

Act Two

Scene 1

Johann most is addressin g the audiece 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

mf

M. MOST *mf*

Com-rades!

M. 10

I have re - fused to sign the pe - ti-tions to free Al-ex - an - der Berk-man.

M. 8 Re - vo - lu - tion-a - ry vio-lence is one thing, — co-mic

15 *mf*

M. 8 ope - ra is an - o - ther. — Com-rades!

21 *f*

M. 8 I am not ur-ging a-ny per-son here to as - sas-si-nate the near-est

26 *mf*

M. 8 cap-i-talist, at least not pub-lic-ly. But if you do,

31

M. 8
35
please do it ef - fi-cient-ly. Have a device that works! Comrades!

M. 8
41
If you fire a gun at a cap-i-ta-list Don't close your eyes. When

M. 8
46
Berk-man's shots missed He took out his knife. We must admire him for being well armed.

50
MOST: I believe I see Emma Goldman, the organizer of the cloak and suit workers.

Emma stands up

EMMA

*mf**she walks towards the stage*

E. *mf*

I have no ques- tion.

M. *mf*

I believe she has a question.

55

No

E.

Shame on you Jo-hann Most!

M.

ques - tion?

60

E.

Shame on you! Shame on

64

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

E. 69 you!

f

E. 75

EMMA *ff*

Shame! —

ff

Leo. * *Leo.*

E. 81

Shame on you! Shame —

to the audience

E. 87

— on all — of you! —

Act 2, Scene 2

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

Allegro moderato

The musical score is written for piano in 4/4 time, marked *Allegro moderato*. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 4/4.

System 1: Measures 1-4. The first two measures are marked *mf* (mezzo-forte) and feature chords and eighth-note patterns. The last two measures are marked *mp* (mezzo-piano) and feature a continuous eighth-note melody in the treble staff and a steady eighth-note accompaniment in the bass staff.

System 2: Measures 5-8. Measure 5 is marked *f* (forte) and includes an accent (>) over the first eighth note. Measure 6 has a crescendo hairpin. Measure 7 is marked *ff* (fortissimo) and includes an accent (>) over the first eighth note. Measure 8 also has an accent (>) over the first eighth note. The bass staff features a steady eighth-note accompaniment throughout.

System 3: Measures 9-12. Measure 9 is marked *f* (forte). Measures 10 and 11 feature chords in the treble staff and eighth-note patterns in the bass staff. Measure 12 continues the eighth-note pattern in the bass staff.

System 4: Measures 13-15. Measure 13 is marked *f* (forte). Measures 14 and 15 feature chords in the treble staff and eighth-note patterns in the bass staff. Measure 15 includes a decrescendo hairpin.

14

mp

E. F.

8

18

p

E. F.

8

22

mp EMMA

How good of you to meet me, — Fed-ya

E. dear. I know how bu-sy you are these days. *mf* FEDYA

F. It's lu-cky that I have an

26

F. art ex - hi - bi - tion in the same ci - ty where you have a lec - ture. It's been so

30

E. *mf* EMMA

F. Yes.

33 long since we...

mp EMMA

E. *mp* FEDYA *mp* A Doc-tor Reit-man. He should be a-long soon.

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

37

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

R. REITMAN *mf*

Miss

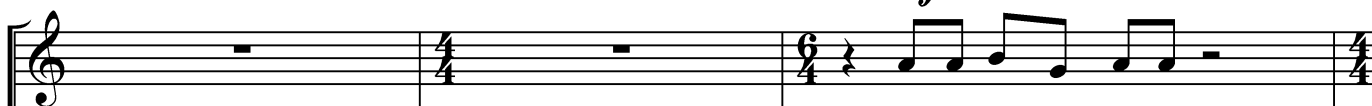
40


E. *mp* EMMA *mp* Yes... *mf*

R. Gold-man? ____ Wel-come to Chi-ca-go. An ho-nor in-deed, ____ Miss


43

EMMA *mf*

E. 

R. 


Gold-man. I am Doc-tor Ben Reit-man. A

46 

FEDYA *mf*

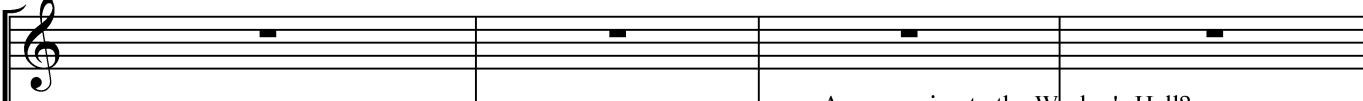
E. 

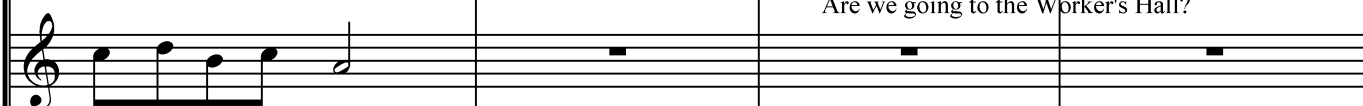
F. 

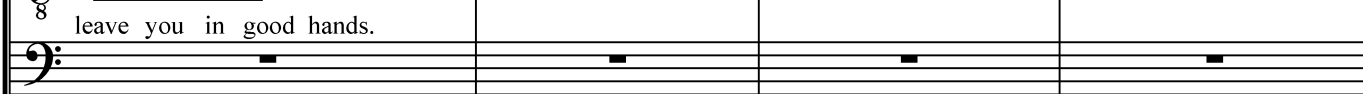
R. 

friend of Em - ma Gold-man is a per - son to be cher-ished. Well, Em-ma. I


49 


E. 

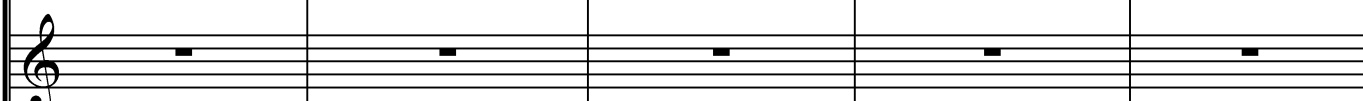
F. 
8 leave you in good hands.

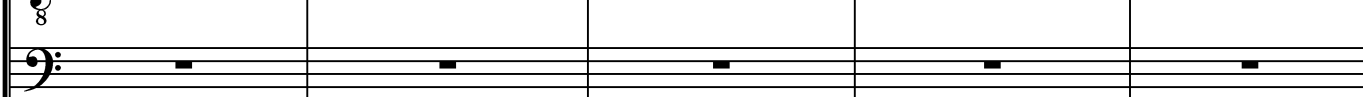
R. 

Are we going to the Worker's Hall?

52 

E. 

F. 
8

R. 

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.

56 

E. Your people?
I was told you were a doctor.

F.

R. How did they become your people?

REITMAN *mf*

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

61

R. ou - tcast my-self. _____ At e - le - ven I was on my own. _____ I

65

mf

R. wan - dered the earth From Mex - i - co to Eur - ope.

69

mp

REITMAN *mp*

R. In Chi - c - ago I worked in a lab for a fam - ous doc - tor. One day —

73

E. *mp* EMMA *3* *3*

R. And so you be-came a doc - tor. REITMAN *mf*

3 schol-ar-ship. But I won't sell my know - ledge for

85

E. *mf* EMMA

R. *3* You mean af -

mo - ney. I give it to peo-ple in need, and they give me what I need.

88

E. *REITMAN*

R. *7* fec-tion, de - vo-tion, and love? *mf*

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

92

R. 

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

96

R. 

lice. They're no dif-ferent from the pros - ti-tutes and thieves I

99

R. 

work with. They are all de-priv-ed peo-ple act-ing out of des-per-a-tion.

102

R.

deas a-bout gov-ern-ment, I know your i-deas a-bout pri-sons. I have

116

E.

R.

heard a-bout your spee-ches con-cer-ning men and wo-men. So you know

119

Meno mosso e poco rubato

E.

R.

all a-bout me? REITMAN Not eve-ry-thing. I'm cur-i-ous a-bout

123

p

R. some things. I won-der if your breasts are as beau-ti-ful as I im-a-gine them to

126

pp

EMMA

E. Are you cra-zy? —

REITMAN

R. be. Is it cra-zy to be hon-est? Do you

129

f

E. know that to-night I am spea-king a - bout ar - ro - gant men? And I'm

132

f

E. *3* *3* *3* *3*
 spea-king a - bout the wo - men who are stu - pid e - nough, slav - ish e - nough, to be -

134

E. *3* *3*
 lieve that it is ac-cept-a-ble. REITMAN

R. *mp* *3* *3* *3*
 Your speech is cer-tain-ly not a-bout me. Can we meet af-ter the lec-ture?

136

mp

E. *mf* EMMA *3* *3*
 I don't think so. Wo - men like me don't trust men like you. REITMAN

R. *mf*
 There

139

E. *f* EMMA

R. I don't trust

are no men like me, and there are no wo-men like you.

141

E.

YOU!

144

147

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.

Emma

Reitman

March tempo ♩ = 104

f

6

11

16

mp dolce

E.

R.

REITMAN: Ladies and gentlemen, here is the woman we have all been waiting for: America's High Priestess of Anarchism, Emma Goldman!

22


E.

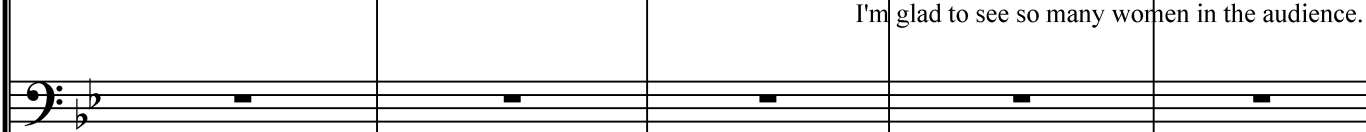
R.

Emma enters, the crowd cheers

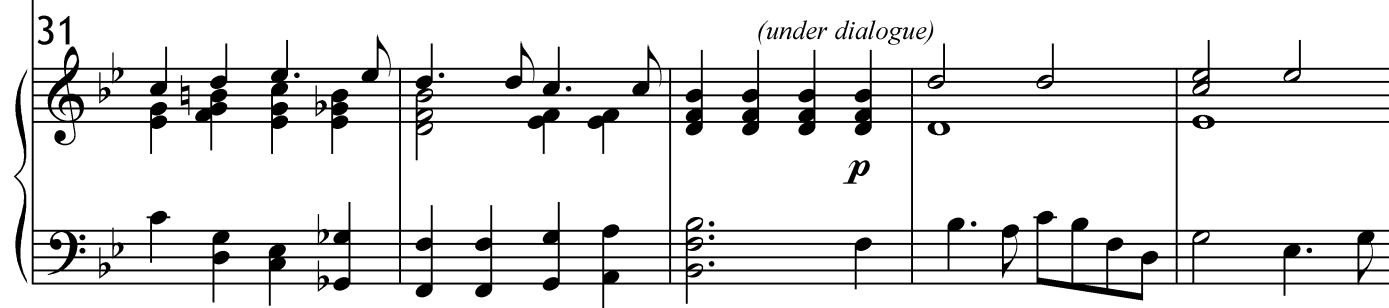
27


crescendo

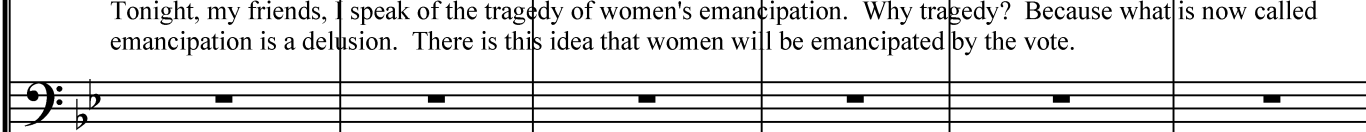
E. 

R. 

I'm glad to see so many women in the audience.

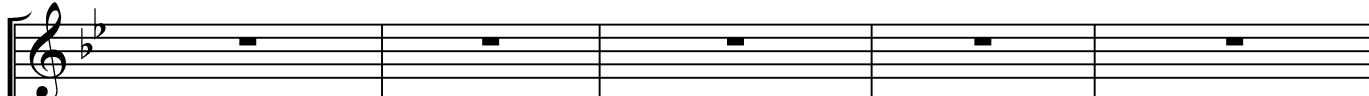
31  *(under dialogue)*
p

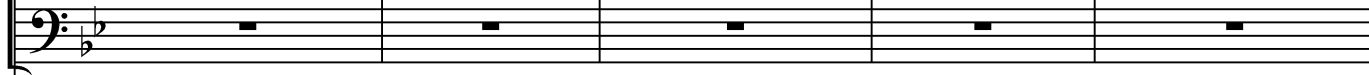
E. 

R. 


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.

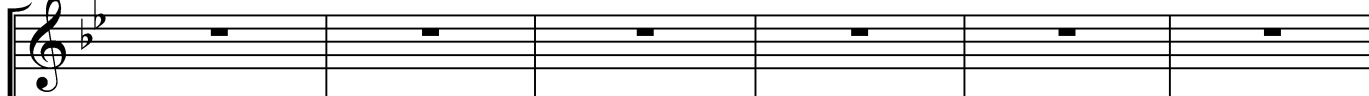
36 

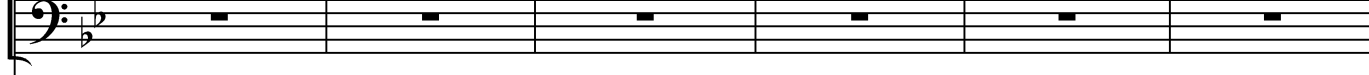
E. 

R. 


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? this tragically emancipated woman is afraid to drink of the fountain of life.

42 

E. 

R. 

She is afraid of ecstasy, and so afraid of men. She will no longer be afraid of men when she learns that her freedom must come from and through herself. She must say

47 

E. *mf* EMMA

53

I re - fuse a - ny-one's right ov - er my bo - dy.

E.

58

I will have child-ren or I will not have them as I wish. I will re-

E.

63

fuse to be a ser - vant to God, to the State, to a hus-band.

E. *mp*

68

mp

I will make my life sim-pl-er, deep-er, and

E. *mf*

73

mf

rich - er. Such a wo-man will be a -

E.

78

fire with free-dom, and she will light up the world! _____

mf

E. Such a wo-man will be a - fire with — free-dom, and

83

mf

ff

E. she will light up the world! _____

88

ff *mf*

Piu mosso ♩ = 120
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.

E.

R.

93

REITMAN

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

R. *mf*

98 If I were your man-a-ger I could get you huge

E.

R. *p*

103 au-di-en-ces. We could sell an - ar - chist li - ter - a - ture and raise mo - ney for the

The last of the crowd leaves. Reitman and Emma are sitting at a table.

E. *EMMA mp*

You cer-tain-ly man-aged to get a large crowd.

R. *mf*

107 move-ment. The crowd came be-cause I put

R. *f*

pos - ters all o - ver town. Come and see Em - ma Gold - man, the

111

R. *f*

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

115

R. *mf*

pos - tle of free love. They were not dis - ap -

119

R. 124 poin-ted. — I was not dis-ap - poun-ted. — What you said was so true.

R. *mp* 129 It's been a long day for you. Do you have a place to

E. *mp* EMMA I have friends here. REITMAN

R. 134 stay in Chi-ca - go? Can I count my-self as one of them?

EMMA

E. 138

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

REITMAN

R. 143

You spoke to - night of pas - sion. _____

R. 146

mf Pas-sion has no thought of time. *f* Stay with me to - night, Em - ma.

E. *f* EMMA

I spoke to-night of a wo-man be-ing made in-to a

R.

149 You will not re - gret it.

E. *f* REITMAN

sex com-mo-di-ty.

R.

153 But a wo-man like you?

R. *ff* *mp*

158 Nev-er. No man would dare. Do you know how much courage it

mp

R. 163

takes for me to ap - proach you? Do you know how I am trem - bling in - side?

E.

R.

168

mf

Lights up. Emma is alone on stage.

E.

R.

173

mp

E. 178

Last night I — dreamed a-bout Ben Reit - man. Last

Ped.

E. 183

night I — dreamed flames were shoo-ting from his fin-ger-tips —

E. 187

and slow - - ly, slow - - ly, slow -

*

E. *mp*

ly en - vel - o - ping my bo - dy. I

193

E. 198

made no at-tempt__ to es - cape them._____ I strained_____ to-ward them,

mf

E.

204

cra - - - ving, cra - - - ving, cra - ving___ to be con-

E.

sumed by their fire, _____ to be con-sumed by their fire, _____ to be con - sumed. _____

209

E.

214

The musical score for 'E.' consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of whole notes. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a series of chords and single notes. The bottom staff is a single melodic line with a bass clef, featuring a series of whole notes. The score is divided into four measures by vertical bar lines.

E.

219

The musical score for Example 219 consists of three staves. The top staff is a vocal line in treble clef, featuring a series of whole notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135,

Act 2, Scene 4

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

Moderato $\text{♩} = 80$



6

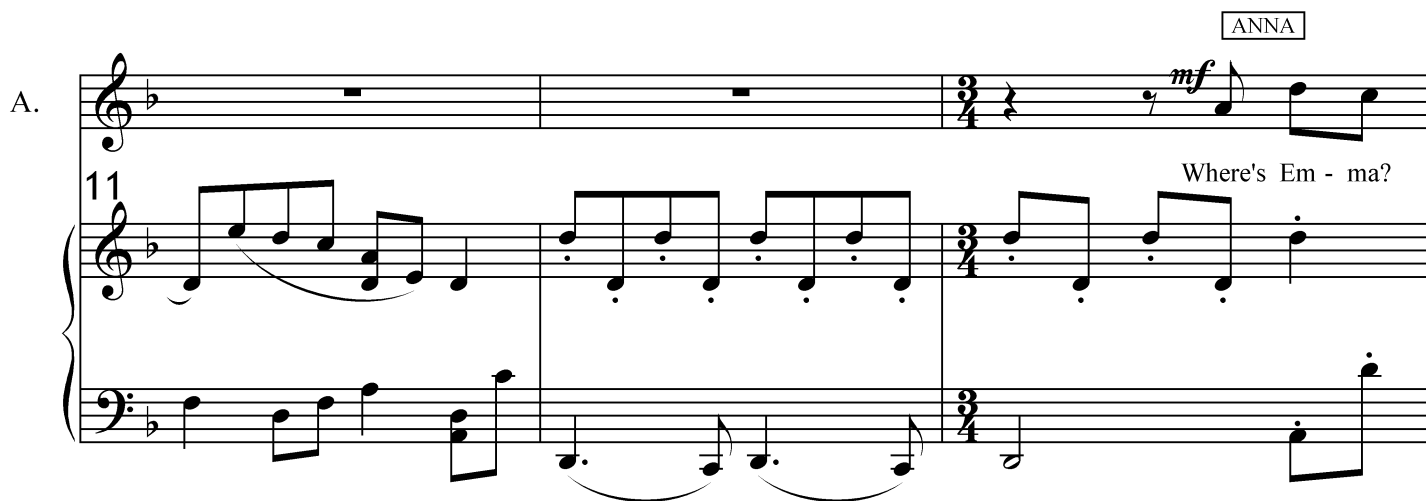


A.

ANNA

11

Where's Em - ma?



A.

14

She should have been here an ho-ur a-go.

3

V.

mf VITO

18

You know — where she is. She's with Reitman.

V.

mp VITO

22

How can she stay with that fak - er?

3

3

F. *mp* FEDYA

Reit - man is her man - a - ger, — and Reit - man is a char - mer. — VITO *mf*

V. But

24

V. *mf*

Em - ma is his slave. She seems ob - sessed. What is it a - bout him, An - na?

26

A. *mf* ANNA

Well, I have on - ly heard wo - men talk a - bout him.

30

mf ANNA

A. *mf* ANNA

FEDYA

Reit-man is a true dem-o-crat. He be-lieves that all wo-men

32 So it's not on-ly Em-ma..

A.

35 are cre-a-ted e-qual: short, tall, blond, dark, young and old.

mp

A. *f*

They say he makes love like a li-on.

VITO

V.

40 But he's a liar and a cheat.

Emma enters carrying a letter.

mf EMMA

E. 44

I have a let-ter from Sa-sha!

mp

E. 48

He says he's been

E. 52

in and out of so-li-ta-ry. They pun-ish him.

E. 55

He was kept _____ in a straight - ja-cket for eight days.

E. 59 He sees his friends die _____ one by one.

E. 62 Some die of sick-ness. Some hang them-selves.

E. 66 He says he won't last five more years.

E. 70 He says there's a plan for es-cape. He wants to dig a tun-nel, _____

E. and he wants our help.

F. FEDYA *mf* 3

73 How can we help him? —

V. *f* VITO

76 First we need a pia - no,

F. *f* FEDYA

Right a-cross from the pri-son gate? VITO

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

79

A. *f* ANNA
A great — so- pr-ano!

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

81

E. EMMA
And we can have them play mu-sic all day long,

84

A. ANNA
La la la la la la la la la la la

E. mu-sic that the guards en - joy.

V. *mf* VITO
And

87

V. *p*
 then we start our tun- nel. We'll start it from the cel- lar, and

89

A. *mf* ANNA
 E. *mf* EMMA Per- fect!
 F. *mp* FEDYA Per- fect!
 V. *mf* VITO
 dig it un-der-neath the gate. Per- fect!

91

V. *mf*
 When the work gets nois- y, the mu- sic can get loud- er.

94

E. 97 And if there is dan-ger, the pian-ist can give a mu-si-cal sig-nal—

E. 99 — to the peo-ple dig-ging be-low.

A. ANNA The sin-ger can keep watch.

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

V. VITO *mf*

103 And

A. 

E. 

F. 

V. 

106 no - bo - dy will know, no - bo - dy will see, no - bo - dy will guess that when Sa - sha

mp 

Slower (tempo rubato)

A. 

E. 

F. 

V. 

108 goes to take his last crap in pri-son, he'll sim-ply slip down the hole. And

mp And 

A. no-bo-dy will know, no - bo - dy will see, no - bo - dy will guess that

E. no-bo-dy will know, no - bo - dy will see, no - bo - dy will guess that

F. no-bo-dy will know, no - bo - dy will see, no - bo - dy will guess that

V. no-bo-dy will know, no - bo - dy will see, no - bo - dy will guess that

112

A. when Sa-sha goes to take his last crap in pri-son, he'll sim-ply slip down the hole._____

E. when Sa-sha goes to take his last crap in pri-son, he'll sim-ply slip down the hole._____

F. when Sa-sha goes to take his last crap in pri-son, he'll sim-ply slip down the hole._____

V. when Sa-sha goes to take his last crap in pri-son, he'll sim-ply slip down the hole._____

115

Act 2, Scene 5

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

Moderato ♩ = 100

R.

R. *mf* REITMAN 3

Miss Gold-man will take your

11 *f* **WOMAN**

W. Is it true you be - lieve in free love?

R. ques-tions now.

11

E. *mp* **EMMA** 3

Free love? How can it be called love if it is - n't free?

16 *mp*

E. It is out-ra-geous that a health-y grown wo - man, full of life and pas-sion, must de-

20

E. *mf*

ny nat-ure's de - mand. That she should sub-due her most in-tens-ive cra-vings, —

23

E.

break her spi - rit, stunt her vis-ion, and ab - stain from the depth and glo-ry of sex un -

27

E.

til some so-called good man comes a - long — to take her for him -

31

mp

E. 
self in mar-riage. Love

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

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

E. *f*

— of ec - - sta - sy. — How can such an

47

E. *f*

all-com-pel-ling force be syn - on - y-mous with that pain-ful pro-duct of church and state called

51

W. *mp* WOMAN

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

E. *mp*

mar-riage. —

55

EMMA

E. *mp* 3 3

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

59

E. *mf*

be if men and wo-men would cast _____ off the church, cast off the state,

63

mf

E. 3

would come to - ge-ther in love, and re -

67

E. 70

fuse to sac-ri-fice their chil-dren to the mon-ster of war.

W. 74 **WOMAN** *mf*

But don't you think that pa-tri-ot-i-sm u-nites us?

E. 74 **EMMA**

Yes. It u-

E. 78

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

f

E. 82

It drives us to vio - lence a - gainst a - ny - one

E. 85

dif - ferent from us.

88

91

Act 2, Scene 6

Emma and Reitman are eating dinner.

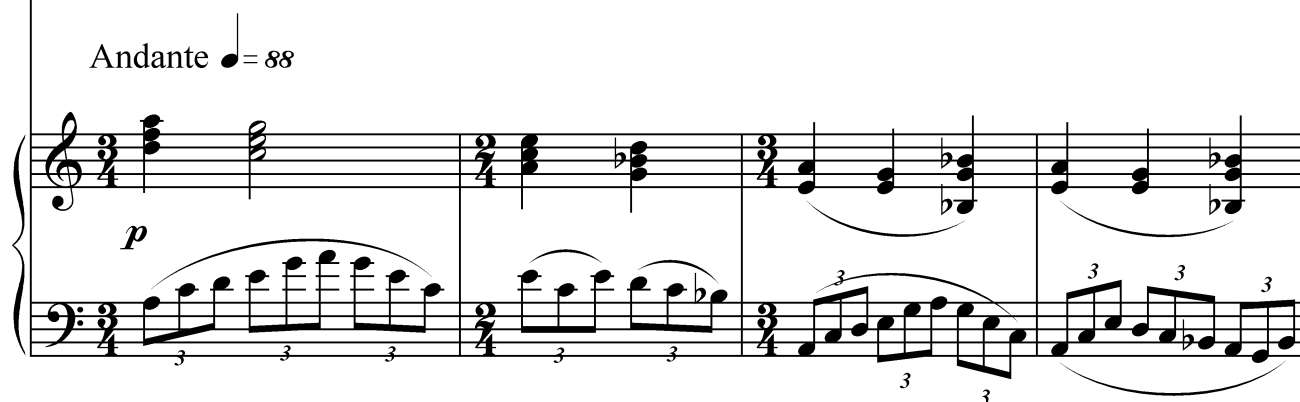
Emma

Reitman



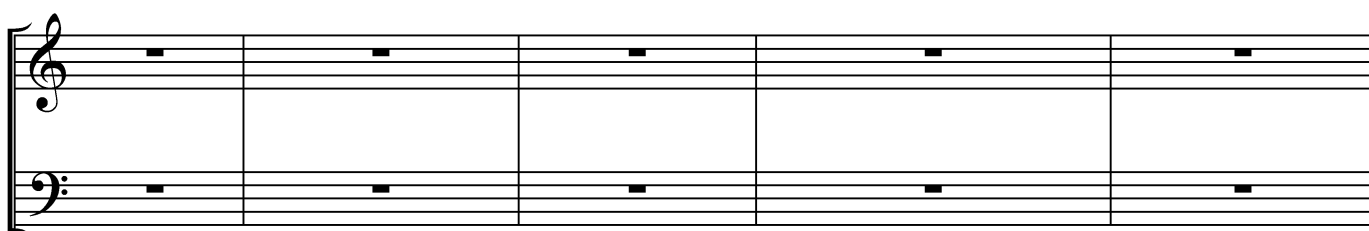
Andante ♩ = 88

p



E.

R.



5

mf



EMMA

E. *mf* 3 3 3

Why do you al-ways em - bar-rass me?

10 *p* 3 3 3

E. *mp* 3

When we were stay - ing with that old cou - ple

13 *mp* 3 3 3

E. in De - troit, and you came to break-fast stark na-ked.

16 *mf* 3 3 3

mf

E. *3 3 3 3 3*

R.

And when you star-ted to talk a-bout God and Je-sus with an-ar-chist or-gan - i-zers in the Bronx.

19 *3 3 3 3 3*

ff

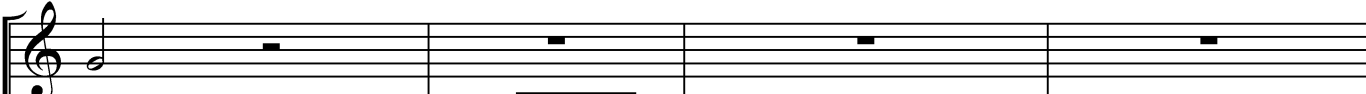
E.


R.

I'm em - bar-rased by the way you dress, _____ the way you

22 *3 3 3*

f

E. 

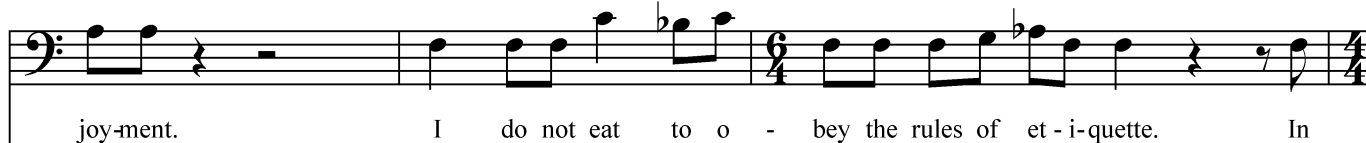
R. 

eat. *mf* REITMAN 3


I eat _____ as I do every - thing else. For en-

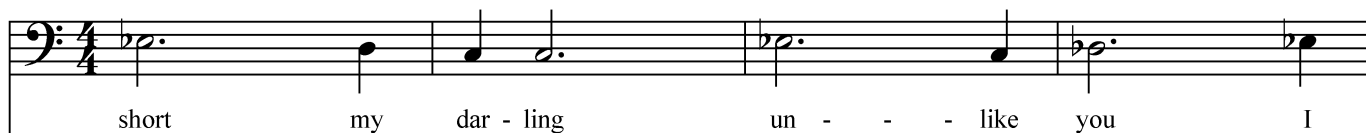
26 

mf

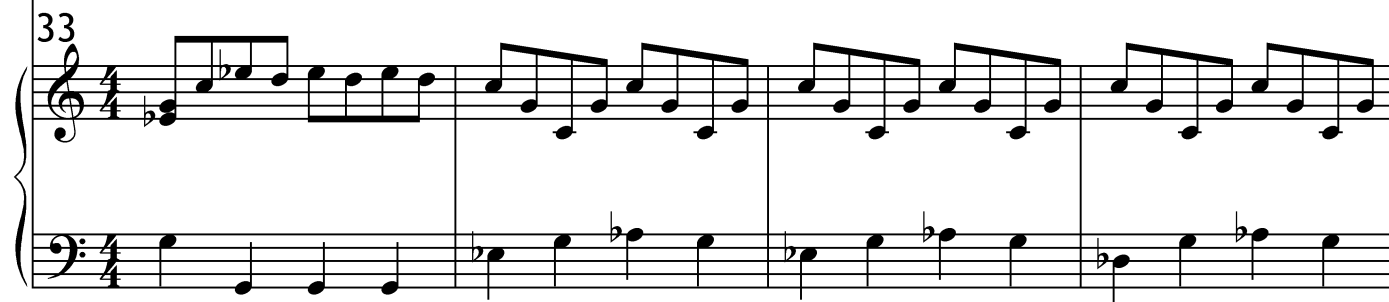
R. 

joy-ment. I do not eat to o - bey the rules of et - i-quette. In

30 

R. 

short my dar - ling un - - - like you I

33 

E. EMMA

R. You seem to think that

eat like an an - archist.

37

E. ³ an - ar - chi-sm has no re-spect for the or - di-na-ry ni-ce-ties of be - hav-ior, like eat-ing with some

40

E. de - li - ca - cy. Like bath - ing re - gu - lar - ly. REITMAN: Bathing?

43

E. *f*
Yes. Most peo- ple bathe.

R.

45 *f*

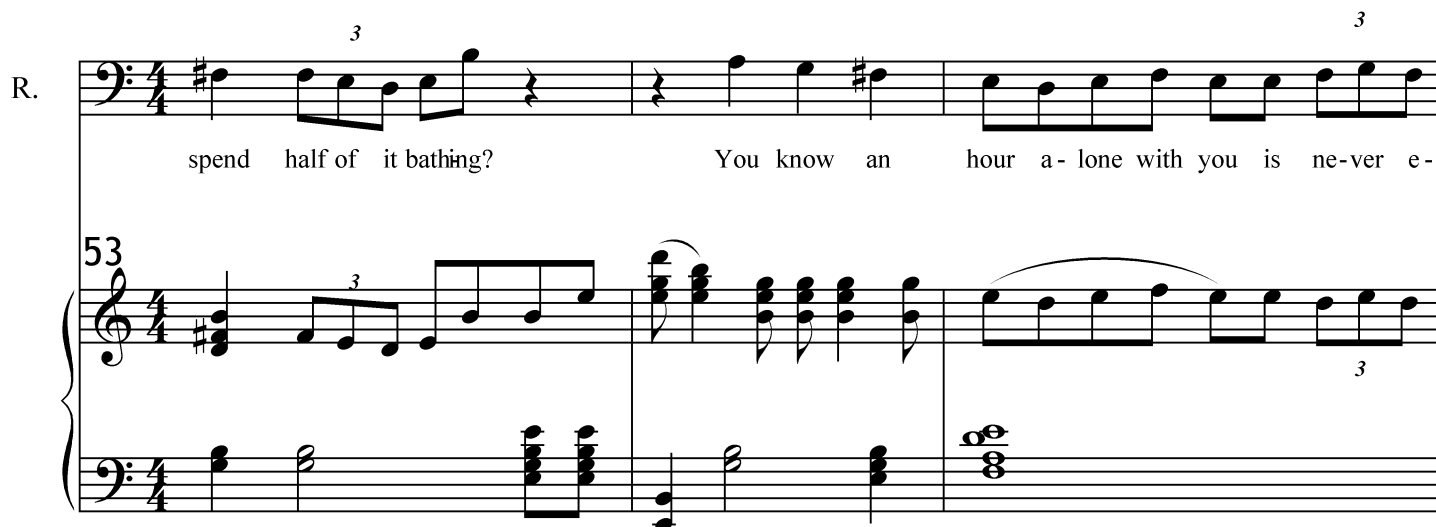
mp REITMAN

R. Am I un - bear - a - ble as I am?

48

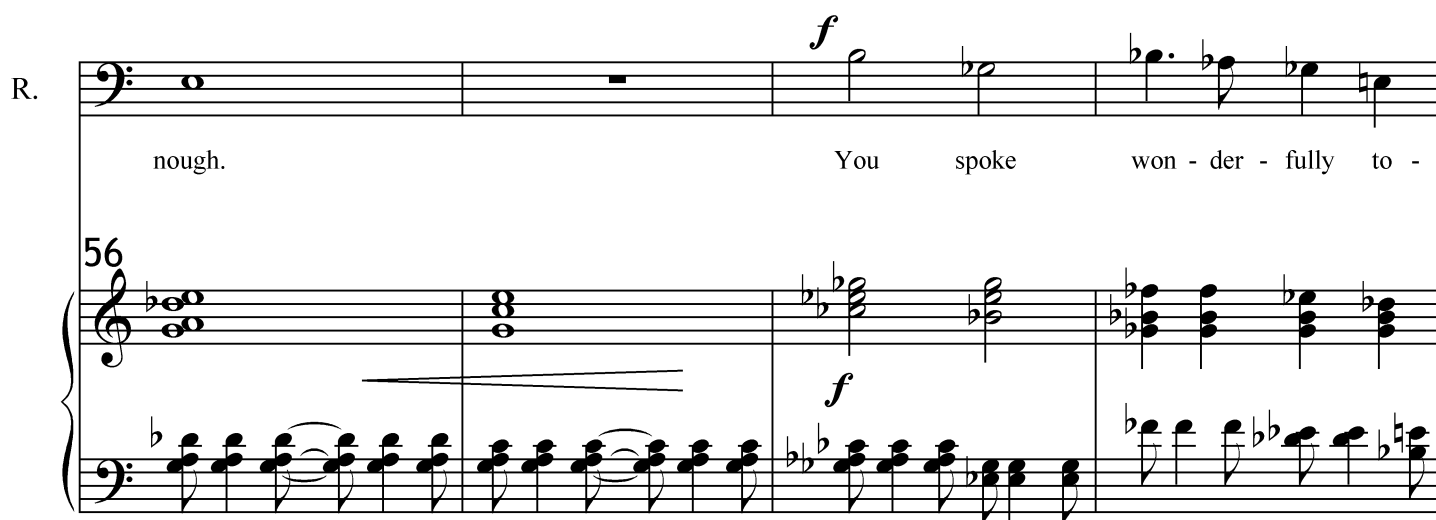
R. ³
We have an hour be - fore our train. Do you real - ly want me to

51 ³

R. 

53

spend half of it bathing? You know an hour a-lone with you is ne-ver e-

R. 

nough. You spoke won-der-fully to-

56

R. 

night, Em-ma. _____

60

E. R.

64

E. R.

68

Act 2, Scene 7

Emma and Reitman before a lecture.

Reitman

Agitato ♩ = 96

p

R.

f

R.

REITMAN

mp

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

p

EMMA

mp

E. You were lead-ing her on.

R. *mf* REITMAN

No ser-i-ous-ly.

11

mp

E. Don't you un - der-stand that it's

R. I was just play-ing.

14

mp

E. wrong to play with a - no-ther hu-man being? Have you no sense of

17

E. *fair-ness or jus-tice? Not o-nly to me, but to all these o - ther wo-men?*

20

E. *I real-ly don't know why I don't say good-bye to you once and for*

23

E. *all. It is such hy - po-cri-cy, the way I speak all*

25

E. *p*

o - ver the coun-try a - bout wo-men im - pri-soned by men, yet I am

29

p

E. *mp* REITMAN

un - a - ble to tear my-self — a - way from you.

R. *mp*

Don't be - rate your-self.

33

p

R. *p*

It is my fault. My weak-ness.

38

p

E. *ff* 3 3

So you did spend the night! You

R. It was just one night.

41

f

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

44

E. ____ You spent the night with that

47

E. *wo- man. ____ You li - ar! ____*

R.

50

E.

R. *mf* REITMAN

Please, Em- ma. Calm down.

53

mp

E. *mp*

R. I have to in-tro-duce you in two min-utes. We'll talk af-ter-ward, my dar-ling.

56

E. *mf* *f*

R. No. Not this time! Get out there and

60

E. 

do your in-tro-duc-tion. Don't wait for me at the ho-tel af-ter-ward.

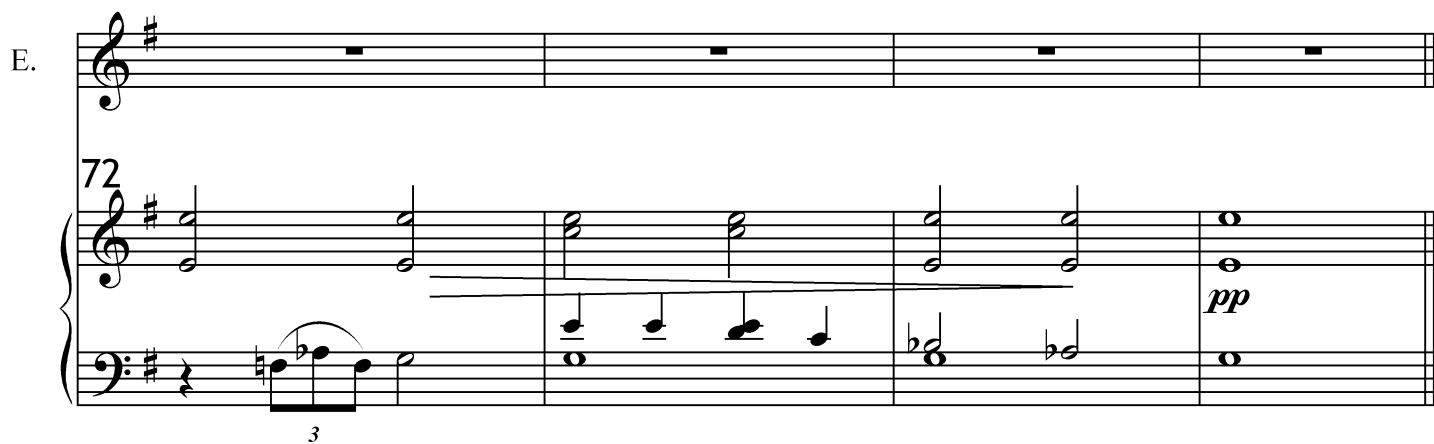
64

E. 

The com-mit-tee will find me a place to stay.

68

mp 3 3 3

E. 

72

pp

3

Act 2, Scene 8

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

Allegro

The musical score is written for piano in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of five systems of music, each with a treble and bass staff. The first system begins with a mezzo-piano (*mp*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system starts at measure 4. The third system starts at measure 6 and includes a key signature change to one flat (B-flat) at measure 7. The fourth system starts at measure 8 and includes a mezzo-forte (*mf*) dynamic in the bass staff. The fifth system starts at measure 11 and includes a key signature change back to two flats (B-flat and E-flat) at measure 12. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

13

E.

15

f EMMA

Look a - round, my friends!

17

f

Look a - round! Thou - sands of work - ers have

20

E. come here to-day to de - clare their a - nger at this system.

23

E. There are no jobs for pe - ople wil - ling to

27

E. work. Eve-ry-where in this ci - ty, the rich - est ci - ty in the

31

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

35

E. The rich - est ci - ty in the world, and

38

E. wo-men have to sell their bo - dies just to stay a - live. The

42

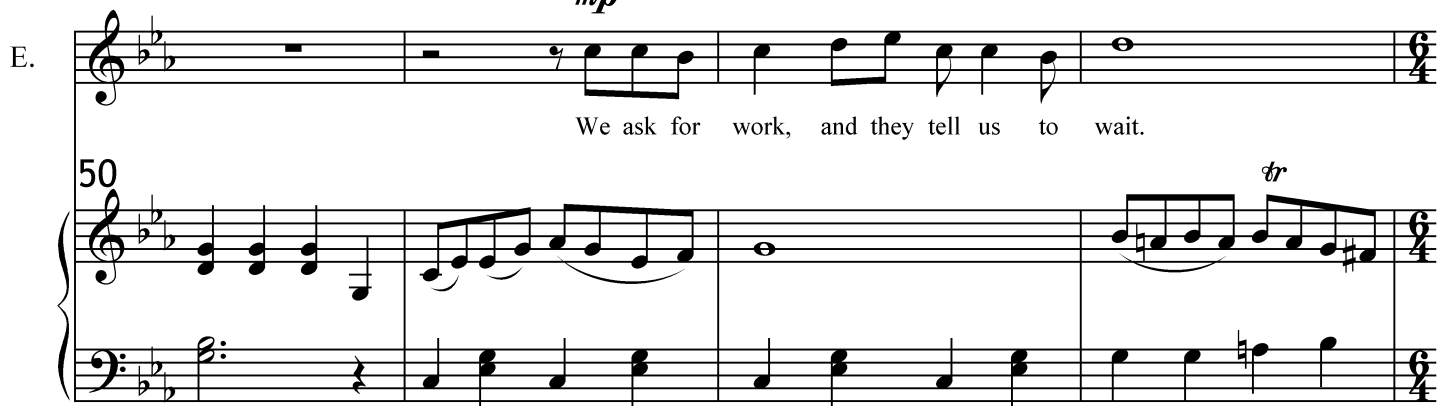
mp

E. rich - est ci - ty in the world, and chil - dren are cry-ing for food.

46

mp

mp

E. 

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

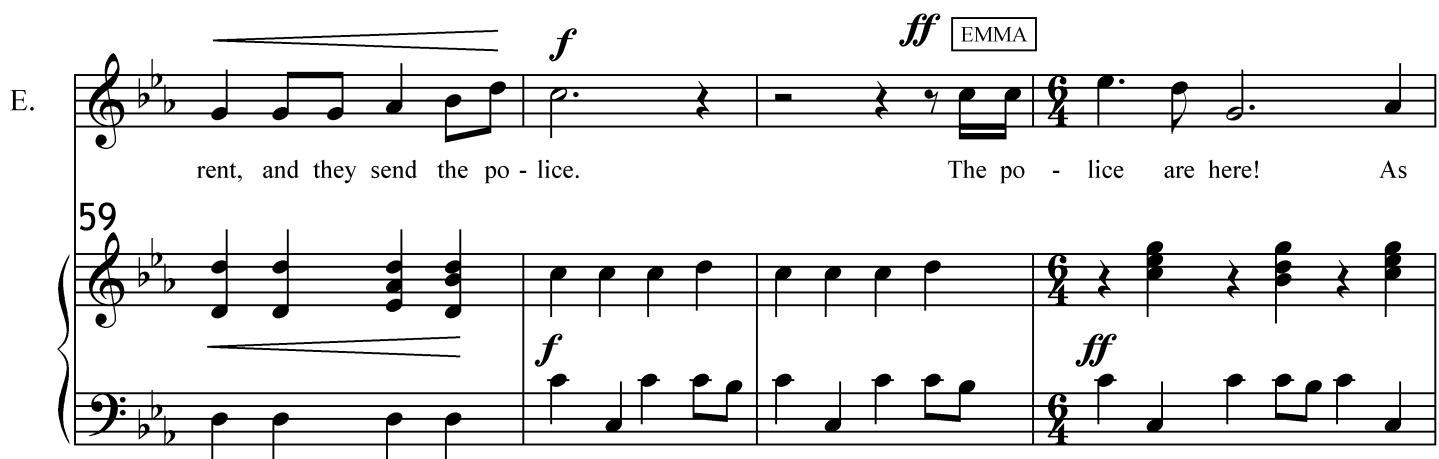
E. 

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

E. 

ask for food, and they tell us to vote. We ask for time to pay the

Some policemen appear suddenly

E. 

rent, and they send the po - lice. The po - lice are here! As

ff EMMA

E. a - lways. The po - lice are here to pro - tect the rich. _____

63

E. _____ If your chil-dren need milk,

66

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

69

E. Take it! Take it! _____

72

E. 

Take it! _____ Take it!

75

E. 

Take it! _____ loco

77 *8va* ----- *loco*

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

E. 

79 *mf*

E.

Measures 81-82. The system consists of three staves. The top staff is a vocal line with a whole rest in both measures. The middle staff is the right-hand piano part, starting at measure 81, featuring a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bottom staff is the left-hand piano part, featuring a bass line with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/4.

E.

Measures 83-84. The system consists of three staves. The top staff is a vocal line with whole rests in both measures. The middle staff is the right-hand piano part, starting at measure 83, with a melodic line featuring eighth and sixteenth notes, slurs, and a change in time signature from 6/4 to 4/4 at measure 84. The bottom staff is the left-hand piano part, with a bass line of chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

E.

Measures 85-87. The system consists of three staves. The top staff is a vocal line with whole rests in all three measures. The middle staff is the right-hand piano part, starting at measure 85, with a melodic line featuring eighth and sixteenth notes, slurs, and a dynamic marking of *ff* (fortissimo) at measure 85. The bottom staff is the left-hand piano part, with a bass line of chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.