

John Gehl

John Webber

JACKIE,
MARILYN,
BOBBY, & JACK
the opera

webbermusic 201909

CHARACTERS

CHARACTERS IN THE OPERA

FULL ROLES:

- 1 Jackie Kennedy, Soprano
- 2 Jack Kennedy, Tenor
- 3 Bobby Kennedy, Tenor
- 4 Marilyn Monroe, Soprano

SHORT ROLES (one scene or less):

- 5 Jackie's Aide Tenor
 - 6 Military Man 1 Tenor
 - 7 Military Man 2 Baritone
 - 8 Military Man 3 Bass
 - 9 Anatoly Dobrynin Bass
 - 10 Richard Helms Baritone
 - 11 J. Edgar Hoover Baritone
 - 12 Lyndon Johnson Baritone
 - 14 Dean Rusk Baritone
 - 15 Maxwell Taylor Tenor
 - 16 Gore Vidal Baritone
- Chorus: Tenors, Baritones Basses
(anyone not singing a solo part)

SHORT ROLES:

Short multiple short roles may be performed by a single singer halving the number of performers needed, other combinations are possible:

- 1 Jackie's aide
Richard Helms baritone
- 2 Military Man 2
Vidal baritone
J.Edgar hoover baritone
- 3 Military Man 3
Dobrynin bass
EMT tech-2 bass
- 4 Roselli bari
Maxwell Taylor tenor
Military Man 1 tenor
- 5 Giancana bass
Dean rusk baritone
- 6 Lyndon Johnson bari
Robert McNamara bass
EMT tech-1 baritone

SETTINGS

Act 1

Act 1 Scene 1 Number 1: Banquet

112: Jackie's Aria 1

113: The President

114: What's Going On?

121: Bobby & Jack

122: Bobby & theGenerals

123: Cosa Nostra 1

124: Cosa Nostra 2

1125: Jackie's Aria 2

131: Bobby & Ambassador Dobrynin

132: Gore Vidal

133: Richard Helms

134: ExComm Group

135 Jackies soliloquy

:

Act 2

211: Jackie & Hollywood

212: Madison Square Garden

213 After-party

214: Bobby & Marilyn

215: You like to dance?

221: Jackie's soliloquy 2

222: Bobby and Marilyn at her home

223: Marilyn's aria

231: JFK and RFK in Washington

232: Jackie and an Aide

233: Jack, Bobby, Lyndon Johnson, & J Edgar Hoover

234: Hospital in Dallas

JACKIE, MARILYN, BOBBY, & JACK
THE OPERA

John Gehl

a Tragicomedy in Two Acts

John Webber

Act One

Scene 1: The White House

♩ = 100

no. 1 Mrs. Kennedy, your dress is divine

The doors open, JACKIE & guests enter. Guests talking quietly, JACKIE is alone, surrounded deferentially by other attendees of the banquet

Piano

JACKIE says nothing while the others mill around her and try to engage her, unsuccessfully

6

Pno.

11

Tn

Bt

Bs

solo f

Mis 'ess Ken - ne - dy,

Pno.

14 *solo mp*

Tn

your dress is simp - ly di - vine, Ma - dame. Simp - ly di -

Pno.

pp

16

Tn

- vine

Bt

solo

ma - dame sin - ply gor - geous.


Bs

solo p


ma - dame sin - ply gor - geous.

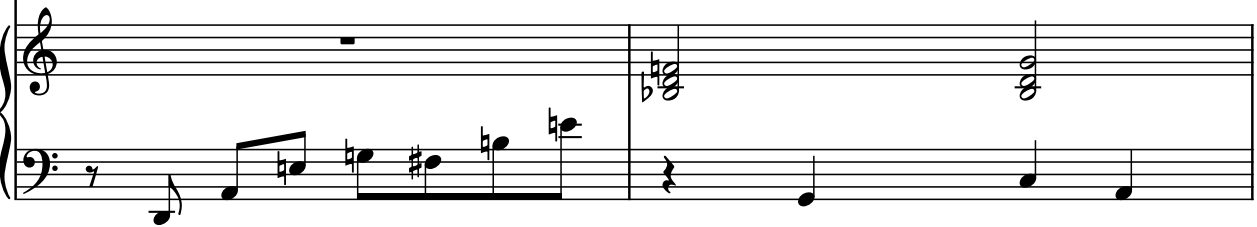
Pno.

18 *tutti*

Tn 


Bs *tutti*

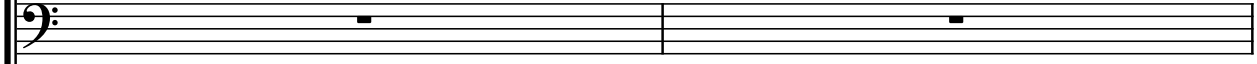
Bs 

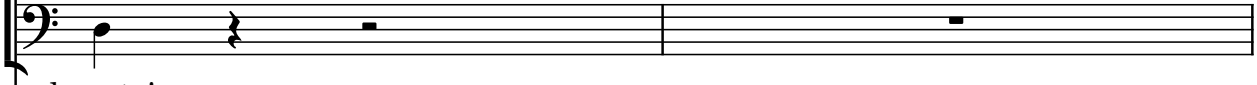
Pno. 

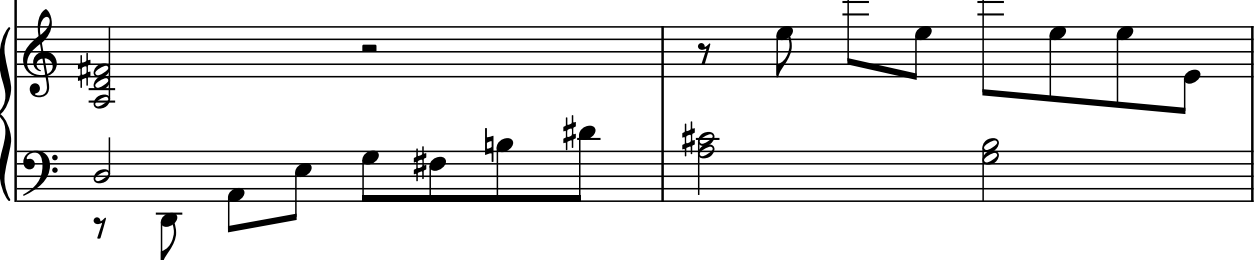
You are the new queen of our
You are the new queen of our

20 *solo*

Tn 

Bt 

Bs 

Pno. 

hearts!
de Gi - ven - chy was the per - fect
hearts!

22 *solo* *solo*

Tn choice. You made that spe - cial choice

Bt *tutti* We con - gra - tu - late you

Bs *tutti* We con - gra - tu - late you

Pno.

24 *tutti*

Bs We con - gra - tu - late you

Pno.

tutti

25

Tn

On - ly you could have made such a ex - qui - site de -

Bs

Pno.

26

Tn

mf

- ci - sion

tutti

Bt

mf

Such a per - fect ex - qui - site won - der - ful de -

Pno.

27 *tutti* *f* *ff*

Tn
Per - fect Won - der - ful You are

Bt
f *tutti* *ff*
- ci - sion! Ex - qui - site Won - der - ful You are

Bs
tutti *ff*
Ex - qui - site Won - der - ful You are

Pno. *f*

29 *p*

Tn
ab - so - lute per - fec - tion. We thank you more than words can say.

Bt
ab - so - lute per - fec - tion. We thank you more than words can say.

Bs
ab - so - lute per - fec - tion. We thank you more than words can say.

Pno.

31

Pno. *p*

33 *f*

Tn

Is he still up - stairs a - trug - gl'ing with af - fairs of

Pno.

34 *mf*

Tn

state? Jac - kie all of us love you so much

Bt *mf*

Jac - kie all of us love you so much

Bs *mf*

Jac - kie all of us love you so much

Pno. *pp*

36 *mf*

Bt

We love love just love you love you so much

Pno. *mf*

37 *f*

Tn

so much so much so much so much

Bt *f*

so much so much so much so much

Bs *f*

so much so much so much so much

Pno. *mp*

40

Pno.

42 *mf*

Tn
8 You and the Pre - si - dent_ are such beau - ti - ful

mf

Bt
You and the Pre - si - dent_ are such beau - ti - ful

mf

Bs
You and the Pre - si - dent_ are such beau - ti - ful

Pno.

43

Tn
8 peop - - ple, with two beau - ti - ful per -

Bt
peop - - ple, with two beau - ti - ful per -

Bs
peop - - ple,

Pno.

44

Tn
-so - - nas!

Bt
-so - - nas!

Bs
with two beau - ti - ful per - so - nas!

Pno.

5

45

Tn
mp
is he still up - stairs?

Bt
se - pa - rate and dis - tinct.

Bs
se - pa - rate and dis - tinct.

Pno.
pp

48 *mp*

Bs

bu - sy with af - fairs of state? is he still up - stairs?

Pno.

50

Tn

en -

Bt

mp

bu - sy with af - fairs of state is he still up - stairs?

Bs

bu - sy with af - fairs of state is he still up - stairs?

Pno.

52

Tn
8 -grossed in af - fairs of state stay - ing up ve - ry late en -

Bt
bu - sy with af - fairs of state is he still up - stairs?

Bs
bu - sy with af - fairs of state is he still up - stairs?

Pno.

54

Tn
8 -grossed in af - fairs of state stay - ing up ve - ry late? *f*

Bt
bu - sy with af - fairs of state is he still up - stairs? *f*

Bs
bu - sy with af - fairs of state is he still up - stairs? *f*

Pno.

spoken solo:

Is the President still upstairs,
preparing to make a beautiful
grand entrance?

56

Tn

Bt

Bs

Pno.

mp

bu - sy with af - fairs of state bu - sy with af - fairs of state

mp

is he still up - stairs?

58

Tn

Bt

Bs

Pno.

mp

bu - sy with af - fairs of state

is he still up - stairs? is he still up - stairs?

bu - sy with af - fairs of state bu - sy with af - fairs of state

60

Tn
8
bu - sy with af - fairs of state is he still up - stairs?

Bt
bu - sy with af - fairs of state is he still up - stairs?

Bs
bu - sy with af - fairs of state is he still up - stairs?

Pno.

spoken solo:

Where is the President now Jackie?
Do you know? Will he be joining us?

62

Tn
8
is he still up - stairs?

Bt
is he still up - stairs? Do so cle - ver so cle - ver

Bs
is he still up - stairs? so cle - ver so cle - ver

Pno.

64

Tn
8
Do you know? Do you know?

Bt
7
so cle - ver so cle - ver Do you know? Do you know?

Bs
7
so cle - ver so cle - ver so cle - ver so cle - ver

Pno.

66

Tn
8
Do you know? Do you know?

Bt
7
Do you know? Do you know?

Bs
7
so cle - ver so cle - ver

Pno.

67 *ff*

Tn

Where is the Pre - si - dent" Where is the Pre - si - dent"

ff

Bt

Do you know? Do you know?

ff

Bs

so cle - ver so cle - ver

Pno.

68

Tn

Where is the Pre - si - dent" Where is the Pre - si - dent"

Bt

Do you know? Do you know?

Bs

so cle - ver so cle - ver

Pno.

69

Tn. *G.P.*

Bt. *G.P.*

Bs. *G.P.*

Pno. *G.P.*

Where is the Pre - si - dent" Where is the Pre - si - dent"

Do you know? Do you know?

so cle - ver so cle - ver

♩ = 132

no. 2 Jackie's First Aria

1

Piano *pp*

ppp

5

Pno.

10 *mf*

JBK

This is - n't what I dreamt of I

Pno.

14

JBK

dreamt of ri - ding my horse to the edge of the world to see

Pno.

18

JBK

what might un - furl.

Pno.

22

JBK

I ne - ver dreamt of po - li - tics I

Pno.

25

JBK

dreamt of that love - ly scene where the book serves as the

Pno.

29

JBK

book - end to the peace that I crave - far dis - tant from the

Pno.

mf

33

JBK

aw - ful noise of po - li - tics and po - li - ti - cians

Pno.

37

JBK

I ne - ver dreamt of po - li - tics

Pno.

40

JBK

I ne - ver dreamt of po - li - tics

Pno.

44 *mf*

JBK

They tell me Jac - kie, that's

Pno.

47

JBK

such a gor - geouss dress! Who are you wear - ing? I tell them:

Pno.

49

JBK

I think it may - be Ives St. Lau - rent. Or may - be

Pno.

52

JBK

not. I can't re - mem - ber. Some - one who wan - ted to

Pno.

55

JBK

dress me up like some kind of doll. Some kind of

Pno.

58

JBK

Gei - sha Pre - si - dent Ken - ne - dy's

Pno.

60

JBK

wo - man As though he has do - zens of wo - men

Pno.

62

JBK

Which of course he does, ev - 'ry - bo - dy knows it.

Pno.

64

JBK

E - ven I know it. E - ven I. But I'm his

Pno.

67 **rall.**.....**a tempo** ♩ = 132

JBK
on - ly lone - ly yet luc - ky wife I'm the en - vy of them

Pno.

72

JBK
all the en - vy — of them all for what it's worth. Jack and

Pno.

Whispered to audience:
It's our littleb secret.

76 **rall.**.....

JBK
I have ne - ver dis - cussed it _____ **1**

Pno. **1**

Spoken to audience:

It's So secret that we've
never said a word about
it. Never.

81 $\text{♩} = 96$

JBK

His fa - ther was like this

Pno.

85

JBK

too. Can you i - ma - gine! They're

Pno.

89

JBK

all like that, all of them, I

Pno.

92 rall.....

JBK
 don't know what to think. I just don't know

Pno.

96 a tempo ♩ = 132

JBK
 This is - n't what I

Pno.

100

JBK
 dreamt of I dreamt of ri - ding my horse to the

Pno.

8ba

104

JBK

edge of the world to see what might un - furl.

Pno.

108

JBK

I ne - ver dreamt of

Pno.

112

JBK

po - li - tics I dreamt of that love - ly scene wher the

Pno.

116

JBK

book serves as the book - end to the peace that I crave - far

Pno.

120

JBK

dis - tant from the aw - ful noise of po - li - tics and po - li - ti - cians

Pno.

124

JBK

I ne - ver dreamt of po - li - tics

Pno.

128 rall.....

JBK

I ne - ver dreamt of po - li - tics

Pno.

132 ♩ = 132

Pno.

pp

♩ = 132 rall..... 113

1 no. 3 The President's Speech

Piano

5 in 2 ♩ = 100

Pno.

f

8

Pno.

p

12

Pno.

16

Pno.

f

Ped. Ped. Ped. Ped.

19 *colla voce*

JFK

I would like to be - gin by toast - ing the

Pno.

pp

20 **rall.**..... **a tempo** ♩ = 132

JFK

8
deep - ly com - pli - cat - ed wo - man who is my wife.

Pno.

22

Pno.

25

JFK

8
Who is ne - ver hap - pi - er than when she's spend - ing mo - ney

Pno.

27

JFK

Well, I still have a lit - tle mo - ney left

Pno.

30

JFK

So God bless her _____

Pno.

33

JFK

mf So let's raise our glas - ses to *ff* Jac - que - line.

Pno.

mf *f*

35 *rall.*..... *mf* in 4 ♩ = 100

JFK *mf* Now just a few se - ri - ous

Pno. *pp*

39 words. We shall ne - ver com - mit or pro - voke ag-

JFK *mf*

Pno.

42 -gres - sion we shall ne - ver ne-

JFK *mf*

Pno.

44

JFK

-go - ti - ate out of fear but we will ne - ver fear to ne -

Pno.

46

JFK

-go - ti - ate Ter - ror is not a new wea - pon

Pno.

48

JFK

But all free men will rise to their res - pon - si - bi - li - ties and

Pno.

50 in 2

JFK *8* con - quer it. The price of free - dom

Pno.

52 *f*

JFK *8* is al - ways high but we shall al - ways pay it.

Pno.

55 *mf*

JFK *8* We choose to do things not b - cause they are ea - sy,

Pno.

57

JFK

but be - cause they are hard.

Pno.

59

JFK

We shall strive al - ways for ex - cel - lence And so ask not what your

Pno.

62

JFK

coun - try can do for you ask what you can do for your

Pno.

64 *mf*

JFK

coun - try We seek peace

Pno.

in4

67

JFK

not mere - ly peace for all a - me - ri - cans but for

Pno.

69

JFK

all men and wo - men not mere - ly in our time but

Pno.

71

JFK

8

peace for_ all time.

Pno.

||

74

Pno.

pp

77

JFK

8

mp

We are now con - fron - ted with a mo - ral

Pno.

79

JFK

is - sue whe - ther all men and wo - men

Pno.

82

JFK

may be trea - ted e - qual - ly un - der the law, and

Pno.

84

JFK

whe - ther we will treat our fel - low A - me - ri - cans As we will our -

Pno.

87

JFK

selves want to be trea - ted.

Pno.

91

Pno.

96

JFK

ff *mf*

And so let the word go forth from this time and

Pno.

in2

f

sed.

100

JFK

place to friend and foe a - like that the

Pno.

Ped.

103

JFK

torch has been passed by a new ge - ne - ra - tion os A -

Pno.

105

JFK

-me - ri - cans un - wil - ling to wit - ness or per -

Pno.

113

JFK

8

3 3

whe - ther it wi - shes us good or ill

Pno.

115

JFK

8

7

that we wil pay a - ny price, bear a - ny bur - den, op -

Pno.

117

JFK

8

-pose a - ny foe, to as -

Pno.

120

JFK

- sure the sur - vi - val and the suc - cess of our li - ber - ty.

Pno.

JFK spoken:

Okay, that's enough seriousness
for one evening. It's time now to
chow down. Let's eat some of
Cookie's good food, the best
cuisine in Paris.

123

JFK

Pno.

p

*JACKIE stands and sings as she drifts
away from the group, as JACK engages
in private conversations with a couple
of attractive young ladies.*

127

JBK

Pno.

pp

in 4

130 *p*

JBK

This is - n't what I dreamt of

Pno.

133

JBK

I ne - ver dreamt of po - li - tics

Pno.

136

JBK

This is - n't what I dreamt of

Pno.

139

Pno.

Measures 139-141. Treble clef: eighth-note melody. Bass clef: chords. Measure 141 ends with a fermata.

142

Pno.

Measures 142-144. Treble clef: eighth-note melody. Bass clef: chords. Measure 144 ends with a fermata.

145

Pno.

Measures 145-148. Treble clef: eighth-note melody. Bass clef: chords. Measure 146 has a forte (*f*) dynamic marking. Measure 148 ends with a G.P. (Grand Finale) marking.

♩ = 132 114 solo

no. 4 "What's going on?"

1 Three chorus soli

mp

Chorus Tenors

Chorus Baritones

Chorus Basses

Piano

f pp

What is go - ing on?

Detailed description: This block contains the first system of the musical score. It features four staves: Chorus Tenors (treble clef), Chorus Baritones (bass clef), Chorus Basses (bass clef), and Piano (grand staff). The time signature is 4/4. The piano part begins with a dynamic of *f pp*. The tenors have a melodic line starting in the second measure, with lyrics "What is go - ing on?". The baritones and basses have rests. A first ending bracket is shown above the tenors' staff.

Tn

Bt

Bs

Pno.

mp

3

What do you mean, what is go - ing on? solo

mp

He means

Detailed description: This block contains the second system of the musical score. It features four staves: Tenors (Tn, treble clef), Baritone (Bt, bass clef), Bass (Bs, bass clef), and Piano (Pno., grand staff). The time signature is 4/4. The baritone part has a melodic line starting in the second measure, with lyrics "What do you mean, what is go - ing on?". The tenors and basses have rests. The piano part continues with a dynamic of *mp*. A triplet of eighth notes is marked with a '3' above the baritone staff. The lyrics "He means" appear at the end of the system.

5

Tn

What is real - ly go - ing on? *solo*

Bt

You

Bs

real - ly go - ing on

Pno.

7

Tn

Bt

real - ly don't know what's go - ing on?

Bs

Pno.

solo

9

Tn. *3* *3* *3*
I don't know what you are talk - ing a - bout

Bt.

Bs. *tutti* *3*
Talk - ing a -

Pno. *3* *3* *3*

10

Tn. *3* *3*
What are you talk - ing a - bout? *tutti*

Bt. *pp* *3*
Talk - ing a -

Bs. *pp* *3*
- bout Talk - ing a - bout Talk - ing a -

Pno. *3* *3* *3*

11 *tutti* *p* *mf*

Tn
8
Talk - ing a - bout Talk - ing a - bout *solo*

Bt
p *mf* *p*
- bout Talk - ing a - bout Talk - ing a - bout U - sual - ly he

Bs
- bout

Pno.
mf *pp*

13

Tn

Bt
gets Dave Po - wers to do it for him.

Bs

Pno.

15

Tn *solo*

Bt *p*
Now he's do - ing it him - self.

Bs *tutti*
Per - fect - ly se - ri - ous.

Pno. *pp*

16 *p*

Tn *tutti*
Are you se - ri - ous?

Bt *tutti*
Per - fect - ly se - ri - ous. It's just that he likes_

Bs

Pno.

18 *tutti*

Tn *tutti* *3* Wo - men and girls

Bt *tutti* *3* *3* Wo - men and girls

Bs *tutti* *3* *3* *3* Wo - men and girls Wo - men and girls

Pno.

20 *mf*

Tn *3* *mf* Wo - men and girls That's all we're say - ing

Bt *3* *mf* Wo - men and girls That's all we're say - ing

Bs *3* *mf* Wo - men and girls That's all we're say - ing

Pno. *mf* *pp*

23

Tn

Bt

Bs

Pno.

What does Jac - kie say?

26

Tn

Bt

Bs

Pno.

If she knows she keeps it to her -

Jac - kie does - n't know

If she knows she keeps it to her -

28

Tn *-self.*

Bt

Bs *-self.*

Pno.

31

Pno.

33

Tn

Bt *p*

Bs *p* He's got to do what he's got to do. He needs to re -
He needs to re - lieve his ten - sions. He's

Pno.

35

Tn

Bt

Bs

Pno.

-lieve his ten - sions.

got to do what he's got to do.

36

ff

Tn

Bt

Bs

Pno.

ff

ff

f

He is the lea - der of the Free World.

He is the lea - der of the Free World.

He is the lea - der of the Free World.

37 *f* *mp*

Tn
8 He is the lea - der of the Free World.

Bt
f *mp*
He is the lea - der of the Free World.

Bs
f *mp*
He is the lea - der of the Free World.

Pno.
mf *p*

38

Tn

Bt
3
He is keep - ing us safe from Kru - chev

Bs

Pno.

39

Tn

Bt

Bs

Pno.

Safe from nu - clear des - truc - tion.

41

Tn

Bt

Bs

Pno.

mf

If I had his job I'd be ve - ry tense too

43 *mf*

Tn

Don't com - pare your - self to Jack.

Bt

Bs

Pno.

45

Tn

Jack is the lead - er of the Free World. *mf*

Bt

The Free World The

Bs

mf

The Free World

Pno.

48 *mp*

Tn

But Jac - kie does - n't know a - bout the

Bt

Free World

Bs

The Free World

Pno.

51

Tn

girls?

Bt

mp

Bs

No she does not

Pno.

p

54

Bt

Bs

Don't breath a word to her. Jack has a ve - ry stress - ful

114

Pno.

Detailed description: This block contains the musical notation for measures 54 through 57. The Bassoon (Bs) part features a melodic line with lyrics: "Don't breath a word to her. Jack has a ve - ry stress - ful". The Bass Trombone (Bt) part consists of whole rests. The Piano (Pno.) part provides accompaniment with chords in both hands. Measure numbers 54 and 114 are printed above the respective staves.

58

Tn

Bs

Jack is sa - ving us from

job.

pp

Pno.

Detailed description: This block contains the musical notation for measures 58 through 61. The Tenor (Tn) part has a melodic line with lyrics: "Jack is sa - ving us from". The Bassoon (Bs) part has a single note on the first measure, followed by rests. The Piano (Pno.) part provides accompaniment. Dynamics include *pp*. Measure numbers 58 and 114 are printed above the respective staves.

61

Tn
 nu - clear an - ni - a - la - tion *pp*

Bt
 Jack has a ve - ry stress - ful job.
pp

Bs
 Jack has a ve - ry stress - ful job.

Pno.

64 *rall.*..... $\text{♩} = 100$

Tn
 Jack is the lead - er of the Free World

Bt
 Jack is the lead - er of the Free

Bs
 Jack is the lead - er of the Free

Pno.

67

Tn

Bt

Bs

Pno.

mp *f*

World So don't let Jac - kie find out.

World

70

Tn

Bt

Bs

Pno.

Don't let Jac - kie know.

73

Bt

Bs

f

Let the man re - lieve his stres - ses

Pno.

75

Tn

Bs

Jac - kie does - n't need to know.

Pno.

rall.....

77

Bt

Pno.

80

BLACKOUT
End of Scene

Pno.

tempo di Boogie-Woogie ♩ = 120

no. 1 Bobby & Jack

Piano

5

Pno.

9

Pno.

3 3 3 3 3 3 3

13

RFK

JFK

Pno.

mf

Bob - by.

f

16

RFK

JFK

Pno.

p

I hope you know that you're tear - ing me a - way from

19

RFK

JFK

Pno.

lus - cous Miss Ne - va - - da. who I hope will keep

21

EMT
1

RFK

JFK

Pno.

Jack the shit has hit the fan in Cu - ba. Our

warm for me

24

RFK

Cu - ban free - dom fight - rts are beg - ging for air co - ver.

JFK

Pno.

26

RFK

Their dead bod - ies are srewn all o - ver the

JFK

Pno.

27

RFK

JFK

Pno.

bea - ches at the Bay of Pigs.

I

29

JFK

Pno.

told them there would bew no air co - ver We

31

RFK

JFK

Pno.

can't draw at - twn - tion to our own role in this mess,

33

RFK

JFK

Pno.

which is the fauilt of the god - damned C I A

36 *mf*

RFK *mf* Just more

JFK *ff* who told me this thing would be a piece of cake.

Pno.

39

RFK C I A bull - shit.

JFK *mf* I can't af - ford to give them

Pno.

41

RFK

JFK

Pno.

air sup - port.

This ad - mi - nis - tra - tion is on - ly two months old.

42

RFK

JFK

Pno.

This ad - mi - nis - tra - tion is on - ly two months old.

44

JFK

I blame the C I A

Pno.

47

RFK

Of course you do and you should

JFK

I'll take

Pno.

50

RFK

JFK

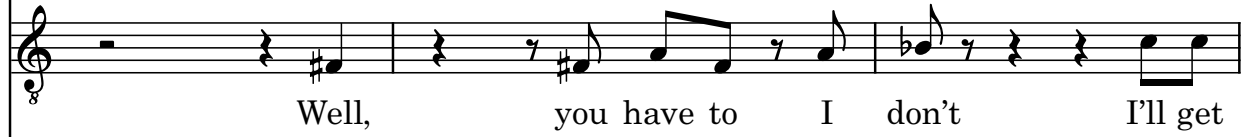
full res - pon - si - bi - li - ty for this mess.

Pno.

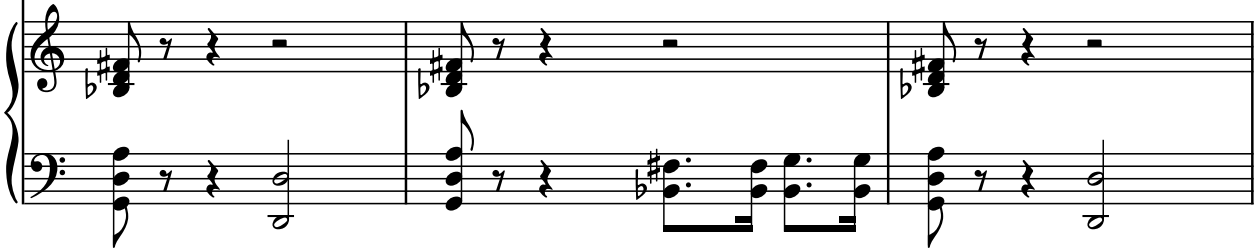
54

EMT
1

RFK

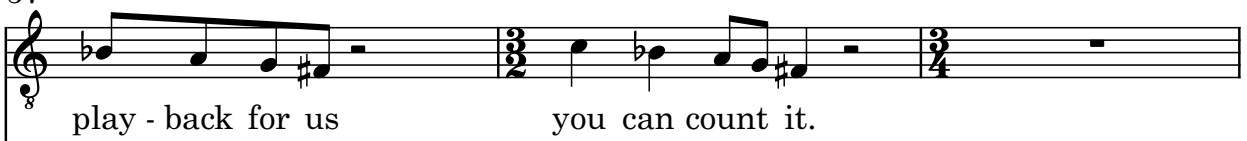


Pno.

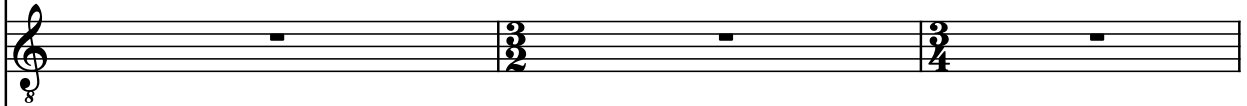


57

RFK



JFK



Pno.



60

RFK

JFK

Pno.

I know I can Bob - by

63

RFK

JFK

Pno.

I sup - pose I can now get back to Miss Ne -

65

RFK

Ok - la - ho - ma The

JFK

-va - da.

Pno.

67

RFK

mf

girl you've been dan - cing with comes from Ok - la - ho - ma

JFK

Pno.

69

RFK

Yes. And she's not Miss - Ok - la - ho - ma,

JFK

Are you se - ri - ous?

Pno.

mf

71

RFK

She's just an or - di - na - ry Ok - la - ho - ma

JFK

Pno.

p

73 **rall.**..... $\text{♩} = 96$ **mp**

RFK
8 re - si - dent I was

JFK

Pno.
mp **pp**

76

RFK
8 thnk - ing of tak - ing her out my - self I

JFK

Pno.

78 *rall.* $\text{♩} = 72$ *p*

RFK
8 think the word you used for her was "lus - cous".

JFK
8 *p*
Be my guest.

Pno.

81 $\text{♩} = 120$ *mf*

RFK
8 No I'll take my turn. I'm sure she's got plen - ty for

JFK
8

Pno.
mf
p

84

RFK

both of us.

JFK

Pno.

mf

Detailed description: This system covers measures 84 and 85. RFK's vocal line starts with a half note 'both', followed by quarter notes 'of' and 'us.', ending with a quarter rest. JFK's vocal line is entirely silent. The piano accompaniment begins with a dynamic marking of *mf*. The right hand features a triplet of eighth notes in the first measure, followed by a quarter note, and another triplet of eighth notes in the second measure. The left hand plays a steady bass line of quarter notes.

86 *mp*

RFK

a - ny - thing else a - bout the bay of pigs?

JFK

mp

No, no,

Pno.

p

Detailed description: This system covers measures 86 and 87. RFK's vocal line starts with a dynamic marking of *mp* and a triplet of eighth notes. The lyrics are 'a - ny - thing else a - bout the bay of pigs?'. JFK's vocal line begins in measure 87 with a dynamic marking of *mp* and the lyrics 'No, no,'. The piano accompaniment starts with a dynamic marking of *p*. The right hand plays chords with grace notes (marked with a '7') on the eighth notes. The left hand plays a steady bass line of quarter notes. The time signature changes from 4/4 to 3/4 at the start of measure 87.

88

RFK

JFK

Pno.

de - fi - nate - ly not I'll guess I'll re - turn to my new friend from Ok - la-

90

RFK

JFK

Pno.

Give her my warm re - gards.

- ho - mal I don't care what

92

RFK

JFK

Pno.

No,

state she's from I'm not go - ing mar - ry her

95 *rall.*.....

RFK

JFK

Pno.

you're al - res - dy mar - ried to Jac - kie

Tempo di Conga ♩ = 150

no. 2 Bobby & The Generals
Bobby & three chorus soli

1

Piano

7

Pno.

14

Pno.

20

RFK

f

You failed You

Pno.

26

RFK

let us down You failed the mo - thers that raised you.

Pno.

30

RFK

You failed us all You blocks You stones You worse than sense - less

Pno.

35

RFK

things you failed ut - ter - ly and left dy - ing sol - diers

Pno.

40

RFK

strand - ed on the beach. But

Pno.

45

RFK

worst of all You've made Jack and me look like fools And let me

Pno.

50

RFK

tell you some - thing: I ne - ver for - get,

Pno.

56 *ff*

Tn *ff*
We failed We let us down We failed the mo - thers who

Bt *ff*
We failed We let us down We failed the mo - thers who

Bs
We failed We let us down We failed the mo - thers who

Pno.

61

Tn
raised us. We failed us all We're blocks We stoneWe're

Bt
raised us. We failed us all We're blocks We stoneWe're

Bs
raised us. We failed us all We're blocks We stoneWe're

Pno.

66

Tn
8
worse than sense - less things we failed ut - ter - ly and

Bt
worse than sense - less things we failed ut - ter - ly and

Bs
worse than sense - less things we failed ut - ter - ly and

Pno.

70

Tn
8
left dy - ing sol - diers strand - ed on the beach.

Bt
left dy - ing sol - diers strand - ed on the beach.

Bs
left dy - ing sol - diers strand - ed on the beach.

Pno.

75 *mf*

RFK

You failed, you dis - graced your - selves you

Pno.

80

RFK

gave the Pre - si - dent stu - pid ad - vice which e - ven

Pno.

84

RFK

spilled out o - ver on - to me! You blocks, you stones. you

Pno.

89

RFK

worse than sense - less things. How did you win all those

Pno.

93

RFK

me - dals on your chestss? Did you cheat at the fir - ing

Pno.

98

RFK

range? Did you fail at the Bay of

Pno.

103

RFK

Pigs so that those dy - ing sol - diers on the beach would make me and

Pno.

107

RFK

Jack look bad? Jack will have to take res - pon - si -

Pno.

112

RFK

- bi - li - ty But I will take re - venge on YOU! Why did you

Pno.

118

RFK
do these things to us?

Tn
Why did we do these things to

Bt
Why did we do these things to

Bs
Why did we do these things to

Pno.

123

RFK
Was it to show your po - wer? and treat us like toys


Tn
you?

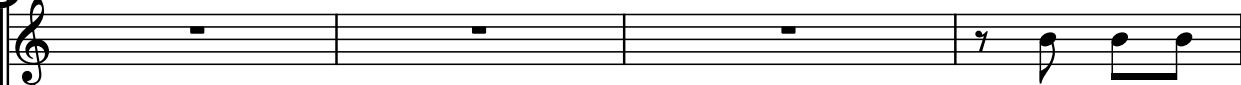
Bt
you?


Bs
you?


Pno.

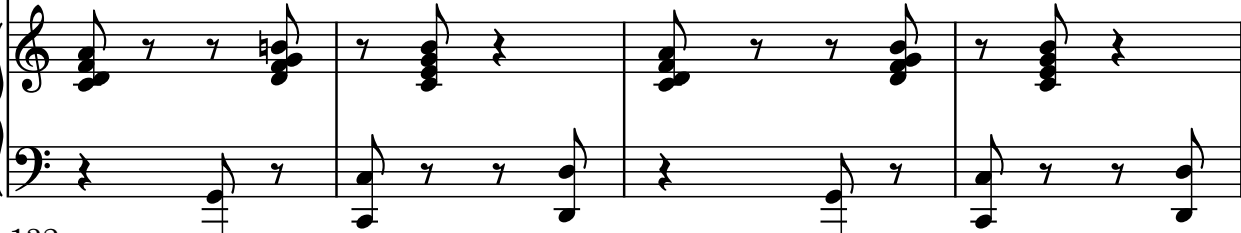
128

RFK  Why did you spring this trap on me?

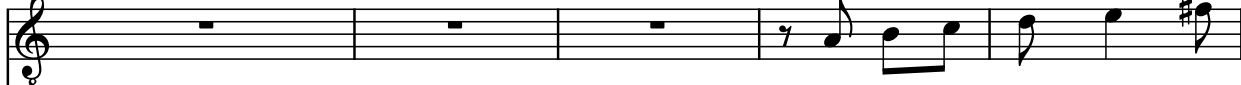
Tn  Why did we

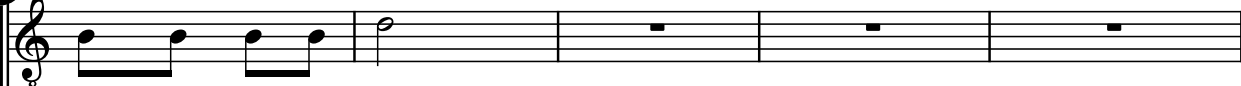
Bt  Why did we

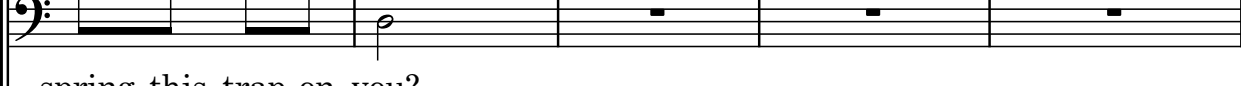
Bs  Why did we

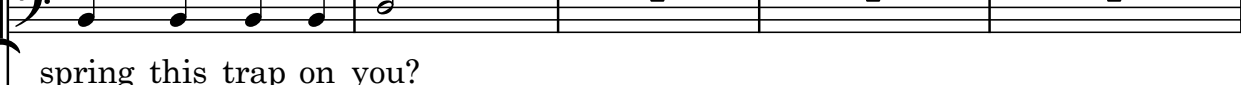
Pno. 


132

RFK  Was it your pur - pose to

Tn  spring this trap on you?

Bt  spring this trap on you?

Bs  spring this trap on you?

Pno. 

137

RFK

see how much pain you can in - flict?

Pno.

142

RFK

You failed You let us down

Tn

We failed We

Bt

We failed We

Bs

We failed We

Pno.

148

RFK 
 You failed the mo - thers that raised you.

Tn 
 let us down


Bt 
 let us down

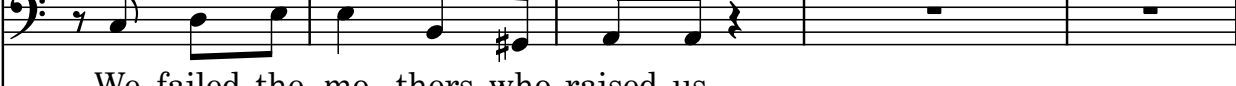
Bs 
 let us down

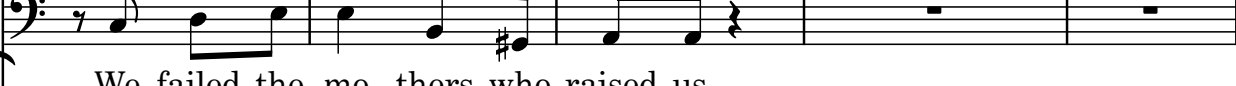
Pno. 

152

RFK 
 You failed us all


Tn 
 We failed the mo - thers who raised us.

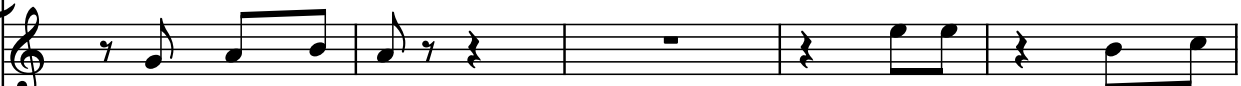
Bt 
 We failed the mo - thers who raised us.

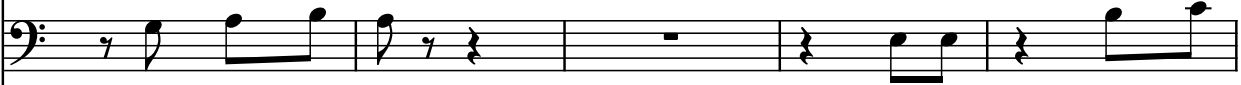
Bs 
 We failed the mo - thers who raised us.

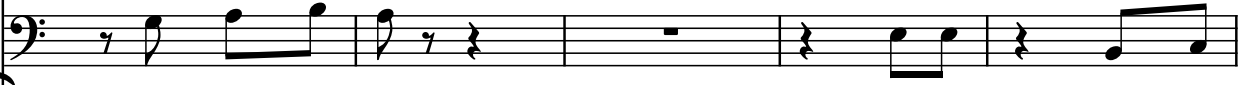
Pno. 

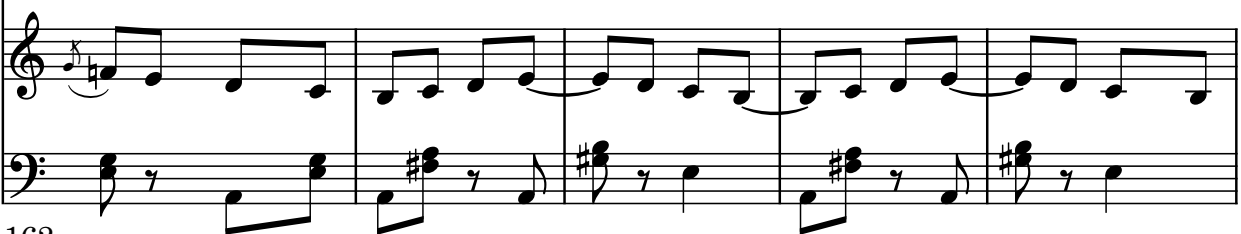
157

RFK 
 You blocks You stones You

Tn 
 We failed you all We blocks We stones

Bt 
 We failed you all We blocks We stones

Bs 
 We failed you all We blocks We stones

Pno. 

162

RFK 
 worse than sense - less things You failed

Tn 
 We're worse than sense - less things

Bt 
 We're worse than sense - less things

Bs 
 We're worse than sense - less things

Pno. 

166

RFK

ut - ter - ly

But

Tn

We failed ut - ter - ly

Bt

We failed ut - ter - ly

Bs

We failed ut - ter - ly

Pno.

172

RFK

worst of all

You've made Jack and me

look like fools

Pno.

176

RFK

And let me tell you some - thing: I ne - ver for - get, Well

Pno.

181

RFK

colla voce

now we need to find out how much pain YOU can take.

Pno.

186

Pno.

1

192 *mf*

RFK

You failed You let us down

Pno.

198

RFK

You failed the mo - thers that

Tn

p

We failed We let us down

Bt

p

We failed We let us down

Bs

p

We failed We let us down

Pno.

203

RFK

Musical staff for RFK at measure 203, showing a treble clef with a few notes and rests.

raised you.

Tn

Musical staff for Tn at measure 203, showing a treble clef with notes and rests.

We failed the mo - thers who raised us.

Bt

Musical staff for Bt at measure 203, showing a bass clef with notes and rests.

We failed the mo - thers who raised us.

Bs

Musical staff for Bs at measure 203, showing a bass clef with notes and rests.

We failed the mo - thers who raised us.

Pno.

Piano accompaniment for measure 203, showing a grand staff with treble and bass clefs.

207

RFK

Musical staff for RFK at measure 207, showing a treble clef with notes and rests.

You failed us all

You blocks You

Tn

Musical staff for Tn at measure 207, showing a treble clef with notes and rests.

We failed you all

Bt

Musical staff for Bt at measure 207, showing a bass clef with notes and rests.

We failed you all

Bs

Musical staff for Bs at measure 207, showing a bass clef with notes and rests.

We failed you all

Pno.

Piano accompaniment for measure 207, showing a grand staff with treble and bass clefs.

[211]

RFK
stones You worse than sense - less things

Tn
We blocks We stones We're worse than sense - less

Bt
We blocks We stones We're worse than sense - less

Bs
We blocks We stones We're worse than sense - less

Pno.

216

RFK
You failed ut - ter - ly

Tn
things We failed ut - ter - ly

Bt
things We failed ut - ter - ly

Bs
things We failed ut - ter - ly

Pno.

222

RFK

8

But worst of all You've made Jack and me

Pno.

227

colla voce

RFK

8

look like fools And let me tell you some - thing: I ne - ver for -

Pno.

232

♩. = 120 colla voce

RFK

8

- get, and nei - ther will you.

Pno.

attacca

♩ = 120

no. 3 Bobby & the Casa Nostra 1
Bobby & three chorus soli

1

Piano

p

6

RFK

mf

right straigh - ten up your shoul - ders

Pno.

10

RFK

straigh - ten up your backs pre - tend you know how to

Pno.

13

RFK

fight Well, I'm bring - ing in a cou - ple of

Pno.

16

RFK

guy - s who know how to do things Mis - ter John - ny Ros

Pno.

20

RFK

- sel - li and mis - ter Sam Gi - an - ca - na *solo*
mf

Tn

Bt

Bs

Pno.

But sir,

24 *solo*

Tn
8 aren't those men mob - sters those two men are

Bt

Bs

Pno.

27 *solo*
mf

Tn
8 in the ca - sa nos - tra in the ca - sa nos - tra

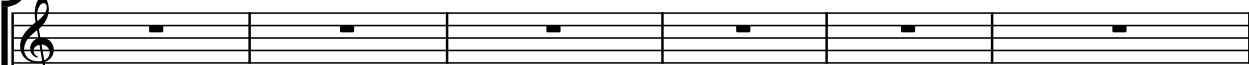
Bt
solo
mf


Bs
solo
mf

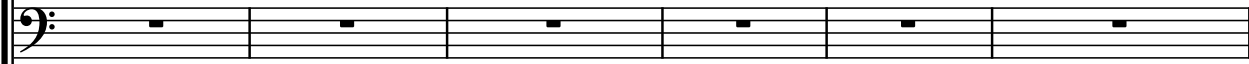
Pno.


in the ca - sa nos - tra

32 *solo*

Tn 

Bt  *solo* *solo*

Bs  They're no al - ter boys they kill peo - ple *solo*

Pno. 

38

Tn  They kill peo - ple

Bt 

Bs  They kill peo - ple *solo*

Pno. 

They kill peo - ple And you're the U S At - tor - ney

43 *solo*

RFK

Tn

Bt

Bs *solo*

Pno.

Thanks, smart ass, I know who I am and I

Ge - ne - ral.

46 **rall.**..... $\text{♩} = 72$

RFK

Pno.

know what I have to do And what

49 **rall.....** ♩ = 120

RFK
8 I've got to do is kill that son of a bitch Fi - del Cas - tro

Pno.

52 ♩ = 72

RFK
8 Who bet - ter to kill him than some - one who has a pro - vern re - cord

Pno.

55

RFK
8 of kil - ling si - m - lar sons - of - bit - ches. Some - one

Pno.

58

RFK

o - - pen the door at

Pno.

59

RFK

rall......

let Mes - sers Ro - sel - li and Gi - an - ca - na join us.

Pno.

tempo di Habenera ♩ = 60

1 no. 4 Bobby & the Casa Nostra 2 *f*

Bobby

Wel - - come

Piano

4

RFK

Gen - tle - men My as - so - ci - ates think you might be

Pno.

7

RFK

Ma - fi - a fi - gures. How do you plead?

Pno.

12 *f*

Rs

Not guil - ty Your Hon - or *f*

SG

That's in the past, Your Hon - or.

Pno.

16

Rs

We paid our debtto so - ci - e - ty.

SG

We paid our debtto so - ci - e - ty.

Pno.

20 *mf*

RFK

⁸That's what I told them And what do you think of Fi - del

Pno.

24

RFK

Cas - tro?

mf

Rs

That son - of - a - bitch

mf

SG

I hate that son - of - a - bitch

Pno.

27

Rs

He stole our live - li - hoods

SG

He stole our live - li - hoods

Pno.

29

SG

We had a good thing go - ing in Ha - va - na

Pno.

31

Rs

rall.....

what with the ca - si - nos and the girls and what nots

Pno.

34

Rs

SG

Nice girls

Beau - ti - ful girls Some of them real nice

Pno.

$\text{♩} = 60$

37

Rs

You could al - most take them to see your mo - ther

SG

If that's what you

Pno.

Detailed description: This block contains the musical notation for measures 37 through 39. The top staff, labeled 'Rs', is in bass clef and contains the lyrics 'You could al - most take them to see your mo - ther'. The middle staff, labeled 'SG', is also in bass clef and contains the lyrics 'If that's what you'. The bottom staff, labeled 'Pno.', is a grand staff with a treble and bass clef, providing the piano accompaniment. Measure 37 starts with a 7/8 time signature. The music features eighth and sixteenth notes in the vocal lines and a more complex rhythmic pattern in the piano accompaniment.

40

Rs

for what - ev - er rea - son

SG

wan - ted to do

Pno.

Detailed description: This block contains the musical notation for measures 40 through 43. The top staff, labeled 'Rs', is in bass clef and contains the lyrics 'for what - ev - er rea - son'. The middle staff, labeled 'SG', is also in bass clef and contains the lyrics 'wan - ted to do'. The bottom staff, labeled 'Pno.', is a grand staff with a treble and bass clef, providing the piano accompaniment. Measure 40 starts with a 7/8 time signature. The music continues with eighth and sixteenth notes in the vocal lines and piano accompaniment.

44 *mp*

Rs

To each his own We should - n't judge

mp

SG

To each his own We should - n't judge

Pno.

46

Rs

for Spa - nish girls

SG

Some of the girls spoke real good Eng - lish

Pno.

rall.

48

RFK *f*
So

Rs *p*
Some of them as good as us.

SG *p*
Some of them as good as us.

Pno.

51 ♩ = 60

RFK
what should we do a - bout Cas - tro?

Rs *f*
Oh kill the son - of - a - bitch

Pno.

54

Rs

SG

Pno.

f just like you want to

Oh kill the son - of - a - bitch

56

SG

Pno.

just like you want to

We had beau - ti - ful

59

RFK

3

Beau - ti - ful girls

Rs

and he threw us to the wolves

SG

gam - bling there

Pno.

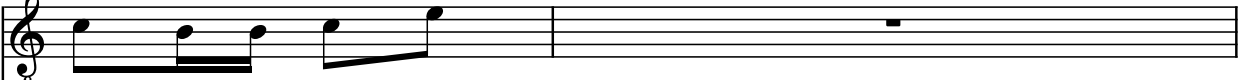
63


RFK


Why would he do a thing like that? So what should

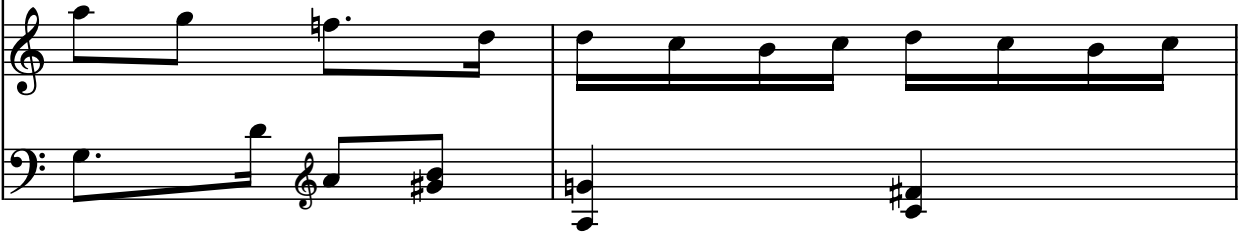
Pno.

66

RFK  I do a - bout it?


Rs  You should kill the


SG  You should kill the son - of - a - bitch

Pno. 

68 *mf*

RFK  Yes you've said that But I can't do that my-

Rs  son - of - a - bitch

Pno. 

72

RFK

8

-self I'm the at - tor - ney Ge - ne - ral.

SG

Yeah, so you

Pno.

75

Rs

like us to do the job for

SG

need a cou - ple of son - of - bit - ches like us to do the job for

Pno.

78 *p*

Rs

you
p

SG

you

Pno.

82 *mp*

RFK

We're all sing - ing in the same choir

Rs

We're all sing - ing in the same choir We hate that son - of - a - bitch

SG

We're all sing - ing in the same choir We hate that son - of - a - bitch

Pno.

85 *mf*

RFK

So then what's our plan?

Rs

as much as you do

SG

as much as you do

Pno.

88 *mf*

Rs

Sur - prise! The best plan is a sur - prise plan

mf

SG

Sur - prise!

Pno.

90

Rs

Musical staff for Rs instrument, measures 90-92. Measure 90 is a whole rest. Measure 91 is a whole rest. Measure 92 contains a quarter rest followed by a quarter note G#4, an eighth note A4, and a quarter note B4.

with an ex-

SG

Musical staff for SG instrument, measures 90-92. Measure 90 is a whole rest. Measure 91 contains a quarter note G#3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 92 contains a quarter note B3, a quarter note C4, a quarter note D4, and a quarter note E4.

Then we hit him be - tween the eyes with an ex-

Pno.

Piano accompaniment for measures 90-92. Measure 90: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G#2, quarter note A2, quarter note B2, quarter note C3. Measure 91: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G#2, quarter note A2, quarter note B2, quarter note C3. Measure 92: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G#2, quarter note A2, quarter note B2, quarter note C3.

93

Rs

Musical staff for Rs instrument, measures 93-94. Measure 93 contains a quarter note G#3, a quarter note A3, and a quarter note B3. Measure 94 is a whole rest.

-plo - sion

SG

Musical staff for SG instrument, measures 93-94. Measure 93 contains a quarter note G#3, a quarter note A3, and a quarter note B3. Measure 94 contains a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4.

-plo - sion

What does the tar - get like to do?

Pno.

Piano accompaniment for measures 93-94. Measure 93: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G#2, quarter note A2, quarter note B2, quarter note C3. Measure 94: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G#2, quarter note A2, quarter note B2, quarter note C3.

95

RFK

Rs

SG

Pno.

smoke ci - gars smoke ci - gars We'll give him a ci - gar that will

smoke ci - gars smoke ci - gars We'll give him a ci - gar that will

We'll give him a ci - gar that will

97

RFK

Rs

SG

Pno.

mf

light up his life!

mf

light up his life!

mf

light up his life!

mf *p*

101 *pp*

RFK *pp* He likes to smoke?

Rs *pp* He likes to smoke?

SG *pp* He likes to smoke?

Pno. *pp*

105

RFK Give him a smoke that will be his last

Rs Give him a smoke that will be his last

SG Give him a smoke that will be his last

Pno.

107

RFK

Rs

SG

Pno.

Give him one that's filled with tox - ins Stay a - round just to watch him

109

RFK

Rs

SG

Pno.

croak You want to whack him?

111

RFK

Rs

SG

Pno.

Give him a whack that will be his last

Give him a whack that will be his last

Give him a whack that will be his last

113

RFK

Rs

SG

Pno.

Take with you an ex - tra pack In case you need to drag his

Take with you an ex - tra pack In case you need to drag his

Take with you an ex - tra pack In case you need to drag his

115 *mf*

RFK
bo - dy back. For who knows how it all plays out
mf

Rs
bo - dy back. For who knows how it all plays out
mf

SG
bo - dy back. For who knows how it all plays out

Pno.
mf

118

RFK
When the cops come knock - ing on your door

Rs
When the cops come knock - ing on your door

SG
When the cops come knock - ing on your door

Pno.

120

RFK

8 Don't ad - mit to know - ing no one when the cops come knock - ing on your

Rs

when the cops come knock - ing on your

SG

when the cops come knock - ing on your

Pno.

122

RFK

8 door Don't ad - ,it to know - ing no one

Rs

door Don't ad - ,it to know - ing no one

SG

door Don't ad - ,it to know - ing no one

Pno.

124

RFK

Rs

SG

Pno.

If you hear a si - ren, slam that pe - dal to the me - tal on the

126

RFK

Rs

SG

Pno.

mf

pp

floor.

floor.

floor.

O - kay guys I

131

RFK

think we've got a plan We need this kept top se - cret

Pno.

134

RFK

I'll get our best` tech - ni - cal peo - ple work - ing out the de - tails

Pno.

137

RFK

How will we com - mu - ni - cate?

Pno.

141 *mf*

Rs

That's not a prob - lem We can pass notes through Ju - dith

Pno.

143

Rs

Camp - bell Both Jack and Sam use Her ser - vi - ces

Pno.


147

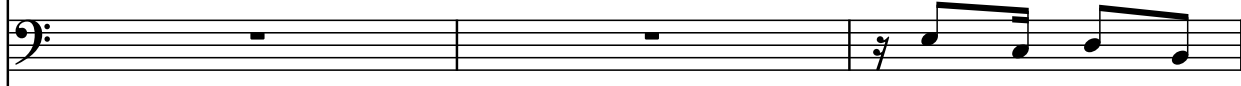
RFK


Real - ly? My bro - ther and Sam Gi - an - ca - na are be - ing

Pno.


150

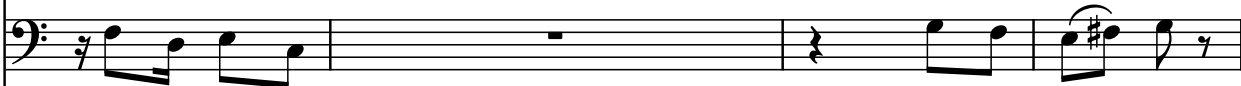
RFK  ser - viced by the same wo - man?

SG  What's the prob - lem

Pno. 

153


Rs  You could take her home

SG  she's a nice girl to your mo - ther

Pno. 


157

RFK




No not a prob - lem

Rs




Do you have a prob - lem with that?

SG



Do you have a prob - lem with that?

Pno.



160

RFK

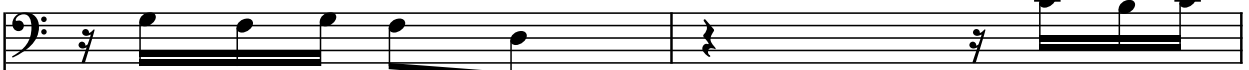


it just came as a sur - prise Jack ne - ver men - tioned it

Pno.



163 *mp*

Rs 

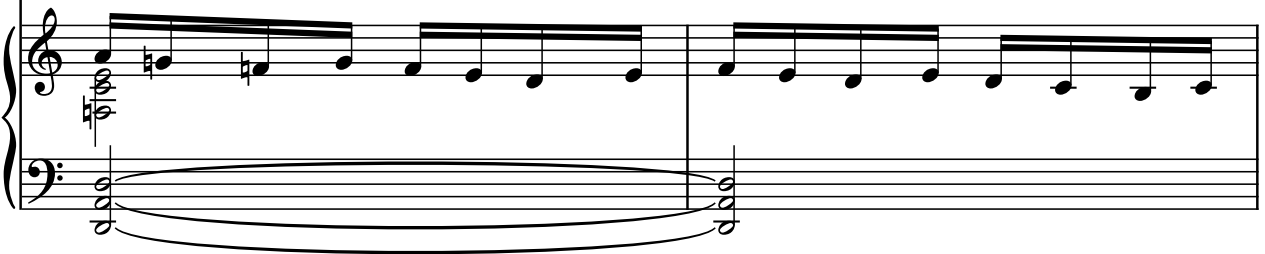
You've both been bu - sy

That's ve - ry

mp

SG 

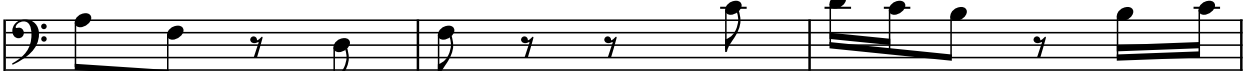
You've been bu - sy with this Ca - tro stuff

Pno. 

165

p

pp

Rs 

stress - ful

I'm sure

rest

ea - sy now

We're tak-


p

pp

SG 

rest ea - sy now

We're tak-

Pno. 

168 *rall.*

Rs
-ing it off your shoul - ders. We're tak - ing it off your shoul - ders.

SG
-ing it off your shoul - ders. We're tak - ing it off your shoul - ders.

Pno.

172

Pno.

$\text{♩} = 84$

1 no. 5 Jackie's Second Aria

Piano *ppp*

4 *p*

JBK

What do they think of me

Pno.

6

JBK

Who are these peo - ple? Who are Frick and Frack

Pno.

8

JBK

(whom they n - ver talk a - bout to me)? _____

Pno.

11 $\text{♩} = 84$

JBK

Do they just ig - nore me? Who is this Ju - dith who

Pno.

13

JBK

is to pass se - cret mes - sa - ges to Sam

Pno.

15

JBK

who is Sam? What do these peo - ple think of me?

Pno.

18

JBK

Do they talk a - bout__ me They musit what do they say?

Pno.

20

JBK

Who care who Frick and Frack are (Since I'll ne - ver learn who they

Pno.

22

JBK

are)? Do they all think I don't ex - ist

Pno.

24

JBK

Do I just ig - nore them Who is this Pat - sy I've

Pno.

Detailed description: This system contains the first two measures of music. The JBK part is on a single treble clef staff with a key signature of one sharp (F#). The lyrics are "Do I just ig - nore them Who is this Pat - sy I've". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The melody in the piano part mirrors the vocal line.

26

JBK

heard them talk a - bout? Who is the Mag - gie? Is she send - ing

Pno.

Detailed description: This system contains the next two measures of music. The JBK part continues on the same treble clef staff. The lyrics are "heard them talk a - bout? Who is the Mag - gie? Is she send - ing". The piano accompaniment continues on the two-staff system.

28

JBK

mes - sag - es to Sam

Pno.

Detailed description: This system contains the final two measures of music. The JBK part concludes on the same treble clef staff with the lyrics "mes - sag - es to Sam". The piano accompaniment concludes on the two-staff system.

30

JBK

What do these peo - ple think of me? I feel so lone - ly

Pno.

33

JBK

I feel so a - fraid at night (and su - ring the day)

rall.....

Pno.

36

JBK

but I'm not al - lowed to feel that way I am First La - dy

meno ♩ = 72
pp

Pno.

a tempo $\text{♩} = 84$
p

40

JBK

I am First La - dy. What do these peo - ple think of

Pno.

43

JBK

me, and who are they? Who are these peo - ple whose

Pno.

45

JBK

names I'll n - ver know! Will they all be pas - sing se - cret

Pno.

48

JBK

- mes - - sa - ges to Sam but who is this Sam?

Pno.

Detailed description: This system contains measures 48 and 49. The vocal line (JBK) is in a treble clef with a key signature of one sharp (F#). The lyrics are "- mes - - sa - ges to Sam but who is this Sam?". The piano accompaniment (Pno.) consists of two staves, with the right hand playing a melody that mirrors the vocal line and the left hand providing a harmonic accompaniment with eighth and sixteenth notes.

50

JBK

I want to cry I want to die

Pno.

Detailed description: This system contains measures 50 and 51. The vocal line (JBK) continues with the lyrics "I want to cry I want to die". The piano accompaniment (Pno.) continues with the same melodic and harmonic patterns as the previous system.

52

JBK

But I can - not cry I can - not die

Pno.

rall.....

Detailed description: This system contains measures 52, 53, and 54. The vocal line (JBK) has the lyrics "But I can - not cry I can - not die". The piano accompaniment (Pno.) continues. Above the vocal staff, the instruction "rall....." is written, indicating a deceleration in tempo. The piano accompaniment features more complex chords and textures in the final measures.

56 ♩ = 72

JBK

I am First La - dy I am First

Pno.

59

JBK

La - dy.

Pno.

♩ = 110

no. 1 Bobby & the Ambassador

Piano

p

4 *mf*

RFK

8

Have a seat Am - bas - sa - dor Do-

Pno.

7

RFK

8

- bry - nin Thank you for your vi - sit

Pno.

10 *mf*

AD 1

Thank you for your

Pno.

13

AD 1

kind in - vi - ta - tion When I tell chair - man

Pno.

16

AD 1

Kru - schev a - bout the in - vi - ta - tion he will be well pleased

Pno.

19

RFK

The Chair-man won't think I'm weak or

Pno.

21

RFK

AD 1

Pno.

that my bro - ther is weak?

You are both strong strong men

23

AD 1

Pno.

I have seen on the te - le - vi - sion pic - tures of the

25

AD 1

Pno.

Ken - ne - dys play - ing foot - ball on your lawn

f

27 *mf*

RFK

My fa - ther's lawn,

Pno.

30

RFK

He has the big - gest house on the com - plex

Pno.

32 *mf*

RFK

AD 1

mf *f* Yes. _ That

Bar - ba - ra Swan - aon.

Pno.

35

RFK

ac - tress he ma - naged when he was run - ning three

Pno.

36

RFK

Hol - ly - wood stu - di - os at the same time.

Pno.

38

rall......
mp

AD 1

I had good feel - ings for Glo - ria Swan - son. Feel - ings of love.

Pno.

40 $\text{♩} = 110$

RFK

Do you now.

Pno.

41

RFK

My fa - ther and Glo - ri - a Swan - son were ve - ry

Pno.

42

RFK

close. He's not well now He has had a

Pno.

44

RFK

stroke.

AD 1

I wish hin a spee - dy rec - ov - er - y/

Pno.

47

AD 1

ff

Ah_ that Glo - ri - a Swan - son!

Pno.

50

AD 1

I could give her a hug!

Pno.

51 *ff*

RFK

I have great res - spect for you for say - ing that

Pno.

53 *mf*

RFK

You should try that cof - fee cake

Pno.

55

RFK

We had it flown in from Swit - zer - land

Pno.

56 *f*

RFK

AD 1

Pno.

They make won - der - ful cof - fee cake there as well.
From Lu - cerne?

58

RFK

Pno.

But we had this cake flown in from Ge - ne - va.

60 *f*

AD 1

Pno.

It's a great place for cof - fee cake

61

AD 1

As you say this cake is won - der - ful Mis - ter At - tor - ney Ge - ne -

Pno.

63

RFK

f *mf*

Call me Bob - by That's what ev - 'ry - one calls me

AD 1

- ral,

Pno.

65

RFK

who don't call me dad - dy. *mf*

AD 1

You have ma - ny chil - dren Bob - by

Pno.

68

AD 1

You see I have done my re - search And please call me A - na -

Pno.

70

AD 1

- to - ly First names I like that

Pno.

72

AD 1

We will both be A - me - ri - cans

Pno.

73

RFK

Bob - by and A - na -

AD 1

Bob - by and A - na - to - ly

Pno.

74

RFK

- to - ly Bob - by and A - na - to - ly how will we

AD 1

Bob - by and A - na - to - ly

Pno.

f

77

RFK

8

3

3

end this ter - ri - ble mis - un - der - stan - ding?

AD 1

Chair - man

Pno.

80

AD 1

Kru - schev will be pleased that you are look - ing for so - lu - tions

Pno.

82

mf

RFK

8

Yes so - lu - tions al - ways!

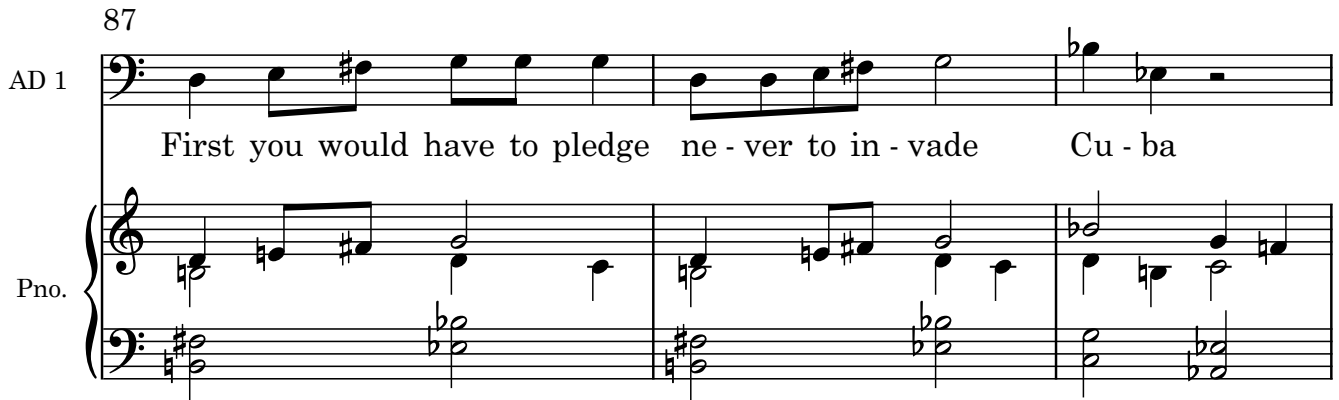
Pno.

87

AD 1

First you would have to pledge ne - ver to in - vade Cu - ba

Pno.



90

AD 1

Al - so you would have to re - move all your mis - siles from

Pno.



92

RFK

AD 1

Tur - key.

Pno.

I



96

RFK

could - n't a - gree to those things pub - lic - ly

Pno.

98

RFK

but I'd be wil - ling to

Pno.

100

RFK

shake hands with you as a gen - tle - man and as the At - tor - ney

Pno.

103

RFK



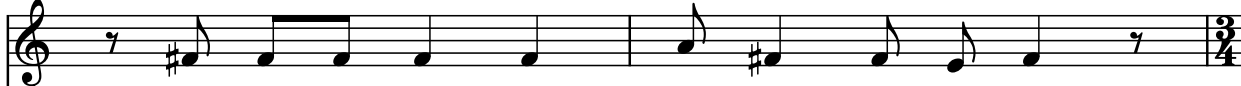
Ge - ne - ral of the U - ni - ted States

Pno.



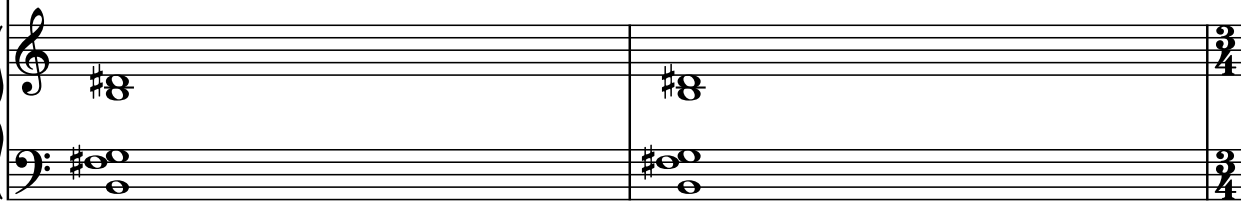
106

RFK



If you re - move your mis - siles from Cu - ba

Pno.



108

RFK



I pro - mise we will ne - ver in - vade that count - ry

Pno.



111

RFK

and we will re - move our mis - siles form Tur - key

Pno.

114

AD 1

We ac - com - plished it Bob - by I

Pno.

117

rall.

RFK

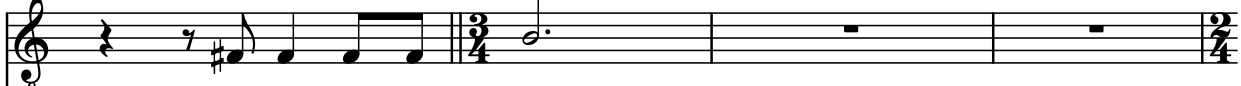
This calls for a dance. A - na - to - ly

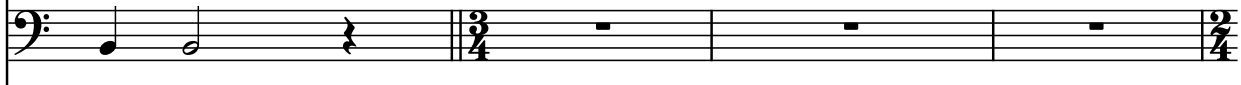
AD 1

think it's what you call a win - win

Pno.


120 $\text{♩} = 150$

RFK 

AD 1 

This calls for a dance.

win - win

Pno. 

124 

130 

136 

142

Pno.

147

Pno.

152

RFK

AD 1

Pno.

ff

It's a win win

ff

It's a

156

RFK

We'll take that to bed and pinch our - selves

AD 1

win win We'll take that to bed and pinch our - selves

Pno.

161

RFK

to prove we're not dead It's a win win

AD 1

to prove we're not dead It's a

Pno.

166

RFK

what - e - ver you've heard said our hearts filled with

AD 1

win win what - e - ver you've heard said our hearts filled with

Pno.

170

RFK

dread we stayed a - live

AD 1

dread we stayed a - live

Pno.

174

RFK

So we're a - live to the fu - ture Who

AD 1

So we're a - live to the fu - ture Who

Pno.

179

RFK

knows what will hap - pen But what - ev - er

AD 1

knows what will hap - pen But what - ev - er

Pno.

f

f

183

RFK

hap - pens We will be there We will be

AD 1

hap - pens We will be there We will be

Pno.

187

RFK

there We will be there

AD 1

there We will be there

Pno.

192 *mp*

RFK

Win - win Win - win Win - win Win - win

AD 1

Win - win Win - win Win - win Win - win

Pno.

196 *ff*

RFK

Win - win Win - win Win

AD 1

Win - win Win - win Win

Pno.

199

MM

RFK

AD 1

Pno.

Win

shouted

Win!

shouted

Win!

♩ = 84

no. 2 Gore Vidal

JACKIE is approached by the writer GORE VIDAL, who puts his rather inebriated arm on her shoulder, to steady himself. Offended by this action, BOBBY

1 *ostentatiously removes the writer's hand.*

Gore Vidal

Piano

ppp

2

Pno.

4

Rs

Pno.

Don't you ever do
anything like that
to me again

6

GV

Pno.

f

Did you hear me"

I have always
 thought that
 you were a
 goddamned
 impertinent
 son of a bitch.

Don't you ever
 do anything
 like that again

8

GV

Pno.

10

RFK

Pno.

p

Oh, just screw your - self keep your

12

RFK

GV

Pno.

pan - ties on

p

Keep my pan - ties on?

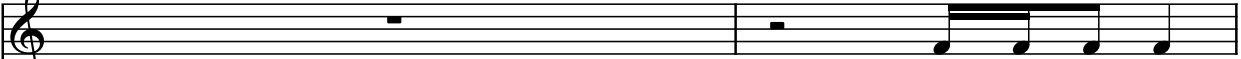
14 *f*

GV 


Is that your best at - tempt at d - a - log?

Pno. 

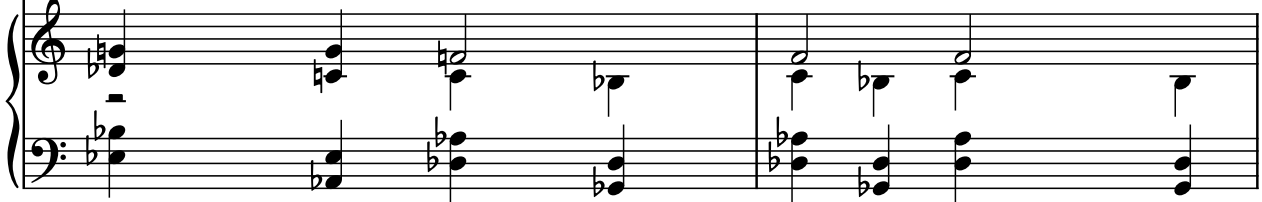
16 *f*

RFK 


So's your old man

GV 

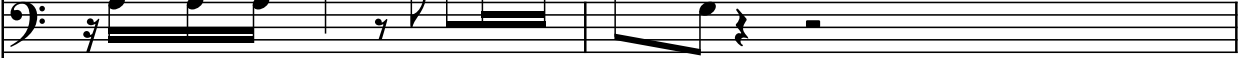
I can on - ly tell you you're brain dead

Pno. 

18 *f*

RFK 

Don't say a god - damned thing

GV 

What did you say? So is your mo - ther!

Pno. *mf* *p* 

20

RFK

a - bout my mo - ther!

GV

I could say much worse, good man.

Pno.

22

GV

Much, much worse I can as - sure you

Pno.

24

JBK

Doc - tor Schle - sin - ger would you and Mi - ter Plimp - ton

Pno.

27

JBK

and doc - tor Gal - braith help Mis - ter Vi - dal find

Pno.

29

JBK

his way home? Thank you ve - ry much.

Pno.

31

JBK

He's spent too much time sam - pling the liquor ca - bi - net____

Pno.

tempo di Conga ♩ = 150

no. 3 Bobby & Helms

CIA DIRECTOR RICHARD HELMS

takes BOBBY aside.

1

Piano

pp *mf* *p*

4

Pno.

pp *mf* *pp*

7

Pno.

10

Pno.

13

Pno.

16

RFK

p

Di - rec - tor Helms

Pno.

20

RFK

to what do I owe the ho - nor?

Pno.

22 *mf*

RH

I hate to spoil this e - vent for you Bob - by but the

Pno.

24 *mf*

RH

so - viets have placed in - ter - me - di - ate and long raange on Cu - ba.

Pno.

26 *f*

RFK

What?! Oh, shit, shit Are you sure

Pno.

28 *f*

RH

We have U 2 spy plane foot - age We're sure.

Pno.

30

RFK

Shit well we'.. have to do some - thing

RH

What would that be?

Pno.

32

RFK

This could mean nu - clear war.

Pno.

34

RFK

Con - vene the ExComm group right a - way.

Pno.

134

♩ = 84

1 no. 4 ExComm Group

Piano

4

Pno.

8


♩ = 132

Pno.

pp


12 *mf*

RFK



Let's go a-round the ta-ble and see where we are.

Pno.



15

RFK



We're on day six now

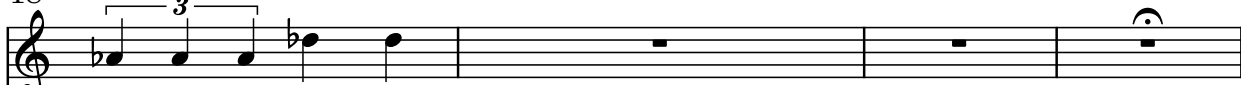
Pno.



GENERAL TAYLOR
 The 82nd Airborne is in
 place to invade Cuba.
 We're wasting time. We
 need to go in and
 take out those missiles.


18

RFK



Ge-ne-ral Tay-lor?

Pno.



22

RFK

Dean Rusk?

Pno.

DEAN RUSK

I'd recommend caution.
 Call me a dove. I'd opt
 for quarantining the island.

25

RFK

Ge - ne - ral Tay - lor?

Pno.

GENERAL TAYLOR

We need to go in right
 now, and not waste
 another minute!

28

RFK

Se - cre - ta - ry Mac - Na -

Pno.

31 rall.....

RFK 8

- ma - ra?

AB 2

Let slow things down

Pno.

33 ♩ = 84

RFK 8

Well, I'll

AB 2

I say we do a qua - ran - tine

Pno.

37 **rall.....**

RFK *8* **3** **3**
 throw my dice in with the doves There's

Pno.

39 ♩ = 60

RFK *8*
 too much at risk here with a hawk-ish dis - po - si - tion

Pno.

40

RFK *8*
 Let's take a break now We've

Pno.

42

RFK

got new ca - bles from Kru - schev.

Pno.

45

Pno.

♩ = 132

1

no. 5 Jackie's Soliloquy and Third Aria

Piano

5

Pno.

9

Pno.

Musical score for measures 9-13. The piece is in 4/4 time with a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A slur is present under the first two notes of the bass line in measure 10.

14

Pno.

Musical score for measures 14-17. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A repeat sign is used at the beginning of measure 15, and the piece concludes with a final chord in measure 17.

18

Pno.

Musical score for measures 18-20. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* (mezzo-forte) is indicated in measure 19. The time signature changes to 4/4.

21

Pno.

Musical score for measures 21-24. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign in measure 24. The time signature changes to 3/4. The letters "G.P." are written above the staff in measure 24.

25 *mp*

JBK



I need to es - cape_____

Pno.

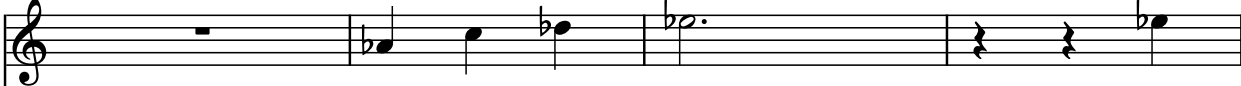


pp

Detailed description: This system contains the first musical system. The JBK part is in 3/4 time, starting with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a single half-note chord in the right hand.


29

JBK



I need to breather. I

Pno.



pp

Detailed description: This system contains the second musical system. The JBK part has a whole rest for the first measure, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment features a steady eighth-note bass line and a right hand with a half-note chord in the first measure, followed by a sustained chord in the second measure.

33

JBK



need to be a - lone and on my own_____ Why

Pno.



pp

Detailed description: This system contains the third musical system. The JBK part starts with a half note G4, followed by quarter notes F#4, E4, and D4, then a half note C4. The piano accompaniment has a steady eighth-note bass line and a right hand with a half-note chord in the first measure, followed by a half-note chord in the second measure, and a half-note chord in the third measure.

37

JBK

does he dis - res - pect me so? _____

Pno.

42

JBK

What makes him what he is? _____

Pno.

46

JBK

Can he i - ma - gine by shame

Pno.

50

JBK

at sha - king hands with girls he has lain with?

Pno.

54

Pno.

60

Pno.

64

Pno.

68 *mf*

JBK

This is - n't what I dreamt of I

Pno.

71

JBK

dreamt of ri - ding my horse to the edge of the world to see

Pno.

75

JBK

what might un - furl.

Pno.

79

JBK

I ne - ver dreamt of po - li - tics I

Pno.

82

JBK

dreamt of that love - ly scene where the book serves as the

Pno.

86

JBK

book - end to the peace that I crave - far dis - tant from the

Pno.

90

JBK

p

aw - ful noise of po - li - tics and po - li - ti - cians

Pno.

94

JBK

I need to es - cape

Pno.

pp

98

JBK

I need to rest.

Pno.

pp

102

JBK

I need peace.

Pno.

Detailed description: This system shows the beginning of a musical phrase for JBK at measure 102. The JBK part is written in a single treble clef staff. It starts with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a dotted half note Bb4. The lyrics "I need peace." are aligned under these notes. The piano accompaniment (Pno.) is in a grand staff. The right hand plays chords: a triad of G4, Bb4, D5 in the first measure, and a triad of G4, Bb4, D5 in the second measure. The left hand plays a steady eighth-note bass line starting on Bb3.

106

JBK

peace, peace,

Pno.

Detailed description: This system shows the continuation of the musical phrase for JBK at measure 106. The JBK part is in a single treble clef staff. It begins with a dotted half note Bb4, followed by a whole rest, then another dotted half note Bb4, and a final whole rest. The lyrics "peace, peace," are placed under the first and third notes. The piano accompaniment (Pno.) continues with the same chordal and bass line patterns as in the previous system.

110

JBK

peace,

rall.....

Pno.

8va.....

Detailed description: This system shows the end of the musical phrase for JBK at measure 110. The JBK part is in a single treble clef staff. It starts with a dotted half note Bb4, followed by three whole rests. The lyrics "peace," are under the first note. Above the staff, the instruction "rall....." is written with a dotted line. The piano accompaniment (Pno.) features a long melisma in the right hand, indicated by a large oval. The left hand continues with the eighth-note bass line. At the bottom of the system, the instruction "8va....." is written with a dashed line, indicating an octave shift.

End of Act 1

114

Pno.

act 2

$\text{♩} = 100$

no.1 Jackie & Attendant

Jackie's Aide

p

Mis - ses Ken - ne - dy It's

Piano

p

4

Aid

time for the Pre - si - dent's bug birth - day bash at

Pno.

6

Aid

Ma - di - son Square Gar - den.

Pno.

10

Aid

Bob - by Dar - rel will be there. Dia - hann Car - roll.

Pno.

13

Aid

Jim - my Du - ran - te I'll see if I can find it on the

Pno.

17 *mf*

JBK

No, don't bo - ther.

Aid

te - le - vi - sion set.

Pno.

20

JBK

I don't want to see it.

Aid

Are you

Pno.

24

Aid

sure Mis - ses Ken - ne - dy? It will be an ex - ci - ting

Pno.

mf

28

Aid

pro - gram. O - ther stars will be there as well.

Pno.

32

Aid

Har - ry Be - la - fon - te, Jack Ben - ny,

Pno.

f

35

Aid

Pe - ter Law - ford will be there to in - tro - duce the Pre - si -

Pno.

38 *poco piu mosso*

JBK

p He'll be there to in - tro - duce him to

Aid

-dent.

Pno.

41

JBK

Hol - ly - wood floo - zies.

Aid

Not floo - zies Mis - ses Ken - ne - dy

Pno.

43 **rall.**..... **accel.**.....

Aid

He'll ber pre - sen - ting Ma - ri - lyn Mon - roe!

Pno.

46 $\text{♩} = 66$

JBK

I said turn that damned thing off. Right now! Turn it

Pno.

48 **ff**

JBK

off! Off! Off! Off! *Blackout, end of scene*

Pno.

f

AN AIDE

And this fabulous birthday party for our fabulous President continues now and we return you to Mr. Peter Lawford.

♩ = 66

1

Piano

2: Marilyn Square Garden:

3

Pno.

pp

PETER LAWFORD
And I will keep you waiting no longer.

PETER LAWFORD
And I will keep you waiting no longer.

5

Pno.

PETER LAWFORD
Assuming she has by now been sewn into her gown,

PETER LAWFORD
I give you the glorious ... Marilyn Monroe

Sound:
The audience at the Garden erupts.

7

Pno.

mf

a tempo ♩ = 100

rall.....

MARILYN, sewn sewn into her gown, shimmies to microphone and sings, in her inimitable slow breathless style:

10

Pno.

14

Pno.

meno ♩ = 84

18

MM

rall.....

tempo di MM, sadly ostentatious ♩ = 60

Hap - py Birth - day to you Hap - py

Pno.

23

MM

Birth - day to you Hap - py Birth - day

Pno.

27

MM

Mis - ter Pre - si - dent Hap - py Birth - day to

Pno.

31

MM

you And thanks for all the love - ly

Pno.

36

MM

me - mo - ries Mis - ter Pre - si - dent *MARILYN*
leaves the stage.

Pno.

pp

♩ = 100

JACK

takes the podium

40 **rall.**.....

Pno.

44

Pno.

46

JFK

Is - n't it grand to re - ceive birth - day wi - shes

Pno.

47

JFK

from such a fine up - stand - ing in - di - vi - dual.

Pno.

49

JFK

I'll be sure to thank Pe - ter Law - son ap -

Pno.

51

JFK

-pro - priate - ly

Pno.

55

Pno.

♩ = 100

1 no. 3 The smal after-party

Piano *p*

Pno.

7 *mf*

JFK

8 You still in your par - ty dress Ma - ri - lyn?

Pno.

9

JFK

Did they use hea - vy e - quip - ment to keep ev - 'ry thing in

Pno.

11

MM

mf

I guess they did Mis - ter

JFK

f

place.

Pno.

13

MM

Pre - si - dent.

JFK

What a - bout you Bob - by

Pno.

15

Pno. *f*

16

JFK

Do you like the way they sewed her up in her dress?

Pno.

17

JFK

Thai - land was pro - bab - ly an - o - ther

Pno. *f*

19

JFK

Pe - ter Law - son con - tri - bu - tion

Pno.

f

21

RFK

poco rall......*meno* ♩ = 72
mf

I think Ma - ri - lyn looks love - ly

Pno.

23

RFK

ab - so - lute - ly love - ly.

JACK
Spoken
like a true romantic

JACK
I've gotta go.

JFK

Pno.

a tempo ♩ = 100

mf

26

MM

Mis - ter Pre - si - dent When will I see you a - gain?

Pno.

28

MM

I've left you phone mes - sa - ges that you have - n't re - turned

Pno.

rall.....

30 *p*

MM

I've al - so writ - ten to your wife Jac - kie

Pno.

a tempo ♩ = 100

32 *p*

JFK

I re - mem - ber her name And I

Pno.

34

MM

Did you

JFK

know you've been send - ing her let - ters

Pno.

35

MM

read what I wrote?

JACK
Bobby will
deal with this. *exit JACK*

Pno.

♩ = 200

no.1 What did he mean, "Bobby will dealwith this"?

Marilyn Monroe

Piano

♩ = 120

Pno.

7 *mf*

MM

What did he mean, "Bob - by will deal with this?"

Pno.

8 *mf*

RFK

That's just his style He's al - ways put - ting me

Pno.

10


RFK

in charge of things. That's

Pno.

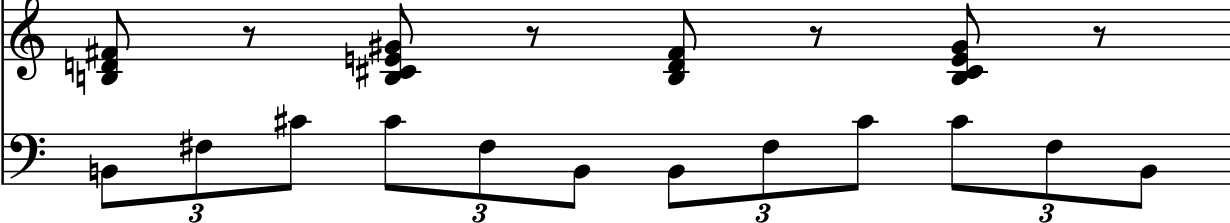
11

RFK



how I got mixed up in ef - forts to solve the

Pno.



Detailed description: This system contains the first system of music. The top staff is for RFK, starting at measure 11. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes with triplet markings above the first three measures and a final eighth note. The lyrics are "how I got mixed up in ef - forts to solve the". The bottom staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The right hand has chords with eighth notes and rests, while the left hand has a bass line with triplet markings under the first four measures.

12

RFK



Cu - ban mis - sile cri - sis, which worked out in our fa - vor,

Pno.



Detailed description: This system contains the second system of music. The top staff is for RFK, starting at measure 12. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody continues with eighth notes and rests, with a triplet marking above the first measure. The lyrics are "Cu - ban mis - sile cri - sis, which worked out in our fa - vor,". The bottom staff is for Piano (Pno.), with a grand staff. The right hand has chords with eighth notes and rests. The left hand has a bass line with triplet markings under the first eight measures.

14

RFK



as you must know a great suc - cess.

Pno.



Detailed description: This system contains the third system of music. The top staff is for RFK, starting at measure 14. It features a treble clef, a key signature of one flat (Bb), and a common time signature. The melody consists of eighth notes and a final half note. The lyrics are "as you must know a great suc - cess.". The bottom staff is for Piano (Pno.), with a grand staff. The right hand has chords with eighth notes and rests. The left hand has a bass line with triplet markings under the first four measures, followed by a section with sustained chords.

16 *mp* *3*

MM *But I asked whe - ther you*

Pno. *f* *pp*

18 *3* *mf* *3*

MM *read my let - ters to Ja - ckie.*

RFK *You wrote let - ters to*

Pno. *mf*

20 *p* *rall.....* *3* *3*

RFK *Ja - ckie? What were you do - ing wri - ting let - ters to Ja - ckie,*

Pno. *p* *pp*

22 $\text{♩} = 100$
mp

MM

RFK

Pno.

Ma - ri - lyn

She needs to give him a di -

25

MM

- voice

He's trapped in a love - less mar - riage

Pno.

28

MM

She needs to set him free and let me be First La - dy

Pno.

30 *mp*

RFK

I'm sor - ry,

Pno.

33

RFK

Ma - ri - lyn, but you could - n't be First La - dy The

Pno.

36

RFK

F B I has a file on you be - cause of your mar - riage

Pno.

39

RFK

to Ar - thur Mil - ler and be - cause of your

Pno.

41

RFK

re - cent va - ca - tion to Mex - i - co, where you

Pno.

p

44

MM

rall..... a tempo ♩ = 120

How do you know this?

RFK

par - tied with known com - mu - nists.

Pno.

47

MM

you know e - ve - ry thing?

RFK

I'm the At - tor - ney Ge - ne - ral_

Pno.

49

MM

That's dis -

RFK

Yes, pret - ty much e - ve - ry thing.

Pno.

51 **rall.**.....♩ = 72

MM

- tur - bing.

Pno.

53

MM

But I've reached the age of con - sent

Pno.

54

MM

I can par - ty with a - ny - one I like.

RFK

What a - bout

Pno.


55

MM



I can par - ty with a - ny - one I like.

RFK




me?

Pno.




56

MM



That would cer - tain - ly in - clude you.

Pno.



57

MM

Oh,

RFK

That is ve - ry sweet of you to say.

Pno.

58 *rall.*..... $\text{♩} = 120$

MM

you're the sweet one. Where could we par - ty

Pno.

60

RFK

We could be - gin by sha - ring a bot - tle of

Pno.

62

RFK

wine right here. E - v'ry - one's gone now, but I have a

Pno.

BOBBY
I'm the Attorney
General, you know.

65

RFK

key to the li - quor ca - bi - net

Pno.

G.P.

68

MM

Pno.

So you've told me.

70

MM

Pno.

Well let's get start - ed. Do they have a com - plete

MARILYN

I'd like Dom Perignon Champagne with a dash of apple brandy and grenadine.

BOBBY

Coming right up.

72

MM

Pno.

bar?

1

1

*BOBBY tends
to making the
drinks*

76

MM

He needs to di - vorce that wo - man

Pno.

79

MM

She's drag - ging him down He could be so much

Pno.

82

MM

more if he had a First La - dy who e - quals

Pno.

86 *rall.*.....

MM

him in sta - ture, like yours tru - ly.

Pno.

90 ♩ = 96 *mf*

RFK

Why not plan to wait 'till it's

Pno.

p

93

RFK

my turn af - ter he fi - ni - shes his se - cond

Pno.

95

RFK

term I'll run and I'll be the Pre - si - dent.

Pno.

98 *mf*

MM

I could be First La - dy? What a won - der - ful thought.

Pno.

101

MM

Time for new

RFK

It cer - tain - ly is

Pno.

rall.....

♩ = 120
104 *mf*

MM

drinks *mf*

RFK

New drinks co - ming up But should

Pno.

107

RFK

you be mix - ing them with all the pills I see you ta - king?

Pno.

109

MM

Yes, I should. That's what I should be do - ing.

Pno.

111 **rall.**.....♩ = 96

MM
 You called me your Queen?

RFK
 Yes, you could

Pno.
pp

114 ♩ = 120

RFK
 be my Queen. Ma - ri - lyn you are the love - liest girl my

Pno.

117

RFK
 eyes have e - ver res - ted on You are the most beau - ti - ful

Pno.

120

MM

RFK

Pno.

What a - bout Eth - el?

girl in al God's cre - a - tion.

123

RFK

Pno.

Eth - el Yes, I'll have to deal with that.

126

RFK

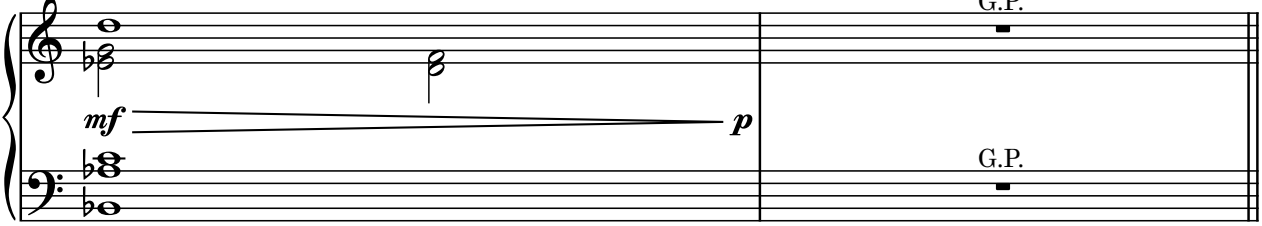
Pno.

But you will be my Queen. Come dance with me.

ff *rall.*.....

mf *f*

129



Pno.

mf *p*

G.P. G.P.

$\text{♩} = 84$


no.2 You Like to Dance?

1 *p*

Marilyn Monroe

You like to dance?

Piano



4 *rall.*

MM

You like to dance? You like to dance...

Pno.



a tempo ♩ = 84

They begin to dance.

mf

8

MM

RFK

Pno.

mf

Don't wor - ry, I can keep

I like to dance? Don't tell Krus - chev.

11 *rall.*..... *meno* ♩ = 60

MM

Pno.

se - crets I'm your Queen. And the First La - dy of the U - ni - ted

14 ♩ = 84 *accel.*..... ♩ = 168

MM

Pno.

States,

20

Pno.

Musical score for piano, measures 20-24. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

25

Pno.

Musical score for piano, measures 25-29. The right hand continues the melodic line, and the left hand accompaniment includes some dyads and chords.

30

Pno.

Musical score for piano, measures 30-34. The right hand has a more active melodic line with sixteenth notes, and the left hand accompaniment features chords and dyads.

35

Pno.

Musical score for piano, measures 35-40. The right hand has a more active melodic line with sixteenth notes, and the left hand accompaniment features chords and dyads.

41

Pno.

Musical score for piano, measures 41-45. The right hand has a more active melodic line with sixteenth notes, and the left hand accompaniment features chords and dyads.

46

Pno.

51

Pno.

56 *rall.*

Pno.

60

MM

RFK

Pno.

This is a ve - ry ro - man - tic piece of mu - sic.

I'm feel - ing

63 $\text{♩} = 84$

RFK $\text{ve - ry ro - man - tic.}$

Pno. *pp*

sings as they continue dancing

66 *p*

RFK $\text{I'm feel - ing ro - man - tic}$

Pno.

68 *mf*

RFK $\text{cAr - tain mood's made me feel bold And ta - ken o - ver my}$

Pno.

70 *p*

RFK
8
bo - dy and soul I'm feel - ing quite fran - tic a cer - tain

Pno.

73 *mf*

RFK
8
girl has cap - tured my heart. a girl so beau - ti - ful I

Pno.

75 *pp*

RFK
8
may do things that aren't too smart.

Pno.

78 *p*

MM

I'm feel - ing ro - man - tic

Pno. *pp*

80

MM

cAr - tain mood's made me feel bold And ta - ken o - ver my

Pno.

82

MM

bo - dy and soul I'm feel - ing quite fran - tic a cer - tain

Pno.

85 *mf*

MM
boy has cap - tured my heart. a boy so beau - ti - ful I

Pno.

87 *p*

MM
may do things that aren't too smart.

Pno.

90 *p*

MM
For I've ne - ver felt this way be - fore

RFK
For I've ne - ver felt this way be - fore

Pno.

92

MM

Ne - ver felt so much in love with some - one so sub - lime

RFK

Ne - ver felt so much in love with some - one so sub - lime

Pno.

mf

94

RFK

I've ne - ver felt so

Pno.

96

MM

I've ne - ver felt so much like a bird of prey be-fore

RFK

much like a bird of prey be - fore

Pno.

98

MM

Ne - ver_____

RFK

Ne - ver_____ felt so much at a loss How

Pno.

99 *rall.*..... *mf* *p* *pp* $\text{♩} = 54$

MM
felt so much at a loss How will the hun - ter catch his prey, then

RFK
will the hun - ter catch his prey, then

Pno.

101 $\text{♩} = 84$

MM
walk a - way in time.

RFK
walk a - way in time.

Pno.
pp

104

MM

RFK

Pno.

p

I'm feel - iong se-

p

I'm feel - iong se-

107

MM

RFK

Pno.

- man - tic

With the words all leav - ing my

- man - tic

With the words all leav - ing my

110 **rall.....** **a tempo**

MM
head A boy as love - ly as you is a

RFK
head A girl as love - ly as you is a

Pno.

113

MM
tho - rough tho - rough - bred that I want as all of my

RFK
tho - rough tho - rough - bred that I want as all of my

Pno.

115 *mp* *p*

MM
own that I want as all of my own. all of my

mp *p*

RFK
own that I want as all of my own. all of my

Pno.

118

MM
own. all of my own.

RFK
own. all of my own.

Pno.

pp

rall.....

BOBBY²⁴¹
Don't tell anyone.
Let that be our secret.

120 *pp*

MM

You're quite a good dan - cer

Pno.

8va

123 $\text{♩} = 120$ *p*

MM

I al - rea - dy have too ma - ny se - crets.

Pno.

pp

126

MM

They're dri - ving me nuts

Pno.

129

MM

I'm going to blow all these things sky high.

Pno.

132

MM

rall...... *BOBBY fixes new drinks.*

It will be fun to watch all the rats scur-ry-ing a-round

p

$\text{♩} = 96$

Pno.

135

$\text{♩} = 120$

Pno.

138 *mf*

RFK

Ma - ri - lyn are you sure you're not drink - ing too much

Pno.

140 *mf*

MM

Why are we out of cham - pagne?

Pno.

142

RFK

No, there's plen - ty of cham - pagne here.

Pno.

144

MM

Then we don't have a prob - lem

RFK

What are those pills you're pop - ping?

Pno.

146

MM

I don't pop pils I take them one at a

Pno.

149

MM

time Un - less I feel pres - sure

Pno.

153

MM

I don't think I'm out of pills so we don't

Pno.

157

MM

have a prob - lem Let's

Pno.

rall.....

162

MM

get bu - sy dan - cing *ff* Let's get bu_ sy_

RFK

Let's get bu - sy dan - cing Let's

Pno.

ff = 180 They dance.

167

MM

dan - cing.

RFK

get bu_ sy_ dan - cing.

Pno.

173

Pno.

p *ff*

p *ff*

178

Pno.

183

Pno.

188

Pno.

194

Pno.

199

Pno.

204

Pno.

209 *rall.*.....

Pno.

214 $\text{♩} = 74$
p

Let's get bu - sy dan - cing what else is there to do?

MM

Pno.

217

I've al - rea - dy cut to the chase and said I love you

MM

Pno.

221

MM

If we're bu - sy dan - cing and I'm

Pno.

223

MM

dan - cing here with you. We can di - sap - pear with - out

Pno.

226

MM

leave - ing a trace If you on - ly say to me you love me too! So

Pno.

230

MM

Piano accompaniment for measures 230-232. The right hand features chords and moving lines, while the left hand provides a steady bass line with some chromatic movement.

dance, dance, dance your whole heart out Reach for the moon

233

MM

Piano accompaniment for measures 233-236. The right hand has a melodic line with some grace notes, and the left hand continues with a bass line.

Reach for the sky, reach for me Take a chance, chance, chance on

237

MM

Piano accompaniment for measures 237-240. The right hand has a melodic line with grace notes, and the left hand continues with a bass line.

what you real - ly want Reach for the moon Reach for the sky, reach for

241

MM

me

RFK

Let's get bu - sy dan - cing what

Pno.

244

RFK

else is there to do? I've al= - rea - dy cut to the

Pno.

247

RFK

chase and said I love you

Pno.

251

RFK

Pno.

If we're bu - sy dan - cing and I'm dan - cing here with you.

253

RFK

Pno.

We can di - sap - pear with - out leave - ing a trace

256

MM

RFK

Pno.

If you on - ly say to me you love me too! So

259

MM

dance, dance, dance your whole heart out Reach for the moon

RFK

dance, dance, dance your whole heart out Reach for the moon

Pno.

262

MM

Reach for the sky, reach for me Take a chance, chance, chance on

RFK

Reach for the sky, reach for me Take a chance, chance, chance on

Pno.

266

MM

what you real - ly want Reach for the moon Reach for the sky, reach for

RFK

what you real - ly want Reach for the moon Reach for the sky, reach for

Pno.

270

MM

me If we're bu - sy dan - cing and I'm

RFK

me If we're bu - sy dan - cing and I'm

Pno.

mf

mf

273

MM

dan - cing here with you. We can di - sap - pear with - out

RFK

dan - cing here with you. We can di - sap - pear with - out

Pno.

276

MM

leave - ing a trace If you on - ly say to me you

RFK

leave - ing a trace

Pno.

278 *rall.*

MM
love me too! If you on - ly say to me you

RFK
If you on - ly say to me you love me too!

Pno.

280

MM
love me too! love me

RFK
If you on - ly say to me you love me too!

Pno.

pp

*They finish the dance
laughing happily.*

283 ♩ = 60

MM
love me too!

RFK
love me too!

Pno.

MARILYN

I have a brand new
house in Brentwood.
Very cozy. You will
love it.

They leave.

287

MM

BOBBY
Where can we go?
We've got to go s
omewhere.

BOBBY
I feel cozy
already.

RFK

Pno.

♩ = 60

223

no.3 Jackie's Second Soliloquy

1

Piano

And.

Detailed description: This block shows the first three measures of the piano introduction. The music is in 4/4 time. Measure 1 has a whole rest in the right hand and a half-note G2 in the left hand. Measure 2 features a half-note G2 in the right hand and a half-note G2 in the left hand. Measure 3 contains a half-note G2 in the right hand and a half-note G2 in the left hand. The tempo marking is *And.*

4

Pno.

rall.

Detailed description: This block shows measures 4, 5, and 6 of the piano accompaniment. Measure 4 has a half-note G2 in the right hand and a half-note G2 in the left hand. Measure 5 has a half-note G2 in the right hand and a half-note G2 in the left hand. Measure 6 has a half-note G2 in the right hand and a half-note G2 in the left hand. The tempo marking is *rall.*

7

♩ = 74 *p*

JBK

How am I sup - pose to feel_____ And how have I come to

Pno.

ppp

Detailed description: This block shows measures 7, 8, and 9. The vocal line (JBK) has a half-note G2 in measure 7, a half-note G2 in measure 8, and a half-note G2 in measure 9. The piano accompaniment (Pno.) has a half-note G2 in the right hand and a half-note G2 in the left hand in measure 7, a half-note G2 in the right hand and a half-note G2 in the left hand in measure 8, and a half-note G2 in the right hand and a half-note G2 in the left hand in measure 9. The tempo marking is *p* and the dynamic marking is *ppp*.

10

JBK

be:_____ How_ has this hap - pened?

Pno.

1

Detailed description: This block shows measures 10, 11, and 12. The vocal line (JBK) has a half-note G2 in measure 10, a half-note G2 in measure 11, and a half-note G2 in measure 12. The piano accompaniment (Pno.) has a half-note G2 in the right hand and a half-note G2 in the left hand in measure 10, a half-note G2 in the right hand and a half-note G2 in the left hand in measure 11, and a half-note G2 in the right hand and a half-note G2 in the left hand in measure 12. The dynamic marking is **1**.

14 $\text{♩} = 96$

JBK

Who am I now Have I changed so much

Pno.

16

JBK

When I was a lit - tle girl I was ve - ry shy I

Pno.

19

JBK

think most girls are shy Most girls are shy Most

Pno.

22

JBK

girls are not mar-ried to the Pre-si-dent A

Pno.

24

JBK

Pre-si-dent who pa-rades His half-na-ked

Pno.

26

JBK

girl-friends be-fore me I can't di-voce the Pre-si-dent. I

Pno.

rall.....

28 $\text{♩} = 74$

JBK

should have mar - ried Bob - by.

Pno.

mf *mp*

6 6

Red. Red.

31 $\text{♩} = 60$

Pno.

p *ppp*

6

(Red.) Red. Red.

36 $\text{♩} = 84$

Pno.

p

accel.....

41

Pno.

b₂ *b₂* *b₂*

47

Pno.

52

Pno.

58

Pno.

mf

63

Pno.

f

ff

♩ = 200

1

♩ = 200

no. 4 Marilyn, you are a marvelous lover.

1

Piano

Measures 1-6 of the piano accompaniment. The music is in a minor key with a 2/4 time signature. The tempo is marked as quarter note = 200. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes.

7

Pno.

Measures 7-12 of the piano accompaniment. The melodic line in the right hand continues with eighth and quarter notes, showing some chromatic movement. The left hand accompaniment remains consistent with the previous section.

13

Pno.

Measures 13-18 of the piano accompaniment. The right hand melody becomes more active with eighth notes and quarter notes. The left hand accompaniment continues to support the melody with chords and single notes.

19

Pno.

Measures 19-24 of the piano accompaniment. The right hand melody features a mix of eighth and quarter notes. The left hand accompaniment provides a consistent harmonic foundation.

25 *mf*

RFK

Mae - ri - lyn you're a marv - 'lous

Pno.

30 *mf*

MM

Well I try you are too.

RFK

lo - ver.

Pno.

36

MM

and you're the best dan - cer in the world

Pno.

41

MM

Pno.

Let me

46

MM

RFK

Pno.

see you dance a - gain.

It's not ev - en com - plete - ly

51

MM

RFK

Pno.

Do you have shoes on?

dark out - side. I do I do I

57 **poco rall.**..... **a tempo** ♩ = 200

MM
Then what's stop - ping us?

RFK
do I cede your ar - gu - ment. Let's

Pno.

61

MM
You real - ly

RFK
dance_____

Pno.

66 **rall.**.....

MM
want to?

RFK
I all - ways want to to - day, to -

Pno.

72 ♩ = 120 **accel.**..... ♩ = 200

RFK
-mor - row, for - e - ver

Pno.

78 **rall.**..... ♩ = 200

Pno.

84

Pno.

Measures 84-88. The right hand features a melodic line with a series of accidentals (flats and naturals) and a trill-like figure. The left hand provides a bass line with chords and individual notes, also containing many accidentals.

89

Pno.

Measures 89-94. The right hand continues the melodic line, featuring a trill and various accidentals. The left hand maintains the bass line with chords and accidentals.

95

Pno.

Measures 95-100. The right hand continues the melodic line with a trill and various accidentals. The left hand maintains the bass line with chords and accidentals.

101

Pno.

Measures 101-106. The right hand continues the melodic line with a trill and various accidentals. The left hand maintains the bass line with chords and accidentals.

107

Pno.

Measures 107-112. The right hand continues the melodic line with a trill and various accidentals. The left hand maintains the bass line with chords and accidentals. A *ff* dynamic marking is present in measure 109.

112

RFK

In your arms I feel so free

Pno.

117

RFK

I could be a - ny - one I want to a - ny - one at all!

Pno.

ff

122

MM

f

In your arms I feel I'm me I could be a

Pno.

p

128

MM

kid a - gain And a - ny one at!

Pno.

134

MM

To - ge - ther we'll change our lives

RFK

To - ge - ther we'll change our lives

Pno.

140

MM

I'll quite Hol - ly - wood

RFK

I'll quite po - li - tics.

Pno.

145 *pp*

MM We'll change our lives and live on a farm And be hap - py

pp

RFK We'll change our lives and live on a farm And be hap - py

pp

Pno.

151

MM e - ver - more _____ And be hap - py

RFK e - ver - more _____ And be hap - py

Pno.

157

MM

with each o - ther e - ver - more

RFK

with each o - ther e - ver - more

Pno.

163

MM

RFK

mp

Ba - by, we

Pno.

169

RFK

need to think this through. I

Pno.

175

RFK

don't want to live on a farm and feed pigs.

Pno.

181

RFK

Thst's not why my fa - ther sent me to Har - vard.

Pno.

187

MM

I thought we'd been do - ing ex - act - ly that

Pno.

193

MM

rall.....

think - ing things through

Pno.

198

MM

RFK

Pno.

mf

No, we've just been i - ma - gi - ning things

$\text{♩} = 172$

203

RFK

i - ma - gi - ning dif - f'rent lives, dif - f'rent si - tu -

Pno.

208

MM

f

RFK

mf "I - ma - gi - ning?" I

- a - tions... dif - f'rent spou - ses.

Pno.

213

MM

thought we were plan - ning. No it is - n't.

RFK

It's the same thing

Pno.

219 ♩ = 172

MM

I wrote a let - ter to E - thel yes - ter - day. She has - n't

Pno.

224 ♩ = 172

MM

an - swered yet.

RFK

You did

Pno.

pp

f

229

RFK

what? You wrote to my

Pno.

mf *pp* *mf*

234 *ff*

MM
What's your prob - lem I've writ - ten let - ters top both

RFK
ff
wife?!

Pno. *p*

239 *p*

MM
Ja - ckie and E - thel.

RFK
I knew a - bout Jac - kie_____

Pno.

rall......

245

RFK

but I did - n't know you were go - ing to write to E - thel.

Pno.

249

MM

mp I ex - plained that we were

RFK

What did you say to her?

Pno.

pp

$\text{♩} = 120$

252

MM

deep - ly in love _____ and you need - ed to di -

Pno.

254

MM

-voce her for the sake of your sa - ni - ty.

Pno.

accel.....

257 *mf*

RFK

That's not a good ex - pla - na - tion of the si - tu - a - tion

Pno.

259 *f* $\text{♩} = 172$

MM

You're a school - tea - cher

RFK

babe. It's just not!

Pno.

263

MM

now grad - ing my pa - per? Let me

Pno.

268

MM

give you some in - for - ma - tion son - ny.

Pno.

273

ff

MM

ff

I'm Ma - ri - lyn Mon - roe

Pno.

280

MM

Pno.

pp

287

MM

p

And I know ev - ;ry thing that's go - ing on.

Pno.

pp

292

MM

I know a - bout Sam Gi - an - ca - na

Pno.

298

MM

and the e - lec - tion in Chi - ca - go.

Pno.

304

MM

I know ev - 'ry thing there is to know a - bout

Pno.

308

MM

Cu - ba And a - bout the Lyn - don si - tu -

Pno.

pp *pp*

312

MM

- a - tion. I thought you were a se - ri - ous per - son.

Pno.

pp

315

MM

I was wrong.

Pno.

319

RFK

Ma - ri - lyn, let's not

Pno.

322

MM

RFK

Pno.

325

MM

Pno.

328

MM

Pno.

O - kay we'll talk a - bout it

talk a - bout this now _____

when the cows come home

mf

If you're ful - ly dressed,

331

MM

RFK

Pno.

Just see your - self out.

All right Ma - ri - lyn.

334

RFK

Pno.

We'll talk soon.

336 *BOBBY exits*

RFK

Pno.

1

♩. = 42

1 no.5 Marilyn's Aria

Piano

pp

5

MM

p

Why does my life keep

Pno.

8

MM

crash - ing _____ Can't I e - ver learn the game

Pno.

12 *mp*

MM

Why does ev - 'ry man I know

Pno.

15

MM

Al - ways turn out to be the same.

Pno.

19

Pno.

22 *p*

MM

What is the mat - ter with me _____

Pno.

25

MM

I can't help my - self be - cause I'm dy - ing

Pno.

29

MM

Who can I go to in my des - pe - ra - tion I

Pno.

33

MM

wish my mo - ther were here to pray for me For

Pno.

f

36

MM

prayer is what I need now _____ I've tried ev - 'ry - thing that I

Pno.

mf *p*

39

MM

know _____ I've flown o - ver the sun to

Pno.

42

MM

watch how it melts And prayer is the on - ly thing I have left.

Pno.

45

MM

prayer is the on - ly thing I have left.

Pno.

49 *rall.*.....

Pno.

Angrily ♩ = 92
no.1 Jack & Bobby

Piano

6

Pno.

10

Pno.

14

Pno.

ff *f*

19

Pno.

pp

22 *mf*

RFK

Ma - ri - lyn's com - pte - ly out of con - trol She

Pno.

mf

25

RFK

wa - shes those damned pills

Pno.

mf

28

RFK

8

down like so - da pop and she's in - co -

Pno.

31

RFK

8

- he - rent most of the time She's threat - en - oing to call a

Pno.

35

RFK

8

press con - fer - ence to tell ev - 'ry thing she knows

Pno.

38 *p* *rall.*.....

JFK

What do you think she knows?___

Pno.

..... *a tempo* ♩ = 92

43 *p* *mp*

RFK

She ram - bles on a - bout Sam Gi - an - ca - na and Cu - ba

JFK

Pno.

47 *ff*

RFK

and Si - na - tra and Cas - tro Plus_ of course you and

Pno. *f*

52 *p*

RFK

me She says she has a se - cret dia - ry.

Pno. *pp*

57


JFK

She could bring down the ad - min - is - tra - tion You can't

Pno.


61

JFK



let that hap - pen This would be worse than the Pro - fu - mo af - fair You


Pno.



Detailed description: This block contains the first system of music. The vocal line (JFK) is in treble clef with a key signature of one flat and a common time signature. It starts at measure 61. The lyrics are "let that hap - pen This would be worse than the Pro - fu - mo af - fair You". The piano accompaniment (Pno.) is in grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand.


64

JFK



need to see her one more time and get that damned dia - ry

Pno.



f

Detailed description: This block contains the second system of music. The vocal line (JFK) is in treble clef with a key signature of one flat and a common time signature. It starts at measure 64. The lyrics are "need to see her one more time and get that damned dia - ry". The piano accompaniment (Pno.) is in grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is placed above the vocal line.

68

RFK



I'll take care of it.

Pno.



f

Detailed description: This block contains the third system of music. The vocal line (RFK) is in treble clef with a key signature of one flat and a common time signature. It starts at measure 68. The lyrics are "I'll take care of it.". The piano accompaniment (Pno.) is in grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is placed above the vocal line.

72

JFK

8

Good If you run in - to prob - lems with her

Pno.

75

RFK

8

I will

JFK

8

find your - self in a dif - f'rent ci - ty

Pno.

79

RFK

8

It's to bad things had to work out this way

Pno.

83 *mf*

RFK

She was a nice girl ac - tu - al - ly a nice girl.

Pno.

89

RFK

I liked her a lot

Pno.

94 *mp*

RFK

It's too bad.

Pno.

ppp

ppp

♩. = 48

1 no. 2 Jackie and Attendant

Piano

5

rall.....

Pno.

9

♩. = 48

mp

Tn

Mis - ses Ken - ne - dy Thre - re - ʒ

Pno.

12

Tn

big news sto - ry in to - day's pa - pers.

Pno.

15

p

JBK

A - bout what?

Tn

A - bout Ma - ri - lyn - Mon - roe

Pno.

18

Tn

An ap - par - ent su - i - cide.

Pno.

rit.....

Ad.

21 ...♩ = 48

Tn

She was found by her house - keep - er and he psy - chi - a - trist

Pno.

24

JBK

Found where?

Tn

In her house in Hol - ly - wood

Pno.

26

JBK

Tn

Pno.

You say it was su - i - cide?

That's what they're say - ing I don't

28

Tn

Pno.

know what peo - ple like that are so un - hap - py a - bout.

30

Tn

Pno.

They've got more mo - ney than God.

33

Pno.

38

JBK

Tn

Pno.

Was the Pre - si - dent in Hol - ly - wood?

No he was - n't

41

JBK

Tn

Pno.

Was Bob - by there?

I guess you're right.

44

Tn

He would - n't be

Pno.

46

Tn

He was pro - bab - ly _____ on a plane

Pno.

48

Tn

some - - where.

Pno.

51

Pno.

55

Pno.

60

Pno.

65

rall......

Pno.

1 no. 3 Jack, Bobby, Lyndon Johnson, J. Edgar Hoover

Piano

pp f pp

4

Pno.

f Red.

6

Pno.

Red. Red.

8

Pno.

Red. mf

11

Pno.

ff mf

14

Pno.

3

17

Pno.

20

Pno.

pp

23

Pno.

f *pp* *f*

26 *mf*

JFK

So why do you think we have to go to Dal-las?

Pno.

29

JFK

What the hell

Pno.

31

JFK

Ad-lai went down there to give a speech and

Pno.

33

JFK

some guy spat at him and some o - ther guy took a swing him

Pno.

36

JFK

with a plac - ard.

Pno.

38

mf

RFK

Some real sweet peo - ple thay have down there aren't there

Pno.

41

Pno.



44 *mf*

RFK

I'll bet there are Lyn - don Sweet La - dies as an - y raate

Pno.

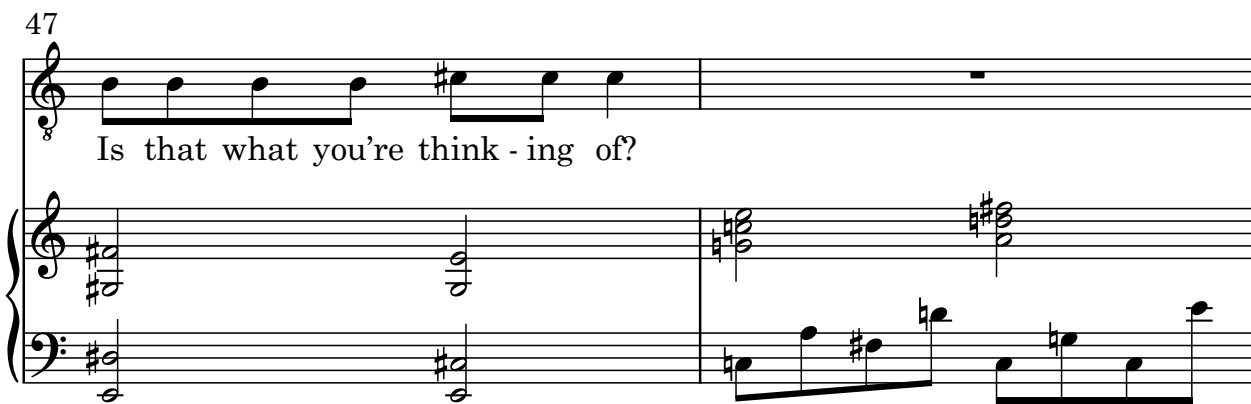


47

RFK

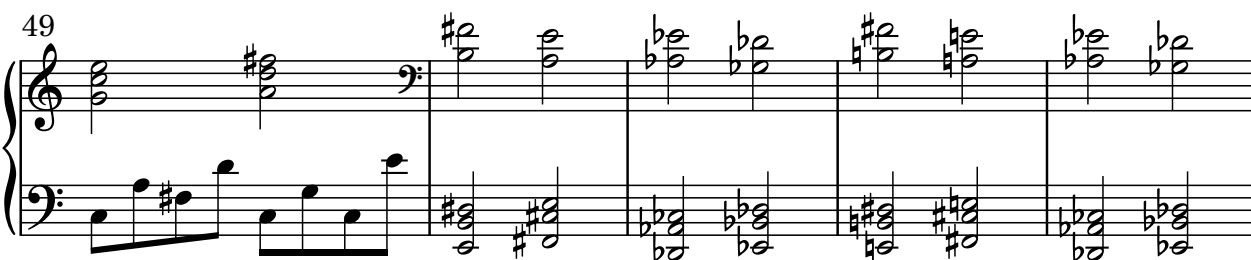
Is that what you're think - ing of?

Pno.



49

Pno.



54

Pno. *pp*

59 *mf*

AB 2

I know w few things too

Pno.

63 *p*

AB 2

May I speak to this ex - e - cu - tive group in con - fi -

Pno. *pp*

66

JFK

AB 2

Pno.

There's no - bo - dy

- dence?

mf

71

JFK

Pno.

here but us chic - kens What's on your

76

JFK

Pno.

mind, D - rec - tor Hoo - ver?

p

$\text{♩} = 84$

81

AB 2

The

Pno.

83

AB 2

beau - ti - ful East Ger - man known as Frau - lein Re - mertch.

Pno.

85

AB 2

She's a real temp - tress

Pno.

87 *accel.*.....♩ = 96 *mp*

AB 2

As the three of you well know The A - gen - cy how

Pno.

90 *accel.*.....♩ = 96

AB 2

- e - ver be - lieves she is a com - mu - nist spy. Your in-

Pno.

93 ♩ = 120

AB 2

- struc - tions Mis - ter Pre - si - dent

Pno.

95 *f*

AB 2

Of course the three of you

Pno.

97 *accel.*.....

AB 2

Of course the three of you must re-nounce the af-fec-tions of this

Pno.

99 *fff* $\text{♩} = 150$

AB 2

la - dy i - me - di - ate - ly.

Pno.

mf *pp* *f*

102

JFK

What should we

Pno.

pp *f* *p*

105

JFK

do Bob - by?

Pno.

107

JFK

This could be - come pret - ty bad if it gets out.

Pno.

109 *f*

RFK

Pret - ty bad is quite an unb - der - state - ment.

Pno.

pp *f*

111

RFK

But don't wor - ry I'll take care of it Jack.

Pno.

3

113

RFK

I rea - lize that I'll take care of it.

Pno.

3

116

RFK

Mo - ney can solve a lot of prob - lems.

Pno.

119

JFK

I've ev - 'ry con - fi - dence in you Bob - by

Pno.

122

AB 2

I don't feel that con - fi - dent in him

Pno.

125

AB 2

I don't be - lieve he

Pno.

f

127

AB 2

makes you un - der - stand the risks you are tak - ing

Pno.

3

129

AB 2

with your com - pul - sive wo - man - iz - ing.

Pno.

3

3

131

AB 2

Pno.

It could mean the end of this

134

JFK

AB 2

Pno.

$\text{♩} = 84$ *p*

pp

Du - ly no - ted
ad - mi - nis - tra - tion.

137

JFK

Pno.

Di - rec - tor Hoo - ver ve - ry good ad - vice. Let's see

141

JFK

we con - vened this morn - ing to talk a - bout our trip to

Pno.

144

JFK

Dal - las

Pno.

149

JFK

Yes, she will. At first she was re-

Pno.

153

JFK

- luc - tant but we con - vinced her to join us

Pno.

156

JFK

for the good of the par - ty and the count - ry

Pno.

159

JFK

So we'll have a ve - ry hap - py

Pno.

161

JFK

vi - sit to Dal - las.

Pno.

♩ = 60

1 no. 4 At the Hospital in Dallas

Piano

ppp

6

Pno.

(Red.)

(Red.)

11 *rall.*..... *a tempo*

Pno. *mp* *ppp* *ppp*

15

Pno.

19 *p.*

Pno.

23

Pno.

Pno.

27

EMT 1

31 *mp*

Mis - ses

Pno.

31

EMT 1

35 *mp*

Ken - ne - dy, Mis - ses Ken - ne - dy!

Pno.

35

38 *mp*

EMT 1

can you hear me?

Pno.

41

EMT 1

can you hear me?! She can't hear me! *p*

EMT 2

She's in

Pno.

44 *pp* *mf*

EMT 2

shock who would - n't be! Sweet - heart

Pno.

47

EMT
2

we need you to talk to us so we'll know you're o - kay.

Pno.

49

mf

JBK

No, I don't think so. My hus - band's head was

Pno.

51

JBK

in my lap it was se - vered from his

Pno.

54

JBK

bo - dy

There was blood

Pno.

57

JBK

ev - 'ryy - where. My hus - band's blood.

Pno.

59

JBK

I'm not o - kay

EMT 1

Do you know where you

Pno.

ff *p* *mf* *pp*

62

EMT 1

are? Mis - ses Ken - ne - dy,

Pno.

64

JBK

mf *p*

In Dal - las? I want to

EMT 1

Do you know where you are?

Pno.

f *pp*

67

JBK

pp

be with Jack. I want to be with the Pre - si - dent.

Pno.

69 *mf*

EMT 2

Mis - ses Ken - ne - dy, we have to take you some - where

Pno.

71

EMT 2

Please let us do that. Will you let us do that please?

Pno.

74 *mp*

JBK

EMT 2

Some - where

That's right swee - tie some - where they're

Pno.

77

EMT 2

wait - ing for you Just come a - long with us.

Pno.

80 *mp*

JBK

I want to be with my hus - band I want to be with my hus - band

Pno.

82 *mp*

EMT 1

You'll see him soon

EMT 2

You'll see him soon

Pno.

84 *mp*

JBK

I want to see my hus - band.

EMT 1

mp

You'll see him

Pno.

86

EMT 1

soon

mp

EMT 2

You'll see him soon

Pno.

87

EMT 1

First we need to take you some - where

EMT 2

First we need to

Pno.

Detailed description: This block contains the musical score for measures 87 and 88. It features three staves: EMT 1 (bass clef), EMT 2 (bass clef), and Pno. (grand staff). EMT 1 has the lyrics "First we need to take you some - where" and a melodic line. EMT 2 has the lyrics "First we need to" and a melodic line. The Pno. part consists of piano accompaniment in both hands. The key signature has one sharp (F#).

88

JBK

I want to see my

EMT 1

First we need to take you some - where

EMT 2

take you some - where

Pno.

Detailed description: This block contains the musical score for measures 88, 89, and 90. It features four staves: JBK (treble clef), EMT 1 (bass clef), EMT 2 (bass clef), and Pno. (grand staff). JBK has the lyrics "I want to see my" and a melodic line. EMT 1 has the lyrics "First we need to take you some - where" and a melodic line. EMT 2 has the lyrics "take you some - where" and a melodic line. The Pno. part consists of piano accompaniment in both hands. The key signature has one sharp (F#).

89

JBK

hus - - band

EMT 1

But do you want to

Pno.

90

EMT 1

change your clothes

f

There's


EMT 2

But do you want to change your clothes

Pno.

91


EMT 1



blood _____ on your clothes.

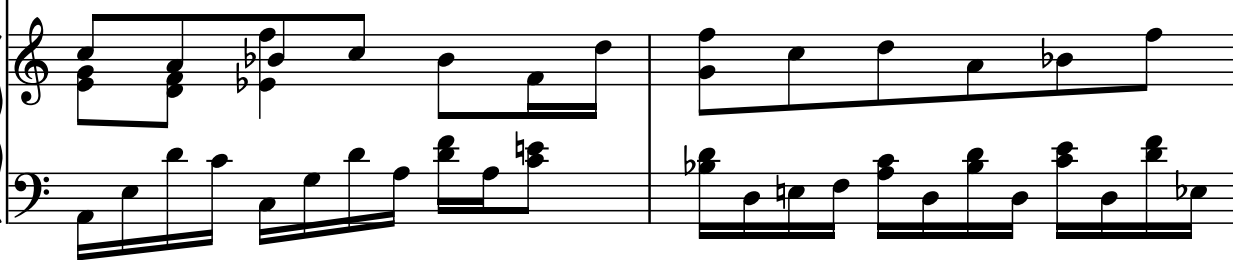
f

EMT 2



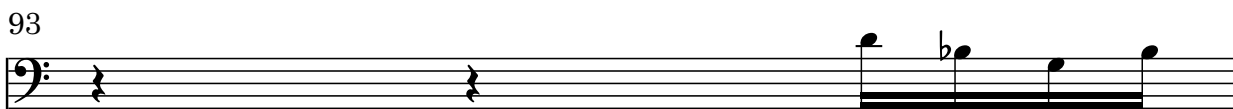
There's blood _____ on your clothes.

Pno.




93

EMT 1




Don't you want to

EMT 2



Don't you want to put on dif - f'rent clothes?

Pno.



94 *mf*

JBK

No.

EMT 1

put on dif - f'rent clothes?

EMT 2

Pno.

95 *ff*

EMT 1

Don't you want to

EMT 2

ff

Don't you want to put on dif - f'rent clothes?

Pno.

96 *f*

JBK

EMT 1

EMT 2

Pno.

No.

put on dif - f'rent clothes?

Detailed description: This block contains the musical score for measures 96 and 97. The JBK part (top staff) has a fermata over the first measure and a forte (*f*) dynamic marking. The EMT 1 part (second staff) has the lyrics "No." and "put on dif - f'rent clothes?". The EMT 2 part (third staff) has the lyrics "put on dif - f'rent clothes?". The Pno. part (bottom two staves) provides piano accompaniment with various chords and melodic lines.

97 *ff*

JBK

EMT 1

EMT 2

Pno.

No.

To wash off the blood?

To wash off the

Detailed description: This block contains the musical score for measures 97 and 98. The JBK part (top staff) has a fortissimo (*ff*) dynamic marking. The EMT 1 part (second staff) has the lyrics "No." and "To wash off the blood?". The EMT 2 part (third staff) has the lyrics "To wash off the blood?". The Pno. part (bottom two staves) provides piano accompaniment with various chords and melodic lines.

98

JBK

No. No. No. *mp*

EMT 1

mp

To wash off the blood?

EMT 2

mp

blood? To wash off the blood?

Pno.

pp

100

JBK

Pno.

103 *mf*  *p* *rit.*.....

JBK
No. let the blood re - main Thry need to

Pno.



.....♩ = 48

106

JBK
see what they've done!

Pno.



108

JBK
Let the blood re - main Let the

Pno.



111

JBK

blood re - main

Pno.

113

JBK

Let the blood re - main

Pno.

ppp

116

Pno.

120

Pno.

End of opera