

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

CONTENTS

			dura	fs	vs
ACT ONE					
Prolog		orchestra	1'20"	1	1
Scene 1	You've come to see an opera	Marilyn Monroe	2'10"	8	3
Scene 2A	You'll get to meet	Marilyn Monroe Jack Kennedy Bobby Kennedy Frank Sinatra Arthur Miller Joe DiMaggio	3'10"	21	9
Scene 2B	Best Friends	Marilyn Monroe Jack Kennedy Bobby Kennedy Frank Sinatra Arthur Miller Joe DiMaggio	5'01"	45	21
Scene 3	This is me	Young Marilyn Marilyn Monroe	4'37"	83	46
Scene 4A	What a match we are	Marilyn Monroe	1'59"	100	61
Scene 4B	If you never hit a ball	Joe DiMaggio	2'53"	122	64
Scene 5	Where am I now - she's left me	Young Marilyn Joe DiMaggio Frank Sinatra	4'29"	143	68
Scene 6	As a saloon singer	Frank Sinatra	7'43"	167	79
Scene 7A	My Friends	Marilyn Monroe Arthur Miller	6'08"	199	91
Scene 7B	It seemed like a perfect match	Marilyn Monroe Arthur Miller	4'15"	233	107
Scene 8	My dreams are keeping me awake	Marilyn Monroe	4'16"	253	115

ACT TWO

Scene 1A	You've got to understand	Young Marilyn Marilyn Monroe Jack Kennedy	2'15"	269	121
Scene 1B	Time to go	Marilyn Monroe Jack Kennedy	7'00"	283	127
Scene 2	When I become First Lady	Marilyn Monroe	4'01"	322	145
Scene 3	At first she seemed to me to be a joke	Young Marilyn Marilyn Monroe Bobby Kennedy	6'31"	336	151
Scene 4	Completely unstable	Jack Kennedy Bobby Kennedy	3'54"	372	164
Scene 5A	Mother was crazy	Marilyn Monroe	1'38"	393	174
Scene 5B	Very soon I'll be dead	Marilyn Monroe	4'47"	407	179
Scene 6A	Going to Pieces	Marilyn Monroe Bobby Kennedy	3'57"	431	188
Scene 6B	Gonna blow the lid off	Marilyn Monroe Bobby Kennedy	5'09"	458	201
Scene 7	I didn't do it	Jack Kennedy Bobby Kennedy Arthur Miller Joe DiMaggio	3'18"	490	215
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.

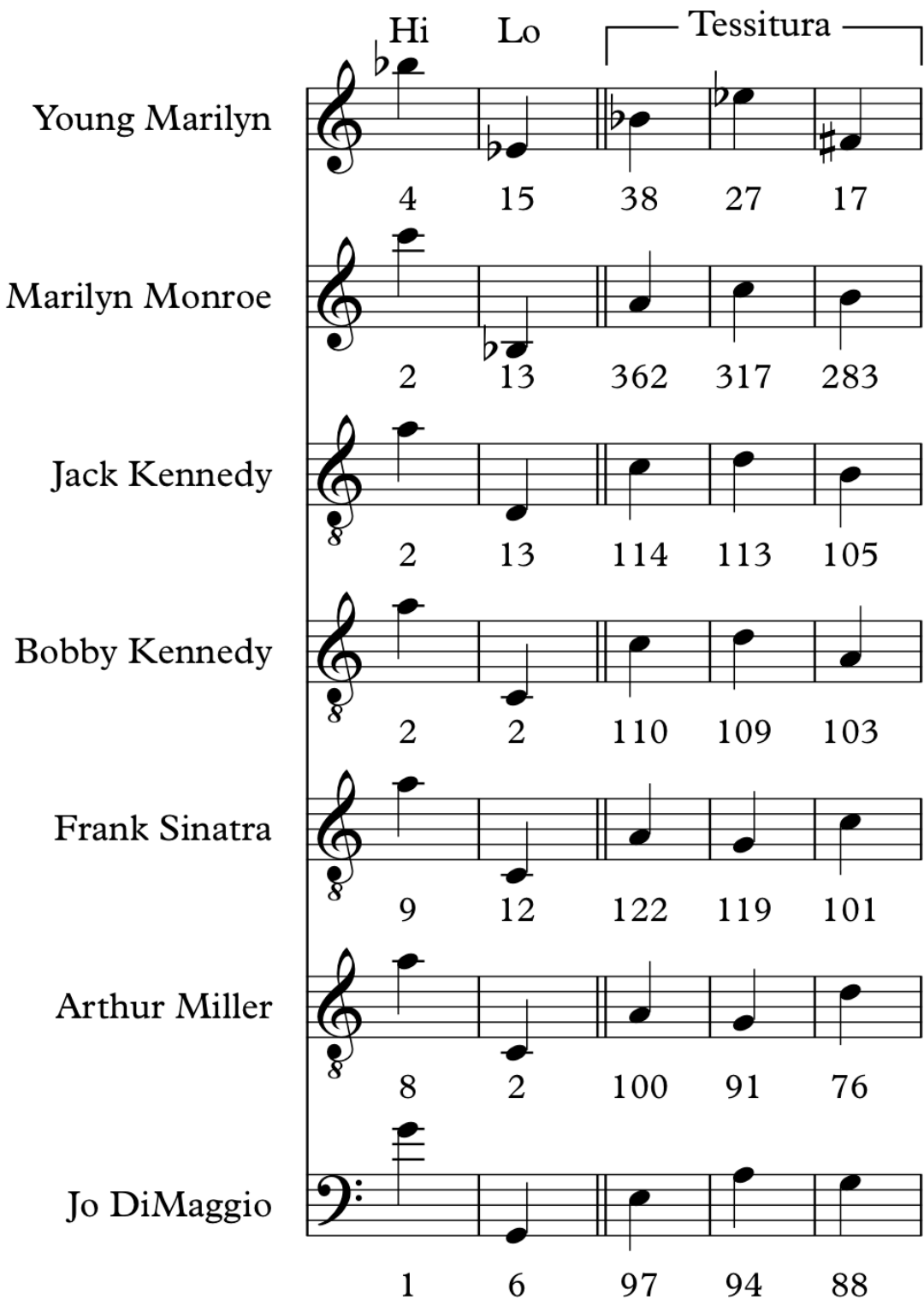
John Webber - Music



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

[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.]

John Gehl

John Webber

Prolog $\text{♩} = 100$

1

piano *p*

5

Pf

9

Pf

13

Pf

17

Pf

21

Pf

Musical score for measures 21-24. The piece is in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests.

25

Pf

Musical score for measures 25-28. The right hand continues the melodic line with some chords, and the left hand maintains a steady eighth-note bass line.

29

Pf

Musical score for measures 29-32. The right hand has a more active melody with eighth notes, and the left hand has a rhythmic bass line with eighth notes.

33

Pf

Musical score for measures 33-36. The right hand features a series of chords and moving lines, while the left hand has a consistent eighth-note bass line.

37

Pf

Musical score for measures 37-40. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes and rests.

41

ENTER Marilyn Monroe

Pf

Musical score for measures 41-44. The piece changes to 4/4 time. The right hand has a simple chordal accompaniment, and the left hand has a bass line with eighth notes. The score ends with a double bar line and a 4/4 time signature.

Act 1 Scene 1

You've come to see an opera

Marilyn Monroe, Frank Sinatra, Arthur Miller, Joe DiMaggio

1 Scene 1 ♩=120

MM

Scene 1 ♩=120

Pf

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

p

You've come to see an

4

MM

o - pe - ra. That's good be-cause I've got a lit - tle

Pf

7

MM

o - pe - ra for you. A tra - gic

Pf

♩=96 meno *f* *f*

4
10

MM $\text{♩} = 120$ a tempo

o - pe - ra. It's a - bout me My life and death

Pf $\text{♩} = 120$ a tempo

p *mf* *p* *mf*

13

MM

You know who I am. They say my death was a

Pf

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

16

MM

su - i - cide, And you're wel - come to be - lieve that,

Pf

pp

19

MM

If that's what you want to be - lieve. It's en - tire - ly up to

Pf

22

MM

you. But I should be-gin by in-tro - du-cing our cast of cha-rac-ters

Pf

25

MM

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

Pf

29

MM

In Act One you'll see Joe

Pf

33

MM

Mag-gi - o

JD

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

Pf

6
36

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

AM I saw a stu-dent I

JD *p* wife. a per-fect wife.

Pf *p*

39

MM and the great play wright! They screwed me up good.

AM saw a stu-dent I saw a stu-dent

JD a per-fect wife. a per-fect wife.

Pf *f*

43 ♩=96 gently

MM *p*

I al - so want you to meet Frank Si - na - tra

FS *p*

We were best buds, the two of

Pf ♩=96 gently

pp

46

MM

the great sin-ger he was my friend.

FS

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

Pf

49

MM

Oh I should men - tion that I got mar - ried to Joe and

Pf

8
52

MM

Ar - thur. Well that's

FS

We were best buds, best friends.

AM

I saw a stu-dent

JD

a per-fect wife.

Pf

55

MM

wa - ter un - - der the bridge.

Pf

57

MM

Pf

ppp

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

MM *p*

Scene 2A ♩=120 a tempo In Act Two you'll get to

Pf *pp*

3

MM

meet Jack and Bob - by Ken-ne-dy

Pf

5

MM

Mis - ter Pre-si-dent and Miste - ter Next - Pre-si-dent. You can

Pf


10


7

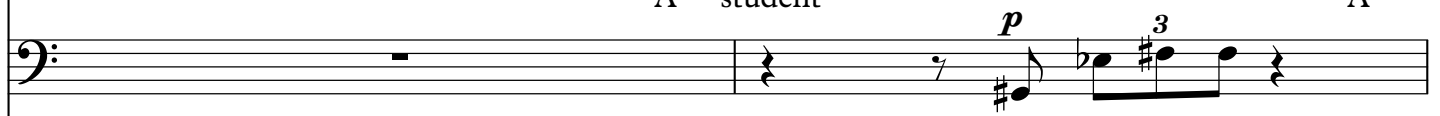
MM 

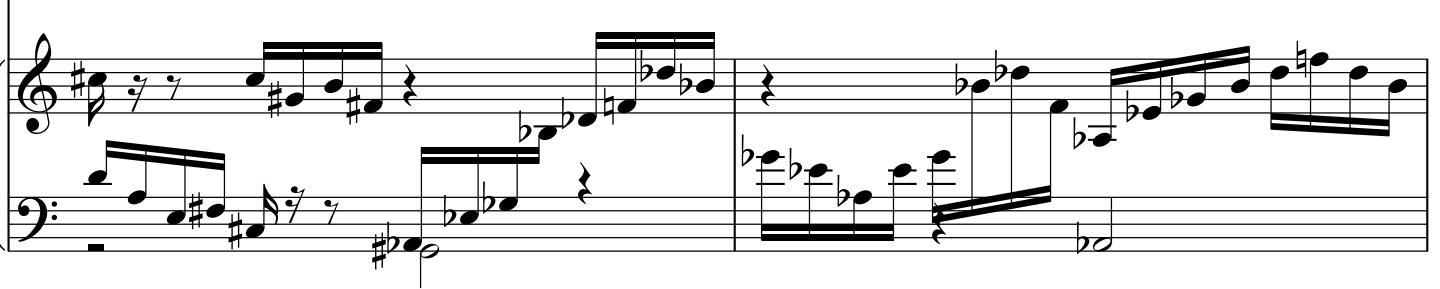
Pf 

9


JK 


AM 


JD 

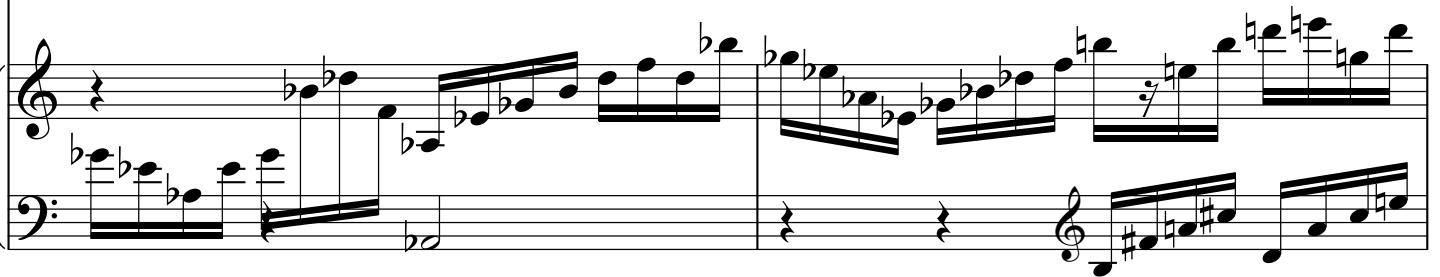
Pf 

11

JK 

AM 

JD 

Pf 

13

BK

FS

Pf

I loved you

We were best buds We were best buds

15

MM

Pf

Bur be-fore I send them a-way top pre-

17

MM

Pf

pare for Act Two I want Jack and Bob-by to join the rest of the cast in

19

MM

Pf

front so you'll know what you're in for. O -

12
21

MM

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

Pf

23

MM

rall.

Com on, Frank, join the crowd.

Pf

rall.

26

$\text{♩} = 100$

Pf

mf

29

AM *mf* A

JD *mf*
In my mind I saw a per - fect wife

Pf

31

JK *mf* A sta - tue

BK *mf* I loved you like a teen a - ger

FS *mf* We were best buds

AM *mf* stu - dent

Pf

33

BK

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

Pf

14
35

JK
8 A sta - tue meant to top - ple

AM
8 ea-ger to take in-struc-tion

JD
din - ner In the li-ving room

Pf

38

JD
darn - ing my socks You'd be tend-ing my needs.

Pf

41

JD
Like _____ the good wife you think you are.

Pf

rall.

rall.

44 ♩=100 a tempo

JK *ppp*

BK Ahhh. *p*
I loved you like a teen - ag - er

FS *ppp*

AM Ahhh. *ppp*

JD Ahhh. *ppp*

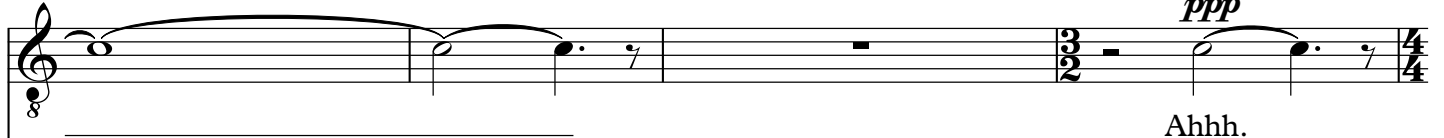
Pf ♩=100 a tempo *pp*

47

JK *p*
I saw a sta - tue

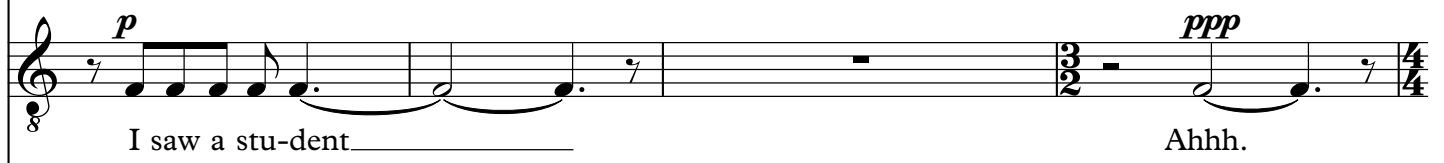
FS *p*
We were best

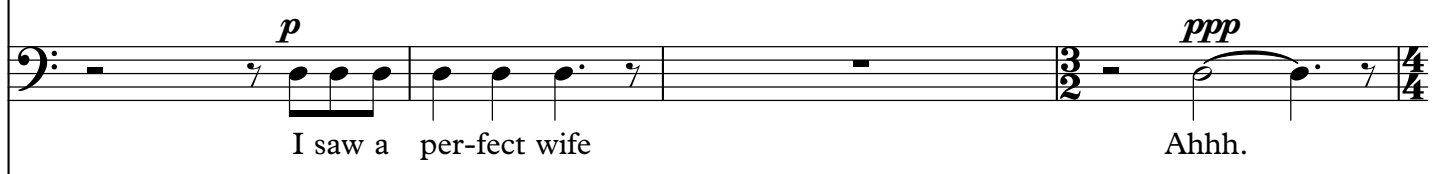
Pf

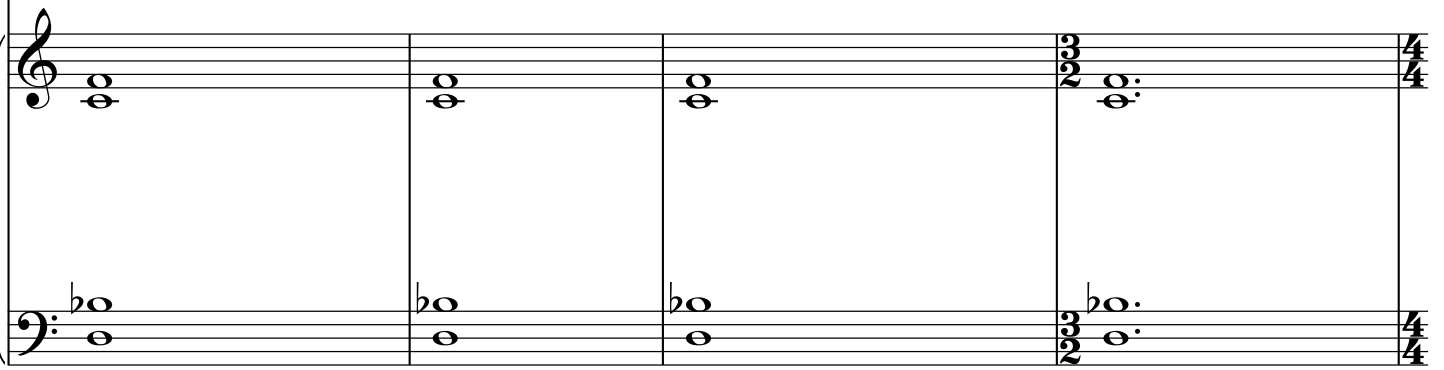
JK  *ppp*
Ahhh.

BK 
I fell for you that ve-ry night.

FS  *ppp*
buds. Ahhh.

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

JD  *p* *ppp*
I saw a per-fect wife Ahhh.

Pf 

54

JK

8

ppp

Ahhh.

BK

8

That first night I danced with you Oh, Ma - ri - lyn I was be-sot-ted

FS

8

ppp

Ahhh.

AM

8

ppp

Ahhh.

JD

ppp

Ahhh.

Pf

18
58

BK much more than Jack was Jack could not have cared less.

Pf

61

BK *pp* He has his own style God love him

Pf *ppp*

66

BK But you pushed us too far me and Jack both. You should-n't have done that.

Pf

71

BK *ppp* Now you'll be sor-ry.

AM *mf* I saw a stu - dent ea-ger for in -

Pf *mp*

75

AM

8

struc - tion You wan-ted to know eve - ry thing and eve-ry bo-dy

Pf

77

JK

8

mf

E - ter-nal love is what you wan - ted

FS

8

mf

A friend-ship

AM

8

Strind-berg, Che - kov, Ib - sen all of them.

Pf

20
79

BK *f*
But you pushed us too far

FS
that was meant to last

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

Pf

81

AM
You were not a bril - liant

Pf

83

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

Pf

rall.

rall.

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

1 Scene 2B ♩=100 a tempo

Pf *pp*

4 FS *mp*

We were best buds, the two of us

Pf

7 FS

the sex was in the

Pf

22
10

FS
8
past So we were real-ly just good friends In a

Pf
p

13

FS
8
friend - ship meant to last.

Pf

16

JK
8
mf
I saw a sta-tue, a sta-tue meant to

Pf
mf

19

JK
8
top - ple To be ho - nest with you you were like a tree in the

Pf

22

JK

fo - rest just like o - ther trees.

Pf

24

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

Pf

p

27

JD

wife you think you are

Pf

p

24

30

JK *mp*
 You took things too se - ri - ous - ly. E - ter - nal love is

Pf

33

JK
 what you wan - ted. Who be - lieves in that kind of

Pf

36

JK
 non - sense.

FS *mp*
 We were

AM *mp*
 Strind - berg Che - kov Ib - sen

JD *mp*
 A per - fect wife cook - ing my din - ner

Pf

39

JK

BK

FS

AM

Pf

f

List- ten,

I _____ was wild-ly in love with you

just real-ly good friends

all of them

42

JK

Pf

you had no busi - ness cal-ling my wife and tel-ling her she

44

JK

Pf

needs to give me a di-vice, Who does such a thing like that?

26
47

Pf

rall.

50

Pf

$\text{♩} = 120$

pp

53

JK

AM

JD

Pf

p

You should not have called

pp

You were not a brilliant student

pp

You were not the wife I bargained for

mf

56 *mf*

JK
8 Jac-kie

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

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

Pf
pp

59

MM

BK
8 *mf* *p* *f*
wi-shes were fi-shes lo-ver boy why don't you grow up? Do they know that I'm

FS
8 *mf* *p* *f*
wi-shes were fi-shes lo-ver boy why don't you grow up?

Pf
mf pp

28

62

MM *f* Ma-ri-lyn Mon-row that I'm me

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

JD *mf* You should have been

Pf *mf p* *mf p* *mf p* *mf p*

65

JK *mp* cal-ling Jac-kie and

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

JD mend-ing my socks

Pf *mf p* *mf p* *mf p* *mf p*

68

JK *8* and ask - ing her to give me a di

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

Pf

71

JK *8*

BK *8* *voice* _____ with Jack I'm sor - ry You should-n't be sur - prised *p*

Pf

74

MM *mf* I'm going yo mar-ry Jack and be First La-dy

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

Pf *p*

30
79

AM *pp*
You were not a bril-liant

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

Pf

81

JK *p* *mf*
You should not have called Jac - kie

BK *p*
You pushed too

FS *p*
You pushed too

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

Pf *mf*

83

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

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

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

Pf *pp*

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

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

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

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

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

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

Pf

87

MM

Do they know that I'm

JK

You had no busi - ness

BK

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

FS

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

AM

stu - dent

JD

You were not the wife I bar - gained for

Pf

34

89

MM

Musical staff for Mezzo Soprano (MM) in treble clef. It begins with a whole note chord of G4, A4, B4, C5. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *f* is placed above the staff.

Ma-ri-lyn Mon-row that I'm me

JK

Musical staff for Jackie (JK) in treble clef. It begins with a whole rest. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Dynamic markings are *f*, *mf*, and *mp*.

You had no busi ness cal - ling Jac - kie

JD

Musical staff for Jackie (JD) in bass clef. It begins with a whole rest. The melody consists of quarter notes: G3, A3, B3, C4, B3, A3, G3. A dynamic marking of *mf* is placed above the staff.

You should have been

Pf

Piano accompaniment (Pf) for the first system. The right hand plays chords in treble clef, and the left hand plays a bass line in bass clef. Dynamic markings are *mf p*.

92

JK

Musical staff for Jackie (JK) in treble clef. It begins with a whole rest. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *f* is placed above the staff.

cal - ling Jac - kie and

AM

Musical staff for Arlene (AM) in treble clef. It begins with a whole rest. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *mf* is placed above the staff.

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

JD

Musical staff for Jackie (JD) in bass clef. It begins with a whole rest. The melody consists of quarter notes: G3, A3, B3, C4, B3, A3, G3.

mend-ing my socks

Pf

Piano accompaniment (Pf) for the second system. The right hand plays chords in treble clef, and the left hand plays a bass line in bass clef. Dynamic markings are *mf p*.

95

JK *f* and ask - ing her to give me a di-

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

Pf

98

JK *vo*

BK _____ with Jack I'm sor - ry You should-n't be sur - prised *p*

Pf *pp*

101

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

Pf

36
103 *mf*

MM

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

Pf

106

Pf

109 *f*

MM

Hey Mis - ter Pre - si - dent You're in love with your-

Pf

112

MM

self Who - e - ver you are I don't

Pf

114

MM

know you! Hey Mis - ter Pre - si - dent,

Pf

117

MM

you're just fool - ing your - self You

Pf

119

MM

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

JK

f
You had no

Pf

38
122

JK
busi - ness cal - ling my wife

BK
f
You should not have done that

FS
f
A friend - ship that was

JD
f
You'd be tend - ing my

Pf

124

FS
meant to last

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

JD
needs tend - ing my needs

Pf

127

Pf

130 *f*

MM

Hey Mis - ter Pre - si - dent You're in love with your -

Pf *mf*

133

MM

self Who - e - ver you are is — my mis - take

Pf

40
136

MM

Hey Mis - ter Pre - si - dent You're too full of your - self You

Pf

Detailed description: This block contains the first system of a musical score. It features a vocal line (MM) and a piano accompaniment (Pf). The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Hey Mis - ter Pre - si - dent You're too full of your - self You". The piano accompaniment consists of two staves, treble and bass clef. The melody in the vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

140

MM

left me here to sit a - lone and die

JK

You had no busi - ness cal - ling my

BK

You should not have

FS

A

Pf

Detailed description: This block contains the second system of a musical score, starting at measure 140. It features a vocal line (MM) and a piano accompaniment (Pf). The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "left me here to sit a - lone and die". The piano accompaniment consists of two staves, treble and bass clef. The melody in the vocal line starts with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. There are dynamic markings *f* and *mf* in the piano part. The system ends with a section marker 'A'.

144

mf

MM
JK
BK
FS
AM
JD
Pf

What-
wife
done that
friend-ship that was meant to last
f You're not bril-liant You're not bril-liant
You'd be tend-ing my needs tend-ing my needs

147

MM
Pf

e - ver you meant I'll ne - ver know if you

42
149

MM

meant a - ny - thing

Pf

152

MM

What e - ver my dream was, it's lost If it

Pf

mf

155

MM

meant a - ny - thing at all.

Pf

158

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

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

Pf

161

FS
meant to last

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

JD
needs tend-ing my needs

Pf

44
165

MM

f

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

Pf

169

MM

played a joke on me Who - e ver you said I made a

Pf

172

MM

f

mis-take Hey Mis - ter Pre - si - dent

Pf

175

MM

Pf

You're too full of your - self What I need to do to -

178

MM

Pf

night is night die.

Act 1 Scene 3

This is me

Young Marilyn, Marilyn Monroe

Scene 3 ♩=100

1 BLACKOUT

Pf

5 spotlight on MM

MM

This is me when

Pf

8

MM

I was in my teens.

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

Pf

11

MM

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

rall.

Pf

14 a tempo ♩=100

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

Pf

17

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

Pf

19

YM
 To tell the truth I love mak-ing you look

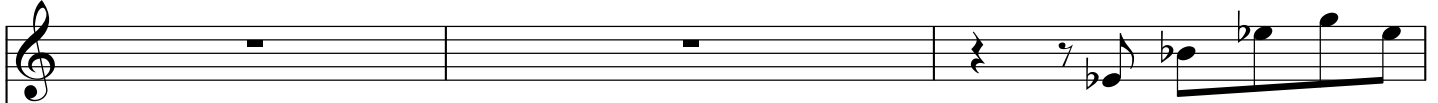
Pf

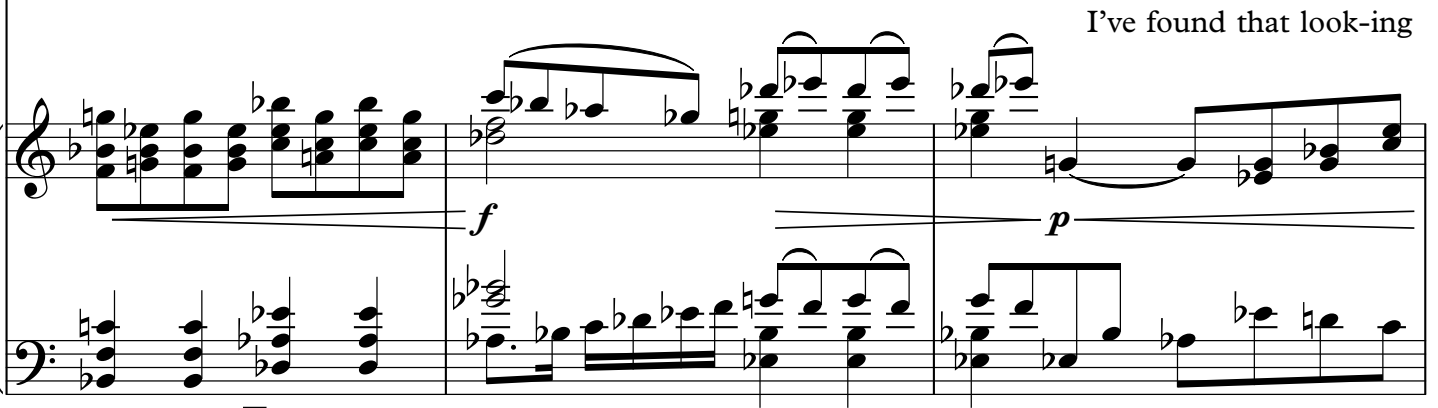
21

YM
 If you'd ra-ther not see me go back to your book.

Pf

48
23


YM 

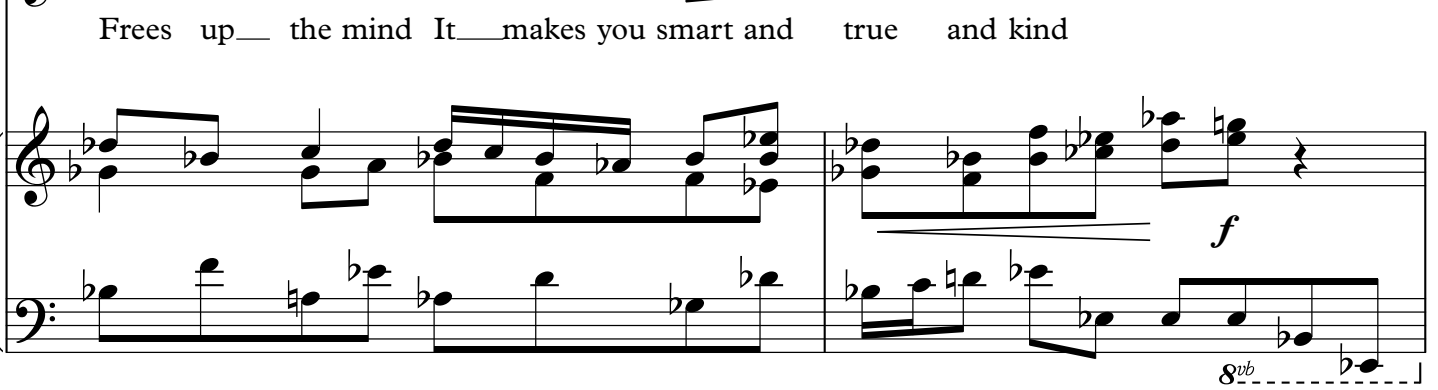
Pf 

f *p*

I've found that look-ing

26

YM 

Pf 

f

Frees up the mind It makes you smart and true and kind

8^{vb}

28

YM 

Pf 

f

Look at me And you'll know the world

30

YM

Watch me move

Pf

p

32

YM

mf

See my legs un - furled

Look at how they

Pf

34

YM

move

Watch me move

Pf

pp

36

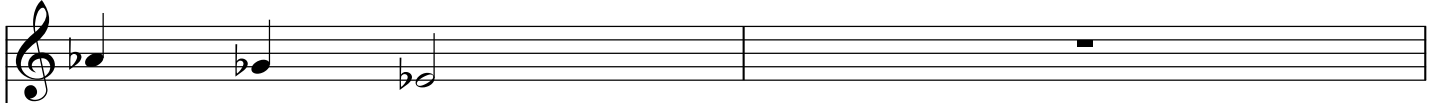
YM

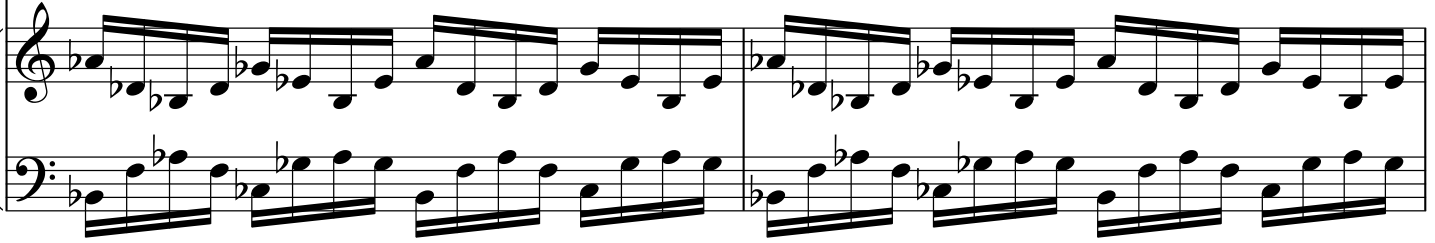
See my legs un - furled

Look at

Pf

50
38

YM  how they move

Pf 

40

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

Pf 

43

YM  you don't show your - self You'll be left on the shelf. *mf* I've found that look-ing

MM  *mf* I've found that look-ing

Pf 

45

YM *f*
Frees up the mind it makes you smart and true and kind

MM *f*
Frees up the mind it makes you smart and true and kind

Pf

8vb

47

YM *ff* *f*
Look at me And you'll know the world

MM *ff* *f*
Look at me And you'll know the world

Pf *p*

49

YM
Watch me move

MM
Watch me move

Pf *p*

52
51

YM  See my legs un - furled Look at how they

MM  See my legs un - furled Look at how they

Pf 


53


YM  move Watch me move

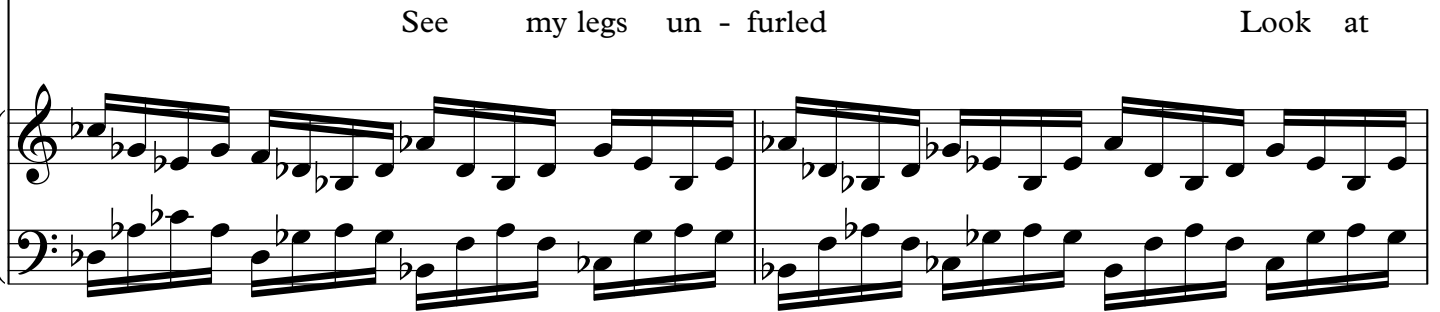
MM  move Watch me move

Pf  *pp*

55

YM  See my legs un - furled Look at

MM  See my legs un - furled Look at

Pf 

57

YM
how they move

MM
how they move

Pf

Marilyn Monroe speaking:

Did you
enjoy
looking
at her?

At me?
Yeah, I knew
you would.

59

Pf

Marilyn Monroe:

That's why
I ditched
my factory
job

63

Pf

and took
a modeling
job.

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

70

Pf

54
75

Marilyn Monroespoken:

MM

Marilyn Monroe:

Completely nude,
no clothes at all!
Not a stitch on.

Can you i - ma-gine! This was back in the days
When that kind of thing was shocking.

Pf

81

rall.

Pf

$\text{♩} = 100$

Marilyn Monroe:

It's hard to remember now,
But things were so different then.
And I was the first,
the very first.

rall.

85

Pf

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

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.

$\text{♩} = 84$

$\text{♩} = 60$

89

Pf

93

Pf

96

Pf

rall.

99

Pf

pp

ppp

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

♩=50

102

Pf

8^{va}

106

Pf

(8)

Act 1 Scene 4A
What a match we are
Marilyn Monroe

1 Scene 4A ♩=100

Pf

p

Musical notation for piano accompaniment, measures 1-3. The piece is in 4/4 time, with a tempo of ♩=100. The key signature has one sharp (F#). The music features a delicate piano accompaniment with a melody in the right hand and a supporting bass line in the left hand.

Pf

Musical notation for piano accompaniment, measures 4-5. The tempo remains ♩=100. The music continues with a similar texture to the previous measures, featuring a melody in the right hand and a supporting bass line in the left hand.

MM

6 *mf*

What a match we are, you and me!

Pf

pp

Musical notation for vocal and piano accompaniment, measures 6-7. The vocal line (MM) is marked *mf* and contains the lyrics "What a match we are, you and me!". The piano accompaniment (Pf) is marked *pp* and features a dense, rhythmic accompaniment in the right hand and a supporting bass line in the left hand.

MM

8

I'm so ex ci - ted I could climb a tree What a match we

Pf

Musical notation for vocal and piano accompaniment, measures 8-10. The vocal line (MM) contains the lyrics "I'm so ex ci - ted I could climb a tree What a match we". The piano accompaniment (Pf) continues with a dense, rhythmic accompaniment in the right hand and a supporting bass line in the left hand.

10 *ff* *mf*

MM
are And now we'll let the whole world come and see!

Pf

12

MM
What a pair we are, me and you.

Pf *p*

14

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

Pf

16

MM
are And to each oth - er we will stay true

Pf

58
18

MM

And peop - le will love us to - geth - er,

Pf

Detailed description: This system contains measures 58 and 59. The vocal line (MM) is in 4/4 time, starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 59 begins with a quarter rest, followed by a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment (Pf) features a steady eighth-note bass line in the left hand and chords in the right hand.

20

MM

And see us to - geth - er so much in love.

Pf

Detailed description: This system contains measures 20 and 21. The vocal line (MM) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 21 begins with a quarter rest, followed by a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment (Pf) continues with the eighth-note bass line and chords.

22

MM

They'll want to see us hold-ing hands, And

Pf

Detailed description: This system contains measures 22 and 23. The vocal line (MM) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 23 begins with a quarter rest, followed by a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment (Pf) features a steady eighth-note bass line and chords.

24

MM

play-ing ball and walk-ing in the park

Pf

Detailed description: This system contains measures 24 and 25. The vocal line (MM) starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 25 begins with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment (Pf) continues with the eighth-note bass line and chords.

26

MM

They'll wish they could be up close

And see us e-ven in the

Pf

29

MM

f

dark.

Pf

p

31

MM

Oh, What a catch we are,

The two of us!

Pf

pp

33

MM

I'm so ex-cit - ed: Lis - ten to my tune!

Pf

60
35

MM

peo ple will think we've shot through the sky And land ed on the dark side of the

Pf

37

MM

moon.

Pf

40

MM

What a match we are. What a pair we

Pf

42

MM

are.

Pf

rall..

Act 1 Scene 4B
If you never hit a ball
Joe DiMaggio

1 Scene 4B ♩=150

Pf *pp*

Pf

Pf

Pf

Pf

62

21

Pf

25

Pf

29

JD

If you ne-ver hit a ball

Pf

33

JD

fly - in' like a light-nin' bolt

mp

your e-du - ca - tion don't mean

Pf

37

JD

much to me 'cause you don't have that know-ledge

Pf

42

Pf

p

46

JD

mf

If you ne-ver caught a ball

Pf

50

JD

mf

that can't be caught your e-du

Pf

64
54

JD ca - tion don't mearmuch to me 'cause you don't have that know-ledge

Pf

58

JD For base-ball's where the ac-tion is it makes you

Pf

64

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

Pf

70

JD sleep And when you lose makes you weep it

Pf

76

mp

JD

For base - ball's where the ac-tion is

Pf

p

f

80

JD

It makes you think it makes you leap

It makes you

Pf

f

84

JD

smile when you're a sleep

And when you

lose it makes you weep

Pf

87

JD

That's base - ball

That's base - ball

That's base - ball

That's base - ball

Pf

66
91

JD

base-ball's where the ac-tion

Pf

95

JD

is It makes you think it makes you leap

Pf

99

JD

It makes you smile when you're a sleep And when you

Pf

102

JD

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

Pf

106

JD

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

Pf

109

JD

That's base - ball

rall. G.P.

Pf

rall. G.P.

p

Act 1 Scene 5
Where am I now - she's left me
 Young Marilyn, Joe DiMaggio, Frank Sinatra

Scene 5 ♩.=84

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.

1

Pf *p*

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The piece begins with a repeat sign and ends with a double bar line.

5 *f*

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

Pf

The vocal line for Joe DiMaggio (JD) is in the bass clef, starting with a forte (*f*) dynamic. The lyrics are: "Where am I now- She's left me. Where can I go with-out". The piano accompaniment (Pf) continues with the same harmonic structure as the introduction, supporting the vocal line.

8


FS
 You're with me

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

Pf

The vocal line for Frank Sinatra (FS) is in the treble clef, with the lyrics: "You're with me". The vocal line for Joe DiMaggio (JD) is in the bass clef, with the lyrics: "hi-ding my head? She's gone from me!". The piano accompaniment (Pf) continues with the same harmonic structure, providing accompaniment for both vocalists.

12

FS 
 8 now good bud - dy! Who can you trust while you're hi - ding your head

Pf 

15 *rall.*

FS 
 8 Just count on me: Just count on me:


Pf 

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

FS 
 8 Cause we're sim - pa - ti - co Two men to - ge - ther! Bro - thers in crime!

Pf 

22

FS 
 8 Men used to for - tunes that flip on a dime Men of cor - ra - gi -

Pf 

70
25

FS

men filled with grime Men whose songs make the cho-rus-es rhyme...

G.P.

Pf

G.P.

29 $\text{♩} = 84$

Pf

p

33

JD

Fran- kie, that don't make no sense. You're drunk.

Pf

37

FS

You're nuts, Joe. Who you say-in is

JD

You're drunk.

Pf

41

FS *8*
drunk? You're drunk too!

Pf

46 *f*

JD
Of course I'm drunk, of course. Why should-n't I be drunk?

Pf *p*

50 *f*

JD
But I'm not as drunk as you Fran - kie, Fran - kie, you're

Pf

54 *f*

FS
drun-ker You're al-ways drunk-er. You're con-sis-tant ly drunk-er.

JD *Con*

Pf

72
58

FS
8 SID ab-ly drun-ker You mean to say I'm con-SID

Pf

62

FS
8 ab-ly drunk-er. *f* You said con

JD
Yes, you are. That's what I said.

Pf

66

FS
8 ZIZ dent-ly drun-ker. It's dif-ferent

JD
That's

Pf

70 *rall.*

JD
ZAC - LY what I tried Tried to tell you.____

Pf *rall.*

74 *♩.=60 colla voce*

JD *p*
You are con - sis You are con - sis You

Pf *pp*

81 *p*

JD
are con - sis sis sis Al - ways drun ker than me.

Pf *pp*

88 *♩.=48 mp*

JD
You_ drink too much Frank-ie. You have a

Pf *pp*

74
91

JD

prob-lem! Peo-ple might start cal-ling you a drunk.

Pf

p

95

FS

Yes I am, yes I

Pf

p *f p*

99

FS

am! Oh yeah, ain't it grand. We're drun-ken bud-dies in the

Pf

102

FS

land of the free No her an-y more Just you_ and me.

Pf

rall.

rall.

♩.=48 a tempo

107 *ff*

JD

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

♩.=48 a tempo

Pf

110

rall.

JD

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

rall.

Pf

114

♩.=60

FS

Cause we're sim - pa - ti - co

JD

Cause we're sim -

♩.=60

Pf

76

117

FS Two men to - ge - ther! Bro - thers in crime! Men used to for - tunes that

JD pa - ti - co Bro - thers in crime!

Pf

120

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

JD Men of cor - ra - gi - o

Pf

123

FS Men whose songs make the cho - rus - es rhyme...

JD Men whose songs make the cho - rus - es rhyme...

Pf

125 $\text{♩} = 54$

FS $\text{♩} = 54$
Cause we're sim - pa - ti - co Two men to - ge - ther!

JD
Cause we're sim - pa - ti - co Two men to - ge - ther!

Pf $\text{♩} = 54$

127

FS $\text{♩} = 54$
Bro-thers in crime! Men used to for - tunes that flip on a dime

JD
Bro-thers in crime! Men used to for - tunes that flip on a dime

Pf $\text{♩} = 54$

130

FS $\text{♩} = 54$
Men of cor - ra - gi - men filled with grime Men whose songs make the

JD
Men of cor - ra - gi - men filled with grime Men whose songs make the

Pf $\text{♩} = 54$

78

133

rall.

FS

Musical staff for FS (Soprano) in 4/4 time. The staff contains a melodic line with notes and rests, corresponding to the lyrics "cho - rus - es rhyme...". The staff ends with a double bar line and a 4/4 time signature.

cho - rus - es rhyme...

JD

Musical staff for JD (Tenor) in 4/4 time. The staff contains a melodic line with notes and rests, corresponding to the lyrics "cho - rus - es rhyme...". The staff ends with a double bar line and a 4/4 time signature.

cho - rus - es rhyme...

Pf

Musical staff for Pf (Piano) in 4/4 time. The staff contains a complex accompaniment with chords and moving lines in both hands. It includes dynamic markings *fff* and *rall.*. The staff ends with a double bar line and a 4/4 time signature.

Act 1 Scene 6
As a saloon singer
Frank Sinatra

1 Scene 6 $\text{♩} = 72$
G.P. *p*

FS
8 **Sinatra spoken:**
Ladies and gents, As a sa-loon sin-ger I sing a-ny kind of songs:

Pf

5

FS
8 And I've sung them all. But of all the songs I've sung This

Pf

8

FS
8 is, for me the hard - est song of all. Be -

Pf

80

11

FS *p*
 cause- The lit - tle la - dy and I were lo-vers

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

Pf

15

FS
 Yes, but brief-ly I don't re-mem-ber when But it was fine

Pf

18

FS *mp*
 as I think back on it but here's the point: We're

Pf

21

FS
 friends. We're friends. We're friends. I'm not kid - ding.

Pf

25

FS *8*
La-dies and gen-tle-men the gal and me We are just ter-ri - - - fic

Pf

29

FS *8*
friends.

rall. a tempo ♩=72

Pf

rall. a tempo ♩=72

33

FS *8*
But la-dies and gen-tle-men, The lit - tle la-dy needs to

Pf

37

FS *8*
stop mix-ing the pills and the booze. If you know her speak to her

Pf *p*

82
40

FS
8

booze should be e-nough. It's e-nough for me

rall.

Pf

43 -

FS
8

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

All those sleep-ing pills are gon-na kill her.

a tempo ♩=72

Pf

47

FS
8

If she would lis-ten to me I would tell her my-self

Pf

51

FS

8

But she won't show won't she won't she won't

Pf

56

FS

8

lis-ten. So I'll sing her a sim-ple love song So I'll sing her a

Pf

60

FS

8

sim - ple lit-tle love song.

Pf

64

FS

8

When I'm with you babe I fell to - tal - ly lost My

rall. f

rall.

Pf

84

68

♩=60

FS

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

♩=60

Pf

70

FS

mush:

I simp - ly look at you

and gush

f

Pf

73

FS

When I see you babe I feel raz - zle - daz - zled

Pf

75

FS

raz - zle - daz - zled

My depth per - cep - tion is com - plete - ly

Pf

77 *ff*

FS *fraz-zled.* Though I have to play the part I've been

Pf

79 *p*

FS dealt The on-ly thing I can think of is to simp - ly melt.

Pf

83 *mp* *accel.* ♩=72

FS For you are one for the books

Pf *accel.* ♩=72

87 *ff*

FS The sto - ry books the his - t'ry books You are so

Pf

86
89

FS

beau - ti - ful you make me laugh

Pf

91

FS

And make me sing yeah

Pf

93

FS

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

Pf

95 *ff*

FS

8 looks

Pf

97 *f*

FS

8 Be-ing with you kid

Pf

99

FS

8 is too much excitement And the dis-turb-ance you're caus - ing


Pf


88
101

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

Pf 

103

FS 
Yet who could press char - ges

Pf 

105

FS 
On some-one so gor - geous a wo-man

Pf 

107

FS

8

who gives the the mean-ing to e- lec- tri- fy!_____

Pf

110

FS

8

E-lec-tri-fy!

Pf

ff

ff

ff 3

113

Pf

p

116

Pf

p

rall.

90
120 ♩=72

Pf

Musical score for measures 90-122. The piece is in 3/4 time, marked with a tempo of 120 beats per minute (♩=72). The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *z* (accents) and *p* (piano). The time signature changes from 3/4 to 4/4 at measure 100, then back to 3/4 at measure 105, and finally to 4/4 at measure 115.

123

Pf

Musical score for measures 123-125. The piece is in 4/4 time. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *z* (accents) and *p* (piano).

126

Pf

Musical score for measures 126-127. The piece is in 4/4 time. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *z* (accents) and *p* (piano).

128

Pf

Musical score for measures 128-130. The piece is in 4/4 time. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *z* (accents) and *p* (piano).

131

Pf

Musical score for measures 131-133. The piece is in 4/4 time. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *z* (accents) and *p* (piano).

Act 1 Scene 7A

My Friends

Arthur Miller, Marilyn Monroe

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.

1 Scene 7A ♩=84

Pf

7

MM

rall. mp

My

Pf

11 ♩=60

MM

friends The peo-ple who said they were my friends

♩=60

Pf

92
13

MM

They would ask me, "are you kid ding" Are you

Pf

15

MM

se-ri-ous a-bout this guy? So I

Pf

17

MM

told them I told them yes I'm se-ri-ous That's the whole

Pf

19

MM

point. I'm se-ri-ous ser-ious as an act-ress, As a per-son, as a wife, rall.

Pf

22 $\text{♩} = 60$

MM $\text{♩} = 60$

ve-ry se-ri-ous.

AM $\text{♩} = 60$

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

Pf $\text{♩} = 60$

26 *rall.* $\text{♩} = 84$

MM *mf*

That's why I looked up to

AM

good.

rall. $\text{♩} = 84$

Pf $\text{♩} = 84$

28

MM

Ar - thur. He's a se - ro - ous man.

Pf

94
30

MM

He writes books He writes plays He wrote Death of a

Pf

32

MM

Sales - man. That was a big deal.

Pf

34 rall.

AM

8

mf

♩=72

She thought I was the world's

rall.

Pf

♩=72

36 *rall.*

AM *8*
great-est think - er. I was good but not that good. *rall.*

Pf

39 *p* $\text{♩} = 84$

MM We talked a-bout Ib - sen and Che-kov and

Pf $\text{♩} = 84$

41 *mf*

MM Karl Marx. He sis most of the talk - ing for the most part

Pf

96
43

MM

I list-ened and asked ques - tions. Be - cause

Pf

45

MM

he was just as fa-mous as I was.

Pf

47

Pf

49 *f*

AM $\frac{7}{8}$

She could some-times ask ques-tions That would catch me off

Pf

51

AM $\frac{7}{8}$

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

Pf

53

MM

He be-lieved or led me to be-lieve that I

Pf

98

55

MM  have an in - te - rest - ing mind.

Pf 

57

MM  He be - lieved or


Pf 

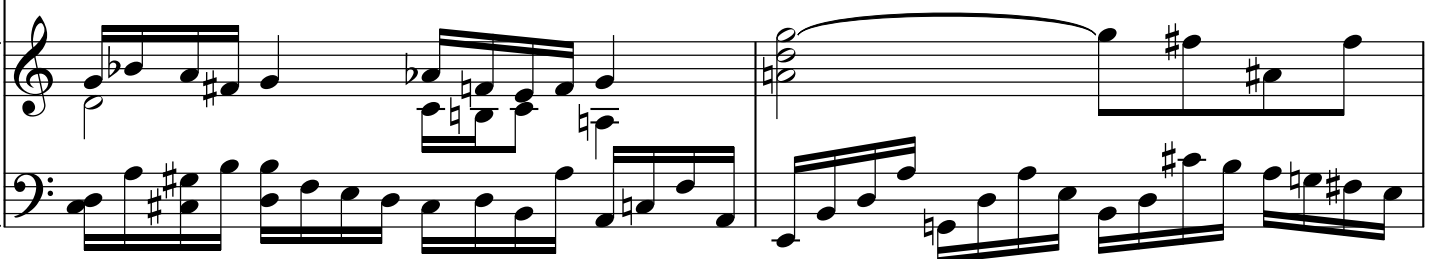
59

MM  led me to be - lieve that he though I was un - der neath it

Pf 

61

MM  all ac - tua - ly ve - ry smart

Pf 

63

AM

8

So what did you think of the

Pf

65

MM

I don't think it would make a good

AM

8

script I gave you?

Pf

67

MM

mo - vie, Ar - thur

AM

8

It's just a

Pf

100

69

AM draft Ma-ri-lyn and it's writ-ten for the stage,

Pf

71

MM I know that Ar - thur

AM and not the screen.

Pf

73

MM it was writ-ten for the stage. I know that Ar - thur

Pf

75

MM

Pf

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

77

MM

AM

Pf

Marilyn Monroe spoken: I can have opinions.

O - pi - nions

79

MM

AM

Pf

f

a - bout mo - vies or o ther things.

a - bout mo - vies?

AM *f* Can you be-lieve it,

Pf *pp*

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

Pf *f pp*

AM 87 nal o - pinions She was em-bar-res-sing.

Pf *pp*

90

AM

8

I was em - bar-ressed to let my friends hear her.

Pf

92

AM

8

They thought I was a fool for

Pf

pp

94

AM

8

put - ting up with her.

Pf

$\frac{12}{8}$

96

MM

4/4

8

That's what he wrote in his dia - ry.

Pf

p

pp

$\frac{12}{8}$

104

98

MM

That I was an em - bar - rass - ment

Pf *p*

100

MM

And he

Pf *pp*

102

MM

left his dia - ry o - pen on his desk. Wide o - pen. And of

Pf *p*

106

MM

course I read what he had writ-ten. I was an em - bar-ras -

Pf

108

MM

ment to him! That

Pf

110

MM

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

Pf

Act 1 Scene 7B

It seemed like a perfect match

Arthur Miller, Marilyn Monroe

1 Scene 7B ♩=72

Pf

4

Pf

6 *f*

AM

8

AM

Pf

At first it seemed like a perfect match:

She and I I and she Shdaughed at all my jokes and

mp *mf*

11

AM *mp*

8 liked my an-ec-dotes and seemed per-fect-ly thrilled to spend her time with

Pf *pp*

14

AM

8 me At first it seemed like a per-fect dream She and I I and

Pf *p*

18

AM *f*

8 she We des - pised the same folk

Pf

20

AM

8 scorned-all the mis-quotes And like each oth - ers com - pa - ny

Pf

Pf

AM

8 But peo - ple would ask me:

Pf

AM

8 Is she your muse, what is she like,

Pf

AM

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

Pf

33

AM

8

ques - tions. These were not good o - mens.

Pf

36

AM

8

But what could I do

Pf

38

AM

8

We were mar-ried now mar - ried mar - ried We stayed

Pf

f

41

AM

8

mar-ried for five long years

Pf

p

110

43

AM *mp*

She be-came more and more un-sta-ble And she was drink-ing and drug-ing her

Pf

45

AM

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

Pf

49

MM *p*

They called Ar-thur a co - mu-nist

AM

to sleep,

Pf

53

MM *f*

and sub-poe-naed him. The head of the con-gres-sio-nal

Pf *f*

55

MM

House un-a-me-ri-can ac-ti-vi-ties com-mit-tee told him

Pf

57

MM

He'd for-get the whole thing if Ar-thur would bring me a-round

Pf

59

MM *p*

so he could have his pho-to ta-ken with me- But

Pf *p*

MM

Ar-thur said no So they be-gan cal-ling me

Pf

MM

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

Pf

MM

and sure I have sym-pa-thies, but a com-mu-nist?

Pf

ff

f

f

MM

I could-n't sleep I in-creased my sleep-ing pills

Pf

76

MM

I in-creased my drink-ing no-thing worked

Pf

79

MM

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

Pf

81

MM

sleep I could-n't sleep

Pf

p

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

1 Scene 8 $\text{♩} = 60$

MM *p*

My dreams my dreams my dreams are keep-ing me a wake Please God

Pf Scene 8 $\text{♩} = 60$

6

MM

don't for-sake me Let me go to sleep where I can weep be-hind closed

Pf

10

MM

doors where I scrubbed the

Pf

15 $\text{♩} = 72$

MM

floors

Pf

18 *mf*

MM

In my fos-ter homes all eight of them

Pf

20

MM

and I was no one worth know-ing An mis ses Bei - ke was crow-ing

Pf

22

MM

"Look dear you missed a spot" I missed a lot of spots but did-n't miss a

Pf

116

24

MM *chance to bust from that mus - ty dun - geon which is what it*

Pf

27

MM *felt like. Un - til e - ven-tual-ly a-long came*

Pf

30

MM *Joe and knocked it out of the park*

Pf

32

MM *'til death do us part oh yeah but we came a-part*

Pf

34

MM

Pf

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

36

MM

Pf

pills work

38

MM

Pf

I need to sleep I real-ly do. what do you have a-gainst me

41

MM

Pf

I need to be at work bt

118

43

rall.

MM

eight o'clock What will they say if I'm late a-gain.

Pf

46

♩=60

MM

What will they do. It's like be-ing back in the

Pf

51

MM

sys-tem I'm a fos-ter child a-gain I'm a

Pf

56

MM

no-bo-dy

Pf

61

Pf

f

Detailed description: This system contains measures 61 through 64. The music is written for piano (Pf) in a grand staff. The right hand features a melodic line with various intervals and accidentals, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is placed over the first two measures.

65

Pf

f *p*

Detailed description: This system contains measures 65 through 68. The right hand continues with a melodic line, showing a change in dynamics from *f* to *p* (piano) around measure 67. The left hand accompaniment consists of chords and rhythmic patterns. A dynamic marking of *f* is present in measure 65, and *p* is present in measure 67.

69

Pf

Detailed description: This system contains measures 69 through 73. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with eighth notes and rests. The music concludes with a final chord in the right hand.

74

rall.

Pf

pp *ppp*

8^{vb}

Detailed description: This system contains measures 74 through 77. The music is marked *rall.* (rallentando). The right hand features a series of chords, with dynamics *pp* (pianissimo) and *ppp* (pianississimo). The left hand has a simple accompaniment. A double bar line is present at the end of measure 77, with an 8^{vb} (8va) marking below it.

ACT TWO

Act 2 Scene 1A

You've got to understand

Young Marilyn, Marilyn Monroe, Jack Kennedy

Scene 1A Urgently ♩=100

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

1 G.P.

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

Young Marilyn:
After all, she
was Marilyn
Monroe.

7 G.P. G.P.

13 JK mp

You've got to un-der-stand I

17 *f*

JK
8 have a job that has to be done and I al - so and I

Pf

21

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

Pf

26

JK
8 lize You've got to rea-lize I've got ma-ny ma-ny ma-ny ma-ny things to do and I

Pf

30

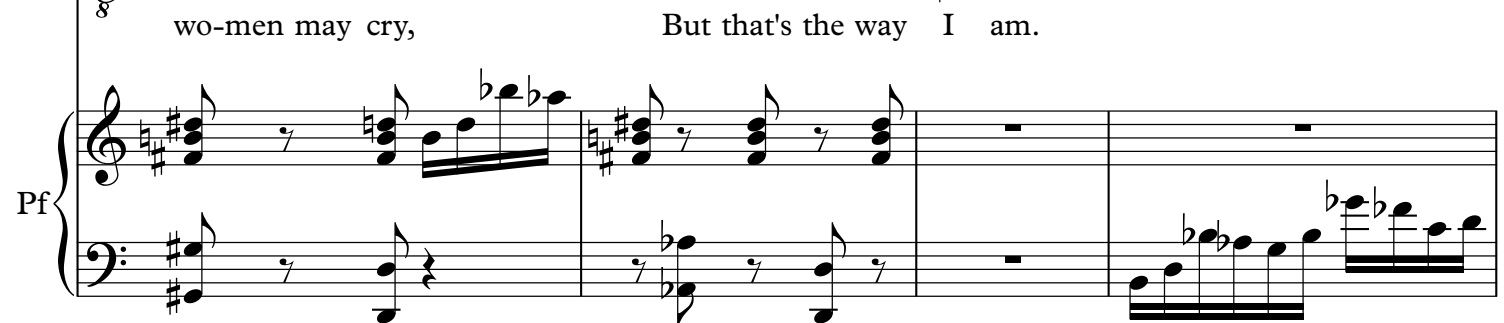
JK
8 al - so and I al - so have a need for wo-men.

Pf

JK  *f*


Pf 


JK  *f*

Pf 

JK 

Pf 

JK 

Pf 

48

JK
8
wo-men. *p*
That's all that can be

Pf

53

JK
8
said. If I'm go - ing to do

Pf

58

JK
8
my job You'll have to let me fill my ur-gent need a need for

Pf

62

JK
8
wo-men. *p*
You've

Pf

JK *ff*
got to un-der-stand I have a job that has to be done and I

Pf

JK *f*
al-so and I al-so and I al-so have a need for wo-men.

Pf

JK *mf*
You've got to rea-lize You've got to rea-lize I've got ma-ny ma-ny ma-ny ma-ny

Pf

JK
things to do and I al-so and I al-so have a need for

Pf

84

JK

8

wo-men.

Pf

p

pp

ppp

Act 2 Scene 1B
Time to go
 Marilyn Monroe, Jack Kennedy

1 Scene 1B ♩=84

Pf

5

Pf

9 **Jack Kennedy**
distracted and disdainful:
mf

JK

O kay it's time to go wait ten mi-nutes af-ter I leave,

Pf

12

JK

And do some - thing a-bout the way you look! You

Pf

Marilyn
wistful and dreamlike:

mf

15

MM

JK

Pf

Who should I looklike

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

17

MM

JK

Pf

Ge-ne-ral Ei-sen-hower?

Just don't look like a

19

JK

Pf

wo-man who's had a sho-wer to dis-guise what she's been up to.

128

21

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

Pf 

23

MM  It's you Jack But I don't blame you.

Pf 

25

MM  I for-give I for-give I for -

Pf 

$\text{♩} = 72$

rall.

f

mp

accel.

28

MM  give you.

Pf 

$\text{♩} = 72$

rall.

accel.

30 ♩=84 a tempo

JK That's good to know. I'll take your for-give-ness to

Pf

32

MM Good.

JK church.

Pf

34

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

Pf

36

JK Ma - ri-lyn, Ma - ri-lyn, you sound like a cha-rac-ter in one of your mo - vies,

Pf

130

38

MM



JK



Pf



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

That's not what I heard.

40

MM



Pf



Heard from who, one of your

42

ff

MM



Pf



girl friends We need to have a

44

MM *con* - - - ver - sa - tion.

JK *ff*
We need to do no such thing.

Pf *p*

46

JK
What I need to do is get to work And not be wait-ing on the mail to bring re -

Pf *f* *p*

48

MM *mp*
I

JK
lief from ev - r'y thing that's dri-ving me be-serk.

Pf *mf*

MM

know what you're say-ing ex - act - ly. can I help?

Pf

p

pp 6 6

JK

f

No, of course not.

Pf

6 6

JK

how can you help?

Pf

6 6 6

MM

That's what I'm ask - ing. I could

Pf

6 6

58

MM

lis - ten I'm not some dumb blond, though that's the

Pf

61

MM

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

Pf

64

MM

self that way. I've got the ma-kings

Pf

MM

of a Great Ro-mance A Grand Li - ai

Pf

MM

son. I'm not just some roll in the hay.

Pf

JK

I did - n't

Pf

JK

ne - ces - sa - ri - ly think you are just a roll in the hay.

Pf

79 *mf*

JK

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

Pf

82

MM

But... that's ex - act - ly what I'm say - ing:

Pf

84 *mf*

MM

We're not talk - ing at all I'm do - ing all the talk - ing,

Pf

86

MM

and you're not e - ven hear - ing me.

Pf

136

88

MM

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

JK

Pro - bab - ly not a - ny-way

Pf

90

JK

I'm leav - ing.

Wait ten mi - nutes.

rall. . . 2

Pf

rall. . . 2

95 ♩=84 a tempo

MM

So now he'a gone

And I'm a lone I'll be spend ing my time__

♩=84 a tempo

Pf

98

MM

Star - ing at my phone.

He

Pf

100

MM

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

Pf

p

102

MM

But I love him so! Or is love the right word?

Pf

105

MM

I just a-dore him_ I just a-dore him a - dore_ a - dore_ a - dore_ a - dore_ a -

Pf

107

MM

dore's the right word!

Pf

f

138

110

mf

p

MM

Pf

Ex-cept when he shows me the door And tells me to go.

113

mp

MM

Pf

Then I ab - hor him a fan-cy word for hate It's not a word I use when I'm run ning late.

115

MM

Pf

But love and hate are use-less words:

117

MM

Pf

What we could be is a king and his queen

119

MM

Pf

And the world would curtsy when I come and call.

121

MM

Pf

or I'm seen beside him on our thrones

124

MM

Pf

Where we'll be gracious and humble And adored

129

MM

Pf

by all

G.P. rall.

140

meno mosso ♩=60

136

Pf

Musical score for measures 136-140. The piece is in 3/4 time. Measure 136 starts with a treble clef and a key signature of one sharp (F#). The bass line begins with a series of eighth notes: F#2, G#2, A2, B2, C3, D3, E3, F#3. Measure 137 features a treble clef with a series of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4. Measure 138 has a treble clef with a dotted quarter note G#4 and a quarter note A4. Measure 139 has a treble clef with a dotted quarter note B4 and a quarter note C5. Measure 140 has a treble clef with a dotted quarter note D5 and a quarter note E5. The bass line for measures 138-140 is mostly rests.

141

Pf

Musical score for measures 141-144. The piece is in 3/4 time. Measure 141 has a treble clef with a triplet of eighth notes: G#3, A3, B3. The bass line has a triplet of eighth notes: C3, D3, E3. Measure 142 has a treble clef with a triplet of eighth notes: F#3, G#3, A3. The bass line has a triplet of eighth notes: B2, C3, D3. Measure 143 has a treble clef with a dotted quarter note B3 and a quarter note C4. The bass line has a dotted quarter note D3 and a quarter note E3. Measure 144 has a treble clef with a dotted quarter note D4 and a quarter note E4. The bass line has a dotted quarter note F#3 and a quarter note G#3. The time signature changes to 2/4 for the final measure.

145

♩=72

Pf

Musical score for measures 145-148. The piece is in 2/4 time. Measure 145 has a treble clef with a dotted quarter note G#3 and a quarter note A3. The bass line has a dotted quarter note B2 and a quarter note C3. Measure 146 has a treble clef with a dotted quarter note D3 and a quarter note E3. The bass line has a dotted quarter note F#2 and a quarter note G#2. Measure 147 has a treble clef with a dotted quarter note A3 and a quarter note B3. The bass line has a dotted quarter note C3 and a quarter note D3. Measure 148 has a treble clef with a dotted quarter note C4 and a quarter note D4. The bass line has a dotted quarter note E3 and a quarter note F#3. The time signature changes to 3/4 for the final measure.

rall.

149

Pf

Musical score for measures 149-152. The piece is in 3/4 time. Measure 149 has a treble clef with a dotted quarter note G#3 and a quarter note A3. The bass line has a dotted quarter note B2 and a quarter note C3. Measure 150 has a treble clef with a dotted quarter note D3 and a quarter note E3. The bass line has a dotted quarter note F#2 and a quarter note G#2. Measure 151 has a treble clef with a dotted quarter note A3 and a quarter note B3. The bass line has a dotted quarter note C3 and a quarter note D3. Measure 152 has a treble clef with a dotted quarter note C4 and a quarter note D4. The bass line has a dotted quarter note E3 and a quarter note F#3.

Act 2 Scene 2

When I become First Lady

Marilyn Monroe

1 Scene 2 dolce ♩=54

MM *p* When I be-come first la - dy I'll be e - ver so

Pf *pp* Scene 2 dolce ♩=54

7

MM nice They'll won-der how I did

Pf

11

MM Was it just an act They'll know I was an act-ress ev-'ry one

Pf

142

16

MM

does They may have seen my pic- tures, that's just a

Pf

21

MM

fact. When I reach the top of the heap

Pf

26

MM

I'll be e - ver so sweet they'll won-der how she e - ver

Pf

30

MM

did it a lit-tle girl from fos-ter-homes, how did a girl like that be

Pf

35

MM

come so gra - cious, be-come First La - dy? _____

Pf

f

mf

40 $\text{♩} = 72$

MM

I re-mem-ber mis - sess Haw-kins When I was nine or

Pf

$\text{♩} = 72$

144

43

MM

Pf

so

46

MM

she was a real I won't say the word but you know the word I'm think ing

Pf

49

MM

She'd say to me, "You got choc-'late on your face

Pf

51

MM

"Do you think a-ny man would mar-ry you with choc-'late on your face?" and

Pf

p

54

MM

I would look back at her, all in - no - cent, and

Pf

56

MM

then mis - ses Haw kins would say "Hey, Mis - sy, who gave you the

Pf

58

MM

choc-'late bar, was it a boy was he a good chris-tian boy

Pf

60

MM

with good chris-tian mo- rals?"

Pf

rit.

3

rit.

3

146
63 *meno* ♩=48

MM

meno ♩=48

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

66

MM

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

69

MM

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,

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.

Scene 3 ♩=120

1

Pf

8

BK

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

f

At first she seemed to me to be a

Pf

mp p

15

BK

mf

joke

mf

a car-toon char-ac-ter just

Pf

rall.

♩=100 meno

BK *p*
 one of Jack's girls
 But then I saw the sweet-ness,

Pf *p*
 one of Jack's girls
 But then I saw the sweet-ness,

mp

p

BK *mp* *p*
 such a ve-ry spe-cial light And I was smit-ten... I've ne-ver

Pf *mp* *p*

pp

BK *pp*
 known a girl like her and I've known a lot of girls.

Pf *pp*

♩=120 a tempo

f

p

MM *f* *p*
 I guess I've met him sev - 'ral times

♩=120 a tempo

Pf *p* *p*

43 *mf*

MM
Tan-gen-tal-ly if that's a word I for - get where I first

Pf

48 *ff*

MM
met him. He seemed nice e - nough.

Pf

53

MM
But then we met a - gain at some par - ty And you know what

Pf

57 *p*

MM
par - ties are like. He said- He said:

Pf

150

61

G.P. ♩=60 accel. ♩=100

MM

BK

Pf

p

I know your name My

My name is Bob - by _____

67

MM

BK

Pf

name is Ma - ri - lyn.

p

Yes, I know your name.

71

BK

Pf

mp *rall.* *pp*

would you like to dance? I can't dance but I can try to do the fox trot.

rall.

76 - ♩=120 a tempo

Pf

80

MM

p And I said I can fox trot too

Pf

83

MM

so we got out on-to the lit-lte dance floor And he took me in his

Pf

accel.

86

MM

arms.

accel.

Pf

118

Pf

123

Pf

128

Pf

132

BK

mp

I was with her on the dance floor

Pf

p

135

BK


And I felt ve-rt awk-ward.

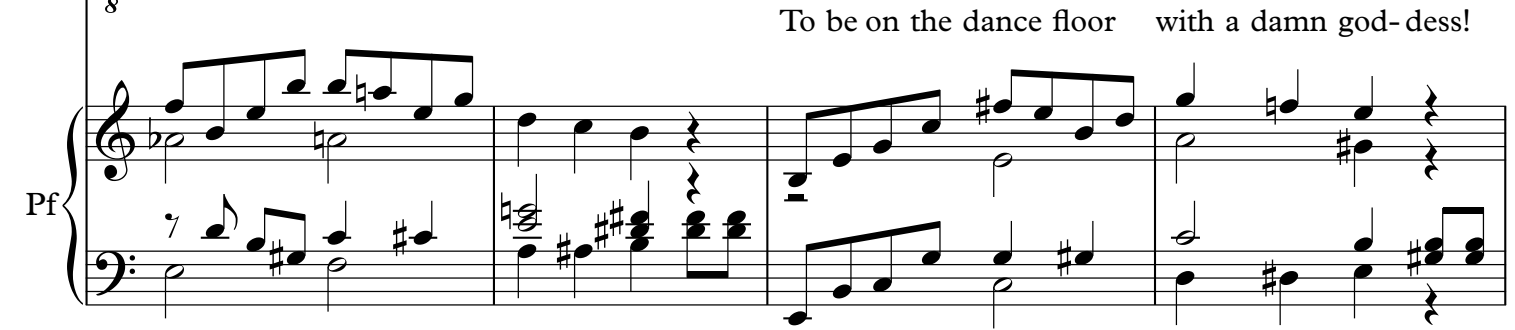
Pf

154

139

mf

BK 

Pf 

To be on the dance floor with a damn god-dess!

143

BK 

Pf 

it was like a damn a - me - ri - can dream.

146

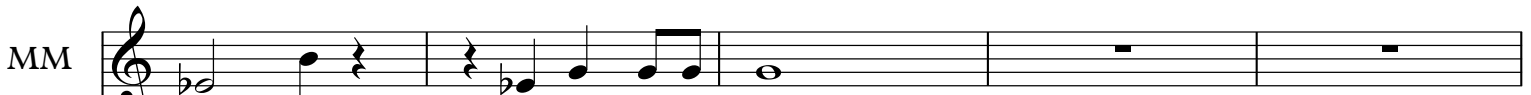
mf

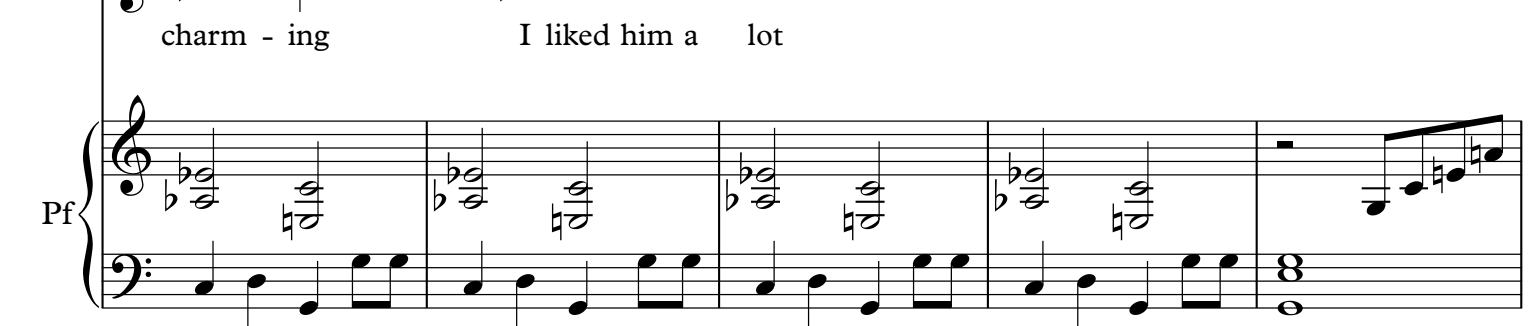
MM 

Pf 

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

150

MM 

Pf 

charm - ing I liked him a lot

155 *mp*

BK 

Pf 

But she was-n't just a sex - pot

158

BK 

Pf 

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

162 *mf*

MM 

Pf 

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

166 *f*

MM 

Pf 

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

156

170 *mf*

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

Pf

174

MM *f*
And then he laughed and flashed his grin.

Pf

178

MM That Bob-by grin.

BK 8 And then she smiled

Pf

182

BK 8 That Ma - ri - lyn smile And words bare - ly

Pf

185

BK

formed in my mouth.

Pf

188

BK

I said let's get out of here.

Pf

191 *rall.* ♩=110

MM

p

Some-place qui-et.

rall. ♩=110

Pf

p

194 *rall.*

MM

Some-place qui-et.

rall.

Pf

158
198 ♩=60

♩=84

Pf

202

Pf

205

Pf

208

Pf

210

Pf

213

Pf

mf *mp*

This system contains measures 213 and 214. The music is written for piano (Pf) in two staves. Measure 213 features a melody in the right hand with a dynamic marking of *mf* and a bass line in the left hand. Measure 214 continues the melody in the right hand with a dynamic marking of *mp* and the bass line. Both measures end with a fermata.

215

Pf

p *pp*

This system contains measures 215 and 216. Measure 215 has a dynamic marking of *p*. Measure 216 has a dynamic marking of *pp* and includes a fingering of 5 on the right hand and 1 on the left hand. Both measures end with a fermata.

217

Pf

This system contains measures 217 and 218. The music is written for piano (Pf) in two staves. Measure 217 features a melody in the right hand and a bass line in the left hand. Measure 218 continues the melody in the right hand and the bass line.

219

Pf

This system contains measures 219 and 220. The music is written for piano (Pf) in two staves. Measure 219 features a melody in the right hand and a bass line in the left hand. Measure 220 continues the melody in the right hand and the bass line, ending with a double bar line.

Act 2 Scene 4
Completely unstable
 Jack Kennedy, Bobby Kennedy

1 Scene 4 ♩=84 (a tempo)

JK Scene 4 ♩=84 (a tempo) *f* The wo - man is com-plete-ly in-sta-ble!

Pf *mf* *mp* *mf*

5

JK Who had the i-dea to have her sing ar Ma-di-son Square Gar-den?

Pf

9

JK Yeah

BK Law-son and Si - na-tra. They thought it would ne cute.

Pf

12

JK *8* cute that it was.

BK *8* You did-n't think so? The look on your face when she

Pf *p*

15 *8* sang to you Hap - py Birth - day Mis - ter Prez - ze - dent.

♩=60 rall.

Pf *p*

17 *8* Hap-py Birth-day to you That was so fun-ny were you em-bar-rased?

♩=84 a tempo

Pf *p*

20 *8* I was pet-ri-fied I'm just glad Jac - kie was-n't there. You got-ta help me rid my

f *p*

Pf *f* *p*

24

JK *f* self of Ma-ri-lyn *f* Get

BK *f* Get rid of her? How? Why?

Pf *pp* *ff*

26

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

BK How? Why? How? Why?

Pf *p* *ff* *p*

28

JK help me rid my-self of Ma-ri-lyn Get rid of her Get

BK How? Why?

Pf *ff* *p*

30

JK
8
rid of her She knows too much and talks too much

BK
8
How? Why?

Pf
ff *p* *ff*
p *ff* *p* *ff*

33

BK
8
f
She's un-sta-ble and out of con-trol She's com-plete-ly un-

Pf

37

BK
8
p
ma-na-ga ble. The damn wo-man e-ven called Jac-kie

Pf
pp

JK *ff*
 You're se - ri - ous? The two of them talked on the phone?

BK *ff*
 I'm a -

Pf *f*

JK
 What sis Ma - ri-lyn want? What did she say

BK
 fraid so

Pf

JK
 What!!!

BK
 She asked Jac-kie to step a - side

Pf

49

JK

8

What do you mean. What did she say What did Jac-kie say?

Pf

52

BK

8

f

She told Jac-kie that Ma - ri - lyn and I

Pf

55

BK

8

are in love and that Jac-kie should let me go so

Pf

JK And

BK Ma-ri-lyn could be First La-dy.

Pf

JK what did Jac - kie an - swer?

BK She said she'd think a -

Pf

spoken:

JK Jeez! Was Ma-ri-lyn drunk?

BK bout it. Ppro-bab-ly. Or on drugs. Or

Pf

65

JK *mf*
You got-ta get rid of her for

BK
both! me Are you in

Pf

68

JK *mp*
Of course not.

BK
love with her?

Pf

70

JK *mf* ————— *f*
Am I in love eith a-ny of them? You got-ta get rid of her for

Pf

JK *me* I don't know how. Just do it. *mf*

BK *I*

Pf *p*

JK *mf* Just do it *mp* Just do it

BK *mp* don't know how I don't know how *p* I

Pf *p* *mf* *p* *mf*

BK *mf* don't know how *p* *pp*

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

82

Pf

Musical score for measures 82-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line in the upper staff with various intervals and accidentals, and a more rhythmic accompaniment in the lower staff with chords and moving lines. The key signature has one flat (B-flat).

88

Pf

Musical score for measures 88-92. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and a supporting accompaniment in the lower staff. The key signature has one flat (B-flat).

93

Pf

Musical score for measures 93-96. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting accompaniment in the lower staff. The key signature has one flat (B-flat).

97

Pf

Musical score for measures 97-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting accompaniment in the lower staff. The key signature has one flat (B-flat).

Act 2 Scene 5A
Mother was crazy
Marilyn Monroe

1 Scene 5A ♩=96

Pf

mf

Musical notation for piano accompaniment, measures 1-3. The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩=96. The music features a melodic line in the right hand and a bass line in the left hand. The first measure is in 4/4, the second in 5/4, and the third in 4/4.

4

MM

f

Mo-ther was cra - zy Fa-ther was gone

Pf

mf

Musical notation for measures 4-5. The vocal line (MM) is in 5/4 time, with a key signature of one sharp. The piano accompaniment (Pf) is in 5/4 time, with a key signature of one sharp. The tempo is marked as ♩=96. The vocal line starts with a rest in measure 4 and begins in measure 5. The piano accompaniment starts in measure 4 and continues through measure 5. The first measure of the piano accompaniment is in 5/4, and the second is in 4/4.

6

MM

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

Pf

Musical notation for measures 6-7. The vocal line (MM) is in 5/4 time, with a key signature of one sharp. The piano accompaniment (Pf) is in 5/4 time, with a key signature of one sharp. The tempo is marked as ♩=96. The vocal line starts in measure 6 and continues through measure 7. The piano accompaniment starts in measure 6 and continues through measure 7. The first measure of the piano accompaniment is in 5/4, and the second is in 4/4.

8

MM

Eve - ry thing I know is ha - zy

Pf

mf

5/4

5/4

Detailed description: This system contains measures 8 and 9. The vocal line (MM) starts at measure 8 with a treble clef, a key signature of one flat, and a 5/4 time signature. The lyrics are "Eve - ry thing I know is ha - zy". The piano accompaniment (Pf) consists of two staves. The right hand has a treble clef and a 5/4 time signature, starting with a rest in measure 8 and playing a melodic line in measure 9. The left hand has a bass clef and a 5/4 time signature, playing a steady eighth-note accompaniment. A dynamic marking of *mf* is placed above the piano part in measure 9.

10

MM

Mo - ther loved me mo-ther was mad

Pf

mp

5/4

4/4

4/4

4/4

Detailed description: This system contains measures 10 and 11. The vocal line (MM) starts at measure 10 with a treble clef, a key signature of one flat, and a 5/4 time signature. The lyrics are "Mo - ther loved me mo-ther was mad". The piano accompaniment (Pf) consists of two staves. The right hand has a treble clef and a 5/4 time signature, playing a melodic line. The left hand has a bass clef and a 5/4 time signature, playing a steady eighth-note accompaniment. A dynamic marking of *mp* is placed above the piano part in measure 11. The time signature changes to 4/4 for the final measure of the system.

12

MM

Fa-ther got free, no time to be sad Was I

Pf

mf

5/4

4/4

4/4

4/4

Detailed description: This system contains measures 12 and 13. The vocal line (MM) starts at measure 12 with a treble clef, a key signature of one flat, and a 5/4 time signature. The lyrics are "Fa-ther got free, no time to be sad Was I". The piano accompaniment (Pf) consists of two staves. The right hand has a treble clef and a 5/4 time signature, playing a melodic line. The left hand has a bass clef and a 5/4 time signature, playing a steady eighth-note accompaniment. A dynamic marking of *mf* is placed above the piano part in measure 12. The time signature changes to 4/4 for the final measure of the system.

14

MM

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

Pf

3/2

3/2

3/2

Detailed description: This system contains measures 14 and 15. The vocal line (MM) starts at measure 14 with a treble clef, a key signature of one flat, and a 3/2 time signature. The lyrics are "al-ways so pure? I com - plete-ly for-get Am I". The piano accompaniment (Pf) consists of two staves. The right hand has a treble clef and a 3/2 time signature, playing a melodic line. The left hand has a bass clef and a 3/2 time signature, playing a steady eighth-note accompaniment.

172

16

MM

still in the wet?

Pf

17

Pf

18 ♩=120

Pf

20

MM

The

Pf

22

MM *f* *mf*

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

Pf

24

MM *f*

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

Pf

26

MM *p* $\text{♩} = 60$

bsy.

Pf $\text{♩} = 60$ *ff* *mf* *p*

174

28

Pf

mf *p*

Musical score for measures 28-29. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 28 begins with a treble clef staff containing a whole note chord (F#4, A4, C5) and a bass clef staff with a whole note chord (F#2, A2, C3). Measure 29 continues with a treble clef staff containing a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). Dynamics *mf* and *p* are indicated.

29

Pf

Musical score for measures 30-31. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 30 features a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). Measure 31 continues with a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3).

30

Pf

Musical score for measures 32-33. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 32 features a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). Measure 33 continues with a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3).

31

Pf

Musical score for measures 34-35. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 34 features a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). Measure 35 continues with a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3).

32

Pf

poco rall.

Musical score for measures 36-37. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 36 features a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). Measure 37 continues with a treble clef staff with a sixteenth-note melody and a bass clef staff with a whole note chord (F#2, A2, C3). The instruction *poco rall.* is written above the treble staff.

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

1 Scene 5B ♩=60 *p* *rall.*

MM

Ve-ry soon I'll be dead-

Pf

Scene 5B ♩=60 *pp* *rall.*

4 ♩=60 a tempo

MM

So I need to wrap this up.

Pf

♩=60 a tempo

6 *rall.*

Pf

176
♩=60 a tempo

MM

MM

You've heard them say _____ it's all my fault.

Pf

♩=60 a tempo

p

Detailed description: This system contains measures 176 and 177. Measure 176 is in 3/4 time, and measure 177 is in 2/4 time. The vocal line (MM) has a melody with a fermata over the word 'say'. The piano accompaniment (Pf) features a bass line with a fermata in measure 177. Dynamics include piano (*p*) and a tempo marking of ♩=60 a tempo.

9 accel.

MM

MM

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

accel.

Pf

Detailed description: This system contains measures 178, 179, and 180. Measure 178 is in 4/4 time, 179 is in 3/4 time, and 180 is in 3/4 time. The vocal line (MM) includes the lyrics 'And I've said it's all my fault my - self. Of course as the months and years go'. The piano accompaniment (Pf) provides harmonic support. An acceleration marking 'accel.' is present above measure 180.

12 ♩=100

MM

MM

by You'll hear that the Ken-ne-dy's had me

Pf

♩=100

mp

Detailed description: This system contains measures 181 and 182. Measure 181 is in 4/4 time, and 182 is in 4/4 time. The vocal line (MM) has the lyrics 'by You'll hear that the Ken-ne-dy's had me'. The piano accompaniment (Pf) features a more active bass line. Dynamics include mezzo-piano (*mp*) and a tempo marking of ♩=100.

14

MM

MM

killed to shut me up or that it was

Pf

Detailed description: This system contains measures 183 and 184. Measure 183 is in 4/4 time, and 184 is in 3/4 time. The vocal line (MM) has the lyrics 'killed to shut me up or that it was'. The piano accompaniment (Pf) continues with harmonic support.

16

MM

Pf

Jim - my Hof - fa's gang - ster pals, to un-nerve

19

MM

Pf

Bob-by You'll hear the C I A did it to send Jack a mes - sage.

f

24

MM

Pf

Well I think that's ba-lo - ney. I don't care whose fault it was

mf *ff*

27

MM

Pf

But here's how it ends

f

178

30

MM *p*
 With me ly-ing na-ked on this bed. I'm not going to show you my

Pf *p*

33

MM
 na ked bo-dy now be-cause you've seen e-nough of that in real life

Pf

36

MM *mf*
 spoken:
 or have you? I don't know. But show-ing you my na-ked bo-dy

Pf

40

MM *p* *mf* *p*
 now In the d - s - sa-ray of death,

Pf

43 *mf* *p* rall.

MM *mf* *p* *rall.*

would be un - seem - ly. Un - beau - ti - ful. *rall.*

Pf

48 a tempo ♩=100 *mp*

MM a tempo ♩=100 *mp*

I would not be at my best. I'll just

Pf *pp*

52

MM

tell you a few fi - nal words and I'll leave it at that.

Pf

57 ♩=120

MM ♩=120

I ne - ver thought it would come to

Pf *p*

180
59 a tempo ♩=100

MM

MM

this: a tempo ♩=100 My pic - ture on a pos - ter - a ride on a rol - ler -

Pf

63 ♩=120

MM

MM

coas - ter! I ne - ver thought I'd live to

Pf

66

MM

MM

see the day I'd want to think a-bout the turn-ings of my life.

rall.

Pf

69 ♩=80 meno

MM

MM

I ne - ver thought it would come to this: My hair all blond an

♩=80 meno rall.

Pf

73 $\text{♩} = 60$

MM

cur - ly

Pf *pp*

rall.

My

75 $\text{♩} = 60$

MM

re - pu - ta - tion gir - lie gir - lie

Pf *pp*

78 rall.

MM

G.P. $\text{♩} = 110$ *mp*

spoken:
I never thought
it would come
to this.

In - side me is a lit - tle girl

Pf rall.

G.P.

$\text{♩} = 110$

83

MM

Wish - ing for a dad - dy

mf

In - side me is a lit - tle girl

rall. . . .

Pf

182

88

♩=120

MM

Who is all there is of me Skip-ping in-side me

Pf

93

MM

is a lit-tle kid Who is all there is of

Pf

98

MM

me I'm lost with-out his love___

Pf

103

MM

Is that to trite to say?___

Pf

108

MM

To bad! That's the way I feel__

Pf

112

MM

That's all there is of me That's all there

rall.

Pf

rall.

116

MM

is of me

$\text{♩} = 84$

$\frac{5}{4}$

Pf

$\text{♩} = 84$

$\frac{5}{4}$

121

Pf

rall.

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

1 Scene 6A ♩=84 (a tempo)

Pf

5 BK *p*
 Ma - ri - lyn, you're going to pie - ces.

Pf

8 MM *mp*
 Yes, I'm going to pie - ces.

Pf

10 MM *mf*
 That's what I've been tel - ling you.

BK *mf*
 Well, you can't go to pie - ces your life's not your

Pf

12

MM

BK

Pf

Who does it be-long to?

own.

14

MM

BK

Pf

You and Jack?

May - be so.

16

MM

BK

Pf

What?! did I hear you right?

$\text{♩} = 100$

ff

186

18

MM 

Pf 

My life be-longs to you and Jack?!

20

MM 

Pf 

You've got some damn nerve, that's what I say.

22

MM 

BK 

Pf 

It's a

We justwan-ted to keep the na-tion on course

25 *mf*

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

BK
mf
I'll tell you

Pf
mf

27

BK
what too late. It's a lit-tle too late to be talk-ing like a

Pf

29 *f* *ff*

BK
mad-wo-man with your cra-zy i-deas.

Pf
f

188

32

ff

MM Musical notation for MM part, measures 32-33, 4/4 time signature, treble clef, key signature of one sharp (F#).

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

Pf Musical notation for Pf part, measures 32-33, 4/4 time signature, treble and bass clefs, key signature of one sharp (F#).

34

Pf Musical notation for Pf part, measures 34-35, 4/4 time signature, treble and bass clefs, key signature of one sharp (F#).

35

MM Musical notation for MM part, measures 35-36, 3/2 time signature, treble clef, key signature of one flat (Bb).

BK Musical notation for BK part, measures 35-36, 3/2 time signature, treble clef, key signature of one flat (Bb).

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

Pf Musical notation for Pf part, measures 35-36, 3/2 time signature, treble and bass clefs, key signature of one flat (Bb).

37

BK Musical notation for BK part, measures 37-38, 4/4 time signature, treble clef, key signature of one flat (Bb).

trol. What did you tell her we were_

Pf Musical notation for Pf part, measures 37-38, 4/4 time signature, treble and bass clefs, key signature of one flat (Bb).

39

MM

BK

Pf

fff

3

I told her eve-ry-thing.

up to?

41

MM

BK

Pf

She has a right to know.

Dear God you did - n't! What does she

43

BK

Pf

have the right to know?

5/4

190

44

MM *mp*

That her hus-band and I have met on nu-mer-ous oc -

Pf

45

MM

ca-sions, and we are deep-ly in love and she should step a -

Pf

47

MM

side.

BK *ff*

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

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

50

MM *ff*

BK

Pf *ff*

Be - cause you'll be our next Pre - si - dent and

Why should she step a - side?

52

MM

BK

Pf *ff* — *p*

I'll be your first La dy. She was

What did Eth el say?

55

MM

BK

Pf

ve-ry po-lite.

This is ex-treme-ly dan-g'rous talk You could

MM Who would want to hurt me?

BK get your-self hurt.

Pf

BK What I'm say - ing is that you're en -

Pf

MM I'm not en-

BK ga - ging in ve-ry dsan-ge-rous talk.

Pf

67

MM

ga-ging in a-ny-thing I'm just talk-ing

Pf

70

MM

I'm not en - ga-ging in a-ny-thing new Ev-'ry-one knows. what

Pf

75

MM

Jack is like and what you are like.

BK

ff

What is — that sup-posed to

Pf

MM *It means I'm just be-ing ho - nest Should-n't ev-'ru one be hon-est.*

BK *mean*

Pf

MM *Ho-nes-ty is the best po - li - cy.*

BK *I swear to*

Pf *f p*

BK *God, you are ska-ting on ve - ry thin ice.*

Pf *f p f p f*

92

MM

No - bo - dies skat - ing but you.

Pf

94

MM

I'm just be - ing hon - est.

Pf

96

MM

I ho-nest-ly want to be your First La - dy when you be-come

Pf

98

MM

pre si dent when Jack's term is o - ver.

Pf

ff

196

101

MM

We would be the per - fect match.

And I would be the per-fect First

Pf

103

MM

La - dy

No - one would be bet - ter.

Pf

Act 2 Scene 6B

Gonna Blow the Lid Off

Marilyn Monroe, Bobby Kennedy

1 Scene 6B ♩=84 Bobby Kennedy: *mp*

BK
8 Ma - ri-lyn the phone calls_

Pf
Scene 6B ♩=84
p

4
BK
8 have to stop,

Pf
f

6
Pf
p

8
BK
8 You're em-bar ras sing me, You're em-bar-ras-sing your

Pf

198

11

BK self. First you were cal-ling Ja-ckie

Pf *f* *p*

13

BK now you've star-ted cal - ling Eth - el. That has to stop.

Pf

15

BK What were you think-ing.

Pf

17

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

Pf

19

MM

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

Pf

21

BK

mf

I don't want to hear that kind of talk. If you con ti-nue talk-ing that way

Pf

23

MM

You

BK

things will not end well for you.

JD

Pf

200
25

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

JD

Pf

27

MM
ho-nest with your-self for once!

BK *f*
Ma - ri-lyn now con-cen-trate.

JD

Pf *mf* *f*


29

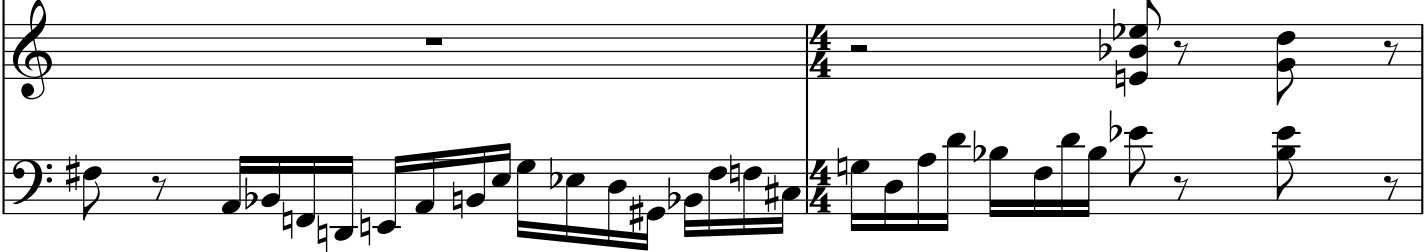
BK
Get this through your head. Don't you e-ver call Jack or me a -

JD

Pf

31

BK  gain. And don't you e-ver call Jac kie or E - thel with your cra zy i - deas a bout be ing First

Pf 

33

BK  La - dy. *ff* You aren't e - ver going to be First

Pf 

35

BK  La - dy Ma - ri - lyn, Ne - ver! For -

Pf 

37

BK  get a - bout it! Are you hear - ing me? For -

Pf 

BK *mp*
 get a-bout i! And for -

Pf *p*

BK *f*
 get a-bout e - ver cal - ling us a - gain

Pf

BK *f* *rall.* *ff*
 Get it through your head We're fin-ished with you

Pf *ff* *p*

MM *ff*
 Gon-na blow the

Pf *ff* *p*

50

MM

lid off Blow you out of the sky

Pf

ff *p* *ff*

54

MM

By the time I'm fin-ished you'll wish you could die.

Pf

p *p*

58

MM

Gon-na press the but-ton That will

Pf

ff *p* *f* *p*

61

MM

send you to hell Gon-n press that same but-ton that you've used so well.

Pf

f *p* *f*

204

64

MM  *G.P.* *ff*

Pf  *p* *ff* *p* *fff* *fff* *G.P.* *f*

Cause I know where all the

68

MM  *bo-dies are* *They are scat-tered* *wide_ and far*


Pf  *ff* *mp* *ff* *mp* *f*

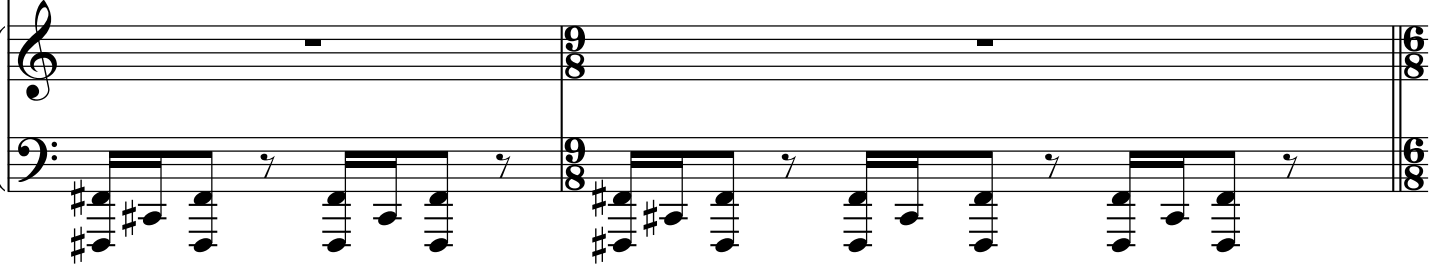
73

MM  *And when I'm done with you*

Pf  *ff* *p* *ff* *p*

79

MM  *rall.* *p* *Ev-'ry one will fi-n'lly know just who ex-act - ly you* *rall.*

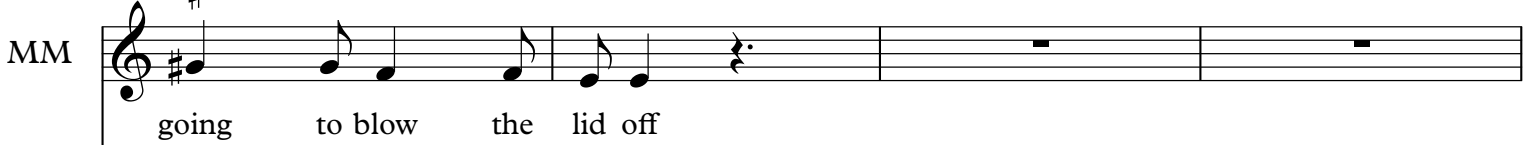
Pf 

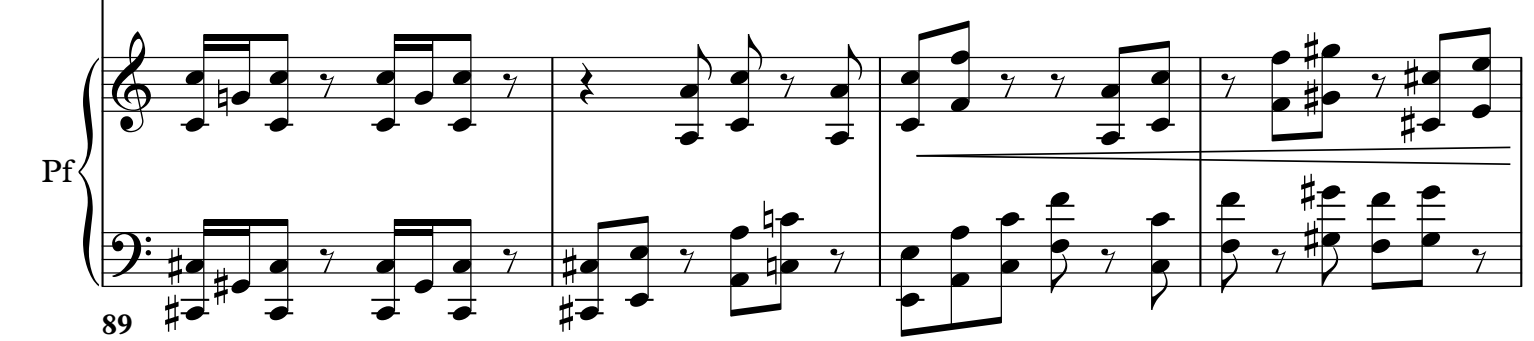
81 ♩=120 a tempo

MM 

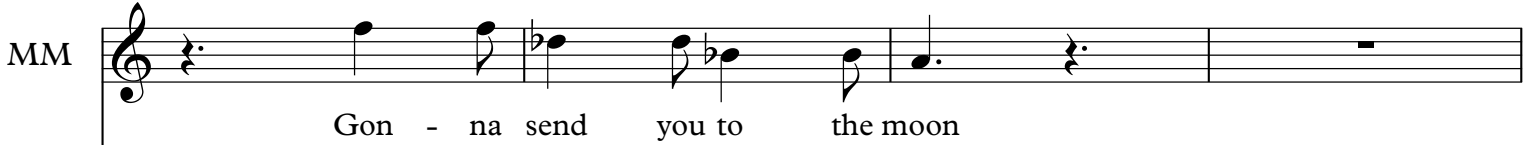
Pf 

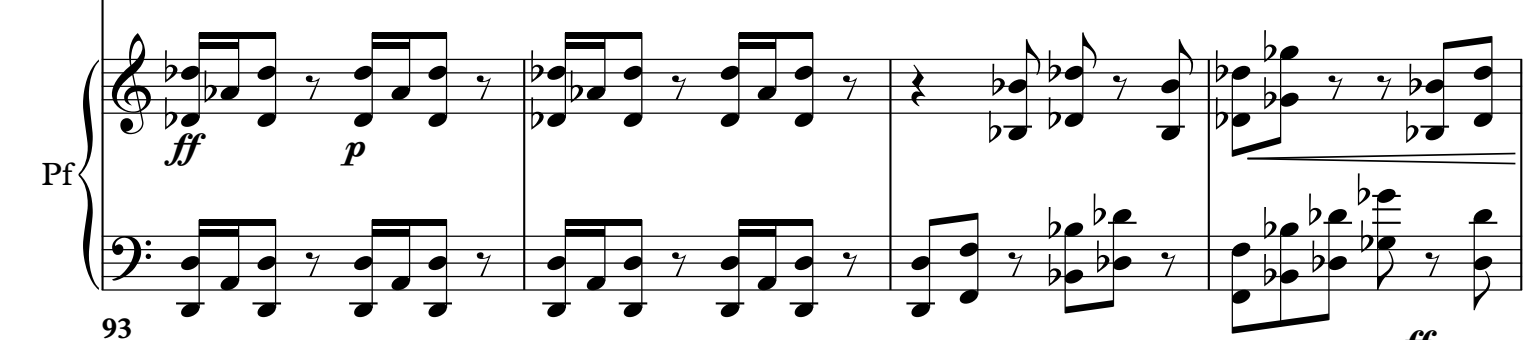
85

MM 

Pf 

89

MM 

Pf 

93

MM 

Pf 

206

97

MM

sing-ing a dif-frent tune

Pf

101

MM

'Cause I'm going to blow the

Pf

105

MM

lid off

Gon - na

Pf

109

MM

send you in - to space

Pf

113


MM 

By the time you find what you You'll have


Pf 

ff *p*

116

MM 

learned the mean-ing of dis-grace.

Pf 

f *p*

119

MM 

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

Pf 

ff *f*

122

MM 

♩=100 (poco meno)

Pf 

fff *mf* *p*

♩=100 (poco meno)

208
126

Pf

Musical score for measures 126-128. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including rests. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

Pf

Musical score for measures 129-131. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including rests. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

Pf

Musical score for measures 132-134. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and quarter notes, including rests. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

Pf

Musical score for measures 135-137. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including rests. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

138

Pf *f*

Musical score for measures 138-140. The piece is in 3/4 time and features a piano (Pf) dynamic. The key signature has one flat (B-flat). Measure 138 begins with a treble clef and a forte (*f*) dynamic. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a double bar line at the end of measure 140.

141

Pf *f*

Musical score for measures 141-143. The piece continues in 3/4 time with a piano (Pf) dynamic. The right hand maintains its intricate melodic and rhythmic line, and the left hand continues with its accompaniment. The piece concludes with a double bar line at the end of measure 143.

144

Pf

Musical score for measures 144-146. The piece continues in 3/4 time with a piano (Pf) dynamic. The right hand continues its melodic and rhythmic development, and the left hand provides accompaniment. The piece concludes with a double bar line at the end of measure 146.

Act 2 Scene 7
I didn't do it
 Jack Kennedy, Bobby Kennedy
 Arthur Miller, Joe DiMaggio

¹ Scene 7 ♩=100 (L'Istesso tempo)

JD *mf* I did-n't do it, she

Pf Scene 7 ♩=100 (L'Istesso tempo) *mp*

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


Pf


7 AM *mf* I did-n't do it, she did it to her-self I

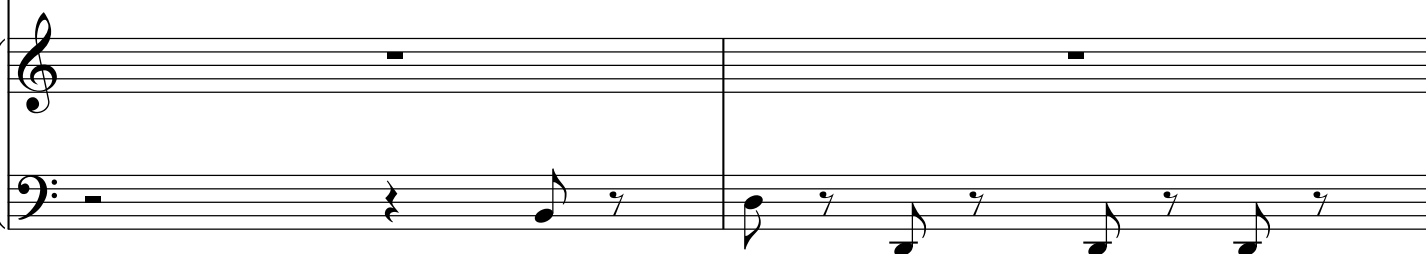
JD *mp* bo-dy did it, she did it to her-self. He did-n't she did it

Pf


10

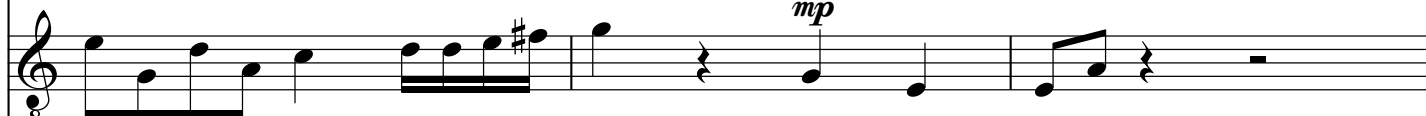
AM  taught her how to catch a ball But she did - n't real - ly learn If a - ny

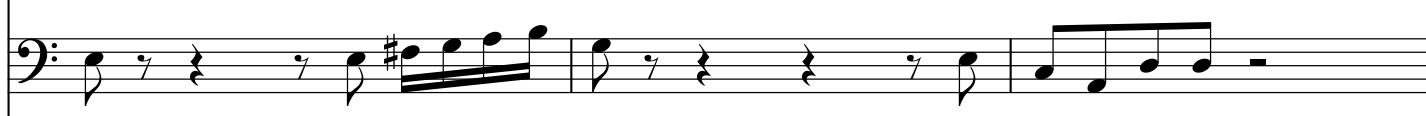
JD  taught her how to catch a ball But she did - n't learn But she did - n't


Pf 

12

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

AM  bo - dy did it, she did it to her - self. He did - n't do it,

JD  learn she did it to her - self. He did - n't do it,

Pf 

JK taught her how to reach the top But she did - n't real - ly learn If a - ny

AM I taught her how to reach the top did-n't real-ly learn If

JD I taught how to I did-n't real-ly learn to learn If a - ny

Pf

JK bo-dy did it, she did it to her-self. I did - n't do it she did it to her-self *mp*

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

AM bo-dy did it, she did it to her-self. I did-n't she did it to her-self

JD bo-dy to her-self. she her - self.

Pf

20

JK
8
taught her how to catch a ball But she did - n't real - ly learn If a - ny

BK
8
taught her how to catch a ball But she did - n't real - ly learn If a - ny

AM
8
to catch a ball But she did - n't did - n't

JD
7
her how to catch a ball But she did - n't did - n't

Pf

22

JK
8
real-ly real-ly learn

BK
8
bo-dy did it, she did it to her-self.

AM
8
real-ly real-ly learn

JD
real-ly real-ly learn

Pf
mp

BK *mf* I did - n't do it, she

JD *mf* I did-n't do it

Pf

JK *mf* I did-n't do it She was un - sta - ble

BK did it to her - self The wo - man was un - sta - ble And

AM *mf* I did-n't do it was un - sta - ble

JD The wo - man was un - sta - ble

Pf

29

JK
ne - ver real - ly healed

BK
ne - ver real - ly healed If a - ny bo - dy did it, she did it to her -

AM
ne - ver real - ly healed

JD
ne - ver real - ly healed If a - ny she did it to her -

Pf

31

JK
ff I did - n't do it, *f* she did it to her - self The

BK
self.

AM
I did-n't do it The

JD
self. I did-n't do it

Pf

JK
8
wo - man was un - sta - ble And ne - ver real - ly healed If a - ny

AM
8
wo - man was un - sta - ble ne - ver real - ly healed

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

Pf

JK
8
bo - dy did it, she did it to her - self. I did - n't do it

BK
8
I did - n't do it, she

AM
8
If a - ny she did it to her - self.

JD
If a - ny she did it to her -

Pf

37

JK
8 The wo - man was un - sta - ble

BK
8 did it to her - self The wo - man was un - sta - ble And

AM
8 I did - n't do it She was un - sta - ble

JD
self. I did - n't do it

Pf

39

JK
8 ne - ver real - ly healed If a - ny she did it to her - self. *ff*

BK
8 ne - ver real - ly healed If a - ny bo - dy did it, she did it to her - self. *ff*

AM
8 ne - ver real - ly healed

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

Pf

JK I did-n't I did-n't

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

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

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

Pf

JK She did. She did. She did. She did. She did. She did.

BK She did. She did. She did. She did. She did. She did.

AM She did. She did. She did. She did. She did. She did.

JD She did. She did. She did. She did. She did. She did.

Pf

47

JK
She did. She did.

BK
She did. She did.

AM
She did. She did.

JD
She did. She did.

Pf
mp

51

AM
I did-n't

JD
I did-n't do it

Pf
♩=120
mf

220

57

JK *mf*
I did - n't do it I did - n't do it

BK *mf*
I did - n't do it I did - n't do

AM
do it I did - n't do it

JD
I did - n't do it

Pf

rall.

62

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

BK
it I did - n't do it

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

JD *f*
I did - n't do it I did - n't

Pf

66 ♩=132

JK *f* I _____ did - n't do it

BK *f* I _____

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

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

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

Pf

70

JK The wo - man was - n't sta - ble The wo - man was - n't

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

AM sta - ble The wo - man was - n't sta - ble

JD The wo - man was - n't sta - ble And

Pf

JK sta - ble And ne-ver real-ly healed

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

AM And ne-ver real-ly healed

JD ne-ver real - ly healed

Pf

JK If a - ny-bo-dy did it

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

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

Pf

80

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

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

AM
8 self. If a - ny bo - dy

JD
If a - ny bo - dy

Pf

84

JK
8 did it she did it to her - self did it to her -

BK
8 did it she did it to her - self did it to her -

AM
8 did it she did it to her - self did it to her -

JD
did it she did it to her - self did it to her -

Pf

rall.

JK
self did it to her self

BK
self did it to her self

AM
self did it to her self

JD
self did it to her self

Pf

G.P.

JK
her self self self *pp*

BK
her self self self *pp*

AM
her self self self *pp*

JD
her self self self *pp*

Pf

G.P.

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

Scene 8 Peacefully ♩=72

meno ♩=60

1

Pf

7

Pf

12

Pf

rall.

17

♩=72 a tempo

Pf

pp

226
23

MM *p*
When the act of love is o - ver

Pf *mp* *pp*

28

MM *p* *mp*
is the dra-ma o - ver too?

Pf

32

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

Pf *rall.*

36

MM *p*
When the act of

Pf *p*

♩=72 a tempo

39 *mf*

MM
love is o- ver does it end with just good - bye

Pf

42 *mf* *mp*

MM
Will you still feel love the way you

Pf

46 *p* *rall.*

MM
did But not re - call just why? *rall.*

Pf

51 ♩=72 a tempo

Pf

228
57

Pf

61

MM

Things change that's true

But some things stay _____

Pf

64

MM

_____ the same.

Pf

67

Pf

70 *ff*

MM

The rain-cloud bursts, the sky is blue And I guess we

Pf

73 *f*

MM

share the blame. But you loved me true and I loved you

Pf

mf

77 *rall.*

Pf

230

81

$\text{♩} = 72$ a tempo

rall.

MM

And that will al - ways be the same.

$\text{♩} = 72$ a tempo

rall.

Pf

MM

84

Pf

Musical score for measures 81-83. The vocal line (MM) begins with a rest, followed by the lyrics "And that will al - ways be the same." The piano accompaniment (Pf) features a melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo" with a quarter note equal to 72 beats per minute. The dynamics are marked "pp" (pianissimo). The score includes a repeat sign at the beginning of measure 82 and a fermata over the final note of measure 83.

Musical score for measures 84-86. The vocal line (MM) is mostly silent, with a final note in measure 86. The piano accompaniment (Pf) continues with a melody in the right hand and a bass line in the left hand. The score includes a repeat sign at the beginning of measure 84 and a fermata over the final note of measure 86.