

# The Devil's Tale

*a sequel to  
Stravinsky's L'Histoire du Soldat*

*by James M. Stephenson*

# The Devil's Tale

**Story and Music by:  
James M. Stephenson**

## **Instrumentation:**

**Violin, Contrabass, Clarinet (A/B), Bassoon, Trumpet, Trombone, Percussion (1 player)  
Solo Narrator. Options available for dancers, actors - staging.**

## **Duration:**

**Music only: approx. 34 minutes  
with Narration: approx. 45 minutes**

Order of movements

for Dance:

\* = complete production only

## **PART I**

intro: Percussion solo (reprises ending of Stravinsky: "L'histoire du soldat")

I. Never Odd or Even

II. Live, O Devil, revel ever! Live! Do evil

solo: HANNAH

III. Seven Eves

duet: JOE/HANNAH

IV. Too hot to hoot

solo: SAM

V. Three dances:

solo: HANNAH

Cigar

Toss it in a Can

It is so Tragic

VI. Now, I Won

VII. \*PART I Finale - (Three Dances reprise)

solo: HANNAH

## **PART II**

VIII. Devil never even lived

IX. \*Seven Eves (reprise)

X. \*Never Odd or Even (short reprise)

solo: HANNAH

XI. Evil, a sin, is alive

solo: JOE

XII. Name No One Man

duet: SAM, HANNAH

XIIa. (optional) \*No, It is opposition

XIII. \*Never Odd or Even (short reprise)

solo: SAM

XIV. Now I Won (reprise)

# The Devil's Tale

(sequel to 'L'histoire du soldat')

## Part I

### The Devil's Tale

Story and Music by:  
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Solo percussion, BEFORE any narration:

On final loud drum-stroke, JOE wakes up to discover it was all just a dream. Next to him in bed, is his girlfriend, HANNAH, who is a showgirl in Vegas. It's already mid-afternoon (all Vegas performers sleep late).

(Joe): It was all just a dream! It seemed so real, so true.  
 (Hannah) What seemed real? Hannah asked (waking up on cue).  
 (Joe): The devil, the fiddle, and you as a princess - all of it!  
 (Hannah): (jokingly upset) So I'm not a princess... I'm not fit...?

(Joe, not looking at Hannah): Please tell me you'll stick by my side; you won't be lost?  
 Through thick and thin, no matter the cost.

Narrator: But Hannah has left the room, and our story must resume...

[to music]

I. NEVER ODD OR EVEN

Prestissimo ♩ = 156

Score for the first system of "I. NEVER ODD OR EVEN". The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion (with a Splash Cymbal), Violin, and Double Bass. The music is in 2/4 time and features a complex rhythmic pattern with frequent triplet markings and dynamic markings of *f* (forte). The percussion part is marked "w/ medium-soft mallet" and "Splash Cymb.".

Score for the second system of "I. NEVER ODD OR EVEN". This system continues the musical material from the first system, starting at measure 8. It includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion (with a B.D. w/ stick), Violin, and Double Bass. The music maintains the same complex rhythmic and dynamic characteristics, with various time signature changes and triplet markings.

16 A

Musical score for measures 16-24. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics including *ff*, *f*, *mf*, and *p*. Performance instructions include *Solo*, *pizz.*, *arco*, and *(choke)*. Percussion parts specify *Floor Tom* and *w/ stick*. Trills and triplets are indicated throughout the score.

25 B

Musical score for measures 25-33. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature changes to one flat (B♭) and the time signature changes to 3/4. The music features various dynamics including *ff*, *f*, *mf*, and *p*. Performance instructions include *arco*. Percussion parts specify *Triangle* and *Floor Tom*. Trills and triplets are indicated throughout the score.

33

B♭ Cl. *f* 3 5 3 3

Bsn. *f* 3 3

C Tpt. *f* 3 3 3 3

Tbn. *f* 3 *p* *f*

Perc. *p* *p* *S.D.* *R.D. mf*

Vln. *f* 3 3 3 3 *p* *f* 3 3 3 3

D.B. *f* 3 3 *f*

C

39

B♭ Cl. *f* *p* *f* *p* *f* *p*

Bsn. *f* 3 3

C Tpt. *f* 3 3 3 3

Tbn. *p* *f* 3 3

Perc. *p* *p* *f* *p* *f* *p* *f* *p*

Vln. *p* 3 3 3 3 *f* *p* *f* *p* *f* 3 3 3 3 *p*

D.B. *f* *p* *f* *p* *f* 3 3 *p*

Tambourine (mounted)

pizz. arco pizz. arco pizz.

D

44

B♭ Cl. *f p f p mf*

Bsn. *p mf*

C Tpt. *p mp*

Tbn. *p*

Perc. *f p f*  
Sus. Cymb. w/ soft mallets

Vln. *f p f p mp*  
arco pizz. arco pizz.

D.B. *f p f p*

49

B♭ Cl. *f f*

Bsn. *f*

C Tpt. *mf f p f p*

Tbn. *p p f*

Perc. (choke) *p mf f p f p*  
Tambourine Triangle

Vln. *mf f p f p*

D.B. *f f p f p f*  
arco

54

B♭ Cl. *f* *p* *sim.*

Bsn. *f* *p* *sim.*

C Tpt. *f* *p*<sup>3</sup> *f* *p*<sup>3</sup> *p* *pp* *p* *Con sord.*

Tbn. *f*

Perc. *f* *p* *f* *p*

Vln. *p* *f* *p* *ma sempre non secco*

D.B. *p* *f* *p*

63

B♭ Cl. *p*

Bsn. *pp*

C Tpt. *pp* *pp*

Tbn. *p* *Cup Mute*

Perc. *pp* *Claves* *use clave on rim* *Tambourine using clave*

Vln. *pp* *pizz.*

D.B. *pp* *p*

71 G

B♭ Cl. *pp* *p*

Bsn. *pp*

C Tpt.

Tbn.

Perc. *p* *p* *mp* *pizz.*

Vln. *p*

D.B. *p*

Sus. Cymb. hard sticks

Triangle

80 H

B♭ Cl. *pp* *p* *pp*

Bsn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C Tpt. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tbn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. *p* *p* *p* *p* *p* *p* *p* *p*

Vln. *p* *p* *p* *p* *p* *p* *p* *mp espress.*

D.B. *p* *p* *p* *p* *p* *p* *p* *pp*

Con sord.

use claves

Sus. Cymb.

Tamb.

S.D. (rim)

*pp* Open

89

B♭ Cl. *mp* *pp* *mp*

Bsn. *pp* *p*

C Tpt. *mp* *pp* Open

Tbn. *mp* *p*

Perc. *p*

Vln. *mf* *p* *pp*

D.B.

I

99

B♭ Cl. *f* *p*

Bsn. *p*

C Tpt. *pp*

Tbn. *p*

Perc. *p*

Vln. *f*

D.B.

107

J

B♭ Cl. *pp* *mf* *mf*

Bsn. *pp*

C Tpt. *mf* *mf*

Tbn. *p* *mf*

Perc. *p* 3 Toms

Vln. *p*

D.B. *mf* *p*

116

B♭ Cl. *pp* *f* *f*

Bsn. *f*

C Tpt. *pp* *mf* *p* *mf*

Tbn. *pp* *f*

Perc. *p*

Vln. *mf* *f*

D.B. *f* arco

K

122

B♭ Cl. *f* *mf* *f* *ff*

Bsn. *f* *ff*

C Tpt. *p* *f*

Tbn. *f*

Perc. Low Toms *p* Sus. Cymb. w/ stick *f* *p* *f* *p*

Vln. *mf* *f*

D.B. *f* *mf* *f* *f* *ff*

L

128

B♭ Cl.

Bsn.

C Tpt. *ff*

Tbn. *ff*

Perc. Splash Cymb. (choke)

Vln. *ff*

D.B.

133

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

Sus. Cymb.

B.D.

*f*

*p*

*ff*

M

138

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

Splash Cymb. w/ medium-soft mallet

*f*

*f*

146

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

Tbn. *ff*

Perc. *mf* Floor Tom

Vln. *ff*

D.B. *ff*

B.D. w/ stick *f*

154 [N]

B♭ Cl. *f*

Bsn. *f* Solo

C Tpt. *pizz*

Tbn. *f*

Perc. *f* (choke)

Vln. *f*

D.B. *f* arco *f* pizz.

161

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

Triangle

Floor Tom

*ff* *p* *f* *fz*

(Joe): I need to get warmed up for the show. Big premiere tonight, you know.

(Hannah): (not so enthused) Yeah, it's great... but I'm so sick of this life. I wanna go home to Tulsa, Joe - and someday be your wife.

(Joe): I know, babe. Me too. Just trust me. See this through.

Narrator: Joe hesitates leaving the room, then crosses the threshold; walking anywhere near the blackjack tables always makes him grow cold. Unavoidably, he passes near the table of Sam Hill: a dealer, an agent, the devil.

(Sam): (*with a showgirl on his arm - if possible*) Hi Joe. Always good to see you. But never as nice as to see Hannah too. She's a good one, you know, quite the catch. Some riffs between us I'd like to patch. (*winks*).

(Joe): (*obviously annoyed*) Hannah's still asleep. She's my girl now, you know. We all must choose. You reap what you sow.

(Narrator: ever so slightly, Sam winces, not taking Joe's words too lightly). (Joe continues, facing his foe): We can all only star in one show. You must follow your path, your dream. No one else's life to live, it would seem. (*he pauses, changing the subject*). One thing for sure, from my view: you sure do like showgirls, don't you?

(Sam): Wouldn't be seen with anything less (*winks again*). And you? Come on now, confess.

(Joe): (*ignoring the question - looking at blackjack table*) Why do you contribute to such sin? You sit here, all day, taking people's money in. You're a snake - and how you treat and own your girls (*gesturing toward girl*): all at what stake? (*pause*) Your heart is a sieve. Have you ever really lived?

(Sam): Oh yes, I've lived. (*winks again, this time at girl*) To have my life, what you wouldn't give! As for the girls, I'm just doing my civic duty. (*gestures toward table*) Care to place a bet, play a couple hands, maybe three? Right, you quit - what was the reason?

(Joe): Civic duty - and a certain agreement...

(Sam): (*an air of victory*) Of course. (*changing the subject*) The new show: what's the name again?

(Joe): Starts tonight: "Never Odd or Even"

(Sam): Hmm... Interesting name for a Vegas show. Tough to bet on that, though. (*reflecting*) Reminds me of a riddle, something about which I used to fiddle: "Never odd or even. I prefer pi. On desserts, I stressed No! I prefer pi. Never odd or even."

(Joe): What is that nonsense you believe in?

(Sam): Just something to consider, in case you lose something precious to a higher bidder.

(Joe): Whatever... I gotta go. Can't wait to get out of this place - this hell-hole.

(Sam): You kidding? I love this place! Some day I will own it (Narrator: A smile washed across his face).

Narrator: Joe leaves the table, to warm up for the show. Hannah is already stretching, having arrived a few minutes ago.

**II. LIVE, O DEVIL, REVEL EVER! LIVE! DO EVIL!**

**Adagio**

Musical score for the section "II. LIVE, O DEVIL, REVEL EVER! LIVE! DO EVIL!". The score is in 3/4 time and begins at measure 169. The tempo is marked "Adagio". The score includes parts for B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), and Double Bass (D.B.). The key signature has one sharp (F#). The score features various dynamics including *p*, *pp*, *mp*, and *ppp*, along with articulation marks like accents and slurs. A rehearsal mark "O" is placed above the first measure of the second system. The score concludes with a final cadence in the fifth measure of the second system.

175 P

B♭ Cl. *pp* *p* *pp* *ppp*

Bsn. *pp* *p* *pp* *pp*

C Tpt. *p* *pp* *ppp*

Tbn. *pp* *p* *pp* *ppp*

Perc.

Vln. *mp* *p* *pp* *ppp*

D.B. *mp* *p* *pp*

Narrator: Sam pops his head into the room. Joe and Hannah know that wherever Sam is, evil must loom.

(Sam): Well, hello Hannah, my friend. (*Narrator*: he winks again, meant to offend). (to Joe): Don't forget our little deal. Too soon to pack your bags quite yet, I feel. (*Sam leaves, briefly*)

Narrator: Hannah is confused; Joe upset, not amused.

(Hannah): Joe, what was that all about?

(Joe): Nothing. It's all fine. In a week we're gone, no doubt.

(Hannah): Joe, what isn't 'fine'?

(Joe): Trust me, Hannah, it's all part of the design. (*they hug*)



195 *rit.* R **a tempo**

Musical score for measures 195-200. The score is for a full orchestra and includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The music features a variety of dynamics including *p*, *pp*, *mp*, and *ppp*. A *rit.* (ritardando) marking is present at the beginning of the system, followed by a boxed 'R' and 'a tempo' marking. The percussion part is mostly silent, with some light effects indicated by short horizontal lines.

201 S

Musical score for measures 201-206. The score continues with the same instrumentation as the previous system. The key signature remains three sharps and the time signature is 5/4. Dynamics range from *p* to *mf* and *fp*. A boxed 'S' marking is present above the first measure of this system. The percussion part remains mostly silent. The double bass part has a *mp > p* dynamic marking at the start of the system.

207

207

B♭ Cl. *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Bsn. *f* *fp* *f* *fp* *f* *fp* *f* *fp*

C Tpt. *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Tbn. *mf* *f* *fp* *f* *fp* *f* *fp*

Perc.

Vln. *f* *fp* *f* *fp* *f* *fp* *f* *fp*

D.B. *mf* *f*

210

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Perc. Floor Tom *ff*

Vln. *f* *ff*

D.B. *f* *ff*

[Sam returns and knocks along with the final 7 notes in percussion]

(Sam): (to Joe) Remember, our deal. Perhaps this would appeal. (Narrator: He hands Joe a deck of cards, who recoils at the sight.)  
(Sam): all will be fine, if you play your cards right.

### IV. Too Hot to Hoot

**Allegro** (M.M. ♩ = c. 160)

213

Clarinet in B $\flat$

Bassoon

Trumpet in C

Trombone

Percussion

Violin

Double Bass

Floor Tom

S.D.

Con sord.

*f*

217

B $\flat$  Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vin.

D.B.

*p*

*mf*

*f*

*p*

*pp*

*p*

*mf*

*p*

*mf*

*f*

*p*

*mf*

*p*

222

B♭ Cl. *p* *mf* *p* *mf*

Bsn. *mf* *f*

C Tpt. *p*

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

Perc. *p* *pp* *p* *pp*

Vln. *p* *mf* *p* *f*

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

227 U

B♭ Cl. *mp* *mf* *p*

Bsn. *p* *p*

C Tpt. *p* *p*

Tbn. *pp*

Perc. *pp* *pp* *pp*

Vln. *p* *mf*

D.B. *p*

on Rim Tamb.

233

V

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

*f*<sup>3</sup>

*p*

*p*

*mp*

*pizz.*

*f*

239

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

*f*<sup>3</sup>

*fp*

*fp*

*mp*

*mf*

*p*

244 W

Score for measures 244-247. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. Measure 244 starts with a woodwind entry marked 'W' and a dynamic of *f*. The percussion part has a 's.d.' (snare drum) entry. Dynamics range from *f* to *pp* and *mf*. The time signature changes from 4/4 to 7/8.

248

Score for measures 248-251. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. Measure 248 starts with a dynamic of *p*. Dynamics range from *f* to *pp* and *mf*. The time signature changes from 7/8 to 4/4.

253

Musical score for measures 253-257. The score is for a full orchestra and includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics for each instrument are as follows: B♭ Cl. (mf, p, mf, p, pp), Bsn. (mf, mf, p), C Tpt. (pp, mf, p), Tbn. (mf, pp, mf, p, pp), Perc. (mp, pp, mp, p, pp), Vln. (f, f, p, pp), and D.B. (mf, p, mf, p, pp). The score features various articulations and phrasing slurs.

258

Musical score for measures 258-262. The score continues with the same instruments as the previous system. The key signature remains B-flat major. The time signature changes to 7/8. The dynamics are: B♭ Cl. (pp), Bsn. (pp), C Tpt. (pp), Tbn. (p), Perc. (pp), Vln. (pp), and D.B. (pp). There are specific performance instructions: 'X' above measure 258, 'Open' above the Trombone part in measure 260, and 'B.D.' and 'Triangle' above the Percussion part in measure 260. The score includes complex rhythmic patterns and phrasing.

264

Y

B♭ Cl. *mp* *f*

Bsn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. *mp* *f* **Tamb.**

Vln. *mp* *f*

D.B. *mp* *f*

268

B♭ Cl. *f* *ff*

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

C Tpt. *ff* *f* *ff* *fz*

Tbn. *p* *ff* *fz*

Perc. *p* *f* *fz* **Splash Cymb.** **Tamb.**

Vln. *ff* *f* *ff* *fz*

D.B. *ff* *p* *ff* *fz*

[on the final jump of the dance, Sam hurts himself, and falls.

He leaves, limping. Joe witnesses it all, and the limp gives him an idea for the future]

[if done without actors/dancers, narrator might say: By lucky stroke of chance, Joe notices Sam hurt at the end of the dance.

Watching Sam limp away, an idea strikes Joe for another day.]

**SCENE CHANGE**

*Sam is now dressed as billboard guy on street. Joe and Hannah are nearby.*

Narrator: It is the day of the opening, and on the street is Sam, advertising for a show to compete: "Come see 'Wicked One' - the best show in

(Hannah): Why does he do this? I'm on his roster.

(Joe): He's crazy. He's a monster. Dammit, I'm mad. We're being maligned. I'm gonna go give that little boob a piece of my mind.

Narrator: Joe walks over to Sam in a hurry, each step increasing his fury.

(Joe): (to Sam) That's it, ok, you win. I'll play you for the girl - just say when. If I win, all contracts scratched and Hannah and I leave for Tuls

(Sam): ahhh. gonna come back to the table, eh? Deal. One week from today, we play.

Narrator: Joe returns to Hannah, not as quickly, deep in thought, looking somewhat sickly.

(Hannah): I can't believe his foul play. This isn't fair. What did you say?

(Joe): (*regaining his confidence*) Just letting him know that I'm not your average Joe. I'm someone to be dealt with, you know.

**SCENE CHANGE**

*"Never Odd or Even" staged for show.*

Narrator: The time has arrived, everything in place. Everyone having prepared at furious pace.

Cast and crew, rehearsed and steady, the audience now in their seats and ready.

The show has commenced, about 20 minutes in, Hannah's big numbers next to be danced.



283

B♭ Cl. *p* *f* *fp* *p* AA

Bsn. *p* *f* *p*

C Tpt. *p*

Tbn. *p* *f fp* *p*

Perc. S.D. - rim S.D. (W.B.) *pp*

Vln. *p* *f* *p*

D.B. *p* arco *f* pizz. *p*

288

B♭ Cl. *mp* *f*

Bsn. *p* *f*

C Tpt. *f*

Tbn. *p* *f*

Perc. Tamb. Triangle *f*

Vln. *f* *f*

D.B. *f* arco *f*

293 **BB**

Score for measures 293-297. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f*, *mf*, and *p*. Performance instructions include *pizz.*, *(W.B.)*, *S.D. - rim*, and *Triangle*.

298 **CC**

Score for measures 298-302. The score includes parts for B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature changes to two flats (B♭, E♭) and the time signature changes to 3/4. Dynamics include *f*, *fz*, *p*, and *pp*. Performance instructions include *S.D.*, *B.D.*, *Floor Tom*, *S.D. - rim*, *Triangle*, *pizz.*, and *arco*.

303

303

B♭ Cl. *pp*

Bsn. *p* *pp* *pp*

C Tpt. *pp* *pp*

Tbn. *pp*

Perc. *pp*

Vln. *p*

D.B. *pp* *pp* arco pizz

3

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308

308

B♭ Cl. *fp* *fp* *fp* *fp*

Bsn. *f* *fp* *fp* *fp*

C Tpt. *f*

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

Perc. *f* *Tamb.*

Vln. *f* *fz* *f* *fz* *f* *fz*

D.B. *f* *f* *f* *f*

arco

DD

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313

313

B♭ Cl. *f* *fp* *fp* *fp* *f*

Bsn. *f* *fp* *fp* *fp* *f*

C Tpt. *f* *f* *f* *f* *f*

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

Perc. *fp* *f* *f* *f* *fp*

Vln. *f* *f* *fz* *f* *fz* *f*

D.B. *f*

314 315 316 317

318

318

B♭ Cl. *f* *f* *f* *f* *p*

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

C Tpt. *f* *f* *f* *f* *f*

Tbn. *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *pp*

Vln. *f* *f* *f* *f* *pp*

D.B. *f* *f* *f* *f* *pizz.* *p*

319 320 321 322



332

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Police Whistle

Vln.

D.B.

*f* *fz* *f* *fz* *p* *f* *fz* *p* *p* *f* *fz* *p* *pp*

S.D.

S.D. - rim

arco

pizz.

Vb. Toss It in a Can

Lazy ♩ = 66

337

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

*pp* *pp* *pp* *pp* *ppp* *pp*

FF

GG

Cup Mute

Cup Mute

Tambourine (thumb-roll)

pizz.

344

A Cl. *ppp* **HH** 13 12

Bsn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. Tambourine (thumb-roll) Triangle *ppp* *pp*

Vln. *pp*

D.B. *ppp*

349

A Cl. *mp* *f* **II**

Bsn. *pp* *f* *pp*

C Tpt. *pp* *f* *pp* Con sord. - st. mute

Tbn. *pp* *f* *pp*

Perc. **S.D.** *pp* *f* **Splash Cymb.** *pp* **Triangle** *pp* **S.D.** *ppp* **Floor Tom** *ppp* **B.D.**

Vln. *ppp* arco

D.B. *pp* *pp*

356

JJ

A Cl. *pp* *p*

Bsn.

C Tpt. *p* *p*

Tbn. *p*

Perc. Tambourine (thumb-roll) *ppp* *p* *p* Triangle *p*

Vln. *p*

D.B. *pp*

361

KK

A Cl. *mf* *f* *pp*

Bsn. *mf* *f* *pp*

C Tpt. *mf* *f* *pp* Cup Mute

Tbn. *mf* *f* *pp* Cup Mute

Perc. *p* *f*

Vln. *mf* *f* *pp*

D.B. *mf* *f* *pp*



385 LL

Score for measures 385-396. The score includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is two flats. The A. Cl. part starts with a forte (*f*) dynamic and features a melodic line with slurs and accents. The C. Tpt. part has a *fp* dynamic and includes the instruction "Con sord." with an accent. The Vln. part has a forte (*f*) dynamic and includes "pizz." and "arco" markings. The D.B. part is mostly silent.

397 MM

Score for measures 397-406. The score includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is two flats. The A. Cl. part continues with a forte (*f*) dynamic and includes crescendo and decrescendo hairpins. The Bsn. part has a forte (*f*) dynamic starting in measure 397. The C. Tpt. part has a piano (*p*) dynamic in measure 397 and a mezzo-forte (*mf*) dynamic in measure 400. The Tbn. part has a forte (*f*) dynamic and includes the instruction "Con sord.". The Vln. part has a forte (*f*) dynamic and includes "pizz." and "arco" markings. The D.B. part has a forte (*f*) dynamic starting in measure 400.

409 NN

Musical score for measures 409-418. The score is for a woodwind and string ensemble. The instruments are A Clarinet (A Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), and Double Bass (D.B.). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *p*, *f*, *mf*, and *pizz.* (pizzicato). There are also crescendo and decrescendo hairpins. A rehearsal mark 'NN' is present above measure 410.

421

Musical score for measures 421-429. The instruments and key signature are the same as in the previous system. The score includes dynamic markings such as *p*, *f*, *mf*, *fp*, and *fz* (forzando). There are also crescendo and decrescendo hairpins. A *pizz.* marking is present in measure 429.

433 00

A Cl. *p*

Bsn. *p*

C Tpt. *p*

Tbn. *p*

Perc.

Vln. *p*

D.B.

This system contains measures 433 through 444. The music is in a key with two flats and a 3/4 time signature. The A Clarinet part begins with a dynamic marking of *p*. The Bassoon part has a *p* marking starting in measure 438. The Trumpet and Trombone parts also have *p* markings. The Violin part has a *p* marking. The Double Bass part has *arco* and *pizz.* markings starting in measure 441.

445 PP

A Cl. *p*

Bsn. *p*

C Tpt.

Tbn. *p* *pp*

Perc.

Vln.

D.B. *p* *p*

This system contains measures 445 through 454. The A Clarinet part has a *p* marking starting in measure 446. The Bassoon part has a *p* marking starting in measure 445. The Trombone part has *p* and *pp* markings. The Double Bass part has *p* markings starting in measure 445. The dynamic marking PP is placed above the staff in measure 445.

QQ

457

Musical score for measures 457-468. The score is for a full orchestra and includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The A. Cl. part has a melodic line with some rests. The Bsn. part has a rhythmic pattern with some slurs. The C. Tpt. part is mostly silent. The Tbn. part has a rhythmic pattern with some slurs. The Perc. part is mostly silent. The Vln. part is mostly silent. The D.B. part has a rhythmic pattern with some slurs and dynamics markings like *p* and *pp*. There is an *arco* marking above the D.B. part in measure 468.

469

Musical score for measures 469-478. The score is for a full orchestra and includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The A. Cl. part has a melodic line with some rests and dynamics markings like *pp*. The Bsn. part has a rhythmic pattern with some slurs and dynamics markings like *p*. The C. Tpt. part is mostly silent. The Tbn. part has a rhythmic pattern with some slurs and dynamics markings like *pp* and *mp*. The Perc. part is mostly silent. The Vln. part is mostly silent. The D.B. part has a rhythmic pattern with some slurs and dynamics markings like *pp* and *mp*.

RR

481

A Cl. *p*

Bsn. *p*

C Tpt. *p*

Tbn. *pp* *p*

Perc.

Vln. *pizz.* *p*

D.B. *pizz.* *p* *arco* *p*

493

SS

A Cl. *p* *p* *mf*

Bsn. *p* *p*

C Tpt. *mp* *mp*

Tbn. *p* *p*

Perc.

Vln. *pizz.* *mf* *arco* *p* *mf*

D.B.

505

A Cl. *f* TT

Bsn.

C Tpt. *mf* *f*

Tbn.

Perc.

Vln. *f*

D.B.

517

A Cl. UU

Bsn.

C Tpt. *fp* *fp* *f* *fp* *fp* *fp* *fp*

Tbn.

Perc.

Vln.

D.B.

529

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

539

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

VV

Tambourine

551

A Cl. *mp*

Bsn. *mp*

C Tpt. *p*

Tbn.

Perc.

Vln. *mp*

D.B.

563

WW

A Cl. *p*

Bsn. *p*

C Tpt.

Tbn. *pp* Con sord.

Perc.

Vln. *pp*

D.B.

575 XX

A Cl. *f*

Bsn. *p*

C Tpt.

Tbn. *f*

Perc.

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

D.B. *f*

Detailed description: This musical system covers measures 575 to 586. It features six staves: A Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature has two flats. The A Clarinet and Trombone parts have dynamic markings of *f*. The Bassoon part has *p*. The Violin part alternates between *f* pizzicato and *p* arco. The Double Bass part has *f*. A rehearsal mark 'XX' is placed above measure 575.

587 YY

A Cl. *p*

Bsn. *f* Con sord.

C Tpt. *mf* *f*

Tbn. *pp* *mf* *f*

Perc.

Vln. *f* pizz.

D.B. *f*

Detailed description: This musical system covers measures 587 to 596. It features the same six staves as the previous system. The A Clarinet part starts with *p*. The Bassoon part has *f* and 'Con sord.'. The C Trumpet part has *mf* and *f*. The Trombone part has *pp*, *mf*, and *f*. The Violin part has *f* pizz. The Double Bass part has *f*. A rehearsal mark 'YY' is placed above measure 587.

599 ZZ

A Cl. *p* *mf* *p* *mf*

Bsn. *f*

C Tpt. *mp* *mf* *f* *mp*

Tbn. *mf* *f*

Perc.

Vln. *p* *mf* *p* *mf*

D.B. *f*

Detailed description: This musical score block covers measures 599 to 611. It features six staves: A Clarinet (A Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Double Bass (D.B.). The A Cl. part has a melodic line with dynamics *p*, *mf*, *p*, and *mf*. The Bsn. part has a rhythmic accompaniment with a dynamic of *f*. The C Tpt. part has a melodic line with dynamics *mp*, *mf*, *f*, and *mp*. The Tbn. part has a rhythmic accompaniment with dynamics *mf* and *f*. The Perc. part is empty. The Vln. part has a melodic line with dynamics *p*, *mf*, *p*, and *mf*. The D.B. part has a rhythmic accompaniment with a dynamic of *f*. A rehearsal mark ZZ is located above measure 600.

611

A Cl. *p* *mf* *p* *f* *p* *f* *p*

Bsn. *p*

C Tpt. *fp* *fp* *mf* *p*

Tbn. *mf* *mf* *f*

Perc.

Vln. *p* *fp* *fp* *p* *f* *p* *f* *p*

D.B.

Detailed description: This musical score block covers measures 611 to 618. It features six staves: A Clarinet (A Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Double Bass (D.B.). The A Cl. part has a melodic line with dynamics *p*, *mf*, *p*, *f*, *p*, *f*, and *p*. The Bsn. part has a rhythmic accompaniment with a dynamic of *p*. The C Tpt. part has a melodic line with dynamics *fp*, *fp*, *mf*, and *p*. The Tbn. part has a rhythmic accompaniment with dynamics *mf*, *mf*, and *f*. The Perc. part is empty. The Vln. part has a melodic line with dynamics *p*, *fp*, *fp*, *p*, *f*, *p*, *f*, and *p*. The D.B. part is empty.

624 AAA

A. Cl. *f* *mp* *p*

Bsn. *mp*

C. Tpt. *mf*

Tbn. *f* *mf* *mp*

Perc.

Vln. *f* *mf* *p*

D.B. *mp* *p*

638 BBB

A. Cl. *f* *p* *pp* *mf* *f*

Bsn. *f*

C. Tpt. *fp* *p* *pp* *mp* *f*

Tbn. *fp* *f*

Perc. *pp* *f*

Vln. *pizz.* *mf* *p* *mf* *f* arco

D.B. *f* *p* *mf* *f*

Important: Ending of 3rd movement  
(It is so tragic) features big move/jump for dancer.

SCENE CHANGE

back in hotel room

Narrator: It is later that night; they are back in their room, alone by themselves, out of costume. The show was a big success, Hannah a star, nothing but good press. Joe begins to unravel his plan, slowly, carefully, to be sure that Hannah understands.

(Joe): One week from tonight, at the table with Sam, I'll play him in cards - allowing him the slam. I will lose, again and again, as he grows ever more confident with each win.

That night, at the show - you will injure your foot. That final jump, in the last dance, come down hard, make sure it 'hurts'. You'll be done, off the show. Sam won't want you; he'll pretend you're someone he doesn't even know.

(Hannah): But Sam is my boss. He owns me. He won't want the loss.

(Joe): Trust me. Sam won't want you for keeps. He only dates working showgirls. He's one of the world's biggest creeps. Make the injury a good one. Make it for real. It needs to look like the leg is shattered from knee to heel.

SCENE CHANGE

Narrator: It is one week later. Joe and Sam play cards, Sam's confidence increasingly greater. It is crucial that Joe succeed, in losing, of course, fueling Sam's greed.

VI. Now, I Won

(during the music):  
(Sam): there we go, a king, a three, and an eight;

651 in 4 ♩ = 112 CCC

Clarinet in A

Bassoon

Trumpet in C

Trombone

Percussion

Violin

Double Bass

Victory is surely my fate. [*rhythmically, as indicated, with music: "Now, I won!"*]

658

DDD

A Cl. *f*

Bsn. *f* *p*

C Tpt. *p*

Tbn. *mf* *p*

Perc. Triangle *f* S.D. *mf* *fz*

Vln. *f* *p* *mp* *mp*

D.B. *f*

(still during music) - and again! a jack, a two and a nine;  
ah, yes, this is all going just fine...

663

A Cl. *p* *f* *f* *f* *fp*

Bsn. *f* *f* *f* *f* *fp*

C Tpt. *f* *f* *f* *f* *fp*

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

Perc. Triangle *f*

Vln. *sim.* *f* *f* *f* *fp*

D.B. *p* *f* *f* *f* *fp*

[rhythmically, with music: "Now, I won!"]

668

EEE

A Cl. *f* *mf*

Bsn. *mf* *f* *mf*

C Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Perc. *mf* *fz*

Vln. *mf* *f* *f*

D.B. *mf* *pizz.*

(still during music) - Look at you, you're getting redder and redder; perhaps you should give up; might be better.

[rhythmically, with music: "Now, I won! Now, I won!"]

674

A Cl. *f* *p*

Bsn. *f*

C Tpt. *f*

Tbn. *f* *p*

Perc. *f* *mf* *fz* *mf* *fz* *ppp* *w/ brushes*

Vln. *ff* *arco* *p*

D.B. *f* *p*

678 **FFF**

Musical score for measures 678-683. The score is for a full orchestra and includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamics include *mf*, *p*, *f*, and *pp*. A large watermark 'www.StephensonMusic.com' is overlaid diagonally across the page.

684 *rit.*

Musical score for measures 684-689. The score continues with the same instruments and key signature. It begins with a *rit.* (ritardando) marking. The music features a complex rhythmic pattern with many triplets. Dynamics include *f*, *p*, *ff*, and *fff*. A large watermark 'www.StephensonMusic.com' is overlaid diagonally across the page.

GGG **a tempo**

689

A Cl.

Bsn.

C Tpt.

Tbn.

Perc. w/ sticks

Vln.

D.B.

693

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

**VII. Part I - Finale**  
**-- Three Dances Reprise --**

(Joe): Fine. After the show tonight I will leave.  
I have lost. You get the girl. For me, this is my cost.

**Moderato, poco mosso** (♩ = c. 120)

698

Clarinet in B♭

Bassoon

Trumpet in C

Trombone

Percussion

Violin

Double Bass

Floor Tom (W.B.)

B.D.

Tamb. (W.B.)

pizz.

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

703

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

S.D. - rim (W.B.)

S.D. - rim

*mf*

*f*

*f*

*mf*

*mf*

*p*

*mf*

*f*

*p*

708

HHH

B♭ Cl. *p* *mf*

Bsn. *f* *p* *mf*

C Tpt. *mp*

Tbn. *f* *mp*

Perc. *f* (S.D.) (W.B.)

Vln. *p*

D.B. *f* *p* arco pizz.

713

B♭ Cl. *f* *fz*

Bsn. *f* *fz*

C Tpt. *mf* *f* *fz*

Tbn. *mf* *f* *fz*

Perc. *p* (S.D.-rim Triangle) *f* (S.D.)

Vln. *mf* *f* *fz*

D.B. *mf* *f* *fz* arco

[Narrator speaks over music]

Narrator: It is again time for the show. Joe and Hannah are nervous,  
Hannah on-stage, Joe, in the pit below.

718 **III Lazy (once again)** ♩ = 66

718

B♭ Cl. *pp*

Bsn. *pp*

C Tpt. *pp* Cup Mute

Tbn. *pp* Cup Mute

Perc. *pp* Triangle S.D. Floor Tom B.D.

Vln. *pp* sul pont.

D.B.

724

B♭ Cl. *pp* *p* *f*

Bsn. *pp* *p* *f*

C Tpt. *pp* *p* *f*

Tbn. *mf* *f*

Perc. *ppp* *p* *f* Tambourine (thumb-roll) Triangle S.D. Floor Tom B.D.

Vln. *p* *mf* *f* pizz. arco

D.B. *p* *p* *mf* *f* 56

There can be no mistake; more than just two careers at stake.

730 **KKK** **LLL Con brio** ♩ = 132

B♭ Cl. *pp* *p*

Bsn. *pp*

C Tpt.

Tbn. *pp* *p*

Perc. *pp* *ppp*

Vln. *pp* *p* *p* *pizz.*

D.B. *p*

Joe is getting anxious in his seat; so far Hannah's performance can't be beat. The pressure is much too great; Joe begins to hesitate...

738 **G.P.** ♩ = 66 *rit.* **MMM Con brio** ♩ = 132

B♭ Cl. *f*

Bsn. *p* *pp*

C Tpt.

Tbn. *f*

Perc. *pp* *ppp*

Vln. *pp* *f* *f* *f*

D.B. *ppp*



768

000

B♭ Cl. *f* *p*

Bsn. *f*

C Tpt. *p* *mf*

Tbn.

Perc. w/ sticks Floor Tom *p* *mf* *p* B.D.

Vln. *f* *p* *f* *p*

D.B. *f*

778

B♭ Cl. *f* *p*

Bsn. *f*

C Tpt. *mf* *p* *mf* *mf*

Tbn.

Perc. *p* *mf* *p*

Vln. *f* *p* *f* *p* *f*

D.B. *f*

788 **PPP**

B♭ Cl. *p*

Bsn.

C Tpt.

Tbn. *pp* Con sord. *pp*

Perc.

Vln. *pp*

D.B.

798

B♭ Cl.

Bsn. *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Perc. *p* *mf* Tambourine (W.B.)

Vln. *pizz.*

D.B. *f*

QQQ

808

808

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

818

818

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

828

B♭ Cl. *f* *p* *f* **RRR**

Bsn. *p* *f*

C Tpt. *p* *f*

Tbn. *f* *mf* *f*

Perc. *mf* *f*

Vln. *f* *p* *f* *mf*

D.B. *mf* *f*

*pizz.*

840

B♭ Cl. *p* *f* **SSS**

Bsn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. **Floor Tom** **Tambourine** **Floor Tom**  
**B.D.** *f* **(W.B.)**

Vln. *p* *arco*

D.B. *f*

850

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *fp* *ff*

Tbn. *f* *ff*

Perc. *f* *ff*

Vln. *f* *ff*

D.B. *f* *f* *ff*  
pizz. arco

on final jump, Hannah falls to the ground in 'agony'...

Narrator: Hannah falls, hurt, and is carried off stage. Sam runs to find them, afterward, enraged. But Joe finds Sam first, Joe acting in despair, while Hannah sits nearby, crutches against a chair.

(Joe): *(quietly)* Congratulations. Hannah is all yours. I'll pack my bags, we've settled all scores.

(Sam): *(angrily)* Are you kidding? She can't dance anymore! She's no good. Take her. Get out the door! Quick. Take her back to that awful place, that I don't know what: Tulsa: night life, gin, a slut.

Narrator: He motions toward Hannah, on the final word. Hannah is obviously offended at what she overheard. But Joe grabs her, and they run out of the hall. Hannah leaves her crutches behind, no sign of a limp at all. Sam, realizing he's been tricked, by something even he couldn't predict, begins to devise a scheme, realizing things aren't always as easy as they seem.

**TAG: After final text: "things aren't always as they seem."  
REPEAT rehearsal RRR to end.**

**END - PART I**

# The Devil's Tale Part II

Narrator: Tulsa, Oklahoma. It's the holidays. Time has passed, things have progressed a ways.  
There is a small store-front, decorated in holiday decor. The store has a sign: "Lucy's Fur".  
Joe and Hannah are walking downtown; Hannah humming loudly, happy at the new life they've found.

## VIII. Devil Never Even Lived

**Allegro gentile** ♩ = 156

Musical score for VIII. Devil Never Even Lived, featuring Clarinet in A, Bassoon, Trumpet in C, Trombone, Percussion, Violin, and Double Bass. The score is in 3/4 time and includes dynamic markings such as *p*, *pp*, and *ppp*. The percussion part includes instructions for S.D. (use clave on rim) and Claves (one mounted clave?) *pp*.

Clarinet in A  
*p*

Bassoon  
*p*

Trumpet in C  
Con sord.  
*p* *pp* *p* *pp*

Trombone

Percussion  
S.D. use clave on rim  
Claves (one mounted clave?) *pp*

Violin  
*p*

Double Bass

9

A Cl. *p*

Bsn. *pp*

C Tpt. *pp*

Tbn. *p* Cup Mute

Perc. Tambourine using clave Sus. Cymb. hard sticks *p*

Vln. *pp*

D.B. *pp* *p* pizz.

17 [A]

A Cl. *pp* *p*

Bsn. *pp* *p*

C Tpt. *p* Con sord.

Tbn. *p*

Perc. Triangle use claves Tamb. Sus. Cymb. S.D. (rim) *p*

Vln. *p* arco *p* pizz.

D.B. *p*

26

A Cl. *pp* *p* *p* *mf*

Bsn. *pp* *p* *p* *mf*

C Tpt. *pp*

Tbn. *pp*

Perc. *mf* *p* *mf* *p*

Vln. *mf* *p* *mf* *p* *pizz.* *arco* *espress.* *mp*

D.B. *pp* *p* *mf* *p*

33 **B**

A Cl. *p* *mp* *pp*

Bsn. *pp* *pp*

C Tpt. *pp* *mp*

Tbn. *mp*

Perc.

Vln. *p* *mf*

D.B. *pp*

41

C

A Cl. *mp* *f*

Bsn. *p*

C Tpt. *pp* *pp*

Tbn. Open *p*

Perc. *p*

Vln. *p* *pp* *mf*

D.B.

49

D

A Cl. *p* *pp*

Bsn. *pp*

C Tpt.

Tbn. *p*

Perc.

Vln. *p* *f* *f* *p*

D.B. *mf*

57

A Cl. *mp* *p*

Bsn. *mp* *pp* *p*

C Tpt. *mp* *p*

Tbn. *p*

Perc. *mf* *p* *Tambourine*

Vln. *mp* *mf* *p*

D.B. *p* *p*

67

A Cl. *mf* *p* *mf* *p* *E*

Bsn. *mf* *p* *mf* *p*

C Tpt. *mf* *p* *mf* *p*

Tbn. *p*

Perc. *mf* *p* *Tambourine* *Triangle*

Vln. *mf* *p* *mf* *p*

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

F

75

A Cl. *mf* *p* *mf* *p*

Bsn. *mf* *mp*

C Tpt.

Tbn. *mp* *p*

Perc. Tambourine Triangle *p*

Vln. *p* *f* *p*

D.B. *f* *p*

83

A Cl. *f* *f* *f*

Bsn.

C Tpt.

Tbn. *p*

Perc.

Vln. *mp*

D.B. arco *p* *mf* *p*

91

A Cl. *fp* *fp* *f*

Bsn. *fp* *fp* *f*

C Tpt. *f* *fp* *fp* *f*

Tbn. *f* *mf* *mf* *f*

Perc. **B.D.** (very hard stick) *f*

Vln. *f* *fp* *fp* *f*

D.B. *f* *f* *f* *f*

**G**

97

A Cl. *fz* *f* *f*

Bsn. *fz* *f* *f*

C Tpt. *fz* *f*

Tbn. *fz* *f*

Perc. *fz* *p* *p* *f*

Wh. *ff*

D.B. *fz* *f*

**H**

Sus. Cymb.

Floor Tom

103

A Cl. *f*

Bsn. *f*

C Tpt. *f*

Tbn. *f*

Perc.

Vln.

D.B.

Detailed description: This block contains the musical score for measures 103 through 108. The score is for a full orchestra. The instruments listed are A Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The C Trumpet and Trombone parts are marked with a forte (*f*) dynamic. The Percussion part has a steady, rhythmic accompaniment. The Violin part has a melodic line with many accents. The Double Bass part has a simple, rhythmic accompaniment.

109 I

A Cl. *mf*

Bsn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. *fp*

Vln. *mf*

D.B. *mf*

Detailed description: This block contains the musical score for measures 109 through 114. The score is for a full orchestra. The instruments listed are A Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The C Trumpet and Trombone parts are marked with a mezzo-forte (*mf*) dynamic. The Percussion part has a steady, rhythmic accompaniment. The Violin part has a melodic line with many accents. The Double Bass part has a simple, rhythmic accompaniment. A first ending bracket is shown above the first measure of measure 109.

### IX. Seven Eves (reprise)

Narrator: *(during music)* a travel ad for Vegas sits in the glass pane.

Joe looks at it, and begins to miss life in the fast lane.

**Andante** ♩ = 84 (suggested: 4+3)

117

A Cl. *fz* *p* *mp* *p*

Bsn. *f* *p* *p* *p* *p* *p*

C Tpt. *fz* *p* *p* *p* *p* *p*

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

Perc. *fz* *p* *p* *p* *p* *p*

Vln. *fp* *fz* (use eighth note only if playing as suite w/out narrator)

D.B. *f* *p*

(Joe): Hannah, there's not enough going on here.  
We're totally off the radar, it's clear.

I feel like life is passing us by, like a race car on the fly.  
It's just so boring - Never odd or even - always the same  
easy livin'. I want to have fun! No worries!

124 *rit.* J *rit.*

A Cl. *pp* *ppp*

Bsn. *p* Life is a gamble, right? A series of crazy stories?

C Tpt. *pp* *ppp*

Tbn. *p* Let's be bold. No one knows what the future holds.

Perc. *pp* *ppp* Triangle

Vln. *pp* *ppp*

D.B. *pp* *ppp*

Narrator: Sam is now disguised as a woman peddler, dismissed at first by the couple as a crazy heckler. 'He' tries to sell Hannah some furs; she dismisses them, they show no allure. But then Sam offers something of note: "With this fur purchase, two free tickets to Vegas" was the quote. This is too much for Joe, he talks Hannah into the fur; Hannah takes the tickets, and puts them in her purse.

(Joe): I need some coffee. I'll get you a cup too.  
 (Narrator: Sam and Hannah carry the transaction through. Joe returns, coffee in hand).

(Joe): Here you are honey, your favorite brand. (Narrator: Hannah, looking at the coffee, is obviously frustrated).

(Hannah): Did you forget, and get caffeinated? Joe, I can tell. (turning to Sam) Drinking this stuff is pure hell.  
 (still to Sam): You know the saying, to avoid trouble: "Lived on decaf, faced no devil"

Narrator: An argument ensues, and Sam leaves, smug with success, and content to deceive. Joe also departs, to fix his mistake; Hannah is alone, and begins to think.

(Hannah): Maybe it is time, to try once again. I believe dancing still lies within.

**X. Never Odd or Even (reprise)**

131 **Allegro** ♩ = 132

The musical score is for the piece 'Never Odd or Even (reprise)'. It is in 3/4 time and marked 'Allegro' with a tempo of 132 beats per minute. The score is for a full orchestra and includes the following parts:

- A. Cl.** (Alto Clarinet): Starts with a *p* dynamic, featuring triplet and quintuplet patterns.
- Bsn.** (Bassoon): Also starts with a *p* dynamic, mirroring the woodwind patterns.
- C Tpt.** (Cornet): Rests throughout the piece.
- Tbn.** (Tuba): Rests throughout the piece.
- Perc.** (Percussion): Features a mounted tambourine and triangle, playing a rhythmic pattern with *p* dynamics.
- Vln.** (Violin): Starts with a *p* dynamic, playing a melodic line with triplets.
- DB.** (Double Bass): Starts with a *p* dynamic, playing a bass line with triplets.

The score includes various musical notations such as triplets, quintuplets, and dynamic markings (*p* for piano). The percussion part is specifically marked with 'Tambourine (mounted)' and 'Triangle'.

139 K

A Cl. *p*

Bsn. *p*

C Tpt. *p*

Tbn. *p*

Perc. *p*

Vln. *p*

D.B. *p*

Detailed description: This system of musical notation covers measures 139 through 146. It features seven staves: A Clarinet (A Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), and Double Bass (D.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The A Clarinet part includes a dynamic marking of *p* and contains a quintuplet (marked '5') in measure 140. The Bassoon part also has a *p* dynamic and a quintuplet in measure 140. The C Trumpet and Trombone parts have *p* dynamics. The Percussion part has a steady eighth-note pattern. The Violin part has a *p* dynamic and includes a triplet (marked '3') in measure 140. The Double Bass part has a *p* dynamic. A rehearsal mark 'K' is located above the first measure.

147 L

A Cl. *mf* *f* *p*

Bsn. *mf* *f* *p*

C Tpt. *mf* *f*

Tbn. *f*

Perc. *f*

Vln. *mf* *f* *p*

D.B. *f*

Detailed description: This system of musical notation covers measures 147 through 154. It features the same seven staves as the previous system. The key signature remains two flats. The A Clarinet part has dynamics of *mf*, *f*, and *p*. The Bassoon part has dynamics of *mf*, *f*, and *p*. The C Trumpet part has dynamics of *mf* and *f*. The Trombone part has a dynamic of *f*. The Percussion part has a dynamic of *f*. The Violin part has dynamics of *mf*, *f*, and *p*. The Double Bass part has a dynamic of *f*. A rehearsal mark 'L' is located above the first measure.

155

A Cl. *f*

Bsn. *f*

C Tpt. *f*

Tbn. *mf* *f*

Perc. *mf* *f*

Vln. *f*

D.B. *mf* *f*

162 [M] [N]

A Cl. *p* *pp non cresc.*

Bsn. *p* *pp non cresc.*

C Tpt. *p*

Tbn. *p*

Perc. *p* *pp non cresc.* [3 Toms] [B.D.]

Vln. *pizz.* *arco* *pizz.* *pp non cresc.*

D.B. *p* *p* *p* *pp non cresc.*

171

A Cl. *f*

Bsn. *f*

C Tpt. *mf*

Tbn. *mf*

Perc. *mf*

Vln. *f* arco

D.B. *f*

O

179

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

G.P.

187 P G.P.

A Cl. *p* *pp*

Bsn. *p* *pp*

C Tpt.

Tbn.

Perc.

Vln. *p* *pp*

D.B. *p*

Narrator: Hannah is again approached by Sam, this time disguised as a talent agent, (up to another sham).

(Sam): Madam, I'm Adam, and I have an offer. I need a new showgirl in Vegas - might be good for the coffers?  
 The show is called "Name No One Man", and it's clear where you'd stand.  
 You'd be the perfect lead, for sure, and your salary would be: (*Narrator*: he whispers in her ear).

Narrator: Hannah is of course, flattered, suddenly intrigued. (Hannah): Seriously? Can you level with me? Is this real or rigged?

(Sam): Yes it's true (*winks to audience*). But rehearsals start day after next. We must go now. No time to reflect.

(Hannah): Off we go, then, we can catch the next flight. I happen to have two tickets (*motions to purse*) - we'll be there tonight.

Narrator: Sam walks ahead, and Hannah quickly jots a note: "Joe, hold on to this fur" she wrote.

"I'm following the dream, just as you said. This isn't the life to be led."

Joe returns soon thereafter, finds everything and reads.

Angrily, he throws down coffee and fur, not knowing how to proceed.

XI. EVIL. A SIN, IS ALIVE

Allegretto, with a sneer ♩ = 100

195

A Cl. *p*

Bsn. *p*

C Tpt.

Tbn. *pp* Con sord.

Perc.

Vln. *p* gently, at first...

D.B. *mf* *mp*

202 **Q**

A Cl. *p*

Bsn. *p*

C Tpt. *pp* Con sord.

Tbn. *p*

Perc. *ppp* **B.D.**

Vln. *pp* *p*

D.B. *p* *pizz.* *arco* *mp*

209 **R**

A Cl. *f* *pp*

Bsn. *f* *p*

C Tpt. *pp*

Tbn. *f* *pp*

Perc. *ppp* **B.D.**

Vln. *pizz.* *f* *p*

D.B. *p* *p* *arco* *p*

Detailed description: This block contains the musical score for measures 209 through 216. It features seven staves: A Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *pizz.* (pizzicato) for the violin and *arco* (arco) for the double bass. A rehearsal mark **R** is placed above measure 209. A box labeled **B.D.** is located above the percussion staff in measure 212.

217 **S**

A Cl. *p* *less innocent...*

Bsn. *p*

C Tpt. *Open* *pp*

Tbn. *Open* *pp*

Perc. *ppp* **B.D.** **Triangle** *pp*

Vln. *pizz.* *arco*

D.B. *p* *pizz.*

Detailed description: This block contains the musical score for measures 217 through 224. It features seven staves: A Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamics such as *p* (piano) and *pp* (pianissimo). Performance instructions include *Open* for the trumpets and trombones, *pizz.* (pizzicato) for the violin, and *arco* (arco) for the double bass. A rehearsal mark **S** is placed above measure 217. Boxes labeled **B.D.** and **Triangle** are located above the percussion staff in measures 220 and 221, respectively.

225 **T**

A Cl. *mf* *f*

Bsn. *mf* *f*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Perc. *mp* *f* Triangle

Vln. *mf* *f*

D.B. *mf* *f*

232 *rit.* **U** *a tempo*

A Cl. *ff* *f*

Bsn. *ff* *mf*

C Tpt. *mp* *mf* *mp*

Tbn. *f* *mp*

Perc. *ff* *mf* *p* Splash Cymb. (Crash)

Vln. *ff* *f*

D.B. *ff* *f* *pizz.* *arco*

239 V

A Cl. *p* *pp* *mp*

Bsn. *p* *pp*

C Tpt. *p* *mp* *mp* Con sord.

Tbn. *p* *pp*

Perc. *pp*

Vln. *p* *pp*

D.B. *mf* *mp*

245 W

A Cl. *p* *pp* *ppp*

Bsn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. *pp* *pp* *ppp*

Vln. *p* *pp* *ppp*

D.B. *pp* *pp* *ppp* pizz.

Narrator: The scene shifts back to the strip; Sam in his element, having given Joe the slip. Time has passed. Sam and Hannah are a couple, though somewhat miscast.

**XII. Name No One Man**

**Allegro** (M.M. ♩ = c. 132)

253

Musical score for measures 253-260. The score is for a full orchestra and includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is Allegro (M.M. ♩ = c. 132). The score features various dynamics including *p*, *mf*, and *f*. Percussion parts include S.D. - rim, S.D. (normal), Triangle, and S.D. - rim. A double bar line is present at the end of measure 260.

261

Musical score for measures 261-268. The score continues from the previous page and includes parts for A. Cl., Bsn., C. Tpt., Tbn., Perc., Vln., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is Allegro (M.M. ♩ = c. 132). The score features various dynamics including *mf*, *p*, and *f*. Percussion parts include S.D. (normal), Sus. Cymb., and B.D. A double bar line is present at the end of measure 268.

269

A Cl. *p* *mp* *f* *p* *mf*

Bsn. *p* *f* *f* *p* *mf* *p*

C Tpt. *p* *mp* *mf*

Tbn. *mp* *p* *p*

Perc. *p* *mf*

Vln. *mf* *f* *p* *mf*

D.B. *mf* *mf*

Y

S.D. - rim (normal)

276

A Cl. *p* *p* *p*

Bsn. *mf* *p* *mf* *p*

C Tpt. *f*

Tbn. *p* *f*

Perc. *p* *p* *p*

Vln. *p* *p* *f* *p*

D.B.

Triangle

283

A Cl. *f* *mf* *p*

Bsn. *f* *mf*

C Tpt. *f* *mf* *p*

Tbn. *mp* *f*

Perc. *f* *p* S.D. rim

Vln. *f* *pizz.*

D.B. *f* *p* *f*

289

A Cl. *f*

Bsn. *f*

C Tpt. *f* *mf* *p* *f*

Tbn. *f*

Perc. *f*

Vln. *f* arco

D.B. *f*

AA

295

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

BB

Sup. Cymb.  
(hard stick)

303

A Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

S.D. - nm

Triangle

Claves

309

CC

A Cl. *p*

Bsn. *p*

C Tpt. *p* *f*

Tbn. *p*

Perc. Triangle *p* B.D. (rim)

Vln. *p* pizz.

D.B. *p*

315

A Cl. *f*

Bsn. *f*

C Tpt. *f*

Tbn. *f*

Perc. (Sus. Cymb.) S.D. (normal)

Vln. *f* arco

D.B. *f*

322 DD

Score for measures 322-327. The score includes parts for A. Cl., Bsn., C Tpt., Tbn., Perc., Vln., and D.B. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics range from *mf* to *f*. Percussion includes a suspended cymbal (Sus. Cymb.) and a snare drum (SD). A large watermark 'WWW.StephensonMusic.com' is overlaid diagonally across the page.

328

Score for measures 328-333. The score includes parts for A. Cl., Bsn., C Tpt., Tbn., Perc., Vln., and D.B. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4. Dynamics range from *p* to *f*. Percussion includes a triangle and triplets. A large watermark 'WWW.StephensonMusic.com' is overlaid diagonally across the page.

336

EE

A Cl. *f*

Bsn. *f*

C Tpt. *f* *mf* *f*

Tbn. *mf* *f*

Perc. *f* *p*  
 Sus. Cymb. S.D. B.D.

Vln. *f* *arco* *f*

D.B. *f* *f*

Narrator: Joe has returned to Vegas to try to win Hannah back. No one speaks to him. He's been given the sack. Having quit the show, he's off the list. For musicians, he doesn't even exist.

**XIII. No, It is Opposition**

**Andante non troppo** ♩ = 80

343

A Cl. *p* *p*

Bsn. *f* *p* *f*

C Tpt. *p*

Tbn. *p*

Perc.

Vln. *f secco* *f secco* *p*

D.B. *f secco* *f secco* *p*

88

351 **FF**

A Cl. *p* *mf* *p* *mf* *f* *p* *f*

Bsn. *p* *mf* *p* *f*

C Tpt. *p* *mf* *mp* *p* *mf*

Tbn. *p* *mp* *mf* *p*

Perc. *p* *mf* *f*

Vln. *p* *mf* *f* *p* *f*

D.B. *p* *mf* *f*

360 *rit.* **GG** *a tempo*

A Cl. *p* *p* *mf* *p* *f*

Bsn. *p* *p* *f*

C Tpt. *p* *p* *Cup Mute*

Tbn. *p* *Cup Mute*

Perc. *large, soft mallet* **B.D.** *p* *p* *p* *p*

Vln. *p* *mp* *p* *f*

D.B. *p* *f*

Narrator: *(during music)*  
 Hannah is with Sam, of course,  
 basking in fame for which he is the source.  
 Joe watches them from afar, his heart still broken,  
 now beginning to scar.

369 HH II *rit.* **a tempo** to B♭ Clar.

A Cl. *p* *pp*

Bsn. *p* *pp*

C Tpt. *p* *pp*

Tbn. *p* *pp*

Perc. *f* *pp*

Vln. *p* *pp*

D.B.

(Joe): I have to have her back.  
 I need a plan. She has to know I'm her man.

Narrator: A few days later, it is mid-afternoon; in a Vegas casino, Joe spots Sam, not a moment too soon.

Narrator: Now disguised as a top casino owner, Joe motions to Sam, inviting him over.

(Joe): (Holding up a familiar deck of cards) Care for a quick game?

(Sam): (too impressed to recognize cards) Sure, what's the aim?

(Joe): Stakes are high. I can't deny. Let's play. Or are you too shy?

(Sam): I'm intrigued, for sure. Let's see where this goes. I feel secure.

Narrator: They play. Joe loses, and again loses some more. He offers Sam a drink, and then another four.

(Sam): I probably should stop drinking, before going adrift.

(Joe): Nonsense. No, tie it on. You haven't lived.

Narrator: Joe pours Sam another drink, the bets still rise. Finally he offers, looking right into Sam's eyes:

(Joe): I tell you what. I'm out of dough. But, should I lose again, I can offer the casino.

Narrator: They play again, Sam eager for the keys. It's only a matter of time, as he wins with ease.

(Joe): Here you go. The keys to my office. The door's over there; no need to be cautious.



402

B♭ Cl. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

C Tpt. *ff* *p*

Tbn. *ff* *f*

Perc. (choke) Triangle Floor Tom *p* *mf* *f*

Vln. *ff* *p* *f*

D.B. *f* *f* *f* *ff* *ff*

arco pizz. arco

411

B♭ Cl. *f* *f*

Bsn. *f*

C Tpt. *f*

Tbn. *f* *p*

Perc. *p* *p* *p* S.D.

Vln. *p* *f* *p*

D.B. *f* *f*

KK

417 **LL** **MM**

B♭ Cl. *f*

Bsn. *f*

C Tpt. *f* *piuf*

Tbn. *f*

Perc. **B.D.** *f* w/ stick (choke)

Vln. *f*

D.B. *f* *arco* *pizz.*

428

B♭ Cl. *ff*

Bsn. *ff* *p* *ff*

C Tpt. *ff* *p* *f* *ff*

Tbn. *ff* *f* *ff*

Perc. Triangle Floor Tom *p* *mf* *f*

Vln. *ff* *p* *f* *ff*

D.B. *ff* *arco* *ff*

Narrator: In his excitement of wealth untold, Sam runs to the door, barely controlled. He struggles at the lock; the keys, (of course) being of the wrong stock. He fails to notice, while furious at the task, the police coming, no questions to ask. Taken away, under police protection, he passes Joe and Hannah, glancing their direction:

(Sam): You tricked me, Joe. You caught me in your butterfly net. Beat me at my own game. You won the bet. Evil did I dwell; lewd did I live. Alas, no devil lived on - can you ever forgive?

(Joe): You were a liar from the beginning. It's all primeval. One can live not on evil. I get it now. I had it all wrong. I prefer pi. Never odd or even: Had both backwards all along.

Narrator: (now turning to Hannah, more conscious of his thoughts): (Joe): I had it backwards, Hannah. I got lost in spots. Looking for happiness, I kept running all over the place. All along, it was right in front of me, in front of my face. I get it now - I was such a bother. We don't have to be odd or even, one or the other. We can have all the numbers, forever and ever; it's like Pi - ending never. It may be irrational, but I prefer pi - and this is why:

(he takes her arms, and continues on, wanting to get it all out, before the moment is gone)

(Joe): No one knows what the future holds, but you can take hold of your future, be bold! Sure, life's a gamble, but we keep movin' on. (pause) For sure I can tell you: Now, I won.

(Narrator: Joe repeats it again, a little slower this time. He wants his girl to hear three words, so sublime: "Now, I won" he says, "our lives have just begun".)

(Hannah): Joe, let's start anew. Tulsa, OK with you?

(Joe): OK with me.

Narrator: They leave the casino immediately. They have their bags in tow. It's dusty and hot outside, as they walk down the road.

**XIV. Now I Won (reprise)**

435 in 4 ♩ = 112

The musical score is for a 4/8 time piece in B-flat major, marked '435' and 'in 4 ♩ = 112'. It features a full orchestral ensemble including B♭ Clarinet, Bassoon, C Trumpet, Trombone, Percussion, Violin, and Double Bass. The score includes dynamic markings such as *p*, *f*, *fp*, *pp*, *mf*, and *fz*. Performance instructions include 'Solo' for the Violin and 'S.D.' for the Percussion. A rehearsal mark 'NN' is placed above the first measure of the Clarinet part.

442

B♭ Cl. *f* *p* *f*

Bsn. *f* *p*

C Tpt. *f* *p*

Tbn. *f*

Perc. Triangle *f* S.D. *mf* *fz*

Vln. *f* *p* *mp* *mp* *sim.*

D.B. *mf* *pizz.*

447

B♭ Cl. *f* *f* *fp*

Bsn. *f*

C Tpt. *f*

Tbn. *f*

Perc. Triangle *f* S.D. *mf*

Vln. *mf* *f*

D.B. *f* *arco*

452

B♭ Cl. *f* *mf* *p* *f*

Bsn. *p*

C Tpt. *p*

Tbn. *p*

Perc. *f* *mf* *f* *mf* *fz* *pp*

Vln. *p*

D.B. *p*

PP

457

B♭ Cl. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

C Tpt. *mf* *p* *mf* *p*

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

Perc. *mf* *pp* *mf* *pp*

Vln. *f* *p* *f* *p*

D.B. *f* *p* *f* *p*

**QQ a tempo**

462 *rit.*

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *f* *mf* *f* *mf*

Tbn. *f*

Perc. *f*

Vln. *ff* *f* *ff* *f*

D.B. *ff*

467

B♭ Cl. *ff* *fp* *ff*

Bsn. *ff* *fp* *f* *ff*

C Tpt. *f* *fp* *f* *ff*

Tbn. *ff* *f* *ff*

Perc. Triangle *ff* S.D. *mf* *f*

Vln. *ff* *ff* *fp* *ff*

D.B. *ff* *fp* *f* *ff*