

Full Score

Martyn Harry

Scratch Card Number Opera

Act Two

Workshop version

December 11th, 1999

Dramatis Personae

Bradley Huddlestone

(Ambitious young presenter of the TV lottery show, LIFE'S LOTTERY)

Linda Jones

(Production assistant for LIFE'S LOTTERY)

Jenny Strong

(The woman forced to become the heroine of this story through the fame of her Lottery ticket)

Paparazzo 1 (doubles Cameraman 1)

(Takes photographs for THE WORLD and other newspapers)

Paparazzo 2 (doubles Cameraman 2)

(Takes photographs for THE WORLD and other newspapers)

Samantha Chivers

(Journalist for THE WORLD newspaper, best friend of Jenny Strong)

Milton Valentine

(Proprietor of THE WORLD newspaper and THE WORLD ON SUNDAY)

Cameraman 1

(Works every week for the LIFE'S LOTTERY production company)

Cameraman 2

(Works every week for the LIFE'S LOTTERY production company)

Producer

(The deviser of the LIFE'S LOTTERY show)

High Baritone

Lyric Soprano

Mezzo soprano

Counter Tenor 1

Counter Tenor 2

Dramatic Soprano

Tenor

Counter Tenor 1

Counter Tenor 2

Speaking Voice (amplified over PA)

Preview File Only

Saturday, 6.00 pm. Linda Jones, the production assistant for Life's Lottery, shows Jenny Strong her dressing room. Jenny has agreed to start the lottery draw this evening, but now regrets it. She has gone along with Samantha's article because she hoped public interest would force the government to take an interest in her husband's disappearance. Now she feels that Tom has been lost in the furore created by the lottery ticket.

Linda apologises for the commotion outside the studio. The two women discuss Jenny's situation and we learn that Linda also has a man who she is keeping faith with. "He's somehow trapped in himself. Soon he'll return to me. I'm sure". Jenny finds Linda sympathetic but asks to have time on her own, to commune with herself.

Alone in the dressing room, Jenny opens Tom's letter and reads it once more through. She is frightened to believe the ticket will win, in case it loses. Jenny expresses her sense of helplessness and her anger at her husband, who she feels has deserted her. Little known to her Jenny is being watched by two men (terrace, back of auditorium). At first they watch her intently. Then they produce their cameras and take pictures of her when Jenny starts to cry.

Samantha enters to find Jenny in tears. Jenny tells Samantha how her story about the ticket has made her life a misery. Samantha reminds her that they were trying to create interest in Tom's situation and they were surely successful in doing this. According to Samantha the reason why Jenny's so upset is because Tom has placed her in such an impossible position, insisting that she keep the ticket when the odds against it winning are so great. Surely she would be more sensible to sell it to avoid disappointment.

Samantha announces she knows someone who would do more than pay her off all debts, someone who is fanatical about the ticket. She chooses this moment to let in Milton Valentine, who has been waiting outside the door. Valentine is the proprietor of her newspaper, the World. Valentine makes offer of £50,000 for the ticket. Jenny is dumbstruck, but shakes her head. She can't let Tom down.

At this moment Linda knocks at the door and enters. She is shocked to find that two people have evaded security. Even though Jenny reassures her that she knows Samantha, Linda sees that something is wrong and asks them to leave Jenny alone. Then Valentine makes his final offer of £100,000 for the ticket.

Everyone freezes. There is the sound of a lift door closing and the lift ascending. They turn and look backstage towards the wall. The four people express their feeling that they have just experienced a déjà vu.

This is the situation to which the opera continually returns. In Acts One and Three Jenny decides to keep the ticket and go through with the lottery show. Act Two is the only 'outcome' in which Jenny decides to accept Valentine's offer of £100,000 for the ticket!

Scratch Card Number Opera

Synopsis for Score-held performance

Preface

The opera's three acts do not follow a standard narrative pattern but show the three possible outcomes when the main character, Jenny Strong, is confronted with the dilemma of whether or not to sell the lottery ticket sent to her by her absent husband, Tom. Nevertheless, the scenes also succeed one another in such a way as to suggest a line of development in several of the characters, in particular Bradley Huddleston, Jenny Strong and Samantha Chivers. The following scenes are part of Act II, which presents one of the possible outcomes. To avoid confusion, I am not providing a complete overview of the whole opera, but have concentrated on the information relevant to this particular story line! (If you feel you want to know everything, a complete synopsis is available from the Broomhill office.)

An account of the events leading up to the situation at the beginning of Act II

Everyone in Britain knows Jenny Strong's story already ever since it was broken by her journalist friend, Samantha Chivers, in the "World" newspaper two weeks ago. Everyone has heard how her husband, Tom, now missing for six months, sent her a letter shortly before he disappeared, containing a lottery ticket that he is convinced will win if she keeps her faith in him. It is a 'secure' lottery ticket – that is to say, a ticket bought for £50 that prevents every other punter from choosing its particular combination of numbers for that day. Tom must have apparently bought this 'secure' ticket six months in advance before he travelled on his business trip to Russia and went missing.

Every one now knows the numbers 8 15 22 33 41 47 from the World article, but in the event of this combination coming up only this ticket will win. As a result of the mystique that has built up around the lottery ticket, Jenny Strong has received offers of up to £10,000 for the ticket. Up-to-now she has refused, but she does have large debts, accrued as a result of Tom's disappearance, especially through her efforts to find out what has become of him. She doesn't know well whether to trust her husband's word and keep the ticket; or to sell the ticket for certain money. Of course if the ticket loses it will be worthless.

A Short Synopsis of the Act 2 excerpt to be performed

Act 2, Prelude

On Video, we see another one of Bradley Huddlestons trails for the coming Life's Lottery show. This one is more general and could be used for any show. It is cast in the form of an information film, explaining how Life's Lottery makes huge efforts to be fair.

Act 2 Scene 1 (Sale)

The group of four people are discovered as at the beginning of Act 1 Scene 4. This time Jenny, half laughing, half crying, agrees to sell the ticket (**Ensemble 1**). Linda asks if she really means what she says. Milton and Samantha congratulate her on her decision, saying that they are sure she will never regret it. She must simply sign a document confirming Milton's ownership of the ticket.

While this document is being discussed, Bradley appears at the door and beckons to Linda, who explains what has happened (**Ensemble 2**). Bradley is beside himself with anger. He persuades Linda to go back to Jenny and confront her with the statement, "do you realise what a disappointment this will be to millions of viewers in this country?"

The question sounds ridiculous when Linda says it aloud. Milton and Samantha try to laugh it off as they produce the document for Jenny to sign. Then, as Jenny signs the document, Bradley himself tries to intervene, but is too late. Milton and Samantha leave for the studio, saying that they expect to see Bradley there soon.

Bradley takes Jenny to task for having sold the ticket (**Ensemble 3**), because he convinced the ticket would have won and made TV history. Linda protests at Bradley's insensitivity and a row ensues between the two of them that is too personal to be purely reflective of their respective positions in the TV company (**Love Duet**).

In the end, Linda resigns, saying "You go down even further in my estimation every time you smile at the camera." Huddlestons replies, "You can't reject me. Your feelings mean nothing to me." Linda asks "What do you know of feelings, Bradley?" before he leaves, saying that he is a show to present.

Act 2 Scene 2

Linda bursts into tears inconsolably and has to be calmed down by Jenny. In the background we hear the preparations for the TV show taking place over the tannoy (**Trio**). Linda explains that she and Bradley are childhood sweethearts who have never got it together. He asked her to marry him when she was seventeen and she turned him down because she wasn't ready to contemplate such a big step. Now Linda knows that she loves Bradley, but fame has changed him.

At this moment Samantha tiptoes in. She can't bear to sit in the studio. Too much hangs on it. Suddenly, we hear live on air (and see on video) Bradley explain how the secure lottery ticket has been sold. Then we hear Milton saying, "Her story moved me to tears when it was published in the World. We decided that Jenny should not be allowed to suffer in this way any longer. For us it's not a question of winning, it's the privilege of knowing that justice is being done." When Jenny hears this, Jenny realises that she has let Tom down and that she will probably never be able to forgive herself for it.

Bradley and Linda

An important aspect of Act Two is the way it develops the characters of Bradley and Linda. In the first act, we have seen both characters separately but there is no hint of their intensity of their relationship. Their quarrel should come as a complete surprise to the audience.

Their story is as follows:

Bradley and Linda grew up together in Rochdale. Bradley was teased badly at school and has ended up with a chip on his shoulder about it. He fell madly in love with Linda when he was seventeen but she always rejected his advances. He has never forgiven her for it. His spectacular career as a chat-show host could be put down to him compensating for his lack of self-esteem during this time. His fame means he has no problems seducing women now. Yet, having been hurt so badly the first time by Linda, he still tends to avoid permanent relationships.

Linda only realised how much she loved Bradley when he left Rochdale. He never returned her phone calls, so when he became the TV host for "Life's Lottery", she moved to London and joined the production company as a runner. Their relationship there has not been easy for Linda. Bradley likes punishing her for having rejected him all those years ago by being remote and by appearing in public with glamorous women. Equally frustratingly, he does deign to spend time with her when he's feeling down. As a result, Linda still believes that Bradley loves her – only he doesn't know it!

Milton and Samantha

Milton Valentine is the extravagant proprietor of "The World" and "The World on Sunday". However, what nobody knows is that his media empire is crumbling away (the newspaper's pension funds have already been raided!). His attempts to buy the ticket are a last desperate attempt to save his business by winning the £18 million jackpot. He is by nature a gambler and the mystique of Jenny's ticket has convinced that it must win. He has one distinctive physical characteristic – a horrific skin growth on his face. At key moments in the opera he has a compulsive urge to scratch it even though he knows that it will make it itch even worse. Otherwise, Milton is shrewd and can be said to be a sympathetic character.

Samantha works as a journalist for "The World". She comes from a strict Catholic family but has rebelled against her upbringing. She is incredibly ambitious and driven, but also feels hard done by life. A sign of this is that she has known Jenny since they were at convent school together, but she has no hesitation in taking advantage of her friend, especially as, underneath, she has always been jealous of Jenny's good looks and affable nature. So when she hears about Jenny's lottery ticket, she writes an exclusive for "The World" and the media sensation has made Jenny's life a misery. However, Samantha is easily manipulated, too. She enjoys the intimacy of scheming with Milton and has started a relationship with her proprietor. But when Valentine approached Samantha about buying the lottery ticket from Jenny, Samantha came away with the impression that Milton would marry her and share the money with her. She doesn't know that Milton is using her and, worse, that if he doesn't win the £18 million jackpot tonight, she will be out of a job on Monday.

Jenny

Jenny does not feature so strongly in Act Two than in the other two acts, especially the opening act, which she dominates. Jenny is a lovely person. It's easy to understand why Samantha might be jealous of her. Up-to-now Jenny seems to have had everything her own way: good lucks, a happy disposition, an early marriage to a dashing husband who ensures that she doesn't have to work for a living.

As a result, she is completely unprepared for the awful situation in which she finds herself and feels completely overwhelmed. Her husband has been missing for six months now in Russia. She is in debt because no money is coming in. She has made strenuous efforts to trace Tom but has only ended up spending even more beyond her means. And now she has received this "mystical" last letter from Tom, in which he claims her lottery ticket is guaranteed to win the lottery on Saturday. She is genuinely in two minds as to whether to trust her husband's assurances or to heed the more down-to-earth advice of her best friend, Samantha.

There is a general feeling that Jenny is altogether too trusting. Tom (who never appears in the opera) is a reckless adventurer who is regularly away from home, travelling on business. Jenny is completely in awe of him. She doesn't see his limitations. In fact, he treats her pretty badly. Tom's decision to send her the lottery ticket could be understood as the action of a manipulative and controlling husband.

Yet Jenny is not a weak character herself. In Act Three, she eventually learns to assert herself and determine her own fate.

TV Studio

All the events take place in the TV studio where the "Life's Lottery" show is being recorded. The two counter-tenors (Chorus 1 and Chorus 2) are the cameramen filming the national Lottery show in Acts 1 and 3. At various times we hear the spoken instructions of the Producer over the PA as he supervises the live broadcast. Two scenes in Act Two belong to this world:

- 1) Prelude, Act II – a "Life's Lottery" information film, narrated by Bradley Huddlestone, sung by Chorus 1 and 2.
- 2) The Trio for Jenny, Linda and Samantha – here the Producer's instructions are overlaid over the singing.

Both scenes feature spoken text and require a microphone and PA system.

Instrumentation

FLUTE – doubling Piccolo, Alto Flute [and Electric Razor on Suspended Sizzle Cymbal]

CLARINET in Bb – doubling Bass Clarinet

TRUMPET

ACCORDION

PERCUSSION – Vibraphone, Five Octave Marimba, Glockenspiel, Low Tubular Bells (D², G#², A#²), [also provide Electric Razor and Suspended Sizzle Cymbal for FLUTE]

ELECTRIC GUITAR – doubling Acoustic Guitar [needs Fuzz box and dedicated Loudspeaker]

HARP

ELECTRONIC ORGAN [new Roland synthesiser with pedals and dedicated Loudspeaker]

MICROPHONE AND PA SYSTEM [used by Bradley, Milton and Producer]

Scratch Card Number Opera Act II

Prelude, Act II

Moderato $\downarrow = 88$

Huddlestone is standing front centre stage.
This is a TV trailer for "Life's Lottery" made earlier in the week.
VIDEO: The Life's Lottery logo cutting to a picture of Jenny Strong.

VIDEO: Cut to picture of an unimpressive looking man

1

(Cue bar 1)

Bradley (spoken) \uparrow In the last three weeks you will have heard a great deal about Jenny Strong and her hopes of a win in Saturday's "Life's Lottery" programme.

(Cue bar 5)

But not so much about Nigel Barton, who will play just as significant a role in this and every other draw.

Chorus 1 *mf* Dé _____ ja

Chorus 2 *mf* Dé _____

Flute *pp*

Bb Clarinet *pp*

Trumpet

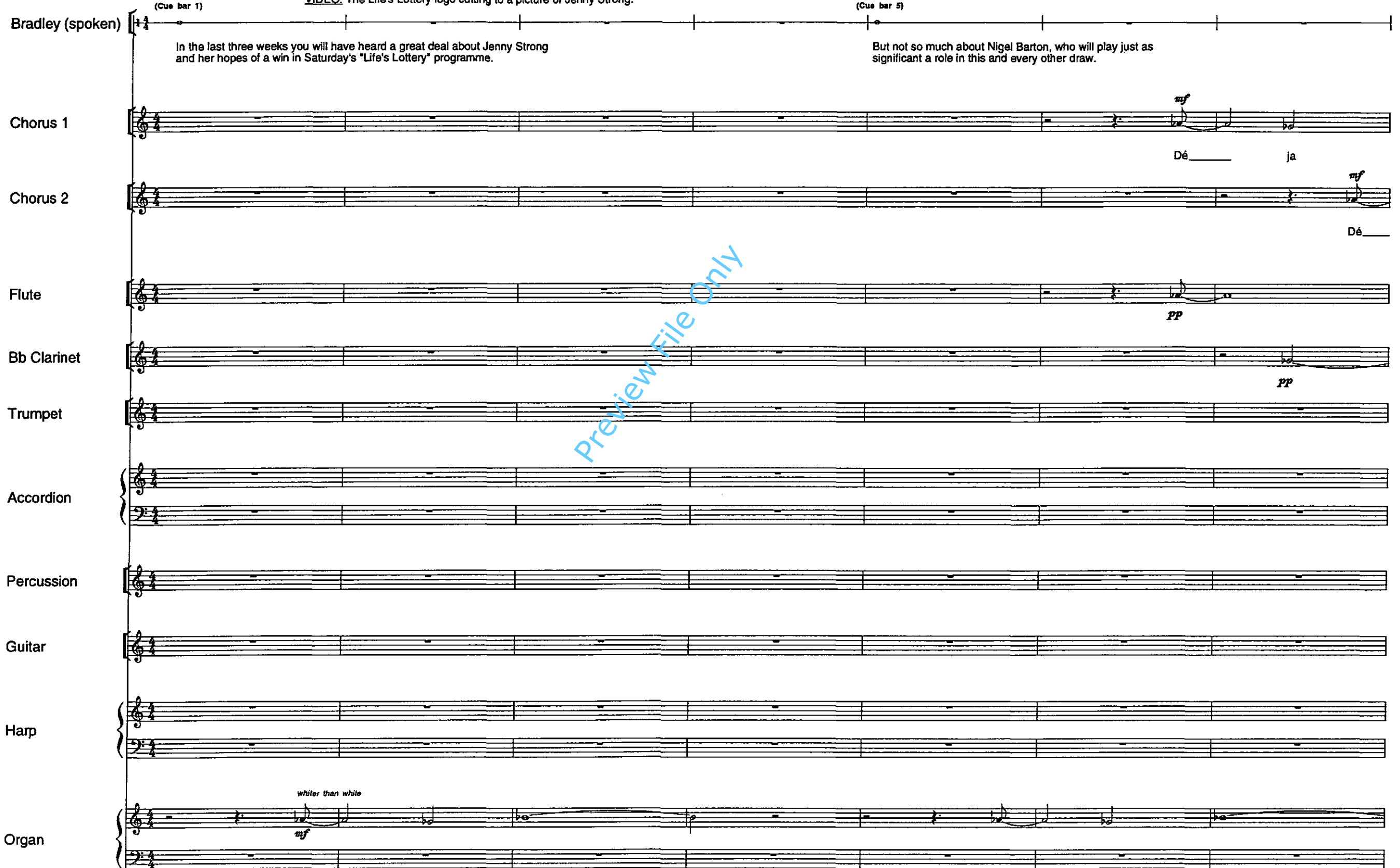
Accordion

Percussion

Guitar

Harp

Organ *mf* whiter than white



VIDEO: Cut to picture of Mr Barton in action etc.

8

Brad. (Cue bar 10)

You might not see Mr. Barton working behind the scenes, but in fact (slower)
Life's Lottery could not guarantee its reputation for fairness without his sterling efforts.

Chor. 1 *f* *ff*
vu _____ Dream _____ Me _____

Chor. 2 *f*
- ja vu _____ Dream _____

Fl. *ppp* *p* *mp*

Cl.(Bb) *ppp* *p* *mp*

Tpt.(C)

Acc. *p* *mp*

Perc.

Gt.

Hp. *p* *mp*

Org. *f*

A

Note to conductor: the foundation of the texture at Figure A should be the music for harp and guitar, which should not be drowned by the wind entries in bar 21 ff.

(Cue bar 18)

Mr Barton, as he still insists we call him, is a stickler for detail. Some might even call him a pedant. No aspect of the lottery escapes his attention that might prejudice a fair result.

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

mf *p* *pp*

ff *mf* *pp*

pp *ppp*

p *mp* *p*

mf *warm* *mf* *sempre*

mf *warm*

mp *ppp*

mo - ry

Me - mo - ry

con solini, non legato

P *mp*

Preview Only

(Cue bar 24)

For instance, you have the right to expect that every ball is exactly the same size and weight. However, to guarantee this is not as easy as it might seem, because every ball has to be inscribed with a different number. And it takes a lot more paint to write "49" than than "1".

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

mf Dé_ ja

mf Dé_

con pedale

p

Preview File Only

(Cue bar 31)

Mr Barton thought of that, too: so he ordered a slightly denser rubber for the number "1" ball, so that when paint is applied, the "1" ends up with exactly the same weight and size as all the other numbers in the draw.

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Preview File Only

(Cue bar 37)

All the balls are made out of a light, springy rubber that has been tested to ensure that they bounce just enough but not too much, so that you can monitor the progress of the draw yourselves on television. We want our lottery balls to respond as truly as a tennis ball at Wimbledon. For this reason, we, like Wimbledon, change our balls regularly: only in our case, a completely fresh, unopened set of balls is used for every single Life's Lottery draw.

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

The musical score for page 36 includes the following parts and details:

- Vocal Parts:**
 - Brad.**: A single line with a cue bar at measure 37.
 - Chor. 1 & 2**: Two vocal lines with lyrics "Dream Me mo - ry". Dynamics include *f*, *ff*, and *mf*.
- Instrumental Parts:**
 - Fl.**: Flute part with dynamics *mp* and *mf*.
 - Cl.(Bb)**: Clarinet in B-flat part with dynamics *mp* and *mf*.
 - Tpt.(C)**: Trumpet in C part with dynamics *mp* and *mf*.
 - Acc.**: Accordion part with dynamics *mp* and *mf*.
 - Perc.**: Percussion part with dynamics *mp* and *mf*, including a *sim.* (sustained) instruction.
 - Gt.**: Guitar part with dynamics *f* and *ff*.
 - Hp.**: Harp part with dynamics *f* and *ff*.
 - Org.**: Organ part with dynamics *mf* and *f*.

Preview File Only

(Cue bar 48)

Even this is not enough for some scientists in our audience, who worry that the starting positions could determine the final result.

Dé _____

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

The musical score for page 43 includes the following parts and markings:

- Brad.:** Vocal line with lyrics: "Even this is not enough for some scientists in our audience, who worry that the starting positions could determine the final result." Cue bar 48 is indicated.
- Chor. 1:** Vocal line with dynamics *p*, *pp*, and *f*. Lyrics: "Dé _____".
- Chor. 2:** Vocal line with dynamics *mf* and *p*. Lyrics: "mo - ry".
- Fl.:** Instrumental line with dynamic *mf sempre*.
- Cl.(Bb):** Instrumental line with dynamic *mf sempre*.
- Tpt.(C):** Instrumental line with dynamic *mf*.
- Acc.:** Accompaniment line with dynamics *p* and *pp*.
- Perc.:** Percussion line with dynamic *mf sempre*.
- Gt.:** Guitar line with dynamic *ff sempre*.
- Hp.:** Harp line with dynamic *ff sempre*.
- Org.:** Organ line with dynamics *p* and *pp*.

Preview File Only

(Cue bar 52)

So Mr Barton commissioned an aerodynamic study to find the best shape of glass to ensure that all forty nine balls circulate freely and randomly. The statisticians agree: our lottery is fair.

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

The musical score for page 50 includes the following parts and details:

- Brad.**: A single staff with a cue mark at bar 52.
- Chor. 1**: Vocal line with lyrics "ja" and "vu" under a long note.
- Chor. 2**: Vocal line with lyrics "Dé", "ja", and "vu" under notes.
- Fl.**: Flute part with dynamic markings *f* and *mf*.
- Cl.(Bb)**: Clarinet in B-flat part with dynamic markings *f* and *mf*.
- Tpt.(C)**: Trumpet in C part with dynamic markings *f* and *ff*.
- Acc.**: Accordion part with dynamic markings *f* and *ff*.
- Perc.**: Percussion part with dynamic markings *f* and *ff*.
- Gt.**: Guitar part with dynamic markings *f* and *ff*.
- Hp.**: Harp part with dynamic markings *f* and *ff*.
- Org.**: Organ part with dynamic markings *f* and *ff*.

Preview File Only

(Cue bar 59)

(Cue bar 62)

Brad.

On Saturday Mr Barton and his helpers supervise the running and conduct of the Life's Lottery show.

The unique set of balls for every Life's Lottery draw is brought in only minutes before the beginning of the live broadcast.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Preview File Only

change to Electric Guitar

(Cue bar 66)

The machine is also only selected an hour before the start of the Life's Lottery programme. From the moment it has been chosen it is guarded by two independent security guards while the Life's Lottery production team sets up its camera positions.

Brad.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

stacc colouring accordion

f solo, furively

Preview File Only

(Cue bar 73)

Brad.

The machine itself is surrounded by a laser beam alarm system that not even the security guards know how to turn off.

Chor. 1

Chor. 2

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

ELECTRIC GUITAR

change to Acoustic Guitar

more upfront

< ff

By this stage the "tableau" of SAMANTHA, LINDA, JENNY and MILTON should be on stage, but not necessarily visible to the audience.

VIDEO: Cut to picture of Mr Barton smiling tweely.

(Cue bar 76)

(Cue bar 80)

Brad.

At Life's Lottery we are confident that, with Mr Barton's help, natural justice can be allowed to take its course at every one of our draws.

This is, after all, what the ever-increasing group of people who take part in each draw have a right to expect.

Sam.

Lin.

Milt.

Chor. 1

Dé — ja

Chor. 2

Dé

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

ACOUSTIC GUITAR

Hp.

Org.

Preview File Only

81 Act II Scene I (Sale)

VIDEO: Cut to Life's Lottery logo etc.

After this sentence Huddlestone takes his leave to reveal the following "tableau", mid-stage, behind him: the time has moved forward to Saturday evening: JENNY, LINDA, SAMANTHA and VALENTINE are standing in the same 'frozen' group position as at the end of Act 1 Scene 4. The scene seems strangely familiar to them, as if they have had a "Déja vu". JENNY is first to snap out of the dream-like moment.

(Cue bar 83) (Cue bar 85)

Brad. In short, we feel that our lottery deserves your confidence. Because you, the people of Britain, deserve nothing less.

Sam. Dé ja vu

Lin. Dé ja vu

Jen. I've made up my mind. I'll sell the ticket!

Milt. Dé ja vu

Chor. 1 vu

Chor. 2 ja vu

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Preview File Only

JENNY doesn't know whether to laugh or to cry. While SAMANTHA and MILTON are delighted, LINDA is shocked, not for the programme but JENNY herself: This goes against everything she has said up-to-now.

90

Sam. *pp* Our dream come true! *p*

Lin.

Jen. *pp* It's too much. It's hard to focus on Tom. *p*

Milt. *pp* Our dream come true *p*

Chor. 1

Chor. 2

Fl. *pp*

Cl.(Bb)

Tpt.(C) *p solo* *pp*

Acc.

Perc.

Gt. *p*

Hp. *p*

Org.

Ensemble I

96

Poco Rit

Doppio movimento ♩ = 88

Sam.

Lin. *f subito* Are you sure, are you rea *ff* lly sure that you don't want to

Jen. *mp* I've got to get him back to En - gland. *p*

Milt.

Fl. *f subito*

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp. *f subito*

Org. *f*

SAMANTHA tries to place herself physically between LINDA and JENNY.

102

Sam. *ff* Leave her a-lone! *f* She's made up her mind. *mf* She won't e-ven li-sten to you.

Lin. *f* go a-head? *f* It seems strange to me. You seemed so cer-tain just an hour a-go

Jen.

Milt.

Fl. *ff*

Cl.(Bb) *ff*

Tpt.(C)

Acc. *ff*

Perc.

Gt.

Hp. *ff*

Org. *ff*

Sam.




Jen - ny's my friend!

Lin.



that you would keep the ti - cket. You seemed so con - vinced of your-self, of your de - ci - sion,

Jen.



Milt.

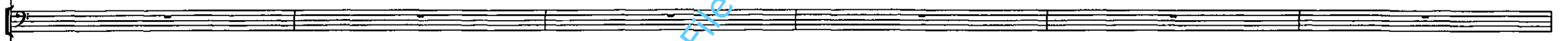


La - dies, a mo - ment's qui - et, please li - sten to me. Jen - ny is quite ca - pa - ble

Fl.



B. Cl. (Bb)



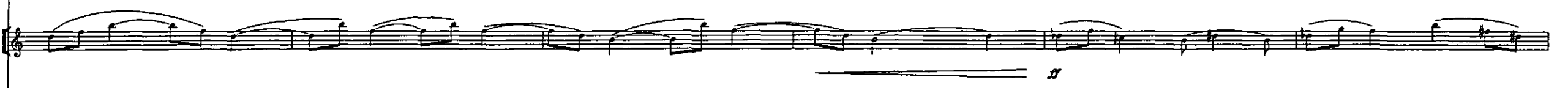
Tpt. (C)



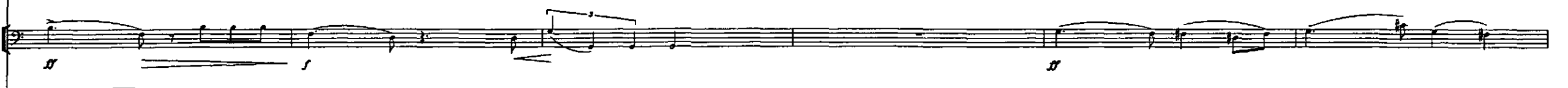
Acc.



Perc.



Gt.



Hp.



Org.



Preview File Only

JENNY is defensive about her volte-face and is unreasonably angry at LINDA for questioning her decision.

114

Sam.

Lin.
and of your de - sti - ny

Jen.
Tom _____ could -nt have _____ known what he had

Milt.
of ma - king up her own _____ mind wi - thout your help.

Fl.

B. Cl. (Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Sam. Well said, well said!

Jen. set in motion when he bought this Lotte-ry ti-cket. He'll for

B. Cl. (Bb)

Tpt. (C)

Acc.

Perc.

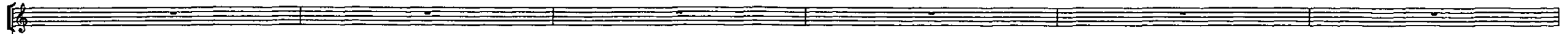
Gt.

Hp.

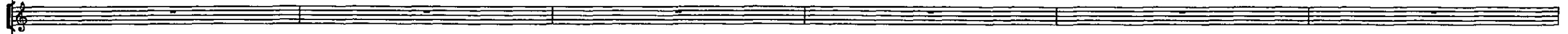
Org.

Preview File Only

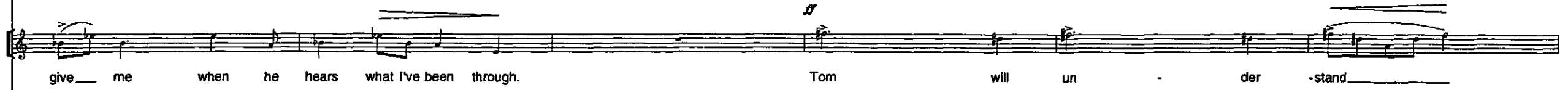
Sam.



Lin.

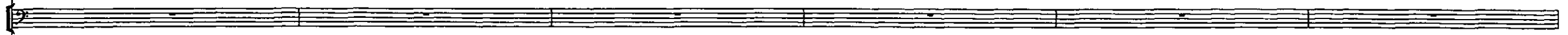


Jen.



give me when he hears what I've been through. Tom will understand

Milt.



Fl.



B. Cl. (Bb)



Tpt.(C)



Acc.



Perc.



Gt.



Hp.



Org.



Preview File Only

Sam. Of that there is no doubt, Jen-ny!

Lin. You mis-un-der-stand me.

Jen. the pres-sure I've been put un-der. From peo-ple I've ne-ver e-ven

Milt.

Fl.

B. Cl. (Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Preview File Only

Here JENNY indicates that she's ready to go ahead with the sale.

138

Poco a poco stringendo

Sam.

Lin.

mp subito [in a flustered "parlando"]
Jen - ny, I rea - lly did - nt mean to per-suade you to keep the ti - cket a-gainst

Jen.

f met. be-forel

Milt.

mp
Now, that's set-tled.

Fl.

mp

B. Cl. (Bb)

f *mp*

Tpt.(C)

f *mp*

Acc.

f *mp*

Perc.

Gt.

f *mp*

Hp.

f *mp*

Org.

f *mp*

Preview File Only

Sam.

musical staff with lyrics: You dis-gust me!

Lin.

musical staff with lyrics: - your will. As far as I'm concerned please do what you think is best

Jen.

musical staff

Milt.

musical staff with lyrics: Ssh! Sa-man-thal

Fl.

musical staff

B. Cl. (Bb)

musical staff

Tpt.(C)

musical staff

Acc.

musical staff

Perc.

musical staff

Gt.

musical staff

Hp.

musical staff

Org.

musical staff

Preview File Only

Più mosso ma maestoso $\text{♩} = 96$

150

Sam.

Well done, Jen - ny! I knew you'd see sense.

Lin.

Jen.

Milt.

ff

I'm ve - ry im -

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

ff pesante

Perc.

Gt.

ff pesante

Hp.

ff pesante

Org.

Preview File Only

Sam. am sure you won't re-gret this. I rea-ly ad-

Lin.

Jen.

Milt. pressed.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Allargando

Presto $\text{♩} = 156$

165

Sam. *mire you. You're so brave*

Lin.

Jen.

Milt. *You're a strong wo - man!*

Fl.

Cl.(Bb)

Tpt.(C)

Acc. *mf*

Perc.

Gt.

Hp.

Org. *mf*

Here MILTON, as SAMANTHA's employer, assumes control of the situation while SAMANTHA hangs back. His approach is to present things as they are. SAMANTHA is worried that such legal niceties might scupper the deal, especially as JENNY is a stranger to financial negotiations.

Sam.

Lin.

Jen.

Milt.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

It would have been _____ so ea

mp cantabile

Sam.

Lin.

Jen.

Milt.
sy _____ for you _____ to be car - ried a - long _____

Fl.
sim.

Cl.(Bb)

Tpt.(C)

Acc.
sim.

Perc.

Gt.

Hp.

Org.

Sam.

Lin.

Jen.

Milt.
by _____ the tide _____ of me - dia spe - cu - la - tion.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.
sim.

Sam.

Lin.

Jen.

Milt.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

You've seen through it and cho - sen wise - ly.

Sam.

Lin.

Jen. *mp*
A do - cu - ment?

Milt. *f*
Now we just need to draw up a do - cu - ment to con -

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

Preview File Only

Sam. *mp* A con - tract. *mp* I've signed one my -self *mf*

Lin. *mp* What kind of con - tract? *mf*

Jen.

Milt. firm our deal.

Fl. *p*

Cl.(Bb) *p*

Tpt.(C) *p*

Acc. *p*

Perc. *p*

Gt. *p* *mp*

Hp.

Org. *mp*

Preview File Only

Sam. *mf* Just as a pre - cau - tion. *f*

Lin.

Jen.

Milt. *mf* For the trans - fer of rights. *f*

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

The musical score is arranged in a standard orchestral layout. The vocal parts are at the top, with lyrics provided for Sam and Milt. The instrumental parts follow, including woodwinds (Flute, Clarinet in Bb), brass (Trumpet in C), and a string quartet (Violin, Viola, Violoncello, Double Bass). The percussion section includes Accordion, Percussion, Guitar, and Piano. The Organ part is at the bottom. The score is in 4/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Sam.

Lin.

Jen.

Milt.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.

The musical score for page 233 consists of 13 staves. The instruments are: Sam. (Saxophone), Lin. (Saxophone), Jen. (Saxophone), Milt. (Saxophone), Fl. (Flute), Cl.(Bb) (Clarinet), Tpt.(C) (Trumpet), Acc. (Accordion), Perc. (Percussion), Gt. (Guitar), Hp. (Hammond Organ), and Org. (Organ). The score is written in 4/4 time with a key signature of one sharp (F#). The Fl., Cl.(Bb), Tpt.(C), Acc., Gt., Hp., and Org. parts include dynamic markings of *sf* (sforzando) and *sim.* (sustained). The Perc. part features a rhythmic pattern of eighth notes. The Hp. part has a dense texture of sixteenth notes. The Org. part has a sparse texture with long notes. The Sam., Lin., Jen., and Milt. parts are mostly rests.

JENNY wouldn't have agreed to sell the ticket if she'd known she had to sign a legal document. Now she feels unpleasantly committed and ever more uncomfortable with her decision.

241

Sam. _____

Lin. _____

Jen. *f* Please hur - ry! *mf* Don't make me stay _____ too long. _____ *mp* It's get - ting clau - stro - pho - bic *mf*

Milt. *mf* You need to state in wri - ting that the ti - cket _____ be _____

Fl. _____

Cl.(Bb) _____

Tpt.(C) _____

Acc. _____

Perc. _____

Gt. _____ *mp* _____ *mf*

Hp. _____

Org. _____

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Sam. Don't wor - ry! It's real - ly no - thing!

Lin.

Jen. here.

Milt. longs to us. Don't be stu - pid.

Fl.

Cl.(Bb)

Tpt.(C)

Acc.

Perc.

Gt.

Hp.

Org.