

Ava's Wedding
An English Tragedy

An opera by Alexandra Taylor and Michael Wolters

French Horn

Characters and direction notes:

TRUTH should always be standing near the person whose truth they are speaking.

BRIAN, CELIA, DAVE and ELAINE all come from the same northern city and have known each other since primary school.

DAVE and ELAINE HOBBS have been a couple since they were ten years old and are still as much in love as they have always been. They have been married for thirty years and have two children, IAN (23) and JACKIE (17). DAVE is a plumber and ELAINE has an online shop.

BRIAN and CELIA BLACKWELL got together as older teenagers and have a daughter, AVA (21). BRIAN is a business man and CELIA is a housewife. Think Jerry and Margo from The Good Life.

AVA's friends are FRAN, GEORGIA and HOLLY. They are all in their early 20s.

FRAN: Ava's best friend since they were toddlers. Started dating MARTIN a year or so ago, but has recently come to realise that she's actually in love with IAN.

GEORGIA: Is all about show and appearance and being centre of attention. She's a party girl who enjoys a drink and casual sex.

HOLLY: Is all about love and romance and magic. She is dating LOUISE and the two of them are ridiculously cute and tactile with each other.

AVA's boyfriend is IAN. Childhood friends, they started dating when they were sixteen, mainly because they were pushed into it by their parents. AVA has recently come to realise that she's actually in love with his best friend, MARTIN.

IAN: Has known AVA all his life and has been dating her since they were sixteen. He has recently come to realise that he's fallen in love with her best friend, FRAN.

IAN's friends are MARTIN and QADIM.

MARTIN: Ian's best friend from school. He started dating FRAN a year or so ago, but has recently come to realise he's in love with AVA.

QADIM: His parents are long time friends of the Hobbs and the Blackwells and he has grown up with Ava and Ian. He's a lapsed Muslim who goes clubbing at weekends. He is also a member of the tennis club.

NORA: CELIA's sister, Ava's aunt. Run ragged by looking after OLIVE, so always looking a bit dishevelled and stressed.

OLIVE: CELIA and NORA's mother. Old and frail and housebound and reliant on help.

PATRICIA and RITA: BRIAN's sisters, AVA's aunts. Bitter and cynical since they fell out over their mother's inheritance.

KATHERINE: Power dressing business woman who knows the Blackwell family through previous business dealings with BRIAN.

LOUISE: Katherine's PA. It's her first job and she wants to impress. Naive and eager to please. Dating Holly.

SABRINA: A committee member at the local tennis club where BRIAN and CELIA play. Very sporty.

TRUDE: The Blackwell's Polish housekeeper, although her duties extend to pretty much anything they ask her to do. They pay her well and treat her with respect so she doesn't mind. She sees everything, but keeps her opinions to herself.

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Supported using public funding by
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Instrumentation:

5 flutes (flutes 1 and 2 doubling piccolo)

oboe

clarinet in Bb

bassoon

saxophone quartet (SATB)

tenor horn in Eb

baritone horn

2 trumpets in Bb

2 trombones

tuba

piano

harp

e-guitar

bass-guitar

3 percussion:

- 3 timpani

- whip

- bass drum

- pair of cymbals

- suspended cymbal

- glockenspiel

- snare drum

- triangle

- tambourine

- wood block

- sleigh bells

- tubular bells

- tam-tam

- 4 tom-toms

- 5 temple blocks

- low pitched gong

- hi-hat

- castanets

3 violins

viola

cello

double bass

(Strings should be amplified. The sound should come from within the ensemble.)

Note:

The music in this opera refers to a different, mostly English, source, style or genre in every scene:

Scene 1:

All music is based on material from Ethel Smyth's Double Concerto for Horn and Violin.

Scene 2:

Purcell

Scene 3:

"Contemporary Music"

Scene 4:

Morris Dances and Holst's arrangements of them

Scene 5:

Slow ('English') Waltz

Scene 6:

1980s New Wave

Scene 7:

Renaissance: Tallis and Gibbons

Scene 8:

Andrew Lloyd Webber

Scene 9:

Byker Hill (traditional folk tune)

Scene 10:

Viennese Waltz

While the orchestra adapts to all styles, the singers shouldn't. So, for example, scene 8 shouldn't suddenly be sung in a Musical Theatre style.

Prologue

A ♩ = 90

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Violin 1 *calm and foreboding*
p

Violin 2 *calm and foreboding*
p

Violin 3 *calm and foreboding*
p

Viola *calm and foreboding*
p

Violoncello *calm and foreboding*
p

Double Bass *calm and foreboding*
pizz. p arco pizz. arco

12 *mf*

Truth (S,A) We are Truth We see in-to peo-ple's hearts and re - veal their in-ner thoughts. We reach through the walls they put up to pro - tect their fra-gile world.

Truth (T,B) *mf* We are Truth We see in-to peo-ple's hearts and re - veal their in-ner thoughts. We reach through the walls they put up to pro - tect their fra-gile world.

Fl. 1 *p*

Picc. 2 *p*

Fl. 3 *p*

Fl. 4 *p*

Fl. 5 *p*

22

Truth (S,A) We know the sel-fish de - sires that nest in the dark-ness of the soul. We know the nob - le sa - cri - fi - ces that are

Truth (T,B) We know the sel-fish de - sires that nest in the dark-ness of the soul. We know the nob - le sa - cri - fi - ces that are

Fl. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

29

Truth (S,A) made un - seen by ev' - ry lo - ving heart. We peek back-stage and wit - ness the cha - os be - hind life's en - ga - ging dra - ma

Truth (T,B) made un - seen by ev' - ry lo - ving heart. We peek back-stage and wit - ness the cha - os be - hind life's en - ga - ging dra - ma

Fl. 1 To Picc.

Picc. 2 To Picc.

Fl. 3

Fl. 4

Fl. 5

Cl.

35

Truth (S,A) De - ny us, ig - nore us,

Truth (T,B) De - ny us, ig - nore us,

Tba.

Hp. *f*

Perc. 1 Whip *ff*

Perc. 3 Timpani *p*

Db. *pizz.* *mf* *p* *arco*

43

Truth (S,A) a - void us or re - ject us, but ac - cept the con se - quen - ces. *ff* We are Truth. *p* And we'll have our way.

Truth (T,B) a - void us or re - ject us, but ac - cept the con se - quen - ces. *ff* We are Truth. *p* And we'll have our way.

Tba.

Whip

Timp.

Db.

Overture

B = 130
Picc.

3

49 Piccolo piccolos 1,2 *ff*

Fl. 3 flutes 3,4,5 *ff*

Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Bar. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Hp. *ff*

Pno. *ff*

Whip

Timp. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

59

Picc. 1

Fl. 3

Ob.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

Hp.

Pno.

Whip

Timp.

Vln. 1

Vla.

Vc.

Db.

5

63

Picc. 1 *ff* *tr*

Picc. 2 *ff*

Fl. 3 *ff*

Fl. 4 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Fl. 5 *ff* *tr*

Cl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bsn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Sop. Sax. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Alto Sax. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Ten. Sax. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bari. Sax. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. 1 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. 2 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

T. Hn. *f* *tr* *tr* *tr* *tr*

Whip

Cym. *ff*

Timp. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vln. 1 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bass Drum *mf*

This page of the musical score is for measures 68 through 71. It features a large ensemble of instruments, including woodwinds, brass, and strings. The notation is dense, with many sixteenth and thirty-second notes, particularly in the woodwind and string sections. Dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte) are frequently used to indicate volume. Articulation marks, including trills (*tr*) and accents (*acc*), are present throughout. The score is written for a variety of instruments, with some parts having multiple staves (e.g., Flute 3, Violins 1 and 2). The overall texture is complex and highly rhythmic.

This page of a musical score is for a large orchestra, featuring various instruments. The score includes musical notation, dynamics, and a rehearsal mark (8). The instruments listed on the left are:

- Picc. 1
- Picc. 2
- Fl. 3
- Fl. 4
- Fl. 5
- Cl.
- Bsn.
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- T. Hn.
- Bar.
- Tbn. 1
- Tbn. 2
- Tba.
- Pno.
- B. D.
- Timp.
- Vln. 1
- Vla.
- Vc.
- Db.

The score includes musical notation, dynamics, and a rehearsal mark (8). The instruments listed on the left are:

- Picc. 1
- Picc. 2
- Fl. 3
- Fl. 4
- Fl. 5
- Cl.
- Bsn.
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- T. Hn.
- Bar.
- Tbn. 1
- Tbn. 2
- Tba.
- Pno.
- B. D.
- Timp.
- Vln. 1
- Vla.
- Vc.
- Db.

(8)

89

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

B. D.

Timp.

Vln. 1

Vla.

Vc.

Db.

$\text{♩} = 90$ $\text{♩} = 130$

105 (8) 7

Picc. 1 *ff* Piccolo piccolos 1,2

Fl. 3 *ff* flutes 3,4,5

Cl. *ff*

Bsn. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Bar. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Hp. *ff*

Pno. *ff*

B. D. *ff*

Timp. *ff*

Vc. *ff*

Db. *ff* pizz.

11

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc. 1, Fl. 3, Ob., Cl., Bsn., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, T. Hn., Bar., Tbn. 1, Tbn. 2, Tba., Hp., Pno., B. D., Timp., Vln. 1, Vln. 2, Vln. 3, Vc., and Db. The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo). The page number 114 is visible in the top left corner.

This page of the musical score is for a large orchestra, featuring a variety of instruments. The score is written in 3/4 time and includes a key signature of one sharp (F#). The instruments listed on the left are: Picc. 1, Fl. 3, Ob., Cl., Bsn., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, T. Hn., Bar., Tbn. 1, Tbn. 2, Tba., Hp., Pno., B. D., Timp., Vln. I, Vla., Vc., and Db. The score includes musical notation, dynamics (e.g., *fff*, *mf*), and performance instructions (e.g., "gliss over 2 beats", "arco"). The page number 120 is visible in the top left corner, and the page number 13 is visible in the top right corner.

Scene 1

BRIAN AND CELIA'S HOUSE - A LARGE, COMFORTABLE, MIDDLE CLASS HOME, BEDECKED FOR A 21ST BIRTHDAY PARTY.

A HOT SUMMER DAY.

JACKIE SHOULD BE WEARING TENNIS CLOTHES AND CONSTANTLY SWINGING HER ARMS TO PRACTICE HER SERVE, OR BOUNCING UP AND DOWN AS IF TO RECEIVE. IN THIS SCENE, ALL CHARACTERS ARE ON THE STAGE THROUGHOUT, AS THEY ARE ALL AT THE PARTY. 'EXIT' AND 'ENTER' REFER NOT TO LEAVING THE STAGE, BUT TO MOVING IN AND OUT OF THE FOCUS OF THE ACTION.

$\text{♩} = 120$

C

128

Brian (B)

So, to my dar - - ling A - va,

S,A (chorus)

A - va!

T,B (chorus)

A - va!

Picc. 1

ff

Picc. 2

ff

Fl. 3

ff

Fl. 4

ff

Fl. 5

ff

Cl.

ff

Tpt. 1

f muted *p* *f* *ff* *pp*

Tpt. 2

f muted *p* *f* *ff* *pp*

Tbn. 1

ff *pp*

Tbn. 2

pp *ff* *pp*

Tba.

pp *mf*

Hp.

mp

Pno.

ff

B. D.

f

Timp.

pp *fp*

Vln. 1

pp *mf*

Vln. 2

mf

Vla.

pp *mf*

Vc.

pp *mf*

Db.

pp *mf* arco

136

EVERYONE RAISES THEIR GLASSES AND TAKES A DRINK

Brian (B)

Hap - py — birth - day!

S, A (chorus)

Hap - py birth - day!

T, B (chorus)

Hap - py birth - day!

Picc. 1

ff

Picc. 2

ff

Fl. 3

ff

Fl. 4

ff

Fl. 5

ff

Sop. Sax.

mf *ff*

Alto Sax.

mf *ff*

Ten. Sax.

mf *ff*

Bari. Sax.

mf *ff*

Tpt. 1

nat. *ffp* *ffp* *ffp* *ff*

Tpt. 2

nat. *ffp* *ffp* *ff* *ffp*

Tba.

ff

Hp.

B. D.

ff *p* *ff* *p* *ff*

Timp.

ff *p* *ff* *p* *ff*

Vln. 1

p *fff* *p*

Vla.

p *fff* *p*

Vc.

p *fff* *p*

Db.

p *fff* *p*

♩ = 90

♩ = 68

17

149 **D**

Ava (CS) *f* Thank you, thank you _____ all _____ for com - ing.

Picc. 1 *fff* *mf* 6

Picc. 2 *fff* *mf* 6

Fl. 3 *mf* 6

Fl. 4 *mf* 6

Fl. 5 *mf* 6

Ob. *f* *fff*

Cl. *f*

Bsn. *f*

Sop. Sax. *p* 3 *f* 3

T. Hn. *f* *sf*

Bar. *f* *sf*

Hp. *p* *ff* *p* *ff* *sim.*

Pno. *pp* *ff* *pp* *ff* *sim.*

Vln. 1 *pp* *ff* *pp* *ff* *sim.*

Vln. 2 *pp* *ff* *pp* *ff* *sim.*

Vln. 3 *pp* *ff* *pp* *ff* *sim.*

Vla. *pp* *ff* *pp* *ff* *sim.*

Vc. *pp* *ff* *pp* *ff* *sim.*

Db. *pp* *ff* *pp* *ff* *sim.*

158

Ava (CS) Please bear with me for a few min - utes while I say some spe - cial Thank yous_____.

Picc. 1 *ff* *6*

Picc. 2 *ff* *6*

Fl. 3 *ff* *6*

Fl. 4 *ff* *6*

Fl. 5 *ff* *6*

Sop. Sax. *mf* *ff*

Alto Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Hp.

Pno. *3*

B. D. *ff*

Timp. *mf = ff* *mf = ff*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db.

163

Ava (CS) First - ly huge thanks to Mum and Dad, with - out whom__

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 3 *ff*

Fl. 4 *f* *ff*

Fl. 5 *f* *ff*

Ob. *mf*

Bsn. *f*

Tba. *p* *f*

Hp. *p* *ff* *sim.*

Pno. *pp* *ff* *sim.* 4:3

Cym. Susp. cymbal *p* *f*

Timp. *mf* *ff*

Vln. 1 *pp* *ff* *sim.*

Vln. 2 *pp* *ff* *sim.*

Vln. 3 *pp* *ff* *sim.*

Vla. *pp* *ff* *sim.*

Vc. *pp* *ff* *sim.*

Db. *pp* *ff* *sim.*

171

Ava (CS) I would -n't be here. They paid for this de-li-cious food and o-pened up their house, so a round of ap - plause please.

Ob.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db.

4:3

192

Ava (CS) since be - for I can re - mem - ber. My won - der - ful

Ob.

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Sop. Sax. *p* *f* *p* *f* *p* *f* *fff* *p* *f* *p* *f*

Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

T. Hn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tba. *fff*

Hp. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Pno. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

B. D. *ff*

Timp. *mf* *ff*

198

MARTIN CLAPS IAN ON THE BACK.
THEY ARE CLEARLY FRIENDS.

Ava (CS) boy - friend I - an, who I've to - tal - ly neg - lec - ted in plan - ning this par - ty

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 3 *ff*

Fl. 4 *f*

Fl. 5 *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Sop. Sax. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

T. Hn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Hp. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Pno. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Cym. *p* *f*

Timp. *mf* *ff*

204

Ava (CS) *And... Mar - - - tin who has helped... so much and pro - vi-ded all the booze...*

Picc. 1 *p* *f*

Picc. 2 *p* *f*

Fl. 3 *p* *f*

Fl. 4 *ff* *p* *f*

Fl. 5 *ff* *p* *f*

Ob. *f*

Cl. *f*

Tpt. 1 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tpt. 2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

T. Hn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bar. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tbn. 1 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B. D. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vln. 3 *mf* *ff*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

213 IAN CLAPS MARTIN ON THE BACK.

Ava (CS) And of course to ev-ry sing-le one of you for be - ing here to day

Picc. 1

Picc. 2

Fl. 3 *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G

Fl. 4 *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G

Fl. 5 *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G *mf* < *tr* G

Ob.

Cl.

Bsn. *all fff*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

Hp. *f* *sim.*

Pno. *p* *sim.*

B. D. *ff*

Cym. *f* *p*

Timp. *mf* < *ff* *mf* < *ff*

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vln. 3 *f* *pizz.*

Vla. *trem.* *mf* < *sim.*

Vc. *trem.* *mp* *sim.*

Db. *mp* < *sim.*

223

Ava (CS) and for your on - go - ing love ———— and sup - port I'm a ve - ry lu - cky girl.

Picc. 1

Picc. 2

Fl. 3 D tr A mf < B mf < B mf < C mf <

Fl. 4 F tr mf < G mf < G mf < F tr mf <

Fl. 5 mf < mf < mf < mf <

Ob.

Cl. f

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1 muted p

Tpt. 2 muted p

T. Hn.

Bar.

Tbn. 1 p

Tbn. 2 p

Tba. p

Hp.

Pno.

B. D.

Glock.

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Vla.

Vc.

Db.

all *fff*

235 APPLAUSE

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Ob.

Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

Hp.

Pno.

Glock.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db.

fff

ord.

f

♩. = 120

240

♩ = 100

E

THE GUESTS DRIFT OFF INTO GROUPS
AND GO ABOUT ENJOYING THE PARTY.
ENTER FRAN AND MARTIN.

29

Ava (CS) *f* Now don't stand a-round star-ing at me. There's food to be ea-ten and wine to be drunk. Go!

Picc. 1 *f*

Picc. 2 *f*

Fl. 3 *mf*

Fl. 4 *mf*

Fl. 5 *mf*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hp *f*

Pno. *f*

B. D. *fff*

Glock. *f*
p

suspended cymbal

251

Fran (LS) *f* Is-n't it love - ly to see A - va so hap py?

Martin (T) *f* It cer - tain-ly is.

Truth (S,A) *f* Be-ing with I - an would make a - ny girl hap - py

Truth (T,B) *f* Be-ing with I - an would make a - ny girl hap - py

Cl. *p*

Bsn. *p*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Hp. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. *f*

Vc. *f*

257

Fran (LS) *Do you think her and I - an are for keeps?*

Martin (T) *It cer-tain-ly*

Truth (S,A) *I wish it was me ma-king A - va hap - py*

Truth (T,B) *I wish it was me ma-king A - va hap - py*

Fl. 4 *mp*

Fl. 5 *mp*

Cl. *p*

Bsn. *p*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Ten. Sax.

Bari. Sax.

Hp.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

262

Fran (LS) *Not at all. She's to - tal - ly in - to*

Martin (T) *looks that way. Un - less she said some - thing to__ you.*

Fl. 4

Fl. 5

Cl. *p*

Bsn. *p*

Sop. Sax. *p f*

Alto Sax. *p f*

Hp.



265

Fran (LS) *him Why? Has I - an said some-thing to you_____ ?*

Martin (T) *No, de-fi nite-ly not. He's mad__ a - bout__*

Fl. 4

Fl. 5

Cl. *p*

Bsn. *p*

Sop. Sax. *p f*

Alto Sax. *f*

Hp.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

270

Fran (LS)

Martin (T)

Fl. 4

Fl. 5

Sop. Sax.

Alto Sax.

Hp.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

her. So, as far as you know, it's the real deal?

Yes.

[illegible]

28/

Fran (LS) Great. Of course Why? Aren't you?

Martin (T) Great. What a-bout you? Are you hap - py?

Truth (S,A) I don't love you. I love I - an.

Truth (T,B) I don't love you. I love I - an.

Fl. 3 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hp. *p*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

Cym. Wood Block *pp* *mf* *pp* *mf* *pp*

286 35

Fran (LS) Of course I would.

Martin (T) Of course I am. But you would say, would-n't you if you want-ed to break up?

Fl. 3 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp. *p* *f* *p* *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

W.B. *mf* *pp* *mf* *pp*

290

Fran (LS) Would-n't you?

Martin (T) Yeah, sure. Why would I?

Truth (S.A.) Be-cause I don't love you. I love A - va.

Truth (T.B.) Be-cause I don't love you. I love A - va.

Fl. 3 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp. *p* *f* *p* *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

W.B. *mf* *pp* *mf*

294

Fran (L.S.) Great.

Martin (T) Great.

Truth (S.A) I can't break his heart for no-thing. I am trapped.

Truth (T.B) I can't break her heart for no-thing. I am trapped.

Picc. 1 *f* *mf*

Fl. 3 *mp* *f* *f* *mf*

Ob. *mp* *f*

Cl. *mp* *f* *ff*

Bsn. *mp* *f*

Sop. Sax. *p* *f* *mf*

Alto Sax. *ff* *mf*

Tpt. 1 *fp* *f* *fp* *f* *fp*

Tpt. 2 *p* *f*

T. Hn. *fp* *f* *fp* *f* *fp*

Bar. *f*

Tbn. 1 *f*

Tbn. 2 *fp* *f* *fp* *f* *fp*

Hp. *p* *f*

Pno. *p* *f* *ff*

W.B. To Whip *pp*

Vln. 1 *f* *mf*

300

Nora (L.S.)

Come on, Mum. It's past your bed -

Picc. 1

Fl. 3

Ob.

Cl.

Sop. Sax.

Alto Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 2

Tba.

Hp.

Pno.

Vln. 1

305

Nora (LS)

time . Let's get you up - stairs

Olive (LoM)

f
I don't

Ob.

f *p* *f*

Cl.

f *p* *f*

Alto Sax.

f *p* *f*

Bari. Sax.

f *p* *f*

Bar.

f *p* *f*

Tbn. 1

ff *ff*

Tbn. 2

ff *ff*

Tba.

ff *ff*

Hp.

f *p* *f*

Pno.

f *p* *f*

B. D.

ff

Whip

ff

309

Nora (LS) *It's no prob - lem.*

Olive (LoM) *want to drag you a - way from the par - ty, dear.*

Ob. *p f p*

Cl. *p f p*

Alto Sax. *p f p*

Bari. Sax. *p f p*

Bar. *p f p*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Hp. *p f p*

Pno. *p f p*

B. D. *3/4*

Whip *3/4*

3/3

Nora (L.S.)
Ho - nest - ly

Truth (S.A.)
I wish I could pay some - one else to do

Truth (T.B.)
I wish I could pay some - one else to do

Ob.
f *p*

Cl.
f *p*

Alto Sax.
f *p*

Bari. Sax.
f *p*

Bar.
f *p*

Tbn. 1
ff

Tbn. 2
ff

Tba.
ff

Hp.
f *p*

Pno.
f *p*

B. D.
2/4

Whip
2/4

317

Olive (LoM)

It might take a while with those stairs.

Truth (S,A)

this.

Truth (T,B)

this.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bar.

Tbn. 1

Tbn. 2

Tba.

Hp.

Pno.

B. D.

Whip

32/

Truth (S.A.)

I wish I could pay some - one else to do this.

Truth (T.B.)

I wish I could pay some - one else to do this.

Ob.

p *f*

Cl.

p *f*

Alto Sax.

p *f*

Bari. Sax.

p *f*

T. Hn.

p *f*

Tbn. 1

ff

Tbn. 2

ff

Tba.

ff

Hp.

p *f*

Pno.

p *f*

B. D.

Whip

324

Nora (LS)

Just go at your own pace, take your time.

Ob.

Cl.

Alto Sax.

Bari. Sax.

T. Hn.

Tbn. 1

Tbn. 2

Tba.

Hp.

Pno.

B. D.

Whip

p *f* *ff*

EXIT NORA AND OLIVE.
MARTIN BRINGS DRINKS BACK FROM THE BAR
AND HANDS ONE TO FRAN.
IAN STOPS TALKING TO FRAN AND BUMPS INTO AVA.
ENTER AVA AND IAN.

327

Truth (S.A.)
You are rob - bing me of my life.

Truth (T.B.)
You are rob - bing me of my life.

Ob.
p *f*

Cl.
p *f* *p* *fff*

Sop. Sax.
p *fff*

Alto Sax.
p *f*

Bari. Sax.
p *f*

Tpt. 1
fff *p* *fff*

Tpt. 2
fff *p* *fff*

T. Hn.
p *f*

Tbn. 1
fff *p* *fff*

Tbn. 2
fff *p* *fff*

Tba.
fff *p* *fff*

Hp.
p *f*

Pno.
p *f*

B. D.
To S. D.

Whip
To S. D.

333 **H** $\text{♩} = 60$ 45

Ava (CS) Ah, you've been great. I've hard - ly seen you and you

Ian (B) Thanks for gi-ving me a men - tion in your speech.

Fl. 3 *p* *mf*

Fl. 4 *p* *mf*

Fl. 5 *p* *mf*

B. D. *mp*

S. D. *p* Snare Drum (snares off)

Vln. 1 *mp* *f* *mp*

Vln. 2 *mp* *f* *mp*

Vln. 3 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Db. *mp* *f* *mp*

337

Ava (CS) ha-ven't com - plained once. But now it's

Ian (B) Well, you had a big par - ty to plan.

Truth (S,A) I did-n't real - ly no - tice.

Truth (T,B) I did-n't real - ly no - tice.

Fl. 3 *mf* *p* *f* *mp*

Fl. 4 *mf* *p* *f* *mp*

Fl. 5 *mf* *p* *f* *mp*

B. D. *mp*

S. D. *mp*

Vln. 1 *f* *mp* *f* *mp*

Vln. 2 *f* *mp* *f* *mp*

Vln. 3 *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Db. *f* *mp* *f* *mp*

341

Ava (CS) o - ver, we can spend more time to - ge - ther a - gain That is, if you want to

Ian (B) Of course I want to

Fl. 3 *mf p*

Fl. 4 *mf p*

Fl. 5 *mf p*

B. D.

S. D.

Vln. 1 *f mp*

Vln. 2 *f mp*

Vln. 3 *f mp*

Vla. *f mp*

Vc. *f mp*

Db. *f mp*

Ava (CS) Me too.

Ian (B) We could go

Truth (S,A) But I'd rather be with Fran. But I'd rather be with Mar - tin.

Truth (T,B) But I'd rather be with Fran. But I'd rather be with Mar - tin.

Fl. 3 *mf p mf p*

Fl. 4 *mf p mf p*

Fl. 5 *mf p mf p*

B. D.

S. D.

Vln. 1 *f mp f mp*

Vln. 2 *f mp f mp*

Vln. 3 *f mp f mp*

Vla. *f mp f mp*

Vc. *f mp f mp*

Db. *f mp f mp*

S.B.

349

Ava (CS) Great i - dea. I'll

Ian (B) out to - mor - row night . Per - haps with Fran___ and Mar - tin, too.

Fl. 3 *mf* *p*

Fl. 4 *mf* *p*

Fl. 5 *mf* *p*

B. D.

S. D.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vln. 3 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

353

Ava (CS) go and ask Mar - tin if he's free.

Ian (B) And I'll go and ask Fran.

Fl. 3 *mf mp ff*

Fl. 4 *mf mp ff*

Fl. 5 *mf mp ff*

Cl. *p*

Sop. Sax. *mf ff p*

Alto Sax. *mf ff*

Ten. Sax. *mf ff*

Tpt. 1 *mf ff*

Tpt. 2 *mf ff*

T. Hn. *mf ff*

Hp. *p mf*

B. D. *ff*

S. D. *ff*
To Tamb.
To S. D.

Vln. 1 *f mp ff*

Vln. 2 *f mp ff*

Vln. 3 *f mp ff*

Vla. *f mp ff*

Vc. *f mp ff*

Db. *f mp ff*

361

Celia (L.M.)

in the kitchen: coke, le - mo - nade, orange juice.

Picc. 2

Fl. 3

Tpt. 1

Tpt. 2

Bar.

Hp.

363

Qadim (B) *f* It's quite o - k Miss - es

Truth (S,A) He must think us non - Mus - lims are all go - ing straight to hell.

Truth (T,B) He must think us non - Mus - lims are all go - ing straight to hell.

Picc. 2

Fl. 3

Bar. *p*

Hp

365

Celia (LM) All of these are ve - ge - ta - ri -

Qadim (B) Black - well.

Truth (S,A) I wish she'd sod off I real - ly want a beer.

Truth (T,B) I wish she'd sod off I real - ly want a beer.

Picc. 2

Fl. 3

Tpt. 1 *f*

Tpt. 2 *f*

Bar. *f*

Hp

Pno *ff*

371

Celia (LM)

What? Is there some - thing wrong?

Qadim (B)

don't know how to say it... Not at

Picc. 2

Fl. 3

Bar.

Hp.

Pno.

373

Celia (LM) Do you need to pray? I've set up the box room with a pray - er

Qadim (B) all. It's just...

Picc. 2

Fl. 3

Tpt. 1 *f* *fp* *ff*

Tpt. 2 *f* *fp* *ff*

Hp

375

Celia (LM) mat for you.

Qadim (B) That's ve - ry kind, but the thing

Picc. 2

Fl. 3

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Bar *p* *f*

Hp

Pno

377 ENTER TRUDE

Trude (LS) *f* Mis - ses Blake - - vell?

Celia (LM) Ah, Tru - de. Could you please re - move the ba - con bites to the

Qadim (B) is...

Picc. 2

Fl. 3

Tpt. 1 *ff*

Tpt. 2 *ff*

Hp.

==

379

Celia (LM) kit - chen out of poor Qa - dim's way. Oh, there's E - laine I need to ask her some - thing. You know

Picc. 2

Fl. 3

Tpt. 1 *mf* $\xrightarrow{3}$ *ff* *ff*

Tpt. 2 *mf* $\xrightarrow{3}$ *ff* *ff*

Hp.

381

Celia (LM) where the box room is, don't you Qa - dim?

Qadim (B) Yes, Mis - ses Black - well. Thank you.

Picc. 2

Fl. 3

Tpt. 1 *ff* *fp*

Tpt. 2 *ff* *fp*

Bar. *p*

Hp

Pno.

383

EXIT CELIA. TRUDE STARTS TO MOVE AWAY WITH THE BACON BITES.

HE TAKES A HANDFUL. EXIT TRUDE WITH THE REST OF THE BACON BITES.

Qadim (B) Tru - de, wait a mi - nute

Picc. 1

Picc. 2

Fl. 3

Fl. 5

Cl.

Bsn.

Alto Sax.

Bari. Sax.

Tpt. 1 *fff*

Tpt. 2 *fff*

Bar.

Tba.

Pno.

accel. ♩ = 100

389 **J**

Qadim (B) How can I tell her I'm not Mus - lim.

Picc. 1 *mf* 3

Picc. 2 *p < mf* 3

Fl. 3 *mf* 3

Fl. 4 *p < mf* 3

Fl. 5 *mf* 3

Ob. *p < mf* 3

Cl. *mf* 3

Bsn. *mf* 3

Sop. Sax. *p < mf* 3

Alto Sax. 3

Ten. Sax. *mf* *p < mf* 3

Bari. Sax. *p < mf* 3

Tbn. 1 *mf* *pp* *mf*

Tbn. 2 *mf* *pp* *mf*

Tba. *pp* *mf*

Pno. *p*

395

Qadim (B) I've prac - ti - cally grown up in this house. spent my whole life be - ing

Picc. 1

Picc. 2 $p < mf$

Fl. 3

Fl. 4 $p < mf$

Fl. 5

Ob. $p < mf$

Cl.

Bsn.

Sop. Sax. $p < mf$

Alto Sax.

Ten. Sax. $p < mf$

Bari. Sax. $p < mf$

Tbn. 1 pp mf

Tbn. 2 mf

Tba.

Pno.

400

Qadim (B) fed and looked af - ter by her . My pa - rents are Mus - lim but

Picc. 1

Picc. 2 $p < mf$

Fl. 3

Fl. 4 $p < mf$

Fl. 5

Ob. $p < mf$

Cl. $p < mf$

Bsn. $p < mf$

Sop. Sax. $p < mf$

Alto Sax. $p < mf$

Ten. Sax. $p < mf$

Bari. Sax. $p < mf$

Tbn. 1 pp mf

Tbn. 2 mf

Tba. pp mf

Pno.

Vln. 1 p f molto vib.

Vln. 2 p f molto vib.

Vln. 3 p f molto vib.

Vla. p f molto vib.

Vc. p f molto vib.

Db. p f molto vib.

406

Qadim (B) I gave up on re - li-gion a long time a - go. It's not the sort of thing you dis

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Pno. *p*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db.

415

Qadim (B) cuss with your mate's mum. And now I don't know how to bring it up. She'll make a big fuss a - bout it, talk to my.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

$\equiv$

431

Qadim (B) But it's so an - noy - ing to con-stant-ly have all my fa - vou - rite food. ta-ken a way from

Picc. 1 $f < p$

Picc. 2 $f < p$

Fl. 3 $f < p$

Cl. f

Pno. $f p$ mf

Tamb. mf

Vln. 1 ff

Vln. 2 ff

Vln. 3 ff

Vla. ff

Vc. ff

Db. ff

447
EXIT QADIM. ENTER BRIAN,
PATRICIA AND RITA.

Qadim (B)
day.

Picc. 1
 $f < p$

Picc. 2
 $f < p$

Fl. 3
 $f < p$

Cl.
 $f < p$

Sop. Sax.
 p ff

Alto Sax.
 p ff

Ten. Sax.
 f f f f ff

Bari. Sax.
 ff pp f f f f

Tpt. 1
nat.
 ff pp f f f f ff

Tbn. 1
 ff pp f f f f

Tba.
 ff mp f p f p f p f p ff

Pno.
 f p mf

Tamb.

Timp.
 ff p f f f f

Vln. 1
arco 3 pizz.

Vln. 2
arco 3 pizz.

Vln. 3
arco 3 pizz.

Vla.

Vc.

Db.

458

Patricia (LM)

Brian (B)

Ob.

Cl.

Bsn.

Bari. Sax.

Tpt. 2

T. Hn.

Bar.

Hp.

Pno.

Timp.

Vln. 1

Vln. 2

That was a

Where are those two love - ly sis-ters of mine? Ah, there you are!

ff *mf*

ff *mf*

ff *mf*

mf

nat.
mf

mf

mf

ff *mf*

ff *f* *mf*

arco
ff *f*

arco
ff *f*

468

Patricia (LM) won - der - ful speech, Bri-an.

Rita (LoM) Ab - so-lute - ly beau - ti-ful.

Brian (B) I just can't be - lieve that's my litt-le girl. Mo - ther would have been so

Ob.

Cl.

Bsn.

Bari. Sax.

Tpt. 2

T. Hn.

Bar.

Hp.

Pno.

Timp.

Vln. 1

Vln. 2

476

Patricia (LM) Me too.

Rita (LoM) And me.

Brian (B) proud - of her. I wish she could have been here to-day.

Fl. 3 *f*

Fl. 4 *f*

Fl. 5 *f*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Bari. Sax. *f*

Tpt. 2 *f*

T. Hn. *f*

Bar. *f*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

485

Rita (LoM) *mf* 1 see you're wear - ing mo - ther's neck - lace a - gain.

Truth (S,A) Just to re - mind me that you stole it from

Truth (T,B) Just to re - mind me that you stole it from

Fl. 3 *mf* *f*

Fl. 4 *mf* *f*

Fl. 5 *mf* *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Bari. Sax. *mf*

Tpt. 2 *mf*

T. Hn. *mf*

Bar. *mf*

Hp. *mf*

Pno. *mf*

Timp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

493

Patricia (LM)

I could - n't not.

Rita (LoM)

It suits you so well.

Truth (S,A)

me. I ne - ver want - ed this ug - ly thing. It would look

Truth (T,B)

me. I ne - ver want - ed this ug - ly thing. It would look

Ob.

Cl.

Bsn.

Bari. Sax.

Tpt. 2

T. Hn.

Bar.

Hp.

Pno.

Timp.

Vln. 1

Vln. 2

502

THE SOUND OF SHATTERED GLASS - ENTER BRIAN.

= 60

Brian (B)

Ce - li-a, love,

Truth (S,A)
bet-ter on me.

Truth (T,B)
bet-ter on me.

Picc. 1
ff

Picc. 2
ff

Fl. 3
ff

Fl. 4
ff

Fl. 5
mf

Ob.
ff

Cl.
ff

Bsn.
ff

Sop. Sax.
ff

Bari. Sax.
ff

Tpt. 1
ff

Tpt. 2
ff

T. Hn.
ff

Bar.
ff

Tbn. 1
ff

Tbn. 2
ff

Hp.
ff

Pno.
ff

Tamb.
p

Triangle
p

Vln. 1
ff

Vln. 2
ff

Vln. 3
mf

510

ENTER CELIA.
EXIT PATRICIA AND RITA.

CELIA PICKS THE PIECES OF GLASS UP OFF THE FLOOR,
BUT CUTS HERSELF.

ff

Celia (LM)

Oh, don't bo-ther Tru- de. It's on-ly a glass. Mind your feet. Ah!

Brian (B)

some-one's dropped a glass. Where's Tru de?

Fl. 3

Fl. 4

Fl. 5

Ob.

Cl.

Sop. Sax.

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tri.

Vln. 1

Vln. 2

Vln. 3

515

Celia (LM)

Fl. 3

Fl. 4

Fl. 5

Ob.

Cl.

Sop. Sax.

T. Hn.

Tri.

Vln. 1

Vln. 2

Vln. 3

This musical score page contains measures 515 through 517. The instruments and their parts are as follows:

- Celia (LM):** Features melodic lines with triplets and slurs across measures 515, 516, and 517.
- Fl. 3, Fl. 4, Fl. 5:** Play continuous triplet patterns throughout the measures.
- Ob. (Oboe):** Features trills (tr) in measures 516 and 517.
- Cl. (Clarinet):** Features trills (tr) in measures 516 and 517.
- Sop. Sax. (Soprano Saxophone):** Features trills (tr) in measures 516 and 517.
- T. Hn. (Tenor Horn):** Plays a sustained note in measure 515 and a moving line in measures 516 and 517.
- Tri. (Trumpet):** Plays a sustained note in measure 515 and a moving line in measures 516 and 517.
- Vln. 1, Vln. 2, Vln. 3 (Violins):** Play continuous triplet patterns throughout the measures.

518

Celia (LM)

No thing. There you go, all sor - ted.

Brian (B)

What's the mat - ter?

Fl. 3

Fl. 4

Fl. 5

Ob.

Cl.

Sop. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Tbn. 1

Tbn. 2

Tba.

Tri.

Vln. 1

Vln. 2

Vln. 3

M EXIT CELIA, SUCKING ON HER FINGER, AND BRIAN.
AVA IS TALKING TO MARTIN. ENTER NORA.

$\text{♩} = 100$

ENTER AVA.

522

Ava (CS) Yes, Aun-tie No-ra.

Nora (LS) A - va, dar-ling, come o-ver here a mo-ment. I know you said no pre-sents, but it's your twen-ty - first, breathe when necessary

Picc. 1 *mp* breathe when necessary *mf*

Picc. 2 *mp* breathe when necessary *mf*

Fl. 3 *mp* breathe when necessary *mf*

Fl. 4 *mp* breathe when necessary *mf*

Fl. 5 *mp* breathe when necessary *mf*

Ob. *f*

Cl. *fff*

Bsn. *fff*

Sop. Sax. *fff*

Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

Bar. *fff*

Tri. *fff* To Tri. To Glock.

533

Ava (CS) Youshould-n't have.

Nora (LS) so I had, to get you a litt - le some-thing Now don't o - pen it here or e - very bo - dy will want some. It's a big box of cho-colates

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Fl. 5 *mf*

Ob. *f*

Cl. *f*

542

Ava (CS) *Wow,___ thank you___ ve - ry much,___*

Nora (LS) *with that ba - na - na li - queur I know you___ love. My plea - sure, dear. You en -*

Truth (S,A) *For some - thing that will kill me___*

Truth (T,B) *For some - thing that will kill me___*

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Fl. 5 *mf*

Ob. *f*

Cl. *f*

550 NORA'S BUZZER GOES.

Ava (CS) *I cer - tain - ly___ will,___*

Nora (LS) *joy them. Oh, mo - ther,needs the toi - let. Must dash,___*

Truth (S,A) *I'll give,them a-way to Tru - de to - mor-row.*

Truth (T,B) *I'll give,them a-way to Tru - de to - mor-row.*

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Fl. 5 *mf*

Ob. *f*

Cl. *f*

♩ = 120

N

♩ = 90

558

EXIT NORA. ENTER LOUISE AND HOLLY.

Ava (CS)

Hi Lou - ise, hi Hol - ly.

On a Sa - tur - day? I hope

Louise (LM)

Hap - py birth - day! Sor - ry we're late. I had to go in - to work.

Picc. 1

Picc. 2

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

B. D.

Timp.

558 EXIT NORA. ENTER LOUISE AND HOLLY.

♩ = 120

N

♩ = 90

Ava (CS)

Hi Lou - ise, hi Hol - ly.

On a Sa - tur - day? I hope

Louise (LM)

Hap - py birth - day! Sor - ry we're late. I had to go in - to work.

Picc. 1

Picc. 2

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Bar.

Tbn. 1

Tbn. 2

Tba.

B. D.

Timp.

566

Ava (CS) Kath-rine is - n't push-ing you too hard?

Louise (LM) Not at all. It's still all new and I have a lot to learn. I'm sure I get used to it.

Truth (S,A) *f* It's a to-tal night-mare. I don't know if I'll e-ver

Truth (T,B) *f* It's a to-tal night-mare. I don't know if I'll e-ver

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt. 1

T. Hn.

Tbn. 1

Tba.

Timp.

573

Holly (Soub) *f* She's been in the of-fice mor-ning, noon and night. I hard-ly e-ver see her a - ny-more. It's not good for your health to work so hard.

Louise (LM) It won't

Truth (S,A) get on top of it.

Truth (T,B) get on top of it.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt. 1

T. Hn.

Tbn. 1

Tba.

Timp. *gliss.*

Vln. 1 *mf*

580

Louise (LM) last for - e - ver. Just un - til I've found my feet.

Truth (S,A) I'm scared this job will ru - in our re -

Truth (T,B) I'm scared this job will ru - in our re -

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt. 1

T. Hn.

Tbn. 1

Tba.

Timp.

584

Ava (CS) Speak of the de - vil. Here comes Kathe - rine. ENTER KATHERINE.

Truth (S,A) la - tion - ship

Truth (T,B) la - tion - ship

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt. 1

T. Hn.

Tbn. 1

Tbn. 2

Tba.

Timp.

$\text{♩} = 100$

EXIT AVA WITH HOLLY.

589

Louise (LM) *Of course not.*

Katherine (LoM) *Ah— there you are Lou-ise. I've been look-ing for you e-very-where. Do you mind if we talk shop for just a mi-nute? Mi-ster*

Truth (S.A.) *Can't I just have one night off?*

Truth (T.B.) *Can't I just have one night off?*

Cl. *p f mf*

Tpt. 2 *p f mf*

Tbn. 2 *p f mf*

Vla. *p f mf*

Vc. *p f mf*

Db. *p f mf*

597

Louise (LM) *No prob-lem at all— It's near-ly fi-nished. I won't let you down.*

Katherine (LoM) *U-da-ga-wa just called. He needs the re port by to-mor-row mor-ning. Will that be pos-sib-le?*

Cl. *p f mf*

Tpt. 2 *p f mf*

Tbn. 2 *mf*

Vla. *mf*

Vc. *p f mf*

Db. *p f mf*

604

Louise (LM) *I'm sure. You can count on*

Katherine (LoM) *Splen-did. I knew I could re-ly on you. But on-ly if you're sure.*

Truth (S,A) *I'll have to leave the par-ty ear-ly and stay up all night__ to get it done.*

Truth (T,B) *I'll have to leave the par-ty ear-ly and stay up all night__ to get it done.*

Cl *mp p f*

Tpt. 2 *p mf p mf*

Tbn. 2 *mp p f*

Vla. *p mf p mf*

Vc. *mf mp p f*

Db. *mf p mf p mf*

611

P EXIT LOUISE AND KATHERINE.
ENTER MARTIN AND IAN.

Louise (LM) me.

Katherine (LOM) What would I do with-out you?

Martin (T) *f* Not a bad do, _____ eh? Good

Truth (S,A) I need this job too much to say no.

Truth (T,B) I need this job too much to say no.

Fl. 3 *f*

Ob. *f*

Cl. *ff*

Tpt. 2 *mp* *mf* *mp*

T. Hn. *mf*

Bar. *f*

Tbn. 2 *mp* *mf* *mp* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. *mf*

Vc. *mf*

Db.

618

Martin (T) *grub. A - va's look - ing stun - ning. We're two luck - y guys. —*

Ian (B) *f I sup - pose she is. Fran's look - ing pret - ty good, too.*

Truth (S,A) *No, you're the*

Truth (T,B) *No, you're the*

Fl. 3

Ob.

T. Hn.

Bar.

Vln. 1

Vln. 2

Vln. 3

625

Martin (T) *So, you and A - va, it's pret - ty se - ri - ous then?*

Ian (B) *As se - ri - ous as you and Fran.*

Truth (S,A) *luck - y one.*

Truth (T,B) *luck - y one.*

Fl. 3

Fl. 5

Ob.

Bar.

Vln. 1

Vln. 2

Vln. 3

631

Martin (T) *Fran's been drop-ping hints.*

Ian (B) *I guess there's no rea-son not to make an hon-est wo-man out of*

Fl. 5

Ob.

T. Hn.

Bar.

Vln. 1

Vln. 2

Vln. 3

mf *p* *p* *p*

637

Martin (T) *No, I guess not. And do you think that's what A-va wants? So,*

Ian (B) *her? Don't all__ girls?_*

Fl. 3

Ob.

T. Hn.

Bar.

Vln. 1

Vln. 2

Vln. 3

ff *ff* *ff* *ff* *mf* *mf* *mf* *ffp* *ffp* *mf* *mf*

646

Martin (T) *are you go-ing to pro-pose? If it will make A - va*

Ian (B) *I__ sup pos there's no rea-son not to. Do you think I should?*

Fl. 3

Ob.

T. Hn.

Vln. 1

Vln. 2

Vln. 3

f *mf* *f* *f* *3* *3* *3* *3* *3*

EXIT IAN AND MARTIN.
ENTER JACKIE AND SABRINA, DAVE AND ELAINE.

Q $\text{♩} = 100$

654

Jackie (Col) $\text{♩} = 100$ Mum, Dad, guess what! Sa-bri-na's in the ten-nis

Martin (T) hap-py.

Picc. 1 *f* 6 6

Picc. 2 *f* 6 6

Fl. 3 *f* 6 6

Fl. 4 *f* 6 6

Fl. 5 *f* 6 6

Ob. *mf* 3

Cl. *f* 6 7 *fff* *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Sop. Sax. *f* 6 7 *fff*

Alto Sax. *f* 6 7 *fff*

Ten. Sax. *f* 7 *fff*

Tpt. 1 *p* *mf* *p*

Tpt. 2 *p* *mf* *p*

T. Hn. *fff*

Bar. *fff*

Tbn. 1 *fff*

Tbn. 2 *fff* *p* *mf* *p*

Tba. *fff*

Timp. *fff*

Vln. 1 *f* 6 6 7 *fff*

Vln. 2 *f* 6 6 7 *fff*

Vln. 3 *f* 6 6 7 *fff*

663

Jackie (Col) club and she says she'll sign me in to play with her some time.

Elaine (LM) Ten - nis is

Dave (T) That's grand, pet.

Cl. *f* *mf*

Bsn. *f* *mf*

Tpt. 1 *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p*

Tbn. 2 *p* *mf* *p* *mf* *p*

674

Elaine (LM) all she thinks a - bout, but she's got too good to play a-against us. It will be real - ly smash ing for her to have a pro-per game.

Cl. *f* *mf*

Bsn. *f* *mf*

Tpt. 1 *p* *mf* *p* *p*

Tpt. 2 *p* *mf* *p* *p*

Tbn. 2 *p* *mf* *p* *p*

684

EXIT JACKIE AND SABRINA. ENTER CELIA.

♩. = 90

Sabrina (LS) Hap - py to help.

Elaine (LM) Get us a

Cl. *f* *mf* *f*

Bsn. *f* *mf* *f*

Tpt. 1 *mf* *p* *mf* *p* *ff* *p*

Tpt. 2 *mf* *p* *mf* *p* *ff* *p*

Tbn. 2 *mf* *p* *mf* *p* *ff* *p*

692 EXIT DAVE.

Elaine (LM) drink, love. I need to have a gir - ly chat with Ce - li - a.

Dave (T) I'm not get-ting in the midd-le of that then.

Cl. *mf*

Bsn. *mf*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2

Tbn. 2

701 **R** = 90 free

Elaine (LM) I have to talk to you. I don't know what to do.

Celia (LM) free What on earth's the mat - ter?

Picc. 1 *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Picc. 2 *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Fl. 3 *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Fl. 4 *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Fl. 5 *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Hp. *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Pno. *p* Keep repeating, as fast as possible, not coordinated with others, occasional short rests for breathing. Move to next set of pitches when cued.

Sleigh Bells *p* Sleigh Bells ♩=90-100, keep repeating for the whole passage until 'stop'

Vc. Hold until cued to move to the next note.

Db. Hold until cued to move to the next note.

703

Elaine (LM)

I found a pro-per-ty ma-ga-zine on the tab-le at home, left o-pen on a page all a-bout mo-ving from the town to the coun-try. I'm cer-tain that it's Dave's

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Hp.

Pno.

Vc.

Db.



706

Elaine (LM)

way of hin-ting that he'd like to go... ru - ral... It's the last thing I want. I'm a ci - ty

Celia (LM)

And how do you feel a-bout that?

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Hp.

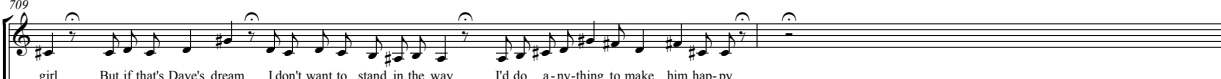
Pno.

Vc.

Db.



709

Elaine (LM) 

girl. But if that's Dave's dream, I don't want to stand in the way. I'd do a-ny-thing to make him hap-py.

Celia (LM) 

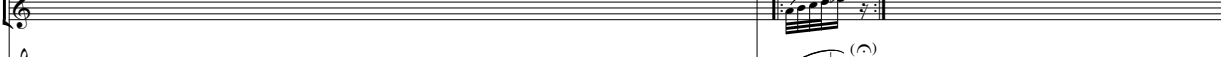
But lea-ving all your friends, the shops, your so-cial life?

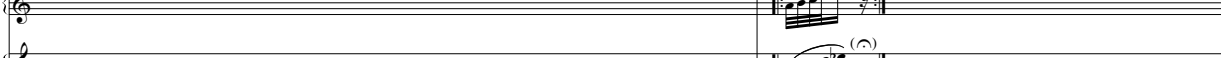
Picc. 1 

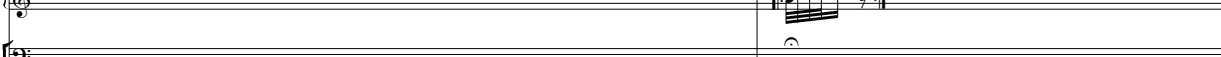
Picc. 2 

Fl. 3 

Fl. 4 

Fl. 5 

Hp 

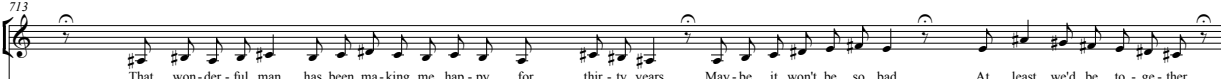
Pno 

Vc 

Db 

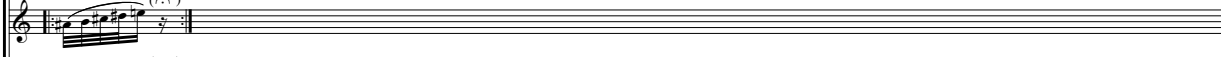
==

713

Elaine (LM) 

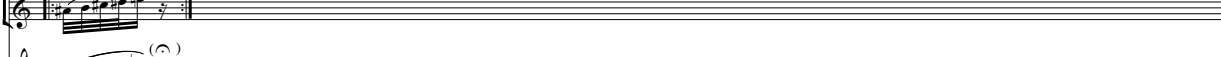
That won-der-ful man has been ma-king me hap-py for thir-ty years. May-be it won't be so bad. At least we'd be to-ge-ther.

Picc. 1 

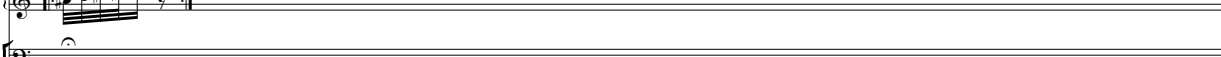
Picc. 2 

Fl. 3 

Fl. 4 

Fl. 5 

Hp 

Pno 

Vc 

Db 

716

Celia (LM)

You two, love's young dream since we were ten years old. But I can't pre - tend I would -

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Hp.

Pno.

Vc.

Db.

7/18
EXIT CELIA AND ELAINE.
AKA IS TALKING TO MARTIN.
EVERYONE FALLS SILENT.

CELIA (LM)
n't miss you.

IAN (B)
Can I have your at - ten - tion,

Picc. 1
stop

Picc. 2
stop

Fl. 3
stop

Fl. 4
stop

Fl. 5
stop

Cl.
mp

Bsn.
mp

Alto Sax.
mp

Ten. Sax.
mp

Tbn. 1
mf

Hp.
stop

Pno.
stop

Sleigh Bells
stop

Tri.
Glockenspiel
mf

Vc.
stop

Db.
stop

4/4

725

Ava (CS) *I'm right here.*

Jackie (Col) *ENTER AVA.*

Ian (B) *please? Thank you. Where's A - va?*

Picc. 1 *fff*

Picc. 2 *fff*

Fl. 3 *fff*

Fl. 4 *fff*

Fl. 5 *fff*

Ob. *mf f mf*

Cl. *mp*

Bsn.

Alto Sax.

Ten. Sax.

Tbn. 1

Tbn. 2 *mf*

Glock. *mf*

734 89

Ava (CS) What's go-ing on?

Ian (B) I thought it was a-bout time I gave you your

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Tbn. 1

Tbn. 2

Glock.

742

Ava (CS) *I told you you did-n't have to get me a - ny - thing.*

Ian (B) *pre - sent.*

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Tbn. 1

Tbn. 2

Tba.

Glock.

Timp.

EVERYONE GASPS.
AVA LOOKS HORRIFIED.

752 **T** $\text{♩} = 60$

AVA LOOKS AT MARTIN,
THEN LOOKS AROUND AT ALL THE GUESTS,
THEN BACK AT IAN.

Ava (CS) I can't real-ly say

Ian (B) A - va, will you mar - ry me?

Hp

Sleigh Bells Tubular Bells *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

762

Ava (CS) no now, can I? Yes, I sup-pose it is.

Ian (B) So, is that a yes?

Hp

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db.

U $\text{♩} = 130$

EVERYONE CHEERS AND CLAPS AND RAISES THEIR GLASSES.
 MARTIN KNOCKS BACK HIS DRINK.
 FRAN DABS HER EYES WITH A TISSUE.

771

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 3 *ff*

Fl. 4 *ff*

Fl. 5 *ff*

Cl. *ff*

Sop. Sax. *ff*

Ten. Sax.

Bari. Sax.

Tpt. 1 *ff*

Tpt. 2 *ff*

T. Hn. *ff*

Hp. *ff* *gliss.*

Pno. *ff* *gliss.*

Timp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

780 **V** $\text{♩} = 60$

Ian (B) *Hey, why are you cry-ing?*

Picc. 1

Picc. 2

Fl. 3

Fl. 4

Fl. 5

Cl.

Sop. Sax.

Tpt. 1

Tpt. 2

T. Hn.

Tba.

Hp.

Pno.

Cym. *stop*

B. D.

Timp.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

mf

f

789

BRIAN SHAKES IAN'S HAND.

Fran (LS) No thing — I'm just so hap-py for you both

Ian (B) What's the mat-ter?

Brian (B) Well, I was-n't ex - pec-ting that!.. I

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla.

Vc.

797

Brian (B) star - ted the day ce - le - bra - ting my daugh - ter's birth - day, and now I'm look - ing for - ward

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla.

Vc.

802

Brian (B) to her wed - ding. A - va's wed - ding — e - very - bo - dy.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Db. *f*

807 **W** $\text{♩} = 72$

S,A (chorus) *mf*
A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding

T,B (chorus) *mf*
A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding

Tpt. 1 *ff*

Tpt. 2 *ff*

T. Hn. *ff*

Bar. *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Db. *ff*

813 *fff*

S,A (chorus) *fff*
A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding

T,B (chorus) *fff*
A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding A - va's wed - ding

Tbn. 1 *fff*

Tbn. 2 *fff*

Tba. *fff*

Db.