

Act Two

Scene 1

Johann most is addressing the audience in front of the curtain or the darkened set. Emma Goldman is seated in the audience. She is wearing a long cape and has a bullwhip hidden inside it. She should be seated near enough to the front so that Most can see her from the stage.

Allegro molto ♩ = 132

Clarinet

Piano

Violin

Cello

Cl.

Pno.

M.

Vln.

Vlc.

Cl.

Pno.

M.

Vln.

Vlc.

mf

mf

mf

mf

f

mp

mf MOST

Com-rades! I have re - fused to sign the pe -

ti-tions to free Al-ex - an - der Berk-man. Re - vo - lu - tion-a - ry vio-lence is

mp

mf

mf

Cl.

19 Pno.

M.
 one thing, _____ co - mic ope - ra is an - o - ther. _____

Vlc.

Cl.
f \rightrightarrows *mf*

25 Pno.
f \rightrightarrows *mf*

M.
f *mf*
 Com - rades! I am not ur - ging a - ny per - son here to as -

Vln.
f \rightrightarrows

Vlc.
f *pizz.*

Cl.
f

30 Pno.
f

M.
f
 sas - si - nate the near - est cap - i - ta - list, at least not pub - lic - ly. But if you do, ^{arco}

Vlc.
f

Cl.
f

35 Pno.
f

M.
f
 please do it ef - fi - cient - ly. Have a device that works! Comrades! If you fire a

Vlc.
f

Cl.

Pno.

M.

gun at a cap-i-ta-list Don't close your eyes. When Berk-man's shots missed He

Vln.

Vlc.

Cl. *mp*

Pno. *mp*

Glk. *mp*

M.

took out his knife. We must admire him for being well armed.

Vln.

Vlc. *mp*

Cl.

Pno.

Glk.

Perc.

E.

M.

I believe I see Emma Goldman, the organizer of the cloak and suit workers

Vln.

Vlc.

Cl.

Pno.

Glk.

E. *Emma stands up* **mf** EMMA *she walks towards the stage*

M. I have no ques-tion. MOST

Vln.

Vlc.

8 I believe she has a question. No

Cl.

Pno.

Glk.

E. EMMA

M. ques - tion? Shame on you Jo - hann Most!

Vlc.

Pno.

Glk.

E. Shame on you!

Vln.

Vlc.

Cl.

Pno. 68

Perc.

E. *Emma approaches Most and takes out a horsewhip ...and she strikes Most.*

M. Shame on you!

Vln. arco MOST: Do you have a question?

Vlc. *ff*

Side Drum

fff

Pno. 76

Perc.

E. EMMA

Vlc. Shame!

Cl.

Pno. 83

Perc.

E. Shame on you! Shame on all

Vln.

Vlc. *to the audience*

Pno. 89

Perc.

E. of you!

Vlc.

Act 2, Scene 2

Fedya is waiting for Emma to arrive at the train station in Chicago.

Allegro moderato

This musical score is for Act 2, Scene 2, titled "Fedya is waiting for Emma to arrive at the train station in Chicago." The tempo is marked "Allegro moderato". The score is written for a full orchestra and includes the following parts:

- Clarinet:** Part 1 (Cl.) and Part 2 (Cl.).
- Trumpet:** Part 1 (Tpt.) and Part 2 (Tpt.).
- Piano:** Part 1 (Pno.) and Part 2 (Pno.).
- Guero:** Part 1 (G.).
- Violin:** Part 1 (Vln.) and Part 2 (Vln.).
- Cello:** Part 1 (Vlc.) and Part 2 (Vlc.).

The score is in 4/4 time and features a variety of dynamics and performance markings:

- mf** (mezzo-forte): Piano, Violin 1, Guero.
- mp** (mezzo-piano): Trumpet, Cello.
- f** (forte): Clarinet 2, Trumpet, Cello, Violin 2, Cello 2.
- ff** (fortissimo): Clarinet 1, Trumpet, Piano, Violin 2, Cello 2.

Other markings include accents (>), hairpins, and specific performance instructions like "5" and "9" above certain staves.

Cl. 28

Pno. 28

G. *mf* FEDYA

E. *mf*

F. *mf*

It's lu - cky that I have an art ex - hi - bi - tion in the same ci - ty where you

Cl. 32

Pno. 32

G. 32

E. EMMA

F. Yes.

Vln. *mf* arco

Vlc. *mf*

have a lec - ture. It's been so long since we...

Cl. 36

Pno. 36

E. EMMA

F. FEDYA

A Doc - tor Reit - man. He should be a - long soon.

Who is ar - ran - ging your lec - ture?

40

Pno.

E.

R.

Vlc.

I don't know an - y - thing a - bout him.

Miss Gold - man? _____

mf REITMAN

mf

44

Pno.

E.

R.

Vlc.

Yes...

Wel - come to Chi - ca - go. An ho - nor in - deed, _____ Miss Gold - man. I am

mf REITMAN

mf EMMA

47

Pno.

E.

R.

Vln.

Vlc.

Doc - tor Ben Reit - man. This is my friend Fed - ya. A friend of Em - ma Gold - man is a

mf REITMAN

mf EMMA

mf

50

Pno.

mf

E. *mf* FEDYA

R. Well, Em-ma. I leave you in good hands.

per - son to be cher-ished.

Vln.

Vlc.

54

Pno.

p

E.

R. Are we going to the Worker's Hall?

The chief of police closed it in anticipation of your arrival. We'll have to use my headquarters. I call it "Hobo Hall." Two hundred and fifty of my people will be there.

Vln.

Vlc. *p*

59

Pno.

E.

R. Your people? I was told you were a doctor. How did they become your people? REITMAN

I am. But my work is with the city's outcasts: the tramps, hobos, pimps, and prostitutes. I'm an

Vln.

Vlc.

Cl. *mf*

Pno. *mf*

R. ou - tcast my-self. _____ At e - le-ven I was on my own. _____ I wan - dered the earth from

Cl. *mp*

Pno. *mp*

R. Mex-i-co to Eur-ope. _____ In Chi - c - ago I worked in a lab for a

Vln. *mp*

Vlc. *mp*

REITMAN

Pno. *mp*

R. fam-ous doc-tor. One day _____ when he did - n't show up for a lec-ture I put on his lab coat and took his

Vln. *pizz.*

Vlc. *pizz.*

Pno. *mf* *mp*

E. *mp*

R. *mf* *mp*

Vln. *mf*

Vlc. *mf*

EMMA

And so you be-came a

place. The school of - fi-cials were out - raged, _____ but they gave me a schol-ar-ship.

86

Pno.

E.

R.

mf

doc - tor. REITMAN

But I won't sell my know - ledge for mo - ney. I give it to peo - ple in need, and they give me what

Cl.

Pno.

E.

R.

Vln.

mf

mf EMMA

You mean af - fec - tion, de - vo - tion, and love? REITMAN

I need. We un - der - stand each o - ther. I be - lieve that

arco
mf

96

Pno.

R.

Vln.

Vlc.

mf

I can make friends with a - ny hu - man being. I'm e - ven on good terms with the po - lice.

100

Pno.

R.

They're no dif - ferent from the pros - ti - tutes and thieves I work with. They are all de - prived peo - ple act - ing

Cl. 104 *mf*

Pno.

E. *mf* EMMA

R. REITMAN

Reitman offers Emma his arm, and she refuses it.

out of des-per-a-tion. My

I can walk with-out sup-port.

Cl. 108

Pno.

R.

ob-ject is not support. It is to hold the arm of a wo-man I've ad-mired for years.

Cl. 113 *mf*

Pno.

E. EMMA

R. REITMAN

But you don't know me.

I know your i - deas a-bout gov-ern-ment,

Vln. *mf*

Vlc. *mf*

Pno. 117

R.

Vlc.

I know your i-deas a-bout pri-sons. I have heard a-bout your spee-ches con-cer-ning

121

Pno.

E.

R.

Vln.

Vlc.

men and wo - men. So you know all a - bout me? Not

REITMAN

125 *Meno mosso e poco rubato*

Pno.

R.

Vln.

Vlc.

eve - ry - thing. I'm cur - i - ous a - bout some things. I won - der if your breasts are as

mp *p* *mp* *p*

128

Tpt.

Pno.

E.

R.

Vlc.

beau - ti - ful as I im - a - gine them to be. Are you cra - zy? Do you Is it cra - zy to be hon - est?

mf *p* *mf* *f*

EMMA REITMAN EMMA

132

Pno.

E.

know that to - night I am spea - king a - bout ar - ro - gant men? And I'm spea - king a - bout the wo - men who are

Tpt.

Pno.

E.

R.

REITMAN

Pno.

E.

R.

EMMA

REITMAN

Cl.

Tpt.

Pno.

E.

R.

EMMA

Vln.

Vlc.

pizz.

arco

Cl.

Tpt.

Pno.

Vln.

Vlc.

Act 2, Scene 3

As the music begins people enter Hobo Hall and set up the podium. They are talking and laughing, as they set up a banner that says "Welcome Emma Goldman." When Ben Reitman announces Emma's entrance, everybody quiets down.

March tempo $\bullet = 104$

The musical score is arranged in a system with the following parts from top to bottom:

- Clarinet:** Rests throughout the first system.
- Trumpet:** Melodic line starting with a forte (*f*) dynamic.
- Piano:** Accompanying chords and bass line, starting with a forte (*f*) dynamic.
- Percussion:** Snare Drum part with a forte (*f*) dynamic.
- Emma:** Vocal line, rests throughout the first system.
- Reitman:** Vocal line, rests throughout the first system.
- Violin:** Melodic line starting with a forte (*f*) dynamic.
- Cello:** Melodic line starting with a forte (*f*) dynamic.

The second system includes:

- Cl. (Clarinet):** Melodic line starting with a forte (*f*) dynamic.
- Tpt. (Trumpet):** Melodic line.
- Pno. (Piano):** Accompanying chords and bass line, with a section marked with the number 7.
- Perc. (Percussion):** Snare Drum part.
- Vln. (Violin):** Melodic line.
- Vlc. (Cello):** Melodic line.

Cl. *mf*

Tpt.

Pno. **13** *p*

Perc. *p*

Vln. *dolce* *mp dolce*

Vlc. *mp*

Cl. *mp*

Pno. **19** *mp*

Perc.

Vln.

Vlc.

Cl. *mp* *crescendo*

Tpt. *mp* *crescendo*

Pno. **25** *crescendo*

Perc. *crescendo*

Vln. *crescendo*

Vlc. *crescendo*

Cl. *f*

Tpt. *f*

Pno. *f*

Perc. *f*

E. *Emma enters, the crowd cheers*

Vln. *f* *(under dialogue)*

Vlc. *f* *p*

30

Pno.

Perc. *pp*

E.

I am glad to see so many women in the audience. Tonight, my friends, I speak of the tragedy of women's emancipation. Why tragedy? Because what is now called emancipation is a delusion. There is this idea that women will be emancipated by the vote.

Vln. *p* *(under dialogue)*

Vlc.

34

Pno.

Perc.

E.

But has the vote emancipated men? There is this idea that women will be emancipated by leaving the home and going to work. Has work emancipated men?

Vln.

Vlc.

40

Pno.

Perc.

E.

Vln.

Vlc.

45

Pno. *mp*

Perc.

E.

This tragically emancipated woman is afraid to drink of the fountain of life. She is afraid of ecstasy, and so afraid of men.

Vln.

Vlc.

50

Pno. *mf*

E. *mf* EMMA

She will no longer be afraid of men when she learns that her freedom must come from and through herself. She must say I re -

Vln. *mp*

Vlc. *mp*

Cl.

55

Pno.

E.

fuse a - ny-one's right ov - er my bo - dy. I will have child - ren or I will

Cl.

60

Pno. *mf*

E.

not have them as I wish. I will re - fuse to be a ser - vant to God, to the

Cl.

Pno.

E.

mp

mp

mp

State, to a husband. I will make my life sim-pler, deep-er, and

Cl.

Pno.

E.

Vln.

Vlc.

mf

mf

mf

rich - er. Such a wo-man will be a - fire with free-dom, and

Cl.

Tpt.

Pno.

Vib.

Perc.

E.

R.

Vln.

Vlc.

80

80

to snare drum

she will light up the world! _____ Such a wo-man will be a -

Cl. 86

Pno.

E. *fire with free - dom, and she will light up the world!*

Vln.

Vlc.

Applause and Cheers. The lights go down and up again and Emma and Reitman are walking towards a table. There is a din of talk during this section of the music and also through when Ben Reitman is singing.

Cl. 92

Pno.

Perc. *Snare Drum*

E.

Vln. *mf*

Vlc. *mf*

Piu mosso ♩ = 120

Reitman is singing over the sound of the crowd which gradually gets softer as people exit the stage.

Cl. 99

Pno.

Perc.

R. *mf* REITMAN

Vln.

Vlc.

If I were your man - a - ger I could get you huge au - di - en - ces. We could

114

Pno.

Vib.

R.

Vln.

Vlc.

Gold-man, the High Pries-tess of An - ar - chi-sm. Come and see Em-ma Gold-man, the a - pos-tle of free

f

120

Pno.

R.

Vln.

Vlc.

love. They were not dis-ap - poin-ted. I was not dis-ap-

mf

mf

Cl.

126

Pno.

Vib.

R.

Vln.

Vlc.

poin-ted. What you said was so true. It's been a long day for you.

mf

mp

mf

133

Pno.

E. *mp* EMMA

R. I have friends here.

Do you have a place to stay in Chi-ca - go? Can I count my-self as one of them?

Cl.

138

Pno.

E. I don't know yet. — We've on-ly known one an - o - ther for three hours.

144

Pno.

R. REITMAN *mf* *f*

Vln. *f*

Vlc. *f*

You spoke to-night of pas-sion. — Pas-sion has no thought of time. Stay with me to -

148

Pno.

E. *f* EMMA

R. night, Em-ma. You will not re - gret it.

I spoke to-night of a wo-man be-ing made in-to a sex com-mo-di-ty.

154

Pno.

R.

Vln.

Vlc.

REITMAN

f *ff*

But a wo-man like you? Nev-er. No man would dare.

160

Pno.

Vib.

R.

Vln.

Vlc.

mp *mp pizz.* *mp*

Do you know how much cour-age it takes for me to ap - proach you? Do you know how

166

Pno.

Vib.

R.

Vln.

Vlc.

mf

I am trem-bling in - side?

Cl. *mp* 173

Pno. 173

Vib. 173

E. *mp* EMMA
Last night I

Vln. arco

Vlc. *mp*

Vib. 180

E. dreamed a-bout Ben Reit - man. Last night I dreamed flames were

Vlc.

Vib. 186

E. shoo-ting from his fin-ger-tips and slow - - - ly, slow - - - ly,

Vlc.

Vib. 192

E. *mp*
slow - ly en - vel-o-ping my bo - dy. I made no at-tempt to es-

Vlc.

199

Vib.

E.

Vlc.

mf

mf

cape them. I strained to-ward them, cra - - - ving, cra -

207

Vib.

E.

Vlc.

ving, cra - ving to be con - sumed by their fire, to be con-sumed by their fire, to be con -

213

Vib.

E.

Vlc.

sumed.

220

Vib.

E.

Vlc.

Act 2, Scene 4

Anna, Fedya, and Vito are waiting for Emma in Vito's apartment.

Moderato ♩ = 80

Trumpet *mp*

Piano *mp*

Violin *mp* pizz.

Cello *mp* pizz.

T.

Pno.

A. *mf* ANNA

Vln. arco pizz. Where's Em-ma?

Vc. arco

14

Pno.

A. 3

V. *mf* VITO

Vln. arco *mp*

Vc. pizz. arco *mp*

She should have been here an hour ago.

You know — where she is.

con sordino

T. *p*

Pno. *p*

V. **VITO** ³
 She's with Reitman. How can she stay with that fak - er?

Vln. *p*

Vc. *p*

T. *subito p*

Pno. *mp* *subito p* *mf*

F. *mp* **FEDYA**
 Reit-man is her man-a-ger, and Reit-man is a char-mer.

V. *mf* **VITO**
 But Em-ma is his slave. She seems ob-essed.

Vln.

Vc.

T. *mp*

Pno. *mf* *mf* *p*

A. *mf* **ANNA**
 Well, I have on-ly heard wo-men talk a-bout him.

V. *mf*
 What is it a-bout him, An-na?

Vln. *mf*

Vc. *mf* *mf* *p*

32

Pno.

A. *mf* ANNA

F. FEDYA

Reit-man is a true dem-o-crat. He be-lieves that all wo-men are cre-a-ted e-qual:

So it's not on-ly Emma..

Vln.

Vc.

36

Pno. *mp*

A. *f*

short, tall, blond, dark, young and old. They say he makes love like a li-on.

Vln. *pizz.* *arco*

Vc. *pizz.*

42

Pno. *p*

V. VITO

But he's a liar and a cheat.

Vln. *pizz.* *p*

Vc. *pizz.* *p* *f*

Emma enters holding a letter

She opens it and reads.

47

Pno.

E. *mf* EMMA

Vln. *p* arco I have a let-ter from Sa-sha! *mp*

Vc. *mp*

T. *mp*

51

Pno. *mp*

E. He says he's been in and out of so-li-ta-ry. They pun-ish him.

Vln. *p*

Vc. *mp*

55

Pno. *p*

E. He was kept _____ in a straight-jacket for eight days. He sees his friends die

Vln. *p* arco

Vc. *pizz.* *p* arco

T. *60* *p*

Pno. *p*

E. — one by one. Some die of sick-ness. Some hang them-selves.

Vln. *p*

Vc.

T. *66* *mp*

Pno. *p* *mp*

E. He says he won't last five more years. He says there's a plan for es-cape.

Vln.

Vc. *mp*

Pno. *71*

E. He wants to dig a tun-nel, — and he wants our help.

Vln.

Vc.

T. *mf*

Pno. *mf* *f*

F. *mf* **FEDYA**
How can we help him? —

V. *f* **VITO**
First we need a pia-no,

Vc. *mf* *f*

Pno.

F. **FEDYA**
Right a-cross from the pri - son gate?

V. then we rent a house on Ster-ling Street. **VITO** That's right.

Vc.

Pno.

A. *f* **ANNA**
A great — so-pr-ano!

V. Then we get a pian-ist, and we get a sin-ger.

85

Pno.

A. ANNA

E. EMMA

V. VITO

La la la la la la la la la la

And we can have them play music all day long, music that the guards enjoy.

mf

And

89

Pno.

V. p

then we start our tun-nel. We'll start it from the cel-lar, and dig it un-der-neath the gate.

mf

92

Pno.

A. mf

E. mf

F. FEDYA

V. VITO

Per - fect! Per - fect! Per - fect!

How a-bout we dig it 'till it hits the out-house.

mf

Per - fect! When the work gets nois-y, the

Vln.

Vc. mf

96

Pno. *f*

E. *f* EMMA
And if there is dan-ger, the pian-ist can give a mu-si-cal sig-nal—

V. mu-sic can get loud-er.

Vln. *mf*

Vc. *mf*

T.

open

99

Pno. *ff*

A. *ff* ANNA
The

E. to the peo-ple dig-ging be-low.

Vln. *ff*

Vc. *ff*

104

Pno. *mf*

A. sin-ger can keep watch.

E. *f* EMMA
We'll com-mun-i-cate in code.

V. *mf* VITO
And no-body will know, no-body will see, no-body will guess that when Sasha

Slower (tempo rubato)

108

Pno.

A.
E.
F.
V.

mp And no-bo-dy will know,
mp And no-bo-dy will know,
mp And no-bo-dy will know,
mp And no-bo-dy will know,

goes to take his last crap in pri-son, he'll sim-ply slip down the hole. And no-bo-dy will know,

113

Pno.

A.
E.
F.
V.

no - bo - dy will see, no - bo - dy will guess that when Sa-sha goes to take his last crap in pri-son,
no - bo - dy will see, no - bo - dy will guess that when Sa-sha goes to take his last crap in pri-son,
no - bo - dy will see, no - bo - dy will guess that when Sa-sha goes to take his last crap in pri-son,
no - bo - dy will see, no - bo - dy will guess that when Sa-sha goes to take his last crap in pri-son,

T.

117

Pno.

A.
E.
F.
V.

Vln.
Vc.

mf he'll sim - ply slip down the hole.
mf he'll sim - ply slip down the hole.
mf he'll sim - ply slip down the hole.
mf he'll sim - ply slip down the hole.

mf

Act 2, Scene 5

Emma has just finished a lecture. Reitman is asking questions of the audience.

Moderato $\text{♩} = 100$

Clarinet *f* *Glissando*

Piano *f*

Percussion Snare Drum *mf*

Violin *f*

Cello *f*

Cl. *mf*

Pno. *f*

Perc.

Vln. *f*

Vlc. *f*

Cl. *mf*

Pno. *f*

W. *f* WOMAN

R. *mf* REITMAN

Miss Goldman will take your questions now.

Is it true you believe in

Cl. *mp*

15

Pno. *mp*

W.

E. *mp* EMMA ³

Vlc. *mp*

free love? Free love? How can it be called love if it is - n't free? It is out-ra-geous that a

Cl.

21

Pno. *mf*

E. *mf*

Vlc. *mf*

health-y grown wo-man, full of life and pas-sion, must de - ny nat-ure's de - mand. That she should sub-due her

26

Pno.

E. *mf*

Vln.

Vlc. *mf*

most in-tens-ive cra-vings, — break her spi - rit, stunt her vis-ion, and ab - stain from the depth and glo-ry of sex un -

Cl.

31

Pno. *mp* *p*

E. *p*

Vln.

Vlc. *p*

til some so-called good man comes a - long — to take her for him - self in mar-riage. —

Cl. *p*

36

Pno.

E. *p*

Vln. *p*

Vlc. *p*

Love de - fies all laws, de - fies all con-ven-tions.

Cl. *mp*

43

Pno. *mp*

E. *mp*

Vln. *mp*

Vlc. *mp*

Love, the root of all life, the har-bin-ger of hope, of joy, of ec -

48

Pno. *f*

E. *f*

Vln. *f*

Vlc. *f*

sta - sy. How can such an all-com-pel-ling force be syn - on - y - mous with that

53

Pno. *mp*

Perc. *p*

W. *mf* WOMAN

E. *mf*

Vlc. *mf*

Miss Gold-man, are you a-gainst mar-riage?

pain-ful pro-duct of church and state called mar - riage. —

Cl. *mp*

Pno. *mp*

E. *mp* **EMMA**

I am a-gainst all in-sti-tu-tions that de-mand sub - ser-vi-ence. What a world it would be if men and

Vln. *mp*

Vlc. *mp*

Cl. *mf*

Pno. *mf*

E. *mf*

wo-men would cast off the church, cast off the state, would come to -

Vln. *mf*

Vlc. *mf*

Pno.

E. *mf*

ge-ther in love, and re - fuse to sac-ri - fice their chil-dren to the

Vln.

Vlc.

Pno.

W. *mf* **WOMAN**

E. *mf* **EMMA**

mon-ster of war. But don't you think that pa-tri-ot-i-sm u-nites us? Yes. It u-

Vln.

Vlc.

Cl. 

78 

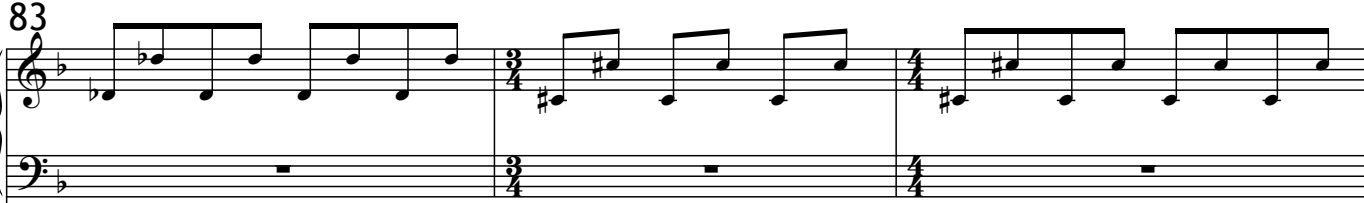
E. 


Vln. 

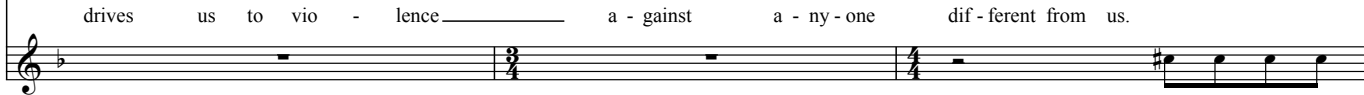
Vlc. 

nites us _____ a-gainst oth - ers. _____ It in - tox - i-cates us. It

f

83 

E. 

Vln. 

drives us to vio - lence _____ a - gainst a - ny - one dif - ferent from us.

f

Cl. 

86 

Perc. 

Vln. 

Vlc. 

mf

Cl.

Pno. 90

Perc.

Vln.

Vlc.

The musical score for page 159, measures 87-90, is arranged for a chamber ensemble. The instruments are Clarinet (Cl.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), and Viola (Vlc.). The Piano part is marked with a tempo of 90. The music is in 4/4 time and features a variety of rhythmic patterns and chordal textures across the instruments. The Clarinet part consists of a melodic line with eighth and sixteenth notes. The Piano part features a complex texture with chords and moving lines in both hands. The Percussion part provides a steady rhythmic accompaniment with eighth and sixteenth notes. The Violin and Viola parts provide harmonic support with sustained notes and moving lines.

Act 2, Scene 6

Emma and Reitman are eating dinner.

Andante ♩ = 88

Clarinet *mp*

Piano *p*

Emma

Reitman

Violin

Cello *p*

Cl. *mf*

Pno. *mf*

E. *mf* EMMA

Vlc. *mf*

Why do you al-ways em-

Cl. *p* *mp*

Pno. *p*

E. *mp*

Vln. *p* *mp*

Vlc. *p* *mp*

bar-rass me? When we were stay-ing with that old cou-ple in De-troit, and you

Cl. *mf*

17

Pno.

E. *mf*

Vln. *mf*

Vlc. *mf*

came to break-fast stark na-ked. And when you star-ted to talk a-bout God and Je-sus with an-ar-chist

Cl. *f*

21

Pno.

E. *ff*

Vln. *f*

Vlc. *f*

or-gan - i - zers in the Bronx. I'm em - bar-rased by the way you dress, — the way you

Cl. *f* *mf*

26

Pno. *mf*

E. *mf*

R. *mf* REITMAN

Vln.

Vlc.

eat. I eat _____ as I do every³-thing else. For en - joy-ment.

31

Pno.

R.

Vlc.

mf

I do not eat to o - bey the rules of et - i-quette. In short my dar - ling

Cl.

35

Pno.

R.

Vlc.

mf

un - - - - like you I eat like an an - ar - chist.

Cl.

38

Pno.

E.

Vlc.

EMMA

You seem to think that an - ar - chi - sm has no re - spect for the

41

Pno.

E.

Vlc.

or - di - na - ry ni - ce - ties of be - hav - ior, like eat - ing with some de - li - ca - cy. Like bath - ing re - gu - lar - ly.

Cl. *f* *mp*

Pno. *f* *mp*

E.

R. *mp* REITMAN

REITMAN: Bathing? Yes. Most peo-ple bathe. Am I un - bear-a-ble as I

Vln.

Vlc. *f* *mp*

Cl.

Pno.

R. ³ am? We have an hour be-fore our train. Do you real - ly want me to spend half of it bathing?

Vln. ³

Vlc.

Cl. *3*

Pno.

R. *3* You know an hour a - lone with you is ne-ver e - nough.

Vln.

Vlc.

Reitman embraces Emma.

Cl.

58

Pno.

E.

R.

Vln.

Vlc.

f

f

You spoke won - der - fully to - night, Em - ma.

Cl.

62

Pno.

E.

Vln.

Vlc.

p

mp EMMA

f

p

How can I be an - gry with you, Ben?

Cl.

67

Pno.

E.

Vln.

Vlc.

poco ritard

Act 2, Scene 7

Agitato ♩ = 96

Clarinet

Trumpet *p* *con sordino* *cresc.*

Piano *p*

Violin *p*

Cello *p*

Cl. *f* *open*

Tpt. *f* *p*

Pno. *f* *p*

R. *mp* **REITMAN**

Vln. *f* *p*

Vlc. *f* *p*

Cl. *p* *mp*

Tpt. *p*

Pno. *p*

E. *mp* **EMMA**

R. *mf* **REITMAN**

Vln. *mf* *mp*

Vlc. *mf* *mp*

I was just be-ing plea-sant to her.

You were lead-ing her on.

No ser-i-ous-ly.

14

Pno.

E.

R.

Vlc.

mp

mp EMMA

Don't you un - derstand that it's wrong to play with a -

I was just play-ing.

mp

18

Pno.

E.

Vln.

Vlc.

no - ther hu - man being? Have you no sense of fair - ness or jus - tice? Not o - nly to me, but to

mp

22

Cl.

Pno.

E.

Vln.

Vlc.

mf

p

mp

p

all these o - ther wo - men? I real - ly don't know why I don't say good - bye to you once and for

25

Pno.

E.

Vln.

Vlc.

mf

mf

mp

mp

all. It is such hy - po - cri - cy, the way I speak all o - ver the coun - try

30

Pno.

E.

Vln.

Vlc.

p

a - bout wo - men im - pri - soned by men, yet I am un - a - ble to tear my - self — a - way from

harmon mute

Tpt.

36

Pno.

E.

R.

Vln.

Vlc.

p

mp REITMAN

you. Don't be - rate your - self. It is my fault. My

40

Pno.

E.

R.

Vlc.

f

ff

weak - ness. It was just one night. So you did spend the night! You

pizz.

f

Cl.

Tpt.

44

Pno.

E.

Vln.

Vlc.

open

mf

arco

f

li - ar! ____ You told me "I can't be in Chi-ca-go ____ and not see my mo-ther." ____

Cl.

Tpt.

48

Pno.

E.

Vln.

Vlc.

You spent the night with that wo - man. ____ You li - ar! ____

Cl.

Tpt.

52

Pno.

R.

Vln.

Vlc.

p

mf REITMAN

mp

p

Please, Em-ma. Calm down. I have to in-tro-duce you in two

Cl. *p* EMMA

E. *mf* No.

R. min-utes. We'll talk af-ter-ward, my dar-ling.

Vln. pizz.

Vlc.

Cl.

Pno. *f*

E. *f* Not this time! Get out there and do your in-tro-duc-tion. Don't wait for me at the ho-tel

Vln. arco

Vlc. *f*

67

Pno.

E. af-ter-ward. The com-mit-tee will find me a place to stay.

Vln. *mp* 3

Vlc. 3

71

Cl. *p*

Pno. *mp*

Vln.

Vlc. *mp* 3 *p* 3

Act 2, Scene 8

There is a crowd of unemployed workers on the stage. Emma enters, and stands on a box in the middle of the stage.

Allegro

The musical score is arranged in two systems. The first system includes parts for Clarinet, Trumpet, Piano, High Hat, Snare Drum, Bass Drum, Violin, and Cello. The second system includes parts for Clarinet (Cl.), Trumpet (Tpt.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), and Cello (Vlc.). The score is in 4/4 time and features dynamic markings such as *mp* and *mf*. The tempo is marked *Allegro*. The score is divided into two systems, with the second system starting at measure 7. The first system ends at measure 6, and the second system begins with a measure rest for measures 1-6, followed by measure 7. The piano part has a section marked *mf* starting at measure 7. The percussion part has a section marked *mf* starting at measure 7. The violin and cello parts have a section marked *mf* starting at measure 7. The clarinet and trumpet parts have a section marked *mf* starting at measure 7. The high hat, snare drum, and bass drum parts have a section marked *mf* starting at measure 7.

170

Cl.

Tpt.

Pno. 10

Perc.

Vln. *mf*

Vlc.

Cl.

Tpt.

Pno. 13

Perc. Snare Drum

Vln. *mf*

Vlc.

Cl.

Tpt.

Pno. 16

Perc. *mp*

E. *f* EMMA

Vln.

Vlc.

Look a - round, my friends!

Cl. 20

Pno.

Perc.

E.
Look a - round! Thou - sands of work - ers have come here to-day to de - clare their a - nger at this

Vln.

Vlc.

Cl. 25

Pno.

Perc.

E.
sy - stem. There are no jobs for

Vln.

Vlc.

Cl. 30

Pno.

E.
pe - ople wil - ling to work. Eve - ry - ry - where in this ci - ty, the rich - est ci - ty in the

Vlc.

Cl. *mf*

Tpt. *mf*

Pno.

E. *mp*

Vlc. *mp*

world, the lines of un-employed work-ers stretch for miles. The

Pno. *mp*

E.

Vlc.

rich - est ci - ty in the world, and wo - men have to sell their bo - dies

Pno. *mp*

E.

Vlc. *mf* *mp*

just to stay a - live. The rich - est ci - ty in the world, and chil - dren are cry - ing for

Pno.

E. *mp*

Vln. *mp*

Vlc.

food. We ask for work, and they tell us to wait.

54

Pno.

E.

Vln.

Vlc.

mp

we ask for med-i-cine, and they tell us to pray. We ask for food, and they tell us to

57

Some policemen appear suddenly

Pno.

Perc.

E.

Vln.

Vlc.

f

vote. We ask for time to pay the rent, and they send the po - lice.

61

Pno.

Perc.

E.

Vln.

Vlc.

ff EMMA

The po - lice are here! As a - lways. — The po - lice are here to pro-

65

Pno.

Perc.

E.

Vln.

Vlc.

tect the rich. _____ If your chil-dren need milk,

69

Pno.

Perc.

E.

Vln.

Vlc.

go to the stores and take it! If your fam-i-lies need bread, find the flour and take it. Take it!

Cl.

Tpt.

73

Pno.

Perc.

E.

Vln.

Vlc.

Take it! _____ Take it! _____ Take it!

Cl.

Tpt.

77

Pno.

Perc.

E.

Take it! _____

Vln.

Vlc.

mf

mf

mf

mf

mf

mf

mf

The police pull Emma off the platform and drag her off the stage.

Cl.

Tpt.

80

Pno.

Perc.

E.

Vln.

Vlc.

mf

Cl. *f*

Tpt. *f*

83 *f*

Pno. *f*

Perc. *mf*

E.

Vln. *f*

Vlc. *f*

Cl. *ff*

Tpt. *ff*

85 *ff*

Pno. *ff*

Perc. *f*

E.

Vln. *ff*

Vlc. *ff*

Music for change of scene. When the lights come up J. Edgar Hoover and Thomas Gregory are sitting in a office looking at photographs.

Quietly $\text{♩} = 66$

Clarinet *p*

Piano *p*

Violin *p*

Cello *p*

Cl. *mp*

Pno. *mp*

Vln. *mf*

Vlc. *mf*

Cl. *mp*

Pno. *mp*

G. *mp* GREGORY

H. *mp* HOOVER

What was she charged with?

This was last Sep - tem - ber.

mp

Cl. 

Pno. 

G.  A bra-zen one, —

H.  Tres-pas-sing. She en-tered the Smo-kers' Club in Min-ne - a-po-lis. Its a men's club.

Vln.  *pizz.*
mp
pizz.


Vlc.  *mp*


Pno.  *mf*


G.  — is-n't she? What does her sign say? GREGORY I un-der-stand that she

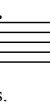
H.  *mf* HOOVER It says, "I'm a hea-vy smo-ker."

Vln.  *mf*

Vlc.  *mf*

Pno. 

G.  tra-vels eve-ry - where — with a man youn-ger than her-self. HOOVER

H.  His name is Reit-man. He man-a-ges her lec-tures.

Cl. *mf* *p*

39

Pno. *p*

H. *p*

Vln. *p* arco

Vlc. *p*

Our in - for - mants tell us that they have en - gaged in num - e - rous im - mo - ral sex - u - al acts.

Cl. *mp*

45

Pno.

G. *p* *mp*

H. *p* *mp*

Vlc. *p* *mp*

What is this one?

Ne - ver o - vert e - nough to make an ar - rest.

In a quick four ♩ = 92

Cl. *mp*

50

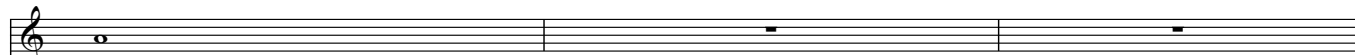
Pno. *p*

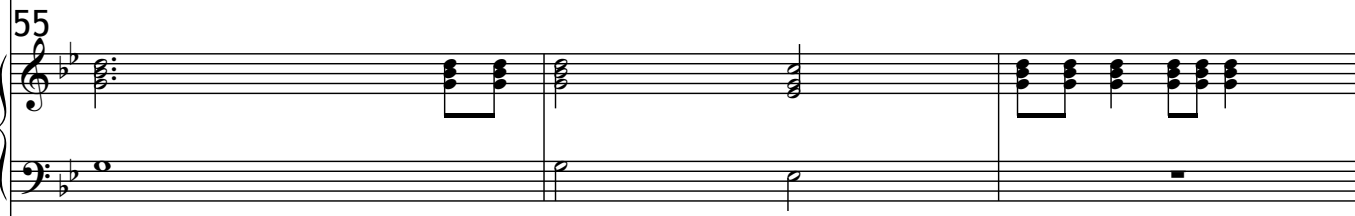
H. *mp* HOOVER


Vln. *p*

Vlc. *mp* pizz.


New York Ct-y. Lo - wer East Side.


Cl. 


Pno. 

H. *mf* 

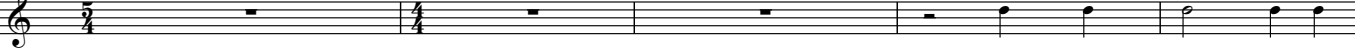
It was a meet-ing of Jew-ish wo-men. She told them how to use con-tra-cep-tives. She was re-

Vlc. *mf* 

Pno. 

H. *f* 

leased for lack of ev-i-dence. It seems she spoke to the group en-ti-re-ly in the

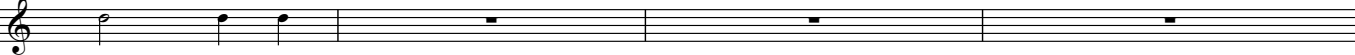
Cl. 

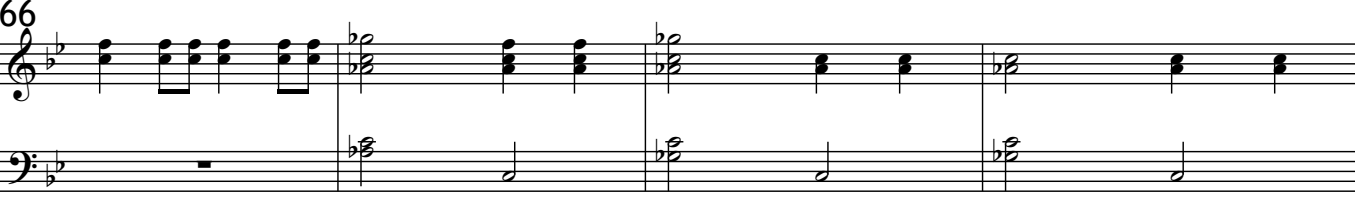
Pno. 

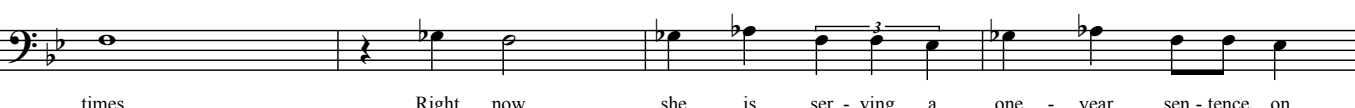
H. *mp* 

Jew-ish lan-guage. Our in-for-mant could not un-der-stand a word. She's been ar-res-ted four-teen


Vln. *mp* 

Cl. 

Pno. 

H. 

times. Right now she is ser-ving a one-year sen-tence on

Vln. *mf* 

Cl. *mf*

70

Pno.

H. *mf*

Vln. *mf*

Vlc. *mf*

Black - well's Is - land. In - ci - ting to ri - ot. We're look - ing for a way to de -

Cl.

73

Pno. *mp* *mf*

G. *mf* GREGORY

H. *mf*

Vln.

Vlc.

port her back to Rus - sia. That would be i - deal.

76

Pno. *mp*

G. *mp* GREGORY

Vlc. *mp*

I heard that when she was se - ven - teen she mar - ried an A - me - ri - can ci - ti - zen. Ja - cob Ker - sh - ner.

Cl.

79

Pno.

G. *mp*

Vlc. *mp*

When she mar - ried him she au - to - ma - ti - cally be - came an A - me - ri - can ci - ti - zen too, un - der the law.

Cl. *mp*

83

Pno. *mp*

G.

H. *mp* HOOVER

We are work-ing on the pro-blem. Its a chal-lenge. We are deal-ing with the most dan-ger-ous wo-man in A-

Vln. *mp*

Vlc.

Cl. *f*

87

Pno. *f*

H. me - ri - ca.

Vln. *f*

Vlc. *f*

Cl. *mp*

90

Pno. *mp*

Vln. *mp*

Vlc. *mp*

Act 2, Scene 10

Moderato ♩ = 96

Piano *mf*

Soprano
Alto

Tenor
Bass

Violin *mf*

Cello *mf*

Wel - come home Em - ma! Wel - come

Wel - come home Em - ma! Wel - come

Cl.

Pno.

S.A.

T.B.

Vln.

Vlc.

home. Wel - come home Em - ma! Wel - come home.

home. Wel - come home Em - ma! Wel - come home.

Cl.

Pno.

S.A.

T.B.

Vln.

Vlc.

Wel - come home Em - ma! Wel - come home. Wel - come home Em - ma!

Wel - come home Em - ma! Wel - come home. Wel - come home Em - ma!

Cl. 17 *mp*

Pno.

S.A.
Wel - come home.

T.B.
Wel - come home.

Vln.

Vlc.

Cl. 21

Pno.

Vln. *mp*

Vlc. *mp*

Cl. 25 *mp*

Pno. *mp*

C. *mp*

E. *mp* EMMA
Do you know I tried two years a-go to in-ves-ti-gate pri-son con-di-tions.

Vln. *mp*

Vlc. *mp*

Cl. *30*

Pno.

C.

E. *mf* *3*

Vln.

Vlc. *mf*

And they wouldn't let me near a pri-son. Then, sud-den-ly, — a stroke of luck.

Cl. *35*

Pno. *f* *mf*

E. *mf*

Vlc.

I was in - side. I learned so much on Blackwell's Is - land.

Pno.

E. *3*

When I thought of Sa - sha and all the oth-ers who fill the

Pno. *f*

C. *mf*

E. *f* **EMMA** *mf* *3*

Vln. *mf*

Vlc. *mf* *f*

pri - sons I pro-mised my-self

Cl. 48 *f*

Pno.

C. \sharp

E. day af-ter day, in - side that hell, lis-tening to the o - ther wo - men, mar-vel-ing, as I

Vlc.

Cl. 53

Pno.

C. \sharp

E. took their pul - ses, that their hearts could beat so stron - gly in de - fi - ance of their con -

Vln.

Vlc. *f*

Cl. 58

Pno.

C. \sharp *ff* *mf*

E. dit - ion. I pro-mised my - self day af - ter day that I

Vln. *ff* *mf*

Vlc. *ff* *mf*

64

Pno.

C.

E.

Vln.

Vlc.

would not rest un - til the pri - sons of this coun - try are ta - ken a - part

67

Pno.

C.

E.

Vlc.

brick by brick, _____ and the i - ron bars of pri - son are mel - ted down to make mon - key bars for

71

Cl.

Pno.

C.

E.

Vln.

Vlc.

chil - dren's play - grounds.

Act 2, Scene 11

President McKinley's speech can either be staged or performed in the dark.

Allegro ♩ = 120

Offstage voice 1: Fellow citizens, the President of the United States.

Offstage cheers

Clarinet

Trumpet

Piano

Snare Drum

McKinley

Violin

Cello

Cl.

Tpt.

Pno.

S.D.

M.

Vln.

Vlc.

mf

mf

mf

mf

mf

mf

p

p

My fellow Americans... I am indeed happy to be present at this splendid Exposition in the historic city of ... Buffalo.

Cl. *mp*

Pno.

S.D.

M. It is a pleasure to report to you that our great nation is in good health. Business is prospering. Overseas, our war with Spain has yielded the most happy results. War is always to be regretted. But Cuba is now free and under our protection.

Vln. *mf*

Vlc.

21

Pno.

S.D.

M. Puerto Rico is ours. Hawaii fell like a ripe fruit into our arms. I did puzzle for some time on what to do with the Philippines, and then I got down on my knees and prayed to God, and he said,

Vln. *mp*

Vlc.

Cl. *ff*

Tpt. *ff*

29

Pno. *ff*

S.D. (Gunshot)

M. "Take them, Mr. President. Civilize them, Christianize them... And so I.... *fff*

Vln. *fff*

Vlc.

Lights up

Tpt.

Pno.

M.

R. *mp* REPORTER
Miss Gold-man, — af-ter Pre-si-dent Mc-kin-ley was shot, why did they ar-

Vln. *mp*

Pno.

R. rest you?

E. *mp* EMMA
You know the po-lice don't need ev - i-dence to ar - rest some-one.

Vln.

Vlc.

Pno.

R. They say that Czog-losz is re-spon-si - ble — and that you de - fend him.

E. *mf* EMMA
I do not de-fend his

Vlc. *mf*

Cl. *55*

Pno.

R.

E. act, but I do de-fend his an-guish. Do you be-lieve Czog-losz is in-sane?

Vln.

Vlc.

Cl. *62*

Pno.

E. He *pizz.* must be in - sane. He killed one man with - out *arco* the force of

Vln.

Vlc.

Cl. *69*

Tpt.

Pno.

E. *mf* **EMMA** law be - hind him. He must be in - sane. If he were Pre-si-dent of the U -

Vln.

Vlc.

75

Pno.

E.

Vln.

Vlc.

ni - ted States he could do what Mc-Kin - ley did. He could send an ar - my in - to the Phil-ip-pines to

80

Cl.

Pno.

E.

Vln.

Vlc.

kill ten-year-old chil-dren, and that would be le - gal and consi - dered sane.

mf

p

p

86

Tpt.

Pno.

S.D.

R.

Vln.

Vlc.

Is it true that you of - fered to nurse the Pre - sident?

mf

mf

mf

Cl. 


Tpt. 

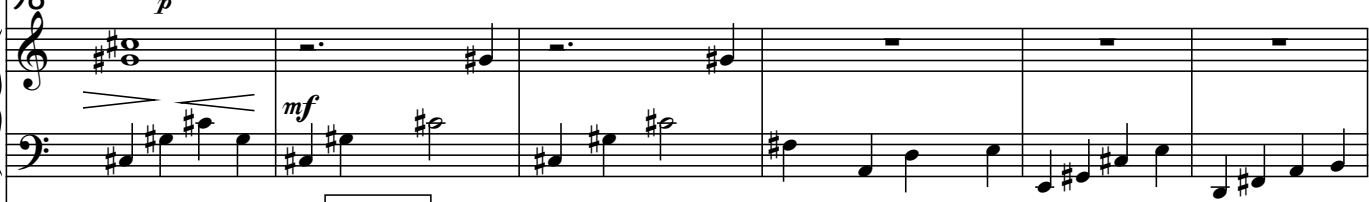
Pno.  92 *mf*


E.  *mf* EMMA
Yes. But my of-fer was some-how not ac-cep-ted.

Vln. 

Vlc.  *mf*

Cl. 

Pno.  98 *p* *mf*

R.  REPORTER
Do you think that things can change by way of the bal-lot box?

Cl.  *f*

Tpt.  *mf* *f*

Pno.  104 *f*

E.  *f* EMMA
The bal-lot box! Vo-ting is a game to keep eve-ry-one bu-sy while the rich take con-trol of the

Cl.

Tpt.

109 Pno.

R.

E.

Vlc.

115 Pno.

E.

Vlc.

119 Pno.

E.

Vlc.

124 Pno.

R.

E.

Cl.

128 Pno.

Act 2, Scene 12

After 14 years in prison, Sasha has finally been released. Anna, Fedya, and Vito are waiting in Sach's Cafe for him and Emma to arrive.

Allegro moderato $\text{♩} = 104$

Clarinet *mp*

Trumpet *mp*

Piano *mp*

Violin *mp*

Cello *mp*

Cl. *mp* *f* *mp*

Tpt.

Pno.

A. *f* ANNA
They're here!

Vln.

Vlc.

Cl. *f*

Pno. *f*

S. *mp* SASHA *mf*
An-na, Vi-to, Fed-ya!

Vln. *mp* *mf*

Vlc. *mp* *mf*

Cl. *mf*

Tpt. *mf*

Pno. *mf*

V. *mf* VITO

Vln. *f* *pizz.* *mf*

Vlc. *f* *pizz.* *mf*

Look Sa-sha! In the af-ter-noon pa-per! A pic-ture of you Sas-ha,

Cl. *mp*

Tpt. *mp*

Pno. *mf*

F. *mf* FEDYA

V. *mf*

Vln. *mp*

Vlc. *mp*

an old one. "Al-ex-an-der Berk-man, Frick as-sail-ant, re-leased af-ter four-teen years."

"Al-ex-an-der Berk-man, Frick as-sail-ant, re-leased af-ter four-teen years."

Cl. *mp* Vito hands Emma the paper

Tpt. *mp*

Pno. *mp*

V. *mp* VITO

Vln. *mp* *arco* *pizz.*

Vlc. *mp* *arco*

And there's something a-bout you too, Em - ma.

Cl. *mf*

Tpt. *mf*

Pno. *mf*

E. *mf* EMMA

Vlc. *mf* pizz. The gov-ern-ment has re - voked the cit-i-zen-ship of

Cl. *f*

Tpt. *f*

Pno. *f*

E. Ja - cob Kresh-ner, my for-mer hus-band. That

Vln. arco *f*

Vlc. *f*

Pno. *mp*

A. *mp* ANNA

E. Will they try to de-

Vln.

Vlc.

means that I am no lon - ger a cit - i - zen.

Emma puts down the paper, Fedya picks it up.

Cl. 51 *mp*

Pno.

A. port you?

E. *p* EMMA
Per - haps.

Vlc. *p* *mp*

Piu mosso, agitato

Cl. *f*

Tpt. 57 *mf*

Pno. *f*

F. 8 *f* FEDYA
Pre-si-dent Wi-lson asked Con-gress to de-clare war on

Vlc. *f*

Cl. *f*

Tpt. 62

Pno. *f*

A. ANNA
Con-gress will vote quick-ly. We'll have to move

F. 8
Ger-man-y. First Eu-rope goes mad, and now A-me - ri - ca.

Vln. *f*

Vlc. *f*

Cl. *mf*

Tpt.

Pno. 67

A. *fast.*

V. *mf* VITO *mp*

Vln. We ex-pec-ted this. We have a ral-ly next

Vlc.

Cl. *mf*

Tpt.

Pno. 72 *p*

A.

E.

F.

S.

V. week at the Har-lem Ri-ver Ca-si-no. Em-ma will be speak-ing.

Vln. *mf*

Vlc. *mf*

77

Pno. *mf*

F. *mf* FEDYA

8 Em-ma must not speak. With the news of Ker-shner and her ci-ti-zen-ship they will pounce on her in a

Vln.

81

Pno. *mf*

E. *mf* EMMA

How can I be si-lent now? How can I be si-lent now?

F. min-ute.

Vln.

Vlc. *mp* *mf*

87

Pno.

E. If I can-not speak at a time like this, eve-ry-thing I've done up to now is

Vln. *mf*

Vlc.

92

Pno. *mp*

E. *mp*

worth-less. Eve-ry-thing I've done up to now is worth-less.

Vln.

97

Pno. *mf*

E.

F.

S. *mf* SASHA
Em-ma, Fed-ya's right. You should not speak at the meet-ing. Let me speak in your

Vln.

Vlc. *mf*

101

Pno. *mp*

E. *mp* EMMA
No Sa - sha. Four - teen years in pri - son is e -

S. place.

Vlc.

106

Pno. *mp*

E. nough.

S. *mp* SASHA
They have si-lenced me all these years. It is time for

Vln. *mp*

Vlc. *mp*

Cl. *mf*

Tpt. *mp*

111

Pno. *mf*

E. *mf* EMMA 3

S. *mf* SASHA 3

Let it be both of us, then. To -

me to speak. I must. Let it be both of us. To -

Vln. *mf*

Vlc. *mf*

Cl. *mf*

Tpt. *mf*

116

Pno. *mf*

E. *mf*

S. *mf*

ge - ther we will speak a - gainst the war.

ge - ther we will speak a - gainst the war.

Vln. *mf*

Vlc. *mf*

Cl. *cresc.*

Tpt. *cresc.*

121

Pno. *cresc.*

Vln. *cresc.*

Vlc. *cresc.*

Act 2, Scene 13

Scene Changing Music (setting up the Casino)

Moderato $\bullet = 104$

Clarinet

Trumpet *mf*

Piano *mf*

Percussion *mf* Snare Drum

Violin *mf*

Cello *mf*

Cl.

Tpt.

Pno.

Perc.

Vln.

Vlc.

Cl.

Tpt.

Pno.

Perc.

Vln.

Vlc.

Cl. *p*

Tpt.

13

Pno. *mp*

Perc.

Vln. *mp*

Vlc. *mp*

Cl.

Tpt.

17

Pno.

Perc. *p*

Vln.

Vlc.

Cl.

Tpt.

21

Pno. *p*

Perc. *pp*

Vln.

Vlc. *p*

Cl. *f*

Tpt. *f*

25 *f*

Pno. *f*

Perc. *mp*

Vln. *f*

Vlc. *f*

Cl. *f*

Tpt. *f*

28 *f*

Pno. *f*

Perc. *f*

Vln. *f*

Vlc. *f*

Cl. 1 2

Tpt. 1 2

31 1 2

Pno. 1 2

Perc. 1 2

Vln. 1 2

Vlc. 1 2

Act 2, Scene 14

Emma and Reitman are outside the Harlem River Casino

Allegro moderato ♩ = 104

Clarinet

Trumpet

Piano

Emma

Reitman

Violin

Cello

EMMA: Why did you come here Ben? You were gone for six months, and here you are, just before I speak.

p

Cl.

Tpt.

Pno.

E.

R.

Vln.

Vlc.

REITMAN: I'm frightened for you Emma. Wilson signed the conscription law today, and anyone who speaks against it... well you know what they want to do to you. Don't speak tonight.

EMMA: I don't need your advice.

pp

harmon mute

pp

p

con sordino

con sordino

p

open

pp

6

EMMA: I don't need your advice.

REITMAN: I'm frightened for you Emma. Wilson signed the conscription law today, and anyone who speaks against it... well you know what they want to do to you. Don't speak tonight.

Cl. 14

Pno. *mp* *p*

E.

R. *mp* REITMAN

Why are you so cold? What is go-ing on? Is it be-cause I

Vln. *mp* senza sordino

Vlc. *p*

Cl. 20

Pno. *mp* *mf*

E.

R. *mf*

can not join you in this? It's not my way. I

Vln. senza sordino

Vlc. *mp*

Cl. 26

Pno.

E. *mf* EMMA

Some-one has to.

R. do not think that we should put our heads in their noos-es.

Vln. *mf*

Cl. *mf*

Tpt. *mf*

Pno. 32

E. *mf*

Vln. *mf*

Vlc. *mf*

If we per-sist there will be too ma-ny of us for their noo-es.

Cl. *mp*

Tpt. *mp*

Pno. 39 *f*

E. *mp*

R. *mp* REITMAN

Vln. *mp*

Vlc. *mp*

Em-ma, ___ how I love your dreams. Em-ma, ___ how I

Cl. *f*

Pno. 46 *f*

E. *f*

R. *f*

Vlc. *f*

love your dreams, but I am al-so a-fraid for you and your dreams.

Cl. *mf*

Pno. *mf*

E.

R. *mf* REITMAN

I can't stand the thought of you going to pri-son a-gain. What if they send you out of the country?

Vlc. *mf*

Cl. *mf*

Pno. *mf*

E.

R. *mf* EMMA

His one con-cern is what HE will do.

What would I do with-out you?

Vln. *mf*

Vlc. *mf*

Cl.

Pno.

E.

R.

Have-n't I stood with you. Have-n't I faced down how-ling mobs from here to Cal-i - for-nia.

Vln.

Vlc.

Cl. *mp*

Tpt. *mp*

Pno. *mp*

E. *mp*

R. *mp*

Vln. *mp*

Vlc. *mp*

69

I ne-ver un-der-stood why. He was ne-ver one of us. REITMAN

Em-ma, —

Cl. *mp*

Pno. *mp*

E. *mp*

R. *mp*

Vln. *mp*

Vlc. *mp*

74

you are ³ so cold. What — is wrong? Why can't we be hap-py?

mp pizz. *mf*

arco

Cl. *mp*

Pno. *mp*

E. *mp*

Vln. *mp*

Vlc. *mp*

81

Cl. *89* *mp*

Pno.

E.

R. **REITMAN**

You and your friends — can-not be at peace. — You and your friends — can-not stand joy. —

Vlc.

Cl.

Tpt.

Pno. *96* *mp*

E.

R.

— Wilson declares war. You declare war. Why is this ne-ces - sa - ry?

Vln.

Vlc. *mp*

Cl. *mf* *mp*

Tpt. *mp*

Pno. *104* *mf* *mp*

E.

Vln. *mf* *mp*

Vlc. *mf* *mp*

Cl.

Tpt.

112
Pno.

E.

R.
mp REITMAN *p*

Vln.
p

Vlc.
p *pp*

Let Wilson sign his act. Let those who don't want to

Cl.

119
Pno.

E.

R.
mp REITMAN

Vln.
p *mp*

Vlc.
mp

fight not fight. Why must we al - ways stand on plat-forms ex - hort - ing, push-ing, and

Cl.

Tpt.
mf

126
Pno.

E.
mf

R.

trum-pet-ing our de - fi - ance?

Cl. *mp*

Tpt.

Pno. 133 *mp*

E.

R. *mp*

Vln. *mp*

Vlc. *mp*

Be care-ful Em - ma. They are set-ting a trap. Think of Sa - sha

Pno. 140 *p*

E. *p* EMMA

Vlc. *p*

He's not think-ing of Sa - sha. He's think-ing on-ly of him-self.

Agitato Emma reaches in her bag and pulls out a letter.

Cl. *f* *ff*

Tpt. *f* *ff*

Pno. 148 *f* *ff*

E.

Vln. *f* *ff*

Vlc. *f* *ff*

Andante moderato ♩ = 80

Cl.

Tpt.

Pno.

E. *mf* **EMMA**
I heard from a friend in Pennsylv-ania. A-manda Spray. She wrote me a let-ter.

Vln. *mf* pizz. *mp*

Vlc. *mf* *mp*

Cl.

Pno.

E.

R. *mp* **REITMAN**
A-manda Spray? — That drun-ken so-cial-ist whore from New

Vlc.

Cl.

Pno.

E. *mf* **EMMA** *f*
That drun-ken so-cial-ist whore! She sold her-self to men be-cause she had not-hing to eat.

R.

Kens-ing-ton?

Cl. *mp*

Tpt. *mf* *harmon mute*

Pno. *mf*

E. *mf*
 wo - man who is be - gin - ning to see a glim - mer of light, not to en - gage in fuck talk."

Vln. *arco*

Vlc. *mf*

Cl.

Tpt. *p*

Pno. *mf*

E. *mf* EMMA
 You're ___ such a li - ar.

R. *mf* REITMAN 3 *mf* REITMAN
 I'm not sure what she's talk - ing a - bout. I sup - pose I am.

Vln. *p*

Vlc. *mf*

Pno. *mf*

E.

R. *mf* 3 3
 Have I ev - er den - ied it? I would be ly - ing if I did. How can one live in this world with - out ly - ing? ___

Vlc. *mf*

195

Pno.

E.
Ly-ing to those you love is un - par-don-a-ble.

R.
But you have al-ways par-doned the un - par-don-a-ble.

Vlc.

Poco piu mosso

Cl.
199

Pno.

E.

Vln.
mp

Vlc.
mp

205

Pno.

E.
mp EMMA
You al - ways made me for - get eve - ry - thing when I was

Vln.

210

Pno.

E.
with you. I could not stop want-ing you.

Vln.

Vlc.
mp

216

Pno. *p*

E. *mp* EMMA

Then I would speak all o - ver A -

Vln.

Vlc.

Cl.

220

Pno. *mf*

E. mer-i-ca, tel-ling wo - men they should be in-de-pen - dent,

Vlc. *mf*

Cl.

225

Pno. *mf*

E. and af-ter-words I would rush to you.

Vln. *mf*

Vlc. *mf*

Cl. 230

Pno.

E.

Vln.

Vcl.

Cl. 235

Pno. *mf*

E. *mf*

You al - ways made me for - get eve - ry - thing when I was

Vln. *mf*

Vcl. *mf*

Cl. 240

Pno. *p*

E. *mp*

with you. What a fool I have been. I have to go and speak.

Vln. *p*

Vcl. *p*

Cl. *mp* 247

Pno. *mp* 3 3 3 3 3 3 3 3

E. *mp* EMMA

R. *mp* REITMAN

Will we meet af-ter-wards? No. Not to night. Not a-ny

Cl. *p* 252

Pno. 3 3 3 3

E. night. Not a - ny - more.

Vln. *mp* 3 3

Vlc. *mp*

Pno. *mp* 256 segue 3 3 3 3 3 3 3 3 3 3 3 3

E.

Vln. 3

Vlc.

Act 2 Scene 15 (Finale)

Preparing for the Entrance of Emma and Sasha

Moderato

FLUGELHORN

Flugelhorn (trumpet) *mf*

Piano *mf*

Snare Drum *mf*

Violin *mf*

Cello *mf*

Flug. (tpt.)

Pno.

S.D.

Vln.

Vlc.

Emma and Sasha walk on stage together

Cl. *mp*

Pno. *mp*

S.D. *mp*

Vln. *mp*

Vlc. *mp*

222

Cl.

Flug. (tpt.)

12

Pno.

S.D.

Vln.

Vlc.

Cl.

Flug. (tpt.)

17

Pno.

S.D.

E. *mf* EMMA

S. *mf* SASHA

We are wil - ling to die for this coun - try.

We are wil - ling to die for this coun - try.

Vln.

Vlc. *mf*

Cl.

Flug. (tpt.)

23

Pno.

E.

S.

For the moun - tains and ri - vers, the land and the peo - ple,

For the moun - tains and ri - vers, the land and the peo - ple,

Vln.

Vlc.

Cl.

Flug. (tpt.)

Pno.

S.D.

E.
we are wil-ling to die. But not for the gene-rals or the

S.
we are wil-ling to die. But not for the gene-rals or the

Vln.

Vlc.

f *mp*

36

Pno.

S.D.

E.
ad - mir-als, the bus-iness-men, the ban-kers or the Pre-si-dent all who want to go to

S.
ad - mir-als, the bus-iness-men, the ban-kers or the Pre-si-dent all who want to go to

Vln.

Vlc.

f *mp*

Flug. (tpt.)

42

Pno.

S.D.

E.
war. They are not our

S.
war.

Vln.

Vlc.

mf *f* *f*

EMMA

48 *Qua*

Pno.

S.D.

E.

Vln.

Vlc.

mf 3 3 3 3

coun-try. They don't give a damn a-bout all the young men who will die in this war.

53

Pno.

S.D.

E.

Vln.

Vlc.

3 3 3

p EMMA

pp

What is pat-ri-o-ti-sm? Is it the love of your gov-ern-ment?

subito p

subito p

59

Cl.

Pno.

S.D.

E.

Vln.

Vlc.

mp

mp

mp

It is the love of our fel - low men and wo-men.

mp

mp

66

Pno. *mf*

E. *mf*

Vln. *mf*

Vlc. *mf*

It is the love of our coun - try, and that love, that pat - ri - o - ti - sm may re - qui - re you —

Cl.

Pno. *ff* *mp*

S.D. 3 3 3

E. *mp*

Vln. *mp*

Vlc. *ff* *mp*

— to op - pose your gov - ern - ment. —

Cl.

Pno.

E.

Vln.

Vlc.

Mark this day, my friends. The 18th of May, 1917. The President has signed the conscription law, and the young men of this nation will now be

Cl.

Flug. (tpt.)

82

Pno.

S.D.

E.

Vlc.

f

f

p

f

f

3

3

3

3

marched into the slaughterhouse of the war in Europe.

Cl.

Flug. (tpt.)

88

Pno.

S.D.

E.

S.

Vln.

Vlc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

EMMA

Re-fuse to die!

SASHA

Re-fuse to die!

Re-fuse to die!

3

3

3

Cl.

Flug. (tpt.)

94

Pno.

kill!

Re-fuse to kill!

switch to trumpet

If you have a mind of your own,

EMMA

SASHA

mf

subito *p* *mf*

E.

S.

Vln.

Vlc.

Cl.

99

Pno.

mf

E.

S.

Vln.

Vlc.

if you don't want to be a slave of au - tho - ri - ty,

own,

103

Pno.

mf

E.

S.

EMMA

SASHA

if you be - lieve in de - mo - cra - cy, and li - ber - ty, and peace for

if you be - lieve in li - ber - ty, and peace for

Anna and Vito leap on the stage

Cl.

Flug. (tpt.) **TRUMPET** *mf*

Pno. **107** *f* *ff* *mf*

S.D. *f* *f* *ff* *mf*

E. *f* *ff*

S. *f* *ff* *mf*

Vln. *f* *ff* *mf*

Vlc. *f* *ff* *mf*

all man - kind, re - fuse! Re - fuse! Re - fuse!

all man - kind, re - fuse! Re - fuse! Re - fuse!

Cl.

Flug. (tpt.) *mf*

Pno. **113**

S.D.

E.

S.

Vln.

Vlc.

ANNA: Emma! Sasha! the hall is full of federal agents.

VITO: They're coming down the aisle.

RECORDED VOICE: Clear the hall. By order of the United States Government. No one leave the stage. Stay where you are.

Cl.

Flug. (tpt.)

117

Pno.

S.D.

Vln.

Vlc.

Emma, Sasha, Anna, and Vito hold hands and face the audience. Black out.

Cl.

Flug. (tpt.)

122

Pno.

S.D.

Vln.

Vlc.

Cl.

Flug. (tpt.)

126

Pno.

S.D.

Vln.

Vlc.