

Talk Opera

(excerpt)

Special light up on COOKIE, alone with mike in hand.

f *ad lib, ma energico*

COOKIE: Is your life a mess? Do you love the wrong guy? Are you a vic-tim?

ff *colla voce*

Allegro, $\text{♩} = 104$

Help is on the way:

p *cresc poco a poco*

Wake up, A - me - ri - ca! It's Coo - kie

f *sfz*

All lights up to reveal a TV studio set: plush chair for the guests, chair for COOKIE, and folding chairs on stage right for STUDIO and AUDIENCE, who at this moment are jumping up and down.

(spoken)
Thank you, thank you.

C

S

A

Time! _____

f _____

STUDIO: Yay! _____ Yay! _____ Coo - kie!

f _____

AUDIENCE: Yay! _____ Yay! _____ Coo - kie!

ff

S^{va} -----

C

S

A

mf

I'm Cookie. _____ And this is Coo-kie Time, _____ the

Coo - kie! _____ Coo - kie! Coo - kie! _____

Coo - kie! _____ Coo - kie! Coo - kie! _____

dim *mf*

Talk opera (excerpt), p.3

C *ad lib*
show where the lies stop and the mi-ra-cles be - gin.

colla voce p *a tempo*

C How are all of you to-day?—

S *f*
STUDIO: We're heal - ing!— We're

A *f*
AUDIENCE: We're heal - ing!— We're

ff

C *p* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
What a won-der-ful stu-di-o au-di-ence! Hang in there, folks.

S
heal - ing!—

A
heal - ing!—

p

Talk opera (excerpt), p.4

C
Our guests to - day need all your love and sup - port.

esp

Detailed description: This system contains a vocal line for the character 'C' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. It features a melodic line with a long note on 'day' and a slur over the final phrase. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It includes a triplet of eighth notes in the right hand and a melodic line in the left hand. Dynamics include *esp* (espressivo).

C
Will you help?

S
We'll em - pow - er them, em - pow - er them!

A
We'll em - pow - er them, em - pow - er them!

f

f

sfz

ff

8va

loco

Detailed description: This system features three vocal lines (C, S, and A) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are 'Will you help?' for C, and 'We'll em - pow - er them, em - pow - er them!' for S and A. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. It includes a triplet of eighth notes in the right hand and a melodic line in the left hand. Dynamics include *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). Performance instructions include *8va* (octave up) and *loco* (ad libitum).

C
I knew I could count on you. To - day's top - ic:

p

Detailed description: This system contains a vocal line for the character 'C' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. It features a melodic line with a triplet of eighth notes and a long note on 'you'. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. It includes a triplet of eighth notes in the right hand and a melodic line in the left hand. Dynamics include *p* (piano).

Talk opera (excerpt), p.5

ad lib *mp*

C "My fa - ther works for my boy - friend." *a tempo* An - y - bo - dy out there in

colla voce *cresc* *mp*

C that sit - u - a - tion? What con - fu - sion and heart - break!

S *mf* STUDIO: My cou - sin!

A *mf* AUDIENCE: My girl - friend!

C Our first guest has on - ly seen her new man a cou - ple of times, and

p

Talk opera (excerpt), p.6

mf

al - rea - dy her fa - ther wants her to stop. Well, may - be he should know.

mf *fp*

ad lib *mp*

Lo - ver - boy — is Dad - dy's boss! Let's find out the

colla voce *a tempo* *mp* *cresc poco a poco*

cresc *f*

scoop. Please wel - come Gil - da!

Talk opera (excerpt), p.7

Enter GILDA in full sixteenth-century costume and wig. She is distracted and a little frightened by the antics of STUDIO AUDIENCE.

S
STUDIO: Yay! _____ Yay! _____

A
AUDIENCE: Yay! _____ Yay! _____

ff *molto marcato*

Detailed description: This system contains the first vocal and piano parts. The vocal staves for Studio (S) and Audience (A) both sing "Yay!". The piano accompaniment is in a minor key with a 2/4 time signature. It begins with a fortissimo (*ff*) dynamic and a *molto marcato* tempo. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (*>*). The system concludes with a double bar line.

C
p
COOKIE: Hel - lo, Gil - da

S
Yay! _____

A
Yay! _____

p

Detailed description: This system continues the musical score. The vocal staff for Cookie (C) sings "Hel - lo, Gil - da" in a piano (*p*) dynamic. The Studio (S) and Audience (A) staves continue with "Yay!". The piano accompaniment continues with the same rhythmic pattern, maintaining a piano (*p*) dynamic. The system concludes with a double bar line.

C
3
Make your - self com - for - ta - ble. _____ This is one of the

Detailed description: This system contains the final vocal and piano parts. The vocal staff for Cookie (C) sings "Make your - self com - for - ta - ble. _____ This is one of the". The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes marked with a "3" above the notes. The system concludes with a double bar line.

Talk opera (excerpt), p.8

(GILDA nods.)

first times you've been in pub - lic, is - n't that right? Your

The first system consists of a vocal line in C major with a common time signature. The lyrics are "first times you've been in pub - lic, is - n't that right? Your". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

fa - ther ne - ver let you go out - side much, did he? You did

cresc

cresc poco a poco

The second system continues the vocal line with lyrics "fa - ther ne - ver let you go out - side much, did he? You did". The piano accompaniment includes a *cresc* marking and a *cresc poco a poco* instruction in the left hand.

home school - ing, pri - vate tu - tors, and so on. Well, you are a

f

The third system continues the vocal line with lyrics "home school - ing, pri - vate tu - tors, and so on. Well, you are a". The piano accompaniment features a *f* dynamic marking and a triplet of eighth notes in the right hand.

brave young wo - man, and we ad - mire

f molto esp

The fourth system concludes the vocal line with lyrics "brave young wo - man, and we ad - mire". The piano accompaniment includes a *f molto esp* dynamic marking and continues the eighth-note bass line.

Talk opera (excerpt), p.9

C *mf*
your cou - rage for be - ing here to - day,

dim *p*

C
es - pe - cial - ly in that dress. *mf*

S *mf*
STUDIO: Yay, Gil - da! At - ta - girl,

A *mf*
AUDIENCE: Yay, Gil - da! At - ta - girl,

pp *mp*

C
COOKIE: First off, tell us a - bout your

S
Gil - da!

A
Gil - da!

p

Talk opera (excerpt), p.10

C
guy. What's his name?

G

p GILDA: Gual -

rit.

C *mf* **Allegro**
A for-eign-er! Now,

G tier Mal - de.

Moderato, ♩ = 80 *dolce* *mp* *ritmico*

C **Moderato**
is - n't that ro - man-tic? Is he cute?

G *mp* GILDA: He's the one that I a -

esp *dolcissimo*

Talk opera (excerpt), p.11

G
dore. No one else can move my heart. I have

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

G
found the per - fect man. I am sure we'll ne - ver

The second system continues the vocal line and piano accompaniment. The vocal line has eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment continues with eighth-note patterns and chords.

She walks with the mike toward STUDIO AUDIENCE.

COOKIE is a little disturbed by GILDA's solo.

C
mf
COOKIE: Uh - huh. Au - di-ence, _____ a - ny

G
part.

poco rit **Allegro**

p

The third system features a vocal line for Cookie and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment includes a section marked 'poco rit' and another marked 'Allegro' with a dynamic marking of 'p'.

Talk opera (excerpt), p.12

C
com - ments?_____

S
f
STUDIO: Yeah. Gil - da? I hope you did - n't say_____

(into the mike)

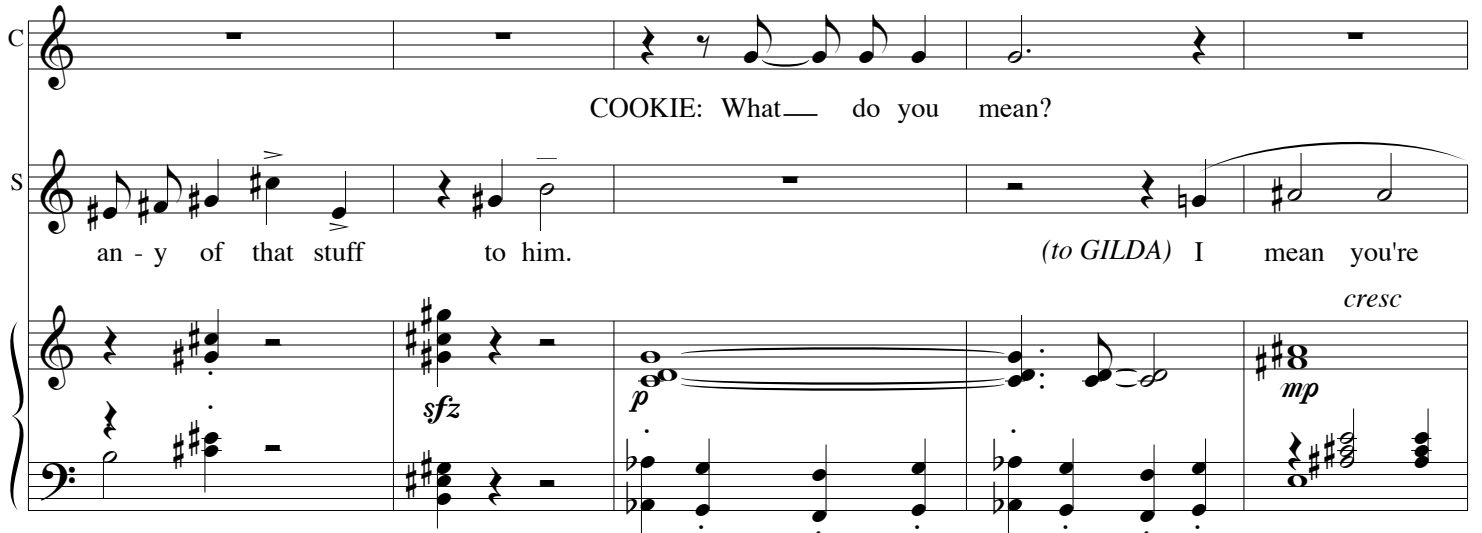


(into the mike, then holding it in front of STUDIO to continue)

C
COOKIE: What— do you mean?

S
an - y of that stuff to him. (to GILDA) I mean you're
cresc

sfz *p* *mp*



S
lay - ing your - self wide o - pen. He'll fi - gure he can do a - ny - thing,_____



Talk opera (excerpt), p.13

S
and you'll still be there_____ for him. **Moderato**

G
GILDA: But I

f *p*

G
know he loves me, too. He's too good to treat me

6

Piu mosso

C
COOKIE: For - give me, Gil - da, but how can you
(kindly)

G
wrong. I will love him till I die—

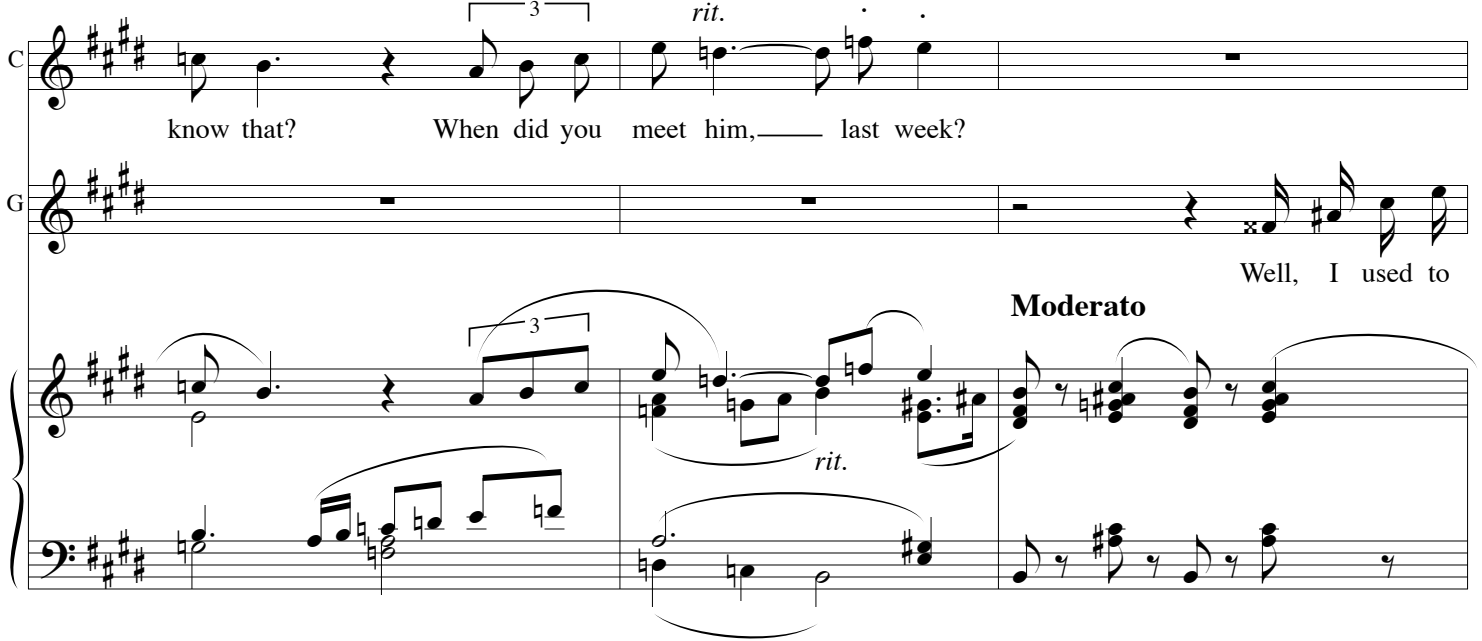
fp

Talk opera (excerpt), p.14

C *rit.*
know that? When did you meet him, — last week?

G Well, I used to

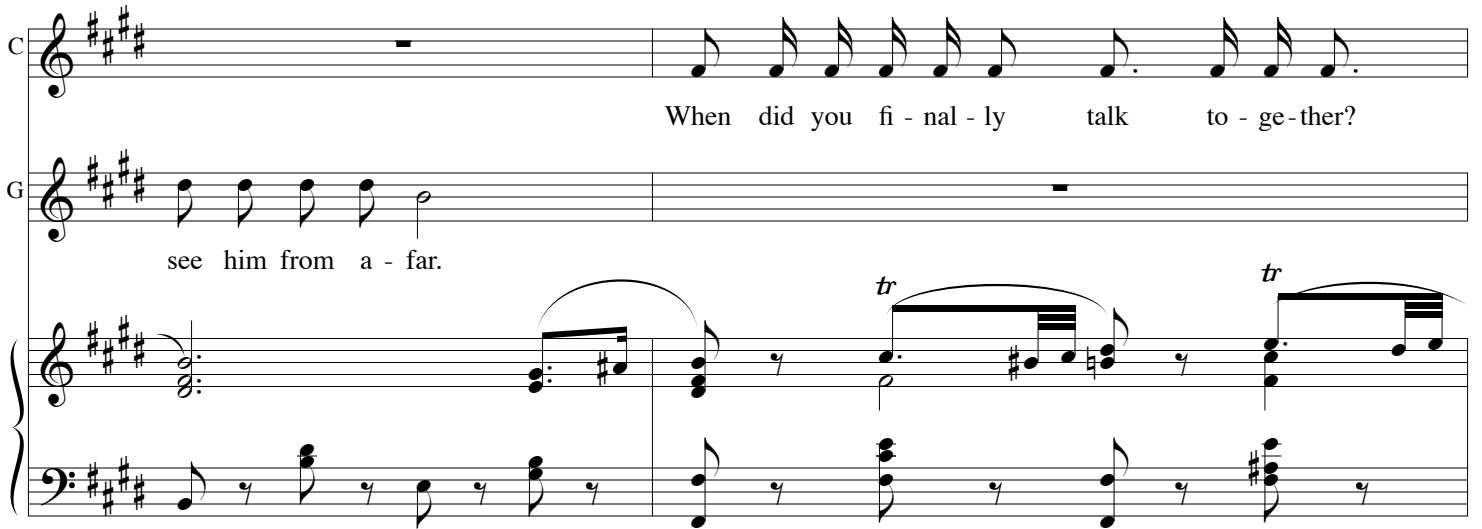
Moderato



C When did you fi - nal - ly talk to - ge - ther?

G see him from a - far.

tr

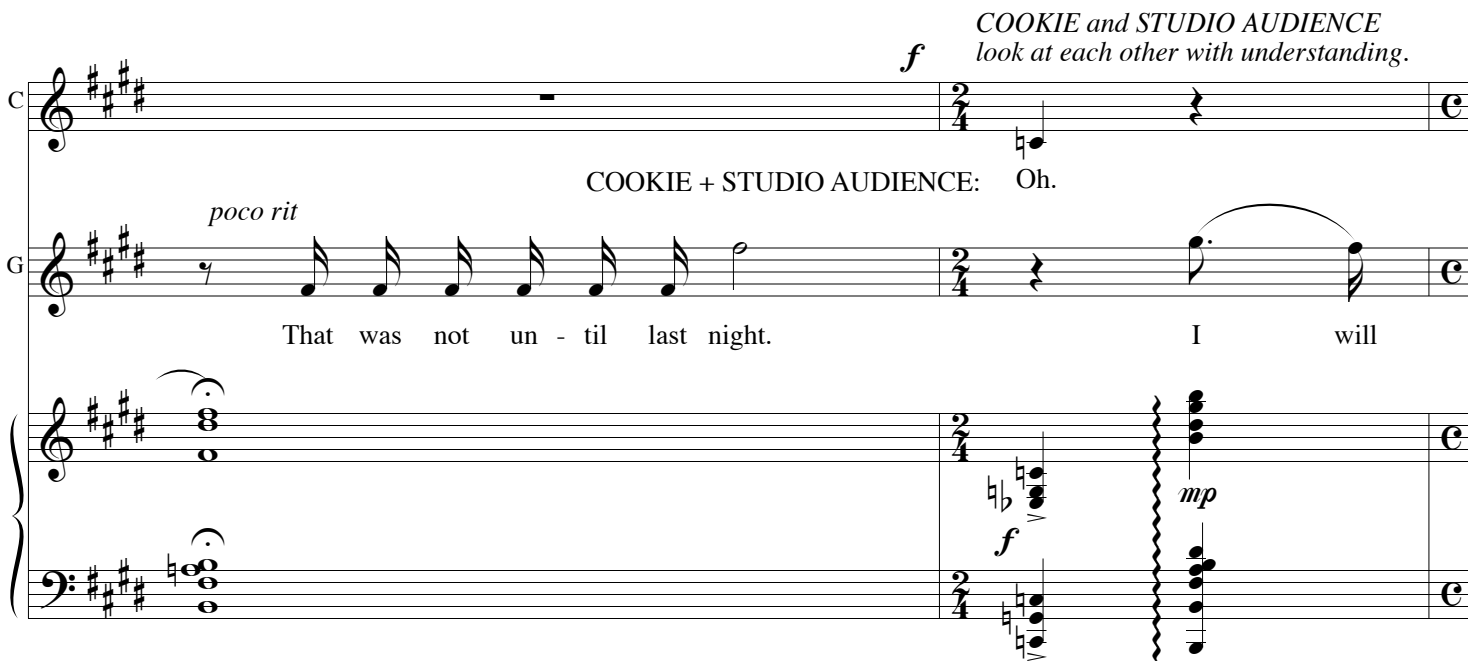


f *COOKIE and STUDIO AUDIENCE*
look at each other with understanding.

C *poco rit*
COOKIE + STUDIO AUDIENCE: Oh.

G That was not un - til last night. I will

mp



Talk opera (excerpt), p.15

C

ff *rit.*

COOKIE: Gil - da,

a tempo

love— him— till— I— die, and with my last breath, ah, I will—

ff *rit.*

C

Gil - da, hold on.

ff *rit.*