
Gregory Spears

FELLOW TRAVELERS

an opera adaptation of Thomas Mallon's novel

Libretto by Greg Pierce

vocal score



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FELLOW TRAVELERS

Composed by Gregory Spears
Libretto by Greg Pierce
Based on the 2007 novel by Thomas Mallon
Developed and Co-commissioned by G. Sterling Zinsmeyer

Scheduled premiere: Cincinnati Opera, June 2016

Place: Washington, D.C.

Time: September 1953 – May 1957

Duration: ~105 minutes

Scene 1: Park in Dupont Circle
Scene 2: Potter's Office
Scene 3: Hawk's Office/Trovers Bookstore
Scene 4: Tim's Apartment
Scene 5: St. Peter's Church
Scene 6: Christmas Party at the Hotel Washington
Scene 7: Interrogation Room M304
Scene 8: Tim's Apartment
Scene 9: McCarthy Meeting

(Intermission)

Scene 10: Mary's Kitchen/Tim's Apartment
Scene 11: Roof of the Old Post Office
Scene 12: Hawk's Office
Scene 13: Tim in France/Hawk in Chevy Chase
Scene 14: Brick House
Scene 15: Mary's Kitchen/Brick House/Room M304
Scene 16: Park in Dupont Circle
Coda: Hell's Kitchen

This work was composed in part at the MacDowell Colony, Peterborough, NH and while in residence at the Copland House, Cortlandt Manor, NY, as a recipient of the Copland House Residency Award.

*Fellow Travelers received a workshop through "Opera Fusion: New Works," a joint venture between Cincinnati Opera and the University of Cincinnati College-Conservatory of Music, and made possible by a grant from The Andrew W. Mellon Foundation.
Robin Guarino & Marcus Kuchle, Co-Artistic Directors.*

ROLES:

TIMOTHY LAUGHLIN (T.) – tenor

HAWKINS FULLER (H.) – baritone

MARY JOHNSON (S.) – soprano

TOMMY MCINTYRE (T.M.) – baritone

ESTONIAN FRANK/INTERROGATOR/SENATOR MCCARTHY (E.F/ I. /Mc.) – baritone

SENATOR POTTER/GENERAL ARLIE/BARTENDER (S.P. / G.A. / B.) – baritone

POTTER’S ASSISTANT/BOOKSELLER/TECHNICIAN/ FRENCH PRIEST/PARTY GUEST
(A. / Tech. / F.P./P.G) – bass

MISS LIGHTFOOT (Ms. L.) – soprano

LUCY (L.) – soprano

INSTRUMENTATION (17 players):

FLUTE

OBOE

CLARINET in B-flat/A (doubling Bass Clarinet)

2 TROMBONES (tenor and bass)

PIANO

STRINGS

minimum 3.3.2.2.1 (Bass extension required)

FELLOW TRAVELERS

an opera

PART ONE

Composed by: Gregory Spears

Libretto by: Greg Pierce

♩ = 48

Pno.

mp legato

Ped. (as needed)

*In an effort to give a complete picture of the orchestral part, this score contains more lines than are playable by a single pianist. In these sections the pianist may choose which lines to play. In performance, two pianos should be used.

Pno.

Pno.

Pno.

Pno.

||:||

Pno.

17

rit.-----a tempo

2

Pno.

20

Pno.

25

♩ = 82

sub. f marcato

3 3 3 3 3 3

Pno.

28

3

f 6 6 6 6 6 6 6 6

Pno.

30

Pno.

33

T.
H.

4

mf

Sor - ry? —

mf

Do you mind?

Pno.

mp

p

7

4

3

3

6 6 6 6 6 6 6 6

35

T.
H.

37

Oh sure...

Is there room?

Pno.

3

3

mp

6 6 6 6 6 6 6 6

37

39

T. *sor - ry.*

H.

Pno.

Don't they give you an of - fice?

TIM nervously takes a swig from his milk bottle. He puts the bottle on the ground by his foot. He slides down a bit, collects the loose pages, and goes back to his scribbling.

41

T. *No. It's... just an in - tern - ship.*

H.

Pno.

43

T. *mf* *mf* *What? Oh,*

H. *mf* *Is that your be - verage of choice?*

Pno. *mp*

5

45

T. *f*
yes milk. Al - ways has been. *f*

H.
Cal - ci - um! Strong bones.

Pno.

47

T.
Al - ways has been.

H.
Good for a grow - ing boy. Good _____ for a grow - ing

Pno.

49

T. *p*
Al - ways has been. _____

H. *mf*
boy. There's no "e" in Cohn by the

Pno.

51

T. Sor - ry

H. way. Roy Cohn. No "e."

Pno.

6 TIM is taken aback...this man was reading his notes?! He tilts his pad away from HAWK slightly, crosses out "Cohen," then rewrites it.

53 (spoken)

T. Oh. I was just at a wed-ding.

H. Mak-ing a list of your pals?

Pno.

58

T. ov - er at St. Mat - thews. Joe Mc-

H. Joe Mc-

Pno.

62 7 *mf*

T. *mp* No one. I'm re - port - ing for the

H. Car - thy! Luck - y de - vil, who do you know?

Pno.

65

T. *mp* Star. It's just an in - tern - ship. —

H. So, who was there? Come on, name names.

Pno.

67 HAWK leans over to read TIM's notes. HAWK nods: "of course." *f*

T. Ted - dy Roo - se - velt's daugh - ter: Mis - sus Long - worth,

H. Vice Pre - si - dent Ni - xon,

Pno. *p* *f*

8

69

T. *mf* 8 Se-na-tor John F. Ken-ne-dy

H. *f* 3 Mc-Carthy that's ef-fi-cien-cy. Mar-ried his

Pno. *mf* 3 3 3

73

H. *f* of-fice girl. She'll crank out his ba-by and crank out his press re-lease. Who gets

Pno. 3 6 6 6 6

75

T. *mf* amused 8 ...mar-ried on a Tues-day...

H. *cant.* mar-ried on a Tues-day lunch break? Who gets

Pno. *f* 6 6 6 6

78 *f*

T. ...mar - ried on a Tues - day, _____ on a Tues - day

H. mar - ried on a Tues - day lunch break?

Pno.

80

T. lunch break?

H. Is that why you came to this town? To

Pno.

82 9 *mp*

T. No. I was an En - glish ma - jor at Ford - ham so...

H. be a re - port - er? _____

Pno. 9 *p*

85

Pno.

88 *mp*

H.

What would you ra - ther be do - ing?

Pno.

90 *suggestively*

H.

What would you ra - ther be do - ing?

Pno.

91 *p*

T.

I'm Tim - oth - y

Pno.

10

93 *< f*

T. Laugh - lin. Tim

H. *f* Hawk - ins Ful - ler.

Pno. *f* 6 6 6 6

94

T. Laugh - lin.

H. Hawk - ins Ful - ler. Friends call me

Pno. 6 6 6 6 *mf*

96

T. I - deal - ly I would like a job on the Hill,

H. "Hawk" and now you're a friend.

Pno. 6 6

99

T. like > ev - ery one > else. Ah, "Luck - y

H. I'm in the State De - part - ment,

Pno. 6 6 6 6 6 6

102

T. De - vil." "Luck - y

H. Bu - reau of Con - gres - sion - al re - la - tions.

Pno. 6 6 6 6 6 6

11

104

T. De - vil." "Luck - y

H. If you like, if you like end - less bor - ing par - ties end -

Pno. 6 6 6 6 6 6

p

106 *f*

T. *f*
de - vil."

H. *f*
- - less bor - ing par - ties. Last night I had to con-vince the E -

Pno. *f*
6 6 6 6 6 6

108 *mf* *f* *mf*

T. *mf* "Luck - y de - vil." If you like

H. *mf* sto - ni - ans we love them. End - less bor - ing par - ties End -

Pno. *mf* *f* *mf*
6 6 6 6 6 6

110 *ff*

T. *ff* end - less bor - ing par - ties

H. *ff* - less bor - ing par - ties.

Pno. *f* *ff*
6 6 6 6 5 3 3 3

112

T. 8

Pno.

It's mug - gy

114

T. 8

H. 8

Pno.

for Sep - tem -

For Sep - tem -

12

ff

They sit there. What will happen? In this moment, there's a tacit acknowledgement of their attraction. Neither wants this bench moment to end. HAWK, who usually has something to say, is speechless.

116

T. 8

H. 8

Pno.

ber.

ber.

Then, suddenly...

119

H.

Pno.

f

All

121

H.

Pno.

right, back to the salt mines. Thanks for the chat Skip-py.

13

♩ = 60

123

H.

Pno.

Fin - ish your milk.

13

♩ = 60

ffz

ff

127 $\text{♩} = 58$

Pno.

130 $\text{♩} = 82$

Pno.

Pno.

Pno.

Pno.

136

137

Pno.

138

139

Pno.

140

15

141

142

Pno.

143

144

145

rit......

146 *rit.* **Largo** **G.P.**

A.

Pno.

rit. **Largo** **G.P.**

16 POTTER'S OFFICE

$\text{♩} = 120$

TIM enters. TOMMY MCINTYRE is sitting on a desk, reading a newspaper.
A tidy young man, POTTER'S ASSISTANT, is behind another desk.

150

Pno.

f

f

153

Pno.

156 *f*

T. *mf* I'm here for an in - ter - view for an

A. Can I help you?

Pno. *mf*

Detailed description: This block contains the first system of music, measures 156-158. The Tenor (T.) part starts with a rest, then enters with a melodic line. The Alto (A.) part has a rest followed by the lyrics "Can I help you?". The Piano accompaniment (Pno.) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *mf* and *f*. A rehearsal mark '8' is present in the Tenor part.

159 *f* 17

T. in - ter - view with Se - na - tor Pot - ter. My name's _____

Pno. *mf* 17

Detailed description: This block contains the second system of music, measures 159-161. The Tenor (T.) part continues the melodic line with lyrics "in - ter - view with Se - na - tor Pot - ter. My name's _____". The Alto (A.) part has a rest. The Piano accompaniment (Pno.) continues with the eighth-note pattern. Dynamic markings include *mf* and *f*. Rehearsal marks '17' are present in both the Tenor and Piano parts.

162 *f*

T. *f* Ti - mo - thy Laugh - lin. My name's _____ Ti - mo - thy Laugh - lin. _____

Pno. *f*

Detailed description: This block contains the third system of music, measures 162-164. The Tenor (T.) part features triplet markings over the notes "Ti - mo - thy Laugh - lin." and continues with "My name's _____ Ti - mo - thy Laugh - lin. _____". The Alto (A.) part has a rest. The Piano accompaniment (Pno.) continues with the eighth-note pattern. Dynamic markings include *f*. A rehearsal mark '8' is present in the Tenor part.

165

T. *f*
Some-one phoned for me, I work for the Star.

A.
Oh, yes. Se - na - tor Pot - ter's

Pno.

167

T.M. His gesture: "taking a seat." *f*

A. Eh,
still at the hear - ings, he should be back soon. If you would - n't mind.

Pno.

169

T.M. 18
who's got time to wait for ol' Pot - ter? — Might as well give you a try out now.

Pno. 18

He offers TIM his hand. TIM shakes it.

TIM is taken aback by the slur.

172

T. 8
Ti - mo - thy Laugh - lin.

T.M. 3
Tom - my Mc - In - tyre. — Fel - low Mick. I

Pno.

175

T. 8
I was an En - glish ma - jor at...

T.M. 3
hear you can write a word _____ or two. Hawk _____

Pno.

Cutting him off.

178

T.M. 3
— Ful - ler says you're a Hem - ming - way. He's a good egg. Hawk _____

Pno.

181 19

T. Hawk Ful - ler? Par ties.

T.M. Ful - ler. How do you know him?

Pno.

Detailed description: This system covers measures 181-183. The Tenor (T.) part has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a rest, followed by a quarter note G5, an eighth note A5, and a quarter note B5. The Tenor Mics (T.M.) part has a bass clef and a key signature of three sharps. It starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (Pno.) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords in the right hand.

184

T. I did-n't know he'd rec - om - men - ded me. Hawk Ful - ler?

Pno.

Detailed description: This system covers measures 184-186. The Tenor (T.) part has a treble clef and a key signature of three sharps. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment (Pno.) continues with the eighth-note pattern from the previous system.

187

T. Par _____ ties.

T.M. Says you can write a word or _____ two. _____ Pot - ter needs a

Pno.

Detailed description: This system covers measures 187-189. The Tenor (T.) part has a treble clef and a key signature of three sharps. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The Tenor Mics (T.M.) part has a bass clef and a key signature of three sharps. It starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (Pno.) continues with the eighth-note pattern from the previous system.

190 20

T.M. *mf* speech wri-ter. Says you can write a word or two. Pot-ter needs a speech wri-ter. Ev-er done

Pno.

193

T. *f* TOMMY rifles around, looking for something on the ASSISTANT's desk.
No, but I'm told I'm good at cap-tu-ring voi-ces.

T.M. *mf* that be-fore? We'll see a bout that

Pno.

196

T. TOMMY ignores him, finds what he's looking for, thrusts a piece of paper into TIM's hands.

T.M. *f* Here's what Se-na-tor Know-land will say on the floor in a

A. *mf* Can I help you find some-thing?

Pno.

21

198

T.M.
 cou - ple of hours. I got it from his press man. He's slam - ming Ad - lai

Pno.

21

200

T.M.
 Ste - ven - sen for jum - ping in bed with the Rus - sians. See if you can whip up some-thing

Pno.

TIM takes it. He reads through it as they watch. At first he seems a little overwhelmed by the assignment. Then he takes out his pad and pen and gets to work. As he writes, time freezes and we're in his head. He is occasionally jotting down thoughts, but mostly he's thinking about HAWK.

202

T.
 Cal - ci - um! Strong bones. Good for a gro-wing boy.

T.M.
 Char-lie can say in sup-port of it.

Pno.

205

T. *8* Cal - ci - um! Strong bones. Good for a gro-wing boy. Cal - ci - um! Strong

Pno.

22

208

T. *8* bones. POTTER to TOMMY

S.P.

Pno.

1

SENATOR POTTER enters. We're back in reality. POTTER is energetic, balding, walking with two canes.

211

T.M. *mf* Se - na - tor Pot - ter this Mick

S.P. hope you washed your grub - by hands be - fore touch - ing a - ny - thing in here.

Pno. *mp*

215 23 *mf*

T. 
8 It's a great

T.M. 
could be your next speech writ - er.

S.P. 
mf
Oh?

Pno. 

220

T. 
8 ho - nor, sir. I've so ad - mir - ed your work through-out these North Ko - re - an a - tro - ci - ty hear - ings,

Pno. 
mf

222

T. 
8 ti - re-less, your com-mit-ment to ex-pos - ing com - mu - ni - sm. I be-lieve the fast-grow-ing - ten - ta - cles - of - com - mu - nist i - de -

Pno. 

225

T. *f*
o - lo - gy are the most sig - ni - fi - cant - threat to our great de - mo - cra - cy.

S.P.

Pno. *f* Well

24

TOMMY snatches what TIM's written out of his hands and gives it to POTTER. POTTER reads it to himself, with furrowed brow. TIM looks on nervously...this one's not gonna happen. Suddenly POTTER lights up.

229

T.M. *p*

S.P. *mf* Let's see. Let's

said, son. Can you write as well as you speak? Can you write as

Pno. *mf*

24

233

T.M. Reading out loud

S.P. *f* sec. Let's sec. well as you speak? "In my great au - to - mo - bile mak - ing state of Mi - chi - gan we're wa - ry of

Pno.

237

S.P.

an - y car or coun - try that stays in neu - tral." 'At-ta boy! "Stays in

Pno.

8^{va}

Detailed description: This system contains measures 237 to 240. The Soprano part (S.P.) is in bass clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a triplet of eighth notes in measure 238 and a dynamic marking of *v* (piano) in measure 239. The Piano part (Pno.) consists of two staves. The right hand has a melodic line with a triplet of eighth notes in measure 238 and a dynamic marking of *8^{va}* (octave) in measure 239. The left hand provides a steady accompaniment of eighth notes.

240

25

T.

"Neu-tral's what you're in when you roll down - hill."

S.P.

neu-tral." "Neu-tral's what you're in when you roll down - hill." A - no - ther I - rish word__ smith! A -

Pno.

25

Detailed description: This system contains measures 240 to 244. The Tenor part (T.) is in treble clef with a key signature of three sharps. It begins with a rest in measure 240 and then sings the lyrics. The Soprano part (S.P.) continues the vocal line from the previous system. The Piano part (Pno.) continues with two staves, featuring a melodic line in the right hand and accompaniment in the left hand. A box containing the number '25' is placed above the piano part in measure 241.

POTTER rapidly blinks the lights on his canes.

244

T.M. Blink - ing canes you

S.P. noth - er I - rish word - smith! I - rish word - smith!

Pno.

Detailed description: This system contains musical notation for measures 244-247. It features three vocal parts: Tenor Music (T.M.), Soprano Part (S.P.), and Piano (Pno.). The T.M. staff has a few notes with accents. The S.P. staff has triplet markings over the lyrics. The Pno. part consists of two staves with complex chordal accompaniment.

26

248

T. Oh boy, oh boy! No,

T.M. got the job.

S.P. I hope Mon-day morn-ing's not too soon to start.

Pno. 26

Detailed description: This system contains musical notation for measures 248-251. It features three vocal parts: Tenor (T.), Tenor Music (T.M.), and Soprano Part (S.P.), plus Piano (Pno.). The T. staff has a few notes with accents. The T.M. and S.P. staves have lyrics. The Pno. part consists of two staves with complex chordal accompaniment. A box with the number '26' is placed above the piano staff in the second measure.

251

T. *8* sir.

S.P. Wel - come to the staff. I'm off to shoot a few ducks and then, come Mon-day, we'll straigh-ten out this damn coun-try.

Pno. *p* *f*

254

T.M. *mf* It's time some - one did. It's time some - one did. It's time some - one

A. *mf* It's time some - one did... It's time some - one did.

Pno. *mf*

27

POTTER disappears into his office.

258

T.M. *mf*
did. It's time some-one did. It's time some-one did. It's time some-one did. _____

A. *p*
It's time some-one did... It's time some-one did.

27

262

T. *mf*
Sor - ry?

T.M. *p*
— A land mine. That's what blew off his legs. Since I

28

266

T.M.

know that's what you're won-der - ing.

Bat - tle of the Bulge

28

270

T.M.

in the Col-mar

pock-et.

Char-lie says

he liked France so much

29

275

T.

Why the lights on his canes?

T.M.

he _ left his feet _____ there.

p sarcastically

29

Why the lights on his canes?

280

T.M.

He _____ blinks when he's hap - py when he's hap - py

284 *f*

T.M.

or _____ an - gry or when he needs to hail a cab. We call him

287

T.M.

"Cit - i - zen Canes" _____ Don't we Mat - thew? You got a girl

A.

No we don't.

30

290 *mf*

T. 

T.M. 

No, why?

Laugh - lin? She'd pro - ba - bly leave you if you did... this job's

f *mf*



294

T. 

T.M. 

Are you on Se - na - tor Pot - ter's staff?


'round the clock. Not of - fi - cial - ly. Just a friend of the


f

31



297

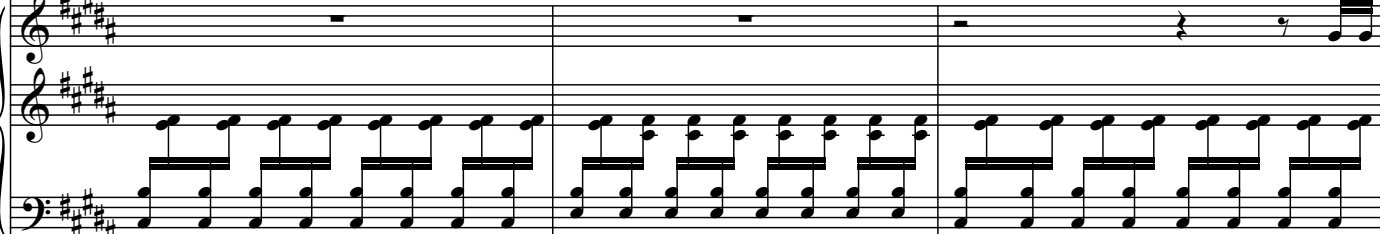
T.M. 

A. 

fa - mi - ly Right Mat - thew? I like to keep tabs on things. Help

f *mp*

Echk.



300

T.M.

Char - lie when I can. — Bet - ter be — the — first one to know.

32

TIM nods, but he doesn't know what TOMMY means. There's something menacing about this "keeping tabs" and "the first one to know." TOMMY implies that there's a special bond between him and TIM. Is it because they're both Irish? This makes TIM uneasy.

303

T.M.

Bet - ter be — the first one to know. First one to

32

306

T.


8 *f* First one to — know. — First one to — know.

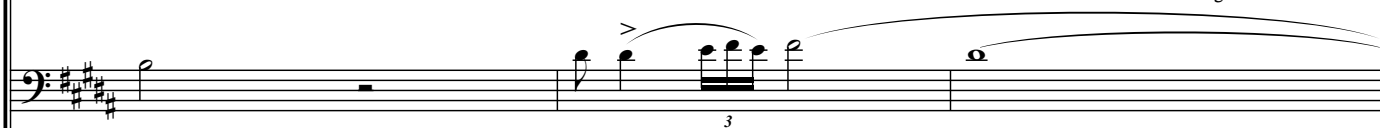
T.M.

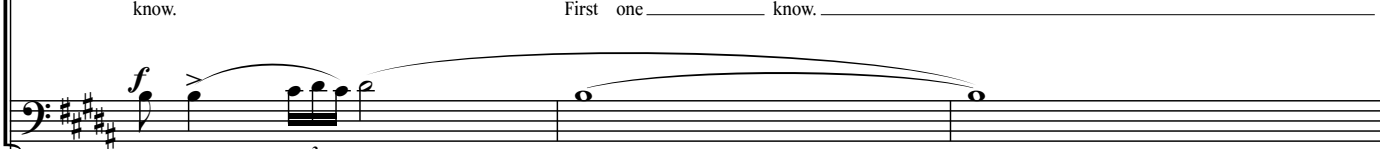
know. First — one to know. First — one — to

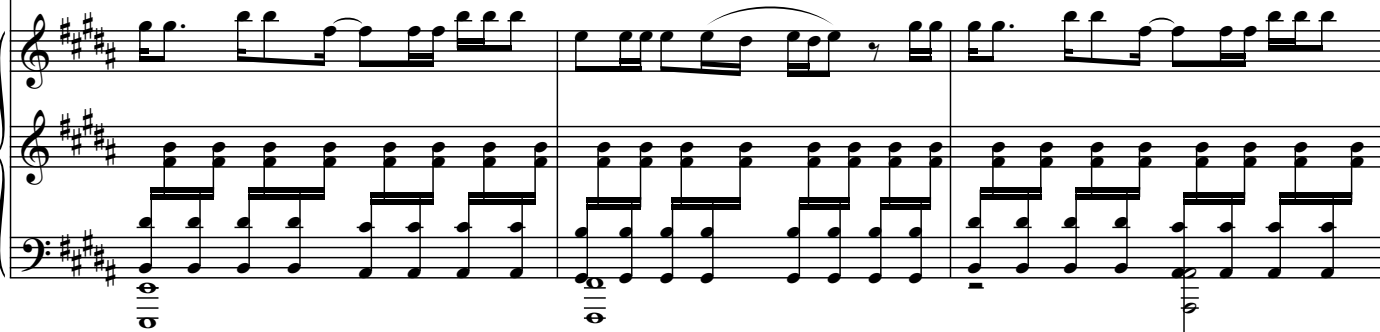
f *ff*

309

T. 
First one to know. I got the

T.M. 
know. First one know.


A. 
First one know.




33 ♩ = 54

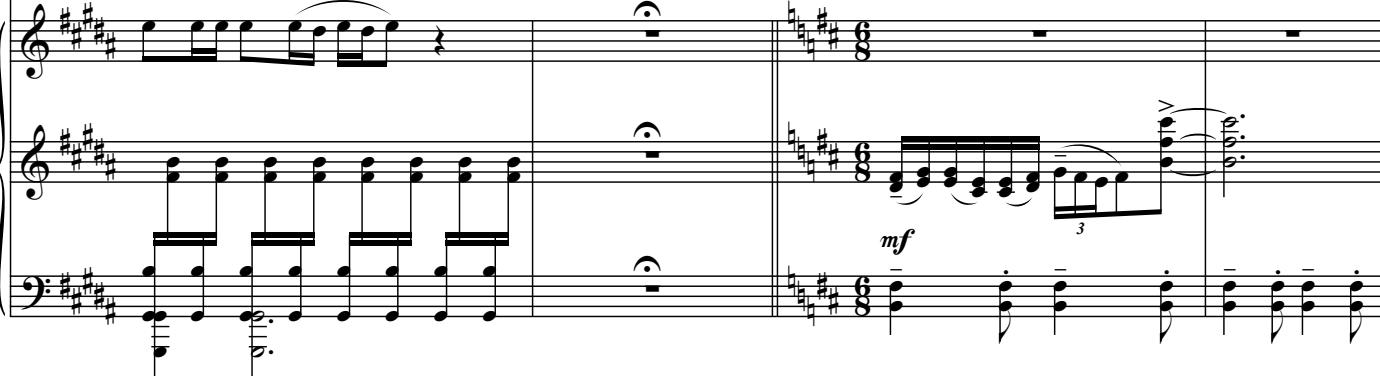
HAWK'S OFFICE / TROVERS BOOKSTORE

312

T. 
job! I got the job.

T.M. 

33 ♩ = 54



Musical score for measures 316-320. The piece is in G major (one sharp) and 3/4 time. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand provides a steady accompaniment of quarter notes.

Musical score for measures 321-326. Measure 321 is marked with a forte *f* dynamic. A box containing the number 34 is positioned above the staff. The right hand has rests in measures 321-323, with a triplet of eighth notes in measure 324. The left hand continues with quarter notes. A *V* fingering is indicated in measure 326.

Musical score for measures 327-332. The right hand features a melodic line with eighth notes and chords, marked with a forte *f* dynamic. The left hand continues with a steady accompaniment of quarter notes.

As TIM walks to Trovers, lights up on MARY and MISS LIGHTFOOT sitting at desks in HAWK'S office.
accel. -----

Musical score for measures 333-337. A box containing the number 35 is positioned above the staff. The right hand features a complex melodic line with eighth notes and triplets, marked with a forte *f* dynamic. The left hand provides a steady accompaniment of quarter notes.

337 -----

36 $\text{♩} = 120$ In the Bookstore. A BOOKSELLER is shelving books.

Mc. I'm look - ing for —

36 *fp*

340

Mc. some - thing... it's a thank you gift. An - y - thing new?

343 *f*

M.L. Do you be - lieve that?! A plain old or-di-na-ry wo-man won a four thou - sand

mf

346 (snaps her fingers.) *p*

M.L. dol - lar Ca - dil - lac! Just like that. A Ca - dil - lac. We could win my ste - ry

Lights stay up on MARY and MISS LIGHTFOOT as they go back to work. TIM resumes conversation with BOOKSELLER.

349

M.L. voice Ma - ry, you and me Ma ry, you and me Ma - ry, you and me

M. Uh - huh

T. I'm look - ing for some - thing.

37

352

M.L. Ma - ry, you and me how is it you don't lis - ten to the best pro - gram on

T. It's a thank - you gift. An - y - thing new?

354

M.L. ra - di - o? Oh I have the time. Haw - kins does - n't whisk me off

M. I don't know how you find the time.

357 MARY rolls her eyes. 38

M.L. *f* to eve - ry cock-tail par - ty in —

M. My mis - take. My mis - take.

A. As the Bookseller: *f* Tell me some - thin' a - bout the re -

38

360 *p* My mis - take.

T. *f* It's for a great man. How a - bout the bi - o - gra - phy of a great man? of a

A. ceiv - er.

363 M.L. Hey! Did you hear a - bout Jer - ry Bau - meist - er? They

T. *p* great man? of a great man?

MISS LIGHTFOOT does a swishy, limp-wristed impression, laughing at her own joke.

366

M.L. *gave him his walk - ing pa - pers.*

M. *That's aw - ful! He's such a kind man.*

368

M.L. *Bet - cha__ I know how he'll walk out - ta here. Bet - cha__ I know how*

M. *He's such a...*

39

371

M.L. *he'll walk out - ta here.*

M. *a kind man. *mf**

A. *This one's__ just in: "Hen - ry Ca -*

mp

40 ♩ = 70

377

M.L. *mf*
I bet-cha I know how he'll walk on out-ta here. I bet cha I know,

M. *f*
That's

A. bot Lodge"

41

383 *pp*

M.L. bet cha I know. Bet - cha I know how he'll

M. aw - ful. He's such a kind man. Kind man. Kind man. He's such a kind man. Kind

41

MISS LIGHTFOOT prances about, imitating Jerry.

TIM steps into the office suddenly,
book in hand.

387

M.L. walk on out-ta here.

M. man. Kind man. That's aw-ful.

42 ♩ = 92

391

M. Well hel-lo there. How can I help you?

T. I am look - ing


396

M.L. You're in the right place.


M. I'm a fraid he's not in at the mo - ment. I be-

T. for Haw - kins Ful - ler

400 43 *mp*

M.L. 

George Wash - ing ton U. four to five thir - ty

M. 

lieve he's at the George - town li - bra - ry. I'm hap - py to tell him you...

43



404 44 (half sung)

M.L. 

Who's ask - ing? That's a fact.

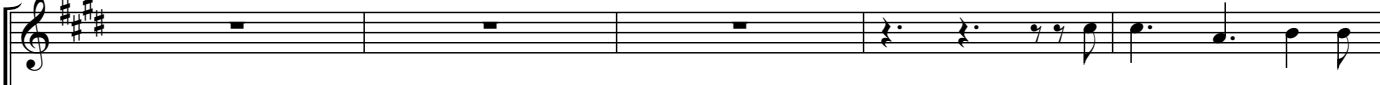
T. 

8 Ti - Ti - mo - thy Ti - Ti - mo - thy Laugh - lin. I have a book I mean


44




409

M. 

It's love - ly. My name's

T. 

8 I have a book for Hawk. Haw - kins Ful - ler.



45

414

M. *Ma - ry. This is Ms. Light-foot. Will he know who it's from?*

T. *It's in - scribed on the... well,*

45

418

M. *Does he know where to find you.*

T. *on the in - scip - tion page. It's a thank you gift. I don't have a*

mp

rit.----- 46 ♩. = 44

423

M.L. *Are you A - mish?*

M. *Why don't you leave your ad - dress with me?*

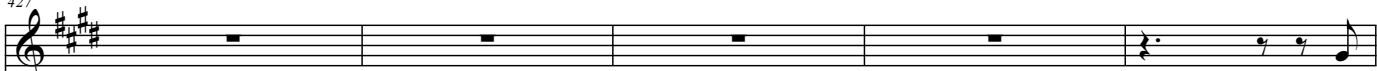
T. *te - le - phone.*

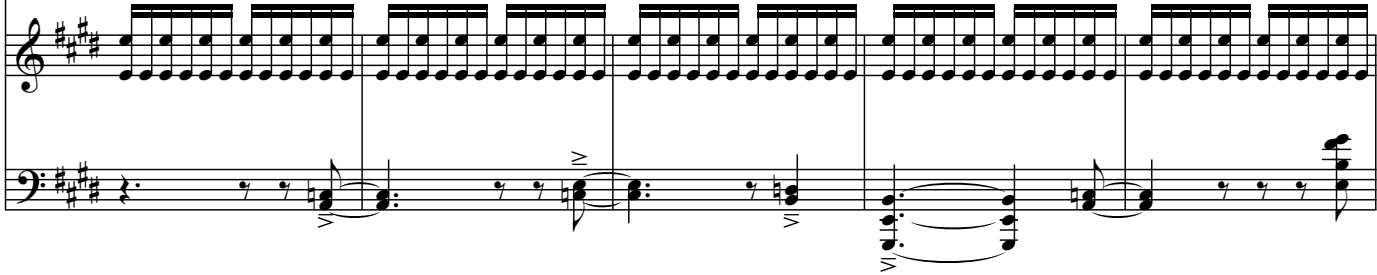
rit.----- 46 ♩. = 44

mp


mf pesante


427 *mf*


T. 
I'll

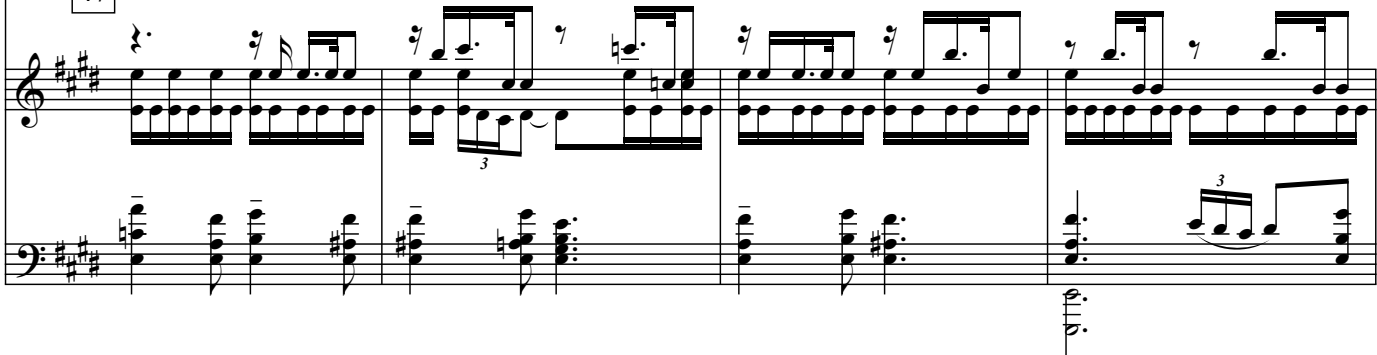


47 *mf* *sarcastically*

M.L. 
Ner - vous Nel - ly, that one. Stop in a - gain, stop in a gain. Stop

M. 
Stop in a - gain. Stop in Stop in a - gain.

T. 
write it in here. Thank you both.

47 

436

M.L. *p*
in a-gain, in a gain. Stop in a gain. Stop in a gain. Love -

M. *p*
Stop in a gain. Love -

T. *mp*
Thank you both, you're ver - y kind. Hope -

440

M.L. *mf* 48 ♩ = 70 *mp*
ly to meet you. Buh - bye!

M. *mf* 48 ♩ = 70 *mp*
ly to meet you. Good - bye.

T. *mf*
to see you a gain.

MARY smiles, not wanting to participate in this.
She knows exactly what's happening: HAWK has snagged another one.

443 *mf*

M.L.  Thank - you for what, I won - der. I won - der. Let's

M. 




447

M.L.  find out. "Thanks to my new friend Hawk, I got the job!" "You're


M.  Miss Light - foot!


f



49

451

M.L.  won - der - ful. See you soon, hope - ful - ly. Thank - ful - ly, Tim. Hope - ful ³ - ly, Tim. Thank - ful ³ - ly,

M.  Back to work.

49



455

M.L. Tim."

M. That's aw - ful.

mp

mf

♩ = 66

50

458

462

M.L. *p* (half-sung) Ma - ry! Who knew? *mp* Our - ve - ry own Haw - kins is...

51 TIM'S APARTMENT

♩ = 70

M.L. *f_{sub.}* *mf*
 "won - der ful!" Ha - a - a - a - a Hawk. - Our ve - ry own Haw - kins is "won - der ful!" _____ Hawk!

M. *mf*
 Ha - a - a - a - a Hawk Ful - u - u - ler - er. Ha - a - a - Hawk. Hawk. _____

51 ♩ = 70

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

M.L. 470 52
 Ha - a - aw - kins. - Our ve - ry own Haw - kins is "won - der ful!" _____ Ful - ler - e - e - er. Ha - a - a - a - Hawk Hawk _____

M.
 Ha - a - a - aw - ki - i - i - i - i - ins - Ful - u - u - u - u - u ler - e - e - e - er. Ha - a - a - Hawk. Hawk. _____

52

Pno. *mp* *mp*

Evening. The radio is playing. It's the tail end of "Mystery Voice" into the news: McCarthy, North Korean Atrocity hearings. Chicken soup is on the stove. TIM stirs it. He sits at the small table in the kitchen. It's cluttered with books, papers, and newspapers. He is writing a letter to his sister, FRANCIE. Lights up on FRANCIE, standing at the other side of the stage, in her "kitchen." She's pregnant. She is reading TIM's letter as he writes it.)

M.L.

T.

Pno.

476

p

mf

Hi - ya³

T.

Pno.

483

53

53

p

Francie! Tip - top news from the Hill. You heard me, your kid brother's got a fancy new job writing speeches for a Senator...

488

M.L. *mf* (voices on the radio)
Haw - kins ___ Ful - ler ___ Haw -

M. *mf*
Haw - kins ___ Ful - ler ___ Haw -

T. *f*
8 Se-na-tor Pot-ter. Thanks to a phone call from a won-der-ful new friend. Haw - kins Ful-ler.

Pno.

495

M.L. 54
kins ___ Ful - ler ___ Haw - kins

M.
kins ___ Ful - ler ___ Haw - kins

T.
8 His friends call him "Hawk." We met at an end-less bor-ing par-ty. He might be my

Pno. 54

501

T. first ac-tu-al friend in this eve-ry man for him self town. How are you both and my in-com-ing

Pno.

506

T. niece or ne-phew? You're nam-ing it Tim-my, right? No mat-ter the gen-der. No mat-ter the gen-der, no

Pno.

511

T. mat-ter the gen-der, no mat-ter the gen-der. Drink your milk you're drink-ing for two.

Pno.

56 ♩ = 158

Three sharp knocks at the door. TIM puts down his pen and looks up, alarmed. No one ever knocks. He stares at the door. He gets up. He pauses. His landlord? He opens the door cautiously. It's HAWK. They stand frozen in the doorway.

Pno.

H. *mf*

Hi - ya Skip-py! What's for din-ner?

Pno.

57 (HAWK is amused. He stirs the soup. It looks disgusting-he puts the lid back on. TIM is in disbelief. He watches HAWK as though he were a hallucination).

♩ = 144

T. 8

Chick-en soup. There's pro-bly e-nough for two. I don't ev-en have a

H.

57 ♩ = 144

No te - le-phone

Pno.

Beat. It's so exciting, having HAWK here. TIM has no idea how to proceed.

T. 8

lease. There's pro-bly e-nough for two.

H.

How 'bout I buy you some - thing better than soup? How 'bout steak?

Pno.

539

T. *f*
But that was a thank ³ you for... But that was a thank ³ you for...

H.
You bought me a book. *f*
Where ___ will it, where ___ will it end?

Pno.

Detailed description: This block contains the musical score for measures 539 to 541. The Tenor (T.) part is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It starts at measure 539 with a forte (*f*) dynamic. The lyrics are "But that was a thank ³ you for...". The Soprano (H.) part is in bass clef with the same key signature and time signature. It starts at measure 539 with a forte (*f*) dynamic. The lyrics are "You bought me a book. Where ___ will it, where ___ will it end?". The Piano (Pno.) part consists of three staves. The right hand has a melody with triplets and slurs. The left hand has a bass line with chords and slurs.

58

HAWK starts rummaging through TIM's place, reading book titles, checking everything out.

542

T.
Where will it end? Thanks but... I've got some work to do.

H.
Where ___ will it end? Where will it end?

Pno.

Detailed description: This block contains the musical score for measures 542 to 545. The Tenor (T.) part is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It starts at measure 542 with a forte (*f*) dynamic. The lyrics are "Where will it end? Thanks but... I've got some work to do.". The Soprano (H.) part is in bass clef with the same key signature and time signature. It starts at measure 542 with a forte (*f*) dynamic. The lyrics are "Where ___ will it end? Where will it end?". The Piano (Pno.) part consists of three staves. The right hand has a melody with triplets and slurs. The left hand has a bass line with chords and slurs.

545

H. *All right then, we'll stay in.*

Pno.

548 *facetiously*

T. *Make your self at home. Make your self at home.*

H. *Oh all right we'll stay in.*

Pno.

59

551

T. *Where will it end? Where will it end? We'll stay*

H. *Oh, all right we'll stay in.*

Pno.

59

60 ♩ = 72

HAWK sees the letter on the desk. He reads the first line.

554

T. 8 in. Where will it end?

H. *salaciously* "Hi - ya ___ Fran-cie! Tip-top news from the hill." A girl back

Pno. 3 7

60 ♩ = 72

559

T. My sis - ter ___ it's just the two of us though I've

H. home?

Pno.

61 ♩ = 100

564

T. 8 plen-ty of cou - sins.

H.

Pno. *p* 6 6 5 6

Pno.

566

H.

570 HAWK kisses TIM. They make their way to TIM's bed.

p

I should take you to Ber - mu-da. — Ber-

Pno.

H.

576

f

mu - da, ev - er been? — Ber - mu-da, Aw, you'd — die. It's my

f $\text{♩} = 40$

Pno.

H.

581

$\text{♩} = 44$

fav- orite place — on the pla - net. Aw, you'd die. I'm your first, aren't I?

f $\text{♩} = 44$

Pno.

584

H. 63 ♩ = 116

Pno.

You know what that means? Now I own you. Who owns you, Skip

588

T. 8

H. 3

Pno.

- py? I wan-na wan-na hear you say it. Be my be my be my brave boy.

591

T. 3

H. 3

Pno.

pro - ba - bly done done this be - fore, lots of times. Lots of times. Lots. —

Once or twice. Once or twice. Lots of times. It's a great big world. It's a

594 64

T. Once or twice? Lots of times? Once or twice? Lots of time? As _____

H. great big world. Aw, — you'd... you'd love it down there. Bronze _____

Pno. *p.*

597 64

T. far — as — far - a - way as it sounds. Sand — sand as white Sand as

H. —bronze boys — on the beach. Bi - ceps you would-n't be-lieve. Nights — a palm — tree grove I'll

Pno.

600

T. white — as milk. Miles and miles Just you — and me and — the moon. My

H. show you. You ne - ver know what — might what might —

Pno.

65

602

T. head on your arm at the end of the day, pa - ra - dise. Just you and me and the moon

H. come your way. Pa - ra - dise. you and me and the boys

Pno.

65

605

T. and the shells at the end of the day. My head on your arm

H. Bi - ceps you would-n't be - lieve. Bronze boys on the beach Nights! A palm tree grove. I'll

Pno.

608

T. and the shells at the end of the day. As far far - a - way as

H. show you. As far a - way as

Pno.

610

T. 8

H.

Pno.

it sounds Ber - mu - da. Ber -

it sounds Ber - mu - da. Ber -

66

612

T. 8

H.

Pno.

mu - da Ber - mu - da as far - a - way as it sounds as far - a - way as it sounds Ber - mu -

mu - da As far - a - way as it sounds as far - a - way as it sounds ber - mu -

mp

mp

6

7

66

615 *dolciss.* $\text{♩} = 46$ 67 *p*

T. da. Un - der the sheets

H. da.

$\text{♩} = 46$ 67 *p*

Pno.

620 *p*

T. in a tro - pi-cal storm. Un - der the sheets in

H. Un - der the sheets in

Pno.

rit. 68 $\text{♩} = 56$

625

T. a tro - pi-cal storm you, you, you.

H. a tro - pi-cal storm you, you, you. The rain,

rit. 68 $\text{♩} = 56$

Pno.

630

T. *p*
in the straw of our roof

H.
find - ing its way through the gaps on - to your chest.

Pno. *mp*

mf 69 ♩ = 44

633

T. *mf*
Two lit - tle drops. Two lit - tle drops.

H. *mf*
Two lit - tle drops.

Pno. *p* *f*

637

T. *f*
Pa - ra - dise.

H. *f*
Pa - ra - dise.

Pno. *ff*

70

641

Pno.

644

Pno.

646

Pno.

71 ♩ = 60

648

Pno.

72

$\text{♩} = 60$

651

Pno.

656

Pno.

73

8^{va}

663

Pno.

(8^{va})

669

Pno.

♩ = 60

TIM wanders into ST. PETER'S. It's the following afternoon.

(8^{va})

675

Pno.

(8^{va})

679

Pno.

74 ST. PETER'S

♩ = 48

(Red and green stained glass "resembles Christmas wrapping." Maybe there is something in the stained glass's Christian imagery that echoes Tim's Bermuda fantasy-a moon over a sea, a bird, etc. Tim seems distracted, almost intoxicated.)

683

Pno.

687

Pno.

691 *mf* 75

T.

Pno. *mp* 75

695

T.

Pno.

699 76

T.

Pno. 76

703

T. 8 last night. How ma - ny? Last night. How — ma - ny? How

Pno.

707

T. 8 ma - ny — sins did I com - mit? —

Pno.

710

T. 8 — How — ma - ny — mor - tal sins How ma - ny kis - ses? How —

Pno.

713

T. 8

ma - ny but - tons? How much skin? How much skin? How ma - ny

Pno.

716

T. 8

sins? How ma - ny sins last night?

Pno.

78

719

T. 8

How ma - ny mor - tal sins? How ma - ny kis - ses last

78

Pno.

722

T. 8 night? Last _____ night. Last _____

Pno.

728

T. 8 night. The

mf

79 ♩ = 100

Pno.

79 ♩ = 100 p

732

T. 8 ca - te - chi - sm says Mor - tal sin _____ kills the life of grace

Pno.

737
T. in our souls that's why the sa - cra - ment of pe - nance is called the sa - cra - ment

Pno.

80
740
T. of the dead. I died. Last night his arms like i - ron bars a - cross

Pno.

745
T. my chest. So trapped, so hap py, so small.

Pno.

81
748
T. His hands... "It's a great big world," he said. "It's a great

Pno.

754

T. *p* *f*

big world." But it was-n't last night. Thank God. It was on - ly us.

Pno.

82

760

T. *f* $\text{♩} = 48$

It was on-ly right last night

Pno.

82 $\text{♩} = 48$

ff *p* *mf*

83

768

T. *f*

Fa - ther Mc-Gui - re says one mor-tal sin will cause

Pno.

83

ff *mf*

772

T. 8 more — more de - struc - tion than how ma - ny earth - quakes? Than how ma - ny earth - quakes?

Pno.

776

T. 8 Last night. How ma ny? Last night. _____ How

Pno.

84

779

T. 8 ma - ny? How ma - ny? Last night. _____ Last _____ night. _____

Pno.

84

783

T. 8 I died. Last night. How ma - ny

Pno.

787

T. 8 earth - quakes? Earth - quakes? How ma - ny? Last night.

Pno.

791

T. 8 How ma - ny earth - quakes? Last night. How

Pno.

795

T. 8 — ma ny? How ma - ny? I died.

Pno.

798

T. 8 Last night I

Pno.

$\text{♩} = 52$

$\text{♩} = 52$

p

pp

pp

p

86

86

805

T. 8 died — I died. —

Pno.

87

CHRISTMAS PARTY AT THE HOTEL WASHINGTON

♩ = 82

Pno.

The gang's all here. It's a gossip festival. Hushed tones, establishing an atmosphere of secrecy and paranoia.

816

T.M. *f* All seem to say, _____

E.F. *f* All seem to say, _____

G.A. *f* All seem to say, _____

Pno.

88

82/

M.L. *f* Did you hear did you did you from

L. *f* Did you hear did you did you from

M. *f* Did you hear did you did you from

T.M. throw _____ cares _____ a - way. _____

E.F. throw _____ cares _____ a - way. _____

G.A. throw _____ cares _____ a - way. _____

Pno. 88

The musical score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts (M.L., L., M., T.M., E.F., G.A.) are in treble clef, while the piano part (Pno.) is in bass clef. The vocal parts have lyrics: 'Did you hear did you did you from' and 'throw _____ cares _____ a - way. _____'. The piano part has a dynamic marking of 'f' and a rehearsal mark '88'. The piano part consists of a right-hand melody and a left-hand accompaniment.

89

826

M.L.
ev - ery where... — Did you hear a - bout Bob - by? Did you did you did you hear a - bout Bob-by?

L.
ev - ery where... — Did you hear a - bout Bob - by? Did you did you did you hear a - bout Bob-by?

M.
ev - ery where... — Did you hear a - bout Bob - by? Did you did you did you hear a - bout Bob-by?

T.M.
All seem to

E.F.
All seem to

G.A.
All seem to

Pno.

89

830

M.L. Did you

L. Did you

M. Did you

T.M. say, throw cares a way.

E.F. say, throw cares a way.

G.A. say, throw cares a way.

Pno.

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Detailed description: This page of sheet music is for the song 'Fellow Travelers' (PV 2016), page 80. It begins at measure 830. The score is arranged for six vocal parts (M.L., L., M., T.M., E.F., G.A.) and piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal parts for M.L., L., and M. have the lyrics 'Did you'. The vocal parts for T.M., E.F., and G.A. have the lyrics 'say, throw cares a way.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A copyright notice '© 2016' is located at the bottom center of the page.

834 90

M.L. hear Did you Did you Did you hear a-bout Bob-by? Did you did you did you hear a-

L. hear Did you Did you Did you hear a-bout Bob-by? Did you did you did you hear a-

M. hear Did you Did you Did you hear a-bout Bob-by? Did you did you did you hear a-

T.M. All seem to say, _____ throw _____ cares

E.F. All seem to say, _____ throw _____ cares

G.A. All seem to say, _____ throw _____ cares

Pno. 90

91

839

M.L. *bout Bob-by? Did you did you hear a - bout _____ Bob-by?*

L. *bout Bob-by? Did you did you hear a - bout _____ One seems to hear _____* *dolce*

M. *bout Bob-by? Did you did you hear a - bout _____ Bob-by?*

T.M. *a - way _____*

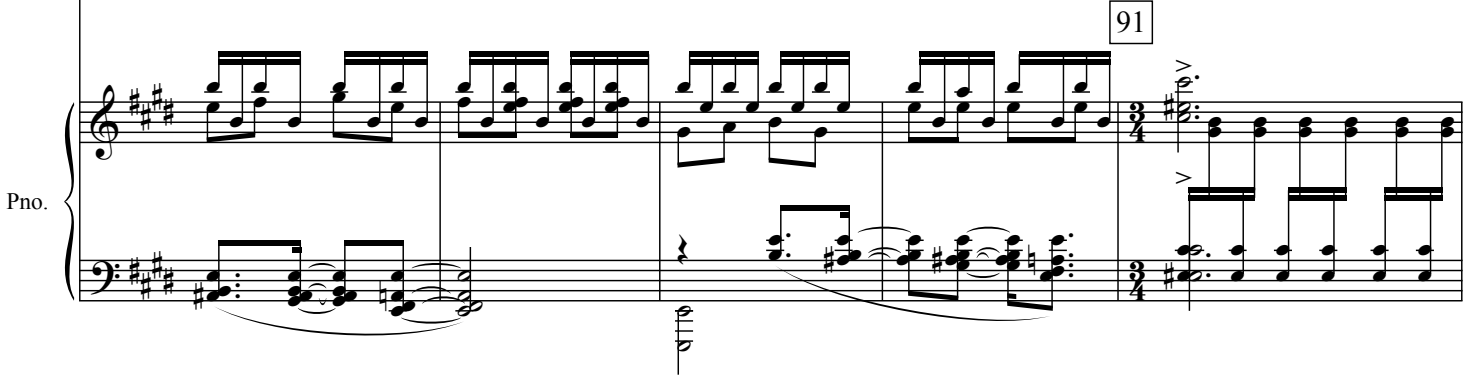
E.F. *a - way _____*

G.A. *a - way _____*



91

Pno.



dolce

844

M.L. *3* words _____ of good cheer _____ on _____ and on _____ and on _____ with _____ out _____ end _____

L. *3* words _____ of good _____ cheer _____ on _____ and on _____ and on _____ with _____ out _____ end _____

Pno.

♩ = 112

847

M.L. *3* one _____ seems to hear _____ words of _____ good cheer. Good cheer.

L. on _____ and on _____ with words of _____ good _____ cheer. Good cheer.

M. *mf* *concerned* They _____ fire-ed Bob - by Car - ter.

Pno. *mp*

92

857

M. *mf* For be-ing in the wrong bar. — Scott Mc-

H. *breezily* For what? What's that got to do with me?

92

Pno. *mf mp mf mp*

93

859

M. *f* cloed's on a ram - page. He scares me. —

H. Light *mf* en up, Ma -

93

Pno. *mf mp mf*

94

867

H. ry. Chest-nuts roast-ing et - cet-er-a. — *f*

G.A. The Ar-my's got plen-ty to of-fer fel-lows like you.

94

Pno. *mp mf mp*

875 *mp* amused 95

T. I don't think you'd want me.

T.M. *f*

G.A. **Spoken:** "Nonsense." So how da-ya like play-in' with the big

Pno. *cant.* *marc.* *mf* *mp*

885 *mf* 96

T. It's ver-y ex-cit-ing see-ing Mc - Car-thy in ac-tion. No.

T.M. dogs?

P.G. **Spoken:** "—Did you hear the one about Roy Cohen in church?" **Spoken:** "Ahh...men!"

Pno. *cant.* *mf*

895 *f* (Draping silver tinsel across Mary.)

M.L. I say an-y-one who does-n't like Christ-mas is a Com-mie.

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

97 ♩ = 104

M.L. *902* ...to young and old, meek —

M. *f* You're bor - der - line reck - less

T. *f* To —

H. *f* It's part of my charm. It's — part of my charm it's part of my charm.

97 ♩ = 104

Pno. *f*

M.L. *907* — and the bold. ...to young and old, meek — and the bold. Young — and old, —

L. *f* Young and — old,

M. *f* young — and old, — young — and — old,

T. *f* young and old, To — young to young and — old, —

H. *ff* It's part of my charm — it's part of my charm — it's — part — of my

Pno. *ff*

911

98

M.L. meek and bold and old meek and bold

L. meek and bold young and old meek and bold

M. meek and old meek and bold

T. meek and bold young and bold

H. charm. the meek and the bold the young and the

Pno. 98

914

M.L. young and old young and old, meek and bold young and old, meek and bold

L. young and old, meek and bold young and old, meek and bold

M. young and old young and old, meek and bold young and old, meek and bold

T.

H.

Pno.

99

918

T.M. Joe's not gon-na like what the ar - my's got up its sleeve got up its sleeve

99

Pno.

100

924 *mf*

M.L. *mf*
Did you hear a - bout Bob - by? Did you did you hear a - bout Bob-by? Did you hear a - bout

L. *mf*
Did you hear a - bout Bob - by? Did you did you hear a - bout Bob-by? Did you hear a - bout

M. *mf*
Did you hear a - bout Bob - by? Did you did you hear a - bout Bob-by? Did you hear a - bout

T.M.

They've got _____

100

Pno.

929 *f*

M.L. *f*
hear a - bout Bob-by? words _____ of good cheer.

L. *f*
hear a - bout Bob-by?

M. *f*
hear a - bout Bob-by? ...cheer _____

H. *f*
One seems to hear _____ words _____ of good

T.M. *f*
him _ by the balls _____ this time.

Pno.

933

M.L. end _____ one _____ seems to hear _____

M. on _____ and on _____ and on _____ with - out _____ end

H. one _____ seems to hear _____

Pno.

101 ♩ = 72

936

M.L. words of _____ good cheer.

M. *mf cant.* I can't ev - en learn

H. words _____ of good cheer.

E.F. *f cant.* Wan - na learn some some Es - ton - i - an?

101 ♩ = 72

Pno. *mf legato full; lush*

939

M. *your last name. I... I prob-a-bly should-n't...*

E.F. *A - noth-er vod-ka? Wan-na learn some Es-ton-i-an?*

Pno. *mp*

942

M. *o - kay. O - kay. I I prob-a-bly should - n't I should-n't*

E.F. *[To the bar this time.] A - noth-er vod-ka?*

Pno.

102 ♩ = 112

945 *f marc.*

T.M. *Joe's not gon-na like what the Ar-my's got up its sleeve. Be-tween you and me Roy*

102 ♩ = 112

Pno. *mf* *mp*

103

953 *f* They are watching TIM, MISS LIGHTFOOT overhears.

M. Stay-ing out late, com-ing in late I'd call it ³reck-less.

H. I'd call it ³hol-i-day cheer. Can I

T.M. Cohn's days are num - bered.

103

Pno. *mf* *mp* *mf*

961 *f ad lib.*

M.L. Some-one put on that "San-ta Ba-by" re-cord!

M. Ea-sy!

H. ³help it if I'm dis - tract-ed by an I-rish Ti-ger cub?

Pno. *mp*

969 (She cackles...)

M.L. *f* and old,

L. *mf* Young and old, meek and bold young and old, *f*

M. *mf* Young and old, meek and bold old, *f*

T. *mf* and old, meek and bold young and *f*

H. *f*

Pno. *fp* *f*

972

M.L. meek and bold young and old, meek and bold

L. meek and bold young and old, meek and bold

M. meek and bold old, meek and bold

T. bold young bold

H. meek and the bold the young and the old, the meek and the bold the young and the

Pno.

975

M.L. young and old young and old, meek and bold young and old

L. young and old, meek and bold young and old

M. young and old young and old, meek and bold young and old

T. —

H. young and the old the meek and the bold.

T.M. *f* young and old, meek and bold young and old

E.F. *f* young and old, meek and bold young and old

G.A. *f* young and old, meek and bold young and old

Pno. *ff*

105 ♩ = 72

978

M.L. meek and bold

L. meek and bold

M. meek and bold

H. *f* Let's get out - ta

T.M. meek and bold

E.F. meek and bold

G.A. meek and bold

105 ♩ = 72

Pno. *f*

981

H.

here, Skip-py. — Skip-py. — Whad-dy - a say? — Skip - py. — Let's —

Pno.

mp

983

T.

f cant.

I'd love to I'd I'd love__ to

H.

— get, let's get out-ta here, My — I - rish ti-ger cub. Whad-d-ya say?

Pno.

106

986

T. *mf*

I I I'd love to I I should prob-a-bly stay with Se-na-tor Pot-ter

Pno. *mf*

989

T. *mp*

teasing him Not so loud.

H. *f*

I own you, not "Ci-ti-zen Canes." Plea-sure to

Pno.

992 *f* *horrified*

M.L. What _ did he mean by "I-rish Ti-ger cub"? I - rish

L. *f* Lu - cy.

H. meet you, _ Lu-cille was it?

Pno.

107

995

M.L. ti-ger cub? I - rish ti-ger cub? Ti-ger cub?

M. *f* He's had too ma - ny _ bran - dies. Come on, let's find you some mis - tle toe _ Ms. Light - foot.

107

Pno.

998 [She's puzzled.] [She's figured it out.]

M.L. *f* Ti-ger cub? I - rish ti - ger - cub?

L. Si - - - - - lent

M. *f* Si - - - - - lent night

Pno. *mf* *cresc. poco a poco*

1001

M.L. Ti - ger cub? round

L. night all night is calm

M. Ho - - - - - ly night

T.M. *f* Si - - - - - lent

E.F. *f* Si - - - - -

Pno. *f* *ff*

1004 108

M.L. yon Vir - - - - gin

L. all is bright round yon

M. all is calm

T. *f* All is calm all is bright

H. *f* all bright

T.M. night Ho - - - - ly


E.F. lent night Ho - - - -

G.A. *f* Si - - - - lent night



108

Pno.



1007 *cresc. poco a poco*

M.L. all is calm.

L. *cresc. poco a poco*
Vir - gin all is

M. *cresc. poco a poco*
all is calm.

T. *cresc. poco a poco*
round yon Let's get out - ta here. ___ Whad - dya say?

H. *cresc. poco a poco*
round yon Let's get out - ta here. ___ Whad - dya say?

T.M. *cresc. poco a poco*
night all is

E.F. *cresc. poco a poco*
ly night all is

G.A. *cresc. poco a poco*
Ho - - - ly night.

Pno.

109 ♩ = 96

M.L. *ff* 1010

L. *ff*

M. *ff* calm.

T. *ff*

H. *ff* > > Skip - py.

T.M. *ff*

E.F. *ff* calm.

G.A. *ff* calm.

109 ♩ = 96

Pno.

1014

Pno.

Musical score for piano, measures 1014-1018. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and accents, and a lower voice with triplets. The left hand has a bass line with slurs and accents. A 'V' symbol is placed below the bass line in measures 1015, 1016, and 1018.

1019

Pno.

110

Musical score for piano, measures 1019-1023. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and accents, and a lower voice with triplets. The left hand has a bass line with slurs and accents. A 'V' symbol is placed below the bass line in measures 1020, 1021, and 1023. A box containing the number '110' is located above the right hand staff in measure 1020.

Everyone "parties off" leaving Hawk all alone.

1023

Pno.

1023 1024 1025 1026

Suddenly it seems so quiet. Where'd they all go?
Lights change abruptly from festive to clinical.

G.P.

1027

Pno.

1027 1028 1029 1030

111 INTERROGATION M304

(The INTERROGATOR is humorless. He is already convinced of HAWK's guilt. HAWK starts off confidently but becomes increasingly rattled as the interrogation progresses.)

Spoken: "These rooms always have such catchy names."

mf

H. *mf* $\text{♩} = 84$

Quite a sur - prise, get-ting your sum-mons.

Spoken: "Mr. Fuller, my name is Fred Traband."

mf

Int. *mf*

Please step in-to M 3 0 4. Leave your coat here.

111

$\text{♩} = 84$

Pno. *p*

(They step into a cramped room where a TECHNICIAN is sitting in front of a polygraph, finishing his lunch.)

1037

I. *p*

This should-n't take long. We have suf - fi - cient rea - son to

Pno.

112

1040

I.

ques-tion you. Please. Let me be frank, Mis - ter Ful-ler. _____ Eigh-ty per - cent of

112

Pno.

1043

I.

these in - ves - ti - ga - tions end with an ad - mis - sion of... be - ha - vior.

Pno.

mf

1046

I.

As you know, the mor - al per - ver - sion and e -

Pno.

1048

I.

mo - tion - al im - ma - tu - ri - ty of a sex - u - al de - vi - ant make him the prime target of black - mail by

Pno.


113

1051

mf

H. I. Pno.

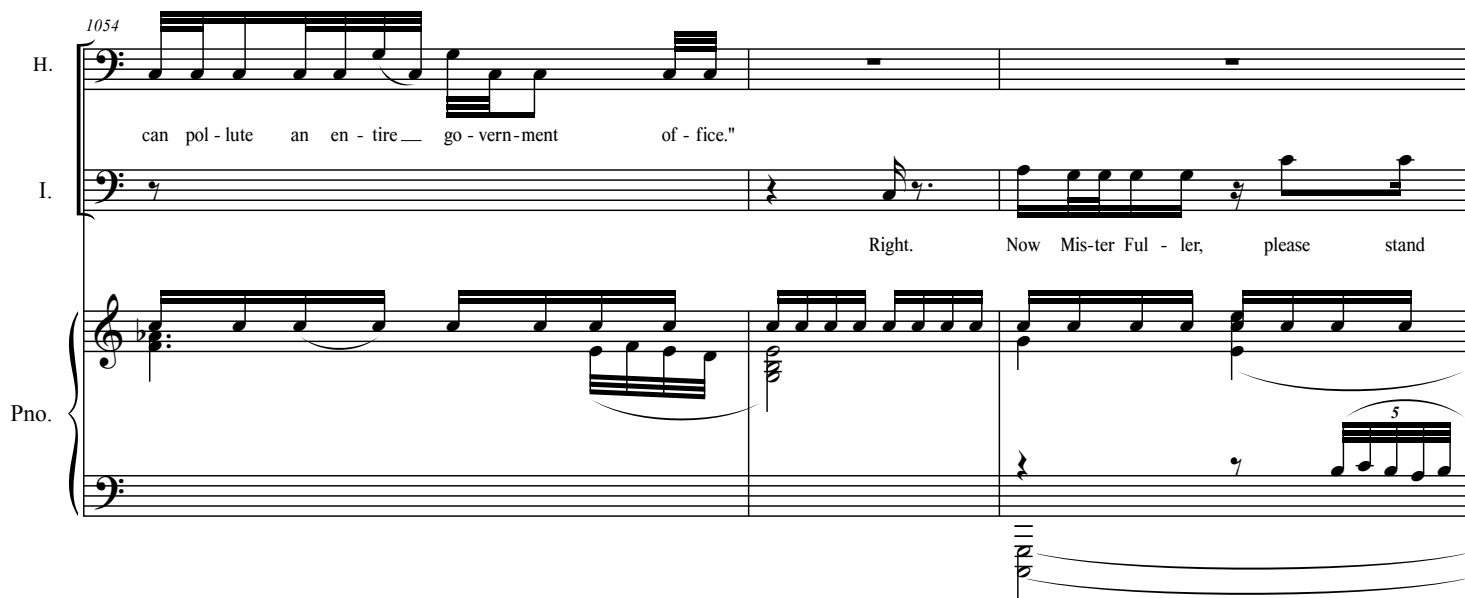
I know, I've heard... "One pan - sy
an - y - one seek - ing to un - der - mine the gov - ern - ment of the U - nit - ed States.



1054

H. I. Pno.

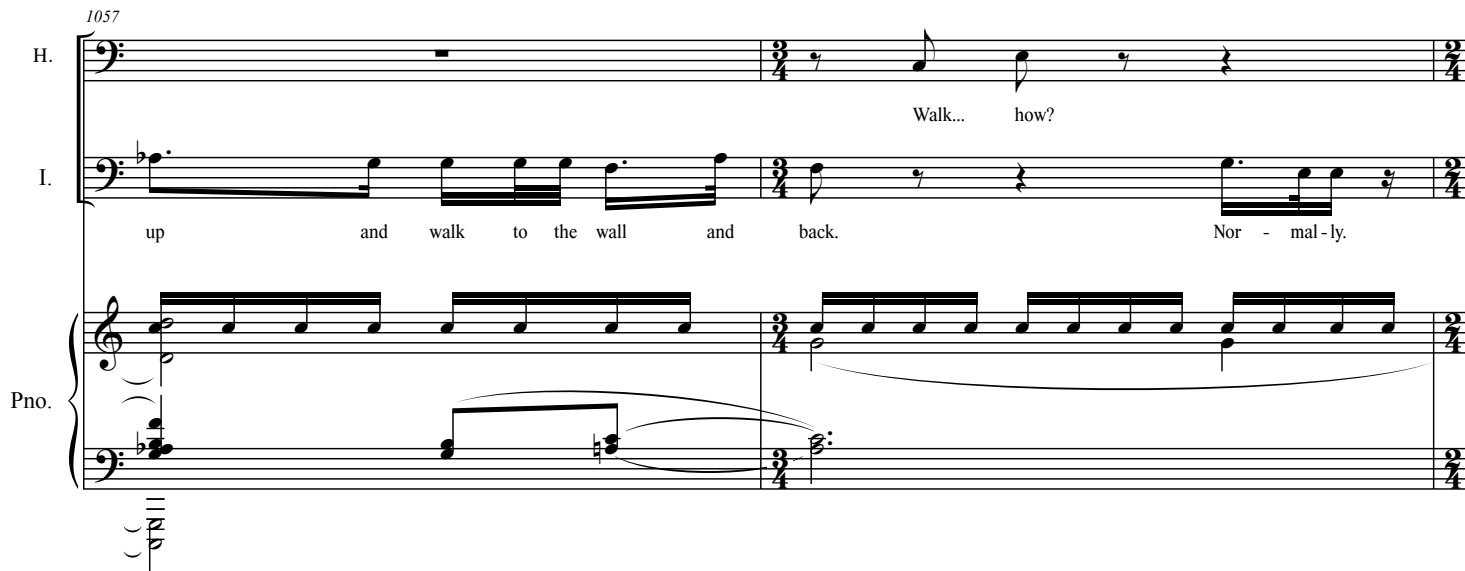
can pol - lute an en - tire go - vern - ment of - fice."
Right. Now Mis - ter Ful - ler, please stand



1057

H. I. Pno.

Walk... how?
up and walk to the wall and back. Nor - mal - ly.



(HAWK does this, slowly. He's hyper-aware of his walk. The INTERROGATOR watches, then scribbles something down on his clipboard. He removes a piece of paper from a folder and thrusts it into HAWK's hands.)

114

1059

H.

I.

What - ev - er you would con - si - der nor - mal.

Pno.

114

1064

H.

I.

Read this a - loud, Re - peat the word "diss - trict." A -

Pno.

Intoned at your own pace on the note C: "President Eisenhower revealed in this State of the Union message last January that he favors some form of home rule for the District."

(The INTERROGATOR nods once and scribbles something down.)

115

Spoken:
"Of Human Bondage"?

1068

H.

I.

"Dis - trict." "Phil - lip o - pened a large cup - board filled with dres - ses and step - ping in, took as ma - ny gain. Now this.

Pno.

115

(HAWK pauses, looks up at the INTERROGATOR, grins.)

1072

H. *f* 116 ♩ = 54

I.

Pno. *sub. f marcato* 116 ♩ = 54

of them as he could in his arms and bu-ried his face in them." I read — good,

1075

H. don't I teach - er? "They

I. Keep read - ing.

Pno.

1077

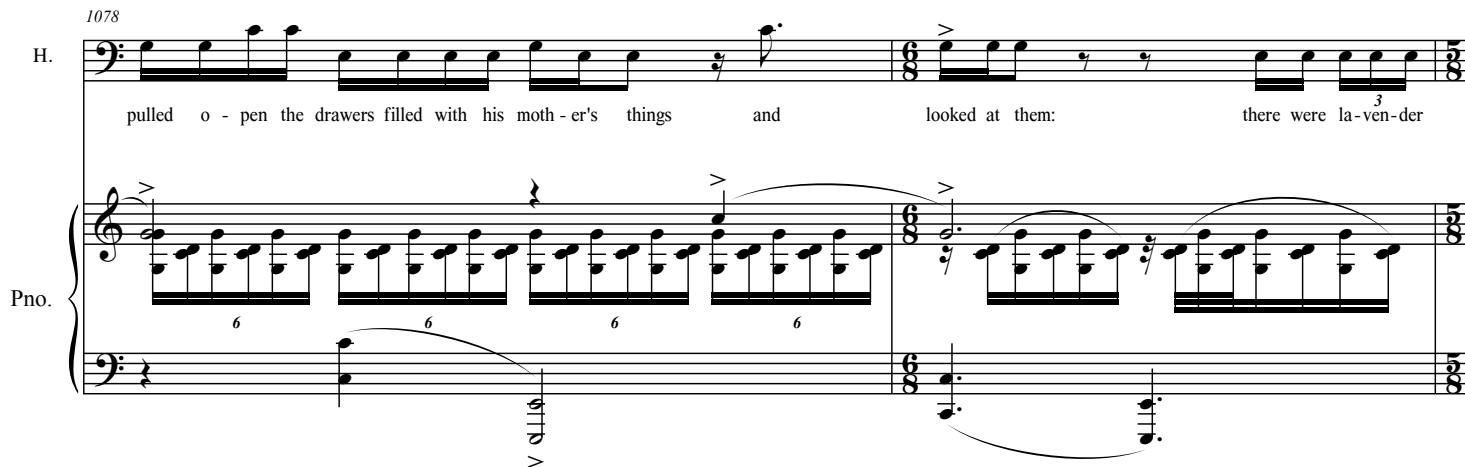
H. smelt of the scent his moth - er used. Then he

Pno. *mf* 6

1078

H. pulled o - pen the drawers filled with his moth - er's things and looked at them: there were la-ven-der


Pno.



1080

H. bags a-mong the lines" sor-ry "bags a-mong the li - nen, and their

Pno.



1083

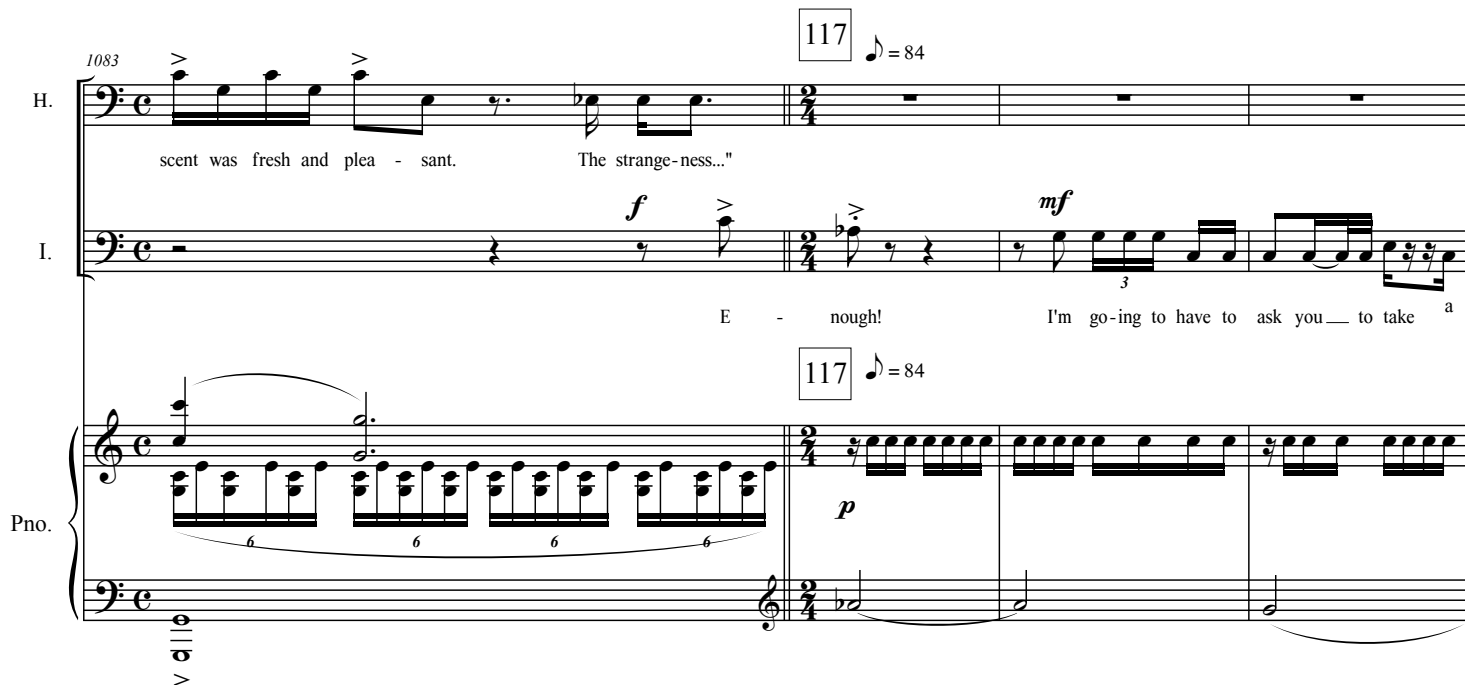
H. scent was fresh and plea - sant. The strange-ness..."

I. E - nough! I'm go-ing to have to ask you — to take a

Pno.

117 ♩ = 84

117 ♩ = 84



1087 *mf* (The TECHNICIAN puts sensors on HAWK, who flinches.)

H. I'll take it. I'll take it.

I. lie de-tec-tor test. I must warn you, if you re-fuse...

Tech. *mf* These are a lit-tle cold.

Pno.

(He returns to the machine.)

1091

I. Who was the pre-si-dent of the U-nit-ed States when you were born?

Tech. All set.

Pno.

118

1094

H. Cal - vin Co - lidge.

I. Have you ev - er giv - en or re - ceived pre - sents of a ro - man - tic na - ture? To or from a -

Pno. *mf*

(Lights up on TIM in another part of the stage.)

1096

T. *mf* With thanks to my new friend Hawk. *f* I got the job! You're won - der-ful.

H. *f* No.

I. noth-er man? Have you ev - er

Pno. *cresc. poco a poco*

(Lights up on flamboyant BARTENDER polishing a martini glass.)

1099

I. stepped foot in a es-tab-lish-ment called "The Jewel Box" at the cor-ner of L and six - teenth streets?

Tech. *f* *cant.* Have-n't seen you in a goon's moon, hand-some! You just

Pno. *f*

1102

H.

I.

Tech.

spoken:

missed "Some En-chant-ed Eve - ning" that gave us some en-chant-ed mi - granes. Want the us - u-al?

119

Pno.

1106

T.

mf

Chick-en noo - dle soup. There's pro - bly e-nough for two.

8

3

H.

No.

I.

Now Mist-er Ful - ler, haveyou e - ver en - gaged in

Spoken: "...sodomy or oral-genital contact with another man?"

Pno.

1110

T. Chick - en noo - dle soup. There's pro-bly e-nough for two.

H. No. No tel-e-phone?

I. Have you ev-er con-si-dered your-self To be in love with a - noth-er male?

Pno.

120

1114

H. No tel - e - phone? **Spoken:** "Of course not." *ff*

I. *ff* Mis - ter Ful - ler, Mis - ter Ful - ler, Mis - ter Ful - ler yes or no? **Spoken:** "Answer the question."

Pno. *ff*

♩ = 78 (The INTERROGATOR nods once to the TECHNICIAN, who tears off a long piece of paper and labels it. The TECHNICIAN removes the sensors from HAWK.)

1117

H.

No.

♩ = 78

Pno.

1118

I.

f

Mis - ter Ful - ler, you may re - sume your du - ties un -

Pno.

1120

I.

Spoken:
"Meanwhile, if you'd like to admit anything..."

til you hear from us.

Pno.

TIM'S APARTMENT

121

(HAWK gets his coat, trying to hide the fact that he's rattled. He leaves. He walks over to TIM's bed, unbuttons his shirt, and lies down, thinking about what just happened. TIM enters from his kitchen, shirtless—they just made love. He's got a bottle of wine and some cups. He sits down on the bed.)

1122

Pno. *mp*

1124

Pno.

1126

T. *mf*

Ma - ry ask me to sup - ler next Sun - day.

Pno. *mf*

1128

H. *mp*

You should go. I'm sure she wants to warn you a - bout me.

Pno. *mp*

1130

T. *f* I like her a - lot.

H. You should pro - ba - bly lis - ten. And she likes you.

Pno. *f*

Detailed description: This block contains the musical score for measures 1130 and 1131. The Tenor (T.) part starts at measure 1130 with a forte (*f*) dynamic, singing "I like her a - lot." The Bass (H.) part starts at measure 1130 with a forte (*f*) dynamic, singing "You should pro - ba - bly lis - ten. And she likes you." The Piano (Pno.) accompaniment features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic pattern of sixteenth notes, with some measures containing sixteenth-note chords.

1132

H. May - be that's what you're mis - sing a Sou - thern belle, _____

Pno.

Detailed description: This block contains the musical score for measures 1132 and 1133. The Bass (H.) part starts at measure 1132 with a forte (*f*) dynamic, singing "May - be that's what you're mis - sing a Sou - thern belle, _____". The Piano (Pno.) accompaniment features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic pattern of sixteenth notes, with some measures containing sixteenth-note chords.

122 (TIM punches HAWK playfully. HAWK grabs his wrist and twists him around so TIM is completely restrained. It almost looks painful.)

1134

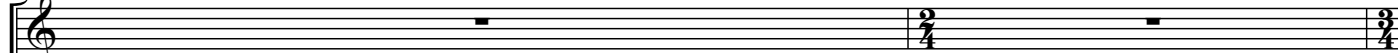
H. *mf* bis - cuits and gra - vy. *f* There! Now I'm Roy Cohn and you're


Pno.

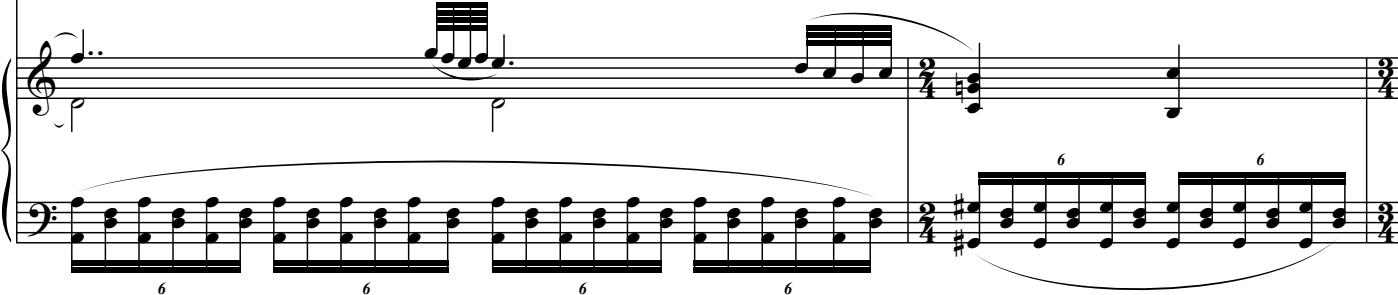
Detailed description: This block contains the musical score for measures 1134 and 1135. The Bass (H.) part starts at measure 1134 with a mezzo-forte (*mf*) dynamic, singing "bis - cuits and gra - vy. There! Now I'm Roy Cohn and you're". The Piano (Pno.) accompaniment features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic pattern of sixteenth notes, with some measures containing sixteenth-note chords.

Spoken: "They're not!"


1136

T. 

H. 

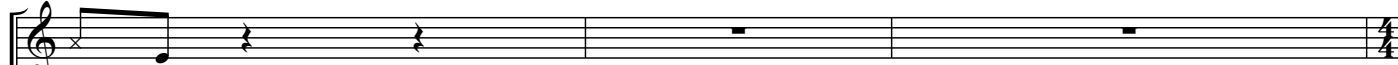
Pno. 

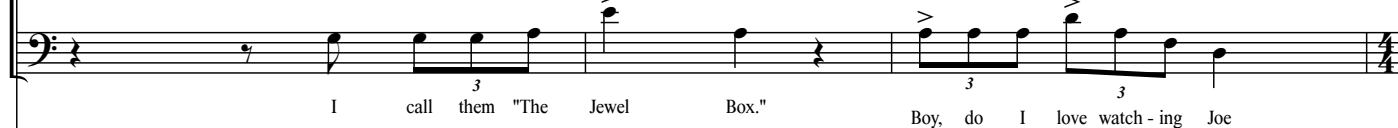
1138

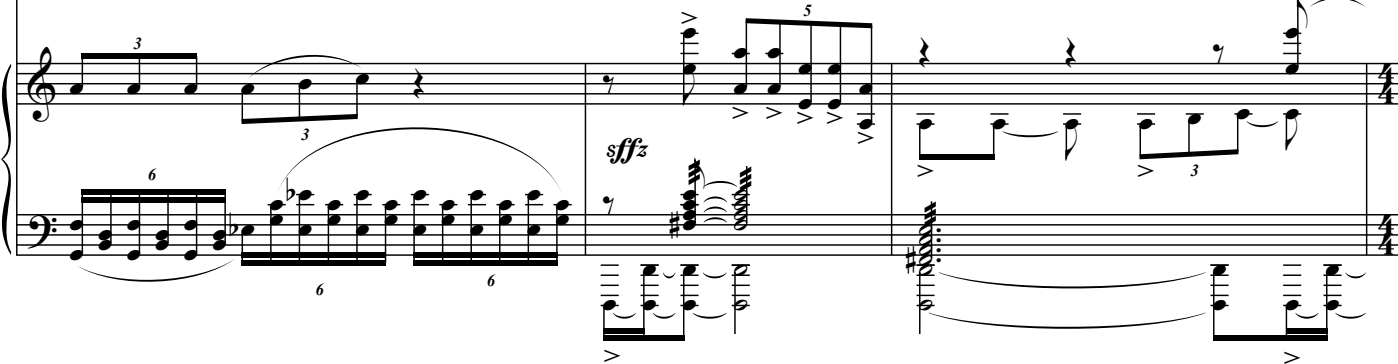
H. 

Pno. 

1141 (spoken)

T. 

H. 

Pno. 

123 ♩ = 78

1144

T. *mf* You sound like a Red. Mc -

H. self — de - struct: "Have you no de - cen - cy!"

Pno. *fp* *mf*

Detailed description: This system covers measures 1144 to 1146. The Tenor part (T.) begins at measure 1144 with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Soprano part (H.) starts at measure 1145 with a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand. Dynamics include *mf* for the vocal parts and *fp* (fortissimo piano) and *mf* for the piano accompaniment.

123 ♩ = 78

1147 *marc.*

T. Car - thy's do - ing the most im - por - tant work a man can do: root - ing out Reds who chew up our va - lues from the in - side out.

H.

Pno.

Detailed description: This system covers measures 1147 to 1149. The Tenor part (T.) starts at measure 1147 with a quarter note G4, a quarter note A4, and a quarter note B4. The Soprano part (H.) is silent. The piano accompaniment (Pno.) continues with a steady eighth-note pattern in the right hand and a bass line. The tempo marking *marc.* (marcato) is present. Dynamics include *fp* and *mf*.

1150

T. *f* Well I did - n't go to Har - vard where Com - mie pro - fes - sors taught me

H. *p cant.* You're a hand - some lad but you don't have a clue.

Pno.

Detailed description: This system covers measures 1150 to 1152. The Tenor part (T.) starts at measure 1150 with a quarter note G4, a quarter note A4, and a quarter note B4. The Soprano part (H.) starts at measure 1150 with a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment (Pno.) features a steady eighth-note pattern in the right hand and a bass line. Dynamics include *p* (piano) for the vocal parts and *f* (forte) for the piano accompaniment.

1154 124

T. 8 what's what.

H. *f* Name a sin - gle "Com - mie pro - fe - sor." You're _____ a hand - some

Pno. *f* 124

1156 *mf* 3

T. 8 Did you _____ eve - er go out with

H. lad but you don't have a clue.

Pno. *mf* 3 3 3

1159

T. 8 girls?

H. *mf* 3 Now and a gain. Too bad Di - Ma - gi - o took _____

Pno. *mf*

1161 *f*

H. *f*

Ma - ri - lyn. — Those luck - y sol - dier boys get to watch — her — shake — her — goods. Those sol - dier

Pno.

1163 *f* 125

T. *f*

Sol - dier boys in Ko - re - a Those luck - y —

H. boys — in Ko - re - a. Luck - y sol - dier boys.

Pno. *f* 125

1165

T. sol - dier boys.

H. *p*

Don't for - get to put this back on Skip - py.

Pno. *mf*

1168 $\text{♩} = 60$ (re: the cross TIM removes when he makes love). *mf*

H. $\text{♩} = 60$
If you love God so much why did-n't you be-come a

Pno. *ff* *f* *mf*

1173 *f*

T. $\text{♩} = 60$
I al-most did. But I guess I like do-ing this too much. How should I know? ___ Let's go a -

H. *f*
priest? Real-ly? What would "God" say?

Pno. *f*

1176 *ff*

T. $\text{♩} = 60$
way for the week - end Hawk! We'll find a mo - tel by the beach: "Me-mo-ry Lane" or "Ber - mu - da Tri - an - gle." We'll stay in

Pno. *ff*

1179 126

T. $\frac{8}{8}$ bed for two days straight. — Al - right, let's go to the pic -

H. I've got - ta work Sa - tur - day, so do you.

Pno. 126

1182

T. $\frac{8}{8}$ - tures Fri - day night. I'm dy - ing to see "The Robe."

H. You and your Je - sus pic - tures. — *8va*-----

Pno.

1186 *mp parlando* $\text{♩} = 78$

T. You could learn a thing or two, Hawk. We'll see what

H. *p*

Pno. $\text{♩} = 78$

1191 *f*

T. *f*
ev - er you want, I'll cook sup - per, what - dya say?

H. *f*
You _____ and your

Pno. *f* *mf*

1193

H. *f*
Je - sus pic - tures. I say "I don't know!" Let's see when we

Pno. *f* *mf*

127

1196 *mp*

T. *f*
Sor - ry.

H. *f*
get there. I can't be your hus - - - band.

Pno. *f*

1198 *mf*

T. I know you don't have to

H. That's not how it works.

Pno.

1200 | *p* 128 ♩ = 48 *mp*

T. say that. *mf* Who?

H. By the way they called me in to-day. Scott Mc-Leod and his "Mis-cel-

Pno.

128 ♩ = 48 *mp*

f

1204 half-spoken

T. What? Why did-n't you tell me. —

H. la - ne - ous M U - nit" what does the M stand for an - y - way? I'm

Pno.

1208 129 (scanning his room)

T. *8*
They could be watch - ing List - en - ing.

H.
tel - ling you now. They pro - ba - bly are.

Pno. *mf*

1212 *pp* 130 $\text{♩} = 78$

T. *8*
What did they ask you?

H. *mf*
Re -

Pno. 130 $\text{♩} = 78$

1215 *f*

H. *8*
lax, re - lax, re - lax, re - lax.

Pno.

1217

H. You're my best ⁵ kept se - cret. Miss Light - foot kind - ly in -

Pno. *ff* 6 6 6 6 6 6 6 5 6

1219

T. *f* How do you know? The rat!

H. formed them I was a pan - sy. She quite the day I got the sum - mons. Hey.

Pno. 3 3 6 3 3 6

1222

T. I ne - ver liked her.

H. *mf* It's *f* no big deal. They've got

Pno. 3 3 31

1224 (reaching into his pocket)

H. no - thin' on Haw - kins Ful - ler.

Pno.

1226 **Meno mosso** ♩ = 60 (He puts a set of cufflinks into TIM's hand) *p*

T. I can't take your cuff links. They've got

H. Ah, al - most for - got... Mer - ry be - la - ted Christ - mas. —

Meno mosso ♩ = 60

Pno.

1229 your i - ni - tials.

H. You're a wri - er you can think of oth - er words that start with H and F. Ho - ly fa - ther

dolce

132 ♩ = 70

Pno. *mp*

1233 (yanking TIM by the wrist) *mf*

H. C - mere, Skip-py. — Tell Mar-ry I smack you a -

Pno. *mp* molto legato

1238 (HAWK tosses TIM violently onto the bed)

T. What if they are watch-ing us?

H. Spoken: (imitating her) "Y'all bettah be careful now." round, see what she says. Let 'em en - joy

Pno. *p*

1242

H. it. I know I will. It's a red hot world. Up in Hell's Kit - chen there's a man who plays the cla-ri - net. He

Pno. 133

1247

H. *f* stand at his win - dow and toss - es out tunes from the se-cond floor. *p* He does things.

Pno.

1252

T. Do you ev-en know his name?

H. Things you would-n't dream of Skip-py. Things you would-n't dream of, What's in a name?

Pno. *p*

134 *rall* ----- **Adagio**

135

McCARTHY MEETING

(Lights change. From bed, TIM listens to McCARTHY carrying on. Eventually, TIM gets up and wanders into this meeting.)

Pno. mf

Pno. f mf f

Pno. mf f

136

Spoken: "This one's my favorite."

ff

Mc. ff

136

"He dons his war paint. He dances his war dance."

Pno. mf

1271

Mc. *f*
He goes forth to bat-tle and proud-ly re - turns with the scalp of a pink ar - my

Pno. *mf*

1274

(He explodes in laughter, throws the paper down.)

Mc. *f*
den - tist." Se - na - tor Flan - ders... they're all pan-sies up there in Ver-

Pno.

1277

137 *port. ff*
mont. Drink up eve - ry one. Are you old e-nough,

Pno. *f*

1280 *mf* *nervous* (He pours TIM some whiskey.) (getting serious)

T. I - I - I - I'm - al - most...

Mc. son? I'm on - ly kid - din'.

S.P. Joe, we've got a pro - blem.

Pno. Joe, we've got a pro - blem.

1283 *cant.* *mp* *ff* *f*

Mc. You've got a ba - by face. don't blink your canes at

S.P. Joe, we've got a pro - blem. we've got a pro - blem.

Pno. Joe, we've got a pro - blem. we've got a pro - blem.

1285 *ff*

Mc. me, Pot - ter. I've got an ar - my of pro - blems.

Pno. me, Pot - ter. I've got an ar - my of pro - blems.

1288

f

T.M. The Ar - my's in - tro - duced

Mc. A - dams?

S.P. A - dams is your big - gest pro - blem.

Pno.

Pno.

Detailed description: This system of music (1288) features five staves. The top staff is for Tenor Male (T.M.), the second for Male Chorus (Mc.), the third for Soprano Part (S.P.), and the last two are for Piano (Pno.). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The T.M. part begins with a rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 with an accent (>). The lyrics are "The Ar - my's in - tro - duced". The Mc. part has a rest, followed by a quarter note G4, and then a quarter rest. The lyrics are "A - dams?". The S.P. part begins with a quarter note G4 with an accent (>), followed by quarter notes A4, B4, C5, and then a triplet of quarter notes G4, F4, E4. The lyrics are "A - dams is your big - gest pro - blem.". The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes.

1290

T.M. the "A - dam's Chro - no - lo - gy." It's a

Mc. What the hell ³is that? —

Pno.

Pno.

Detailed description: This system of music (1290) features five staves. The top staff is for Tenor Male (T.M.), the second for Male Chorus (Mc.), and the last three are for Piano (Pno.). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The T.M. part begins with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, and a quarter note G4. The lyrics are "the 'A - dam's Chro - no - lo - gy.' It's a". The Mc. part has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The lyrics are "What the hell ³is that? —". The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand accompaniment of eighth notes.

139

1293

T.M. list of what you and Roy Cohn did of what you and Roy did to pres-sure the

Mc. It's a list It's a list

S.P. *f* It's a list

139

Pno.

Pno.

1296

T.M. Ar-my to get Dav-id Shine spe-cial treat-ment to get Shine spe-cial treat-ment

Mc. ...so they say. That prick Nix-on's

Pno.

Pno.

1299

T. *f* Shine — spe - cial treat - ment

T.M. It - 'll drop like an A - bomb.

Mc. be - hind - this.

S.P. *f* Roy Cohn's got - ta —

Pno.

Pno.

1302

Mc. Roy's not go - ing an - y - where! Roy's not go - ing an - y - where!

S.P. go. Roy Cohn's got - ta — go.

Pno.

Pno.

1305 *mp* 140

Mc. *mp*

Son did you hap-pen to see Ed Mur-row's half ho - ur dung heap a - bout

Pno.

1309 **Spoken:**
"I don't have a television. But I heard..."

T.

8

Mc. **Spoken: (amused)**
"Practically called me a Nazi."

me? Some Ju - lius Cae-sar mum - bo jum - bo _____

Pno.

1314 (back on track, to TOMMY) *f* 141

S.P.

We can get the Ar - my to fi - re A - dams right? But it's got - ta be _____

Pno. 141

1317

S.P. *a trade. Other wise they're go - ing to in - ves - ti - gate this whole thing,*

Pno.

1321

T. *f cant.*

T.M. *f cant.* You know what that means.

S.P. *cant.* You know what that means. You know what that means.

Joe. You know what that means. You know what

142

Pno. *mf*

Pno. *mf*

1325 $\text{♩} = 72$

T. You know what that... Sor-ry sir, I...

T.M. You know what that means.

Mc. *ff* What the hell are you writ-ing down? Roy's

S.P. that means. Leave him a-lone, Joe.

Pno. $\text{♩} = 72$

143 $\text{♩} = 120$

1329

Mc. not go-ing an - y - where! Be - lievit or not, I've got some friends in the press. Men like

Pno. $\text{♩} = 120$

1332

Mc. *mp* *ff*

George So - kol - sky. Jews on our side... Jews who ac-tual-ly know what a com-mu-nist is. They're not

Pno.

1336

Mc. 144 *cant.*

gon-na like an - y - one go - ing af - ter Roy. Go af - ter Roy and they'll go ___ af - ter you.

Pno. 144

1340

Mc.  *v* *v*
I'll make sure they do. I'll make sure they do. Eve-ry-one's mon - ey

Pno. 

Pno. 

1344

Mc.  *>* *>* *>*
comes from some - where, Se-na-tor. Ev - en yours. They've got files on us?

145

Pno.  *mf*

Pno.  *mf*

(Lights down on POTTER and McCARTHY.
TIM walks away. TOMMY follows him.)

1348

(He drinks up.) *mf*

T.M. *mf*
Hey Hem - ing - way, want an in - side scoop?

Mc.
Tell 'em we've got files on them too!

Pno.

Pno. *fp*

(Tim ignores him.)

1352

legato

T.M. *legato*
Roy Cohn's a gon - er. Wan-na put a fiv - er on it? Whoa there,

Pno.

146

1356

cant.

T.M. *cant.*
friend. Why so i - cy? I hope you re - a - lize I'm a good - friend to have.

Pno.

(Tim rolls his eyes.)

1360

T.M. You know your boss "Se - na - tor Pot - ter" does what - ev - er I want? It's

Pno.

147

1364

T.M. true. It's true. He's got an il - li -

Pno.

147

1368

T. (He produces it.) I don't want to know. _____

T.M. gi - ti - mate son. It's true. I keep his

Pno.

1371


T. 


T.M. 
birth cer - ti - fi - cate on me at all times. You ne - ver know when it will

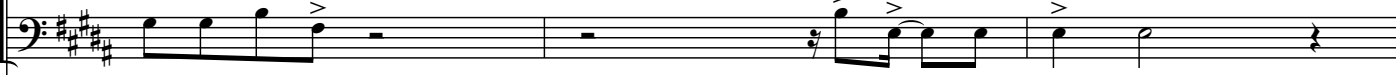
Pno. 


Pno. 
f

1374

T. 
I don't want to know.

T.M. 
come in han - dy. Ya heard it here first.

Pno. 

Pno. 
f

148

1377

T.M. 
See? I'm a good friend to have. — I just want the

Pno. 
148

Pno. 
f

149

ff cant.

1380

T.M.

same as you, — to play, play the game.

149

Pno.

Pno.

1383

T.M.

Play the game. Aw, light - en — up Tim - my. Play the

Pno.

Pno.

1386

T.M.

game. Aw, light - en — up Tim - my. —

Pno.

Pno.

1388

T.M. *Aw, light - en - up Tim - my. Play the game and*

Pno.

Pno.

150 . (TOMMY stops as TIM keeps walking.)
♩. = 50

1391

T.M. *come out on top.*

Pno.

mf

1396 *mp marc.*

T.M. *Say hel-lo to your spe - cial friend, Hawk.*

Pno.

Pno.

140

Pno.

Pno.

sfz sfz sfz sfz

sfz sfz sfz sfz

VI VI VI VI

3

3

Detailed description: This page of a musical score contains two systems of piano accompaniment. The first system, starting at measure 140, features a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system, starting at measure 141, shows more activity. The upper treble staff has a triplet of eighth notes, followed by a half note with a fermata, and then a triplet of eighth notes. The lower bass staff has a steady eighth-note accompaniment. Dynamic markings of *sfz* (sforzando) are placed above the notes in measures 141, 142, 143, and 144. Fingerings are indicated with Roman numerals: IV in measures 141-144 and VI in measures 145-148. Measure numbers 140, 141, 142, 143, 144, 145, 146, and 147 are marked at the beginning of their respective staves.

PART TWO

151 MARY'S KITCHEN

♩ = 60

Pno.

The first system of the musical score for 'Mary's Kitchen' consists of four staves. The top staff is the right-hand treble clef, starting with a forte (f) dynamic and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together. The second staff is the left-hand bass clef, providing a harmonic accompaniment with chords and moving lines. The third and fourth staves are grand staff notation, with the third staff being the right-hand treble clef and the fourth being the left-hand bass clef. This system includes fingerings (VI) and a forte (f) dynamic marking.

accel. -----

Pno.

The second system of the musical score starts at measure 6. It continues the melodic and harmonic development from the first system. The right-hand treble clef staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The left-hand bass clef staff continues with harmonic support. This system includes fingerings (VI) and a forte (f) dynamic marking.

♩ = 96

Pno.

The third system of the musical score starts at measure 10. The tempo has increased to 96 beats per minute. The melodic line in the right-hand treble clef staff is more active, with frequent triplets and sixteenth-note patterns. The left-hand bass clef staff provides a steady harmonic accompaniment. This system includes fingerings (7) and a forte (f) dynamic marking.

SEN. MCCARTHY (on the radio)
Don't be coy with me, General Zwicker.

ZWICKER
I just don't like anyone questioning my honesty.

ZWICKER
I am not being coy, sir.

SEN. MCCARTHY (fiery)
Either your honesty or your intelligence—I can't help questioning one or the other. Anyone with the brains of a five-year-old child can understand it: A general who says "I'll protect another general who protects Communists" is not fit to wear that uniform, General.

(MARY flips off the radio.)

152

M. (repeat as needed) *mf* sighing

Pno. *p* (repeat as needed) Ooh, I

♩ = 76

(MARY flips off the radio.)

M. can't stand the sound of that man's voice. *mf* You're a doll. New Or-leans - style cat-fish, just like ma-ma made. I

T. This is de-li-cious.

Pno. *p*

♩ = 76

153

M. hope there's not too much cay-enne, I can get car-ried a - way. (He takes a big swig of water.)

T. No. Thanks for hav-ing me ov-er Ma-ry. I don't

Pno. 153

30

M. He's a good one to have im - pe - tous _____ may-be, but...

T. have man-y friends in this town. Be-sides Hawk. I've ne-ver been to

Pno.

154

34

M. I'll take you to Mar-di Gras

T. New Or - leans but I bet there's jazz in the air. _____ Folks loung-ing on wrought i-ron bal-co-nies. _____

Pno.

154

38

M. some-time. That'd be a hoot. Tim - my? Can you keep a se-cret?

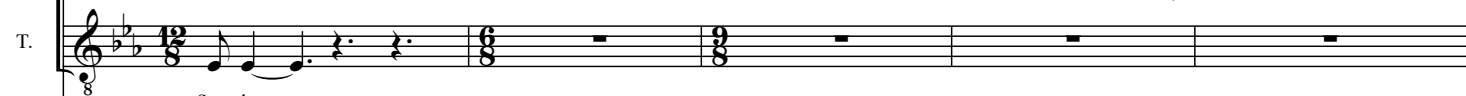
Pno.

(She nods. This is hard for her.)

155

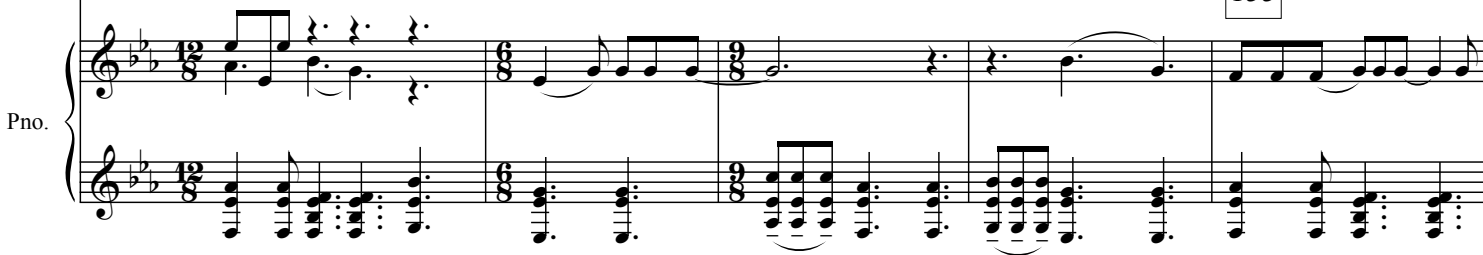
M. 

The Es-to-ni-an man I was with at the Christ-mas par-ty, we had too— ma-ny vod-ka to-nics af-ter, and

T. 

Sure-ly. —

155

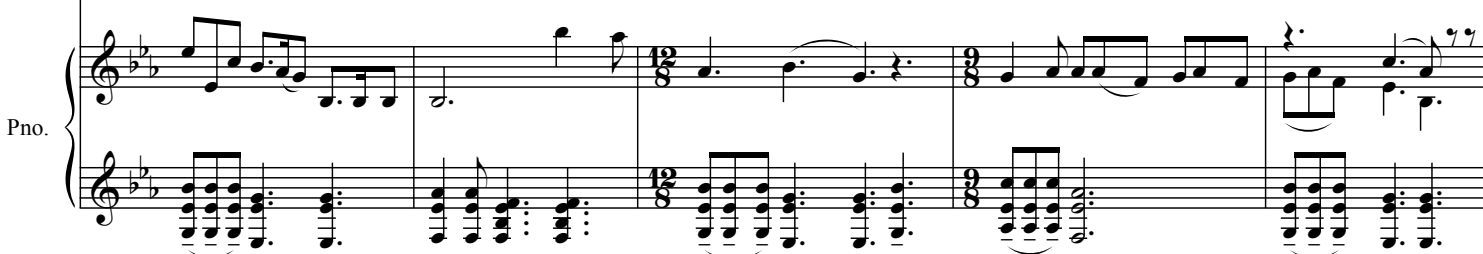
Pno. 

M. 

now ap-pa-rent-ly— I have a ti-ny Es-to-ni-an in me. Fun-ny how, fun-ny how life can change

T. 

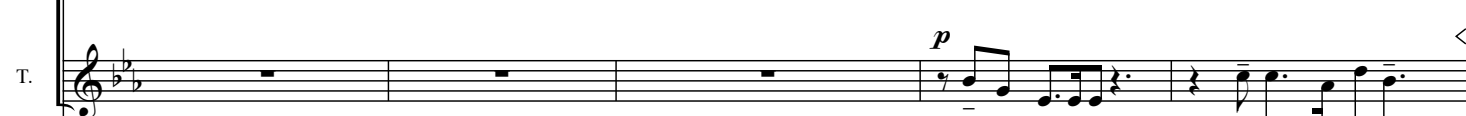
Ma-ry!

Pno. 

156

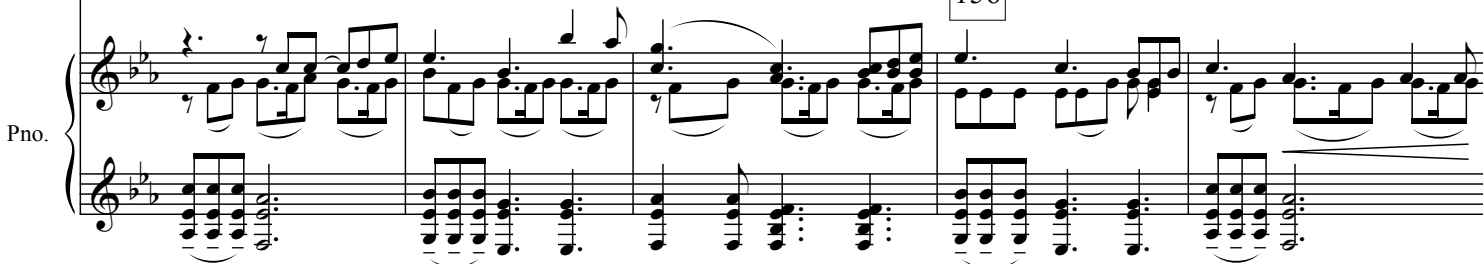
M. 

in a heart beat. No-bo-dy knows. Not ev-en Hawk.

T. 

I won't tell a soul. It might make a nice

156

Pno. 

57 *f* *p* $\text{♩} = 100$

M. E - sto - ni - a. I know a doc - tor in New Or - leans who will take care of it.

T. name. Es - to - ni - a. Ma - ry!

Pno. *mf* *p* *pp*

62 *f* *p* $\text{♩} = 100$

M. I can't. Not when I'm a - lone. I can't. I

T. You're not gon - na keep it? But that's a sin.

Pno. *mf* *p* *pp*

157 $\text{♩} = 52$

66

M. can't. Tim my I've known Hawk - ins a ve - ry long time... Eve - ry - one

T. (no lyrics)

Pno. *mp* (trill Ab-Bb only)

71 $\text{♩} = 76$ *mf* *p*

M. loves him. In - clud - ing me. I just don't want him to...

Pno. *mp*

75 $\text{♩} = 52$ *f*

M. I wor - ry wor - ry, that's all, a - bout you, Tim - my. I know him well and

Pno. *mf*

80 *f*

M. there are times I wish I did-n't know him so well, if you know what I mean. He's won -

Pno. *f*

85 *f*

M. - der-ful, you're right a-bout that. But he's a cer - tain kind of won - der - ful Tim - my. I've

Pno. *f*

M. 159 $\text{♩} = 100$

seen all the peo - ple and pat - terns. It would break my heart to see you be - come an -

Pno.

M. 95

oth - er, be - come an - oth - er one. It would break my

Pno.

M. 98

heart to see you, see you be - come an - oth - er

Pno.

160

M. 101

one, to see you ³ be - come ³ an - oth - er one of those

T. He's been a good friend.

Pno. *8va* *ff*

160

M. 104

peo - ple and pat - terns, those pat - terns.

T. Don't wor - ry, Ma - ry. He's been a good friend. Don't wor - ry, Ma - ry.

Pno.

M. 107 *marc.*

There was a time when I thought he might be the one for me. Of course, I was wrong. I

T. *marc.*

I thought he might be

Pno. *ff* *tr*

M. 110 *ff*

thought he might be the one for me. I was wrong so wrong oh Tim - my.

T. *ff*

I thought he might be the one for me for me the

Pno. *ff*

112

M. I was wrong so wrong — all those peo - ple and — pat - terns. Don't be - come an - oth — er

T. 8 one for me for me the one for me the one — for me. — Don't — wor - ry, — Ma -

Pno.

116

M. one, just — an - oth - er one. He's a cer - tain kind — of — won - der - ful.

T. 8 - ry Don't wor - ry. won - der - ful

Pno.

119

M. He's a cer - tain kind — of — won - der - ful.

T. 8 a cer - tain kind — of — won - der - ful.

Pno.

162 ♩. = 58

122 *f parlando*

H. 

Hey, wan - na hear some good news? The Mis - cel - la - ne - ous M U - nit says I'm clean as a whis - tle. God

162 ♩. = 58

Pno. 

124 *mp*

T. 

I'm sure they're still wat - ching.

H. 

help 'em. Let 'em watch! Hey, guess how we're gon - na

Pno. 

126 *half-joking*

H. *ce - le - brate? New of - fice boy. Le - wis, a - bout your age, dir - ty blond... should we*

Pno.

129 *p nervously*
3

T. *What do you mean?*

H. *see if he's free to - night? C' - mon Skip - py. It's a red - hot world... let's*

sultry

mp

♩ = 48

Pno.

133

T. *8* What do you mean?

H. *f* *p* *mf* *p* with innuendo; trying to entice Tim
let it burn burn us. You're a smart boy. I mean the two of us could be-come the

Pno.

136

T. *8* *mp* quietly exasperated
what are you do - ing, Hawk? That's not what I call liv - ing.

H. *f* *p* with a bitter tinge *mf*
three of us. Liv - ing. Why don't you try it? There's more to

Pno.

139 *mf*

M. *I*

T. *p full of quiet rage*
Get out Hawk. Get out.

H. *3*
life than cook-ies and milk! O pen your eyes Skip-py.

Pno.

163

♩. = 52

143

M. wor - ry wor - ry, that's all, a - bout you, Tim - my. I know him well and *p*

T. *mf* Get

H. *mf* *4*
That's not what you want

Pno. *mf*

M. ¹⁴⁶ there are times I wish I did-n't know him so well, if you know what I mean. He's won - der -

T. ₈ out.

Pno.

M. ¹⁵¹ ful, you're right a-bout that. But he's a cer - tain kind of won - der - ful

Pno.

M. ¹⁵⁶ Tim - my. Ev - er since that day, you

Pno.

164 ♩ = 100 *ff marc.*

M. 165 $\text{♩} = 104$

see — you be - come one of those. There was a time when

T. 8 Don't — ev - er — come back. Don't ev - er come back. Get out There was a time

Pno. $\text{♩} = 104$

M. 168

I thought he might be the one for me of course I was wrong. I

T. 8 when I thought he might be the one for me of course I was wrong. —

Pno.

165 ♩. = 52

M. *ff*
thought he might be the one for me. I was wrong so wrong oh Tim - my.

T. *ff*
I thought he might be the one for me for me he might be the

165 ♩. = 52

Pno. *ff*

♩. = 48

M. Wrong so wrong.

T. one for me for me for me. _____

♩. = 48

Pno. *f*

(TIM wanders over to a blank space. Weeks pass without HAWK.
He's in agony. He rolls the cufflinks around in his hand.)

175

Pno.

178

Pno.

182

Pno.

THE OLD POST OFFICE

(Maybe an American flag. TIM is pacing. He picks up an empty milk bottle. He hasn't slept in days. He is coming unhinged. HAWK arrives, looking disheveled)

166 ♩ = 48

mf

Hawk

Pno.

Quite a

167

♩ = 116

mf

T.

H.

I come up here to think.

view.

I was wor-ried when I

167

♩ = 116

mf

mp

Pno.

197

♩ = 120

mf

H.

got your note "Meet me on the roof of the old post of - fice." ...sounded like you were plan-ning on jump - ing

♩ = 120

mf

Pno.

200

T. *f* 168 ♩ = 116

H. *p* No more jokes, Hawk... not —

Pno. 168 ♩ = 116

If so, I don't wan-na be ___ here... that can get mes-sy. —

204

T. *f* (shaking his head)

H. *f* *f*

Pno.

an - y-more. Do you want your cuff-links back? I en - list - ed. I en - list - ed. I

They were a gift. You what?

208

T. *f*

H. *f*

Pno.

have to get ³o-ver you. It ³won't work. I'm all packed up. I leave for

There are oth-er ways. Why don't we take some more time. I know, Skippy.

169 ♩ = 112

T. *mf*
 212 8
 train - ing to-mor-row... They told me I'll pro-ba-bly end up in France. I was-n't e-nough for you, Hawk. What

H. *mf*

169 ♩ = 112

Pno. *mf*
 Sounds like tor - ture.

(uncomfortable, looking off in the distance)

T. 216 8
 we had. We weren't e - nough.

H. *p*

Skip-py..

Pno. *mp*

T. 221 8
 the in - sane — a - sy - lum Ez - ra Pound

H. Hey look. The smoke - stacks — of — St. — E - li - za - beth's — where — Ez - ra Pound

Pno.

170

poco rit. ♩ = 78

T. ²²⁶
8
is writ - ing po - e - try. I was-n't e-nough. I've stopped tak-ing com-

H.
is writ - ing po - e - try.

170

poco rit. ♩ = 78

Pno.
pp

T. ²³²
8
mu-nion. Be-cause I don't mean it. I've been wor-ship-ing you, not Him. I have to... Hold on-to my waist. I wan-na lean

Pno.
pp (get over you.)

171 (Reluctantly HAWK holds TIM as he leans out over the edge. TIM holds out his bottle out as though he'll drop it).

T. ²³⁸
8
ov-er the edge. Just hold on tight. With the break-ing of this bot-tle I give up drink-ing milk and I

H.
p

171 Don't do that.

Pno.

(TIM drops the milk bottle. They listen. It smashes on the sidewalk. TIM turns toward HAWK.)

172 HAWK'S OFFICE

242 *♩* = 116

T. *8* sev-er all con-nec-tions to Hawk-ins Ful-ler. Pro-mise you won't write.

Pno. *172* *♩* = 116 *p* *ff*

(HAWK leaves TIM standing there on the roof. HAWK, feeling terrible, walks back to his office.)

Pno. *249*

(MARY is packing her things. She thrusts a piece of paper into HAWK's hands.)

M. *259* *f* *3* My let-ter of re-sig-na-tion.

H. *mf* What's this? Ma-ry...

Pno. *mf*

265 ♩. = 54 Spoken: "Gloating."

M. 5

H. Scott Mc-Leod's fir-ing good peo-ple left and right. while you stand there.

Ma-ry... Ma-ry... I'm not

Pno. ♩. = 54

173

270

M. 173

H. Some-bo-dy's got to! His "Mis-cel-la - ne-ous M U - nit" is rip-ping this
gloat-ing. I can't stop him.

Pno. *mp*

173

Spoken: "Jerry Baumeister shot himself in the head." (Bright "windshield lights" on Jerry, sitting in his car, looking down at the gun in his hand. Lights down on him.)


275 (furious)

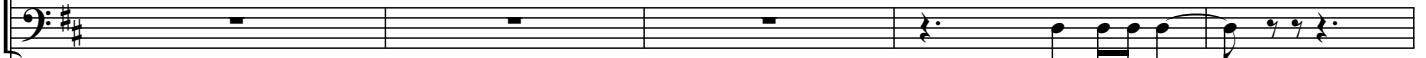
M. place a part. I _____ can't stay here, Hawk I can't be one of those

H. Je - sus.

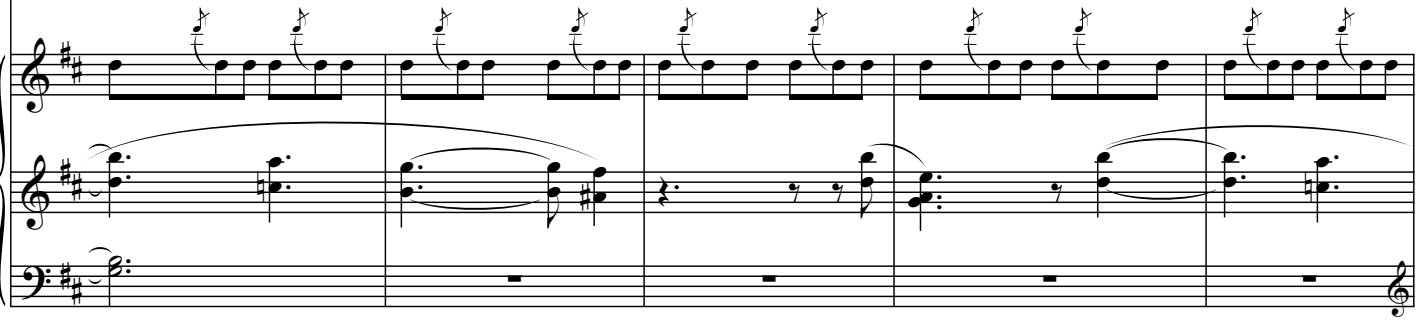
Pno.

174

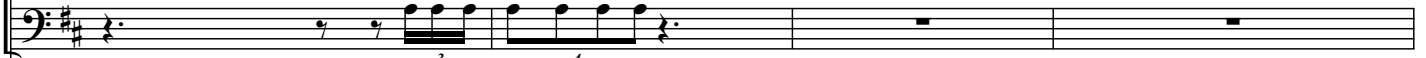
M. 
 peo-ple who sit there and whis-per and snig-ger... I can't stay. I don't ap-prove. I don't ap-

H. 

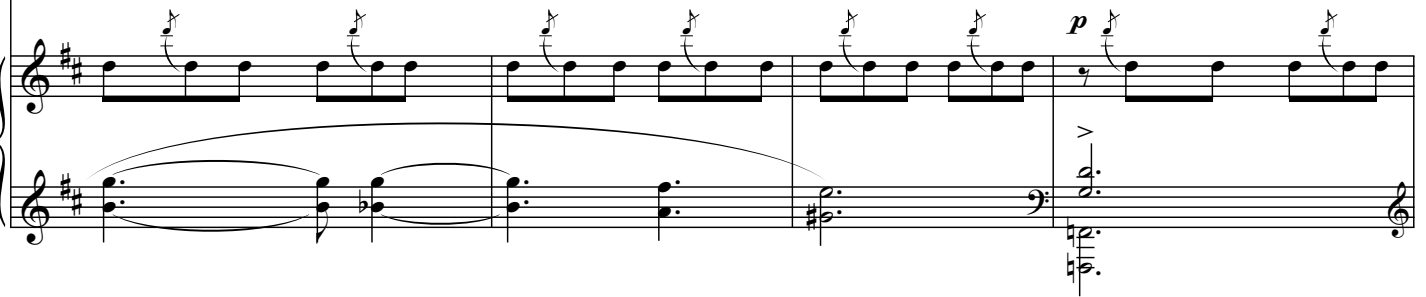
174

Pno. 
 You ne-ver have. —

M. 
 prove of your break-ing his heart. He's in a - go-ny Hawk. May-be a Rus-sian bul-let will

H. 

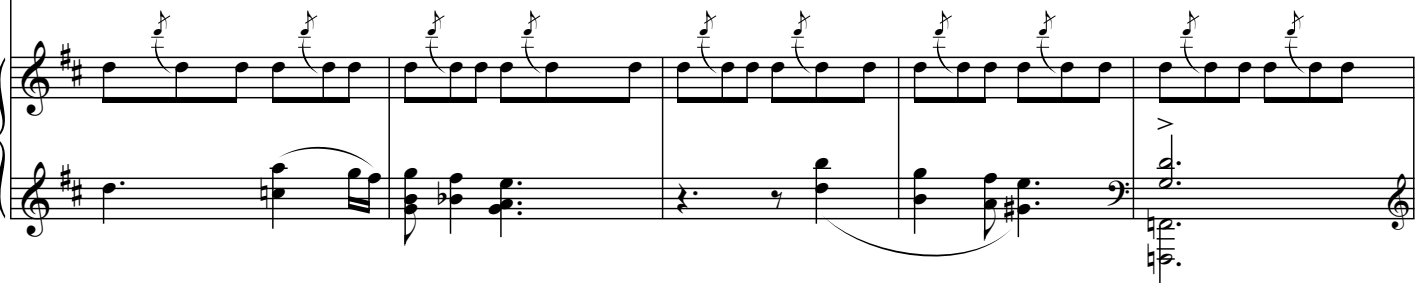
I did-n't make him en - list.

Pno. 

M. 
 put him out of his mis-e-ry. Back to New Or - leans. - I'll give you a call when I'm

H. 

Where are you go - ing?

Pno. 

175 ♩ = 42

M. ²⁹³ *p*
back in town. I have-n't been feel-ing well. — I

H. *f*
Eve - ry - one's leav-ing me. I miss him,

175 ♩ = 42

Pno.

M. ²⁹⁷ *mf*
have-n't been feel - ing well. — You'll find a new — friend... pro - ba - bly lat - er this eve - ning.

H. *mf*
Ma - ry. I know you don't be - lieve me...

Pno.

176

M. ³⁰⁰ *poco rit.* ♩ = 58

lat-er this eve - ning

H. *ff*

but he's dif - fer-ent. My I - rish Ti -

176

poco rit. ♩ = 58

ff

Sea

H. ³⁰⁴ *ger.*

ger.

Pno.

♩ = 48

308

Pno.

mp

mf

313

Pno.

320

Pno.

325

Pno.

p

p

177 TIM in FRANCE / HAWK in CHEVY CHASE

(Two years have passed. TIM wanders into a Cathedral in France. HAWK is raking leaves from the lawn of his new house. They are thinking about each other.)

♩ = 60

178

♩ = 76

(They express some of their thoughts as though they were writing/reading letters, and others as though they were just being thought.)

f

T.

178

♩ = 76

345

T. *mf* and I am writ-ing to ask you for help. Please, Hawk, do what you can to help the Hun-gar-i-ans. The Rus-sians are

mf

f

348

L. *f marcato* Swee - tie Pie.

M. *f marcato* Sol - dier boy...

T. *f* stran - gl - ing them.

H. *f* Sol - dier boy, I have to ad - mit "Help Hun - ga - ry" came as a sur -

f

mf

10

10

350 *f*

T. I'm writ-ing for the Ar - my's pa - per, The

H. prise. You have been on my mind. A - lot.

10

352

L. Swee - - - -

M. *f cantabile*

T. Com - Z Ca - dence. No one to talk to. Bil - ly Graham dropped in... I did - n't go. I'm

179

10

354

L. tie pie!

M. - - - dier boy.

T. eat - ing lots of cheese and ba - guettes. I miss _____ you I miss you.

H. You have been on my mind a - lot. ___

357

T. I miss you. ___

H. I bought a house in Che - vy Chase ___ lawn and eve - ry thing. Time to be an a - dult, I guess. I guess.

360

L. Swee - tie pie... Swee - tie pie...

M. Sol - dier boy Sol - dier boy

H. Ike had a heart at-tack, I'm sure you heard. Your man Ni - xon's wait-ing in the

10 10

180

362

L.

M. Get-ting your let - ter was the hap - pi - est part of my week, Tim - my. Loved your

H. wings.

10 10

180

10 10

364

L. Swee - tie pie!

M. doo - dles Bee - tle Bee - tle Bai - ley.

T. *ff* Bil - ly Graham dropped in. I did - n't go I'm

H. Sol - dier boy.

ff

10

366

L. Ho - ney, pro - mise we'll look at car - pets to - mor - row. to -

M. I hope the ar - my is treat - ing you well or as well as the Ar - my

T. eat - ing lots of cheese...

181

369

L. mor - row.

M. treat an - y - one. — Lone - ly here in New Or - leans. I have - n't told an - y - one — I'm here. Not ev - 3 en my

181

f

372

L. *f* Sweet - heart... I'm see - ing a crack...

M. mo - ther. I stay in the ho - tel room. In - cog - ni - to. — I'm head - ed back to D. C.

375

L. *f*
Swee-tie,, Swee-tie, I'm see-ing a crack, it might be a leak,

M. *port.*
on Sun - day. I've no i-dea what I'll do there. It's not the same ci-ty with out you —

379

L. (She gives Hawk a peck on the cheek.)
may-be it's no - thing. It looks like they slapped some paint on, hop-ing we would - n't no - tice. I'll phone the in -

M. Dear Tim - my.

182

382

L. spec - tor to mor - row. We've got e - nough roast for to - night, or would you ra - ther

M. Tim - my I miss you.

182

384

L. go out for a steak? I'm feel - ing ad - ven - tur - ous... I'm

M. Lots of love. Don't let them boss you a - round.

183

♩ = 66

L. *ff*
feel - ing ad - ven - tu - rous...

M.

T. *f*
You have been on my mind a - lot.

183

♩ = 66

ff

H. *f*
388
You know where _____ to find me. _____

184

♩. = 72

♩. = 56

390

(They express some of their thoughts as though they were writing/reading letters, and others as though they were just being thought.)

396

f

♩. = 72

400

legato

p

400

185 BRICK HOUSE: Tim and Hawk's new love den.
(It's February, 1957. TIM's back in DC. He seems older now. More in control.
HAWK has rented a house for them to be together.)

$\text{♩} = 72$
un poco meno mosso

Piano

Musical score for measures 185-190. The score is for Piano and consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats) and the time signature is 6/8. The music is marked 'f' (forte) and 'un poco meno mosso'. Measure 185 features a dense texture of chords in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. The Middle staff has a steady eighth-note accompaniment, while the Bass staff has a slower-moving bass line with occasional chords.

Pno.

186

Musical score for measures 191-196. The score is for Piano and consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats) and the time signature is 6/8. Measure 191 starts with a new melodic line in the Treble staff. The Middle staff continues with a similar rhythmic accompaniment to the previous section. The Bass staff maintains the same bass line. Measure 196 includes a four-measure rest in the Treble staff.

Pno.

187

Musical score for measures 197-202. The score is for Piano and consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats) and the time signature is 6/8. Measure 197 features a more active melodic line in the Treble staff. The Middle and Bass staves continue with their respective accompaniment parts. Measure 202 includes a four-measure rest in the Treble staff.

428

Pno.

188

434

♩. = 48

f

H.

188

♩. = 48

I hope you find your new home _____ sat - is - fac - to - ry, Cor - por - al

Pno.

437

I'm not a cor - po - ral.

It's won - der - ful.

H.

Laugh - lin.

Well

you're cer - tain - ly not a ⁴Skip - py an - y - more. _____

I thought the

Pno.

440

T. 8

I ___ tried to stay ___ a - way. I ___ tried. ___

H. 3

dir - ty bricks might re - mind you of New York

Pno.

4 3 3

443

T. 8

Whatare we do - ing Hawk? I lay on my cot, and thought of your

H. 3

God on - ly knows. ___

Pno.

3 3

189

T.

H.

189

Pno.

(As though she's a mythical creature...)

T.

Pno.

T.

H.

Pno.

190

453

T. do - ing Hawk? What are we do - ing

H. — Tell me a - bout, a - bout your pur - ple

Pno.

(They lie down on the bed.)

mp

455

T. Hawk? Eve - ry

H. hearts.

Pno.

457

T. *♩ = 76*
morn-ing I'd go to the ca - the - dral. Those mar - ble col - umns streaked with

H. *♩ = 76*
—

Pno. *p*

459

T. *8* *6* *3*
 blood. _____ I missed you. — I bought some re - li - gious es-says by T. S. E-li-ot

Pno.

461

T. *8* *5* 191 ♩ = 76
 but I could-n't fo - cus. I fi - nal - ly went to con - fes-sion.

Pno.

191 ♩ = 76 *p*

pp
ossia: (Lights up on PRIEST speaking to TIM from somewhere else on the stage. He has a slight French accent.)

464

T. *8* *p*
 Bless me fa - ther for I have sinned. It has been nine - teen months since my last con - fes-sion. I _____ have re-

Pno.

467

T. *p*
turned to God the best gift He ever gave me. But I can-not say "I'm sor-ry" for the sin." The man I love.

A. *p*
What was this gift?

Pno.

471

T. *pp*
Yes. No.

A. *pp*
Did you give this man back to god in or-der to save your-self? Can you give him to God in the spi-rit of a gift?

Pno.

192 ♩. = 48 *f* (Beat. Lights down on the PRIEST.)

476

T. *f*
I've nev-er felt as close to God as I do in our

A. *f*
May God have mer-cy on you, my son.

Pno. *f*
l.v.

192 ♩. = 48

480

T. *mf*
Brick House.

H. I don't know a - bout all that, Skip - py. I just want you to be hap - py

Pno.

483

T. *ff*
I am be-cause no mat - ter, what I love you Haw - kins

H. Lie down my sol - dier boy.

Pno.

486

T. Ful - ler.

H. Same here...

Pno.

193 ♩ = 80

p dolce

489 *mf*

T. I might need a hand. Do you know

H. *mf*
3
What are you do - ing for work?

Pno. 5 6

$\text{♩} = 58$
piu mosso

491

T. Leo - nard Os - bourne? I hear he's look - ing for some - one to head up the Hun -

H. Len - ny.

Pno. *mf*

493 *cantabile*

T. gar - i - an Re - fu - gee Re - lief. You're thbest. You're the best. What else did I miss be - sides your

H. I'll do what I can.

Pno. *p*

194

497 $\text{♩} = 56$

T. $\text{♩} = 56$ mf wed-ding? 3 $\text{Did Da-vid Shine bake him a cake?}$

H. $\text{Your pal Roy Cohn turned thir-ty.}$ $\text{Nope, Shine was home with his}$

Pno. mf

195

503 f marc.

H. $\text{fi - an - cee. Poor Roy Mc - Car - thy had a good line: "The re - sig - na - tion of Roy Cohn must bring}$

Pno. 195

195

507

H. $\text{great sa - tis - fac - tion to the com - mu - nists and fel - low tra - vel - ers." and fel - low tra - vel - ers.}$

Pno.

513 196 *f*

T.

H.

Pno.

518 196

T.

H.

Pno.

(Caressing TIM, trying to calm him down.)

522 197 ♩ = 70 *mp*


T.


H.

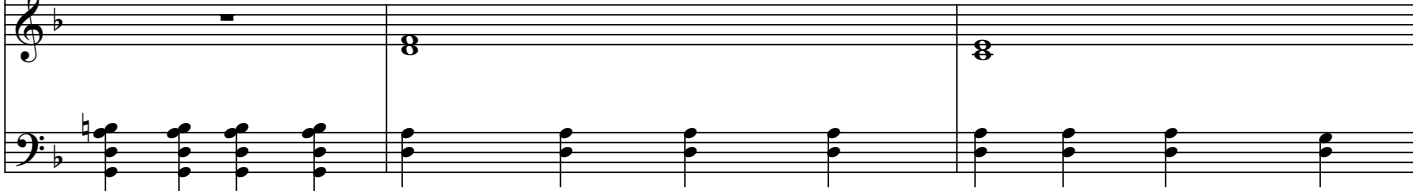
Pno.

(TIM kisses HAWK. HAWK sits up, suddenly concerned.)


527

T.  hun - gry these days. God, I love our Brick House... the fi - re place. It's per - fect.

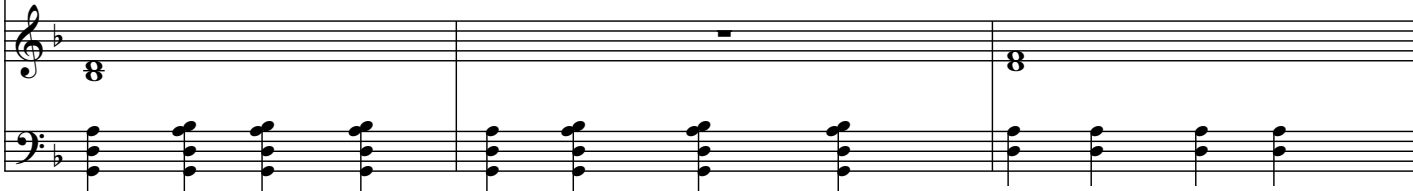
H.  Skip - py, don't you want a fam - ily

Pno. 

530

T.  No. This is plen - ty for me. A "Lu - cy" of my own? No thanks. What's the

H.  some - day? But don't you want...

Pno. 

533

T. *sarcastically*  point? A "Lu - cy" of my own?

H. 

Pno. 

537 *mf*

H. *Lu - cy and I ho - ney mooned in Ber - mu - da.*

Pno.

542

H. *Per - fect wea - ther. Sun for sev - en days straight. You've got to go. Some day, Skip-py.*

Pno.

199

547 (sneaky) *poco rit. -----*

H. *You'd die. Lu-cy read no-vels and swam in the o - cean. I took long walks in the palm groves...*

199

Pno. *poco rit. -----*

551 $\text{♩} = 76$ *p marc.* 5

T. $\text{♩} = 76$

Why did you have to tell me that, Hawk? Why? Why did you have to

Pno.

(HAWK doesn't answer. He knows this isn't going to work. TIM gets up and leaves, forgetting his scarf. HAWK watches him go. Then he slowly gets up, wanders over to the scarf, picks it up, wraps it tightly around his fists like he could use it to strangle someone. He sits down on the bed.) (As though he's listening to himself talk to TIM.)

200 $\text{♩} = 58$

554

T. tell me that, Hawk?

H. *mf*

Our ve-ry own home,

Pno. 200 $\text{♩} = 58$ *pp*

562 *p* *mp* 201 *mf* *p*

H. Skip-py. Bricks, a fire - place, match - ing plates, a bed, a

201

Pno.

568

H. *mf*
 — book - shelf, tow - els, grey — for you — pur - ple — for me. I'm, I'm — not I'm — not

Pno.

573

H. *mf*
 one of those. I'm not. Skip - py, nei - ther — are you. — We'll ne - ver — be that. I'm not

Pno.

578

H. *mf*
 one of those. Squeals and a-prons, dang-ling — spat-u-las, I'm not one of those. Stay, —

Pno.

583

H. *f* *p* *mf* *p*
 — just stay — just — stay Come ov-er here. there are — things we can have

Pno.

589 *mf* 204 *f*

H. *mf* 204 *f*

and there are things we can be, for each oth - er Skip-py. We can't be that. Your not one of

Pno.

594 *p* *mf*

H. *p* *mf*

those, not one of those. Let me hold you for an hour. That's what we get. That's what we're

Pno.

599 205

H. 205

giv - en. Let me hold you. Your head on my arm just for an hour you and

Pno.

604

H.

me and the moon. Stay here in the sha - dows. match - ing plates a bed a

Pno.

608 *p* *ff* *appass.* 206

H. book-shelf we're not that. We'll _____ nev - er be that, Skip - py.

Pno. *ff*

614

H. We can't ___ be ___ that Ski - py. Just let ___ me ___ hold you, ___ that's what we ___ get.

Pno.

619 207

H.

Pno. *fff* *p* *sub.*

208 MARY'S KITCHEN
 MARY is leaving for good. Back to New Orleans. She's packing kitchenware into a cardboard box and taping it up.

624 *p* *G.P.* $\text{♩} = 132$ *mp non vib.*

H. For an hour. Just for an hour. ___ This can't ___ go

Pno. *G.P.* 208 $\text{♩} = 132$ *p* *pp* *legato*

(Always pushing forward with a clear pulse and a slight accent on the downbeats.)

(HAWK gets out of bed and puts his jacket back on. He walks over to MARY's kitchen table and sits down, looking haggard. He hasn't slept in days.)

631

H. on. This can't. _____

Pno.

635

M. *f* 209 I nev-er know what to

Pno.

639

M. keep speak now if you and Lu - cy need kitch - en ware. Be - lieve it or not, this has been in my

Pno. *mp*

642

M. fam - i - ly since the Civ - il War. Want a ___ slice of bread with jam? ___

Pno. *mf*

210

M. *f* It's all I can of - fer my neigh - bor came by and cleaned out the ice box. How a - bout

H.

No.

Pno. *f*

210

M. *p* cof - fee at least? You don't look so good, Hawk. *f* You don't look so good, Hawk. You don't look so

Pno.

(teasing him)

M. good, Hawk. *f* I don't work for you an - y - more, re - mem - ber

H. Ma - ry, I need a fa - vor. I

Pno. *f*

211

655

M. What is it? What have you done? Oh, _____ Hawk

H. need you to... I need you to tell Tim. I need you to

Pno.

211

659

M. _____ what have you done? What have you done? _____ What have you done?

H. tell Tim. what I have done. I need you to tell Tim.

Pno.

212

(As MARY watches, HAWK gets up, and crosses the stage to room M304. The INTERROGATOR looks up from his clipboard.)

M. 

H. 
He _____ asked me to put in a word for him, a-bout a new job. I

Pno. 

212

H. 
put in a word. Hel - lo a - gain, Mis - ter Tra - band. Haw - kins

Pno. 

669

H.

Ful-ler. We had the plea-sure of _____

Pno.

fff *fff* *f*

213

673

M.

H.

I.

chat - ting a lit - tle while back. *f*

I re - mem-ber you. What can I do for you? I re -

Pno.

f

213

677

M. — Oh, what have you done? Oh Hawk! — Oh Hawk!

H. — I have some in - for - ma - tion... some - one who's ap -

I. mem - ber you. I re - mem - ber

Pno.

(TOMMY appears in the shadows.)

680

H. ply - ing for a job with Len - ny Os - bourne in Hun - gar - i - an re - lief. I

A. Bet - ter be the first to

Pno.

214

683

H.

214

know.

Bet - ter be the first. _____

Pno.

685

H.

Pno.

688

H. *black - mailed by an - y Hun - gar - i - an seek - ing a - sy - lum.*

I. *Your in - sight is great - ly ap -*

Pno.

215

691 (HAWK comes back over to MARY's table.)

M. *You _____*

I. *pre - ci - at - ed, Mist - er Ful - ler. Now if I could just get some spe - ci - fics some spe -*

Pno.

215

694 *f*

M. *f*
swine. I nev-er thought I would say it but you are a swine, Hawk

I.
ci - fic some spe - ci - fic Mis - ter Mis - ter Ful - ler. Mis - ter Mis - ter

Pno.

697

M.
Ful - ler. How could you? He's so young... this

H.
I need you to tell him. I need you to tell him.

I.
Ful - ler.

Pno. *mf*

216

M. *(angrily)*
 is his whole life... What have you done? _____ Tell him your self.

H.
 I need you to tell him. I need you to tell him. I _____ want _____ it _____ to _____

216

Pno.

M.
 You hy - po - cite! He's so young... _____ this

H.
 seem like you found out. I want him, I want _____ him to hate me. _____

Pno.

M. 706 ⁴
is his whole life. What have you done? What have you done? _____

H.
— He should hate me. It's the on - ly way out. The on - ly way... —

Pno. _{5:4} ₃ ₃

M. 709 *ff* 217

H. *ff* 3
— Ti-mo-thy Laugh - lin! _____

Pno. *f* *fff* *f* *fff* *f* *fff*
₃ ₃ ₅ ₆ ₆ ₆ ₆ ₆ ₆

(Lights up on TIM, lying in bed in the Brick House as MARY comes over, full of dread. HAWK watches this play out.)

712

T. *mf* 4
It's chil - ly in here... sor - ry, I can

H. 3
Ti - mo - thy Laugh - lin!

Pno. *mp* *mp*

715

M. *mf*
Don't both - er, Tim - my. —

T. 8
turn on the heat - er. — The bricks keep it cold. I know

Pno.

218

M. 718 Don't _____ bo - ther.

T. playfully how you New Aw - lins gals like a lit - tle heat...

H. *ff* I had to, Mar -

218

Pno. *mf* *mf*

219

T. 721 *f* Are you glad to be mov - ing back

H. y _____

219

Pno. *ff* *mf* *ff* *mf*

724 *mf*

M. I sup-pose. I can't take this town an - y long - er. How are you hold-ing

T. home?

Pno.

727

M. up?

T. Al - right. I just don't un - der - stand why I would-n't get the job? May-be that is

Pno.

220

T. 730
8 cock - y of me.

H. *ff*

I want him to hate me. He should hate me.

220

Pno.

221

T. 733
8 Do you need a hand with pack - ing? You

H. *f*

It's the on - ly way out.

221

Pno.

736

T. have the strang-est look in your eye. _____

H. I _____ did it for both of us. It's the on - ly way out. It would on - ly get

Pno.

222

M. I know _____ why you did - n't get the job.

T. _____

H. worse, I was tor - tur - ing him. _____ Make it hard on him. Make it hard on him. _____ Why? I'm not

222

Pno.

molto marc. (anguished) *p*

743

M. Hawk told them a-bout you. He was scared for his job. He thought if you

T. qual - i-fied you can say it.

Pno.

746

M. both worked in the State De-part-ment... some-one was sure to find out.

T. But... why But... why

H. *ossia:* I want him to hate me.

I.

223

I re-mem - ber you. I re -

Pno.

750 *ff*

M. He's not who you want him to be. —

T. did - n't he tell — me...? I don't un - der - stand. But he's ex - act - ly who I

I. mem - ber you. Ti-mo-thy Laugh - lin. Ti-mo-thy Laugh - lin. Ti-mo-thy

Pno.

753

M. You should of had bet - ter. You will, I know. You will I know. I know. You

T. want him to be. But why...? But why...?

I. Laugh - lin. Ti-mo-thy Laugh - lin. Ti-mo-thy Laugh - lin.

Pno.

224

M. ⁷⁵⁶
 will I know. You. will I know. I'm sor - ry Tim - my.

H.
 I

I.
 3 Ti - mo - thy Laugh - lin. 3 Ti - mo - thy Laugh - lin. 3 Ti - mo - thy Laugh - lin. 3 Ti - mo - thy

224

Pno.

M. ⁷⁵⁹
 Oh Tim - my. I'm sor - ry - I know you will. *p*

T.
 8 Please

H.
 I


I.
 Laugh - lin.

Pno.

763

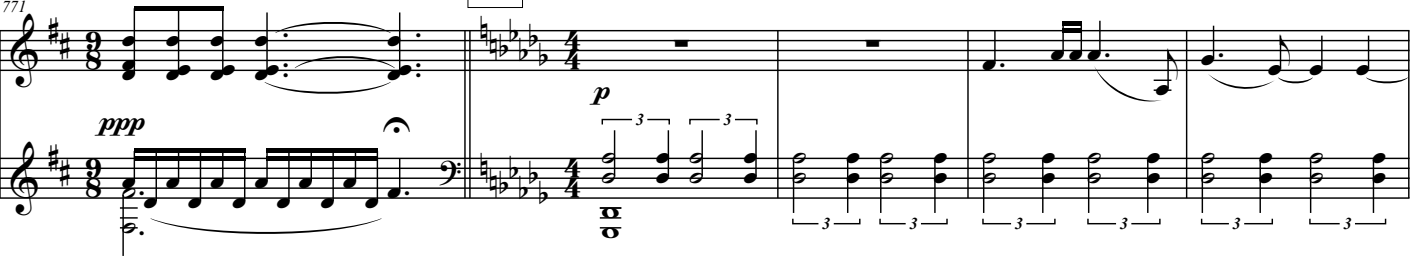
T.  go Ma-ry. I'm sor-ry please go Ma-ry.

Pno. 

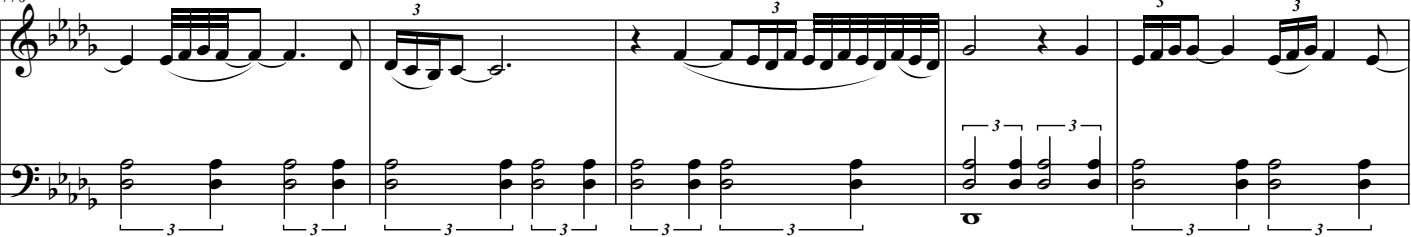
Pno. 

771

225 ♩ = 52

Pno. *ppp* 

776

Pno. 

Pno.

781

3 3

3 3 3 3

226

$\text{♩} = 66$

Pno.

786

3

p

3 3 3 3 3 3

Pno.

791

mf

mf

mf

Pno.

794

mf

Pno.

797

Measures 797-801: Treble clef with a *v* (accents) marking. Bass clef with a *5* (finger) marking. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Pno.

799

Measures 799-801: Treble clef with a *3* (finger) marking. Bass clef with a *7* (finger) marking. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The time signature changes from 3/4 to 2/4.

227 PARK IN DUPONT CIRCLE

(TIM sits on the park bench alone, his suitcase next to him so no one can sit there. HAWK walks up. He watches TIM for a moment.)

$\text{♩} = 42$

Pno.

802

Measures 802-807: Treble clef with a *f* (forte) marking and a *6* (finger) marking. Bass clef with a *d.* (finger) marking and a *mf* (mezzo-forte) marking. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The time signature changes from 3/4 to 4/4.

Pno.

808

Measures 808-811: Treble clef with a *p* (piano) marking. Bass clef with a *v* (accents) marking. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The time signature changes from 4/4 to 6/4.

810 *mp cantabile*

H. Shed an - y tears ov - er Joe's

Pno.

812

H. death? My fav - orite part of the eu - lo - gy: "Joe

Pno.

814

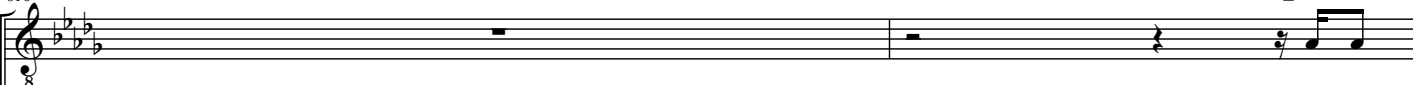
H. was ne - ver vin - dic - tive. He was a warm, hu - man, and ex -


Pno.

228

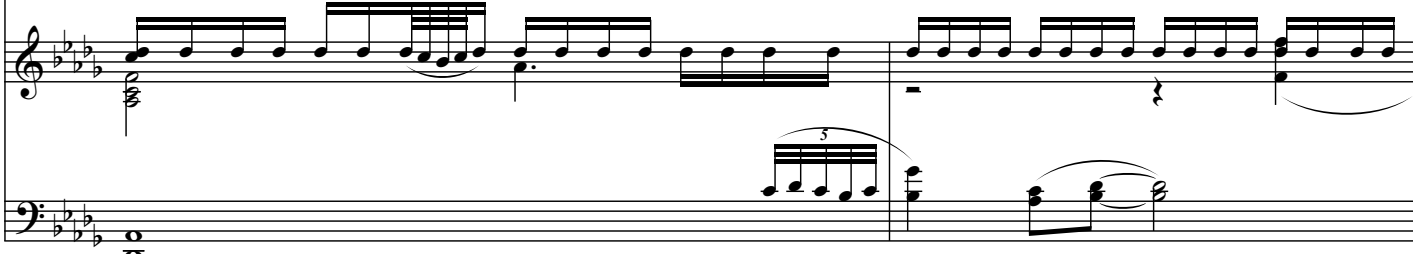
228

816 *p*

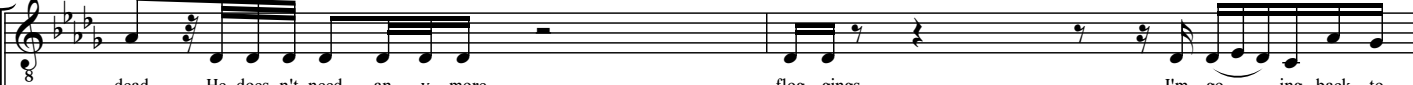
T.  The man's

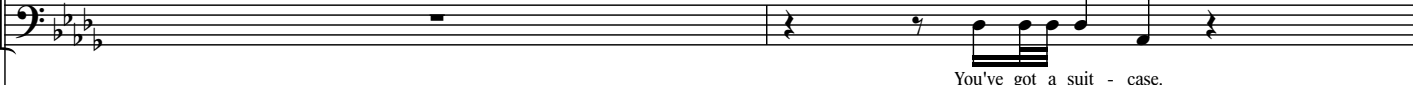
H.  cep-tion - al - ly charm - ing per - son."

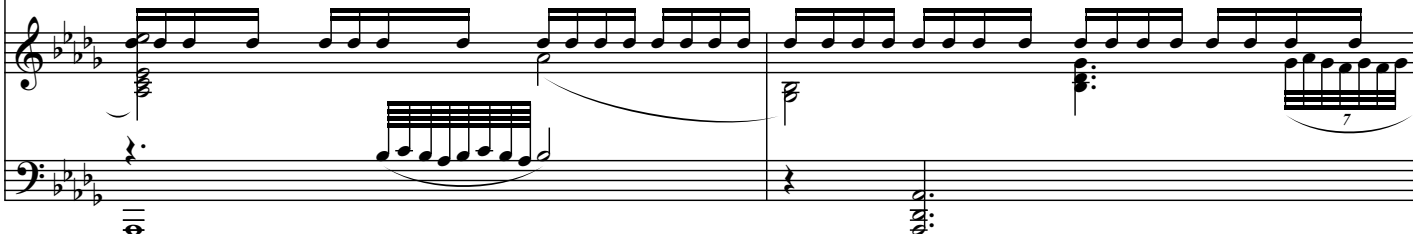
Spoken: "I'm sorry...are we talking about Joe *McCarthy* here?"

Pno. 

818

T.  dead. He does-n't need an - y - more flog - gings. I'm go - ing back to

H.  You've got a suit - case.

Pno. 

820 *mf*

T.  New York on the three for - ty - five. *mf cantabile* I don't

H.  You'll stay with your sis - ter? She'll love that. "Un - cle Ti - mo - thy."

Pno. 

822 229

T. know. I don't know an - y - thing an - y - more. I'm try - ing to — be an - gry at you I'm not. I feel like

Pno.

Detailed description: This block contains the musical notation for measure 822. The vocal line (T.) is in a key with three flats and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in the first half and another triplet in the second half. The piano accompaniment (Pno.) consists of a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

826 230 ♩ = 108

T. I nev - er ex - ist - ed. —

H. You did. — You did, Skip - py. You

Pno. 230 ♩ = 108

Detailed description: This block contains the musical notation for measure 826. The vocal line (T.) is in a key with three flats and a 6/8 time signature. It features a melodic line with a triplet of eighth notes. The harmonica line (H.) is in a key with three flats and a 6/8 time signature, featuring a melodic line with a triplet of eighth notes. The piano accompaniment (Pno.) consists of a complex accompaniment with chords in the right hand and single notes in the left hand, marked with a forte (ff) dynamic.

231

♩ = 106

T. ⁸³⁰
8 We'll nev - er see each oth - er a - gain,
H. did, Skip - py. You did. You and me both.

231

♩ = 106

Pno.

T. ⁸³³
8 will we?
H. *f* No Skip - py. Some - one else will have to re - mind you to say your

Pno.

232 ♩. = 52

TIM gets up and walks past HAWK, leaving him standing there. Neither of them acknowledge the goodbye.

835

H.

prayers and drink your milk.

232 ♩. = 52

Pno.

837

Pno.

The musical score is divided into two systems. The first system (measures 835-836) features a vocal line for H. and a piano accompaniment for Pno. The vocal line includes the lyrics "prayers and drink your milk." and is marked with a dynamic of *sfz*. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. The second system (measures 837-839) continues the piano accompaniment with a complex rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.

Pno.

840

841

Detailed description: This system of piano music covers measures 840 and 841. It features a complex texture with multiple staves. The right hand has a dense, rhythmic accompaniment of chords. The left hand has a more melodic line with some triplet figures. A fermata is placed over the final measure of the system.

NEW YORK: Coda

TIM walks slowly to Hell's Kitchen. Dirty bricks remind him of the Brick House. TIM hears the clarinet. He looks up. There in the window, he sees the silhouette of the Clarinet Man. He pauses. Does he want this? The door to the Clarinet Man's building is open a crack. HAWK watches from the shadows as TIM goes in.

233

Pno.

842

843

Detailed description: This system of piano music covers measures 842 and 843. The texture continues with dense chordal accompaniment in the right hand and melodic lines in the left hand. Triplet markings are present in the left hand. A fermata is placed over the final measure of the system.

Pno.

844

845

Detailed description: This system of piano music covers measures 844 and 845. The texture remains consistent with the previous systems, featuring dense chordal accompaniment and melodic lines. Triplet markings are present in the left hand. A fermata is placed over the final measure of the system.

846

Pno.

Musical score for measures 846-847. The score is for piano (Pno.) and consists of four staves. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. Measure 846 features a complex texture with a dense chordal accompaniment in the right hand and a melodic line in the left hand. Measure 847 continues this texture with some changes in the right hand. A triplet of eighth notes is marked in the right hand of measure 847.

848

Pno.

Musical score for measures 848-849. The score is for piano (Pno.) and consists of four staves. The key signature is three flats. Measure 848 features a complex texture with a dense chordal accompaniment in the right hand and a melodic line in the left hand. Measure 849 continues this texture with some changes in the right hand. A triplet of eighth notes is marked in the right hand of measure 849. There are dynamic markings (>) in the left hand of measure 849.

850

Pno.

Musical score for measures 850-851. The score is for piano (Pno.) and consists of four staves. The key signature is three flats. Measure 850 features a complex texture with a dense chordal accompaniment in the right hand and a melodic line in the left hand. Measure 851 continues this texture with some changes in the right hand. A triplet of eighth notes is marked in the right hand of measure 851. There are dynamic markings (>) in the left hand of measure 851.

852

Pno.

pp

3

3

854

Pno.

pp

pp

pp