

Commissioned and first performed by Texas State University,
Dr. Samuel Mungo, Opera Director

Lady Bird *First Lady of the Land*

an Opera in One Act

Libretto by Sheldon Harnick

Music by Henry Mollicone

Duration: 60:00

Cast (Principle Roles)

Lady Bird Johnson Soprano
Young Lady Bird Soprano (younger)
Luci Baines Johnson (daughter) Soprano
Lynda Bird Johnson (daughter) Mezzo-Soprano
Young Lyndon Johnson Tenor
President Lyndon Johnson Baritone
SATB Chorus of at least 24 voices

Smaller Roles (may be cast from the Chorus)

3 Advisors to LBJ Tenor, Baritone and Bass (or Baritone)
Announcer on Train (local politicians) Baritone
Three Rednecks Tenor, 2 Baritones
(should NOT have trained voices, and sing in a "Hillbilly" style with a "mountain" accent.)
Young man Need not be a professional voice
(black if possible for the "Civil Rights" number)
Judge Sarah Hughes (middle aged woman) Speaking Role
a Steward Speaking Role
Justice Earl Warren Speaking Role
Jackie Kennedy Female Supernumerary (non-speaking)

Available Editions

Piano/Vocal Score, 8506

Choral Part, 8506A

Additional Orchestra Score, 8507

Additional Chamber Ensemble Score, 8508

Full Scores and Instrumental Parts, Rental

Synopsis

It is November 22, 1963. John F. Kennedy has been assassinated. On Airforce One, Lyndon Baines Johnson is being sworn in as the new president. A small group, including Lady Bird Johnson and Jacqueline Kennedy, witnesses the ceremony. In an internal monologue, Lady Bird reminisces; as long as she has known him, LBJ has always wanted to be president. She remembers the breakfast she shared with him thirty years earlier in Dallas. We see this breakfast acted out by a young LBJ and a young Lady Bird. Although this was their very first date, to her astonishment and amusement, it ended with LBJ proposing to her, and we learn that, improbably, within two months of that meeting, she and LBJ were married.

We see a series of projections reminding us of the way black activists struggled to win civil rights for their people. This is accompanied by the chorus singing a semi-gospel song: *A Long Time Coming*. This culminates in a projection telling us that LBJ has managed to persuade Congress to pass a Civil Rights Bill.

Now we witness a meeting between LBJ and his political advisors. Having just become president in 1963, LBJ finds that he must already begin to campaign for the presidential election in 1964. His advisors remind him that the Civil Rights Bill has in all probability cost him the South. They convince him that he must find some well-liked Southerner who can campaign for him in the Southern states.

The scene shifts to the Johnson home. In a scene with Lady Bird and the Johnson daughters, Lynda, and Luci, LBJ asks for their opinions: should he run again? Lady Bird, Lynda and Luci all enthusiastically agree that he should. But, when LBJ asks Lady Bird to campaign for him in the South, she demurs. She tells him that she is too shy and inexperienced to do as he asks. As an inducement, LBJ tells her that if he is re-elected, he will pass a bill to beautify the country, and he will put her in charge.

Alone, Lady Bird considers LBJ's request. A suppressed memory rises to the surface of her mind. She recalls a horrific incident she witnessed as a young woman. This memory is then acted out: several drunken rednecks murder a black man. This appalling memory convinces her that she must overcome her fears and campaign for her husband.

What follows are three scenes in which Lady Bird campaigns for LBJ in the South. She travels on the Ladybird Express and addresses crowds from the rear platform of the train. On the second of the stops, Lynda and Luci do some campaigning themselves. We see that the further south they go, the angrier and more resentful the crowds are about LBJ's promulgation of the Civil Rights Bill. An FBI man tells Lady Bird to cancel the rest of the tour because there is a possibility that a bomb has been planted on the train. Lady Bird is firm in her decision to continue the tour. During the three campaign stops, we see the dignity, intelligence, and bravery with which Lady Bird handles the obstreperous crowds.

A new projection tells us that LBJ has won the presidency in a landslide. In the final scene of the opera, once again LBJ is being sworn in, and once again we hear Lady Bird's internal thoughts as she looks forward to her new role as the person who will "beautify this blessed land." As Lady Bird sings, our chorus joins her in a grand choral finale, while we see projections of field after field of beautiful flowers.

Henry Mollicone (b. 1946)

For biographical information visit:
www.henrymollicone.com

Sheldon Harnick (b. 1924)

For biographical information visit:
www.masterworksbroadway.com/artist/sheldon-harnick

Lady Bird

First Lady of the Land
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Libretto by
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Prelude

Allegro non troppo ♩ = 120

The score is for a prelude in 4/4 time, marked **Allegro non troppo** with a tempo of ♩ = 120. The instrumentation includes Flute, Oboe, B♭ Clarinet, Bassoon, Horns in F (1 and 2), Trumpet in C, Piano, Percussion (Crash Cymbals), Violins (1 and 2), Viola, Violoncello, and Contrabass. The music begins with a strong *f* dynamic. The woodwinds and piano play a rhythmic pattern of eighth notes. The strings enter with a *div.* (divisi) texture. The trumpet has a *marc., en dehors* section starting in the second measure. The percussion features a crash cymbal at the beginning. The score is marked with a large 'COPYRIGHTS ILLEGAL COPY' watermark.

This musical score page, numbered 4, contains the following parts and markings:

- Fl.** (Flute): Treble clef, 4/4 time signature, starting with a 4-measure rest.
- Ob.** (Oboe): Treble clef, 4/4 time signature, starting with a 4-measure rest.
- Cl.** (Clarinet): Treble clef, 4/4 time signature, starting with a 4-measure rest.
- Bsn.** (Bassoon): Bass clef, 4/4 time signature, starting with a 4-measure rest.
- Hns. 1 & 2** (Horns): Treble clef, 4/4 time signature, starting with a 4-measure rest.
- Tpt.** (Trumpet): Treble clef, 4/4 time signature, starting with a 4-measure rest.
- Pno.** (Piano): Grand staff (treble and bass clefs), 4/4 time signature, playing a continuous sixteenth-note accompaniment.
- Perc.** (Percussion): Treble clef, 4/4 time signature, featuring a **Large Suspended Cymbal w/ snare stick** with a single note in the second measure.
- Vlns. 1 & 2** (Violins): Treble clef, 4/4 time signature, playing sustained notes with vibrato.
- Vla.** (Viola): Bass clef, 4/4 time signature, playing a melodic line.
- Vlc.** (Violoncello): Bass clef, 4/4 time signature, playing a melodic line.
- Cb.** (Contrabass): Bass clef, 4/4 time signature, playing a melodic line.

Dynamic markings include *f* (forte) in the Horns, Percussion, Viola, Violoncello, and Contrabass parts.

ritard.

Andante ♩ = 96

11

Fl. *(cresc.)* *f* *(f) espr.*

Ob. *(cresc.)* *f* *(f) espr.*

Cl. *(cresc.)* *f*

Bsn. *(cresc.)* *f* *mf*

Hns. 1 *mf* *(mf)*

Hns. 2 *mf* *(mf)*

Tpt. *mf*

Pno. *f* *mf*

Perc.

ritard.

Andante ♩ = 96

1 *(cresc.)* *f* *(f) espr.* *en dehors*

2 *(cresc.)* *f* *mf*

Vla. *(cresc.)* *f* *mf* *unis.*

Vlc. *(cresc.)* *f* *mf* *div.* *unis., en dehors*

Cb. *f* *mf*

14

Fl.

Ob.

Cl.

Bsn.

Hns. 1

Hns. 2

Tpt.

Pno.

Perc.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

mf

ff

f

f

cresc.

f

Lg. Susp. Cym. - med. soft mlts.

mp

mf

mp

ff

f

ff

f

f

19 *poco rit.*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *mf* *mp*

Bsn. *mf*

1 Hns. *mf* *mp*

2 Hns. *mf* *mp*

Tpt.

Pno. *mf* *mp*

Perc. (Lg. Susp. Cym.) *mf*

1 Vlns. *f* *mf* *poco rit.*

2 Vlns. *mf* *mp*

Vla. *f* *mf*

Vlc. *mf* *mp*

Cb. *mf* *mp*

[PROJECTION: Newspaper "JFK Assassinated!"]

Subito meno mosso ♩ = 69

23

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f*

1 *con sord.* *f*

Hns. *con sord.* *f*

2 *f*

Tpt. *con sord.* *f*

Pno. *ff*

Perc. *Gran Cassa* *f*

Subito meno mosso ♩ = 69

1 *ff*

Vlns. *ff*

2 *ff*

Vla. *ff*

Vlc. *unis.* *ff*

Cb. *ff*

ritard.

27

Fl. *dim.* *f dim.* *mf dim.* *p* *pp* *to Picc.*

Ob. *dim.* *f dim.* *mf dim.* *p* *pp*

Cl. *f dim.* *mf dim.* *mp dim.* *p* *pp*

Bsn. *dim.* *mf dim.* *mp dim.* *p* *pp*

Hns. 1 *dim.* *mf dim.* *mp dim.* *p* *pp* *via sord.*

Hns. 2 *via sord.*

Tpt. *via sord.*

Pno. *dim.* *f dim.* *mf dim.* *p* *pp*

Perc. (G. C.) *dim.* *mp* *p* *Timp.*

Vlns. 1 *dim.* *f dim.* *mf dim.* *p* *pp*

Vlns. 2 *dim.* *f dim.* *mf dim.* *p* *pp*

Vla. *dim.* *f dim.* *mf dim.* *p* *pp*

Vlc. *dim.* *f dim.* *mf dim.*

Cb. *dim.* *f dim.* *mf dim.*

The image displays a page of a musical score for 'Lady Bird | Prelude', page 10. It features multiple staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns. 1 and 2), Trumpet (Tpt.), Piano (Pno.), Percussion (Perc.), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes dynamic markings such as *dim.*, *f dim.*, *mf dim.*, *mp dim.*, *p*, and *pp*. Performance instructions include *ritard.*, *via sord.*, and *to Picc.*. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The percussion part includes a snare drum (G. C.) and a timpani (Timp.). A large watermark 'Copying is illegal' is overlaid diagonally across the page.

Scene 1

[Projection: The Seal of the President of the United States]

LIGHTS UP slowly on the interior of a plane. Clustered together are a small group of people including LYNDON JOHNSON, LADY BIRD JOHNSON, JACKIE KENNEDY (in a blood-stained dress), Judge SARAH HUGHES (a middle-aged woman) and a STEWARD.*

Meno mosso ♩ = 69

senza sord. (if too loud for dialogue, use sord.)
stately, noble

p sempre

p

(Timp.)

Meno mosso ♩ = 69
harmonics (actual pitch)

div.

p

div.

p

p

div.

p

unis.

p



JUDGE HUGHES (spoken):
Steward, is there a bible on this airplane?

HUGHES: Mr. Vice-President, place your hands
on the bible. Repeat after me:

STEWARD: I'll get it, your Honor. He does so.

7

⊕ (dampen)

unis.

div.

* One of the characters should carry a Bible concealed on their person. When the STEWARD pretends to retrieve it, the actor holding it will pass the Bible to him surreptitiously.

HUGHES:
(speaking slowly) I do solemnly swear...

HUGHES:
...that I will faithfully execute the office...

LBJ: I do solemnly swear...

LBJ: ...that I will faithfully execute the office...

12

Tpt.

Pno.

(Timp.) Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

⏏ Their voices gradually fade as the LIGHTS dim slowly on all but LADY BIRD. LBJ continues to speak in pantomime.

HUGHES:
...of President of the United States...

LBJ: ...of President of the United States...

17

Bsn.

Hn. senza sord. Horn 1

Tpt.

Pno.

Perc.

Lady Bird

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

LADY BIRD (looking at LBJ)

Pres - i - dent... of the U - nit - ed States...

23 **Poco più mosso** *poco rit.*

Fl.

Ob.

Cl.

Bsn.

1 Hns.

2 Hns.

Tpt.

Pno.

Perc.

Lady Bird

3
That's what he al - ways want - ed. But not this way! Dear God, not this way!

mp *p* *mp* *mf* *p* *mf*

Poco più mosso *poco rit.*

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

mp *p* *mp* *mp* *p* *mp*

28 *a tempo* (♩ = 69)

Fl.

Ob.

Cl.

Bsn.

1

Hns.

2

Tpt.

Pno.

Perc.

Gran Cassa

Lady Bird

f *She looks at JACKIE* *mf* *f* *dim.*

Oh Jack - ie... how gha - st - ly... How dread - ful! How ver - y, ver - y dread - ful!... A night - mare...

a tempo (♩ = 69)

1

Vlns.

2

Vla.

Vlc.

Cb.

33 **Poco meno mosso** ♩ = 60

Cl. *sf-p*

Bsn. *p* (blend with strings) *(p) dolce*

Hn. 1

Pno. *p* *(p)*

Perc. Triangle *p*

Lady Bird *p*
 Poor Jack - ie... Pres - i - dent... A dream come true! The first time we met,

She shakes her head and shudders. looking back at LBJ

Poco meno mosso ♩ = 60
div., sul tasto

Vlins. 1 *mp* *p* *div., sul tasto* *pp*

Vlins. 2 *mp* *p* *div., sul tasto* *pp*

Vla. *mp* *p* *sul tasto* *pp*

Vlc. *mp* *p* *div., sul tasto* *pp*

Cb. *mp* *p*

38

Bsn. *mp*

Hns. 1 2 *Open* *p*

Tpt. *p*

Pno. *mf*

Perc. Tri. *mf*

Lady Bird *mf*
 some - how you knew. But how? But how?

Vlins. 1 *ord.* *mp*

Vlins. 2 *ord.* *mp*

Vla. *mp* *sul pont.* *mp*

Vlc. *ord., unis.* *mp*

Cb. *mp*

42

Fl. *Picc.* *p senza espressione*

Ob.

Cl.

Bsn. *mp* *pp*

1 *mp*

Hns. 2 *pp*

Tpt. *mp*

Pno. *mf* *loco* *p*

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

Lady Bird *f* *3* *3* *p* *3*

How could you know all those years a-go? It was a dream, but it came true. — Some-how you knew. —

1 *mf* *p dolce*

Vlns. 2 *mf* *p dolce*

Vla. *div., ord.* *mf* *p dolce*

Vlc. *mf* *p dolce*

Cb. *mf* *p dolce*

Review is illegal

47 *to Flute* *poco rit.*

Fl.

Ob. *p senza espressione*

Cl. *senza espressione* *p*

Bsn. *p senza espressione*

Pno. *p*

Perc. *pp*

Lady Bird

LADY BIRD slowly leaves the plane as the others remain motionless.

Vlns. 1 *poco rit.* *pp*

Vlns. 2 *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*



Scene 2

[Projection: The Driscoll Hotel, a restaurant, Austin, August, 1934]
 A platform glides on to Stage Right. YOUNG LYNDON JOHNSON is nervously standing next to a round table. As he sees YOUNG LADY BIRD, he raises both arms and waves to get her attention.

Moderato ♩ = 126

Cl. *p elegante*

Perc. Triangle *p*

Moderato ♩ = 126 *en dehors*

Vlns. 1 *p elegante*

Vlns. 2 *p elegante unis.*

Vla. *p elegante*

Vlc. *div.* *p elegante*

Cb. *pizz. con vibrato* *pp* *simile*

p elegante

She comes to the table,
shakes his hand, and they sit.

7

Flute *p elegante*

YOUNG LBJ *p*

Miss Tay - lor, thank you for meet - ing me this morn - ing.

Vlns. 1, 2

Vla.

Vlc.

Cb.

14

Cl. *p*

Bsn. *p dolce*

Young LBJ *p*

Your friend Gene told me so much a - bout you. He smiles And it's

Vlns. 1, 2

Vla.

Vlc. *(arco)* *pizz.* *arco* *pizz.*

Cb.

20

Fl. *p*

Cl. *p*

YOUNG LADY BIRD *p*

She raises her hand, stopping him.

Ev - 'ry - one calls me La - dy Bird.

Young Bird *mp*

good... all good! Miss Tay - lor — Yes, so I've

YOUNG LBJ

Vlns. 1, 2

Vla.

Vlc.

Cb.

27

Fl. *p*

Cl. *p*

Bsn. *p*

Hns. 1 *pp* *senza sord.*

Hns. 2 *pp* *senza sord.*

Pno. *p*

Perc. Triangle *p*

Young LBJ
 heard. Charm - ing name. Why do they call you La - dy Bird? Tell me.

Vlns. 1 *non div.*

Vlns. 2 *non div.*

Vla. *arco*

Vlc. *arco*

Cb. *p*

34

Fl. *p*

Pno. *p* *arco* *simile*

Perc. Glockenspiel *p*

Young Bird
 YOUNG LADY BIRD
 When I was a ba - by, Moth - er was sick - ly, so I had a nurse - maid. Al - ice, Al - ice *a fond memory*

Vlns. 1 *(p) legato*

Vlns. 2 *(p) legato*

Vla. *(p) legato*

Vlc. *(p) legato*

Cb. *pizz.* *(p)*

41 *rit.* **Più adagio** ♩ = 92

Fl. *p dolce*

Ob. *p dolce*

Cl. *pp dolce*

Pno. *pp dolce*

Young Bird *dolce*
 Tit - tle. One day dear Al - ice said to my moth - er: "This child is pur - dy as a

rit. **Più adagio** ♩ = 92

1 Vlns. *pp dolce*

2 Vlns. *pp dolce*

Vla. *pp dolce*

Vlc. *pp dolce*

Cb. *(pizz.) (p)*

47 *poco rit.* **a tempo** (♩ = 92)

Fl. *p*

Ob. *dolce p poco*

Cl. *p*

Bsn. *p dolce*

Pno. *p*

Perc. *Glock. p dolce*

Young Bird *She shrugs*
 La - dy Bird," And it stuck!

Young LBJ *He smiles* *correcting himself*
 "Pur - dy as a La - dy Bird." Well, it suits you, Miss Tay - lor —

poco rit. **a tempo** (♩ = 92)

1 Vlns. *p*

2 Vlns. *p*

Vla. *p*

Vlc. *arco p*

Cb. *p*

52 *rit.* **Moderato** ♩ = 126

Fl. *pp* *dolce* *p dolce*

Bsn. *p* *pp*

Pno.

Young Bird Thank you, Mis - ter John - son.

Young LBJ La - dy Bird suits you — to a “T!” Lyn - don,

1 *pp* *p elegante*

Vlns. 2 *pp* *p elegante*

Vla. *pp* *p elegante*

Vlc. *unis.* *div.* *pp* *p elegante*

Cb. *pp* *pizz.* *p*

57

Fl. *p dolce*

Cl.

Young Bird Lyn - don. Thank you, Lyn - don. How gal - lant you are. What brings you to Aus - tin?

Young LBJ Some

1 *div.* *unis.*

Vlns. 2

Vla. *div.* *unis.*

Vlc.

Cb.

64

Fl. *p*

Ob. *p*

Cl. *p*

Hn. 2 *p*

Young Bird *mp* Con - gress-man

Young LBJ *a bit boastfully* Bus' - ness for my boss. I work for Con - gress - man Kley - berg, you know.

Vlns. 1 *pizz.* *mp*

Vlns. 2 *mp pizz.*

Vla. *mp pizz.*

Vlc. *mp*

Cb. *mp*



70

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Young Bird Kley - berg! Oh, how im - press - ive!

Young LBJ *mp* Right now I'm his as - sis - tant. *mf* But

Vlns. 1 *arco* *mp*

Vlns. 2 *arco* *mp*

Vla. *mp*

Vlc. *arco* *mp*

Cb. *(pizz.)* *mp*

poco rit.

76 Moderato ♩ = 114

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p* *sf-mp*

1 Hns. *p*

2 Hns. *p*

Tpt. *p*

Pno. *p* *sf*

Perc. Small Snare Drum *p*

Young LBJ *(mf) proudly*

One day, I'm bound to be a con-gress-man my-self! Pol-i-tics is in my blood! One of my

Moderato ♩ = 114

1 Vlns.

2 Vlns.

Vla. *mp*

Vlc. *unis. arco p* *sf*

Cb. *arco p* *sf*

80

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *p* *p* *mf*

Bsn. *mp*

1 *p*

Hns. 2

Tpt. *mf*

Pno. *mp* *sf*

Perc. (S. D.)

Young LBJ
grand - dad's kin was a con - gress - man... Yup, a con - gress - man from Ken - tuck - y. And *port.*

1 *pizz.* *mp* *arco*

Vlns. 2 *pizz.* *mp* *arco*

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

Vlc. *pizz.* *mp* *arco*

Cb. *(arco)* *mp* *sf*

84

Fl.

Ob.

Cl.

Bsn.

1

Hns.

2

Tpt.

Pno.

Perc.

Young LBJ

one of them was a con-gress-man from Ten-nes-see! And my Dad-dy, Mis-ter

proudly

TACET (Vlms. and Vla. mm. 86 - 97)

Vlms.

Vla.

Vlc.

Cb.

88

Fl.

Ob.

Cl.

Bsn.

1

Hns.

2

Tpt.

Pno.

Perc. (S. D.)

Young LBJ

Sam Ea - ly John - son served in the State House here in Tex - as! Yup! Soon - er or lat - er I'll

(Vlns. and Vla. Tacet through m. 97)

1

Vlns.

2

Vla. arco pizz. p

Vlc. sf

Cb. sf

92

Fl. *più p*

Ob. *più p*

Cl. *più p*

Bsn. *sf* *più p*

Hns. 1 *più p*

Hns. 2 *più p*

Tpt. *più p*

Pno. *sf* *più p*

Perc. *più p*

Young LBJ
 hold some kind of office! As I said, politics is in my blood!

Vlins. 1 *più p*

Vlins. 2 *più p*

Vla. *più p*

Vlc. *sf* *più p*

Cb. *sf* *più p*

96

Fl.

Ob.

Cl.

Bsn.

Hns. 1

Hns. 2

Tpt.

Pno.

Perc. (S. D.)

Young LBJ

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p dolce

p dolce

mp dolce

mp

Glock.

mp dolce

mp

Pol - i - tics is in my blood! My Moth - er, my saint - ed moth - er is ab - so - lute - ly

arco

(End tacet)

Play

div.

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

101 *rit.* *poco riten.*

Cl. *p* *con sord.*

Hns. 1 *pp* *con sord.*

2 *pp*

Tpt. *pp*

Pno.

Perc. *Glock.* *mp*

Young LBJ *p* *mf*

cer - tain, Yes, ab - so - lute - ly cer - tain that one fine day I'll be Pres - i - dent! And,

rit. *poco riten.*

Vlns. 1 *p*

2 *p*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

106 *Moderato* ♩ = 114 *rit.* *Allegretto* ♩ = 80

Bsn. *mf* (*mf*)

Hns. 1 *mf*

2 *mf*

Tpt. *mf*

Pno. *loco* *mf*

Perc. *Tri.* *mf*

Lady Bird *LADY BIRD* *smiling* *mf*

Oh, Lyn - don, dear - est Lyn - don, I will nev - er for - get that

Young LBJ *mf*

frank - ly, I think so too!

Moderato ♩ = 114 *rit.* *Allegretto* ♩ = 80

Vlns. 1 *mf* *unis.* *pizz.*

2 *mf* *unis.* *pizz.*

Vla. *mf* *pizz.*

Vlc. *mf* *div.* *unis.* *pizz.*

Cb. *mf* *pizz.*

111

Fl. *fluttertongue norm.*
mp

Ob.

Cl.

Bsn. *p*

1
Hns. *(con sord.)*
p

2
p

Tpt.

Pno. *p*

Perc. **Two Bongos**
p leggiero

Young Bird **YOUNG LADY BIRD** *mf*
Will he nev - er stop boast - ing?! This young man is ver - y scar - y!

Lady Bird
break - fast! You were im - pos - si - ble! Im - pos - si - ble!

1
Vlns. *p*
(p) leggiero
mp

2
p
(p) leggiero
mp

Vla. *p*
arco

Vlc. *p*
arco *pizz.* *arco* *pizz.*
mp

Cb. *p*
mp

115 *fttr.* *norm.*

Fl. *mf* *mp*

Ob.

Cl. *mf* *mp*

Bsn. *mf*

1 *(con sord.)* *mf*

Hns. 2 *mf*

Tpt.

Pno. *mf* *3* *3* *3*

Perc. *mp*

Young Bird *cresc.* *f*
 Ver - y scar - y! And ver - y bor - ing! Bor - ing! A sales - man...

Lady Bird *mf* *f*
 And ver - y bor - ing! A sales - man... Ex - ult - ing in your pros - pects!

1 *(pizz.)* *mf*

Vlns. 2 *(pizz.)* *mf*

Vla. *pizz.* *mf*

Vlc. *arco* *mf*

Cb. *(pizz.)* *mf*