

THE PRINCE: AN OPERA IN ONE ACT

AN ANALYSIS OF THE COMPOSITIONAL PROCESS

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF MUSIC

BY

ETHAN FEGAN

DR. ELEANOR TRAWICK - ADVISOR

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2023

## Introduction

My project, undertaken for the fulfillment of my Creative Project (CRPR), is the composition of one scene from an original one-act opera. This scene is approximately ten-and-a-half minutes long and involves fifteen performers, five vocalists and ten instrumentalists. The work is loosely based on Niccolò Machiavelli's *The Prince*, an Italian treatise written to instruct rulers on the principles of good governance. Senior Theater major Jakob Harding wrote the libretto.

The birth of the idea for this one-act opera happened back in 2019 as I was finishing my bachelor's degree in composition at Western Michigan University. Various other opportunities prevented me from bringing this work to fruition, not to mention the fact that I had little prior story writing experience, particularly stories for the stage. This situation changed late last year as I spoke with the librettist, Jakob Harding, about the idea for my work, expressing interest in using part of it for my CRPR. We both agreed that Niccolò Machiavelli's *The Prince* was a fine source on which to base our work, but the work's didactic nature made it difficult to form a cohesive narrative. Therefore, we chose an indirect adaptation, one set in the modern day with rulers who use the principles outlined in Machiavelli's work.

Composing this opera provided me with many challenges that tested my creativity and compositional skill. The most obvious was the lack of experience I have in vocal genres, particularly that of the opera; while I have composed a couple of works for piano and soloist, these were small-scale works built from material that was complete and polished by the time of my composition. I have never attempted a work on as large a scale as this opera, necessitating the study of famous models to find how they structured their music and narratives.

Additionally, composers often have the libretto in hand when they sit down to compose, and, barring any revisions, can plan a musical structure by looking at the entire opera. The work on the libretto did not begin until late last year, and at the time of writing, still only contains one completed scene. This means I could not make any large-scale plans for motives, themes, or harmonic structures; instead, I developed a couple of themes that represent the broad ideas of our opera and have used those to structure the material for the first scene. When the entire libretto is finished, there may be rewrites to the first scene, but that is not in the scope of this project.

### Influences

As opera is a new genre for me compositionally, I found it necessary to study as many operas by as many composers as I possibly could. While I sometimes took cues from older operas like those of Mozart, my focus was on twentieth-century works, whose musical language would be a little closer to my own. Particularly influential in my study was Benjamin Britten's *Peter Grimes*, Bela Bartok's *Bluebeard's Castle*, and Thomas Adès's *Powder Her Face*. While these are significantly longer works than what I have produced (even *Bluebeard's Castle*, another one-act, claims a much longer runtime), I was able to learn much from their handling of material, their approach to musical portrayal of narrative, and their pacing.

From *Peter Grimes* I took note of the use of polytonality as a narrative tool; in multiple instances throughout the opera, Britten shows the conflict between characters or groups of characters by setting their texts in different keys. In act II, scene I, while Ellen is trying to pry answers out of the young apprentice John, a distant choir and organ slowly chant a homorhythmic prayer set firmly in Eb major. Ellen's questioning is also in Eb major but is heavily ornamented with chromatic non-chord tones and implications of secondary dominants so that it does not quite fit with the prayer underneath. Ellen seems to grow agitated with John's

silence, as her material starts to drift further away from Eb, adding more chromatic tones until page 168, where she and the choir cadence in Bb minor, albeit staggered from each other by a few measures. The process repeats in diminution as the organ and choir oscillate between Bb minor and Eb Major, Ellen's melodies slithering between the two with more chromatic alterations until both come to rest prior to rehearsal 9 in Eb major.<sup>1</sup>

The recitative from rehearsal 9 to 10 splits the group in half and modulates each to a separate key area; the choir and church modulate to a shaky C minor that oscillates between the tonic chord and a D major chord, while Ellen and the orchestra modulate to B major. This underscores Ellen's suspicion that Peter has begun abusing the young apprentice, but she seems to try to make excuses for Peter, telling the young boy that he is not old enough to understand the sorrow that can come with life. The contrast in tonal area between Ellen's actions and the words of the church highlights Peter's immorality for abusing the child and Ellen's for permitting it to happen.<sup>2</sup>

From Bartok's *Bluebeard's Castle* I took a lesson in pacing; when written out, the work does not have as lengthy of a libretto as a Mozart opera might, yet Bartok has expanded that dialogue into an hour-long opera. Studying the score, I realized how, like the repetitions in the orations of Cicero, repetition of a single line could enhance the narrative, especially when combined with musical repetition. This example helped me get an idea of how to create a work that was not merely recitative that would quickly run through my libretto.

---

<sup>1</sup> Benjamin Britten, *Peter Grimes*, libretto by Montague Slater, corrected edition by Erwin Stein, (New York: Boosey & Hawkes, 2003), 178-193.

<sup>2</sup> Ibid.

While Thomas Adès's *Powder Her Face* is extremely different aesthetically, I did learn a lot by studying his orchestration. His chamber ensemble is close enough to mine that I could extract useful information about how effectively score an opera without the full orchestra of my other study works. With my ensemble, I had to consider more elements when it comes to chord voicing and range, but Adès often uses only a subsection of his fifteen-piece instrumentation, serving as a good model.

### The Libretto

The work is an indirect adaption of Niccolò Machiavelli's *The Prince*, taking themes and instructions from select chapters and applying them to modern political theater. *The Prince* is a sixteenth-century treatise on conquering and ruling, written by Italian statesman Niccolò Machiavelli during his political exile from Florence in 1512.<sup>3</sup> The book touches upon multiple aspects of warfare and governance, with historical examples supporting Machiavelli's view on good national leadership. While some advice is still practical and relevant today, the book advocates for an alternative sense of morality to achieve and maintain rule.<sup>4</sup> Many of these alternative morals will be touched upon in this production, along with other lessons that belong in the past.

The libretto follows the president of an unnamed Western nation who embodies the harsh authoritative traits of rulers in the sixteenth century. Aiding in his administration is a cabinet of advisors and employees that, while assisting the president with his governance, also have their own agendas that they will pursue, even if they run counter to that of the president.

---

<sup>3</sup> Michael L. Coulter, "Niccolò Machiavelli," in *Critical Survey of World Literature*, 3rd ed, edited by Robert C Evans, (Ipswich, MA: Salem Press, 2010), 1799.

<sup>4</sup> Ibid.

The work calls for five vocalists who, in addition to playing their main roles, may be present in other scenes as un-named characters. As of writing, this cast includes the male President, the female Vice President, two male advisors, and a female secretary. When not performing their main roles, every singer other than the President may fill in as reporters, laborers, or everyday citizens as the scenes demand. When playing their main role, cast members are referred to either by their title (Mr. Secretary, Mr. President) or by their first names. The President is the only character whose first and last name is known. The cast, with descriptions, is as follows:

Oliver Lewis – The President, a self-serving despot who ran and won on a nationalist platform. Lewis holds antiquated beliefs about power, believing that rulers should be respected and obeyed with no exceptions. Therefore, he resorts to strong-arming to get what he wants. He makes brash, emotional choices that could have been avoided with careful thought, and these actions often backfire.

Lucius – One of President Lewis's top advisors, and one of the only well-meaning cabinet members. Lucius truly believes that the President's agenda will help people, but he is often dismayed by the methods by which the President enacts his policies. He tries, usually unsuccessfully, to temper the President, but this often comes across to the President as undermining his policies.

Nicholas – A yes man in every way, Nicholas found his way into the President's cabinet solely based on his connections and flattery. He rarely contributes anything meaningful to the administration, he mostly agrees with whatever was last said. He can often talk himself into circles, backing one argument in this sentence and its counterargument in the next. Nicholas

serves as the Press Secretary for the administration, and while he excels at reciting talking points, he often crumbles when those points are scrutinized.

Maxine – The Vice President and a trusted confidant to President Lewis. Maxine is a cold, calculating political machine, one who thinks that the ends justify all means. She is often the most extreme voice in the cabinet, pushing the President to enact policies and behave in ways that will consolidate more power in the administration, frequently putting her at odds with Lucius. Though she works hard to cultivate a stoic, logical image, she is prone to bursts of anger, especially when her judgement is challenged.

Catrina – The President's secretary, and a secret confidant of Lucius's. Though she goes unnoticed by the ambitious upper executives, she has a savvy political mind of her own that she puts to use for the people. She uses her connection to Lucius to argue vicariously through him, giving her an indirect voice in the cabinet meetings.

The opera is set entirely within the executive building of the un-named country, moving from room to room as the story demands. Locations will be implied through props and furniture; otherwise, the rest of the space will remain the same. Scene I takes place in a conference room, perhaps in a room dedicated to cabinet meetings. Scene II is set in the press briefing room, with rows of chairs arranged in a grid in front of a podium. Scenes III and IV take place in the President's office, a space analogous to the Oval Office of the White House.

The administration is faced with a labor crisis that could cripple the nation, but trying to solve the crisis reveals deep divides between the views of the cabinet members. The President must wade through this swamp of conflicting voices to make the best decision, but ultimately his ego and self-destructive actions result in his downfall.

Scene one lines up the first domino; the President informs his cabinet that the workers from a national power plant are on strike, demanding living wages for their labor. While the cabinet is aware that the strike could lead to an outage on that scale would cripple the country, they are split on a solution: Maxine wants to fire the workers and bring in new ones to replace them, but Lucius points out that this will cause almost as many shortages. He advocates listening to their demands and finding a solution that benefits everyone, but Maxine will not hear it. She worked hard to get where she is, why can't these lazy people go back to work and quit their complaining?

After a round of intense arguments, the President decides that it would be a sign of weakness to roll over to their demands, ordering their immediate replacement. As the meeting adjourns, Catrina enters to ask Lucius about the cabinet's decision, but she is dismayed by the result. She implores Lucius to do what he can to convince the President to change course, lamenting that she cannot get anyone to listen to someone who is perceived to be so low down the chain. Lucius agrees with her sentiment, assuring her that he will do what he can. The scene ends with a small aria from Lucius pondering the role of their government and the path the president is setting them on.

#### Instrumentation

Besides the five singers, the work is scored for piano, flute, Bb clarinet, Eb alto saxophone, two horns in F, tuba, violoncello, and two percussionists who collectively play the snare drum, bass drum, xylophone, and vibraphone. The original idea was to have this ensemble emulate an American-style marching band to strengthen the implication that this work is a critique of certain Western leaders, but the violoncello was added to increase the timbral variety and allow for some sustained sounds that wind players are not always able to make. There is no



association between any instruments and any themes or characters, giving me the freedom to use my entire instrumentation regardless of what is happening on stage.

### Analysis

The first scene of the opera has an expository function both narratively and musically; it introduces the characters, their ideals, and the motifs associated with all of them. This scene uses three themes with distinct melodic collections and harmonic schemes, along with other themeless tonal areas, to create narrative tension. The first theme, shown in Figure 1, uses an octatonic scale, built from the motive C-B-G#-A in figure 2, all of which are used to represent tyrannical words and actions.<sup>5</sup> The second theme, shown in Figure 3, uses shifting modal collections to represent the ever-changing moods and attitudes of the people, always appearing to put tyrannical actions in check. This theme is built from two motives, shown in Figure 4, The third theme, in Figure 5, does not use any recognizable melodic collections but uses quartal and quintal harmonies moving in parallel motion. This quartal and quintal harmonization represents the indecisive, ignorant nature of the President and his administration.



*Figure 1: Octatonic Theme*

---

<sup>5</sup> All excerpts are in sounding pitch.



Figure 2: Octatonic Motive



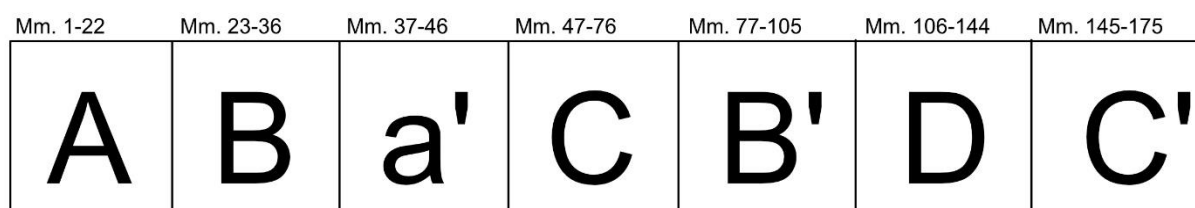
Figure 3: Modal Theme



Figure 4: Motive A and B of Modal Theme

Figure 5: Martial Theme with Quintal Harmonization

The first scene is broken into an ABa'CB'DC' form, with the measure breakdown shown in Figure 6.<sup>6</sup> These delineations are mostly tied to their musical material, but in some cases the musical connection between like-labelled sections is more abstract, relying on the narrative structure for cohesion. Section A, running from m. 1 to m. 23, introduces the martial theme harmonized by quintal melodies, representing the ignorant and indecisive nature of the administration. The quintal harmonization appears almost entirely as block chords, doling out a rather vanilla texture over which expository dialogue can be sung. While most of the harmonization is derived from adjacent 4ths and 5ths to the melody note, the bassline adds some dissonance by taking notes further away on the circle of fifths, filling out the stark quintal sound.



*Figure 6: Formal Outline*

The vocal parts take the same approach; most move in fourths and fifths, but I added some melodic interest by using notes that could be two, three, or four notes away on the circle of fifths from the original note. The exception to this is Lucius's part at m. 15, which sings a constant C#; this note will come to form the basis of Lucius's pitch centers, clashing against Maxine's C-based material later.

Section B, mm. 23-36, introduces the octatonic theme to underscore Maxine's depraved rantings. Here the theme is presented over top of itself in different rhythmic configurations,

---

<sup>6</sup> While most of the sections are substantial enough to warrant mentioning, the section marked a' is a shorter, transitional section that uses material from the A section to bridge B and C. While transitory sections may not always warrant inclusion in a formal diagram, this author felt that in this case, it does.

harmonizing or colliding with itself as each statement goes on. At m. 26, Maxine has an incomplete statement that uses the first half of the theme up to m. 9 in Figure 1, then states a modified second half transposed down a minor third to A at m. 29. The bass is a little more abstract, derived from the C-B-G#-A motive but straying further away from the first theme. The lower voices, tuba, horns, cello, and piano, join to make a sort of disjointed waltz that represents the carefully polished yet still deranged nature of the speech. The other instruments join in to add color or discordance, creating a Stravinsky-like layering of independent lines.

The section ends with an *accelerando* flourish at m. 31 as Maxine gets to the thesis of her statements: the actions she is proposing are meant to teach a lesson to people who she considers to be lazy and undeserving of their help. This line at m. 32 is not connected to the waltz but is meant to be a moderate version of one of Maxine's spats of fury, breaking away from the polish of the previous material. We also get Nicholas's first line at m. 34, a direct quote of Maxine's last line but set to different words, the first instance of Nicholas parroting the last line he agrees with. It is important to note, as was said earlier, that this section is based on C as a pitch center; putting it in conflict with Lucius material which follows the next a' section.

The short a' section, running from m. 36 to m. 47 and shown in Figure 7, is loosely based on the A section motion by 5ths; the horn's dyads are built from seconds, but thought of as inverted minor 7ths (or, two stacked perfect 4ths). The tuba line outlines G as the pitch center, but then moves by mostly fifths to the end of the excerpt with an accompanying suspension pattern in the horns. The clarinet, saxophone, and flute serve to destabilize this pseudo-quintal feel with tritones, alternating tritones and perfects 5ths, or C and C# accent notes. The C and C# alternations represent the President's wavering about his options; while he was not against a measured approach, Maxine is starting to sway his thinking.

Figure 7: a' Instrumental Excerpt

Lucius's material in the following C section attempts to push the President back onto measured ground. Running from m. 47 to m. 77, this material is loosely based on the modal theme, taking motive A and B and developing them into their own melodies. The fact that Lucius does not use the theme in its entirety, but instead breaks it apart and uses its components, is meant to show that Lucius has the people's interest at heart, but he is still a part of a political system that decidedly does not and is therefore not connected to the people. The first portion in mm. 48-53 starts in Bb minor, the relative minor of C#, but a descending chromatic bassline destabilizes the key center. The melody uses recognizable forms of motives A and B, as shown in Figure 8. The melody ends on a snippet from the octatonic motive on the words "which could be catastrophic," showing Lucius thinks Maxine's tyrannical approach could lead to catastrophe.

Figure 8: Lucius's Material Derived from Modal Motives

A short interlude, from m. 54 to m. 67 interrupts the section with overlapping statements of motive A, creating a thick polyphonic texture, somewhat in Db major, over which the President wavers between C and C# (here spelled Db) as his opinion starts to change. Nicholas again repeats his material, though this time with a little elaboration, showing that Lucius's ideas might inspire a little hopeful imagination in him. Maxine enters with a statement ornamenting a C-B-C neighbor tone, showing that she is still in her own camp counter to Lucius's. With her statement, the accompaniment changes to reflect C octatonic harmony, building to a C fully-diminished seventh chord at m. 67. This return to the tyrannical "tonic" chord proves to just be a leading-tone diminished seventh chord leading into the second part of the C section in Db major.

This part of the C section is similarly based on motive A and B, but somewhat more abstract than the last part; mm. 68-69, mm. 70-71, and mm. 73-74 are elaborations on motive A, while m. 72 is built from motive B. Besides m. 72, the rest of the material based on A is heavily elaborated, but upon hearing one can still catch the overall shape of the distinctive idea. This melody is harmonized with simple chordal accompaniment augmented with overlapping instrumental color changes. So far this is the clearest example of functional tonality we have gotten in the work, which makes this section stand out from its non-functional neighbors. A short, three-measure transition from m.74 to m. 76, comprised of notes of motive A stacking on top of each other in a bell-tone fashion, move us back to the return of Maxine's B material.

The B' section opens with an explosive flurry of dialogue from Maxine as her anger bursts out in mm. 77-78, then the music slowly transitions back into the polished waltz in mm. 79-80 as she collects herself. The disjointed waltz returns but, like a passacaglia, a new melody has been written over the same bassline, mostly to get some semblance of variety and contrast from the last B section, but the waltz melody is kept in some of the instrumental parts. In mm.

85-88 the President, Maxine, and Nicholas trade off a similar gesture of a rising scalar line accompanied by planing triads over a pedal B in the bass. Nicholas's entry of this gesture is meant to be somewhat humorous; in keeping with his character, he tries to repeat Maxine and Oliver's last gesture, but he has twice as many words, forcing him to sing it in patter.

Following this is a brief silence where each character looks at Nicholas, shocked at his foolishness, and he asks "so what is our solution?" The material in mm. 89-94 pits C and C# (or Db) against each other in each instrument, wavering back and forth and building up to a chord which contains notes from both C major and C# minor. After the President announces that he will fire the workers, the key solidifies to C minor with an overbearing development on the octatonic motive, signaling the victory of the authoritarian side of the cabinet.

After the C minor passage dies down, the D section begins at m. 106. This is an ethereal, timeless section that underscores the conversation between Catrina and Lucius. Catrina's material, an excerpt of which is shown in Figure 9, stays resolutely in A acoustic the entire time, as the acoustic scale's construction gives us hints about her character; if one takes the bottom half of the scale (A-B-C#-D#-E) it has modal implications, but taking the top half (D#-E-F#-G-A) implies an octatonic scale. This is meant to imply that, while Catrina works for the people, she is a calculating political machine-like Maxine. Lucius's material is based around A mixolydian, showing that, while they are aligned, Catrina and Lucius are not completely aligned in their philosophies. I chose not to give Catrina a distinct theme, instead choosing to have her elaborate around the acoustic scale to better match the ethereal nature of the section.



Figure 9: Excerpt from *Catrina's Acoustic Material*

The cello and piano drone out a five-eighth-note ostinato under chords in the pianos right hand that are either four, six, or eight quarter-note beats in length, creating a shifting polymetric passage. At the start, the material mostly makes use of the acoustic scale centered around A, but as it goes on it shifts to imply chords both built from and drawn from outside of the acoustic collection. The winds either add to this sense of timelessness with ametric chordal swells or color the singer's melodic line with doublings and added harmony. The texture thickens at m. 130 with octave doubling in the piano and a return of Lucius' material from the C section with the same harmonization transposed to C# minor. We get a sense of a lesser climax at m. 138 with a rising triplet line from Catrina, then a *molto rallentando* that leads into another ostinato for section C'.

The final section, section C', begins at m. 145 with another eighth-note ostinato centered on A, but the absence of a scale-degree 7 leaves it ambiguous whether the music is based on the previously used acoustic scale or if it has shifted to lydian. In mm. 153-161 Lucius sings sequenced and elaborated lines whose ending notes descend from C#-B-A, but upon the final A the pitch center shifts to F with a lydian-affirming line in the flute in mm. 161-162. The material in mm. 163-168 features a return to the harmonized descending bass line from the previous C section, though this bass line contains major and minor seconds, rather than the sole use of the latter. The progression builds to a wide-voiced F#m9/A then cuts for the line "So too shall I" in mm. 169-170; this is C' section material will be used again later for an extended aria with this line as a climax, the cut here allows for larger-scale growth down the line. A short return of the ostinato in Db major with dissonant C minor chords underneath close out the scene.



## Conclusion and Future Plans

This project, while still incomplete without the remaining three scenes, has challenged both my compositional skills and my ability to learn about new topics in music. By studying established composers and learning how they use their material to reinforce the narrative, I was able to craft an approximately ten-and-a-half-minute scene with characters that have distinct and identifiable musical traits, a system of conflict revolving around conflicting key centers, and musical cohesiveness achieved through economy of material. The work is expository both narratively and musically, giving listeners a solid understanding of the characters, their motivations, and the motifs that underscore both.

The full work, with all four scenes and an overture, is expected to be approximately fifty minutes in length. The themes analyzed in this paper will serve as the basis for the rest of the material, extended the sense of cohesion and economy of material into the entire work. The work should be completed in mid-to-late-2024, at which time we will be exploring performance options. The ideal performance venue would be on a university stage with student performers, and some at Ball State University have expressed interest in producing the work.

## Bibliography

- Adès, Thomas. *Powder Her Face: An Opera in two Acts*. Libretto by Philip Hensher. London: Faber Music, 2015.
- Bartók, Béla. *Duke Bluebeard's Castle*. Libretto by Béla Balázs. Homosassa, FL: Bartók Records, 2007.
- Britten, Benjamin. *Peter Grimes*. Libretto by Montague Slater. Corrected edition by Erwin Stein. New York: Boosey & Hawkes, 2003.
- Coulter, Michael L. "Niccolò Machiavelli." In *Critical Survey of World Literature*, 3rd ed, edited by Robert C. Evans, 1798-1803. Ipswich, MA: Salem Press, 2018.

# The Prince

Libretto by Jakob Harding

Composed by Ethan Fegan

## Scene One

♩ = 120

*mf*

Oliver

Thank you for com - ing I have called you all here to - day to dis -

Piano

*f*

Flute

*mf*

Clarinet in Bb

*mf*

Alto Saxophone

*f* *mf*

French Horn in F 1

*f*

French Horn in F 2

*f*

Tuba

*f* *mf*

Violoncello

*pizz.* *f* *mf*

Snare Drum

*f* *mf*

Bass Drum

*f* *mf*

8

O

-cuss a grave mat - ter At a ma - jor en - er - gy plant vi - tal to our dear coun - try's pow'r work - ers are on strike

Pno

*p* *f*

Fl.

*f*

Cl. in Bb

*f*

A. Sax.

*f*

F. Hn in F 1

*p* *f* *p sub.* *f* *p*

F. Hn in F 2

*p* *f* *p sub.* *f* *p*

Tba

*p* *f* *p sub.* *f* *p*

Vc.

*arco* *p* *f*

Sn. Dr.

B. Dr.

15 *mf*  
 L. What de - mands are they mak - ing?  
 O. They de - mand a liv - ing wage — says their spokes - per - son  
 S. Bah! My first thought the *f*

Pno. *p* *f* *p* *f* *mp*

Fl. *p* *f* *p* *f* *mp* *f* *mf*

Cl. in Bb. *p* *f* *p* *f* *mp* *f* *mf*

A. Sax. *p* *f* *p* *f* *mp* *f* *mf*

F. Hn in F 1. *p* *f* *p* *mp* *f* *mp* *f* *mf*

F. Hn in F 2. *p* *f* *p* *mp* *f* *mp* *f* *mf*

Tba. *p* *f* *p* *mp* *f* *mp* *f* *mf*

Vc. *p* *f* *p* *f* *mp* *f* *mf*

Sn. Dr. *mp* *mf* *mp* *f* *mf*

B. Dr. *ff*

**B**

22 *molto rall.* *mf* *f = 45*  
 S. first move fire the work - ers! I start - ed my ca - reer with noth - ing and worked my

Pno. *ff* *f* *p*

Fl. *ff* *mf* *p*

Cl. in Bb. *ff* *mf* *p*

A. Sax. *ff* *mp* *p*

F. Hn in F 1. *ff* *mf* *p*

F. Hn in F 2. *ff* *mf* *p*

Tba. *ff* *mf* *p*

Vc. *ff* *pizz.* *f* *mp*

Sn. Dr. *ff* *f* *p*

B. Dr. *f* *p*

27

S. *f*  
 ass off for less than what they're earn - ing now! push those who re - fuse to work a - side and - help the peo - ple who need the mon - ey get jobs

Pno  
*mf* *p*

Fl. *ord.* *flz.* *ord.*  
*mp* *f* *mp*

Cl. in Bb *tr* *p* *f* *5*

A. Sax. *mf*

F. Hn in F 1 *mf* *p*

F. Hn in F 2 *mf* *p*

Tba *mf* *p*

Vc. *sul pont. arco* *f* *p* *pizz.* *mp*

Sn. Dr.

B. Dr.

37 *accel.*  $\text{♩} = 120$  *f* **C**  $\text{♩} = 120$

N. What a great i - dea Mad - am Vice Pres - i - dent

S. *f*  
 we need to set an ex - am - ple for all la - zy peo - ple out there

Pno *mp* *f* *p*

Fl. *mp* *f* *p*

Cl. in Bb *mp* *f* *p* *f*

A. Sax. *p* *f* *p*

F. Hn in F 1 *p* *f* *p* *f*

F. Hn in F 2 *p* *f* *p* *f*

Tba *p* *f* *p* *mf*

Vc. *arco* *p* *f* *f*

Sn. Dr. *p*

Xyl. *To Xyl.* *Xyl.* *p*

37 *mf* *rit.*  $\text{♩} = 60$  *mf*

L I don't think I a - gree If we

O *mf* That's cer - tain - ly one i - dea Lu - cius you're mak - ing a face Do you have an i - dea?

Pno

Fl. *f* *mp* *p*

Cl. in Bb *mp* *p*

A. Sax. *mf* *p*

F. Hn in F 1 *mp* *p* *mf*

F. Hn in F 2 *mp* *p*

Tba *mp* *p*

Vc.

Sn. Dr. To Vib.

Xyl. *f*

48 **D** *f*

L jump straight to hir - ing new work - ers, they'll need to be trained Then we might go with - out pow'r for a few days which would be cat - a - stroph - ic

Pno *mp* *p*

Fl. *mp*

Cl. in Bb *p* *f*

A. Sax. *p* *f* *mp* *p*

F. Hn in F 1 *f* *mp*

F. Hn in F 2 *f* *mp* *p*

Tba *f* *mp*

Vc. *pizz.* *f* *arco* *f* *mp*

Vib.

56

N. That's... a ver - y fair point

O. That's... a fair point

S. What do you sug -

Pno. *mf* *f* *mp* *f*

Fl. *f* *mp* *fp*

Cl. in Bb. *mf* *f* *mp* *fp*

A. Sax. *mf* *f* *mp* *fp*

F. Hn in F 1. *mp* *f* *mp* *fp*

F. Hn in F 2. *f* *mp* *fp*

Tba. *f* *mp* *fp*

Vc. *f* *mp* *fp*

Vib. motor on. *mf* *f* *mp* *f*

Xyl. *mp* *fp*

65

L. We should hear these peo - ple out, don't you think? You were e - lect - ed thanks to the work - ing class If

S. - gest then?

Pno. *f* *ff* *f*

Fl. *f* *fp* *ff* *p*

Cl. in Bb. *f* *fp* *ff* *p*

A. Sax. *f* *fp* *ff* *f* *p*

F. Hn in F 1. *f* *fp* *ff* *f* *p*

F. Hn in F 2. *f* *fp* *ff* *f* *p*

Tba. *f* *fp* *ff* *f* *p*

Vc. *f* *fp* *ff* *f* *p*

Sn. Dr. To Sn. Dr. *f* *fp*

Xyl. B. Dr. To Xyl. *ff*

71 rit.....

L things are not work - ing out for them we should be help - ing them

Pno

Fl. *f*

Cl. in Bb *f*

A. Sax. *f*

F. Hn in F 1 *mf* *f*

F. Hn in F 2 *f*

Tba

Vc. *mf* *f*

Sn. Dr. *p*

Xyl. *f*

76 molto rall.....

S. *ff* *f* ♩ = 45

help - ing the wor - king class is one thing but giv - ing hand - outs is an - oth - er! These peo - ple need to learn how to pull them - selves up by their

Pno *ff* *p*

Fl. *ff*

Cl. in Bb *ff*

A. Sax. *ff*

F. Hn in F 1 *ff* *f* *p*

F. Hn in F 2 *ff* *f* *p*

Tba *ff* *f* *p*

Vc. *ff* *pizz.*

Sn. Dr. *ff* *f* *p*

Xyl. *ff* *f* *p*

To B. Dr. B. Dr.



87

N *We*

O *I would look like a cow - ard*

S. *boot - straps* You don't want to set the pre - ced - ent of roll - ing o - ver for their de - mands as soon as you take of - fice

Pno

Fl. *mf* *p* *p* *f* *p*

Cl. in Bb *mf* *p* *p* *f* *p*

A. Sax. *mf* *p* *p* *f* *p* *f*

F. Hn in F 1 *p* *f* *p* *f*

F. Hn in F 2 *p* *f* *p* *f*

Tba *p* *f*

Vc.

Sn. Dr. *p* *f* *p* *f*

B. Dr. *p* *f* *p* *f*

**G**

*mf* = *accel.*.....

Spoken: So, what's our course of action?

87

N *def - nit - ly don't want to look like cow - ards*

Pno *mf*

Fl. *f* *pp*

Cl. in Bb *f* *pp*

A. Sax. *pp*

F. Hn in F 1 *mp* *sfz* *sfz*

F. Hn in F 2 *p* *sfz* *sfz*

Tba *mf*

Vc. *f* *arco* *mp* *mf*

Sn. Dr.

B. Dr.

Spoken: I would advise you take a different action.

92  $\text{♩} = 100$  **H**  $\text{♩} = 60$

L. \_\_\_\_\_

N. \_\_\_\_\_

O. \_\_\_\_\_

S. \_\_\_\_\_

Pno. *ff*

Fl. *ff*

Cl. in Bb. *ff*

A. Sax. *ff*

F. Hn in F 1. *sfz* *ff*

F. Hn in F 2. *sfz* *ff*

Tba. *ff*

Vc. *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Spoken: Make room for the people who really need the money. Just as the Vice President said, firing them is the best course of action.

Spoken: It is!

Spoken: Fire the workers!

Spoken: I absolutely will not consider giving in to threats from these workers. I will not! If you'd like to keep your position on this staff, Lucius, you'll understand the kind of impression I want to give.

Spoken: It is.

102  $\text{♩} = 72$  **I** *mf*

C. \_\_\_\_\_

You tried your best to sway them I thought you were

Pno. *p*

Fl. *p*

Cl. in Bb. *p*

A. Sax. *p*

F. Hn in F 1. *p*

F. Hn in F 2. *p*

Tba. *p*

Vc. *p*

Sn. Dr. *p*

B. Dr. *p*

112

C right a - bout the sit - u - a - tion Of course that old bull won't lis - ten to you

L Thanks Ca - tri - na I'm not sure, he's pre - pared to lis - ten to rea - son I just

Pno (Xxx)

Fl.

Cl. in Bb *mf* *f* *mf* *p*

A. Sax. *mf* *f* *mf* *p*

F. Hn in F 1 *f* *p* *p* *f* *p* *p*

F. Hn in F 2 *f* *p* *p* *f* *p* *p*

Tba *f* *p* *p* *f* *p* *p*

Vc.

Sn. Dr.

120

C I just wish I could have more of a say I've been told to feel luck - y just to be in the room while the big peo - ple are

L wish he'd hear one of us out

Pno (Xxx)

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

Cl. in Bb *f* *p* *p* *f*

A. Sax. *f* *p* *p* *f*

F. Hn in F 1 *f* *p* *p* *f*

F. Hn in F 2 *f* *p* *p* *f*

Tba *f* *p* *p* *f*

Vc.

Sn. Dr.

J

197 K *f*

C talk - ing If he goes through with fir - ing the wor - kers the peo - ple will lose their pow'r

L It's a shame, yes I'm not sure what to do

Pno *f*  
(*rit.*)

Fl. *p p f p f ff*

Cl. in Bb *p p f p f ff*

A. Sax. *p p f p f ff*

F. Hn in F 1 *p p f p*

F. Hn in F 2 *p p f p*

Tba *p p f p*

Vc. *f*

Sn. Dr.

194 *mf*

C Peo - ple's lives could be in dan - ger I'm sure there's an an - gle we could use to help him to see his mis - take I'm not sure. You are

L What do you think that an - gle is?

Pno *p*  
(*rit.*)

Fl. *p mp 3 3 3 3 ff p*

Cl. in Bb *p mf 3 3 ff p*

A. Sax. *p f 3 ff p*

F. Hn in F 1 *ff p*

F. Hn in F 2 *ff p*

Tba *ff p*

Vc. *p*

Sn. Dr.

L

*molto rall.*

*p* = 45

Spoken: He seemed upset about you making that comment. I know his skin seems thick, but there's a reason why he put you on this staff in the first place.

140

C *one of his clos - est ad - vi - sors* *You could per - suade him from this path, I'm sure*

L *I'll do my best*

Pno *pp* *mf sub.*

Fl.

Cl. in Bb

A. Sax.

F. Hn in F 1 *mf > p* *mf > p* *mf > p* *mf > p*

F. Hn in F 2 *mf > p* *mf > p* *mf > p* *mf > p*

Tba *mf > p* *mf > p*

Vc. *mf*

Sn. Dr.

Spoken: Don't forget, you have more sway than you think. There are people who need your voice to be heard.

M

148

C

L *What* *have we set out to do?* *All eyes all*

Pno

Fl.

Cl. in Bb

A. Sax.

F. Hn in F 1 *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

F. Hn in F 2 *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

Tba *mf > p* *mf > p* *mf > p* *mf > p* *mf > p*

Vc.

Sn. Dr.

157 *mp* N *f* *mp* *f* *mp*

L eyes are on you No, all eyes are on us If they should be on us, then na - tur' - ly

Pno *f* *p* *f*

Fl. *mf* *f* *mf*

Cl. in Bb *f* *p* *mf*

A. Sax. *f* *p* *mp* *f* *mp*

F. Hn in F 1 *mf* *p* *mf* *f* *p* *p* *f*

F. Hn in F 2 *mf* *p* *mf* *f* *p* *p* *f*

Tba *mf* *p* *f* *p* *p* *f*

Vc. *mf* *p* *f* *p* *p* *f*

Sn. Dr.

164 *mp* *f* *mp* *p*  $\text{♩} = 45$

L Should the coun - try fall to ru - in be - cause of this So too shall this of - fice So too shall I Spoken: A ruler must take care to avoid the disgrace that goes with the kind of failings that could lose him his position

Pno *p* *f* *p* *ff* *p*

Fl. *p* *ff*

Cl. in Bb *p* *ff*

A. Sax. *mp* *mf* *ff*

F. Hn in F 1 *p* *f* *p* *ff*

F. Hn in F 2 *p* *f* *p* *ff*

Tba *p* *f* *p* *ff*

Vc. *p*

Sn. Dr.

173 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno *pp*

Fl. *pp*

Cl. in Bb *pp*

A. Sax. *pp*

F. Hn in F 1 *pp*

F. Hn in F 2 *pp*

Tba *pp*

Vc. *pp*

Sn. Dr.