

MAXIMUS
an opera in one act

full score

Music: Georgi Dimitrov
Libretto: Daniel Kelley and Georgi Dimitrov
Direction: Julianne Just
Story: Georgi Dimitrov,
Julianne Just,
and Daniel Kelley

Instrumentation:

Violin

Viola / Violin II (if violist doesn't play violin all Violin II parts are easily played on the viola)

Cello

Bass Clarinet / Clarinet in Bb

Soprano (Monica, Debt Counselor, Automated Phone System)

Baritone (Maximus)

Bass (Mr. Erzwhiler, Parking Notice, The Judge)

Supernumerary (Junk Mail Voice, The Bailiff)

Synopsis

Maximus is an opera that takes place in Bay City, in the year 2021. It tells the story of a young, middle-class man who wages everything he has against the dismissal of an erroneous parking ticket. The opera invites one to experience a world with incredible technology, total privatization, and little justice.

Scene 1

Maximus is at home with his wife Monica. Monica is worried about money and about her own job; Maximus suggests she quit and find something better. The mail arrives and interrupts them. Among the junk there is a curious parking notice addressed to Maximus, accusing him of a violation he didn't commit. His wife wants him to pay the ticket, as that would be the most prudent thing to do. Maximus promises to take care of it.

Scene 2

After receiving a second notice with its penalty doubled, Maximus calls the "Universal Parking Corporation Parking Violation Customer First Satisfaction Information Center" to resolve the issue. He encounters a frustrating automated system that leads nowhere.

Scene 3

Maximus visits a Universal Parking Debt Counselor to contest the citation in person. He is again ignored and not given a chance to explain the ticket error.

Scene 4

Mr. Erzwhiler, Maximus' boss, discovers that his employee has violated the parking code of Bay City and is accumulating penalties that are not being paid. Mr. Erzwhiler calls Maximus into his office for a chat. Maximus is furloughed until the matter with Universal Parking is completely resolved.

Scene 5

Monica tells Maximus she quit her job. Maximus confides that he hasn't been honest with her: he never paid the parking ticket but instead has been fighting it. He is also furloughed from his own job so now he couldn't pay the ticket even if he wanted to. Monica is optimistic as another notice is due in the mail at any moment, and it could resolve everything. The notice arrives, a carbon copy of all the others except that the fine has been doubled yet again, this time to 100,000,000 Yuan. Maximus remembers that at the end of each notice there is a disclaimer stating that Universal Parking is a contractor employed by Bay City Transportation. Despite his wife's pleas, he decides to take a final step in resisting payment and goes to court.

Scene 6

Maximus finally has a chance to explain the parking error to the friendly judge of Munico Court. However, the judge waives only the initial fine, ruling that Maximus owes 9,999,990,000 Yuan to Universal Parking Corporation. Monica is shocked and leaves her husband and the courtroom. Maximus is defeated. Due to the plaintiff's inability to pay, the judge remands Maximus to a debt ward of Safe America Prison Systems.

Scene 7

Maximus is in jail, and cannot make payments to his grandmother's senior home. He knows that without making a payment she will be thrown out and could not survive. Monica visits him, but only to bring him the last letter from his recently deceased grandma', as all inmates are cut off from the network. The letter reads that Maximus' grandma' is happy to die and leave this world. She sees death as a pleasant relief, and suggests that Maximus embrace it too.

Scene 1

Georgi Dimitrov

Lively, ♩=102 *f* **Monica**

Soprano: *f* Ho - ney? I think you should take a look! I did the math, I

Baritone: *f* Start with some bread La la la mus-tard Then we lay down...

Bass: - - - - -

Lively, ♩=102

Clarinet in B♭: *f*

Violin I: *f* pizz.

Viola: *f* pizz.

Violoncello: *f* pizz.

5

S. *f* did it a-gain, it is not good! Max, would you come here, I am wor-ried

Bar. *f* ba - lo - ney! What a - bout?

Cl. *p*

Vln. I *p* arco

Vla. *p* arco

Vc. *p* arco

10

S. This, the bud-get, o - ur bud-get, lis - ten:

Cl.

Vln. I

Vla.

Vc.

p

pizz.

p

pizz.

p

pizz.

p



Slower, ♩ = ♩ (♩=68)

15

S. You make one mil - lion two-hun-dred thou-sand Yuan wor-king at the front desk, yes?

Bar.

Cl.

Vln. I

Vla.

Vc.

p

f

But

p

p

p

p

arco connected, non-slurred

arco

arco

18

S. *p* I make eight hun-dred thou-sand Yuan - e - very two weeks.

Bar. I'll pro-bab-ly get a raise - soon! *f* Up from

Cl. *p*

Vln. I *f* pizz. arco *p* 5

Vla. *f* pizz. arco *p* 3 3

Vc. *f* pizz. arco *p*



22

S. *f* We

Bar. se-ven hun-dred fif-tythou-sand Yuan three weeks ago! *f* You'll make man-a-ger one day, I know it!

Cl. *f* *p*

Vln. I *f* pizz. arco *p*

Vla. *f* pizz. arco

Vc. *f* pizz. arco

A bit slower (♩=56)

25

S. *p cresc.*
 pay a mil-lion and a half Yuan on the mort-gage, be-fore we e-ven think a-bout the new tab-let

Cl. *legato*
f *p cresc.*

Vln. I *f* *p cresc.*

Vla. *f* *p cresc.*

Vc. *f* *p cresc.*



28

S. *f* (Spoken)
 Cre-dit cards, stu-dent loans What if something were to happen? What if you were to hurt yourself, or...

Bar. *mf*
 ...pay-ments for my grand-ma's home!

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

In tempo, ♩=68

31

S. I'm se - ri - ous!

Bar. (Spoken) What if you stopped worrying? Impossible! (Sung) *f* So am I! Our lives are pre - ca - ri - ous may - be But

Cl. *f*

Vln. I *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

In tempo, ♩=68



35

Bar. whose lives these days aren't? We do our best, may - be, but what more could we do, dear?

Cl. *f*

Vln. I *f* arco pizz. arco

Vla. *f* arco

Vc. *f* arco

38 *f* (Sung)

S. *f*
So much to worry about! The senior home, the student loans, ma - nage - ment change at work...

Bar. *f*
If

Cl.

Vln. I

Vla.

Vc.



41

S.

Bar. *f*
you hate your new bos - ses may - be if that's what this is 'bout. Know you're not stuck there, no,—

Cl. *fff*

Vln. I *f* *fff* *f*

Vla. *f* *fff* *f*
pizz. arco

Vc. *f* *fff* *f*
pizz. arco

rall. In tempo, ♩=68

45

S. No, yes, yes, no, no yes, may - be... I

Bar. leave your job and we'll both ma-nage! Am I wrong?

rall. In tempo, ♩=68

Cl.

Vln. I

Vla.

Vc.



49

S. do hate the ma-nage-ment. But I can't leave!

Bar. Oh yes - you can leave if you want to!

Vln. I

Vla.

Vc.

52

Bar. *f*

Cl. *f*

Vln. I

Vla.

Vc. *f*

We would fi-gure it out!



56

S. *f*

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

accel. In tempo, ♩=68

You are such a co-co-nut!

Lively, ♩=102

59

S. *Al-ways hard on the out - side* *Make me a sandwich!*

Bar. *Coming right up!* *La - yer of*

Cl. *Switch to Bass Clarinet*

Vln. I *pizz.*

Vla. *pizz.*

Vc. *pizz.*



The "beep" sound for new mail.

64

S.

Bar. *bread, squeeze some mus-tard*

Vln. I *arco* *p* *f* *ff*

Vla. *arco* *f* *ff*

Vc. *arco* *ff*

70

S. *f*
 The mail! Will it be an of-fer for our one mil-lionth cre-dit card?

Bar. Or a gold mem-ber-ship to the po-lice?

Vln. I pizz. *f*

Vla. pizz. *f*

Vc. pizz. *f*



f Automated Mail Offers, Spoken Voice (Sprechstimme)

Supernumerary

S. *f*
 Or one more bill from the lib-ra-ry Next!

B. Cl. *f*

Vln. I arco *f*

Vla. arco *f*

Vc. arco *f*

81

Super
Huge sa-vings at your friend-ly neigh-bor-hood's Save Mart Your new ca-re-er's wai-ting at Bay Ci-ty

S.
Next!

B. Cl.
5

Vln. I

Vla.

Vc.



86

Super
U-ni-ver-si-ty!

S.
Next! What's that? A no-tice?

B. Cl.
5
p *mf* *f*

Vln. I
5
mf *f*

Vla.
7
f

Vc.

Slow and authoritative, $\text{♩} = 56$

Parking Notice

92 *f*

B. *f*

You are here - by charged with a vi - o - la - tion of the par - king code of Bay Ci - ty, un - der - the - au - tho - ry - ty of

B. Cl. *legato*

Vla. *f with dark and heavy sound*

Vc. *f with dark and heavy sound*

f with dark and heavy sound

Much faster, $\text{♩} = 108$

98 *(f) no vibrato*

B. *(f) no vibrato*

U - ni - ver - sal Par - king Cor - po - ra - tion. This is your first no - tice. Date of in - ci - dent: Feb - ru - a - ry twen - ty third,

B. Cl. *p*

Vla. *p*

Vc. *p*

p

Much faster, $\text{♩} = 108$

104

B. *p*

two thou - sand and twen - ty one, six - teen oh - eight o' clock Ve - hi - cle in - volved:

B. Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p*

108

B. *Bass*

Green Kia, li - cense plate: F R V T four five six seven Pe - nal - ty due:

B. Cl. *Bass Clarinet*

Vln. I *Violin I*

Vla. *Viola*

Vc. *Violoncello*



112

B. *Bass*

One hun - dred thou - sand Yuan Pe - nal - ty due date: March First

B. Cl. *Bass Clarinet*

Vln. I *Violin I*

Vla. *Viola*

Vc. *Violoncello*

116

(Spoken)

B. Two - thou - sand and twen - ty one. Universal Parking Corporation is a contractor employed by Bay City Transportation, Department 101.

B. Cl.

Vln. I sul pont. *p*

Vla. sul pont. *p*

Vc. sul pont. *p*



Lively, ♩=102

119

S. I don't think so, call them! I'll call them, fi-gure it out, or

Bar. Non - sense! Their mis - take!

B. Cl. *f* Switch to Bb Clarinet

Vln. I ord. *f* pizz.

Vla. ord. *f*

Vc. ord. *f*

124

S. *bet-ter to pay it, real - ly.*

Bar. *Real - ly? We-rent you just wo-ried a bout mo - ney?*

Vln. I (pizz.)

Vla. pizz.

Vc. pizz.

129

S. *These things can be a real nui-sance!*

Bar. *I'll take care of it, dear!*

Cl. *p*

Vln. I

Vla. *arco f* *pizz. p*

Vc. *f*

133

S. *Max? What are you doing?*

Vln. I *p playful*

Vla. *p playful*

137 *f* *sweetly, lovingly*

S. Max? Ba - by, ho - ney?

Bar. *f* Some tas - ty bread, here, here, mus - tard, then we lay

Vln. I *ff* *f* arco

Vla. *ff* *f* arco

Vc. *p* - playful *ff* *f* arco



Grand and majestic, same tempo (♩=102)

141

S. Don't be ri - di - cu - lous!

Bar. *p* down - Baloney? *f* Bread, mus - tard, ba - - lo - ney!

Grand and majestic, same tempo (♩=102)

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

148

Cl. *p* *f*

Vln. I *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* pizz.

Vc. *p* *f* *p* *f* *p* *f* pizz.

152

Cl. *sweetly* *p* *legato*

Vln. I *sweetly* *p* *f*

Vla. *arco* *sweetly* *p*

Vc. *sweetly* *p* *f*

156

Cl. *f* *p* *no cresc.* *rall.* *p* *f*

Vln. I *f* *no cresc.* *p* *f*

Vla. *touch 5th* *f* *p* *no cresc.* *p* *f*

Vc. *f* *p* *no cresc.* *f*

In Tempo, ♩=68

accel.

162

Cl. *p* *p* *f*

Vln. I *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Annotations: sul pont., ord., 3, 5, accents (V), 7/8, 3/4, 4/4, 2/4, 3/4, 7/8.

Scene 2

Faster, ♩=96

Maximus is tinkering with the parts of a table, all spread in dissaray accross the floor

168

Bar. *p*

Cl. *p* *p*

Vln. I *p* *f*

Vla. *p* *f*

Vc. *p* *p*

Annotations: It should fit per-fect-ly!, pizz., arco, col legno battuto, 7/8, 4/4, 3/4.

173 *Maximus is attempting put the numerous parts of a table, all on the floor, together.*

Bar. 

Cl. 

Vln. I 

Vla. 

Vc. 

178 

Cl. 

Vln. I 

Vla. 

Vc. 

183 

Bar. 

Cl. 

Vln. I 

Vla. 

Vc. 

187

Bar. *the parts don't fit?* We can put a man on Mars, but I can not...

Cl.

Vln. I (pizz.) *f*

Vla. (pizz.) *f*

Vc. *col legno battuto* *f*



Maximus throws a table leg onto the floor. He mumbles in frustration. The sound of new mail.

Bar.

Vln. I arco *p* *mp* *mf*

Vla. arco *mp* *mf*

Vc. *mf*



Maximus kicks the table leg. The "beep" for new mail is heard again Browsing through his inbox

Bar. *The mail! Junk, junk, junk, junk,*

Cl. *f* Switch to Bass Clar.

Vln. I *ff* pizz. *f*

Vla. *ff* pizz. *f*

Vc. *ff* pizz. *f*

202

Slow and authoritative, ♩=56

Bar. *f*
 let-ter from grand-ma' and...
 B. *f*
 You are here-by charged with a vi-o-la-tion of the par-king code of Bay

Slow and authoritative, ♩=56

Cl. Bass Clarinet *f* legato
 Vln. I
 Vla. *f* arco legato
 Vc. *f* arco legato

208

B. *f*
 Ci - ty, un-der the au-tho-ri-ty of U-ni-ver-sal Par-king Cor-po - ra-tion. This is your se-cond no-tice.
 B. Cl.
 Vla.
 Vc.

Much faster, ♩=108

214

f no vibrato

B. *f*
 Pe-nal-ty in-creased, due to non-com-pli-ance: five hun-dred thou-sand Yuan
 Vla. *f*
 Vc. *f*

Bar. *f*
I'll call them

B.
Universal Parking Corporation is a contractor employed by Bay City Transportation, Department 101.

B. Cl. *p* *f* *ord.*

Vln. I *sul pont.* *ord.* *col legno battuto* *f* *p* *mf* *3* *3*

Vla. *p* *sul pont.* *ord.* *f* *ord.* *col legno battuto*

Vc. *p* *f* *ord.* *col legno battuto*

Automated Female Voice

S. *9* All our representatives are currently busy...

Vln. I *f* *p* *6*

Vla. *arco* *p* *3*

S. *f* Wel-come to U - ni - ver - sal Par - king

B. Cl. *f*

Vln. I *mf* *ff* *5* *f*

Vla. *mf* *ff* *5* *f*

Vc. *arco* *mf* *5* *ff* *6* *f*

S. Wel-come to U - ni - ver - sal Par - king

Bar. O - pe - ra - tor? Rep - re - sen - ta - tive?

B. Cl.

Vln. I

Vla.

Vc.

237 *cresc.* *p* *connected*

S. Wel-come to U - ni - ver - sal Par - king Please lis - ten care - ful - ly as our me - nu

B. Cl. *p*

Vln. I *cresc.* *p*

Vla. *cresc.* *p*

Vc. *cresc.* *p*

241 *p* (*connected*) *mf*

S. op - tions have changed! Pay your bill or change your bil - ling, press one enroll in premium parking

B. Cl. *p*

Vln. I *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

c. 1. battuto ord.

c. 1. battuto ord.

246

p *subitop*

S. *press two* *feed-back on* *par-king vi - o - la - tions* *press three*

B. Cl. *p* *psub*

Vln. I *p* *psub*

Vla. *p* *psub*

Vc. *p* *psub*



251

ff *mf*

S. *To re-peat, to re-peat this, to re-peat this me... to re-peat this mes-sage* *press, press, press four,*

B. Cl. *ff* *mf*

Vln. I *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

258

S. *p* press four, four four *p* Wel-come to U - ni - ver - sal

Bar. *mf* continuously interrupted by the automated system
Parking violations, please No! I just said

B. Cl. slap tongue *p*

Vln. I pizz. *p*

Vla. *p*

Vc. *p* (*p*)



264

S. *p* Wel-come to U - ni ver - sal Par - king Wel-come to U - ni ver - sal

Bar. it! I said parking violations, number... What's wrong with this thing?

B. Cl. *p*

Vln. I

Vla. pizz. *p*

Vc. *p*

S. Wel-come to U-ni- ver...

Bar. We'll keep on go - ing, go - ing...

B. Cl. *f*

Vln. I (arco) col legno battuto *f* ord.

Vla. (arco) col legno battuto *f*

Vc. *f*

S. Wel-come to U-ni-ver sal Par-king Cor... Pay your bill, change your bil- ling: press one enroll in premium parking

B. Cl. slap tongue *f*

Vln. I *ff*

Vla. ord. *ff*

Vc. *ff*

S. press two feed-back on par-king vi - o - la - tions, press three To re - peat, to re - peat this, to re - peat this me...

Vln. I *f* *mf* *pp*

Vla. arco *mf* *pp*

Vc. *f* *mf* *pp*

285

S. *mf*
to re - peat this mes - sage Hello, how are you?

Bar. *ff* *mf*
I choose three! Hello, hi!

B. Cl. *ff* *p*

Vln. I *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*



291

S. *mf*
You have reached the U - ni - ver - sal Par - king Cor - po - ra - tion

Bar. *mf*
Great, a real person!

B. Cl. *mf*

Vln. I *mf* connected, non-slurred

Vla. *mf* connected, non-slurred

Vc. *mf* connected, non-slurred

295

S. Par-king Vi - o - la - tions Cus - to - mer First Sa - tis - fac - tion In - for - ma - tion Cen - ter

B. Cl.

Vln. I c. l. b.

Vla. c. l. b.

Vc. c. l. b.



300

S.
 If you have questions regarding a parking violation notice, please appear at our Customer Satisfaction Lobby between the hours of 10 and 15 o'clock, Monday through Wednesday. Our friendly Debt Councers will be happy to assist you. Thank you for your business. Goodbye!

Bar. *f*
 Of course, of course!

B. Cl.
 blow air through as loud as possible, no key clicks

Vla. *ord.*
 Switch to Violin

Scene 3

Georgi Dimitrov

Sarcastic, $\text{♩} = 106$

Musical score for measures 295-306. The score is for Clarinet (Cl.), Violin I (Vln. I), and Violin II (Vln. II). The music is in a key with one sharp (F#) and a 6/8 time signature. The dynamics are marked *p* (piano) and *mp* (mezzo-piano). The piece is titled "Sarcastic" with a tempo of 106 beats per minute.

Musical score for measures 307-309. The score is for Clarinet (Cl.), Violin I (Vln. I), and Violin II (Vln. II). The music is in a key with one sharp (F#) and a 4/4 time signature. The dynamics are marked *f* (forte). The piece is titled "Sarcastic" with a tempo of 106 beats per minute.

Musical score for measures 310-312. The score is for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The music is in a key with one sharp (F#) and a 3/4 time signature. The dynamics are marked *f* (forte) and *p* (piano). The piece is titled "Sarcastic" with a tempo of 106 beats per minute.

314 $\text{♩} = 70$

Cl. *f* *p* 3 3 9

Vln. I *f* *p* 3 3

Vln. II *f* *p* 3 3

Vc. *f* *p* 3 3

317 Debt Councilor *f*

S. Num-ber three-oh - one!

Cl. *f* *p* *f* 3 legato

Vln. I *f* *p* 3

Vln. II *f* *p* 3 3 Switch to Viola

Vc. *f* *p* 3 *f* 3

322 #351 rushes to the window Transferring forms to #351 **Back to Tempo, $\text{♩} = 106$**

S. Fill these out, then come back! Three five one!

Cl. *f* *p* *tr*

Vln. I *f* *p* sul pont. ord. *p*

Vla. *f* *p* sul pont. ord. connected, non-slurred *p* *tr*

Vc. *f* *p* sul pont. ord. connected, non-slurred *p* *tr*

327 #301 shuffles back to a bench and sits down grumpily

S. 

Cl. 

Vln. I 

Vla. 

Vc. 


331 *Maximus enters the room, looking around, uncertain about where he should go*

S. 

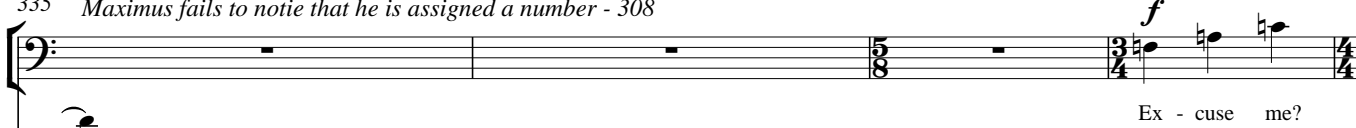
Cl. 


Vln. I 


Vla. 


Vc. 


335 *Maximus fails to notice that he is assigned a number - 308*

Bar. 

Cl. 

Vln. I 

Vla. 

Vc. 

339

f

S. Three-oh - four, three-oh - four! Here, three-five- four! Towards #301 who is sitting nearby

Bar. Do you know where the line starts?

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*



343

S. Three-oh - five, three-oh - five, three-five - five!

Cl. *p* (*p*) 6

Vln. I *p* (*p*) 5

Vla. *p* *f* *p*

Vc. *f*

347

S. *f*
Three-oh - six, here, three-five- six!

Bar. *f* Mocking #301 while pointing at the "Debt Councilor" sign
This counce-ling must be so help-ful! You seem so re-laxed!

Cl. *f*

Vln. I *f* sul. pont.

Vla. *f*

Vc. *f*



352

S. *p* Addressing Maximus without looking at him
Take a seat, sir, I'll be with you short-ly!

Bar. *f*
Maximus has reached the Debt Councilor's window
Just a mo-ment!

Vln. I *p* ord.

Vla. *p* connected, non-slurred
(*p*)

Vc. *p* connected, non-slurred
(*p*)

357 *f*

S. *f* Three-oh-se-ven, here, three-oh-se-ven! *f* Three five se-ven!

Bar. *f* 3 I would like to

Cl. *p*

Vln. I *p*

Vla. *f* *p*

Vc. *f* *p* *f*



363 *f*

S. Three-oh-eight, three-oh-eight! Three ze-ro eight,

Cl. *p* *f*

Vln. I *p* *fff* *p* *ord.* *p*

Vla. *fff* *f* *p*

Vc. *fff* *f* *p* *f*

368 *p* Still without looking *f*

S. where's three ze-ro eight? Sir, be pati-ent. Three-oh eight, three-oh eight!

Bar. I took off work and I can't

Cl. *p* *f*

Vln. I *f*

Vla. *f*

Vc. *f*



373 *f*

S. Three oh eight.

Bar. I can't skip work more than one day!

Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p* *f*

The D. C. finally looks at Maximus and notices that he has #308

S. *Did you know? You are three-oh-eight!*

Cl. *p*

Vln. I *sul pont. p*

Vla. *f p*

Vc. *p*

Vln. I *pizz. f*

Vla. *pizz. f col legno battuto*

Vc. *f*

S. *f Looking dissatisfied*
U - ni - ver - sal Par king Cor - po - ra - tion is pleased to have your busi - ness!

Cl. *ff*

S. *p Mocking the D.C., somewhat under his breath*
I will be your debt coun - ci - lor.

Bar. *Ni - ni - ni - ni - ni - ni - ni*

Cl. *f*

Vla. *arco p f*

Vc. *ord. p*

392

S. *f*
 Fill these out, then come back. Here's your se- cond num- ber: three-five- eight! *f*

Bar. *f*
 Three-five- eight!

Cl. *f*

Vln. I *f*
arco

Vla. *f*

Vc. *f*

397

S. *p*
 Three-oh- nine, three-oh- nine, three-five- nine!

Vln. I *p*
pizz.

Vla. *f*
pizz.

Vc. *f*
pizz.

402 *Maximus moves away from the Debt Councilor and sits on the bench, next to #301*

Bar.

Cl.

Vln. I *p*
arco

Vla. *p*
arco

Vc. *p*
arco

Maximus begins to fill the forms from the Debt Councilor, murmuring some of the questions and his responses

406 *f*

Bar. "First name": Ma-xi-mus."Birth - date", is March twen-ty-six. And I live on Five Tes-la Way,

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

409 *f*

S. Three-one-one, three-one-one, three-six-one!

Bar. *p* Bay Ci - ty Nine oh oh oh oh nine oh six oh.

Cl. *f* legato

Vla. *p*

Vc. *p* *f* connected, non-slurred

413 *f*

Bar. Lar - gest pur-chase up - to date, how ma - ny cre - dit cards... Who cares?!

Cl. *f*

Vln. I *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

417 *f*

S. *f*
Three - two - one, three - seven - one, three - two - two, three - seven - two, three - two - three, three - seven - three,

Cl. *legato*
f
arco

Vln. I *f*

Vla. *f*
arco

Vc. *f*
arco



421

S. *f*
Three - two - four, three - seven - four, three - two - five!

Bar. *f*
No - thing a - bout my ve - hi - cle?

Cl. *ff*

Vln. I *ff*

Vla. *ff*

Vc. *ff*

425 *f* repeat until Debt Councilor finishes speech 41

S. Attention valued customers. Due to professional development requirements, we will be closing at 13 o'clock. If your number has not been called, you must come back tomorrow. repeat until Debt Councilor finishes speech

Cl. *p* repeat until Debt Councilor finishes speech

Vln. I *p* repeat until Debt Councilor finishes speech

Vla. *p* harmonic gliss. repeat until Debt Councilor finishes speech

Vc. *p* harmonic gliss. repeat until Debt Councilor finishes speech

427

S. Thank you for your cooperation!

Bar. I can't take two days off work!

Cl. *f* legato

Vln. I *f*

Vla. *f*

Vc. *f* *p*

431

S. Three - five - three, three - five - four, three - five - five,

Bar. These questions never end!

Cl. *p* *f* arco

Vln. I *pizz.* (*p*) *f* arco

Vla. *pizz.* (*p*) *f* arco

Vc. (*p*) *f*

435

S. *f*
Three - five - six, three - five - se - ven,

Bar. *f*
Not yet, need more time!

Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*



438

S. *f*
Three-five-eight, Three-five-eight,

Cl. *legato ff*

Vln. I *ff*

Vla. *f*

Vc. *ff*

443

S. *p*
Three-five-eight, Three, five, eight!

Bar. *f*
Al - most rea - dy!

Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p*



accel.

447

S. *accel.*
Three, five, eight! Three, five, eight! Three, five, eight! Three, five, eight! Last chance! Last

Cl.

Vln. I

Vla.

Vc.

Sarcastic, ♩=106

451 Maximus rushes to the window

S. chance!

Cl. Sarcastic, ♩=106 6 6 Switch to Bass Clarinet

Vln. I fff

Vla. fff p

Vc. fff p

456

S. f Did you fi-nish, sir?

Cl. Bass Clarinet in B \flat f

Vln. I no cresc. f

Vla. no cresc. f

Vc. no cresc. f

461

S. *p*
Thank you so much. Good - bye. Have a nice day!

Bar. *f*
Yes I did! I have no intention of leaving!

B. Cl. *legato p*

Vla. *p*

Vc. *p*



467

S. *p*
These are not my forms!

Bar. *p*
Your forms are flawed! Not a sin-gle ques-tion 'bout my par-king no-tice?

B. Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p*

472

S. We have e - very - thing we need!

Bar. *(p)* Not a sin - gle ques - tion a - bout my ve - hi - cle? *f*

B. Cl. *(p)* *f*

Vln. I

Vla. *(p)* *f*

Vc. *(p)* *f*



477

S. *f* I am not res - pon - sib - le for the forms! *with frustration*

Bar. *f* I took a day off work,

B. Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

482

Bar. *to con-test a par-king ti-cket, not to have my time was - ted by a "Debt*

B. Cl. *ff*

Vln. I *IV string ff*

Vla. *ff*

Vc. *ff*



487

S. *p* *How much was the i - ni - tial fine? One hundred thousand, correct?*

Bar. *Coun-se- lor"! Maximus Imperceptably nods*

B. Cl. *sul pont.*

Vln. I *p*

Vc. *sul pont.*

492

S. And why didn't you pay? My advice is to pay up before it's too late!

Bar. Wrong license plate! I will not pay for a sys-tem er - ror!

B. Cl. *ff*

Vln. I *ff*

Vla. *ff*

Vc. *ff*

498

S. *p* with humility (Spoken) I have seen plen - ty of peo - ple pay up for something that didn't happen.

B. Cl. *p*

502

S. *pp* And so should you!

B. Cl. *pp* possibile

Vln. I *pp* possibile

Vla. *pp* flautando

The D. C. flips a sign that now says "CLOSED" and leaves her station

Scene 4

Georgi Dimitrov

Sarcastic, ♩=70 (♩=106)

505 *Maximus is at work - he is the concierge of the Belle Regal hotel*

Bar.

B. Cl.

Vln. I

Vla.

Vc.



510

B. Cl.

Vln. I

Vla.

Vc.



516

legato

B. Cl.

Vln. I

Vla.

Vc.

(legato)

B. Cl. *(p)* *f*

Vln. I *sarcasm* *(p)* *f* connected, non-slurred

Vla. *sarcasm* *(p)* *f* connected, non-slurred

Vc. *sarcasm* *(p)* *f* connected, non-slurred

B. Cl.

Vln. I

Vla.

Vc.

f *A lot of calls come in and M. struggles to cope*

Bar. Hel - lo, Ho - tel Re gal, please hold Hel - lo, Ho - tel Re gal,

B. Cl. *f*

Vln. I *pp* vibrato 3

Vla. *f* *pp* vibrato 3 connected, non-slurred *f*

Vc. *f*

537 *mf* not as positive

Bar. please hold Hel - lo, Ho - tel Re- gal, please

B. Cl.

Vln. I no vibrato m. 538-539 *pp* *p*

Vla. no vibrato m. 535-536 *pp* *p*

Vc. *p*



542 (Spoken) *frowns* 5:6 (Spoken)

Bar. hold Thank you for holding. Sir be pa-tient. Sir, please be pa-tient. ...of course!

B. Cl.

Vln. I sul pont. *(p)*

Vla. with singer 5:6 *(p)*

Vc. no vibr. 545-548

Bar. *f*
We'll get some-one short-ly. Thank you for hol-ding

B. Cl. *(p)*

Vln. I ord. *(p)*

Vla. ord. *(p)*

Vc. *(p)*

552

Bar. My pro - fuse a - po - lo - gies! Right a - way, right a - way!

B. Cl. *f* slap tongue

Vln. I *f*

Vla. *f*

Vc. *f* pizz.

556

Bar. Thank you for hol-ding!

B. Cl. (slap t.)

Vln. I col legno battuto *f* ord. *(f)*

Vla. col legno battuto *f* ord. *(f)*

Vc. arco *(f)*

561

Bar. *Mis - ter Erz - whi - ler. I did not*

B. Cl. *legato f*

Vln. I *ff heavy, 'Erzwhiler theme'*

Vla. *ff heavy, 'Erzwhiler theme'*

Vc. *ff heavy, 'Erzwhiler theme' f*

564

Bar. *re - cog - nize your voice! Yes, some - one will co - ver the desk!*

B. Cl. *ff > f*

Vln. I *ff > f*

Vla. *ff*

Vc. *ff > f*

567

Maximus goes to his boss' office

Bar. *I'll be right up!*

B. Cl. *p*

Vln. I *ff p*

Vla. *f ff p*

Vc. *ff p*

accel.

In tempo, ♩=70 (♩=106)

572

B. Cl. *slap tongue* **f** *pp*

Vln. I

Vla. *col legno batt.* **f**

Vc. *col legno batt.* **f**



♩=70 (♩=70)

577

Bar. **f**
Mr. Erzwhiler Thank you Mis-ter Erz - whi - ler, so good to see you!

B. *dismissively interrupting*
Have a seat. How are you?

♩=70 (♩=70)

B. Cl. *legato* **f** (connected, non-slurred) (legato)

Vln. I **f**

Vla. *ord.* (connected, non-slurred) **f**

Vc. *ord.* **f**

Bar. *Ne - ver bet-ter health wise!*

B. *Ma - xi - mus? And o - ther - wise?*

B. Cl.

Vln. I

Vla.

Vc.



Bar. *Otherwise? Spiritually? Ha ha ha!*

B. *Are you in trou - ble?*

B. Cl. *p f p*

Vln. I *f*

Vla. *f*

Vc. *f*

591

Bar. *p* No, I am fine. How do you mean? Sir?

B. *p* *expressing concern, intimacy* Will your pri-vate life af-fect this busi-ness

B. Cl. (legato) *p*

Vln. I pizz. arco *p*

Vla. pizz. arco *p*

Vc. pizz. arco *p*

596

Bar. *p* I'm not fol-low - ing?

B. (*p*) Should you con - fide in me?

B. Cl. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

601 *f*

B. How dis - ap - poin - - ting!

B. Cl.

Vln. I

Vla.

Vc.



604 *f*

B. I hoped the Debt Coun - ci - lor would help!

B. Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p*

607 *p* *recognizes the beep for new mail*
 Bar. How did you know a - bout the debt...
gestures to 'shh' M.

Vln. I *p no cresc.* *f*

Vla. *p no cresc.* *f*

Vc. *p no cresc.* *f*

accl. *In time, ♩=70*

610 *f*
 B. Seems like you've got mail?

accl. *In time, ♩=70*

B. Cl. *p* *3 cresc.* *5* *6* *f*

Vla. *f*

Vc. *f*

Much faster, ♩=92 *f dismissively*

613
 Bar. I don't need to look at it!

Much faster, ♩=92

B. Cl. *p*

Vln. I *p* *(p)*

In time, ♩=70

Slower, authoritative, ♩=56

M. hesitates and then gestures to open his mail

616

Bar.

Parking Notice:

f

Please do

You are here - by charged with a vi - o - la - tion

In time, ♩=70

Slower, authoritative, ♩=56

legato

B. Cl.

Vla.

Vc.



620

B.

of the par-king code of Bay Ci - ty Un-der the au-tho-ri - ty of U - ni-ver-sal Par-king Cor-po - ra - tion

B. Cl.

Vln. I

Vla.

Vc.

Much faster, ♩=108

625 *f* *f*

B. This is your fifth no - tice! In - ci - dent: Feb - ru - a - ry twen - ty - third,

B. Cl. *f* *p*

Vln. I *f*

Vla. *f*

Vc. *f* *p* no vibr.



629

B. two-thou-sand and twen-ty-one six-teen oh-eight o' clock

B. Cl.

Vln. I *f* *martele*

Vla. *f* *martele*

Vc.

634 *f*

B. *f*
 Ve-hi-cle: Green Kia, F R V T 4 5 6 7 Pe-nal-ty, in-creased, due to non-com-pli-ance:

B. Cl.

Vln. I no vibr. *p*

Vla. no vibr. *p*

Vc. no vibr. (*p*) (no vibr.)



639

B. ten mil - lion Yuan! Universal Parking Corporation is a contractor employed by Bay City Transportation, Department 101.

B. Cl.

Vln. I sul pont. *p*

Vla. sul pont. *p*

Vc. sul pont. *p*

644

Bar. *f* I don't un-der-stand

B. Cl. *f*

Vln. I *f* pizz.

Vla. *f* ord. *f* pizz.

Vc. *f* ord. *f* pizz.

649

B. *f* Ma - xi - mus Should our cli - ents be served by

Vln. I *f* arco (connected, non-slurred)

Vla. *f* arco (connected, non-slurred)

Vc. *f* arco (connected, non-slurred)

654

B. *p* a par - king de - lin - quent? A trou - bled man? with un - paid debts?

Vla. *p* poco a poco sul pont. *ff* molto sul pont.

Vc. *f* no vibr. *p*

659 *f* *no decresc.* 5:6 3

Bar. My pri - vate life has no-thing to do with my job

B. A Belle Regal Hotel requires professionals with the utmost dedication.

B. Cl.

Vln. I *f* 5:6 3 IV----- pizz. *f*

Vla. ord. *f* *mf* *p* pizz. *f*

Vc. *f* *pp* pizz. *f*

664 *f*

B. Our clients deserve it, and they expect it. I cannot have a scofflaw serving their interests! You are fur - loughed!

B. Cl.

Vln. I *p* *ff* arco *f*

Vla. *p* *ff* arco *f* III 7th partial

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

Slower, authoritative, $\text{♩} = 56$

668

f

Bar. Sir, I can not af- ford...

Gestures to interrupt Maximus *f* *f*

B. You are not fi- red, on- ly fur- loughed! Un- till you pay your

Switch to Bb Clar. *f* *p* *p*

B. Cl.

Vln. I

Vla. *f* *p*

Vc. *f* *p*

In time, $\text{♩} = 108$

674

Gestures towards the door, Maximus leaves

B. debts!

In time, $\text{♩} = 108$ *p* *p* To Bass. Cl.

Cl.

Vln. I *p*

Vla. *f*

Vc. *f*

679

Vla. *f* *p*

Vc. *f* *p*

Scene 5

Sarcastic, ♩=96 (♩=192)

683 *M. is trying to put together the table from Scene 2, it appears that he has made some progress*

Bar. *f*

B. Cl. *p* *f*

Vln. I *f radiant* *ff*

Vla. *f radiant*

Vc. *f radiant*



688

B. Cl. *f* *ff* *f*

Vln. I *col legno battuto*

Vla. *ff* *f* *pizz.*

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

693

B. Cl. *staccatissimo*

Vln. I *ord.* *(f)* *4:3* *cackling like a babushka in a Russian fairytale*

Vla. *arco* *(f)* *cackling like a babushka in a Russian fairytale* *arco* *very short marcato*

Vc. *arco* *(f)* *very short marcato*

697

B. Cl. *(f)* *p*

Vln. I *ppp* *f* *8va* *4:3* *3* *p*

Vla. *(f)* *p* *ff*

Vc. *(f)* *cackling like a babushka in a Russian fairytale* *p* *ff*

702

Vln. I *8va* *p* *3* *O.K. if resulting harmonics out of 'pitch' range*

Vla. *p* *3* *3*

Vc. *p* *3*

Slower, ♩=56

M. is pleased that he is finally figuring out how the table works, yet he is clearly holding something back

705

Bar. *f* Oh, it fits per-fect-ly! *f* Pret-ty leg, so-lid top! Soon I'll have a

Slower, ♩=56

B. Cl. *f*

Vln. I (8)

Vla. *f*

Vc. *f* (B)



Monica comes home *f*

710

S. It's a good day

Bar. ta - ble Dif-ferent ³ piece, a no-ther slot. Soon I'll have a ta - ble Is it?

B. Cl.

Vln. I

Vla.

Vc.

715 **accel. Lively, ♩=102**

S. Ah— isn't it? I am so hap- py!— So— re- lieved! I feel so

Bar. *mf* How come? Why?

B. Cl. **accel. Lively, ♩=102**

Vln. I *pizz.* *f*

Vla. *pizz.* *f* *pizz.*

Vc. *f* *pizz.* *f*



720 *f*

S. great!— Do you know why? I spent so much time with a scrunched face, with

B. Cl. *f*

Vln. I *arco* *f*

Vla. *arco* *f*

724

S. my shoul-ders clenched, a - fraid. La la la la it is no more!

B. Cl.

Vln. I *molto sul pont.* *f* *ord.*

Vla.

Vc. *arco* *f*



727 [ossia: other syllables expressing happiness]

S. Me mi mo mu mi me ra I quit my job! Max. bu bu bu

Bar. You quit your job?

Vln. I *Sweet, ♩=60* *f*

Vla. *f*

Vc. *f*

730

S. *bu, I love you! We should tra - vel the world:*

B. Cl. *accel. (clar. only) in time*
p *ff*

Vln. I

Vla.

Vc.



733

S. *New Chi - na, Eu - rope! Of course, I need to since you are we'll be just fine!*
find a new job, but working -

B. Cl. *f* *p* *f*

Vln. I *at the very tip*
pp *f*

Vla. *at the very tip*
pp *f*

Vc. *at the very tip*
pp *f*

738

S. *p* Why? *p* 3 3 What par-king tick-et?

Bar. *p* I am not wor - king... *f* I have been furloughed because of a stu-pid par-king tick - et!

B. Cl. *p* *f* *p*

Vln. I *p* *f* *p* molto sul pont. ord. 3

Vla. *f* *p* molto sul pont. ord. 3

Vc. *f* *p* molto sul pont. ord. 3



744

Bar. *accel.* The one you told me to pay. I never did pay it. My boss found out that I have an outstanding balance with Universal Parking Corporation I am furloughed until I pay my debt or the ticket is dismissed.

B. Cl. *accel. legato* *p* *fff*

Vln. I *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Lively, ♩=96 **rit.**

749

S. Why don't you just pay? *f*
The mail!

Bar. Because I owe
ten million Yuan.

Lively, ♩=96 **rit.**

B. Cl. *mf* *f* *ff*

Vln. I *p* *mf* *f* *ff*

Vla. *p* *mf* *f* *ff*
connected, non-slurred

Vc. *f* *ff*

Grand, a bit faster than all previous parking notices, ♩=64

755

B. You are here-by charged with a vi-o-la-tion of the par-king code of Bay Ci - ty

Grand, a bit faster than all previous parking notices, ♩=64

B. Cl. *f* *legato*

Vla. *f*

Vc. *f*

760 *accel.* *f* *Faster, ♩=80*

B. *f*
To - tal pe - nal - ties: one hun - dred

accel. *Faster, ♩=80*

B. Cl. *pp possibile (to shadow the voice of the p. notice)* *p* *p no cresc.*

Vln. I *p no cresc.*

Vla. *p* *f* *p no cresc.*

Vc. *p* *f* *p no cresc.*



765

B. mil - lion Yuan! This is

Universal Parking Corporation is a contractor employed by Bay City Transportation, Department 101.

B. Cl. *p* *f*

Vln. I *p* *f*

Vla. *p* *f*

Vc. *p* *f*

770 Slightly slower, $\text{♩} = 72$

B. Slightly slower, $\text{♩} = 72$

your fi - nal no - tice!

B. Cl. Switch to Bb Clar.

Vln. I pizz. p

Vla.

Vc.

775

S. Why don't you listen? I told you to pay, and you said you would. Instead you go off and risk everything we're trying to build! You never listen!

Vln. I pizz.

Vla. p

Vc. pizz. p

779 Slightly faster, $\text{♩} = 88$

Bar. f

I know, I know: I should go to court!—

Vln. I f

Vla. f

Vc. arco f

S. *p* *5:6*
I don't think that's what we should do!

Cl. *f*

Vln. I *p* *arco*

Vla. *p* *arco*

Vc. *p*

Bar. *f*
A - ny judge will dis - miss this tick - et!

Vln. I *p*

Vla. *p*

Vc. *f* *p*

Vln. I *legato, connected*

Vla. *legato, connected*

Vc.

Vln. I *mp, soloistic* *still legato*

Vla.

Vc.

76 804

Vln. I

Vla.

Vc.

p

mf

809

Vln. I

Vla.

Vc.

814

Cl.

Vln. I

Vla.

Vc.

ppppp

p

ppppp

819

Vln. I

Vla.

Vc.

ppppp

824

Cl.

Vla.

Vc.

p

attaca scene 6

Scene 6

Georgi Dimitrov

829 **Grand, seeping from below, $\text{♩} = 44$**

S. Monica
It is

Bar. Maximus
As towering as I imagined...

Cl. (flutter or growl)
downwards glissando scope is unspecified, start glissando immediately **f shrieking**

Vln. I **f** *flautando* **p**

Vla. **f** *flautando* **p**

Vc. **f** *flautando* **p**

833

S. horrible like an enormous tomb...

Bar. I should have come here from the start!

Cl. **p**

Vln. I ord. **(p)** **f**

Vla. ord. **(p)** **f**

Vc. ord. **(p)** **f** ♭ - natural seventh

838

S. *f* *Looking at the bailiff*
 I never though I'd be in a place like this. How did we end up here? Look at him, looks like a

Bar. *f*
 It will be fine, we're al - rea - dy here!

Cl. *f*
p *f* *p*

Vln. I *ff*

Vla. *ff*
 - natural seventh

Vc. *ff*



Actor (Spoken)
 Actor (Bailiff)

[Announces his honor, High Judge of MuniCo Incorporated's Bay City Division]

The Judge slowly walks towards his bench.

S. thug!

Bar. I like him!

Cl. *f*

Vln. I *f*
 connected, non-slurred

Vla. *f*
 connected, non-slurred

Vc. *f*
 connected, non-slurred

847

S. *f* Oh God!

Bar. *f* It's him! How ve-ry im -

Vln. I

Vla.

Vc.



851

S. This is the judge? I don't know!

Bar. pres - sive! Look at how re - gal - ly he moves!

Cl.

Vln. I *sul pont.* *ord.* *f*

Vla. *f*

Vc. *sul pont.* *ord.* *f*

853

S. *p* Should we come back? May-be a-no - ther judge? *(mf)* See his eyes!

Bar. *Admiringly* His robe! Ah -

Cl. *p* *ff*

Vln. I *f* *p* *ff*

Vla. *p* *f* *p* *ff*

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

The Judge *f* *With amiable demeanor towards Maximus*

856

B. Wel-come to Mu - ni - ci Co Court, au - tho - rized to judge you

Cl. *legato* *f* *sweetly*

Vln. I *molto vibr.* *f* *sweetly*

Vla. *molto vibr.* *f* *sweetly*

Vc. *molto vibr.* *f* *sweetly*

859

S. *Ah!*

Bar. *Ah!*

B. with the weight of Bay Ci - ty and the law be-hind it!

Cl. *ff*

Vln. I

Vla.

Vc.



**Suddenly slower, ♩=72
rall.**

862

p *sweetly*

mf

B. I will weigh - I will ask, scru - ti - nize and lis - ten! But my judge - ment will be fi - nal!

Cl. Bass Clarinet in Bb
Switch to Bass Clarinet *ff*

Vln. I *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

In tempo, ♩=44

866

S. *f* No! *p* Let's go! It's not right!

Bar. *f* Great!

B. *f* There are no ap - peals.

B. Cl. *f* Switch to Bb Clarinet

Vln. I *f* *p* *p* gliss.

Vla. *f* *p*

Vc. *f* *p*



871

Bar. *f* He is stern, he is fair: he is the law!

B. *f* Please — come for - ward, please ex - plain

Vln. I *f*

Vla. *f* *f*

Vc. *f* *f*

875

B. your time has come! You'll be heard, fair-ly judged! Show us e-vi-dence.

Cl. (legato) *mf*

Vln. I connected, non-slurred

Vla.

Vc.



878

S. *ff*
We should leave!

Bar. *to himself and Monica*
I am pre-pared, tho-rough-ly rea-dy!

Cl. *f* 3

Vln. I

Vla. ♭ - natural seventh

Vc. connected, non-slurred

882

mf

Bar. On the twen_ ty se-venth of Feb - ru - a - ry I re-ceived a par-king no-tice in error.

Cl.

Vln. I

Vla. no vibr. m. 55-56

Vc.



885

f

B. Go on, please_____

Vln. I

Vla.

Vc.

888 *f* *6* *3* *5* *5*

Bar. *f* At the time of the vi - o - la - tion I was not in Bay Ci - Ty

B. You were not in town?

Cl. *legato* *f*

Vln. I *f*

Vla. *f*

Vc. *f*



890 *f* *with confidence* *3* *5*

Bar. *f* *with confidence* Yes, your ho - nor, I was with my grand - ma at the se - nior home in Lit - tle Bay, see

Cl. *p*

Vln. I *p*

Vla. *f*

Vc. *f* *p*

892

Bar. *p* se - ven years a - go Fi - re crews just watched her house burn down since she was not a sub - scri - ber

Cl. (legato)₃ *p*

Vln. I *f* *p* molto vibr.

Vla. *f*

Vc. *f*

accel. In tempo, ♩=44

895 *f*

Bar. to the Fi - re Pre - ven - tion Com - pa - ny.

B. *f* In - te - res - ting, cu - ri - ous!

Cl. accel. In tempo, ♩=44 *f* *ff*

Vln. I *f* connected, non-slurred

Vla. *p* *f* connected, non-slurred

Vc. *p* *f* III I I

898 *f*

Bar. *f*

Cl. *f*

Vln. I *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Here's a receipt for a BluRay movie I got for her.

Here's a receipt for a bottle of aspirin, I bought within five minutes of the violation time.



901 rit. In tempo, with pride, ♩=80

S. Maybe this will work!

Bar. *ff* Yes, your ho-nor: e - ven the

B. Have you a - ny - thing to add?

Cl. *p possibile* Switch to Bass Clarinet

Vln. I

Vla. *ff*

Vc. *ff*



Slightly faster, $\text{♩} = 48$

rall.

904

Bar. *li - cense plate does not match I am a de - vo - ted hus - band I have worked*

Cl. *Bass Clarinet in B \flat ff*

Vln. I *ff*

Vla. *ff*

Vc. *ff*

In tempo, $\text{♩} = 40$ *p pleadingly*

908

Bar. *like a dog, all my life... Ne - ver bro - ken a - ny law!*

B. Cl. *p*

Vln. I *p*

Vla. *p*

Vc. *p*

912 *p* pleadingly

S. Please cor - rect this, please your ho - nor

Bar. Please cor - rect this, please your ho - nor Give me back my life!

B. Cl.

Vln. I *p*

Vla.

Vc.

915 *f*

B. Have you a - ny -

Vln. I *f* simile

Vla. Switch to Violin

continue the same gesture

917

Bar. No, your honor.

B. thing to add?

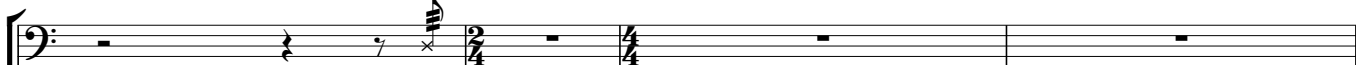
Vln. I

Vc. pizz. *p*

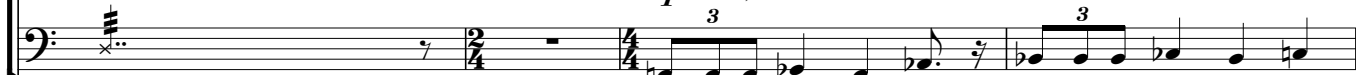
Faster, ♩=56

*Interrupts the judge,
looking at Monica*


921

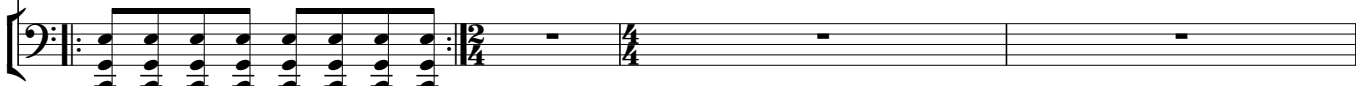
Bar. 

I knew it! I told you he'd fix it!

B.  *p cresc., snake-like*

I've enjoyed your story, Maximus. It is the judgement of this court that the initial fine, from February 27, is invalid. But... You have re-ceived war - nings, you have ig - nored pay - ments

B. Cl.  *p cresc.*

Vc.  *repeat until after Maximus' interruption*



925 *f cresc.*

B.  debt de - lin - quen - cy is a crime, Ma - xi - mus!

B. Cl.  *f cresc.*

Vln. I  *f*

Vln. II  *f*

Vc. *arco*
 *f cresc.*

"e" quarter tone flat as the 11th partial of Bb,
"a_b" as the 7th partial of Bb

928 *f*

B. You have bro - ken the law,

B. Cl. *ff*

Vln. I *ff* D and A string-----

Vln. II *ff*

Vc. *ff*



930

B. and you must be pu - nished!

B. Cl.

Vln. I

Vln. II

Vc.

932

B. *f* 3
It is the sen-tence of this

B. Cl. *p*

Vln. I *p*
3:2

Vln. II *p*
3:2
sul tasto

Vc. *p*
sul tasto



935

B. 3
court that the a - cu - mu - la - ted pe - nal - ties of nine tri - lion nine hun - dred and nine - ty nine mil - lion

B. Cl. legato

Vln. I 5 5 5

Vln. II 5 5

Vc. 5

Slower, ♩=44

Looking at Maximus

937

S. *f* 3 3 3 3
I thought you had it, I al-ways think you

B. 6 3
nine hun-dred and nine-ty-nine thou-sand Yuan are va-lid.

B. Cl. *f*
legato

Vln. I *f* connected, non-slurred

Vln. II *f* connected, non-slurred

Vc. *f* connected, non-slurred



940

S. 3 3 3 3
have it. You ne-ver do. Ne-ver do! I thought you had it. Ne-ver do, no!

Bar. *f* 3 3
You were en-cou-ra-ging me You were my last re-sort!

B. Cl.

Vln. I

Vln. II

Vc.

Looking at the judge

S. I thought you had it, I warned you! I can't be with you! I can't be with you!_____

Bar. I can't believe it! Is this the world we live in? I thought I had it.

B. *f* Can you pro - vide the pe - nal - ties claimed by U - ni - ver - sal Par - king? You must pay! You must pay!

B. Cl.

Vln. I

Vln. II

Vc.

S. Good - bye, good - bye! *Monica leaves the courtroom*

Bar. I am ruined!_____

B. Can you pro - vide the pe - nal - ties claimed? *fff* Can you pro - vide the pe - nal - ties claimed by

B. Cl. *fff*

Vln. I *fff*

Vln. II Switch to Viola

Vc. *fff*

949

Bar. *Your honor...* *No.*

B. *Unceremoniously interrupting Maximus*
 U - ni - ver - sal Par - king? Can you pro - vide the pe - nal - ties claimed by U - ni - ver - sal Par - king?

B. Cl. *3 5*

Vln. I

Vln. II *Viola* *fff*

Vc.



952

S. *Maximus is in handcuffs.* *Before Maximus leaves the courtroom the bailiff slaps him hard across the face.*

Bar. *I see it now. There was never any chance!*

B. *It is the judgement of this court, that due to the petitioner's inability to pay, Maximus be remanded to a debtor's prison under Safe America Prison Systems.* *Take him away.*

B. Cl.

Vln. I

Vla.

Vc.

Scene 7

Bare and broken, ♩=88

Maximus is in jail

Georgi Dimitrov

956

Vln. I

Vc.

p

pizz.

p

962

Cl.

Vln. I

Vc.

legatissimo

p. no crescendo (possibile)

3 3 3

3 7

966

Vln. I

Vc.

p

V

3 3 3 3

972

Vln. I

Vc.

V

connected

3

977

Vln. I

Vla.

Vc.

(arco)

connected

f

arco

f

simile

3 3 3

982

Cl. *legatissimo*
pp possibile

Vla. *pizz.*
p

Vc. *3*

986

Bar. *p*
Monica enters
A - lone. _____

Cl. *legatissimo*
pp
3

Vln. I *p*

Vla.

991

S. *Monica*
Hello?

Bar. _____
A - lone.

Cl. _____
Switch to Bass Clarinet

Vln. I *p*
sul tasto
9:8

Vla. *arco* *connected* *V* *f* *V* *simile*

Vc. *(arco)* *3* *3* *3* *3* *3* *3*

996

S. Max?

Bar. Who's there? Who's there? Who?.. Some-one for me? Some - one for me?__

B. Cl. Bass Clarinet *legatissimo*

Vla. *pizz.*

1000

S. *p* There's a let - ter from your grand - ma'. She's gone now.

Bar. (Spoken) Is someone

Vln. I *connected*

Vla. (still pizz.)

Vc. *pizz.* *p*

1004

S. Do you understand? Your grandmother is dead. I'll read you the letter.

Bar. there... for me? Who?

B. Cl. Bass Clarinet *legatissimo*

Vla.

Vc. *p*

Switch to Bb Clar.

1008

S. "Dear - est boy, I un - der - stand you can not take care of

Vla. arco *p* fast bow stroke, lots of speed, simile

Vc. (pizz.) *p*

1013

S. me. Do not des - pair: I am glad to be lea - ving this world!

Vla.

Vc.

1018

S. There is re - lief, and it will come for you too!

Vla.

Vc.

1023

Vln. I *p* connected *f* 3

Vla. *f* 3 connected

Vc. *f* 3

Like the opening of the opera, ♩=88

1028

Bar. *f delirious*
Start with some bread. Then add some

Cl. Clarinet in B \flat
legatissimo
ppppp possibile
Repeat until end of scene. Do not change tempo. Do not follow the Baritone (Maximus).



1032

Bar. mus - tard... I did the math, I did it a - gain, it is not good!
You are hereby charged with a violation of the parking code of Bay City. Under the authority of Parking Corporation Universal. This is your first charge? Ten trillion Yuan. First name? Maximus. Address? Bay City Transportation, Department 101, zip code 900009006.

Cl.