

FIRST LADY SUITE

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Two Piano Arrangement
allowed without written authorization
from Dramatists Play Service, Inc.

By
Michael John LaChiusa



DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South, New York, NY 10016

www.dramatists.com

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First Lady Suite

1. Opening

Michael John LaChiusa
Two piano arr. Bradley Vieth

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Andante

First Lady:

I wished for... I wished for.. Do you

Piano 1

p sustained

The first system of the score includes a vocal line for the First Lady and Piano 1 accompaniment. The vocal line begins with the lyrics "I wished for..." and "I wished for.. Do you". The piano accompaniment starts with a sustained piano (*p*) texture.

6

know what I wished for? Do you know what I wished for, tir - ed and spent,

Pno. 1

6

Pno. 2

p sustained

The second system continues the vocal line with the lyrics "know what I wished for?" and "Do you know what I wished for, tir - ed and spent,". It includes Piano 1 and Piano 2 accompaniment. Piano 1 has a measure starting at measure 6. Piano 2 has a sustained piano (*p*) texture.

9
late on e-lec-tion eve? Watch-ing/ not watch-ing the re-turns on T. V. Sur-round-ed by

Pno. 1

Pno. 2

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12
tum-blers of Scotch and ash-trays and picked-through plat-ters of lun-cheon meat. Do you

Pno. 1
mp

Pno. 2
mp

14
know what I wished for? Locked be-hind the doors of the Pre-si-den-tial Suite...

Pno. 1

Pno. 2

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17 ONE LADY: ONE LADY: ONE LADY:

Do you know what I thought when some-bod-y said: "How does it feel to be 'first?'" "First

Pno. 1

Pno. 2

20 ONE LADY: ONE LADY: THREE LADIES:

La-dy" "First La-dy?" But I'd ne-ver been "first." My hus-band was first in all things, all bat-tles. In

Pno. 1 *mf* *p* *mp*

Pno. 2 *mf* *p* *mp*

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23 ALL LADIES:

ev-'ry tri-umph or dull de-feat. In ev-'ry ci - ty in the na - tion. In ev-'ry Pre - si - den-tial

Pno. 1 *molto cresc.*

Pno. 2 *molto cresc.*

VOLIN

26 Suite. TWO LADIES: And

Pno. 1

mf poco accel.

Pno. 2

mf

29 *più mosso* TWO LADIES:

I be - came a 'La - dy.' I be - came 'First.' _____

Pno. 1

mp

Pno. 2

mp

31 ONE LADY: ONE LADY: ONE LADY: TWO LADIES:
 Hair - styles. Dress styles. On the list of the best or the worst The

Pno. 1

Pno. 2

33 THREE LADIES:
 gos - sip of Wash - ing - ton de - mo - gues. — A min - or joke in late night —

Pno. 1

Pno. 2

36 ALL LADIES: First Lady

mon - o - logues. The host - ess of a beau - ti - ful house I do not

Pno. 1

Pno. 2

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39 ONE LADY: ONE LADY::

own. Ov - er - staffed. Va - cuumed.

Pno. 1

Pno. 2

41 ONE LADY: ONE LADY: ALL LADIES:

Ste - rile. Neat. The bo - dy-guard-ed ma - tron of the Pre - si - den - tial

Pno. 1

molto cresc. *rit.*

Pno. 2

molto cresc.

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44 ALL LADIES: *Tempo primo*

Suite. Ev - er doomed to re - mem - ber a sin - gu - lar wish,

Pno. 1

ff *poco rit.* *p*

Pno. 2

ff *pp poco rit.* *Tempo primo*

47
made on e-lec-tion night: Do you know what I wished for? Do you

Pno. 1

Pno. 2

pp *cresc.*

p *cresc.*

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50
know what I wished for? I wished for

Pno. 1

Pno. 2

mf *mf*

52 flight

52 flight flight flight

52 flight flight flight

Pno. 1

f

Pno. 2

f

54 flight

54 flight flight flight flight

54 flight flight flight flight

Pno. 1

l.h.

Pno. 2

10

+8vab

8vb

56 *flight* *flight.*

56 *flight* *flight* *flight.*

56 *ff*

56 *fast, furious* *ff*

// 61

61

61 *ff*

61 *ff*

2. Over Texas

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Piano 1
Adagio
ff mp

Piano 2
Adagio
ff mp

Pno. 1
7
ff
Allegro
(Mary enters.)

Pno. 2
7
ff pp mf pp mf p
Allegro

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M. 13 MARY:
Al-ways some-thing. First the

Pno. 2 *f* *mp* *pp* *mf* *p* *mf*

M. 18 combs. Then the hat. You'd think the world was com-ing to an end ov-er

Pno. 2 *p* *mf* *p* *mf*

M. 22 combs. And a hat. Al-ways some-thing wrong.

Pno. 2 *p* *f* *mp* *mf*

M. 26 Ne-ver some-thing right. The combs. The hat. The hem. The

Pno. 2 *mp* *f* *mf* *mp*

31

M

stitch. What? Where? When? Which? Al-ways some-thing with her. I'm

mf

Pno. 1

Pno. 2

p *mf* *pp* *mp* *ten.*

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36

M

pooped. Al-ways some - thing. Slower She likes to look nice.

EVELYN:

mp

Pno. 1

Pno. 2

mf *Slower*

41 MARY:
 They have lit - tle sew - ing kits — on Air Force One.. can you i - mag - ine?

41 Tempo I
mf

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45 They have ev - ry thing on Air Force One. What you work - ing on,

45 Slower
rit. *p* (ad. lib.)

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50 EVELYN:
 E - ve - lyn? Me - mos for the Chief. His speech. At the Trade Mart. They're ex -

50 *p*

50 *p*

55 MARY:
E. pect - ing de - mon - stra - tions. ——— Looks pret - ty wet out there.

Pno. 1 55 Tempo I *p*

Pno. 2 55 Tempo I *p*

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60 M. She'll prob - 'ly need her coat.

Pno. 2 60 *mf* *pp*

65

M. I bet that Tom Kit - ten mis - ses me... I bet he's chew - ing up the house.

Fast, dry

Pno. 1 *mp*

Pno. 2 *p*

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69

M. I bet he's sulk - ing in his chair, scratch - ing at his head. "When's... (imitating Tom Kitten)

Fast, dry

Pno. 1 *mp* *mf* *p* *mp*

Pno. 2 *mf* *p*

72

M. she com-ing home?" "When - 'll I get fed?" I bet that Tom Kit-ten mis-sess me... I bet he's

Pno. 1

Pno. 2

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76

M. poop - ing on the rug. And here I am: Fly - ing ov-er Tex - as; Here I am and tick -

Pno. 1

Pno. 2

81

M. led to be. Who'd - 've think I'd be fly-ing ov - er Tex-as on a plane with the Pres - i - dent - a

Pno. 1

mp *cresc.*

Pno. 2

mp *cresc.*

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85

M. real V. I. P! I bet that Tom Kit - ten mis - ses me.

Pno. 1

mf *f* *pp* *p*

Pno. 2

mf *f* *p*

89

M. I bet he's rais - ing Ho - ly Heck. I bet he's think - ing that I've left, leav -

Pno. 1

Pno. 2

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93

M. ing him for dead. "When's she com - ing home?" "When - 'll I get fed?" Hun - gry, whin - y,

Pno. 1

Pno. 2

97

M. *la - zy, fat. I al - most miss that cra - zy cat but here I sit on a*

Pno. 1 *mf f*

Pno. 2 *mf f*

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101

M. *plane with the Pres - i - dent, miles in the sky. I bet that*

Pno. 1 *mp f sfz*

Pno. 2 *mp f ff*

105 *Tempo I*
rall. *ten.*
 M. Tom Kit-ten mis-ses me. I bet he's wish-ing he could fly.

Pno. 1
mf *f*

Pno. 2
p *pp rall.* *f* *ten.* *Tempo I*

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110 *Fast*
 M. Oh yes in-deed-y!

110 *EVELYN: (ad. lib.)* *ten.*
 E. It's nice to get a-way from the desk for a few days.

Pno. 1
(ad. lib.) *mp* *Fast*

Pno. 2
(ad. lib.) *mp* *Fast*

113
M. It's an ad-venture. Sure I love it. She does - n't.

Pno. 1

Pno. 2

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118
M. For her, it is. — (She smoked a whole pack of Sa-lems.)

E. (ad. lib.)
Cam-paign - ing can be hard.

Pno. 1 (ad. lib.) *p*

Pno. 2 (ad. lib.) *Fast* *mf* *pp* *mp*

122 *A tempo*

M. She's ner - vous. The Chief is ner - vous.

122 *Slower*

E. She's been through — so much.

122 *Slower* *A tempo*

Pno. 1 *p*

122 *A tempo*

Pno. 2 *p* *mf*

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126

M. Ev - 'ry-one — is ner - vous. I'm not. I'm just pooped.

126 *A tempo*

Pno. 1 *pp marcato*

126

Pno. 2 *mp* *p* *mf*

132 AIDE: Mary: Oh yes! Thank you! MARY: La-dies... Tea? How nice!

Pno. 1

mf *p* *mf colla voce*

Fast

Pno. 2

Fast

p

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138 M. This is nice. Tea on Air— Force One, can you i -

Pno. 2

p *mp*

143 M. mag-ine? Of course you can. The Pres-i-dent takes you ev - 'ry-where. ———

Pno. 2

mf *p*

Slower

Mary: She won't let me ride in the motorcade. I have to go on ahead to the hotel and unpack.

Mary: I know.

M. 147

I don't go an-y-where with her...

E. 147

EVELYN:

They're ex - pect-ing de-mon-stra-tions.

Pno. 2

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M. 152

To the Chief.

E. 152

To four more years.

Pno. 1

mp *mf*

(They toast teacups. Evelyn drinks.)

Pno. 2

mp *mf*

158

Pno. 1

pp *mf*

158

Pno. 2

pp *mf*

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164

M.

Evelyn: This is good.

Four more years. An-swer-ing her phones. Sort-ing out her bills.

164

Pno. 1

Easy 3 (jazz waltz)

mp

164

Pno. 2

Easy 3 (jazz waltz)

mp

169

M. Four more years: pick-ing up her hats, pick-ing out her gloves. Slow - ly go-ing bats

Pno. 1 *poco cresc.*

Pno. 2 *poco cresc.*

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174 (imitating the First Lady)

M. add - ing up her bills. Mak - ing sure her da - qui-ries are made. "Not too

Pno. 1 *mf* *mp*

Pno. 2 *mf* *mp*

179

M. *sweet.* "Not too sweet." Mak - ing sure her cre - di - tors are

Pno. 1 *mf*

Pno. 2 *mf*

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185

M. paid. "Don't tell Jack." "Don't tell Jack."

Pno. 1 *mp*

Pno. 2 *mp*

191

M.

Four more years. Wait - ing for her call. Leap - ing to her door.

Pno. 1

mf *mp cresc.*

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191

Pno. 2

mf *p* *cresc.*

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197

M.

Hear - ing her com - plain. Won - der - ing: what for? Four more

E.

Four

Pno. 1

Lh.

Pno. 2

f *mp*

202

M. years. This is not a life, sort-ing out her bills. Four more years.

E. more years. An-swer-ing his phones, wait-ing for his voice. Four more years.—

Pno. 1

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Pno. 2

//207

M. May-be I should quit. Would-n't she be peeved? If I ev - er quit, who would sort her bills?

E. Hop-ing that he smiles. Know-ing when he's hap - py.——

Pno. 1

Pno. 2

211
M. I wake up, my head be-gins to throbb. For the Chief. Ev - ry

211
E. It's for Jack. All for him.

Pno. 1
211
f *p* *mp*

Pno. 2
211
f *mp*

218
M. day. What is the de - scrip-tion of my job? Lots of grief

218
E. Lots of work, so much

Pno. 1
218
mf *p* *mp cresc.*

Pno. 2
218
mf *p* *mp cresc.*

M. 225
ev - 'ry day. Wait-ing for her voice, Run-ning to her desk.

E. 225
work. Wait-ing for his voice. Wait-ing for his

Pno. 1
225
sfz p poco a poco accel. e cresc.

Pno. 2
225
sfz p poco a poco accel. e cresc.

M. // 231 Slower
All the end-less notes. All the end-less grief. Help - ing her. —

E. 231
smile. Wait - ing for his laugh. Wait-ing for his word.

Pno. 1
231
mf *f* colla voce

Pno. 2
231
mf *f* colla voce

236

M. Know - ing her. ————— Be - ing there. ————— Al - ways there,

E. Help - ing him... ————— Know - ing him. ————— Be - ing there. —————

ten. ten. ten. ten. ten. ten.

Pno. 1

mf mp p

Pno. 2

mp

//

242

M. *rit.* , A tempo *rit.* A tempo
won - der - ing: Could ————— I go back? ————— For four more years with

E. I have to go back. For four more years with

Pno. 1

rit. mp rit. mf

Pno. 2

p rit. rit. p

249 *A tempo, slower*

M. Jack - ie _____ and Jack? _____

E. Jack - ie _____ and Jack. _____

Pno. 1 *pp mp p*

Pno. 2 *mp pp mp p*

A tempo, slower

//

256 *AIDE:*

Lad - ies...

(The Aide re-enters and speaks:) We'll be landing in eight minutes.

Pno. 1 *mf mp*

Pno. 2 *pp*

Mary: If Mrs. Kennedy
needs me, I'll be right here.

Aide: I'm sorry...
who are you?

A tempo

M.

Mary: Mary Gallagher.
Evelyn: Mrs. Kennedy's
secretary.

Oh! This is fun - ny!

261

Mary: Jackie's secretary.
Aide: Yes, Mary Gallagher.
Thank you, Mrs. Lincoln.

A tempo

Pno. 1

mf

Pno. 2

A tempo

p

M.

266

Car - o - line comes in - to my of - fice not too long a - go.. Did I tell you this? An - y - way. She

Pno. 1

mp

Pno. 2

mp

p

270

M. asks me if I have the chick-en pox! I say, of course, I don't have the chick-en pox! I've

Pno. 1 *mp* *mf*

Pno. 2 *p*

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274

M. nev - er ev - er had the chick - en pox. And Car - o - line says:

Pno. 1 *mf*

Pno. 2 *mp*

277

M. (This is so fun-ny) Car-o-line says: "Then I'll hug you and give you my chick-en pox!"

Pno. 1

277

Pno. 2

mp

f

pp

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282

M. Did I tell you this? Those kids.

E. Yes. He's a good dad - dy,

282

Pno. 2

p

Not fast

287 **Tempo I**

M. Oh yes in-deed-y! But her. Nev-er ceas-es to aur - prise me.

E. The Chief. Ev-'ry

Pno. 1 **Tempo I** *mp*

Pno. 2 **Tempo I**

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292

M. Time for a kit - ty cat

E. day it's some - thing new...

Pno. 1 *rit.* *pp* *p colla voce*

Pno. 2 *rit.*

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295

M. nap. I'll just close my eyes. She'll pro - 'bly want me. The

Pno. 1 *fast* *mf*

299

M. min - ute that I close my eyes she'll want me. Nev - er fails. *pp* Al - ways some - thing.

Pno. 1 *p* *mf*

Pno. 2 *p* *mf*

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303 Slower Tempo I

M. I don't know. I bet that

E. I bet-ter get this to the Chief.

Pno. 1 Slower Tempo I

Pno. 2 Slower Tempo I *pp* *mf* *p*

307

M. Tom Kit - ten mis - ses me. — (Evelyn exits) May - be not. I don't know.

Pno. 1

mp G.P.

Pno. 2

p *mf* G.P.

from Dramatists Play Service, Inc.

312

play second note like an echo throughout (The First Lady enters.)

Pno. 1

f G.P. *pp* *mf* *p* *mf*

Pno. 2

f G.P. *pp* *mf* *p* *mf* *f*

319 Pno. 1

pp *mf* *ff* *p*

(She sits next to Mary.)

319 Pno. 2

mp *pp* *mf* *ff* *p*

// FL.

325 First Lady: How is Tom Kitten, Mary? Mary: Fine... FIRST LADY: Mary: I know... We can't have cats in the White House.

325 Pno. 1

pp

325 Pno. 2

// FL.

330 FIRST LADY: Mary: I said he was fine. FIRST LADY: He has a nice home with you. The Pres-i-dent gave Tom Kit-ten to you...

330 Pno. 1

pp *mp*

Mary: Look, I'm pooped.
See, I'm pooped.

FIRST LADY: Mary: There. You're holding it. FL.:

Where's my hat? Where are my

334

Pno. 1

mp *pp*

Pno. 2

pp

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Mary: In your hands. FL.:

Mary: I want to sleep.
Why can't you let me sleep?

gloves? It's the de-tails that count.. Slower *ten.*

341

Pno. 1

mp *f*

Pno. 2

Slower

348 Not fast (Lady Bird Johnson makes her way down the aisle.) LADY BIRD: First Lady: Lady Bird. How does it feel to be back in your home state?

La - dies...

Pno. 1

Pno. 2

mp *ten.* *mf*

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355 LB: (Lady Bird exits)

Yes.

355 FIRST LADY: Do you think I'll need my coat in

Pno. 1

Pno. 2

mp *ten.*

361 MARY: (spoken) Mary: I don't care.

M. I don't know.

FL. *ten.*
Dal - las? Where's my hat? — Where are my

Pno. 1 *pp* *mp* *mp*

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366 Fast

M. I don't care! In your hands! Right there! In your hands!

FL. gloves?

Pno. 1 *mf agitato* *mf* *f*

Pno. 2 *f agitato* *f*

370 *Slower* *Con moto* *3*

M. What do you want? Four years,

FL. Don't tell Jack...

Pno. 1 *mp* *3* *Con moto*

Pno. 2 *ppp* *mp* *mf* *Con moto*

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374

M. an - swer - ing your phones, typ - ing up your notes. Sort - ing out your bills.

Pno. 1 *p* *mp*

Pno. 2 *p* *mf* *mp*

376 *rit.*

M. Hear-ing you com-plain - A thou - sand years! You won't ev-en let me ride in the

Pno. 1 *mf* *f* *rit.* *pp*

Pno. 2 *mf* *rit.* *p*

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380 (parlando)

M. mot - or - cade... I want my fam - 'ly. I want va - ca - tions.

FL. FIRST LADY:
 There's so much work to be done...

Pno. 1 *mf* *cresc.*

Pno. 2 *mf* *cresc.*

383 (sung)

M. I want more. I want.

FL. (spoken) What, Ma - ry?

Pno. 1

Pno. 2

f *ff* *p*

386

M. I want to nev - er hear your voice a - gain... I

Pno. 1

Pno. 2

mp *mp*

388

M. want to nev - er see your face a - gain, — or your hat, or your gloves. I

Pno. 1 *f* *p subito*

Pno. 2 *f* *p subito*

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390

M. nev - er thought my life would be like this! First Lady: Yes, That's what it is! Yes, Mary!

Pno. 1 *ff* *p*

Pno. 2 *ff*

395 That's what it is! Mary: What? FIRST LADY:
 FL. The sun is shin-ing. I am ti-red.

Pno. 1

Pno. 2

p

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400
 FL. Rid-ing in an op-en car. My eyes are itch-y. My hair is ru-ined be-cause of

Pno. 1

Pno. 2

404

FL. *rid - ing in an op - en car. — My hat will be im - mor - tal - ized. — I*

Pno. 1

Pno. 2

mp

408

FL. *know. I know. I have to smile for pho - to - graphs. — I*

Pno. 1

Pno. 2

p *mf* *p*

412

FL. know. We smile and wave and drive so slow, pas - sing hun - dreds of peo - ple.

Pno. 1

Pno. 2

f

legato

mf

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416

FL. What do they want? Thou - sands of - voi - ces.

Pno. 1

Pno. 2

mf

420

FL. *What do they need? _____ All that I can do is smile and*

Pno. 1 *p*

Pno. 2 *mp p pp*

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425

FL. *wave and smile and wave and smile and wave and wave and wave and wave and wave and wave and*

Pno. 1 *mp molto cresc.*

Pno. 2 *cresc. poco a poco*

430 *ten.*
FL. then I feel the smal-lest thing: _____ Not a pain, but a

Pno. 1 *f* *ten.* *ten.* *mf* *mp*

Pno. 2 *pp* *p*

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435
FL. pain. The smal-lest sound: _____ Not a voice, but a

Pno. 1 *p* *pp*

Pno. 2

439

FL. voice. I feel the smal - lest thing. As I sit by the

Pno. 1 *mp* *cresc. poco a poco*

Pno. 2 *mp* *cresc. poco a poco*

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443

FL. side of my hus - band. As a mil - lion, mil - lion peo - ple bring the

Pno. 1 *sempre marcato*

Pno. 2 *sempre marcato*

448

FL. *traf - fic to — a crawl. — I feel ev - 'ry - thing — and all. And noth - ing —*

Pno. 1

Pno. 2

mp

p

mf

p legato

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453

FL. *MARY: but the smal - lest thing. — Stop this. Please*

Pno. 1

Pno. 2

pp con moto ma non accel.

mf harsh

p

FIRST LADY:

M. 458
stop this. The sun is ruth-less. I am sweat-ing.

Pno. 1
458
mp

Pno. 2
458
mp
6/8 feel

FL. 462
Roast-ing in an op-en car. I'm sick of smil-ing. I'm sick of

Pno. 1
462
p

Pno. 2
462
p

465

FL. *gza*
wav - ing. I'm sick of rid - ing in an op - en car. The day will be im - mor - ta - lized.

Pno. 1

Pno. 2

mp *p*

mp *p*

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469

FL.
So fast. So fast. And ev - 'ry - thing I

Pno. 1

Pno. 2

473

FL. *know is gone so fast and sud - den - ly we're speed - ing past all the hun - dreds of peo - ple. —*

Pno. 1 *cresc. f*

Pno. 2 *cresc. f mp*

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478

FL. *What do they see? — Thou - ssands of voic - es: —*

Pno. 1 *mf mp*

Pno. 2 *mp*

482

FL. *What do they say? _____ All that I can do is turn and*

Pno. 1

Pno. 2

p pp

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487

FL. *scream and turn and reach and reach and reach and reach and reach and reach and reach and reach and*

Pno. 1

Pno. 2

cresc. poco a poco sempre marcato

492 *molto tenuto*

FL. reach and reach and reach and reach and reach and feel the smal - lest thing: _____

Pno. 1 *ff* *molto tenuto* *f*

Pno. 2 *ff* *molto tenuto* *pp* *Spz*

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496

FL. Not a pain, but a pain. The smal - lest sound: _____

Pno. 1 *pp* *mp*

Pno. 2 *Spz* *p*

500

FL. *Not a voice, but a voice. I feel the smal-lest thing*

Pno. 1 *p mp*

Pno. 2 *p*

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504

FL. *in the heat of the blood of my hus-band! As a*

Pno. 1 *p molto cresc. ff*

Pno. 2 *molto cresc. ff*

509

FL. *mil - lion, mil - lion flash - bulbs turn the blood to black and white. It*

Pno. 1

Pno. 2

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513

FL. *sings with all its might the smallest thing. The*

Pno. 1

Pno. 2

pp

517 *ten.* *ten.* *ten.*

FL. *smal - lest thing: My life... My life...*

Pno. 1 *poco rall.* *sfz* *(with touch) >*

Pno. 2 *mp poco rall.* *sfz* *ppp* *(let ring)*

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523 (First Lady grips Mary's hand.) *Mary: Let go!!* (Lady Bird Johnson re-enters.) *LADY BIRD:* *First Lady: Hello again, Lady Bird.*

FL. *La - dies.*

Pno. 1 *pp* *fff* *mf* *ten.*

Pno. 2 *mf* *p*

Lady Bird: Not right
now. Thank you.

(Lady Bird exits.)

FIRST LADY:

FL.

Look: my

A tempo

ten.

Slower

Pno. 1

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A tempo

Slower

Pno. 2

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536

MARY: *rit.*

M.

In your hands...

ten.

FL.

hat. And my gloves. Here in my hands.

Pno. 1

536

p

Pno. 2

536

p

ppp

rit.

542
FL. Time for a kit-ty-cat nap.

542 Pno. 1 Mary: Yes...OK. Sleep. *p*

542 Pno. 2 *p* colla voce | *dolce*

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548 Pno. 1 I'm here... Mary's here... *mf* *f*

548 Pno. 2 *mf* *f*

554 M. MARY: What? Did she

554 E. EVELYN: What, what?

(First Lady exits) (Evelyn enters)

Pno. 1 *ff* *mp*

Pno. 2 *ff* *p*

560 M. ask for me? — Evelyn: Just about there. Yes. I don't know. —

560 E. No. Did you have a nice nap?

Pno. 1 *p* *mf*

Pno. 2 *mp*

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564

M. Is Mis-sus John-son on board?

E. Evelyn: Of course not.

The Chief and the Vice-Pres-i-dent nev-er tra-vel on the

Pno. 1

mp

Pno. 2

mp

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567

M. Mary: I knew that...

E - ve-lyn? I don't know.

E. same plane... Yes? Now

Pno. 1

p

pp

mp

571

M. *I don't know...*

E. *you're get - ting ner - vous, like the rest of us.*

Pno. 1

571 *Fast* *Slower*

p *pp*

Pno. 2

571 *Fast*

mp *p*

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575

Evelyn: Don't worry, Mary...things'll go just fine. Where's that campaign spirit?

Mary: I - I can't do anything else. Just this.

EVELYN:

Sure you can. But this is what you do...

Pno. 1

575 *mp* *p*

579 Mary: Is it...? Is it? Evelyn: Mary, Mary, Mary...

E. well.

Pno. 1 Not fast *mp simply*

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583 EVELYN:

E. Here we are, just a speck in the air. A - bout to land on a dot down there.

Pno. 1 *p*
(like a pulse throughout)

Pno. 2 *mp*

587

E. This is what we are: a speck, a dot. This is what we are: We've

Pno. 1

Pno. 2

p *mp*

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590

E. cast our lot, We're on - ly part. . . . of a gi - ant mach - ine. We're

Pno. 1

Pno. 2

mp (like pizz.) *mp* *p*

593

E. sel-dom heard and we're sel-dom seen. This is what we are: The

Pno. 1

Pno. 2

p

p

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596

E. work, the grief. Till the day it ends there's no re-lief. But

Pno. 1

Pno. 2

mp

mf cresc.

mp

mf cresc.

599

E.

what we do is bound to do some good. It will. Some-how.

Pno. 1

f expansive

Pno. 2

f expansive

601

E.

I be-lieve we'll see we did— some good.— It's here. Right here. We just can't see it

Pno. 1

mp *mf*

Pno. 2

mp *mf* *p*

604 MARY:
M. Here we are: _____ We'll

604 E. *ten.* *ten.*
now. Now here we are: _____ Lit-tle cogs _____ in a wheel. _____ We'll

Pno. 1 *ritenuto* *p* *mp*

Pno. 2 *mp* *ritenuto* *p* *A tempo*

607 M. chug a - long _____ on the hope we feel. The best is what is asked of us. _____

607 E. chug a - long _____ on the hope we feel. The best is what is asked of us. _____ We've

Pno. 1 *mf* *mp*

Pno. 2 *mp* *mf* *mp*

610 M. *And grief.*

610 E. done our best — so far. Specks of work and hope... *ten.*

Pno. 1 *mf* *f* *mp* *p*

Pno. 2 *mf*

613 M. This is what we are.

613 E. This is all we are... *ten.*

Pno. 1 *pp* *ten.* *f* *pp*

Pno. 2 *pp*

617

M. I miss Tom Kit-ten. He needs me. ———

E. Sure you do. Sure he does. (The Aide re-enters.)

Pno. 1

pp *pp*

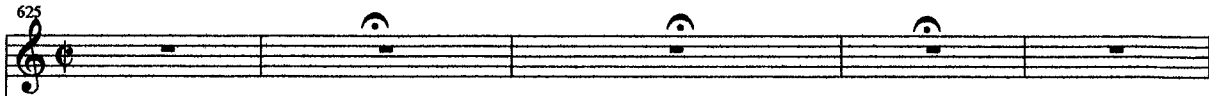
Pno. 2

pp *mf* *fast* *ritenuto* *mf marcato* *Faster*


623 AIDE: (freely)

A. Ma-ry Gal-la-gher, you're need-ed. Mis-sus Ken-ne-dy would like you to bring the sew - ing kit.

Pno. 2

625 M. 

625 Mary: Oh yes indeedy!
Thank you!

625 MARY: 

Mary: O.K.! I guess! Evelyn: Look, Mary-
the sun's out..

Evelyn: Come and ride in
the motorcade. It'll be
fun. You deserve it. I don't know.....

625 Pno. 1  *pp*

625 E.  *pp*

ten.

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M.

630

630 EVELYN:

Looks like it's go - ing to be warm... I don't be - lieve I'll need my

Pno. 1

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630

Pno. 2

633

Mary: You're right

MARY: *rit.*

coat... She won't need her coat. _____

Pno. 1

p *pp* *rit.*

Pno. 2

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638

638

638 Adagio *mf* (Many ossia.) Fast

Pno. 1

638 Adagio Fast *mf*

Pno. 2

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642

642

642

Pno. 1

Pno. 2

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3. Where's Mamie?

Piano 1

Piano 2

Fast

sfz *pp* *pp*

Mam.

MAMIE:

Mamie: This is the worst birthday I've ever had.. "I won't be in till late, Mamie. We'll celebrate tomorrow." Oh big-chicken-feet-deal. Tomorrow's not my birthday.. In the shade of my moth - er's mag -

Pno. 1

"There's a crisis in Little Rock, Mamie." Well pork-and-salt to you. Why doesn't he just send in the troops and shut those stupid bigots up? But no...he has got to have meetings. On my birthday...Ha! Look at that! Footprints on the carpet! I hate that. Happy worst birthday to me.

mp

Mam.

no - lia tree, You pro - mised your love up - on bend - ed knee. I

Pno. 1

16

Mam. *mf* said, "I do, I will, I trust." You said, "You must, you must, you..."

Mamie: "Mamie, you must not walk around with a drink in your hand, even if it is just ginger ale." Yes, honey...

Pno. 1

Pno. 2

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21

Mam. *fast* "You know what the press will say." I know what the press will say: "Mis - sus Eis - en - how - er drinks." *ten.*

Pno. 1 *mf* *mp*

24 *Horse baloney.*

Mam. "Missus Eis-en-how-er has e - pi - sodes..." E - pi - sodes..... I'll give 'em

Pno. 1 *p* *mf* *fast*

Pno. 2 *colla voce* *mp*

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27 *Driver!* *Whadd'ya say we take her for a spin! And we won't tell Ike!*

Mam. e - pi - sodes..... "Yes, Mrs. Eisenhower, you're the First Lady."

Pno. 1 *mf* *marcato*

Pno. 2 *fast* *p*

33 That's right - I am! **Briskly** They came out just to wish me a Happy Birthday!

Washington, Washington! What a town!
mp Why, look at all the people!

Pno. 1

33

Pno. 2

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40 Now that's an honor! Listen to 'em! Listen to 'em!

Mam. "Where's Mam - ie?" "Where's

40 *mf* *mp*

(last x only)

40 *mp* *mf* *sfz* *mp*

Pno. 1

Pno. 2

47

Mam. Mam - ie?" Here I am! — Here I am! — You know bet - ter than the press:

Pno. 1

Pno. 2

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54

Mam. What you get is what you see. I can't help a - dor - in' you an' you can't help — a -

Pno. 1

Pno. 2

84

59
Mam. *f* *mp*
dor - in' me! — "Where's Mam - ie?" "Where's Mam - ie?" Ov - er here! —

Pno. 1 *f* *mp*

Pno. 2 *f* *mp*

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65
Mam. *f*
How - dy Pops! — Mam - ie smiles: — Traf - fic stops. —

Pno. 1 *f*

Pno. 2 *f* *simile*

71

Mam. Sure, I like— be - in' Mis - sus Ike— an' I like to think— you a -

Pno. 1

mp

Pno. 2

poco cresc.

78

Mam. greel ————— Where's Mam - ie? Here's Mam - ie! Sweet - heart

Pno. 1

mf

Pno. 2

mf

s

85
Mam. of the G. O. P. I'm no

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92
Mam. old Bess Tru - man with a prune pit for a face.

Pno. 1

Pno. 2

99

Mam. I'm no E - lea - nor - Roo - se - velt. I know my place.

Pno. 1

Pno. 2

mf

106

Mam. I know my job is to be a wife. My hus - band's job is to

Pno. 1

Pno. 2

p *con pedale* *mp*

113

Mam. *v* lead. I got my man where I want him: Home. What else could an -

Pno. 1 *mf cresc.*

Pno. 2 *mf cresc.*

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120

Mam. y girl need? There's noth - ing else I need. There's

Pno. 1 *p*

Pno. 2 *p*

127

Mam. *p* *rit.*

noth - ing else. — Noth - ing. I'm no E - lea - nor Roo - se - veit...

Pno. 1 *pp*

Pno. 2

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Mamie: Stop the car!
When's the next train to Little Rock?

I'll go down there and see for myself about this "crisis."

Maybe if I put in an appearance those bigots'll - I don't know - settle down - Which means Ike can get home early to his birthday girl!

134

Mam.

Pno. 1 *ritenuto* , A tempo (locomotion) *p*

Pno. 2 , A tempo (locomotion) *p*

141 Mam. "I don't know, Mrs. E." Oh you don't know beans from a beanbag -
All a - board! _____

Pno. 1 (train whistle) (safety) *f*

Pno. 2 (safety)

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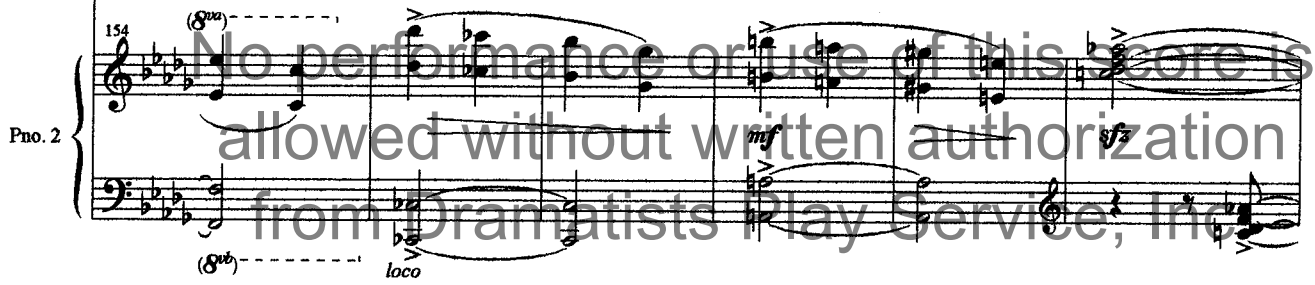
147 Mam. Where's Mam - ie?

Pno. 1 *p* *f* *f molto ritmico*

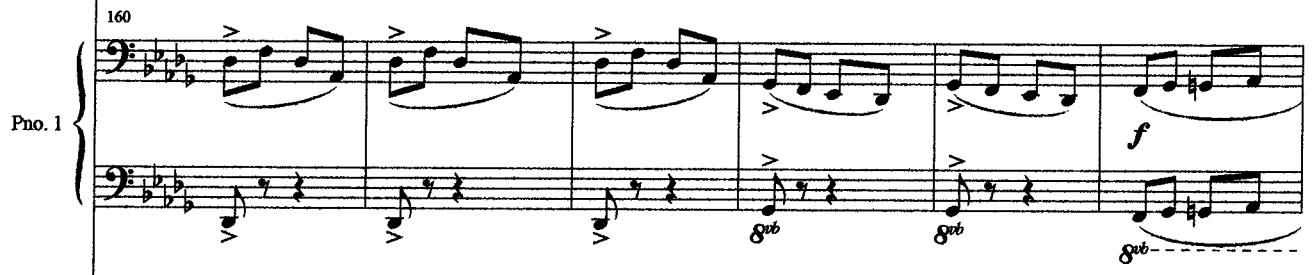
Pno. 2 *p* *f* *f molto ritmico*

154
Mam. 
Where's _____ Mam - ie? _____ Here she comes! _____

Pno. 1 
mf

Pno. 2 
mf
(8^{va})
(8^{vb})
loco

160
Mam. 
Ho - ly smokes! _____ She's no queen, _____ She's jus' folks. _____

Pno. 1 
f
8^{vb} 8^{vb} 8^{vb}

Pno. 2 
sfz *f*

166

Mam. I ain't been sent by the Pre - si - dent, but I'm bent on help -

Pno. 1 *mp* *cresc. poco a poco*

Pno. 2

172

Mam. in' my man: _____ Where's Mam - ie? _____

Pno. 1 *f* *8va*

Pno. 2 *f* *mf* *f*

179

Mam. Here's Mam - ie! _____ What Ike can't do may - be

Pno. 1

Pno. 2

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186

Mam. Mam - ie can! _____

Pno. 1

Pno. 2

193 Mamie: Here I am everyone! Where is everyone?

ff *mf* *poco rall.* *mp* *p* *pp* *ppp*

Pno. 1

Pno. 2

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198 Little Rock sounds like such a happy sort of town...

Mam.

198 *fast* *mp* *mp* *mp* *s* *s*

"Lit - tle Rock" But it doesn't feel happy here...

(Marian Anderson enters.)

Mamie: Ah! A Negro! Don't hurt me!

I know you!

Pno. 1

Pno. 2

Marian Anderson! It's me,
Miss Anderson! Mamie
Eisenhower!

Marian: Mrs. Eisenhower! What
are you doing in Little Rock?
Mamie: Uh...visiting...

Marian: Acutally, we were just leaving. But we
must hurry! We must go to Washington.
We must speak to the President.

Marian: The situation here is very dangerous.
The Negro students who are to be integrated
were turned away from Little Rock Central
High this morning.

Marian: Friends?

Mamie: We?

Mamie: Oh, I know: it's a "crisis."

Mamie: Uh huh...*You!* It's my
birthday and I thought: what
better birthday treat could I

have than to visit my favorite
Negro opera singer!

Marian: Well! Happy Birthday!
But how did you know I'd be
in Little Rock?

Mamie: Oh...*First Lady intuition.*
Ha ha! What *are* you doing
in Little Rock?

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209 Mar. MARIAN (recit.):

Marian: The Governor refuses
to protect the children from
the mob. The President must
intervene.

Marian: Those are such
pretty pillows.

This is

Mamie: Thank you. Climb aboard,
Miss Anderson.

213
 Mar. Lit - tle Rock, Mis - sus Ei - sen - how - er. There are cer - tain plac - es where Ne - groes,

Pno. 1 This score has been downloaded from www.dramatists.com and is for perusal only.

Pno. 2 No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc. *colla voce*

Mamie: You'll pardon my French,
 but that's just plain donkey balls.
 You're welcomed here.

Mamie: Grapefruit?

215 3 3 3
 Mar. ev - en ce - le - bri - ties such as our - selves are not wel - comed.....

Pno. 1 Moderate light waltz
mf *mp*

Pno. 2 Moderate light waltz
mf *mp* *p*

219 Marian: Thank you, but no.

219

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225

Pno. 1

Mamie: I'll be honest: This Negro crisis has nothing to do with me. It's political. But I'm worried about Ike. His ticker isn't what it used to be...	Marian: Do you understand what's happening here?	Mamie: Sure. Negroes want to integrate. Fine by me.	Marian: But it's not fine by others. Everyone is waiting to see what the President will do.
---	--	---	---

225

Pno. 2

230

Mar. *MARIAN:*

But so far he has said nothing. *Hemust* take action today!

Mamie: Which would be my *birthday*. How 'bout a game? Canasta?

Old man - sion has to come

Pno. 2

mf *pp*

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237

Mar. down.

Mamie: You don't mean my White House, do you? You like my White House, don't you?

Marian: Yes, but -

Mamie: Oh I know the D.A.R. put up a fuss about you singing in Washington that time - and between you and me, I can't stomach the D.A.R. You ever watch those women eat?

Mamie: Got my man where I want him: Home. Sometimes.

Marian: Yes, but -

Mamie: Well, Washington is *my* town now and the White House is *my* house.

Pno. 1

pp *mp*

Pno. 2

p

Marian: You love your husband very much. Perhaps you could persuade him for us. After all, you are the First Lady,

the closest person to the most powerful man in the world -

Mamie: Now you hold on there. That's one of Ike's rules: I don't get involved. He doesn't know I'm down here in Little Rock and he'd be madder than the devil-dee-doo if he found out. I never get involved,

242 Slower

Pno. 2

Musical notation for Piano 2, measures 242-246. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a melodic line in the treble and a supporting bass line. Dynamics include *mf marcato* and *mp*. There are accents (>) over several notes.

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247 publicly or otherwise. Marian: But - Mamie: That's a rule. MAMIE: My

Mam.

247 Moderate march (like a snare drum) *mp*

Pno. 1

Musical notation for Piano 1, measures 247-250. The score is in treble and bass clefs with a key signature of two sharps. It features a rhythmic accompaniment for the vocal line. Dynamics include *mp*.

251 hus-band was an Ar - my man. We lived where he was sta - tioned.

Mam.

251

Pno. 1

251 *sfz* *mp*

Pno. 2

Musical notation for Piano 1 and Piano 2, measures 251-254. Piano 1 (measures 251-254) has a rhythmic accompaniment with dynamics *sfz* and *mp*. Piano 2 (measures 251-254) has a melodic line with dynamics *sfz* and *mp*. There are accents (>) over notes in both parts.

254

Mam. *> > >*
 In Pa-na-ma with bugs as big as air - planes. The

Pno. 1

Pno. 2 *sfz sfz mf gna----- mp*

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257

Mam. *> > >*
 Phi - lip - pines with rats the size of tanks.

Pno. 1

Pno. 2 *sfz mf sfz*

260

Mam. I stuck it out. Made him a home. Ma-naged the books.

Pno. 1

Pno. 2

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263

Mam. Pinched ev - 'ry cent. Gave him a son... (spoken:) Gave him a son...

Pno. 1

Pno. 2

poco rall.

mp rit.

5

267 **A tempo**

Mam. And I would-n't change a sin-gle thing. Not the bar-racks with the bad la-trines, Not the

Pno. 1

Pno. 2

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270

Mam. chat-ter of the Ar - my wives. I did not com-plain. My

Pno. 1

Pno. 2

273

Mam. hus-band was an Ar-my man. I had rules to fol-low.—

Pno. 1 *mp*

Pno. 2 *f*

277

Mam. My hus-band was a ge-ner-al.—

Pno. 1 *f* *mp* *simile*

Pno. 2 *f* *mp*

280

Mam. He won the war in Eur - ope. In

Pno. 1

Pno. 2

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283

Mam. Nor-man-dy with bombs as big as build - ings. In Ger-man-y with rats the size of

Pno. 1

Pno. 2

105

286

Mam. *>*
men. I stuck it out. Wait-ed at home.

Pno. 1

Pno. 2

mf

290

Mam. Got good at bridge. Wait - ed for months. Wait - ed for years.

Pno. 1

Pno. 2

poco rall. mp

poco rall. mp

294 *rit.* *A tempo*

Mam. (spoken:) Wait-ed a-lone. But I would-n't change a sin-gle thing. Not the

Pno. 1 *A tempo*

Pno. 2 *rit.* *A tempo*

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297

Mam. wait-ing for the war to end. Not the wait-ing for a nor-mal life.

Pno. 1

Pno. 2

299

Mam. What's a nor-mal life? _____ My hus-band was a ge-ner-al. _____

Pno. 1 *f* *dim.*

Pno. 2 *mp* *f*

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303

Mam. I had rules to fol - low. _____ And

Pno. 1 *mp* *p* *più legato*
con pedale 3 3 3 3 3 3 3 3 3 3 3 3

Pno. 2 *mp* *p* *più legato*

307

Mam. boy, oh boy, I knew it way— back when: My hand-some guy was

Pno. 1

Pno. 2

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311

Mam. not like oth - er men. My hand-some guy was mine all right,— but

Pno. 1

Pno. 2

315
Mam. *then:* The ar-my came first, the war came first, the

Pno. 1

Pno. 2

317 Mam. coun-try came first, the peo-ple came first, ev-'ry-thing and ev-'ry-bo-dy else came first and

Pno. 1

Pno. 2

319 **Broad**

Mam. *now my hus-band is the Pre-si-dent. And we live in the White House.*

Pno. 1 *rall. sf mp*

Pno. 2 *rall. sf mp*

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323

Mam. *In Wash-ing-ton, with mouths as big as pot-holes. In*

Pno. 1 *sf mp*

Pno. 2 *sf mp*

326 *ten.*

Mam. Wash - ing - ton, — with men the size of rats. —

Pno. 1 *A tempo* *cresc.*

Pno. 2 *ritenuto* *A tempo*

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329

Mam. I've stuck it out. Made him a home. Shook lots of hands.

Pno. 1 *f* *mp*

Pno. 2 *f* *mp*

332

Mam. Dealt with the press. Rum - ors and lies. *rit.* Rum - ors and lies...

Pno. 1 *mf*

Pno. 2 *mf mp rit.*

75

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336

Mam. And I would - n't change a sin - gle thing. Ev - 'ry - thing I want - ed I got.

Pno. 1 *colla voce*

Pno. 2 *colla voce*

339 **Fast**

Mam. Sure, I might have missed some things. I will not complain! My

Pno. 1

Pno. 2

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342

Mam. hus-band is an Ar-my man. Ge-ner-al. Pre-si-dent. I have rules to fol-

Pno. 1

Pno. 2

347 MARIAN: *3* *3*
 Mar. Old rules are old rules. New rules are bet - ter.

347 Mam. *>* low... Mamie: What?

Pno. 1 *347* *Freely* *mp*

Pno. 2 *347* *Freely* *mp* *3*

//

351 MARIAN:
 Mar. You hav - en't heard the mob. You hav - en't seen their fac - es, — Mis - sus E. (spoken:) May we call you that?

Pno. 1 *351* *mp* (like pizz.)

Pno. 2 *351* *mf*

Mamie: Sure.

3

Mar.

"Mis-sus E.?"

And while the Pre-si-dent waits, the mob grows.

Pno. 1

Pno. 2

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Mar.

While the Pre-si-dent waits, the mob rules.

While the Pre-si-dent waits and waits the

Pno. 1

Pno. 2

362 *stringendo*

Mar. hate blos-soms. — "Go home, nig-ger!" — "Know your place, nig-ger!" "Kill the nig-ger

Pno. 1 *stringendo* *ff*

Pno. 2 *stringendo* *ff*

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366 MAMIE: MARIAN: 3

Mar. chil-dren!" "Kill the nig - ger chil-dren..." — Chil-dren... While the Pre-si-dent waits, —

Pno. 1 *mp* 3

Pno. 2 *pp* *p*

371 (intense)

Mar. so do chil - dren. Who will teach them? Who will speak for them?

Pno. 1 *sf p*

Pno. 2 *mf*

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374 Moderato

Mar. Who will make the new rules? Who will break the old rules? — Mel - ba!

Pno. 1 *sf p* *mf* *ff*

Pno. 2 *ff*

Moderato

378
Mar. *mf* *p* *mf*
Glo - ri - a! Min - nie Jean! Come to school, chil - dren! — We are all learn - ing — as the

Pno. 1
378
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Pno. 2
378
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(8th)

383
Mar. *f* *p*
world's turn - ing — that the change must come to - night. — There's a

Pno. 1
383
f

Pno. 2
383
f p *f* *f p*

386 *f*

Mar. drum beat - ing — where the sun's meet - ing — with the stars, and all — the

Pno. 1 *f* *p* *pp* *cresc.*

Pno. 2 *f* *p*

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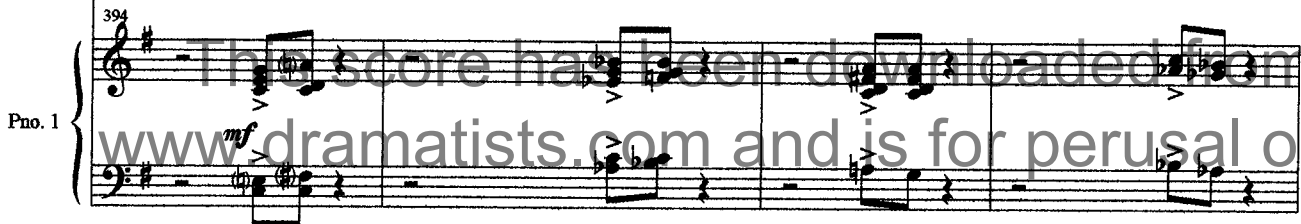
389 *f* *mp*

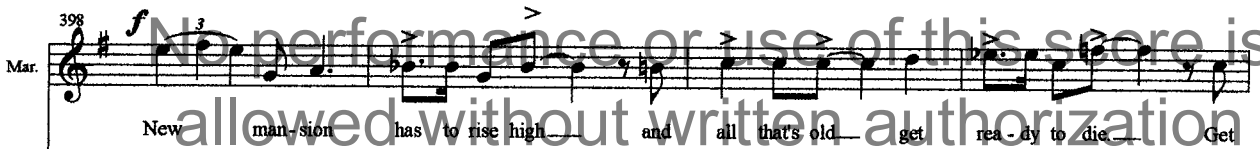
Mar. stars, they know — the change — must come to - night.

Pno. 1 *f* *(with a beat)* *trem.* **In strict tempo**

Pno. 2 *mp* *f* *trem.*

394 (with a swing)
Mar. 
Old man-sion has to come down. New man-sion has to go up.

Pno. I 

398 *f*
Mar. 
New man-sion has to rise high and all that's old get rea-dy to die. Get

Pno. I 

402 *cresc.* *f*
Mar. 
rea-dy! Get rea-dy! Get rea-dy! Get rea-dy! Mel-ba! Glo-ri-a!

Pno. I *sub. p* *poco a poco rall.*


Pno. 2 *sub. p* *poco a poco rall.*


406

Mar. *p*
 Min - nie Jean! Come to school, chil - dren. ——— There's a new teach - ing — and the

Pno. 1 *f* *mp*

Pno. 2 *mf* *pp*

Mar. *mf* *f* *p* *mf*
 old teach - ing — has to get the boot to - night. ——— There's a drum pound - ing — and the

Pno. 1 *mp* *f* *p*

Pno. 2 *f* *mf*

414 *f* *freely* *p cresc.* *f*

sky's round-ing — up the stars, and all — the stars can't stop the change that's

414 *mf* *sempre cresc.* *mp* *f*

414 *mp* (black keys) *f*

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419 *mf* *f* *p* *pp*

com - ing — to - night...!

419 *f* *mf* *ppp*

Più mosso

419 *f* *mp*

Più mosso

Mamie: I know what it feels like: not being allowed in. Ike won't let me near the Oval Office. But we gotta do something, don't we? Marian: Yes! Mamie: We gotta stand up to him and tell him what we think, don't we? Marian: Then you'll speak to your husband?

Piano 1

Piano 2

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Piano 1

431 Mamie: Well - no. But maybe I can arrange for you to see him. Right now! Marian: Could you? Mamie: Sure! Come on! All ashore that's going ashore!

Mamie: First Class passengers to the left! Second class passengers to the right!

Fast

Piano 2

Piano 1

435 Steerage: down! (You stick with me, Miss Anderson - no one'll give you any trouble as long as you're with me!) Marian: I thought we were going to see the President! Mamie: We are!

(play 4 times)

Piano 2

435 (play 4 times)

Marian: On a boat?

Mamie: Oh - Captain! This Negro woman is my friend and a celebrity and she's traveling with me!

"Most certainly, Mrs. Eisenhower!"

Pno. 1

Musical notation for Piano 1, measures 441-446. The score consists of two staves (treble and bass clef) with various chords and melodic lines.

Pno. 2

Musical notation for Piano 2, measures 441-446. The score consists of two staves (treble and bass clef) with various chords and melodic lines.

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To Algiers! Marian: Algiers? Mamie: Ike was stationed there in '44. Commander-in-Chief of the Allied Forces.

Pno. 1

Musical notation for Piano 1, measures 447-452. The score consists of two staves (treble and bass clef) with various chords and melodic lines. A double bar line is present at measure 452.

Pno. 2

Musical notation for Piano 2, measures 447-452. The score consists of two staves (treble and bass clef) with various chords and melodic lines. A double bar line is present at measure 452.

We're going back in time to pay him a surprise!

Marian: We don't want to go back in time!

Pno. 1

Musical notation for Piano 1, measures 453-458. The score consists of two staves (treble and bass clef) with various chords and melodic lines. A double bar line is present at measure 458.

Pno. 2

Musical notation for Piano 2, measures 453-458. The score consists of two staves (treble and bass clef) with various chords and melodic lines. A double bar line is present at measure 458.

458 Darker

Mamie: We're going to see about some rumors and lies.

Marian: What rumors? What lies?

Mamie: You want to change some things, don't you? Well, so do I!

Pno. 1

con pedale

Pno. 2

458 Darker

pp

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462 MARIAN:

Mar.

Change is for the pre-sent, Mis-sus E.

Not for the past.

462

Mamie: You wanna see the President, don't you?

Pno. 1

Pno. 2

462

465 Marian: Yes. Mamie: Well, you're gonna see the future President! Marian: This is dangerous! Mamie: I know...

Pno. 1

Pno. 2

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469 Come on...remember that song!

Pno. 1

Pno. 2

472 MARIAN: *accel.*

472 MAMIE: "In Al - giers!" *accel.* Al - giers!

472 "In Al - giers..." Al-giers!

Pno. 1 *pp* *cresc. e accel.*

Pno. 2 *pp* (out of tempo) *cresc. e accel.*

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//

475 Moderate, romantic foxtrot

Mar. giers! Al - giers! - In Al - giers I'll find you where the

475 Al-giers! In Al - giers I'll find you where the

475 Moderate, romantic foxtrot

Pno. 1 *f* *mp*

Pno. 2 *f* *mp* 6

479

Mar. sun burns the sand. In Al - giers I'll re - mind you how

Mam. sun burns the sand.

Pno. 1

Pno. 2

//

483

Mar. far a - way you are in a far - a - way land. In Al - giers I'll

Mam. Ah! In Al - giers I'll

Pno. 1

Pno. 2

488
Mar. call you from a tall mi-na - ret. Will you come when I
488
Mam. call you from a tall mi-na - ret.

Pno. 1

Pno. 2

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//

492
Mar. call you? Or will you turn a-way — nev-er feel-ing re - gret? —
492
Mam. Ah! —

Pno. 1

Pno. 2

496 *ten.*
 Mar. Will you turn a-way? Will you turn a-way? Will you turn a-way? Our
 Mam. Will you turn a-way? Will you turn a-way? Will you turn a-way? Our
 Pno. 1 *ritenuto*
 Pno. 2 *ritenuto*

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//
 500 *mf*
 Mar. dreams are mi - rag - es set on a de - sert hill. We'll
 Mam. dreams are mi - rag - es set on a de - sert hill. We'll
 Pno. 1 *p* *mf*
 Pno. 2 *p* *mf*
 500 *pp* *mf*
 More freely
 3 3 3 3

504 *rit.*

Mar. strug - gle to reach them. We'll try, but we nev - er

Mam. strug - gle to reach them. We'll try, but we nev - er

Pno. 1 *mp*

Pno. 2 *pp* *mp*

//

507 *ten.*

Mar. will... By and

Mam. will... *ten.* By and

Pno. 1 *p* *f*

Pno. 2 *p* *f* *ten.*

509 A tempo

Mar. *by I'll lose you where the wind stirs the sand. And I'll*

Mam. *by I'll... (Ike and his chauffeur dance on.)*

Pno. 1 *mp*

Pno. 2 *A tempo mp*

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//

513

Mar. *cry: "Where are you, lov - er?" "Where are you, lov - er?" My*

Mam. *Where are you, lov - er?*

Pno. 1

Pno. 2

517

Mar. cry of love that's lost. will nev - er reach your ears. The

Pno. 1

Pno. 2

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521

Mar. sun will burn our hearts in Al - giers. Mamie: I think we've arrived.

Pno. 1

Pno. 2

cresc. *non rit.* *f*

Marian: Why did you bring us here? Mamie: Shhh!

Marian: Isn't that President Eisenhower?

525 **Swing**

Pno. 1

mp

525

Pno. 2

mp

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529

Pno. 1

mp

529

Pno. 2

mp

533 MAMIE: I forgot he'd look younger... IKE: *mf* *tr* *mf* *tr* *mf* *tr*

Bye and bye I'll lose you, where the wind stirs the

Pno. 1

Pno. 2

sf p

con pedale

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538 sand; And I'll cry: "Where are you, lov-er?" "Where are you, lov-er?" MAMIE: Where are you,

Pno. 1

Pno. 2

Ike: Let's go back to headquarters. You get the jeep.
(The Chauffeur kisses Ike.)

MAMIE: (ad. lib.)

542

Mam. lov - er...? Ru - mors and lies...

Pno. 1 *pp rit.*

Pno. 2 *mf p fast*

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Mamie: That's his chauffeur...

Marian: Is this why you dragged us here?
To spy on your husband?

546

Mam. Ru - mors and lies...

Mamie: Yes!

Marian: We wanted to speak to the
President! You told us -

Pno. 1

Mamie: I told you I could arrange for
you to see him.

Marian: Trick! Trick!

Mamie: Shhh! I've got a plan...

Pno. 2 *fast*

(Mamie whispers in Marian's ear.)

Marian: We will not be involved in any scandal...

Mamie: Well I guess we'll just have to go back to Little Rock and we'll never get to speak to Ike, will we?

550 MARIAN: (sings)

Marian: Very well. We are a pro-fes - sion - al!

Ike: I have to use the john.

Mamie: Excuse me. That's a pretty scarf...May I see it?

550

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Molto allegro, violento

(Mamie ties the Chauffeur up.)

552

Mamie: I got you! Hold on tight, Miss Anderson!

Chauffeur: Who -?

Mamie: I just adore this scarf. So feminine...!

Marian: I'm trying -

552

Mamie: Little Miss Pretty Irish Girl. It said so in the photgraph in Life. The General's chauffeur.

MAMIE:

Ha! Wanna know who I am? (sung) The Ge-ner-al's wife...

554

Slow (with menacing pulse)

554

559

Mam. *I know you work-ing girl types...*

559

Pno. 2 *mp marcato*

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563

Mam. *You take ad - van - tage... of a man be - ing a - way from his wife... You*

563

Pno. 1 *mp* *poco cresc.*

563

Pno. 2 *poco cresc.*

567 *Marian: Your husband's coming!*

Mam. throw your-selves — at mar-ried men — and call it a ca-reer

Mamie: Stuff her in the back seat - Get down and keep her quiet. I'll drive.

567 *Marian: You'll kill us all!*

Pno. 1

Pno. 2

mf

mf

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570 *Ike: Let's go... Mamie: "Yes, sir General..."*

Pno. 1

p

Nervous but steady

570 *f*

Pno. 2

p

574 IKE: Ike: Watch it!

I. *Re-mind me that I have to wire— Ma-mie...*

Pno. 1 A tempo

Pno. 2 A tempo

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578 Ike: Keep your eyes on the road for godsakes!

I. *It's her birth-day to - day...*

Pno. 1 Fast

Pno. 2 Fast

582 Mamie: "All that dancing made me dizzy...sir..."

IKE:

I.

What pre-sents should I get for

Pno. 1

Pno. 2

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587 MAMIE: Ike: Watch it -!

What's wrong with you? What's going on?

(Ike tears off Mamie's disguise.)

Mamie!

I. Mam.

Ma - mie? Pre - sents?

Pno. 1

Pno. 2

Marian: Some day, sir, in Little Rock, Arkansas, there'll be a crisis. Negro students who are to be integrated will be turned away by an angry white mob...these children will look to you, the President, for protection. Send in the troops, Sir.

591 (822) --- Ike: What is this foolishness? Mamie! What are you doing here?

Mamie: Well...Miss Anderson here, wanted to speak to you. Miss Anderson, what was it you wanted to say?

Marian: I...I... Ike: Who are you? Ike: President? Me? Ike: Little Rock? What's going on here?

Mamie: This is Marian Anderson, Ike. The opera singer. Marian: Oh, this is ridiculous.

Ike: Well, what?

Pno. 1

Pno. 2

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Marian: (to Mamie) Don't you realize the seriousness of what's happening in your country?

MAMIE: *mf*

Ike: Mamie! You know better than to interfere! You know the rules! Old rules are old rules, but new rules are bet - ter... *mf*

IKE: *mf*

What?

Pno. 1

602 MAMIE:

Mam. I said I would -n't change a sin - gle thing. But I

Pno. 1 *Allegro agitato* *mp*

Pno. 2 *Allegro agitato* *mp*

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606

Mam. would. I would change what hap - pened here.

Pno. 1

Pno. 2

610

Mam. With you and her. And all thr ru-mors ev-er af - ter.

Pno. 1 *mf* *mp*

Pno. 2

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615

Mam. I stuck it out. Made you a home, wher - ev - er was home. Gave you a son.

Pno. 1 *mf*

Pno. 2 *mf*

619

Mam. Gave you a son. I fol-lowed all the rules.

Pno. 1 *sempre marcato* *sfs* *p*

Pno. 2

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624

Mam. Ev - ry sin - gle, stu - pid, pig - eon - shit

Pno. 1 *mf*

Pno. 2 *sempre marcato* *mp* *mf*

626 (first x only) Ike: Mamie!

Mam. rule! Boy, oh boy, I know it way— back

(safety)

Pno. 1 (play 1x only)

Pno. 2 (safety) *con pedale*

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629

Mam. when. My hand - some guy was not like oth - er

Pno. 1 *f*

Pno. 2

632

Mam. men. My hand - some guy was mine all right, — but

Pno. 1

Pno. 2

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635

Mam. then: The Ar-my came first, the war came first, and she came first!

Pno. 1

Pno. 2

f *poco rall.* *sfz*

Ike: You go home, Mamie -

638 MAMIE: > > > > > >

"Go home, Ma-mie." "Know your place, Ma-mie."

Allargando

Pno. 1 *mf* *f*

Pno. 2 *f*

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643

Mam. Ma - mie should - n't think. Ma - mie should - n't speak.

Pno. 1 *mf* *f*

Pno. 2 *mf*

647 *rit.*

Mam. Ma-mie's not al-owed... What's Ma-mie? Who's Ma-mie...? Ike: Now you stop that... Mamie: Well...now I know the truth. What do I do with it?

Pno. 1 *mp* *p rit.*

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652 I. Some - day we'll own a house,

Pno. 1 *Dolce* *espress.* *p*

Pno. 2 *Moderato* *p dolce* *espress.* *Dolce*

658
I. and we will call it home. You'll paint it all in pink, I'll plant and

Pno. 1

Pno. 2

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663
I. mow the lawn and we'll won-der where the time has gone. To -

Pno. 1

Pno. 2

667

I. *mf* *mp* *p*

mor-row I will love you more. Hon - est. Ma - mie. To - mor-row I will love you

Pno. 2

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672

I. *p* *mf*

more. MARIAN. What is past is past.

Pno. 1

Pno. 2

675

Mar. What is then is then. How to change the past e - ludes the smart - est men.

Pno. 1 *cresc. poco a poco*

Pno. 2 *cresc. poco a poco*

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678

Mar. Noth - ing you can do can ev - er change what was. So why not look a - head like

Pno. 1

Pno. 2

681 *con moto* **f** MARIAN: Some-day we'll

681 ev - 'ry lov - er does. _____

681 MAMIE: Some - day we'll

681 IKE: Some - day we'll

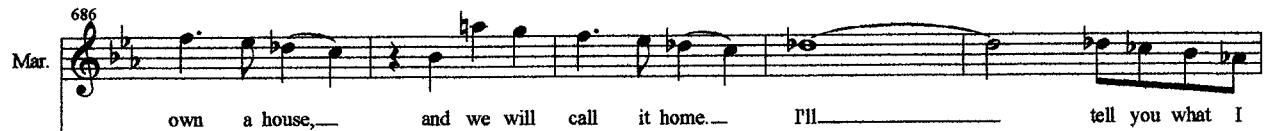
Pno. 1 *mf con moto* *cresc.* **f**

Pno. 2 *mf con moto* *cresc.* **f**

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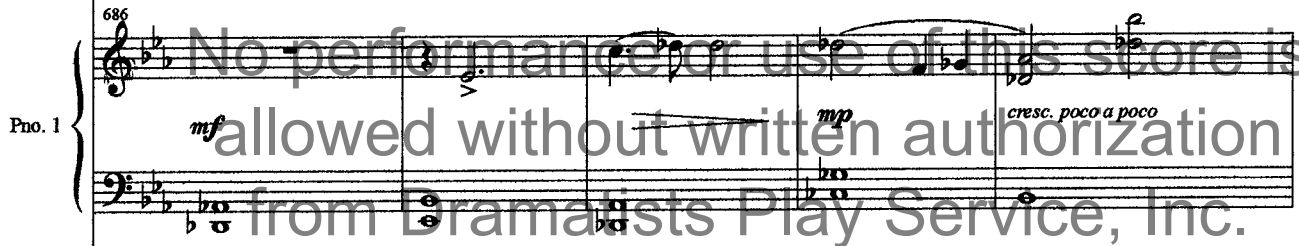
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686
Mar. 
own a house,— and we will call it home.— I'll _____ tell you what I

686
Mam. 
own a house, and we will call it home. I'll tell you what I think..

686
I. 
own a house, and we will call it home.

686
Pno. 1 
mf *mp* *cresc. poco a poco*

686
Pno. 2 
mf *mp* *cresc. poco a poco*

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691
Mar. think... For - ev -

691
Man. And I'll hold you in my arms till dawn.

691
I. I'll share your bed at night, and I'll hold you in my arms till dawn.

691
Pno. 1

691
Pno. 2

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695
Mar. er!

695
Marr.

695
I. Birth days... *pp*

For - ev - er I will love you more. Peace-time.

695
Pno. 1

695
Pno. 2 *ten.* *mp*

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700 *pp* CHAUFFEUR:

Mar. Chil - dren. (Help me...)

700 *pp* Mam. Hus - band... To - mor - row I will love you —

700 I. Pro - mise. To - mor - row I will love you —

Pno. 1 *pp* *mf*

Pno. 2

706 Mam. more... —

706 I. more... —

706 Pno. 1 *pp* *rit.* Ike: Well girls, if you'll excuse me, I've got a war to wrap up. There's a B-29 all set to fly you back stateside. Ike: Happy Birthday, Birthday Girl... *mp*

Mamie: Come on, Miss Anderson, we've got work to do in Washington.

706 Pno. 2 *rit.* *mp*

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Mamie: I hate flying.
"Fasten your seatbelt,
Miss Anderson." Off we go! Hurry us home, boys! We got work to do!

710

Pno. 1

Pno. 2

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716

Pno. 1

Pno. 2

We're gonna send in the troops!

Hey, this isn't so bad after all!

mf *mp* *cresc. poco a poco*

mf *mp* *cresc. poco a poco*

MARIAN: 3 Mamie: This is the best birthday ever!

721 *Look at the Atlantic!* Blu - er than blue!

Pno. 1

Pno. 2

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725

Pno. 1

Pno. 2

We can see the world from here!

Pno. 1

Pno. 2

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Pno. 1

Pno. 2

Pno. 1

Pno. 2

4. Ole Missoura (Olio)

Moderato with sentimentality (like a Stephen Foster parlor song)

Piano 1

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Moderato with sentimentality (like a Stephen Foster parlor song)

Piano 2

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Pno. 1

Pno. 2

MARGARET:
13
M. Won't you

Pno. 1
mp *mp*

Pno. 2
mp *mp*

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M. 19
lay me to rest in Ole Mis - sou - ra; where the riv - er runs but time stands stil - ly -

Pno. 1
mp *ten.* *mf* *mp*

Pno. 2
mp *ten.* *mf* *mp*

25

M. still. Let me find last-ing peace in Ole Mis - sou - ra with the

Pno. 1

Pno. 2

mf *mp*

mf

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31

M. *ten.* *Più mosso*
one I love who loves me, and swears he al-ways will... The trou-bles of the

Pno. 1

Pno. 2

mp *mp*

37

M. world will trou-ble me no more; No po-li-tics, no Wash-ing-ton, and no a-tom-ic

Pno. 1

Pno. 2

cresc. *mf*

cresc. *mf*

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43

M. war. If I nev-er re-turn to Old Mis-sou-ra, then a rest-less spi-rit

Pno. 1

Pno. 2

f *mp* *mf*

f *mp* *mf*

49 *poco accel.*

M. ev - er shall I roam. Won't you lay me, won't you lay

Pno. 1 *poco accel.*

Pno. 2 *poco accel.*

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55 *f passionately* *ten. a tempo*

M. me. Lay - me! Lay - me! Lay me... Won't you lay me to

Pno. 1 *mf* *f* *ten.* *mf*

Pno. 2 *mf* *f* *mf*

61 *f* *mp*

M. rest in Old Mis - sou - ra. My nev - er chang - ing, time for - got - ten,

Pno. 1 *mp* *mf* *mp* *poco rall.*

Pno. 2 *mp* *mf* *mp* *poco rall.*

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66 *pp*

M. Home - for - ev - er Home...

Pno. 1 *mf* *rit.* *mp* *mf*

Pno. 2 *mf* *rit.* *mp* *pp*

va

5. Eleanor Sleeps Here

Moderato (con moto)

Piano 1

f *mf* *p*

Piano 2

Moderato (con moto)

mp legato

(as one phrase - no ritard)

Pno. 2

mp

5

Pno. 2

mf

6

Pno. 1

Pno. 2

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E. *a tempo* ELEANOR: (parlando)

a tempo This is the be-gin-ning of a new e-ra in hu-man flight!

Pno. 2

E. (sung)

We shall de-mon-strate that it is safe to fly from Wash-ing-ton to Bal-ti-more and back

Pno. 2

10 *ten.* *fast* (parlando)

E. in the mid-dle of the night — and land safe - ly. Frank - lin will be jeal - ous. But I'm

Pno. 1 *mp*

Pno. 2 *rit.* *p*

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12 *ten.* *a tempo*

E. glad that I men-tioned ov - er din - ner that I've nev - er ev - er flown. I love a whim!

Pno. 1 *p* *a tempo* *mf* *rit.*

Eleanor: What do you say, Hick?

Eleanor: You were awfully quiet at dinner, Hick.

ELEANOR:

16 *rit.* Thank you, A - me - lia! _____

HICK: > Fine.

ELEANOR: *fast* 3 She does-n't like

Pno. 1

p colla voce

Pno. 2

mp

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20 *fast* Hen - ri - et - ta Nes-bit's cook-ing. _____

Who's got a Life-sav-er? Hick?

Pno. 1

mp

Pno. 2

p

24 Hick: I think I have...a roll... ...in my... ...here. ELEANOR: Hick: Miss Earhart? Amelia: It's your last one. Eleanor: Oh, take it, Amelia.

Yum yum.

Pno. 1

Pno. 2

(with a swing)

mp *pp* *p*

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29 ELEANOR: Amelia: Thank you...Having fun, Miss Hickok? Eleanor: Hick's a sport. ELEANOR: 3 3

Hick's got a purse full of Toot - sie Rolls. She's gone down in - to

Pno. 2

mp *pp*

Eleanor: I bet she'd love to
join you on your trip around
the world!

Wouldn't that make a good column
for "My Day," Hick? Our flight
over the Pacific Ocean!

32 *3* HICK: > >

coal-mines with me, up in - to moun-tains with me.

Head - line:

Moderato (swingy)

Pno. 1

Pno. 2

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35 H

"First La - dy of U - ni - ted States — and First La - dy of Flight —

Pno. 1

39

H. *>*
Hop on a plane on an af - ter - din - ner whim. Crash in - to Ca - pi - tol Build -

Pno. 1

39

p *f* *p*

Pno. 2

39

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42

H. Amelia: What it is you do at the White House? HICK:
ing. Con - gress slaugh - tered" Oth - er

Pno. 1

42

mf *p* *mf*

Pno. 2

42

p

46 *rit.* Eleanor: Hick's living there for the time being - she does field ELEANOR:
 ca - sual - ties. reporting for the Federal Emergency Relief Project. (sung) And she helps me. Eleanor: What's that dial for?

Pno. 1 *mf*

Pno. 2 *p*

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HICK: (ad. lib.)
 50 *3*
 Oh Miss Ear - hart — with your own fash - ion line. — And the tooth - paste. — And the gum. —

Pno. 2

51 Hick: Eleanor's got secretaries. Eleanor's got maids.
Eleanor's got plenty of friends and plenty of help. HICK:

H. What's it I do? Good question... I live in the White House. I sleep on a

Pno. 1 Moderate swing (bluesy) (safety) *mp*

Pno. 2 Moderate swing (bluesy) *p* *mp* *sfz*

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56 H. cot in a dus - ty lit - tle hall - way next to

Pno. 1

Pno. 2 *sfz* *sfz* *con pedale*

60
H. E - lea - nor's room. I don't mind the White House.

Pno. 1

Pno. 2
senza pedale
sfz sfz

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64
H. I a - void the food. I've got - ten used to liv - ing

Pno. 1
sfz
cresc.

Pno. 2
con pedale
cresc.

68 3

H. *out - side E - lea - nor's room. — Wan - na know why would a top - notch*

Pno. 1

Pno. 2

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72 3

H. *world - class one - of - the - boys fe - male jour - nal - ist give ev - 'ry - thing up —*

Pno. 1

Pno. 2

75

H. to run af - ter, chase af - ter, car - ry, tote and stum - ble af - ter

Pno. 1

Pno. 2

p *sfz* *sfz* *sfz* *sfz* *sfz*

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78

H. trail af - ter E - lea - nor Roo - se - velt like a pre - si - den - tial pup? —

Hick: Why?...
Don't ask...

3

Pno. 1

Pno. 2

mf *sfz* *sfz* *sfz* *mp*

82 HICK: *f* **Più mosso**

H. I could write a - bout the White House. Hick has got the

Pno. 1 *f* *sfz* *p* *f*

Pno. 2 *mp* **Più mosso**

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86

H. scoop. I know who's been do - ing what to whom.

Pno. 1 *sfz* *p* *f*

Pno. 2 *mp*

90

H. *f*

A good re - por - ter has to keep per - spec - tive. — She

Pno. 1

Pno. 2

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93

H. *rit.*

can't be ov - er zeal - ous or se - lec - tive. — And most of all, she has to stay ob -

Pno. 1

Pno. 2

colla voce

96 *A tempo*

H. *je - c - tive. — Who can stay ob - jec - tive liv - ing in the White House*

Pno. 1 *p* *mp*

Pno. 2 *p* *mp*

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100

H. *sleep - ing on a cot in a dus - ty lit - tle hall - way out - side*

Pno. 1 *poco cresc.*

Pno. 2 *con pedale* *poco cresc.*

104

H.

close to too close to E-lea-nor's room...?

Pno. 1

Pno. 2

p *p* *mf*

8^{bb}

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Hick: No

Eleanor: Tell Amelia your monkey fur story, Hick.

Eleanor: When she was with the A.P., she had an interview with a famous opera singer. And Hick wore a new suit with a monkey fur collar.

Hick: Eleanor...

Eleanor: ...and it began to rain and Hick got soaked. Then this opera singer -

109

Pno. 2

pp *p* *pp*

HICK: *fast* 114 *3* Eleanor: - kept her waiting and Hick smelled this odor.

H. Ge - ral - dine Far - rar - hor - ri - ble wo - man. —

Hick's wet monkey fur began to stink! Ha! Hick: Ha.

Amelia: When I first flew the Atlantic I experienced a similar embarrassing odor.

Pno. 1

Pno. 2

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Eleanor: Oh my...what was it? Amelia: I don't know. HICK: Eleanor: What, Hick? (sung)

H. Wet av - i - a - trix.. Noth-ing. — Hick: "When I first flew the Atlantic..." Oh Miss Ear - hart. —

(spoken): Ha!

Pno. 1

swingy mp

123

H. You did - n't fly the At - lan - tic. A man did. You went a - long for the ride. —

Pno. 1

p *mf* *p*

Pno. 2

mf

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127

H. The rest your hus - band made up. —

Hick: He invented you.

Pno. 1

f

Pno. 2

mp *f*

HICK: (sung) 131 Hick: No one invented me. (sung) ELEANOR:

H. E. I in - vent - ed E - lea - nor. — Just — re - mem - ber that. Who's got a Toot - sie Roll?

Pno. 1 *mp* *p*

Pno. 2 *mp*

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135 Hick: Here... HICK: Amelia: No thank you.

H. E. Hick? Miss Ear - hart? — "No

Pno. 1 *mf*

Pno. 2 *p*

Allegro
pp

140

H. thank you." "No thank you." You are so po - lite. You are a ve-ry nice a-vi-a-trix...

Allegro
pp

Pno. 1

Allegro

Pno. 2

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Hick: I've seen your fashion line. "Functional clothes for the functioning woman." Your husband sure comes up with some wild schemes to peddle your fanny, doesn't he?

May I smoke, Miss Earhart?

146

H. with a ter-ri-ble hair-cut. — (t)

Moderato
pp

Pno. 1

Moderato
pp

Pno. 2

150 HICK: *fast* 3

H. Of course I'm close to the gas tank.

Eleanor: Lorena! Put that cigar away. Amelia: It's best you refrain. You're close to the gas tank. Hick: Of course...

Pno. 1 *mp*

Pno. 2 *8va*

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155 *swingy*

H. Head-line: "First La - dy of U nit - ed States — and First La - dy of Flight —

Pno. 1 *swingy* *mf*

160

H. ex - plode in the air when ex - re - port - er lights ci - gar. —

Pno. 1 *sf p* *f* *p* *f*

164 *f* *>*

H Plane crash - es in the At - lan - tic. Fish killed."

Pno. 1 *p* *mf* *p*

Pno. 2

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168 Eleanor: Tell Franklin that I took over the controls... ELEANOR: (sung)

Eleanor: You wouldn't, would you, Hick? Slower ...and flew the plane my-self?

Hick: Wouldn't what? *pp*

Pno. 2

172 *poco accel.* HICK: 3 3 3 3 *Slow*

Who taught you to say what you want and to say how you'll get it? What where when why who?

Pno. 2

Eleanor: Hick?
Hick: Yes, I'd tell Franklin.

Eleanor: We are cranky tonight

Hick: Yes we are.

Eleanor: Yes we are.

Amelia: My husband says it would be a publicity coup if Eleanor flew.

Pno. 1

Pno. 2

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ELEANOR:

Hick: I don't scoop any more. Remember?

Inauguration Eve? You read me Franklin's speech? "We have nothing to fear but fear itself."

E. See? You'd have a scoop. Hick.

Pno. 1

Pno. 2

183 HICK: *f*

H. *f*

Big-gest scoop of my life. Big-gest scoop of an - y - one's life. Did I

Pno. 1

Pno. 2

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187 H.

break it to the wire? No. And I knew I was done for. Right then and there, oh yes... "We have noth-ing to fear but

Pno. 1

Eleanor: Of course, I'll do that. I'll tell Franklin to appoint someone who supports the training of women pilots - I do truly love your gown.

189 HICK: *mf* *sempre marcato* **Moderate strut**

189 Amelia: Thank you. I designed it myself. *mf* *sempre marcato* **Moderate strut**

189 Eleanor: What a talent you are!

189 *mf* *sempre marcato* **Moderate strut**

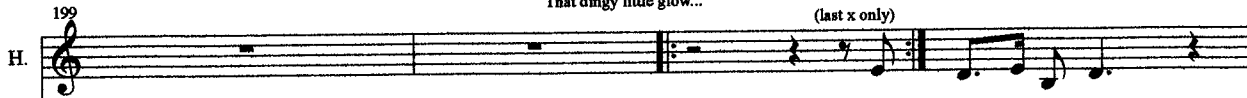
194

194

Hick: God. Must be Washington.
That dingy little glow...

(last x only)

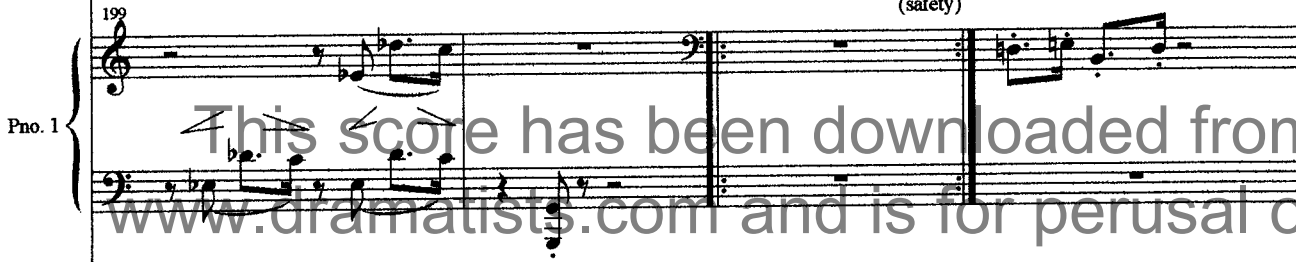
H. 199



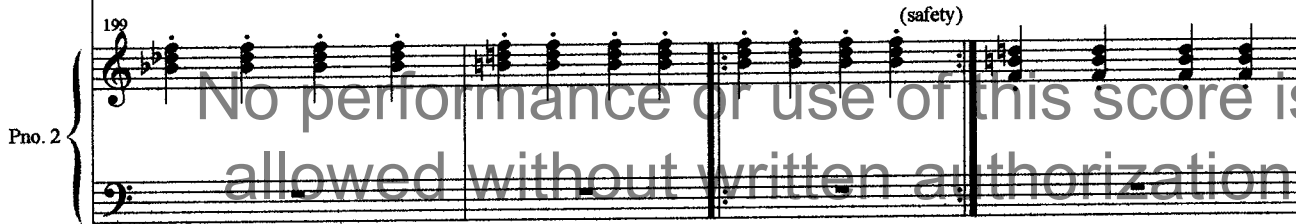
And look at you there.

(safety)

Pno. 1 199



Pno. 2 199



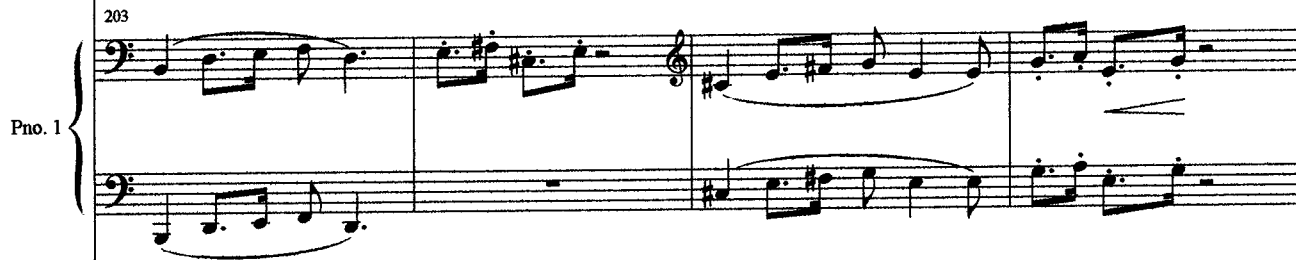
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H. 203

Two fa - mous wo - men up in the air. Two fa - mous wo - men with un - ru - ly hair...—



Pno. 1 203



Pno. 2 203



207 *freely* 3 (Hick lights cigar, puffs)

H. He- roes for the De- pres- sion...

Pno. 1 *f* *mp* 3 *A tempo*

Pno. 2 *f* *mp* *A tempo*

211 Hick: Ah... ...that's good...

Pno. 1 3

Pno. 2

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216 HICK:
 Noth-ing like a smoke while stand-ing on a wing of a dan-ger-ous air - craft fly-ing through the night.....

Pno. 1

Pno. 2

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220
 Head - line: "Ex - re - port - er leaps from speed - ing chick - en coop.. 'She

Pno. 1

Pno. 2

sf *mp*

224 3

H. want-ed to fly' _____ wit - nes - ses say..." _____ Eleanor: Couldn't I, Hick?

Pno. 1 *f* _____ *p*

Pno. 2 *f* _____ *p*

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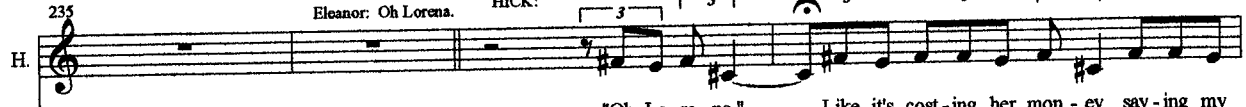
Hick: What? Eleanor: Find time for lessons. Hick: Lessons? Eleanor: Flying lessons with Amelia. Hick: The nation needs

229

Pno. 1

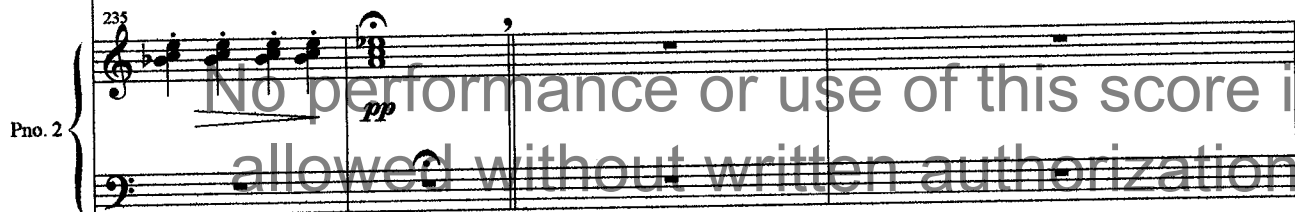
Pno. 2

Mrs. Roosevelt in one piece...

235 Eleanor: Oh Lorena. HICK: 

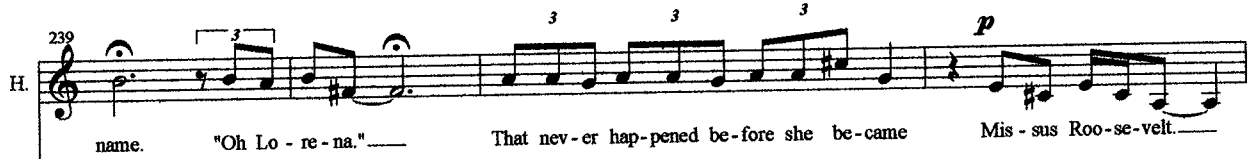
"Oh Lo-re-na." — Like it's cost-ing her mon-ey say-ing my

Pno. 1 

Pno. 2 

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239 

name. "Oh Lo-re-na." — That nev-er hap-pened be-fore she be-came Mis-sus Roo-se-velt. —

Pno. 1 

Pno. 2 

243

H.

"My Day" "Frank-lin's legs" Vi-sion - a - ry. Teach - er.

Pno. 1

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www.dramatists.com and is for perusal only.

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247

H.

- Since when did E - lean - or be - come the teach - er?

Pno. 1

247

Pno. 2

258

H.

of what - ev - er is the top of a moun -

Pno. 1

mp

Pno. 2

mp

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261

H.

tain ruled by men. She's "al - most some - one fa -

Pno. 1

Pno. 2

264

H. *mf* *sfz*

mous;" "Al - most some - one great" but then: On one

Pno. 1

Pno. 2

mf

267

H. *mf* *sfz*

fa - tal day on a slow mov - ing train this "al - most some - one fa

Pno. 1

Pno. 2

270

H. *mous meets E - lea - nor in one fa - tal hour and with - out*

Pno. 1

Pno. 2

f *sfz* *sfz*

274

H. *a - ny pain, This "al - most some - one great"*

Pno. 1

Pno. 2

mf *f* *r.h.* *l.h.* *r.h.* *3*

277

H. falls. She knows her days are num -

Pno. 1

Pno. 2

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280

H. bered in half when she sees E -

Pno. 1

Pno. 2

mf

sfz *mf*

283
H. lea - nor's smile. — When she hears — E -

Pno. 1 *p*

Pno. 2 *p*

285
H. lea - nor's laugh. — When she writes — down — E -

Pno. 1 *mf sfz*

Pno. 2 *mf*

287

H. *lea-nor's words... When she shakes... E - lea-nor's hand...*

Pno. 1

Pno. 2

f *mp* *mp*

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290

H. *E - lea-nor's hand... E - lea-nor's hand... Hot shot prize of the A...*

Pno. 1

Pno. 2

Hick: Chapter two. Heavy strut

mp *sffz mp* *f sempre marcato*

mp *sffz mp* *f sempre marcato*

294

H.

P. wire be-comes the new First La-dy's pal. Not a press-

Pno. 1

Pno. 2

297

H.

gal pal, the pal in a ci - ty ruled by men.

Pno. 1

Pno. 2

300

H. She's "in" but on her guard to stay ob - jec - tive, oh, but then

Pno. 1

sfz *mp* *cresc.*

Pno. 2

sfz *mp* *cresc.*

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304

H. on one fa - tal day her de - fen - ses drop and this

Pno. 1

f *sfz*

Pno. 2

f *mp*

307
H. "al - most some - one fa - mous" loves E - lea - nor, She

Pno. 1 *mp* *f* *sfz*

Pno. 2 *mp* *f*

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311
H. puts down her pen when she should get the scoop and this "al - most some - one great"

Pno. 1 *sfz* *mp*

Pno. 2 *mp* *mf* *sfz*

314

H. dies. In chap - ters three to

Pno. 1

Pno. 2

f *p* *f*

3 3 3

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318

H. ten she dies and dies a - gain when she sees

Pno. 1

Pno. 2

mp

3

324

H. E lea nor's smile. — When she hears — E - lea-nor's laugh.

Pno. 1 *p* *mf*

Pno. 2 *p* *mf*

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327

H. When she watch - es — E - lea-nor rise. — When she holds —

Pno. 1 *f*

Pno. 2 *f*

330

H.

E - lea-nor's hand..... - E - lea-nor's hand..... E - lea-nor's hand.....

Pno. 1

Pno. 2

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Eleanor: (in the middle of a conversation with Amelia)
 If the D.A.R. want to support rearmament, they should be willing to
 support the right of women to bear arms in combat as well.

Amelia: Oh! Yes! I agree with you!

Hick: You agree with *me*. Before she met me, Eleanor thought that grappling with an issue meant trying to get through a copy of *Harper's Bazaar*.

334

H. HICK: 3 3

Great-ness — is - n't born;

Piano 1

Slow and bluesy (safety)

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338

H. 3

great-ness — is in - spired. But once it's been ab - sorbed, the

Pno. 1

cresc. *mf*

342

H. 3 Hick: Say "Thank you, Hick."

source is re - tired. Like a whin - y old dog...

Pno. 1

f *mp rit.* *p*

Amelia: Freedom, solitude, both I own.
Alone, alive, I float;
Breathless as the racing stars.

347

H

347

Pno. 2

p

Say, "Thank you, Hick, _____ for cre - at - ing me." _____

Eleanor: What is that?
Amelia: It's a poem I wrote.

Eleanor: Amelia a poetess as well.
Isn't that remarkable, Hick?

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351 Hick: Yes, it's remarkable. HICK:

H

351

Hick: Yes, it's remarkable. HICK:

When E - lea - nor smiles at

Allegro espressivo (safety)

Pno. 1

p

Allegro espressivo (safety)

Pno. 2

p

357

H. me, When E-lea-nor smiles it hurts her. She's try-ing to

Pno. 1

Pno. 2

p

p

p

p

364 *ten.* *ten.*

H. hide what's fin-ished in - side when E-lea-nor smiles at me. When

Pno. 1

Pno. 2

ten. *ten.* *mf* *mp*

mp *ten.* *ten.* *mp*

371

H. E-lea-nor smiles at me. When E-lea-nor

Pno. 1

Più mosso *mp*

Pno. 2

Più mosso *mp*
(like pizz.)

378

H. looks at me, what E-lea-nor sees dis-turbs her. She

Pno. 1

Pno. 2

385

H. tries to hang on while wish-ing me gone when E-lea-nor looks at

Pno. 1 *mp*

Pno. 2 *mp* r.h. l.h. r.h. r.h. l.h. r.h.

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391

H. me. When E-lea-nor looks at me.

Pno. 1 *mf più mosso*

Pno. 2

397

H. She wants to - mor - row. I am past. I stopped grow-ing long a - go. *ten.*

Pno. 1

Pno. 2

ten.

ten.

from Dramatists' Play Service, Inc.

403

H. E - lea - nor ——— grew too fast ——— What did E - lea - nor take from me? ———

Pno. 1

Pno. 2

mp cresc.

più mosso

f

410

H. *What E-lea-nor took was great - ness. I knew what would be*

Pno. 1 *mp* *Slower* *mp*

Pno. 2 *mp* *pp*

8va

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417

H. *long be-fore she; What E-lea-nor took from me — I let E-lea-nor* *ten.*

Pno. 1 *p colla voce* *rit.*

Pno. 2 *8va*

424

H.

take from me...

Pno. 1

p a tempo *mp*

Pno. 2

p a tempo *mp*

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430

H.

Oh, Miss Ear-hart with the pic-ture in the pap-er ev-'ry day:

Pno. 1

mf

Pno. 2

433

H.

Don't get too close to my friend. She'll swal-low you. And drown you. — And worst of all, she'll write you let-ters...

Pno. 1

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Moderato (con moto)

435

H.

ELEANOR: *mp* *ten.*

"Dear - est Hick, you are a ge - nius.

Pno. 2

pp *p* *ten.* *a tempo*

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437 *a tempo*

H.

Hick: -and you'll keep them in a box underneath your bed.

I re - ly on you as al - ways..."

Pno. 2

mf

439 ELEANOR: *mp*

E. "Dear - est Hick, I have tak - en your ad -

Pno. 2

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www.dramatists.com and is for perusal only.

Hick: -and you'll hate yourself for keeping them.

441 ELEANOR:

E. vice..." Your

Pno. 1

p > >

Pno. 2

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443

E. wis - dom al - ways leads me to con - clu - sions _____ I nev - er would have reached _____

Pno. 1

Pno. 2

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445

E. Hick: -and you'll hate what you've become. ELEANOR: *mp*

- on my own." _____ "You have grown _____

Pno. 1

Pno. 2

Hick: -and you'll burn the most personal ones.

448 *p*

E. - to be a part of me. I can-not go this way a-lone..."

Pno. 1

cresc.

Pno. 2

mp *p* *cresc.* *8va*

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ELEANOR: *f* Hick: I remember.

451 "The smile on your face as Gersh-win played— last night..."

Pno. 1

f *meno mosso*

Pno. 2

f *meno mosso* *l.h.* *r.h.* *f* *l.h.* *r.h.*

453

E. "The soft-ness of your hand in mine..."

H. HICK: As we sat in the

Pno. 1 *mp* *f* *mp*

Pno. 2 *mp* *f*

//

455 **Faster**

E. "In the ce - me - ta - ry..." "the sta - tue..."

H. gar - den that Ja - nu - ar - y morn - ing of the

Pno. 1 *mp*

Pno. 2 **Faster** *pp*

457 *rall.* *f*

E. "Our sta - tue called Grief;" "The

H. wo - man in sor - row. Our sta - tue called Grief;

Pno. 1 *cresc.* *rall.* *f* *mf.*

Pno. 2 *cresc.* *rall.* *f* *mf.* *rit.*

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//

460 *mf* *p*

E. tones in your voice." "The north-west cor-ner..." "I can't let

H. The touch of your hair. Of your up - per lip.

Pno. 1 *A tempo (faster)* *mf* *mp hushed*

Pno. 2 *A tempo (faster)* *mf* *mp*

con pedale

225

463

E. go." "I'll be say-ing ov - er thought waves." "Ov - er thought waves:—

H. I can't let go. Ov - er thought waves:—

Pno. 1 *p* *più mosso* *p*

Pno. 2 *mf* *più mosso* *p*

//

466

E. *p* *mp*
 Good night, my friend. An - gels watch

H. *p*
 "Good night, my friend.

Pno. 1 *sf p* Allegro

Pno. 2 *sf p* Allegro (8^{va})

469 *p* *mf*

E. ov - er thee. God watch

H. An - gels watch ov - er thee. God watch

Pno. 1 *mp*

Pno. 2 *mp*

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472 *f* *mp*

E. ov - er thee. My love en - fold thee, My

H. ov - er thee. My love en - fold thee, My

Pno. 1

Pno. 2

475 *p*
 E. love en - fold thee all the night through..."
 H. love en fold thee all the night through..."
 Pno. 1 *mf* *rit.* *p* *Slow*
 Pno. 2 *mf* *rit.* *p* *f* *Slow*

//

479 Eleanor: I want to get an aviator's license. What do you say, Hick? HICK: *poco accel.*
 H. Who taught you to say what you want and to
 Pno. 1 *mf*
 Pno. 2 *mp* *pp*

483 *3* *slow* *Allegro*

H. say how you'll get it? What where when why who? *Allegro* Stop pre - tend - ing you're wait - ing for my

Pno. 1 *f*

Pno. 2 *Allegro* *mp*

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486 *3* Eleanor: Hick? Hick: No. Learning to fly would be impractical for you.

H. an - swer... You're Mis - sus Roo - se - velt now. Let go.

Pno. 1 *f* *pp*

Pno. 2 *f* *mp*

Eleanor: But... Yes. It would be impractical.

492 H. *ten.*

Oh Miss Ear-hart... E - lea - nor's new friend...

Pno. 1 *Slow* *p*

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496 H.

Do you know where E - lea - nor sleeps? When and if she

Pno. 1 *Slow blues* *mp*

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499 H. *3*

ev - er sleeps? — E - lea - nor — sleeps — here. —

Pno. 1

502 H.

And I try to push her a - way. — I

Pno. 1

506
H. *try, but don't suc-ceed; which on-ly makes for pain—*

Pno. 1

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www.dramatists.com and is for perusal only.

509
H. *the two of us don't need. Do you know that*

Pno. 1

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514
H. *E-lea-nor's scared? She won't let you see her fear. But af-ter E-lea-nor cries her-*

Pno. 1

Pno. 2

518 *ten.*
H. self to sleep, E - lea - nor sleeps here.

Pno. 1 *mf*

Pno. 2

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www.dramatists.com and is for personal use only.

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523
H. One more puff and then I'll jump. I'll de - fi - nite - ly, de - fi - nite - ly...

Pno. 1

Pno. 2 *p*

Hick: Je t'aime et je t'adore.

Amelia: Miss Hickok, I must ask
you to come back inside.

526

Pno. 1

Pno. 2

mp *sf*

8va

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530

H.

Amelia: You shouldn't be jealous

This is the be-gin-ning of a new e-ra in hu-man flight... (spoken): Watch...Who's piloting this plane?

530

Pno. 1

Pno. 2

mf *p*

534 HICK: *fast* 3

H. Jea - lous of you? You!

Pno. 1

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www.dramatists.com and is for perusal only.

536 (ad.lib) *swingy*

H. You with all of the hype and the hus - band who's in charge of your ev - 'ry move...

Pno. 1 *mf* 3 3 3

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537 *f*

H. A. Jea - lous of you? Girl, you're a trained mon - key. — She has a crush on me.

Amelia: Well...fine. But I meant that
you shouldn't be jealous of my
friendship with Eleanor. AMELIA:

Pno. 1 *f* 3

540 Hick: Uh-huh. *freely* *ten.*

A. It's sort of sweet. I re-spect you. You made your-self.

Pno. 1

Pno. 2

p *colla voce*

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Amelia: You're lucky you don't have to hawk
toothpaste and gum and "functional clothes."

545 AMELIA: Hick: My life is

A. You've done a lot in your life.

Pno. 1

Pno. 2

pp *con pedale* *Faster*

going to a Baptist church one Sunday morning down in Atlanta and not having a veil...and Eleanor tying a napkin to my head and my following her into church.

549

Pno. 1

poco a poco accel.

549

Pno. 2

pp *poco a poco accel.*

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554

H.

HICK:

My life is wear - ing a nap - kin on my head and

554

Pno. 1

p

554

Pno. 2

p

558 Amelia: Come inside. Hick: Why? She doesn't need me to listen to her bad jokes or hand her candy or tell her her hair is a mess.

H. fol - low - ing E - lea - nor.

Pno. 1

Pno. 2

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562 AMELIA:

A. She nev - er looks in - to a mirror.

Pno. 1

Pno. 2

(safety)

(first x only)

(safety)

p

566

A.

Great la - dies nev - er do. She nev - er learned to primp and

Pno. 1

Pno. 2

pp

570

A.

preen; She nev - er want - ed to. She's nev - er ev - er found at home.

Pno. 1

Pno. 2

pp

574

A.

Her hus - band does - n't mind. He knows she's duck - ing in - to

Pno. 1

Pno. 2

mf

p

mf

loco

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578

A.

dust - bowl shacks or danc - ing with the blind. She nev - er looks int - to a mirror.

Pno. 1

Pno. 2

p

loco

p

582

A. Great la-dies ar-en't vain. _____ Some how she stays toas-ty dry in

Pno. 1

Pno. 2

mp

mp

8va

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587

A. Eleanor: I'm absolutely convinced
spite of con-stant rain.

Pno. 1

Pno. 2

cresc.

mf

pp

cresc.

mf

that there is a future in commercial flight.
If handled correctly. Yes, Amelia? Amelia: Yes.

591

A.

Pno. 1

Pno. 2

mp

mp

Some wo-men feel they can fly ov-er o - ceans.

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595

A.

Pno. 1

Pno. 2

mp

mp

I do. Some wo-men feel like they're lost ov-er o - ceans.

599

A. Some-times I do. This wo-man cros-ses o - ceans no one's ev - er crossed be -

Pno. 1 *più mosso*

Pno. 2 *più mosso*

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604

A. fore. When you give your best to her she turns it in - to

Pno. 1 *cresc. poco a poco*

Pno. 2 *cresc. poco a poco*

608

A.

more so that oth - ers: La - dies, wo - men, peo - ple,

Pno. 1

Pno. 2

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613

A.

so that peo - ple can have more. She nev - er

Pno. 1

Pno. 2

618

A.

glan-ces at a clock. Great he-roes ar-en't late. She wakes to scram - bled eggs and

Pno. 1

Pno. 2

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623

A.

trou-bles heaped up - on her break-fast plate. She nev-er looks in-to a mirror, — Great he-roes nev-er

Pno. 1

Pno. 2

628 *Slower* *A tempo*

A. do; _____ When she needs to see her-self, She will

Slower *A tempo*

Pno. 1 *non rit.* *p*

Pno. 2 *non rit.*

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Amelia: You know, there's probably a half-dozen female fliers just as good as me - or better. My husband doesn't like the public to know that...So...But...

633 look at you.

Pno. 1

Pno. 2 *Slower* *pp*

636 ELEANOR: Hick: Dingy. It's dingy. She's
 ...her. She's a work of art. Look at Wash-ing-ton! That-bril-liant glow!

Pno. 1

Pno. 2

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640 not finished yet... Amelia: Come inside. Oh, Miss Earhart, you should tell your husband you want to can the fashion line, the toothpaste and the gun. Tell him you need to fly around the world.

Pno. 1

Pno. 2

643 **Allegro** Hick: And you should fly over the Capitol, Eleanor. Eleanor: What?

Pno. 1

ppp

con pedale

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644 Hick: You don't need Franklin's permission, and you don't need mine. It's your life. Fly the aeroplane. Amelia will show you.

Pno. 1

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645

Pno. 1

645

Pno. 2

pp

646 HICK: > > > >

Head - line: _____ "First First

Pno. 1

Pno. 2

647 La - dy to fly. Proves _____

Pno. 1

Pno. 2

648

...a mul - ti - tude of things."

Pno. 1

Pno. 2

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649

Eleanor: May I, Amelia?

Pno. 1

Pno. 2

p

p

Amelia: Here...take this...

650

Pno. 1

Pno. 2

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Amelia: Now: Hold steady ...

651

Pno. 1

Pno. 2

Eleanor: Look at me! I'm a pilot!

652

Pno. 1

Pno. 2

653 ELEANOR: *mf*

E. Ex - traor-di-nar-y! — Frank-lin will be an - gry!

Pno. 1 *mp*

Pno. 2 *mp*

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655 Eleanor: Look Hick! I'm flying! See?

Pno. 1

Pno. 2

656 HICK: (sung)

E. You're a wit - ness! (spoken): See? I see...

Pno. 1 *mp* *poco a poco dim.*

Pno. 2 *mp* *pp* *8va* (after vocal line)

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658 I see... I see...

Pno. 1

Pno. 2 *col 8vab* *pp* *8va* (after vocal line) *p* *attacca*

6. First Lady Finale

FIRST LADY:

FL. *Do you*

H. *(sec...)*

Piano 1

Piano 2

The musical score is written in G major (one sharp) and common time. The First Lady part begins with a melodic line that includes the lyrics "Do you". The Harp part provides a rhythmic accompaniment with a "sec..." marking. Piano 1 features a complex, flowing accompaniment with sixteenth-note patterns and slurs. Piano 2 has a simpler accompaniment with a few notes in the bass line.

3

F.L. know what I wished for stand-ing in line shak - ing am - bas - sa - dors' hands?.....

J. JACKIE:
My

Pno. 1

Pno. 2

p

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5

F.L. Do you

J. hat will be im - mor - ta - lized. I know. I know.

Pno. 1

Pno. 2

7

FL. *know what I wish for, forc-ing a smile, af-ter the press lands a punch?*

M. *MAMIE:*
My

Pno. 1

Pno. 2

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9

FL. *Do you*

M. *hus-band was an ar-my man. I had rules to fol-low...*

Pno. 1

Pno. 2

mp

11

F.L. know what I wish for late in the night af - ter my hus - band's a-sleep?

M.

Pno. 1 *mf*

Pno. 2 *mf*

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13

F.L. This is the be-gin-ning...

MARY, MARGARET, AMELIA: First La - dy First La - dy

HICK: First First La - dy

ELEANOR: This is the be-gin-ning of a

Pno. 1

Pno. 2

16 ALL OTHERS:

I wish for... I dream of...

E. new e - ra in hu - man flight.

Pno. 1

Pno. 2

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19 FIRST LADY:

F.L. I will have flight.

ALL OTHERS:

I will have

Pno. 1

sub. p

Pno. 2

sub. p

257

21 *f* flight

flight

flight

flight

Pno. 1

f

Pno. 2

f

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//

23 *f* flight

flight

flight

flight

flight

Pno. 1

f

l.h.

Pno. 2

258

25

flight flight. flight. flight. flight.

25

ff

8va

Pno. 1

Pno. 2

//

30

30

let ring

30

f *mf* *p* *sempre decresc.* *pp*

Pno. 1

Pno. 2