

# **TROUBLE IN TAHITI**

*An Opera in Seven Scenes*

*Words and Music by*

**LEONARD BERNSTEIN**

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## CAST OF CHARACTERS

*DINAH*, a suburban wife in her early thirties . . . . . Mezzo-Soprano

*SAM*, her husband, same age . . . . . Bass-Baritone

*THE TRIO*, a Greek Chorus born of the  
radio commercial . . . . . Soprano or Mezzo-  
Soprano  
High Tenor  
High Baritone

Time: Now

Place: Any American city, and its suburbs

Duration of performance: approximately 40 minutes

## NOTES ON PRODUCTION

Simplicity of execution should be the keynote throughout. Much depends upon precise and imaginative lighting. The piece should move swiftly, avoiding any pause for set-changes.

**THE SETS.** The composer has conceived of the sets as cartoon-like sketches — bold, suggestive, and charming. They should all be black and white, almost like a child's version of each scene. Two drops are required: the first (in one) a white drop with a child's sketch of a dream-house in black. The second drop (in two) represents a city street in the rain. The merest indication of skyscrapers, a traffic light, etc., will suffice.

The sets for Scenes 2 and 3 are prepared simultaneously during the closing music of Scene 1, while the drop is down. Scenes 5 and 6 (on stage together) are set up while Scene 4 is in progress before the street-drop. (This drop may be lowered for a moment between Scenes 5 and 6.)

It is preferable to have, instead of heavy flats, a system of light, simple screens which can be moved about quickly.

**DRESS.** Clothes, rather than costumes, are indicated. The TRIO should wear evening-clothes, the boys having light blue dinner jackets with boutonnières, and the girl a décolleté dinner-dress, preferably white.

The only note of color in the visual production is furnished by the clothes of the couple. DINAH wears a town suit throughout, except in Scene 1, when she has on a morning-coat, or negligee. SAM wears a conservative business suit.

**DELIVERY.** The TRIO sings generally in a whispering, breathy *pianissimo*, which comes over the amplifying system as crooning. All gesturing and/or "routining" is to be avoided; the TRIO is refined and sophisticated in the high-priced dance-band tradition. Their only movement is a constant rhythmic activating in place. They must be as conventionally handsome as possible, and *must never stop smiling*.

DINAH and SAM should also avoid stock gestures, especially of the operatic variety. The acting should come from within, through the music.

For all five characters the chief consideration is diction. Every word and idea must be projected clearly, especially since there is no "plot" in the ordinary sense, and very little "action." If the words are not heard, there is no opera.

**THE ORCHESTRA.** Being comprised mainly of winds, the orchestra should be held down carefully. It is almost always an accompaniment. The string quartet may be enlarged discreetly if desired, or amplified electrically if necessary. In case of enlargement, two string basses are maximum.

L. B.



# TROUBLE IN TAHITI

## An Opera in Seven Scenes

### PRELUDE

(A vocal Trio, dance-band "ensemble" style, is huddled around a mike down-stage right. They are dressed in smart evening clothes. There is a blackboard standing next to them. The curtains are closed.)

LEONARD BERNSTEIN

Easy, swingy  $\text{♩} = 84$

Girl

Boy 1

Boy 2

TRIO

Piano (Orchestra)

Easy, swingy  $\text{♩} = 84$

*p*

Sn. Dr.

B. Dr.

Trio (amplified on mike)

(A) *pp nasally*

Daa Day

*pp nasally*

Day Day

*pp nasally*

Doa Day

(A)

Sn. Dr.

B. Dr.

(B)

*ppp* breathy and sary

1. Morn - in' sun\_ Kiss - es the win - dows: kiss - es the walls: Kiss -  
 2. Friend - ly sun\_ O - pens the eye - lids: o - pens the eyes: O .

1. Morn - in' sun\_ Kiss - es the win - dows: kiss - es the walls: Kiss -  
 2. Friend - ly sun\_ O - pens the eye - lids: o - pens the eyes: O .

1. Morn - in' sun\_ Kiss - es the win - dows: kiss - es the walls: Kiss -  
 2. Friend - ly sun\_ O - pens the eye - lids: o - pens the eyes: O .

Drums: Cymb.  
 B. Dr. etc.

(B)

*pp*

- es the win - dows: kiss - es the walls Of - the lit - tle white house; Kiss -  
 - pens the eye - lids: o - pensthe eyes Of - the hus - band and wife; Kin -

- es the win - dows: kiss - es the walls Of - the lit - tle white house; Kiss -  
 - pens the eye - lids: o - pensthe eyes Of - the hus - band and wife; Kin -

- es the win - dows: kiss - es the walls Of - the lit - tle white house; Kiss -  
 - pens the eye - lids: o - pensthe eyes Of - the hus - band and wife; Kin -

- es the door-knob: kiss-es the roof: Kiss - es the door-knob and  
- dles their fac - es: kin-dles their love: Kin - dles their fac - es with

- es the door-knob: kiss-es the roof: Kiss - es the door-knob and  
- dles their fac - es: kin-dles their love: Kin - dles their fac - es with

- es the door-knob: kiss-es the roof: Kiss - es the door-knob and  
- dles their fac - es: kin-dles their love: Kin - dles their fac - es with

*cresc.*  
*cresc. 3*

pret - ty red roof Of\_ the lit - tle white house in Scars-dale. \_\_\_\_\_  
greet-ings of love In\_ the lit - tle white house in

pret - ty red roof Of\_ the lit - tle white house in Scars-dale. \_\_\_\_\_  
greet-ings of love In\_ the lit - tle white house in

pret - ty red roof Of\_ the lit - tle white house in Scars-dale. \_\_\_\_\_  
greet-ings of love In\_ the lit - tle white house in

*f* *ppp* *ppp*

*f* *ppp*

2.  
*ppp* Welles - ley Hills. Sub - urb - i - a! *p* *molto*

*ppp* Welles - ley Hills. Sub - urb - i - a! *p* *molto*

*ppp* Welles - ley Hills. *f* Sub - urb - i - a! Sub - urb - i - a! *p* *molto*

2.  
*f*

© *ppp subito* Our lit - tle spot, out of the hub - bub, Less than an hour — by

*ppp subito* Our lit - tle spot, out of the hub - bub, Less than an hour — by

*ppp subito* Our lit - tle spot, out of the hub - bub, Less than an hour by

© *pp*

*molto* *p sub.* *ppp sub.*

train. Sub - urb - i - a! Sweet in the spring:

*f* *p sub.* *ppp sub.*

train. Sub - urb - i - a! Sub - urb - i - a! Sweet in the spring:

*molto* *p sub.* *ppp sub.*

train. Sub - urb - i - a! Sweet in the spring:

*cresc.* *f* *gliss.*

health-ful in win - ter: Saves us the both-er of sum-mers in Maine.

*cresc.* *f* *gliss.*

health-ful in win - ter: Saves us the both-er of sum-mers in Maine.

*cresc.* *f* *gliss.*

health-ful in win - ter: Saves us the both-er of sum-mers in Maine.

*f*

①

*ppp*

Morn - in' sun — Kiss - es the drive - way: kiss - es the lawn: Kiss -

*ppp*

Morn - in' sun — Kiss - es the drive - way: kiss - es the lawn: Kiss -

*ppp*

Morn - in' sun — Kiss - es the drive - way: kiss - es the lawn: Kiss -

②

*pp*

- es the flag - stones on the front lawn — Of — the

- es the flag - stones on the front lawn — Of — the

- es the flag - stones on the front lawn — Of — the



lit - tle white house: Kiss - es the pa - per at the front door: Kiss -

lit - tle white house: Kiss - es the pa - per at the front door: Kiss -

lit - tle white house: Kiss - es the pa - per at the front door: Kiss -

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal parts have lyrics: "lit - tle white house: Kiss - es the pa - per at the front door: Kiss -". The piano part consists of chords and single notes in the right and left hands.

*cresc.* - es the ros - es a round the front door— Of — the

*cresc.* - es the ros - es a - round the front door— Of — the

*cresc.* - es the ros - es a - round the front door— Of — the

The second system continues the musical score. It includes the same three vocal staves and piano accompaniment. The lyrics for the vocal parts are: "- es the ros - es a round the front door— Of — the". The piano part continues with chords and single notes. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

(E)

*p*

lit - tle white house in O - zone Park.

*p*

*pp*

lit - tle white house in O - zone, Lit - tle white house, the

*p*

*pp*

lit - tle white house in O - zone, The lit - tle white house, the

(E)

*p*

*pp*

(The two Boys go to the blackboard and begin to draw a child's version of a dream-house, including a sun and moon, a TV antenna, and smoke issuing from the chimney.)

lit - tle white house.

lit - tle white house.

*pp*



F

Girl *P<sup>scat</sup> style*

Rat - ty boo. So - fa so far\_ so. Au - to - mo - bee. Ought

*R. H. 2nd time only*

— to be Mo - by. So - fa so far. — Ev - er o - ver de - bout. Ev -

- er tin o - ver. Skid a lit day. Skid — a lit A - da A -

*cresc.*

bar - ba - nel: who but A - bar - ba - nel buys a vi - sa...

*f*

(G)

(The Boys have returned to the mike.)

vis. — Sub - urb - i - a! Parks for the kids:

Boy 1 *f* Sub - urb - i - a! Sub - urb - i - a! Parks for the kids:

Boy 2 *f* Sub - urb - i - a! Sub - urb - i - a! Parks for the kids:

(G)

neigh-bor-ly butch-ers: Less than an hour by train! That

neigh-bor-ly butch-ers: Less than an hour by train! That

neigh-bor-ly butch-ers: Less than an hour by train! That

(H)

*ff* *meno f*

morn - in' sun — Says a good morn - in': have a good day: — Have

*ff* *meno f*

morn - in' sun — Says a good morn - in': have a good day: — Have

*ff* *meno f ma marcato*

morn - in' sun — Says a good morn - in': have a good day: — Have

(H)

*ff* *p*

*ppp as before*

— a good morn - in': have a good day In — the cit - y to - day; Joy —

*ppp as before*

— a good morn - in': have a good day In — the cit - y to - day; Joy —

*ppp as before*

— a good morn - in': have a good day In — the cit - y to - day; Joy —

*pp*

— to your la - bors 'til you re - turn: Joy — to your la - bors un -

— to your la - bors 'til you re - turn: Joy — to your la - bors un -

— to your la - bors 'til you re - turn: Joy — to your la - bors un -

til you re - turn. To the lit - tle white house, to the

til you re - turn. To the lit - tle white house, to the lit - tle white house,

til you re - turn. To the lit - tle white, to the lit - tle white

*cresc.* *ff* *molto*

lit - tle white house, \_\_\_\_\_ to the lit - tle white house in

*cresc.* *ff* *molto*

\_\_\_\_\_ to the lit - tle white house, to the lit - tle white house in

*cresc.* *ff* *molto*

house, to the lit - tle white house, white house in

*p* *pp*

High - land Park, \_\_\_\_\_ In Shak - er

*p* *pp*

High - land, Lit - tle white house, the lit - tle white house;

*p* *pp*

High - land, The lit - tle white house, the lit - tle white house;

*dim.*

Heights,— In Mich - i - gan Falls,—

*dim.*

Lit - tle white house, the lit - tle white house; Lit - tle white house, the

*dim.*

The lit - tle white house, the lit - tle white house; The lit - tle white house, the

(J)

In Bev - er - ly Hills.

*pp*

lit - tle white house; Lit - tle white house, the

*pp*

lit - tle white house; The lit - tle white house, the

(J)



(The curtains part, revealing a front drop on which is painted the exact replica, full size, of the dream-house that was drawn on the blackboard.)

lit - tle white house.

lit - tle white house.

*pp*

This system contains three staves. The top two staves are vocal parts, both with the lyrics "lit - tle white house." The bottom staff is a piano accompaniment, starting with a piano (*pp*) dynamic marking.

(Fadeout on Trio.) *ppp* (in the dark) (more breath than voice) *ppp* (Blackout)

Skid a lit day: skid a lit day... Rat - ty boo.

Skid a lit day: skid a lit day... Rat - ty boo.

Skid a lit day: skid a lit day... Rat - ty boo.

Skid a lit day: skid a lit day... Rat - ty boo.

This system contains four staves. The top two staves are vocal parts, both with the lyrics "Skid a lit day: skid a lit day... Rat - ty boo." The bottom two staves are a piano accompaniment. The system includes dynamic markings *ppp* and *ppp*, and performance instructions: "(Fadeout on Trio.)", "(in the dark)", "(more breath than voice)", and "(Blackout)".

## Scene I

(The front drop rises. Dinah and Sam are finishing breakfast. Their nine-year-old son has just left for school, leaving his chair at an angle and a napkin thrown over his waterglass. Dinah and Sam nibble and sip in grim silence through the opening measures.)

Moderato  $\text{♩} = 112$  Più mosso  $\text{♩} = 160$

*mp detached accel.  $\text{f}$*  *p a tempo accel.  $\text{f}$*  *p cresc.*

① Allegro  $\text{♩} = 80$  Dinah *f*

What is it

Sam *f (with repressed anger)*

How could you say— The thing that you did...

① Allegro  $\text{♩} = 80$

*mf etc. con 15va sempre*

this time? You were the first— To go up in smoke.

In front of the kid!— Al - ways it's



*p*  
I just meant a joke... You might have said please.  
*mp* <sup>3</sup>  
my fault! Pass me the toast.  
*p* *p*

(pause of silent hostility)  
*mf* Why do you  
Please un-der-stand, I don't mean to fight.  
*mp sim.*  
*non cresc.*

start, then? Right-eous old Sam! So quick to ac-cuse; The lan-guage you use!  
It's sim-ply not right... Here we are fight-ing!  
*3*

*p* (3) (in an undertone)

Make it your-self. Ev-'ry morn - ing it's the

*mp* *3*

This cof-fee is burned.

(3)

same old thing; Love-ly way— to start the day!

There are things that have to

*cresc.*

*ff* (Rises.)

There cer-tain-ly are!

be dis - cussed...

*f* *ff*

④ *f*

Ev - 'ry - one knows That you and Miss Brown... *>*

④ *mf*

You mean my

The talk of the town! - *(laughing it off)* Still - young e -

sec - re - ta - ? Me and Miss Brown! That home - ly old bird?

nough to ma - - Still young e - nough!

It's sim - ply ab - surd! - The sub - ject is closed.

⑤ Più mosso  $\text{♩} = 96$  *(screaming after him)*

*f* Oh!! I'm sick of this life! Day af-ter day of the  
*(Gets up abruptly and exits to get hat and cont.)*

⑤ Più mosso  $\text{♩} = 96$

*f*  $\rightarrow$  *mf*

*into the wings)* same hu-mil-i - a - tion! Day af - ter day with

*cresc.*

*(The lights fade slowly to a spot on Dinah.)* *stentato* *ff*

no con-sid-er - a - tion Of what it means to be a

*colla voce* *in tempo*

⑥ *meno mosso* *(calming down)* *rit.*

wo-man! — A wo-man needs so lit-tle; A lit-tle

*meno mosso* *ritardando*

*f* *mf* *mf* *mp*

*rall. molto* *lento*

feel-ing of warmth, A lit-tle feel-ing of home.

(in 4) *lento*

*mp* *p* *p*

⑦ *Lento* ♩ = 60 *pp* (not looking at him) *cre.sc.*

Try, Sam, oh, try to be kind. Help—

Sam (Reappears with his hat and raincoat. There is a spot on him. He does not look at her.)

*pp* *cre.sc.*

⑦ Try, Di-nah, try to be kind. Help me to

*Lento* ♩ = 60

— me to love you a-gain. Break down these

free you a-gain. Break down this wall we have

*f* *f* *f*

*p* *f* *p* *f* *p* *f*



bars — we have made. Try, let us try.

made. Try, let us try — to be kind.

*p* — *f* — *p non cresc.*

⑧

Tempo del "Prelude"

(The lights come up again on the scene.)

Trio (off-stage, amplified)

Girl *ppp*

Boy 1 *ppp*

Boy 2 *ppp*

Morn - in' sun — Says a good morn - in': have a good day: — Have —

Morn - in' sun — Says a good morn - in': have a good day: — Have —

Morn - in' sun — Says a good morn - in': have a good day: — Have —

⑧ Tempo del "Prelude"

*ppp*

9 (turning to him, attempting warmth)  
Dinah *mf*

Dar-ling, you know It's

— a good morn-in': have a good day— In— the cit - y...

— a good morn-in': have a good day— In— the cit - y...

— a good morn-in': have a good day— In— the cit - y...

9 *mp*

Jun-ior's big day. (replying in kind) Oh, no, it's the play. (with mock horror)  
Sam

Is it his birth-day? Oh, I for-got:— That

(proudly)

Jun-ior's the he-ro.

At four on the

aw-ful school show!

What time do we go?—

dot.

(suddenly remembering) *f*

Fine, I'll be there.—

Sor-ry, I can't! I'm

due at the gym.—

Oh, what's it to him?—

Ev-'ry-thing, Sam. You real-ly must try.— He's wear-ing your

Di-nah, I'm sor-ry!

10

10

*p*

*mp*

*f*



tie! To hell with the gym! —

I'm due at the gym!

11

(trying to reason)  
*mf*

Don't you see, — to-day's a spe-cial day? — Hand-ball tour - na-ment and

11

*mf cresc.*

No, I don't see why it's so im - por - tant!

all. Im - por - tant to

*cresc.*

(12) *(nastily)* *ff* Is - n't that

me! If I win to - day — I win the gold cup! —

(12) *f* dan-dy! You and your cup! — Your e - go is wild!

The tour-na-ment cup! — Well, it's im -

*(bitterly)* But think of your child! — Hand-ball, in -

por-tant! Oh, Jun-ior's all right.

13 deed! Oh, but you're sel-fish!

*> (with mounting anger)*

You lead your life, And leave me to mine. And we'll get on fine!

13

*cresc.* You have a child, And he should come first! *ff* I'm read-y to burst!

*ff* Can't you stop nag-ging!

*cresc.*

14 Più mosso  $\text{♩} = 96$  (She buries her face in her hands)

*(suddenly rational)*

Ohh! This can't be the way! Why can't we once have a

14 Più mosso  $\text{♩} = 96$

friend-ly con-ver-sa - tion? Must we de - scend \_\_\_\_\_ to this

*cresc.*

vul-gar dem-on-stra - tion? Once and for all, \_\_\_\_\_ let's stop this

*stentato* *ff* *ten.*

*colla voce* *in tempo* *sfz*

(15) *meno mosso* *(rational)* *(comforting-her)*

brawl-ing! To - night we'll talk it o - ver, Re - laxed and

*meno mosso* *f* *mf* *mf* *mp*

*rall.* *lento*

can-did and free, — As grown-up peo-ple should be. —

*rall.* *lento*

*mp* *p*

⑬ *♩* = 89 *Poco mosso* *♩* = 116

Dinah *p* (*carefully*)

Oh, by the way, — My mon-ey's run low; —

(Gives her a pat and prepares to leave.)

Oh, — not a —

⑬ *♩* = 89 *Poco mosso* *♩* = 116

*pp* *pp*

My doc-tor, you know. — He's — a great

(reaching for wallet)

gain, now! Doc-tor, my foot! An out-and-out fake!



(Drop of the little white house  
falls as Dinah remains staring)

an-a-lyst! You ought to go, too.  
(giving her money) (abruptly) (Exit.)

The money they make! I'm late for my train.

17

pp

7

with hate at the money in her hand. Sam emerges through  
the door in the drop and stalks out, left.)  
*cresc. ed accel. molto* *al* **Presto** ♩ = 184  
*ff furioso* 2 & 3

5 5 5

5 5 5 *fff* 5

holding back slightly

31

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and some ties. The bass staff has a rhythmic accompaniment with eighth notes. The dynamic marking *fff* is present in the bass staff. There are various musical notations including slurs, ties, and accidentals.

Second system of the musical score. It continues the piano introduction. The treble staff has a melodic line with eighth notes and some ties. The bass staff has a rhythmic accompaniment with eighth notes. The dynamic marking *mp* is present in the bass staff. There are various musical notations including slurs, ties, and accidentals. A circled number 19 is visible in the treble staff.

Third system of the musical score. It continues the piano introduction. The treble staff has a melodic line with eighth notes and some ties. The bass staff has a rhythmic accompaniment with eighth notes. The dynamic marking *fff* is present in the bass staff. There are various musical notations including slurs, ties, and accidentals. The text *etc.* is written above the treble staff.

Fourth system of the musical score. It continues the piano introduction. The treble staff has a melodic line with eighth notes and some ties. The bass staff has a rhythmic accompaniment with eighth notes. The dynamic marking *fff* is present in the bass staff. There are various musical notations including slurs, ties, and accidentals. The text *(The drop rises.)* is written above the treble staff, and *attacca Scene II* is written above the bass staff.

## Scene II

(Sam's office, stage-left. A desk with papers, a telephone, and a small speaker communicating to his secretary. Sam is sunk in depression at his desk. There is a chair facing him. The set for Scene III is also in place, stage-right, unlit, and Dinah is already on the couch.)

**Strong light on Sam**

L'istesso tempo (Presto:  $\text{♩} = \text{♩}$ )

(The telephone rings.  
Sam rouses himself.)

Allegretto  $\text{♩} = 116$

① Sam (tired) *p* (with sudden charm) *mf*



*cresc.* (reproving with a smile) *mp*

things as they are, I can-not see how you could ask me a-gain. Now, Mis-ter

*cresc.*

(2)

Par-tridge... Yes, I know all that.

*p subito*

You've al-read-y said that. Ah, but that's just why I have to re-

*(flatly) cresc.* *cresc. (charming)*

fuse you! No. No. Yes, I was sure you would fi-nally see it

*cresc.* *cresc.*

③ *f* *>* (Moves to hang up, but Mr. Partridge is still talking.)

my way!

*f* *p sub.*

(still smiling) *mf* *p*

No trou-ble at all. Good - bye...

*cresc.*

Trio (on off-stage mike) ④ (Sam is very pleased with himself.)

Oh, Sam, — you're a gen-ius, you mar - vel-ous man! *pp*

Oh, Sam, — you're a gen-ius, you mar - vel-ous man! *pp*

Oh, Sam, — you're a gen-ius, you mar - vel-ous man! *pp*

*leggero*

④ *pp*

Oh, Sam, — you're a gen-ius, you mar-vel of a man! —

Oh, Sam, — you're a gen-ius, you mar-vel of a man! —

Oh, Sam, — you're a gen-ius, you mar-vel of a man! —

*leggero*

When it comes to the dol-lar, — No one touch-es mar-vel-ous Sam! —

When it comes to the dol-lar, — No one touch-es mar-vel-ous Sam! —

When it comes to the dol-lar, — No one touch-es mar-vel-ous Sam! —

*poco rall.*

⑥

Presto, come prima

(knock on the door)

⑥

Presto, come prima

Allegretto

Sam *p*

(The charm again.)

(offers a cigar.)

Yes?

Oh, Bill, good morn-ing.

I could-n't be

(Lights it.)

⑦

(The frown again)

bet-ter, Bill.

She's well.

*(Reaches for check.)*

Yes, the check is all read-y and signed and wait-ing. Now

*cresc.*

*(showing check)*

don't be a child, you know it's a plea-sure to do it for you. Is it suf-

fi-cient?

Don't be sil-ly, man!

*p sub.*

⑧

*cresc.*

Of course I can spare it!—

You'll re-turn it when-ev-er you



(Follows "Bill" to the door.) *cresc.*

want to— Sure. 'Bye.

*cresc.*

*f*

Hey, don't for - get to show up for the hand - ball

*f*

⑨

(remaining at door)

fi - nals!—

*f* *p sub.*

*mp*

At four on the dot. So long.

(Sam is very pleased)



with himself. He cuts a caper,  
tries out a handball shot.)

Trio (off-stage)

Girl *p* ⑩ *pp*

Oh, Sam, — you're an an-gel, you big - heart-ed

Boy 1 *p* *pp*

Oh, Sam, — you're an an-gel, you big - heart-ed

Boy 2 *p* *pp*

Oh, Sam, — you're an an-gel, you big - heart-ed

man! *f* *f*

Oh, Sam, — you're an

man! *f* *f*

Oh, Sam, — you're an

man! *f* *f*

Oh, Sam, — you're an

*leggero*

*p.* *mf*

an-gel, you gold-en-heart-ed man! When it

an-gel, you gold-en-heart-ed man! When it

an-gel, you gold-en-heart-ed man! When it

*leggero*

*pp*

*poco rall.*

comes to the giv-ing, no one touch-es big-heart-ed Sam!—

comes to the giv-ing, no one touch-es big-heart-ed Sam!—

comes to the giv-ing, no one touch-es big-heart-ed Sam!—

*poco rall.*

*mp*

# Scene III

(Fade-out on Sam's office. Simultaneous fade-in on Dinah in Psychiatrist's office. She is on a chaise longue, recounting a dream. There is a straight chair, out of her vision, for the invisible Psychiatrist.)

**Presto**

**Presto** *long* *ff ruvido* *long* *ff* *dim. molto*

## ① Andante mosso $\text{♩} = 69$

Dinah *(simply)* *mp*

I was stand - ing in a gar - den, A gar - den gone 'o seed,

*p*

*poco rit.* *a tempo*

Choked with ev-'ry kind of weed. There were twist-ed trees a - round me, All

*poco rit.* *a tempo*

*poco rit.*

black a - gainst the sky; Black and bare and dead and dry. My

*poco rit.*

② *a tempo, agitato*

*cresc.*

fa - ther called: "Come out of this place." I want - ed to go, but there was no way: No

*a tempo, agitato*

*cresc.*

*mf cresc.*

sign, no path, to show me the way: ————— Then an - oth - er voice was

*f broadly*

*cresc.*

*f*

*quasi f*

*sempre f*

*dim.* *(poco rit.)* *pp meno mosso*

call - ing: It bare - ly could be heard. I re - mem - ber ev - 'ry

*(poco rit.)* *dim. molto* *pp meno mosso*

③

*a tempo pp dolciss.*

word: "There is a gar - den: Come with me, come with me:

*a tempo**pp dolce*

A shin - ing gar - den: Come and see, come and see:

④

*sempre legatissimo pp*

There love will teach us Har - mon-y and grace, har - mon-y and grace.

*sempre legatissimo*

Then love will lead us To \_\_\_\_\_ a qui - et place."

*poco rall.**a tempo**poco rall.**a tempo*



⑤ Presto

*ff* *non dim.* *ff* *dim. molto*

⑥ Andante, *a little faster than the first time*  
*mp*

Then I ran to find the sing-er; I longed to see his face.

*p*

*poco rit.* *a tempo*

He could free me from this place. Ev-'ry step I took was ter-ror; The

*p.* *poco rit.* *a tempo*

*poco rit.*

ground be-neath me burned; Stones were ev-'ry-where I turned. And

*p.* *poco rit.*



⑦

*a tempo  
agitato*

worst of all, there was the noise, An - gry shouts:

*agitato*

*cresc.*

fur - i - ous cries: And a roar like the roar of mil - lions of flies!

*mf cresc.*

*f*

*cresc.*

*f*

Through it all his voice was call - ing, But

*sempre f, broadly*

*quasi f, broadly*

now it seemed quite near: Soft and warm and strong and

*dim. (poco rit.)*

*pp meno mosso*

*dim. molto (poco rit.)*

*pp meno mosso*

## Scene IIa

⑧ Dinah

*a tempo pp (come prima)**'Slow fade-out.  
Fade-in on Sam's  
office as before.)*

clear: "There is a gar - den: Come with me,  
(into desk inter-com) Sam *mf*  
Miss Brown?

⑧

*a tempo*

*pp dolce*

*Allegretto come prima*

come with me..."  
Will you come in, please. Uh, won't you sit

*Allegretto come prima*

*p*

down, please. Right there.

⑨

No, it's on-ly a ques-tion that I want an-swered. Now

*cresc.* tell me the truth, have I ev-er made an-y pass-es at you? An-swer the

ques-tion! I'd for-got-ten that!

*p sub.*

⑩

Well, it was-n't much more than an

ac - ci - dent. Was it? Miss Brown:

*cresc.*

Measures 15 and 16 of the musical score. The vocal line (bass clef) has lyrics "ac - ci - dent. Was it? Miss Brown:". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a more active line in the left hand. A crescendo marking is present above the vocal line.

(11) *(casually)* Sim - ply for - get that the in - ci - dent ev - er

Measures 17 and 18. The vocal line (bass clef) has lyrics "Sim - ply for - get that the in - ci - dent ev - er". A rehearsal mark (11) is above the first measure. The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. A *(casually)* marking is above the vocal line.

*ff* hap - pened!

*f* *p sub.*

Measures 19 and 20. The vocal line (bass clef) has lyrics "hap - pened!". The piano accompaniment features a strong melodic line in the right hand and a more active line in the left hand. A fortissimo (*ff*) marking is above the first measure of the vocal line, and a forte (*f*) marking is above the first measure of the piano accompaniment. A piano subito (*p sub.*) marking is above the second measure of the piano accompaniment.

*mp* The let - ters can wait.

Measures 21 and 22. The vocal line (bass clef) has lyrics "The let - ters can wait.". The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. A mezzo-piano (*mp*) marking is above the first measure of the vocal line.

# Scene IIIa

49

(Fade-out on Sam's office. Simultaneous fade-in on Dinah in Psychiatrist's office, as before. She is sitting up, excited.)

Dinah *f agitato* (12) *Andante*

Then de - sire took hold in - side me To

That's all. —

(12) *Andante*

*quasi f agitato* *mp*

*ten.* *dim. e rit.* *mp a tempo*

touch his sav - ing hand; Just to touch his ten - der hand. And I

*ten.* *dim. e rit.* *p a tempo*

*f ten.* *p dolce*

knew what he would look like; So hand - some, so se - rene; Just my age, just sev - en -

*ten.* *dolce dim.*



(13) *agitato* *cresc. ed accel.*

teen. I saw him then; I saw his face; I ran to him; he

*pp* *cresc. ed accel.*

*f* *ff*

van-ished like smoke; I reached, I called, and I a - woke.

*f*

(14) *(Dinah weeps softly, overcome by the full sense of her frustration.)*

.... *a tempo, largamente*

*ff molto espr.*

(Her weeping subsides.) (15) *(Dinah recovers her composure; powders her nose.)*

*poco rit.* *pochiss.* *poco meno*

*dim.* *mp* *pp*



(She gets up, collects her things, puts on her raincoat, and comes forward.)

(Fade-out on Psychiatrist's office. The drop for Scene IV)

*a tempo*

*pp dolce ed espr.*

(street) comes down behind Dinah.) <sup>16</sup> *p* (looking straight ahead)

"There love will teach us Har - mon-y and grace;

(with closed eyes) *rit.* *pp*

har - mon - y and grace. Then love will lead us

*rit.*

*più rall.* *lento* *attacca Scene IV*

To a qui-et place, to a qui-et place."

*più rall.* *lento* *p simply* *rall.*

## Scene IV

(Dinah is in the street, stage-right. She looks up and sees that it is raining; she opens her umbrella and proceeds slowly across the stage. Sam enters, stage-left, also with umbrella. They meet slightly right of center.)

Tempo di "Gymnopédie" ♩ = 84 (Sam enters.)

① Dinah *mp*  
(They look up, embarrassed.) I'm on my way to lunch with Su-sie.  
Sam *mp*  
Well, of all peo-ple.

①

And I've got a date with old A. J. Same old bus-'ness lunch.

*sempre espr.*

②

I must run, I'm late al-read-y. See you to - night.

Too bad we can't have lunch to-ge...

②

(She continues on.)

(not turning) (Continues on.) (They both stop suddenly, back to back.)

See you to - night.

cresc.

f

③

*mf* Why? — why — did I have to

*mf* Why? — why — did I have to lie?

③

*dim. molto* *mp*

lie? *mf* Is it bet-ter to sit a -  
*mp* To a - void an - oth - er hour to - geth - er?

*p* *mp espr.*

lone in a crowd-ed res-tau-rant, And catch up on last week's mag-a - zines? *mf*  
 Is it

④ *quasi f* What, \_\_\_\_\_ what do we need to make us friends a - gain?  
*cresc.* *quasi f*  
 bet-ter to sit a - lone in a crowd-ed res-tau-rant, And catch up on last week's mag-a -

④ *cresc.*

*mp* We're not so ver-y far a-part. *cresc.* We have our

zines? We like the same mov-ies, the same par-ties;

*p*

*f* lit-tle house; We have our lit-tle child, *cresc.* *f* *mf*

We have our child.

*cresc.* *mf* *mf espr.*

*mp* What makes this emp-ti-ness? *mp*

Tell me when these si-len-ces be-gan?

*p* *cresc.*

⑤

*mf* > Why, — why —

*mf* > Why, — why — did I have to

*dim.* *mp*

*dim. molto* *rall. molto* — — *al. - p dolce*

— did I have to lie? — Long a -

*dim.* (They move another step apart.)

lie? —

*rall. molto* *al.* *al niente*

*p*

⑥ Adagio (twice as slow)

go, long a - go, You were all strength and life and joy to me. —

*p*

Long a -

⑥ Adagio (twice as slow)

*p* *simile*



*mf*

All mag-ic. All mu-sic, All of life to me. You were my  
go, long a - go, You were all strength and life and joy to me.

⑦ *cresc.* *f*

charm and all de-light to me; My heart and mind; You were my  
*mf*  
You were my charm and all de-light to me;

⑦ *espr.* *p.*

*p* *poco rall.*

love, the sun at night to me. That was then.

*p* You made me kind. That was then. Years have

*dim.* *poco rall.* *espr.*

*a tempo*

Years have  
gone, near-ly ten; And what has hap-pened to dull the mys-ter-y?—

*a tempo*

⑧

gone, near-ly ten; And what has hap-pened to dull the mys-ter-y?—

And where is our gar-den with a qui-et place? Why can't we

⑧

*cresc.*

Why can't we try to find the way a-gain,

*sempre cresc.*

try to find the way a-gain To peace and life? Why can't we

*cresc.*

⑨ *cresc.* *f* a - gain, — *ff* a - gain? — (*non dim.*)

Why can't we find the way a - gain?

find the way, the way to life a - gain? —

⑨ *sempre cresc.* *f sost.* *espr.*

— Can't we find the way back to the gar-den where we be - gan? *pp a tempo*

— Can't we find the way back to the gar-den where we be - gan? *pp a tempo*

⑩ *ffz* *dolce* *pp*

(Dinah looks tentatively back at Sam, sees his back turned, and exits slowly.)

(Sam looks tentatively back at Dinah, sees her walking off, and continues sadly on out.)

*molto sost. ed espr.* *rollentando molto*

## Interlude

(The Trio, minus the blackboard, is back in its original position around the mike.)

Tempo del "Prelude"  $\text{♩} = 84$

Tempo del "Prelude"  $\text{♩} = 84$

*p*

Trio (A)

Girl *ppp* *f*

Skid a lit day: skid a lit day: Love - ly day!

Boy 1 *ppp* *f*

Skid a lit day: skid a lit day: Love - ly day!

Boy 2 *ppp* *f*

Skid a lit day: skid a lit day: Love - ly day!

(A)

(B) *ppp*

Love - ly life:— Hap - pi - ly mar - ried: sweet lit - tle son:— Fam -

*ppp*

Love - ly life:— Hap - pi - ly mar - ried: sweet lit - tle son:— Fam -

*ppp*

Love - ly life:— Hap - pi - ly mar - ried: sweet lit - tle son:— Fam -

(B) *pp*

*ff* *pp*

- i - ly pic - ture sec - ond to none: It's a won - der - ful life! Up -

*ff* *pp*

- i - ly pic - ture sec - ond to none: It's a won - der - ful life! Up -

*ff* *pp*

- i - ly pic - ture sec - ond to none: It's a won - der - ful life! Up -



Three voices (Soprano, Alto, Bass) and Piano. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The lyrics are: "to-date kit - chen: wash - ing ma - chine: Col - or - ful bath - rooms, and". The piano accompaniment features chords and moving lines in both hands. Crescendo markings (*cresc.*) are present above the vocal staves and below the piano staff.

- to-date kit - chen: wash - ing ma - chine: Col - or - ful bath - rooms, and

- to-date kit - chen: wash - ing ma - chine: Col - or - ful bath - rooms, and

- to-date kit - chen: wash - ing ma - chine: Col - or - ful bath - rooms, and

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Three voices (Soprano, Alto, Bass) and Piano. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The lyrics are: "Life Maga - zine, And a lit - tle white house in Brook - line!". The piano accompaniment features chords and moving lines in both hands. Dynamic markings include *f* (forte) and *p* (piano) for the voices, and *f* and *pp* (pianissimo) for the piano. Crescendo markings (*cresc.*) are present above the vocal staves.

Life Maga - zine, And a lit - tle white house in Brook - line! \_\_\_\_\_

Life Maga - zine, And a lit - tle white house in Brook - line! \_\_\_\_\_

Life Maga - zine, And a lit - tle white house in Brook - line! \_\_\_\_\_

*f*

*p*

*f*

*p*

*f*

*pp*



(B<sup>1</sup>) *ppp*

Love - ly life:— Sher - a - ton so - fa: Chip - pen - dale chair; Hep -

Love - ly life:— Sher - a - ton so - fa: Chip - pen - dale chair; Hep -

Love - ly life:— Sher - a - ton so - fa: Chip - pen - dale chair; Hep -

(B<sup>1</sup>)

*ff*

- pel - white ta - ble: bone chi - na - ware: It's — a

- pel - white ta - ble: bone chi - na - ware: It's — a

- pel - white ta - ble: bone chi - na - ware: It's — a

won - der - ful life! Real sol - id sil - ver: wine\_

won - der - ful life! Real sol - id sil - ver: wine\_

won - der - ful life! Real sol - id sil - ver: wine\_

in the soup: Two - door se - dan and con -

in the soup: Two - door se - dan and con -

in the soup: Two - door se - dan and con -

ver - ti - ble coupe, - And - a lit - tle white house in

ver - ti - ble coupe, - And - a lit - tle white house in

ver - ti - ble coupe, - And - a lit - tle white house in

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

El - kins - Park. Sub - urb - i - a!

El - kins - Park. Sub - urb - i - a!

El - kins - Park. Sub - urb - i - a! Sub - urb - i - a!

The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with accents in the left hand.

© *ppp subito*

Six days of work; fun ev-'ry Sun - day: Golf with the neigh-bors next

*ppp subito*

Six days of work; fun ev-'ry Sun - day: Golf with the neigh-bors next

*ppp subito*

Six days of work; fun ev-'ry Sun - day: Golf with the neigh-bors next

© *pp*

door. Sub - urb - i - a! Vit - a - min B: —

*f* *cresc. molto* *p* *pp sub.*

door. Sub - urb - i - a! Sub - urb - i - a! Vit - a - min B: —

*cresc. molto* *p* *pp sub.*

door. Sub - urb - i - a! Vit - a - min B: —

*pp*

*cresc.* *f* *gliss.*

Chlor - o - phyll tooth - paste: Who could ask heav - en for an - y - thing more?

*cresc.* *f* *gliss.*

Chlor - o - phyll tooth - paste: Who could ask heav - en for an - y - thing more?

*cresc.* *f* *gliss.*

Chlor - o - phyll tooth - paste: Who could ask heav - en for an - y - thing more?

① *ppp*

Love - ly life:— Oo - dles of cul - ture o - ver T V:— Book -

*ppp*

Love - ly life:— Oo - dles of cul - ture o - ver T V:— Book -

*ppp*

Love - ly life:— Oo - dles of cul - ture o - ver T V:— Book -

① *pp*

of - the - Month Club: mu - si - cal tea: *ff* It's a

of - the - Month Club: mu - si - cal tea: *ff* It's a

of - the - Month Club: mu - si - cal tea: *ff* It's a

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The lyrics are: "of - the - Month Club: mu - si - cal tea: *ff* It's a". The piano part consists of chords in the right hand and a simple bass line in the left hand.

won - der - ful life! Hap - pi - ly mar - ried: sweet lit - tle son: Fam - *sempre ff*

won - der - ful life! Hap - pi - ly mar - ried: sweet lit - tle son: Fam - *sempre ff*

won - der - ful life! Hap - pi - ly mar - ried: sweet lit - tle son: Fam - *sempre ff*

The second system continues the musical score. The lyrics are: "won - der - ful life! Hap - pi - ly mar - ried: sweet lit - tle son: Fam - *sempre ff*". The piano accompaniment features more complex chords and a steady bass line. The tempo and dynamics remain consistent with the first system.



(E)

*dim. molto*

*p*

- i - ly pic - ture sec - ond to none, In the

*dim. molto*

*p*

- i - ly pic - ture sec - ond to none, In the

*dim. molto*

*p*

- i - ly pic - ture sec - ond to none, In the

(E)

*dim. molto*

*p*

lit - tle white house, in the lit - tle white house, in the

*p*

lit, in the lit - tle white house, in the lit - tle white house, in the

*p*

lit - tle white, in the lit - tle white house, in the lit - tle white

(F) (Slow fadeout on Trio)

*ff* *p* *pp*

lit - tle white house in Bloom - field Hills! —

lit - tle white house in Bloom - field, Lit - tle white house, the

house, white house in Bloom - field, The lit - tle white house, the

*p* *pp*

(backing away from mike)  
*dim.*

In Berke - ley — Heights, — In Del - a - ware

*dim.*

lit - tle white house, Lit - tle white house, the lit - tle white house,

*dim.*

lit - tle white house, The lit - tle white house, the lit - tle white house,

(*exiting into wings*)  
*ppp*

Pines! In Bev - er - ly

Lit - tle white house, the lit - tle white house,

The lit - tle white house, the lit - tle white house,

*dim. molto*

(*The sound of a punching bag imposes itself over the fading Trio.*) *attacca Scene V*

*dim.*

Hills.

*ppp dim.*

Lit - tle white house, the lit - tle white house.

*ppp dim.*

The lit - tle white house, the lit - tle white house.

*al niente*

Timp. *hard sticks*  
*mp cresc.*

Timp.  Repeat ad lib.

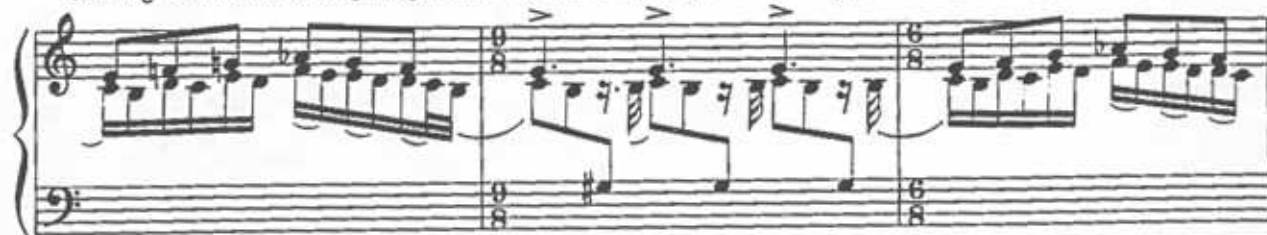
## Scene V.

(To the sound of the punching-bag, the Street drop rises on a Gymnasium, stage-left. [The set for Scene VI, the Hat Shop, should already be in place, stage-right, though unlit.] Two lockers, a bench for dressing, a shower-stall, a punching-bag. Sam, in a terry-cloth robe, is working out at the punching-bag. A gold loving-cup stands on his locker. After a few seconds the punching-bag rhythm passes into the Orchestra.)

Allegro non troppo, ma energico J. = 88 (Sam stops punching and proceeds to his locker. He is



smiling and victorious, gladly aware of his body. He gazes lovingly at the gold cup he has just won.)



(He notices a spot on the cup.



takes it down and polishes it on his sleeve.)



(He replaces the cup, and addresses it, relaxed, sure, casual.)

Sam *mp*

There's a

*dim.* *p*

2

law: There's a law a-bout men: There are

men who can make it, and men who can - not; There are

*cresc.* *f*

fish who go swim-ming and fish who wind up in the pot!

*cresc.* *mf*

③

*f* *p.*

There are men Who will

*f* *f* *p* *natrc.*

stud-y the books 'til Judg-ment Day, And ex - am-ine the tech-niques of win-ners ga -

lore; There are men Who will prac-tice the rules re -

④

li-gious-ly: Ev-'ry day they'll im-prove just a ti-ny bit more: And they'll

*f marc.*



put all their soul be-hind it; All their e-go, pow-er, drive, and will and de-sire — be -

*quasi f*

hind it, And they'll throw them-selves in: But they

*ff* *subito mp legato*

*f cresc.*

(with a wry smile) *cresc.* *f*

nev-er will win, they nev-er will win, They nev-er, nev-er, nev-er, nev-er will win!

*p subito* *cresc.* *f*

⑥ (He takes a towel from the locker and goes to the shower-stall, over which his head and shoulders

*mp grazioso*

are visible. He removes his robe. The second stanza is sung while he is taking an imaginary shower.)

*sf-p*

⑦

*f* *dim.* *p*

Sam *mp* ⑧

There's a law: \_\_\_\_\_ There's a law a-bout men: \_\_\_\_\_

There are men who are flab-by and men who are thin; \_\_\_\_\_ There are

*cresc.* *f* ⑨

fish who are fat-tish and fish who are trim in the fin.

*cresc.* *mf*

*f* *p.*

There are men Who will sweat out their days in cab-i-nets, And be

*f* *p* *marc.*

pum-meled and badgered and beaten and rolled. There are men Who will sweat out their nights in

(10)

Turk-ish baths; They'll buy ev-'ry re-duc-ing machine that is sold. And they'll

*f marc.*

live for a week on lem-ons; And an-oth-er week on grass and wa-ter and crack-ers and

*quasi f*

lem-ons, And lay off of the gin; But they'll

*ff* *mp subito*

*f cresc.*

nev-er be thin, they'll nev-er be thin, They'll nev-er, nev-er, nev-er, nev-er be thin!

*legato* *cresc.* *f*

*p subito* *cresc.* *f*

(Puts on his robe again and returns to the locker.)

*mp grazioso* *fz p*

(He inspects his tongue in the mirror.)

*f* *dim.* *p* *col pizz. 15va* (whistling,)

as he contentedly continues to inspect himself in the mirror.)  
15va

(suddenly triumphant, directly to the audience)

15va

*sub. ff* (14) *Più mosso*  $\text{♩} = 116$

The win-ner!! The

*mp cresc. ed accel.* *f*

win-ner is born a win - ner! — He nev - er will have to wor - ry a - bout his



(15)

din - ner! — He nev - er will have to think a - bout get - ting thin - ner! —

*mp subito* *cresc.*

— 'Cause he's a win - ner, — a Na - ture Boy, A he - ro, — a

*mf sempre cresc.* *f cresc.*

he - ro in a sto - ry, — A sto - ry with a won - der - ful se -

*sempre cresc.* *f*

(16) *ff sostenuto* *sempre ff*

quel: — Men are cre - at - ed un - e - qual!! — There are

*f broadly* *a tempo* *sfz agitato, poco accel.*



17 Ancora più mosso  $\text{♩} = 120$  (with increasing excitement)

men That what - ev - er they touch will turn to gold, And their

ev - ry de - ci - sion will al - ways be right. There are men Who can

18 han - dle the work of sev - en men, And still man - age to sleep sev - en hours a

holding back, with force (meno mosso)  $\text{♩} = 92$

night. You can throw all your weight a - gainst them, All your

meno mosso  $\text{♩} = 92$

fire, snow and hail and dark-est dis-as-ter a - gainst them: They'll re-spond with a

grin; For they al-ways will win, they

*ff sempre tenuto* *sempre f* *f cresc.* *p subito*

al-ways will win, They al-ways, al-ways, al-ways, al-ways will

*cresc.* *rall.* *cresc.* *rall.*

win! (Blackout)

*fff a tempo* *a tempo* *ff*

# Scene VI

83

(Hat Shop, stage right. A dressing table with a mirror; a hat-tree hung with assorted extravagant hats. Dinah starts her first note off-stage, and finishes it at the table. She is addressing an imaginary milliner.)

Allegro molto  $\text{♩} = 144$

Dinah *traga*

*p* *fff*

What a mov-i-e!! What a ter-ri-ble, aw-ful mov-ie!

① (indignantly removing her gloves, hat, etc.)

*mp*

It's a crime what they put on the screen! I can hard-ly be-lieve what I've

*ff*

seen! Do they think we're a lot of chil-dren? It would bore an-y

*f sub.* *f* *p*

②

four-year-old! What driv-el! What non-sense! What es-cap-ist Tech-ni-col-or twad-dle!!

*poco rall.* *a tempo*

*f* *poco rall.* *a tempo* *ff*

③ *meno mosso*  
*meno f ad lib.*

*faster*

"Troub-le in Ta-hi-ti", in-deed! "Troub-le in Ta-hi-ti",— im-ag-ine!

*p*

(From here on, she uses the various hats she is trying on to help illustrate the plot.)

Recit.

*mp rubato*

*rit. accel.*

There she is in her inch or two of sar-ong, f-loat-ing, f-loat-ing,

*pp*

*etc.*

*rit. - accel. - rit.*

f-loat-ing, all a-mong the f-loat-ing—f-low'rs...

*etc.*

*f*

④ *Allegro molto* ♩ = 160

Then she sees—him, the hand-some A-mer-i-can; (I must say he's

*sfzp*

⑤

real - ly a man: Six feet tall, — and each foot just in - cred - i -

⑥

ble!) Well, they're mad - ly in love, — But there's trou - ble a - head: — There's a le - gend: —

*sempre p*

(in "South Pacific" accent)

— "If a prin - cess mar - ry white man, and rain fall that day, — Then the white man shall be

⑦ (normal accent)

sac - ri - fice with - out de - lay. — Sure e - nough, — on the night of



their wed - ding day, There's a storm like noth - ing on earth;

⑧ Tid - al waves and si - roc - cos and hur - ri - canes; And to

*ff* ⑨ (*nasally*) top it all off, — The vol - ca - no e - rupts. — As the na - tives sing: Ah!



(chest tones)

Ah!

Ah!

⑩

**ff** (shouted)**f**

O - lé! They go craz - y ——— with the drum-ming and the chant-ing and  
Temple Blocks

**ff****mf***legato*

rit - u - al dance, While the lov-ers sing a bal-lad of South Sea ro-mance.

Bass Drum

(11) (From here on, she becomes less sarcastic, more sincerely caught up in the telling of the plot,  
*mp dolce*

It's so love - ly, I wish I could think of it: Da da dee da

*p vibratissimo*

*p dolce*

(12) until she is eventually entirely carried away.)

da dee da da. It was called - "Is - land Ma - gic",

*ff sub.*

I think it was. Oh, a beau-ti-ful song! - I re-mem-ber it now: - "IS-LAND

13

(She is quite sincere in liking this song.)

*mp dolce*

MAG-IC, \_\_\_\_\_ Where the mid-night breez-es ca - ress us, And the

*p*

stars a - bove seem to bless us, That's ISLAND MAG - IC, \_\_\_\_\_ IS - LAND

14

(suddenly recalling the plot)

*f sub.*

MAG-IC", \_\_\_\_\_ Well, in an - y case, the he - ro is tied to a tree, — (Did I

*f* *p*

15

tell you he's a fly - er who got lost at sea? —) An - y - way, — all the

*f*

na - tives are craz - y now, Run - ning wild with lanc - es and knives;

(16) Then they pile — up the wood for the sac - ri - fice, And the witch-doc-tor comes,

(17) *ff* (as before) — And he sets it on fire. — As the na-tivessing: Ah! Ah!

*mf*

*fff* (shouted) Ah! O - lé! But at

*ff* *mf*

(18)

this point \_\_\_\_\_ Comes the good old U. S. Na-vy, a - sing-in' a song;

*pesante, alla marcia*

— They come swarm-ing down in par - a - chutes, a thou-sand strong!

(19) *con anima*

Ev - 'ry - thing — now is cleared up and won - der - ful; Ev

*f* *sim.*

*mp*

(20)

'ry - one is hap - py as pie; And they all — do a



great Rhum - ba ver - sion of "Is - land Mag - ic" of course!— It's a

daz - zling sight; — With the sleek brown na - tive wo - men Danc - ing

*ad lib.* *rapidamente*

with the U S. Na-vy boys, And a hun-dred-piece sym-pho-ny or-ches-tra: "IS-LAND

*rit.* *ff*

(non rit.)



*(Dinah is emoting fully, dancing, all over the stage.)*

21 Beguine (a bit broader than before)

*sempre ff*

MAG-IC!! Where the palm-trees whis-per to - geth-er, And it's

Trio (off-stage, on mike) *sva ad lib.* *f* *p*

Girl Ah, *f* *p* Ah,

Boy 1 *f* *p* Ah, *f* *p* Ah,

Boy 2 *f* *p* Ah, *f* *p* Ah,

Beguine (a bit broader than before)

21 *f* *mp*

*sempre ff*

al-ways mid-sum-mer weath-er, That's IS-LAND MAG-IC, IS-LAND

Ah, that's IS-LAND MAG-IC, IS-LAND MAG-IC,

Ah, that's IS-LAND MAG-IC, IS-LAND MAG-IC,

Ah, that's IS-LAND MAG-IC, IS-LAND MAG-IC,

\* When possible, the upper octave is preferable, until 23.

(22)

MAG - IC! With the one I love ver - y

That's IS - LAND MAG - IC! Ah,

That's IS - LAND MAG - IC! Ah,

That's IS - LAND MAG - IC! Ah,

(22)

near; IS - LAND MAG - IC, whis - p'ring

That's IS - LAND MAG - IC.

That's IS - LAND MAG - IC.

That's IS - LAND MAG - IC.

na - tive words in my ear. IS - LAND MAG - IC, (23)

*cresc.* Ah, IS - LAND MAG - IC, *loco* *f legato* IS - LAND

Ah, IS - LAND MAG - IC, *f legato* IS - LAND

Ah, IS - LAND MAG - IC, *f legato* IS - LAND

(23)

On - ly you, my dar - ling, could weave it, And I

MAG - IC! On - ly you, my dar - ling, could weave it, And I

MAG - IC! On - ly you, my dar - ling, could weave it, And I

MAG - IC! On - ly you, my dar - ling, could weave it, And I

[illegible]

Tempo primo (allegro molto)

*fff* (She comes to her senses)

MA-" What a ter - ri - ble, aw - ful mov - ie!!!

MA-"

MA-"

MA-"

MA-"

Tempo primo (allegro molto)

*ff*

*p*

Recit. *ff* (wildly gathering up her things)

How long have I been stand-ing here chat - ter - ing?! If I don't get

*colla voce*

*sempre ff*

(She rushes out. Blackout. The front drop falls. Simultaneously the Trio takes its original position, unlit, down-stage right.)

*in tempo*

go - ing this min - ute, there won't be an - y din - ner When Sam comes home!

*(in tempo)*

*ff*

*fffz*



## Scene VIa

(The front drop of the little white house is down. Sam enters left, dragging his cup with him, coming home. Twilight.)

*L'istesso tempo* Sam *p* (wearily) *Twice as slow (rubato)*

There's a law That a man has to pay for

what he gets, And that e-ven the win-ner must pay through the nose. For there

al-ways ar-rives the mo-ment When the pay-ments be-gin, And I

have to go in, I have to go in, I have to, have to, have to go

*mp* *rall.*

(with his hand on the door-knob)



# Scene VII

99

(Sam exits, through the door into the house.)

in.

Slow Blues tempo  $\text{♩} = 63$

Girl Trio (slow fade-in on Trio)

*p*

Eve - nin' - shad - ows Are spread - in' - soft - ly

Boy 1 *p*

Eve - nin' - shad - ows Are spread - in' - soft - ly

Boy 2 *p*

Eve - nin' - shad - ows Are spread - in' - soft - ly

Slow Blues tempo  $\text{♩} = 63$

①

In Welles - ly Hills, Bring - ing the loved ones to -

In Welles - ly Hills, Bring - ing the loved ones to -

In Welles - ly Hills, Bring - ing the loved ones to -

①

*dolce* *cresc.*

geth-er, Safe by the warmth of the fire-light; The o - dor of

*dolce* *cresc.*

geth-er, Safe by the warmth of the fire-light; The o - dor of

*dolce* *cresc.*

geth-er, Safe by the warmth of the fire-light; The o - dor of

(The drop rises. Dinah and Sam are seated before the fire-place, with their after-dinner coffee. They are bored and tense. Dinah knits; Sam reads the paper. It looks like domestic bliss, but it feels awful.)

*cresc.* *f*

cook - ing Min - gles, min - gles with Eve - nin' pleas - ures

*cresc.* *f*

cook - ing Min - gles, min - gles with Eve - nin' pleas - ures

*cresc.* *f*

cook - ing Min - gles, min - gles with Eve - nin' pleas - ures

\* Falsetto is admissible.

And eve - nin' shad - ows In O - zone

And eve - nin' shad - ows In O - zone

And eve - nin' shad - ows In O - zone

dim. p

dim. p

dim. p

dim.

③ Dinah (innocently) *f*

A-bout what, dear?

Sam (attempting firmness) *mf*

Is - n't it time That we had a talk? A talk a-bout us

Pa(rk). (ah)

Pa(rk). (ah)

Pa(rk). (ah)

③

*mf*

Cer-tain-ly, Sam. I'm read-y to hear... What-ev-er you

O-pen and can-did.

say. That's up to you. *(Failure. Sam goes back to his paper.)*

Where to be-gin?

*cresc.* (rk.) Tell-ing of in-tim-ate mat-ters;

*cresc.* (rk.) Tell-ing of in-tim-ate mat-ters;

*cresc.* (rk.) Tell-ing of in-tim-ate mat-ters;

*cresc.*

sub. *p* *cresc.* *cresc.* *f*

Tell - ing all those lit - tle things— That are on - ly meant for Shar - ing,

sub. *p* *cresc.* *cresc.* *f*

Tell - ing all those lit - tle things— That are on - ly meant for Shar - ing,

sub. *p* *cresc.* *cresc.* *f*

Tell - ing all those lit - tle things— That are on - ly meant for Shar - ing,

sub. *p* *cresc.* *cresc.* *f*

dim.

smil - ing, Con - fid - ing, lov - ing, In

dim.

smil - ing, Con - fid - ing, lov - ing, In

dim.

smil - ing, Con - fid - ing, lov - ing, In

dim.

dim.

dim.



Dinah <sup>5</sup> *mf*  
Well, then, let's talk. — I'm wait - ing to *mf* hear. —

Sam  
Oh, — it's im -

*ppp*  
High - land Pa(rk). (ah)

*ppp*  
High - land Pa(rk). (ah)

*ppp*  
High - land Pa(rk). (ah)

<sup>5</sup>

But you said you want... Who's in - ter -

pos - si... How can we talk, When you in - ter - rupt?

rupt - ing? What have I said?

You nev - er shut up! — Oh, it's no

(rk.)

(rk.)

(rk.)

⑥ (*Dinah stares ahead of her, trying to find some way of repairing the damage.*)

(*Hides behind his newspaper.*)

use!

*ppp* Bring - ing the loved ones to - geth - er, Safe by the warmth of the

*ppp* Bring - ing the loved ones to - geth - er, Safe by the warmth of the

*ppp* Bring - ing the loved ones to - geth - er, Safe by the warmth of the

⑥

fire-light; The o - dor of cook-ing Min - gles, min - gles with the-

fire-light; The o - dor of cook-ing Min - gles, min - gles with the-

fire-light; The o - dor of cook-ing Min - gles, min - gles with the-

non cresc. dim.

Oh, by the way, The car-pen-ter came To fin - ish the frame...

(No response from Sam.)

mp (tentatively) p

ppp

ppp

ppp

ppp

*più p (lamely)* *pp (petering out)* 8 *(Dinah gives up.)*

Ought to look pret-ty... I thought may-be green...?

*(Sam remains hidden behind newspaper.)*

*pppp* Tell-ing of

*pppp* Tell-ing of

*pppp* Tell-ing of

8

*(barely audible)* *senza cresc.* *al niente* *(long)*

in-tim-ate mat-ters, Tell-ing all those lit-tle things\_ That are on-ly meant for\_

*senza cresc.* *al niente*

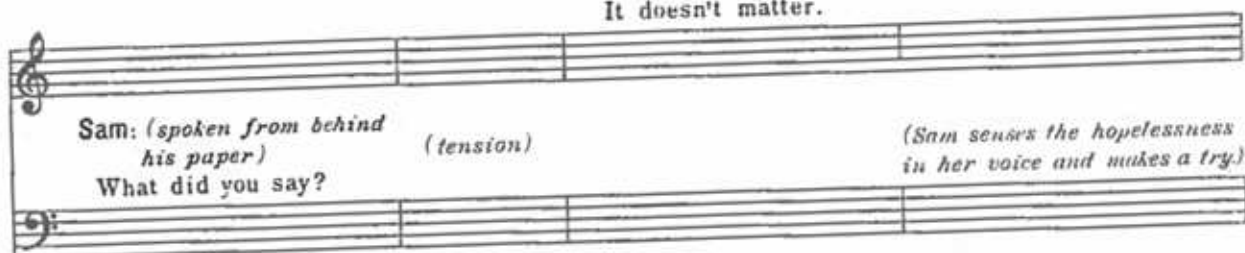
in-tim-ate mat-ters, Tell-ing all those lit-tle things\_ That are on-ly meant for\_

*senza cresc.* *al niente*

in-tim-ate mat-ters, Tell-ing all those lit-tle things\_ That are on-ly meant for\_

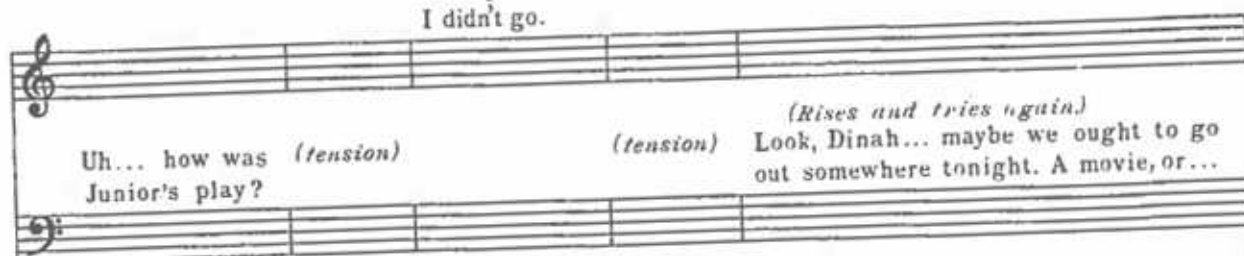
*Tense Pause*

Dinah: (*spoken dully, tonelessly, without moving*)  
It doesn't matter.



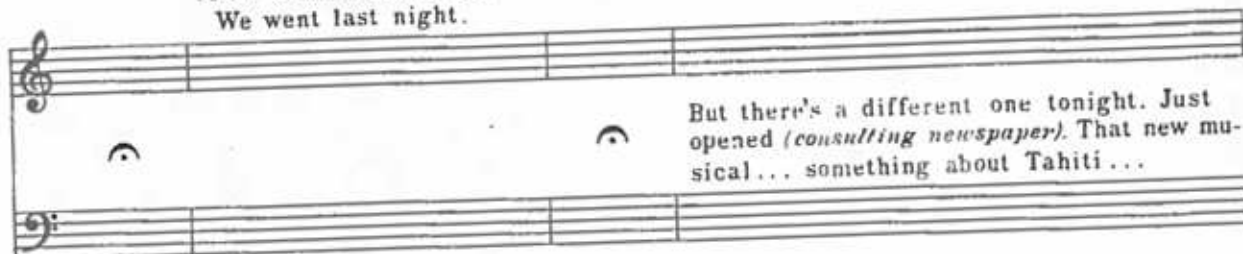
Sam: (*spoken from behind his paper*) (*tension*) (*Sam senses the hopelessness in her voice and makes a try.*)  
What did you say?

(*as before*)  
I didn't go.



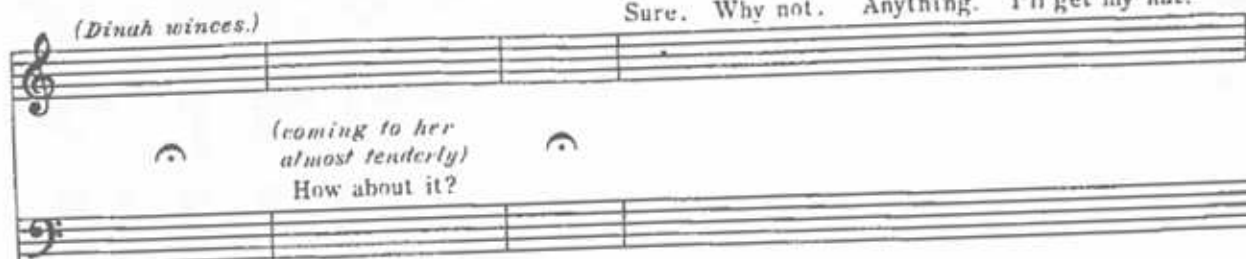
Uh... how was (*tension*) (*tension*) (*Rises and tries again.*)  
Junior's play? Look, Dinah... maybe we ought to go out somewhere tonight. A movie, or...

(*still without changing*)  
We went last night.



But there's a different one tonight. Just opened (*consulting newspaper*). That new musical... something about Tahiti...

(*still toneless*) (*Rises with effort*)  
Sure. Why not. Anything. I'll get my hat.



(*Dinah winces.*) (*coming to her almost tenderly*)  
How about it?



⑨

*(Exit, very slowly.)**(Sam remains standing, motionless.)*

*fff* Trio *(The Trio backs slowly off-stage in a fadeout.)*

*dim.* *p*

Shar - ing, smil - ing, Con - fid - ing, lov - ing, in Shak - er

*fff* *dim.* *p*

Shar - ing, smil - ing, Con - fid - ing, lov - ing, in Shak - er

*fff* *dim.* *p*

Shar - ing, smil - ing, Con - fid - ing, lov - ing, in Shak - er

*ff* *dim.*

⑩

*(Dinah returns with her hat on.) mp espr.*

*p espr.*

Is there a

*pp*

Heigh...

*pp*

Heigh...

*pp*

Heigh...

⑩

*p*

day or a night, Wait-ing in Time some-where, with-out de-  
A day of light and air, A night with-out

spair? One day, one night of qui-et-ness. Qui-et. Oh, the  
de-spair? One day, one night of qui-et-ness. Qui-et. Oh, the

qui-et, the qui-et, the qui-et, The heav-en-ly  
qui-et, the qui-et, the qui-et, The heav-en-ly

12 *ff* *dim.* *qui* *et!*

*ff* *dim.* *qui* *et!*

*ff* *dim. molto* *Trio (off-stage, on mike)* *dim. molto*

*ff* *dim. molto* Eve - nin' pleas - ures And eve - nin' shad - ows

*ff* *dim. molto* Eve - nin' pleas - ures And eve - nin' shad - ows

*ff* *dim. molto* Eve - nin' pleas - ures And eve - nin' shad - ows

12 Eve - nin' pleas - ures And eve - nin' shad - ows

*p dolce* *dim. molto*

13 *p* *mp* *ppp* One day - not for the bright win - ning:

*p* *ppp* In El - kins Pa(rk) (ah)

*p* *ppp* In El - kins Pa(rk) (ah)

*p* *ppp* In El - kins Pa(rk) (ah)

13 *p* *pp*

*mp*

One night free of the bright false-hood:

One day\_ with-out the

(rk.)

(rk.)

(rk.)

14

With-out the dark dream-ing:

*cresc.*

dark *sempre ppp* dol-lar; With-out the scream-ing-

Bring-ing the *sempre ppp* loved ones to-geth-er, Safe by the warmth of the

Bring-ing the *sempre ppp* loved ones to-geth-er, Safe by the warmth of the

Bring-ing the loved ones to-geth-er, Safe by the warmth of the

14

*sempre pp*

*cresc.* With - out the si - lent scream - ing: *f* One night! —

si - lence: One day! —

*cresc.* fire - light; The o - dor of cook - ing *mf cresc.* Min - gles, min - gles with the —

fire - light; The o - dor of cook - ing *f cresc.* Min - gles, min - gles with the —

fire - light; The o - dor of cook - ing *f cresc.* Min - gles, min - gles with the —

fire - light; The o - dor of cook - ing *mf cresc.* Min - gles, min - gles with the —

(15) *p subito* *mp espr.* May - be there's

*mp espr.* May - be there's time to go back And take your hand a - gain,

*pp sub.*

*pp sub.*

*pp sub.*

(15) *p sub.*



[illegible]

17 *ff* *fff* *dim.* *3*

know. Mean - while, — there is the

*ff* *fff* *dim.* *3*

Trio know. Mean - while, — there is the

*ff* *fff*

Ah!!!

*ff* *fff*

Ah!!!

*ff* *fff*

Ah!!!

17 *ff* *fff* *p sub.* *(p)*

*mp*

oth - er mag - ic, The bought-and - paid - for mag - ic, Wait - ing

*mp*

oth - er mag - ic, The bought-and - paid - for mag - ic, Wait - ing

Solo Vin. I *p espr.*

Solo Vin. II *espr.*

*rall.* (18) *meno mosso*

on a Su-per Sil-ver Screen.

on a Su-per Sil-ver Screen.

*rall.*

Vin. I *pp*

Vin. II *pp*

Viola Solo *pp* *meno mosso*

(They look at each other a brief instant; then he takes her arm and they go out slowly to the movies.)

*ppp*

*ppp*

*pppp* *rall.* Curtain

IS - LAND MAG - IC...

*pppp* *rall.*

IS - LAND MAG - IC...

*pppp* *rall.*

IS - LAND MAG - IC...

*pp*

*rall.*

*ppp*

*ppp*