

## HISTORICAL BACKGROUND

In August 1869, Godey's Lady's Book, the most popular ladies' magazine of the day published an article claiming "no women" had helped build the Transcontinental Railroad. Yet at that same time, women held at least 95 registered patents for inventions and innovations directly related to the railroad. *No Ladies in the Lady's Book* opens with Louis Godey preparing his article for publication. He is soon visited by many of the women he is writing out of the record book.

The ladies quickly set him straight. These women include Susan Morningstar, Catharine Gibbon, Jane Swisshelm, Eliza Murfey, Mary Elizabeth Walton, Mary Jane Montgomery, Mary Jane Colter, Sarah Bagley, Elizabeth Cogley, and Miriam Leslie.

## INSTRUMENTATION

Clarinet in B<sup>b</sup>/Bass Clarinet

Violin

Violoncello

Piano (the piano part in the piano/vocal score is identical to that of the full score)

## CAST

LOUIS ANTOINE GODEY, Chief Editor of "Godey's Lady's Book," baritone

JOHN HILL SEYES HAULENBEEK, his 23-year-old apprentice, tenor

A SOPRANO, who plays:

CATHARINE GIBBON, improved the train tracks

ELIZA MURFEY, doctor and inventor of axle lubricant

MARY JANE COLTER, an architect and decorator

EMMA LOUISE DIETZ, co-inventor of the Cyclone snowplow

SARAH BAGLEY, political activist and the first female telegraph operator

MIRIAM LESLIE, author, scandalous personality, and editor of a rival ladies' publication

A MEZZO-SOPRANO, who plays:

SUSAN MORNINGSTAR, the first female full-time railroad employee

JANE GREY SWISSHELM, reporter and inventor of the taillight

MARY WALTON, inventor of a smoke-burner to reduce pollution

MARY JANE MONTGOMERY, re-inventor of the wheel for locomotives

NANCY WILKERSON, creator of the cattle car

MARY AMANDA DIETZ, EMMA LOUISE's sister and co-inventor of the Cyclone snowplow

ELIZABETH "MISS LIB" COGLEY, a prominent telegraph operator

TIME: Several times at once, mainly August 1869, with flashes from 1846 to 1890.

PLACE: Inside a finely furnished railway car that does not belong to any particular train, but that could have been part of one in 1869.

**DURATION: 18:30**

**Rachel J. Peters (b. 1977)**

For biographical information visit:  
[www.racheljpeters.com](http://www.racheljpeters.com)

**Lisa DeSpain (b. 1964)**

For biographical information visit:  
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Commissioned by Utah Opera  
to commemorate the 150th Anniversary of the "Golden Spike."

# No Ladies in the Lady's Book

## Opera in One Act

Libretto by  
Rachel J. Peters (ASCAP)

Music by  
Lisa DeSpain (ASCAP)

### 1. Haulenbeek

(The orchestra plays inside the railway car.  
Lights up on LOUIS ANTOINE GODEY who is pacing with  
a pipe in his mouth, impatient, and under a deadline.)

**Allegro, triumphant** (♩ = 126)

The first system of the musical score is in 4/4 time and B-flat major. It features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The system concludes with a fermata and a 'Red.' (Reduction) marking.

The second system continues the piano introduction, starting with a triplet of eighth notes in the right hand. The texture remains consistent with the first system, ending with a fermata and a 'Red.' marking.

The third system continues the piano introduction, featuring a more active right hand with sixteenth-note patterns. The left hand continues with a steady bass line. The system ends with a fermata and a 'Red.' marking.

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8

*dim. e poco rit.*



10 **Moderato, anxious** (♩ = 116)

G.

**Moderato, anxious** (♩ = 116)

*f*



12

*ff* exasperated

(GODEY crosses out words on the page.)

G.

*ff* exasperated

Hau - len - beek!

## 2. Godey's Editorial

(GODEY gestures to HAULENBEEK to begin taking dictation.  
With affection, GODEY clears his throat.)

**Andante, with pomp** (♩ = 100) *mf*

Godey

Ah - hem, sniff, ah - hem... "This

**Andante, with pomp** (♩ = 100)

*mf*

3

(HAULENBEEK *obliviously interrupting.*)  
*mf* pedantic, parlando

H. "This great work was be-gun and car-ried on..."

G. great work was be-gun and car-ried on... Ah -

5

H. Men? By men?

G. hem! sniff... "... and com-plet-ed by men, by men, by

8

H. Men, men, by men. "... by men on - ly."

G. men, men, men, men on - ly, on - ly." "No

12

*f* proud and pompous

G. wom-an has laid a rail, no wom-an has made a sur - vey. The

14

G. mus-cu-lar force and in-tel-lect-u-al guid-ance have come a - like from \_

# 3. Susan Morningstar's Entrance

(SUSAN MORNINGSTAR appears.)

**Driving** (♩ = 104)

*più mosso*

Mezzo-Soprano

(SUSAN MORNINGSTAR:) **f** *ad lib.*

You'll par-don the in-ter-rup-tion, gen-tle-men.

Godey

(to HAULENBEEK) **mp sub.** *ad lib.*

Who is this?

**Driving** (♩ = 104) *più mosso*

**f** *colla voce* **mp sub.** *colla voce*

*Red.*

4 *più mosso* *ad lib.* **mf with emphasis** **Slowly** (♩ = 88)

M.-Sop. I'm Su-san Morn-ing - star, the first fe - male

*più mosso* **mf** *colla voce* **Slowly** (♩ = 88)

*Red.*

7 *accel. e cresc. poco a poco* (imitating an accelerating train) (ca. ♩ = 32)

M.-Sop. full - time em-ploy-ee of the B and O Rail-road, Bal-ti-more Term-in-al sta-tion a-gent (ca. ♩ = 32)

*accel. e cresc. poco a poco*

10

M.-Sop. *molto rit.*  
*with emphasis* *f*

since eight - een fif - ty - five.

H. *rall.* *mf* (taking dictation)  
*ad lib.*

Bal - ti - more Term - in - al sta - tion a - gent

*molto rit.* *f*

*rall.*

12

M.-Sop. *mf* (to GODEY)

This cons - ti - tutes an er - ror on your

H. *rall.* (realizing the discrepancy.)

since eight - een fif - ty - five?

*Andante, with authority* (♩ = 88)

*mf*

*rall.*

*Andante, with authority* (♩ = 88)

*Red.*

15

M.-Sop. *Pompous* (♩ = 100)

part!

G. *ff*

Who dares chal - lenge Lou - is Go -

*Pompous* (♩ = 100)

*ff*

*Red.*

## 4. You Stay on Track

Allegro, lively (♩ = 144)

*(CATHARINE GIBBON appears.)*

Soprano

Mezzo-Soprano

*(SUSAN MORNINGSTAR:)*

few . . .

Allegro, lively (♩ = 144)

*mf*

3

*(CATHARINE GIBBON:)**mf*

Sop.

*(SUSAN MORNINGSTAR disappears, quickly swapping-out her costume to become JANE GREY SWISSHELM.)*

The

M.-Sop.

Cath' - rine Gib - bon!

5

Sop.

track is the found - a - tion of ev - 'ry freight - er trip. To

7

Sop.

reach your des - ti - na - tion a train must nev - er

9

Sop.

slip! The

*sfz* *sfz* *ff* *sfz*

11

Sop.

short - est stretch from point to point is one un - bend - ing

*mf*

13

Sop.

line. Why use near - ly thir - ty points per

*f* *f*

15 *mf*

Sop. joint when six will work just fine?

*mf*

17

Sop. I took this rev - e - la - tion

*mf*

19

Sop. and re - de - signed the

*mf*

21

Sop. rails. My re - con - fig - u -

*mf*

23

Sop.

ra - - - tion holds up and nev - er

*l.h.*

25

Sop.

fails. Be - cause of me, I guar - an - tee the

27

Sop.

rails will nev - er crack.

H.

Crack? Did she say,

G.

Crack?

## 5. Third Paragraph

**Allegro, agitated** (♩ = 132)

Godey

*f*

Hau - len - beek, fo - cus!

**Allegro, agitated** (♩ = 132)

*f*

**Andante, with pomp** (♩ = 100)

*mf*

3

G.

Dead - lines wait for no man! Third

**Andante, with pomp** (♩ = 100)

*mf*

*poco rit.*

5

G.

par-a-graph. A-hem. "The i - ron track now stretch - es in an un - brok - en line."



# 6. We Are a Pair of Mary Janes

Moderato, charming ( $\text{♩} = 72$ )

Piano introduction in G major, 2/2 time. The music features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp*. The piece consists of two measures, each with a repeat sign.

(MARY JANE COLTER:)

Sop. *mp*

3

We are a pair of Mar - y Janes, two vi - sion - ar - y brains shar - ing

(MARY JANE MONTGOMERY:)

M.-Sop. *mp*

We are a pair of Mar - y Janes, two vi - sion - ar - y brains shar - ing

Piano accompaniment for the first vocal entry, corresponding to the vocal lines above. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp*.

6 *poco rit.* *a tempo*

Sop. *rall.*

much more than a name. An ar - dent, a - ble ar - chi - tect.

M.-Sop. *rall.*

much more than a name. A ma - ven of ma - chin - er - y.

Piano accompaniment for the second vocal entry, corresponding to the vocal lines above. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *poco rit.* and *a tempo*.

9

Sop. Each with her own claim to fame.

M.-Sop. Each with her own claim to fame. I made a lo-co-mo-tive wheel that

*ad lib.*

*colla voce*

*Ped.*

12

Sop. *ad lib.* I turned a caf-e-te-ri-a in - to a work of

M.-Sop. does-n't fall a-part.

*ad lib., dramatically*

15

Sop. art!

*colla voce*

HAULENBEEK: (Applauds enthusiastically)  
(Spoken)  
Brava! Brava!

MARY JANE MONTGOMERY bows.  
MARY JANE COLTER is impressed.

# 7. The Only Worthwhile Mary Janes

Moderato, with arrogance (♩ = 100)

Godey

*mf*

The on - ly worth-while Mar - y Janes \_\_\_\_\_ are the

Moderato, with arrogance (♩ = 100)

*mf*

*Red.*

*ad lib., pointedly*

(to HAULENBEEK)

Andante (♩ = 84)

G.

4

*mp*

*smugly*

si-lent ones on wom-en's feet! We'll fea-ture those in the Sep - tem-ber

Andante (♩ = 84)

*sfz colla voce*

*mp*

*Red.*

(GODEY  
clears his  
throat.)

(HAULENBEEK  
rushes back to  
the typewriter.)

Quickly (♩ = 116)

With pomp (♩ = 86)

G.

6

*mp*

iss-ue. Mean-while, Ah-hem.

Quickly (♩ = 116)

With pomp (♩ = 86)

*mf*

10

G.

*optional vamp*

12  
*mf*  
*(returning to the article)*

G.

Be-tween these pag - es we in - di - cate a - gain and a - gain the

14

H.

Wom - en ...

G.

true sphere of wom - en: In the

# 8. I'm From a Cattle Ranch

(In Old Terre Haute)

(NANCY WILKERSON:)

Moderato, Hoedown (♩ = 112)

Mezzo-Soprano

*f*

I'm from a cat-tle ranch in old Ter-re Haute.

Moderato, Hoedown (♩ = 112)

*mp*

*f*

M. - Sop.

3

Rais - in' cows is all I know. Yip! Though I

Pno.

*mf*

M. - Sop.

6

love In-di-an-a, my mis-sion was plain: had to

Pno.

*f*

*leg.*

8

M.-Sop.

trans-*port* my live-stock through our *great* land by train. *Yip, yip,*

Pno.

*sfz* *mf*

11

M.-Sop.

*yip, yip!* I made a spe - cial place for ol'

Pno.

*mp*

13

M.-Sop.

Bes - sie to ride. Feed troughs, and room e - nough to

Pno.

# 9. Transition to the Dietz Sisters

Moderato (♩ = 120)

Soprano

Mezzo-Soprano

Godey

Moderato (♩ = 120)

(GODEY squirms, attempting to loosen the lasso.)



3

Sop.

M.-Sop.

G.

Hau - len-beek!

Re - move me from this fem - i - nine trap this

(EMMA LOUISE DIETZ appears.)

**(In tempo)**  
*mf legato, gracefully*

Sop. Mis - ter Go - dey, Mis - ter Go - dey,

(MARY AMANDA DIETZ appears.)

**(In tempo)**  
*mf legato, gracefully*

M.-Sop. Mis - ter Go - dey, Mis - ter Go - dey,

(HAULENBEEK rushes to untie GODEY.)

G. in - stant!

**(In tempo)**  
*mf legato, gracefully*

7

Sop. *ad lib.*  
Mis - ter Go - dey, Mis - ter Go - dey - - - (e) - (e) - (e) -

M.-Sop. *ad lib.*  
Mis - ter Go - dey, Mis - ter Go - dey - - - (e) - (e) - (e) -

G. *colla voci*

*Red.*

## 10. The Dietz Sisters

Brisk and livley ( $\text{♩} = 72$ )

(EMMA LOUISE DIETZ :)

*mp*(Unfurling an impressive blueprint  
of a massive snowplow.)

Soprano

per - i-ence! ... and

Mezzo-Soprano

per - i-ence! Mar-y A-man-da...

Brisk and livley ( $\text{♩} = 72$ )*mp*

=

4

Sop.

Em - ma Lou - ise have an in - ven - tion that's cer - tain to

M.-Sop.

... have an in - ven - tion that's cer - tain to

H.

-

G.

-

7

Sop. *please.* \_\_\_\_\_ *Can you face an-oth-er win-ter?*

M.-Sop. *please.* \_\_\_\_\_ *Can you face an-oth-er win-ter?*

H. *mp*  
*To stay on track?*

G. *(Spoken) f*  
*Bah!*

*mf*



10

Sop. *Do you won-der how? We in-tro-duce our Cy - clone \_\_\_\_\_ snow -*

M.-Sop. *Do you won-der how? We in-tro-duce our Cy - clone \_\_\_\_\_*

H. *How?*

*mf*

# 11. Absurd, the American Inventor

*GODEY: (Perturbed, GODEY rushes to avoid interruption.)*

*GODEY:  
(Spoken)  
Absurd!*

*mf Presto* (♩ = 160)

Godey

Not her hand can build the cit - y; not her

*mf Presto* (♩ = 160)

*(In a display of physical comedy, HAULENBEEK attempts to harmonize with GODEY.)*

*(... as seen earlier in 2. Godey's Editorial, mm. 20-27.)*

3

G.

voice can rule the state. She must reign by love and pi - ty; through her

*(Unable to catch up to GODEY's hurried tempo, HAULENBEEK physically tries to "at least" hit the high on the word "men." GODEY rushes through the phrase leaving HAULENBEEK stunned.)*

*(Miffed, HAULENBEEK returns to his typewriter.)*

5

G.

good-ness make men great. Mov-ing on . . . "The A-

8 *Andante, with pomp* (♩ = 92)

8<sup>bb</sup> 1

G.

mer-i-can in-vent-or of the tel-e-graph is a true Christ-ian he-ro."

*Andante, with pomp* (♩ = 92)

Segue

# 12. Dit-dit-dit, Dah, Dah-dah-dah (The Telegraph)

(SARAH BAGLEY and ELIZABETH COGLEY appear,  
both wearing scarves around their necks.)

**Allegretto, with energy** (♩ = 108)

(SARAH BAGLEY:)

*mf*

Soprano

\*Dit-dit-dit, dah, dah - dah - dah, dit-dah - dah - dit. *Did you say, "tel-e-graph?"*

(ELIZABETH COGLEY:)

*mf*

Mezzo-Soprano

\*Dit-dit-dit, dah, dah - dah - dah, dit-dah - dah - dit. *Did you say "tel-e-graph?"*

**Allegretto, with energy** (♩ = 108)

*mf*

||

3 | 2.

Sop.

Dit-dah - dah - dit.

M.-Sop.

Dit-dah - dah - dit. Sar - ah Bag - ley: \_ mas - ter tel - e-graph - er since eight-teen for - ty -

H.

2.

*Red.*

\* Morse Code for the word "stop."

6 *mf*

Sop. Dit-dit-dit, dah, dah - dah - dah, *eight- een for - ty-six.* E - liz - a - beth Cog - ley; —

M.-Sop. six. *That's right, eight- een for - ty-six.*

H. *Whoa!*

9 *mp* *Red.* *(With attitude, like "Yo! Miss Lib!")*

Sop. — call me "Miss Lib." *dit-dah - dah - dit.*

M.-Sop. *Dit - dit - dit, dah, dah - dah - dah, dit-dah - dah - dit. Miss*

12

Sop. But Sar- ah, you were first!\_ Let's

M.-Sop. Lib was leg - end - ar - y! Let's

## 13. Once and for All

**Dramatically** **Andante, with bravado** (♩ = 88)  
*f ad lib.*

Godey

Once and for all, the rail-road, the glor-y of our age, be-

**Dramatically** **Andante, with bravado** (♩ = 88)  
*f colla voce*

4

G. longs to those prop-er - ly fit to steer it! "Go - dey's La - dy's Book" is a

*proud and expansive*

**In 1** (♩ = 56)

7

G. bea-con of light, of re - fined taste, pure mor - als, prac-ti-cal wis - dom,

**In 1** (♩ = 56)

Andante (♩ = 88)

11 *molto rit.*

(offstage) *f*

Sop.

M.-Sop.

H.

G.

Andante (♩ = 88)

*molto rit.*

*ff*

13

Sop.

M.-Sop.

H.

G.

the book of the na - tion,

the au - thor - i - ty

ah

ah

ah

ah

ah

ah

ah



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# 14. Miriam Leslie

## (Finale)

(SUSAN MORNINGSTAR reappears.)

(MIRIAM LESLIE:)

**Andante** (♩ = 96)

*meno mosso*

Soprano

(SUSAN MORNINGSTAR:)

*mp*

Mezzo-Soprano

Mis - ter Go - dey, may I pre - sent Mir - i - am Les - lie,

**Andante** (♩ = 96)

*meno mosso*

*Red.*

(MIRIAM LESLIE appears.)

*She is a formidable presence, lavishly dressed.)*

4 *poco rit.*

**Moderato, majestically** (♩ = 118)

*mp*

Sop.

My

*poco rit.*

M.-Sop.

auth - or, and fu - ture of pub - lish - ing.

**Moderato, majestically** (♩ = 118)

*Red.*

7

Sop.

book de-tails my jour - ney from Goth - am to the

*Ped.*



10

Sop.

Gold - en Gate, re-

*mf* *mp*

*mf*

*Ped.*



13

Sop.

gales my gent - le read - ers with the virt - ue of each

*mp*

*Ped.*

*poco rit.* **Broadly, in 2** (♩ = 76)

42 *mf*

Sop. Rail - road! We'll stay on track to fu - tures shin - ing, nev - er to re -

*poco rit.* *mf*

M.-Sop. We'll stay on track to fu - tures shin - ing, nev - er to re -

*poco rit.*

H. wom - en!

*poco rit.*

G. wom - en!

*poco rit.* **Broadly, in 2** (♩ = 76)

*mf*

Red.

46 *f* *cresc. poco a poco* *molto rit.*

Sop. treat. The for - ti - tude of la - dies makes this lad - y's book com -

*f* *cresc. poco a poco* *molto rit.*

M.-Sop. treat. The for - ti - tude of la - dies makes this la - dy's book com -

*f* *cresc. poco a poco* *molto rit.*

H. The for - ti - tude of la - dies makes this la - dy's book com -

*f* *cresc. poco a poco* *molto rit.*

G. The for - ti - tude of la - dies makes this la - dy's book com -

*f* *cresc. poco a poco* *molto rit.*

Red.

(THE CAST suddenly turns to the audience.)

53 *ff* (*senza rit.*) CURTAIN

Sop. Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

M.-Sop. Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

H. Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

G. Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

*(senza rit.)* CURTAIN

*8va*

*8vb*