

TROUBLE IN TAHITI

An Opera in Seven Scenes

Words and Music by

LEONARD BERNSTEIN

CONSERVATOIRE DE MUSIQUE
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100, RUE NOTRE-DAME EST
MONTRÉAL H2Y 1C1

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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 boutonnieres, 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.

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For Marc Blitzstein

1

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 $\text{d} = 84$

Girl

Boy 1

Boy 2

TRIO

Piano (Orchestra)

$\text{d} = 84$

p

Sa. Dr.

B. Dr.

Trio (amplified on mike)

(A) pp nasally

Daa Day

pp nasally

Day Day

pp nasally

Doa Day

(A)

Sa. Dr.

B. Dr.

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(B)

ppp breathy and saxy

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 -

ppp

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 -

ppp

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 -

Cymb.

Drums:  etc.

(B) B. Dr.

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 -



cresc.

- 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.

f 1. ppp

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

2. *ppp* *molto*

Welles - ley — Hills. — Sub - urb - i - a!
molto

ppp *p*

Welles - ley — Hills. Sub - urb - i - a!

ppp *f* *p*

Welles - ley — Hills. Sub - urb - i - a! Sub - urb - i - a!

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

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

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

(D)

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 -

(D)

pp

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

- 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

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

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 -

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

cresc.

f

(E)

lit - tle white house in O - zone Park.

lit - tle white house in O - zone,

Lit - tle white house, the

lit - tle white house in O - zone,

The lit - tle white house, the

—

(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.

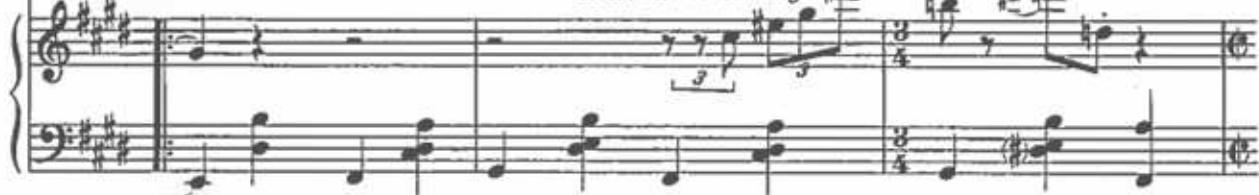
—

pp

F

Girl *p'scat* style

R.H. 2nd time only



cresc.



cresc.



(G)

(The Boys have returned to the mike.)

vis. *p* *mf* Sub - urb - i - a! Parks for the kids:
 Boy 1 *f* *>* *>* *>* *p sub.* *mf* Sub - urb - i - a! Parks for the kids:
 Boy 2 *f* *>* *>* *>* *p sub.* *mf* Sub - urb - i - a! Parks for the kids:
 (G) *f* *mf*

cresc. *f* neigh-bor-ly butch-ers: Less than an hour by train! That
cresc. *f* neigh-bor-ly butch-ers: Less than an hour by train! That
cresc. *f* neigh-bor-ly butch-ers: Less than an hour by train! That

cresc. *f*

(H)

ff > > > *mono f* >

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

ff > > > *mono f* >

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

ff > > > *mono 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 -

cresc.
 cresc.
 cresc.

til you re - turn_ To — the lit - tle white house, — to the
 til you re - turn_ To — the lit - to the lit - tle white house, —
 til you re - turn_ To — the lit - tle white, to the lit - tle white

(I)

f

cresc.

f

V

cresc.

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

cresc.

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

cresc.

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

ff

molto

ff

molto

ff

molto

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;

pp

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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.

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

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 - the white house.

lit - the white house.

(Fadeout on Trio.)

(in the dark)
(more breath than voice)

(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.

Scene I

(The front door 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 $\text{d}=112$

mp detached *accel. $\ll f$* *p a tempo* *accel. $\ll f$* *p cresc.*

Più mosso $\text{d}=160$

① Allegro $\text{d}=80$ Dinah *f*
What is it

Sam *f (with repressed anger)*

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

① Allegro $\text{d}=80$
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

I just meant a joke... *mp* You might have said please.
 my fault! Pass me the toast.

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

(2) *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!

p (3) *(in an undertone)*

— *mp* (3) Make it your-self. Ev'-ry morn - ing it's the

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...

4

f

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

4

mf

You mean my

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

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

nought to ma - - Still young e - nough!

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

p

5 *Più mosso* $d=96$

f (screaming after him)
 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* $d=96$

f *mf*

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

(The lights fade slowly to a spot on Dinah.) *stentato* *ff* Of what it means to be a
 no con-sid-er-a-tion *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* *nf* *mp*

rall. molto *lento*
 feeling of warmth, A lit - tle feel - ing of home.
 (in 4) *lento*
mp *p* *p*

⑦ *Lento* *J = 60* *pp* *(not looking at him)* *cresc.*
 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.) *cresc.*
pp *p* *p* *p*

⑦ Try, Di - nah, try to be kind. Help me to
Lento *J = 60*
f *p* *f* *p* *f* *p* *f*

— me to love you a - gain. Break down these
 free you a - gain. Break down this wall we have
p *f* *p* *f* *p* *f*

bars — we have made. Try, let us try
 made. Try, let us try — to be kind.

(8) (The lights come up again on the scene.)
 Tempo del "Prelude"
 Trio (off-stage, amplified)

Girl *ppp*
 Boy 1 *ppp* Morn - in' sun — Says a good morn - in': have a good day: — Have
 Boy 2 *ppp* Morn - in' sun — Says a good morn - in': have a good day: — Have
 Boy 3 *ppp* Morn - in' sun — Says a good morn - in': have a good day: — Have

(8) Tempo del "Prelude"

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

Jun-ior's big day.

(replying in kind) Sam

Oh, no, it's the play.

(with mock horror)

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?—

8

(10)

dot.

(suddenly remembering)

Fine, I'll be there.— Sorry, I can't! I'm

(10)

p Sam, but we prom - ised:

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!

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)*

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!
> (with mounting anger)

Oh, but you're sel-fish!

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! I'm ready to burst!

— Can't you stop nag-ging!

cresc.

(14) Più mosso $d=98$ (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 $d=98$

f

friendly con-ver-sa - tion? Must we de - scend _____ to this
 vulgar dem-on-stra - tion? Once and for all, _____ let's stop this

(15) *meno mosso* (rational) (comforting-here)
 brawl-ing! To - night we'll talk it o - ver, Re - lax ed and

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

rall. *lento*
 can-did and free, As grown-up peo-ple should be.

rall. *lento*
 Dinah *p* (*carefully*)

(16) *Poco mosso* $\text{♩} = 116$
 Oh, by the way, My mon-ey's run low;—
 (Gives her a pat and prepares to leave.)
 Oh,— not a—

Poco mosso $\text{♩} = 116$
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!

(17)

(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)

with hate at the money in her hand, Sam emerges through
the door in the drop and stalks out, left.)

(18)

Presto $\text{d} = 184$

cresc. ed accel. molto

al

2& $(\frac{5}{8} \text{ } \frac{5}{8})$

ff furioso

$(\frac{5}{8} \text{ } \frac{5}{8})$

$fff (\frac{5}{8} \text{ } \frac{5}{8})$

8

18

fff

a tempo

mp subito

mp cresc.

etc.

mf cresc.

f cresc.

ff

fff

(The drop rises.)

attacca Scene II

short

short

short

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: $\text{J.} = \text{d.}$)

(The telephone rings.
Sam rouses himself.)

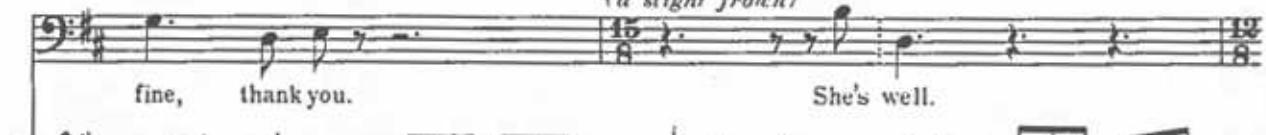


Allegretto $\text{J.} = 116$

① Sam (tired) (with sudden charm)



(a slight frown)



She's well.



Yes, ex-act - ly what I want to speak to you a - bout.

With



cresc. *(reproving with a smile)*
up
 things as they are, I can-not see how you could ask me a - gain. Now, Mis-ter

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

p subito

cresc.
 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-nal-ly see it

cresc. *cresc.*

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

f *p sub.* *mf* *p* *cresc.* *pp* *leggero*

(still smiling) *No trouble at all.* *Good - bye.*

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

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

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

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

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

leggero

mf *pp*

5 *poco rall.*

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

poco rall.

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

poco rall.

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

5 *mp poco rall.*

(6)

Presto, come prima

(knock on the door)

6

Presto, come prima

(knock on the door)

ffruvido

dim. molto

Allegretto

Sam

(The charm again.)

(offers a cigar.)

p

Yes? Oh, Bill, good morn-ing.

I could-n't be

p

(Lights it.)

(7)

(The frown again)

bet-ter, Bill.

She's well.

(Reaches for check.)

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

(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 Of course I can spare it!— You'll re-turn it when-ev-er you

(Follows "Bill" to the door.)

want to. — Sure. 'Bye.

cresc.

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

cresc.

(9) > (remaining at door)

fi - nals! —

p sub.

At four on the dot. (Sam is very pleased) So long.

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

Trio (off-stage)

10

Girl *p* Oh, Sam, you're an an-gel, you big - heart-ed

Boy 1 *p* Oh, Sam, you're an an-gel, you big - heart-ed

Boy 2 *p* Oh, Sam, you're an an-gel, you big - heart-ed

10

pp

man! Oh, Sam, you're an

man! Oh, Sam, you're an

man! 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

① Andante mosso $\text{♩} = 69$

Dinah *(simply)*

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

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: _____

f broadly

Then an - oth - er voice was

cresc.

f

quasi f

sempr f

dim. (poco rit.)

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

pp meno mosso

(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 - mony and grace, har - mony and grace.

sempre legatissimo

poco rall.

a tempo

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

poco rall.

a tempo

5 Presto

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

mp

Then I ran to find the singer; I longed to see his face.

poco rit. *a tempo*

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

poco rit. *a tempo*

poco rit.

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

poco rit.

7 *a tempo agitato*

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

a tempo *agitato* *cresc.*

fur - i - ous cries: And a roar like the roar of mil - lions of flies! *mf cresc.* *f*

cresc. *f* *p*

sempre f, broadly

— Through it all his voice was call - ing, But

quasi f, broadly

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

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

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

Scene IIa

⑧ Dinah *a tempo pp (come prima)* *'Slow fad-r-out.
Fade-in on Sam's office as before.)*

clear: "There is a gar - den: Come with me,
(into desk inter-com) Sam *mf* *3*
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

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

cresc.

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

p sub.

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

(10)

ac - ci - dent. Was it? Miss Brown:
cresc. 15
 8

cresc. b 15
 8

(11) (casually) 12
 8

Sim - ply for - get that the in - ci - dent ev - er
 12
 8

12
 8

ff 12
 8

hap - pened!

f p sub.

mp

The let - ters can wait.

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

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

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

f

ff

(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 com-
posure, powders her nose.)

poco meno

poco rit. porhiss.

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.) ⑯ *p* (looking straight ahead)

"There love will teach us Har - mony and grace;

(with closed eyes) *rit. — pp*

har - mony 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" $\text{J}=84$
(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.

(3)

mf

Why?— why— did I have to

Why?— why— did I have to lie?

dim. molto

mf

lie? — Is it bet-ter to sit a -

mp — To a - void an - oth - er hour to - geth - er?

p — *mp* *espr.*

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

Is it

quasi f

What, _____ what do we need to make us friends a - gain?

cresc. *quasi f*

better to sit a - lone in a crowd-ed res-tau-rant, And catch up on last week's mag-a -

cresc.

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

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

p
bz. *bz.* *bz.* *bz.*

lit-tle house; We have our lit - tle child. *mfp*
cresc. *f* *f* *f* *f*
bz. *bz.* *bz.* *bz.*

We have our child.

cresc. *mf* *mf* *mf*
bz. *bz.* *bz.* *bz.*

mp
 What makes this emp-ti-ness? *mp*
 Tell me when these si-len-ces be - gan?

bp. *bz.* *p* *p* *bp.* *bp.* *bp.* *cresc.* *bz.*

5

Why, — why —

Why, — why — did I have to

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

— did I have to lie? *dim.* *Long a-*

(They move another step apart.)

rall. molto *al* *al niente*

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*

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
 You were my charm and all de - light to me;

(7) *espr.*

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

p *poco rall.*

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) Why can't we try to find the way a-gain, *cresc.*

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

cresc.

9 *cresc.* *f* a - gain, — 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?
 — Can't we find the way back to the gar-den where we be - gan?

10 *pp a tempo*
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.)
rollentando molto
molto sust. ed espr.

Interlude

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

Tempo del "Prelude" $\text{d} = 84$

Trio (A) *ppp*

Girl *ppp* Skid a lit day: skid a lit day: Love - ly day!

Boy 1 *ppp* Skid a lit day: skid a lit day: Love - ly day!

Boy 2 *ppp* 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 -

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

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

(B) *pp*

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

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

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

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

Life Mag-a-zine, And a lit - tle white house in Brook-line! _____
 f p
 Life Mag-a-zine, And a lit - tle white house in Brook-line! _____
 f p
 Life Mag-a-zine, And a lit - tle white house in Brook-line! _____
 f pp
 f

(B)

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)

- 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 lifel — Real _____ sol - id sil - ver: wine —

won - der - ful lifel — Real _____ sol - id sil - ver: wine —

won - der - ful lifel — 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

Elkins Park. Sub - urb - i - a!

p

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

p

El - kins — Park. Sub - urb - i - a!

p

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

pp

f

(C)

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

(C)

pp

door. Sub - urb - i - a! *molto* *pp sub.*

p *pp sub.*

f Sub - urb - i - a! *cresc. molto* *pp sub.*

door. Sub - urb - i - a! Sub - urb - i - a! *cresc. molto* *pp sub.*

door. Sub - urb - i - a! Vit - a-min B: *pp sub.*

pp

cresc.

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

cresc.

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

cresc.

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

A musical score for three voices and piano. The vocal parts are in soprano, alto, and bass clef, with lyrics in parentheses. The piano part is in soprano clef. The score is in common time, with a key signature of four sharps. The vocal parts enter in measures 1, 2, and 3 respectively, each with dynamic markings of 'ppp'. The piano part begins in measure 4. Measure 1: (Soprano) Love-ly life:— (Alto) Oo-dles of cul-ture (Bass) o-ver T V:— Book. Measure 2: (Soprano) Love-ly life:— (Alto) Oo-dles of cul-ture (Bass) o-ver T V:— Book. Measure 3: (Soprano) Love-ly life:— (Alto) Oo-dles of cul-ture (Bass) o-ver T V:— Book. Measure 4: (Piano) (Soprano) Love-ly life:— (Alto) Oo-dles of cul-ture (Bass) o-ver T V:— Book.

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

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

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

3

3

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

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

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

3

3

(E)

dim. molto

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

dim. molto

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

dim. molto

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

(E)

dim. molto

lit - tie white house, in the lit - tie white house, in the

lit, in the lit - tie white house, in the lit - tie white house, in the

lit - tie white, in the lit - tie white house, in the lit - tie white

(Slow fadeout on Trio)

F

lit - tie white house in Bloom - field Hills!

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

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

F

(backing away from mike)

dim.

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

dim.

lit - tie white house, Lit - tie white house, the lit - tie white house,

lit - tie white house, The lit - tie white house, the lit - tie white house,

lit - tie white house, The lit - tie white house, the lit - tie 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

p

80

(The sound of a punching bag imposes itself over the fading Trio.)

attacca Scene V

Hills.

dim.

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

p

hard sticks

mp

cresc.

Timp.

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 lorkers, 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 $\text{J} = 88$ (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

(2)

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

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

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

(3) *f* There are men Who will

f > *f* — *p* *marc.*

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 -

f marc.

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

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

subito mp legato

(with a very smile)

foresc.

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

p subito

cresc.

(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.)

sfz 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.

There are men Who will sweat out their days in cab-i - nets, And be
 pum-meled and badgered and beaten and rolled. There are men Who will sweat out their nights in
 Turk-ish baths; They'll buy ev-'ry re-duc-ing ma-chine that is sold. And they'll
 live for a week on lem-ons; And an - oth-er week on grass and wa - ter and crack-ers and

f *marc.*
 f *marc.*
 quasi f

11 *ff* *p* *mp subito*

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

f cresc.

legato

cresc. *12* *f*

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

p subito *cresc.* *f*

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

6 *9* *8*

mp grazioso *sfz: p*

(*He inspects his tongue in the mirror.*) *13* *col pizz. 15va* *(whistling,*

f *dim.* *> p*

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

15va (suddenly triumphant, directly to the audience) sub. ff (14) Più mosso L. = 116

The winner!! 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 ney-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*

ff sostenuto *sempre ff*

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

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

17 *Ancora più mosso* *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

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

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

meno mosso 1.92

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

19 *ff sempre tenuto* *sempre f*
 grin; For they al-ways will win, they

f cresc. *p subito*

20 *cresc.* *rall.* al-ways will win, They al-ways, al-ways, al-ways, al-ways will

crys. *rall.*

fff a tempo $\text{d} = 92$ *(Blackout)*
 win!

a tempo $\text{d} = 92$ *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 $\text{d} = 144$

Dinah *longa*

What a mov- ie!
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

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

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

poco rall.

a tempo

poco rall.

a tempo

(3) *meno mosso*
*meno f ad lib.**faster*

"Trouble in Ta - hi - ti", in - deed! "Trouble 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 - float - ing, f - float - - - ing,

*etc.**pp**rit. - accel. - - - rit.*

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

etc.(4) *Allegro molto* $\text{♩} = 160$

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

sfz p

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

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

(in "South Pacific" accent)

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

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

8

top it all off, — The vol - ca - no e - erupts. — As the na - tives sing: AhL

9 (nasally)

mf

(chest tones)

Ah! Ah!

(10) *ff (shouted)*

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

(12)

until she is eventually entirely carried away)

ff sub.

(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 IS-LAND MAG - IC, — IS-LAND

(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*

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) — And he sets it on fire. — As the na-tivessing: Ah! Ah!

{

ffff (shouted) Ah! O - lé! But at

{

(18)

18 (2) *pesante, alla marcia*

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

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

19 *con anima*

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

sim.

20

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

Sheet music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Measure 18 starts with a forte dynamic. Measure 19 begins with a piano dynamic. Measure 20 starts with a forte dynamic.

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

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

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

ad lib. *rapidamente*

rit.

(*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)* * *eva ad lib.* *p*

Girl Ah, Ah,

Boy 1 Ah, Ah,

Boy 2 Ah, Ah,

Beguine *(a bit broader than before)*

(21)

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 MAGIC,

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

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

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

(22)

MAG - ICI. 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, _____

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.

(23)

na - tive words in my ear. IS - LAND MAG - IC,
cresc. *loco* *f legato*

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

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

Ah, IS - LAND MAG - IC, 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

—

never ev - er will leave it, And I sim - ply can - not be - lieve It real - ly is
 never ev - er will leave it, And I sim - ply can - not be - lieve
 never ev - er will leave it, And I sim - ply can - not be - lieve
 never ev - er will leave it, And I sim - ply can - not be - lieve

24 (in 4) *p ten.* *rall.* *long* *f*, Lento
 mine! IS - LAND MAG - IC! IS - LAND
molto
p It real - ly is mine! IS - LAND MAG - IC! IS - LAND
p It real - ly is mine! IS - LAND MAG - IC! IS - LAND
p It real - ly is mine! IS - LAND MAG - IC! IS - LAND
 24 (in 4) *p* Lento

Tempo primo (allegro molto)

(She comes to her senses) **fff**

MA-"
MA-"
MA-"
MA-"

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

Tempo primo (allegro molto)

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

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

colla voce

ff *sempre ff*

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

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

(in tempo)

Scene VIa

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

Twice as slow (*rubato*)

L'istesso tempo

Sam $\frac{p \text{ (nearly)}}{\hat{p}}$

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

114

and the door-Ann

कालीन विद्या का अध्ययन करने की विधि विद्या का अध्ययन करने की विधि

14. *Leucosia* *leucostoma* (Fabricius) (Fig. 14)

A musical score for a treble clef instrument. It features a key signature of one sharp. A tempo marking 'rall.' (rallentando) is placed above the staff. The score consists of two main sections: one with eighth-note patterns and one with sixteenth-note patterns. The sixteenth-note section includes a dynamic instruction 'p' (pianissimo) and a section of sixteenth-note patterns.

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

16
14

3000 2000 1000 0

—
—
—

Scene VII

99

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

in.

Slow Blues tempo $\text{d} = 63$

Girl *Trio (slow fade-in on Trio)*

Boy 1

Boy 2

Slow Blues tempo $\text{d} = 63$

— 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 -

dolce

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

dolce

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

dolce

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

cresc.

(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.)

(2) *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.

(2) *f* *f*

* Falsetto is admissible.

dim.

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

dim.

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

dim.

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

dim.

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

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 ready 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?

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

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

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

cresc.

(4)

cresc.

(4)

sub. *p* cresc.

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

sub. *p* cresc.

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

sub. *p* cresc.

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

sub. *p* cresc.

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

sub. *p* cresc.

dim.

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

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

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

f

dim.

dim.

dim.

Dinah

⑤ *mf*

Well, then, let's talk... I'm wait - ing to hear...

Sam

mf

Oh, it's im -

ppp

High - land Pa(rk). (ah)

ppp

High - land Pa(rk). (ah)

ppp

High - land Pa(rk). (ah)

⑤

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? *What have I said?*

You nev-er shut up! — Oh, it's no (rk.)

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

non cresc.

dim.

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

non cresc.

dim.

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

non cresc.

dim.

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

7 *mp (tentatively)*

Oh, by the way, The car - pen - ter came To fin - ish the frame...
(No response from Sam.)

7

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 - tie things - That are on - ly meant for -

senza cresc

al niente

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

senza cresc.

al niente

in - tim - ate mat - ters, Tell - ing all those lit - tie 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)
What did you say? (Sam senses the hopelessness in her voice and makes a try.)

(as before)
I didn't go.
Uh... how was (tension) Junior's play? (tension) Look, Dinah... maybe we ought to go out somewhere tonight. A movie, or... (Rises and tries again.)

(still without changing)
We went last night.
But there's a different one tonight. Just opened (*consulting newspaper*). That new musical... something about Tahiti...

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

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

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

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

p *espr.* Is there a

Is there a day or a night, Wait-ing in Time somewhere?

pp

Heigh... *pp*

Heigh... *pp*

Heigh...

10 *d = d*

p

11

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

11

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
rit. - - - - - molto (pochiss. riten.)

a tempo

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

11

ppp

cresc. molto

dim.

111

(12) *ff* > *qui* - - - - - *et!* - - - - -

ff > *qui* - - - - - *et!* - - - - -

ff *Trio (off-stage, on mike)* *qui* - - - - - *et!* - - - - -

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

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

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

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

p dolce

ff *dim. molto*

(13) *p* - - - - -

mp - - - - -

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.)

With-out the dark dream-ing:
 With-out the scream-ing-
 Bring-ing the 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
 Bring-ing the loved ones to - geth - er, Safe by the warmth of the

cresc.

sempre ppp

14

14

sempre pp

With-out the si - lent scream-ing: One night!

si - lence: One day!

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_

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

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

pp sub.

pp sub.

pp sub.

(15) *p sub.*

(16)

time to go back And take your hand a - gain, and face your

And look in - side a - gain: And face your face

(16)

rit. - - - - - *molto*

cresc. face; Look there, and find the an - swer there: May - be: I don't

cresc. — a - gain: Look there, and find the an - swer there: May - be: I don't

rit. - - - - - *molto* (*pochiss. riten.*)

cresc.

pp dolciss. know, I don't know, I don't know an - y more, I don't

pp dolciss. know, I don't know, I don't know an - y more, I don't

a tempo, sost.

ppp

mf espr. *cresc. molto*

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
Violin I

p *espr.*

Solo Violin II
espr.

Bassoon

rall.

18 *meno mosso*

on a Su-per Sil - ver Screen.

on a Su-per Sil - ver Screen.

8

18 *meno mosso*

Vln. I

Vln. II

Viola Solo

pp *meno mosso*

rall.

(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.*

IS - LAND MAG - IC...

pppp *rall.*

IS - LAND MAG - IC...

pppp *rall.*

IS - LAND MAG - IC...

8

pp

rall.

ppp