

the**filthy**habit

A Comic Intermezzo in One Act

Music by Peter Hilliard

Libretto by Matt Boresi

Based on *Il Segreto di Susanna* (1909) by Ermanno Wolf-Ferrari and Enrico Golisciani

Piano Vocal Score

Urban Arias Revision

2012

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Characters

Susan.....Soprano
Gil.....Baritone
Trio.....Soprano, Tenor, Baritone

Instrumentation

Flute

Oboe

Clarinet in Bb (Doubling Bass Clarinet)

Bassoon

Horn in F

Trumpet in Bb

Trombone

*Percussion

Harp

Piano

String Quartet

Double Bass

**Standard Drumset, (hard sticks and brushes) Triangle, Woodblocks, Clave,
Vibraphone, Optional Gong*

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Music by Peter Hilliard

Libretto by Matthew Boresi

Premiere February 22, 2004

Manhattan Opera Theatre, New York, NY

Scenes Performed at

Tanglewood Institute,

August, 2004

2005 National Opera Association National Convention

January 2005

Finalist in the 2005 National Opera **Association** Chamber Opera
Competition

Performed December 5, 2010 by American Opera Projects/Opera On
Tap at Galapagos Art Space, Brooklyn, NY

Premiere of Orchestration in production
by **Urban** Arias, Arlington, VA April 14, 2012

1. Chorus

Hilliard/Boresi

Swung Eighths

Piano { *mf*

Pno. { *f*

S { *f*

T { *f*

B { *f*

Pno. { *f*

A

Late Ju - ly Two - thou - sand three

Late Ju - ly Two - thou - sand three

Late Ju - ly Two - thou - sand three

3

3

2
 10

1. Chorus

Soprano (S) vocal line:

Sum - mer time in N. Y. C.

Tenor (T) vocal line:

in N. Y. C.

Bass (B) vocal line:

in N. Y. C.

Piano (Pno.) accompaniment (measures 10-13):

The piano part consists of two staves. The top staff shows a melodic line with eighth-note chords and sixteenth-note patterns. Measure 10 ends with a forte dynamic (f). The bottom staff shows harmonic bass notes. Measure 13 includes a three-measure repeat sign (3).

1. Chorus

3

16

S Hot and cool— as it can be And twen-ty two months dis-

T Hot and cool— as it can be And twen-ty - two months dis-

B Hot and cool— as it can be And twen-ty - two months dis-

Pno.

16

3

19

S as - ter free Sum - mer - time cool and free —

T as - ter free Hot and cool— cool and free —

B as - ter free N. Y. C. cool and free —

4

B

1. Chorus

23

Soprano (S) vocal line with lyrics "(yee)"

Tenor (T) vocal line with lyrics "(yee)" and "You goin' to the shore this week-end?"

Bass (B) vocal line with lyrics "(yee)" and "How 'bout them Yan-kees?"

Piano (Pno.) harmonic support with bass line

25

Soprano (S) vocal line with lyrics "I got-ta it's like a sau-na here."

Tenor (T) vocal line with lyrics "Sure."

Bass (B) vocal line with lyrics "Bum a smoke?"

Piano (Pno.) harmonic support with bass line, marked "rit." and "Much slower"

1. Chorus

5

28

Soprano (S) vocal line.

Tenor (T) vocal line.

Bass (B) vocal line.

Piano (Pno.) accompaniment.

but re - cent - ly there came a plan

Doot doo doot doot doo dah doo

Doot doo doot doot doo dah doo

a tempo

31

Soprano (S) vocal line.

Tenor (T) vocal line.

Bass (B) vocal line.

Piano (Pno.) accompaniment.

Hatched by one health con - scious man Now those who puffed no

doot doo doot doot doo dah doo Now those who puffed no

doot doo doot doot doo dah doo Now those who puffed no

31

Piano (Pno.) accompaniment.

1. Chorus

34

S lon - ger can thanks to Bloom - berg's smo-king ban!___

T lon - ger can thanks to Bloom - berg's smo-king ban!___

B lon - ger can thanks to Bloom - berg's smo-king ban!___

Pno.

38

S By or-der of Hiz-zon - er

Much slower (eighths not swung)

38

Pno.

41

S Da m-a-yor of New York Smo-king is hence-forth banned from all

41

Pno.

1. Chorus

7

D Molto Allegro

44

Soprano (S) vocal line:

- Ca - fes
- Hip - ster haunts
- Bars

Tenor (T) vocal line:

- Restau - rants

Bass (B) vocal line:

- Lo - cal dives
- Clubs

Piano (Pno.) harmonic progression:

- D 6
- F 9
- E 9
- A 13
- D 6
- F 9

47

Soprano (S) vocal line:

- Sal - oons
- and on and on and on and on

Tenor (T) vocal line:

- Cor - p'rate cars
- and on and on and on and on

Bass (B) vocal line:

- Sa - lons > >
- and on and on and on and on

Piano (Pno.) harmonic progression:

- E 9
- A 13

1. Chorus

50

S Piz - za joints Day spas Peep - shows Dog - gie day - care Ope - ra - house lob - bies! and

T 8 Piz - za joints Day spas Peep - shows Dog - gie day - care Op - era - house lob - bies!

B Piz - za joints Day spas Peep - shows Dog - gie day - care Ope - ra - house lob - bies!

Pno.

D 6 F 9 E 9 A 13 E 9

relax the tempo slightly

53

S all o - ther pla - ces where the pub - lic con - gre - gates. ca - ta - cly - sm! _____

T 8 Hor - ror! _____

Pno.

56

E **Tempo 1**

Soprano (S) vocal line with a single eighth note at the beginning.

Tenor (T) vocal line with a single eighth note at the beginning.

Bass (B) vocal line with a sixteenth-note pattern followed by a sustained note.

Piano (Pno.) accompaniment starting with a sustained note, followed by a dynamic **f** and "Swung Eighths" pattern.

Text: Got-ter-damm-er-ung!

59

Soprano (S) vocal line with sustained notes.

Tenor (T) vocal line with sustained notes.

Bass (B) vocal line with sustained notes.

Piano (Pno.) accompaniment with complex chords and sustained notes.

Dynamic: **f**

Text: Au - gust of Two -

Dynamic: **f**

Text: Au - gust of Two -

Dynamic: **f**

Text: Au - gust of Two -

1. Chorus

Soprano (S) vocal line:

thou - sand three Sum - mer - time _____ in N. Y. C.

Tenor (T) vocal line:

thou - sand three in N. Y. C.

Bass (B) vocal line:

thou - sand three in N. Y. C.

Piano (Pno.) accompaniment:

Measure 62: The piano part consists of eighth-note chords. Measure 63: The piano part continues with eighth-note chords, featuring a dynamic marking of f (fortissimo) above the staff. Measure 64: The piano part continues with eighth-note chords.

Soprano (S) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Piano (Pno.) accompaniment:

1. Chorus

11

68

S ni - co - tine Bloom - berg's plan ____ No one can! Sum - mer - time ____

T 8 ni - co - tine Air is clear ____ No one can!

B ni - co - tine Smo - king ban ____ No - one can!

71

S Smo - king free! ____

T 8 N. Y. C. ____ Smo - king free! ____

B Bloom - berg ban ____ Smo - king free! ____

Direct Segue

2. Aria

Hilliard/Boresi

Susan **F** **f**

Damn you, Ma-yor Bloom-berg!

Allegro (Quarter =144)

Piano **ff** **colla voce**

Susan **mf**

(L.H.) (L.H.)

A smo-ker in New

Pno.

Susan **6**

York (L.H.)

Pno.

2. Aria

13

Susan

Dri - ven from rest - aurants
Ba - nished from bars

Pno.

Susan

You'd think we were trying to squee-gee cars.

Pno.

Susan

Hud - dl - ing to - ge - - - ther like

Pno.

2. Aria

17

Susan

Pno.

17

ship-wreck sur - vi - vors. stan-ding in the rain. Duck-ing in door-ways like

20

Susan

Pno.

20

earth-quake vic-tims it's in - sane! in - sane!

23

Susan

G

Pno.

23

We're ref - u - gees re - fu - gees from a
rit.

Susan

health ob - sessed butt - in - ski to - tal - i - ta - ri - an re-gime!

Pno.

Susan

and at se - ven bucks a pack!

Pno.

Susan

more than se - ven bucks a pack it's chea-per by far to be ad - dic - ted to crack

Pno.

colla voce rit.

2. Aria

31

Susan

Damn you, Ma-yor Bloom-berg!

Pno.

H medium bossa (quarter =112)

So if the rest of the

35

Susan

ci - ty is out of the pic - ture I'll have to bring my

Pno.

39

Susan

ha - bit here But there's a force at

Pno.

43

Susan

home that's worse than Bloom-berg

S

T

B

Pno.

43

Her hus-band of a year

Her hus-band of a year

Her hus-band of a year

46

S

dryly, expressionless

Gil Gil Mar-ke-ting con-sul-tant for a ma-jor chain of or-

T

B

Pno.

46

Gil Gil Mar-ke-ting con-sul-tant for a ma-jor chain of or-

Gil Gil Mar-ke-ting con-sul-tant for a ma-jor chain of or-

2. Aria

I

50 Susan He's a health nut

S warm gan - ic gro-cery stores Gil _____

T 8 gan - ic gro-cery stores Gil _____

B gan - ic gro-cery stores Gil _____

Pno.

The score consists of five staves. The top staff is for Susan (soprano), followed by Soprano (S), Tenor (T), Bass (B), and Piano (Pno.). The piano part includes a bass line. Measure 50 starts with three rests. The vocal parts enter with eighth-note patterns. The piano part has eighth-note chords. Measure 51 continues with eighth-note patterns and chords. Measure 52 begins with a vocal entry and ends with a piano cadence.

54 Susan ve - ge - ta - ri - an who works out eve - ry day And he can catch a whiff of

Pno.

The score continues from the previous section. Measure 54 starts with Susan's vocal line and a piano accompaniment. The vocal line features eighth-note patterns and sustained notes. The piano part provides harmonic support with eighth-note chords. The vocal line continues through measure 55, ending with a piano cadence.

2. Aria

19

58

Susan smoke a ma - ra-thon ____ a-way It's not that I ____ don't

S Gil _____

T 8 Gil _____

B Gil _____

Pno.

58

62

Susan love him he's al-ways been ____ a dear But he's as crun-chy as they

Pno.

62

2. Aria

66

Susan

come and get - ting worse eve - ry year.

S so ter-rib-ly crun-chy crunch crunch y crunch

T 8 so ter-rib-ly crun-chy crunch crunch y crunch

B so ter-rib-ly crun-chy crunch crunch y crunch

Pno.

rit.

69

Susan

J Slow Blues (60)

So now it's cig - ar - ettes and ly - - sol ci - ga - rettes and gum.

69

Pno.

2. Aria

21

2. Aria

80

mf

S Su - san _____ Poor

T *mf* 8 Su - san _____ Poor

B *mf* Su - san _____ Poor

Pno.

80

3 3 3 3 3 3

2. Aria

23

82 *mf*

S Su - san ____ poor ni-co-tine ad-dled Su - san ____

T *mf*
8 Su - san ____ poor ni-co-tine ad-dled Su - san ____

B *mf*
Su - san ____ poor ni-co-tine ad-dled Su - san ____

Pno.

82

Susan K I should just come clean I should tell him to - night

Pno.

85

Susan af - ter all he's my hus - band and mar - ried peo - ple don't keep se - crets right?

Pno.

87

90

Susan right? RIGHT?

Pno.

90

Susan May - be he won't mind May-be h'e's more mel - low than I thought

S may - be Gil won't mind prob - a - bly

T 8 may - be Gil won't mind prob - a - bly

B may - be Gil won't mind prob - a - bly

92

Pno. — 3 — — 3 — — 3 — — 3 — — 3 —

Susan 94

Susan May - be when he comes home to - day I should let my - self get caught

S not it's a thought

T not it's a thought

B not it's a thought

Pno. 94

M (Gil bursts in) Gil (with gusto)

B 96 Allegro (Quarter =144) I'm so glad my wife doe-sn't smoke! Allegro (Quarter =144)

Pno. 96 (colla voce)

2. Aria

Susan

Pno.

100

off to the sho - wers!

100

SUSAN exits

DIRECT
SEGUE

The musical score consists of two staves. The top staff is for 'Susan' (soprano) and the bottom staff is for 'Pno.' (piano). Both staves are in common time and key signature of B-flat major (two flats). The tempo is marked '100' at the beginning of both staves. The vocal line for Susan begins with a dotted half note, followed by a eighth-note pattern, a sixteenth-note run, and a final eighth note. The lyrics 'off to the showers!' are written below the vocal line. The piano part continues with a sustained note followed by a eighth-note pattern. The piano staff ends with a dynamic crescendo indicated by a large '>' symbol above the notes. Stage directions 'SUSAN exits' and 'DIRECT SEGUE' are written on the right side of the page.

3. Recitative

Hilliard/Boresi

N

Gil *mf* The whining I've heard from the

Piano

4

Gil smoking set In the pa - per on the

Pno.

7

Gil street On te - le- vision. I thought New Yor - kers were sup -

Pno. *colla voce*

3. Recitative

11 Gil posed to be so bad-ass but take a-way their ci-ga-rettes and they're like ba-bies with-out their

11 Pno.

14 Gil bot-tles. Not us! Not in this house!

14 Pno.

17 Gil We're made of ster-ner stuff. we don't smoke we eat right

17 Pno.

21 Gil we work out! We're

21 Pno. direct segue

4. Clean Living

Hilliard/Boresi

P

Gil

tough!

Piano

Gil

Clean li - ving li - ving clean Fit and trim lean and mean

Pno.

Gil

Pow - ders, pills smoo - thies, to - nics Low Gly - ce - mics, High Co-lon - ics

Pno.

Gil

Go - ing Green with Eve - ry Sprout That's what li ving's

Pno.

4. Clean Living



18 Gil all a bout! Mo dern men are

Pno.

22 Gil flab by crea tures B. M. I. be - yond o - bese Smo king Boo-zing,

Pno.

26 Gil Bin ging Snoo-zing, Fat - tened up like pa - te geese. I'm a man who'se

Pno. *mf*

30 Gil more am - bi - tious I'm a - ware my life's at stake! Like a chair at

Pno.

34 Gil Shar per I mage I was built to move and shake
Pno. { *mp*

34 Gil Food and drink is mer-ry, sure But take no pain and make no gain
Pno. {

39 Gil You can have your Jacques Pe-pin I'll be fine with Jack La-Lanne I live by my
Pno. { *mf*

43 Gil abs of steel I live by my I - ron will I pump up like Shwar-zen-ne-ggar I get real like
Pno. {

4. Clean Living

54 Gil
Pno.

Doc - tor Phil!

54 Gil Pno.

59 Gil Pno.

S

Clean li - ving Li - ving clean So - lid plan tight rou-tine

59 Gil Pno.

f

64 Gil Pno.

Firm, de - ter - mined, ne - ver flac - cid, Dou - bled down on

f

68

Gil

fo - lic a - cid. Stay in shape and leave no doubt Clean li - ving

Pno.

68

Gil

Clean Li - ving

Pno.

73

Gil

That's what Li - ving's all a - - -
bout _____

Pno.

78

Gil

bout _____

Pno.

78

DIRECT
SEGUE

5.Scene

Hilliard/Boresi

T *freely*

Gil I'm gon - na hear it from the wife.

Piano *mf*

Gil 3 (smells himself) She hates it when I sweat on the fur - ni - ture. I guess I do smell pre - ty ripe.

Pno. *mp*

Gil 5 that's weird. I smell like... That can't be right.

Pno. (smells himself again)

5.Scene

8

Gil

Ci - ga - rette smoke Who sweats ci - ga - cigarette smoke?

8

Pno.

(again)

10

Gil

I've ne - ver seen THAT in Men's Health.

3

(smells himself, then around him)

10

Pno.

poco rall.

12

Gil

It's not me. Where's it co - ming from?

12

Pno.

poco rall.

36

U

Gil

(runs to the door, sniffing)

Pno.

It's not ³ in the hall.

(runs to a vent)

18

Gil

f

It's not co-ming from the vent. This ³is a non-smo-king buil-ding! Why do we pay such high rent?

18

Pno.

f

21

Gil

I will not be na-sal-ly as-saul-ted in my own home.

Pno.

mf

(runs around sniffing)

24

Pno.

$\frac{3}{4}$

5.Scene

26 Gil
Pno.

26 Gil
Pno.

29 Gil
Pno.

32 Gil
Pno.

36 Gil
Pno.

38

40

Gil

May-be Su-san got off ear - ly.

5.Scene

We don't know a-ny-one who

40

Pno.

smokes.

Who smokes?

That lit - tle punk Su - san

44

Gil

smokes.

Who smokes?

That lit - tle punk Su - san

44

Pno.

works with at the bou-tique.

But what would he be do-ing here in the mid-dle of the day.

It

48

Pno.

coul-dn't be.

no.

I'm pret - ty sure he's gay.

W

don't be jea-lous, Gil.

51

Gil

more relaxed

coul-dn't be.

no.

I'm pret - ty sure he's gay.

don't be jea-lous, Gil.

51

Pno.

freely

♩

5.Scene

55

Gil

You know how jea-lous you get. Wait un-til you talk to her. Don't go get-ting all ex - ci-
ted yet.

55

Pno.

58 (he hears SUSAN coming, hides cigarettes)

Susan

Gil how was your run?

58 (SUSAN enters)

Pno.

61

Susan

I mean did you have fun?

Gil

What's that supposed to mean?

61

Pno.

(kiss)

40

64

Susan

5.Scene

I go to work eve-ry day.

Gil

Did you go to work to-day?

Ah...³ and it was a... nor-mal day?

Pno.

Susan

X

It was o-kay.

Gil

Do you smell some-thing fun-ny?

Pno.

Allegro (M.M. ♩ = c. 120)

Susan

well, you've been wor - king out. You shoul-dn't be em - bar-rased ho - ney.

Gil

Not me.

Pno.

(this last one a bit sheepish)

5.Scene

Susan 83 *smoke* Well what do you ex -

Gil But the win-dows are fil - thy

Pno.

Susan 85 pect from a smo - ker? no disc - i - pline at all. I'm gon-na Go get dressed. *freely*

Pno.

Susan 88 May - be you should think a - bout din - ner. Get your mind off that lou - sy win-dow wash-er.

Pno.

Pno. 91 *she exits quickly* direct segue

5a. Recitative

Hilliard/Boresi

Y

The musical score consists of two staves: Gil (Bassoon) and Piano.

Staff 1 (Gil):

- Measure 1: Rest, then eighth note followed by a sixteenth-note cluster.
- Measure 2: Rest, then eighth note followed by a sixteenth-note cluster.
- Measure 3: Eighth note followed by a sixteenth-note cluster.
- Measure 4: Eighth note followed by a sixteenth-note cluster.
- Measure 5: Eighth note followed by a sixteenth-note cluster.
- Measure 6: Eighth note followed by a sixteenth-note cluster.
- Measure 7: Eighth note followed by a sixteenth-note cluster.
- Measure 8: Eighth note followed by a sixteenth-note cluster.

Staff 2 (Piano):

- Measure 1: Rest, then eighth note followed by a sixteenth-note cluster.
- Measure 2: Eighth note followed by a sixteenth-note cluster.
- Measure 3: Eighth note followed by a sixteenth-note cluster.
- Measure 4: Eighth note followed by a sixteenth-note cluster.
- Measure 5: Eighth note followed by a sixteenth-note cluster.
- Measure 6: Eighth note followed by a sixteenth-note cluster.
- Measure 7: Eighth note followed by a sixteenth-note cluster.
- Measure 8: Eighth note followed by a sixteenth-note cluster.

Text:

So it's true then.
There's some-bo-dy else
I can't be-lieve she strayed al - ready.
Who's e - ver heard of the ONE year itch?

5a. Recitative

10 Gil It seemed like just yes - ter-day _____ we were ty-ing the knot And dan-cing the ma-ca-

Pno.

10 Gil re - na Now this, Now this in

Pno.

13 Gil on - ly one year. looks like my mo-ther won the pool.

Pno.

17 Gil Z

Gil Is it some-thing I did Wrong? May-be I di-dn't work

Pno.

5a. Recitative

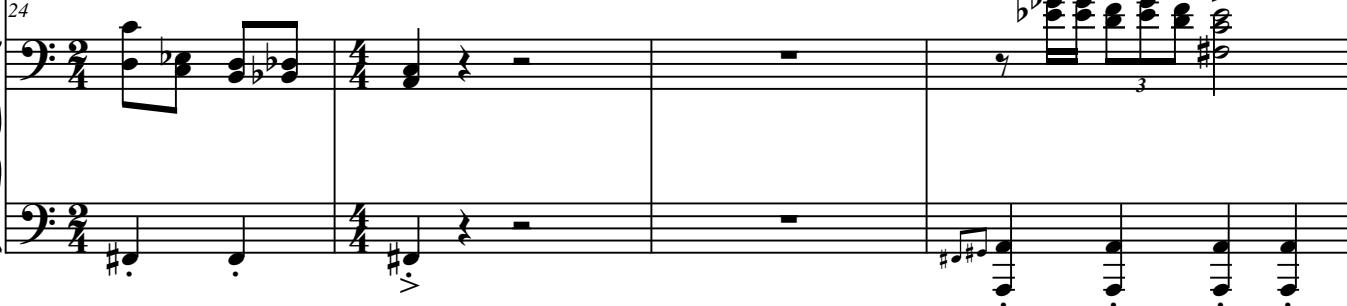
45

24

Gil 

Pno.

24

Gil 

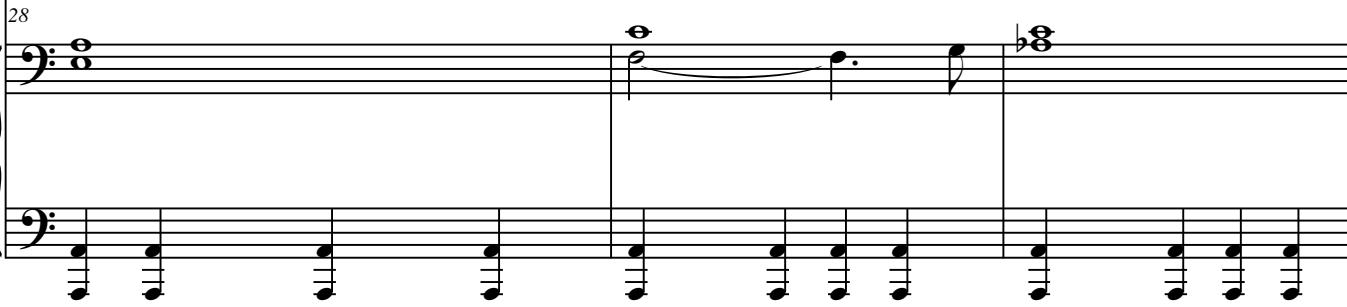
Pno.

28

Gil 

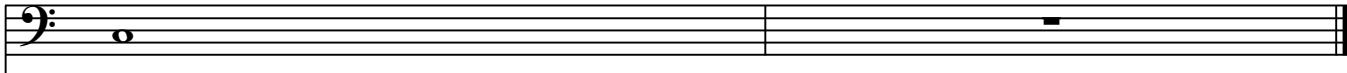
Pno.

28

Gil 

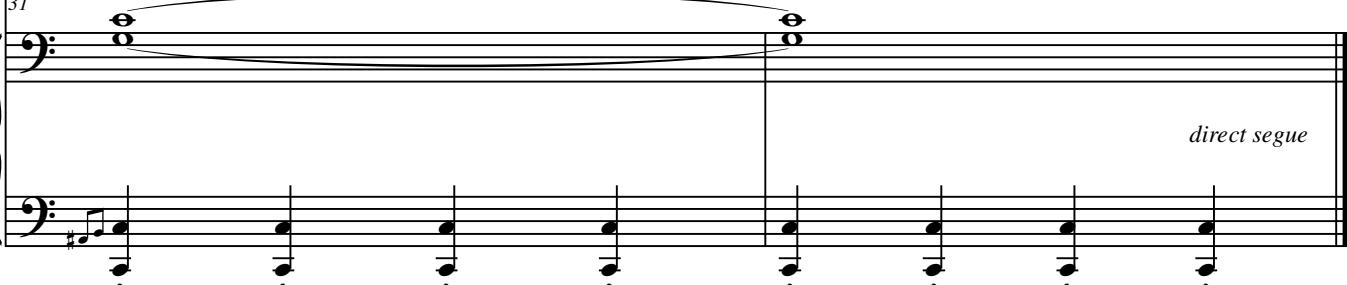
Pno.

31

Gil 

Pno.

31

Gil 

direct segue

6. Smoking Man

Hilliard/Boresi

AA

The musical score consists of three systems of music for two voices (Gil and Piano) and piano.

System 1: Key signature changes between B-flat major (two flats) and A major (no sharps or flats). Time signature changes between common time (4/4), 3/4, and 2/4. Dynamics include **f** (fortissimo) and **ff** (fuerzamente). Articulation marks like **swung eighths** are present. The vocal line includes lyrics: "Who? _____", "Who is this man? _____", "What has he got _____", "That I ha-ven't got _____", and "That makes him so hot _____". Measure numbers 1 through 10 are indicated above the staves.

System 2: Continues the musical line from System 1, maintaining the same instrumentation and vocal patterns. The vocal line continues with the lyrics from the previous system.

System 3: Continues the musical line from System 2, maintaining the same instrumentation and vocal patterns. The vocal line continues with the lyrics from the previous systems.

Smoking Man

47

14

Gil — This man. Who is this smo - king man?

Pno.

19

Gil — What _____ does he have,____ this o - dious

Pno.

23

Gil stra - nger._____ per-haps it's the dan - ger that's won her ap -

Pno.

Smoking Man

27

Gil

plause I'll bet that's his sto - ry, this

(eighths not swung for this bar)

Pno.

27

3

swung eighths

31

Gil

res - pi - ra - to - ry re - bel with - out a cause

Pno.

31

37

BB

(GIL's vision of the SMOKING MAN appears, a James Dean type)

Gil

C

Pno.

37

3

He's

3

Reo.

*

Reo.

*

Smoking Man

49

41

Gil

Pno.

41

mp

Gil

44

bree-zes it, buz - zes it. Ea - sy does - es it From his first ci - ga-

Pno.

44

Gil

47

rette he's cool

Pno.

(*SMOKEY performs a Jerome Robbins-esque dance break in which SUSAN appears and is taken by his coolness and by his smoking. He gives her a cigarette, they dance together*)

Smoking Man

Pno.

CC Much Faster

51

Pno.

55

Pno.

59

Pno.

63

Pno.

67

Pno.

Smoking Man

51

51

71 DD **Allegro**

Pno.

Gil

76 Who? Who is this man?

Pno.

Gil

81 What has he got that I have not

Pno.

Gil

85 That's so darned hot? This man Who 3 is this

Pno.

Smoking Man

90 

Gil

Pno.

smo - king man?
per - haps _____ he's a-

95
Gil
loof and ex - o - tic _____ lou - sy with cul - ture and

Pno.

95
3

100
Gil
cash His o - ther - ness makes him e -
Pno.
(eighths not swung for this bar)
swung eighths
3

(*SMOKEY, this time a Frenchman in a beret, striped shirt and scarf, cigarette dangling precariously*)

EE

104

Gil

ro - tic ————— this globe-trot - ting eu - ro - trash

Michel Legrand French (eighths not swung)

104

Pno.

and a little too much pedal

110

mf

Gil

I'll bet you he flies her to Pa - ris and

110

Pno.

116

Gil

tells her she won't need her bags. I'll bet you she's charmed by his

116

Pno.

Smoking Man

54

122

Gil

ac - cent and the way he calls ci - ga - rettes "fags."

Pno.

(*SMOKEY and SUSAN perform a rough Montmartre Apache Dance, he gives her a cigarette, then tosses her around and drags her by her hair, she crawls back for more*)

Pno.

toy piano

mf

Pno.

3

Pno.

Smoking Man

55

Pno.

146

Pno. *f*

Gil **FF**

152 Who? _____

Pno. *f*
swung eighths

Allegro

Gil Who is this man? _____ What has he got _____

Pno.

Gil That I ha-ven't got. _____ that's get-ting her hot _____

Pno.

Smoking Man

56 Gil
 damn! Who 3is this smo - king man?

Pno.

166 Gil (SMOKEY again, now he's the Marlboro Man)

Gil

171 Pno. Allegro (M.M. $\text{♩} = \text{c. } 120$)
 Western *mf*

Pno.

175 Gil may-be he's a good ole boy in a stet-son, chaps and boots

Pno.

175 Gil Who rides a horse and drills for oil and

Pno.

This musical score page contains two systems of music for 'Gil' (bassoon) and 'Pno.' (piano). The first system begins at measure 56 with a bassoon line and piano chords. The lyrics 'damn!' and 'Who 3is this smo - king man?' are written above the notes. Measure 166 starts with a piano line, followed by a bassoon line with the instruction '(SMOKEY again, now he's the Marlboro Man)'. The second system begins at measure 171 with a piano line, followed by a bassoon line. The piano part is labeled 'Allegro (M.M. ♩ = c. 120)' and 'Western mf'. The bassoon part includes lyrics: 'may-be he's a good ole boy in a stet-son, chaps and boots' and 'Who rides a horse and drills for oil and'. The piano accompaniment consists of eighth-note chords throughout both systems.

GG Smoking Man

Smoking Man

Pno.

192

Pno.

3

195

Pno.

198

Pno.

200

Gtr

f

II

Who?
At a good fast clip

swung eighths
f

Pno.

Smoking Man

59

203 Gil — who are you, man? — what have you got —

203 Pno.

207 Gil — that I ha-ven't got? — she thinks is so hot —

207 Pno.

211 Gil — What's so hot a - bout you man? — so smo - king

211 Pno.

6a. Scene

Hilliard/Boresi

Susan (soprano) starts with a melodic line. The piano accompaniment features a bass line and chords. The lyrics "So, have you" appear at the end of the first section.

Susan comes out, dressed casually

Gil (bass) and Pno. (piano) provide harmonic support. The lyrics "come to a de - ci-sion?" and "Din-ner What's for din-ner?" are spoken by Susan.

Gil asks "Have I... what?" while the piano provides harmonic support.

8

Susan

Gil

Pno.

What?

Have you worked up an ³ap-pe-tite? I'm not hun-gry. I mean... I've got³ta go out.

8

Susan

Gil

Pno.

But you just got back.

I mean... I'm going ³for a run.

II

Susan

Gil

Pno.

I missed a spot. Oh, Su-san.

14

Gil

Pno.

GIL exits clumsily

Susan

18

He should have ea-ten.

He gets weird when his blood su-gar's low.

Pno.

18

(The door slams)

3

Susan

24

Then he'd REAL-LY get weird.

I sup-pose there's time for one.

Pno.

24

Very Slowly

mp

Looks at the cigarettes, then the door

DIRECT SEGUE

7. Aria

Alone, SUSAN sees her cigarettes on the end table. From behind the screen comes the SMOKING MAN, all in black. He holds the cigarettes in front of her. As the song progresses, it is the SMOKING MAN who takes out the cigarette, lights them, smokes them, etc.

Hilliard/Boresi

Adagio ♩ = 66

Piano

5

Pno.

10 ***mf***

Susan

10

Pno.

14 *7. Aria*

Susan

lone Time to get you un-wrapped Time to get you out of that pack

Pno.

17

Susan

time to fire it up Time that we got all lit up _____ ah _____

Pno.

22

Susan

that's it. ah _____

Pno.

MM

7. Aria

Susan

he doe-sn't un-der - stand a wo-man's got-ta have _____ a lit-tle

Pno.

Susan

ah some - thing that's her own.

Pno.

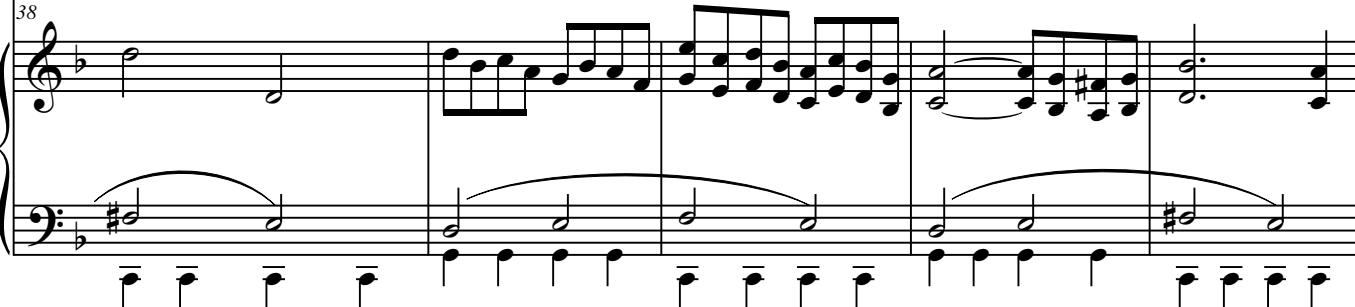
Susan

I know that you're bad I know that's why you've been

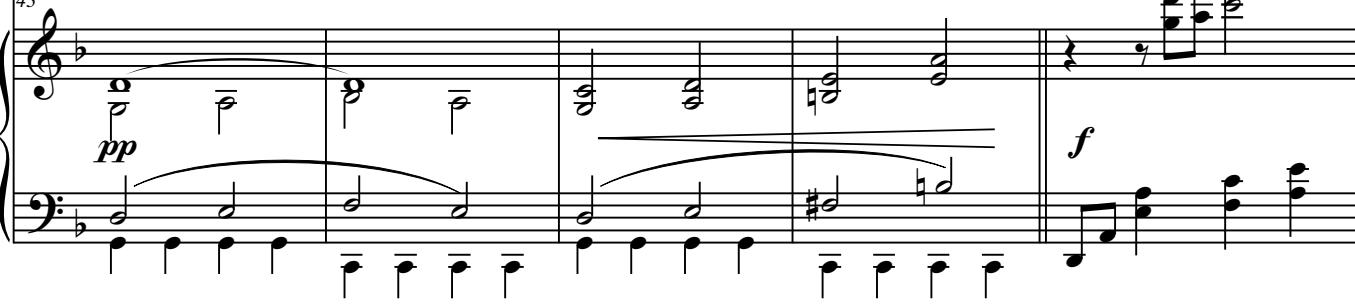
Pno.

7. Aria

Susan 38


Pno. 38


Susan 43


Pno. 43


Susan 48


Pno. 48


7. Aria

Susan 53

Pno.

Susan 57

Pno.

Susan 61

Pno.

7. Aria

Susan

Ah..... you're real - ly good My lit - tle clan - de - stine

Pno.

Susan

ha - bit Ah _____ Ah _____

Pno.

Susan

OO
Gil's not so bad real-ly Mat-ter of fact, I love him Health kicks and all

Pno.

7. Aria

78

Susan

Matter of fact I love him more _____ than I love you, _____ than you love

78

Pno.

81

Susan

me sor-ry, I know. But he doe-sn't un-der - stand

PP

81

Pno.

85

Susan

a wo-man's got - ta have _____ a lit-tle ah _____ some - thing

f

85

Pno.

7. Aria

Susan

89 that's her own.

93 I know that you're bad

Pno.

89

93 I know that's why you've been banned, but you're the lit-tle ah _____ some-thing that's

Susan

97 mine _____ Ah _____

Pno.

97 *mf*

The musical score consists of three staves. The top staff is for Susan, starting at measure 89. The middle staff is for the Piano (Pno.), and the bottom staff is also for Susan, starting at measure 93. Measures 89-92 show Susan singing "that's her own." and the piano accompaniment. Measures 93-96 show Susan singing "I know that you're bad" and "I know that's why you've been banned, but you're the lit-tle ah _____ some-thing that's" with the piano providing harmonic support. Measures 97-99 show Susan singing "mine _____ Ah _____" and the piano playing a sustained note. Measure numbers 89, 93, and 97 are indicated above the staves, and measure 99 ends with a repeat sign. Measure 93 includes a vocal line for both Susan and the piano. Measure 97 includes a piano dynamic marking *mf*.

7. Aria

Susan 102 *cadenza*
 Ah _____ Ah _____

Pno. 102 8 *let it fade out*

Susan 107 (or hold through fermata)
 Ah _____

Pno.

APPLAUSE
SEGUE

8. Scene

Hilliard/Boresi

QQ

Soprano

Tenor

Baritone

Piano

Largo

S

T

B

Pno.

Sus - san. — Poor

Sus - san. — Poor

Sus - san. — Poor

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8. Scene

Soprano (S) vocal line:

Su - san — Poor, hor-ri-ble ti-ming Su - san. —

Tenor (T) vocal line:

Su - san — Poor, hor-ri-ble ti-ming Su - san —

Bass (B) vocal line:

Su - san — Poor hor-ri-ble ti-ming Su - san —

Piano (Pno.) harmonic line:

mf

8. Scene

8 **RR**

Susan

Gil

S

T

B

Pno.

Gil

Pno.

f

Ho-ly crap!

f

We've got - ta talk! Ho-ly Crap!

Ho-ly crap!

Ho-ly crap!

Allegro (M.M. $\text{♩} = \text{c. } 120$)

f GIL enters

Ho-ly crap!

They stare at each other for a moment in silence.
SUSAN sprays a pathetic squirt of Lysol

II

Who gave you those?

mf

8. Scene

76
13 Gil Who gave you those?

13 Pno.

15 Gil I want a name! A name!

15 Pno.

17 Susan The guy down at the bo-de - ga? I don't know Ra-

Gil

A name!

17 Pno.

This musical score page contains three staves. The top staff is for 'Gil' (bass) with lyrics 'Who gave you those?' and 'I want a name! A name!'. The middle staff is for 'Pno.' (piano) with continuous eighth-note patterns. The bottom staff is for 'Susan' (soprano) with lyrics 'The guy down at the bo-de - ga?' and 'I don't know Ra-'. The piano part features dynamic markings such as '>' (slur), 'b' (bass), and 'p' (piano). Measure numbers 76, 13, 15, and 17 are indicated at the start of each section. The key signature changes from one section to the next, and the time signature appears to be common time throughout.

8. Scene

20 Susan ul I think No, Ra - shid. Ras - ta - some - thing I don't know.

20 Pno.

23 Susan **SS**

Gil Who else is here?!

S

T

B

23 Pno. *f*

8. Scene

25

Susan

Gil

S

T

B

Pno.

down.

ff

Where? _____ Where is this

Ah _____

Ah _____

Ah _____

25





8. Scene

28

Gil

man?

S

T

B

Pno.

Where are you

28

This musical score page shows a vocal quartet (Gil, Soprano, Tenor, Bass) and a piano. The vocal parts sing 'man?' and 'Where are you'. The piano part has a rhythmic pattern of eighth notes. Measure 28 starts with a piano dynamic. The vocal parts enter with 'man?' followed by a piano dynamic. The vocal parts continue with 'Where are you'.

80

8. Scene

TT

Susan 30 Gil 3

Gil Smo - - - king man?

S Ah! _____

T 8 Ah! _____

B Ah! _____

Pno.

30

Gil, what are you say - ing?

8. Scene

33

Susan

We're a-lone.

Gil

A-lone?

So, what are you do - ing?

S

A-lone

T

A-lone

B

A - lone

Pno.

p

8. Scene

37

Susan Just... ha-ving a smoke. It was

Gil A smoke? And when did that start?

S A smoke.

T A smoke.

B A smoke.

Pno. 37

Susan 41 **UU** *mf* long be-fore I met you It was well, let's see Be-fore col - lege? May-be High school?

Pno. 41 *Adagio* *mf*

8. Scene

44

Susan

No That can't be.

Gil

That was years a - go. And we live to-ge - ther.

Pno.

47

Susan

I thought you'd dis - a -

Gil

How could I not have known this?

S

You're not ve - ry ob - ser - vant.

T

You're not ve - ry ob - ser - vant.

B

You're not ve - 3 - ry ob - ser - vant.

47

Pno.

8. Scene

VV

50 Susan prove

Gil I do dis - a - prove!

S She was right, then

T She was right, then

B She was right, then

Pno. **Allegro** (M.M. $\text{♩} = \text{c. } 120$)

50 Gil **ff** It's so un - heal - thy It's so dis - gus - ting It's so of -

Pno.

8. Scene

56

Gil

fen - sive! I live clean all day just to come home to this!?

Pno.

56

Susan

It's not a-bout you, Gil. You don't un - der -

S

Are you sure?

T

8

Are you sure?

B

Are you sure?

Pno.

60

Adagio

8. Scene

64

Susan stand That a wo-man's got - ta have _____ a lit - tle

Gil No I don't un - der - stand _____

S He doe-sn't un - der -

T He doe-sn't un - der -

B He doe-sn't un - der -

Pno.

The musical score consists of five staves. The top staff is for Susan (soprano) in G clef, the second for Gil (bass) in F clef, the third for Soprano (S) in G clef, the fourth for Tenor (T) in G clef, and the fifth for Bass (B) in F clef. The piano part is at the bottom, indicated by a brace and labeled 'Pno.' The music is in 64th note time signature. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are: Susan: "stand That a wo-man's got - ta have _____ a lit - tle"; Gil: "No I don't un - der - stand _____"; Soprano: "He doe-sn't un - der -"; Tenor: "He doe-sn't un - der -"; Bass: "He doe-sn't un - der -". There are three melodic entries from the piano, each with a fermata over the note, followed by a repeat sign and another melodic entry.

8. Scene

Susan 67 Ah some - thing that's her own.

Gil No, I don't un - der - stand. I don't un - der - stand.

S stand. *Glissando*

T stand. *Glissando*

B stand. *Glissando*

Pno. 67

8. Scene

Susan

71

You've got the gym and the run - ning That's you. That's yours.

Gil

S

T

B

Soprano (S)

Tenor (T)

Bass (B)

Piano (Pno.)

71

accel.

And the grape - fruit and the sprouts.

And the grape - fruit and the sprouts

And the grape - fruit and the sprouts.

accel.

Susan

75

Not for me.

Gil

75

But that's con - struc - tive! That's what li - ving's all a - bout.

Piano (Pno.)

(much faster)

8. Scene

78 Gil But smo - king? Smoking? coul - dn't you just watch Sex and the Ci - ty

78 Pno.

80 Susan I'm sor - ry I ne - ver told you.

Gil Like eve - ry - bo - dy else? Well,

Pno.

83 Gil I guess it could be worse. As a mat - ter of fact I thought it was

Pno.

8. Scene

87

Susan Thought it was what? Oh Gil! Do you

Gil some-thing worse some-one else.

Pno. 87

91

Susan real - ly think that's some - thing I'd do? Who do you think I am?

Pno. 91

The CHORUS clears its throats,
she sees the cigarettes in her hand,
throws them on the couch. **XX**

Susan How could I e - ver hide some-thing from you?

Pno. 93 Largo

8. Scene

96

Soprano (S) *mp* ————— *mf*
 Poor Gil _____

Tenor (T) *mp* ————— *mf*
 Poor Gil _____

Bass (B) *mp* ————— *mf*
 Poor Gil _____

Piano (Pno.) *mp* ————— *mf*

98

Soprano (S) *mp* ————— *mf*
 Poor Su - san _____

Tenor (T) *mp* ————— *mf*
 Poor Su - san _____

Bass (B) *mp* ————— *mf*
 Poor Su - san _____

Piano (Pno.) *mp* ————— *mf*

8. Scene

100

Soprano (S) staff: Poor con - fused Gil and Susan.

Tenor (T) staff: Poor con - fused Gil and Susan.

Bass (B) staff: Poor con - fused Gil and Susan.

Piano (Pno.) staff: The piano part consists of a continuous rhythmic pattern of eighth and sixteenth notes. It includes dynamic markings: **f**, **ff**, and **3**. The piano part starts with a forte dynamic (f) and then transitions to a fortissimo dynamic (ff). The number '3' indicates a triplets grouping. The piano part continues with a steady eighth-note pattern, with the number '3' appearing under several groups of notes to indicate triplets.

DIRECT
SEGUE

9. Duet

Hilliard/Boresi

Gil

Piano

Susan

Gil

Pno.

YY

Largo

mp

4

4

I'm sor - ry Su - - sie

I'm sor - ry too.

I di - dn't mean to be so snea - ky.

I di - dn't mean to be sus-pi - cious.

9. Duet

7

Susan

I di - dn'tmean to hurt you. —

Gil

I di - dn'tmean to hurt you. May - be we could com - pro-mise

Pno.

accel.

9

Susan

could be.

zz Andante

Gil

May - be a lit - tle less fo - cus on the health stuff

Andante

Pno.

f

9. Duet

Susan

12 May - be a lit - tle more time for me.

Gil

May - be a few less

Pno.

12

Susan

15 And no more swea - ting on the fur - niture

Gil

miles on the el - lip - ti-cal. And the

Pno.

15

9. Duet

18

Susan

Gil

S

T

B

Pno.

The smo-king?
smo - king? No more Smo - king?
Smoke free?
Smoke free?
Smoke free?

22

Susan

Gil

Pno.

Could be. For you. Could be
dolcissimo
For you Could be
dolcissimo
mp

9. Duet

Soprano (S) staff: You've come a long way, ba - by.

Tenor (T) staff: You've come a long way, ba - by

Bass (B) staff: You've come a long way, ba - by

direct segue

10. Epilogue

Hilliard/Boresi

AAA

Allegro (M.M. ♩ = c. 120)

Piano

Pno.

BBB

S

T

B

Pno.

Sum - mer time Two - thou - sand three

Sum - mer-time Two - thou - sand three.

Sum - mer-time Two - thou - sand three

10. Epilogue

10

S All is well _____ In N. Y. C. Sum - mer - time,

T In N. Y. C.

B In N. Y. C.

Pno.

13

S Smo - king free ____ Well,

T Su - san, Gil Smo - king free ____ Well,

B Smo - king free ____ Well,

Pno.

10. Epilogue

ccc

16

S we'll see.

T 8 we'll see.

B we'll see.

Pno. 16 *SUSAN runs out from the bedroom, hides cigarettes*
f scherzo

Pno. 19

Pno. 22 *Straight Eighths*
she runs back to the bedroom

FIN