

music by:

KEVIN WILT

libretto by:

CAITLIN VINCENT

PRIX FIXE

A (melo)dramatic scene for female voice, actor, and chamber ensemble

WHISTLING VINE MUSIC

PRIX FIXE

A (melo)dramatic scene for female voice, actor, and chamber ensemble

REBECCA MANCHESTER (female voice): A wealthy socialite and amateur opera singer. Becomes increasingly drunk and increasingly unstable over the course of the piece.

THE BUTLER (non-singing actor): The epitome of stoicism, unfailingly loyal to his mistress.

This work was written for mezzo-soprano Megan Ihnen, to whom the work is also dedicated

For more information about this piece or any others written by Kevin Wilt, please visit:

www.kevinwilt.com

or contact the composer at:

kevin@kevinwilt.com

Approximate Duration is 20:00

to my friend Megan
PRIX FIXE

A (melo)dramatic scene for female voice, actor, and chamber ensemble

CAITLIN VINCENT

KEVIN WILT

No. 1 - Introduction and Toast

As the piece begins, the instrumentalists are escorted on stage by Mr. Butler. It should be as if the instrumentalists and the audience members are all guests at the same dinner party. As the instrumentalists take their seats, the butler steps downstage as if to make an announcement.

Mr. Butler, spoken formally: *Ladies and gentlemen... Missus Rebecca Manchester.*

Rebecca

$\text{♩} = 112$
freely

Thank you. Thank you so much. I am Re-bec-ca Man-che-ster.

Flute

Violin

Violoncello

Piano

$\text{♩} = 112$

Rebecca

with a little flair

6 Phi-lan-thro-pist, pa-tron-ess_ of the arts, and to - night... your host - ess.

Rebecca

11

10 Mis-ter But-ler, cham - pagne. To - night is a spe-cial night.

Rebecca

14 A ve-ry spe-cial night. Not just a din-ner, but a tri-bute to clas-si-cal

19

Rebecca
 mu - sic. A toast! To mu - sic. To mu - sic. Re - mark - a - ble,
 spoken:

Fl.
 Cheers.

Vln.
 spoken:
 Cheers.

Vc.
 spoken:
 Cheers.

Piano
 spoken:
 Cheers.

18

Rebecca
 dan - ger - ous mu - sic. To li - ving in its

Fl.
 Cheers.

Vln.
 Cheers.

Vc.
 Cheers.

Piano
 Cheers.

22

a piacere **26**

Rebecca *ten-der em-brace. To dy-ing dy-ing in its re-lent-less choke-hold.*

Fl. *Cheers.*

Vln. *Cheers.*

Vc. *Cheers.*

Piano *Cheers.*

25

Rebecca *in time, resuming her brightness*
To good food! To good drink!

Fl. *falteringly Cheers. Cheers.*

Vln. *falteringly Cheers. Cheers.*

Vc. *falteringly Cheers. Cheers.*

Piano *falteringly Cheers. Cheers.*

29

(drains entire glass,
Mr. Butler immediately
refills it)

attaca

Rebecca

To a won-der-ful au-di-ence! (takes polite sip) Mis-ter But-ler, let's be-

Fl.

Cheers. *Cheers!* (takes polite sip)

Vln.

Cheers. *Cheers!* (takes polite sip)

Vc.

Cheers. *Cheers!* (takes polite sip)

Piano

Cheers. *Cheers!* (takes polite sip) *attaca*

No. 2 - Saffron Minuet

conversationally;
over the "party" music
mp

A la minuet ♩ = 112

Rebecca

gin. Mr. Butler: *To start... a goat cheese and saffron canapé, topped with Danish foie gras.* Mmmm...

Flute

p background of the party

Violin

p background of the party

Violoncello

p background of the party

A la minuet ♩ = 112

Piano

p background of the party

1

(feeds canapé to an instrumentalist)

Rebecca

saf - fron can - a - pé. My favor - ite.

Fl.

*stop playing if eating

Vln.

*stop playing if eating

Vc.

*stop playing if eating

Piano

*stop playing if eating

Rebecca Well? Is it to die for? *mumbled awkwardly: "Delicious"

Fl. *mumbled awkwardly: "Delicious"

Vln. *mumbled awkwardly: "Delicious"

Vc. *mumbled awkwardly: "Delicious"

Piano *mumbled awkwardly: "Delicious"

9

13

Rebecca Saf - fron. Such a ro-man - tic spice. As a girl, I ate it by the

Fl.

Vln.

Vc.

Piano

13

Rebecca 
spoon-ful. In my mor-ning oat-meal. On my morn-ing toast. Al-ways with a


Fl. 

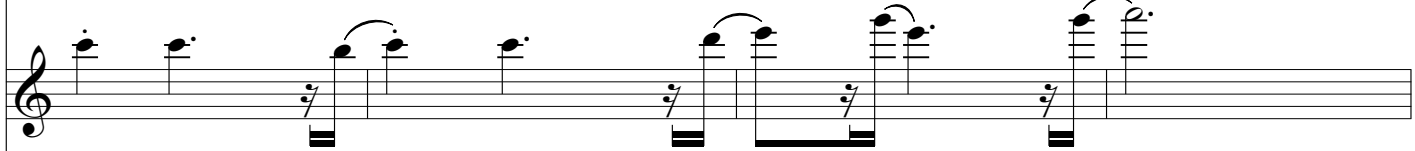
Vln. 


Vc. 


Piano 

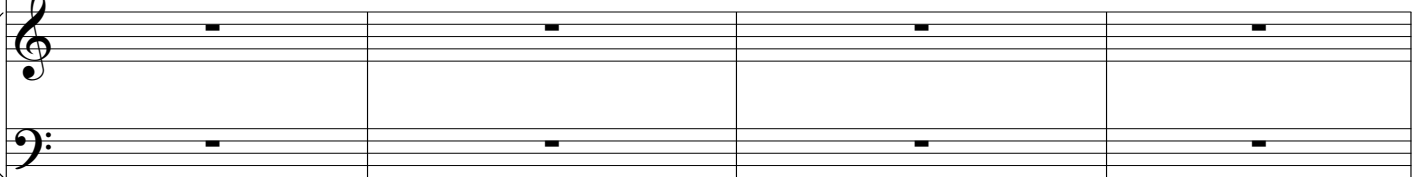
17

21 Rebecca 
lift-ed pink-y. Nan-ny thought it was ri - i-cu-lous. But I in - sist-ed. A

Fl. 

Vln. 

Vc. 

Piano 

21

Rebecca sprin-kle of saf-fron. Bur-nished per-fec-tion. Fit for a queen. For a di-va.

Fl.

Vln.

Vc.

Piano

25

29

Rebecca I knew e-ven then. I was born to be a di-va. Born to sing for

Fl.

Vln.

Vc.

Piano

29

Rebecca thou - sands. To pierce their souls and make them love me for it.

Fl.

Vln.

Vc.

Piano

33

37

Rebecca I saw it all. The cos-tumes, The flow-ers, The

Fl.

Vln.

Vc.

Piano

37

Rebecca

Fl.

Vln.

Vc.

Piano

41

lov-ers, The fame. I saw it all in my mor-ning saf - fron.

45

Rebecca

Fl.

Vln.

Vc.

Piano

45

Op-er - a was my des - ti - ny. Op-er - a was my fate.

49

with nostalgia

Rebecca

Such a love-ly dream.

A saf - fron_scent-ed dream,

Fl.

Vln.

Vc.

Piano

49

Rebecca

Be-tweenspoons

of oat - meal.

Fl.

Vln.

Vc.

Piano

53

No. 3 - Whatever It Takes

Mr. Butler enters with another tray. He steps downstage and introduces the next course. Rebecca does not acknowledge his presence but remains lost in her reverie.

Mr. Butler: Next...a cauliflower vichyssoise, served with smoked truffles and a snifter of buttermilk.

Sweetly ♩. = 60
p

Rebecca

By the time I was eigh-teen, I was read-y for life on the stage.

Flute

Violin

Violoncello

Piano

p sempre legato

1

Rebecca

Af-ter years per-fect-ing my curt-sey, years re-fin-ing my stride, I was

Fl.

Vln.

Vc.

Piano

5

9 **Pushing slightly**

Rebecca *rea-dy... Fi-nal-ly rea-dy. For my fate. For my*

Fl.

Vln.

Vc.

Piano *colla voce* **Pushing slightly**

pp cresc. *p cresc.*

9

17 **A tempo ♩. = 60**

Rebecca *cue. For my first— sing-ing les- son.*

Fl.

Vln.

Vc.

Piano *mp sempre legato* **A tempo ♩. = 60**

15

Rebecca

Maes-tro Picc-in in - i was an old man... ver-y old. With skin like pick-led

Fl.

Vln.

Vc.

Piano

21

27

Rebecca

wal-nuts. They called him the best in the cit - y.

Fl.

mp

Vln.

Vc.

Piano

25

Rebecca

So my fa - ther wrote him a check. "What - ev - er it takes," he said.

Fl.

Vln.

Vc.

Piano

29

Rebecca

And Maes-tro Picc-in-in - i sat at the pi - an - o, and asked me to

Fl.

Vln.

Vc.

Piano

33

38

A tempo (♩. = 60)
(Vocalizing in a stereotypical singer warm-ups.
Unable to match pitch, rushes tempo, etc.)

rit. *mf* G.P.

Rebecca sing. Ah! Ah! Ah! Ah!

Fl. *mp*

Vln. *mp*

Vc. *mp*

Piano rit. A tempo (♩. = 60) Vocal Warm-ups G.P.

37

43

Rebecca Miss E-dith Beau-mont was a star mez- zo... ver-y fat. With hair the size of

Fl.

Vln.

Vc.

Piano *mp*

43

50

Rebecca

Tex - as. They called her the best in the cit - y.

Fl.

Vln.

Vc.

Piano

48

Rebecca

a piacere *p* in time
Al-most as good as Picc-in - in - i. So my fa - ther wrote her a check. "What-ev - er it

Fl.

Vln.

Vc.

Piano

52

Rebecca
takes," he said. And Miss E - dith Beau - mont sat

Fl.
cresc.

Vln.
cresc.

Vc.
cresc.

Piano
cresc.

56

Rebecca
at the pi - an - o, and asked me to sing.

Fl.
mp

Vln.
mp

Vc.
mp

Piano
mp

59

62

(Vocalizing in duet with the piano, as before, perhaps worse.)

Rebecca

Ah! Ah! Ah! Ah! Ah!

Fl.

Vln.

Vc.

Piano

mf

62

Rebecca

Ah! Ah!

G.P.

70

cresc.

Next there was Har - old

Fl.

Vln.

Vc.

Piano

cresc.

mp cresc.

G.P.

67

Rebecca
Mey-ers, Doc-tor Ed gar Tos-can - i - ni, Na-tal - ia So-vi

Fl.
cresc.

Vln.
Vc.

Piano

71

Rebecca
et - ski, Rod-ri - go Tes-si - tur - a. Eve-ry day, an - oth - er

Fl.

Vln.
Vc.

Piano

75

78

f

Rebecca *mf* teach-er. Eve-ry, day an - oth - er les-son. *mp* And an - oth - er check from *rit.*

Fl.

Vln. *mf*

Vc. *mf* *mp* *rit.* solo

Piano *mf* *mp* *rit.*

79

84

Rebecca *p* Fa - ther. "What - ev - er it takes," he said. "What - ev - er it

Fl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

Piano *p* *pp* *Slower* $\text{♩} = 52$

83

Pushing a bit

Rebecca

takes." _____

Fl.

Vln.

Vc.

Piano

87

93

Sadly ♩. = 56

Rebecca

Then one day, My father turned to me and said,

Fl.

Vln.

Vc.

Piano

Sadly ♩. = 56

91

Rebecca

"Dar - ling, Re - bec - ca, May - be you aren't meant to be a

Fl.

Vln.

Vc.

Piano

97

Rebecca

sing - er." My own fath - er. Blind to my

Fl.

Vln.

Vc.

Piano

101

107

Slower still
coldly

Rebecca

des - ti - ny. I ne-ver spoke to him a - gain.

The vocal line for Rebecca is written in a single treble clef staff. It begins with a half note 'des', followed by a quarter note 'ti', and a dotted half note 'ny.' with a slur underneath. The second part of the line starts with a quarter rest, followed by a quarter note 'I', a quarter note 'ne-ver', a quarter note 'spoke', a quarter note 'to', a quarter note 'him', a quarter note 'a', and a dotted half note 'gain.' with a slur underneath. The tempo and mood markings 'Slower still' and 'coldly' are positioned above the staff.

Fl.

The flute staff contains five measures of whole rests, indicating that the flute is silent during this passage.

Vln.

The violin staff contains five measures of whole rests, indicating that the violin is silent during this passage.

Vc.

The cello staff contains five measures of whole rests, indicating that the cello is silent during this passage.

Slower still

Piano

The piano accompaniment is written in a grand staff with treble and bass clefs. The right hand contains five measures of whole rests. The left hand plays a series of chords: a triad of G4, B4, and D5 in the first measure; a triad of G4, B4, and D5 in the second measure; a triad of F4, A4, and C5 in the third measure; a triad of F4, A4, and C5 in the fourth measure; and a triad of F4, A4, and C5 in the fifth measure. A 'Slower still' marking is placed above the piano staff.

No. 4 - Cigarette Girl No. 4

Mr. Butler enters with another tray. He steps downstage and introduces the next course. As before, Rebecca does not acknowledge his presence.

Mr. Butler: Next, a décolletage of chicken, stuffed with fennel shavings, hazelnuts, and poached caviar.

Dance-like ♩ = 56
rhythmically

Rebecca *p*

I packed up my gowns. Moved to the ci-ty. Au-di-tioned for eve-ry show I could

Flute

Violin

Violoncello

Piano

Rebecca

5 find. Three hun-dred and nine "Thank you, but no's." Three hun-dred and nine. Then,

12

Habanera ♩ = 60
mp

Rebecca

9 fi-nal-ly, a yes. My first role. My first step to stardom. "Car-men" by Georges Bi-zet.

Vc. *mp*

Rebecca

Fl.

Vln.

Vc.

Piano

Pre-sent-ed by

mp

3

3

13

Rebecca

Fl.

Vln.

Vc.

Piano

The com - mu - ni - ty ope - ra play - ers of West - ford New York.

3

3

17

22

Rebecca

"Car - men" by Georges Bi-zet.

And I was Cig-a-rette Girl

Num-ber

Fl.

Vln.

Vc.

Piano

21

(preparing)

Rebecca

Four.

Al - so known as Es - me - ral - da.

Fl.

Vln.

Vc.

Piano

25

30

As Emeraldalda:

mf

Rebecca

"Mi - a ma-dre es - ta muer-to. Qui - er - es un ci - gar -

Fl.

mp *sweetly*

Vln.

mf

Vc.

mf *mp*

Piano

36

Tightening

Rebecca

ril- lo?" It should have been per-fect.

Fl.

Vln.

mp

Vc.

mf

Tightening

Piano

Rebecca

Should have been... would have been per-fect!

Fl.

chicharra, behind the bridge

Vln.

mf

Vc.

quasi-montuno

Piano

mf

3

37

Rebecca

Ex-cept for Ci-ga-rette Girl Num-ber Three.

Fl.

as before

Vln.

Vc.

Piano

3

41

46

Angry

Rebecca

Num-ber Three. With her coarse hands,

Fl.

mf

Vln.

Vc.

Piano

Angry

45

Rebecca

and her pou-ty lips, and her o-ver-sized "ma

Fl.

Vln.

Vc.

Piano

49

Stewing

Rebecca ra- cas." With a click of her ca-sta-nets, They did-n't

Fl.

Vln.

Vc.

Piano

53

Rebecca need my Es-me-rel-da. Did-n't need a fourth Ci-ga-rette Girl.

Fl.

Vln.

Vc.

Piano

57

Rebecca

All they need- ed... All they want- ed... Num-ber Three's "ma

Fl.

Vln.

Vc.

Piano

60

63

Furious
f cresc.

Rebecca

ra- cas," And some-one to play- the bot - tom half of the bull. My stage de -

Fl.

f cresc.

Vln.

f cresc. *sim.*

Vc.

f cresc. quasi-montuno

Furious
f cresc.

Piano

63

Rebecca

but.... The bot - tom half of the bull. "Los te - sti-cu-los del to- ro."

Fl.

Vln.

Vc.

Piano

66 (8)

Rebecca

ff While Num-ber Three tan-goed with Es - ca - mil - lo. G.P.

Fl.

Vln.

Vc.

Piano

69 (8)

72

Slower than a tempo ♩ = 56

mp nonchalantly

Rebecca

A few weeks la-ter, Num-ber Three was in a fi-re and scarred for life.

Fl.

Vln.

Vc.

Slower than a tempo ♩ = 56

Piano

72

77

Rebecca

I heard it was ar-son. Ga-so- line... and Spa-nish cig-a-rettes.

Fl.

Vln.

Vc.

Piano

77

8^{va}

No. 5 - Mr. Howard Hollister Manchester

Mr. Butler enters with another tray. He steps downstage and introduces the next course.

Mr. Butler: *Next...a roasted heart of boar with Aztec parsnips and a boucheé of pickled black garlic.*

Sadly ♩ = 88

Rebecca

Af-ter "Car- men," it was me a-gainst the world. Eve-ry chance, Eve-ry

Flute

pp arco

Violin

pp arco

Violoncello

pp

Piano

1

Rebecca

"op - er - a" - tu - ni - ty end-ed in dis - as - ter. Tree num-ber one,

Fl.

Vln.

Vc.

Piano

6

4

Rebecca

Whore num-ber five, Cod-piece num-ber se-ven. Eve-ry role, a noth-er heart-break.

Fl.

Vln.

Vc.

Piano

7

13

Slower, with nostalgia ♩ = 82

Rebecca

And I thought I would go mad. Then, I met him.

Fl.

Vln.

Vc.

Slower, with nostalgia ♩ = 82

Piano

p with pedal

10

a piacere, remembering

Rebecca *Mis-ter Ho-ward Hol-lis ter Man-che-ster. Age nine-ty four. Most-ly deaf. Near-ly blind. He*

Fl.

Vln.

Vc.

Piano

14

18

In time
mf

Rebecca *drooled du-ring din-ner. But he loved my sing-ing. He loved my voice.*

Fl. *mf cantabile*

Vln. *mf cantabile*

Vc. *mf cantabile*

Piano *mf cantabile*

17

Rebecca

Ap-plau-ded my snee-zing, Bra-voed my coughs. Called me his "lit-tle

Fl.

Vln.

Vc.

Piano

20

24

Rebecca

di - va - lein." And I won-dered, is this e-nough? No

Fl.

Vln.

Vc.

Piano

23

Rebecca *poco rit.*
au-di-ence of thou - sands, but one man? Who sees me as my-self?

Fl.

Vln.

Vc.

Piano *poco rit.*

26
29

Rebecca **Grandioso**
f So I mar-ried him. *mf* I mar-ried him. For two glo-rious years,

Fl. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Piano **Grandioso**
f *mf*

Rebecca

he wept for my Tos ca. Cheered or my Count-ess. Raved for Ro si na, A-di na, Su-san-na

Fl.

Vln.

Vc.

Piano

32

Rebecca

For my one wo-man Ring Cy - cle. I was fin - al - ly a di - va.

Fl.

Vln.

Vc.

Piano

35

37

8^{va}

p with pedal

Rebecca *sotto voce* *a piacere*
Fin-al - ly a star. I was hap-pi-er than I e-ver knew I could be.

Fl.

Vln.

Vc.

Piano

38

Rebecca
— (1 person) spoken:
So, what happened? He died. A stroke du-ring Queen of the Night.

Fl.
(1 person) spoken:
So, what happened?

Vln.
(1 person) spoken:
So, what happened?

Vc.
(1 person) spoken:
So, what happened?

Piano

42

No. 6 - Death By Canapé

Mr. Butler steps downstage and introduces the next course.

Mr. Butler: *Next...a salad of virgin asparagus and charred endive, scented with aged balsamic wine.*

Tightening ♩ = 88
With increasing agitation, freely

Rebecca

Two years of bliss. Then robbed of my des - ti - ny. Stripped of my stage.

Fl.

Vln.

Vc.

Piano

1

Rebecca

Eight-y mil-lion dol-lars, but no one to sing for. Just Mis-ter But-ler,

Fl.

Vln.

Vc.

Piano

4

Rebecca

and an end-less pa-rade of brun-ches and lun-ches, tee-times and char-i-ty auc-tions!

Fl.

Vln.

Vc.

Piano

7

10

Rebecca

Crazed

I can't stand it. Not for a-noth-er year! Not for a-noth-er se-cond!

1/2 step

tr

Fl.

p

1/2 step

tr

Vln.

p

Vc.

f pesante

Piano

f pesante

10

Rebecca

If I ___ can't live as a di-va, I will die as one! And what could be more el-e-gant...

Fl.

Vln.

Vc.

Piano

13

Rebecca

More wor-thy of a pri - ma don- na... than death by can-a-pé? Yes, you fools!

Fl.

Vln.

Vc.

Piano

18

Rebecca

While you drank cham-pagne, I ma-stered myde-sti-ny witha poi-soned saf-froncan a pé!

Fl.

Vln.

Vc.

Piano

19

Rebecca

Like Tos-ca and Ju-li-ette... Like the great-est di-vas of the stage!

Fl.

Vln.

Vc.

Piano

22

Stringendo
Viciously

Rebecca

Did you think you were here for your com-pa-ny? For your views on clas-si-cal mu-sic?

Fl.

Vln.

Vc.

Piano

25

Rebecca

Ha ha! You are no-thing. No-thing but my au-di-ence for my

Fl.

Vln.

Vc.

Piano

27

Rebecca

fi - nal bow. Based on my cal - cu - la - tions

Fl.

Vln.

Vc.

Piano

Rebecca

I will die in ex - act - ly sev - en min - utes. Mis - ter But - ler, the

Fl.

Vln.

Vc.

Piano

attaca

Tense (♩ = 88) **molto rit.**

Rebecca: tim-er! Mr. Butler sets an egg timer, then steps downstage to announce dessert.
Mr. Butler: *For dessert...a mousseline of chocolate ganache with pearl-encrusted raspberries.*

Flute: [Musical notation]

Violin: [Musical notation] ord.

Violoncello: [Musical notation] *f sinister* *p cresc.*

Piano: [Musical notation] *f sinister* *p cresc. loco*

1 8va 3

6 **Passionate** (♩ = 72)

Rebecca: This is the end! The end.

Fl. [Musical notation] *f*

Vln. [Musical notation] *f*

Vc. [Musical notation] *f* 3

Piano: [Musical notation] **Passionate** (♩ = 72) *f*

Rebecca

Af - ter so much pain, — so much suf - fer - ing. Eve - ry - thing is o - ver.

Fl.

Vln.

Vc.

Piano

8

To an instrumentalist:

ff dramatically; in the style of Violetta from *La Traviata*

Rebecca

My dear Al-fre-do, — There is no-thing to for give!_ We will leave Pa-ris and our lives to

Fl.

Vln. *ff*

Vc. *ff*

Piano *ff*

10

rit. $\text{♩} = 60$ *f*

Rebecca
geth - er! Ah, my dar - ling,

Fl.
mf *f*

Vln.
mf *f*

Vc.
mf *f*

Piano
mf *f*

13

Rebecca
my dar-ling Tris - tan, Love_ is cruel.

Fl.
mf *f* *sim.*

Vln.
mf *f* *sim.*

Vc.
mf *f* *sim.*

Piano
mf *f*

15

Rebecca *poco rit.*

To find each o-ther now,— on-ly to be torn a-part!

Fl.

Vln.

Vc.

Piano

17

20 Broad ♩ = 66

To another instrumentalist:

ff

Rebecca

My dear - est _____ Ca - va - ra - dos - si,

Fl.

ff

Vln.

ff

Vc.

ff

Piano

ff

20

Rebecca
Take this por - trait. And swear to me,

Fl.

Vln.

Vc.

Piano

22

rit.

Rebecca
Swear you will ne - ver for - get - my

Fl.

Vln.

Vc.

Piano

24

rit.

Detailed description: This page of a musical score contains measures 22 through 24. It features five staves: Rebecca (soprano), Flute (Fl.), Violin (Vln.), Viola (Vc.), and Piano. The key signature has one sharp (F#) and the time signature is 7/8. Rebecca's lyrics are "Take this por - trait. And swear to me," and "Swear you will ne - ver for - get - my". The score includes various musical notations such as triplets, slurs, and a "rit." (ritardando) marking. Measure numbers 22 and 24 are indicated at the start of the Piano staff.

26

Violent ♩ = 72

To the audience:

Rebecca

face. *f* Ah, — how strange!

Fl.

Vln.

Vc.

f sinister *cresc.*

Piano

f sinister *cresc.*

26

8^{va} -----

Rebecca

ff *cresc.*
A light at the end of the tun-nel. Ah, cruel des - ti - ny!

Fl.

ff *cresc.*

Vln.

ff *cresc.*

Vc.

ff *cresc.*

Piano

ff

29

cresc.

(Nothing happens.
Slightly embarrassed,
returns to the coda.)

Rebecca
This is the end! The end!

Fl.
fff

Vln.
fff

Vc.
fff

Piano
31

G.P.

(lean forward expectantly, nothing happens)

(lean forward expectantly, nothing happens)

(lean forward expectantly, nothing happens)

(lean forward expectantly, nothing happens)

34 *ff cresc.*

Rebecca *ff cresc.*
A light at the end of the tun-nel. Ah, cruel des - ti - ny!

Fl. *ff cresc.*

Vln. *ff cresc.*

Vc. *ff cresc.*

Piano *ff cresc.*

34

Rebecca

This is the end! end! (Again, nothing happens)
G.P.

Fl.

(lean forward expectantly, again nothing happens)

Vln.

(lean forward expectantly, again nothing happens)

Vc.

(lean forward expectantly, again nothing happens)

Piano

G.P.

36

The musical score is arranged in five systems. The first system is for the vocal line, Rebecca, with lyrics "This is the end! end!". The second system is for the Flute (Fl.), with performance instructions "(lean forward expectantly, again nothing happens)". The third system is for the Violin (Vln.), also with "(lean forward expectantly, again nothing happens)". The fourth system is for the Viola (Vc.), with "(lean forward expectantly, again nothing happens)". The fifth system is for the Piano, with "G.P." (Grand Pause) indicated. The score includes dynamic markings like *fff* and *ff*, and includes a rehearsal mark "36" at the beginning of the piano part. The time signature changes from 2/4 to 4/4 in the second measure of each system.

39 Slightly faster ♩ = 80

Impatiently, to Mr. Butler, a piacere

Rebecca *mf* Mi - ster But - ler, Some-thing's wrong with the poi- (suddenly drop dead)

Fl. (suddenly drop dead)

Vln. (suddenly drop dead)

Vc. (suddenly drop dead)

Piano Slightly faster ♩ = 80 (suddenly drop dead)

39

Rebecca (spoken): *Damn, not again. That's the third time this month.*

Mr. Butler (spoken): *Yes, Madam.*

Rebecca (spoken, with disappointment): *That was my best death aria so far.*

Mr. Butler (spoken): *Yes, Madam. A pity.*

Rebecca (spoken): *Well, clean it up. We'll try again next week.*

Mr. Butler (spoken): *Yes, Madam.*

(Rebecca exits. The butler watches her leave, then surveys the bodies on the floor. He turns to the audience and breaks his stoic character for the first time.)

Mr. Butler (spoken, in a hushed stage whisper): *I'm her biggest fan.*

Rebecca (callin from offstage): *Mister Butler!*

Mr. Butler (spoken, resuming his stoic composure): *Coming, Madam.*

(As the butler exits, the instrumentalists briefly revive to play a final cadence, and then drop dead again.)

Rebecca

Fl. *f* (drop dead again)

Vln. *f* (drop dead again)

Vc. *f* (drop dead again)

Piano *f* (drop dead again)

41