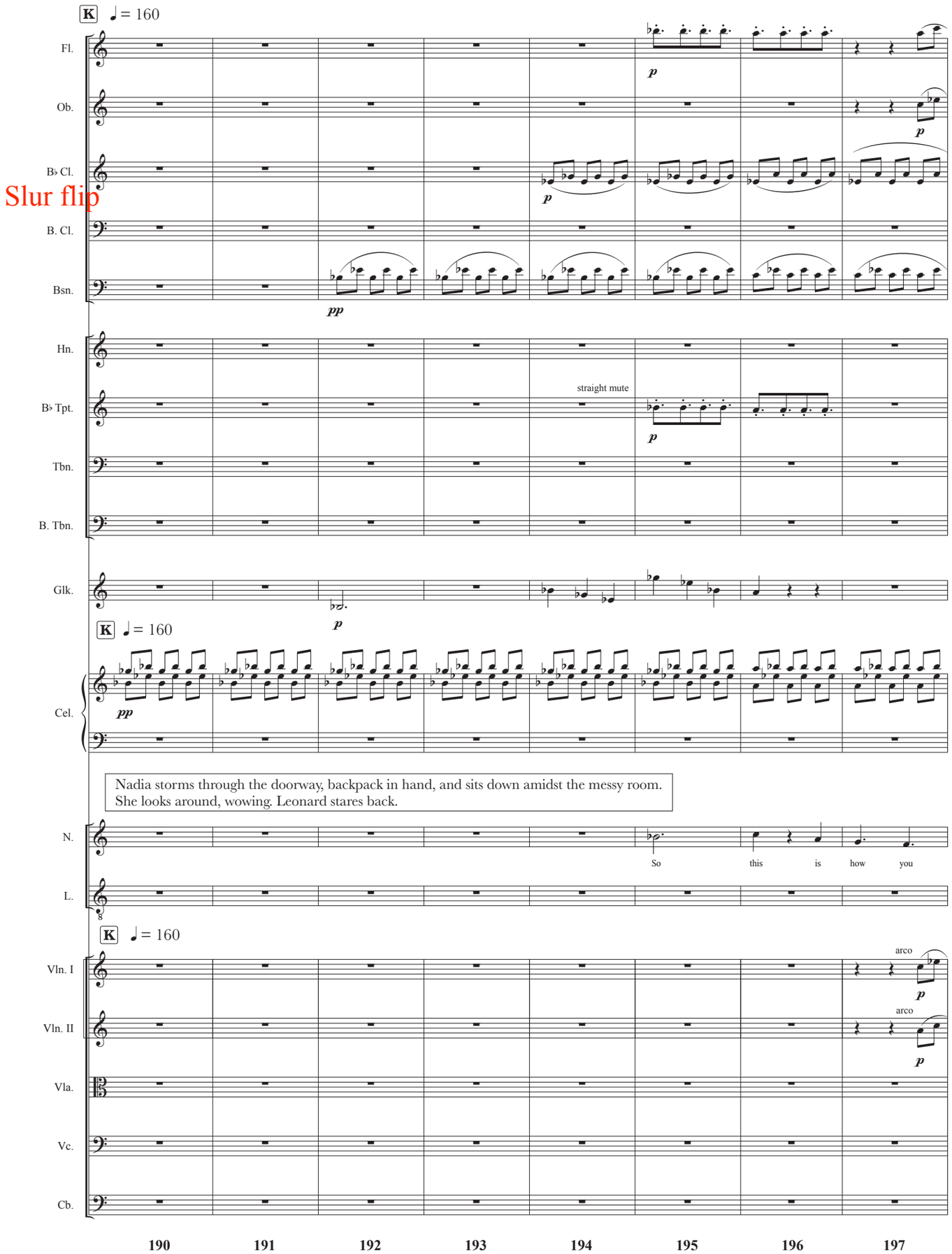

Attacca Scene 4
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
ppp
Attacca Scene 4
Cel.
ppp
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
276 277 278 279 280 281 282 283 284 285 286 287
Attacca Scene 4

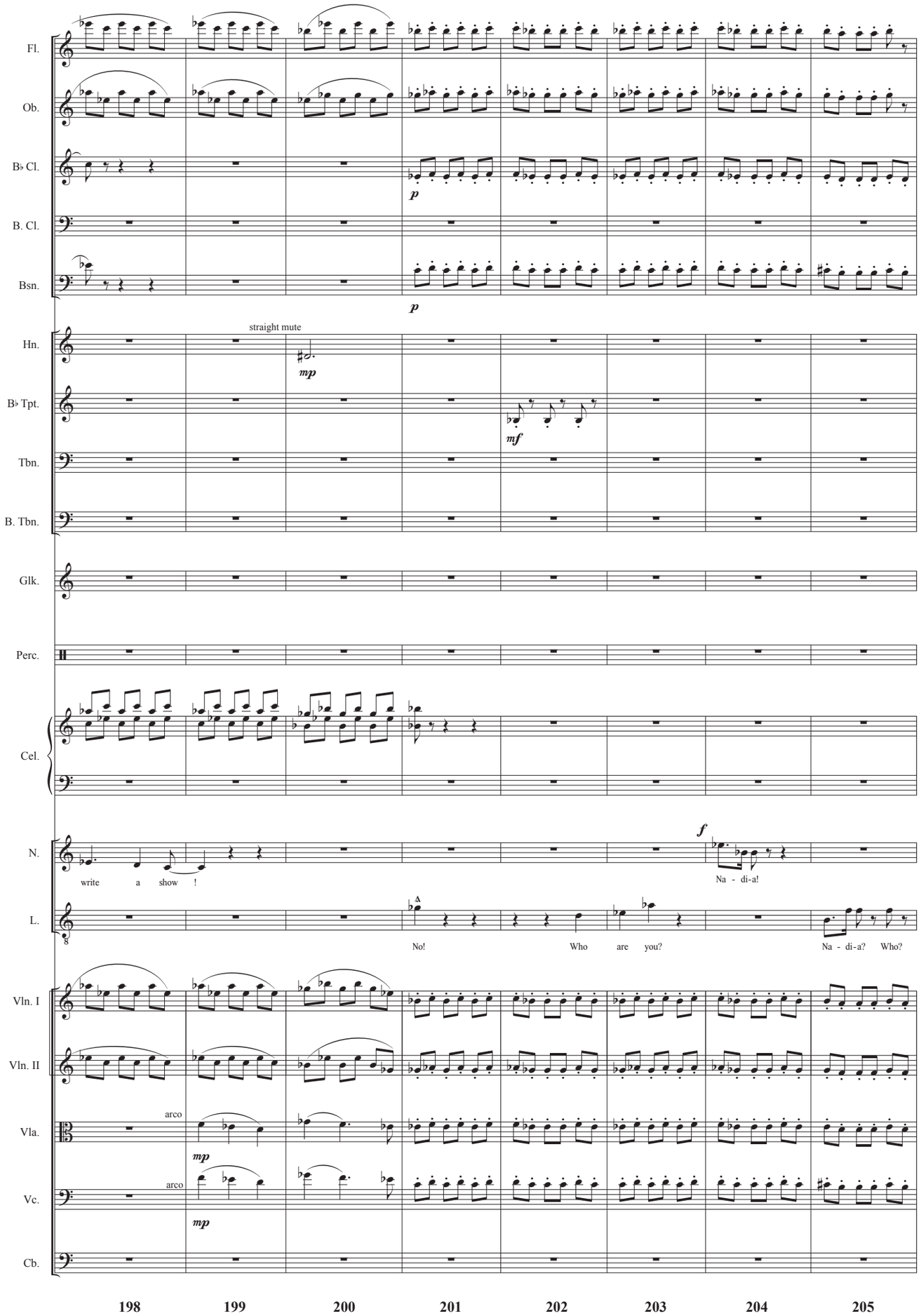
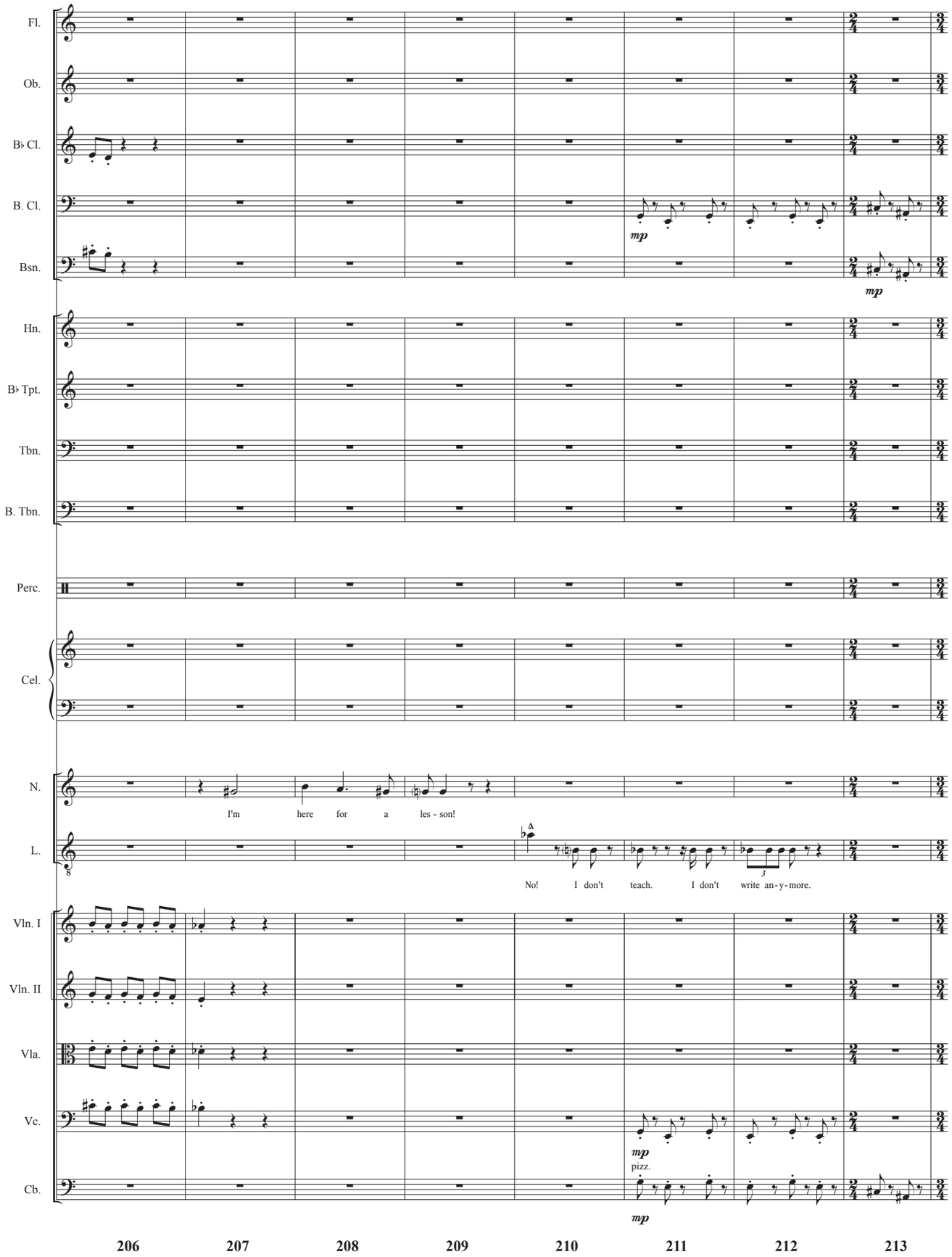
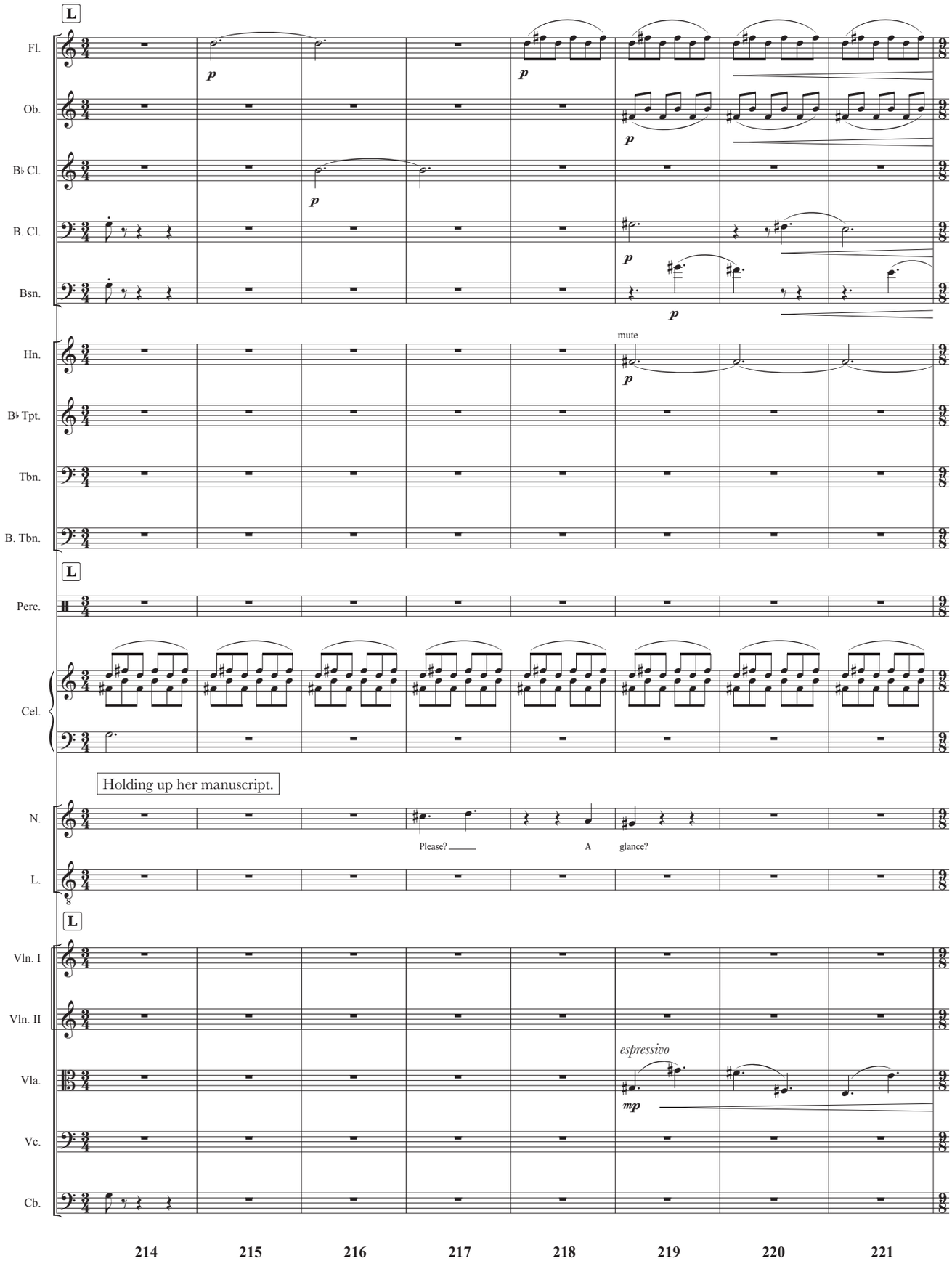
Scene Four

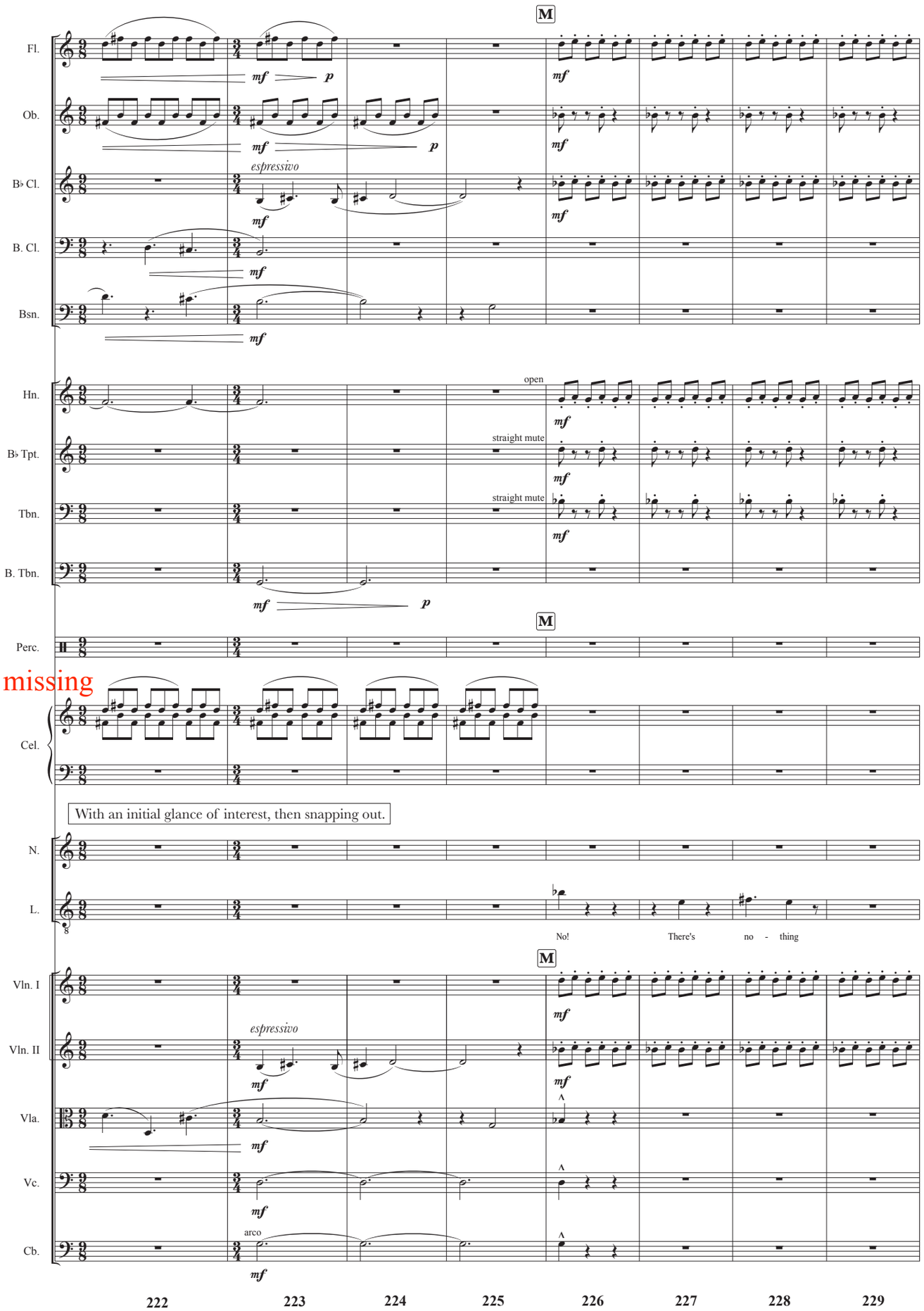
Eva Rice's Office - Leonard's Theater

*Articulation reference: opening to Sibelius' *Symphony no. 2 in D Major*, strings

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ppp
9
10
11
12
13
14
15
16

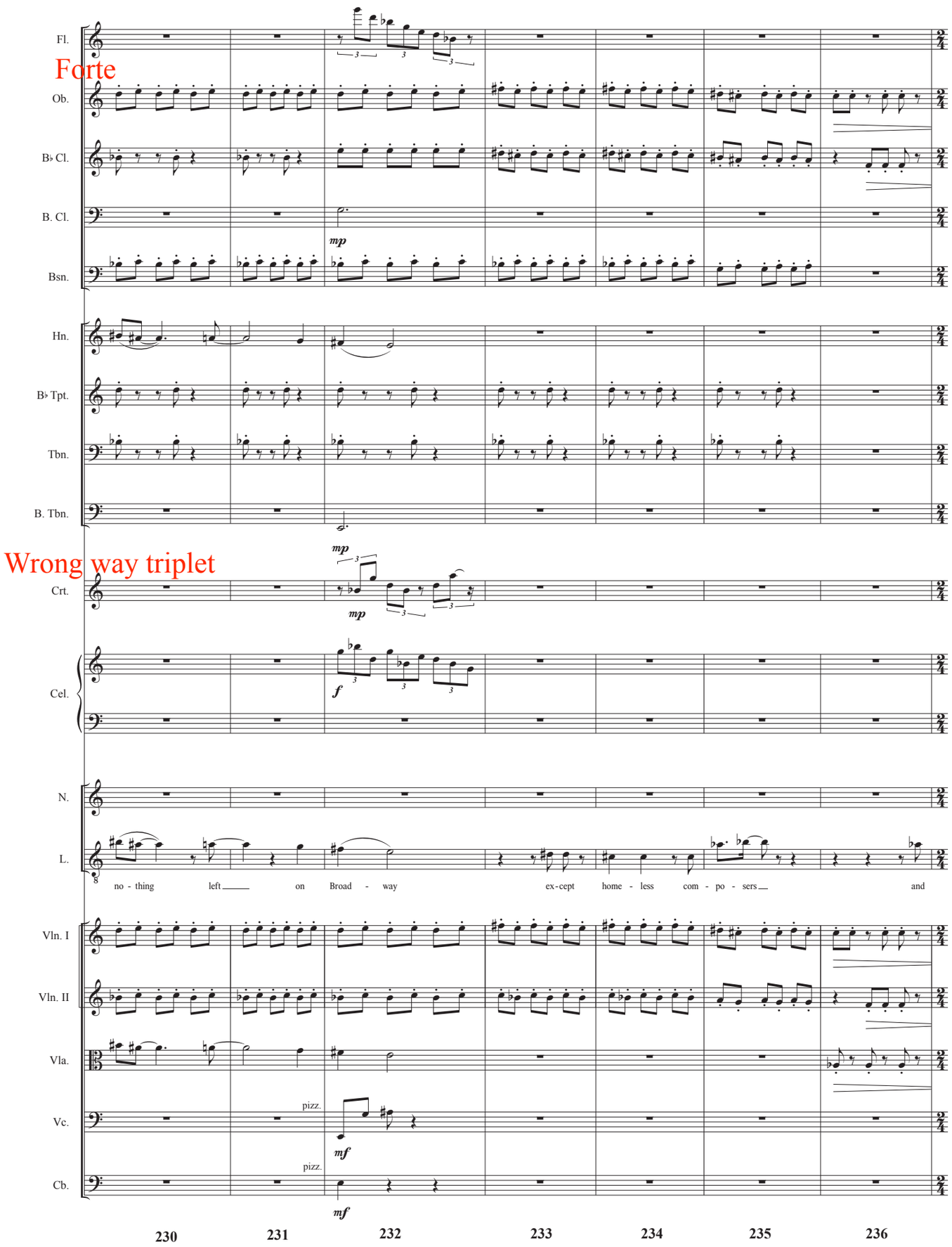
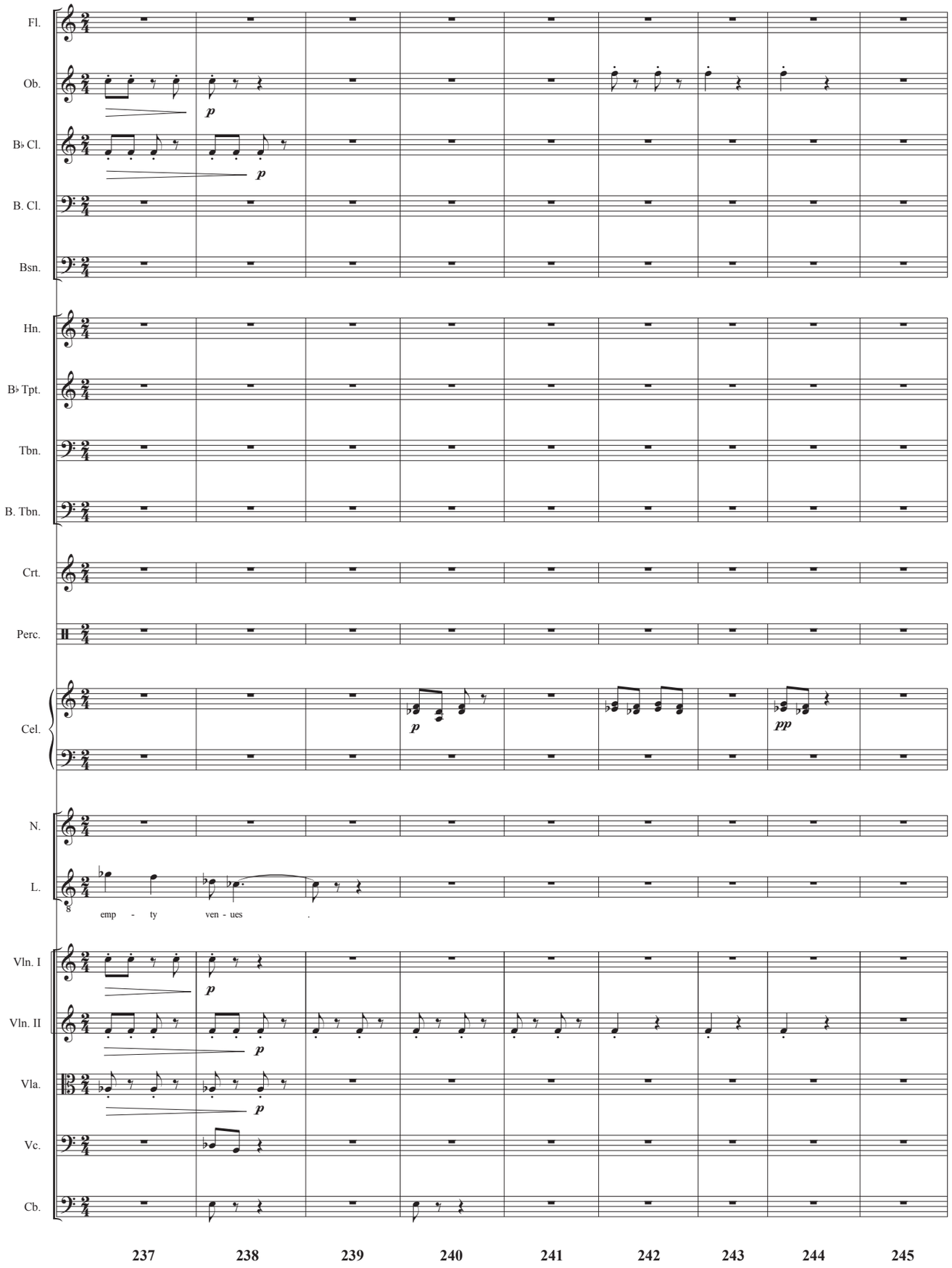
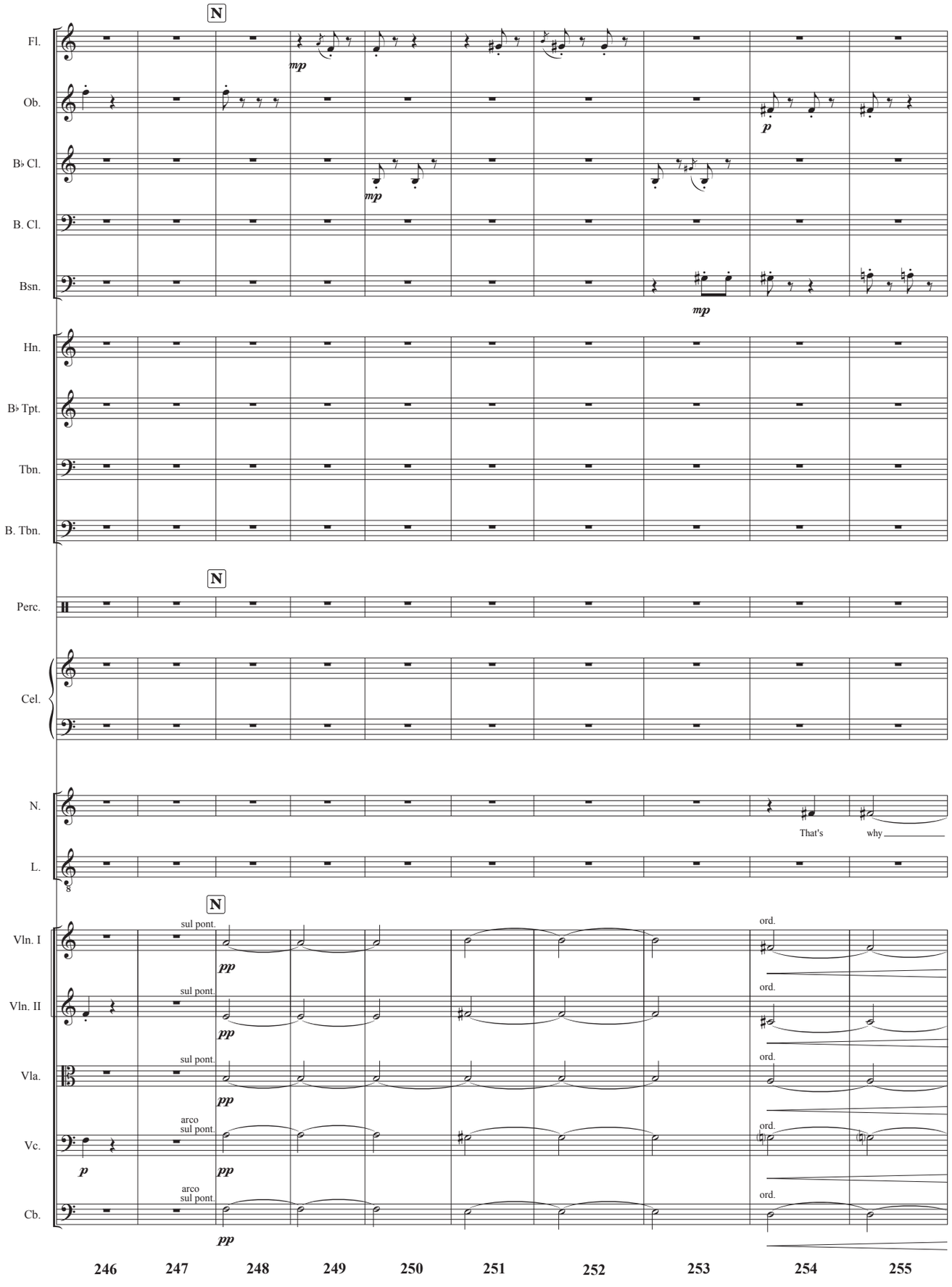
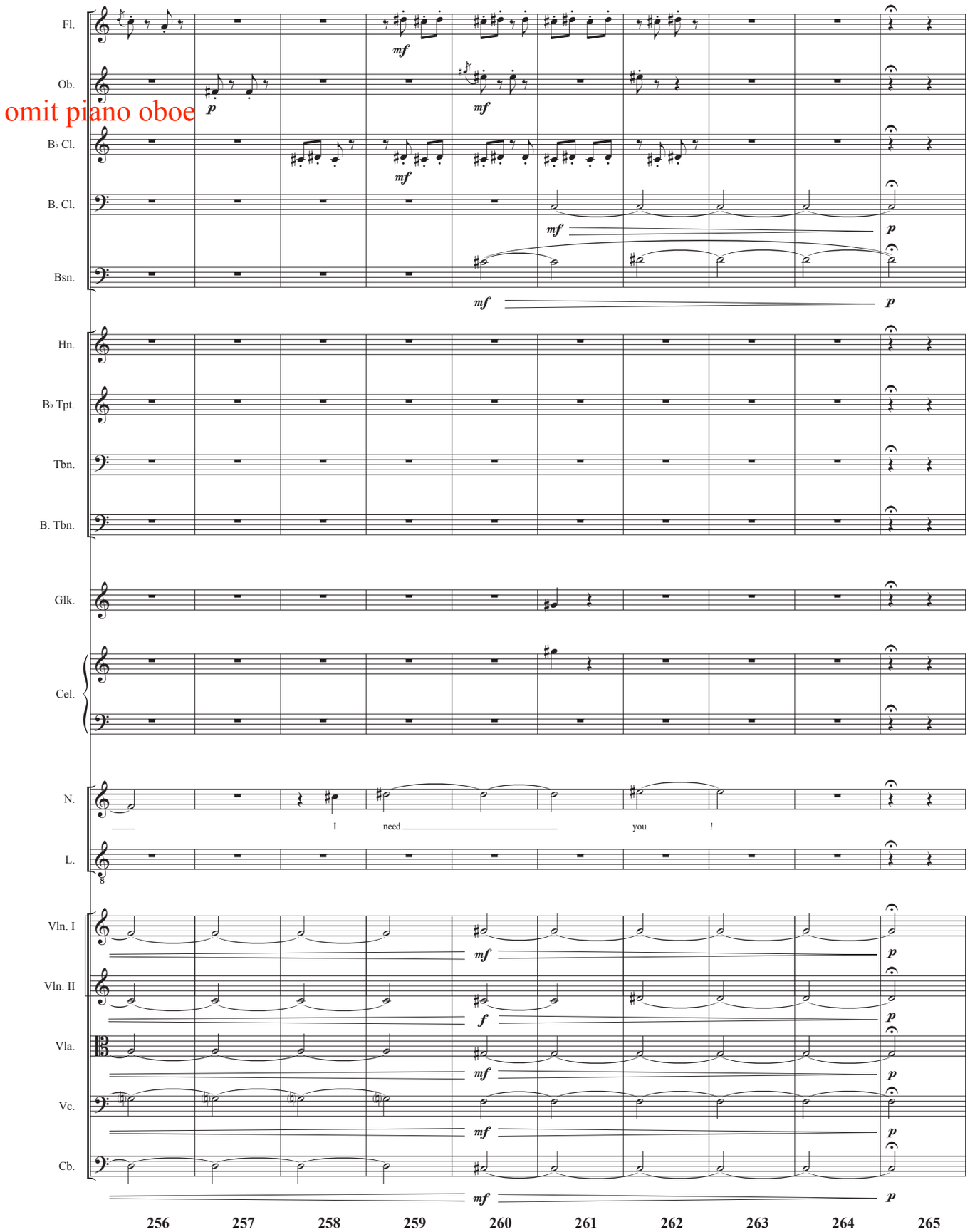
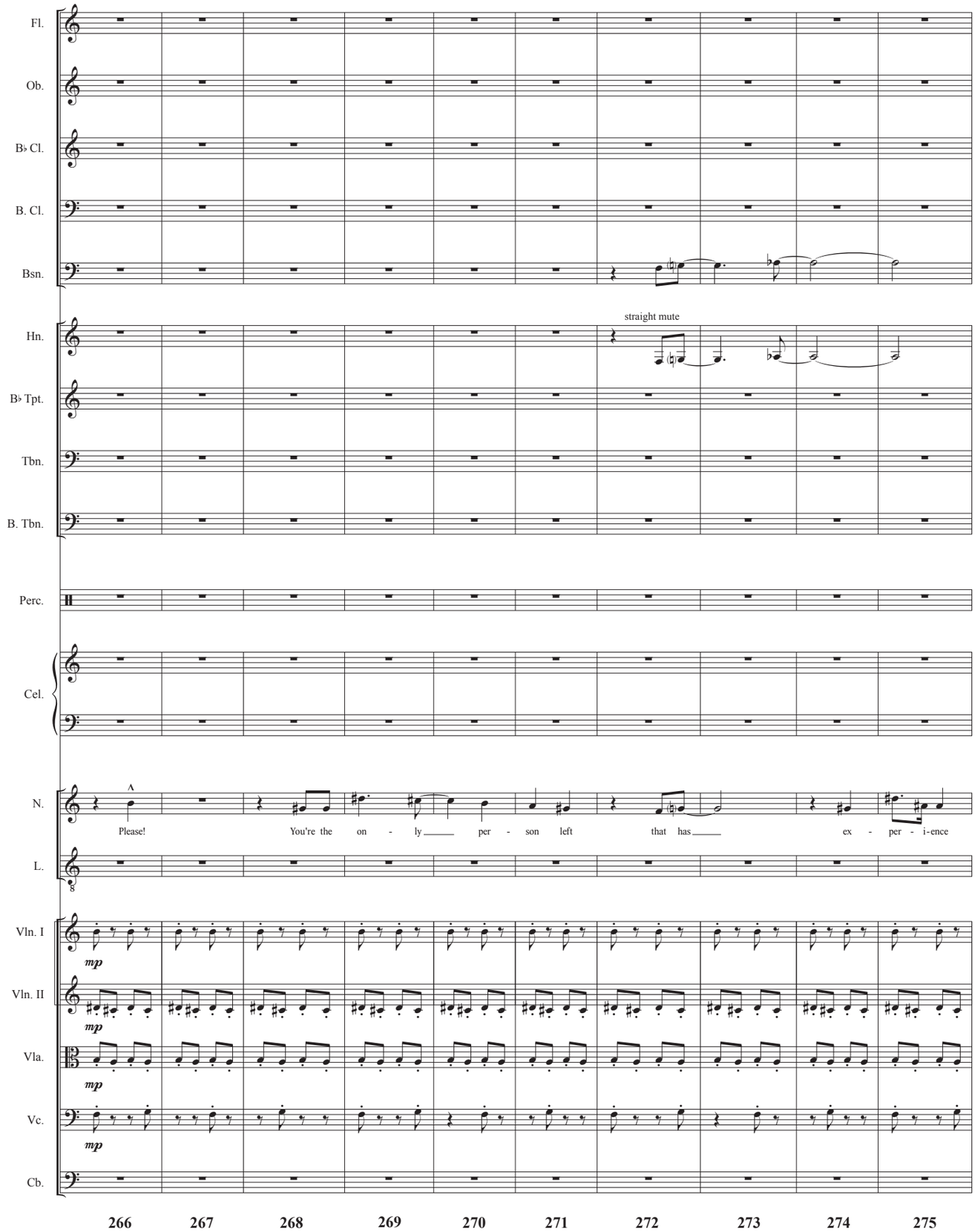
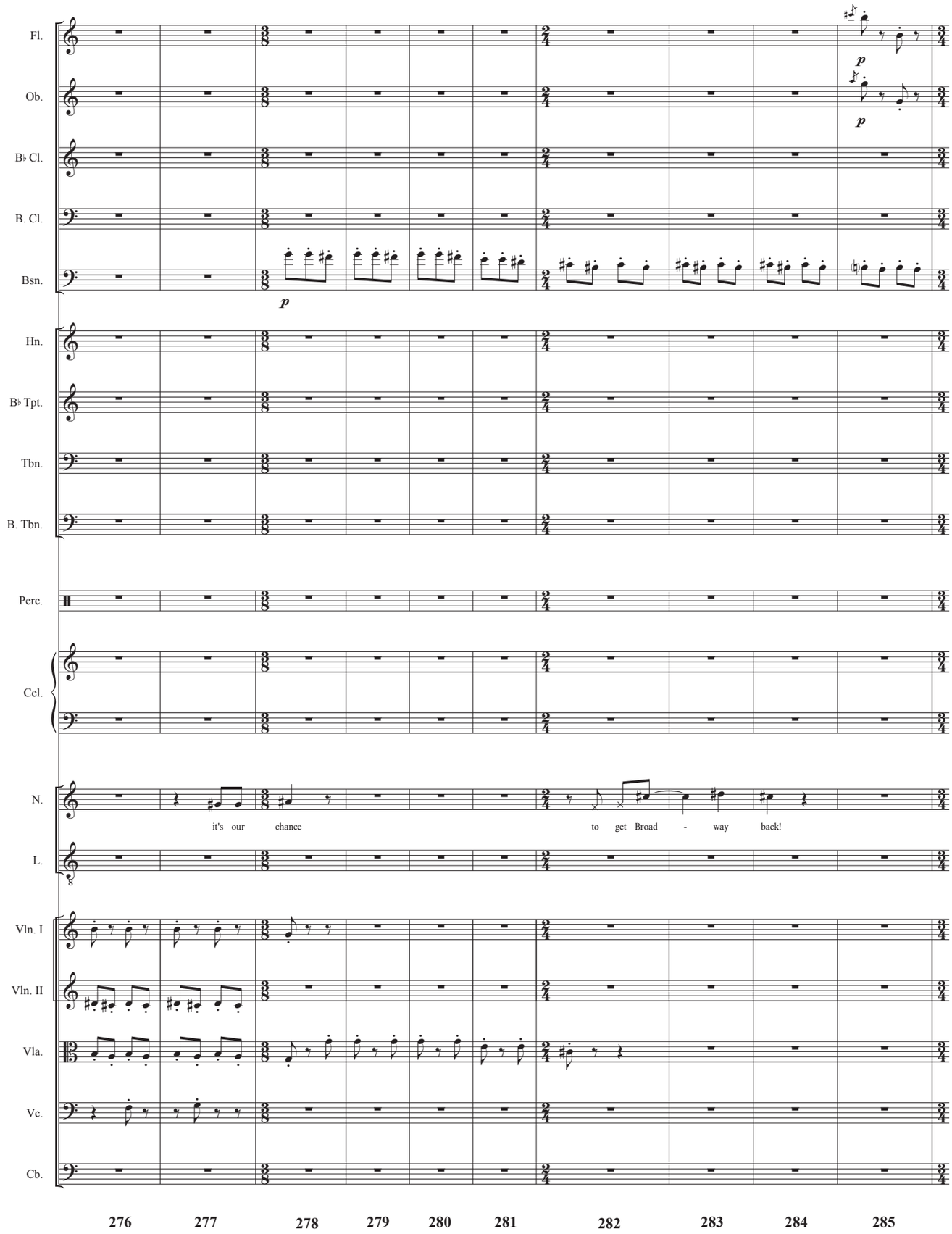
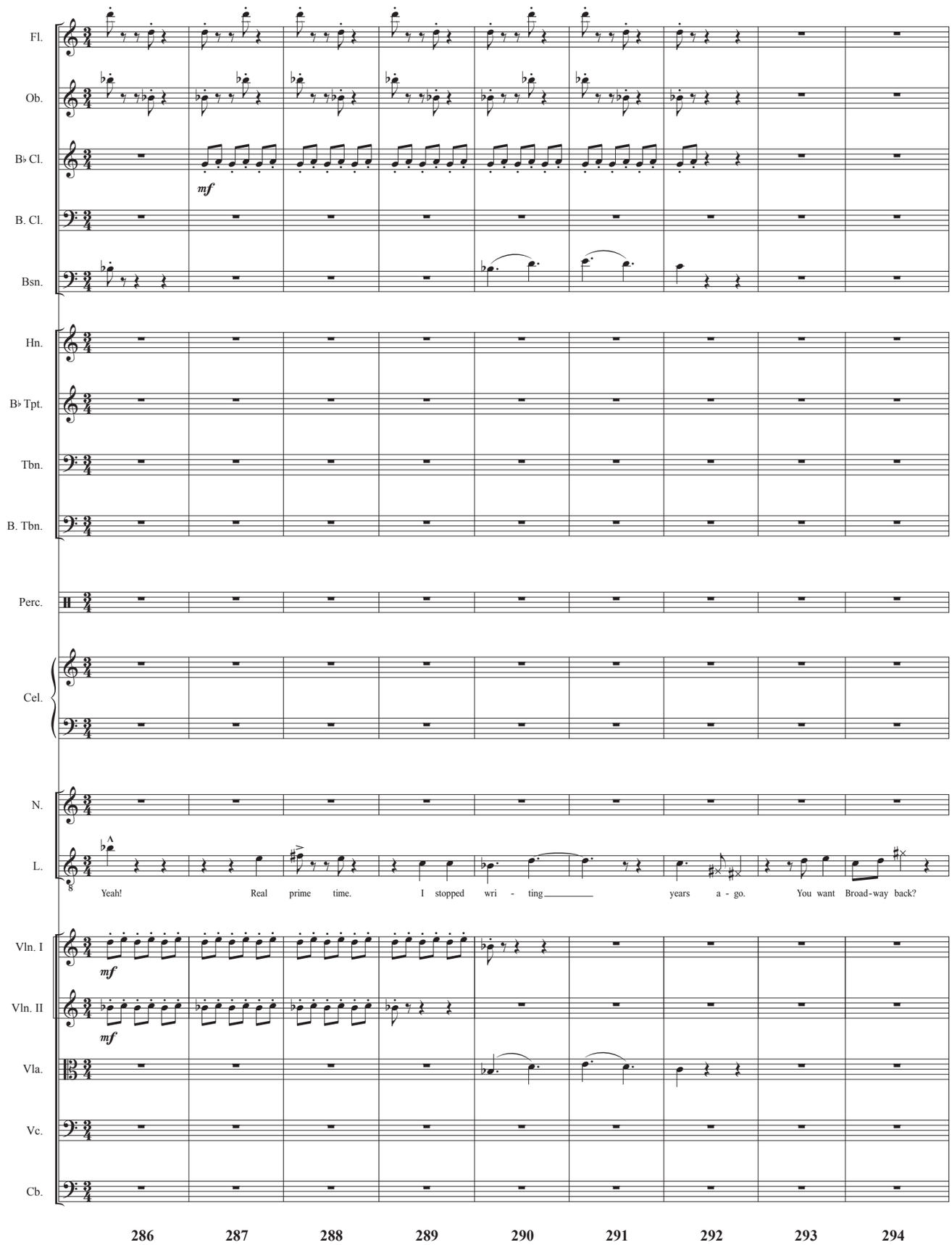
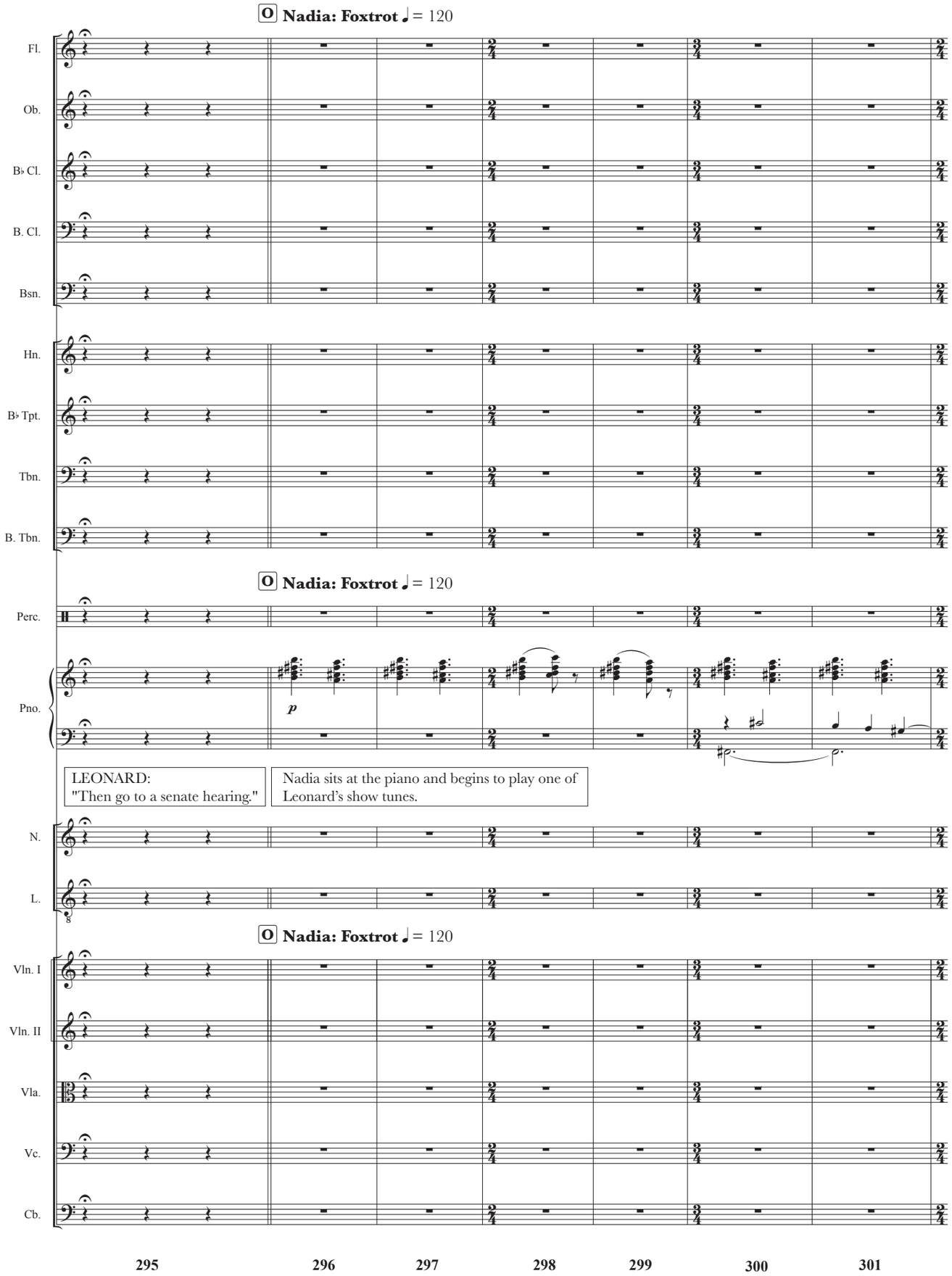
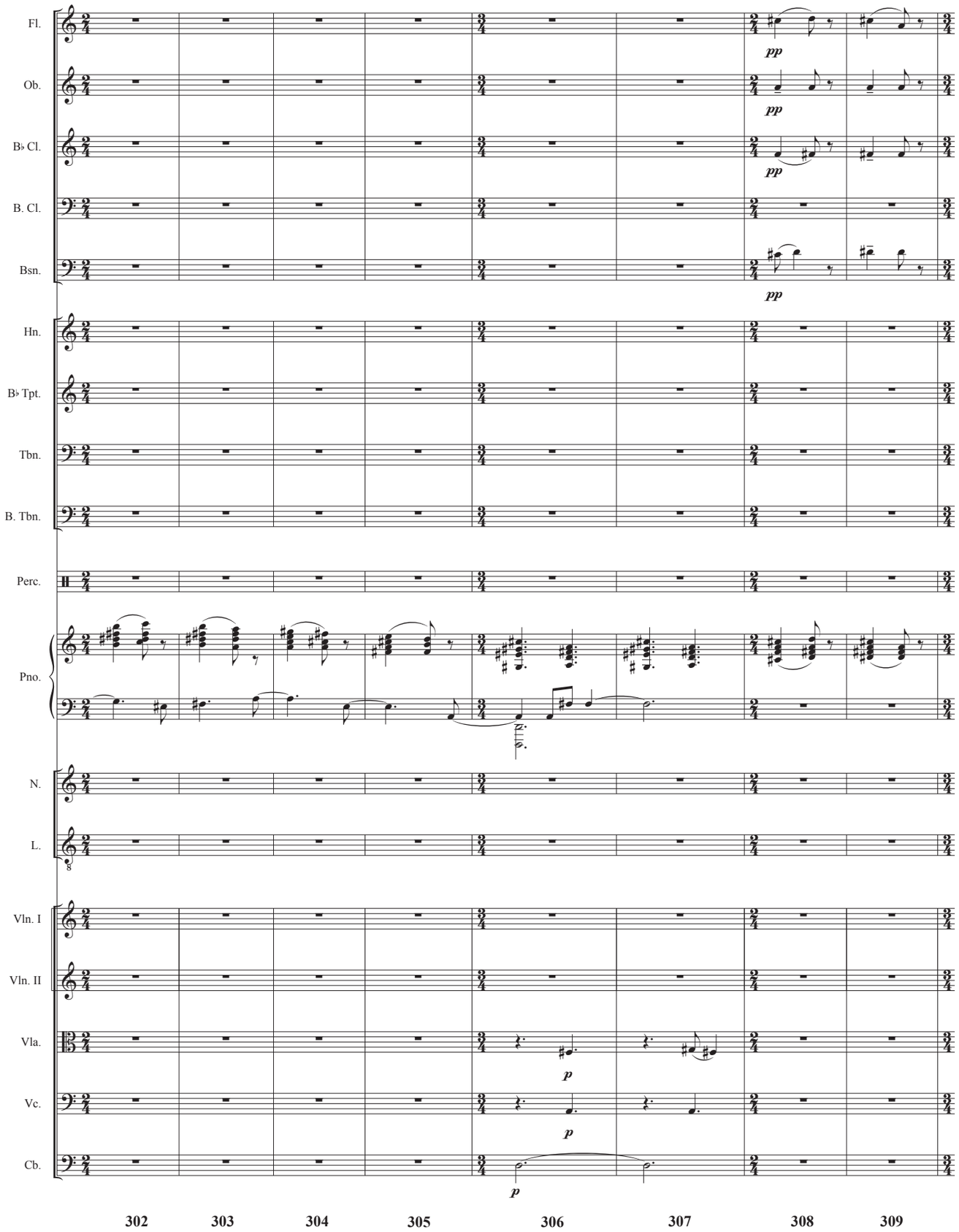
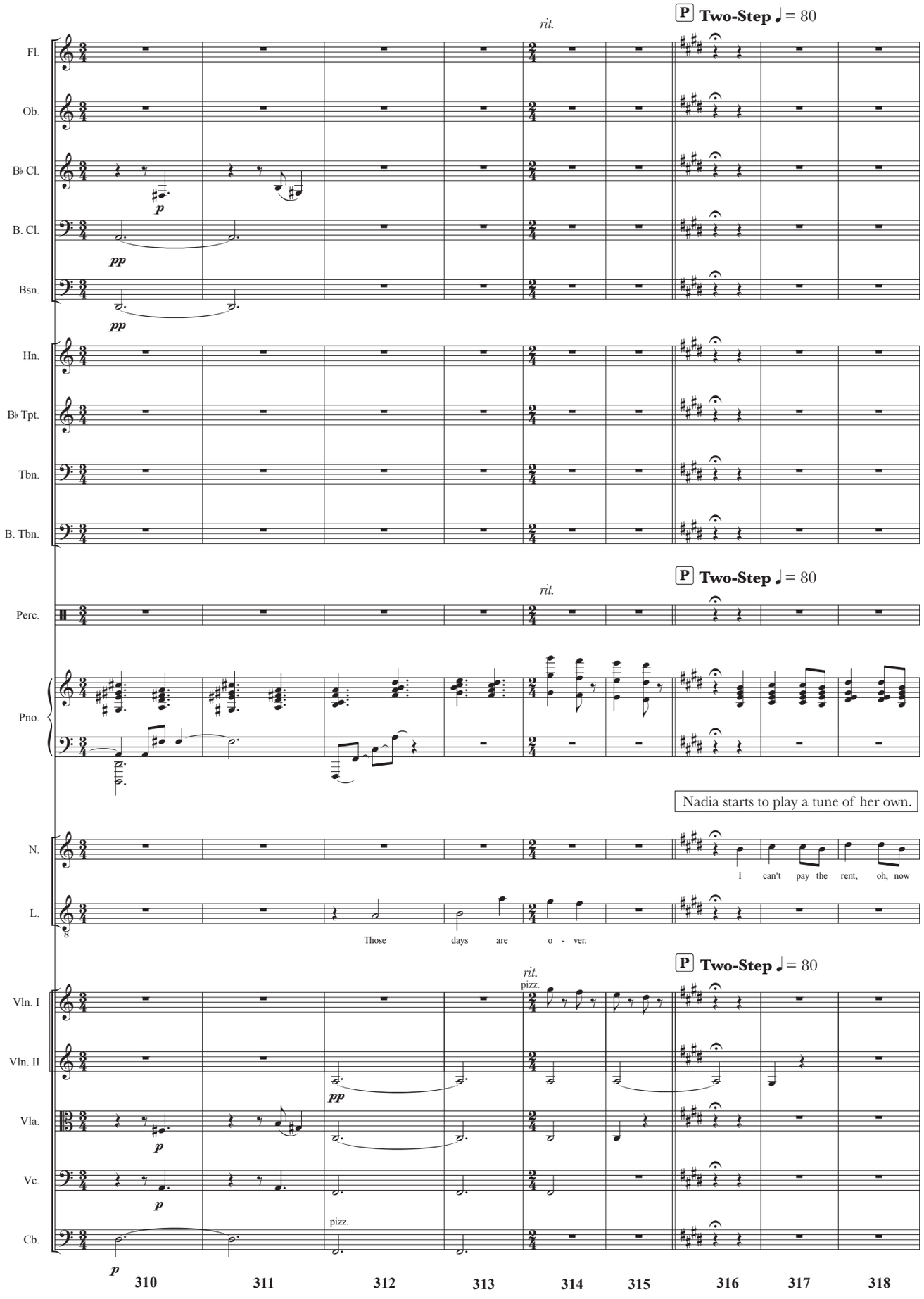
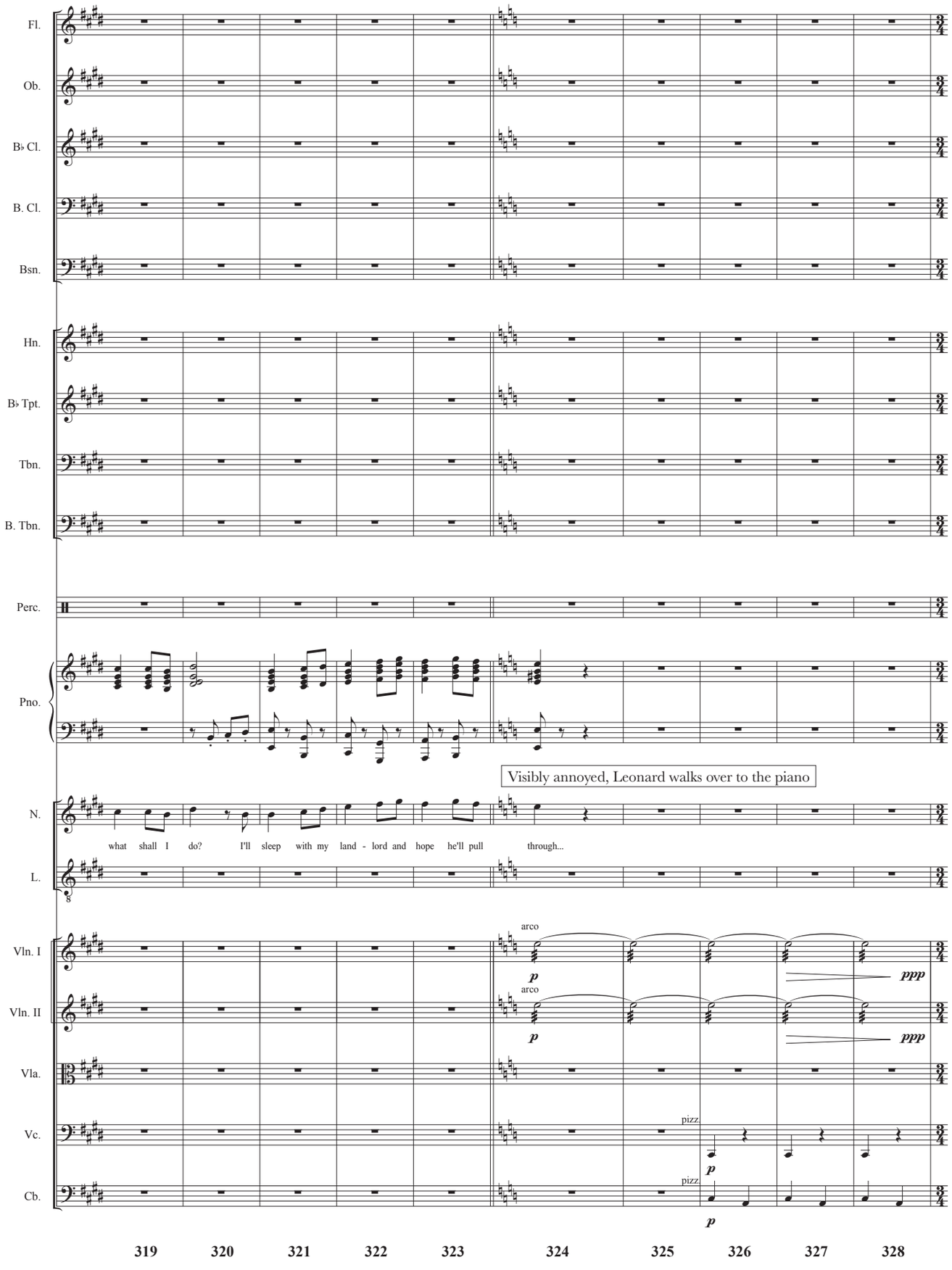
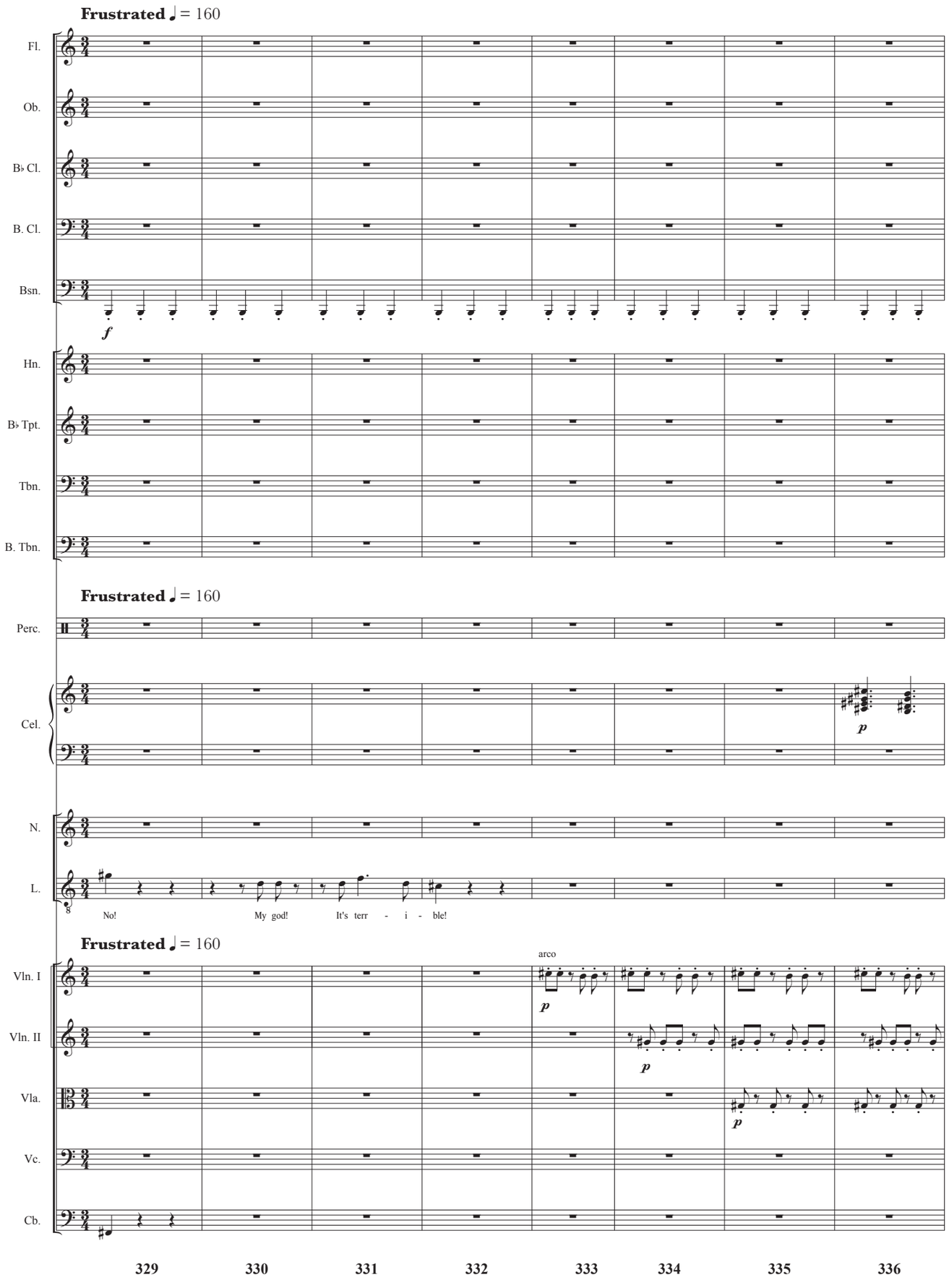
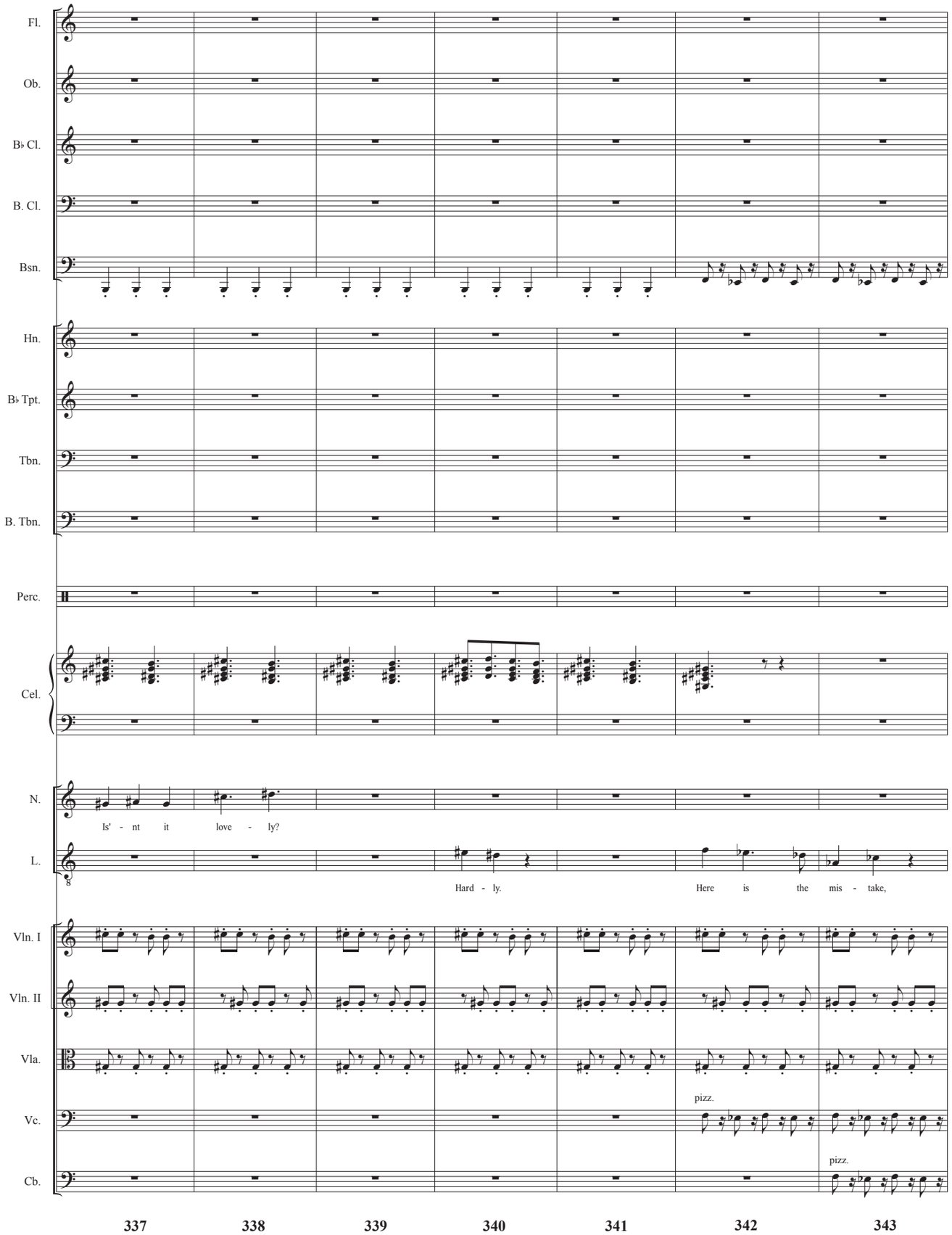
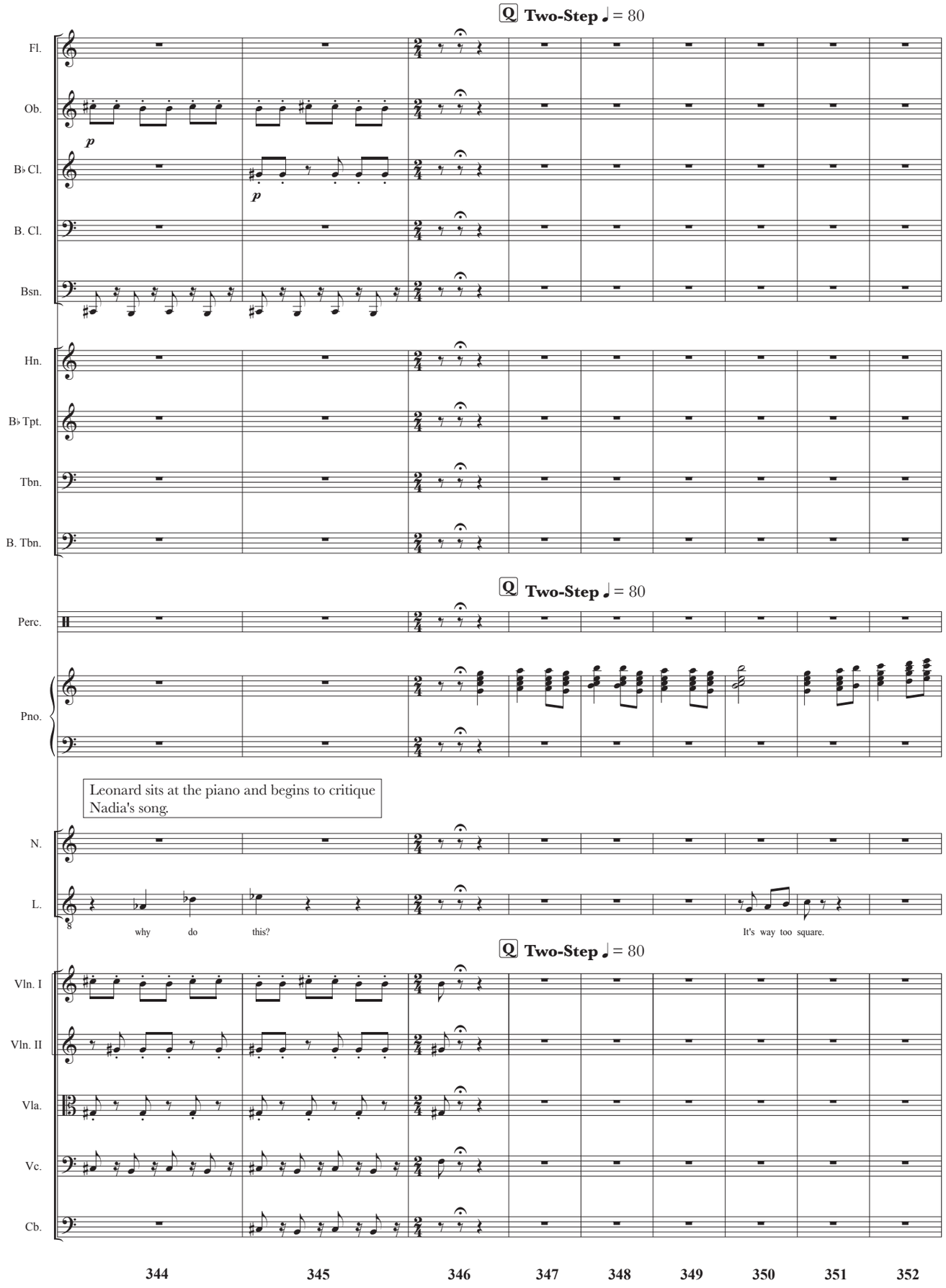
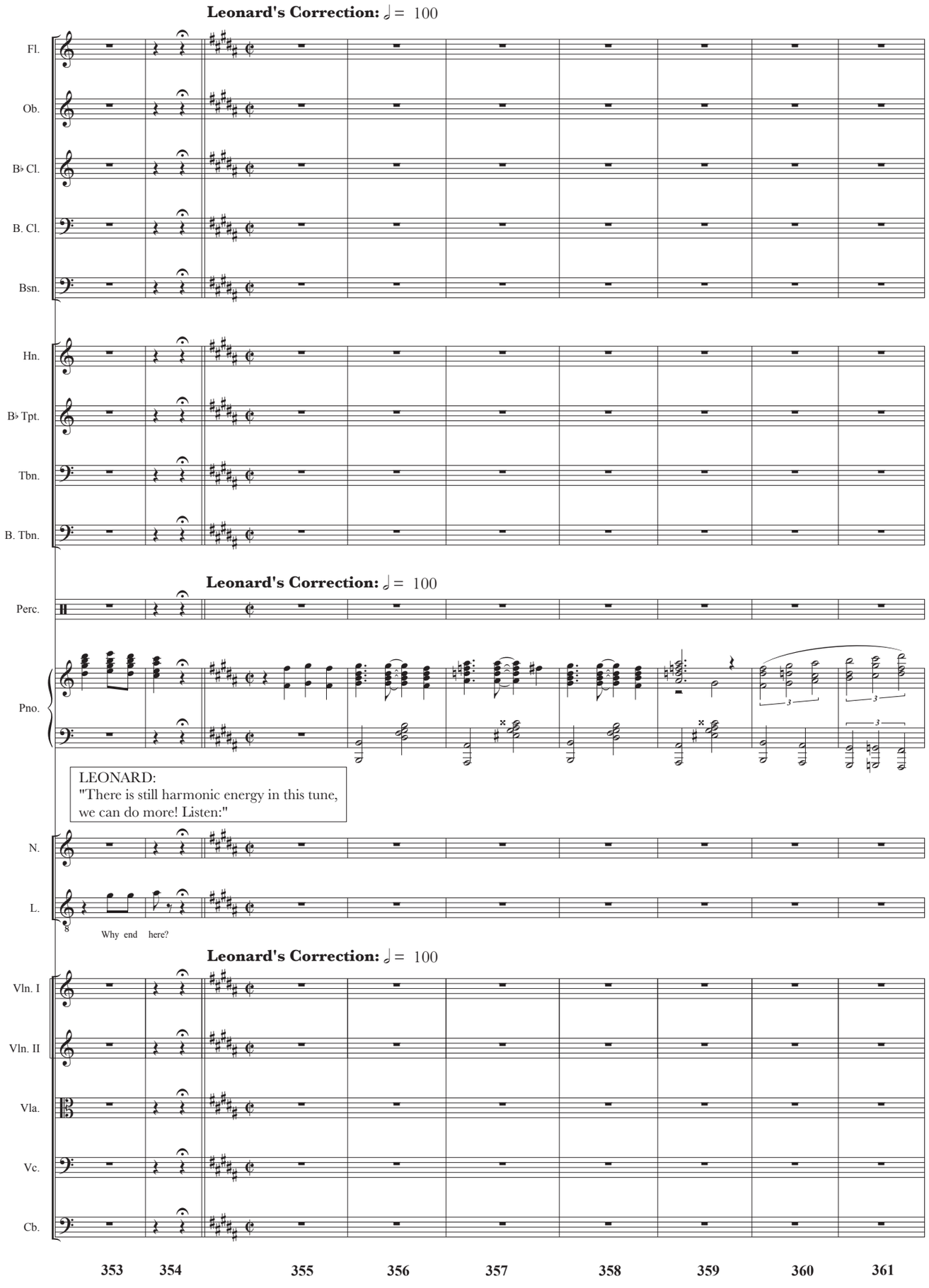
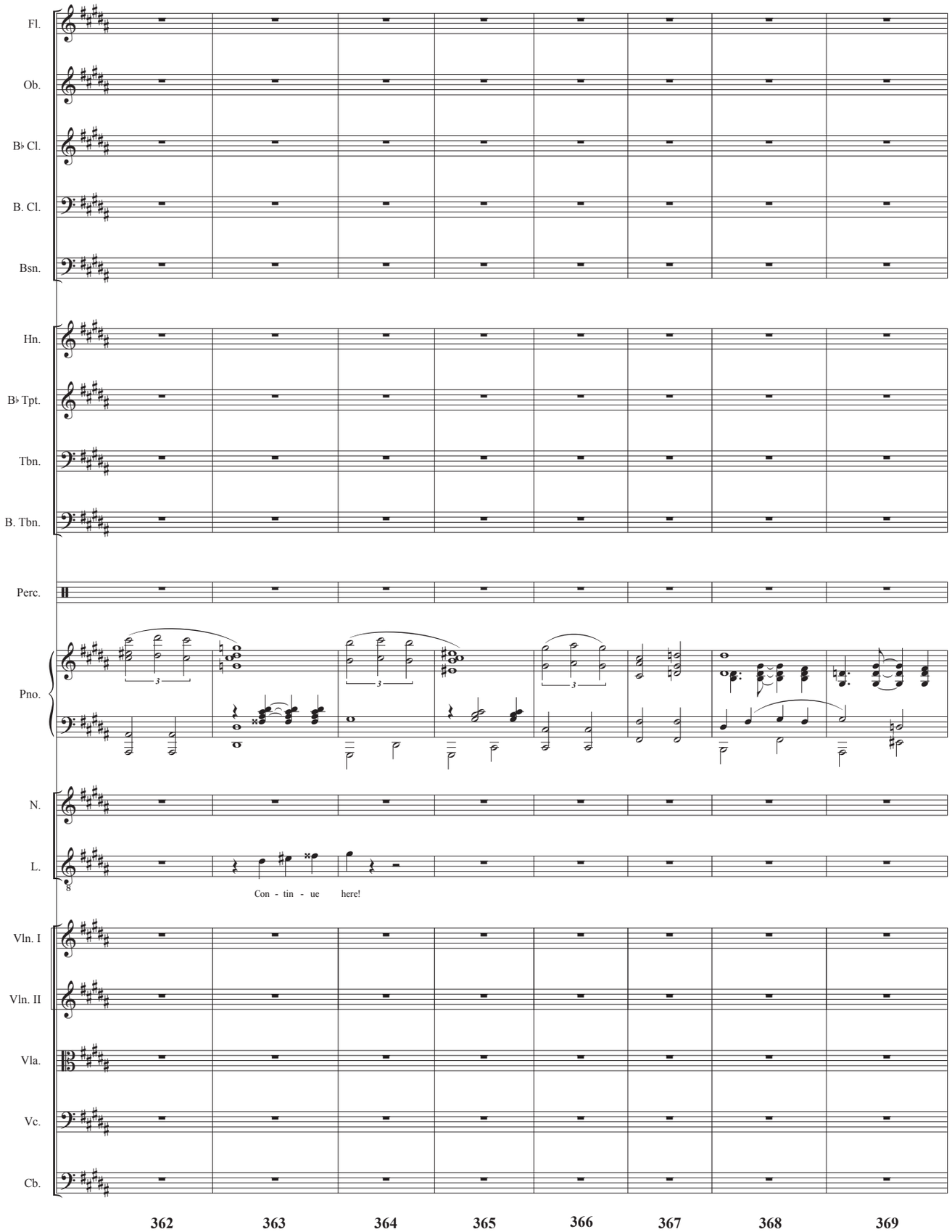
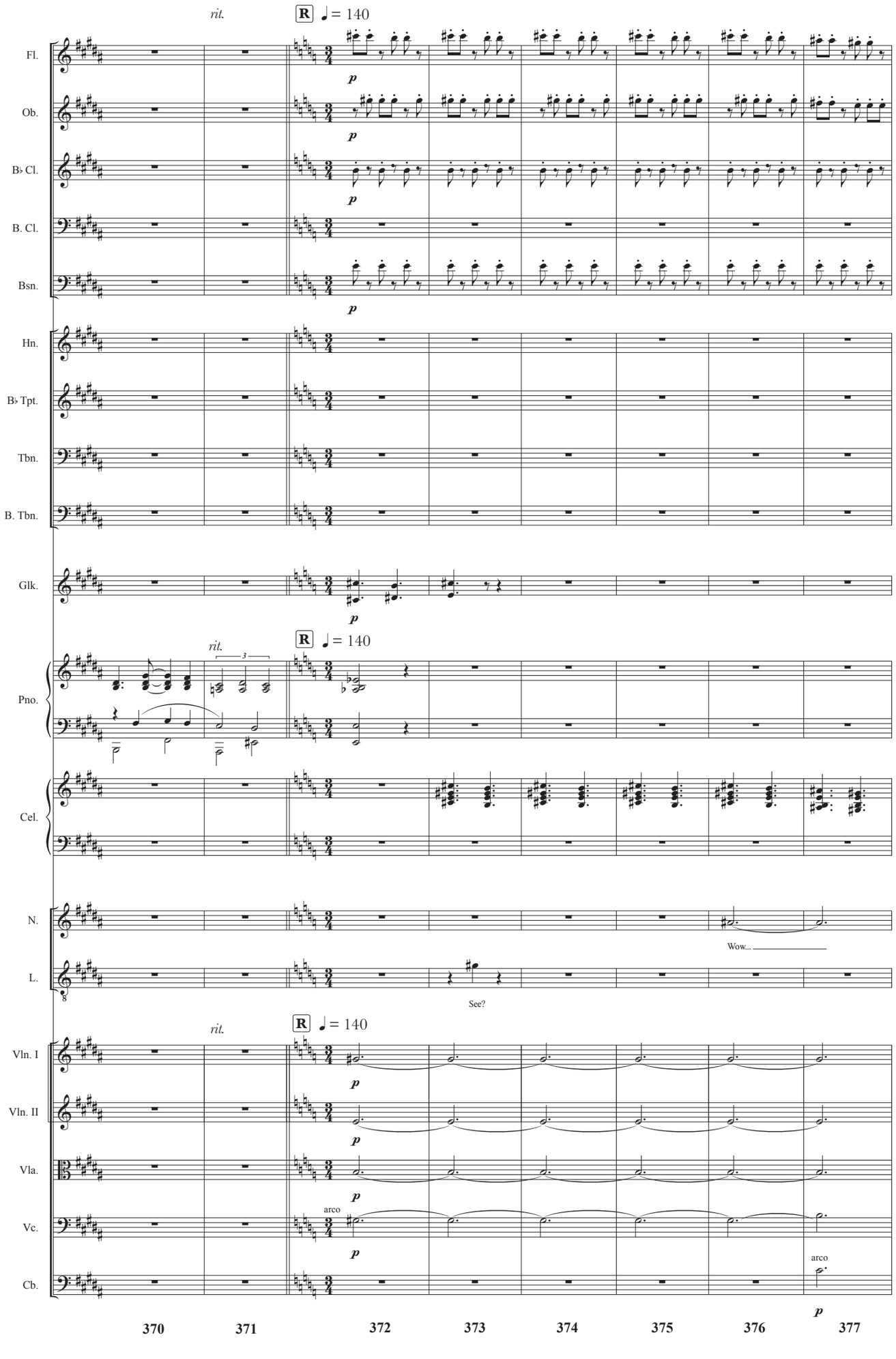
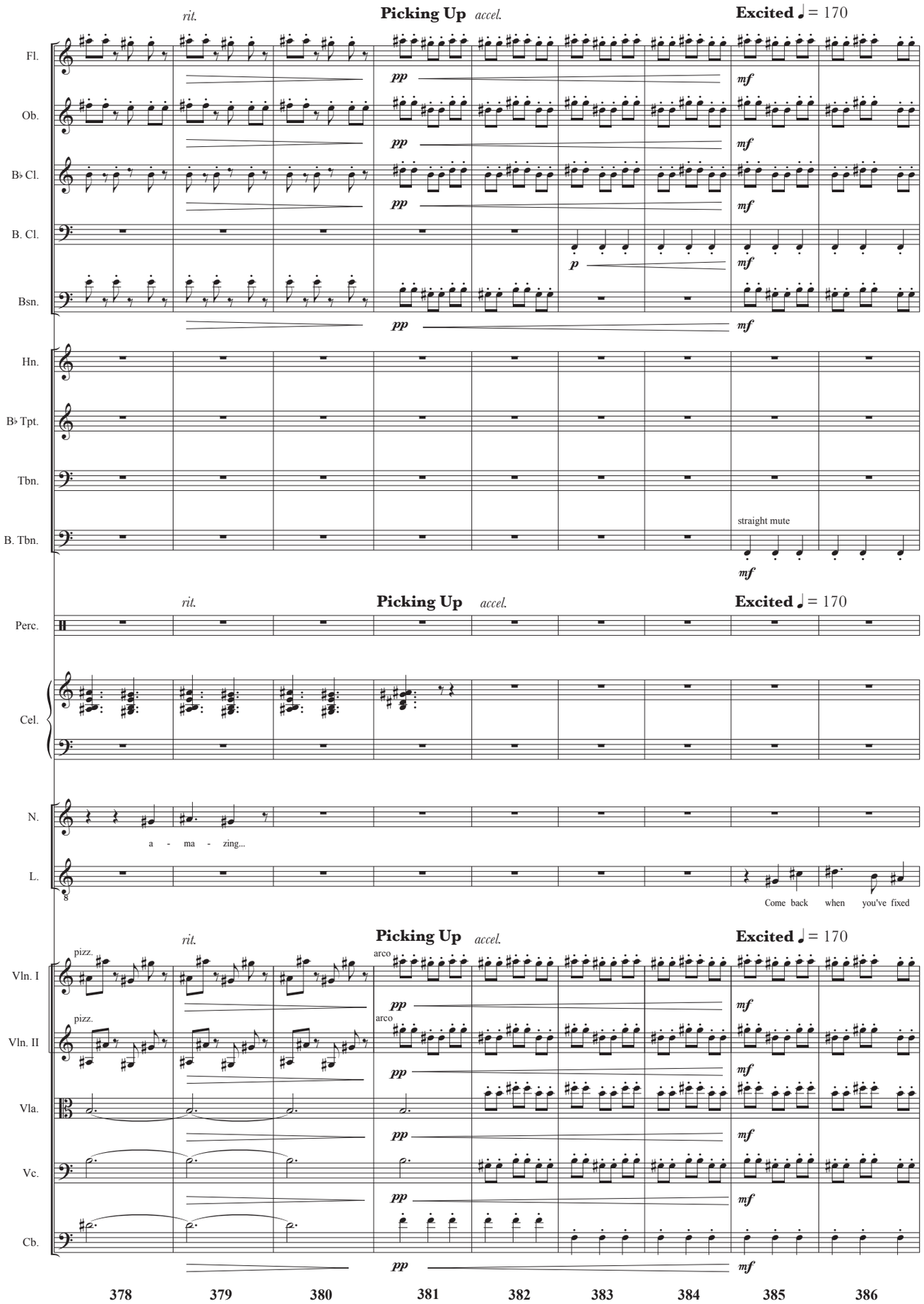

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
pp
p
p
p
17
18
19
20
21
22
23
24

A
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
A
Perc.
Pno.
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
25
26
27
28
29

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
straight mute
mf
Tbn.
straight mute
mf
B. Tbn.
Perc.
8va
f
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
30
31
32

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
To Celesta
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
33
34
35

accel.
B Faster ♩ = 84
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Transition to a much older Leonard sitting in a disheveled theater office. He is frustrated with writing something at his desk. After some time, it becomes clear he is writing a letter.
Vln. I
Vln. II
Vla.
Vc.
Cb.
36
37
38
39

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
40
41
42
43
44

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
straight mute
mf
Tbn.
B. Tbn.
W. Bl.
Crt.
Glk.
Perc.
Pno.
Cel.
Vln. I
p
Vln. II
p
Vla.
Vc.
p
Cb.
45
46
47
48
49

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
mf
mp
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
50
51
52
53
54

C: In 3

C
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
55
56
57
58
59

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
60
61
62
63
64
65

D
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
pp
66
67
68
69
70
71

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ppp
ppp
p
p
p
p
72
73
74
75
76
77
78

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
Ped.
To piano
div.
79
80
81
82
83
84
85

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mf
Hn.
straight mute
B♭ Tpt.
mp
Tbn.
B. Tbn.
Perc.
Pno.
Leonard, writing a letter at his desk:
L.
mf
I main - tain
I will
Vln. I
Vln. II
Vla.
Vc.
Cb.
86
87
88
89
90
91
92
93

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
straight mute
Hn.
p
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
not not leave the pre-mi-ses!
This is a ful - ly op - er - a - tion - al ven - ue
Vln. I
Vln. II
Vla.
Vc.
Cb.
94 95 96 97 98 99 100 101

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Rests in snare are too low
Perc.
Snare:
p
Pno.
mp
L.
...
you are a - ware.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.
102
103
104
105
106
107
108
109

E
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
To Celesta
Pno.
L.
As the con - tract reads, as
Vln. I
Vln. II
Vla.
Vc.
Cb.
110
111
112
113
114
115
116
117

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
long as I'm wri - ting, as long as I'm pro - du - cing,
Vln. I
Vln. II
Vla.
Vc.
Cb.
118
119
120
121
122
123
124

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mf
Hn.
open
mf
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
the thea - ter re - mains mine.
Vln. I
Vln. II
Vla.
mf
Vc.
Cb.
125 126 127 128 129 130 131

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
W. Bl.
Door Knock:
Cel.
A knock at the door interrupts his writing.
A confused look floods his previously compressed face.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
132
133
134
135
136
137
138

F
Fl.
p
Ob.
B♭ Cl.
p
B. Cl.
Bsn.
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
F
Perc.
Cel.
He returns to writing:
L.
8
And, fur - ther - more
fur - ther - more,
F
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
Cb.
139
140
141
142
143
144
145

poco rall.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
poco rall.
Perc.
Cel.
L.
I'll
sue
you!
Sue!
For...
poco rall.
Vln. I
Vln. II
Vla.
Vc.
Cb.
146
147
148
149
150
151
152
153

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
W. Bl.
3
Ad Libitum
Cel.
His energy dies. A knock interrupts him once more.
Leonard shouts at the door.
L.
Sue for...
This thea - ther is con - demned!
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
154
155
156
157
158
159
160

G Curious ♩. = 100
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
G Curious ♩. = 100
Perc.
Cel.
pp
Nadia: Curiously from behind the door.
N.
But
is
the
L.
G Curious ♩. = 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
161
162
163
164
165
166
167

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
pp
Ad Libitum
Cel.
N.
own - er con-demned too? To
L.
Yes, he is! What do you want?
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pizz.
p
168 169 170 171 172 173 174

Rests too low


♩ = 160
Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Leonard, aghast at her comment, swings the door open in surprise of her comment.
Nadia storms through the doorway, backpack in hand, and sits down amidst the messy room.
She looks around, wowing. Leonard stares back.
L: "You mortgage bankers get younger every day"
N.
Are you nude?
L.
What!
No!
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
pizz.
183
184
185
186
187
188
189

K ♩= 160
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
straight mute
Tbn.
B. Tbn.
Glk.
K ♩= 160
Cel.
Nadia storms through the doorway, backpack in hand, and sits down amidst the messy room.
She looks around, wowing. Leonard stares back.
N.
So this is how you
L.
K ♩= 160
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.
190 191 192 193 194 195 196 197

Slur flip

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
p
straight mute
Hn.
mp
B♭ Tpt.
mf
Tbn.
B. Tbn.
Glk.
Perc.
Cel.
N.
f
write a show !
Na - di-a!
L.
No! Who are you? Na - di-a? Who?
Vln. I
Vln. II
arco
Vla.
mp
arco
Vc.
mp
Cb.
198 199 200 201 202 203 204 205

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
pizz.
mp
I'm here for a les - son!
No! I don't teach. I don't write an - y - more.
206
207
208
209
210
211
212
213

L
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mute
B♭ Tpt.
Tbn.
B. Tbn.
L
Perc.
Cel.
Holding up her manuscript.
N.
Please?
A
glance?
L.
L
Vln. I
Vln. II
espressivo
Vla.
Vc.
Cb.
214
215
216
217
218
219
220
221



Slur missing

Forte
Wrong way triplet
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Cel.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
pizz.
no - thing left on Broad - way ex-cept home - less com - po - sers and
230
231
232
233
234
235
236

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Perc.
Cel.
N.
L.
emp - ty ven - ues .
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
237
238
239
240
241
242
243
244
245

N
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
That's
why
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont.
ord.
arco
sul pont.
mp
p
pp
246
247
248
249
250
251
252
253
254
255

omit piano oboe
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
N.
I need you !
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
256 257 258 259 260 261 262 263 264 265

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
Please!
You're the on - ly per - son left that has ex - per - i-ence
L.
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
Cb.
266
267
268
269
270
271
272
273
274
275

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
it's our chance to get Broad - way back!
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
276 277 278 279 280 281 282 283 284 285

Fl.
Ob.
B♭ Cl.
mf
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
Yeah! Real prime time. I stopped wri - ting years a - go. You want Broad-way back?
Vln. I
mf
Vln. II
mf
Vla.
Vc.
Cb.
286 287 288 289 290 291 292 293 294

O Nadia: Foxtrot ♩ = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
O Nadia: Foxtrot ♩ = 120
Perc.
Pno.
p
LEONARD:
"Then go to a senate hearing."
Nadia sits at the piano and begins to play one of Leonard's show tunes.
N.
L.
O Nadia: Foxtrot ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.
295
296
297
298
299
300
301

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
302
303
304
305
306
307
308
309

rit.
P Two-Step ♩= 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Nadia starts to play a tune of her own.
N.
I can't pay the rent, oh, now
L.
Those days are o - ver.
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
310
311
312
313
314
315
316
317
318

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Visibly annoyed, Leonard walks over to the piano
N.
what shall I do? I'll sleep with my land - lord and hope he'll pull through...
L.
Vln. I
arco
p
ppp
Vln. II
arco
p
ppp
Vla.
Vc.
pizz
p
Cb.
pizz
p
319 320 321 322 323 324 325 326 327 328

Frustrated ♩ = 160
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
f
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Frustrated ♩ = 160
Perc.
Cel.
p
N.
L.
No!
My god!
It's terr - i - ble!
Frustrated ♩ = 160
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
329
330
331
332
333
334
335
336

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
Is' - nt it love - ly?
L.
Hard - ly.
Here is the mis - take,
Vln. I
Vln. II
Vla.
pizz.
Vc.
pizz.
Cb.
337
338
339
340
341
342
343

Q Two-Step ♩ = 80
Fl.
Ob.
p
B♭ Cl.
p
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Q Two-Step ♩ = 80
Perc.
Pno.
Leonard sits at the piano and begins to critique Nadia's song.
N.
L.
why do this?
It's way too square.
Q Two-Step ♩ = 80
Vln. I
Vln. II
Vla.
Vc.
Cb.
344 345 346 347 348 349 350 351 352

Leonard's Correction: ♩= 100
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Leonard's Correction: ♩= 100
Perc.
Pno.
LEONARD:
"There is still harmonic energy in this tune,
we can do more! Listen:"
N.
L.
Why end here?
Leonard's Correction: ♩= 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
353
354
355
356
357
358
359
360
361

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
Con - tin - ue here!
Vln. I
Vln. II
Vla.
Vc.
Cb.
362
363
364
365
366
367
368
369

rit.
R ♩= 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Cel.
N.
L.
Wow...
See?
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
370
371
372
373
374
375
376
377

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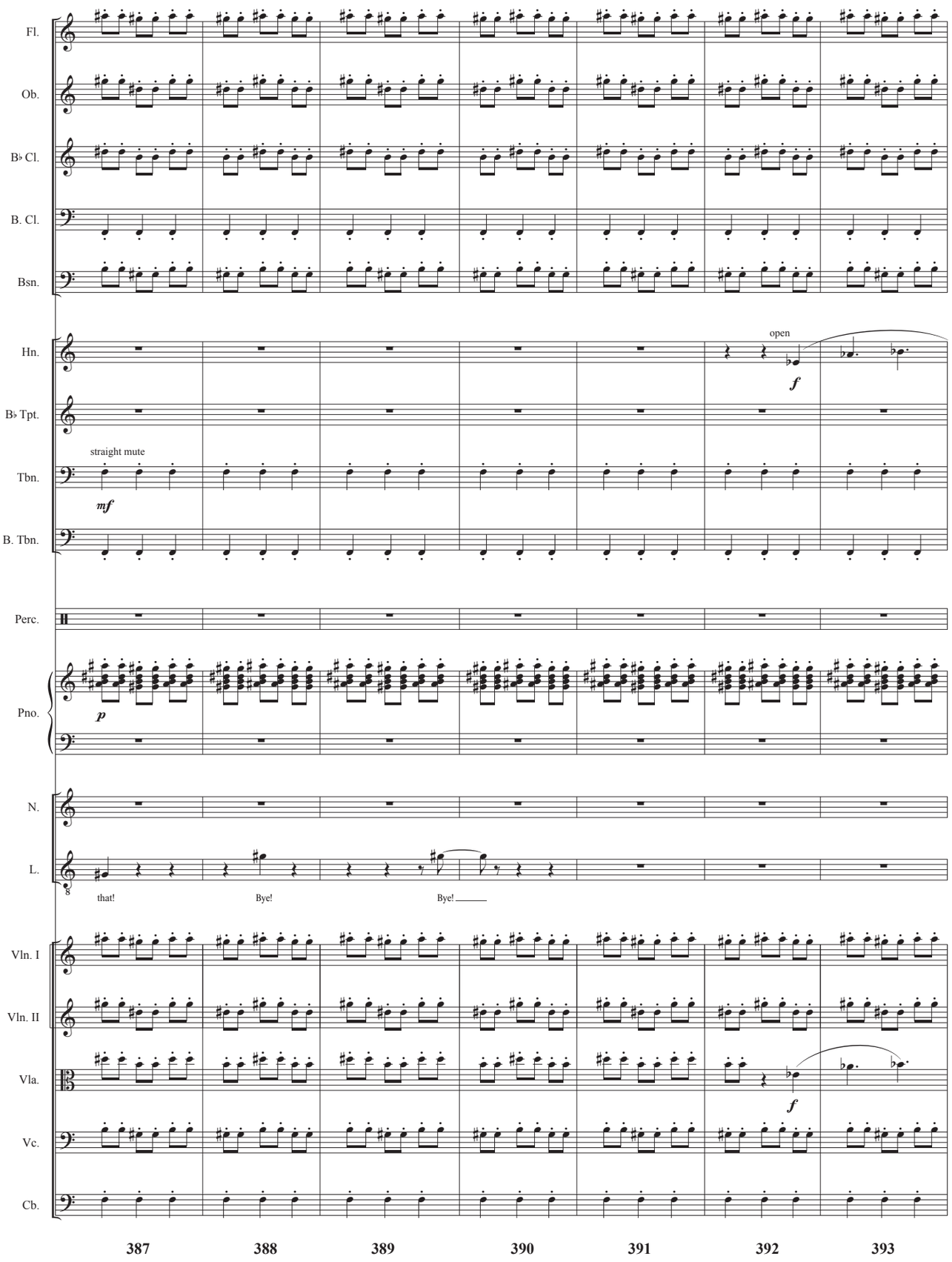
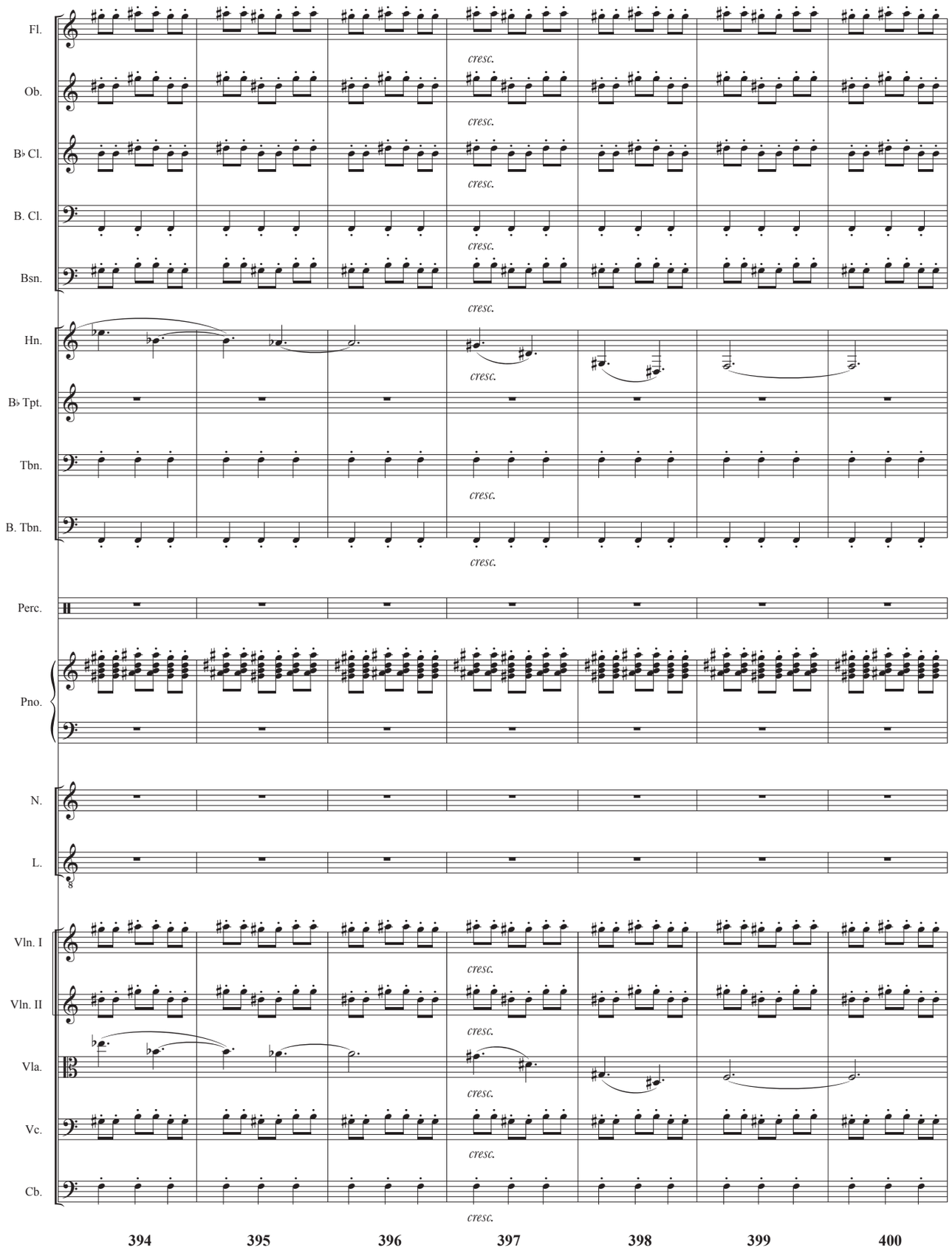
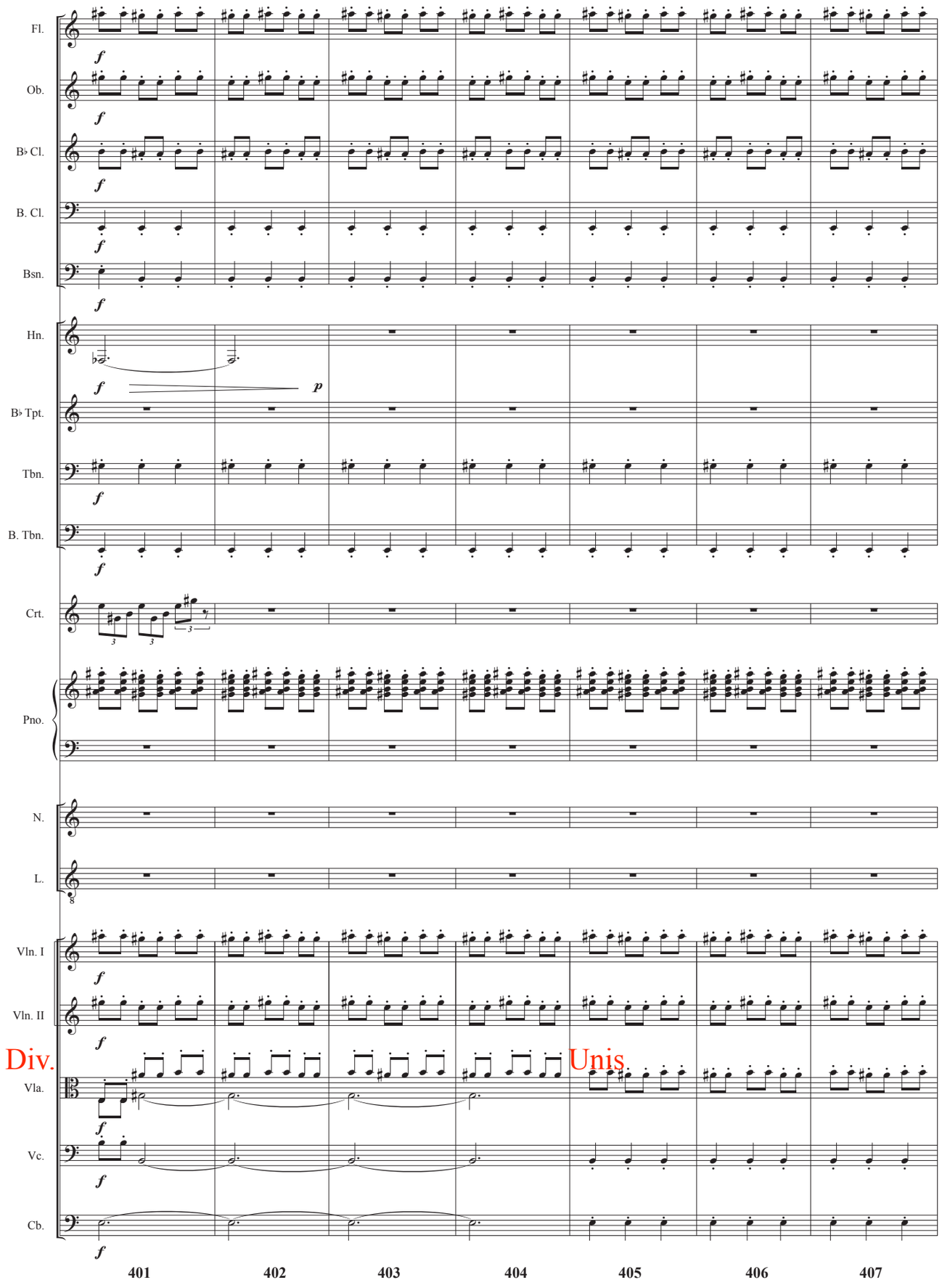
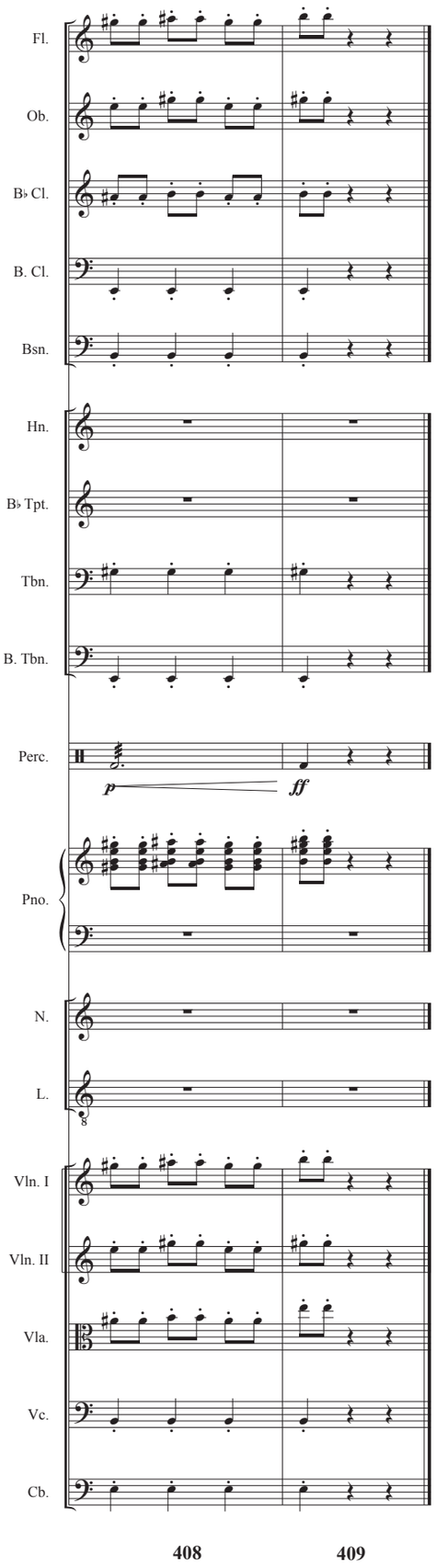

Mms to next page

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
394
395
396
397
398
399
400

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
N.
L.
Vln. I
Vln. II
Div.
Unis.
Vla.
Vc.
Cb.
401
402
403
404
405
406
407

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
p
ff
Pno.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
408
409

Scene Five

Bare Stage

Transition: Fading in ♩ = 80

Flute

Oboe

Clarinet in B♭

Bass Clarinet

Bassoon

Horn in F

Trumpet in B♭

Trombone

Bass Trombone

straight mute

straight mute

straight mute

p

p

p

Transition: Fading in ♩ = 80

Percussion

Piano

Open to a young Eva sitting with her mother.
Her mother faces away from the audience, in the dark.

Young Eva

Transition: Fading in ♩ = 80

Violin I

Violin II

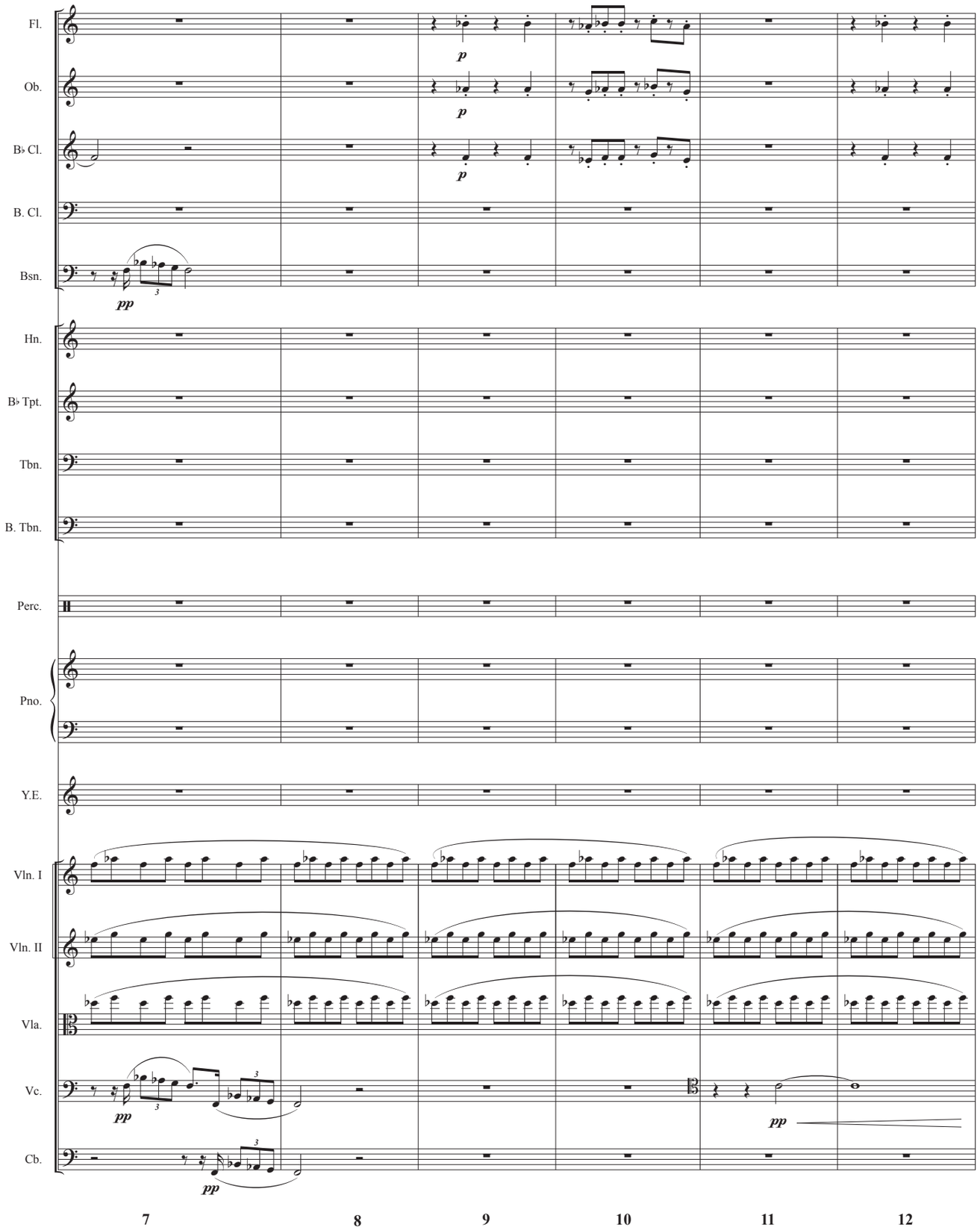
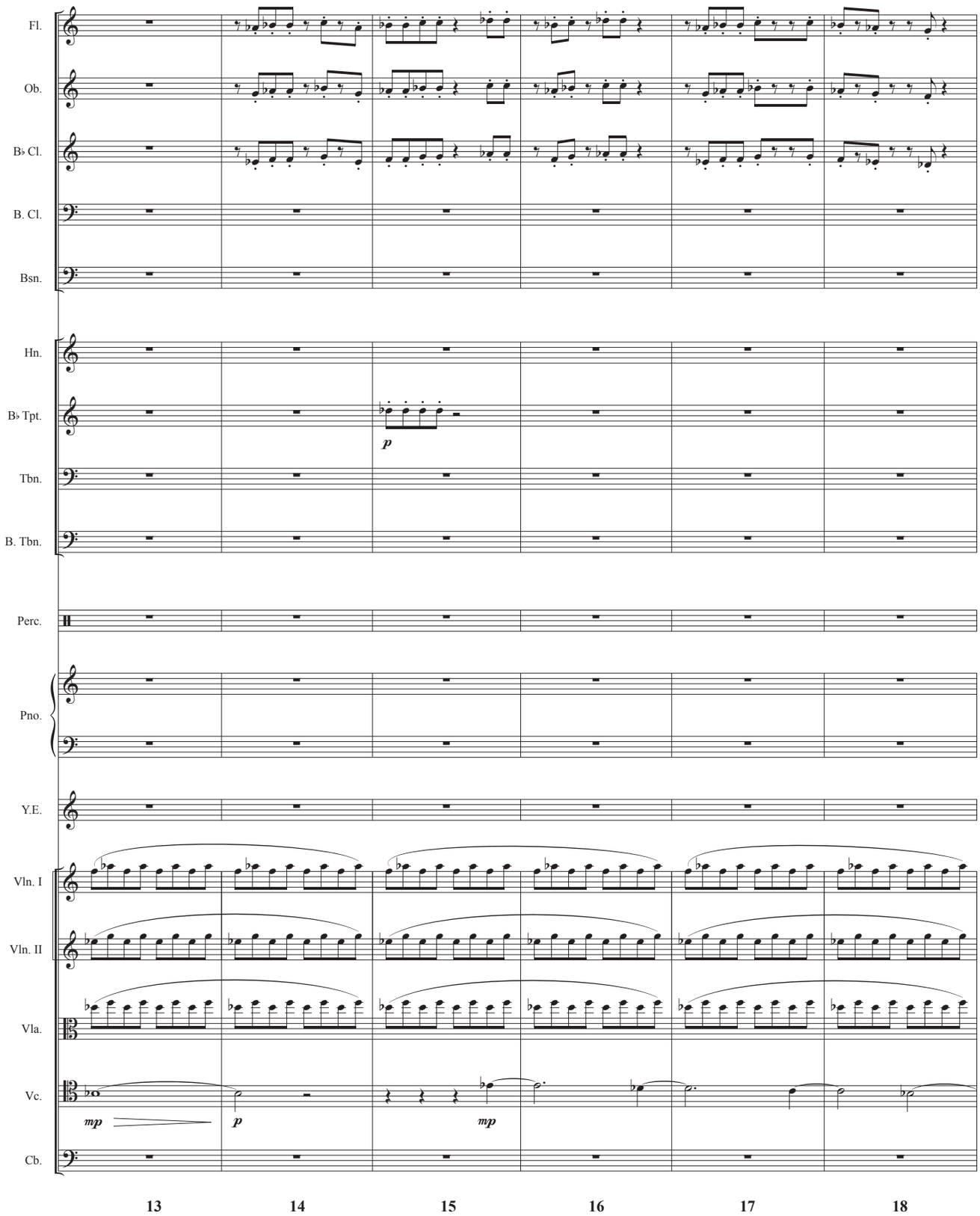
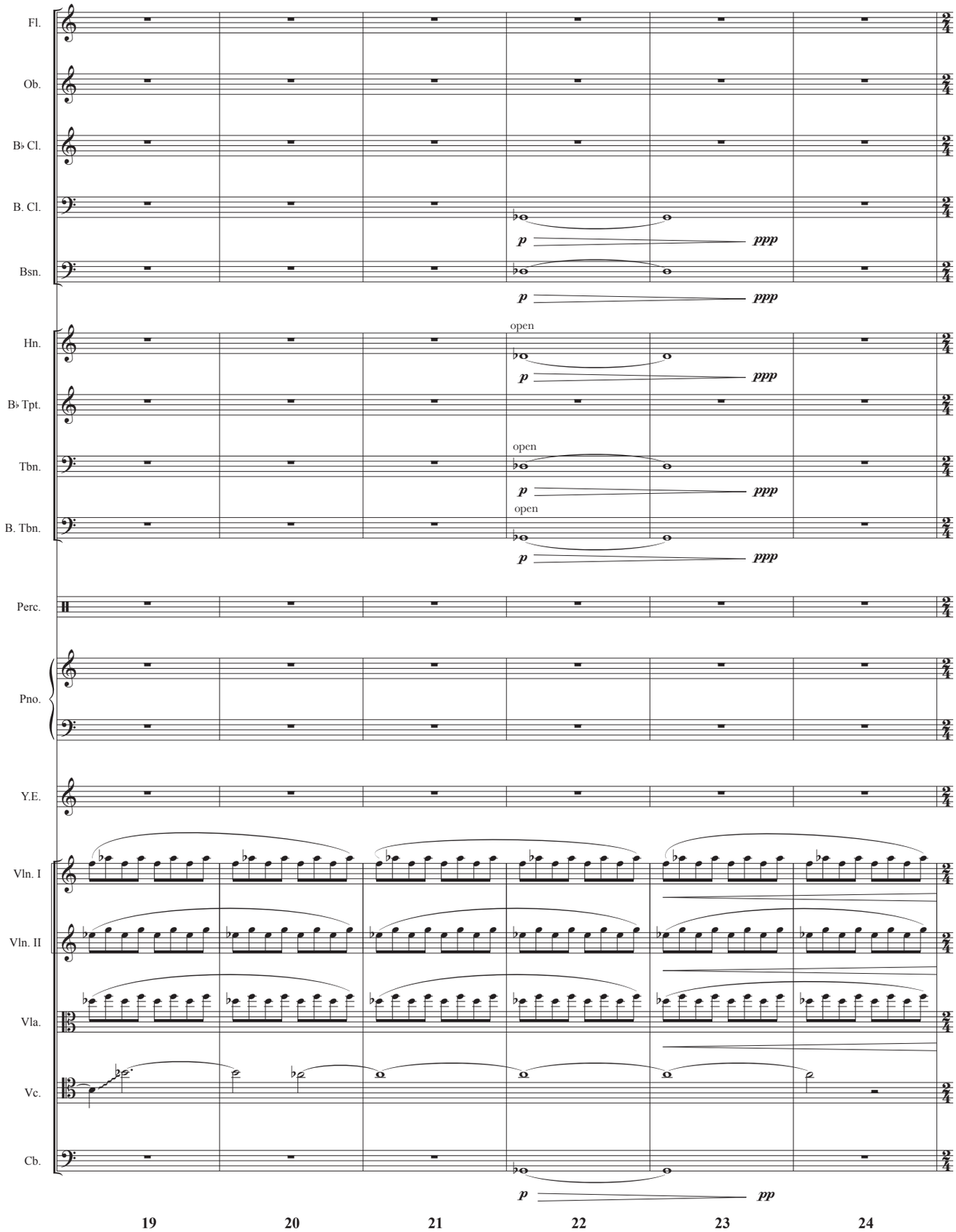
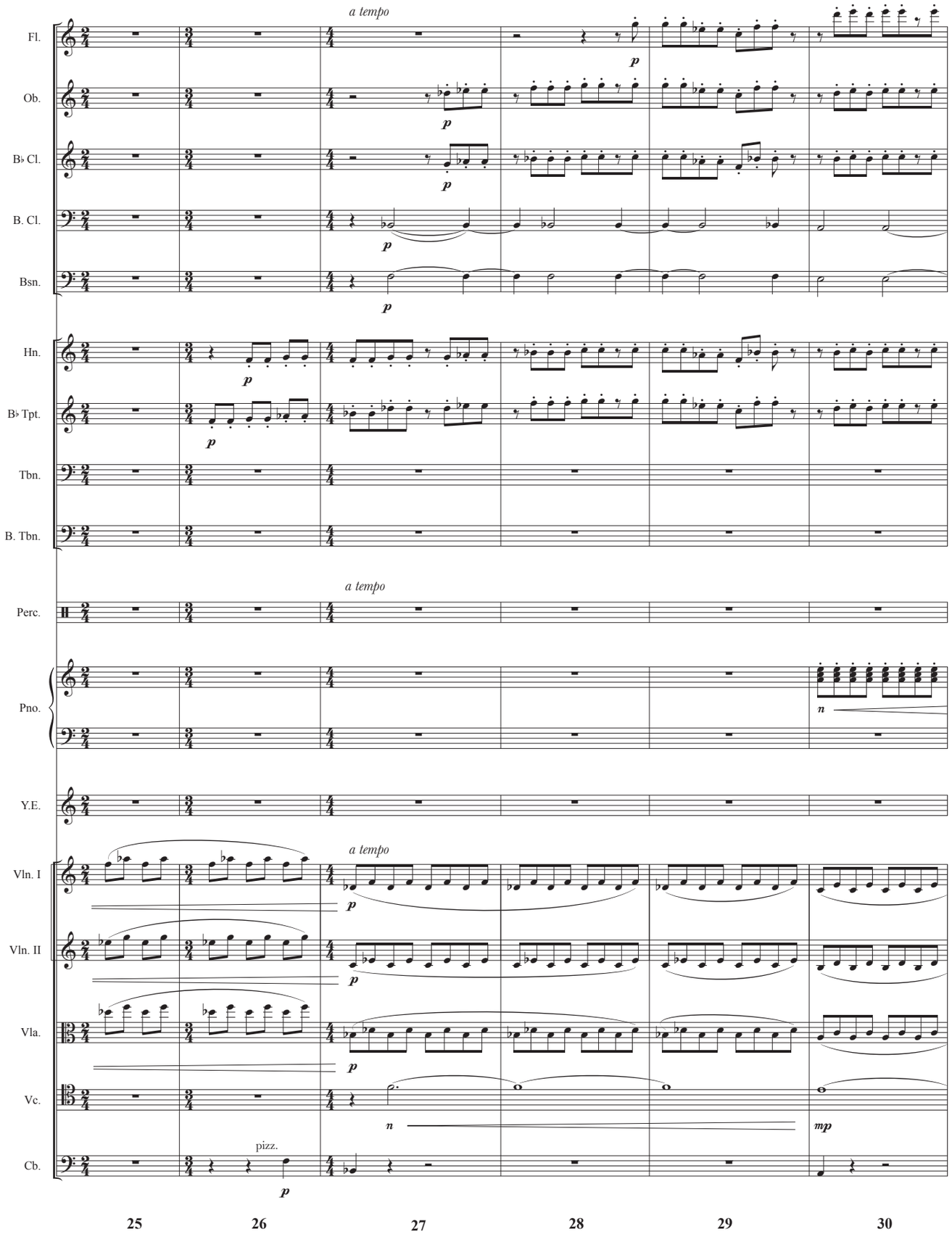
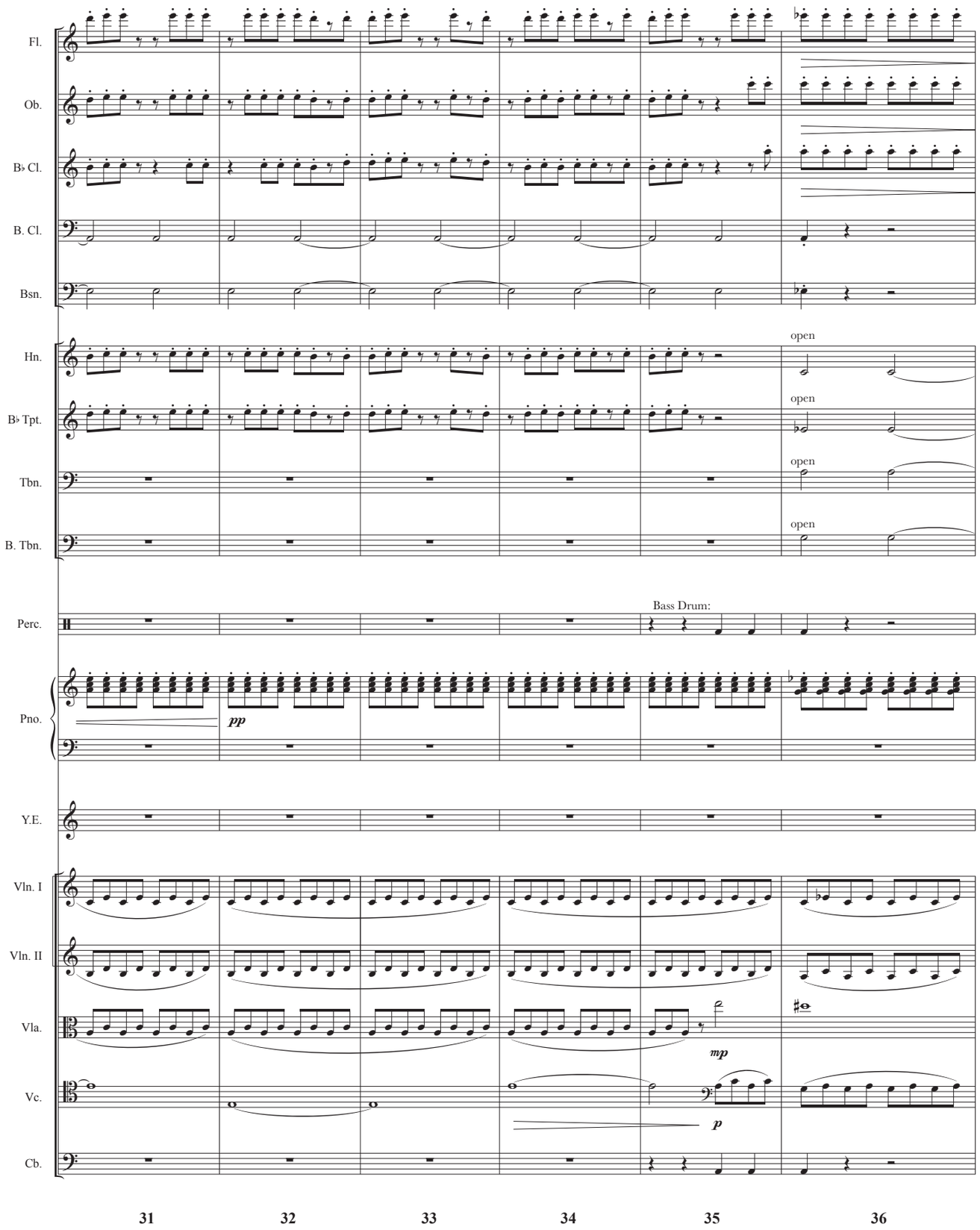
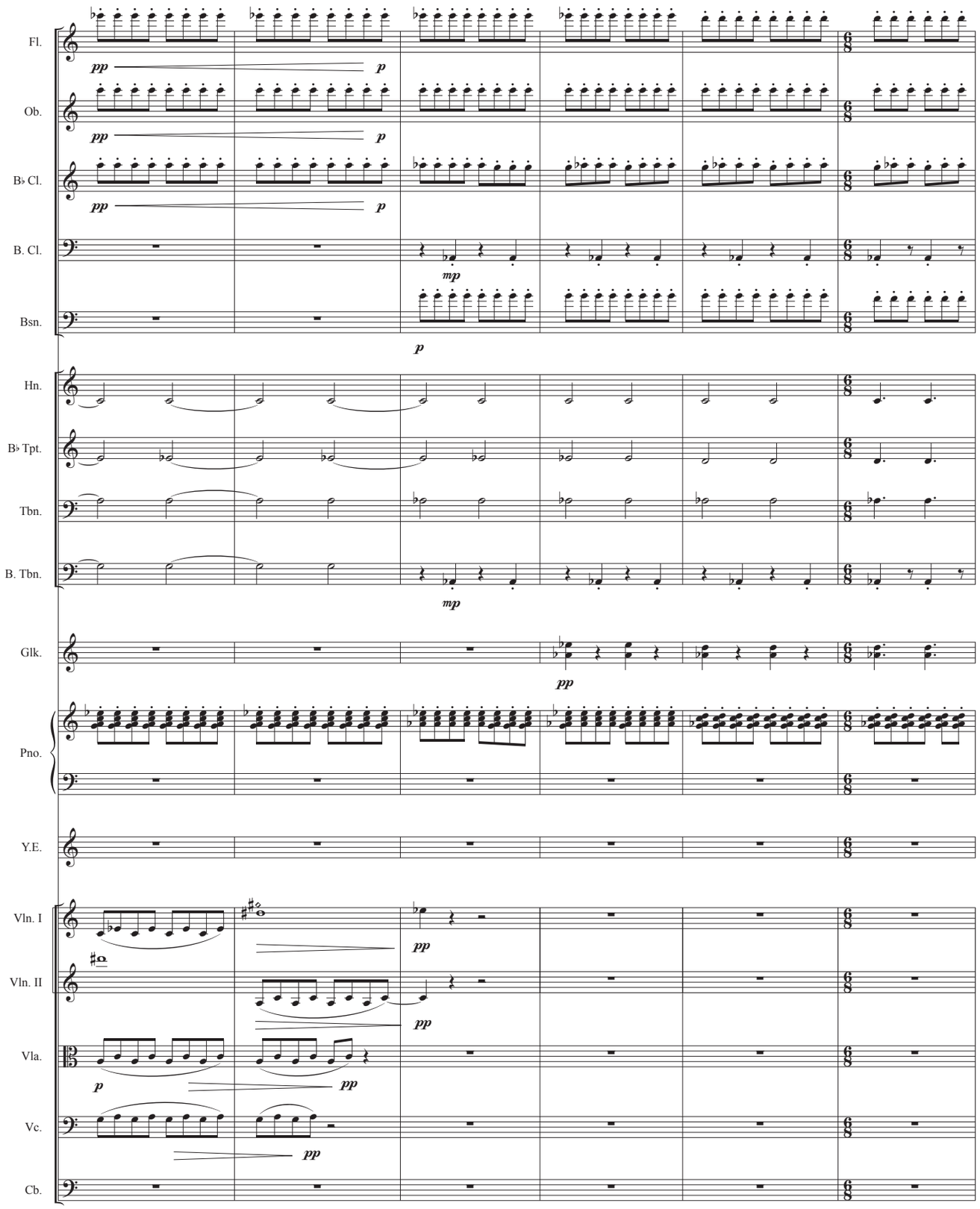
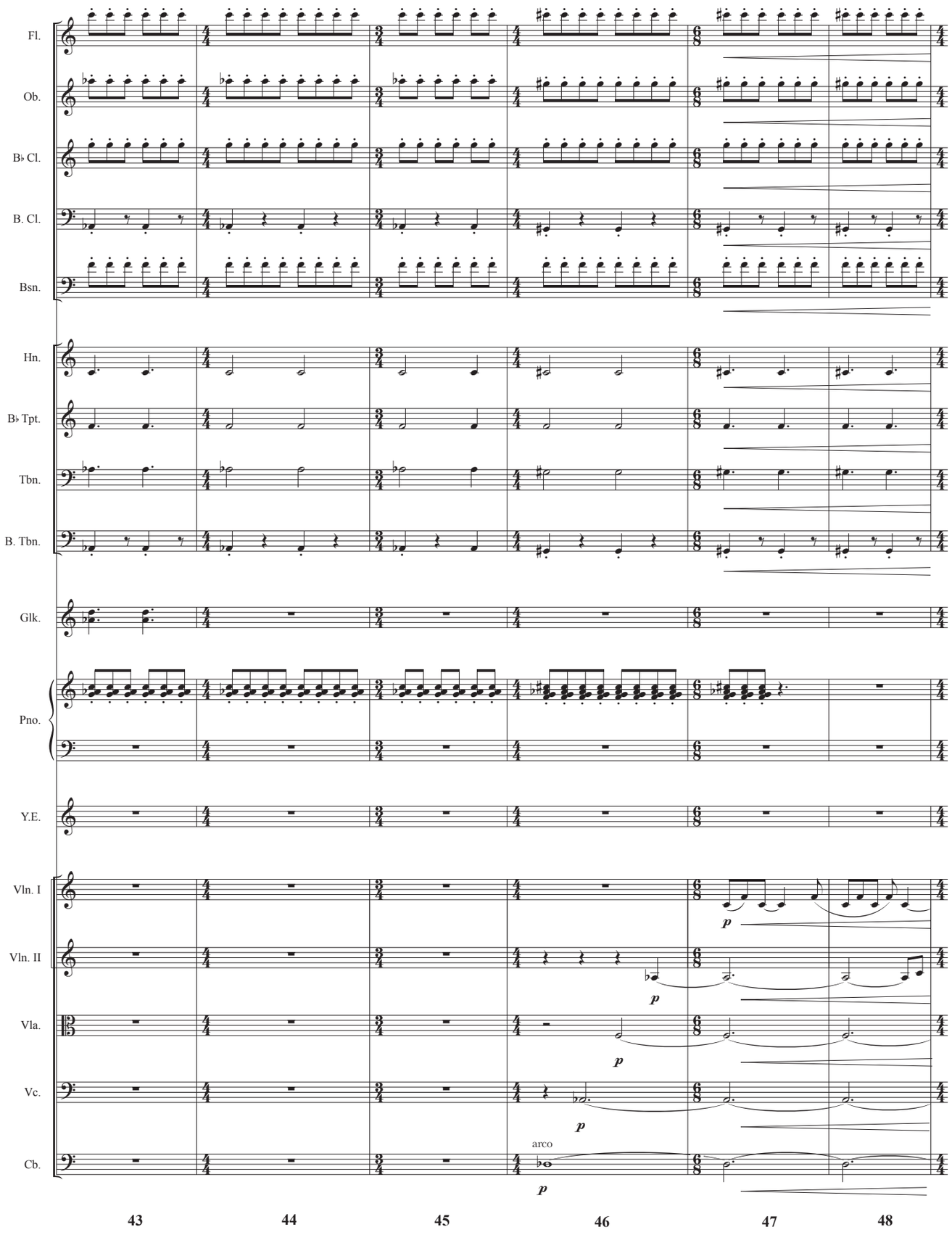
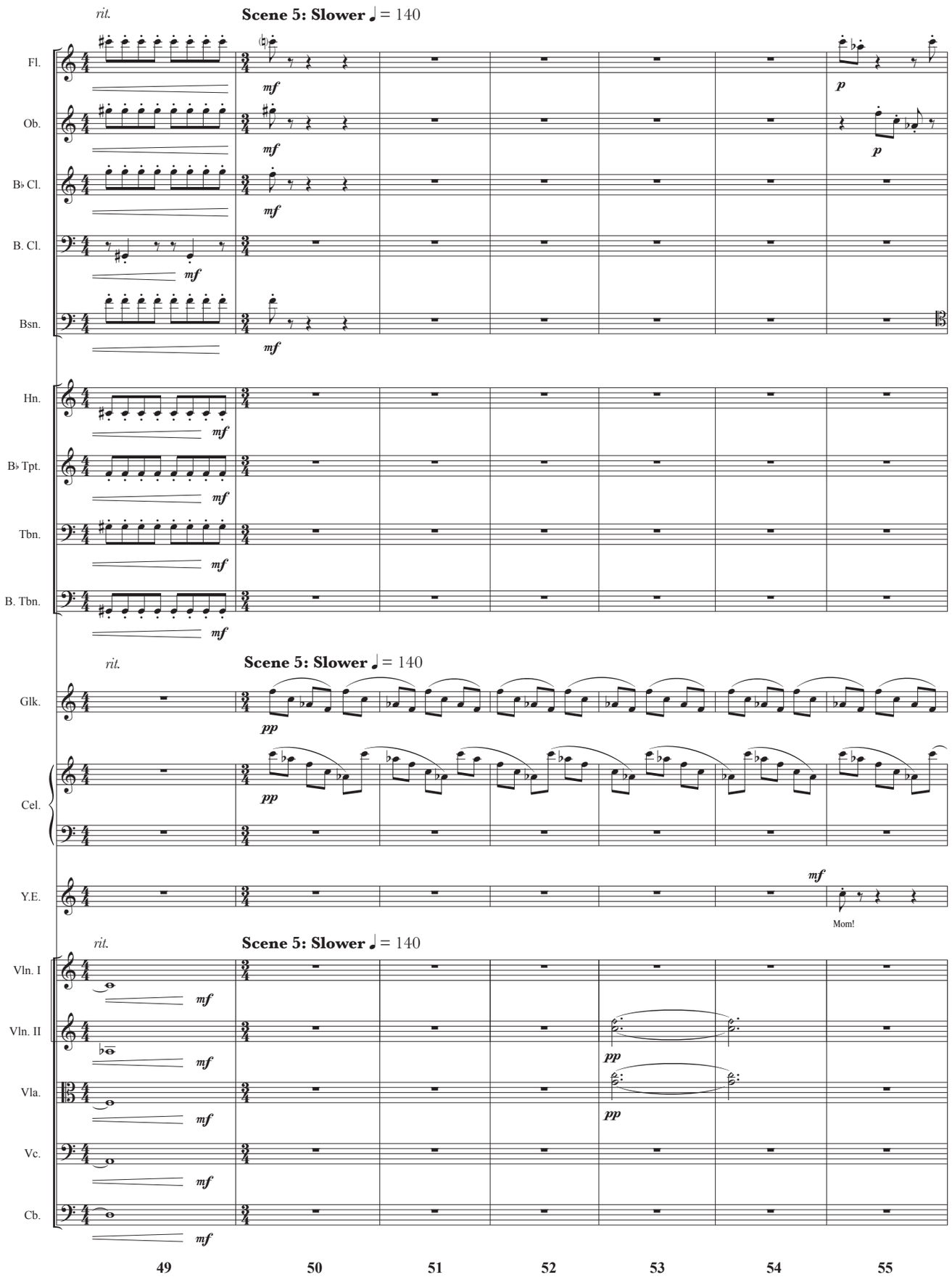
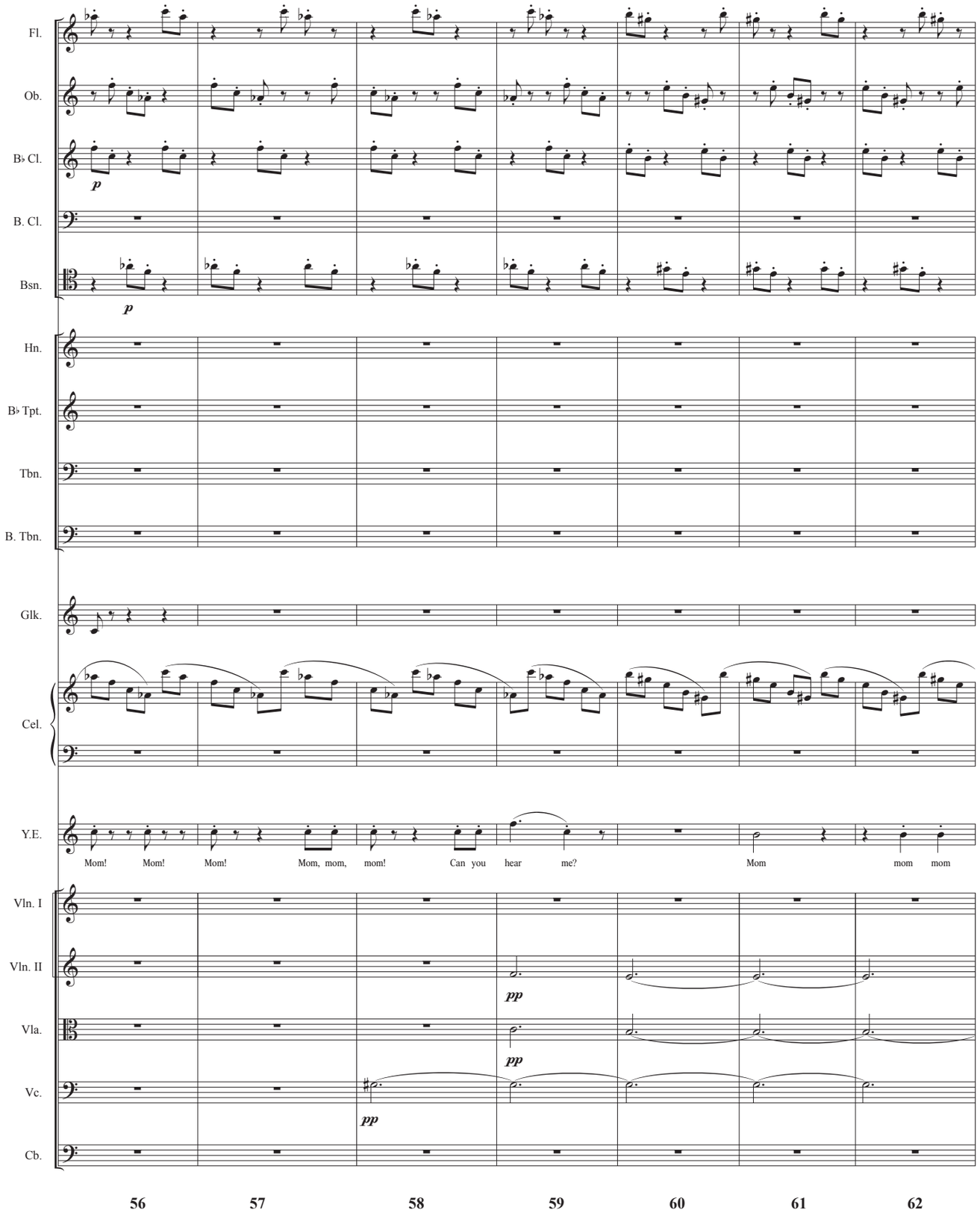
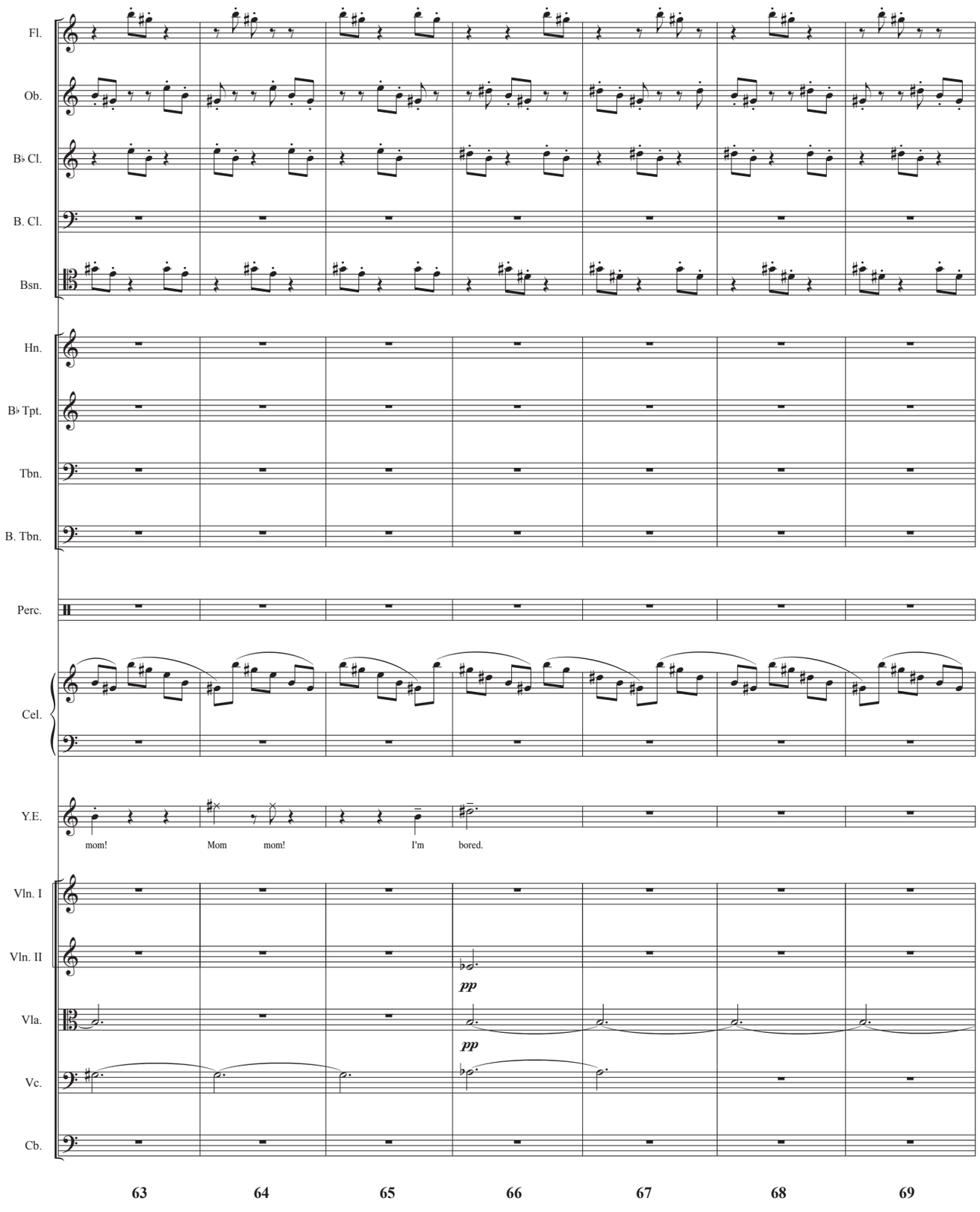
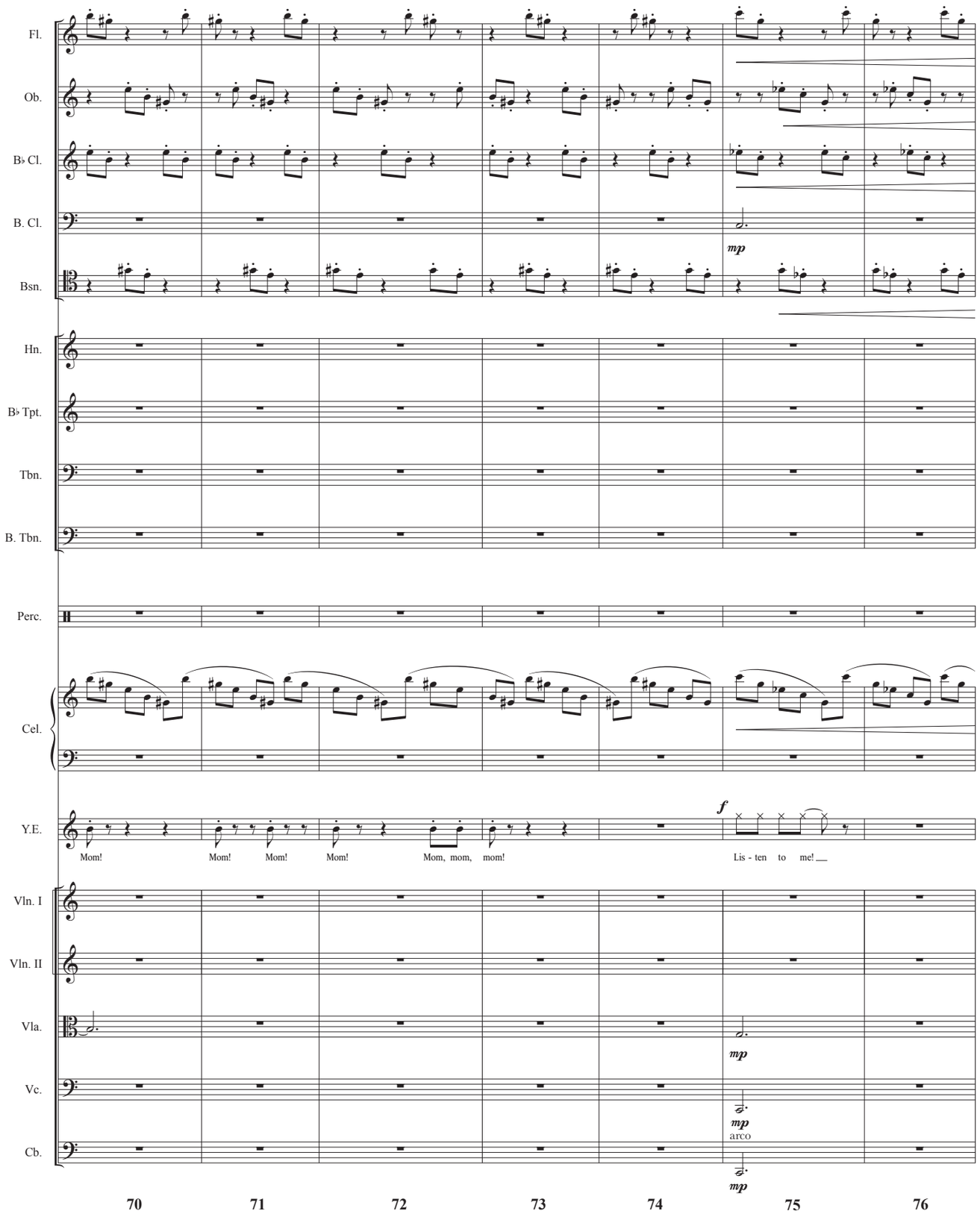
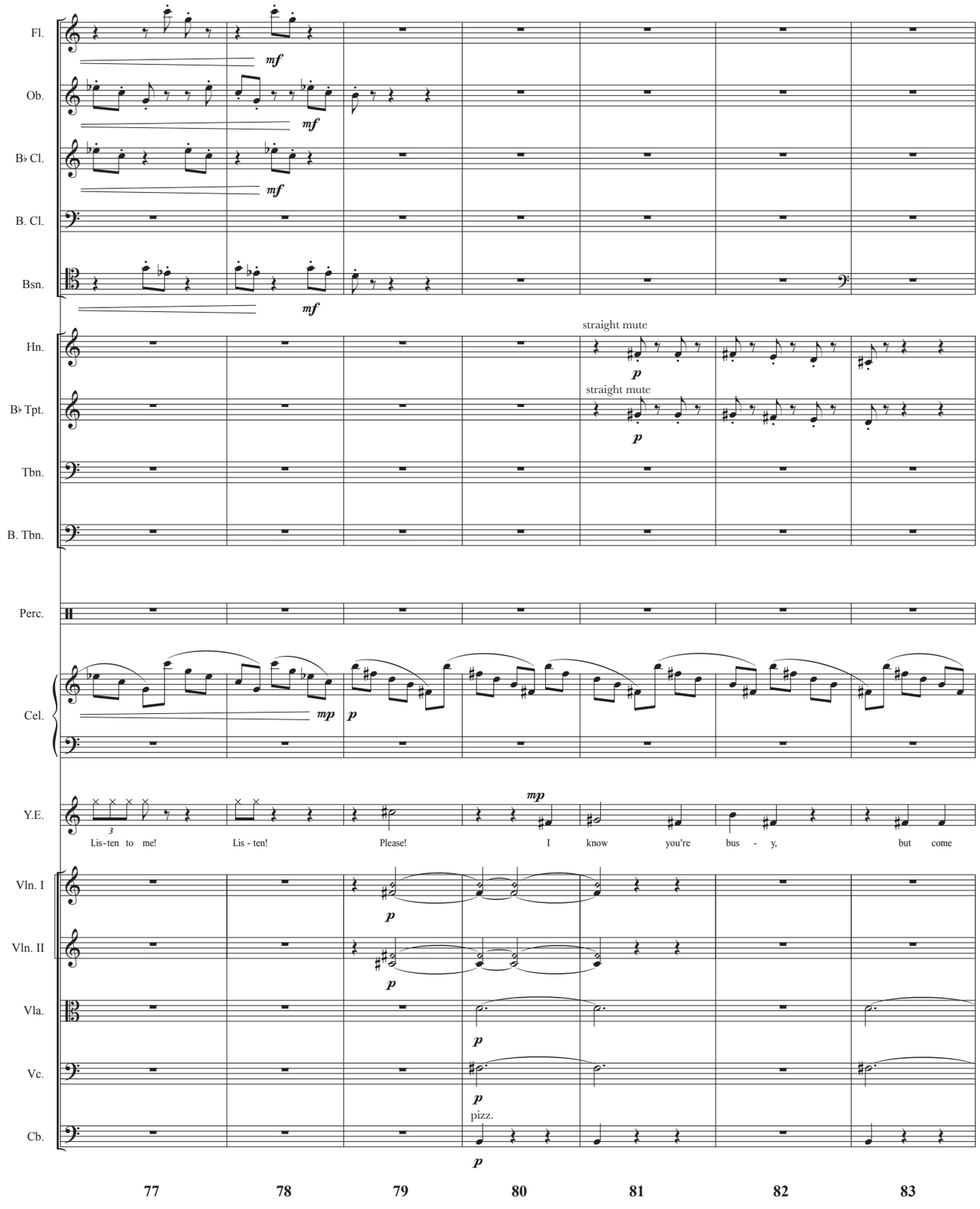
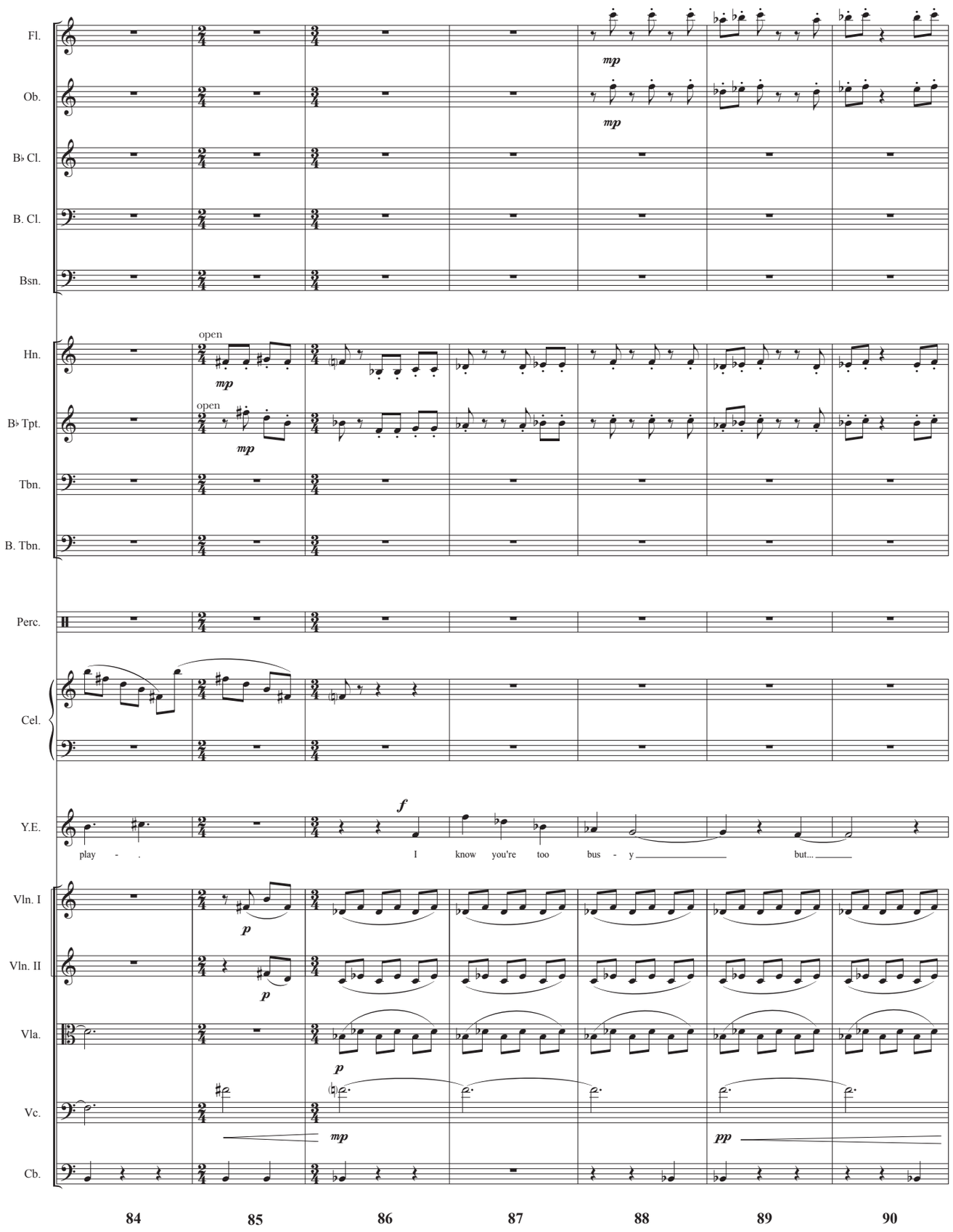
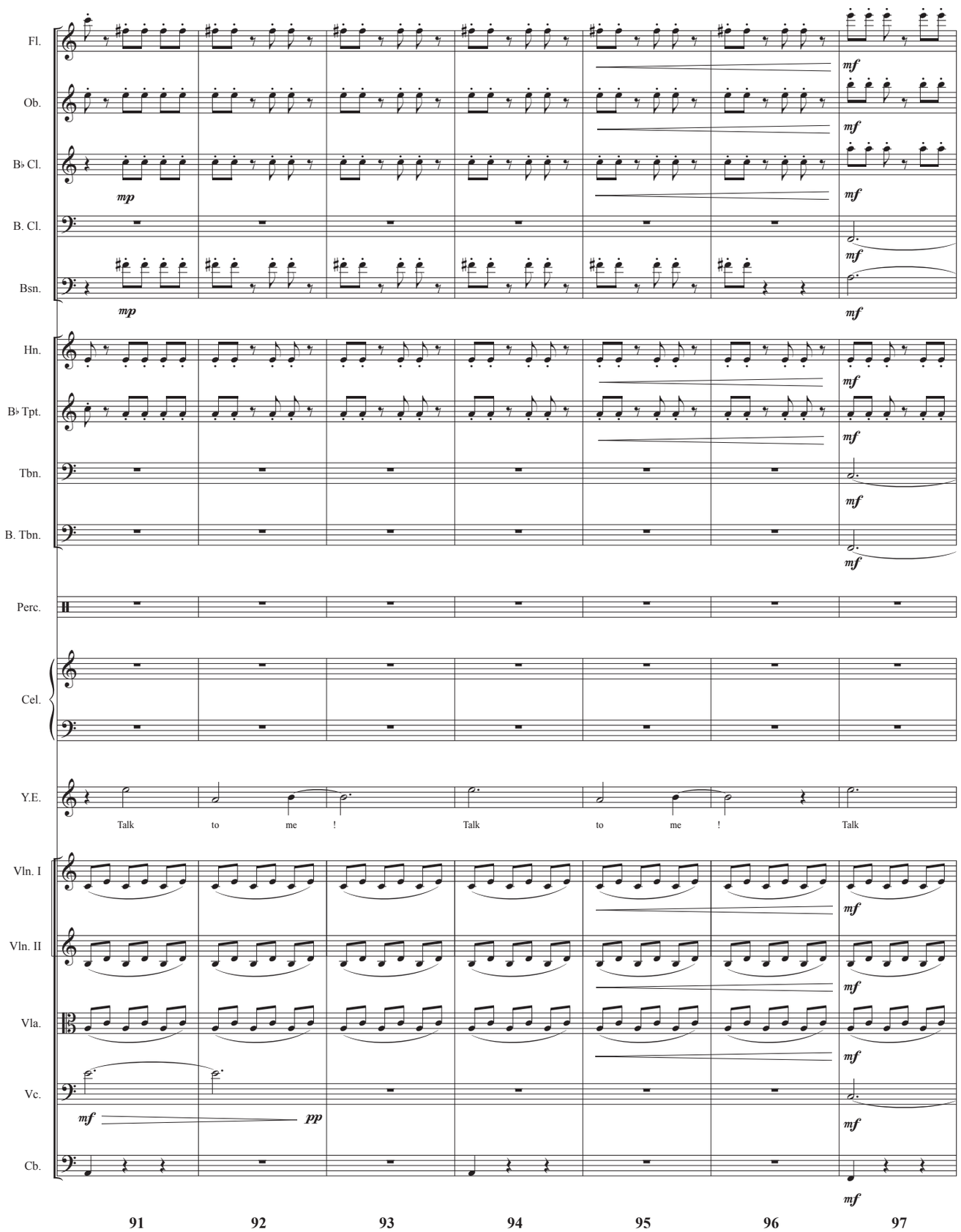
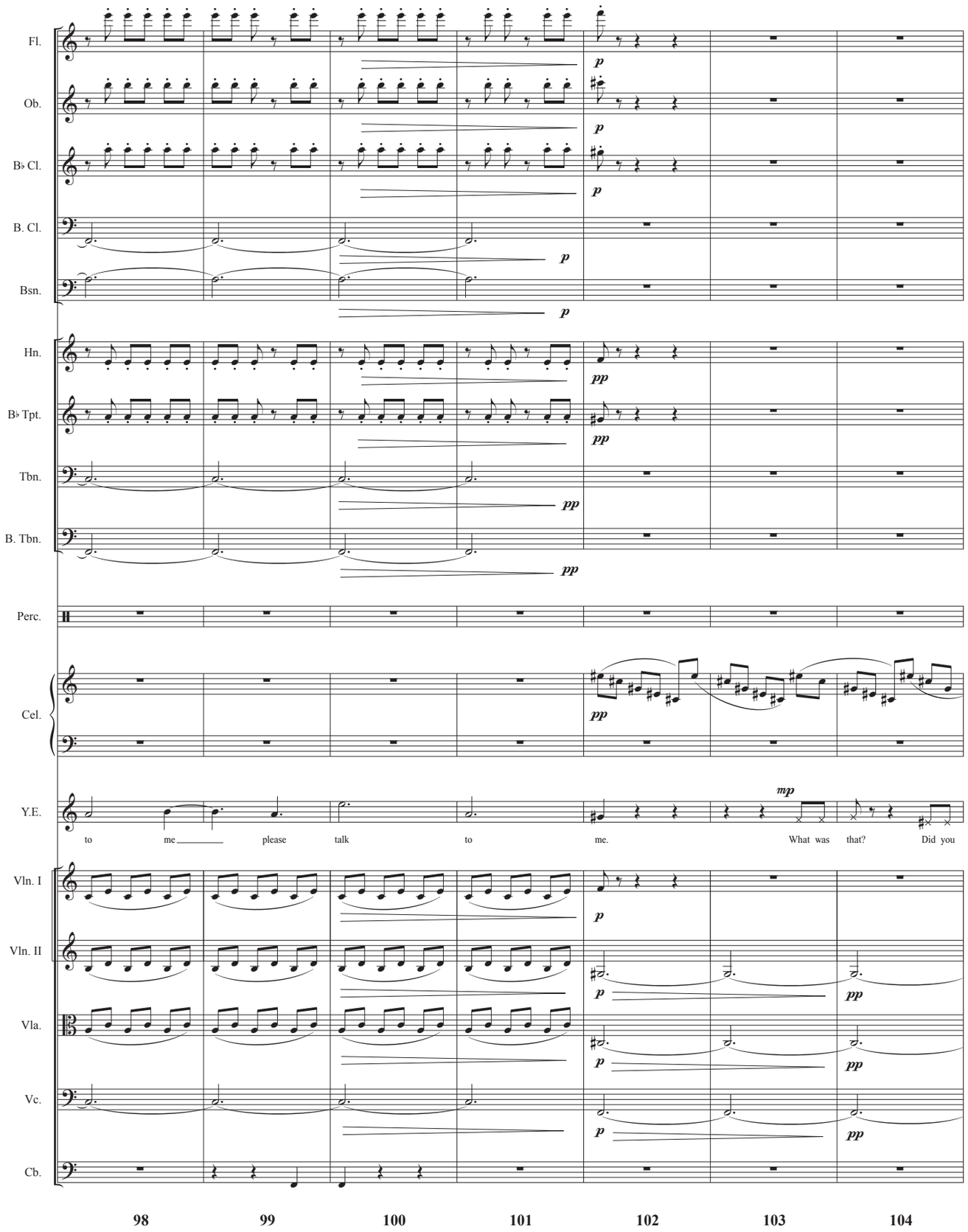
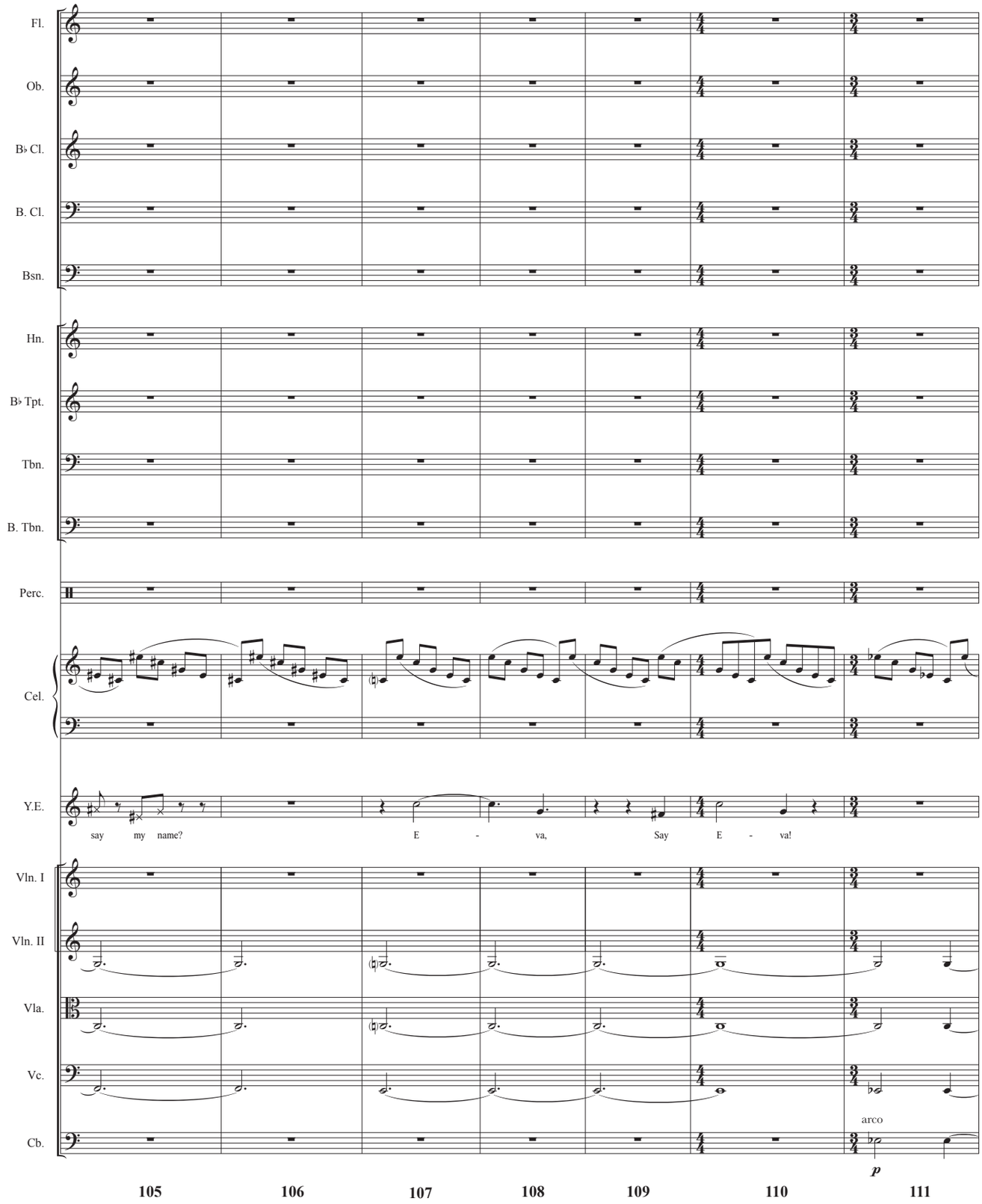
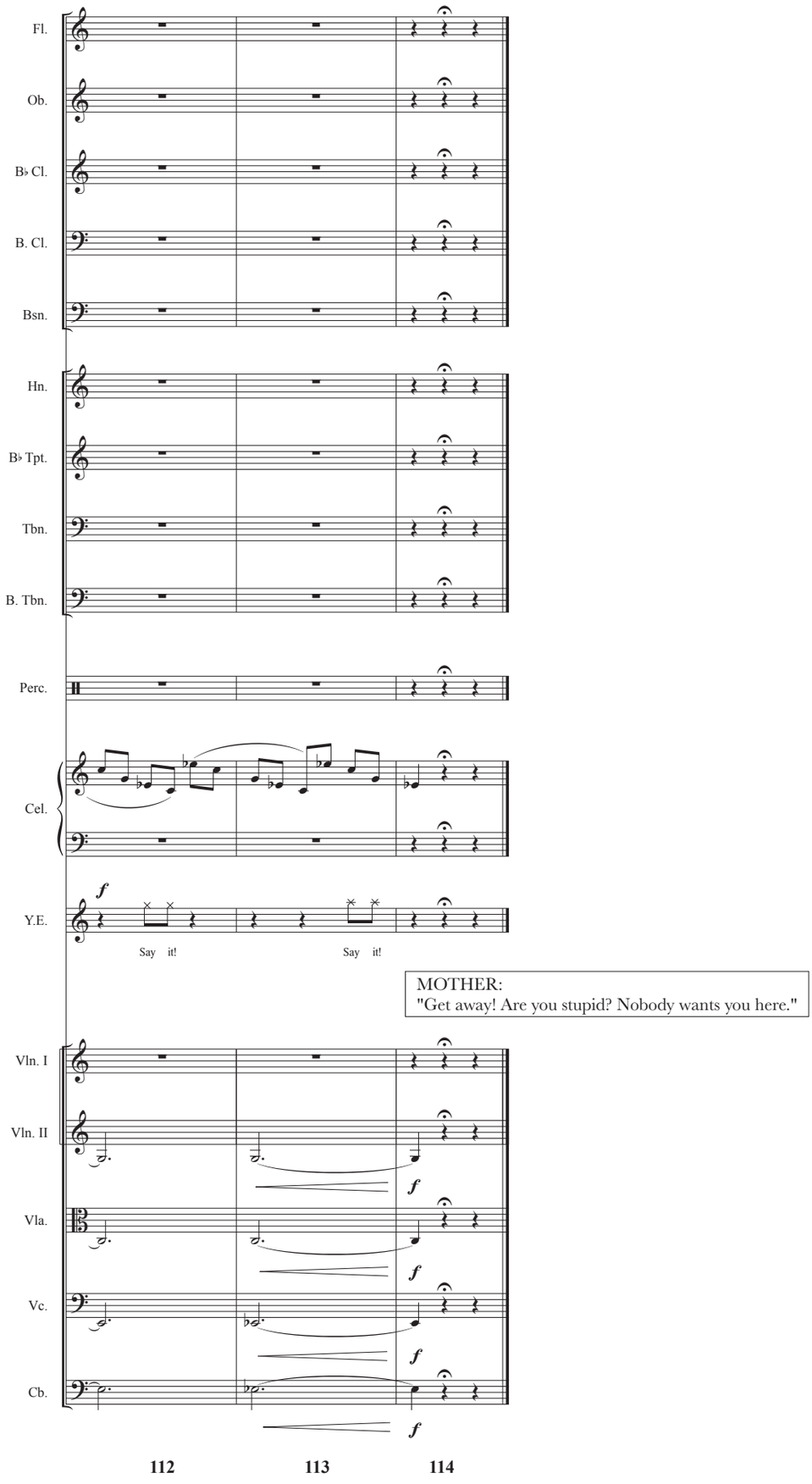
Viola

Cello

Contrabass

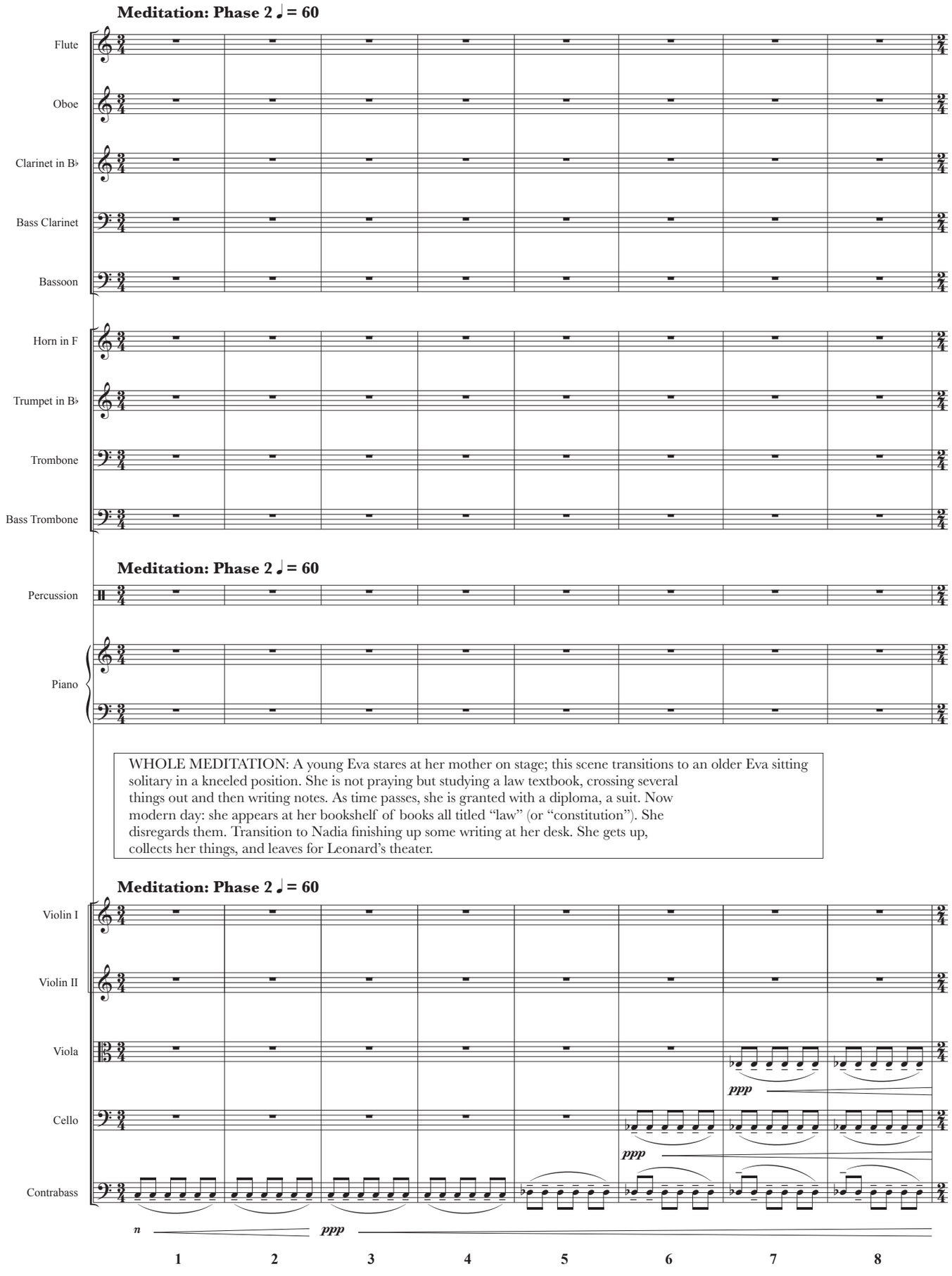
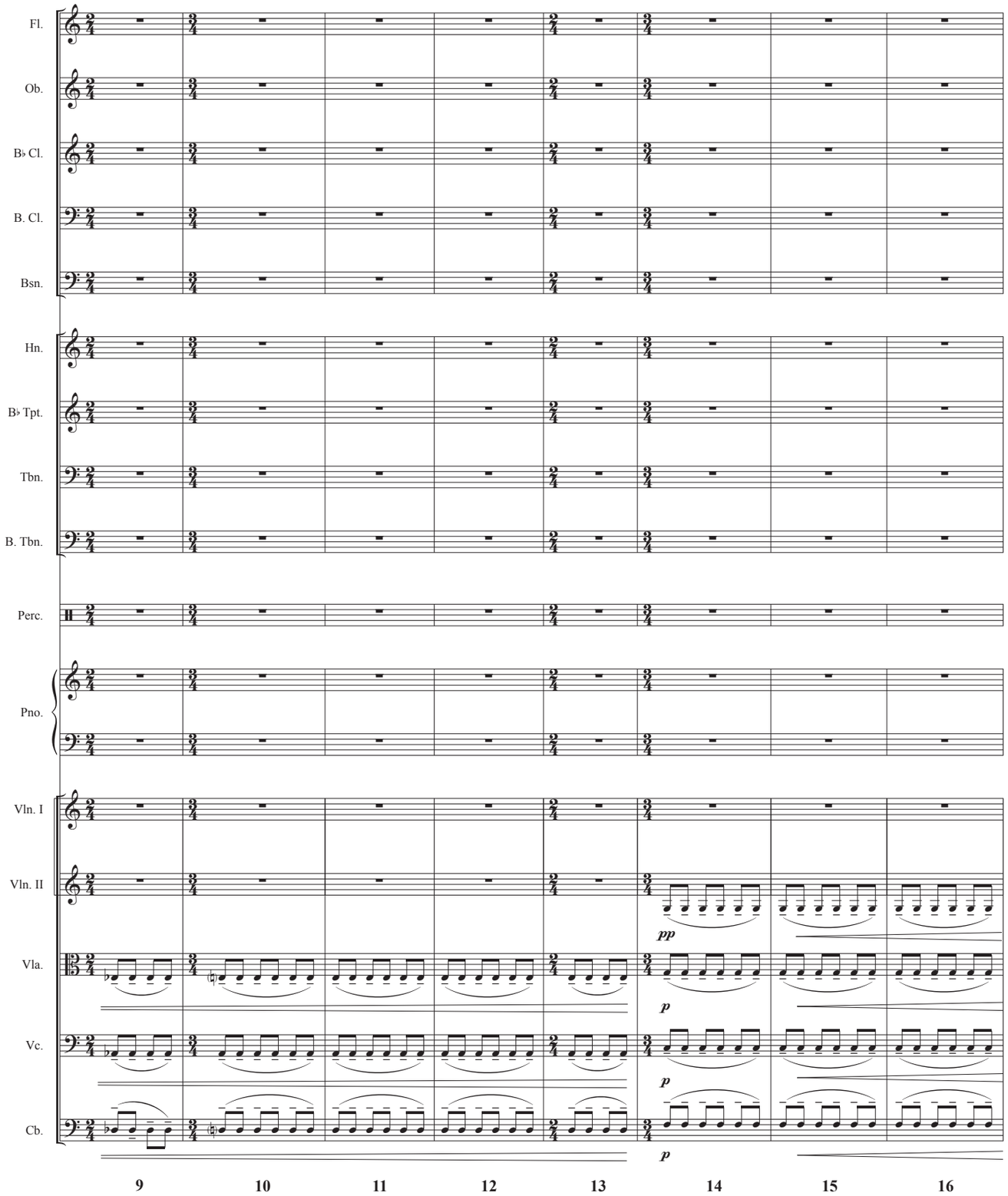
n

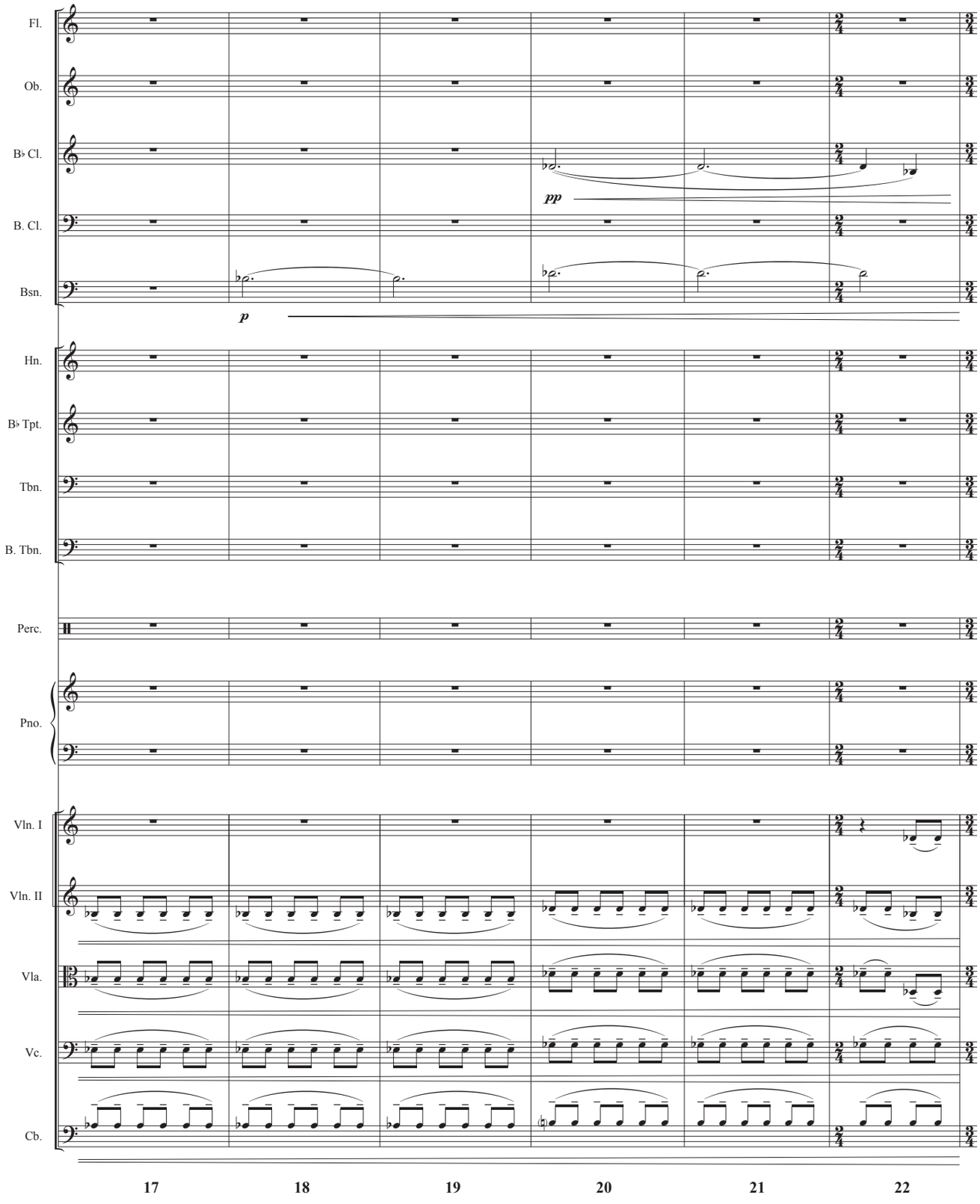
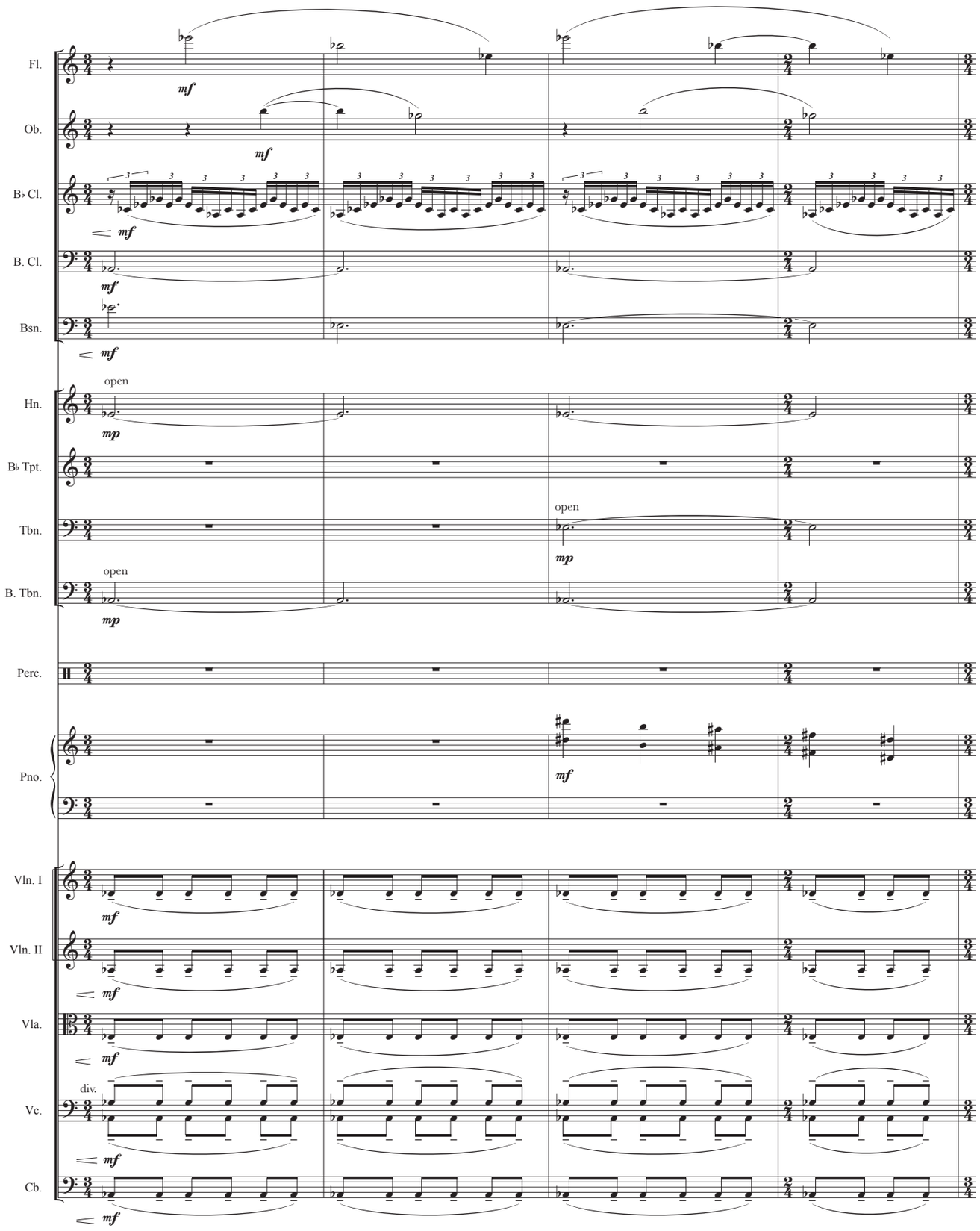
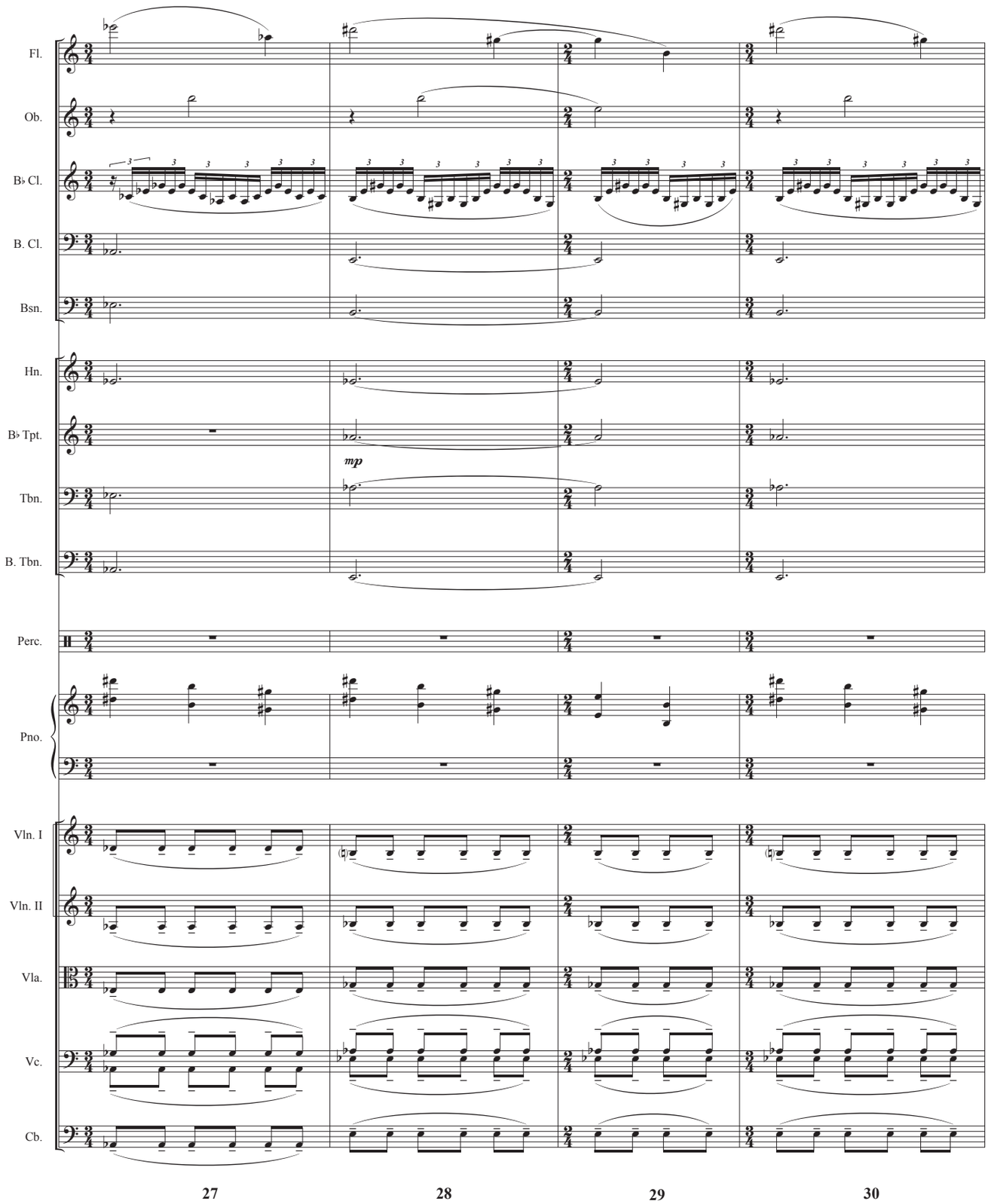
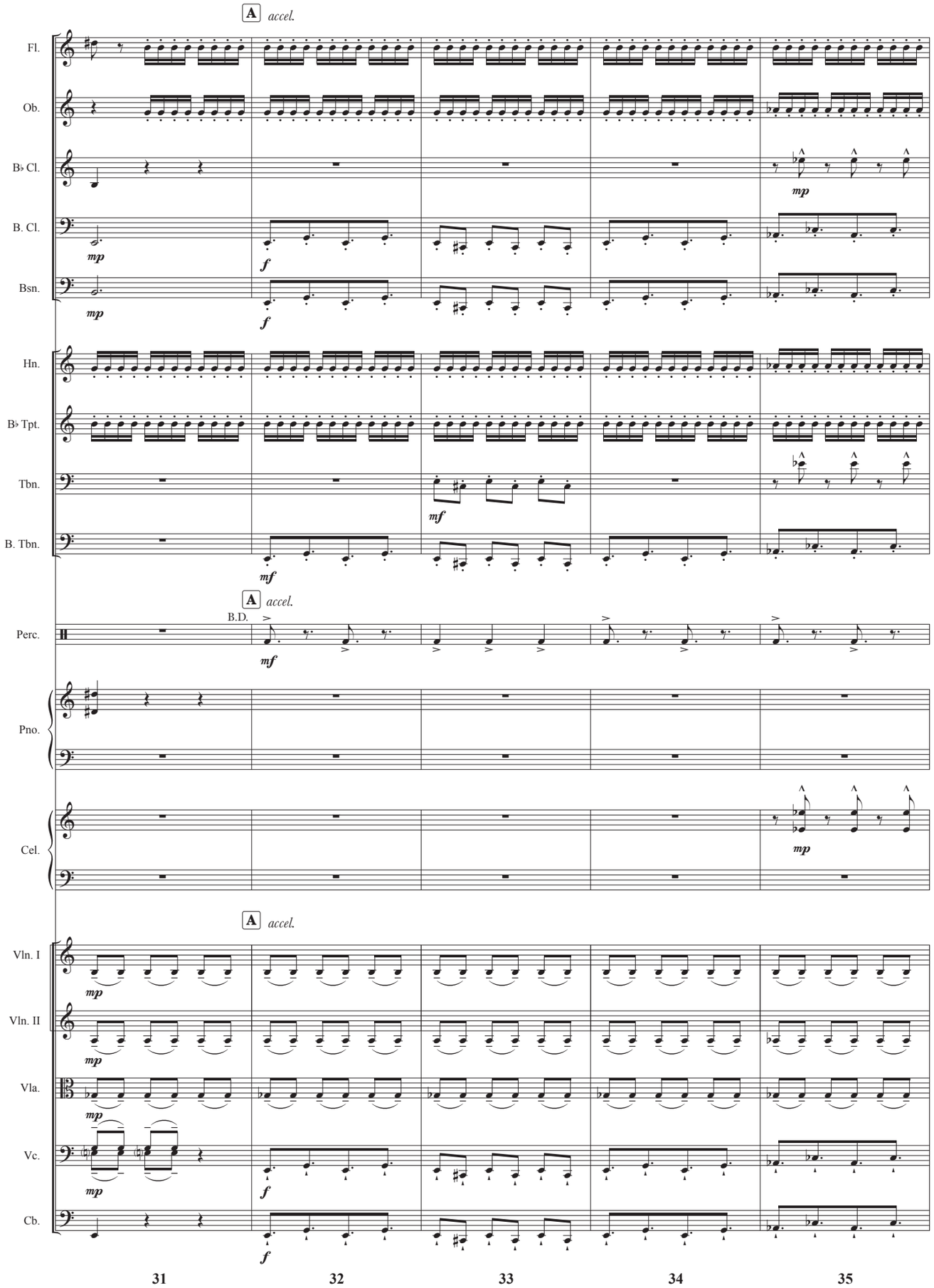
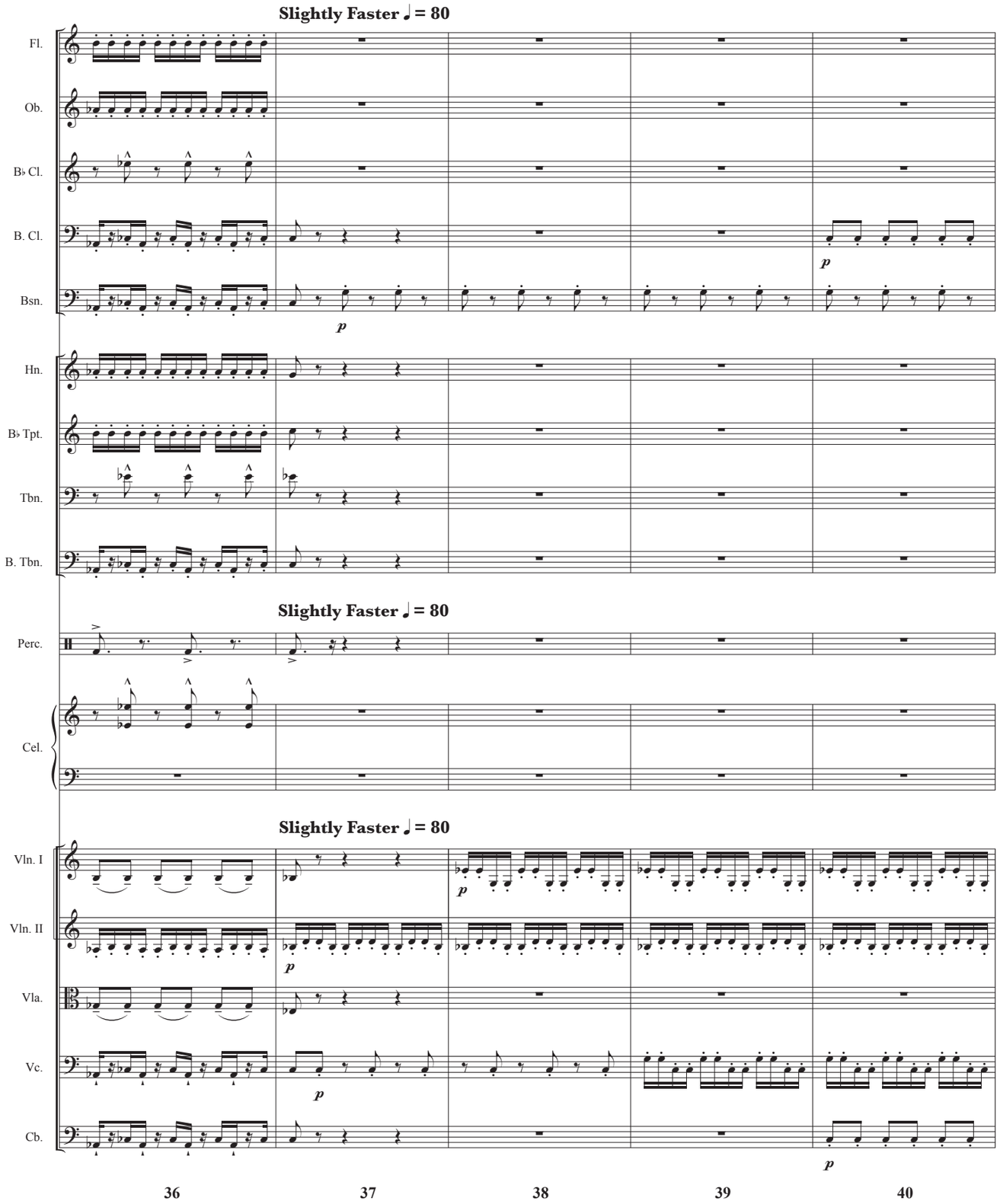
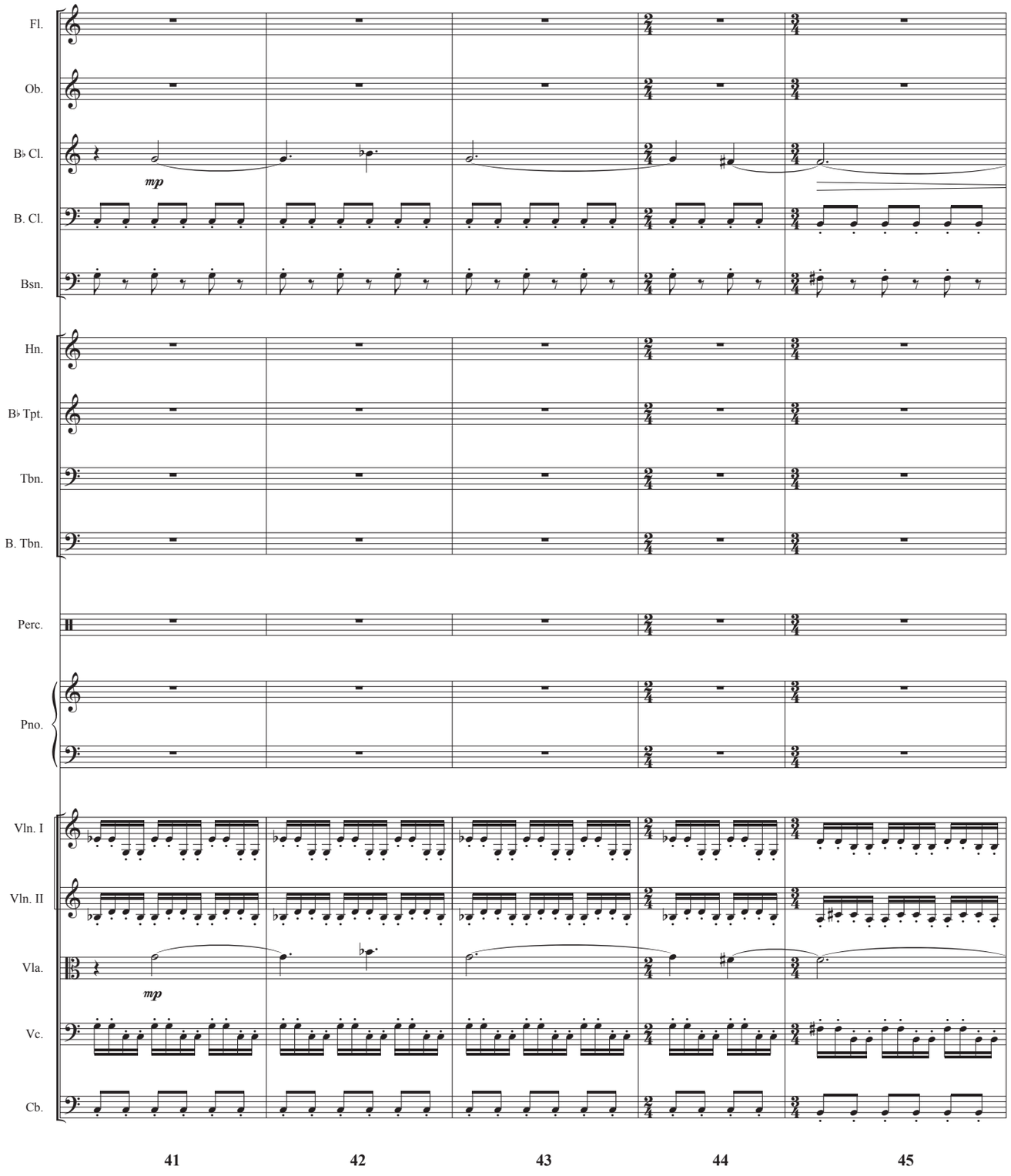
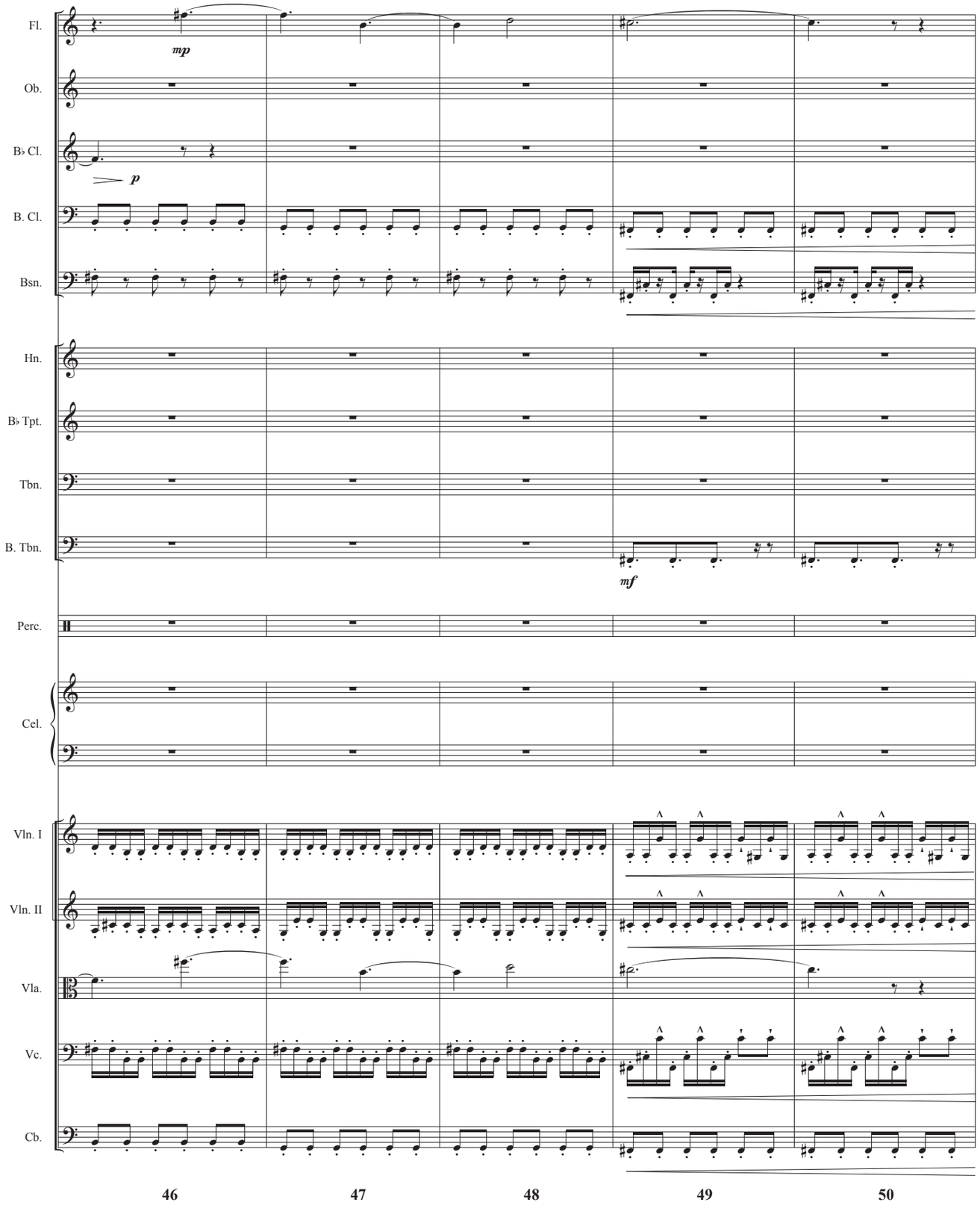
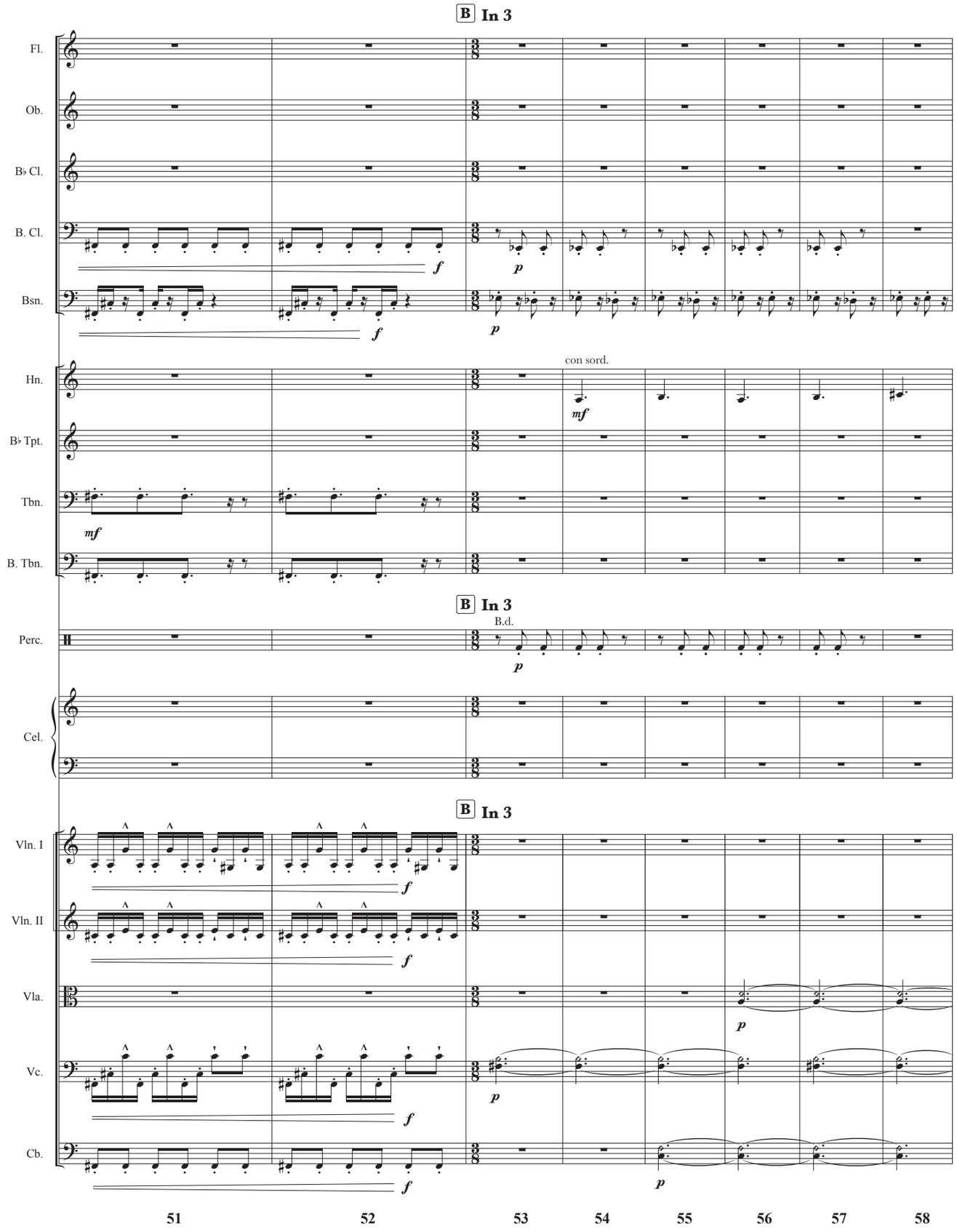
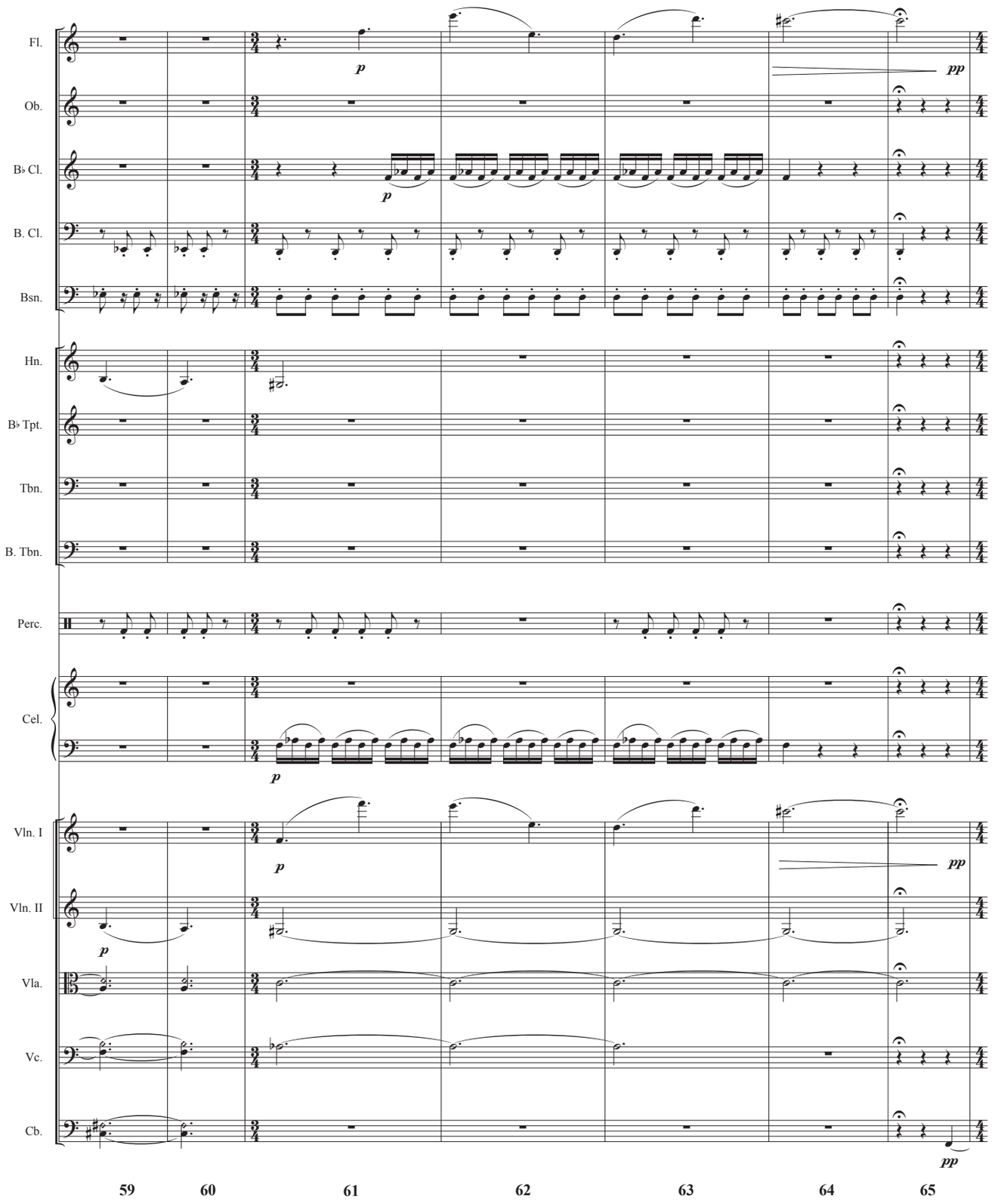
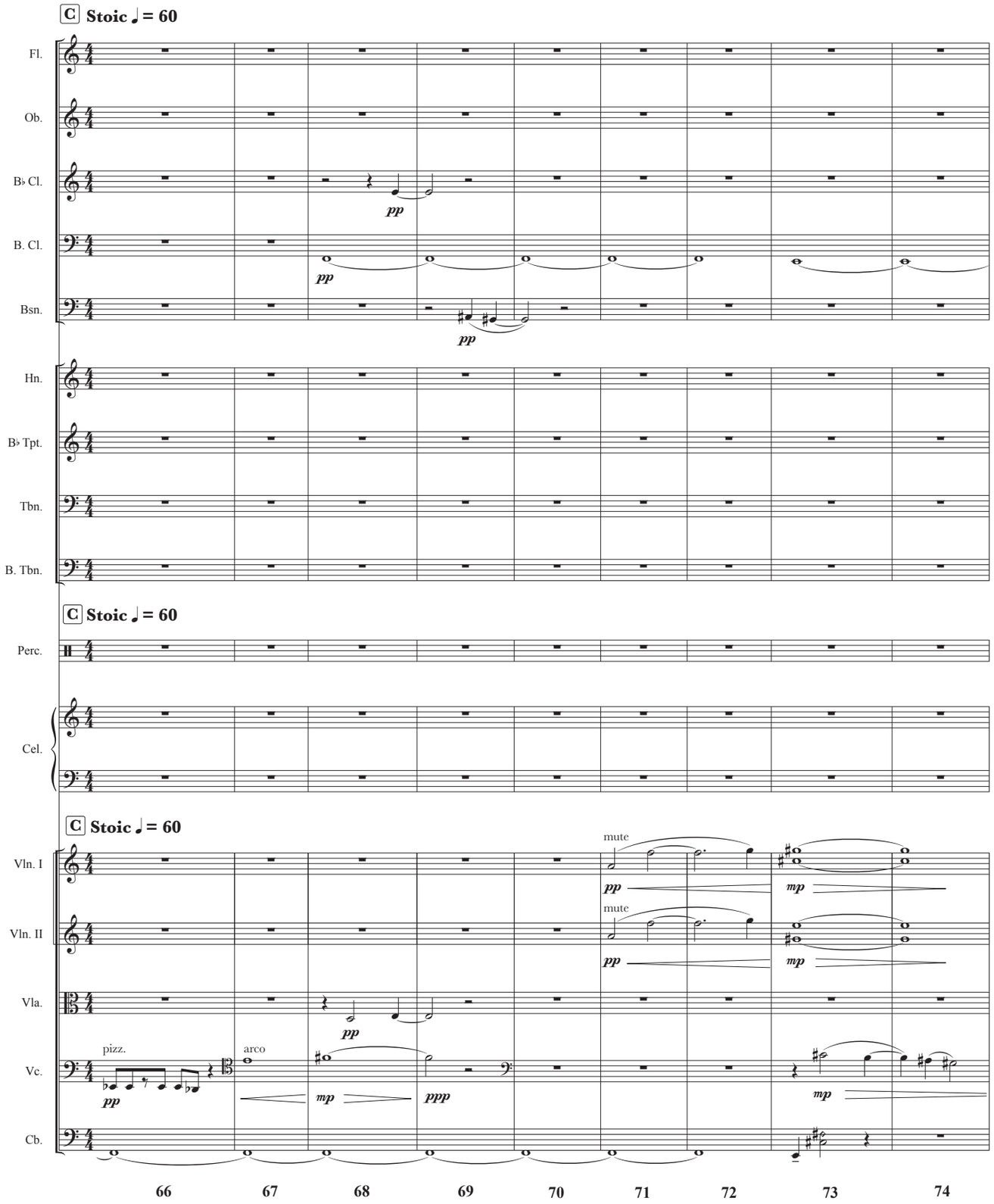
pp

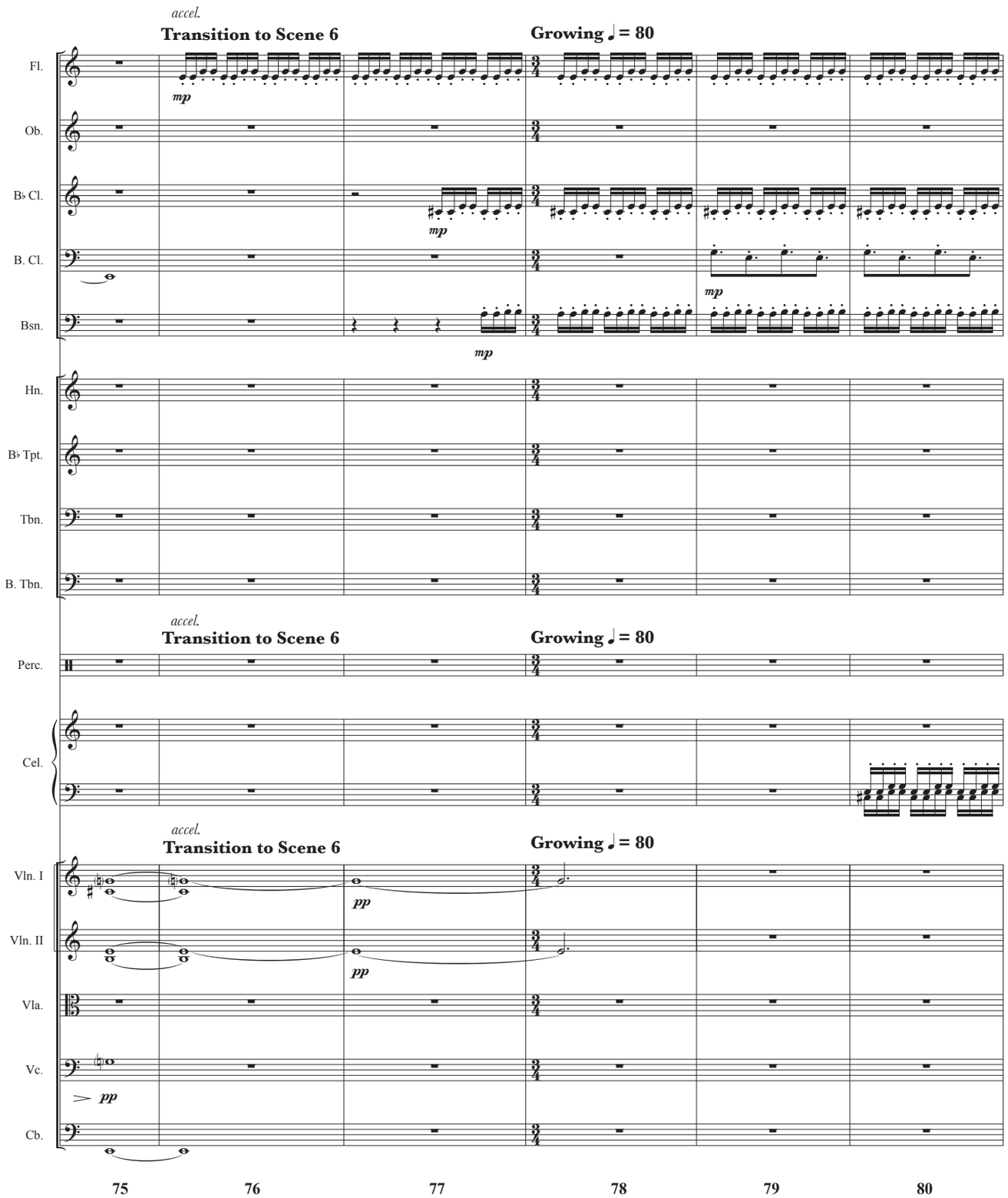
1 2 3 4 5 6

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
7
8
9
10
11
12

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
p
mp
13
14
15
16
17
18

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ppp
open
pp
19
20
21
22
23
24

a tempo
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
a tempo
Perc.
Pno.
Y.E.
a tempo
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.
25
26
27
28
29
30

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
open
open
open
Bass Drum:
pp
mp
p
31
32
33
34
35
36

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
37
38
39
40
41
42

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
43
44
45
46
47
48

rit.
Scene 5: Slower ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Y.E.
Mom!
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
pp
49
50
51
52
53
54
55

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Y.E.
Mom! Mom! Mom! Mom, mom, mom! Can you hear me? Mom mom mom
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
pp
56
57
58
59
60
61
62

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
mom!
Mom
mom!
I'm
bored.
Vln. I
Vln. II
pp
Vla.
pp
Vc.
Cb.
63
64
65
66
67
68
69

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
Mom! Mom! Mom! Mom! Mom, mom, mom!
Lis - ten to me!
arco
70 71 72 73 74 75 76

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
straight mute
p
mp
Lis-ten to me!
Lis - ten!
Please!
I know you're bus - y,
but come
pizz.
77
78
79
80
81
82
83

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
open
f
play - .
I know you're too bus - y but...
p
pp
84
85
86
87
88
89
90

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
Talk to me ! Talk to me ! Talk
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp
91 92 93 94 95 96 97

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mp
to me please talk to me. What was that? Did you
98 99 100 101 102 103 104

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
say my name?
E - va,
Say E - va!
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
105
106
107
108
109
110
111

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Y.E.
f
Say it!
Say it!
MOTHER:
"Get away! Are you stupid? Nobody wants you here."
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f
f
112
113
114

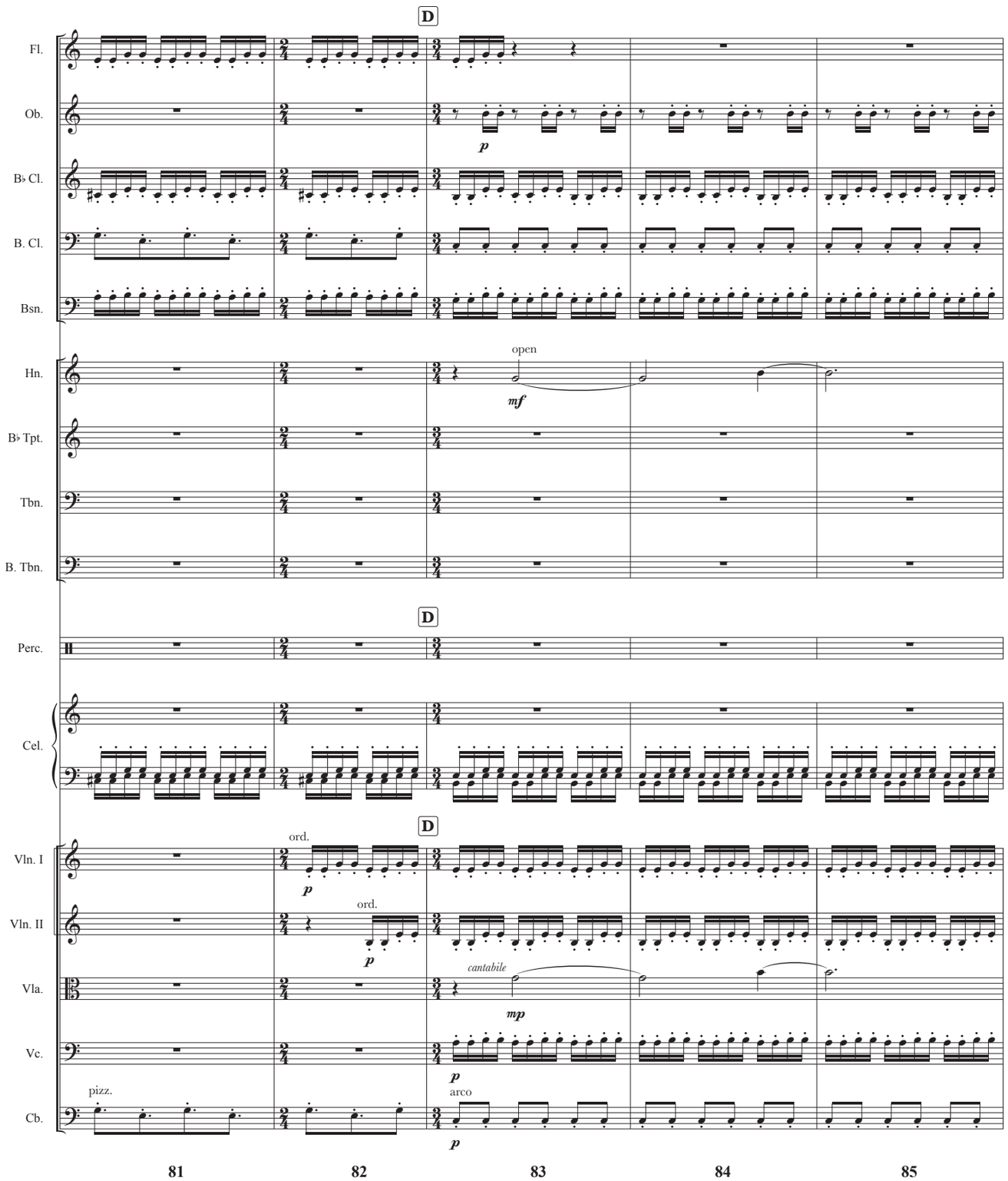
Scene Five: Meditation

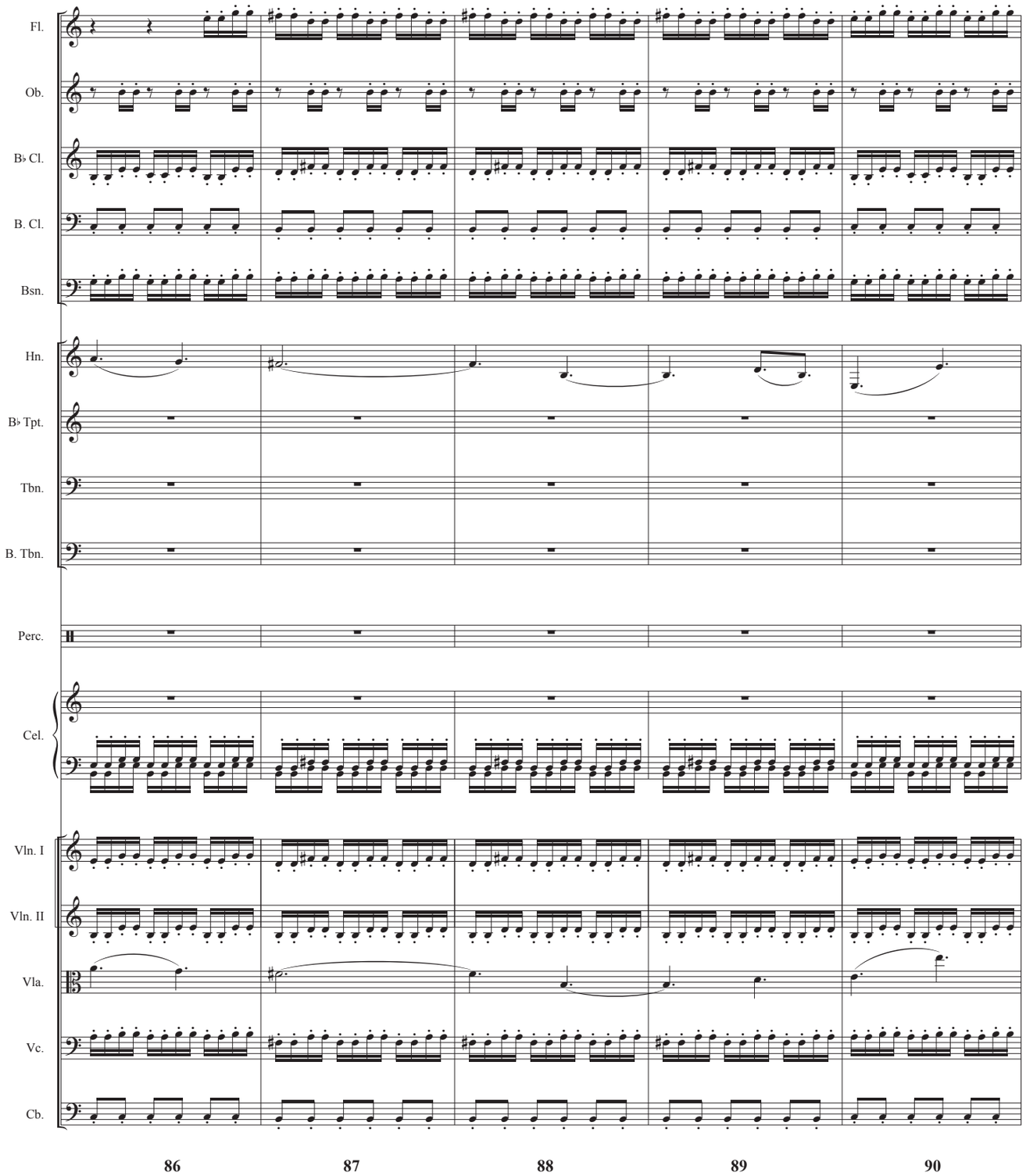
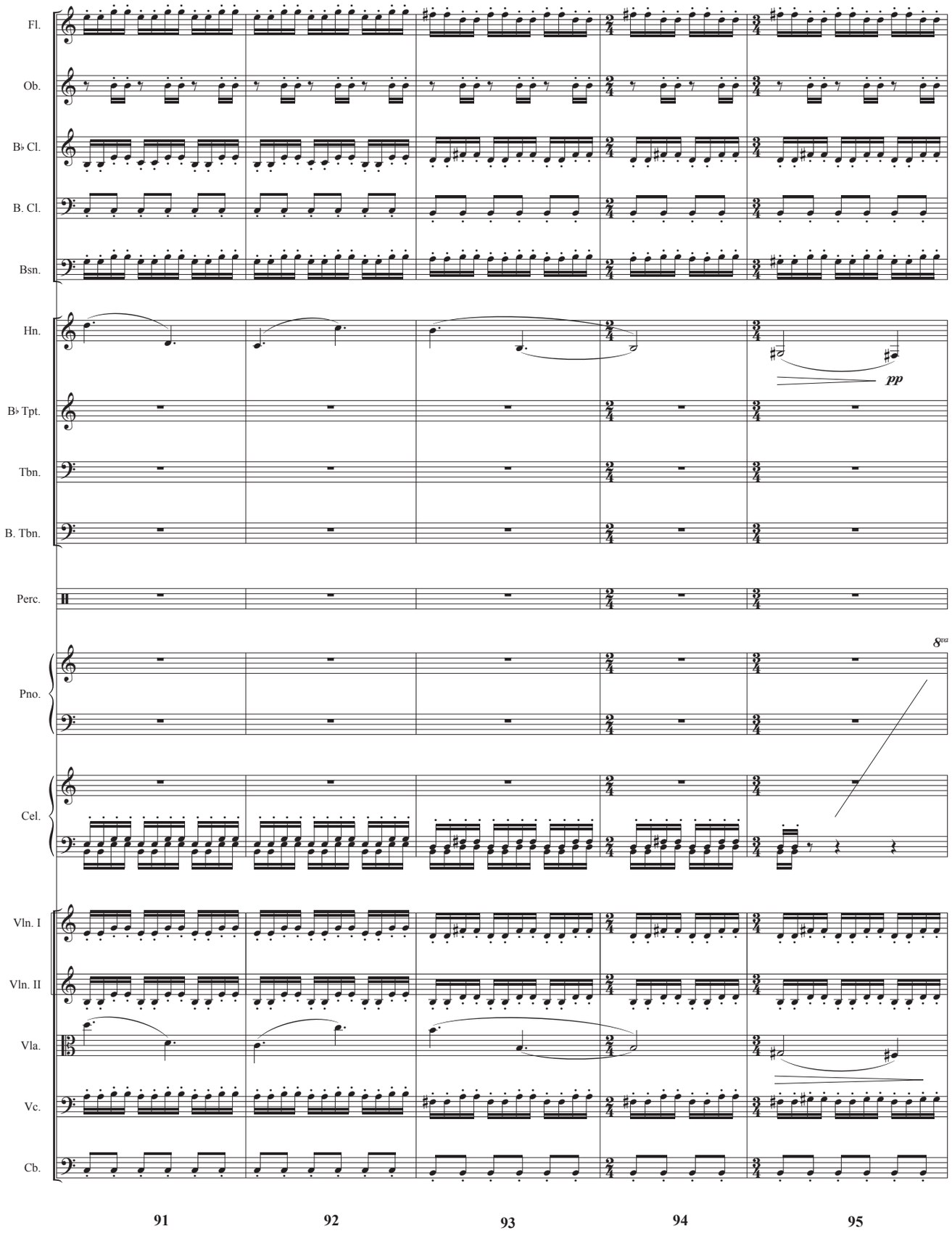
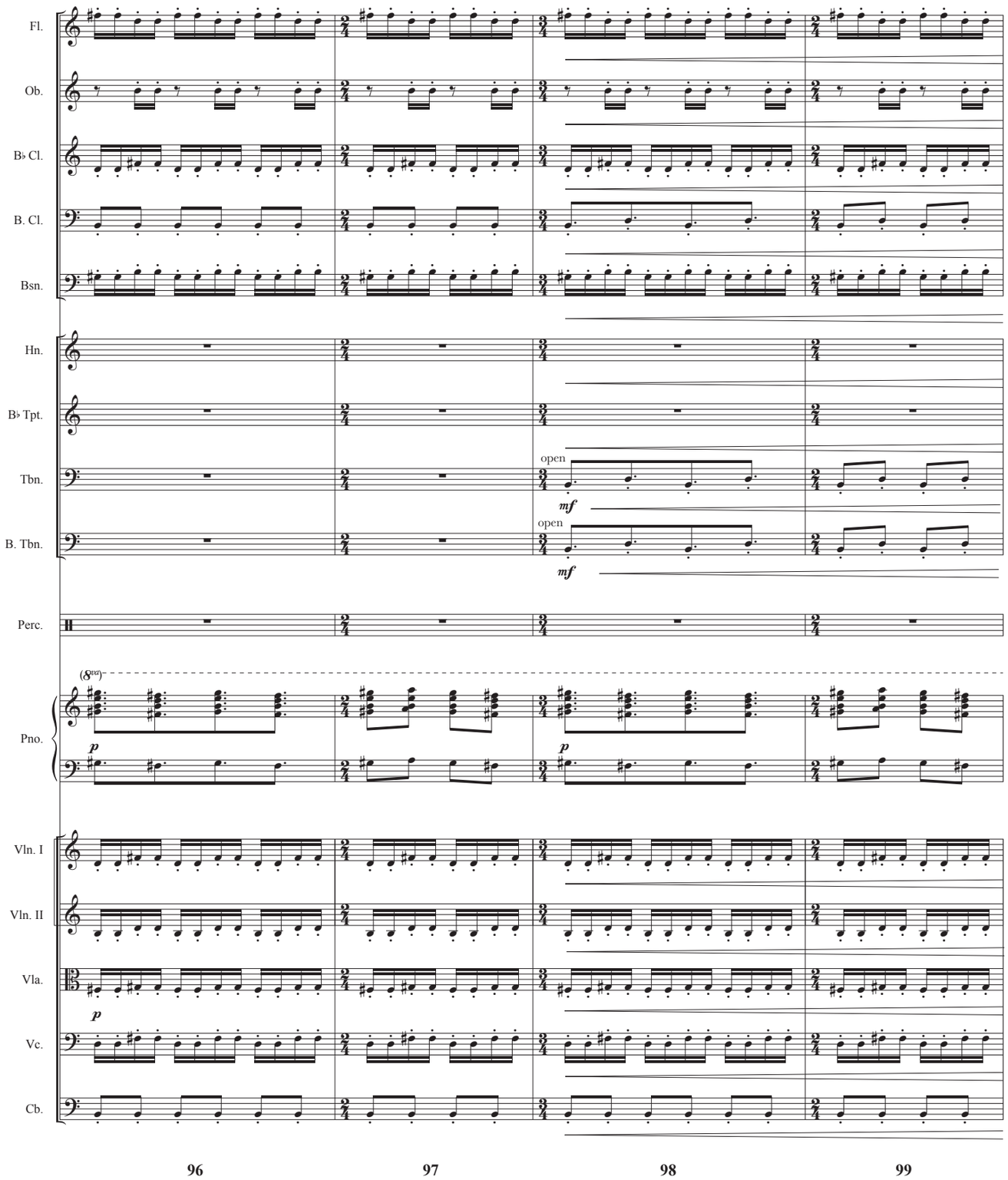
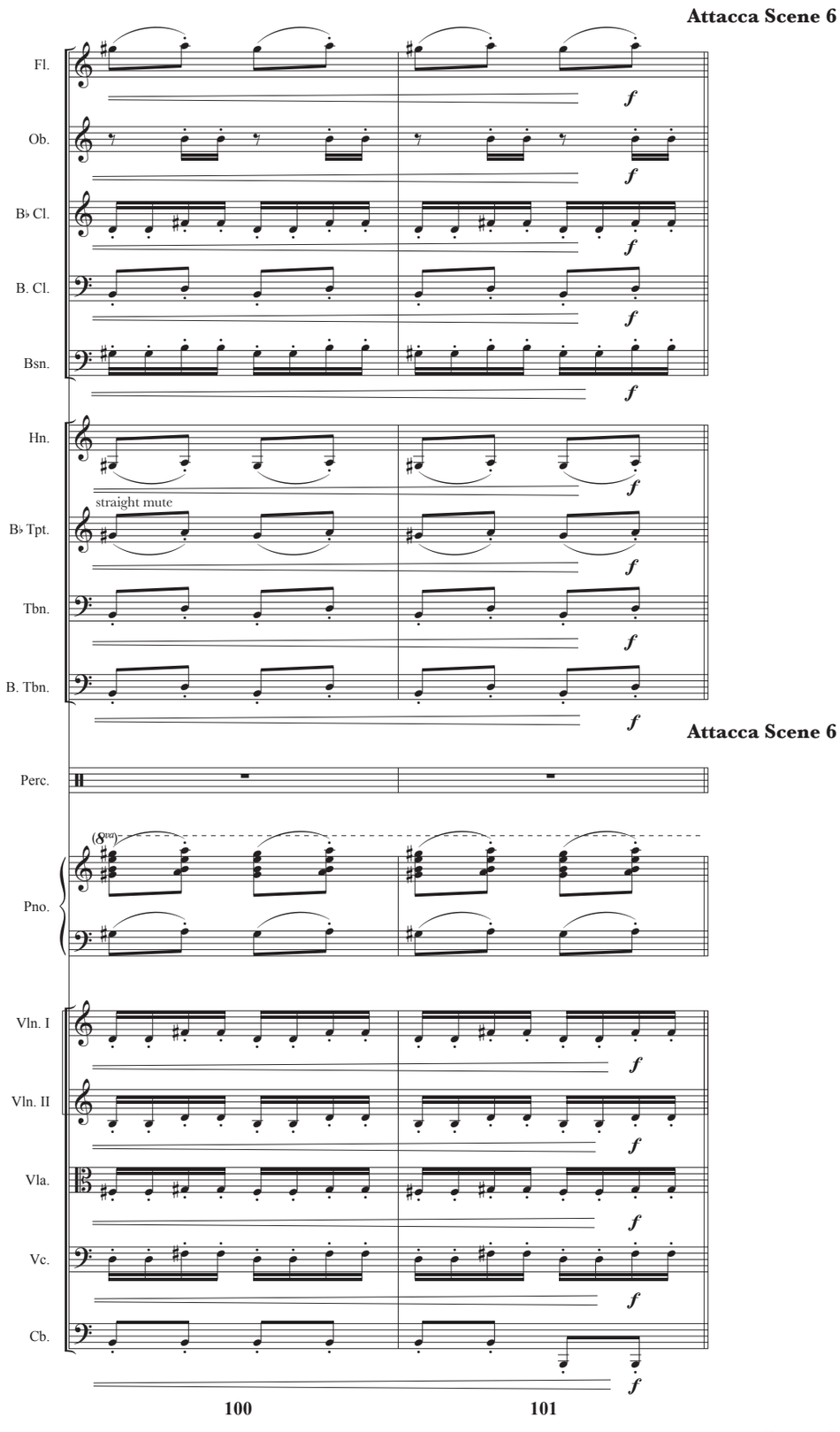
Phase Two



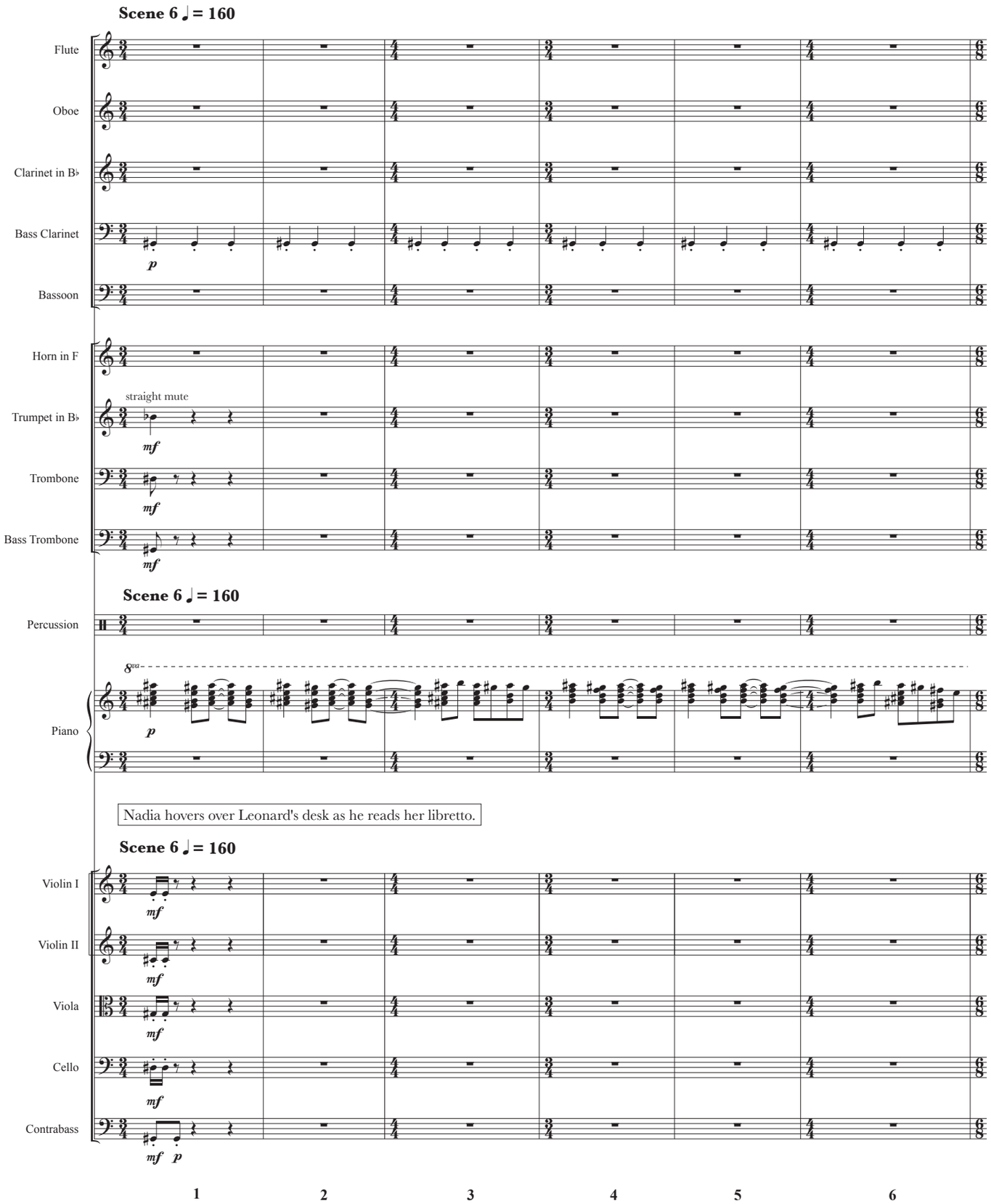
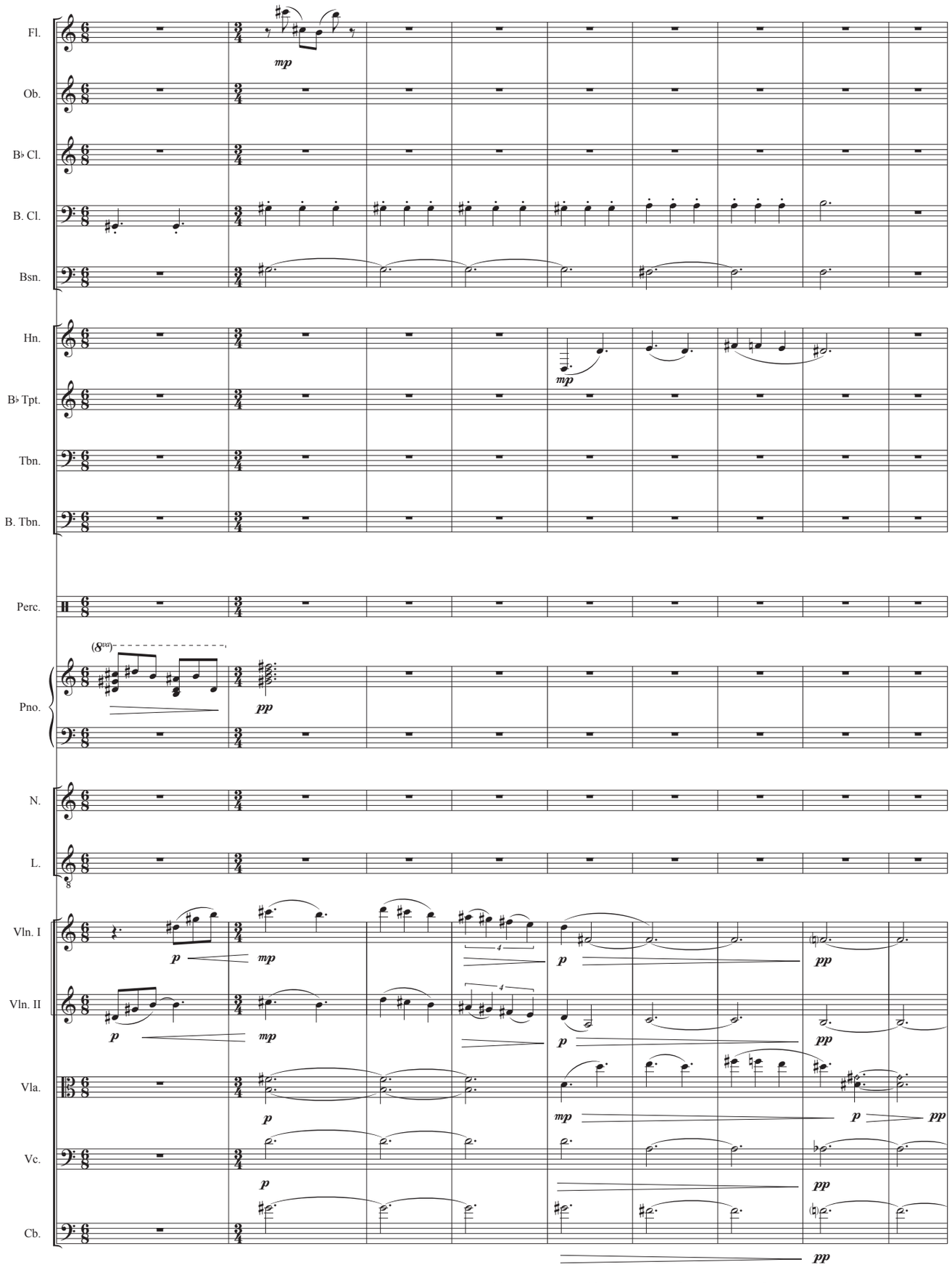
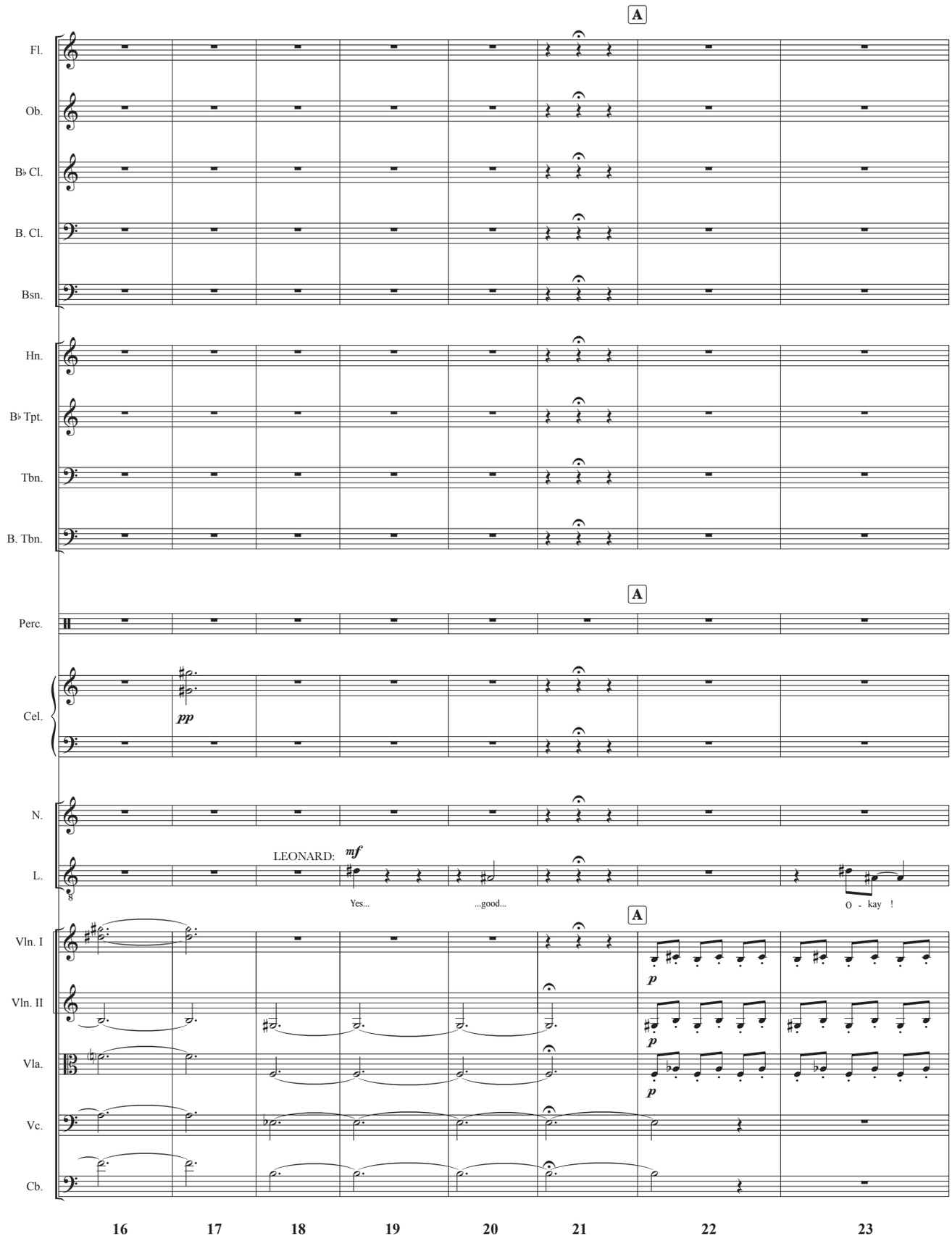
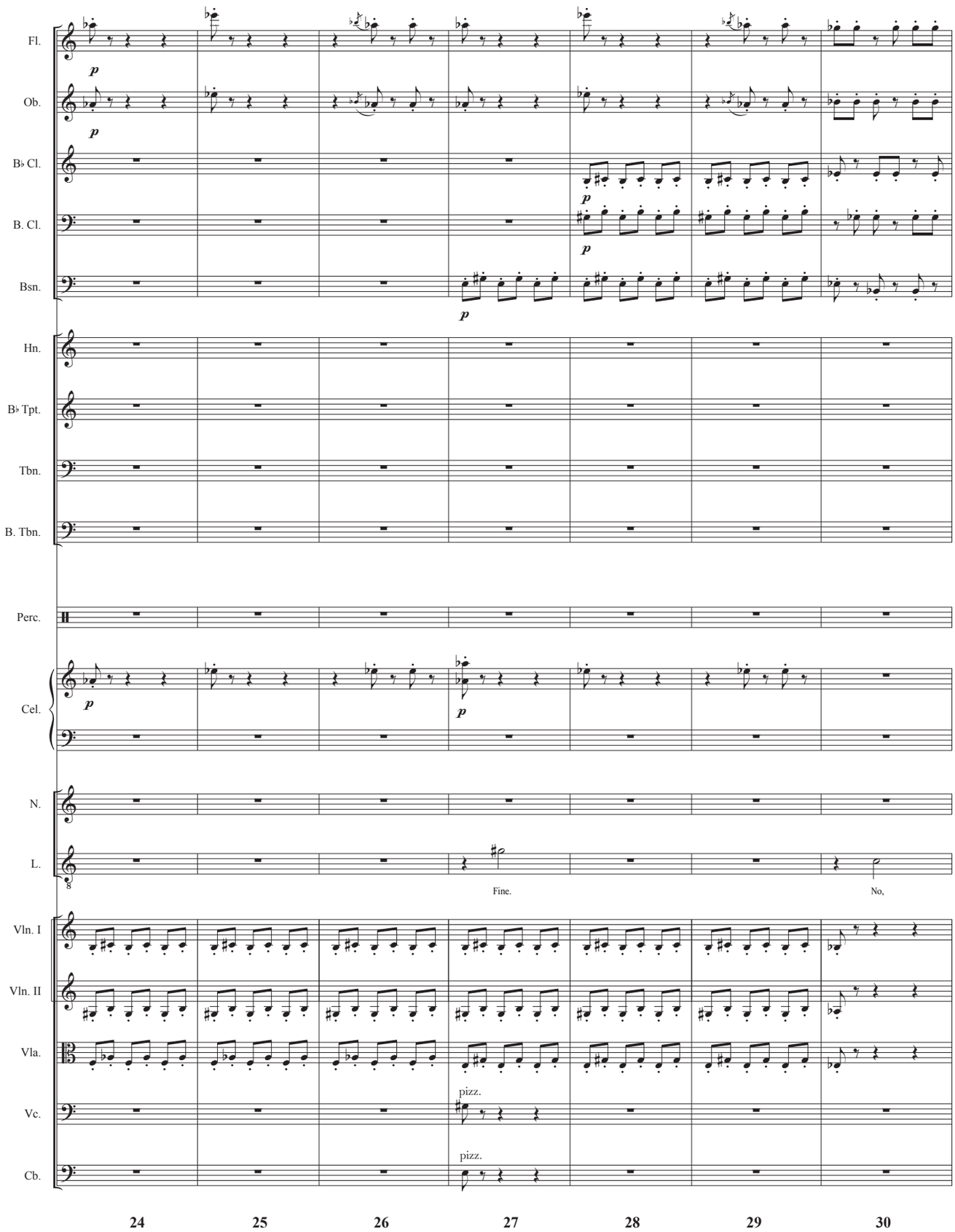
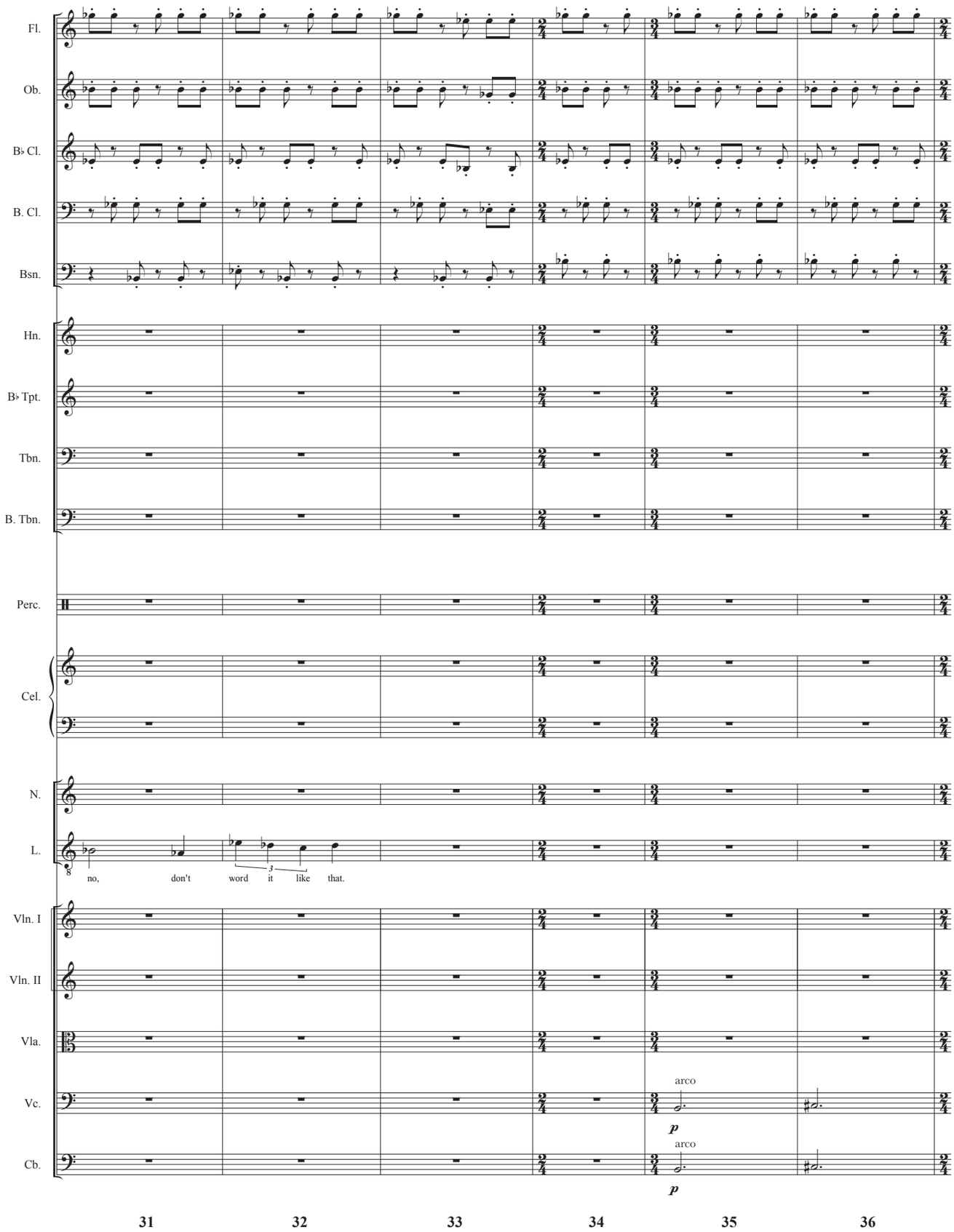
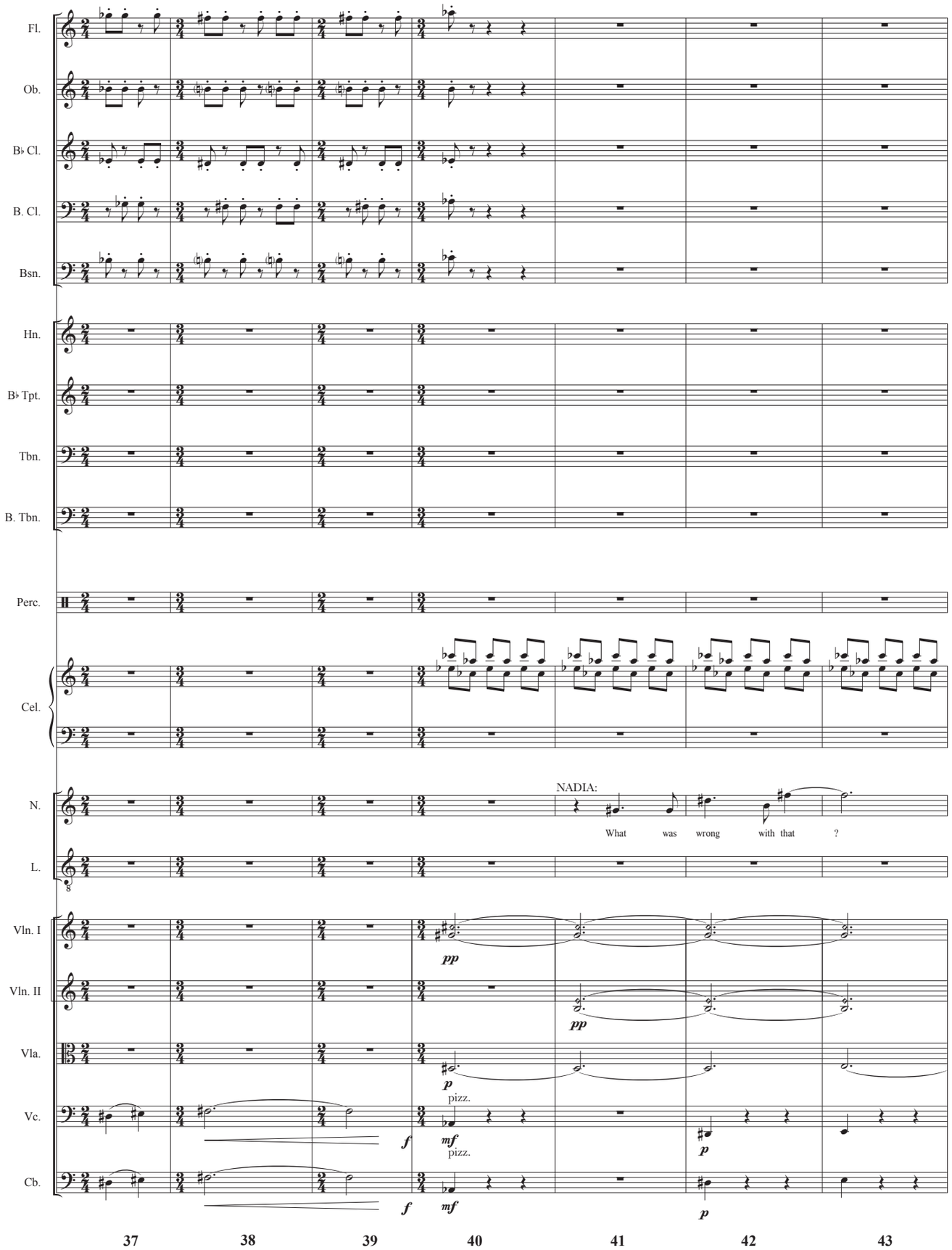
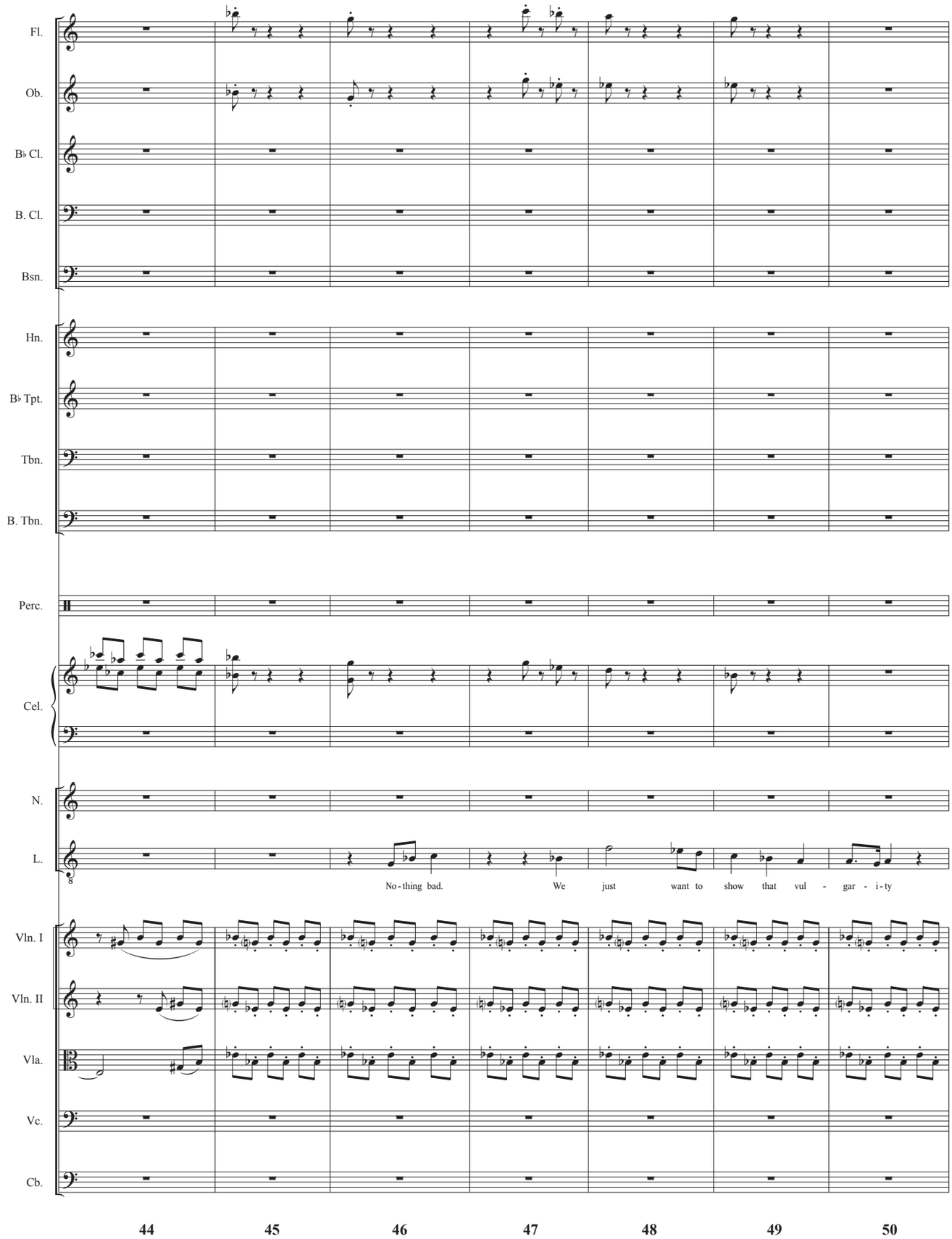
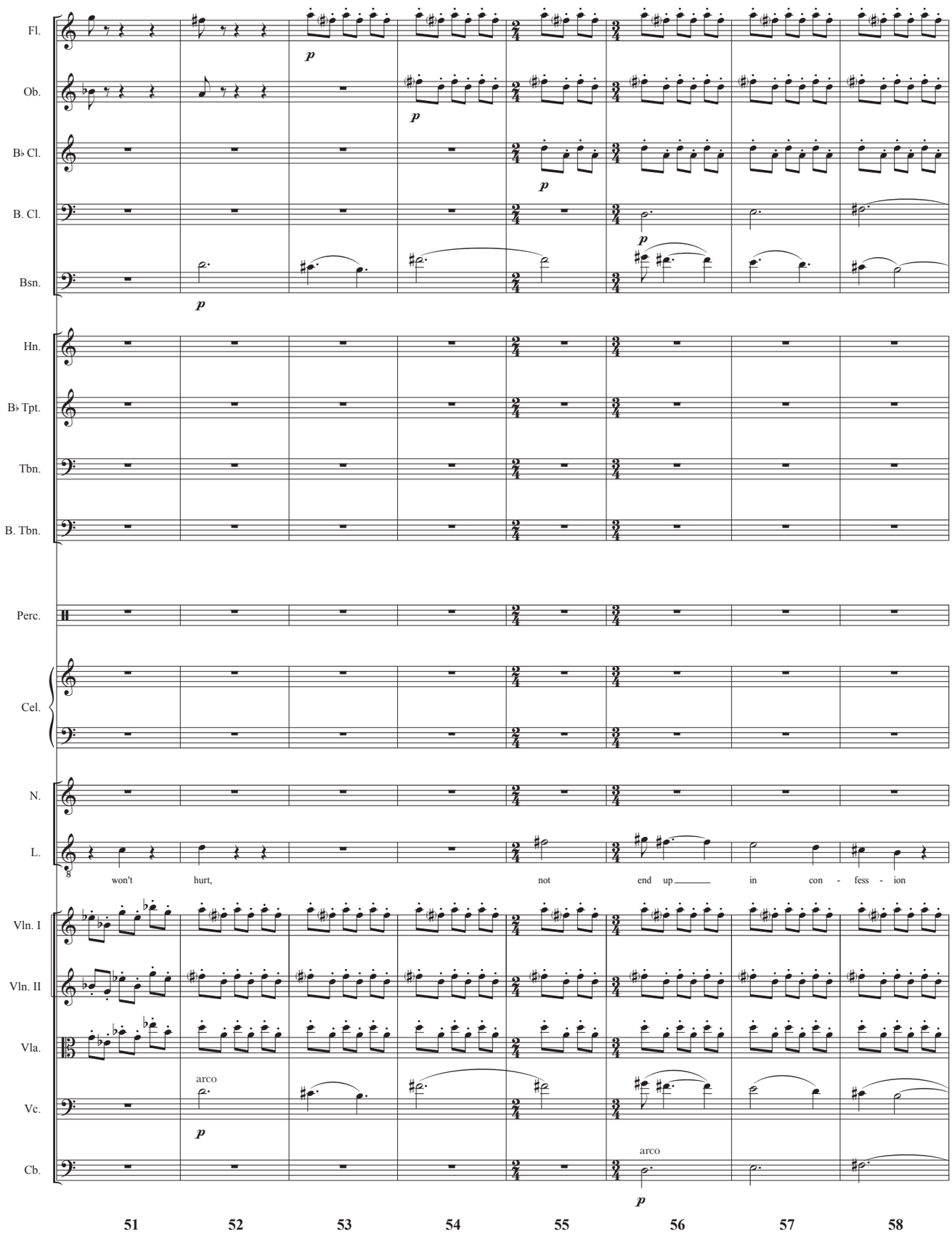
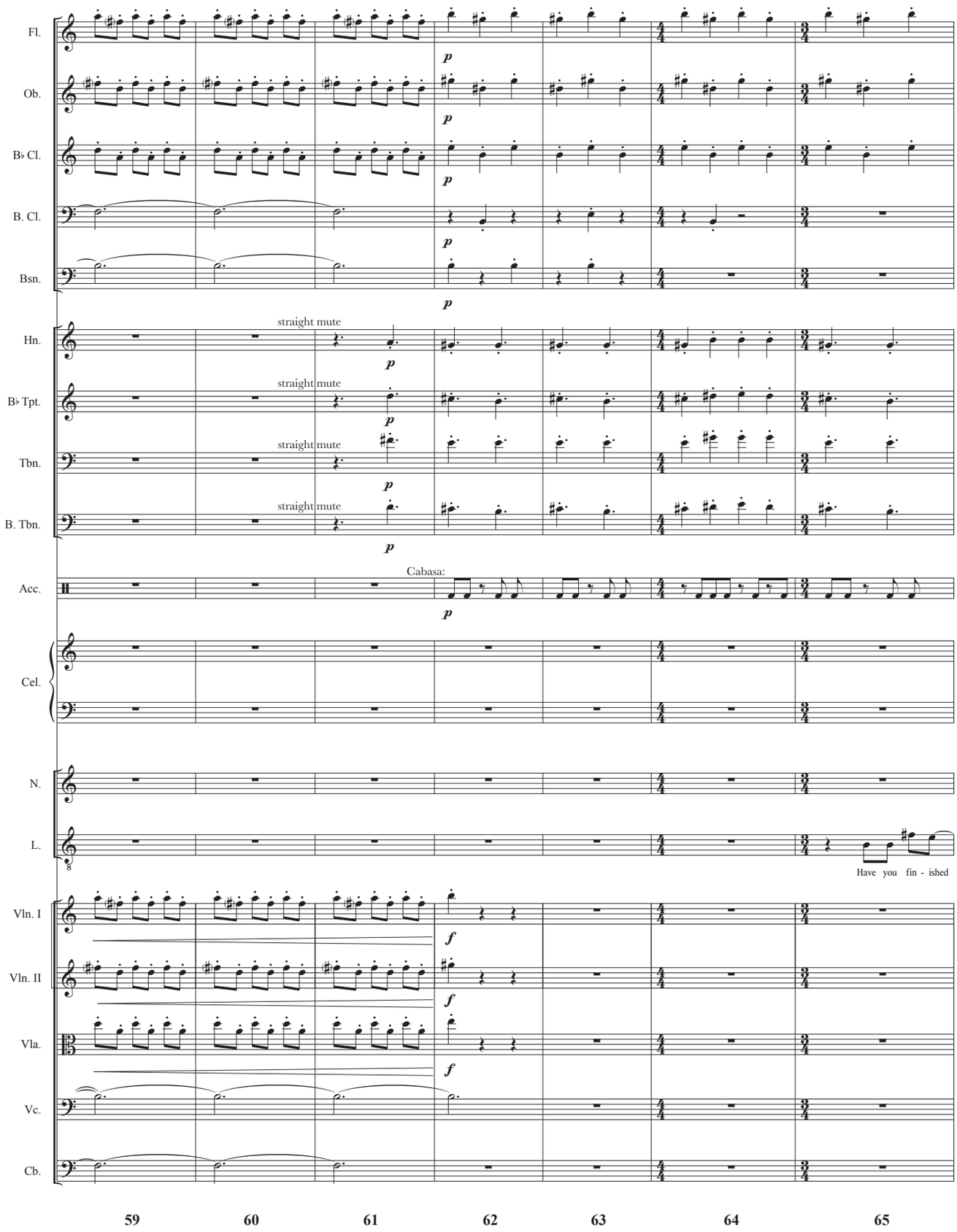
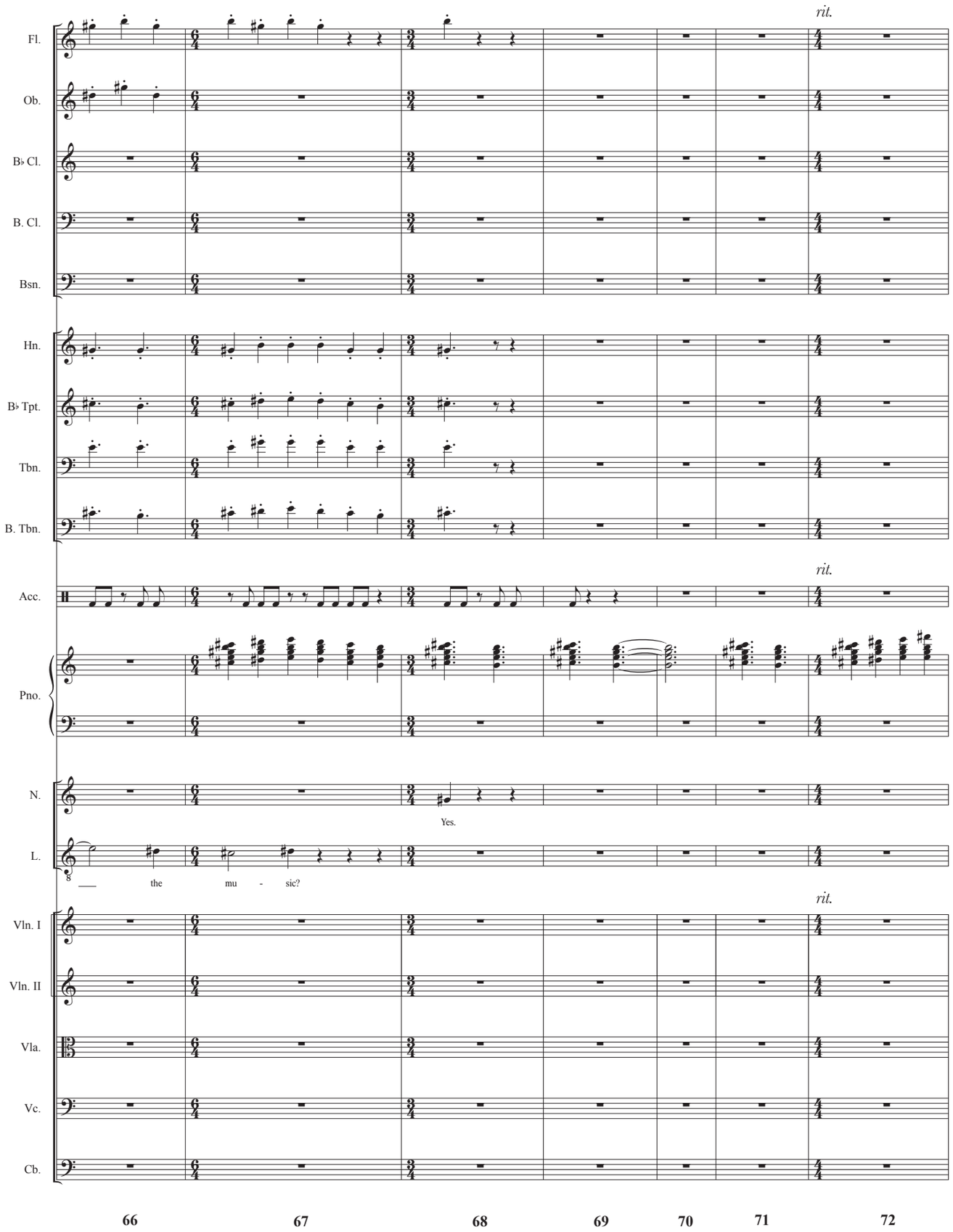
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
p
p
9
10
11
12
13
14
15
16

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
17
18
19
20
21
22

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
open
div.
23
24
25
26

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
mp
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
27
28
29
30

A accel.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
A accel.
B.D.
Perc.
Pno.
Cel.
A accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
31
32
33
34
35

Slightly Faster ♩ = 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Slightly Faster ♩ = 80
Perc.
Cel.
Slightly Faster ♩ = 80
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
36
37
38
39
40

Fl.
Ob.
B♭ Cl.
mp
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
mp
Vc.
Cb.
41
42
43
44
45

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
46
47
48
49
50

B In 3
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
con sord.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B In 3
B.d.
Perc.
Cel.
B In 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
51
52
53
54
55
56
57
58

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
59
60
61
62
63
64
65

C Stoic ♩ = 60
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
pp
pp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
C Stoic ♩ = 60
Perc.
Cel.
C Stoic ♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Cb.
mute
mute
pp
pp
mp
mp
pp
pizz.
pp
arco
mp
ppp
mp
66
67
68
69
70
71
72
73
74


accel.
Transition to Scene 6
Growing ♩ = 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
75
76
77
78
79
80

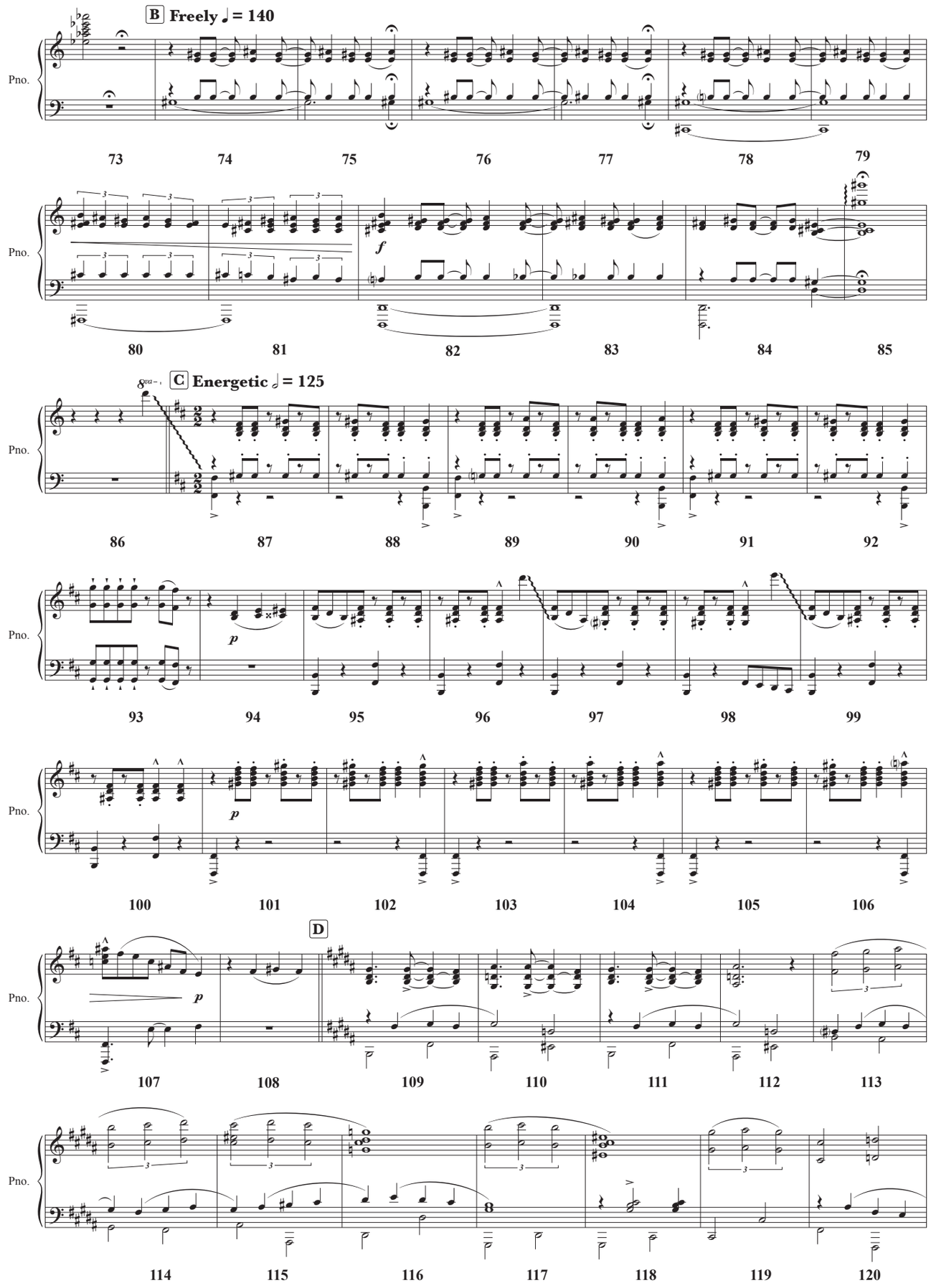
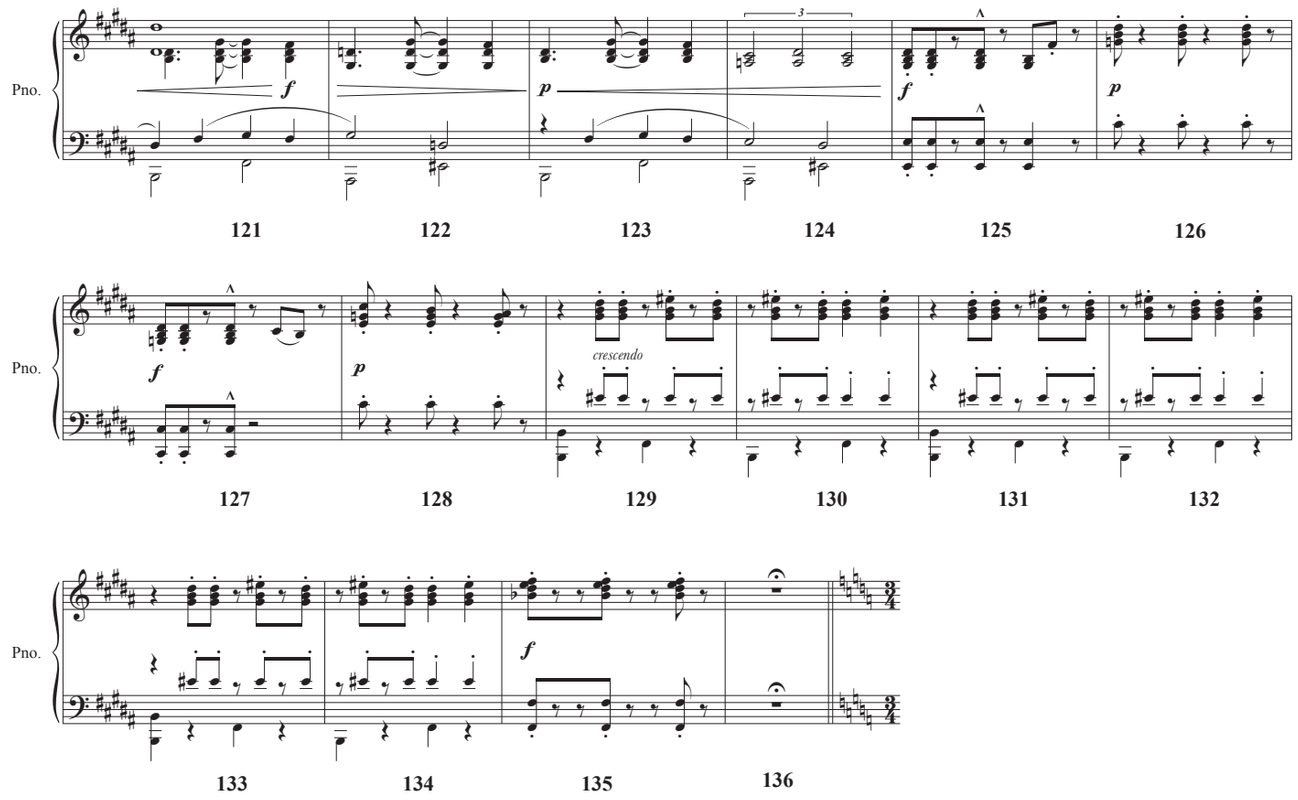

D
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
open
mf
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
D
Perc.
Cel.
D
ord.
Vln. I
p
ord.
Vln. II
p
cantabile
Vla.
mp
Vc.
p
pizz.
arco
Cb.
p
81
82
83
84
85

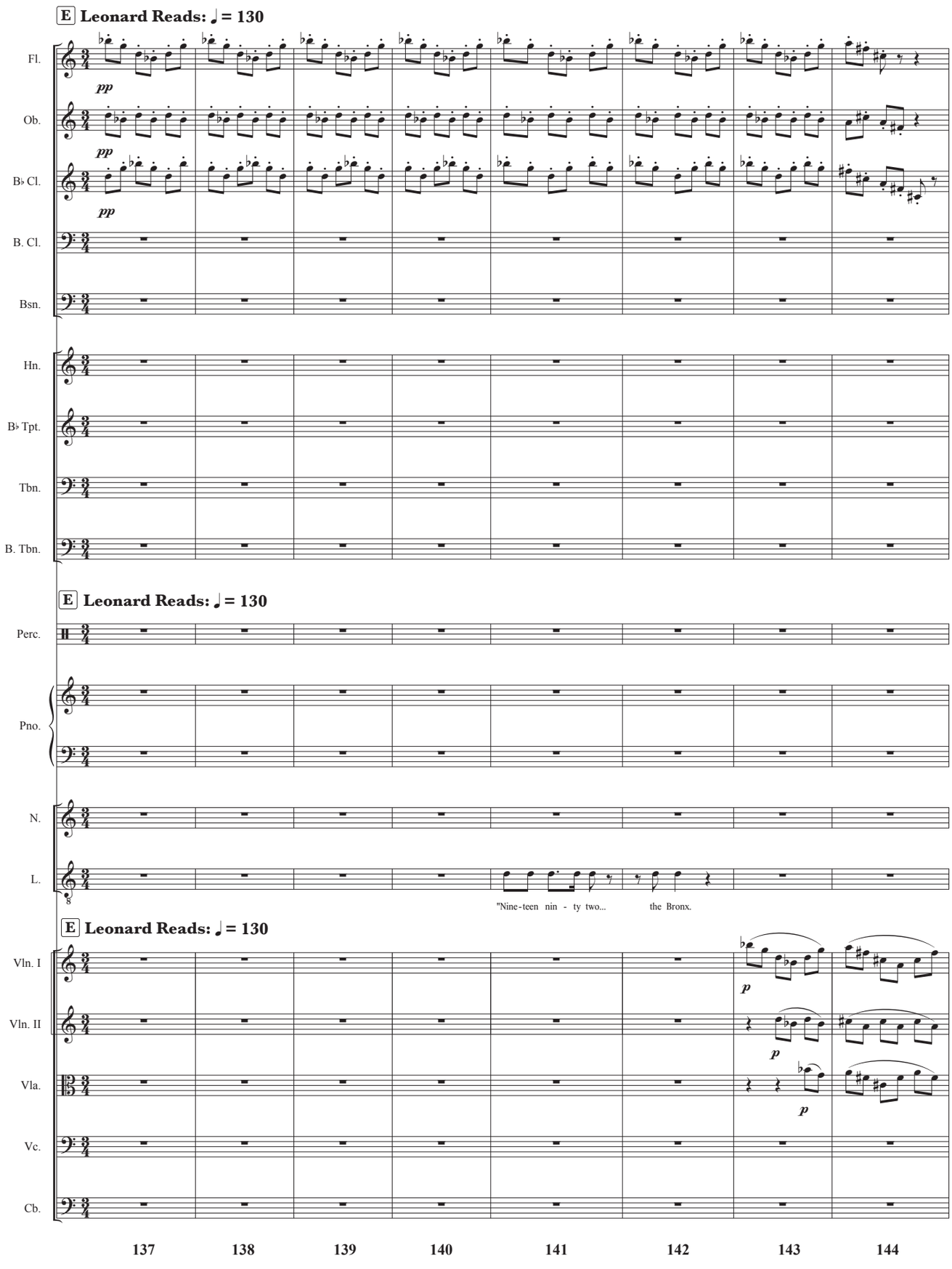
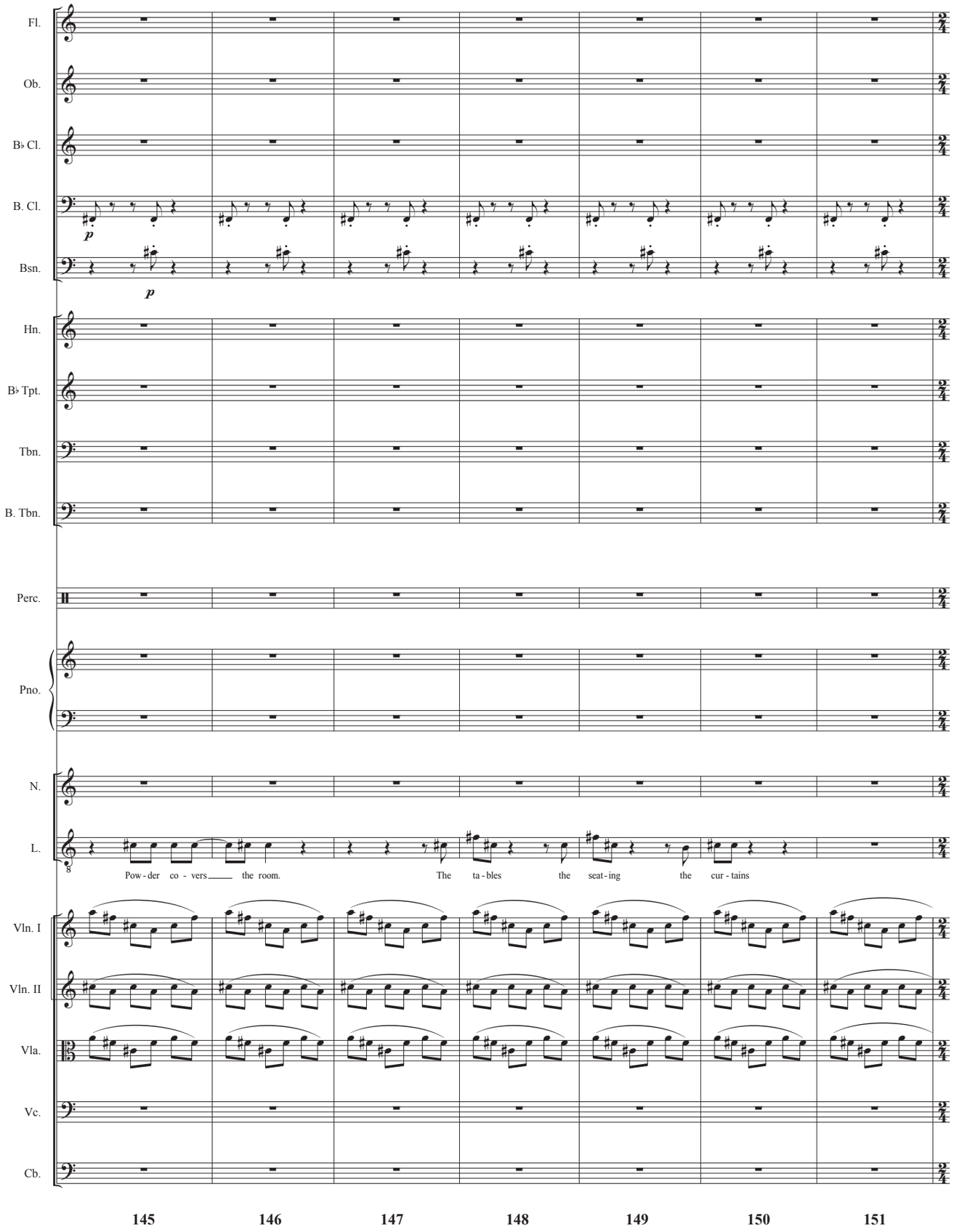
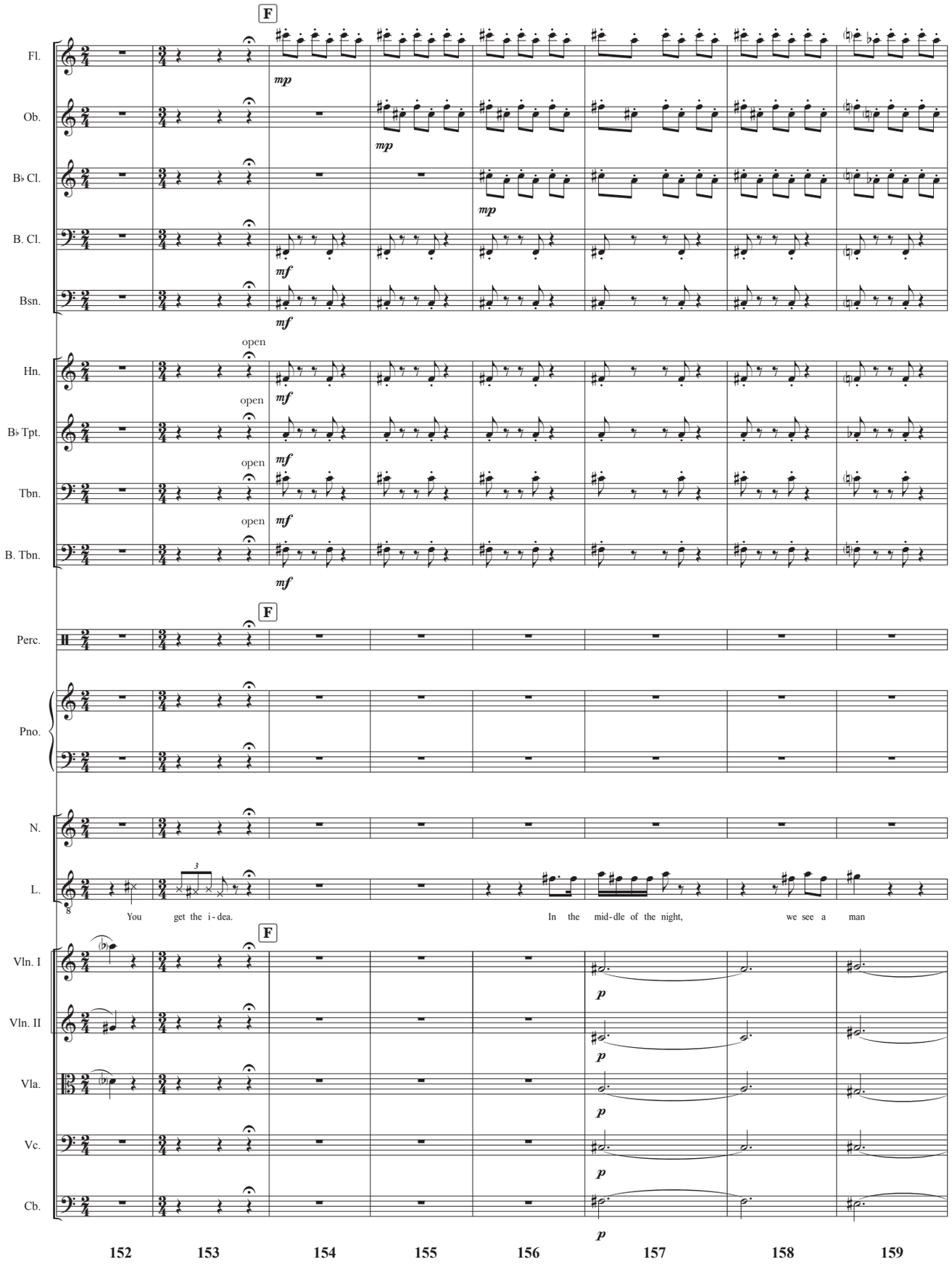
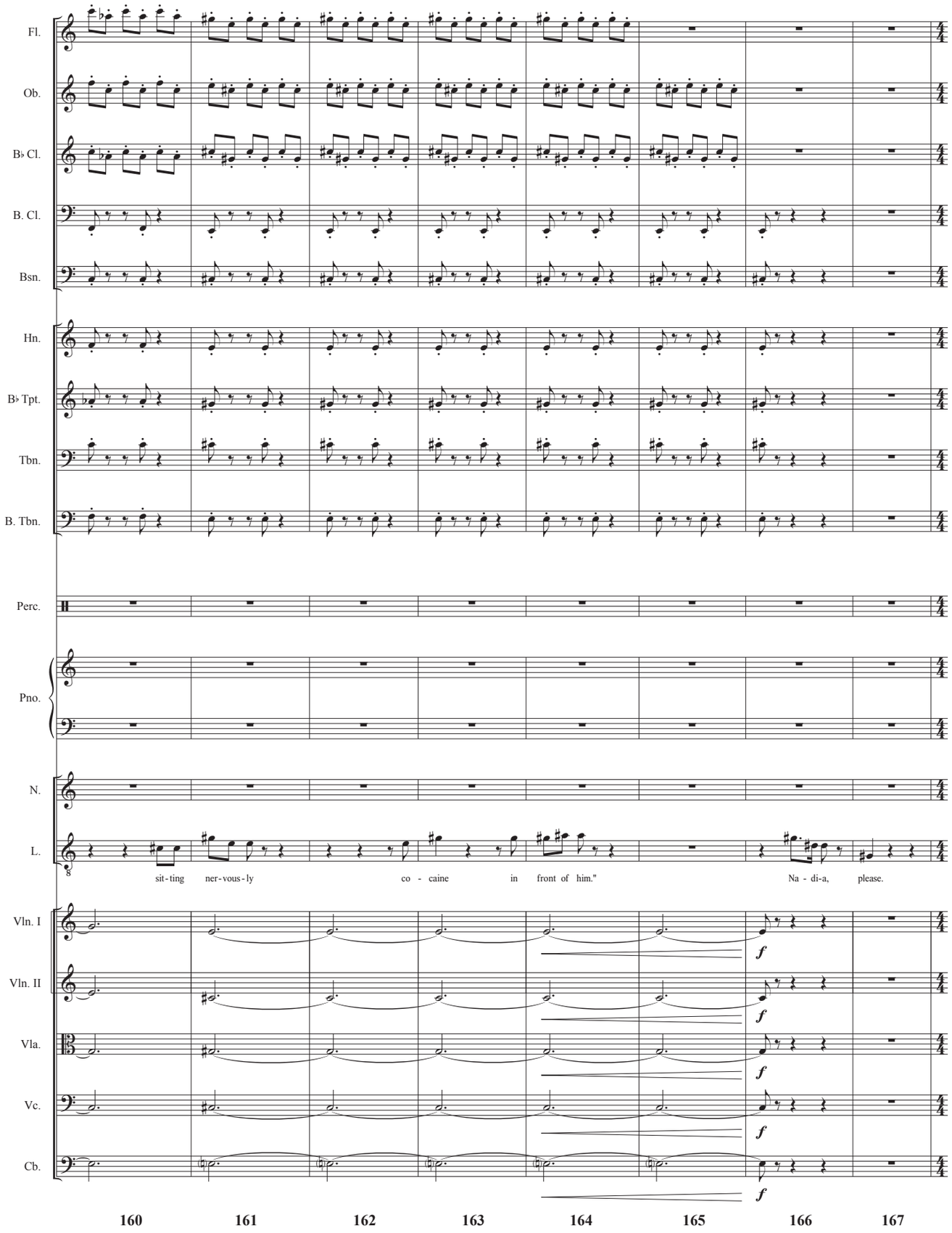

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
86
87
88
89
90

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
pp
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
8va
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
91
92
93
94
95

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
open
mf
B. Tbn.
open
mf
Perc.
(8va)
Pno.
p
p
Vln. I
Vln. II
Vla.
p
Vc.
Cb.
96
97
98
99

Attacca Scene 6
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
straight mute
B♭ Tpt.
Tbn.
B. Tbn.
Attacca Scene 6
Perc.
(8va)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
100
101
Attacca Scene 6

Scene Six

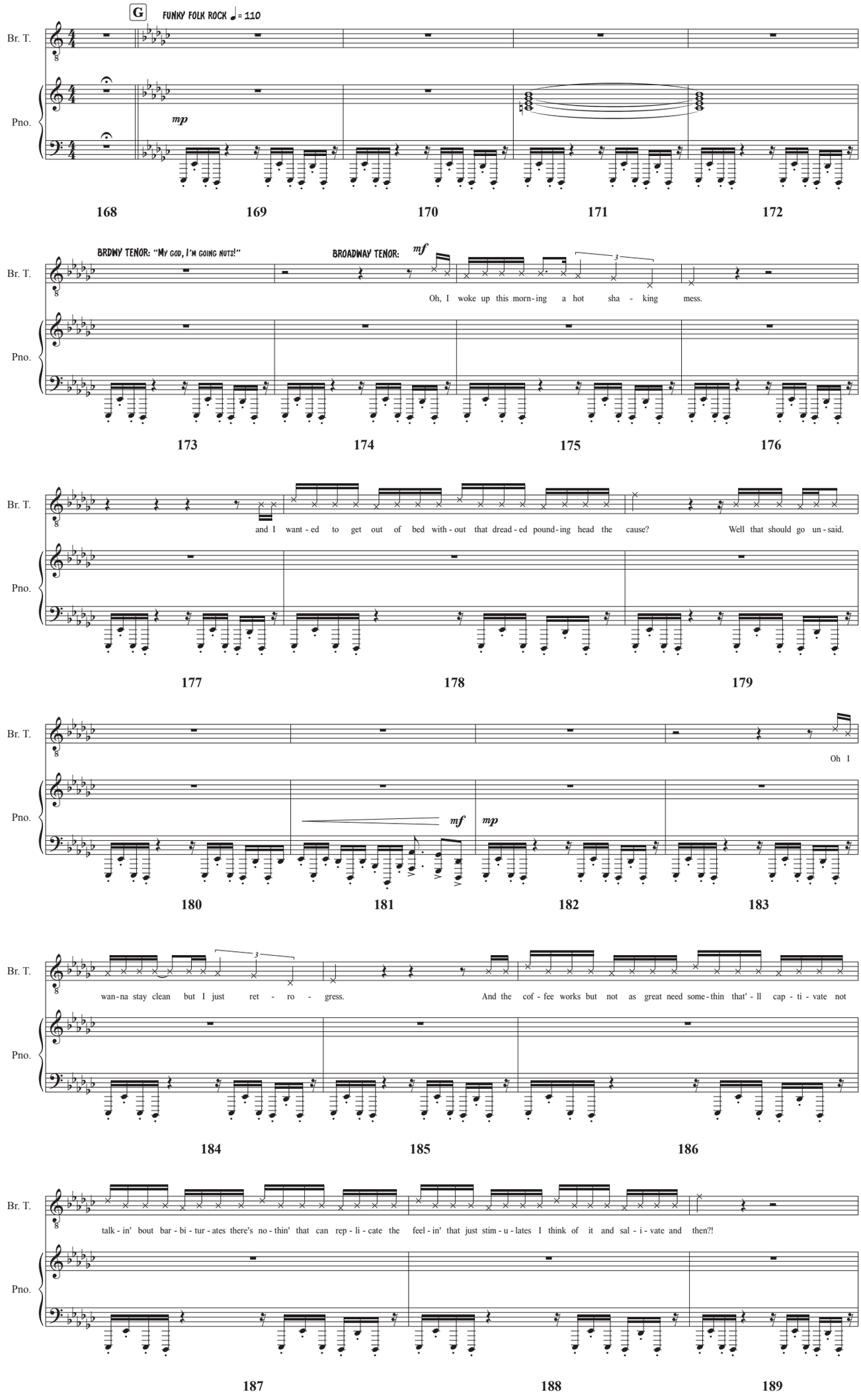
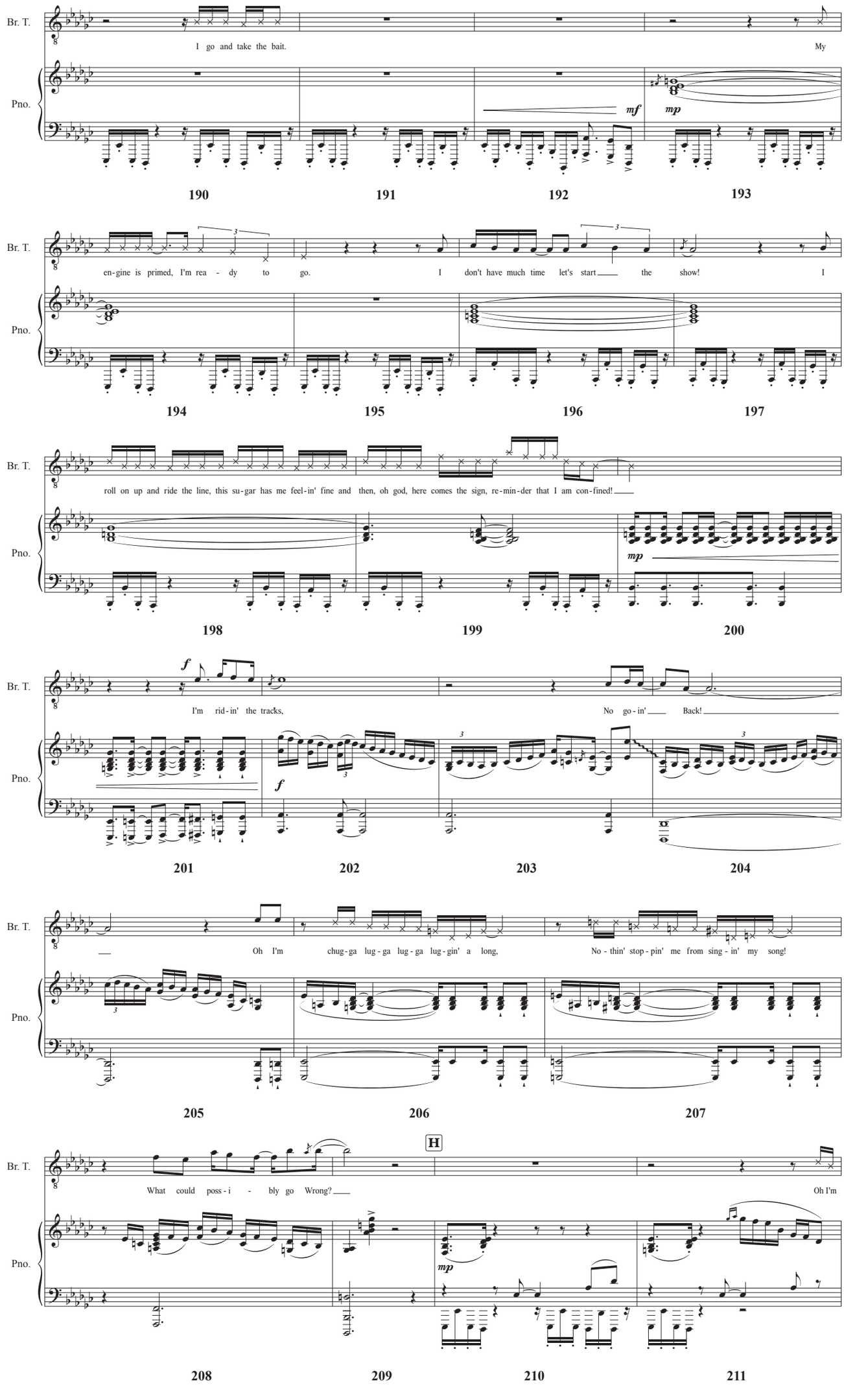
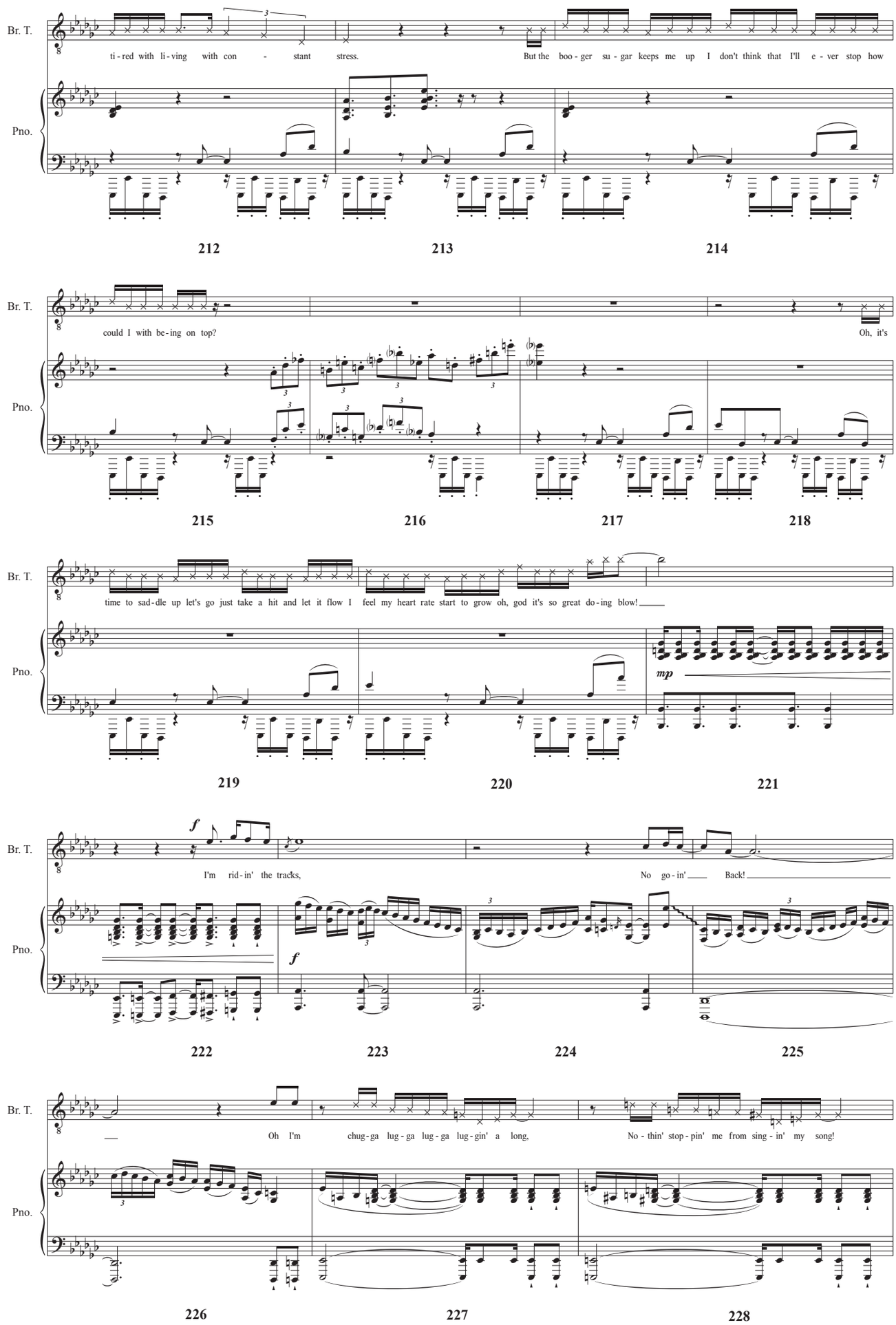
Leonard's Office.

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
p
(8va)
7
8
9
10
11
12
13
14
15

A
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
A
Perc.
Cel.
pp
N.
L.
LEONARD:
mf
Yes...
...good...
O - kay !
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
16
17
18
19
20
21
22
23

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
Fine.
No,
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
24
25
26
27
28
29
30

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
no, don't word it like that.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
arco
p
31
32
33
34
35
36

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
NADIA:
What was wrong with that ?
pp
pp
p
pizz.
f
mf
pizz.
p
f
mf
p
37
38
39
40
41
42
43

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
No - thing bad.
We just want to show that vul - gar - i - ty
Vln. I
Vln. II
Vla.
Vc.
Cb.
44
45
46
47
48
49
50

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
N.
L.
won't hurt, not end up in con - fess - ion
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
51 52 53 54 55 56 57 58

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
straight mute
B♭ Tpt.
straight mute
Tbn.
straight mute
B. Tbn.
straight mute
Acc.
Cabasa:
Cel.
N.
L.
Have you fin - ished
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
59
60
61
62
63
64
65

rit.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
rit.
Acc.
Pno.
N.
Yes.
L.
s
the mu - sic?
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.
66
67
68
69
70
71
72

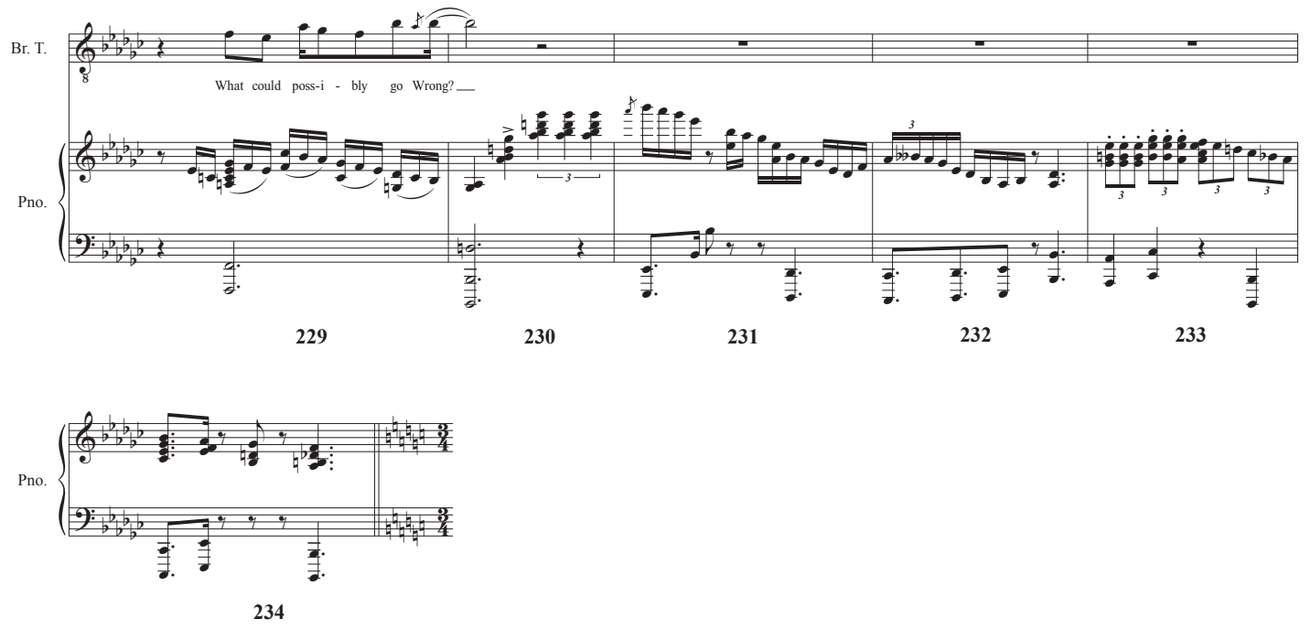
"OVERTURE"

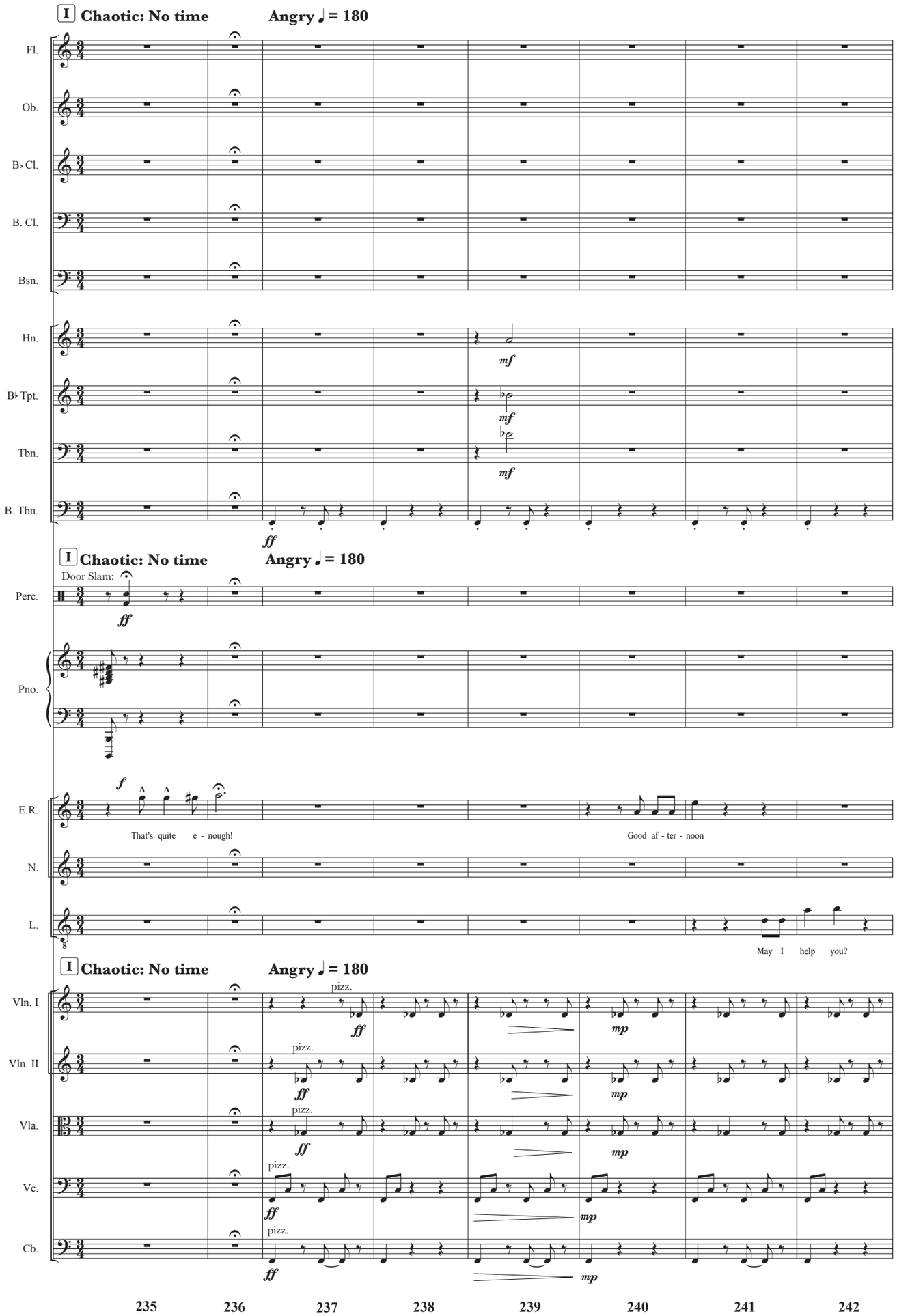
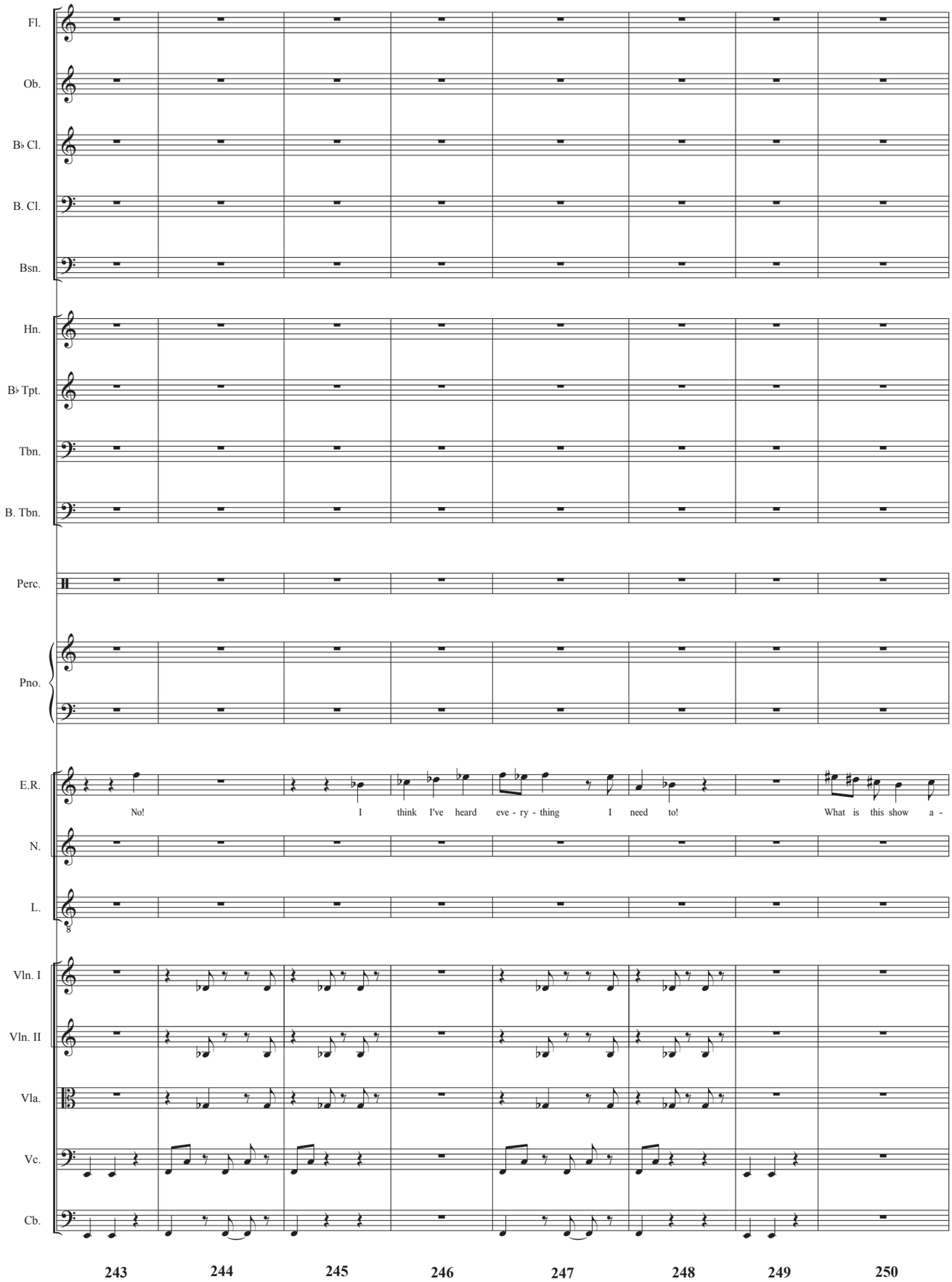
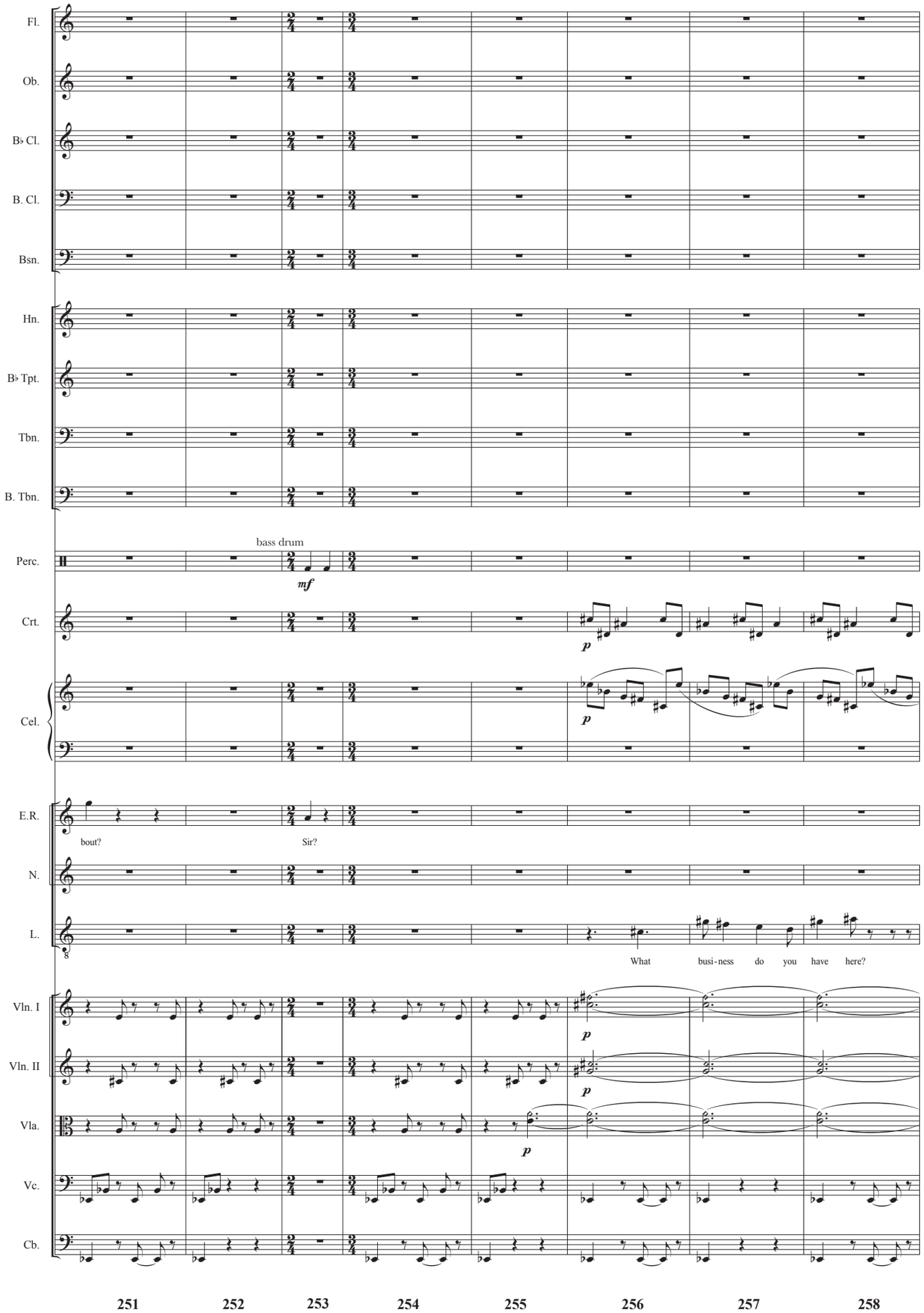
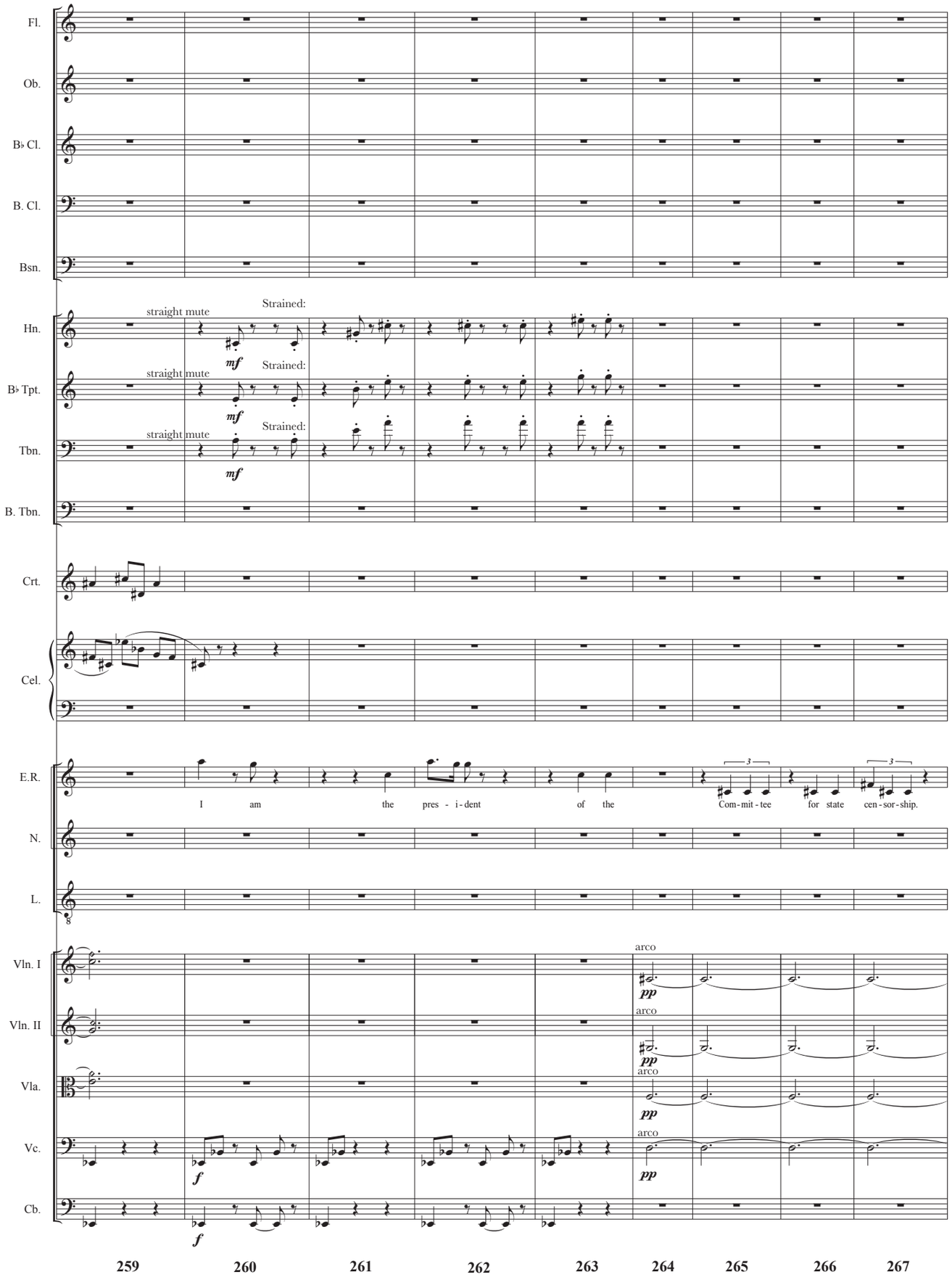
Nadia walks to the piano, sits down, and begins playing a melody. Leonard stands up and walks over, interested.
Nadia continues to play the piano as the stage transitions from Leonard's office to a blank rehearsal stage.
A line of auditioners stands waiting.

LEONARD: "Right, so, you all know the risk in being here for this show, so being dedicated and convinced in your love for theater is important. You've all received your books? It's crucial that all the blow, blowouts, and blowjobs don't result in unwanted blowback…from at least the audience, that is. This is going to piss the censorship authorities off, but that doesn't matter. We only need to convince the public that Broadway is worth coming back, and without the restrictions."

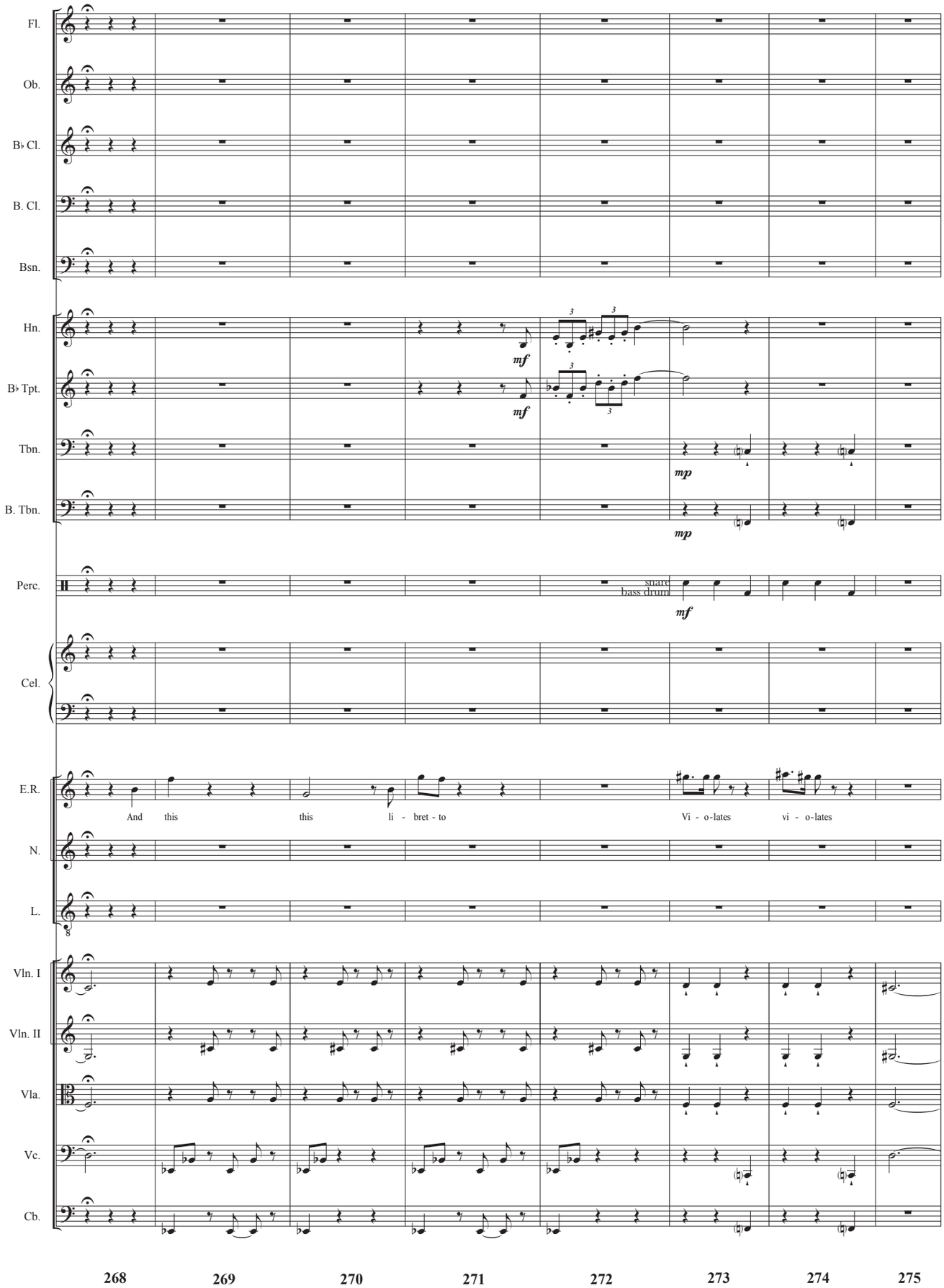
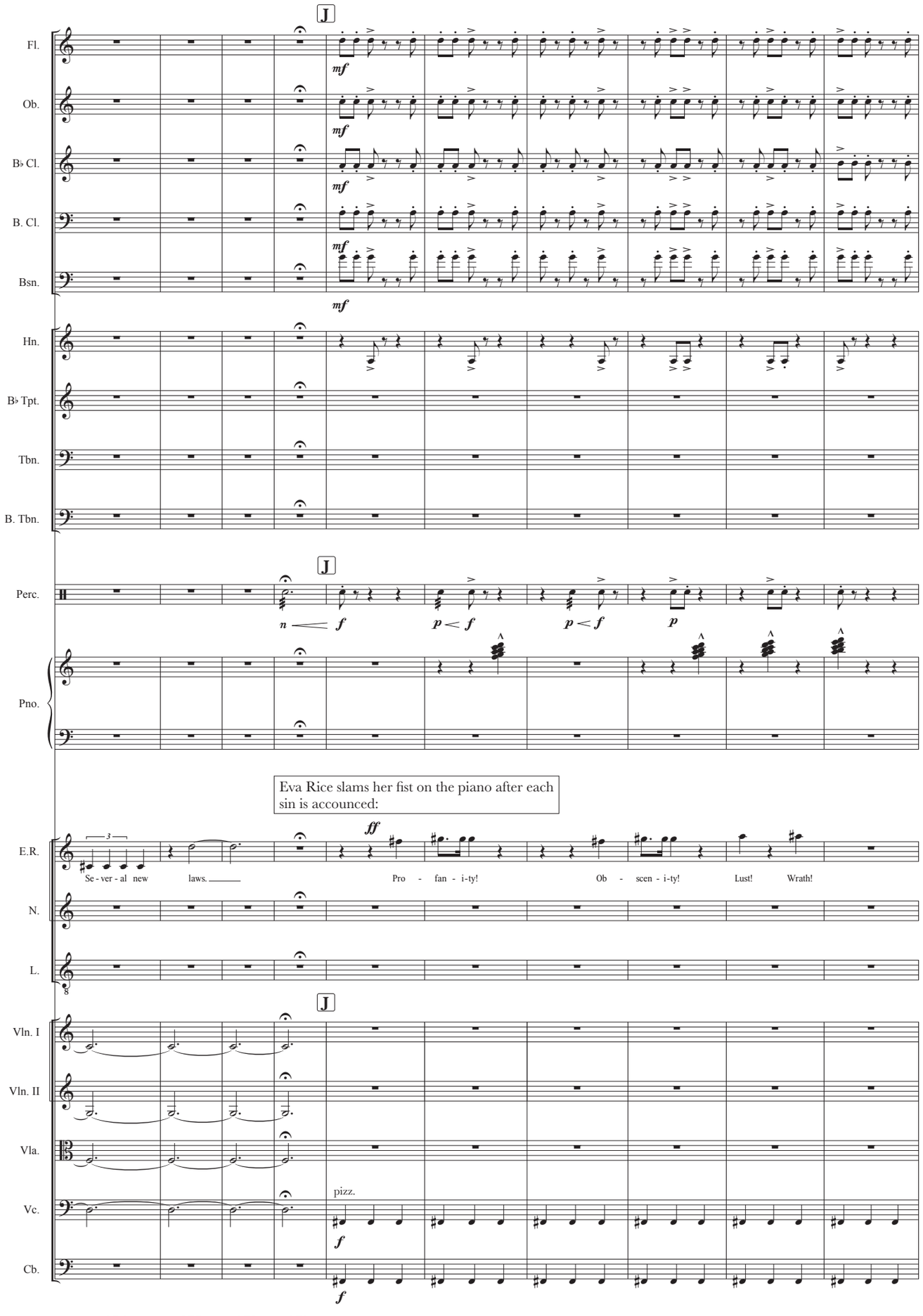
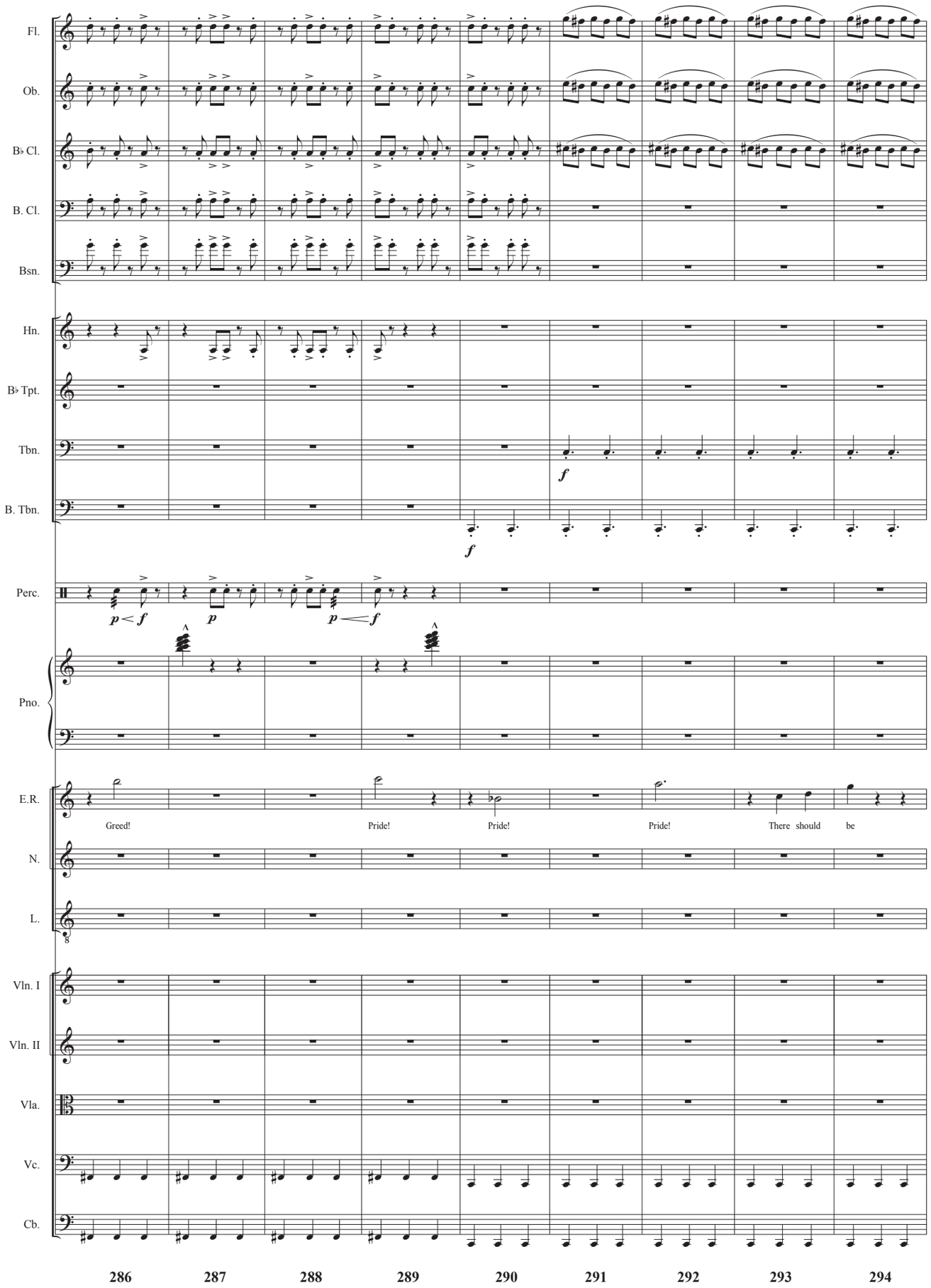
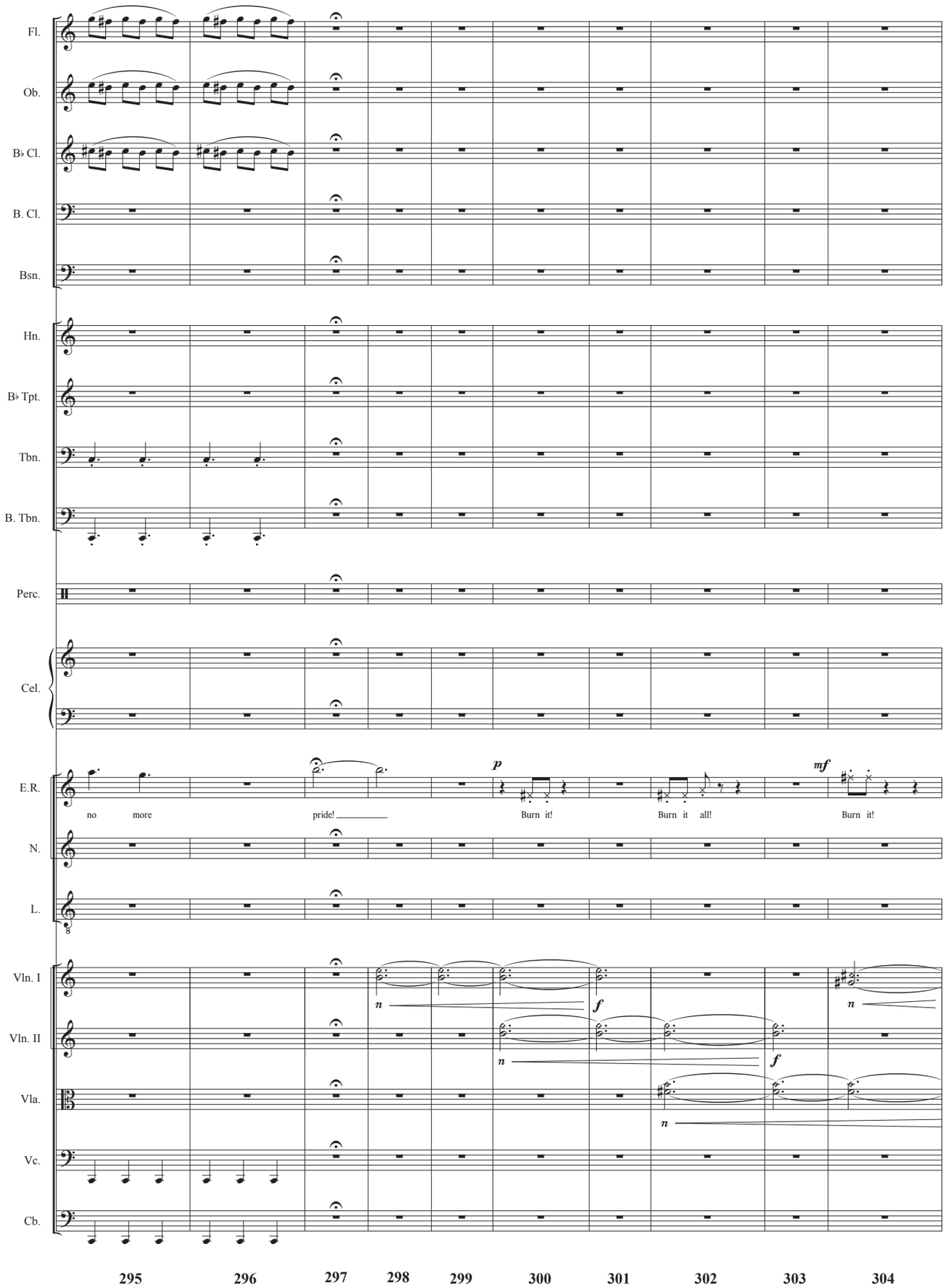
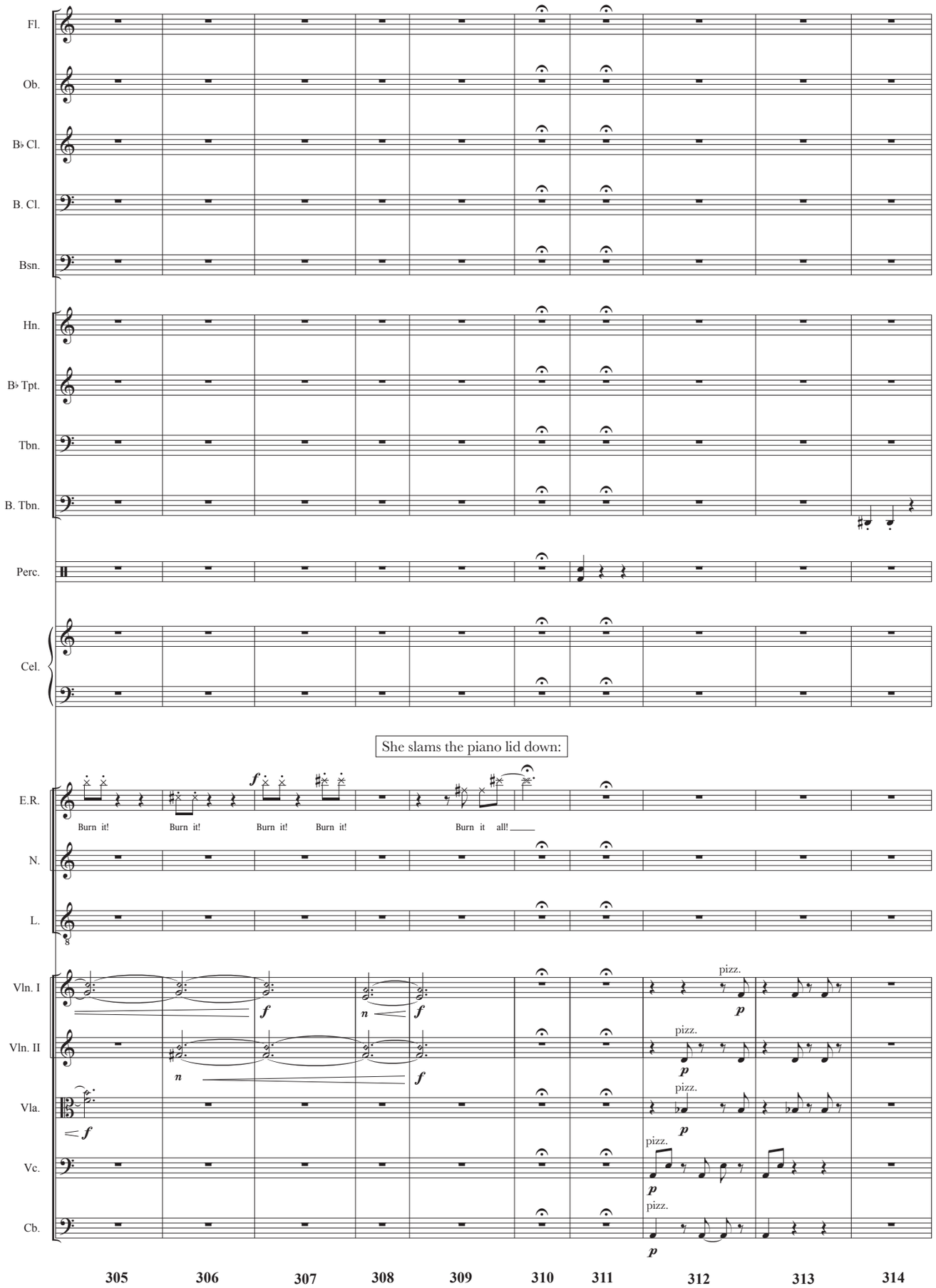
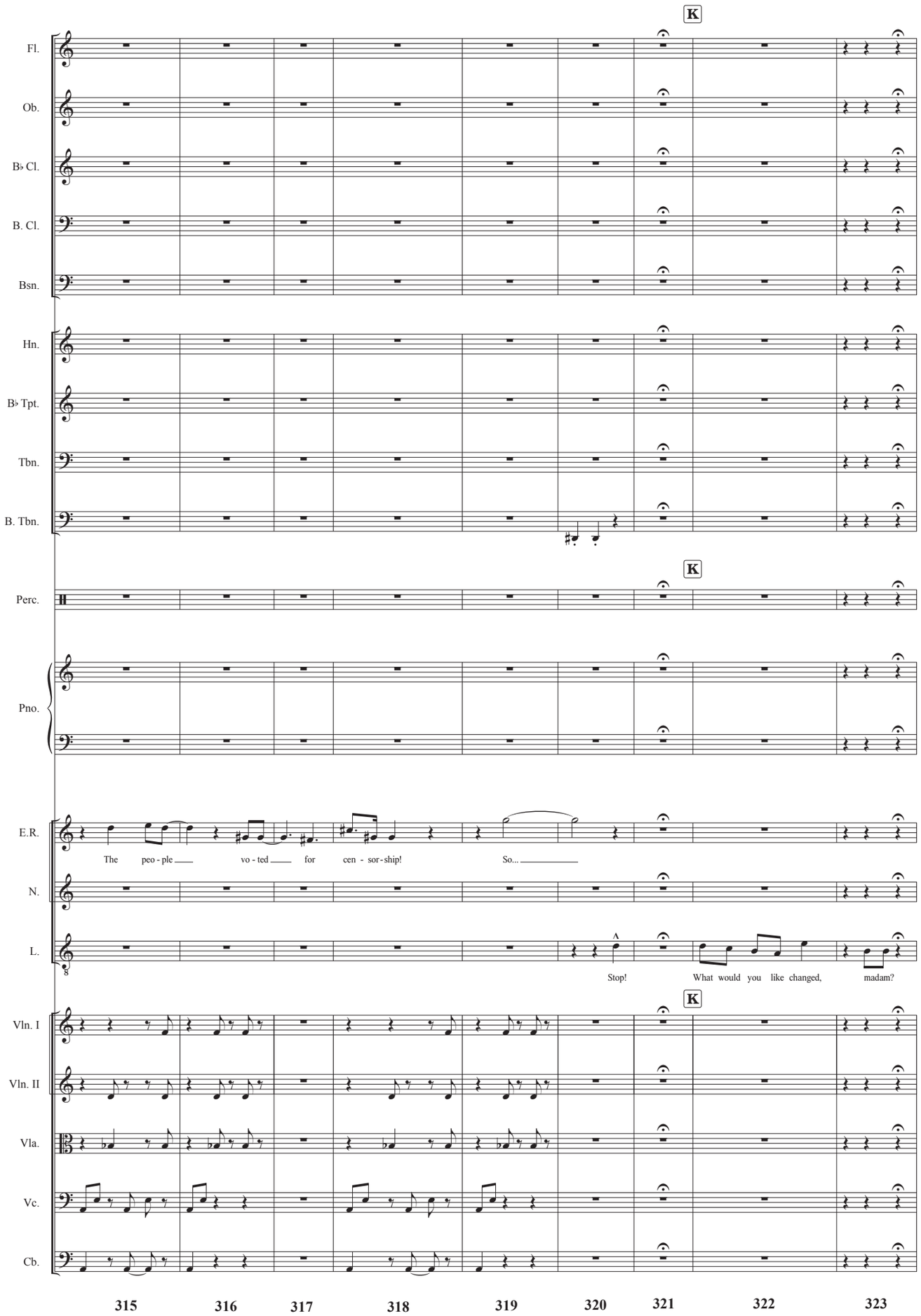
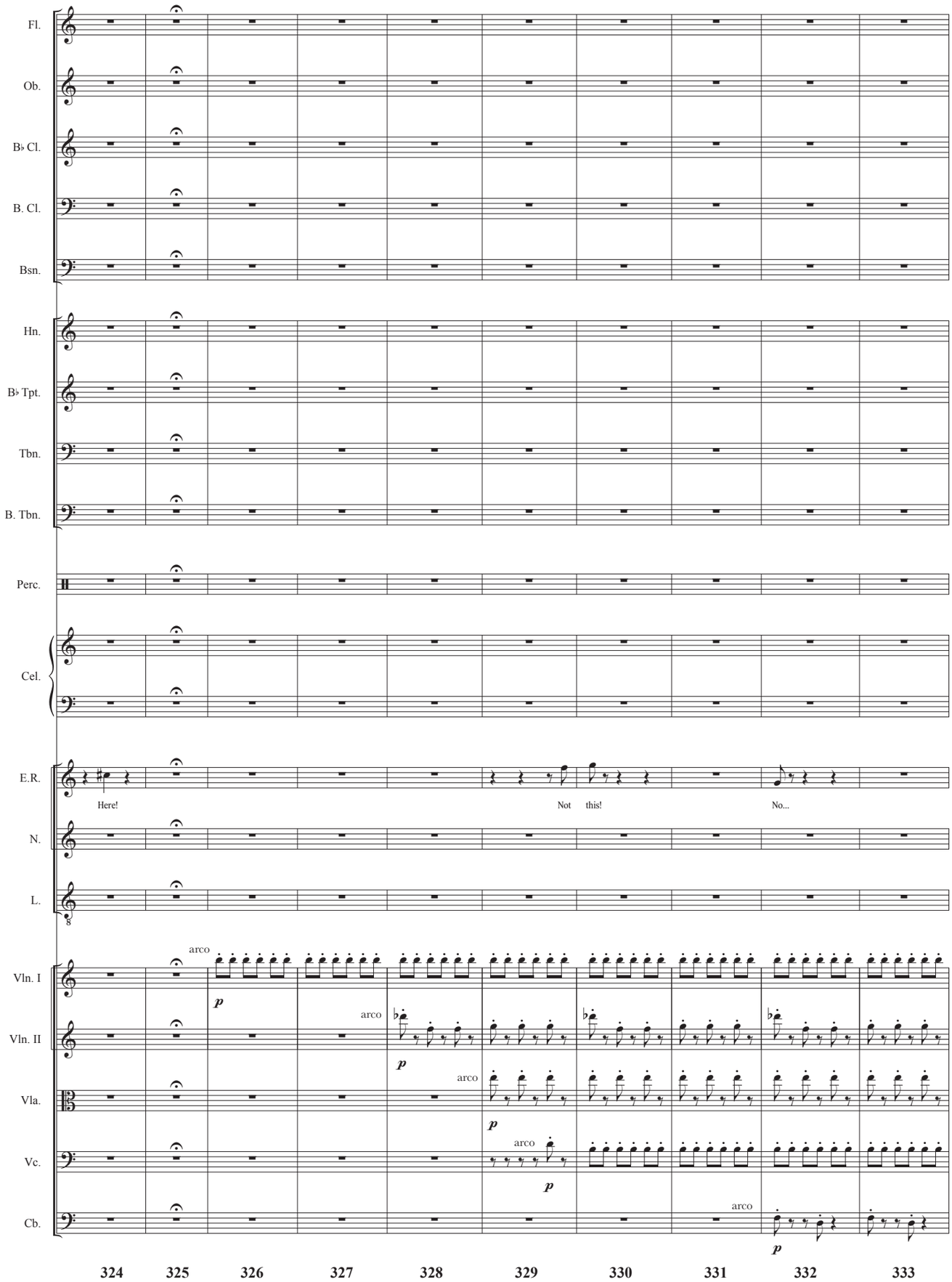
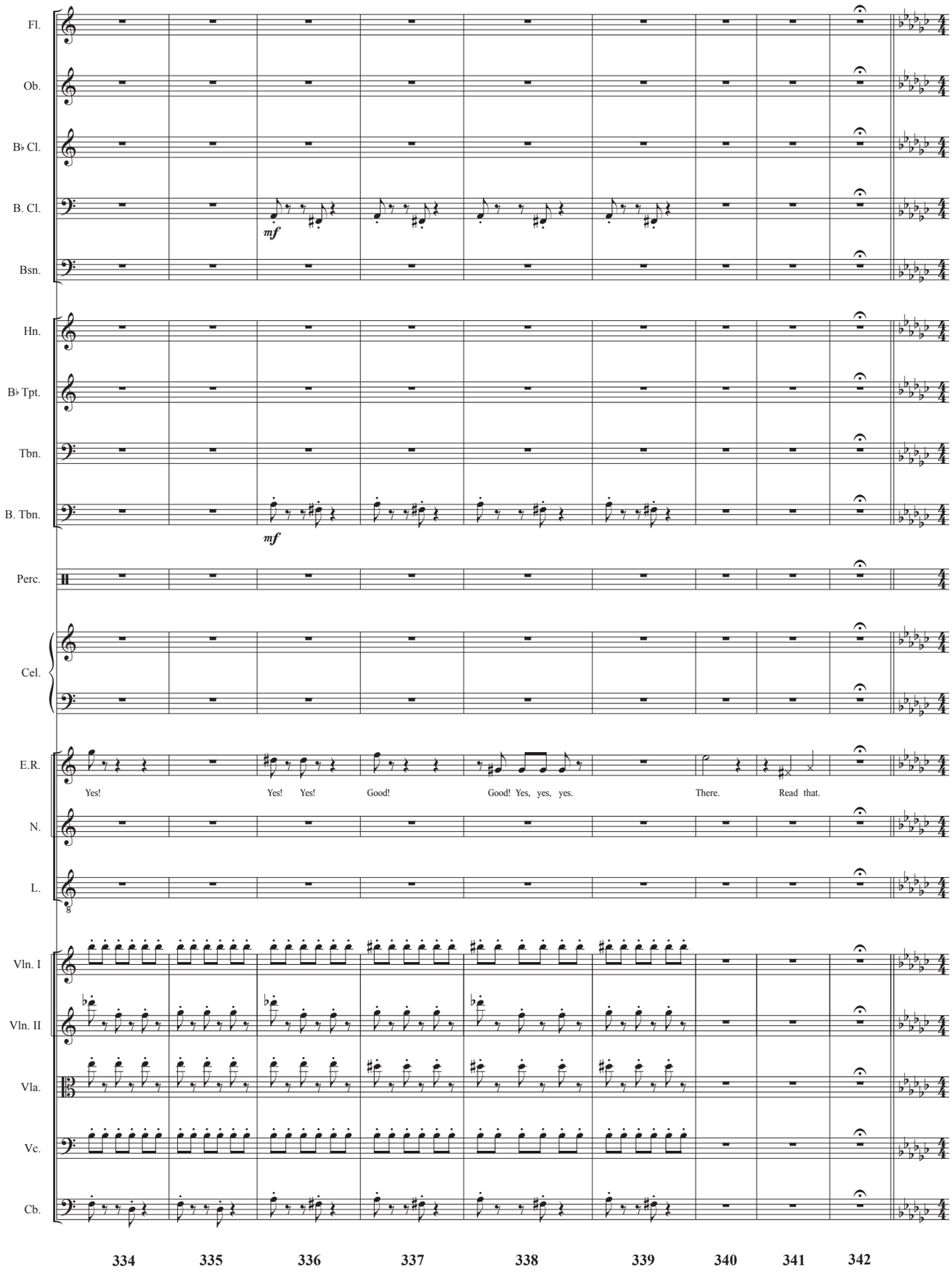
Leonard holds up the book and begins to read.

E Leonard Reads: ♩ = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
pp
E Leonard Reads: ♩ = 130
Perc.
Pno.
N.
L.
"Nine-teen nin - ty two... the Bronx.
E Leonard Reads: ♩ = 130
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
137 138 139 140 141 142 143 144

Fl.
Ob.
B♭ Cl.
B. Cl.
p
Bsn.
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
Pow - der co - vers the room. The ta - bles the seat - ing the cur - tains
Vln. I
Vln. II
Vla.
Vc.
Cb.
145
146
147
148
149
150
151

F
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
mf
open
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
You get the i-dea.
In the mid-dle of the night, we see a man
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
152 153 154 155 156 157 158 159

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
N.
L.
sit-ting ner-vous-ly co - caine in front of him." Na - di-a, please.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
160 161 162 163 164 165 166 167

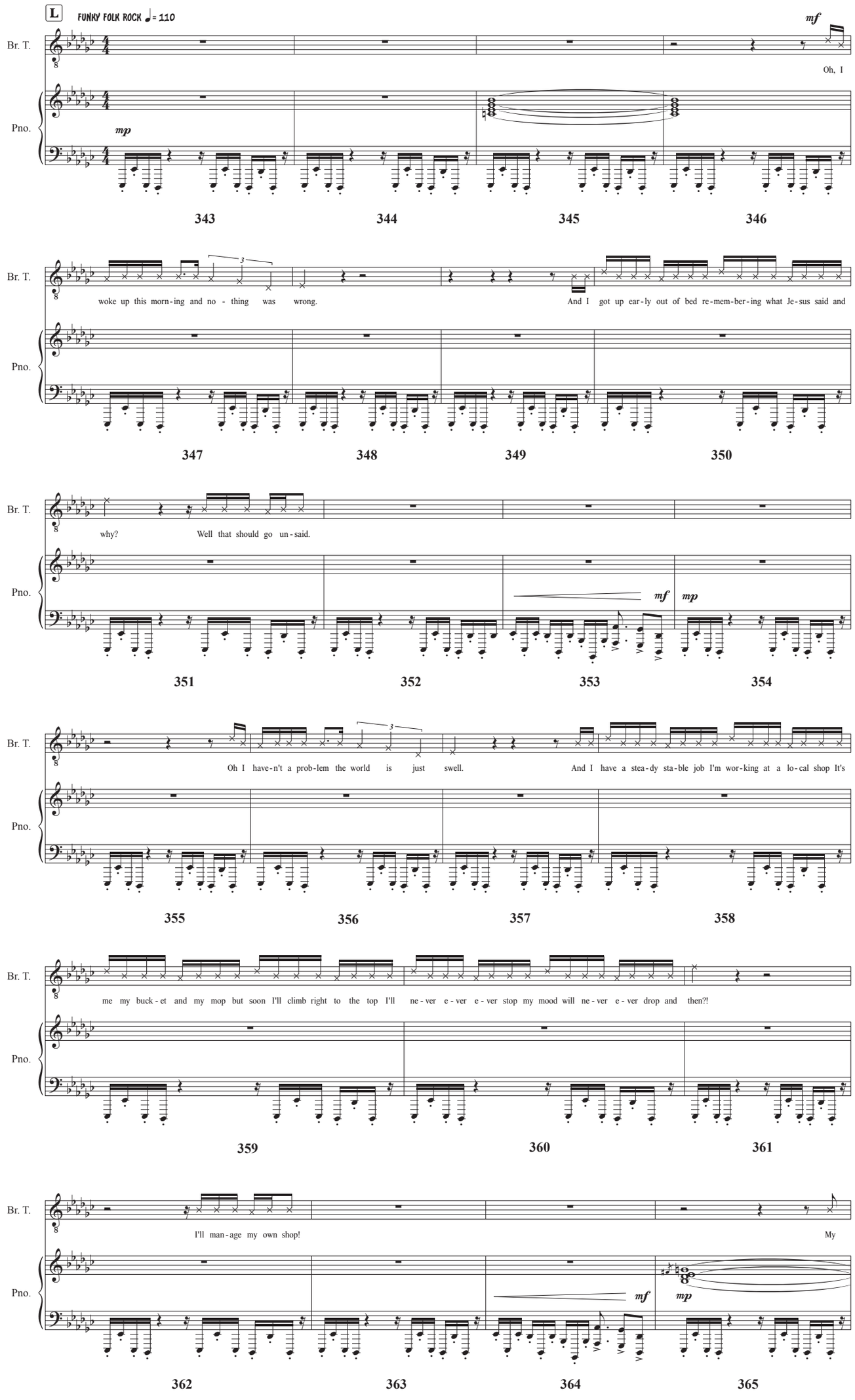
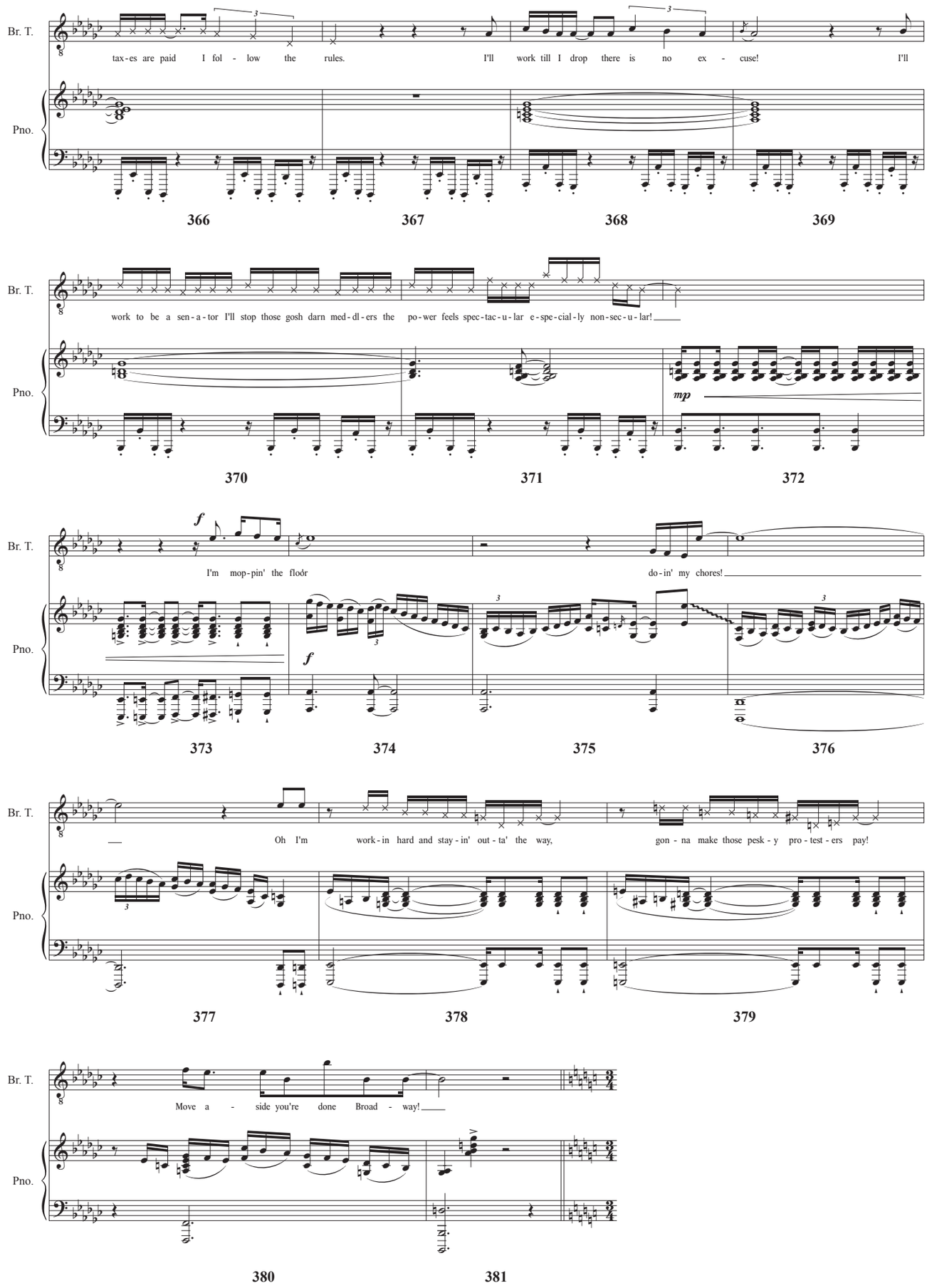
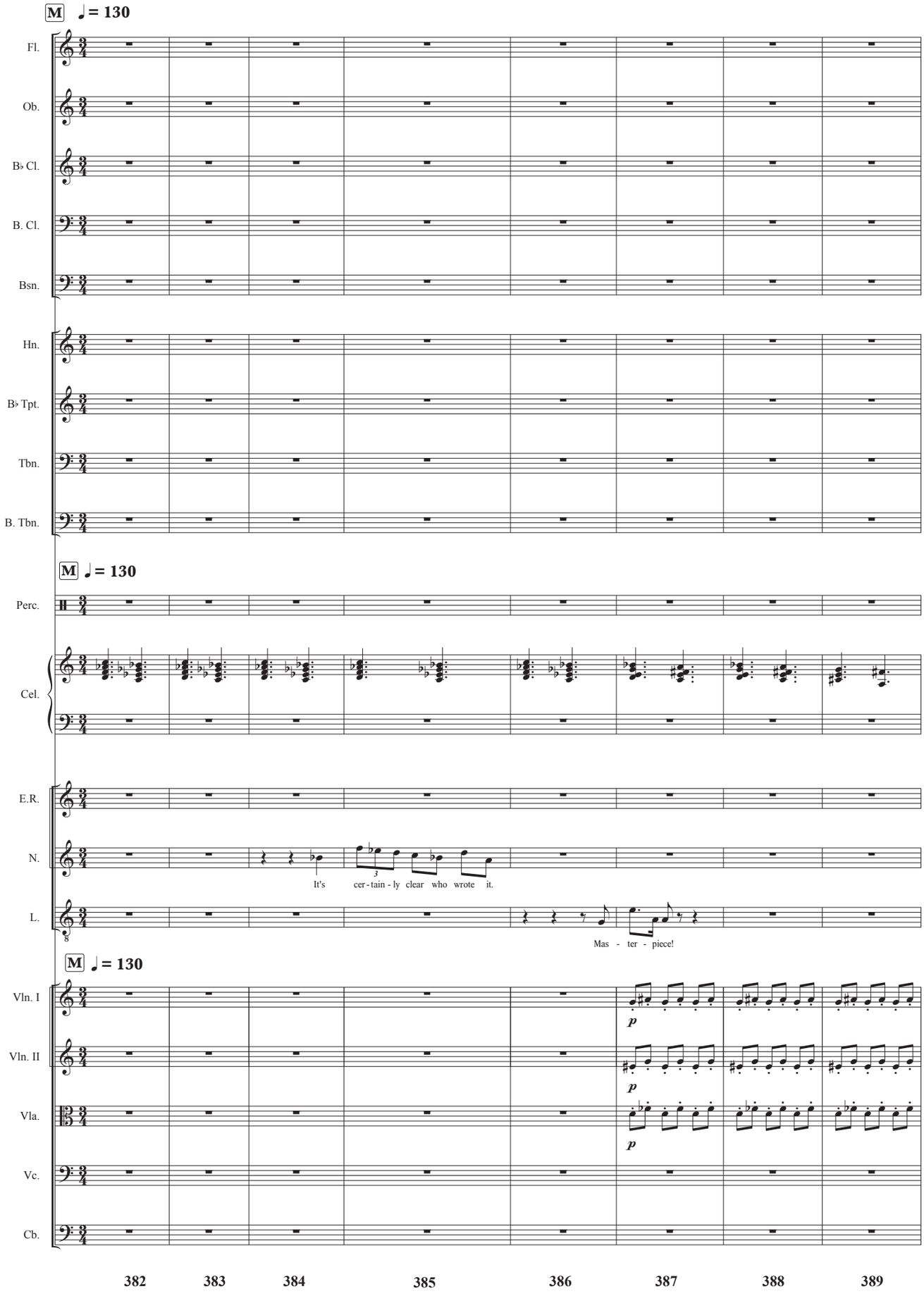
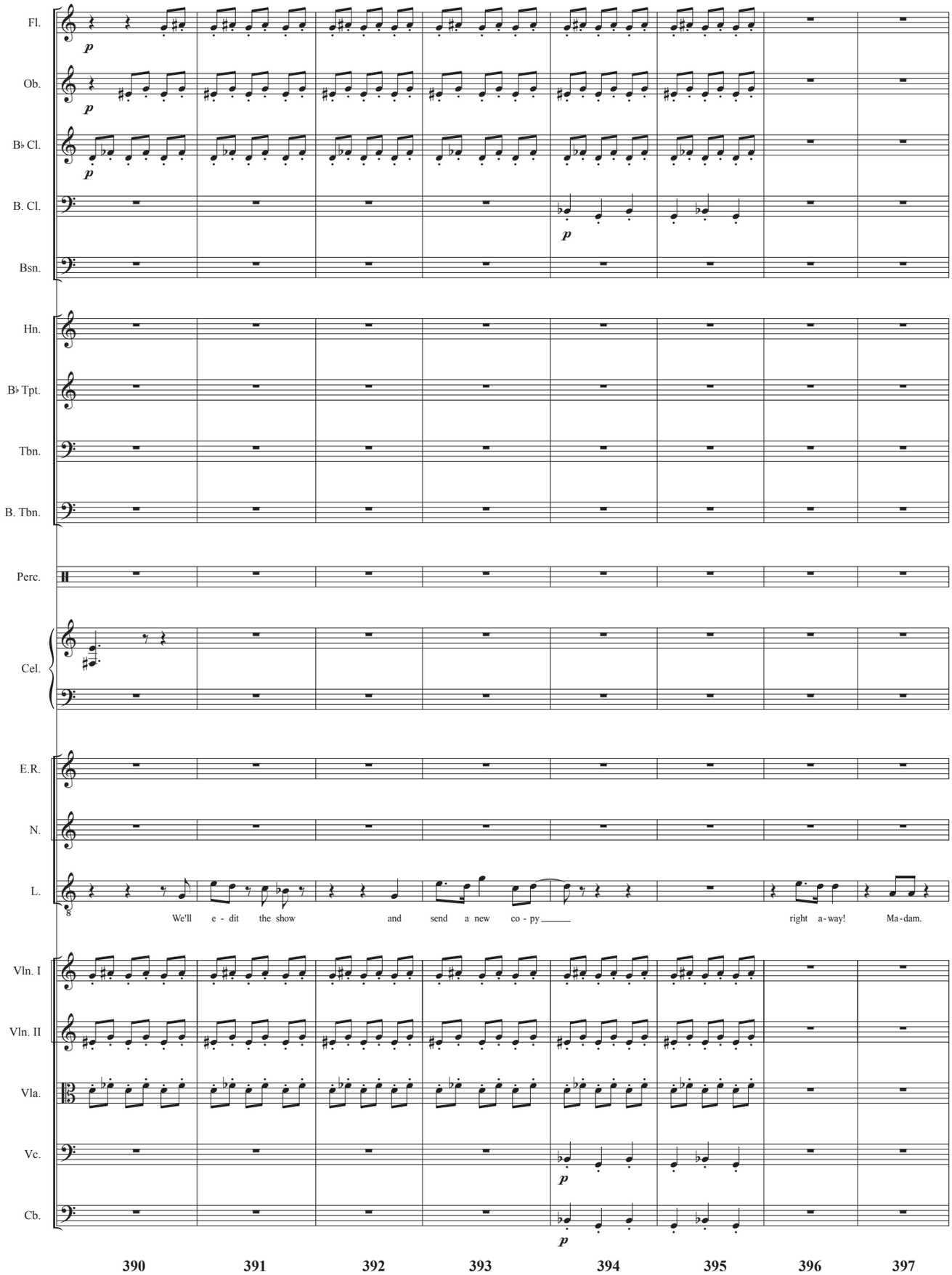
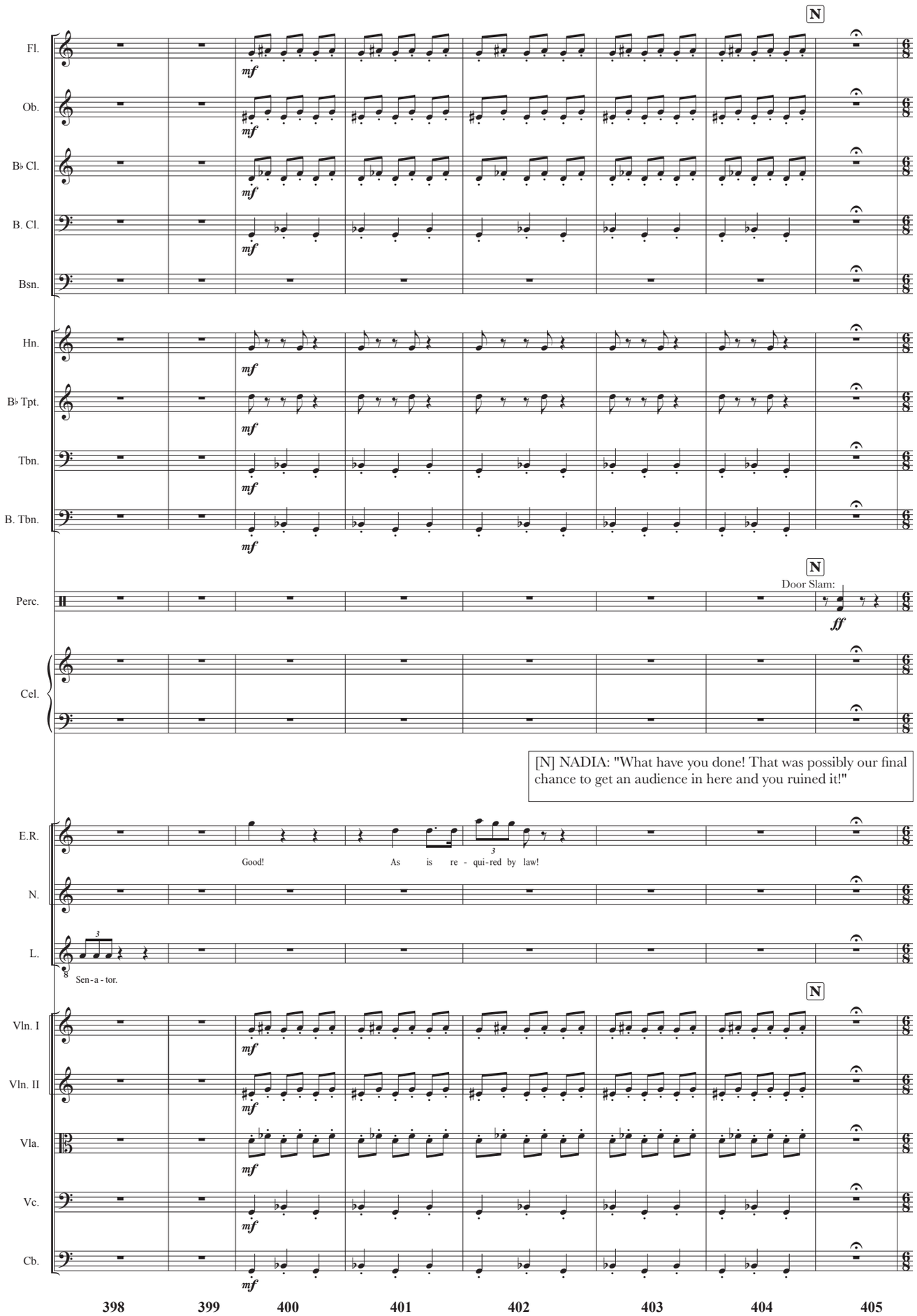
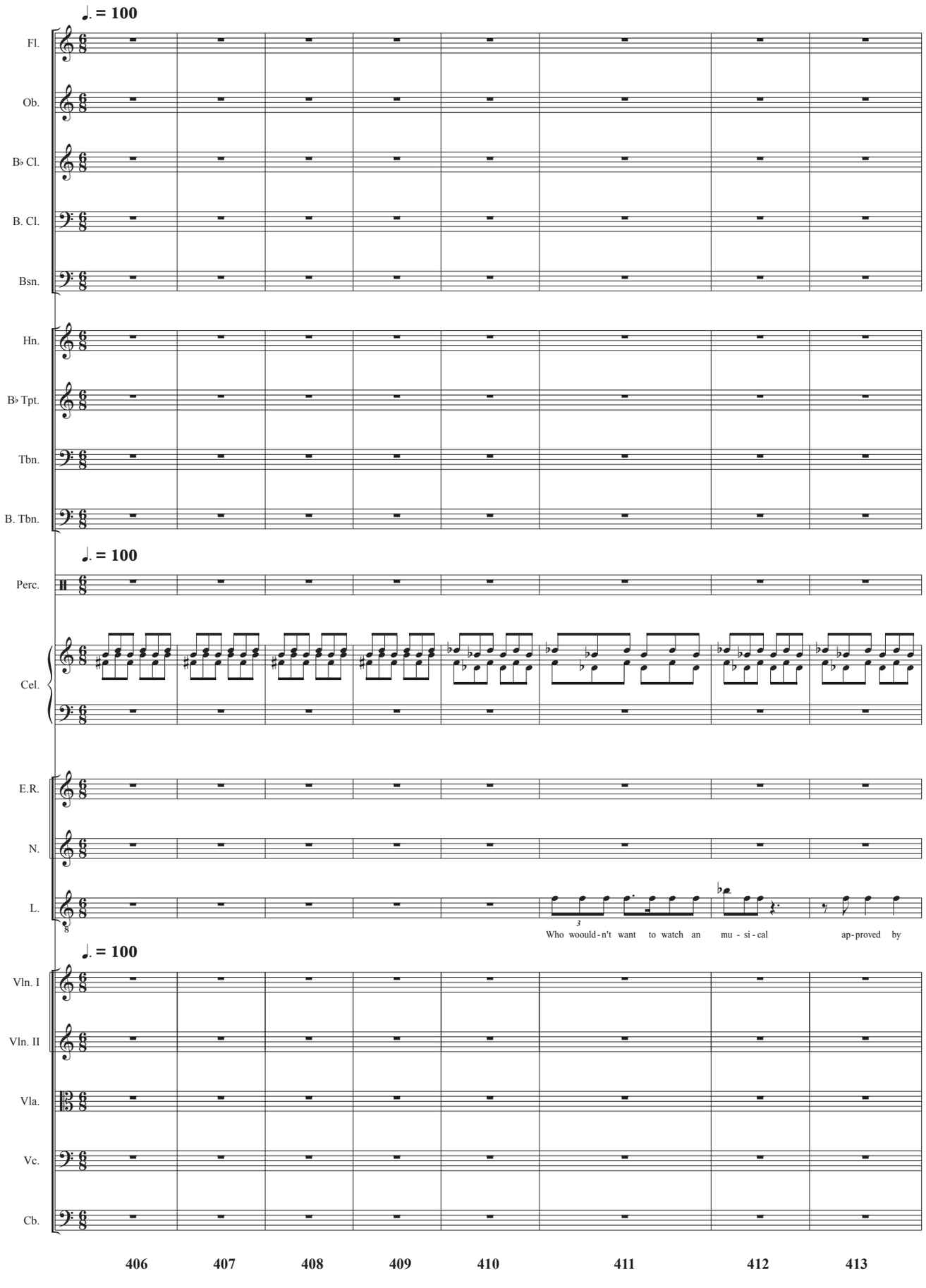
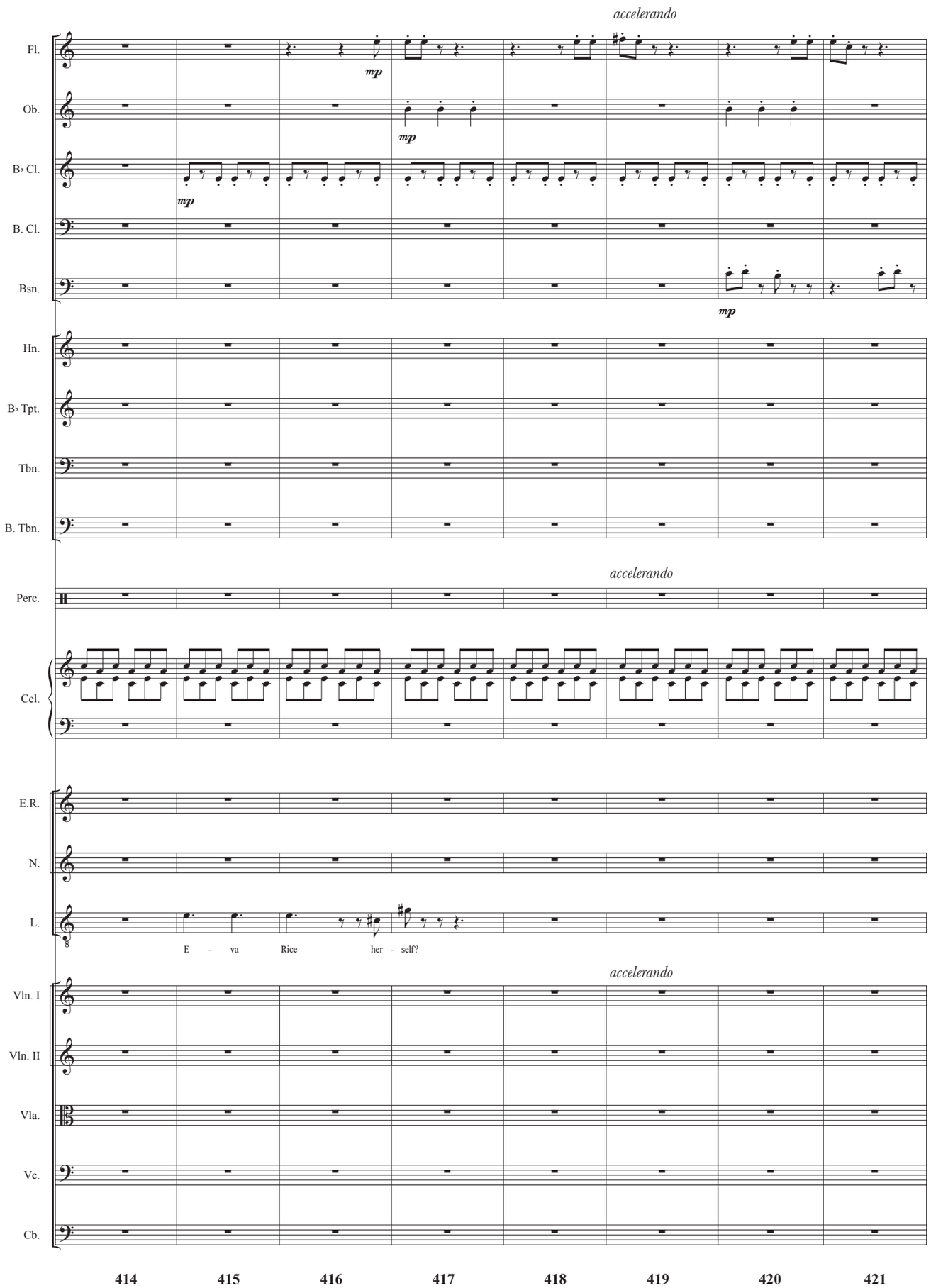
"RIDIN' THE TRACKS"

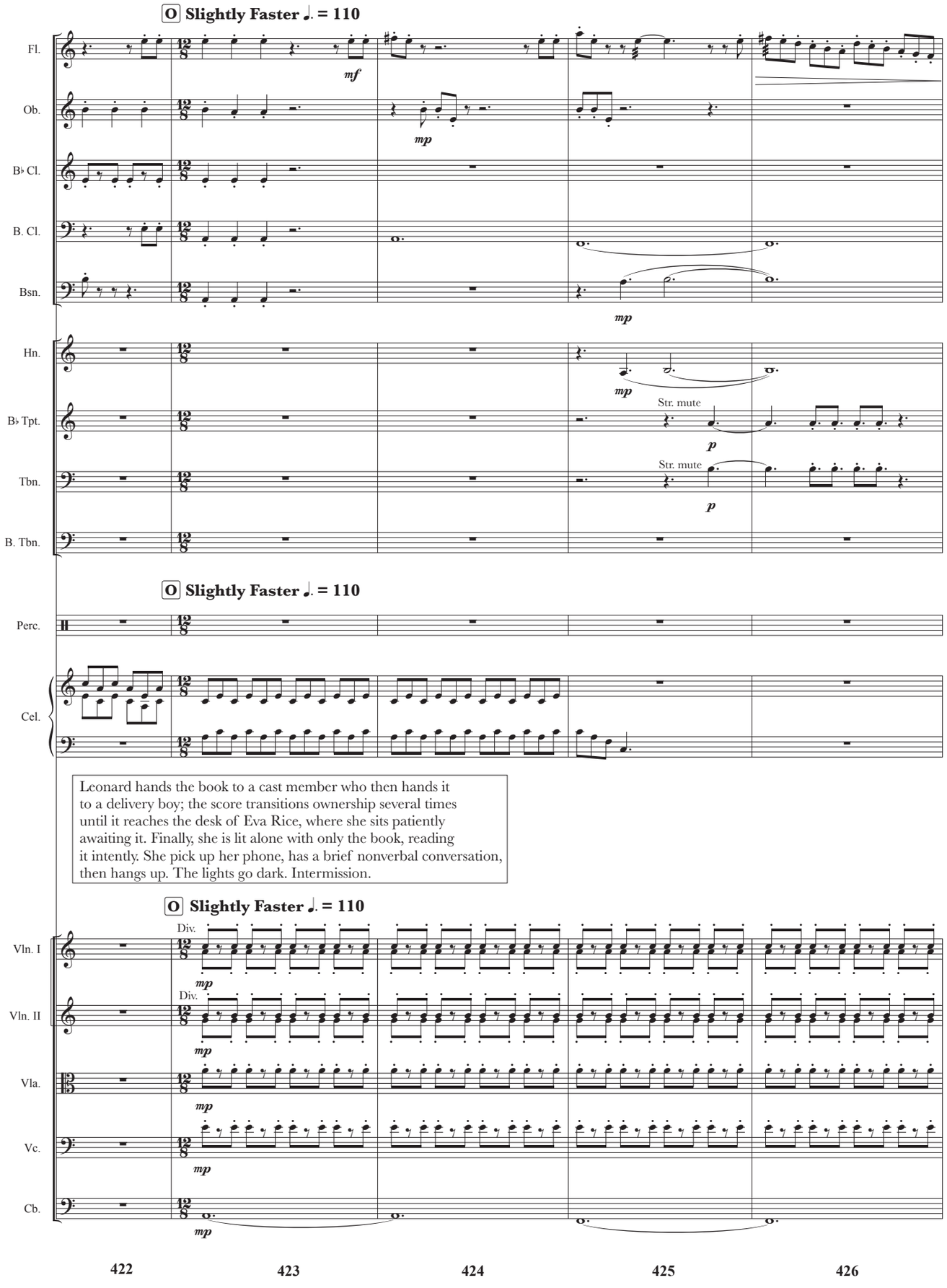
Nadia accompanies the singer.

Br. T.
Pno.
I go and take the bait.
My
mf
mp
190
191
192
193
en-gine is primed, I'm rea - dy to go.
I don't have much time let's start the show!
I
194
195
196
197
roll on up and ride the line, this su-gar has me feel-in' fine and then, oh god, here comes the sign, re-min-der that I am con-fined!
mp
198
199
200
f
I'm rid-in' the tracks,
No go-in' Back!
f
201
202
203
204
Oh I'm chug-ga lug-ga lug-ga lug-gin' a long,
No - thin' stop-pin' me from sing - in' my song!
205
206
207
H
What could poss - i - bly go Wrong?
Oh I'm
mp
208
209
210
211

Br. T.
Pno.
ti - red with li - ving with con - stant stress.
But the boo - ger su - gar keeps me up I don't think that I'll e - ver stop how
212
213
214
could I with be - ing on top?
Oh, it's
215
216
217
218
time to sad - dle up let's go just take a hit and let it flow I feel my heart rate start to grow oh, god it's so great do - ing blow!
mp
219
220
221
f
I'm rid - in' the tracks,
No go - in'
Back!
f
222
223
224
225
Oh I'm chug - ga lug - ga lug - ga lug - gin' a long,
No - thin' stop - pin' me from sing - in' my song!
226
227
228

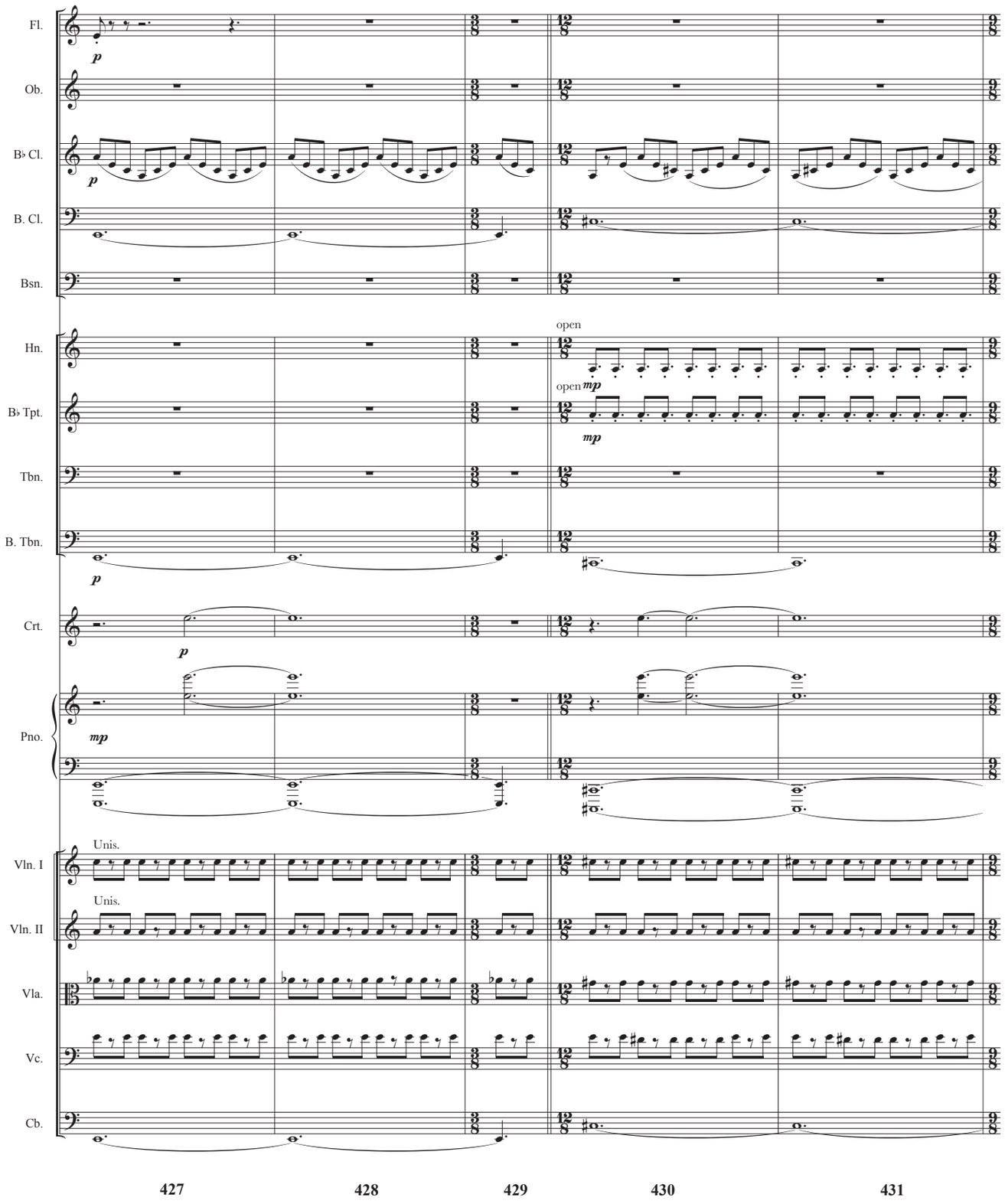
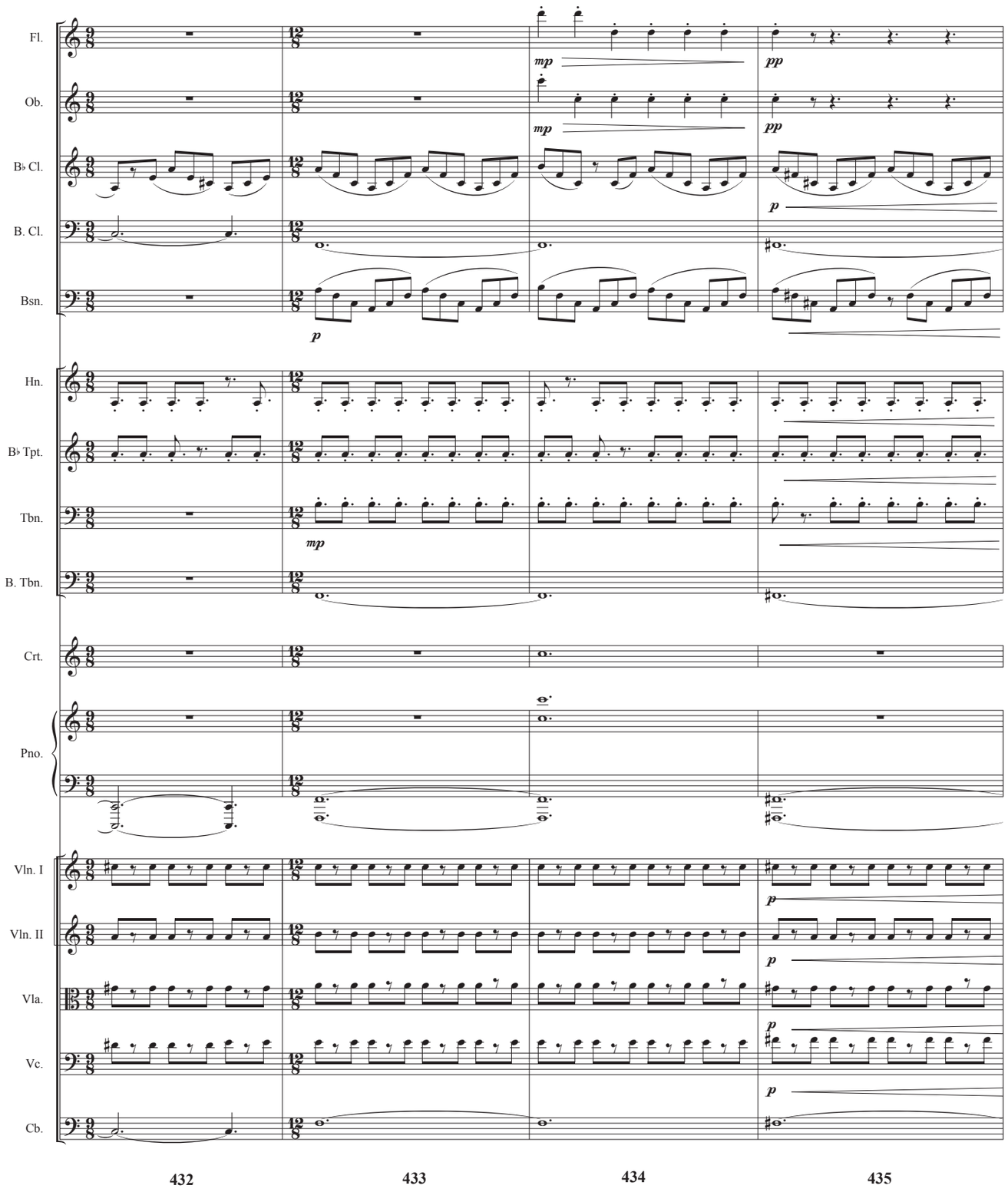
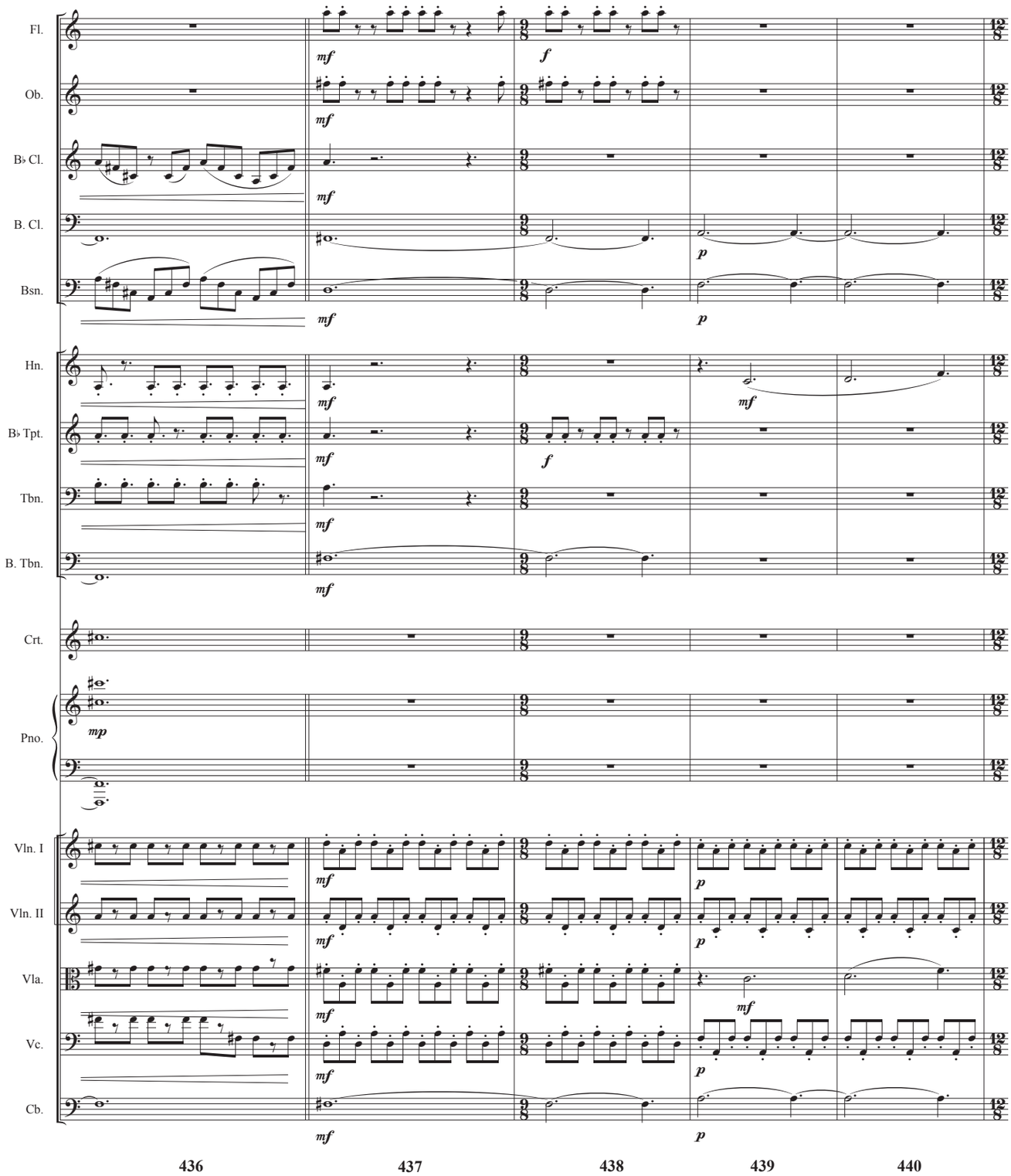
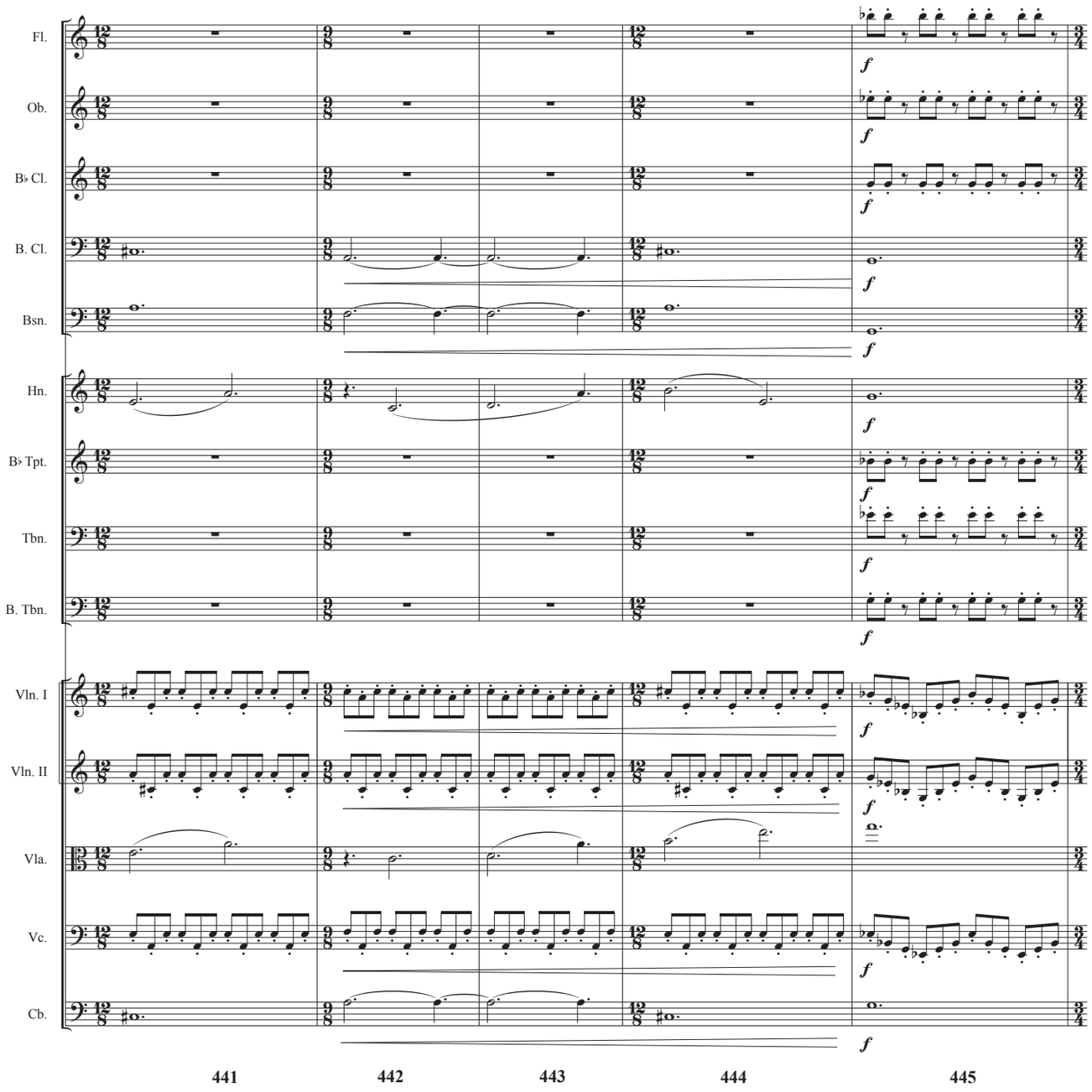
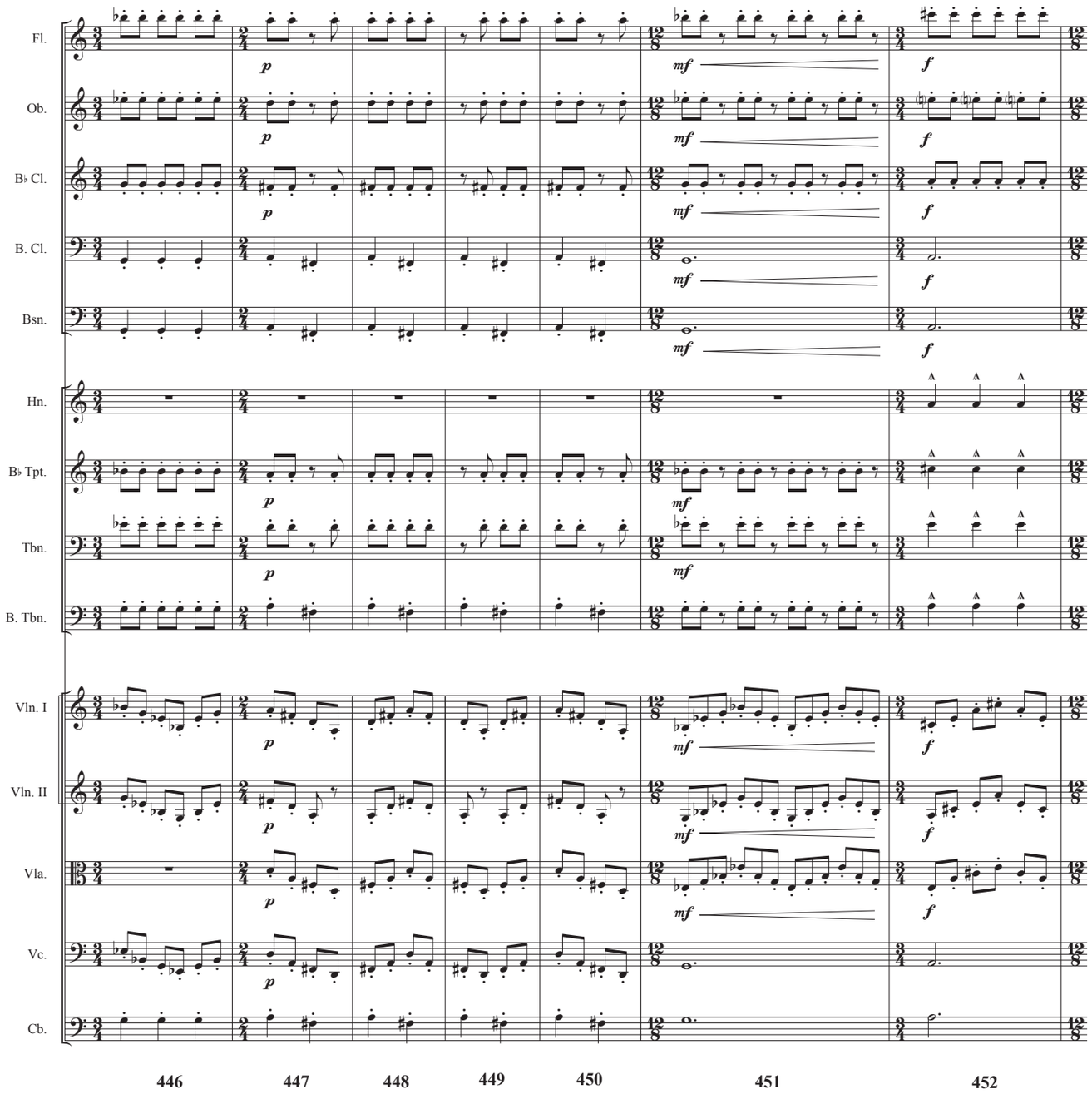
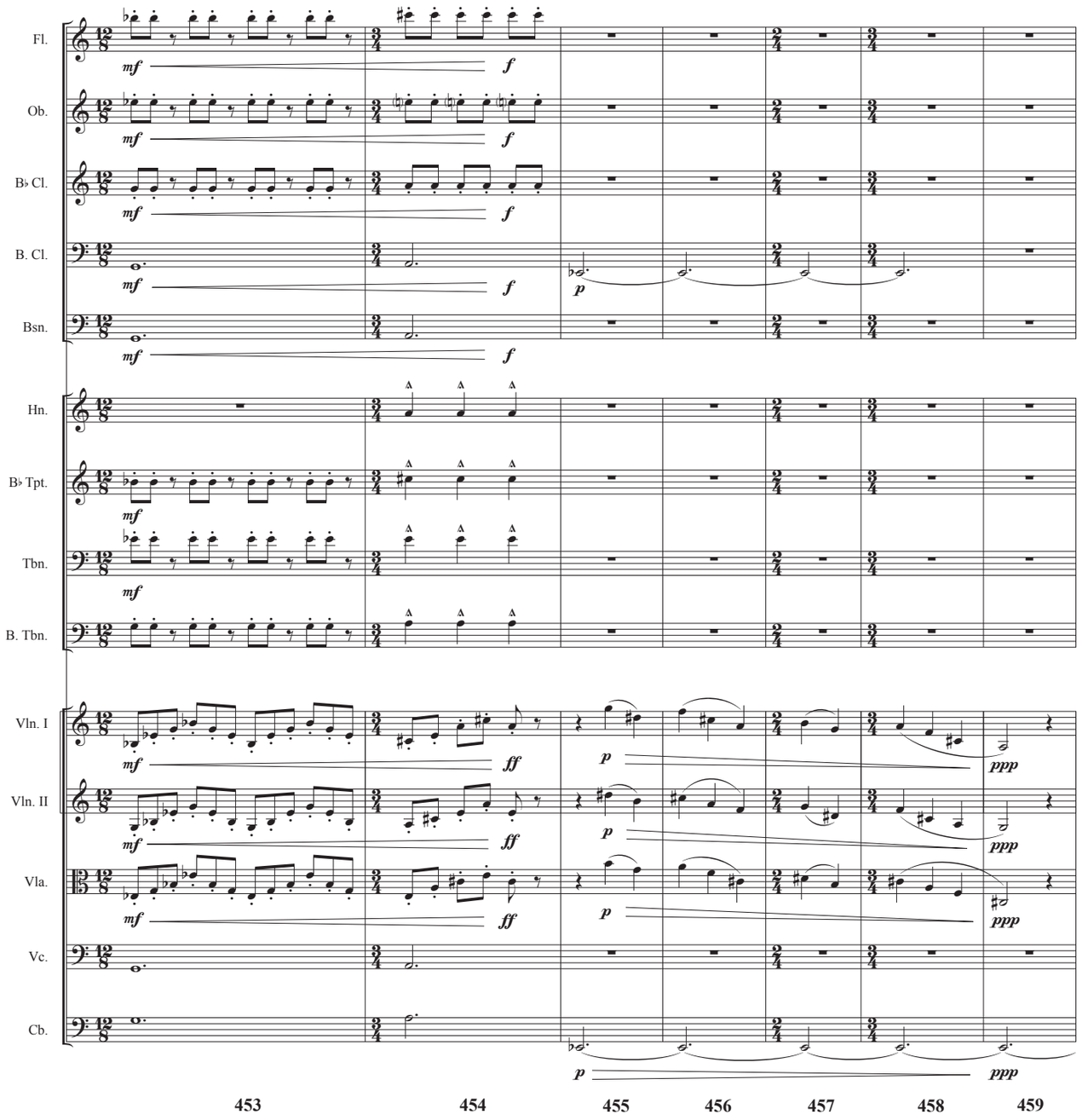
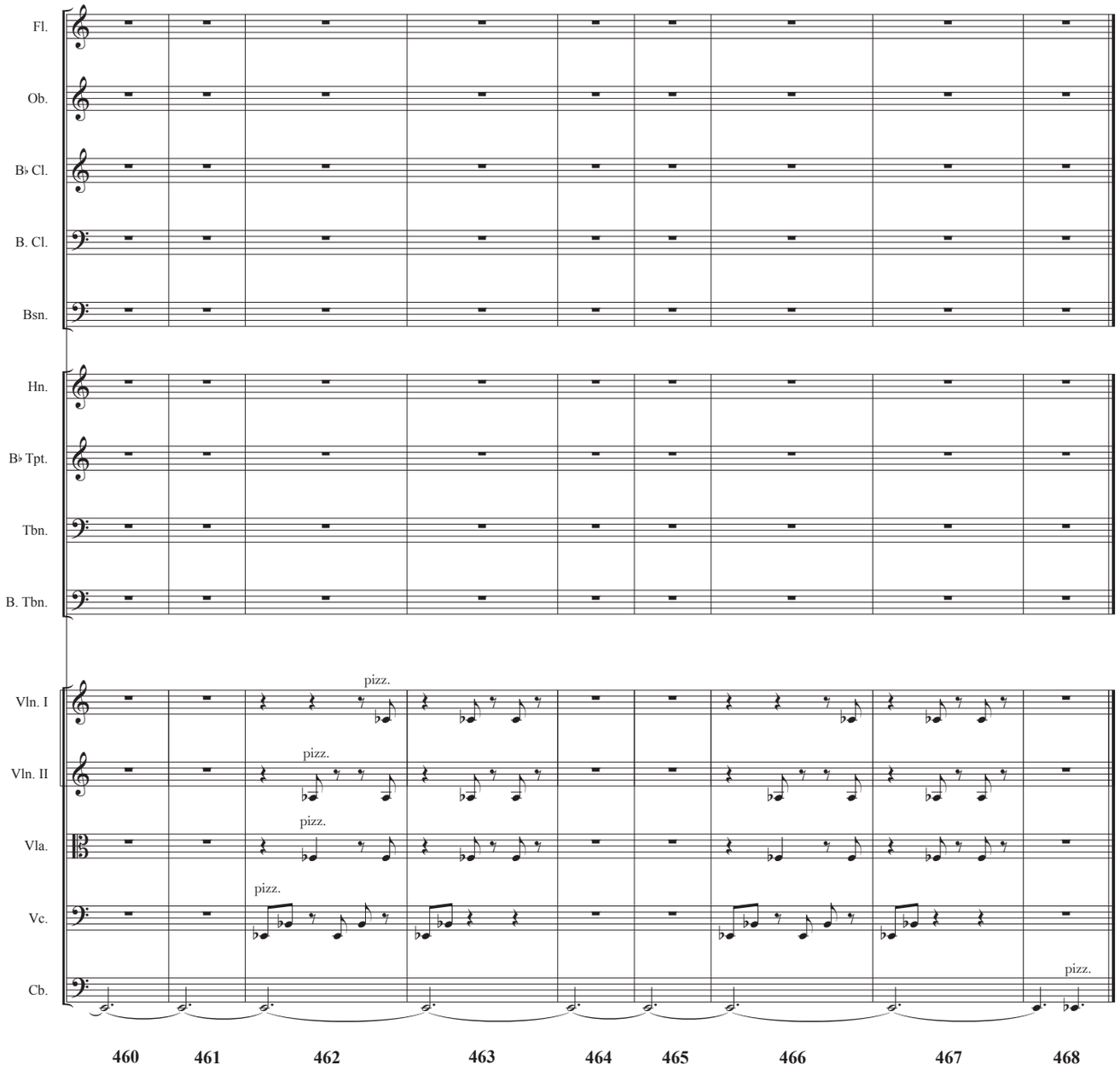


The sound of the theater doors banging closed floods the theater and sets everyone silent. Immediately following the slam, Eva Rice starts speaking. Behind her stand authorities

I Chaotic: No time
Angry ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
ff
I Chaotic: No time
Angry ♩ = 180
Door Slam:
Perc.
Pno.
E.R.
N.
L.
f
That's quite e - nough!
Good af - ter - noon
May I help you?
I Chaotic: No time
Angry ♩ = 180
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
ff
mp
235
236
237
238
239
240
241
242

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
No! I think I've heard eve - ry - thing I need to! What is this show a -
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
243
244
245
246
247
248
249
250

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
bass drum
mf
Crt.
p
Cel.
p
E.R.
bout?
Sir?
N.
L.
What busi-ness do you have here?
Vln. I
p
Vln. II
p
Vla.
p
Vc.
Cb.
251 252 253 254 255 256 257 258

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
straight mute
Strained:
mf
B♭ Tpt.
straight mute
Strained:
mf
Tbn.
straight mute
Strained:
mf
B. Tbn.
Crt.
Cel.
E.R.
I am the pres - i - dent of the Com - mit - tee for state cen - sor - ship.
N.
L.
Vln. I
arco
pp
Vln. II
arco
pp
Vla.
arco
pp
Vc.
arco
pp
f
Cb.
f
259
260
261
262
263
264
265
266
267


Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
snare
bass drum
Cel.
E.R.
And this this li - bret - to Vi - o-lates vi - o-lates
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
268 269 270 271 272 273 274 275

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
J
mf
n
f
p
ff
Se - ver - al new laws.
Pro - fan - i-ty!
Ob - scen - i-ty!
Lust!
Wrath!
Eva Rice slams her fist on the piano after each sin is accounced:
pizz.
276
277
278
279
280
281
282
283
284
285

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p < f
p
p < f
f
f
Greed!
Pride!
Pride!
Pride!
There should be
286
287
288
289
290
291
292
293
294

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
n
no more
pride!
Burn it!
Burn it all!
Burn it!
295
296
297
298
299
300
301
302
303
304

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
She slams the piano lid down:
E.R.
Burn it!
Burn it!
Burn it!
Burn it!
Burn it all!
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
305
306
307
308
309
310
311
312
313
314

K
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
K
Perc.
Pno.
E.R.
The peo - ple vo - ted for cen - sor - ship!
So...
N.
L.
Stop!
What would you like changed, madam?
K
Vln. I
Vln. II
Vla.
Vc.
Cb.
315
316
317
318
319
320
321
322
323

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
Here!
Not this!
No...
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
324
325
326
327
328
329
330
331
332
333

Fl.
Ob.
B♭ Cl.
B. Cl.
mf
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
Perc.
Cel.
E.R.
Yes!
Yes! Yes!
Good!
Good! Yes, yes, yes.
There.
Read that.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
334
335
336
337
338
339
340
341
342

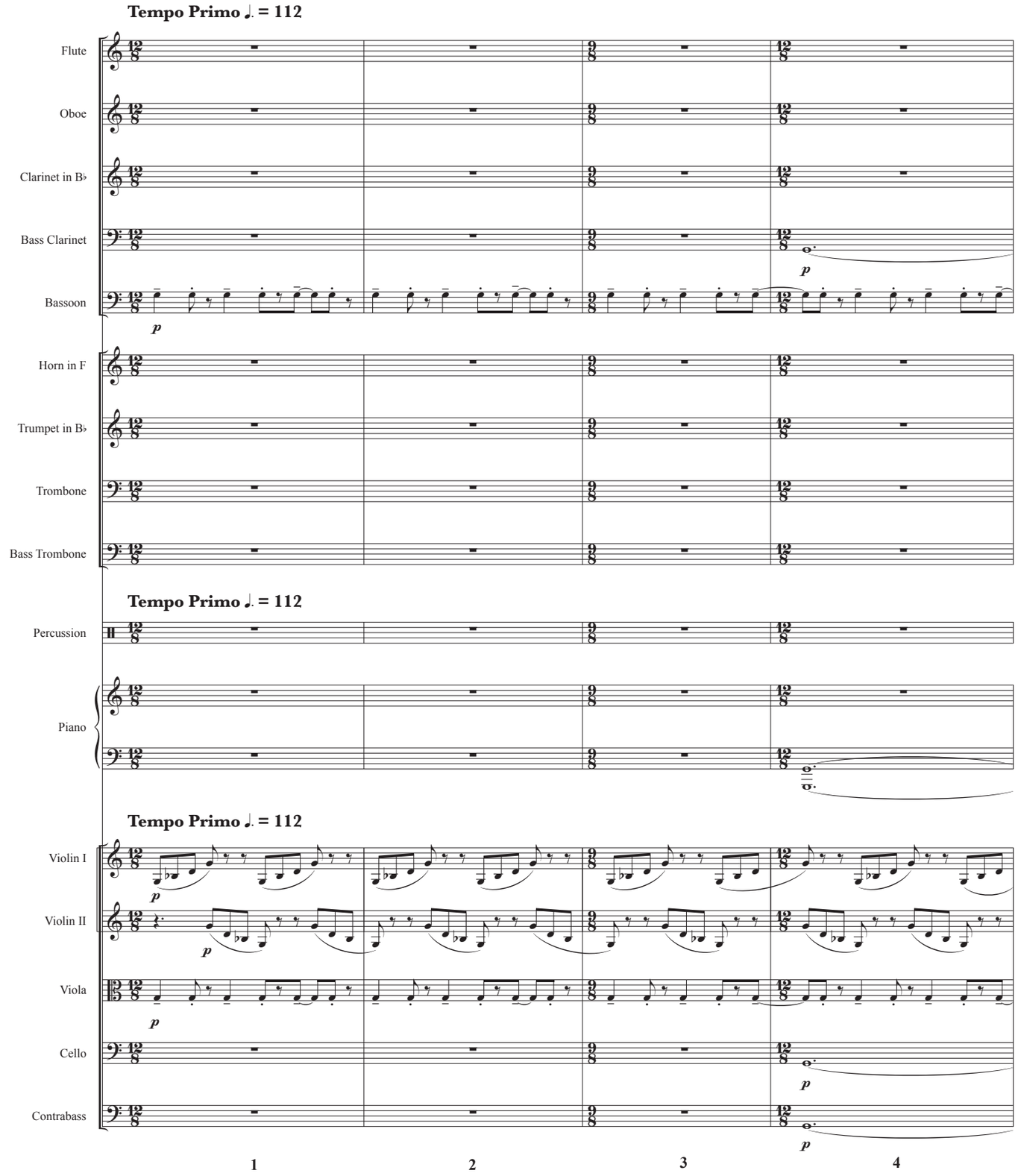
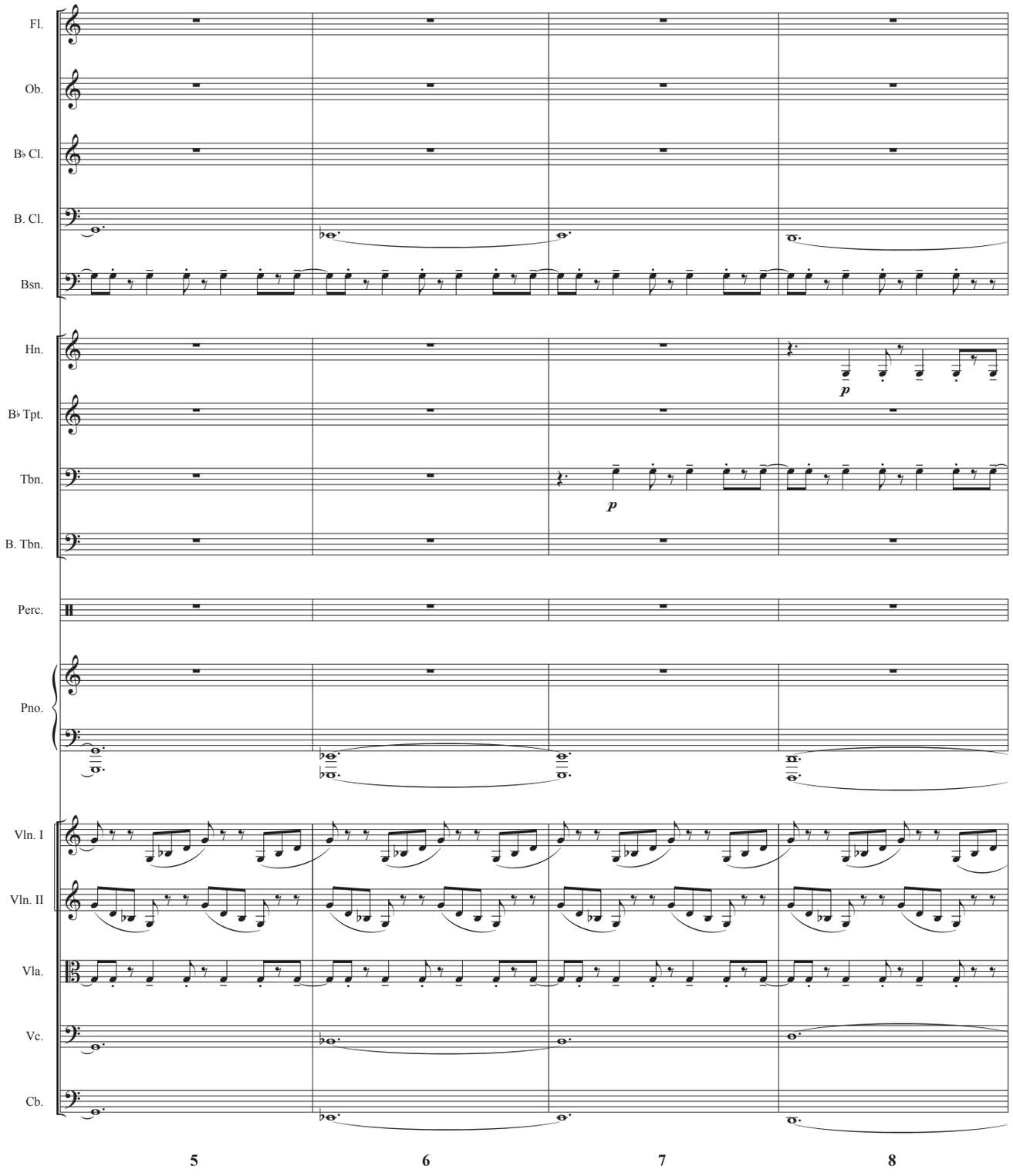
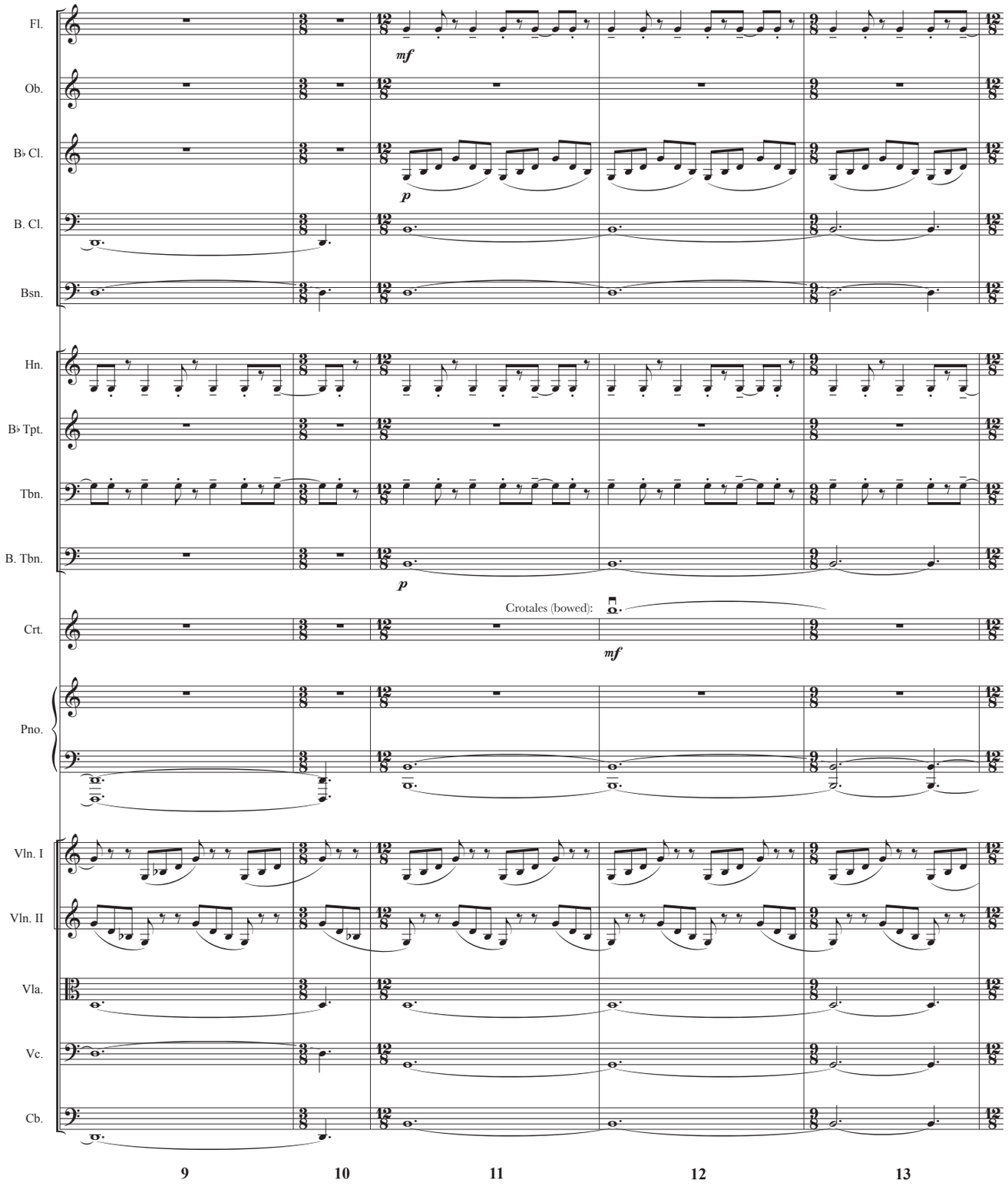
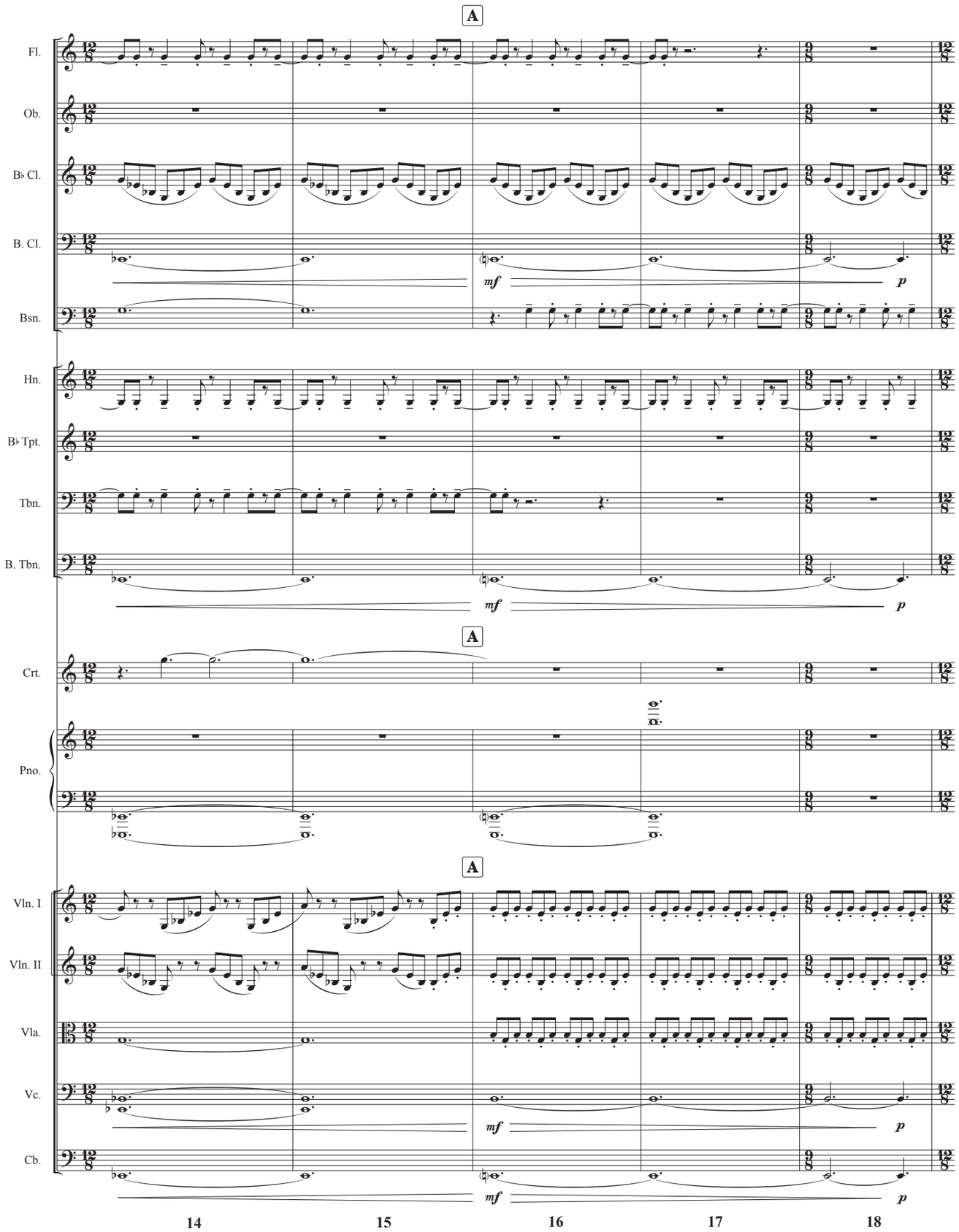
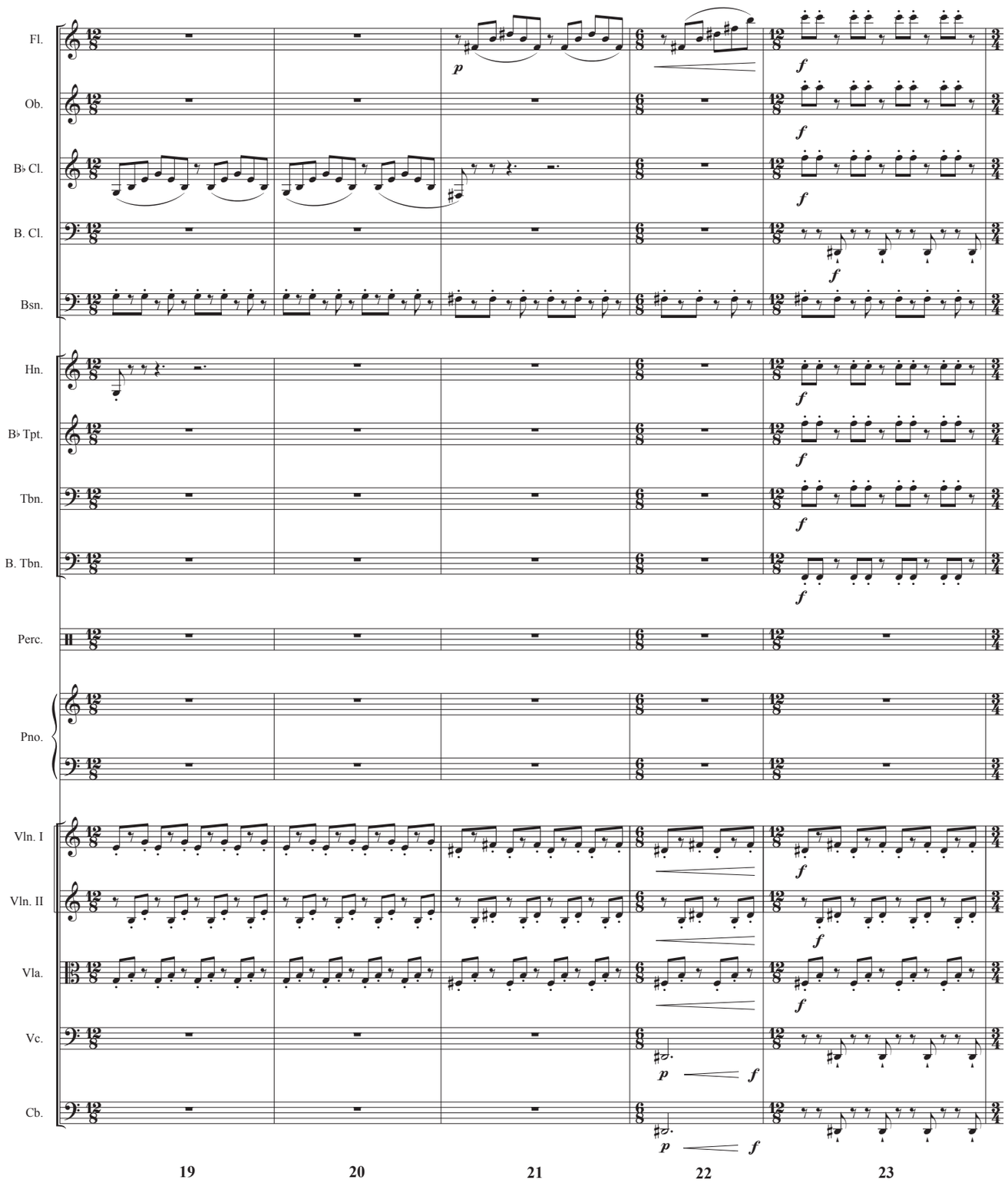
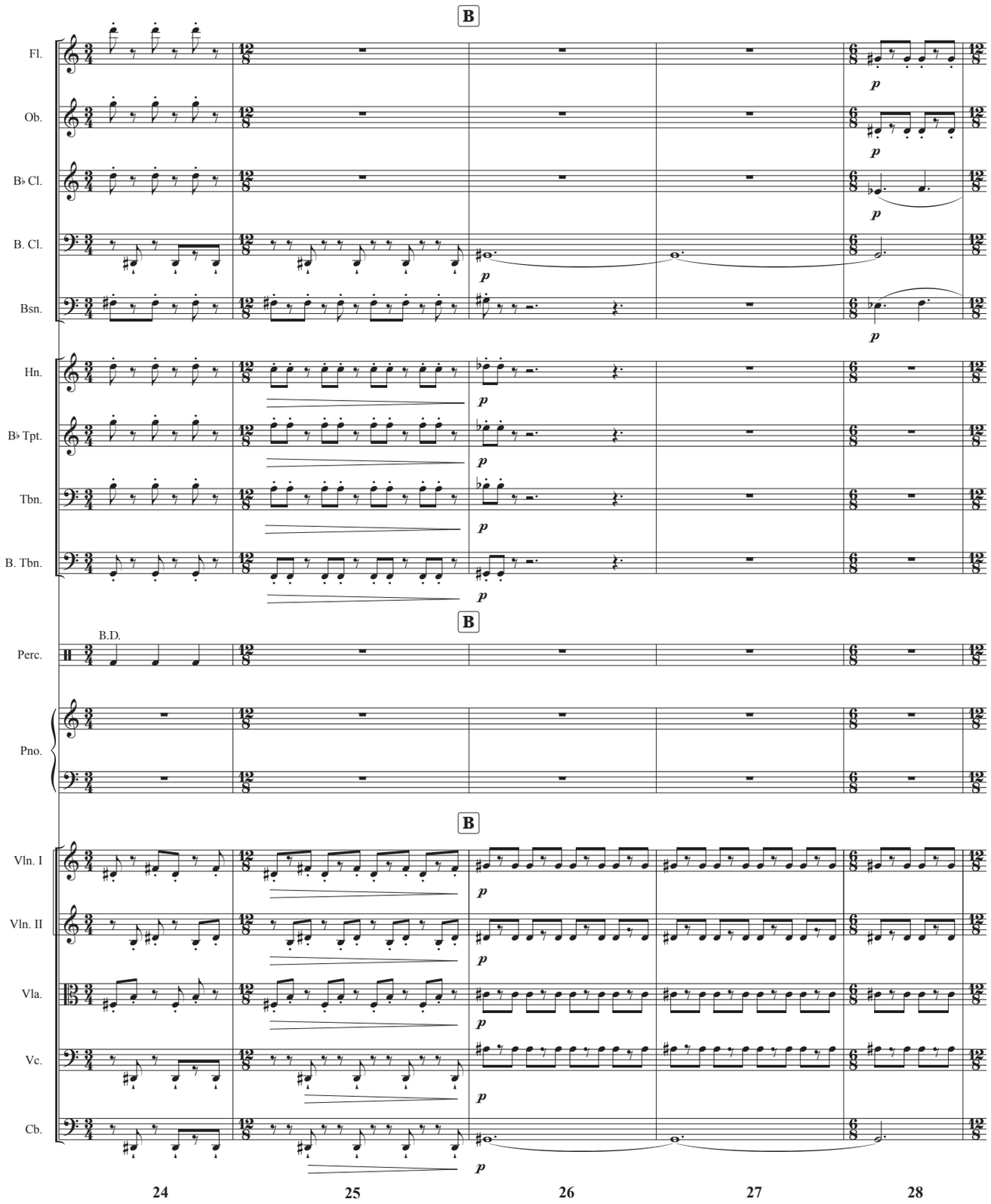
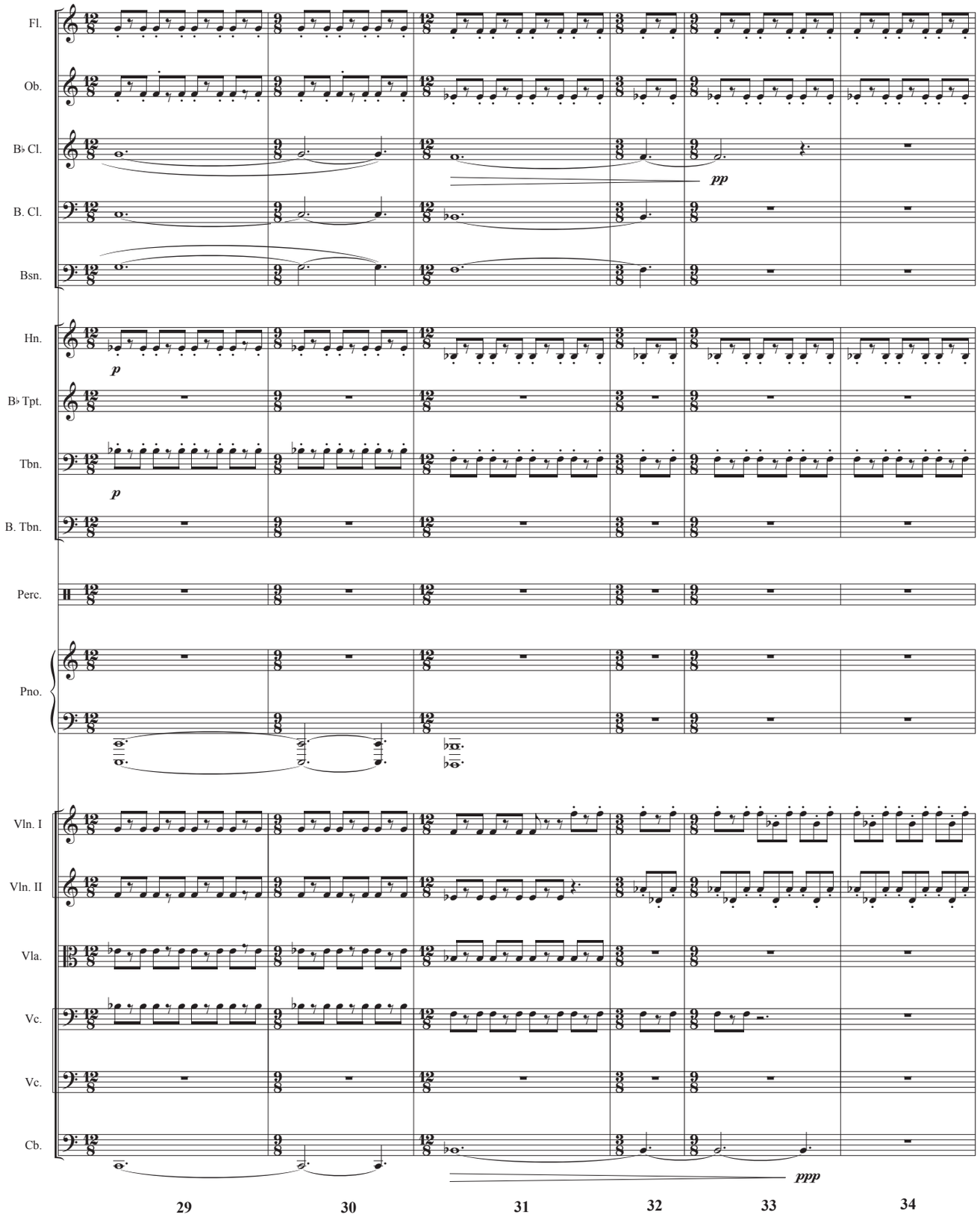
"MOPPIN' THE FLOOR"

Br. T.
Pno.
tax-es are paid I fol - low the rules. I'll work till I drop there is no ex - cuse! I'll
366
367
368
369
work to be a sen-a-tor I'll stop those gosh darn med-dl-ers the po-wer feels spec-tac-u-lar e-spe-cial-ly non-sec-u-lar!
mp
370
371
372
f
I'm mop-pin' the floór
do-in' my chores!
f
373
374
375
376
Oh I'm work-in hard and stay-in' out-ta' the way, gon - na make those pesk - y pro - test - ers pay!
377
378
379
Move a - side you're done Broad - way!
380
381

M ♩= 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
M ♩= 130
Perc.
Cel.
E.R.
N.
It's cer-tain-ly clear who wrote it.
L.
Mas - ter - piece!
M ♩= 130
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
382 383 384 385 386 387 388 389

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
N.
L.
We'll e - dit the show and send a new co - py right a - way! Ma - dam.
Vln. I
Vln. II
Vla.
Vc.
Cb.
390 391 392 393 394 395 396 397

N
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
N
Door Slam:
Perc.
ff
Cel.
[N] NADIA: "What have you done! That was possibly our final chance to get an audience in here and you ruined it!"
E.R.
Good!
As is re - qui-red by law!
N.
L.
Sen-a-tor.
N
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
398
399
400
401
402
403
404
405

♩. = 100
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
♩. = 100
Perc.
Cel.
E.R.
N.
L.
Who woould-n't want to watch an mu - si - cal ap-proved by
♩. = 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
406
407
408
409
410
411
412
413

accelerando
Fl.
mp
Ob.
mp
B♭ Cl.
mp
B. Cl.
Bsn.
mp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
accelerando
Perc.
Cel.
E.R.
N.
L.
E - va Rice her - self?
accelerando
Vln. I
Vln. II
Vla.
Vc.
Cb.
414
415
416
417
418
419
420
421

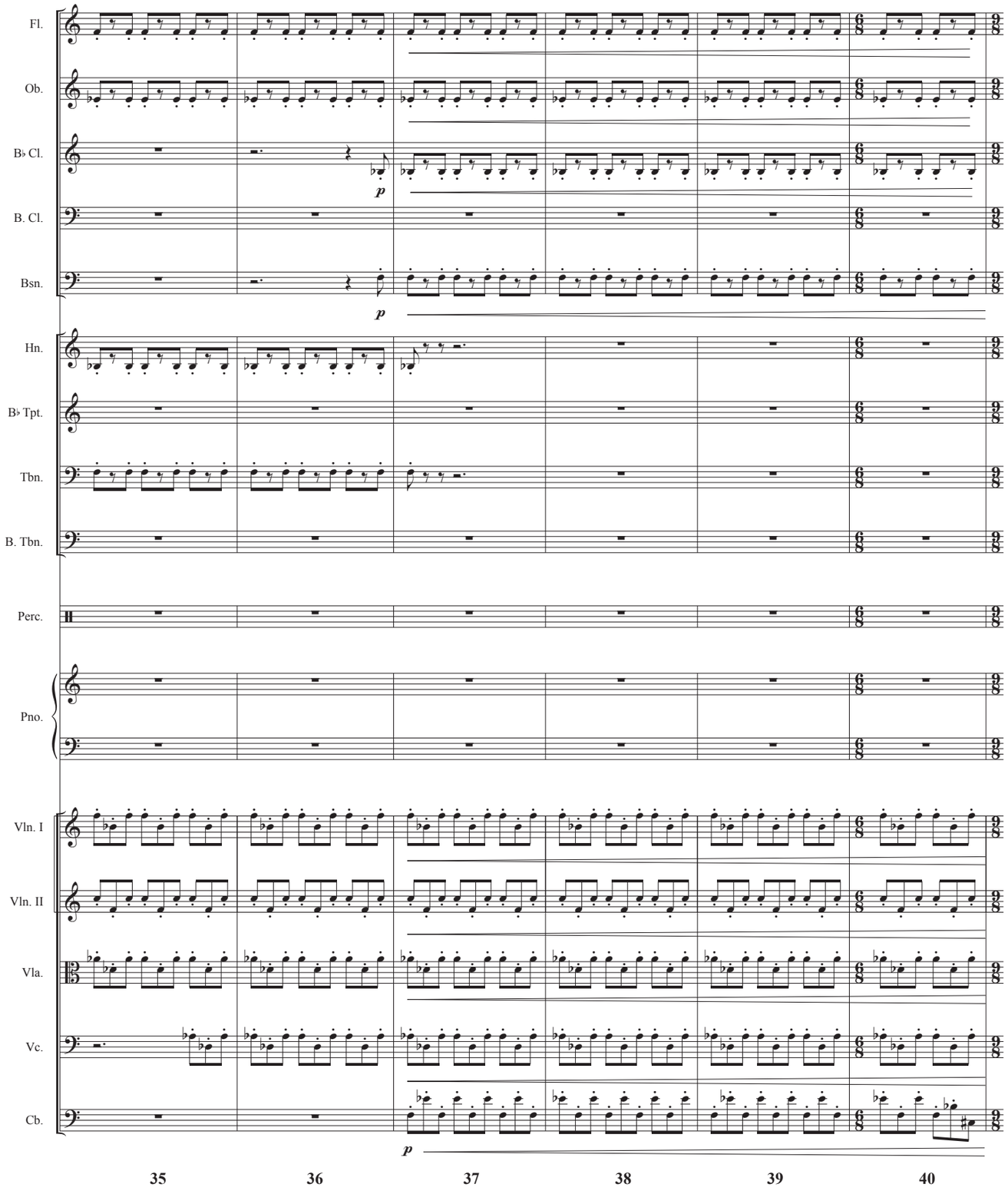
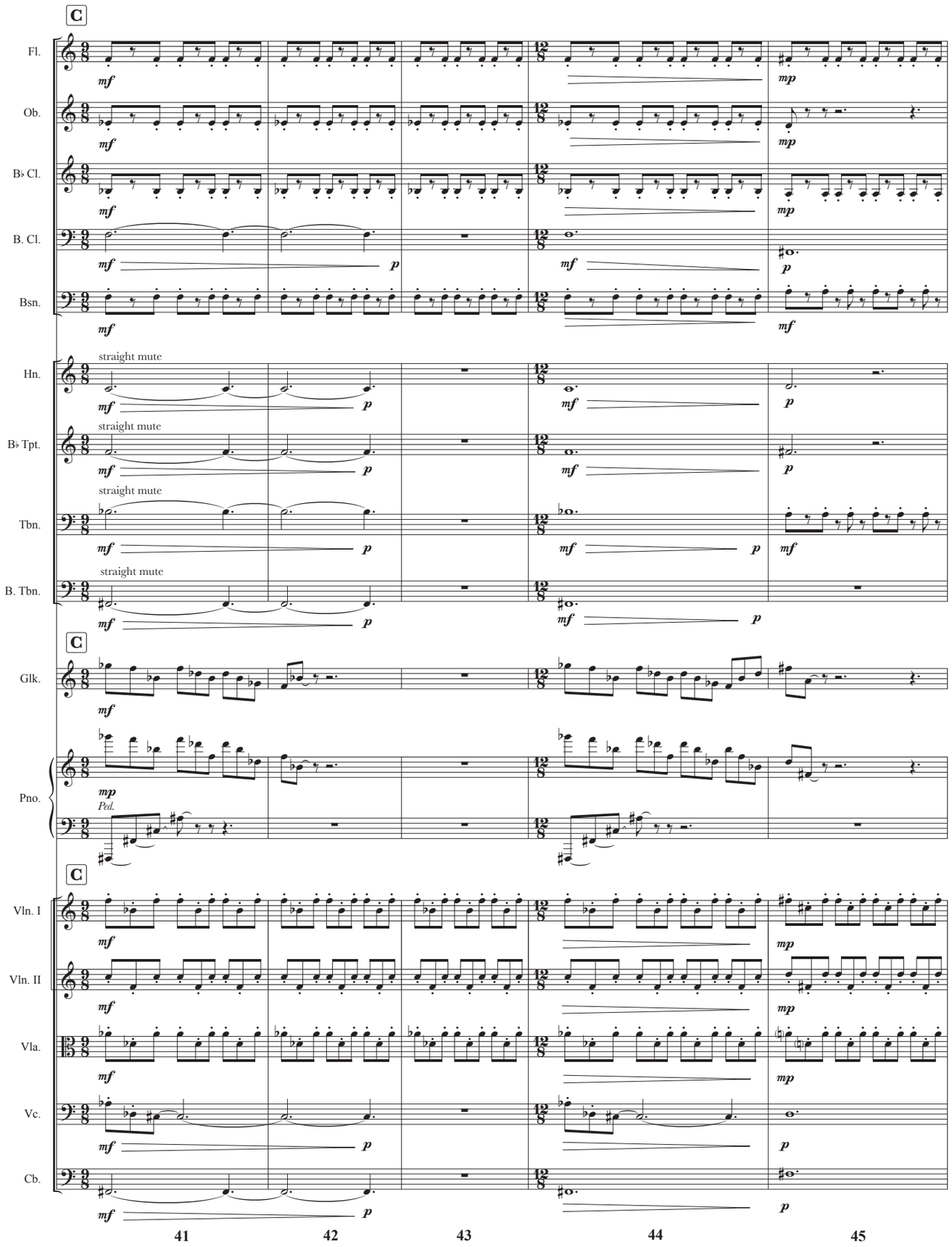
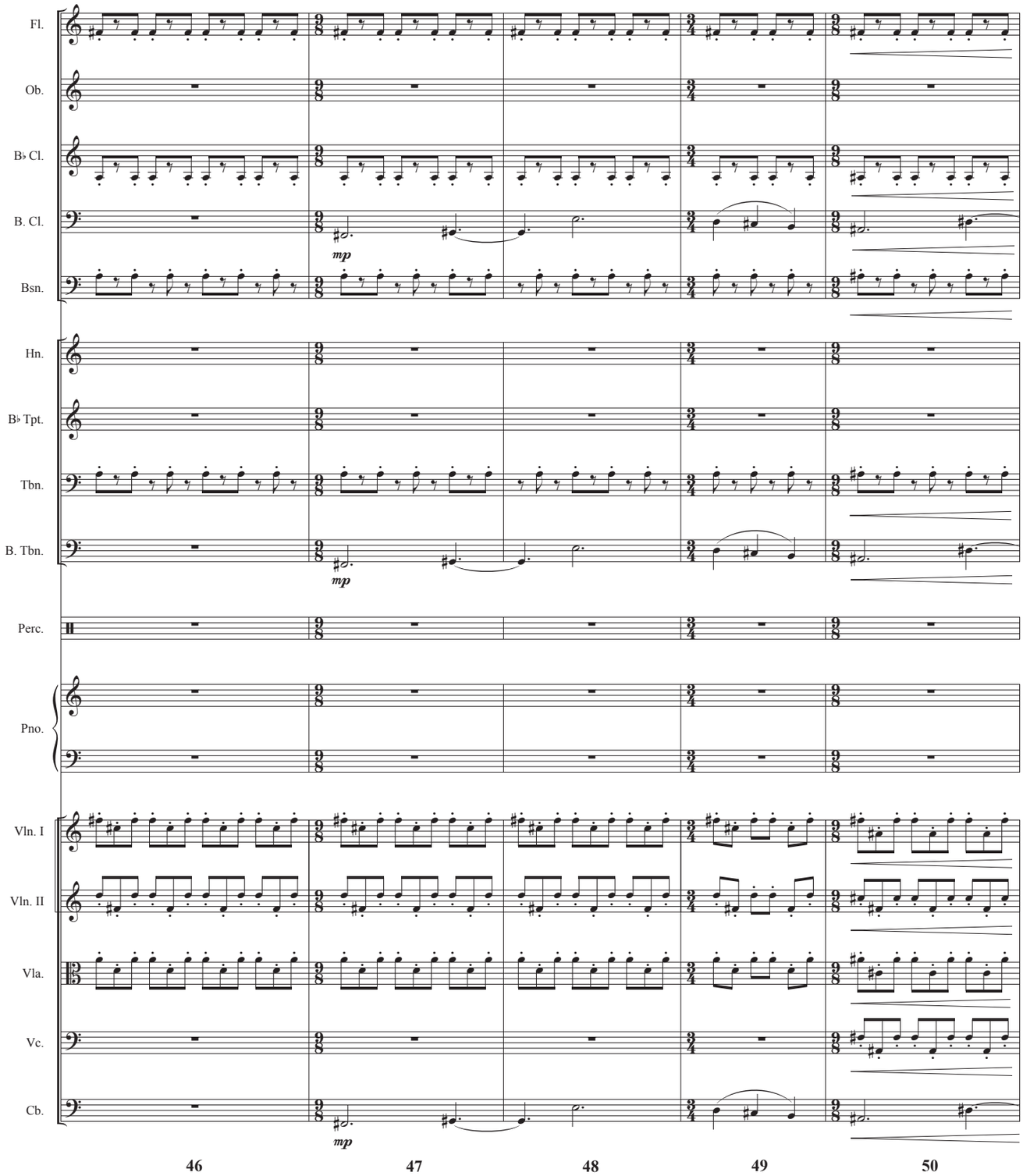
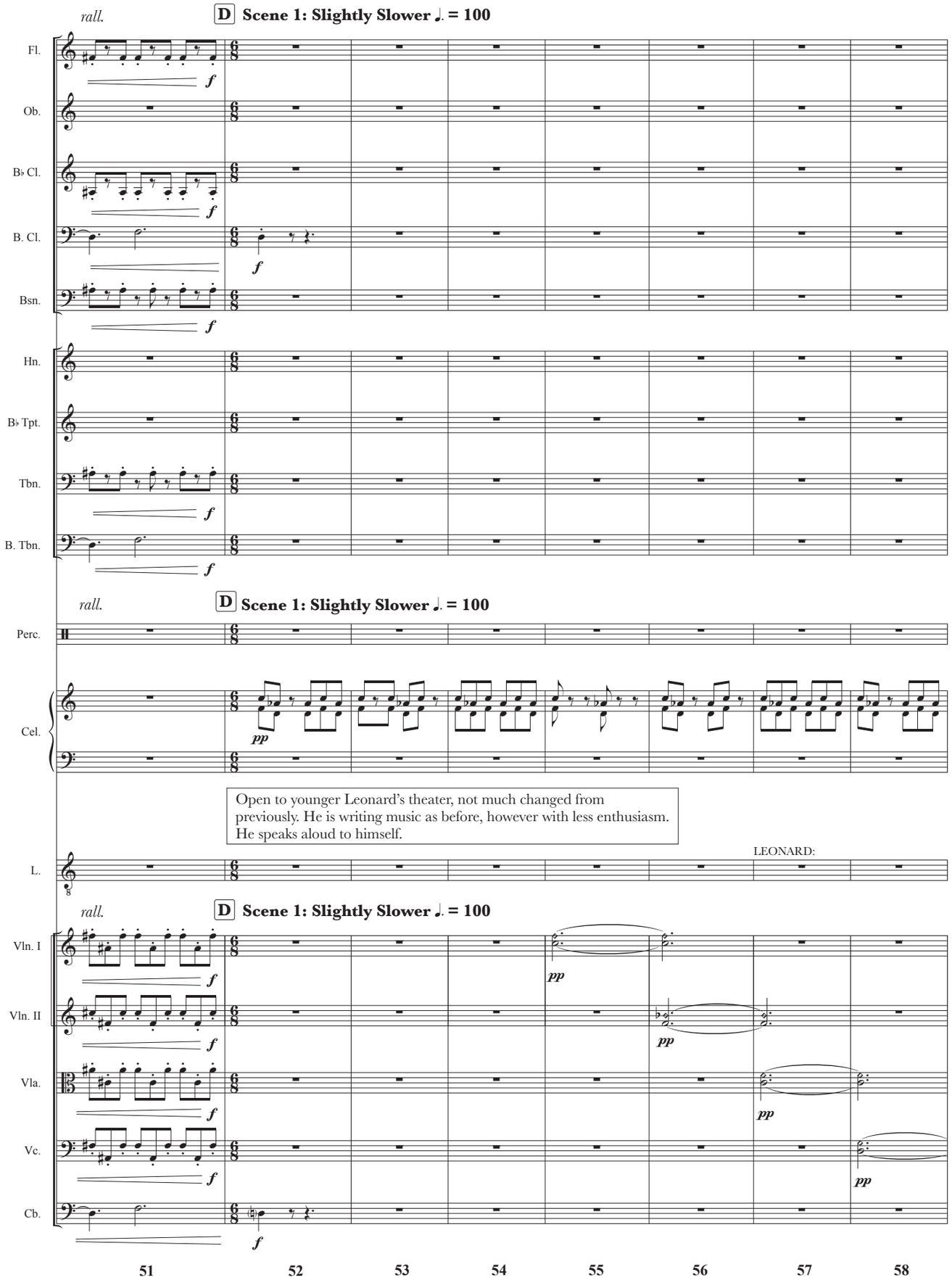
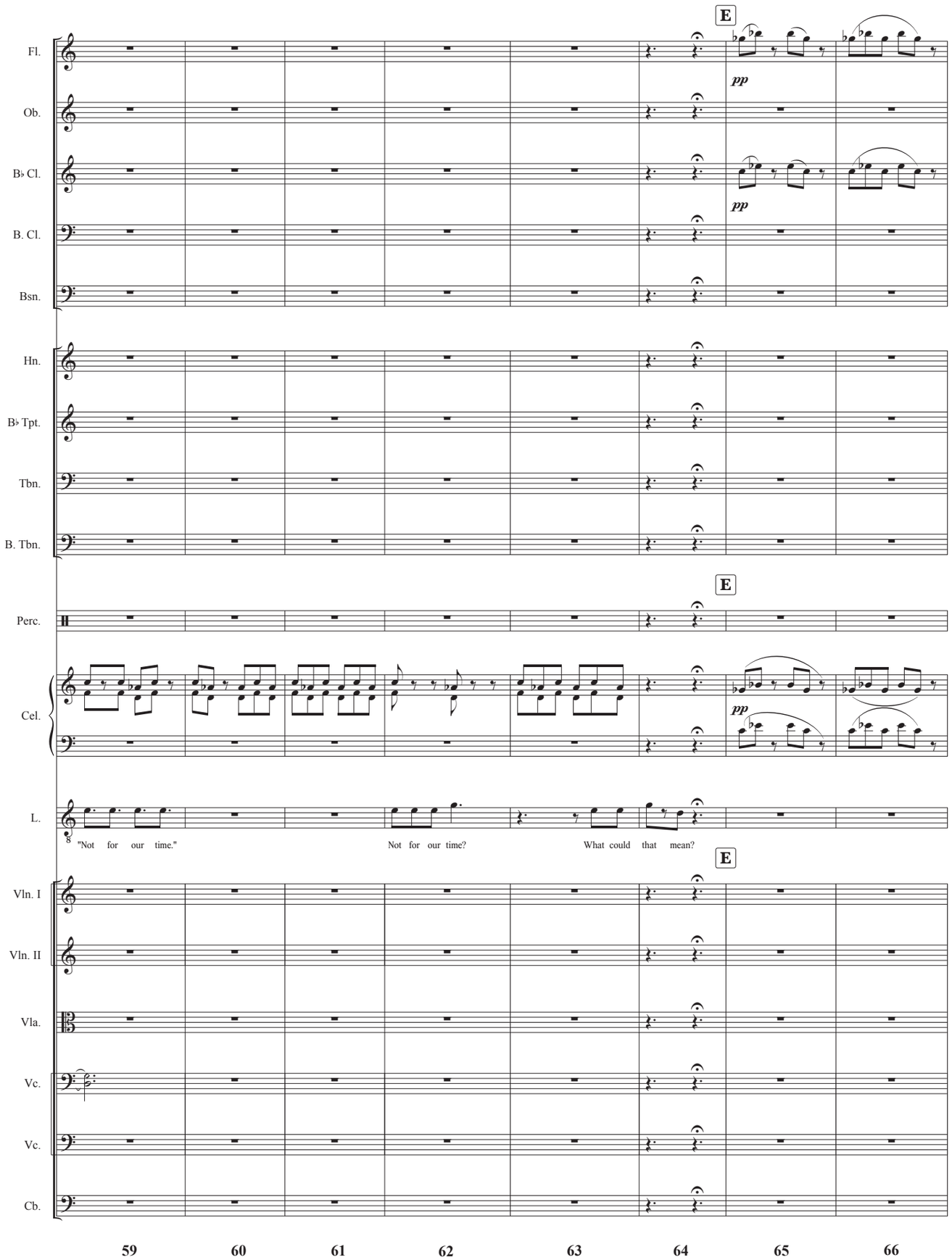
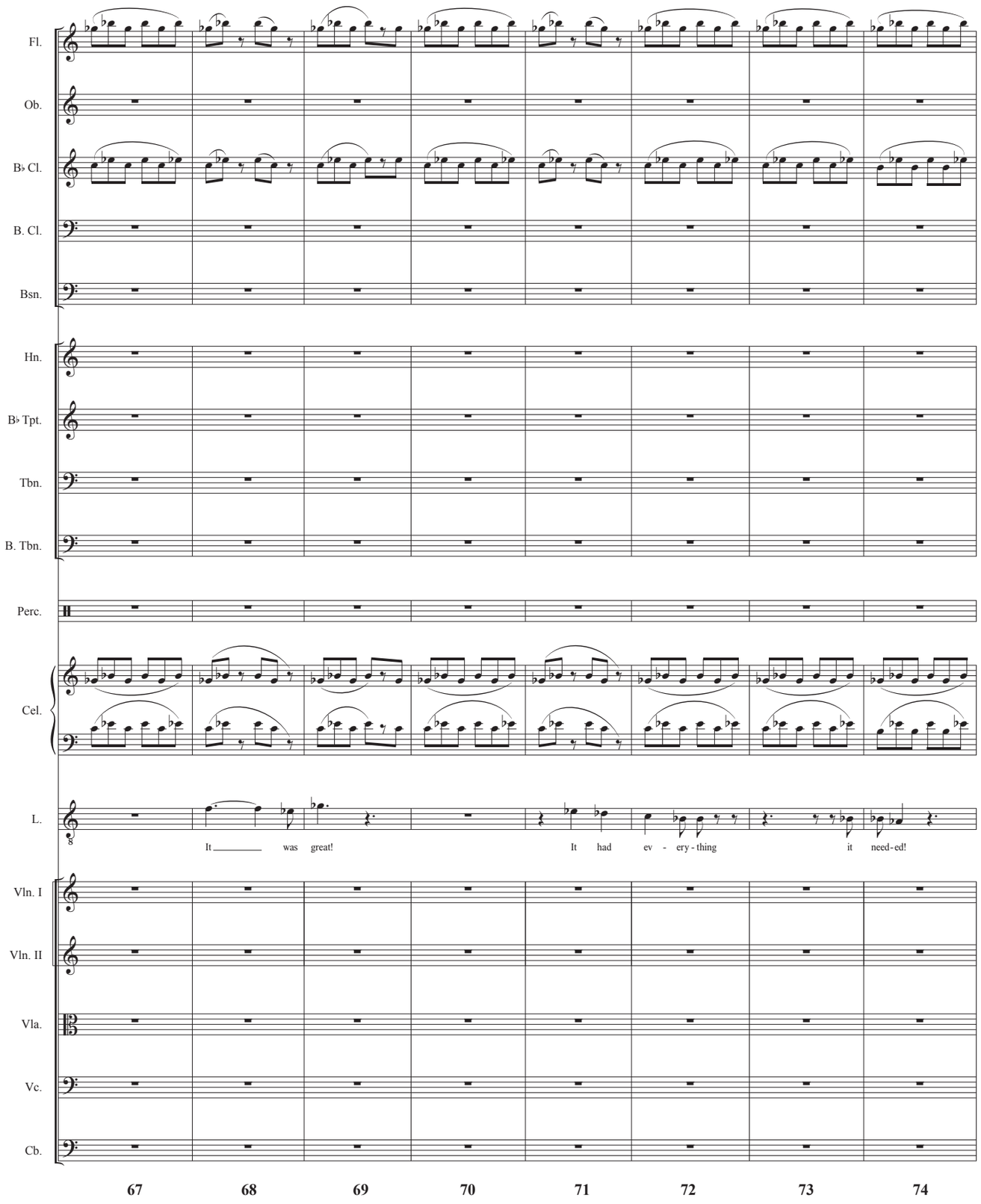


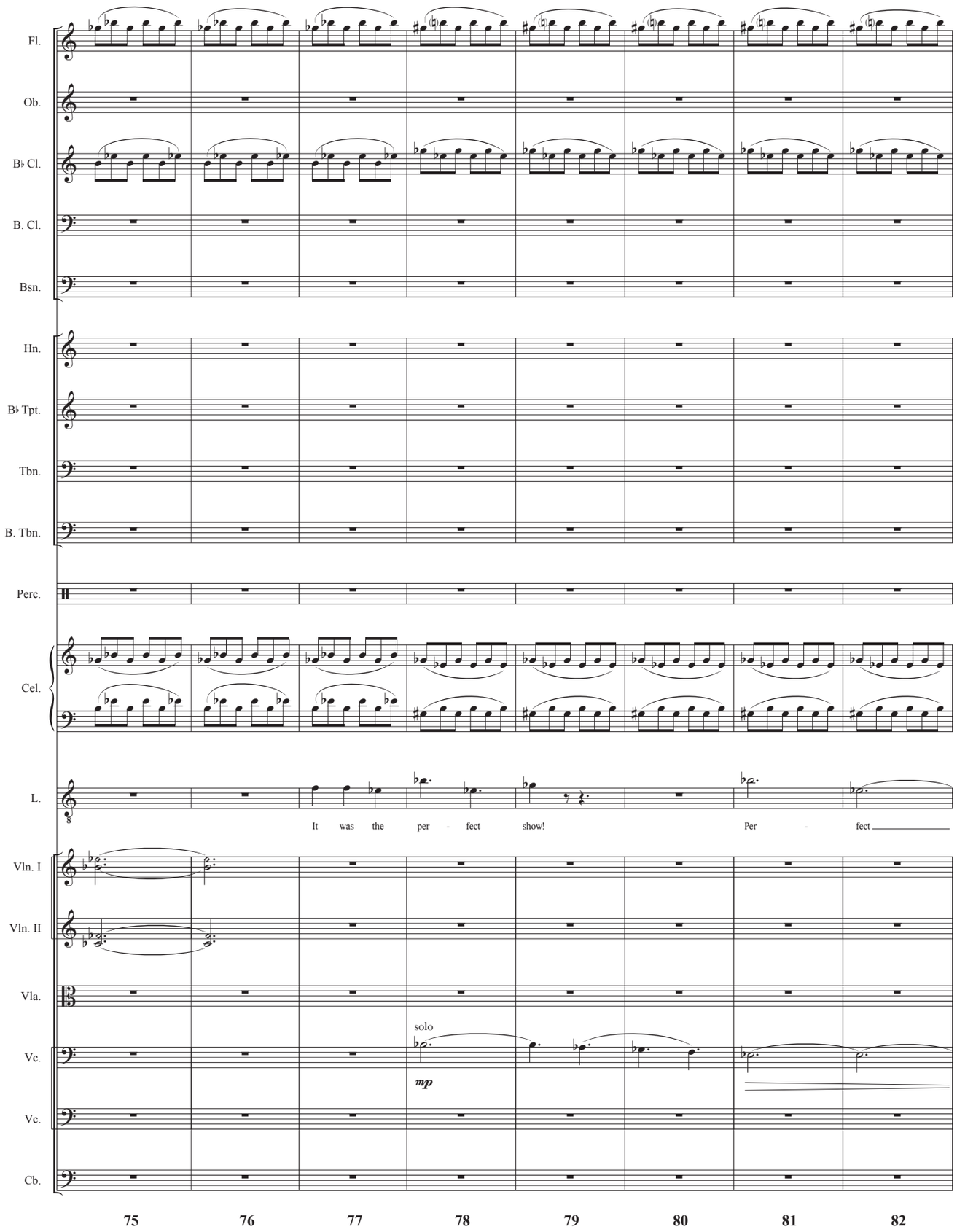
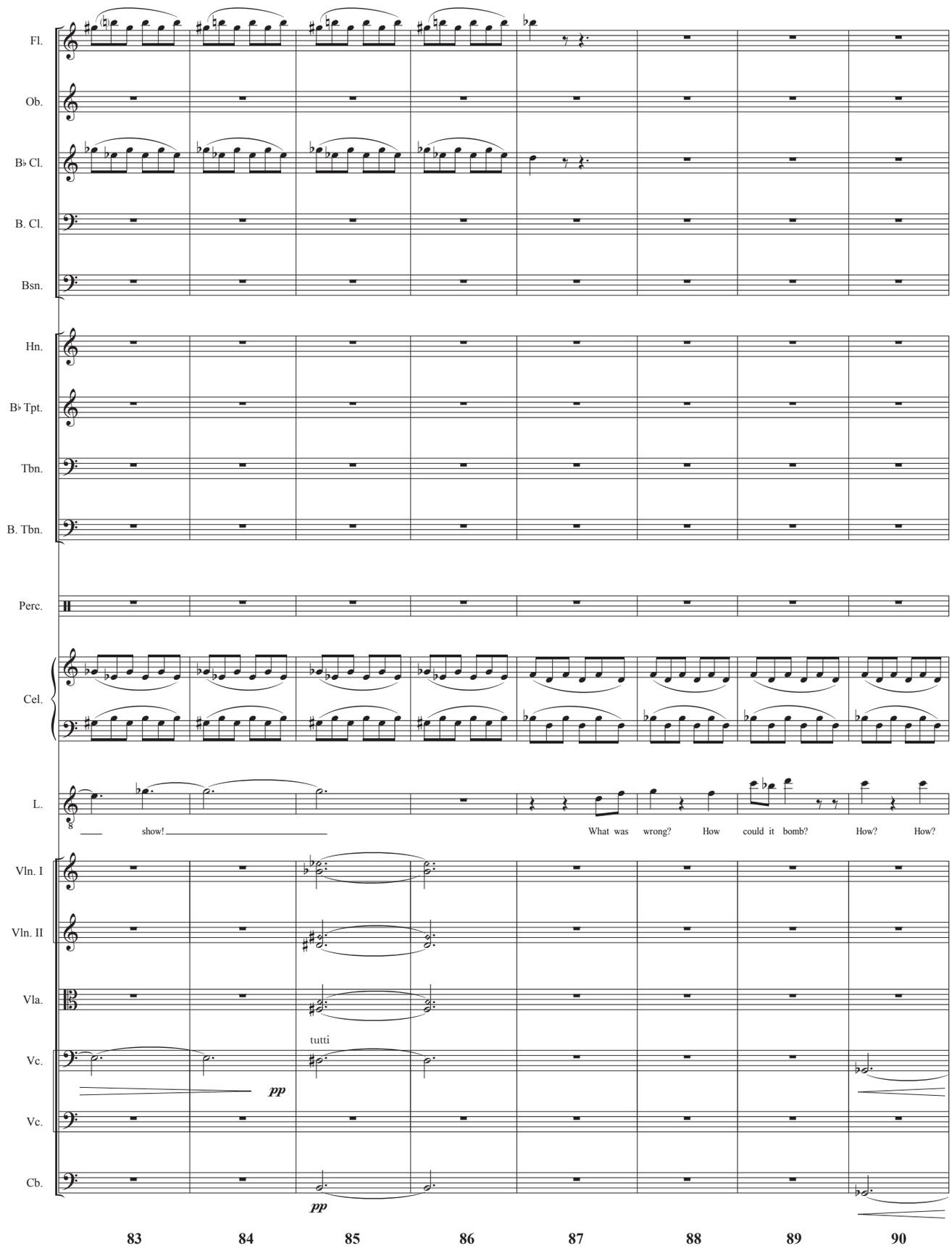
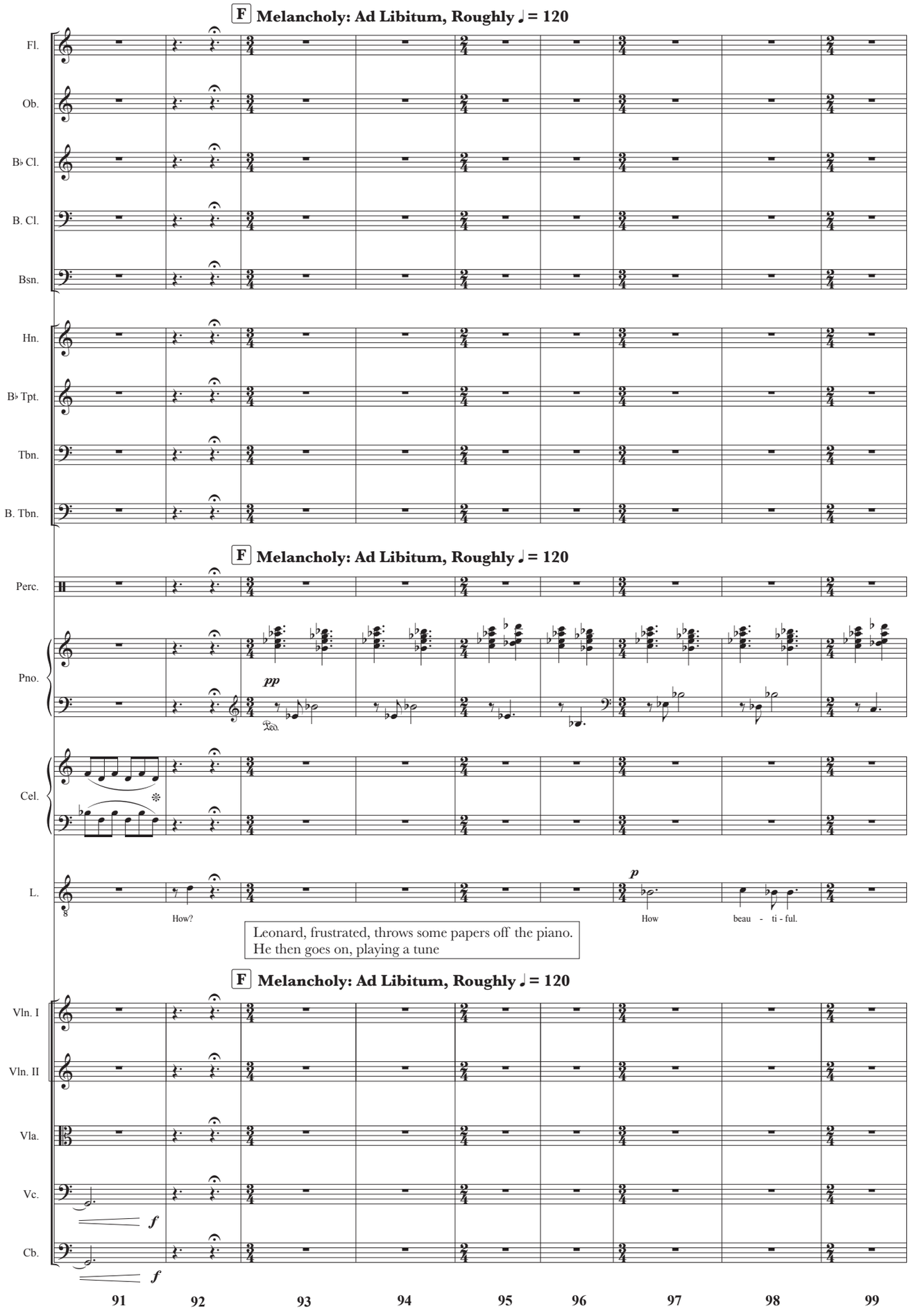
Leonard hands the book to a cast member who then hands it to a delivery boy; the score transitions ownership several times until it reaches the desk of Eva Rice, where she sits patiently awaiting it. Finally, she is lit alone with only the book, reading it intently. She pick up her phone, has a brief nonverbal conversation, then hangs up. The lights go dark. Intermission.

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
open
Unis.
427
428
429
430
431

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
p
mp
p
p
p
p
p
432
433
434
435

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
436
437
438
439
440

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
441
442
443
444
445

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
f
446
447
448
449
450
451
452

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
453
454
455
456
457
458
459

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
460
461
462
463
464
465
466
467
468

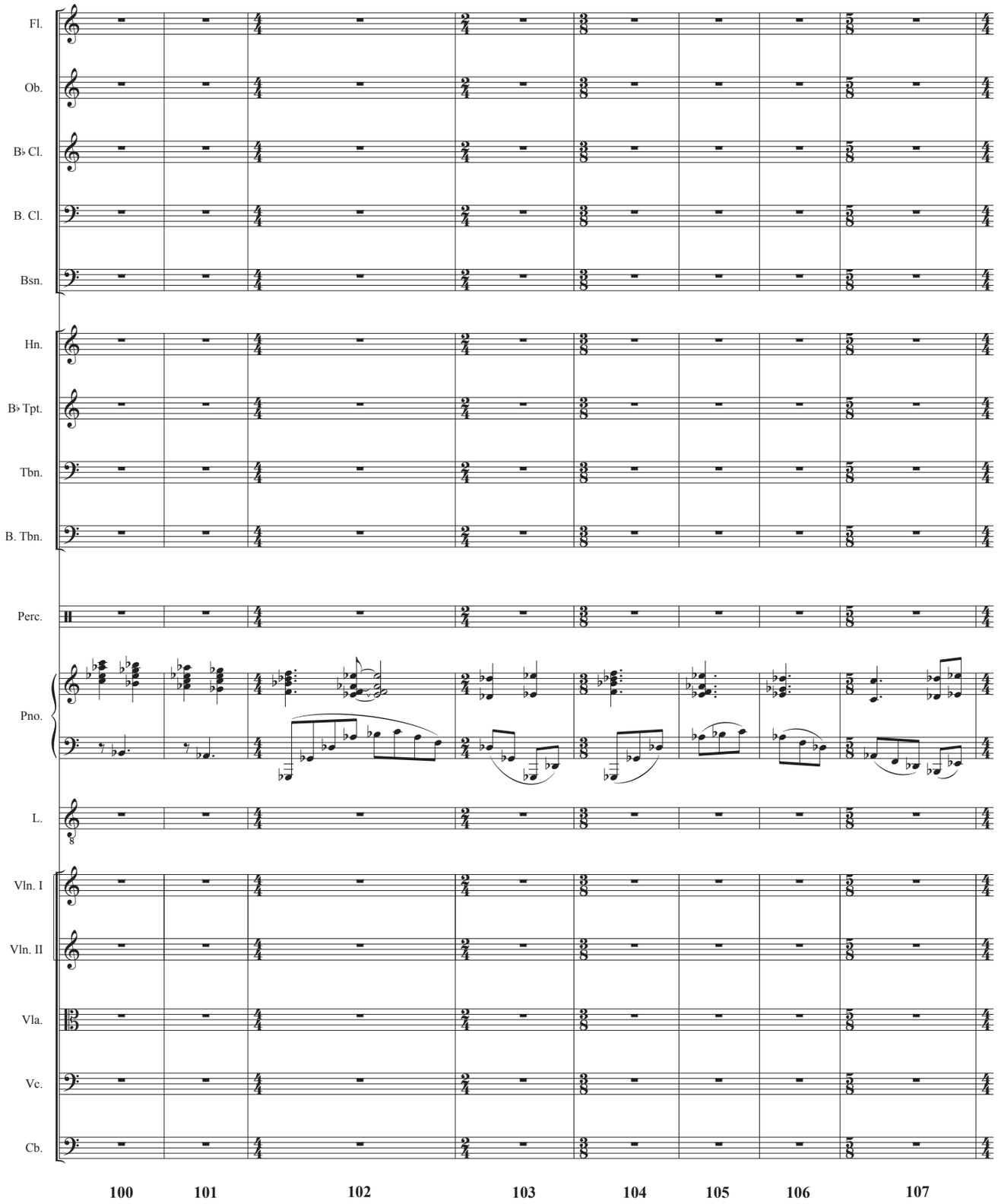
Act II

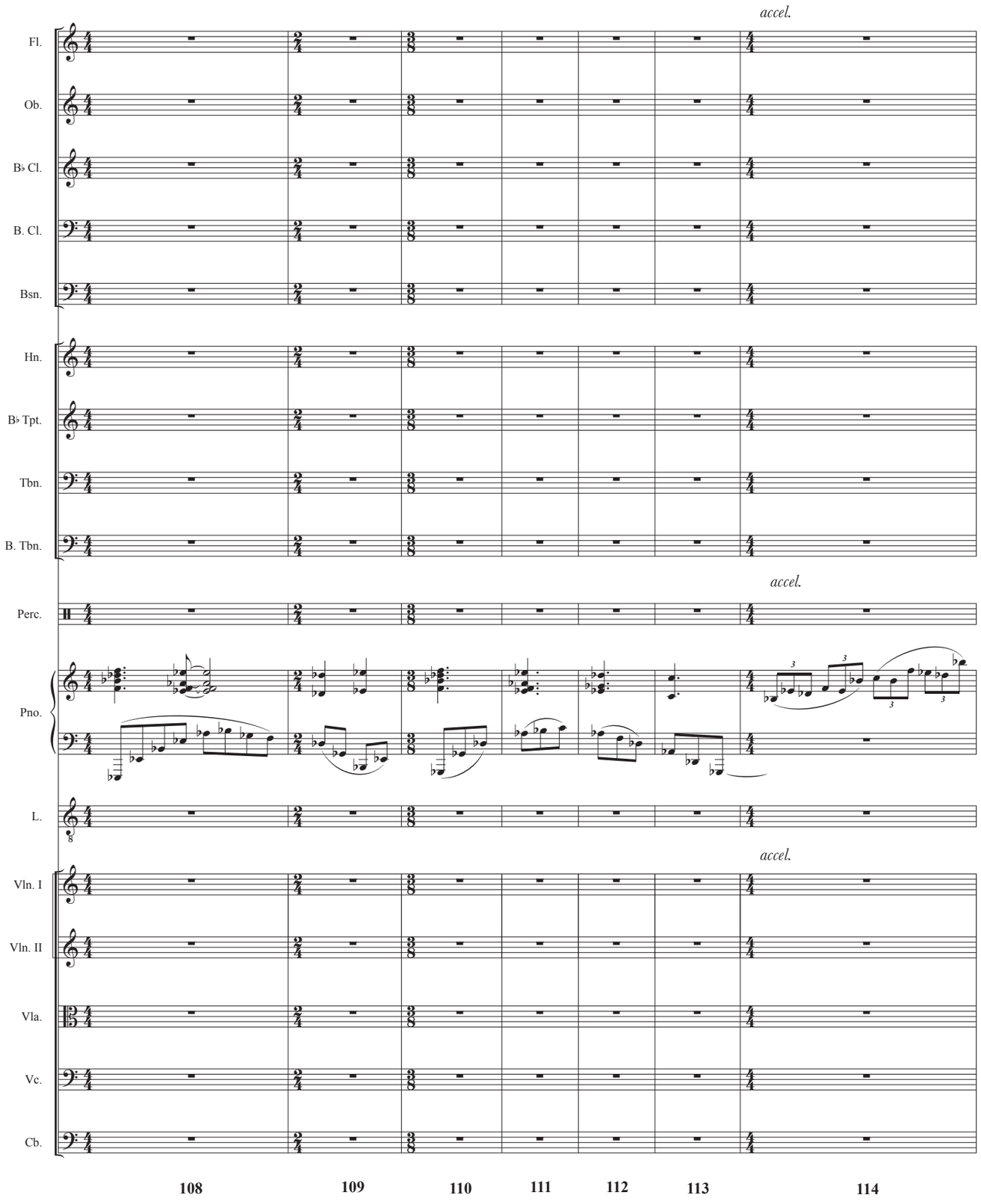
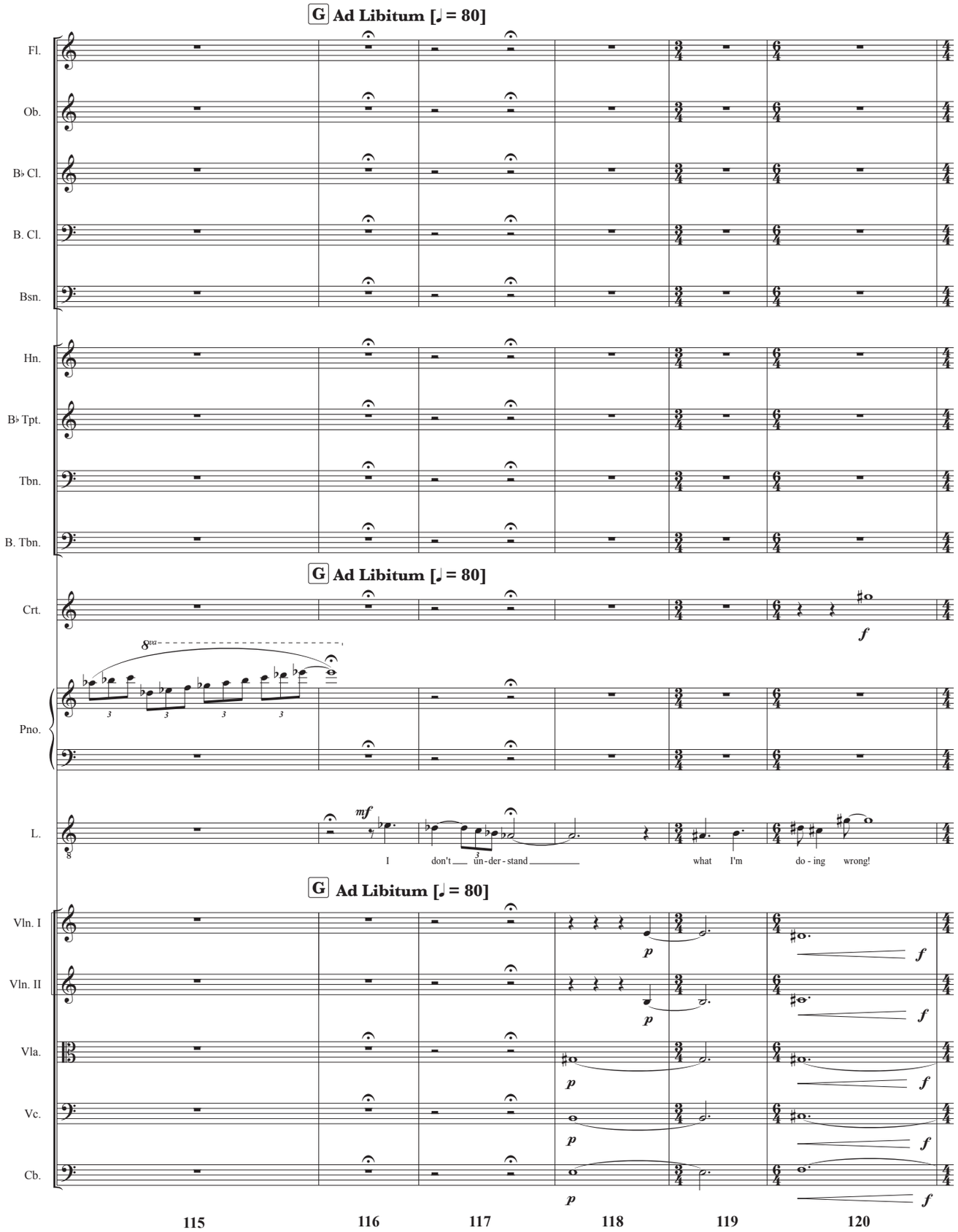
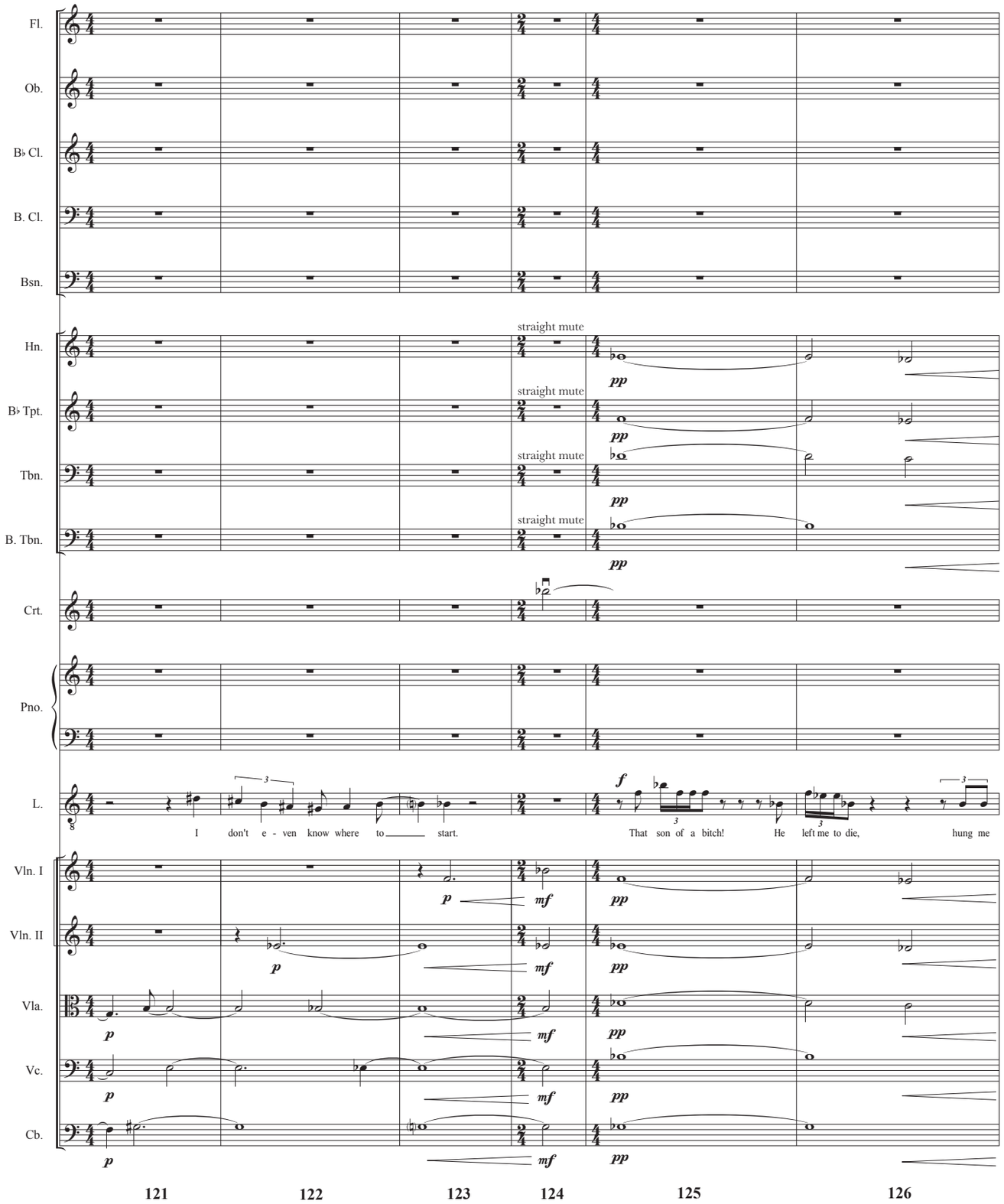
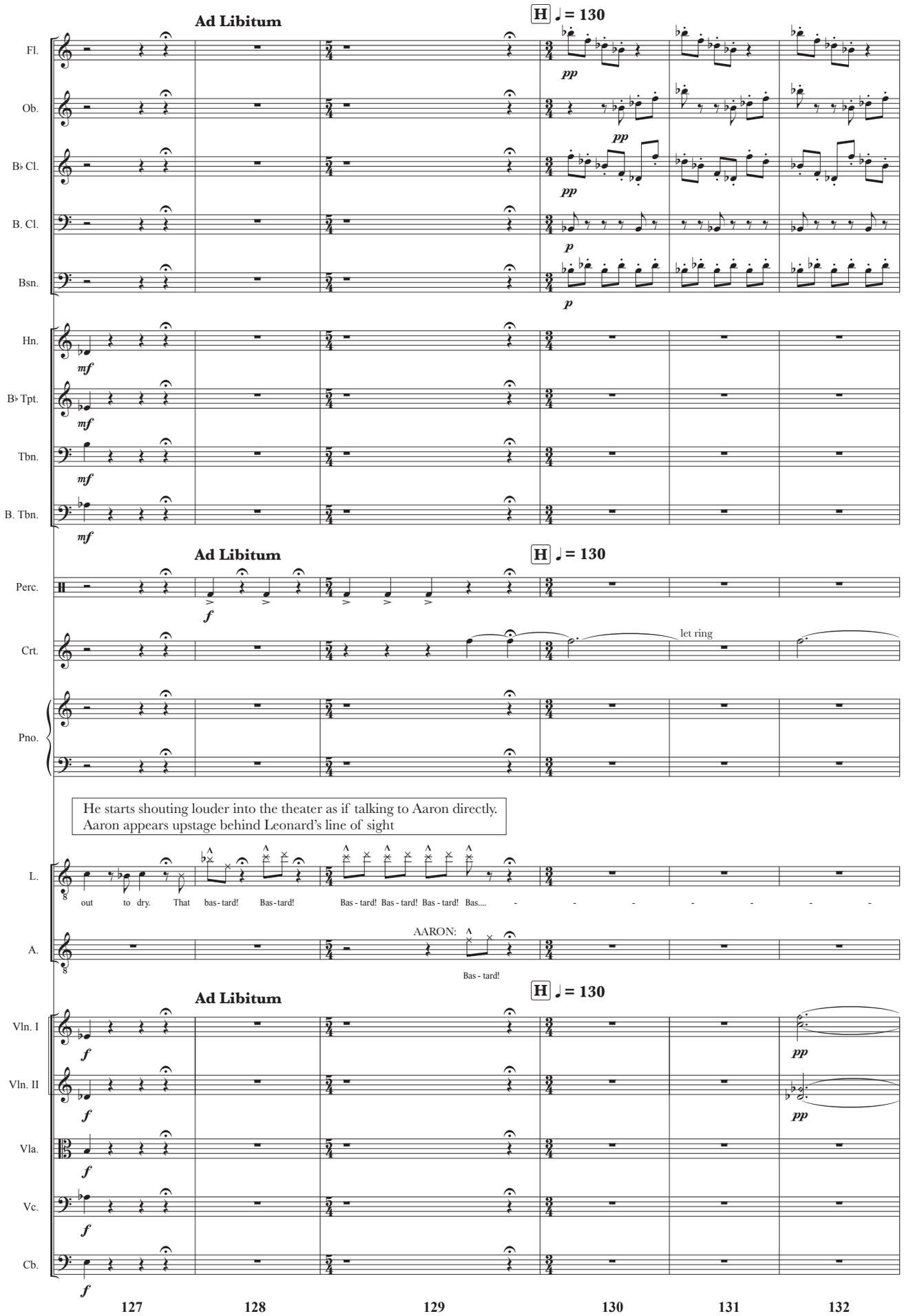
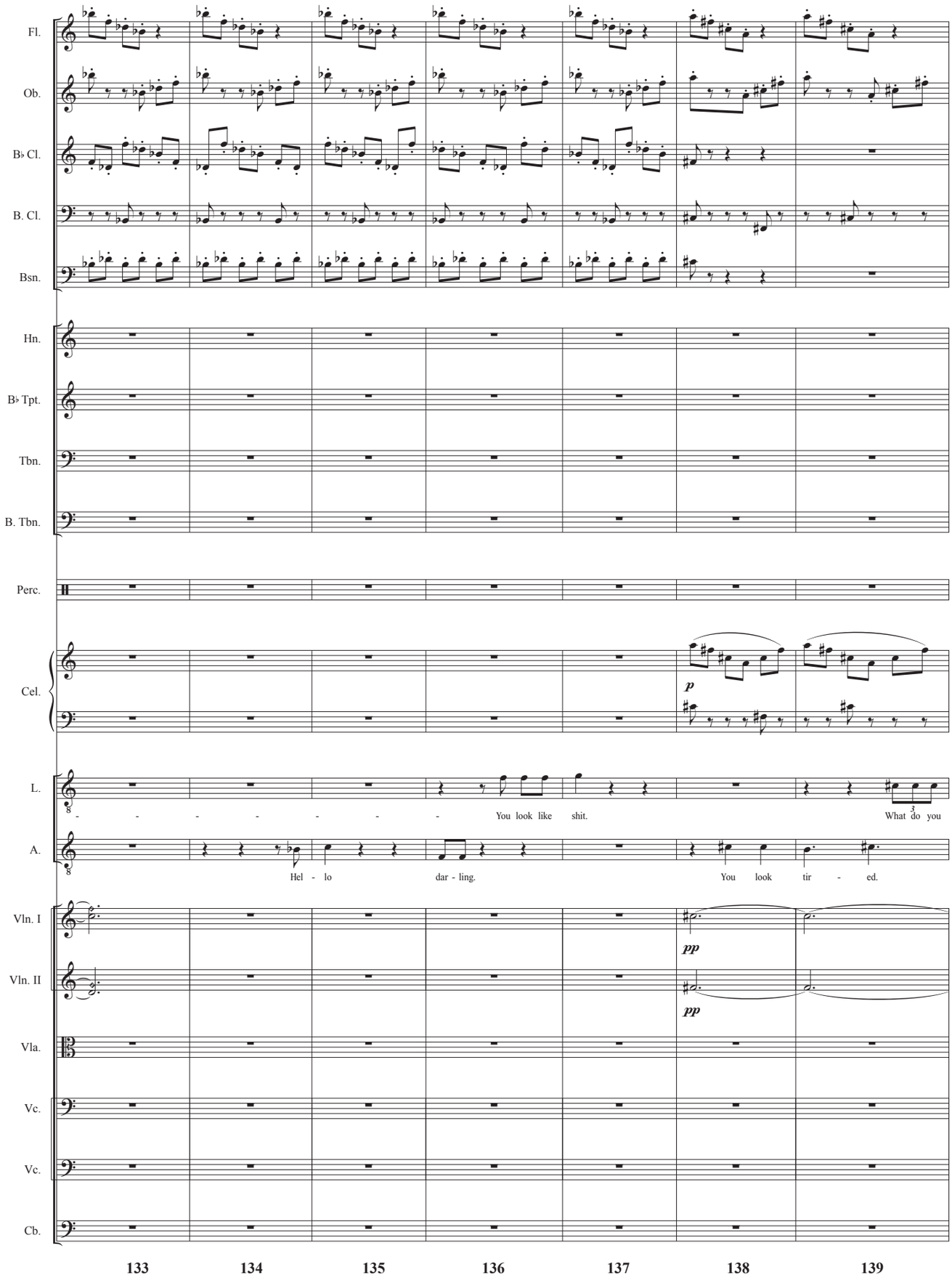
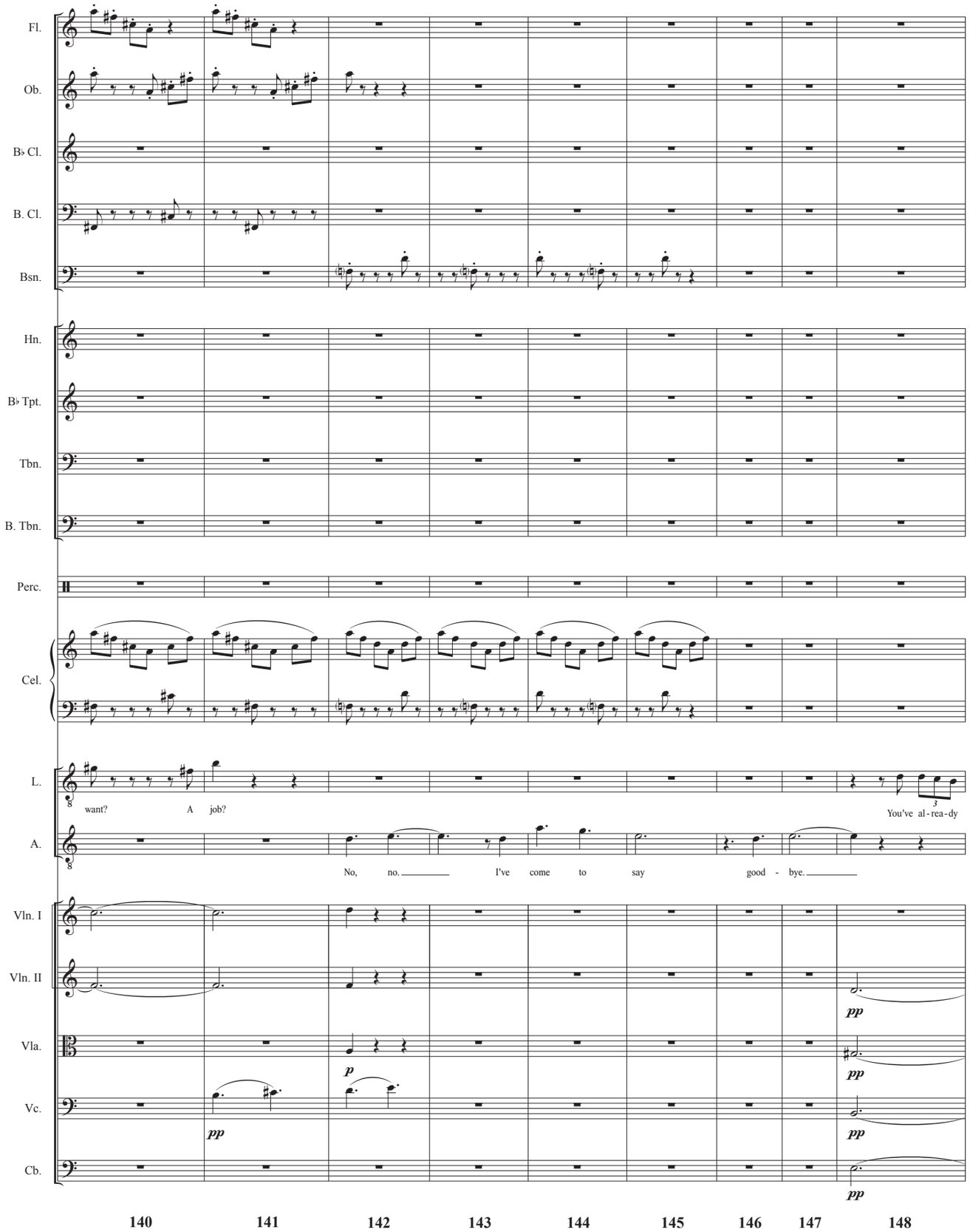
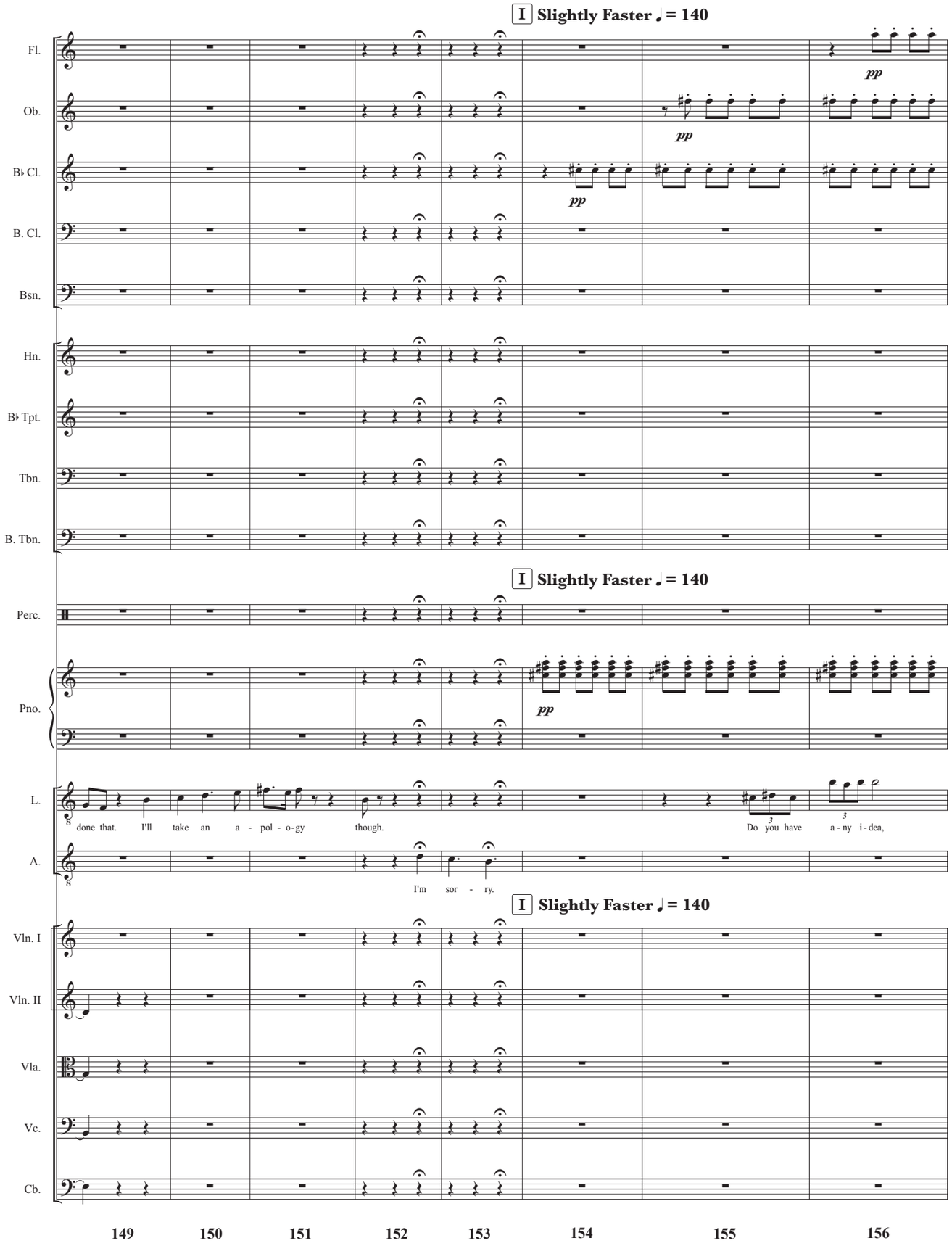
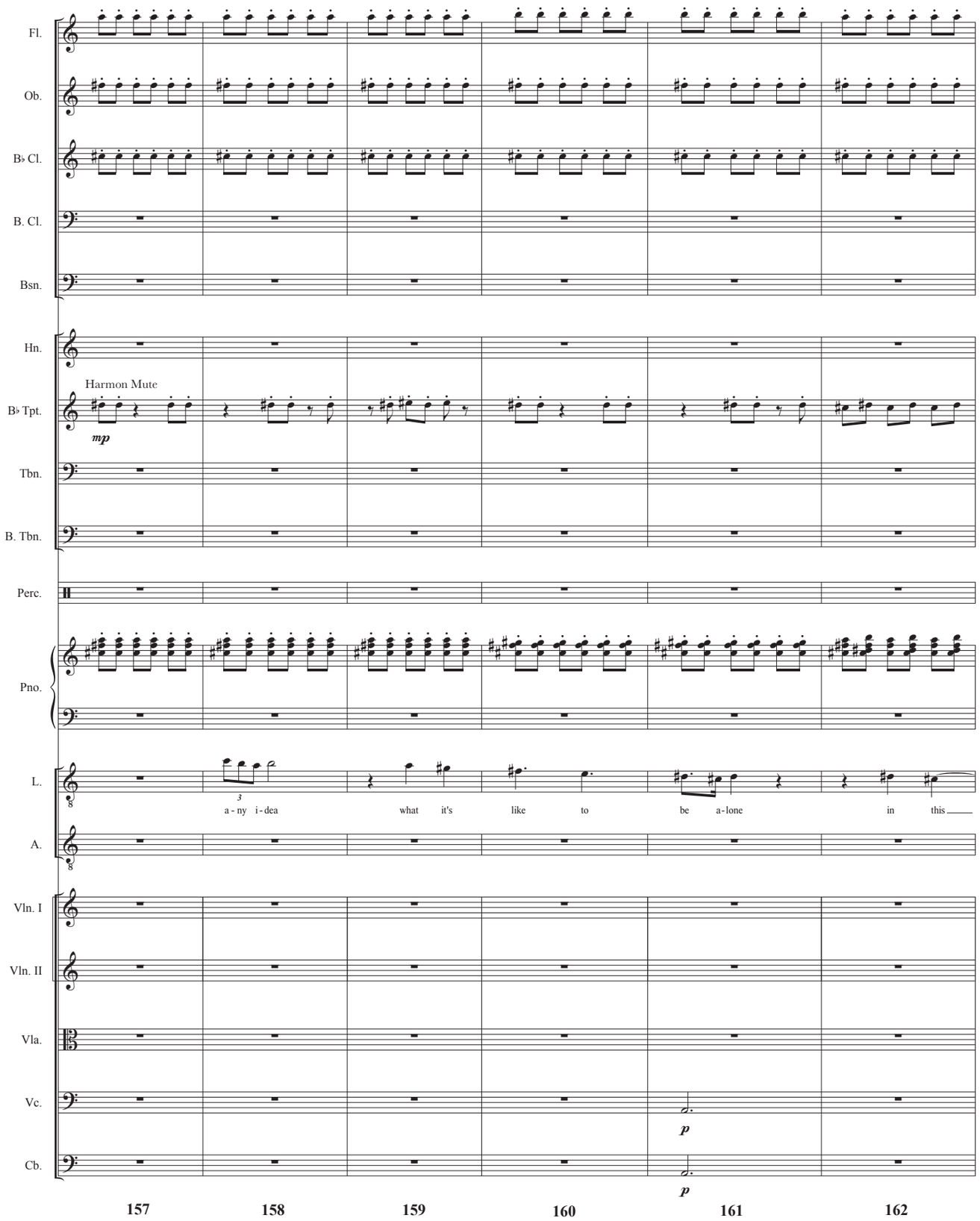
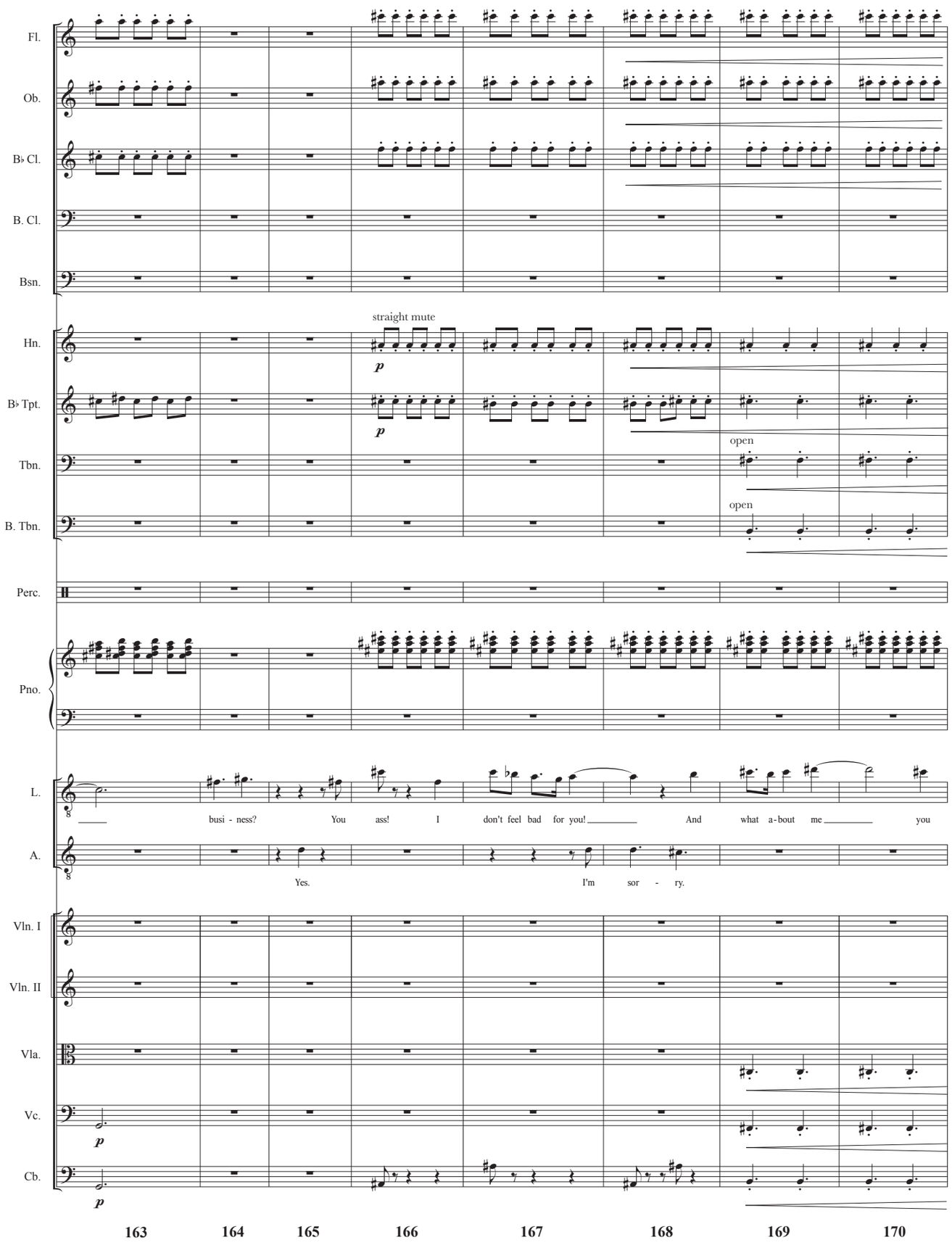
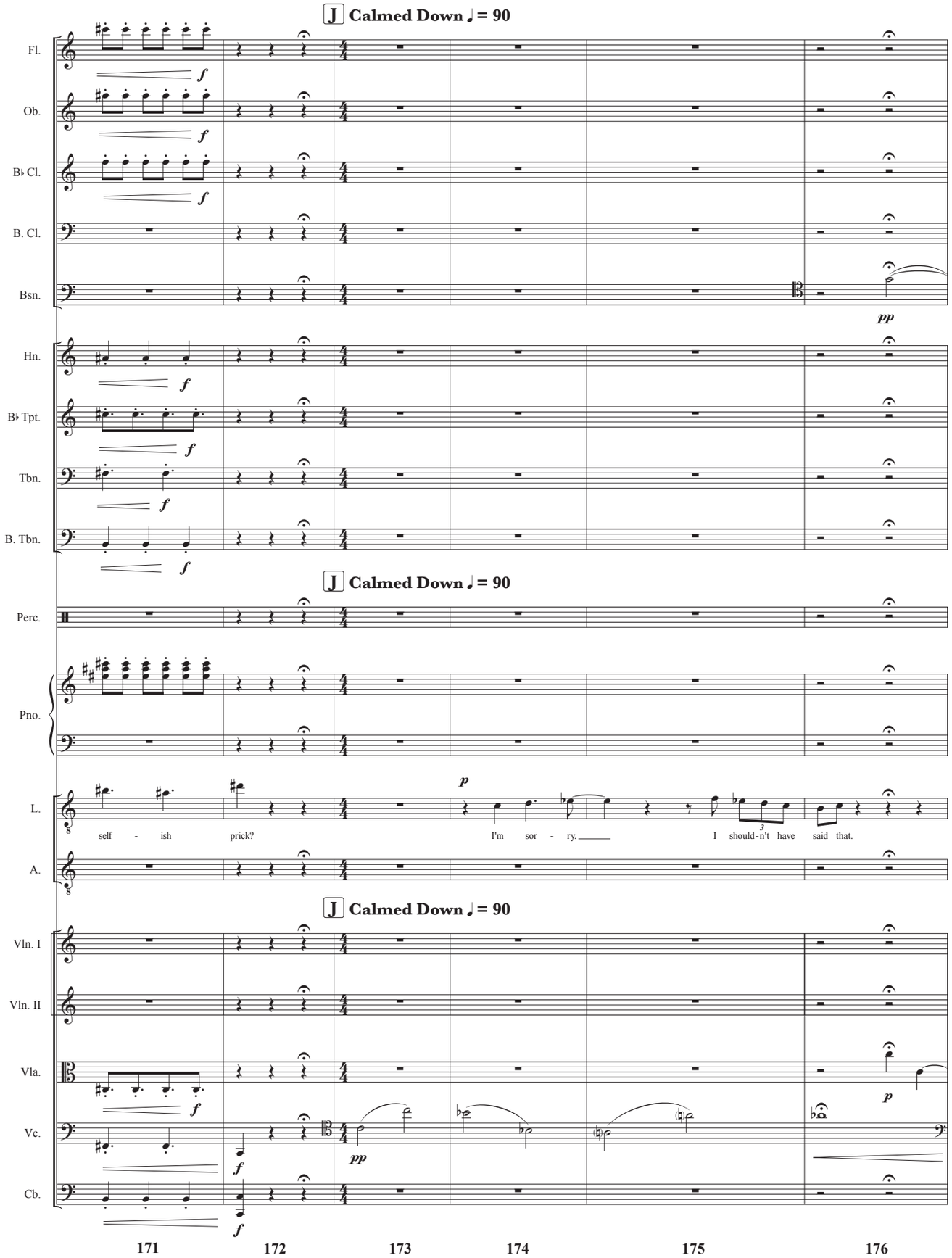
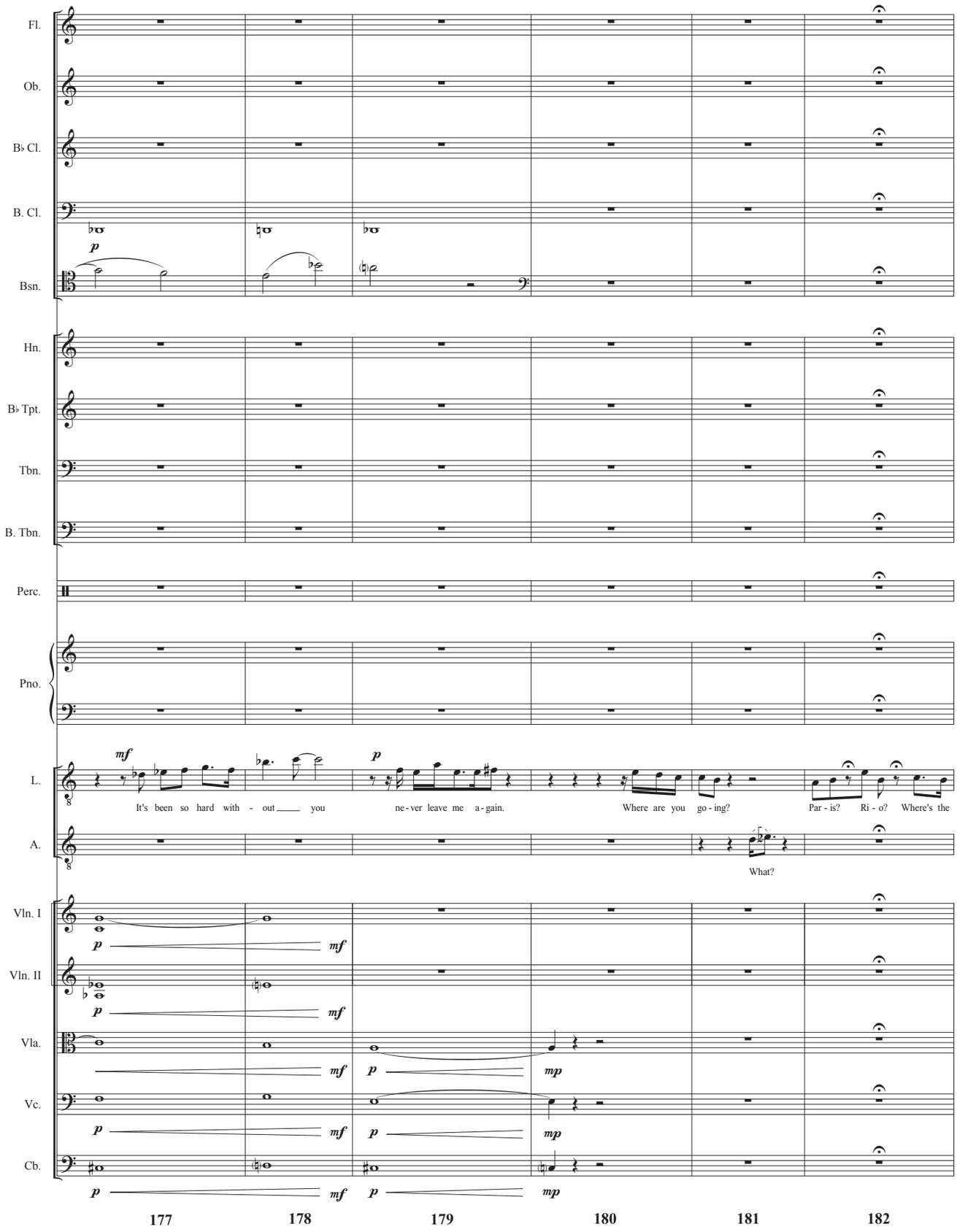
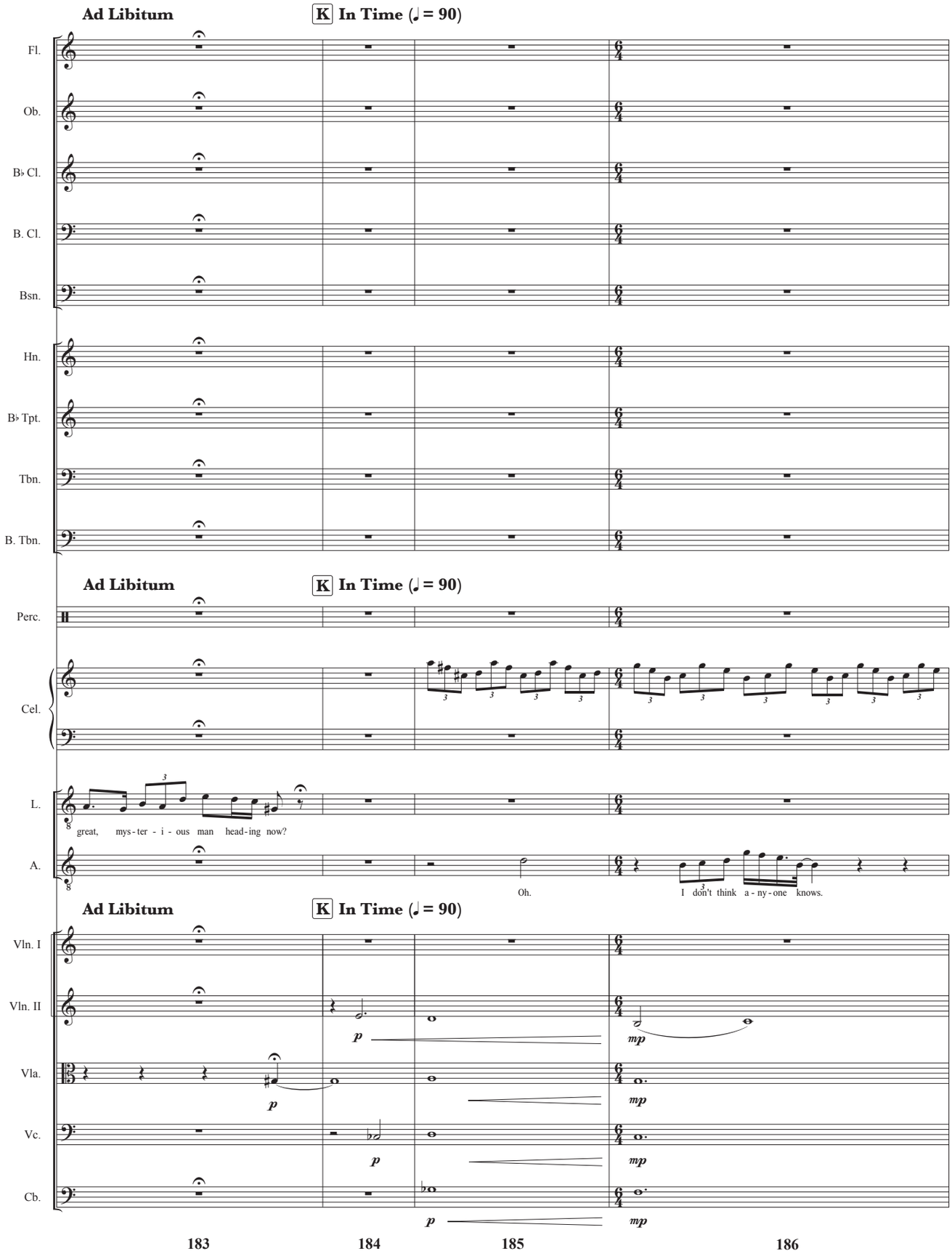
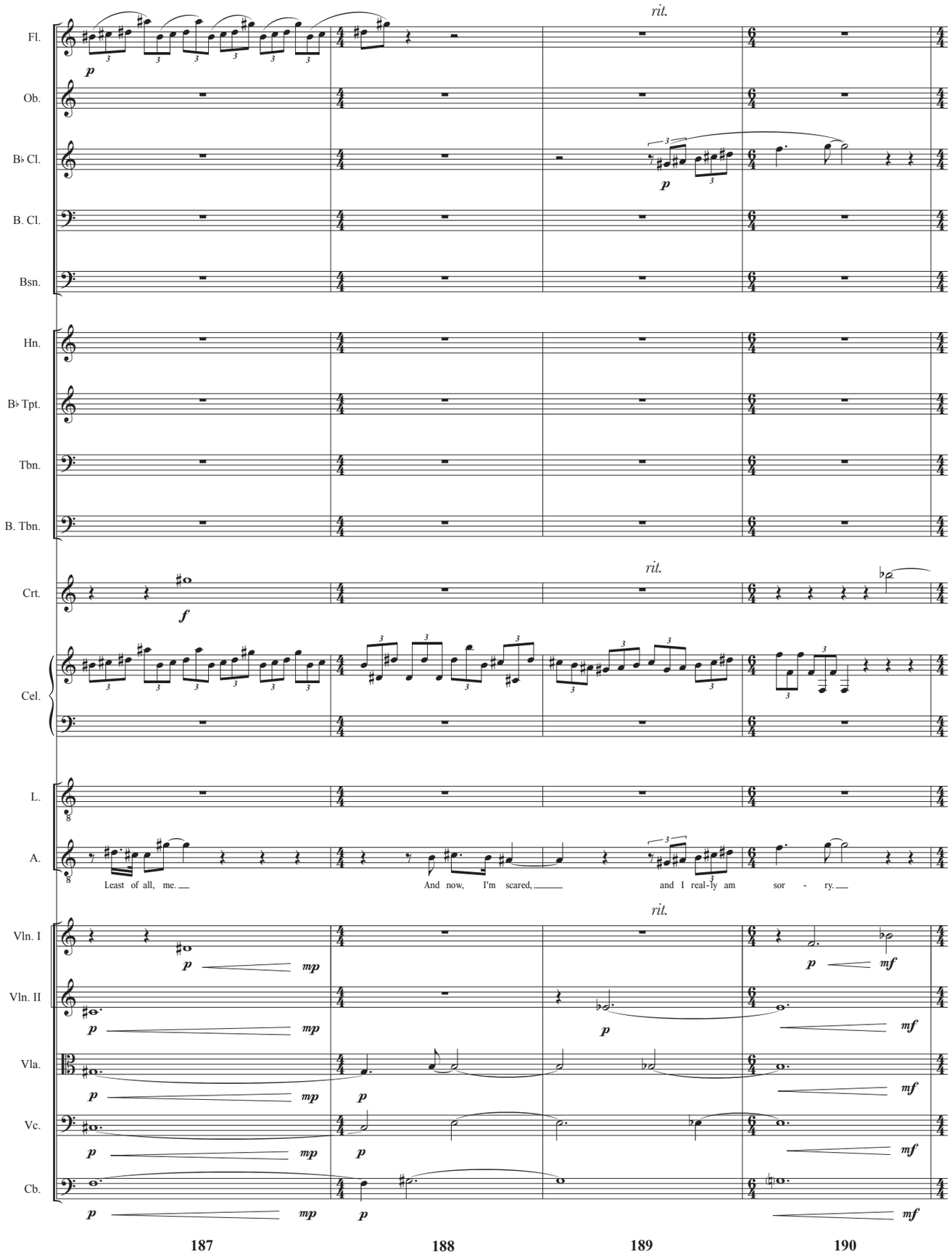
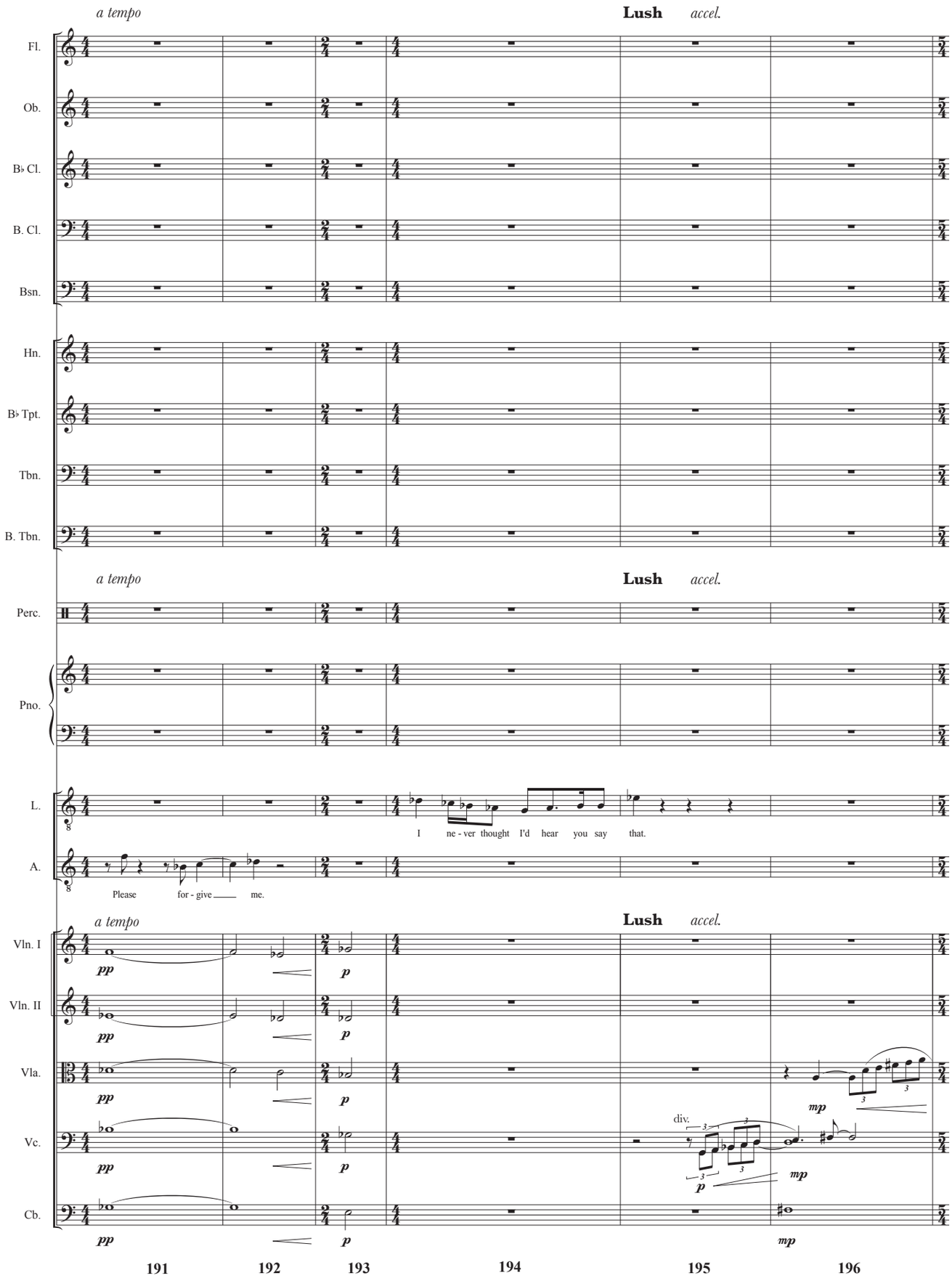
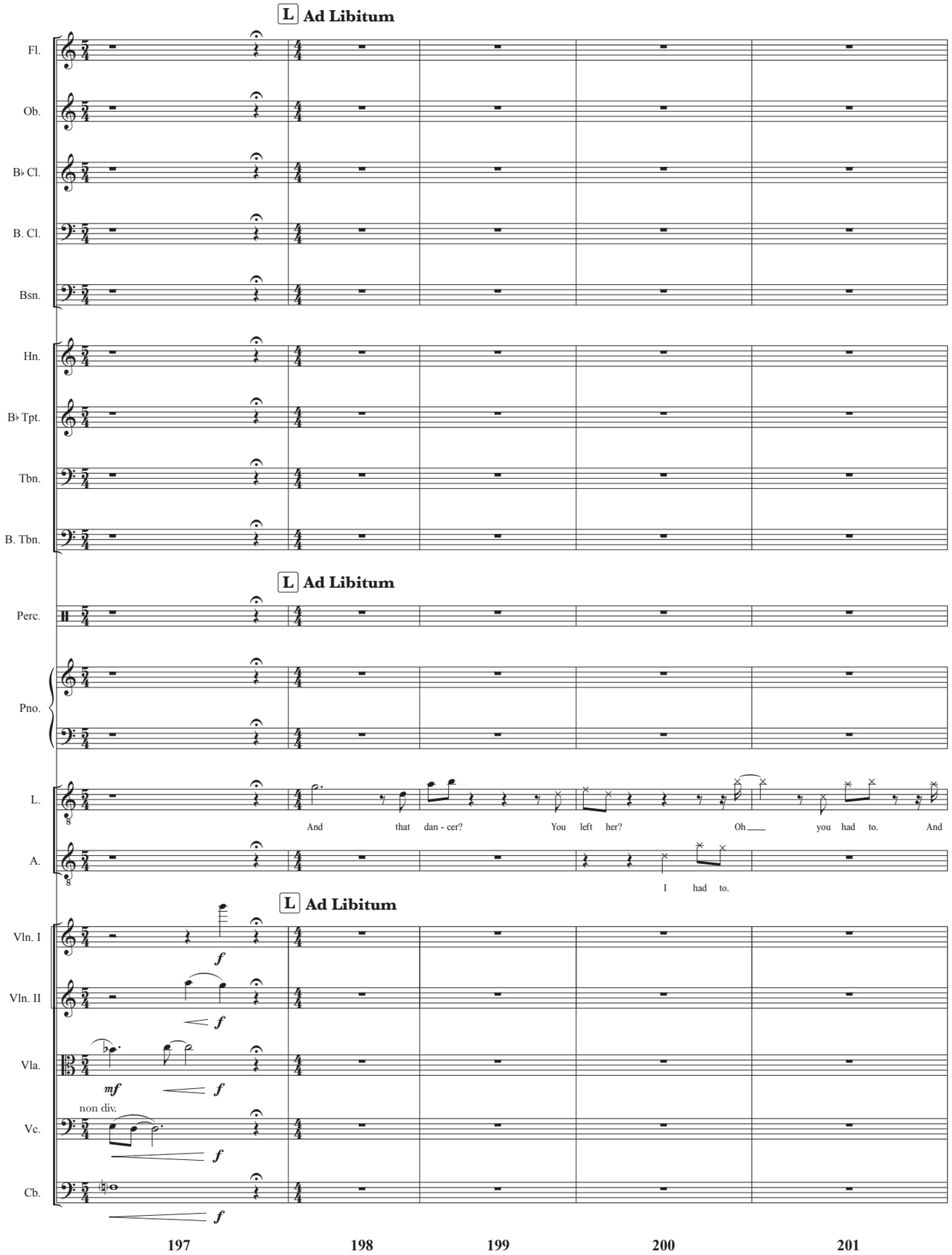
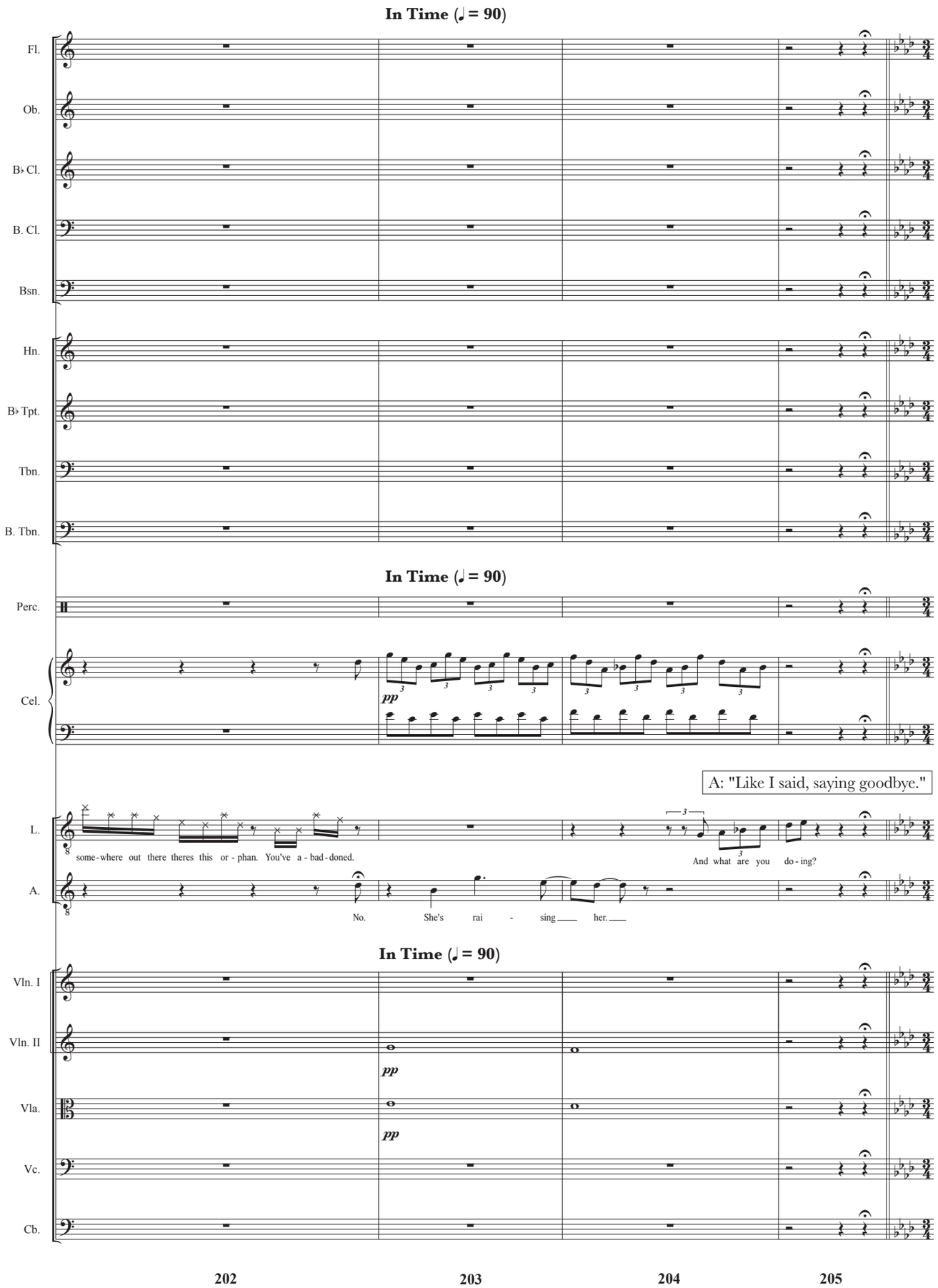
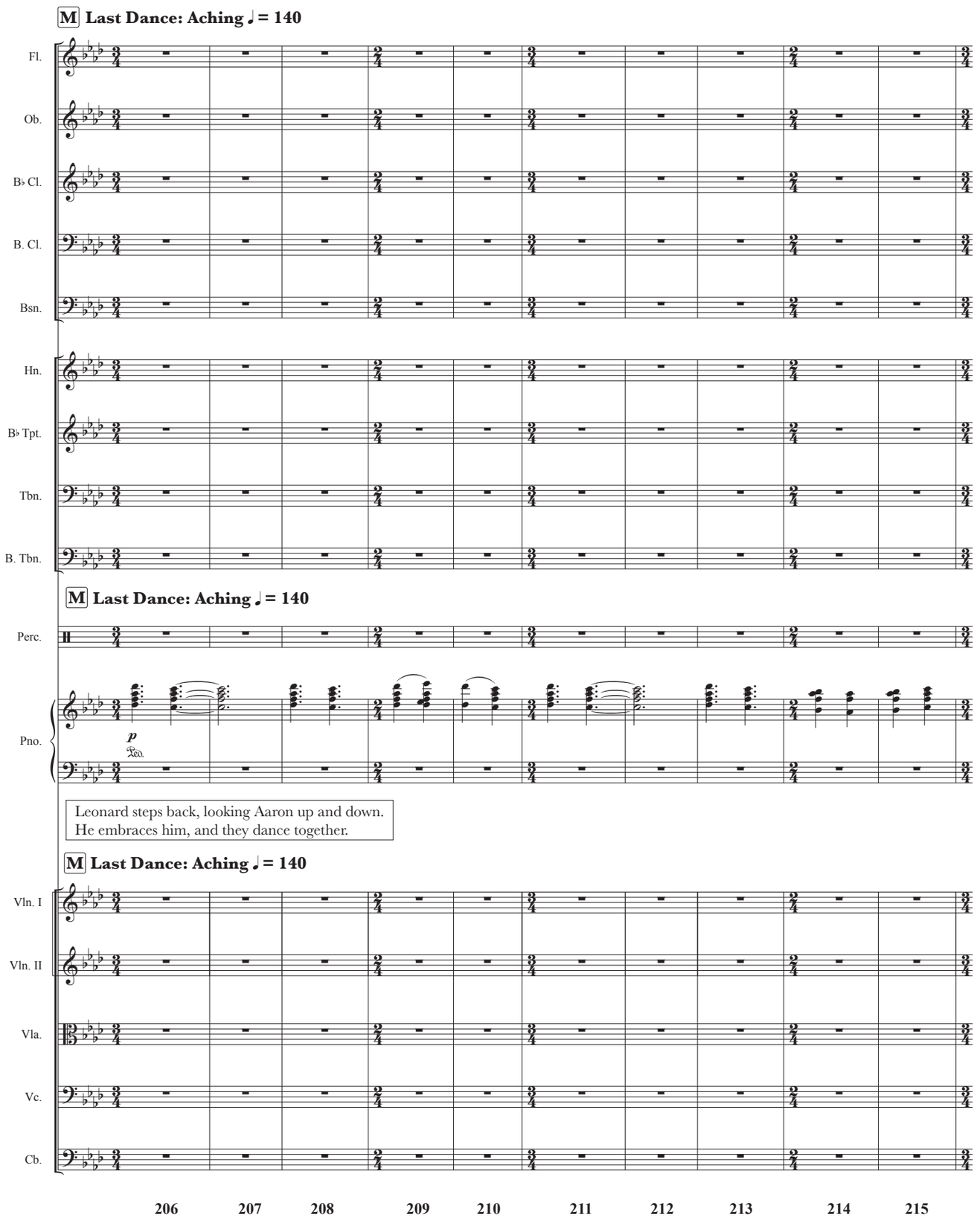
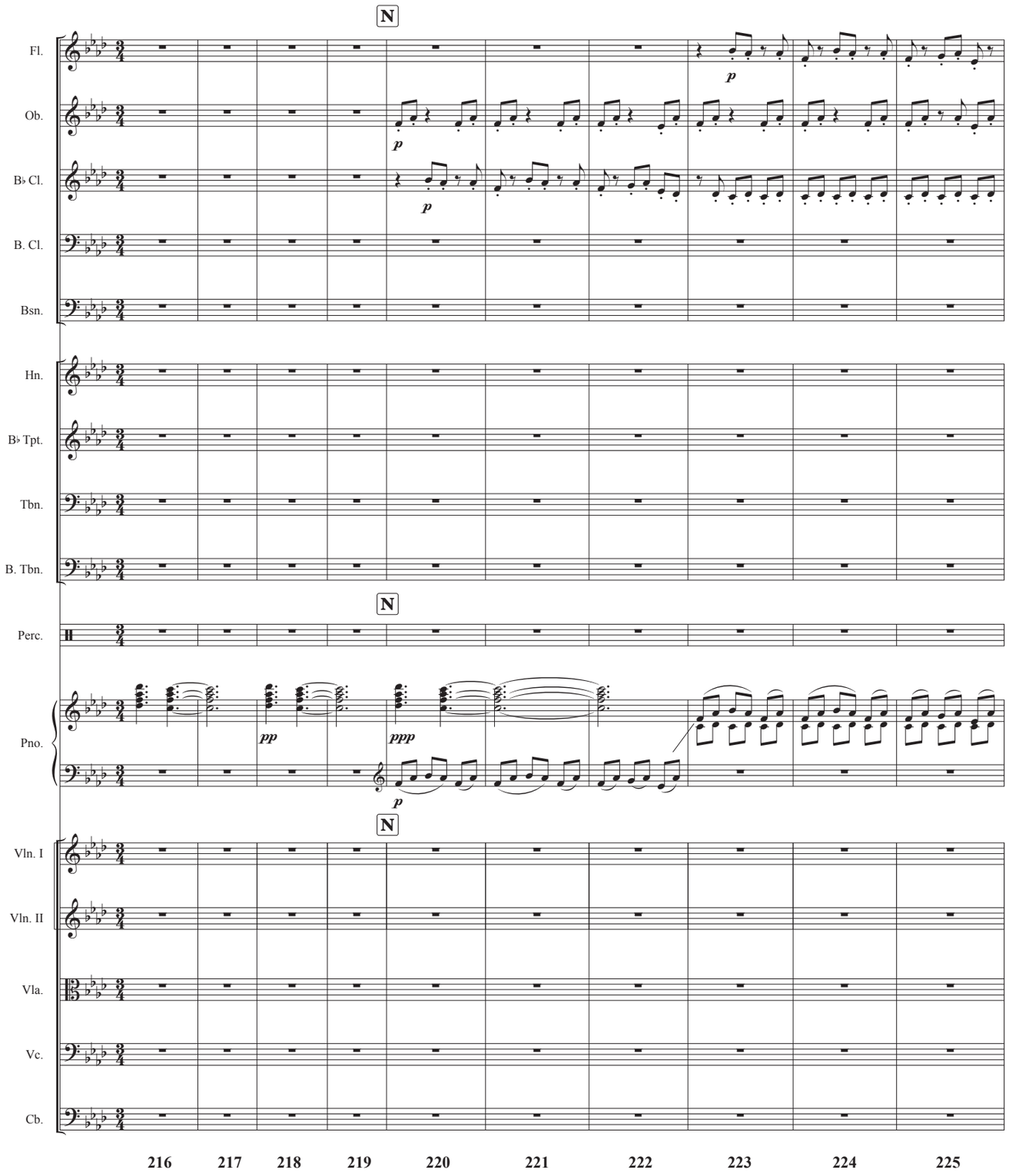
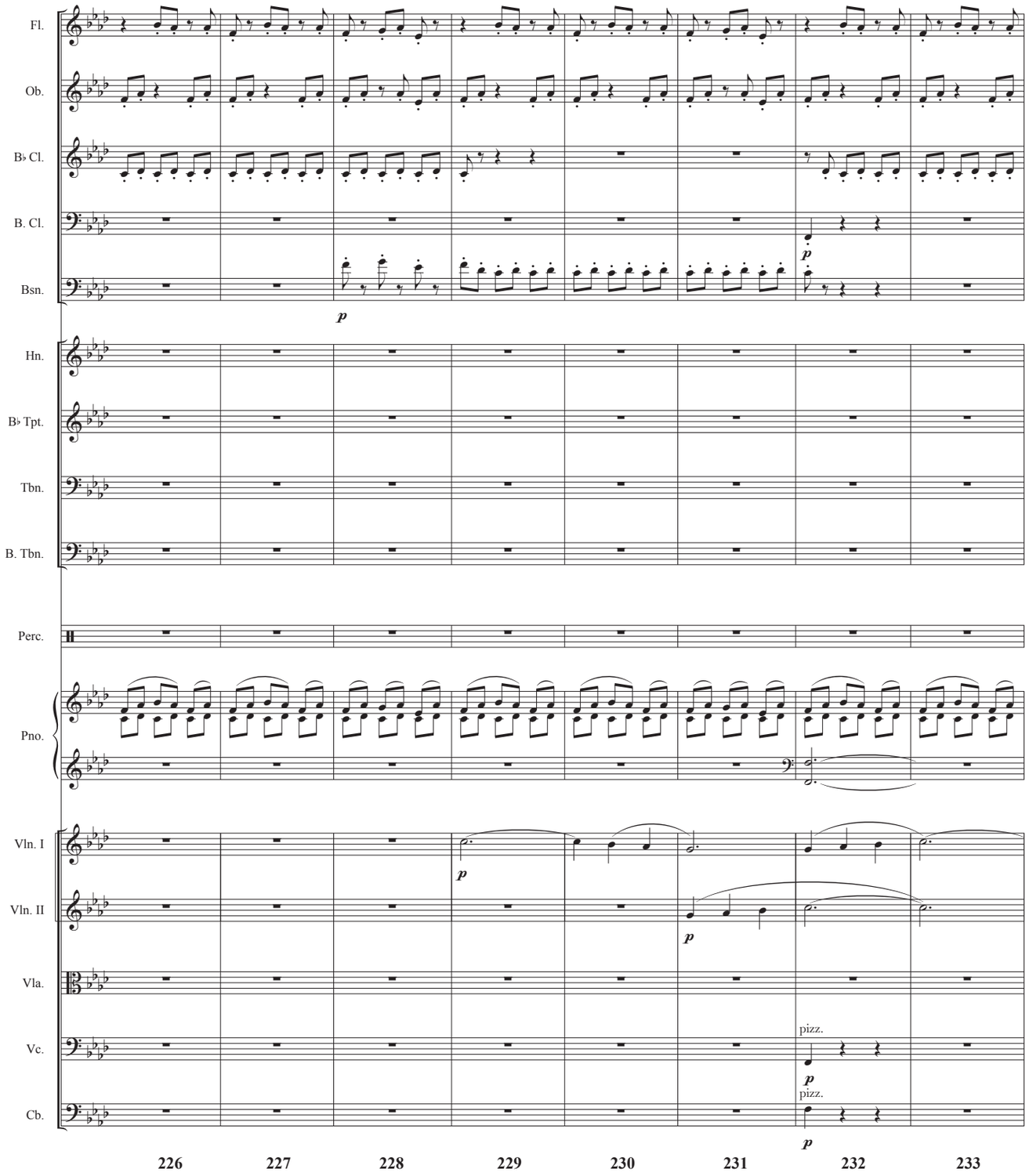
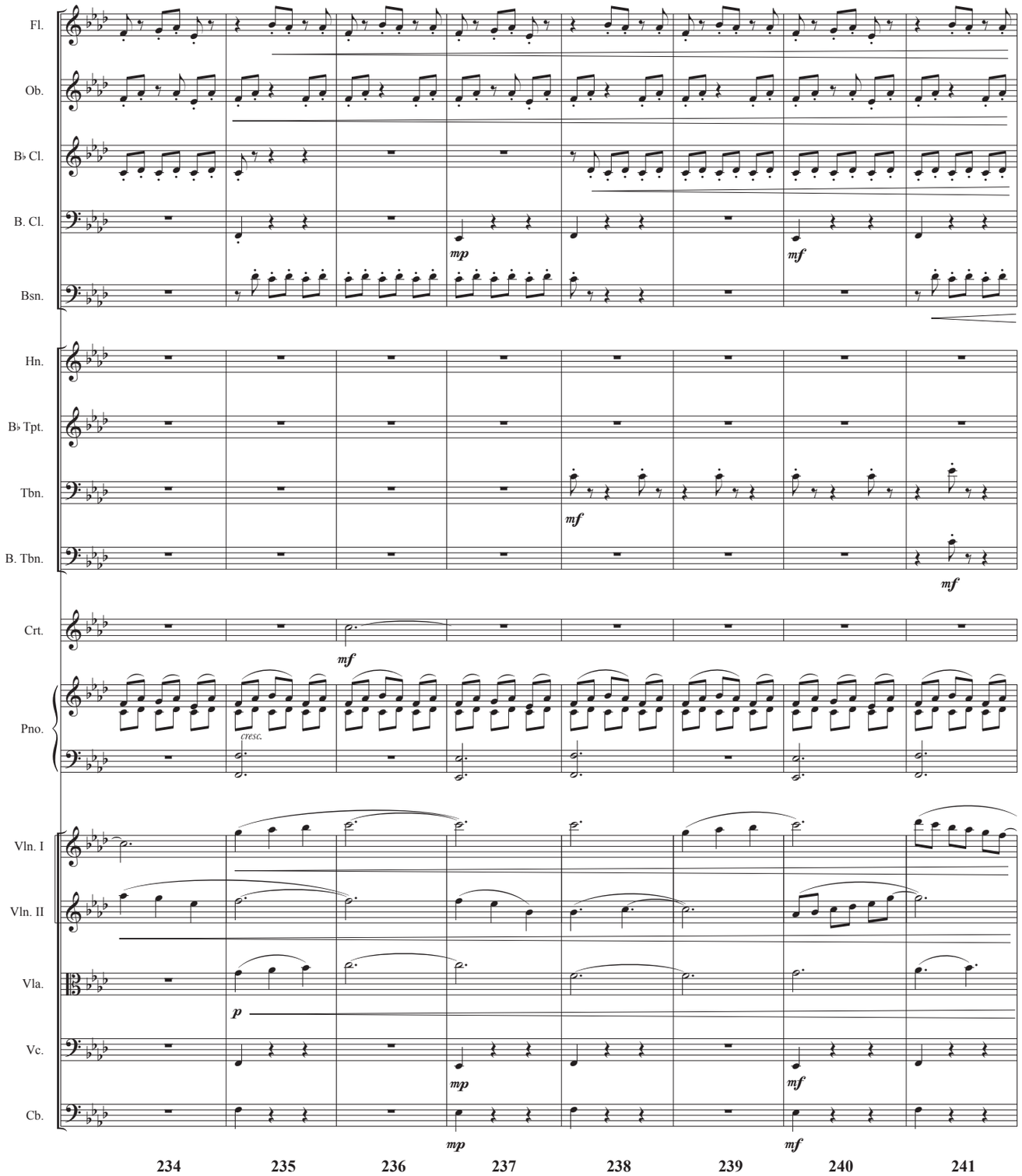
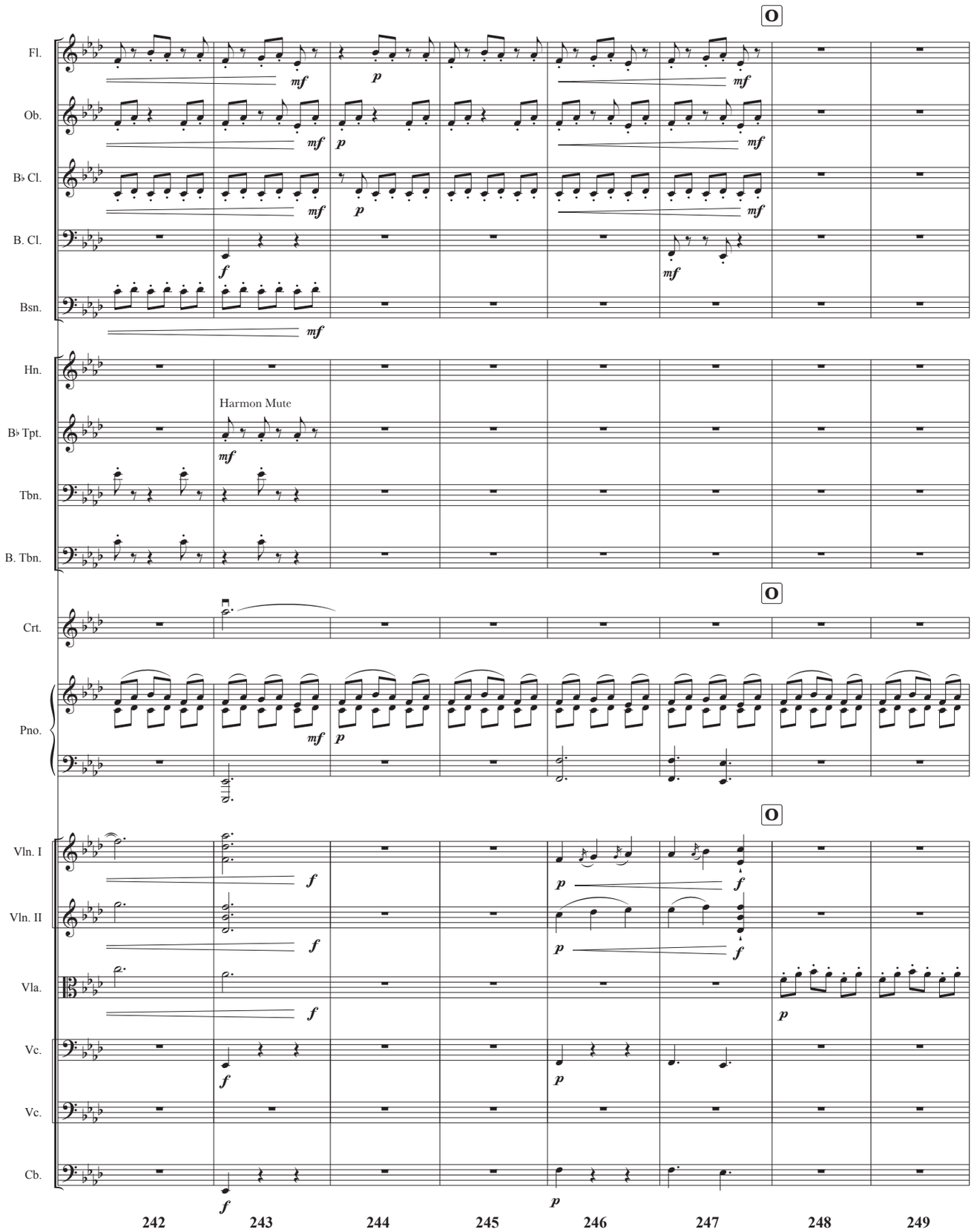
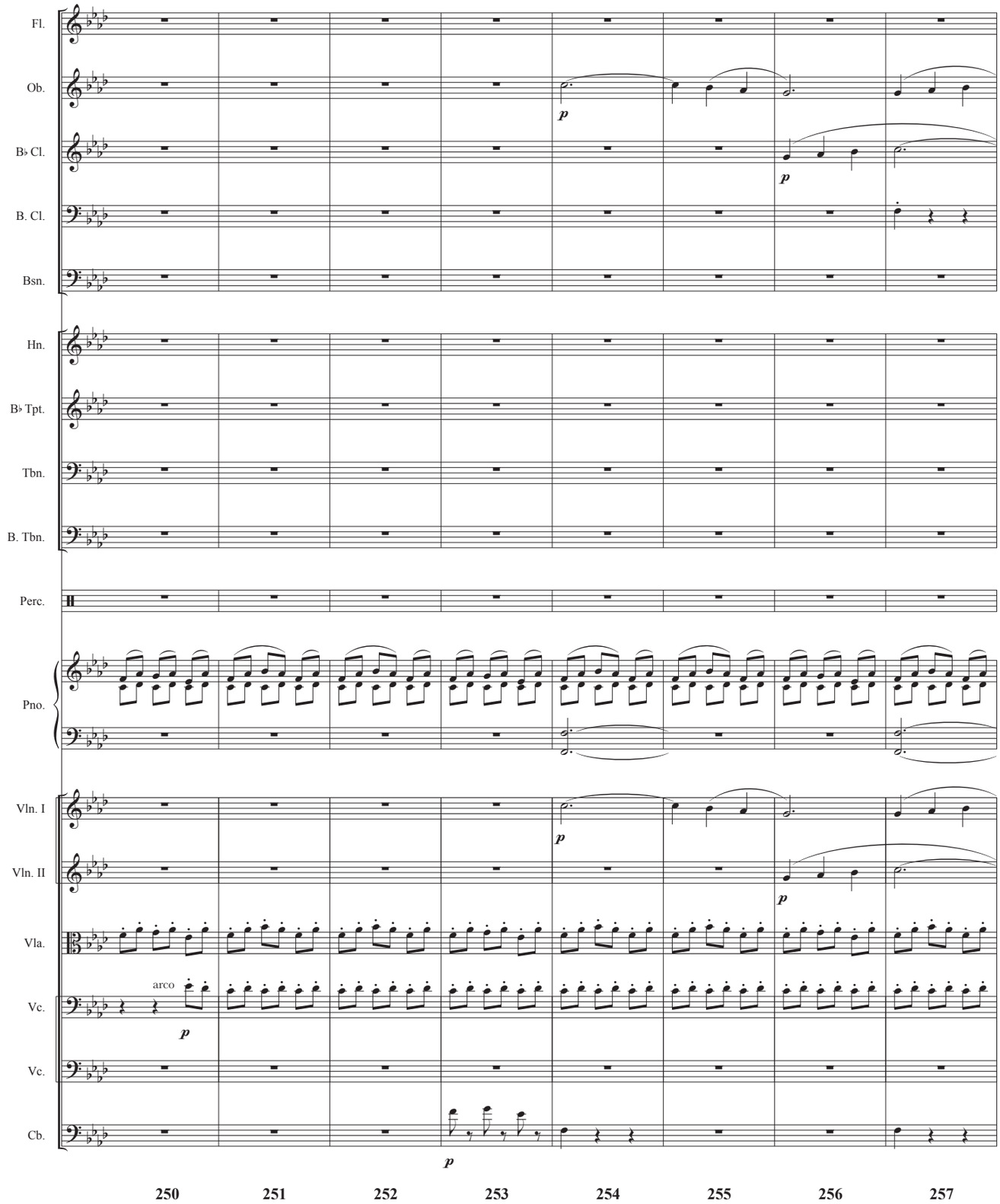
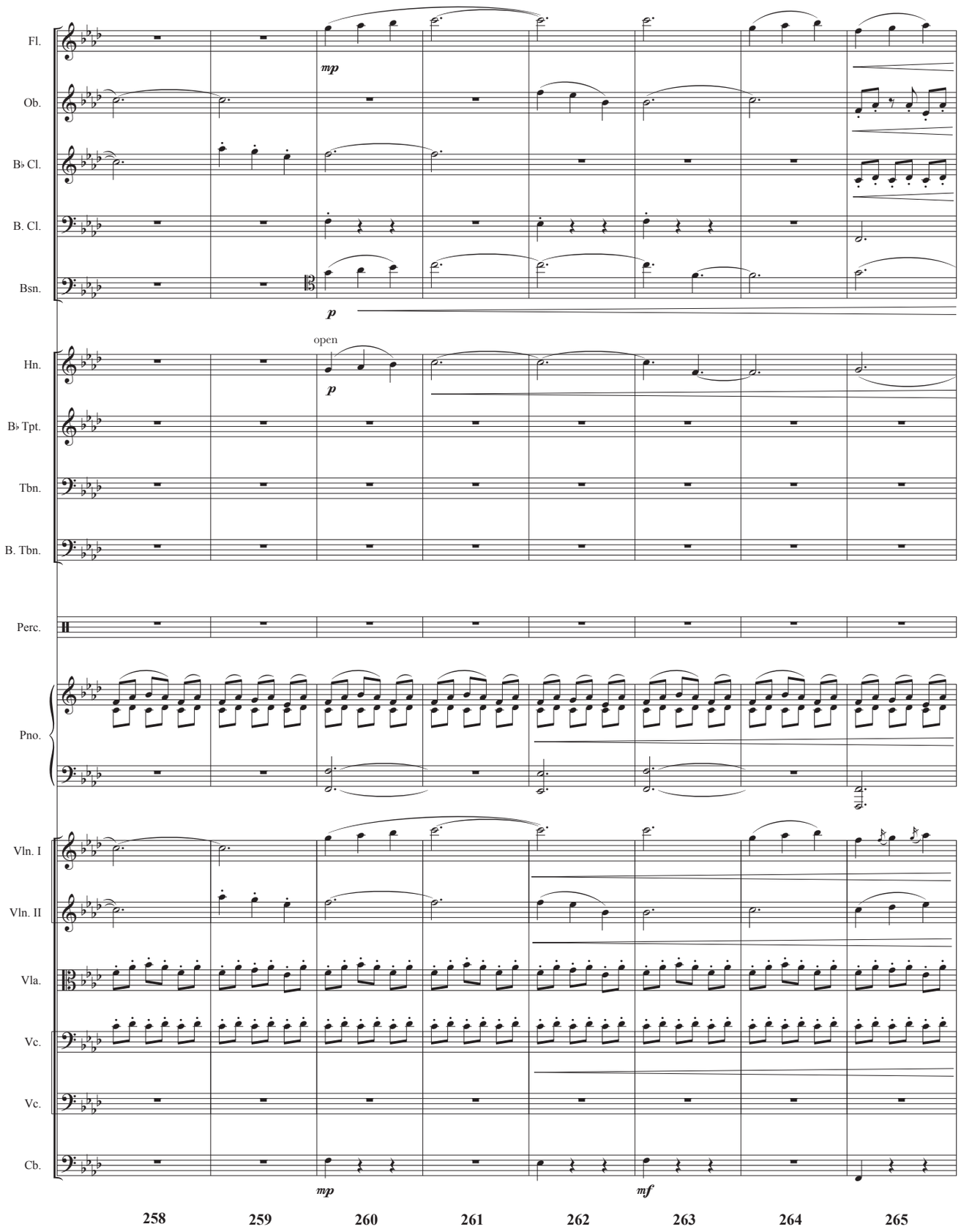
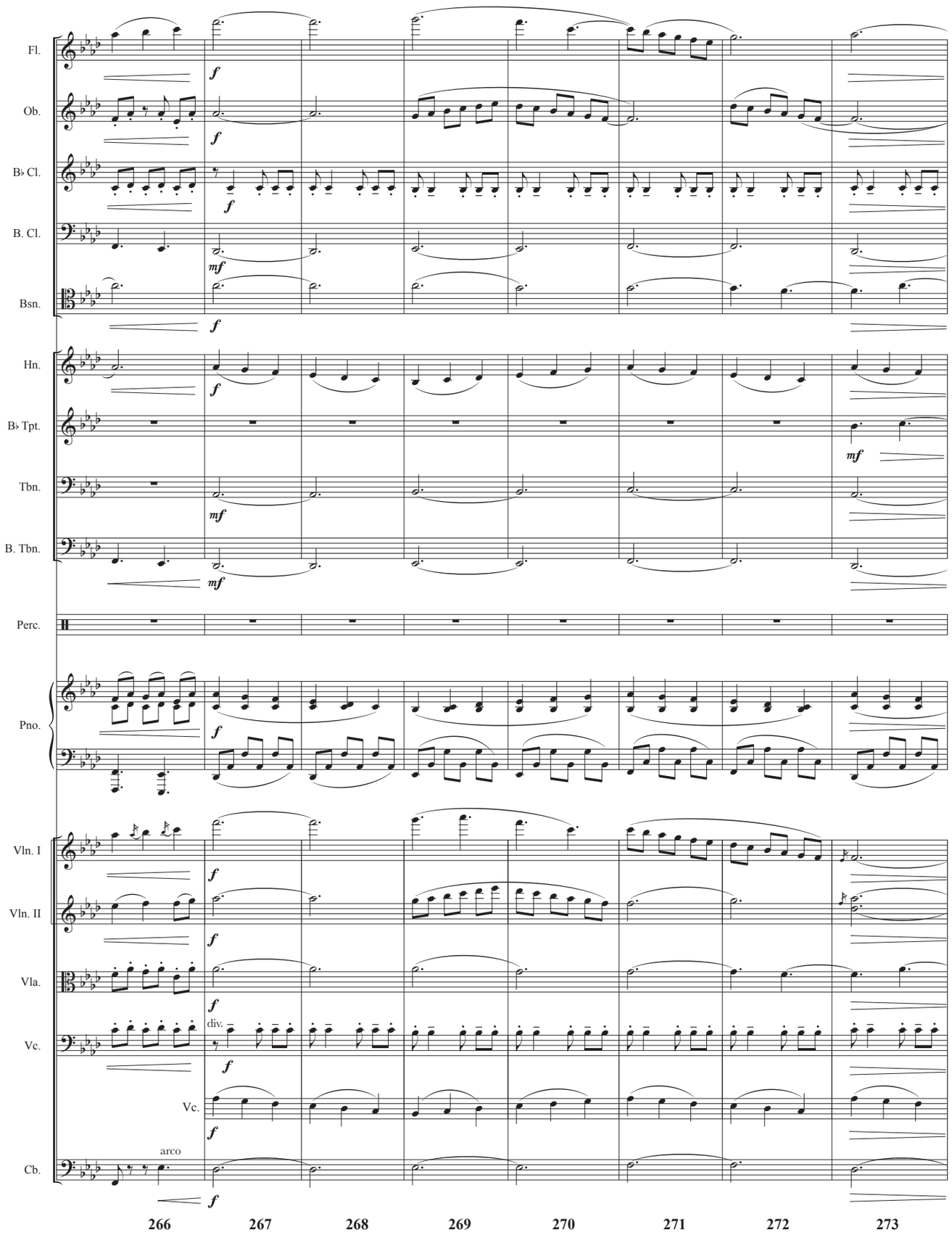
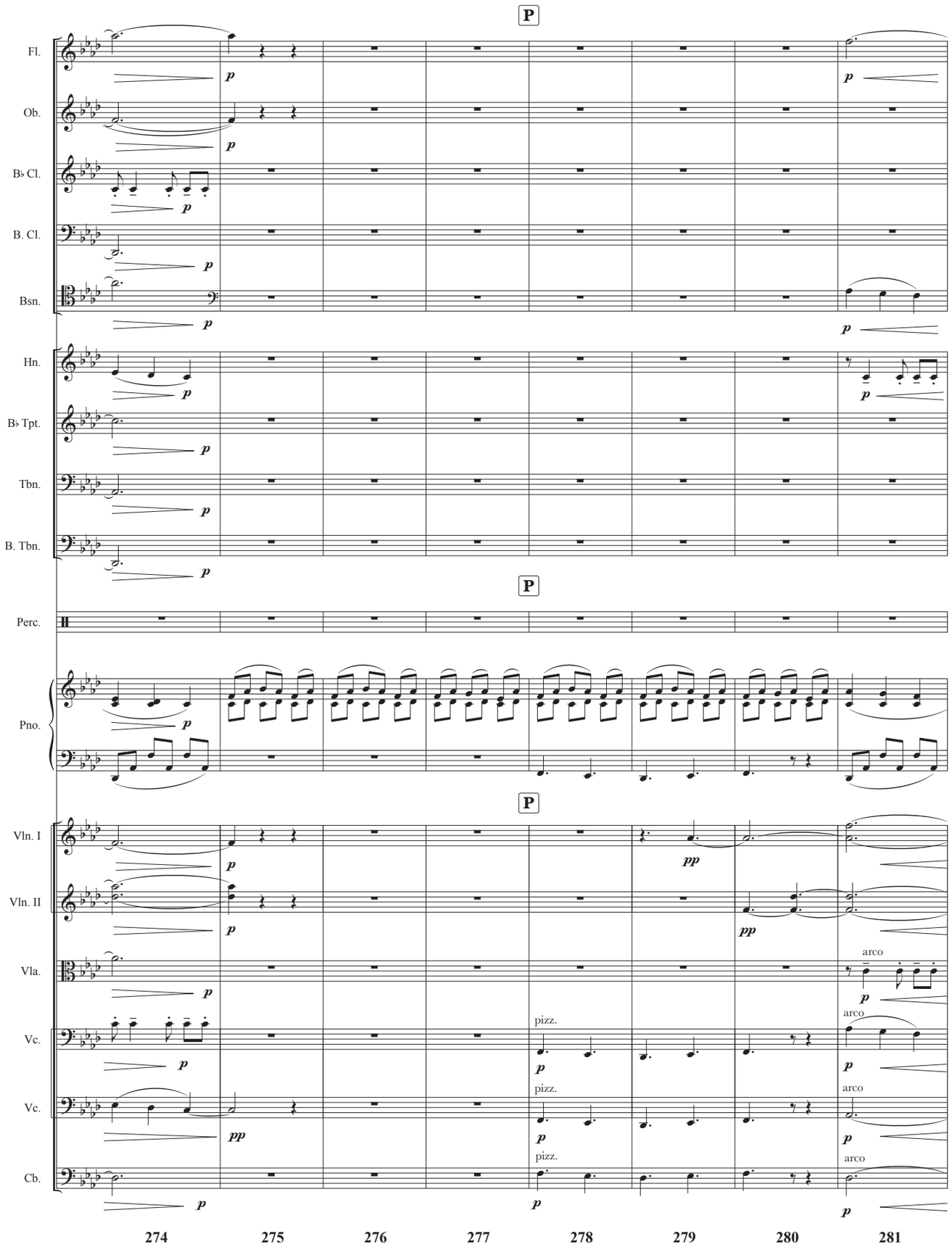
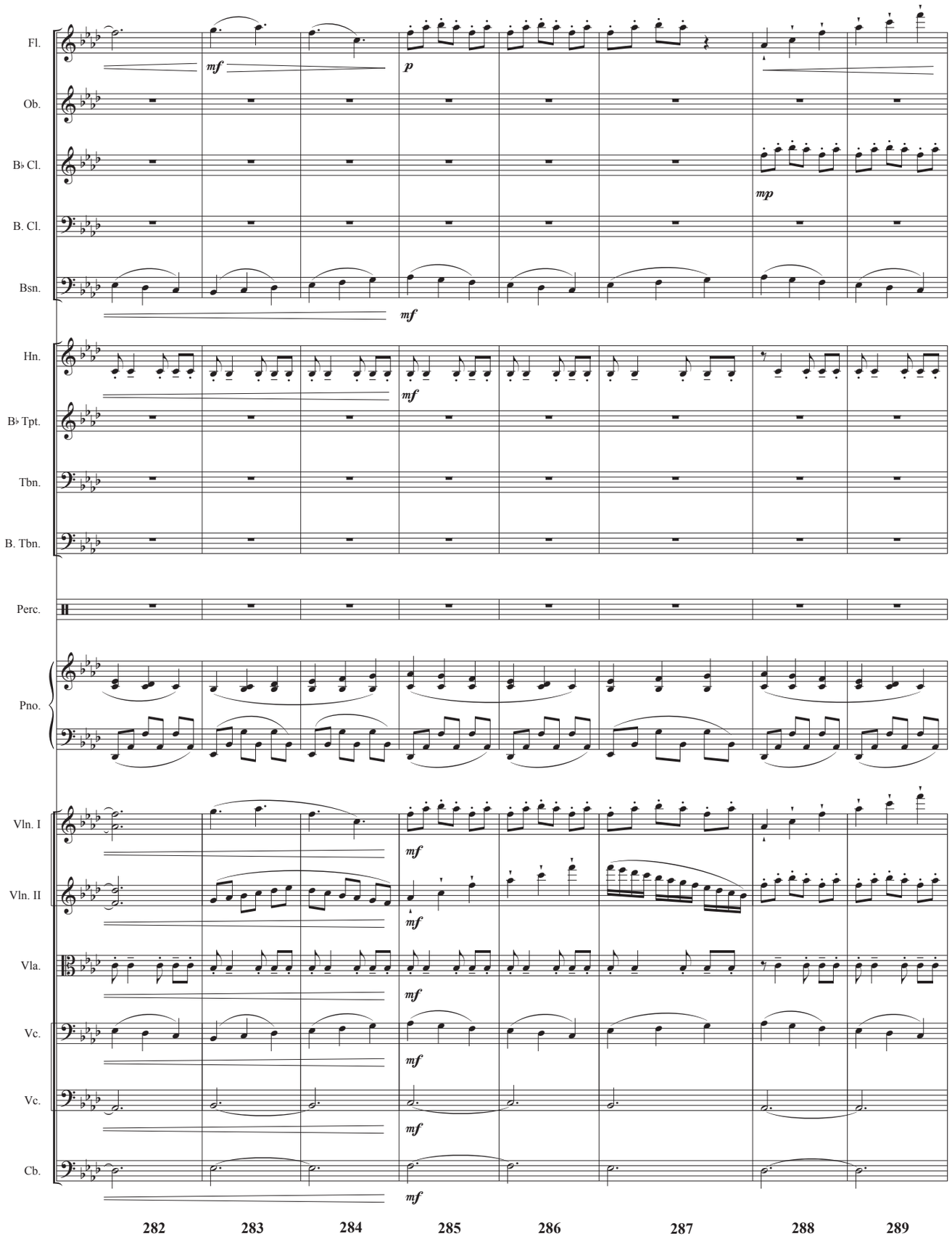
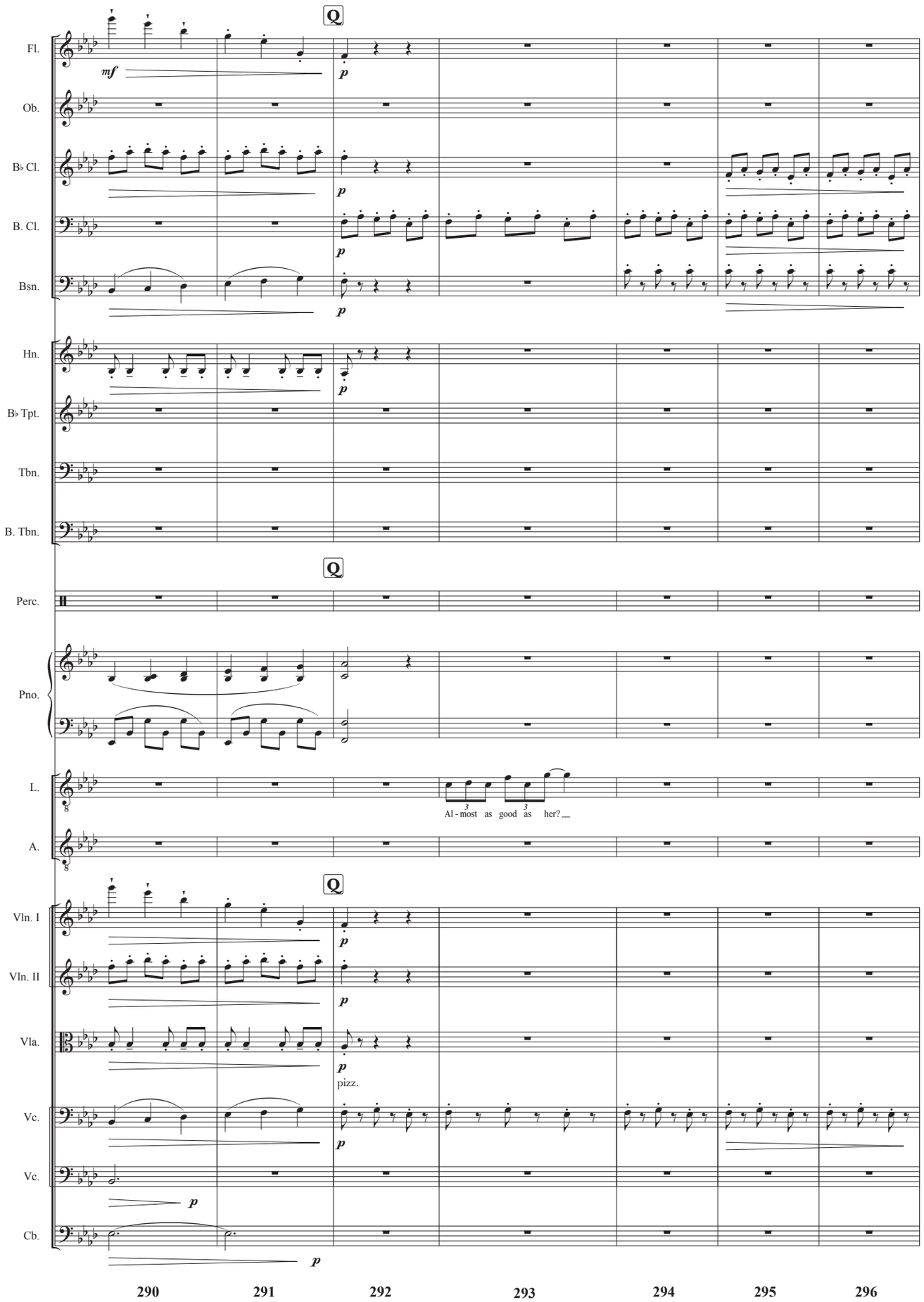
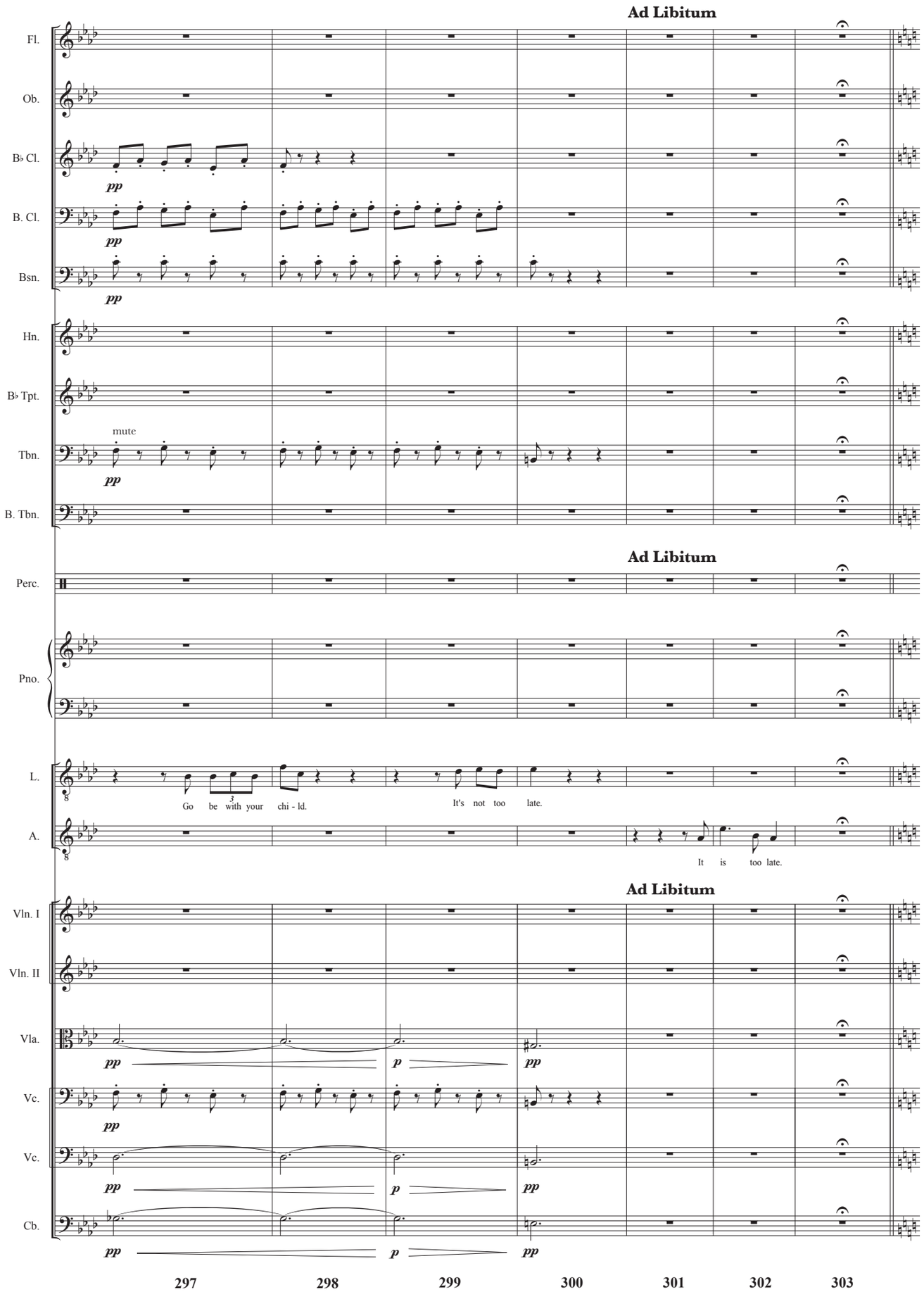
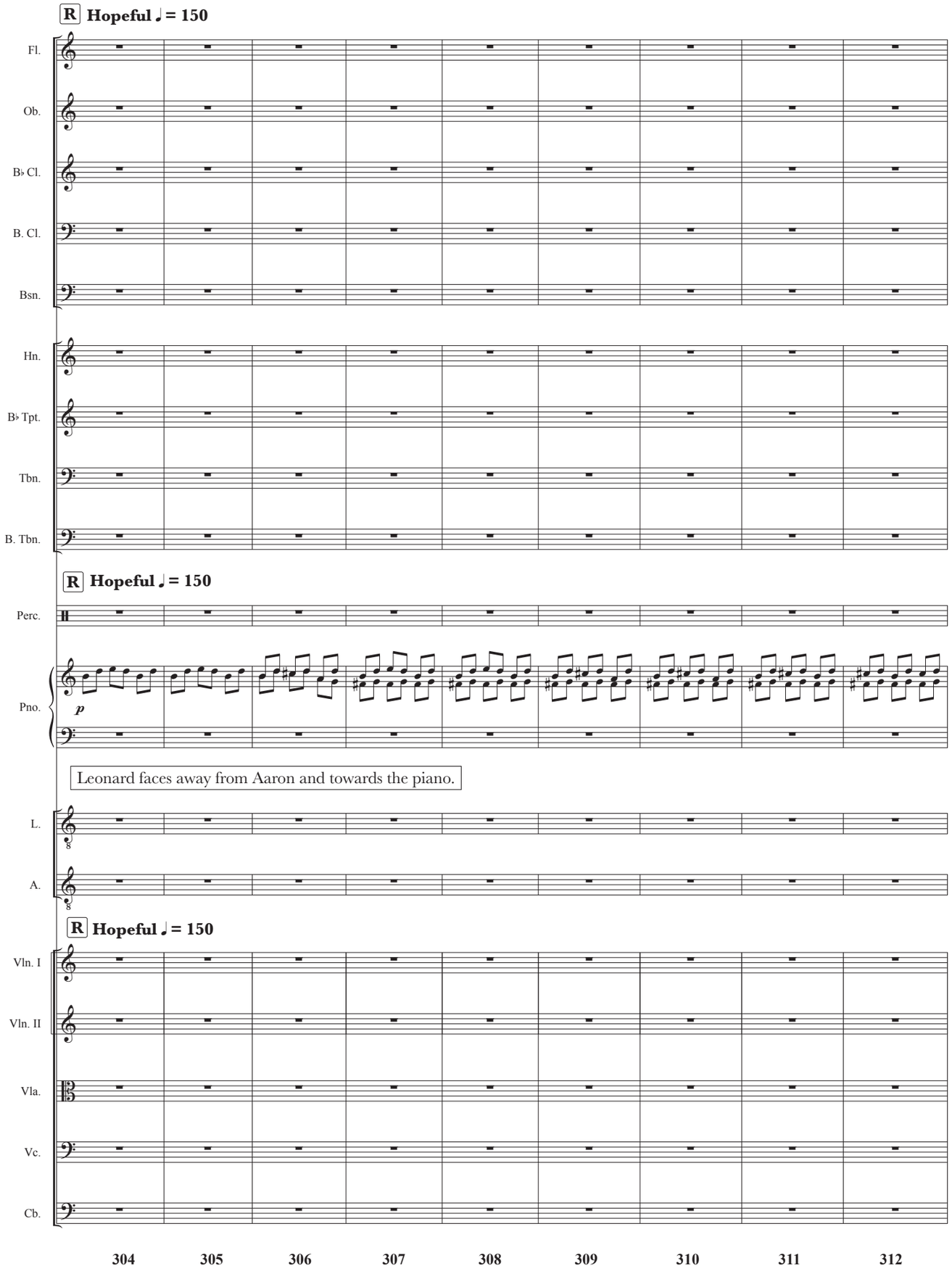
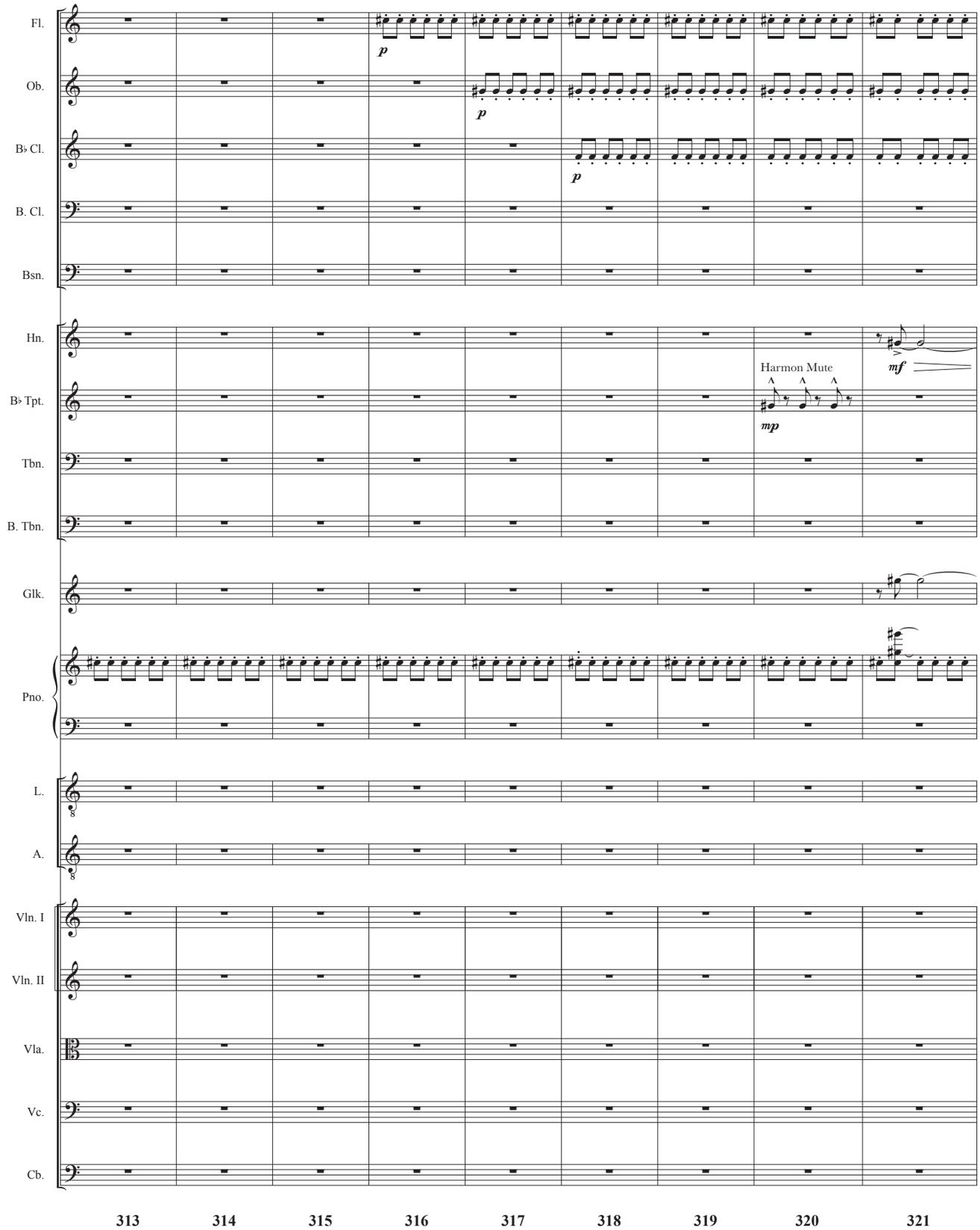
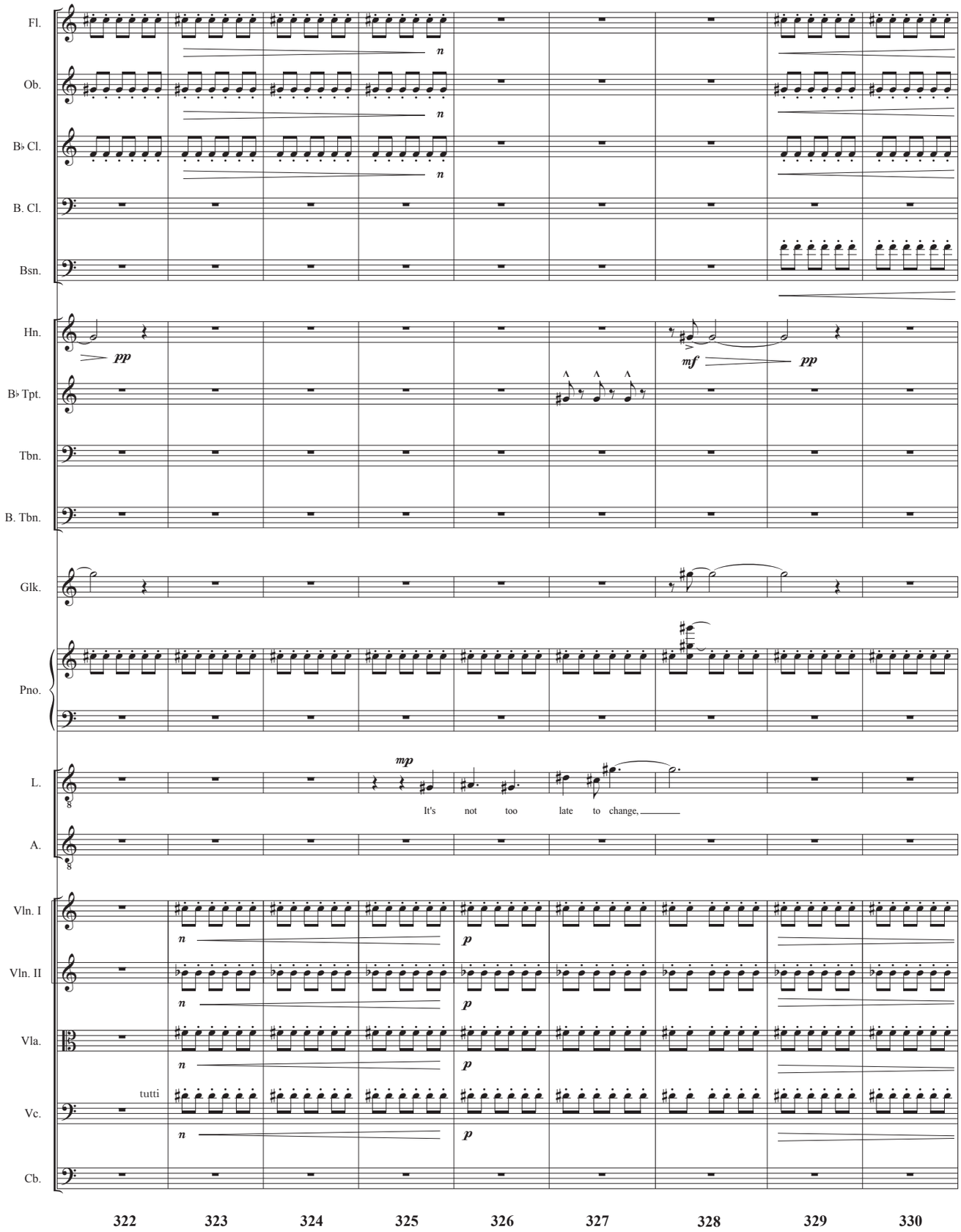
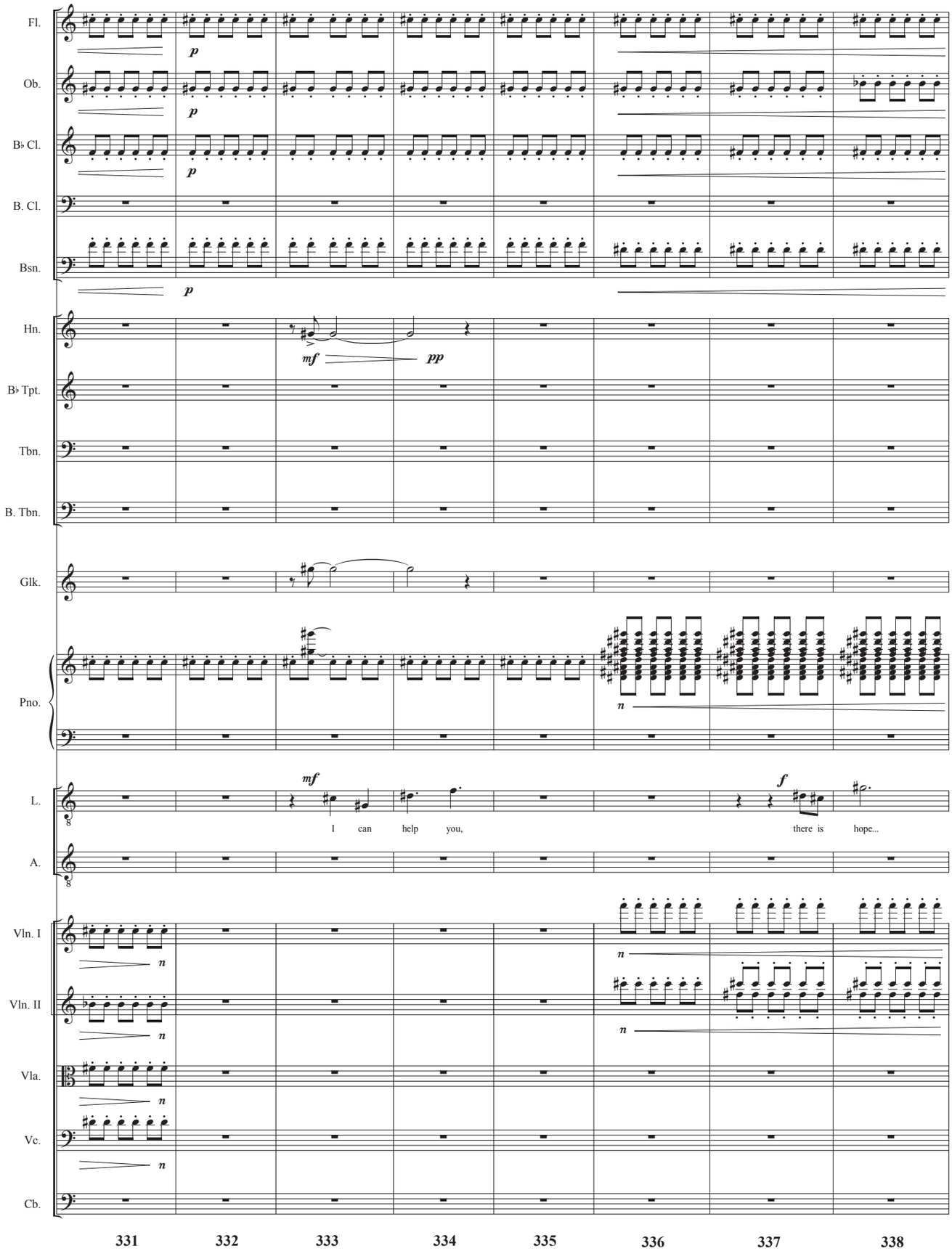
Scene One

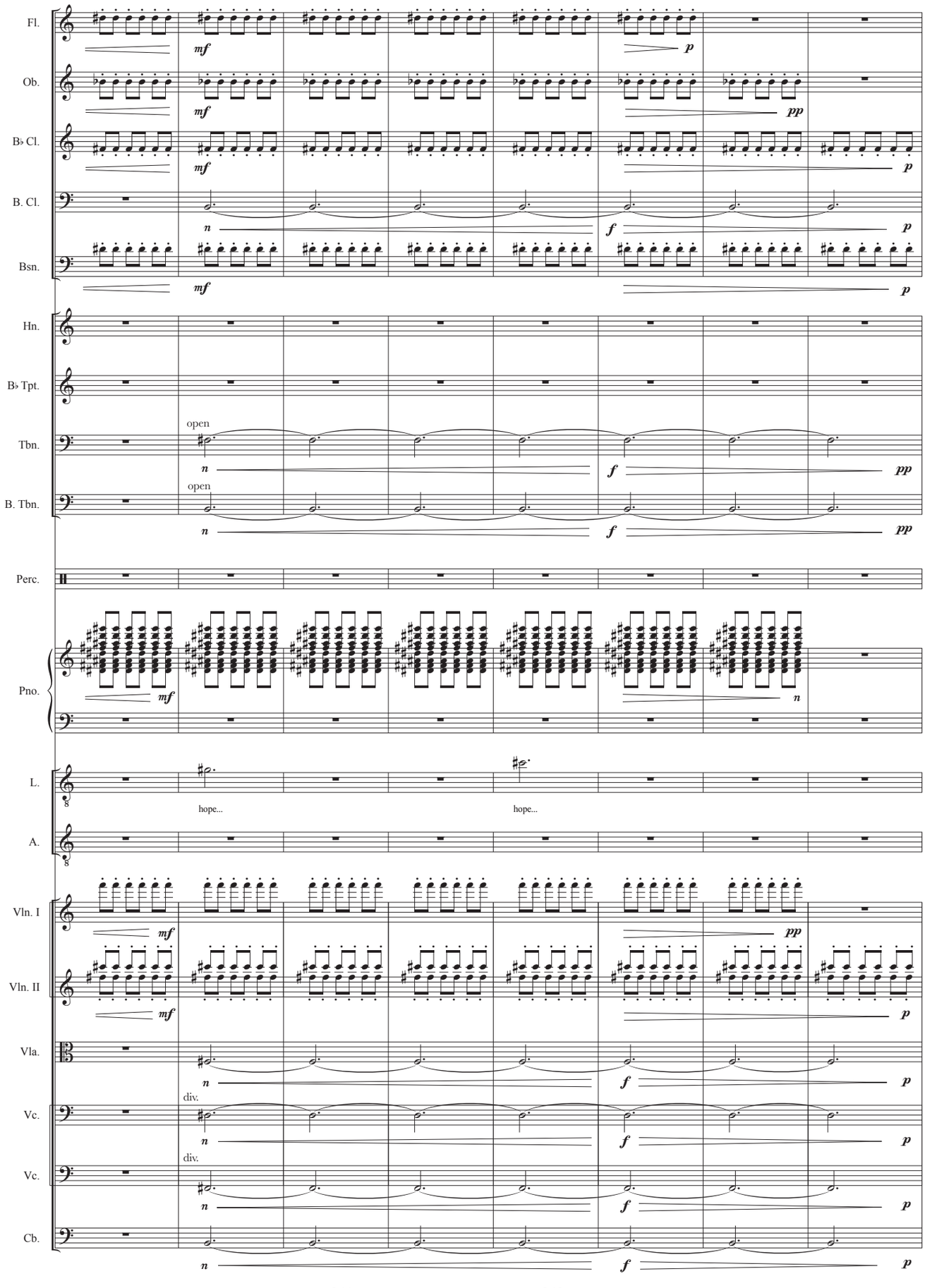
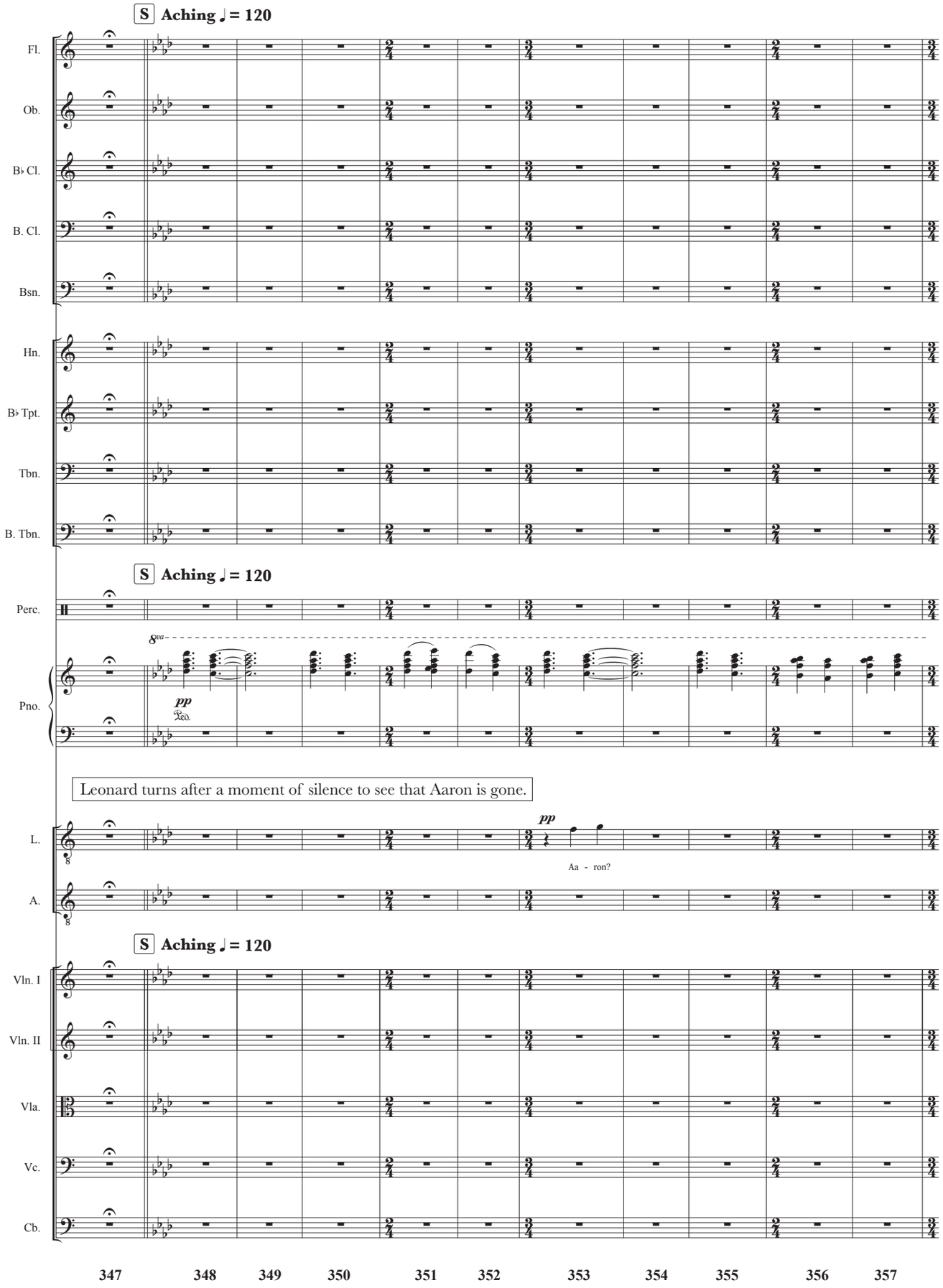
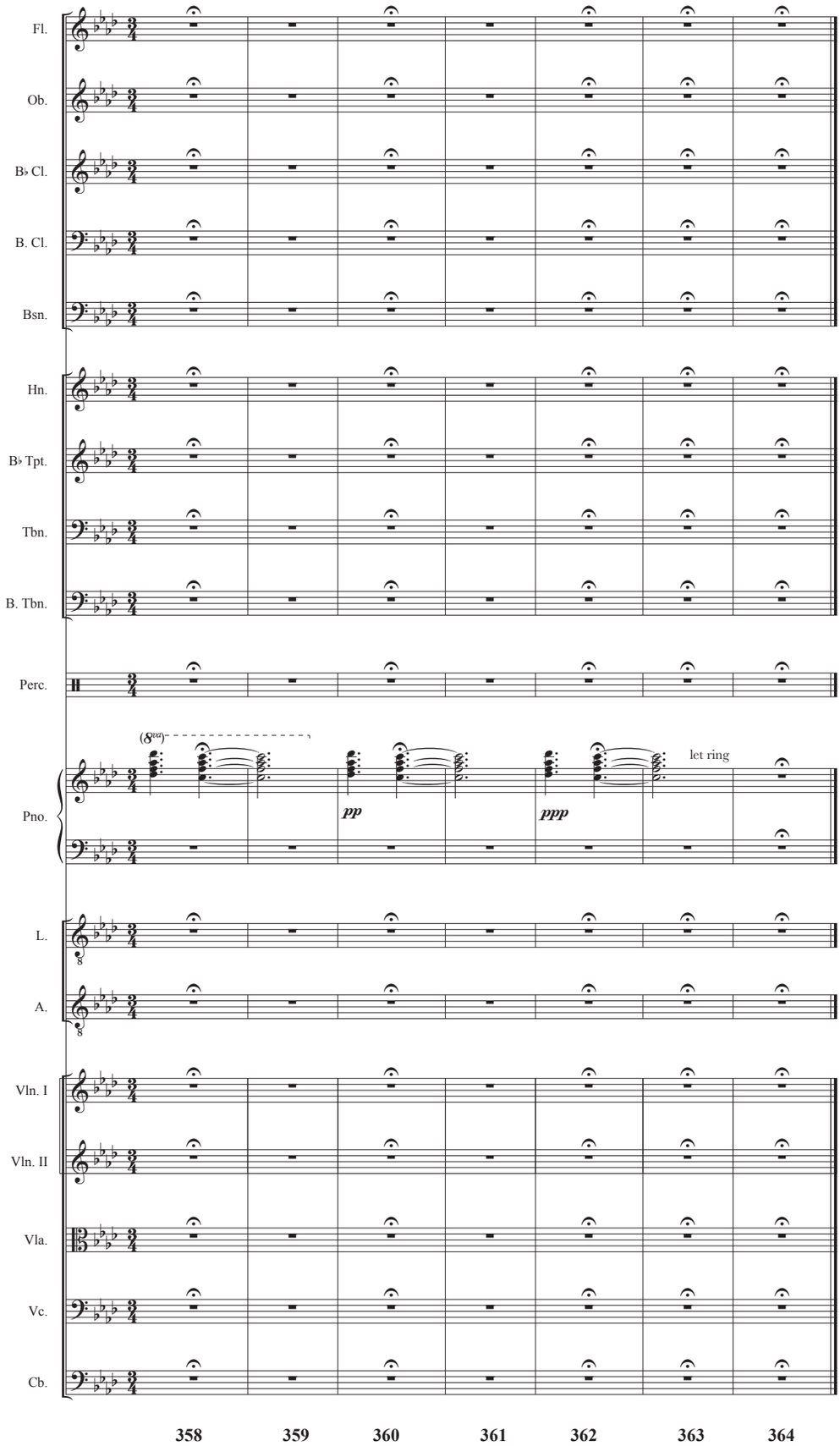
Leonard's theater, nineteen-eighty.

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
5
6
7
8

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
p
Crotales (bowed):
mf
9
10
11
12
13

A
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
p
A
Crt.
Pno.
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
14
15
16
17
18

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
19
20
21
22
23

B
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B
B.D.
Perc.
Pno.
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
24
25
26
27
28

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
pp
p
p
ppp
29
30
31
32
33
34


Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
35
36
37
38
39
40

C
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
straight mute
B♭ Tpt.
straight mute
Tbn.
straight mute
B. Tbn.
C
Glk.
Pno.
Ped.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
41
42
43
44
45

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
46
47
48
49
50

rall.
D Scene 1: Slightly Slower ♩. = 100
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Open to younger Leonard's theater, not much changed from previously. He is writing music as before, however with less enthusiasm. He speaks aloud to himself.
LEONARD:
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
51
52
53
54
55
56
57
58

E
Fl.
pp
Ob.
B♭ Cl.
pp
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
E
Perc.
Cel.
pp
L.
"Not for our time."
Not for our time?
What could that mean?
E
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
59
60
61
62
63
64
65
66

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
It was great!
It had ev - ery - thing it need - ed!
Vln. I
Vln. II
Vla.
Vc.
Cb.
67
68
69
70
71
72
73
74

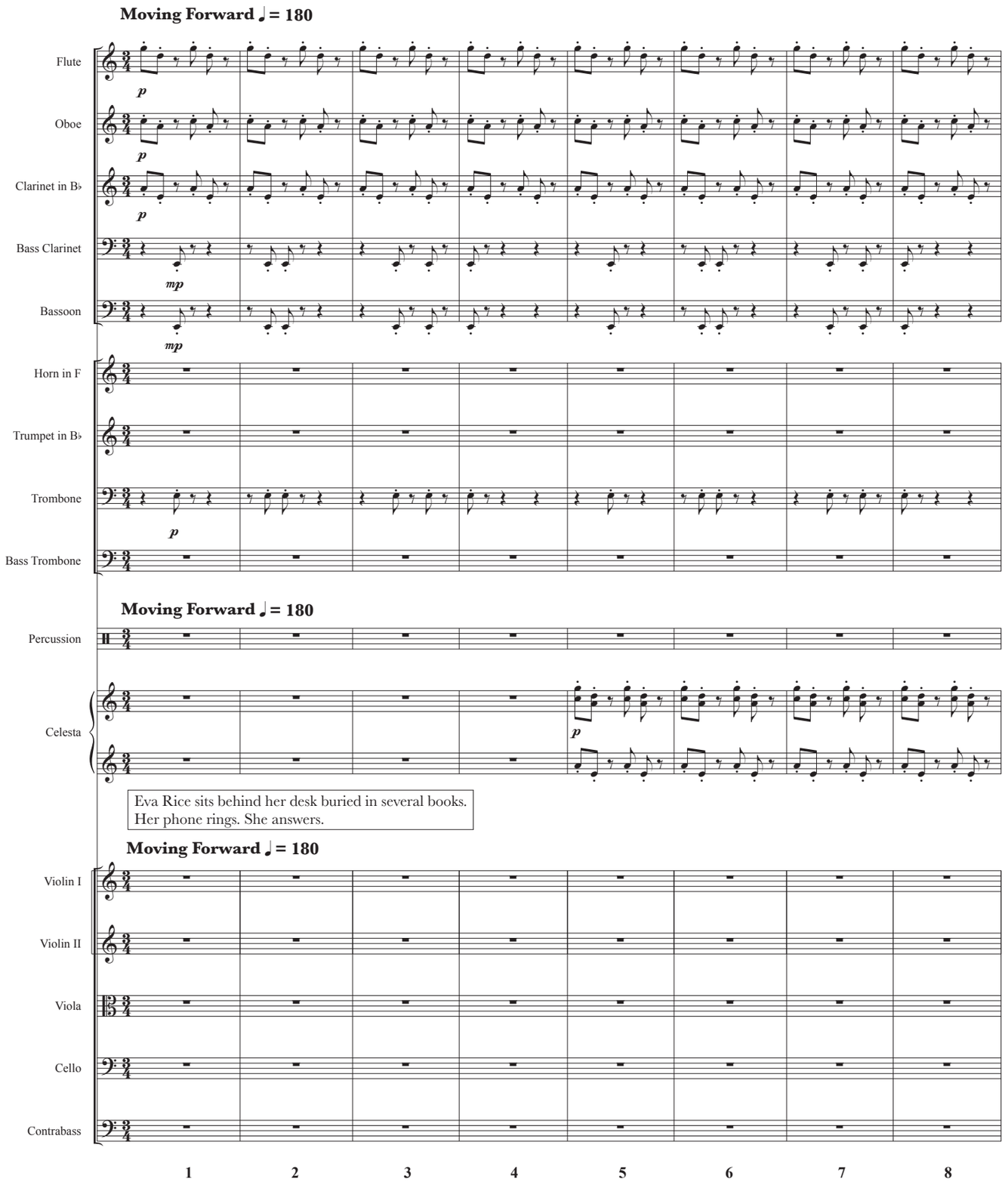
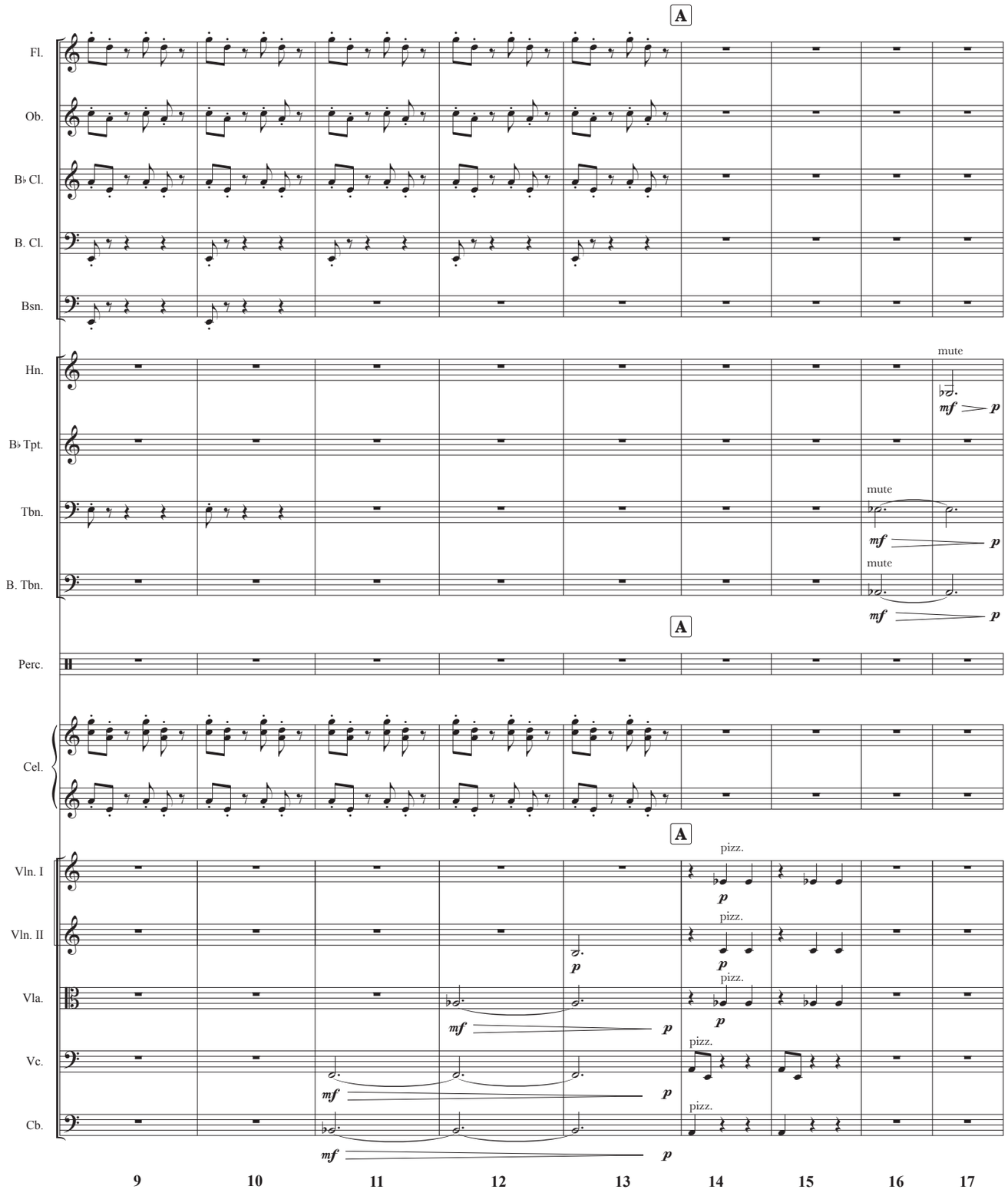
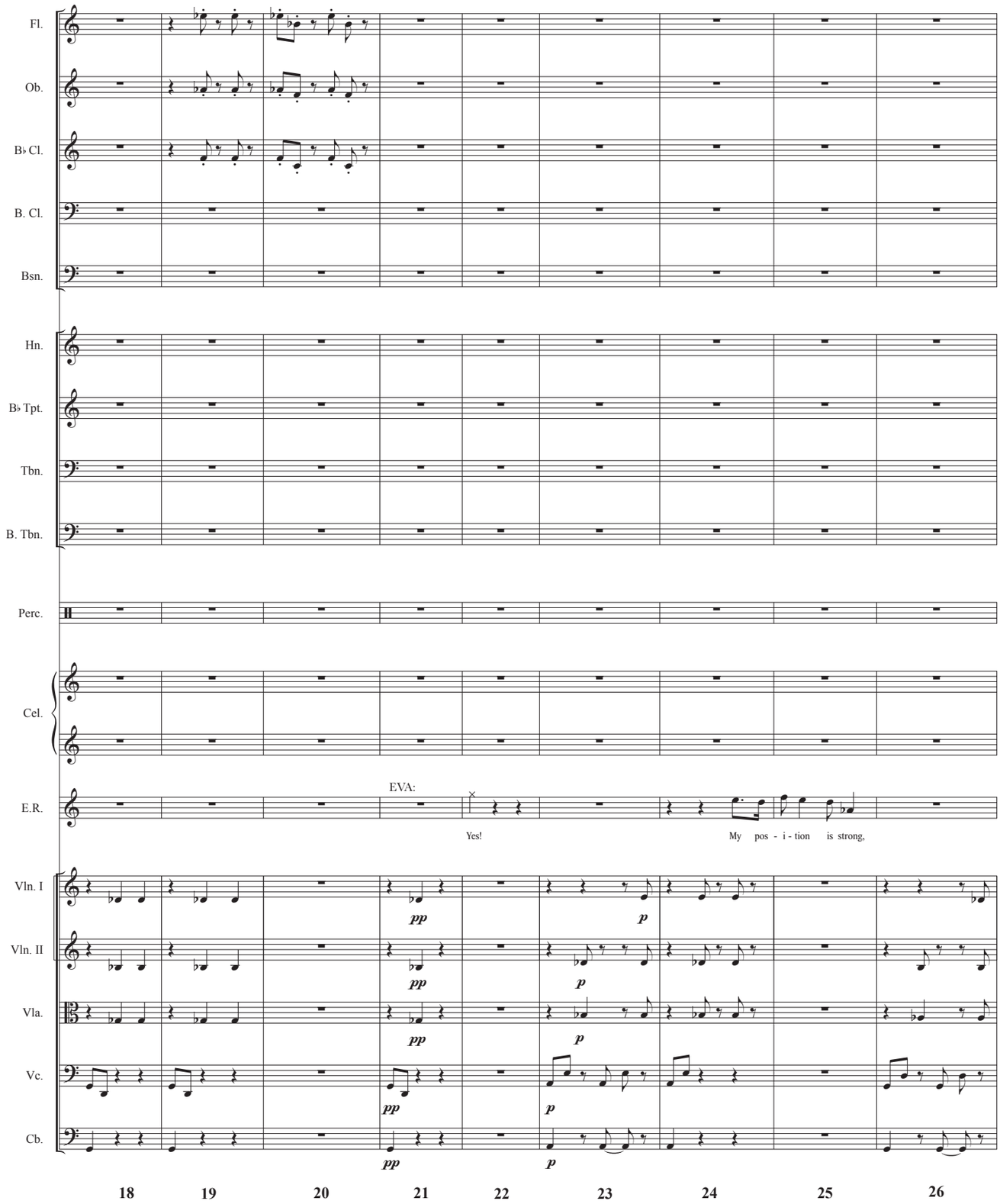
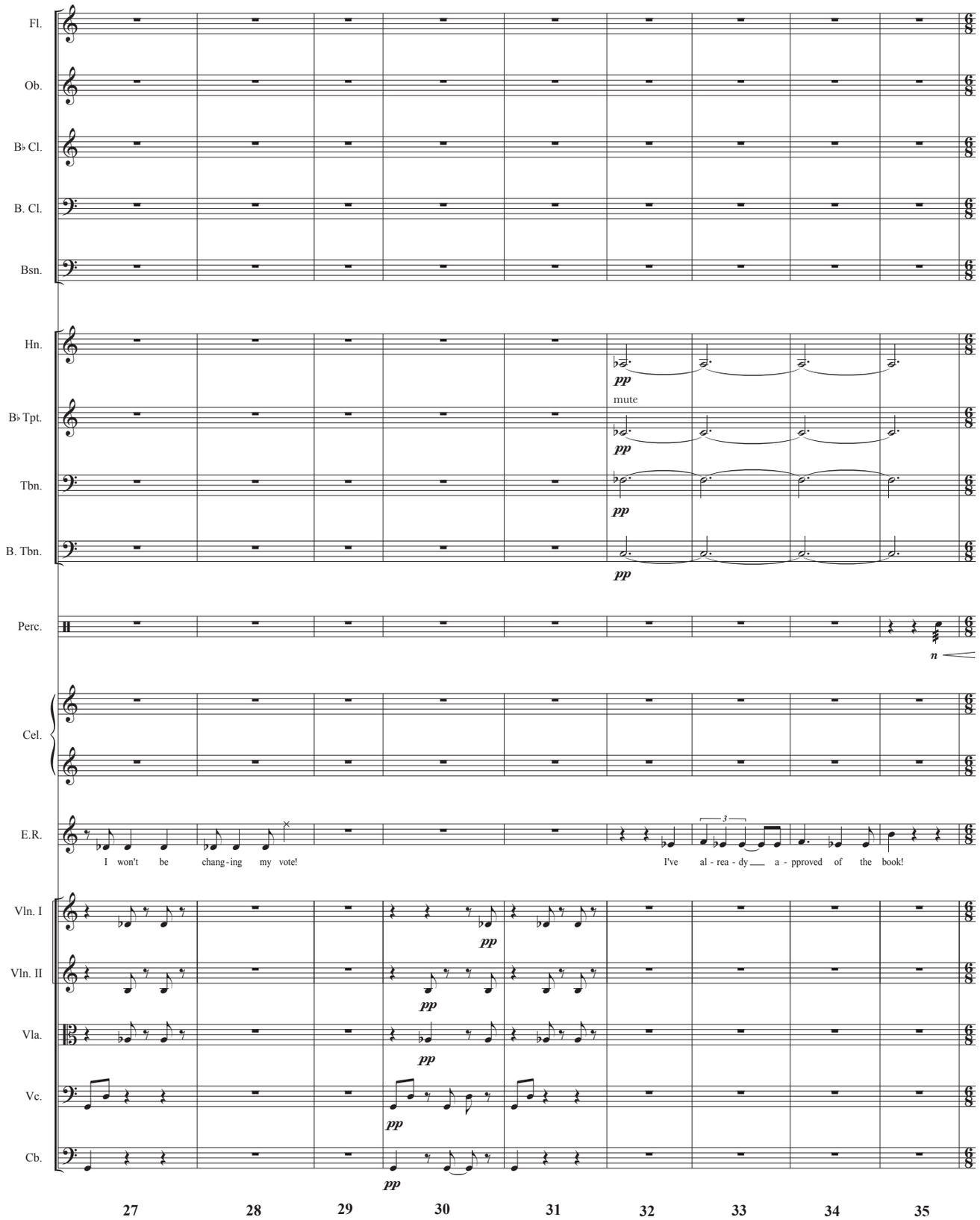
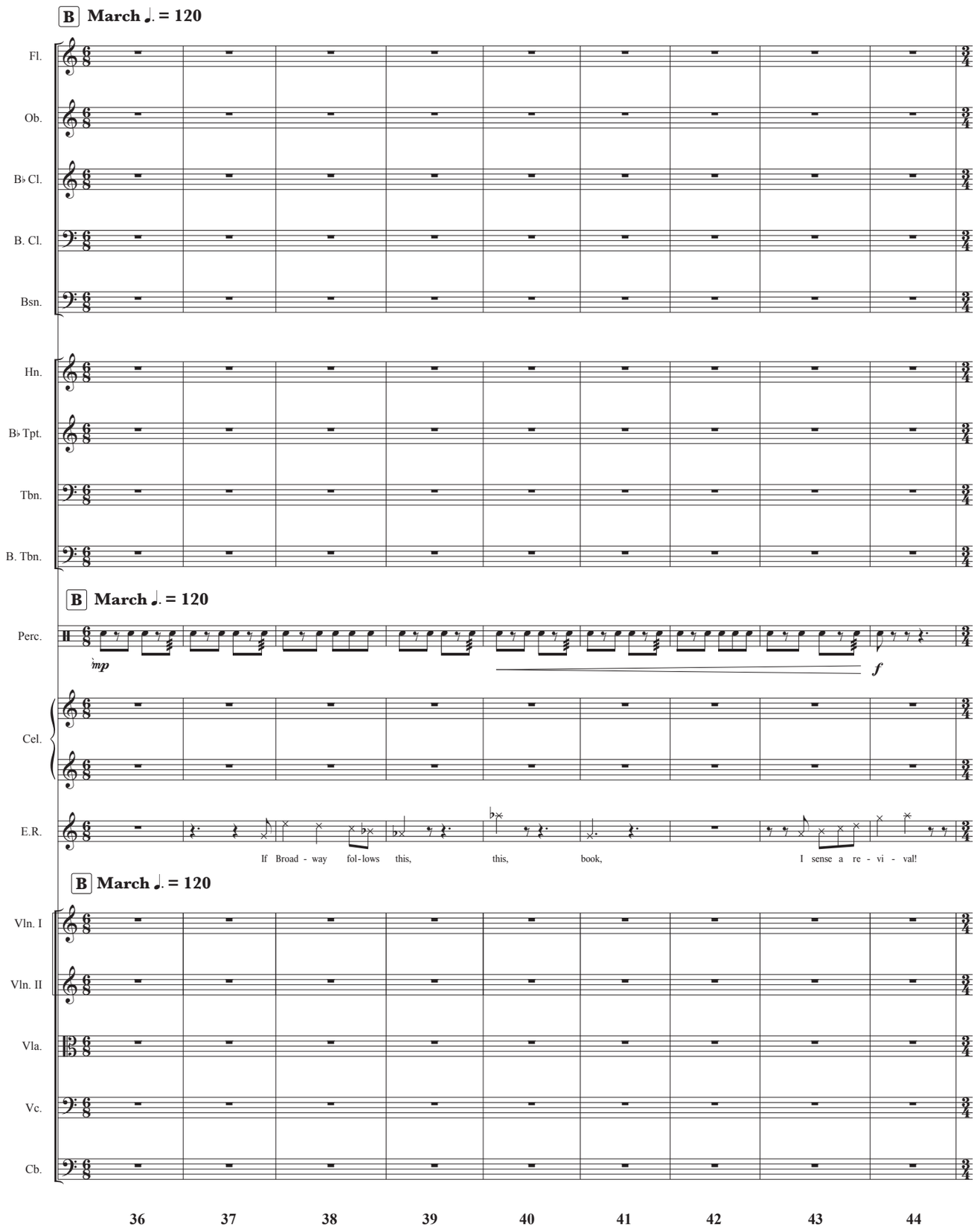
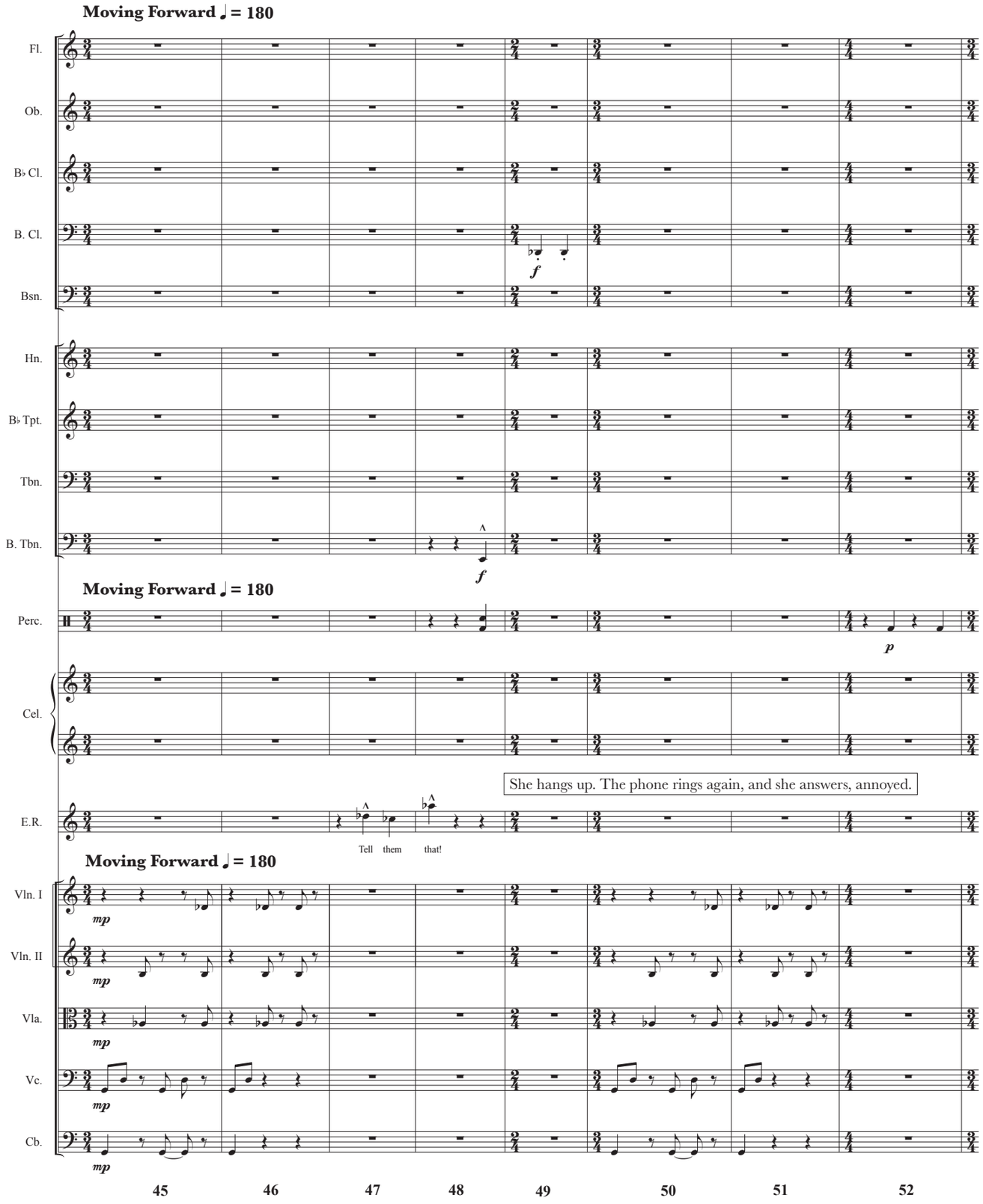
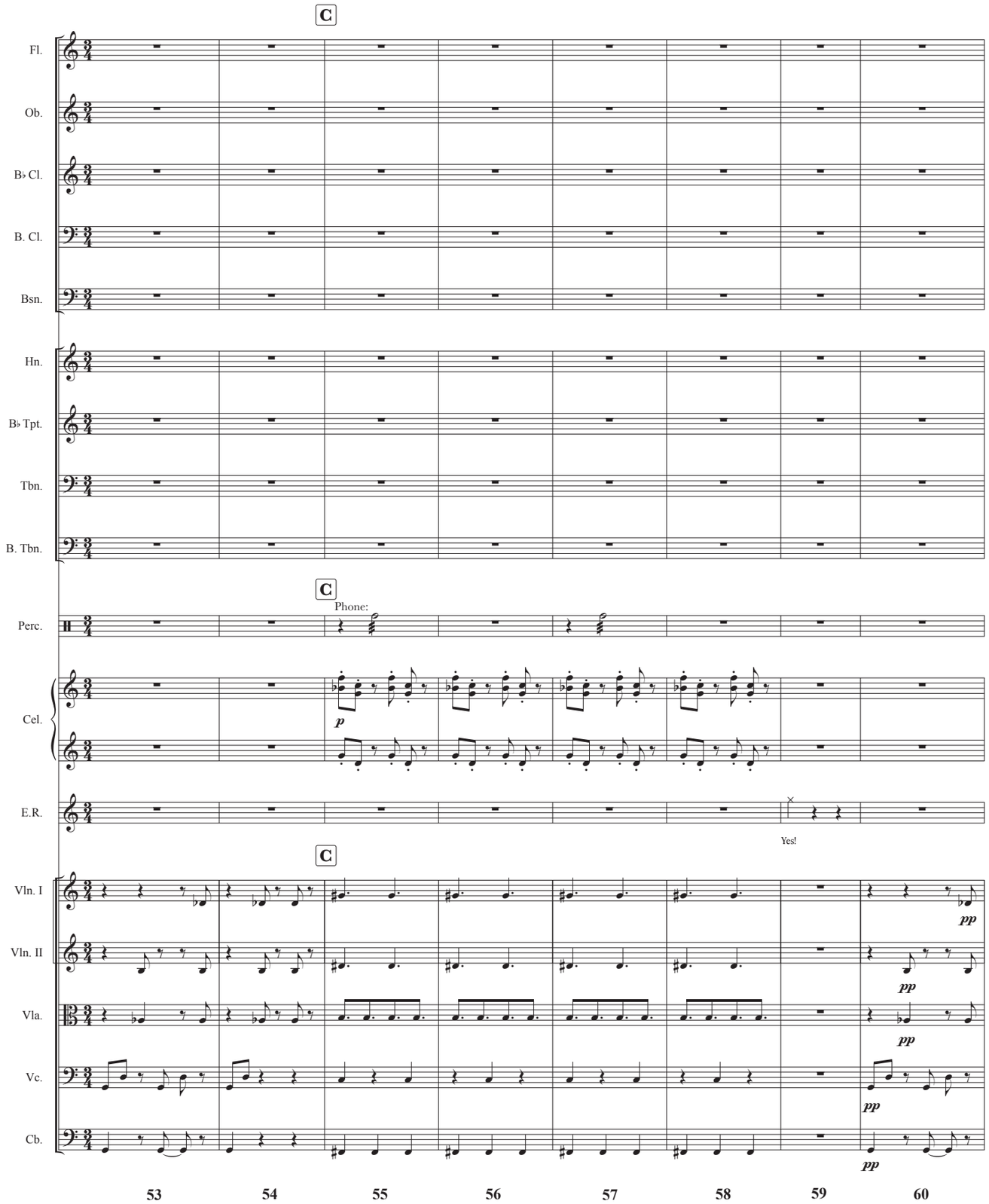
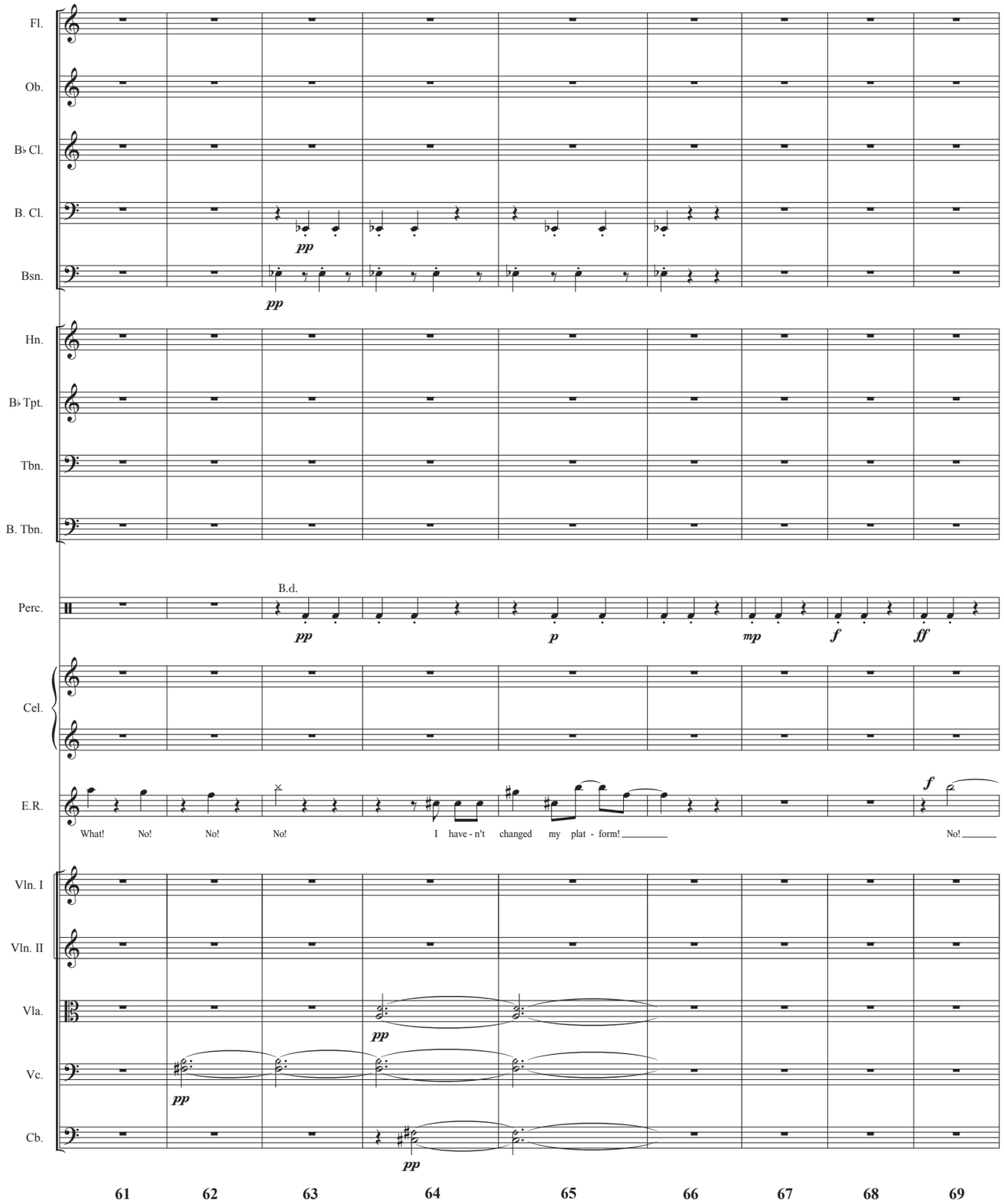
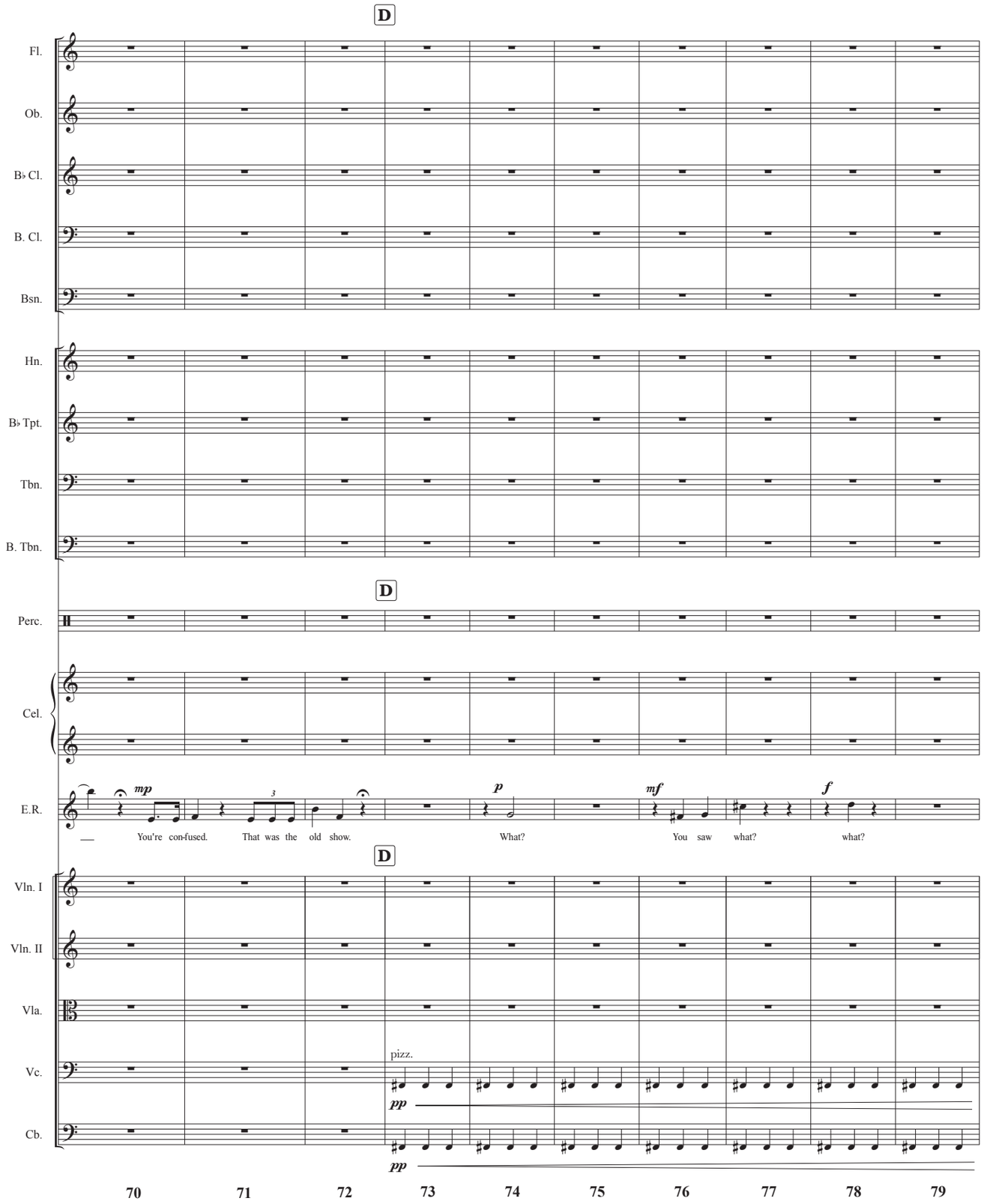
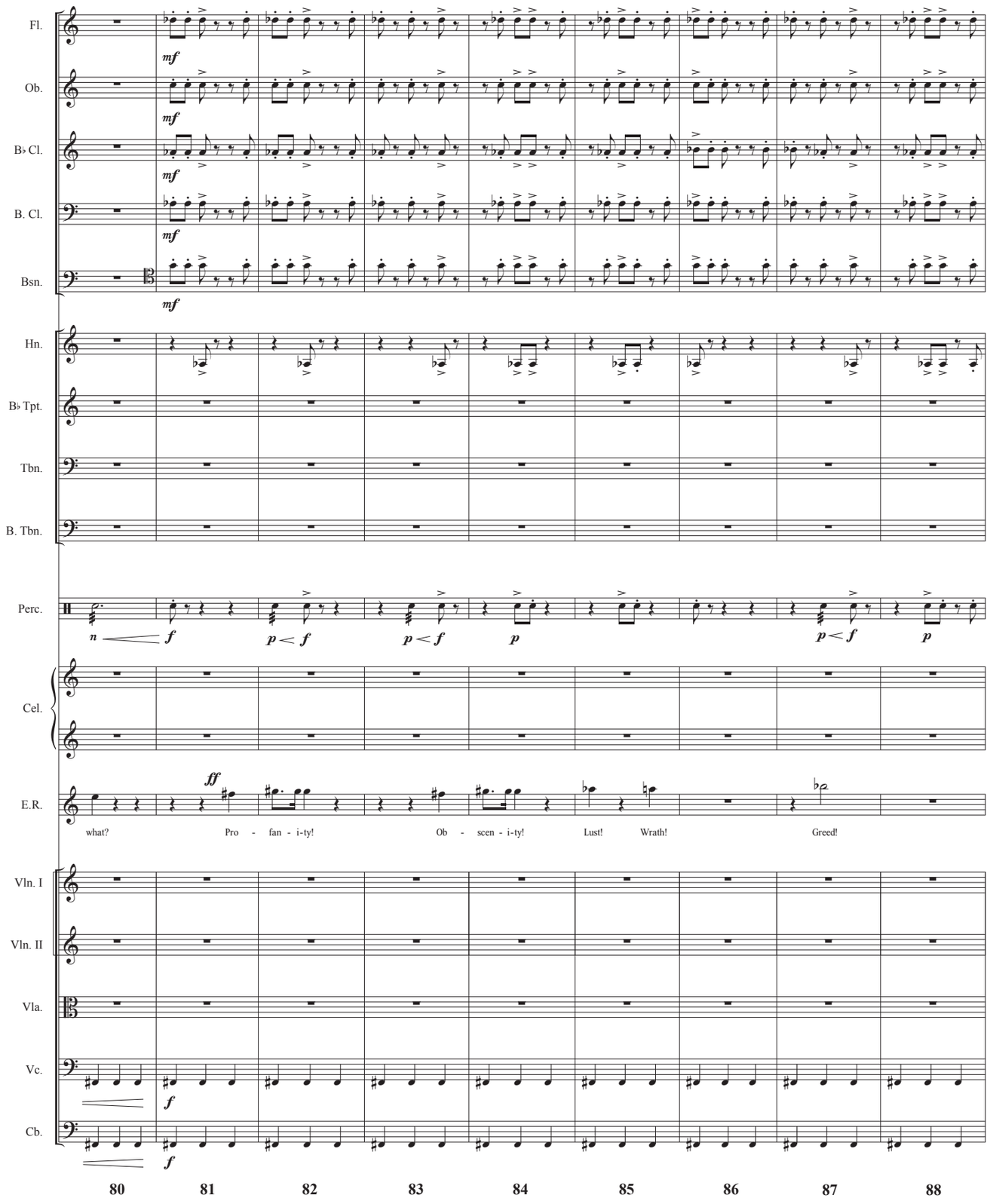
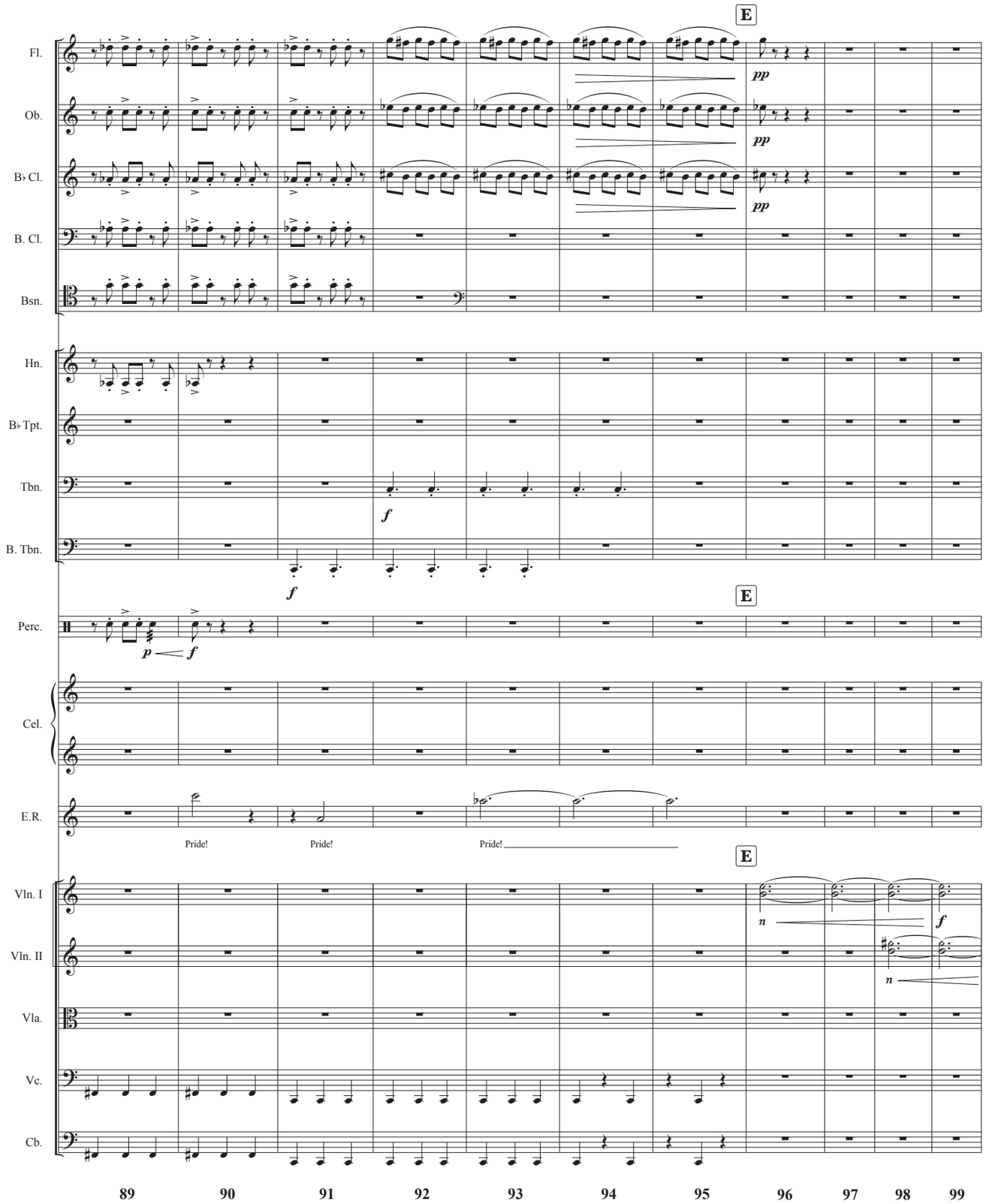
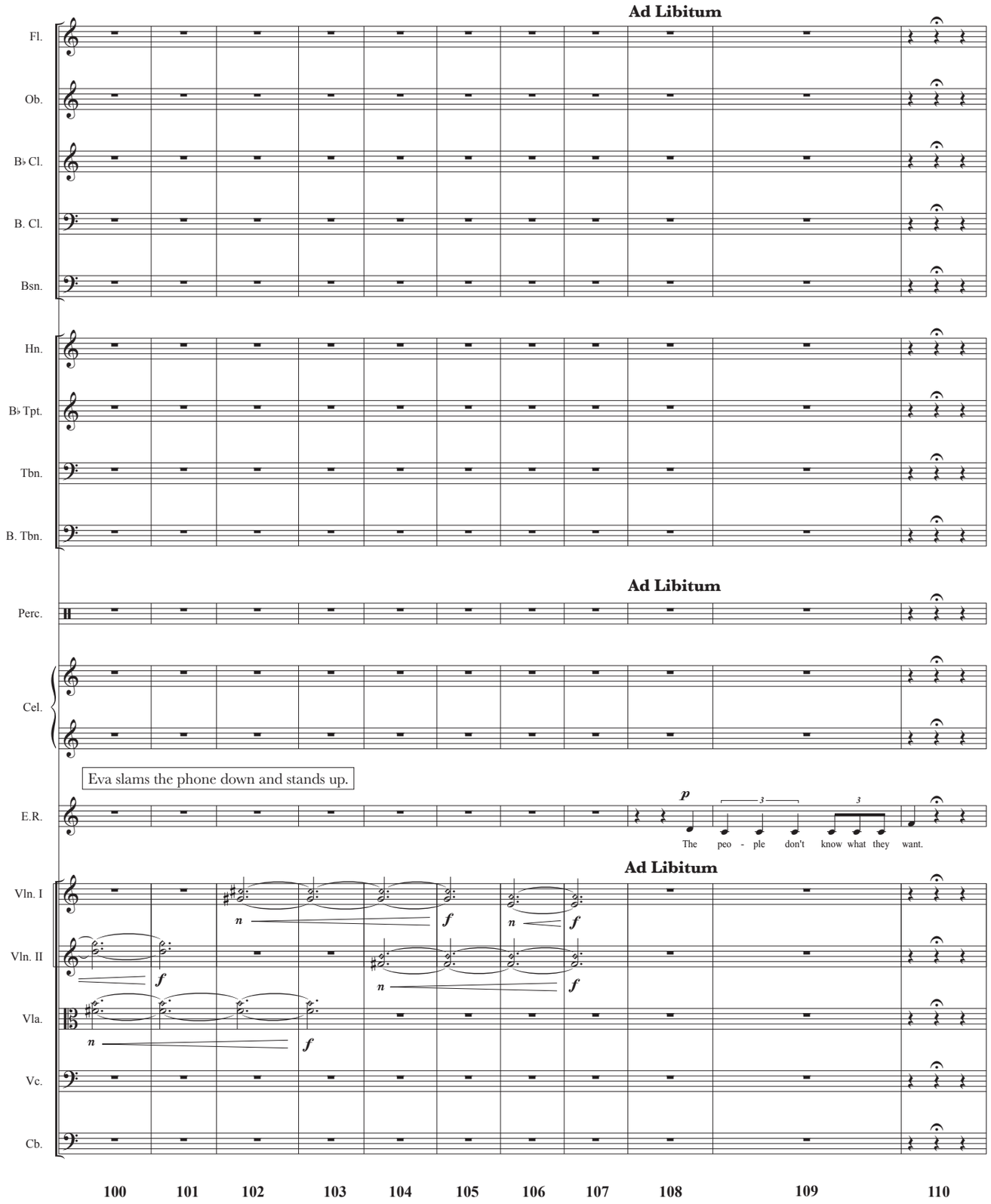
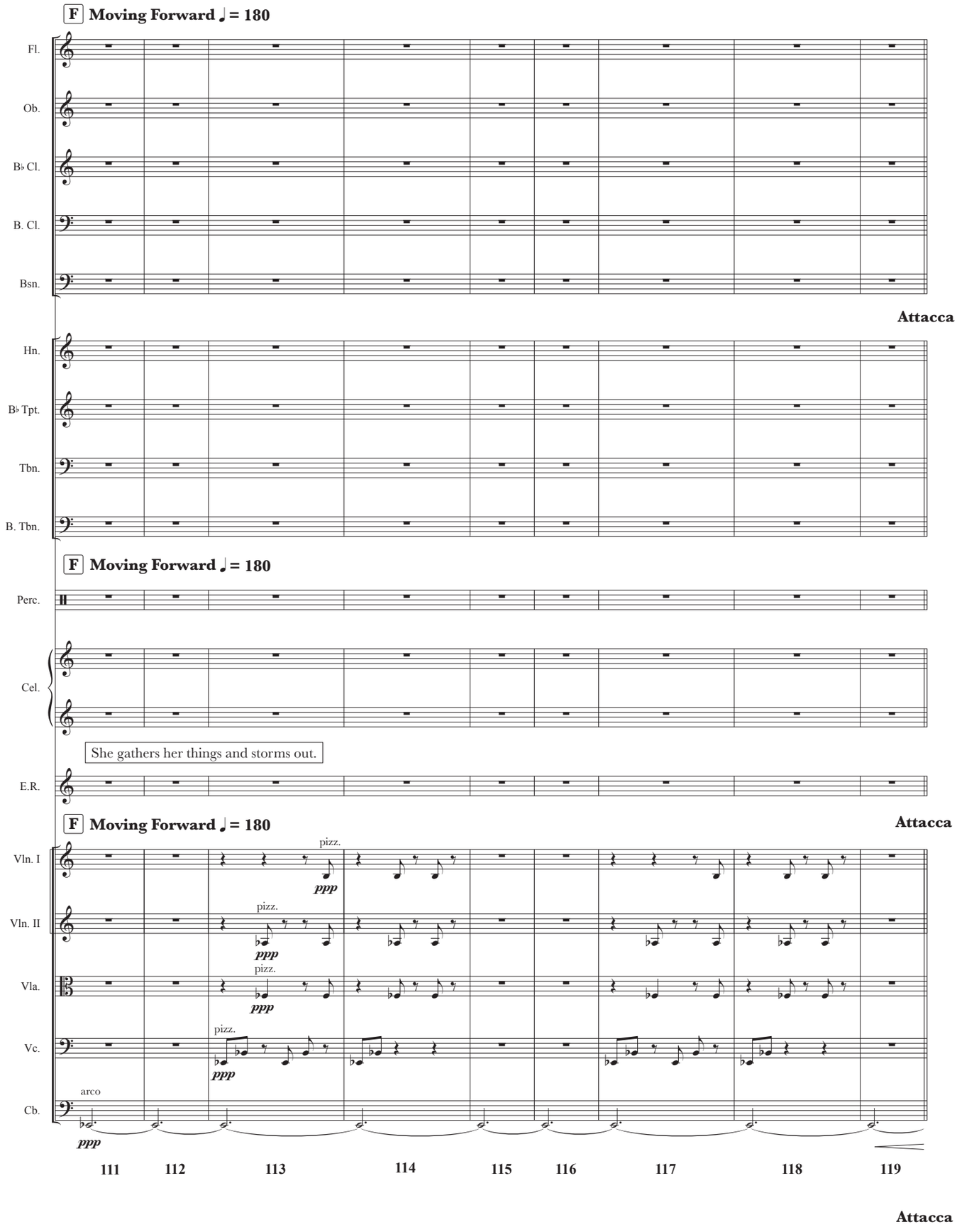

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
It was the per - fect show!
Per - fect
Vln. I
Vln. II
Vla.
solo
mp
Vc.
Vc.
Cb.
75
76
77
78
79
80
81
82

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
show!
What was wrong? How could it bomb? How? How?
Vln. I
Vln. II
Vla.
tutti
Vc.
pp
Vc.
Cb.
pp
83
84
85
86
87
88
89
90

F Melancholy: Ad Libitum, Roughly ♩ = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
F Melancholy: Ad Libitum, Roughly ♩ = 120
Perc.
Pno.
pp
Ped.
Cel.
L.
p
How?
How
beau - ti - ful.
Leonard, frustrated, throws some papers off the piano.
He then goes on, playing a tune
F Melancholy: Ad Libitum, Roughly ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
f
Cb.
f
91
92
93
94
95
96
97
98
99


Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
100
101
102
103
104
105
106
107

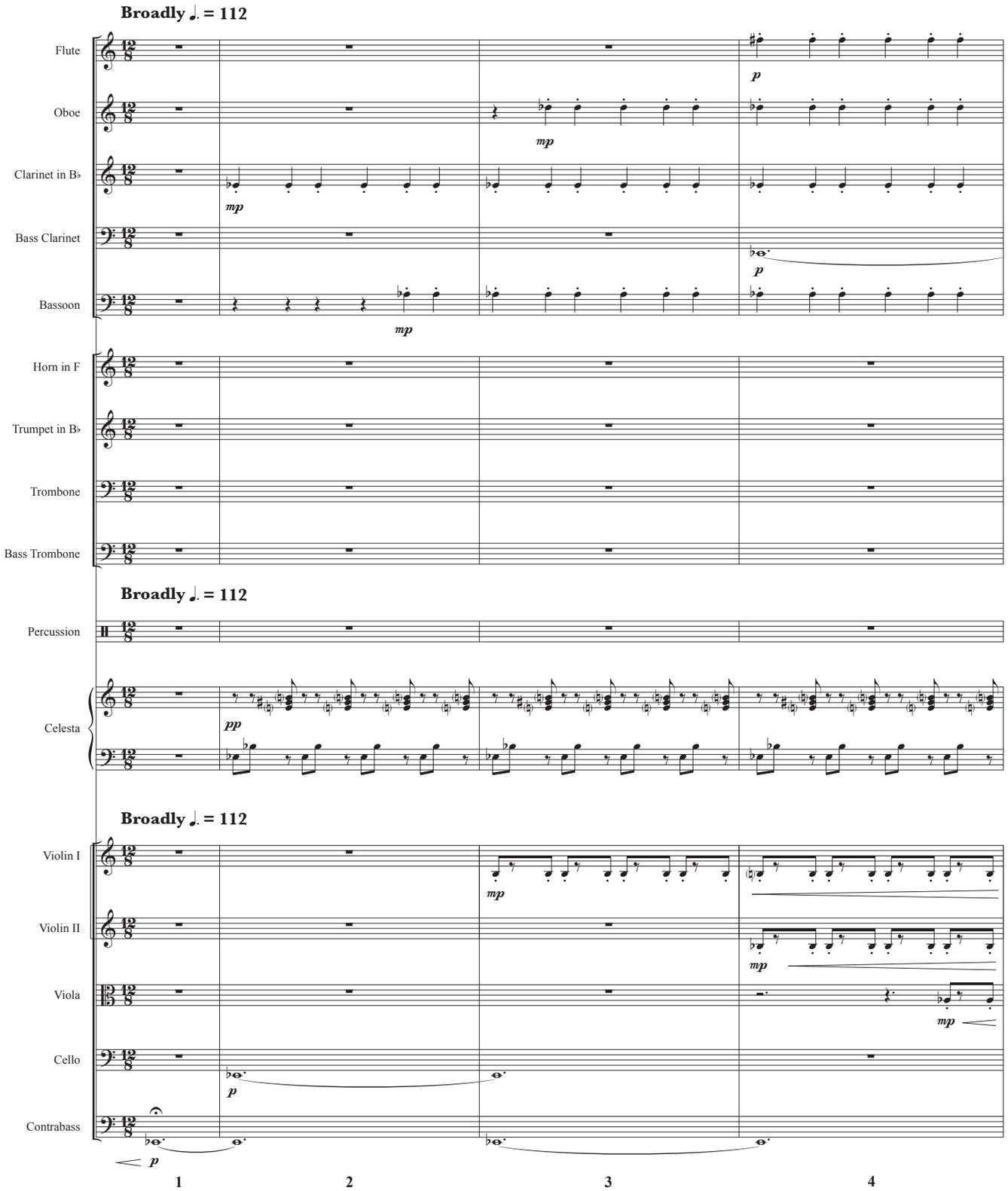
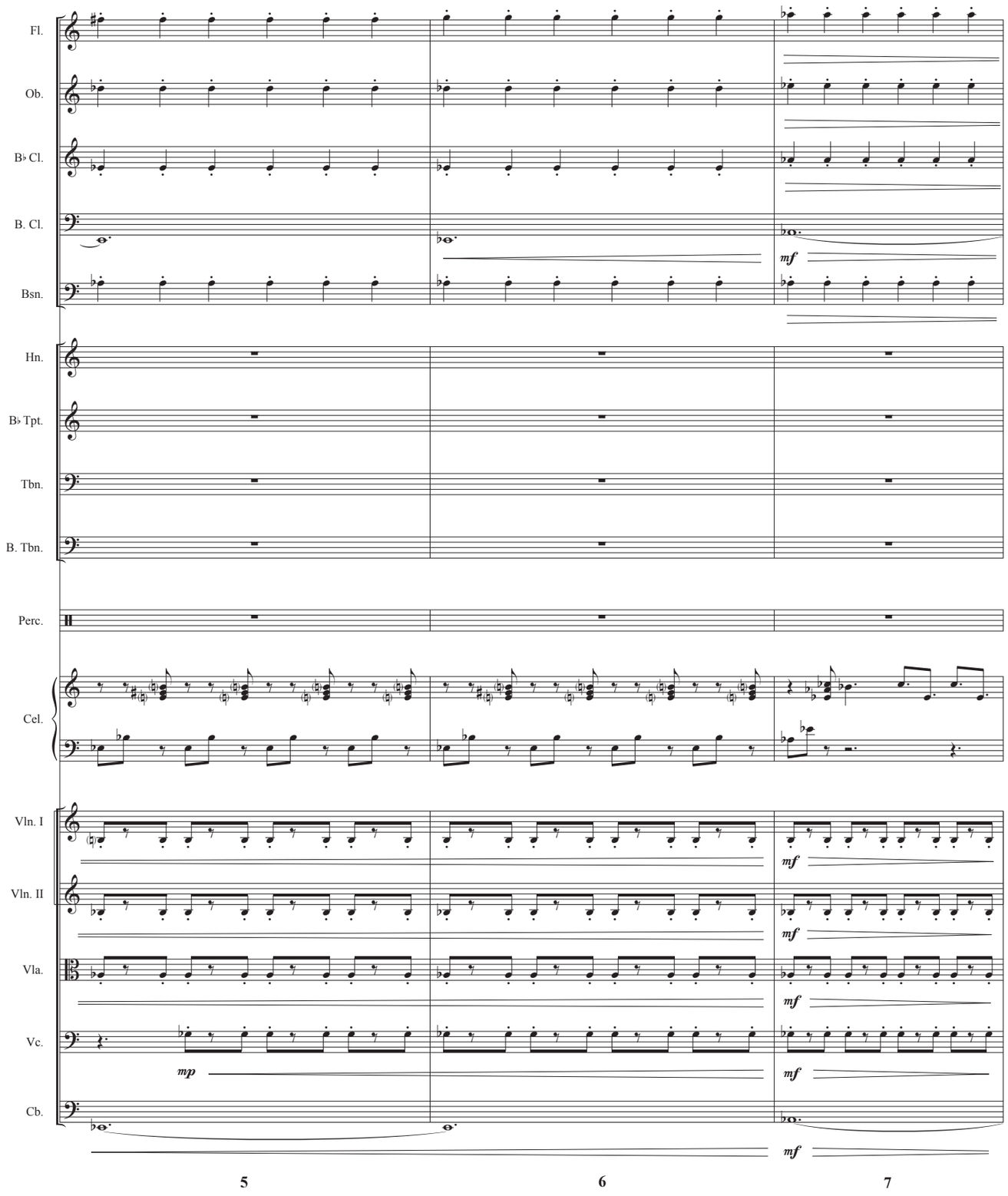
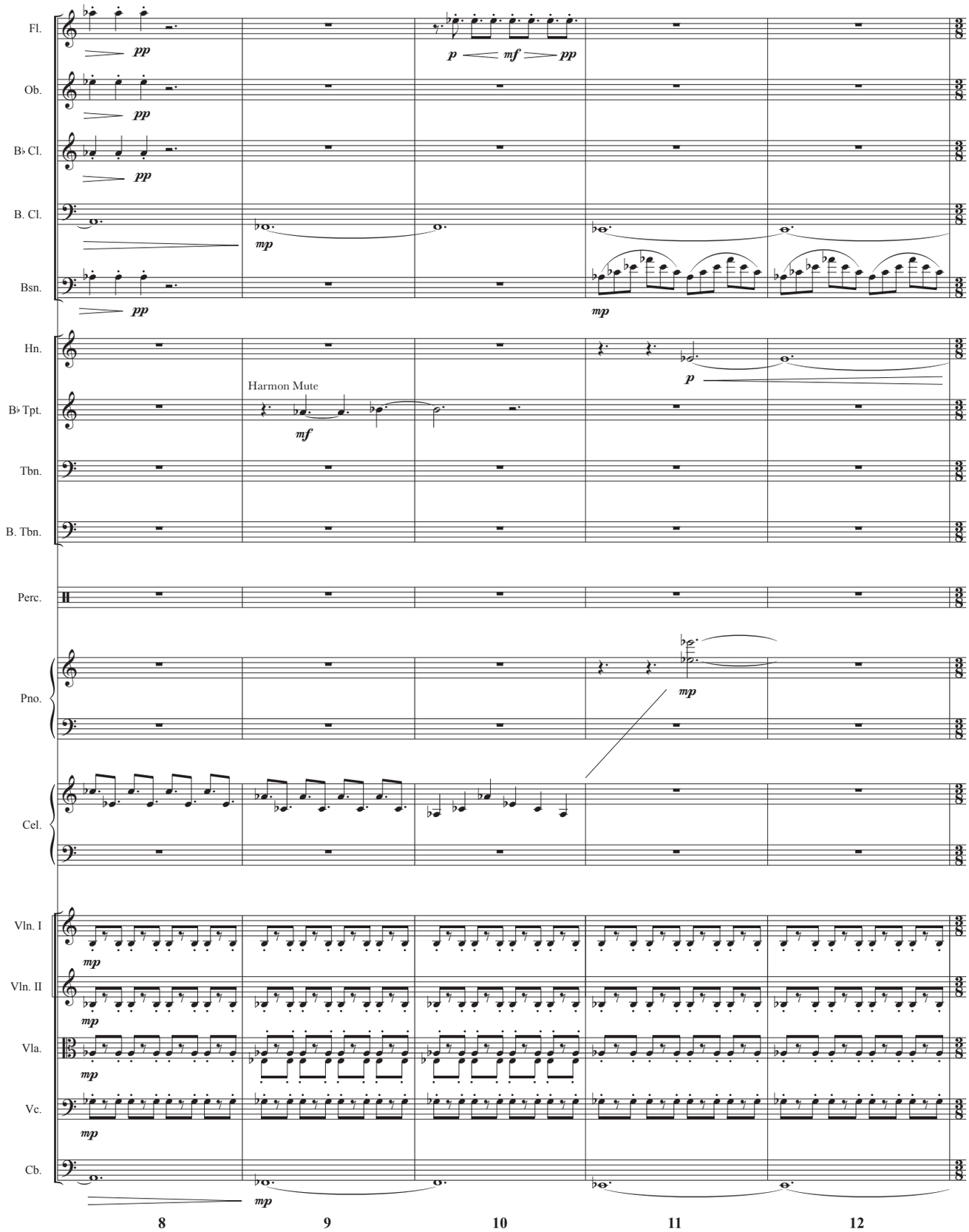
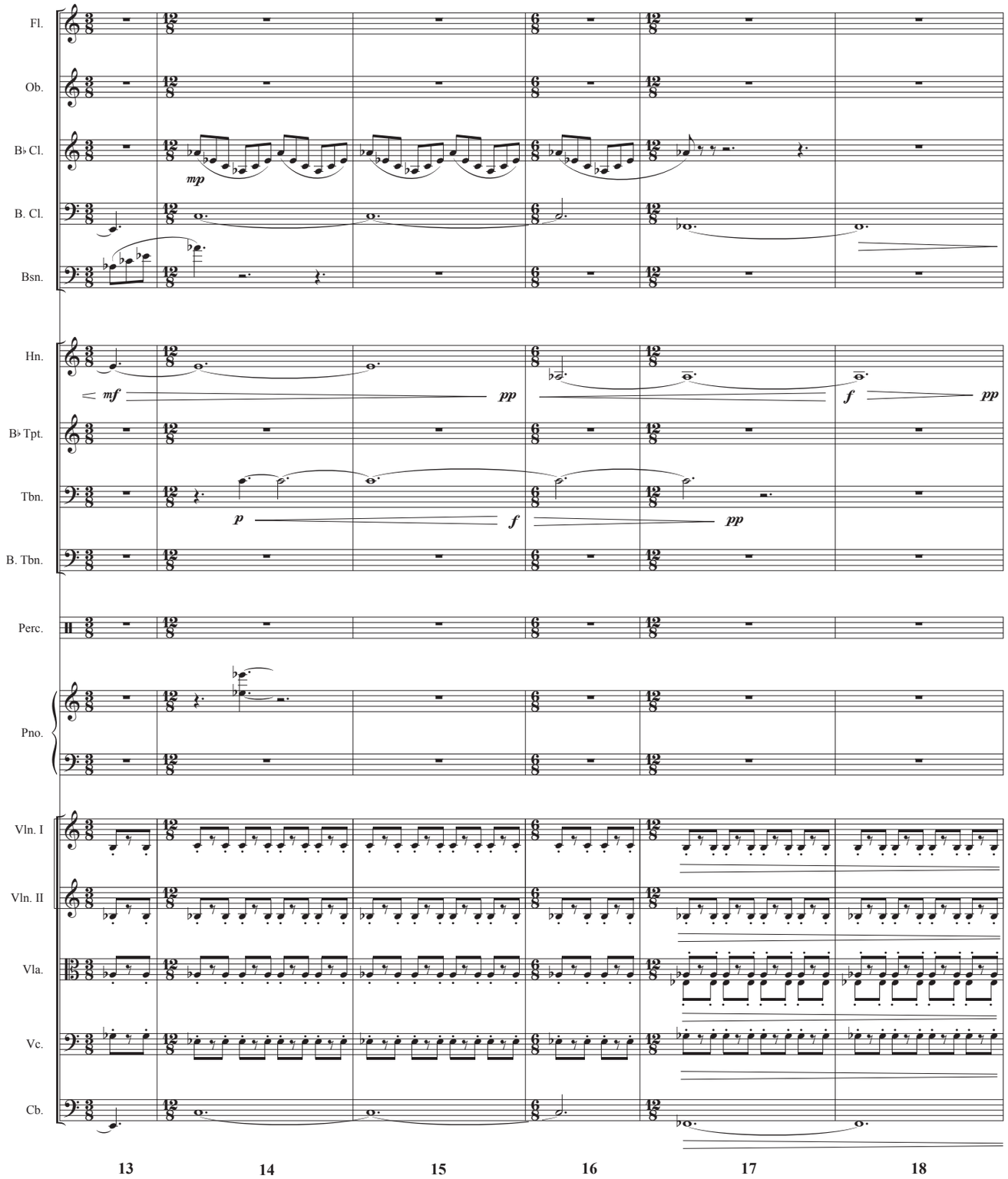
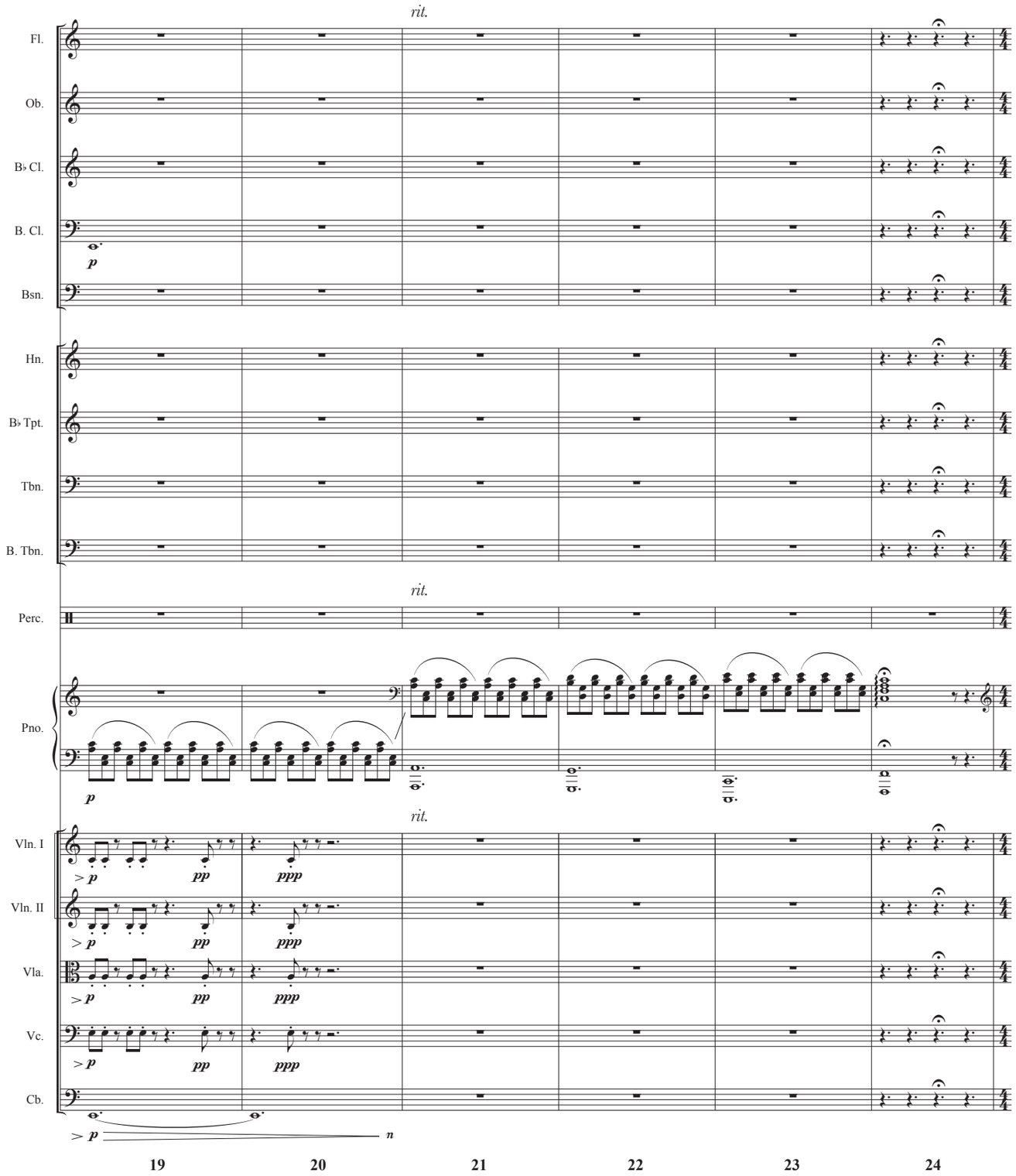

accel.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
accel.
Perc.
Pno.
L.
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
108
109
110
111
112
113
114

G Ad Libitum [♩ = 80]
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
G Ad Libitum [♩ = 80]
Crt.
f
8va
Pno.
L.
mf
I don't un - der - stand what I'm do - ing wrong!
G Ad Libitum [♩ = 80]
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
115 116 117 118 119 120

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
straight mute
B♭ Tpt.
straight mute
Tbn.
straight mute
B. Tbn.
straight mute
Crt.
Pno.
L.
I don't e - ven know where to start.
That son of a bitch! He left me to die, hung me
Vln. I
Vln. II
Vla.
Vc.
Cb.
121
122
123
124
125
126

Ad Libitum
H ♩ = 130
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Crt.
let ring
Pno.
He starts shouting louder into the theater as if talking to Aaron directly.
Aaron appears upstage behind Leonard's line of sight
L.
out to dry. That bas-tard! Bas-tard! Bas-tard! Bas-tard! Bas-tard! Bas....
A.
AARON:
Bas-tard!
Vln. I
Vln. II
Vla.
Vc.
Cb.
127
128
129
130
131
132

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
p
L.
You look like shit.
What do you
A.
Hel - lo
dar - ling.
You look tir - ed.
Vln. I
pp
Vln. II
pp
Vla.
Vc.
Vc.
Cb.
133
134
135
136
137
138
139

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
L.
want? A job?
You've al-rea-dy
A.
No, no. I've come to say good - bye.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
pp
pp
pp
pp
140 141 142 143 144 145 146 147 148

I Slightly Faster ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
done that. I'll take an a - pol - o - gy though.
Do you have a - ny i - dea,
I'm sor - ry.
149
150
151
152
153
154
155
156

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
Harmon Mute
B♭ Tpt.
mp
Tbn.
B. Tbn.
Perc.
Pno.
L.
a - ny i - dea
what it's
like to
be a - lone
in this
A.
Vln. I
Vln. II
Vla.
Vc.
p
Cb.
p
157
158
159
160
161
162

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
p
B♭ Tpt.
p
open
Tbn.
open
B. Tbn.
Perc.
Pno.
L.
busi - ness? You ass! I don't feel bad for you! And what a-bout me you
A.
Yes. I'm sor - ry.
Vln. I
Vln. II
Vla.
Vc.
p
Cb.
p
163 164 165 166 167 168 169 170

J Calmed Down ♩ = 90
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
J Calmed Down ♩ = 90
Perc.
Pno.
L.
self - ish prick?
I'm sor - ry.
I should-n't have said that.
A.
J Calmed Down ♩ = 90
Vln. I
Vln. II
Vla.
Vc.
Cb.
171
172
173
174
175
176

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
It's been so hard with - out you
ne - ver leave me a - gain.
Where are you go - ing?
Par - is? Ri - o? Where's the
What?
177
178
179
180
181
182

Ad Libitum
K In Time (♩ = 90)
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Ad Libitum
K In Time (♩ = 90)
Perc.
Cel.
L.
great, mys-ter - i - ous man head-ing now?
A.
Oh.
I don't think a-ny-one knows.
Ad Libitum
K In Time (♩ = 90)
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
183
184
185
186

rit.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Cel.
L.
A.
Least of all, me.
And now, I'm scared,
and I real-ly am sor - ry.
Vln. I
Vln. II
Vla.
Vc.
Cb.
187
188
189
190

a tempo
Lush
accel.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
A.
I ne - ver thought I'd hear you say that.
Please for - give me.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mp
div.
191
192
193
194
195
196

L Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
L Ad Libitum
Perc.
Pno.
L.
And that dan - cer? You left her? Oh you had to. And
A.
I had to.
L Ad Libitum
Vln. I
f
Vln. II
f
Vla.
mf
f
non div.
Vc.
f
Cb.
f
197
198
199
200
201

In Time (♩ = 90)
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
In Time (♩ = 90)
Perc.
Cel.
pp
A: "Like I said, saying goodbye."
L.
some-where out there theres this or - phan. You've a - bad-doned.
And what are you do - ing?
A.
No. She's rai - sing her.
In Time (♩ = 90)
Vln. I
Vln. II
pp
Vla.
pp
Vc.
Cb.
202
203
204
205

M Last Dance: Aching ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
M Last Dance: Aching ♩ = 140
Perc.
Pno.
p
Ped.
Leonard steps back, looking Aaron up and down.
He embraces him, and they dance together.
M Last Dance: Aching ♩ = 140
Vln. I
Vln. II
Vla.
Vc.
Cb.
206
207
208
209
210
211
212
213
214
215

N
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
N
Perc.
Pno.
pp
ppp
p
N
Vln. I
Vln. II
Vla.
Vc.
Cb.
216
217
218
219
220
221
222
223
224
225

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pizz.
226
227
228
229
230
231
232
233

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
cresc.
p
234
235
236
237
238
239
240
241

O
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
Harmon Mute
B♭ Tpt.
Tbn.
B. Tbn.
O
Crt.
Pno.
O
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
mf
p
f
242
243
244
245
246
247
248
249

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
arco
p
250
251
252
253
254
255
256
257

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
mp
p
open
p
mp
mf
258
259
260
261
262
263
264
265

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
f
mf
div.
arco
266
267
268
269
270
271
272
273

P
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
P
Perc.
Pno.
P
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
pizz.
arco
274
275
276
277
278
279
280
281

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
mf
p
mp
282
283
284
285
286
287
288
289

Q
Fl.
mf
p
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
A.
3
Al - most as good 3 as her? __
Vln. I
Vln. II
Vla.
pizz.
Vc.
Cb.
290
291
292
293
294
295
296

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
Hn.
B♭ Tpt.
mute
Tbn.
B. Tbn.
Ad Libitum
Perc.
Pno.
L.
Go be with your chi - ld.
It's not too late.
A.
It is too late.
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
p
297
298
299
300
301
302
303

R Hopeful ♩ = 150
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
R Hopeful ♩ = 150
Perc.
Pno.
p
Leonard faces away from Aaron and towards the piano.
L.
A.
R Hopeful ♩ = 150
Vln. I
Vln. II
Vla.
Vc.
Cb.
304
305
306
307
308
309
310
311
312

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
Harmon Mute
mp
mf
313
314
315
316
317
318
319
320
321

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
pp
mp
It's not too late to change,
p
tutti
322
323
324
325
326
327
328
329
330

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
pp
n
I can help you,
there is hope...
331
332
333
334
335
336
337
338


Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
open
div.
hope...
hope...
339
340
341
342
343
344
345
346

S Aching ♩ = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
S Aching ♩ = 120
Perc.
8va
pp
Ped.
Pno.
Leonard turns after a moment of silence to see that Aaron is gone.
pp
Aa - ron?
L.
A.
S Aching ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.
347
348
349
350
351
352
353
354
355
356
357

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
(8va)
pp
ppp
let ring
L.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.
358
359
360
361
362
363
364

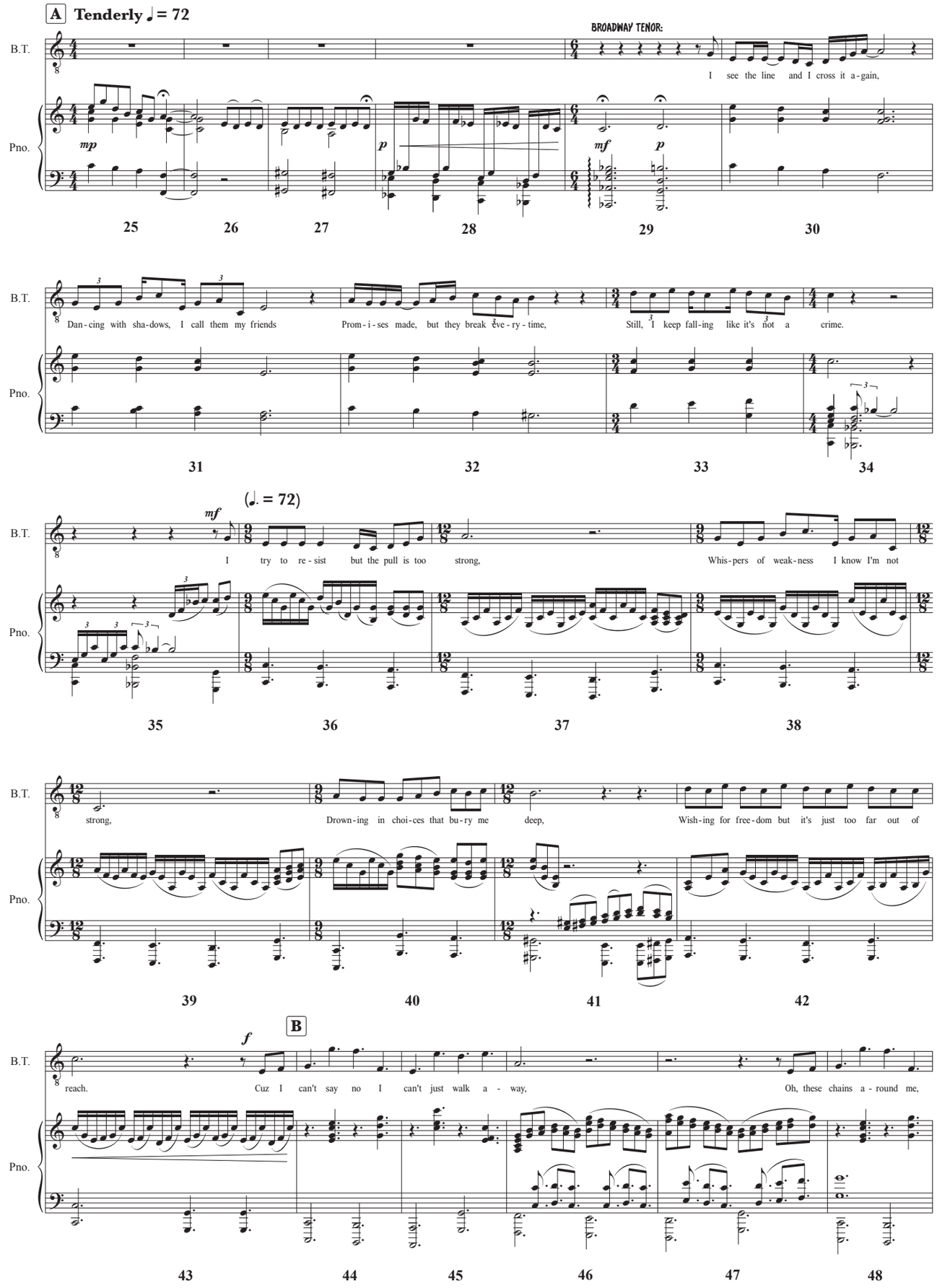
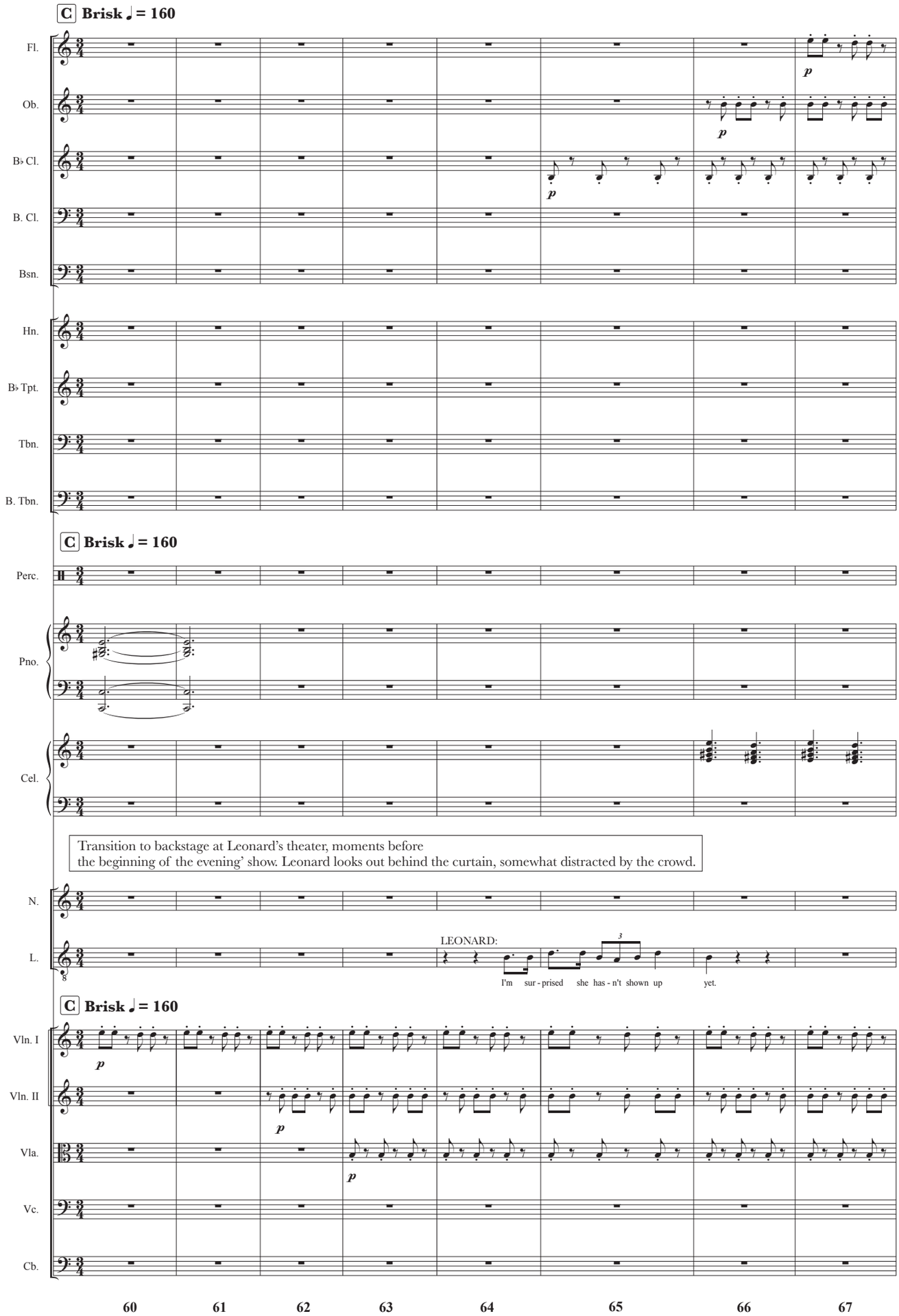
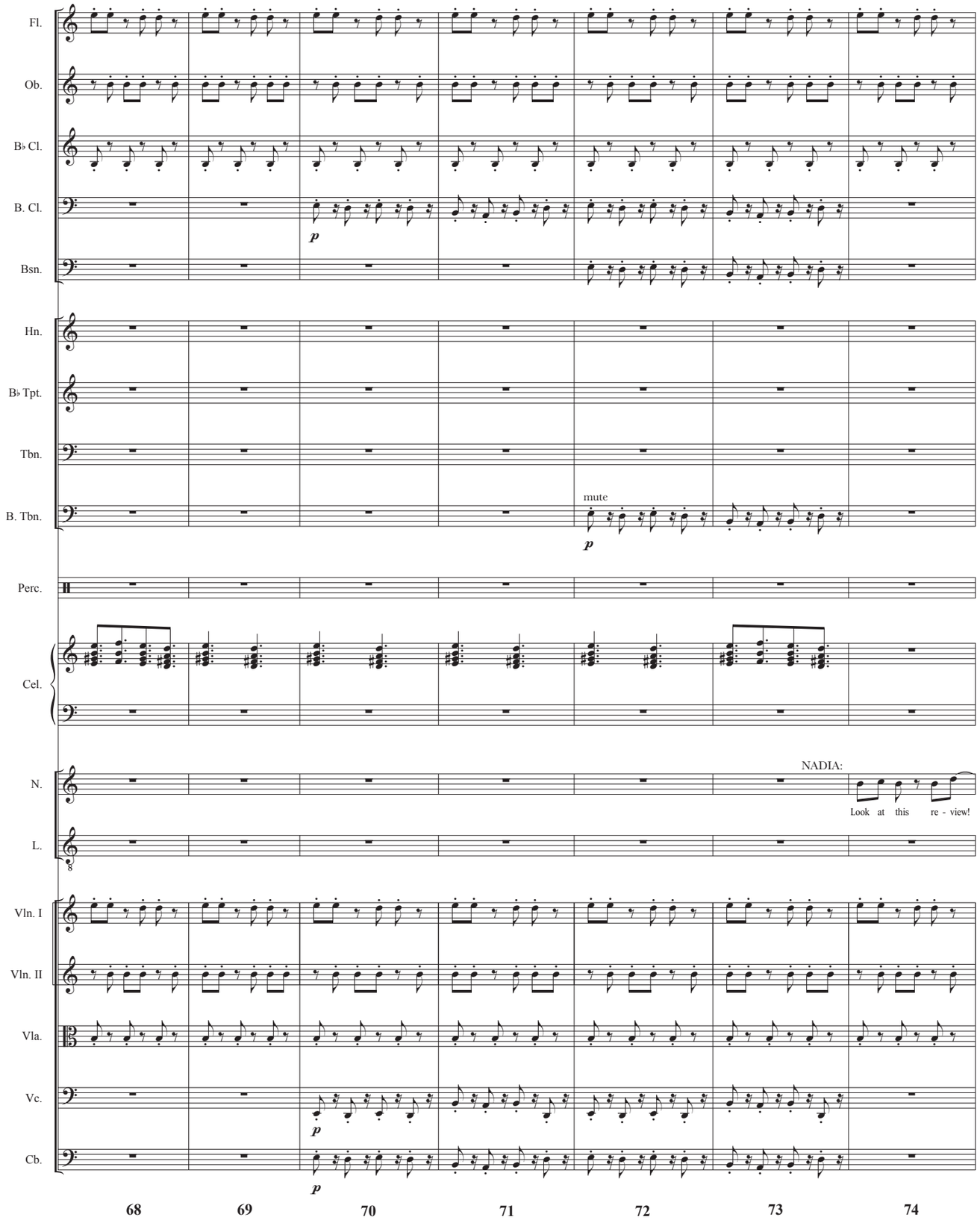
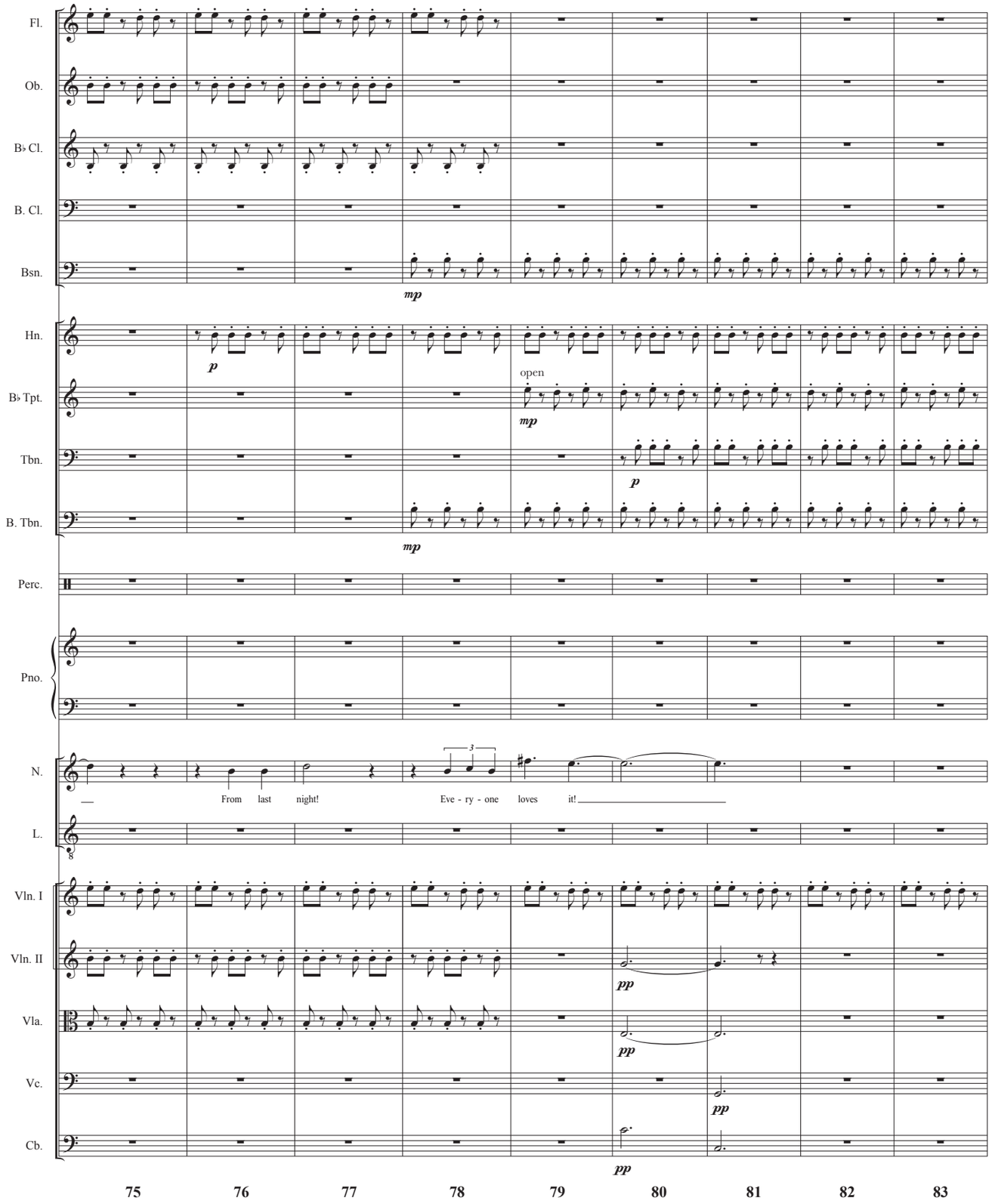
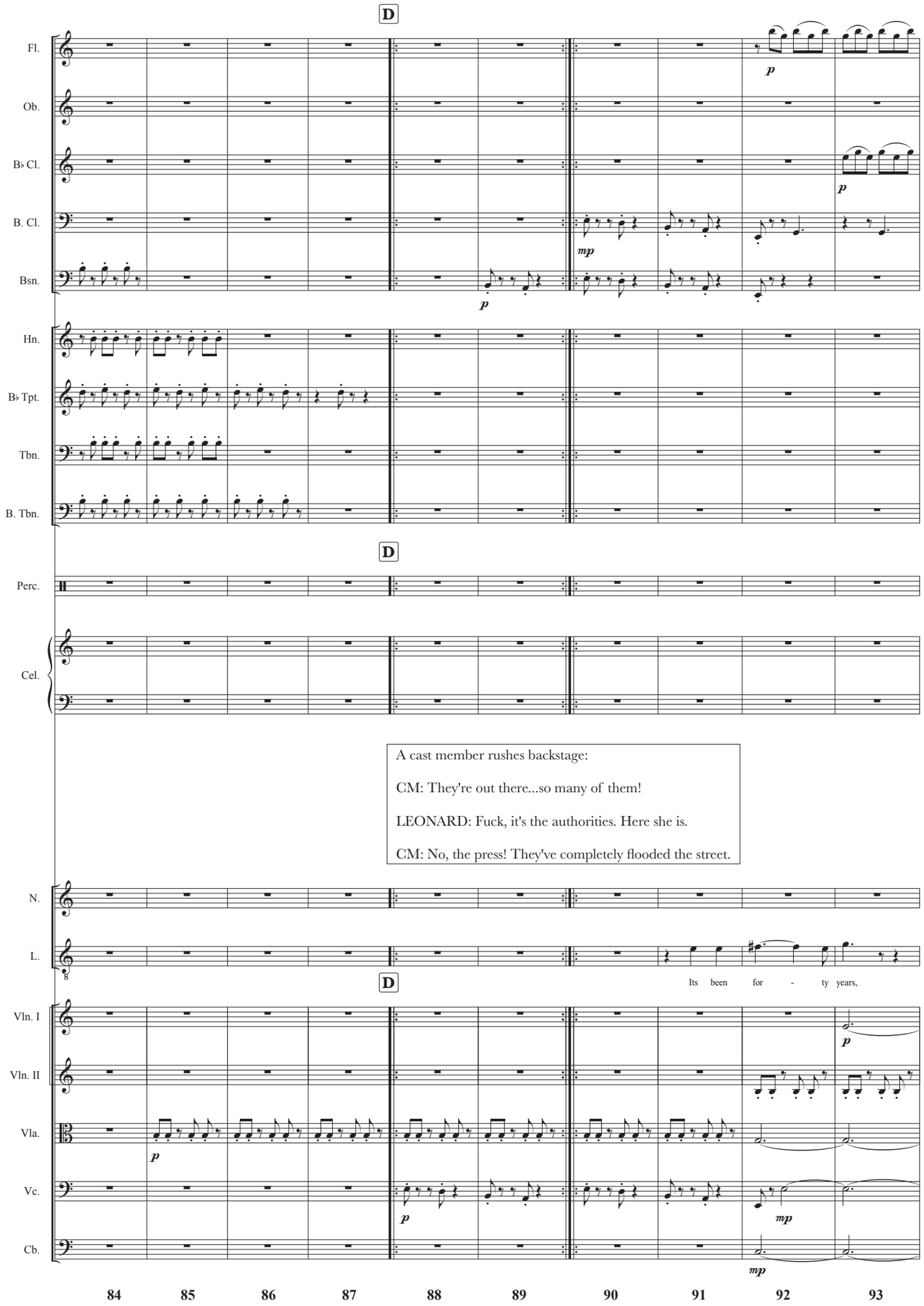
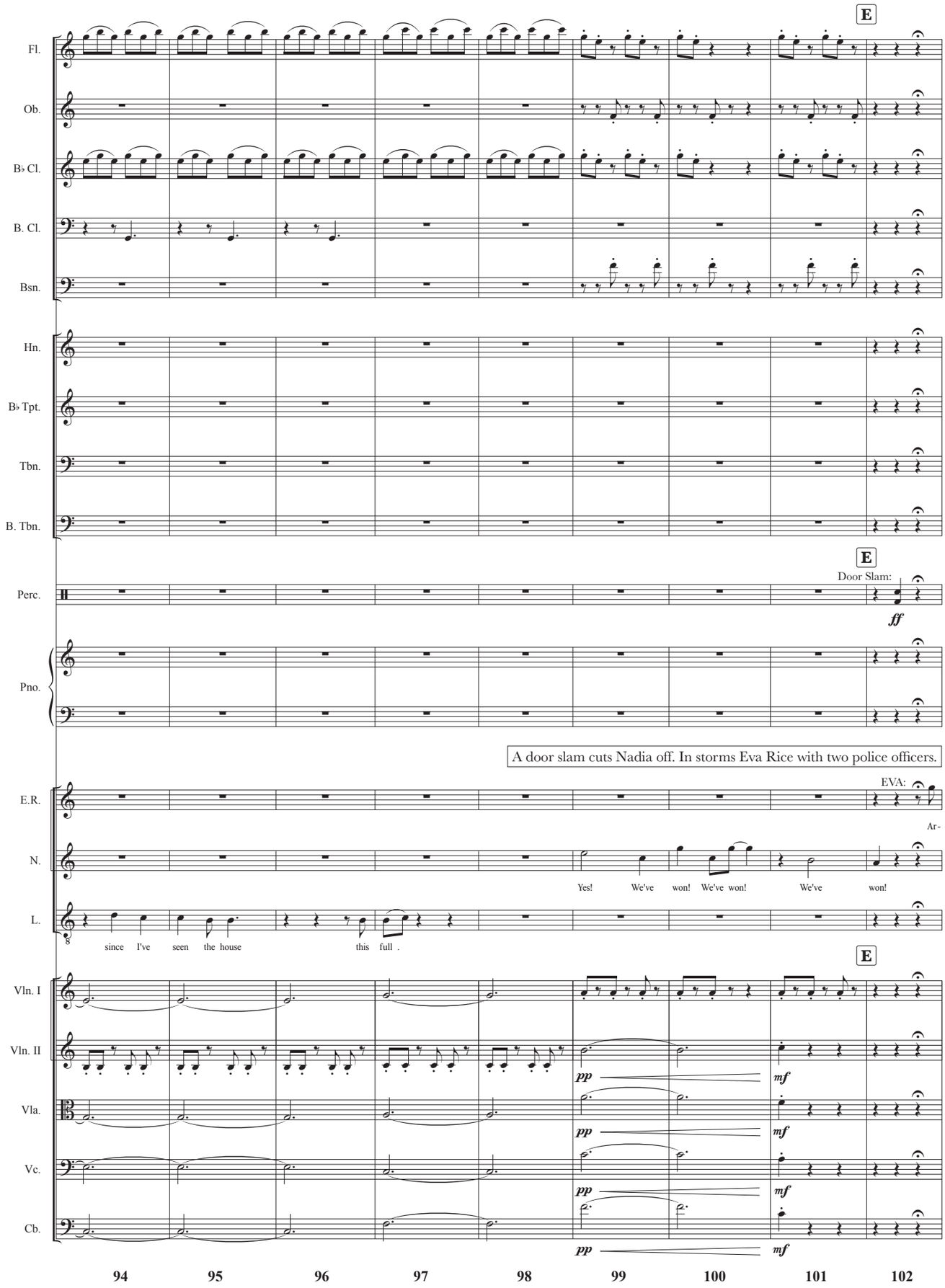
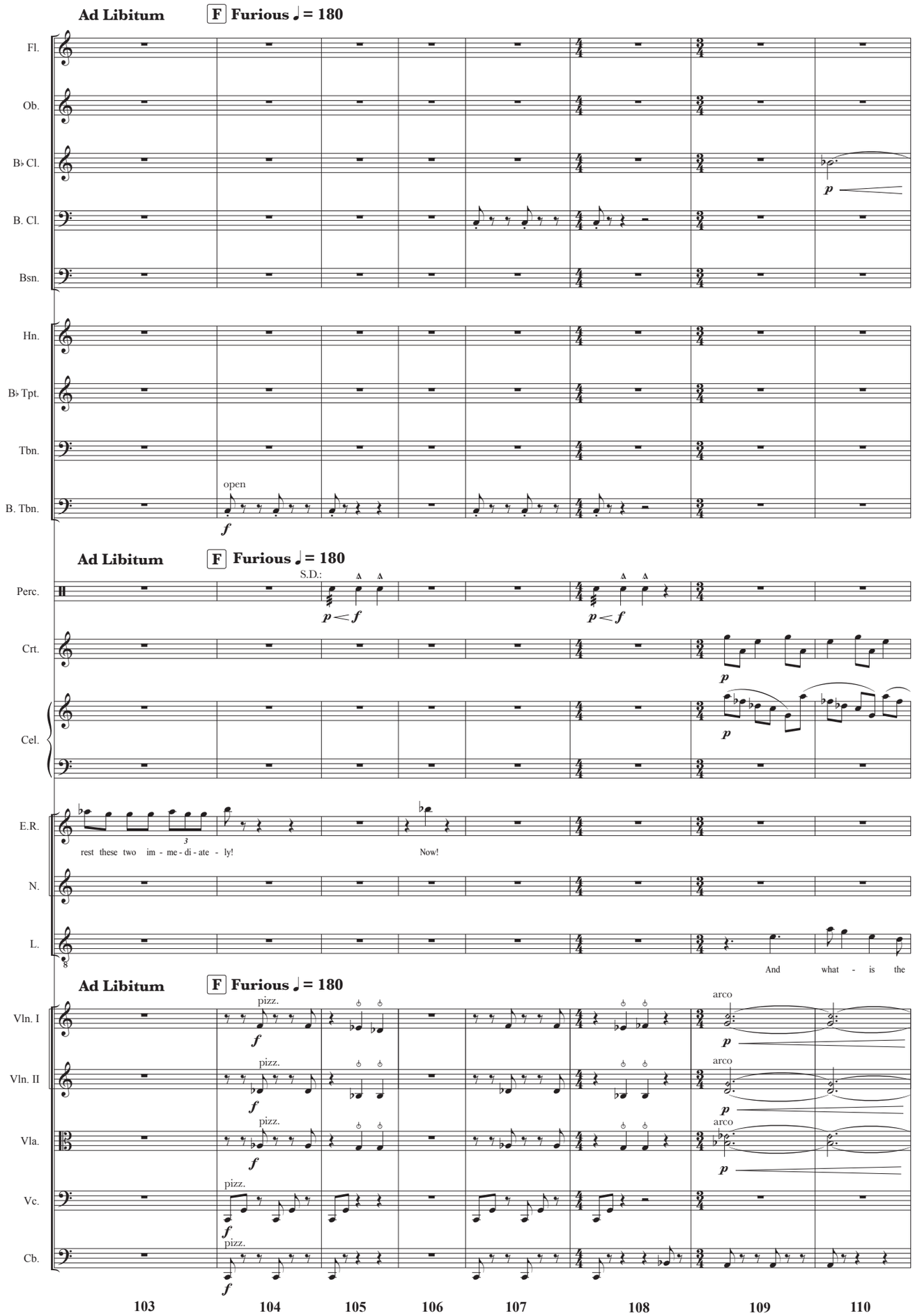
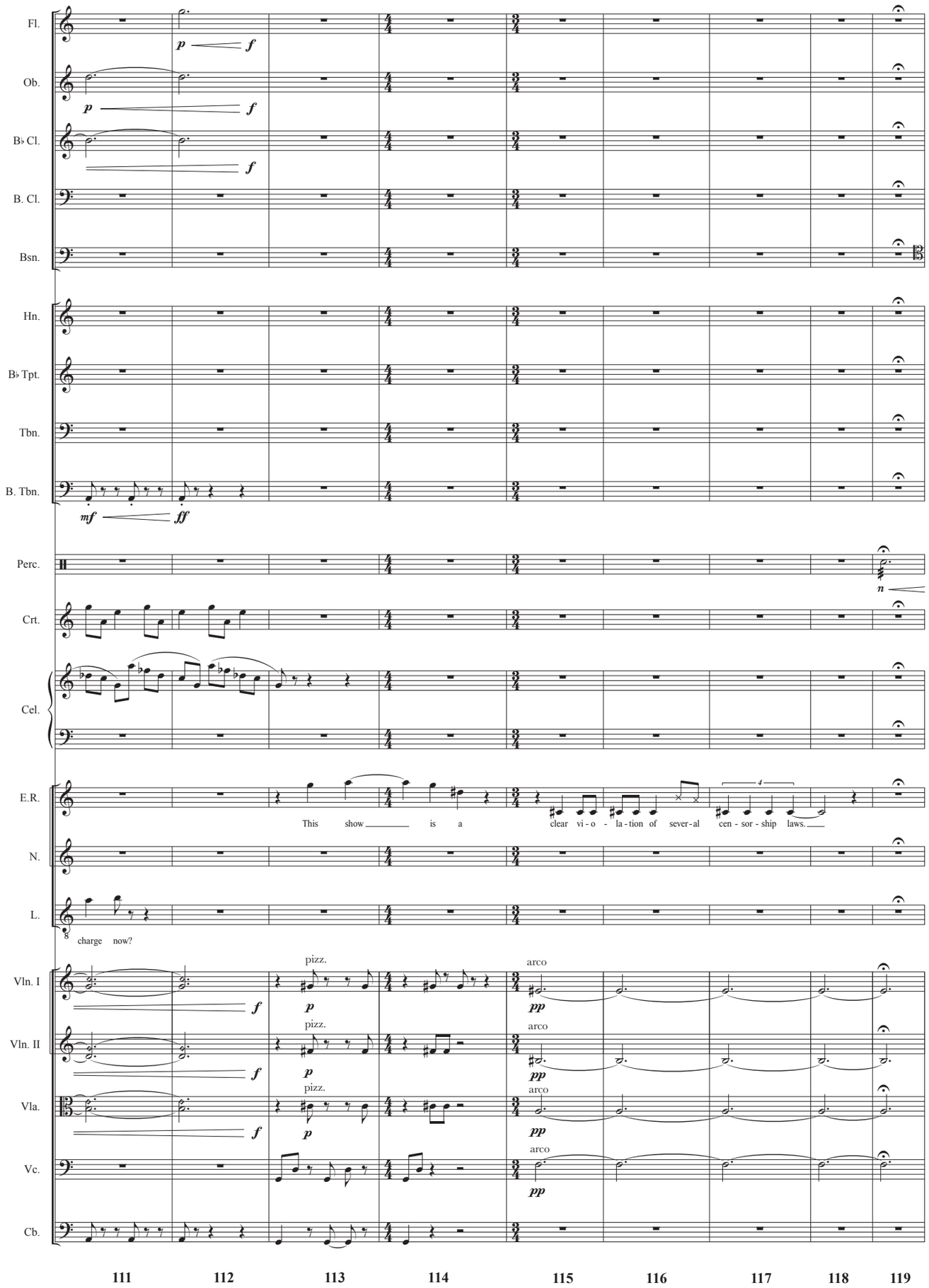
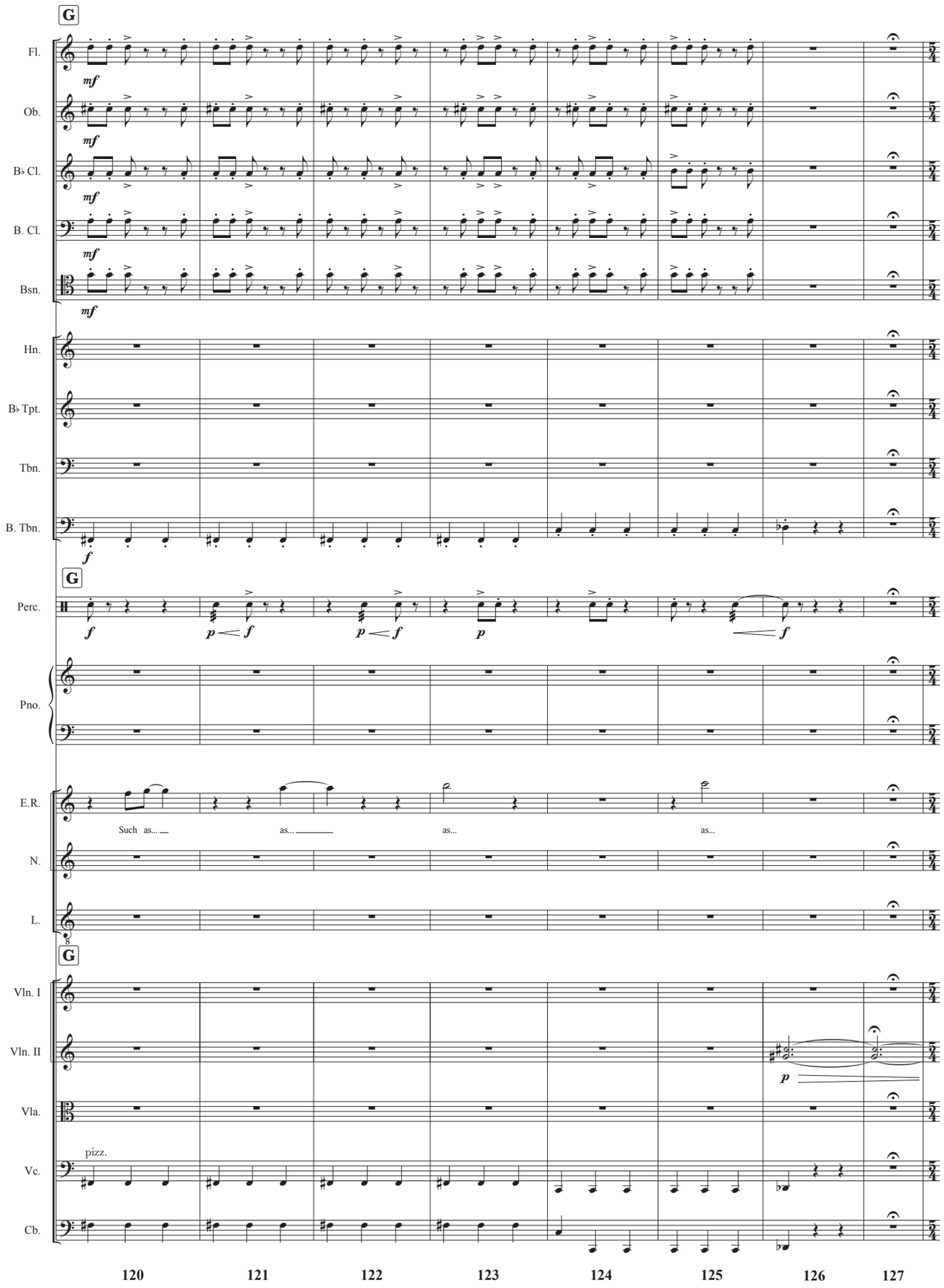
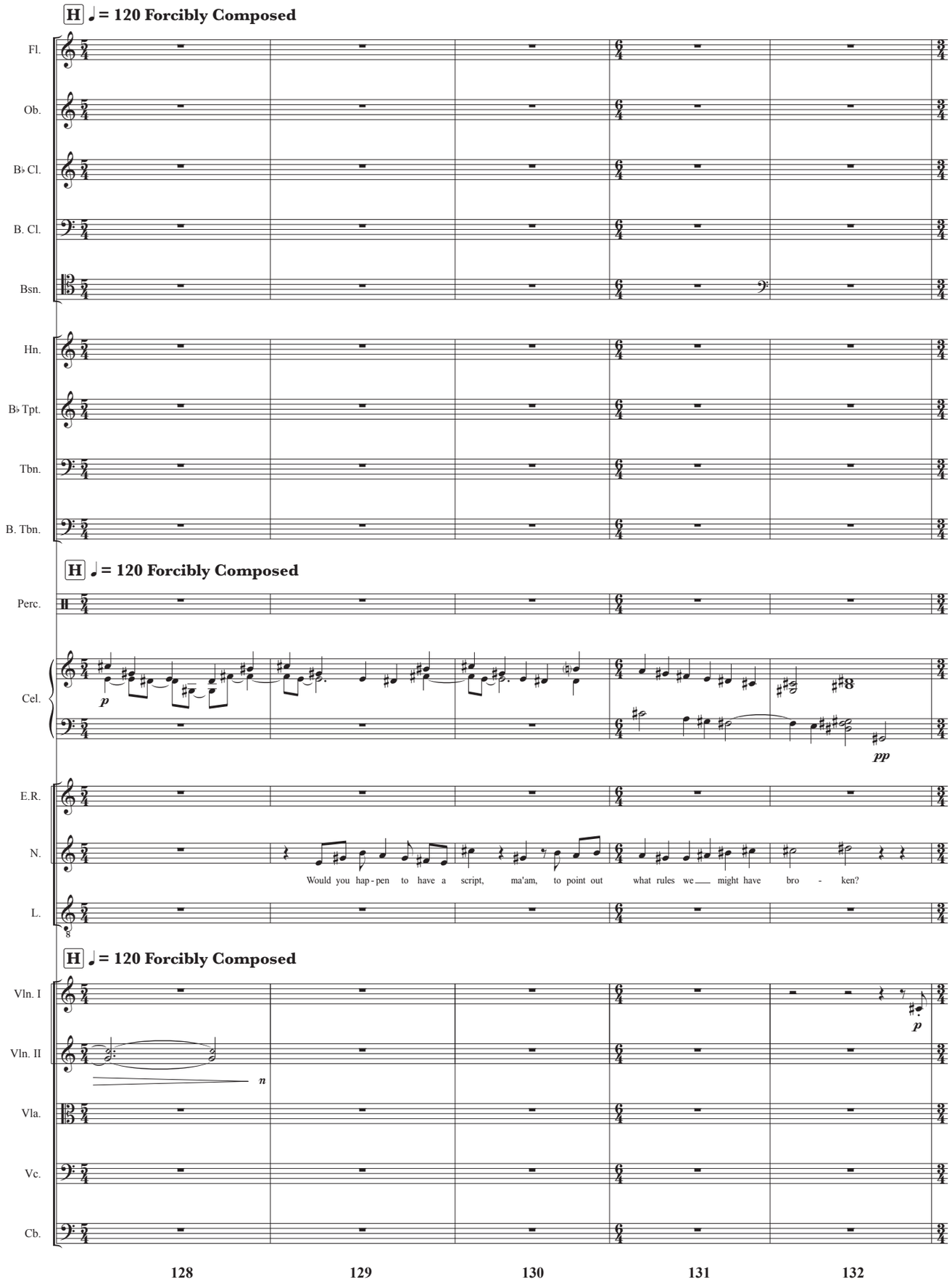
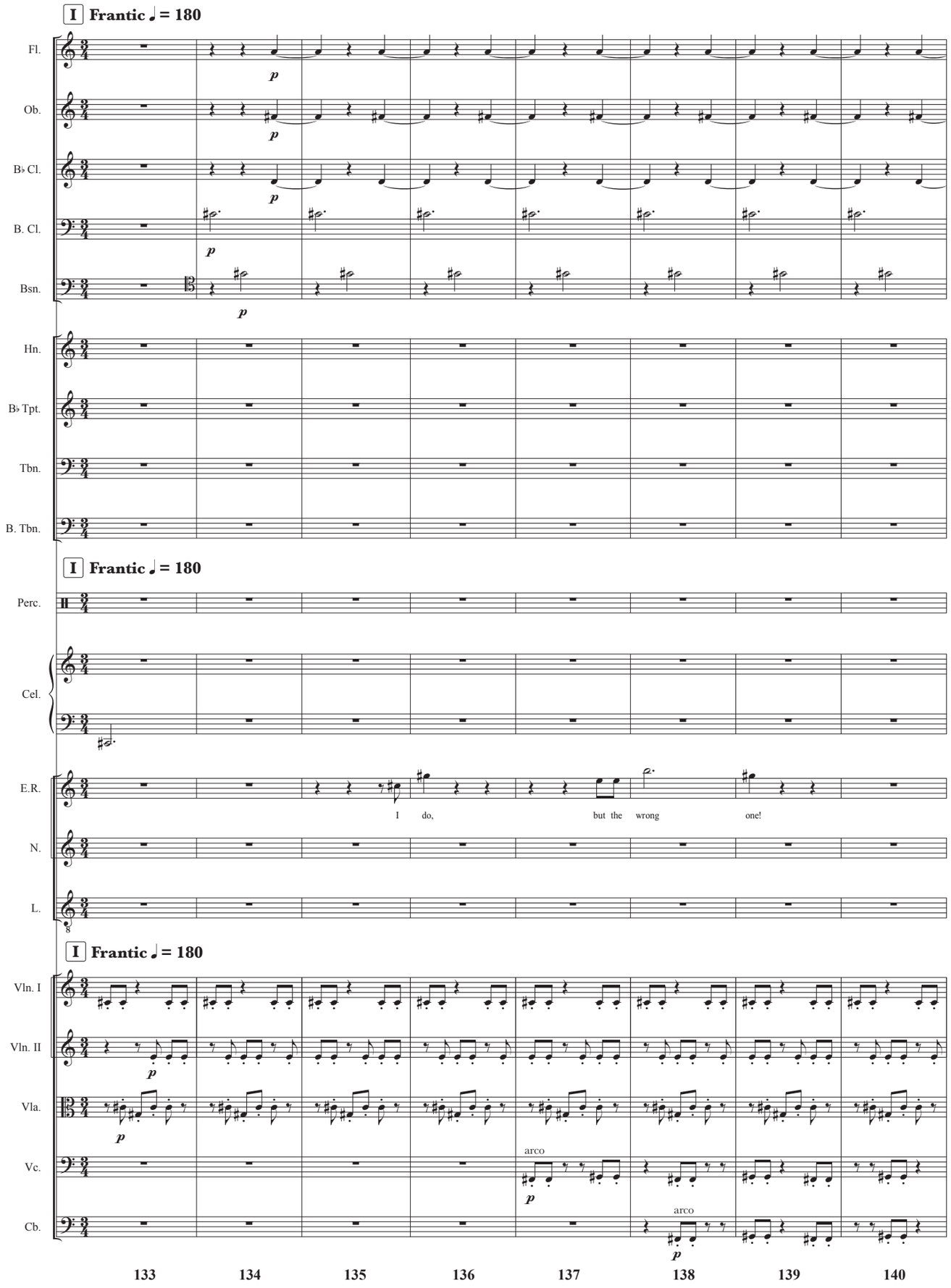
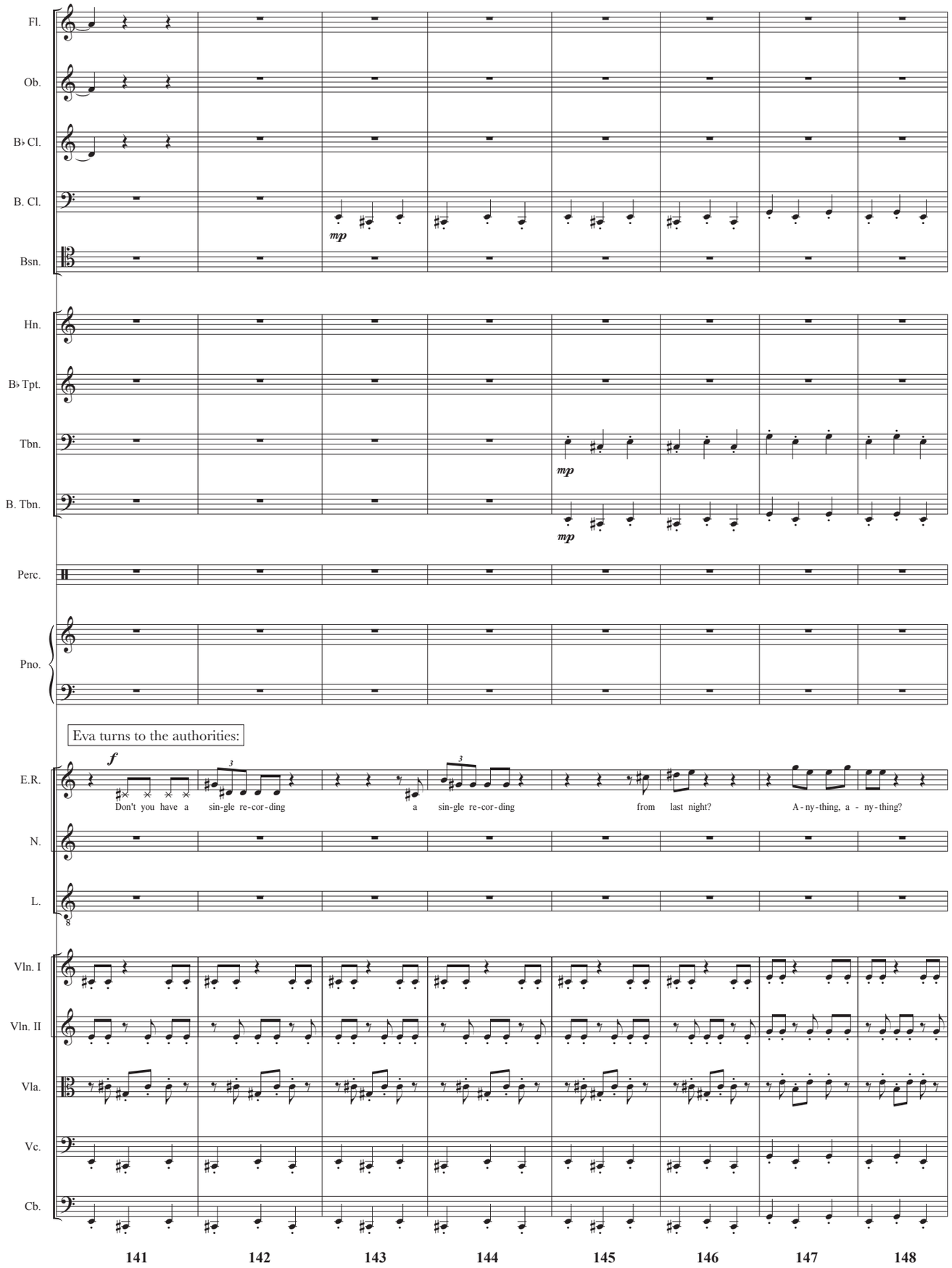
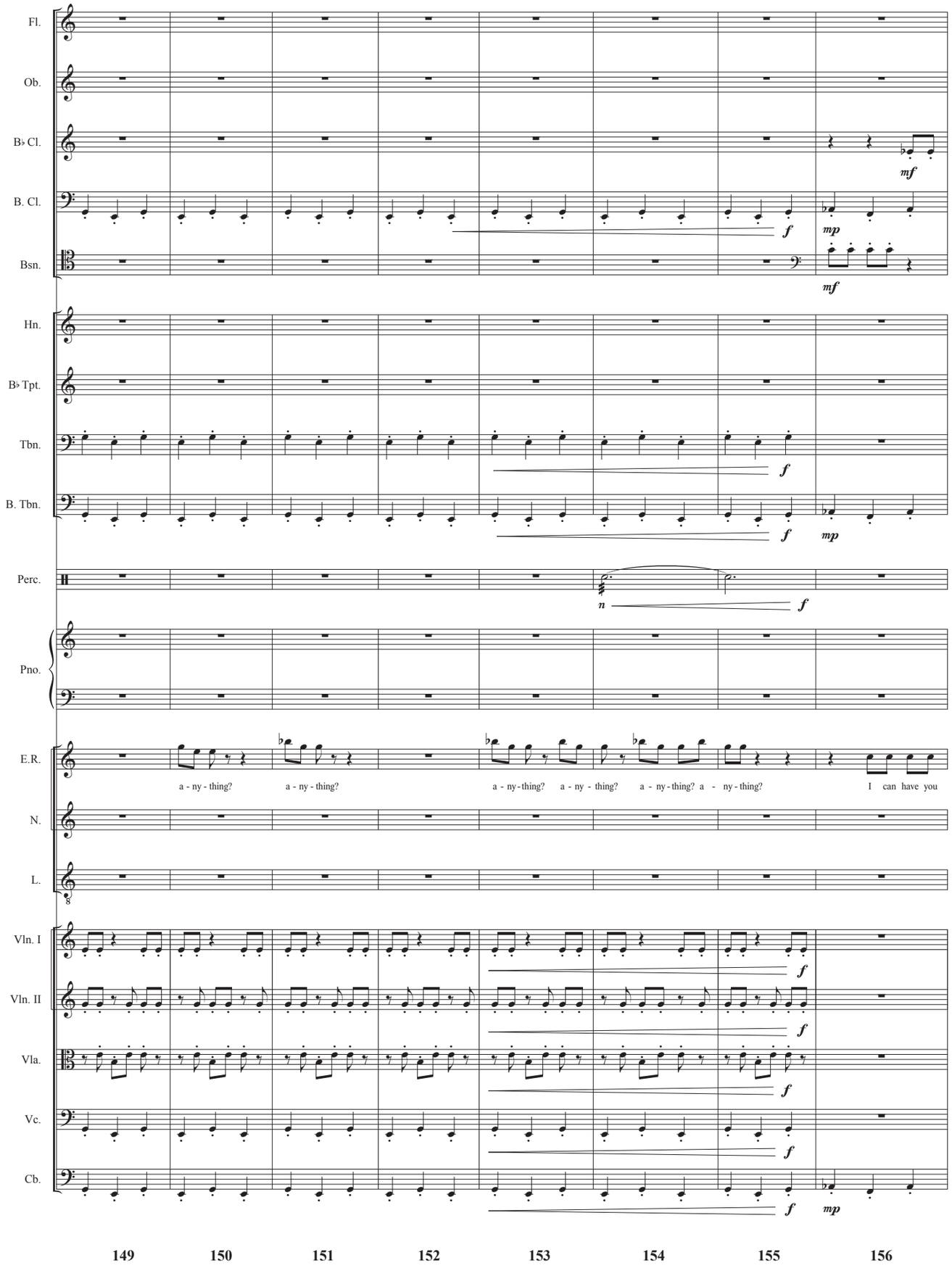
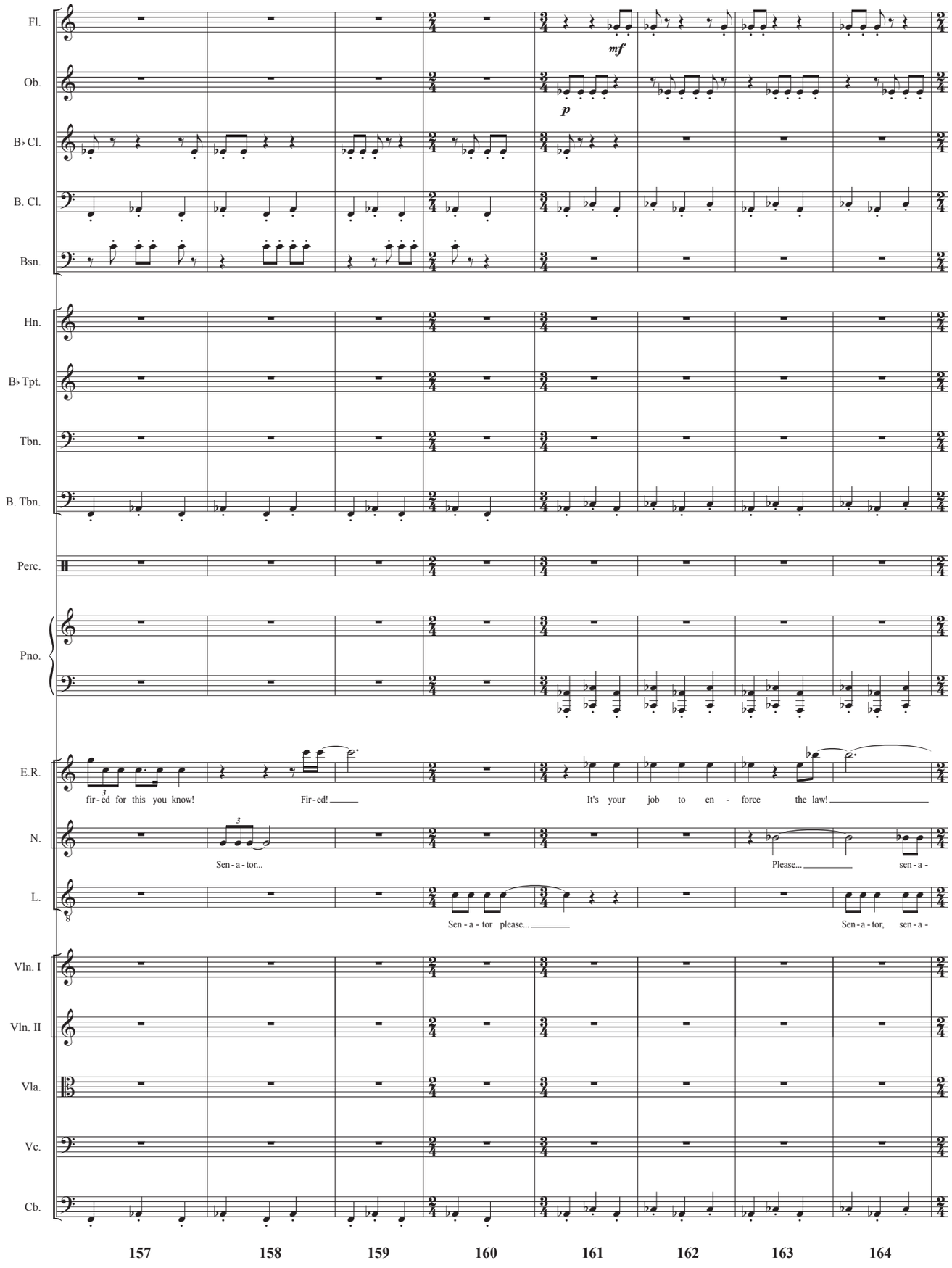
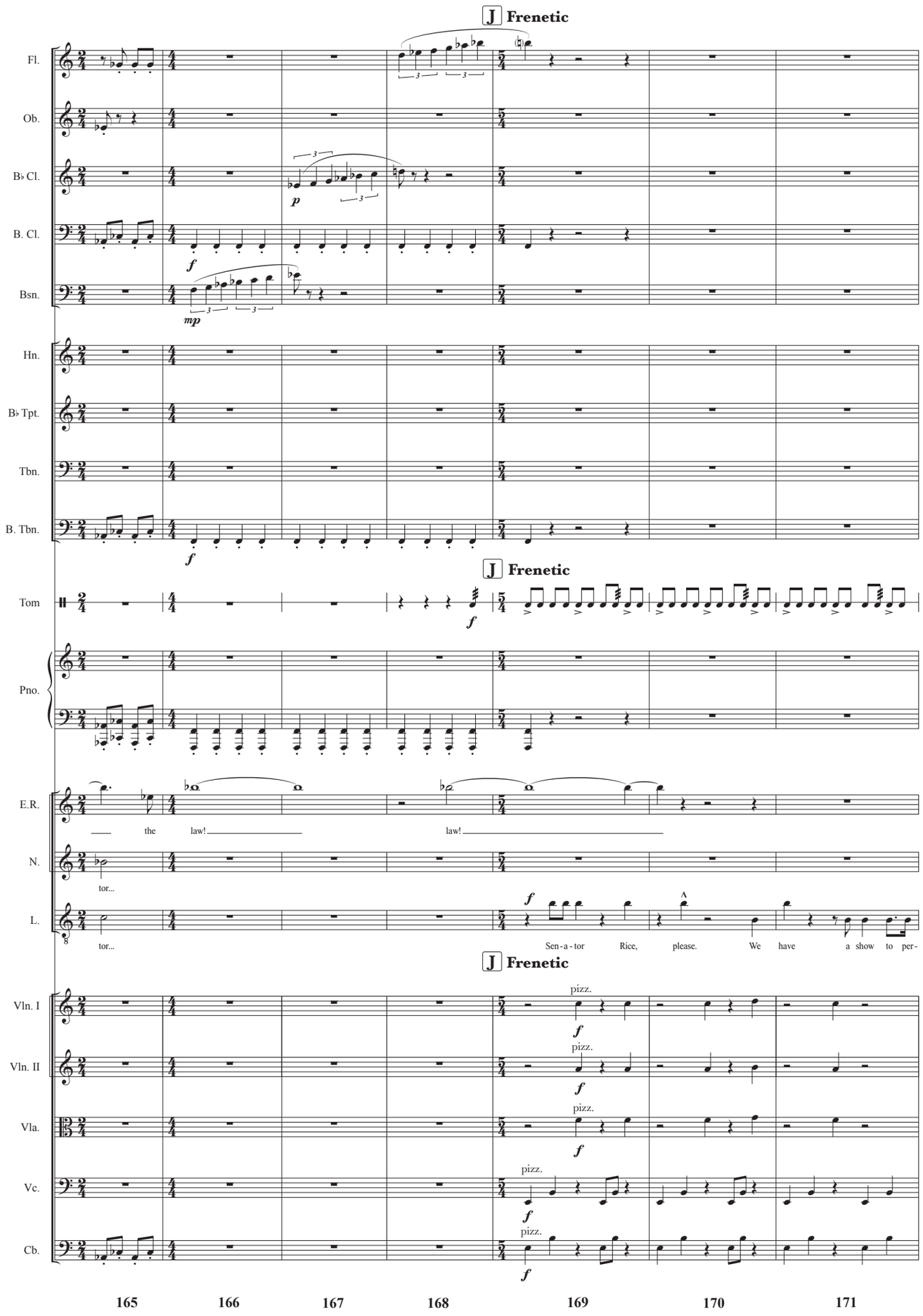
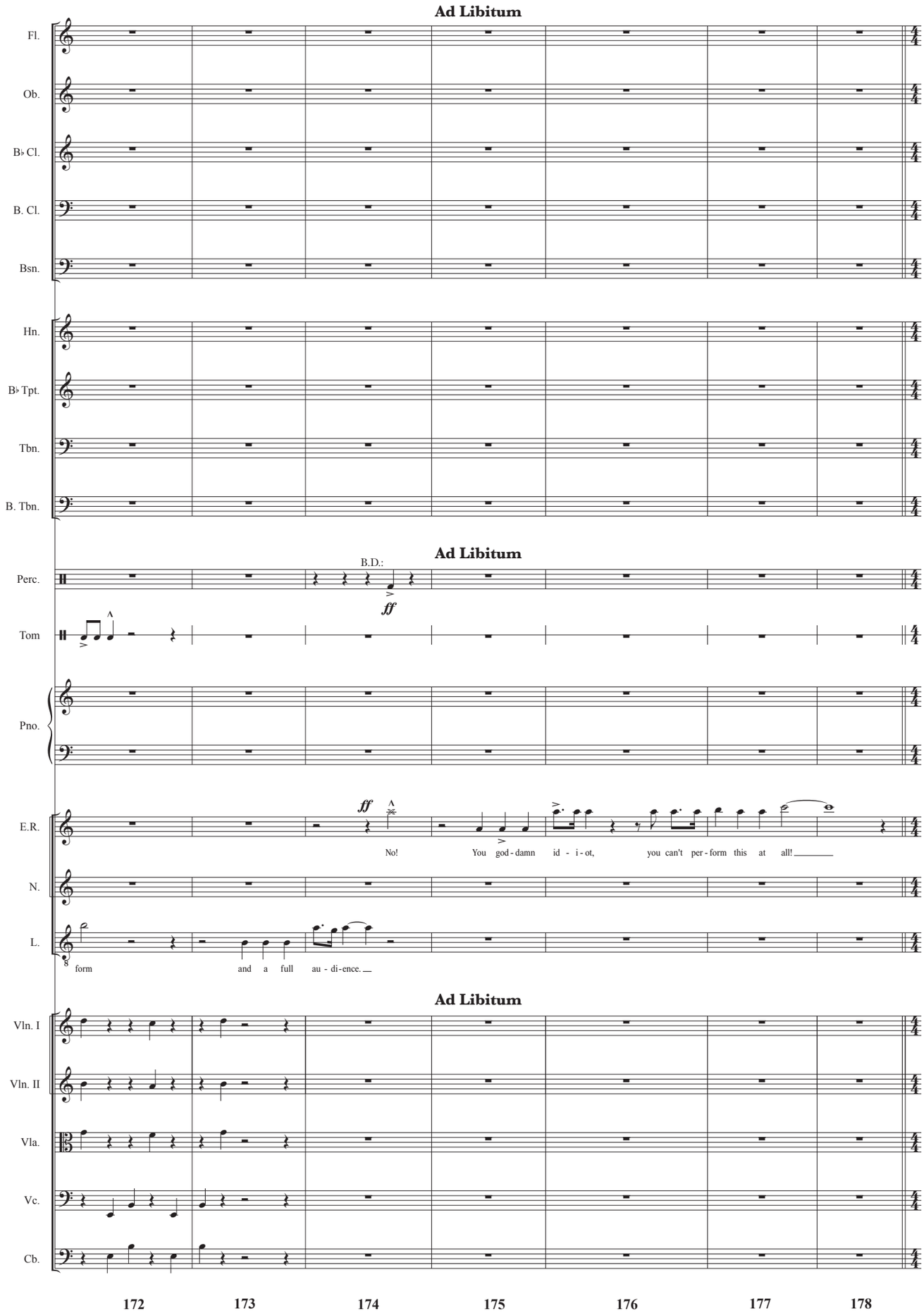
Scene Two

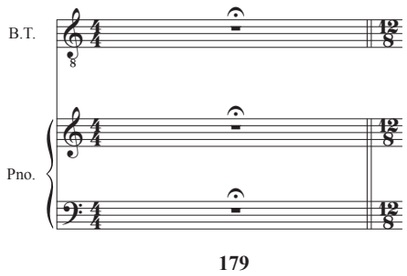
Eva Rice's Office

A
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
mute
mf
p
B♭ Tpt.
Tbn.
mute
mf
p
B. Tbn.
mute
mf
p
A
Perc.
Cel.
A
Vln. I
pizz.
p
Vln. II
pizz.
p
p
Vla.
pizz.
p
mf
p
Vc.
pizz.
mf
p
Cb.
pizz.
mf
p
9
10
11
12
13
14
15
16
17

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
EVA:
Yes!
My pos - i - tion is strong,
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
18
19
20
21
22
23
24
25
26

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
mute
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
I won't be chang-ing my vote!
I've al - rea - dy a - pproved of the book!
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
27
28
29
30
31
32
33
34
35

B March ♩. = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B March ♩. = 120
Perc.
mp
f
Cel.
E.R.
If Broad - way fol - lows this, this, book, I sense a re - vi - val!
B March ♩. = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.
36 37 38 39 40 41 42 43 44

Moving Forward ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
f
Moving Forward ♩ = 180
Perc.
p
Cel.
She hangs up. The phone rings again, and she answers, annoyed.
E.R.
Tell them that!
Moving Forward ♩ = 180
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
45 46 47 48 49 50 51 52

C
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
C
Phone:
Perc.
Cel.
p
E.R.
Yes!
C
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Cb.
pp
53
54
55
56
57
58
59
60

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
B.d.
Cel.
E.R.
What! No! No! No! I have - n't changed my plat - form! No!
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mp
f
ff
61 62 63 64 65 66 67 68 69

D
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
D
Perc.
Cel.
E.R.
mp
3
p
mf
f
You're con-fused.
That was the old show.
What?
You saw what?
what?
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pp
pp
70
71
72
73
74
75
76
77
78
79

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
n
f
p < f
p
ff
what?
Pro - fan - i-ty!
Ob - scen - i-ty!
Lust!
Wrath!
Greed!
80
81
82
83
84
85
86
87
88

E
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
pp
pp
pp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
f
f
E
Perc.
p
f
Cel.
E.R.
Pride!
Pride!
Pride!
E
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
f
n
89
90
91
92
93
94
95
96
97
98
99

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Ad Libitum
Perc.
Cel.
Eva slams the phone down and stands up.
E.R.
p
The peo - ple don't know what they want.
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
f
100 101 102 103 104 105 106 107 108 109 110

F Moving Forward ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Attacca
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
F Moving Forward ♩ = 180
Perc.
Cel.
She gathers her things and storms out.
E.R.
F Moving Forward ♩ = 180
Attacca
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
ppp
111 112 113 114 115 116 117 118 119
Attacca

Scene Three

Leonard's theater.

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
5
6
7

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Harmon Mute
8
9
10
11
12

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp
p
f
13
14
15
16
17
18

rit.
Fl.
Ob.
B♭ Cl.
B. Cl.
p
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
rit.
Perc.
Pno.
p
rit.
Vln. I
> p
pp
ppp
Vln. II
> p
pp
ppp
Vla.
> p
pp
ppp
Vc.
> p
pp
ppp
Cb.
> p
n
19
20
21
22
23
24

"CAN'T SAY NO"

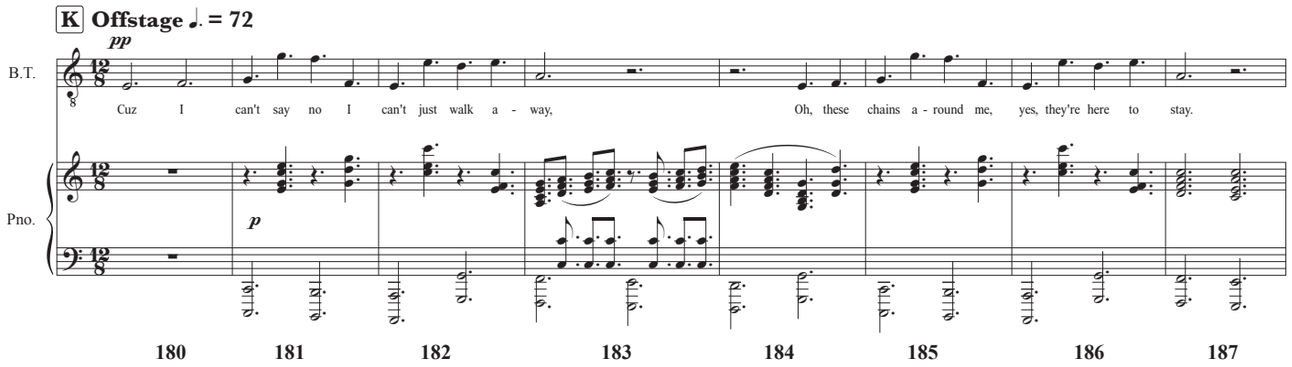
On a bare stage, the Broadway Tenor rehearses through the opening number of the show.

B.T.
Pno.
yes, they're here to stay.
I fight, but I'm lo - sing con - trol, caught in fi - re it's burn - ing my soul, no, I
49
50
51
52
53
p
rit.
a tempo
can't, I can't I can't just go and say no...
no, I can't, I can't I can't just go and say no.
54
55
56
57
58
rit.
59

C Brisk ♩ = 160
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
C Brisk ♩ = 160
Perc.
Pno.
Cel.
Transition to backstage at Leonard's theater, moments before the beginning of the evening' show. Leonard looks out behind the curtain, somewhat distracted by the crowd.
N.
L.
LEONARD:
I'm sur - prised she has - n't shown up yet.
C Brisk ♩ = 160
Vln. I
Vln. II
Vla.
Vc.
Cb.
60 61 62 63 64 65 66 67

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mute
Perc.
Cel.
N.
NADIA:
Look at this re - view!
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
68
69
70
71
72
73
74

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
Hn.
p
open
B♭ Tpt.
mp
Tbn.
p
B. Tbn.
mp
Perc.
Pno.
N.
From last night!
Eve - ry - one loves it!
3
L.
Vln. I
Vln. II
pp
Vla.
pp
Vc.
pp
Cb.
pp
75
76
77
78
79
80
81
82
83

D
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
D
Perc.
Cel.
A cast member rushes backstage:
CM: They're out there...so many of them!
LEONARD: Fuck, it's the authorities. Here she is.
CM: No, the press! They've completely flooded the street.
N.
L.
D
Its been for - ty years,
Vln. I
Vln. II
Vla.
Vc.
Cb.
84 85 86 87 88 89 90 91 92 93

E
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
E
Door Slam:
Perc.
ff
Pno.
A door slam cuts Nadia off. In storms Eva Rice with two police officers.
EVA:
E.R.
Ar-
N.
Yes! We've won! We've won! We've won!
L.
since I've seen the house this full .
E
Vln. I
Vln. II
pp
mf
Vla.
Vc.
Cb.
94 95 96 97 98 99 100 101 102

Ad Libitum
F Furious ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
open
Ad Libitum
F Furious ♩ = 180
Perc.
S.D.:
Crt.
Cel.
E.R.
rest these two im - me - di - ate - ly!
Now!
N.
L.
And what - is the
Ad Libitum
F Furious ♩ = 180
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
103
104
105
106
107
108
109
110

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Crt.
Cel.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
This show is a clear vi - o - la - tion of sever - al cen - sor - ship laws.
charge now?
pizz.
arco
111
112
113
114
115
116
117
118
119

G
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mf
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
f
G
Perc.
f
p f
p f
p
f
Pno.
E.R.
Such as...
as...
as...
as...
N.
L.
8
G
Vln. I
Vln. II
p
Vla.
pizz.
Vc.
Cb.
120
121
122
123
124
125
126
127

H ♩ = 120 Forcibly Composed
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
H ♩ = 120 Forcibly Composed
Perc.
Cel.
p
pp
E.R.
N.
Would you hap - pen to have a script, ma'am, to point out what rules we might have bro - ken?
L.
H ♩ = 120 Forcibly Composed
Vln. I
Vln. II
n
Vla.
Vc.
Cb.
p
128
129
130
131
132

I Frantic ♩ = 180
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
I Frantic ♩ = 180
Perc.
Cel.
E.R.
I do, but the wrong one!
N.
L.
I Frantic ♩ = 180
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
arco
133 134 135 136 137 138 139 140

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
mp
Eva turns to the authorities:
E.R.
N.
L.
f
Don't you have a sin-gle re-cor-ding a sin-gle re-cor-ding from last night? A-ny-thing, a - ny-thing?
Vln. I
Vln. II
Vla.
Vc.
Cb.
141
142
143
144
145
146
147
148

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a - ny - thing?
a - ny - thing?
a - ny - thing?
a - ny - thing?
a - ny - thing?
a - ny - thing?
I can have you
149
150
151
152
153
154
155
156

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
fir - ed for this you know!
Fir - ed!
It's your job to en - force the law!
Sen - a - tor...
Please...
sen - a -
Sen - a - tor please...
Sen - a - tor, sen - a -
157
158
159
160
161
162
163
164

J Frenetic
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
J Frenetic
Tom
Pno.
E.R.
N.
L.
the law!
law!
tor...
tor...
Sen-a-tor Rice, please. We have a show to per-
J Frenetic
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
165
166
167
168
169
170
171

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Ad Libitum
B.D.:
Perc.
ff
Tom
Pno.
E.R.
ff
No! You god - damn id - i - ot, you can't per - form this at all!
N.
L.
form and a full au - di - ence.
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
172 173 174 175 176 177 178



Eva shouts: "You should be lucky that anyone's here at all, you failing, miserable, son-of-a-bitch cheat! Nobody wants you here, nobody!"

She reaches down and throws her shoe at Leonard: it nearly misses him. She hears the opening number being practiced.

REPRISE: "CAN'T SAY NO"



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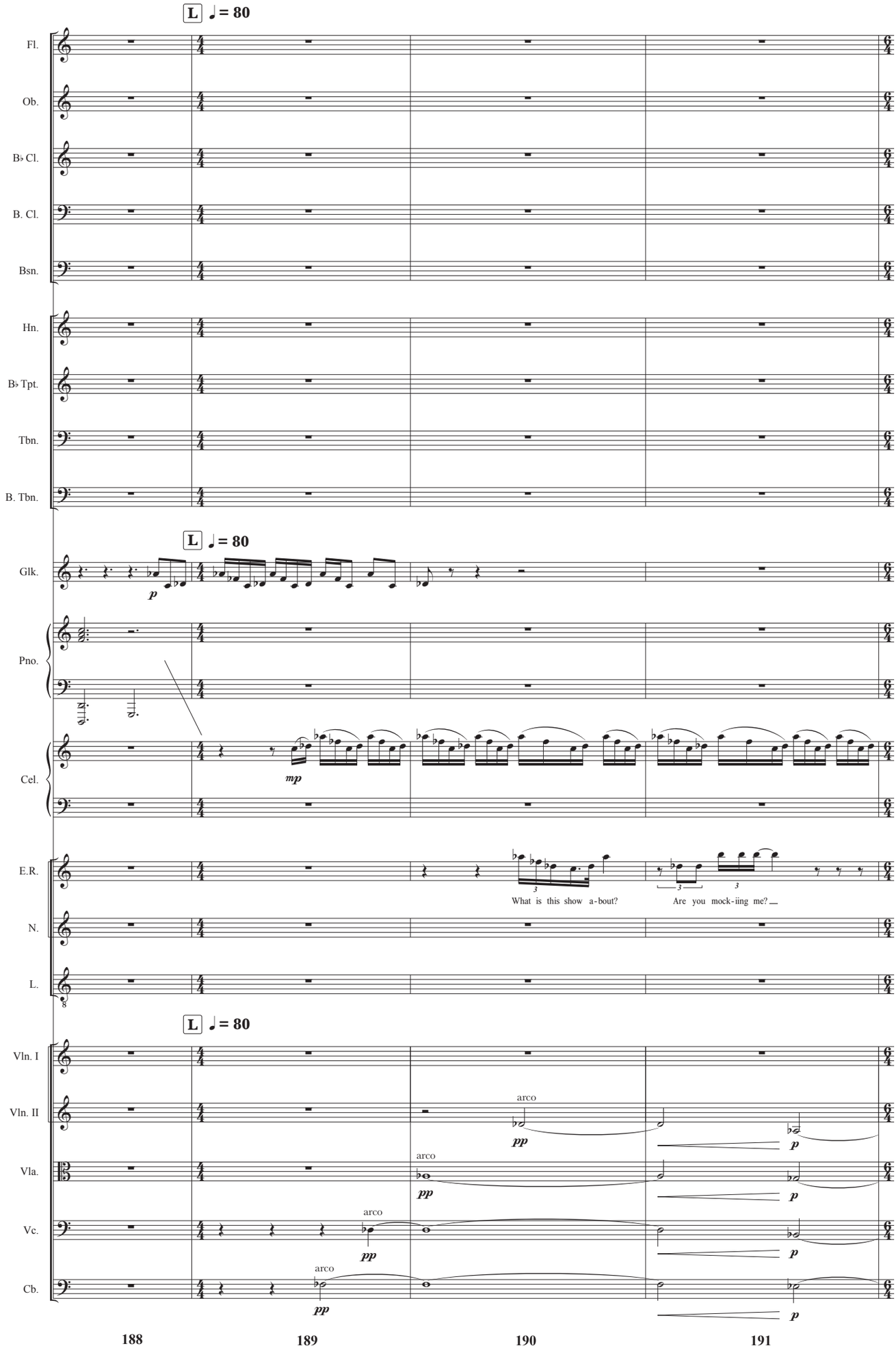
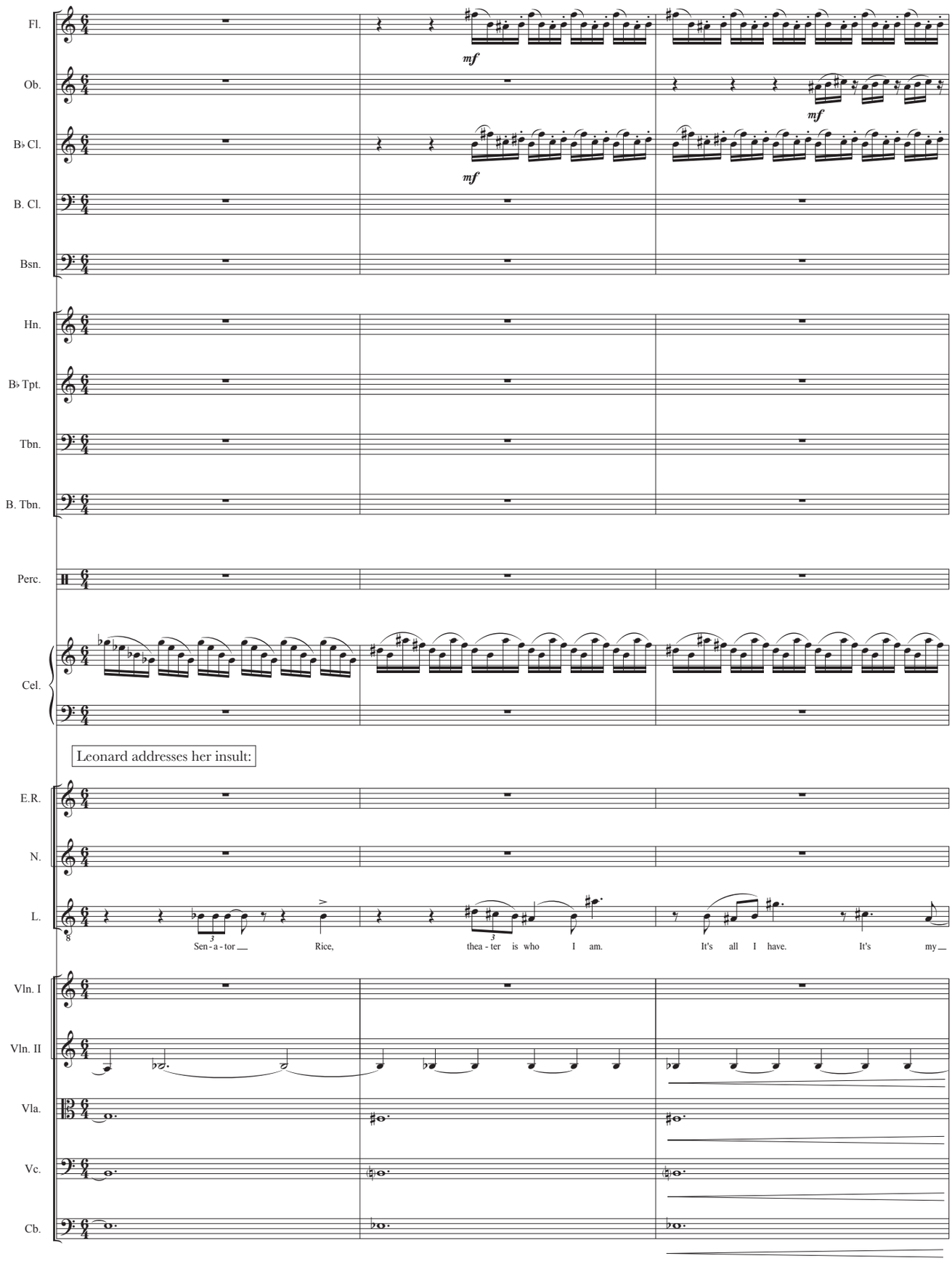
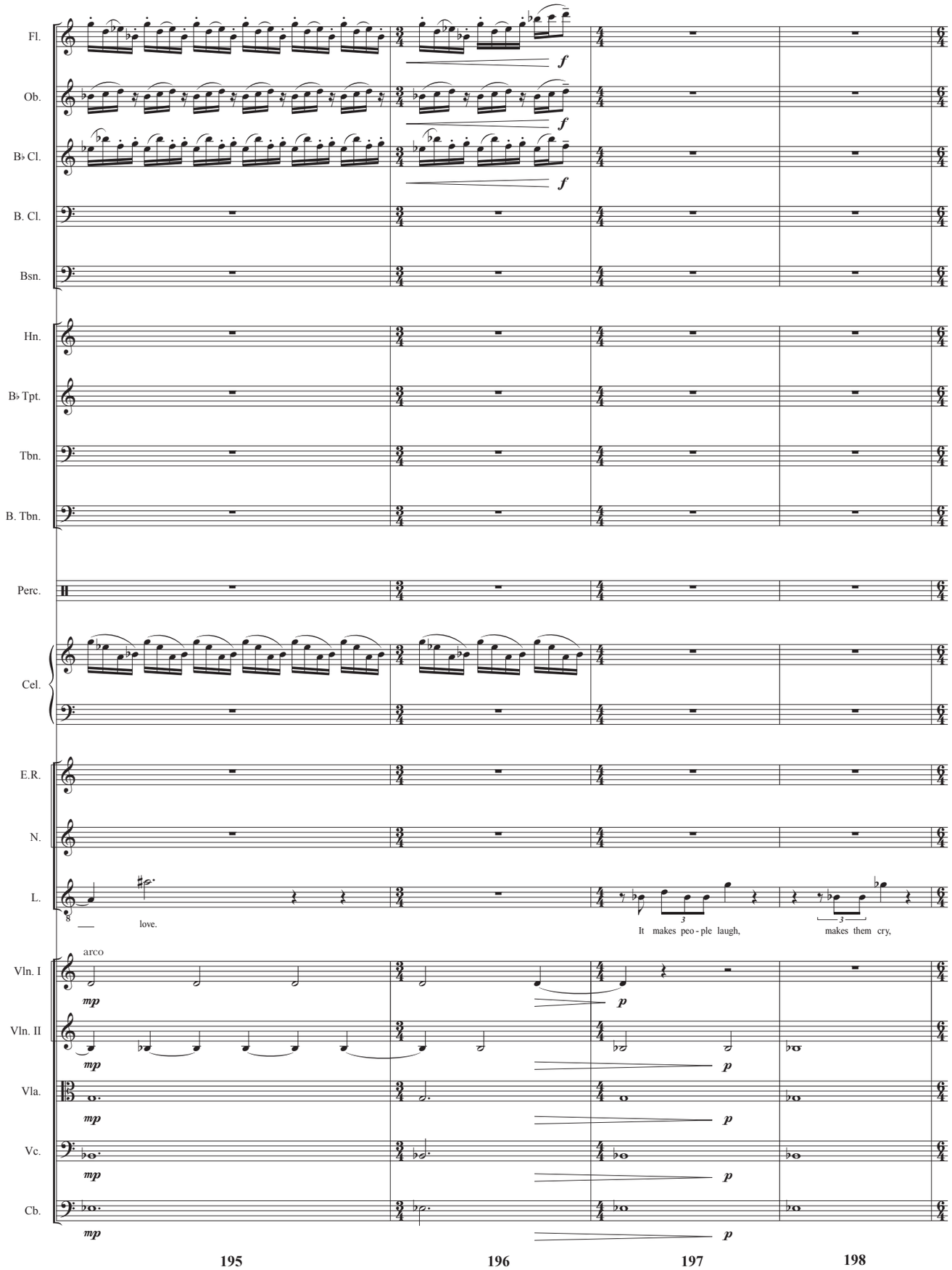
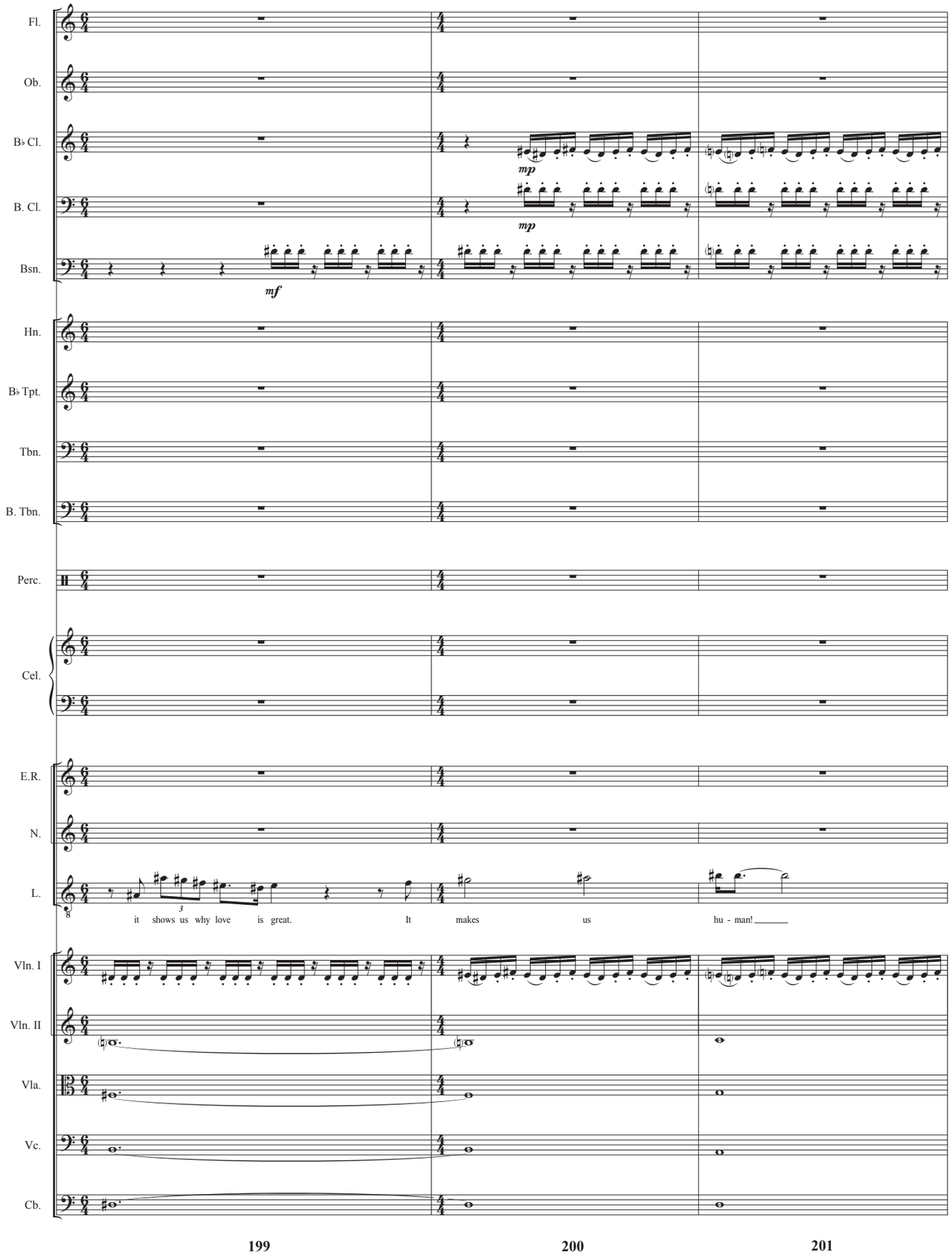
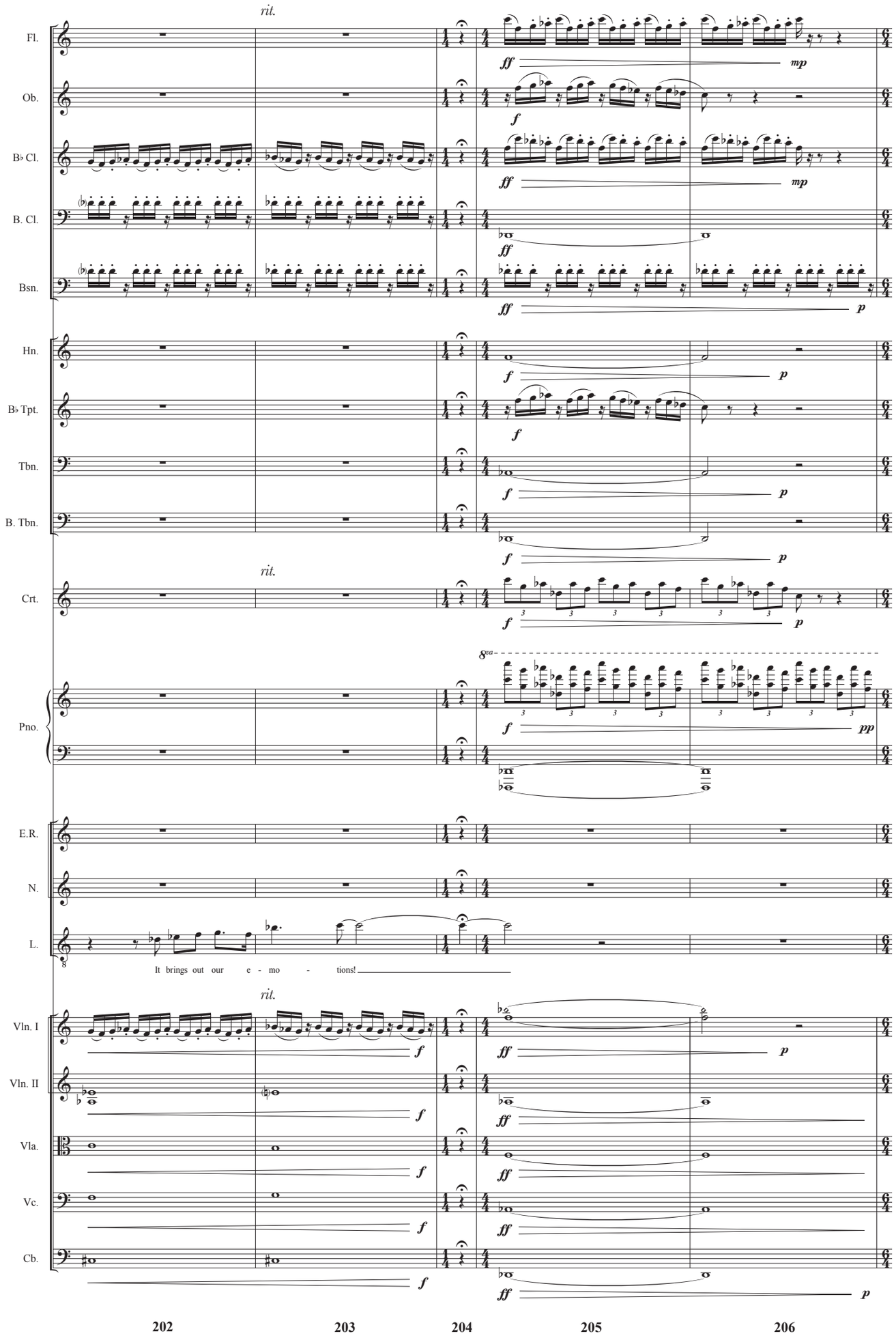
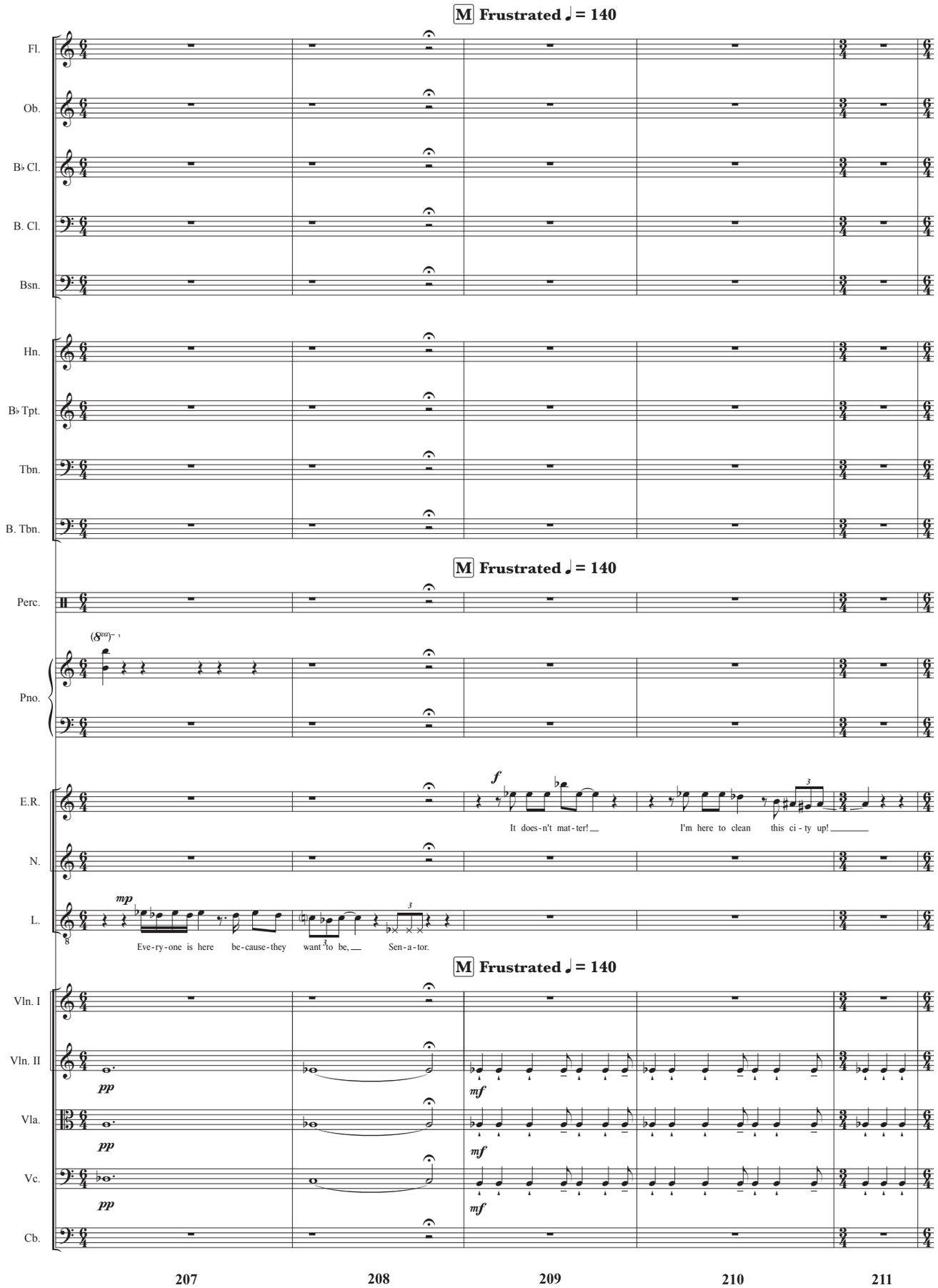
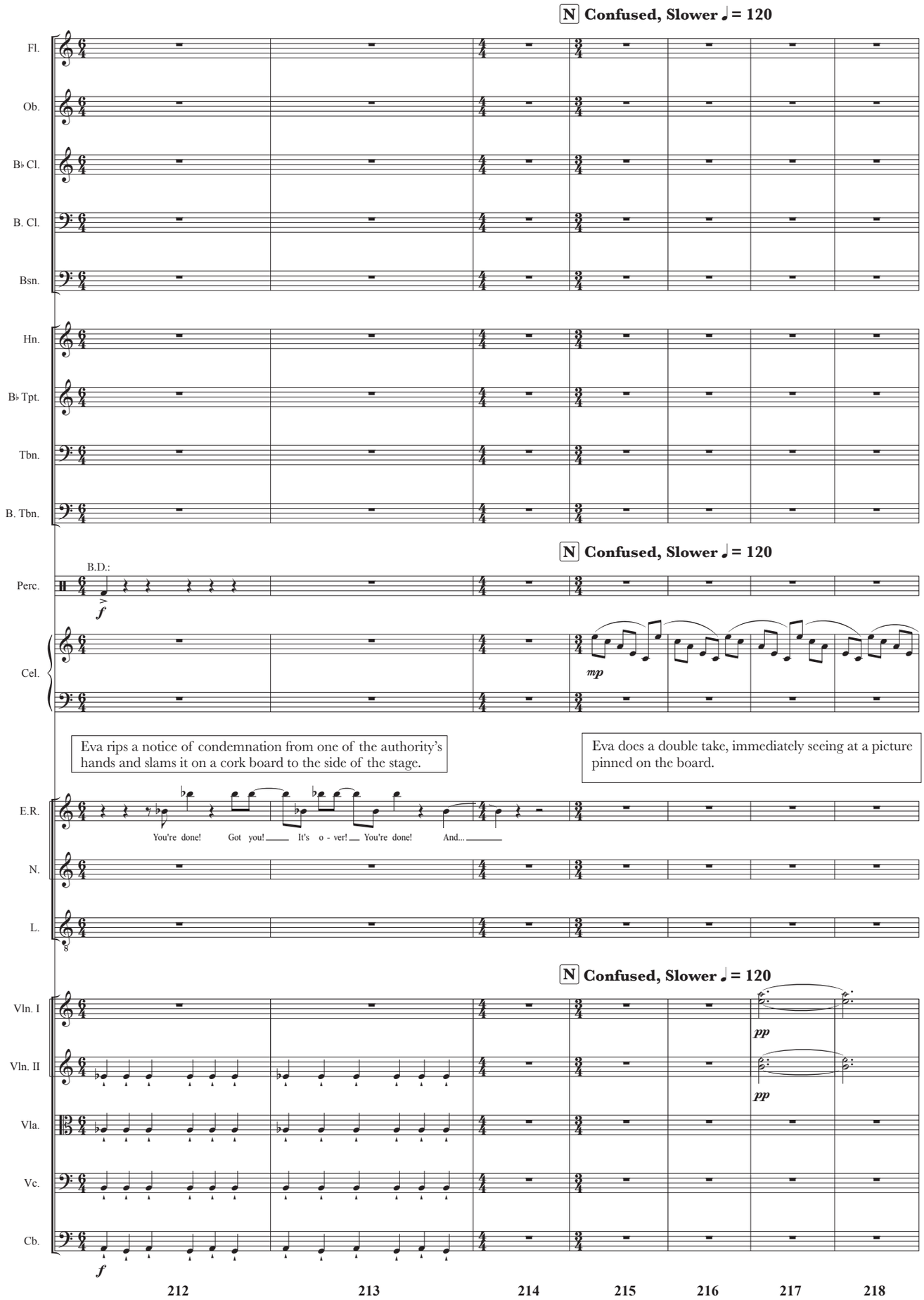
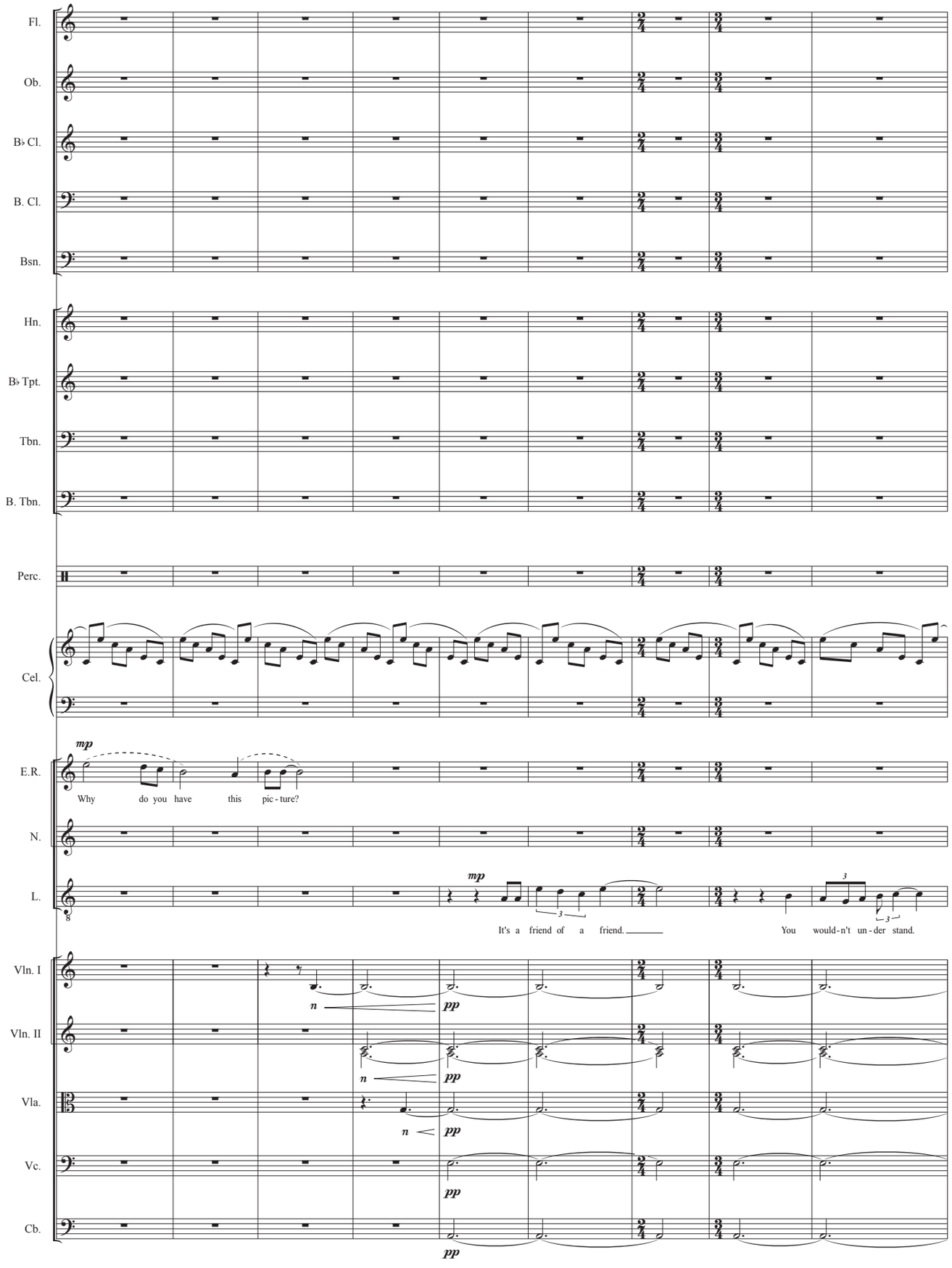
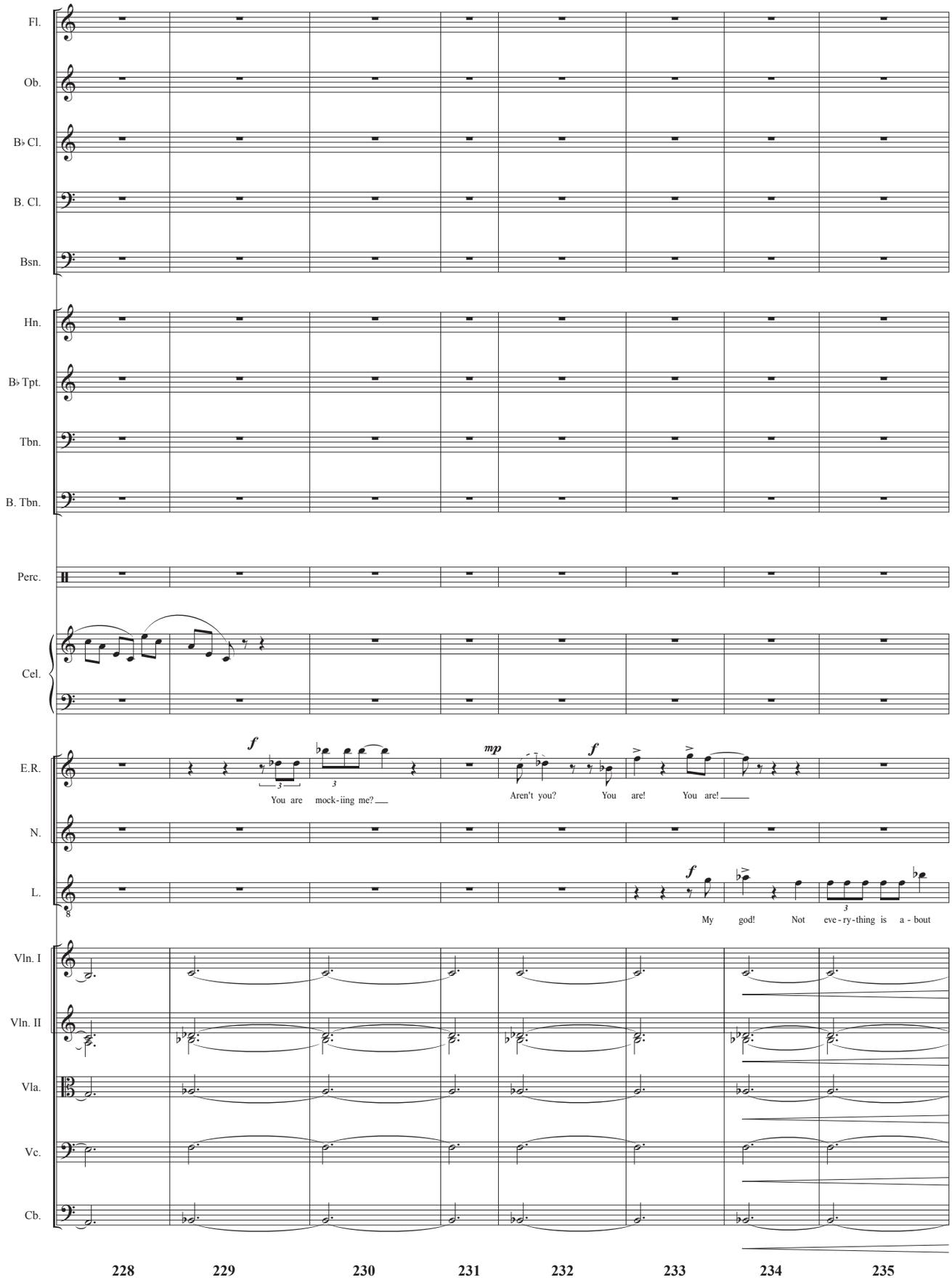
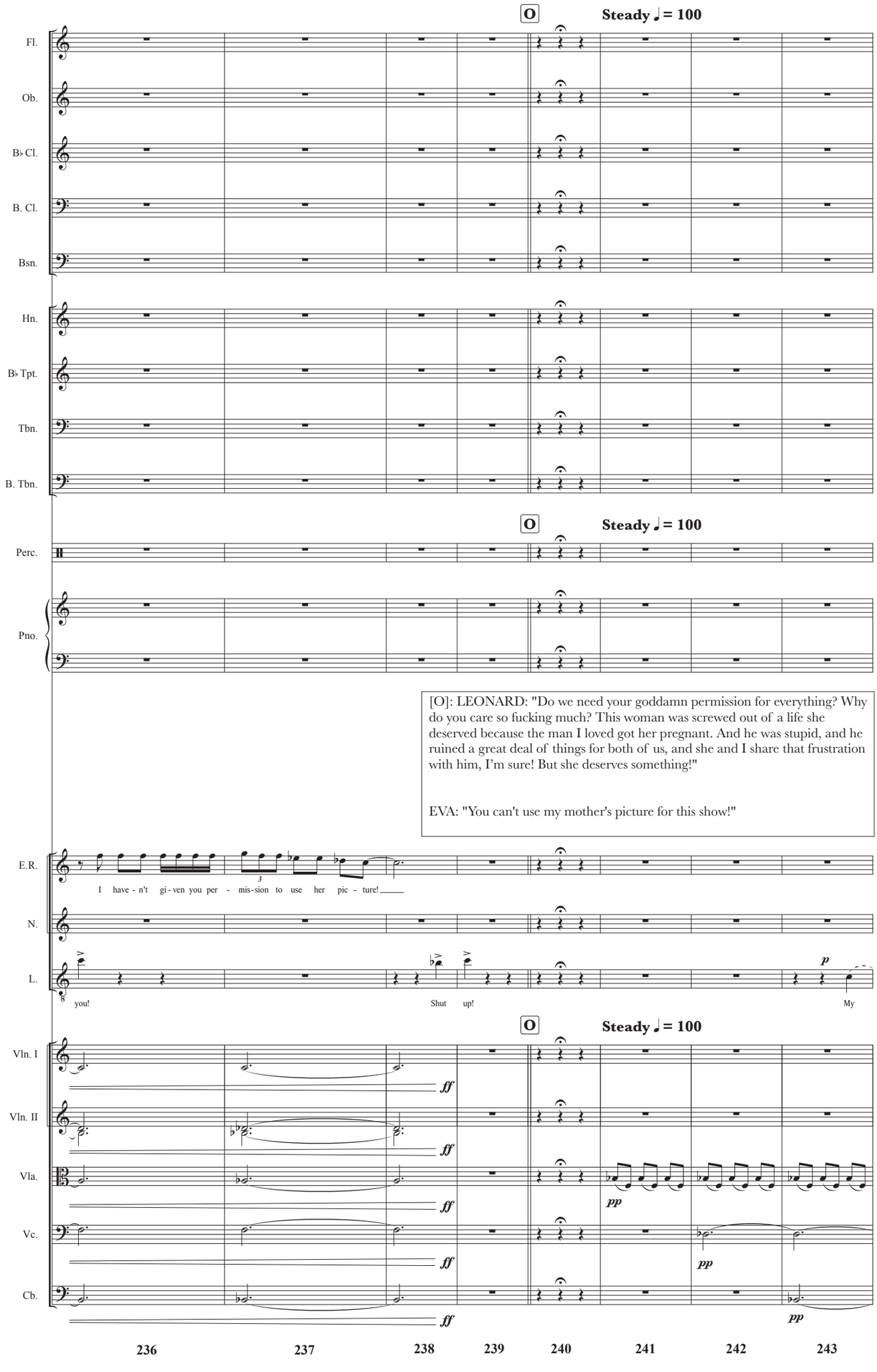
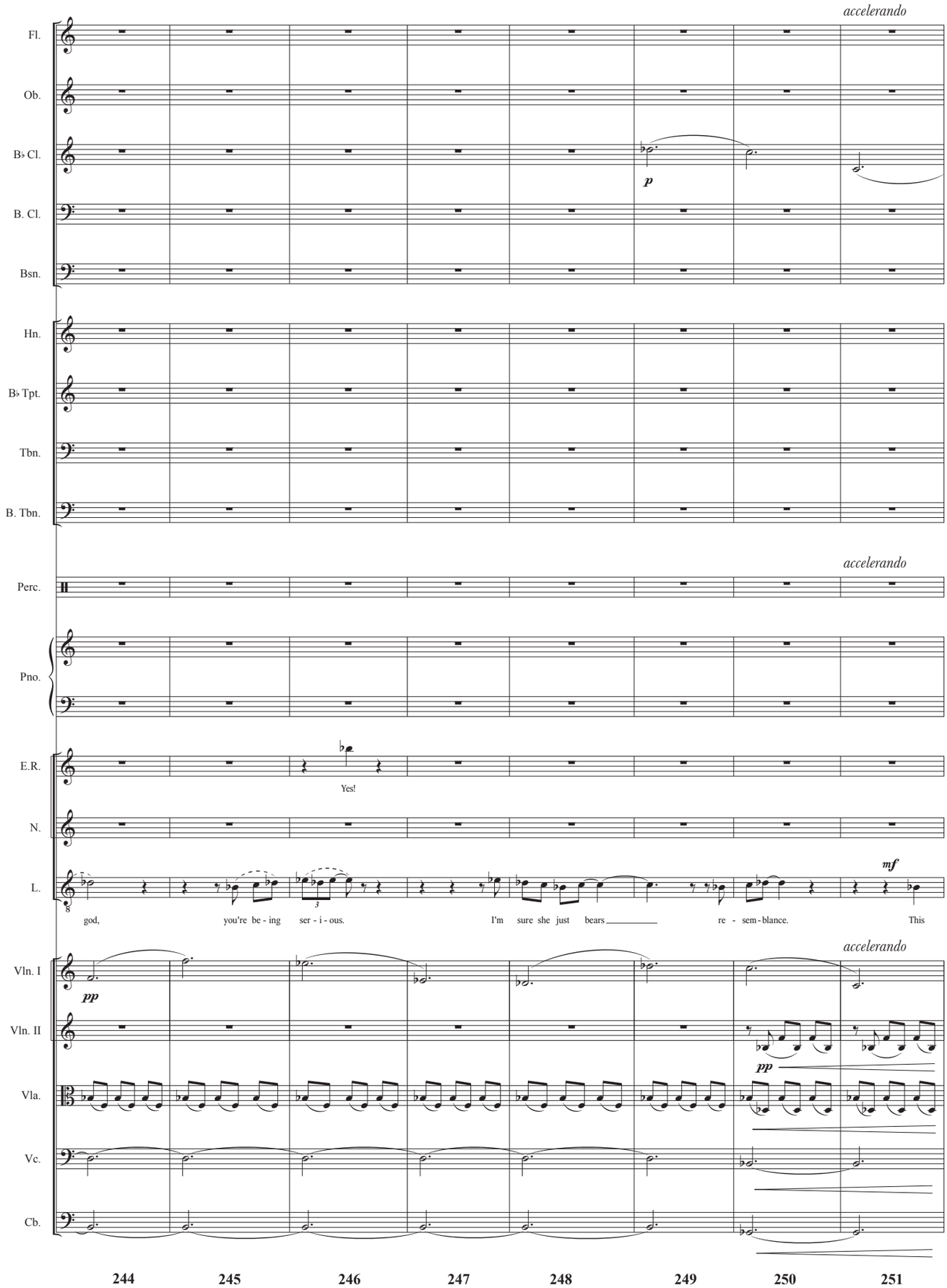
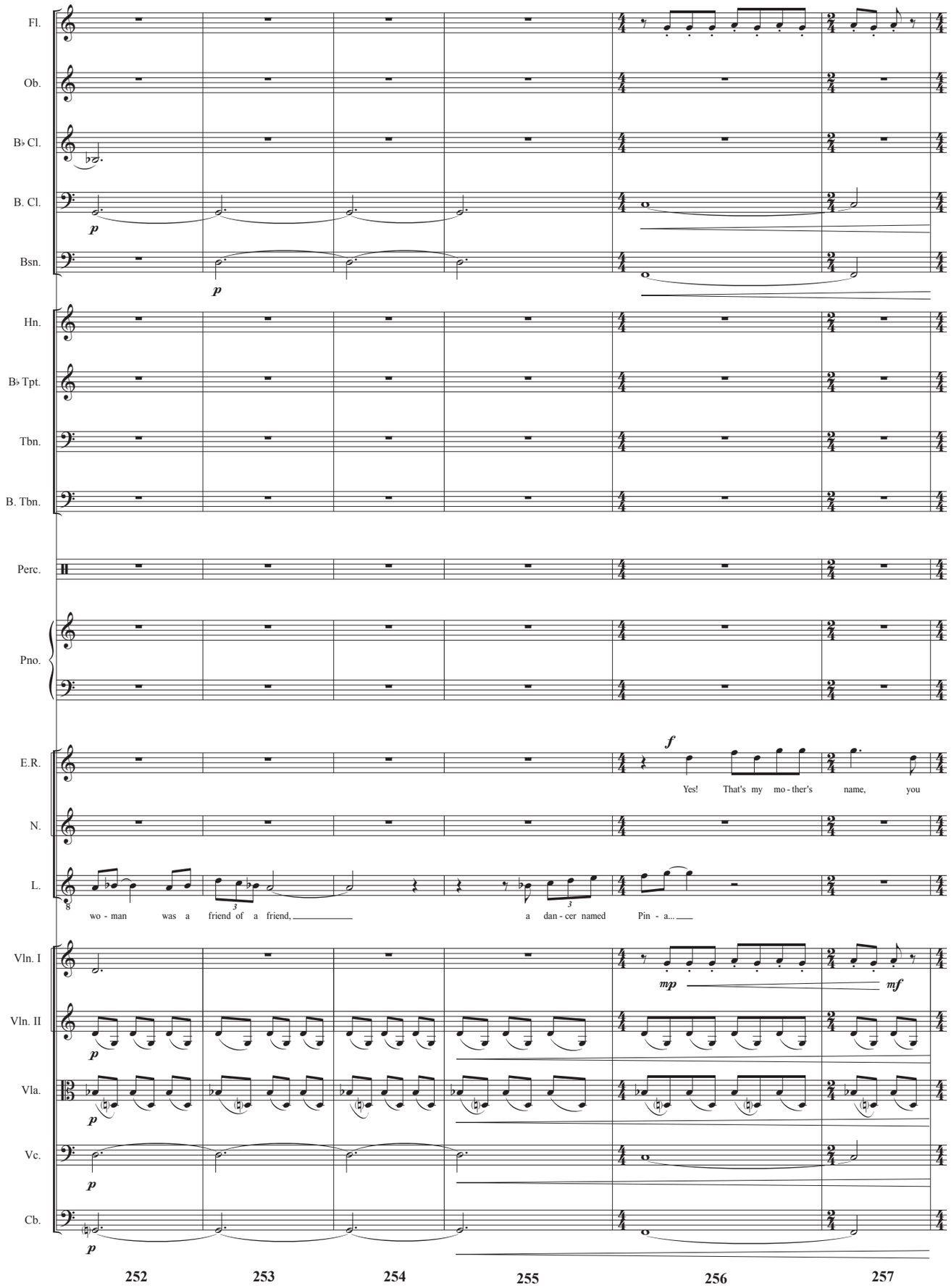
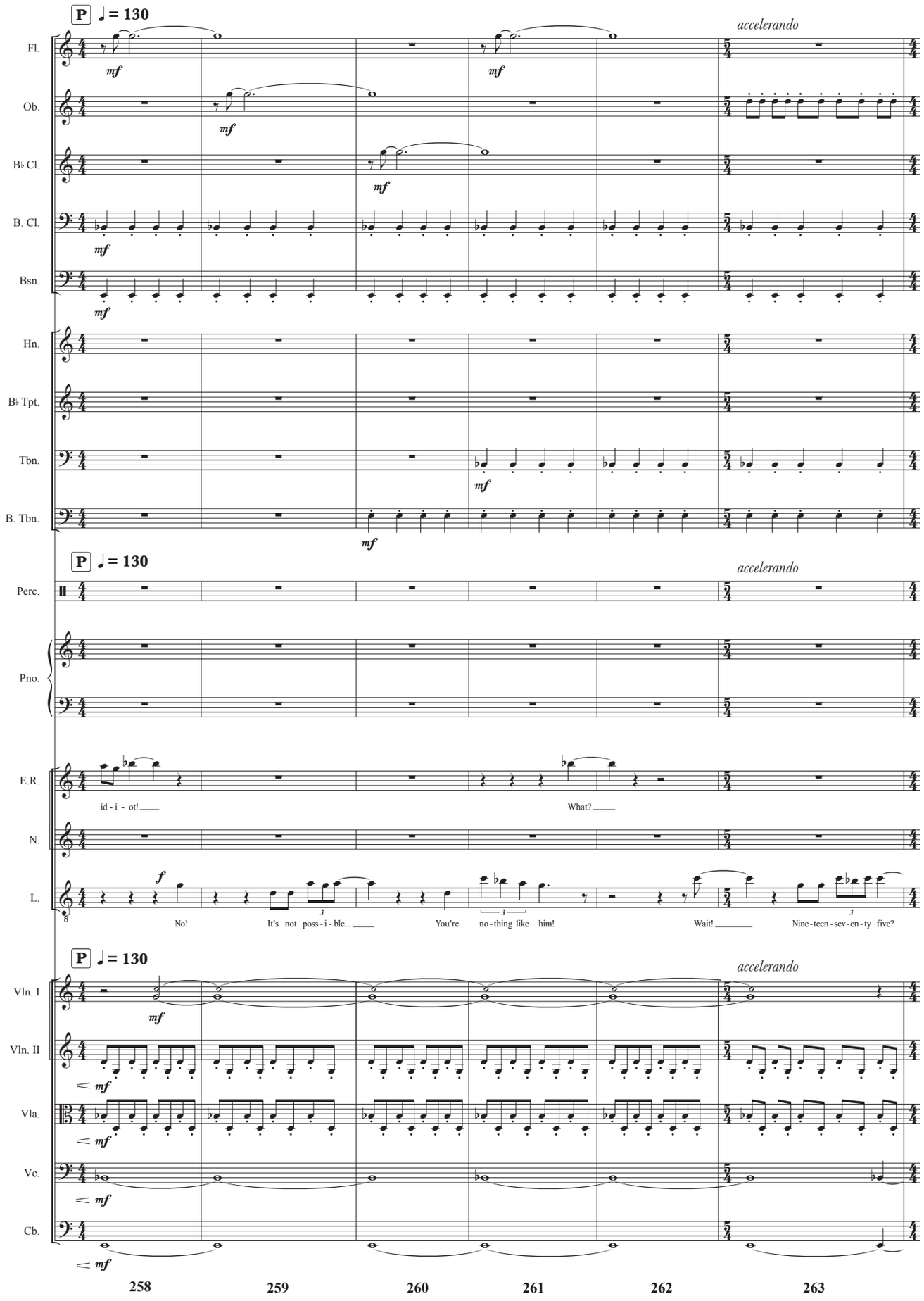
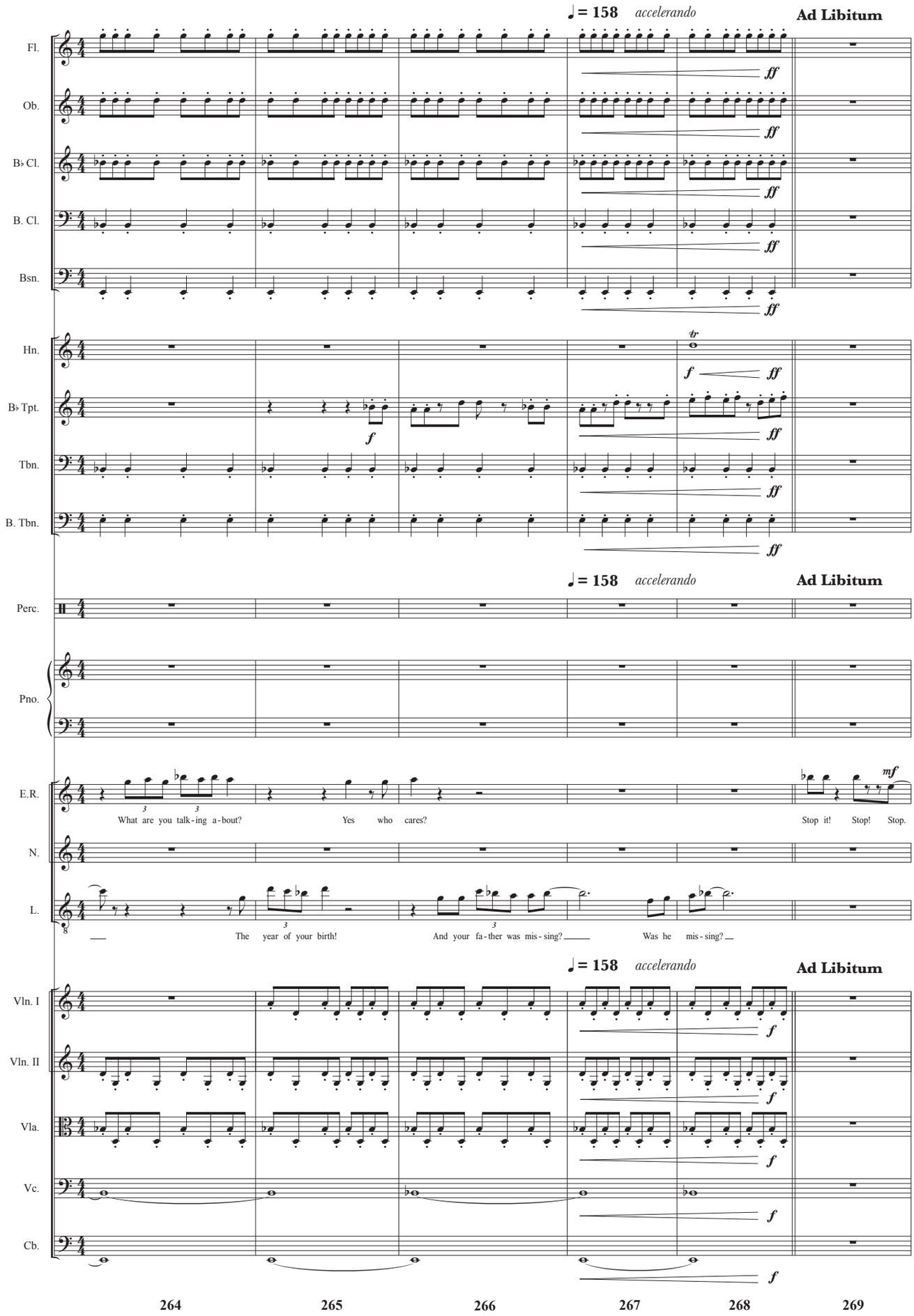
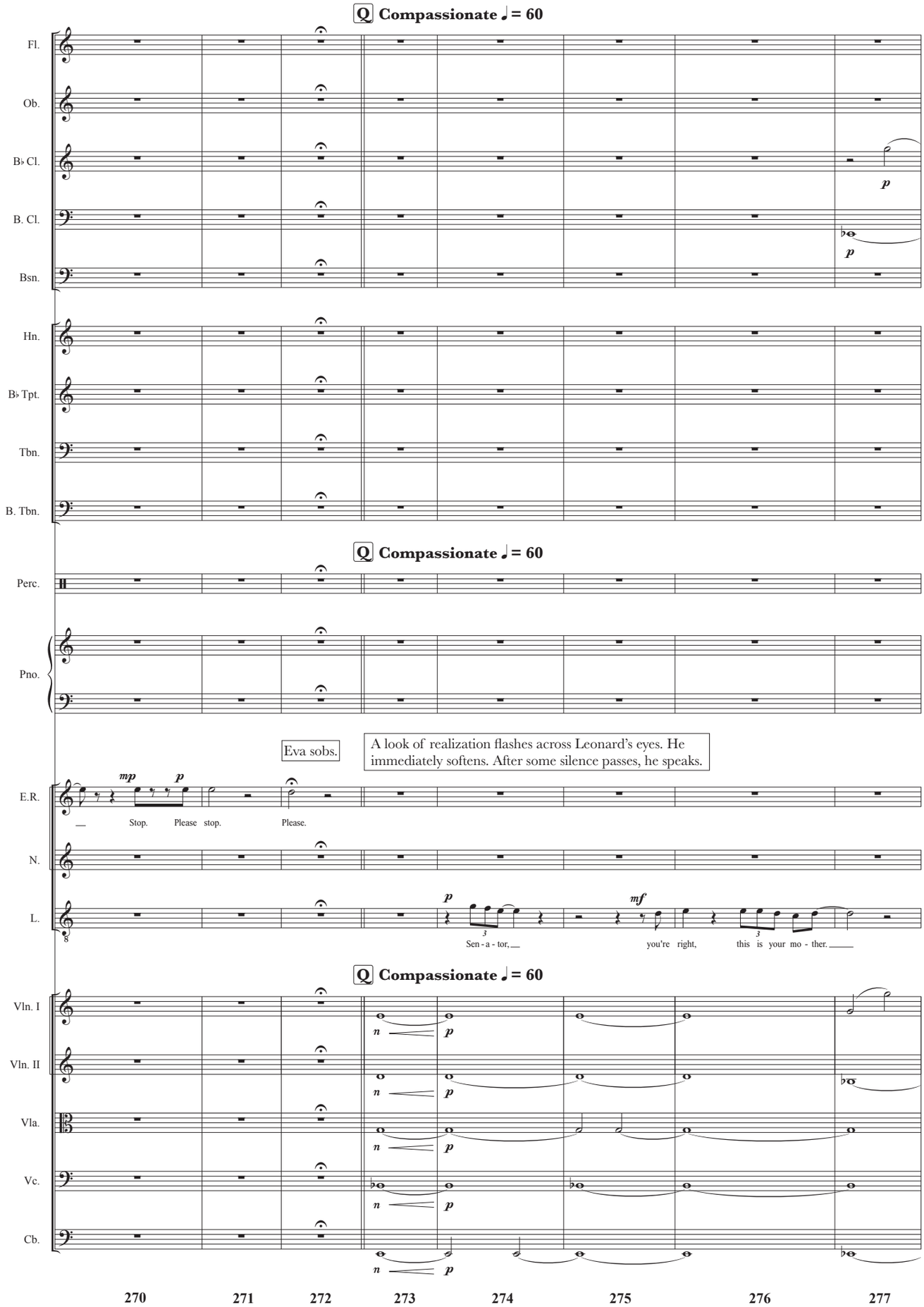
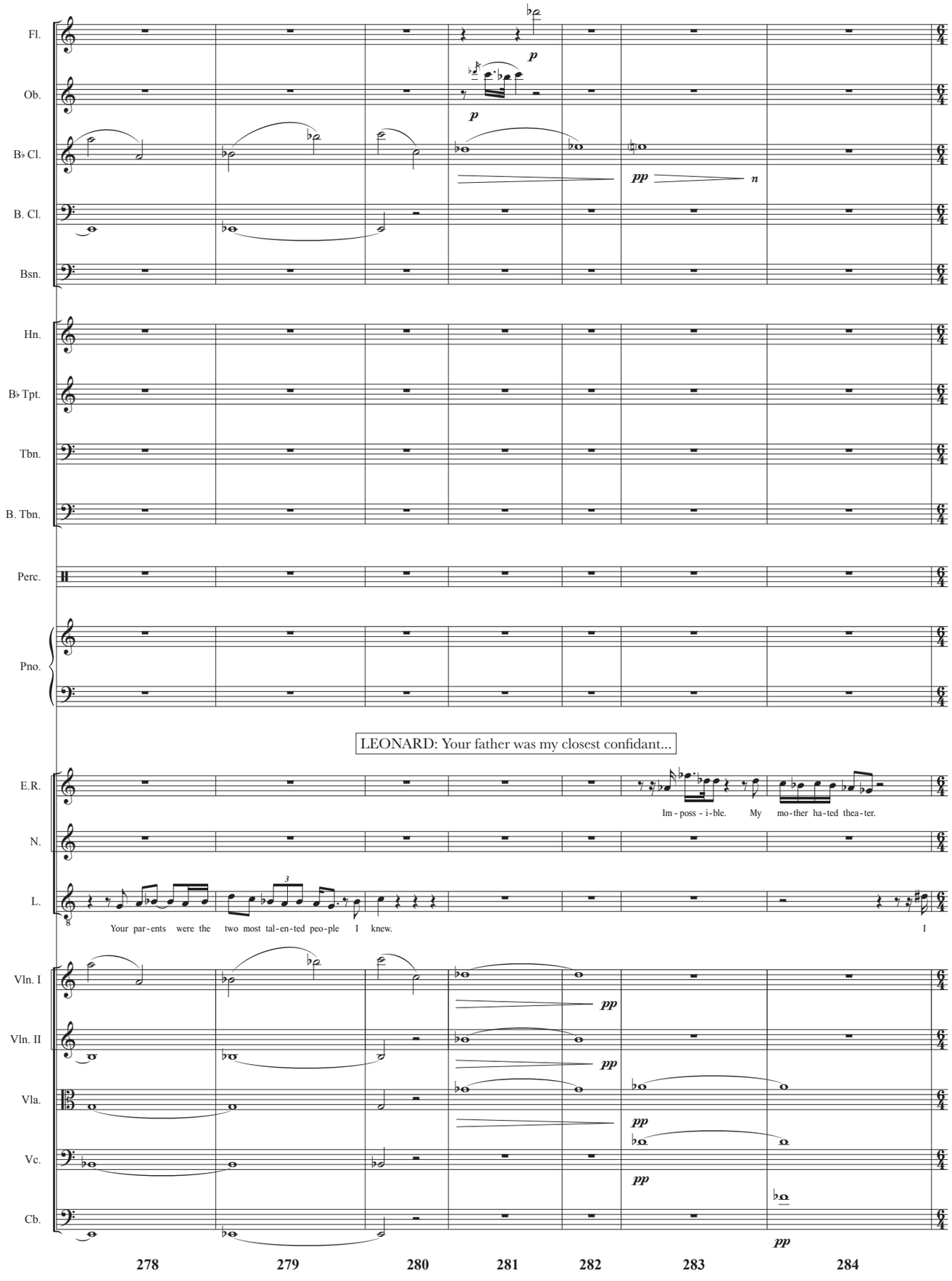
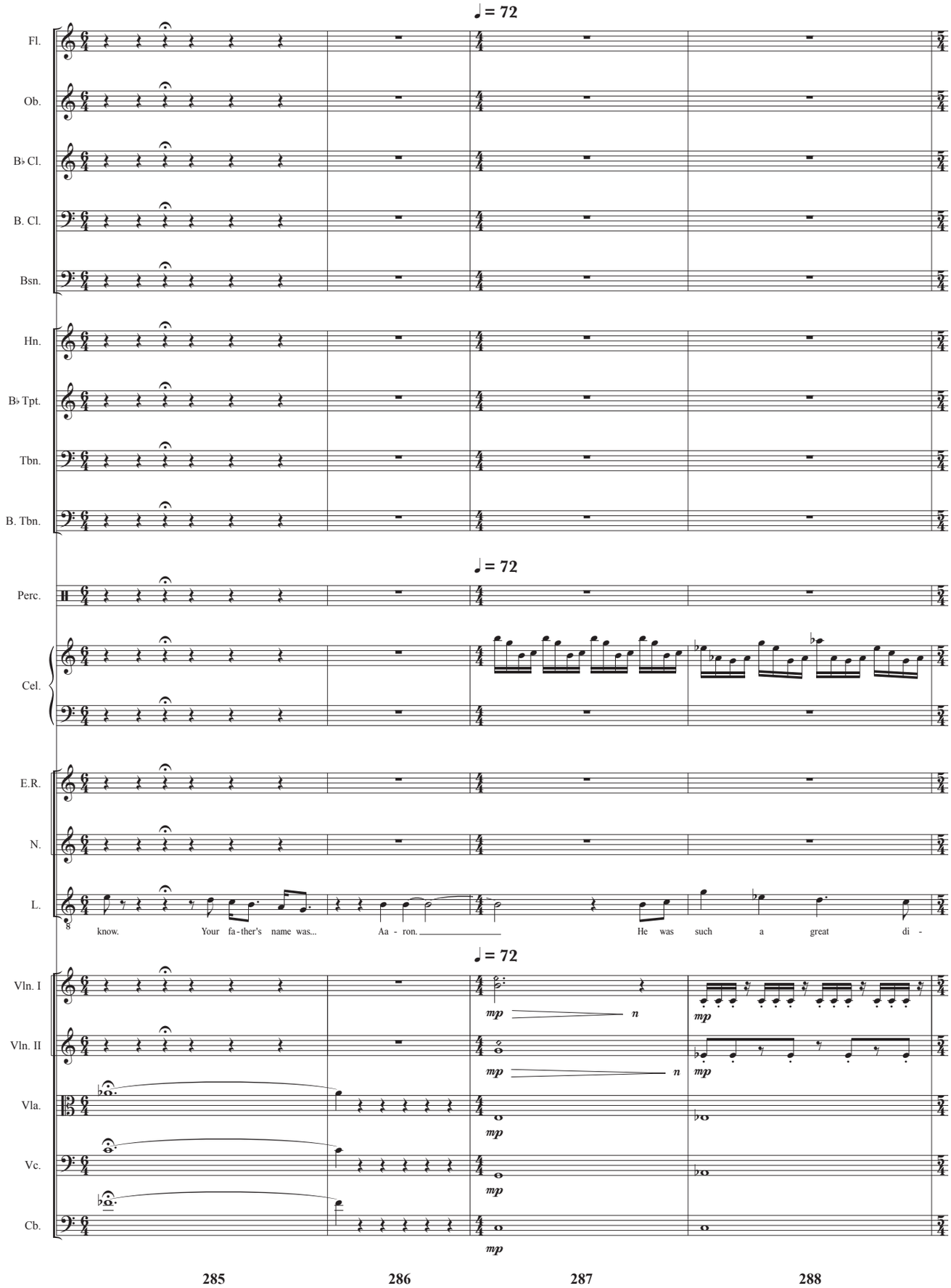
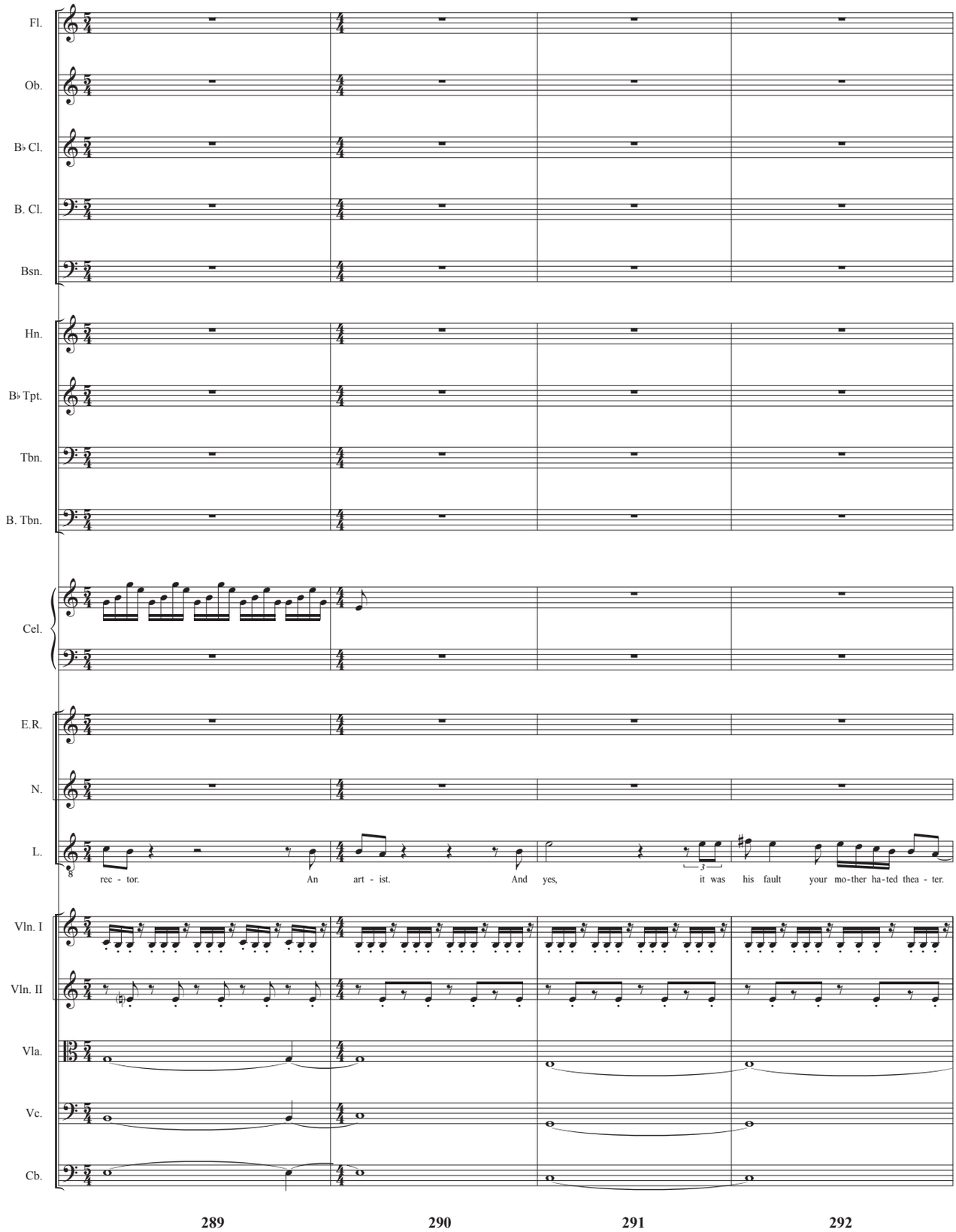
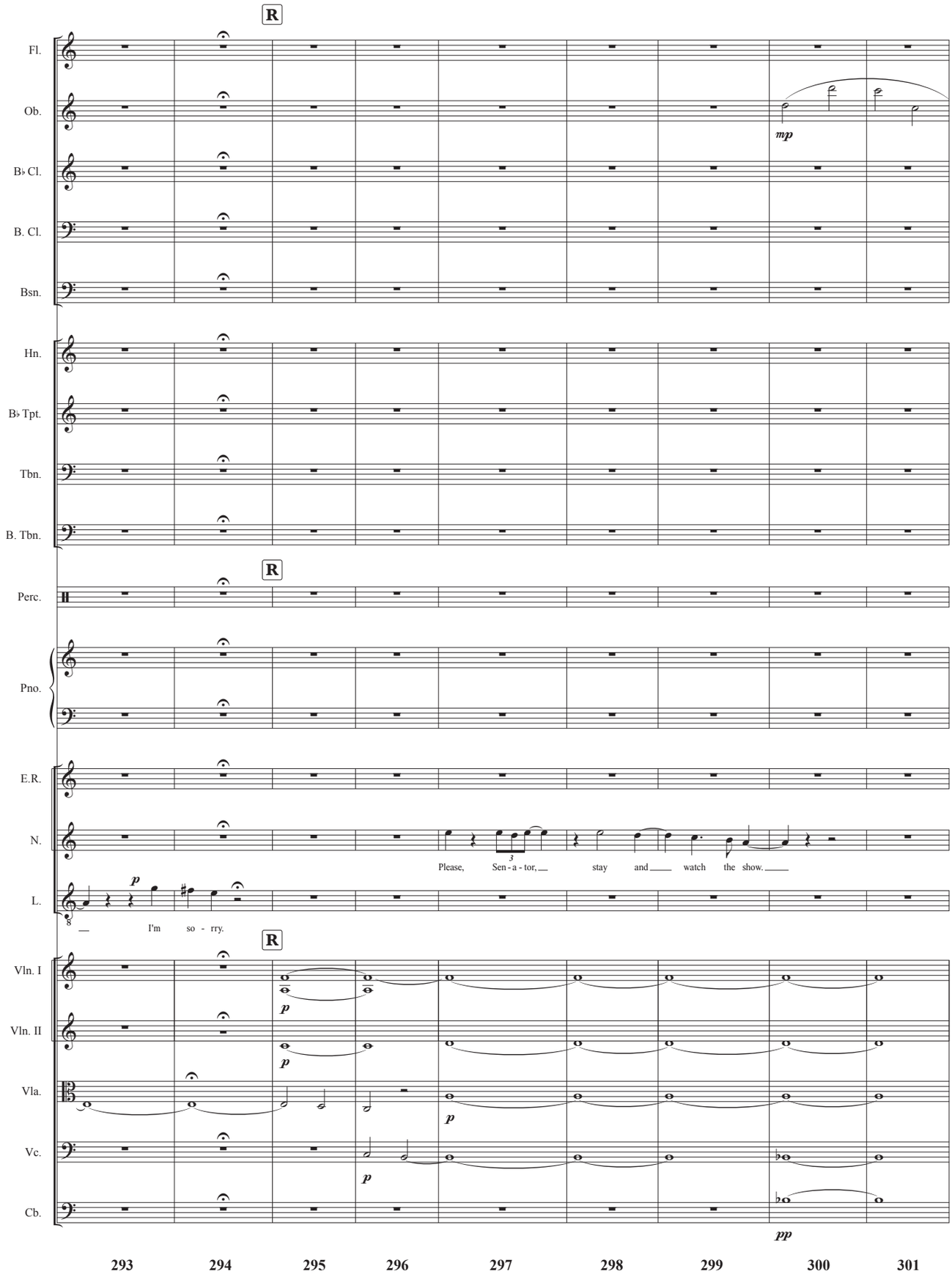
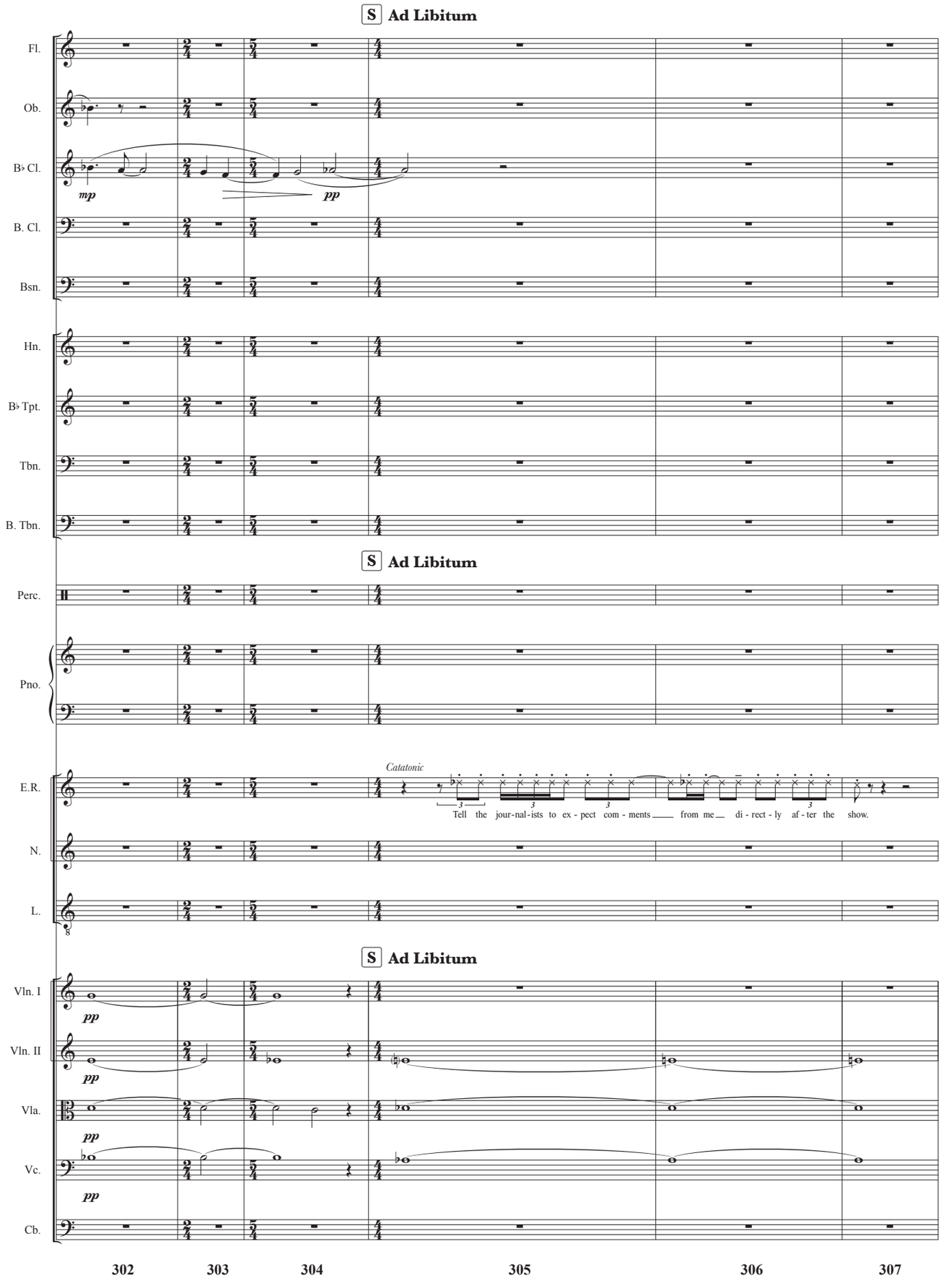
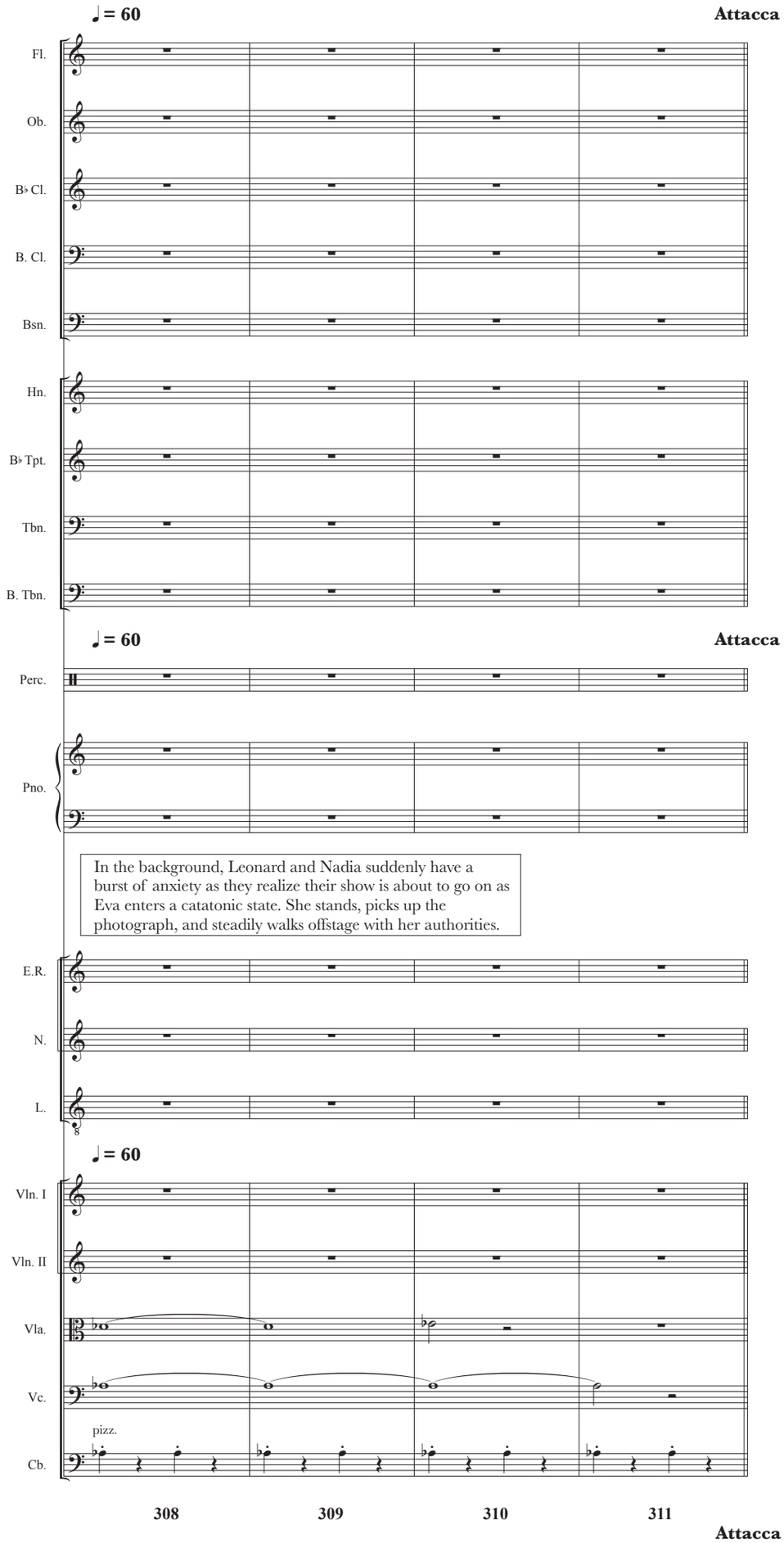

L ♩ = 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
L ♩ = 80
Glk.
p
Pno.
Cel.
mp
E.R.
What is this show a-bout?
Are you mock-ing me?
N.
L.
L ♩ = 80
Vln. I
Vln. II
arco
pp
p
Vla.
arco
pp
p
Vc.
arco
pp
p
Cb.
arco
pp
p
188
189
190
191

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
mf
mf
mf
Leonard addresses her insult:
E.R.
N.
L.
Sen - a - tor Rice,
thea - ter is who I am.
It's all I have.
It's my
Vln. I
Vln. II
Vla.
Vc.
Cb.
192
193
194

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp
p
love.
It makes peo - ple laugh,
makes them cry,
arco
195
196
197
198

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mf
mp
mp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
N.
L.
it shows us why love is great. It makes us hu - man!
Vln. I
Vln. II
Vla.
Vc.
Cb.
199
200
201

rit.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Crt.
Pno.
E.R.
N.
L.
It brings out our e - mo - tions!
Vln. I
Vln. II
Vla.
Vc.
Cb.
202
203
204
205
206

M Frustrated ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
M Frustrated ♩ = 140
Perc.
(8va)
Pno.
E.R.
f
It does-n't mat-ter!
I'm here to clean this ci-ty up!
N.
L.
mp
Eve-ry-one is here be-cause-they want to be, Sen-a-tor.
M Frustrated ♩ = 140
Vln. I
Vln. II
pp
mf
Vla.
pp
mf
Vc.
pp
mf
Cb.
207
208
209
210
211

N Confused, Slower ♩ = 120
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
N Confused, Slower ♩ = 120
B.D.:
Perc.
f
Cel.
mp
Eva rips a notice of condemnation from one of the authority's hands and slams it on a cork board to the side of the stage.
Eva does a double take, immediately seeing at a picture pinned on the board.
E.R.
You're done! Got you! It's o - ver! You're done! And...
N.
L.
8
N Confused, Slower ♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
f
212
213
214
215
216
217
218

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
mp
Why do you have this pic - ture?
N.
L.
mp
It's a friend of a friend.
You would - n't un - der stand.
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
pp
219
220
221
222
223
224
225
226
227

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
You are mock-iing me?
mp
Aren't you?
f
You are!
You are!
f
My god!
Not eve-ry-thing is a-bout
228
229
230
231
232
233
234
235

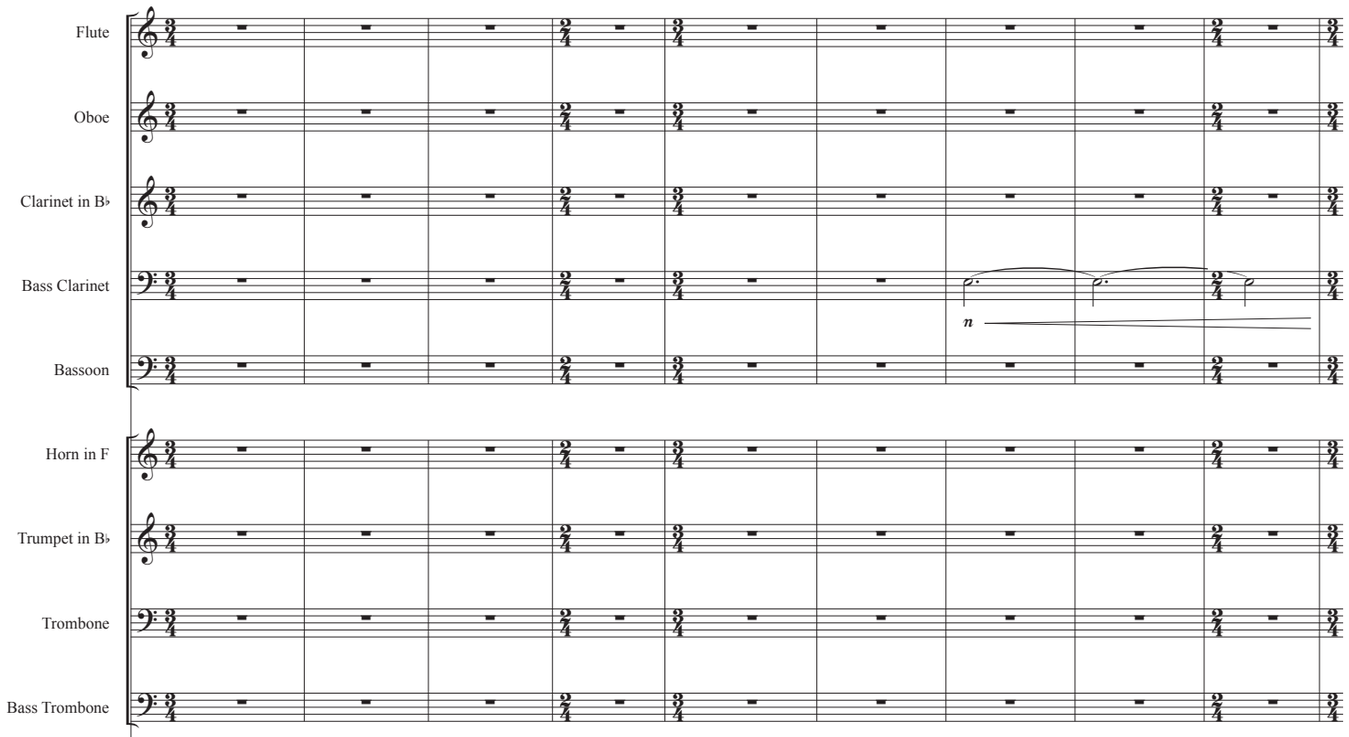

O
Steady ♩ = 100
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
O
Steady ♩ = 100
Perc.
Pno.
[O]: LEONARD: "Do we need your goddamn permission for everything? Why do you care so fucking much? This woman was screwed out of a life she deserved because the man I loved got her pregnant. And he was stupid, and he ruined a great deal of things for both of us, and she and I share that frustration with him, I'm sure! But she deserves something!"
EVA: "You can't use my mother's picture for this show!"
E.R.
I have - n't gi - ven you per - mis-sion to use her pic - ture!
N.
L.
you!
Shut up!
My
O
Steady ♩ = 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
236
237
238
239
240
241
242
243

accelerando
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
accelerando
Perc.
Pno.
E.R.
Yes!
N.
L.
mf
god, you're be - ing ser - i - ous. I'm sure she just bears re - sem - blance. This
accelerando
Vln. I
pp
Vln. II
pp
Vla.
Vc.
Cb.
244 245 246 247 248 249 250 251

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mp
mf
Yes! That's my mo - ther's name, you
wo - man was a friend of a friend, a dan - cer named Pin - a...
252
253
254
255
256
257

P ♩ = 130
accelerando
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
id - i - ot!
What?
No!
It's not poss - i - ble...
You're
no - thing like him!
Wait!
Nine - teen - sev - en - ty five?
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
258
259
260
261
262
263

♩ = 158 accelerando
Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
N.
L.
Vln. I
Vln. II
Vla.
Vc.
Cb.
What are you talk-ing a-bout?
Yes who cares?
Stop it! Stop! Stop.
The year of your birth!
And your fa-ther was mis-sing?
Was he mis-sing?
264
265
266
267
268
269

Q Compassionate ♩= 60
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Q Compassionate ♩= 60
Perc.
Pno.
Eva sobs.
A look of realization flashes across Leonard's eyes. He immediately softens. After some silence passes, he speaks.
E.R.
N.
L.
mp
p
Stop. Please stop. Please.
p
mf
Sen - a - tor, you're right, this is your mo - ther.
Q Compassionate ♩= 60
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
p
270
271
272
273
274
275
276
277

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
LEONARD: Your father was my closest confidant...
E.R.
N.
L.
Im - poss - i - ble. My mo - ther ha - ted thea - ter.
Your par - ents were the two most tal - en - ted peo - ple I knew. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
278
279
280
281
282
283
284

♩ = 72
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
♩ = 72
Perc.
Cel.
E.R.
N.
L.
know. Your fa-ther's name was... Aa - ron. He was such a great di -
♩ = 72
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
n
285
286
287
288

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Cel.
E.R.
N.
L.
rec - tor. An art - ist. And yes, it was his fault your mo-ther ha-ted thea - ter.
Vln. I
Vln. II
Vla.
Vc.
Cb.
289
290
291
292

R
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
R
Perc.
Pno.
E.R.
N.
L.
Please, Sen - a - tor, stay and watch the show.
I'm so - rry.
p
R
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
p
pp
293
294
295
296
297
298
299
300
301

S Ad Libitum
Fl.
Ob.
B♭ Cl.
mp
pp
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
S Ad Libitum
Perc.
Pno.
Catatonic
E.R.
Tell the jour-nal-ists to ex-pect com-ments from me di-rect-ly af-ter the show.
N.
L.
S Ad Libitum
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Cb.
302
303
304
305
306
307


♩ = 60
Attacca
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
♩ = 60
Attacca
Perc.
Pno.
In the background, Leonard and Nadia suddenly have a burst of anxiety as they realize their show is about to go on as Eva enters a catatonic state. She stands, picks up the photograph, and steadily walks offstage with her authorities.
E.R.
N.
L.
8
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.
308
309
310
311
Attacca

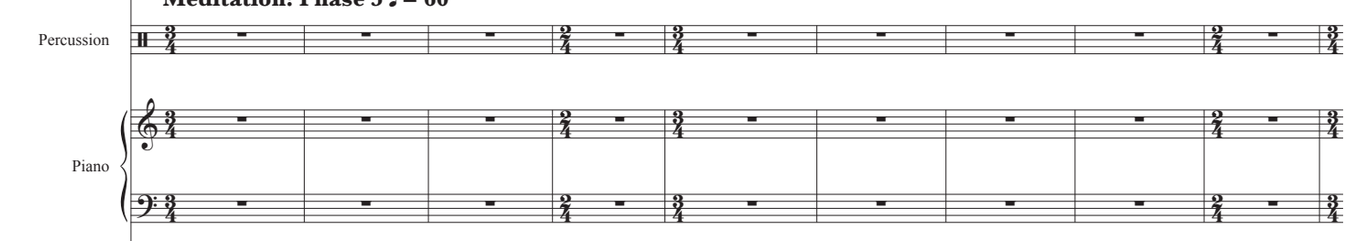
Scene Four

Eva Rice's Office.

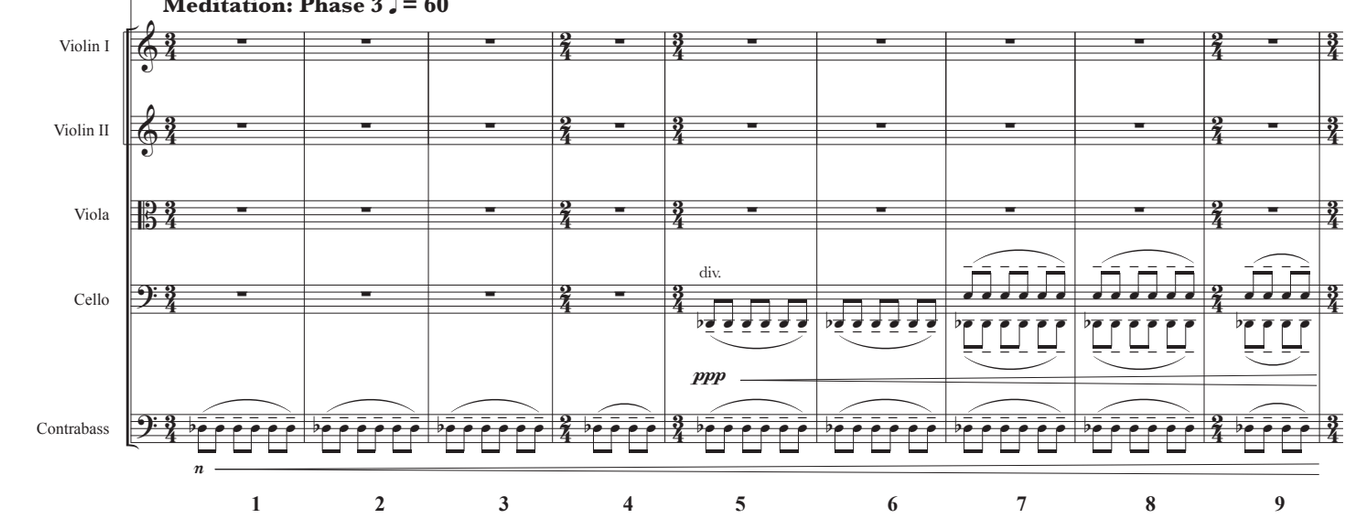
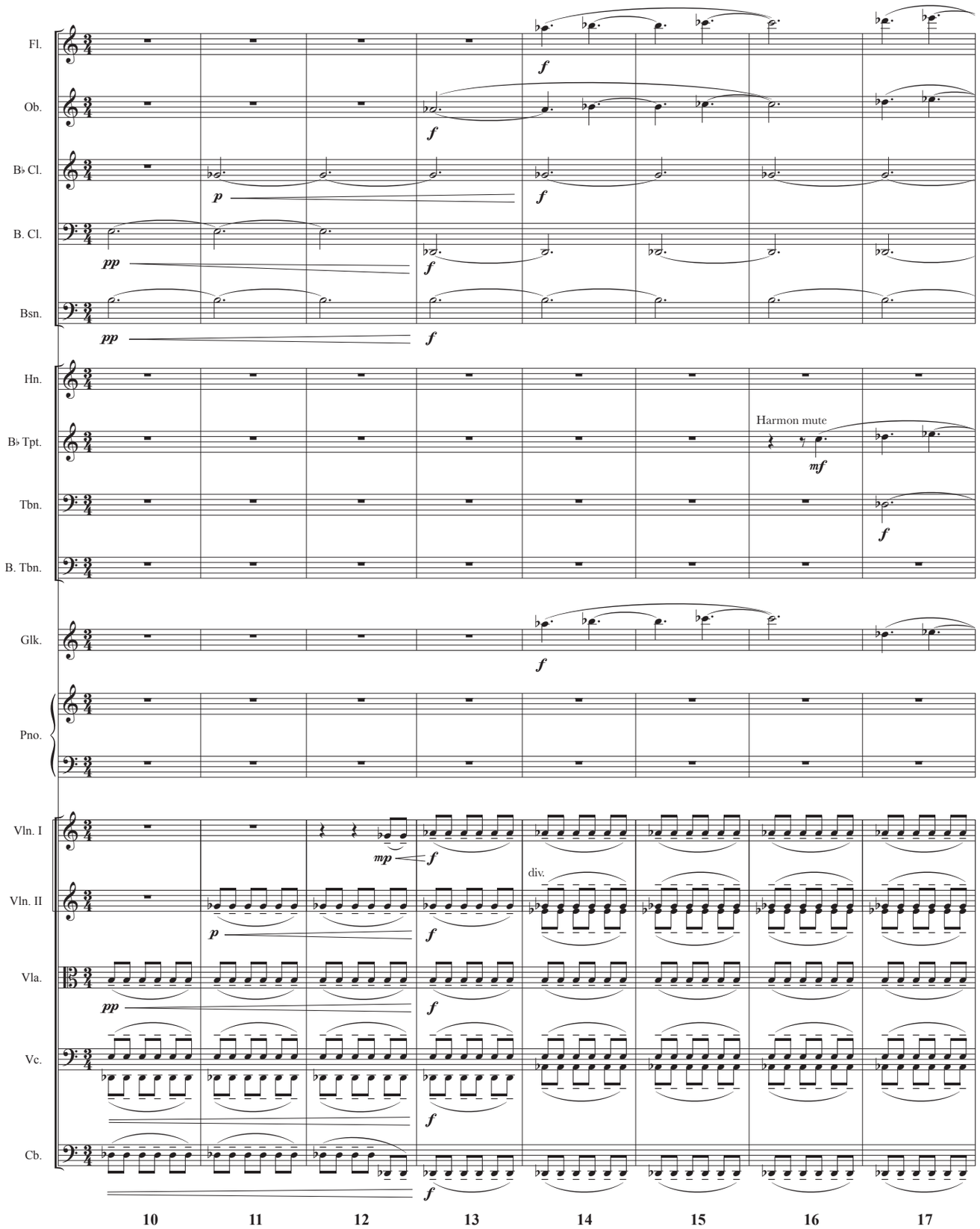
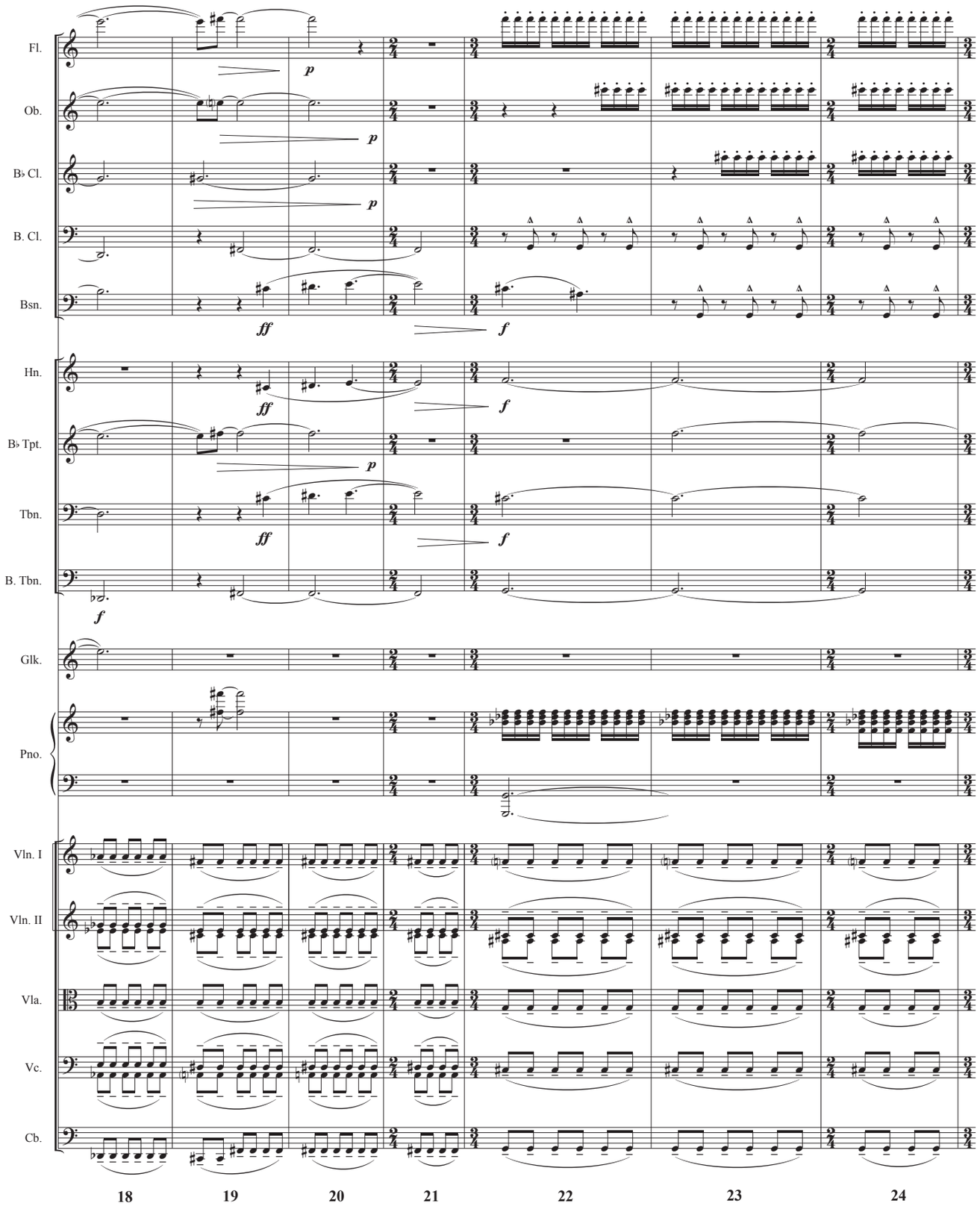
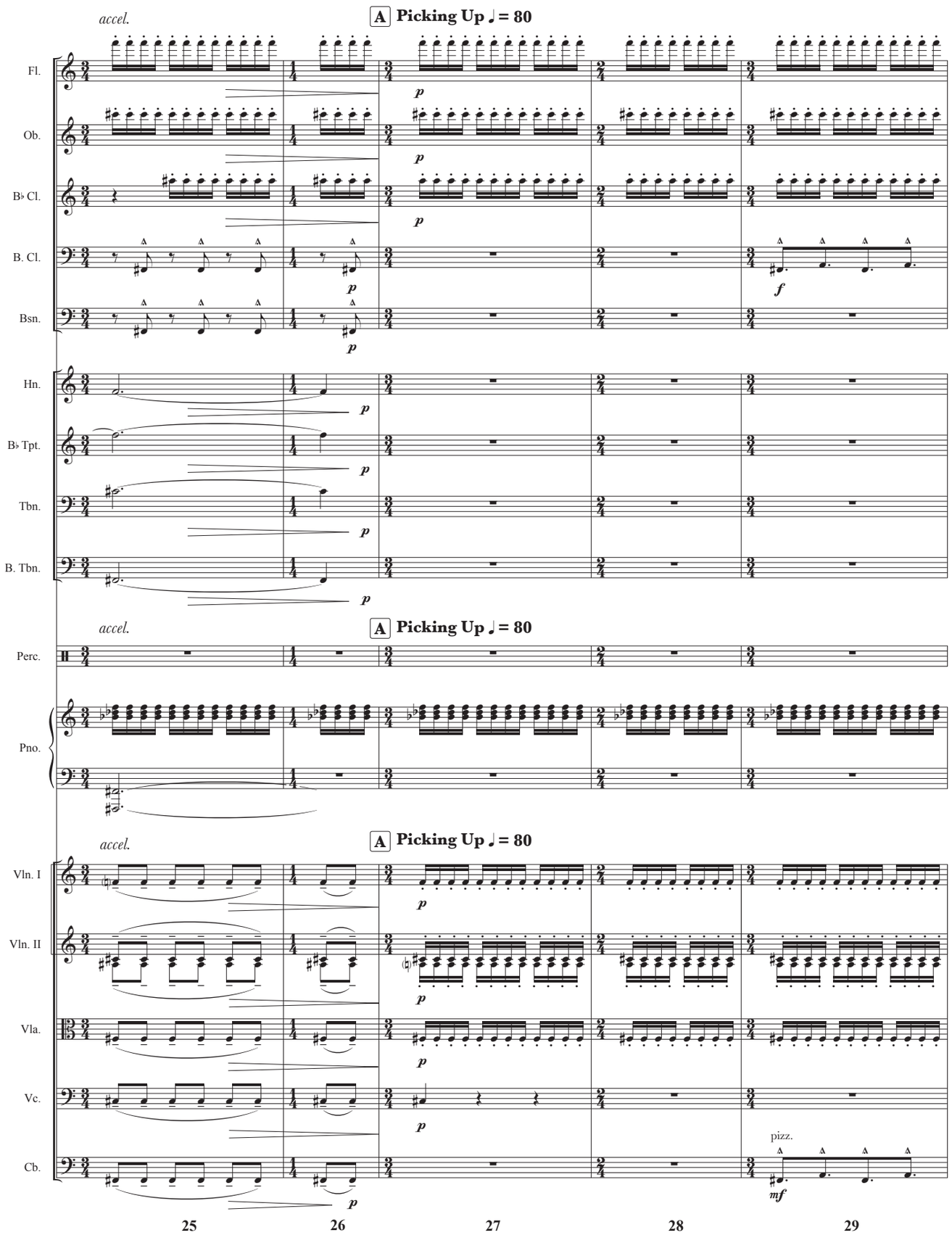
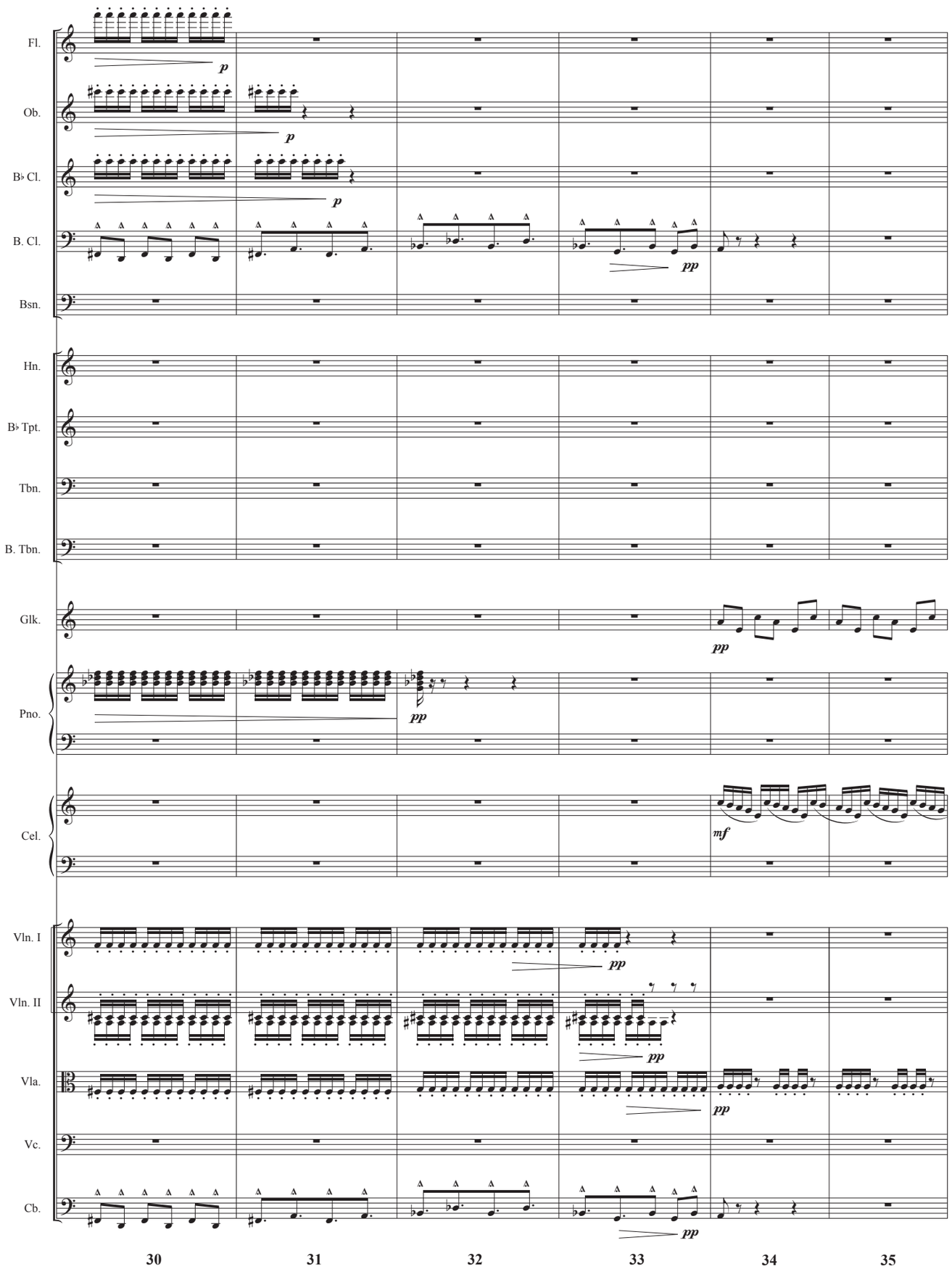
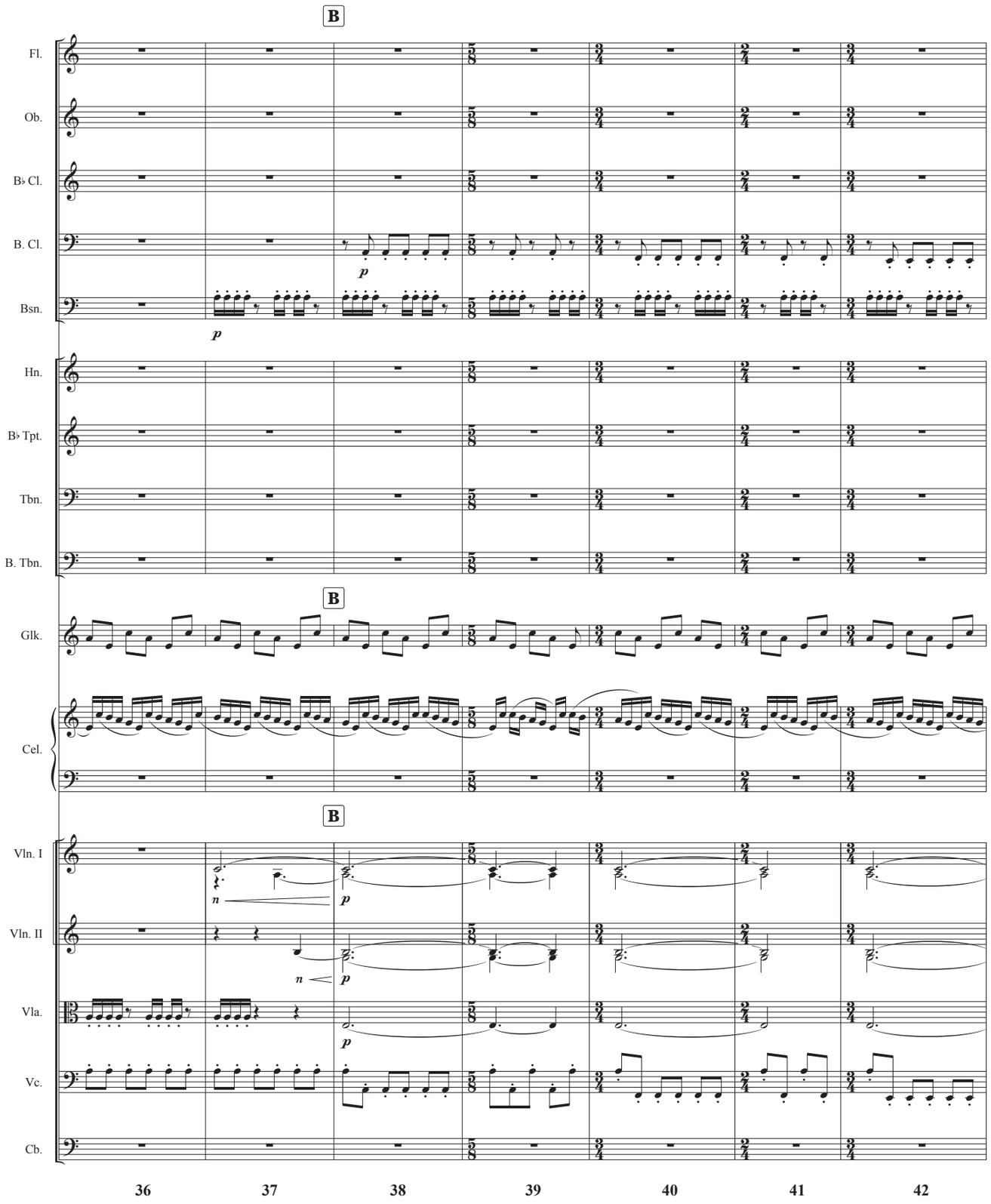
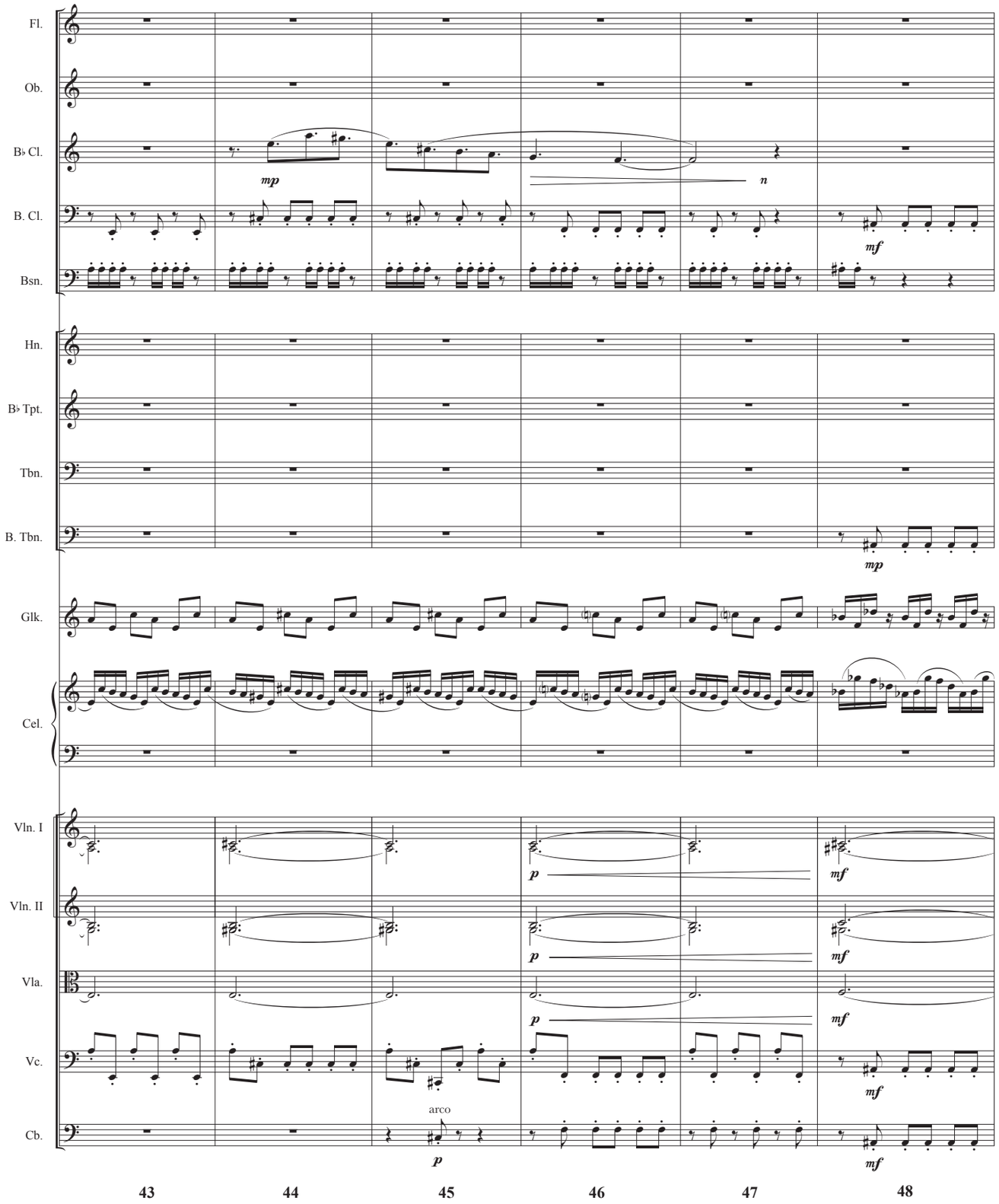
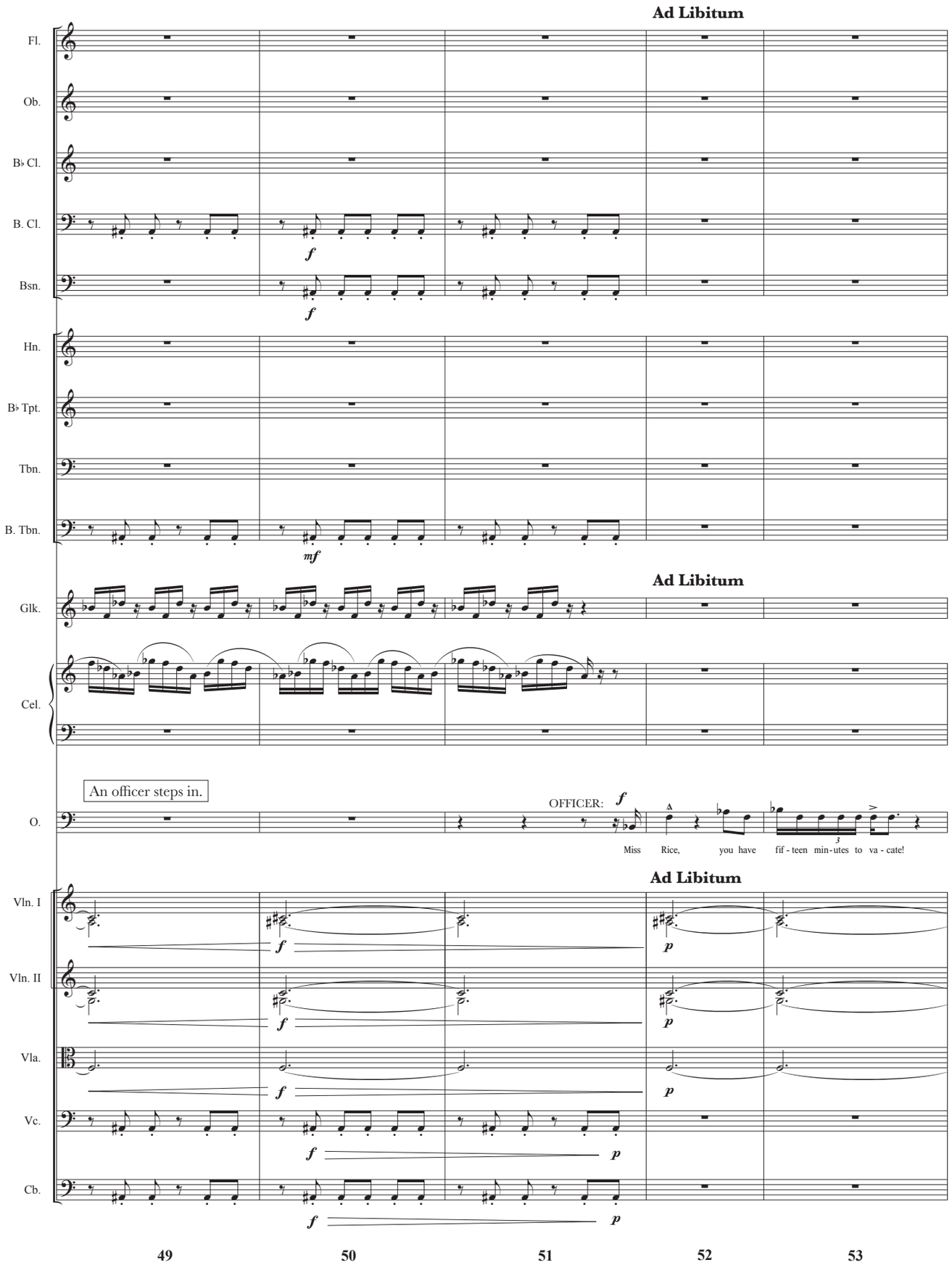
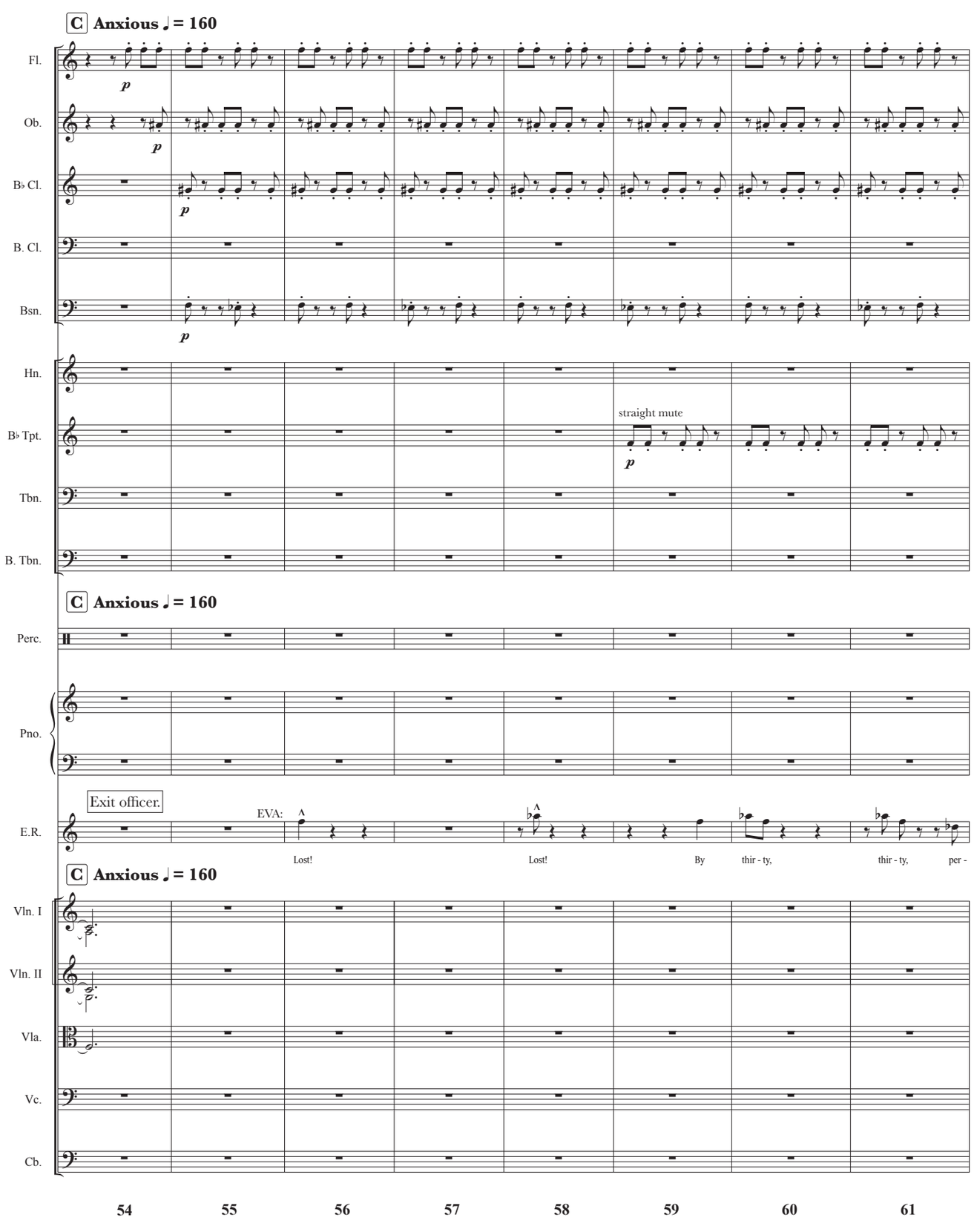
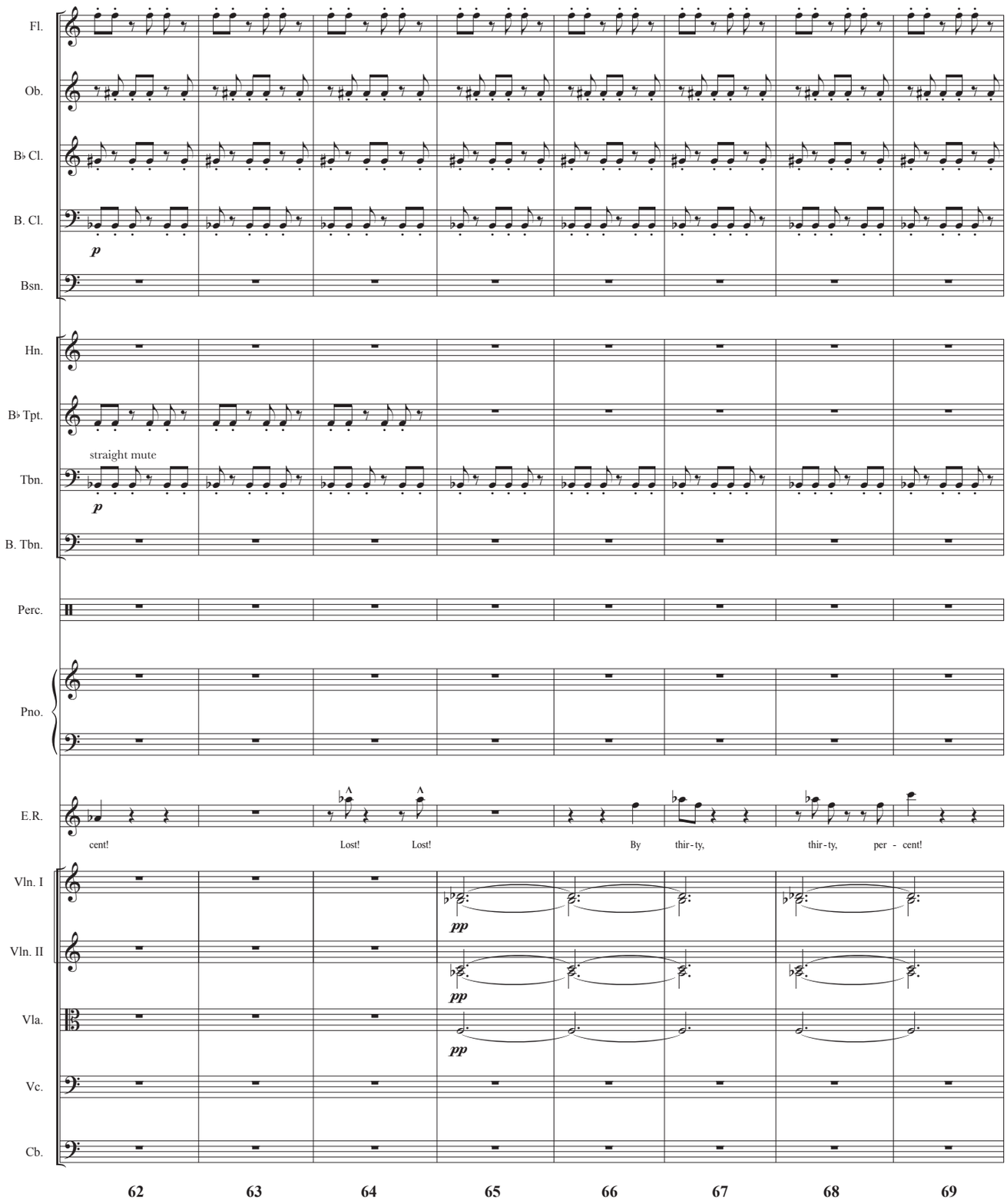
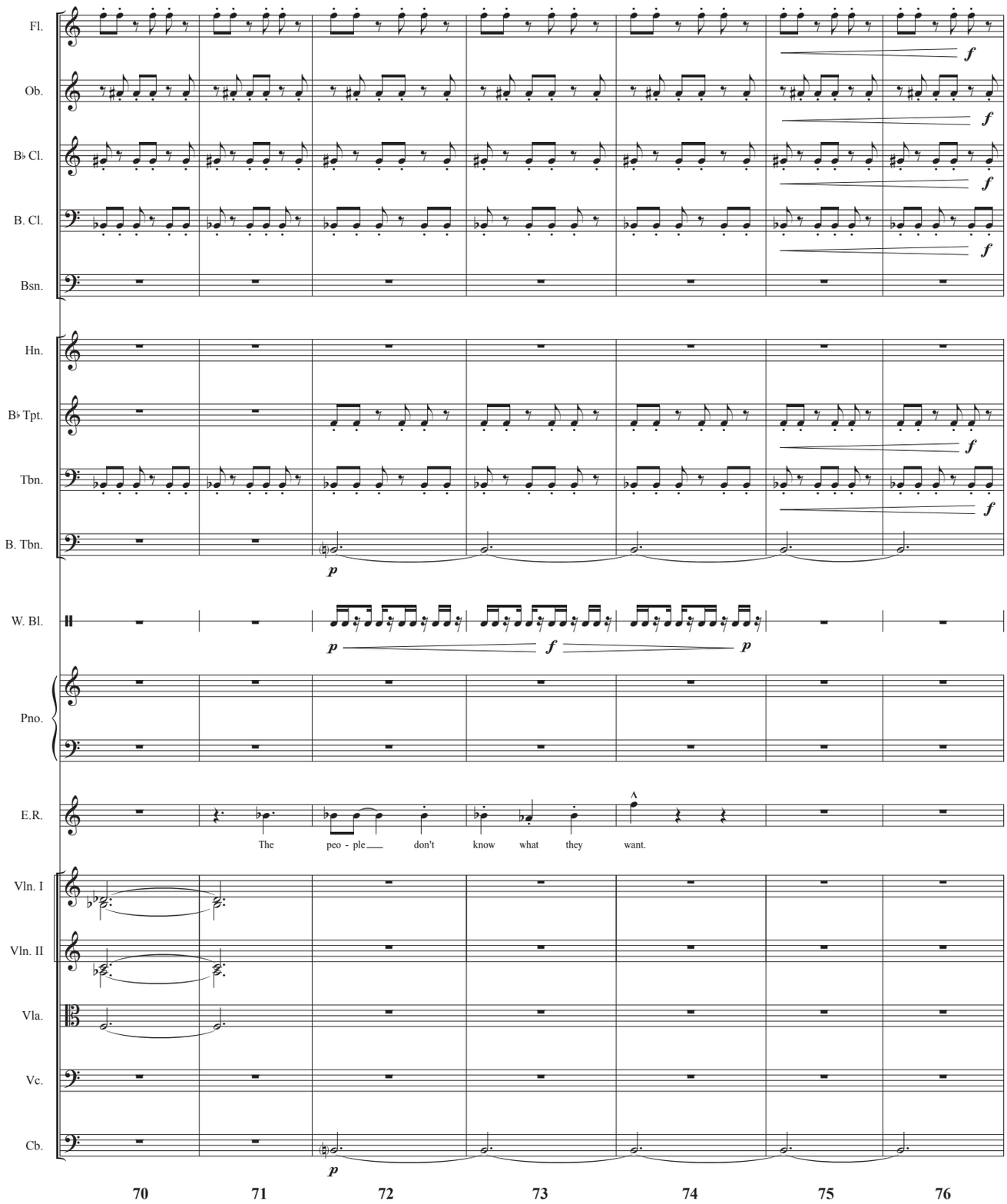
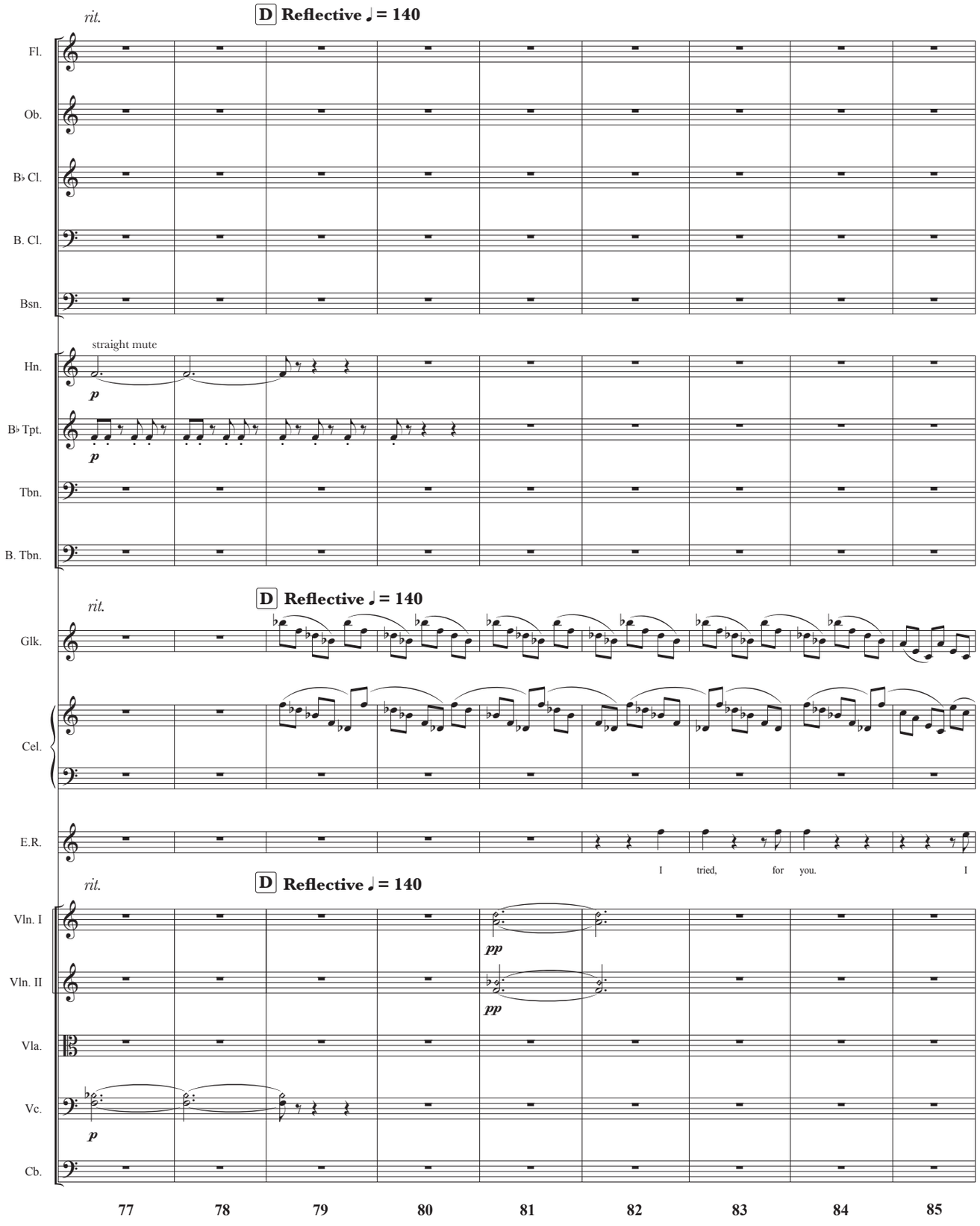
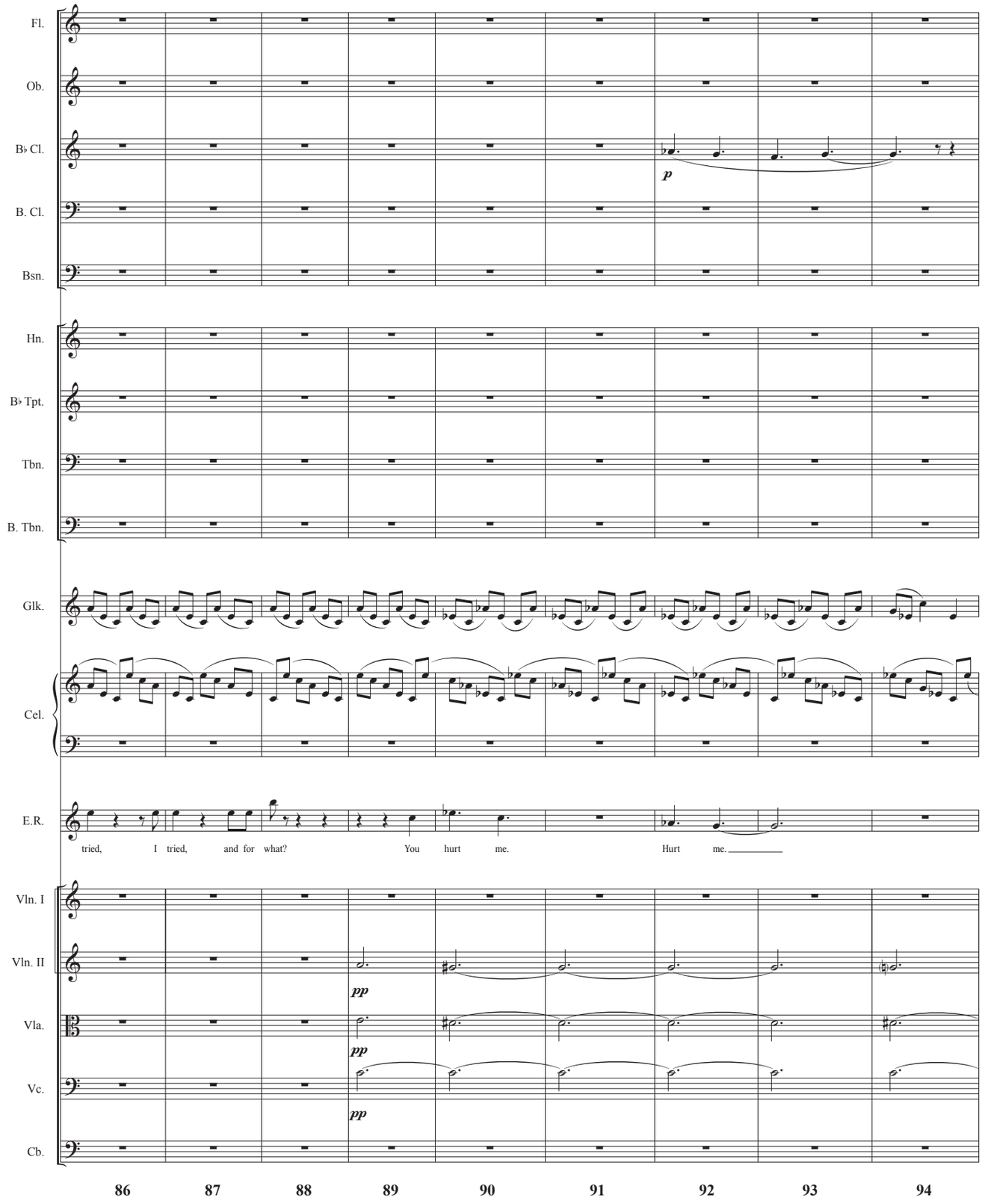
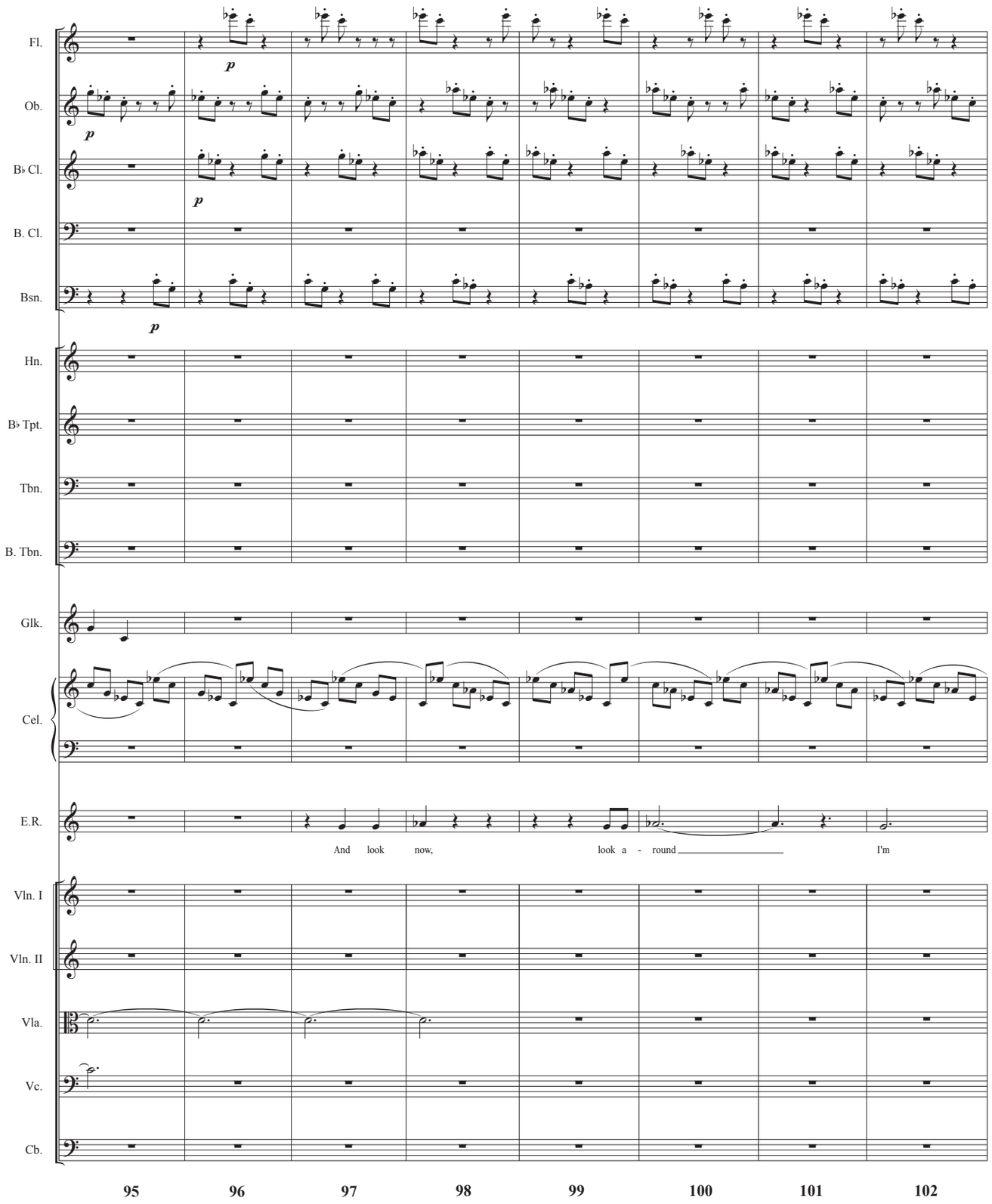
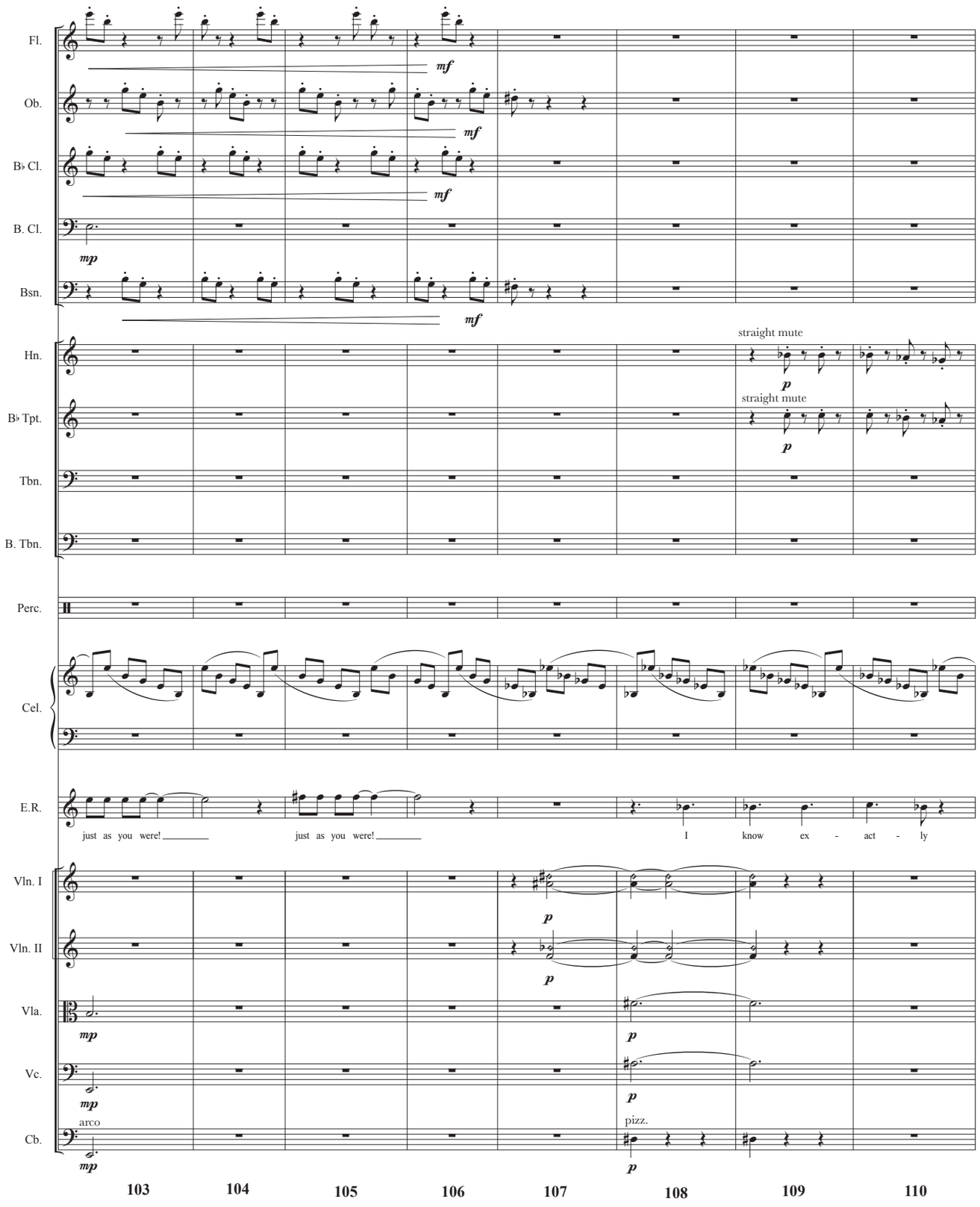
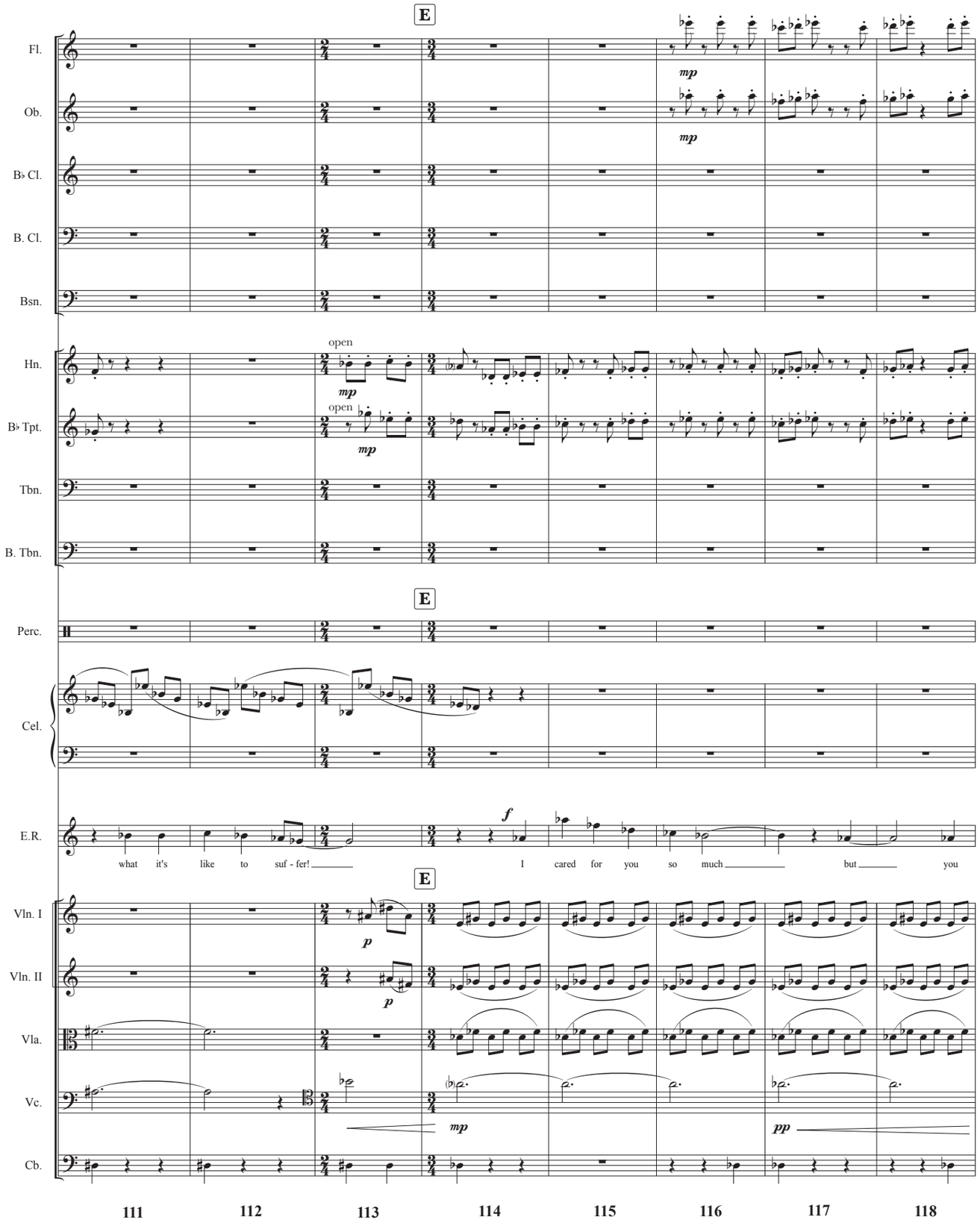
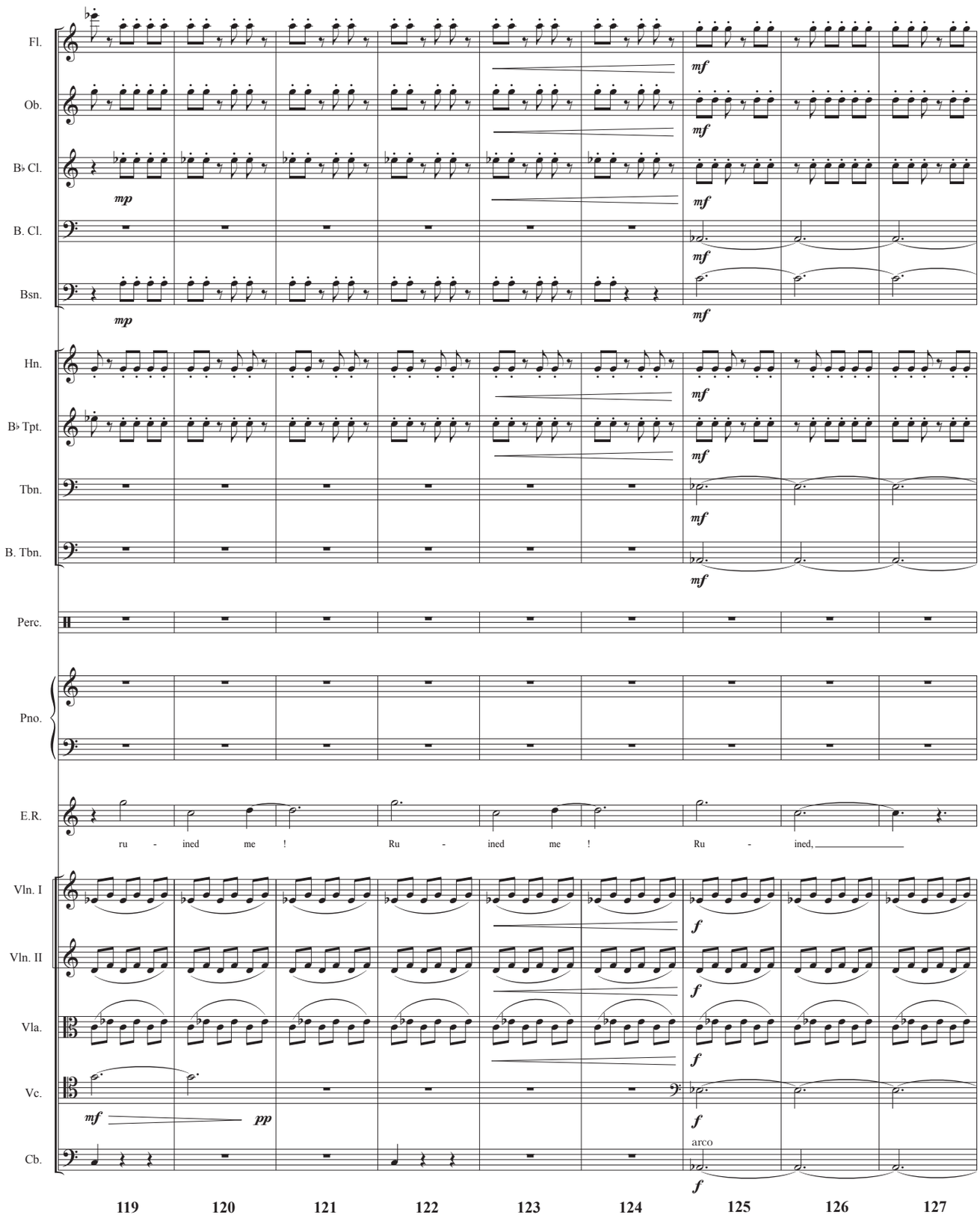
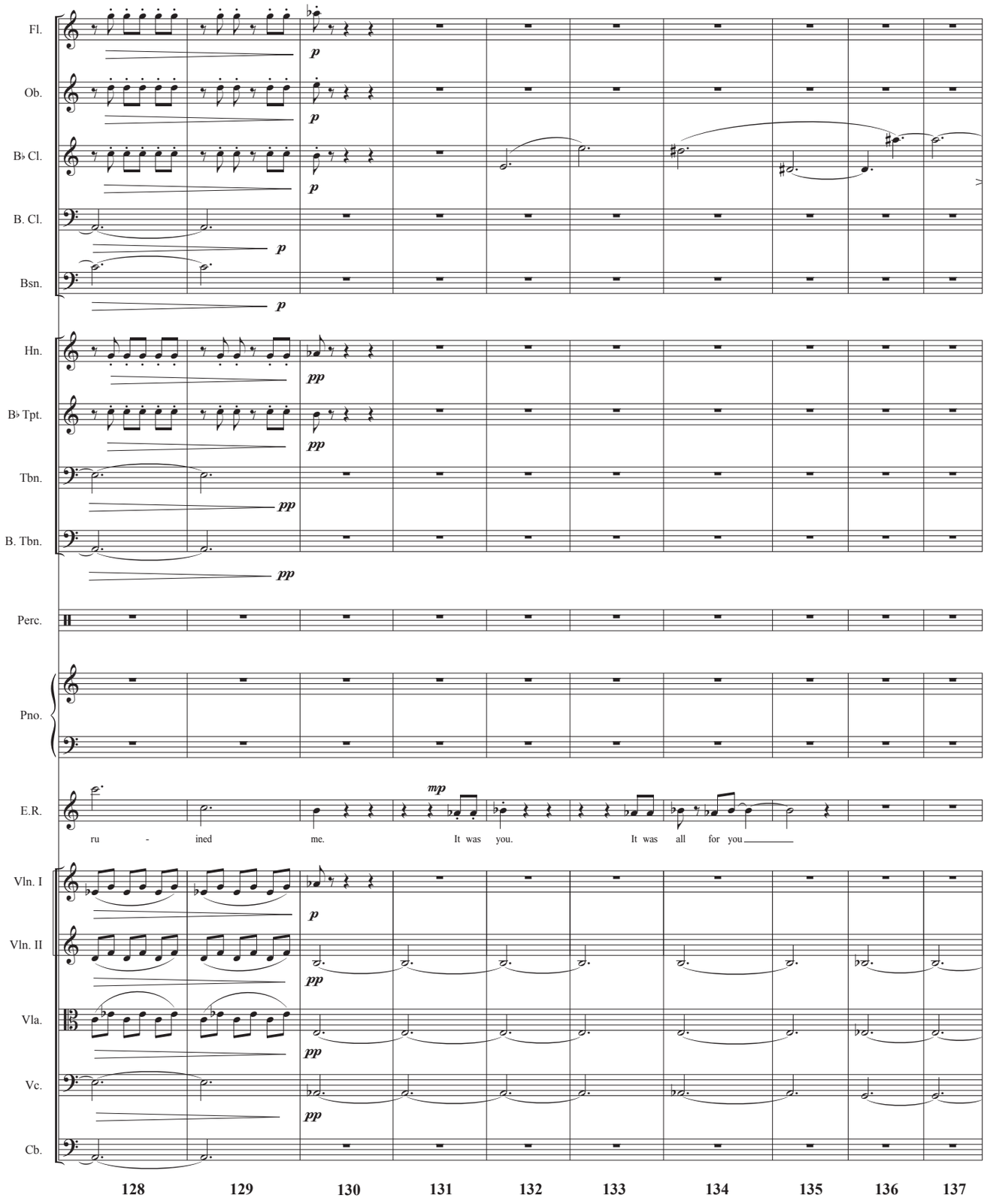
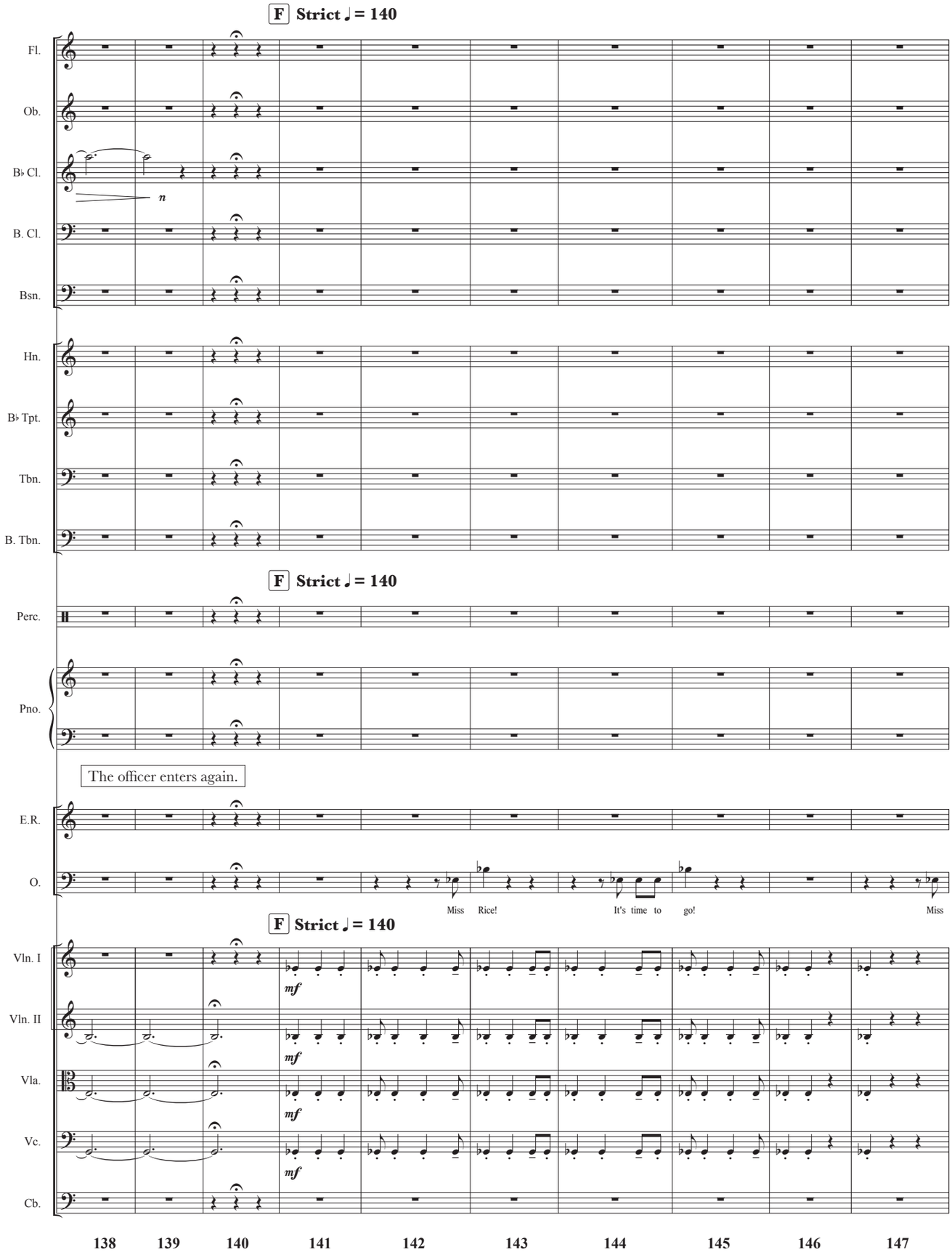
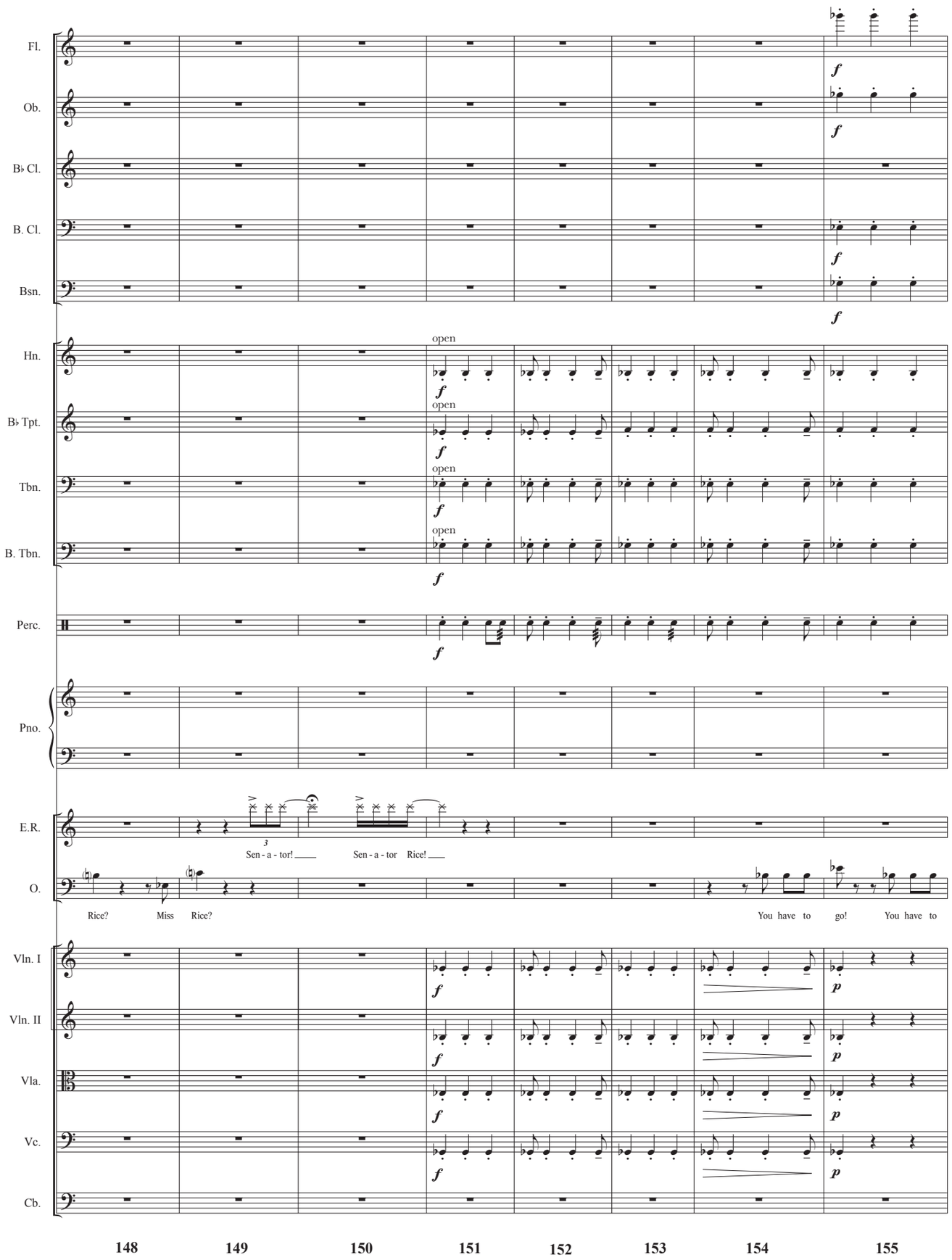
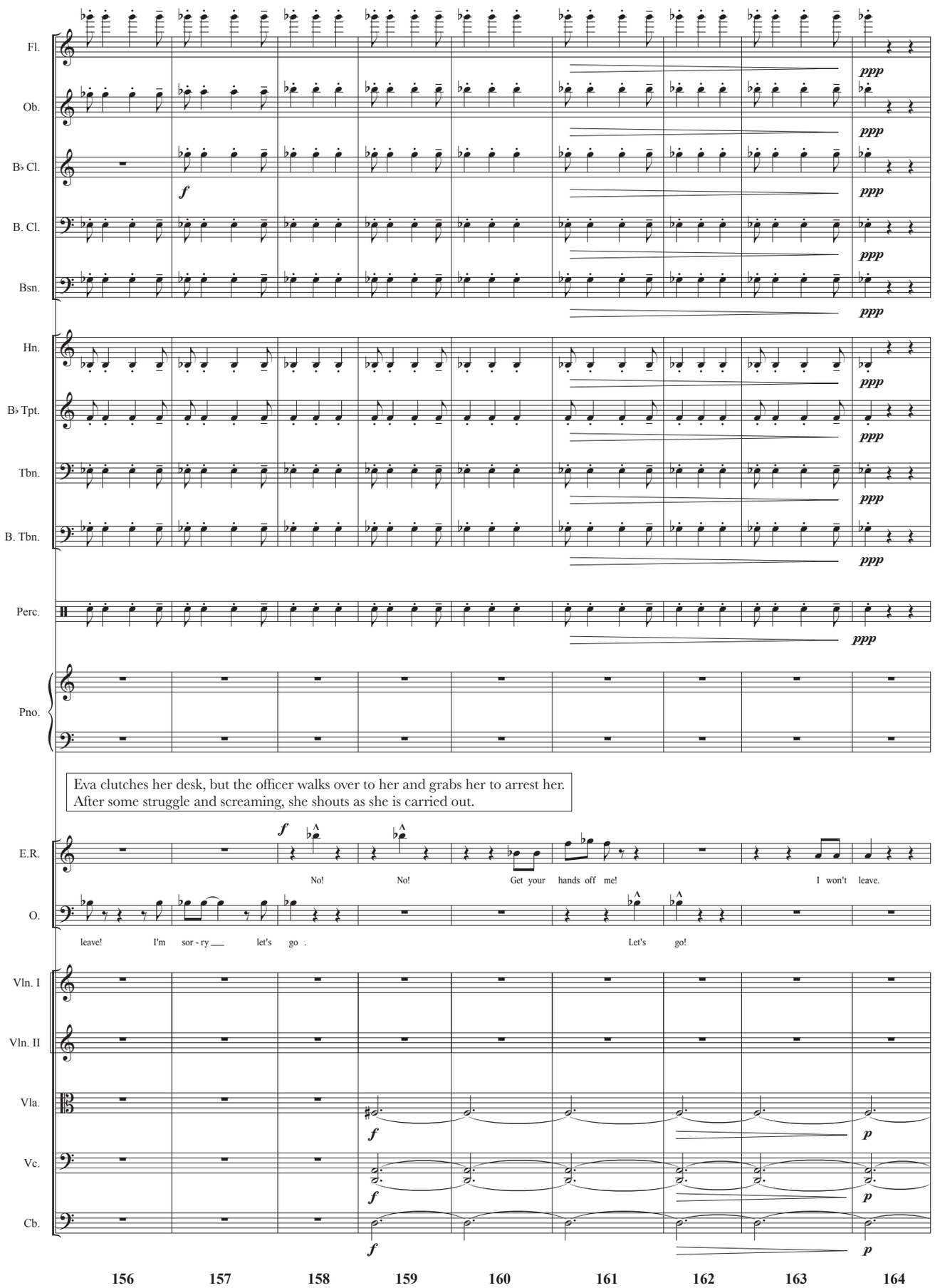
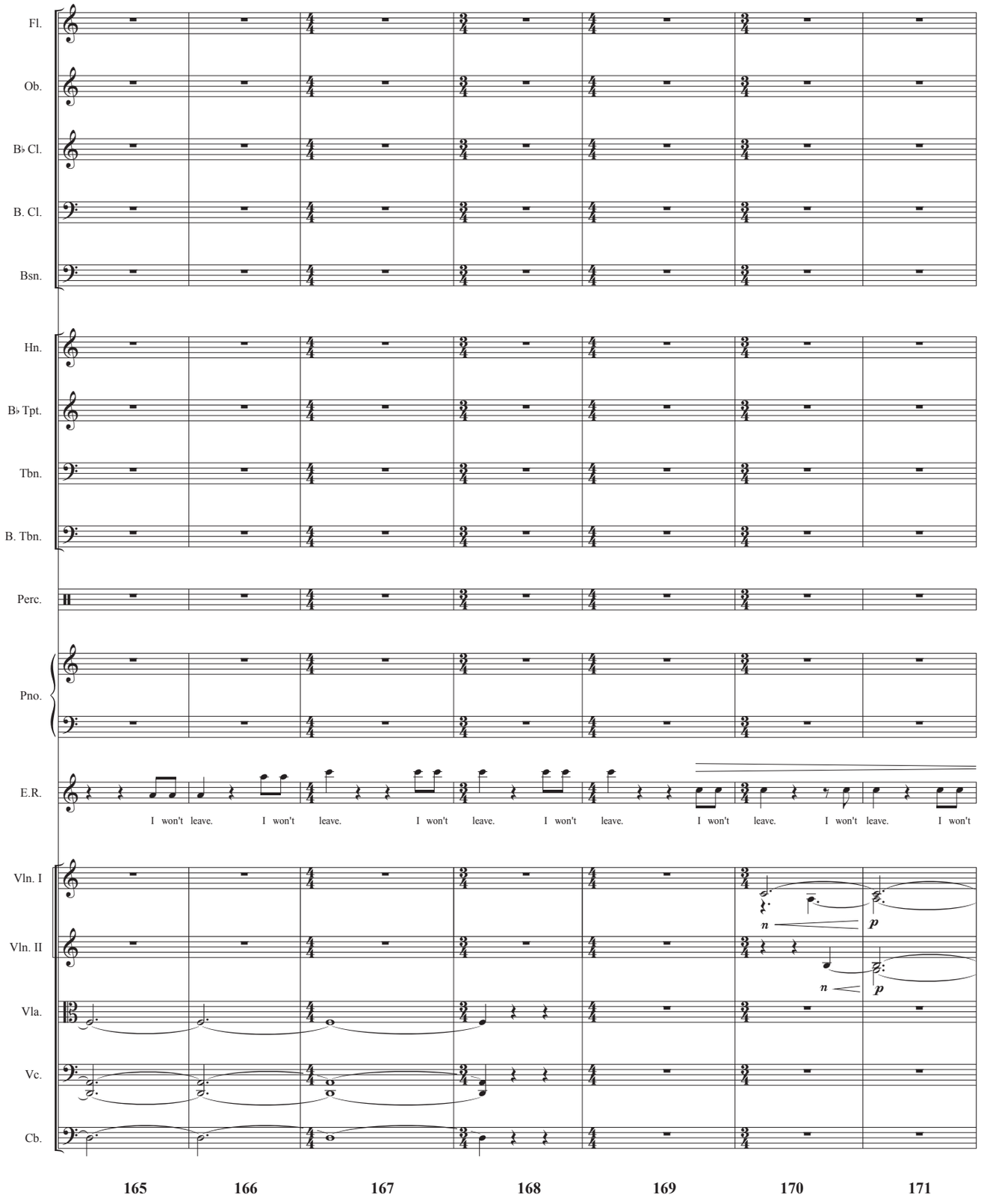
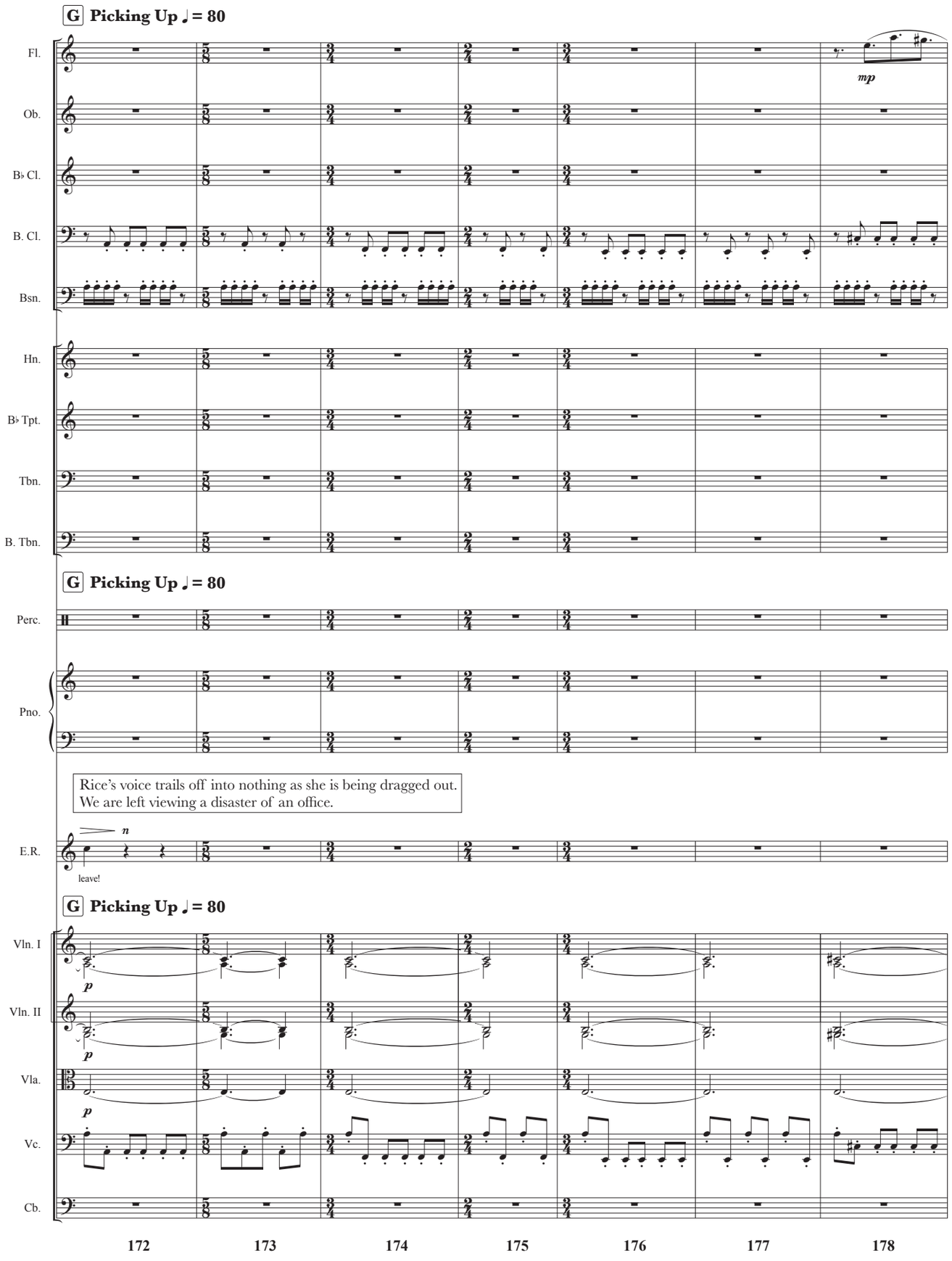
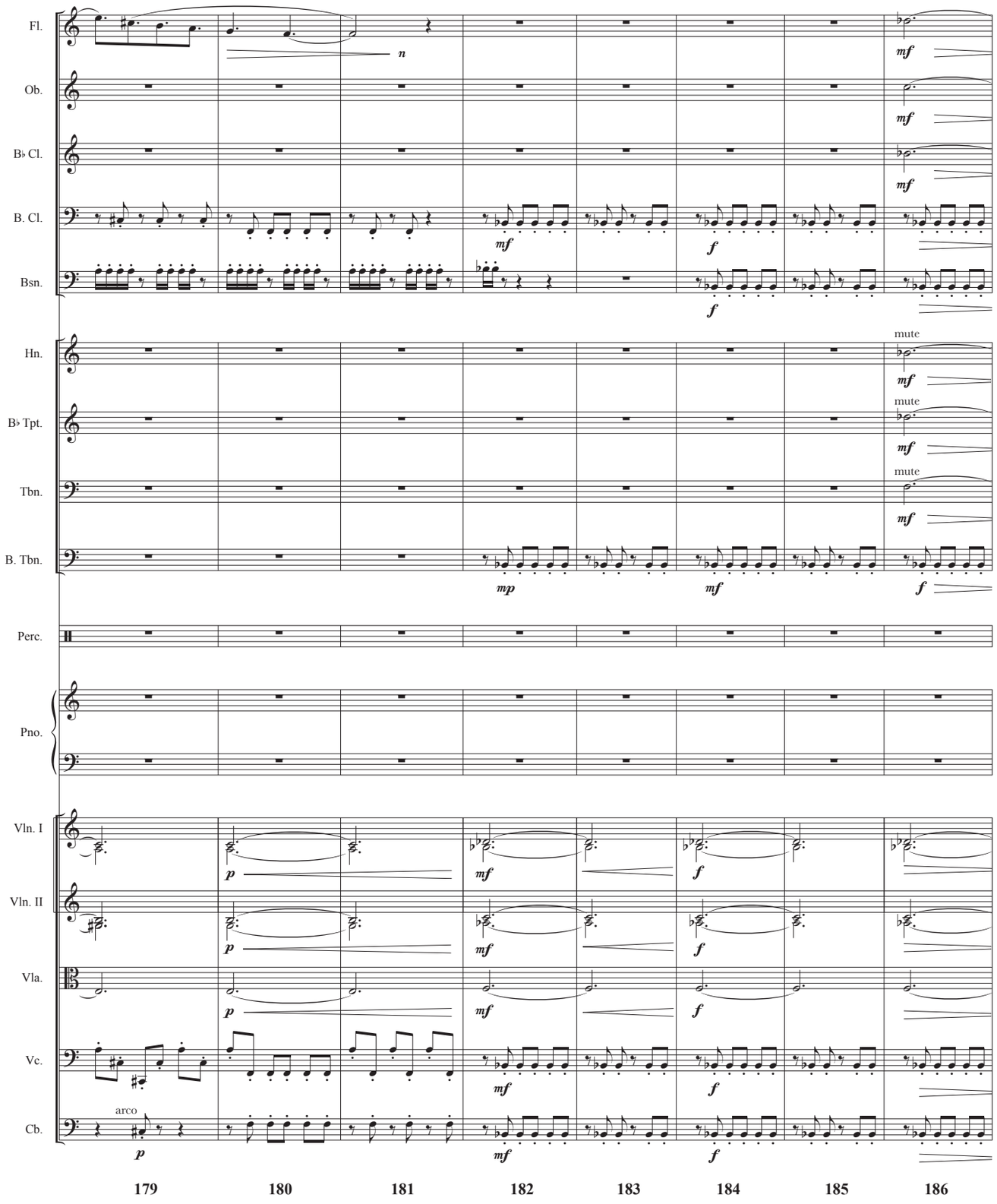
Meditation: Phase 3 ♩ = 60

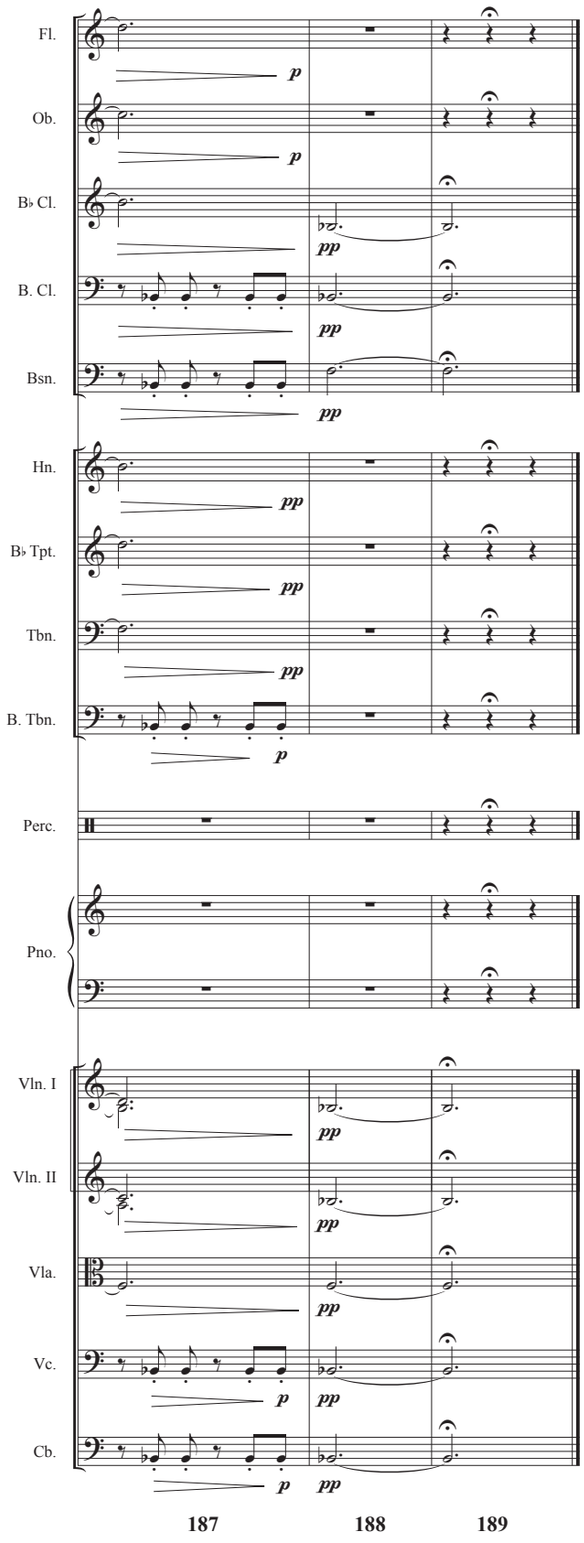


Meditation: Phase 3 ♩ = 60



Transition to the sound of rapid applause, followed by images of positive news reviews of the show and clips display the reopening of Broadway after a successful run of shows. Move forward in time. Eva Rice's office, completely disheveled and torn up with cardboard boxes everywhere, a few months later. She sits at her desk, shocked.

Meditation: Phase 3 ♩ = 60

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Harmon mute
Tbn.
B. Tbn.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
10
11
12
13
14
15
16
17

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
18
19
20
21
22
23
24

accel.
A Picking Up ♩ = 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
25
26
27
28
29

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mf
30
31
32
33
34
35

B
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
p
p
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
B
Glk.
Cel.
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
p
n
p
p
36
37
38
39
40
41
42

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
n
mf
mp
p
mf
p
mf
p
mf
arco
p
mf
43
44
45
46
47
48

Ad Libitum
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
f
f
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
mf
Ad Libitum
Glk.
Cel.
An officer steps in.
O.
OFFICER: f
Miss Rice, you have fif - teen min - utes to va - cate!
Ad Libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
49
50
51
52
53

C Anxious ♩ = 160
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
straight mute
Tbn.
B. Tbn.
C Anxious ♩ = 160
Perc.
Pno.
Exit officer.
E.R.
EVA:
Lost!
Lost!
By
thir - ty,
thir - ty,
per -
C Anxious ♩ = 160
Vln. I
Vln. II
Vla.
Vc.
Cb.
54
55
56
57
58
59
60
61

Fl.
Ob.
B♭ Cl.
B. Cl.
p
Bsn.
Hn.
B♭ Tpt.
straight mute
Tbn.
p
B. Tbn.
Perc.
Pno.
E.R.
cent!
Lost!
Lost!
By
thir - ty,
thir - ty,
per - cent!
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
Cb.
62
63
64
65
66
67
68
69

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
W. Bl.
Pno.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
The peo - ple don't know what they want.
70 71 72 73 74 75 76

rit.
D Reflective ♩ = 140
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
straight mute
Hn.
p
B♭ Tpt.
p
Tbn.
B. Tbn.
rit.
D Reflective ♩ = 140
Glk.
Cel.
E.R.
I tried, for you. I
rit.
D Reflective ♩ = 140
Vln. I
pp
Vln. II
pp
Vla.
Vc.
p
Cb.
77 78 79 80 81 82 83 84 85

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
tried, I tried, and for what? You hurt me. Hurt me.
pp
pp
pp
86 87 88 89 90 91 92 93 94

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Glk.
Cel.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
And look now, look a - round I'm
95 96 97 98 99 100 101 102

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Cel.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
straight mute
straight mute
just as you were!
just as you were!
I know ex - act - ly
arco
pizz.
103
104
105
106
107
108
109
110

E
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
mp
Hn.
B♭ Tpt.
open
open
mp
mp
Tbn.
B. Tbn.
E
Perc.
Cel.
E.R.
f
what it's like to suf - fer!
I cared for you so much
but you
E
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
mp
pp
111
112
113
114
115
116
117
118

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp
f
ru - ined me ! Ru - ined me ! Ru - ined,
arco
119 120 121 122 123 124 125 126 127

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mp
ru - ined me. It was you. It was all for you
128 129 130 131 132 133 134 135 136 137

F Strict ♩ = 140
Fl.
Ob.
B♭ Cl.
n
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
F Strict ♩ = 140
Perc.
Pno.
The officer enters again.
E.R.
O.
Miss Rice! It's time to go! Miss
F Strict ♩ = 140
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
138 139 140 141 142 143 144 145 146 147

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
O.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
f
p
3
Sen - a - tor!
Sen - a - tor Rice!
Rice? Miss Rice?
You have to go! You have to
148
149
150
151
152
153
154
155

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
O.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
f
p
Eva clutches her desk, but the officer walks over to her and grabs her to arrest her.
After some struggle and screaming, she shouts as she is carried out.
No! No! Get your hands off me! I won't leave.
leave! I'm sor - ry let's go . Let's go!
156 157 158 159 160 161 162 163 164

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
E.R.
I won't leave. I won't leave. I won't leave. I won't leave. I won't leave. I won't leave. I won't
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
p
n
p
165 166 167 168 169 170 171

G Picking Up ♩ = 80
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
mp
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
G Picking Up ♩ = 80
Perc.
Pno.
Rice's voice trails off into nothing as she is being dragged out.
We are left viewing a disaster of an office.
E.R.
n
leave!
G Picking Up ♩ = 80
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
172
173
174
175
176
177
178

Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mute
arco
179
180
181
182
183
184
185
186


Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
B. Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
187
188
189