

LOST IN THE STARS

A Musical Tragedy

(Based on Alan Paton's novel
"CRY THE BELOVED COUNTRY")

Music by

KURT WEILL

Words by

MAXWELL ANDERSON

VOCAL SCORE



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The Playwrights Company presents

LOST IN THE STARS

A Musical Tragedy

(Based on Alan Paton's novel "CRY THE BELOVED COUNTRY")

Words by MAXWELL ANDERSON

Music by KURT WEILL

Production Directed and Supervised by

ROUBEN MAMOULIAN

with

TODD DUNCAN

LESLIE BANKS

Settings by George Jenkins

Conductor Maurice Levine

Costumes by Anna Hill Johnstone

Musical Arrangements and Orchestrations by Kurt Weill

CAST

(In order of appearance)

LEADER

ANSWERER

NITA

GRACE KUMALO

STEPHEN KUMALO

STATION MASTER

THE YOUNG MAN

THE YOUNG WOMAN

JAMES JARVIS

EDWARD JARVIS

ARTHUR JARVIS

JOHN KUMALO

PAULUS

WILLIAM

JARED

ALEX

FOREMAN

MRS. MKIZE

HLABENI

ELAND

LINDA

JOHANNES PAFURI

MATTHEW KUMALO

ABSALOM KUMALO

ROSE

IRINA

POLICEMAN

WHITE WOMAN

WHITE MAN

THE GUARD

BURTON

THE JUDGE

VILLAGER

FRANK ROANE

JOSEPH JAMES

ELAYNE RICHARDS

GERTRUDE JEANNETTE

TODD DUNCAN

MARK KRAMER

LAVERN FRENCH

MABEL HART

LESLIE BANKS

JUDSON REES

JOHN MORLEY

WARREN COLEMAN

CHARLES McRAE

ROY ALLEN

WILLIAM C. SMITH

HERBERT COLEMAN

JEROME SHAW

GEORGETTE HARVEY

WILLIAM MARSHALL

CHARLES GRUNWELL

SHEILA GUYSE

VAN PRINCE

WILLIAM GREAVES

JULIAN MAYFIELD

GLORIA SMITH

INEZ MATTHEWS

ROBERT BYRN

BIRUTA RAMOSKA

MARK KRAMER

JEROME SHAW

JOHN W. STANLEY

GUY SPAULL

ROBERT McFERRIN

SINGERS

Sibol Cain, Alma Hubbard, Elen Longone, June McMechen, Biruta Ramoska, Christine Spencer, Constance Stokes, Lucretia West, LaCoste Brown, Robert Byrn, Joseph Crawford, Russell George, Joseph James, Mark Kramer, Moses LaMar, Paul Mario, Robert McFerrin, William C. Smith and Joseph Theard.

Time : The Present

SYNOPSIS OF SCENES

ACT I

NDOTSHENI—A small village in South Africa

SCENE 1 : Stephen Kumalo's Home

SCENE 2 : The Railroad Station

JOHANNESBURG

SCENE 3 : John Kumalo's Tobacco Shop

SCENE 4 : The Search

(1) The Factory Office

(2) Mrs. M'Kize's House

(3) Hlabeni's House

(4) Parole Office

SCENE 5 : Stephen's Shantytown Lodging

SCENE 6 : A Dive in Shantytown

SCENE 7 : Irina's Hut in Shantytown

SCENE 8 : Kitchen in Arthur Jarvis' Home

SCENE 9 : Arthur Jarvis' Library

SCENE 10 : Street

SCENE 11 : Prison

SCENE 12 : Stephen's Shantytown Lodging

ACT II

JOHANNESBURG

SCENE 1 : John Kumalo's Tobacco Shop

SCENE 2 : Stephen's Prayer

SCENE 3 : Arthur Jarvis' Doorway

SCENE 4 : Irina's Hut in Shantytown

SCENE 5 : The Courtroom

SCENE 6 : Prison Cell

NDOTSHENI

SCENE 7 : Stephen's Chapel

SCENE 8 : Stephen Kumalo's Home

MUSICAL PROGRAM

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Orchestration :

Clarinet 1 (also Sax. Alto and Flute), Clarinet 2 (also Sax. Ten. and Oboe), Clarinet 3 (also Sax. Alto and Bass Clarinet), 1 Trumpet, Harp, Percussion, Piano (also Accordeon), 2 Violas, 2 Violoncelli, 1 Bass.

The text of "LOST IN THE STARS" has been published by William Sloane Associates, Inc., New York.

No.1

The Hills of Ixopo

Words by
Maxwell Anderson

Music by
Kurt Weill

Piano

Largo
Tutti
ff
r.h.

Andante con moto
f *dim.* *p*
Cl.

Leader *p*
There is a love-ly road that runs from

Chorus (unison)
ppp(Hm)

Fl. VI. *p*
Cl. Ve.

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ix-o-po in-to the hills. These hills are

grass cov-ered and roll-ing and they are love-ly be-yond an-y sing-ing of it. A-bout you there is

Fl.

VI.

Vc.

grass and brack-en and you may hear the for-lorn cry-ing of the ti-ti-ho-ya-bird. The

p

Chorus (*humming*)

SOPRANO

pp ALTO (*Hm*)

TENOR

pp (*Hm*)

BASS

pp (*Hm*)

pp Hrp.

Fl.

grass of the veld is rich and mat-ted, You can-not see the soil. The

Trp.

Vi.

Vc.

grass holds the rain and mist, They seep in-to the ground, feed-ing the streams in ev-'ry

cresc.

clove, The clove is cool, and green, and love -

Chorus (unison)

mf

p (Hm)

W.W.

p

Hrp. Vc.

Answerer (speaks)
But sing now about the lower hills.

ly be-yond an-y sing-ing of it. Where you

p

Fl. Cl.

Trp.

ci.

p

stand the grass is rich and mat - ted but the rich green hills break down. They

Bss. Cl. Cl.

Misterioso

fall to the val - ley be - low and fall - ing change. For they grow

pp > ooh

pp > ooh

pp > ooh

VI. VI. trem.

pp Cl.

red and bare; They can-not hold the rain and mist; the streams run

ooh

ooh

ooh

dry in the cloves. Too many cat-tle feed on the grass; it is not

ooh

ooh

ooh

The first system of the musical score. It includes a vocal line with lyrics and three vocal harmony parts, each with a 'v' marking. There are also three piano accompaniment staves. The lyrics are 'dry in the cloves. Too many cat-tle feed on the grass; it is not'. The vocal parts have 'ooh' written below them. The piano part consists of two staves with a treble and bass clef.

mf kept or guard-ed or cared for. It no long-er keeps men, guards men,

cresc. poco a poco

mf ooh ooh ooh ooh

cresc. poco a poco

mf ooh ooh ooh ooh

cresc. poco a poco

mf ooh ooh ooh ooh

cresc. poco a poco

mf ooh ooh ooh ooh

The second system of the musical score. It includes a vocal line with lyrics and four vocal harmony parts. There are also two piano accompaniment staves. The lyrics are 'kept or guard-ed or cared for. It no long-er keeps men, guards men,'. The vocal parts have 'ooh' written below them. The piano part consists of two staves with a treble and bass clef. The system is marked with 'mf' and 'cresc. poco a poco'.

cares for men. The ti - ti - ho - ya cries here no more.

p

ff *sffz* *p*

Answerer (*speaks*)

Yes, wherever the hills have broken down and the red clay shows through,
there poor people live and dig ever more desperately into the failing earth.

f (pesante)

The great red hills stand

p

Ah —

TENORS *f*

Ah —

BASSES *f*

Ah —

rit. - *f pesante*

Timp.

Chappell

des-o-late. And the earth has torn a-way like flesh.

p Ah

Ah Ah Ah Ah

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and vocalizations. The piano part features a series of chords in the right hand and a steady bass line in the left hand. The vocal line has a melodic phrase followed by a long note and then a series of 'Ah' vocalizations.

mf dim. These are the val-leys of old men and old wo-men, of moth-ers and chil -

Str. *mf dim.*

The second system of the musical score. It continues the vocal line with lyrics and the piano accompaniment. The piano part includes a section marked 'Str.' (strings) with a melodic line in the right hand and a bass line in the left hand. The vocal line ends with a long note.

p
-dren. *p* The men are a-way, The

Chorus (unison) *mp*
(Hm)

Fl. Ob.

Hrp. Vc. pizz. *p*

young men and the girls are a-way. The soil can-not keep them an-y

pp
(Hm)

pp

more.

pp
(Hm)

pp

attacca

Chorus Exit

No. 1^A

L'istesso tempo
Chorus (unison)

The musical score is written for a chorus and piano accompaniment. It consists of four systems of staves. The first system shows the vocal entry with a piano (*p*) dynamic and a half-measure rest for the piano. The piano part begins with a piano (*p*) dynamic. The second system continues the vocal melody and piano accompaniment. The third system features a piano (*pp*) dynamic for both parts, with a half-measure rest for the piano. The fourth system is marked '(Fading out)' and features a pianissimo (*ppp*) dynamic for both parts, with a half-measure rest for the piano. The score is written in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Chappell

cue: Stephen: There's a great gulf between people, Grace, between husband and wife,
between parents and child, between neighbor and neighbor.

Thousands of Miles

No. 2

Even when you live in the same house it's deep and wide, except for the love between us. But when there is

Moderato assai

love, then the distance

Str. *pp*

doesn't matter at all— distance or silence or years.

Stephen

mf

How many miles— to the heart of a

Hrp. *mf*

child?— Thou-sands of miles,— thou-sands of miles.— When he

lay on your breast, — He looked up and smiled — a-cross tens of thou -

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "lay on your breast, — He looked up and smiled — a-cross tens of thou -". The piano part features a steady accompaniment of chords and eighth notes.

- sands, thou-sands of miles. — Each lives a - lone in a

The second system of the musical score. The vocal line continues with the lyrics "- sands, thou-sands of miles. — Each lives a - lone in a". The piano accompaniment includes a clarinet (Cl.) part in the right hand, marked with a piano (*p*) dynamic and an accent (>).

world of dark, Cross - ing the skies in a lone - ly

The third system of the musical score. The vocal line continues with the lyrics "world of dark, Cross - ing the skies in a lone - ly". The piano accompaniment features a variety of chords and a melodic line in the right hand.

arc, Save when love leaps out — like a leap - ing spark —

The fourth system of the musical score. The vocal line continues with the lyrics "arc, Save when love leaps out — like a leap - ing spark —". The piano accompaniment includes a string (Str.) part in the right hand, marked with a mezzo-forte (*mf*) dynamic and an accent (>).

dolce
o - ver thou - sands, thou - sands of miles. Not

miles, or walls, or length of days, Nor the

p w.w.

cold doubt of mid - night can hold us a - part. For swift - er than

wings of the morn - - ing, The path - ways of the

p

heart. _____ How man-y miles _____ to the heart of a

f

Str. *mf* *simile* *Trp.*

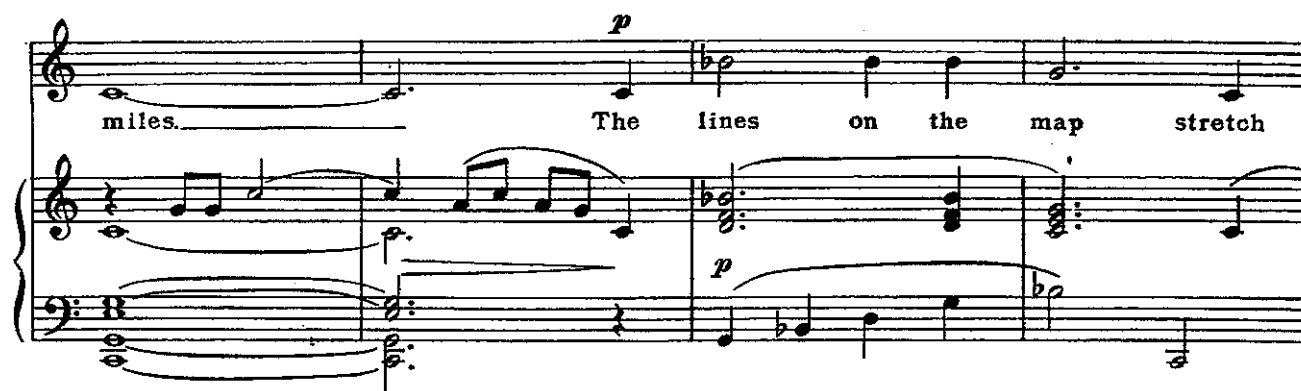
son? _____ Thou-sands of miles, _____ thou-sands of

miles. _____ Far - ther off than the rails _____ or the road-ways

run _____ a-cross tens of thou - - sands, thou-sands of

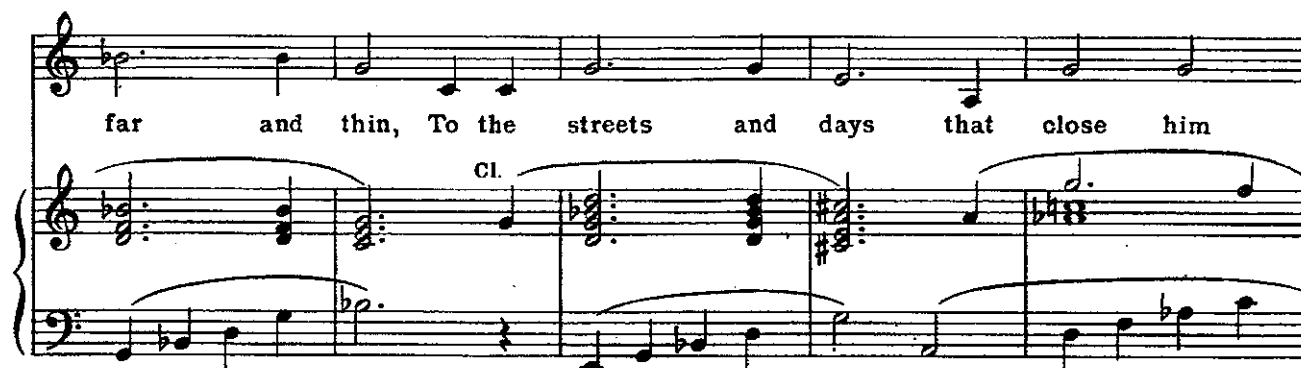
p

miles. The lines on the map stretch



far and thin, To the streets and days that close him

Cl.



in, But then as of old — he turns 'round to grin —

Str.



o - ver thou - sands, thou - sands of miles. Not

Fl. Trp.



miles or walls or length of days, — Nor the

p
Cl.
Str. pizz.

cold doubt of mid - night can hold us a - part For

simile

swift - er than wings of the morn - - ing, The path - ways

of the heart — o - ver tens of thou - sands of miles.

allarg. *f*

Fl.

mf

attacca

Chappell

Incidental Music

No. 3

Tranquillo

Stephen: Is the little bowl empty, Nita?

Tr. *pp* Str.

Musical notation for Stephen's dialogue, featuring a piano (pp) and string (Str.) accompaniment. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Tranquillo'.

Nita: Yes, umfundisi ... (etc. dialogue)

Musical notation for Nita's dialogue, featuring a piano (pp) and string (Str.) accompaniment. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for Nita's dialogue, featuring a piano (pp) and string (Str.) accompaniment. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for Nita's dialogue, featuring a piano (pp) and string (Str.) accompaniment. The melody is in the right hand, and the bass line is in the left hand.

Grace:
You are my Stephen.

Musical notation for Grace's dialogue, featuring a piano (pp) and string (Str.) accompaniment. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Tranquillo'.

attacca

Chappell

Train to Johannesburg

No. 4

Allegro molto

Fl. Ob.
Cl.
ff
etc.
Fl. Ob.
Acc.

The musical score is written for piano and woodwinds. It begins with a piano introduction in 4/4 time, marked 'Allegro molto' and 'ff'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Flute Oboe and Clarinet) enter with a melodic line. The score is divided into three systems. The first system shows the piano introduction and the woodwind entry. The second system continues the piano introduction and woodwind melody. The third system shows the piano introduction and woodwind melody, with a 'Fl. Ob. Acc.' marking at the end.

Station Master

Attention!

The train for Johannesburg

mf
will be here in five minutes!
Have your baggage

The musical score is written for piano and woodwinds. It begins with a piano introduction in 4/4 time, marked 'mf'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Flute Oboe and Clarinet) enter with a melodic line. The score is divided into two systems. The first system shows the piano introduction and woodwind melody. The second system shows the piano introduction and woodwind melody, with a 'will be here in five minutes!' marking at the end. The score concludes with a 'Have your baggage' marking.

Chappell

ready!

Train for Johannesburg!



Chorus (unison)



well! Go well!

SOPRANO

ALTO Fare - well! Go well!

TENOR Fare - well! Go well!

BASS Fare - well! Go well!

Piano accompaniment with treble and bass staves.

Train go now— to Jo - han - nes - burg, — Fare -

Piano accompaniment with treble and bass staves.

-well! Go well!

Fare - well! Go well! This

Fare - well! Go well! This

Fare - well! Go well! This

Piano accompaniment with treble and bass staves.

SOPRANO
boy we love, this bro - ther

ALTO
boy we love, this bro - ther

TENOR
boy we love, this bro - ther

BASS
boy we love, this bro - ther

W.W.



Go to Jo - han - nes - burg. White man go to Jo -

Go to Jo - han - nes - burg. White man go to Jo -

Go to Jo - han - nes - burg. White man go to Jo -

(unison)



-han - nes - burg, - He come back. - He come back. -

-han - nes - burg, - He come back. - He come back. -

-han - nes - burg, - He come back. - He come back. -

Chorus (unison)

Black man go to Jo - han - nes - burg, - Nev - er come back. -

Black man go to Jo - han - nes - burg, - Nev - er come back. -

dim.

The Young Man

I come back. -

Nev - er come back. -

Nev - er come back. -

Acc.

p

The Young Woman

Please.

The Young Man

All this they say -

I fool them. I come back.

Chorus (unison)

Nev - er come back. — Go, go,

Nev - er come back. — Go, go,

p

Nev - er come back. — Train go now — to Jo -

Nev - er come back. — Train go now — to Jo -

SOPRANO Fare - well! Go

ALTO han - nes - burg — Fare - well!

TENOR -han - nes - burg — Fare - well! Go

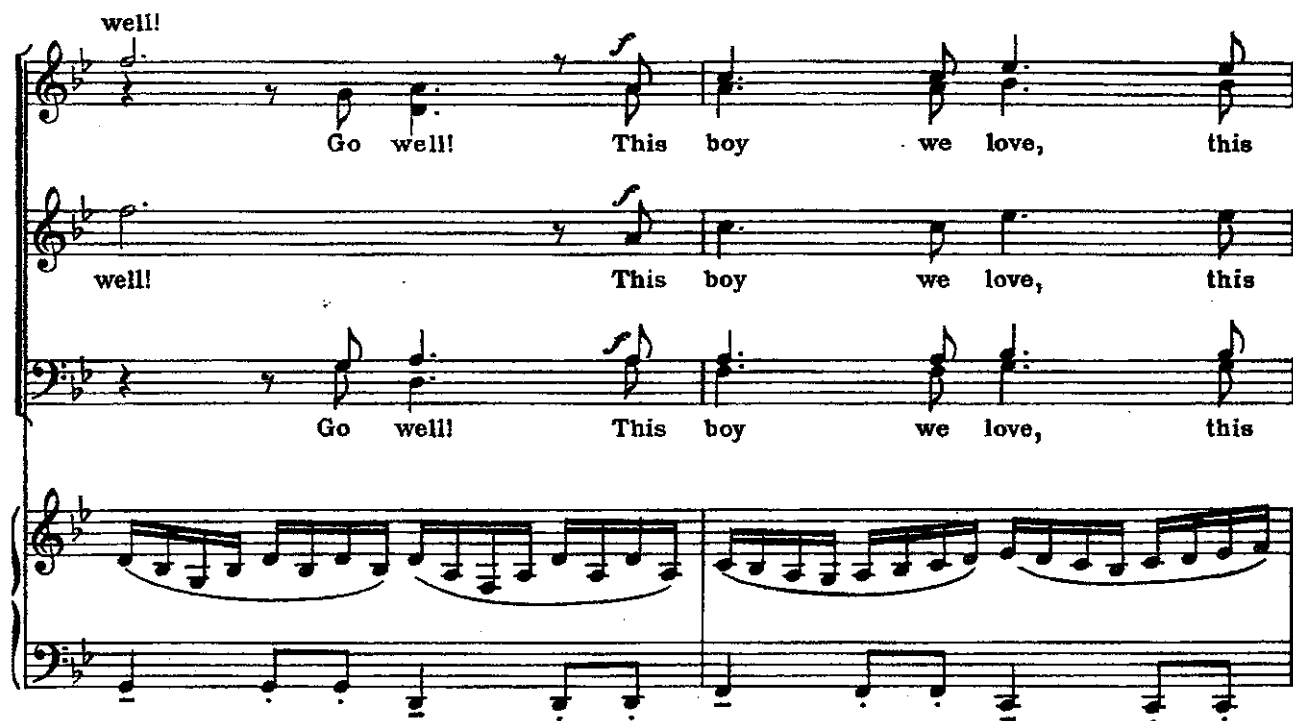
BASS -han - nes - burg — Go well!

well!

Go well! This boy we love, this

well! This boy we love, this

Go well! This boy we love, this



bro - ther go to Jo - han - nes -

bro - ther go to Jo - han - nes -

bro - ther go to Jo - han - nes -



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in 3/4 time, key of B-flat major. The lyrics are: -burg. White man go to Jo -

mf -burg. White man go to Jo -

mf -burg. White man go to Jo -

The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in 3/4 time, key of B-flat major. The lyrics are: -han - nes - burg. He come back. -

-han - nes - burg. He come back. -

-han - nes - burg. He come back. -

The piano accompaniment continues with a similar style, featuring a complex melody in the right hand and a rhythmic bass line in the left hand.

He — come back. — Black man go to Jo -

He — come back. — Black man go to Jo -

He — come back. — Black man go to Jo -

dim.

dim.

dim.

Chorus (unison)

-han - nes - burg. — Go, go,

-han - nes - burg. — Go, go,

p

p

p

(James, Arthur and Edward Jarvis enter)

Nev - er come back, — Go, go,

Nev - er come back, — Go, go,

pp

pp

pp

Nev - er come back, — Nev - er come back, —

Nev - er come back, — Nev - er come back, —

The first system consists of four staves. The top two are vocal staves (treble and bass clef) with the lyrics "Nev - er come back, —". The bottom two are piano accompaniment staves (treble and bass clef) featuring a rhythmic pattern of eighth and sixteenth notes.

Arthur
pp We're in plenty of time (*etc. dialogue*)

Nev - er come back, — (Hm)

Nev - er come back, — (Hm)

Fl. Cl. *pp*

The second system begins with a vocal entry for Arthur. The vocal staves have the lyrics "Nev - er come back, —" followed by "(Hm)". The piano accompaniment continues with the same rhythmic pattern. Above the piano staves, "Fl. Cl." and "*pp*" are indicated.

(Hm) (Hm)

(Hm) (Hm)

The third system continues the musical dialogue. The vocal staves show "(Hm)" in both parts. The piano accompaniment features a more complex melodic line in the right hand, with many beamed sixteenth notes, while the left hand maintains the rhythmic accompaniment.

Arthur
But-my friends are my friends.

pp
R.H.

(They are imitating the train)
TENOR SOLO

Edward
Good-bye, Grandfather.

Jarvis
Good-bye, Edward.
cresc. poco

p SOPRANO
Clink Clink Woo Clink Clink Clink Clink Clink Clink

ALTO
Cluckety Cluckety Cluckety Cluckety

p TENOR
Clink Clink Clink Clink Clink Clink

BASS
Cluckety Cluckety Cluckety Cluckety

cresc. poco

a poco Arthur
Good-bye, Sir. Woo Clink Clink Clink Clink

Jarvis
Good-bye, Arthur. Woo Clink Clink Clink Clink

Soprano: Clink Clink Clink Clink Clink Clink

Alto: Cluckety Cluckety Cluckety Cluckety

Tenor: Clink Clink Clink Clink Clink Clink

Bass: Cluckety Cluckety Cluckety Cluckety

a poco

Woo Woo

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety

The first system of the musical score consists of four staves. The top staff is a vocal line with two measures, each containing a whole note 'Woo' with a fermata. The second and third staves are vocal lines with four measures each, each containing a quarter note 'Clink Clink' followed by a quarter rest, and a piano accompaniment of eighth notes. The bottom staff is a piano accompaniment with four measures of eighth notes. The key signature has one flat (B-flat).

ff Leader
White man go to Jo - han - nes - burg,

Woo Woo

ff Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety

ff Clink Clink Clink Clink Clink Clink Clink Clink

ff Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety Cluckety

Cl. *ff*

The second system of the musical score consists of five staves. The top staff is a vocal line with a soloist marked 'ff Leader' singing 'White man go to Jo - han - nes - burg,' with a fermata. The second staff is a vocal line with two measures, each containing a whole note 'Woo' with a fermata. The third and fourth staves are vocal lines with four measures each, each containing a quarter note 'Clink Clink' followed by a quarter rest, and a piano accompaniment of eighth notes. The bottom staff is a piano accompaniment with four measures of eighth notes. The key signature has one flat (B-flat).

He come back, He come back.

Woo

Clink Clink Clickety Clink Clink Clickety Clink Clink Clickety Clink Clink Clickety

dim. Black man go to Jo-han-nes-burg

Woo

Clink Clink Cluckety Clink Clink Cluckety Clink Clink Cluckety Clink Clink Cluckety

dim.

mf Nev - er come back, - Nev - er come back. -

mf Nev - er come back, - Nev - er come back. -

Clink Clink Cluckety

Clink Clink Cluckety

Acc. *p*

Leader Go well, umfundisi

Stephen Stay well, you who dwell here.

mf Chorus (unison)

Black man go to Jo -

mf Black man go to Jo -

- han - nes - burg, — Nev - er come back, —

- han - nes - burg, — Nev - er come back, —

p SOP. ALTO. TEN. Nev - er come back. — Clink Clink Clink Clink

p BASS Nev - er come back. — Cluckety Cluckety

2 SOPRANOS
2 TENORS.
pp Woo —

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety

First system of musical notation. It includes a piano introduction in the grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The piano part features a sequence of chords and eighth notes. The vocal parts (soprano and bass) enter with the lyrics "Clink Clink" and "Cluckety" respectively, repeated four times across the system.

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety

Second system of musical notation. The piano introduction continues. The vocal parts continue with the lyrics "Clink Clink" and "Cluckety" repeated four times. The system concludes with a "Woo—" note in the soprano part.

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety

Woo—

First system of musical notation. It begins with a piano introduction in the right hand, consisting of a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all tied across the first two measures. The melody in the right hand consists of quarter notes G4, A4, B4, and C5, each followed by a quarter rest. The left hand provides a rhythmic accompaniment of eighth notes G3, A3, B3, and C4. The lyrics "Clink Clink" are written below the right hand, and "Cluckety" is written below the left hand. The system concludes with a double bar line.

Clink Clink Clink Clink Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety

Second system of musical notation. The piano introduction in the right hand continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5, tied across the first two measures. The melody in the right hand continues with quarter notes G4, A4, B4, and C5, each followed by a quarter rest. The left hand continues with eighth notes G3, A3, B3, and C4. The lyrics "Clink" are written below the right hand, and "Cluckety" is written below the left hand. The system concludes with a double bar line.

pp Clink Clink Clink Clink

pp Cluckety Cluckety Cluckety Cluckety

morendo

Clink Clink Clink Clink

Cluckety Cluckety Cluckety Cluckety

L.H. *attacca*

Change of Scene

No. 4^A*L'istesso tempo*

Acc. *f*

dim. *p* *morendo*

The Search

No. 5

cue: Stephen: The same John! - 14 Krause Street.

Allegro moderato (in steady rhythm)

Chorus **BARIT.** *p*

BASS Four-teen Krau-se Street,

p Timp. Vc. Bss. pizz.
non legato

Stephen *p*

Not miles, or

Tex-tile Com-pa-ny, Four-teen Krau-se Street, Tex-tile Com-pa-ny, Four-teen Krau-se Street,

Str. *p*

walls, or length of days, Nor the cold doubt of

Tex-tile Com-pa-ny, Four-teen Krau-se Street, Tex-tile Com-pa-ny, Four-teen Krau-se Street,

Chappell

mid - night can hold us a - part. For swift - er than

Four-teen Krau-se Street.

wings of the morn - ing, The path - ways of the

heart.

p

Four-teen Kran-se Street, Tex-tile Com-pa-ny, Four-teen Kran-se Street, Four-teen Kran-se Street.

Foreman

Yes, they did work here. (etc. dialogue)

Trp. *pp* Str. *(non legato)*

Foreman

They lived with Mrs. MKize,
77 Twenty-third Avenue, Alexandra.

Stephen

Thank you, sir.

L'istesso tempo

BARIT. *p*

BASS

Sev-en-ty sev-en, Twen-ty-third Av-en-ue, Mr-s. M Ki-ze,

p

Stephen How long ago, Mrs. MKize?

Mrs M. These many months.

Stephen Do you know where he is now?

Twen-ty-third Av-en-ue.

SOPRANO *mf*

ALTO Make no doubt, it is fear that you see in her eyes.

TENOR *mf*

BASS Make no doubt, it is fear that you see in her eyes.

pp Mrs M. No, I do not know, Stephen Are you afraid of me? (etc. dialogue)

It is fear.

pp

It is fear.

pp Str. trem. sul pont. *pp*

Mrs M.
His father? Then it
would be better if you
followed him no further.

mp Bss. Cl. *piu* *molto* *cresc.* *ff*

Stephen
Why? (etc. dialogue until)
Mrs M.
Oh follow him no further

Stephen
Hlabeni, at 25 on this street?
Mrs M.
Yes.

f molto agitato

Più mosso

BASS *mf*

A tax - i dri - ver, Known as Hla - be - ni, Tax - i - stand in

Più mosso

mf marc. Ten. Sax.

SOPR. ALTO
TENOR *mf*

What you must find is al-ways a num-ber, ... A num-ber and a

Twen-ty-third Av-en-ue. A tax - i dri - ver known as Hla - be - ni,

name. Though it sere the mind, say it o - ver and o - ver, o - ver and

Tax - i - stand in Twen - ty - third Av - en - ue. A tax - i dri - ver

o - ver, A bod - ing song ser - ing like flame.

known as Hla - be - ni, Tax - i - stand in Twen - ty - third Av - en - ue.

Leader *f* *rit.* *p*

Be there, my one son, be well there.

Hlabeni

I can tell you this much:
they were picked up for
something they'd done.

Stephen

What had they done?

Hlabeni

Oh, some trick like boys do.

a tempo

Timp.

W.W's.

p

Timp.

Stephen

Which one
went to prison?Hlabeni
Absalom!

Hlabeni

I don't know

Slowly

(etc until)

pp

W.W's.

I'll draw you a map.

molto rit.

That might help.

Allegro agitato

All unison

f

What you must find

f

What you must find

Allegro agitato

f

molto marc.

f marc.

is al - ways a num - ber, A num - ber and a

is al - ways a num - ber, A num - ber and a

simile

name. In pris - on cells they give you a

name. In pris - on cells they give you a

num - ber, tag your clothes with it. SOPRANO Print your shame.

num - ber, tag your clothes with it. ALTO Print your

Leader *ff* Be there _____ my

cresc. shame.

TENOR Print your shame.

BASS Print your shame.

cresc. *ff*

Single Voice But how could he be well there? How

one son, be well there.

molto stringendo

could he be well?

Lento Eland Yes, he's been paroled . . . etc.

ff Vc.

molto

Eland But if you could
 Stephen Yes, sir. Thank you.

Tempo I^oBARIT. *p*

BASS

They live to- geth - er, a

p Timp. Vc. Bss. pizz.*non legato*SOPRANO *p*

ALTO

And now the

TENOR *p*

And now the

boy and a girl, and they are not mar - ried, a boy and a girl. They

num - ber has fall - en from him, And there is a girl, and his name will be

num - ber has fall - en from him, And there is a girl, and his name will be

live to - geth - er, a boy and a girl, and they are not mar - ried. This is heav - y

Flag.

ppp

car-ried on by the life with-in her, as mor-tals are car-ried,
 car-ried on by the life with-in her, as mor-tals are car-ried,
 heav-y for me, O, this is heav-y heav-y for me, O,

Stephen *p* Tranquillo

But be there, my one son, be well

pp

Al-ways the same.

pp

Al-ways the same.

pp

this is heav-y heav-y for me, O, this is heav-y for me.

Tranquillo
E.H.

p Vc.

there, ————— This is news I can write to the moth-er at

home. This is not what I hoped for my one son, But
E.H. —

p
how much worse could have come!
Chorus BASS *pp*
This is heav - y heav - y for me, O,

morendo
this is heav - y. This is heav - y.
morendo
attacca

Change of Scene

No. 6

Moderato, con espressione

The piano score consists of three systems of staves. The first system begins with a *f* (Tutti) dynamic marking. The second system includes a *ff* (Harp) marking. The third system includes a *p* (Harp) marking and a *Cl.* (Cello) marking. The music is written in a key with two flats and a 4/4 time signature. It features complex harmonic textures with many chords and moving lines in both hands.

Dialogue until. Stephen We get water from the spring. There's a tree my son liked to climb. He built
Tranquillo

The piano score for the dialogue section consists of two systems of staves. The music is written in a key with two flats and a 4/4 time signature. It features a *pp* (pianissimo) dynamic marking. The music is sparse, with long rests for the vocalists.

himself a place to sleep in, like a nest. Alex. Is the nest still there? Stephen Yes, it is. Alex. I see. I'm thinking about it.

The piano score for the final dialogue section consists of two systems of staves. The music is written in a key with two flats and a 4/4 time signature. It features a *pp* (pianissimo) dynamic marking. The music is sparse, with long rests for the vocalists.

attacca
Chappell

The Little Gray House

No. 7

Andantino

(All women)

S. A. *p* What are you think-ing, Old man a-mong the brok-en box-es of Shan-ty-town?

CHORUS T. *p* What are you think-ing, Old man a-mong the brok-en box-es of Shan-ty-town?

B. *p*

What do you see, Child with the shin-ing eyes, A-mong the

What do you see, Child with the shin-ing eyes, A-mong the

pp Hrp. (slowly)

mf brok-en hopes of Shan-ty-town? *p*

mf brok-en hopes of Shan-ty-town? *p*

mf brok-en hopes of Shan-ty-town? *p*

(Tutti) *p*

Moderato, ma con moto
(with tender expression)

Stephen

p

There's a lit-tle gray house _____ in a one street

Str. pizz. Hrp.
p
Bss. Cl.

town, _____ And the door stands o - pen, And the steps run

down... And you prop up the win - dow, _____ With a stick on the

Str. *espr.* Trp.

sill, And you car-ry spring wat - er from the bot - tom of the

Vc.

hill. And the white Star of Beth - le - hem grows in the

yard, And I can't real - ly des - crite it, but I'm try - ing

hard. It's not much to tell a - bout, It's not much to

Str. *dolce espr.*

W.W.

pic - ture out, And the on - ly thing spec - ial is, It's home.

SOP. *mf*
ALTO
TEN. *mf*
BASS *mf*
mf Str.

It's not much to sing a - bout, — It's not much to pic - ture out, —

Poco più agitato

It's a
And the on-ly thing spec - ial is, — It's home.
And the on-ly thing spec - ial is, — It's home.
It's home.
Poco più agitato
W. W.
mf Str.

long road, God knows, The long and turn-ing ir - on road that

leads to In - dot - schen. How I came, God knows, by what rid - ges, streams and

val - leys,— And how we shall re - turn, is in God's keep - ing. Man-y bright days, man-y dark

rit. - - - - - p - - - - -
 nights we must ride on ir-on be - fore we see that house a - gain—There's a lamp in the
 rit. dim. - - - - - p - - - - - molto rall.

Tempo I^o

room ————— And it lights the face ————— Of the one who

pp (Hm) (Hm)

pp (Hm) (Hm)

pp (Hm) (Hm)

Tempo I^o

p pizz.

waits there in her qui - et place, — With her hands al-ways

(Hm) (Hm)

(Hm) (Hm)

(Hm)

Fl.

bus - y O - ver nee - dle and thread, Or the fi - re in the

(All women)

(Hm)

(Hm)

(Hm)

Vc.

kitch - en To bake to - mor - row's bread. And she al - ways has

(Hm)

(Hm)

(Hm)

(Hm)

Str.

Bas. Cl.

love e - nough _____ to take you in. _____ And her house will

Str.

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The string section (labeled 'Str.') is represented by a single staff in the bass clef.

rest you _____ wher - ev - er you've been. _____

mf It's not much to

mf It's not much to

mf It's not much to

Fl. Str.

This system continues the musical score. It includes the second vocal line and piano accompaniment. The vocal line has lyrics: 'rest you _____ wher - ev - er you've been. _____'. The piano accompaniment continues with two staves. The string section (labeled 'Fl. Str.') is represented by a single staff. Dynamics markings include *mf* (mezzo-forte) for the vocal lines.

tell a - bout, — It's not much to pic - ture out, — And the on-ly thing
 tell a - bout, — It's not much to pic - ture out, — And the on-ly thing
 tell a - bout, — It's not much to pic - ture out, — And the on-ly thing

f *unis.*
f *unis.*

It's not much to
 spec - ial is, — It's home. —
 spec - ial is, — It's home. —
 spec - ial is, — It's home. —

p
p
p
p

Str. Cl. 2

tell a - bout, ——— It's not much to pic - ture out, ——— And the on - ly thing

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is B-flat major (two flats). The vocal line has a melodic line with some ties. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line.

Slowly

spec - ial is, ——— It's home! ———

(Hm) (Hm) (Hm)

Bells Hrp. Slowly

r.h. 3 7 4 l.h. p

attacca
Chappell

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as *p* (piano) and *(Hm)* (harmonium). The tempo marking "Slowly" is present. The piano accompaniment includes a section for "Bells Hrp." (bells and harp) and a section for the right hand (r.h.) and left hand (l.h.) with specific fingering (3, 7, 4) and a dynamic marking *p*. The system concludes with the instruction "attacca Chappell".

No. 7a

L'istesso tempo

Chorus (unison) humming

(Stephen carries Alex up to the cot and covers him with a blanket)

(Hm)

p pizz.

simile

pp

(Hm)

pp

pp

3

3

The lights dim out) *fading out*

(Hm)

attacca

Chappell

Who'll Buy?

No. 8

Moderato assai (slow and dragging)

Trp. *ff*

Svu bassa.....!

Sax. *p*

mf Linda

Who'll buy— my juic-y ru-ta-ba-gas? Who'll buy— my

yel-low corn?— Who'll buy as-par-a-gus, or car-rots, or po-ta-toes?

r.h.
(Vlc)

The musical score is written for piano, trumpet, saxophone, and vocal soloist Linda. The tempo is 'Moderato assai (slow and dragging)'. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The trumpet part has a melodic line with a fortissimo (ff) dynamic. The saxophone part has a melodic line with a piano (p) dynamic. The vocal part is a soloist's melody with lyrics about buying vegetables. The score includes instrumental introductions for the trumpet and saxophone, and a vocal introduction for Linda. The lyrics are: 'Who'll buy— my juic-y ru-ta-ba-gas? Who'll buy— my yel-low corn?— Who'll buy as-par-a-gus, or car-rots, or po-ta-toes?'. The score ends with a double bar line.

Chappell

Who wants my pep - pers, and my gin - ger, and to - ma - toes? The

best you bit in - to the last ten years.

Tr. Sax. *ff*

mf

If you want to make a sup - per dish fit for a king, Look

mf

o - ver what I of - fer, I of - fer ev - 'ry - thing! So

try my, buy my black-eyed peas, - The gar - den of E - den had

Ten. Vic. r.h.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are 'try my, buy my black-eyed peas, - The gar - den of E - den had'. There are dynamic markings 'Ten.' and 'Vic.' above the piano part, and 'r.h.' below it. A crescendo hairpin is visible over the piano part.

noth - ing like these. You'll feel like fly - ing, like a bird on the wing,

cresc. poco a poco

This system contains the second vocal line and piano accompaniment. The vocal line continues with 'noth - ing like these. You'll feel like fly - ing, like a bird on the wing,'. The piano accompaniment features a triplet of eighth notes in the right hand. A crescendo hairpin labeled 'cresc. poco a poco' is placed above the piano part.

You'll stay up there like a kite on a string, -

This system contains the third vocal line and piano accompaniment. The vocal line continues with 'You'll stay up there like a kite on a string, -'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

They're sa - tis - fac - to - ry! They got a sting!

This system contains the final vocal line and piano accompaniment. The vocal line concludes with 'They're sa - tis - fac - to - ry! They got a sting!'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

Animato $\text{♩} = \text{♩}$

mf Linda
Try my,— Buy my,— As—

mf All
Try my,— Buy my,—

mf Trb. *mf* Sax. *mf* Trb. *f*

- pa - ra - gus, yel - low corn, black-eyed peas, to - ma - toes, po -

r.h. *Str.*

- ta - toes, and car - rots, and beans, and ru - ta - ba - gas!

Tempo I? $\text{♩} = \text{♩}$

Who'll buy— my or - an - ges and mel - ons? Who'll buy— my

mf

prick-ly pears? Who'll pay hisshil-lings for my lem-ons and per-sim-mons?

Cl.

Ylc.

Who wants my a - pri-cots and nec-tar-ines and trim-min's, The best you laid lips to the

Sax.

Vi.

last ten years.—

Tutti

have-n't got a li-cense, so I can un-der-sell, I have-n't got a li-cense, so I

Cl.

treat you well! And try my, buy my pure veld hon-ey! In the

gar - den of E - den they nev-er use mon-ey! You'll feel like fly-ing, like a

bat out of hell! You'll own high heav - en and a

land-ing field as well! The ap-ples of Par-a-dise, they al-ways jell.

Animato $\text{♩} = \text{♩}$

Linda

Try my,— Buy my,—

All

Try my,— Buy my,—

Animato $\text{♩} = \text{♩}$

Trb.

w.w.

Linda

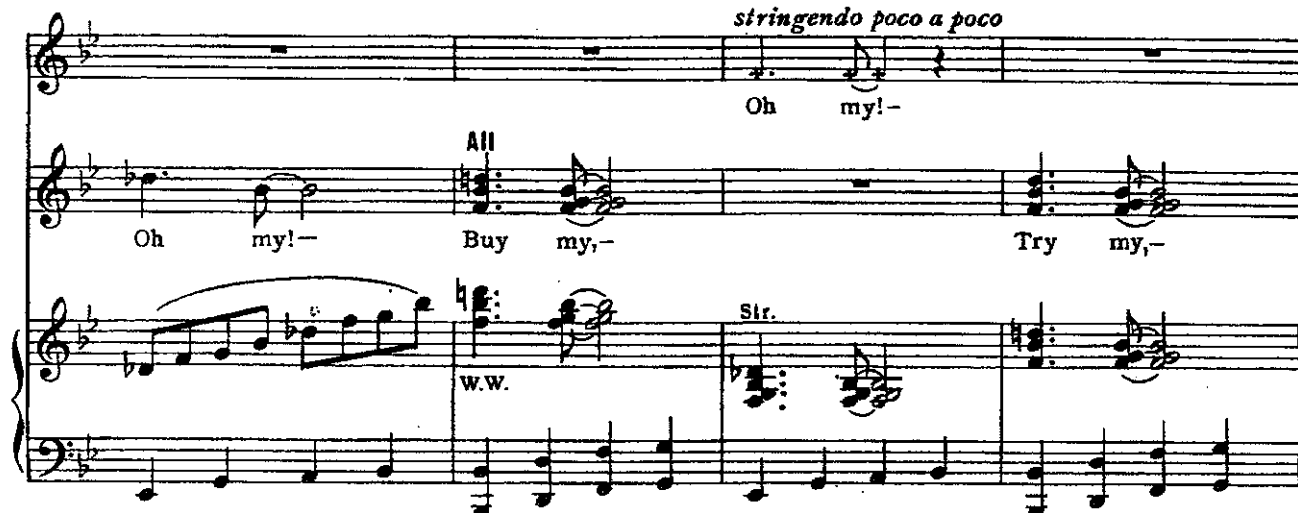
or - an-ges, prick-ly pears, a - pri-cots, nec-tar-ines, tan-ge-rines, ap-ples,

ground-nuts, ba-na-nas! Buy my,— Oh my!—

All

Buy my,—

Trb.

stringendo poco a poco

Oh my!—

All

Oh my!— Buy my,— Try my,—

Str.

w.w.

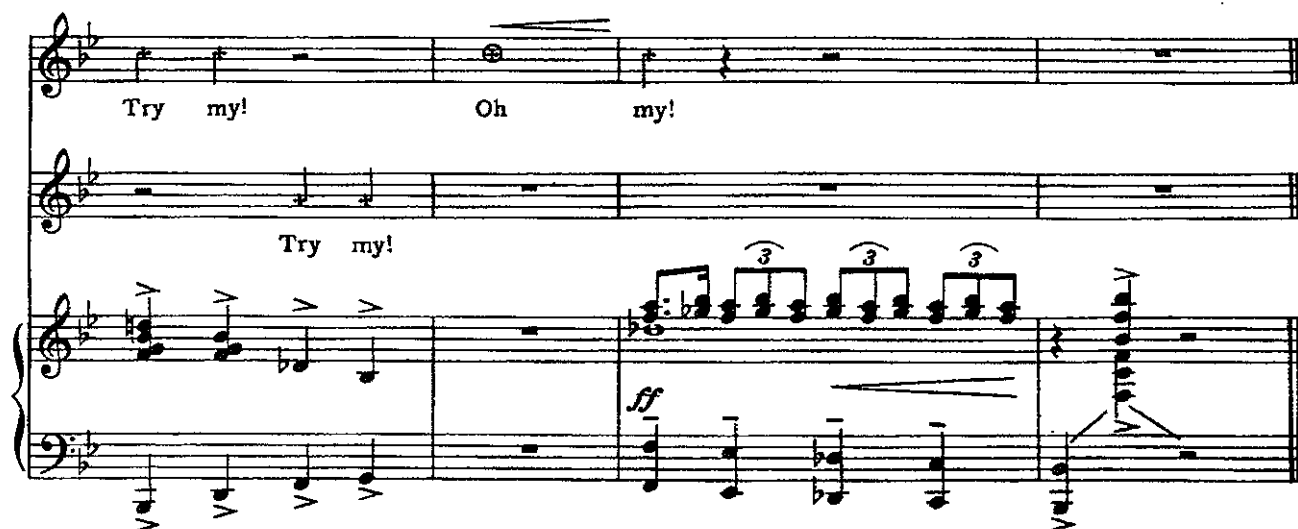
This system contains the first three staves of music. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics 'Oh my!—' are written below the first staff. The word 'All' is written above the second staff. The lyrics 'Oh my!— Buy my,— Try my,—' are written below the second staff. The word 'Str.' is written above the third staff. The word 'w.w.' is written below the third staff.



Oh my!— Buy my! Try my! Buy my!

Buy my! Try my! Buy my!

This system contains the next three staves of music. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics 'Oh my!— Buy my! Try my! Buy my!' are written below the first staff. The lyrics 'Buy my! Try my! Buy my!' are written below the second staff.



Try my! Oh my!

Try my!

ff

This system contains the final three staves of music. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a grand staff (treble and bass clefs) and a key signature of two flats. The lyrics 'Try my! Oh my!' are written below the first staff. The lyrics 'Try my!' are written below the second staff. The dynamic marking '*ff*' is written below the third staff.

Change of Scene

No. 9

cue: Then pick it up, and pick up your feet! This is the best time.

Moderato assai

Trp.
Str.
f

mf

pizz.

p

r.h.

(Fading out)

Trouble Man

No. 10

cue: Stephen: If he comes back to you, please let me know.

Irina: Yes, umfundisi

Tranquillo (He goes out)

p E.H. Str.

This musical section is marked 'Tranquillo' and includes the instruction '(He goes out)'. It features a piano (p) and strings (Str.) playing a melody with triplets in the right hand and a supporting bass line in the left hand.

Moderato (with urging expression)

p

Since you came

Hrp.

This section is marked 'Moderato (with urging expression)'. It features a harp (Hrp.) and piano (p) accompaniment. The melody includes the lyrics 'Since you came'.

first to me, Dear one,

Vc.

This section contains the vocal entry with the lyrics 'first to me, Dear one,'. It includes a vocal line (Vc.) and piano accompaniment.

glad one, You bring all the

This section continues the piano accompaniment for the vocal line, with the lyrics 'glad one, You bring all the'.

worst to me, Near one,

Vc.

sad one. There's trou - ble in your

VI.

mf com - ing, And trou - ble in your

mf Cl.

laugh - ter, There's trou - ble in your

dim.

go - ing, And trou - ble

af - ter. *p* Since you were

near to me Lost one,

Hrp.

mad one, *espr.* No oth - er is

dear to me, Loved one, bad one; I love your dark

mf

si - lence, Love your bright laugh - ter, I love the

trou - ble you bring me, — The cry - ing af - ter. Trou - ble

p

Moderato assai (ben ritmico)

man, trou - ble man since you've been gone, Some-how I

Tr.

pizz.

man - age liv - ing here a - lone. All day long you don't catch me

Hrp. VI.

weep - ing, But oh, God, help me when it comes time for

sleep - ing, When it comes time for sleep - ing here a -

pp Tr. VI.

Hrp. Bells p *p espr.*

-lone.

Bells

Hrp. Bss. Cl.

p

Trou - ble man, trou - ble man walk - ing out

Tr.

p

Str.

there, cl. May - be in a strange town, God knows

cresc. poco a poco

where, May - be in a strange place, hur - rying and

walk - ing, - Lis - ten to my blood and my bones here

talk - ing, Lis - ten to the blood in my hands and feet, Find - ing you

out in a far, strange street, Find - ing the foot - prints out where you

ran, Ask - ing, "Aren't you com - ing home, trou - ble

man?" Trou - ble man! Trou - ble man! Trou - ble

man! Trou-ble man! Say - ing, "All day long you don't catch me

weep - ing, But, oh, God help me when it comes time. for sleep - ing, When it comes

time for sleep - ing here a - lone,"

Bells VI. Ob. *espr.*

Trou-ble man! Trou - ble man!

Vc. *pp* r.h. *ppp* 3 Cl.

attacca
Chappell

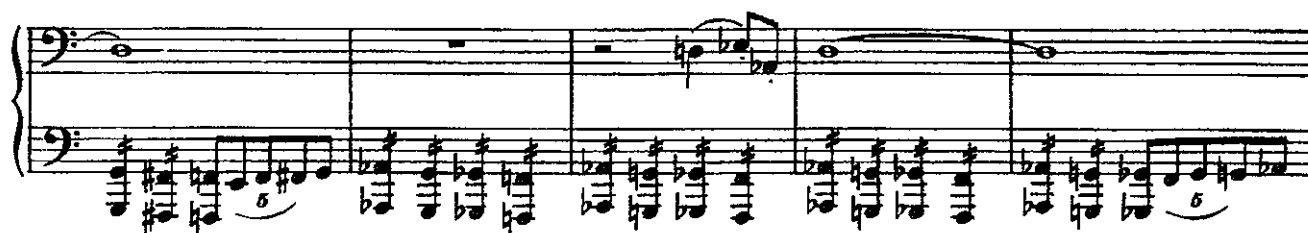
Murder in Parkwold

No. 11

Allegro non troppo (misterioso)

Bss. Cl.

pp Str.
Trem. sul pont



(Johannes, Absalom, Matthew entering)

Tr.

Cl.
Bss. Cl.



Servant
What do you want?

Johannes
We want money and clothes!

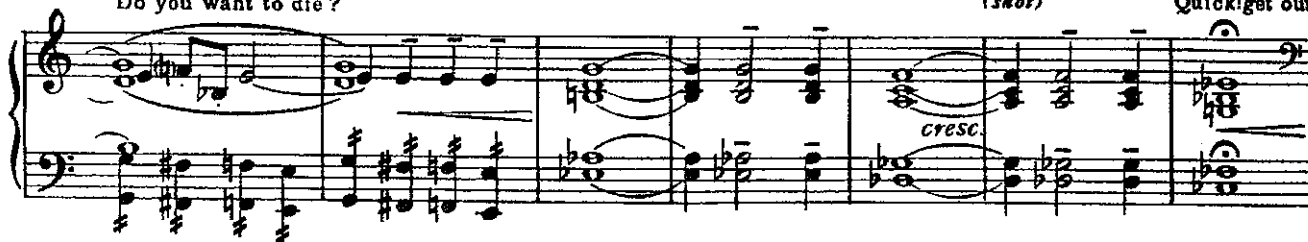
Servant
It's Johannes! I know you!
You cannot do such a thing.



Johannes
Do you want to die?

(shot)

Matthew
Quick! get out!



Agitato assai

Trp. $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$ $\text{b}\bar{2}$

Str.

Negro Chorus

Woman's voice
He was shot at night.

SOPRANO

ALTO Mur-der in Park - wold! _____ Mur - der in

TENOR Mur-der in Park - wold! _____ Mur - der in

BASS Mur-der in Park - wold! _____ Mur - der in

Woman's voice
Nobody knows why or by whom.

White Chorus

Park - wold! _____ Mur-der in Park - wold! _____

Park - wold! _____ Mur-der in Park - wold! _____

Park - wold! _____ Mur-der in Park - wold! _____

Man's voice **Negro Chorus** **Woman's voice**
 There was one shot only! He went to help the servant.

Mur - der in Park - wold! Mur - der in

Mur - der in Park - wold! Mur - der in

Mur - der in Park - wold! Mur - der in

8

Man's voice **White Chorus** **Negro Chorus**
 The servant had called out.

Park-wold! Mur - der in Park - wold! Mur - der in Park - wold!

Park-wold! Mur - der in Park - wold! Mur - der in Park - wold!

Park-wold! Mur - der in Park - wold! Mur - der in Park - wold!

Loco

ff All

In Park - wold a - mong the great

ff

In Park - wold a - mong the great

ff

In Park - wold a - mong the great

W.W.

hous - es, a - mong the light - ed streets And the wide

hous - es, a - mong the light - ed streets And the wide

hous - es, a - mong the light - ed streets And the wide

White Woman's voice

There are not enough police!

gar - dens.

gar - dens.

gar - dens.

SOLO *mf* Mur-der in

8

(Fading out)
(SOLO TENOR) *dim.* Park - wold!

ANOTHER TENOR SOLO *p* *In the distance* Mur - der in

dim.

8

morendo Park - wold!

morendo

8

Fear!

No. 12

cue. Jarvis: Yes - I wish to be here alone

CHANGE OF SCENE

Allegro non troppo

Piano introduction for 'Fear!'. The music is in G major, 2/4 time, and begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

First musical system. The piano accompaniment starts with a forte (*ff*) dynamic and includes a *dim.* (diminuendo) marking. The Tenor Solo part begins with a forte (*f*) dynamic and the lyrics "(off stage) Mur - der in".

Second musical system. The piano accompaniment continues with a steady eighth-note pattern. The Tenor Solo part begins with a piano (*p*) dynamic and the lyrics "Park Wold. (off stage) Mur - der in".

Third musical system. The piano accompaniment continues with a steady eighth-note pattern. The Tenor Solo part begins with a piano (*p*) dynamic and the lyrics "Park Wold.".

Chappell

PANTOMIME
L'istesso tempo

First system of the musical score. The piano part (left) features a treble and bass staff with a piano (pp) dynamic and a *misterioso* marking. The bass staff includes a drum part labeled "Drum." and a *simile* marking. The woodwind part (right) includes a trumpet (Tr.) and a clarinet (Cl.) line.

Second system of the musical score. The piano part continues with the same instrumentation. The woodwind part includes a trumpet (Tr.) and a clarinet (Cl.) line.

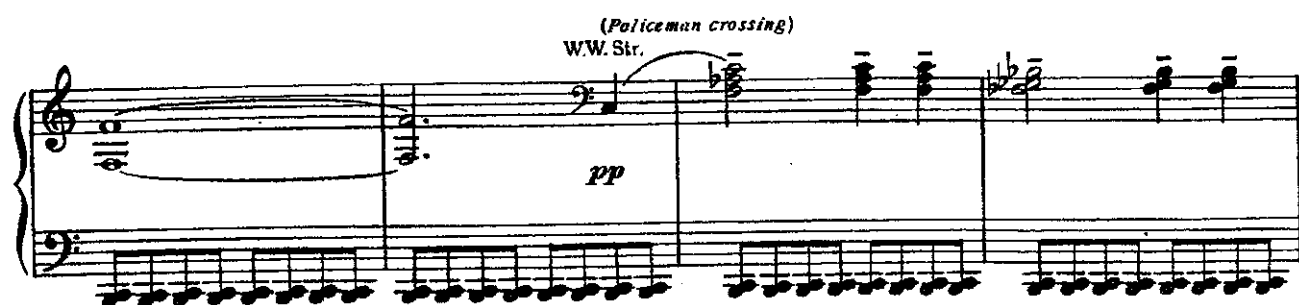
Third system of the musical score. The piano part continues. The woodwind part includes a string (Str.) line, a woodwind (W.W.) line, and another string (Str.) line.

Fourth system of the musical score. The piano part continues. The woodwind part includes a woodwind (W.W.) line.

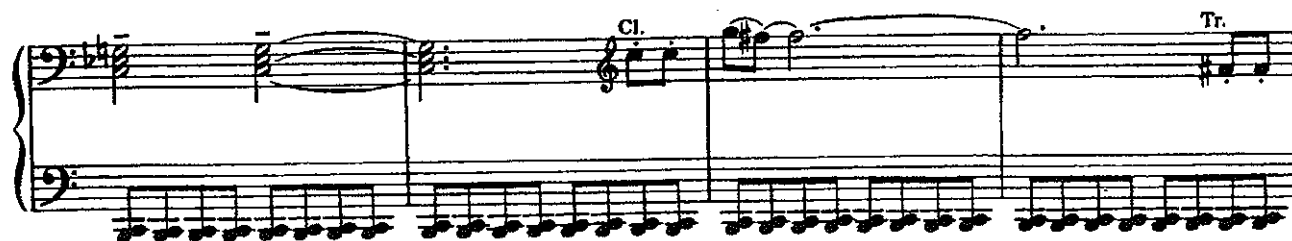
Fifth system of the musical score. The piano part continues. The woodwind part includes a woodwind (W.W.) line.

(Policeman crossing)
W.W. Str.

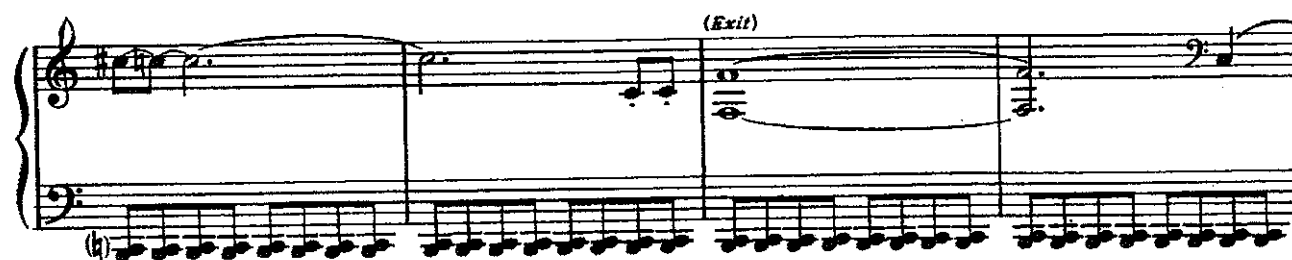
pp



Cl. Tr.



(Exit)



mp



Woman's voice (off stage)

These streets are full of evil. I'm afraid.
Vi.

(Man and woman enter)

Trp.

Man. It's alright. Take my arm.

This is a shabby neighborhood.

Woman
Hush!

Cl.

(Officer enters)

Tr.

(Officer salutes)

(Officer and couple go out)

cresc.

Negro Singers

CONTRALTO SOLO *mf*

It is

W.W.

mf

fear! —

It is fear! —

BASS SOLO

It is fear!

It is fear!

Str.

(BASS SOLO)

Who can en-joy the love - ly land, the sev - en-ty years, _____ the

simile

sun that pours down on the earth when there is fear in the heart? _____

mf

White Singers (unison)

Who can walk quiet-ly in the dusk where be - hind the dusk there are

mf

W.W.

White Singers
SOP. & ALTO

whis - pers and reck - less hands? Yes, we fear them. For they are

TENOR

whis - pers and reck - less hands? Yes, we fear them. For they are

BASS

whis - pers and reck - less hands? Yes, we fear them. For they are

White Singers
(unison)

man - y and we are few.

Negro Singers
SOP. & ALTO

Who can be con - tent when he dares not

TENOR

Who can be con - tent when he dares not

BASS

Who can be con - tent when he dares not

simile

f
It is fear. —

raise his voice — For fear of the whip, the guard, the loss of his

raise his voice — For fear of the whip, the guard, the loss of his

raise his voice — For fear of the whip, the guard, the loss of his

W.W. Trp.
f *mf*

f
It is fear. —

house. — For fear of the mines and the pri-sons, And the

house. — For fear of the mines and the pri-sons, And the

house. — For fear of the mines and the pri-sons, And the

f

cell from which there is no re - turn! Yes we fear them, Though we are

cell from which there is no re - turn! Yes we fear them, Though we are

cell from which there is no re - turn! Yes we fear them, Though we are

White Singers
p(unison)

Who can lie

man - y and they are few.

man - y and they are few.

man - y and they are few.

VI. *p* (l.h.) (r.h.) Vc.

White Singers (unison)

peace - ful - ly a - bed when the dark with - out win - dow is

The first system of the musical score. The vocal line is written on a single staff in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The lyrics are "peace - ful - ly a - bed when the dark with - out win - dow is". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

troub - led by those who hate you for what you

The second system of the musical score. The vocal line continues with the lyrics "troub - led by those who hate you for what you". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

are and what you do?

The third system of the musical score. The vocal line concludes with the lyrics "are and what you do?". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

Negro Singers
SOP. & ALTO *p*

You think you know what it is to

TENOR *p*

You think you know what it is to

BASS *p*

You think you know what it is to

p

fear? Or to hate?

fear? Or to hate?

fear? Or to hate?

cresc. poco a poco

What is there you have not ta - ken from

cresc. poco a poco

What is there you have not ta - ken from

cresc. poco a poco

What is there you have not ta - ken from

cresc. poco a poco

us ex - cept hate and fear? _____ Yes, we

us ex - cept hate and fear? _____ Yes, we

us ex - cept hate and fear? _____ Yes, we

f

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "fear them, though we are man - y, and they are". The piano part features a complex, rhythmic accompaniment in the left hand and chords in the right hand.

fear them, though we are man - y, and they are

fear them, though we are man - y, and they are

fear them, though we are man - y, and they are

White Singers (unison)

White Singers (unison) vocal line and an orchestral accompaniment. The lyrics are: "Men are not safe in the streets, Not safe in their few." The orchestral part includes Flute (Fl.), Oboe (Ob.), and Trumpet (Tr.) parts, along with a piano accompaniment.

Men are not safe in the streets, Not safe in their

few.

few.

few.

Fl.
Ob.
Tr.

hous - es There are bru - tal

It is fear

It is fear

It is fear

ff

mur - ders, rob - ber - ies. To - night a - gain a man lies

It is fear, It is fear,

It is fear, It is fear,

It is fear, It is fear,

dead. *ff* Yes it is fear!

ff Yes, it is fear! Fear of the few for the

ff Yes, it is fear! Fear of the few for the

ff Yes, it is fear! Fear of the few for the

The piano accompaniment consists of a right-hand melody with some grace notes and a left-hand bass line with chords and eighth notes. A *ff* (fortissimo) dynamic marking is present above the piano part.

fear of the few for the man - y,

man - y, Fear of the man - y for the

man - y, Fear of the man - y for the

man - y, Fear of the man - y for the

The piano accompaniment continues with a similar texture of chords and eighth notes in the left hand, and a melodic line in the right hand. A *ff* dynamic marking is also present above the piano part.

First system of the musical score. It features a vocal melody and piano accompaniment. The vocal line begins with the lyrics "Fear of the man-y for the few!" and "It is fear!". The piano accompaniment includes a bass line with the word "few." and a treble line with a forte (*ff*) dynamic marking.

Fear of the man-y for the few! It is fear!

few. It is fear!

few. It is fear!

few. It is fear!

Second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "It is fear!" and "White and Negro Singers". The piano accompaniment includes a bass line with the word "It is fear!" and a treble line with a forte (*fff*) dynamic marking.

It is fear! White and Negro Singers

It is fear! Fear of the few for the

It is fear! Fear of the few for the

It is fear! Fear of the few for the

man - y, _____ Fear of the man - y for the

man - y, _____ Fear of the man - y for the

man - y, _____ Fear of the man - y for the

ff

This system contains the first vocal and piano staves. The vocal parts (Soprano, Alto, and Bass) have lyrics 'man - y, _____ Fear of the man - y for the'. The piano accompaniment is marked *ff* and features a complex texture with many beamed sixteenth notes in both hands.

few! _____

few! _____

few! _____

fff

attacca

This system contains the second vocal and piano staves. The vocal parts have lyrics 'few! _____'. The piano accompaniment is marked *fff* and continues with a dense texture of beamed sixteenth notes. The system concludes with the instruction *attacca*.

Change of Scene

No. 13

Agitato

Trp.
ff

Tutti

W.W.
Str.
ff

dim.

Trp.
p

pp *morendo*

No.14

Change of Scene

cue: Stephen: Stay well, my child.

Absalom: Go well, my father.

Andante dolente

Str. Sax.

r.h.

Trp.

mf

pp (slowly)

l.h.

r.h.

The musical score is written for piano and features two woodwind parts: String Saxophone (Str. Sax.) and Trumpet (Trp.). The tempo is marked 'Andante dolente'. The score is divided into five systems. The first system shows the Str. Sax. playing a melody in the right hand (r.h.) while the Trp. plays a sustained note. The second system continues the Str. Sax. melody. The third system introduces the Trp. with a melodic line, marked 'mf'. The fourth system continues the Trp. melody. The fifth system shows both hands of the piano (l.h. and r.h.) playing a sustained chord, marked 'pp (slowly)'. The score concludes with a double bar line and a repeat sign.

Lost in the Stars

No.15

cue: Alex. Uncle Stephen— Who will not come home?

Stephen
My son Absalom.

Alex.

But Uncle Stephen, you are an umfundisi, and you can ask God to help you, and he will surely help you.

Andante espressivo

Stephen
I don't know, Alex.

Lord God hunt - ed through the wide night air For the lit - tle dark star on the

Hrp.

wind down - there. And he stat - ed and prom - ised he'd take spec - ial care So it

mf Poco più mosso

would - n't get lost a - gain. Now a man don't mind if the

Trp.
Cl. VI.
mf Str. Acc.

stars grow dim And the clouds blow o - ver and dark - en him, So

long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes

rall. *Tempo I?*
on. But I've been walk-ing through the night and the day Till my

Cl. Vc. Fl. Vc. Trp. pizz.

cresc.
eyes get wear-y and my head turns gray, And some-times it seems may-be

cresc. Str.

God's gone a - way, For - get - ting the prom-ise that we heard him say,

And we're lost out here in the stars, Lit-tle stars, big stars,

Str. Fl. Hrp. Bells

blow-ing through the night, And we're lost out here in the stars,

Fl.

Stephen
Lit-tle stars, big stars, blow-ing through the night,

Chorus
SOPRANO *p* Stars! Stars! through the night,
ALTO Stars! Stars! through the night,
TENOR Stars! Stars! through the night,
BASS Stars! Stars! through the night,

Str.

Stephen

SOPRANO

ALTO

TENOR

BASS

p And we're lost out

p cresc. *sf* And we're lost

p cresc. And we're lost

p And we're lost *cresc.* *sf* out

p And we're lost

p *cresc.* *sf*

Stephen

here in the stars, in the stars.

here in the stars.

here in the stars.

here in the stars.

here in the stars.

here in the stars.

ff Str. *gliss.* *fff*

End of Act I.

Entr'act

No. 16

Andante espressivo

The musical score is written for piano and solo instruments. It begins with a piano introduction in B-flat major, 3/4 time, marked **Andante espressivo**. The first system shows the piano accompaniment with a Trumpet (Trp.) solo. The second system features a Saxophone (Sax.) solo. The third system continues the piano accompaniment. The fourth system concludes the piece with a final piano chord.

Trp.

Sax.

Str.

ff

Sax.

mf Trp.

l.h.

Doppio movimento

First system of musical notation for piano. The treble clef staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. The bass clef staff features a steady eighth-note accompaniment. The key signature has two flats (Bb, Eb).

Second system of musical notation for piano. The treble clef staff includes a trill (Tr.) and a saxophone (Sax.) part marked with a forte 'f' dynamic. The bass clef staff continues the eighth-note accompaniment. The word 'simile' is written below the bass staff.

Third system of musical notation for piano. The treble clef staff shows a melodic line with slurs. The bass clef staff continues the eighth-note accompaniment. The key signature remains two flats.

Fourth system of musical notation for piano. The treble clef staff features a trumpet (Trp.) part. The piano accompaniment in the bass clef staff continues with eighth notes. The key signature changes to one flat (Bb, Eb).

Fifth system of musical notation for piano. The treble clef staff continues the melodic line. The piano accompaniment in the bass clef staff continues with eighth notes. The key signature changes to one sharp (F#, C#).

Sax. Str.

First system of music for Saxophone and String section. The Saxophone part is in the treble clef, and the String part is in the bass clef. The key signature has two flats (B-flat and E-flat). The Saxophone part features a melodic line with a slur over the first two measures and a dynamic marking of *f* (forte) in the third measure. The String part provides a rhythmic accompaniment with eighth notes.

Trp.

Second system of music for Trumpet and String section. The Trumpet part is in the treble clef, and the String part is in the bass clef. The key signature has two flats. The Trumpet part has a melodic line with a slur over the first two measures and a dynamic marking of *f* in the third measure. The String part continues with eighth notes.

Third system of music for Saxophone and String section. The Saxophone part is in the treble clef, and the String part is in the bass clef. The key signature has two flats. The Saxophone part features a melodic line with a slur over the first two measures and a dynamic marking of *f* in the third measure. The String part continues with eighth notes.

Trp.

Fourth system of music for Trumpet and String section. The Trumpet part is in the treble clef, and the String part is in the bass clef. The key signature has two flats. The Trumpet part has a melodic line with a slur over the first two measures and a dynamic marking of *f* in the third measure. The String part continues with eighth notes.

Allegretto

Cl.

pizz.

Fifth system of music for Clarinet and String section. The Clarinet part is in the treble clef, and the String part is in the bass clef. The key signature has two flats. The Clarinet part has a melodic line with a slur over the first two measures and a dynamic marking of *p* (piano) in the third measure. The String part continues with eighth notes.

Cl. VI.

Vc. Bss. Cl.

This system contains two staves. The top staff is for Clarinet VI (Cl. VI.) and the bottom staff is for Violoncello, Double Bass, and Clarinet (Vc. Bss. Cl.). The music is in 4/4 time and features complex harmonic textures with many beamed sixteenth and thirty-second notes, as well as some triplets.

This system continues the musical score for the Clarinet VI and Violoncello/Double Bass/Clarinet parts. It maintains the same complex harmonic and rhythmic patterns as the previous system.

Trp.

p

This system introduces a third staff for the Trumpet (Trp.). The Violoncello/Double Bass/Clarinet part continues. A dynamic marking of *p* (piano) is present. The music features sustained chords in the upper register and moving lines in the lower register.

This system continues the musical score for the Trumpet and Violoncello/Double Bass/Clarinet parts. The complex harmonic and rhythmic patterns persist.

Str. Piano

v.

This system introduces a fourth staff for the String Piano (Str. Piano). The Violoncello/Double Bass/Clarinet part continues. A dynamic marking of *v.* (very) is present. The music features sustained chords in the upper register and moving lines in the lower register.



The Wild Justice

No. 17

Moderato assai, quasi sostenuto

Tutti

Str. Sax.

*p**molto**ff*

Piano accompaniment for the first system, featuring a treble and bass staff. The bass staff has a continuous eighth-note accompaniment. The treble staff has chords and some melodic lines.

Leader

nobilmente

Vocal line for the Leader, starting with a forte (*f*) dynamic. The melody is in a single staff.

Have you fished for a fixed star with the lines of its light?

Chorus

SOPRANO

Vocal line for the Soprano, starting with a piano (*p*) dynamic. The melody is in a single staff.

ALTO

(Hm) TENOR

Vocal line for the Alto and Tenor, starting with a piano (*p*) dynamic. The melody is in a single staff.

(Hm)

p > BASS

Vocal line for the Bass, starting with a piano (*p*) dynamic. The melody is in a single staff.

(Hm)

Piano accompaniment for the second system, continuing the treble and bass staff from the first system.

Chappell

Have you dipped the moon from the sea with the cup of night?

(Hm) (Hm) (Hm)

(Hm) (Hm) (Hm)

(Hm) (Hm) (Hm)

Tr.

Have you caught the rain's bow in a pool and shut it in?

p (Hm) *p* (Hm) *p* (Hm)

mf 9

Go, hunt the wild jus-tice down to walk with men.

pp
Hunt the wild jus-tice down.

espr.
pp
Hunt the wild jus-tice down.

pp
Hunt the wild jus-tice down.

p

mf **Poco più mosso**
Have you plot-ted the high cold course of a her-on's

p
Hunt the wild jus-tice down. (*Hm*)

p
Hunt the wild jus-tice down. (*Hm*)

p
Hunt the wild jus-tice down. (*Hm*)

Poco più mosso
Fl. Cl. *pp* Str.

simile

fly - ing, Or the thought of an old man

pp Hunt the wild jus-tice down. (*Hm*)

pp Hunt the wild jus-tice down. (*Hm*)

(*Hm*)

p dy - ing, Or the cov-ered la-by-rinth of

pp Hunt the wild jus-tice down. (*Hm*)

pp Hunt the wild jus-tice down. (*Hm*)

p (*Hm*)

p espr. Str.

why you love where you love Or, if one love you, why your love is

(Hm) (Hm)

The first system of the musical score consists of five staves. The top staff is a vocal line in B-flat major (two flats) with the lyrics "why you love where you love Or, if one love you, why your love is". The second staff is a piano accompaniment for the vocal line, with two measures marked "(Hm)". The third and fourth staves are additional piano parts, also marked "(Hm)". The fifth staff is a bass line. The piano part features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

poco rit. *p meno mosso*

true? On - ly for a lit - tle, then, Tease the wild jus-tice down to

poco rit. *p meno mosso* W.W. Str.

The second system of the musical score consists of five staves. The top staff is a vocal line in B-flat major with the lyrics "true? On - ly for a lit - tle, then, Tease the wild jus-tice down to". The second staff is a piano accompaniment for the vocal line, with two measures marked "*poco rit.*". The third and fourth staves are additional piano parts, also marked "*poco rit.*". The fifth staff is a bass line. The piano part features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The system concludes with a double bar line and the markings "W.W." and "Str.".

dwelt with men. When the

pp Tease the wild jus-tice down, Tease the wild just-ice down.

pp Tease the wild jus-tice down, Tease the wild just-ice down.

pp Tease the wild jus-tice down, Tease the wild just-ice down.

p Hrp.

Allegro agitato

first sails were set on a small boat, among the Cy-cla-des, And a

(All women) *mf*

(Hm) (Hm) (Hm)

(Hm) (Hm) (Hm)

(Hm) (Hm) (Hm)

Allegro agitato

f martellato Tr.

stranger's knife was wet With the blood of a King pro-claim-ing free-dom and

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "stranger's knife was wet" and "With the blood of a King pro-claim-ing free-dom and". The next three staves are for a piano accompaniment, each starting with a half-measure rest followed by a half-note chord marked with a fermata and the instruction "(Hm)". The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

ease And jus - tice in ev - 'ry-thing But not quite

p White Singers

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics "ease", "And jus - tice in ev - 'ry-thing", and "But not quite". The next three staves are for a piano accompaniment, each starting with a half-measure rest followed by a half-note chord marked with a fermata and the instruction "(Hm)". The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part continues with a steady eighth-note bass line and chords in the right hand. The instruction "*p* White Singers" is placed above the vocal line, and "*p subito*" is placed above the piano accompaniment in the bottom staff.

Leader

yet, not yet And the son of the King, re - veng - ing, struck the

(Hm) (Hm)

(Hm) (Hm)

(Hm) (Hm)

strang - er down And there was re - joic - ing in the

(Hm) (Hm)

(Hm) (Hm)

(Hm) (Hm)

Is - land Town, And the son of the King reigned ov - er hap - py

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Is - land Town, And the son of the King reigned ov - er hap - py". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. Both hands play a steady eighth-note accompaniment. The first measure of the piano part has a "(Hm)" marking below it, and the second and third measures also have "(Hm)" markings.

slaves Till the son of the strang - er, re - veng - ing

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "slaves Till the son of the strang - er, re - veng - ing". The piano accompaniment continues with the same eighth-note pattern. The first measure of the piano part has a "(Hm)" marking below it, and the second and third measures also have "(Hm)" markings.

ff allargando

put out ov-er the waves to strike down the son of the

ff allargando

Tempo I⁹

King.

mp Were the ends of jus - tice met? *p* Not

mp Were the ends of jus - tice met? *p* Not

mp Were the ends of jus - tice met? *p* Not

Tempo I⁰

Hrp.

p subito

Più mosso

Leader

When the

yet, No, not quite yet.... not yet.... When the

yet, No, not quite yet.... not yet.... When the

yet, No, not quite yet.... not yet.... When the

Più mosso

pp *p*

first judge sat in his place And the mur-der-er held his breath With

first judge sat in his place And the mur-der-er held his breath With

first judge sat in his place And the mur-der-er held his breath With

first judge sat in his place And the mur-der-er held his breath With

Sax. Str.

simile

Chappell

fear of death in his face, fear of death for death. And
 fear of death in his face, fear of death for death. And
 fear of death in his face, fear of death for death. And
 fear of death in his face, fear of death for death. And

mf all that could be said, for or a - gainst was said, And the
mf all that could be said, for or a - gainst was said, *cresc.* And the
mf all that could be said, for or a - gainst was said, *cresc.* And the
mf all that could be said, for or a - gainst was said, *cresc.* And the

books were bal-anced and two, not one, were

books were bal-anced and two, not one, were

books were bal-anced and two, not one, were

books were bal-anced and two, not one, were

Allargando Leader *p*

dead, Was

SOP. SOLO *ff*

Ah Ah

ANOTHER SOP. SOLO *p*

dead, Ah

dead,

dead,

Allargando 8.....

ff *p* Hrp.

jus - tice caught in this net?
 (SOLO) *p* Ah
p Not yet, no, not quite
p Not yet, no, not quite

8

mf Tempo 1^o
 No, tug first at the fixed star
pp Ah
p (Hm)
 yet.... Not yet....
p (Hm)
 yet.... Not yet....
p (Hm)
 (warmly) Tutti
 Tempo 1^o
mf

8

on the line of its light Sieve the moon up out of the sea

This system contains five staves. The top staff is the vocal line with lyrics. The next three staves are for a four-part vocal harmony (Soprano, Alto, Tenor, Bass), each with a half-measure rest followed by a half-measure of music marked with a half-measure rest and the instruction (Hm). The bottom staff is the piano accompaniment, featuring a descending line in the right hand and a steady bass line in the left hand.

With the black scene of night Snare first the rain's bow in a

This system contains five staves. The top staff is the vocal line with lyrics. The next three staves are for a four-part vocal harmony, with the first half-measure marked with a half-measure rest and (Hm), and the second half-measure marked with a half-measure rest and (Hm). The bottom staff is the piano accompaniment, featuring a descending line in the right hand and a steady bass line in the left hand.

Largo *f*

pool and close it in. The wild jus-tice is not found in the haunts of

sfz (Hm) (Hm)

sfz (Hm) (Hm)

sfz (Hm) (Hm)

Largo

ff a tempo

men.

ff The wild jus-tice is not found in the haunts of men.

ff The wild jus-tice is not found in the haunts of men.

ff The wild jus-tice is not found in the haunts of men.

ff a tempo

fff *sfz*

O Tixo, Tixo, Help Me!

No. 18

cue: If you want him to live, tell him to plead not guilty.

CHANGE OF SCENE

Largo

Andante espressivo

(Stephen appears in the light)

lie and live or speak truth and die? And if this is so what can I say to my

pp

Str. *mf*

f *molto espr.* *rit.*

son? O Tix-o, Tix-o, help me!

Tutti

E.H.

Str.

p *rit.*

Andantino

p

Of - ten when he was young — I have Bells

E.H.

p

come to him and said, "Speak tru - ly, e - vade

Str. Acc.

noth - ing, what you have done, let it be on your head."

p
And he heed - ed me not at all, — like

rain he ran through my hands, — Con - ceal - ing, as a

Str. Acc.

rit. — — —
boy will, — tak - ing what was not his, E - vad - ing com -

rit.

Poco più mosso

p
- mands. For he seemed to hear none of my words;

VI.
p

Bss. Cl. Vc.

Turn - ing, shift-ing he ran through a tan - gle of night and

days, Till he was lost to my sight,

mf and ran far in - to e - vil - and e - vil

cresc. poco a poco

mf > add Cl.

ways, And he was strick-en and struck back And he

loved, And he was desp'rate with love and fear and

an - ger. And at last he came to this

O God of the hum - ble and bro - ken

O God of those who have noth - ing, noth - ing, noth - ing

Agitato assai *f* *f Pesante*

to this! _____ To the

W.W. Trp.

f *Pesante*

a tempo *mf Pesante*

death of a man, _____ To the

mf *a tempo* *f* *Pesante*

a tempo

death of a man.

r.h. *ff a tempo* *Tutti* *Gong*

rall. - - - *slowly*

A man he had giv-en to

f *Str. dim.* *rall. - - -* *p* *slowly*

Andantino

death. _____ Then my words came back to

W.W. Trp.

p

him, and he said, "I shall do no more e - vil,

dolce

Str. Bells

pp

Cl.

rit. - - - - a tempo

tell no more un - truth; I shall keep my

rit. - - - - a tempo

rit. - - - - *p*

fath - er's ways _____ and re - mem - ber them." And

W.W.

rit.

molto cresc.

Andante con moto

can I go to him now — and

p

Hrp.

say "My son take care,

Trp.

espr.

simile

mf

Tell no truth in this court, lest it go ill with you

mf

l.h.

here; Keep to the rules, Be -

-ware!" And yet if I say a - gain, "It

Trp.

Str. 3

VI.

f

p

shall not pro-fit a man If he gain the whole

simile

world and lose his own soul,"

ff I shall lose Ab - sa - lom then! I shall lose Ab - sa - lom

Str.

W.W.

ff

Cym.

Cymbal

Chappell

Meno mosso, quasi Sostenuto

137

mf parlando

then! I must find some oth - er way Some oth - er hope. My

mf *dim.*

8va lower

son did not mean to kill his son, Did not mean to kill. O Tix - o, Tix - o,

p

(speaks freely)

help me! What can I do? To whom can I ap-peal? O Tix - o, Tix - o,

(speaks)

help me! Where can I turn now? O Tix - o, Tix - o, help me!

p *mp* *pp*

attacca

CHANGE OF SCENE

Largo

rit.

Stay Well

No. 19

cue: Jarvis: Have you more to say? Stephen: No Umnumzana

CHANGE OF SCENE Sostenuto

mf Tutti
Timp.
Hrp.

Andantino
Irina
If I tell truth to you — my love, my
Ob.
p Cl. 8va higher

own, Grief is your gift to me, grief a -
Str.

- lone. Wiid pas-sion at mid - night, Wild an-ger at

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p

dawn, Yet when you're ab - sent, I weep you

Ob.

p

Cl. (8va higher)

Str.

Poco più mosso

gone. Stay well, O keep - er

Vc.

p Trp.

Vc.

p pizz.

of my love, Go well through-out all your

3

5

days. _____ Your star _____ the luck-i-est

3 Cl.

Trp.

simile

star a - bove, _____ Your ways, _____ the luck-i-est

simile

ways. _____ Since un - to you my one love is

W.W. VI. Vc.

giv - en, And since with you it will re -

The first system of the musical score. The vocal line is on a single staff with a treble clef, showing the lyrics "giv - en, And since with you it will re -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features flowing sixteenth-note patterns in the right hand and more rhythmic, accented notes in the left hand.

- main. ———— Though you bring fear ———— of hell des-

Cl. Cl. Vc.

The second system of the musical score. The vocal line continues with the lyrics "- main. ———— Though you bring fear ———— of hell des-". Below the vocal line, there are three staves for woodwinds: Clarinet (Cl.), Clarinet (Cl.), and Violoncello (Vc.). The piano accompaniment continues with the same grand staff. The woodwind parts have specific melodic lines, with the Vc. part starting in the lower register. The piano part continues its rhythmic accompaniment.

- pair of heaven, ———— Stay well, ———— Come well to my

The third system of the musical score. The vocal line continues with the lyrics "- pair of heaven, ———— Stay well, ———— Come well to my". The piano accompaniment continues with the same grand staff. The piano part features a more active right hand with many sixteenth notes and a steady left hand.

door ———— a - gain. ————

Cl. Cl. Bss. Cl. pp

The fourth system of the musical score. The vocal line concludes with the lyrics "door ———— a - gain. ————". Below the vocal line, there are four staves for woodwinds: Clarinet (Cl.), Clarinet (Cl.), Bass Clarinet (Bss. Cl.), and another Clarinet (Cl.). The piano accompaniment continues with the same grand staff. The woodwind parts have specific melodic lines, with the Bss. Cl. part starting in the lower register. The piano part continues its rhythmic accompaniment, ending with a double bar line.

*(Stephen enters)**Lento, dolcissimo*

Stephen

Irina?

Irina

Yes. . . etc.

(Dialogue Irina & Stephen)

pp Str.

VI.

pp

Vc.

Trp.



Stephen

I will come tomorrow for you. And I will tell him
that you wish the marriage. Stay well, Irina.

Irina

Go well, my father.



(Stephen goes out)

Irina

When you have fled from me — my love, my

Andantino

pp Str.

Trp.



-lone. So come back at mid - night Or come back at

f Tutti

dawn. Now that you're ab - sent I weep you

Trp.

p

Più mosso

gone. Go well though wild the

All Strings

Trp.

p

Cl. 1.

Cl. 2.3.

Cl. 2.3.

pizz.

road and far, Stay well through dark-en-ing

days, Your star be still my *etc.*

luck-iest star, Your ways the luck-i-est

ways Though in - to storm your lone bark be

Trp.

Cl.

Hrp. Piano

mf

Cl.

Fl.

VI.

Str.


dri - ven, Though my eyes ache for you in



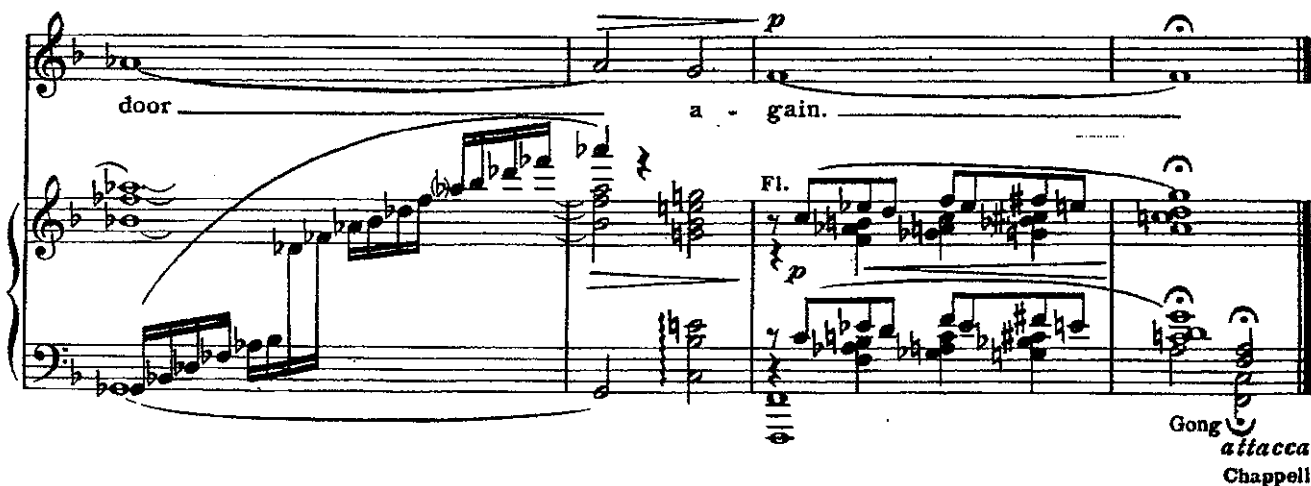
vain Though you bring fear at dawn, des-



- pair at even, Stay well, come well to my



door a - gain.



Gong
attacca
Chappell

Change of Scene

No. 20

Allegro non troppo, quasi agitato

The musical score is written for piano, trumpet, saxophone, harp/strings, and timpani. It consists of four systems of music. The first system shows the piano with a forte (*f*) dynamic and the trumpet and saxophone entering. The second system continues the piano's accompaniment. The third system features a tutti section for the piano, harp/strings, and timpani, with a dynamic shift from *ff* to *p*. The fourth system concludes with a *rit. morendo* (ritardando) and a *ppp* (pianissimo) dynamic.

Trp.

Sax.

simile

Hrp. Str.

ff Tutti *p*

Timp.

rit. morendo *ppp*

Reprise- "The Wild Justice"

No. 21.

cue: Burton: The witness is dismissed.

Allegro furioso

Leader



SOPRANO

ALTO

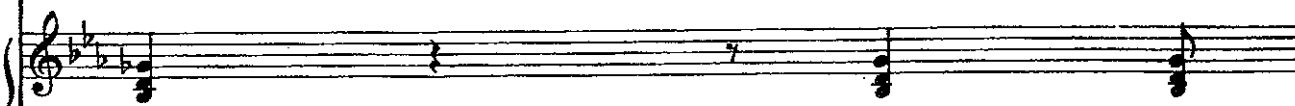
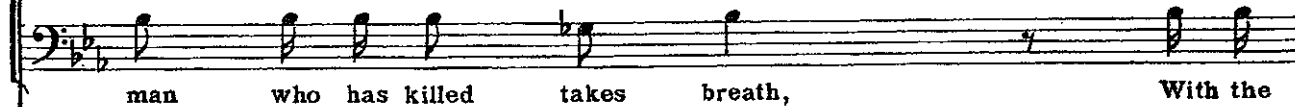
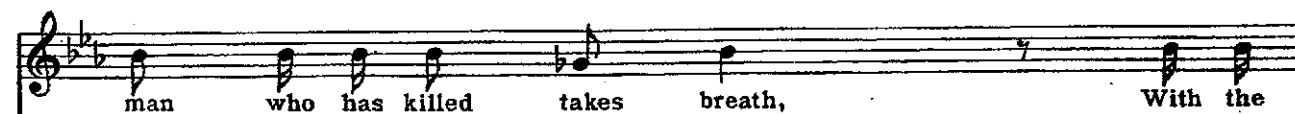
TENOR



BASS



Allegro furioso



Chappell

First system of a musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "fear of death in his face, fear of death for death—". The piano part features a melodic line in the right hand and a more active bass line. The key signature has two flats, and the time signature is 4/4.

fear of death in his face, fear of death for death—

fear of death in his face, fear of death for death—

fear of death in his face, fear of death for death—

(wildly)

Second system of the musical score. It continues the piano accompaniment and includes a timpani part. The piano part has a melodic line in the right hand and a more active bass line. The timpani part is marked "Timp." and "p sub.". The key signature has two flats, and the time signature is 4/4.

p And

p And

p And Hrp.

p sub.

Timp.

Chappell

p
Not

are the terms of jus - tice clear - ly met?

are the terms of jus - tice clear - ly met?

are the terms of jus - tice clear - ly met?

The first system of the musical score consists of five staves. The top staff is a vocal line with a *p* dynamic marking and the word "Not" below it. The next three staves are vocal staves for different parts, each with the lyrics "are the terms of jus - tice clear - ly met?". The bottom staff is a piano accompaniment line with a melodic line in the right hand and a bass line in the left hand.

pp
yet, No, not quite yet.

pp
No, not quite yet.

pp
No, not quite yet.

pp
No, not quite yet.

pp *ppp*

The second system of the musical score consists of five staves. The top staff is a vocal line with a *pp* dynamic marking and the lyrics "yet, No, not quite yet.". The next three staves are vocal staves for different parts, each with the lyrics "No, not quite yet.". The bottom staff is a piano accompaniment line with a melodic line in the right hand and a bass line in the left hand. The system ends with a *ppp* dynamic marking.

the wast-ed child - hood, the wast-ed youth, the wast-ed man!

SOPRANO

ALTO

TENOR *p*

BASS *p*

the wast-ed child - hood, the wast-ed youth, the wast-ed

the wast-ed child - hood, the wast-ed youth, the wast-ed

p Cry the bro-ken tribes, ——— and the bro-ken hills, And the

man! (Hm) (Hm)

man! (Hm) (Hm)

Hrp.

p Str.

right and wrong for - sak - en, the greed that de-stroys us, the

(Hm) (Hm) (Hm) (Hm)

birds ——— that cry no more! ———

f Cry — the be-lov-ed coun - try!

f Cry — the be-lov-ed coun - try!

f Cry — the be-lov-ed coun - try!

cresc. *Tutti* *Solo* *Solo* *Solo* *Solo*

Cry the lost tribe, the lost son the

Cry the lost tribe, the lost son the

Cry the lost tribe, the lost son the

Stephen

...to live together after God's holy ordinance, in the holy Estate of Matrimony? Wilt thou

lost!

lost!

lost!

dolciss.

Hrp.

Trp.

pp Gong

simile

obey him, and serve him, love, honour and keep him, and forsaking all others, keep thee
only unto him, so long as ye both shall live?

Irina

I will.

p

MEZZO SOP. SOLO

Cry — the un-born child, the in - her-i - tor of our fear, Let

TEN. *pp*
(Hm)

BASS *pp*
(Hm)

him not laugh too glad-ly in the wa-ter of the clove, nor stand too si - lent

pp
(Hm)

pp
(Hm)

Str. *pp*
p (Hm)

when the set-ting sun makes the veld red with fire.

(Hm)

(Hm)

Fl. Tr. VI.

pp

Vc. pizz.

tremolo

Stephen

And now you are man and wife..... etc. dialogue

simile

Absalom

My father I must go to Pretoria....

Str.

Stephen
There will be an appeal

Absalom
But it will not help. I am afraid,
I am afraid of the hanging.

Stephen
Be of courage, my son.



Absalom
It's no help to be of courage. O Tixo, Tixo,
I am afraid of the rope and the hanging.

Guard
You must go now.

Absalom
Where I go there will be no wife
or child or father or mother!

SOP. *pp* (Hm)

ALTO (Hm)

TEN. *pp* (Hm)

BASS *pp* (Hm)

Hrp. *rit.* *pp*

Str. trem.

There is no food taken or given! And no marriage! Where I go!
O Tixo, Tixo!

cresc. poco a poco

(Hm) Cry— the un-born son,

(Hm) Cry— the un-born son,

(Hm) Cry— the un-born son,

fa - ther-less, let him not be moved _____ by the song of the

fa - ther-less, let him not be moved _____ by the song of the

fa - ther-less, let him not be moved _____ by the song of the

W.W. Str.

This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment staff. The lyrics are: "fa - ther-less, let him not be moved _____ by the song of the". The piano part includes a section marked "W.W. Str.".

bird _____ nor give his heart to a moun - tain, nor to a

bird _____ nor give his heart to a moun - tain, nor to a

bird _____ nor give his heart to a moun - tain, nor to a

W.W. Str.

This block contains the second system of the musical score. It continues with the same three vocal staves and piano accompaniment. The lyrics are: "bird _____ nor give his heart to a moun - tain, nor to a". The piano part includes a section marked "W.W. Str.".

ff Leader Cry — the be-lov-ed

molto (All women) *ff* Cry — the be-lov-ed coun - try,

molto *ff* Cry — the be-lov-ed coun - try,

molto *ff* Cry — the be-lov-ed coun - try,

Cl.

Trp.

molto *ff*

coun - try, *ff* Cry — the be-lov-ed land Cry — the lost

ff Cry — the be-lov-ed land, *ff* Cry — the lost

ff Cry — the be-lov-ed land, *ff* Cry — the lost

ff Cry — the be-lov-ed land, *ff* Cry — the lost

Cry— the be-lov-ed land.

flesh.

pp These are the val-leys of old men and old wo-men, of

pp These are the val-leys of old men and old wo-men, of

Fl. Cl. Trp. *pp* Ob.

pp SOP. SOLO *rall.* Cry— the be-lov-ed land!

rall. mo - thers and chil - - - dren.

rall. mo - thers and chil - - - dren.

Cl. *pp* *rall.*

attacca
Chappell

Big Mole

No. 23

CHANGE OF SCENE

Moderato assai, quasi lento

The musical score is divided into three systems. The first system features a piano introduction with a treble staff containing a melodic line marked 'E.H.' and a bass staff with a steady eighth-note accompaniment marked 'Str.' and 'mf'. The second system continues the piano part, ending with a 'rit.' (ritardando) marking and a 'Trip.' (trill) in the treble staff. The third system begins with a tempo change to 'Allegro non troppo' and a key signature change to two flats. It features a new piano accompaniment marked 'W.W. Str.' and 'mf', and a vocal line for 'Alex.' and 'Big' in the treble staff.

Mole was a dig-ger of the fast - est kind, He'd dig in the earth like you

p

simile

think in your mind; When Big Mole came to the side of a hill, in -

-stead of go-ing o - ver he'd start in to drill. He prom - ised his moth - er a

well in the town, And he brought boil-ing wa-ter from a thou-sand feet down!

Down, down, down, down, Three mile, four mile, five mile down, He can

f Tutti marc.

go through rock, he can go through coal, When - ev - er you come to an o - ver - size hole,

Trp.

(pizz.)

Down at the bot - tom is Big Black Mole! Big Black Mole! Big Black Mole!

arco

Trp.

mf

When

3 Cl.

Mole was a youn - ker they show'd him a mine, He said "I like the i -

p

simile

- de - a fine, Let me have that hose, let me have that drill" If they

had-n't shut it off he'd be bor - ing still, And down at the bot-tom he

chunked all a-round, Till he chunked out a cit - y six mile in the ground.

Down, down, down, down, Three mile, four mile,

f Tutti marc.

five mile down. You can bet your pants, you can bet your soul, When-

Trp.

(pizz.)

-ev-er you come to a man-size hole, Down at the bot-tom is

arco

Big Black Mole! Big Black Mole! Big Black Mole!

W.W. Str.

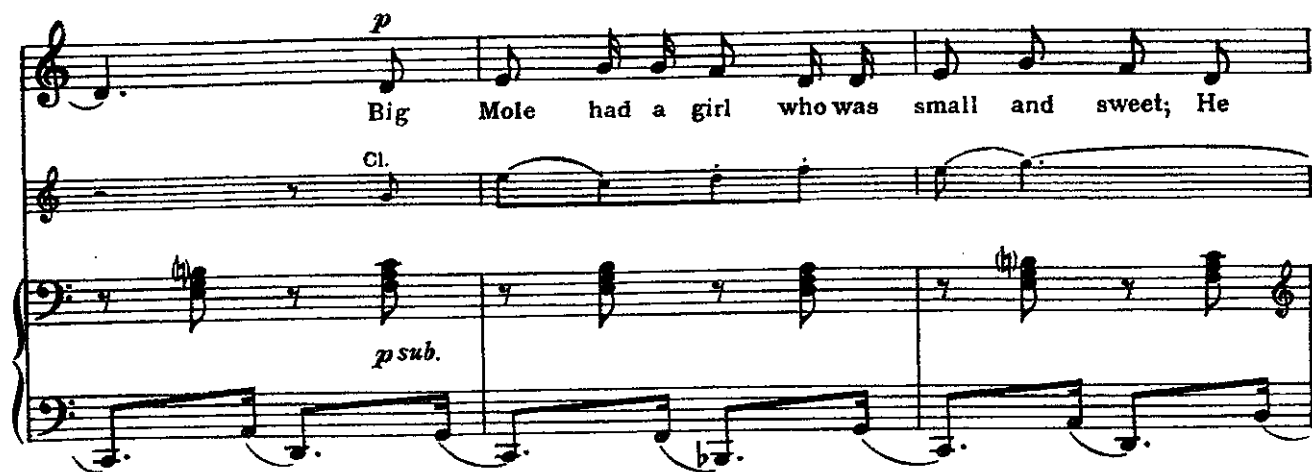
Bss. Vc.

Chappell

p
Big Mole had a girl who was small and sweet; He

Cl.

p sub.



prom-ised her dia-monds for her hands and feet; He dug so deep and he



dug so well, He broke right in - to the ceil - ing of hell, And he



looked the old de - vil spang in the eye, And he said, "I'm not coming back here till I die!"

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics "looked the old de - vil spang in the eye, And he said, 'I'm not coming back here till I die!'". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Down, down, down, down, Three mile, four mile, five mile down. He can

Xyl.

f Tutti.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Down, down, down, down, Three mile, four mile, five mile down. He can". The piano accompaniment includes a xylophone part, indicated by the "Xyl." label, and a tutti section marked with a forte "f" dynamic. The xylophone part features a rhythmic pattern of eighth and sixteenth notes.

go through rock, He can go through coal, When - ev - er you come to a

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "go through rock, He can go through coal, When - ev - er you come to a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sure e-nough hole, Down at the bot - tom is Big Black Mole!

p

cresc. molto

Big Black Mole! Big Black Mole! Big Black

Xyl.

cresc. molto

ff

Mole.

ff

Tutti

B.D.

Incidental Music

No. 24

cue, Jarvis: There are some things that I cannot bear to look on.

Andante religioso

(The congregation enters the church)

3 Cl.
p
Acc.
Vc. Bss.

rit.

Chappell

A Bird of Passage

No. 25

cue: Stephen: ... Knowing that I have done this thing to you and to my church by remaining.

Molto tranquillo

Baritone Solo *p*

Lord of the heart, look down up-on our earth-ly pil-grim-age,—

p Str. Acc.

Look down up-on us where we walk from bright dawn to old age,

Give light not shed by an - y sun,

Chorus

SOPRANO Lord of the heart!

ALTO Lord of the heart!

TENOR Lord of the heart!

BASS Lord of the heart!

W.W.

Not read on an - y page.

pp (All Women)
Lord of the heart!

pp
Lord of the heart!

pp
Lord of the heart!

p *pp*

Andante con moto

p
A bird of pass - age out of night Flies

p
A bird of pass - age out of night Flies

p
A bird of pass - age out of night Flies

Andante con moto
Cl.
p Acc.
Vc. Bss.

in at a light - ed door, Flies through and

in at a light - ed door, Flies through and

in at a light - ed door, Flies through and

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with the Soprano and Alto parts having lyrics and the Bass part having lyrics. The piano accompaniment is in the right hand, with the left hand providing harmonic support. The key signature is one flat (B-flat), and the time signature is common time (C).

on in its dark - ened flight, And then is seen no

on in its dark - ened flight, And then is seen no

on in its dark - ened flight, And then is seen no

The second system continues the musical piece with three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, with the Soprano and Alto parts having lyrics and the Bass part having lyrics. The piano accompaniment is in the right hand, with the left hand providing harmonic support. The key signature is one flat (B-flat), and the time signature is common time (C).

more. This is the life of men on earth: Out of

more. This is the life of men on earth: Out of

more. This is the life of men on earth: Out of

p *f* *p* *f* *Tutti* *Str. p dolce*

dark - ness we come at birth in - to a

dark - ness we come at birth in - to a

dark - ness we come at birth in - to a

dark - - ness we come at birth in - to a

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

pp Edward:
What is it,
grand-
father?

lamp - lit room and then, Go for - ward in - to

lamp - lit room and then, Go for - ward in - to

lamp - lit room and then, Go for - ward in - to

rall.

dark a - gain.

pp rall.

dark a - gain, Go for - ward in - to dark a - gain.

pp rall.

dark a - gain, Go for - ward in - to dark a - gain.

pp rall.

attacca

Four O'clock

No. 26

Lento

Hrp. Piano

mf Trp.

W.W. Ve.

p (All Unison)

Irina
Umfundisi!

Four o'clock, It will soon be four.

Stephen
Yes, Irina? etc. Dialogue Stephen - Irina

v. *dolce espr.*

Cl. *p* Str. pizz.

Irina
I'm glad he found
me, my Father.

(All Unison)

Four o'clock, It will soon be four.

p

Leader

pp

Why do they choose the morn - ing? The morn - ing when men sleep

Str. *pp*

sound?

Chorus (unison)
pp

Four o'-clock, It will soon be

Stephen
If they would kill me instead, Absalom would make a good man. But it will never be.

four.

Cl. *p*

Vc. pizz.

He is waiting now. Sleep, O mother. Sleep sound. Soon Absalom will sleep. (Jarvis enters)

Vla.

morendo

pizz.

Finale

No. 27

cue: Stephen: I have a friend.

Jarvis: I have a friend.

Andante con moto

(Clock strikes)

(Chime)

f Tutti Harp gliss.

SOPRANO Chorus

ALTO Each lives a - lone in a world of dark,

TENOR Each lives a - lone in a world of dark,

BASS Each lives a - lone in a world of dark,

f Str.

Cross - ing the skies in a lone - ly arc, Save when

Cross - ing the skies in a lone - ly arc, Save when

Cross - ing the skies in a lone - ly arc, Save when

Vla. Trp. Sax.

f

love leaps out — like a leap-ing spark, O-ver thou-sands,

love leaps out — like a leap-ing spark, O-ver thou-sands,

love leaps out — like a leap-ing spark, O-ver thou-sands,

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "love leaps out — like a leap-ing spark, O-ver thou-sands,".

thou-sands of miles. —

thou-sands of miles. —

thou-sands of miles. —

The second system of the musical score continues the vocal and piano parts. The vocal parts maintain the same homophonic texture, with the lyrics "thou-sands of miles. —". The piano accompaniment features more complex textures, including triplets and sustained chords, particularly in the right hand. The lyrics are: "thou-sands of miles. —".

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 SINGING • H.M.S. PINAFORE • HEARTBEATS • I LOVE A PIANO • I LOVE YOU, YOU'RE PERFECT, NOW
 CHANGE • I MARRIED AN ANGEL • I REMEMBER MAMA • I'D RATHER BE RIGHT • IN THE HEIGHTS • IT'S
 ONLY LIFE • JESUS CHRIST SUPERSTAR • JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT • THE
 KING AND I • KNICKERBOCKER HOLIDAY • LADY IN THE DARK • LIES & LEGENDS: THE MUSICAL STORIES
 OF HARRY CHAPIN • THE LIGHT IN THE PIAZZA • LOST IN THE STARS • LOUISIANA PURCHASE • LUCKY
 GUY • MARIE CHRISTINE • ME AND JULIET • MEET JOHN DOE • THE MELODY LINGERS ON: THE SONGS
 OF IRVING BERLIN • THE MIDDLE OF NOWHERE • MID-LIFE! THE CRISIS MUSICAL • THE MIKADO • A
 MINISTER'S WIFE • MISS LIBERTY • MR. PRESIDENT • MY LIFE WITH ALBERTINE • MYTHS & HYMNS NO
 STRINGS • NOW, HERE, THIS. • OKLAHOMA! • ON YOUR TOES • ONCE UPON A MATTRESS • ONE TOUCH OF
 VENUS • ORDINARY DAYS • PAL JOEY • THE PHANTOM OF THE OPERA • PINOCCHIO • PIPE DREAM • THE
 PIRATES OF PENZANCE • QUEEN OF THE MIST • RAGS • REEFER MADNESS • RODGERS & HART: A
 CELEBRATION SHOW BOAT • SMOKEY JOE'S CAFE • SOME ENCHANTED EVENING • SONG & DANCE
 SOPHISTICATED LADIES • THE SOUND OF MUSIC • SOUTH PACIFIC • STARLIGHT EXPRESS • STATE FAIR
 SUMMER STOCK MURDER • SUNSET BOULEVARD • SWING! • TAKING A CHANCE ON LOVE • THE THING
 ABOUT MEN THINGS TO RUIN • THE THREEPENNY OPERA • A TIME FOR SINGING • THE TIN PAN ALLEY
 RAG • [TITLE OF SHOW] • TWO BY TWO • WHISTLE DOWN THE WIND • WHITE CHRISTMAS • THE WILD
 PARTY • WIND IN THE WILLOWS • WINGS • A WONDERFUL LIFE • YOURS, ANNE