

Baby Shower

Chamber Opera in One Act

for 10 Female Singers and Piano or Chamber Orchestra

Music by

Bruce Trinkley

Words by

Jason Charnesky

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CAST

TRACY MCINTYRE (soprano or mezzo-soprano), 25. She is throwing the surprise baby shower for her cousin, Rose.

VICKY MCINTYRE (mezzo-soprano), 19, Tracy's younger sister. Engaged to be married.

AGNES MCINTYRE (AUNT AGNES) (mezzo-soprano), the mother of Tracy and Vicky. She gives piano and voice lessons.

AVERY SIMMONS (high lyric soprano), 19, Vicky's best friend and sorority sister. She is Maid of Honor for Vicky's wedding. She is in charge of the games for Rose's baby shower.

SALLY MAE (soprano), 32, Rose's co-worker. She volunteers at The Women's Resource Center and never met an argument she couldn't join.

NONA IANELLI (dramatic contralto), anywhere between 72 and 120 years old, not a single organ in working order. She is Agnes and Flo's grandmother, Rose's great-grandmother, and the baby-to-be's great-great-grandmother.

FLORENCE CAULEY (AUNT FLO) (lyric soprano), Rose's mother, Agnes' sister.

ROSE CAULEY (mezzo-soprano or contralto), 22, the Mother-of-Honor of the baby shower, Tracy and Vicky's cousin. She's in her eighth month of pregnancy. She is not married and has not told anyone who the father of her child is.

PATTY ADAMS (mezzo-soprano), the young wife of Reverend Adams. She is also eight months pregnant.

NANCY LOWE (contralto), 21. A girl from around town. But it's a mystery what she's doing at this baby shower.

The Umbrellas of Cherbourg is both Rose's and the composer's favorite movie musical, so the quotes from the score to that movie are used in homage to the inimitable Michel Legrand, as well as to Catherine Deneuve and Nico Castelnuovo.

Baby Shower is dedicated to Jean Charnesky, with love and affection.

Duration: approximately 55 minutes

Baby Shower

1

Adagio grazioso $\text{♩} = 69$

Please refer to the script for the stage directions for the opening of the opera.

mf

3 *L'istesso tempo* $\text{♩} = 69$

6 *f*

10 *f marcato*

Tracy

Where's my Pro - zac?

mf

subito mp cresc.

14 *f*

dim.

18

Avery

f *offstage*

Yo! _____

Tracy

mf *f*

A - ve - ry! A - ve - ry!

18

mf *p*

22

Avery

Vicky enters through the open door left.

Tracy

mf

Don't "yo" me! A - ve - ry, I need you!

Vicky

mf

A - ve - ry is bus - y with some

22

mp

26

Tracy

Vic - ky! Sis! Am I glad to see you.

Vicky

box - es. Need a hand, Tra - cy?

26

Tracy 3

mf sharply *mp* *cresc.*

I need a "Y". Vicky! There is no booze. This is a

Vicky

I need a drink.

Tracy

ba - by show - er.

p *cresc.* *f*

Vicky

Vicky pulls a bottle of vodka from her bag. *rit.* *mp* **Largo** $\text{♩} = 69$

That is pre-cise - ly why I need a drink, Big Sis - ter. I have al-ways pre-ferred

mp *rit.*

Vicky

Vicky pours herself some punch and vodka, and finds the last missing letter on the snack table.

Grey Goose to Moth - er Goose.

f

Vicky

Grey Goose to Moth - er Goose.

L'istesso tempo

Tracy *f* *>*
Stash that bot - tle a -

Vicky *mf*
Oh, and here's your "Y".

Tracy *mp* *mf*
way, Sis. Save it for your own par - ty to - mor - row.

Vicky *mp* *cresc.*
This is my week for par - ties! Ros - e's ba - by

Vicky *p* *mf* *subito p*
show - er now, and my own brid - al par - ty to -

cresc. *mf*

Vicky looks at her engagement ring, eagerly.

Vicky

mor - row.

Tracy

Vic-ky. Vic-ky! Earth to Vic-ky. Your stag - ette par - ty can wait. I need a

Tracy

Tracy tosses Vicky an umbrella.

hand right now. Here.

Vicky

Ex - pec - ting rain?

Tracy

poco rit.

Par-ty dec-o-ra-tions. A ba-by show-er. Um - brel-las. Get it?

poco rit.

p

Vicky swishes her umbrella around like a sword and,
pointing it towards the front door, opens the umbrella
just as Avery enters the room carrying a load of small boxes.

Tracy

71

71

mp cresc.

f

Avery

76

mp

Ex - pec - ting rain?

Tracy

Par-ty dec-o - ra - tions. We turn the um-brel - las

Vicky

Par-ty dec-o - ra - tions.

76

mp

Tracy

80

up - side down and fill them with ba - by boot - ies and ba - by wipes.

Vicky

f

Ba-by wipes!

80

mf

Vicky

84 Not ev - 'ry day you get ba - by wipes. You real - ly know how to

Tracy

87 *mf* The um - brel - las are more than

Vicky

87 throw a par - ty, Tra - cy.

Tracy

90 *poco rit.* par - ty dec - o - ra - tions. Ros - e's fav - 'rite mo - vie in the world is "The

90 *poco rit.*

Poco meno mosso, espansivo

Tracy

93 *mp* Tracy opens her umbrella and twirls it.
Um - brel - las of Cher - bourg". She'll feel just like Cath - 'rine DeNeuve.

97 *mf* Um - brel - las of Shore Bird? *mp* Oh!

Vicky *mp* It's French. A - bout a girl who is

97 *p* *mp* 3

101 Oh! Ohhhh! The per - fect mo - vie for Rose.

Vicky preg - nant. And sh'e not mar - ried.

101 *mf*

105 **Tempo primo** $\text{♩} = 69$ *mp* Tra - cy! Just how un -

Tracy *mp* Don't bring that up, for God's sake, A - ve - ry.

105 *subito p*

108

Avery *f* *squeals ear-piercingly*

cool do you think I am? Ooo! Did you see?

Vicky *mp*

You drive a way cool car.

108

mf *mp*

112

Avery *mf*

Daddy got me the Ca - ma - ro when I got my bid. _____

Tracy *mf*

Bid? _____

112

Tempo di marcia ♩ = 144

116

Avery *f*

Sig - ma Gam - ma Pi Pi Pi! All the town - ies ask us why

Vicky *f*

Sig - ma Gam - ma Pi Pi Pi! All the town - ies ask us why

116

mf

120

Avery

we are such a cool so - ror - i - ty. It's be-cause we love to par - ty!

Vicky

we are such a cool so - ror - i - ty. It's be-cause we love to par - ty!

120

124

Avery

Sis - ters! Sis - ters! Sig - ma Gam - ma Pi! Whoo!

Vicky

Sis - ters! Sis - ters! Sig - ma Gam - ma Pi! Whoo!

124

poco rit.

129

Tempo primo $\text{♩} = 69$

Avery

It's e-ven

Tracy

mf

It must be so nice to have your own per-son-al theme song.

129

mp

mf

134 *molto allarg.*

Avery nic - er to be your sis - ter's lit - tle sis - ter. Sig - ma Gam - ma

Vicky Sig - ma Gam - ma

134 *molto allarg.*

mp

138 *ff* *Jaunty, with anticipation* $\text{♩} = 80$ *mf (to Vicky)*

Avery Pi Pi Pi! I get to host your bach - e - lo - rette

Vicky Pi Pi Pi!

138 *ff* *sfz* *mp*

143 *bluesy* *mp proudly*

Avery par - ty to - mor - row. And I ar - range all the games for to - day.

143 *subito p*

Tempo primo $\text{♩} = 69$

Vicky

147 *f* (looking at the boxes)

Games, _____ So that bunch of, dia - pers is a game? _____

mf

Avery

151 *mf* *poco rit.* //

Emp - ty box - es. I dumped all _____ the dia - pers out in my front car seat.

mp *poco rit.* //

Avery

154 **Largo deliberatamente** $\text{♩} = 52$ *mp*

The game is called Ta - boo.

p *simile*

Avery

158 *f*

Ev - 'ry - bod - y gets a word, _____ and when some - bod - y says that word, wait!

Adagio con moto $\text{♩} = 52$

Avery 162 Let me put these box-es on the ta - ble.

Tracy 162 Use the back ta - ble. That one is for the

mf

Avery 166 *ff* Food! Oh God! *f* I for-got the cake.

Tracy food.

Agitato $\text{♩} = 96$

166

Avery 170 *mf* I was sup-posed to pick up the ba - by show - er *cresc.*

170 *cresc.*

She dumps the boxes
into Tracy's arms.

Faster

Avery

173 *ff* cake! Here. Just set these down on the ta - ble. The

f *mf* *dim.*

Avery

177 She stops. *f*
ba - ker - y is - n't far. I'll run and get the cake. Vic - ky,

mp *f*

Avery

181 *mp*
you want to come with me. If you get my drift?

mp

Deliberatamente $\text{♩} = 72$

Tracy

185 *f*
Don't you dare leave this a - part - ment,

mf

Leaving.

189

Avery *mf* O - kay then, I am

Tracy *mf* Vic - ky. I need you.

189

mp

192

Avery *f* She pokes her head back in the apartment. off. Oh, girls, your moth - er is

192

mf

Avery leaves, closing the door behind her.

196

Avery *molto rit.* **Quasi recitativo** com - ing up the walk. _____

Tracy *mp* Moth - er!? I

196

molto rit. *mp* *p*

200

Tracy *mf* thought she was-n't com-ing. She bet-ter mind her man-ners. And

Vicky *mp* She changed her mind.

200

204

Tracy **Larghetto** $\text{♩} = 63$ keep her mouth shut.

Vicky *mf* (then defensively) *mp* She thinks it is her du - ty to at - tend. I

204

208

Vicky **Adagio cantabile** $\text{♩} = 69$ *p* hesitating stopped by ___ at the voice stu - di - o and I think ___ that may - be ___ I

208

212 *mp* *a tempo* 17

Vicky might have let slip that Rev-er-end Ad-ams' wife would be at-

212 *mp*

216 *mf* **Piu mosso** ♩ = 76

Tracy Oh, of course! Mom will ar-rive the good lit-tle Chris-tian

Vicky tend-ing.

216 *mf*

220 *f*

Tracy sol-dier, the good lit-tle church choir di-rect-or, for the

220 *f* *dim.*

223 *mf* ♩ = 69

Tracy rev-er-end's wife to see. *mf* Agnes knocking on the door.

Agnes

223 *mp*

224

Tracy *mf* Vic-ky! There's some-thing I

Vicky *mf* Mom! Right on time.____

Agnes *f (offstage)* Tra - cy! Tra - cy, dear.

p *mf* *mp*

227

Tracy *mp* need you to do. I've got No - na in the back room.

Vicky *f* No - na!

227

p *mf*

232

Tracy *mp* *p* *mf* Per - sua - sion. I told her she'd see Rose.____

Vicky *p* How did you get her out?_____

232

p *mp* *mf*

237 *mp* Tracy Well, with No - na

f *p* Vicky No - na! Does she e - ven know where she is?

237 *mf* *p* *mp*

241 Tracy it is al - ways hard to tell. But she knows that she is see - ing Rose to - day.

241 *simile*

245 *mf* *mp* Tracy Go sit with her un - til the show - er starts. And keep her out of trou - ble.

245 *mf* *dim.* *p*

249 *f* Agnes knocking on door *mf* (still offstage) Tra - cy! Tra - cy, are you there?

249 *mf* *mp*

Tracy

252 *f* *>*

Go!! And don't let Mom hear you two in there. _____

252 *mf*

Tracy

255 *molto rit.*

Don't come out un - til Rose and Aunt Flo ar - rive. _____

255 *molto rit.* *mp*

Vicky opens the door right and looks in.

Tracy pushes Vicky into the room
and closes the door just as Agnes
bursts in through the front door.

Vicky

258 *f* *brightly* // *mf* *warmly*

No - na!! How are you??

258 *mf* *mp*

Agnes

261 *mf* *tempo*

Tra - cy, dear, could you not hear me? I was wait-ing at the door? _____

261 *a tempo* *mf*

Tracy 265 *mf* *freely* *mp* *f*

Sor - ry, Moth - er, I was bus - y, um, vac - uum - ing.

mp *p* *mp* *p* *mf* *p*

Agnes 268 *mf*

This room is swept? _____ You missed a dust

mf *f* *mf*

Agnes 273 *f*

bun - ny. You missed a nest _____ of dust bun - nies.

f

Tracy 278 *mf*

Mom, I did - n't miss them. I chased them there. They're cor - nered now and can't get

mf *p* *mf* *p* *mf* *p*

281 *f* *out.* *mp*

Tracy

Agnes

I saw Vic-ky's lit-tle friend run-ning off. A-vis, is it?

p. *mp*

284 *f* **L'istesso tempo** $\text{♩} = 69$

Tracy

A - ve - ry, Moth - er, her name is A - ve - ry.

mf *mp*

287 *mf* *f*

Tracy

You have known her for three years. She's Vic - ky's

mf

290

Tracy

Maid of Hon - or.

Agnes

Not much of an hon - or. Is that girl quite right? Some -

mf *mp* *insinuating* *p*

294 *mp* *mf*

Tracy I think it's the Sig-ma Gam-ma Pi Pi Pi thing.

Agnes times I don't think she has all her but-tons.

294 *p* *mf*

299 *mp*

Tracy And it's more her zip-pers I would wor-ry a - bout than her but - tons.

299 *p*

303 *mf* (changing the topic quickly) *allargando*

Tracy So, you de - cid-ed to come to Ros - e's ba - by show - er.

303 *mf* *allargando*

308 **Largo** $\text{♩} = 50$ *p* *mp*

Agnes

Rose is my niece. My blood. My

308

p *simile*

313 *p* *cresc. poco a poco* *mf*

Agnes

sis - ter's child. Fam - i - ly is strong - er than the dis - hon - or of this shame, _

313

cresc. poco a poco *mf*

317 *f* *mp*

Agnes

of this sin. When I was young she would have been

317

f *mp*

320 *poco rit.*

Agnes

qui - et - ly sent a - way un - til she could be seen in pub - lic a - gain.

320

poco rit.

Piu mosso $\text{♩} = 66$ **Con moto** $\text{♩} = 112$

Tracy *mf*

Yes, the four-teenth cen-tu-ry must have been a tough time to grow up in.

mp *dim.* *p*

Agnes *p* *with great conviction*

All times have been dif-fi-cult for wom-en. All times have con-

p

Agnes *cresc.* *f*

spired to make her fall. All men have want-ed what they could take with-out com-

cresc.

Agnes *mp* *cresc. poco a poco* *mf* *dim.*

mit-ment. If pleas-ure could be bought, or if by force or if by wom-an's fool-ish-ness ob-

mf *p* *cresc. poco a poco* *mp*

342 *poco rit.* *p* *a tempo*

Agnes tained for free, and then men leave for - ev - er. All times have been

342 *poco rit.* *a tempo*

dim. *p*

347 *cresc.* *f* *dim.*

Agnes dif - fi - cult for wom - en. Youth and beau - ty have been our un - do - ing

347 *cresc.* *mf* *dim.*

353 *mp*

Tracy

353 *p* *cresc.* *mf*

Agnes all pla - ces, all of time, for all of wom - en. _____ It's

353 *p* *cresc.* *mf* *mf*

359 **Con moto** $\text{♩} = 120$ *cresc.* *mf* *poco accel.*

Tracy moth - er - ly ad - vice like that that keeps me from dat - ing.

359 *mp* *cresc.* *mf* *poco accel.*

Piu mosso $\text{♩} = 66$

Agnes She pulls an envelope
from her pocket.

363 *mf*

You don't need to date, dear. You need to get mar-ried. Here. A

363 *mp* *f* *mf* *f*

Tracy 375 *f* *molto rit.*

Agnes *mf* Square one! _____

ba - by show - er. It sim - ply is - n't done.

375 *mf* *f* *molto rit.*

Tracy 378 **Angrily** ♩ = 128

Why must you fight me? Why must I scream to hear my - self think - ing?

378 *mf*

Tracy 381 *mf*

Where is my dream? _____

381 *f* *mp* *sub. p cresc.*

Tracy 384 *f* *mf* *pochiss. rit.*

What of my feel - ings? Why don't you *pochiss. rit.*

384 *mf* *dim.*

387 *a tempo*

Tracy

hear? _____

387 *a tempo*

Agnes

mf

I nev - er fight you. I sim - ply ad - vise, cor -

mp

390 *cresc.*

Agnes

rect and set right. You don't re - a - lize se - du - cers and lies sur -

390 *cresc.*

393 *poco rit.* *f* *a tempo*

Tracy

Where is my dream? _____

393 *f* *a tempo*

Agnes

round you. Steal - ing your dreams!

mf

393 *poco rit.* *a tempo* *f*

396

Tracy *mf* *rit. e dim.*
What of my feel - ings? Why don't you

Agnes *mf*
Crush - ing your feel - ings. Why don't you

396

mp *rit. e dim.*

399

Tracy *mp* *quasi a tempo espressivo*
hear? The troub - le with hav - ing a fam - i - ly is that

Agnes *mp* *quasi a tempo*
hear? The troub - le with hav - ing a fam - i - ly is that

399

p

402

Tracy **Con moto calmato** ♩ = 120
you are stuck with your fam - i - ly.

Agnes
you are stuck with your fam - i - ly.

402

p

405 *mp* *poco rit.*

Tracy You are ex - as-per - a-ting, Moth - er.

405 *mp* *poco rit.*

Agnes You need some eye lin - er,

405 Agnes kisses Tracy. This is their stand off truce of love/hate. **Grazioso** ♩ = 96

Agnes dear.

409 *pp* *mf* *sonore*

413 *mp* She starts moving toward the back room, where Nona and Vicky are.

Agnes I'm here to help. Should I get some more chairs from the bed-room?

418 *f* *mf* *mp*

Tracy NO! No, sit down here, Moth - er. We hard-ly ev - er

418 *f* *mf* *mp*

423

Tracy

have the time to talk. _____ But I'm

Agnes

mp You hard-ly ev - er have the time to lis - ten.

423

428

Tracy

fas - cin - a - ted. Tell me. How are your stu - dents? How is the

428

p quietly pulsing

433

Tracy

stu - di - o?

rallentando **Andante mesto** ♩ = 80

Agnes

p The same as it ev - er has been.

433

rallentando *mp* *p*

438 *mp* *mf*

Agnes Two doz - en chil - dren ev - er - y week learn - ing scales, or nev - er learn - ing.

438

mp

442 *mf*

Agnes So - pran - os who should nev - er sing. Me - chan - ics who should

442

mf *mp*

446 *poco rit.* *a tempo* *mp*

Tracy Fas - cin - a - ting!

446 *p*

Agnes nev - er play. Ex - cept that their par - ents are will - ing to pay.

446 *poco rit.* *a tempo* *p*

The door bell rings.

Tempo di doorbell ♩ = 84

Tracy

451

f

Saved by the bell.

451

f

mf

Sally

455 *f* (offstage)

We have come. We have come, to greet the brand new Mum_____ and

Patty

455 *f* (offstage)

We have come. We have come, to greet the brand new Mum_____ and

Nancy

455 *f* (offstage)

We have come. We have come, to greet the brand new Mum_____ and

455

Sally

459

ba - by - to, ba - by - to, ba - by - to - be._____ *ten.*

Patty

459

ba - by - to, ba - by - to, ba - by - to - be._____ *ten.*

Nancy

459

ba - by - to, ba - by - to, ba - by - to - be._____ *ten.*

459

463

Tracy *mf* Mar - tha Stew - art rec-om-mends them

Agnes *mf* Ba - by show - er car-ol-ers? *mf* sourly Mar - tha Stew - art

463

mp

468 Tracy opens the door and Sally Mae, Patty and Nancy enter.

Tracy *ff* Chill!_____

Sally *f* Hap - py Ba-by Show - er! *ff* Hap - py Ba-by Show-er!_____

Agnes is a fel-on.

Patty *f* Hap - py Ba-by Show - er! *ff* Hap - py Ba-by Show-er!_____

Nancy *f* Hap - py Ba-by Show - er! *ff* Hap - py Ba-by Show-er!_____

468

Tracy **mf**

473 Rose is - n't here yet. Don't strain your voice - es. Her Mom will be bring - ing her

mp

mf

She checks the time
on her cell phone.

Fast, agitated ♩ = 138

Tracy **molto rit.** **mf**

477 in, in, Oh my gosh! Three min - utes. Come

molto rit.

mf

Tracy **480**

in! Come in!

480

ff

molto rit.

483

molto rit.

Sprightly $\text{♩} = 66$

486 *mp*

Agnes

Good af - ter - noon, Mis - sus Ad - ams.

Patty

mp

Good

486 *mp*

490

Agnes

How is the Rev-er-end Ad - ams do - ing?

Patty

af - ter - noon, Mis - sus Mc - In-tyre.

490

Andante $\text{♩} = 84$

494 *mp*

Patty

Bet-ter than me. I'm bloat-ed. I'm tired. I wad-dle like a pen - guin.

494 *mf* *sonore*

p

499

Sally *mp* With beau - ti - ful toes.

Patty I want to see my toes.

Nancy *mp* A beau - ti - ful pen - guin.

499

503 **Sprightly** $\text{♩} = 66$ *mp*

Tracy Not now, Moth - er.

Agnes *mp* Tra - cy, who is that young girl with the Rev - er - end's wife?

503

mp

507 *mf magnanimously*

Tracy Wel - come ev - 'ry - bod - y. Have a seat. Have some dip.

507

mf

Heavy knocks on the door, like someone kicking it. Tracy opens the door and Avery bounds in carrying a large closed cake box. 39

510 Tracy Lift up your feet, Mis-sus Ad - ams. *mf*

Patty Pat - ty.

510 *ff*

514 **Breathless** $\text{♩} = 72$ *f*

Avery Am I late? Am I late? I was burn-ing rub-ber get-ting back.

514 *p cresc.* *mf*

518 *ff*

Avery I got the ba - by show - er cake! A rub-ber duck-y ba - by

518 *f*

522 *mp* *p (aside)* *f*

Avery cake! I hav-en't stopped to take a breath. Or e - ven much of a toke. Where's

522 *p* *pp* *mf*

526

Avery

Vic-ky?

Tracy

f (covering)

526

A - ve - ry! The cake goes on the snack ta - ble.

mf

530

Tracy

The door bell rings.

mf

mp

p

No time to fuss a-round. Just set the box down, and come hide. They're

530

f

dim. poco a poco

534

Avery

Everyone finds a seat as Tracy turns out the light.

everyone f

Shhh!

Tracy

here!

p freely

Agnes

Well, this is per-fect-ly un - com-fort - a - ble.

534

p

The door opens. Florence and Rose enter
and stand in the darkened doorway.

Andante con moto $\text{♩} = 104$

They enter the room as
the lights flip back on.

Flo 540 *mp nonchalantly*

Tra-cy went out shop - ping. Let's go in and wait. _____

Piano 540 *mp*

Avery 543 *ff* _____ *f* _____

Rose! _____ Rose! _____ Sur -

Tracy *ff* _____ *f* _____

Rose! _____ Rose! _____ Sur -

Sally *ff* _____ *f* _____

Rose! _____ Rose! _____ Sur -

Patty *ff* _____

Rose! _____ Rose! _____

Nancy *ff* _____

Rose! _____ Rose! _____

Piano 543 *ff*

549

Avery
Hap - py ba - by show - er Rose! Sur -

Tracy
Hap - py ba - by show - er Rose! Sur -

Sally
Hap - py ba - by show - er Rose! Sur -

Flo
Hap - py ba - by show - er Rose! Sur -

Patty
Hap - py ba - by show - er Rose! Sur -

Nancy
Hap - py ba - by show - er Rose! Sur -

549
mp cresc. poco a poco
mf
f cresc.

553

Avery

prise! _____ Sur - prise! _____ Hap - py

Tracy

prise! _____ Sur - prise! _____ Hap - py

Sally

ff

Sur - prise! _____ Sur - prise! _____ Hap - py

Flo

prise! _____ Sur - prise! _____ Hap - py

Patty

ff

Sur - prise! _____ Sur - prise! _____ Hap - py

Nancy

ff

Sur - prise! _____ Sur - prise! _____ Hap - py

553

ff

The musical score is arranged for six vocalists and a piano. The vocal parts are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The score begins at measure 553. The vocalists enter with the lyrics 'prise! Sur - prise! Hap - py'. The piano accompaniment features a strong, rhythmic pattern of chords and single notes, marked with 'ff' (fortissimo). The piano part includes a variety of chordal textures, including triads and dyads, and a melodic line in the right hand. The overall mood is joyful and celebratory.

558

Avery
ba - by show - er, Rose. _____

Tracy
ba - by show - er, Rose. _____

Sally
ba - by show - er, Rose. _____

Flo
ba - by show - er, Rose. _____

Patty
ba - by show - er, Rose. _____

Nancy
ba - by show - er, Rose. _____

558

562 *f* They hug. *mordantly* *mf*

Rose
Tra - cy!! A sur - prise par - ty. At what point ____ do I cry? ____ Oh,

562

mf *mp*

565 *mp legato*

Agnes Rose! If on-ly you had known, you could have worn some-thing ni - cer.

Rose Cuz, you are my best-est friend.

565

p

568 *mf* (to Tracy) *p* mock threatening

Rose Cuz, I love you. But I will have to kill you once this is

568

mf *mp* *pp*

571 *mf* *mp*

Sally Sur - prise, Rose! I trad-ed shifts with a vol-un - teer at the

Rose o - ver. Sal - ly Mae!

571

mp

574

Sally

Wom-en's Re-source Cen-ter ____ to be here.

574

Agnes

mp (to Flo)

How nice! ____ She took a break from giv-ing ad-vice at the

574

Flo

mp

Ag - nes, my sis - ter, al - ways the dip - lo - mat.

577

Agnes

lo - cal a - bor - tion clin - ic. ____

577

Flo

I'm sur - prised to see you. I thought you had stu - dents to teach. ____

579

Agnes

mp (to Patty)

I

579

581

Religioso $\text{♩} = 120$

Agnes

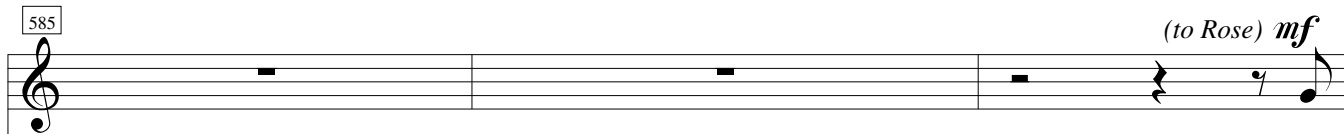


581

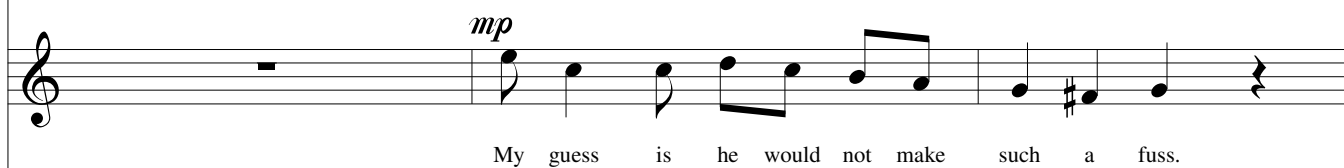


585

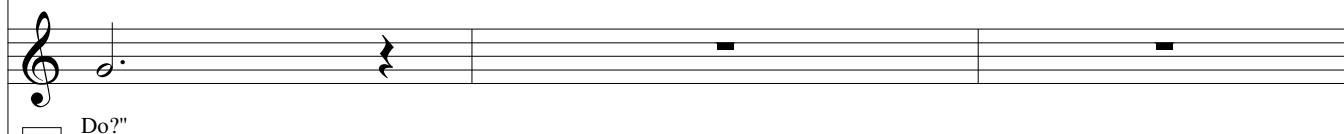
Avery



Flo



Agnes

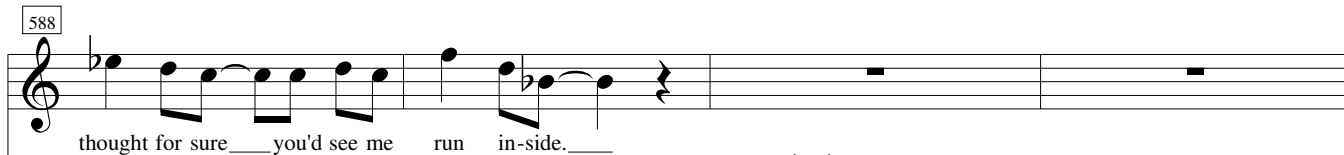


585



588

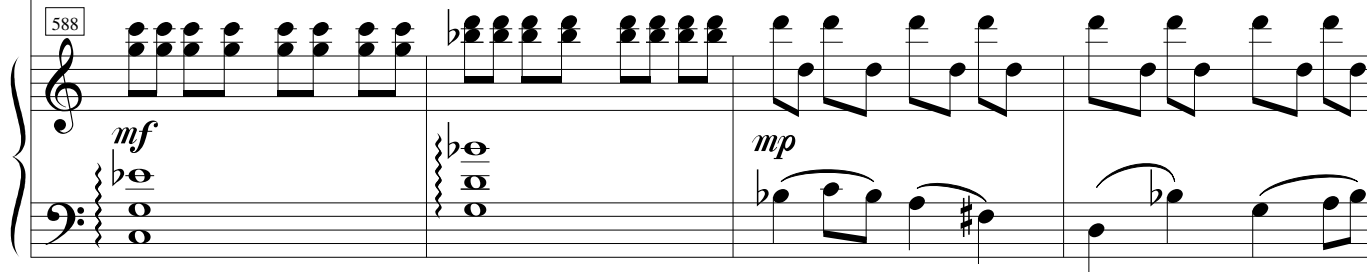
Avery



Patty



588



592 *mf* *accusingly*

Tracy

Patty

Sweet! I saw you sit - ting in your car.

What were you do - ing

592 *mf*

595 *mf*

Tracy

Rose

sit - ting in your car?

mp *mf*

The um - brel - las of

The um - brel - las are per - fect! The um - brel - las of

595 *mp* *mf*

599

Tracy

Rose

Cher - bourg!

f *grandly*

Cher - bourg! I feel just like Cath - 'rine De-neuve.

599

602 *mp*

Agnes

Rose is cer - tain - ly car - ry - ing a lot of ex - tra

602 *f* *subito p*

605 *mp* (countering)

Flo

Your Tra - cy looks just

Agnes

weight. She'll have trou - ble los - ing it a - gain.

605 *swing this rhythm* *mp*

609 *mf* *f*

Flo

fine. Where is my oth - er niece? Where's Vic - ky?

609 *cresc.* *mf*

As if on cue, the back bedroom door flies opens
and Vicky bounds out with a "Ta dahh!!"

612 **Meno mosso** ♩ = 100 *f*

Vicky

Sur - prise, Rose hon - ey!

612 *mp* *mf*

614 *mf*

Vicky Hap - py ba - by show - er! Al - though you are the

614 *f* *mp*

617

Vicky Moth - er of hon - or, I now pre -

617 *f* *mp*

621

Vicky sent to you the guest of

621 *mf*

ff

Vicky hon - or!

625 *ff*

625

Vicky gestures towards the open door from which emerges, slowly, very unsteadily, Nona Ianelli. She's very agile with her cane but seems to be headed in no particular direction.

Nona stops and corrects her course, and heads towards the nearest chair. She then swings back and forth before dropping herself into her chair. The entrance must be funny. She is clearly zonked out on whatever drugs they give her at the home. And she seems to like her drugs a lot. She is not a pathetic character. She should be comedic. 51

629 Pesante ♩ = 80 *repeat if needed* *repeat if needed*

635 Moderato ♩ = 126 *f* *with dismay*

Flo

Vicky

Agnes

Rose

f *with delight* *portamento* *f* *with dismay*

No - na!

635

mf *p*

639 *mp* *(to Sally Mae)*

Tracy

Vicky

grand - moth - er.

639 *mp* *p*

Grand - moth - er!

It's the ba - by's great - great -

She's our fam - 'ly's old - est liv - ing rel - a - tive.

Poco meno mosso = 120*mp**ff* shouting to get Nona's attention

Rose

643

Hel - lo, No - na!

Hel - lo! No - na!

Tracy

648

mp

She speaks her own lan - guage.

Nona

mp

Mouth to mouth.

El - e - phant doo - tie!

648

*p**f**p*

Vicky

652

*mp**dolce*

But she has her mo - ments. She was talking up a storm a - bout grow - ing up on the farm. _____

652

mp dolce

Nona

657

*mp**mf**mp**p**mf*

Rab - bit pel - lets.

Pen - guin dust.

Rose!

Ros - es!

But - ter - cups.

I want some punch!

657

*p**mf* *sonore*

662

Tracy *mf* She has an af - ter-noon pass.

662 *mf* *accusingly* Agnes Tra-cy! You took No - na from the nurs - ing home?

662 *mp*

666

Flo *mf* Ag - nes, dear,

666 *f* Agnes She should nev - er be dis - turbed!_____

666 *mf* *mp*

669

Flo *f* you are the on - ly one who seems to be dis - turbed._____

669 *mf*

672 *mf*

Vicky

I'm on it, No - na.

672 *mf*

Agnes

This is so wrong!

672 *mf*

Nona

I want some punch!

672 *p*

Vicky gets a glass of punch for Nona. During the course of Avery's explanation of the Taboo game, when no one is watching her, Nona keeps signaling to Vicky, who catches her drift and surreptitiously stands next to Nona. Nona takes the Grey Goose out of Vicky's jacket and tops off her punch with a shot of vodka. Then she hides the bottle back on Vicky. Apparently, Vicky and Nona have been doing shots while waiting in the back room. And Nona can really hold her liquor. This whole bit happens in the background.

Quasi recitative

676 *f*

Avery

Hold your horses ev-'ry-body! I've got this all planned.____ First games, then food, then

676 *mf*

681 *ff* *Very perky* ♩ = 126 *mf*

Avery

gifts!____ And the first game is Ta - boo!____ Ev - 'ry-bod-y gets a

681 *f* *mp*

She gives Tracy the rattles, which are on strings
so they can hang around the neck of each guest.

Avery

685 rat-tle with a num - ber. And you each get a card with a word writ-en down.

685

mf *mp*

She gives Sally Mae the envelopes to pass out.

Avery

689 Don't let an - y - bod - y else see your word! _____ The

689

p *mf* *poco rit.* *p*

mf *p* *mf*

There is some funny business as each guest checks
out her word, while trying to hide it from the others.

Avery

693 **Molto serio** $\text{♩} = 112$ game is called Ta - boo. Ev - 'ry - bod - y gets a word, _____ and when

693

pp

Avery

697 some - bod - y says that word, the word that's writ-en on your card, you get to take their rat - tle.

697

f *mp* *excitedly* *mf* *f*

p *poco cresc.* *mp* *mf*

701 *mp* *ten.* *accel.* *f*

Avery

The one with the most rat - tles wins. But there's

701 *subito p* *mf* *ten.* *accel.*

705 **Tempo primo** ♩ = 126 *mf* *cresc.*

Avery

more! When some - bod - y takes your rat - tle, you've got to

705 *f* *mp* *cresc.*

708 *f*

Avery

take a box and an - swer the ques - tion in the box.

708 *f* *mf*

712 *f* *mf*

Avery

But there's more! When

Agnes

Is an - y - one else con - fused?

712 *mp* *p* *f*

716 *f* *molto allargando*

Avery

some - one says your word you got to sing: _____

716 *mp cresc.* *f* *molto allargando*

Deliberatamente ♩ = 80

719 *mf*

Avery

Ock - a bock - a, so - da crock - a. Ock - a bock - a boo! _____ Some - one said a word that

719 *mp*

724 *poco accel.*

Avery

is ta-boo. The ba - by ta - ble has a ques-tion for you. _____ Ev - 'ry - bod-y now!

724 *poco accel.* *cresc.*

Gioioso ♩ = 88

729 *f*

Tutti

Ock - a bock - a, so - da crock - a. Ock - a bock - a boo! _____ Some -

729 *f*

Tutti 733

one said a word that is ta - boo. The ba - by ta - ble has a ques - tion for

733

ritardando

Larghetto $\text{♩} = 63$

Tutti 737 *pp*

you. Ock - a bock - a, so - da crock - a. Ock - a bock - a

Rose *mp (sings to her baby)*

Lit - tle pump - kin seed. Lit - tle pump - kin butt. I'm stuck in this

737 *dolce*

p

Tutti 741

boo! Some - one said a word that is ta - boo. The ba - by ta - ble

Rose

par - ty. It's luck - y you're not. So sleep in lux - u - ry cause

741

745

Tutti has a ques - tion for you. _____

Rose this ain't a fam - 'ly you want to meet.

745

mp

749 *ppp sotto voce molto legato*

Tutti Oo _____ Oo

mf (to herself)

Agnes Who is that girl? _____ Who is the

mp

Rose Sleep, ba - by, sleep. _____ Sleep, ba - by sleep. _____ Your

749

Tutti 753 *allarg.*

Agnes fa - ther? What - ev - er be - came of fam - 'ly hon - or?

Rose Mom - my is here. Sleep, ba - by, sleep, ba - by, sleep.

753 *allarg.*

Andante con moto $\text{♩} = 112$

Agnes 758 *mf*

Per - haps we should be - gin with in - tro - duc - tions. I am Agn - es Mc - In -

758 *mf* *mp*

Tracy starts to say something to introduce herself, but is cut off by her Mother.

Tracy 762 *mp*

And I...

Agnes 762 *mf* *mp*

tyre. And she is my daugh - ter, Tra - cy Mc - In - tyre. She is the

765

Agnes

cous - in of the moth - er - to - be: Rose Cau - ley. And this is Ros - e's moth - er, my sis - ter,

Rose

f (raises her hand)

Pres - ent!

765

Agnes

Flo. Mis - sus Flor - ence Cau - ley. This my young - est daugh - ter, Vic - ky, who is en - gaged, by the way, to a

769

773

Agnes

won - der - ful man, a man whom our fam - ly has known ____ for years.

Rose

And off we go, play - ing the

773

poco rit. *a tempo*

mp

poco rit. *a tempo*

p

776 *mf*

Agnes *mf* Rose, dear, that is none of my

Rose game of Dad - dy, Dad - dy, who's got a Dad - dy?

776 *mp*

779 *mp*

Agnes bus-'ness. Nor would I ev - er be so rude. And this is Vic - ky's lit - tle friend,

779 *f* *p*

782 *f*

Avery A - ve-ry!!

782 *mf* *dismissively* *mp*

Agnes Av - er-age. A - ve-ry. Yes. And this is

782 *mp*

785 *cresc. poco a poco*

Agnes *f*

Mis-sus Pa-tri - cia Ad - ams, wife of our won-der-ful pas - tor, the Rev - er-end Ad - ams.

p cresc. poco a poco *mf*

788 *mf* *mp*

Agnes The Rev-er-end Mis - sus Ad - ams. Umm, _____ and you?

mp

Patty Call me Pat - ty.

788 *p* *mp* *p*

791 *mp* *explaining* *cresc.*

Sally Sal - ly Mae. I work with Rose. I was so ex-cit - ed a -

791 *cresc.*

Very perky ♩ = 138 *mf*

Avery 794 *f* *mf*

Sally *f* *mf*

Ta - boo! You said the word

bout this preg - nan - cy that I What?

794 *ff* *f* *mf* *mp cresc. poco a poco*

Avery 798 *f*

writ - ten on my card: Preg - nan - cy. See! Is - n't this

798 *mf*

Avery 801 *molto allargando*

fun? Come on! Now we got to sing the song.

801 *f* *molto allargando*

Tiredly $\text{♩} = 92$

Tutti 804 *mf*

Ock - a bock - a, so - da crock - a. Ock - a bock - a boo! _____ Some-

804 *mf*

Tutti 808 *poco rit.*

one said a word that is ta - boo. The ba - by ta - ble has a ques-tion for

808 *poco rit.*

Tutti 812 *a tempo*

you. _____

Agnes *mf*

I had - n't fin-ished what I had to say.

Rose *mf*

Some - one come here and shoot me quick.

812 *a tempo* *mp*

66

816

*mp**rit.***Andante marcato** ♩ = 104

Flo

Nona

I am complete-ly con - fused._____

*mp**mf*

Punch drunk gone pot - ty!

Punch drunk gone

816

*rit.**mp**mf*

Flo

Vicky

Nona

Does No - na need to go to the bath-room?

mp

I think she wants more

pot - ty!

821

p

Vicky helps Nona to another spiked cup of punch.
Sally Mae is led by Avery to the table with all the diaper boxes.

Vicky

825

mf

punch. Here, let me help._____

825

*mp**mf**f*

Jaunty $\text{♩} = 96$

830 *mf*

Avery *mf* Pick a box and look in-side. I dumped all the dia-pers out in my Ca-

Sally *mf* It's emp - ty.

830 *mp* *mf* *mp*

833

Avery 833 ma - ro. The car is stuffed with dis - pos - a - ble pa - per. But

833

836

Avery look at the in - side flap of the box.

Sally *mp* *ten.* There's writ - ing in - side.

836 *p* *ten.*

The musical score is for a piece titled 'Jaunty' with a tempo of 96 beats per minute. It features three parts: Avery (soprano), Sally (alto), and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 12/8. The score is divided into measures, with measure numbers 830, 833, and 836 marked. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions like *ten.* (tenuto) are used for sustained notes. The lyrics are: 'Pick a box and look in-side. I dumped all the dia-pers out in my Ca- It's emp - ty. ma - ro. The car is stuffed with dis - pos - a - ble pa - per. But look at the in - side flap of the box. There's writ - ing in - side.'

Quasi recitative

841 *mp*

Sally *mf*

"What is the most em-barrass-ing thing a man has ev - er said to you af - ter sex?" —

Agnes

How in -

841 *p* *mp*

844 *mp*

Flo

Ag - nes, dear, not ev - e - ry - one is in - sult - ed af - ter sex. —

Agnes

sult - ing!

844 *p*

847 *mp* *poco rit.*

Sally

No, no, I'm game. — I want to play this game. — Let me think.

847 *mp* *poco rit.* *p*

850 **Slow country rock tempo** ♩ = 60 *mf*

852 *mp*

Sally

He was a drum-mer in a lo-cal band.____ A love-mak-ing hot-tie with a strong soft hand.____ Come

852 *mp*

854

Sally

Sun-day morn-ing I woke to see him walk out the door____ and a-way from me.____ He said:

854

856

Sally

Hey, girl, thanks for the show.____ It was sex hav-ing pleas-ure with you. He

856

858

Sally

smiled to him-self as he walked out the door.____ It was sex hav-ing pleas-ure with you.

858 *sub. p* *cresc.* *f*

Sally *mf* 860 I ran af - ter and he came a-round. On ran-dom week-ends he could be found with

sub. mp 862 me when his girl - friend was out of town. And

mf 864 ev - 'ry time that he came, he'd say: It was sex hav-ing pleas-ure with you. His

mp 866 pri-vate joke, in his jok-ey way: It was sex hav-ing pleas-ure with you. But

f

868

Sally

I was the joke and he was the line___ that reeled me in un - til the time fhat

868

mf

870

Sally

five years mar-ried was four too long._____ He

870

f

872

Sally

signed the di-vorce___ and said like ice:___ It was sex hav-ing pleas-ure with you. I have

872

mf *mp*

874

Sally

nev - er met a man more nice._____ It was sex hav - ing pleas - ure...

874

p *dim. poco a poco* *dim.* *pp*

Quasi recitative

876 *mp*

Avery

Man! What a bum-mer.

mp

Sally

Well, that is the reason why ever since, I have been bi. I take my partners as they come.

mp

Vicky

You

876 *p*

mp

879

Vicky

know, that's real - ly not so dumb.____

mf

Agnes

Vic - ky, child! Hold your tongue.

mp

Rose

This

879 *mf*

881

Avery

Flo

Rose

f

mp

Tra-

This is-n't your tra-di-tion-al ba-by show-er, is it?

game is a ri-ot. I can't wait to try it.

881

Adagio con moto ♩ = 80

884

Avery

di - tion! Hey! _____ I got a tra - di - tion - al game. The

884

mf

887

Avery

poco rit. *mp* *a tempo*

good old stand by: the ba - by nam - ing game. _____

887

poco rit. *a tempo* *mp* *mf*

Avery passes out paper and pens to everyone.

890 *f* *mf*

Avery Here! Write down a boy's name for the ba - by. Now

894

Avery write down a girl's name for the ba - by.

897 *mp* *ritard. poco a poco*

Avery Now take the let - ters from both of those names and write down the long - est word

897 *p* *ritard. poco a poco*

900 *a tempo*

Avery that you can make.

Vicky *p*

900 *ten.* *mp dim.* *p* *pp*

Take the "m" and

a tempo

904

Avery *rit.*
O - kay, so who's got

Vicky
car - ry the "i".

Patty *p*
How man - y "e"s in "bleak"? _____

904 *rit.*

908 *a tempo*
what? _____

Agnes *mf*
"Chas - ti - ty"

Patty *mp*
"Pen"

Nancy *mp*
"Bet"

908 *a tempo*
p *delicately*
mp

911

Avery *mp* "Roach"

Sally *mp* "Wit"

Flo *mp* "Poop"

Agnes *mf* "Tem - per - ance"

Rose *mp* "Seed"

911

p *mp* *p*

Tracy *mp* Wind.

Vicky *f* *triumphant* *mf* *mp* *p* "El - e - phant!" no, that's not with an "f", is it?

914

colla voce

918 *a tempo* *f* *mf*

Avery (She does some more more figuring.) defeated Wow! Ag - nes, clear - ly

Vicky Umm... "Cat"

Agnes *mf* "Self - con - trol"

918 *a tempo* *mf* *mp*

923

Avery you are the win-ner. What were the names you chose? ____

Agnes *mf* For a boy I chose to name him

923

927 *f*

Agnes "Self-con-trol". For a girl I chose to name her "Chas - ti - ty - Tem - per - ance".

927

932 *mf*

Tracy Ver - y sub - tle, Moth - er.

Rose *mf*

Vic - ky, Tra - cy, you're luck - y you're not named

932 *mp*

936 *mf*

Agnes Why can't we play some

Rose "Brain Freeze" and "Nev - er A - ble To Do Noth - ing Right".

936 *mp*

940

Agnes good Chris - tian nam - ing game?

Rose *mp cresc. poco a poco*

Moth - er, so help me. I know she's your sis - ter. But she's

940 *p cresc. poco a poco*

943 *mp* Flo What can I do, dear?

Rose *f* turn - ing this par - ty in - to a dis - as - ter.

8^{va}

943 *mf* Flo She has nev - er lis - tened to an - y - thing that I have ev - er said.

946 *p*

949 *mp cresc.* Agnes *mf* She pulls a Bible out of her purse. There are a number of groans in the room.

949 This game is not on - ly fun. It is ed - i - fy - ing!

mp *mf*

953 *mp* Agnes I will name some - one from the Bi - ble and you guess who the Moth - er and

953 *p*

956

Avery *f* *>* Hey, that sounds like a

Agnes Fa - ther are.

Rose *mp* I dare her to name Je - sus!

956 *mp* *sonore* *mf*

960 *dim.* *mp* *ten.* **Fast and perky** *f* $\text{♩} = 72$

Avery load of fun. But, umm... Gosh! I left some - thing

960 *ten.* *mf*

963 *mf* *half-spoken*

Avery back in the Ca - ma - ro. I'll just run out - side and get it. Start the game with -

963

Moderato ♩ = 104

Avery 966 out me.

Flo *p* (to Sally) Some - times her meds kick in and she has

Nona *mf* Take me with you!

Piano 966 *mf* *sonore* *p*

Flo 970 ab - so - lute co - her - en - cy.

Nona *mf* Take me with you, lit - tle girl. I want to

Piano 970 *mf*

Nona 974 *f* very adamant take a walk! NOW!!

Piano 974 *f*

Avery goes to Nona and helps her walk out of the apartment. Nona surreptitiously gestures smoking a joint to Avery, who smiles and nods as the two go out.

978

mp

f

982

mp

f

Agnes

982

Now then, let's just start off eas - y. Je -

mp

mf

Adagio con moto $\text{♩} = 69$

mp cresc. poco a poco

987

Flo

Agnes

Rose

987

mf

p cresc. poco a poco

991

mf

f

sub. p

those of us who have not mem - o - rized a thous - and vers - es of King James.

994

Flo

You have been stud - y - ing since you were a ba - by in a cra - dle.

Nancy

Ta -

cresc.

f

ff

997

Nancy

boo? _____ You said "cra-dle". That's my word.

Rose

Oh joy! The game con -

997

f

mf

mf

mp

mf

1001

Vicky

A - ve - ry's not here to lead us. But I guess we all should sing.

Rose

tin - ues.

1001

mf

molto allarg.

mp

cresc.

molto allarg.

Frenzied $\text{♩} = 144$

f (muttered, stammered and/or rushed!)

Tutti

1005 Ock - a bock - a, so - da crock - a. Ock - a bock - a boo! Some - one said a word that

f marcato

Tutti

1010 is ta - boo. The ba - by ta - ble has a ques - tion for you.

dim.

Flo goes to the table, chooses a box and reads the inner flap.

Quasi recitative

Flo

1014 *molto allarg.* *mp* "What dream did you have that

molto allarg. *mp*

Sally

1018 *mf* God! This is bet - ter than watch - ing O - prah.

Flo

1018 nev - er came true?"

mp

1022

Largo espressivo $\text{♩} = 52$ *p* *sempre molto legato*

Flo

When I was just a lit - tle girl,

1022

p *sempre molto legato*

1026

Flo

head of curls and ging - ham dress - es, I dreamed that I would

1026

poco rit. *mp* *a tempo*

1029

Flo

sing and be the most fam - ous ac - tress on T - V. And

1029

Poco piu mosso*cresc. poco a poco**mf*

Flo

plays would be writ - ten and songs would be set just for me to

1032

cresc. poco a poco *mf*

Flo 1035 *mp* *cresc. poco a poco*

sing them. It's time to for - get the child - ish dreams of

dim. *mp* *cresc. poco a poco*

Flo 1038 *f* *molto ritard.* *p* **Tempo primo**

yes - ter - day. I had no use in the

mf *molto ritard.* *p*

Flo 1041 *poco rit.* *mp*

end for fame. But came to sing more beau - ti - ful - ly than

poco rit.

Flo 1044 *a tempo*

an - y im - ag - ined dream could be to my lit - tle girl with

a tempo

1047 *poco rit.* *mf* *a tempo*

Flo head of curls and tat - tered jeans. She is my Em - my. *a tempo*

1047 *poco rit.* *mp*

1050 *mp* *p* *poco rit.*

Flo — My To - ny. My

1050 *poco rit.*

1053 *a tempo*

Flo Rose.

1053 *a tempo* *p*

1056 *allargando*

Flo

1056 *allargando*

Chorale; espressivo ♩ = 100

1059 *mp* *poco rit.* *a tempo* *poco rit.* *a tempo*

Avery Tracy Flo Sally
The one we love will take our breath. The love we give will, un - fore-seen, soon

Vicky Agnes Patty
The one we love will take our breath. The love we give will, un - fore-seen, soon

Nancy Rose Nona
The one we love will take our breath. The love we give will, un - fore-seen, soon

1064 *poco rit. ten.* *a tempo pp*

Avery Tracy Flo Sally
land us in heart's quar - an - tine. All fan - ta - sies of per - fect love are

Vicky Agnes Patty
land us in heart's quar - an - tine. All fan - ta - sies of per - fect love are

Nancy Rose Nona
land us in heart's quar - an - tine. All fan - ta - sies of per - fect love are

1064 *poco rit. ten.* *a tempo*

Avery Tracy Flo Sally
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Vicky Agnes Patty
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Nancy Rose Nona
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

1069 *allargando*

Avery Tracy Flo Sally
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Vicky Agnes Patty
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Nancy Rose Nona
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

1069 *allargando*

Avery Tracy Flo Sally
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Vicky Agnes Patty
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Nancy Rose Nona
emp - ty off - ers that en - treat us run with tear - y eyes to grief.

Jazz waltz ♩ = 132 *mp*

Agnes

1074 We could, we would

1079 have been so good play - ing, stay - ing two as a team.

Flo

1084 *mp* My life, my choice. It weren't your voice, brought them, caught them

1084 *p*

Tracy

1088 *mf* There! They go a - gain right at the start - ing gate.

Flo

1088 in my bright dream.

1088 *mp*

1092

Tracy

And af - ter twen - ty years it's all this blood and tears, this nev - er end - ing damn de - bate.

1092

Rose

mf

Queer! How pas - sion - ate and how damn res - o - lute. Your moth - er

1096

mf *mp*

1100

Rose

f

nev - er done with tell - ing off my Mum with what's long dead and gone. Oh, what a hoot!

1100

Tracy

mf

Strange! You'd nev - er guess they were the best of friends. What hell it is to

Agnes

mf

Had you let me by now we'd be booked for

1104

mp

1107

Tracy

have such rel - a - tives. I've seen too much of all the bitch-ing with-out end.

Agnes

T - V spe - cials and more.

1107

cresc.

f

1111

Flo

mf

Sis, just stop it. Not your pup - pet. God, please,

Rose

mf

Strange! Old ar - gu - ments are nev - er dead and gone. I real - ly wish it

1111

mf

1114

Flo

drop it. Don't be a bore.

Rose

would. I've nev - er un - der - stood what stands be - tween Aunt Ag - nes and my Mum.

1114

cresc.

f

allargando

1118 *mf* *a tempo*

Tracy Cuz! I'm glad we nev - er had the chance of fame 'Cause tell me what's the worth if ev - 'ry

Flo *mf* "I - a - nel - li* Sis - ters" bel - ly up and fin - ished. Best let it

Agnes *mf* "I - a - nel - li* Sis - ters" bel - ly up and fin - ished.

Rose *mf* Cuz! I'm glad we nev - er had the chance of fame 'Cause tell me what's the worth if ev - 'ry

1118 *a tempo*

mf

1122

Tracy one on earth can rec - og - nize you. You're the same. *f* Life comes knock - ing while we're walk - ing

Flo be. _____ *f* Life comes knock - ing while we're walk - ing

Agnes Why should it be? _____ *f* Life comes knock - ing while we're walk - ing

Rose one on earth can rec - og - nize you. You're the same. *f* Life comes knock - ing while we're walk - ing

1122

f

*Pronounced "eye-uh-nell-y"

1126 *allargando*

Tracy
lost in for - ests of our own schemes.

Flo
lost in for - ests of our own schemes.

Agnes
lost in for - ests of our own schemes.

Rose
lost in for - ests of our own schemes.

1126 *allargando*

Poco meno mosso

1131 *piu f*

Tracy
So we go to what we know to be a fre - er

Flo
piu f
So we go to what we know to be a fre - er

Agnes
piu f
So we go to what we know to be a fre - er

Rose
piu f
So we go to what we know to be a fre - er

1131 *piu f*

*allargando***Tempo primo**

Tracy



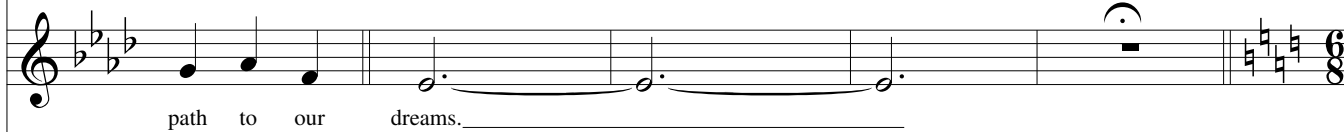
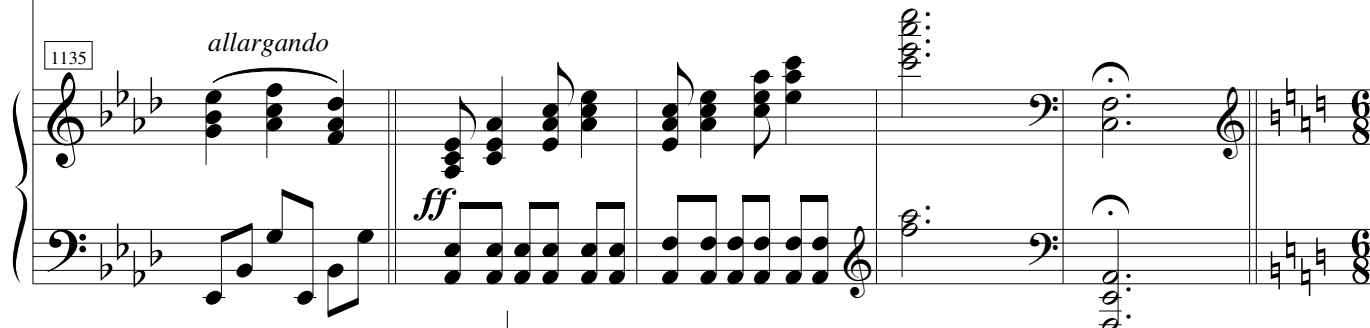
Flo



Agnes



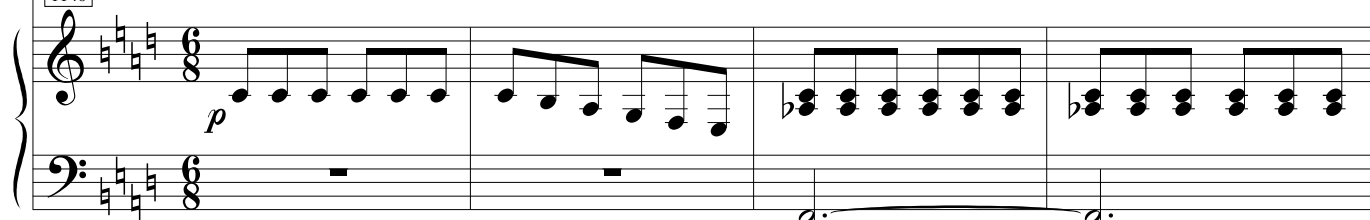
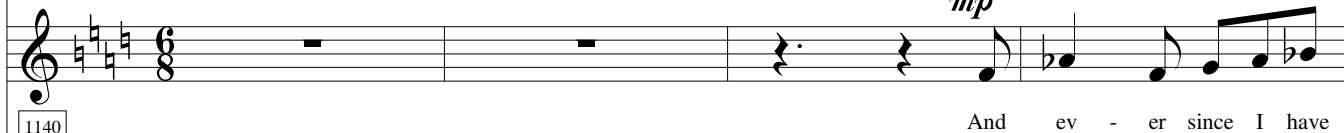
Rose

*allargando***Adagio con moto** $\text{♩} = 80$ *mp*

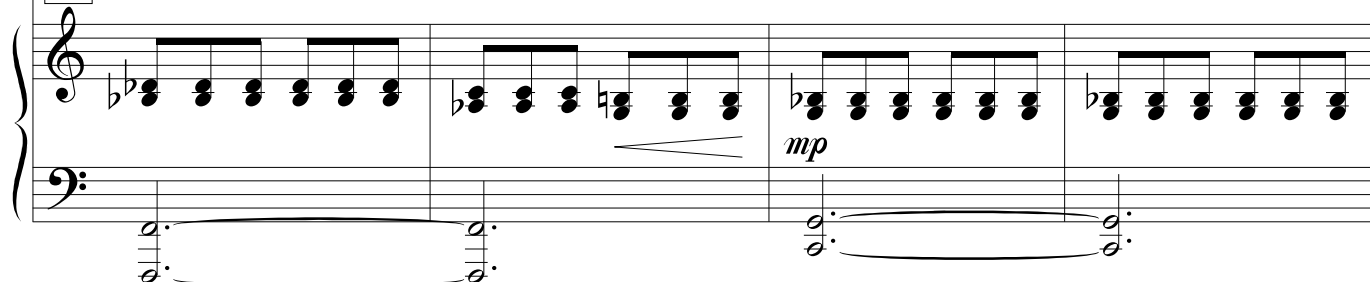
Flo



Agnes



Agnes



1148

Agnes

clown. _____

Rose

p quietly

Moth - er, why does Aunt Ag - nes al - ways blame you _____ for her life? _____

1148

Flo

p

That's just her way. All wa - ter un - der the bridge. _____

Agnes

p bitterly, to herself

But it was me that

1153

Avery and Nona come back in from the car.

Perky, as always $\text{♩} = 72$ *f*

Avery

Man! I got the much - ies!

Agnes

drowned un - der that bridge! _____

1158

mp *mf*

She picks up one
of the balloons.

1162

Avery

Man! what an ex - cel - lent bal - loon! This

1162

f

mf

1165

Avery

blue is sooo in - tense!

1165

Agnes

Your lit - tle friend is eas - i - ly a-mused.

ten.

mf

mp

1168

Vicky

Let me guess what you've been smok - ing.

1168

Nona

Nona swings her arms around
Avery, very chummy.

Sil - ly sil - ly lit - tle girl! She goes

mp (quietly to Avery)

mf

mf

Meno mosso $\text{♩} = 66$

(pointing to the boxes)

1170

Avery *f* I emptied all these boxes out in my front seat. My Ca - ma - ro looks like an in- *,mf*

Tracy *f*

Sally *f* What?

Flo *f* What?

Vicky *f* What?

Agnes *f* What?

Patty *f* What?

Nancy *f* What?

Rose *f* What?

Nona *f* What?

poop-ie in her car.

1170

f *mf*

1174

Avery

con - ti - nence com - mer - cial. Man! I got the munch - ies. Cake would be just the thing.

1177

Avery

A ba - by show - er cake made up to look like a lit - tle yel - low duck.

f *mf*

Avery opens the cake box, though no one else can see in the box.
She does a double take and shuts the box quickly.

1181

Avery

Let's do some - thing else! Games an - y - one?

1181

Nancy

We just fin - ished

mf *f* *mf*

1185

Agnes

Ta - boo! Ta - boo! "Play - ing" is my word.

1185

Nancy

play - ing.

ff *f* *mf*

Allegro agitato $\text{♩} = 108$

Avery *mp*
 Gee! I don't re-mem - ber us - ing that word.____

Agnes *f belted*
 Ock - a bock - a

Avery *mp*
ff *mf*

Agnes *ff shouted* // *f* $\text{♩} = 66$
 so-da... oh the hell with it! Here I will pick you out a box.

Agnes *mf* *tr*
 "What is your name? And what are you do-ing at the ba - by show-er?"

Agnes *mf* *f*

1201 *mf*

Avery

Weird! I don't e - ven re - mem - ber wri - ting that. _____

1201 *mp*

1204 *f* *ff* **Quasi recitative**

Tracy

Moth - er, let me see that box! _____

1204 *f* (*singsong*)

Nona

Cheat - er! Cheat - er!

1204 *mf* *f* *mf*

1207 *mf* *f*

Nancy

No, _____ I have noth - ing to hide. My

1207 *mp*

Nona

Some - one ought to beat her!

1207 *mp*

1211

Avery

f

Nan - cy Lowe!_____

Tracy

f

Nan - cy Lowe!_____

Sally

f

Nan - cy Lowe!_____

Flo

f

Nan - cy Lowe!_____

Vicky

f

Nan - cy Lowe!_____

Agnes

f

Nan - cy Lowe!_____

Patty

f

Nan - cy Lowe!_____

Nancy

mp

name is Nan - cy Lowe._____ And though I did - n't get an in - vi -

Rose

f

Nan - cy Lowe!_____

1211

mf

f

p

♩ = 60

mf

Agnes 1215

Nan - cy Lowe,

Patty *mp* interrupting *p*

Be-cause I asked her to. That's all you need to know.

Nancy

ta - tion, I came....

1215

mp

Avery 1219

Rick - y Lowe!

Tracy

Rick - y Lowe!

Flo

Rick - y Lowe!

Vicky

Rick - y Lowe!

Agnes *mf* *f* *ff*

Nan - cy Lowe. Is - n't she the sis - ter of Rick - y Lowe?

1219

mf *f* *ff*

Allegro agitato ♩ = 132

1223 *mf* *f*

Agnes

Good for noth-ing, good for noth-ing hood! Rick-y Lowe! Rick-y Lowe!

1223 *mf* *f*

1226 *ff* *molto ritard.*

Agnes

Noth - ing a - bout him can be an - y good.

1226 *mf* *mp* *ten.*

Calm and hushed ♩ = 76

1229 *p*

Avery

He's been ar - rest - ed. No doubt he's in - fest - ed. They say he's de - test - ed by

1229 *p*

Tracy

He's been ar - rest - ed. No doubt he's in - fest - ed. They say he's de - test - ed by

1229 *p*

Flo

He's been ar - rest - ed. No doubt he's in - fest - ed. They say he's de - test - ed by

1229 *p*

Vicky

He's been ar - rest - ed. No doubt he's in - fest - ed. They say he's de - test - ed by

1229 *p*

Allegro agitato

Avery

1232

ev - 'ry good girl.

Tracy

ev - 'ry good girl.

Flo

ev - 'ry good girl.

Vicky

ev - 'ry good girl.

Agnes

mp

May-be Rick - y Lowe, that good for noth-ing Lowe, has

1232

mp

Agnes

*cresc.**f*some - thing to do with this show-er? May - be *he* is the fa - ther?

1235

*cresc.**mf**f*

Patty

1239

mp

Ag - nes, you know for a Chris-tian la - dy, you can be a

1239

*mf**mp*

Sally 1243 *f* Ta - boo. *mp* For real this time. *f* "Ass."

Patty 1243 real pain in the ass.

Avery 1248 *mf* Yep! That word I re - mem - ber. *f* rit. All to - geth - er now:

1248 *p* *mf* *f* rit.

Allegro $\text{♩} = 108$

Tutti 1251 *mf* dutifully

1251 Ock - a, bock - a, so - da crock - a. Ock - a, bock - a boo! Some-

Tutti 1255 one said a word that is ta - boo. The ba - by ta - ble has a ques-tion for

1255

Quasi recitative

Tutti

you. _____

Patty

Patty chooses a box and reads the question.

as quickly as possible but very distinctly

mp

3

"If you were put in - to

Piano

sfz

mp

Patty

1262

3 3 3 3 3

wit-ness pro-tec-tion an-y-where in the world where would you go so your hus-band could nev-er find you?"

Piano

1262

Patty

1265

Adagio con moto $\text{♩} = 76$

mp

In col-lege I man-aged to

Piano

1265

p

Patty

1270

ma-jor in Span-ish with - out once de-part-ing the good ole U__ S A The

Piano

1270

mp

Patty 1274 *cresc.* *f*

ac-cents I aped I en - count-ered on tape. Nev-er once heard the shape of a na-tive "¡O-lé!"

Patty 1274 *p* *cresc.*

Patty 1278 *mp*

Be - fore I could stud-y a - broad I met Bud-dy a - bout to be-come an or -

Patty 1278 *mf* *p*

Patty 1282 *mf*

dained min-i-ster. He gave me one look. I a - ban-doned by books. He pro -

Patty 1282 *mf* *mp*

Patty 1286 *espressivo* *rit.* *mp* *a tempo*

posed. I said yes. It was not sin-i-ster. The church doors swung o-pen, the

Patty 1286 *sub. p colla voce* *mp* *a tempo*

Patty 1290 *mf*

Span - ish door closed. And I now of - ten ques - tion the life that I chose. If I

Patty 1290 *mf*

1294 had half a brain. If I had my own name. If I could bear the pain. I'd run

colla voce

Tutti 1297 **Allegro caliente** ♩ = 116 *ff*

¡O - lé!

Patty *f*

off to Spain. Im - ag - ine! *poco marcato*

Patty 1301 *mf* joyously

Me set free and See ya! I'm

ff dim. *mf*

Patty 1305

off to An - da - lu - ci - a. The Med - i - ter - ra - ne - an

Patty 1308

Sea and the Span-ish moun - tain peaks. I'd love to find the

Patty 1312

harm in liv - ing the life of Car - men sur -

Patty 1315

round - ed by hot bar - men and ma - ta - dor phy - siques.

Patty *f* with determination *with abandon*

1319 I would do it all, all on my own. Yo

Tutti

Patty *ff* Yo

1323 vi - vo en la ca - lle Co - lón. ¡Ho-la! ¿Qué tal?

Tutti

1327 vi - vo en la ca - lle Co - lón. ¡Ho-la! ¿Qué tal? Yo

Tutti

1331 vi - vo en la ca - lle Co - lón. *mf*

Patty *mf* And Bud - dy can

1331

Quasi recitative $\text{♩} = 126$

Patty 1335 just go to hell! *mp* She pulls herself back together. Well, it's

Patty 1338 not like nine months preg - nant I'm going to go. You should nev - er ask what you

Avery 1341 *p* We should nev - er ask. *f* We

Tutti *p* You should nev - er ask. *p* You should nev - er ask.

Patty 1341 don't real - ly want to know.

Avery 1345 *mf* should ask! I mean as a game. *mp* A game of rid - dles. *mf* Who goes

Everyone groans.
Awkward pause.

1349 *mp* *a tempo*

Avery first? O - kay, I'll go.

1349 *a tempo*
mp

1353 *mf* *as quickly as possible but very distinctly*

Avery Why could you nev-er starve to death if you were locked up in a room with nothing but a mattress and a

1353

1355

Avery cal - en - dar?

Tutti *mp* *as quickly as possible but very distinctly*

1355 Why could you nev - er starve to death if you were

1355 *mp*

Tutti 1357 **Moderato** ♩ = 116

locked up in a room with noth-ing but a mat-tress and a cal - en - dar?

Vicky *mp*

Agnes *mp*

I give up.

p

Quasi recitative ♩ = 126
mf as quickly as possible but very distinctly

Sally 1360

So why could you nev - er starve to death if you were

Vicky think we all want to give up.

1360 *mf*

Sally 1362 //

locked up in a room with noth - ing but a mat - tress and a cal - en - dar?

1362

Avery 1364 *mf*

Be-cause you could al-ways eat the dates in the cal-en-dar, and drink from the springs in the mat-tress.

**General groans. Then Agnes
brightens up noticeably.**

Agnes 1366 *a tempo* *mf*

How a - bout a nice Bi - ble rid - dle?

Tutti 1369 *mf*

Why could they nev-er play po-ker on No-ah's ark?

Sally 1371 *mf*

We give up. Why could they nev - er play po - ker on No - ah's ark?

Much louder groans. As the riddle music plays, everyone tries to avoid having to go on with this game. Tracy starts to walk towards the cake. Quickly, Avery decides to ask another riddle.

1373 *a tempo*

Agnes

Be - cause No - ah sat on the deck! ____

1373 *a tempo*

p *f*

Quasi recitative

1376 *f*

Avery

What bod - y part is the most of - ten men - tioned by

1376 *mf*

1379

Avery

peo - ple when they are get - ting stoned? ____

1379 *mp*

Tracy

This is - n't a game. It's a psy - cho - dra - ma.

1379 *mp*

Agnes

Does

1379 *mp*

1383

Agnes

that mean what I think it means?

mf , *f*

Patty

1383 This one I have got to know! What bod - y part is the

1386

Patty

1386 most of - ten men - tioned by peo - ple when they are get - ting stoned?_____

Avery pantomimes taking a deep hit on a joint, holding the smoke down and passing the joint to Agnes, while speaking with her breath still held.

1389 **Con moto** ♩ = 84

mp cresc. *f* *rit.* *mp*

Quasi recitative

1393 *mp* (holding her breath) *mf* normal singing voice

Avery

'ere! 'ere! Get it? "Here!" "Ear!"

Agnes

1393 *f*

Dis - gust - ing!

Con moto ♩ = 84

117

Flo *mp* *rit.*
Ac - tually it might do you some good to smoke some nice Nor - we - gian wood. *f*

Agnes *mp* *rit.*
Some

Marcato ♩ = 126

Agnes *mf*
good? Some good! I'll tell you what would do me good. If

Andante maestoso ♩ = 108

Agnes *mp* *allargando*
you had not walked out on me. You sang like an an - gel. And

p like a church organ

Agnes *rit.*
I played so sweet. We were the I - a - nel - li Sis - ters. *rit.*

118

1412

Andante con moto $\text{♩} = 96$

Avery

ff***f***

NO!

Wait!

Who wants that rat - ty old

Tracy

Let's all have some cake. _____

1412

mf

Avery

mf *allargando*

cake?

Oh,

look - y!

Ba - by show - er cards. _____

1416

allargando

Avery

1420

"Hallmark" $\text{♩} = 52$ ***mp***

"Wish - ing you

ba - by dust and

1420

mp

Avery

1426

Moderato $\text{♩} = 126$

stick - y vibes." _____ How sweet!

mp

Vicky

Ba - by dust?

1426

p

1431 *mp*

Sally Like Tin - ker - belle, they sprink - le ba - by

1431 *mf*

Agnes What are stick - y vibes?

mp *mf* *p*

1435

Sally dust to keep your ba - by safe from an - y troub - le. And stick - y vibes are

1435 *mf* *p*

1440

Sally mag - ic thoughts sent out to keep the fe - tus pro - per - ly at - tached, a

1440

Patty swoons a bit and Nancy
helps her into a seat.

Meno mosso ♩ = 100

1445 *poco rallentando*

Sally mag - ic to pre - vent a mis - car - riage.

1445 *poco rallentando* *sfz*

120

to Rose. Sally is strangely on edge.

Sally *mf*

Vicky *mp*

Piano *p* *mf*

1450 Could this par - ty be an - y more up - beat? _____

Sally *f*

Piano *poco marcato*

1455 tend to go to the ba - by - fac - t'ry hos - pi - tal. They knock you out and

Sally *allargando* *p ten.*

Piano *allargando* *p ten.*

1460 cut you o - pen rath - er than as - low a nat - 'ral birth. _____

Sally *a tempo* *accelerando* *mf* **Piu mosso** = 116

Vicky *mf*

Piano *a tempo* *accelerando* *mf*

1465 She's on her soap box now. The doc - tor and their pa - tri - arch - al

And all that nat - 'ral pain.

Sally 1470 meth - ods to keep us wom - en down and med - i - ca - ted.

Sally 1475 *ff* *con forza* Take back your womb!

Sally 1481 *f* *mf* Give birth in your own bed - room.

Tracy 1488 *f* Moth - er!

Agnes *f* Oh yes! and tie off the cord with your teeth.

1488 *mf*

Sprightly $\text{♩} = 72$ *mf suddenly*

Nona 1494 What's the ug - li - est tree in the for - est?

Tracy 1498 I'm hav-ing some cake. _____

Nona 1498 What's the ug - li - est tree in the for - est?

Vicky 1503 Tracy opens the box, looks and starts laughing. *mf* //

What's so fun-ny a - bout a cake? //

Vicky 1508 Vicky looks into the box. *f*

Oh my God! Look how big!

1508

Flo has been looking out the window.

Flo *mp* 1512 A - ve - ry, dear, is your car en - gine run - ning?

Nona *mf* What's the ug - li - est

Piano *mp* *mf*

Avery 1515 *mf* Vicky laughs uncontrollably. Agnes gets annoyed. I think she's stoned. ____

Rose *mp* What is No - na bab - bling?

Nona tree in the for - est?

Piano *p*

Agnes 1519 *mf* // Agnes looks into the box. What is all this fuss a - bout?

Piano *ff*

1523

Vicky *f* It

Agnes *mp* *cresc. poco a poco* *f*
The cake! Why that.. is... ob - scene!_____

1523

p *cresc. poco a poco* *mf*

1527

Vicky is ob - scene - ly big._____

Rose *f*
Let me see! Let me see!

1527

1530

Rose Whee!! With ic - ing too. Bet - ter than real

1530

f *mf*

Flo 1533 *mf* *f* *f*
A - ve - ry, dear, your car..._____

Rose 1533 life!_____

Avery 1536 *mf*
I picked up the cake at the ver - y last min - ute. A yel - low ba - by duck - y

Avery 1539
cake. But they gave me the cake I or - dered for to - mor - row,

Avery 1542 *f*
for Vick - y's stag par - ty.

Vicky 1542 *mf*
With a cake like this I

mp *sonore*

The musical score is written for a vocal ensemble and piano. It consists of four systems of staves. The first system features Flo and Rose with vocal lines and piano accompaniment. The second system features Avery with a vocal line and piano accompaniment. The third system features Avery with a vocal line and piano accompaniment. The fourth system features Avery and Vicky with vocal lines and piano accompaniment. The piano part includes various chords and melodic lines, with dynamic markings such as *mf*, *f*, *mp*, and *sonore*. The lyrics are written below the vocal lines.

1546

Vicky

just can't wait to see what you or - dered for en - ter - tain - ment.

1546

1549

Avery

mf poco marcato

What? ____

Flo

A - ve - ry, dear, is there sup - posed to be smoke com - ing out of your car?

1549

mp poco marcato

f

Avery looks out the window, freaks and runs out of the apartment.

1552

Avery

f

Flo

Her car seems to be smok - ing.

1552

1555 *mf*

Tracy No - na seems to be smok - ing too.

1555 *mf*

Nona What's the ug - li - est tree in the for - est?

1555 *mp*

1559 *pochiss. rit. f* *a tempo*

Tutti What is the ug - li - est tree in the for - est?

1559 *f* *pochiss. rit.* *a tempo*

Sally Rid - dle! She's ask - ing a rid - dle.

1563 *f* *shouting*

Agnes I don't know, No-na. Tell me. What is the ug - li - est tree in the for - est.

1563 *mf* *f*

1567 *ff* (with sudden vehemence)

Nona

1567 *p cresc.* *ff*

YOU!

Tracy

mf

Y E doub-le u, it's a ver-y bad rid - dle.

Nona

YOU!

1570 *f* *mp*

Quasi recitative

Patty

1574 *mp*

Nan-cy, help me up.

1574 *p*

1578 *mf* (to Agnes)

Nona

You have been the ug-li-est. Bit - ter. Hard. Nev - er for-giv - ing Flo.

1578 *mp*

Agitato $\text{♩} = 72$

1582 *f*

Avery Quick! Call nine one one! My Ca - ma-ro! My Ca - ma - ro

mf

1585 *ff* *ossia* *mf*

Avery is on fire! The dia - pers in the front seat

1585 *ff* *mp*

1588

Avery caught on fire.

Vicky *f* How could they catch on fire?

1588 *f*

Quasi recitativo

1591 *mp*

Nona I lost the cig - a - rette you hand - ed me. I think I

1591 *mp*

130

Agnes *mf*

Dope burns down her car!

(fully in her right mind now, and formidable)

Nona *f*

dropped it.

Ag - nes Mc - In-tyre,

mf

Nona *ff*

shut up!

mp

Vick - y, dear, go help your friend put out her car.

f

mp

Vicky and Avery go out, Vicky on her cellphone calling 911.

poco rit.

Pesante $\text{♩} = 50$

Nona *f*

Bit - ter and hard and un - for -

poco rit.

cresc.

mf

Nona

giv - ing all your life, ev - er since your sis - ter Flo - rence went and got

mf

1609

Flo *f* Rose! I lied a-bout your fa-ther.

Rose *f* Moth-er?

Nona preg-nant with - out a hus-band.

1609 *mp* *mf*

Quasi recitativo*mp molto espressivo***Largo espressivo***p*

1613

Flo He was gone months be - fore ev - er you were born. But he gave me

1613 *p*

1617 *♩ = 50*

Flo you. _____

Agnes *mp* He

Rose *p* I am my moth - er's daugh - ter.

1617

Larghetto appassionato $\text{♩} = 60$

Agnes

1620 *cresc.* *f*

stole you a - way from me!

1620 *molto crescendo*

Nona

1623 *ff* *>* *formidably* *f*

No! You stole your own

1623 *ff* *ben marcato* *mf*

Nona

1626

life's hap - pi - ness a - way. And nev - er let poor Flo for - get.

1626

Nona

1630 *mp*

And nev - er let the chil-dren know. Be - fore I die

1630 *mp*

1634 *p* *urgently*

Patty Nan-cy! I am bleed - ing! Nan - cy,

Nona I'll speak the truth.

1634 *p*

1638 *mp* **Largo calmato** $\text{♩} = 56$

Patty help!

Nancy *p* *calmly*

The doc - tor will meet us. I will drive.

1638 *pp*

1642 *p* *quiet and serious* *(to Agnes and the family)*

Nancy Not that it was ev - er your bus - 'ness to know. But Pat - ty has had troub - le

1642

1646 *mp*

Nancy twice be - fore. Not gone full term. So she hired me, a

1646 *p*

1650 *allargando*

Nancy mid-wife and a nurse, to watch o-ver her and pro - tect.

1650 *allargando*
dim. poco a poco *pp*

1655 **Con moto** $\text{♩} = 80$ *mp* *mf* *f* **Faster**

Nancy Oh, and ___ by the way, my broth-er Rick - y may be a con-vict, but he is more hon-est than

1655 *mp* *mf*

1659 **Quasi recitativo** *mp* **Largo calmato**

Nancy an - y - thing I have seen here. Come, Pat - ty, lean on me. _____

1659 *mp* *pp*

Vicky sticks her head in from the door.

Nancy and Patty leave.

1663 **Agitato** $\text{♩} = 72$ *f* *mp*

Vicky Tra - cy! Where's your gar - den hose?

1663 *repeat as needed* *mf* *mp*

1666

Vicky passes out. Too much alcohol.

135

Tracy

Flo

1666

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

I will help. And

Flo

1670

1673

Quasi recitative

Flo

1673

1676

mp

Tracy

Agnes

1676

Tracy

1681 *mp cresc.* *f ten.* *fast*

lis-ten-ing to you. We will live our lives as we choose to. You go live your own.

1681 *mp cresc.* *f*

Agnes

1685 *mp* *p molto espressivo*

I did - n't use to be the vil - lain. We were the I - a - nel - li

1685 *mp* *p*

Tracy takes out her Prozac.

Agnes leaves.

1689 *allarg.* *mf*

Sis - ters

1689 *allarg.*

Tracy sees Vicky passed out. She quickly dumps the pills on Vicky and tosses the bottle out the open window. She leaves while her theme of hope plays in the underscoring.

1693 *mp* *f*

116

Sally Mae seems shell shocked.

Quasi recitative ♩ = 60

1698 *allarg.* *p*

Sally Ba - by dust and stick - y vibes and prom - is - es and wish - es un -

1698 *allarg.* *mf* *mp*

1701 *mp*

Sally til the time that five years mar - ried was three births I mis - car - ried. He

1701

1703 *molto espressivo //* *// p* *She walks out.*

Sally walked a-way, and I knew what he thought: It was pain, it was pain, it was nev - er pleas-ure.

1703 *mp colla voce* *pp*

Andante espressivo ♩ = 104

1706 *p freely*

Nona Rose, don't feel too bad. You've on - ly known your fam - ly your whole life. I have

1706 *p*

1710

Nona

put up with them since they were born. But I have seen enough to

1710

1713

Nona

know that you will grow and this child will be strong, and glad, and loved.

allargando

1713

Adagio con amore

♩ = 66

1717

Nona

Breathe in deep and think all good. And

mp sempre molto legato *mf*

1717

1719

Nona

trust in the universe. For we are held. We

mp *p*

1719

1722

Nona

are all held. And we have been put here to hold each other.

f

1722

mf

Nona and Rose embrace.

1725

Rose

Breathe in deep and think all good. And

poco rit. *mp* *a tempo* *mf*

Nona

Breathe in deep and good. And

mf

1725

f *mp*

1728

Rose

trust in the u - ni - verse. For we are held. We

mp *mp*

Nona

trust in the u - ni - verse. For we are held. We

mf *mp*

1728

1731

Rose

are all held. And we have been put here to

Nona

are all held. And we have been put here to

1731

1733

Rose

mf hold each oth - er. *rit.* **Poco meno mosso**

Nona

mf hold each oth - er.

1733

The sound of a fire engine siren in the distance;
then in the window the flashing red lights of a police car.

1736

allargando
allargando

dim. *mp*

Sva