

CLEO

CHAMBER OPERA IN ONE ACT

LIBRETTO BY

J. JASON CHARNESKY

MUSIC BY

BRUCE TRINKLEY

CLEO

CHAMBER OPERA IN ONE ACT

Music by Bruce Trinkley

Libretto by J. Jason Charnesky

CAST

Elizabeth Taylor, lyric soprano

Eddie Fisher, high baritone or tenor

Richard Burton, baritone

Mara, soprano

Charmion, mezzo-soprano

Iras, contralto

The Director, speaking role

SATB Chorus

(Semi-choruses drawn from the main chorus:

Clapstick Crew

Camera Crew

Sound Crew

Studio Executives

Extras

Student Actors)

ORCHESTRA

Flute

Oboe

Bb Clarinet (Alto saxophone)

Bassoon

2 F Horns

2 Trumpets in C

Trombone

Violins 1 (3)

Violins 2 (3)

Violas (2)

Violoncello

String Bass

Harp or Synthesizer

Piano

Percussion (2 players):

Orchestra bells, Chimes, Xylophone,

Snare Drum, Side Drum, Suspended Cymbal, Trap set, Tam-tam,

Slapstick, Tambourine, 2 Bongo drums, 2 Conga drums

2 Woodblocks, Castanets, Ratchet, 4 Timpani

Cleo is dedicated to the memory of Clair Trinkley (1931- 1998), who loved the movies and admired the people who made them.

CLEO

J. Jason Charnesky

Bruce Trinkley

(Iras, Charmion and Mara, maidservants of ancient Egypt are outside the ornate doors to the sleeping chamber of Cleopatra. The Queen lies within. On the dark stage a spotlight dimly picks up Iras.)

Misterioso ♩ = 100

Iras

Piano

pp pppp pp p

When on high the

Char.

(A second spot find Charmion.)

When on high no star - ry sky broke through the

Iras

hea - vens were not yet made, no star - ry sky broke through the

Piano

The musical score is written for three parts: Iras (soprano), Charmion (alto), and Piano (piano). The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Misterioso' with a quarter note equal to 100 beats. The score begins with Iras singing 'When on high the' and the Piano providing accompaniment. Charmion then enters with the lyrics 'When on high no star - ry sky broke through the'. Iras continues with 'hea - vens were not yet made, no star - ry sky broke through the'. The Piano accompaniment features a mix of chords and single notes, with dynamics ranging from pianissimo (pp) to piano (p).

(Lights come up slowly, discovering the third handmaid.)

Mara *p* 10 When on high no moon slipped by _____ and all the earth was still un -

Char. haze, _____ no moon slipped by _____ and all the earth was still un -

Iras haze, _____ no moon slipped by _____ and all the earth was still un -

10

Mara *poco ritard.* *mp* **Andante con moto** $\text{♩} = 92$ 14 named; _____ On - ly these wa - ters flowed to the

Char. *mp* named; _____ On - ly these wa - ters flowed to the

Iras *mp* named; _____ On - ly these wa - ters flowed to the

14 *poco ritard.* *cresc.* *mp*

18

Mara

sea, _____ on - ly these wa - ters rose and were free. _____

Char.

sea, _____ on - ly these wa - ters rose and were free. _____

Irás

sea, _____ on - ly these wa - ters rose and were free. _____

18

23

Mara

f O ho - ly wa - ters, *f* O Moth - er Nile, _____

Char.

f O Moth - er Nile, _____

Irás

23

mf

28

Mara *mf*
Riv - er of Life, _____ Source of the O - cean,

Char. *mf*
Riv - er of Life, _____ Source of the O - cean,

Irás *f* *mf*
Riv - er of Life, _____ Source of the O - cean,

28

32 *mp* *rall.* *ten.* *, mf a tempo*
Mara Womb of the Earth! _____ Flow on for - ev - er,

mp *ten.* *, mf*
Char. Womb of the Earth! _____ Flow on for - ev - er,

mp *ten.* *, mf*
Irás Womb of the Earth! _____ Flow on for - ev - er,

32 *mp* *rall.* *ten.* *a tempo*
mf
ten.

36

Mara

ev - er pre - serve this sa - cred E - gypt and

Char.

ev - er pre - serve this sa - cred E - gypt and

Irás

ev - er pre - serve this sa - cred E - gypt and

36

Mara

Queen Cle - o - pa - tra.

Char.

Queen Cle - o - pa - tra.

Irás

Queen Cle - o - pa - tra.

Chorus

Cle - o - pa - tra,

40

rit. *f* a tempo

40

rit. *a tempo* *mf*

44

Chorus

Cle - o - pa

44

molto allarg.

molto allarg.

The musical score is written for four parts: Mara, Char., Irás, and Chorus. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system (measures 36-40) features vocal parts for Mara, Char., and Irás, and piano accompaniment for the Chorus. The lyrics are 'ev - er pre - serve this sa - cred E - gypt and'. The second system (measures 40-44) features vocal parts for Mara, Char., and Irás, and piano accompaniment for the Chorus. The lyrics are 'Queen Cle - o - pa - tra'. The score includes tempo markings such as 'rit.', 'a tempo', 'f', 'mf', and 'molto allarg.'.

DIRECTOR (*spoken*)

Cut! Cut! That's not it at all. I want action, I want passion! Girls, this is a Hollywood epic, not a church sing. You are the handmaidens of Cleopatra, Queen of all Egypt. Hasn't anyone read the script?

Look. Queen Cleopatra is just behind that door. She is holding the body of her slain lover, Marc Antony. She is mad with grief and love. We are not shooting this scene for comic relief. Let's try again.

Charmion, don't mug. Mara, keep you hips still. Iras, you are off your mark.

Okay? Get it? This is Egypt! This is ancient! This is an epic. Take two!

Clapstk Crew

Allegro marcato $\text{♩} = 120$ *mf*

48 The clap-stick is in place and the slate is in the

mf

48 The clap-stick is in place and the slate is in the

f *mf*

Clapstk Crew

53 ac-tion field, the cam-e-ra is start-ed and the sound re-cord-ing.

53 ac-tion field, the cam-e-ra is start-ed and the sound re-cord-ing.

f

Misterioso

59 *mp* *p*

63 *mp*

Char. When on high no star - ry sky broke through the

mp

Irás When on high no star - ry sky broke through the

mf

Camera Crew Dol - ly shot, close - up, pan out, fade to cam - e - ra,

63

66 *mp*

Mara When on high no moon slipped by and

Char. haze, no moon slipped by and

Irás haze, no moon slipped by and

mf

Sound Crew Aer - i - al mount, cam - er - a boom, u - ni - di - rec - tion - al mike,

66

8

68

poco ritard.

Mara

all the earth was still un - named;

Char.

all the earth was still un - named;

Irás

all the earth was still un - named;

Camera Crew

8

match cut, fram - ing the shoul - ders.

Sound Crew

68

pick up the so - lo.
poco ritard.

Andante con moto ♩ = 92

71

mf

mp

Mara

On - ly these wa - ters flowed to the sea,

Char.

mp

mp

flowed to the sea,

Irás

mp

flowed to the sea,

Camera Crew

8

Zoom out.

Sound Crew

Back - ground o - boe,___

71

mp

mf

75

Mara on - ly these wa - ters rose and were free.

Char. on - ly these wa - ters rose and were free.

Irás on - ly these wa - ters rose and were free.

Camera Crew 8 Now an ex - treme long shot, long

Sound Crew or - ches - tra, fade in, patch in the

75

Mara *poco rit.* *p a tempo*

Char. *p* O Moth - er Nile, Riv - er of

Irás *p* O Moth - er Nile, Riv - er of

Suits *mf* O Moth - er Nile, *3* Riv - er of

Camera Crew *f* How ma - ny mil - lions o - ver bud - get? If this film flops then

Sound Crew *f* shot. *mp cresc.* *mf* theme, fade in the theme.

79

poco rit. *a tempo*

f *mf*

83

Mara Life, _____ for - ev - er pre - serve

Char. Life, _____ for - ev - er pre - serve

Iras Life, _____ for - ev - er pre - serve

Suits we are toast. The great - est love of the an - cient world,

Sound Crew Trem - o - lo, trem - o - lo, _____ punch

83

Maids this sa - cred E - gypt and Queen Cle - o - pa - tra.

Suits head - lines and gos - sip now as - sail her! Bur - ton and E - liz' - beth Tay - lor

Camera Crew of Queen Cle - o - pa - tra!

Sound Crew up the theme of Queen Cle - o - pa - tra!

86

ritardando *f* *a tempo*

f

f

ritardando *a tempo*

f

Maids *ritardando*

Cle - o - pa - tra, Cle - o - pa -

Suits

in Cle - o - pa - tra, Bur - ton and Tay - lor in

Camera Crew

Cle - o - pa -

Sound Crew

Cle - o - pa - tra! Cle - o - pa -

Maids *ritardando*

tra!

Suits

Cle - o - pa - tra!

Camera Crew

tra!

Sound Crew

tra!

Maids *a tempo*

tra!

Suits

Cle - o - pa - tra!

Camera Crew

tra!

Sound Crew

tra!

Maids *a tempo*

tra!

Suits

Cle - o - pa - tra!

Camera Crew

tra!

Sound Crew

tra!

(The ornate doors open. There in the bedchambers of Queen Cleopatra is Eddie Fisher, wandering desperately.)

50's Swing ♩ = 108

Eddie

100 *mf*

(swing all rhythms when Eddie is singing)

Hey, Liz, Liz, ___

f *mp*

Eddie

103 (to the Trio) *mp*

where the hell are ___ you? ___ Don't mind me, ___ go on with your scene. ___

p

Eddie

106 (to Iras) *mp*

You're off your mark. I just raced in from the vil - la ___ from

mp *mf* *p*

Eddie

109 *f*

lunch with Au - drey Hep - burn, ___ when I heard a ru - mor. I had to pur - sue her. E -

f

Eddie

liz - a - beth! E - liz - a - beth! Where is my

Eddie

wife? I'm go - ing nuts, could flip my lid. Who'd a

Eddie

thunk this the end of the Co - ca Co - la Kid?

Chorus

Ed - die Fish - er! Ed - die

Chorus

Fish - er! Poor lit - tle, sore lit - tle Ed - die, Ed - die

mf *desperately* *p* *mp* *sympathetically* *cresc.* *mf* *dim.*

The musical score is written for a vocal soloist named Eddie and a Chorus. It consists of five systems of music. Each system includes a vocal line for Eddie and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are written below the vocal lines. Dynamic markings and performance instructions are placed throughout the score. The key signature has one flat (Bb) and the time signature is 8/8. Measure numbers 112, 115, 118, and 121 are indicated at the start of their respective systems.

Eddie 124 *mp cresc.*
Once I was a free man, _____

Chorus 124 Fish - er! _____

Eddie 127 *f* *sub. p*
now it's like I'm ken-neled. _____ My on - ly love E - liz - a - beth. (Don't men - tion Deb - bie Rey - nolds.) _____

Chorus 130 *mf*
Ed - die, Ed - die, Ed - die Fish - er! _____ We

Chorus 133
do not want to dish her but the word on the set is _____ you've lost E -

The musical score is written for a vocal soloist (Eddie) and a Chorus, with piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a measure number in a box (124, 127, 130, 133). Dynamics include *mp cresc.*, *mf*, *f*, *sub. p*, and *p*. The piano part features various musical notations such as slurs, ties, and triplets. The lyrics are: "Once I was a free man, Fish - er! now it's like I'm ken-neled. My on - ly love E - liz - a - beth. (Don't men - tion Deb - bie Rey - nolds.) Ed - die, Ed - die, Ed - die Fish - er! We do not want to dish her but the word on the set is you've lost E -".

135 *mf* But

Mara

Chorus

liz - a - beth. Ed - die, Ed - die Fish - er! We do not want to dish her.

135 *f*

138 *none too brightly*

Mara

Chorus

your mov - ie star - let is act - ing like a har - lot. *p*

Poor Ed - die Fish - er, we

138 *mp* *p*

141 *cresc.* *f* grandiloquently

Chorus

real - ly could - n't wish her ru - mor to be cer - tain: Rich - ard Bur - ton.

141 *cresc.* *f* sonore

Eddie 144 *mp*

Now I'm real - ly hurt - in'.

Chorus 144 *mf* *mp*

Your Hol - ly - wood mar - riage is cur - tains! ____ Your

ff *mp* *mf* *mp*

Chorus 147 *dim.* *p* *rit.*

Hol-ly-wood mar-riage is cur-tains! ____ Your Hol-ly-wood mar-riage is cur-tains! ____

dim. *p* *rit.* *pp*

(Eddie steps out of the chamber and croons, trying to win his audience over with the only gift he has, a sort of schmaltzy honesty.)

Eddie 150 **Freely** *mf* *p*

Life's been ____ for the most part ____ a slice of ____ ap - ple pie.

f *mp*

Eddie

153 *cresc.* 3 *f* holding back

Fame a la mode as a teen star I glowed white hot as a com - et. This kid

153 *cresc.* *mf* holding back

Eddie

156 *moving ahead* *dim.* 3 *mp* *expressively* *rit.* 3

real - ly had skills, a head - lin - er in the Cat - skills. I was great. But now I'm too

156 *moving ahead* *dim.* *p* *rit.*

Tempo di Beguine ♩ = 132

Eddie

160 *cresc.* *dim.* *mp*

late. You

160 *mp* *cresc.* *mf*

Eddie

164

look back to what you used to

164 *mp*

Eddie

168 *poco a poco cresc.*

be, _____ and know that

168 *poco a poco cresc.*

Eddie

171

you will nev - er be the

171

Eddie

174 *f*

same _____ a - gain.

174 *f* *dim.*

Eddie

177 *mf*

I could leave for Ri - al - to to - mor -

177 *mp*

Eddie 181

row on a gold - en cred - it card. _____ Sun on the beach _____ where

Eddie 185

sea gulls _____ cir - cle like dreams _____ till they fall. _____ I could

Maids

mf *dim.* Ah _____

Eddie 188

sing the Big Ap - ple this Fri - day _____ with the old gang, find _____ a spot in a

Maids

p Oo _____

192

Mara *mp*

Char. *mp*

Irás *mp*

Eddie *p* *mf*

8 bar lived in ___ like a church that God in His good - ness for -

192

p *mf*

195

Mara *mf*

Char. *mf*

Irás *mf*

Eddie *f* with abandon

8 got. ___ No sense of an - y dis - tinc - tion, ___ both

195

f

198 *p cresc.*

Mara

Char. *p cresc.*

Irás *p cresc.*

Eddie *mp cresc.*

Knos - sos and New York a bore. Mar - riage don't mean

198 *mp cresc.*

201 *mf*

Mara *mf*

Char. *mf*

Irás *mf*

Eddie *f*

just be - ing seen. It's hav - ing some - one when no one sees you.

201 *f*

204

Mara *f* with abandon No sense of an - y dis -

Char. *f* with abandon No sense of an - y dis -

Iras *f* with abandon No sense of an - y dis -

Eddie

204

Mara tinc - tion, both Knos - sos and New York a bore.

Char. tinc - tion, both Knos - sos and New York a bore.

Iras tinc - tion, both Knos - sos and New York a bore.

207

207

DIRECTOR: Mister Elizabeth Taylor, very touching. But you are overacting on my budget! Get him off the set.
 (Best boy guides Eddie out of the camera shot.) Any idea where our star is? Any sign of Elizabeth?

210 Allegro gioioso ♩ = 138 (offstage) **f** 23

Eliz.

210 I'm com - ing! >

215 (entering) with abandon I'm com - ing! I'm here! **ff**

219 **sfz**

DIRECTOR: Marvellous! And this time only seven hours late. Close the chamber doors and let's try this thing again. Remember! This is an epic. And this time let's put a little Cleopatra in our scene, if it's alright with everybody else? Okay? (To himself) No wonder Caesar had migraines! (He notices that Iras has strayed again.) Iras! Your mark. TAKE THREE!

223 Allegro marcato ♩ = 120 **mf**

Clapstk Crew

The clap - stick is in place and the

The clap - stick is in place and the

Clapstk
Crew

228

slate is in the ac-tion field, the cam - e-ra is start-ed and the sound re - cord - ing.

228

slate is in the ac-tion field, the cam - e-ra is start-ed and the sound re - cord - ing.

234

non rit.

Andante con moto ♩ = 92

f

mp

con pedale

f

mp

con pedale

Mara

238

f

O ho - ly wa - ters, O Moth - er Nile, Riv - er of

Char.

f

O Moth - er Nile, Riv - er of

Iras

238

f

Riv - er of

238

mf

Riv - er of

243 *mf* *poco rit. e dim.*

Mara Life, _____ Source of the O - cean, Womb of the Earth! _____

Char. Life, _____ Source of the O - cean, Womb of the Earth! _____

243 *mf* *poco rit. e dim.*

Iras Life, _____ Source of the O - cean, Womb of the Earth! _____

a tempo

248 *mp legato*

Mara Flow on for - ev - er, ev - er pre - serve this sa - cred

Char. *mp legato*

Flow on for - ev - er, ev - er pre - serve this sa - cred

248 *mp legato*

Iras Flow on for - ev - er, ev - er pre - serve this sa - cred

a tempo cantando

248 *mp*

poco rit. *a tempo*

Mara 253 E - gypt and Queen Cle - o - pa - tra. Cle - o -

Char. E - gypt and Queen Cle - o - pa - tra. Cle - o -

Iras 253 E - gypt and Queen Cle - o - pa - tra. Cle - o -

S. *mp* and Queen Cle - o - pa - tra. Cle - o -

A. *mp* and Queen Cle - o - pa - tra. Cle - o -

T. *mp* and Queen Cle - o - pa - tra. Cle - o -

B. *mp* and Queen Cle - o - pa - tra. Cle -

poco rit. *a tempo*

253

(Doors open and finally Cleopatra is revealed. She is kneeling before a pallet, which is empty except for a large pillow which she has cradled on her lap. There's something missing in this scene: Marc Antony.)

257 *allargando*

Mara
pa - tra, Cle - o - pa -

Char.
pa - tra, Cle - o - pa -

257
Iras
pa - tra, Cle - o - pa -

S.
pa - tra, Cle - o - pa -

A.
pa - tra, Cle - o - pa -

T.
8
pa - tra, Cle - o - pa -

B.
o - pa -

257 *allargando*

allarg.

Mara

261

Char.

Iras

261

S.

A.

T.

B.

tra!

tra!

tra!

tra!

tra!

tra!

tra!

allarg.

261

Eliz.

265

a tempo (to maids)
p *dolcissimo*

Let him sleep!

*a tempo**p*

269

Eliz.

There has nev - er been such a si - lence.____

269

DIRECTOR: Cut! Cleopatra, it's all very touching. But this is supposed to be the death scene of Marc Antony, not of your pillow! Where is Richard Burton?

273

rit.

Andante agitato ♩ = 100

mp

mf

277

f *angrily*

gleefully

Eddie

Bur - ton!____ Bur - ton!____ Has he fled? Is he dead?

277

281

mp

f DIRECTOR

Eliz.

He____ is ill. He's sup - posed to be dead.

281

mp

f

30
Mara

285 *f*

He is pret - ty much dead al - read - y, dead ____ drunk! ____

285 *mf*

DIRECTOR: Please, somebody. Find his body and get it on this death bed. Take five!
(The best boy scurries off in search of Burton. The crew breaks and Eddie approaches Elizabeth.)

Eddie

289 **Andante moderato** $\text{♩} = 72$ *mp* crooning

Liz, ____ I missed you ____ a - gain last ____ night. ____ I

289 *mf* *p*

Eddie

292 *mf*

woke and I want - ed to hold you ____ tight. ____ Lost to ____ sight. ____ Oh,

292 *mf*

Eliz.

295 **Freely** *mf* intimately *p*

Ed - die, Ed - die, were it up to me ____ what the world would be ____ would be

Eddie

295 Liz!

295 *mp* *p*

Eliz. *mf* passionately

298 dif - fer - ent. ____ You would dance on the sun and croon to the moon,

mf

Eliz. *f* *pp* *dolcissimo* **Andante espressivo** ♩ = 84

302 stay a-live ____ and so young ev' - ry rose bush would break in - to bloom the

ten. ten. *pp* *dolcissimo*

Eliz. *mf* intense and rhythmic

306 mo-ment you en-tered the room. ____ Not hu-man, poor Ed - die, I'd not have you hu - man, but

mp

Eliz. *expansively* *mp* *cresc.*

310 mind-less and free ____ to your nat - u - ral joy. Blunt-ly, our bod - ies trip up

mf *p* *cresc.*

314 *f* *mp cresc.*

Eliz. the heart's tan - go to fall in a heap.____ Pud - gy, un - beau - ti - ful,

314 *mf* *p cresc.*

317 *f* *mp*

Eliz. wist - ful - ly con - jur - ing dreams____ out of emp - ty cham - pagne, you

317 *mf* *mp*

321 *cresc.* *f*

Eliz. scream and I cry for be - ing too hu - man my - self____ to

Eddie

321 *f*

E -

324 *mf*

Eliz. love you. It was love that led me to

Eddie *ardent and desperate*

liz - a - beth, I love you!

324 *mf*

con pedale

327

Eliz. you, Ed - die, and love that bids me leave.

Eddie *f*

E - liz - a - beth, I

327 *agitated*

sub. pp

330 *f* *mp* *cresc.*

Eliz. I must o - bey the love that served to join us now that it pulls us a -

Eddie

330 love you!

f *mp*

334 *f* *holding back* *ff* *a tempo*

Eliz. part. Ed-die, love is all I ev-er knew.

Eddie *ff* *passionately*

E - liz - a - beth, I

334 *sub. p* *mf* *ff* *holding back* *a tempo*

Eliz. **Freely** *mf* *agitated* *p* *calm and sad*

Please, let me be! Let me fin-ish the scene!

Eddie need you!

338 *mp* *p*

DIRECTOR: Gaffer, tape, please!
(The techies tape Eddie's mouth.)

EDDIE: MmmmmMMMMmmMmmmMmmmmff!

DIRECTOR: Now Cleopatra, dear, do you have your motivation for this scene?

Eliz. $\text{♩} = 96$ ***f*** *angrily* *poco rit.* $\text{♩} = 104$ ***mp***

342 I am not Cle-o - pat - ra! I am just a sim - ple

f *poco rit.* ***mp***

Eliz. ***f*** *rapturously*

347 girl who fell in - to the whirl of the cam - e - ras and the light.

mf

Eliz. *molto rit. e dim.* **Mesto** $\text{♩} = 48$ ***p***

353 Day comes,

molto rit. e dim. ***f*** ***mf*** ***mp*** ***p***

Eliz. ***mp***

359 I wake to the same dull ache.

mp

Andante espressivo

♩ = 88

mp

Eliz.

365

Las - sie Come Home came and

365

Eliz.

370

went. Jane Eyre was sud - den - ly it.

370

Eliz.

375

poco cresc.

Ev' - ry - one saw me and sighed.

375

poco cresc.

Eliz.

380

*mf**dim.*

No - bod - y asked how I felt. They on - ly watched Na - tio - nal Vel - vet. They

380

*mf**dim.*

Eliz. 384 *cresc.* *f*
all came a - long for the ride. Then

Eliz. 388 *expansively* *mf* *con pedale*
Life with Fa - ther, A Place in the Sun, and ev' - ry - one dream - ing I was

Eliz. 391 *mp* *rit. e dim.*
hold - ing them, their own pri - vate gift and not Mon - ty Clift.

Eliz. 394 **Mesto** $\text{♩} = 48$ *p* *self-revelatory*
Dreams and lies and cam - e - ra and light, and a life that

simile

400 *p*

Eliz. bleeds in - to script. Till fin - al - ly I can - not tell which

405 *calando* *lunga*

Eliz. mem - o - ries I have act - ed and which I have lived.

Mesto

410 *pp* *intensely*

Eliz. Day comes, I wake to the same dull ache.

Fanfare $\text{♩} = 84$

416 *ff*

(During the fanfare the Trio jump back into place. Burton is carried in on a stretcher, passed out completely. He is unceremoniously dumped onto Cleopatra's bed.)

DIRECTOR: What the hell? Places everyone. Take four!

Allegro marcato $\text{♩} = 120$

39

Clapstk
Crew

421 *mf*

The clap-stick is in place and the slate is in the ac-tion field, the

421 *mf*

The clap-stick is in place and the slate is in the ac-tion field, the

mf

rit.

Clapstk
Crew

427

cam - e-ra is start-ed and the sound re - cord - ing.

427

cam - e-ra is start-ed and the sound re - cord - ing.

rit.

f

Mara

Andante "Nile" $\text{♩} = 63$ *mp*

Char.

Iras

433 *mp*

We have brought you _____ Marc An - to - ny, _____ dear

433 *mp*

We have brought you _____ Marc An - to - ny, _____ dear

433 *mp*

We have brought you _____ Marc An - to - ny, _____ dear

mp

40

Eliz. *f* *mp* *poco rit.*

Mara *mf* Is he slain? _____ He sleeps, _____ let him sleep.

Char. *mf* Queen; _____ but he has been hurt.

Iras *mf* Queen; _____ but he has been hurt.

mf *dim.* *mp* *poco rit.*

Allegro agitato ♩ = 120

Rich. *ff* *f* Christ! Stop scream - ing! _____ Oh, my head!

f *mp*

Eliz. *mf*

(He falls out of the bed, the mother of all hangovers clanging at his temples.) Marc An - to - ny, dear, you're sup -

Rich.

f *mp* *con pedale*

452

Eliz. *f* posed to be dead, and the cam - e - ras are roll - ing. *mf*

Char. Ex - cuse me, sir, but you're *mf*

452

Iras Ex -

452 *mf*

457 *mf* *molto rit. e dim.*

Mara How I hate to in - ter - rupt you, but I be - lieve you

Char. dead. How I hate to in - ter - rupt you, but I be - lieve you

457

Iras Ex - cuse me, sir, but you're dead. but I be - lieve that

457 *mp* *molto rit. e dim.*

(Burton struggles to regain composure and amazingly pulls himself together and begins to act, passionately, and really much better than anything in the script might have suggested.)

Largo ♩ = 50

Mara 461 may be dead. _____

Char. 461 may be dead. _____

Iras 461 *sonore* you may be de - ceased. (a proper Marc Antony, deliberate and stentorian)

Rich. *mp* Not fame, _____ nor lust,

Piano 461 *sonore* *mp* *simile*

Rich. 467 nor glo - ry, nor con - quest _____ sits well with me. _____

Piano 467

Rich. 472 *mf* What's left _____ to dare _____ or feel _____ or share. Who will show me?

Piano 472

Rich. 478 *f* *mf* *dim.* *p* 43

When bat - tle - field and bed and court and god - head are hell to me.

478 *f* *mf* *dim.* *p*

(He turns and sees Elizabeth.) **Slower** = 48

Rich. 483 *pp* *intensely* *desolately*

Day comes, I wake to the same dull ache, born out of

483 *pp*

Rich. 489 *ff* *desperately*

no - thing, towards no - thing tend - ing, by no - thing mend - ed. The dis - con -

489 *f*

Rich. 495 *rit. e dim.* *ten.* *a tempo*

tent of wak - ing yet a - gain for no - thing.

495 *rit. e dim.* *a tempo* *p*

Director: Cleopatra! Improvise a scene:
You are at the Temple of Isis, lovely Isis.

502

Andante calmato

♩ = 50

*poco rit.**a tempo**p sempre legato*

Eliz.

502

*poco rit.**a tempo*

sis,

love - ly I - sis,

*p**mf**p*

Eliz.

506

mor - ning star!

I have al - ways

fol - lowed

where

love

led,

506

simile

Eliz.

510

poco rit.

yet al - ways

walked a - lone

and woke up

lost.

510

poco rit.

Eliz.

514

*a tempo**mp*

I - sis,

love - ly I - sis,

mor - ning star!

I have al - ways

Rich.

514

a tempo

Day comes,

I

wake

to the same

dull

ache,

mp

518

Eliz. met the bet that love de-mand-ed of me. And al - ways lost the roll,

Rich. born out of no - thing, towards no - thing tend - ing, by

518

522

Eliz. and al - ways lost. *ff* *expressively* The dis - con - tent of wak - ing yet a - *rit. e dim.*

Rich. no - thing mend - ed. *ff* The dis - con - tent of wak - ing yet a - *rit. e dim.*

522

527

Eliz. gain for no - thing. *p* *// ten.* **Freely** *p* *passionately* Ah,

Rich. gain for no - thing. *p* *// ten.* *p* *lovingly* Ah, my Queen.

527

p *// ten.*

f

DIRECTOR: Cut! (*To Elizabeth*) My dear, when the cameras are rolling, this is not Richard Burton. This is Marc Antony, ruler of all Rome. And you are Cleopatra.

Eliz. 533 $\bullet = 96$ *f* *angrily* *>*

Rich - ard, Rich - ard! I am not Cle - o - pa - tra,

Rich.

Eliz. 538 *mf* *poco rit.*

on - ly a sil - ly girl lost in - side a world of gos - sip sheets and hype.

538 *mp* *poco rit.*

Eliz. 541 *p* *expressively* **Andante semplice** $\bullet = 88$ *pp* *as smoothly and simply as possible*

But who am I? My life is like an ap - ple, the

Eliz. 546 green - est on the tree, _____ so per - fect that men mar - veled _____ at its

Eliz. 550 cool vir - gin - i - ty. _____ So pure, so pure. The ros - y skin be -

Eliz. 555 lied the fire that burned in - side. _____ I mean to say I think my life is

Eliz. 560 fair game for a carv - ing knife. Cam - e - ras and fame, the

p

poco cresc.

pp

poco cresc.

mf

mf

Eliz. *expansively*
ten. *p* *suddenly very intense* *mf*

564 mar - quee name. _____ Slice in, _____ slice out. _____ Slice in, _____

564

p *mf*

Eliz. *mp* *with composure*

569 slice out. _____ My life is like an ap - ple, the rip - est on the

569

mp

Eliz. *mf*

574 tree, so lus - cious that men lust - ed its ro - bust per - fum - er - y. So

574

Eliz. *dim.*

579 red, so red, but hid - den out of sight a flesh un - stained and

579

mf *dim.*

584 *p* *cresc.*

Eliz. white. I mean to say I think my heart is hos - tage to the

584 *p* *cresc.*

588 *mf* *f*

Eliz. worst of art. Gos - sip - er, col - um - nist, ra - zor - tongued,

588 *mf* *f*

592 *mp*

Eliz. en - vi - ous. Slice in, ___ slice out, ___ Slice in, ___ slice out, ___

592 *mp*

597 *poco rit.* *a tempo* *pp* *sotto voce*

Eliz. My life is like an ap - ple, most tempt - ing on the

597 *poco rit.* *a tempo* *pp*

Eliz. *mf*

602 tree, that none could buy, so all must try to ru - in it for free. So

Eliz. *calmly mp*

607 bruised, so bruised. Go! Slice in! Do your worst! And

f > vehemently

Eliz. *ff > vehemently*

612 find that at my ver - y core there's al - ways been a star. Cut out,

poco rit. *ten.* *port.*

Eliz. *poco a poco cresc. ed accel.*

617 cut in, slice deep - er till the cen - ter's o - pen, the knife is

raw nerves

(Eddie escapes from the gaffer and his tape, grabs a soldier's knife and runs at Burton.)

Eliz. 621

still. *mp* cresc. with growing anger *stringendo*

Eddie 621

Cut out, cut in, slice deep-er till your lov-er's fric-as-seed and *stringendo*

Allegro brutale ♩ = 132

Eddie 626 *ff* still!

626 *ff* *simile*

(Burton deftly sidesteps Eddie's attack and disarms him.)

Rich. 630

630

Andante calmato ♩ = 100

Rich. 633 *mf* *testily* *gallantly* *mp*

My God, ___ these yanks are te - di - ous! A - dieu, ___ my Queen, ___ till the

ff *mp*

Rich. 637 *p* *drolly* *(to Iras)*

next scene. Your mark is o - ver there.

p

(Eddie and Burton run offstage)

640 *ff* *precipitando* *mp*

DIRECTOR: This isn't happening.

(addressing the cast and crew with what tatters of authority he has left)

While we are waiting for this little domestic tiff to resolve, perhaps we could run through the triumphal procession scene.

Places everyone.

A run-through with music and full costumes.

(The triumphal march begins and grows. Meanwhile all of the actors assemble in their places to begin the grand procession.)

Marcia Cinecittá ♩ = 96

53

643

mp *cresc.*

648

f *ff*

653

657

661

poco rit. *a tempo*

665

670

molto dim.

2

2

674

mf

Irás Ho - ly E - gypt does - n't come cheap.

674

mp cresc.

mf dim.

678

mf

Mara We three work for a thou - sand a week.

678

mf

Char. We three work for a thou - sand a week. There are chauff - feurs

678

mf

Irás We three work for a thou - sand a week. and

678

mf cresc.

f dim.

mp

683 *mp*

Mara and real - ly hun - gry el - e - phants, ____

Char. a hun - dred young ac -

683

Iras tel - e - phones, ____

683 *cresc.*

687 *mp cresc.*

Mara The mon - ey pours like foun - tains.

687 *mp cresc.*

Char. count - ants. ____ The mon - ey pours like foun - tains.

687 *mp cresc.*

Iras The mon - ey pours like foun - tains.

687 *subito p cresc. f*

691

f

Mara

Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

Char.

f

Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

691

f

Iras

Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

mp

f

695

Mara

ep - ic!

Char.

ep - ic!

695

Iras

ep - ic!

f

Chorus

Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

695

piu f

699 *mp*

Mara And ep - ics don't come cheap. _____

Char. *mp*

And ep - ics don't come cheap. _____

699 *mp*

Iras And ep - ics don't come cheap. _____

Chorus

ep - ic!

699 *f*

mp

mf

703 *mp*

Extras We are all the ex - tras. We're on - ly here for the tex - ture of

mp

We are all the ex - tras. We're on - ly here for the tex - ture

703 *mp*

Extras

708 *p cresc.* *mf*
 ver - i - si - mil - i - tude, _____ of ver - i - si - mil - i - tude. _____ The
p cresc.
 of ver - i - si - mil - i - tude, _____ of ver - i - si - mil - i - tude.

708 *p cresc.*

Extras

712
 crowd that swarms like cat - tle, *mf*
 the arm - ies in the bat - tle.

712 *mf*

Extras

716 *sub. p cresc.*
 We are the mul - ti - tude, _____ we are the mul - ti - tude, _____
p cresc.
 We are the mul - ti - tude, _____ we are the mul - ti - tude.

716 *sub. p cresc.*

Acting Students

720 *mp*

What - ev - er the scene is lack - ing gets strong - er with the back - ing of a

Acting Students

720 *f* *p*

725 *mp*

hund - red thou - sand act - ing stu - dents in our ver - y first real

Acting Students

725 *mf* *mp*

730 *p cresc.*

job. _____ We don't have _____ an - y lines _____ but

Acting Students

730 *p cresc.*

A mem - ber of the mob. _____

Acting Students

735 *f* *tutti mp* *cresc.*

if the ep - ic's great _____ we get to work _____ the cape.

Acting Students

735 *f* *mp* *cresc.*

Acting
Students

740 *f*

Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

740 *f*

744 *tutti chorus*

ep - ic! Be - cause this is an ep - ic! A mag - i - cal Hol - ly - wood

744 *piu f*

748 *semi-chorus mp*

ep - ic! We are the bit parts *semi-chorus mp* We are the sup - port - ing roles,

748 *cantando pp*

whose on - ly lines get cut.

752 *mf* rapturously

Mara

Char. *mp* till a

We o - pen the scene as the cam - e - ras roll

roles the di - rec - tors gut.

752 *mf* *mp*

756 *f*

Mara

star comes in - to view, or an

Char.

756 *mp cresc.*

Irás

and hands us a bas - ket of fruit

756 *mf* *mp cresc.*

Mara 760 *mp* asp! _____ our mo - ment is past. *mp*

Char. *mp* We get to bow and

Iras 760 *mp* and that's it for us

mf *p*

Mara 764 *mf* walk - ing back - wards. _____

Char. *mf* ex - it _____ walk - ing back - wards. _____ Most of our scenes lack words. _____

Iras 764 *mf* walk - ing back - wards. _____

mf *pp* *mf*

768

Mara *p cresc.*
For we are the ti - ny roles _____ that swell a scene or

Char. *p cresc.*
that swell a scene or

Iras *p cresc.*
that swell a scene or

768 *pp* *cresc. poco a poco* *p*

772 *mf* *f*
Mara twen - ty. Be - lieve me there are plen - ty. Be - cause this is an

Char. *mf* *f*
twen - ty. Be - lieve me there are plen - ty. Be - cause this is an

Iras *mf* *f*
twen - ty. Be - lieve me there are plen - ty. Be - cause this is an

Tutti *f* *div.*
Be - cause this is an

772 *mf* *f*

Tutti 777

ep - ic! A mag - i - cal Hol - ly - wood ep - ic! Be - cause this is an ep - ic! A

Tutti 782

(All march off in a triumphal huff.
Elizabeth is alone at last.) **SAFETY**

mag - i - cal Hol - ly - wood ep - ic!

dim. *p*

Recitative

Eliz. 786 *mf*

And I am ² the star. The one who's gone ² so

moving ahead

786

moving ahead

Eliz. 790 *rit. e dim.*

far that she's in the high - est hea - ven of the star - ry Hol - ly - wood world.

790

Allegro moderato ♩ = 108

65

Eliz. 794 *mp*

I have a spe - cial spot to light the eye _____ that glim - mers a sub - tle shade of

794 *mp* *simile*

Eliz. 797

vi - o - let. _____ A doz - en wo - men dress my hair _____ and

797 *mp*

Eliz. 800 *cresc.*

take up my make - up. A mod - e - rate ar - my of maids and fac - to - tums.

800 *cresc.*

Eliz. 804 *f* *mf* *espressivo* *rit. e dim.*

You would think my fu - ture was great, but to - mor - row most - ly finds me by mis -

804 *mf* *colla voce* *rit. e dim.*

Andante con moto ♩ = 96

p

Eliz.

808

take.

If I must live my life from man to man

808

p

Eliz.

812

*mp**cresc.*

to find the man I'll al - ways love then let me smile and be a star,

812

cresc. poco a poco

Eliz.

816

*f**mp*

shin - ing and cold and far be - yond touch, I feel too

816

*f**mp*

Eliz.

820

much.

Who would want to be a star

820

p

824 *cresc.* *mf*

Eliz. if on - ly they could be a rose, _____ be lav - en - der, be wave, be

824 *cresc.* *mf*

828 *(Burton comes out from behind the curtains.) f*

Eliz. rain, be all the earth, be breath and act and

828 *f*

832

Eliz. art! _____

832 *f*

Richard And you are won - der - ful. You are my love! _____

832 *f*

Smooth and rhythmic $\text{♩} = 116$

Richard

836 *rit. e dim.*

My love, my love, my for - tu - nate find, you're

836 *rit. e dim.*

839 off a - gain in your mood - y time.

843 *mp* *cresc.*

I coax, I curse, I hum - ble my - self, no use be - cause you're some - where

847 *mf* *f* *molto dim.*

else. The jokes I make you can - not hear. I can - not shake

847 *mf* *f* *molto dim.*

Richard 852 *mp*

you out from where be-fore I guessed I'd ev-er meet you the life you've left must

Richard 856 *f* *dim.*

still en-treat you. And off you go and none can fol-low, not your worst foe nor

Eliz. 860 *mp cresc.*

My love, my love, I beg re-trieve.

Richard 860 *f* *mp cresc.*

best bed-fel-low.

Eliz. 864 *mf* *sub. p*

Mem-o-ries haunt and will not leave. The beast who used to share my heart

864 *mf* *sub. p*

Eliz. 868

de - mands to choose its bes - tial part. ____

mp

Eliz. 872 *pp cresc.* *f knowingly* *mp demurely*

Out past all this you wait for me; en - joy an ap - ple, sim - mer some tea

pp cresc. *f* *mp*

Eliz. 876 *mf poco a poco rit. e dim.* *mf*

till I grow tired of the thread-bare plot ____ to re - a - lize we are the dream I sought. ____

mf poco a poco rit. e dim.

Richard 880 *mp a tempo*

We are the time I wait-ed to be, past my prime but at my peak.

a tempo *mp*

884 *f*

Eliz. We are the place I want-ed to find, off the path and right on time.

884 *poco marcato*

f

888 *Slower* $\text{♩} = 104$ *mp molto legato* *ten.* *allarg.*

Richard A sing-le hand can hold a hu - man heart. A ti-ny day holds all e-ter-ni-ty that we can touch.

888 *mp* *allarg.*

893 *Freely* *mf* *poco rit.*

Richard A loon-y lov - er, lu - di-crous-ly pu-ny, matched a-gainst the mer-est bit of hea-ven's grand su - per-la-tives.

893 *poco rit.*

897 *Rhapsodically* $\text{♩} = 112$ *mf*

Richard One lov - er holds all love one life can fill. A

897 *mf*

Richard

901

u - ni - ver - sal rap - ture in one kiss is mod - est - ly pro - por - tioned for flesh lips. ____

901

(He takes Elizabeth and kisses her. As he kisses her, Eddie comes out of hiding and stabs Burton violently.)

905

molto allarg. *a tempo*

ff

909

Allegro brutale ♩ = 132

simile

913

(Burton falls, Elizabeth screams and Eddie grabs her arms.)

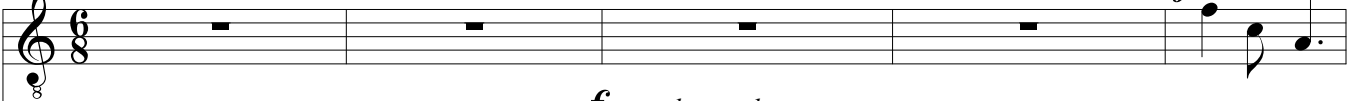
mf

f

916

Parlando con moto $\text{♩} = 92$ *mf*

Eddie

*(Burton rises, unhurt)**mp calm and cool**f**vehemently*

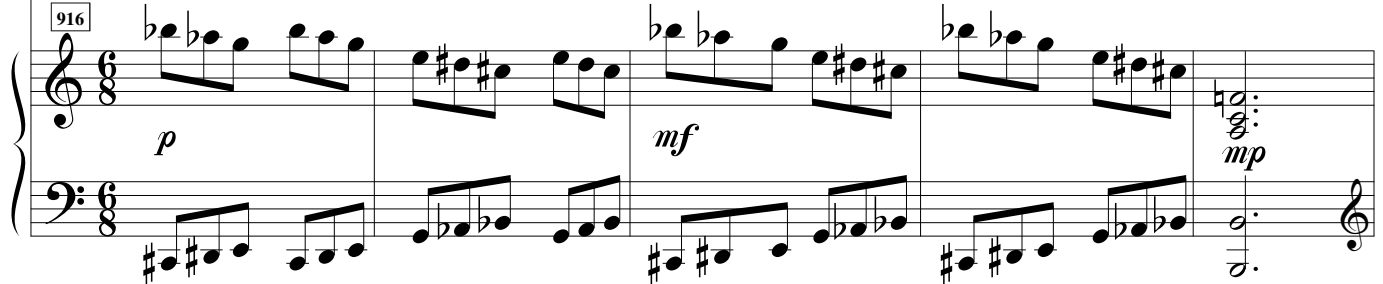
I give up!

Richard



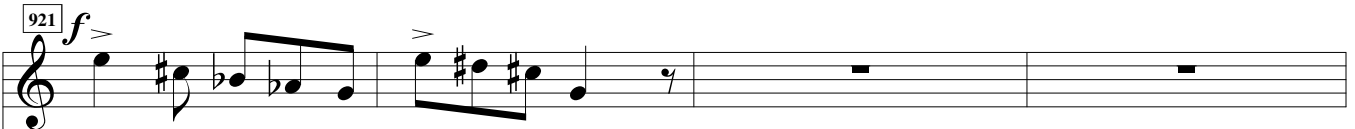
My dear chap, you don't think we would give act - ors ac - tu - al blades?

916



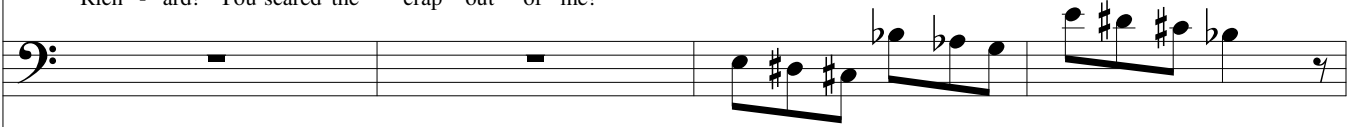
921

Eliz.



Rich - ard! You scared the crap out of me!

Richard



You did - n't think I was ac - tual - ly hurt?

921



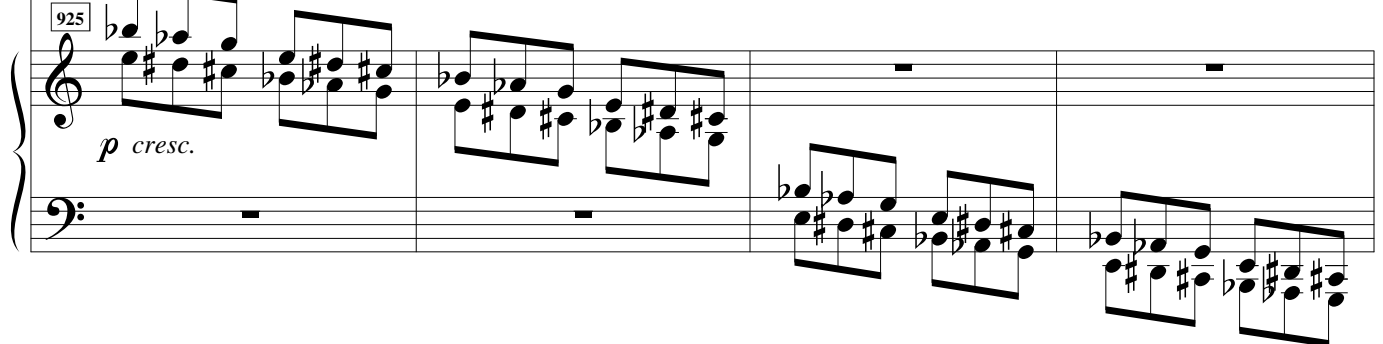
925

Eliz.



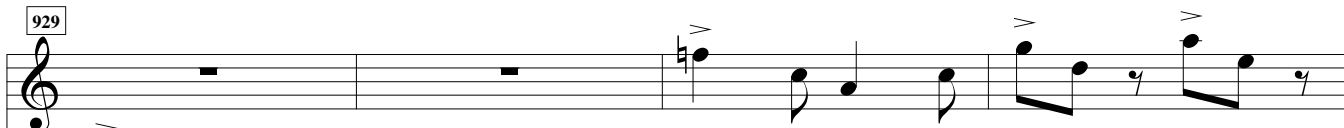
Who could tell? You look so nat - u - ral passed out on the ground. _____

925

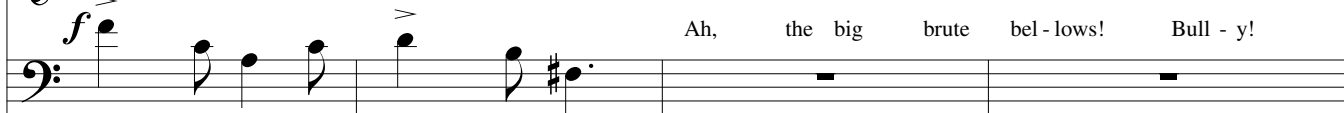


Eliz.

929



Richard



Ah, the lit - tle shrew a - wakes.

929

*con pedale*

Eliz.

933



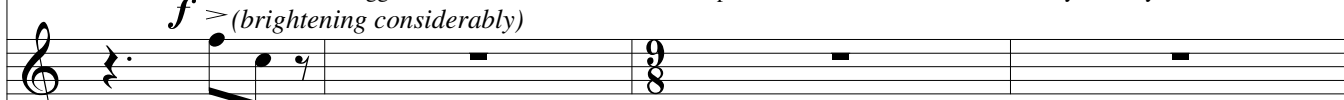
Egg - head!

Fop!

Why

you

Eddie



Bin - go!

Richard



Bitch!

Air - head!

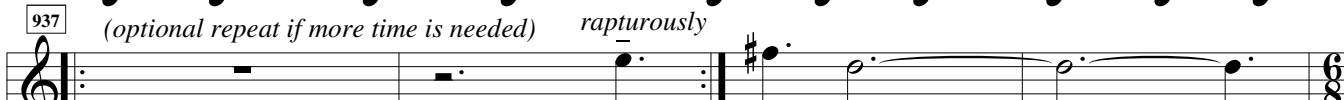
Flop!

933



Eliz.

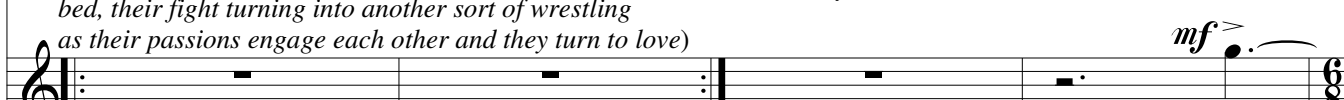
937



(She leaps at Burton and they struggle on the bed, their fight turning into another sort of wrestling as their passions engage each other and they turn to love)

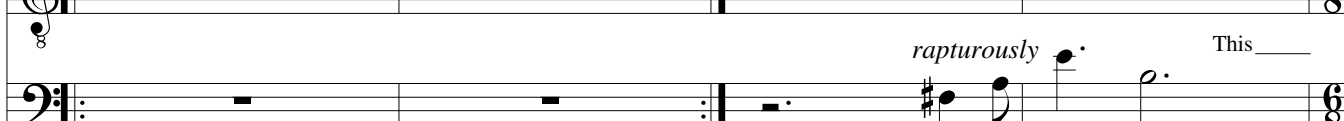
I love you!

Eddie



This

Richard



I a - dore you!

937



Eddie 941

is where I came in. _____ It's time to call in my chips. _____

mf

Eliz. 945

Where? _____

Richard *mf*

Look, love! Look out there. On the oth - er side of the cam - er - a.

mp

Eliz. 949

molto allarg.
mf

Richard

I gave up my

All of those mil - lions there in the dark los - ing their heart to you.

molto allarg.
mf

Eliz. 953 *a tempo* *poco a poco rit. e dim.*

life. I nev - er knew a child - hood. I fad - ed _____ from the scene be -

Eliz. 957 **Andante risoluto** ♩ = 88 *p*

cause I be - came their dream. If

957 *p* *mf dim.*

Eliz. 962 *molto cresc.*

962 I must live my life from man to man; if I must nev - er know just who I am; _____

p *molto cresc.*

Eliz. 966 *f*

_____ at least I have this gift, _____ I have _____ been giv - en this, _____ this

966 *f*

Eliz. *mp cresc.* *mf*

art, this art of dreams.

970 *sub. mp cresc.* *mf*

Eliz. *mp* *mf*

I shall be - come the love they dream. I shall be - come the beau - ty seen

974 *mp cresc.* *mf cresc.*

Eliz. *f* *mp*

in the deep - est cor - ners of their heart. I shall be - come an ac - tress. I

978

Eliz. *cresc.* *mf*

shall be - come my part.

982 *p cresc.* *mf*

986

Faster ♩ = 108

Eliz.

mp *cresc.*

Ed-die, dear, ___ if on - ly I could be your will-ing lit-tle wife, we could be hap-py, ___ hom-ey, ___ a-

mp *cresc.*

Eliz.

f *mp* *cresc.* *f*

lone. ___ But that is not my part. ___

mf *mp* *cresc.* *f*

Eliz.

mf *mp* *cresc.*

Rich - ard, love, ___ if on - ly we could love for - ev - er ten - der - ly and nev - er

mf *mp* *cresc.*

Eliz.

f *mp*

fight or hurt ___ or drag in - to the dirt. ___ But that is

poco marcato *mf* *mp*

Eliz. *mp cresc.*

1000 not my part. _____ Out there _____ the wait - res, the maid, _____

1000 *mp cresc.*

Eliz. *f*

1003 _____ the mous - y house - wife waits to see me on the screen and feel them - selves great. _____

1003 *f*

Eliz. *mp cresc.*

1006 I tried to give my - self, all of my -

1006 *mp* *mf* *mp*

Eliz. *f* *freely*

1010 self, to a man. Now I un - der - stand, 6/4

1010 *mf* *f colla voce* 6/4

80 **Allegro marcato** ♩ = 120

Eliz. 1014 I can on - ly give my - self to art. _____

1014 *f*

Eliz. 1018 *mf* *riten.* Ev' - ry - one on the set! This time it is it! *riten.*

1018 *mp* *riten.*

Eliz. 1023 *molto allarg.* *f* **Andante maestoso** ♩ = 96 I am Cle - o - pat - ra! _____ I am Cle - o -

1023 *molto allarg.* *mf* *f*

(The scene assembles again. As all the actors and technicians get into position, Eddie stands out in front, singing to the audience.)

Eliz. 1028 *rit.* **Allegro marcato**

1028 *rit.* *ff*

50's moderato $\text{♩} = 120$ *rit.* ***f*** *a tempo con forza*

Eddie

Scorch a pic - ture on my chest, _____

1034 *ff* *rit.* *a tempo* *mf marcato*

Eddie

flesh it out with shears, _____ claw out of blud - geoned rib a

1038

Eddie

beast of mem - o - ry and tears, _____

mp legato

Richard

Your smile shall be _____ a smile all the

1041 *mp legato*

Eddie 1045 *f*

The keen cold chis - el of re - gret, _____ re -

Richard

world will treas - ure.

mf marcato

Eddie 1049

minds me of all _____ that I lost, _____ and scrapes a dark _____ scarred por - trait _____ in

1049

DIRECTOR: Finally, I can feel it.
Take five! (*The crew starts to break.*)
No! I mean FIFTH TAKE!

Eddie 1053

car - i - ca - tures _____ of frost. _____

1053

1057

Allegro marcato ♩ = 120*mf*Clapstk
Crew

The clap - stick is in place and the

The clap - stick is in place and the

f *mf*

1061

Clapstk
Crew

slate is in the act - ion field, the cam - er - a is start - ed and the

slate is in the act - ion field, the cam - er - a is start - ed and the

f *mf*

1065

Clapstk
Crew**Misterioso** ♩ = 100

sound re - cord - ing.

sound re - cord - ing.

f *mp*

1070 *mp*

Eliz. Ev' - ry - thing is true.

Char. When on high no star - ry sky broke through the

Irás *p* When on high no star - ry sky broke through the

Richard *mp* Ev' - ry - thing is true.

Camera Crew *mp* Dol - ly shot, close - up, pan out, fade to cam - e - ra,

1070 *p*

1073 *p*

Mara When on high no moon slipped by and

Char. haze, no moon slipped by and

Irás haze, no moon slipped by and

Sound Crew *mp* Aer - i - al mount, cam - er - a boom, u - ni - di - rec - tion - al mike,

1073

1075

Eliz. *mp poco rit.*
E - ven that

Mara
all the earth was still un - named; _____

Char.
all the earth was still un - named; _____

Iras
all the earth was still un - named; _____

Eddie *f*
Scorch a pic-ture on my chest, _____

Richard *mp*
E - ven that

Camera Sound Crews
match cut, fram - ing the shoul-ders.

1075 *poco rit.*
pick up the so - lo.

Andante con moto ♩ = 92

1078

Eliz. *cresc.*
old songs still sing in the dark, in the au - dience, in their dreams. And

Mara *mp cresc.*
On - ly these wa - ters flowed to the sea; _____ on - ly these

Char. *mp cresc.*
On - ly these wa - ters flowed to the sea; _____ on - ly these

Iras *mp cresc.*
On - ly these wa - ters flowed to the sea; _____ on - ly these

Eddie *mf*
8 flesh it out with shears, _____ Scorch a pic-ture on my

Richard *cresc.*
old songs still sing in the dark, in the au - dience, in their dreams. And

Camera Sound Crews
8 Zoom out. Now an ex -

Back-ground o - boe, _____

1078 *mp* *cresc.*

1083

Eliz. *f* we become their dreams! Find our life turned in-to dream.

Mara *f* wa - ters flowed to the sea. *mp* O Moth - er

Char. *f* wa - ters flowed to the sea. *mp* O Moth - er

Iras *f* wa - ters flowed to the sea. *mp* O Moth - er

Eddie chest. Flesh it out with shears. It's time to

Richard *f* we become their dreams! Find our life turned in-to dream.

Chorus *mf* The past is nev - er
treme long shot, long shot. The past is nev - er
or-chestra, fade in, patch in the theme, The past is nev - er

1083

f *mf*

1088

Eliz. Find our life a fan-ta-sy. Find our dreams re -

Mara Nile, You Riv - er of Life. For - ev - er pre - serve

Char. Nile, You Riv - er of Life. For - ev - er pre - serve

Iras Nile, You Riv - er of Life. For - ev - er pre - serve

Eddie grow. It's time, I know. I've got to let her go.

Richard Find our life a fan-ta-sy. Find our dreams re -

Chorus *div.* *unis.* *mp*
 tru-ly past. Art has the pow - er to re-cast the sor - ry stor - ies of our past, and

1088 *mp*

1093 *allarg.* *a tempo*

Eliz. al - i - ty, re - al - i - ty.

Mara this sa - cred E - gypt and Queen Cle - o - pat - ra!

Char. this sa - cred E - gypt and Queen Cle - o - pat - ra!

Iras this sa - cred E - gypt and Queen Cle - o - pat - ra!

Eddie 8 It's time to let her go.

Richard al - i - ty, re - al - i - ty.

Chorus *cresc.* forge from the pres-ent path-less sor - row, doors to a glo-rious mor - row!

1093 *allarg.* *a tempo* *f*

cresc.

1097 *mf* Eliz. *f*
Our own hour has come and pho - tos and news - men. I

Richard *mf*
Our own hour has come with a cast of thou - sands

1097 *mp*

1101 *calando* Eliz.
choose them.

Richard *p*
I choose you.

1101 *calando*
p mp p

1105 **Andante con moto** ♩ = 112 *p earnestly* Eddie
Ev - er since E - den man has been

1105 *mp p*

Eddie 1112 *mp*

need - ing some - thing grand - er than the bland old world he's left to wan - der

Chorus 1112 *mp*

Eddie 1117 *poco rit. mf* *a tempo*

through, _____ A dream! _____

Chorus *p*

A dream! _____

Eddie 1117 *poco rit. mf* *a tempo*

mf *p*

Eddie 1122 *mp*

Ev - er since Eve ar - rayed like a di - va

Chorus 1122 *mp*

Eddie 1127 *cresc.* *mf* *mp cresc.* *rit.* *f*

chose the stran - ger path of dan - ger, now our fate is to pur - sue A

rit.

1127 *cresc.*

Eddie 1131 *a tempo* **Meno mosso** ♩ = 104

dream! _____ A dream! _____

Richard

mp 3

As a young

Chorus

mf A dream! _____ A dream!

mf A dream! _____ A dream!

1131 *a tempo* *f* *mf* *p* 3

Richard 1135 *mf*

chap in Wales I read Lat - in poems of act - ion, flights of pas - sion grand - er

1135 *leggiero* 3

Richard

1139 *cresc.* *rit.* *f* *a tempo*

than our mod - ern show, _____ A dream! _____ A

Chorus

1139 *cresc.* *mf*

A dream! _____ A dream! _____

A dream! _____ A dream! _____

Richard

1143 *mf*

dream! _____ I dreamt to be as

Chorus

1143 *f* *mp*

A dream! _____ A dream! _____

A dream! _____ A dream! _____

Richard

1147 *f*

wild as Ae - ne - as, bone and mar - row, a true he - ro,

Chorus

1147 *mf*

wild as Ae - ne - as, bone and mar - row, a true he - ro,

Eliz. 1150 *allarg.* *a tempo* ***f*** *exuberantly*
All you lov - ers,

Richard *3* *3* *3*
lust - ing and thrust - ing and trust - ing his own bright dream!

Eliz. 1154 *molto allargando* ***f***
Dream

Eddie *mp* *molto espressivo* *3* *3* *mf* ***f***
All you beau - ti - ful los - ers, Dream

Richard *f*
All you choos - ers, Dream

Eliz. 1154 *molto allargando* *p* *colla voce* *mp* *cresc.*
Dream

Richard *3* *3* *3*
lust - ing and thrust - ing and trust - ing his own bright dream!

Eddie *mp* *molto espressivo* *3* *3* *mf* ***f***
All you beau - ti - ful los - ers, Dream

Richard *f*
All you choos - ers, Dream

Eliz. 1150 *allarg.* *a tempo* ***f*** *exuberantly*
All you lov - ers,

Richard *3* *3* *3*
lust - ing and thrust - ing and trust - ing his own bright dream!

Eliz. 1154 *molto allargando* ***f***
Dream

Eddie *mp* *molto espressivo* *3* *3* *mf* ***f***
All you beau - ti - ful los - ers, Dream

Richard *f*
All you choos - ers, Dream

Eliz. 1154 *molto allargando* *p* *colla voce* *mp* *cresc.*
Dream

Richard *3* *3* *3*
lust - ing and thrust - ing and trust - ing his own bright dream!

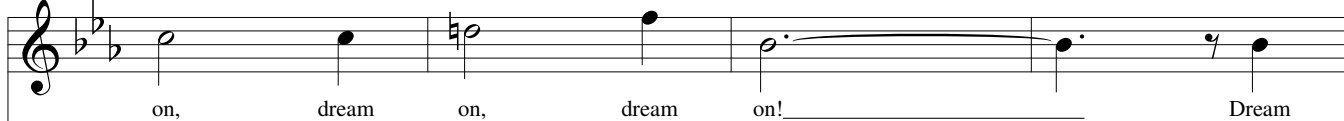
1159

Andante maestoso

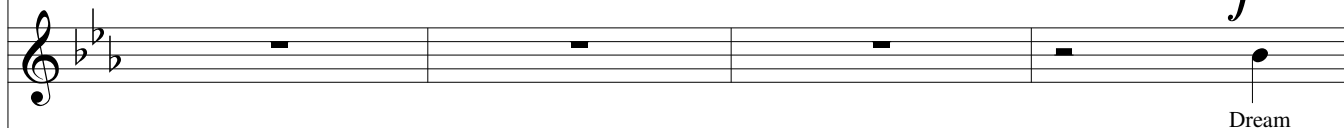
♩ = 92

ten.

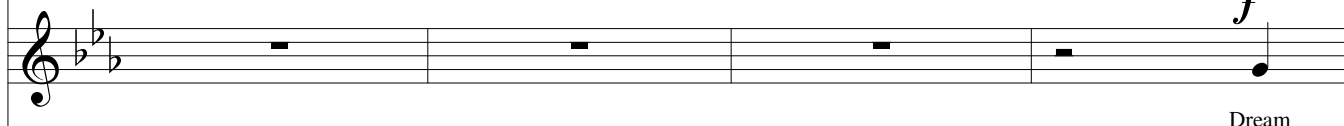
Eliz.



Mara



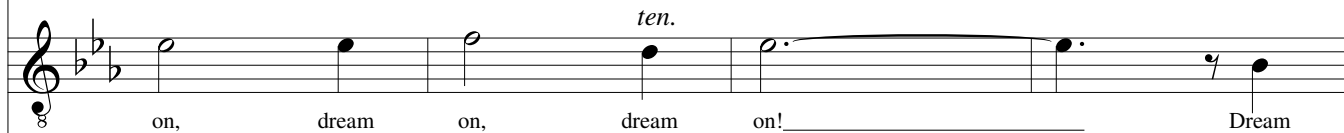
Char.



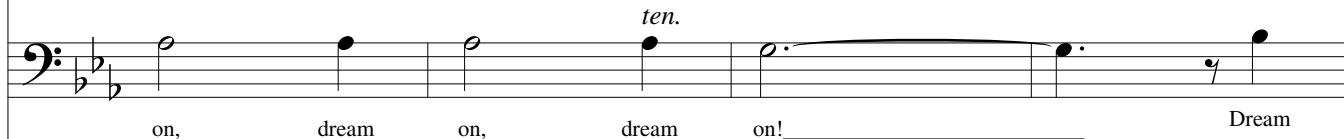
Iras



Eddie



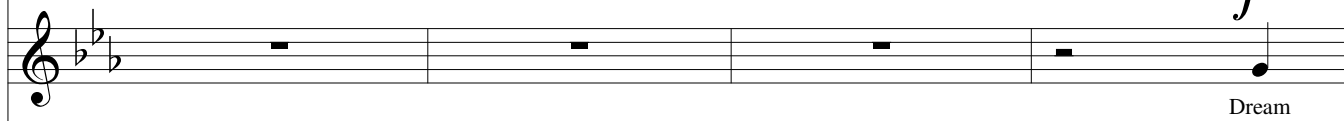
Richard



S.



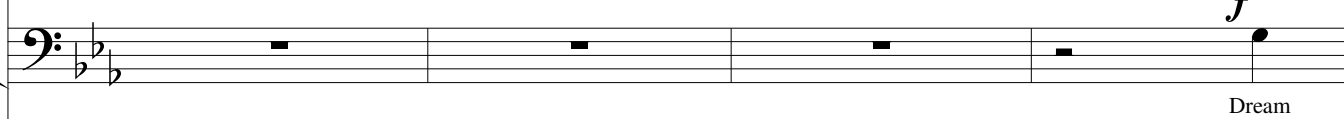
A.



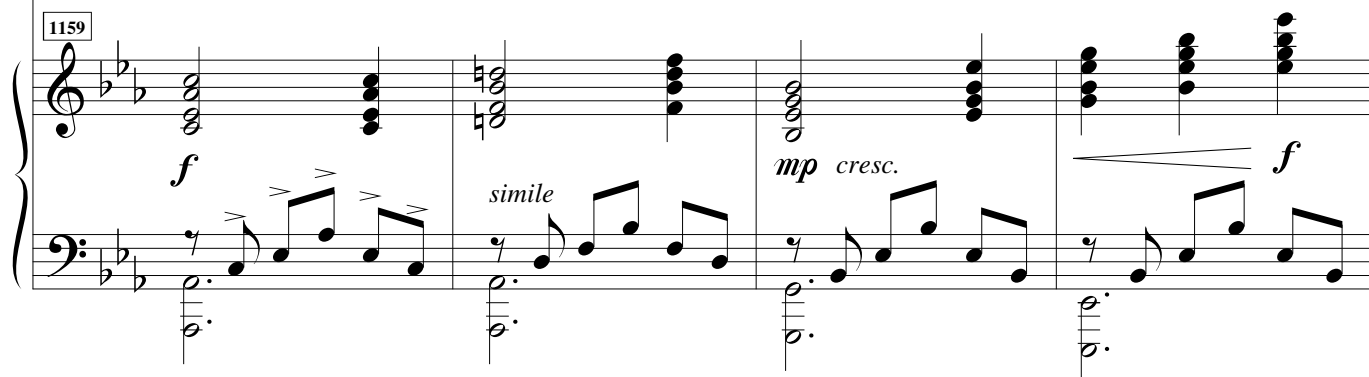
T.



B.



1159



(The director makes as though to speak, but
at a gesture from Elizabeth, he remains silent.
Elizabeth faces the audience and speaks.)

1163

Eliz. *ten.*
on, dream on, dream on!

Mara *ten.*
on, dream on, dream on!

Char. *ten.*
on, dream on, dream on!

Iras *ten.*
on, dream on, dream on!

Eddie *ten.*
on, dream on, dream on!

Richard *ten.*
on, dream on, dream on!

S. *ten.*
on, dream on, dream on!

A. *ten.*
on, dream on, dream on!

T. *ten.*
on, dream on, dream on!

B. *ten.*
on, dream on, dream on!

1163

dim.

Andante calmato

♩ = 84

1167

Tempo giusto ♩ = 56

1171

p cresc. *f cresc.* *ff*

Eliz. Dream _____ on, _____ dream on, _____ dream on!

Mara *p cresc.* *f cresc.* *ff*

Char. *p cresc.* *f cresc.* *ff*

Iras *p cresc.* *f cresc.* *ff*

Eddie *p cresc.* *f cresc.* *ff*

Richard *p cresc.* *f cresc.* *ff*

S. *p cresc.* *f cresc.* *ff*

A. *p cresc.* *f cresc.* *ff*

T. *p cresc.* *f cresc.* *ff*

B. *p cresc.* *f cresc.* *ff*

1171

pp cresc. *f cresc.* *ff*

(Each member of the chorus enters individually, creating a crescendo.)

1176

Eliz.

Mara

Char.

Iras

Eddie

Richard

S.

A.

T.

B.

1176