

A Joint Interest

comic scene for three singers & ensemble

after a short story by O. Henry



Karim Al-Zand
(2025)

LIBRETTO

≈ A Joint Interest ≈

comic scene after a short story by O. Henry

Lights are dim, but bright enough to reveal the scene: a late evening in a modest apartment bedroom, an open window, chair and bed with nightstand. The moon glows outside the window. A bedside lamp is illuminated. A WOMAN in a nightgown putters about the stage, preparing for bed.

WOMAN: *(suddenly howling, interrupting the music, in obvious pain, hunched over)* Aiee!!

My back—Ack!—did you hear that “crack”?

Ouch! Ow! Ah... I'd better sit, and take my pill, and hope that fixes it...if I lie still.

WOMAN makes her way (with difficulty and sporadic whimpers of pain) to the chair, where she collapses gracelessly, arms and legs in an awkward, stiff position. She tries to recover, but her words are intermittently transformed into cries of pain.

I should stay right here, and wait it out.

I'll take a break.

But who knows how long it will taAAA!!...ke. [take]

I should have brought a book. Look!

My nightgown above my knees!

I feel a nice evening breEEE!!...ze. [breeze]

Seized up in pain, my neck, my hip:

arthritis has me in its...*(anticipating the pain)*...grip...

There: it's not that much to beAAA!!...r. [bear]

This has to stop. Just give it time. I'm

stuck here for a while it seems.

I hope you don't mind the screEEE!!...ms. [screams]

I'll get to the bed somehow.

I should be good for noOWW... [now]

WOMAN eventually falls asleep. BURGLAR appears at the window and quietly climbs into the room. He begins to prowl about the room gingerly. He carries a gun, but it is fake, made of plastic—a toy gun, perhaps a water pistol—and a large sack. He searches the premises, filling the sack with items.

BURGLAR:

Quiet, take it easy.

It's all about the taking, after all. *(WOMAN begins to stir)*

Look out!

No doubt she's sleeping light tonight. *(hides)*

I'll take time, take full advantage, then take my leave.

Take it from me: to take what you have, you must have what it takes.

Yes, I confess: taking's what I do best.

Softly, take it easy.

After all: taking's what it's all about. *(WOMAN begins to stir)*

Close call!

She'll fall asleep if I sit tight. *(hides)*

I'll take cover, take stock, then take up where I left off. (*resumes his prow!*)
I'll steal her purse, steal away, and steal the show!

BURGLAR reaches for the purse on the night stand...when WOMAN unexpectedly awakens (LIGHTS UP) They both shriek in surprise. A boisterous commotion follows: WOMAN swiftly gets out of bed, chases BURGLAR around the room striking him with her pillow, etc. BURGLAR is terrified but also tries to comport himself and calm her down.

WOMAN: Ahh!! Get out now!

BURGLAR: Ahh!! Quiet, quiet!

They come to a standstill and breathlessly face each other.

WOMAN: Who are you!? And how did you get in here!?

BURGLAR: I'm a cat burglar...And I'm a cat burglar...

The BURGLAR remembers his gun and points it at WOMAN. She tries to raise her arms, but her arthritis kicks in: she screams, clutches her side, with only one hand raised.

WOMAN: Aiee!! My back—Ack!—did you hear that “crack”? (*etc., continuing*)

BURGLAR: Oh, no! I've shot her! (*confused*) But it isn't even loaded though!

Your other hand: in the air!

WOMAN: I can't raise it, I swear! Rheumatism...if you must know—in the shoulder and back...

BURGLAR: (*long pause*) Inflammatory...?

WOMAN: (*she nods*) Worse and worse as I get older.

BURGLAR stands for a moment, holding his gun on the afflicted one. Feeling empathy, he lowers it sheepishly and moves to put down his sack, when he, too, is seized with pain.

BURGLAR: Aiee!!

WOMAN: (*confused*) Well...? Don't just stand there grimacing and gurgling! Go on! Get to burgling!

BURGLAR: 'Scuse me but it just hit me, too. Rheumatism and me happen to be old friends.

WOMAN: (*long pause*) How long?

BURGLAR: Ages...

WOMAN: (*perking up slightly*) Have you tried Prednisone?

BURGLAR: Gives me headaches...

WOMAN: Doctors tell me it's called Ankylosing Spondylitis.

BURGLAR: ...

WOMAN: The disease... An-kyl-o-sing Spon-dyl-i-tis. Rolls off the tongue, doesn't it?

BURGLAR: You try Anaflex?

WOMAN: It makes my body start to itch.

Produced a spastic facial twitch!

What to do but get into the apothecary queue?

Ankylosing Spondylitis

Is the name of our arthritis.

The malady that I'm disclosing:

Spondylitis...

And for your back, Ketorolac?

But Cataflam's a total sham!

Gold Sodium Thiomalate?

Hairy chest!

BURGLAR: Have you tried Leflunomide?

For your spine, Meperidine?

What to do but get into the apothecary queue?

Ankylosing Spondylitis.

You can't know how strong its bite is.

Ankylosing...

Its tyranny is just to spite us:

Bacterial infection.

A permanent erection!

Not impressed!

Mono-Gesic Salsalate?

TOGETHER: Sulfasalazine, Azathioprine, Tocilizumab, Adalimumab,
Dexamethasone, Hydrocortisone,

Diclofenac, Ah! Diclofenac: your wondrous high, your heart attack...
Indomethacin, Meclofenamate, Meloxicam, Piroxicam,
Oxyprozin, Cuprimine, Hydroxychloroquine

Diclofenac, Ah! Diclofenac: you stopped my heart, but fixed my back...

WOMAN: The reason for my sleepless night is...

BURGLAR: The reason I can't stand upright is...

TOGETHER: Eight syllables which do incite us: Ankylosing Spondylitis!

BURGLAR: (*doubles over in pain*) Aiee!! My back—Ack!—did you hear that “click”?

WOMAN: You should lie down flat!

BURGLAR: That usually does the trick. Ah...

BURGLAR makes his way (with difficulty and whimpers of pain) to the chair, where he collapses gracelessly, arms and legs in an awkward, stiff position.

WOMAN: Yours worse in the morning or at night?

BURGLAR: At night, just when I'm busiest!

WOMAN: Paroxysms or a steady pain?

BURGLAR: Pain... May have to give up this second-story work—got stuck half-way up!

WOMAN: How inconvenient...

BURGLAR: Humiliating!

WOMAN: There's only one thing that works for me: scotch!

BURGLAR: Yes, spirits! Agreed! It takes my aches and pains down a notch.

Well then: help me up. We'll hit the pub! What say?

WOMAN: I...

BURGLAR: A drink?

WOMAN: Your back: it's shot...

BURGLAR: But my wrist is not!

WOMAN: I'm hesitant, but / he's someone who's, / if I'm not mistaken, / benign. [*aside*]

BURGLAR: Let me tell you what: / by drinking booze, / I soften this ache in / my spine. [*aside*]

WOMAN: Strange, isn't it?...this...

BURGLAR: This...Strange, yes, a bit.

TOGETHER: Well... I suppose we could... (*she starts toward her purse*)

BURGLAR: No, no, no! It's on me! (*waving her off*)

WOMAN smiles, tries to pull BURGLAR to his feet. They clumsily flail about, he “mounting” her, but her arthritis abruptly returns. They try to recover but become even more awkwardly entangled. Between cries of pain and frantic instructions to one another, they hopelessly try to extricate themselves with increasing anxiety and embarrassment. A loud banging on the door startles them.

POLICE OFFICER: (*offstage, forcefully*) Police!! Does someone need help in there?! Hello?

We've received a complaint...I'm coming in!

WOMAN & BURGLAR: Oh, no...

OFFICER enters with his gun drawn, taking in the scene. He is confused, unsure what to do. He holds his gun on the couple

OFFICER: (*deciding to assert himself, somewhat unnecessarily*) Don't move!

WOMAN & BURGLAR: (*frozen in place, groaning...*)

OFFICER: Well, well, well...

I'll bet you have a story to tell.

WOMAN:

BURGLAR:

Come and help us, please!

The pain is in our neck and knees!

It's on account of our disease!

OFFICER:

What a really crazy scene!

I'm not sure how to intervene!

Something really is amiss!

They don't pay me enough for this!

WOMAN/BURGLAR: You don't know how grim our plight is!

OFFICER: You don't know how long my night is!

BURGLAR: Clink, clink, clink...

I'm going straight to jail, I think.

WOMAN: Ow! ow! ow!...

What body part will seize up now?

WOMAN/BURGLAR: We've Ankylosing Spondylitis!

OFFICER: What are they saying I haven't the slightest?

ALL: What a scene this has been!

OFFICER holsters his gun and approaches BURGLAR and WOMAN to help them disentangle themselves.

OFFICER: Come on, let's get you up...

He bends over to assist them, then suddenly seizes up and cries in pain, clutching his back.

OFFICER: Aiee!!

WOMAN, BURGLAR and OFFICER turn to look at the audience one by one.

BLACK OUT

CAST

WOMAN.....*mezzo-soprano*
BURGLAR.....*baritone*
POLICE OFFICER.....*bass-baritone*

DURATION

ca. 20 minutes

INSTRUMENTATION

Flute

(doubles Piccolo)

B \flat Clarinet

(doubles B \flat Bass Clarinet)

B \flat Cornet

Trombone

Percussion

Vibraphone, Xylophone

Timpani (piccolo), Snare Drum

Bass Drum (floor, with foot pedal)

Suspended Cymbal, Sizzle Cymbal

Hi-Hat, 4 Graduated Woodblocks

Vibraslap (mounted), Ratchet (mounted)

Violin I

Violin II

Viola

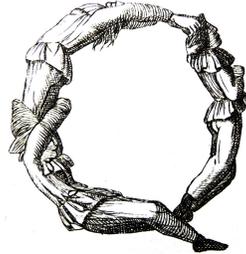
Cello

Contrabass

commissioned by the Shepherd School of Music, Rice University
on the occasion of their 50th anniversary

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Transposed Score

Text & Music:
Karim Al-Zand (2025)

Very Calm; relaxed $\text{♩} = 42$ ($\text{♩} = 84$)

Flute (Piccolo)

B \flat Clarinet (B \flat Bass Clarinet)

B \flat Cornet

Trombone

Percussion (1 player)

Vibraphone

Xylophone, Glockenspiel

Piccolo Timpani, Snare Drum

Bass Drum (w/ foot pedal)

Suspended Cymbal, Sizzle Cymbal

Hi-Hat, 4 Graduated Woodblocks

Vibraslap, Ratchet mounted

ringing softly

mp

p

ped. →

Lights are dim, but bright enough to reveal the scene: late evening in a modest apartment bedroom, an open window, chair, and bed with night-stand. The moon glows outside the window. A bedside lamp is illuminated. A WOMAN in her nightgown putters about the stage, preparing for bed.

Very Calm; relaxed $\text{♩} = 42$ ($\text{♩} = 84$)

WOMAN
mezzo-soprano

Violin I

Violin II

Viola

Cello

Contrabass

mp

p

8^a ringing softly

17

Fl.

Cl.

Crt.

Trbn.

Hi-Hat

closed tight!

f

17

WMN.

hear that "crack"?

[trying to move, but unable to] Ouch! Ow!

sustained groan Ah...

Vln I

Vln II

Vla.

Vc.

Cb.

f

21

Slower; tentatively ♩ = 56

rit. - - - - -

Fl.

Cl.

Crt.

Trbn.

Vibes

Vibes

p

(sim.)

decresc.

21

Slower; tentatively ♩ = 56

p gingerly

rit. - - - - -

decresc.

pp

WMN.

I'd bet - ter sit and take my pill, and hope that fix - es it... if I lie still.

Vln I

Vln II

Vla.

Vc.

Cb.

p

decresc.

decresc.

decresc.

decresc.

Ad Libitum Quickly (in 1); tentatively, on edge $\text{♩} = 46$

28

Fl.

Cl.

Crt.

Trbn.

Vibes

cup mute *mp* *p* *p*

Ad Libitum Quickly (in 1); tentatively, on edge $\text{♩} = 46$

28

WMN. *mf* *p* *f* *p*

[WOMAN makes her way (with difficulty and sporadic whimpers of pain) to the chair, where she collapses gracelessly, arms and legs in an awkward, stiff position.] [She tries to recover, but her words are intermittently transformed into cries of pain.]

Vln I *pp* *f* *p* *f* *p*

Vln II *pp* *p* *f* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

pp

38

Fl.

Cl. *mf* *decrsc.* *p* *mp*

Crt. *mf* *decrsc.* *p*

Trbn.

Vibes

Wdbkls. *mf* *decrsc.* *p* *mf*

soft mallet

4 Graduated Woodblocks

38

WMN. *mp*

I should stay right here

Vln I *f* *p* *pizz.* *arco* *f*

Vln II *pizz.* *mf* *decrsc.* *p* *arco* *mp*

Vla. *pizz.* *mf* *decrsc.* *p* *arco* *mp*

Vc. *mf* *decrsc.* *p* *arco* *mp*

Cb. *mp* *pizz.* *mp*

47 a tempo

Fl. mf

Cl. mf decres. p f mp

Crt. mf decres. p

Trbn. mf decres. p

Vibes mf

Wdbls. mf decres. p

WMN. a tempo
and wait it out

Vln. I mp pizz. mf decres. p arco mp

Vln. II mp pizz. mf decres. p arco mp

Vla. mp pizz. mf decres. p arco mp

Vc. mf decres. p mp

Cb. mf decres. p mp

56

Fl. f mp

Cl. mf decres. p

Crt. mf decres. p

Trbn. mf decres. p

Vibes mf

Wdbls. mf decres. p

WMN. mf
I'll take a break. I'll take a break. But who knows how

Vln. I pizz. mf decres. p arco mp

Vln. II pizz. mf decres. p arco mp

Vla. mf pizz. mf decres. p arco mp

Vc. mf decres. p mp

Cb. mf decres. p mp

mf

65

Fl. *f* *decresc.* *p*

Cl. *f*

Crt. (hand over stem) *f* *decresc.*

Trbn. bucket mute *f* *fp* *decresc.*

Vibes

Sizz. Cym. [Sizzle Cymbal] rattle *mf*

65

WMN. "take," but interrupted by a spasm of pain (elongate (e) vowel), *ad lib.* *f* etc. extended howl, shriek, yelp, etc. *p* still somehow finishing the word...

long it will t - (e) ke.

Vln I *f* *gliss.** *decresc.* *p*

Vln II *f* *gliss.** *decresc.* *p*

Vla. *f* *gliss.** *decresc.* *p*

Vc. *f* *gliss.** *decresc.* *p*

Cb. *f* *decresc.* *p*

* glissando prominently for the full indicated value, within an overall decrescendo

72

Fl.

Cl. *mp* *mf* *decresc.* *p* *f* *mf*

Crt.

Trbn. *mf* *decresc.* *p*

Vibes

Wdbls. [Wdbls.] *mf*

72

WMN. *mp* *mf* *decresc.* *p* *mf*

I should have brought a book. Look! My night - gown a - bove my knees! I

Vln I *mp* *pizz.* *mf* *decresc.* *p* *arco* *mf*

Vln II *mp* *pizz.* *mf* *decresc.* *p* *arco* *mf*

Vla. *mp* *pizz.* *mf* *decresc.* *p* *f* *arco* *mf* *f*

Vc. *mp* *pizz.* *mf* *decresc.* *p* *arco* *mf*

Cb. *mp* *pizz.* *mf* *decresc.* *p* *arco* *mf*

81

Fl. *f* *decresc.* *p*

Cl. *f*

Crt. *f* *decresc.*

Trbn. *f* *gliss.* *fp* *decresc.*

Vibes

Sizz. Cym. [Sizz. Cym.] *mf* as before, "breeze"

WMN. feel a nice ev - 'ning br (i) ze. *p*

Vln I *f* *gliss.* *(decresc.)* *p*

Vln. II *f* *gliss.* *decresc.* *p*

Vla. *f* *decresc.* *gliss.* *p*

Vc. *f* *decresc.* *p*

Cb. *f* *decresc.* *p*

88

Fl.

Cl. *mp* *f* *mf*

Crt. *mp*

Trbn.

Vibes

Wdblks. *mf*

WMN. Seized up in pain, my neck, my hip: ar - thri - tis has me *mp*

Vln I *pizz.* *mp* *arco* *mf*

Vln. II *pizz.* *mp* *arco* *mf*

Vla. *pizz.* *mp* *arco* *f* *mf*

Vc. *pizz.* *mp* *arco* *mf*

Cb. *mf*

rit. - - - - - Very Slowly; relaxed ♩ = 46

96 Fl. *mf* *p* *pp* *mf*

Cl. *mf*

Crt. *mf*

Trbn. *mf*

Wdbkls. *mf* *decrsc.* *pp*

96 WMN. *p* *pp* *mf* with relief

[anticipating the pain, but it doesn't arrive]

in its... grip... There, There: it's not that much to

Vln I *pizz.* *mf* *decrsc.* *pp* *arco* *mf*

Vln II *pizz.* *mf* *decrsc.* *pp* *arco* *mf*

Vla. *pizz.* *mf* *decrsc.* *pp* *arco* *mf*

Vc. *pizz.* *mf* *decrsc.* *pp* *arco* *mf*

Cb. *mf* *decrsc.* *pp* *arco* *mf*

104 Moderately; flowing tentatively ♩ = 100 poco rit. - - -

Fl. *sub. f*

Cl. *sub. f* harmon stem OUT *p*

Crt. *sub. f* (bucket)

Trbn. *sub. f*

Sizz. Cym. *mf*

104 WMN. *f* "bear" *p* resigned *p* [reassuring herself]

b - (ε) - r. This has to stop. Just give it time. I'm stuck here a while, it seems. I

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *slide on II, ad lib.* *p*

Cb. *arco* *sub. f* *p* *pizz.* *p*

f *p*

ad libitum ritenuto; running out of steam $\text{♩} = 46$ rit. - - - - -

110

Fl. *mf*

Cl. *mf*

Crt.

Trbn.

Sizz. Cym./ Vibes *mf* [Sizz. Cym.] [Vibes] *mf* rit. - - - - - *decesc.* (sim.)

ad libitum ritenuto; running out of steam $\text{♩} = 46$

110

WMN. *ten. poco f* "screams" *mf* *mp* *p*
 hope you don't mind the scr (i) ms. I'll get to the bed some-how. I

Vln I *poco f* *mf* *decesc.*

Vln II *poco f* *mf* *decesc.*

Vla. *poco f* *mf* *decesc.*

Vc. *poco f* *mf* *decesc.*

Cb. *poco f* *mf* *decesc.*

118 Moderately; soothing $\text{♩} = 96$

Fl. *mp*

Cl. *mp*

Crt. cup mute *mp*

Trbn. (bucket) *mp*

Vibes *mp*

118 Moderately; soothing $\text{♩} = 96$

WMN. *pp* *pp* *pp* "now" [she flinches one last time, but then gradually falls asleep]
 should be good for n - (e) w.

Vln I *p* *f* *mp*

Vln II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp* pizz.

Cb. *pp* *f* *mp* pizz.

125 poco rit. - - - - - a tempo riten. rit. - - - - - a tempo

Fl.

Cl. *mp* to Bass Clarinet

Crt.

Trbn. solo (bucket) *poco f* gliss. gliss.

Vibes

125 BURGLAR baritone

poco rit. - - - - - a tempo riten. rit. - - - - - a tempo

[BURGLAR appears at the window]

Vln I

Vln II *mp*

Vla. *mp* arco *mf*

Vc. *mf* arco solo

Cb. *poco f*

riten. rit. - - - - - a tempo riten. rit. - - - - - Lightly; on tiptoes ♩ = 108 under tempo, accel. - - rit. - - - - - [∩]

133

Fl. *mf* to Piccolo

B. Cl. Bass Clarinet (cup) *p*

Crt. *p*

Trbn. gliss. gliss. *p* gliss.

Vibes

133 BGLR. [He quietly climbs into the room] [BURGLAR begins to prowl about the room gingerly. He carries a gun, but it is fake, made of plastic—a toy gun, perhaps a water pistol—and a large sack. He searches the premises, filling his sack with items.]

Vln I *mf* *p* bouncing

Vln II *mf* *p* bouncing

Vla. *mf* *p* bouncing

Vc. *mf* pizz. *p* bouncing arco

Cb. *mf* *p* pizz. gliss.

153 long a tempo

Picc. *p*

B. Cl. *p*

Crt. *p*

Trbn. *p* *gliss.*

Snare/Hi-Hat *p* [Snare] [Hi-Hat] *mp* [Snare] [Hi-Hat]

153 long a tempo

[BURGLAR freezes in place, waits it out] *mp* [all seems clear; he continues his prow]

BGLR. Qui - et, take it

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* *pizz.* *arco*

Cb. *p* *gliss.* *mp* *gliss.* *mp*

161

Picc.

B. Cl. *poco cresc.*

Crt. *poco cresc.*

Trbn. *gliss.* *gliss.* *gliss.*

Snare/Hi-Hat [Snare] [Hi-Hat] [Snare] [Hi-Hat] *poco cresc.*

161 *poco cresc.*

BGLR. eas - y No doubt she's sleep - ing light to - night. I'll take my time, take full ad - van - tage, then

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *pizz.* *arco* *pizz.* *arco* *pizz.* *poco cresc.*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *poco cresc.*

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *poco cresc.*

167 poco rit. - - riten.

Picc. *mf* *p*

B. Cl.

Crt.

Trbn.

Vibes. *mf*

167 *ten.* *mf* *confidently* poco rit. - - riten.

BGLR. take my leave. Take it from me: to take what you have, you must

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf* arco

173 più riten. allargando colla parte a tempo primo

Picc. *mf* *p*

B. Cl. *mf* *p*

Crt.

Trbn. *mf* *p*

Snare/Hi-Hat *mf* *p* [Hi-Hat] [Snare]

173 *poco f smiling* *p* *mf playfully* più riten. allargando colla parte a tempo primo

BGLR. have what it takes. Yes, yes, yes, I confess: tak - ing - 's what I do best!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

Cb. *p*

178

Picc. *pp*

B. Cl.

Crt.

Trbn. *p* *gliss.* *gliss.*

Snare/Hi-Hat *Hi-Hat* *Snare* *Hi-Hat* *Snare* *Hi-Hat* *Snare*

178

BGLR. *p*
Soft - ly, soft - ly, take it eas - y.

Vln I

Vln II

Vla. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc. *pizz.* *gliss.* *gliss.*

Cb. *pizz.* *gliss.* *gliss.*

184

Picc. *f*

B. Cl.

Crt.

Trbn. *gliss.* *gliss.*

Snare/Hi-Hat *Hi-Hat* *Snare* *Hi-Hat* *Snare* *Hi-Hat*

184

BGLR. *poco f*
Af - ter all: tak - ing's what it's all a - bout. Close call!

Vln I *f* *p*

Vln II

Vla. *arco* *pizz.* *arco* *pizz.* *arco*

Vc. *pizz.* *gliss.* *gliss.*

Cb. *pizz.* *gliss.* *gliss.*

191 *a tempo*

Picc. *p*

B. Cl. *p*

Crt. *p*

Trbn. *p* *gliss.* *gliss.* *mp* *gliss.* *gliss.*

Snare/Hi-Hat *p* *mp* *mp* *mp* *mp* *mp* *mp*

191 *mp a tempo*

BGLR. *mp* *a tempo*

Vln I *p* *mp* *mp* *mp* *mp* *mp* *mp*

Vln II *p* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *p* *mp* *mp* *mp* *mp* *mp* *mp*

Vc. *p* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.*

Cb. *p* *mp* *gliss.* *gliss.* *mp* *gliss.* *gliss.*

Soft - ly... She'll fall a - sleep if I sit

198

Picc. *mf*

B. Cl. *poco cresc.*

Crt. *poco cresc.*

Trbn. *gliss.* *gliss.* *poco cresc.*

Vibes *mf*

Hi-Hat *mf*

198 *poco cresc.* *ten.* *mf*

BGLR. *poco cresc.* *ten.* *mf*

tight. I'll take cov-er, take stock, then take up where I left off! Take it from

Vln I *poco cresc.* *mf*

Vln II *poco cresc.* *mf*

Vla. *poco cresc.* *mf*

Vc. *arco* *pizz.* *poco cresc.* *arco* *mf*

Cb. *gliss.* *gliss.* *poco cresc.* *mf*

204 poco rit. - - riten. più riten. allargando

Picc. *p*

B. Cl. *mf*

Crt.

Trbn.

Vibes.

BGLR. *poco f* *p*

me: to take what you have, you must have what it takes. Yes, yes, yes, I con - fess:

Vln I

Vln II

Vla.

Vc.

Cb. *arco* *mf*

210 colla parte a tempo accel. - - - - -

Picc. *mf* *mp* to Clarinet

B. Cl. *mp*

Crt. *mf* *mp*

Trbn. *mf* *mp*

Snare/Hi-Hat *mf* *mp*

210 colla parte a tempo accel. - - - - - [BURGLAR reaches for the purse]

BGLR. *mf* *mp*

tak - ing - 's what I do best! I'll steal her purse, steal a - way, and steal the show!

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp* *pizz.*

Cb. *mp*

Very Quickly; frantic ♩=132

216

Picc. *ff*

Cl. *f* **Clarinet**

Crt. *ff*

Trbn. *f* *str. mute* *gliss.*

Xylo. *f* *ff*

Very Quickly; frantic ♩=132

216

WMN. *ff* Ah!!

BGLR. *ff* Ah!

Qui - et! Qui - et! Qui - et!

Get out! Get out! Get out!

[WOMAN awakens] [Both shriek in surprise] [WOMAN swiftly gets out of bed and chases BURGLAR around the room, hitting him with pillow, etc. BURGLAR is terrified, but also tries to comport himself and calm her down.]

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

221

Picc. *f*

Cl. *f*

Crt. *f* *open*

Trbn. *f* *open*

Xylo. *f*

221

WMN. *f* out! Out! Out! Out! Ah! Ah! Get

BGLR. *f* Qui - et! Qui - et! Ah! Ah! Ah!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

225

Picc. *to Flute* *Ad Libitum*

Cl.

Crt.

Trbn.

Xylo.

B. Drum

WMN. *out!* *Get out!* *Get out, now!* *Who are you?* *And how did you get in here?*

BGLR. *Qui - et! Qui - et!* *Qui - et! Qui - et! Qui - et!*

Vln I

Vln II

Vla.

Vc.

Cb.

[They come to a standstill and breathlessly face each other] *ff* *Ad Libitum* *f outraged*

230

Fl. *Flute* *Quickly; tense, anxious* $\text{♩} = 132$

Cl.

Crt. *str. mute* *f* *ff*

Trbn. *c.t. mute* *f* *ff*

Vibes *Vibes* *ff* *Vbslp*

230

WMN. *p apologetic* *rit.* *I'm a cat-bur-glar and...* *I'm a cat-bur-glar...* *Aiee!!* *My back!* *My back!* *Oh, no!* *Oh, no!* *I've*

BGLR. *[BURGLAR, remembering the gun in his hand, points it at WOMAN. She tries to raise her arms but cries out in pain, only managing to raise one]* *mp* *Oh, no!* *Oh, no!* *I've*

Vln I

Vln II

Vla.

Vc.

Cb. *pizz.* *mf*

235 a tempo poco riten. rit. - - - - -

Fl. *ff* *f*

Cl. *ff* *f*

Crt. *ff* *f*

Trbn. *ff* *f*

Ratchet/Hi-Hat [Ratchet] *ff* [Hi-Hat] *f*

235 a tempo poco riten. rit. - - - - - *a groan*

WMN. *ff* *f* Ack! Did you hear that crack? Ouch! Ow! Ah...

BGLR. shot her! No! No! No! But It is n't e-ven load-ed though!

Vln I *ff* *f*

Vln II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f* arco

240 Slowly; deliberate ♩ = 48 Ad Libitum

Fl. *mf* *sub. pp*

Cl. *mf* *pp*

Crt. *mf* *pp*

Trbn. *mf* *pp*

Vibes *mf* *pp*

240 Slowly; deliberate ♩ = 48 Ad Libitum *mf* *pp* *mf* *pp*

WMN. *mf* *pp* *mf* *pp* somewhat reluctantly I can't raise it. I swear! Rheu-ma-ti-sm... if you must know in the should-der... and back...

BGLR. Your oth-er hand: in the air!

Vln I *mf* *pp*

Vln II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

245 *molto rit.* - - - - *ad lib.* *rit.* - - - - *Very Quickly; impatient* ♩=132

Fl. *mp* *molto espres.* *ff* *f*

Cl. *mp* *molto espres.* *ff* *f*

Crt. *str. mute ff* *f*

Trbn. *c.t. mute ff* *f*

Sus. Cym./Vibes *Sus. Cym.] mallets* *Vibes* *Vbslp.]* *f* *f*

245 *molto rit.* - - - - *ad lib.* *rit.* - - - - *Very Quickly; impatient* ♩=132

WMN. *[A spark of empathy begins to glow within the BURGLAR]* *mp* *p [She nods, sadly]* *ff* *f [She is confused, impatient, angry again]*

BGLR. *Worse and worse as I get old-er* *In-flam-ma-try...?* *ad lib.* *Aiee!!* *Well...? Don't just stand there*

Vln I *mp* *ff* *f*

Vln II *mp* *ff* *f*

Vla. *mp* *ff* *f*

Vc. *pizz. b* *mp* *arco* *ff* *f* *pizz.*

Cb. *mp* *ff* *f*

249 *Slowly; deliberate* ♩=48 *Ad Libitum*

Fl. *pp*

Cl. *mf* *pp*

Crt. *pp*

Trbn. *pp*

Vibes *pp*

249 *Slowly; deliberate* ♩=48 *Ad Libitum*

WMN. *grim-ac-ing and gur-gling! Go on!* *Get to burg-ling!* *[BURGLAR winces]* *mp [Rubbing his back]* *p*

BGLR. *'Scuse me, but it just — hit me, too. Rheu-ma-ti-sm and me hap-pen to be old friends.*

Vln I *mf* *pp*

Vln II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *arco* *mf* *pp*

254 *molto rit.* - - - - - 'Quickly; conversational $\text{♩} = 100$ *riten.*

Fl. *mf*

Cl. *mp* *molto espres.* *mf*

Crt.

Trbn.

Sus. Cym. *mp* *poco* *Sus. Cym. mallets*

254 *pp* *[A spark of empathy begins to glow in the WOMAN]* *molto rit.* - - - - - 'Quickly; conversational $\text{♩} = 100$ *riten.*

WMN. *pp* *How long?* *mp* *A - ges...* *mf* *[Perking up slightly]* *mf* *[Shaking his head]* *Doc-tors tell me it's*

BGLR. *mp* *Have you tried Pred-ni-son?* *mf* *Gives me head-aches...*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *pizz.* *mp* *arco* *mf*

260 *a tempo rit.* - - - *now slower* *a tempo*

Fl.

Cl.

Crt.

Trbn.

Perc.

260 *a tempo rit.* - - - *[BURGLAR is confused] ad. lib.* *now slower* *a tempo*

WMN. *called An-ky-los-ing Spon-dy-li-tis* *The dis-ease...* *An-ky-los-ing Spon-dy-li-tis.* *Rolls off the tongue, does-n't it?*

BGLR. *You try An-a-flex?*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Begin Very Slowly, accel. poco a poco

266

Fl. *p* *cresc. poco a poco*

Cl. *p cresc. poco a poco*

Crt.

Trbn.

Xylo. *yarn mallet*
p sempre

Begin Very Slowly, accel. poco a poco

266

WMN. *p* An-ky-los-ing *p* Spon-dy-li-tis *mp*

BGLR. *p* An-ky-los-ing *p* Spon-dy-li-tis *mp*

Vln I *stacc. sempre* *p cresc. poco a poco*

Vln II *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Cb. *p* *cresc. poco a poco*

(accel.)

Very Swiftly; pattering along ♩=152

273

Fl. *f* *mp*

Cl. *f* *mp*

Crt. *cup mute* *mp*

Trbn. *cup mute* *f* *fp* *fp* *fp*

Xylo. *f* *fp* *fp* *fp*

(accel.)

Very Swiftly; pattering along ♩=152

273

WMN. *mf* *f* *mp light, breezy*
An-ky-los-ing Spon-dy-li-tis An-ky-los-ing Spon-dy-li-tis It makes my bod-y start to itch.

BGLR. *mf* *f* *(sub.)mp light, breezy*
An-ky-los-ing Spon-dy-li-tis An-ky-los-ing Spon-dy-li-tis Have you tried Le-FLU-mo-nide? And

Vln I *f* *mp*

Vln II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

278

Fl. *mf*

Cl. *mf*

Crt.

Trbn. *fp* *sfz* *sfz* *sfz*

Perc.

278

WMN. Pro - duced a spas - tic fa - cial twitch! I start to itch! A fa - cial twitch!

BGLR. for your spine, Me - PER - i - dine? Le - flu - mo - nide? Me - per - i - dine?

Vln I *mf*

Vln II *mf*

Vla.

Vc.

Cb.

283

Fl. *f* *mf*

Cl. *f* *mf*

Crt.

Trbn. *f*

Vibes *f*

open

283

WMN. *mf* *cresc.* *f* *poco f*

BGLR. *mf* *cresc.* *poco f*

Vln I *f* *mf*

Vln II *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *f* *mf* *pizz.*

but get in - to the a poth - e - car - y queue? An - ky - los - ing Spon - dy - li - tis is the name of our ar - thri - tis. You can't know how strong its bite is!

What to do the a - poth - e - car - y queue? An - ky - los - ing Spon - dy - li - tis is the name of our ar - thri - tis. You can't know how strong its bite is!

288

Fl. *p* *cresc. poco a poco* *mp*

Cl. *p* *cresc. poco a poco* *mp*

Crt.

Trbn.

Xylo. *p sempre*

WMN. *p* *mp*

BGLR. *p* *mp*

Vln I *p* *cresc. poco a poco* *mp*

Vln II *p* *mp*

Vla. *mp*

Vc. *p* *mp*

Cb. *p* *mp*

The mal-a-dy that I'm dis-clos-ing; Spon-dy-li-tis

An-ky-los-ing Its ty-ran-ny is just to spite us:

stacc. sempre

295

Fl. *mf* *f* *Piccolo*

Cl. *f*

Crt. *f*

Trbn. *f* *fp* *fp* *fp* *fp* *fp* *fp*

Xylo. *Snare* *B. Drum*

WMN. *mf* *f* *mp*

BGLR. *mf* *f*

Vln I *mf cresc.* *stacc. sempre* *f*

Vln II *mf cresc.* *stacc. sempre* *f*

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Cb. *mf* *f*

An-ky-los-ing An-ky-los-ing Spon-dy-li-tis

Spon-dy-li-tis An-ky-los-ing Spon-dy-li-tis

And

295

Fl. *mf* *f* *Piccolo*

Cl. *f*

Crt. *f*

Trbn. *f* *fp* *fp* *fp* *fp* *fp* *fp*

Xylo. *Snare* *B. Drum*

WMN. *mf* *f* *mp*

BGLR. *mf* *f*

Vln I *mf cresc.* *stacc. sempre* *f*

Vln II *mf cresc.* *stacc. sempre* *f*

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Cb. *mf* *f*

An-ky-los-ing An-ky-los-ing Spon-dy-li-tis

Spon-dy-li-tis An-ky-los-ing Spon-dy-li-tis

And

301

Picc. *mp*

Cl. *mp* cup mute

Crt. *mp*

Trbn. *fp* *fp* *fp* *fp*

Perc.

WMN. *mp*
for your back, Ke-TER-o-lac? But KA-ta-flam's a to-tal sham! Ke-ter-o-lac? And

BGLR. *mp*
Bac-ter-i-al in-fec-tion. A per-man-ent e-rec-tion! in-fec-tion!

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc.

Cb.

306

Picc.

Cl. *mf* *f* *mf*

Crt. *mf* open *f* *mf*

Trbn. *sfz* *sfz* *sfz* *f*

Vibes *f*

306

WMN. *mf* *cresc.* *f* *poco f*
Ka-ta-flam? What to do the a poth-e-car-y queue? An ky-los-ing Spon-dy-li-tis

BGLR. *mf* *cresc.* *poco f*
e-rec-tion! but get in-to the a-poth-e-car-y queue? An ky-los-ing Spon-dy-li-tis

Vln I *mf* *f* *mf*

Vln II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *f* *pizz* *mf*

311

Picc. *p* *cresc. poco a poco* to Flute

Cl. *p* *cresc. poco a poco*

Crt.

Trbn.

Xylo. *p sempre*

WMN. is the name of our ar-thri-tis. You can't know how strong its bite is!

BGLR. is the name of our ar-thri-tis. You can't know how strong its bite is!

Vln I *p* *cresc. poco a poco*

Vln II *p*

Vla. *p*

Vc. *p*

Cb. *p*

317

Fl. *mp* *mf* *f* to Piccolo

Cl. *mp* *mf* *f*

Crt.

Trbn. *f* (cup) *fp*

Xylo. *f*

317

WMN. *f* Gold SO-di-um Thi-

BGLR. *f*

Vln I *f*

Vln II *mf* *cresc.* *f*

Vla. *mp* *mf* *cresc.* *f*

Vc. *mp* *mf* *cresc.* *f*

Cb. *mp* *mf* *cresc.* *f* arco

mf *f*

323 *accel.* *Piccolo* *f* *Faster; racing* ♩ = 176+

Picc. *p*

Cl.

Crt. *f* *fp* *fp* *fp* *fp* *fp* *cresc.*

Trbn. *f* *fp* *fp* *fp* *fp* *fp* *cresc.*

Snare/BD *fp* *fp* *fp* *fp* *fp* *fp* *cresc.* *sub.p*

B. Drum

323 *accel.* *Faster; racing* ♩ = 176+

WMN. *f* *f* *f* *f* *f* *cresc.* *sub.p*

BGLR. *f* *f* *f* *f* *f* *cresc.* *sub.p*

Vln I *cresc.* *sub.p*

Vln II *cresc.* *sub.p*

Vla. *cresc.* *sub.p*

Vc. *cresc.* *sub.p*

Cb. *cresc.* *sub.p*

OH - ma - late? Hair - y chest! SUL - fa - SAL - a - zine!

Not im - pressed! MO - no - GE - sic SAL - sal - ate? AH - za - THI - o - prine!

329 *Suddenly Slowly; wistful* ♩ = 69 (rubato, ad lib.)

Picc. *mf*

Cl.

Crt. (open) *f* *open*

Trbn. *f* *f*

Snare *cresc.* *f* *f*

329 *Suddenly Slowly; wistful* ♩ = 69 (rubato, ad lib.)

WMN. *mf* *fp* *mf* *mf* *mf* *mf*

BGLR. *mf* *fp* *mf* *mf* *mf* *mf*

Vln I *cresc.* *mf*

Vln II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *pizz.* *mf*

TAH - ci - LI - zu - mab! DEX - a - METH - a - ZONE! Di - CLO - fen - ac, Ah! Di clo - fen - ac: Your

AH - da - LI - mu - mab! HY - dro - COR - ti - zone! Di - CLO - fen ac, Ah! Di clo - fen - ac: Your

337 take time a tempo (♩=176)

Picc. *mf* *f*

Cl. *mf* *f*

Crt. *fp* *fp* *fp* *fp* *fp* *cresc.*

Trbn. *fp* *fp* *fp* *fp* *fp* *cresc.*

Snare/BD *fp* *fp* *fp* *fp* *fp* *cresc.*

B. Drum

337 take time a tempo (♩=176)

WMN. won - d'rous high, your heart - at - tack...

BGLR. won - d'rous high, your heart - at - tack...

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Cb. *f* *arco*

343 to Flute

Picc. *p* *mf*

Cl.

Crt. *f*

Trbn.

Snare *sub.p* *cresc.* *f*

343

WMN. ME - clo - fen - a - mate! Pir OX - i - cam! CU - pri - mine! Hy - dro - OX - y - CHLOR - o - quine!

BGLR. IN - do - METH - a - cin! Mel - OX - i - cam! OX - i - PRO - zin! Hy - dro - OX - y - CHLOR - o - quine!

Vln I *sub.p* *cresc.*

Vln II *sub.p* *cresc.*

Vla. *sub.p* *cresc.*

Vc. *sub.p* *cresc.*

Cb. *sub.p* *cresc.*

361

Fl. *cresc.* *ff*

Cl. *cresc.* *ff*

Crt. *f* *cresc.* *ff*

Trbn. *f* *cresc.* *ff*

Snare/BD *f* *cresc.* *ff*

WMN. *ff* *ff*

BGLR. *ff* *ff*

the reas-on for my sleep-less night is, sleep-less night is, sleep-less night is, sleep-less night is... Eight syl-la-bles that do in-cite us:

stand up-right is, stand up-right is, stand up-right is, stand up-right is... Eight syl-la-bles that do in-cite us:

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

366

Fl. *f* *ff* *mf* Very Quickly; as before ♩ = 132

Cl. *f* *ff* *mf*

Crt. *f* *ff* *f* *ff*

Trbn. *f* *ff* *f* *ff*

Sus. Cym/BD *f* *ff* *mf* *Vbslp.*

WMN. *f* *ff* *mf* Very Quickly; as before ♩ = 132

BGLR. *f* *ff* *mf*

An-ky-los-ing Spon dy-li-tis! [BURGLAR's back seizes up again] *mf*

An-ky-los-ing Spon di-li-tis! Aiee!! My back, my back, my back, my

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

Cb. *f* *ff* *mf* *pizz.*

386 Moderately; tentative at first $\text{♩} = 80$

Fl. *to Piccolo* *Piccolo* *mp* *Bass Clarinet*

Crt. *(cup mute)* *mp*

Trbn.

Perc.

386 *[rolling her eyes]* Moderately; tentative at first $\text{♩} = 80$ *mp*

WMN. How in - con - ven - ient... There's on - ly one thing that works for

BGLR. stuck half - way up! Hu - mil - i - at - ing! Yes...

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

393 *to Flute*

Picc.

B. Cl.

Crt.

Trbn.

Perc.

393 *mf* *f* *enthusiasm getting the better of her*

WMN. me Scotch! Scotch! Scotch! Scotch!

BGLR. Yes... Yes! Yes!! Spir-its! A - greed! It takes my aches and pains down a notch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

399 Not too fast $\text{♩} = 104$ *ritenuto* *ad libitum* ’ Suddenly Very Slowly; gently $\text{♩} = 60$
a pronounced pause after every phrase

Fl. *mf*

Cl. *mf*

Crt. *mf*

Trbn. *mf*

Perc. *mf*

399 Not too fast $\text{♩} = 104$ *ritenuto* *ad libitum* ’ Suddenly Very Slowly; gently $\text{♩} = 60$
a pronounced pause after every phrase
[each to themselves]

WMN. *mf* I... Your back: it's shot! I'm hes - i - tant but he's

BGLR. *mf* Well, then: help me up! We'll hit the pub! What say? A drink? But my wrist is not! Let me tell you what: — by

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *pizz.*

406 Slowly; like a dream $\text{♩} = 42$ ($\text{♩} = 84$) Flute *mp*

Fl. *mp*

Cl.

Crt.

Trbn.

Vibes *motor on**

406 Slowly; like a dream $\text{♩} = 42$ ($\text{♩} = 84$) *poco f* *p*

WMN. some-one who's, if I'm not mis-ta-ken, be nign. Strange is - n't it... *p*

BGLR. drink-ing booze I sof-ten this ache in my spine. This... *p*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *pizz. p*

Cb. *pizz. p*

* motor pre-set to the triplet value (~126 RPM); tempo cued to the vibraphone. If motor unavailable, restrike very softly.

Steady; but gradually becoming more and more fraught ♩ = 84

426 Piccolo

Picc. *p cresc.*

Cl.

Crt.

Trbn. *open* *p cresc.*

Perc.

Steady; but gradually becoming more and more fraught ♩ = 84

[WOMAN tries to pull BURGLAR to his feet. They clumsily flail about, he "mounting" her, but her arthritis abruptly returns. They try to recover but become even more awkwardly entangled. Between cries of pain and frantic instructions to one another they hopelessly try to extricate themselves with increasing anxiety and embarrassment]

426

WMN.

BGLR.

Vln I *p cresc.*

Vln II *p cresc.*

Vla. *p cresc.*

Vc.

Cb.

432

Picc.

Cl. *shrill*

Crt. *open clarion f*

Trbn. *f*

B. Drum

432

WMN.

BGLR.

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Cb. *mf cresc.* *f*

mp *cresc.* *f*

437

Picc. *cresc.* to Flute

Cl. *cresc.*

Crt. *cresc.*

Trbn. *cresc.*

B. Drum *cresc.*

WMN. & BGLR. *ff* loud knocking at the door *5*

[OFFICER: Police!! Does someone need help in there? Hello? We've received a complaint... I'm coming in!]

[WOMAN and BURGLAR freeze, stuck in an embarrassing arrangement of arms and legs...]

Vln. I *cresc.* *sub. p*

Vln. II *cresc.* *sub. p*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

442

Fl. *Ad Libitum* *p*

Cl. *p*

Crt. *cup mute* *p*

Trbn. *bucket mute* *p*

Perc. *p*

442 spoken, together *p* Oh, no...

[OFFICER enters with his gun drawn, taking in the scene. He is confused, unsure what to do]

[He holds his gun on the couple]

[deciding to assert himself, somewhat unnecessarily:] "Don't move!"

[BURGLAR and WOMAN groan, still frozen in place]

Ad Libitum [OFFICER lowers his gun and approaches the couple cautiously]

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz. p*

482

Picc. *f* *cresc.* *mf*

Cl. *f* *cresc.* *mf*

Crt.

Trbn. *mf* c.t. mute *gliss.* *gliss.*

Timp. *gliss.* *gliss.* *mf*

482

WMN. *ff* *mf* *mf* wailing in pain

BGLR. Ow! Ow! Ow!

Vln I think! *f* *cresc.* *mf*

Vln II *f* *cresc.* *mf*

Vla. *f* *cresc.* *mf*

Vc. *f* *cresc.* *mf*

Cb. *f* *cresc.* *mf*

487

Picc. *f* *cresc.* *poco f*

Cl. *f* *cresc.* *poco f*

Crt.

Trbn. *gliss.* *gliss.* *poco f*

Timp. *ff* *poco f* *poco f*

487

WMN. What bod - y part will seize up now? *poco f* Ow! Ow!

BGLR. *poco f* Clink, clink, clink, clink, clink, clink,

OFF. Well, well,

Vln I *f* *cresc.* *poco f*

Vln II *f* *cresc.* *poco f*

Vla. *f* *cresc.* *poco f*

Vc. *f* *cresc.* *poco f*

Cb. *f* *cresc.* *poco f*

492

Picc. *f* *cresc.*

Cl. *f* *cresc.*

Crt.

Trbn. *gliss.*

Timp. *gliss.* *gliss.*

492

WMN. *ff*

BGLR. *clink, clink, clink, clink, clink, clink... I'm go-ing, I'm go-ing, I'm go-ing, I'm go - ing straight to jail I think!*

OFF. *well, I'll bet you have a stor-y to tell!*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

497

Fl. *f*

Cl. *f*

Crt.

Trbn. *gliss.*

Timp. *gliss.*

497

WMN. *f* *Ah!*

BGLR. *f* *Clink, clink, clink... I'm go-ing, I'm go-ing, I'm go-ing, I'm*

OFF. *Well, well, well, I'll bet you have*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Even Faster; frenetic, madcap ♩ = 126+

502

Picc. *f* *cresc.* *sub. p*

Cl. *f* *cresc.* *sub. p*

Crt.

Trbn.

Timp. *gliss.* *gliss.* *ff* *p*

502

WMN. *mp*

BGLR. *mp*

OFB. *mp*

Vln I *f* *cresc.* *p*

Vln II *f* *cresc.* *p*

Vla. *f* *cresc.* *p*

Vc. *f* *cresc.* *p*

Cb. *f* *cresc.* *p*

Help us, of - fi - cer, please! We've An - ky - los - ing Spon - di - li - tis!

go - ing straight to jail — I think! Help us of - fi - cer, please! We've An - ky - los - ing Spon - di - li - tis!

a stor - y to tell! What —

506

Picc. *f* *mf* *open*

Cl. *f* *mf*

Crt.

Trbn.

Timp./
BDr. *f* *mf* *mf*

506

WMN. *f* *mf* *mf*

BGLR. *f* *mf*

OFB. *f* *mf*

Vln I *f* *mf*

Vln II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

what a scene, what a scene, what a scene this has been! We've An - ky - los - ing Spon - di - li - tis!

what a scene, what a scene, what a scene this has been! We've An - ky - los - ing Spon - di - li - tis!

are they say-ing I have-n't the slight-est? what a scene, what a scene, what a scene this has been! What are they say-ing I have-n't the slight-est?

rit. - - - - -

521

Picc. *to Flute* Flute *mp*

Cl. *ff* *mf*

Crt. *ff* *mf*

Trbn. *ff*

Snare/BD *ff* rit. - - - - -

521 WMN. *ff* *scene!* *mp* *Come*

BGLR. *ff* *scene!*

OFF. *ff* *scene!* *mp*

Vln I *ff* *mf* *mf* *mp*

Vln. II *ff* *mf* *mp*

Vla. *ff* *mf*

Vc. *ff* *mf* *mp*

Cb. *ff* *mf* *mp*

ff *deces.* *p*

Very Quickly; racing to the end ♩ = 132

529 (rit.) - - - - -

Fl. *p* *ff*

Cl. *ff*

Crt. *str. mute* *ff* *(open)*

Trbn. *f* *c.t. mute* *ff* *ad lib.*

Vibes *Vibes* *Vbslp* *f* *Xylo* *f*

529 (rit.) - - - - -

WMN. & BGLR. *p* *ff* *ff* *ff* *ff*

OFF. *on...* *[OFFICER bends over to assist them]* *p* *3* *Let's get you up...* *Aiee!!* *[BURGLAR turns to audience]* *[WOMAN turns to audience]* *[OFFICER turns to audience]* *BLACK OUT!*

Vln I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *pizz.* *ff* *arco*

Cb. *p* *ff*