

*Commissioned by Utah Opera for its celebration of the 150th anniversary of the Golden Spike,  
and premiered in Utah May 20–22, 2019*

**NO LADIES  
IN THE  
LADY'S BOOK  
ONE ACT OPERA**

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## 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 SWISHELM, 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:  
[www.lisadespain.com](http://www.lisadespain.com)

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 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** ( $\text{♩} = 126$ )

Ladies

Haulenbeek

Godey

Clarinet in B♭  
Bass Clarinet in B♭

Violin

Violoncello

Piano

**Allegro, triumphant** ( $\text{♩} = 126$ )

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3

Cl.

Vln.

Vc.

Pno.

=

Cl.

Vln.

Vc.

Pno.

5

Cl.

Vln.

Vc.

Pno.

Rehearsal marks: Rehearsal mark 1, Rehearsal mark 2, Rehearsal mark 3, Rehearsal mark 4, Rehearsal mark 5

8

*dim. e poco rit.*

Cl.

Vln.

Vc.

Pno.

*dim. e poco rit.*

*Reed.*

**Moderato, anxious** ( $\text{♩} = 116$ )

Cl.

Vln.

Vc.

Pno.

**Moderato, anxious** ( $\text{♩} = 116$ )

*ff exasperated*

12

G. -

Cl. -

Vln. -

Vc. -

Pno. -

Hau - len - beek!

(GODEY crosses out words on the page.)

pizz.

pizz.

14

G. -

Cl. -

Vln. - arco

Vc. - arco

Pno. - *meno mosso* *sfz*

Blast! Where is Hau - len - beek? Hau - len - beek! -

*meno mosso*

(JOHN HILL SEYES HAULENBEEK enters hurriedly.)

*a tempo*

16

H.  
G.  
Cl.  
Vln.  
Vc.  
Pno.

I'm sor - ry, Mis - ter Go - dey!

arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.

*a tempo*



18

H.  
G.  
Cl.  
Vc.  
Pno.

Yes, sir! I know!

Young man, we be - gin prompt-ly at nine.

arco  
pizz.

*mf*

## 2. Godey's Editorial

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

**Andante, with pomp** ( $\text{♩} = 100$ )

**Godey**

**B. Cl.**

**Violin**

**Violoncello**

**Piano**

**H.**

**G.**

**B. Cl.**

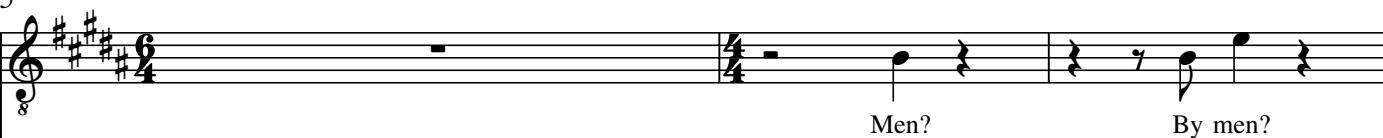
**Pno.**

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

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

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

5

H. 

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

B. Cl.

Pno. 

8

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

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

B. Cl. 

Pno. 

### 3. Susan Morningstar's Entrance

(SUSAN MORNINGSTAR appears.)

**Driving** ( $\text{♩} = 104$ )

*più mosso*

(SUSAN MORNINGSTAR:) **f**

*ad lib.*

Mezzo-Soprano

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

Godey

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

Who is this?

Clarinet in B♭

Cl.

**mp** *sub.*

Violin

*colla voce*

*colla voce*

**f**

**fp**

**mp** *sub.*

*colla voce*

*colla voce*

Violoncello

**f**

**fp**

**mp** *sub.*

Piano

**Driving** ( $\text{♩} = 104$ )

*più mosso*

**f**

**fp**

**mp** *sub.*

*colla voce*

*colla voce*

**Reed.**

M.-Sop. *più mosso*

Cl.

Vln.

Vc.

Pno. *mf* *ad lib.* with emphasis

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

*più mosso*

Pno. *mf* *colla voce* *2d.*

Slowly (♩ = 88)

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

Vln.

Vc.

Pno. *accel. e cresc. poco a poco* (ca. ♩ = 32)

*molto rit.*  
with emphasis

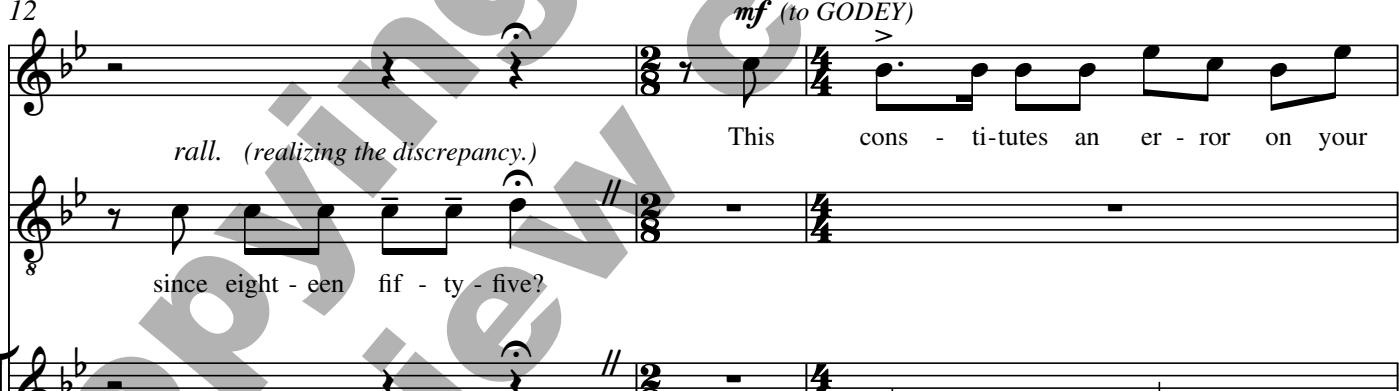
M.-Sop. 10 

H. since eight - een fif - ty - five. *(taking dictation)*

Vln.

Vc.

Pno. *molto rit.* 

12 

rall. (realizing the discrepancy.)

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

Vln.

Vc. since eight - een fif - ty - five?

Pno. 

rall.

Andante, with authority ( $\text{♩} = 88$ )

*mf* (to GODEY) 

Andante, with authority ( $\text{♩} = 88$ )



## 4. You Stay on Track

**Allegro, lively** ( $\text{♩} = 144$ )

(CATHARINE GIBBON appears.)

Soprano

Mezzo-Soprano  
(SUSAN MORNINGSTAR:) few . . .

Clarinet in B $\flat$   
Cl.

Violin  
 $mf$

Violoncello  
 $mf$

Piano  
 $mf$

**Allegro, lively** ( $\text{♩} = 144$ )

(CATHARINE GIBBON:)  $mf$

Sop.  
3

M.-Sop.  
(SUSAN MORNINGSTAR disappears,  
quickly swapping-out her costume to  
become JANE GREY SWISHELM.) The

Cath' - rine Gib - bon!

Cl.

Vln.

Vc.

Pno.

5

Sop.

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

Vln.

*mp*

Vc.

*mp*

Pno.

=

7

Sop.

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

Vln.

Vc.

Pno.

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Review copy only

9

Sop.      slip!      The

Cl.

Vln.      *pizz.*      *mf*

Vc.      *sfp*      *pizz.*      *mf*

Pno.      *sfp*      *sfp*      *ff*      *sfp*

11

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

Pno.      *mf*

13

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

Cl.

Vln. *mp*

Vc. *mp*

Pno.

=

15

Sop. joint when six will work just fine?

Cl.

Vln.

Vc.

Pno.

Reviewing is illegal  
only

17

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

Cl. *mf*

Vln. *mf*

Vc. arco

Pno. *mf*

=

19

Sop. — and re - de - signed the

Cl.

Vln.

Vc.

Pno.

## 5. Third Paragraph

**Allegro, agitated** ( $\text{♩} = 132$ )

Godey      Hau - len-beek, fo - cus!

Clarinet in B♭

Violin

Violoncello

Piano

**Allegro, agitated** ( $\text{♩} = 132$ )

=

3      *poco rit.*

**Andante, with pomp** ( $\text{♩} = 100$ )      *mf*

G.      Dead - lines wait for no man!      Third

Cl.

Vln.

Vc.

Pno.

*pizz.*

*pizz.*

*mf*

*poco rit.*

**Andante, with pomp** ( $\text{♩} = 100$ )      *mf*

5

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

Cl.

Vln.

Vc.

Pno.

**Copying is illegal**

**==**

(*The LADIES enter as MARY JANE MONTGOMERY and MARY JANE COLTER.*)

(*MARY JANE MONTGOMERY:*)

**Slower** ( $\text{♩} = 60$ )      ***mf ad lib.***

8

M.-Sop.      Un - brok - en lines like the wheel

Pno.      re - in-vent-ed by Mar - y Jane Mont-gom-er - y?

**Slower** ( $\text{♩} = 60$ )

Pno.      *colla voce*

**Re.**      **Re.**      **Re.**

## 6. We Are a Pair of Mary Janes

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

Soprano

Mezzo-Soprano

Violoncello

Piano

(MARY JANE COLTER:)

3 *mp*

Sop.

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

(MARY JANE MONTGOMERY:)

M.-Sop.

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

Vc.

Pno.

The musical score consists of five staves. The top three staves (Soprano, Mezzo-Soprano, Violoncello) have rests in the first measure. The Violoncello staff has dynamics 'pizz.' and 'mp'. The fourth staff (Piano) starts with a dynamic 'mp' and has eighth-note chords. The fifth staff (strings) starts with a dynamic 'mp' and has eighth-note chords. The vocal parts begin at measure 3. The Soprano and M.-Sop. parts sing 'We are a pair of Mar - y Janes, two vi - sion - ar - y brains shar-ing'. The Vc. and Pno. parts provide harmonic support with sustained notes and eighth-note chords. The score is in 3/2 time, with a key signature of one sharp (F#).

6      *poco rit.*      *a tempo*

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

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

Vc.

Pno.

*poco rit.*      *a tempo*

Sop.

M.-Sop.

Cl.

Vc.

Pno.

9

Each with her own claim to fame.

ad lib.

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

*colla voce*

*ped.*

12 *ad lib.*

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

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

Pno. *Ad.*

**=**

15 *ad lib., dramatically*

Sop. art!

Vln.

Vc.

Pno. *colla voce*

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

MARY JANE MONTGOMERY bows.  
MARY JANE COLTER is impressed.

**Allegro, with bounce ( $\text{d} = 80$ )**

M.-Sop. 17 *mf*  
I said, "Boys, it's time some-one re-in-vents the wheel. These

Vln. pizz.  
Vc. pizz.  
Pno. *mf*

**Allegro, with bounce ( $\text{d} = 80$ )**

M.-Sop. *mf*  
splint-ers and warps are no good." I de-signed a rim com-posed of

Vln.  
Vc.

Pno.

==

20 M.-Sop. *mf*  
splint-ers and warps are no good." I de-signed a rim com-posed of

Vln.  
Vc.

Pno.

23

Sop. - - - - - *mf*

M.-Sop. cor - ru - gat - ed steel in - stead of the u - su - al wood. Now

Vln.

Vc.

Pno.

26

Sop. an - y - time you ven - ture through hail, sleet, or rain,

M.-Sop. an - y time you ven - ture through hail, sleet, or rain, that

Vln.

Vc.

Pno.

## 7. The Only Worthwhile Mary Janes

**Moderato, with arrogance ( $\text{J} = 100$ )**

*mf*

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

Clarinet in B♭      *Cl.* *mf* *p sub.* *tr* *b*

Violin      *arco* *mf* *p sub.* *tr* *h*

Violoncello      *arco* *mf* *p sub.*

Piano      *mf* *ped.*

*ad lib., pointedly*

(to HAULENBEEK) *mp*

Andante ( $\text{♩} = 84$ )  
*smugly*

G.      si-lent ones on wom-en's feet!

Cl.      To B. Cl.

Vln.      *sffz*  
*martellato*

Vc.      *sffz*  
*martellato*

Pno.      *sffz colla voce*

fea - ture those in the Sep - tem - ber

=

(GODEY  
clears his  
throat.)      (HAULENBEEK  
rushes back to  
the typewriter.)

With pomp ( $\text{♩} = 86$ )

6      Quickly ( $\text{♩} = 116$ ) *mp*

G.      iss-ue.

Vln.      Mean-while,

Vc.      Ah-hem.

Pno.      pizz.      arco

With pomp ( $\text{♩} = 86$ )

Quickly ( $\text{♩} = 116$ )

## 8. I'm From a Cattle Ranch (In Old Terre Haute)

*(NANCY WILKERSON:)*

**Moderato, Hoedown ( $\text{♩} = 112$ )**

**f**

Mezzo-Soprano

Clarinet in B♭

Violin

Violoncello

Piano

M.-Sop.

Cl.

Vln.

Vc.

Pno.

3

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

arco

mp

f

arco

mp

f

mp

f

**Moderato, Hoedown ( $\text{♩} = 112$ )**

mp

f

v.

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

mf

mf

mf

mf

6

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

Cl.

Vln.

Vc.

Pno.

1 2 3 4 5 6

8

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

Cl.

Vln.

Vc.

Pno. *sffz*

## 9. Transition to the Dietz Sisters

**Moderato ( $\text{♩} = 120$ )**

Clarinet in B $\flat$

Violin

Violoncello

Piano

G.

Cl.

Vln.

Vc.

Pno.

3

Hau - len - beek!

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

*(GODEY squirms, attempting to loosen the lasso.)*

**Moderato ( $\text{♩} = 120$ )**

5 (EMMA LOUISE DIETZ appears.)

Sop. *mf legato, gracefully*

M.-Sop. *mf legato, gracefully*

G. (HAULENBEEK rushes to untie GODEY.)

Cl. *gracefully*

Vln. *mf*

Vc. *gracefully*  
*legato possible*

Pno. (In tempo)

*mf legato, gracefully*

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## 10. The Dietz Sisters

**Brisk and lively** ( $\text{♩} = 72$ )  
*(EMMA LOUISE DIETZ :)*  
*mp*

Soprano  


*(MARY AMANDA DIETZ:)*  
*mp*

Mezzo-Soprano  
 per - i-ence!

Clarinet in B♭  
 Cl.  
*mp*

Violin  
*mp*

Violoncello  
*mp*

Piano  
*mp*

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

per - i-ence!

Mar - y A-man-da . . .

... and

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

Cl.

Vln.

Vc. *mp*

Pno.

The musical score consists of six staves. The top staff is for the Soprano (Sop.), followed by the Mezzo-Soprano (M.-Sop.). The third staff from the top is for the Clarinet (Cl.). The fourth staff is for the Violin (Vln.). The fifth staff is for the Cello (Vc.). The bottom staff is for the Piano (Pno.). The vocal parts sing a melody with lyrics: "Em - ma Lou - ise have an in - ven - tion that's cer - tain to" and "... have an in - ven - tion that's cer - tain to". The piano part provides harmonic support with sustained notes and chords. The music is in common time (indicated by '4' at the beginning) and changes to 2/4 time for the piano part in the last measure. The vocal parts enter at measure 4, and the piano part continues throughout the page.

7

Sop.  $\frac{2}{2}$  please... Can you face an - oth - er win - ter?

M.-Sop.  $\frac{2}{2}$  please... Can you face an - oth - er winter?

H.  $\frac{2}{2}$  *mp* To stay on track?

G.  $\frac{2}{2}$  *(Spoken) f* Bah!

Cl.  $\frac{2}{2}$

Vln.  $\frac{2}{2}$

Vc.  $\frac{2}{2}$

Pno.  $\frac{2}{2}$  *mf*

*Rehearsal copy only*

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?

Cl.

Vln.

Vc.

Pno.

A musical score page featuring six staves of music. The vocal parts (Soprano, Mezzo-Soprano, and Horn) sing lyrics in unison. The piano part provides harmonic support with sustained notes and chords. The instrumentation includes Clarinet, Violin, and Cello. The vocal parts sing "Do you won-der how? We in - tro-duce our Cy - clone \_\_\_\_\_ snow -" followed by "How?". The piano part has a prominent bass line. The score is marked with a rehearsal number 10 and includes dynamic markings like '>' and 's'.

13

Sop. plow, snow - plow, snow - plow,

M.-Sop. snow - plow, snow - plow, snow - plow,

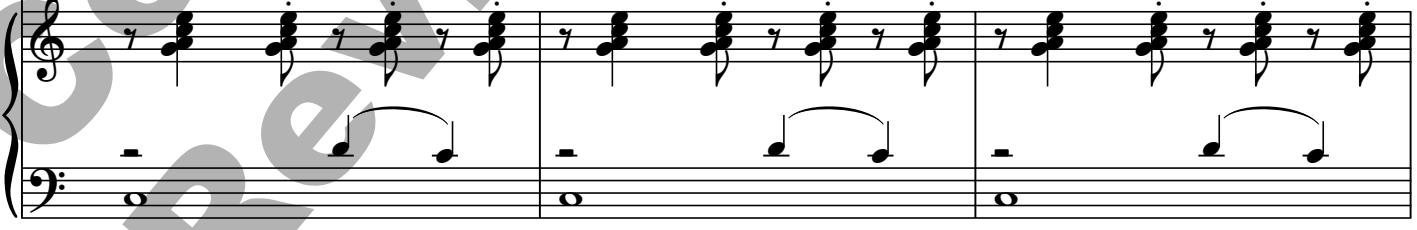
H. -

G. - Snow -

Cl. -

Vln. legato

Vc. legato

Pno.  *Révol.* *Révol.* *Révol.*

*Copying is illegal*

## 11. Absurd, the American Inventor

*(Spoken)  
Absurd!*

*GODEY:*  
*Presto* ( $\text{♩} = 160$ )

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

*Godey*

*Piano*

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

*Pno.*

*G.*

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

*G.*

*Pno.*

*(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.)*

*Pno.*

*G.*

*Pno.*

*8 Andante, with pomp ( $\text{♩} = 92$ )*

*G.*

*Vc.*

*Pno.*

*Andante, with pomp ( $\text{♩} = 92$ )*

*Pno.*

*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** ( $\text{♩} = 108$ )

(SARAH BAGLEY:)

Soprano



(ELIZABETH COGLEY:)

Mezzo-Soprano



**Allegretto, with energy** ( $\text{♩} = 108$ )

Piano



3 [2.]

Sop.



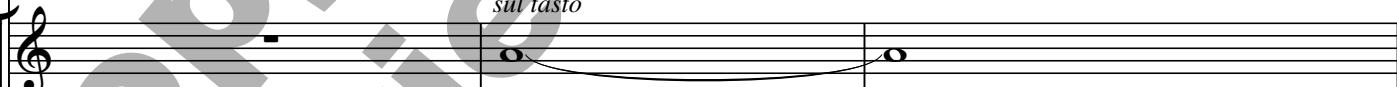
Dit-dah - dah - dit.

M.-Sop.

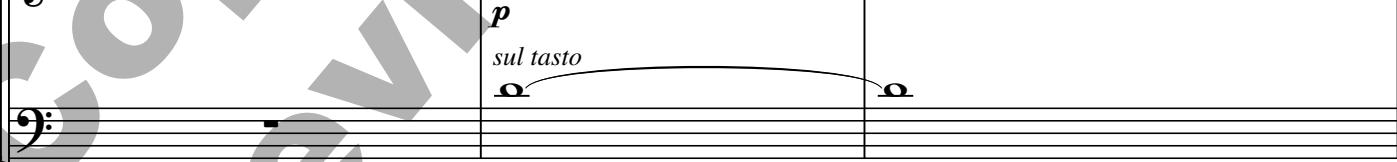


Dit-dah - dah - dit. Sar - ah Bag - ley: mas - ter tel - e-graph - er since eight-een for - ty -

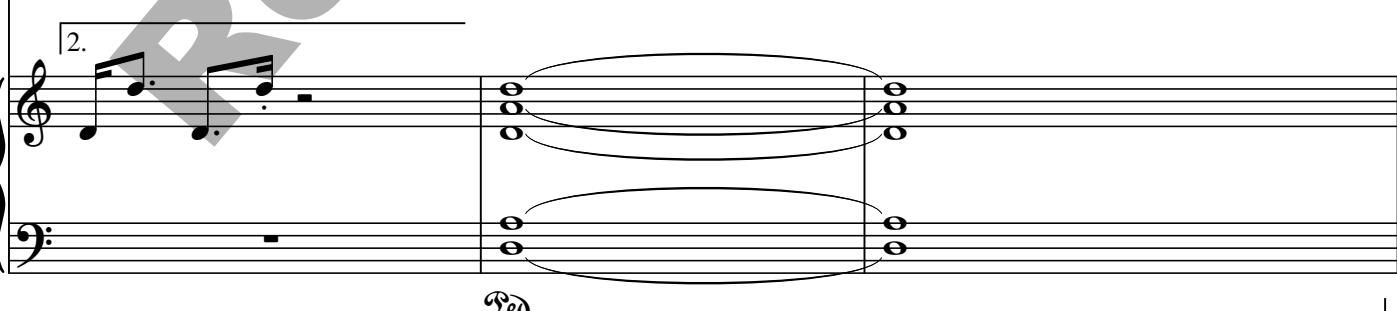
Vln.



Vc.



Pno.



\* Morse Code for the word "stop."

6

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!*

Vln.

Vc.

Pno. *p* *ped.*

9

Sop. call me "Miss Lib." *(With attitude, like "Yo! Miss Lib!")* dit-dah - dah - dit.

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

Vln.

Vc.

Pno.

12

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

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

Pno.

|||

14

Sop. show the gent - le - men how it's done. Al - right! Let's go!

M.-Sop. show the gent - le - men how it's done. Al - right! Let's go!

Pno.

|||

*Reed.*

16 *mf*

Sop. Half my life I've tapped this tel - e - graph ma - chine,

*mp*

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

(Cl.)

Cl. *mp*

Vln. *normale*

*mp* *normale*

Vc. *mp*

Pno.

19

Sop. sent mes-sag - es in dots and dash - es

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

Cl.

Vln.

Vc.

Pno.

22

Sop. o - ver the wire.

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

G. *mf* I find no re - cord of this!

Cl.

Vln.

Vc.

Pno.

24 *mp*

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

M.-Sop. *mf*  
Hidden by a cur - tain, silent and un -

Cl.

Vln.

Vc.

Pno.

26

Sop. Dit-dit-dit, dah, dah - dah - dah, dit-dah - dah-dit, the heart - beat of the sys - tem \_\_\_\_\_

M.-Sop. - seen, the heart - beat of the sys - tem \_\_\_\_\_

G.

There are no wom-en in the re-cord book!

Cl.

Vln.

Vc.

Pno.

## 13. Once and for All

**Dramatically**  
*f ad lib.*

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

B. Cl.      *f*

Violin      *f*

Violoncello      *f colla voce*

**Dramatically**  
*f colla voce*

Piano      **Andante, with bravado (♩ = 88)**

*proud and expansive*

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

B. Cl.

Vln.

Vc.

Pno.

In 1 ( $\text{d} = 56$ )

7

Sop.

M.-Sop.

H.

G.

B. Cl.

Vln.

Vc.

Pno.

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

*martellato*

*martellato*

In 1 ( $\text{d} = 56$ )



# 14. Miriam Leslie (Finale)

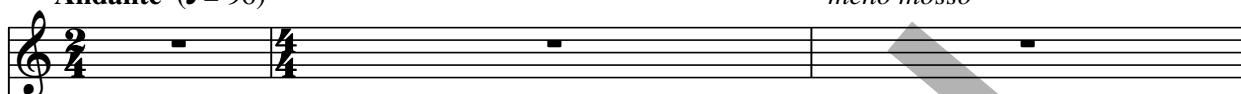
*(SUSAN MORNINGSTAR reappears.)*

*(MIRIAM LESLIE:)*

**Andante** ( $\text{♩} = 96$ )

*meno mosso*

Soprano



*(SUSAN MORNINGSTAR:)*

*mp*

Mezzo-Soprano

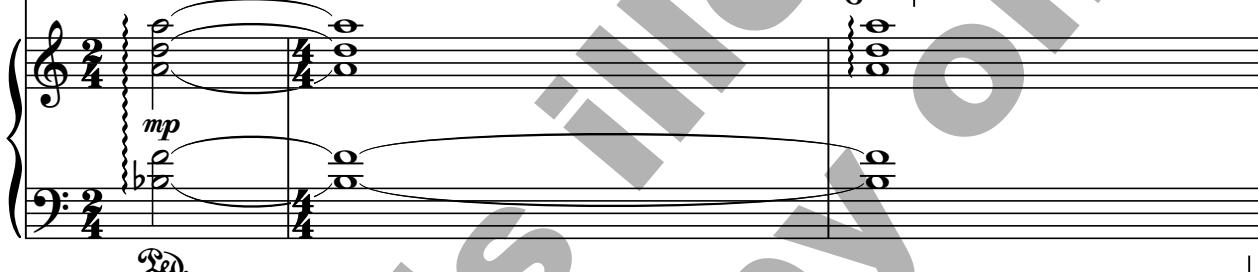


**Andante** ( $\text{♩} = 96$ )

*meno mosso*

*8va--|*

Piano



*Rit.*

*(MIRIAM LESLIE appears.  
She is a formidable presence, lavishly dressed.)*

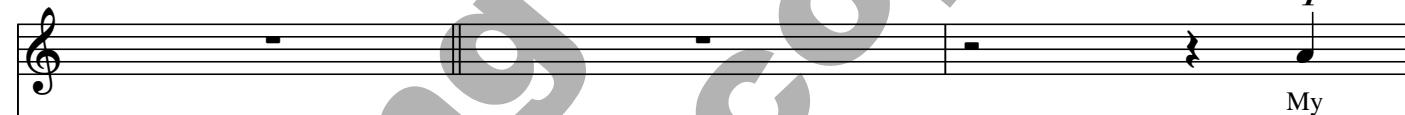
4

*poco rit.*

**Moderato, majestically** ( $\text{♩} = 118$ )

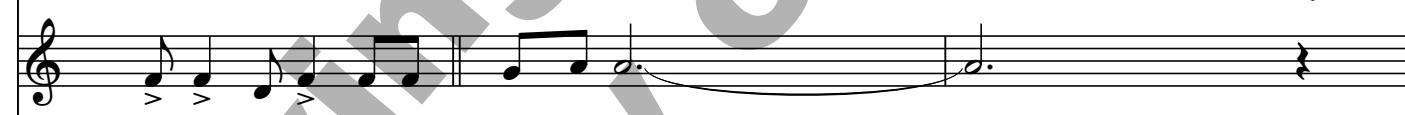
*mp*

Sop.



*My*

M.-Sop.



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

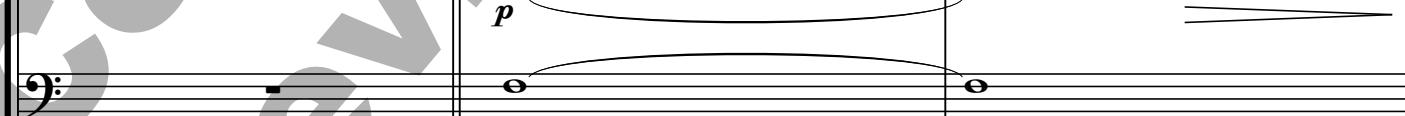
*Cl.*

*p*

Vln.



Vc.



Pno.



*poco rit.*

**Moderato, majestically** ( $\text{♩} = 118$ )

*legato*

*Rit.*

7

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

Vc.

Pno.

10

Sop. Gold - en Gate, re -

Vln.

Vc.

Pno.

13

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

Vln.

Vc.

Pno.

Rehearsal marks: = = =

16

Sop. state; in - spires them all to

Cl. *mp*

Vln.

Vc.

Pno. *l.h.* *mf legato*

*ped.* *ped.*

==

19

Sop. trav - el, a no - ble thing to

Cl. *mp*

Vln. *mp*

Vc.

Pno. *f* *f*

*ped.*

21

Sop. do, to look up - on the

Cl.

Vln. *mp*

Vc. *mp*

Pno. *mp*

*Reed.*



23

Sop. land - scape know - ing they be - long there, \_\_\_\_\_

Cl.

Vln.

Vc.

Pno. *Reed.*



27

**Broadly, with authority** ( $\downarrow = 88$ )

27  
Sop. new ri-val pub-li - ca - tion shall set the re - cord straight. It

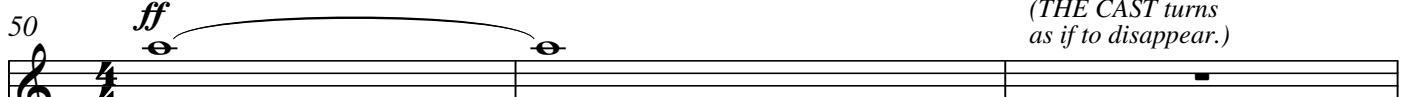
Broadly, with authority ( $\text{d} = 88$ )

Pno. *mf*

*Reed.*

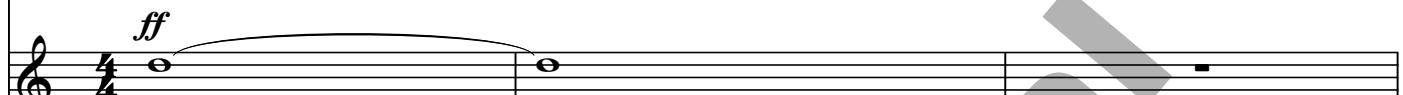
**Allegro, triumphant** ( $\text{♩} = 126$ )*(THE CAST turns  
as if to disappear.)*

Sop.



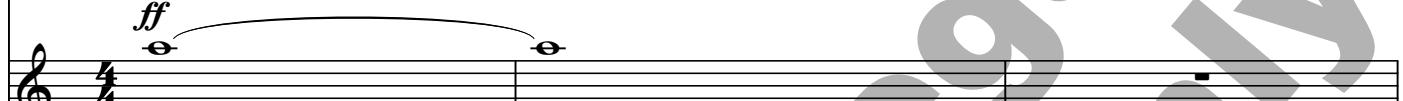
plete! \_\_\_\_\_

M.-Sop.



plete! \_\_\_\_\_

H.



plete! \_\_\_\_\_

G.



plete! \_\_\_\_\_

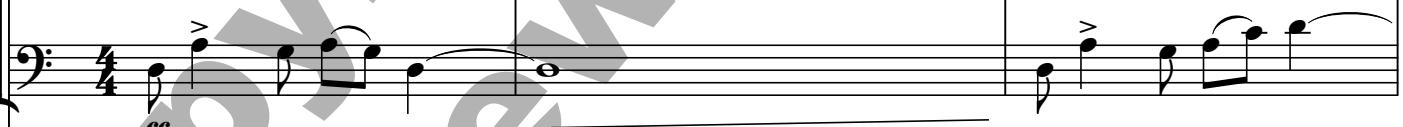
Cl.



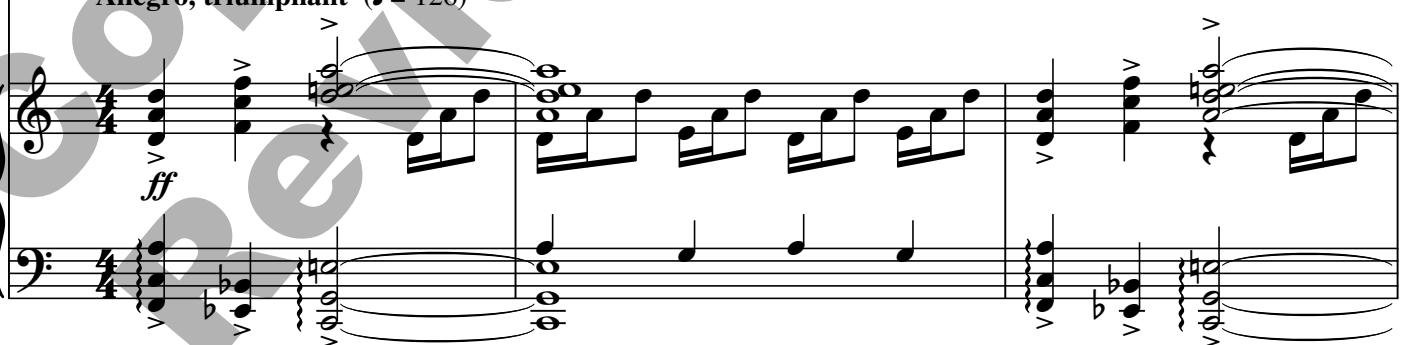
Vln.



Vc.



Pno.



(THE CAST suddenly turns to the audience.)

53

Sop. *ff* (*senza rit.*) > > > > > > CURTAIN  
 Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

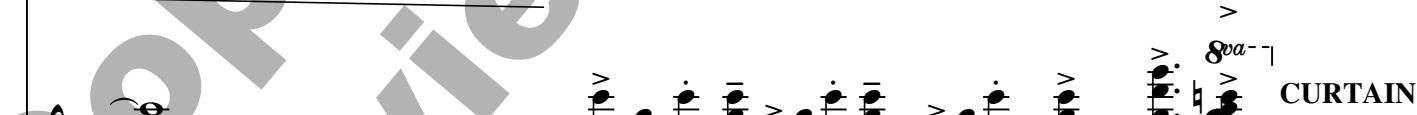
M.-Sop. *ff* > > > > > >  
 Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

H. *ff* > > > > > >  
 Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

G. *ff* > > > > > >  
 Dit-dit-dit, dah, dah-dah - dah dit-dah-dah - dit!

Cl. 

Vln. 

Vc. 

Pno. *(senza rit.)* > > > > > > CURTAIN  
*8va* > > > > > >  
*8vb* > > > > >