

21. NAIL IN THE HORSESHOE

Special material for CHARLOTTE RAE

EDDIE

Lyrics by
John Latouche

Music by
John Strauss, John Latouche and
Wolfgang Amadeus Mozart
Arranged by Jeffrey R. Smith

cue: ...biting the hand that fed him. (*music starts*)

(*EDDIE, decked out in pearls, furs etc., bursts through the theatre's side door*)

EDDIE: Well, folks, another opening at the Met. Oh, it's sure good to be back in the harness again, eh? (*to unseen waiter*)
Let's have two scotch on the rocks, please. Hey, there's Rudolf Bing. Hi Rudy, how are ya?!...

Orchestra tuning

The musical score is divided into three systems. The first system is for EDDIE, showing a vocal line with a treble clef and a common time signature. The second system is for Piano I, with a grand staff (treble and bass clefs) and includes annotations for 'tuning - oboe', 'Strings', 'ad lib - open strings', '(Bass)', '(Cello)', and '(Viola)'. The third system is for Piano II, also with a grand staff, and includes annotations for 'tuning - ad lib', '(Flute)', '(Horn)', and '(Bassoon)'. The score concludes with a double bar line and a common time signature.

EDDIE: (hearing the tapping)...Oh-oh, there's the overture. (hearing the music) Say, isn't that music gorgeous? (to waiter again) Two more...

Moderato 4

The first system of the musical score consists of three staves. Staff E (Vocal) is mostly empty with a few rests. Staff I (Piano) is marked 'Moderato' and 'mp'. It begins with a '2' and the instruction 'tap pen on piano (baton on stand)'. The piano part features a rhythmic pattern of eighth notes and quarter notes. Staff II (Piano) is marked 'Moderato' and contains the instruction 'tacet to end'.

EDDIE: ... scotch on the rocks, please. You know, men, I've loved the opera ever since I was a little kid.

The second system of the musical score consists of two staves. Staff E (Vocal) has a '7' above it and contains the lyrics 'Way'. Staff I (Piano) is marked '7' above it and features a complex piano accompaniment with many notes, including some with accents and slurs. The piano part includes a section with many notes and a final section with a wavy line and many notes.

11 Recitative

E back be-fore New-port was a blue port, be-fore Van - der - bilt was just a phone ex-change,

11 Recitative

13

E I spent my youth-ful days done up in stays, a - midst the pot - ted plants

13

15

E and the slight - ly pot - ted aunts on the fam - 'ly grange. —

15

17

E In nine-teen hun-dred Ma-ma im-port-ed a te-nor from Ra-ve-nner.

I *mp*

18

E He went mad ³ for my cad-en-za and my trill. So Ma -

I *Allegro*

21 *Andante*

E ma shipped the te-nor back to Ra-ve-nner from where he still sub-mits a month-ly

I *mf*

24

E

bill. And I was mar-ried off quick-er than you could say "Am - i - ty - ville." They

24

I

26 Andante

E

wrapped me up in tulle and o-range blos - som and flung me at an old mer-chant prince. From that day

26 Andante

I

mp leggiero

28

E

on my heart's been play - in' 'pos - sum. But e - ver since: I'm

28

I

rit. **Moderato - lively**

31

E

one of the nails in the horse - shoe at the op - 'ra. With - out me the joint would ne - ver

I

mp

34

E

run. Ev-'ry mu - sic lov - er flocks when they dust off my box. When I o - pen it the sea - son has be -

I

mf mp

38

E

gun. EDDIE: Hello, Brenda, you look wonderful! (to her unseen companions) She looks lousy. I can't bear op - 'ras by Wag - ner. I

(mispronounced "Wagner", like the American name)

41

I

mf mp

43

E

nev - er go on nights when Strauss is play - in' 'cause the mu - sic's so damn loud that no -

I

Detailed description: This system contains the first three measures of the piece. The vocal line (E) starts with a treble clef and a key signature of one sharp (F#). The lyrics are "nev - er go on nights when Strauss is play - in' 'cause the mu - sic's so damn loud that no -". The piano accompaniment (I) consists of two staves, with the right hand (treble clef) playing a melodic line and the left hand (bass clef) providing harmonic support. Measure 43 is marked at the beginning of the system.

46

E

bo - dy in the crowd can ev - er hear a word that I am say - in'. I ca - reen down the mez - zan - ine at the Me - tro -

I

Detailed description: This system contains measures 46 through 49. The vocal line (E) continues with the lyrics "bo - dy in the crowd can ev - er hear a word that I am say - in'. I ca - reen down the mez - zan - ine at the Me - tro -". There are 'x' marks above the notes in measures 48 and 49, indicating muted guitar or similar effects. A box containing the number "49" is placed above the vocal line in measure 49. The piano accompaniment (I) continues with two staves. Measure 46 is marked at the beginning of the system.

50

E

po - li - tan ex - ud - ing chin - chil - la and sab - le. With my pom - pa - dour in curls and my

I

Detailed description: This system contains measures 50 through 53. The vocal line (E) continues with the lyrics "po - li - tan ex - ud - ing chin - chil - la and sab - le. With my pom - pa - dour in curls and my". The piano accompaniment (I) continues with two staves. Measure 50 is marked at the beginning of the system.

54

E

stom-ach-er drip-pin' pearls, how they beg to see my leg up on the tab-le. (a drunken, coquettish laugh)

I

mf *mp* *f*

Detailed description: This system contains the first system of music. The vocal line (E) starts at measure 54 with a triplet of eighth notes. The piano accompaniment (I) consists of two staves. The right hand (treble clef) has a melodic line with slurs and dynamics *mf*, *mp*, and *f*. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

58

E

59

(“Dabuhssy”)

Now I may sound fus - sy but I don't like De - bus - sy and I

I

mp

Detailed description: This system contains the second system of music. The vocal line (E) starts at measure 58 and includes a boxed measure number 59. The piano accompaniment (I) continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic *mp* is indicated.

61

E

(“Batch”)

can't hum a snatch of the mus - ic by Bach. Mus - sorg - sky, Mets - kov - sky, Stai -

I

Detailed description: This system contains the third system of music. The vocal line (E) starts at measure 61. The piano accompaniment (I) continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

64

E kof - sky, Stan - is - lav - sky, all them Rus - sians! Too ma - ny per -

I

67

E cus - sions. ("Beezay") "Car - men" by Bi - zet is real - ly chees - ay and (cheesy)

I

mp

70

E I sim - ply scream when I hear ("La Boheam") "La Bo - heme" ("Massinate") and things by Mas - se - net just

I

leggiero

73 ("Virdee") ("Pewseeaney")

E
sim - ply do not fas - ci - nate this lit - tle bir - die. Not a thing by Ver - di nor Puc - ci - ni, nor Ros -

I

76 77 ("MoZart")

E
si - ni, not one tee - ny - wee - ny! I can't stand Bee - tho - ven, — nor Mo - zart, — nor

I

ff *mf*

81 84

E
Schu - bert, though I do like Vic - tor Hu - bert. "Slum - ber

I

leggiere

85

E on, _____ my lit-tle tip-sy gyp-sy." EDDIE: Ah, now there's a catchy...

I *legato*

89

E EDDIE: ...tune for ya! Oh, but don't get me wrong, I love the opera!...

I **90 Suddenly Fast** *sfz mp*

92

E EDDIE: ... Ohhh, how I love the opera! I love the opening nights. I love the cameras, the photographers, the lights. ...

I *sfz mp* *sfz mp* *sfz mp*

96 98

E

EDDIE: ...I love it when the baritones wear tights. I love snubbin' my best friends in the hall. ...

I

sfz mp

100

E

EDDIE: ...I love it when they take the curtain call. I love the opera hats. The opera cloacks. The opera pumps. ...

I

sfz mp

104 **Moderato**

E

The op - 'ra balls. **Moderato** Oh, the

I

mp

108

E fact of the mat-ter is I love just ev - 'ry-thing, just ev - 'ry-thing! EDDIE:
But why in the hell do they have to sing?

I

112

E Yet, I'm there for each af-fair at the Met - ro - po - li-tan though I

113

I

f *mf*

115

E ne - ver hear a sin - gle note of course. Yet, I'm one of the nails in the horse - shoe at the

115

I

f

Broadly
118

rit.

op - - - 'ra at the o - ther end of Mis - sus As - tor's horse!

Broadly
118

rit.

TERRY

The next Latouche assault on Broadway would require an end-run. Deemed too risky for commercial production, BALLET BALLADS opened for six performances only as part of the 1948 season of the non-profit Experimental Theatre Inc., headed by Cheryl Crawford.

JERRY

"Our intention", John wrote in the New York Times, "was to blend several elements of American theatrical dance and musical heritage into a little dance cantata, a further development of musical comedy, interweaving rather than subordinating the related arts of dance, lighting, song and story telling."

DONNA

There were 4 ballads in all: SUSANNA AND THE ELDERS, a revival meeting retelling of the Biblical parable; RIDING HOOD REVISITED, "a silly symphony in e-flat major"; WILLIE THE WEEPER, a surreal series of the "reefer dreams" of a marijuana smoker and, for a grand finale, THE <music starts> ECCENTRICITIES OF DAVY CROCKETT.