

Act 2, Scene 9

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

Gregory

Hoover

Quietly $\text{♩} = 66$

p

G.

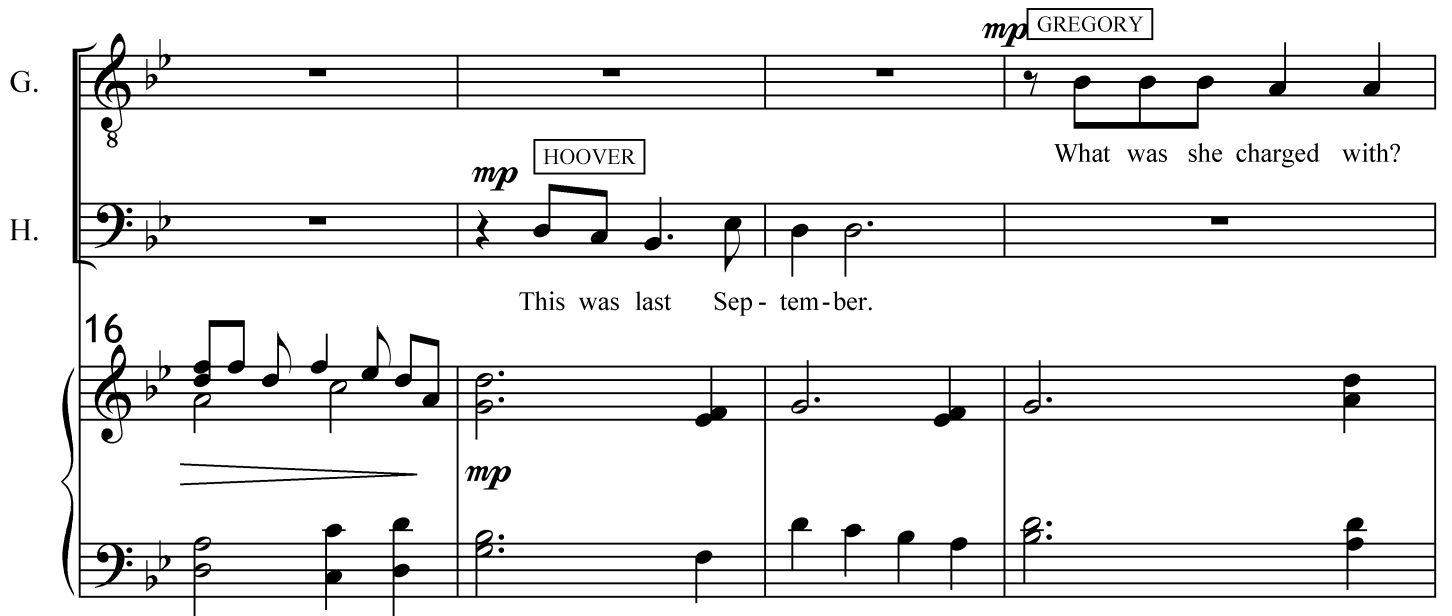
H.

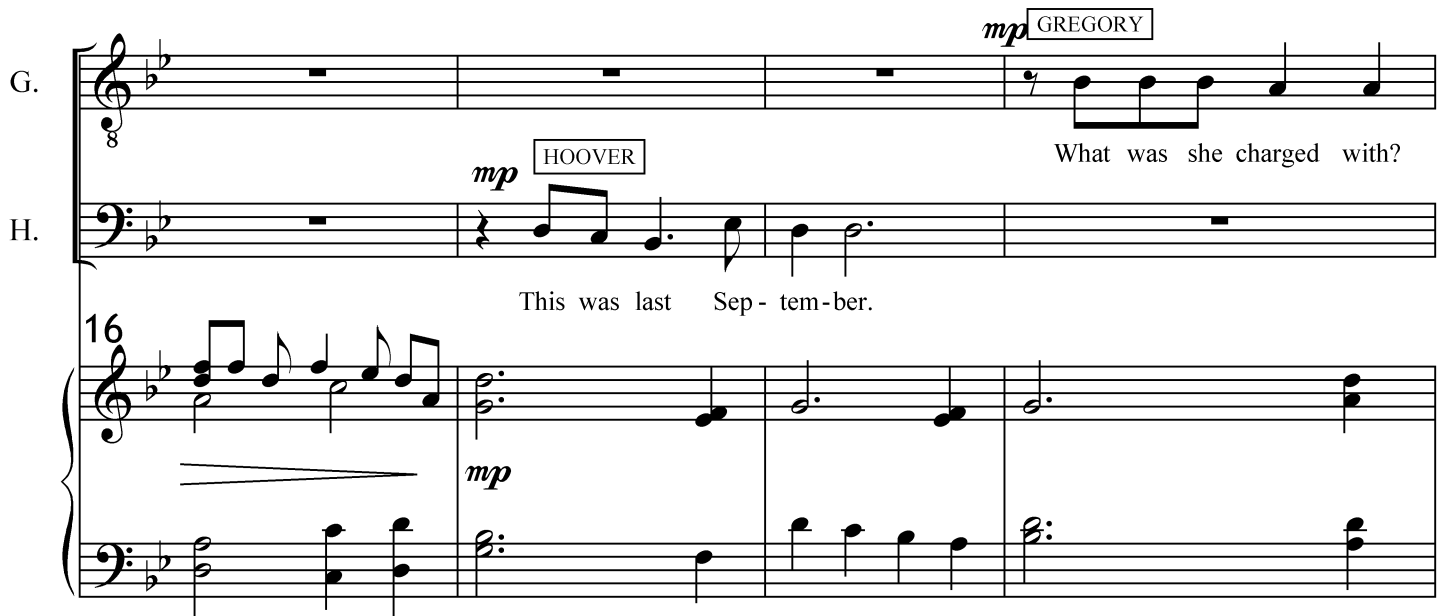
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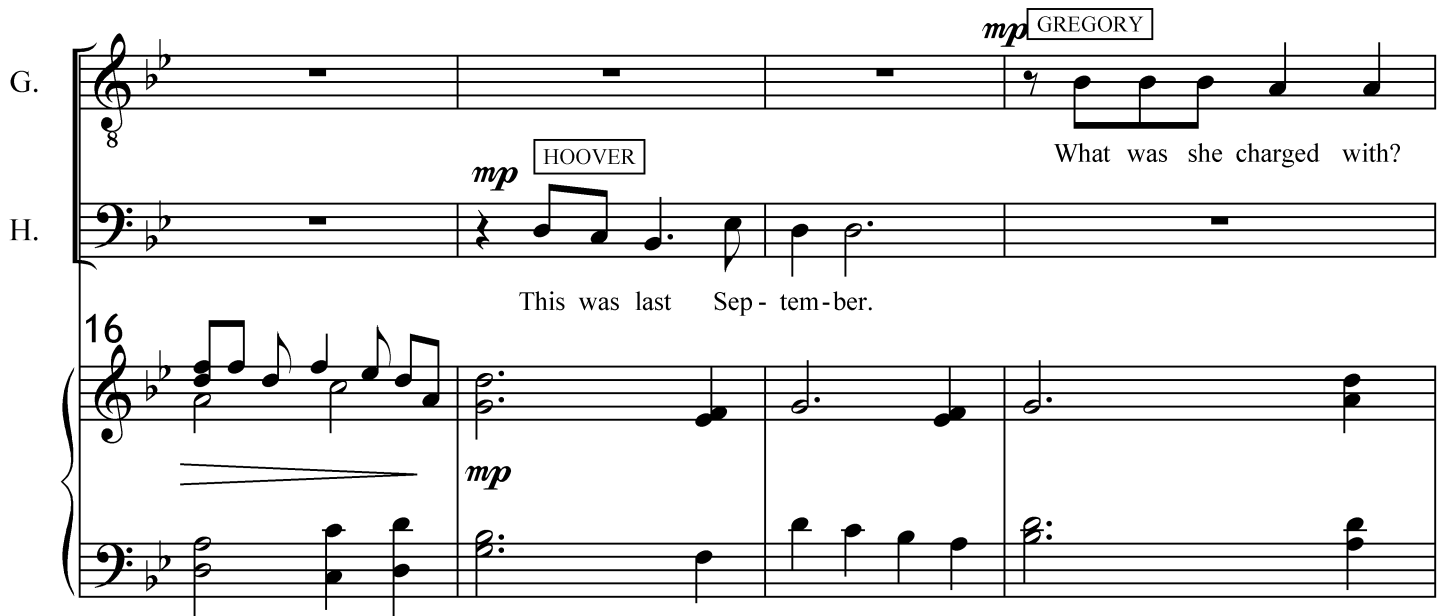
G. 

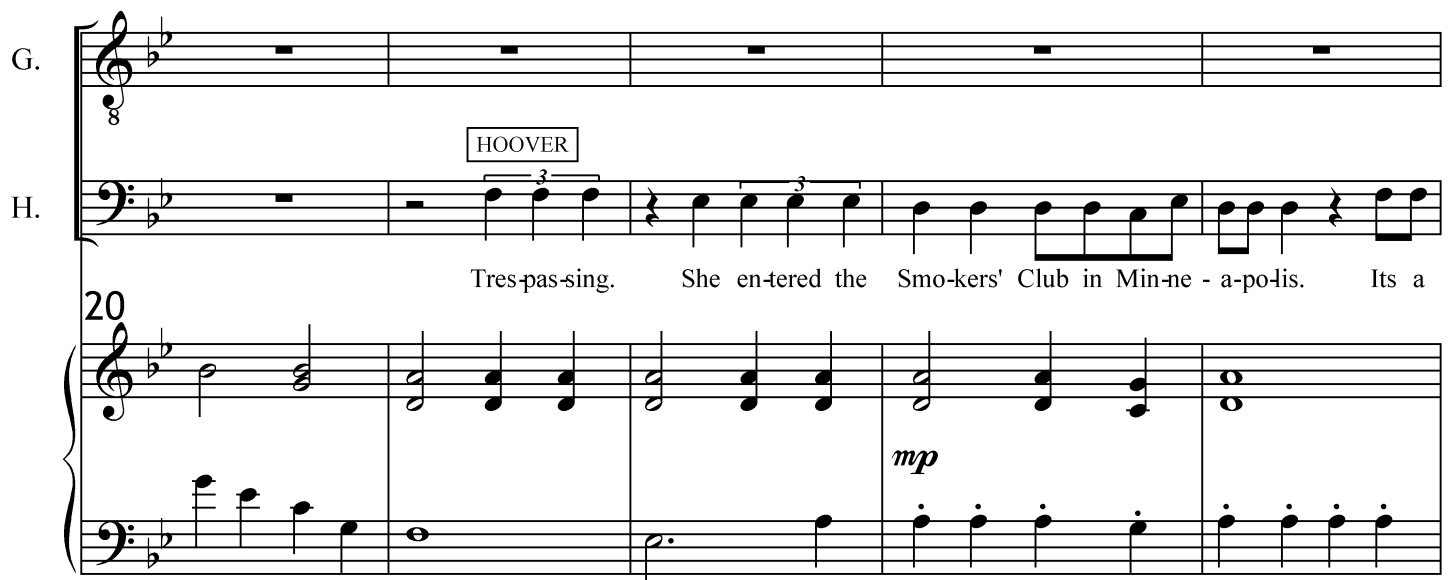
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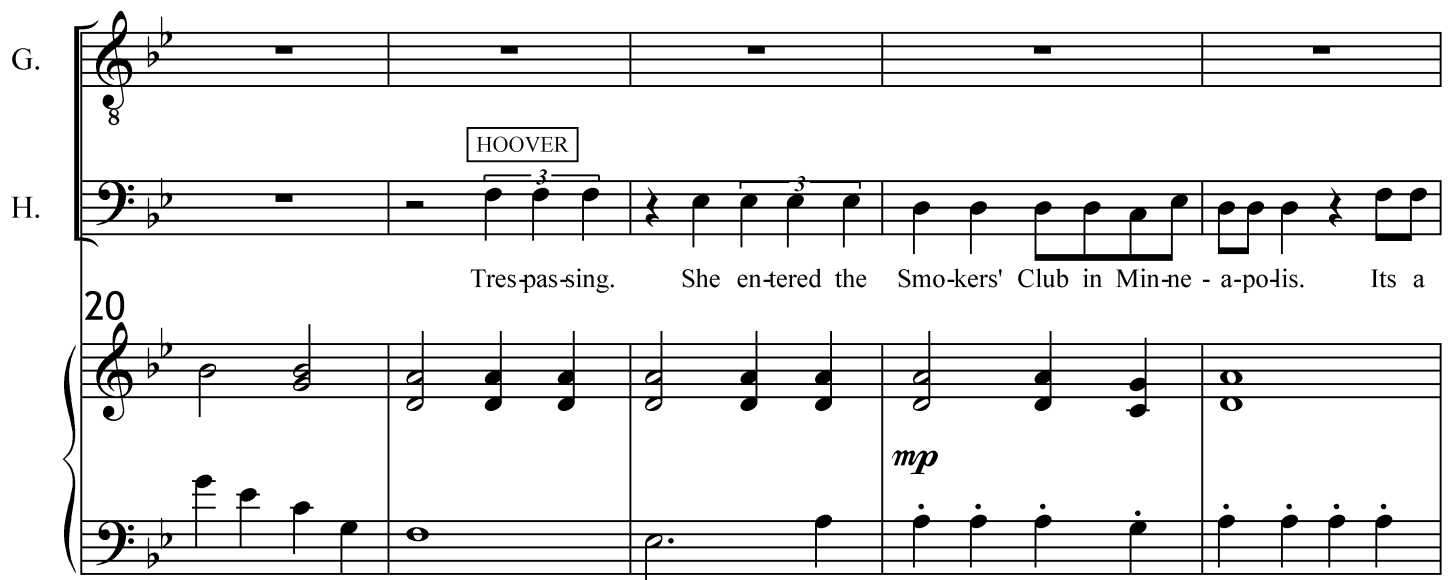
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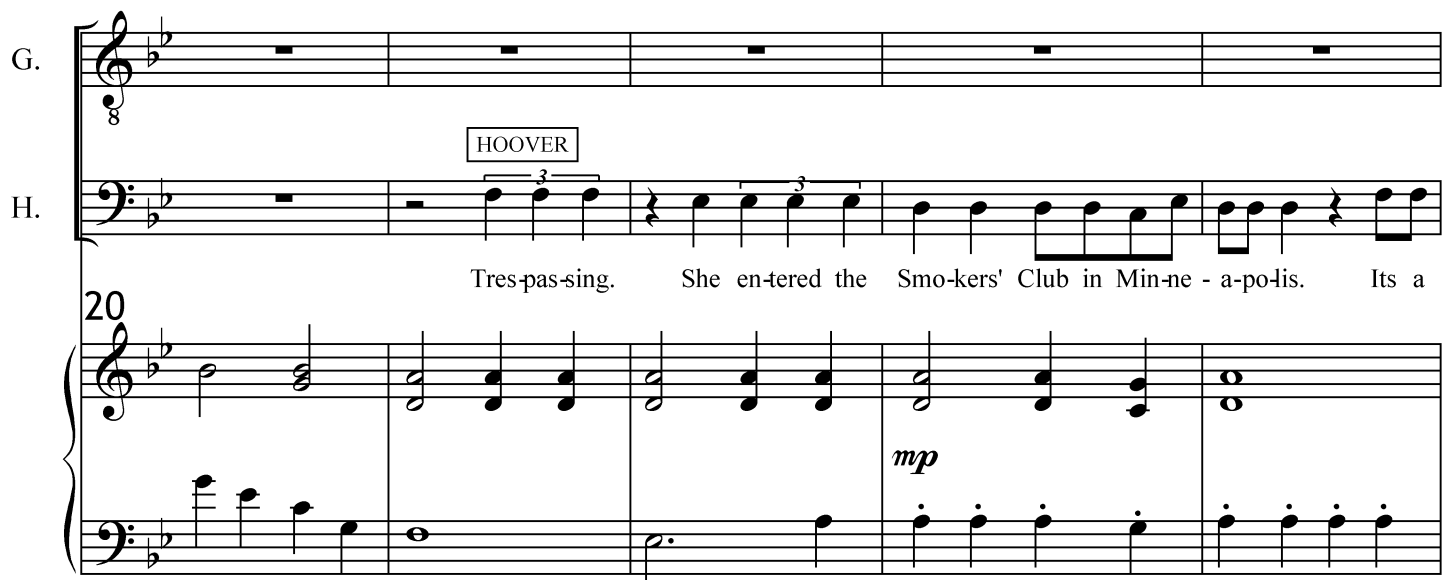
G. 

H. 

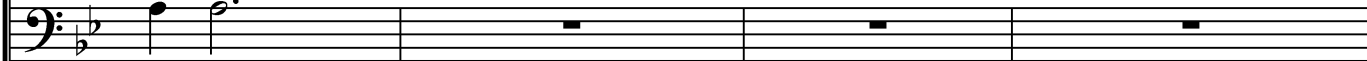
16 

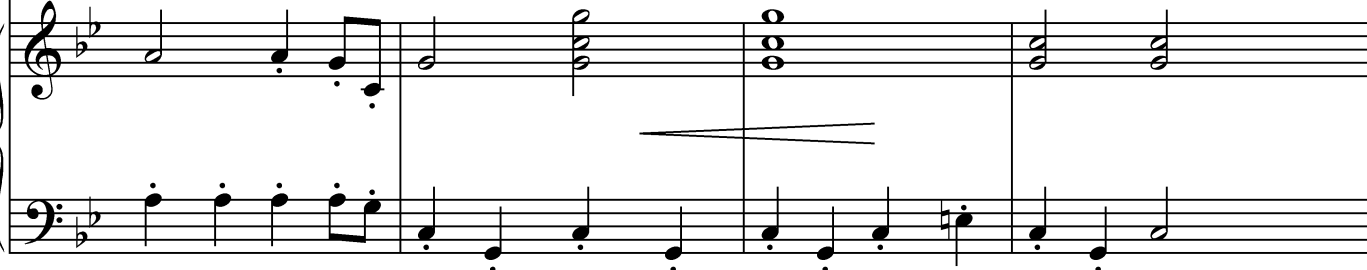
G. 

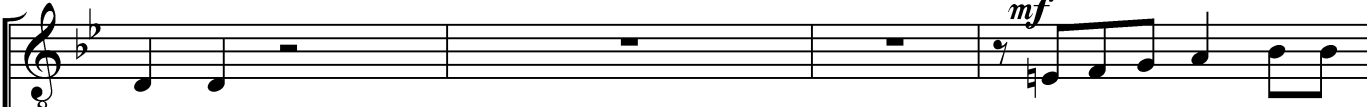
H. 

20 

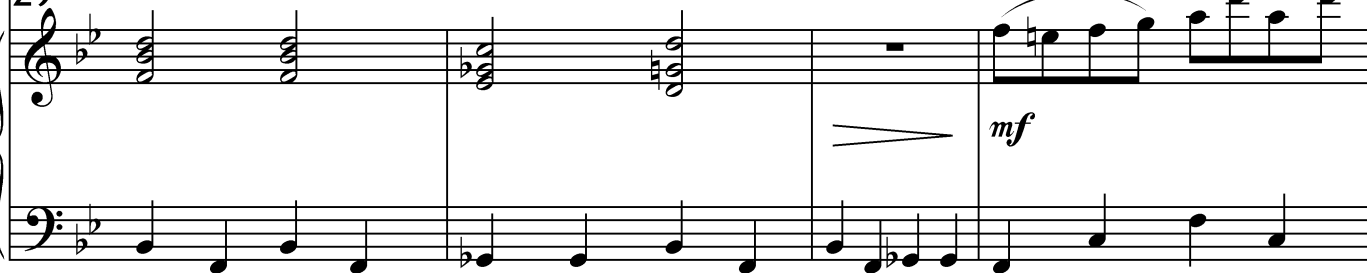
G.  A bra-zen one, — is-n't she? What does her

H. 

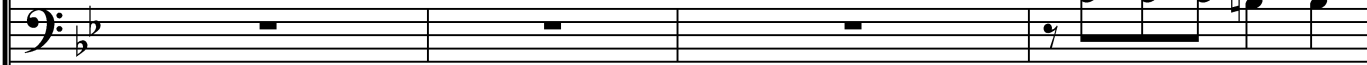
25 

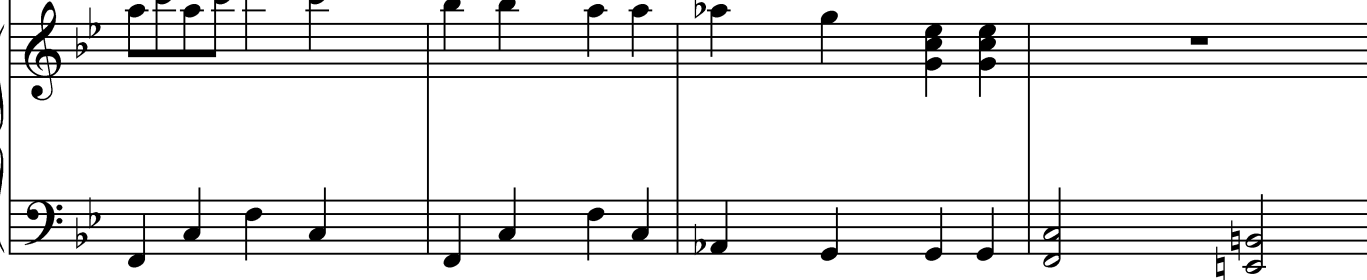
G.  sign say? I un-der-stand that she

H. 

29 

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

H. 

33 

His name is Reit-man.

H. 37

He man-a-ges her lec-tures. Our in - for - mants tell us that they have en-

p

H. 42

gaged in num - e - rous im - mo - ral sex-u - al acts.

p

G. 8

mp GREGORY

What is this one?

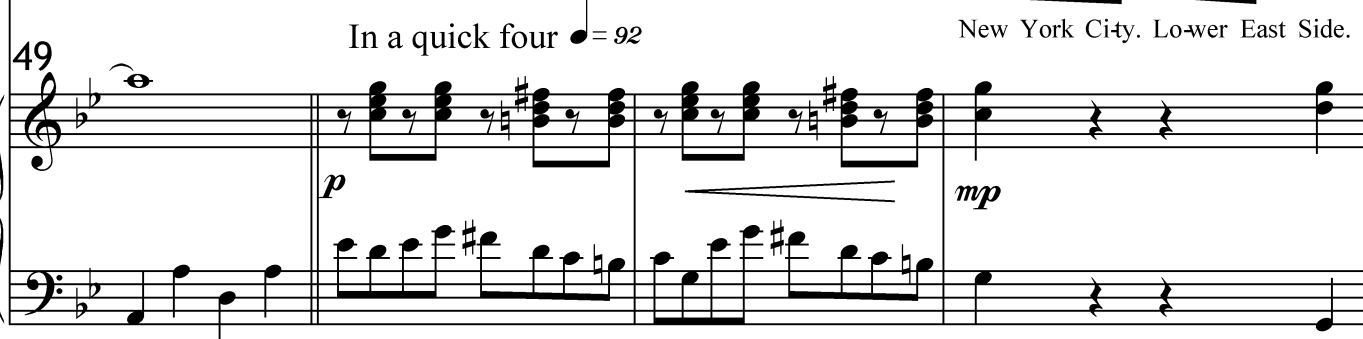
H. 45

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

p

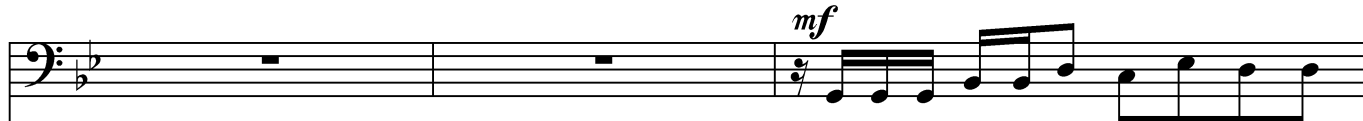
G. 

H. 

49 

p *mp*

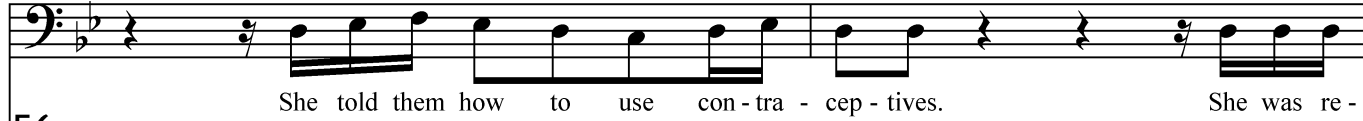
In a quick four ♩ = 92 New York City. Lower East Side.

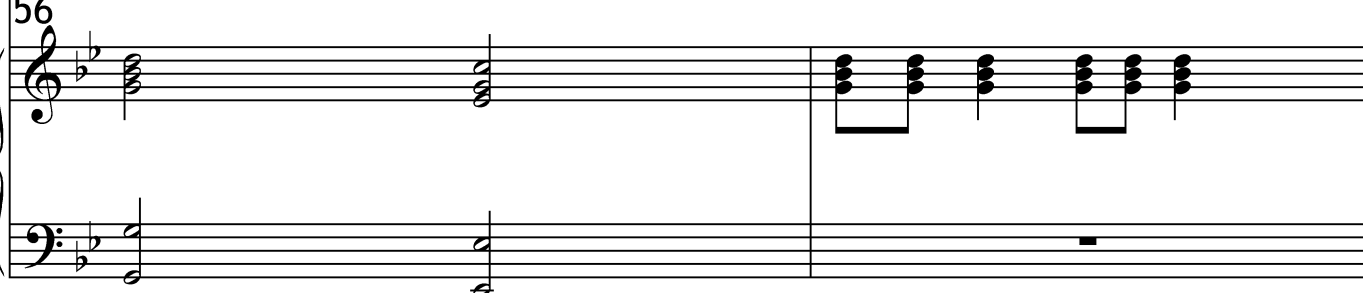
H. 

53 

mf *mf*

It was a meet-ing of Jew - ish wo - men.

H. 

56 

She told them how to use con - tra - cep - tives. She was re -

H. *f*

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

58

f

H. *mp*

Jew - ish lan-guage. Our in - for - mant could not un - der-stand a

61

mp

H. *mf*

word. She's been ar - res - ted four - teen times. Right now

64

mf

H.

68 she is ser-ving a one-year sen-tence on Black-well's Is-land. In-ci-ting to ri-ot. We're

G.

mf GREGORY That would be i-deal.

H.

72 look-ing for a way to de-port her back to Rus-sia.

G.

mp GREGORY I heard that when she was se-ven-teen ____

75

mf *mp*

G. 77 she mar-ried an A-me-ri-can ci-ti-zen. Ja - cob Kersh-ner.

G. 79 When she mar - ried him she au-to-ma-ti-cally be-came an A-

G. 81 me-ri-can ci-ti-zen too, un-der the law. *mp* HOOVER

H. We are work-ing on the

H. 84

pro-blem. Its a chal-lenge. We are deal - ing with the

H. 86

most dan-ger-ous wo-man in A - me - ri - ca.

H. 89

f *mp*

Act 2, Scene 10

Moderato $\text{♩} = 96$

mf

Soprano
Alto

Tenor
Bass

Wel - come home Em-ma! Wel - come

Wel - come home Em-ma! Wel - come

mf

S.A.

T.B.

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

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

6

S.A.

T.B.

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

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

11

S.A. *f* home Em - ma! Wel - come home.

T.B. *f* home Em - ma! Wel - come home.

16 *f* *mp subito*

E.

S.A.

T.B.

20

E. *mp* EMMA

23 *mf* Do you

E. 26 know I tried two years a-go to in-ves-ti-gate pri - son con-di - tions.

E. 38 much on Blackwell's Is-land. When I thought of

E. 42 Sa - sha and all the oth-ers who fill the pri - sons

E. 45 I pro-mised my-self

E. 48 day af-ter day, in - side that hell, lis-tening to the o - ther wo - men,

E. 52 mar-vel-ing, as I took their pul - ses, that their hearts could beat so

E. 56 stron - gly in de - fi - ance of their con - dit - ion.

E. 60 *mf* I pro-mised my - self day af - ter day that I would not rest un -

E. 65

til the pri-sons of this coun-try are ta-ken a-part

E. 67

brick by brick, and the i-ron bars of pri-son are mel-ted

E. 70

down to make mon-key bars for chil-dren's play-grounds.

74

p *pp*

Act 2, Scene 11

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

OFF STAGE VOICE (before the music begins): Fellow citizens, the President of the United States.

Allegro

mf

5

8

McKINLEY: My fellow Americans...I am indeed happy to be present at this splendid exposition in the historic city ofBuffalo.

p

15

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.

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,

21

mf

"Take them, Mr. President.

Civilize them,

Christianize them...

And so I....

28

34

ff

Lights up

mf

R.

mp REPORTER

Miss Gold-man, — af-ter Pre-si-dent Mc-kin-ley was shot, why did they ar - rest you?

40

mp

E. *mp* EMMA

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

44

R. *mf* REPORTER

Do you be - lieve Czog-losz is in-sane?

E.

an-guish.

57 *mf*

E. *mp* EMMA

He must be in - sane. He killed one man with - out the force of

63 *mp*

E. *mf*

law be - hind him. He must be in - sane. If he were

69 *mf*

228

E.

Pre-si-dent of the U - ni - ted States he could do what Mc-Kin - ley did. He could

74

E.

send an ar - my in - to the Phil-ip-pines to kill ten-year-old chil - dren, and

78

E.

that would be le - gal and con-si - dered sane.

82

R.

mf REPORTER

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

87

mf

E. *mf* EMMA

Yes. But my of-fer was some-how not ac-cep-ted.

92

R. *mf* REPORTER

Do you think that things can change by

97

R. way of the bal-lot box?

E. *f* EMMA

The bal-lot box!

101

E. Vo-ting is a game to keep eve-ry-one bu-sy while the rich take con-trol of the na-tion's wealth.

106

f

R. *mf* REPORTER What do you pro-pose, then?

E. *f* EMMA If e - nough peo-ple or-gan-ize wher-

110

f

E. e - ver they work, wher - e - ver they live,

115

E. 

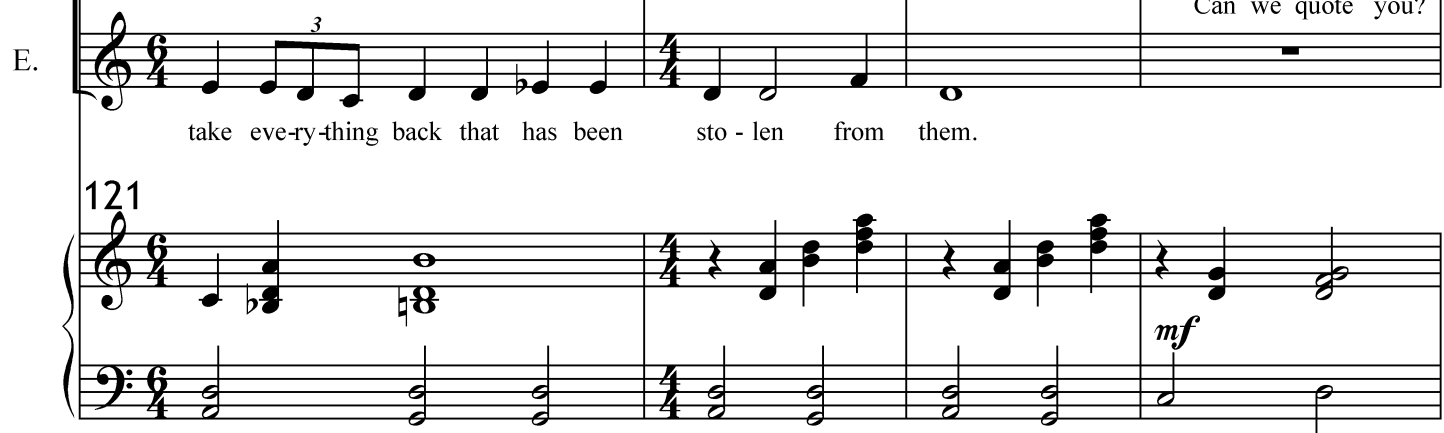
then they will be strong enough to take this coun-try back; to

118

R. 

mf REPORTER

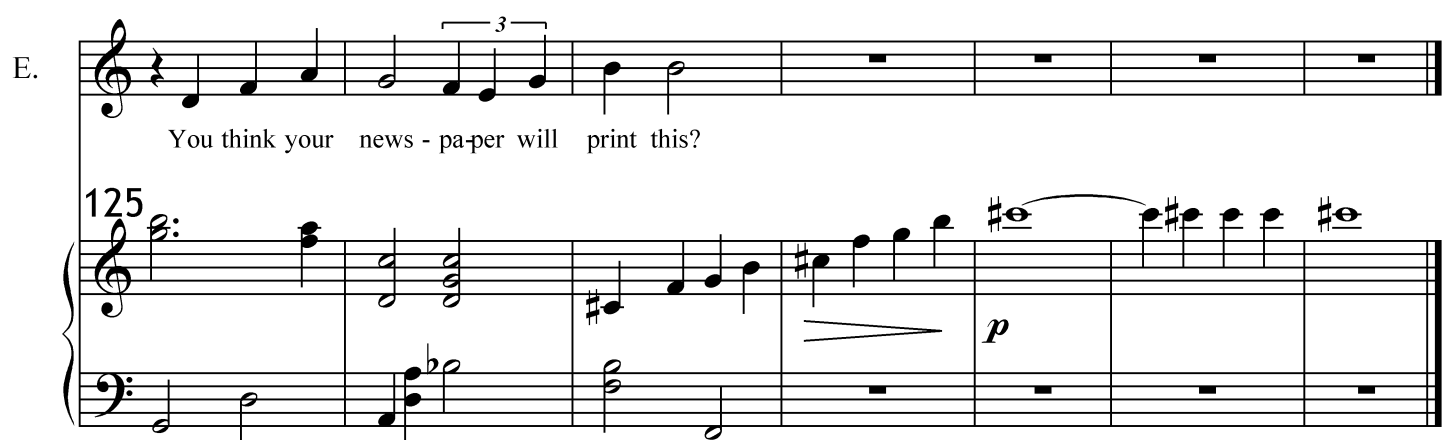
Can we quote you?

E. 

take eve-ry-thing back that has been sto-len from them.

121

mf

E. 

You think your news-paper will print this?

125

p

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 ♩ = 104

mp

5

f

9

A. *f* ANNA

S. They're here! *mp* SASHA

An-na, _____

9

mp

S. *mf*

Vi-to, _____

Fed-ya! _____

14

mf

V. *mf* VITO

Look Sa-sha! In the af-ter-noon pa-per! A

19

f *mf*

F. *mf* FEDYA

an old one. "Al-ex-an-der Berk-man,

V. *f* *mf*

pic-ture of you Sas-ha, "Al-ex-an-der Berk-man,

23

F. *f* *mf*

Frick as-sail-ant, re-leased af-ter four-teen years."

V. *f* *mf*

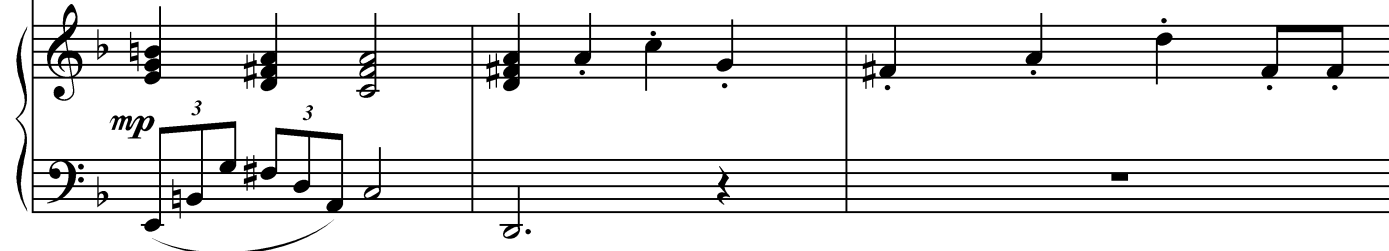
Frick as-sail-ant, re-leased af-ter four-teen years."

27

E. 

V.  *mp* VITO

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

32  *mp*

E. *Vito hands Emma the paper.*  *mf* EMMA

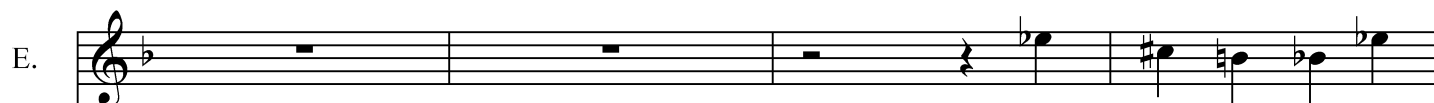
The gov-ern-ment _____ has re -

35  *mf*

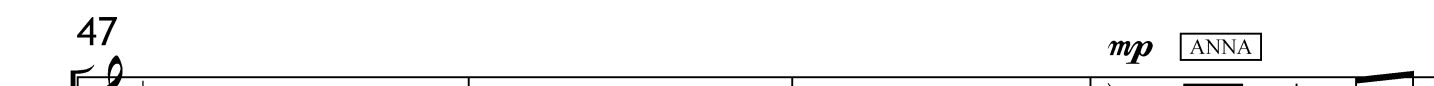
E.  *mf*

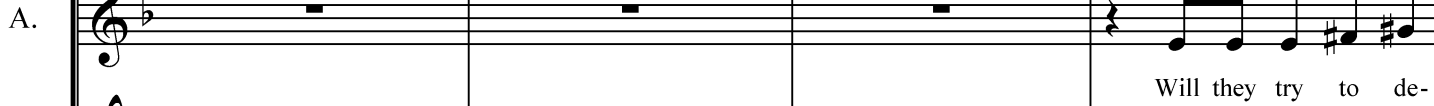
voked the cit - i - zen-ship of Ja - cob Kresh - ner, my for - mer hus - band.

40 

E.  That means that I am

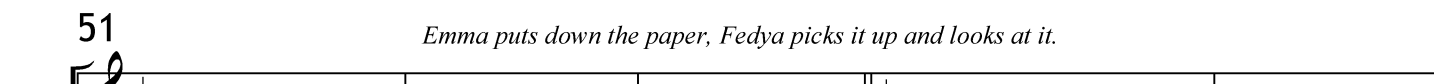
43 

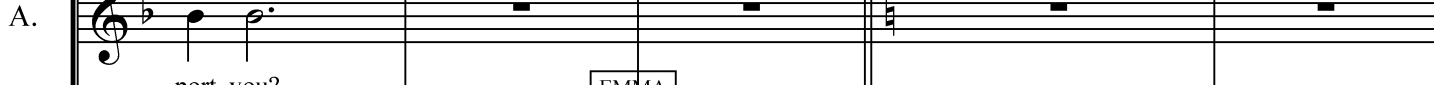
A.  *mp* ANNA Will they try to de-

E.  no lon - ger a cit - i - zen.

47 

51 *Emma puts down the paper, Fedya picks it up and looks at it.*

A.  port you?

E.  *p* EMMA Per - haps.

51 

F.

56

mf

Piu mosso, agitato

F.

8

f **FEDYA**

President Wi-lson asked Con-gress to de-clare war on Ger-man-y. First

60

f

63

f **ANNA**

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

F.

8

Eu-ropе goes mad, and now A-me - ri - ca.

63

67

A. *fast.*

V. *mf* VITO

We ex-pec-ted this.

67

V. *mp*

We have a ral-ly next week at the Har-lem Ri-ver Ca-si-no. Em-ma will be

71

F. *mf* FEDYA

Em-ma must not speak. With the

V. speak-ing. _____

75

E. 

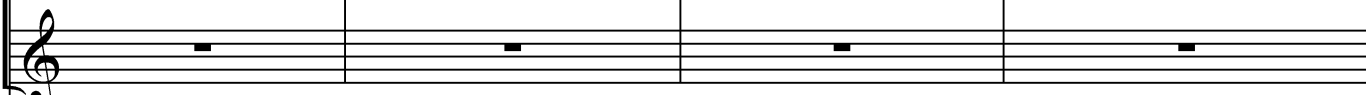
F.  3

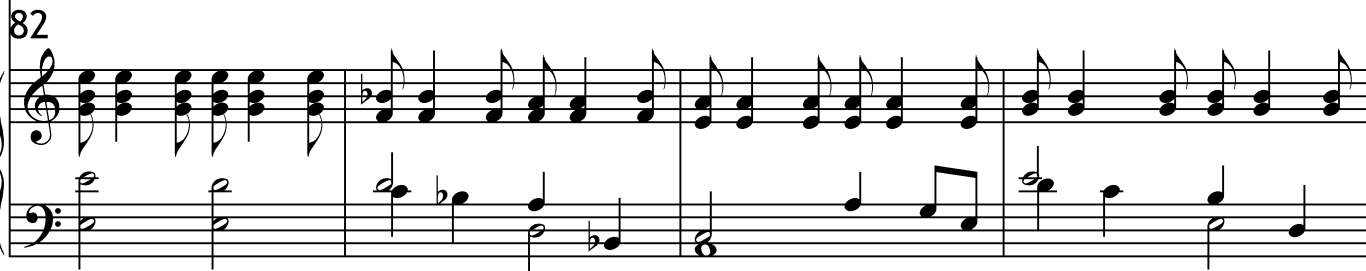
news of Ker-shner and her ci-ti-zenship they will pounce on her in a min-ute.

78 

E.  *mf* EMMA

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

F. 

82 

E.  *f*

si-lent now? If I can-not speak at a time like this,

86 

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

90

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

94

SASHA

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

98

mp **EMMA**

E. No Sa - sha. _____ Four - teen years in

S. place.

101

mp

E. pri - son _____ is e - nough.

105

E. *mp* SASHA

S. 108 They have si-lenced me all these years. It is time for me to speak.

E. *mf* EMMA 3

S. Let ³it be both of us, then. *mf* SASHA To -

112 — I must. — Let it be both of us. To -

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

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

116



E.

S.

120



E.

S.

124



Act 2, Scene 13
(setting up the casino)

Moderato ♩ = 104

mf

5

10

15

mp

p

This system contains measures 15 through 20. The music is in a key with one flat (B-flat major or D minor). Measures 15-16 feature a melody in the right hand with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measures 17-18 show a more complex texture with chords and moving lines in both hands. Measures 19-20 conclude the system with a final chord in the right hand and a sustained note in the left hand. Dynamic markings include *mp* (mezzo-piano) at measure 16 and *p* (piano) at measure 20, with hairpins indicating the volume changes.

21

f

This system contains measures 21 through 25. Measures 21-22 continue the melodic and accompanimental patterns. Measures 23-24 introduce a new texture with more complex chords and a rising melodic line in the right hand. Measure 25 features a strong, accented chord in the right hand, marked with a forte (*f*) dynamic.

26

This system contains measures 26 through 32. Measures 26-27 show a continuation of the harmonic texture. Measures 28-29 feature a more active right hand with eighth-note patterns. Measures 30-32 conclude the system with a final chord in the right hand and a sustained note in the left hand.

30

1 2

This system contains measures 30 through 34. Measures 30-31 show a continuation of the harmonic texture. Measures 32-33 feature a more active right hand with eighth-note patterns. Measures 34 conclude the system with a final chord in the right hand and a sustained note in the left hand. The system includes first and second endings, indicated by the numbers 1 and 2 above the staff lines.

Act 2, Scene 14

Emma and Reitman are outside the Harlem River Casino

Emma

Reitman

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

Allegro moderato ♩ = 104

p

E.

R.

REITMAN: I'm frightened for you Emma. Wilson signed the conscription law today, and anyone who speaks against it...

5

E.

R.

well you know what they want to do to you . Don't speak tonight.

EMMA: I don't need your advice.

10

E. *mp* REITMAN

R. Why are you so cold? What is go-ing on?

15

mp *p*

E.

R. Is it be-cause I can not join you in this?

19

mp

E.

R. *mf* It's not my way. I do not think that we should

23

mf

E. *mf* EMMA
Some-one has to.

R. put our heads In their noos-es.

28

mf

E. 3 If we per-sist there will be too ma-ny of us for their noos-es.

R.

31

mf

mf

E.

R.

35

mf

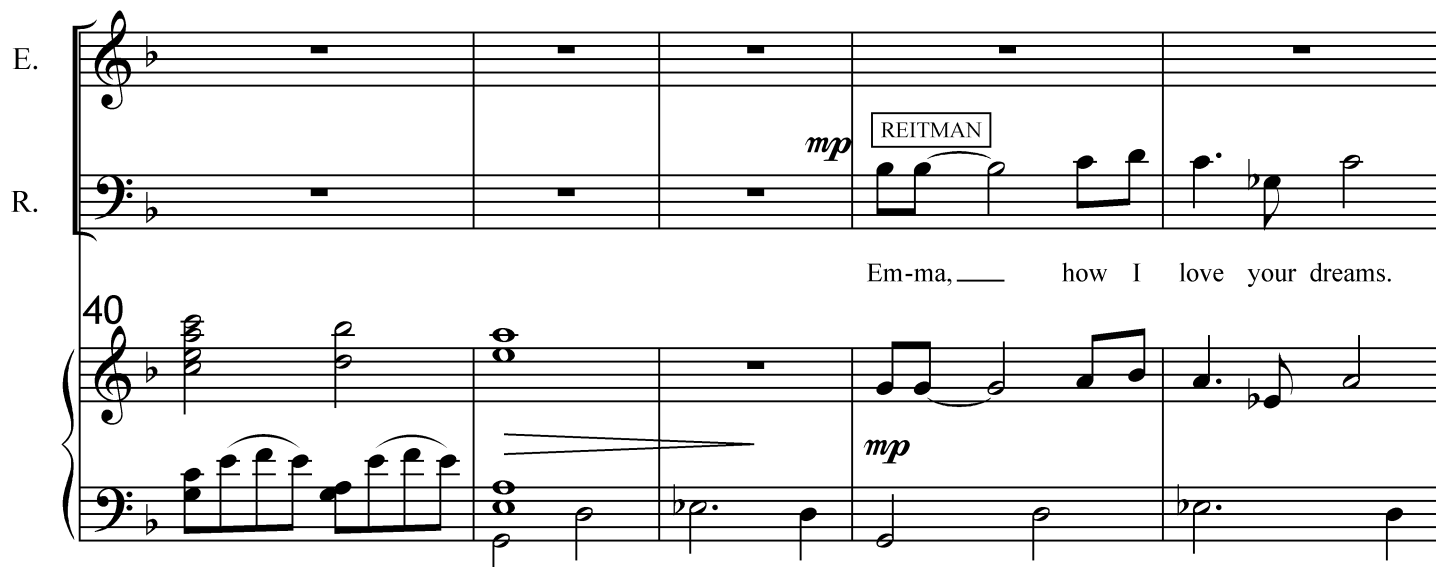
E. _____

R. _____

mp REITMAN

Em-ma, — how I love your dreams.

40



E. _____

R. _____

Em - ma, — how I love your dreams, but I am al - so a - fraid for you and your

45



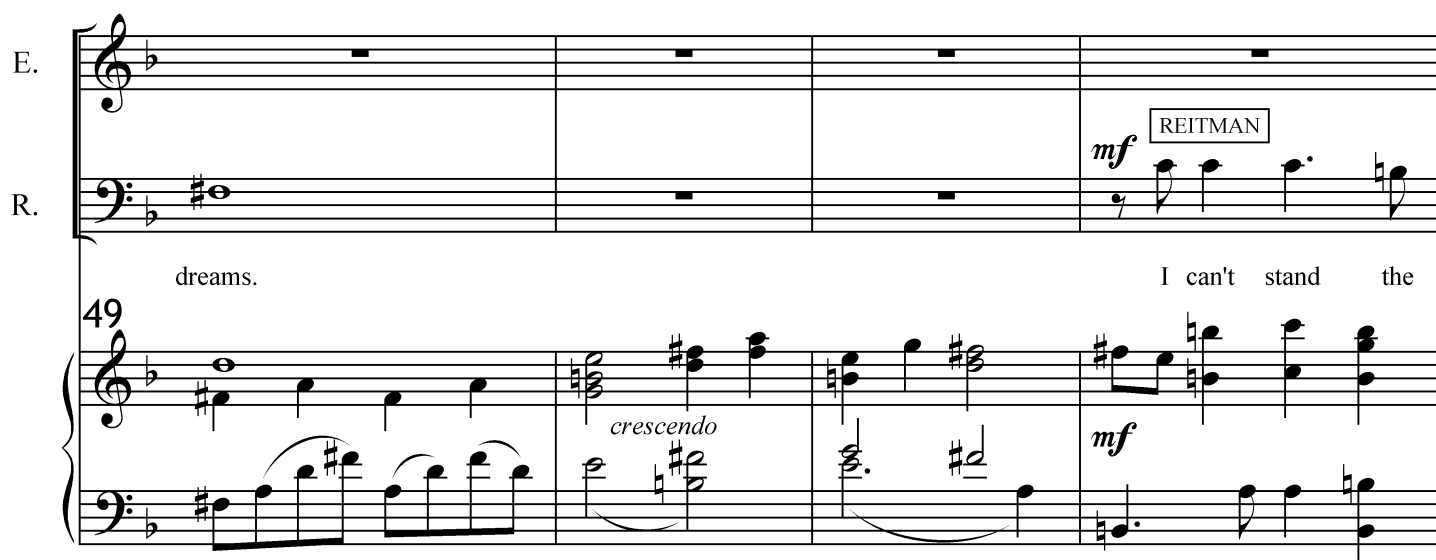
E. _____

R. _____

mf REITMAN

dreams. I can't stand the

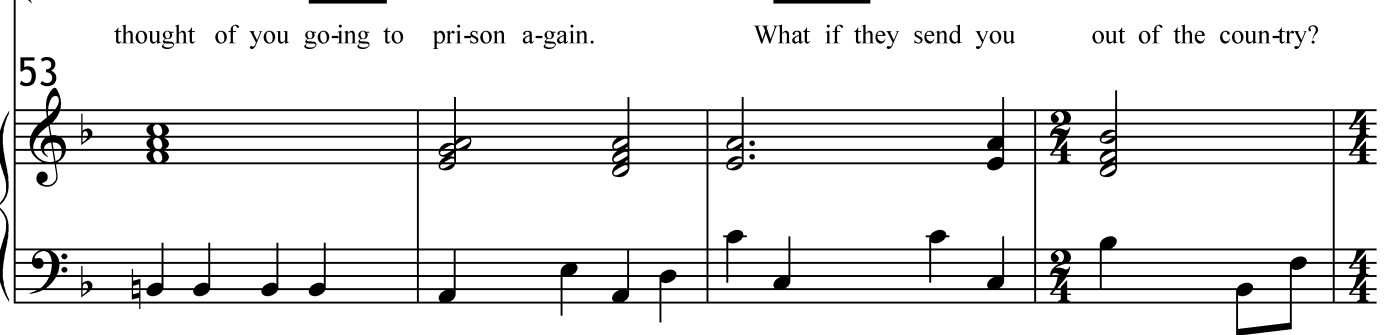
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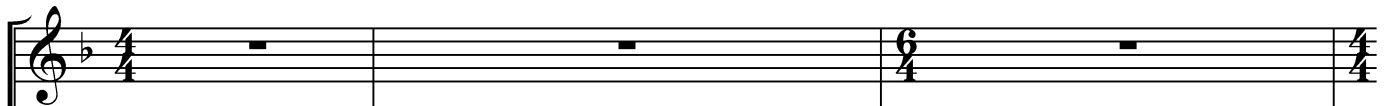


E. 

R. 

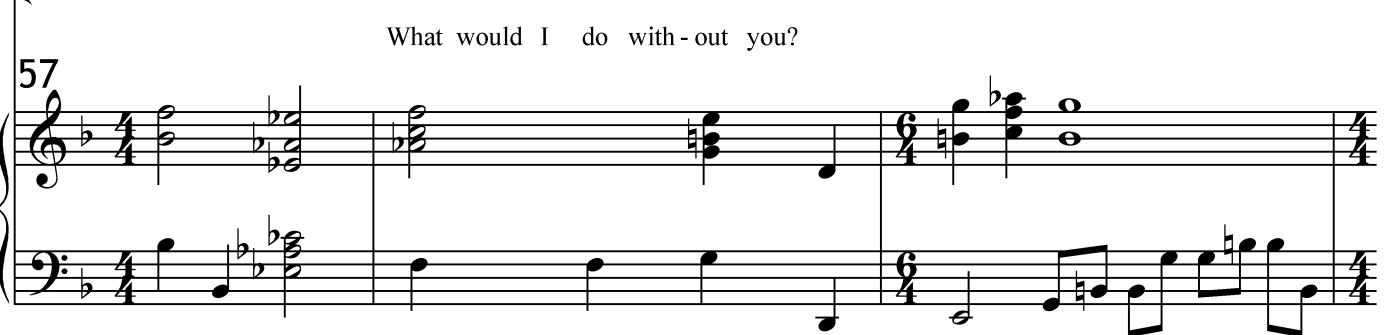
thought of you go-ing to pri-son a-gain. What if they send you out of the coun-try?

53 

E. 

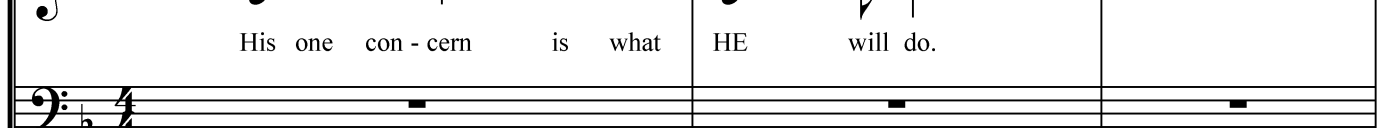
R. 

What would I do with-out you?

57 

mf EMMA 

His one con - cern is what HE will do.

R. 

60 

E. *mf* REITMAN

R. Have-n't I stood with you. Have-n't I faced down how-ling mobs from

63 *mf*

E. EMMA

R. here ——— to Cal-i - for - nia.

I ne-ver un - der - stood why.

67

E. He was ne - ver one of us.

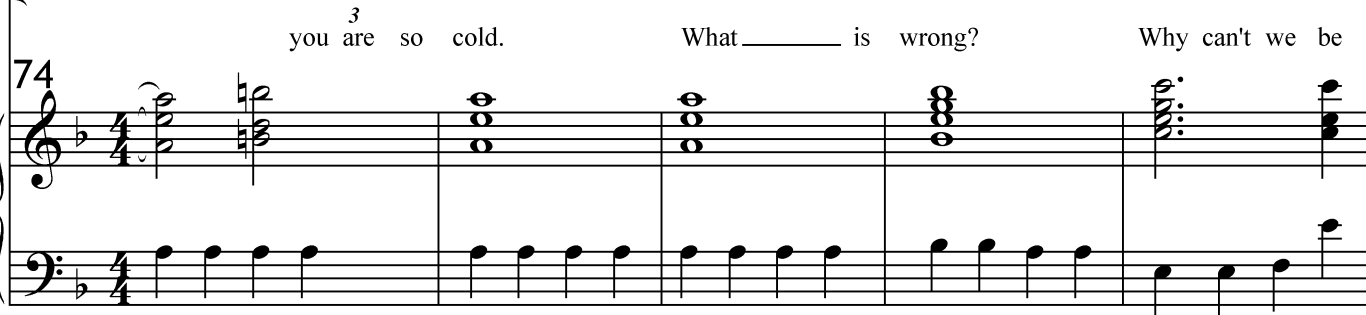
R. REITMAN

Em - ma, ———

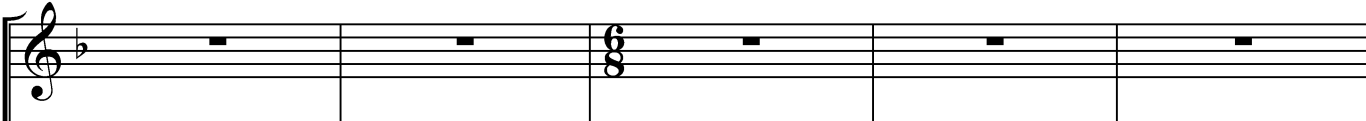
71

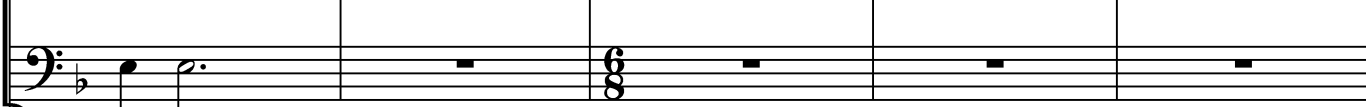
E. 

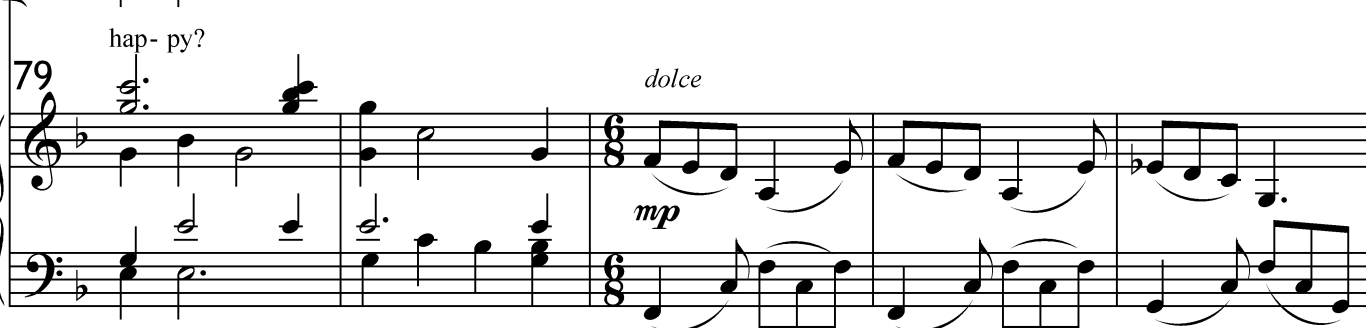
R. 

74 

you are so cold. What is wrong? Why can't we be

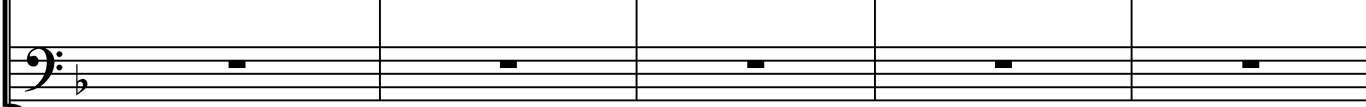
E. 

R. 

79 

hap- py? *dolce* *mp*

E. 

R. 

84 

E. *mp* REITMAN

R. You and your friends _____ can-not be at peace. _____ You and your friends _____

89

E.

R. — can-not stand joy. _____ Wil-son de-clares war. You de-clare war.

94

E.

R. Why is this ne - ces - sa - ry?

99

E.

R.

105

E.

R.

111

E.

R.

Let Wil-son sign his act.

Let those who don't want to fight not

116

E. 

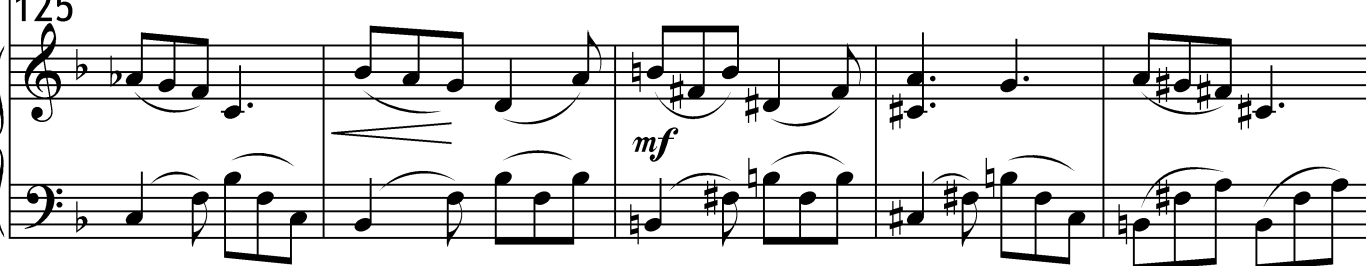
R. 

120 

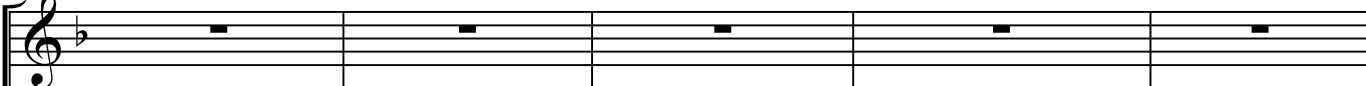
mp

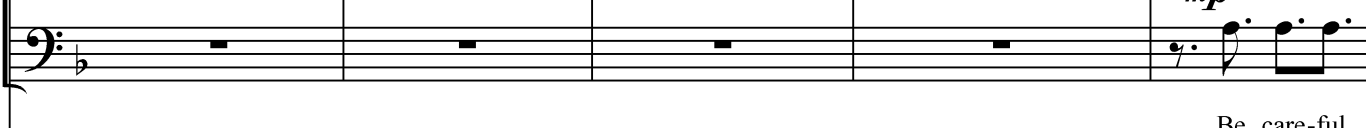
E. 

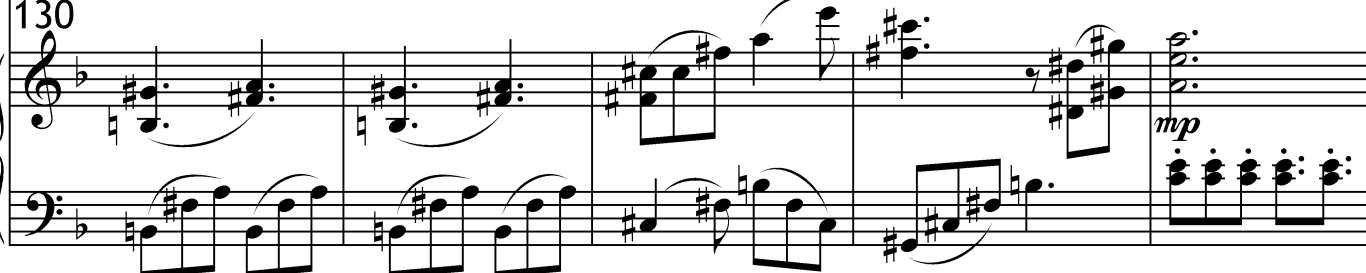
R. 

125 

mf

E. 

R. 

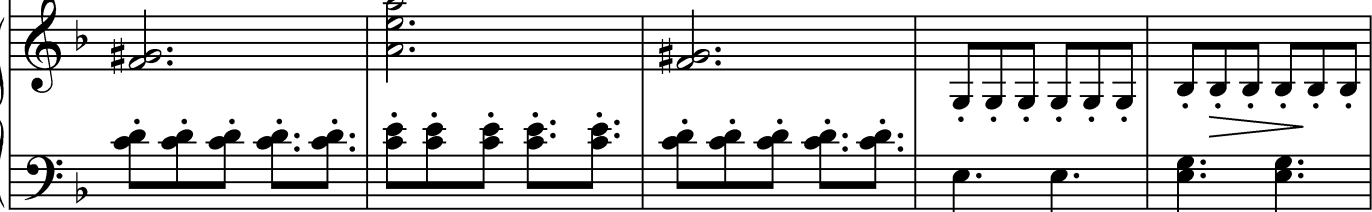
130 

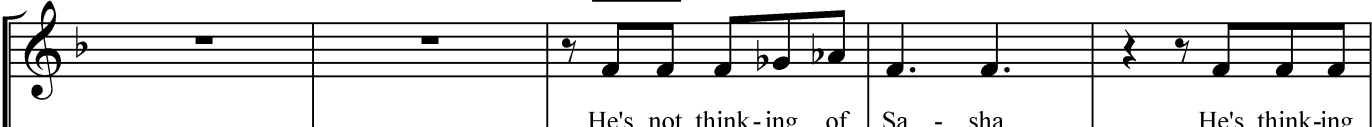
mp

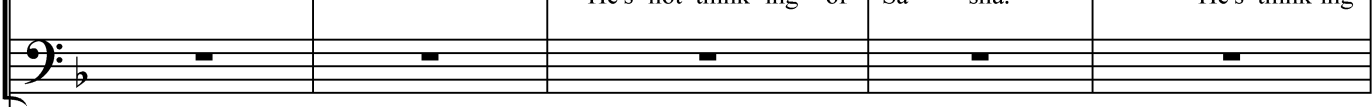
E. 

R. 

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

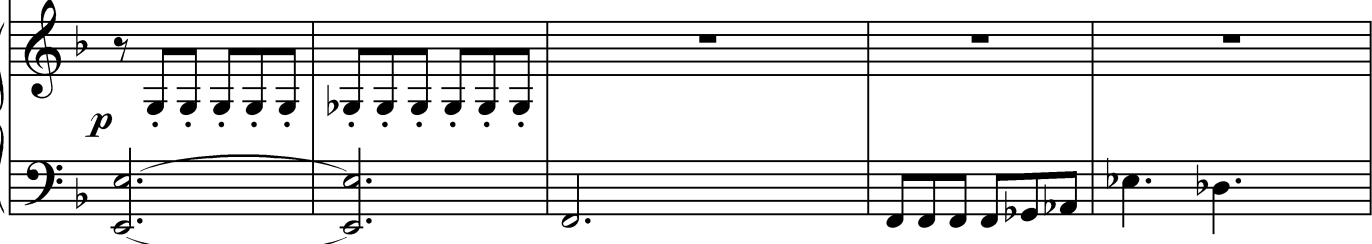
135 

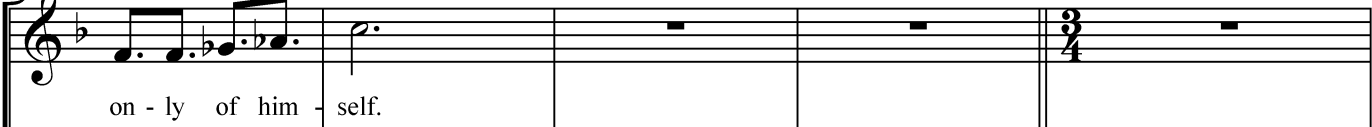
E. 

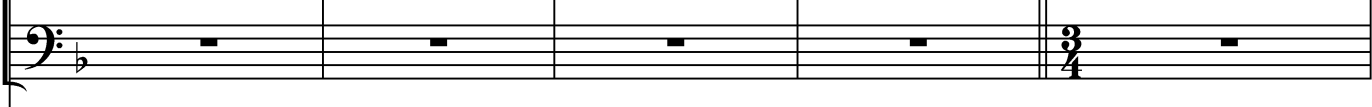
R. 

He's not think-ing of Sa - sha. He's think-ing

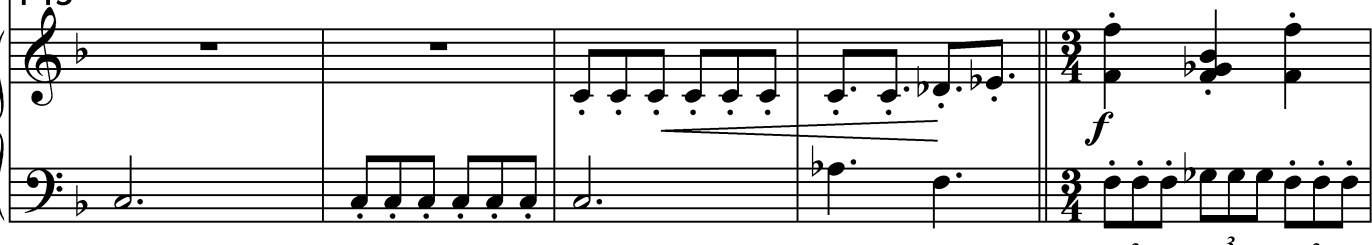
p EMMA

140 

E. 

R. 

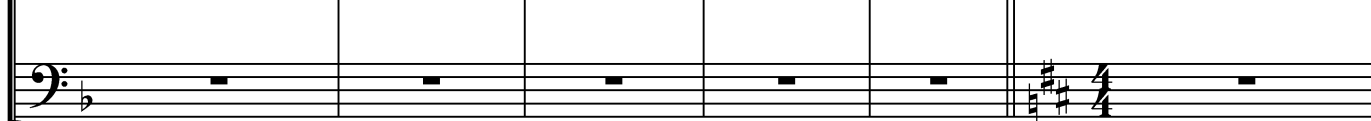
on - ly of him - self.

145 

f Agitato

3 3 3

E. 

R. 

150 

mf EMMA

E.

E. *mp* REITMAN

R. A-man-da Spray? ——— That drun - ken so - cial - ist whore from New

162

E. *mf* EMMA

R. That drun - ken so - cial - ist whore!

Ken - sing - ton?

164

E. *f* She sold her-self to men be-cause she had nothing to eat. *mf* She built a so-cial-ist

R.

166

E. group by her - self in that god - for - sa - ken town.

R.

169

E. She said ne - ver to send you there a - gain.

R.

172

E. *mp* She said you met her at the rail-road sta-tion.

R.

174

p

E. *p*

"Please ask him, for the sake of the cause, if he e-ver goes to meet an -

R.

177

p

E. *mf*

o - ther sin - ful wo-man who is be-gin-ning to see a glim-mer of light, not to en-gage in

R.

181

mf

E.

fuck talk."

mf REITMAN

R.

I'm not sure what she's talk-ing a-bout.

185

mf

mf EMMA

E. You're ____ such a li - ar.

R. *mf* REITMAN

I sup-pose I am. Have I ev-er den-ied it?

188

E.

R.

I would be ly-ing if I did. How can one live in this world with-out ly-ing? ____

191

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

R.

But you have al - ways par-doned the

195

E.

R.

un - pardon-a-ble.

198

Poco piu mosso

mp

3

3

3

mp

EMMA

E.

202

You

p

E.

206

al - ways

made me for - get

eve - ry - thing

when I was

E.

210

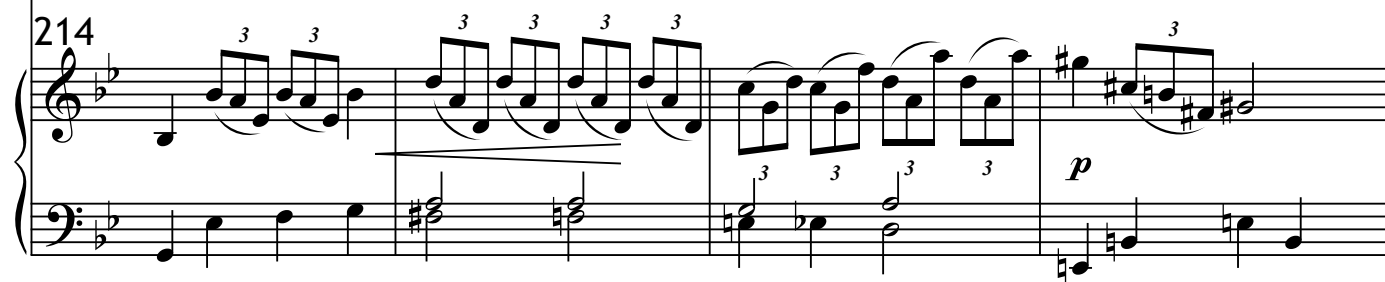
with you.

I could not stop

E. *mp*
want-ing you. Then I would

R.

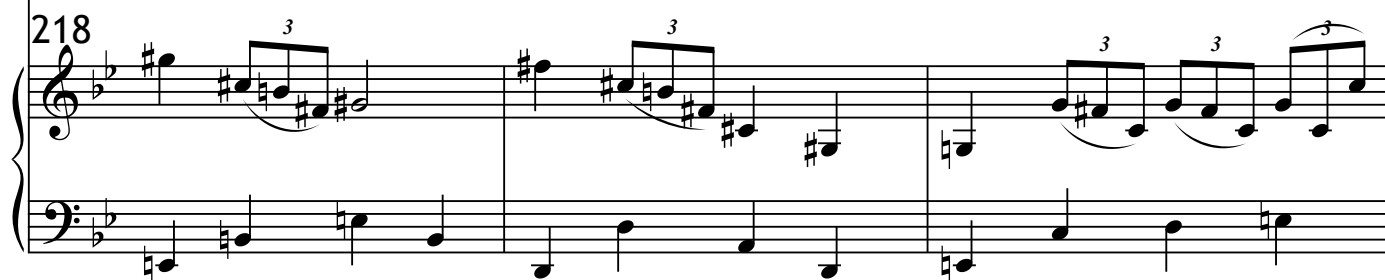
214



E.
speak all o - ver A - mer - i - ca, tel - ling

R.

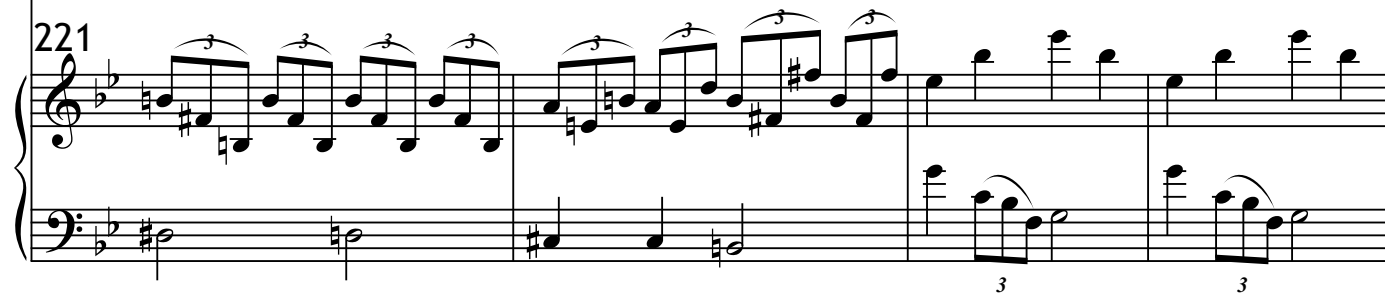
218



E.
wo - men they should be in - de - pen - dent,

R.

221



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

R.

225

E.

R.

228

E. You

R.

232

E. *al - ways* *made me for - get* *eve - ry - thing* *when I was*

R.

236

3 *3* *3* *3* *3* *3* *3* *3*

E. *mp* *with you.* *What a fool* *I have been.*

R.

240

3 *3* *3* *3* *mp*

E. *I have to go and speak.* *mp* **REITMAN**

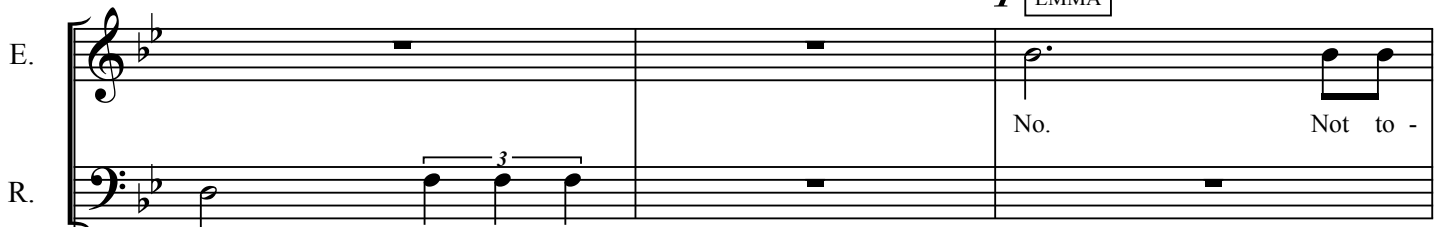
R.

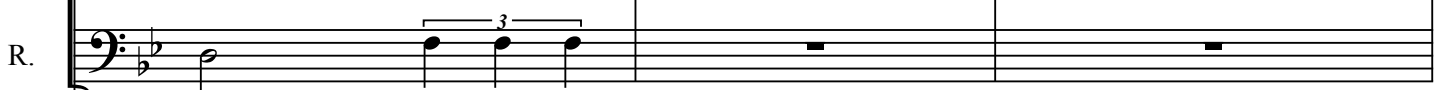
245

3 *3* *3*

Will we

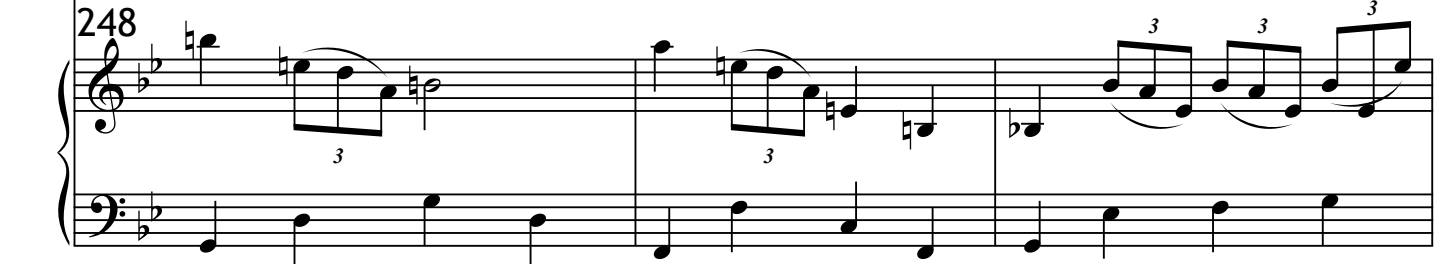
mp EMMA

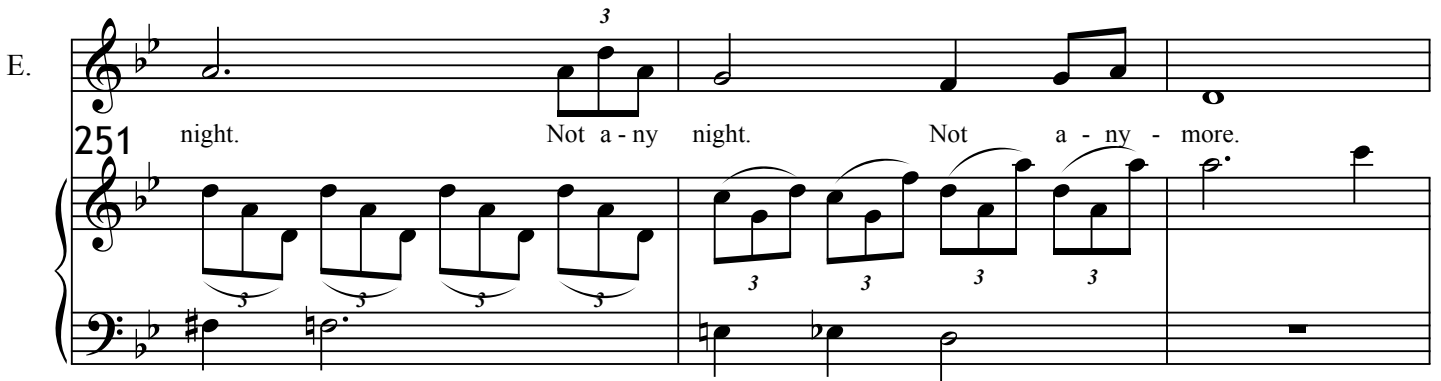
E. 

R. 

meet af - ter - wards?

248



E. 

251 night. Not a - ny night. Not a - ny - more.

E. 

254

E. 

257

segue

Act 2 Scene 15 (Finale)

Preparing for the Entrance of Emma and Sasha

Emma

Sasha

Moderato

mf

E.

S.

5

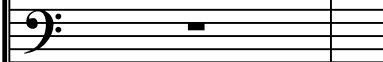
Emma and Sasha enter together.

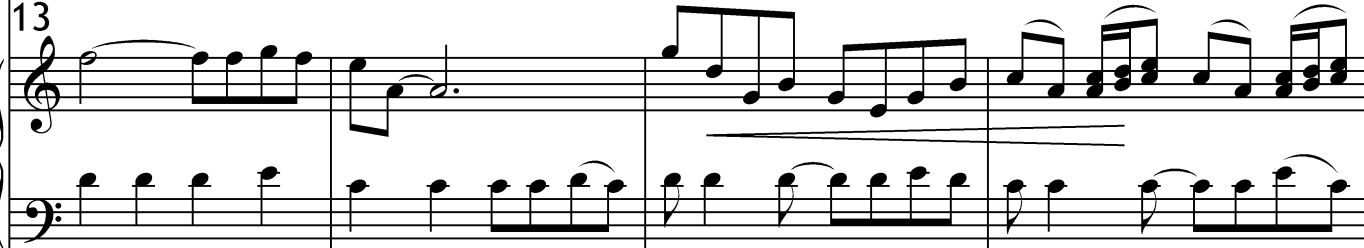
E. 

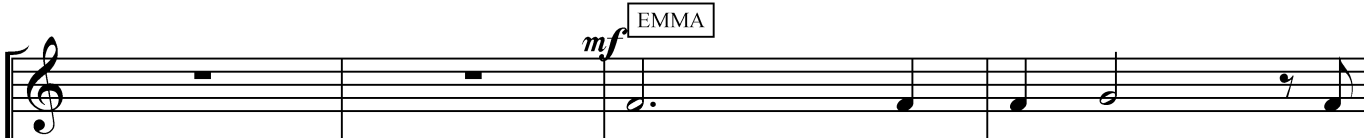
S. 

9 

E. 

S. 

13 

E. 
We are wil - ling to

S. 
We are wil - ling to

17 

E. die for this coun - try. For the

S. die for this coun - - try. For the

21

E. moun - tains and ri - vers, the land

S. moun - tains and ri - vers, the land

24

E. and the peo - - - ple, *f* we are

S. and the peo - - - ple, *f* we are

27

E. wil - ling to die.

S. wil - ling to die.

30

E. *mp* But not for the gene-rals or the ad - mir-als, the bus-iness-men, the ban-kers or the

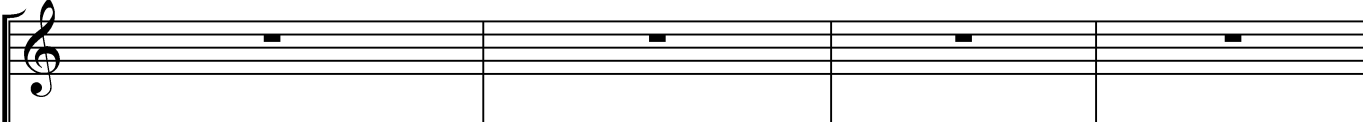
S. *mp* But not for the gene-rals or the ad - mir-als, the bus-iness-men, the ban-kers or the

34

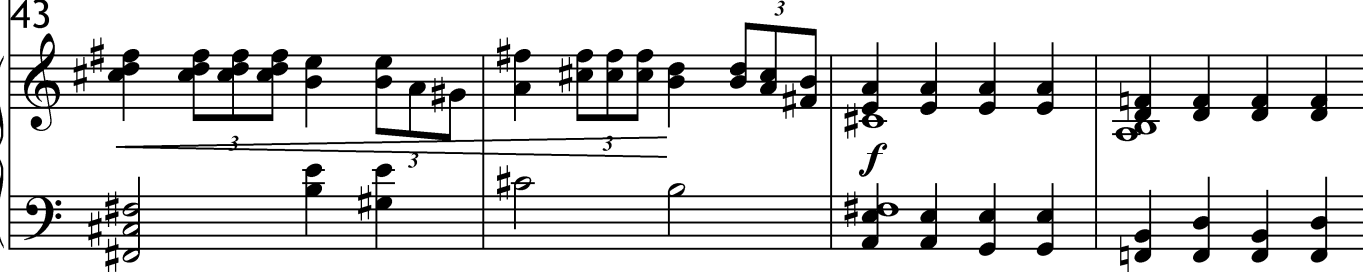
E. Pre-si-dent all who want to go to war.

S. Pre-si-dent all who want to go to war.

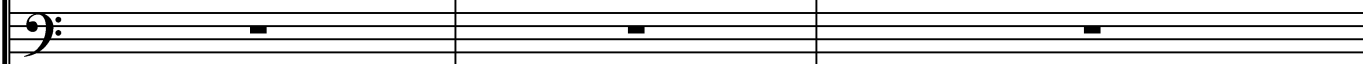
38

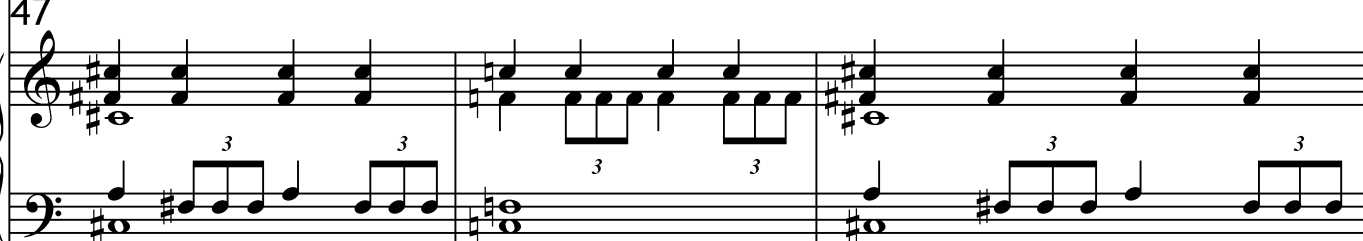
E. 

S. 

43 

E. *f* EMMA
They are not our coun - try. They don't give a damn a - bout

S. 

47 

E. all the young men who will die in this war.

S. 

50 

E. *p* EMMA

S.

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

54

p

E. *mp*

S.

It is the love of our fel - low

59

mp

E. *mf*

S.

men and wo-men. It is the love of our coun - try, and that

63

mf

E. love, that pat-ri - o - ti-sm may re - qui - re you to op - pose your

S.

68

ff

E. gov-ern - ment.

S.

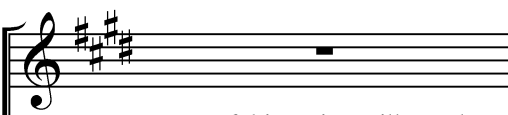
73

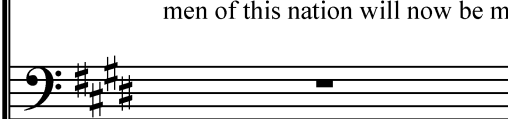
mp

E. Mark this day, my friends. The 18th of May, 1917. The President has signed the conscription law, and the young

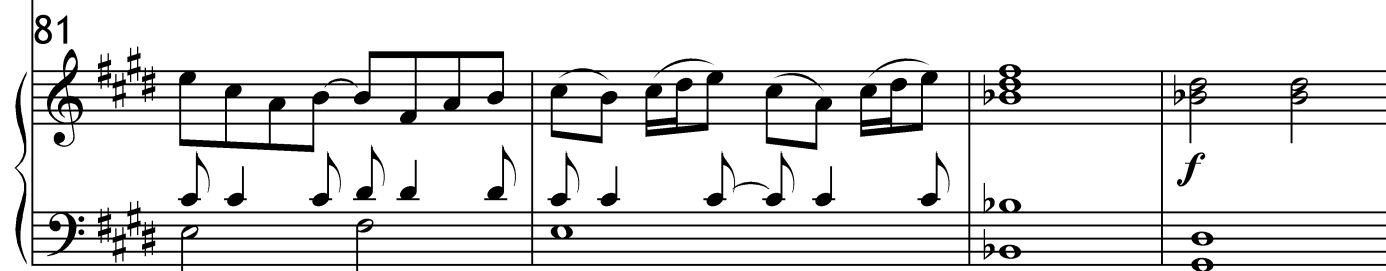
S.

77

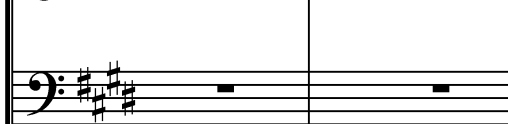
E. 

S. 

men of this nation will now be marched into the slaughterhouse of the war in Europe.

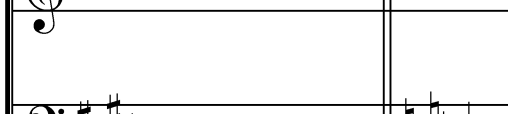
81 

E. 

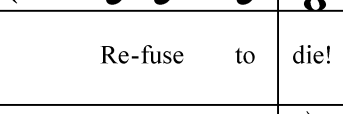
S. 

85 

E. 

S. 

Re-fuse to die! 

Re-fuse to 

Re-fuse to die!

90 

E. *mp* EMMA

kill! If you have a mind of your own, SASHA

S. *mf*

Re-fuse to kill! if you have a will of your

94

mp *mf*

E. *mf*

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

S.

own,

99

E. *mp*

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

S. *mp*

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

103

mp

E. *f*
all man kind, re - fuse! Re - fuse! Re -

S. *f*
all man - kind, re - fuse! Re - fuse! Re -

107

Anna and Vito leap on the stage.

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

S. fuse!

111 *mf*

E. VITO: They're coming down the aisle.

S. RECORDED VOICE: Clear the hall. By order of the United States Government

115

E. _____

S. _____

RECORDED VOICE: No one leave the stage. Stay where you are.

119

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

122

124

127