

John Gehl

John Webber

MARILYN IN PIECES

Tragedy in Two Acts

for 7 Singers and Small Orchestra

Vocal Score



Marilyn in Pieces

for seven singers

Marilyn Monroe

Young Marilyn

Bobby Kennedy

Jack Kennedy

Frank Sinatra

Arthut Miller

Joe DiMaggio

soprano

soprano

tenor

tenor

tenor

tenor

bass

and small orchestra

flute

oboe

clarinet in A

bassoon

horn

trumpet inb C

trombone

tuba

timpani

strings: min. 4 4 2 2 1

durata circa 1 hr 45 mins

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			dura	fs	vs
ACT ONE					
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ACT TWO

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Scene 8	When the act of love is over	Marilyn Monroe	4'54"	411	231

John Gehl - Libretto



John Gehl has a Bachelor of Arts degree (English and philosophy) from the University of Toronto and a Master of Science degree (information and computer science) from the Georgia Institute of Technology.

Originally from New York, he has also lived in Toronto, San Francisco, and Atlanta. His plays have been produced by Atlanta theater companies and opera for which he wrote the libretto is being produced in Oakland by San Francisco's Goat Hall Productions.

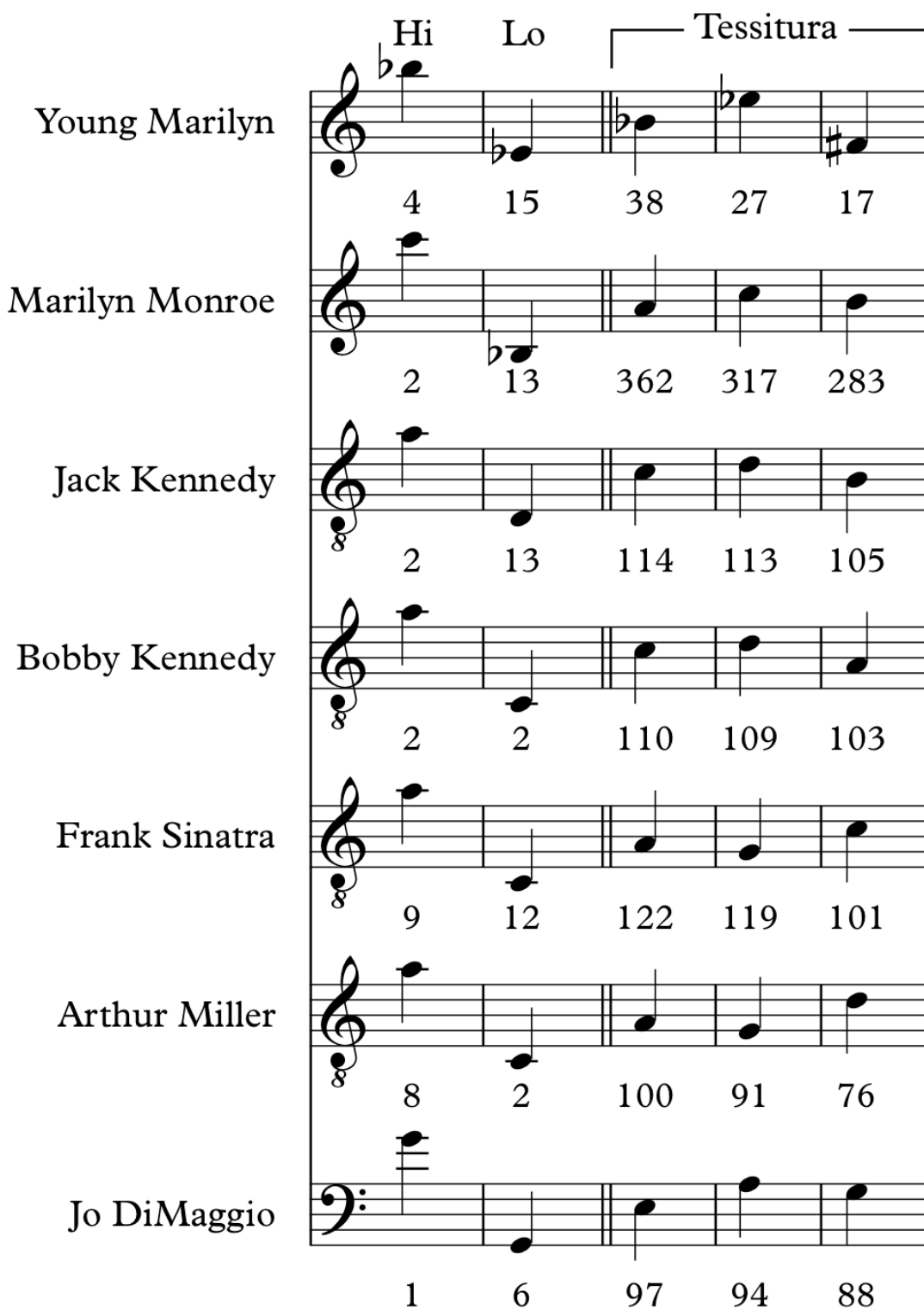
John Webber - Music



After serving in the Royal Marines Band Service (U.K. Ministry of Defence) for ten years Dr. Webber spent a year as an undergraduate student in Cologne, Germany and then another five years engaged in graduate work in the United States.

Since then he has composed conducted and taught in Britain, Germany and the U.S. He has founded and directed several orchestras and his music has been heard on radio and television both in Europe and the U.S. He is published by Arsis Press, Anglo-American Music Publishers and his own Webber Music.

VOICE RANGES



MARILYN IN PIECES

sTragedy Two Acts

ACT ONE

John Gehl

John Webber

Prolog $\text{♩} = 100$
1

Prolog

Flute

Oboe

Clarinet (A)

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

mp

f

pp

f

[The stage is black. A spotlight comes on, showing MARILYN in sequins. She sits in a wicker chair, sipping champagne, with the bottle close at hand. After a short time, she stands.]
[If possible, photos of Marilyn at different stages of her life should be projected on the walls.]

Prolog $\text{♩} = 100$

mp

mp

mp

mp

mp

7

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

pp

mp

pp *f*

15

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

f

pp — *ff*

p — *f*

p — *f*

p — *f*

f — *mf*

[illegible]

27

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

pp *mp* *ppp* *mp*

mf *p* *f* *mf* *p* *mf* *p* *mf* *p* *f* *pizz.* *pizz.*

33

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

mf *f* *p*

mf *f* *p* *mf* *p*

mf *f* *p*

f *mf*

f *mf*

arco

This page of the musical score covers measures 39 through 44. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The score is written in 4/4 time. Measures 39-44 feature a dynamic crescendo in the woodwinds and strings, starting from piano (p) and reaching pianissimo (ppp) by measure 44. The piano part remains silent throughout. A stage direction, "ENTER Marilyn Monroe", is placed below the piano staff at the beginning of measure 44.

Act 1 Scene 1

You've come to see an opera

Marilyn Monroe, Frank Sinatra, Arthur Miller, Joe DiMaggio

1 Scene 1 ♩=120

Fl *p* *pp*

Ob

Cl *mp* *p* *pp*

Bs *f* *mf* *mp*

Hn

Tr

Tb

Ta *f* *mf* *mp*

Tp *f* *mf* *mp*

MM *p*
You've come to see an o-pe - ra. That's good be-cause I've

Pf *f* *mf* *mp*

Scene 1 ♩=120

V1 *p*

V2 *p*

Va (pizz.) *p*

Vc *f* *mf* *mp* *p*

Db *f* *mf* *mp* *p*

♩=96 meno

6

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

got a lit - tle o - pe-ra for you. A tra - gic o - pe-ra.

Pf

V1

V2

Va

Vc

Db

♩=96 meno

mf *f*

mf *f*

mf *f* arco

mf *f* arco

mf *f*

V1

V2

Va

Vc

Db

$\text{♩} = 120 \text{ a tempo}$

pizz.

p *mf* *p* *mf*

pizz.

p *mf* *p* *mf* *p* *mf*

[illegible]

21

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p

pp

pp

pp

pp

It's en-tire-ly up to you. But I should be-gin by in-tro - du-cing our cast of cha-rac-ters

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Like I learned in Ac-tor's stu-di-o, where I took clas-ses.

pp

pp

31

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JD

Pf

V1

V2

Va

Vc

Db

p

ppp

mp

pp

f

In Act One you'll see Joe Mag-gi - o

In my mind I saw a per-fect

p

p

pp

p

p

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

JD

Pf

V1

V2

Va

Vc

Db

mf

pp

pp

p

and Ar - thur Mil - ler. The great base-ball pla - yer

I saw a stu-dent I

In my mind I saw a per-fect wife. a per-fect wife.

[illegible]

43 ♩=96 gently

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

p

I al - so want you to meet Frank Si - na - tra the great sin-ger

FS

p

We were best buds, the two of us, We were best

Pf

♩=96 gently

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

47

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

FS

Pf

V1

V2

Va

Vc

Db

mp

mf

he was my friend. Oh I should men-tion that I got mar ried to Joe and

buds, the two of us,

52

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

mp

p

p

mp

Ar-thur.

We were best buds, best friends.

I saw a stu-dent

a per-fect wife.

Well that's wa-ter un-der the bridge.

Musical score for measures 57-62. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), Mallets (MM), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 57-60 show woodwinds playing a melody with piano (*p*) dynamics. Measures 61-62 show strings playing pizzicato (*pizz.*) chords with piano (*p*) dynamics.

Act 1 Scene 2A
You'll get to meet
 Marilyn Monroe,
 Jack Kennedy, Bobby Kennedy,
 Frank Sinatra, Arthur Miller, Joe DiMaggio

1 Scene 2A ♩=120 a tempo

Fl *p*

Ob

Cl *ppp*

Bs *ppp*

Hn

Tr

Tb

Ta *pp*

Tp

MM *p*

In Act Two you'll get to meet Jack and Bob - by

Pf *ppp*

Scene 2A ♩=120 a tempo

V1

V2

Va

Vc *arco*

Db *p* *mf*

4

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Ken-ne - dy Mis - ter Pre - si - dent and Miste - ter

Pf

V1

V2

Va

Vc

Db

p

The musical score is for page 22 of a larger work. It features a woodwind section with Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bs). The brass section includes Horn (Hn), Trumpet (Tp), Trombone (Tb), Tuba (Ta), and Tenor (Tr). The string section consists of Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). A piano (Pf) and a male soloist (MM) are also present. The male soloist's part includes the lyrics: "Ken-ne - dy Mis - ter Pre - si - dent and Miste - ter". The piano part features a complex, rhythmic accompaniment. The woodwind and brass parts have various melodic lines, including some with slurs and ties. The string parts have a more sustained, harmonic role, with the cello and double bass playing a prominent line marked with a piano (*p*) dynamic.

6

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Next - Pre-si- dent. You can draw your own o - pi - ni - ons on them.

Pf

V1

V2

Va

Vc

Db

8

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I'll leave it en - ti - re - ly to you.

AM

p

A

Pf

V1

arco

V2

pp

Va

To Vc.

Vc

Db

10

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

AM

JD

Pf

V1

V2

Va

Vc

Db

mp

p

p

p

p

p

pizz.

arco

A sta-tue

A sta-tue

student'

A student'

A per-fect wife

A per-fect wife

13

Fl

Ob

Cl

Bs

pp

Hn

Tr

Tb

Ta

Tp

BK

FS

Pf

V1

V2

Va

Vc

Db

I loved you

We were best buds We were best buds

arco

The musical score for page 26, measures 13-15, is presented. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Tenor (Tp), Bass (BK), Soprano (FS), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measure 13 begins with a piano (pp) dynamic. The vocal parts (BK and FS) enter in measure 13 with the lyrics 'I loved you' and 'We were best buds'. The piano part features a rhythmic accompaniment. The string section includes a viola part marked 'arco'.

[illegible]

18

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Jack and Bob - by to join the rest of the cast in front so you'll know what you're in for.

Pf

V1

V2

Va

Vc

Db

20

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

O - kay, let's hear it eve-ry bo-dy Tell us what-e-ver you're go-ing to tell us.

Pf

V1

V2

Va

1 solo cello

Vc.

Db

23 *rall.* ♩=100

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Com on, Frank, join the crowd.

Pf

rall. ♩=100

V1

V2

Va

Vc.

Db

tutti celli

f arco

p

27

Fl

Ob

Cl

Bs

mp

Hn

Tr

Tb

Ta

Tp

AM

mf

A

JD

mf

In my mind I saw a per-fect wife

Pf

V1

f

mp

V2

f

mp

Va

f

mp

Vc

mp

Db

mp

31

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

mf A sta-tue

mf I loved you like a teen a - ger

mf We were best buds

stu-dent

Who'd be in the kit - chen cook-ing my

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

A sta - tue meant to top - ple

AM

ea - ger to take in - struc - tion

JD

din - ner In the li - ving room darn - ing my socks

Pf

V1

V2

Va

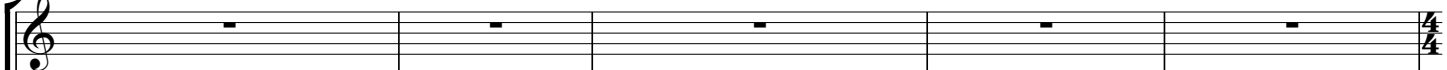
Vc

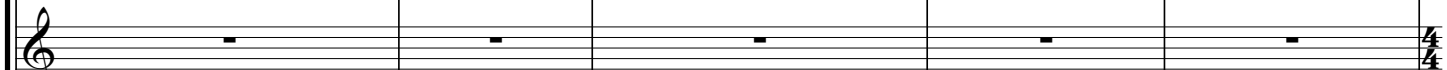
Db

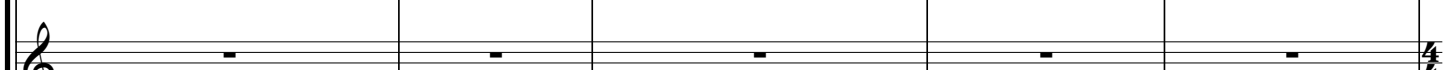
mf

mf

39 rall.

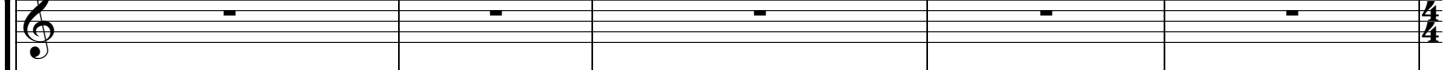
Fl 

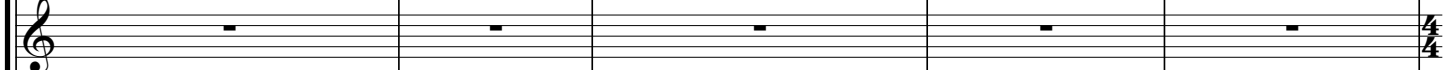
Ob 

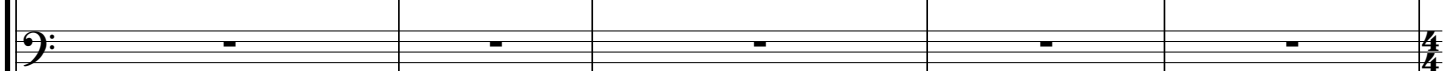
Cl 

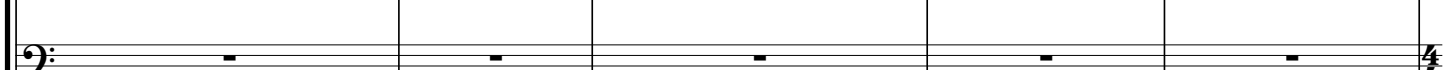
Bs 

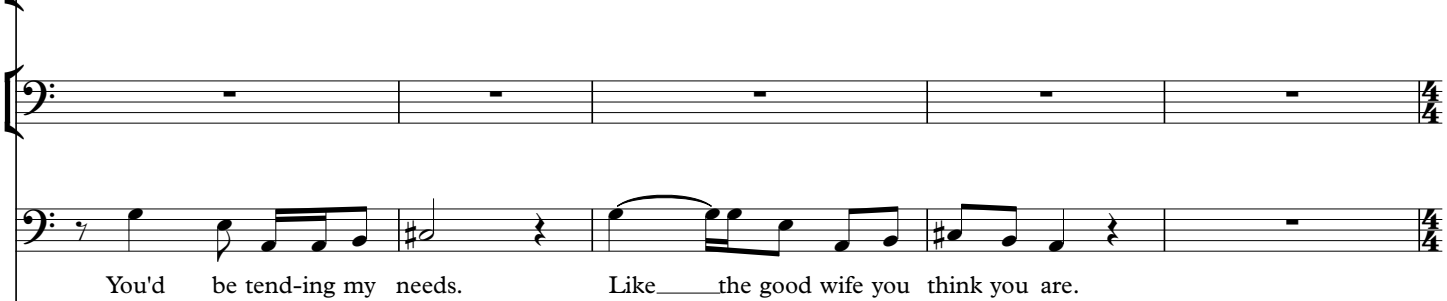
Hn 

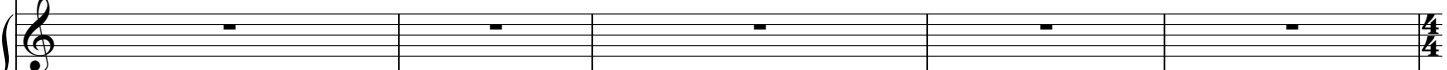
Tr 

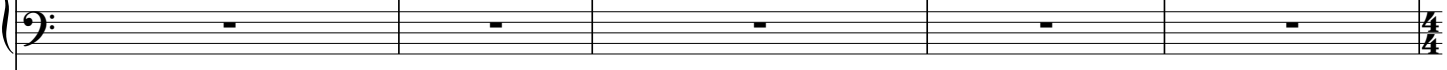
Tb 

Ta 

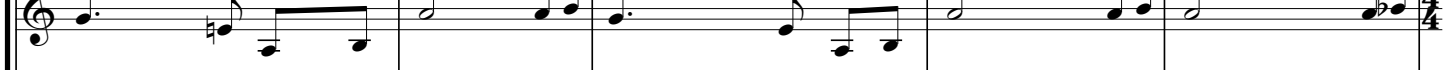
Tp 

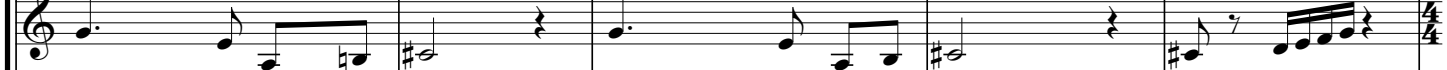
JD 
You'd be tend-ing my needs. Like the good wife you think you are.

Pf 

V1 

V2 

Va 

Vc 

Db 

rall.

[illegible]

50

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

ppp

Ahhh.

I fell for you that ve-ry night. *ppp* That first night I danced with you

buds. *p* Ahhh. *ppp*

I saw a stu-dent *p* Ahhh. *ppp*

I saw a per-fect wife Ahhh.

60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

pp

mf *ppp*

mf *ppp*

mf *ppp*

cared less. He has his own style God love him But you pushed us

67

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

too far me and Jack both. You should-n't have done that. *ppp* Now you'll be sor-ry.

73

Fl

Ob

Cl

Bs

pp *mp*

Hn

pp con sord.

Tr

pp con sord.

Tb

Ta

Tp

AM

mf

I saw a stu - dent ea-ger for in - struc-tion You wan-ted to know

Pf

V1

V2

Va

Vc

mf

Db

76

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

FS

AM

Pf

V1

V2

Va

Vc

Db

mf

E-ter nal love is what you wan - ted

mf

A friendship

eve - ry thing and eve-ry bo-dy Strind-berg, Che- kov, Ib - sen all of them.

p *mp*

p *mp*

p *mp*

79

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

FS

JD

Pf

V1

V2

Va

Vc

Db

f

But you pushed us too far

f

that was meant to last

You'd be tend-ing my needs

p

mf

p

mf

mp

mf

p

81

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

mf

senza sord

p

p

You were not a bril - liant

p

pp

pp

pp

pp

83 rall.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

stu - dent to be ho - nest. But — you wan - ted to learn.

Pf

V1

V2

Va

Vc

Db

rall.

Act 1 Scene 2B
 Marilyn Monroe,
 Jack Kennedy, Bobby Kennedy,
 Frank Sinatra, Arthur Miller, Joe DiMaggio

1 Scene 2B ♩=100 a tempo

Fl

Ob

Cl

Bs

p

Hn

Tr

pp

Tb

Ta

Tp

FS

mp

8

We were best buds, the two of us

Pf

Scene 2B ♩=100 a tempo

V1

pp

V2

pp

Va

pp

Vc

pp

Db

pp

7

Fl *pp*

Ob *pp* *p*

Cl *p*

Bs *p*

Hn *pp* *pp*

Tr

Tb

Ta *pp* *pp*

Tp

FS

the sex was in the past So we were real-ly just good

Pf

V1 *p* *p*

V2 *p* *mp*

Va

Vc

Db *pizz.* *pp*

Detailed description: This page of a musical score, numbered 46, contains staves for various instruments and a vocal soloist. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tp), and Trombone (Tb). The string section includes Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). A vocal soloist (FS) is also present. The score is in common time and features a key signature of one flat. The vocal line includes the lyrics: "the sex was in the past So we were real-ly just good". Dynamic markings include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The Flute and Oboe parts have a measure rest in the third measure. The Bassoon and Double Bass parts have a measure rest in the fourth measure. The Violin 1 and Violin 2 parts have a measure rest in the fifth measure. The Viola and Violoncello parts have a measure rest in the fifth measure. The Double Bass part has a measure rest in the fifth measure.

[illegible]

17

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

p

mf

pizz.

p

sta-tue, a sta-tue meant to top-ple To be ho-nest with you you were like a tree in the fo - rest just like

23

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

o-ther trees.

BK

mp

I loved you like a teen

FS

mp

We were just real-ly good friends

AM

mp

You were not a bril-liant stu-dent

JD

mp

Like the good wife you think you are

Pf

V1

pp

V2

pp

Va

pp

Vc

pp

Db

pp

28

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

p

pp

pp

mp

You took things too se-ri-ous-ly. E-ter-nal love is what you wan-ted.

[illegible]

39

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

FS

AM

Pf

V1

V2

Va

Vc

Db

senza sord

mp *pp* *mp* *pp*

p *mf*

f

List-ten, you had no busi-ness

I was wild-ly in love with you

just real-ly good friends

all of them

p

mp *pp* *mp* *p* *mf*

mf *mf* *mf* *mf* *mf*

mf arco

43

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

cal-ling my wife and tel-liong her shœeds to give me a di-vorce, Who does such a thing like that?

Pf

V1

V2

Va

Vc

Db

47 $\sharp$ *rall.* *pp*

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

pp

rall.

V1

V2

Va

Vc

Db

pp

pp

pp

55

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

pp

pp

pp

JK

p

mf

BK

You should not have called Jac kie

p

mf

p

mf

p

FS

You pushed too hard, ho-ney don't you un-derstand If

AM

stu-dent

Pf

V1

V2

Va

Vc

Db

pizz.

p

pizz.

p

64

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

AM

JD

Pf

V1

V2

Va

Vc

Db

mf *mp* *mp*

cal-ling Jac - kie cal - ling Jac - kie and

mf

mend-ing my socks You're not a ge-nius let's face it

mf

You should have been mend-ing my socks

68

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

and ask - ing her to give me a di - vorce

mp I love you ho - ney but my du - ty Lies with Jack I'm

[illegible]

[illegible]

80

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

p *mf*

You should not have called Jac-kie

p

You pushed too

pp

You pushed too

You were not a bril-liant student You were not a bril-liant student

You were not the wife I bar - gained for

83

Fl *f*

Ob *f*

Cl *f*

Bs *mf*

Hn

Tr

Tb

Ta *mf*

Tp

MM *mf*
Do they know that I'm Ma - ri - lyn Mon - row

JK *mf*
You had no busi - ness cal - ling Jac - kie *mp*

BK *mf* *p* *mf* *p*
hard, You pushed too hard, ho - ney don't you un - der -

FS *mf* *p* *mf* *p*
hard, You pushed too hard, ho - ney don't you un - der -

AM *pp* *pp*
You were not a bril - liant stu - dent You were not a bril - liant

JD *mf*
You were not the wife I bar - gained for You were not the wife I bar - gained for

V1 *f*

V2 *f*

Va *f*

Vc *mf*

Db *mf*

85

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

BK

FS

AM

JD

V1

V2

Va

Vc

Db

Do they know that I'm Ma - ri - lyn Mon - row

mf You had no busi - ness *mf* cal - ling *mp* Jac - kie

mf stand *p* If wi - shes were fi - shes *mf*

mf stand *p* If wi - shes were fi - shes *mf*

pp stu - dent *pp* You were not a bril - liant *pp* stu - dent *pp* You were not a bril - liant

You were not the wife I bar - gained for You were not the wife I bar - gained for

87

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

BK

FS

AM

JD

V1

V2

Va

Vc

Db

p

Do they know that I'm Ma - ri - lyn Mon - row that I'm

mf

You had no busi - ness

p

lo - ver boy why don't you grow up?

f

lo - ver boy why don't you grow up?

stu - dent

You were not the wife I bar - gained for

This musical score is for a performance of "The Sound of Music." It includes parts for vocal soloists and a string ensemble. The vocal soloists are: JK (John Kistler), AM (Anne Murray), JD (John Davidson), and V1 (Vocalist 1). The string ensemble consists of: V2 (Violin 2), Va (Viola), Vc (Violoncello), and Db (Double Bass). The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "90". The lyrics are: "You had no busi- ness cal- ling Jac - kie mend - ing my socks You're not a ge - nius let's face it You should have been mend - ing my socks". The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The string ensemble part features a melodic line in the first violin, with the other strings providing harmonic support. The vocal soloists enter with a melodic line, and the string ensemble joins in with a rhythmic accompaniment. The score is written for a full orchestra, with the vocal soloists and string ensemble being the primary focus.

94

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

f

f

cal - ling Jac - kie and and ask - ing her to give me a di

I love you ho - ney but my du - ty Lies _____

98

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

8

voice

BK

— with Jack I'm sor ry You should-n't be sur-prised

FS

Eve-ry one's a stran-ger in the night

Pf

pp

V1

V2

Va

Vc

Db

pp

103

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

mf

I'm going yo mar-ry Jack and be First La-dy of the U. S. of A.

Pf

V1

pp

V2

pp

Va

pp

Vc

pp

pp

Db

pp

pp

109

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Hey Mis - ter Pre - si - dent You're in love with your - self Who - e - ver you are I don't

Pf

V1

V2

Va

Vc

Db

pp

p

pp

f

Detailed description: This musical score page contains measures 109 through 113. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Mellophone (MM), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 109 and 110 show mostly rests for the woodwinds and strings, with some activity in the tuba and mellophone. Measure 111 features a vocal line (MM) with lyrics: 'Hey Mis - ter Pre - si - dent You're in love with your - self Who - e - ver you are I don't'. The vocal line is marked with a forte (f) dynamic. The piano (Pf) part is silent. Measures 112 and 113 show continued activity in the tuba, mellophone, and double bass, with the vocal line continuing. Dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte).

114

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

know you! Hey Mis-ter Pre-si-dent, you're just fool-ing your-self You

Pf

V1

V2

Va

Vc

Db

pp

mp

pp

mp

pp

pp

pp

119

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

left me and don't bo-ther to re-mem-ber why

JK

You had no busi-ness cal-ling my wife

BK

You should not have done that

FS

A friend-ship that was

JD

You'd be tend-ing my

Pf

V1

V2

Va

Vc

Db

p

f

mf

p

f

f

f

f

mp

mp

f

f

124

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

mf

p

f

p

p

p

meant to last

You're not bril-liant You're not bril-liant

needs tend-ing my needs

130

Fl

Ob

Cl

Bs

mf

Hn

Tr

mf

Tb

Ta

Tp

MM

f

Hey Mis-ter Pre-si-dent You're in love with your-self Who - e - ver you are is_ my mis-take

Pf

V1

p *mf* *p*

V2

p *mf* *p*

Va

mf *mf* *p*

Vc

mf *mf* *p*

Db

136

Fl *mf*

Ob

Cl *mf*

Bs *mf*

Hn

Tr *mf*

Tb

Ta

Tp

MM
Hey Mis - ter Pre - si - dent You're too full of your - self You left me here to site a -

Pf

V1 *mf*

V2 *mf* *p*

Va *mf p*

Vc *mf p* *p*

Db *mf* *p*

141

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

lone and die

JK

f
You had no busi - ness cal - ling my wife

BK

f
You should not have done that

FS

f
A friend - ship that was meant to last

AM

f
You're not bril - liant

JD

f
You'd be tend - ing my needs tend - ing my

Pf

V1

pp *mf pp* *f*

V2

pp *mf pp* *f*

Va

pp *mf pp* *f*

Vc

pp *mf* *f*

Db

mf

146

Fl

Ob

Cl

Bs

f

f

Hn

mf

mf

Tr

Tb

Ta

Tp

MM

mf

What - e-ver you meant I'll ne-ver know if you meant a-ny thing

AM

8

You're not bril-liant

JD

needs

Pf

V1

p

V2

p

Va

p

Vc

p

p pizz.

Db

p

p

arco

152

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf

f

p

What e-ver my dream was, it's lost If it meant a-ny-thing at all.

Detailed description: This is a page of a musical score, page 78, starting at measure 152. The score is for a large ensemble and includes a vocal soloist. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Tenor (Tp), Musician/Melody (MM), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The vocal part (MM) has the lyrics: 'What e-ver my dream was, it's lost If it meant a-ny-thing at all.' The piano part (Pf) is silent. The string quartet (V1, V2, Va, Vc, Db) and woodwinds (Fl, Ob, Cl, Bs, Hn, Tr, Tb, Ta, Tp) have various melodic and harmonic lines. Dynamics are marked throughout: *mf* (mezzo-forte) for Flute, Oboe, Horn, Violin 1, Violin 2, Viola, Violoncello, and Double Bass; *f* (forte) for Trumpet and Trombone; and *p* (piano) for Clarinet, Bassoon, Tuba, Tenor, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a key signature of one sharp (F#).

158

Fl *mf*

Ob *mf*

Cl *mf*

Bs *mf*

Hn *mf*

Tr *mf*

Tb *mf*

Ta *mf*

Tp

JK *f*
You had no busi-ness cal-ling my wife

BK *f*
You should not have done that

FS *f*
A friend-ship that was meant to last

AM *f*
You're not bril-liant You're not bril-liant

JD *f*
You'd be tend-ing my needs tend-ing my needs

Pf

V1 *f*

V2 *f*

Va *f*

Vc *f*

Db *f*

163

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Hey Mis-ter Pre - si - dent You've

f

p

p

p

p

Detailed description: This page contains a musical score for measures 163 through 168. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Mellophone (MM), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The vocal line (MM) has lyrics: "Hey Mis-ter Pre - si - dent You've". The score includes various musical notations such as rests, notes, slurs, and dynamic markings (*f* and *p*). The piano part (Pf) is mostly silent. The string parts (V1, V2, Va, Vc, Db) have specific melodic and rhythmic lines.

169

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

played a joke on me Who - e ver you said I made a mis-take Hey Mis-ter Pre-si-dent

Pf

V1

V2

Va

Vc

Db

p

f

p

mf

p

f

p

mf

p

f

p

f

p

175

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

You're too full of your-self What I need to do to night is die.

mf

pp

p

Act 1 Scene 3

This is me

Young Marilyn, Marilyn Monroe

1 Scene 3 ♩=100

Fl *p* *pp* *mf*

Ob *mf*

Cl *mp* *p* *mf*

Bs *f* *mf* *mf*

Hn

Tr

Tb

Ta *f* *mf*

Tp *f* *mf*

MM

BLACKOUT

Pf *f* *p*

Scene 3 ♩=100

V1 *f* *f*

V2 *mf* *f* *mf* *f*

Va *f* *f*

Vc *f* *mf* *f* *f*

Db *f* *mf* *pp* *f* *pp* *f*

Fl
 Ob
 Cl
 Bs
 Hn
 Tr
 Tb
 Ta
 Tp
 YM
 MM
 Pf
 V1
 V2
 Va
 Vc
 Db

5
mp
f *p*
 spotlight on MM
 This is me when I was in my teens.
f *pp* *mf* *f* *pp* *mp* *f* *pp* *f* *pp* *pp* *f* *pp* *f* *pp*

Musical score for page 84, featuring woodwinds, brass, strings, and vocal soloist MM. The score is in 4/4 time and includes dynamic markings such as *mp*, *f*, *p*, *pp*, and *mf*. The vocal soloist MM has a line of music with the lyrics "This is me when I was in my teens." The woodwinds (Fl, Ob, Cl, Bs) and strings (Hn, Tr, Tb, Ta, Tp, YM) are also present, with various musical notations and dynamics.

9

rall..

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Marilyn Monroe spoken:
Pretty, don't you think?
Everyone said I was pretty

So I became a model It was easy work
Marilyn Monroe spoken: and I loved showing off.

Pf

V1

V2

Va

Vc

Db

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

rall..

14 a tempo ♩=100

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

a tempo ♩=100

V1

V2

Va

Vc

Db

p

To tell the truth I love show - ing my - self. If

mf

ff

mf

17

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

p

p

p

p

mf

p

p

f

f

f

f

f

you don't show your-self You'll be left on the shelf. To

20

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

p

Tp

YM

tell the truth I love mak-ing you look If you'd ra-ther not see me go back to your book.

MM

Pf

V1

p

V2

p

Va

p

Vc

p

Db

p

Musical score for measures 23-25. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Trombone/Tuba (Tp), Yarn Machine (YM), Music Machine (MM), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measure 23 shows various instruments playing. Measure 24 features dynamics like *f*, *pp*, and *p*. Measure 25 includes vocal lyrics "I've found that look-ing" under the YM part.

26

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

p

f

mp

p

f

mp

p

f

mp

p

f

mp

f

mf

Frees up the mind It makes you smart and true and kind Look at me

29

Fl *p* *pp*

Ob

Cl *mf* *p* *p* *pp*

Bs *mp* *p*

Hn

Tr *mf* *p* *p*

Tb

Ta

Tp

YM And you'll know the world _____ Watch me move

MM

Pf *p* *pp*

V1 *p*

V2 *p*

Va *p*

Vc *p*

Db *p*

32

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

mf

See my legs un - furled

Look at how they move

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

p

Watch me move See my legs un - furled Look at

38

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

how they move

To

p

mp

pp

Detailed description of the musical score: The score is for measures 38, 39, and 40. Measures 38 and 39 are played by the Flute, Oboe, Clarinet, and Bassoon. They play a continuous eighth-note pattern in a descending chromatic scale. The Youth Male (YM) and Middle Male (MM) vocalists enter in measure 40. The YM part has the lyrics 'how they move' and 'To'. The MM part is silent. The piano (Pf) part plays a similar eighth-note pattern in the right hand and a more complex pattern in the left hand. In measure 40, the piano part has dynamic markings: *mp* for the left hand and *pp* for the right hand. The strings (V1, V2, Va, Vc, Db) are silent in measures 38 and 39, but enter in measure 40 with a melodic line. The Viola (Va) part has a dynamic marking of *p*. The Violoncello (Vc) and Double Bass (Db) parts have dynamic markings of *mp* and *pp* respectively.

41

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

tell the truth I love show-ing my-self. If you don't show your-self You'll be left on the

p

mp

p

mp

p

44

Fl *p* *f*

Ob *f*

Cl

Bs *p* *f*

Hn

Tr

Tb

Ta *f*

Tp

YM *mf* *f*
shelf. I've found that look-ing Frees up the mind it makes you smart and true and kind

MM *mf* *f*
I've found that look-ing Frees up the mind it makes you smart and true and kind

Pf

V1 *p* *f*

V2 *p* *f*

Va

Vc *f*

Db *f*

47

Fl *f* *p*

Ob *f* *p*

Cl *f*

Bs

Hn *f* *pp*

Tr *pp*

Tb *pp*

Ta *pp*

Tp *pp*

YM *ff* *f*

MM *ff* *f*

Look at me And you'll know the world

Pf *p*

V1 *f* *p*

V2 *f*

Va *f* *p*

Vc

Db

50

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

pp

p

Watch me move

See my legs un-furled

Look at how they

Watch me move

See my legs un-furled

Look at how they

Detailed description of the musical score: The score is for measures 50, 51, and 52. Measures 50 and 51 are 4 measures long, while measure 52 is 2 measures long. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instruments and their parts are: Flute (Fl) and Oboe (Ob) play a melodic line in measure 50, starting with a half note G4 and a quarter note F#4, then a quarter rest, and then a quarter note G4. Clarinet (Cl) and Bassoon (Bs) play a half note G4 in measure 50. Horn (Hn) plays a half note G4 in measure 52. Trumpet (Tr) and Trombone (Tb) play a half note G4 in measure 50. Tuba (Ta) plays a half note G4 in measure 50. Tenor (Tp) is silent. Percussion (YM and MM) play a rhythmic pattern in measure 50. Piano (Pf) plays a complex accompaniment. Violin 1 (V1) and Violin 2 (V2) play a rhythmic pattern in measure 50. Viola (Va) plays a half note G4 in measure 52. Violoncello (Vc) and Double Bass (Db) play a rhythmic pattern in measure 50. Dynamics include pp (pianissimo) and p (piano).

53

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

move Watch me move See my legs un -

move Watch me move See my legs un -

pp

pp

p

56

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

YM

MM

Pf

V1

V2

Va

Vc

Db

furled Look at how they move

furled Look at how they move

59

Fl *p* *f* *p* *mf* *pp* *mp* *pp*

Ob *p* *f* *p* *mf*

Cl *p* *f* *p* *mf* *pp* *mp* *pp*

Bs *p* *f* *p* *mf*

Hn

Tr

Tb

Ta

Tp

Marilyn Monroe speaking: Did you enjoy looking at her? At me? Yeah, I knew you would.

Pf

V1 *pp* *pp* *pp*

V2 *pp* *pp*

Va *pp* *pp*

Vc *pp* *pp*

Db *pp* *pp*

67

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Marilyn Monroe:

That's why I ditched my factory job

and took a modeling job.

And you know what? It paid off big-time. Before long I was on the cover Of a magazine!

Pf

V1

V2

Va

Vc

Db

75

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Marilyn Monroe: no clothes Not a
Completely at all! stitch on. Can you i - ma-gine! **Marilyn Monroes**spoken:
nude, This was back in the days
When that kind of thing
was shocking.

Pf

V1

V2

Va

Vc

Db

p

f

mp

f

p

f

p

f

p

f

p

So, all of a sudden,
I was famous.
And that was very
enjoyable.
At least at first.

The musical score is for a piece titled "The Rose Tree". It is written for a piano (Pf) and a string quartet (V1, V2, Va, Vc, Db). The tempo is marked "rall." (rallentando) with a metronome marking of 100. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 9. The piano part features a melody in the right hand and a supporting line in the left hand. The string quartet provides harmonic support, with the first violin (V1) and first viola (V2) playing the main melody, and the second violin (V2), second viola (Va), and double bass (Vc) providing harmonic support. The double bass (Db) plays a steady bass line. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). The tempo marking "rall." is followed by a metronome marking of 100. The key signature is one flat, and the time signature is 3/4. The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 9. The piano part features a melody in the right hand and a supporting line in the left hand. The string quartet provides harmonic support, with the first violin (V1) and first viola (V2) playing the main melody, and the second violin (V2), second viola (Va), and double bass (Vc) providing harmonic support. The double bass (Db) plays a steady bass line. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). The tempo marking "rall." is followed by a metronome marking of 100. The key signature is one flat, and the time signature is 3/4.

91 $\text{♩} = 60$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Marilyn Monroe

I won't bore you with growing-up
details, which includes a ridiculous
First marriage.
Who hasn't had
a ridiculous first marriage
Or maybe two of them.
We've all had them,
Not just movie stars.
They're just ridiculous.

Pf

$\text{♩} = 60$

V1

V2

Va

Vc

Db

95

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p *mp* *mf* *mp* *mf* *mp*

p

mp *mp* *mf* *p* *mp* *mf*

mp *mp*

99 rall. ♩=50

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

Young Marilyn:
In the Spring of 1952 Marilyn
had begun to be courted by
baseball legend Joe DiMaggio.

rall. ♩=50

8^{va}

V1

V2

Va

Vc

Db

p

ppp

ppp

ppp

pizz.

Musical score for measures 104-108. The score is written for a full orchestra and includes the following instruments:

- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Bs (Bassoon)
- Hn (Horn)
- Tr (Trumpet)
- Tb (Trombone)
- Ta (Tuba)
- Tp (Timpani)
- Pf (Piano)
- V1 (Violin I)
- V2 (Violin II)
- Va (Viola)
- Vc (Violoncello)
- Db (Double Bass)

The score is divided into measures 104, 105, 106, 107, and 108. Measures 104-107 are marked with a repeat sign. Measure 108 is marked with a first ending bracket and a repeat sign. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as rests, eighth notes, and sixteenth notes.

109

Act 1, Scene 11, measures 1-100

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

p

mf

Violins I and II, Viola, Violoncello, and Double Bass parts, measures 1-4. The score is in 4/4 time, with a key signature of one sharp (F#). The measures are marked with time signatures 4/4, 5/4, 4/4, and 5/4. Dynamics include *pizz.* (pizzicato), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *arco* (arco). The Violins I and II parts are in treble clef, Viola in alto clef, Violoncello in bass clef, and Double Bass in bass clef. The Double Bass part includes a *pizz.* marking in measure 1 and a *pp* marking in measure 4.

5

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p *ff*

pp *ff*

mf *pp*

mf *f*

mf

pp

mf *p*

mf *p*

pp *mf* *p*

pp *ff*

pp

What a match we are, you and me!

11

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

let the whole world come and see! What a pair we are, me and you.

ff

ppp

ppp

arco

p

pp

ff

p

f

p

pizz.

ff

14

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I find it thrill-ing to be next to you What a pair we are And

Pf

V1

V2

Va

Vc

Db

17

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

to each oth-er we will stay true And peop-le will love us to - geth - er,

Pf

V1

V2

Va

Vc

Db

pp

arco

p

p

p

p

20

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

And see us to - geth - er so much in love. They'll want to see us hold-ing

23

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

hands, And play-ing ball and walk-ing in the park

Pf

V1

V2

Va

Vc

Db

26

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

ppp

pp

p

ppp

pp

ppp

pp

ppp

pp

ppp

f

They'll wish they could be upclose

And see us e-ven in the dark.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

30

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf *pp*

mf *pp*

mf *pp*

mf *pp*

Oh, What a catch we are, The two of us!

arco

p arco

p arco

ff

ff

f

mp *f*

arco

mf arco

mf

33

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I'm so ex cit - ed: Lis - ten to my tune! peo ple will think we've shot through the sky

Pf

V1

V2

Va

Vc

Db

p

f

p

f

36

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

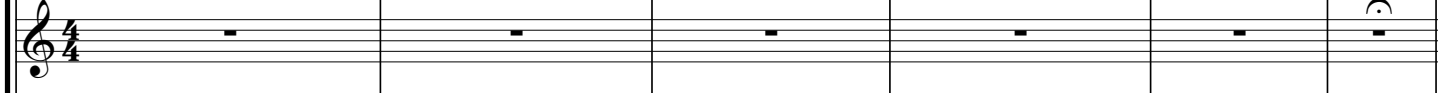
Db

And land-ed on the dark side of the moon.

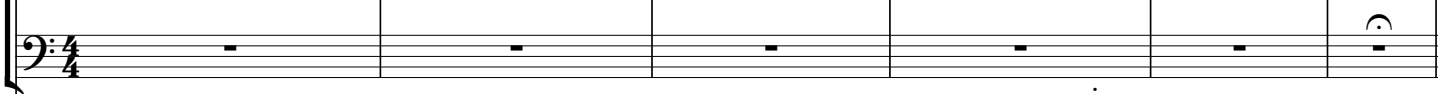
p *f* *p* *mf* *p* *p*

40 rall.

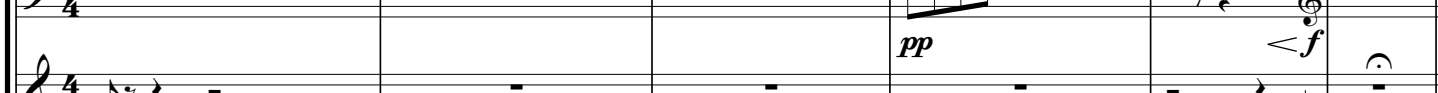
Fl 

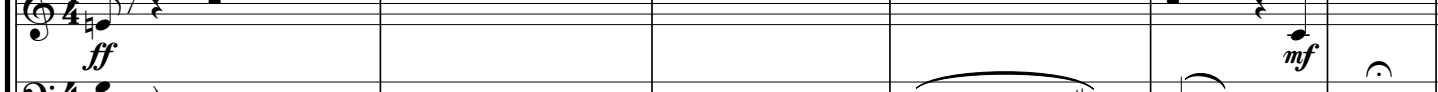
Ob 

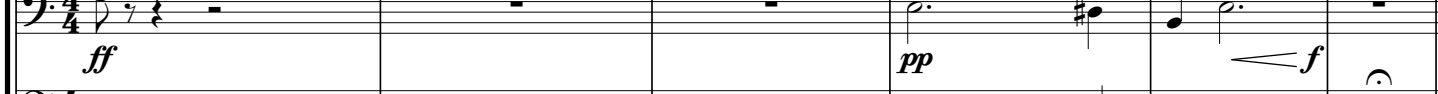
Cl 

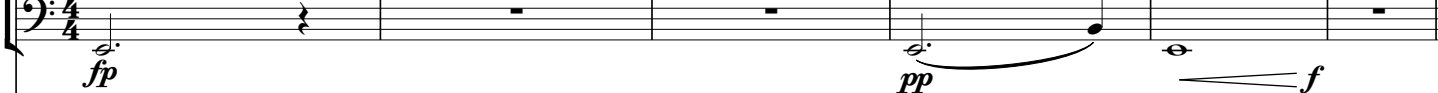
Bs 

Hn 

Tr 

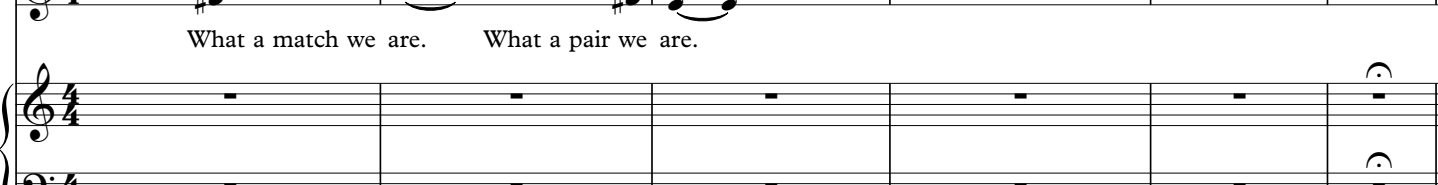
Tb 

Ta 

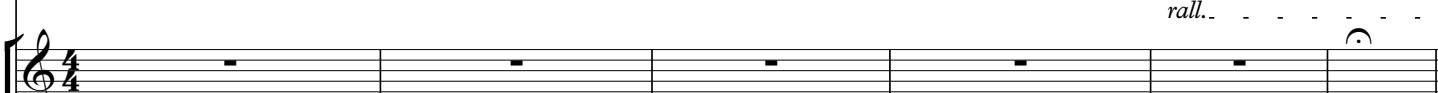
Tp 

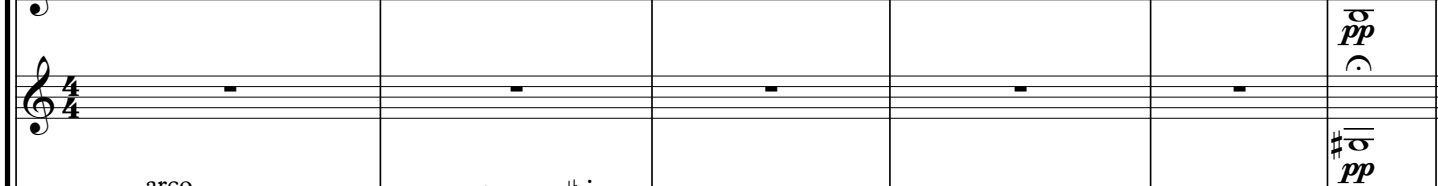
MM 

What a match we are. What a pair we are.

Pf 

V1 

V2 

Va 

Vc 

Db 

Joe DiMaggio

Joe DiMaggio

1 Scene 4B ♩=150

Joe DiMaggio

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

Scene 4B ♩=150

V1

V2

Va

Vc

Db

6

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

pp *mp*

mf *mf*

Detailed description of the musical score: The score is for a full orchestra. Measures 6-11 are shown. Measures 6-11 are mostly rests for the woodwinds and strings. The Trumpet (Tr) part has a melodic line starting in measure 7, marked *pp* and *mp*. The Violin 1 (V1) part has a melodic line starting in measure 6, marked *mf*. The Violin 2 (V2) part has a melodic line starting in measure 6, marked *mf*. The Viola (Va) part has a melodic line starting in measure 6, marked *mf*. The Violoncello (Vc) and Double Bass (Db) parts have rests. The Piano (Pf) part has rests. The Horn (Hn), Trombone (Tb), and Tuba (Ta) parts have rests. The Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bs) parts have rests.

[illegible]

18

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

ppp

ppp

p

pp

p

p

p

p

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

This musical score page contains measures 126, 127, and 128, marked with rehearsal symbol 22. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The woodwinds and strings are mostly silent, indicated by whole rests. The Bassoon (Bs) has a melodic line starting in measure 127 with a half note G#4, tied to a half note G#4 in measure 128. The Horn (Hn) has a melodic line starting in measure 126 with a quarter note F#4, tied to a half note F#4 in measure 127, and a quarter note F#4 in measure 128. The Viola (Va) has a melodic line starting in measure 126 with a quarter note G#3, tied to a half note G#3 in measure 127, and a quarter note G#3 in measure 128. The Violin 1 (V1) has a melodic line starting in measure 126 with a quarter note G#4, tied to a half note G#4 in measure 127, and a quarter note G#4 in measure 128. The Piano (Pf) is silent throughout the measures.

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

mp *f* *mp* *f* *mp* *f* *mp* *f*

mf

f

mp *p* *mp* *p*

f *pizz.* *f* *mf* *p*

f *mf* *p*

30

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

Pf

V1

V2

Va

Vc

Db

f

mf

arco

If you ne-ver hit a ball fly - in' like a light-nin'bolt

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

mp

your e-du - ca - tion don't mean much to me 'cause you don't have that know-ledge

Pf

V1

V2

Va

Vc

Db

p

mf

p

mf

41

Fl *p* *mf*

Ob *p* *mf*

Cl

Bs

Hn *pp* *mf*

Tr

Tb *pp* *mf* *p*

Ta

Tp *pp* *mf* *mp*

Pf *pp*

V1 *p* *mf* *p*

V2 *p*

Va *p*

Vc *p* pizz.

Db *f* *p*

Detailed description of the musical score: The score is for measures 41 through 44 of a piece. The key signature has one flat (B-flat), and the time signature is 4/4.
 - **Measures 41-42**: Flute and Oboe play a melodic line starting on B-flat, moving up stepwise to D-sharp. Dynamics are *p* in measure 41 and *mf* in measure 42. Horns play a half note B-flat in measure 41 and a half note D-sharp in measure 42.
 - **Measure 43**: Flute and Oboe are silent. Horns are silent. Trombone and Tuba play a half note D-sharp. Tuba has a *p* dynamic.
 - **Measure 44**: Flute and Oboe are silent. Horns are silent. Trombone and Tuba play a half note D-sharp. Tuba has a *p* dynamic.
 - **Piano (Pf)**: Starts in measure 43 with a *pp* dynamic, playing a continuous eighth-note pattern.
 - **Violins (V1, V2)**: Violin 1 plays a melodic line starting on B-flat, moving up stepwise to D-sharp. Violin 2 plays a half note B-flat in measure 41 and a half note D-sharp in measure 42.
 - **Viola (Va)**: Plays a half note B-flat in measure 41 and a half note D-sharp in measure 42.
 - **Violoncello (Vc) and Double Bass (Db)**: Both play a half note B-flat in measure 41 and a half note D-sharp in measure 42.
 - **Dynamics**: Various dynamics are indicated throughout, including *pp*, *mf*, *p*, *f*, and *mp*.

47

Fl

Ob

Cl

Bs

f

Hn

Tr

Tb

Ta

pp

pp

pp

pp

pp

mp

mp

mp

mp

mf

mf

If you ne-ver caught a ball that can't be

Pf

V1

V2

Va

Vc

Db

arco

mp

arco

mp

arco

mp

Detailed description of the musical score: The score is for measures 47 to 51. Measures 47 and 48 feature a bassoon part with a forte (*f*) dynamic. Measures 49 and 50 show woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Horn, Trumpet, Trombone, Tuba, Tenor) playing in a mezzo-piano (*mp*) dynamic. The vocal part (JD) enters in measure 49 with a mezzo-forte (*mf*) dynamic, singing the lyrics 'If you ne-ver caught a ball that can't be'. The piano part (Pf) is silent throughout. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) plays a rhythmic pattern in measures 47 and 48, then switches to arco (bowed) in measures 49 and 50 at a mezzo-piano (*mp*) dynamic.

52

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

caught your e-du - ca - tion don't mean much to me 'cause you don't have that

Pf

V1

V2

Va

Vc

Db

p

p

p

fp

fp

64

Fl

Ob

Cl

Bs

mp

Hn

Tr

Tb

Ta

mf

p

Tp

JD

think it makes you leap It makes you smile— when you're a - sleep

Pf

V1

V2

Va

Vc

Db

mp

tr

arco

pizz.

71

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

And when you lose___ makes you weep it For

Pf

V1

V2

Va

Vc

Db

p

mp

mf

pp

[illegible]

83

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

Pf

V1

V2

Va

Vc

Db

mp *f* *mp* *f*

f *mp* *f*

It makes you smile when you're a-sleep And when you lose it makes you weep

87

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

That's base - ball That's base - ball That's base - ball That's base - ball

Pf

V1

V2

Va

Vc

Db

pizz.

mf

pizz.

mf

Musical score for measures 92-96. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), Double Bass (JD), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The vocal part (JD) has lyrics: "base-ball's where the ac-tion is It". The piano part (Pf) features dynamic markings *f*, *pp*, and *ff*. The string parts (V1-Vc) include dynamic markings *pp* and *arco*.

97

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

makes you think it makes you leap It makes you smile when you're a-sleep And when you

Pf

V1

V2

Va

Vc

Db

mf
arco

mf

mf

mf

102

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

lose it makes you weep That's base - ball That's base - ball That's base - ball That's base - ball

Pf

V1

V2

Va

Vc

Db

pizz.

f pizz.

107 rall. G.P.

Fl *ff*

Ob *ff*

Cl

Bs

Hn

Tr

Tb

Ta

Tp *ff*

JD

That's base - ball That's base - ball That's base - ball

Pf *ff*

rall. G.P.

V1 pizz. *mf* *p*

V2 pizz. *mf* *p*

Va pizz. *f* *mp*

Vc *ff* *f*

Db *ff*

Act 1 Scene 5

Where am I now - she's left me

Young Marilyn, Joe DiMaggio, Frank Sinatra

Scene 5 ♩.=84

1

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

Pf

V1

V2

Va

Vc

Db

p

pp

f

Young Marilyn:
The marriage was to last only nine months. Marilyn had
had enough. Joe was inconsolable, even though his friend
Frank Sinatra tried to cheer him up.

Where am I now- She's__ left me.

Scene 5 ♩.=84

[illegible]

12

Fl *p*

Ob

Cl

Bs *p*

Hn

Tr

Tb

Ta

Tp

FS
8
now good bud- dy! Who can you trusst while you're hi-ding your head Just count on me:

AM

Pf

V1

V2

Va *p*

Vc *p*

Db *p*

rall.

rall.

17 $\text{♩} = 48 \text{ accel.}$ $\text{♩} = 60$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

Pf

$\text{♩} = 48 \text{ accel.}$ $\text{♩} = 60$

V1

V2

Va

Vc

Db

22

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

Pf

V1

V2

Va

Vc

Db

p

mf

f

p

pp

Men used to for--tunes that flip on a dime Men of cor-ra-gi - men filled with grime Men whose songs make the

[illegible]

[illegible]

39

Fl

Ob

Cl

Bs

p $\leftarrow$ *mf* $\rightarrow$ *p*

Hn

Tr

p $\leftarrow$ *mf* $\rightarrow$ *p*

Tb

Ta

Tp

tr *p*

FS

nuts, Joe. Who you say-in is drunk? You're drunk too!

AM

Pf

pp

V1

p $\leftarrow$ *mf* $\rightarrow$ *p*

V2

p $\leftarrow$ *mf* $\rightarrow$ *p*

Va

Vc

Db

46

Fl *mp*

Ob *mp*

Cl *mp*

Bs *mf* *mp*

Hn

Tr

Tb

Ta *p*

Tp (tr) *mf* *f*

JD *f*

Of course I'm drunk, of course. Why should-n't I be drunk? But I'm not as drunk as you

Pf

V1 *f* *p* *f*

V2 *f* *p* *f*

Va *p* *f*

Vc *p* *f*

Db *p* *f*

52

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

f

Con

p

p

p

p

p

Fran - kie, Fran - kie, you're drunk-er You're al-ways drunk-er. You're con-sis-tant-ly drunk-er.

58

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

SID _____ ab-ly drun-ker You mean to say I'm con-SID _____ ab-ly drunk-er.

AM

JD

f

Yes, you are. That's

Pf

V1

V2

Va

Vc

Db

64

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

p

You said con - ZIZ dent-ly drun-ker. It's dif-rent

what I said. That's

70 *rall.* ♩.=60 colla voce

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JD

ZAC-LY what I tried Tried to tell you.____ You are con - sis

Pf

pp

rall. ♩.=60 colla voce

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

pp

pp

88 $\text{♩} = 48$

Fl *picc.*

Ob *p*

Cl

Bs

Hn *ppp*

Tr

Tb

Ta

Tp *p* *mp*

JD

You drink too much Frank-ie. You have a prob-lem! Peo-ple might

Pf

$\text{♩} = 48$

V1 *p*

V2

Va *pizz.* *p*

Vc

Db

93

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

start cal-ling you a drunk.

con sord.

p

p

p

p

p

mf

p

pizz.

pp

f

f

f

f

f

Yes I

[illegible]

104

rall. $\text{♩} = 48$ a tempo

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

AM

JD

Pf

V1

V2

Va

Vc

Db

p

mf

f

p

ff

p

arco

p

arco

you_ and me.

Where am I now- She's__ left me. Where can I go with-out

110 rall.

Fl *p*

Ob *p*

Cl *p*

Bs *p*

Hn *mp* *p* *pp*

Tr

Tb *mp* *p* *pp*

Ta *mp* *p* *pp*

Tp

JD
hi-ding my head? She's gone from me!

Pf *p*

rall.

V1

V2

Va

Vc

Db

$\text{♩} = 60$
116

Fl

Ob

Cl

Bs

ff

Hn

pp

Tr

Tb

pp

Ta

Tp

FS

Cause we're sim-pa-ti-co Two men to - ge-ther! Bro-thers in crime! Men used to for-tunes that flip on a dime

JD

Cause we're sim - pa-ti-co Bro-thers in crime!

Pf

$\text{♩} = 60$

V1

f

V2

f

Va

arco

f

Vc

arco

f

Db

f

121

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

JD

Pf

V1

V2

Va

Vc

Db

Men of cor-ra-gi-men filled with grime Men whose songs make the cho-rus-es rhyme...

Men of cor-ra-gi-o Men whose songs make the cho-rus-es rhyme...

$\text{♩} = 54$
125

Fl *f*

Ob

Cl

Bs

Hn *f*

Tr *f*

Tb *f*

Ta *f*

Tp

FS
Cause we're sim - pa-ti-co Two men to - ge - ther! Bro-thers in crime! Men used to for - tunes that

JD
Cause we're sim - pa-ti-co Two men to - ge - ther! Bro-thers in crime! Men used to for - tunes that

Pf

$\text{♩} = 54$

V1

V2

Va

Vc

Db

129

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

JD

Pf

V1

V2

Va

Vc

Db

flip on a dime Men of cor - ra - gi - men filled with grime

flip on a dime Men of cor - ra - gi - men filled with grime

#

rall.

Act 1 Scene 6
As a saloon singer
Frank Sinatra

1 Scene 6 ♩=72
G.P.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

Scene 6 ♩=72
G.P.

V1

V2

Va

Vc

Db

Sinatra spoken:
Ladies and gents, As a sa-loon sin-ger I sing a-ny kind of songs: And I've sung them all.

6

Fl *p*

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

ppp

ppp

ppp

pp

pp

pp

But of all the songs I've sung This is, for me the hard-est song of all. Be -

11

Fl
Ob
Cl
Bs
Hn
Tr
Tb
Ta
Tp

ppp
ppp
ppp
ppp
ppp

spoken:
Well, Let me stop right
there: I wanna tell you
something,

FS
Pf
V1
V2
Va
Vc
Db

p
pp
pp
pp
ppp
pp
pp

cause- The lit-tle la-dy and I were lo-vers Yes, but brief-ly I don't re-mem-ber

17

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

p

pp

pp

pp

pp

mp

when But it was fine _____ as I think back on it but here's the point: We're friends. We're

pp

pp

mp

pp

pp

[illegible]

27

rall. a tempo ♩=72

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

We are just ter-ri - fic friends.

33

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

But la-dies and gen-tle-men, The lit-tle la-dy needs to stop mix-ing the pills and the

pp

ppp

ppp

ppp

p

p

pp

pp

38

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

p

p

p

pp

pp

pp

p

p

p

p

p

p

booze. If you know her speak to her booze should be e-nough. It's e-nough for

42 *rall.* *a tempo* ♩=72

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

me

spoken:
(Except when
I don't get
enough of it.)
But you know
what I mean:

All thosleep-ing pills are gon-na kill her.

If she would lis-ten to

Pf

rall. *a tempo* ♩=72

V1

V2

Va

Vc

Db

[illegible]

55

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

won't she won't lis-ten. So I'll sing her a sim-ple love song So I'll sing her a

pp

p

pp

pp

pp

60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

p

pp

ppp

sim - ple lit-tle love song.

When I'm with you babe

66 rall. ♩=60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

I fell to-tal-ly lost My good in-ten-tions have been ran-dom-ly tossed My once-fine mind has turned to

Pf

rall. ♩=60

pizz. arco

V1

pizz. arco

V2

pizz. arco

Va

Vc

Db

70

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

p

p

p

p

p

p

f

mp

mp

mp

mp

mp

mush: I simp-ly look at you and gush When I see you babe

74

Fl *p*

Ob *p*

Cl *p*

Bs *p*

Hn *p*

Tr

Tb *pp*

Ta *p*

Tp

FS
I feel raz-zle-daz-zled raz-zle-daz-zled My depth per-cep-tion is com-plete - ly

Pf

V1 *p*

V2 *p*

Va *p*

Vc *p*

Db *p*

77

Fl *p* *f* *f* 3

Ob *p* *f* *f*

Cl *p* *f*

Bs *p* *f*

Hn *p* *f*

Tr *f*

Tb

Ta *p*

Tp

FS *ff* 3 3 3 3
fraz- zled. Though I have to play the part I've been dealt The on-ly thing I can think of

Pf

V1 *f* 3

V2 *f*

Va *f*

Vc *f*

Db *f*

Detailed description: This page of a musical score covers measures 77, 78, and 79. The orchestration includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Flute Soloist (FS), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 77 and 78 are primarily instrumental, with woodwinds and strings playing in various dynamics (piano to fortissimo). The Flute Soloist (FS) enters in measure 78 with a melodic line marked *ff* and triplets. The vocal soloist enters in measure 79 with the lyrics "The on-ly thing I can think of". The piano part is silent throughout. The string section provides harmonic support with various rhythmic patterns and dynamics.

80 accel. $\text{♩} = 72$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

is to simp - ly melt. For you are one for the

Pf

accel. $\text{♩} = 72$

V1

V2

Va

Vc

Db

[illegible]

90

Fl

Ob *p*

Cl *p*

Bs *p*

Hn *p*

Tr *p*

Tb *p*

Ta *p*

Tp

FS *f* you make me laugh *mf* And make me sing *f* yeah

Pf

V1 *f* *p*

V2 *f* *p*

Va *mf* pizz. arco

Vc *f* *p*

Db *f* *p*

93

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

ring-a-ding - ding ring-a-ding - ding Cause I'm so cra - zy for your

Pf

V1

mf

V2

mf

pizz.

Va

mf

Vc

mf

Db

p

p

p

p

p

p

95

Fl *mf*

Ob

Cl *mf*

Bs

Hn

Tr

Tb

Ta

Tp

FS *ff*
8 looks

Pf

V1 *f*

V2 *f*

Va *f*

Vc *f*

Db *f*

Detailed description: This page of a musical score covers measures 95 and 96. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), and Tuba (Ta). The brass section includes Trumpet (Tp). The vocal section features a Soloist (FS) and a Piano (Pf). The string section consists of Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). In measure 95, the Flute and Clarinet play a melodic line with eighth notes, marked *mf*. The Soloist (FS) has a vocal line starting with a fermata on a half note, marked *ff*, with the instruction 'looks' below. The strings play a rhythmic pattern of eighth notes, marked *f*. In measure 96, the woodwinds continue their melodic line. The Soloist (FS) has a whole rest. The strings continue their rhythmic pattern.

97

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

f

Be-ing with you kid

p *mp* *p* *mp*

mp arco *p* *mp*

p arco *mp*

p arco *p* *mp*

p *p* *mp*

99

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

is too much ex - cite - ment And the dis-turb-ance you're caus - ing

Pf

V1

p *mp* *p* *mp* *p* *mp*

V2

p *mp* *p* *mp* *p* *mp*

Va

Vc

p *mp* *p* *mp* *p* *mp*

Db

p *mp* *p* *mp* *p* *mp*

pizz.

101

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

FS

Pf

V1

V2

Va

Vc

Db

de-serves in-dict - ment from some - one on high

mf

f

p

f

f

p

f

f

mf

f

arco

mf

pizz.

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. Rehearsal mark 101 begins at the start of the page. The woodwinds (Fl, Ob, Cl, Bs, Hn, Tr, Tb, Ta, Tp) are mostly silent, with the Bassoon and Tenor Saxophone playing a rhythmic pattern starting at measure 101. The strings (V1, V2, Va, Vc, Db) are playing a complex rhythmic pattern. The vocal soloist (FS) enters at measure 101 with the lyrics 'de-serves in-dict - ment from some - one on high'. The piano (Pf) is silent. The double bass (Db) plays a rhythmic pattern, with a pizzicato marking at the end of the phrase.

Musical score for measures 103-105. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), String Section (FS), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 103 and 104 feature woodwinds and strings playing sustained notes or chords, while measure 105 features a vocal melody (Soprano) and piano accompaniment. Dynamics include *f*, *mf*, *p*, and *ff*. The string section plays a rhythmic pattern throughout.

[illegible]

114 rall.

Fl *p* *pp* *mp* *pp*

Ob

Cl

Bs

Hn *p* *pp* *p* *pp*

Tr *p*

Tb *p* *pp* *pp*

Ta *p* *pp* *pp*

Tp

Pf

V1 *p* *pp*

V2 *p*

Va

Vc

Db

120 $\text{♩} = 72$

Fl $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ p

Ob $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bs $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp mp pp

Tr $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp mp pp p

Tb $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp mp pp

Ta $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp mp pp

Tp $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ mf mf

Pf $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp p

$\text{♩} = 72$

V1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp mf pp p

V2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp pp

Va $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp pp

Vc $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ p pp

Db $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pp

124

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

mf *p* *p* *mf* *f* *p* *p* *mf* *f* *p*

Detailed description: This page contains a musical score for measures 124, 125, and 126. The score is for a full orchestra, with woodwinds, strings, and a piano. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have melodic lines in measures 124 and 125, while the strings (Violins 1 & 2, Viola, Violoncello, Double Bass) provide harmonic support. The piano (Pf) is silent throughout. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The key signature has one flat (B-flat), and the time signature is 4/4. The measures are divided into three systems, each containing five staves. The first system includes Flute, Oboe, Clarinet, Bassoon, and Horn. The second system includes Trumpet, Trombone, and Tuba. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The piano part is shown in the fourth system but has no notes.

127

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

mp

f

p

130

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

pp

ppp

pp

ppp

ppp

ppp

ppp

ppp

ppp

mf

p

mf

p

p

pp

p

pp

Act 1 Scene 7A

My Friends

Arthur Miller, Marilyn Monroe

1 Scene 7A ♩=84

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Young Marilyn:
At a party in 1956, Marilyn met the famous playwright Arthur Miller, whose play "Death of a Salesman" was considered one of the greatest events in the history of American theater.

Marilyn was still considered just a starlet, rather than a star, so their marriage that year was looked on with amused disbelief both by New York intellectuals and Hollywood insiders.

Scene 7A ♩=84

Pf

V1

V2

Va

Vc

Db

8 rall. ♩=60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

My friends The

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a full orchestra and vocal soloists. The score is written for three systems of staves.

System 1 (Woodwinds and Brass):

- Fl (Flute):** Treble clef, no notes.
- Ob (Oboe):** Treble clef, no notes.
- Cl (Clarinet):** Treble clef, no notes.
- Bs (Bassoon):** Bass clef, no notes.
- Hn (Horn):** Treble clef, no notes.
- Tr (Trumpet):** Treble clef, no notes.
- Tb (Tuba):** Bass clef, no notes.
- Ta (Trombone):** Bass clef, no notes.
- Tp (Timpani):** Bass clef, no notes.

System 2 (Vocal Soloists):

- MM (Male Soprano):** Treble clef. Lyrics: "peo-ple who said they were my friends".
- MM (Male Alto):** Treble clef. Lyrics: "They would ask me, 'are you kid- ding'".
- MM (Male Tenor):** Treble clef. Lyrics: "Are you".
- Pf (Piano):** Treble and Bass clefs, no notes.

System 3 (String Quartet and Double Bass):

- V1 (Violin I):** Treble clef. Dynamics: *p*, *mf*, *p*, *mf*.
- V2 (Violin II):** Treble clef. Dynamics: *p*, *mf*, *p*, *mf*.
- Va (Viola):** Alto clef. Dynamics: *p*, *mf*, *p*, *mf*.
- Vc (Violoncello):** Bass clef. Dynamics: *p*, *mf*, *p*, *mf*.
- Db (Double Bass):** Bass clef. Dynamics: *p*, *mf*, *p*, *mf*.

15

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

se-ri-ous a-bout this guy? So I told them I told them yes I'm se-ri-ous

Pf

V1

V2

Va

Vc

Db

18

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

That's the whole point. I'm se-ri-ous ser-i-ous as an act-ress,

mf

f

p

mp

p

mf

f

p

21 rall. $\text{♩} = 60$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

As a per-son, as a wife, ve-ry se-ri-ous.

She was to se-ri-ous for her own good. And my own

rall. $\text{♩} = 60$

26 *rall.* $\text{♩} = 84$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

p

mf

p

mf

rall. $\text{♩} = 84$

That's why I looked up to Ar - thur. He's a se - ro - ous

good.

3

3

29

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

man. He writes books He writes

Pf

V1

V2

Va

Vc

Db

The musical score for page 206, measures 29-30, is presented for a large ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are active in measure 29. The brass section (Horn, Trumpet, Trombone, Tuba) is silent. The piano part features a complex melodic line with a crescendo and a fermata. The vocal part has lyrics: 'man. He writes books He writes'.

31

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

plays He wrote Death of a Sales - man. That was a big

Pf

V1

V2

Va

Vc

Db

33 *rall.* $\text{♩} = 72$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

mf

mf

mf

mf

deal.

mf

She thought I was the world's

rall. $\text{♩} = 72$

V1

V2

Va

Vc

Db

rall.

♩=84

36

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

p *mf* *p* *pp* *p* *pp* *p* *pp*

We talked a-bout Ib - sen

great-est think - er. I was good but not that good.

rall.

♩=84

p *p* *p*

40

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

and Che - kov and Karl Marx. He sis most of the talk-ing for the most part

Pf

V1

V2

Va

Vc

Db

mf

mf

f

mf

Detailed description of the musical score: The score is for measures 40, 41, and 42. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The Flute (Fl) part has a melodic line with slurs and ties. The Bassoon (Bs) part has a rhythmic, eighth-note pattern. The vocal part (MM) enters in measure 40 with the lyrics 'and Che - kov and Karl Marx. He sis most of the talk-ing for the most part'. The piano (Pf) part is silent. The string section (V1, V2, Va, Vc, Db) provides harmonic support with various rhythmic patterns and dynamics. The Viola (Va) part has a dynamic marking of *f* in measure 42. The Violoncello (Vc) and Double Bass (Db) parts have a dynamic marking of *mf* in measure 42.

43

Fl

Ob

Cl

Bs

f *mf*

Hn

Tr

Tb

Ta

f *mf*

Tp

MM

I list-ened and asked ques-tions. Be-cause he was just as fa-mous as

Pf

V1

f *mf*

V2

f *mf* *mf*

Va

mf

Vc

f *mf*

Db

46

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

I was.

She could some-times ask ques-tions

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

mf *f*

50

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

f

f

p

f

That would catch me off guard,

They were ac-tua-ly in-te-res-ting.

53

Fl *mf*

Ob

Cl *mf*

Bs

Hn

Tr

Tb

Ta *mp*

Tp

MM
He be lieved or led me to be - lieve that I have an in - te - rest - ing mind.

Pf

V1 *p*

V2 *p*
pizz.

Va *p*
pizz.

Vc *p*
pizz.

Db *p*

59

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mp

mp

3

3

led me to be-lieve that he though I was un-der neath it all ac-tua ly ve - ry smart

[illegible]

[illegible]

68

Fl

Ob

Cl

Bs

f

Hn

f

Tr

mf

Tb

f

Ta

f

Tp

AM

It's just a draft Ma-ri-lyn and it's writ-ten for the stage,

Pf

V1

f

V2

f

p

Va

f

p

Vc

f

p

pizz.

Db

f

p

[illegible]

74

Fl

mp

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I know that Ar-thur It would-n't make a good mo - vie can't I have o pi- nions?

Pf

V1

p

V2

p

Va

p
pizz.

Vc

p
pizz.

Db

p

[illegible]

81

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

p *mf* *p* *mf* *p* *mf* *p* *f*

mf *pp* *mf* *pp* *pp* *mf*

p *p* *mf* *p* *mf* *p* *mf* *p* *f*

p

f

Can you be-lieve it,

84

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

pp *f*

pp *f*

pp *f*

pp *f*

ff *f*

she had o-pi-nions I'll tell you what She has worth-less ba-nal o-pi-nions

f pp *f*

pp *f*

f pp *f*

pp *f*

88

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

She was em - bar-res-sing.

I was em-bar-ressed to

91

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

8

let my friends hear her. They thought I was a fool for

Pf

V1

V2

Va

Vc

Db

pp

mf

pp

mf

pp

mf

pp

mf

94

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

put - ting up with her. That's what he wrote in

97

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

his dia - ry. That I was an em - bar - rass-ment

p

pp

f

mf

100

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

And he left his dia - ry o - pen on his

pp *mf* *pp* *pp*

mf *pp* *pp* *pp*

mf *pp* *pp* *pp*

mf *pp* *pp* *pp*

104

[illegible]

107

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I was an em - bar - ras - ment to him!

Pf

V1

V2

Va

Vc

Db

109

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

That was the be-gin-ning of the end but it las-ted five years. *spoken:* I don't know why.

Act 1 Scene 7B
It seemed like a perfect match
 Arthur Miller, Marilyn Monroe

1 Scene 7B ♩=72

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

Scene 7B ♩=72

V1

V2

Va

Vc

Db

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

mf

mp

f

5

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

f

p

mf

p

f

mf

arco

mf

arco

pizz.

pp

pp

pp

pp

pp

pp

At first it seemed like a per-fect match: She and I I and

13

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

spend her time with me At first it seemed like a per-fect dream She and I I and

Pf

V1

V2

Va

Vc

Db

22

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

8

And like each oth-ers com-pa-ny

Pf

V1

V2

Va

Vc

Db

pizz.

p

pp

pizz.

p

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

But peo-ple would ask me: Is she your muse, what is she like,

Pf

V1

arco

mf *p* *f* *p*

V2

mf *p* *f* *p*

Va

f *p*

Vc

pizz. arco

f *p*

Db

29

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

Pf

V1

V2

Va

Vc

Db

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *ff* *f*

Is she quite the sen-sa-tion that you hoped for? De-gra-ding stu-pid

[illegible]

41

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

mar-ried for five long years

She be-came more and more un-sta-ble

Pf

V1

V2

Va

Vc

Db

p

p

p

mp

p

pizz.

p

pizz.

p

44

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

AM

And she was drink-ing and drug-ing her - self to sleep And she was drink-ing and drug-ing her-self

Pf

V1

V2

Va

Vc

Db

49

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

AM

Pf

V1

V2

Va

Vc

Db

p

3

They called Ar-thur a co - mu-nist and sub poe-naed him.

to sleep,

5/4

54

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

f *mf* *mf*

The head of the con-gres-sio-nal House un-a-me-ri-can ac-ti-vi-ties com-mit-tee told him

57

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

He'd for get the whole thing if Ar-thur would bring me a-round so he could have his pho to ta-ken with me-

Pf

V1

V2

Va

Vc

Db

[illegible]

67

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

me me a com-mu-nist Me! A com-mu-nist Me! A li-be-ral

mp

pizz.

71

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

and sure I have sym-pa-thies, but a com-mu-nist? I could-n't sleep

pp *f* *p*

pp *f* *pp* *f* *pp* *f*

ff

f

arco *mf* *f* *pizz.* *mf*

arco *mf* *f* *p* *mf*

arco *mf* *f* *p* *mf*

arco *mf* *f* *pp* *f*

mf *pp* *f*

75

Fl *f*

Ob

Cl *f*

Bs *f*

Hn *f*

Tr *f*

Tb *f*

Ta *f*

Tp

MM
I in-creased my sleep-ing pills I in-creased my drink-ing no-thing worked

Pf

V1 *f* arco

V2 *f* pizz. *p* arco *f*

Va *f* *mf*

Vc *f* *p* *mf*

Db *f*

79

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

I could-n't sleep I could-n't sleep I could-n't sleep

p

p

p

p

p

Detailed description: This page of a musical score covers measures 79 through 84. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Timpani (Tp), Mellophone (MM), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 79-81 are in 3/4 time, and measures 82-84 are in 2/4 time. The woodwinds and strings play rhythmic patterns, while the vocal soloist (MM) sings the lyrics "I could-n't sleep". The piano (Pf) and brass sections (V1, V2, Va, Vc, Db) provide harmonic support, with dynamic markings of *p* (piano) appearing in measures 82-84.

Act 1 Scene 8
 My dreams are keeping me awake
 Marilyn Monroe

1 Scene 8 ♩=60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Mydreams mydreams my dreams are keep-ing me a wake Please God don't for-sake me Let me go to

Pf

Scene 8 ♩=60

V1

V2

Va

Vc

Db

p

pp

mf

pp

pizz.

[illegible]

19

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf

p

f

p

mf

p

p

p

p

p

p

p

p

and I was no one worth know-ing

An mis-ses Bei-i-ke was crow-ing

22

Fl *p* *f*

Ob *p*

Cl

Bs *p*

Hn *p*

Tr

Tb *p*

Ta *p*

Tp

MM
 “Look dear you missed a spot” I missed a lot of spots but did-n’t miss a chance to bust from that mus - ty

Pf

V1 *mf*

V2 *p*

Va *p*

Vc *p*

Db *p*

[illegible]

29

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

ven-tual-ly a-long came Joe and knocked it out of the park

[illegible]

34

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

af-ter nine months and se - ven beat - ings and good God let the pills work

f *ff* *f* *ff* *f* *ff* *f*

37

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

p

p

mp

p

p

p

I need to sleep I real-ly do.

40

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

p

what do you have a-against me

I need to be at work bt eight o' clock

44 *rall.* ♩=60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

pp

pp

pp

pp

Tp

MM

What will they say if I'm late a-gain. What will they do. It's like be-ing back in the

Pf

rall. ♩=60

V1

V2

Va

Vc

Db

p

p

p

p

p

mp

mp

mp

mp

mp

mf

mf

mf

mf

mf

p

p

51

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

sys-tem I'm a fos-ter child a-gain I'm a no-bo-dy

Pf

V1

V2

Va

Vc

Db

mp

mp

mp

58

Musical score for measures 65-70. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 65-70 show various musical notations, including dynamics like *f*, *p*, *ff*, *mp*, and *pp*.

[illegible]

ACT TWO

Act 2 Scene 1A

You've got to understand

Young Marilyn, Marilyn Monroe, Jack Kennedy

1 Scene 1A Urgently ♩=100 G.P.

G.P.

Fl
Ob
Cl
Bs
Hn
Tr
Tb
Ta
Tp

Young Marilyn:
Jack Kennedy was
known to be a
compulsive womanizer

Young Marilyn:
but Marilyn couldn't
believe that she'd be
tossed aside like all
the others.

Pf

Scene 1A Urgently ♩=100

G.P.

G.P.

V1
V2
Va
Vc
Db

[illegible]

23

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

a need for wo-men. You've got to rea-lize You've got to rea-lize I've got ma-ny ma-ny ma-ny ma-ny

Pf

V1

V2

Va

Vc

Db

arco

mp

arco

mp

arco

mp

arco

mp

29

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

p

mf

mp *f*

p

mp *f*

p

mp *f*

p

p arco

p

things to do and I al-so and I al - so have a need for wo-men.

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

mp

f

mf

Men may laugh at me, wo-men may cry, But that's the way I am.

Detailed description of the musical score: The score is for measures 35 through 39. The woodwinds (Fl, Ob, Cl, Bs, Hn, Tr, Tb, Ta) and strings (V1, V2, Va, Vc, Db) are mostly silent, with some activity in the bassoon and tenor saxophone. The piano (Pf) provides harmonic support with chords and moving lines. The vocal part (JK) features a melody with lyrics. The dynamics are marked as *mp* (mezzo-piano) for the woodwinds and piano, *f* (forte) for the vocal melody, and *mf* (mezzo-forte) for the strings.

40

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

Put me on the couch And all you'll learn

p

p

p

pp

45

Fl

Ob

Cl

Bs

mf

Hn

mf

p

Tr

p

Tb

mf

p

Ta

mf

p

Tp

JK

Is that I have an ur - gent need a need for wo - men.

Pf

p

V1

p

V2

p

Va

p

Vc

p

Db

pizz. *mf*

p arco

51

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

p

That's all that can be said. If I'm go - ing to do

Pf

pp

V1

pp

pizz.

p

V2

pp

pizz.

p

Va

pp

pizz.

p

Vc

pp

Db

pp

58

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

my job You'll have to let me fill my ur-gent need a need for wo-men.

Pf

V1

V2

Va

Vc

Db

arco

p

arco

p

arco

p

pp

pp

p

pp

p

pp

64

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

p

ff

You've got to un-der-stand

I have a job that has to be done

mp

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

pp *mp* *p* *mf*

pp *mp* *p* *mf*

70

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

and I al-so and I al-so and I al-so have a need for wo-men. You've got to rea

Pf

V1

V2

Va

Vc

Db

77

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

mf

lize You've got to rea-lize I've got ma-ny ma-ny ma-ny ma-nythings to do and I al-so and I

Pf

V1

p *mf*

V2

p *mf*

Va

p *mf*

Vc

p *mf*

Db

p *mf*

[illegible]

Act 2 Scene 1B

Time to go

Marilyn Monroe, Jack Kennedy

1 Scene 1B ♩=84

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

Scene 1B ♩=84

V1

V2

Va

Vc

Db

pp

pp

pp

6

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

pp

mf

O kay it's time to go

Measure 6: Bassoon (Bs) and Trumpet (Tp) enter with a melodic line. Bassoon: G2, A2, B2, C3, D3, E3, F3, G3. Trumpet: G2, A2, B2, C3, D3, E3, F3, G3. Measure 7: Trombone (Tb) enters with a melodic line. Trombone: G2, A2, B2, C3, D3, E3, F3, G3. Measure 8: Keyboard (JK) enters with a melodic line. Keyboard: G2, A2, B2, C3, D3, E3, F3, G3. Measure 9: Violin I (V1) and Violin II (V2) enter with a melodic line. Violin I: G2, A2, B2, C3, D3, E3, F3, G3. Violin II: G2, A2, B2, C3, D3, E3, F3, G3. Measure 10: Viola (Va), Violoncello (Vc), and Double Bass (Db) enter with a melodic line. Viola: G2, A2, B2, C3, D3, E3, F3, G3. Violoncello: G2, A2, B2, C3, D3, E3, F3, G3. Double Bass: G2, A2, B2, C3, D3, E3, F3, G3.

11

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

wait ten mi-nutes af-ter I leave, And do some - thing a bout the way you look! You

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

mf

mf

mf

pp

pp

15

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mf 6

pp

pp

mf

Who should I look like

don't want to look like Ma - ri - lyn Mon - roe.

20

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mp

pp

pp

pp

pp pizz.

pp pizz.

pp

I'm not the one who's up to a-ny thing. It's you Jack

guise what she's been up to.

23

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

pp < *mf* *pp* < *f*

pp < *mf* *pp* < *f*

It's you Jack But I don't blame you. I for-give I for-give

27 $\text{♩}=72$ rall. accel. $\text{♩}=84$ a tempo

Fl pp

Ob pp

Cl pp mf pp p

Bs pp mf pp p

Hn

Tr

Tb

Ta

Tp f mp

MM I for - give you.

JK That's good to know.

Pf

$\text{♩}=72$ rall. accel. $\text{♩}=84$ a tempo

V1

V2 pp

Va

Vc pizz. p

Db

31

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mp

mf

ppp *p*

ppp *p*

ppp *p*

ppp *p*

mp *f* *mp*

Good.

I'll take your for-give-ness to church.

34

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mf

mp

f

p

Don't for - get to pray for me Now that you've had your way with me.

Ma - ri-lyn, Ma - ri-lyn, you

Detailed description of the musical score: The score is for measures 34, 35, and 36. The key signature has one flat (B-flat). The time signature is 4/4. The woodwind section (Fl, Ob, Cl, Bs) has melodic lines in measures 34 and 35, with the Clarinet and Bassoon playing a more active role in measure 36. The brass section (Hn, Tr, Tb, Ta, Tp) is mostly silent. The piano (Pf) is silent. The vocalists MM and JK have lyrics. MM's line starts in measure 34 with a mezzo-forte (*mf*) dynamic, peaks in measure 35 with a forte (*f*) dynamic, and ends in measure 36. JK's line starts in measure 36 with a forte (*f*) dynamic. The string section (V1, V2, Va, Vc, Db) provides harmonic support, with the Violoncello (Vc) playing a more active line in measures 34 and 35, and the Double Bass (Db) playing a steady bass line.

37

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mf

mf

mf

That's o - kay, they've all been hits.

sound like a cha-rac-ter in one of your mo - vies,

That's not what I heard.

40

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mf

p

f

mf

p

ff

Heard from who, one of your girl friends We need to have a

arco *mp*

mp

44

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

con - ver - sa - tion.

JK

ff

We need to do no such thing. What I need to do is get to work And

Pf

p *f*

V1

pp *f*

V2

pp *f*

Va

pp *f*

Vc

pp *f*

arco

Db

pp *f*

47

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

f *ff* *mp* *mf*

not be wait-ing on the mail to bring re - lief from ev-r'y thing that's dri-ving me be-serk.

I

[illegible]

54

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

p

pp

f

ppp

No, of course not. how can you help?

56

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

That's what I'm ask-ing. I could lis-ten I'm not some dumb

60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

blond, though that's the way I'm seen That's not the way I am. I don't see my-

64

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

pp *mp* *pp* *pp*

pp *mp* *pp* *pp*

pp

pp

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

p *p*

self that way. I've got the ma-kings of a Great Ro-mance

69 rall.

Fl

Ob

Cl

Bs

pp

Hn

Tr

Tb

Ta

Tp

MM

A Grand Li - ai son. I'm not just some roll in the hay.

JK

Pf

rall.

V1

V2

Va

Vc

Db

ppp

ppp

ppp

ppp

ppp

ppp

$\text{♩} = 84$ a tempo

74

Fl

Ob

Cl

Bs

pp

Hn

Tr

Tb

Ta

Tp

MM

JK

p

I did-n't ne-ces-sa-ri-ly think you are just a roll in the hay.

Pf

$\text{♩} = 84$ a tempo

V1

V2

Va

Vc

Db

79

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

mf

pp *mf* *pp* *ppp*

pp *mf* *pp* *ppp*

pp *mf* *pp* *ppp*

pp *mf* *pp* *ppp*

But that's ex-act-ly what I'm

I did n't use those words. These things you talk a-bout are all in your head.

83

Fl *mp*

Ob *mp*

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM *mf*
say-ing: We're not talk-ing at all I'm do-ing all the talk-ing, and you're not e - ven hear-ing

JK

Pf *p*

V1 pizz. *mp* arco *pp* arco

V2 pizz. *mp* *pp* arco

Va pizz. *mp* *pp* arco

Vc pizz. *mp* *pp* arco

Db *pp*

87

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

Tp

MM

me.

Do you un-der-stand what I'm say-ing?

JK

mp

Pro-bab-ly not a-ny-way I'm leav-ing.

Pf

V1

V2

Va

Vc

Db

The musical score for page 306, measures 87-90, is presented. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Tenor Saxophone (Tp), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The vocal parts (MM and JK) have lyrics. The piano part (Pf) is silent. The woodwinds and strings are mostly silent, with some activity in the bassoon and piano in the first measure.

91

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JK

Pf

V1

V2

Va

Vc

Db

p 6 6

p 6 6

rall.

pp

pp

pp

pp

Wait ten mi- nutes.

rall.

♩=84 a tempo

95

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

♩=84 a tempo

V1

V2

Va

Vc

Db

mp

So now he'a gone And I'm a-lone I'll be spend-ing my time_ Star-ing at my phone.

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

99

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

He just does-n't know what makes me tick This kind of guy almost makes me sick.

Pf

V1

V2

Va

Vc

Db

103

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

But I love him so! Or is love the right word? I just a-dore him_ I just a-dore him_a-

3

3

3

3

106

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

dore a-dore a-dore a-dore a-dore's the right word!

Pf

V1

V2

Va

Vc

Db

mf 3 3

mf 3

pp

mf 3 3 3 3

f 3 3

pp

mf

pp

pp

pp

pp

f 3

mf

mf

mf

mf

mf

110

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf

p

mp

pp

pizz.

Ex-cept when he shows me the door And tells me to go. Then I ab-hor him a fan-cy word for hate

114

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

It's not a word I use when I'm run-ning late. But love and hate are use-less words:

Pf

V1

V2

Va

Vc

Db

mf

117

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

What we could be is a king and his queen

Pf

V1

V2

Va

Vc

Db

mf

mf

119

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

mp

arco

pizz.

And the world would curt - sy when I come and call.

Detailed description: This page contains musical notation for measures 119 and 120. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Mellophone (MM), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). In measure 119, the Clarinet and Bassoon play a melodic line starting on a whole note, followed by eighth notes. The Bassoon part is marked *pp*. In measure 120, the Clarinet and Bassoon continue with a more complex rhythmic pattern, marked *mp*. The Mellophone (MM) has a melodic line in measure 119. The Piano (Pf) is silent. The Violins (V1, V2) and Viola (Va) are marked *arco* in measure 119 and *pizz.* in measure 120. The Violoncello (Vc) and Double Bass (Db) are marked *pp* in measure 119 and *pizz.* in measure 120. The lyrics 'And the world would curt - sy when I come and call.' are written below the Mellophone staff.

121

126

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

p

pizz.

And a - dored by all

rall.

132

G.P.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pppp

G.P. rall.

meno mosso $\text{♩} = 60$

138

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

meno mosso $\text{♩} = 60$

arco

p

3

3

3

3

arco

p

arco

p

arco

p

V1

V2

Va

Vc

Db

143 $\text{♩} = 72$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pizz.

p

pp

pizz.

p

Act 2 Scene 2

When I become First Lady

Marilyn Monroe

Scene 2 dolce ♩=54

Scene 2 dolce ♩=54

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

When I be-come first la - dy I'll be e - ver so nice They'll won-der how I

Scene 2 dolce ♩=54

V1

V2

Va

Vc

Db

arco

pp

pizz.

pp

17

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

ppp

ppp

They may have seen my pic- tures, that's just a fact. When I

tr

pp

tr

pp

pizz.

arco

pizz.

pizz.

pizz.

arco

pizz.

24

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

reach the top of the heap I'll be e-ver so sweet they'll won-der how she e-ver did it

ppp

con sord.

ppp

con sord.

ppp

con sord.

ppp

arco

pizz.

arco

arco

pizz.

arco

mp

ppp

31

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

Tp

MM

a lit-tle girl from fos-ter-homes, how did a girl like that be-come so gra - cious, be-come First

Pf

V1

V2

Va

Vc

Db

pp

mf

mf

mf

mf

mf

mf

37 $\text{♩} = 72$

Fl *mf*

Ob *mf*

Cl *mf*

Bs *mf*

Hn *mf* *pp*

Tr *mf* *pp*

Tb *mf* *pp*

Ta *mf* *pp*

Tp *mf*

MM *mf*

La - dy? _____ I re mem-ber mis-sess Haw-kins When I was nine or

Pf *mf*

V1 *pizz.* *p* *arco* *mf*

V2 *pizz.* *p*

Va *pizz.* *p*

Vc *p*

Db *p*

43

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

so she was a real I

Pf

f sub.

V1

arco

V2

arco

Va

arco

Vc

Db

Detailed description of the musical score: The score is for measures 43 through 46. Measures 43 and 44 are mostly rests for the woodwinds and brass. In measure 45, the Horn, Trumpet, Trombone, and Tuba parts enter with a melodic line marked *mf*. The Mellophone part has the lyrics 'so she was a real I'. The Piano part has a *f sub.* marking. The string quartet (Violin I, Violin II, Viola, Violoncello) and Double Bass parts have *f* markings and are playing arpeggiated figures. Measure 46 continues the melodic lines for the Horn, Trumpet, Trombone, and Tuba, and the Mellophone part has a final note.

47

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

won't say the word but you know the word I'm think-ing She'd say to me,"You got choc-'late on your

Pf

V1

V2

Va

Vc

Db

[illegible]

58

Fl *mf*

Ob

Cl *mf*

Bs

Hn

Tr

Tb

Ta

Tp

MM
choc-'late bar, was it a boy was he a good chris-tian boy with good chris-tian mo- rals?"

Pf

rit.

V1

V2

Va

Vc

Db

rit.

62 *meno* ♩=48

Fl *p*

Ob *p*

Cl

Bs

Hn *pp*

Tr

Tb

Ta *con saord.*

Tp

MM

It took me a-while to fi-gure out how to ans-wer— be-

Pf *pp*

meno ♩=48

V1 *pp*

V2 *pp*

Va *pp*

Vc *pp*

Db *pp*

66

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

cause it was-n't a - ny boy it was my friend Nan - cy

Pf

V1

V2

Va

Vc

Db

p 3 3

69

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

but she did-n't be-lieve me so af-ter that I told her lies.

Act 2 Scene 3

At first she seemed to me to be a joke

Young Marilyn, Marilyn Monroe, Bobby Kennedy,

1 Scene 3 ♩=120

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Young Marilyn:
Jack looked to his brother
Bobby, the Attorney General,
handle the Marilyn problem

Young Marilyn:
Bobby took on the assignment
but only made things worse,
because he fell in love with
the woman.

Young Marilyn:
That wasn't part
of the plan.

Pf

Scene 3 ♩=120

V1

V2

Va

Vc

Db

[illegible]

20 *rall.* ♩=100 meno

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

p

Tp

BK

char-ac-ter just one of Jack's girls But then I saw the sweet-ness, such a ve-ry spe-cial light

p *mp*

Pf

rall. ♩=100 meno

V1

arco *p* *pp* *mp*

V2

arco *p* *pp* *mp*

Va

arco *p* *pizz.* *arco*

Vc

arco *p* *pizz.* *arco*

Db

p *p*

28

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

p

pp

pp

pp

pp

And I was smit-ten. I've ne-ver-known a girl like her and I've known a lot of girls.

37 ♩ = 120 a tempo

Fl

Ob *p*

Cl

Bs

Hn

Tr

Tb

Ta

pp

pp

pp

pp

pp

Tp

MM *f* *p* *mf*

I guess I've met him sev - 'ral times Tan-gen-tal-ly if that's a

Pf

V1 *p*

V2 *p*

Va *p* pizz.

Vc *p* pizz.

Db *p*

♩ = 120 a tempo

45

Fl

Ob

Cl

Bs

mf *p*

Hn

Tr

Tb

Ta

Tp

MM

word I for-get where I first met him. He seemed nice e-

ff

Pf

V1

mp *mf*

V2

mp *mf*

Va

Vc

p *arco* *mf*

Db

p *mf*

Detailed description of the musical score: The score is for measures 45 through 50. The key signature has one flat (Bb). The time signature is 2/4. The woodwind section (Fl, Ob, Cl, Bs) has rests in measures 45-47. The Bs part has a melodic line in measures 48-49, starting with a *mf* dynamic and ending with a *p* dynamic. The brass section (Hn, Tr, Tb, Ta, Tp) has rests in measures 45-47. The Hn part has a melodic line in measures 48-49. The MM part has lyrics: 'word I for-get where I first met him. He seemed nice e-'. The piano part (Pf) has rests in measures 45-47. The string section (V1, V2, Va, Vc, Db) has rests in measures 45-47. The V1 and V2 parts have a melodic line in measures 48-49, starting with a *mp* dynamic and ending with a *mf* dynamic. The Va part has a melodic line in measures 48-49, starting with a *p* dynamic and ending with a *mf* dynamic. The Vc part has a melodic line in measures 48-49, starting with a *p* dynamic and ending with a *mf* dynamic. The Db part has a melodic line in measures 48-49, starting with a *p* dynamic and ending with a *mf* dynamic.

52

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

nough. But then we met a - gain at some par - ty And you know what par-ties are like. He

Pf

V1

V2

Va

Vc

Db

pp

p

mf

mf

mf

mf

pp

59 $\text{♩} = 60 \text{ accel. } \text{♩} = 100$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

G.P.

said- He said: I know your name My name is__

BK

8

My name is Bob - by__

Pf

$\text{♩} = 60 \text{ accel. } \text{♩} = 100$

V1

V2

Va

Vc

Db

68

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

Ma - ri-lyn.

Yes, I know your name. would you like to dance? I can't dance but I can

pp

pp

p

p

mp

80

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p

And I said I can fox trot too so we got out on-to the lit-lte dance floor And he

85 *accel.* $\text{♩} = 150$

Fl *p*

Ob *p*

Cl

Bs *f*

Hn

Tr

Tb

Ta *f*

Tp

MM
took me in his arms.

Pf *mf*

accel. $\text{♩} = 150$

V1 *arco*

V2 *pp* *arco* *mf* *p*

Va *pp* *arco* *mf* *p* *f*

Vc *pp* *arco* *mf* *p* *f*

Db *f* *arco*

92

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p *f*

f

mp *ff* *mf*

mp *ff* *mf*

mp *ff* *mf*

p *f*

arco

Detailed description of the musical score: The score is for measures 92 to 97. Measures 92-94 show a melodic line in the Bassoon and Tuba, starting with a piano (*p*) dynamic and reaching a forte (*f*) dynamic by measure 94. The Trumpet enters in measure 92 with a forte (*f*) dynamic. The Piano part features chords in measures 95-97. Violin I and Violin II enter in measure 92 with a mezzo-piano (*mp*) dynamic, playing a sixteenth-note figure, and reach a fortissimo (*ff*) dynamic by measure 94. The Viola and Violoncello enter in measure 92 with a mezzo-piano (*mp*) dynamic, playing a half-note figure, and reach a mezzo-forte (*mf*) dynamic by measure 94. The Double Bass enters in measure 92 with a piano (*p*) dynamic and reaches a forte (*f*) dynamic by measure 94. The Viola and Violoncello parts are marked 'arco'.

Musical score for measures 98-103. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The key signature has one sharp (F#) and the time signature is 4/4.

- Measures 98-103:** The woodwinds (Fl, Ob, Cl, Bs) play a melodic line starting in measure 98, marked *f*. The strings (V1, V2, Va, Vc, Db) provide harmonic support, with some instruments playing sustained notes or moving lines. The piano part (Pf) features chords and arpeggiated figures. Dynamics include *f*, *mf*, and *fz*.

104

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

The musical score for measures 104-109 is arranged in a system of staves. Measures 104 and 105 are marked with a repeat sign. In measure 106, the woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with slurs and ties. The Horns play a half note, and the Trumpets enter with a half note marked *f*. The Trombones and Trombones are silent. The Timpani plays a half note. The Piano plays a chord. In measure 107, the woodwinds continue their melodic line. The Horns play a half note, and the Trumpets play a half note marked *f*. The Trombones and Trombones are silent. The Timpani plays a half note. The Piano plays a chord. In measure 108, the woodwinds continue their melodic line. The Horns play a half note, and the Trumpets play a half note marked *f*. The Trombones and Trombones are silent. The Timpani plays a half note. The Piano plays a chord. In measure 109, the woodwinds continue their melodic line. The Horns play a half note, and the Trumpets play a half note marked *f*. The Trombones and Trombones are silent. The Timpani plays a half note. The Piano plays a chord.

110

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

f

f

[illegible]

123

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

129

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

ff

f

mf

mp

ff

f

mf

mp

ff

f

ff

f

mf

mp

I was with her on the

134

Fl *mp* *p*

Ob *mp* *p* *mf*

Cl *mp* *p*

Bs *mp* *p* *mf*

Hn

Tr

Tb

Ta *pp*

Tp

BK
dance floor And I felt ve-rt awk-ward.

Pf *p*

V1 *mf* *p*

V2 *mf* *p*

Va *mf* *p* *pizz.* *p arco* *p*

Vc *p pizz.* *p* *arco*

Db *p*

140

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

ff

mf

f

mf

mf

p

f

mp

ff

p

f

mp

To be on the dance floor with a damn god-dess! it was like a damn a - me-ri-can

145

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

mf

And he could real - ly fox trot! He was grace-ful and ve-ry charm - ing

dream.

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

151

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

I liked him a lot

BK

But she was-n't just a

Pf

V1

V2

Va

Vc

Db

p

mp

pp

157

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

sex - pot She was lu - mi-nous She lis - tened to me

f

p

f

p

f

f

162

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf

f

mf

p

mp

mf

He lis - tened care-ful-ly to eve-ry thing I said. He was

168

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

in - te - res - ted in my think - ing.

She asked me if I like po - li - tics. I asked what's not to

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

173

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

mp

mp

mf

p

mf

p

p

f

And then he laughed and flashed his grin.

like.

178

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

That Bob-by grin.

And then she smiled

That Ma - ri-lyn

183

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

8 smile And words bare - ly formed in my mouth.

Pf

V1

V2

Va

Vc

pp

p

pp

pp

pp

188 rall. ♩=110

Fl *p* *mf* *p*

Ob *p* *mf* *p*

Cl *p* *mf* *p*

Bs *p* *mf*

Hn

Tr

Tb

Ta

Tp

MM *p*
Some-place qui-et.

BK
I said let's get out of here.

Pf

rall. ♩=110

V1

V2

Va *pp* *f* *p*

Vc *mf* *p*

Db

194 *rall.* $\text{♩} = 60$

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

Tp

MM

Some-place qui-et.

Pf

rall. $\text{♩} = 60$

V1

V2

Va

Vc

Db

pp

pp

pp

pp

201 $\text{♩} = 84$

Fl

Ob *p*

Cl

Bs *p*

Hn

Tr *p* *p*

Tb *p*

Ta

Tp

Pf *pp*

V1 $\text{♩} = 84$ *pizz.* *p*

V2

Va *pizz.* *p*

Vc *pizz.* *p*

Db *pizz.* *p*

205

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

mf

mf

mf

mf

pp

209

Fl *p*

Ob *p*

Cl *p*

Bs *p*

Hn *p*

Tr *p*

Tb

Ta

Tp

Pf *pp*

V1 *pizz.* *p*

V2 *pizz.* *p*

Va *pizz.* *p*

Vc

Db

213

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

mf

mp

p

pp

The musical score for measures 213-216 is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horn section (Horn, Trumpet, Trombone, Tuba) are mostly silent, indicated by whole rests. The Trumpet (Tp) and Trombone (Tb) parts also have whole rests. The Piano (Pf) part features a complex, flowing melody in the right hand, starting with a forte (*mf*) dynamic and gradually decreasing to a pianissimo (*pp*) dynamic by measure 216. The string section (Violins V1 and V2, Viola Va, Violoncello Vc, Double Bass Db) is also mostly silent, with some instruments (V1, V2, Va, Vc) playing a short, melodic phrase in measure 216, marked with a pianissimo (*pp*) dynamic.

217

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

pp

Act 2 Scene 4
Completely unstable
 Jack Kennedy, Bobby Kennedy

1 Scene 4 ♩=84 (a tempo)

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

Pf

mf *mp* *mf* *mp* *mf* *mp*

f

The wo-man is com plete-ly in-sta-ble! Who had the i-dea to

Scene 4 ♩=84 (a tempo)

V1

V2

Va

Vc

Db

mf *mf* *mf*

7

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

have her sing ar Ma-di-son Square Gar-den? Yeah

Law-son and Si - na-tra. Theythought it would ne cute.

pizz.

p pizz.

p pizz.

p pizz.

p pizz.

p pizz.

p

mp *f*

rall. . . ♩=60

12

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

p

p

Tp

JK

cute that it was.

BK

You did-n't think so? The look on your face when she sang to you Hap-py Birth-day Mis-ter Prez-ze-dent.

Pf

rall. . . ♩=60

V1

V2

Va

Vc

Db

[illegible]

21

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

p *f*

I'm just glad Jac - kie was-n't there. You got-ta help me rid my self of Ma-ri-lyn

BK

f

Get

Pf

V1

V2

Va

Vc

Db

p *f* *p*

p *f* *p*

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

pp *ff* *p* *ff* *p* *ff*

p *ff* *p* *ff*

Get rid of her Get rid of her You got-ta

rid of her? How? Why? How? Why? How? Why?

[illegible]

[illegible]

[illegible]

42

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

two of them talked on the phone? What sis Ma - ri lyn want? What did she say

BK

ff

I'm a - fraid so

Pf

V1

V2

Va

arco

f *mp* *ff*

Vc

f *mp* *ff*

Db

46

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

What!!!

What do you mean. What did she say

She asked Jac-kie to step a - side

51

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

What did Jac-kie say?

f She told Jac-kie that Ma-ri-lyn and I are in love

mp

f

mp

f

56

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

and that Jac-kie should let me go so Ma-ri-lyn could be First La-dy.

60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

And what did Jac-kie an- swer?

Jeez! Was Ma-ri-lyn

She said she'd think a - bout it.

[illegible]

67

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

p

mp

mf

f

Of course not.

Am I in love eith a-ny of them?

me Are you in love with her?

p

p

71

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

Pf

V1

V2

Va

Vc

Db

mf *p* *mf* *p* *ppp* *ppp* *ppp* *f* *mf* *mf*

You got-ta get rid of her for me I don't know how. Just do it. I

80

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

pp *ppp*

p *pp* *ppp*

pp *p* *pp* *ppp*

pp *p* *pp* *ppp*

ppp *mf* *p* *p* *mp* *p* *mf*

p *mp dim. p* *p* *mp* *p*

p *mp dim. p* *p* *mf*

p *mp dim. p*

88

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

ppp

ppp

ppp

pp

mp

pp

mp

[illegible]

Act 2 Scene 5A

Mother was crazy

Marilyn Monroe

Scene 5A ♩=96

1

Fl *p* *ff*

Ob *p* *ff*

Cl *p* *ff*

Bs *p* *ff* *p*

Hn

Tr

Tb

Ta

Tp

MM

Pf

Scene 5A ♩=96

V1 *ff* *p*

V2 *ff* *p*

Va *pizz.* *p* *ff*

Vc *pizz.* *mp* *p* *ff* *p*

Db *p* *ff*

5

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Mo-ther was cra-zy Fa-ther was gone Don't e-ven know what pla-net I'm on Fa-ther ditched us, mo-ther went cr-zy

Pf

V1

V2

Va

Vc

Db

f

p

mf

p

mf

p

8

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Eve - ry thing I know is ha - zy

mf

f

mp

pp

pp

mp

pp

11

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mp

mf

f

mp

mf

arco

mp

arco

mf

mf

mf

pizz.

mf

Mo - ther loved me mo-ther was mad Fa-ther got free, no time to be sad

13

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Was I al-ways so pure? I com - plete-ly for-get Am I

pp

pp

pp

p

pp

pp

p

pizz.

p

pizz.

p

p

f

p

arco

p

16

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

still in the wet?

Pf

V1

pizz.

mp *pp*

V2

pizz.

mp *pp*

Va

mp *pp*

Vc

mp *pp*

Db

4/4

18 $\text{♩} = 120$

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p *mf*

pp

arco *mf*

mf *pizz.* *mf*

21

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mp

mf

f

mf

p

pp

arco

The past's still get-ting in my way The pre-sent smile will win the day The

24

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

fu - ture will be clawed from clay But no-thing keeps the wolves at bsy.

pp

pp

f

p

pp

mf

p

ff

mf

p

ff

mf

p

ff

27 $\text{♩} = 60$

Fl ff f mf p

Ob ff f mf p

Cl ff f mf p

Bs ff f pp mf p pp

Hn ff f mf p

Tr

Tb ff f mf p

Ta pp pp

Tp

Pf

$\text{♩} = 60$

V1 ff f mf p

V2 ff f mf p

Va ff f p p mf p p p

Vc ff f p p mf p p p

Db pp pp

29

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

The musical score for measures 29-32 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and piano are silent throughout. The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are active. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth and sixteenth notes, while the Viola, Violoncello, and Double Bass parts play a more complex, syncopated pattern. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

30

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

Measure 30: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, and Piano are marked with a repeat sign. Violin 1 and Violin 2 have a half note G4. Viola and Violoncello have a half note G3. Double Bass has a half note G2.

Measure 31: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, and Piano are marked with a repeat sign. Violin 1 and Violin 2 have a half note A4. Viola and Violoncello have a half note A3. Double Bass has a half note A2.

31

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

The musical score for measures 31 and 32 is as follows:

- Measure 31:** All woodwind and brass instruments (Fl, Ob, Cl, Bs, Hn, Tr, Tb, Ta, Tp) have whole rests. The strings (V1, V2, Va, Vc, Db) play a rhythmic pattern of eighth notes: $\text{G}^{\flat}, \text{A}^{\flat}, \text{B}^{\flat}, \text{C}^{\flat}, \text{D}^{\flat}, \text{E}^{\flat}, \text{F}^{\flat}, \text{G}^{\flat}$ in the right hand and $\text{F}^{\flat}, \text{E}^{\flat}, \text{D}^{\flat}, \text{C}^{\flat}, \text{B}^{\flat}, \text{A}^{\flat}, \text{G}^{\flat}, \text{F}^{\flat}$ in the left hand.
- Measure 32:** All woodwind and brass instruments have whole rests. The strings continue the same rhythmic pattern.

32 poco rall.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

ppp

ppp

Act 2 Scene 5B
Very soon I'll be dead
 Marilyn Monroe

Scene 5B ♩=60

1

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

ppp

p

ppp

ppp

Scene 5B ♩=60

rall. ♩=60 a tempo

Ve-ry soon I'll be dead-

So I need to wrap this up.

rall. ♩=60 a tempo

ppp

6 *rall.* ♩=60 a tempo

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

MM

You've hward them say—it's all my fault.

Pf

p

rall. ♩=60 a tempo

V1

V2

Va

Vc

Db

9 accel. $\text{♩} = 100$

Fl *pp* *p*

Ob *pp*

Cl *pp*

Bs *pp*

Hn

Tr

Tb

Ta

Tp

MM

And I've said it's all my fault my - self. Of course as the months and years go by You'll

Pf

accel. $\text{♩} = 100$

V1

V2

Va

Vc

Db

13

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

hear that the Ken-ne-dy's had me killed to shut me up or that it was

Pf

V1

V2

Va

Vc

Db

mf

mf

mf

pizz.

mf

p

pizz.

p

arco

16

Fl

Ob

Cl

Bs

mf *p*

Hn

Tr

Tb

Ta

p

Tp

MM

Jim - my Hof - fa's gang - ster pals, to un-nerve Bob-by You'll hear the

Pf

p

V1

V2

Va

mf

Vc

Db

pizz.

pizz.

21

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

C I A did it to send Jack a mes - sage. Well I think that's ba-lo-ney.

Pf

V1

V2

Va

Vc

Db

26

Fl *ff* *pp*

Ob *ff* *pp*

Cl *ff* *pp*

Bs *ff* *pp*

Hn

Tr *p*

Tb *p*

Ta *p*

Tp

MM *ff* *f*

I don't care whose fault it was But here's how it ends

Pf *p*

V1 *p*

V2 *p*

Va *p*

Vc

Db

30

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

p

With me ly-ing na-ked on this bed. I'm not going to show you my na-ked bo-dy now

mf

p

mf

p

mf

p

mf

p

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

34

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

be-cause you've seen e-nough of that in real life I don't know.

p

p

p

p

p

39

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

mf *p* *mf* *p* *mf*

But show-ing you my na-ked bo-dy now In the d-s-sa-ray of death, would be un-

Pf

V1

mf *p* *p* *mf* *p* *mf* *p*

V2

mf *p* *p* *mf* *p* *p* *mf* *p*

Va

mf *p* *p* *mf* *p* *p* *mf* *p*

Vc

mf *p* *p* *mf* *p* *p* *mf* *p*

Db

44 rall. a tempo ♩=100

Fl

Ob *p*

Cl

Bs *pp*

Hn

Tr

Tb

Ta

Tp

MM *p* *mp*
 seem-ly. Un-beau-ti-ful. I would not be at my best. I'll just

Pf

rall. a tempo ♩=100

V1

V2 *pp* *mp*

Va *pp* *mp*

Vc *pp* *mp*

Db

52

♩ = 120

Fl

Ob

Cl

Bs

p

Hn

Tr

Tb

Ta

Tp

MM

tell you a few fi-nal words and I'll leave it at that. I ne-ver thought it would come to

Pf

♩ = 120

V1

p

V2

p

Va

p

Vc

p

Db

a tempo ♩=100

♩=120

59

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

this: My pic-ture on a pos-ter- a ride on a rol-ler - coas-ter! I ne-verthought I'd live to

a tempo ♩=100

♩=120

pp

pp

pp

66 *rall.* ♩=80 meno

Fl *pp*

Ob

Cl

Bs *pp*

Hn

Tr

Tb

Ta

Tp

MM
see the day I'd want to think a-bout the turn-ings of my life. I ne-ver thought it would come to

Pf

rall. ♩=80 meno

V1

V2

Va

Vc

Db

71 *rall.* $\text{♩} = 60$ *rall.* $\text{♩} = 60$

Fl *p*

Ob

Cl

Bs *p* *pp*

Hn

Tr

Tb

Ta

Tp

MM
this: My hair all blond an cur-ly My re-pu-ta-tion gir-lie

Pf

V1 *rall.* $\text{♩} = 60$ *rall.* $\text{♩} = 60$

V2

Va

Vc *pp*

Db *pp*

76 rall. G.P. ♩=110

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

gir-lie

spoken:
I never thought
it would come
to this.

In-side me is a lit-tle

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

82 rall.

Fl *pp*

Ob *pp*

Cl *pp* *mp*

Bs *mp*

Hn

Tr

Tb

Ta

Tp

MM *mf*

girl Wish-ing for a dad - dy In-side me is a lit-tle girl Who is all there

Pf

V1 *mp*

V2 *mp*

Va *mp* *p*

Vc *pp* *mp*

Db

rall.

89 $\text{♩} = 120$

Fl

Ob

Cl

Bs

pp *mp*

Hn

Tr

Tb

Ta

Tp

MM

is of me Skip-ping in-side me is a lit-tle kid

Pf

$\text{♩} = 120$

V1

pp

V2

pp

Va

pp

Vc

pp

Db

pp

103

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

mp

pp

mp

pp

mp

pp

mp

pizz.

arco

pizz.

arco

Is that to trite to say? — To bad! That's the way I feel

110

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

pp

That's all there is of

Detailed description: This musical score page contains measures 110 through 113. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Trumpet (Tp), Mellophone (MM), Piano (Pf), Violin 1 (V1), Violin 2 (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 110 and 111 feature woodwinds and strings playing a melodic line in a minor key, marked *pp* (pianissimo). The mellophone (MM) has a vocal line with the lyrics "That's all there is of". Measures 112 and 113 show the continuation of the instrumental parts, with the strings and woodwinds providing harmonic support.

114 rall.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

me That's all there is of me

Pf

rall.

V1

V2

Va

Vc

Db

118 $\text{♩} = 84$

Fl

Ob

Cl

Bs

pp

Hn

Tr

Tb

Ta

Tp

Pf

$\text{♩} = 84$

V1

V2

Va

Vc

Db

121 *rall.*

Fl *pp*

Ob *pp*

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

rall.

V1

V2

Va

Vc

Db

The musical score is for measures 121, 122, and 123. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the Bassoon staff are active in measures 121 and 122. The Flute and Oboe play a melodic line starting on G4, moving up stepwise to B4, then a half rest, then a quarter note B4, then a half note A4, then a quarter note G4. The Clarinet and Bassoon play a similar line, but the Clarinet has a flat on the B4 note. In measure 123, the woodwinds and bassoon play a similar line, but the Flute and Oboe have a flat on the B4 note. The string section (Horn, Trumpet, Trombone, Tuba, Tenor Saxophone, Piano, Violoncello, Double Bass) is silent throughout. The tempo marking 'rall.' is present above the first and last staves. The dynamic marking 'pp' (pianissimo) is present for the woodwinds and bassoon in measures 121 and 122.

Act 2 Scene 6A
Going to pieces
 Marilyn Monroe, Bobby Kennedy

Scene 6A ♩=84 (a tempo)

1

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

Ma-ri-lyn, you're going to

Scene 6A ♩=84 (a tempo)

V1

V2

Va

Vc

Db

[illegible]

11

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

can't go to pie-ces your life's not your own.

Who does it be-long to?

mp

p

♩=100

14

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

p *f*

p *f*

p *f*

pp *f*

p *f*

pp *f*

pp *f*

ff

You and Jack?

What?! did I hear you right?

May-be so.

♩=100

f

f

f

f

f

f

18

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

f

ff

f

f

f

f

ff

ff

ff

ff

ff

ff

My life be-longs to you and Jack?! You've got some damn nerve, that's what I say.

[illegible]

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

lit-tle too late to be think-ing like that.

I'll tell you what too late.

It's a

This musical score page contains measures 28 through 30 of "The Madwoman's Song". The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Timpani (Tp), Baritone/Kontrabass (BK), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 28 and 29 are in 4/4 time, while measure 30 changes to 3/4 time. The vocal part (BK) features lyrics: "lit-tle too late to be talk-ing like a mad-wo-man with your cra-zy i-deas." Dynamic markings include *mp*, *f*, and *ff*. The piano accompaniment (Pf) uses chords and triplets. The string section (V1-Vc) provides harmonic support with sustained notes.

32

Fl *mp*

Ob *mp*

Cl *mp*

Bs

Hn *mf*

Tr *mp*

Tb *mf*

Ta

Tp

MM *ff*

Eth el did n't think I had cra zy i - deas when I told her what we were up to

Pf *mp*

V1 *p* *mf*

V2 *p* *mf*

Va *p* *mf*

Vc *p* *mf*

Db *p* *mf*

Detailed description: This is a page of a musical score, page 439, measures 32-34. The music is in 4/4 time with a key signature of one flat (B-flat). The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba (Ta), Tenor (Tp), Music Machine (MM), Piano (Pf), and Voice (V1, V2, Va, Vc, Db). Measures 32-34 show a vocal line with lyrics and piano accompaniment. Dynamics include mp, mf, and ff.

35

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

God al-migh-ty, have you called Eth-el now? You're out of con - trol.

[illegible]

41

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

She has a right to know.

BK

Dear God you did - n't! What does she have the right to know?

Pf

V1

V2

Va

Vc

Db

44

Fl *mf*

Ob *mf*

Cl *mf*

Bs *mf*

Hn

Tr

Tb

Ta

Tp

MM *mp*

Pf

V1

V2

Va *mf*

Vc *mf*

Db

That her hus-band and I have met on nu-mer-ous oc - ca sions, and we are

46

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

deep-ly in love and she should step a - side.

She's my Wife! for the love of the Lord.

ff *p* *f* *p*

mp *ff* *p* *f* *p*

mp *ff* *p* *f* *p*

mp *mf* *p* *mp* *p*

mp *mf* *p* *mp* *p*

mp *mf* *p* *mp* *p*

[illegible]

[illegible]

[illegible]

72

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

f

f

f

f

f

ff

new Ev'-ry-one knows. what Jack is like and what you are like. What is—

Detailed description of the musical score: The score is for measures 72 through 78. Measures 72-77 are mostly rests for the woodwinds and strings. The Horn (Hn) and Trumpet (Tr) parts begin in measure 73 with a melody marked *f*. The Trombone (Tb) and Tuba (Ta) parts enter in measure 74 with a bass line marked *f*. The Piano (Pf) part has a simple accompaniment. The vocal parts (MM and BK) enter in measure 75 with the lyrics "new Ev'-ry-one knows. what Jack is like and what you are like." The vocal melody is marked *ff*. In measure 78, the woodwinds and strings re-enter with a melody marked *f*. The vocal part continues with "What is—" and a fermata.

[illegible]

91

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

f

mp

p

No - bo-dies skat - ing but you.

ice.

94

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

I'm just be - ing hon - est. I ho-nest-ly want to be your First

p *f* *f* *p*

p *f* *f* *p*

p *f* *f* *p*

p *f* *f* *p*

[illegible]

101

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p

pp

f

mf

We would be the per - fect match. And I would be the per - fect First

[illegible]

Act 2 Scene 6B
Gonna Blow the Lid Off
Marilyn Monroe, Bobby Kennedy

1 Scene 6B ♩=84

Fl *pp*

Ob *pp*

Cl *pp*

Bs *pp*

Hn

Tr

Tb *pp*

Ta *pp*

Tp

BK *mp*
Ma - ri-lyn the phone calls_____ have to stop,

Pf *p*

Scene 6B ♩=84

V1

V2

Va *pp*

Vc *pp*

Db *pp*

5

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

f

pp

p

pp

8

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

You're em-bar ras sing me, You're em-bar-ras-sing your - self.

f

f

f

12

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

First you were cal-ling Ja-ckie now you've star-ted cal-ling Eth-el. That has to stop. What were you think-ing.

p

p

p

16

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

You're going to be our next pre si- dent.

pp

mf

p

pizz.

p

19

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

Pf

V1

V2

Va

Vc

Db

pp

mp

mf

f

pp

mf

pp

pp

pp

pp

Eth-el needs to pre-pare her self for me to be your First La - dy

I don't want to hear that kind of talk.

22

Fl

Ob

Cl

Bs

Hn *mf*

Tr

Tb

Ta

Tp

MM

BK

JD

Pf

V1

V2

Va

Vc

Db

mf

mp

pp

p

f

You

If you con-ti-nue talk-ing that way things will not end well for you.

pizz.

p pizz.

p pizz.

p pizz.

p pizz.

pp

pp

25

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

JD

Pf

V1

V2

Va

Vc

Db

p

p

pp

pp

pp

pp

ff

know I'd make the bet-ter First La - dy! Be

p

mf

p

p

p

p

27

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

BK

JD

Pf

V1

V2

Va

Vc

Db

ho-nest with your-self for once!

Ma - ri lyn now con-cen- trate. Get this through your head.

30

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

Don't you e-ver call Jack or me a - gain. And don't you e-ver call Jac-kie or E - thel

32

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

BK

Pf

V1

V2

Va

Vc

Db

with your cra-zy i - deas a-bout be-ing First La- dy. You aren't e-ver going to be First

f

p

ff

[illegible]

39

Fl *f* *p*

Ob *f* *p*

Cl *f* *p*

Bs *p*

Hn

Tr *f* *p*

Tb

Ta

Tp

BK *mp* *f*
 get a-bout it! And for - get a-bout e - ver cal-ling us a - gain

Pf *pp* *mp*

V1

V2

Va

Vc *pizz.* *p*

Db

43 *rall.* $\text{♩} = 120$

Fl *f*

Ob *f*

Cl *f*

Bs *f*

Hn *f*

Tr *f*

Tb *f*

Ta *f*

Tp *f* *tr*

BK *f* *ff* *p* *ff*

Get it through your head We're fin-ished with you

Pf

rall. $\text{♩} = 120$

V1 *p* *ff*

V2 *p* *ff*

Va *pizz.* *mf* *f* *arco* *p* *ff*

Vc *mf* *f* *arco* *p* *ff*

Db *p* *ff*

48

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

ff

ff

ff

ff

Gon-na blow the lid off Blow you out of the sky

p *f* *p* *ff* *p* *ff*

p *f* *p* *ff* *p* *ff*

p *f* *p* *ff* *p* *ff*

p *f* *p* *ff* *mf* *ff*

p *f* *p* *ff* *mf* *ff*

[illegible]

64

G.P.

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

mf *ff* *mf* *fff* *mf* *ff* *mf* *fff* *mf* *ff* *mf* *fff* *mf* *ff* *mf* *fff*

f *f* *f* *f* *ff* *ff*

Cause I know where all the bo-dies are

mf *ff* *mf* *fff* *mf* *ff* *mf* *fff* *mf* *ff* *mf* *fff* *mf* *ff* *mf* *fff*

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

70

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

f

mf

p

ff

They are scat-tered wide and far And when I'm

78 rall. ♩=120 a tempo

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

83

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

f

'Cause I'm going to blow the lid off

ff *p*

ff *p*

ff *p*

fff *p*

fff *p*

89

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Gon - na send you to themoon By the

Pf

V1

ff *p* *ff* *p*

V2

ff *p* *ff* *p*

Va

ff *p* *ff* *p*

Vc

ff *p* *ff* *p*

Db

ff *p* *ff* *p*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement with vocal soloists. The score is written for a large ensemble, including a full orchestra (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Tenor, Bass, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass) and vocal soloists (Soprano, Alto, Tenor, Bass). The music is in the key of D minor and 4/4 time. The tempo is marked "Moderato". The score begins with a piano introduction, followed by the vocal soloists entering with the lyrics "Hello, friends, the sound of silence." The instrumental ensemble then joins in with a powerful, driving melody. The vocal soloists continue to sing, with the lyrics "The sound of silence is like a great big who'da thunk." The instrumental ensemble continues to play, with the melody becoming more complex and dynamic. The vocal soloists conclude the song with the lyrics "The sound of silence is like a great big who'da thunk." The score is a full orchestral arrangement, featuring a large ensemble of instruments and vocal soloists. The music is in the key of D minor and 4/4 time. The tempo is marked "Moderato". The score begins with a piano introduction, followed by the vocal soloists entering with the lyrics "Hello, friends, the sound of silence." The instrumental ensemble then joins in with a powerful, driving melody. The vocal soloists continue to sing, with the lyrics "The sound of silence is like a great big who'da thunk." The instrumental ensemble continues to play, with the melody becoming more complex and dynamic. The vocal soloists conclude the song with the lyrics "The sound of silence is like a great big who'da thunk."

101

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

ff

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

'Cause I'm going to blow the lid off

108

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Gon - na send you in - to space By the

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

114

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

time you find what you You'll have learned the mean-ing of dis-grace.

Pf

V1

V2

Va

Vc

Db

f

p

f

p

f

p

f

p

119

This musical score is for the vocal solo 'The Mean-Ing of Dis-Grace' from the opera 'The Barber of Seville'. It features a vocal soloist (MM) and a string ensemble (V1, V2, Va, Vc, Db).

Instrumentation:

- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Bassoon (Bs)
- Horn (Hn)
- Trumpet (Tr)
- Trombone (Tb)
- Tuba (Ta)
- Timpani (Tp)
- Musical Machine (MM) - Vocal Soloist
- Piano (Pf)
- Violin 1 (V1)
- Violin 2 (V2)
- Viola (Va)
- Violoncello (Vc)
- Double Bass (Db)

Key and Time Signature: The key signature is one sharp (F#), and the time signature is 4/4.

Lyrics:

You'll have learned the mean - ing of dis - grace

Dynamic Markings:

- ff** (fortissimo) is marked at the beginning of the vocal solo.
- f** (forte) is marked for the string ensemble throughout the piece.
- ff** (fortissimo) is marked for the string ensemble at the end of the piece.

$\text{♩} = 100$ (poco meno)

124

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

$\text{♩} = 100$ (poco meno)

V1

V2

Va

Vc

Db

ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

p

pizz.

pizz.

129

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

p

p

p

134

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

f *p*

f *p*

p

p

f

f

p *arco*

p *f*

f

139 141

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1

V2

Va

Vc

Db

p

mp

mf

f

p

arco

The musical score is arranged in a system with 17 staves. The first four staves (Fl, Ob, Cl, Bs) are grouped by a brace on the left. The next four staves (Hn, Tr, Tb, Ta) are also grouped by a brace. The next two staves (Tp, Pf) are grouped by a brace. The last five staves (V1, V2, Va, Vc, Db) are grouped by a brace. The score is divided into measures 139 and 141. The Oboe and Clarinet parts have dynamics p and f. The Violin I and II parts have dynamics p, mp, and mf. The Viola, Violoncello, and Double Bass parts have dynamics p, mp, mf, and f. The Double Bass part also includes the instruction 'arco'.

143

Fl *p* *mf*

Ob *p* *mf* *p*

Cl *p*

Bs

Hn

Tr

Tb

Ta

Tp

Pf

V1 *mf* *p*

V2 *p*

Va *mf* *p*

Vc *mf* *p*

Db *mf* *p*

Act 2 Scene 7

I didn't do it

Jack Kennedy, Bobby Kennedy

Arthur Miller, Joe DiMaggio

1 Scene 7 ♩=100 (L'Istesso tempo)

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

I didn't do it, she did it to her-self I taught her how to catch a ball But she

Scene 7 ♩=100 (L'Istesso tempo)

V1

V2

Va

Vc

Db

mp

6

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

mf

mp

I did-n't do it, she did it to her-self I

did-n't real-ly learn If a - ny bo-dy did it, she did it to her-self. He did-n't she did it

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

taught her how to catch a ball But she did-n't real-ly learn If a - ny bo - dy did it, she did it to her

taught her how to catch a ball But she did-n't learn But she did-n't learn she did it to her

13

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

mf

I did - n't do it, she did it to her - self I taught her how to reach the top But she

BK

AM

mp

self. He did - n't do it, I taught her how to reach the

JD

self. He did - n't do it, I taught how to

Pf

V1

V2

Va

Vc

Db

16

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

did - n't real - ly learn If a - ny bo - dy did it, she did it to her-self. I did - n't do it she

I did-n't do it, she

top did-n't real-ly learn If bo - dy did it, she did it to her-self. I did-n't she

did-n't real-ly learn to learn If a - ny bo - dy to her-self.

mp

mf

19

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

did it to her-self taught her how to catch a ball But she did-n't real ly learn If a - ny real ly real ly

did it to her-self I taught her how to catch a ball But she did-n't real ly learn If a - ny bo-dy did it, she did it to her

did it to her-self to catch a ball But she did-n't did-n't real ly real ly

she her - self. her how to catch a ball But she did-n't did-n't real ly real ly

Fl

Ob

Cl

Bs

ff

Hn

mp *f*

Tr

Tb

mp *f* *mp*

Ta

mp *f*

Tp

JK

learn

BK

self.

I did - n't do it, she

AM

learn

JD

learn

I did-n't do it

Pf

V1

V2

Va

Vc

pp *mf*

Db

27

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

mf

mf

f

I did-n't do it She was un - sta - ble ne - ver real - ly healed

did it to her - self The wo - man was un - sta - ble And ne - ver real - ly healed If a - ny

I did-n't do it was un - sta - ble ne - ver real - ly healed

The wo - man was un - sta - ble ne - ver real - ly healed

f

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

ff

f

f

I did - n't do it, she did it to her - self The

bo - dy did it, she did it to her - self.

I did-n't do it The

If a - ny she did it to her - self. I did-n't do it

33

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

AM

JD

Pf

V1

V2

Va

Vc

Db

f

wo - man was un - sta - ble And ne - ver real - ly healed If a - ny bo - dy did it, she did it to her

wo - man was un - sta - ble ne - ver real - ly healed If a - ny she did it to her

She was un - sta - ble ne - ver real - ly healed

p

p

p

p

36

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

self. I did-n't do it The wo-man was un - sta - ble

BK

I did - n't do it, she did it to her-self The wo-man was un - sta - ble And

AM

self. I did-n't do it She was un - sta - ble

JD

If a - ny she did it to her - self. I did-n't do it

Pf

V1

mf *f* pizz.

V2

mf *f* pizz.

Va

mf *f* pizz.

Vc

mf *f* pizz.

Db

mf

39

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

ne-ver real-ly healed If a - ny she did it to her - self. I did-n't

BK

ne-ver real-ly healed If a - ny bo-dy did it, she did it to her - self. I did-n't do it

AM

ne-ver real-ly healed I did-n't do it

JD

She was un - sta - ble ne-ver real-ly healed I did-n't do it

Pf

V1

V2

Va

Vc

Db

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

I did-n't She did. She did. She did. She did. She did. She did.

I did-n't do it She did. She did. She did. She did. She did. She did.

I did-n't do it She did. She did. She did. She did. She did. She did.

I did-n't do it She did. She did. She did. She did. She did. She did.

47

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

She did. She did.

BK

She did. She did.

AM

She did. She did.

JD

She did. She did.

Pf

V1

V2

Va

Vc

Db

mp

mf

mf

[illegible]

60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

mp

f

did-n't do it I did-n't do it I did-n't do it

it I did-n't do it I did-n't do it

I did-n't do it I did-n't

rall.

66 ♩=132

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

mp

mf

f

f

f

I _____ did - n't do it The wo - man was - n't sta - ble

I _____ did - n't do it The wo - man was - n't

I _____ did - n't do it The wo - man was - n't sta - ble The wo - man was - n't

do it I _____ did - n't do it The wo - man was - n't sta - ble The wo - man was - n't sta - ble

♩=132

72

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

The wo-man was-n't sta - ble And ne-ver real-ly healed

BK

sta - ble The wo-man was-n't sta - ble And ne-ver real-ly healed

AM

sta - ble And ne-ver real-ly healed

JD

And ne-ver real - ly healed

Pf

V1

V2

Va

Vc

Db

77

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1

V2

Va

Vc

Db

mp

p

p

If a-ny-bo-dy did it she_ did it to her-self.

If a-ny-bo-dy did it she_ did it to her

If a-ny-bo-dy did it she_ did it to her-self.

If a-ny-bo-dy did it she_ did it to her-self.

82

Fl *mf*

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

JK

BK

AM

JD

Pf

V1 *mf*

V2

Va

Vc

Db

If a-ny bo-dy did it she did it to her - self did it to her - self

self. If a-ny bo-dy did it she did it to her - self did it to her - self

If a-ny bo-dy did it she did it to her - self did it to her - self

If a-ny bo-dy did it she did it to her - self did it to her - self

89 *rall.* G.P.

Fl *pp*

Ob

Cl

Bs

Hn

Tr

Tb *pp*

Ta *pp*

Tp

JK *pp*
did it to her self her self self self

BK *pp*
did it to her self her self self self

AM *pp*
did it to her self her self self self

JD *pp*
did it to her self her self self self

Pf G.P.

rall. G.P.

V1 *pp*

V2

Va

Vc

Db

Act 2 Scene 8
When the act of love is over
Marilyn Monroe

511

1 Scene 8 Peacefully ♩=72 meno ♩=60

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

Pf

Scene 8 Peacefully ♩=72 meno ♩=60

V1

V2

Va

Vc

Db

[illegible]

12

[illegible]

[illegible]

31 rall.

Fl 3/4 3/4 4/4 4/4

Ob 3/4 3/4 4/4 4/4

Cl 3/4 3/4 4/4 4/4

Bs 3/4 3/4 4/4 4/4

Hn 3/4 3/4 4/4 4/4

Tr 3/4 3/4 4/4 4/4

Tb 3/4 3/4 4/4 4/4

Ta 3/4 3/4 4/4 4/4

Tp 3/4 3/4 4/4 4/4

MM *mp* *p*
 too? Can you walk a-way and dare to say I won't re-mem - ber you?

Pf 3/4 3/4 4/4 4/4

V1 pizz. *p* *pp*

V2 pizz. *p*

Va pizz. *p* *pp*

Vc pizz. *p*

Db pizz. *p*

rall.
pizz.

36 ♩=72 a tempo

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

p

When the act of love is o ver does it end with just good

pp

arco

pp

p

mp

mf

pp

p

mp

♩=72 a tempo

41

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

by

Will you still feel love

the way you did

mf

mf

mp

p

pp

mf

pp

p

tr

tr

tr

tr

56

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

Things change that's true

62

Fl

Ob

Cl

Bs

Hn

Tr

Tb

Ta

Tp

MM

Pf

V1

V2

Va

Vc

Db

pp

pp

pp

pp

But some things stay _____ the same.

mp

mp

arco

mp

arco

mp

This section of the musical score covers measures 66 through 69. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hn), Trumpet (Tr), Trombone (Tb), Tuba/Euphonium (Ta), Timpani (Tp), Piano (Pf), Violin I (V1), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (Db). Measures 66 and 67 are mostly rests for the woodwinds and strings, while the piano part has some activity. In measure 68, the woodwinds and strings begin to play more actively, with dynamic markings like *pp* (pianissimo) appearing. Measure 69 features a strong crescendo, with many instruments reaching a fortissimo (*f*) dynamic.

70

Fl *f*

Ob *f*

Cl *f*

Bs *f* *mf* *mp*

Hn *f* *mf* *mp*

Tr *mf* *mp*

Tb *f* *mf* *mp*

Ta *f* *mf* *mp*

Tp

MM *ff*
The rain-cloud bursts, the sky is blue And I guess we share the blame. But you loved me

Pf

V1

V2

Va *mf*

Vc *mf*

Db *mf*

rall. - - - - -

[illegible]