

SEE WHAT I WANNA SEE

Piano/Vocal

Book, Music and Lyrics by
Michael John LaChiusa



1.Kesa and Morito (Kesa)

Michael John LaChiusa

Moderato ♩=90

Piano

mp sensual

KESA

To -

night I kiss my lo-ver for the last time. He comes for me at mid-night; ---

p

10 Slip-ping past the gate; Float - ing to my bed. I

13 let his hands car - ess me for the last time. He

16 knives in to my bo - dy; For-ci-bly and proud (My lo-ver is in - cre - di-bly en-

19 dowed. Thick - er than my hus band.) And

1. Kesa and Morito (Kesa)

21

as I kiss my lo - ver for the last time. - The room dis - solves a - round me;

mp

24

I de - sert my bo - dy; All of time _____ is _____ gone. _____

27

Dusk is dawn; _____ Dawn is _____ noon; Late is now; _____

mf

30

— Now is _____ soon; This is what it's like _____ to be _____

mf

33 — God. —

6 7 I

35 watch my - self — out - side my - self —

Meno (in 2) lightly percussive, rapid triplets

fp

sustained

3 I

37 Sleep and breathe and wake and sigh —

3 I

39 Laugh and kiss and fuck and lie, — My god, it's

poco ritard

molto crescendo

3 I

Tempo primo

1. Kesa and Morito (Kesa)

42 *harshly* 44

hell to be God. Watch-ing from a dis - tance,

f *fp*

45 46 47

I nei - ther laugh nor cry. — As the

p

48

flood - gates are o - pened and the in - no - cent die. — A

50

lie be - comes the truth — and the truth be - comes a lie. —

1. Kesa and Morito (Kesa)

Tempo primo

Musical score for measures 53-55. The vocal line (treble clef) features a triplet of eighth notes on the word "Lie." followed by a longer note on "Lie." The piano accompaniment (grand staff) consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *fp* (fortissimo piano) is present in measure 55.

Musical score for measures 56-58. The vocal line (treble clef) has rests in measures 56 and 57, followed by the lyrics "To - night I kiss my lo - ver for the" in measure 58. The piano accompaniment (grand staff) continues with the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present in measure 56.

Musical score for measures 59-61. The vocal line (treble clef) has lyrics: "last time. My hus-band knows our se - cret. — I've con-fessed my guilt, I'll". The piano accompaniment (grand staff) continues with the eighth-note pattern.

Musical score for measures 62-64. The vocal line (treble clef) has lyrics: "end my lo - ver's life — And I'll re - turn to my bo dy; —". A quintuplet of eighth notes is marked in measure 62. The piano accompaniment (grand staff) continues with the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present in measure 64.

1. Kesa and Morito (Kesa)

8

65

To my four - cor - nered room

68

What I've set in mo - tion, can - not be re - versed.

70

Time will re - sume.

fp

73

Time.

mf

1. Kesa and Morito (Kesa)

Musical score for measures 76-78. The top staff (treble clef) features a melodic line with a slur and a fermata over measures 76-78, with the instruction "Time." written below it. The bottom staff (piano accompaniment) includes a *crescendo* marking and features complex rhythmic patterns with triplets and slurs.

Musical score for measures 79-81. The top staff (treble clef) has a melodic line with a slur and a fermata over measures 79-81, with the instruction "Time!" written below it. The bottom staff (piano accompaniment) includes a *f* dynamic marking, a *molto crescendo y accelerando* instruction, and a *ff Segue* marking at the end. The piano part features complex rhythmic patterns with triplets and slurs.

R Shomon Transition 1A

10

Michael John LaChiusa

Fast Swing (edgy, urban---50's noir) ♩ = 220

Play 2x

Vibes

B^b7

cym. roll

Drums (sticks) Ad lib Be-bop

+ Gamelan

+ quasi be-bop ride cymbal

p

Detailed description: This system contains the first four staves of the score. The top staff is a grand staff with treble and bass clefs. The second staff is a grand staff with bass and treble clefs. The third staff is a grand staff with bass and treble clefs. The fourth staff is a drum set part with a snare drum, cymbal, and tom-tom. The score includes dynamic markings like *p* and performance instructions such as 'Play 2x', 'Vibes', 'B^b7', 'cym. roll', 'Drums (sticks) Ad lib Be-bop', '+ Gamelan', and '+ quasi be-bop ride cymbal'.

5

add Tenor Sax, ad lib---wilder and wilder, out of time

(swing 8ths)

Vibes cont'd (add marimba---dueling)

E^b7

B^b7

E^b7

B^b7

E^b7

5

5

Detailed description: This system contains the fifth through ninth staves of the score. The top staff is a grand staff with treble and bass clefs. The second staff is a grand staff with bass and treble clefs. The third staff is a grand staff with bass and treble clefs. The fourth staff is a drum set part with a snare drum, cymbal, and tom-tom. The score includes performance instructions like 'add Tenor Sax, ad lib---wilder and wilder, out of time', '(swing 8ths)', and 'Vibes cont'd (add marimba---dueling)'. Chord changes are indicated as E^b7, B^b7, E^b7, B^b7, and E^b7. The number '5' appears at the beginning of the second and third staves.

Immediate Cut-Off on Janitor's Reveal. Segue

10

ff //

8vb-9
add Bar. Sax, *sustain through vamp*

Total chaos

vamp till cue

ff

10 B^b7 E^b7 // B^b7 *ff*

10 *ff* //

Immediate Cut-Off on Janitor's Reveal. Segue

R shomon

2. The Janitor

Janitor

sfz
strike hard, harshly

dialogue

let ring over next measure

Jan.

3 JANITOR: "Big premiere. Japanese pic."

Moderato-Swing 8's ♩ = 120

p

2. The Janitor

11 JANITOR

Jan. So what-cha want me to say? — I told ya all that I know. — I told ya all that I seen. —

14

Jan. — I on - ly told ya the truth. — The park. A scarf.

17

Jan. A bo-dy. The blood... "I didn't see any knife. His knife, probably...His?"

20 I mean, whoever did it--- with the knife you keep talking about. Which I didn't see".

Jan. I on - ly told ya the truth...

Direct Segue

3. The Thief (She Looked at Me)

THE THIEF: "1951 will be remembered as the year Jimmy Mako terrorized New York City. Huh?"

Janitor (truth...)

Thief "And you caught me. Get your names in the papers..."

Piano *mf*

3 THE THIEF

Thief So what-cha want me to say? You got me. Yeah, I killed him. So

Pno. *mp* not too slow, colla voce *mf*

♩ = 120

7

Thief — what - cha want me to do? Why lie now? Why bo - ther?

Pno. *mf* *fp*

3. The Thief (She Looked at Me)

Thief 11 I'll get the chair an - y - way; — That's how — it goes; — Boo - Hoo. Was -

Pno. *piu mosso*

Thief 14 n't the first — time I killed some - one; — Won't be the last — time for

Pno.

Thief 17 *"Cept you do it dif'rent. You do it legally."* you. Ain't

Pno. *accel. mp*

Thief 21 such a big deal; — it's ea - sy work; — Mur - der is what I do best. —

Pno. *mf more rhythmically*

3. The Thief (She Looked at Me)

16

Thief

24

Where I grew up, it's some-thing you learn; Like pass -

Pno.

Thief

27

in' your dri-ver's test. So what-cha wait-in' to hear? The de - tails?

Pno.

poco rall. *mp*

Thief

31

gva You got it. Like all the screams and the fear? -

Pno.

6

Thief

34

I know you: You like it. Ain't A-mer-i-ca a hell -

Pno.

f *pick up tempo* *mf*

5

3. The Thief (She Looked at Me)

38

Thief

u - va town? _____ Funk - y dunk - y things _____ go down. _____

Pno.

41

Thief

The truth then; And noth - in' but.

Pno.

rapid arpeggios

fp

43

Thief

What-cha been itch-in' to hear; _____ What-cha been dy - in' to know; _____ What-cha want me to say...

Pno.

Rubato, colla voce

mp

46

Thief

CUE OUT: "...Then she comes out of the movies."

Pno.

Allegro Vivace ♩ = 180 (under dialogue)

intensely--like fast "twist"

fp

Vamp

3. The Thief (She Looked at Me)

Thief

50

Walk-in'. Shift-in'. Shak-in'. Oo - - - zin' by...

Pno.

Thief

54

Ne-ver seen her be-fore; Tas-ty thing.

Pno.

54

f

fp

8_{sub}

Thief

57

Two long legs and a cou-ple of gran-ite eyes. Ple-

Pno.

57

Thief

60

ty go-in' on there and plen-ty wise. Then she

Pno.

60

3. The Thief (She Looked at Me)

Thief 63
looked at me;— I was mind-in' my own bus' - ness; She looked at me;— and I was

Pno. 63

Thief 66
ta-ken by sur-prise. I was scroung-in' a - round for a ci - gar - ette,— when I smelled—

Pno. 66
crescendo poco a poco

Thief 69
— per-fume and I'll ne-ver for-get— that glance— she threw like a no-win bet— that said:

Pno. 69

Thief 73
'Ba-by wants to dance to - night — Plain — as plain could be. — Ba -

Pno. 73
f \triangleright *mf*

3. The Thief (She Looked at Me)

20

Thief

77 by, wants to rock and roll_____ and do_____ the Do - with me, with me,

Pno.

77

Thief

80 _____ with me;_____ I was so-ber e - nough;_____ e - nough to know_____

Pno.

80

Thief

84 _____ When she looked at me_____ she was ra-rin' to go._____

Pno.

84

Pno.

88 _____ (to 94A)

3. The Thief (She Looked at Me)

94A 95 Safety (Vocal Last X)

Thief But

Pno. *fp* *p*

96

Thief
what did she do?— She walked on by.— The pro-per-ty of one of those

Pno. *mp*

99

Thief
greased - down, pin - striped guys;— Oh, she's good at teas - in' and

Pno.

102

Thief
tell - in' lies.—— But she looked at me;— Like she was

Pno. *mf*

3. The Thief (She Looked at Me)

22

Thief *103*
mine and no-one el - se's; She looked at me; — And I'm the de - vil in dis-guise. I

Pno. *103*

Thief *108*
stole her soul — when she threw — her glance; I say she had no right to set-tin' fire

Pno. *108*
molto crescendo

Thief *111*
— to my pants; My head — was all a-buzz-in' full of ar - my ants — scream-in':

Pno. *111*
f

Thief *114*
Ba - by's gon - na dance all right; — Right a - cross

Pno. *114*

Thief 116 the Tap - pan - zee. Gon - na make her cry and beg

Pno. 116

Thief 119 and do the Do - with me, with me, with me. It was her

Pno. 119

yodel

Thief 122 own damn fault for lead - in' me on

Pno. 122

mp

Thief 125 When she looked at me; She was as good as

Pno. 125

ff Segue as one

SEGUE AS ONE

4. (See What I Wanna See) (A Major)

Wife

Gone.

THE WIFE

Allegro (swing 8ths) ♩ = 150

Fri - day night down on Hou -

Piano

THIEF: "...where baby performed."

fp fingersnaps

Vamp

Vamp

no pitch (perc.)

Wife

ston in a spot called Bam - boo Jack's. Ev' ry - one was do - in' the mam -

Pno.

Wife

bo and drink - in' Gold - en Ca - da - llacs. Sal -

Pno.

mf

12

Wife

ly was there___ with her Dad - dy, But Dad - dy was in a___ funk; -

Pno.

15

Wife

'Cuz Sal - ly met up___ with and took___ a shine___ to a hunk -

Pno.

18

Wife

from East Po - dunk. ___ Dad - dy cried: "Hey! What - cha do - in' What - cha

Pno.

21

Wife

do - in'? ___ What's he ___ got I don't ___ got? ___ All -

Pno.

4. The Thief (See What I Wanna See)

26

Wife

— I — see's — A - mer - i - can cheese; — He'll melt — when you get — hot!" —

Pno.

24

24

Detailed description: This system contains measures 24-26. The vocal line (Wife) is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment (Pno.) is in grand staff. The lyrics are: "— I — see's — A - mer - i - can cheese; — He'll melt — when you get — hot!" —. Measure numbers 24 and 26 are indicated at the start of the vocal and piano staves respectively.

Wife

— And Sal - ly said: "I see what I wan - na see; — I

Pno.

27

27

mp

Detailed description: This system contains measures 27-29. The vocal line (Wife) is in treble clef. The piano accompaniment (Pno.) is in grand staff. The lyrics are: "— And Sal - ly said: "I see what I wan - na see; — I". A piano dynamic marking of *mp* is present in the piano staff. Measure numbers 27 and 29 are indicated at the start of the vocal and piano staves respectively.

Wife

know what I wan - na know. — I — don't need you — to tell —

Pno.

30

30

Detailed description: This system contains measures 30-32. The vocal line (Wife) is in treble clef. The piano accompaniment (Pno.) is in grand staff. The lyrics are: "know what I wan - na know. — I — don't need you — to tell —". Measure numbers 30 and 32 are indicated at the start of the vocal and piano staves respectively.

Wife

— me what's true; — if you don't like it, Dad - dy, you can blow, blow, —

Pno.

33

33

crescendo

Detailed description: This system contains measures 33-35. The vocal line (Wife) is in treble clef. The piano accompaniment (Pno.) is in grand staff. The lyrics are: "— me what's true; — if you don't like it, Dad - dy, you can blow, blow, —". A crescendo hairpin is shown in the piano staff. Measure numbers 33 and 35 are indicated at the start of the vocal and piano staves respectively.

36

Wife

blow, blow, — blow!"

Pno.

f

mp

(8^{vb})

40

THIEF

Ev - er seen a ba - by like that? — Shak - in' her ass —

Pno.

rapid arpeggio (like an echoplex)

6

3

3

3

3

(8^{vb})

42

— like that. — They don't make tits — like that. —

Pno.

3

6

3

3

3

3

(8^{vb})

THIEF: "Gives me the ole Bethlehem Steel...Who is she?"

45 CUE OUT (HUSBAND): "My wife."

45

Wife

Sa - tur - day night — at the same —

Pno.

Safety

f

mf rock it

3

(8^{vb})

4. The Thief (See What I Wanna See)

28

48

Wife

— place, they roll up the bam - boo rug;

Pno.

51

Wife

Ev' - ry - one was do - in' the lim - bo ex - cept for Sal - ly and her Po - dunk plug.

Pno.

54

Wife

Seems he took a shine to some chick -

Pno.

56

Wife

en, shak - in' her tom - tom - tom;

Pno.

59

Wife

Sal - ly saw that and Gua - co - mole! She ex - plo -

Pno.

61

Wife

ded like the hy - dro - gen bomb! She cried: "Hey, hey!"

Pno.

palms, gliss on white keys
f

63

Wife

— What-cha do-in', what-cha do-in'? — What's she got that I lack? —

Pno.

30

4. The Thief (See What I Wanna See)

Wife

66

That chick - - en is thin and mean -

Pno.

66

Wife

68

+Band, singing:

er than sin and ug - li - er than Bam - boo Jack!" And he said: "I

Pno.

68

Wife

71

see what I wan - na see. I know what I wan - na know.

Pno.

71

Wife

74

I don't need you to tell me what's true; If you don't

Pno.

74

77

Wife

like it, Ba-by, you can Blow, blow, — blow, blow, —

Pno.

fp

80

Wife

blow, blow, — blow, blow!"

Pno.

molto crescendo

82

Wife

Straight 8ths I see what I wan-na see — I know what I wan-na know

Pno.

f *hard driving rock*

85

Wife

I don't need you — to tell — me what's true, — If you don't

Pno.

4.The Thief (See What I Wanna See)

32

88

Wife

like it, Ba - by, ba - by, ba - by, ba - by, ba - by, you can

Pno.

mp

90

Wife

Blow!

Pno.

f

ff

8ub - -

SEGUE

5. (Big Money)

Moderate funk $\text{♩} = 104$ THIEF: "2 drinks later..." HUS: "A lot." THIEF: "Jimmy Mako"

Vamp (under dialogue) Vamp Vamp Vamp

Thief "Cash, cash." THIEF: (spoken over) "There's a little boathouse; right asides the Pond.
Over by the statue. Coupla steps beyond..."

Play 2X's

Pno. Vamp

Thief THIEF: "Two more vodka martinis, straight up, three olives." THIEF

Big mon-ey; Wait -

Pno. oily, stealthy

Thief in' for the tak-in'. Big Mon-ey; It's your luck - y day. Your

Pno.

5. The Thief (Big Money)

34

Thief
— mon - ey; Up — to us to grab it; You wan - na, we can cab it; I'll lead

Pno.

Thief
— the way. — You know you need mon - ey, to keep your ba - by hap - py.

Pno.

Thief
Cold mon - ey, to keep her in the ice; Well, there's - Big — Mon - ey; Just

Pno.
crescendo poco a poco

Thief
— hold out your mit - ten; Bring — a - long the kit - ten and don't — think twice. —

Pno.
mp

Thief ²³ You don't know me from A - - - dam, but we both was born - of Eve. ³

Pno. ²³ *< piu mosso* *mf*

Thief ²⁶ And you can count on me, Bro - - - ther, when I say

Pno. ²⁶ *molto crescendo*

Thief ²⁹ you must be - lieve that there is... Shh!

Hus. ²⁹ HUSBAND *f* Big Mon - ey!

Pno. ²⁹ *f*

5. The Thief (Big Money)

Thief ³² Keep it to your-self, man. Hard mon-ey; Ea - sy to be got. Our mon - ey; Chew

Hus. Our mon - ey...

Pno. *p*

Thief ³⁶ — on it and swal-low All — you do is fol - low, I'll lead — the way; — I'll lead

Pno.

Thief ³⁹ — the way.... (spoken) Gon-na eat that o - live? Mind if I?

Pno.

leg. *

Thief (sung)
Ain't A-mer-i-ca a fa - bu-lous place? there's gold - baked right in-to Mom's

Pno. *fp piu mosso* *fp*

Thief
ap - ple pie. Ain't A - mer - i - ca a god -

Pno. *f* *poco accelerando*

Thief
damn_ bless - ed place? There's gra - - - vy pour - in' out of the Red -

Pno. *fp*

Thief
White - and - Blue - chip_ sky!

Pno. *f*

5. The Thief (Big Money)

38

Thief

Hus.

Pno.

His gree-dy lit-tle mind went:

Big Mon-ey. Big Mon-ey.

Tempo primo

mp

Thief

Hus.

Pno.

Ping- y pang - y pong. Our ——— mon - ey. Let's — say just sup - pos - in' I meet

Our - - - mon - ey.

mp

Thief

Pno.

— you af - ter clos - in' you can't — go wrong. And if you're want - in' may - be, why not

62

Thief

bring a - long the Ba - by... The wife, a - long. I'll lead the way -

Hold ("2") *a tempo*

Pno.

poco rit. *mf* *mf* *mp*

65

Thief

I'll lead the way

Direct Segue

Pno.

p *poco rall.* *mf* *harsh, fast* *pp*

6. (The Park)

Moderato ♩=80

THIEF: "It was too perfect." 6

Piano *fp* sustained, dark *mp*

4 THIEF

Cen-tral Park. Jun-gle - land. Hid-den trea - sures for greed-y fish-es. The Ba - by did-n't like it; The

Rubato ♩=100

6

8 THIEF

Ba - by did - n't trust me; Made me more than horn - y...

Allegro ♩=120

mf

6

L. H. sustained throughout

11 THIEF: "...husband and me'd be right back."

No stars. The jun-gle's black.

R.H. LAST X

Safety

15

Thief

Down in-to the boat - house Right a - sides the Pond;

18

Thief

O - ver by the sta-tue; Cou-ple of steps be - yond... THIEF: "I tied him up."

Cut off

18

sfz

p *molto rit.* *mf*

THIEF: "...she was needed--"

22

WIFE: "Louie?"

Thief

Allegro Molto Vivace ♩ = 130

Ba - by's gon - na dance to - night! -

22

sfz

violent, accelerando poco a poco

24

Thief

(night) Ba - by's gon - na get it for free -

24

6. The Thief (The Park)

42
26
Thief

Ba - by's gon - na rock and roll

f

8va

28
Thief

and do the Do

ff

8va

long pause

31
Thief

Moderato $\text{♩} = 100$

You wan - na know how good she was? You wan - na

mp *colla voce*

34
Thief

know how good I was? "Whaddya think? After... After..."

8va

Thief

37 Cold. Chilly. Eyes like a de - mon's. Hot. Burn-in'

37 **Allegro** $\text{♩} = 120$

p stealthy, well-marked *mf*

Thief

THIEF: "You wanted this. Oh yes you did. Tell the truth." WIFE: "No."

"I

Pno.

mf (under dialogue)

Thief

45 see what I wan - na see; I know what I wan - na know;

45 *crescendo poco a poco e accelerando*

Thief

47 I don't need you to tell me what's true; If you don't like it Ba-by you... you..."

47 *f*

6. The Thief (The Park)

44

50

Thief

You'll go a-way with me; — You know you will.

50 *Moderato espressivo* ♩ = 100

mp colla voce

a tempo

53

Thief

You'll go a-way with me - - - and not — look — back, —

53

56

Thief

Does the sun real-ly rise in-the East? — Does the

56

mf

60

Thief

Earth real-ly spin a-round the sun? What's it mat-ter in the least? What's

60

mp

6. The Thief (The Park)

Thief

64

real for me ain't real for ev' - ry - one. You wan - na stay with - me,

mf mp

Thief

67

You know you do (do)

mf mp

Thief

70

You know the truth is tear - in' up your heart

poco accel.

Thief

73

You knew what you need - ed; You knew what you want - ed to

sub. mp

6. The Thief (The Park)

46

Thief

76

find. _____ You'll go a - way with me; _____ And

f *rall.* *mp* *fp*

Thief

80

leave what was be - - - hind...

colla voce *sustained, rubato* *p*

Thief

84

WIFE: "Kill me."

mp *p* *fp*

7. (Murder)

[The THIEF fights the HUSBAND. [The Thief stabs the HUSBAND through the heart. The HUSBAND dies. The WIFE screams and runs off.]

dictated

1

Piano

mp (thrust)
(low tom roll under)

(thrust)

(thrust)

ff (stab)

5

Thief

5

Pno.

mp slowly, diminishing

3

3

3

3

"...terrorized NYC, won't it?"

7, 11

Thief

THIEF (vocal 2x only)

THIEF (1st X): "...bluebears."

So, what - cha want me to say? I

7, 11

Pno.

Moderato $\text{♩} = 100$

p 1X underscore, slightly rubato
2X vocal, a tempo

9, 13

Thief

"Her stiletto?"

"By the statue."

CUE for 2nd X: "You don't believe me?"

told ya. I killed him.

9, 13

Pno.

mf 6

7. The Thief (Murder)

Thief

15 *3*

Be - lieve what - cha wan - na be - lieve; — What do I care? —

Pno.

mp

piu mosso

Thief

17 *ten.*

— You want the truth, — so here, take the truth. — I'll take — the chair.... —

Pno.

colla voce

p

8. The Janitor (Best Not to Get Involved)

JANITOR: "That's the whole point of this, right? The body?" "I told you, the guy was dead." "...supposed to do in situations like this." "I went home."

Janitor

Piano

Presto ♩ = 190

mp *accel.* *Tempo I accel.*

11 *frantic, agitated*
JANITOR

Jan. In this town one thing leads to a - no - ther; then a - no - ther; and then a - no - ther; One—

Pno.

mf *fp* *mp*

left hand *right hand*

16

Jan. — thing leads to a - no - ther; Best— not to get in - volved.

Pno.

mp *short pause*

8. The Janitor (Best Not to Get Involved)

Jan. ²⁰
 In this town some guys al-ways got a bro-ther who's a bro-ther who's got a bro-ther who'd

Pno. ²⁰
 a tempo

Jan. ²⁵
 ea - si - ly shoot_ his own mo - ther; Best_ not to get in - volved. You ne - ver

Pno. ²⁵

Jan. ²⁹
 know when you bump in-to a stiff whose stiff it is_ and how it got there; My -

Pno. ²⁹
 pedal a bit

Jan. ³³
 ster-ies all got an un - der - tow. And when you go_ snoop - in' round the

Pno. ³³
 f mp

38

Jan. facts the facts may turn out to be stran-ger than the my-ster-y you was -

Pno.

42

Jan. n't s'pose - ta know. Don't stop. Don't touch Don't ask Go

Pno.

49

Jan. home, go home, go home! In this town one thing leads to a - no - ther; then a -

Pno.

53

Jan. no - ther, and then a - no - ther; Liv - - - in' here you got - ta

Pno.

56

Jan. smother your cur - i - o - si - ty. Wait un - til the my - ster - y's

Pno.

60

Jan. solved;

Pno.

mf
Poco meno mosso
colla voce

fp

hold chord, add echoplex

63

Jan. Best not to get, best not to get, Best not to get - in - volved...

Pno.

a tempo

slight ten.

ATTACCA

9. The Wife (Louie)

1 **Moderato** ♩ = 80 **THE WIFE**

Wife

1 **Play 2x's**

mp sustained

What do you want me to say? I killed him;—

4

Wife

My hus - band. — Look at me; — What can I do? —

Pno.

colla voce

10

Wife

Look at me... —

12A 13

♩ = 80 not too slow, eerie

Pno.

p (blur, with pedal)

Pno.

9. The Wife (Louie)

54

WIFE: "I don't know. I saw Louie."

Allegro (still 'in 4') ♩ = 100

Pno. *pp* *rall.* (to 26) *mp* *agitated* *mp*

Wife (to 31)

He looked at me; — Si - lent as a sta - tue; He looked at me; — A look I'd

Pno. *(Poco accel.)*

Wife

ne - ver seen be - fore: Cold and hot; — Glar - ing in the dark; Freez - ing my in - sides; Burn -

Pno. *Piu mosso (in 2)* *cres.*

(CUE TO GO ON) WIFE "And all that we'd ever been was gone. Gone..."

Wife

ing down the Park; I felt un - clean; — I felt... (sp.) "Unclean." play fast, harsh

Pno. *(Rit.)* *(Meno mosso)* *mf* *rit.* *mp* *mf*

Wife

Molto Lento $\text{♩} = 100$

Pno. *p*

Pno.

45A 45B 45C 45D (to 51)

WIFE. "My love. My love..."

(Vocal Last x)

Wife

Moderato $\text{♩} = 90$
like a smoky blues

Re - mem - ber where you found me? Work - ing as a hat - check;

Pno. *mp p pp*

Wife

— Slum - ming with a gamb - ler; Lost. — Re - mem - ber how you saved me? —

Pno.

Wife

You bought me yel - low ro - ses. I re - mem - ber cry - ing: How much did they cost?

Pno.

molto cres.

Wife

Lou - ie, my sa - - - vior; Lou - ie, my he - ro;

Pno.

mf *mp* *mp*

Wife

Where are you now? Lou - ie, my an - - - gel;

Pno.

mf *mf* *rapid arp.*

Wife

Lou - - - ie, my hus - band; Did - n't I vow To love and o -

Pno.

mp *a tempo*

Wife

bey _____ Tell me what to do; _____ I'll do as you say _____

Pno.

Wife

HUSBAND: "Together." WIFE: "Together.?" HUSBAND: "Together." *Piu Mosso*

I would die with you; _____

Pno.

rubato $\text{♩} = 100$ *strike, like an echo* *a tempo* *lusher, moving faster*

mf 3

Wife

Accel. How ea - si - ly I would; _____ To - ge - ther, we found in this

Pno.

mp

Wife

sor - row - ful ci - ty _____ a gar - den of good. _____ To - ge - ther. To - ge - ther

Pno.

molto cres. *mf*

(Keep Moving Forward! No Rit!)

94

Wife

To - ge - - - - ther. No-thing⁴ to be-scared of, not if we're to-ge-ther.

Pno.

f sweeping

98

Wife

Re-mem-ber what you told me? We go on for - e - ver; Hun-dred bill-ion

Pno.

mp

p

103

Wife

life - times; This is on - ly one. Lou - ie, my sa - vior;

Pno.

accel.

molto cres.

f

108

Wife

Lou - ie, my he - ro. Look at us now Lou - ie, I'm rea - dy;

Pno.

p

pp

mf

f

Wife

Lou - ie, my hus - band. We are no more. Both of us

Pno.

ff

rapid arp.

p 3 3

rubato

mp

Wife

through. Lou - ie guide my hand; I will ho - nor you.

Pno.

mp a tempo

colla voce

a tempo

Wife

I will ho - nor you. I will ho - nor you.

Pno.

crescendo poco a poco

Wife

I will ho - - - nor you. will ho -

Pno.

accel.

Wife *(Molto Rit.)*
nor you!

Pno. *ff (Dictated)*

Wife

Pno.

CUE TO GO ON [WIFE DROPS KNIFE] *"I was too afraid to kill myself."* (Vocal Last x)

Wife *Moderato ♩ = 80* Safety What do you want me to say? _____

Pno. *p*

WIFE *"I was raped." "My husband is dead."* (Out of time)

Wife Look at me: _____ Look at me; Look _____ at me...

Pno. *(Non rit.) p fz rit.*

10. The Medium and The Husband

Medium

Piano

A

JANITOR: "This woman, she was hungry."

Medium

Pno.

CUE OUT (MEDIUM): "They say the dead only tell the truth, you know." **MEDIUM**

Moderato dry ♩=100

Vamp

What would you like me to say? It's my

Medium

Pno.

work. Talk - ing with the dead. Flat rate.

Medium

Pno.

Twen - ty bucks. So there I was I'm hold - ing a se - ance; for a

Medium

law - yer;— who is des' prate;— Wants to speak with a loved one;— His sis - ter A - lice Sue.

Pno.

Medium

A - lice Mae...

Pno.

Vamp under dialogue

mp

CUE OUT (MEDIUM): "Psychic interruptions -"

Medium

"..but never to me."

So this spi - rit, he's got a sto - ry;— it's a

Pno.

Medium

doo - zy— and he tells me;— No one else knows his sto - ry;—

Pno.

CUE OUT (MEDIUM): "
The husband. And so... restless..."

Medium

Thought I should get in - volved... $\text{♩} = 100$ Not too slow

Pno.

poco rit *mp* sustained, hushed *sempre legato* Safety

Medium

Dark... It's dark here; Space... No stars

Hus.

HUSBAND

Dark... It's dark here; Space... No stars

Pno.

molto crescendo

Medium

No where I re - mem - ber My life

Hus.

No where I re - mem - ber My

Pno.

mf *mp* rapid arp.

CUE IN (HUSBAND):
"...rest of my death."

Medium

Hus.

Pno.

My death

life My death...

rapid arp. cont'd

Moderato

(safety)
as before, stealthy funk

[ON BREATH]

CUE OUT : "I was plastered." 35

Hus.

Pno.

Big Mon-ey. Hid - den in the boat - house;

mp

Hus.

Pno.

Hot Mon-ey; Some-where in the dark. My mon-ey; Had - to trust a stranger Hell,

mf

Hus.

Pno.

I knew the dan-ger when we hit the Park...

[The WIFE appears]

mf fast, strike harshly

11. (Quartet)

HUSBAND: "...crap went right down the toilet." "Rashomon" CUE OUT: "R Shomon" CUE FOR LAST X: "Where had the 'A' on the marquee gone? Gone."

Husband

Allegro non troppo ♩ = 110
Play 4X's

Piano

mp blur w/pedal

Vamp

Vamp

Last X Only

"A' for 'Anger', 'Ambition!'"

7

Wife

I'll go a-way with you;— I don't care where.

Thief

THIEF

You'll go a-way with me;—

Hus.

HUSBAND

An-drew Sis-ters; A-mer - i-ca...

Pno.

molto crescendo

ff

sub. mf

slightly faster, with heat

marked pulse

11

Wife

I'll go a - way with you;—

Thief

— You know you will. —

Med.

MEDIUM

A - larm. —

Hus.

A - larm. —

Pno.

5

11. The Medium and The Husband (Quartet)

14

Wife — And not look - - - back. Does the sun

Thief You'll go a - way with me and not look - back. Does the sun

Med. Am - ne - sia.

Hus. Am - ne - sia.

Pno.

17

Wife — real-ly rise in the East? Does the earth real-ly spin a-round the sun?

Thief — real-ly rise in the East? Does the earth real-ly spin a-round the sun?

Med. Act - ress Ass - hole.

Hus. Act - ress. Ass - hole.

Pno.

11. The Medium and The Husband (Quartet)

21

Wife
 What's it mat-ter in the least? What's real for me ain't real for ev'-ry - one.

Thief
 What's it mat-ter; It don't mat-ter; What's real for me ain't real for ev'-ry - one.

Med.
 A -

Hus.
 A -

Pno.
mp *p molto crescendo* *accel.*

25

Wife
 — I want to stay with you; — I don't — have a — choice. —

Thief
 — You wan-na stay with me; — You know — you do. You know you do. —

Med.
 ban - - - - - doned. An-nul - - - - - ment.

Hus.
 ban - - - - - doned. An-nul - - - - - ment.

Pno.
f

11. The Medium and The Husband (Quartet)

29

Wife
You took a - way my right — to think — and choose.

Thief
You know — the

Med.
A - dul - ter - y.

Hus.
A - dul - ter - y.

Pno.
mp

32

Wife
You knew what I need-ed; You knew what I want-ed to find. - - -

Thief
truth. — You knew what I need-ed; You knew what I want-ed to find - - -

Med.
Am - bi - va - lence. Ache. A - base. Art.

Hus.
Am - bi - va - lence. Ache. A - base. Art.

Pno.
poco crescendo *mf* *mf*

11. The Medium and The Husband (Quartet)

36

Wife
(find) I'll go a - way with you. And leave what

Thief
(find) You'll go a - way with me. And leave what

Med.
Art - i - fice. All Gone. Gone.

Hus.
Art - i - fice. All Gone. Gone.

Pno.
f *mp* *molto ritard* *colla voce*

40

Wife
was be - - - hind.

Thief
was be - - - hind.

Hus.
Gone. Gone...

Pno.
Adagio *p* *mp* *pp*

12. (No More)

Allegro heated, intense ♩ = 150
WIFE: "Do something for me."
Piano *mp*

6
Thief **THIEF**
Look at your eyes. —

Med. **MEDIUM**
Look at her eyes. —

Hus. **HUSBAND**
Look at her eyes. —

Pno. 6

9
Thief
I - cy heat. —

Med.
I - cy heat. —

Hus.
I - cy heat. —

Pno. 9

12. The Medium and The Husband (No More)

12

Thief

Med.

Hus.

Pno.

mf

A de - vil re - leased; A de -

A de -

A de - vil re - leased. A de -

16

Wife

Thief

Med.

Hus.

Pno.

mp *mf* *f* *fp*

THE WIFE

No more try - ing not to laugh as you strug - gle to

vil re - leased. —

vil re - leased. —

vil re - leased. —

20

Wife

squeeze in - to your trou - sers as you slow - ly go bald. No more list - en - ing to

Pno.

23

Wife

Dan - ny Kaye al - bums; or leap - ing to your voice or jump - ing when called.

Pno.

26

Wife

No more sleep - ing through your bor - ing for - eign mo - vies. What was it the last time?

Pno.

29

Wife

Some - thing Ja - pan - ese? No more sit - ting still while you and all your law - yers drone

Pno.

32

Wife

on and on a - bout ta - xi cab fees. No more vi - sit - ing your

Pno.

5

mf

35

Wife

mo - ther ev' - ry Sun - day chok - ing down her pas - ta which she al - ways o - ver - salts.

Pno.

38

Wife

No - more 3 a. m. jea - lous in - nu - en - does then beg - ging my for - give - ness and then

Pno.

piu mosso

41

Wife

point - ing out my faults. No more. No more. Don't look at me that way.

Pno.

f *mp* *colla voce* *a tempo*

45

Wife

Your ears and your eyes got used to the lies but your

Pno.

f *mp*

48

Wife

get - ting the truth to - day. No more forc - ing me to

Pno.

f *mp*

52

Wife

wear the crap you buy me. Has a - ny - bo - dy told you you have rot - ten taste in clothes?

Pno.

55

Wife

No more forc - ing me to do and not to ques - tion. Why I took it this long,

Pno.

58

Wife

Christ on - ly knows. No more forc-ing me to give up what I want-ed. Sure-

Pno.

fp

61

Wife

- I liked your mo-ney but you ne-ver bought my soul. No more forc-ing me to

Pno.

mf

64

Wife

put up with your pa - tron - i - zing hot - stick, King Kong need to con - trol.

Pno.

molto cres.

67

Wife

No more forc-ing me to act like I en-joy it when you sud-den-ly re-mem-ber that I'm

Pno.

f driving

70

Wife shar - ing your bed. No more forc - ing me to lie and say I'm sor - ry. You

Pno.

73

Wife wan - na blame me, Ba - by, well then you go right a - head. No more. (breathe!) No more.

Pno. *mf* *f* *mp*

76

Wife — Don't look at me that way. You're not a - live. We're —

Pno. *a tempo* *mp*

80

Wife — not a - live. You and I died — to-day. No No more No more;

Pno. *accel.*

12. The Medium and The Husband (No More)

84

Wife

WIFE: "Kill him."

No— more! No— more!

84

Pno.

ff

fff

fists on lowest notes, let ring

Detailed description of the musical score: The score is for a scene from 'The Medium and The Husband (No More)'. It consists of two staves: a vocal line for the Wife and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 84 with the lyrics 'No— more! No— more!' and concludes with the instruction 'WIFE: "Kill him."'. The piano accompaniment starts at measure 84 with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *ff* and *fff*, and a performance instruction: '*fists on lowest notes, let ring*'. The score ends with a double bar line.

13. (Death)

Medium

Husband

HUSBAND

Adagio $\text{♩} = 100$

Some-one was cry - ing. Some-one in the dark

HUSBAND: "Me."

Piano

p colla voce

Med.

Hus.

"I bought it for her. For protection."

Li - ly, my trea - sure. Li - ly, my Ju - das.

Pno.

64 7

MEDIUM

Med. Sim-ple as this.

Hus. Sim-ple to do... Leav-ing the world... Sim-ple as this. Sim-ple as this.

Adagio

Pno. *p* quietly, colla voce

Med. Ea - si - er done than to con - ceive... Don't have to think.

Hus. Ea - si - er done, than to con - ceive. Don't have to think

Pno. *mp* piu mosso

Med. No - thing to grieve... :ife... Art.

Hus. No - thing to grieve. Life tries too hard to i - mi - tate art;

Pno. *mf*

13. The Medium and The Husband (Death)

Med. *33*
Death. Heart. And an - swers with truth: To

Hus.
Death does - n't have to, it cuts to the heart. And an - swers with truth: To

Pno. *33*
crescendo poco a poco

Med. *39*
live you must lie. Sim - ple as this.

Hus.
live you must lie. Ho - nor de - mands the he - ro must die. Sim - ple as this.

Pno. *39*
f *mp*

Med. *47*
Sim - ple as this. Sim - ple...

Hus.
Sim - ple as this. Sim - ple as...

Pno. *47*
p *p*

Med.

Hus. HUSBAND: "Would've been quicker." CUE OUT: "My blood flowed into the grass..."

Pno. [HUSBAND STABS HIMSELF] *pp* play fast **Vamp Moderato** ♩ = 100 Last X Only

Med. Dark. It's dark here. Space. No stars.

Hus. Dark. It's dark here. Space. No stars.

Pno. *sustained* *passionately*

Med. No where...

Hus. No where... [MEDIUM RISES]

Pno. *mf* *molto ritard* *

59 Med. And that was all I re - ceived. — I'm just re - peat - ing his words;

Hus.

59 Pno. *Tempo Rubato*
mp colla voce
mf

62 Med. — I'm just a fil - ter, ok - ay? — I on - ly told you the truth... —

Hus.

62 Pno. *evenly*

14. The Janitor (Light in the East)

1 **PRIEST: "...And so mean."** (to 7) 7 (OPT CUT m.7-8)

Janitor

Piano

pp *mp* **Moderato** $\text{♩} = 100$ lightly rhythmic, simply

"5 AM, Sunday Morning." **JANITOR**

Jan. Light in the East. Got a new day. If you lis-ten you can hear it, miles

Pno. *mp*

Jan. — and miles a-way: The low, low rum - ble of the town wak - in' up — with the light —

Pno.

14. Janitor (Light in the East)

84

Jan. *15*
— in the East... Night— in the West. There's the moon, all pale and ti - red like she

Pno. *15*

Jan. *18*
needs a lit-tle rest; Cuz the night's been bu - sy; You— can hear it ec - ho: Boun -

Pno. *18*
poco crescendo *mf* *mp*
light accent

Jan. *21*
cin' off - a build - ings like a ghost. Yeah, the night's been bu - sy;

Pno. *21*

14. Janitor (Light in the East)

Jan. 24 Tear - in' up the ci - ty like a too drunk guest who steals from his host. And

Pno. 24 *mf* 3 *ritard*

Jan. 27 leaves be - hind Blear - y eyes. The

Pno. 27 > *a tempo* *mp*

Jan. 29 smell of sex. And whis - key lies...

Pno. 29 10

Jan. 31 Then comes the light in the East. Time

Pno. 31 *rapid glissandos, play fast, ad i♩* *mp* **Primo Tempo**

14. Janitor (Light in the East)

Jan. ³⁴
— I like best.— It's bet - ter when the day still has its youth.—

Pno.

Jan. ³⁷
Bet - ter to walk; — Bet - ter to breathe; — Bet - ter to see the truth.

Pno.

ten. *ten.* *ten.* *segue*

Set tempo

15. (Finale)

Husband

Wife

Thief

Medium

MEDIUM
And that was all that he said; I'm - just re - peat - ing his words; You ev - er talk to the dead?—

JANITOR

(truth) The park. A sta-tue.

Piano

Tempo Primo $\text{♩} = 110$
mp

Hus.

Wife

THIEF

It happ - ened just as I said — Whatgood is ly - ing to you

Med.

— I on - ly told you the truth; The truth. His words.

Jan.

A thief; The truth. His wife.

Pno.

Accel. poco a poco

Hus.

Wife **WIFE**
What do you want me to say?—

Thief
— I'll get the chair an-y way — I on-ly told you the truth. — The truth.

Med.
His spi-rit. The dark. The truth.

Jan.
Her beau-ty. His grief. The truth.

Pno.

Hus.

Wife
— I tried the best I know how. — I told you all that I know. — I on-ly told you the truth.

Thief
Her eyes. Her bod-y. Her knife.

Med.
A thief. A wo-man. His blood.

Jan.
Her knife. A boat-house. His blood.

Pno.
piu mosso

13 **HUSBAND**

Hus. There's noth - ing more af - ter that. ——— There's noth - ing more that I knew. —

Wife — The truth. My

Thief The truth. Her skin.

Med. The truth. Her knife.

Jan. The truth. A lie.

Pno. *mf*

15

Hus. — There's noth - ing more of my life. — I on - ly told you the truth. The

Wife love. My hus-band. The

Thief Her tem-per. A fool. The truth.

Med. A sta-tue; A lie. The truth.

Jan. Her hus-band; The dark. The truth.

Pno. *mp*

15. Finale

90
18

Hus. *growing more insistent*
truth. The truth the truth the truth the

Wife *growing more insistent*
— The truth the truth the truth the truth the

Thief *growing more insistent*
The truth. truth the truth the truth

Med. *growing more insistent*
The truth. The truth the truth the truth the

Jan. *growing more insistent*
The truth. The truth the truth the truth the

Pno. *no ritard*

21

Hus. *f* *mp*
truth the truth...

Wife *f* *mp*
truth the truth

Thief *f* *mp*
truth... truth...

Med. *f* *mp*
truth the truth...

Jan. *f* *mp*
truth the truth...

Pno. *p* *mf*

15A. ACT II Opening

Michael John LaChiusa

Piano

The musical score is written for Piano in common time (C). It consists of three measures, each with a specific cue and performance instruction. The first measure is marked with a forte (*f*) dynamic and includes the instruction "cym. roll" with an asterisk. The second measure is marked with a forte (*f*) dynamic and includes the instruction "Kabuki blocks". The third measure is marked with a forte (*f*) dynamic and includes the instruction "Rainstick" and "Segue".

Cue 1 *f* cym. roll

Cue 2 *f* Kabuki blocks

Cue 3 *f* Ad lib Japanese flute Rainstick Segue

16. Kesa and Morito (Morito)

Moderato $\text{♩} = 90$

Piano *mp sensual*

Morito

MORITO

To - night I kiss my lo - ver for the

p *p*

Morito

last time. I go to her at mid - night; — Slip ping past the gate;

16. Kesa and Morito (Morito)

Morito

11

Float - ing to her bed. I let her hands car - ess

mp

Morito

14

me for the last time. I knife in - to her bo dy;

Morito

17

For-ci-bly and proud; (She says that I'm in - cre - di-bly en - dowed. Thick er than her

Morito

20 hus - band.)_ 20A 21 And as I kiss my lo-ver for the

Morito

22 last time The world dis-solves a - round me; I de-sert my bo - dy;

Morito

25 All of time is gone. Dusk is dawn;

Morito

28 — Dawn is noon; Late is now; Now is soon;

Morito

31 This is what it's like _____ to be _____

mf

Morito

33 _____ God. _____ I

6 7

Morito

35 *Meno mosso (in 2)*
watch my - self _____ out - side my - self _____
lightly percussive, rapid triplets

fp

sustained

Morito

37 Sleep and breathe and wake and sigh _____

16. Kesa and Morito (Morito)

Morito

Sweat and shit and screw and lie. My god, it's

molto crescendo

Morito

hell to be God. Watch-ing from a dis - tance, —

harshly

Morito

I nei - ther laugh nor cry

Morito

As the flood - gates are o - pened and the

Morito

49

in-no-cent die. A lie be-comes the truth and the truth be-comes a lie.

mp

Morito

52

Lie. Lie.

Tempo primo

fp

Morito

56

To - night I kiss my lo - ver for the

mp

Morito

59

last time. She'll feel my hands a - bout her, tight a-round her throat; I'll

Morito

end my lo - ver's life. ——— And I'll re - turn to my bo - dy; ——— To my

62

mp

Morito

bones, to my skin ——— What I've set in mo - tion, ——— can -

66

Morito

not be re - versed. Time will ———

69

fp

Morito

be - gin ——— Time ———

72

mf

Morito

75

Time

crescendo

Morito

78

Time!

f

molto crescendo y acelerando

Morito

81

ff

Segue

GLORYDAY

17. (Confession/Last Year)

100

Moderato
Vamp CUE OUT (PRIEST):
 "...not yet, Monsignor..."

(let chord ring)

sfz *ffz* *p* *(sustained, glassy)* *(sustained, glassy)*

Piano

2D 2E 2F 2G 2H

Pno.

CUE OUT (PRIEST):
 "...every word seems to be
 missing a letter."

3 CONFESSORS (to m. 5) 5 6

Bless me Fa - ther, I have sinned My
 Safety

Pno.

8

last con - fes - sion was... (let chord ring)

Pno.

sfz

* *Ped.*

14

Safety
Vocal Last X

S Bless me Fa ther... (begin speaking, ad lib)

A Bless me Fa (Fa)

T Bless me Fa ther... (begin speaking, ad lib)

B Bless me Fa

14

Safety

Pno.

mp *mf*

19

A

B

ther... (begin speaking, ad lib)

CONFESSOR: "Why doesn't God help me?"

PRIEST: "I was eighteen when I entered the seminary..."

ther..(begin speaking, ad lib)

Pno.

Safety

p

24

Pno.

31

Pno.

Play 3X's

Play 3X's

36 cue PRIEST:...*Evaporated. Poof.* PRIEST

Safety Last year. Last year.

Pno.

42 I saw the world ex-plo-ding. I felt a weird fore-bo-ding be-fore

Pno.

47 I watched the ci - ty fall in sil - ver clouds, con - sum - ing

delicately

Pno.

53 crowds of un - sus - pect - ing souls.

Pno.

58

Pno.

under dialogue

always sustained

64

Pno.

70

CONFESSOR: "Then why did it happen? Why?"

Pno.

Safety

75

How wrong, I thought that God should have no pi - ty.

Pno. *mp*

79

He'd let a gleam - ing ci - ty be crushed and le - velled to the ground.

Pno.

84

A - round me I heard pray - ing.

Pno. *Piu mosso*
con moto
mf

89

Cries of grief and pray - ing. But I re -

Pno.

94

mem - ber say - ing: _____ What for? _____ Who is

Pno.

99

lis - ten - ing — to us? Who hears our prayer? Is there such a thing — as hea - ven? Is there

Poco piu mosso (*colla Voce*)

Pno.

mf

105

no "there" there? _____ Last year. _____

A tempo

Pno.

molto crescendo *poco rit.*

110

Last year. _____ Be - fore — the end - less grie - ving, I went — to bed — be - liev - ing —

Pno.

mp

Slower, thoughtfully (*colla voce*)

115

— that God — would al-ways be a friend. But when the smoke fin' lly

Pno. *mp* *mf* *poco rit.* *p* *mp*

122

cleared, my faith in God had dis - ap - peared. So I let go of

Pno. *rit.* *mp*

A tempo

129

hope. And that's how I could cope. Last

Pno.

Piu mosso (with urgency)

135

S
A
T
B

mf Bless me Fa - ther, I have sinned. My
mf Bless me Fa - ther, I have sinned. My
mf Bless me Fa - ther, I have sinned. My
mf Bless me Fa - ther, I have sinned. My

135

year. Last year. PRIEST: "I can't answer you!" (etc.)

135

Pno.

Piu mosso (with urgency)
rapid arp.
fp ⁵ harsh, abrupt

141

S last con - fes - sion was... Bless me Fa - ther,

A last con - fes - sion was... Bless me Fa - ther,

T last con - fes - sion was... Bless me Fa - ther,

B last con - fes - sion was... Bless me Fa - ther,

Pno. *poco accel.*

Priod: *There never was an answer!*

147

S tell me why On - ly the brave and in - no - cent die.

A (begin speaking, ad lib) ...Die

T tell me why On - ly the brave (begin speaking, ad lib) ...Die

B tell me (begin speaking, ad lib) ...Die

Pno.

153 **PRIEST**

Moderato ♩ = 100 All these years, I've been li-ving a lie, — a lie, — a lie, a lie,

(Slight Military Feel) 3

Pno. *mp*

157 Priest: *My Aunt Monica was right.*

— a lie...

157 **AUNT MONICA**

Re-li - gion is

Pno.

161

ty - ran - ny!

Sa-lute the Work₃ - er!

161 **Play 3X's**

Pno.

165

So - cial - is - mor die!

165 **AUNT: "You did what?"**

Pno.

18. The Greatest Practical Joke

PRIEST: "...Entering the priesthood."

AUNT MONICA

Moderato ♩ = 120

mp

Aunt

The great - est prac - ti - cal joke

Piano

3

Aunt

played on the com mon folk is God. (You want some man - i - cot'?) - The

Pno.

3

Aunt

worst po - li - ti - cal prank pulled by the file and rank is Christ...

Pno.

3

Aunt

Mo - ham - med. Bud - dha, Vish - nu, Jo - seph Smith and all his angels.

Pno.

Detailed description of the musical score: The score is for a piece titled '18. The Greatest Practical Joke'. It features a vocal line for 'Aunt Monica' and a piano accompaniment. The tempo is 'Moderato' at 120 beats per minute. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The piano part features a consistent triplet accompaniment in the bass line. The lyrics are: 'The great - est prac - ti - cal joke played on the com mon folk is God. (You want some man - i - cot'?) - The worst po - li - ti - cal prank pulled by the file and rank is Christ... Mo - ham - med. Bud - dha, Vish - nu, Jo - seph Smith and all his angels.' The score is divided into four systems, each with a vocal line and a piano line. The piano line includes dynamic markings like 'mp' and '3' for triplets.

Aunt 11
To keep the poor in check — the biz - ness

Pno. *mf*

Aunt 13
of - fers Ho - ly Mass - es and threat - ens Hell and heck. —

Pno. *f*

Aunt 15
Look at the world. You think there's a God? There is - n't a God. Not when you got all those -

Pno. *mp*

Aunt 17
cri - mi - nal types like Hen - ry Kis - sin - ger sneak - ing a - round and ped - dl - ing nukes.

Pno.

Aunt

19

3 3 3 3

Look at the world. If there's a God, you'd think he'd do some-thing to -

Pno.

19

3

sub

Aunt

21

3 3 3 3

stop all the war and the crime and the graft and he'd

Pno.

21

3 3 3 3

Aunt

22

3 3 3 3 3 3

pu-nish those son - o - va - bitch - es who write all those stu-pid new T V shows. —

Pno.

22

3 3 3 3

Aunt

24

3 3 3

Look at the world: There can't be a God. Not when you got those

Pno.

24

mf

3

26

Aunt

cra - zy nuns like Mo - ther The - re - sa who don't give those In - di - ans rub - bers and so they have

Pno.

28

Aunt

ba - bies and ba - bies and ev' ry - one's crowd - ed and hun - gry and starv - ing. Of course, if

Pno.

30

Aunt

In - di - an food was all I had to eat I would - n't eat. There's

PRIEST: "I am not crazy."

Safety (Vocal Last X)

Pno.

33

Aunt

lots a blood you can spill; You've got the right to kill for God. (Eat

Pno.

mp

36

Aunt

up, there's more la - sag - na.) You'll earn your saint - ly re - ward

Pno.

38

Aunt

aim - ing your mis - siles toward the heath - en who do not be - lieve in

Pno.

40

Aunt

all the crap that you be - lieve in. You — were al - ways a gul - li - ble dope; — You

Pno.

mf >

legato

43

Aunt

keep play - ing dumb — and ba - by you'll be the Pope. — So

Pno.

18. The Greatest Practical Joke

45

Aunt

man-ge! Feast be-fore you fall for the great-est prac-ti-cal joke.

Pno.

mf

48

Aunt

of all!

Pno.

f

51

Aunt

(Ma-donn!...)

Pno.

f

SEGUE

19. First Message

1 **Moderato** ♩ = 60 (to 6)

Piano *p*

The piano introduction consists of two staves. The right hand starts with a whole note chord (F major) and then plays a series of chords: F major, C major, F major, C major, F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays a steady eighth-note accompaniment: F, C, F, C, F, C, F, C, F, C, F, C, F, C, F, C.

6 **PRIEST**

Light in the East;—

Pno.

The first line of the priest's message. The vocal line (treble clef) has a whole rest for the first two measures, then sings "Light in the East;—" with a long note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays chords: F, C, F, C, F, C, F, C, F, C, F, C, F, C, F, C.

9 Got a new day;— If you lis - ten you can hear it,— miles and miles a-way;

Pno. *poco ten.*

The second line of the priest's message. The vocal line (treble clef) sings "Got a new day;—" with a long note, followed by "If you lis - ten you can hear it,—" with a long note, and "miles and miles a-way;" with a long note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays chords: F, C, F, C, F, C, F, C, F, C, F, C, F, C, F, C. The instruction *poco ten.* is written above the piano part.

12 **PRIEST: (spoken) "Central Park... So big."**

Play fast ♩ = 60

Pno. *mp* *sustained, hushed* *rit.*

The third line of the priest's message. The vocal line (treble clef) has a whole rest for the first two measures, then sings "(Central Park... So big.)" with a long note. The piano accompaniment (Pno.) consists of two staves. The right hand plays chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays chords: F, C, F, C, F, C, F, C, F, C, F, C, F, C, F, C. The instruction *Play fast* ♩ = 60 is written above the piano part. The instruction *mp* *sustained, hushed* is written below the piano part. The instruction *rit.* is written below the piano part. There is a *leg.* marking at the beginning and an asterisk *** at the end of the piano part.

PRIEST: "...so central."

15

Pno. *mp* *rit.*

Vocal 2nd X

(to 22)

(What if...)

20

Pno.

PRIEST: "I'll give you Christ."

"In

play very fast 3

3

rit.

22

Pno. *play very fast* 3 *rit.*

three weeks; On Tues - day; At one p. m. sharp; A

p quietly, hesitantly, colla voce

27

Pno. *p* quietly, hesitantly, colla voce

mi-ra-cle will oc - cur: Here, in Cen-tral Park; Be

piu mosso *crescendo poco a poco*

fore our ve-ry eyes; From the depths of the Pond Christ will rise!

f

Be - lieve and be free! Be - lieve, and be

fp *p*

free..."

a little faster

47 (to 52) 52

"In

Allegro non troppo

mp rhythmically

Pno.

53

three weeks; — on Tues - day — At one p. m.

SOLO #2

"In three weeks; — On

mp

Pno.

56

sharp; A mi-ra-cle will oc - cur; A mi-ra-cle —

56

Tues - day — At one p. m. sharp; A mi-ra-cle will oc -

SOLO #3

In three weeks; — On Tues - day; — At one p. m.

Pno.

A mi - ra - cle...
cur. A mi - ra - cle...
sharp. A mi - ra - cle...
One by one they
ga - ther. Stran - gers in the Park.
One by one by one they flock like cur - i - ous crows. And the

70

lie grows.

Pno.

f

74

CPA: "Father! Have you read the message?"

Pno.

mp

79

PRIEST: "...fragile makeup a person has... ..fall for the hoax... ..waiting to be detonated."

Pno.

sfz

20. Central Park

PRIEST: "All that has been lost will be found." CPA

CPA I was a C. P. A. —

$\text{♩} = 160$

Piano *p* Play 2x

CPA 7

Of-fice. Brief-case. White shirt. Striped tie. Crunch-ing num-bers.

Pno. 7

CPA 13

Hi-ding as-sets. Try-ing to dis-guise my cli-ents lit-tle lies. I was a hap-py man.

Pno. 13 *mp*

CPA ¹⁸ Nice house. Nice life. Nice kids. Nice wife. And a girl-friend.

Pno. ¹⁸

CPA ²⁴ I was king of my — do - main. — For - mu - la - ting Ca - pi - tal gain:

Pno. ²⁴ *mp* delicately, glassy

CPA ²⁸ Ten thou - sand mi - nus three thou - sand

Pno. ²⁸

CPA 31

di - vide by six hun - dred and that's a - no - ther mil - lion! My

Pno. 31

Detailed description: This system covers measures 31 to 34. The CPA part is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "di - vide by six hun - dred and that's a - no - ther mil - lion! My". The Pno. part consists of two staves. The right hand plays chords and arpeggios, with a "Sua" marking above the first measure. The left hand plays a bass line with eighth notes and quarter notes.

CPA 35

fa - ther was a rab - bi. And I knew a - bout God. I knew that God watched

Pno. 35

fp

Detailed description: This system covers measures 35 to 38. The CPA part is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "fa - ther was a rab - bi. And I knew a - bout God. I knew that God watched". The Pno. part consists of two staves. The right hand plays sustained chords, with a "Sua" marking above the first measure and a dynamic marking of *fp*. The left hand plays a bass line with quarter notes.

CPA 40

- me day and night. But then the oth - er day I was work - ing in my of - fice, I was

Pno. 40

Detailed description: This system covers measures 40 to 43. The CPA part is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- me day and night. But then the oth - er day I was work - ing in my of - fice, I was". The Pno. part consists of two staves. The right hand plays chords and arpeggios, with a "Sua" marking above the first measure. The left hand plays a bass line with quarter notes and eighth notes.

45

CPA

crunch-ing lit - tle num - bers, I was hi - ding lit - tle lies and sud - den - ly I re - a - lize that

Pno.

48

CPA

God does - n't see me. He does - n't see me through the con - crete or the

Pno.

fp tribal drums underneath *pp*

51

CPA

bad flou - res - cent light - ing, No, God does - n't see me. He does - n't see me in the num - bers, in my

Pno.

55

CPA

suits or in my life _____

Pno.

f

57

CPA

— He does - n't see my life _____

Pno.

f

59

CPA

—

Pno.

p

*I tried to tell people but no one listened.
Do you know what that's like when no one listens?*

62

CPA

You get an-gry. at your ass-hole boss. And your stu-pid wife 'cause she can't per-ceive

Pno.

mp

66

CPA

the hell you're go-ing through, and then one day, you wan-na blow her

Pno.

ff

70

CPA

face a-way. You wan-na blow the world a-way!

Pno.

ff

CPA 74 So I jumped in a cab and I

Pno. 74 *p*

Detailed description: This system contains the first two staves of music. The top staff is for the CPA (Cello/Piano/Alto) part, starting at measure 74. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) beamed together, followed by a quarter note (C5), a quarter rest, and another quarter note (D5). The lyrics "So I jumped in a cab and I" are written below the staff. The bottom staff is for the Piano (Pno.) accompaniment, also starting at measure 74. It has a grand staff with treble and bass clefs. The right hand plays a complex rhythmic pattern with many sixteenth notes. The left hand plays a simpler bass line with quarter notes. A dynamic marking of *p* (piano) is placed above the right hand staff.

CPA 77 drove through Man-hat-tan and I reached Co-lum-bus Cir-cle and I stopped. And I walked in-to the Park.

Pno. 77

Detailed description: This system contains the second two staves of music. The top staff is for the CPA part, starting at measure 77. It continues the melody from the previous system. The lyrics "drove through Man-hat-tan and I reached Co-lum-bus Cir-cle and I stopped. And I walked in-to the Park." are written below the staff. The bottom staff is for the Piano accompaniment, starting at measure 77. It continues the piano accompaniment from the previous system.

CPA 81 Cen-tral Park; Jun-gle - land. Hid-den trea_sures for

Pno. 81 *mf* fast---strike harshly *slower*

Detailed description: This system contains the third two staves of music. The top staff is for the CPA part, starting at measure 81. The lyrics "Cen-tral Park; Jun-gle - land. Hid-den trea_sures for" are written below the staff. The bottom staff is for the Piano accompaniment, starting at measure 81. It features a dynamic marking of *mf* (mezzo-forte) and a tempo instruction "fast---strike harshly". A tempo marking of $\text{♩} = 100$ is placed above the right hand staff. The piano accompaniment is characterized by long, sweeping melodic lines with many ties, and a *slower* section is indicated towards the end of the system.

84 *mp* *molto rit.*

CPA C. P. A.s and cheata - ing hus - bands and sons of rab - bis..

Pno. *molto rit.*

88 CUE OUT (CPA): "And I knew what I had to do."

CPA Here I am in Cen - tral Park.

Pno. *Vamp* *mp* $\text{♩} = 150$

92

CPA No more job or fam' - - - ly. No more lies. Or suits or ties.

Pno.

CPA ⁹⁶ Made my - self ___ at home ___ here. Made my - self ___ at home. ___

Pno. ⁹⁶

CPA ¹⁰⁰ And all week long I have swapped ci - gar - ettes for a

Pno. ¹⁰⁰ *mf* *mp*

CPA ¹⁰⁴ spot on a bench, sleep - ing next to an ac - tor who snores. (I love it.) All week long I have

Pno. ¹⁰⁴ *mf* 5

CPA ¹⁰⁹ tanned in the Ram - bles and bathed in the Pond; I am per - fumed ___ with the Great Out -

Pno. ¹⁰⁹

20. Central Park

132
113

CPA
doors! _____ Who in - vent - ed Cen - tral _____ Park? _____

Pno.

117

CPA
I would like _____ to thank _____ him. - God will see _____ a

Pno.

121

CPA
pur - er me: _____ Glo - ry - day _____ un - bind _____ me.

Pno.

CPA

125

Put my past — be - hind — me. Shine and blaze — and blind — me!

Pno.

CPA

129

Come and find — me God! —

Pno.

CPA

133

Pno.

21. Second Message

1 **PRIEST: "...its own conflagrant life."**

Priest

Allegro ♩ = 150

Piano *mp* *delicately, but agitated*

5 **PRIEST**

Priest

A bold and bla - tant lie which gen - ious has con -

Pno.

9

Priest

ceived; — The more far-fetched the lie, — The more that it's be -

Pno. *mp* *crescendo poco a poco*

13
Priest
lieved...

13
Pno.
accel. *mf* *warmer sustained*

17
Priest
Tens by tens they ga - ther;

17
Pno.
Piu mosso legato *mp*

21
Priest
Suck - ers in the park.

21
Pno.

25
Priest
Do - zens by the do - zens mass as

25
Pno.

Priest

Glo - ry day looms. And the

Pno.

crescendo poco a poco

Priest

lie

Pno.

mf

4

Priest

(to 38) blooms!

Pno.

l'istesso
faster, hushed

3

Act.

(to 41) ACTRESS "In

Priest

"In two weeks

Pno.

mp

3

Act. two weeks on Tues - day

Priest On Tues - day; At

Pno.

Act. At one p. m. sharp, a mi - ra - cle

Priest one p. m. sharp; A mi - ra - cle will oc -

Pno.

Act. will oc - cur: Wit - ness to the faith, you'll

Priest cur: Wit - ness to the faith, you'll

Pno. *piu mosso*

Act. find sal - va - tion here: from the depths of the Pond, Christ.

Priest find sal - va - tion here: from the depths of the Pond, Christ.

Pno.

Act. will ap - pear! Be - lieve and be

Priest will ap - pear! Be - lieve

Pno. *f* *Rall. (in 2)*

Act. free Be - lieve, and be *ten.*

Priest and be free..." *molto ritard*

Pno. *p*

Act. free..."

Priest

Pno. Moderato slower 3 p 3

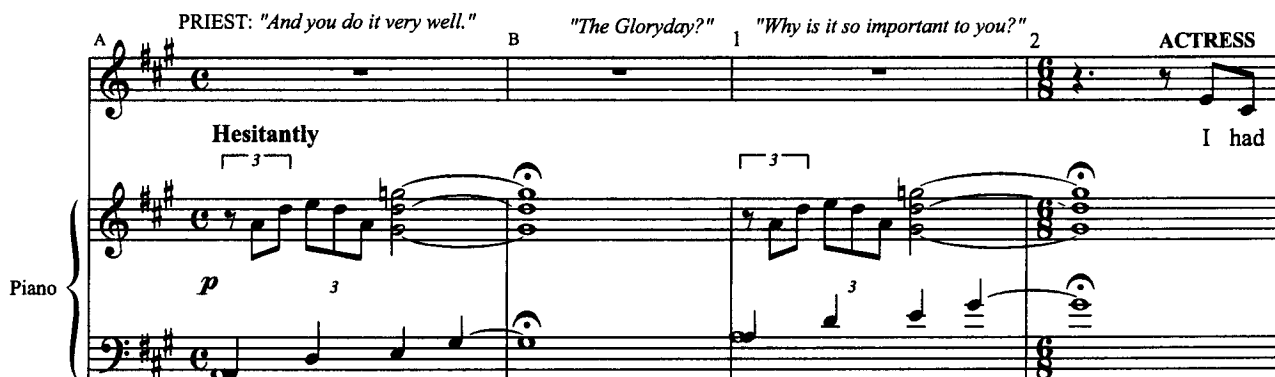
Detailed description: This musical score page features three staves. The top staff is for the Actor (Act.), showing a vocal line with a long note and the lyrics "free...". The middle staff is for the Priest, which is mostly empty. The bottom staff is for the Piano (Pno.), consisting of two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part starts at measure 50, marked "Moderato", and includes a triplet of eighth notes. The left-hand part includes a triplet of eighth notes and a piano (*p*) dynamic marking. The score concludes with a double bar line and repeat dots.

22. Coffee

A *PRIEST: "And you do it very well."* B *"The Gloryday?"* 1 *"Why is it so important to you?"* 2 **ACTRESS**

Hesitantly
[3]
p 3

I had



8

just fi-nished shoot-ing a cof-fee com-mer-cial; Na-tion-al spot and re-si-du-al hea-ven; My

♩ = 100

Pno.



12

boy-friend's on t. v.; A soap ope-ra vill-ain; We both live in splen-dor in Be-ver-ly Hills.

Pno.



16

The hills. The hills. The hills... Life could

Pno.



21

not have been sweet-er; I love Ca-li - for-nia; We ce-le-brate sweeps month; Co-caine and vod-ka;

Pno.

25

Drive through the moun-tains; Laugh-ing and speed-ing; The stars are so daz-ling; The road spins and

Pno.

29

weaves. _____ Our con -

Pno.

33

ver-ti-ble Ja-gu-ar leaps off the moun-tain; Thank God I'm too stoned to be wear-ing my seat-belt; I

Pno.

mf *crescendo*

37

crash and I tum-ble through cac-tus and sage; Break-ing my arm and my nose and my jaw and my

Pno.

41

neck. Ouch, right? So I

Pno.

45

wake up in sur-ge-ry ten ho-urs la-ter; My a-gent sends flo-wers; My boy-friend is miss-ing; my

Pno.

49

face is dis-fi-gured, it's per-fect-ly ruin-ed; The "Star" takes my pic-ture; I'm news for a week.

Pno.

53

Then the

Pno.

57

a-gen-cy can-cels my cof-fee com-mer-cial; It's fare-well, good-bye to re - si-du-al hea-ven; Thank

Pno.

61

God for the mor-phine; Thank God for my deal-er; And for the vod-ka that mel-lows the coke.

Pno.

65

The coke. The coke. The coke. The coke. The coke. The coke.

Pno.

71

Yeah. I could use a lit-tle help.—

Rubato ♩ = 100
mp colla voce

77

I could use a lit-tle hope.— I could use a lit-tle

82

some-thing that— has worth. ³ And il - lu - mi - nates— the point. ³ of my

more expansive *crescendo*

86

be - ing on— this earth.— Look, I look a - round— the earth.— And I

mf

90

see: I don't need an a - gent. I don't need a

Pno.

94

job. I don't need the coke or booze. I can kick 'em

Pno.

98

if I choose. But I could use a lit-tle

Pno.

104

mi-ra-cle. Yeah. I could use a lit-tle

to 109

Pno.

22. Coffee

146

110

Tempo Primo

mi-ra-cle.

Pno. *p*

116

I had just fi-nished shoot-ing a cof-fee com-mer-cial; and ain't it-i-ron-ic?

Pno.

120

I don't drink cof-fee. Cof-fee. Cof-fee. Cof-fee. Cof-fee.

Pno.

125

PRIEST: "I also realize that there are others, now, others who are more quietly succumbing to the joke."

Coffee. Coffee. Coffee.

Pno. *decrescendo* *rit.* *pp f*

23. Gloryday

AUNT: "When are you gonna toughen up?"

LAST X (REPORTER): "4...3...As you can see Carol, there is a crowd gathered here at the pond..."

Priest

Piano

Allegro ♩ = 150
Vamp

mp

A B

8vb

1 **PRIEST**

Priest

Pno.

You've got your cra-zies for Je - sus'sake; — the lo-sers who've got no-thing to lose. —

8vb (8vb)

5

Priest

Pno.

You've got your herds of bro - ken souls; — E - mo - tion - al - ly drained — black holes; — You've

crescendo

8vb

9 (CUE OUT) REPORTER: "4...3..."

Priest
got 'em all here:— Wait-ing for the Glo-ry day!—

Pno.
Vamp IX, and after "Eternal hope"
under dialogue

8vb

13

Priest
You've got your crip-pled and blind— and deaf;— A se-lection of af-flic-tions to choose.—

Pno.

8vb

16

Priest
— You've got your shreds of des-p'rate lives;— your cri-

Pno.

8vb

19

Priest
min-als— and bat-tered wives;— All gath-er-ing here:—

Pno.
crescendo

8vb

23. Gloryday

22

Priest

Wait - ing for the Glo - ry day!

S.

Glo - ry day. —

A.

Glo - ry day. —

T.

Glo - ry day. —

B.

Glo - ry day. —

Pno.

sub

25

Priest

Move o - ver - Grace - land; Bye, —

S.

Glo - ry day — Glo - ry!

A.

Glo - ry day — Glo - ry!

T.

Glo - ry day — Glo - ry!

B.

Glo - ry day — Glo - ry!

Pno.

mp

Priest

28 — bye Lourdes; — the world has a new — re - li - gious shrine. — The

Pno.

28 *crescendo poco a poco*

Priest

31 poor and the weal - thy are com - ing in hordes; — Bring your sins — and form —

Pno.

Priest

34 — a line — for the T - shirts. Fun - ny hats. Pam - phlets.

S.

34 T - shirts.

A.

34 T - shirts.

T.

34 T - shirts.

B.

34 T - shirts

Pno.

34 *f*

23. Gloryday

37
Priest Pos-ter art T - shirts. Sta - tu - ettes. Prayer - books. Tour - ing

37
S. Pos-ter art. T - shirts.

37
A. T - shirts. Sta - tu - ettes.

37
T. T - shirts. Tour - ing

37
B. T - shirts. Prayer - books.

37
Pno.

40
Priest maps. T - shirts. Glo - ry day! _____

40
S. T - shirts. Glo - ry - day! _____

40
A. T - shirts. Glo - ry day! _____

40
T. maps. T - shirts. Glo - ry day! _____

40
B. T - shirts. Glo - ry day! _____ Glo - ry day! _____

40
Pno.

(8th)

23. Gloryday

Priest (day!)

S. Day! Day! Glo - ry day!

A. Glo - ry day! Glo - ry day! Glo - ry day!

T. Day! Glo - ry day!

B. Glo - ry - day! Glo - ry day! Glo - ry day!

Pno. *fp*

Priest "In three days, On

S. In three days

A. In three days

T. In three days

B. In three days

Pno. *mp* *8va*

49
Priest
Tues - day, At one p. m.

49
S.
On Tues - day

49
A.
On Tues - day

49
T.
On Tues - day

49
B.
On Tues - day

49
Pno.
6 6 6 6 *grz*

52
Priest
sharp A mi - ra - cle will oc - cur. Do

52
S.
A mir - a - cle

52
A.
A mi - ra - cle.

52
T.
A mir - a - cle.

52
B.
A mir - a - cle.

52
Pno.
rapid arp
6

Priest 55
 not em-brace the lies or the doubts be-lieved by

S. 55
 Lies.

A. 55
 Lies.

T. 55
 Lies.

B. 55
 Lies.

Pno. 55
crescendo

Priest 58
 some From the Glo-ry day!—

S. 58
 From the depths of the Pond our Lord shall come!"

A. 58
 From the depths of the Pond our Lord shall come!"

T. 58
 From the depths of the Pond our Lord shall come!"

B. 58
 From the depths of the Pond our Lord shall come!"

Pno. 58

23. Gloryday

62

Priest Day! _____

S. Glo - ry day! _____ Day! _____ Glo - ry day! _____

A. Glo - ry day! _____ Glo - ry day! _____

T. Glo - ry day! _____ Glo - ry day! _____ Glo - ry day! _____ Glo - ry day! _____

B. Glo - ry day! _____ Glo - ry day! _____ Day! _____

Pno.

66

Priest Glo - ry! _____ Glo - ry _____ Day! _____

S. _____ Day! _____ Glo - ry

A. Glo - ry day! _____ Glo - ry

T. _____ Glo - ry day! _____ Glo - ry

B. _____ Glo - ry day! _____ Glo - ry day! _____ Glo - ry

Pno.

Priest *69* — You've got your cra - zies for Je - sus' sake, — the lo - sers who've got no - thing to lose. —

S. *69* Day!

A. *69* Day!

T. *69* Day!

B. *69* Day!

Pno. *69* *sfz* *sfz* *sfz*

Priest *72* — *f* You've got your crip - pled and blind — and deaf; — A se -

S. *72* *f* Glo — ry! —

A. *72* *f* Glo - ry! —

T. *72* *f* Glo - ry! —

B. *72* *f* Glo — ry! —

Pno. *72* *f* *sfz* *sfz*

23. Gloryday

75

Priest *lec - tion of af - flic - tions to choose. —*

S. *Glo ry day!* *fp*

A. *Glo ry day!* *fp*

T. *Glo ry day!* *fp*

B. *Glo ry day!* *fp*

Pno. *sfz* *p*

80b

78

Priest *And vul - ner - a bi - li - ty — to*

S.

A.

T.

B.

Pno.

23. Gloryday

81

Priest use... As we wait

S. As we

A. As we

T. As we

B. As we

Pno. *crescendo poco a poco* 3 *rapid arp*

84

Priest — for the Glo— ry day! — Glo - ry! —

S. wait Day Glo - ry day! —

A. wait Day Glo - ry day! —

T. wait Day Glo - ry day!

B. wait Day Glo - ry day!

Pno. *f* 3 3 3 3 3 3 3 3

23. Gloryday

87

Priest

Glo - ry! _____ Glo - ry! _____

S.

Glo - ry day _____ Glo - ry

A.

Glo - ry day! _____ Glo - ry

T.

(day) _____ Glo - ry day! _____

B.

(day) _____ Glo - ry day! _____

Pno.



90

Priest

Glo - ry Glo - ry Day! _____

S.

Glo - ry Glo - ry Day! _____

A.

Glo - ry Glo - ry Day! _____

T.

Glo - ry Glo - ry Day! _____

B.

Glo - ry Glo - ry Day! _____

Pno.

ff pull back, like 3/4

A Tempo, furioso

fp _____ *ff*



24. Curiosity/ Prayer

Moderato ♩ = 80
Play 3X's

pp
quietly meditative, sustained

Vamp

CUE OUT (REPORTER): "Last year."

Piano

(to 37)

37 CUE OUT (REPORTER): "I do." **REPORTER**

Cu - ri - o - si - ty made me

Vamp

mp

Pno.

40 look out of the win - dow on a bright, blue, crisp, blue day;

Pno.

43 Cu - ri - o - si - ty made me stare in - to the fire that - was com - ing right my way;

Pno.

Rep. 46 *Cu-ri-o-si-ty* made me won-der what— would hap-pen if I

Pno. 46

Rep. 49 chose to watch and stay;— But in-stinct made me run;— Leaving

Pno. 49 *mf* *crescendo*

Rep. 52 friends and ev'-ry-one— to the fire - com-ing our way.—

Pno. 52

Rep. 55 You're looking for an-swers; So am I.— That's what peo - ple do.—

Pno. 55 *fp*

Rep. 58 The in - stinct to won - der is hu - man. The

Pno.

Rep. 61 in - stinct to sur - vive is, too. Cu - ri - o - si - ty Al - most

Pno. *mp* *poco rit.* *A tempo* *p*

Rep. 64 end - ed my ex - is - tence on a bright, blue, crisp, blue day; But

Pno. *molto crescendo* *mf*

Rep. 67 — now I burn — with the need — to learn — the rea - son hu - mans pray...

Pno. *f*

Meno Mosso

ACTRESS

71

Act. Please for - give us, Fa - ther. Please for - give our sin.

Rep.

CPA

71

CPA Please for - give us, Fa - ther. Please for - give our sin.

Pno. *p* sustained

75

Act. Help us fix what's bro - ken from with - in.

REPORTER

75

Rep. Help us fix what's bro - ken from with - in.

75

CPA Help us fix what's bro - ken from with - in.

Pno. *mp* (delicately, harp-like)

79

Act. *mp* Make us want for hea - ven. Lead us to be - lief. Let there be a

Rep. *mp* Make us want for hea - ven. Lead us to be - lief. Let there be a

CPA *mp* Make us want for hea - ven. Lead us to be - lief. Let there be a

Pno. *mp*

84

Act. bles-sing for our grief. Fal-len an - gels, all of us; with

Rep. bles-sing for our grief. Fal-len an - gels, all of us; with

CPA bles-sing for our grief. Fal-len an - gels, all of us, with

Pno. *Piu mosso* *mf*

Act. 89 wings un - fit to fly. You can heal us, Fa - ther, Make us fit to

Rep. 89 wings un - fit to fly. You can heal us, Fa - ther, Make us fit to

CPA 89 wings un - fit to fly. You can heal us, Fa - ther, Make us fit to

Pno. 89 *Poco rit.* *A tempo* *mp* *molto crescendo*

Act. 94 fly; *mf* If not that, at least give back our rea - son to

Rep. 94 fly; *mf* If not that, at least give back our rea - son to

CPA 94 fly; *mf* If not, give back our rea - son to

Pno. 94 *Poco rit.* *mp dim.*

CUE FOR LAST X (PRIEST): "Praying is that."
Safety (Vocal Last X)

Priest 99
The lie The lie be-comes the

Act. 99
try.

Rep. 99
try.

CPA 99
try.

Pno. 99
mp

Safety (Vocal Last X)

Priest 103
truth. The truth. The truth. (The)

Pno. 103
mp *play fast and hold* *play fast and hold* *p*

ATTACCA

25. Third Message / Feed the Lions

PRIEST

Priest "In one hour

Allegro (in "one") ♩=240

Piano *mp*

Priest 7 On this day; T - shirts!

Priest 14 **PRIEST: It's time!**
Fun-ny hats!

Priest *mp*

Priest

20 The great - est prac - ti - cal joke Played on the

Priest

26 com - mon folk Is [spoken] "God!"

Safety CUE OUT (PRIEST): "Aunt Monie would love the celebrities."

mp

Priest

31 Di - ane Saw-yer! Jess - e Jack-son! Ste-phen King and O - prah

Poco piu mosso

fp *crescendo poco a poco*

Priest

38 Win-frey! Al Pa - ci - no! O - ver there! Look: it's

Priest

45

Cher!

f *p* under dialogue

Pno.

51

Pno.

58

65

84

Safety CUE OUT (CPA): "My God will see me again!
Gloryday is here!"

Priest

87

There's Pete Ha-mill! And Mark Ha-mill! Do-rosy Ha-mill! Don-ny

fp
more sustained

Priest

94

Os-mond! And his fam'-ly, Join - ing them:

> 3 > 3 > 3 3 3

Priest

99

Em - i - nem!

f

under dialogue

103 *p*

111

119

127

Pno.

135

Pno.

Safety

CUE OUT (ACTRESS):
"It's me! Deanna! Hey!"

143

Priest

poco accelerando

A so-lemn ve-neer bare-ly co-vers their

"I love you."

Pno.

fp

150

151

Priest

pa-nic; A ro-ster that reads like a mo-dern Ti-tan-ic; Won't it be

Pno.

mp

156

157

Priest

167

fun to watch them all drown? The might-y and weak sucked in and pulled down: The

167

molto crescendo

Priest

169

Da - lai La-ma's law - yer The May - or's ex - wife!

169

f

ritto

Priest

171

Milk-fed Christ-ians! Wor-ried Jews. Fra-gile Mus-lims.

171

fp

accelerando al fine

ritto

Priest

183

Hope-ful Hin-dus. Di - ane Saw - yer! Jess - e Jack - son!

183

mf

ritto

26. There Will Be A Miracle

1 AUNT: "...from somewhere bigger..."

Aunt

Moderato $\text{♩} = 100$
never rushed, with a steady pulse

There will be a mi-ra-cle;

Piano

4

Aunt

Stick a round and see. You need

Pno.

6

Aunt

pa-tience for a mi-ra-cle Tim-ing is the key.

Pno.

9

Aunt

Could not have hap-pened yes-ter day; And to-

Pno.

Aunt

12

mor-row is too late; The mo-ment has to be ex-act

Pno.

mp

Aunt

15

- and un-til then, we have to wait. You can

Pno.

poco cres. *slight rit.*

Aunt

18

ne-ver rush a mi-ra-cle; You can't force a thing to be;

Pno.

A tempo *mf* *mp*

more sustained

Aunt

21

- I am des-p'rate for a mi-ra-cle; But it won't

Pno.

Aunt ²⁴
— come just for me; — We will all share the mi - ra - cle; —

Pno. ²⁴
crescendo

Aunt ²⁷
— As ev' - ry - bo - dy should; —

Pno. ²⁷
mf

Aunt ³⁰ ³¹ ^{31A} ^{31B}
Lit - tle ones; — Gro - cery - clerks; — C P A's; — Mov - ie stars; —

Pno. ³⁰ ³¹ ^{31A} ^{31B}
colla voce
fp *mp* *fp* *mp* *mf* *mp* *mf* *mp*

Aunt ³²
Bat - tered wives; — Dy - ing boys; — Hun - gry souls; — the worst — of men — a -

Pno. ³²
broadening

Aunt *A tempo*
long with the good; I al-ways knew there would be a mi - ra -

Pno. *pull back*

Aunt
cle; I've won dered when and how; And

Pno. *mf* *mp*

Aunt
I will see a mi - ra-cle; There will be a mi - ra-cle;

Pno. *mp*

Aunt *Primo Tempo*
If not soon; Now...

Pno. *p* *ritard* *p*

Aunt

49

There will be a mi-ra-cle; We will see a mi-ra-cle;

Pno.

49

$\text{♩} = 100$

Aunt

55

decrescendo poco a poco Wake me for the mi - ra - cle... PRIEST: "Shh...Rest."

Pno.

55

Aunt

61

Wake me for the... "Shh..."

Pno.

61

rall. *p*

ATTACCA

27. Prayer Reprise

Play 2X's

Actress

CPA

Reporter

Piano

Allegro ♩ = 150

p agitated, sustained

Act.

CPA

Rep.

Pno.

3

Please for - give us, Fa - ther,

mp

3

Act. ⁶ Please — for - give — our sin.

CPA ⁸ Please — - for - give — our sin. ———

Rep. Please for - give — our sin. ———

Pno. ⁶

Act. ⁹ Help us fix what's bro - ken from with - in. ———

CPA ⁸ Help us fix what's bro - ken from with - in. ———

Rep. Help us fix what's bro - ken from with - in. ———

Pno. ⁹ ¹⁰ ²¹ *Poco accel.*

27. Prayer Reprise

Act. *mf* Fall - en, with

CPA *mf* Fall - en an - gels, all of us, with

Rep. *mf* Fall en an - gels, all of us, with

Pno. *mp* *Piu mosso*

Detailed description: This block contains the musical notation for measures 22 through 24. It is arranged in four systems. The first system is for the Actor (Act.), the second for the Church People (CPA), and the third for the Repetitor (Rep.). Each vocal part has a line of lyrics. The piano accompaniment (Pno.) is shown in two systems, with the right and left hands. The piano part includes dynamic markings 'mp' and 'Piu mosso'.

Act. wings ² un - fit to fly;

CPA wings ² un - fit to fly;

Rep. wings un - fit to fly;

Pno.

Detailed description: This block contains the musical notation for measures 25 through 27. It is arranged in four systems. The first system is for the Actor (Act.), the second for the Church People (CPA), and the third for the Repetitor (Rep.). Each vocal part has a line of lyrics. The piano accompaniment (Pno.) is shown in two systems, with the right and left hands. The piano part includes dynamic markings 'mp' and 'Piu mosso'.

Act. *mf* You can heal us Fa - ther, _____ Make us fit to

CPA *mf* You can heal us, Fa - ther; _____ Make us fit to

Rep. *mf* You can heal us, Fa - ther, _____ Make us fit to

Pno. *mf* *crescendo* Non rit. **ATTACCA**

28. Rising, Up/Finale

Actress

Reporter

CPA

f

f

CPA

The

f

Moderato $\text{♩} = 110$

rapid arp.

sostenuto, poco ten.

P

f

f

rapid arp.

Aunt

CPA

Pno. I

AUNT

A

sky goes grey — then turns — in - to black - ness, e - ra - sing day. — A

mp

VII

VII

VIII

8

Aunt

wind be - gins — and builds — to the howl — of a mil - lion sins. — A

Rep.

REPORTER

CPA

wind be gins — and builds — to the howl — of a mil - lion sins. — A

Pno. 1

mp

12

Act.

ACTRESS

Aunt

Light ning flash, then more — and the clouds — writhe with ev - ry slash. A

Rep.

Light ning flash then more — and the clouds — writhe with ev' ry slash. A

CPA

Light ning flash then more — and the clouds — writhe with ev' ry slash. A

Pno. 1

r.h.

l.h.

8va

loco

8va

Pno. 2

piu mosso

mp

Act.
mistap - pears— and hangs— in the air— like a spider's tears.— A

Aunt
mistap - pears— and hangs— in the air— like a spider's tears.— A

Rep.
mistap - pears— and hangs— in the air— like a spider's tears.— A

CPA
mistap - pears— and hangs— in the air— like a spider's tears.— A

Pno. 1
mf Sub

Pno. 2
mf

mf

Act. 20
vio-lent shake— and a churn - ing - twis - ter con - sumes the lake. The

Aunt
vio-lent shake— and a churn - ing twis - ter con - sumes the lake. The

Rep. 8
vio-lent shake— and a churn - ing twis - ter con - sumes the lake. The

CPA
vio-lent shake— and a churn - ing twis - ter con - sumes the lake. The

Pno. 1 *mf* 20

Pno. 2 *mf* 20

f

Act. 24
rain pours hard— as the cy - clone grows— and the leaves— are

Aunt
rain pours hard— as the cy - clone grows— and the leaves— are ripped— off the crack -

Rep. 8
rain pours hard— as the cy - clone grows— and the leaves— are ripped— off the crack -

CPA
rain pours hard— as the cy - clone grows— and the leaves— are ripped— off the crack -

Pno. 1
f

Pno. 2
f

Act. ³⁰ Glow - ing, Glow - ing

Aunt ing, man - ic, burst - ing, —

Rep. ⁸ ing, man - ic, burst - ing, —

CPA ing, man - ic, burst - ing, —

Pno. 1 ³⁰ (8^{vb})

Act. ³² Glow _____ ⁵

Aunt Glow - ing, _____ Glow _____

Rep. ⁸ Glow - ing, _____ Glow _____

CPA Glow - ing, _____ Glow ³ - ing, _____

Pno. 2 ³² *ff* *cresc.*

cresc.

Act. ³⁴ ing, Glow - ing, — - Glow ⁵ - ing. -

Aunt (glow) ing. — Glow - ing. —

Rep. ⁸ Glow ³ - ing. —

CPA Glow - ing —

Pno. 2 ³⁴ *rapid arp.* *rapid arp.* *p*

PRIEST ³⁸ Ev'ry one flees with - out look - ing back - wards; - Ev' ry - one flees. — But

Pno. 1 ³⁸ *Primo Tempo* *mp*

42

Priest

I look back — at the swirl - ing twist - er; I — look back. —

Pno. 1

mp

46

Priest

And I see — what no — bo dy sees; — And — I see: —

Pno. 1

p

50

Priest

Ri - sing, Up, — From the depths — of the Pond; — Ri - sing, Up. —

Pno. 1

pp

54

Priest

Glo - ry... —

Pno. 1

piu mosso

legato

poco crescendo

28. Rising, Up/Finale

194

Priest

Glo - ry. Glo ry.

Pno. 1

mp

Priest

Pno. 1

mp

Priest

Scene (long)

Pno. 1

Priest

AUNT MONIE: "Settle down. Let's go home." "Why not?"

Pno. 1

70

Priest

Why not? I guess. I think. Why not...

Pno. 1

mp $\text{♩} = 90$

77

Priest

Play 3X's under dialogue

Pno. 1

83

Priest

86A 86

PRIEST: "What do I do with the truth?" I saw;

SAFETY

Pno. 1

87

Priest

I felt; Last year; And now... What

Pno. 1

92

Priest
now? The truth.

Act.
ad lib, not in time
(The truth the truth the truth the truth the truth the

Aunt
ad lib, not in time
(The truth. The truth. The

Rep.
ad lib, not in time
(The truth the truth the truth the truth

CPA
(The truth...)

Pno. 1
5 5 5 to 98

98

Act.
(truth...)

Aunt
(truth...)

Rep.
(truth...)

CPA
(truth...)

Pno. 1
f p ff