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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First Performance at The Music Box Theatre, New York, October 30th, 1949

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	FRANK ROANE
ANSWERER	JOSEPH JAMES
NITA	ELAYNE RICHARDS
GRACE KUMALO	GERTRUDE JEANNETTE
STEPHEN KUMALO	TODD DUNCAN
STATION MASTER	MARK KRAMER
THE YOUNG MAN	LAVERN FRENCH
THE YOUNG WOMAN	MABEL HART
JAMES JARVIS	LESLIE BANKS
EDWARD JARVIS	JUDSON REES
ARTHUR JARVIS	JOHN MORLEY
JOHN KUMALO	WARREN COLEMAN
PAULUS	CHARLES McRAE
WILLIAM	ROY ALLEN
JARED	WILLIAM C. SMITH
ALEX	HERBERT COLEMAN
FOREMAN	JEROME SHAW
MRS. MKIZE	GEORGETTE HARVEY
HLABENI	WILLIAM MARSHALL
ELAND	CHARLES GRUNWELL
LINDA	SHEILA GUYSE
JOHANNES PAFURI	VAN PRINCE
MATTHEW KUMALO	WILLIAM GREAVES
ABSALOM KUMALO	JULIAN MAYFIELD
ROSE	GLORIA SMITH
IRINA	INEZ MATTHEWS
POLICEMAN	ROBERT BYRN
WHITE WOMAN	BIRUTA RAMOSKA
WHITE MAN	MARK KRAMER
THE GUARD	JEROME SHAW
BURTON	JOHN W. STANLEY
THE JUDGE	GUY SPAULL
VILLAGER	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.

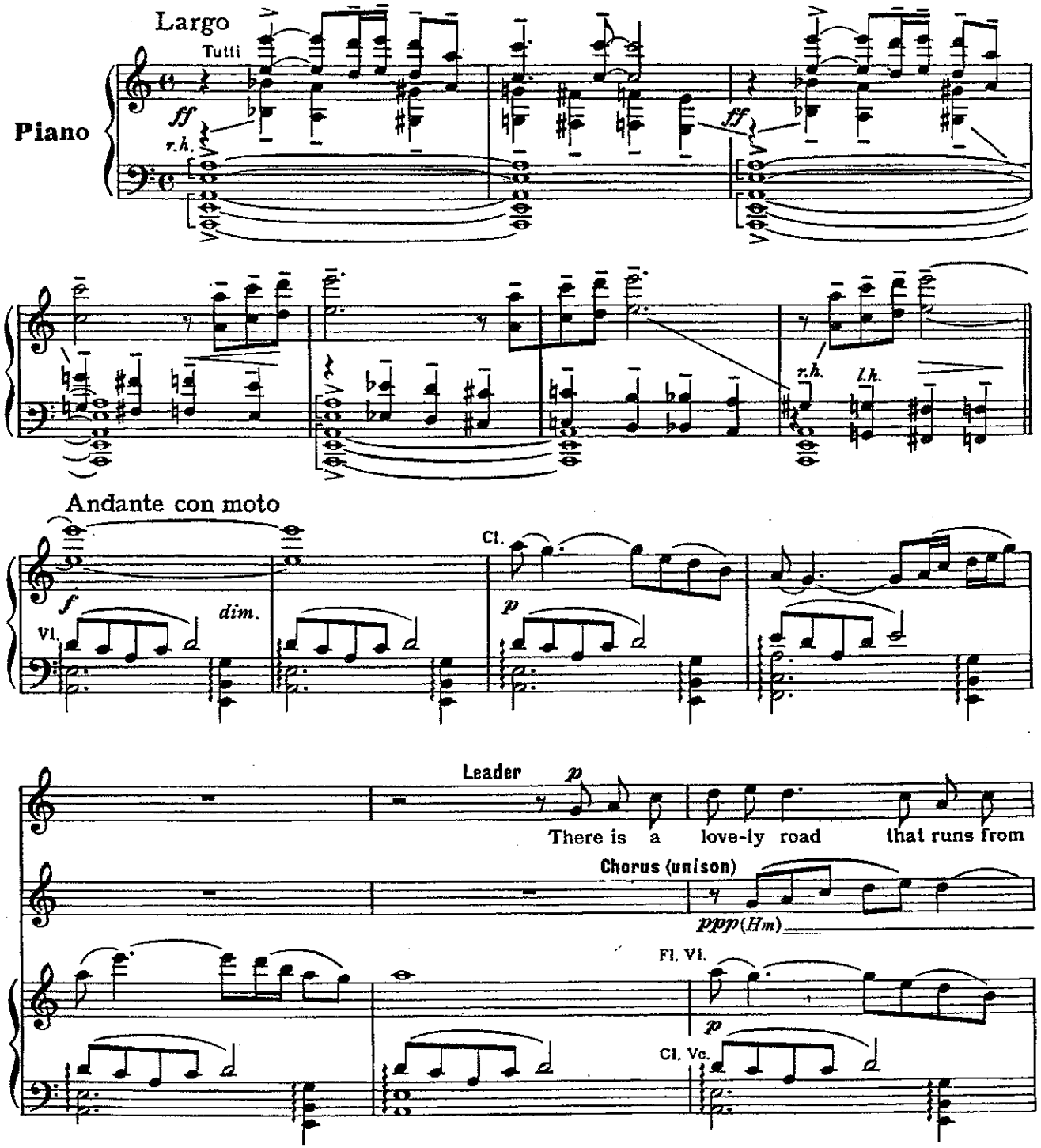
The text of "LOST IN THE STARS" has been published by William Sloane Associates, Inc., New York.

No.1

The Hills of Ixopo

Words by
Maxwell Anderson

Music by
Kurt Weill



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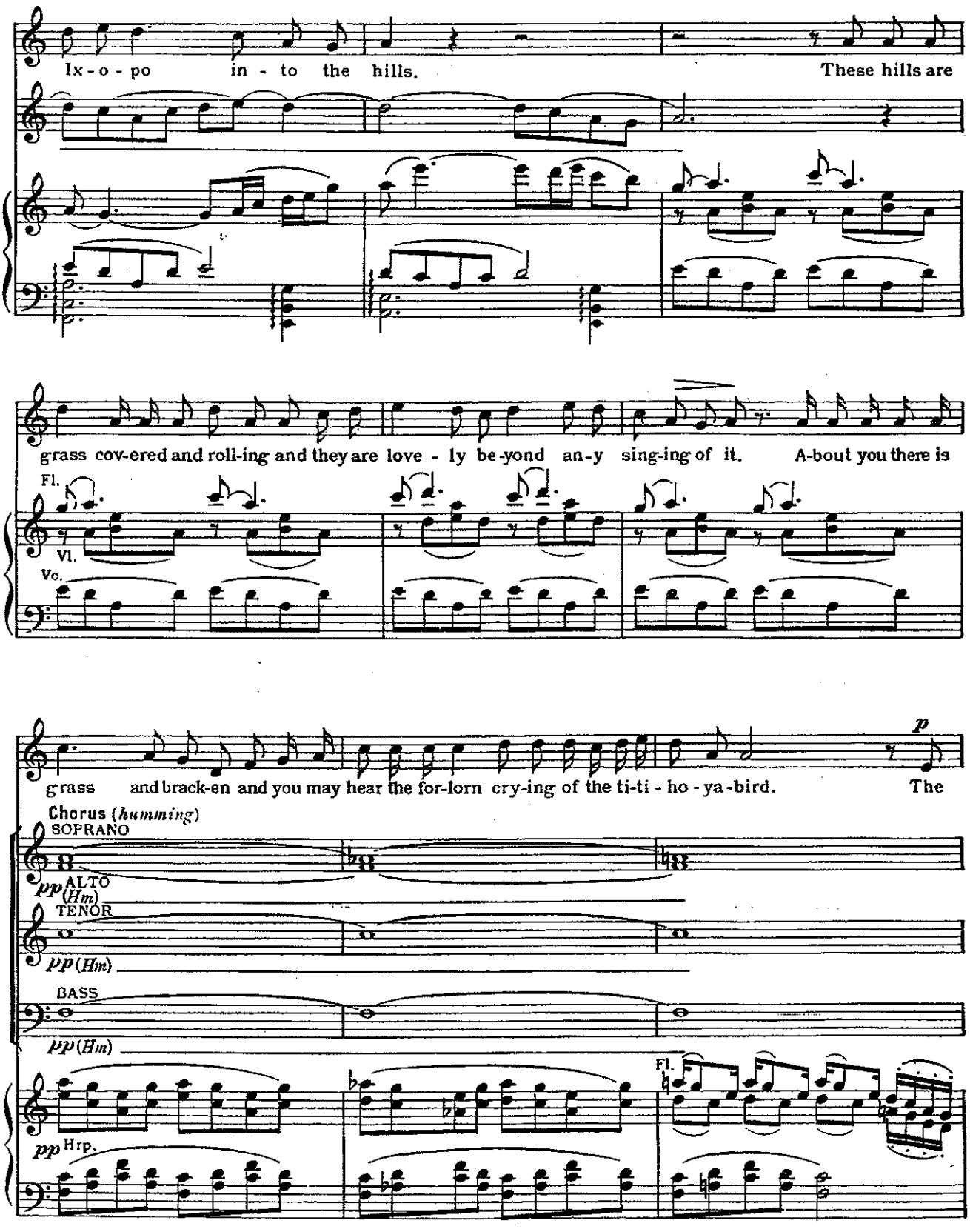
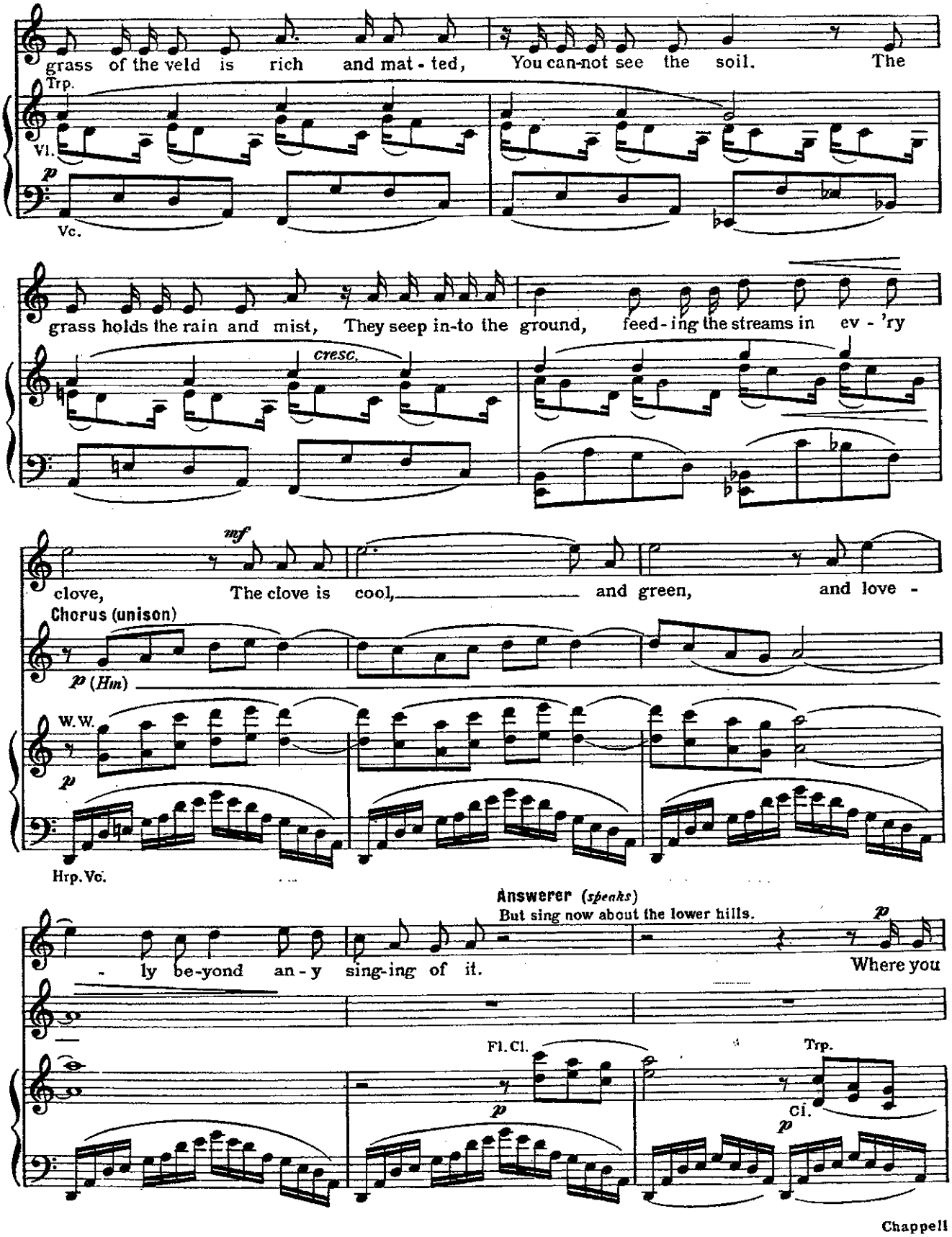
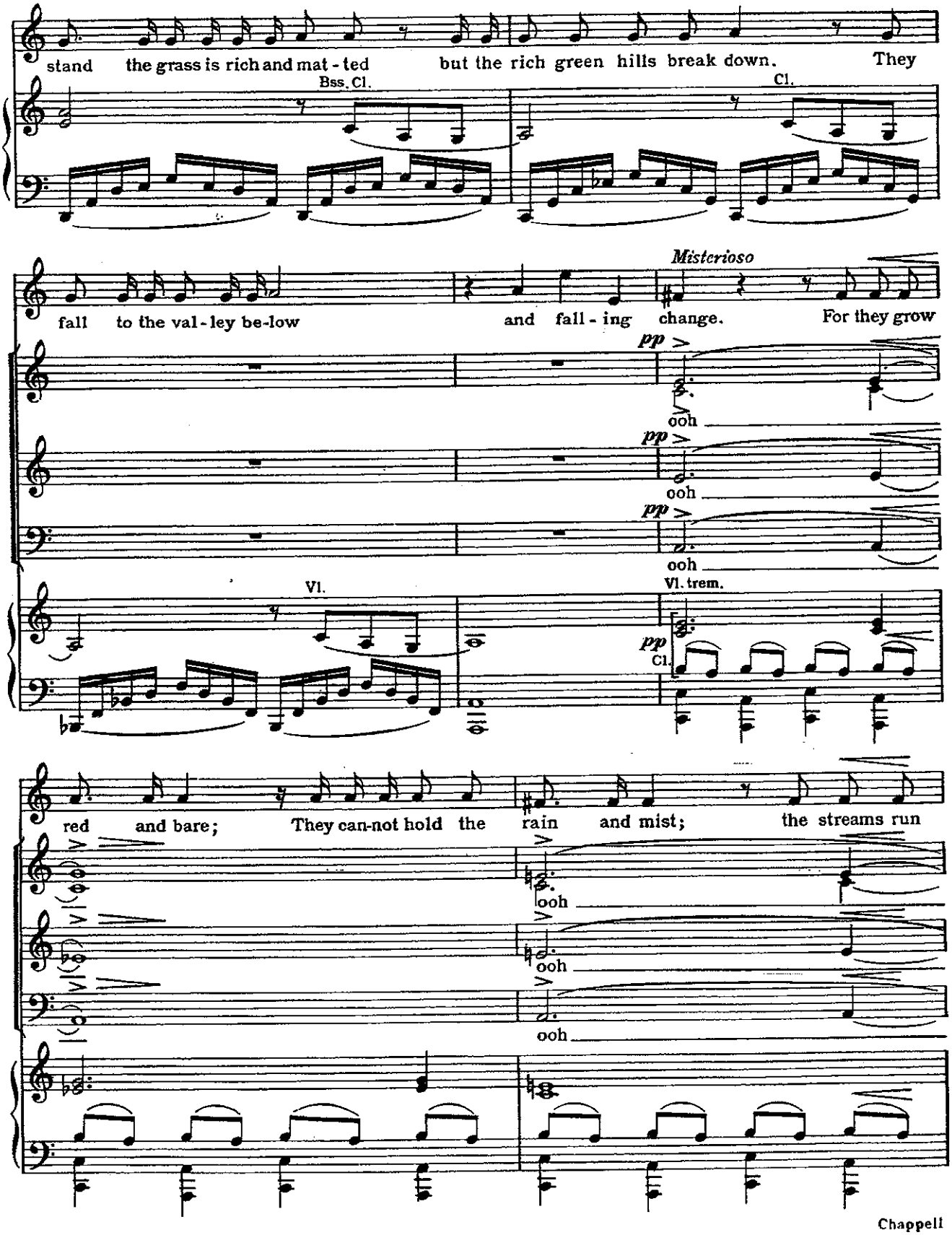
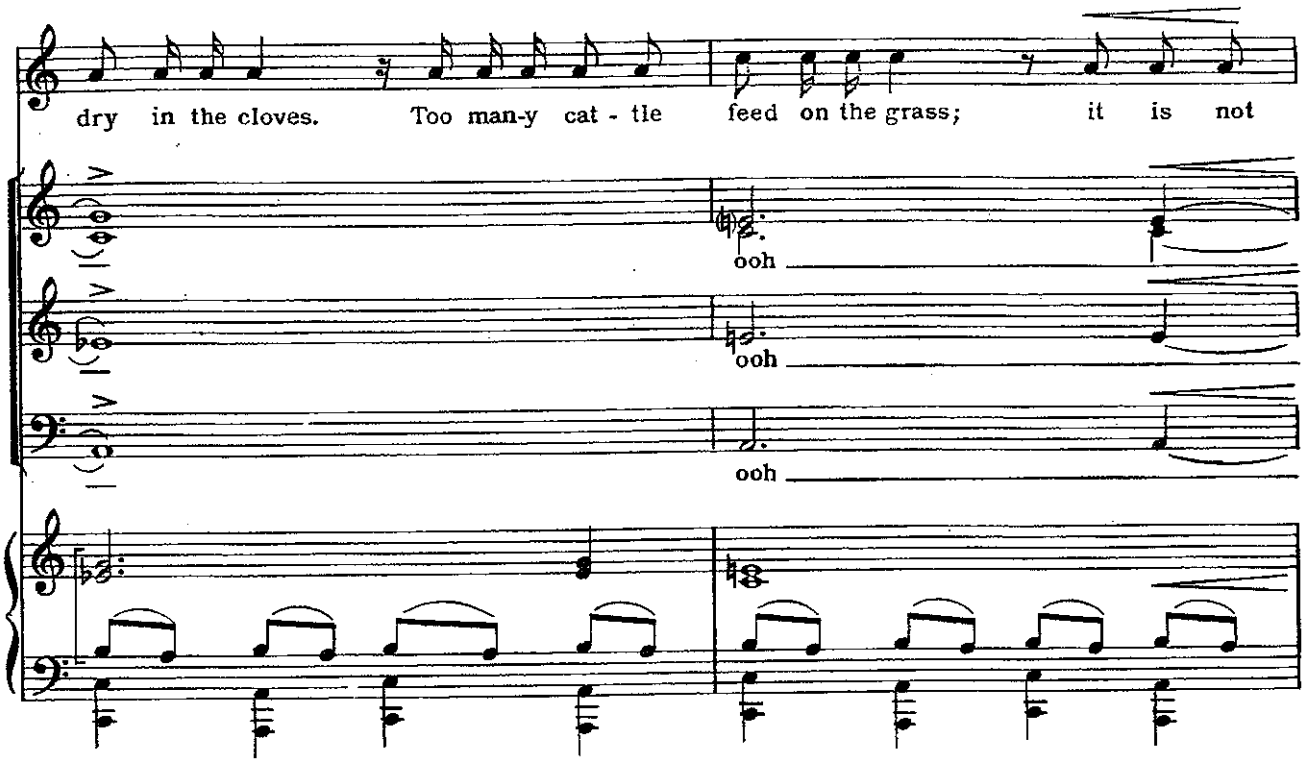
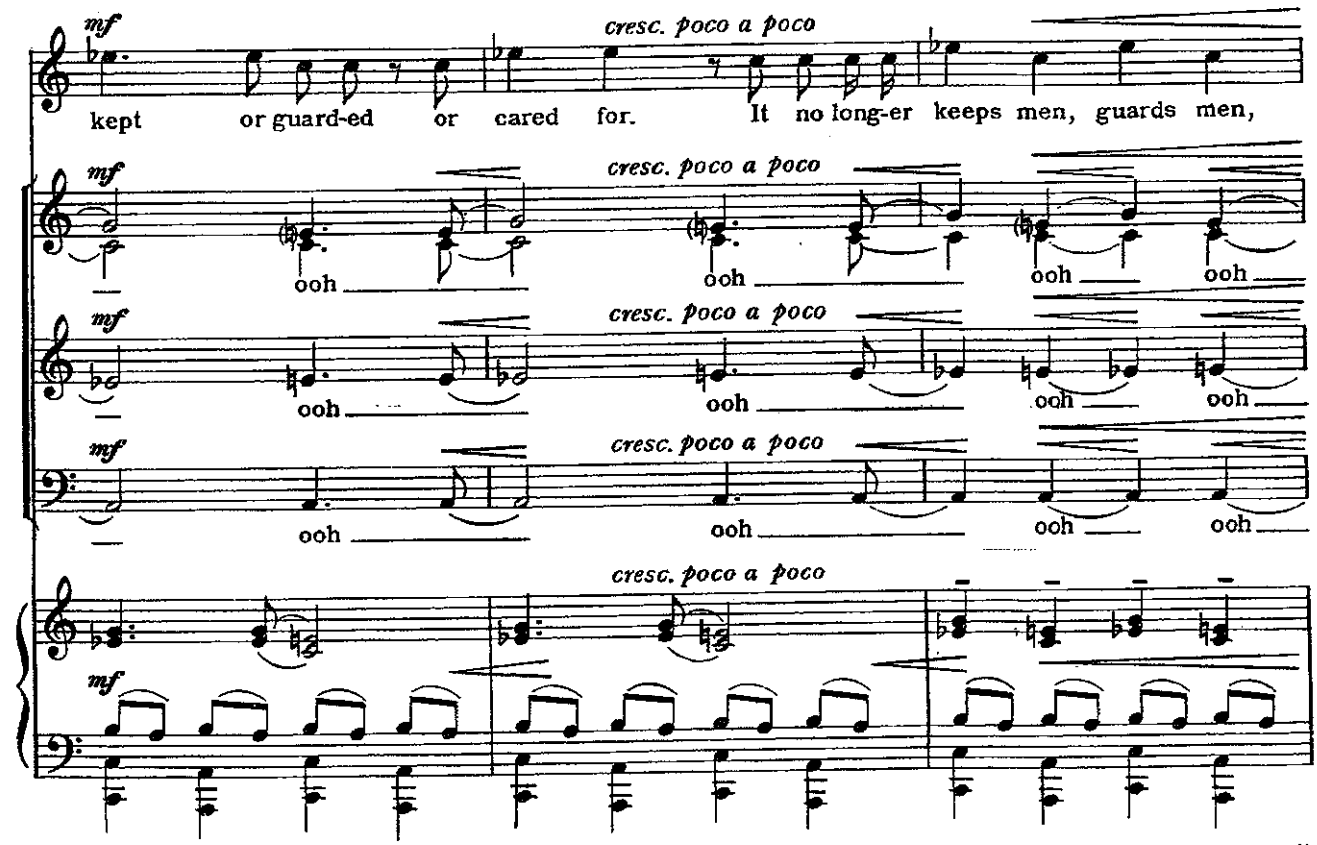
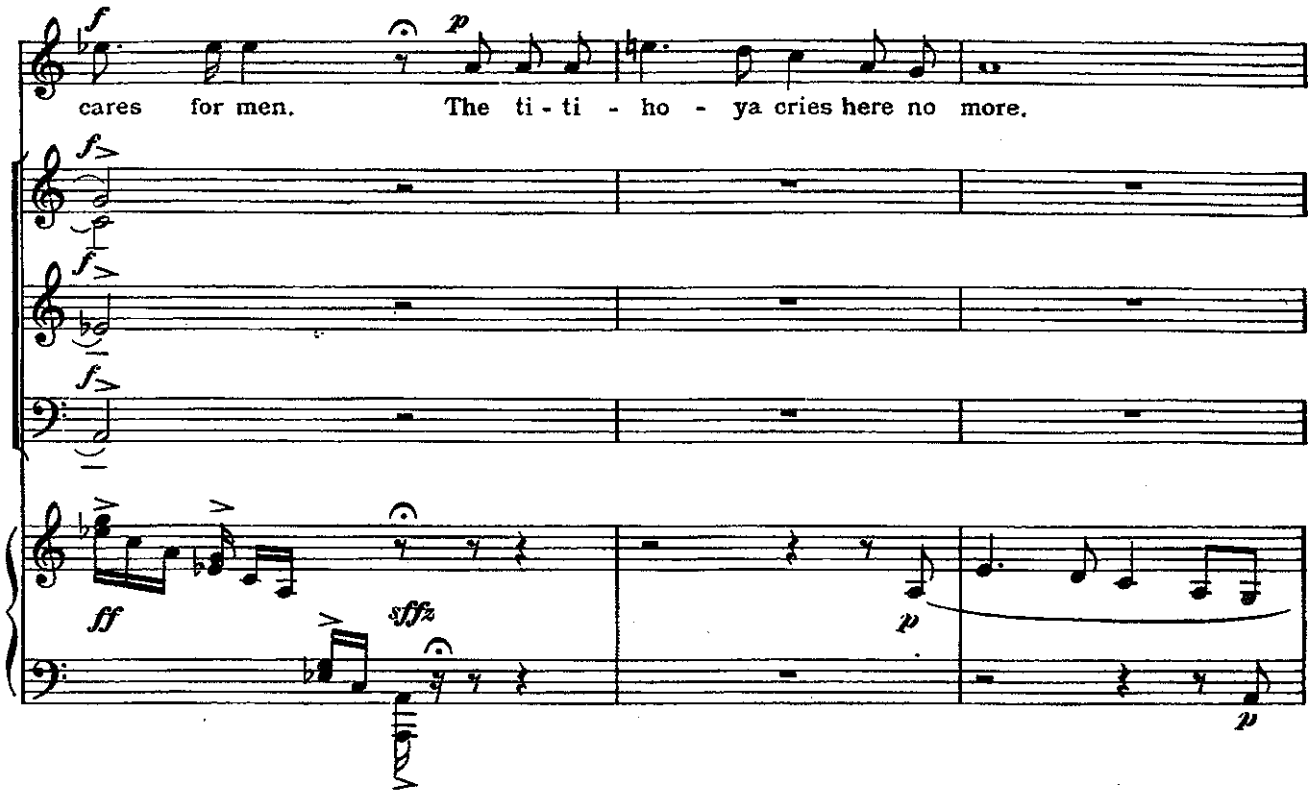

Ix-o-po in-to the hills.
These hills are
grass cov-ered and roll-ing and they are love-ly be-yond an-y sing-ing of it.
A-bout you there is
Fl.
Vl.
Vc.
grass and brack-en and you may hear the for-lorn cry-ing of the ti-ti-ho-ya-bird.
The
p
Chorus (humming)
SOPRANO
pp
ALTO
(Hm)
TENOR
pp (Hm)
BASS
pp (Hm)
pp Hrp.
Fl.

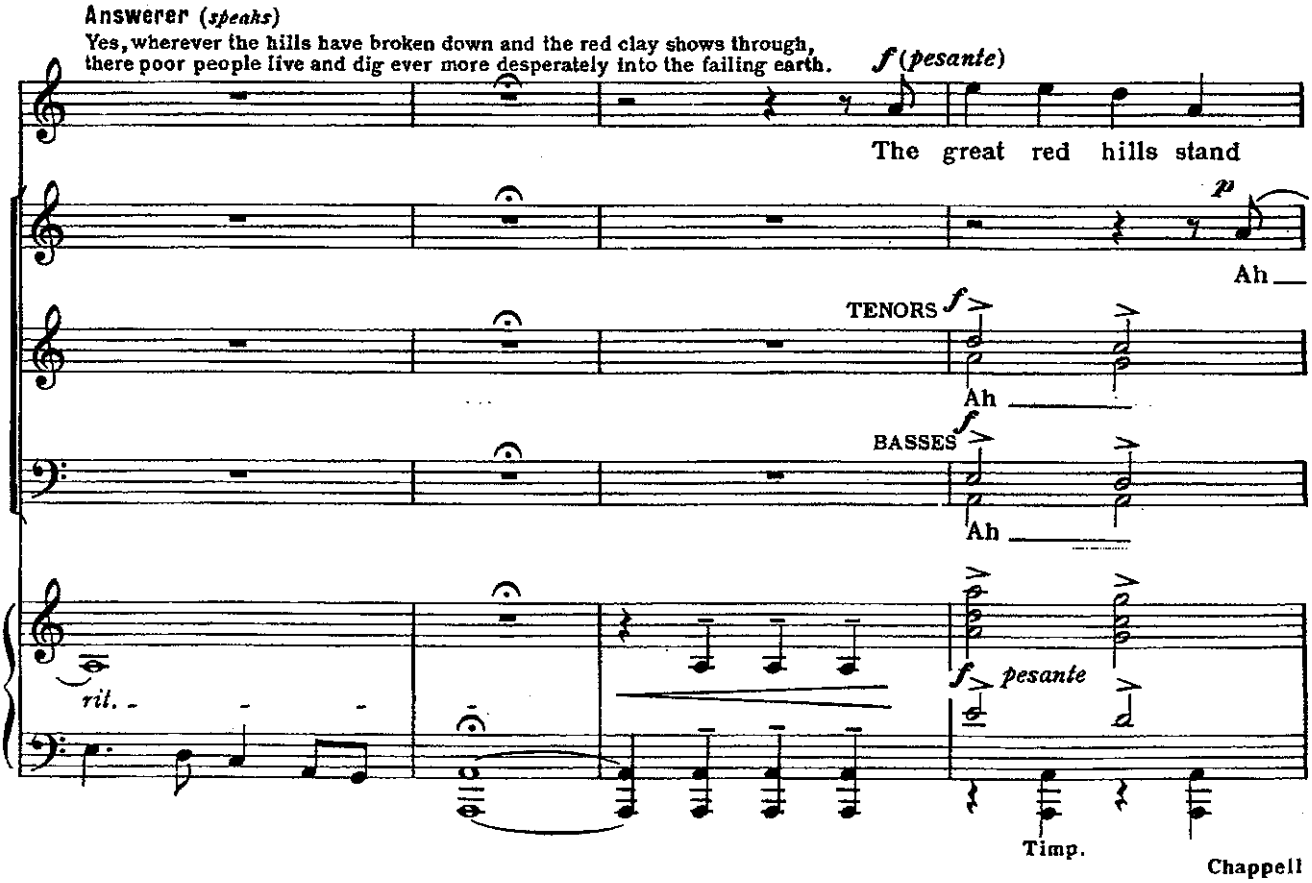

grass of the veld is rich and mat - ted, You can-not see the soil. The
Trp.
Vl.
p
Vc.
grass holds the rain and mist, They seep in-to the ground, feed - ing the streams in ev - 'ry
cresc.
clove, The clove is cool, and green, and love -
mf
Chorus (unison)
p (Hm)
W.W.
p
Hrp. Vc.
Answerer (speaks)
But sing now about the lower hills.
- ly be-yond an - y sing-ing of it.
Where you
p
Fl. Cl.
p
Trp.
Cl.
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
Vl.
Vl. trem.
Cl.
red and bare; They can-not hold the rain and mist; the streams run

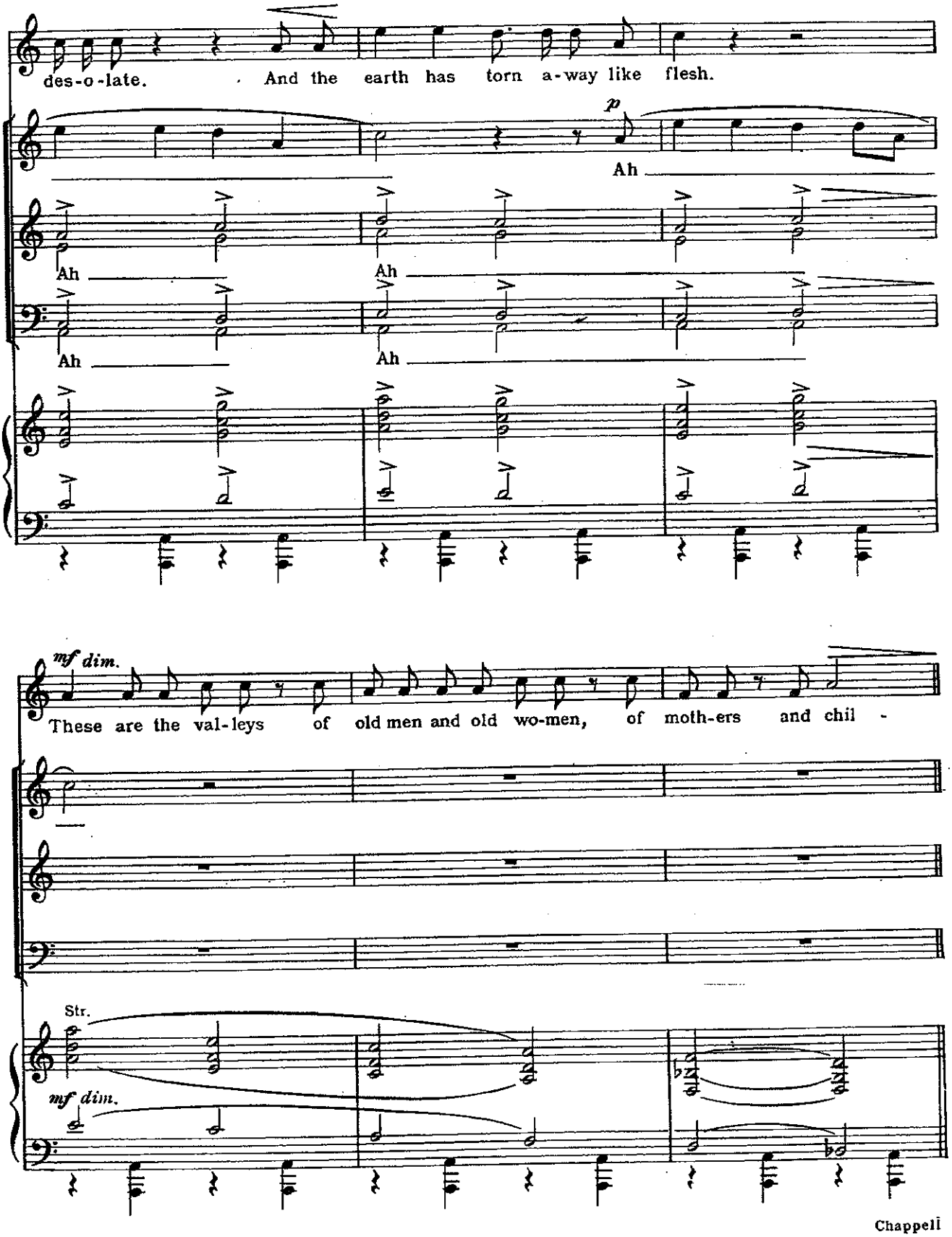

dry in the cloves. Too man-y cat - tle feed on the grass; it is not
ooh
ooh
ooh

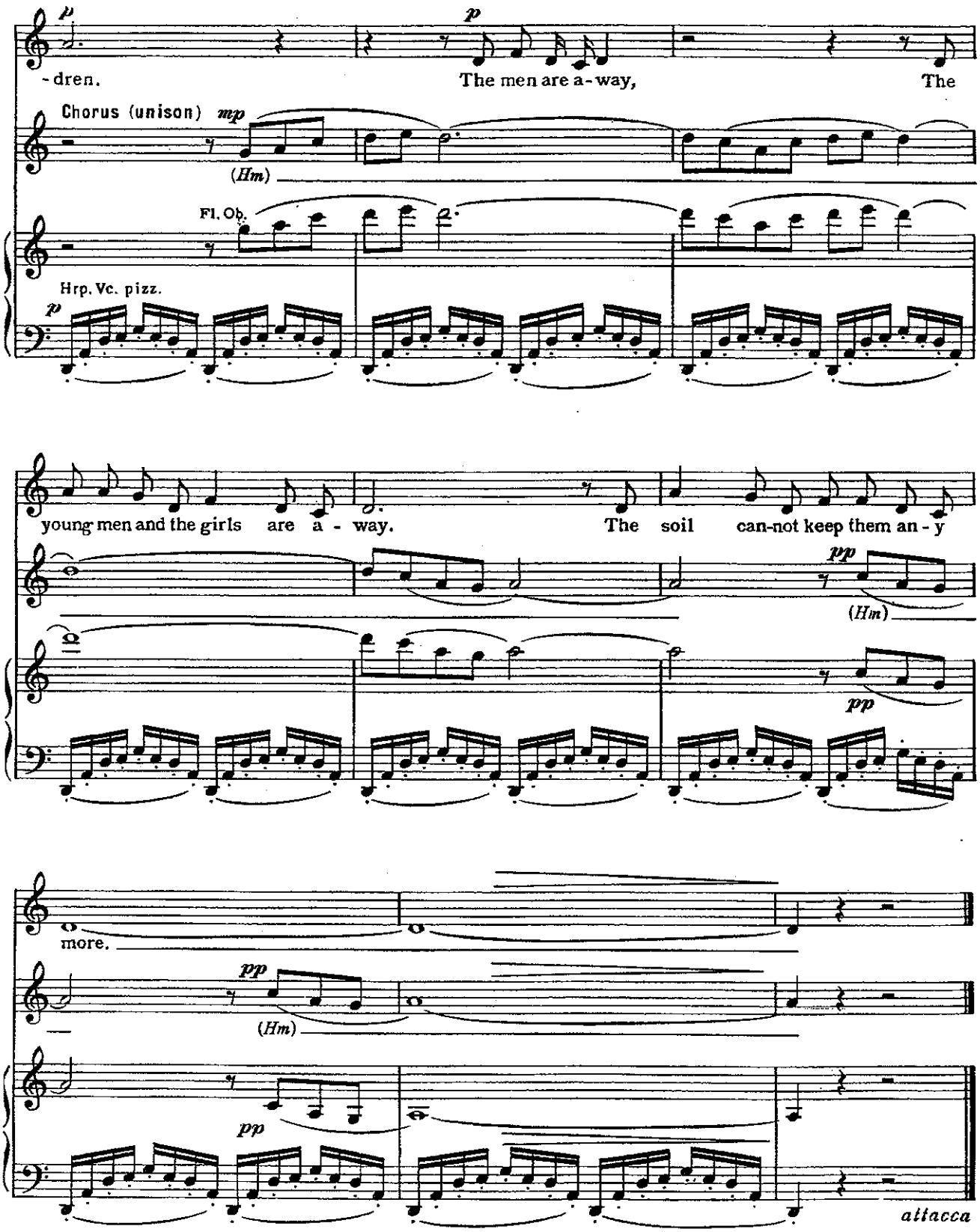

mf
cresc. poco a poco
kept or guard-ed or cared for. It no long-er keeps men, guards men,
ooh
ooh
ooh
ooh
ooh
ooh
ooh
ooh


f
p
cares for men. The ti - ti - ho - ya cries here no more.
f
f
f
ff
sffz
p
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
mf dim.
These are the val-leys of old men and old wo-men, of moth-ers and chil -
Str.
mf dim.


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. 1A

L'istesso tempo

Chorus (unison)

p

(Hm)

p

pp

(Hm)

pp

(Fading out)

ppp

(Hm)

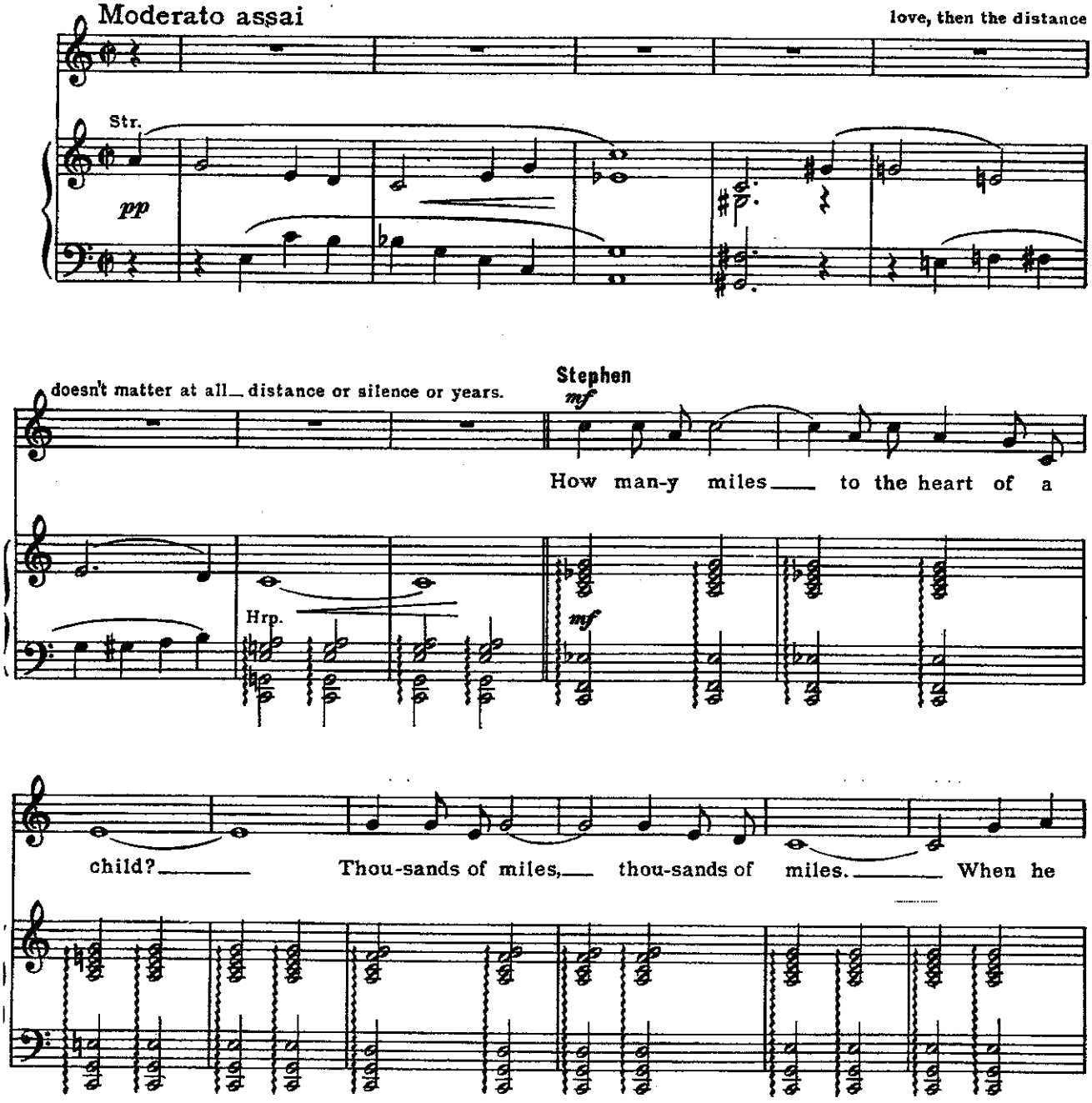
ppp

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 love, then the distance



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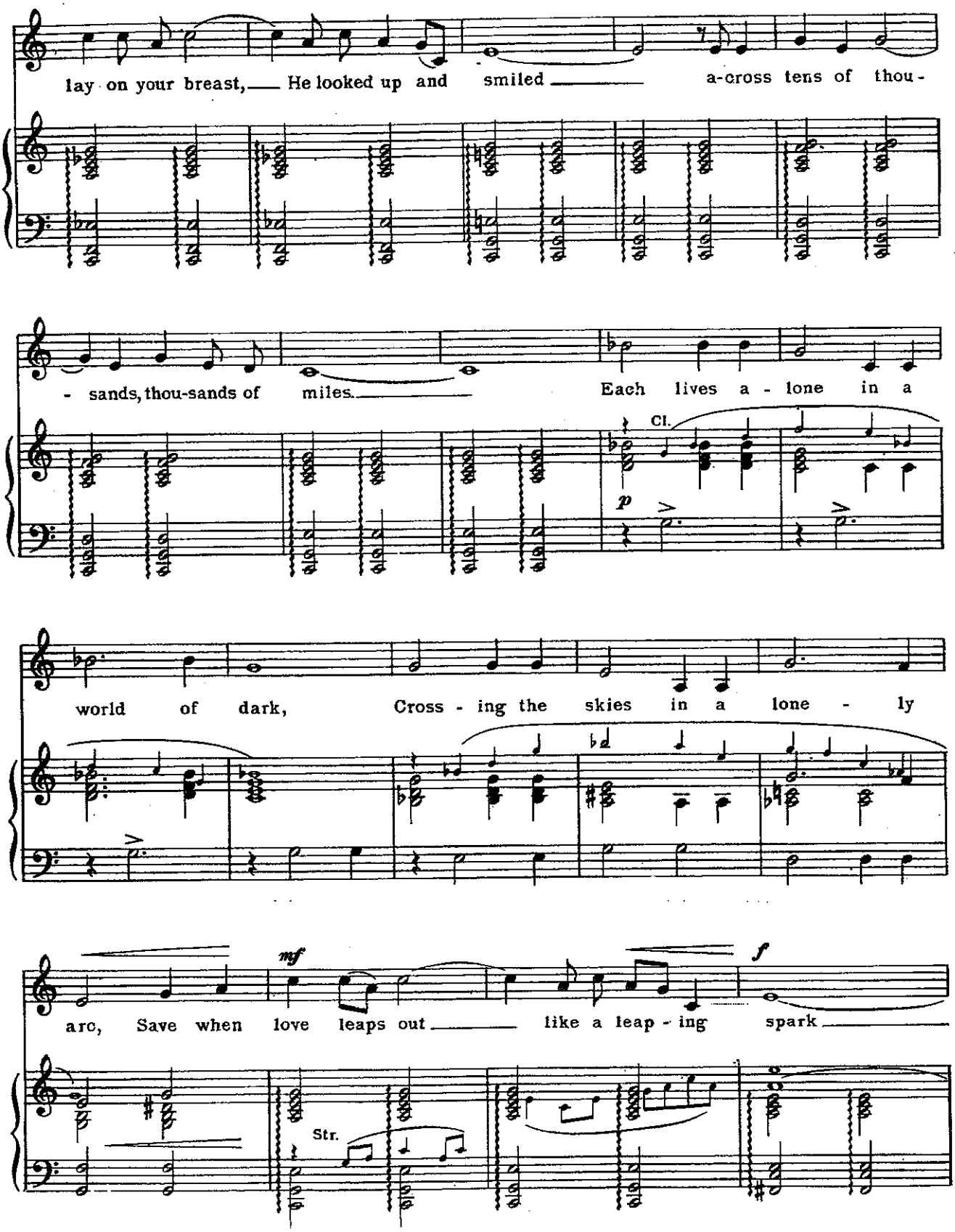
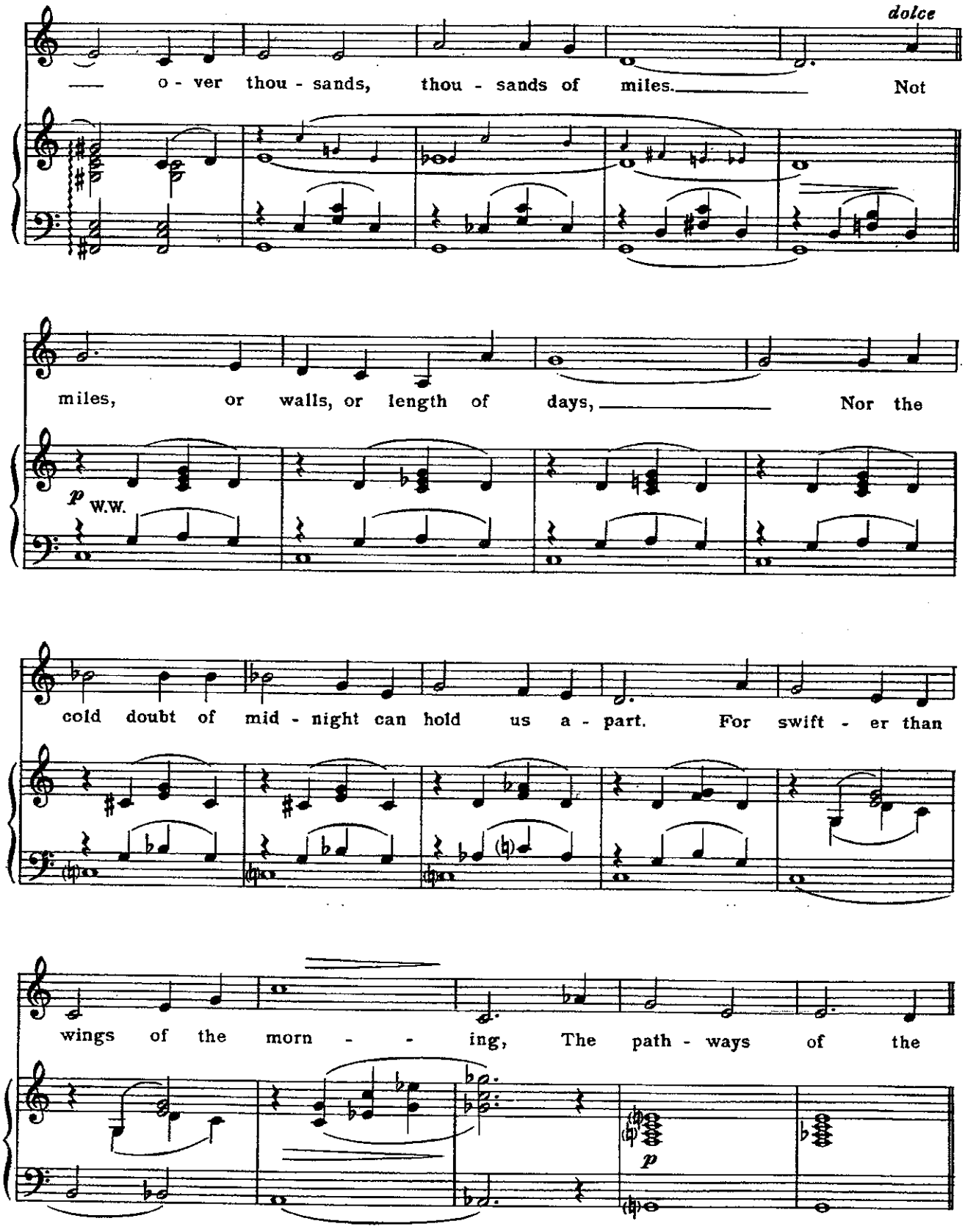
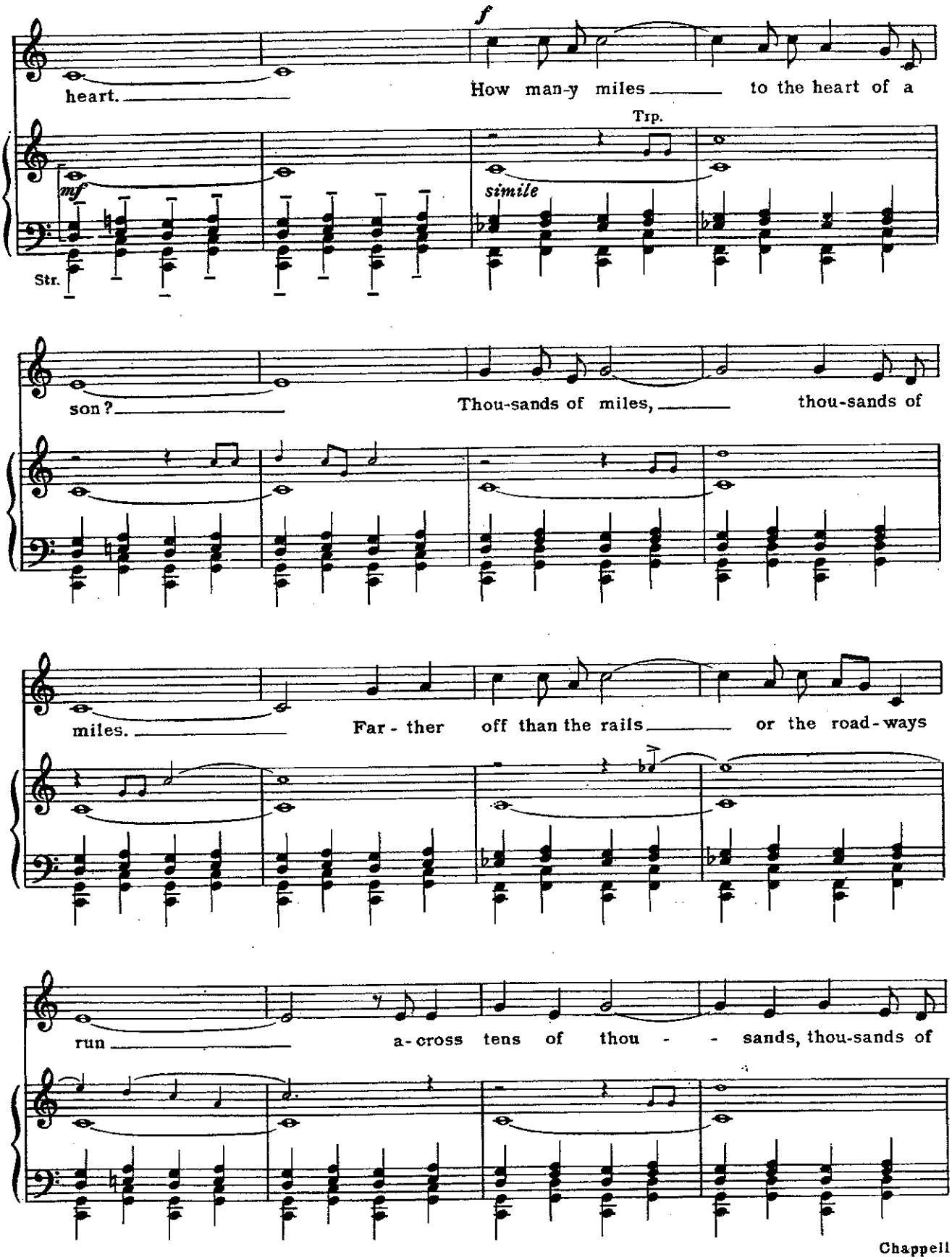
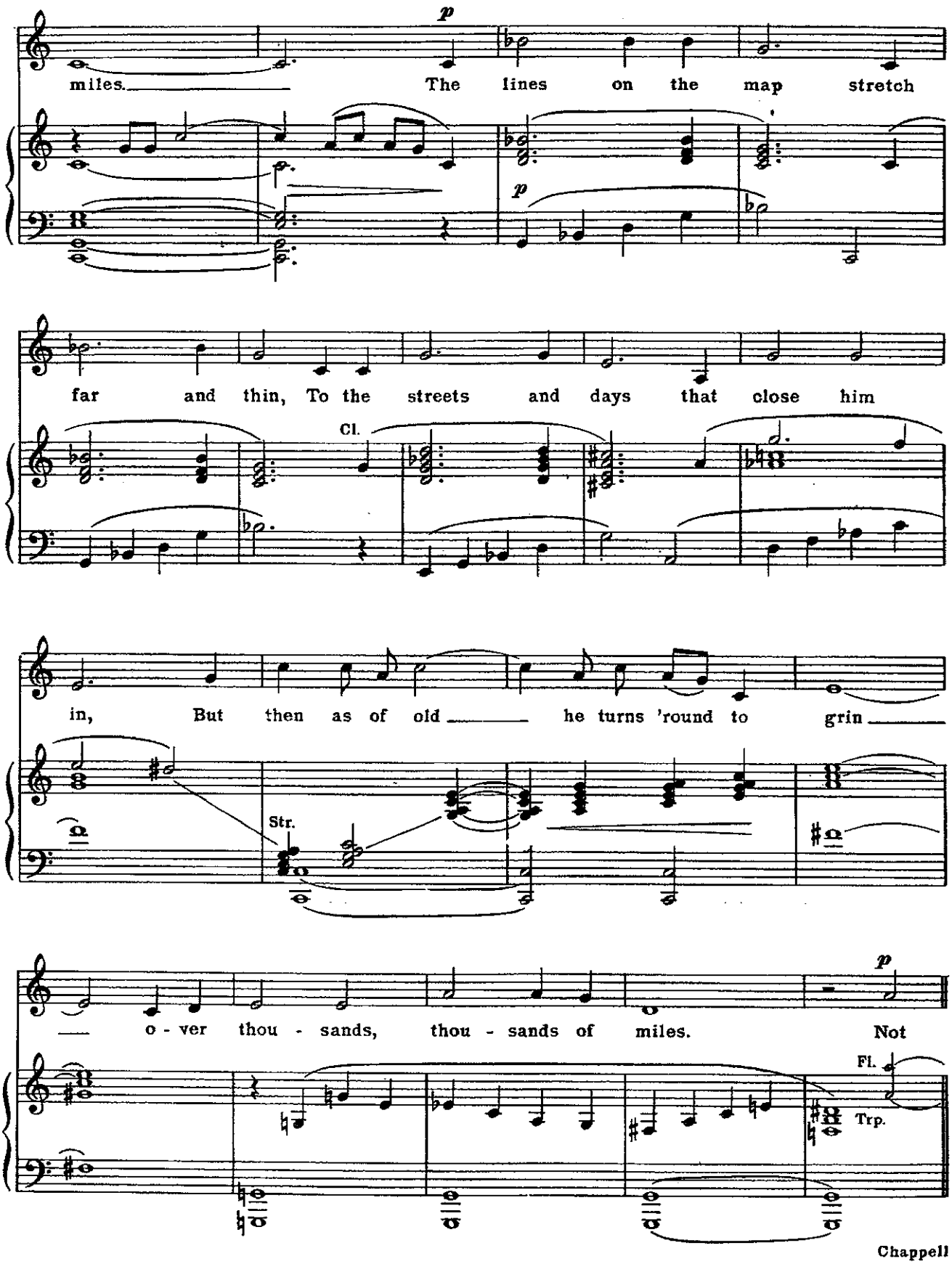
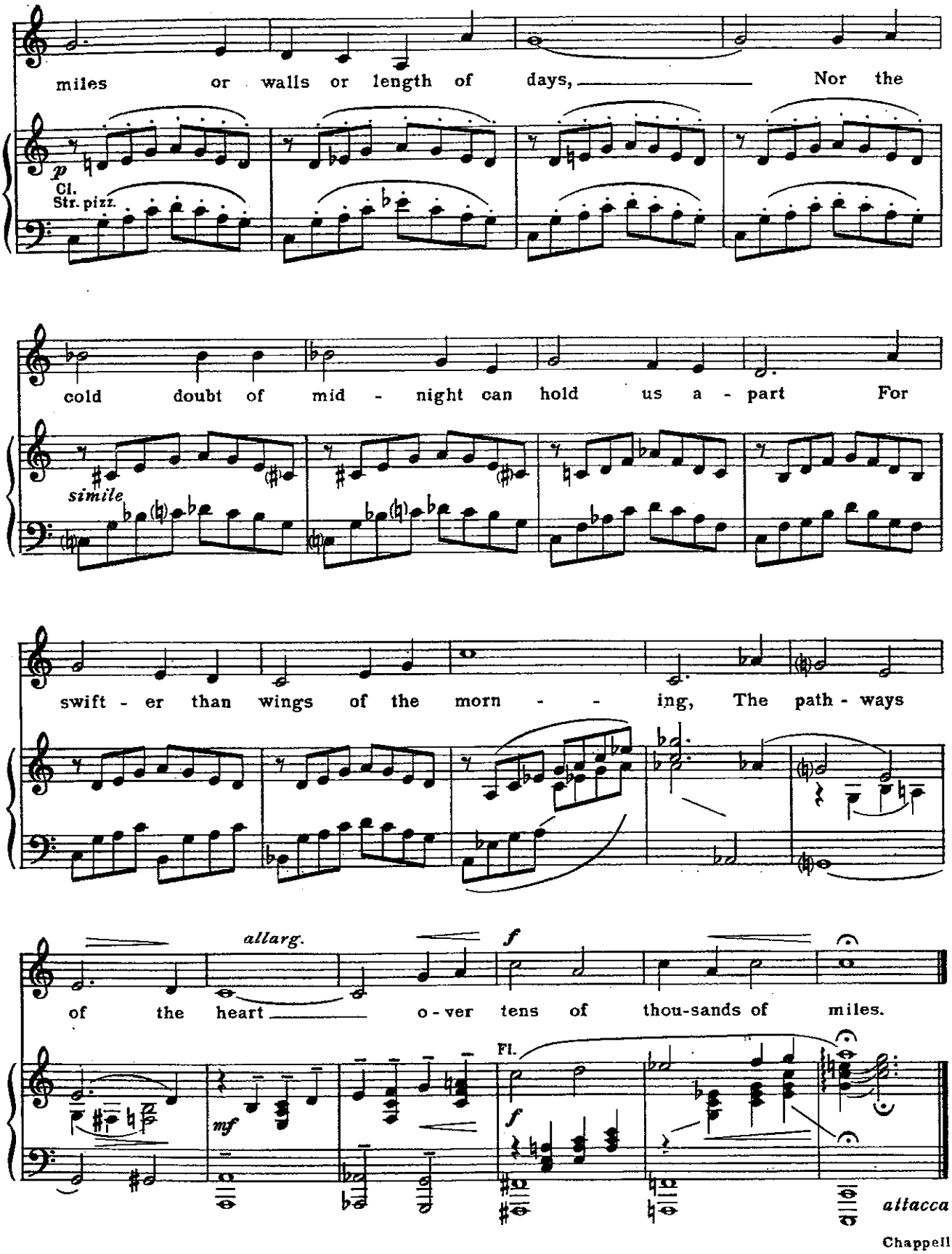

lay on your breast, He looked up and smiled a-cross tens of thou-
- sands, thou-sands of miles. Each lives a - lone in a
Cl.
p
world of dark, Cross - ing the skies in a lone - ly
mf
f
arc, Save when love leaps out like a leap - ing spark
Str.


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

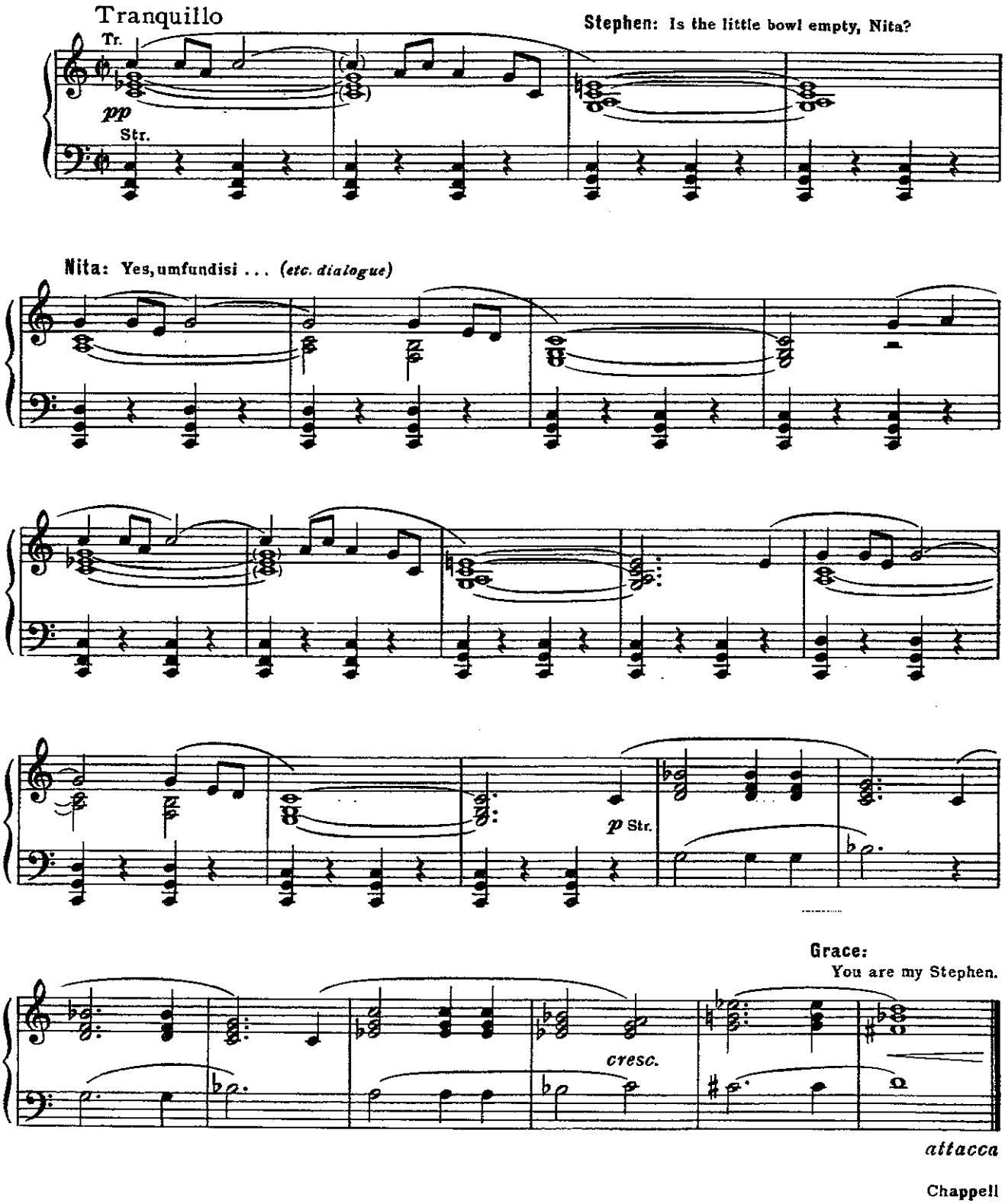

f
heart.
How man-y miles
to the heart of a
Trp.
mf
simile
Str.
son?
Thou-sands of miles,
thou-sands of
miles.
Far - ther
off than the rails
or the road-ways
run
a-cross tens of thou - - sands, thou-sands of


p
miles. The lines on the map stretch
p
far and thin, To the streets and days that close him
Cl.
in, But then as of old he turns 'round to grin
Str.
p
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
allarg.
f
of the heart o - ver tens of thou-sands of miles.
Fl.
mf
f
attacca

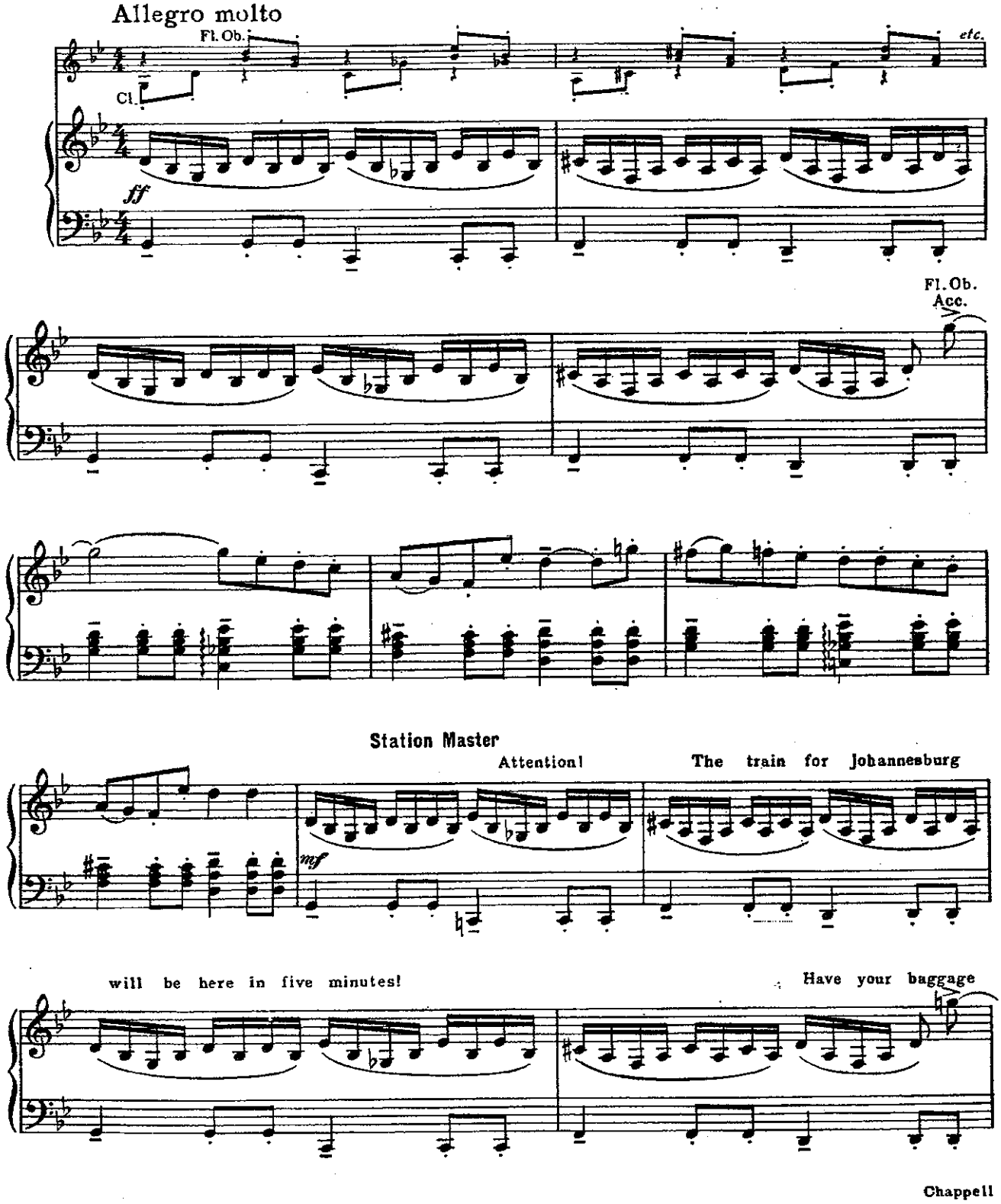
Incidental Music

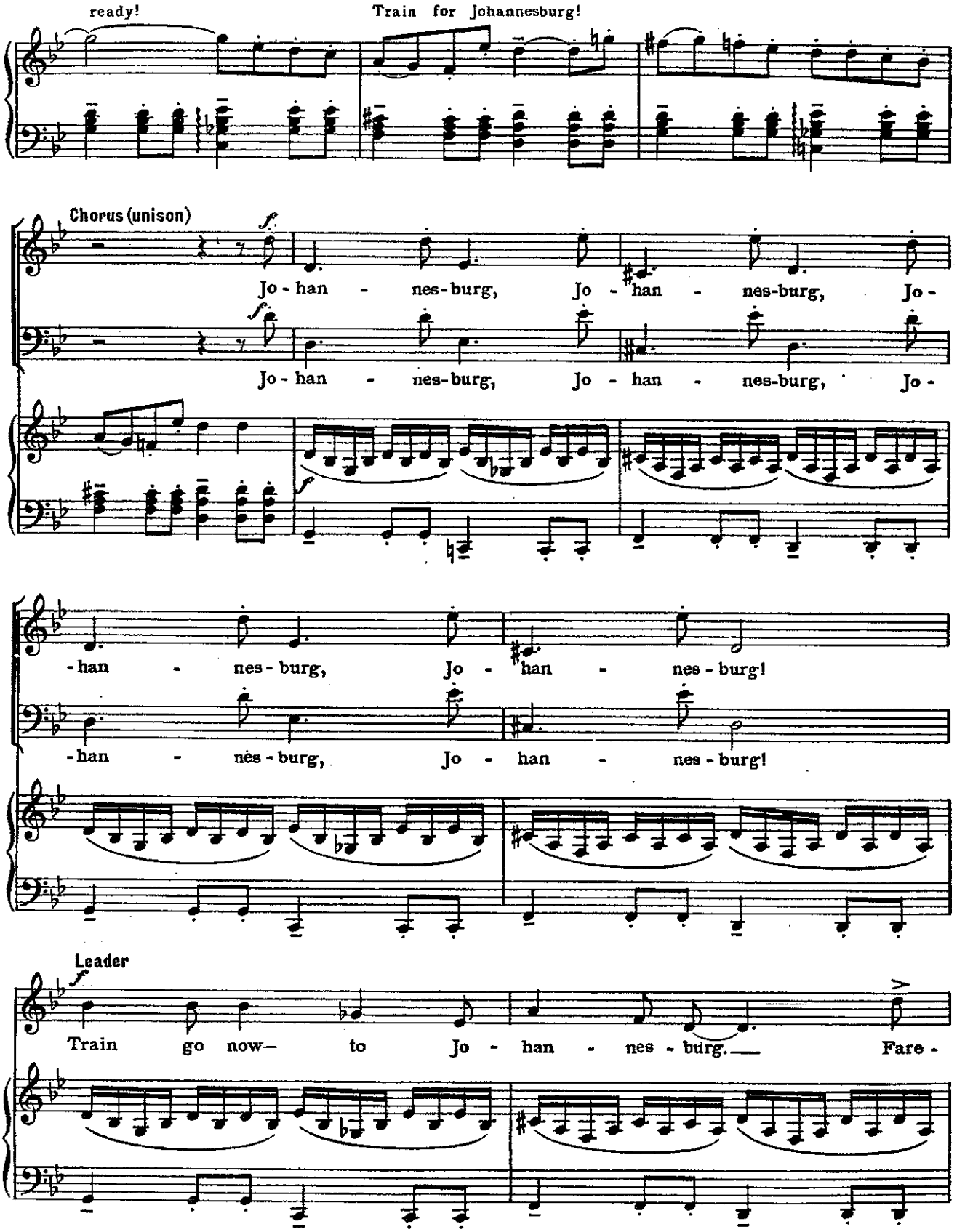
No. 3

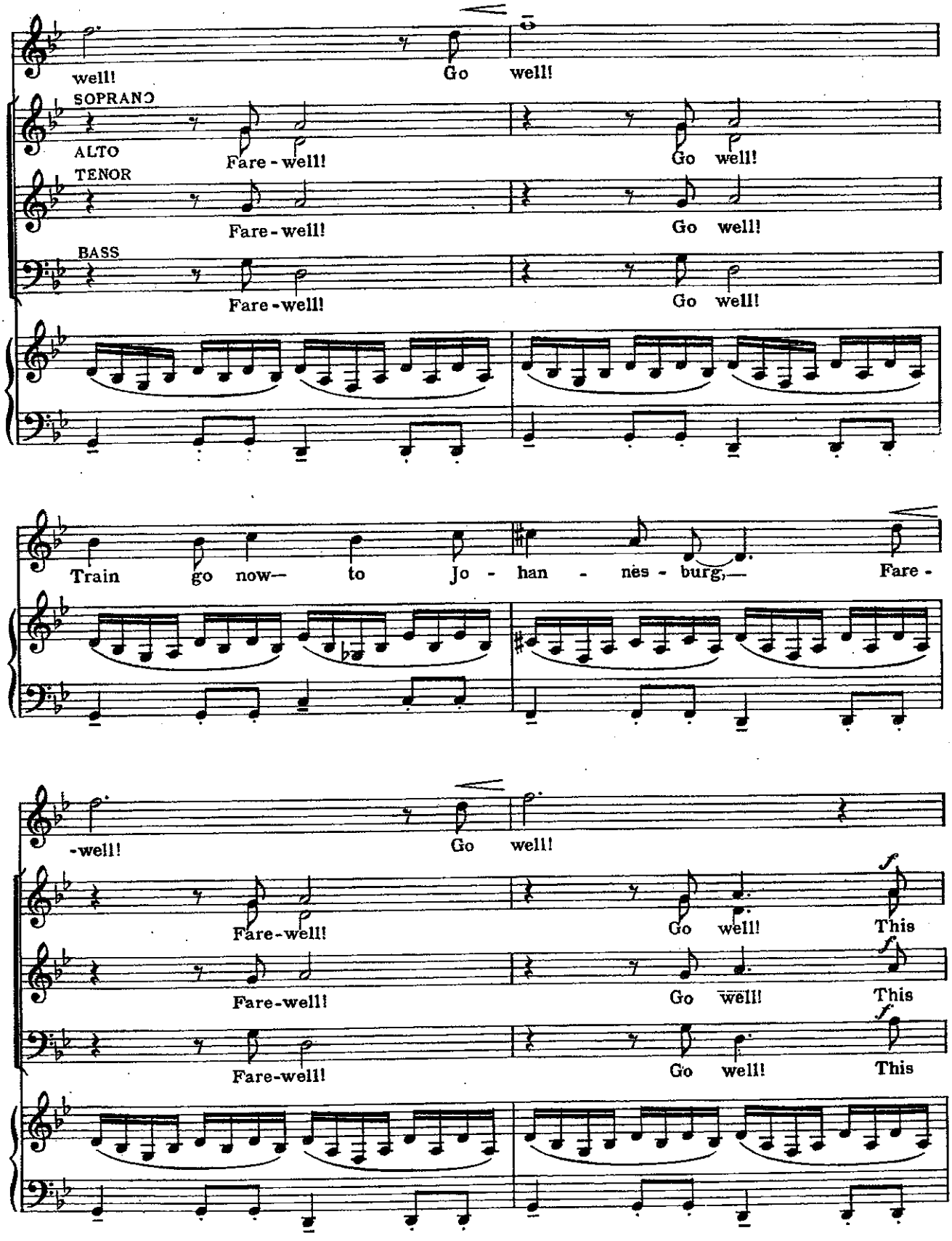


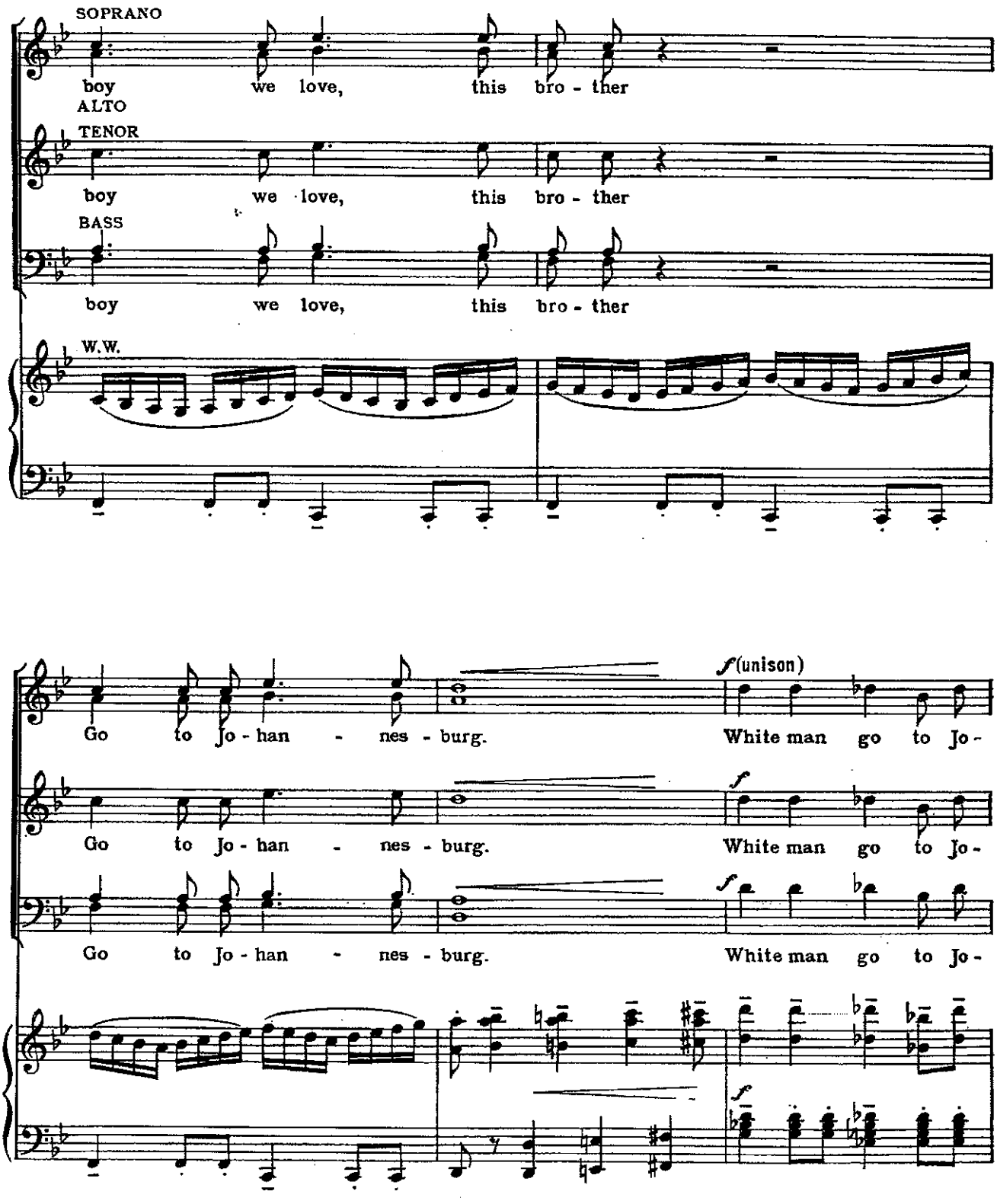
Train to Johannesburg

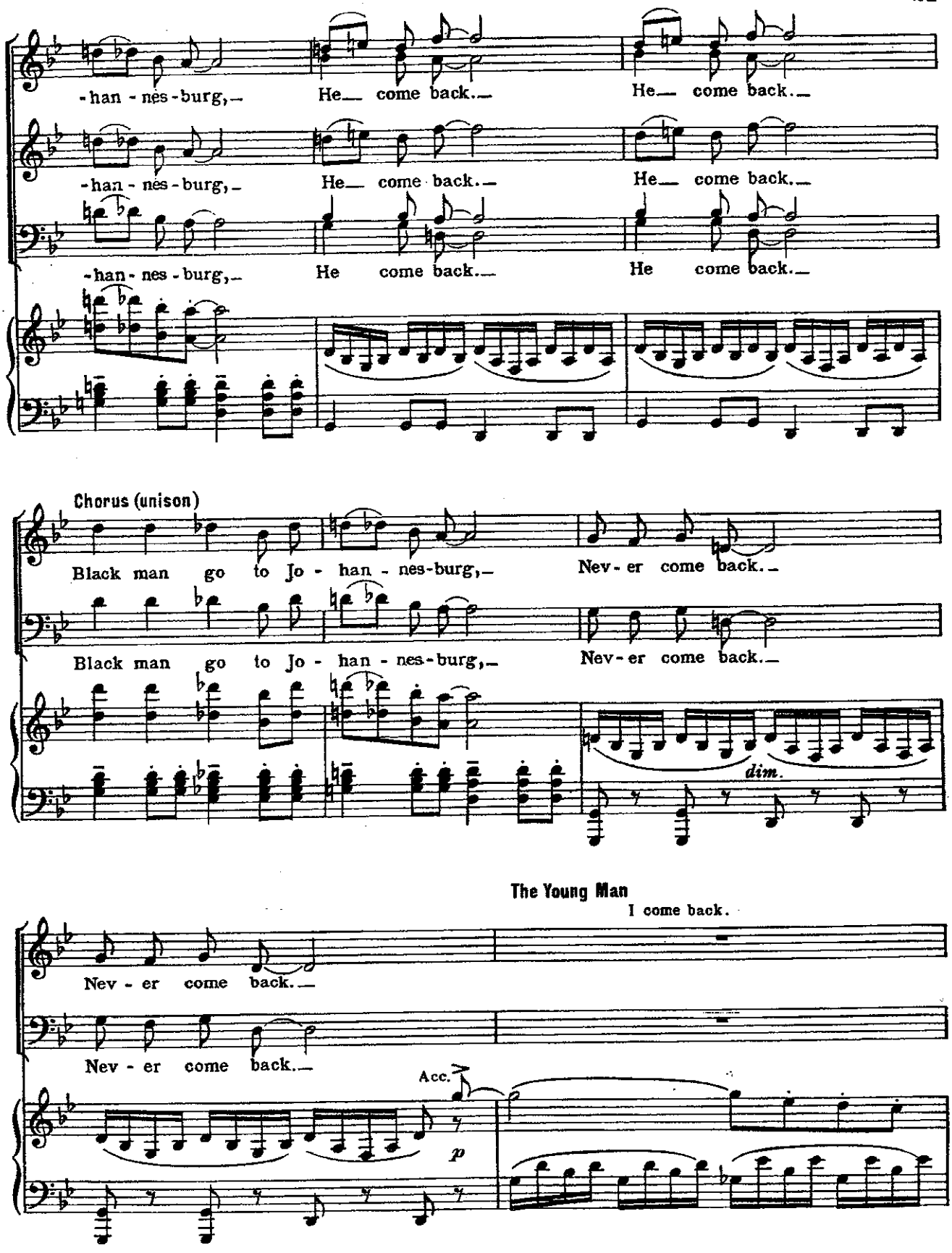
No.4

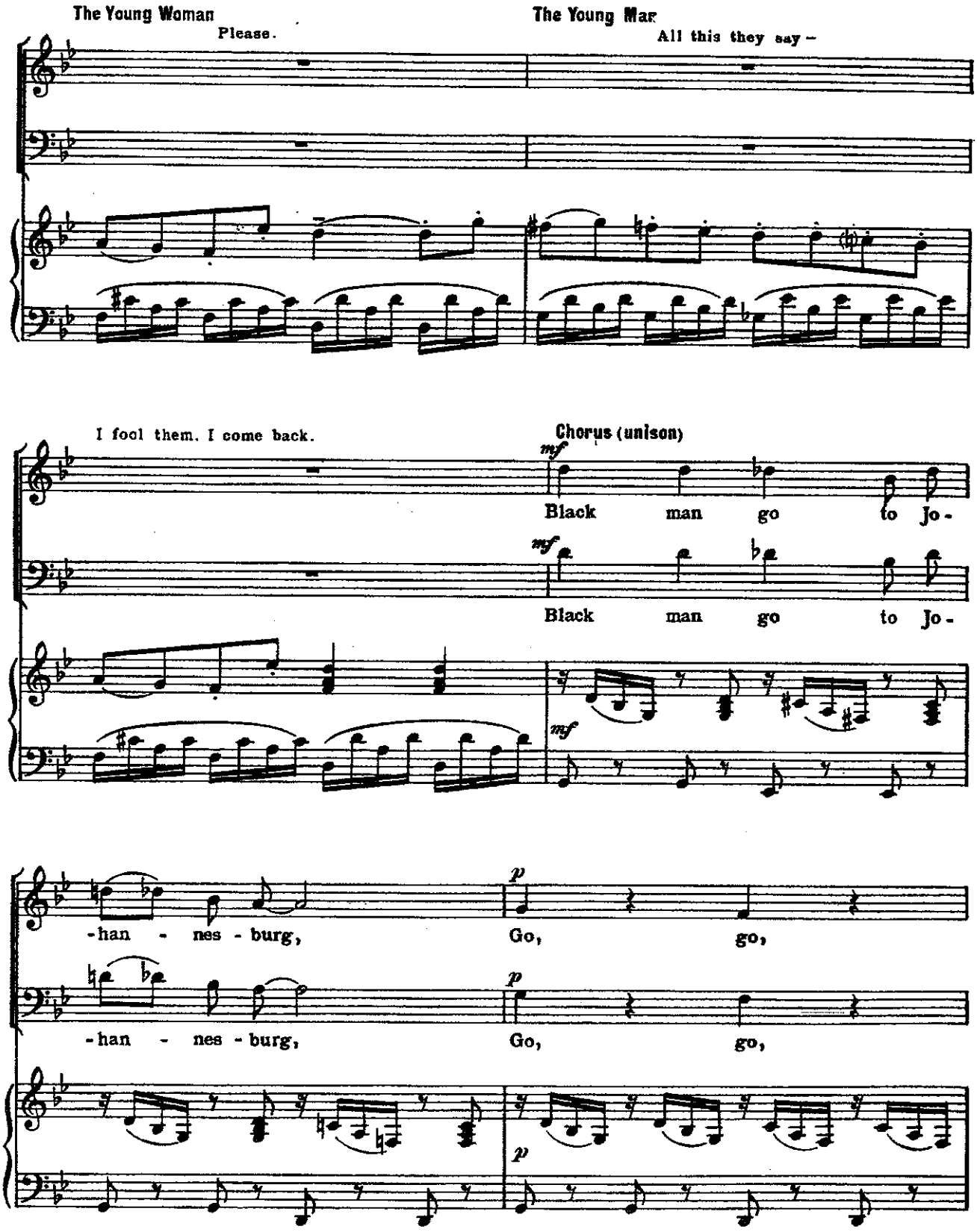


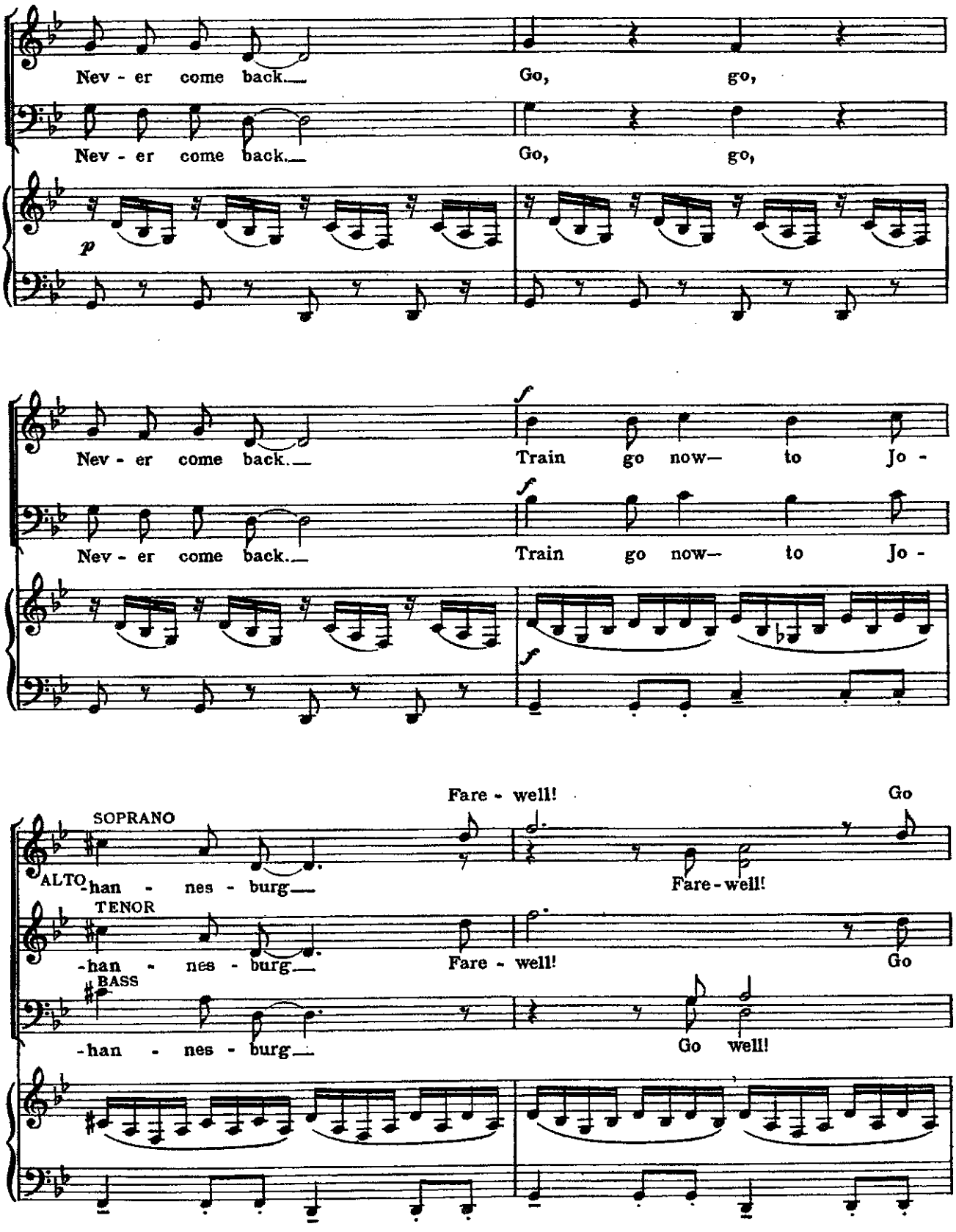

ready!
Train for Johannesburg!
Chorus (unison)
f
Jo - han - nes-burg, Jo - han - nes-burg, Jo -
Jo - han - nes-burg, Jo - han - nes-burg, Jo -
-han - nes - burg, Jo - han - nes - burg!
-han - nes - burg, Jo - han - nes - burg!
Leader
Train go now— to Jo - han - nes - burg. Fare -

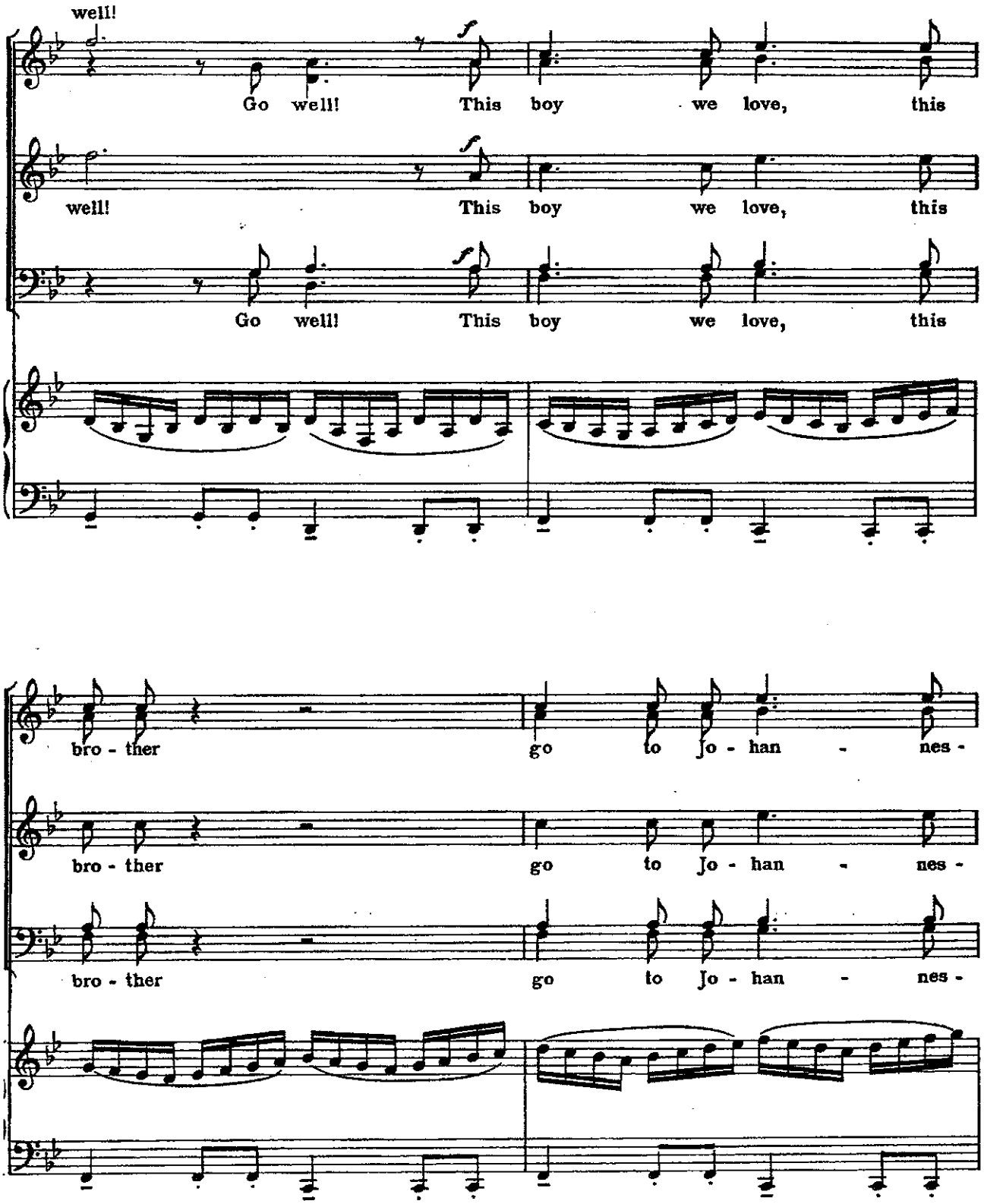

well!
Go well!
SOPRANO
ALTO
Fare - well!
Go well!
TENOR
Fare - well!
Go well!
BASS
Fare - well!
Go well!
Train go now— to Jo - han - nes - burg,— Fare -
-well!
Go well!
Fare-well!
Go well! This
Fare-well!
Go well! This
Fare-well!
Go well! This

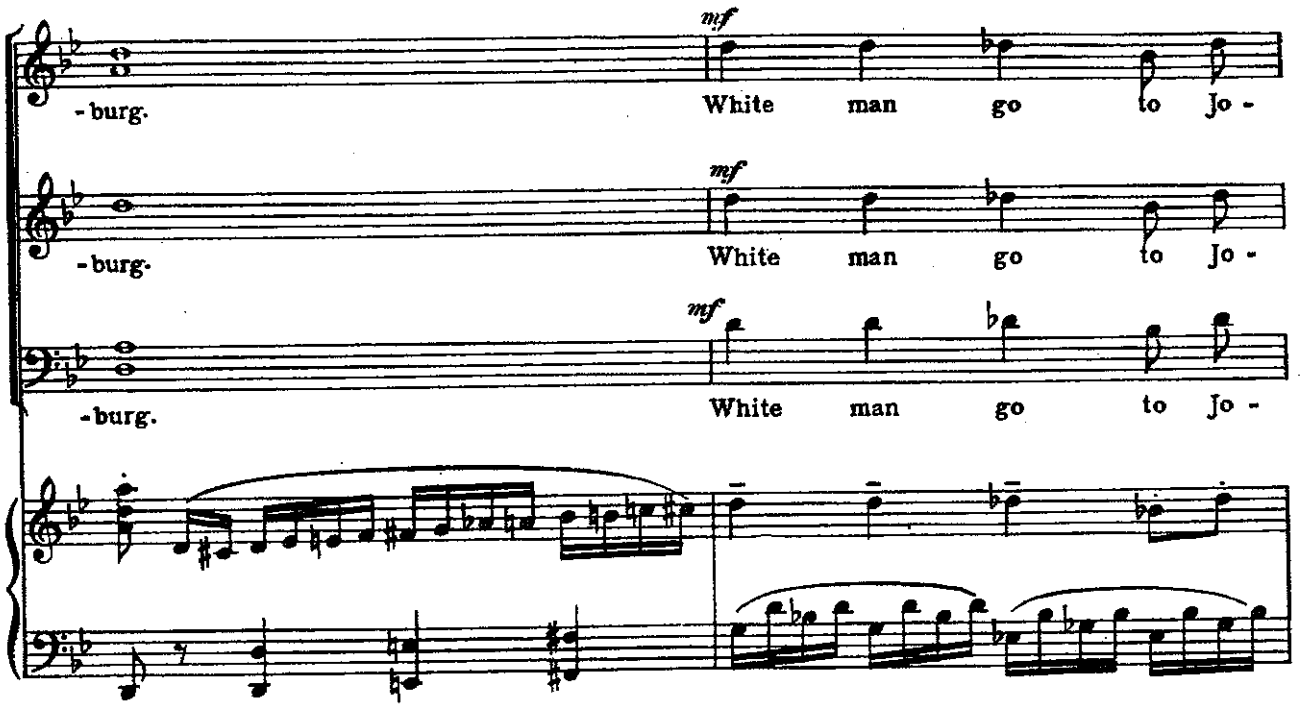

SOPRANO
boy we love, this bro - ther
ALTO
TENOR
boy we love, this bro - ther
BASS
boy we love, this bro - ther
W.W.
Go to Jo - han - nes - burg.
f (unison)
White man go to Jo -
Go to Jo - han - nes - burg.
f
White man go to Jo -
Go to Jo - han - nes - burg.
f
White man go to Jo -
f

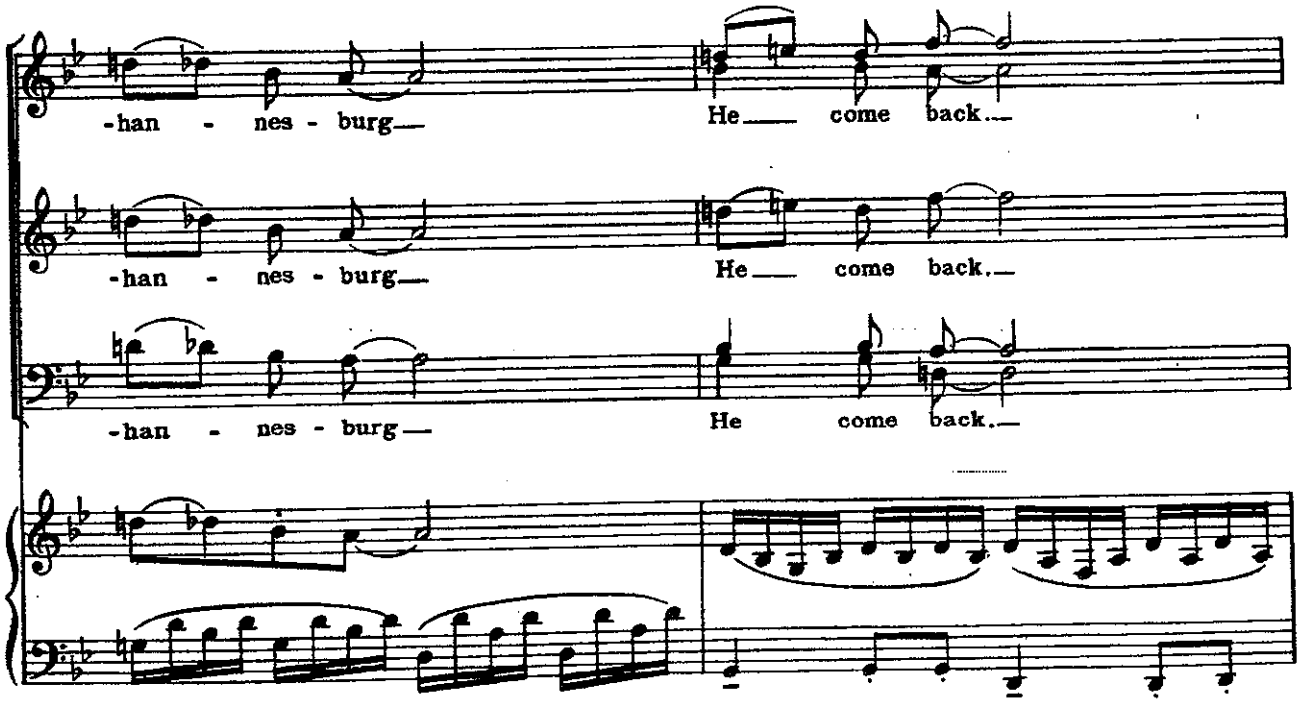

-han - nes - burg,
He come back.
He come back.
-han - nes - burg,
He come back.
He come back.
-han - nes - burg,
He come back.
He come back.
Chorus (unison)
Black man go to Jo - han - nes-burg,
Nev - er come back.
Black man go to Jo - han - nes-burg,
Nev - er come back.
dim.
The Young Man
I come back.
Nev - er come back.
Nev - er come back.
Acc.
p

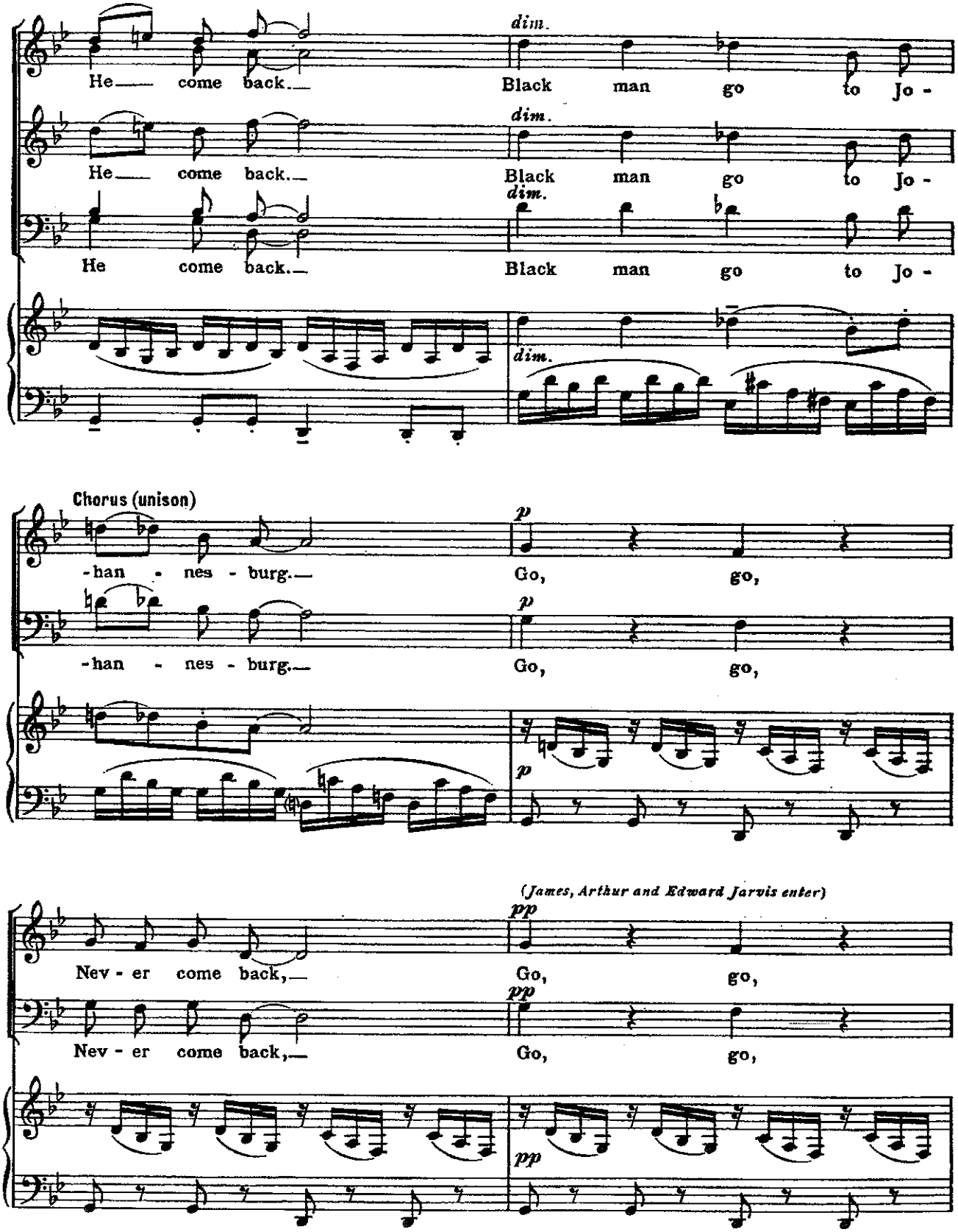

The Young Woman
Please.
The Young Man
All this they say –
I fool them. I come back.
Chorus (unison)
mf
Black man go to Jo -
mf
Black man go to Jo -
mf
-han - nes - burg,
p
Go, go,
-han - nes - burg,
p
Go, go,
p

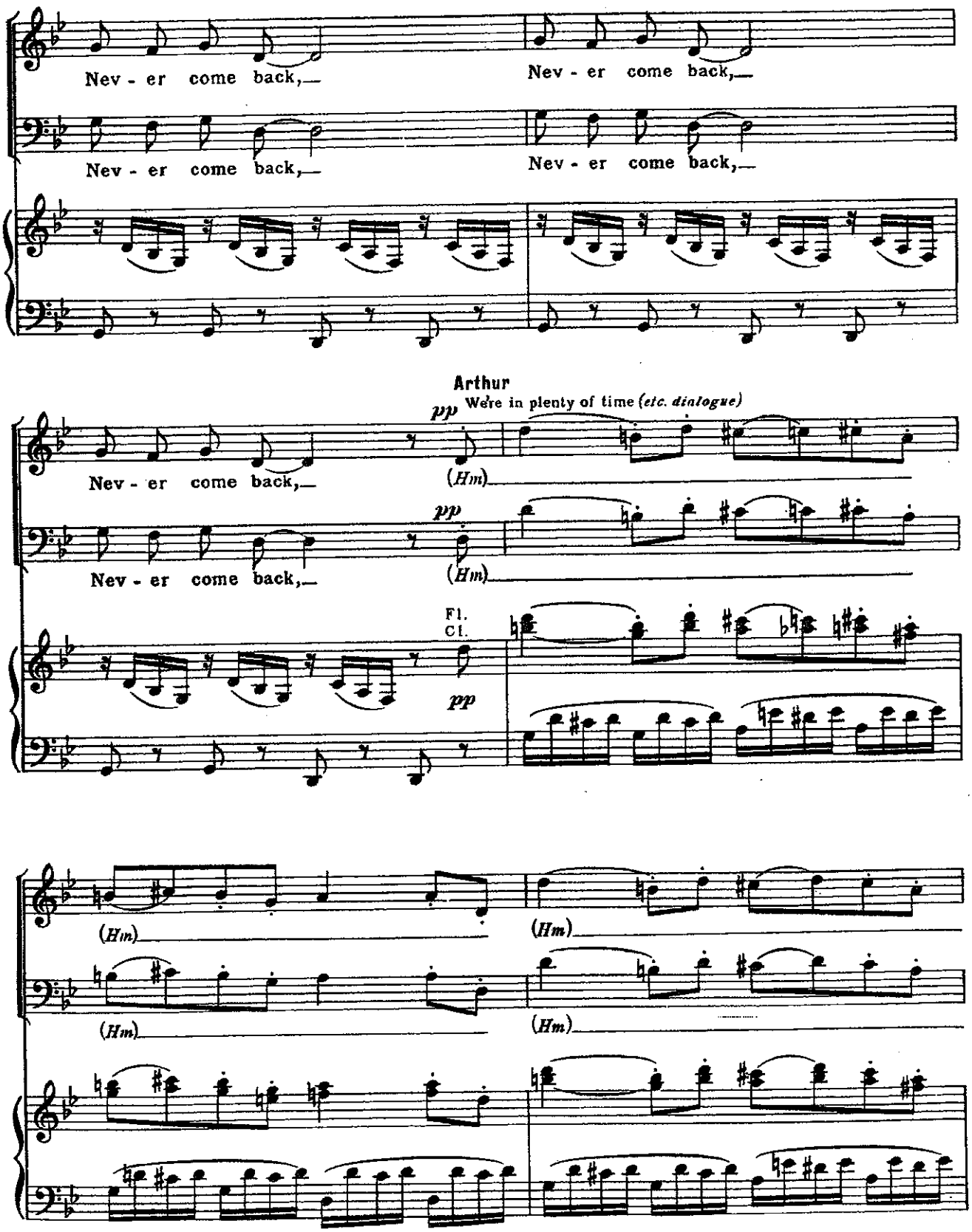

Nev - er come back.
Go, go,
Nev - er come back.
Go, go,
p
Nev - er come back.
Train go now— to Jo -
f
Nev - er come back.
Train go now— to Jo -
f
f
Fare - well!
Go
SOPRANO
ALTO
-han - nes - burg
Fare - well!
TENOR
-han - nes - burg
Fare - well!
Go
BASS
-han - nes - burg
Go well!

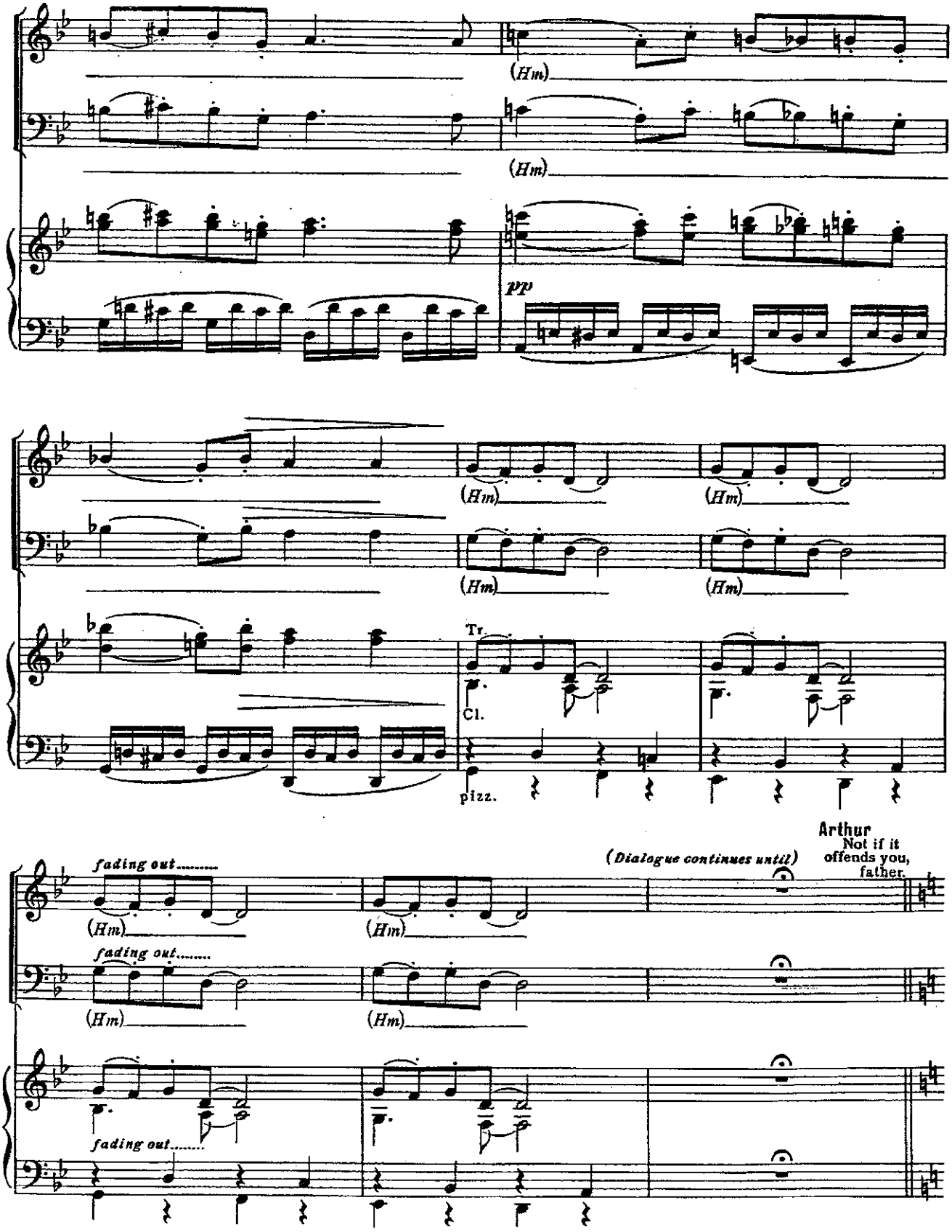

well!
Go well! This boy we love, this
well! This boy we love, this
Go well! This boy we love, this
bro - ther go to Jo - han - nes -
bro - ther go to Jo - han - nes -
bro - ther go to Jo - han - nes -

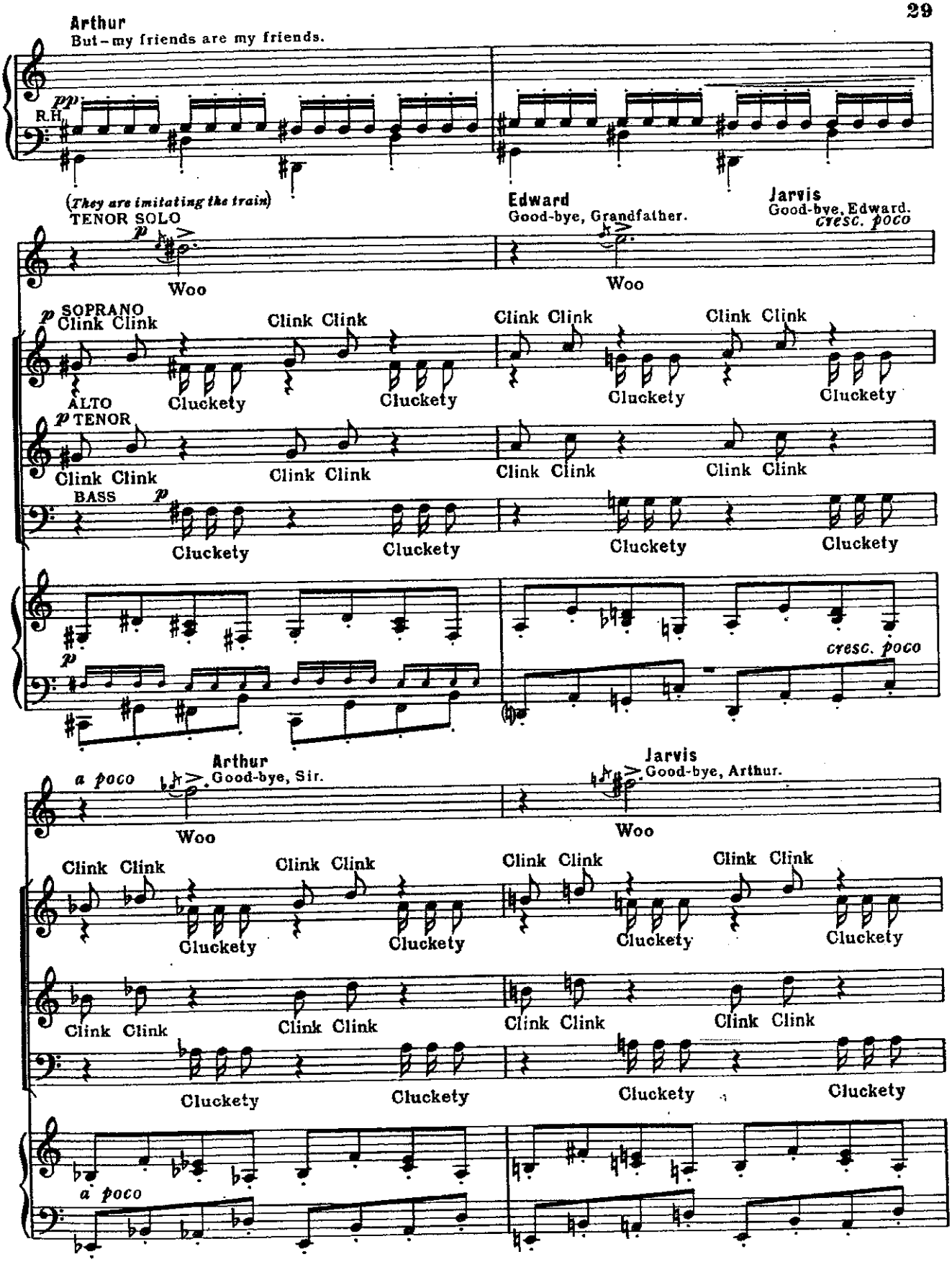

mf
-burg.
White man go to Jo -
mf
-burg.
White man go to Jo -
mf
-burg.
White man go to Jo -

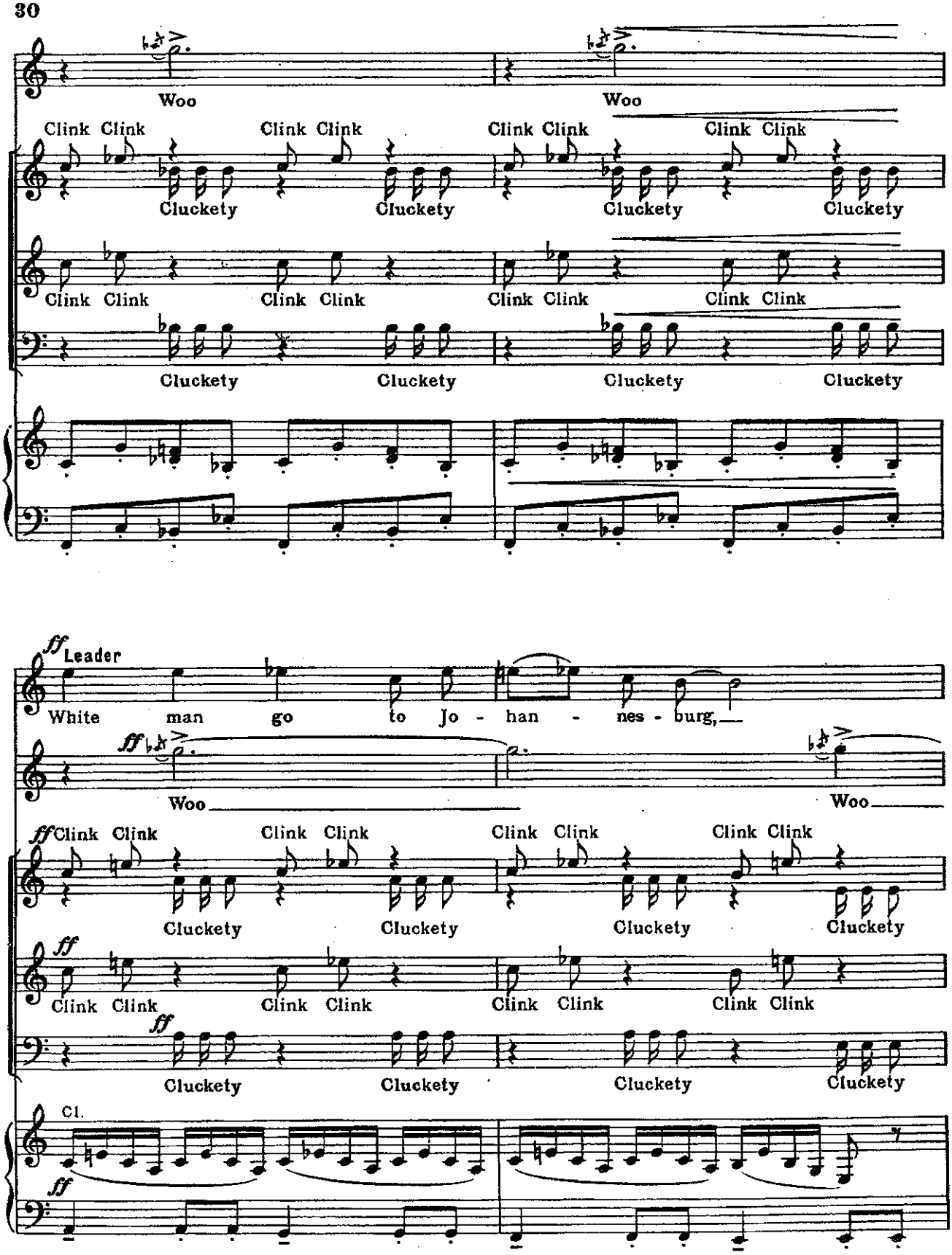

-han - nes - burg
He come back.
-han - nes - burg
He come back.
-han - nes - burg
He come back.

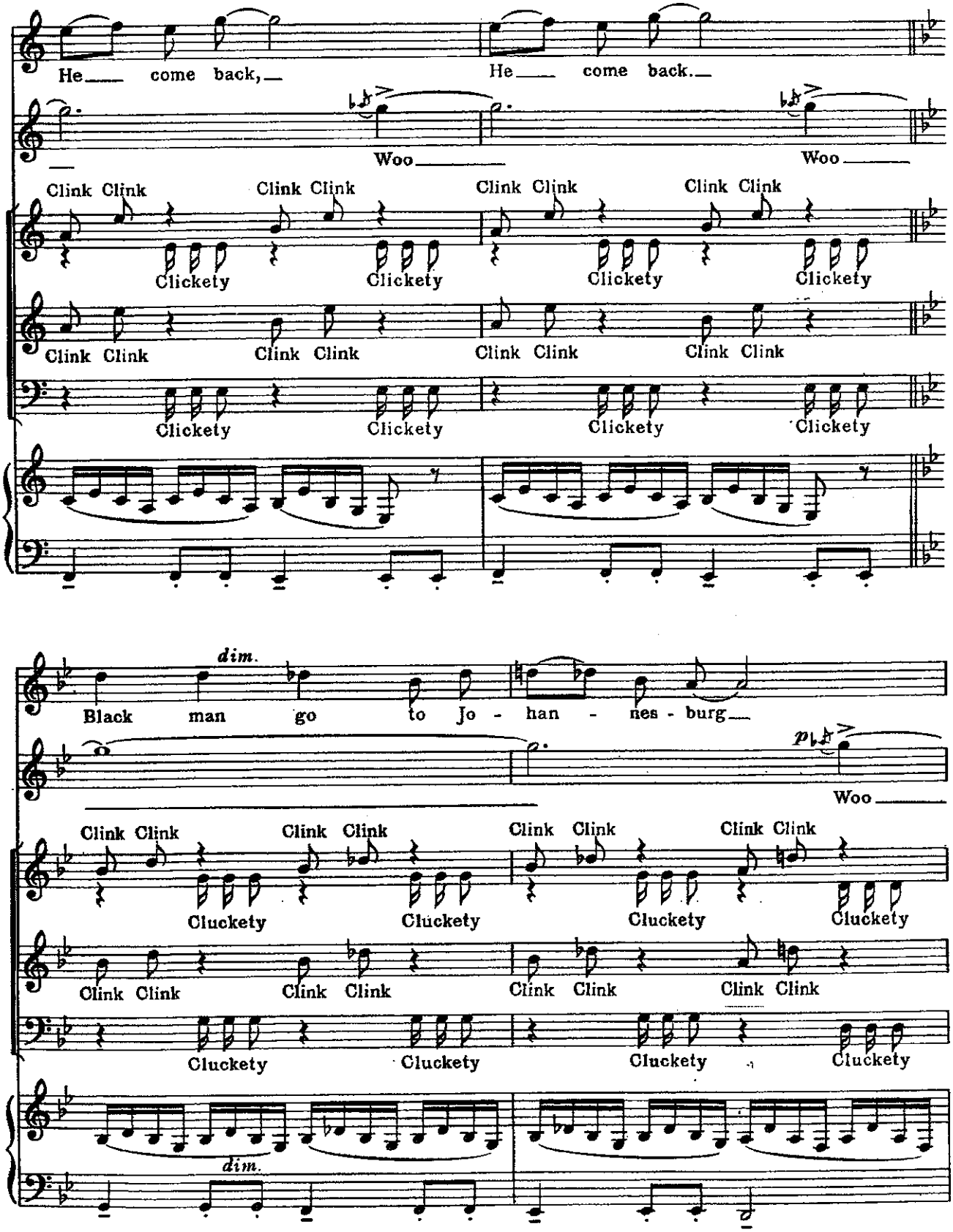

dim.
He come back. Black man go to Jo -
dim.
He come back. Black man go to Jo -
dim.
He come back. Black man go to Jo -
dim.
Chorus (unison)
p
-han - nes - burg. Go, go,
p
-han - nes - burg. Go, go,
p
(James, Arthur and Edward Jarvis enter)
pp
Nev - er come back, Go, go,
pp
Nev - er come back, Go, go,
pp

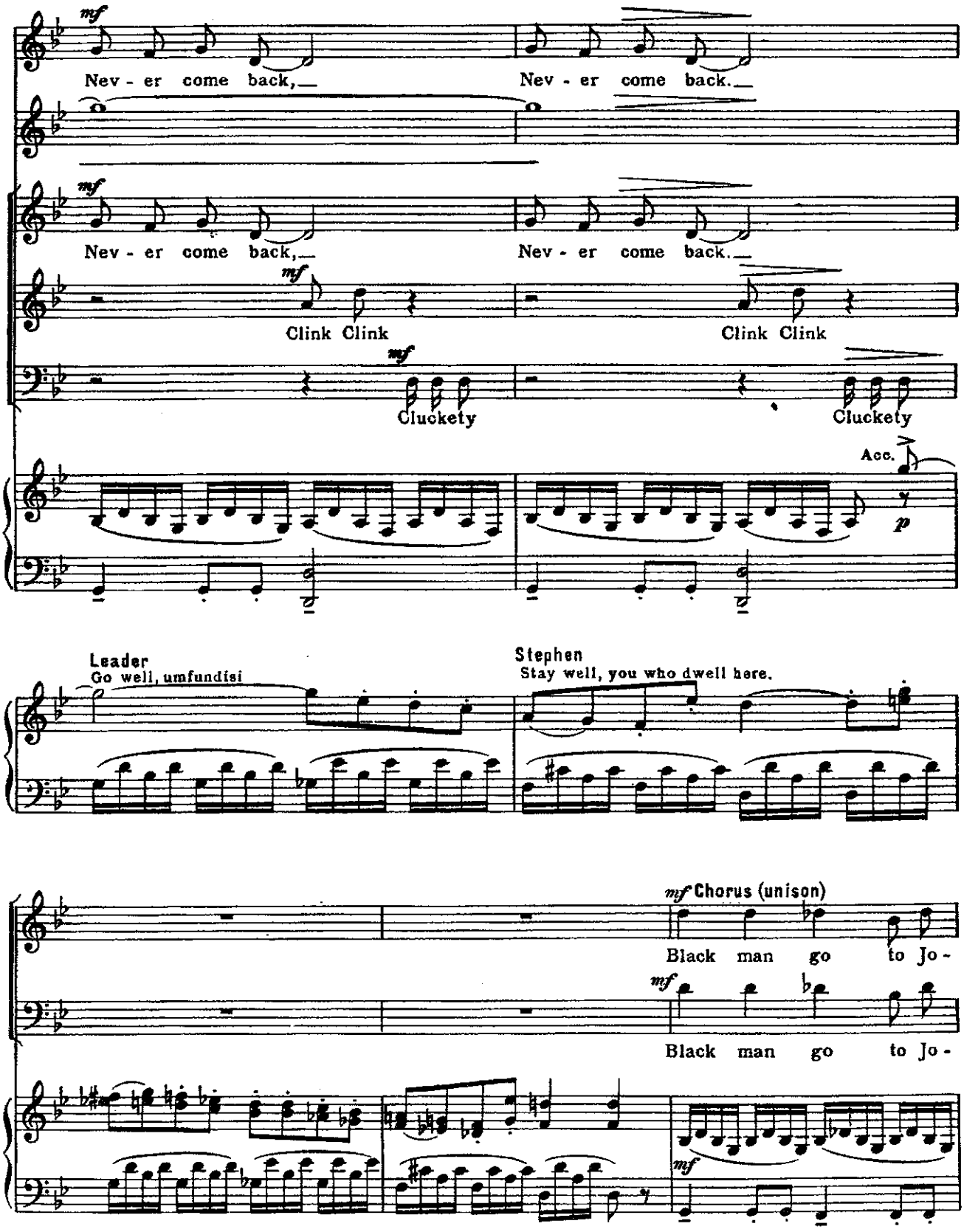

Nev - er come back,
Nev - er come back,
Nev - er come back,
Nev - er come back,
Arthur
We're in plenty of time (etc. dialogue)
pp
(Hm)
Fl.
Cl.

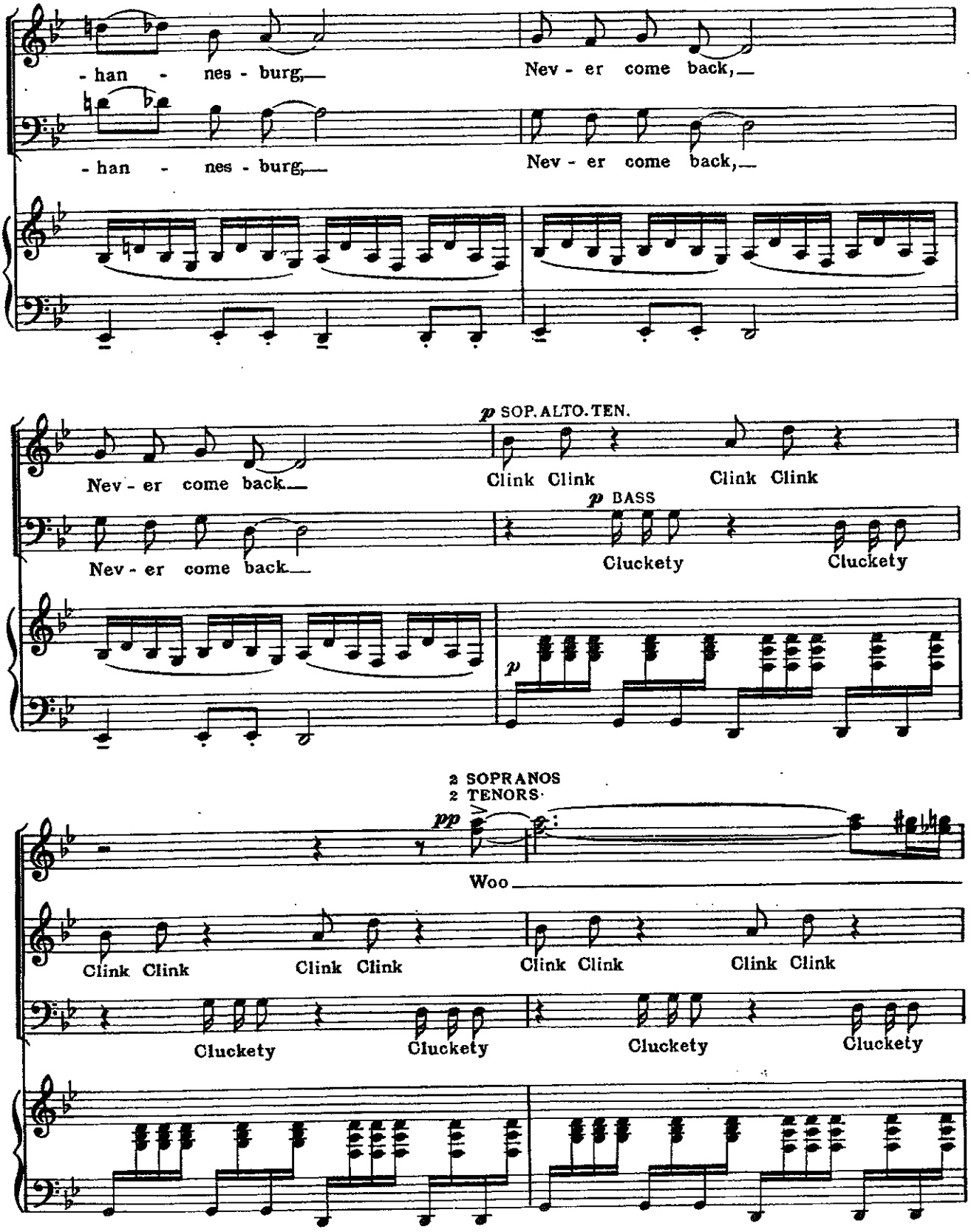

(Hm)
(Hm)
pp
(Hm)
(Hm)
(Hm)
(Hm)
Tr.
Cl.
pizz.
fading out.....
(Hm)
(Hm)
(Dialogue continues until)
Arthur
Not if it offends you, father.
fading out.....
(Hm)
(Hm)
fading out.....

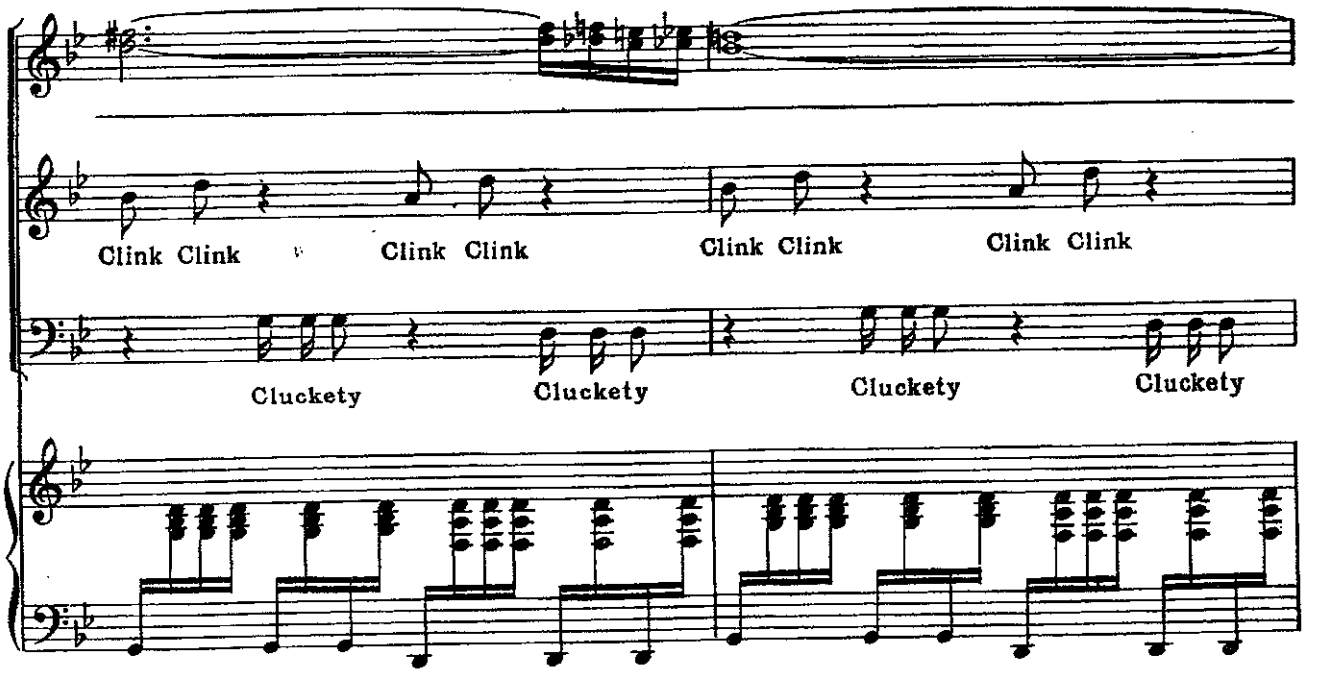

Arthur
But – my friends are my friends.
pp
R.H.
(They are imitating the train)
TENOR SOLO
Edward
Good-bye, Grandfather.
Jarvis
Good-bye, Edward.
cresc. poco
p
Woo
Woo
p SOPRANO
Clink Clink
Clink Clink
Clink Clink
Clink Clink
ALTO
Cluckety
Cluckety
Cluckety
Cluckety
p TENOR
Clink Clink
Clink Clink
Clink Clink
Clink Clink
BASS
p
Cluckety
Cluckety
Cluckety
Cluckety
p
cresc. poco
a poco
Arthur
Good-bye, Sir.
Jarvis
Good-bye, Arthur.
Woo
Woo
Clink Clink
Clink Clink
Clink Clink
Clink Clink
Cluckety
Cluckety
Cluckety
Cluckety
Clink Clink
Clink Clink
Clink Clink
Clink Clink
Cluckety
Cluckety
Cluckety
Cluckety
a poco

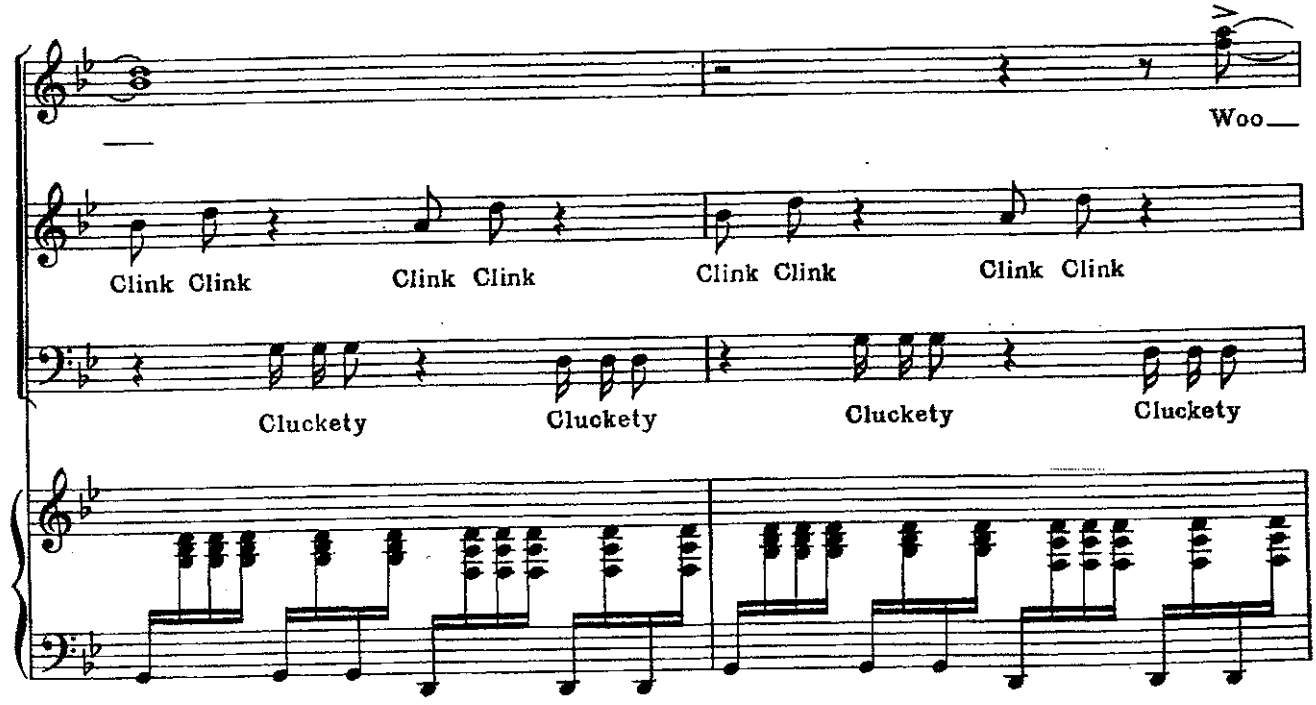

Woo
Woo
Clink Clink
Cluckety
ff Leader
White man go to Jo - han - nes - burg,
ff
Cl.

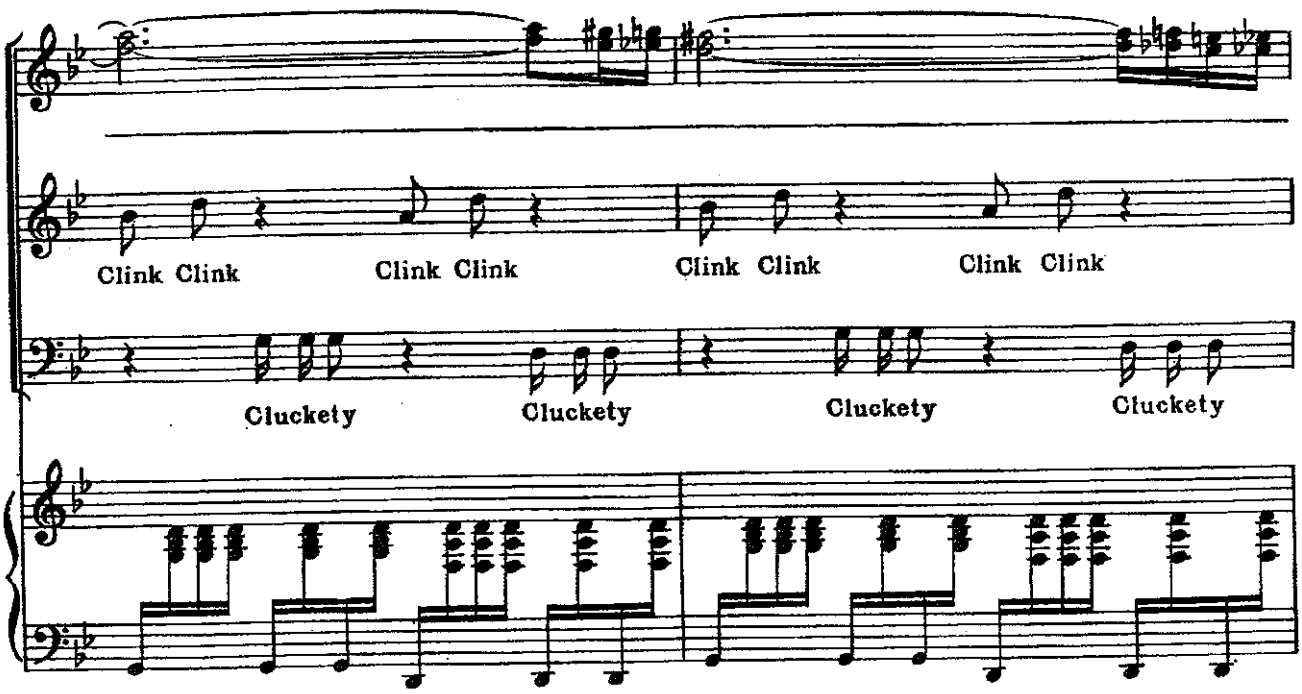

He come back,
He come back.
Woo
Woo
Clink Clink
Clickety
dim.
Black man go to Jo - han - nes - burg
p
Cluckety
dim.

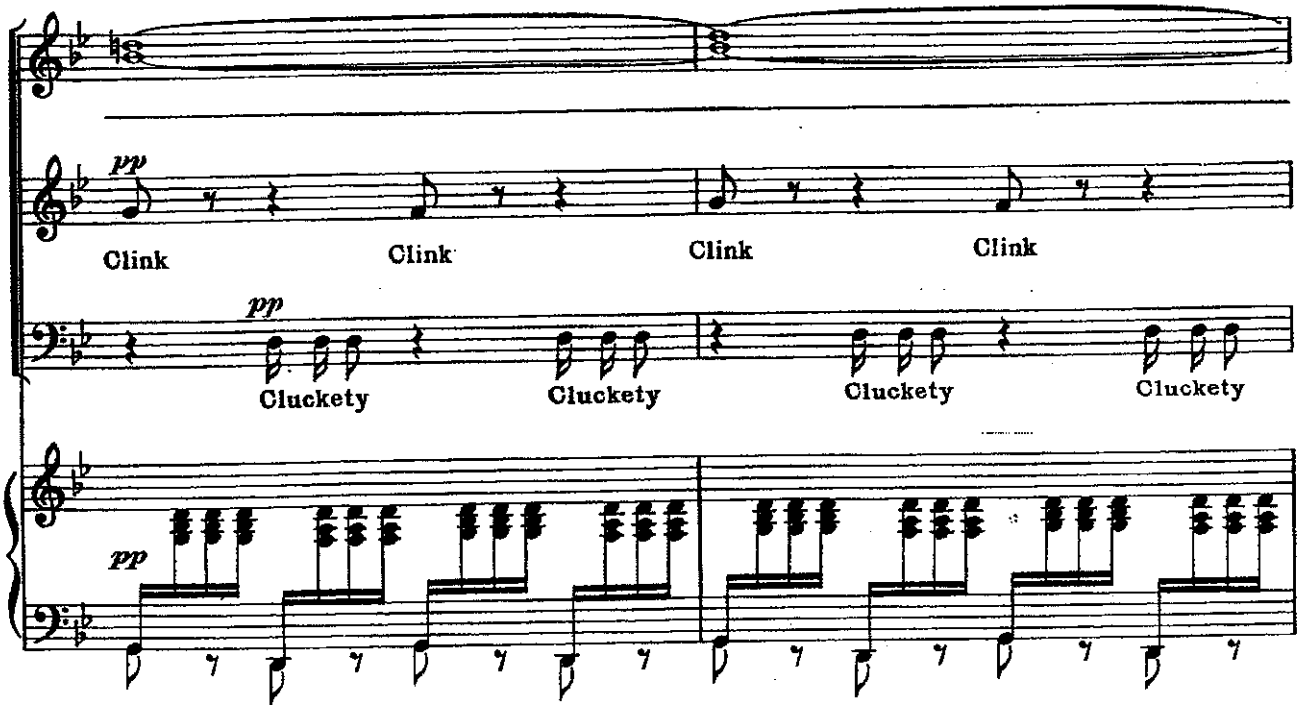

mf
Nev - er come back,
Nev - er come back.
mf
Nev - er come back,
Nev - er come back.
mf
Clink Clink
Clink Clink
mf
Cluckety
Cluckety
Acc.
p
Leader
Go well, umfundisi
Stephen
Stay well, you who dwell here.
mf Chorus (unison)
Black man go to Jo -
mf
Black man go to Jo -
mf

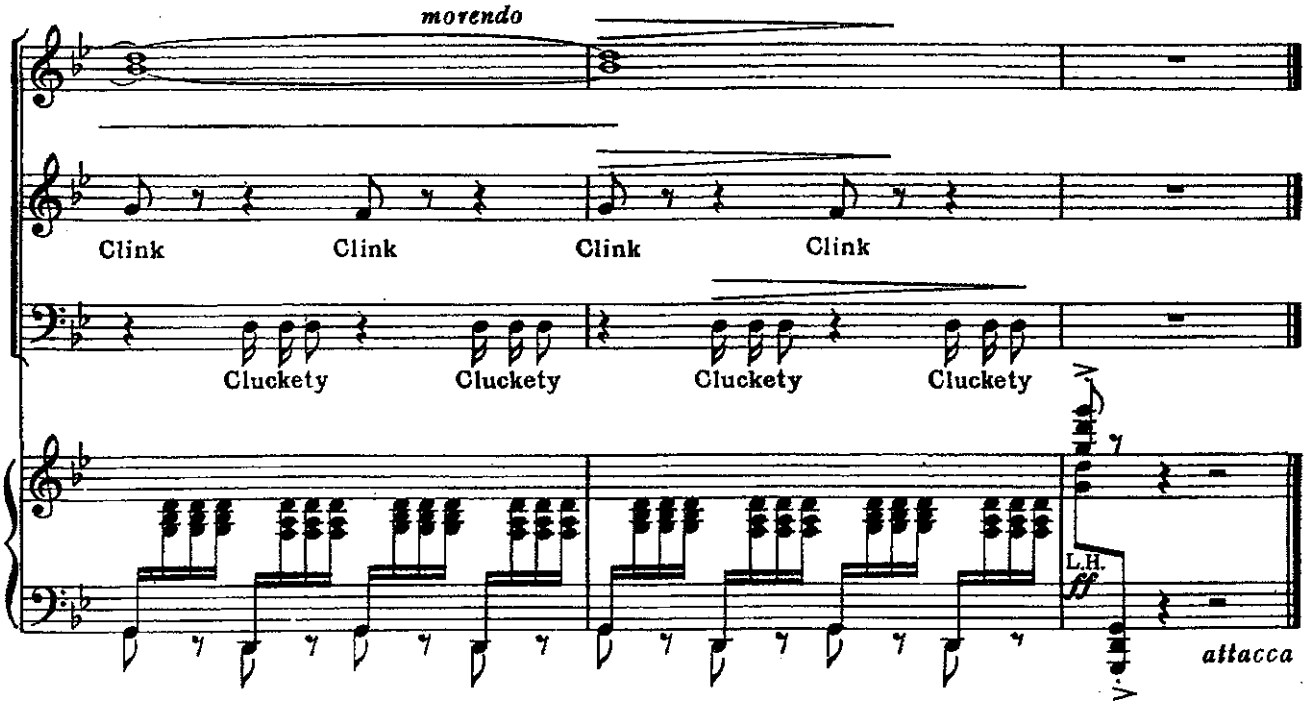

- han - nes - burg,
Nev - er come back,
- han - nes - burg,
Nev - er come back,
Nev - er come back
p SOP. ALTO. TEN.
Clink Clink
Clink Clink
Nev - er come back
p BASS
Cluckety
Cluckety
p
2 SOPRANOS
2 TENORS
pp
Woo
Clink Clink
Clink Clink
Clink Clink
Clink Clink
Cluckety
Cluckety
Cluckety
Cluckety


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


Woo
Clink Clink
Clink Clink
Clink Clink
Clink Clink
Cluckety
Cluckety
Cluckety
Cluckety

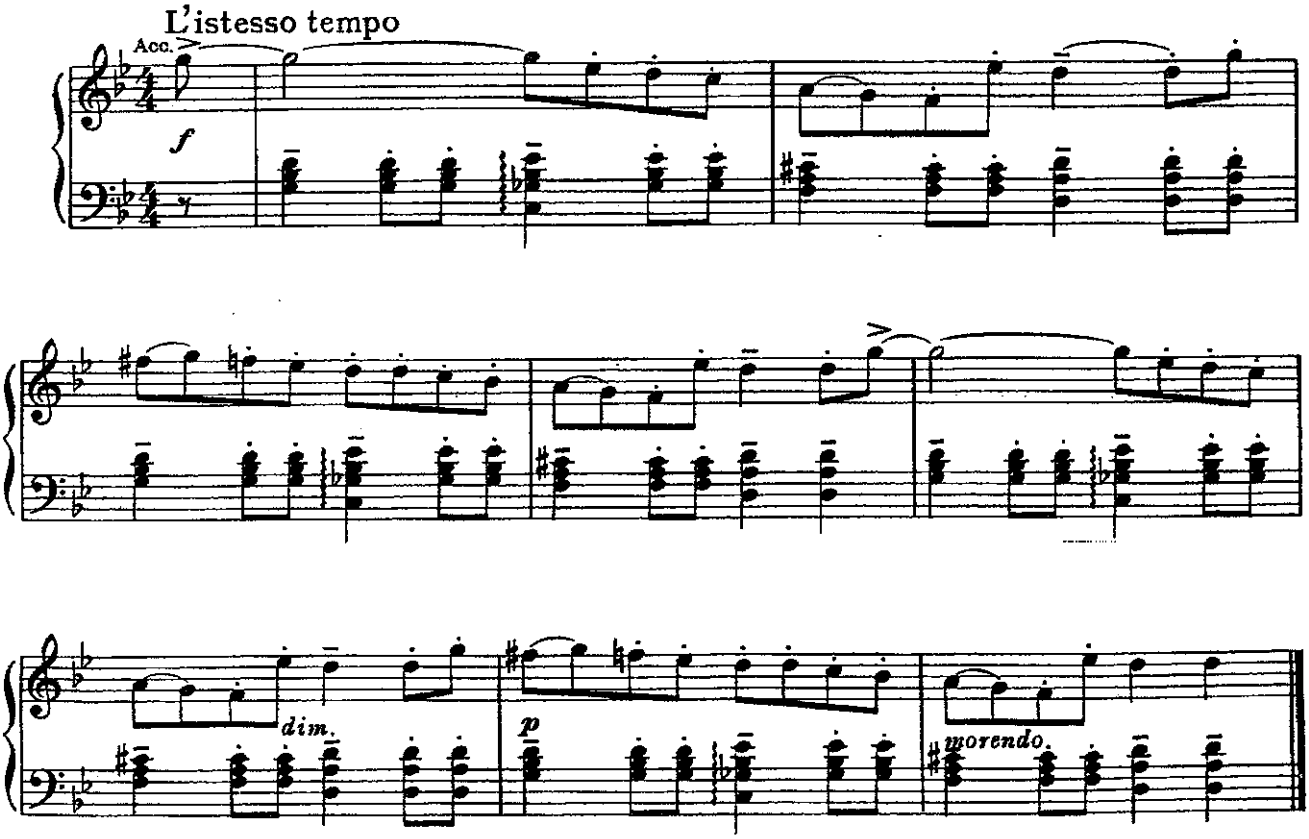

Clink Clink
Clink Clink
Clink Clink
Clink Clink
Cluckety
Cluckety
Cluckety
Cluckety


pp
Clink
Clink
Clink
Clink
pp
Cluckety
Cluckety
Cluckety
Cluckety
pp



Change of Scene

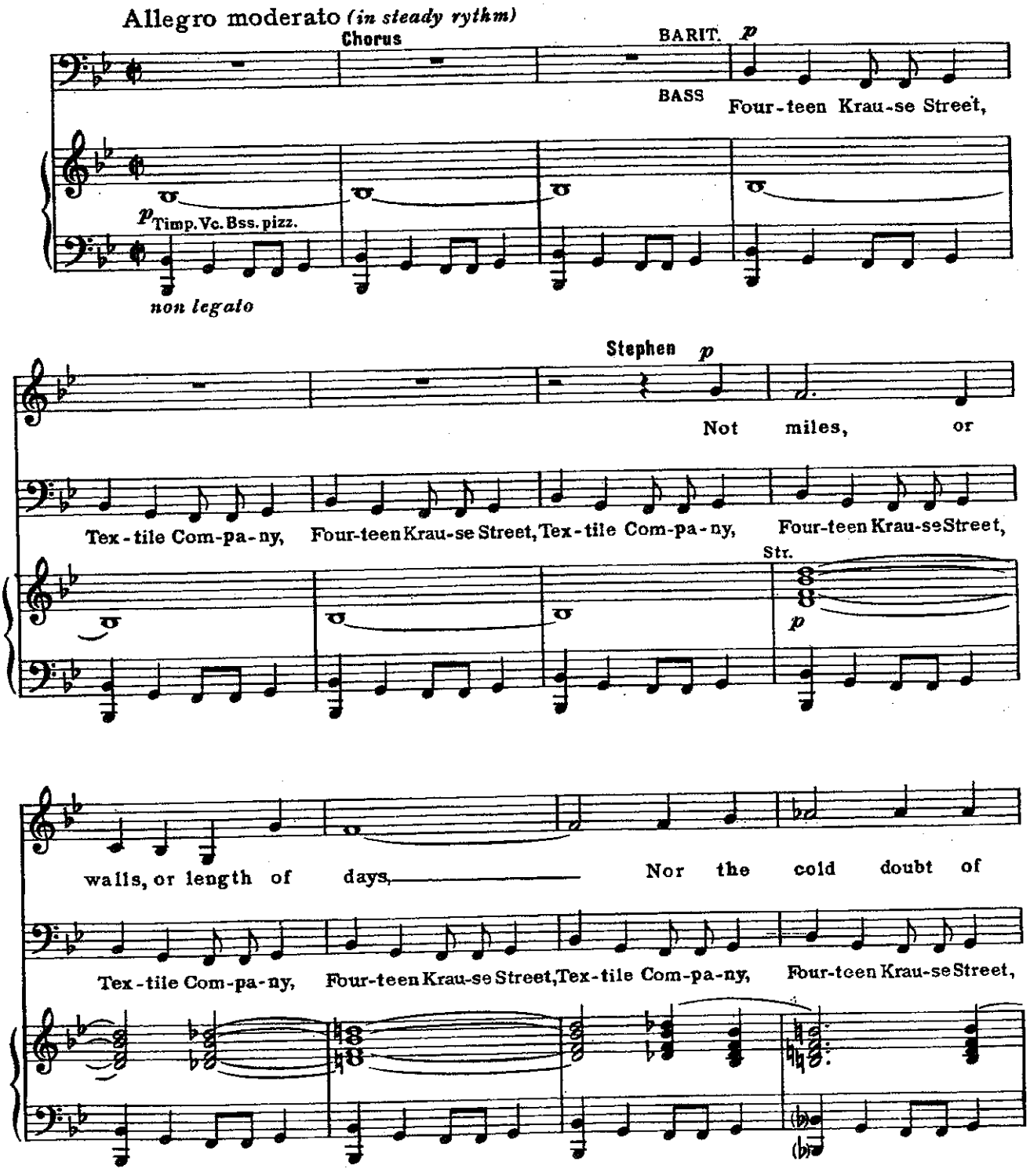
No. 4A

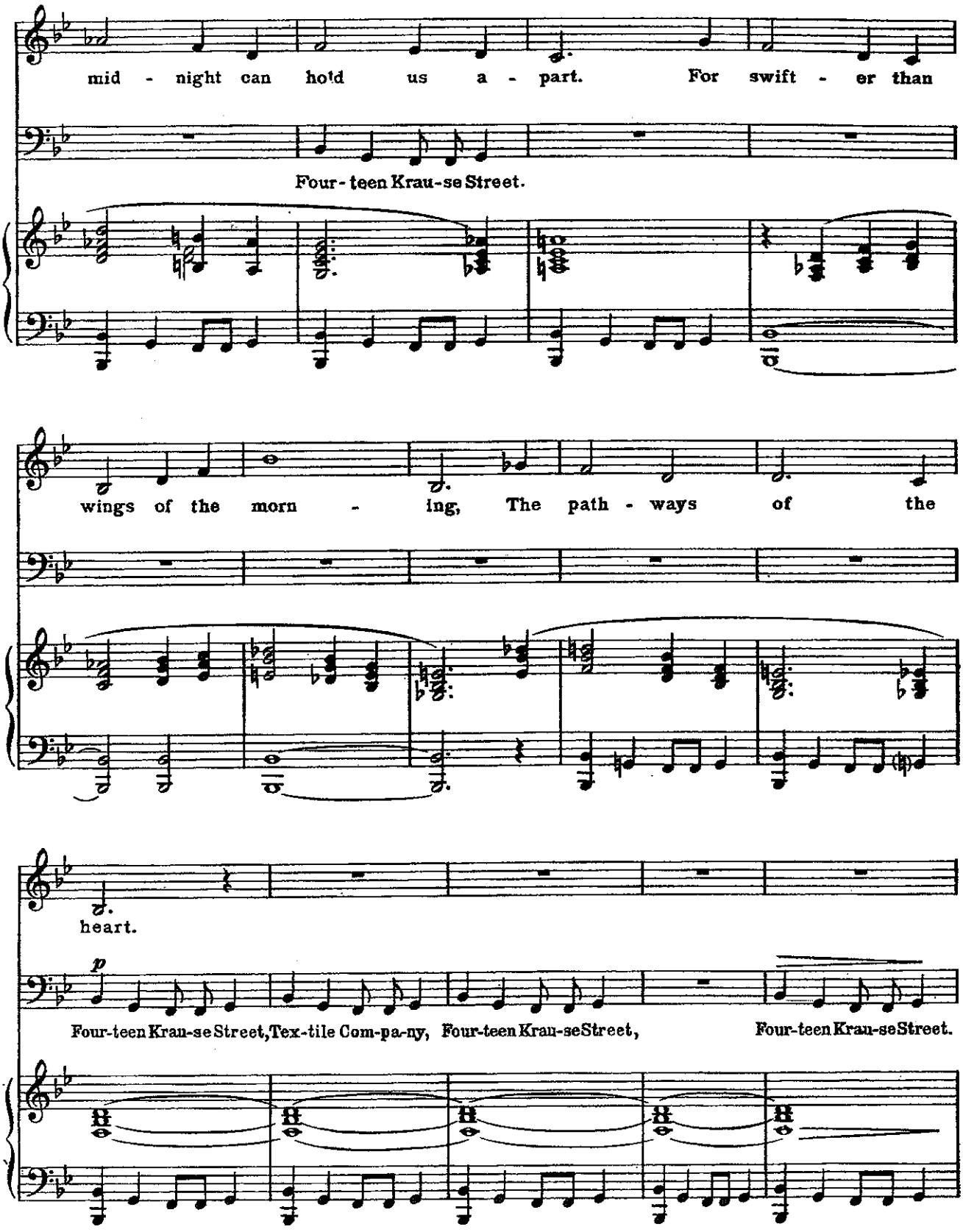


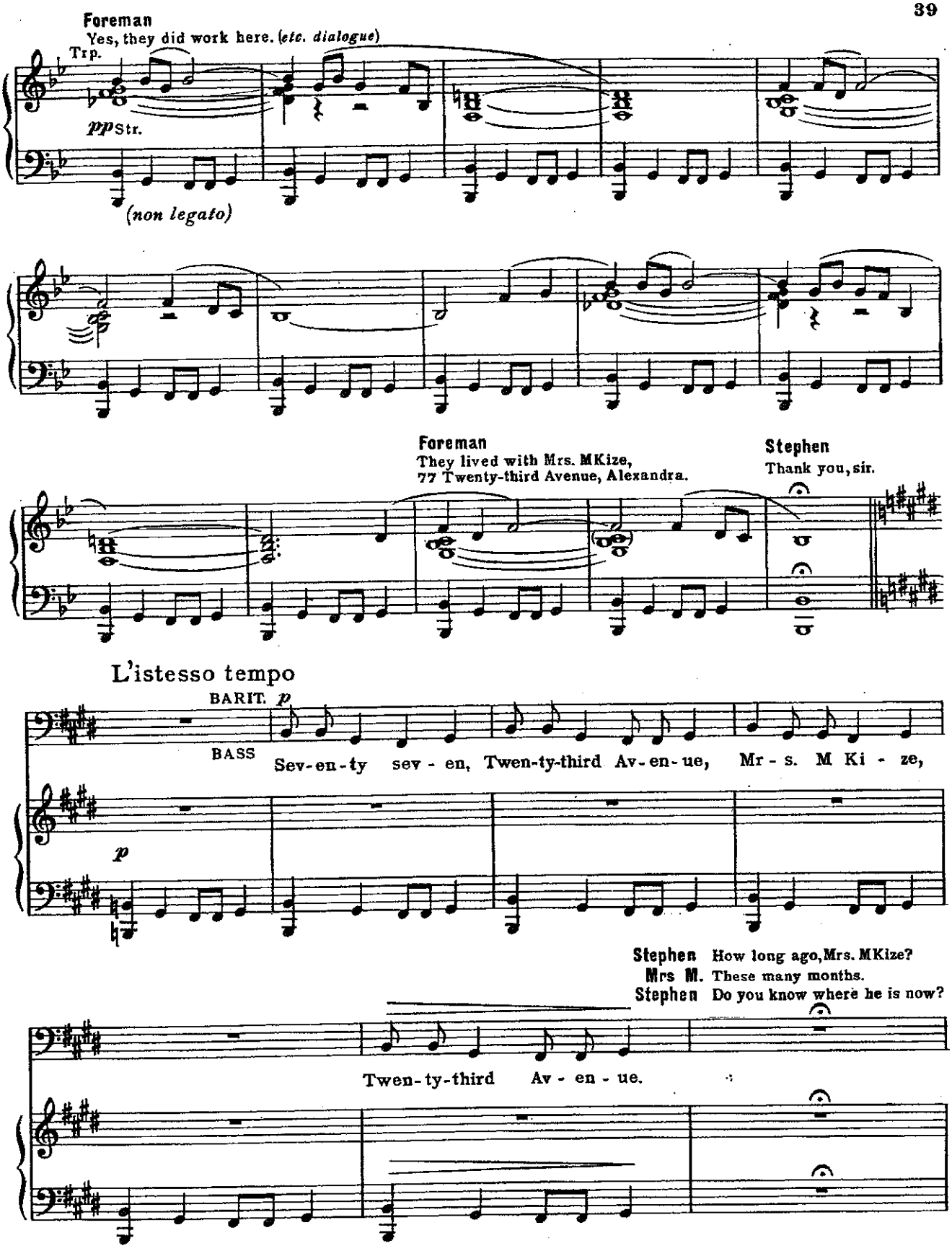
The Search

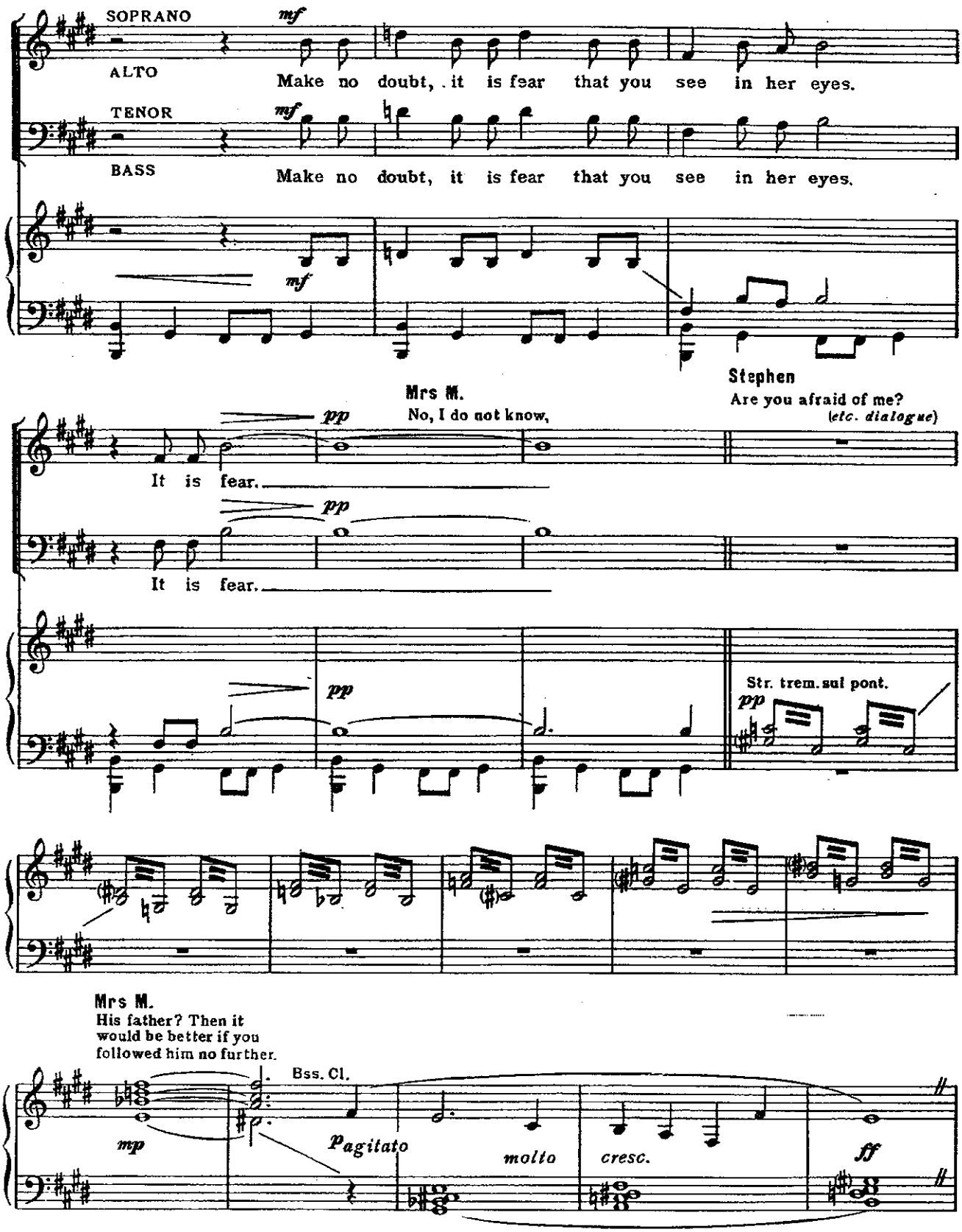
No. 5

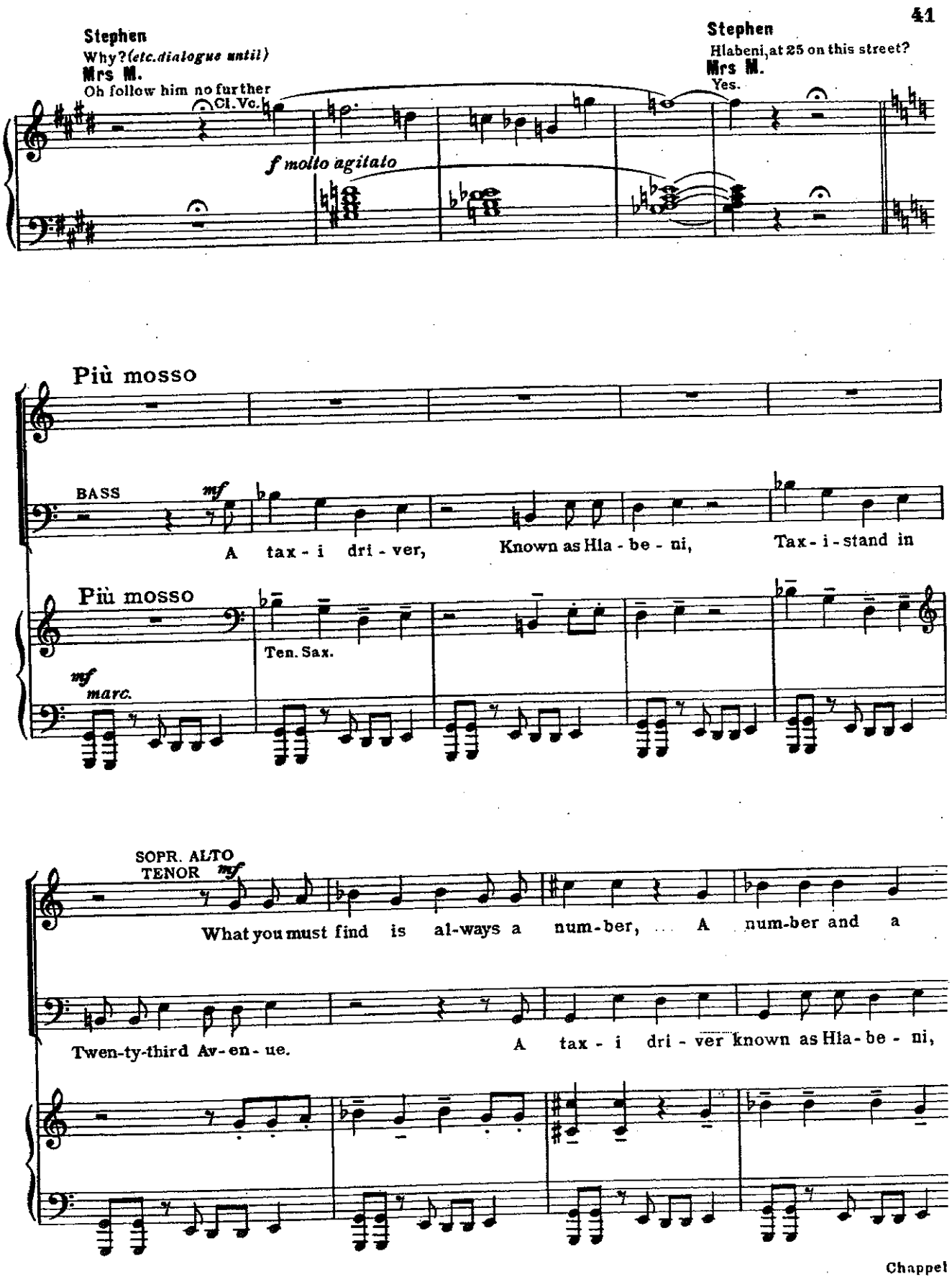
cue: **Stephen:** The same John!— 14 Krause Street.

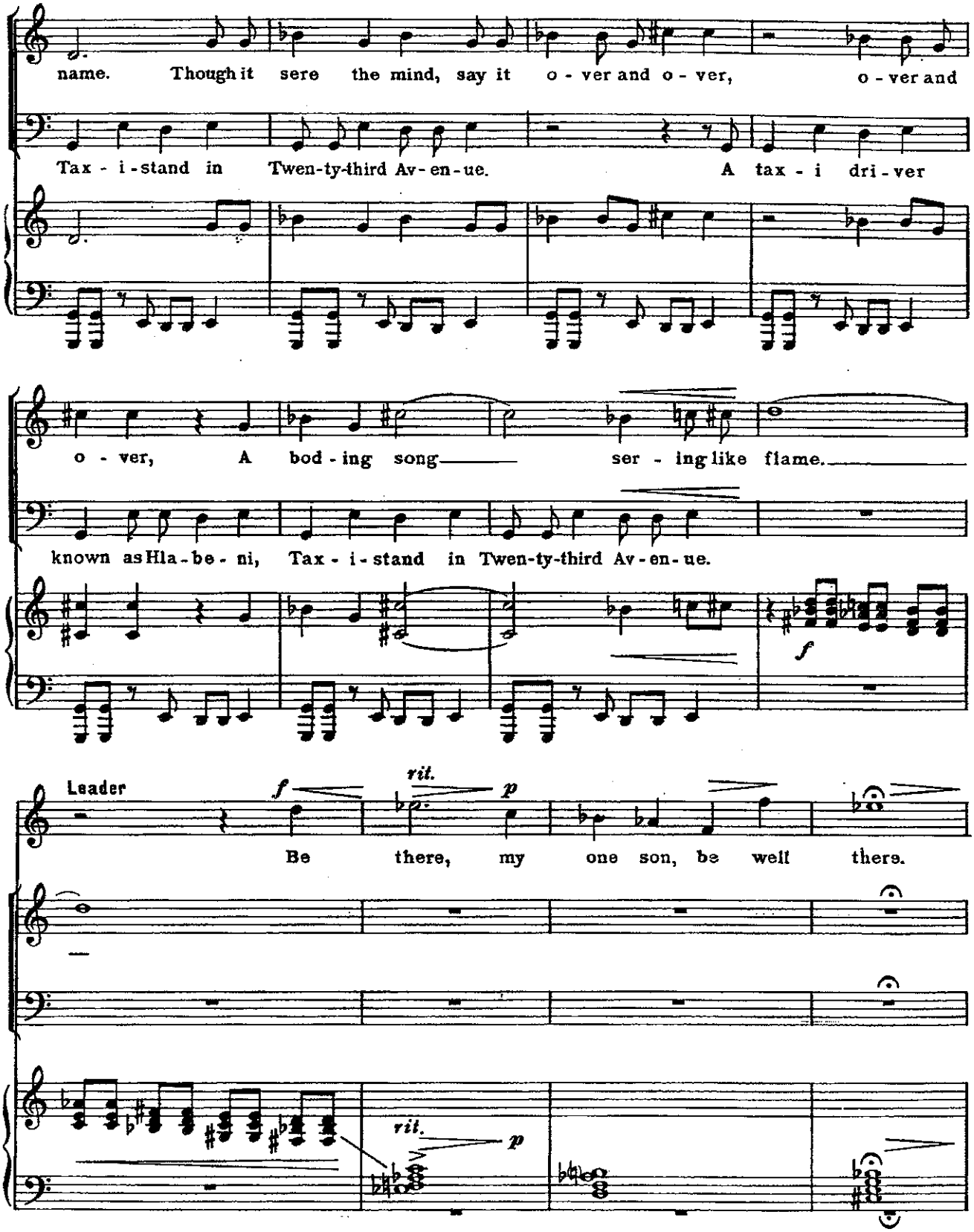


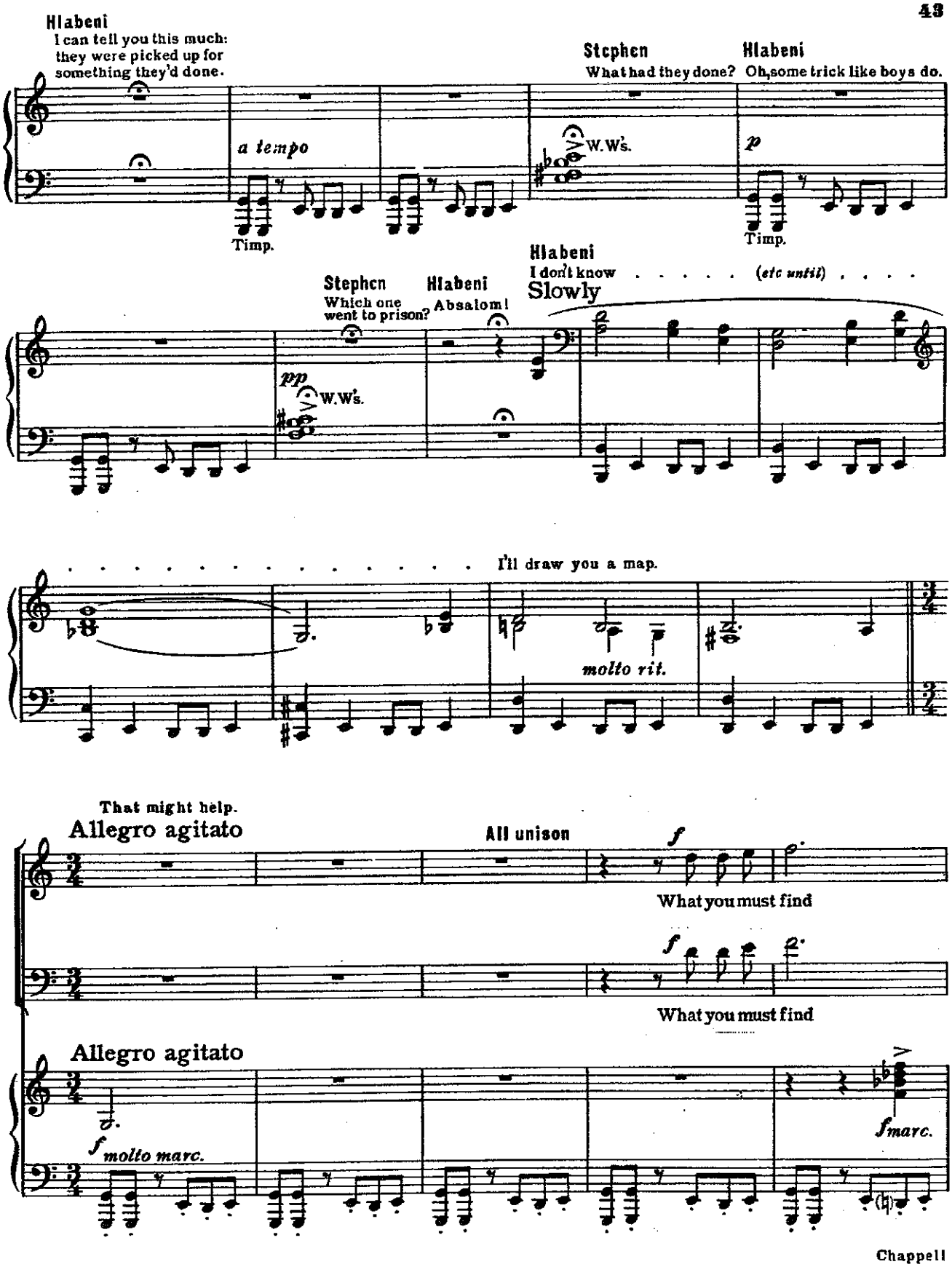

mid - night can hold us a - part. For swift - er than
Four - teen Krau-se Street.
wings of the morn - ing, The path - ways of the
heart.
p
Four-teen Krau-se Street, Tex-tile Com-pa-ny, Four-teen Krau-se Street, Four-teen Krau-se Street.

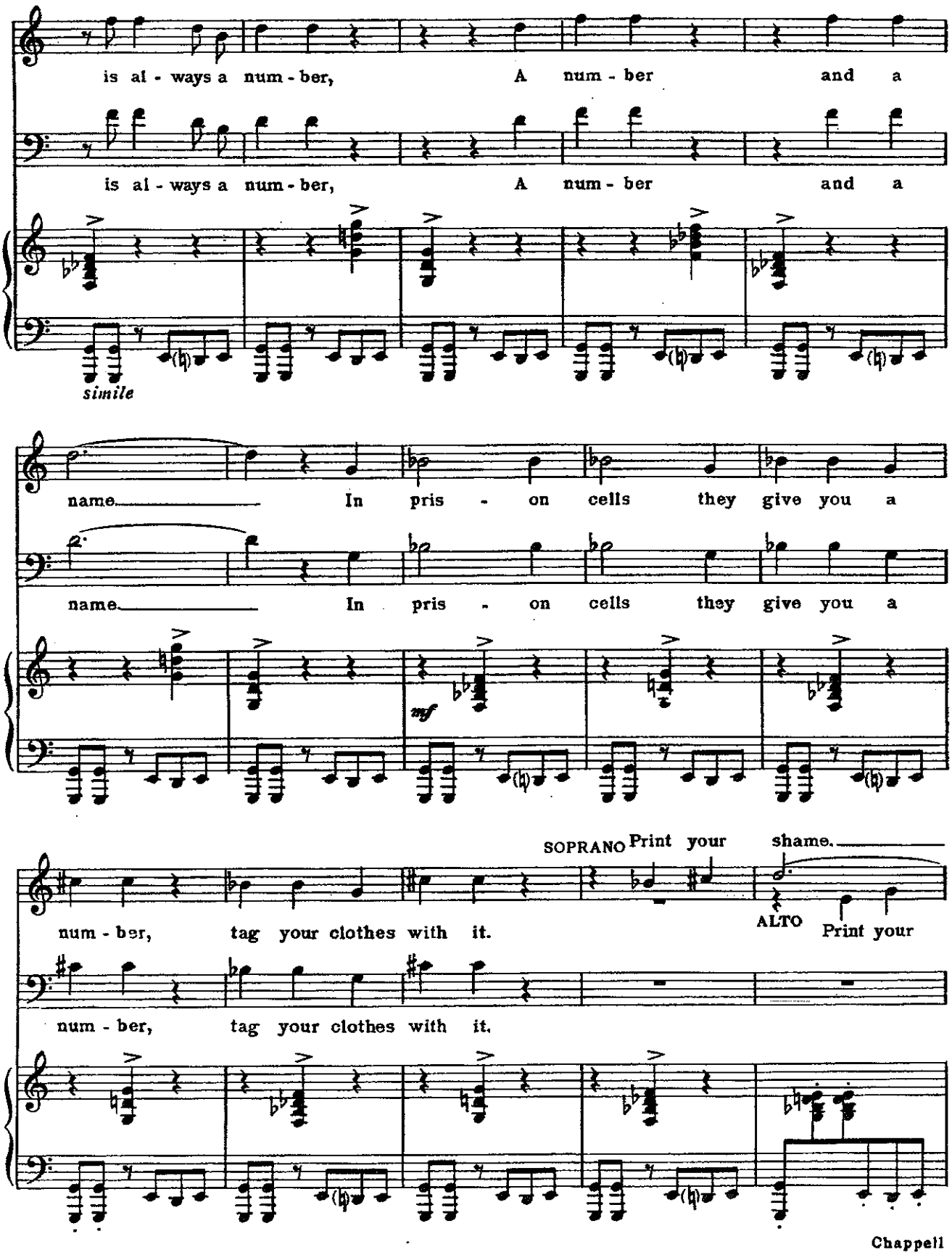

Foreman
Yes, they did work here. (etc. dialogue)
Trp.
pp Str.
(non legato)
Foreman
They lived with Mrs. MKize,
77 Twenty-third Avenue, Alexandra.
Stephen
Thank you, sir.
L'istesso tempo
BARIT. p
BASS
Sev-en-ty sev - en, Twen-ty-third Av-en-ue, Mr - s. M Ki - ze,
p
Stephen How long ago, Mrs. MKize?
Mrs M. These many months.
Stephen Do you know where he is now?
Twen-ty-third Av - en - ue.

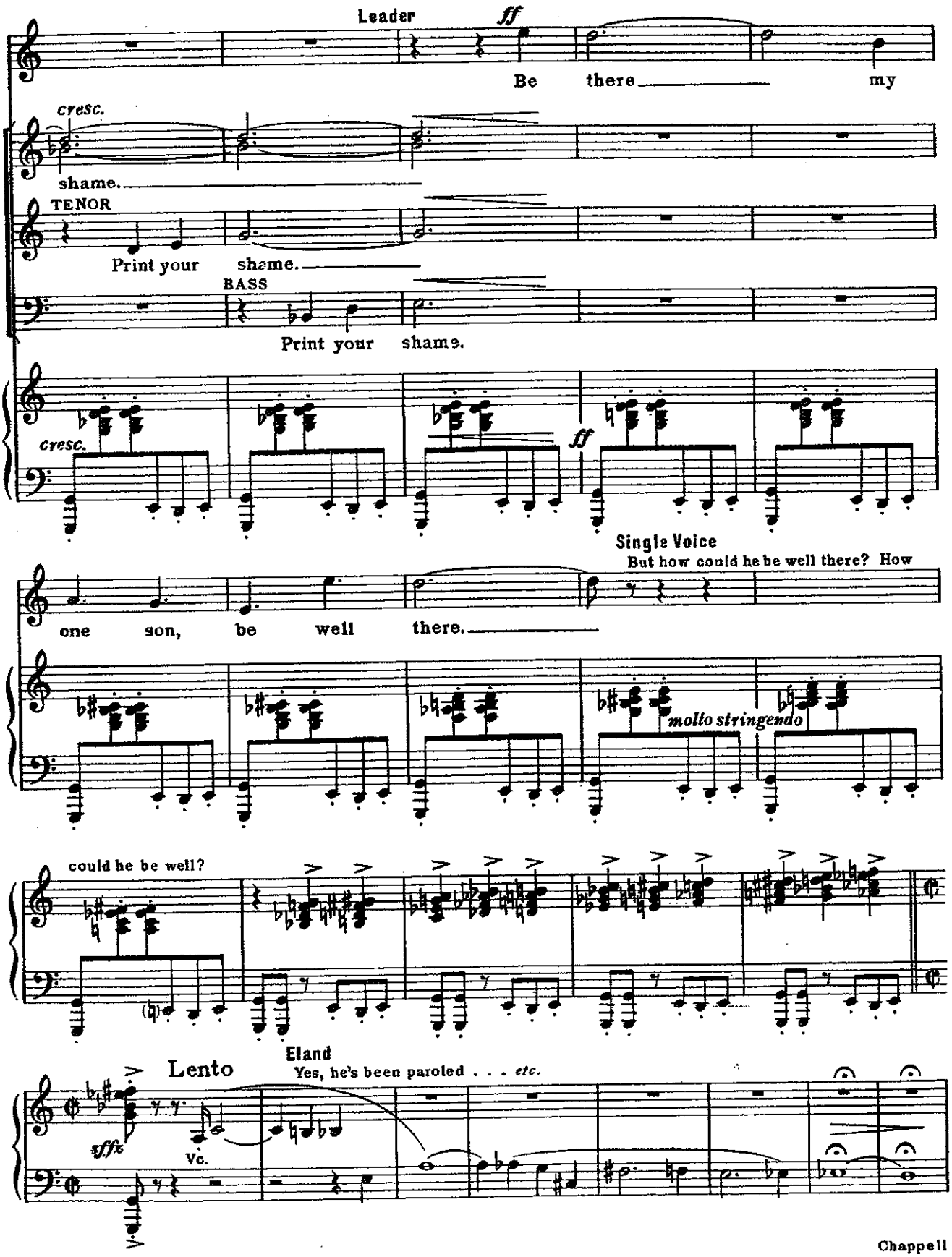

SOPRANO
mf
ALTO
Make no doubt, it is fear that you see in her eyes.
TENOR
mf
BASS
Make no doubt, it is fear that you see in her eyes.
mf
Stephen
Are you afraid of me?
(etc. dialogue)
Mrs M.
No, I do not know,
pp
It is fear.
pp
It is fear.
pp
Str. trem. sul pont.
pp
Mrs M.
His father? Then it would be better if you followed him no further.
Bss. Cl.
mp
p agitato
molto
cresc.
ff


Stephen
Why? (etc. dialogue until)
Mrs M.
Oh follow him no further
Cl. Vc.
f molto agitato
Stephen
Hlabeni, at 25 on this street?
Mrs M.
Yes.
Più mosso
BASS
mf
A tax - i dri - ver,
Known as Hla - be - ni,
Tax - i - stand in
Più mosso
Ten. Sax.
mf marc.
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.
f
Leader
f
rit.
p
Be there, my one son, be well there.
rit.
p


Hlabeni
I can tell you this much: they were picked up for something they'd done.
a tempo
Timp.
Stephen
What had they done?
W.W's.
Hlabeni
Oh, some trick like boys do.
p
Timp.
Stephen
Which one went to prison?
pp
W.W's.
Hlabeni
Absalom!
Hlabeni
I don't know . . . . . (etc until) . . . .
Slowly
. . . . . 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.
fmarc.


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


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?
Eland
Lento
Yes, he's been paroled . . . etc.
sffz
Vc.

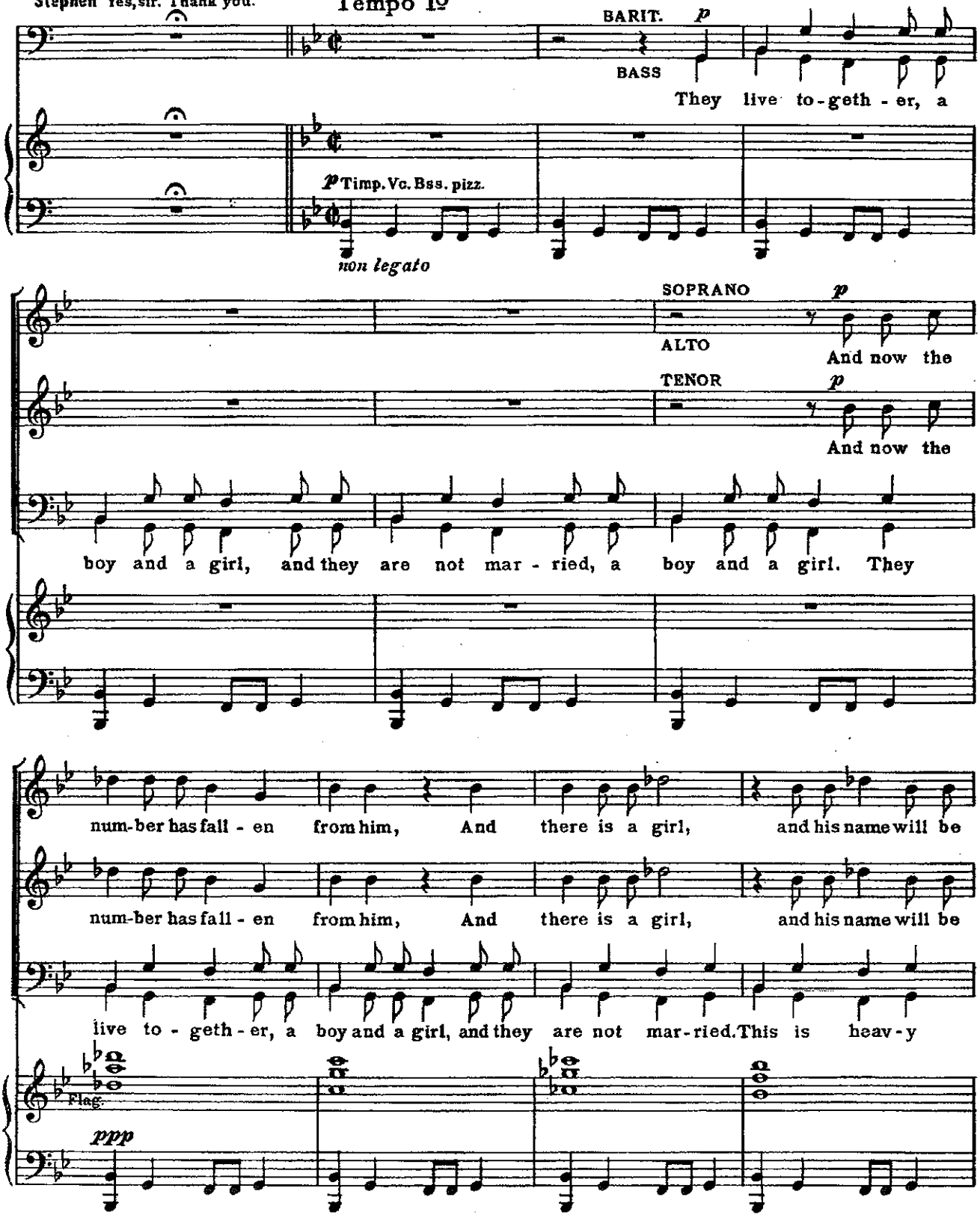
46

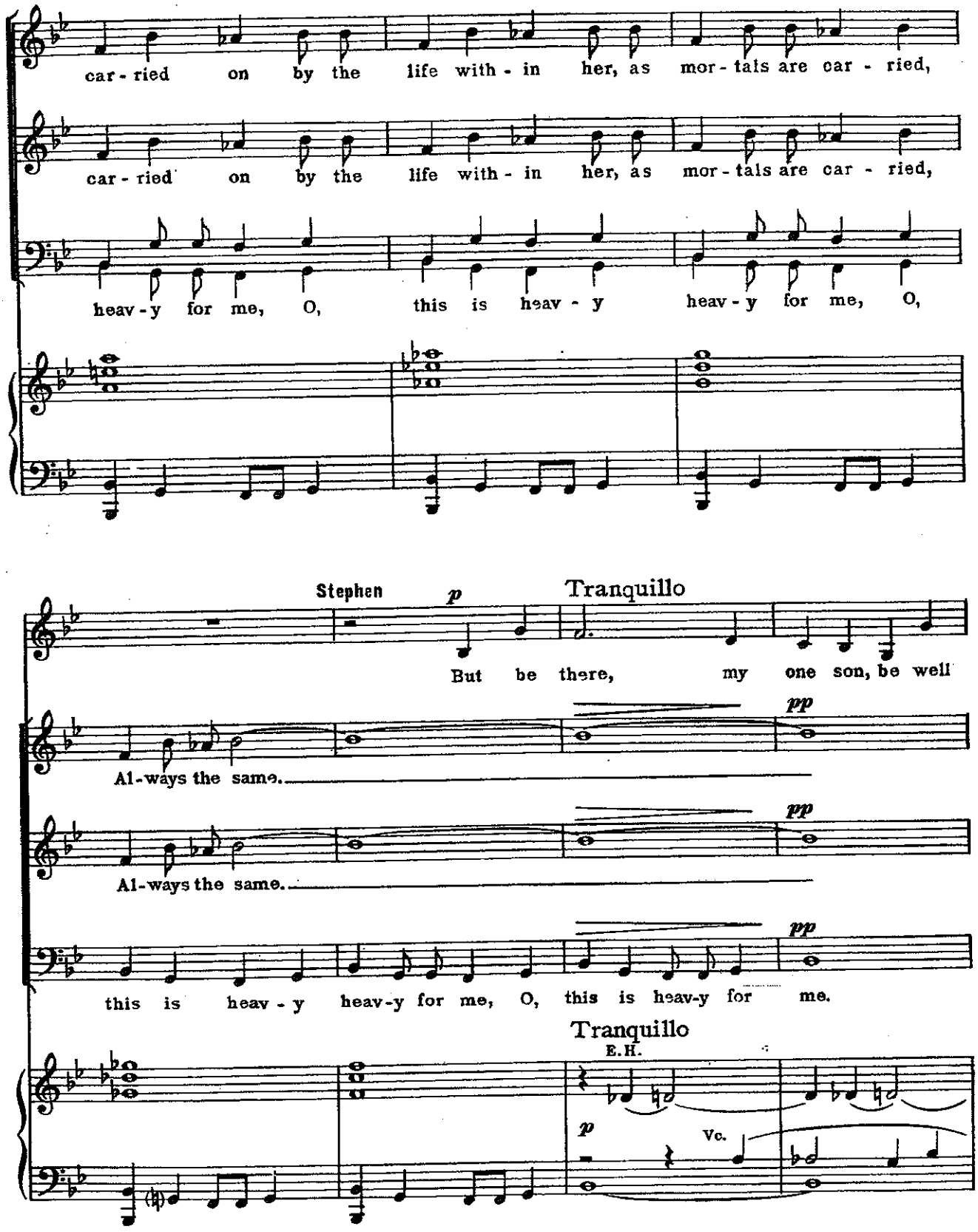
Dialogue until:

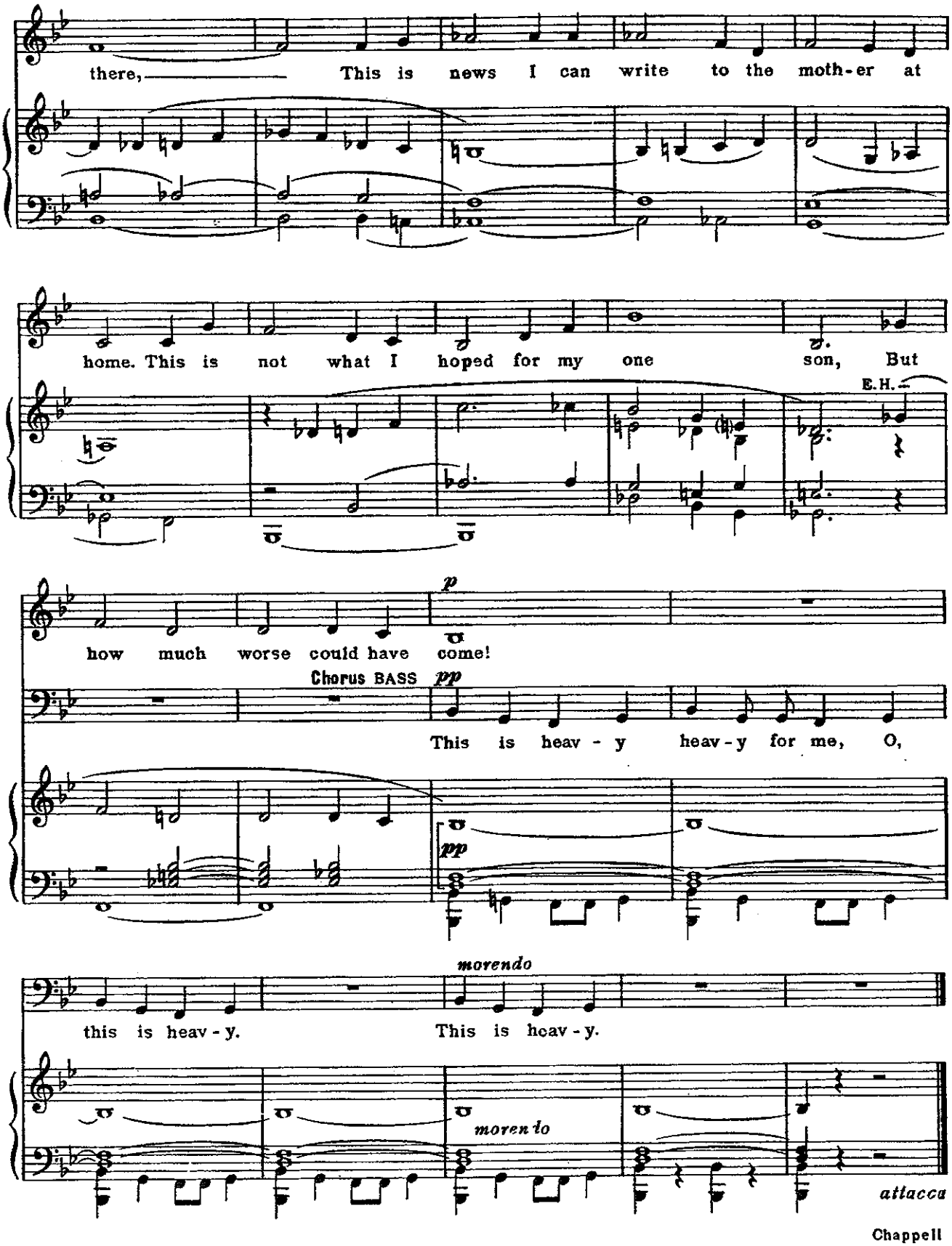
Eland But if you could come home early

Stephen Yes, sir. Thank you.

Tempo Iº



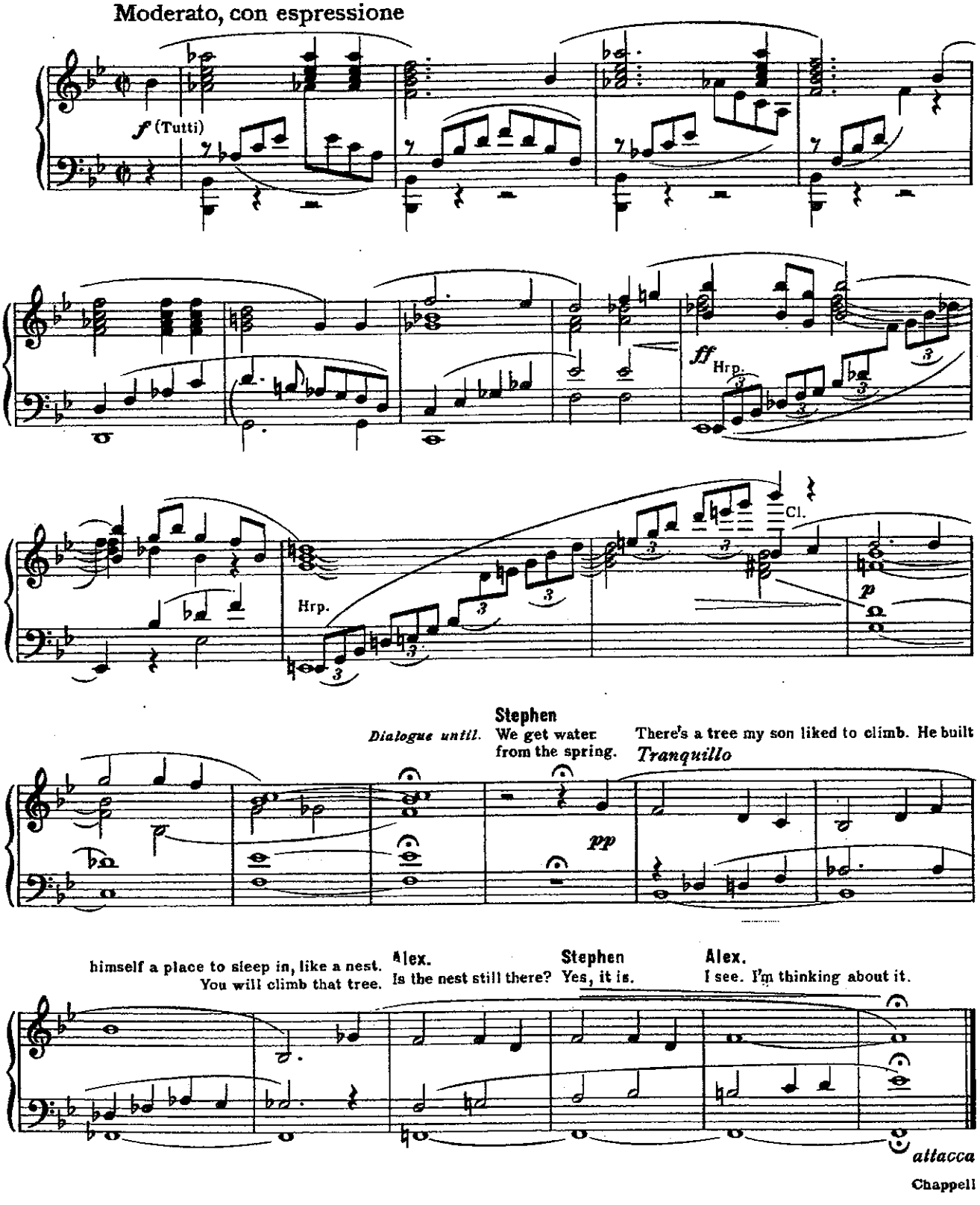

car - ried on by the life with - in her, as mor - tals are car - ried,
car - ried on by the life with - in her, as mor - tals are car - ried,
heav - y for me, O, this is heav - y heav - y for me, O,
Stephen
p
Tranquillo
But be there, my one son, be well
pp
Al - ways the same.
pp
Al - ways the same.
pp
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.
how much worse could have come!
p
Chorus BASS pp
This is heav - y heav-y for me, O,
pp
morendo
this is heav-y. This is heav-y.
morendo
attacca

Change of Scene

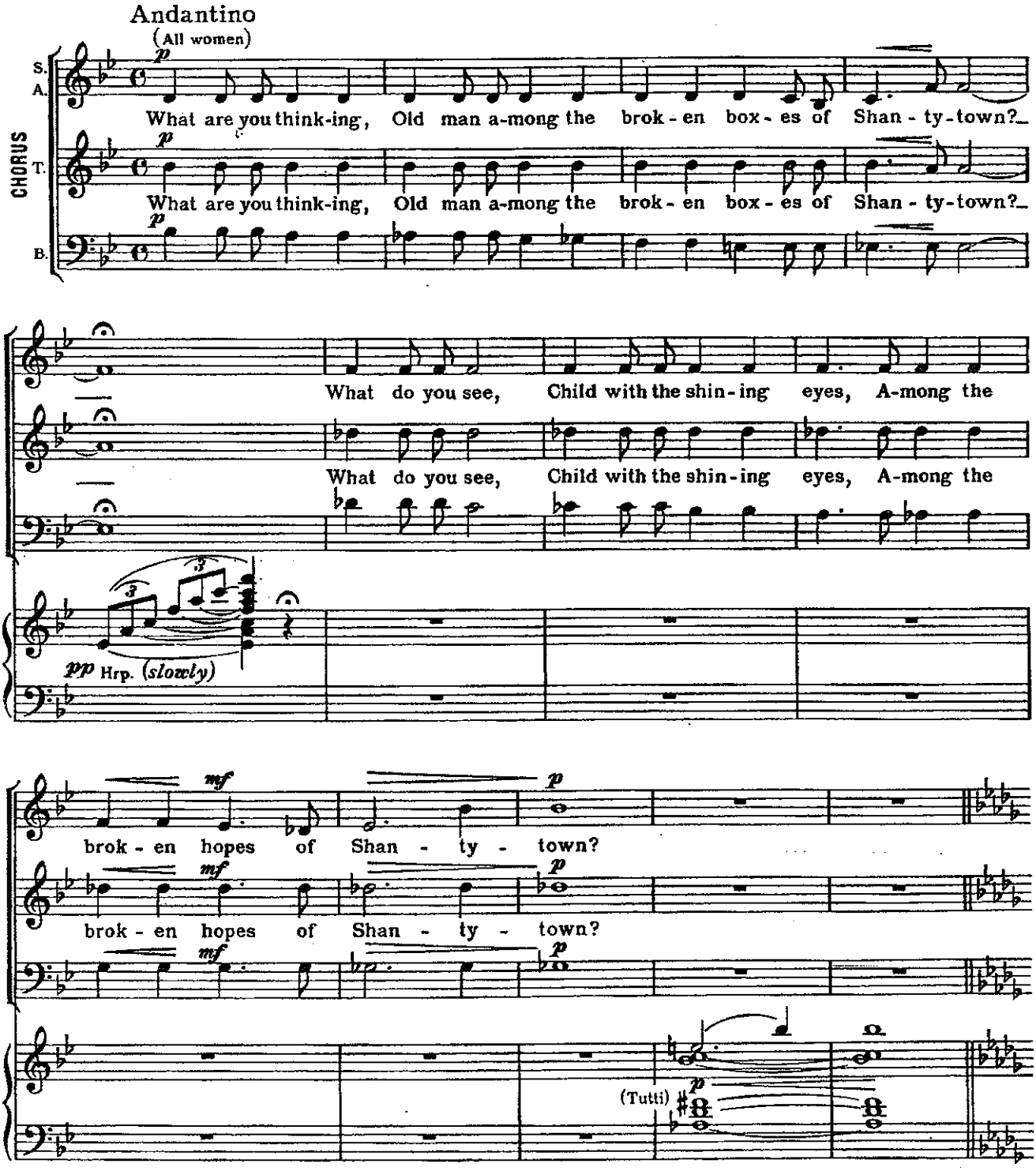
No. 6

Moderato, con espressione



The Little Gray House

No. 7



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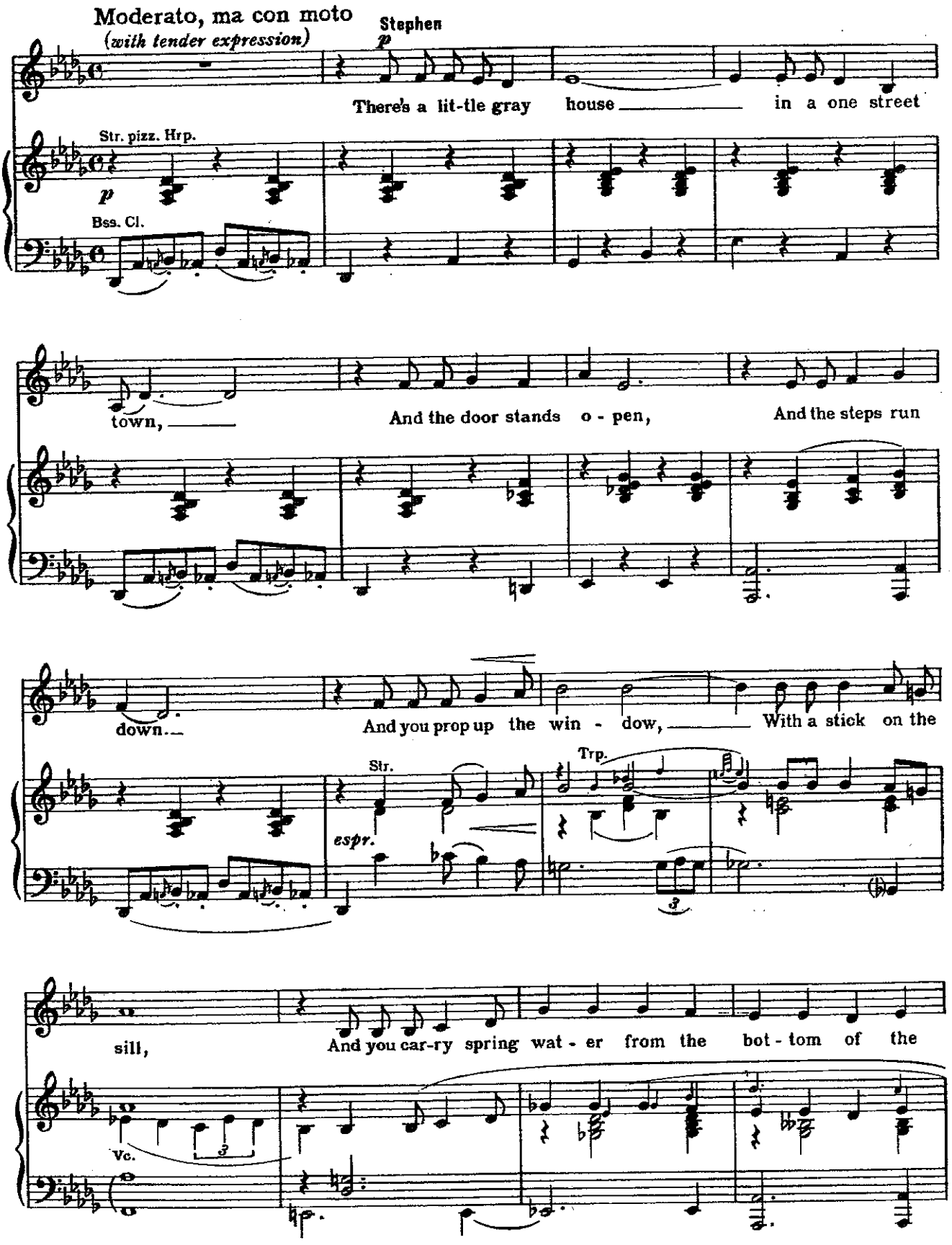
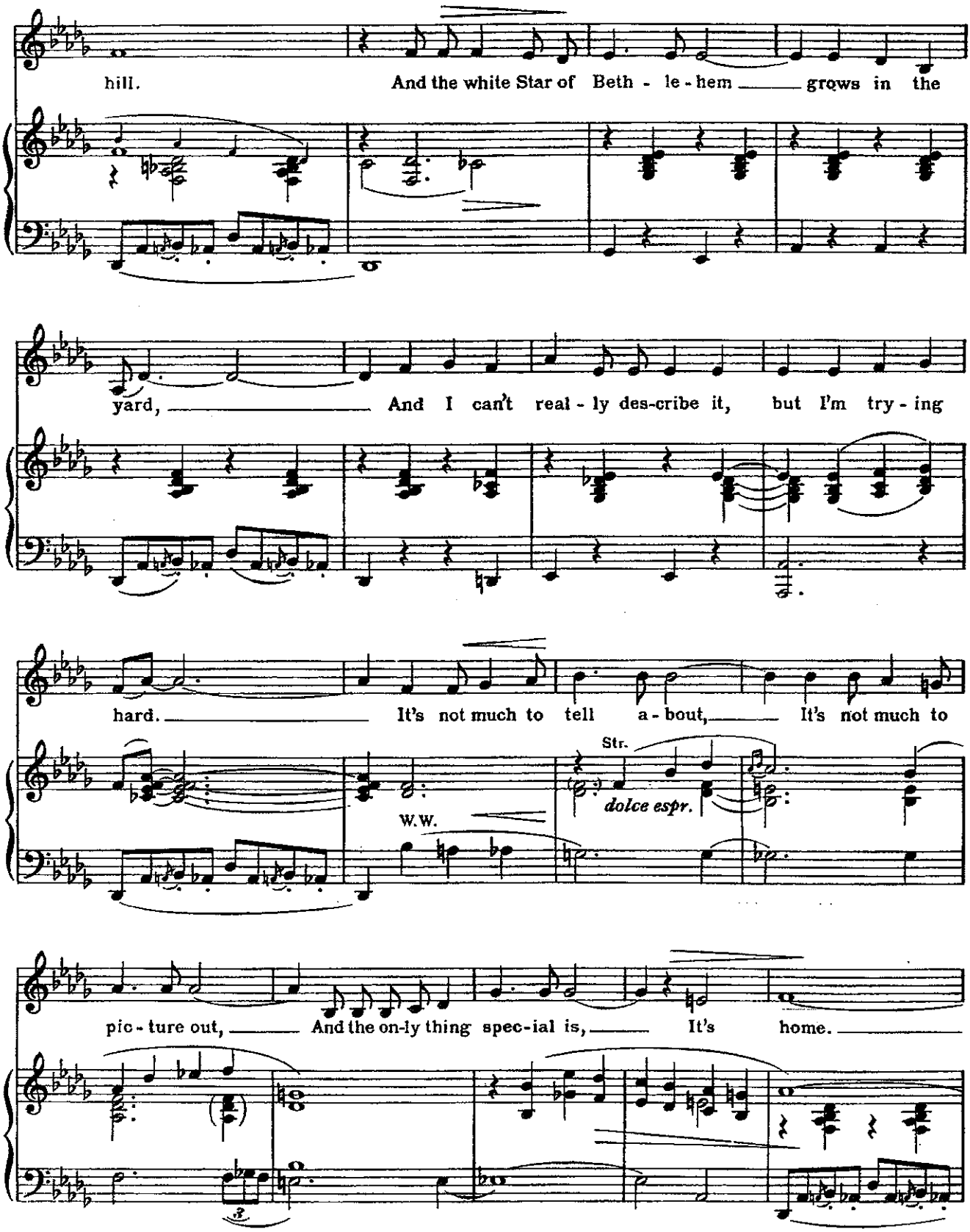
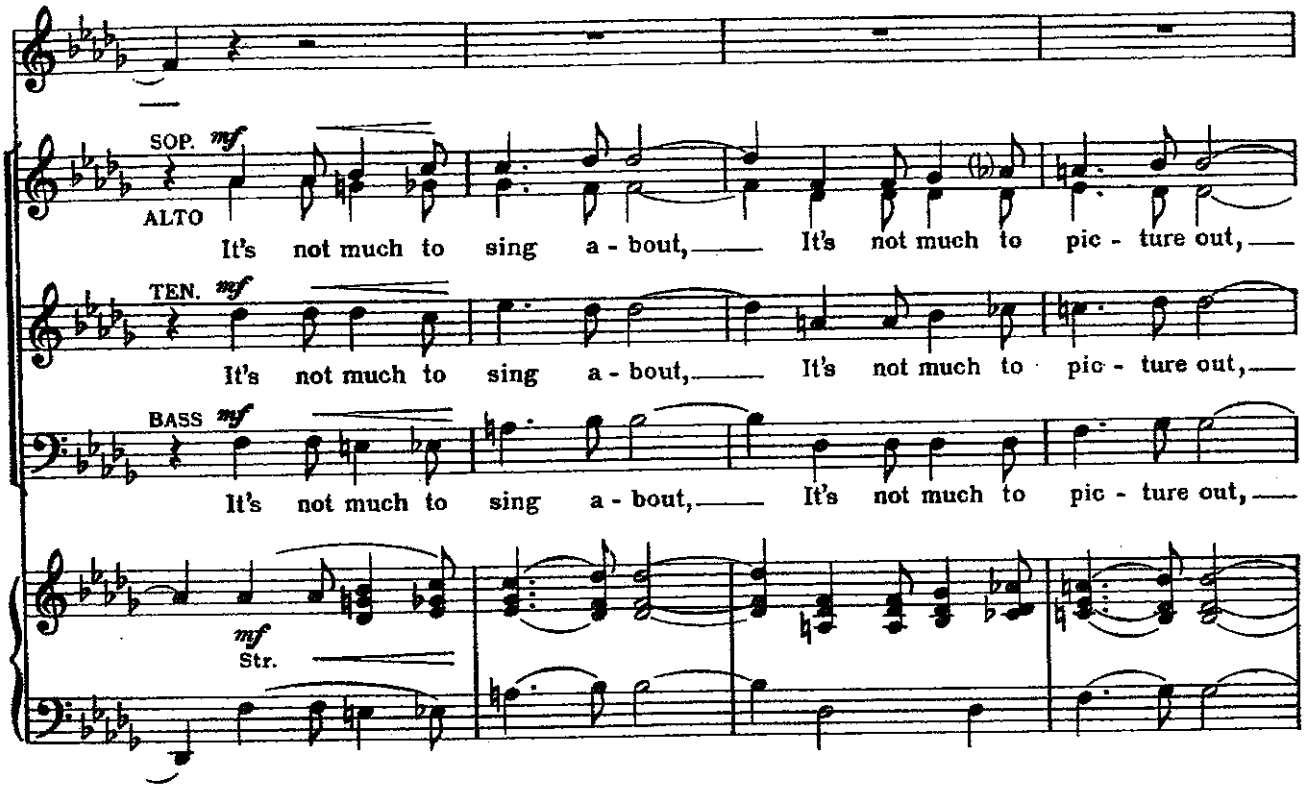
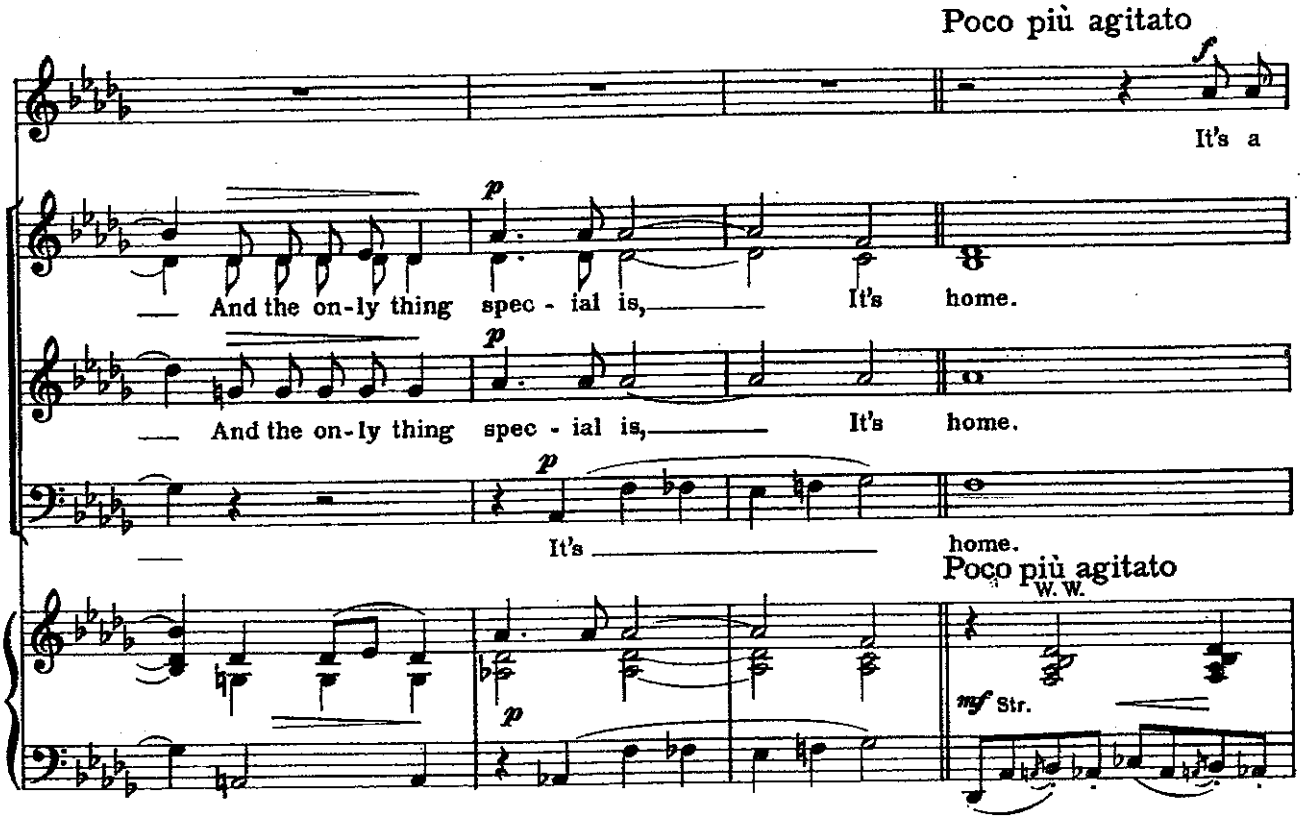
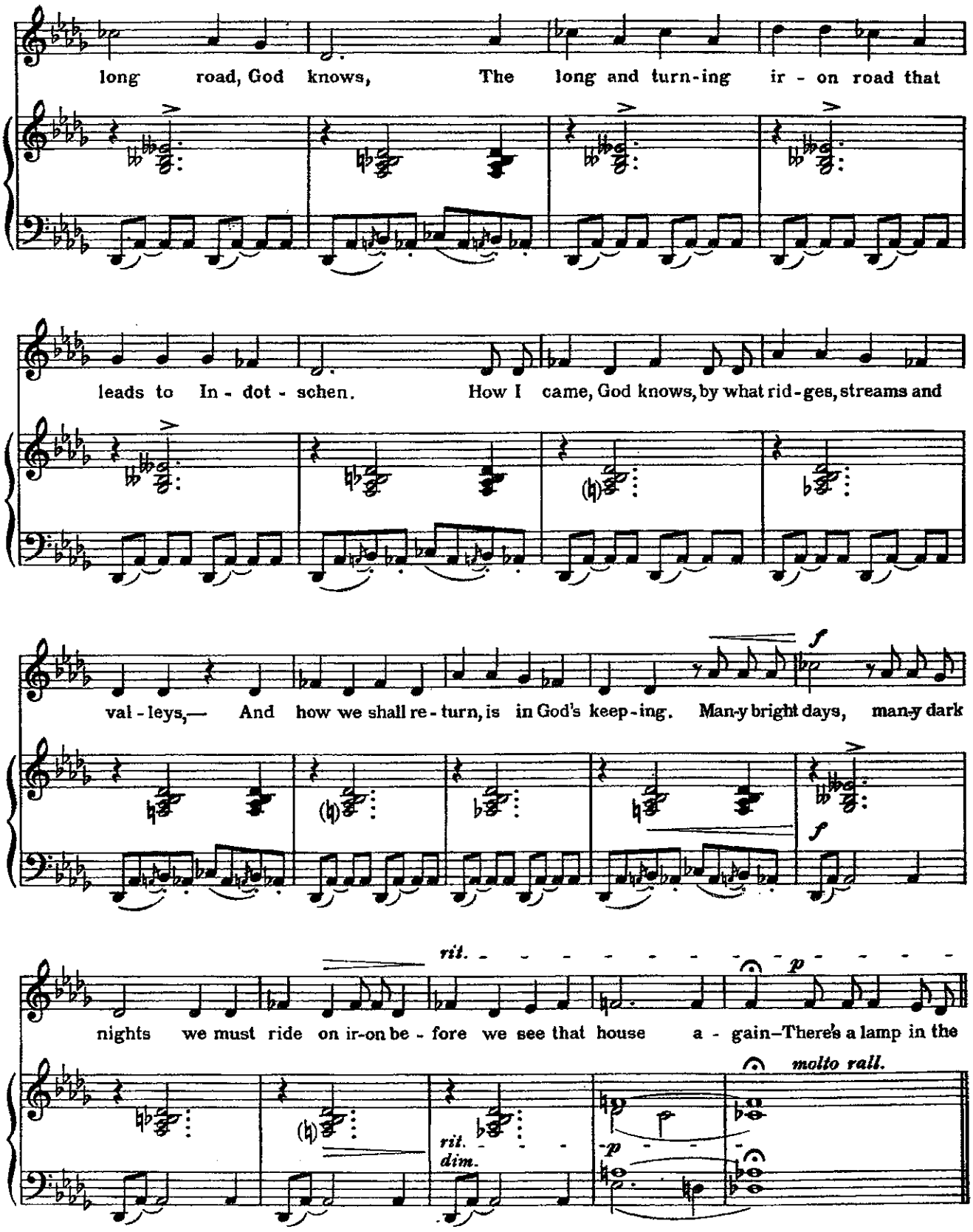
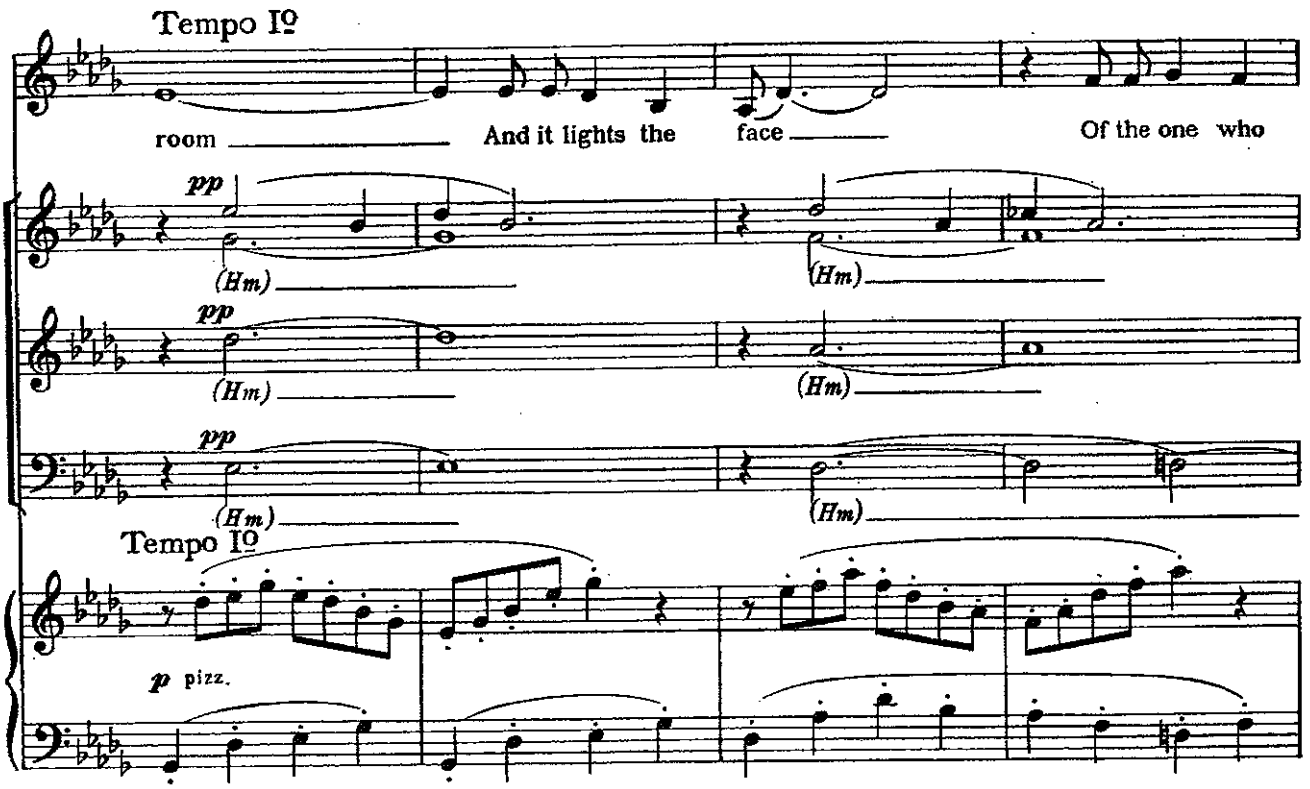

Moderato, ma con moto
(with tender expression)
Stephen
p
There's a lit-tle gray house in a one street
Str. pizz. Hrp.
p
Bss. Cl.
town,
And the door stands o - pen,
And the steps run
down.
And you prop up the win - dow,
With a stick on the
Str.
espr.
Trp.
3
sill,
And you car-ry spring wat - er from the bot - tom of the
Vc.
3

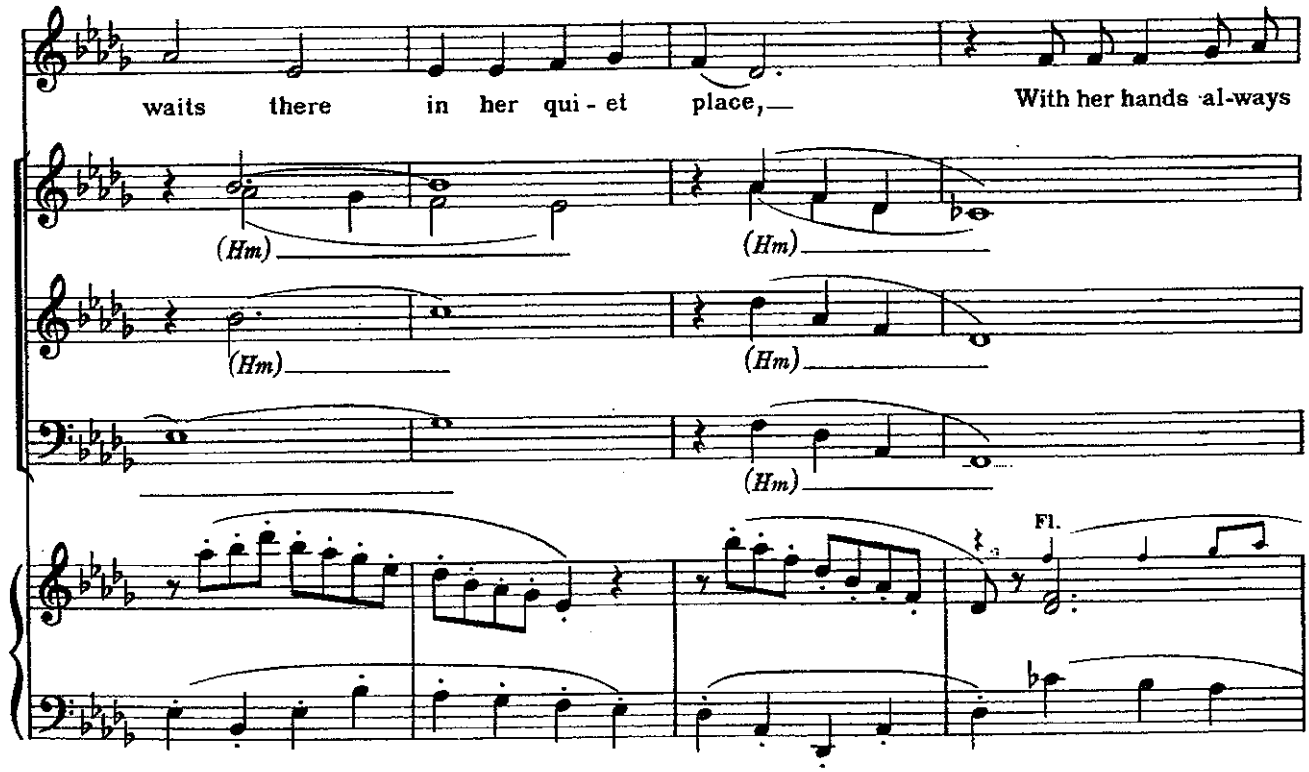

hill.
And the white Star of Beth - le - hem grows in the
yard,
And I can't real - ly des-cribe it, but I'm try - ing
hard.
It's not much to tell a - bout,
It's not much to
W.W.
Str.
dolce espr.
pic - ture out,
And the on-ly thing spec-ial is,
It's home.

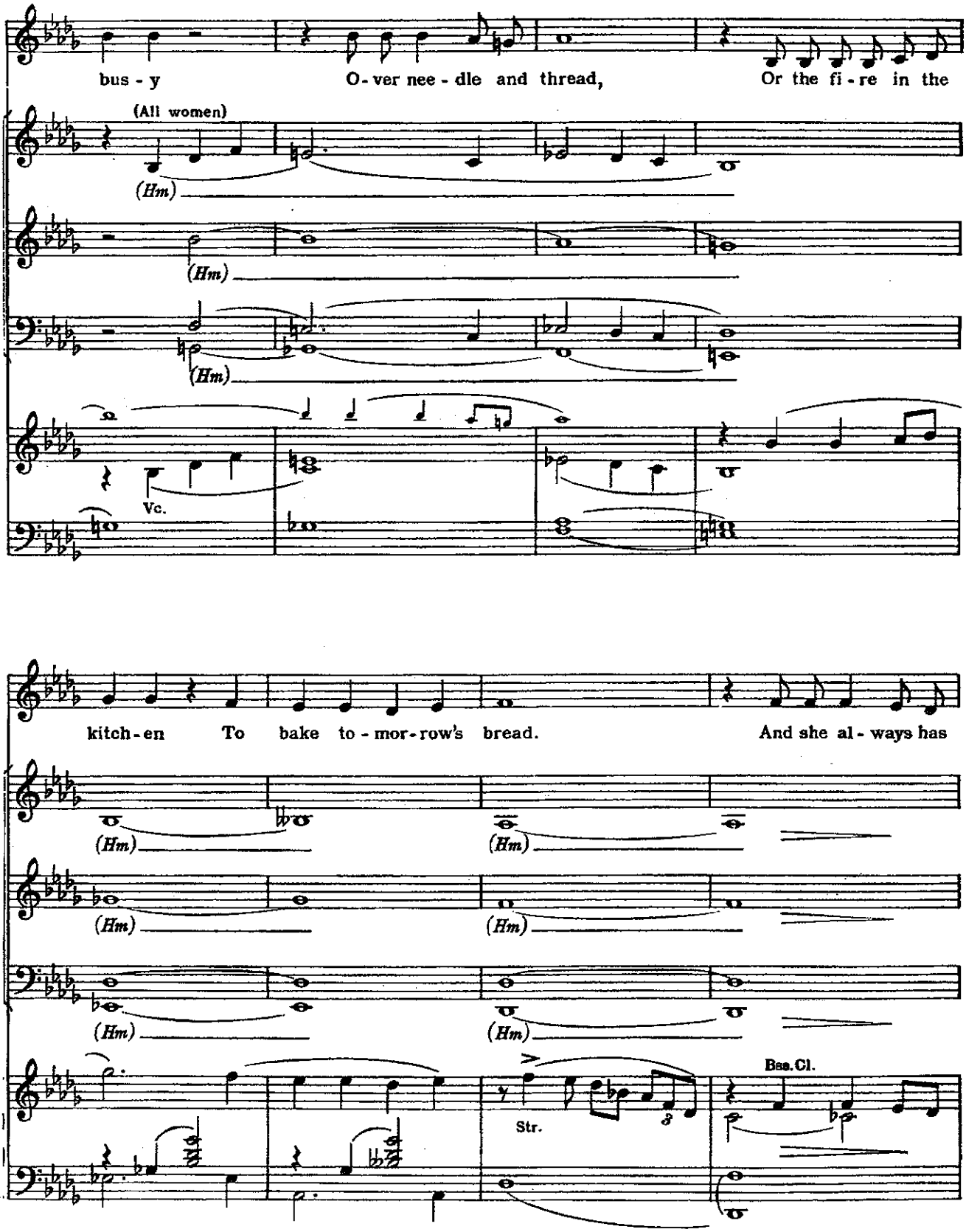

SOP. mf
ALTO
It's not much to sing a - bout, It's not much to pic - ture out,
TEN. mf
It's not much to sing a - bout, It's not much to pic - ture out,
BASS mf
It's not much to sing a - bout, It's not much to pic - ture out,
mf
Str.

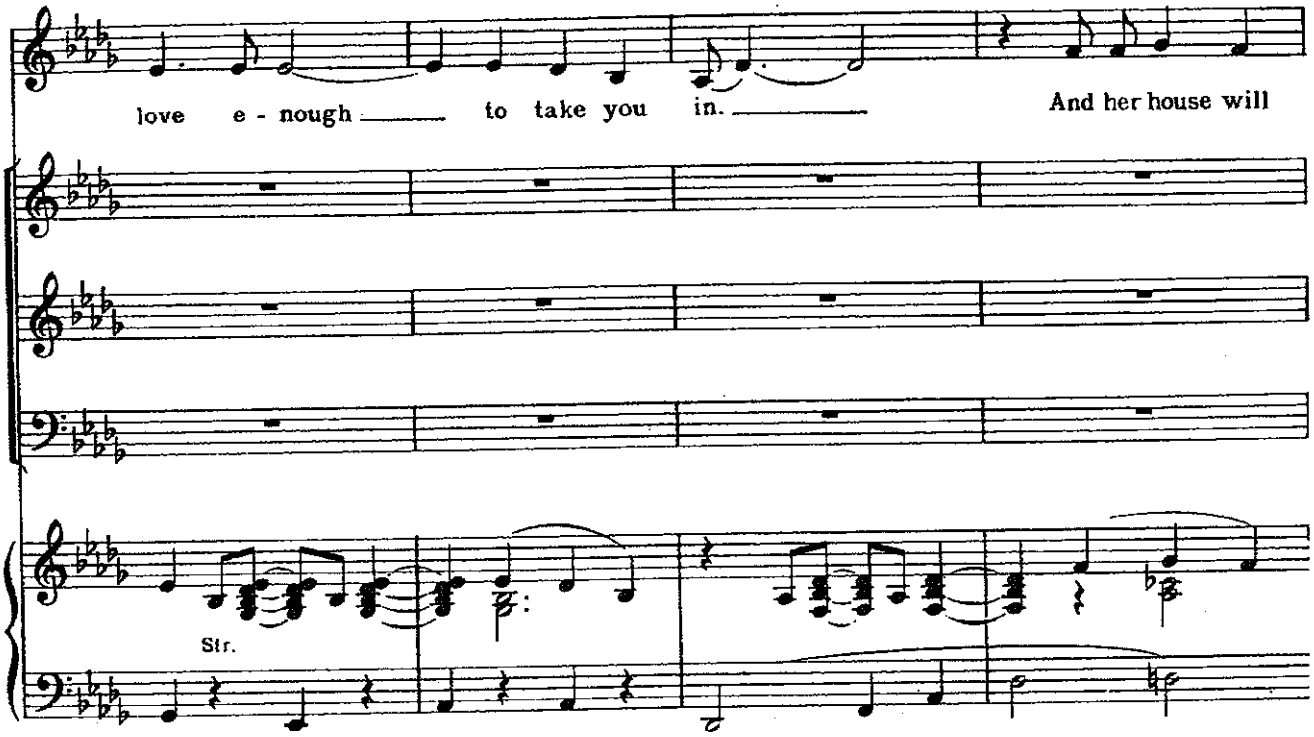

Poco più agitato
f
It's a
p
And the on-ly thing spec - ial is, It's home.
p
And the on-ly thing spec - ial is, It's home.
p
It's home.
Poco più agitato
W. W.
mf Str.
p

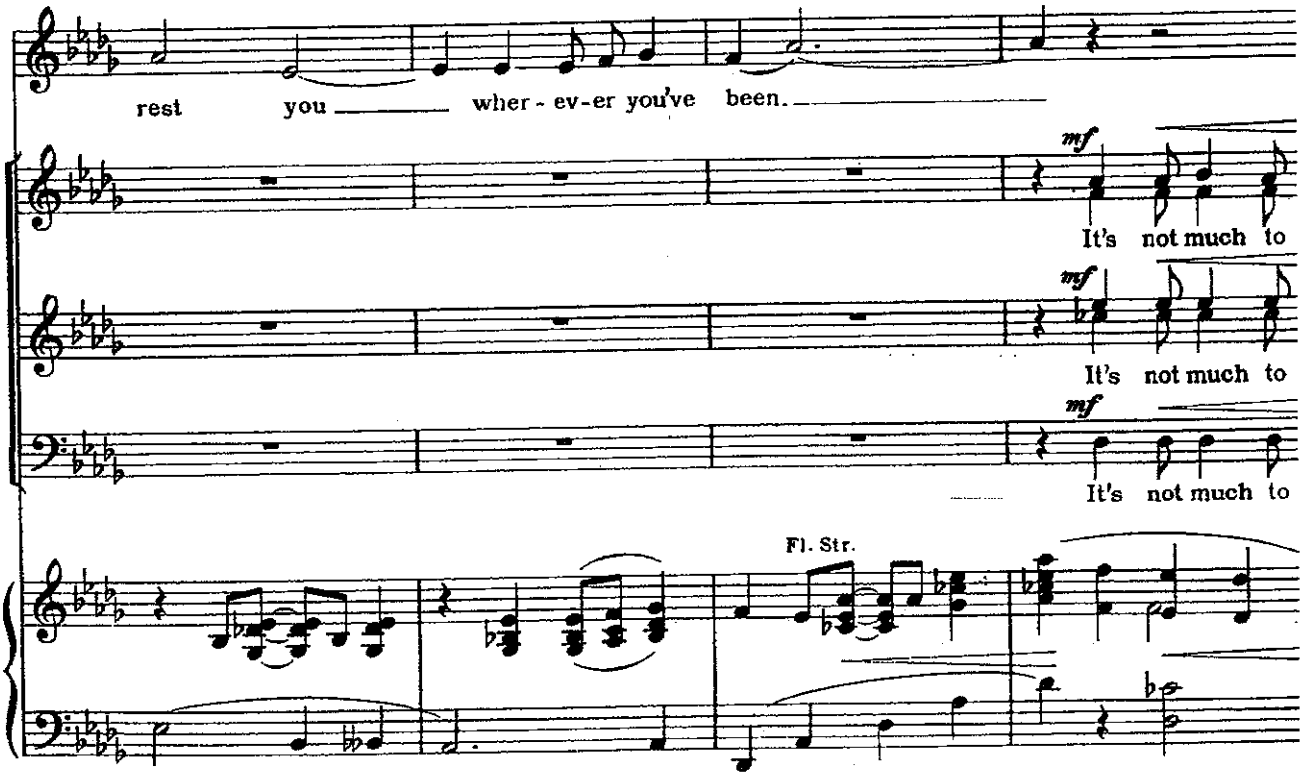

long road, God knows, The long and turn-ing ir - on road that
leads to In - dot - schen. How I came, God knows, by what rid-ges, streams and
val - leys,— And how we shall re - turn, is in God's keep-ing. Man-y bright days, man-y dark
nights we must ride on ir-on be - fore we see that house a - gain—There's a lamp in the
rit.
molto rall.
rit.
dim.
f
p

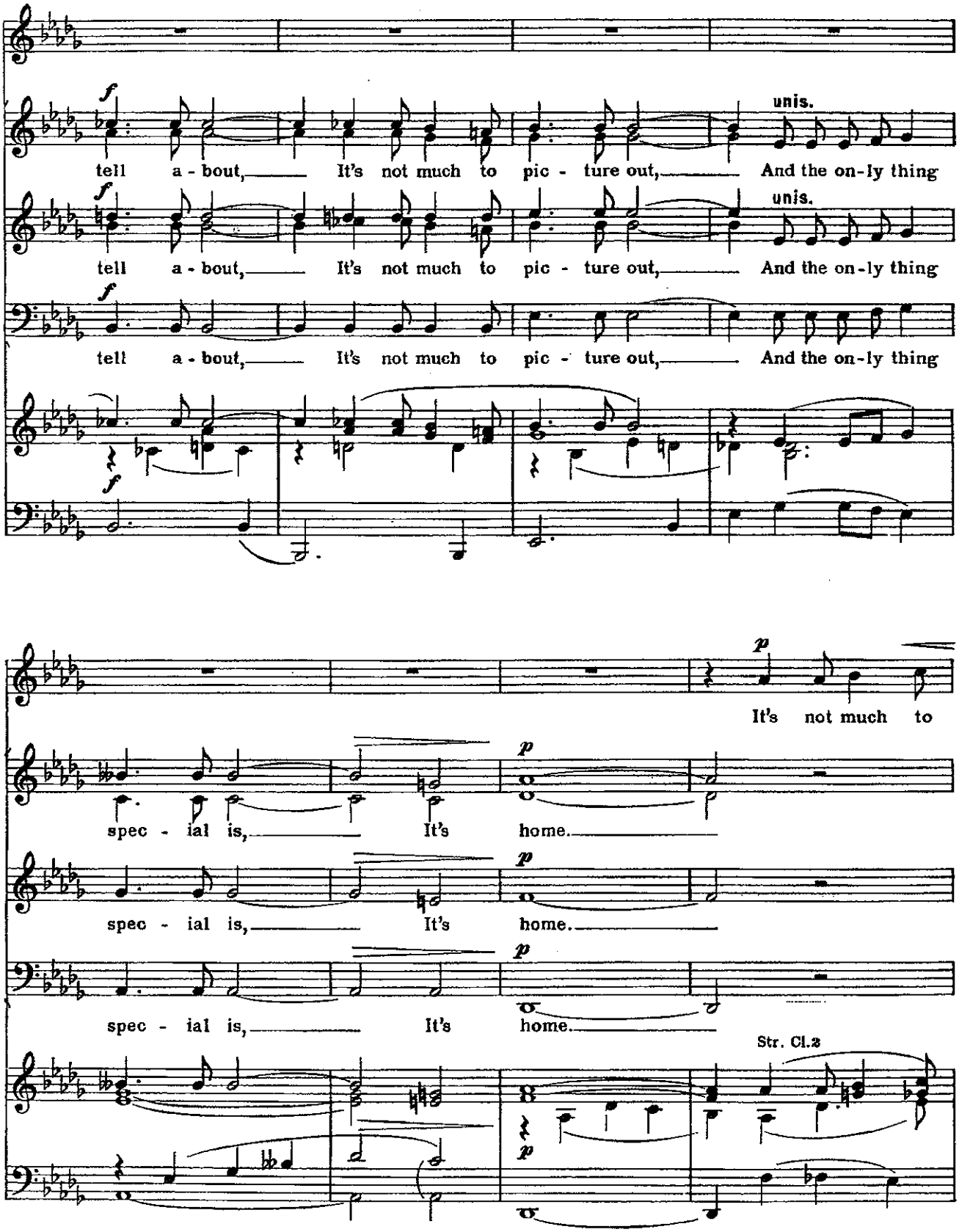

Tempo I♀
room
And it lights the
face
Of the one who
pp
(Hm)
Tempo I♀
p pizz.

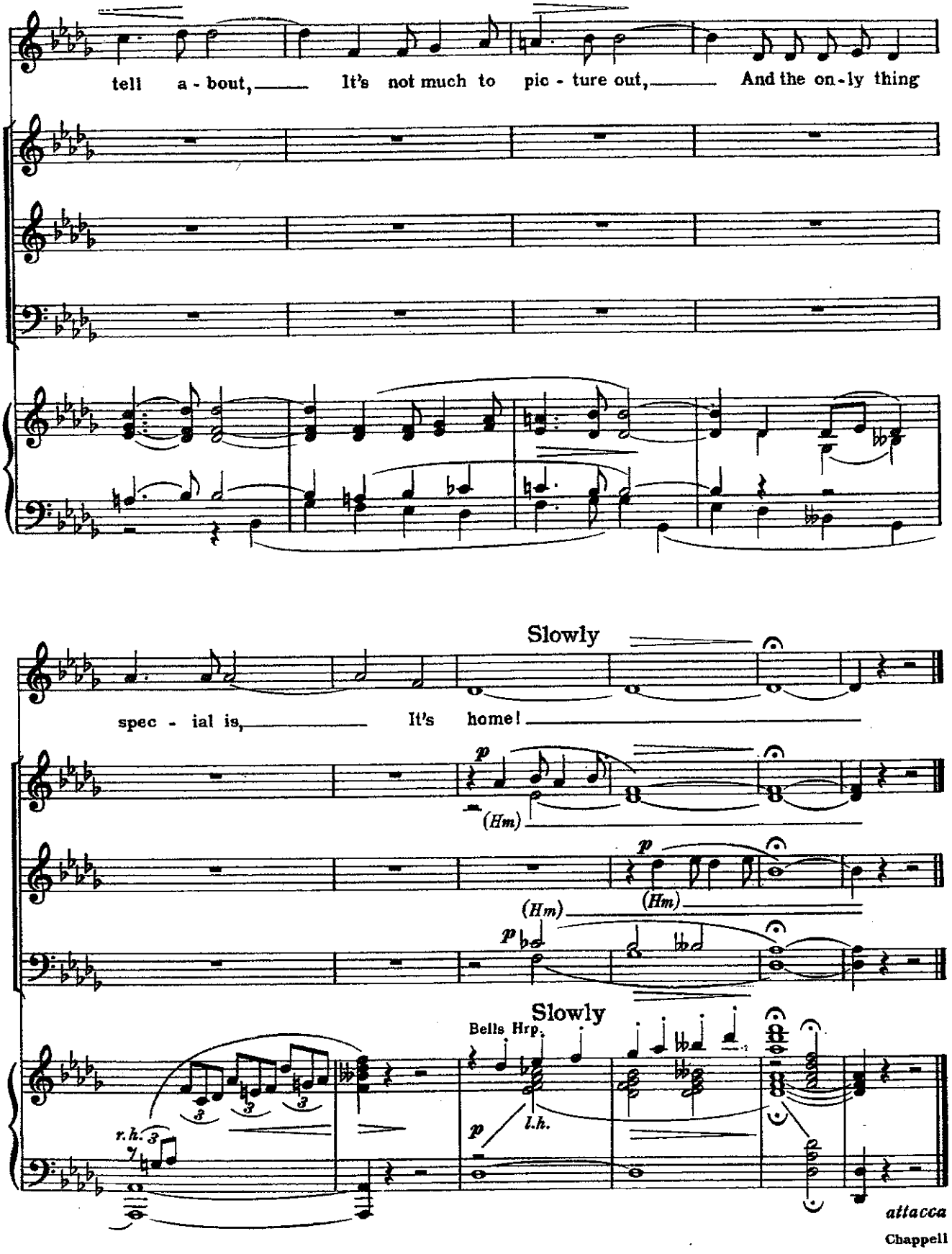

waits there in her qui - et place,
With her hands al-ways
(Hm)
Fl.


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)
(Hm)
(Hm)
Str.
Bas.Cl.

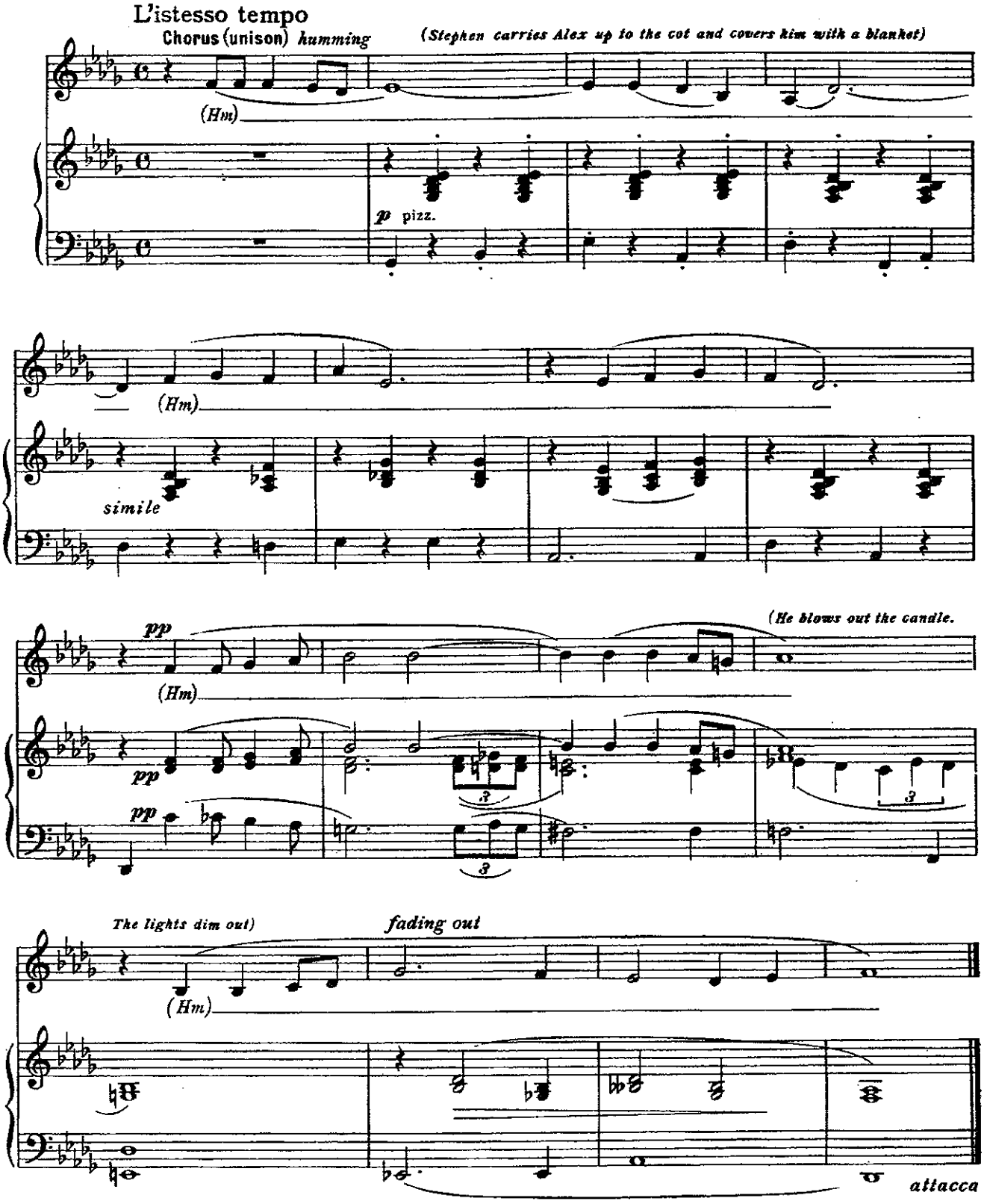

love e - nough to take you in.
And her house will
Str.


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.


f
unis.
tell a - bout, It's not much to pic - ture out, And the on-ly thing
f
unis.
tell a - bout, It's not much to pic - ture out, And the on-ly thing
f
tell a - bout, It's not much to pic - ture out, And the on-ly thing
f
p
It's not much to
p
spec - ial is, It's home.
p
spec - ial is, It's home.
p
spec - ial is, It's home.
Str. Cl.s
p

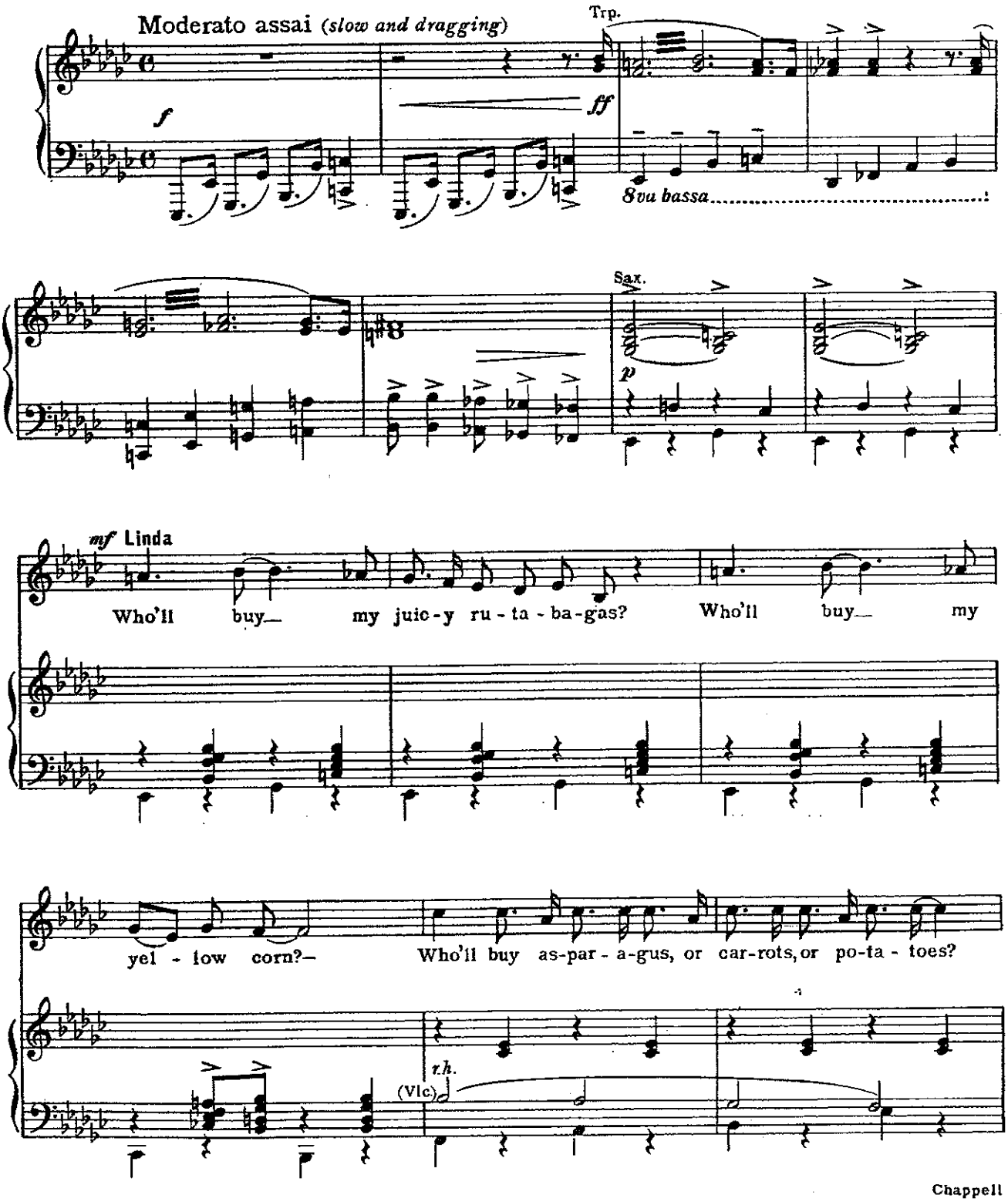

tell a - bout, It's not much to pic - ture out, And the on - ly thing
Slowly
spec - ial is, It's home!
p
(Hm)
p
(Hm)
(Hm)
p
Slowly
Bells Hrp.
r.h.
p
l.h.
attacca

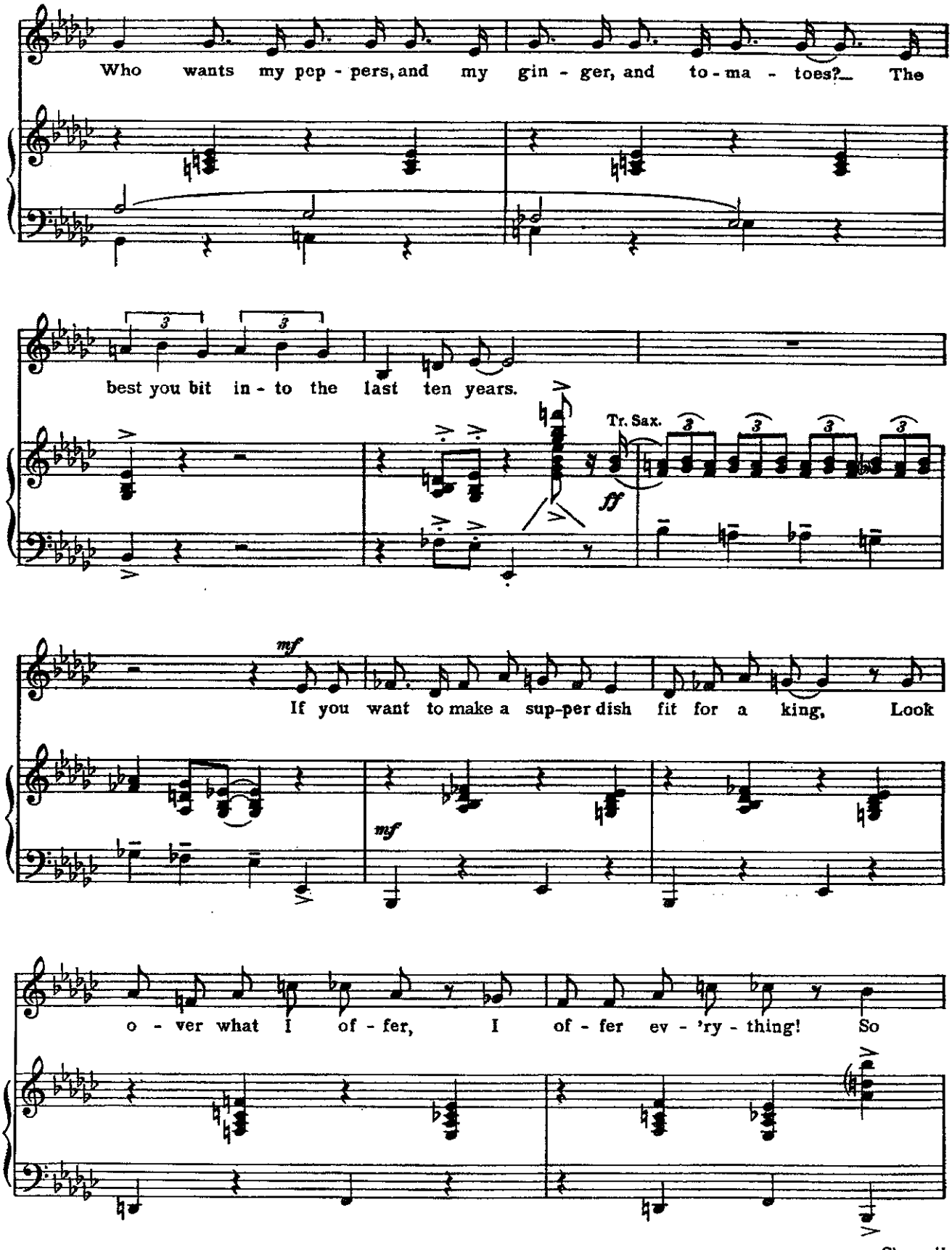
No. 7a

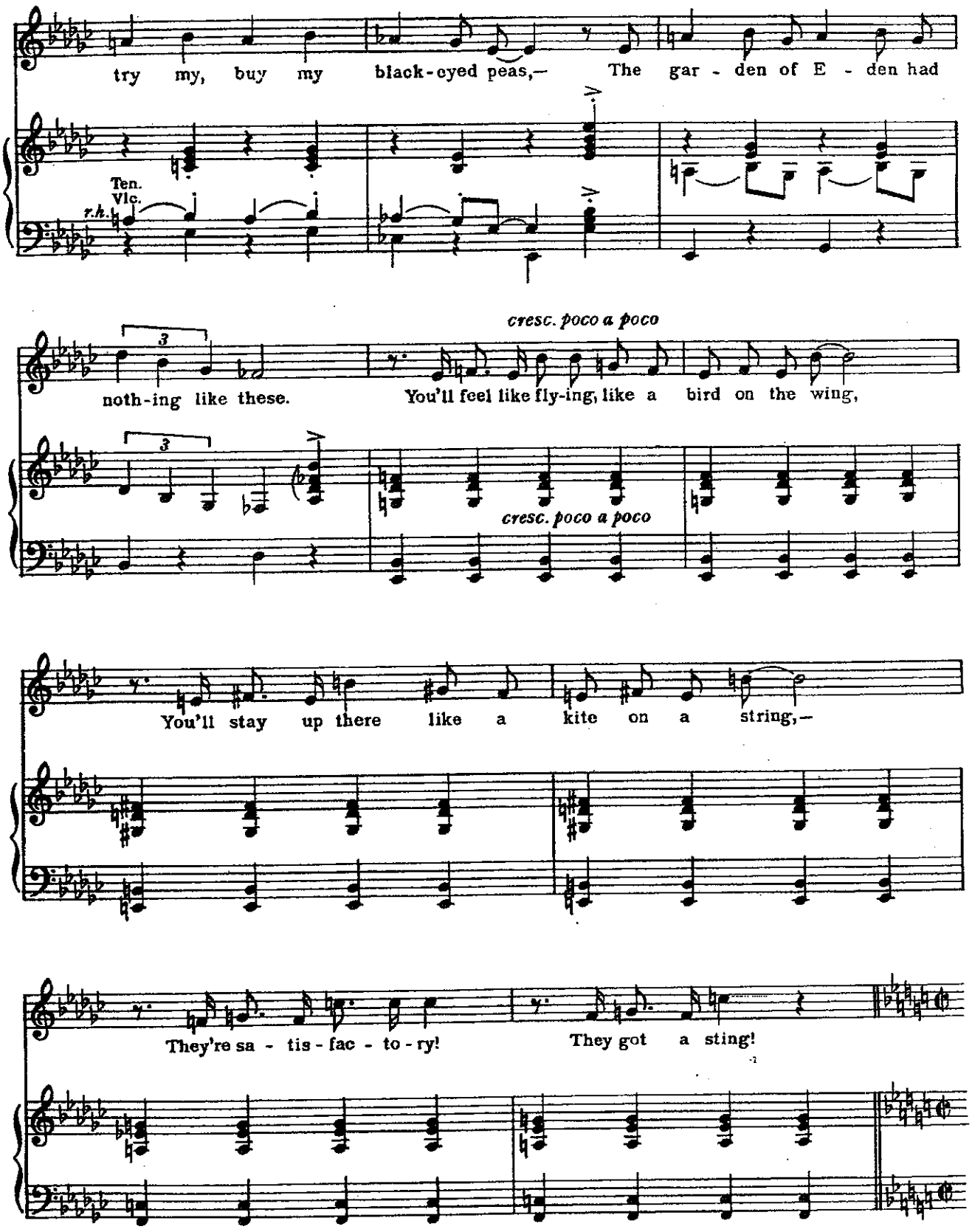

L'istesso tempo
Chorus (unison) humming
(Stephen carries Alex up to the cot and covers him with a blanket)
(Hm)
p pizz.
(Hm)
simile
(He blows out the candle.
pp
(Hm)
pp
pp
The lights dim out)
fading out
(Hm)
attacca

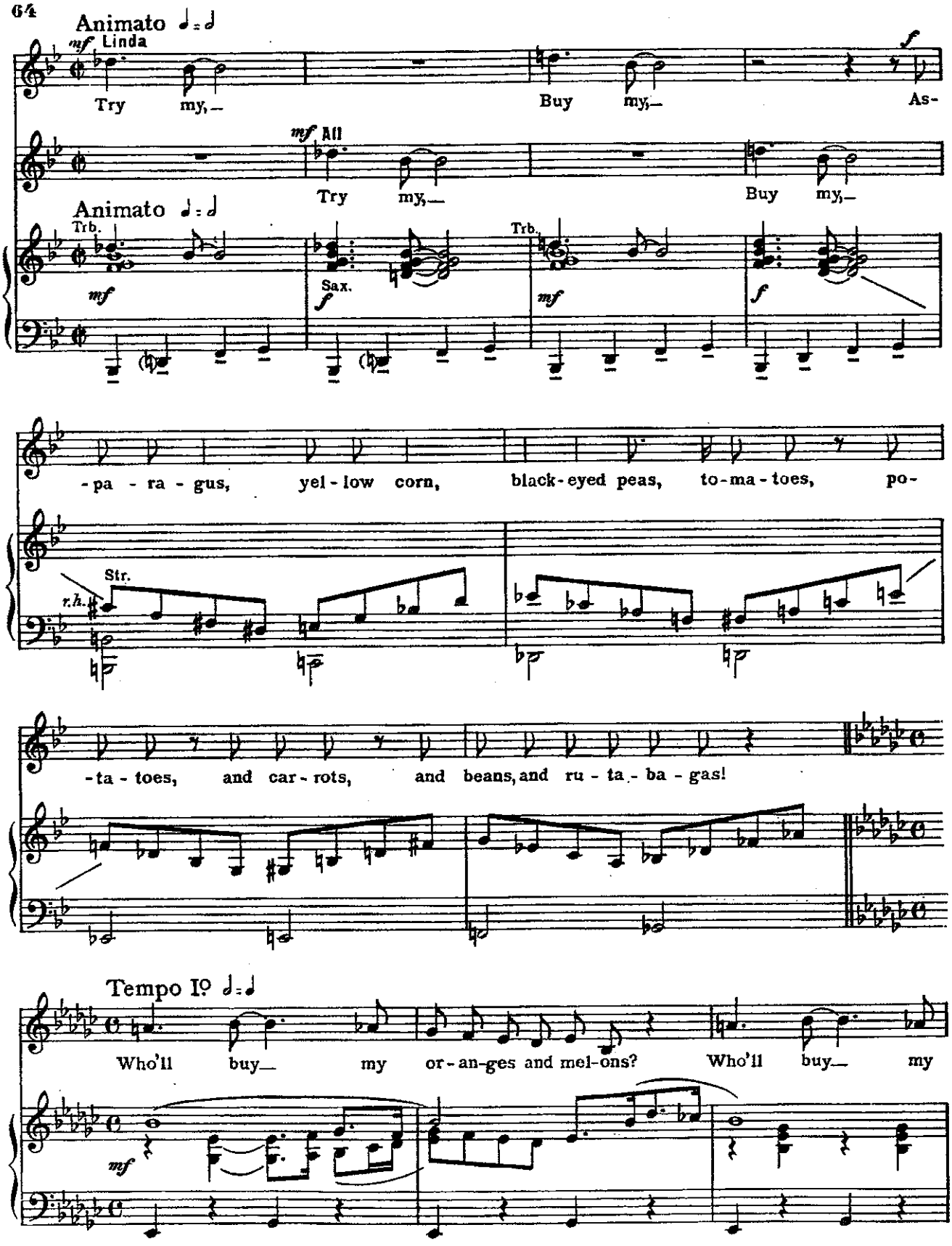
Who'll Buy?

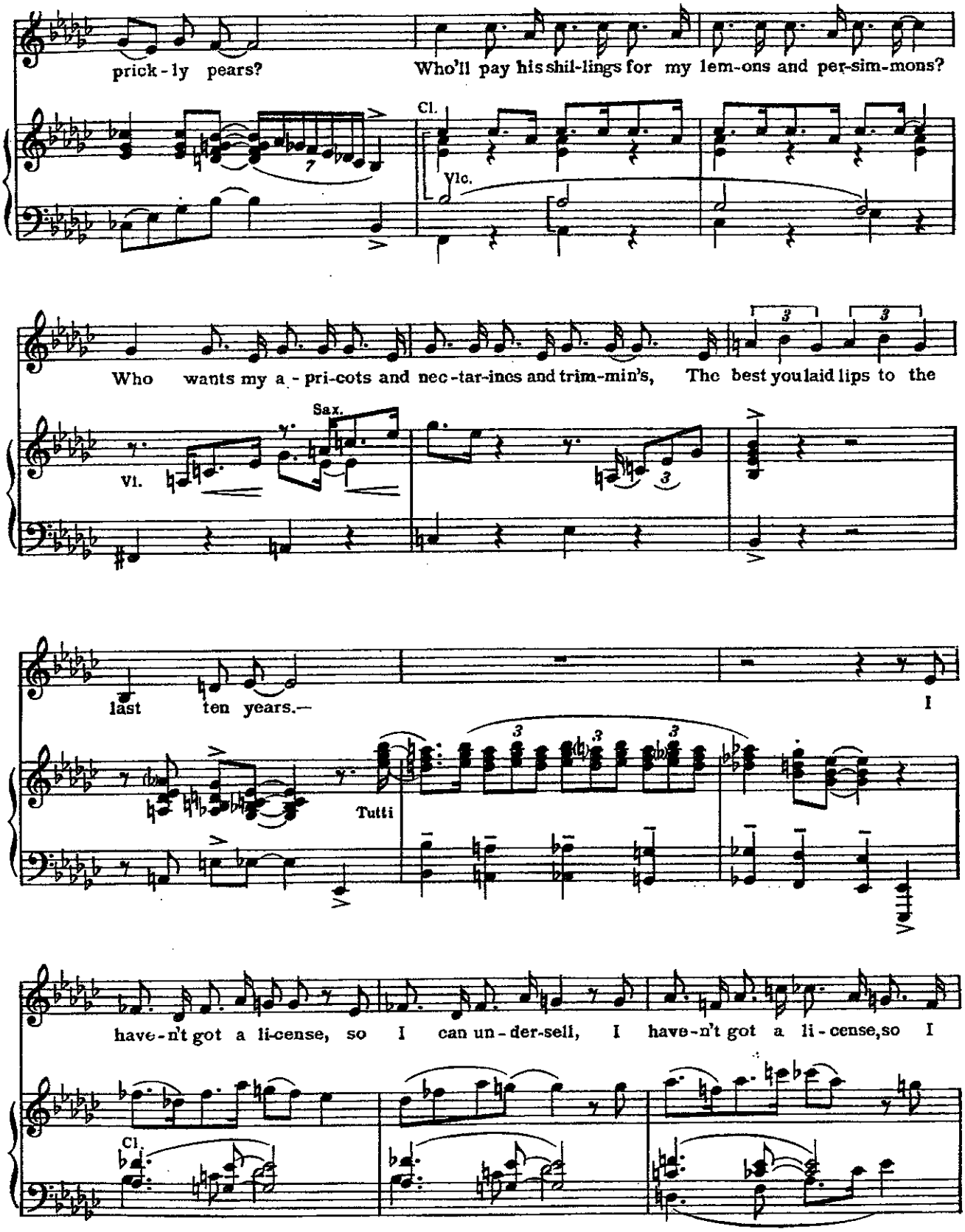
No. 8

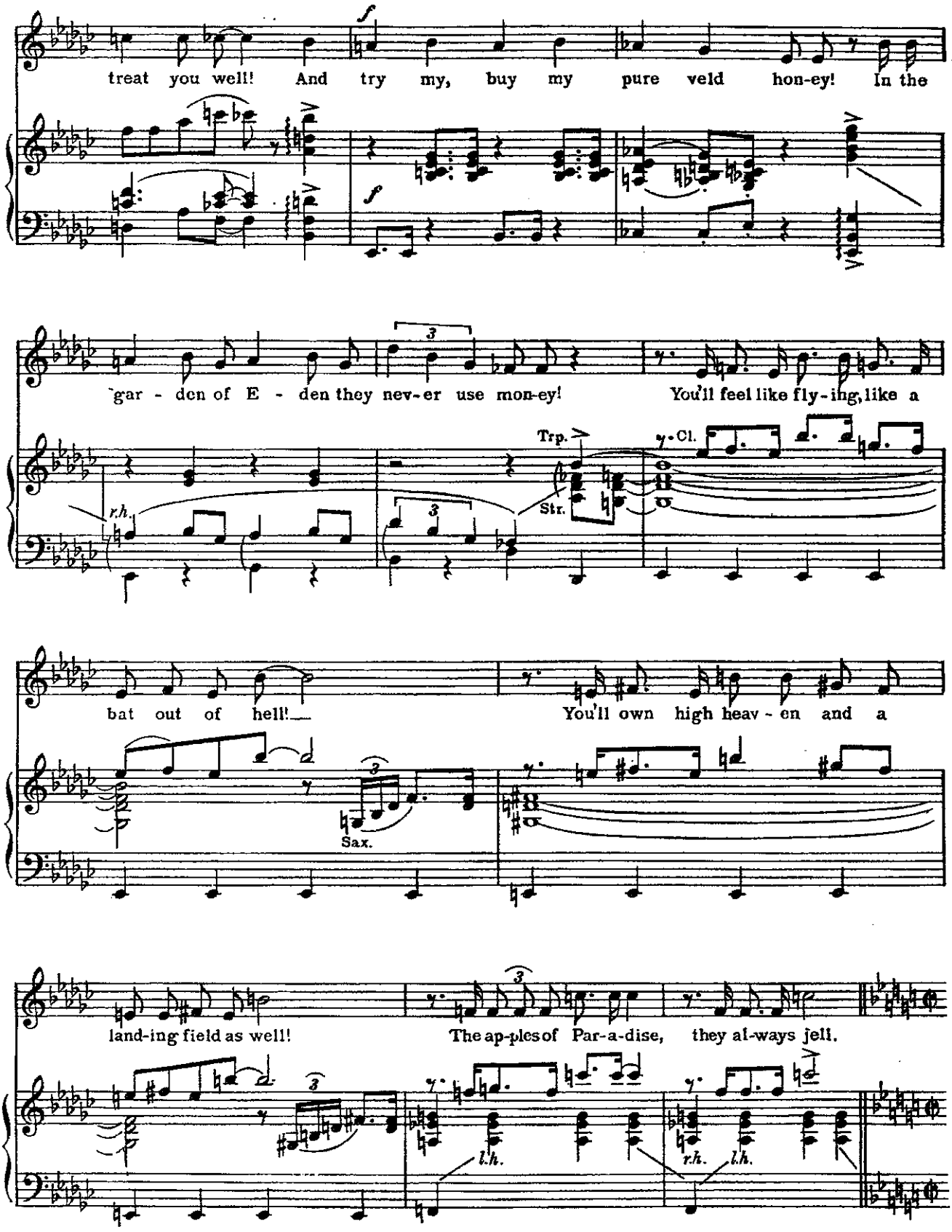


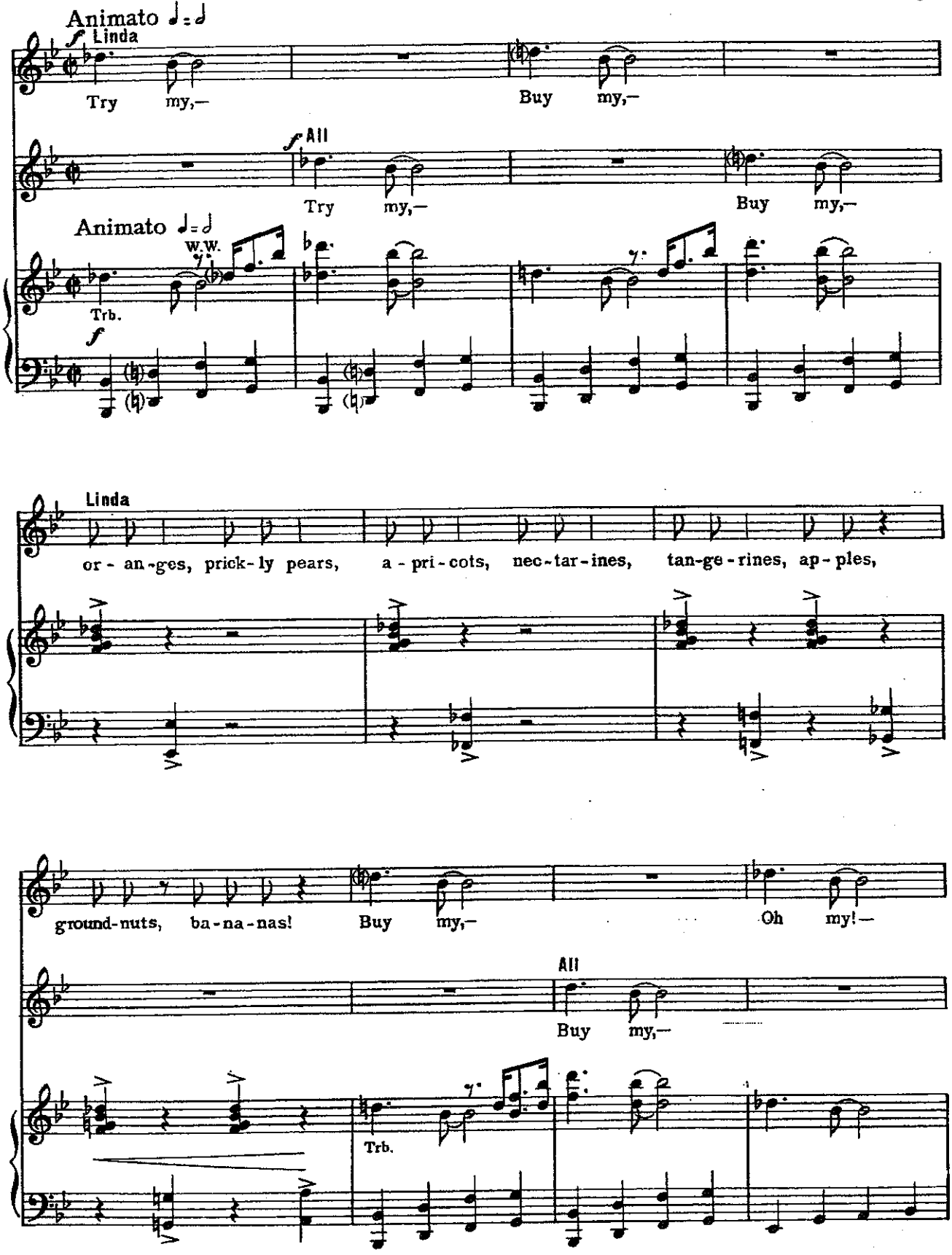

Who wants my pep - pers, and my gin - ger, and to - ma - toes?_ The
best you bit in - to the last ten years.
Tr. Sax.
ff
mf
If you want to make a sup-per dish fit for a king, Look
mf
o - ver what I of - fer, I of - fer ev - 'ry - thing! So

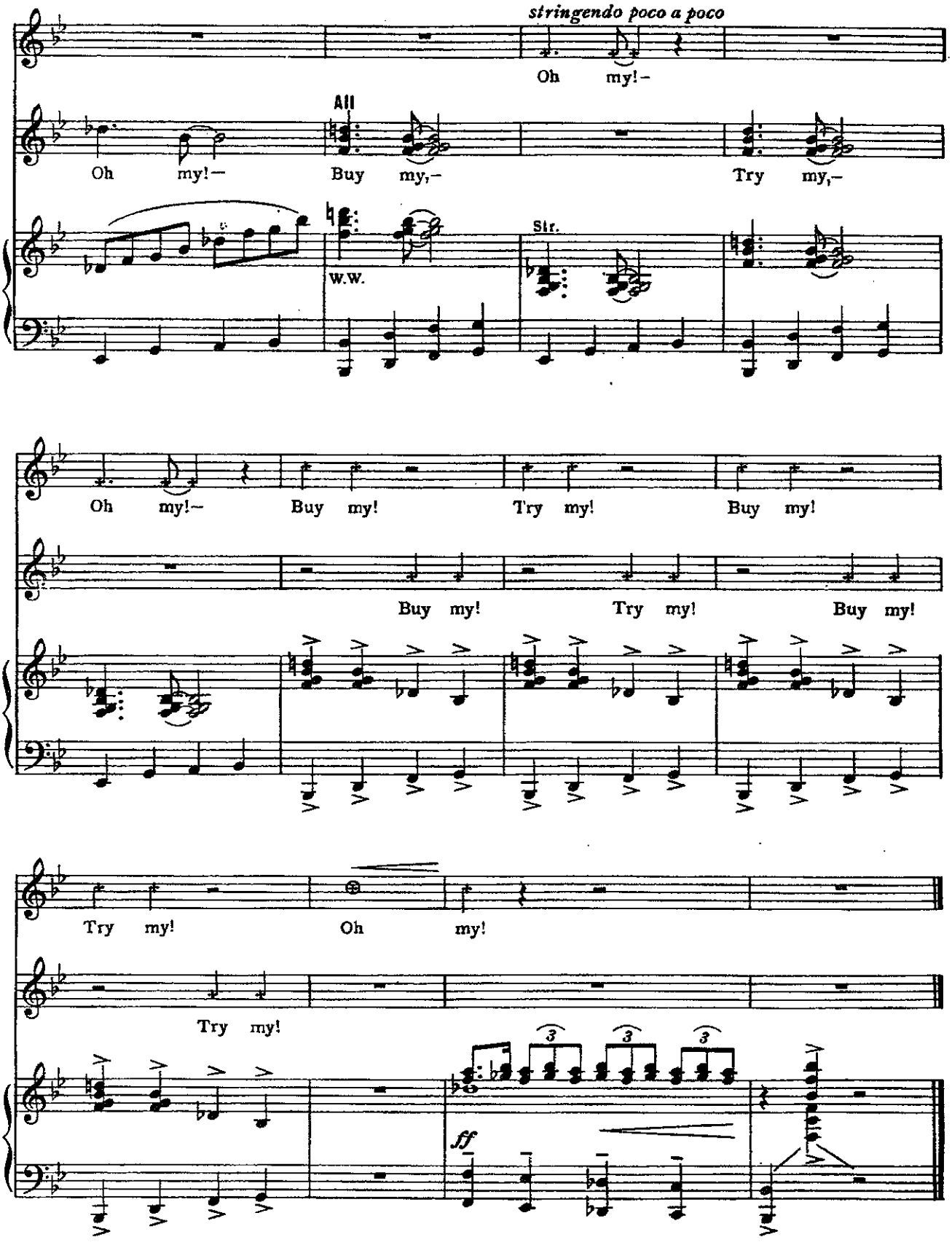

try my, buy my black-eyed peas,— The gar - den of E - den had
Ten.
Vlc.
r.h.
cresc. poco a poco
noth-ing like these. You'll feel like fly-ing, like a bird on the wing,
cresc. poco a poco
You'll stay up there like a kite on a string,—
They're sa - tis - fac - to - ry! They got a sting!


Animato ♩ = ♩
mf Linda
Try my,—
Buy my,—
As-
mf All
Try my,—
Buy my,—
Animato ♩ = ♩
Trb.
mf
Sax.
f
Trb.
mf
f
-pa - ra - gus, yel - low corn, black - eyed peas, to - ma - toes, po-
Str.
r.h.
-ta - toes, and car - rots, and beans, and ru - ta - ba - gas!
Tempo Iº ♩ = ♩
Who'll buy— my or - an - ges and mel - ons? Who'll buy— my
mf


prick-ly pears?
Who'll pay his shil-lings for my lem-ons and per-sim-mons?
Cl.
Vlc.
Who wants my a-pri-cots and nec-tar-ines and trim-min's,
The best you laid lips to the
Sax.
Vl.
last ten years.—
I
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
Trp.
Str.
y. Cl.
r.h.
bat out of hell! You'll own high heav - en and a
Sax.
land-ing field as well! The ap-ples of Par-a-dise, they al-ways jell.
l.h.
r.h.
l.h.

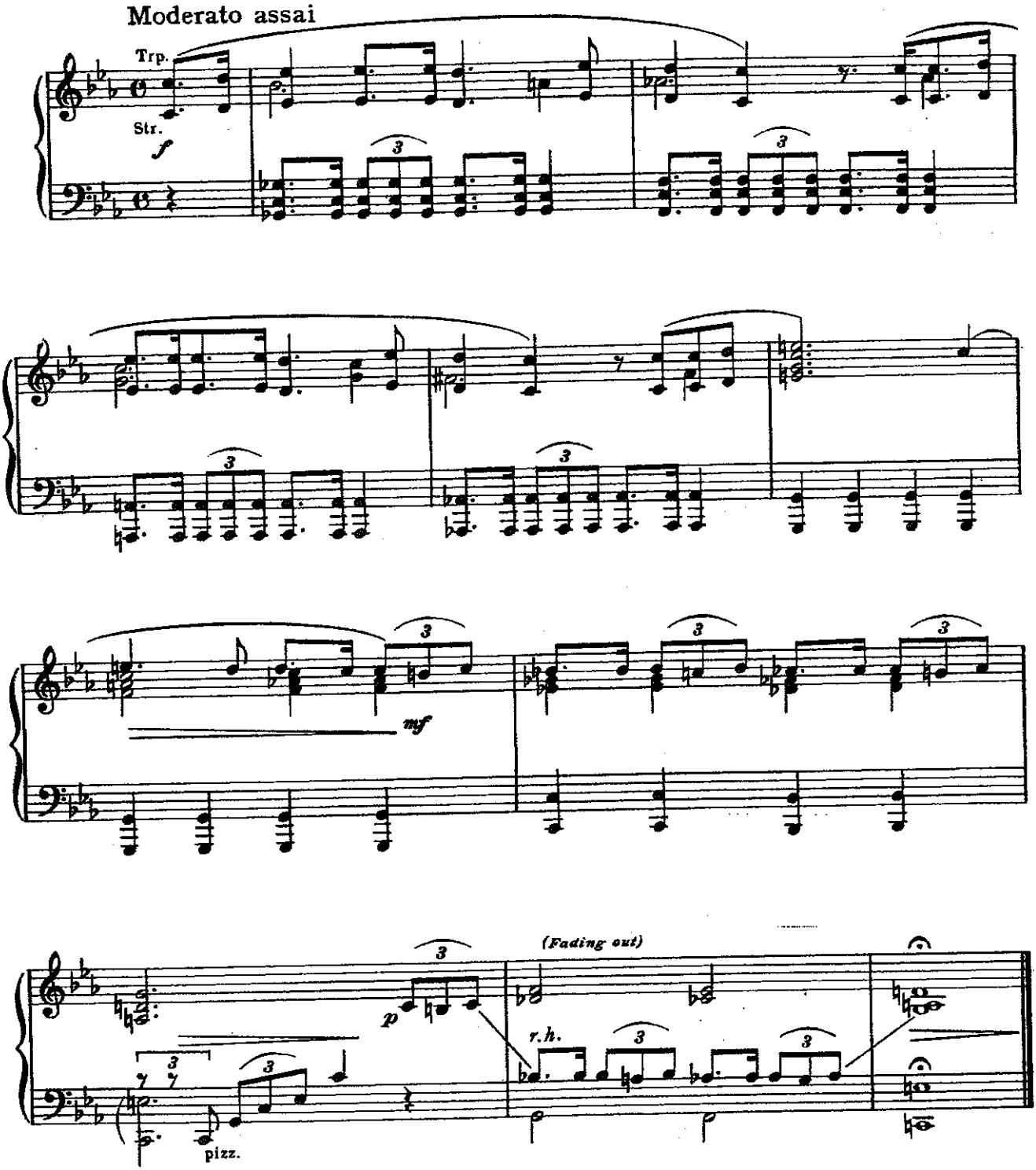

Animato ♩=♩
f Linda
Try my,—
Buy my,—
f All
Try my,—
Buy my,—
Animato ♩=♩
W.W.
Trb.
f
Linda
or - an-ges, prick-ly pears, a - pri-cots, nec-tar-ines, tan-ge-rines, ap-ples,
ground-nuts, ba-na-nas!
Buy my,—
Oh my!—
All
Buy my,—
Trb.


stringendo poco a poco
Oh my!-
All
Oh my!-
Buy my,-
Try my,-
W.W.
Str.
Oh my!-
Buy my!
Try my!
Buy my!
Buy my!
Try my!
Buy my!
Try my!
Oh my!
Try my!
ff

Change of Scene

No. 9

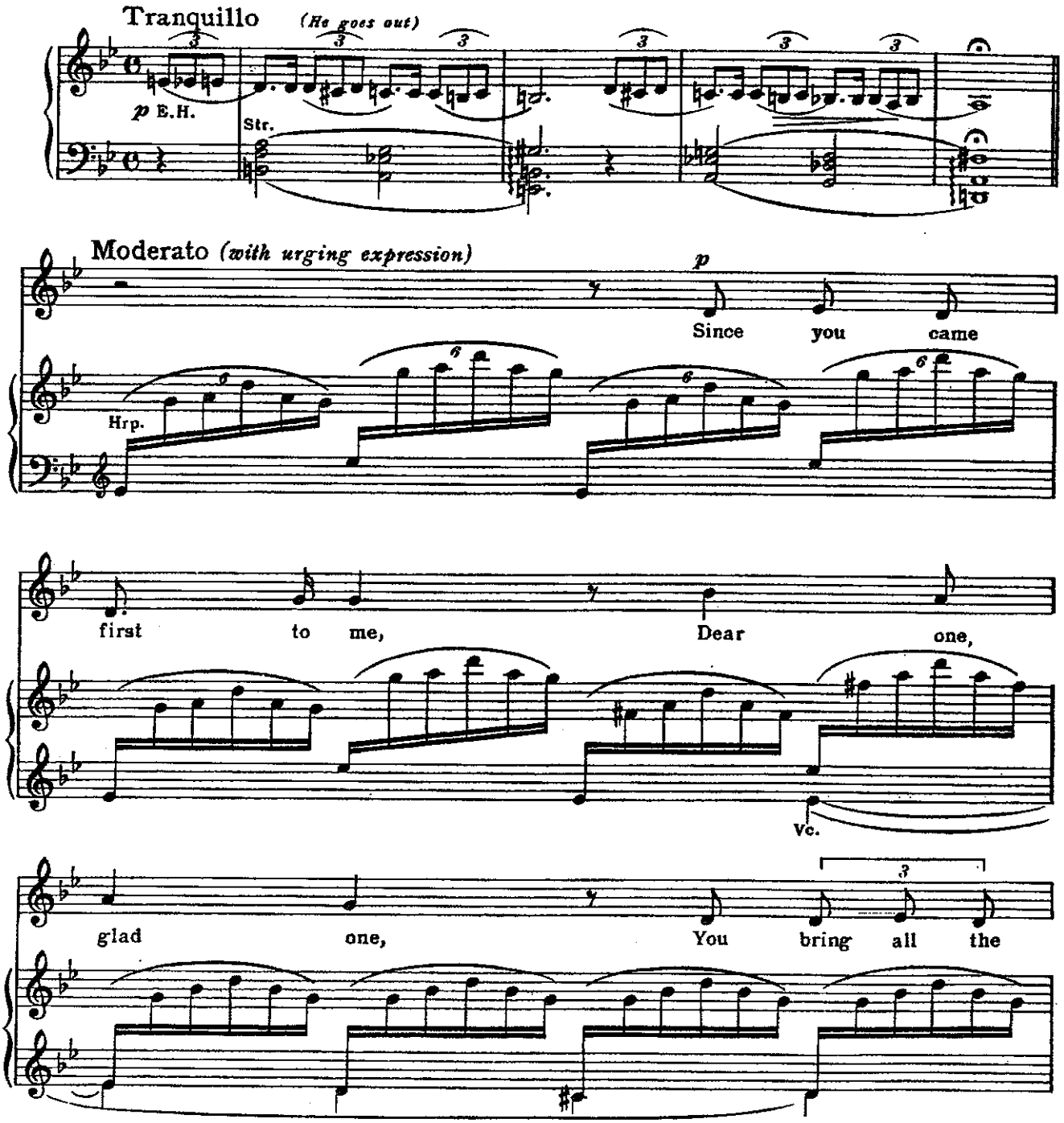
cue: Then pick it up, and pick up your feet! This is the best time.



Trouble Man

No. 10

cue: **Stephen:** If he comes back to you, please let me know.
Irina: Yes, umfundisi



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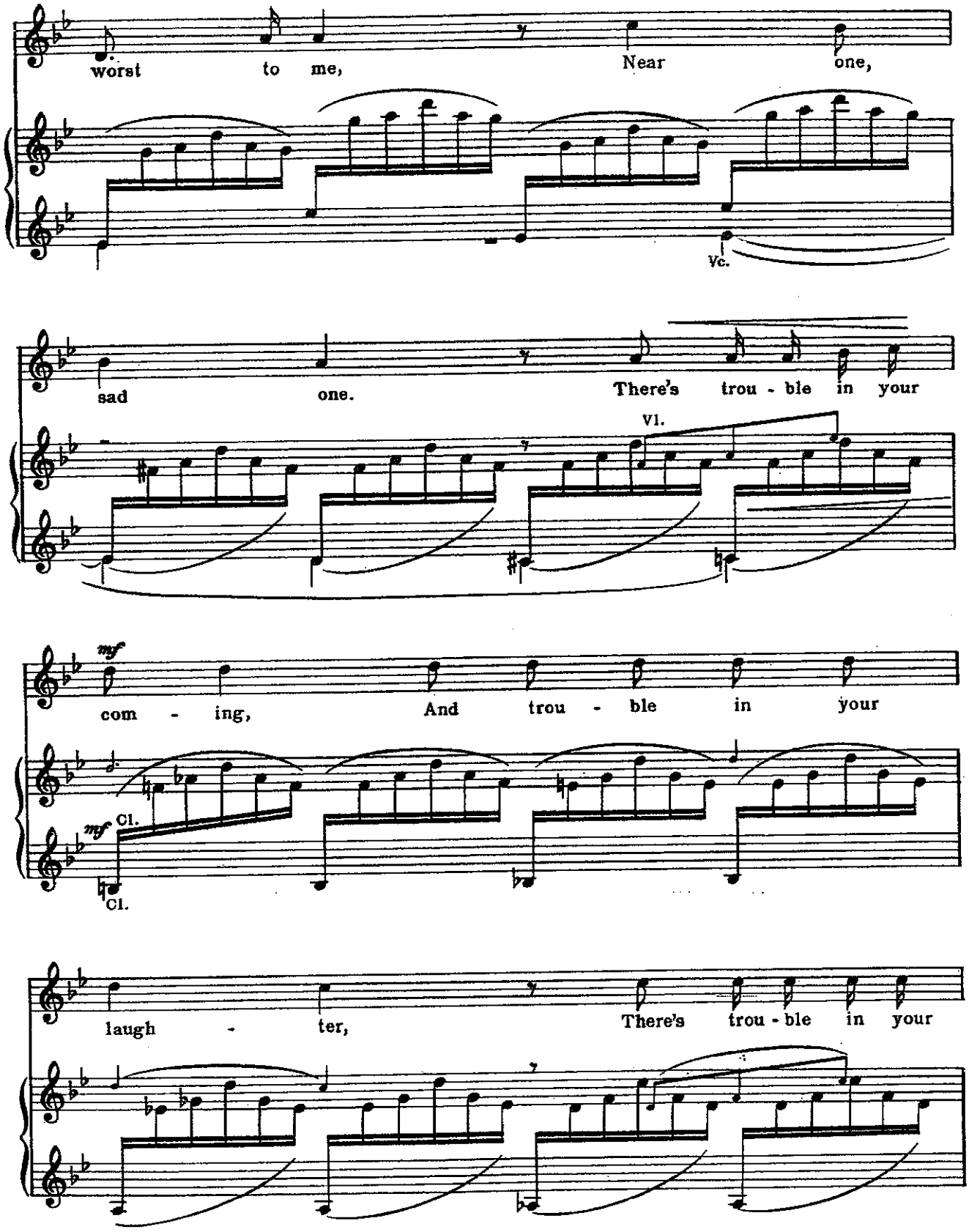
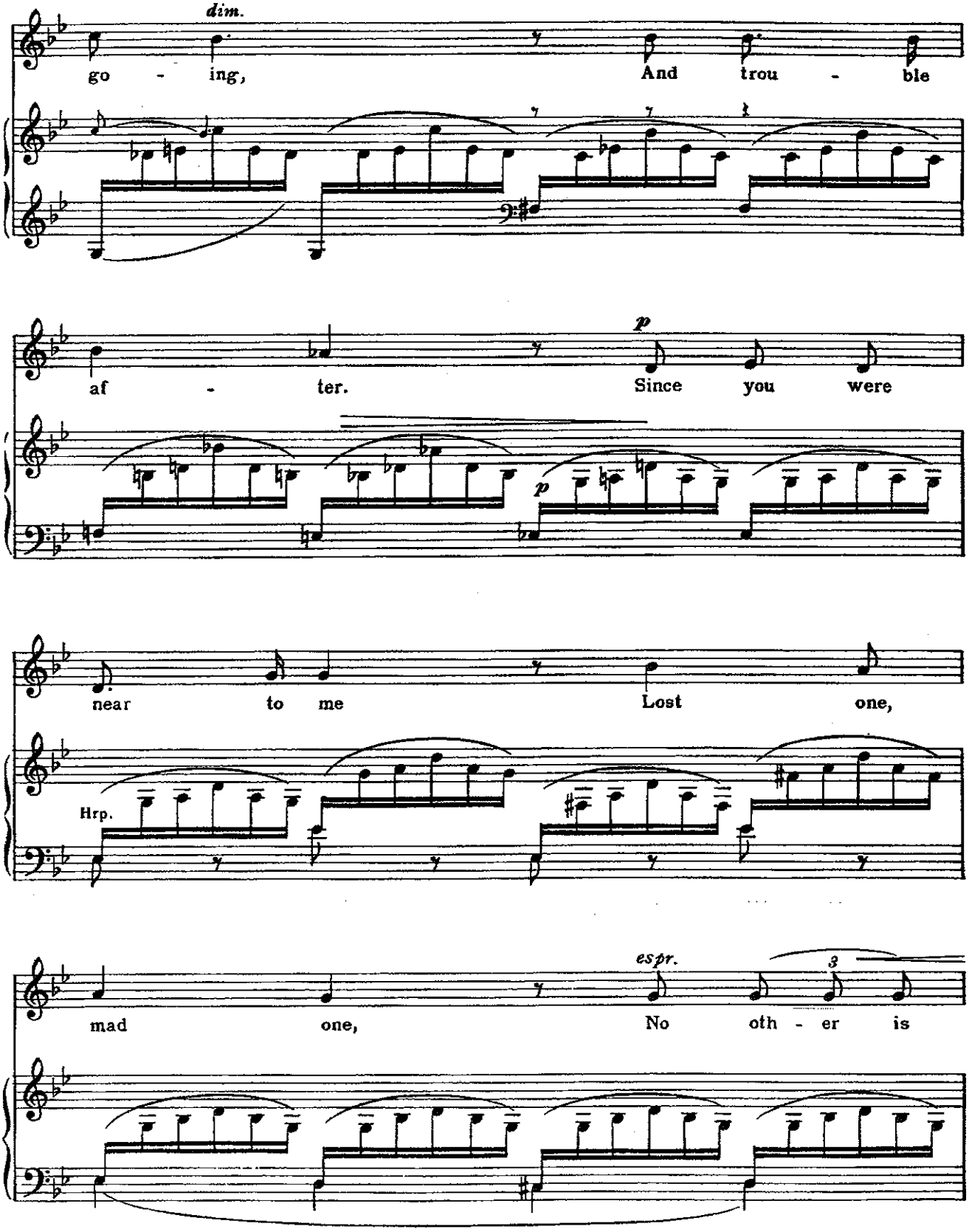
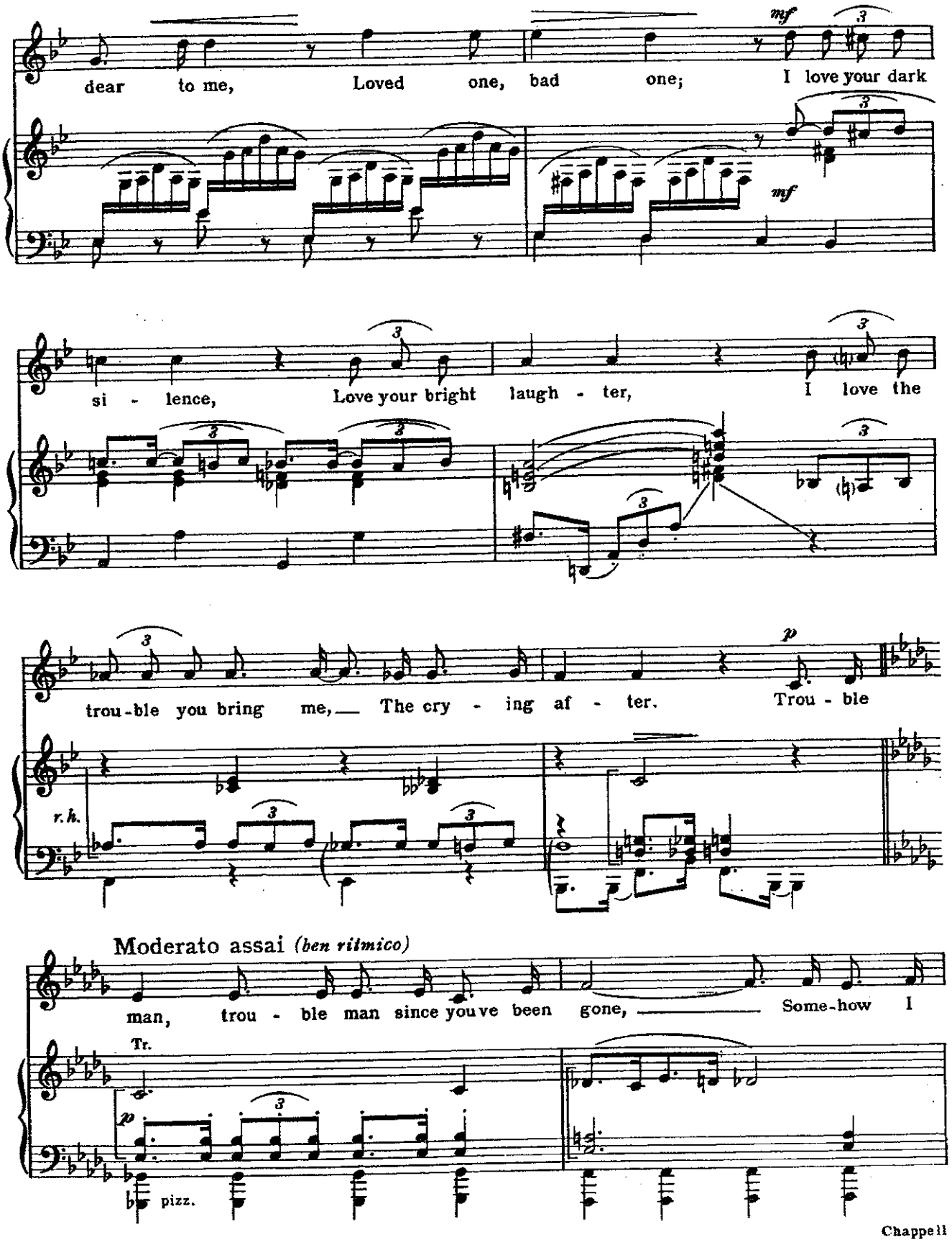
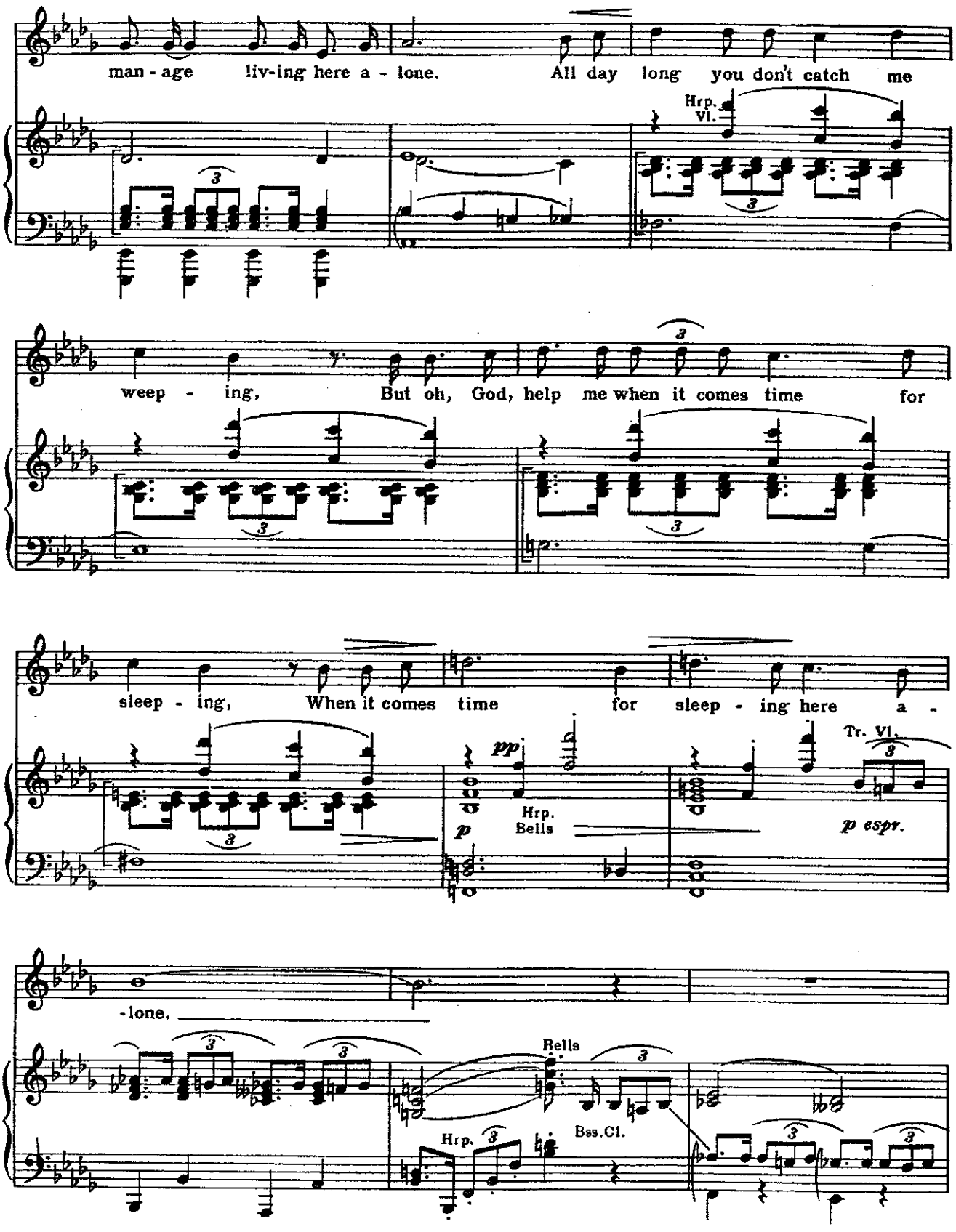
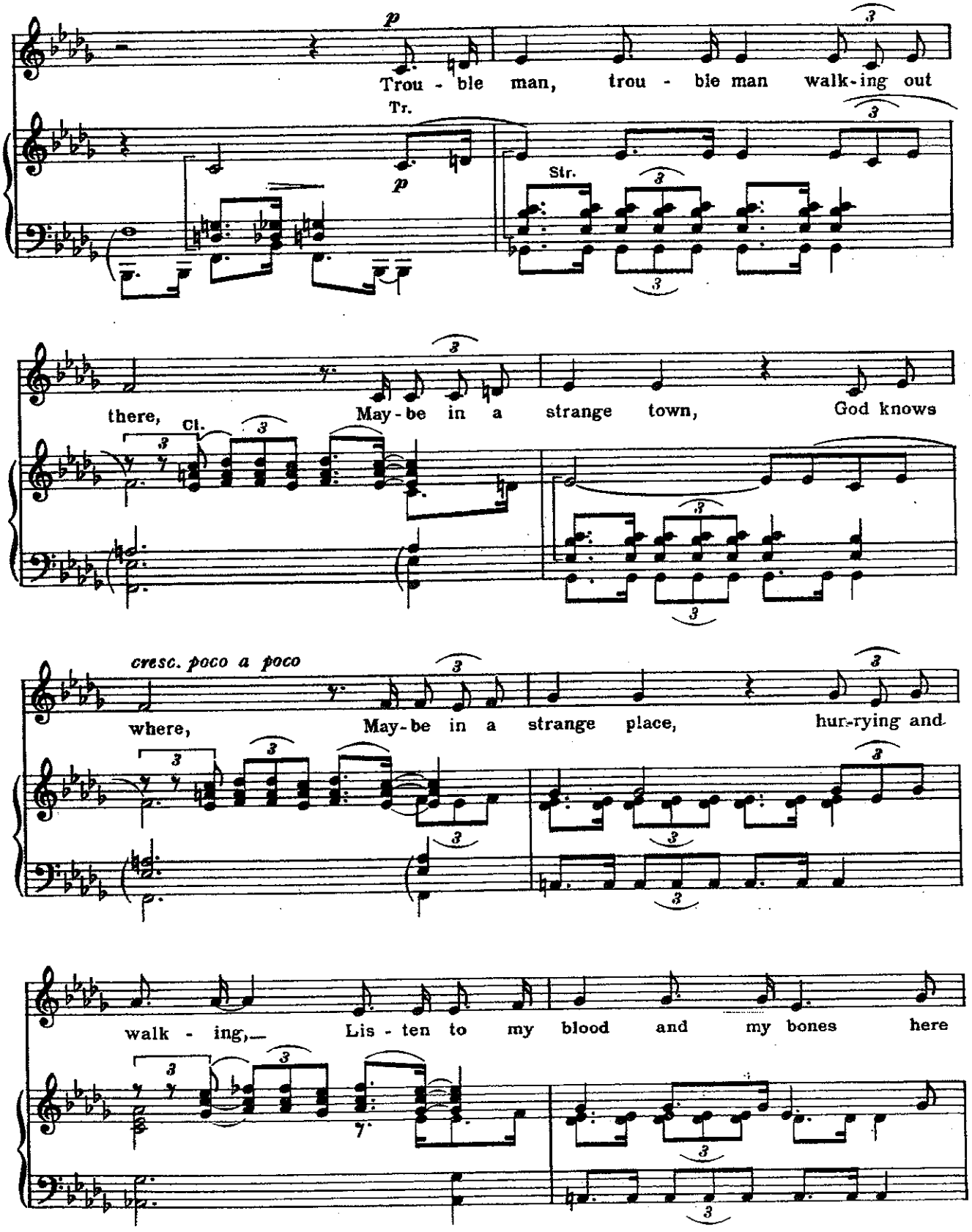

worst to me, Near one,
Vc.
sad one. There's trou - ble in your
Vl.
mf
com - ing, And trou - ble in your
mf Cl.
Cl.
laugh - ter, There's trou - ble in your

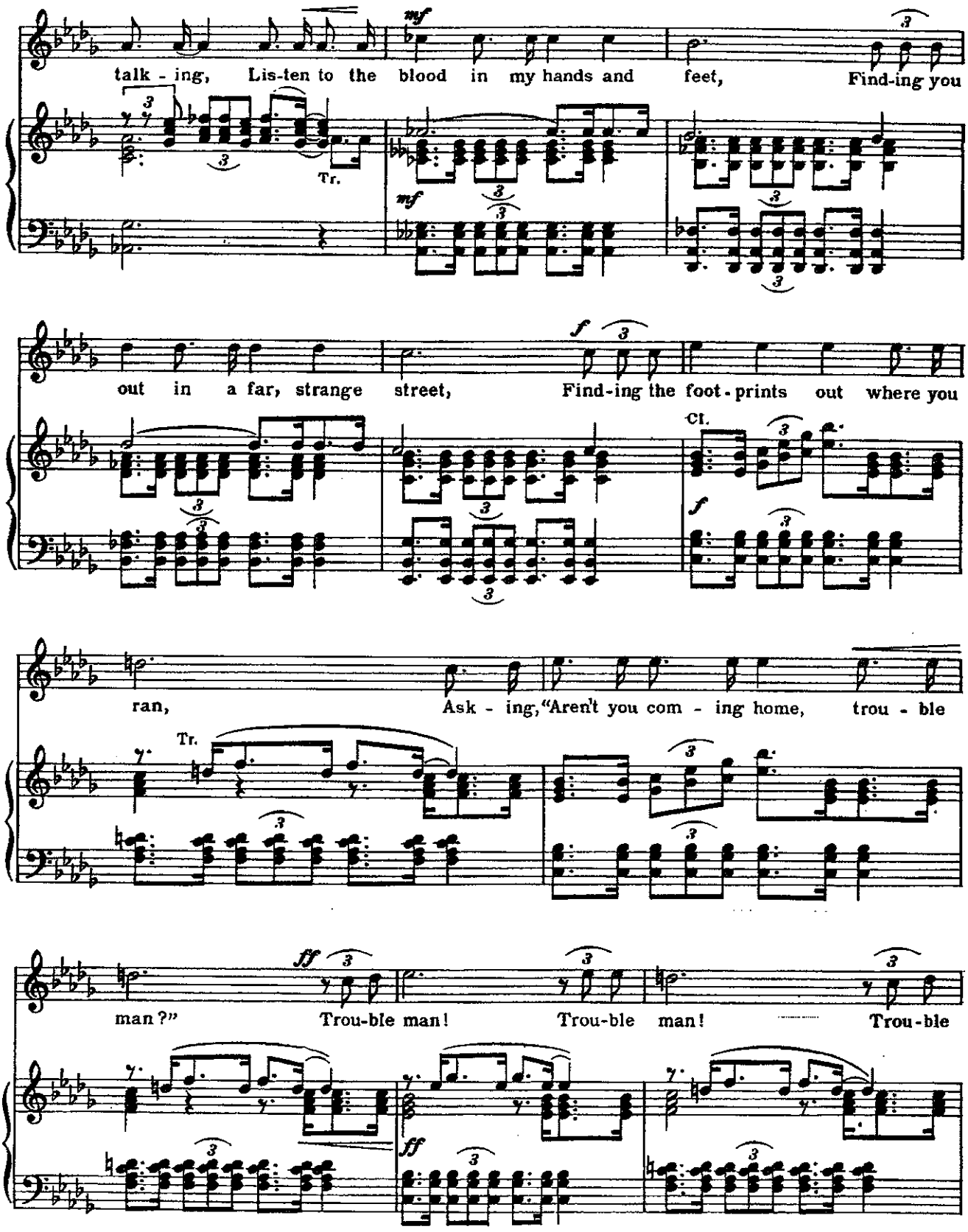

dim.
go - ing,
And trou - ble
af - ter.
p
Since you were
p
near to me
Lost one,
Hrp.
mad one,
espr.
No oth - er is

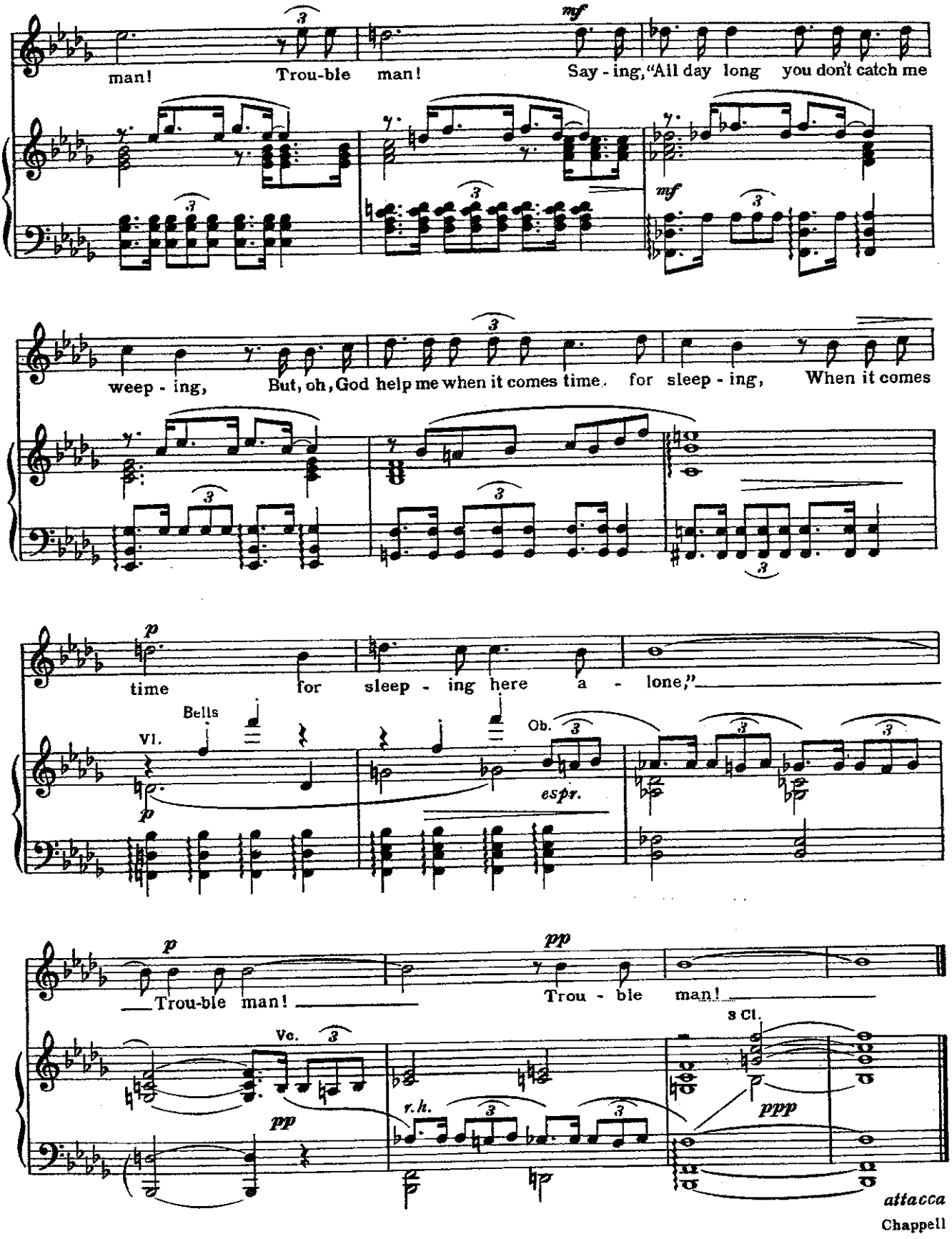

dear to me, Loved one, bad one; I love your dark
mf
si - lence, Love your bright laugh - ter, I love the
trou-ble you bring me, The cry - ing af - ter. Trou - ble
p
r.h.
Moderato assai (ben ritmico)
man, trou - ble man since you've been gone, Some-how I
Tr.
p
pizz.


man - age liv-ing here a - lone. All day long you don't catch me
Hrp.
Vl.
weep - ing, But oh, God, help me when it comes time for
sleep - ing, When it comes time for sleep - ing here a -
pp
Hrp.
Bells
p
Tr. Vl.
p espr.
-lone.
Bells
Hrp.
Bss.Cl.

Chappell

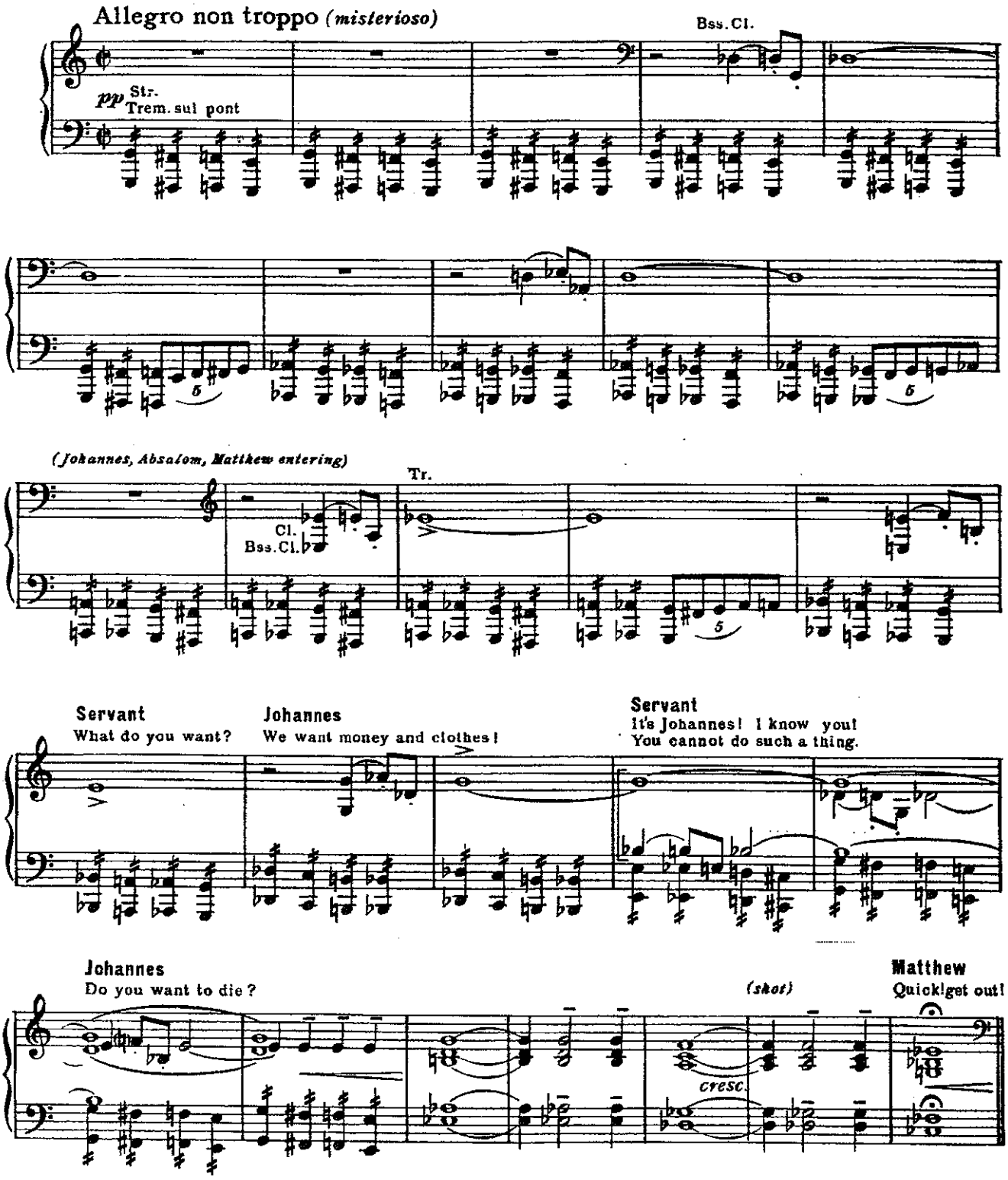

p
Trou - ble man, trou - ble man walk-ing out
Tr.
p
Str.
there,
Cl.
May-be in a strange town, God knows
cresc. poco a poco
where,
May-be in a strange place, hur-rying and
walk - ing,—
Lis - ten to my blood and my bones here

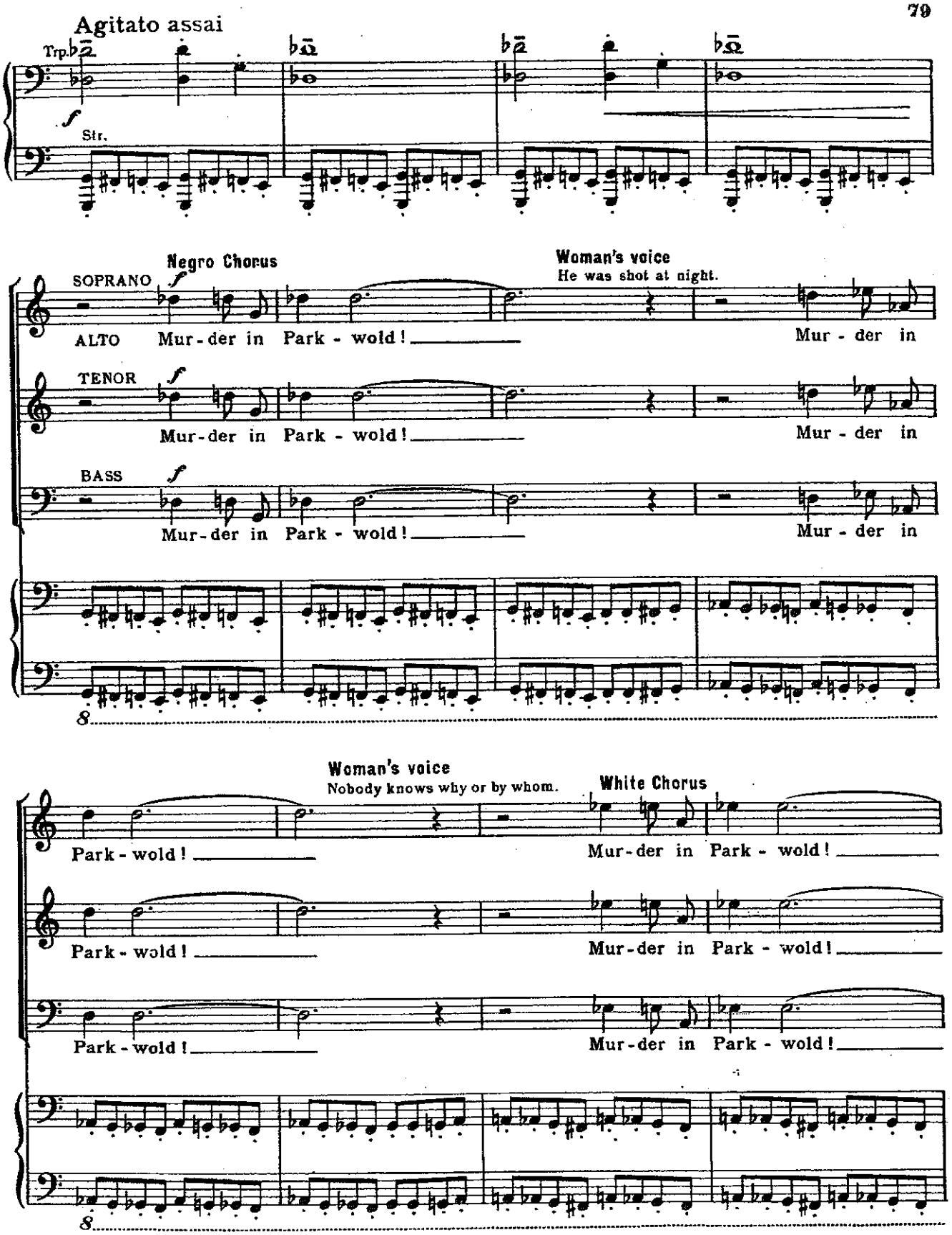

talk - ing, Lis-ten to the blood in my hands and feet, Find-ing you
Tr.
mf
out in a far, strange street, Find-ing the foot - prints out where you
f
Cl.
ran, Ask - ing, "Aren't you com - ing home, trou - ble
Tr.
man?" Trou-ble man! Trou-ble man! Trou-ble
ff

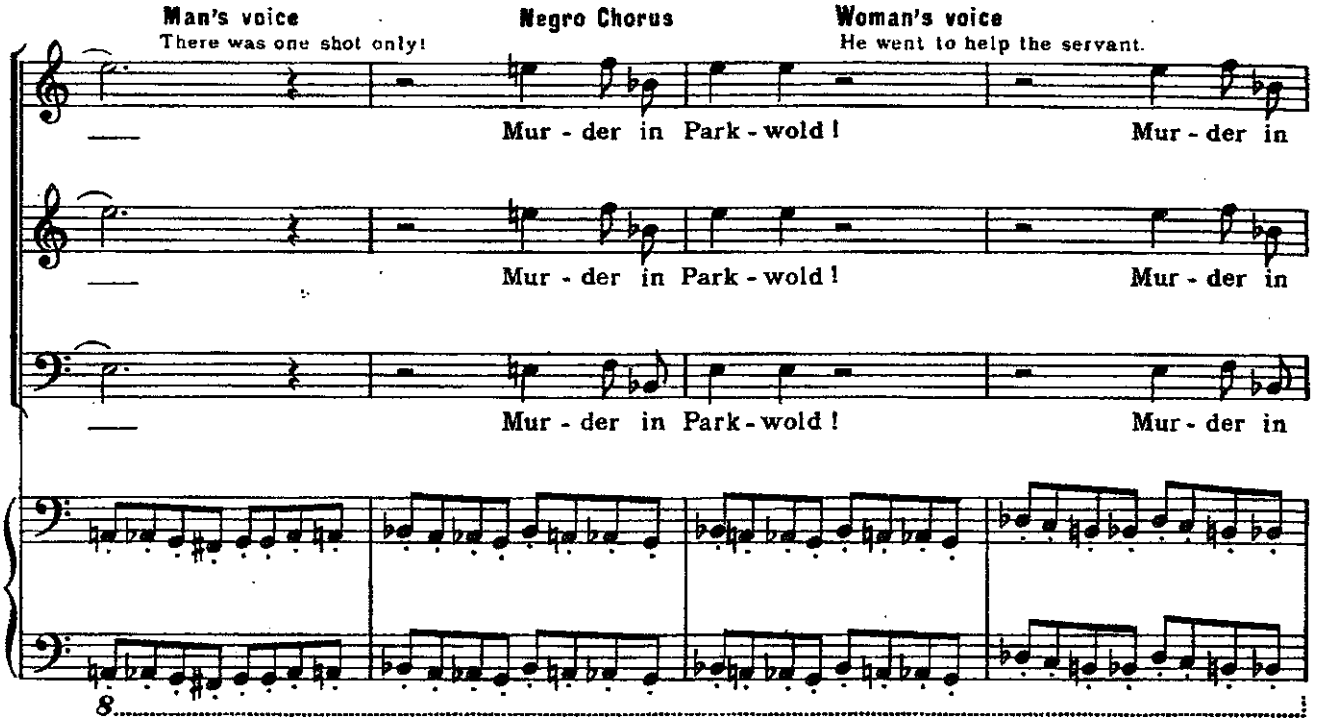

man! Trou-ble man! Say - ing, "All day long you don't catch me
mf
weep - ing, But, oh, God help me when it comes time. for sleep - ing, When it comes
p
time for sleep - ing here a - lone,"
Bells
Vl.
Ob.
espr.
p
Trou-ble man!
pp
Trou - ble man!
Vc.
pp
r.h.
s Cl.
ppp
attacca

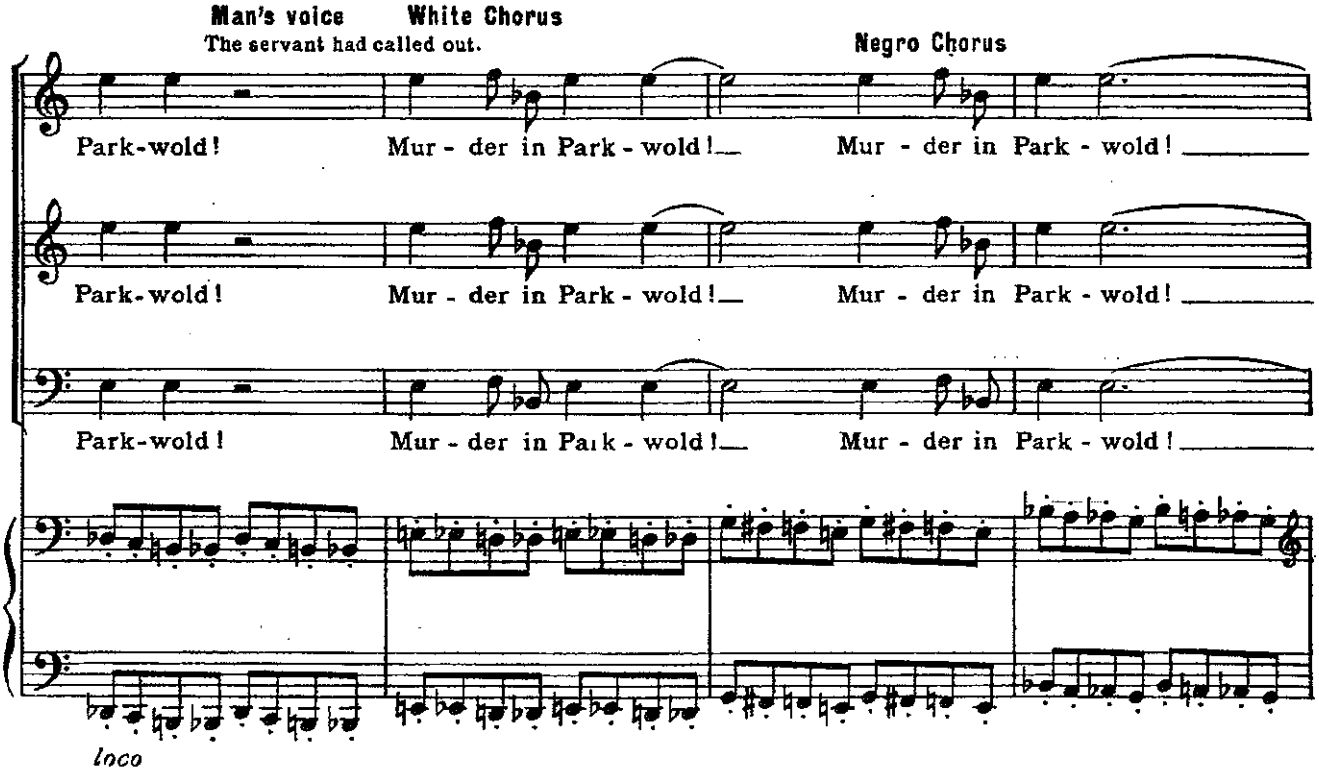
Murder in Parkwold

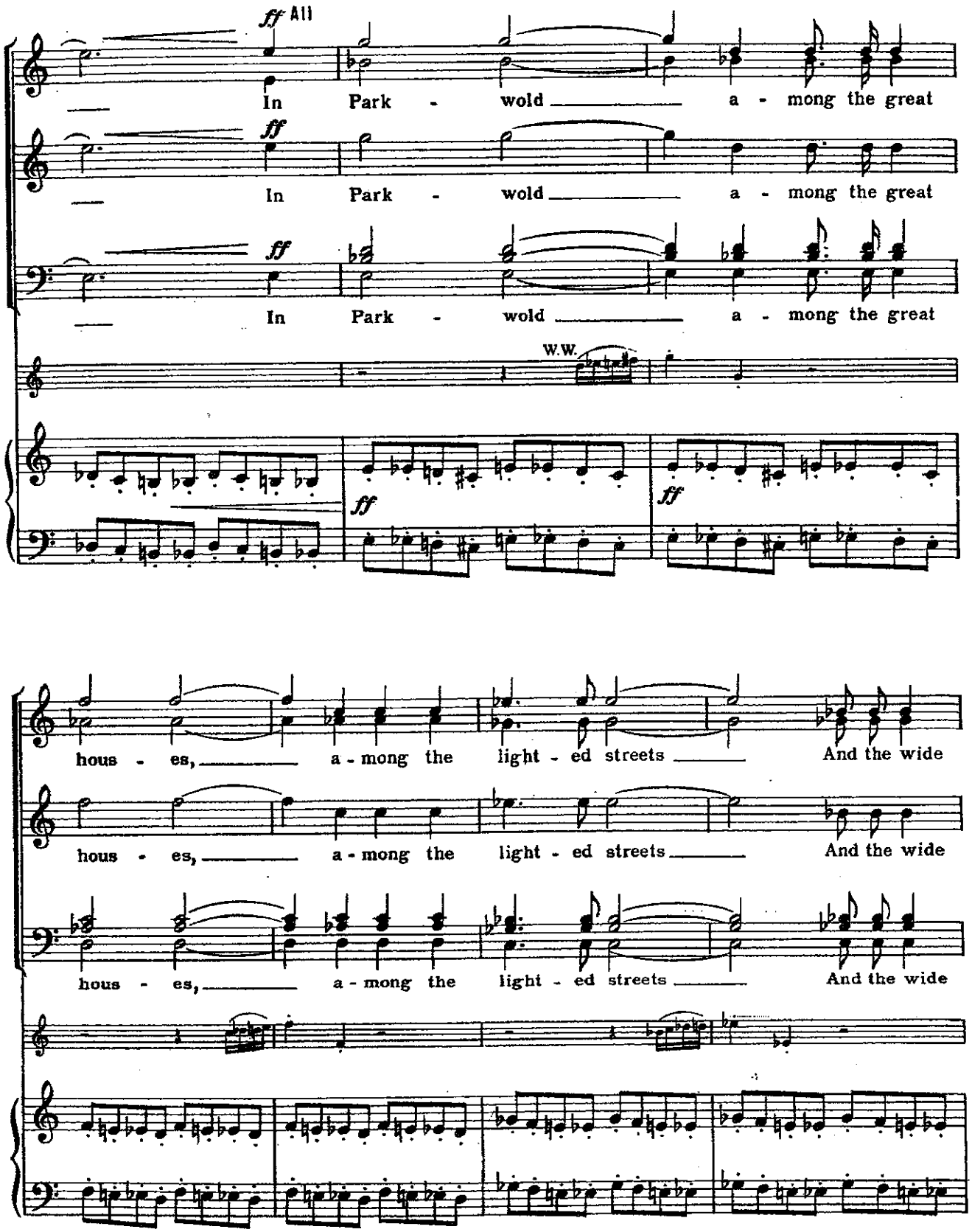
No. 11

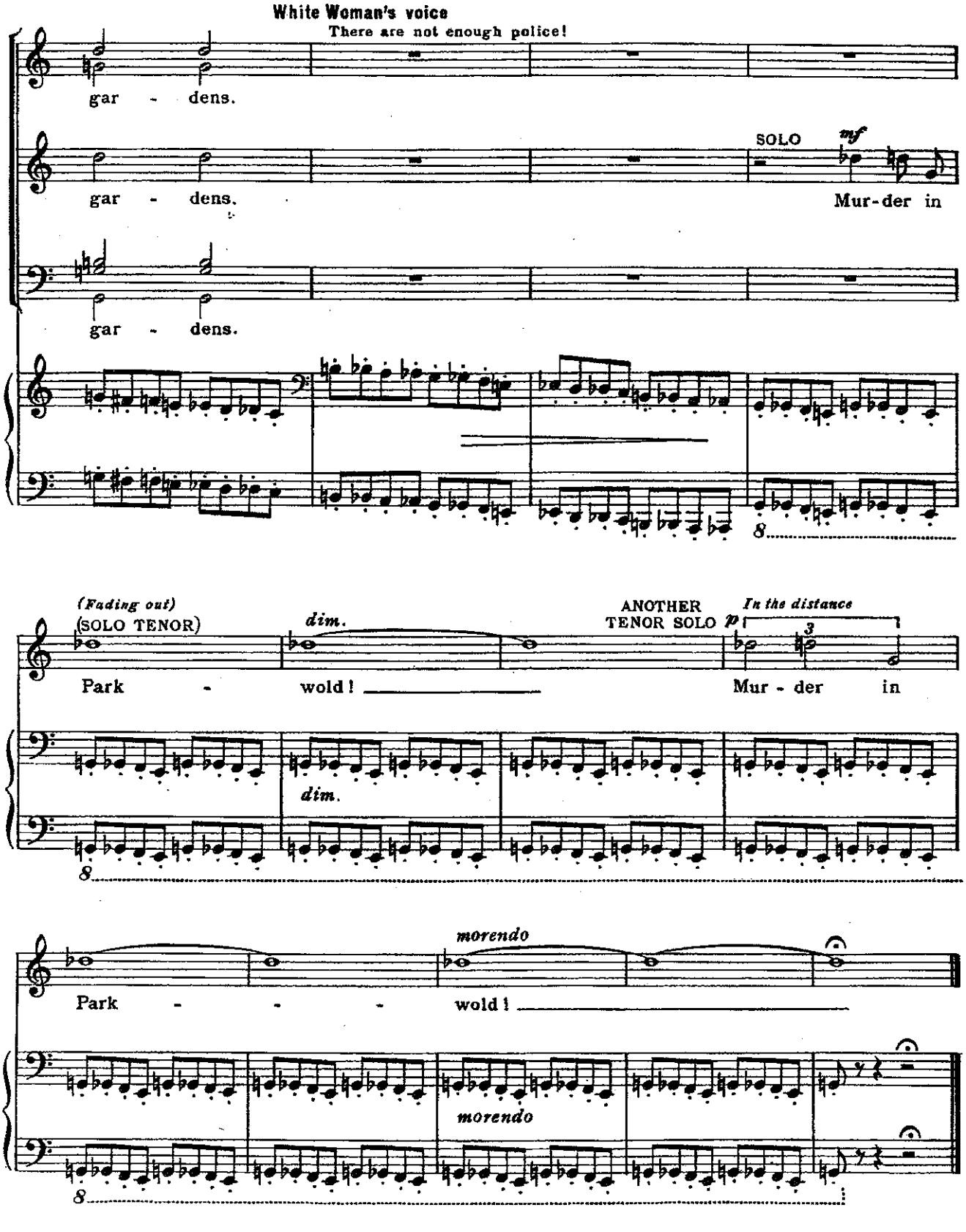



Agitato assai
Trp.
Str.
Negro Chorus
Woman's voice
He was shot at night.
SOPRANO
ALTO
TENOR
BASS
Mur-der in Park - wold!
Mur - der in
Woman's voice
Nobody knows why or by whom.
White Chorus
Park - wold!
Mur-der in Park - wold!


Man's voice
There was one shot only!
Negro Chorus
Woman's voice
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
The servant had called out.
White Chorus
Negro Chorus
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.
ff
ff
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.
SOLO
mf
Mur-der in
gar - dens.
8
(Fading out)
(SOLO TENOR)
dim.
ANOTHER
TENOR SOLO
In the distance
p
3
Park - wold!
Mur - der in
dim.
8
morendo
Park - - - wold!
morendo
8

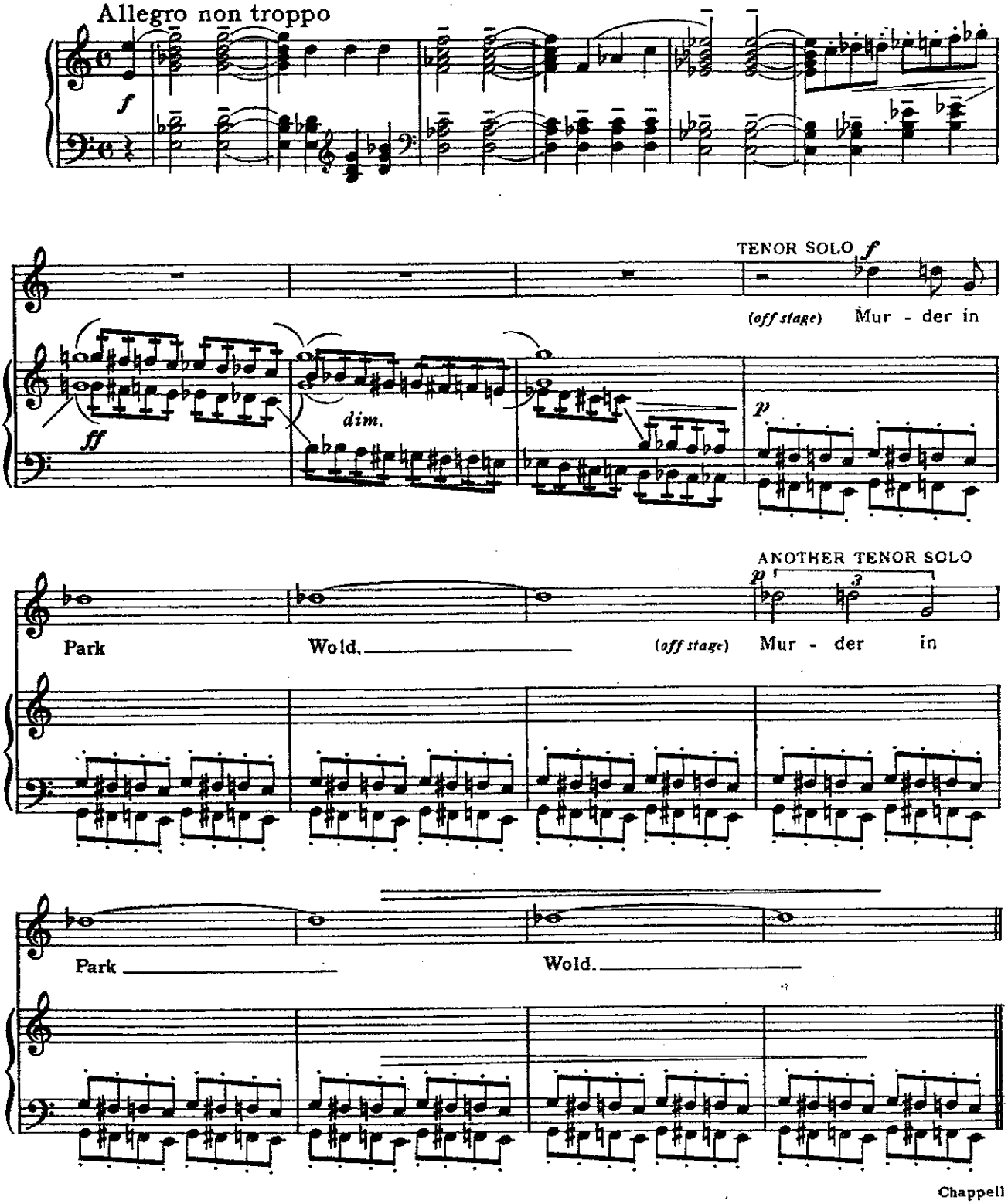
Fear!

No. 12

cue. **Jarvis:** Yes – I wish to be here alone

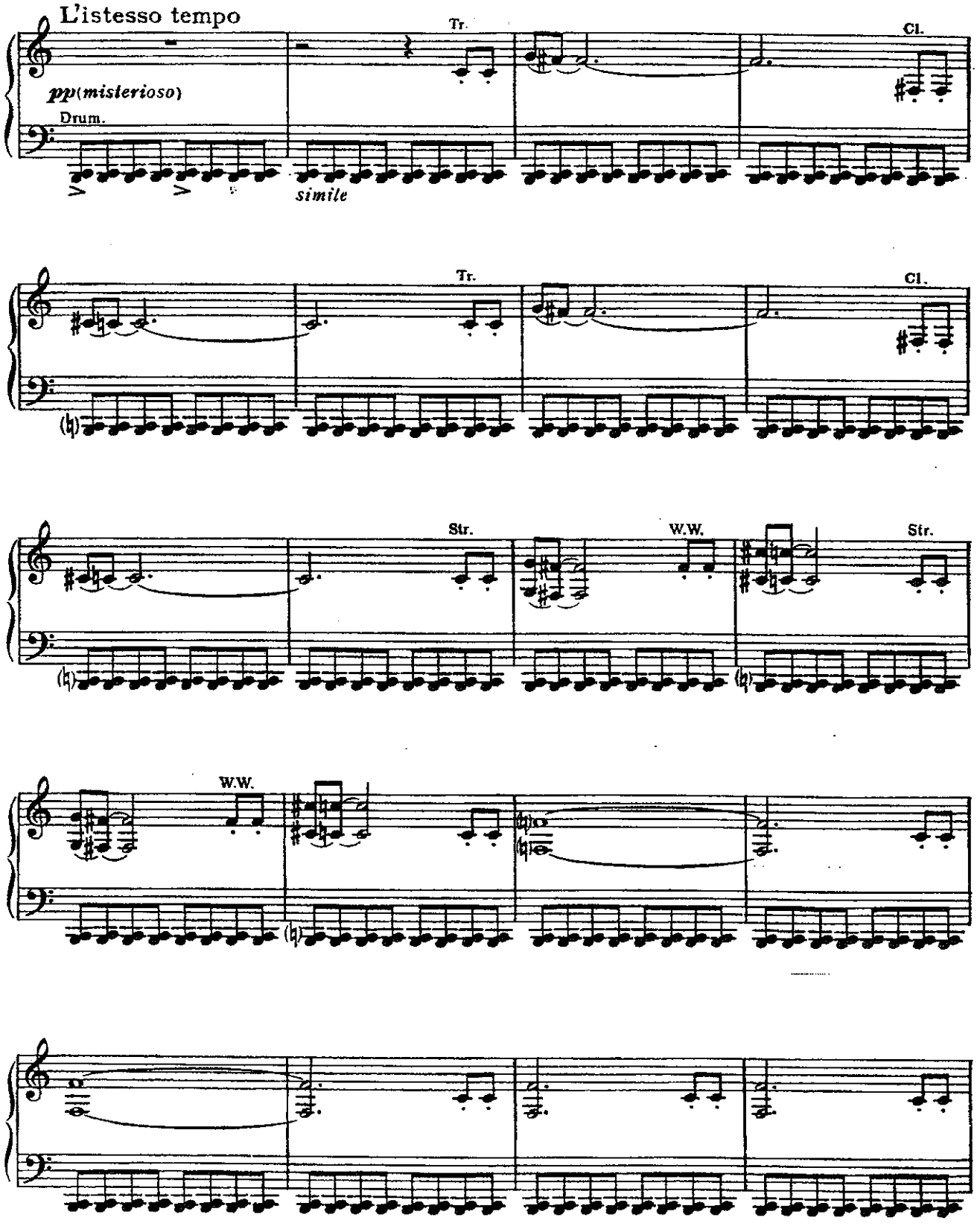
CHANGE OF SCENE

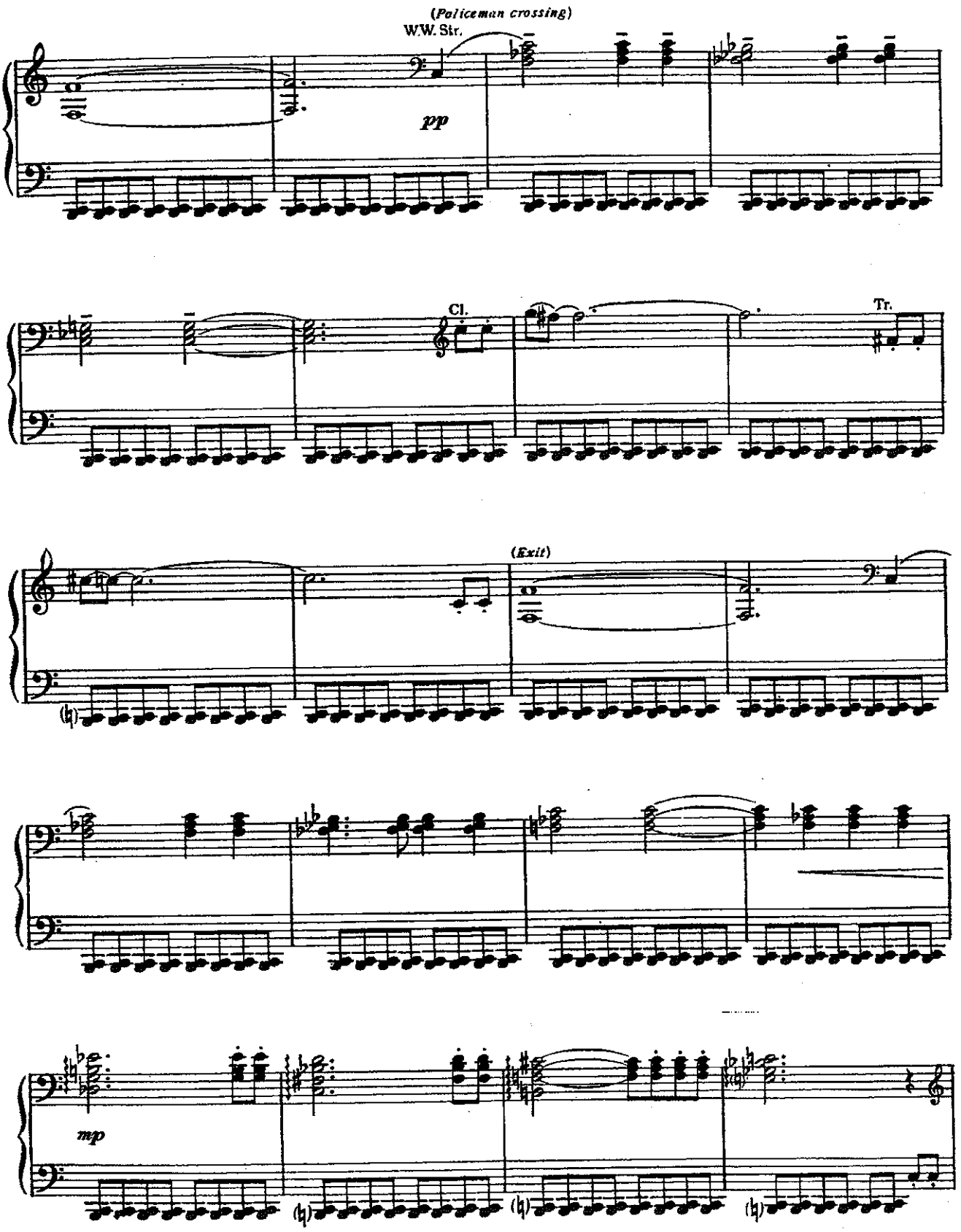
Allegro non troppo

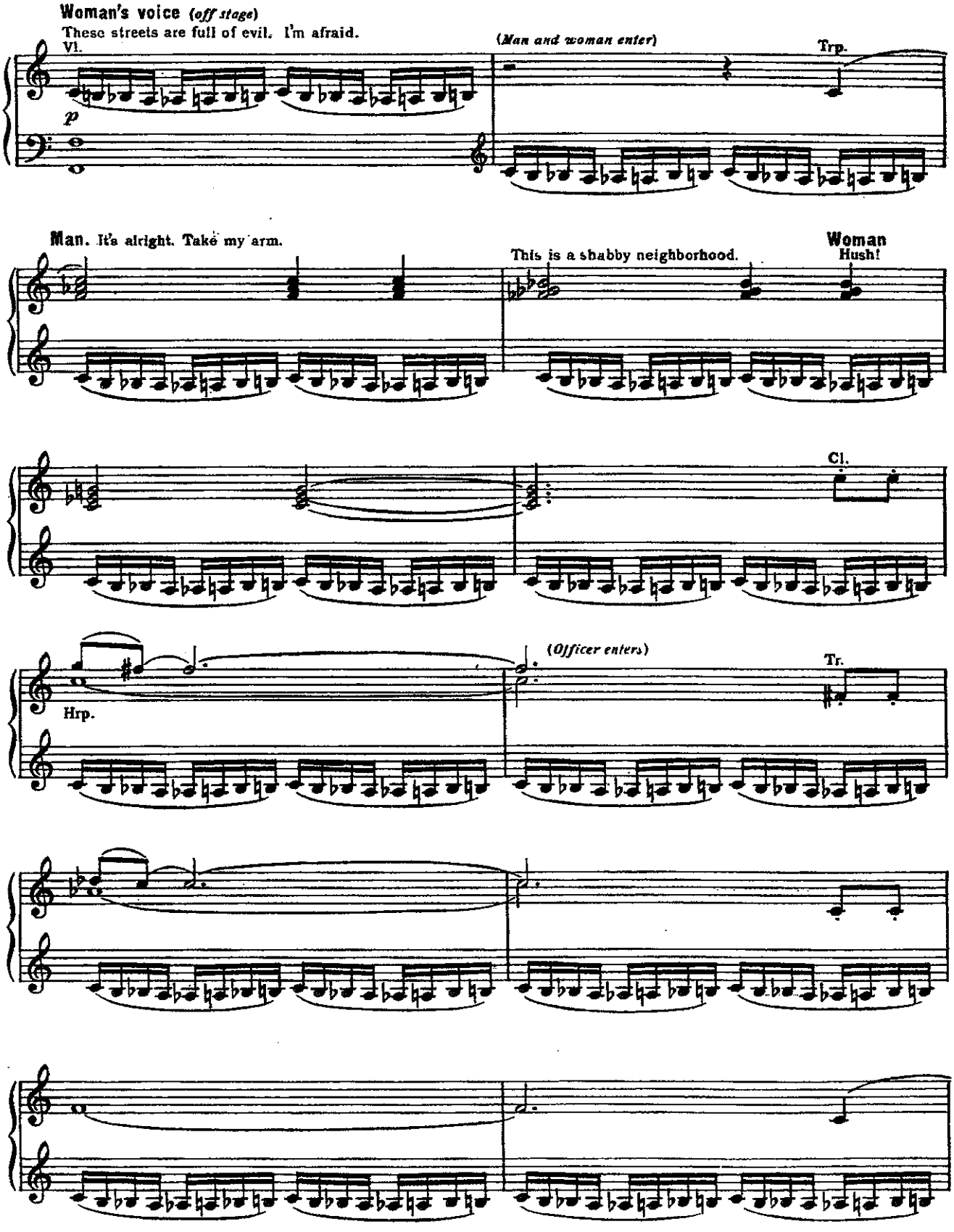


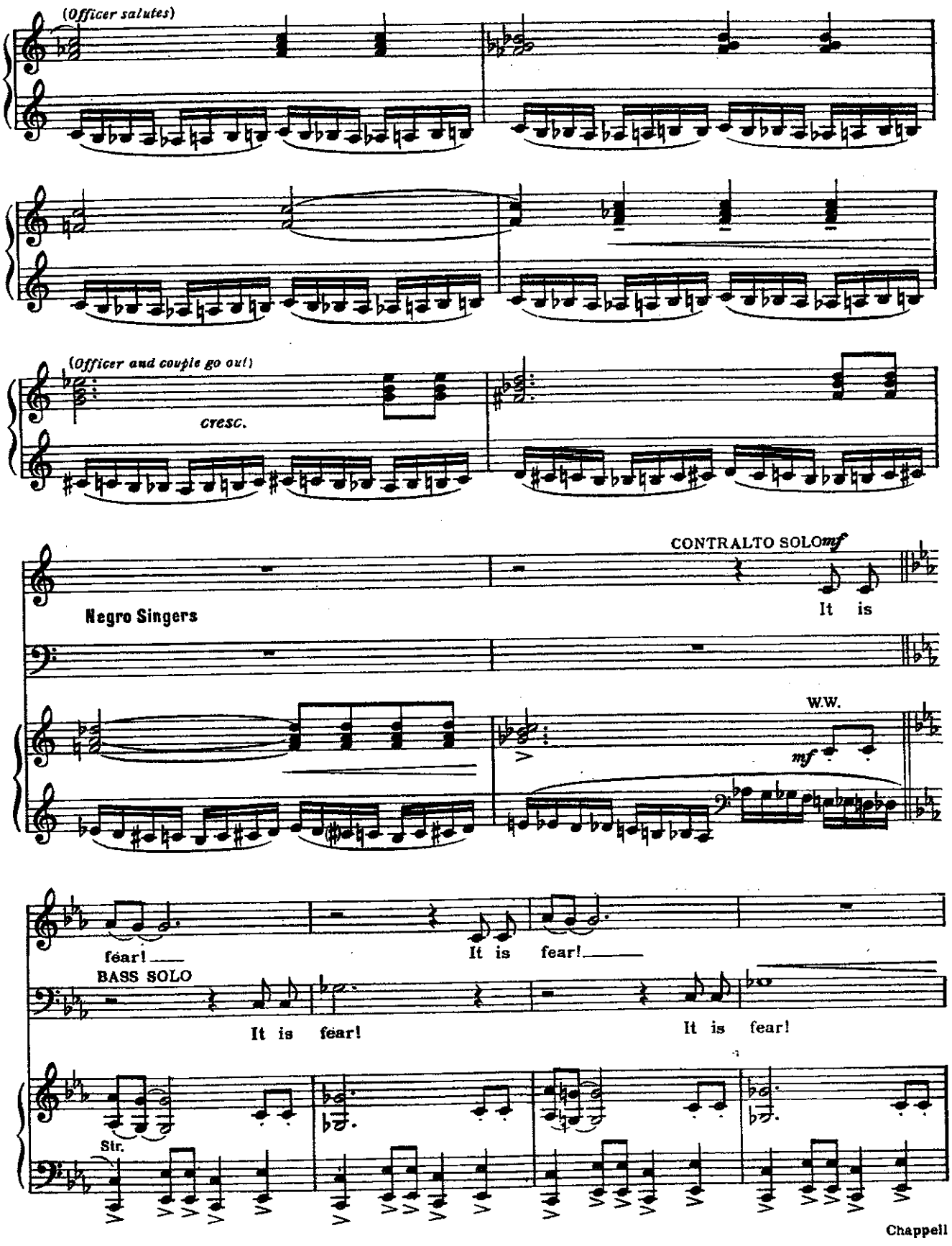
PANTOMIME

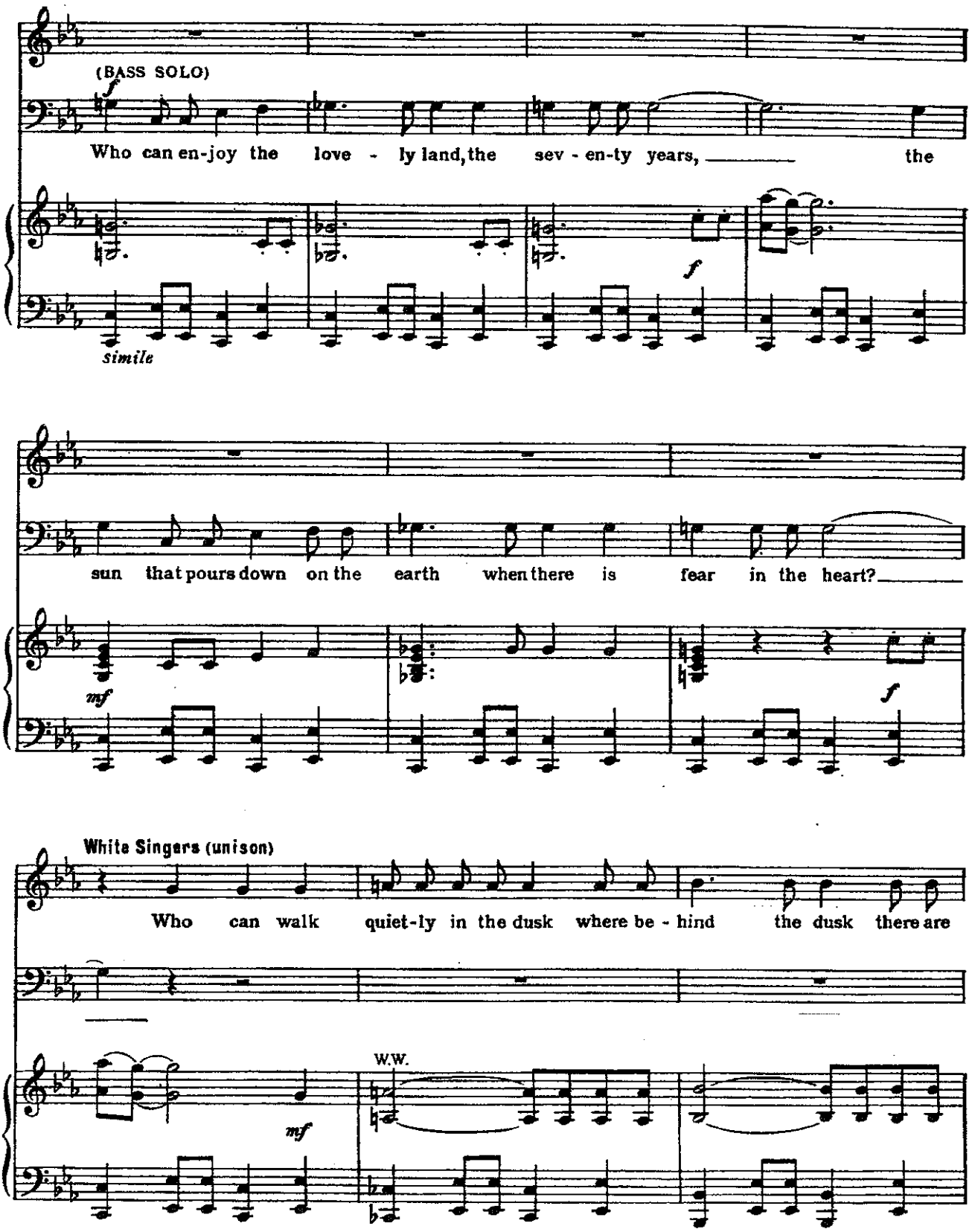
L'istesso tempo

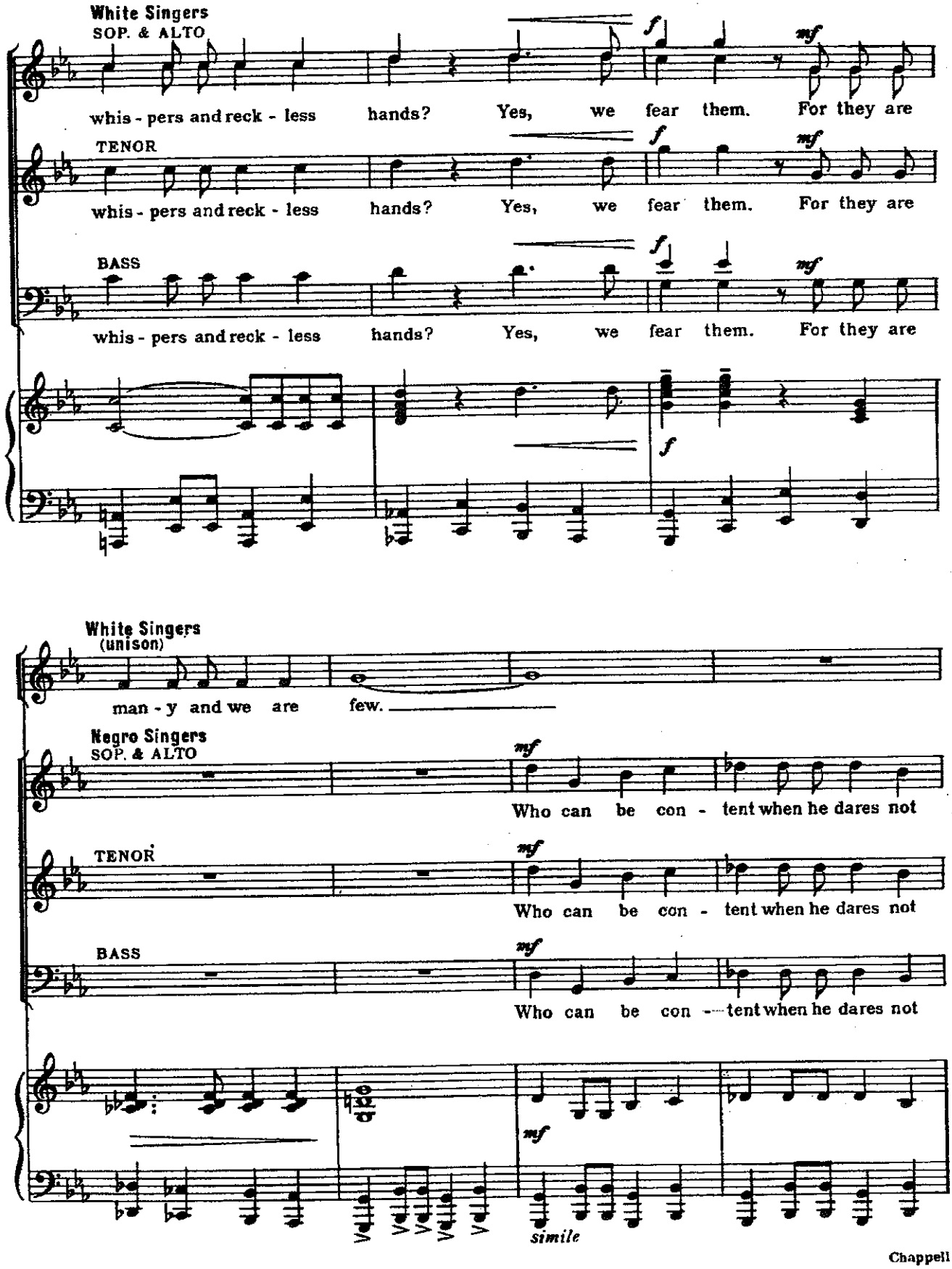


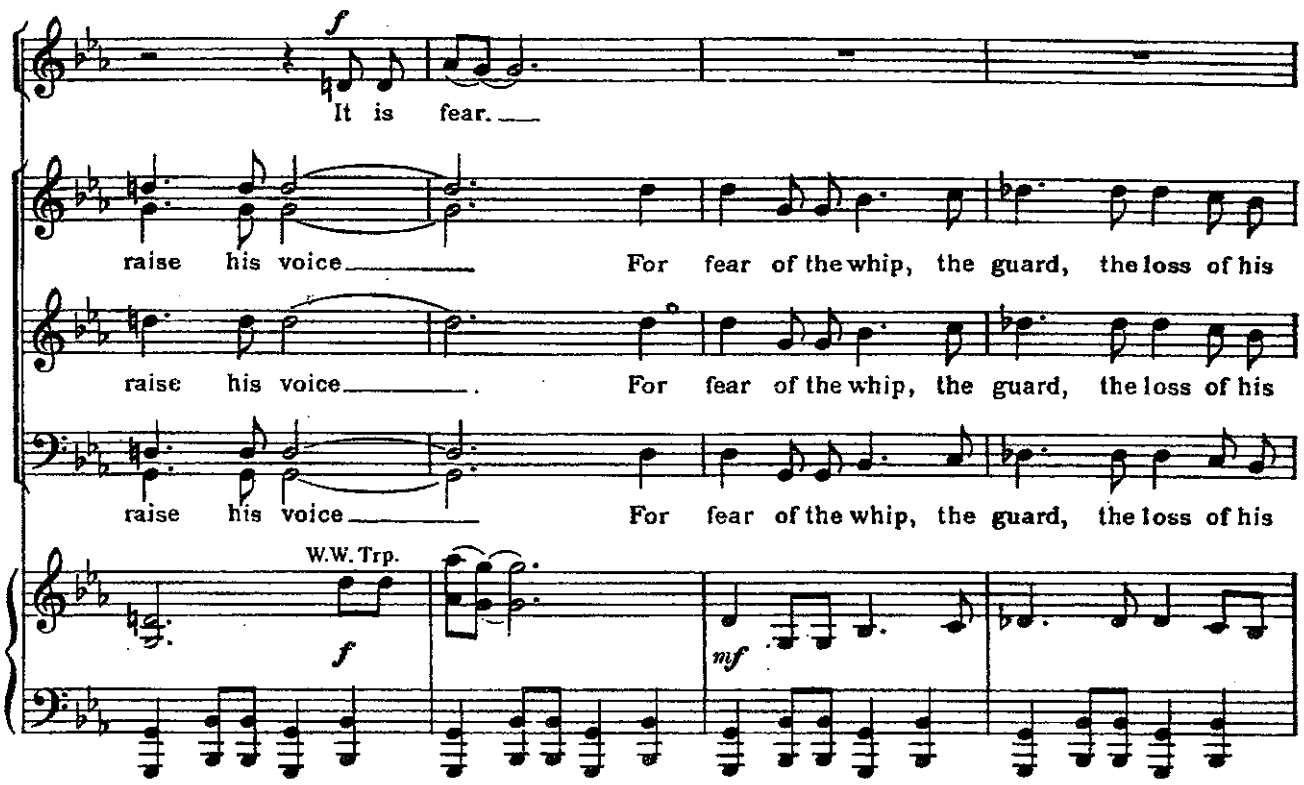

(Policeman crossing)
W.W. Str.
pp
Cl.
Tr.
(Exit)
mp

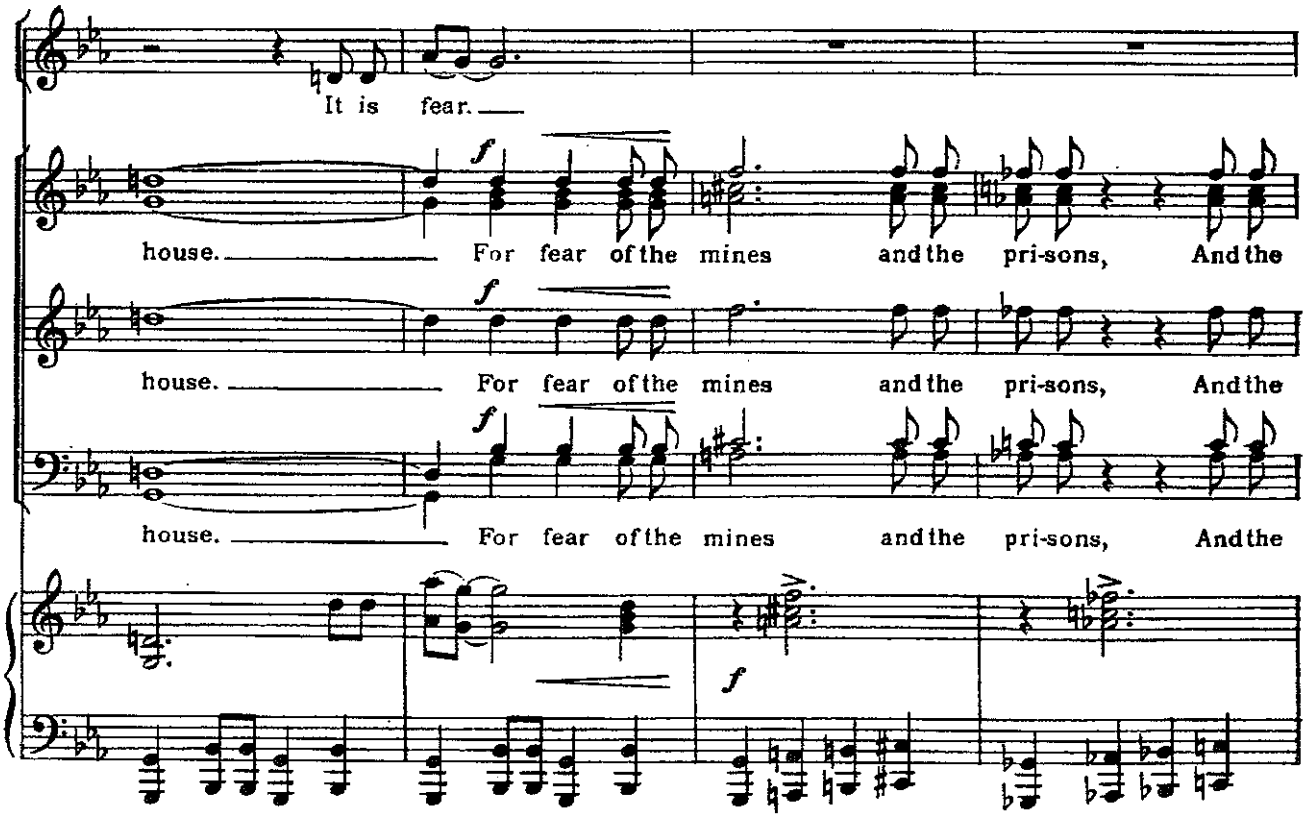

Woman's voice (off stage)
These streets are full of evil. I'm afraid.
Vl.
p
(Man and woman enter)
Trp.
Man. It's alright. Take my arm.
This is a shabby neighborhood.
Woman
Hush!
Cl.
(Officer enters)
Tr.
Hrp.

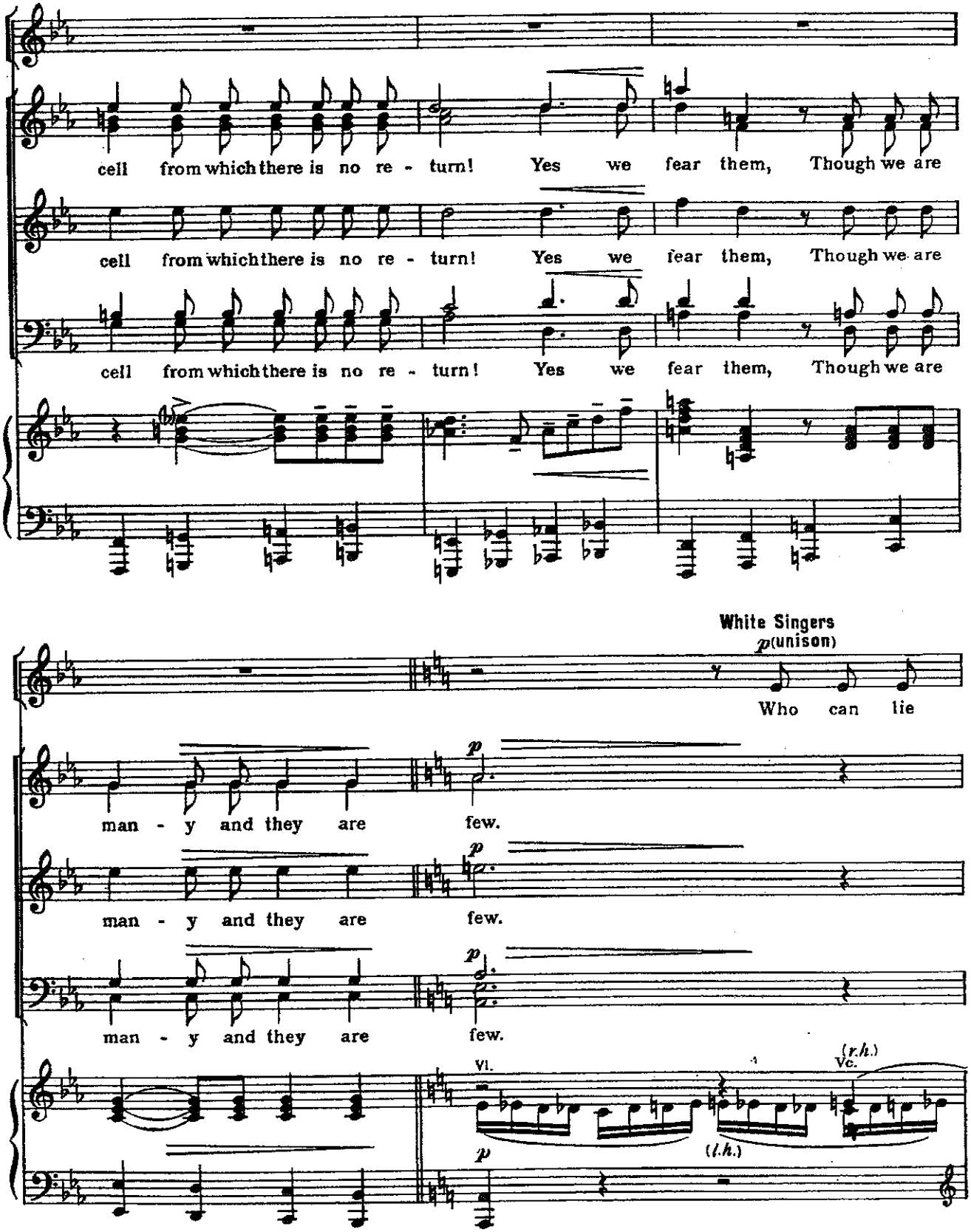

(Officer salutes)
(Officer and couple go out)
cresc.
CONTRALTO SOLO mf
It is
Negro Singers
W.W.
mf
fear!
It is fear!
BASS SOLO
It is fear!
It is fear!
Str.

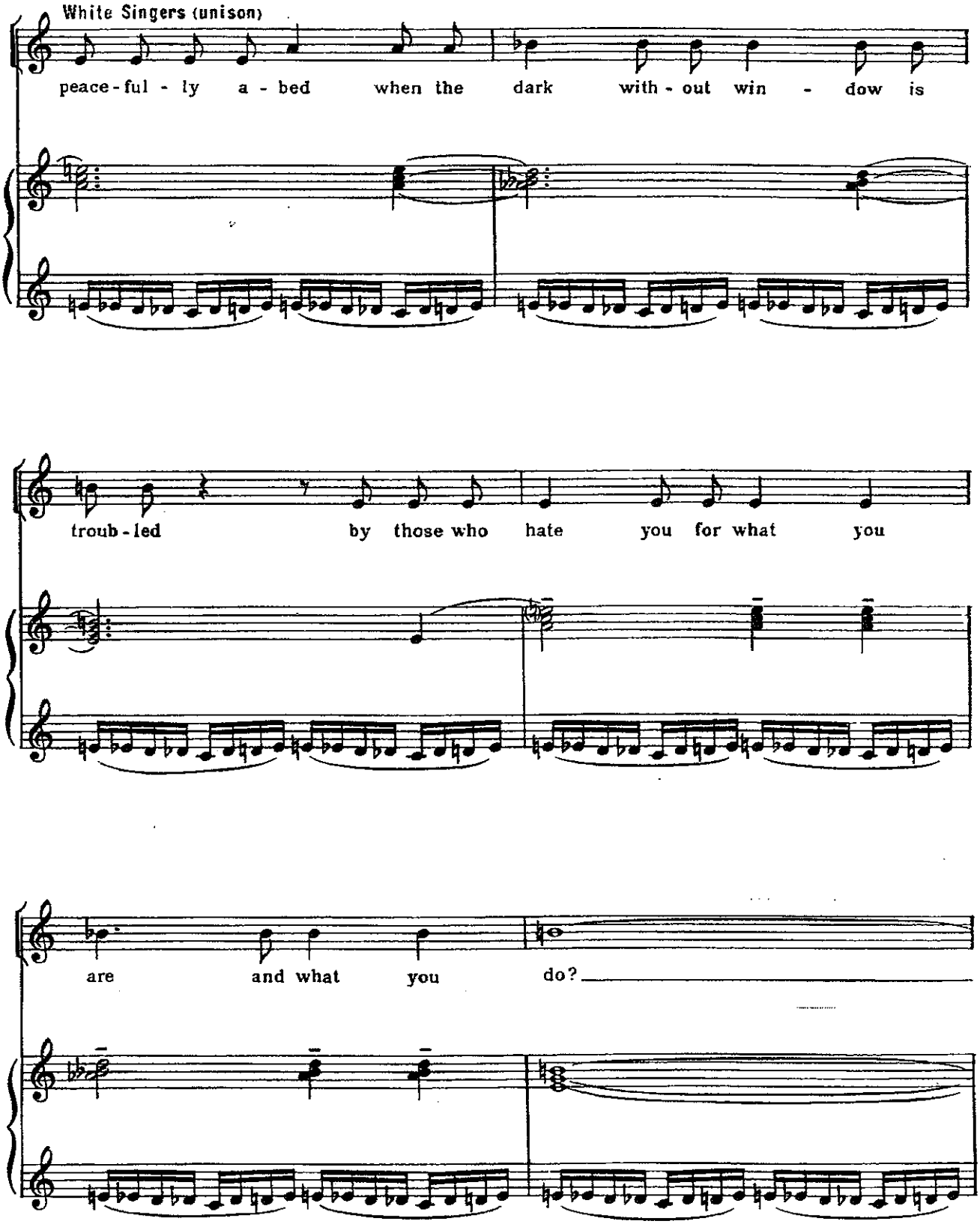

(BASS SOLO)
Who can en-joy the love - ly land, the sev - en-ty years, the
simile
sun that pours down on the earth when there is fear in the heart?
White Singers (unison)
Who can walk quiet-ly in the dusk where be - hind the dusk there are
W.W.

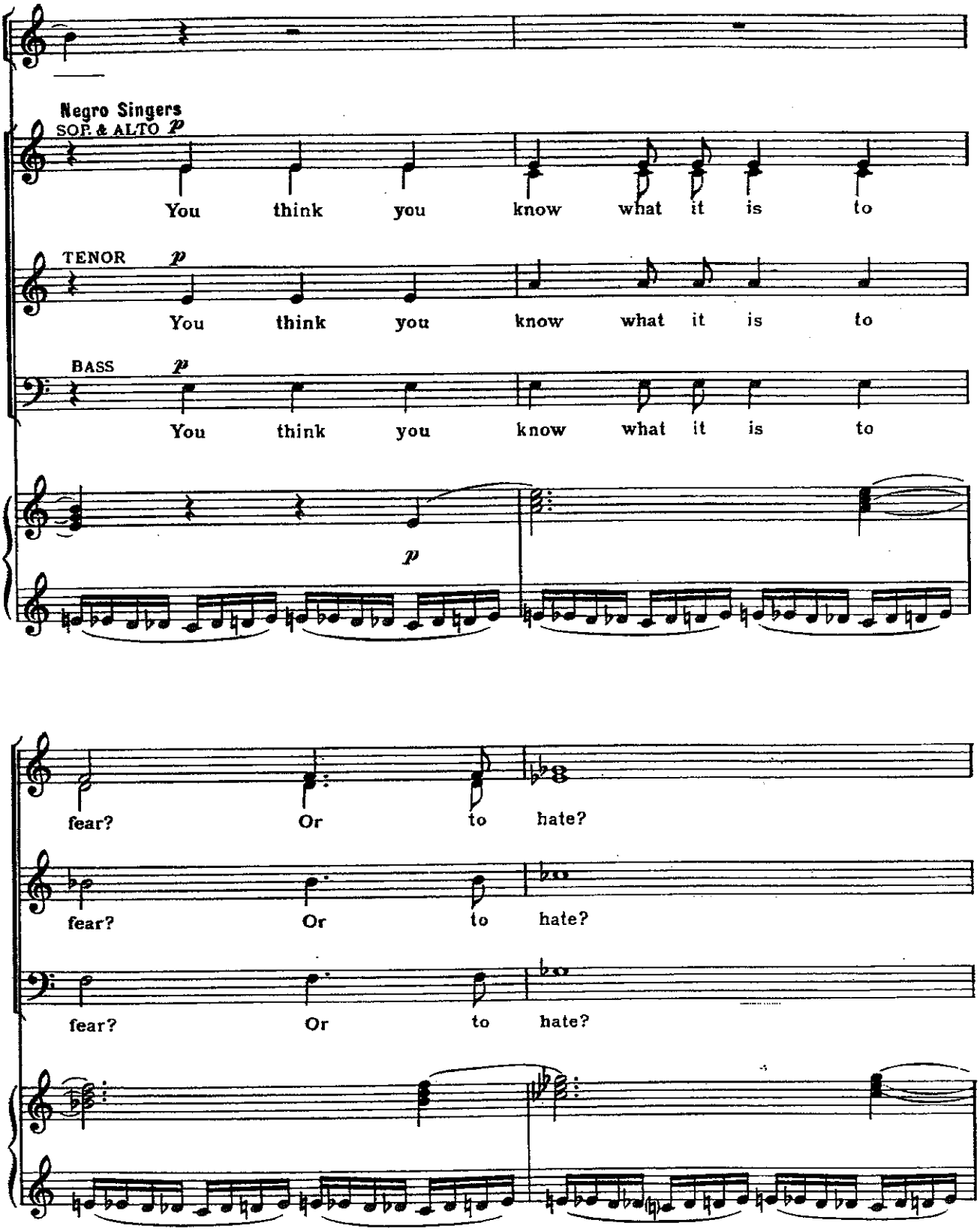

White Singers
SOP. & ALTO
whis - pers and reck - less hands? Yes, we fear them. For they are
TENOR
whis - pers and reck - less hands? Yes, we fear them. For they are
BASS
whis - pers and reck - less hands? Yes, we fear them. For they are
White Singers
(unison)
man - y and we are few.
Negro Singers
SOP. & 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

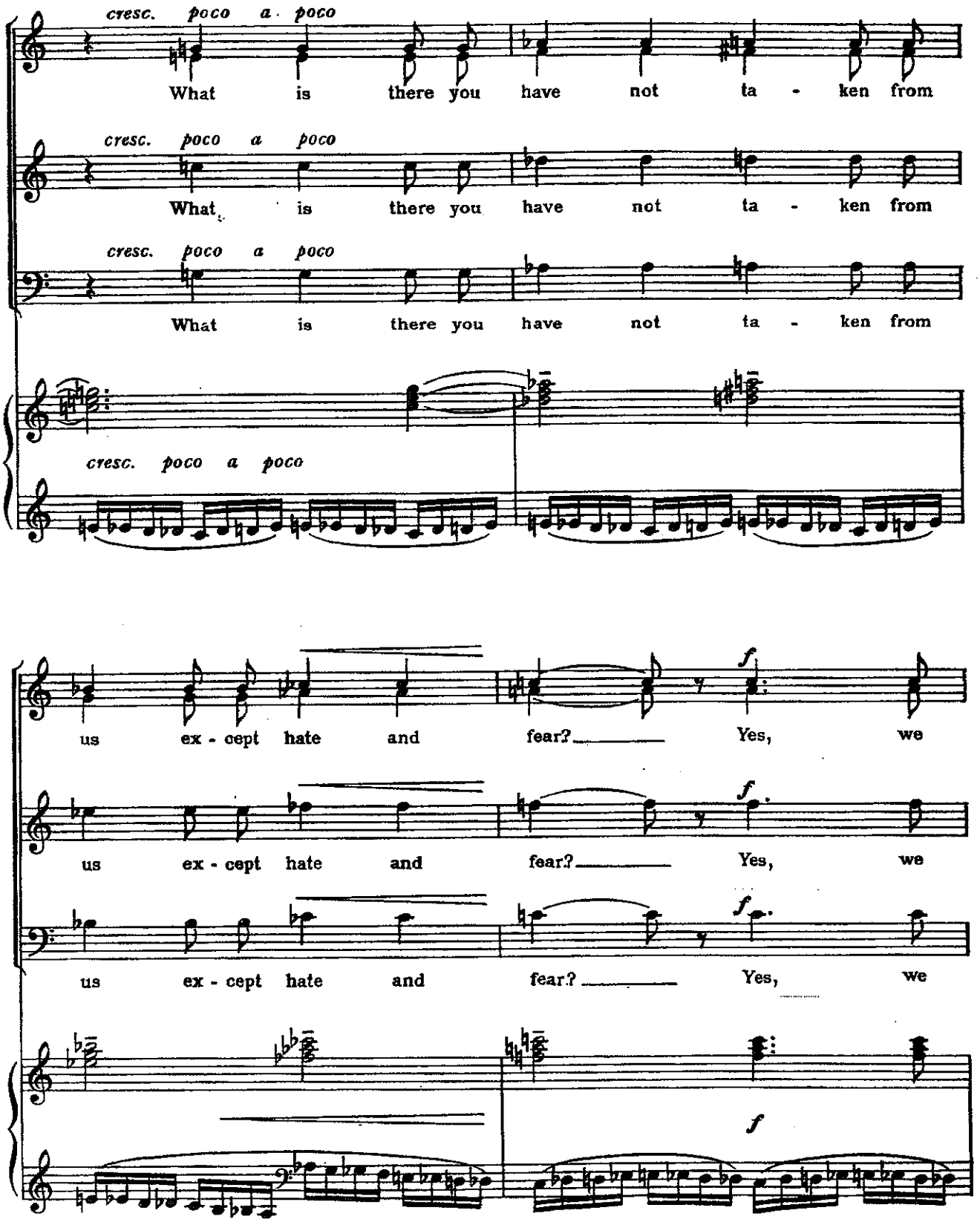

f
It is fear.
raise his voice For fear of the whip, the guard, the loss of his
raise his voice For fear of the whip, the guard, the loss of his
raise his voice For fear of the whip, the guard, the loss of his
W.W. Trp.
f
mf

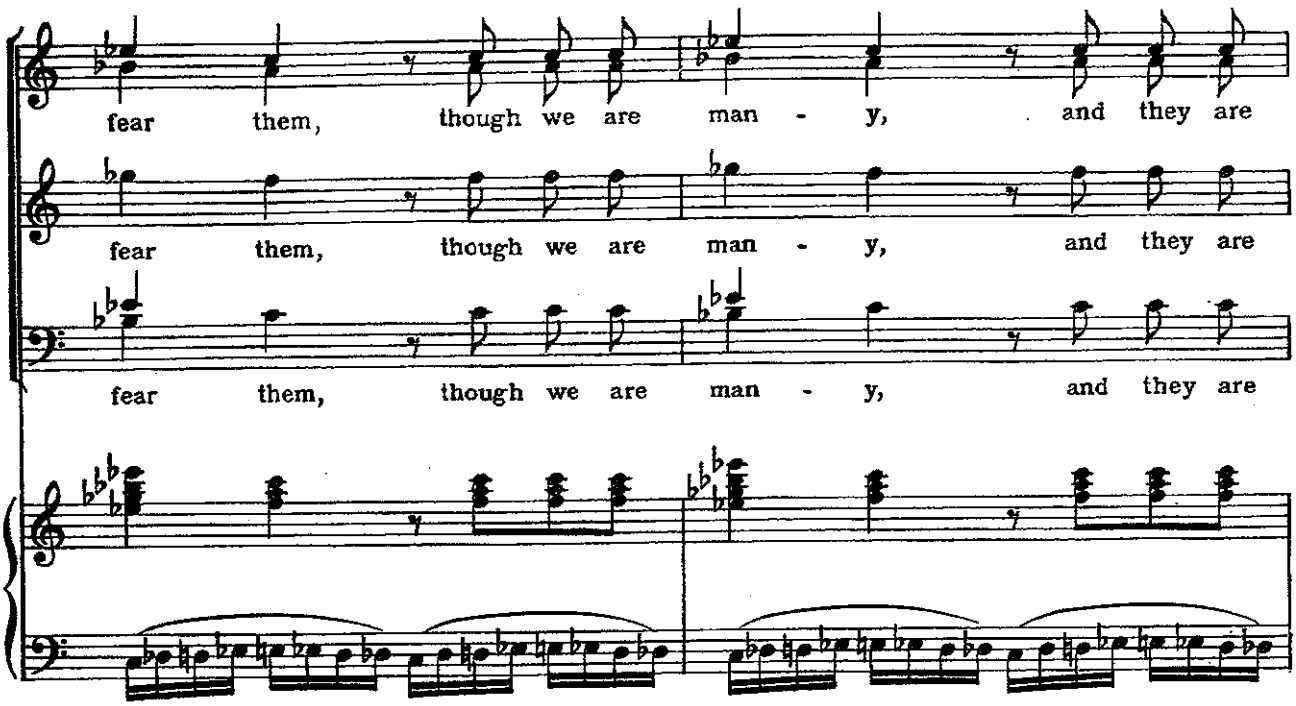

It is fear.
f
house. For fear of the mines and the pri-sons, And the
house. For fear of the mines and the pri-sons, And the
house. For fear of the mines and the pri-sons, And the
f

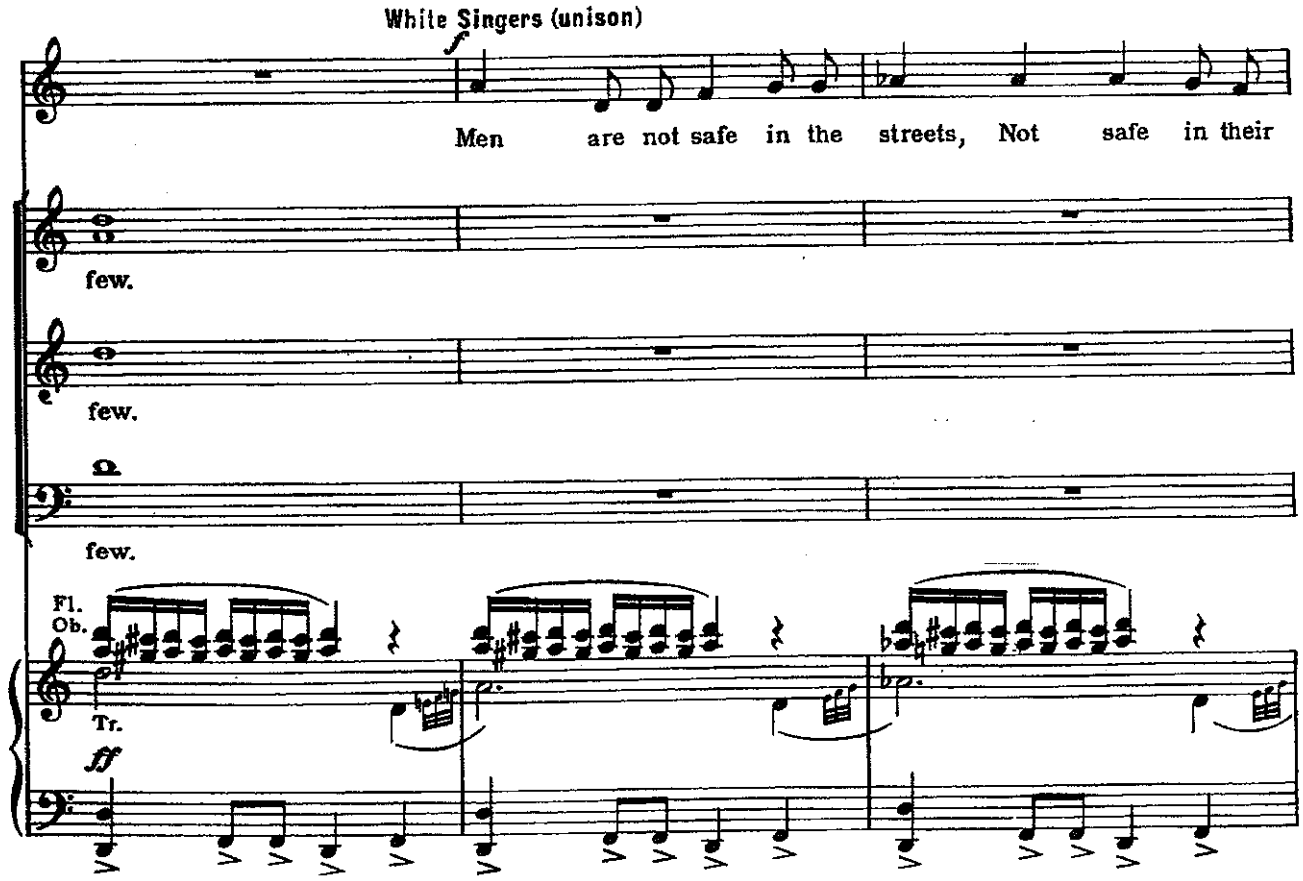

cell from which there is no re - turn! Yes we fear them, Though we are
cell from which there is no re - turn! Yes we fear them, Though we are
cell from which there is no re - turn! Yes we fear them, Though we are
White Singers
p (unison)
Who can lie
man - y and they are few.
man - y and they are few.
man - y and they are few.
Vl.
Vc.
(r.h.)
(l.h.)
p

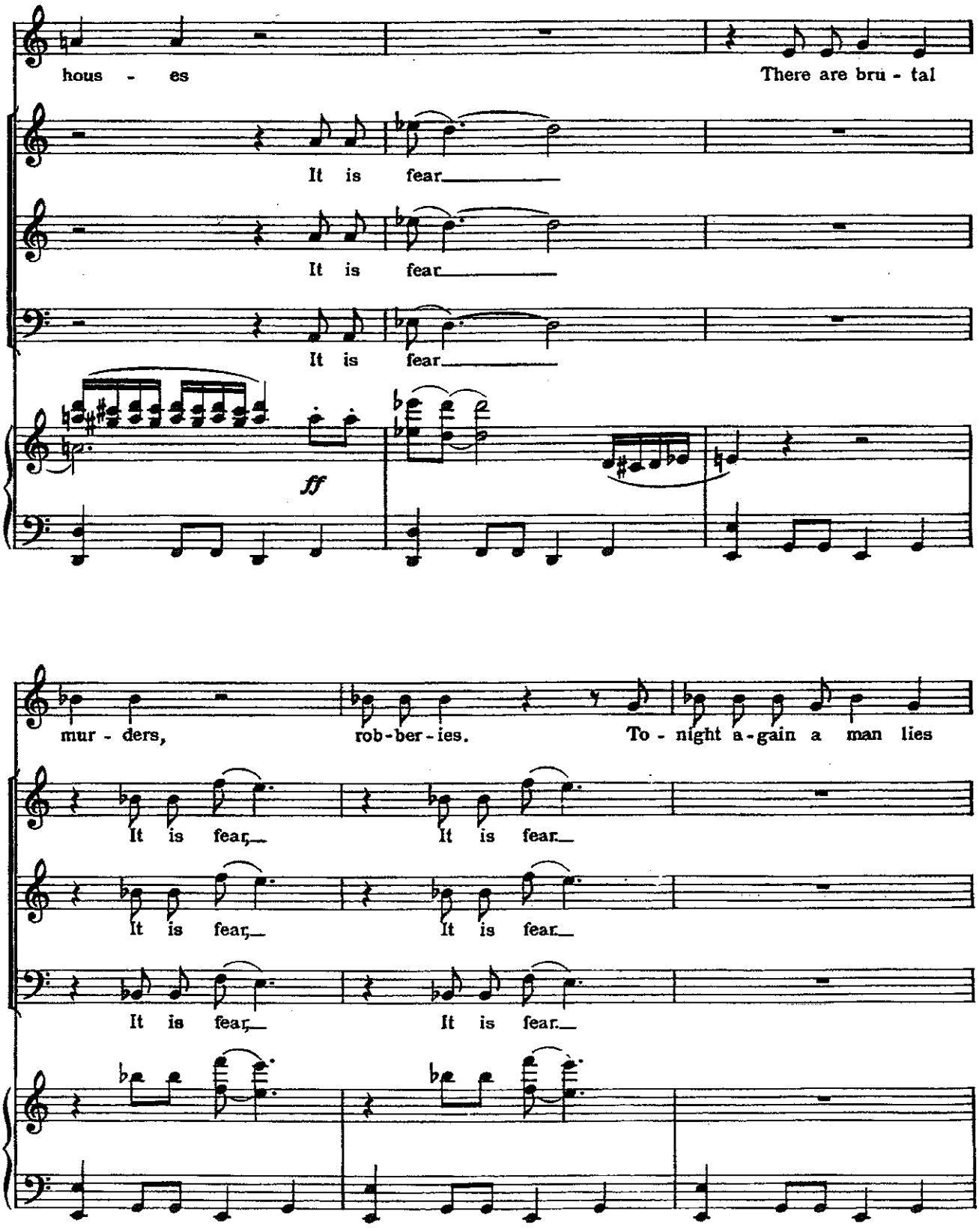

White Singers (unison)
peace-ful - ly a - bed when the dark with - out win - dow is
troub - led by those who hate you for what you
are and what you do?

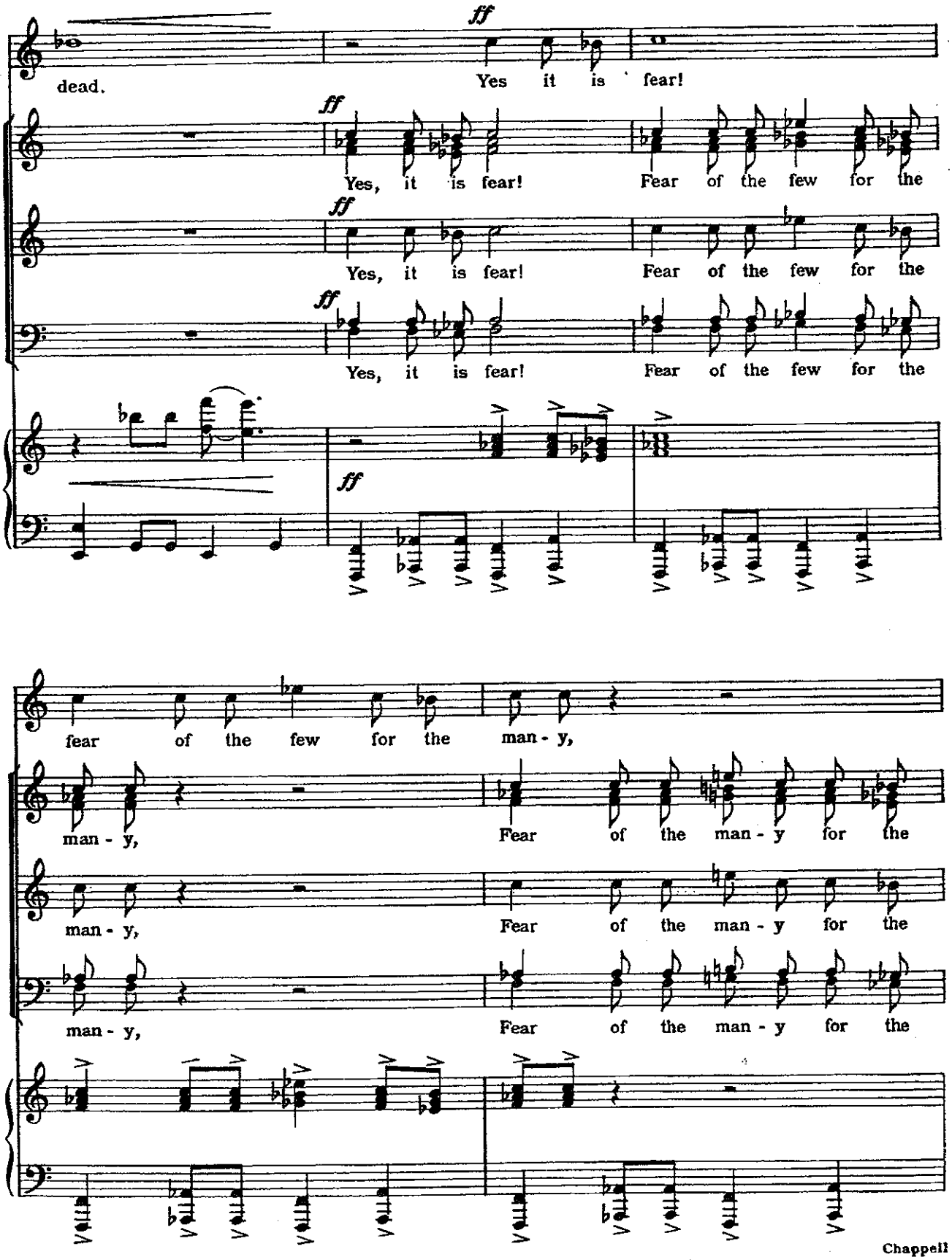

Negro Singers
SOP. & ALTO p
You think you know what it is to
TENOR p
You think you know what it is to
BASS p
You think you know what it is to
p
fear? Or to hate?
fear? Or to hate?
fear? Or to hate?

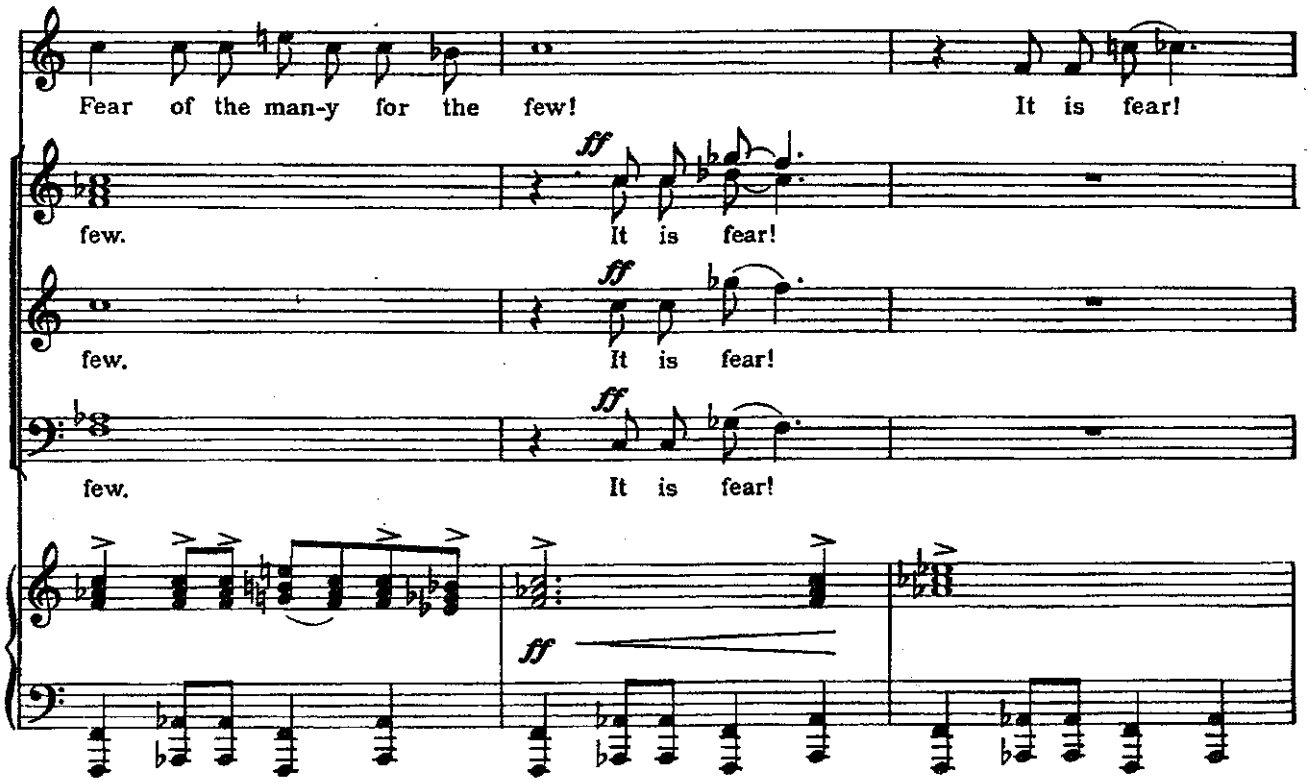

cresc. poco a poco
What is there you have not ta - ken from
cresc. poco a poco
What is there you have not ta - ken from
cresc. poco a poco
What is there you have not ta - ken from
cresc. poco a poco
us ex - cept hate and fear? Yes, we
us ex - cept hate and fear? Yes, we
us ex - cept hate and fear? Yes, we
f
f
f
f

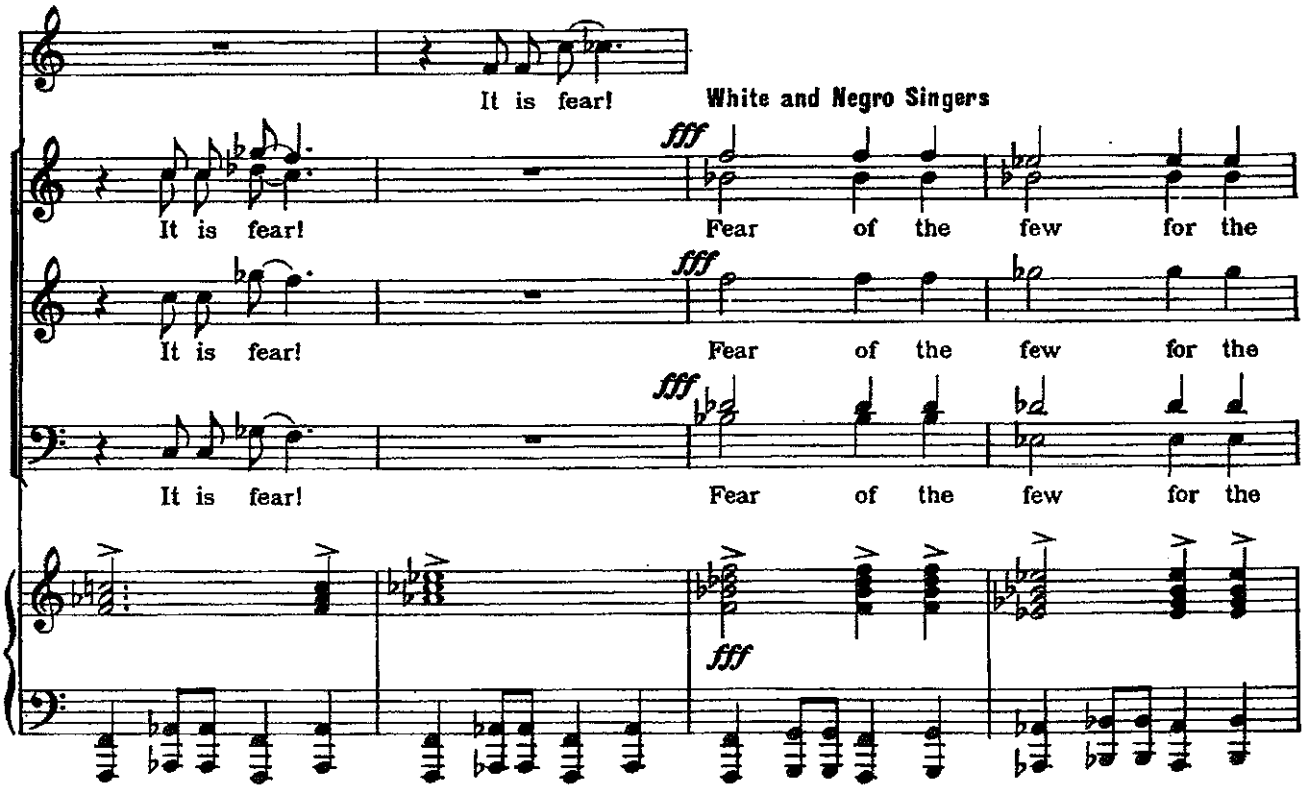

fear them, though we are man - y, and they are
fear them, though we are man - y, and they are
fear them, though we are man - y, and they are


White Singers (unison)
Men are not safe in the streets, Not safe in their
few.
few.
few.
Fl.
Ob.
Tr.

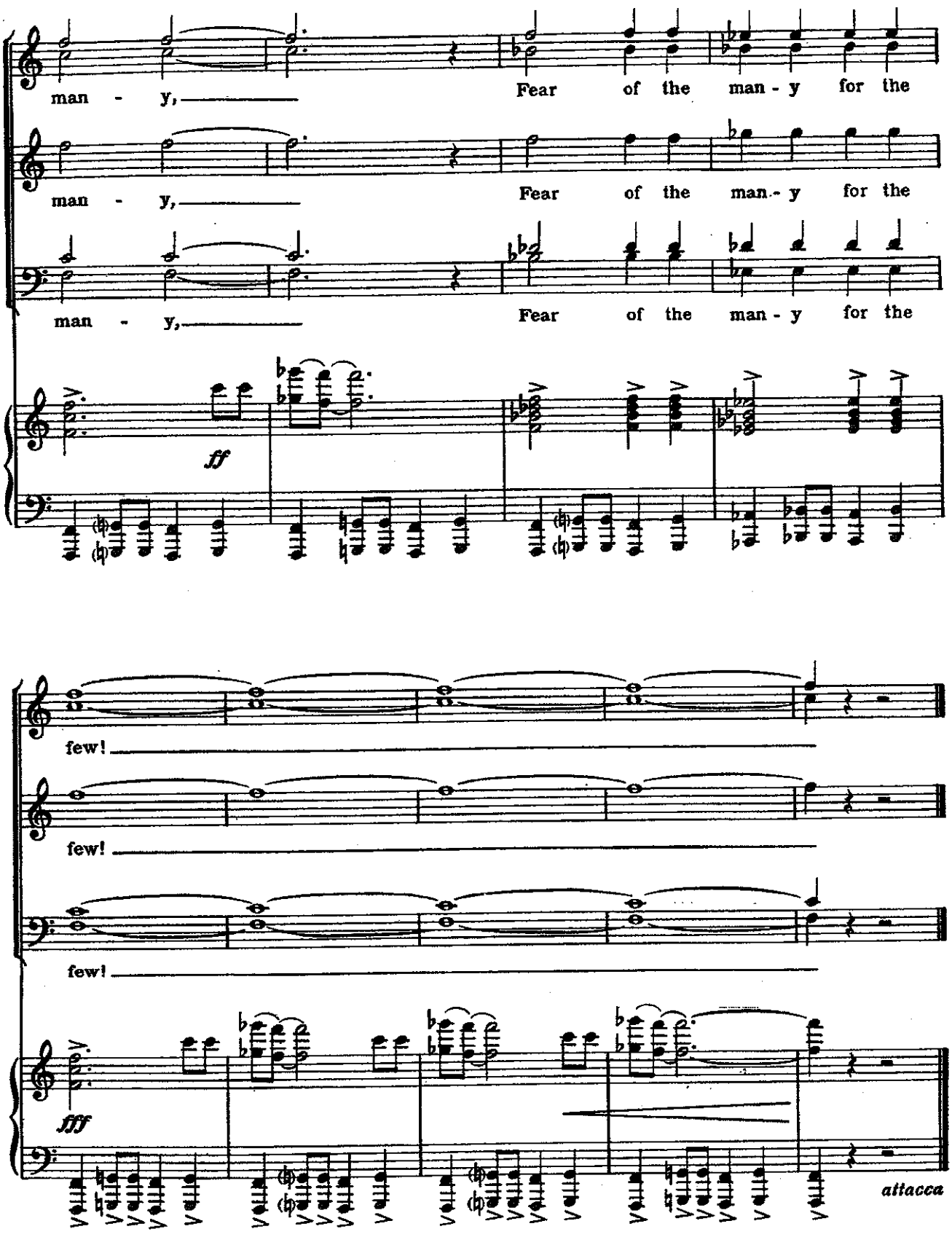

hous - es
There are bru - tal
It is fear
It is fear
It is fear
ff
mur - ders,
rob-ber-ies.
To - night a-gain a man lies
It is fear,
It is fear.
It is fear,
It is fear.
It is fear,
It is fear.


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


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

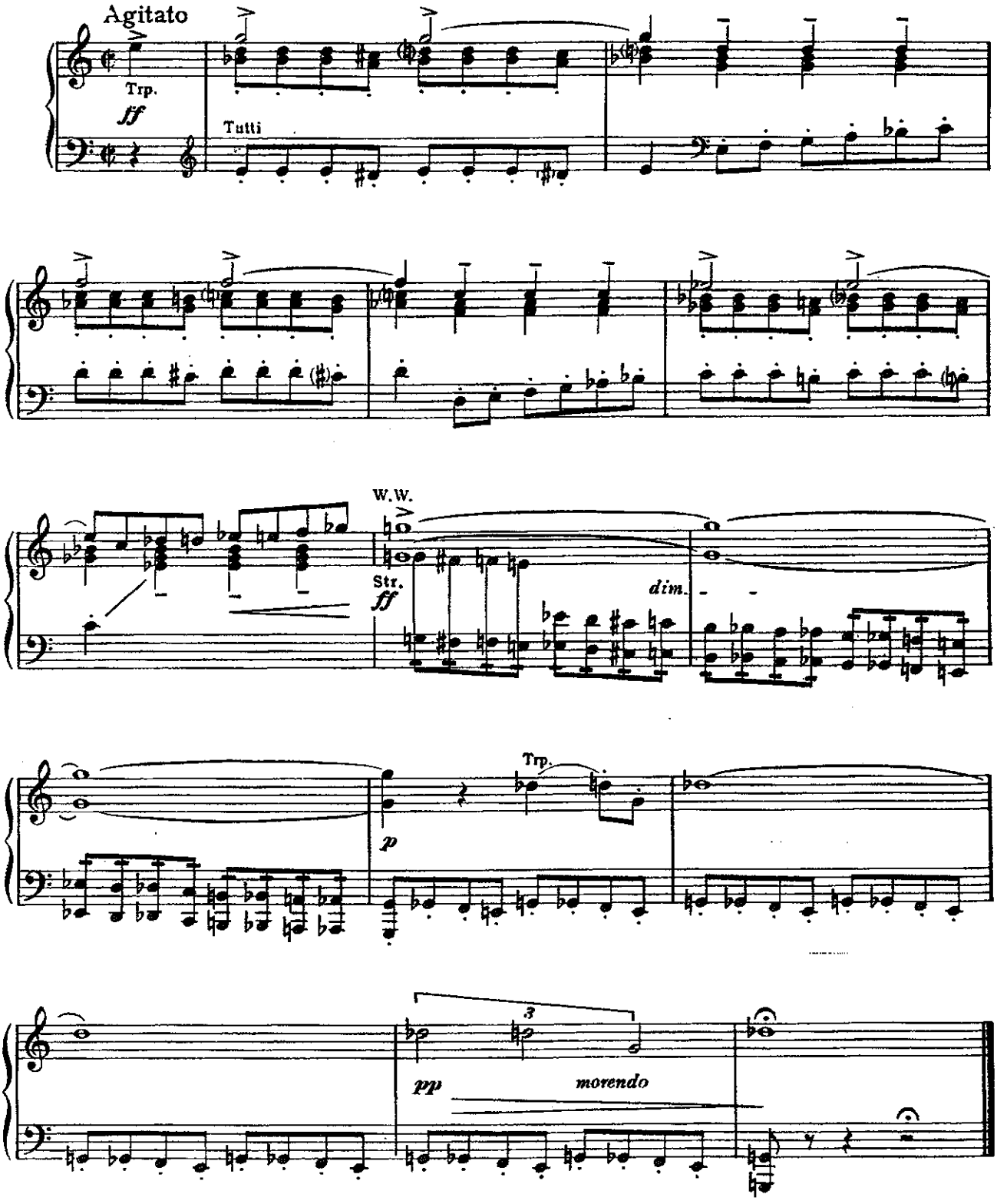

It is fear!
White and Negro Singers
It is fear! Fear of the few for the
It is fear! Fear of the few for the
It is fear! Fear of the few for the
fff
fff
fff
fff

Chappell


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
few!
few!
few!
fff
attacca

Change of Scene

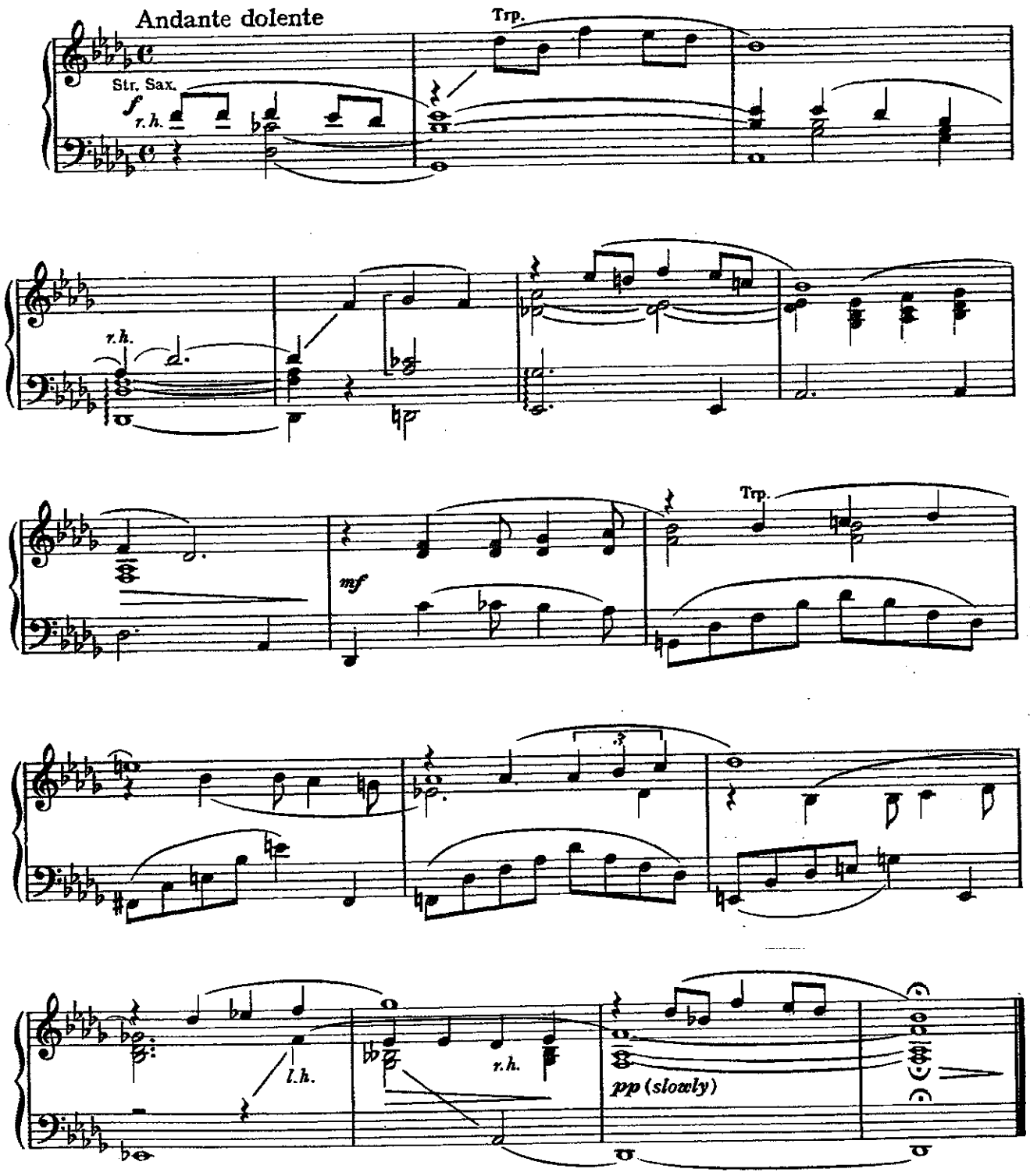
No. 13



Change of Scene

No.14

cue: **Stephen:** Stay well, my child.
Absalom: Go well, my father.



No. 15

Lost in the Stars

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

Andante espressivo

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.

Cl.

pp

Str.

Stephen
I don't know, Alex.

p

Be - fore Lord God made the sea and the land, He held all the stars in the palm of his hand, And they ran through his fin-gers like grains of sand, And one lit - tle star fell a - lone. Then the

Cl. Str.

Trp.

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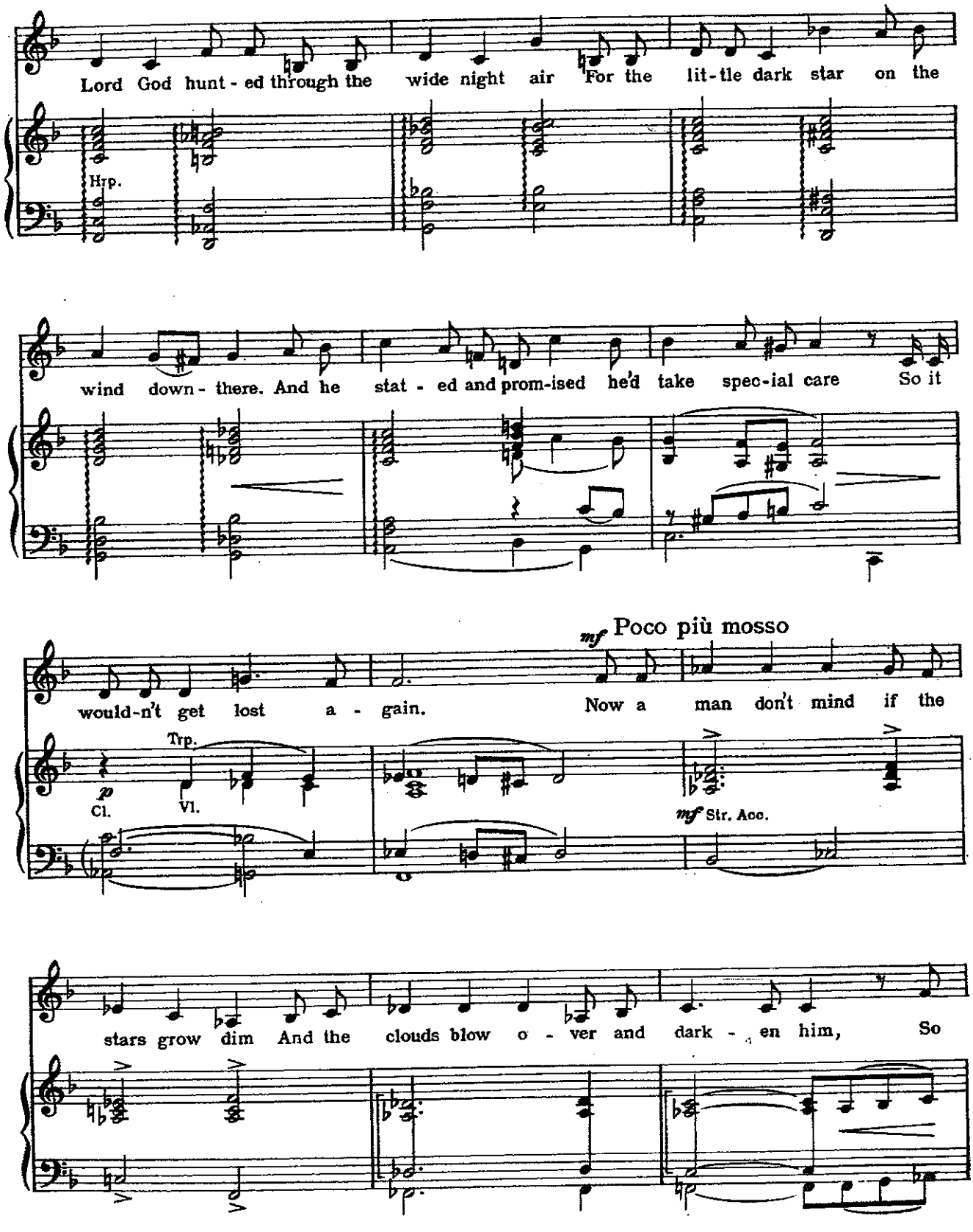
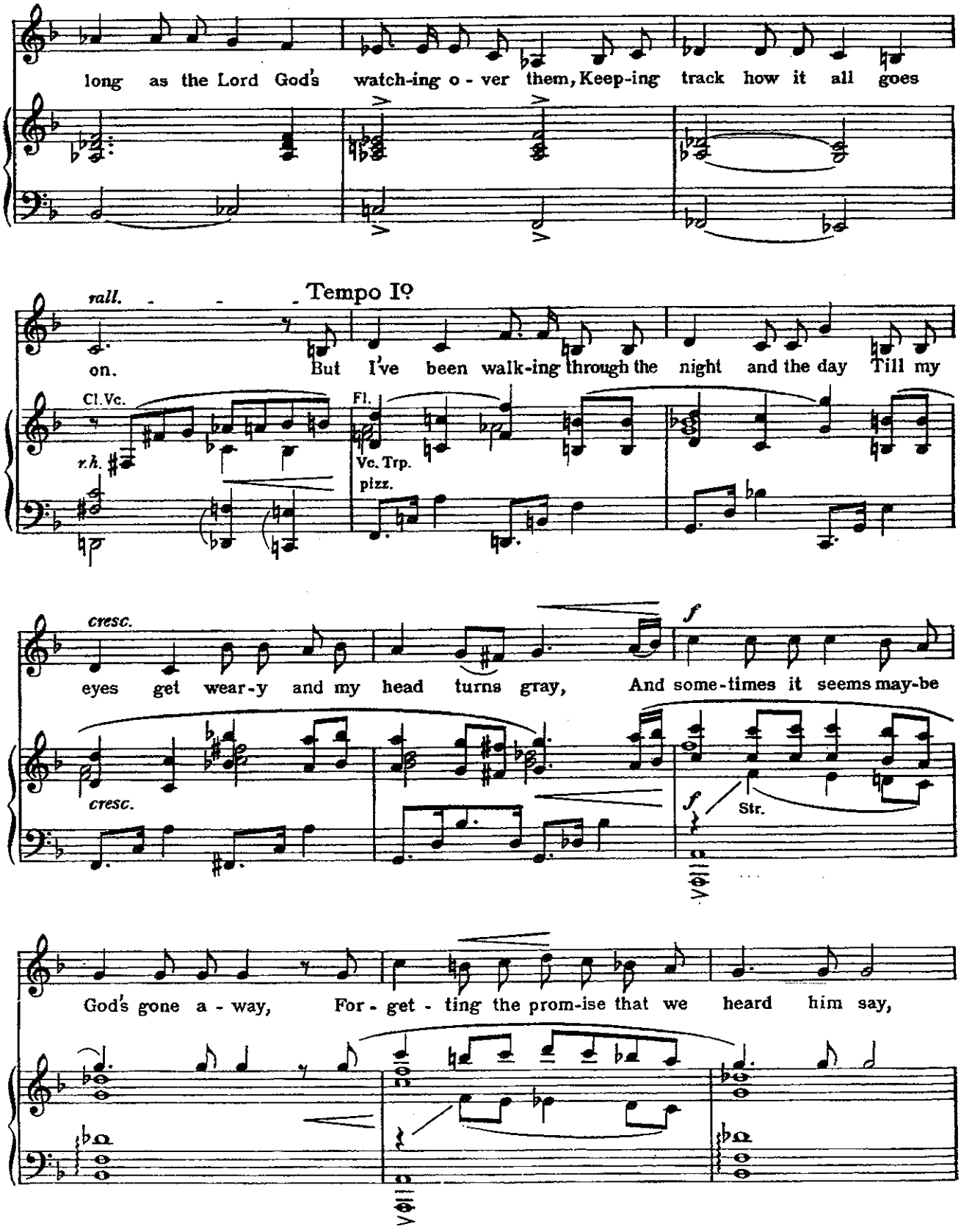
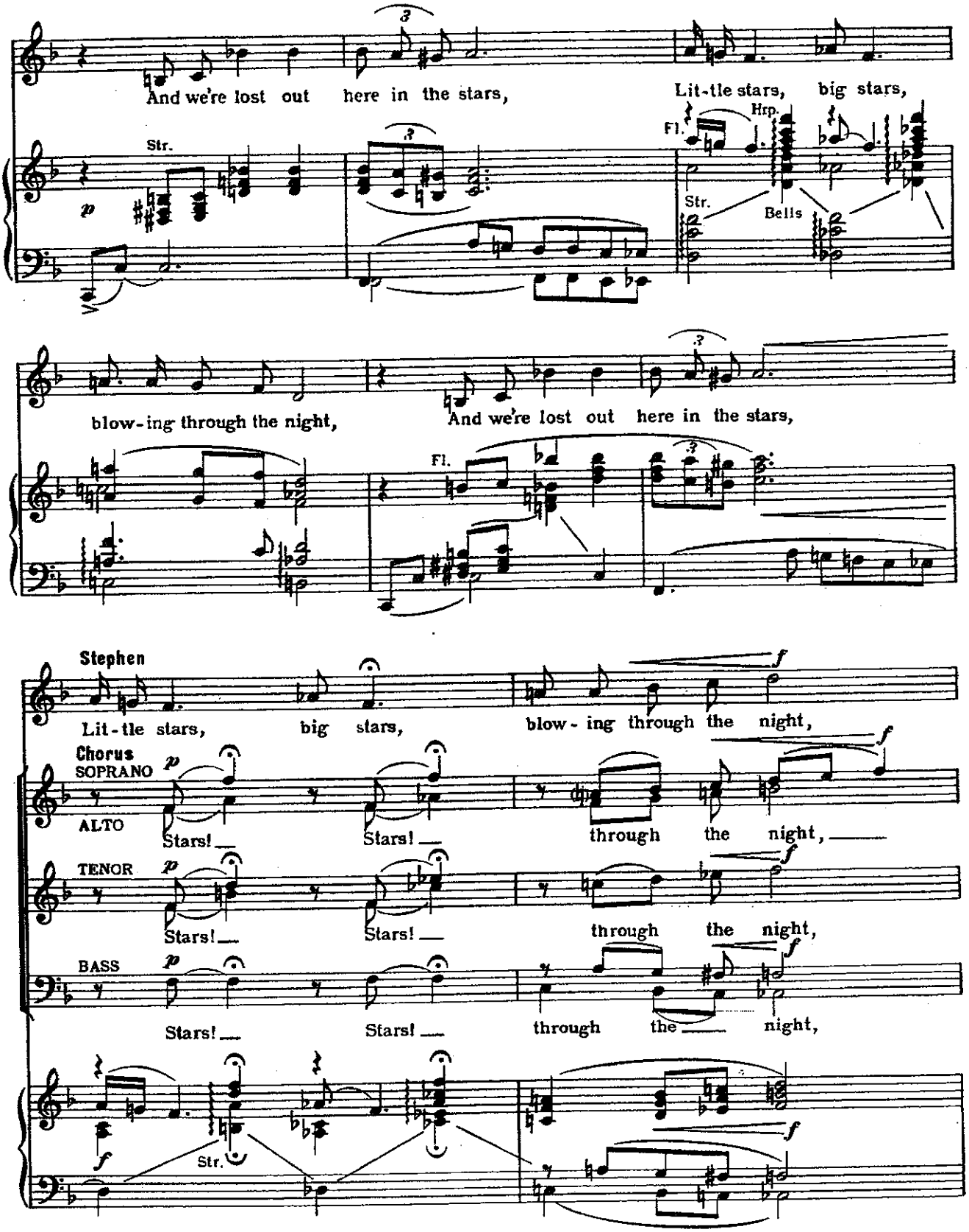
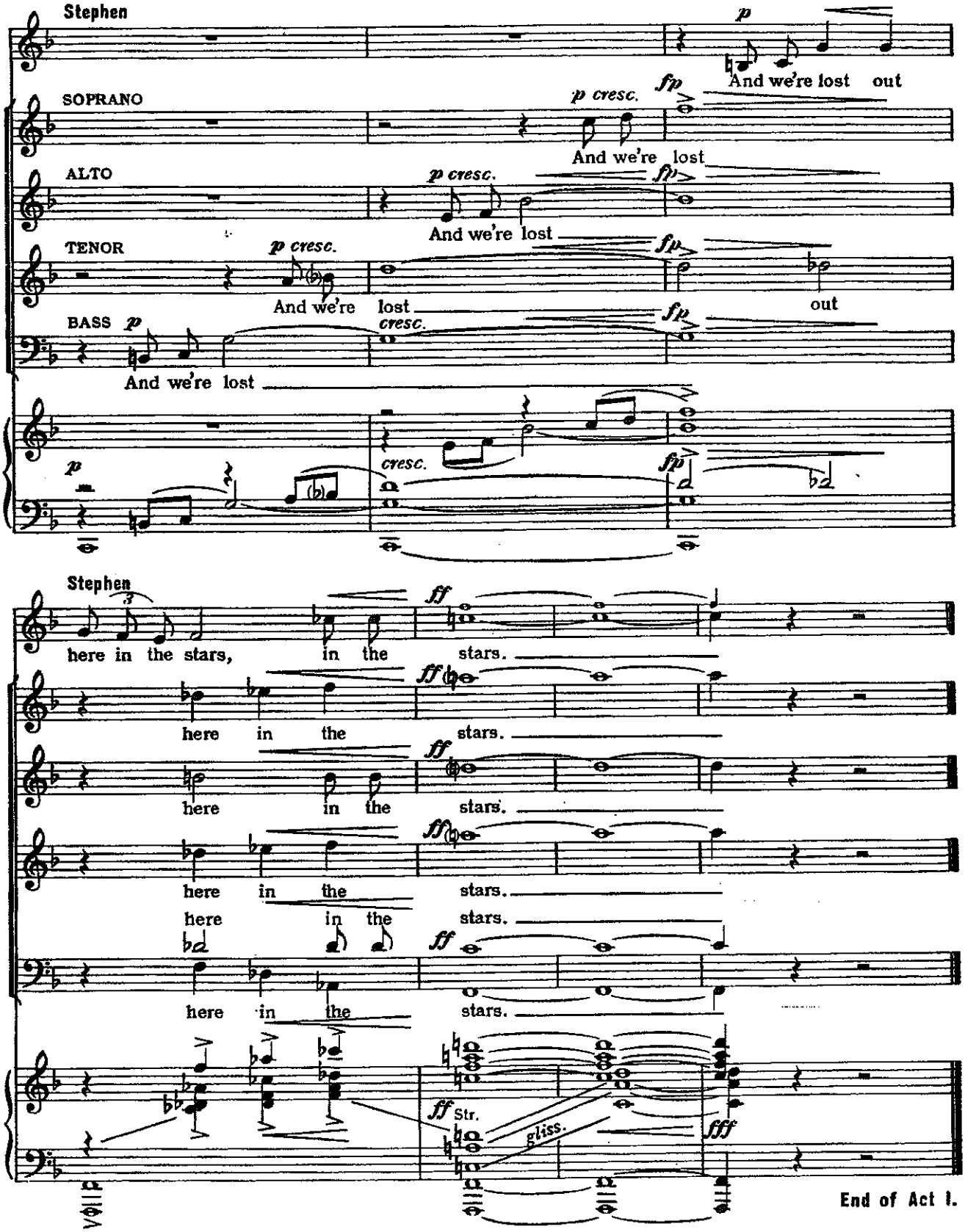

Lord God hunt - ed through the wide night air For the lit - tle dark star on the
Hrp.
wind down - there. And he stat - ed and prom-ised he'd take spec-ial care So it
mf Poco più mosso
would-n't get lost a - gain. Now a man don't mind if the
Trp.
p
Cl.
Vl.
mf Str. Acc.
stars grow dim And the clouds blow o - ver and dark - en him, So

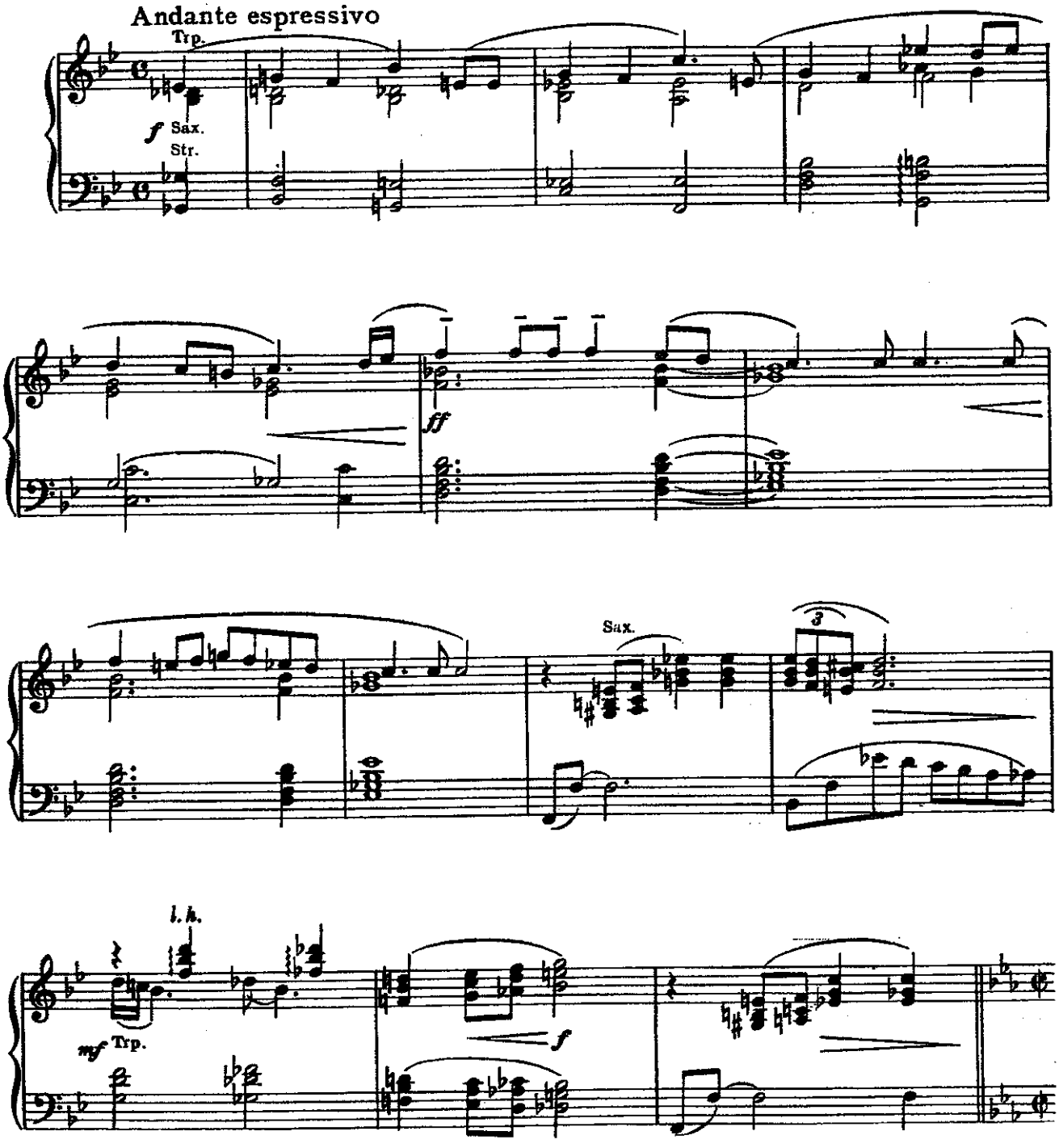

long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes
rall.
Tempo I°
on. But I've been walk-ing through the night and the day Till my
Cl. Vc.
r.h.
Fl.
Vc. Trp.
pizz.
cresc.
eyes get wear-y and my head turns gray, And some-times it seems may-be
cresc.
f
Str.
God's gone a - way, 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,
Fl.
Hrp.
Str.
Str.
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
ALTO
TENOR
BASS
Stars! Stars! through the night,
Stars! Stars! through the night,
Stars! Stars! through the night,
Str.

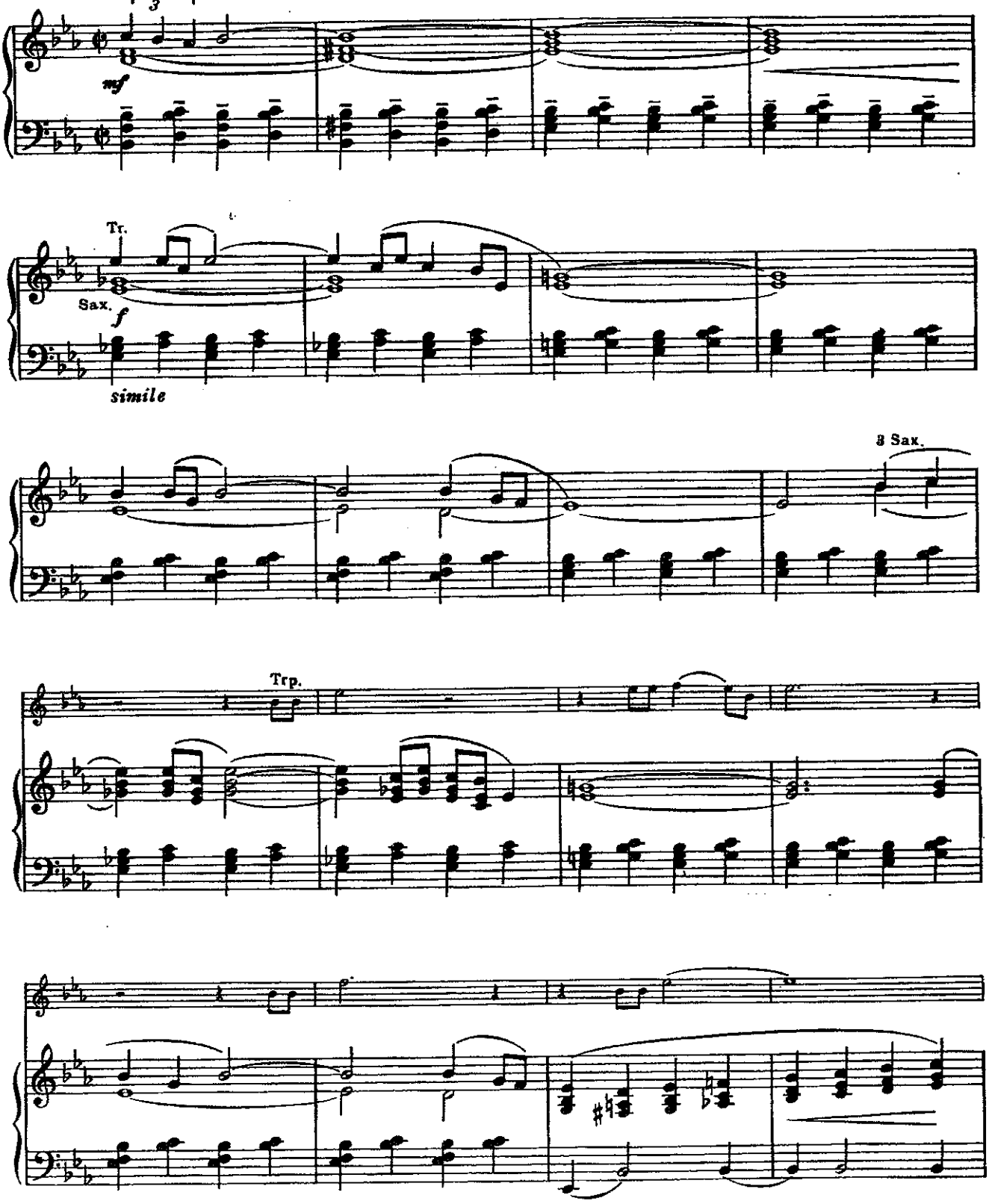

Stephen
p
And we're lost out
SOPRANO
p cresc.
fp
And we're lost
ALTO
p cresc.
fp
And we're lost
TENOR
p cresc.
fp
And we're lost
out
BASS
p
cresc.
fp
And we're lost
p
cresc.
fp
Stephen
ff
here in the stars, in the stars.
ff
here in the stars.
ff
here in the stars.
ff
here in the stars.
here in the stars.
ff
here in the stars.
ff Str.
gliss.
fff
End of Act I.

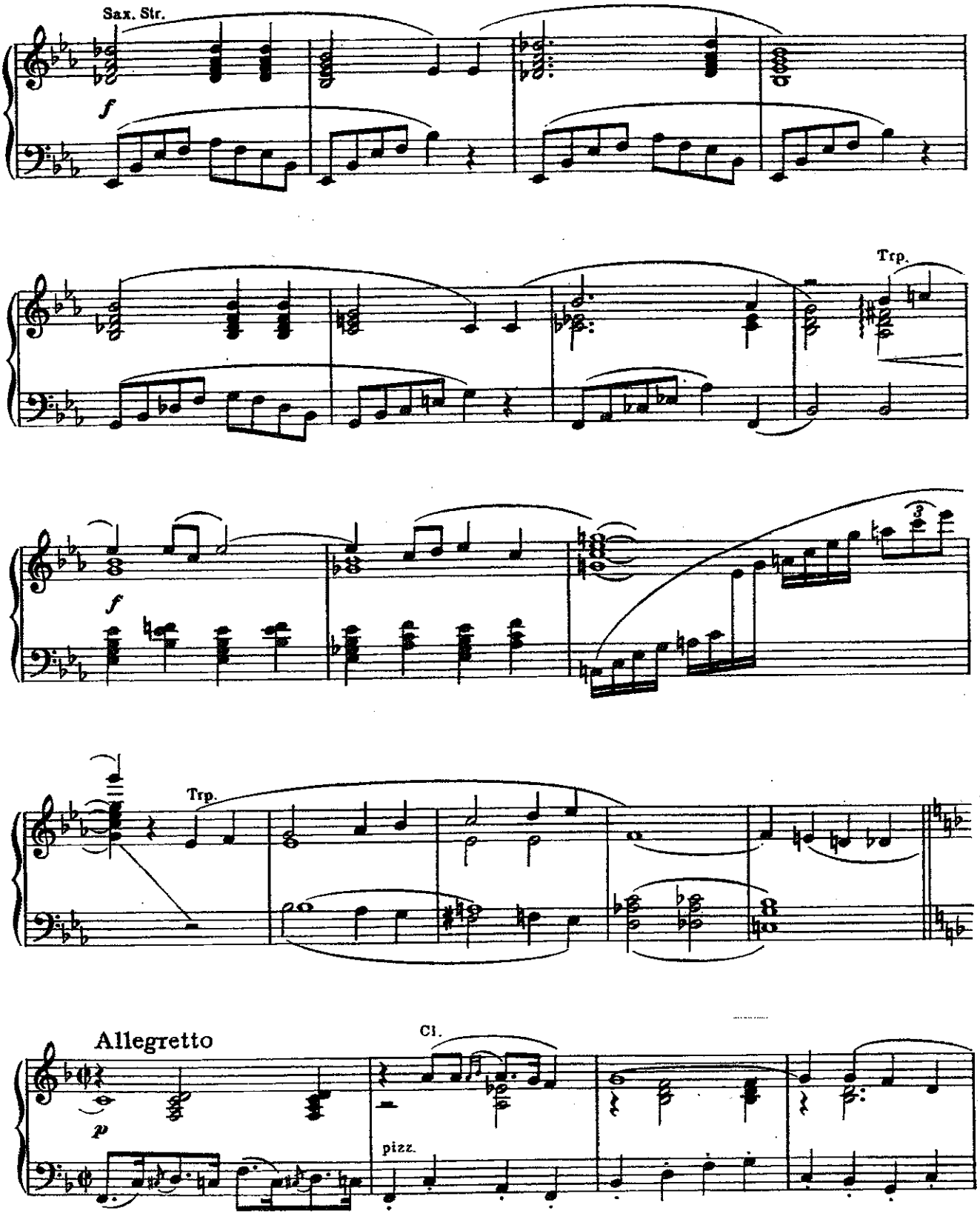
Entr'act

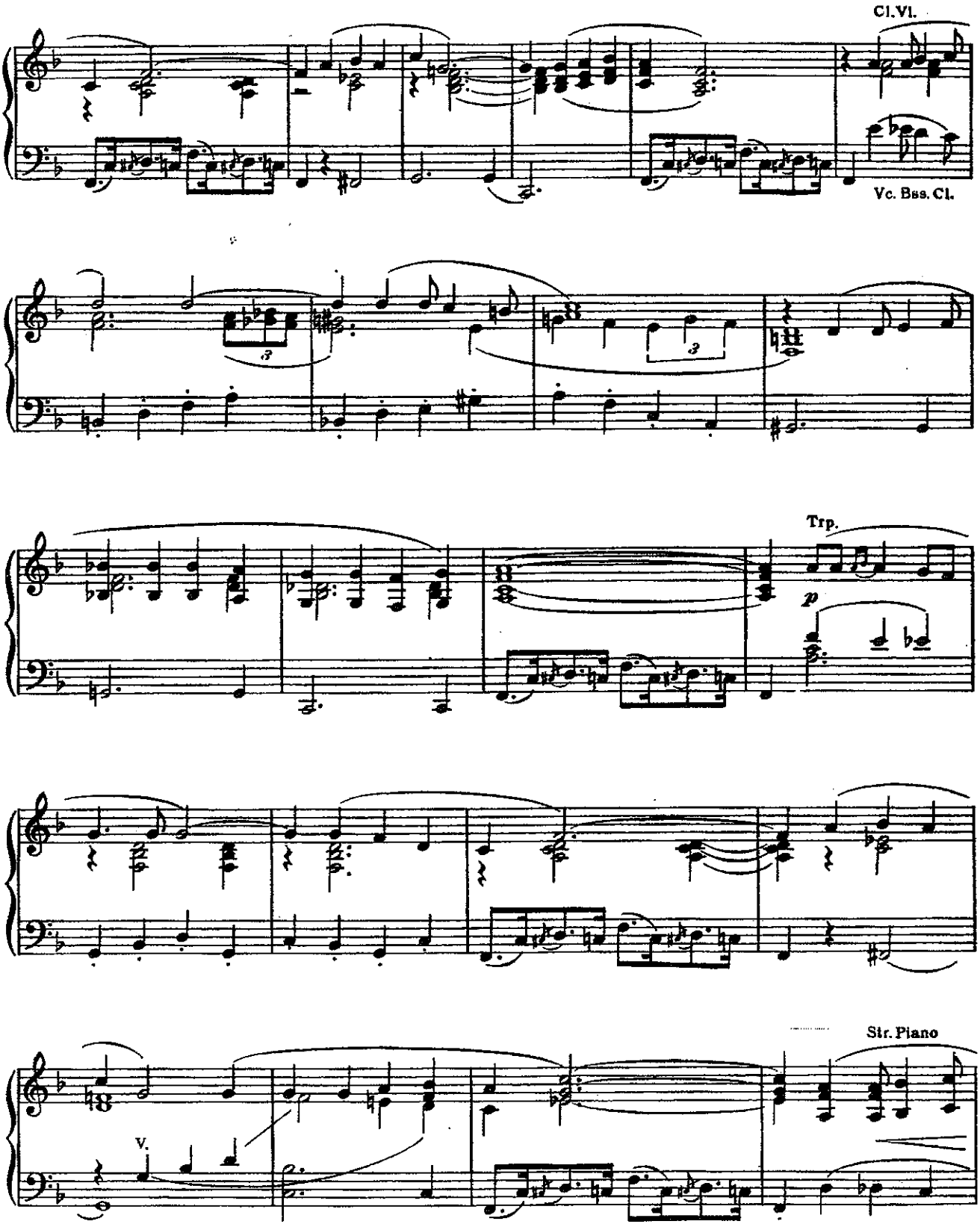
No. 16

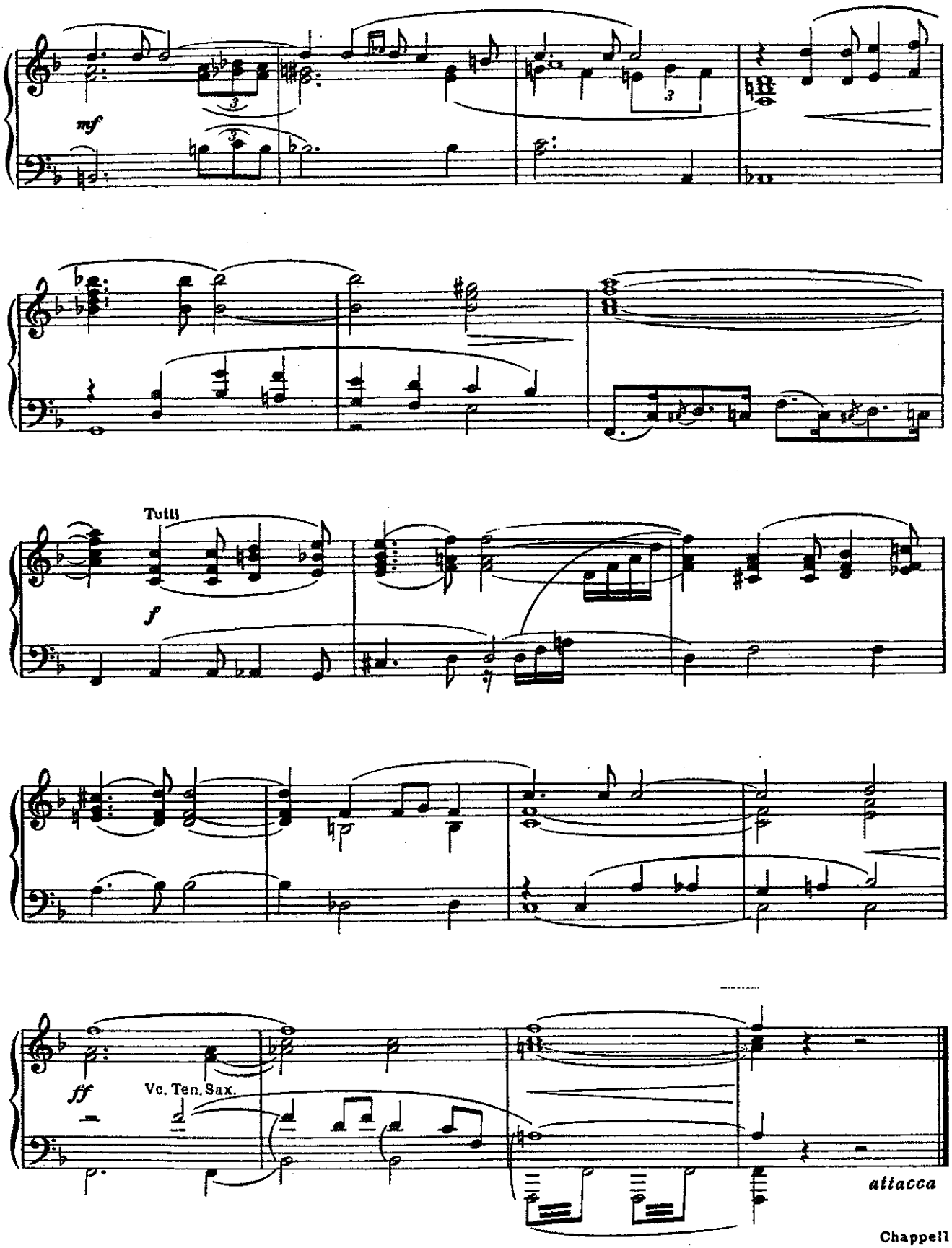


Doppio movimento



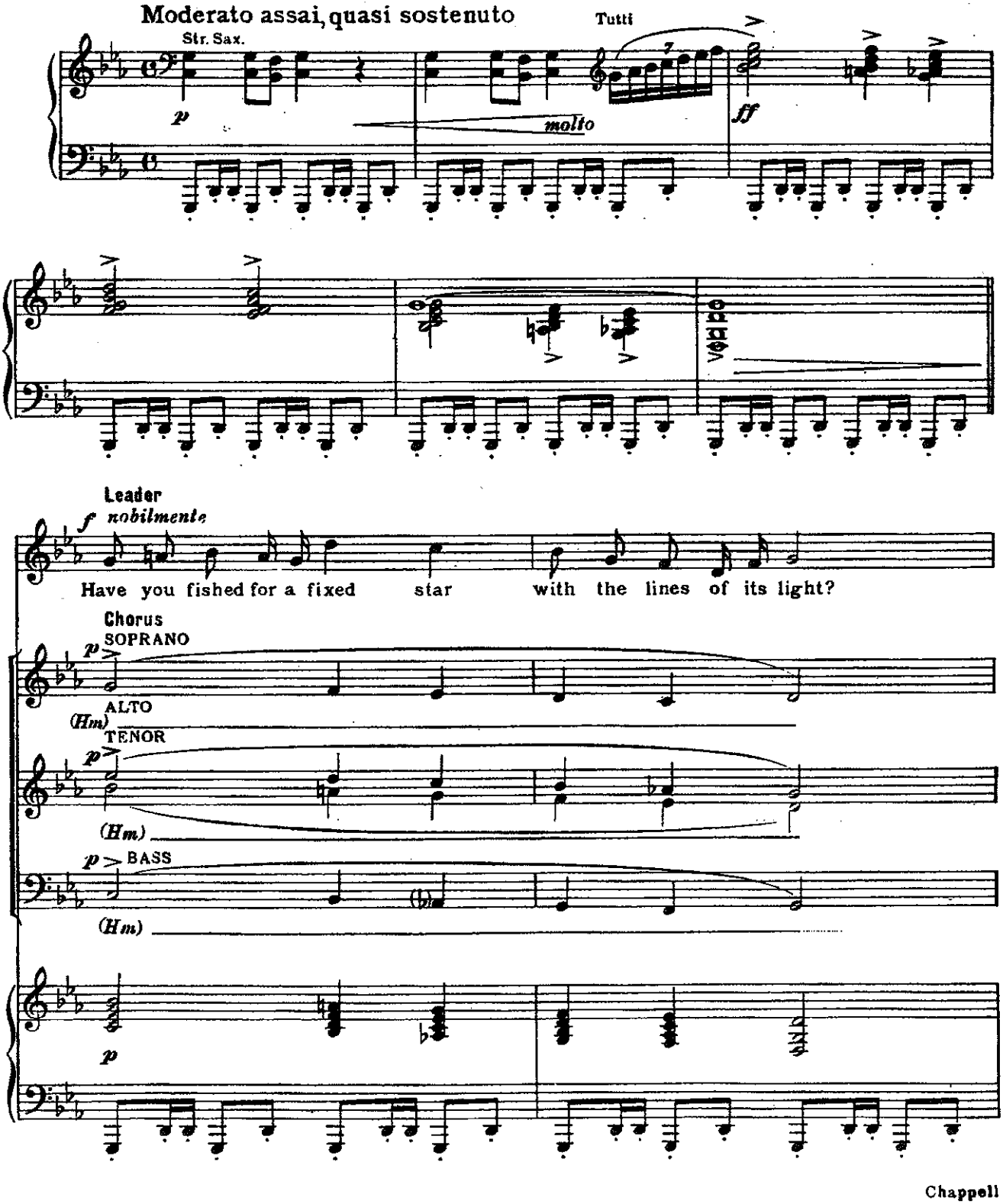

Sax. Str.
f
Trp.
f
3
Trp.
Allegretto
Cl.
p
pizz.

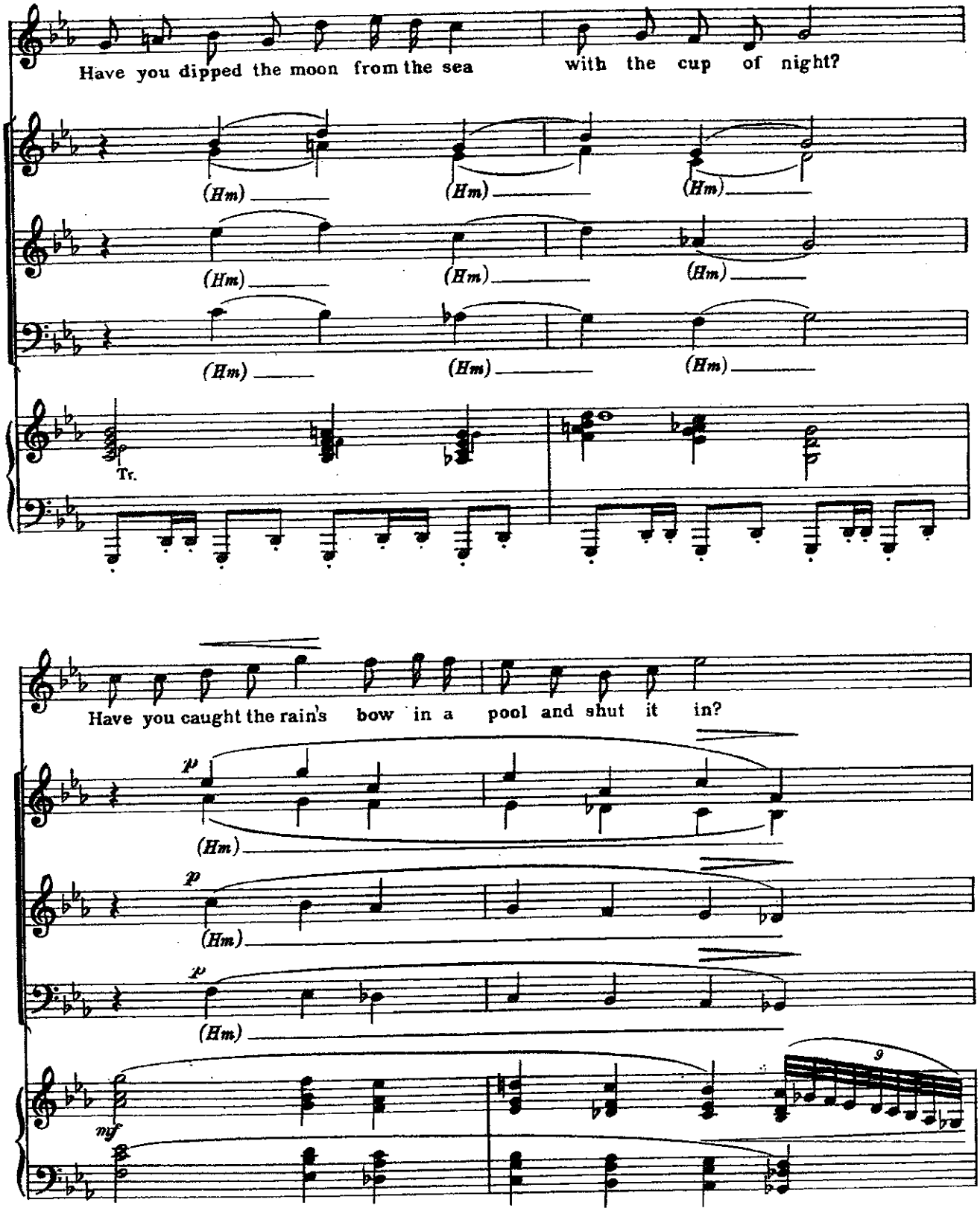

Cl.Vl.
Vc. Bss. Cl.
Trp.
p
Str. Piano
V.

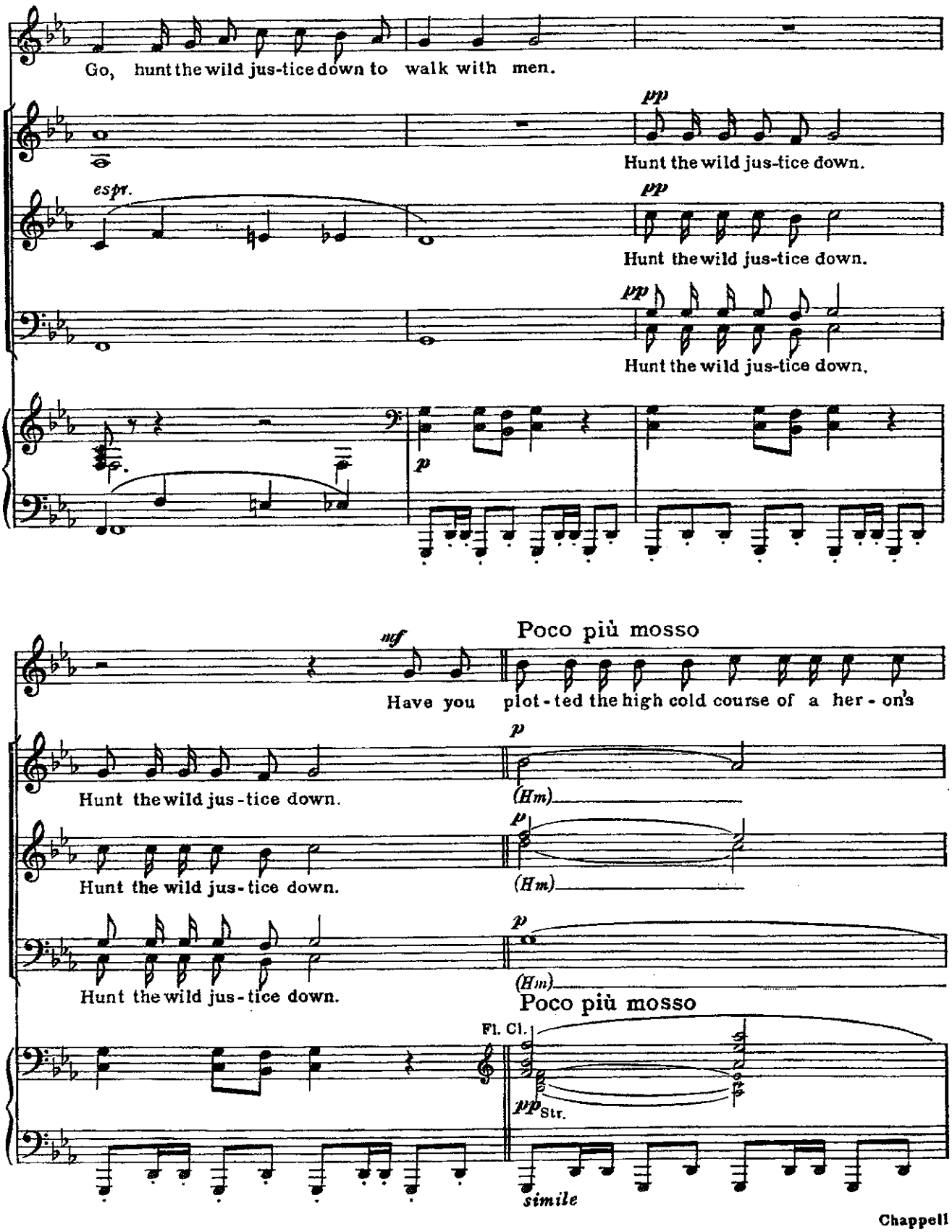

mf
Tutti
f
ff
Vc. Ten. Sax.
attacca

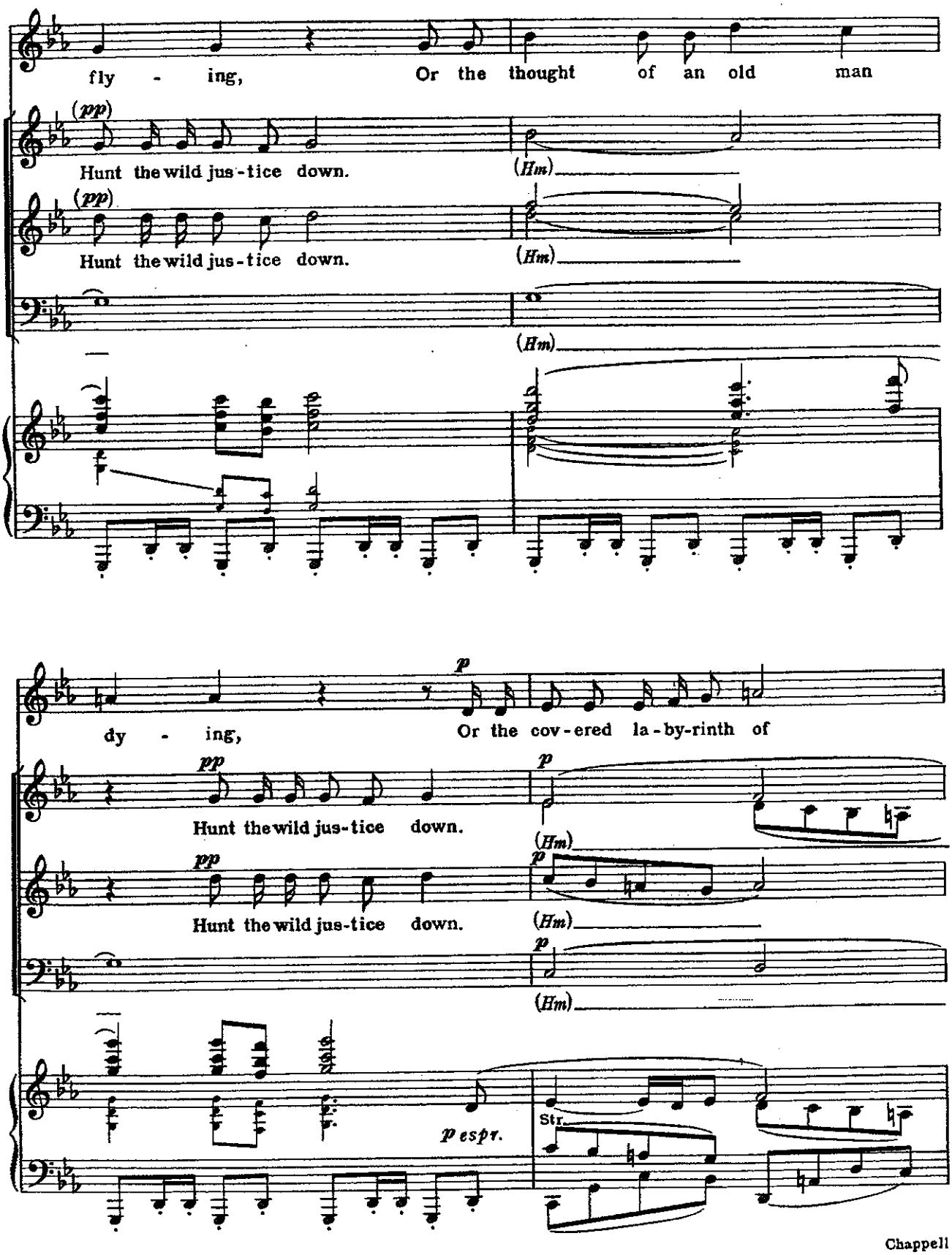
The Wild Justice

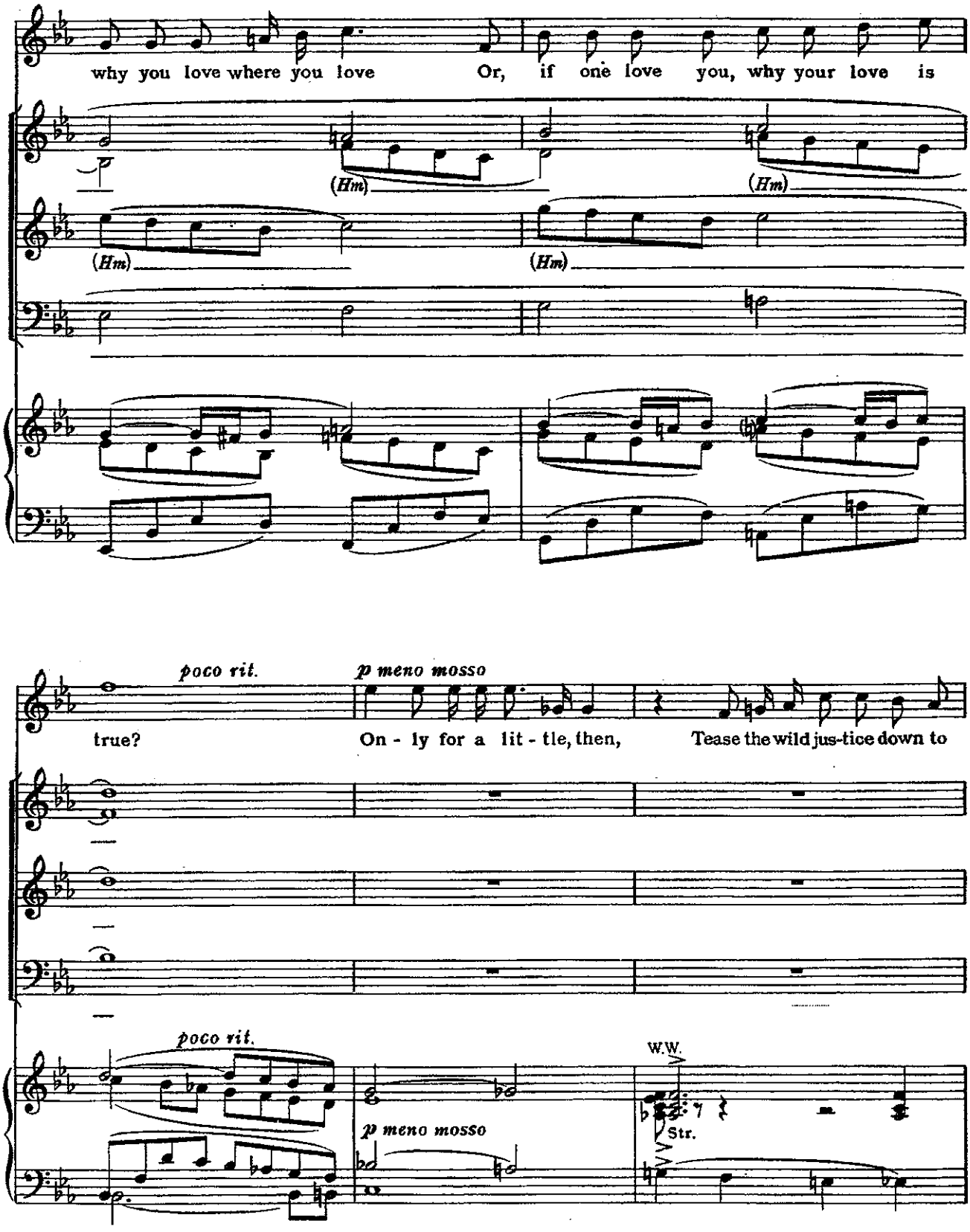
No. 17

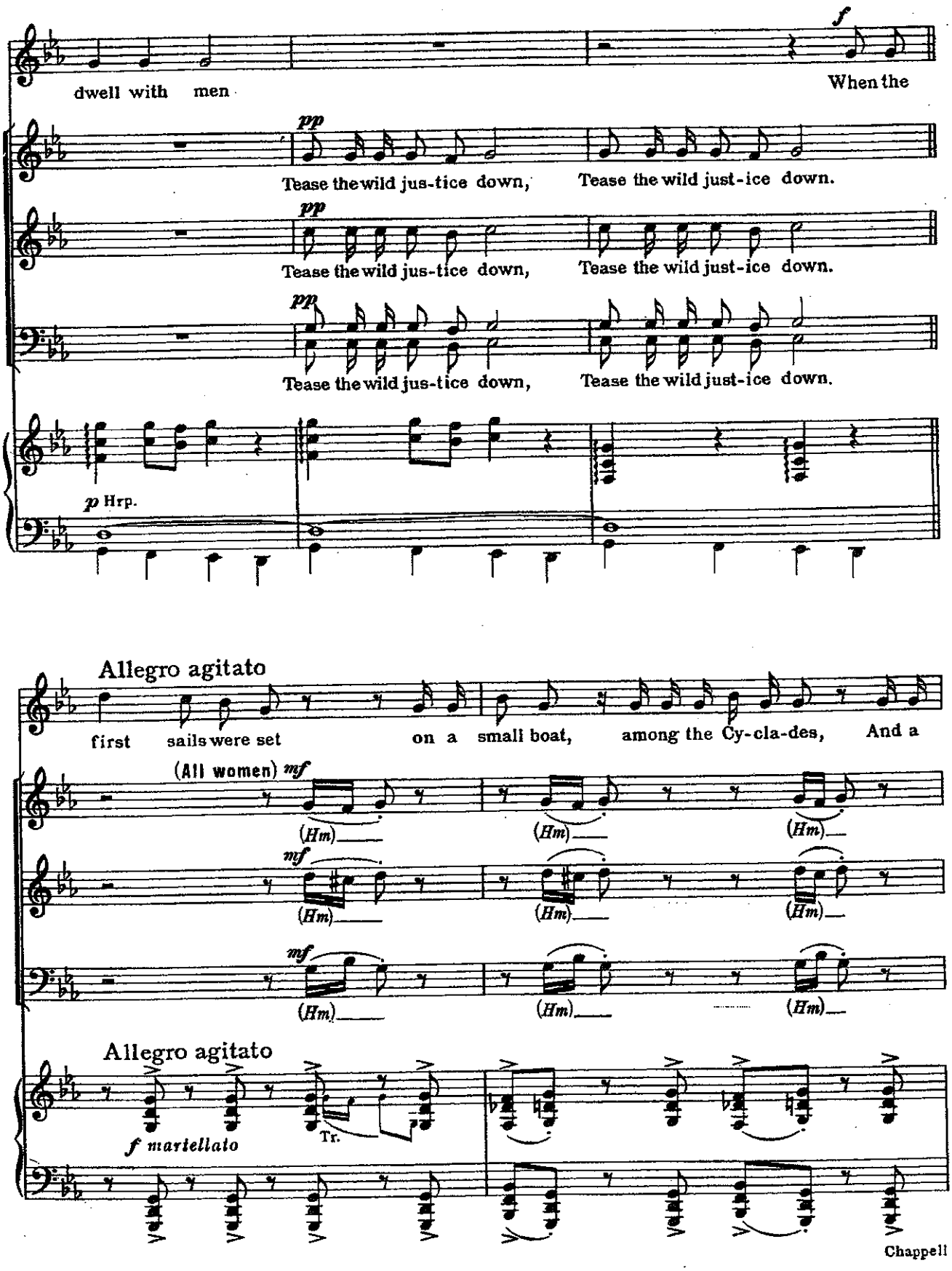



Have you dipped the moon from the sea with the cup of night?
(Hm)
Tr.
Have you caught the rain's bow in a pool and shut it in?
p
mf

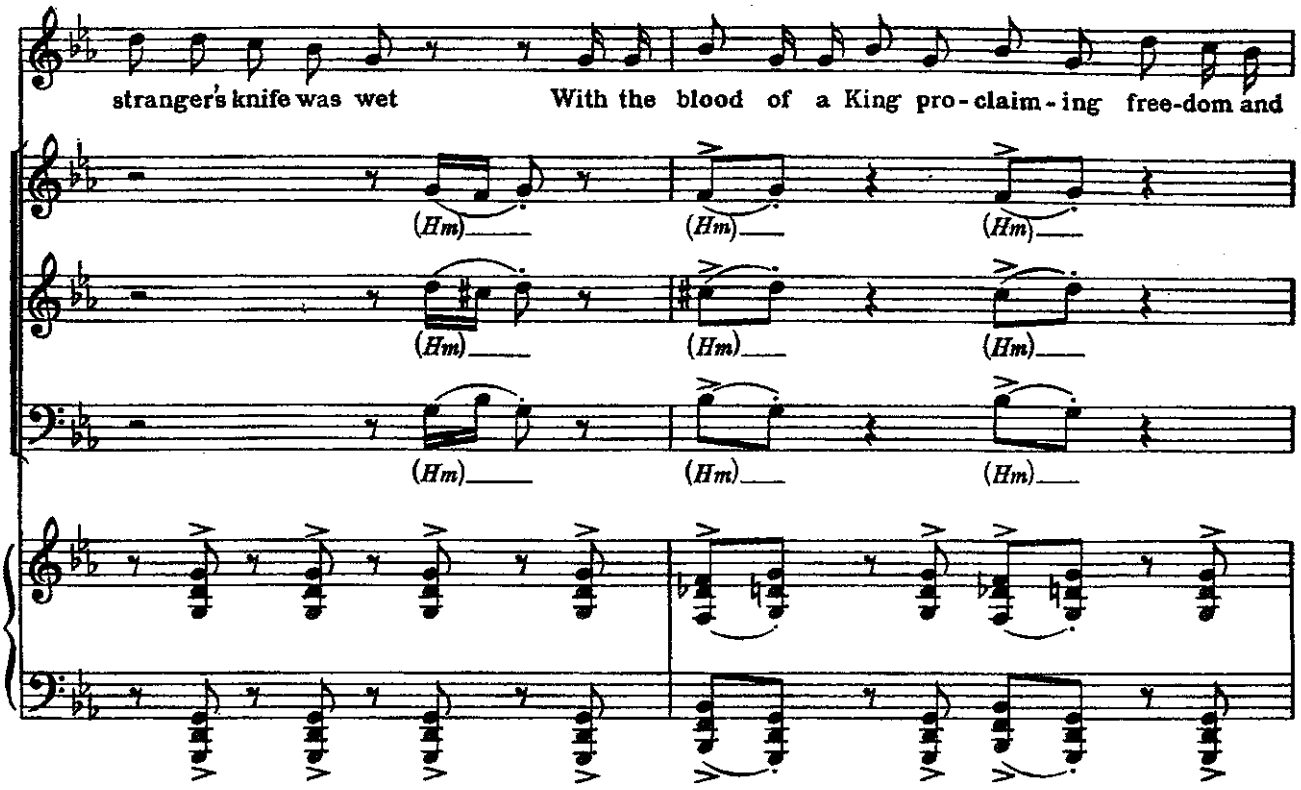

Go, hunt the wild jus-tice down to walk with men.
pp
Hunt the wild jus-tice down.
espr.
pp
Hunt the wild jus-tice down.
pp
Hunt the wild jus-tice down.
p
mf
Poco più mosso
Have you plot-ted the high cold course of a her-on's
p
Hunt the wild jus-tice down.
(Hm)
p
Hunt the wild jus-tice down.
(Hm)
p
Hunt the wild jus-tice down.
(Hm)
Poco più mosso
Fl. Cl.
pp Str.
simile

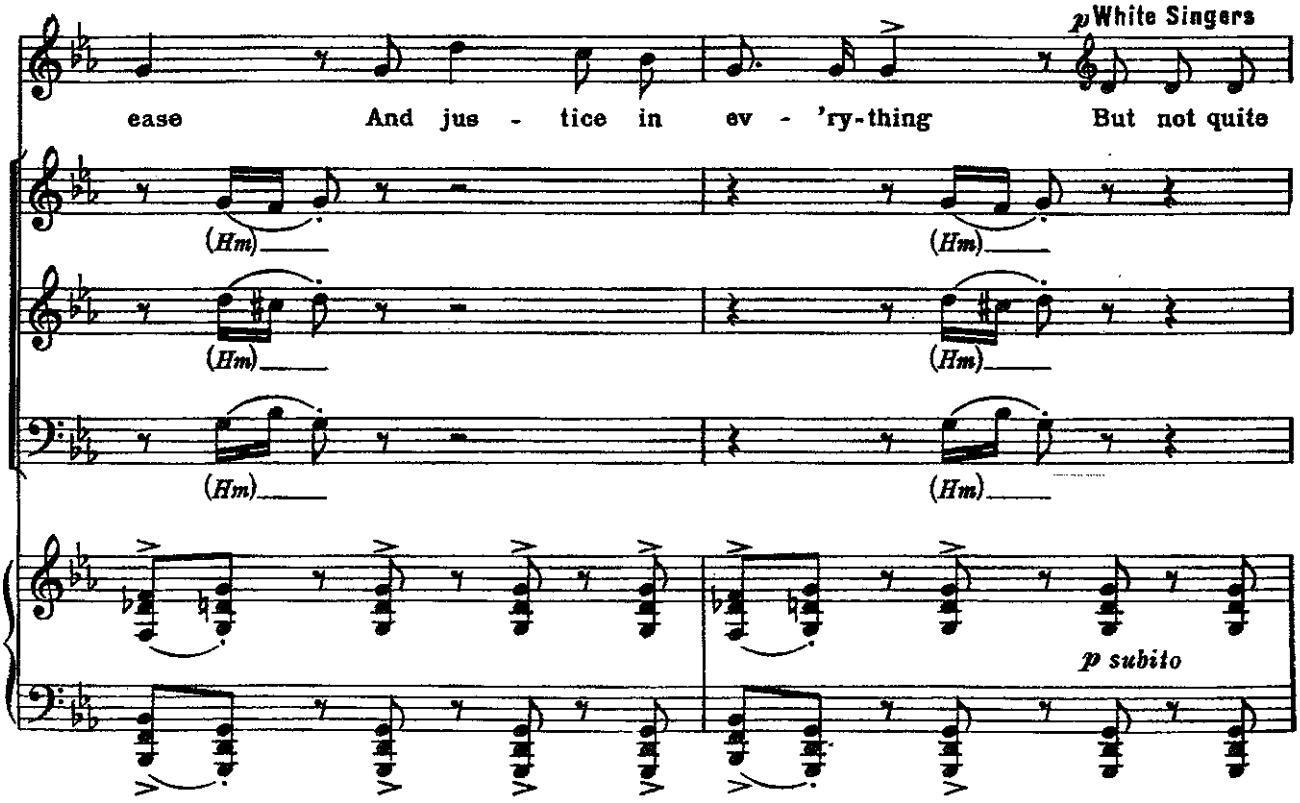

fly - ing, Or the thought of an old man
(pp)
Hunt the wild jus-tice down.
(Hm)
(pp)
Hunt the wild jus-tice down.
(Hm)
(Hm)
p
dy - ing, Or the cov-ered la-by-rinth of
pp
Hunt the wild jus-tice down.
p
(Hm)
pp
Hunt the wild jus-tice down.
p
(Hm)
p
(Hm)
p espr.
Str.

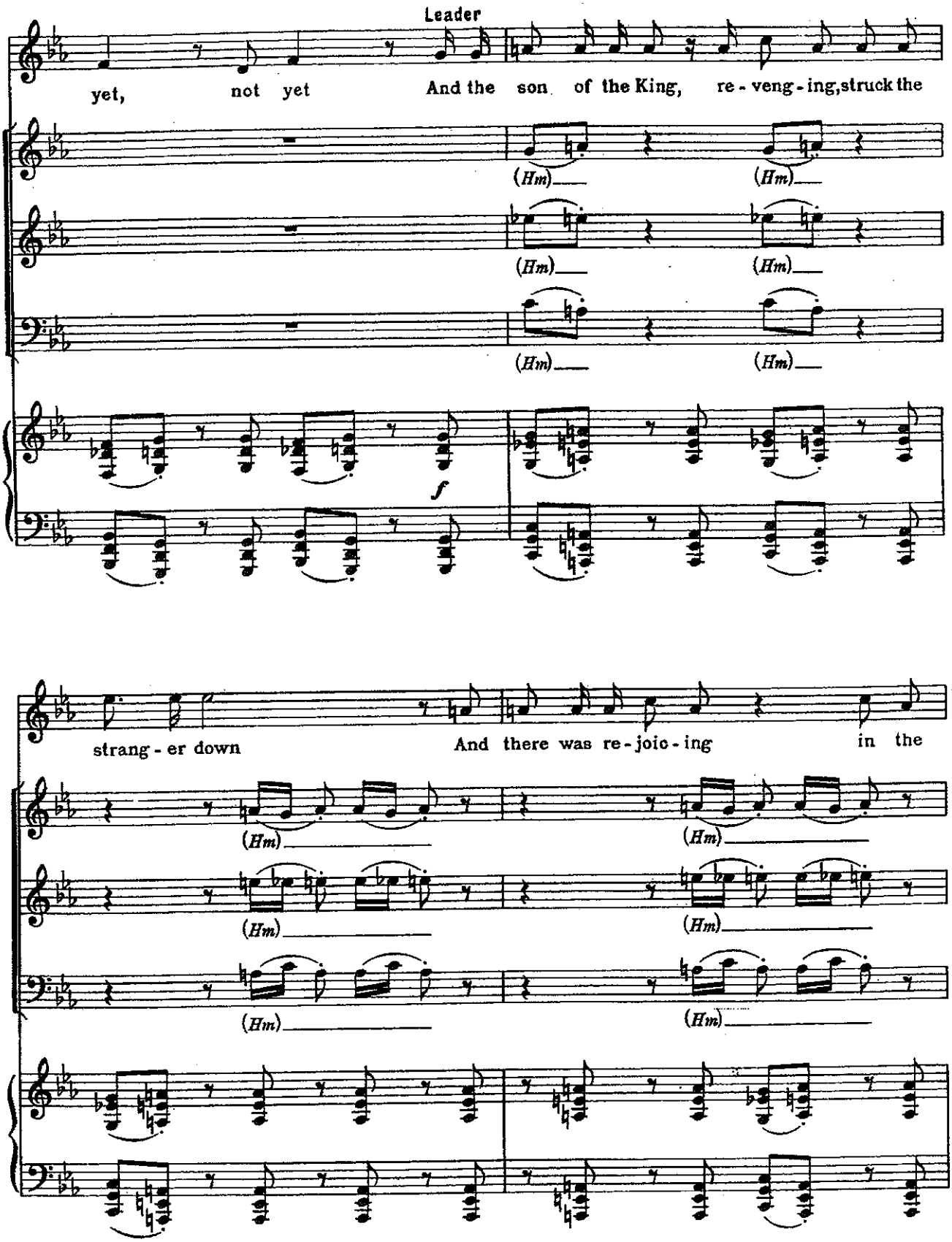

why you love where you love
Or, if one love you, why your love is
(Hm)
(Hm)
(Hm)
(Hm)
poco rit.
p meno mosso
true?
On - ly for a lit - tle, then,
Tease the wild jus-tice down to
poco rit.
W.W.
p meno mosso
Str.

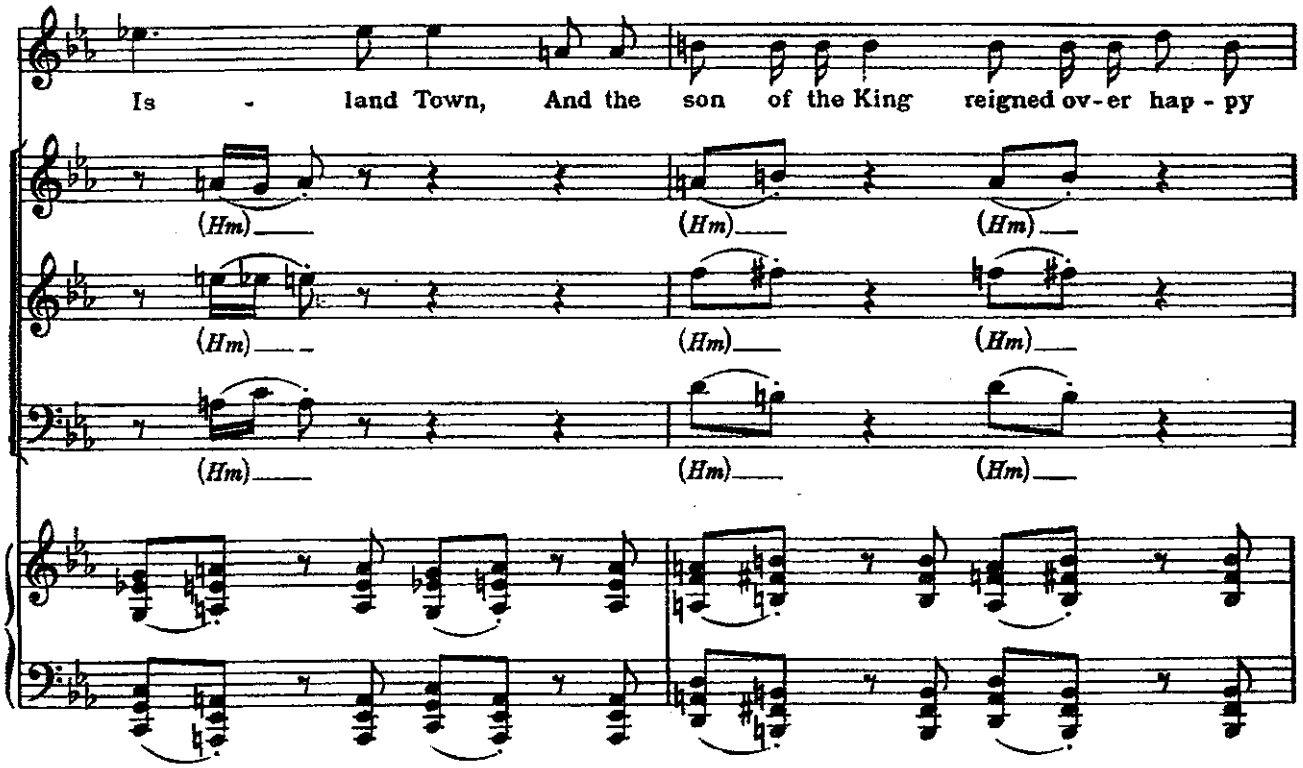

dwell with men
When the
Tease the wild jus-tice down,
Tease the wild just-ice down.
Tease the wild jus-tice down,
Tease the wild just-ice down.
Tease the wild jus-tice down,
Tease the wild just-ice down.
p Hrp.
Allegro agitato
first sails were set on a small boat, among the Cy-cla-des, And a
(All women) mf
(Hm)
mf
(Hm)
mf
(Hm)
Allegro agitato
f martellato
Tr.

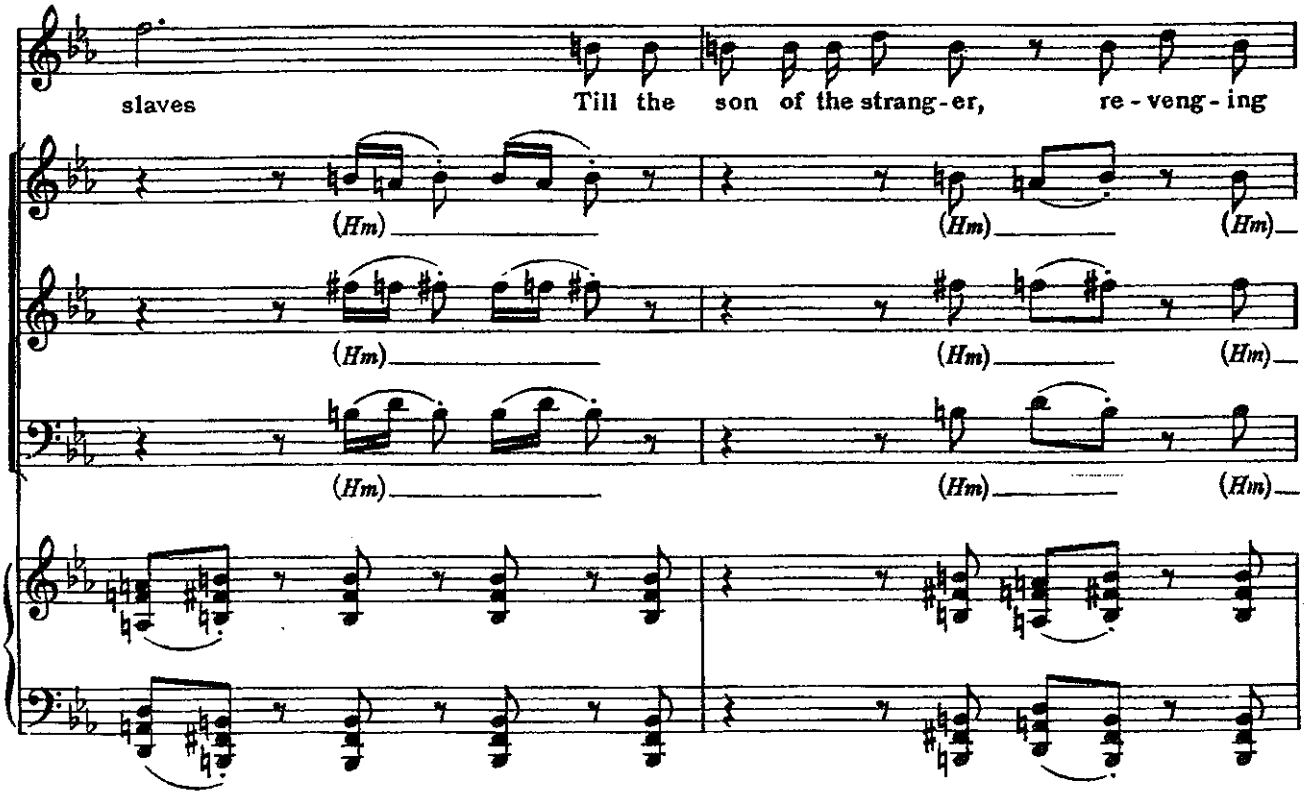
Chappell

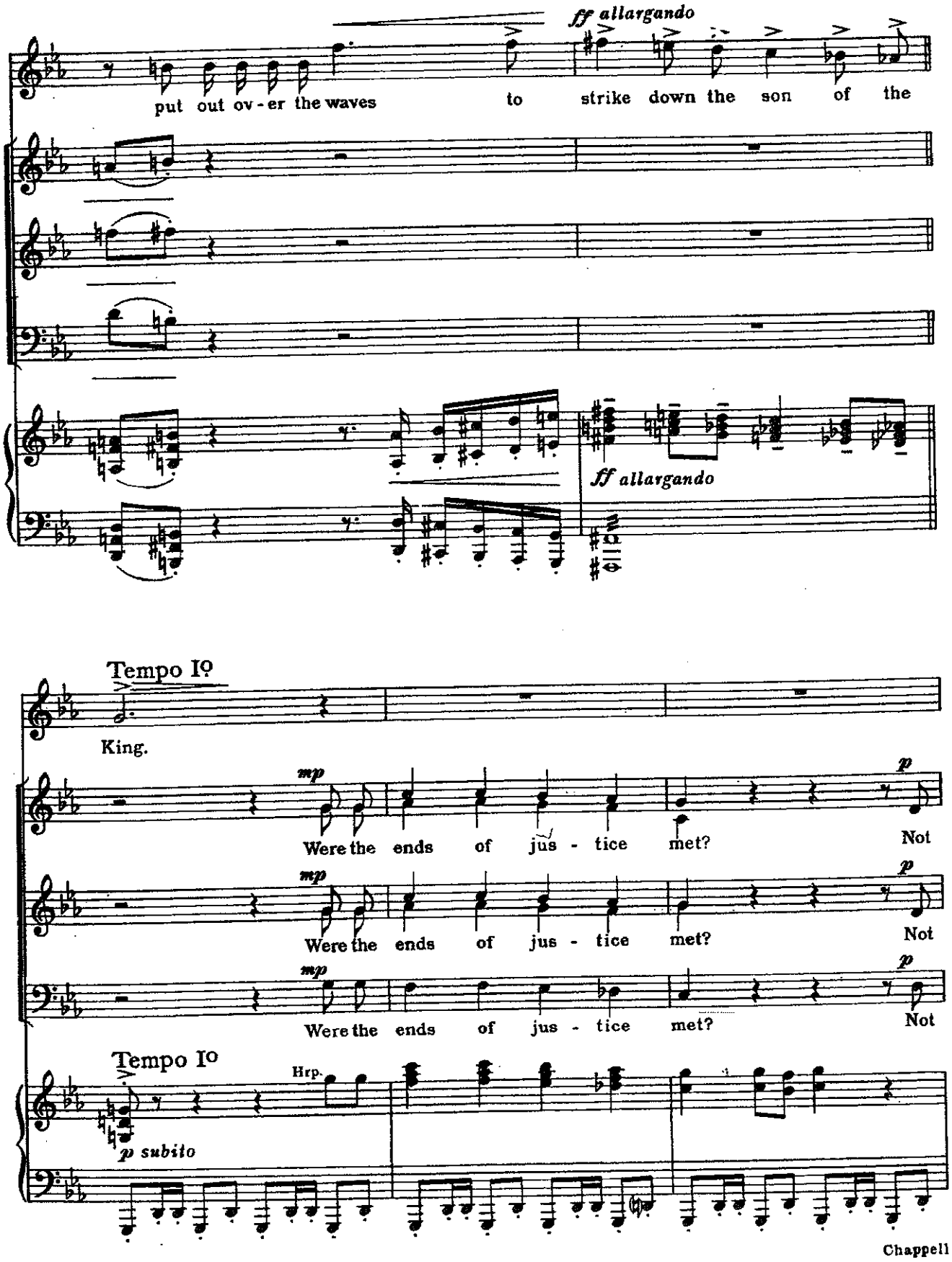

stranger's knife was wet
With the blood of a King pro-claim-ing free-dom and
(Hm)


p White Singers
ease
And jus - tice in ev - 'ry-thing
But not quite
(Hm)
p subito

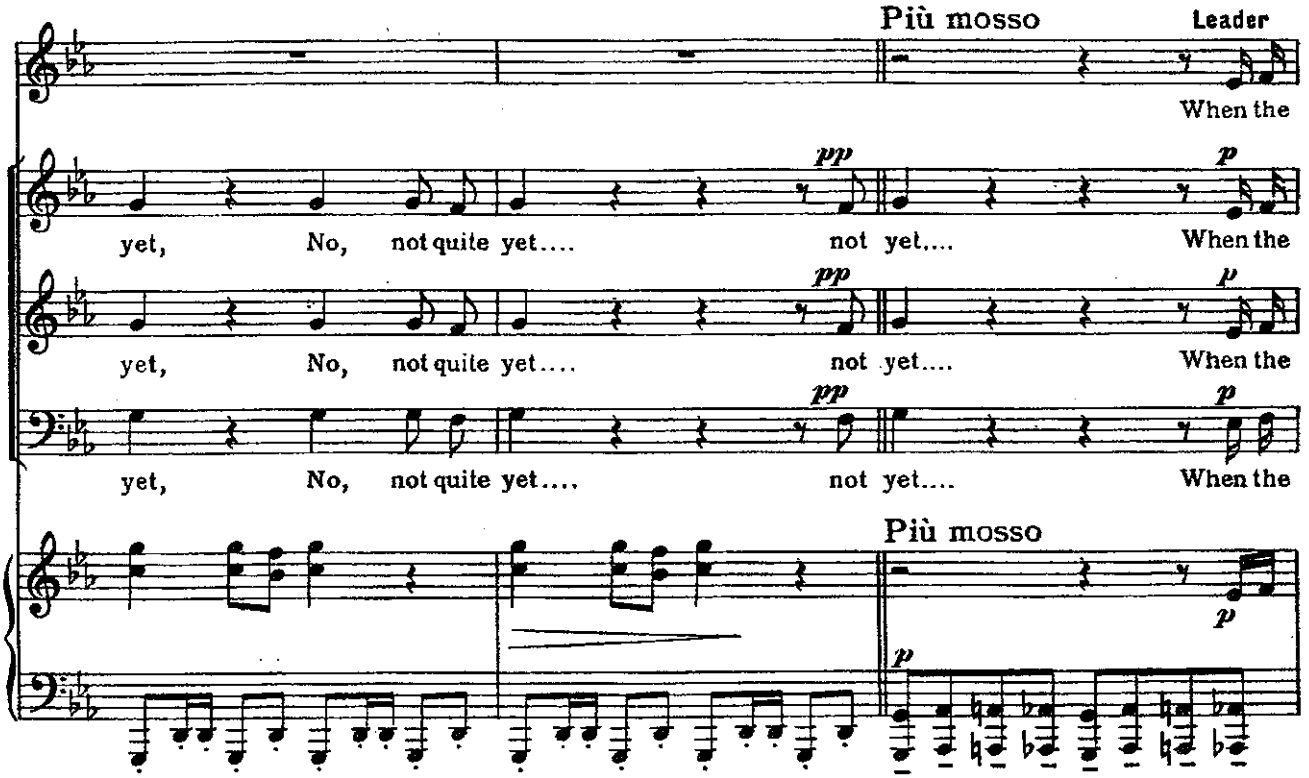

Leader
yet, not yet And the son of the King, re - veng - ing, struck the
(Hm)
f
strang - er down And there was re - joic - ing in the
(Hm)

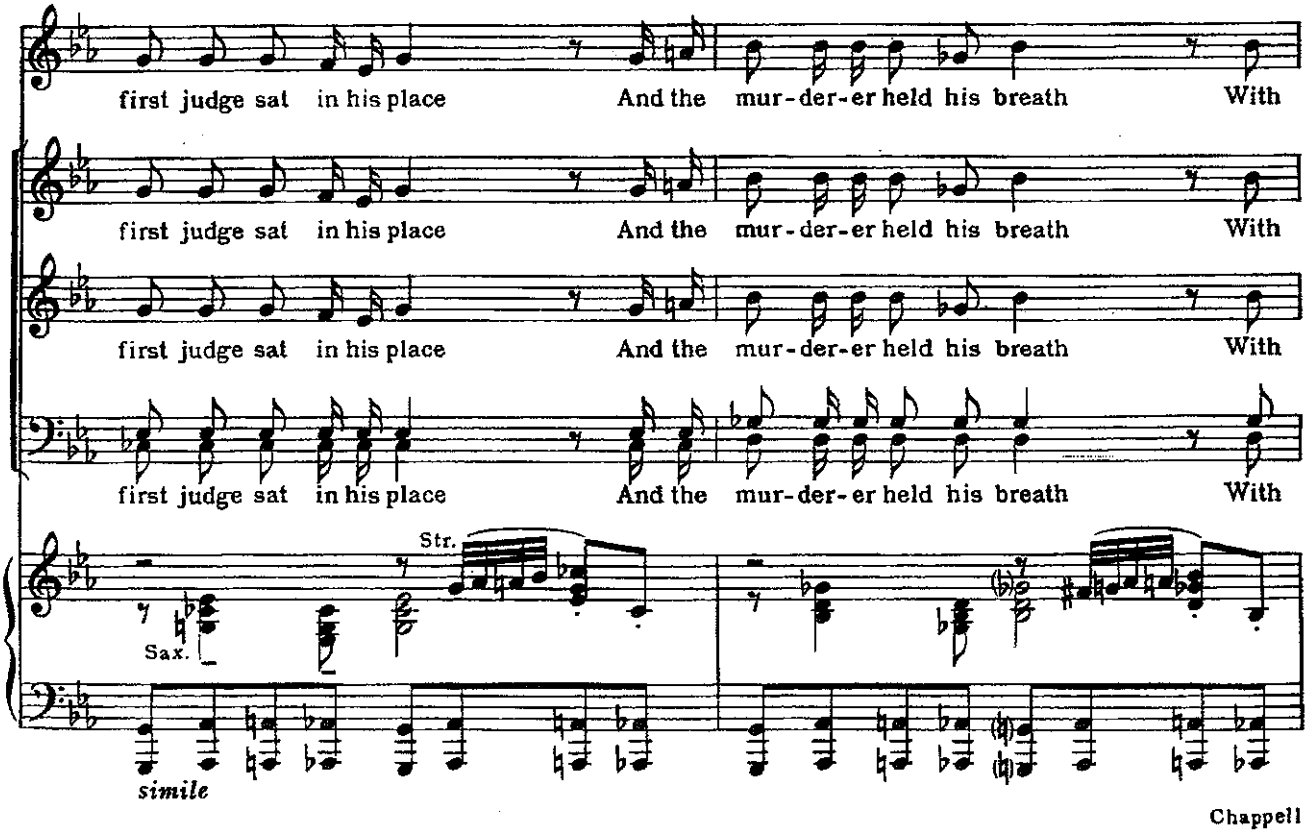

Is - land Town, And the son of the King reigned ov-er hap - py
(Hm)

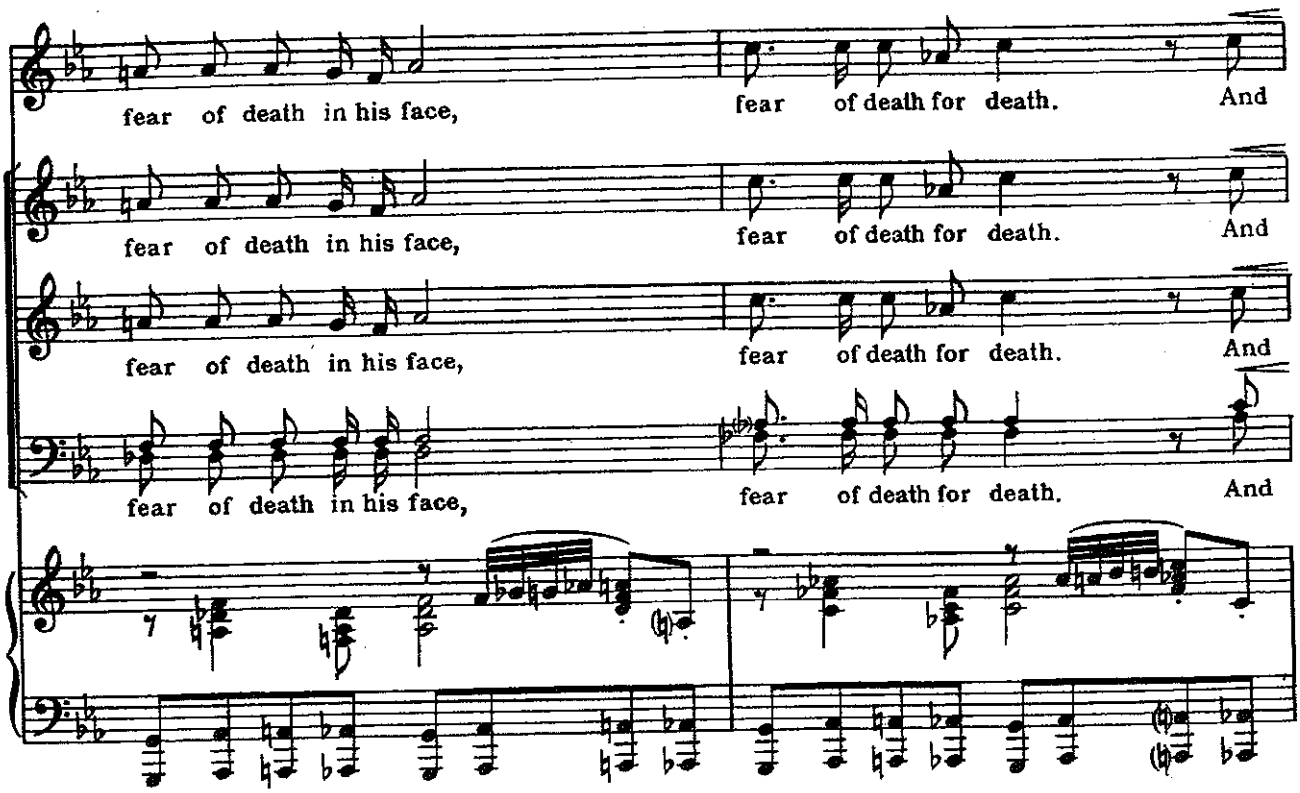

slaves Till the son of the strang-er, re - veng - ing
(Hm)

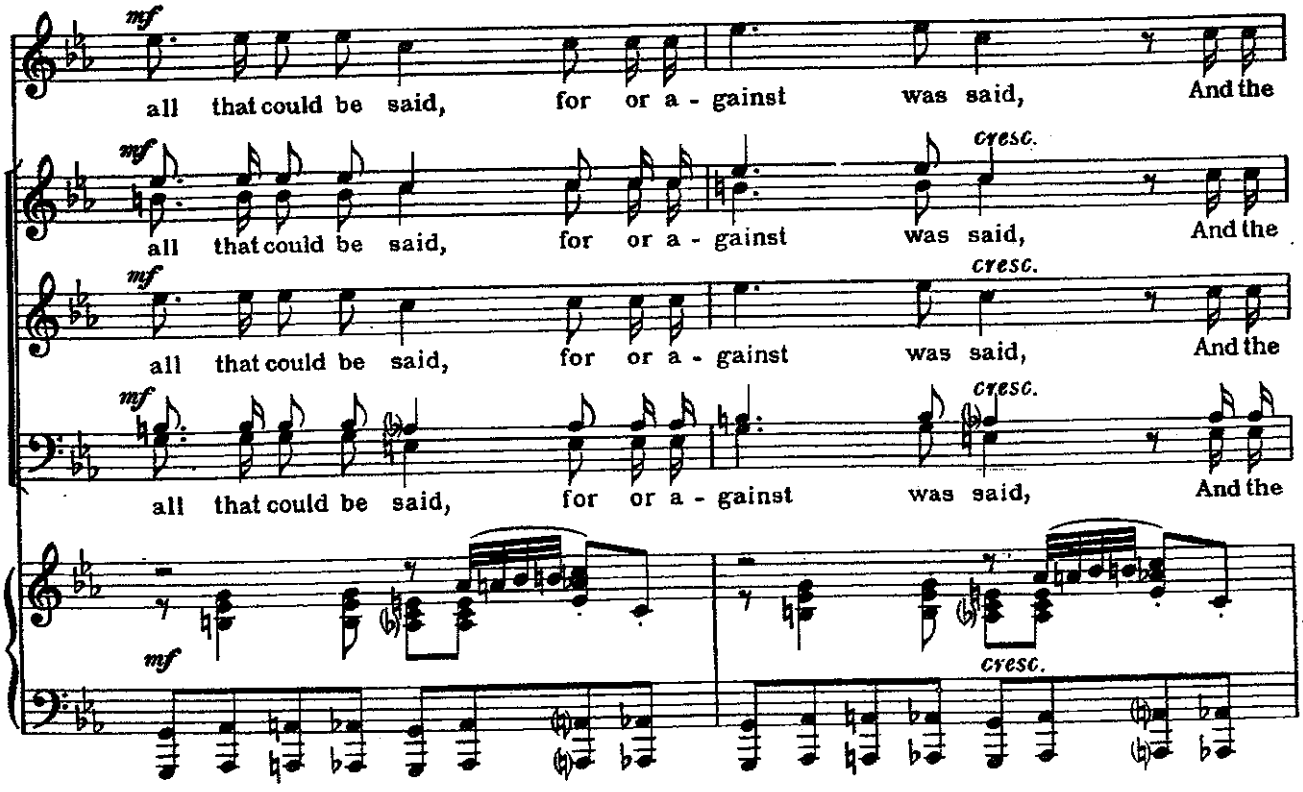

ff allargando
put out ov - er the waves to strike down the son of the
ff allargando
Tempo Io
King.
mp
Were the ends of jus - tice met?
p
Not
mp
Were the ends of jus - tice met?
p
Not
mp
Were the ends of jus - tice met?
p
Not
Tempo Io
Hrp.
p subito

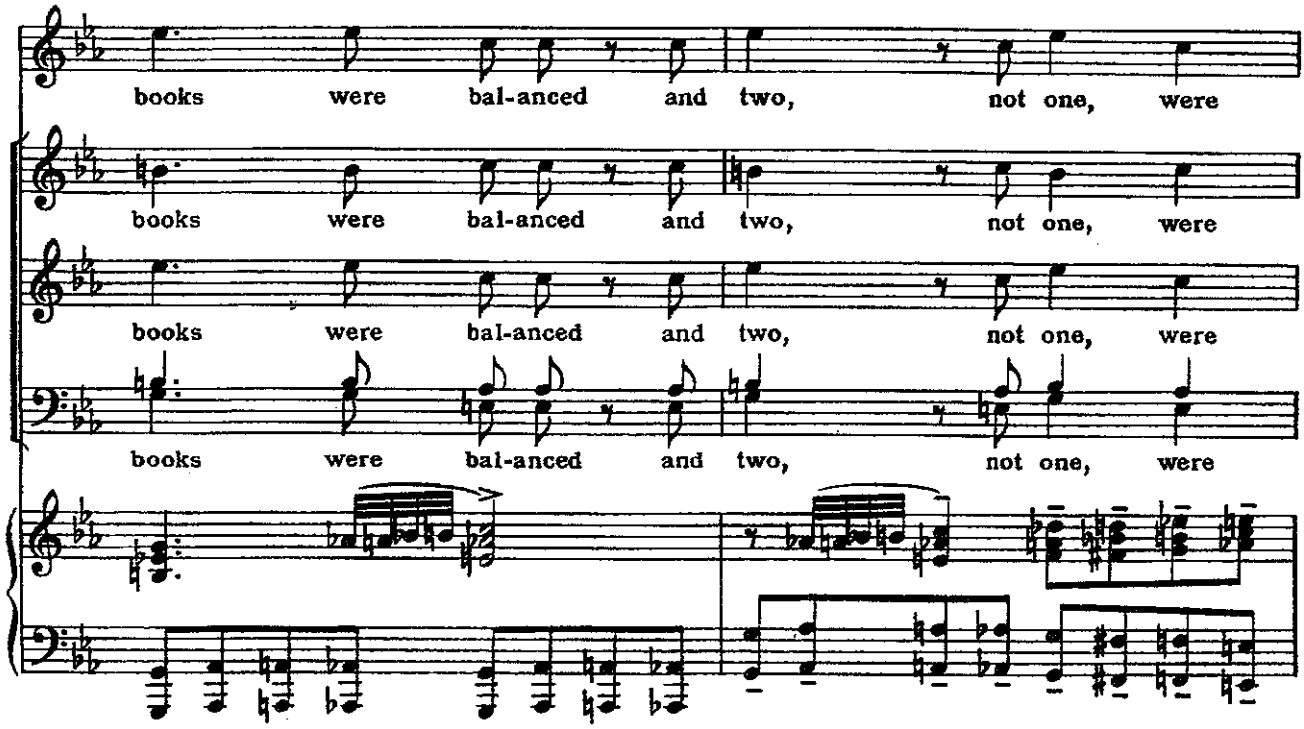
Chappell

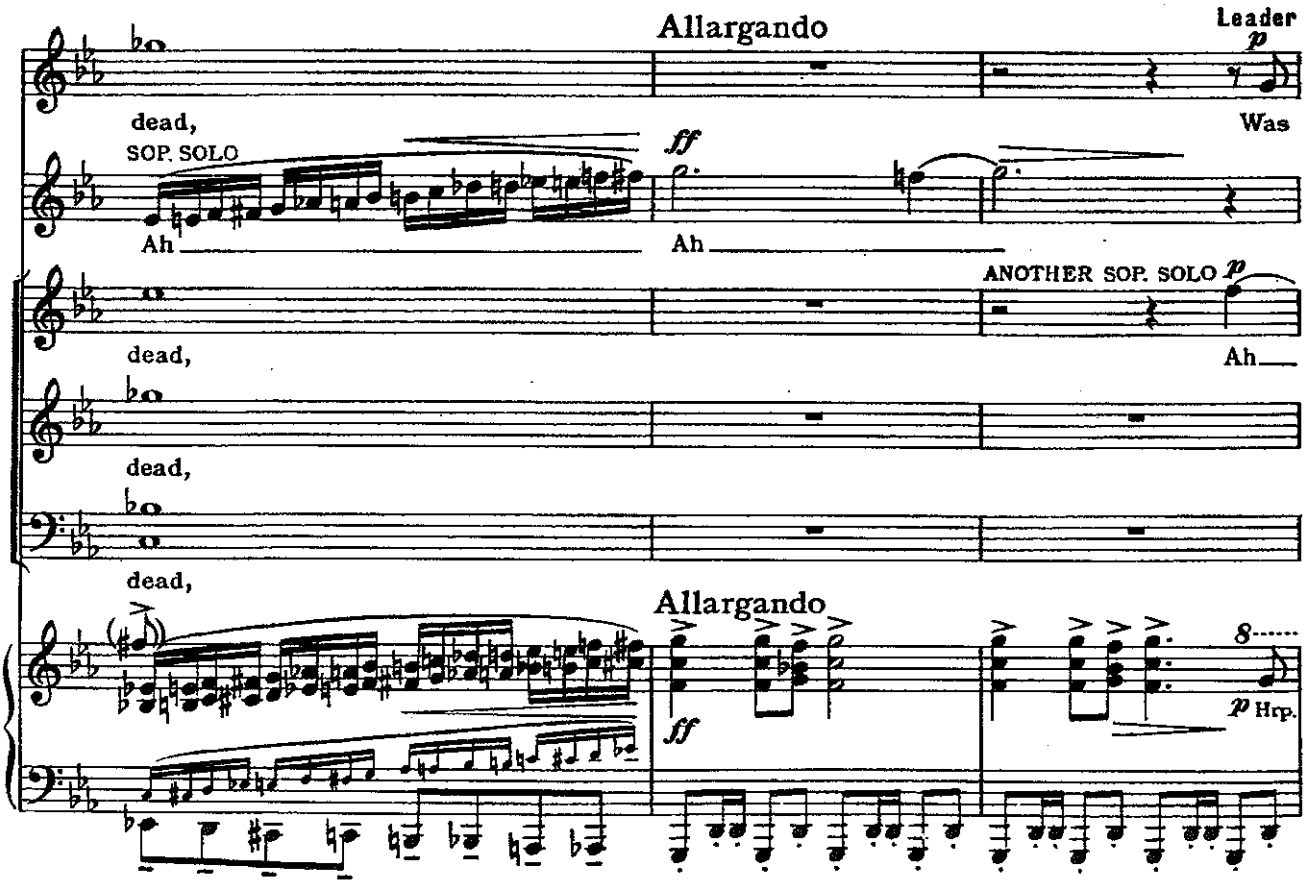

Più mosso
Leader
When the
pp
p
yet, No, not quite yet.... not yet.... When the
yet, No, not quite yet.... not yet.... When the
yet, No, not quite yet.... not yet.... When the
Più mosso

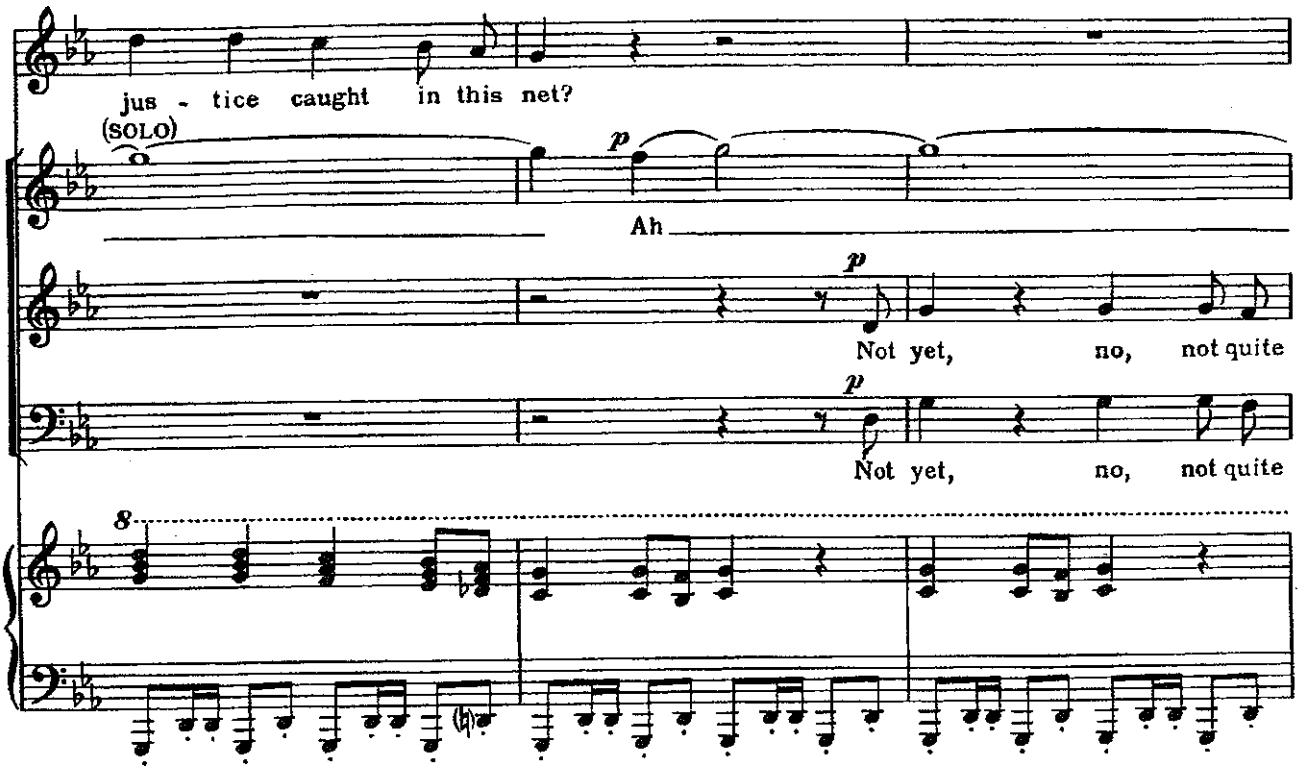

first judge sat in his place And the mur-der-er held his breath With
first judge sat in his place And the mur-der-er held his breath With
first judge sat in his place And the mur-der-er held his breath With
Str.
Sax.
simile

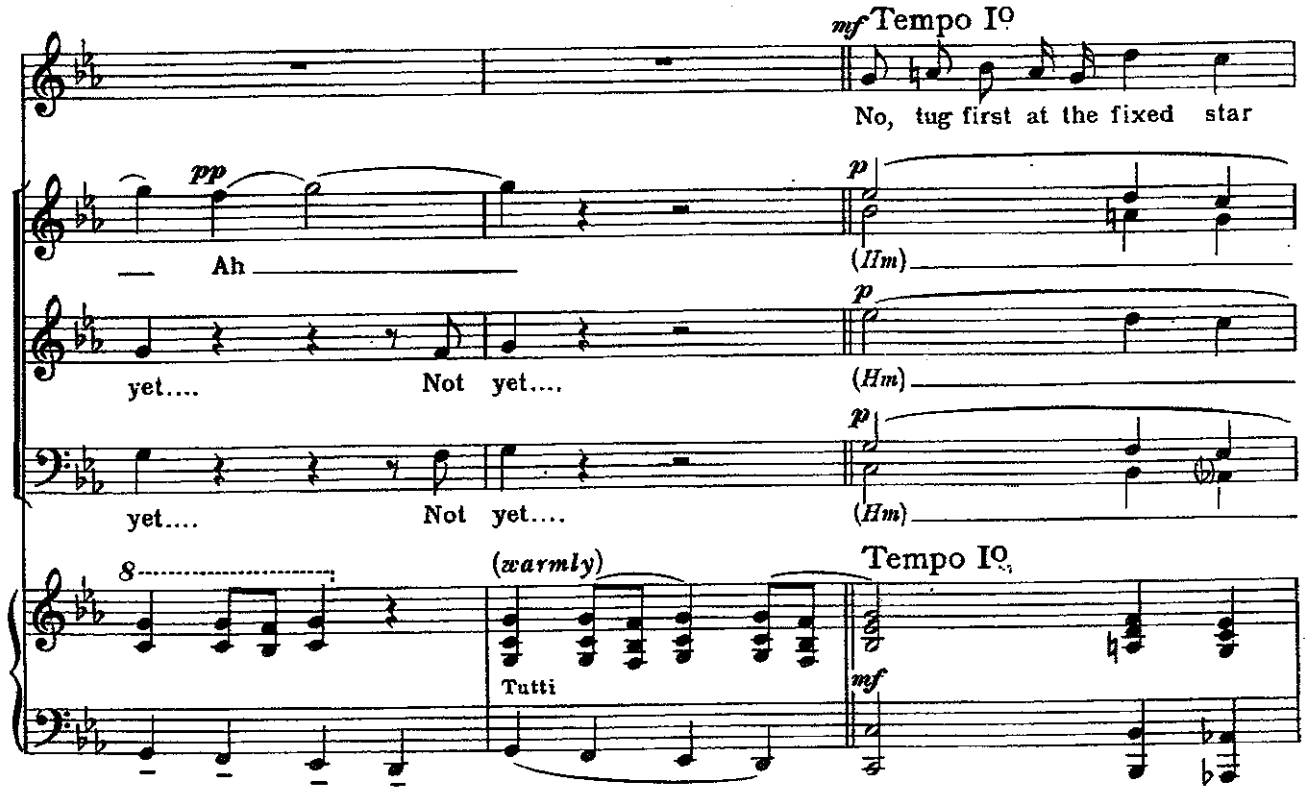

fear of death in his face,
fear of death for death.
And
fear of death in his face,
fear of death for death.
And
fear of death in his face,
fear of death for death.
And
fear of death in his face,
fear of death for death.
And

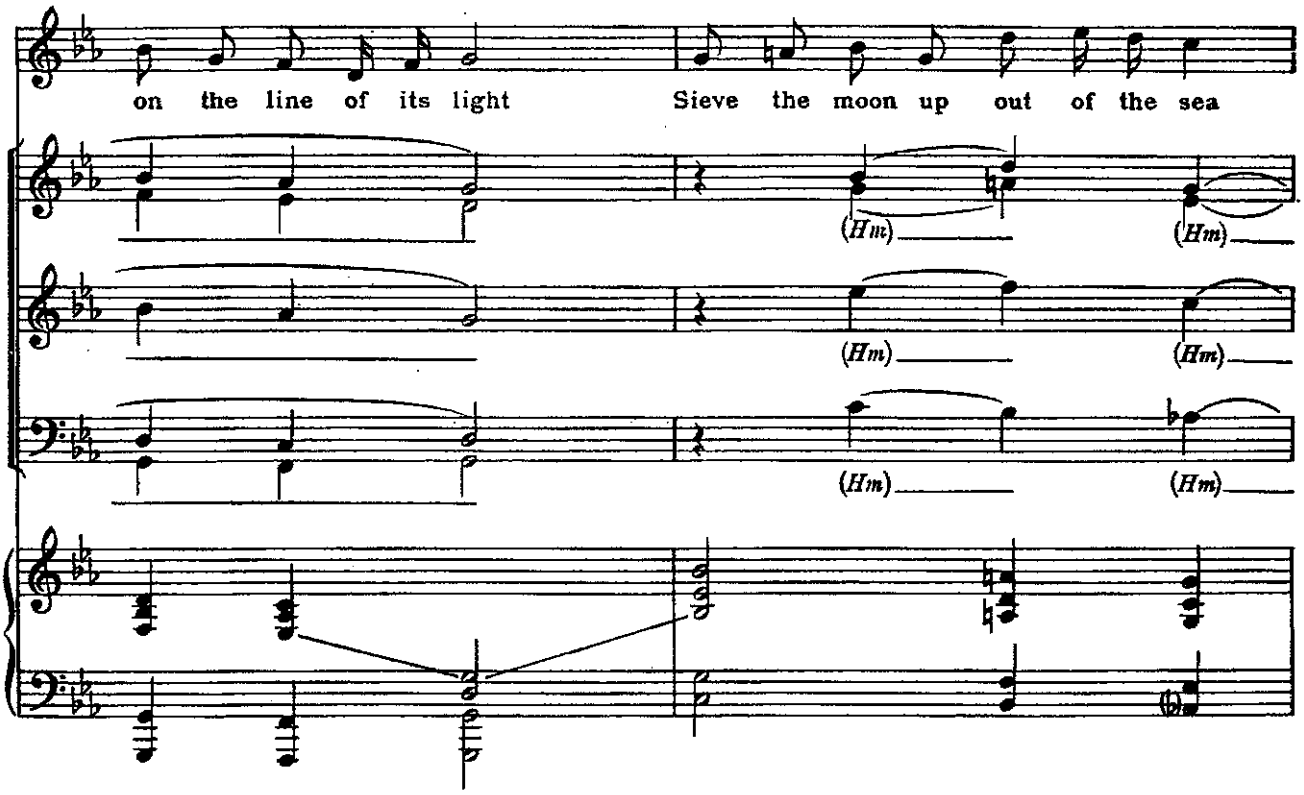

mf
all that could be said,
for or a - gainst
was said,
And the
mf
cresc.
all that could be said,
for or a - gainst
was said,
And the
mf
cresc.
all that could be said,
for or a - gainst
was said,
And the
mf
cresc.

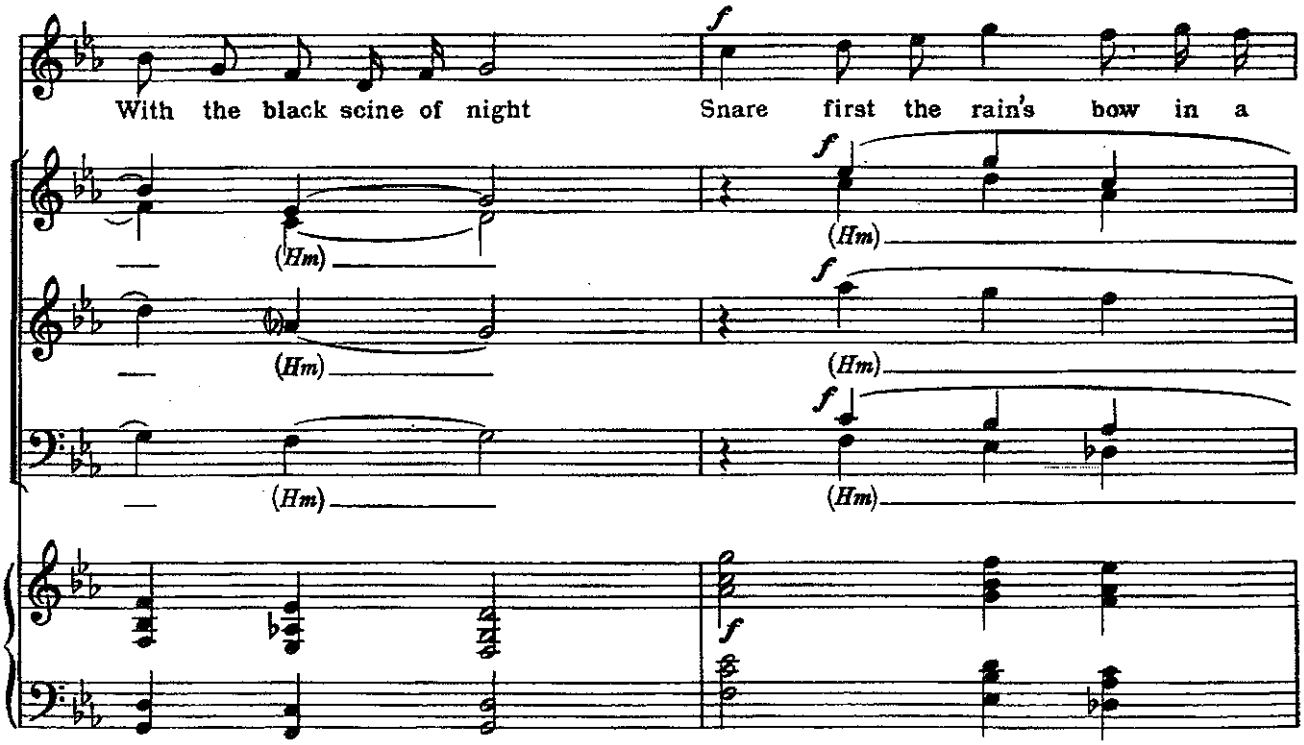

books were bal-anced and two, not one, were
books were bal-anced and two, not one, were
books were bal-anced and two, not one, were
books were bal-anced and two, not one, were

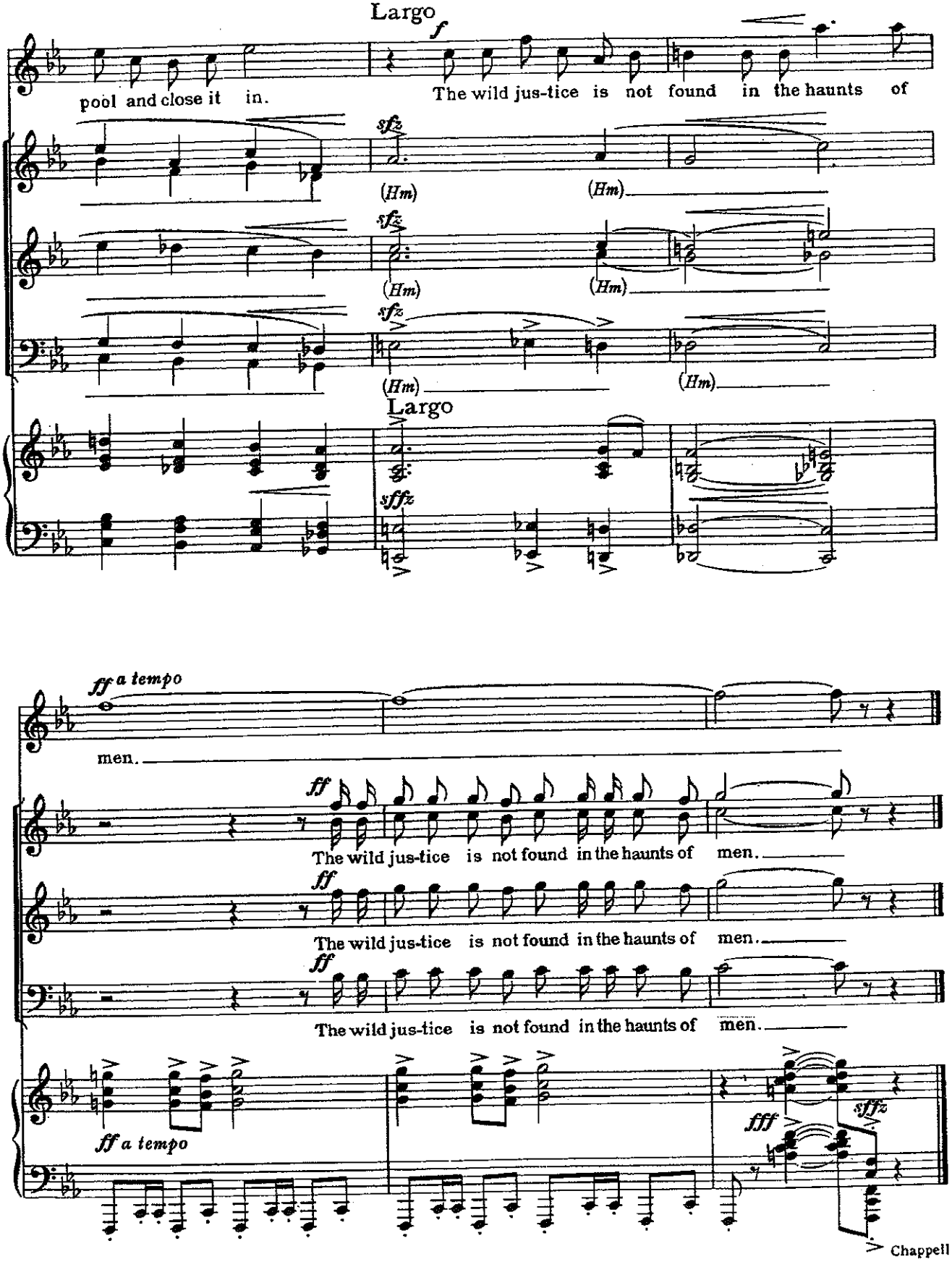

Allargando
Leader
p
dead,
Was
SOP. SOLO
ff
Ah
Ah
ANOTHER SOP. SOLO
p
dead,
Ah
dead,
dead,
Allargando
ff
8
p Hrp.


jus - tice caught in this net?
(SOLO)
p
Ah
p
Not yet, no, not quite
p
Not yet, no, not quite
8


mf Tempo Io
No, tug first at the fixed star
pp
Ah
p
(Hm)
yet.... Not yet....
p
(Hm)
yet.... Not yet....
p
(Hm)
8
(warmly)
Tutti
Tempo Io
mf


on the line of its light
Sieve the moon up out of the sea
(Hm)
(Hm)
(Hm)
(Hm)
(Hm)
(Hm)

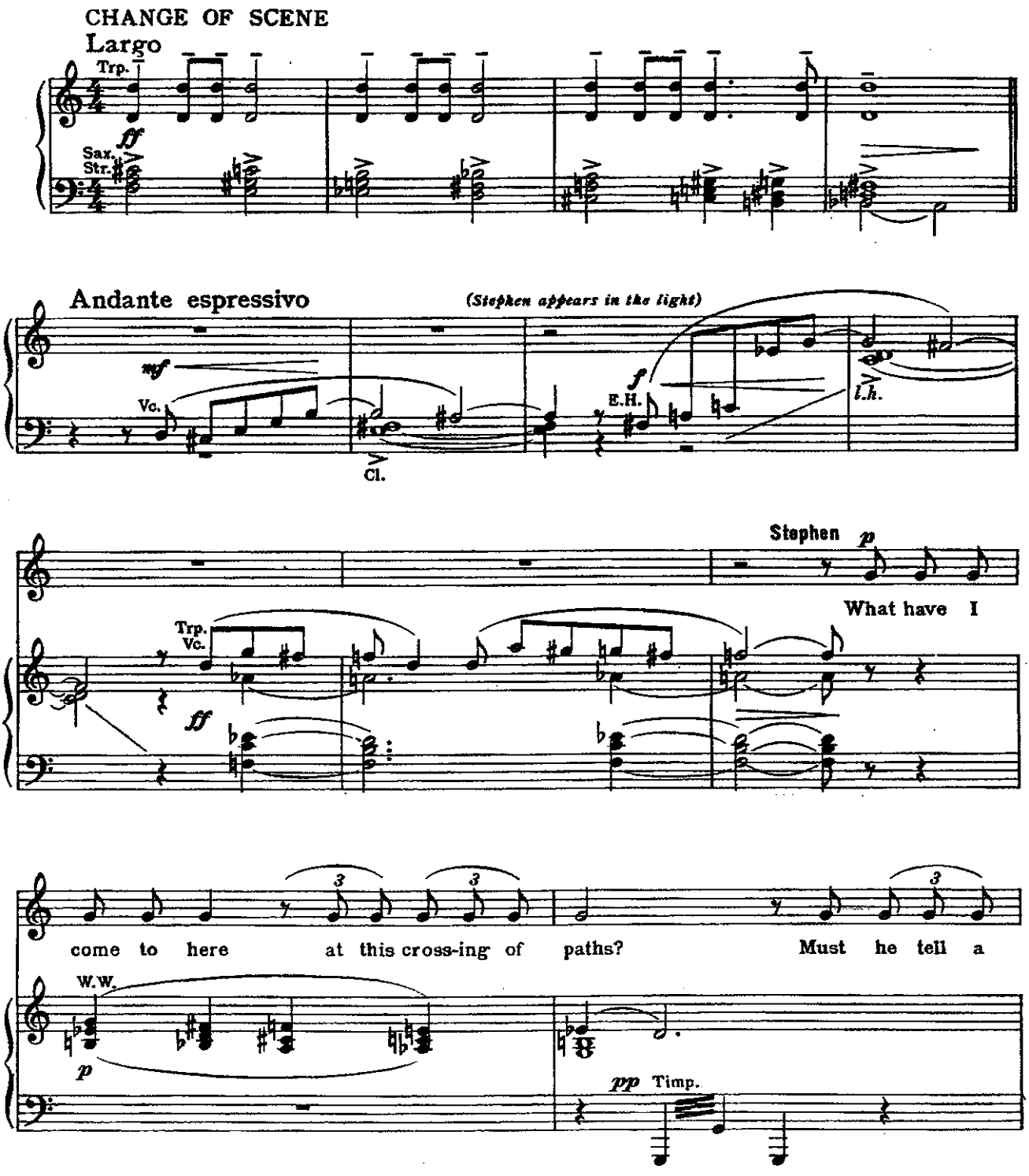

With the black seine of night
Snare first the rain's bow in a
f
(Hm)
(Hm)
(Hm)
(Hm)
(Hm)
(Hm)
f
f
f
f
f

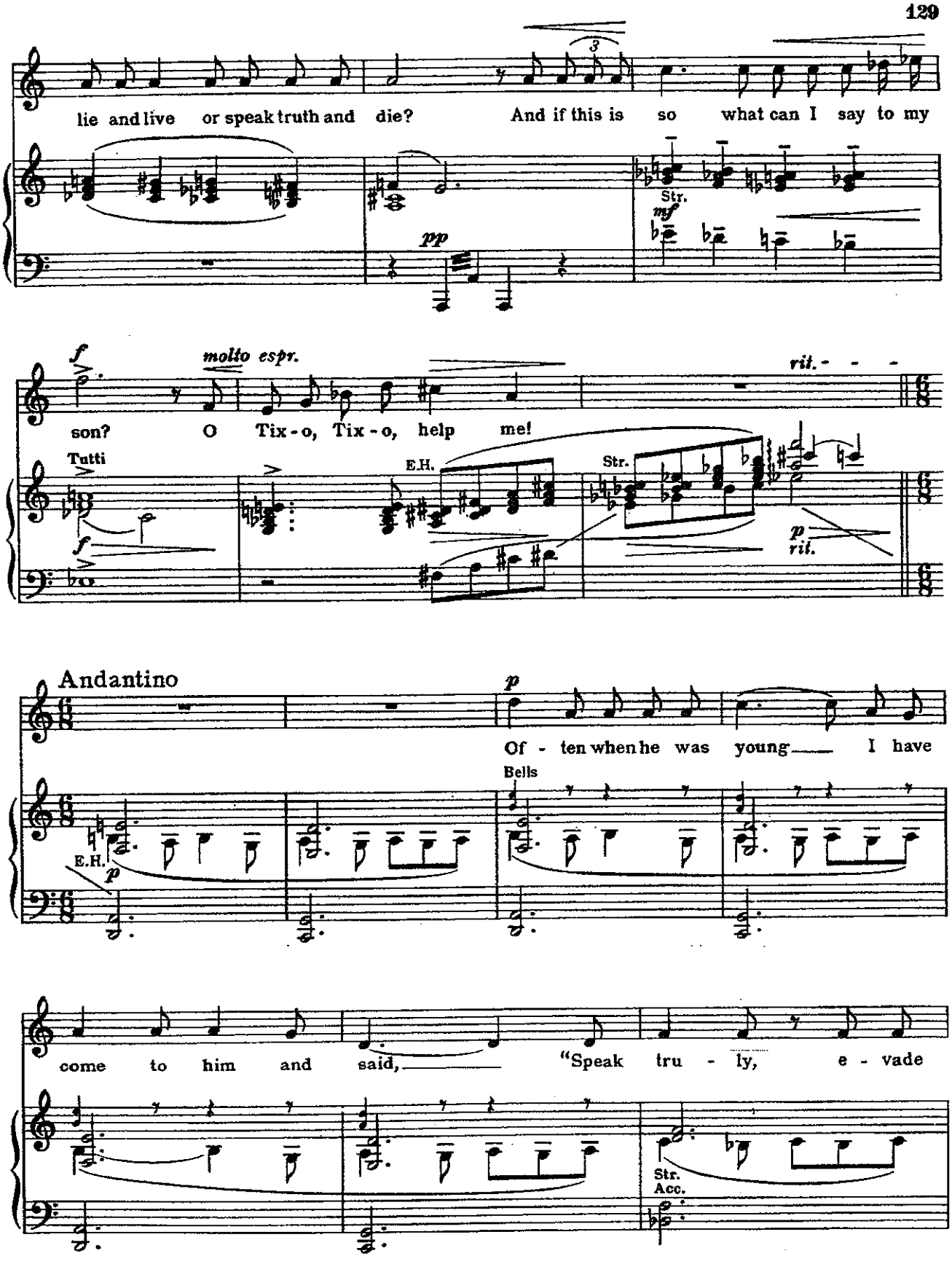

Largo
f
pool and close it in.
The wild jus-tice is not found in the haunts of
sfz
(Hm)
Largo
sffz
ff a tempo
men.
ff
The wild jus-tice is not found in the haunts of men.
fff
sffz
Chappell

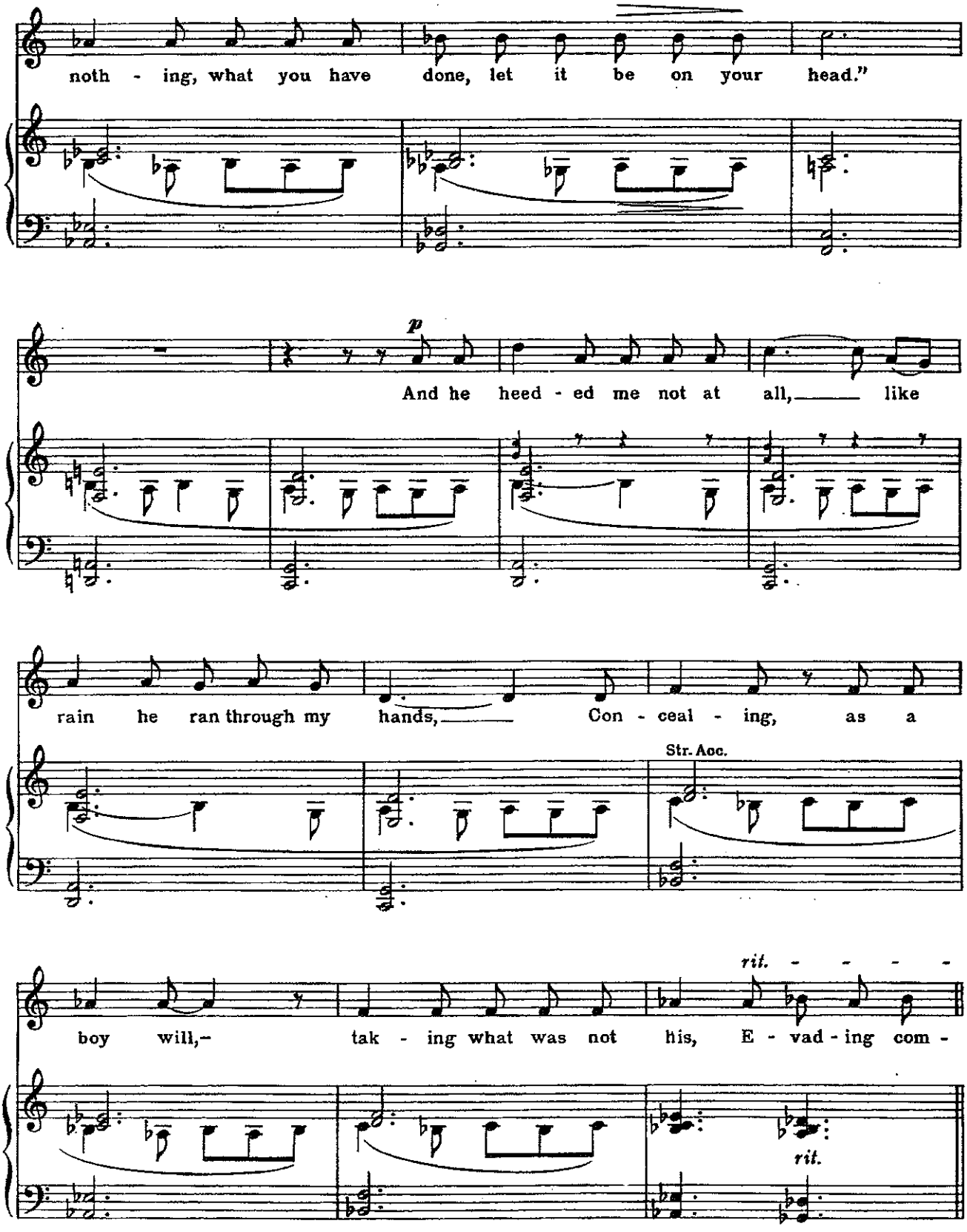
O Tixo, Tixo, Help Me!

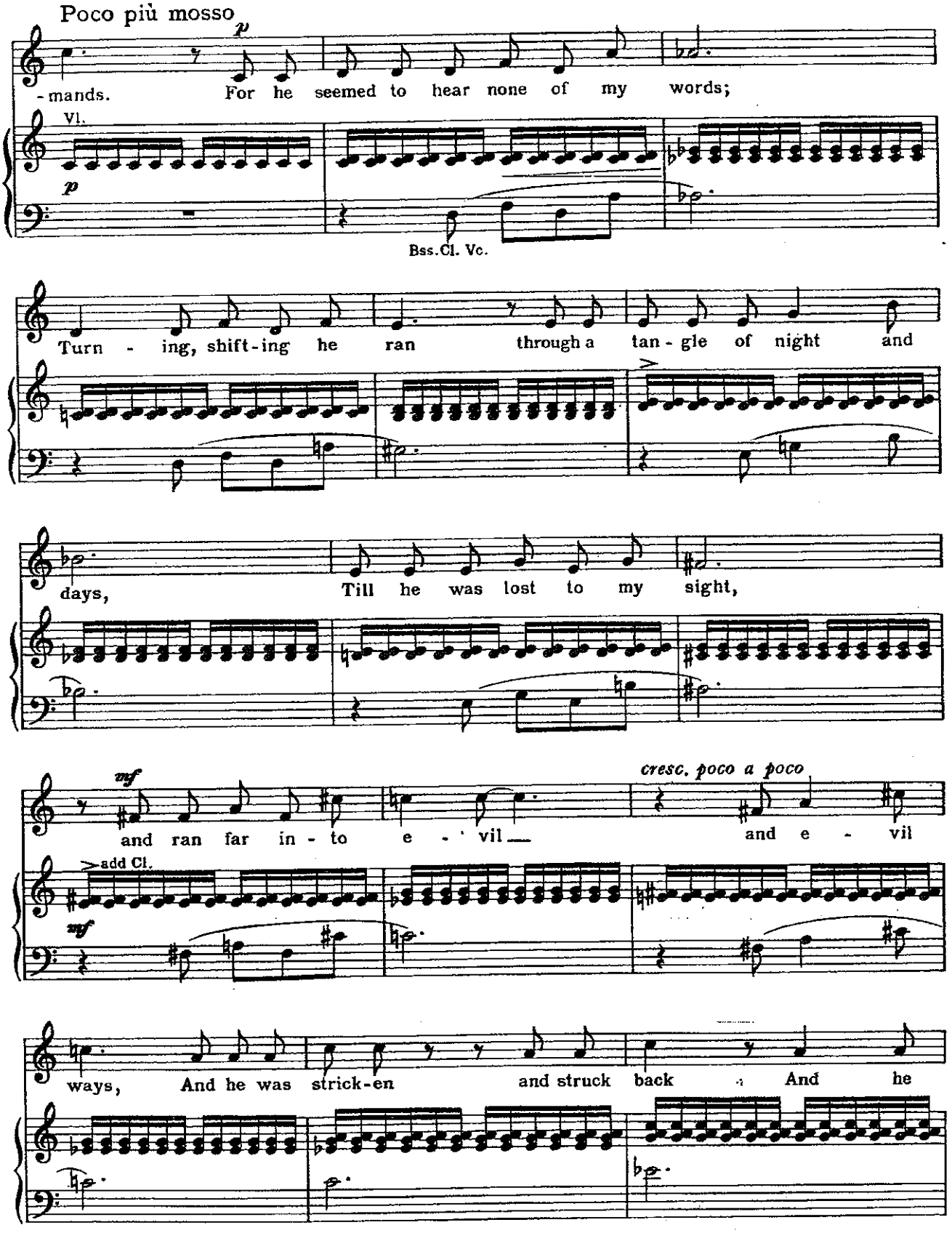
No. 18

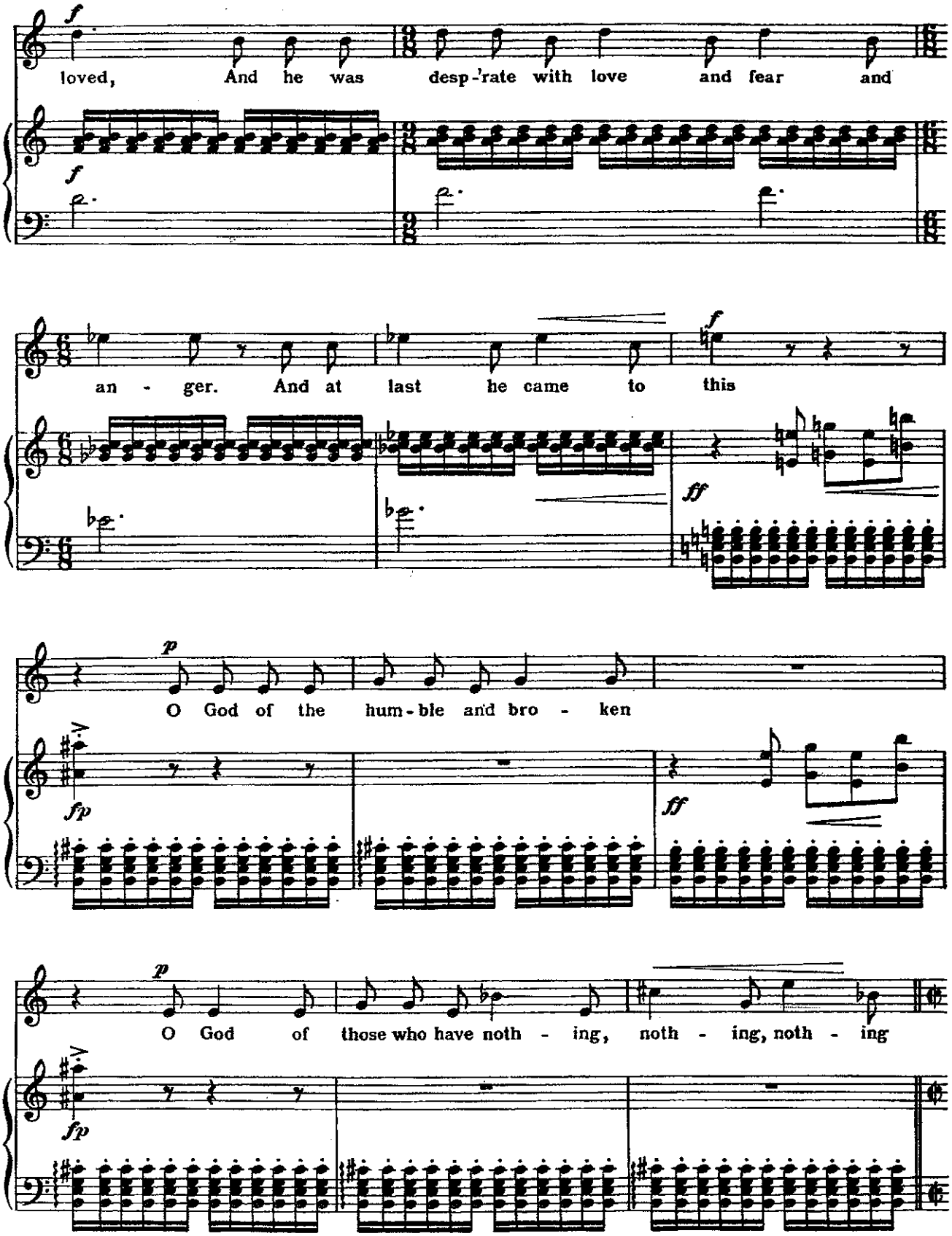
cue: If you want him to live, tell him to plead not guilty.

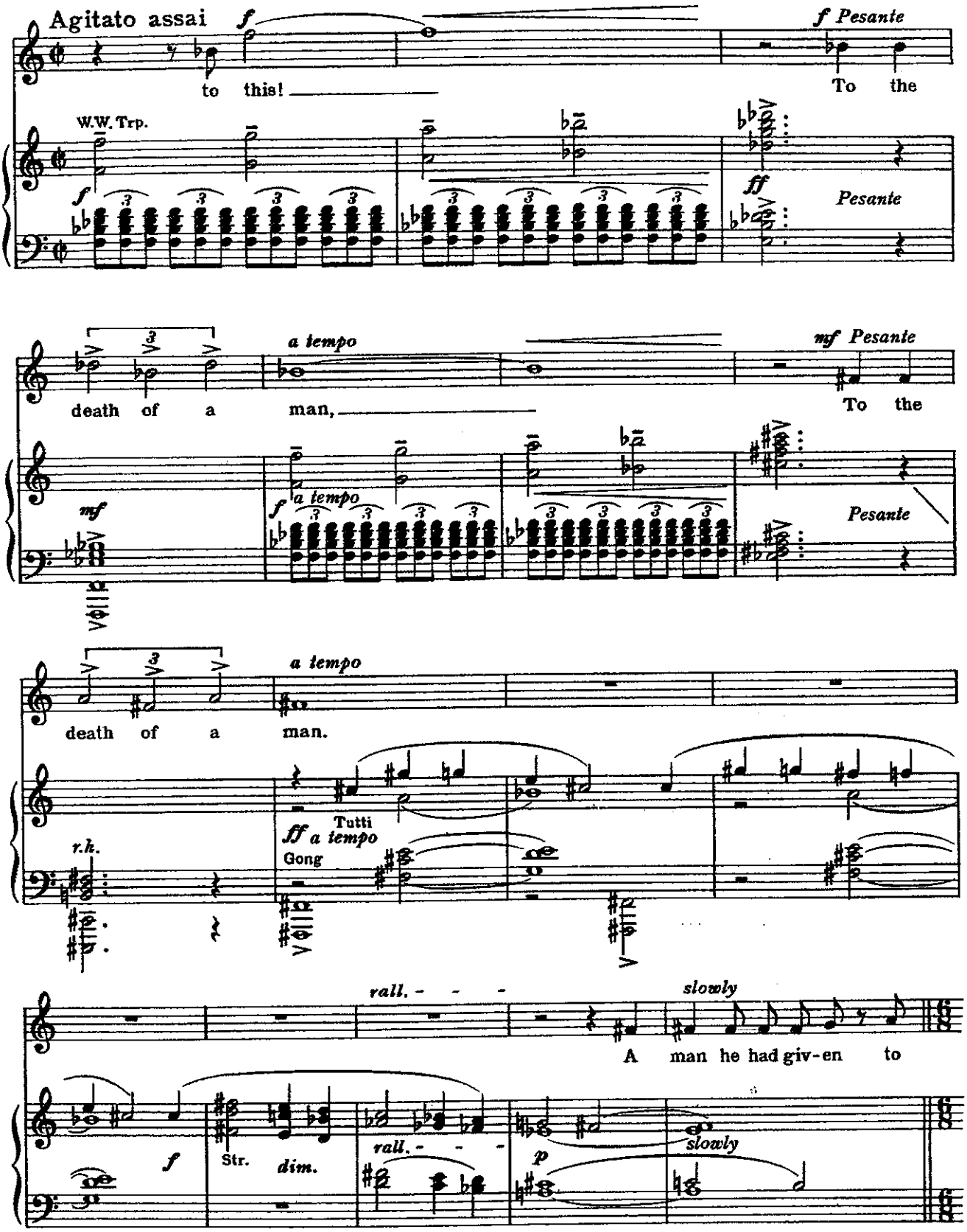


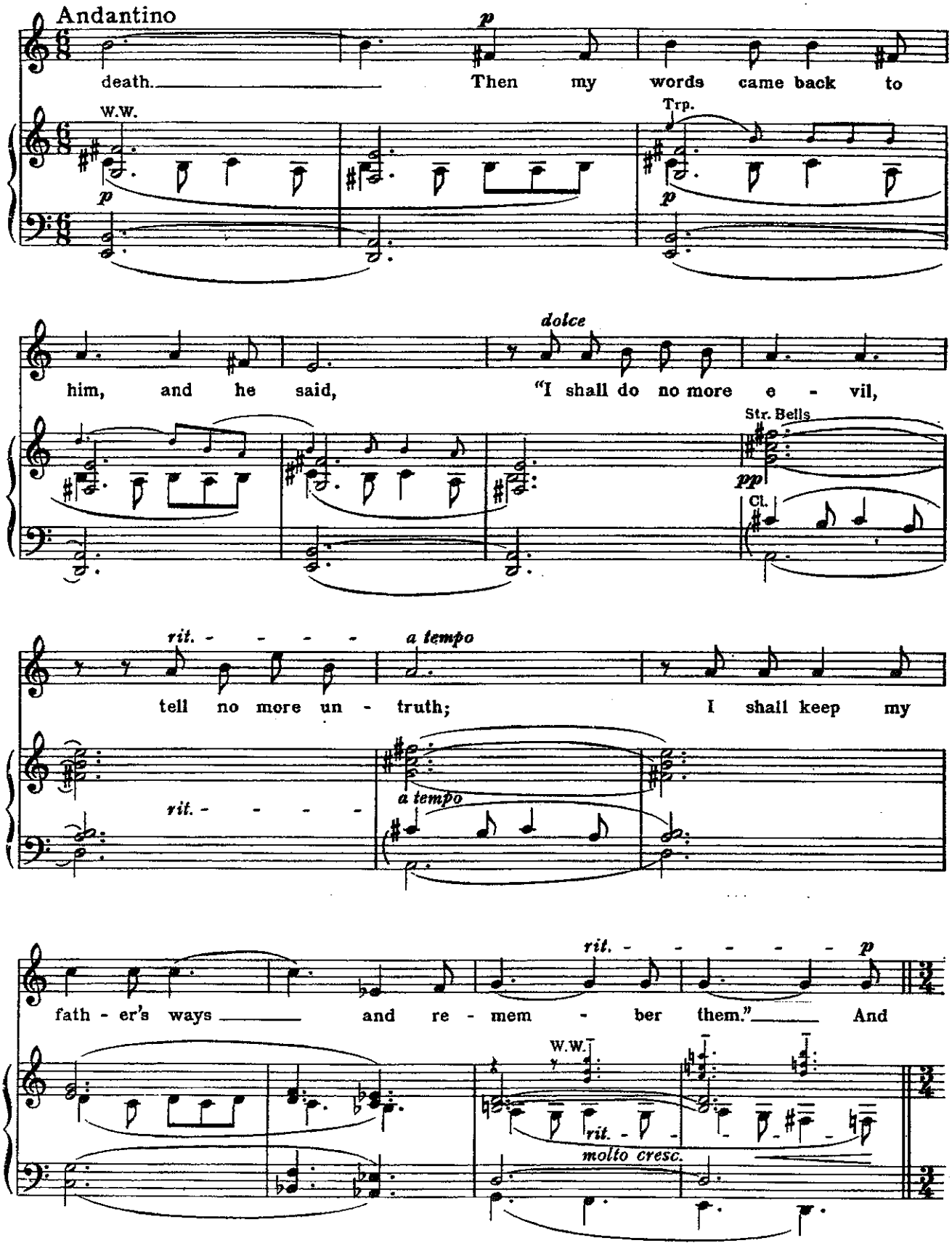

lie and live or speak truth and die? And if this is so what can I say to my
Str.
mf
pp
molto espr.
rit. - - -
son? O Tix - o, Tix - o, help me!
Tutti
E.H.
Str.
p
rit.
Andantino
p
Of - ten when he was young I have
Bells
E.H.
p
come to him and said, "Speak tru - ly, e - vade
Str.
Acc.

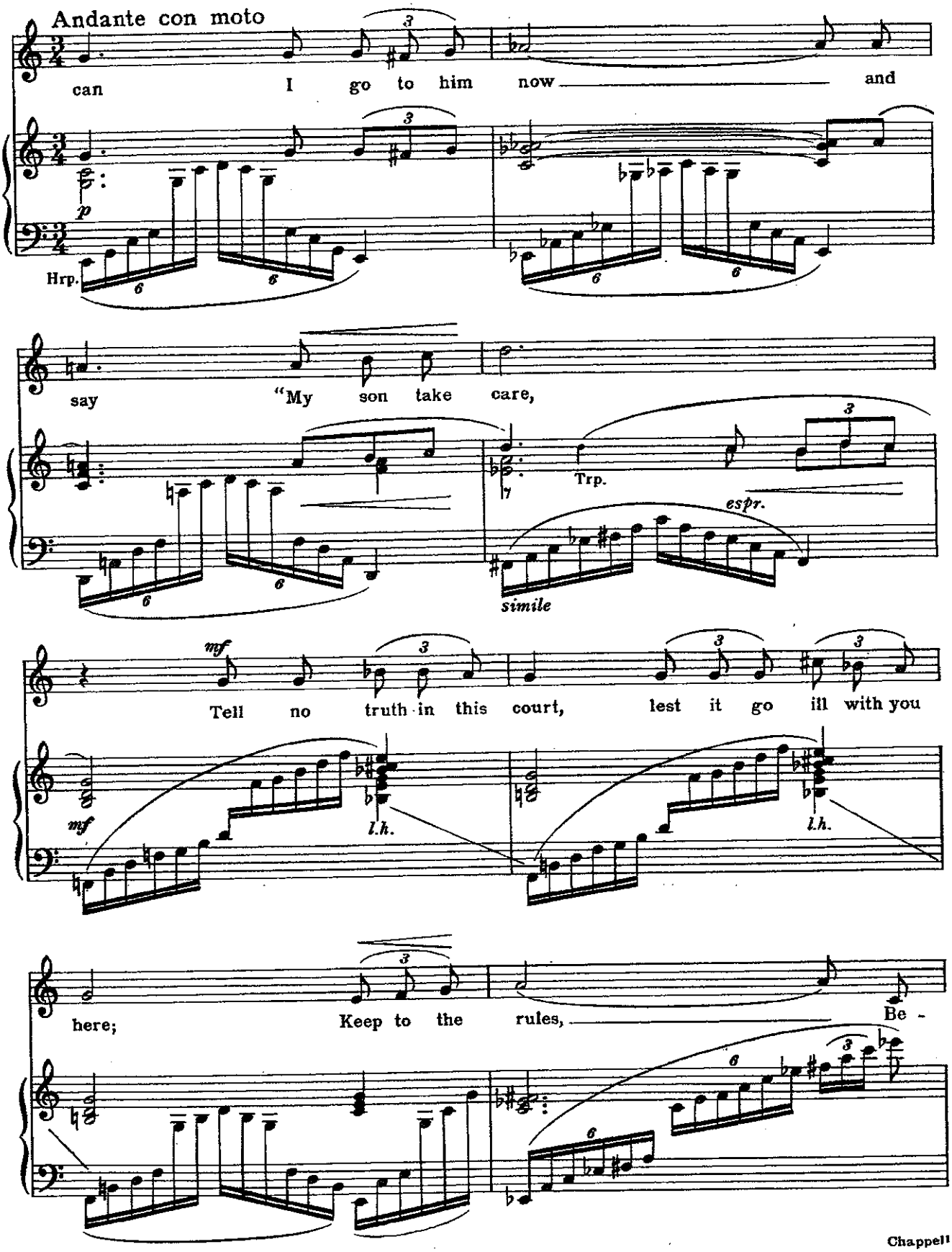

noth - ing, what you have done, let it be on your head."
p
And he heed - ed me not at all, like
rain he ran through my hands, Con - ceal - ing, as a
Str. Acc.
boy will,- tak - ing what was not his, E - vad - ing com -
rit. - - - -
rit.

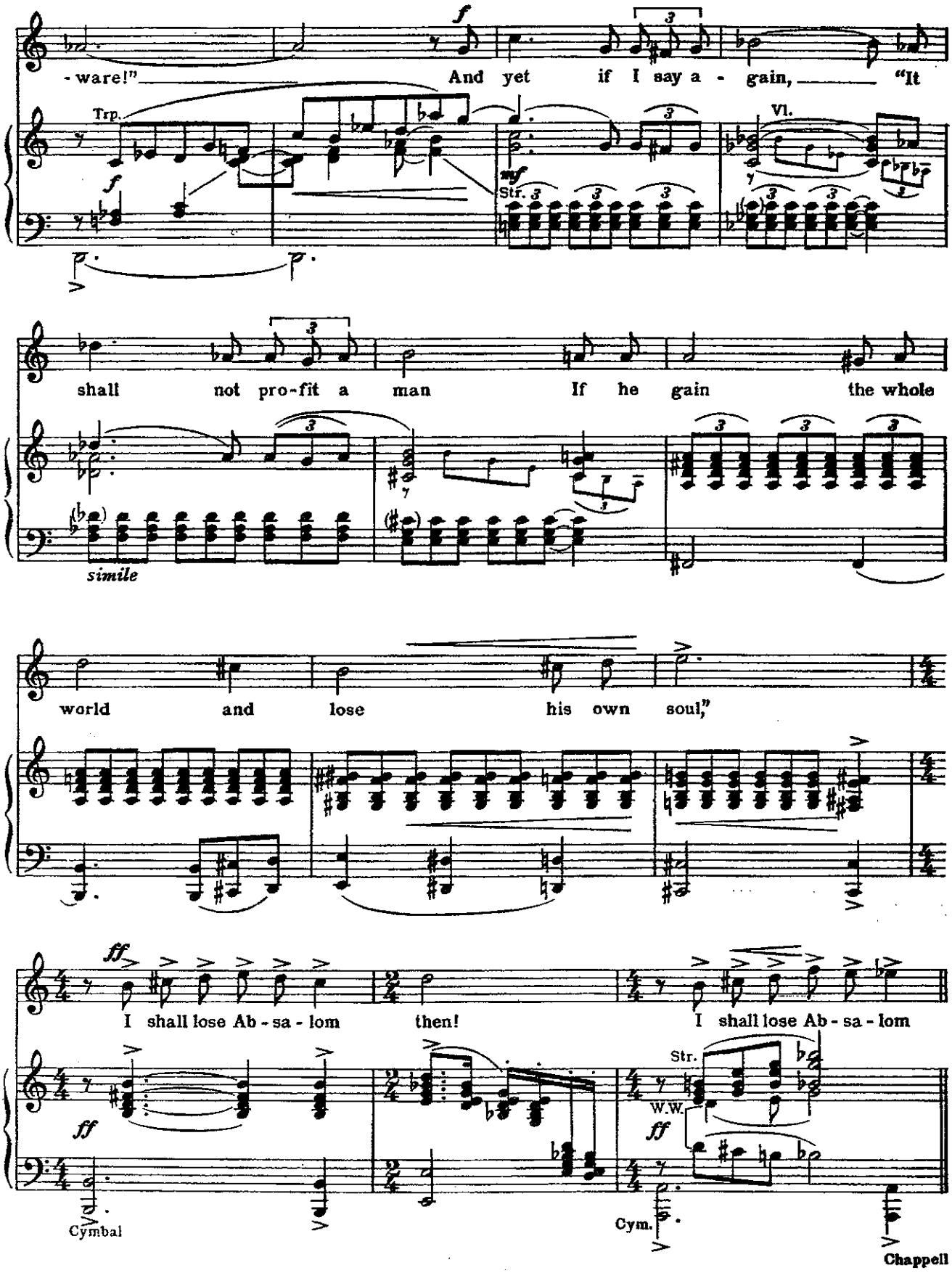

Poco più mosso
p
-mands. For he seemed to hear none of my words;
Vl.
p
Bss.Cl. Vc.
Turn - ing, shift-ing he ran through a tan - gle of night and
days, Till he was lost to my sight,
mf
and ran far in - to e - ' vil
cresc. poco a poco
and e - vil
add Cl.
mf
ways, And he was strick-en and struck back And he


f
loved, And he was desp-rate with love and fear and
f
an - ger. And at last he came to this
f
ff
p
O God of the hum-ble and bro - ken
fp
ff
p
O God of those who have noth - ing, noth - ing, noth - ing
fp

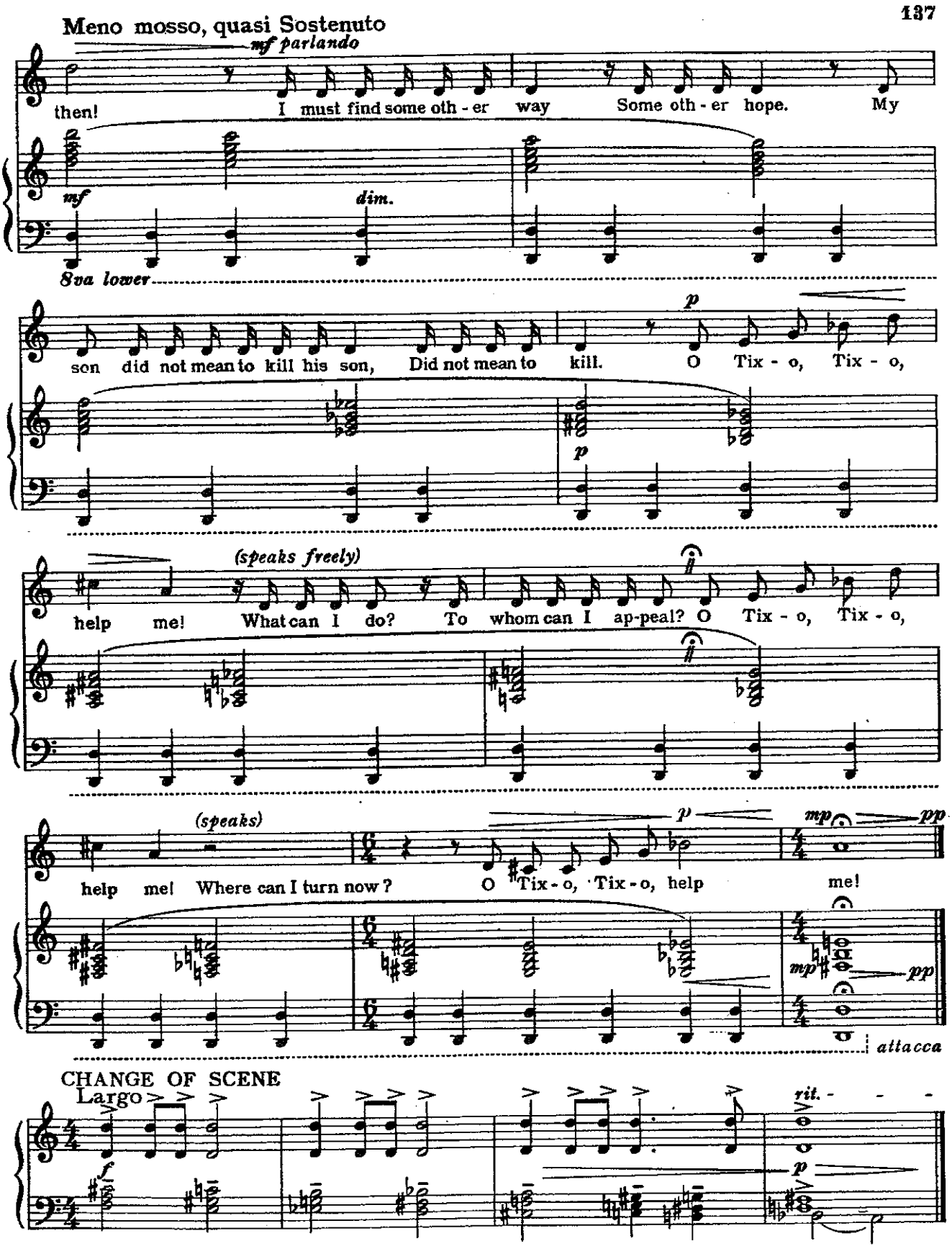

Agitato assai
f
to this!
f Pesante
To the
W.W. Trp.
f
ff
Pesante
a tempo
mf Pesante
death of a man,
To the
mf
f a tempo
Pesante
a tempo
death of a man.
r.h.
Tutti
ff a tempo
Gong
rall. - - -
slowly
A man he had giv-en to
f
Str.
dim.
rall. - - -
p
slowly


Andantino
p
death. Then my words came back to
W.W.
Trp.
p
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
fath - er's ways and re - mem - ber them."
rit. - - - - - - -
p
And
W.W.
rit.
molto cresc.


Andante con moto
can I go to him now and
Hrp.
say "My son take care,
Trp.
espr.
simile
mf
Tell no truth in this court, lest it go ill with you
l.h.
here; Keep to the rules, Be -


-ware!" And yet if I say a - gain, "It
Trp.
Vl.
Str.
shall not pro-fit a man If he gain the whole
simile
world and lose his own soul,"
I shall lose Ab - sa - lom then! I shall lose Ab - sa - lom
Str.
W.W.
Cymbal
Cym.

Chappell


Meno mosso, quasi Sostenuto
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.
p
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)
p
mp
pp
help me! Where can I turn now? O Tix - o, Tix - o, help me!
mp
pp
attacca
CHANGE OF SCENE
Largo
f
rit.
p

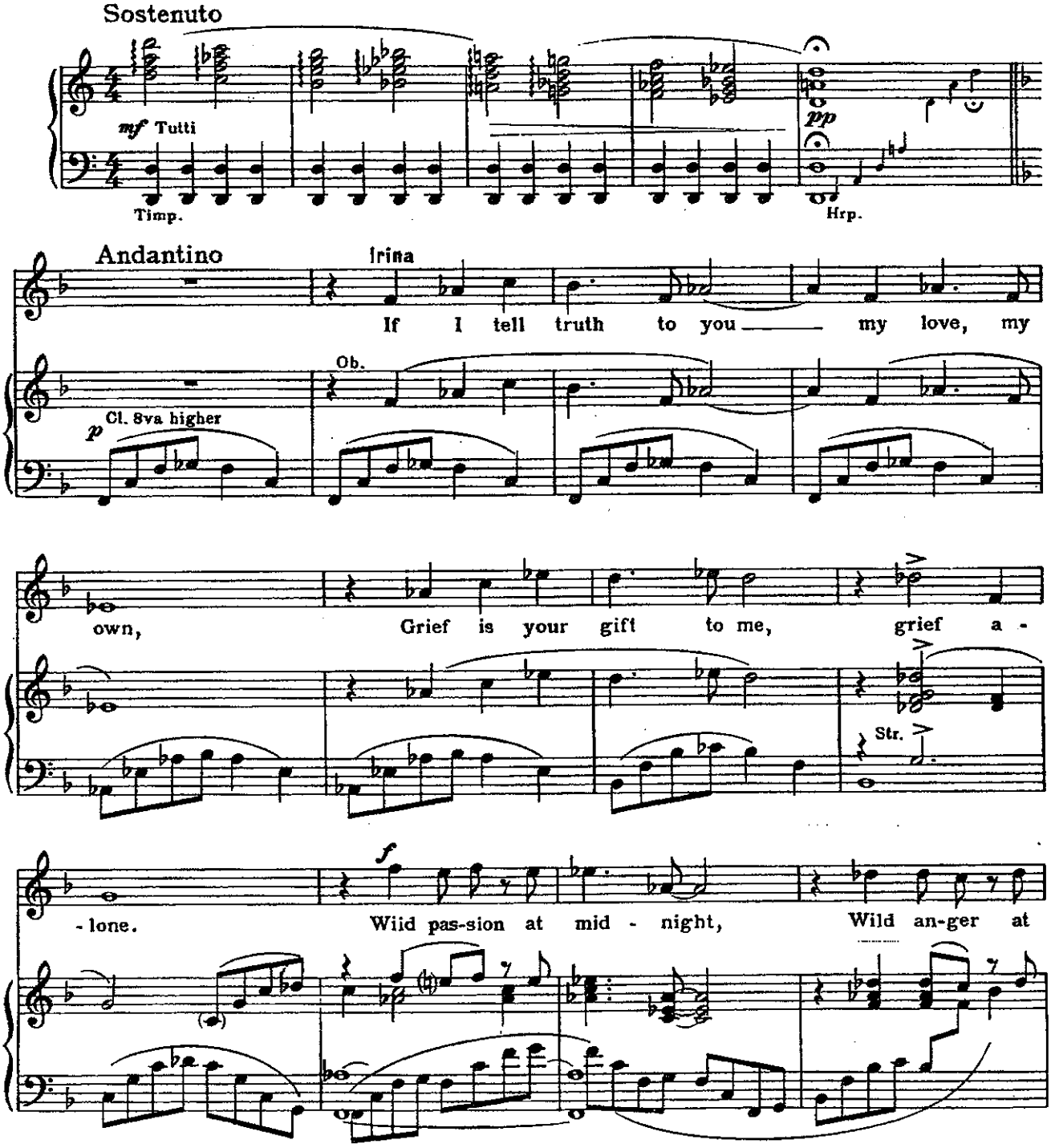
Stay Well

No. 19

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

CHANGE OF SCENE

Sostenuto



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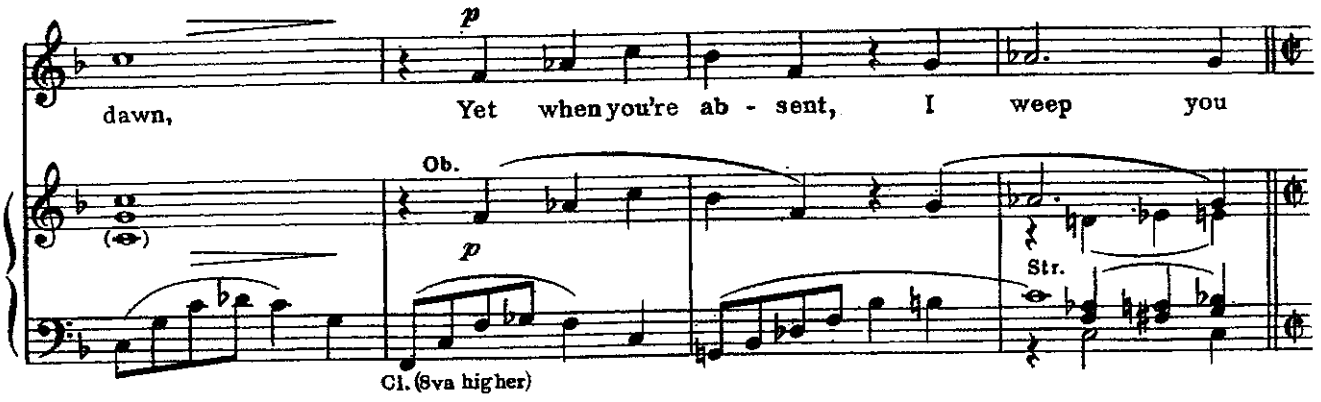
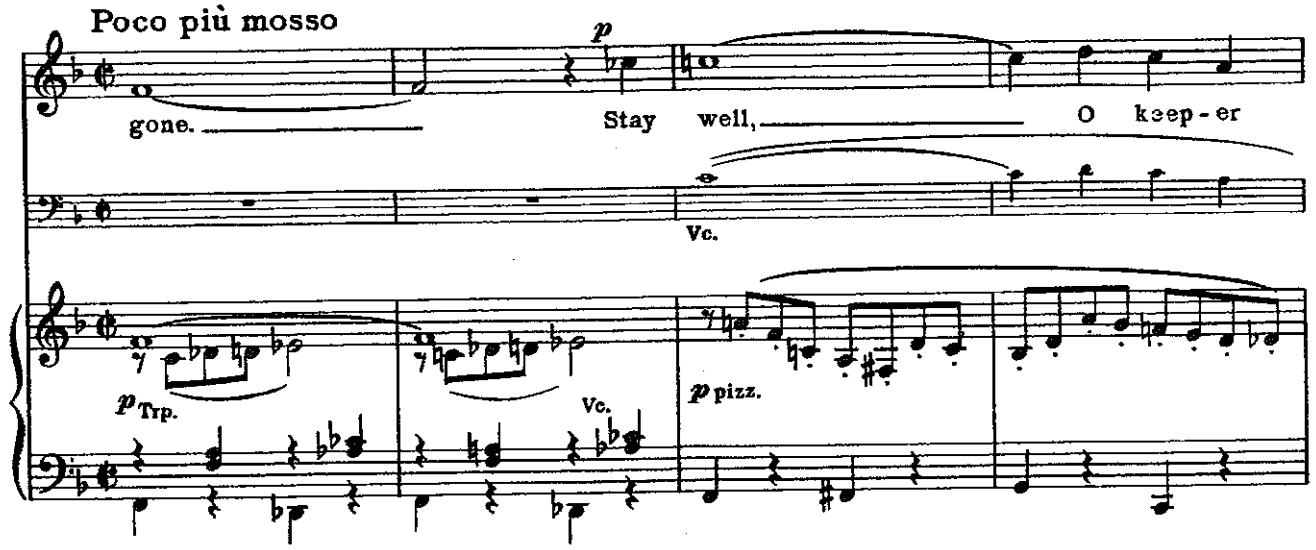
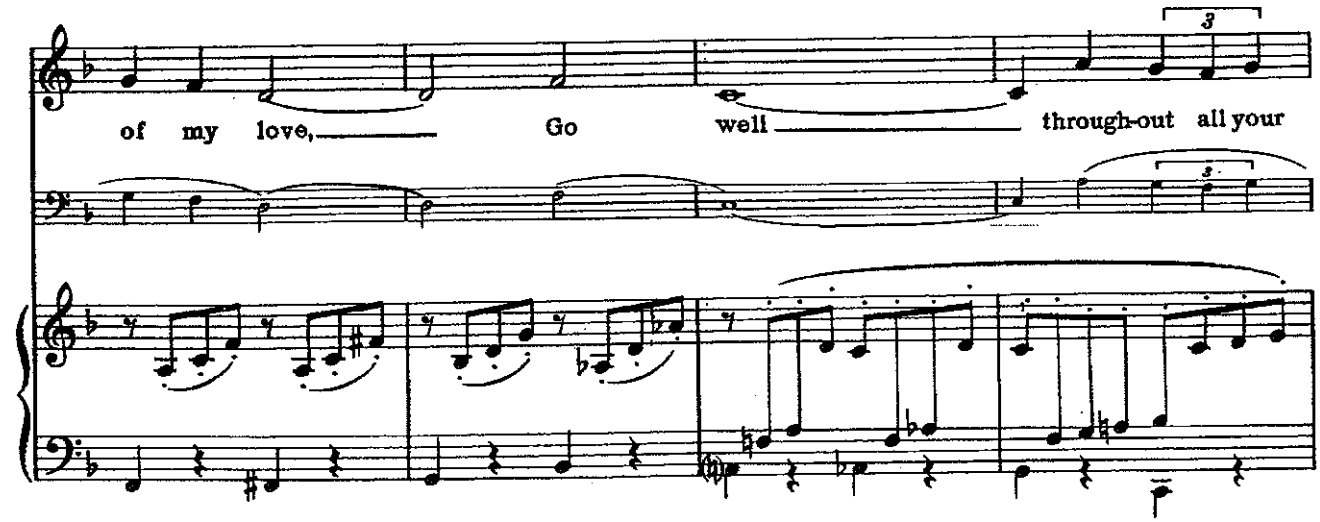
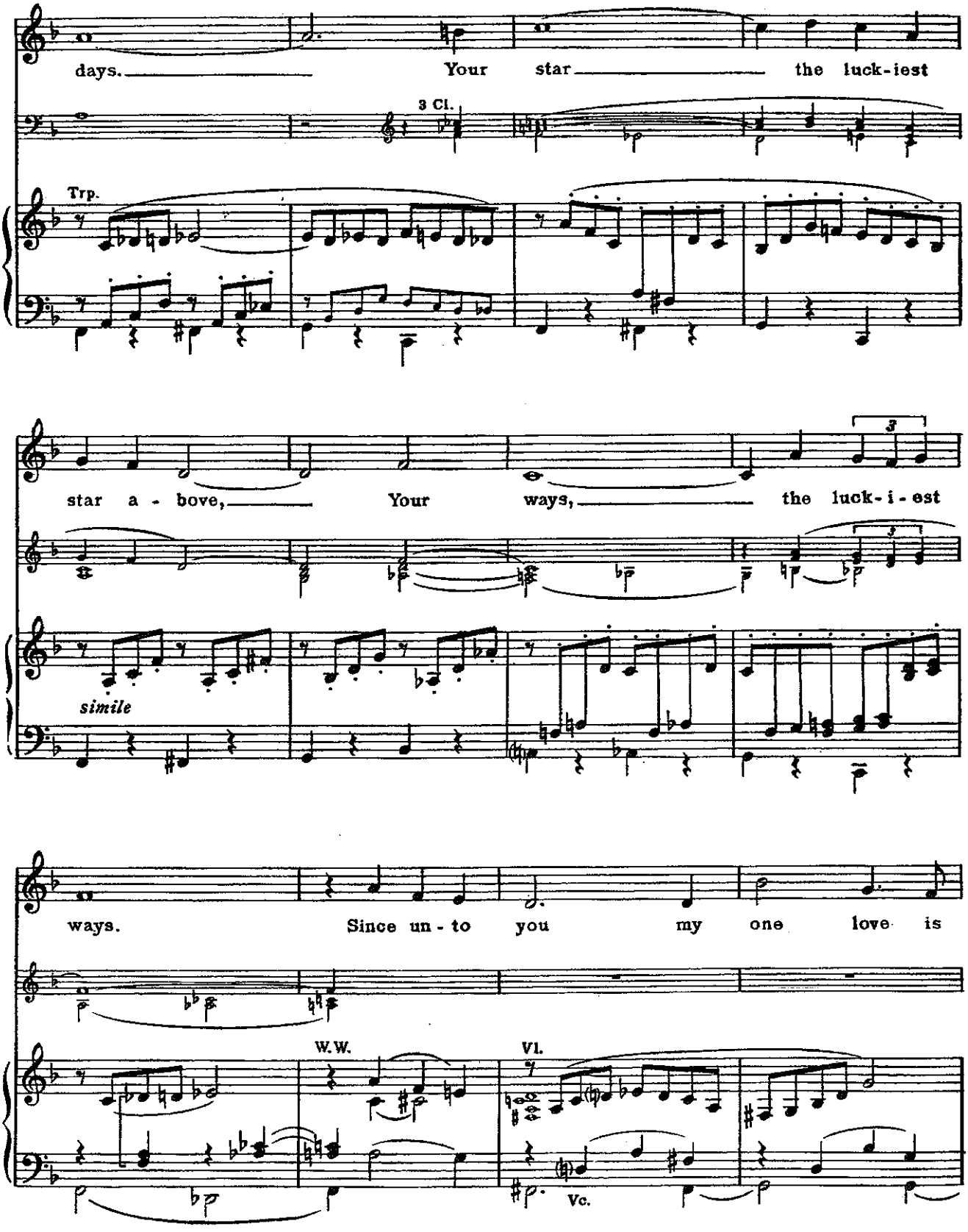
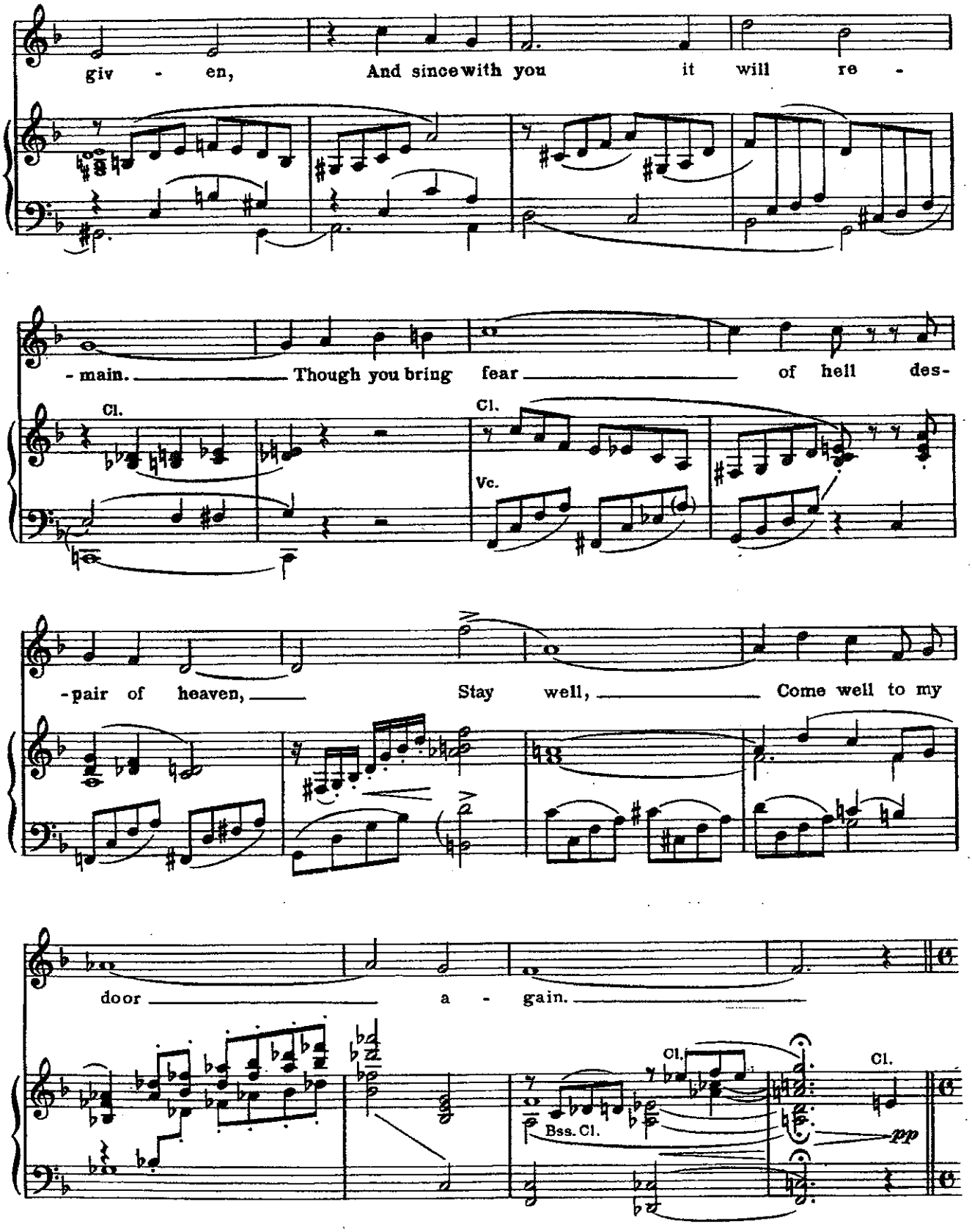

p
dawn,
Yet when you're ab - sent, I weep you
Ob.
p
Str.
Cl. (8va higher)


Poco più mosso
p
gone.
Stay well,
O keep - er
Vc.
p Trp.
Vc.
p pizz.


3
of my love,
Go well
through-out all your


days. Your star the luck-iest
3 Cl.
Trp.
star a - bove, Your ways, the luck-i - est
3
simile
ways. Since un - to you my one love is
W.W.
Vl.
Vc.


giv - en, And since with you it will re -
- main. Though you bring fear of hell des-
Cl.
Cl.
Vc.
- pair of heaven, Stay well, Come well to my
door a - gain.
Cl.
Cl.
Bss. Cl.
pp

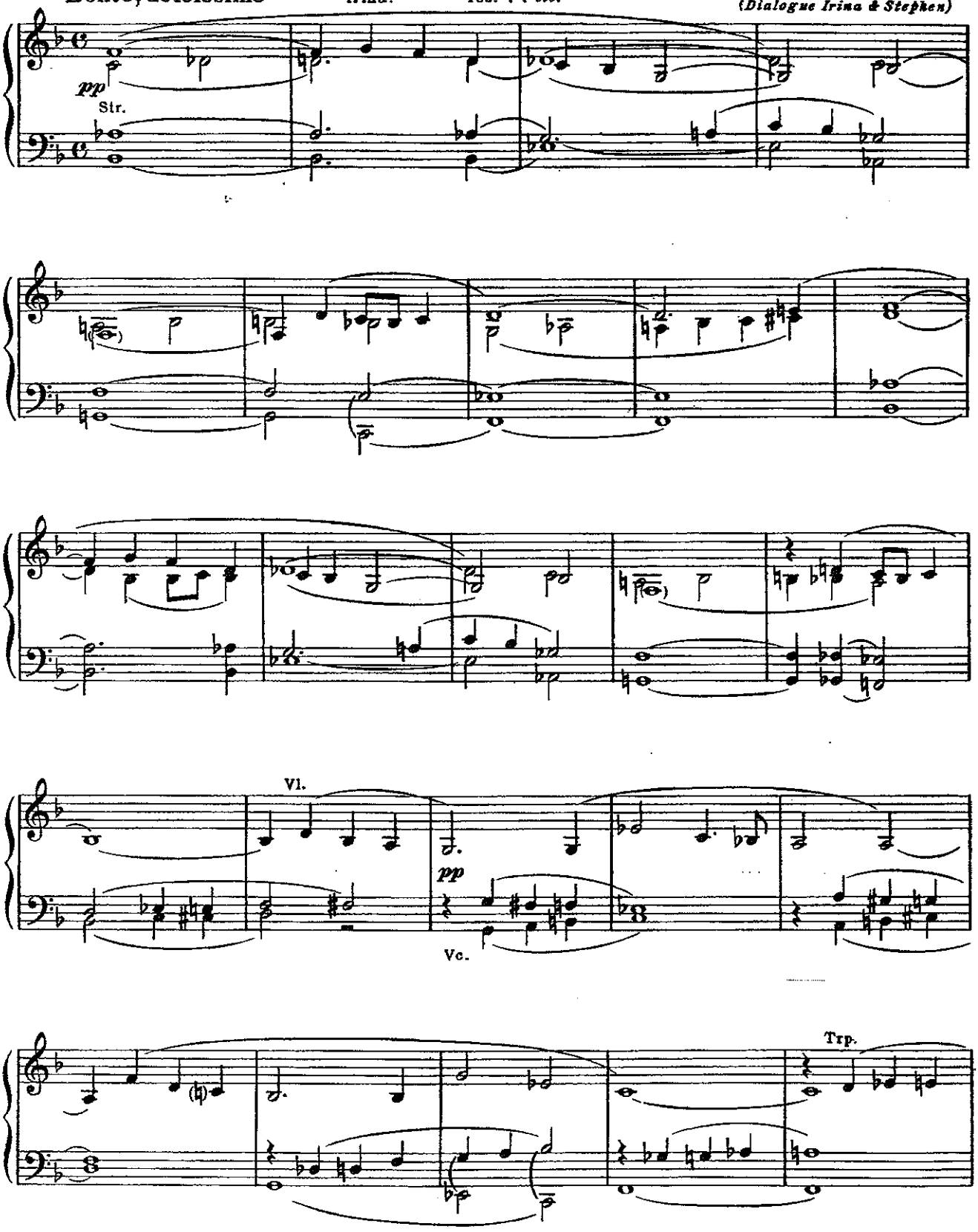
(Stephen enters)

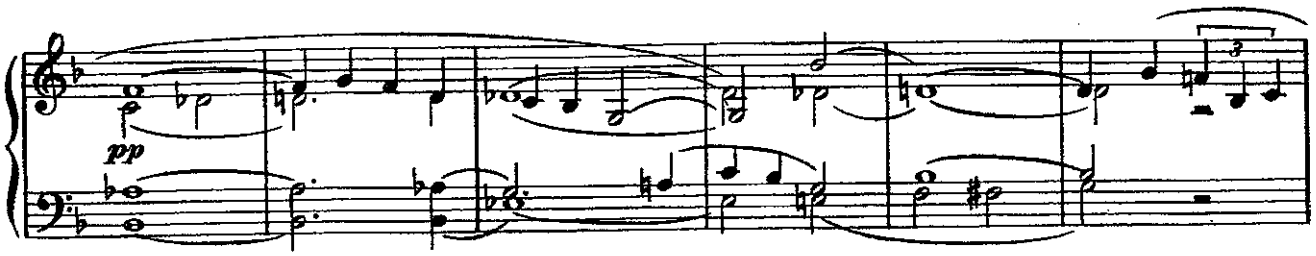
Lento, dolcissimo

Stephen Irina?

Irina Yes. . . *etc.*

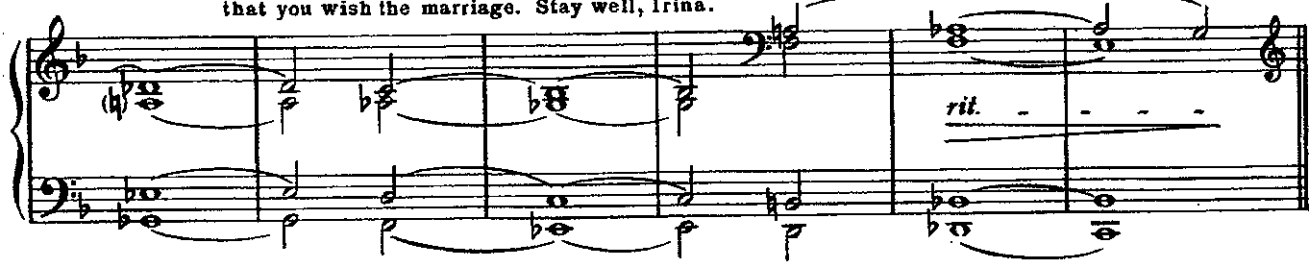
(Dialogue Irina & Stephen)





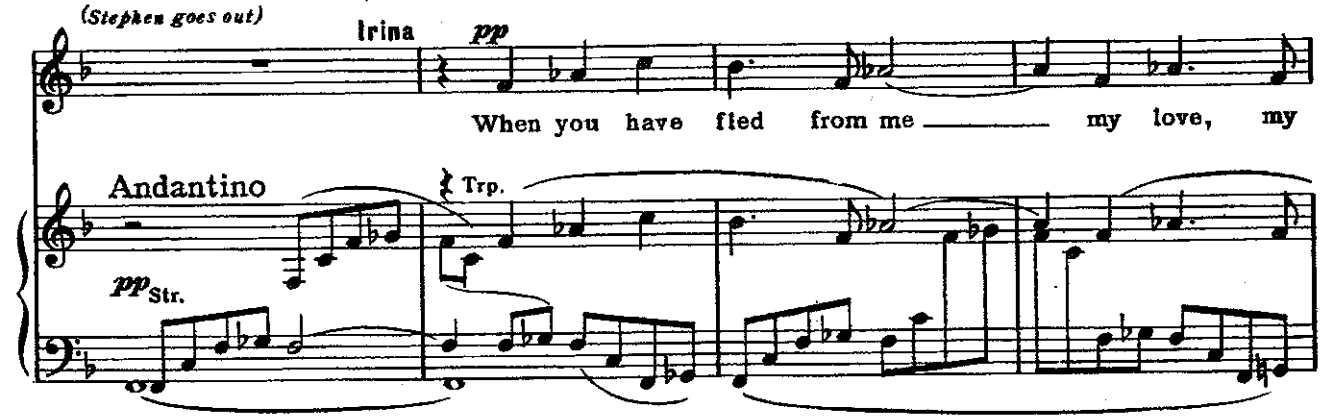
Stephen
I will come tomorrow for you. And I will tell him that you wish the marriage. Stay well, Irina.

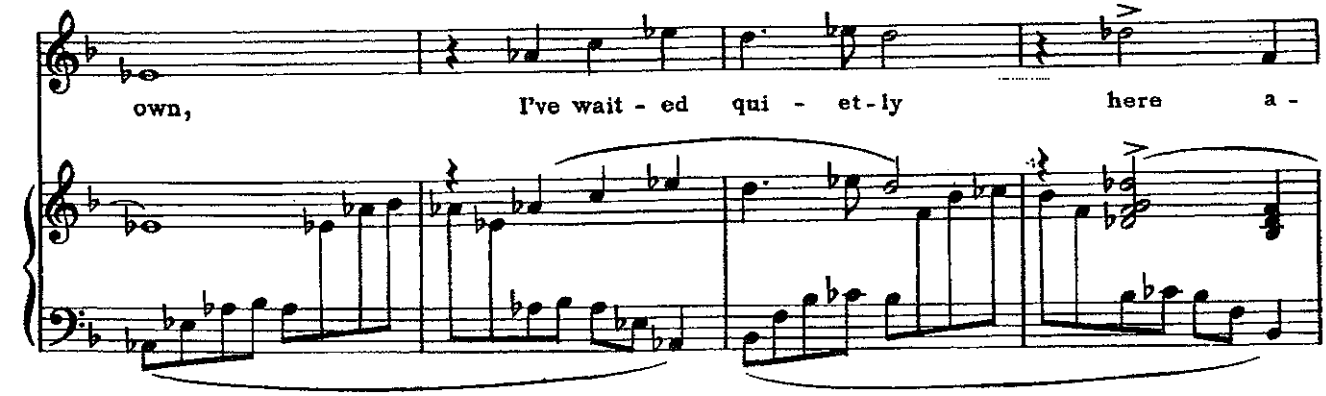
Irina
Go well, my father.

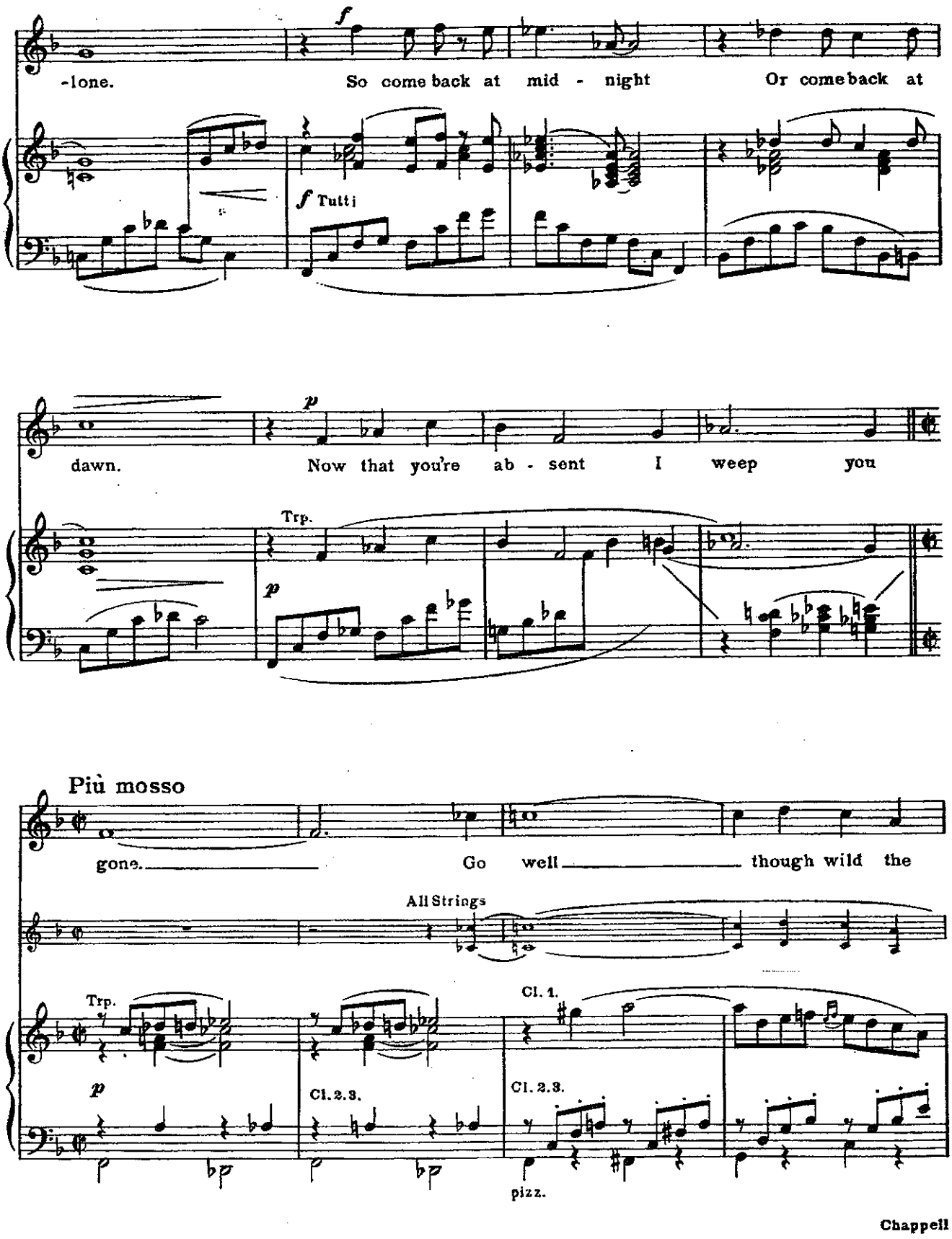


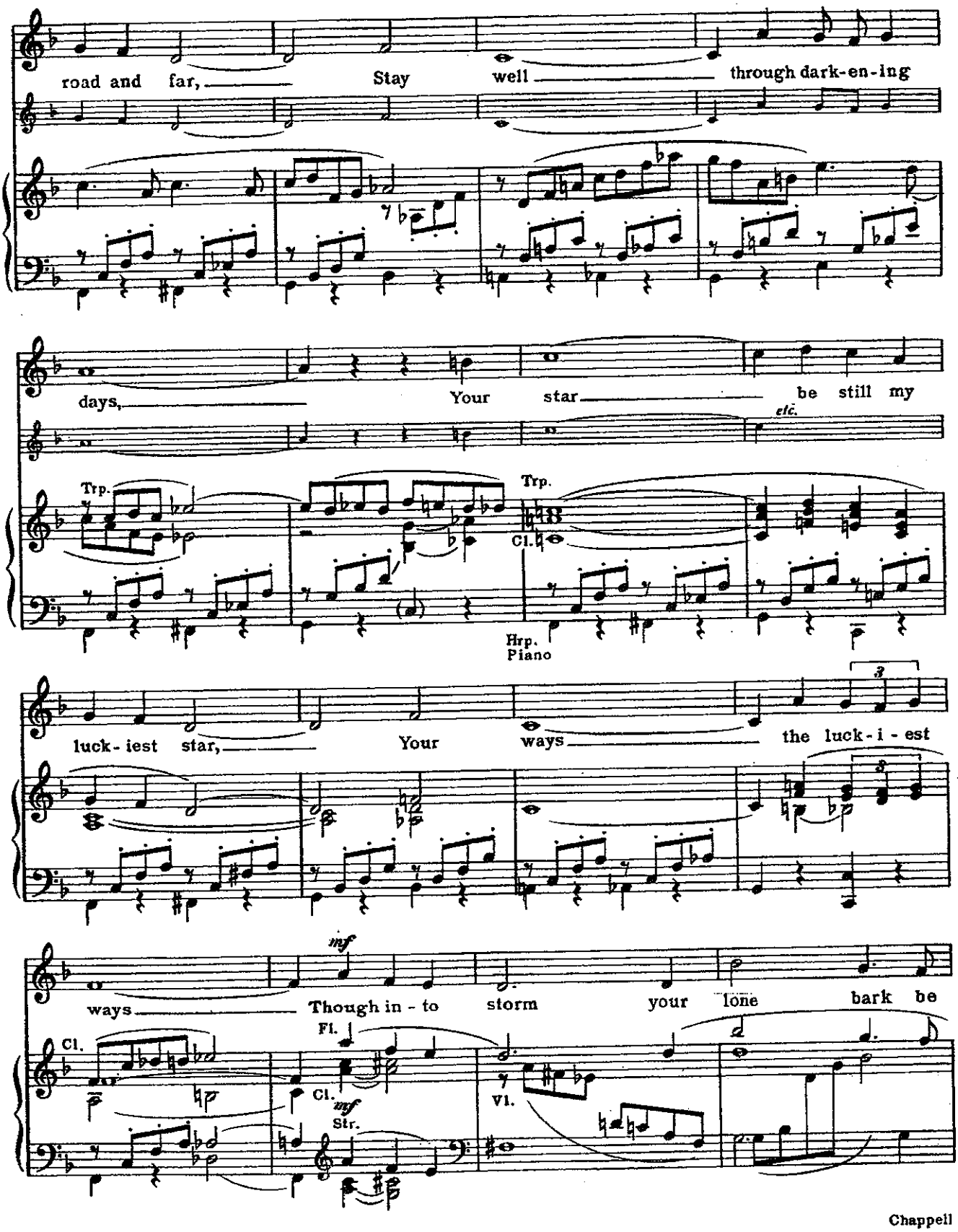
(Stephen goes out)

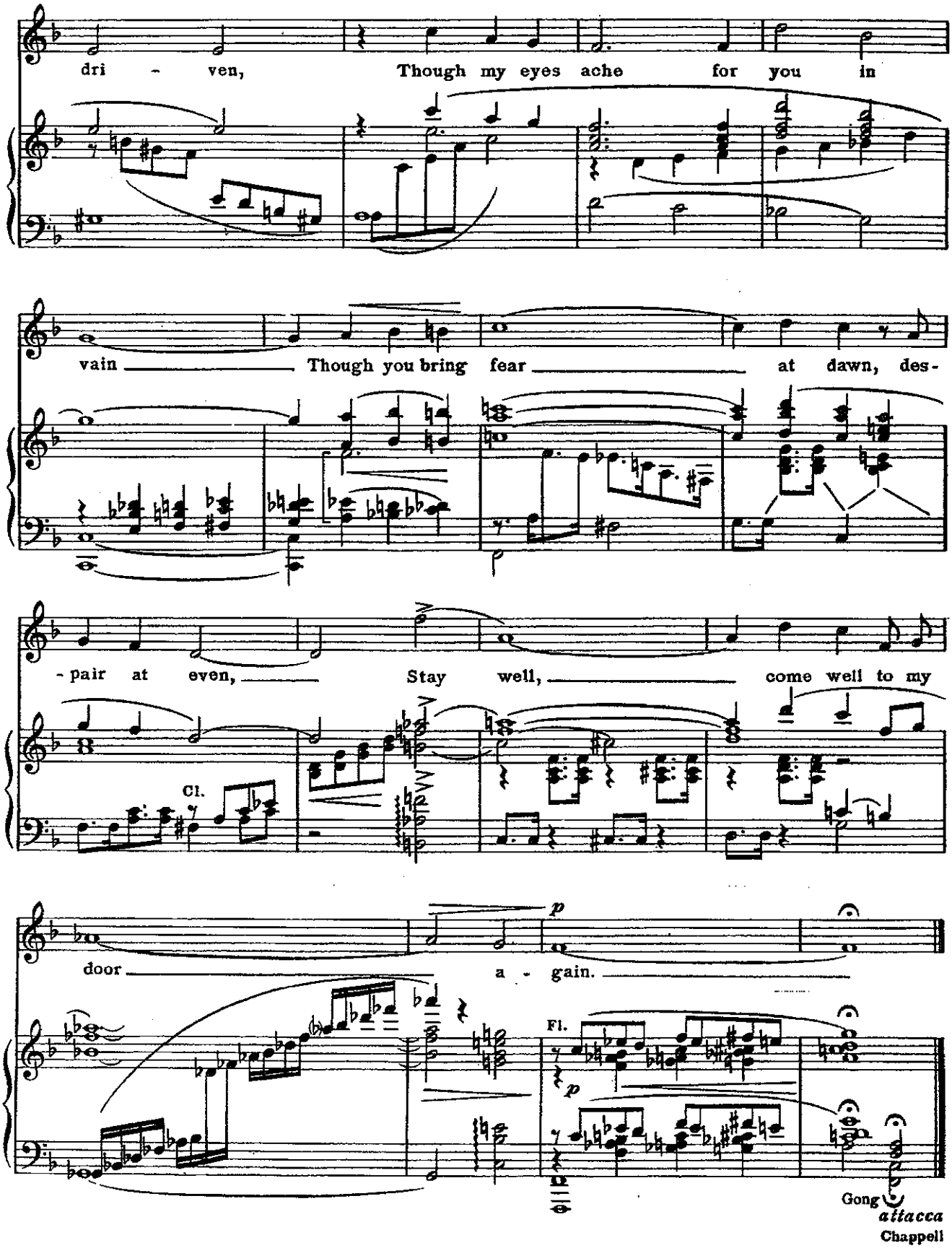
Irina






-lone.
So come back at mid - night
Or come back at
f
f Tutti
dawn.
Now that you're ab - sent I weep you
p
Trp.
p
Più mosso
gone.
Go well
though wild the
All Strings
Trp.
Cl. 1.
p
Cl. 2.3.
Cl. 2.3.
pizz.

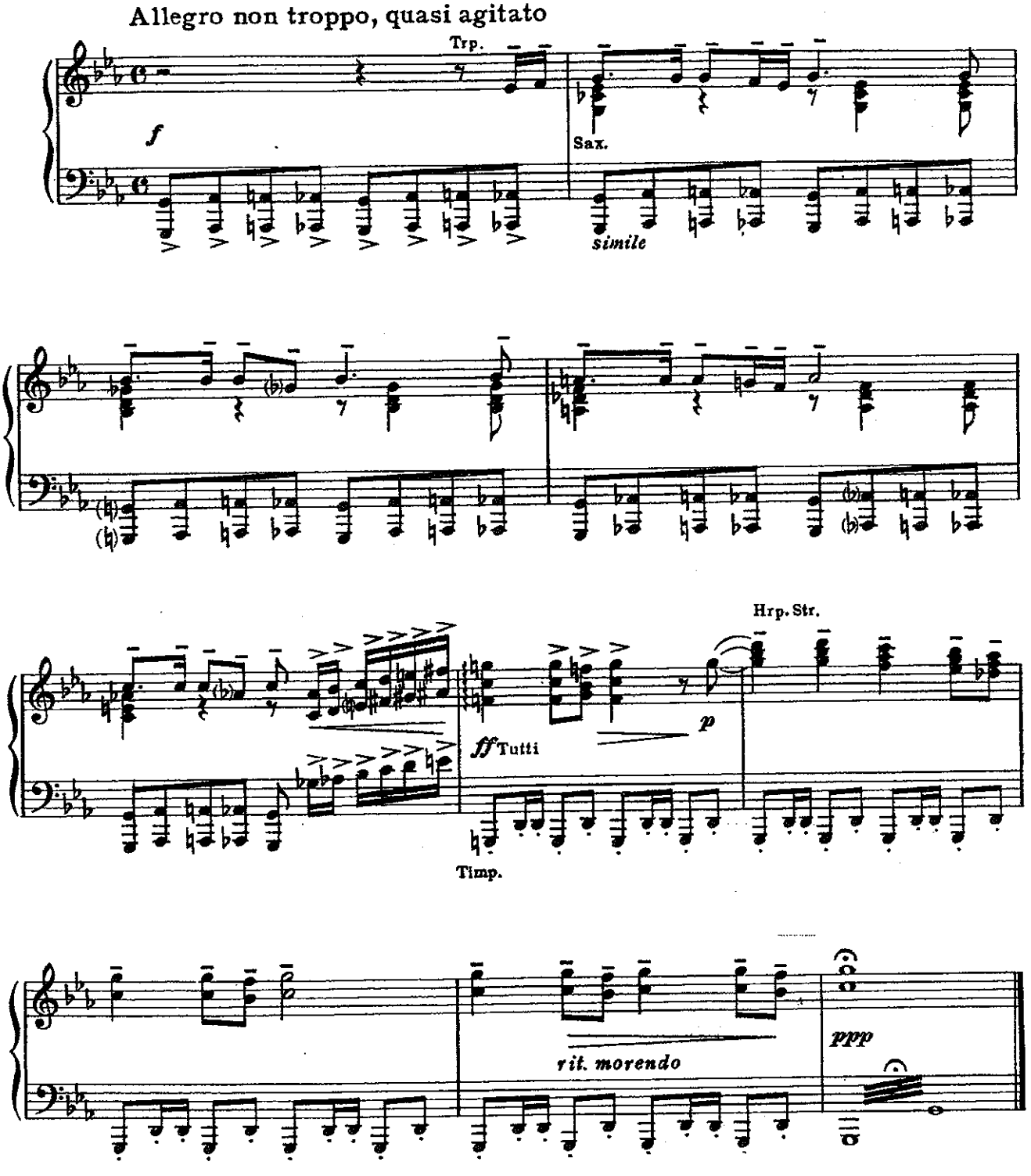

road and far, Stay well through dark-en-ing
days, Your star be still my
etc.
Trp.
Trp.
Cl.
Hrp.
Piano
luck-iest star, Your ways the luck-i-est
ways Though in-to storm your lone bark be
mf
Cl.
Fl.
Cl.
mf
Str.
Vl.


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
Cl.
door a - gain.
p
Fl.
p
Gong
attacca

Chappell

Change of Scene

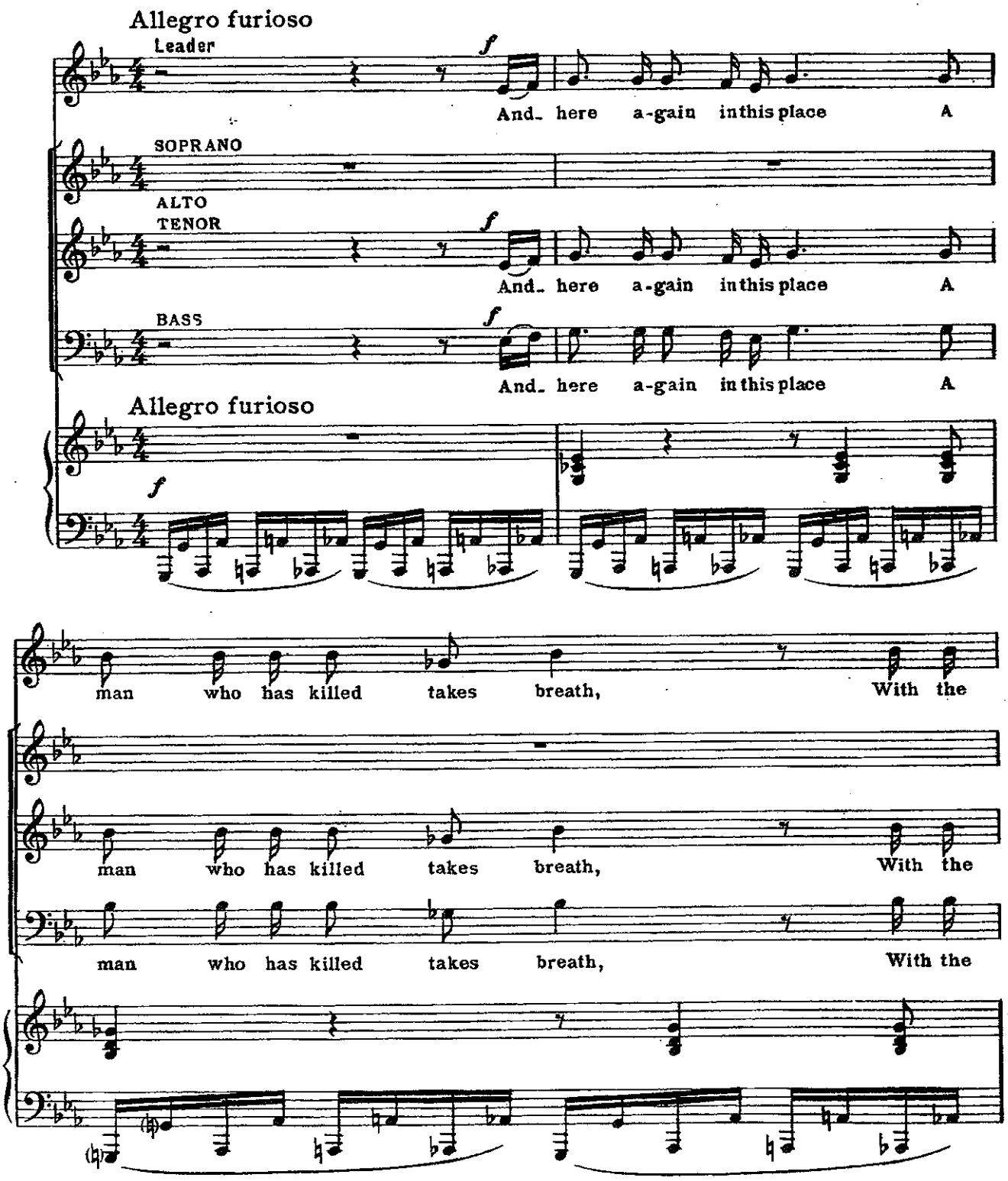
No. 20

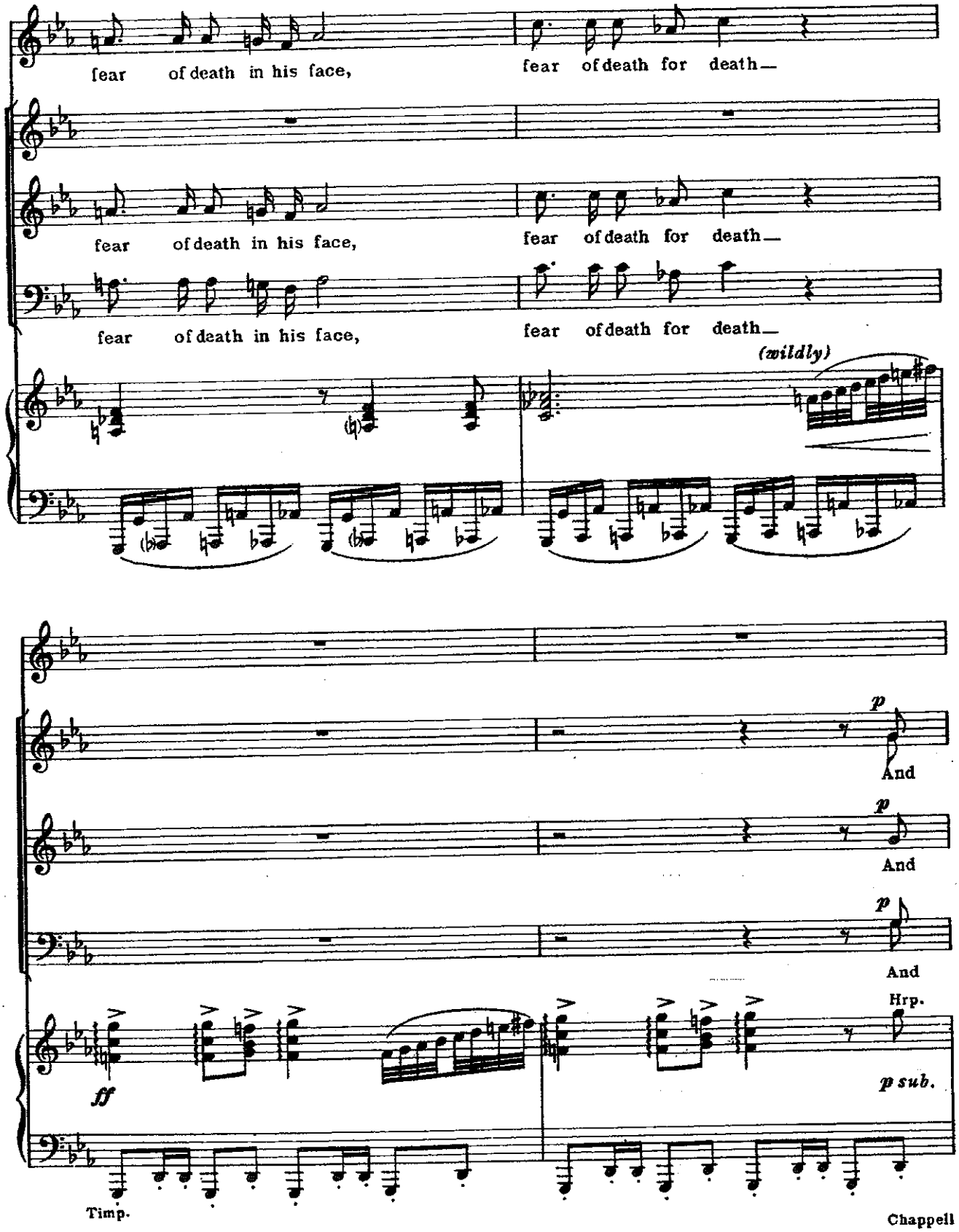


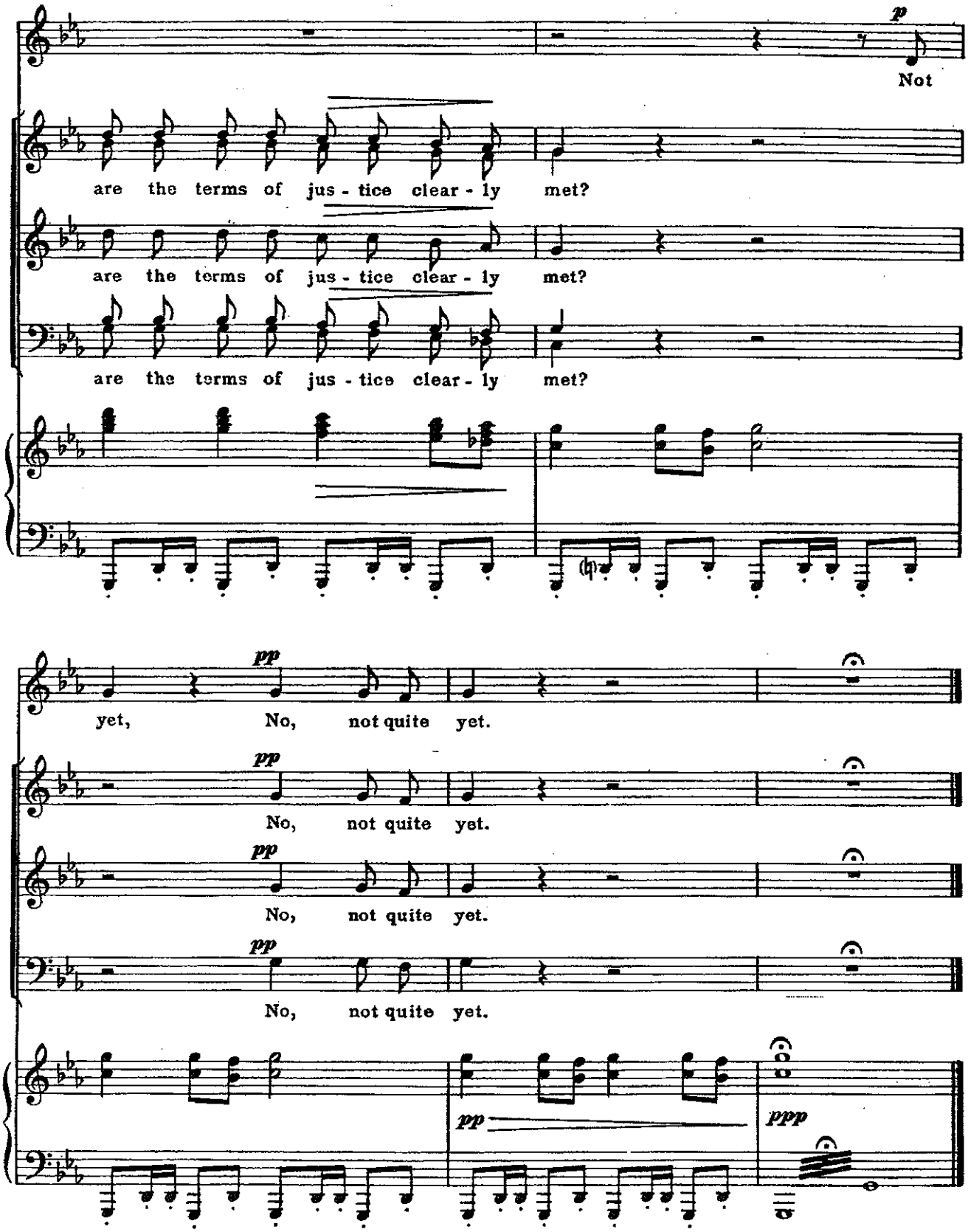
Reprise- "The Wild Justice"

No. 21.

cue: **Burton:** The witness is dismissed.



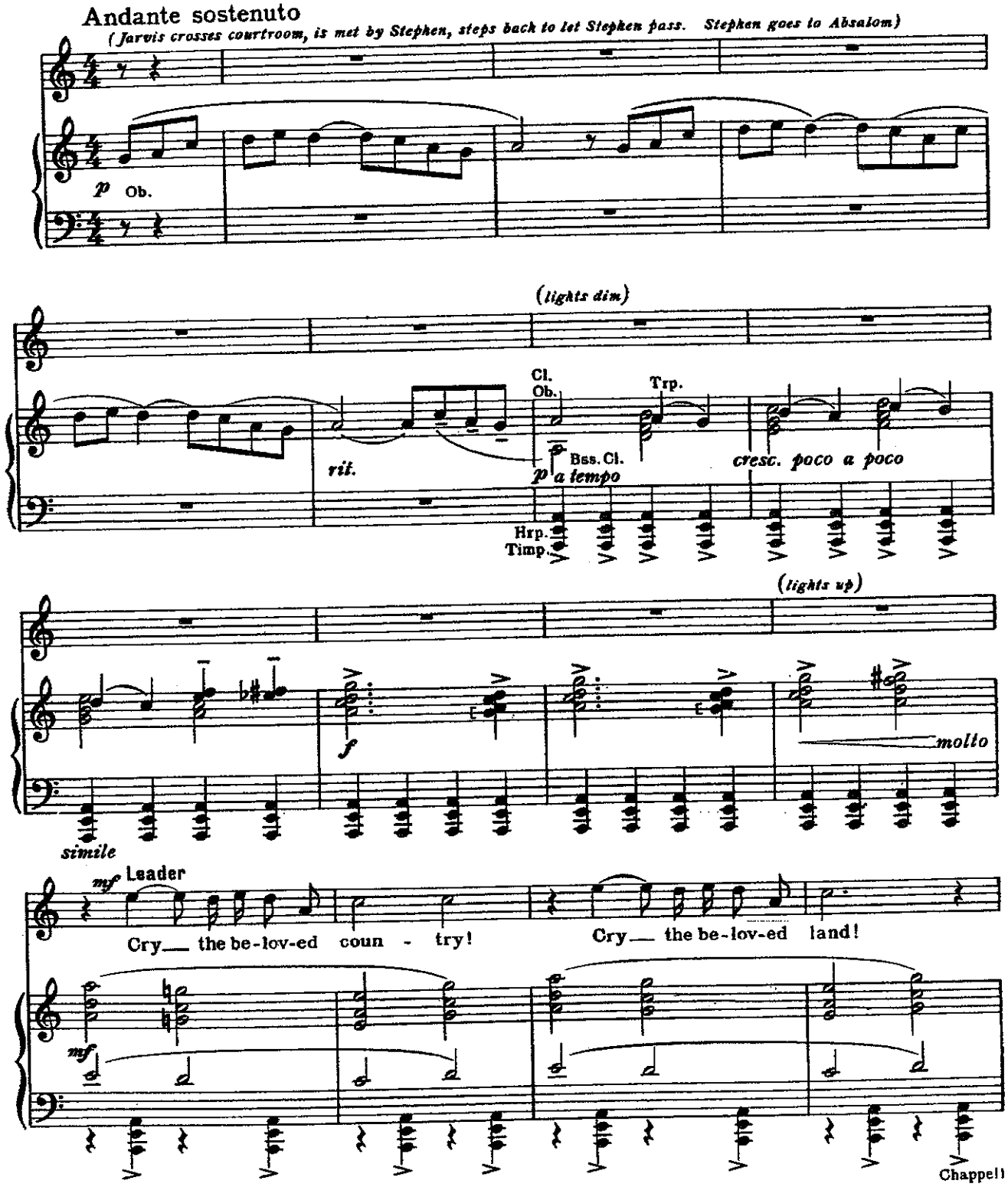

fear of death in his face,
fear of death for death—
fear of death in his face,
fear of death for death—
fear of death in his face,
fear of death for death—
(wildly)
p
And
p
And
p
And
Hrp.
ff
p sub.
Timp.
Chappell

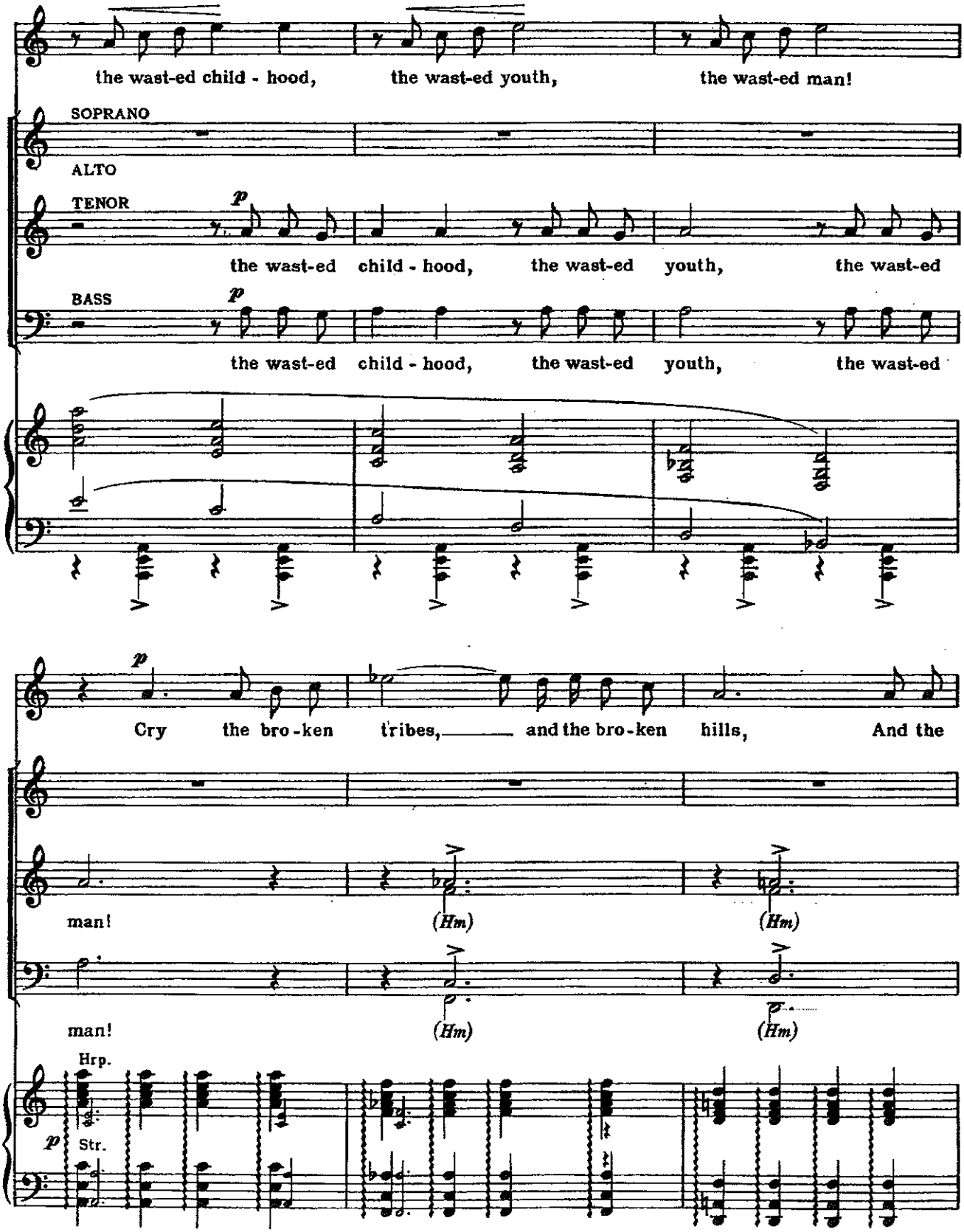

p
Not
are the terms of jus - tice clear - ly met?
are the terms of jus - tice clear - ly met?
are the terms of jus - tice clear - ly met?
pp
yet, No, not quite yet.
pp
No, not quite yet.
pp
No, not quite yet.
pp
No, not quite yet.
pp
ppp

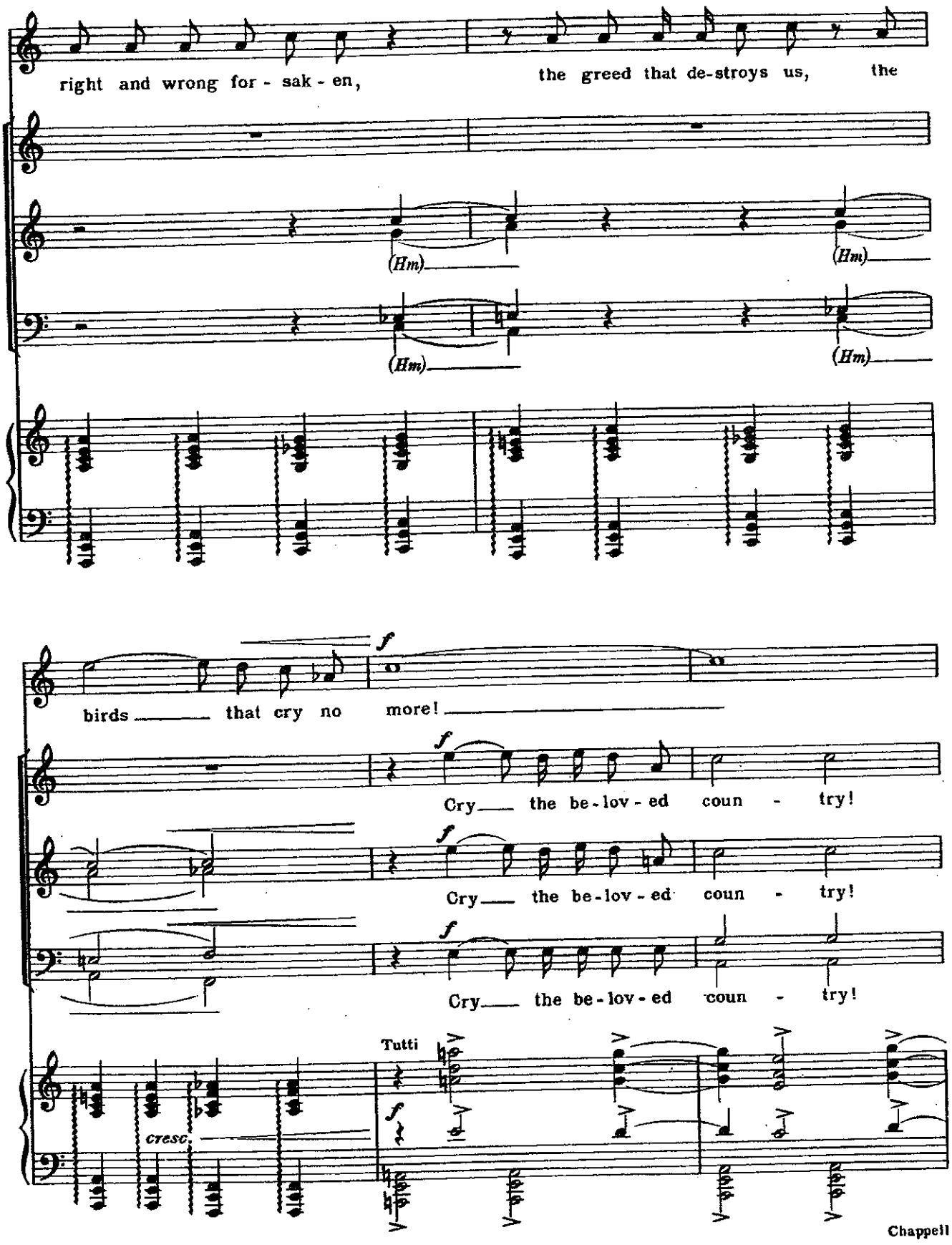
Cry the Beloved Country

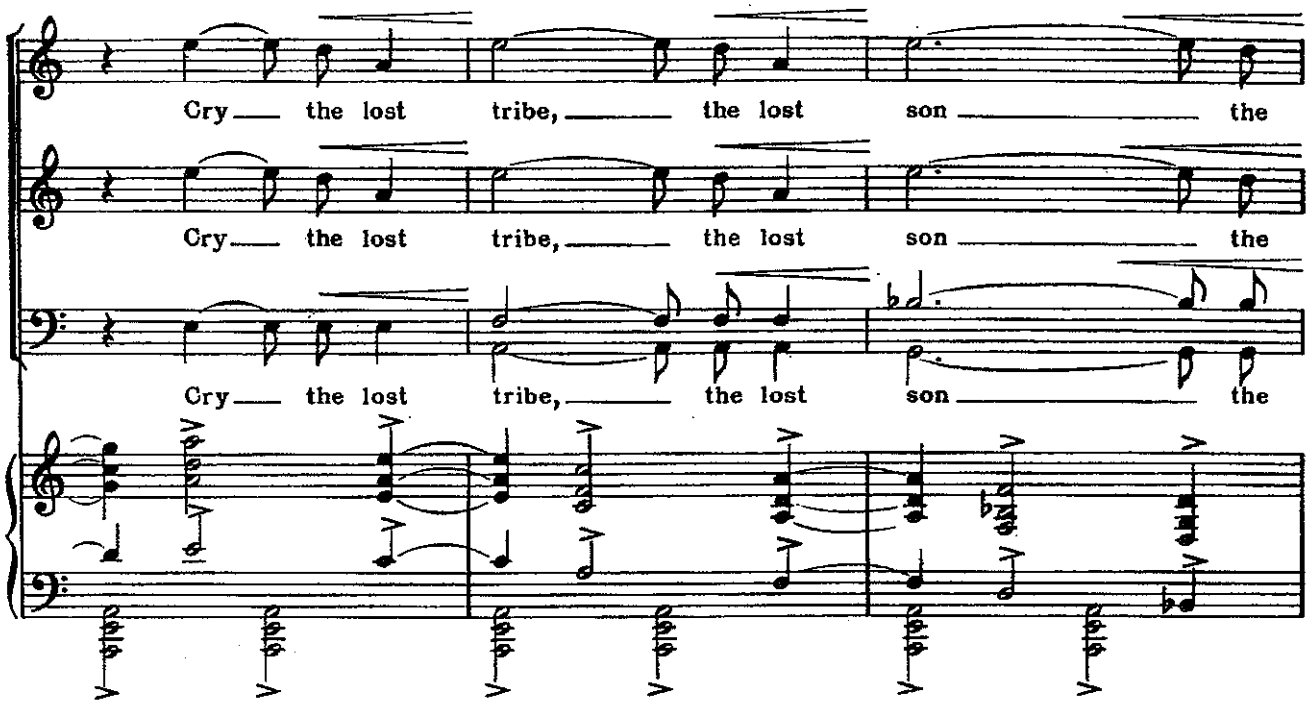
No. 22

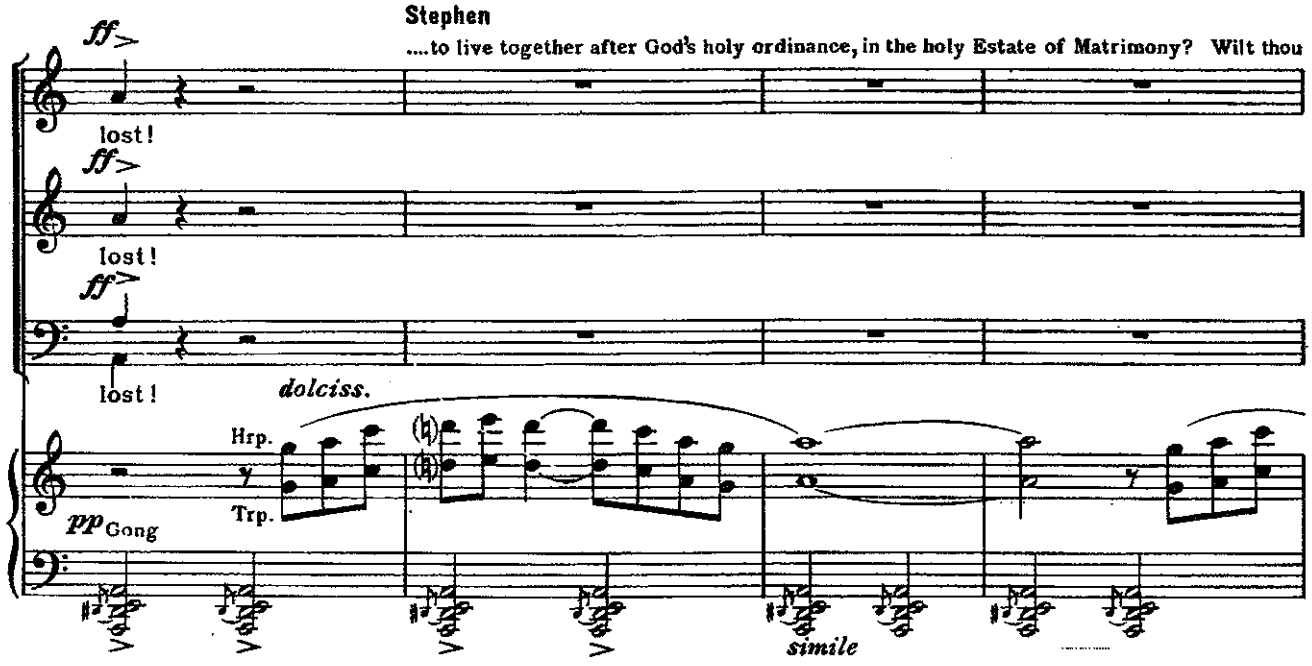
cue. **Judge:** And may the Lord have mercy on your soul.

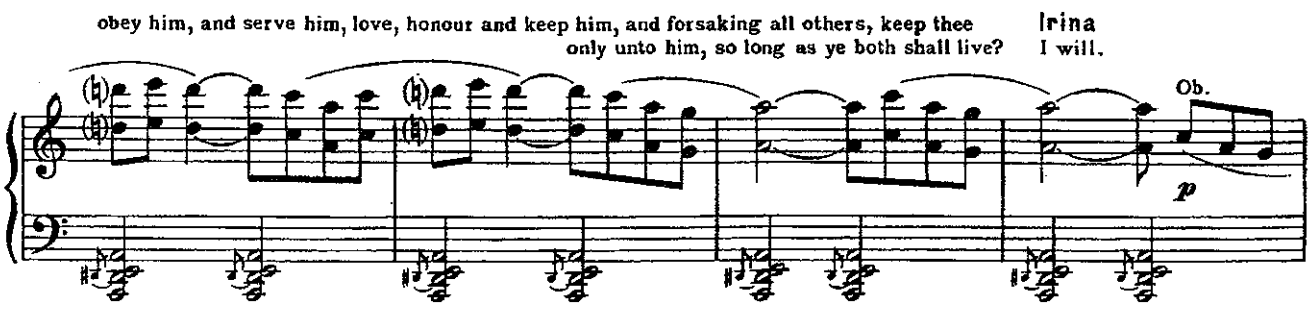


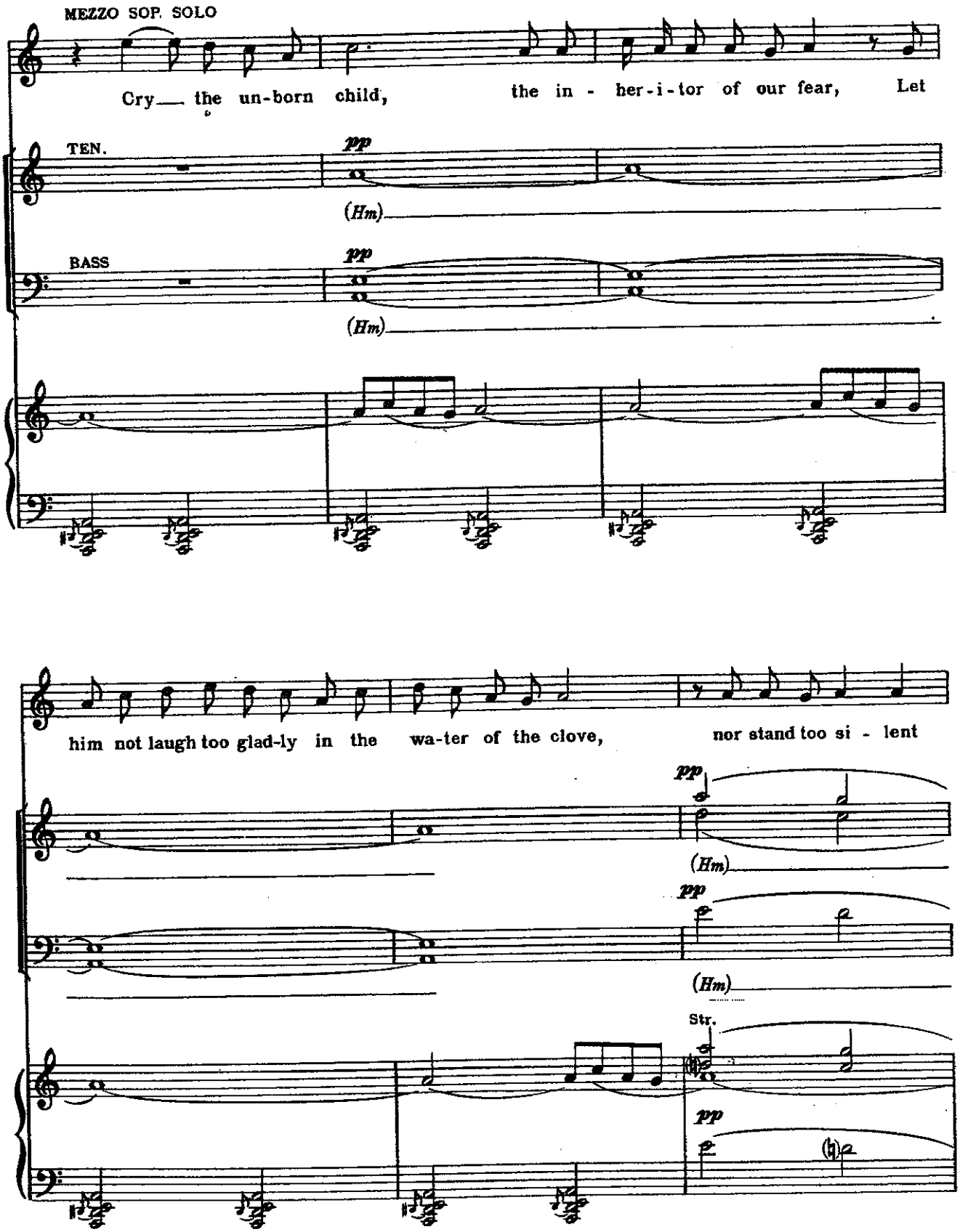

the wast-ed child - hood, the wast-ed youth, the wast-ed man!
SOPRANO
ALTO
TENOR
p
the wast-ed child - hood, the wast-ed youth, the wast-ed
BASS
p
the wast-ed child - hood, the wast-ed youth, the wast-ed
p
Cry the bro-ken tribes, and the bro-ken hills, And the
man!
(Hm)
(Hm)
man!
(Hm)
(Hm)
Hrp.
p
Str.

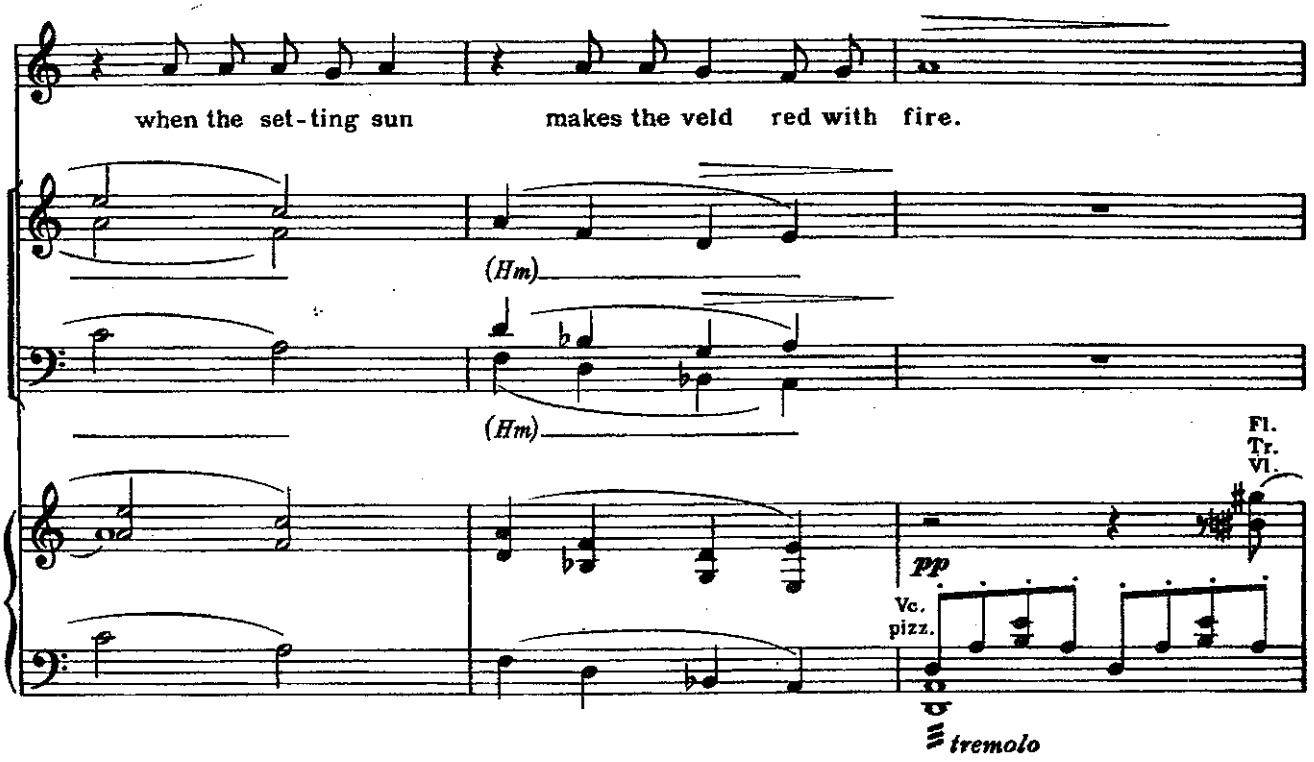

right and wrong for - sak - en,
the greed that de-stroys us,
the
(Hm)
(Hm)
(Hm)
(Hm)
f
birds ___ that cry no more! ___
f
Cry ___ the be - lov - ed coun - try!
f
Cry ___ the be - lov - ed coun - try!
f
Cry ___ the be - lov - ed coun - try!
Tutti
cresc.
f

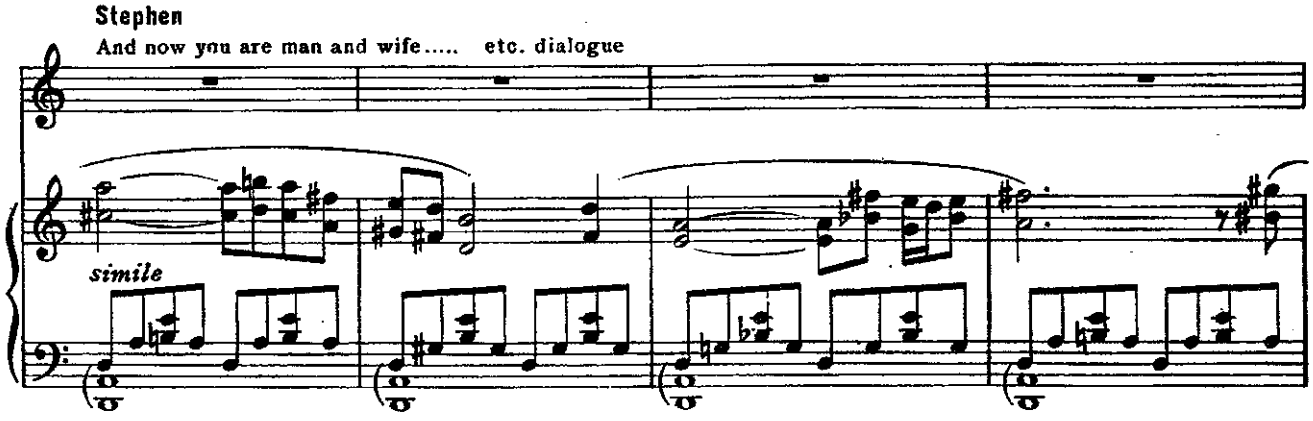

Cry the lost tribe, the lost son the
Cry the lost tribe, the lost son the
Cry the lost tribe, the lost son the

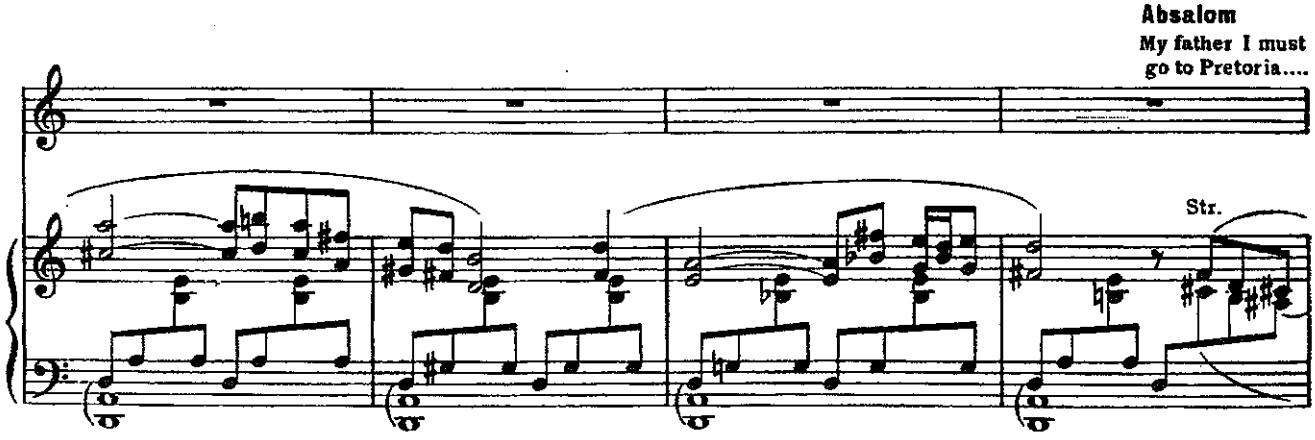

Stephen
....to live together after God's holy ordinance, in the holy Estate of Matrimony? Wilt thou
ff
lost!
ff
lost!
ff
lost!
dolciss.
Hrp.
Trp.
pp Gong
simile


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.
Ob.
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


when the set-ting sun
makes the veld
red with
fire.
(Hm)
(Hm)
Fl.
Tr.
Vl.
pp
Vc.
pizz.
tremolo

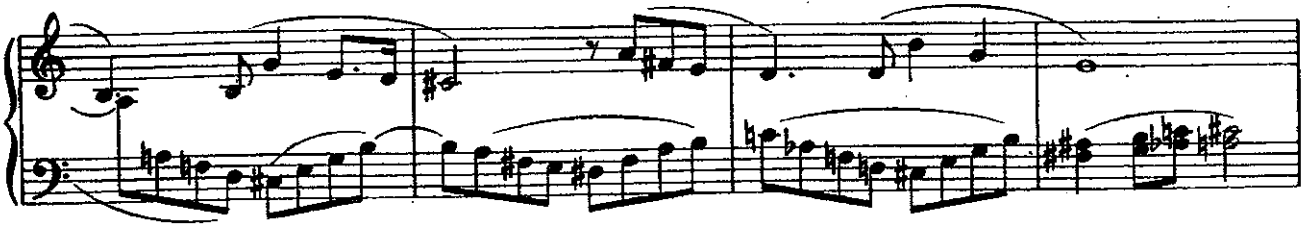

Stephen
And now you are man and wife..... etc. dialogue
simile


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.

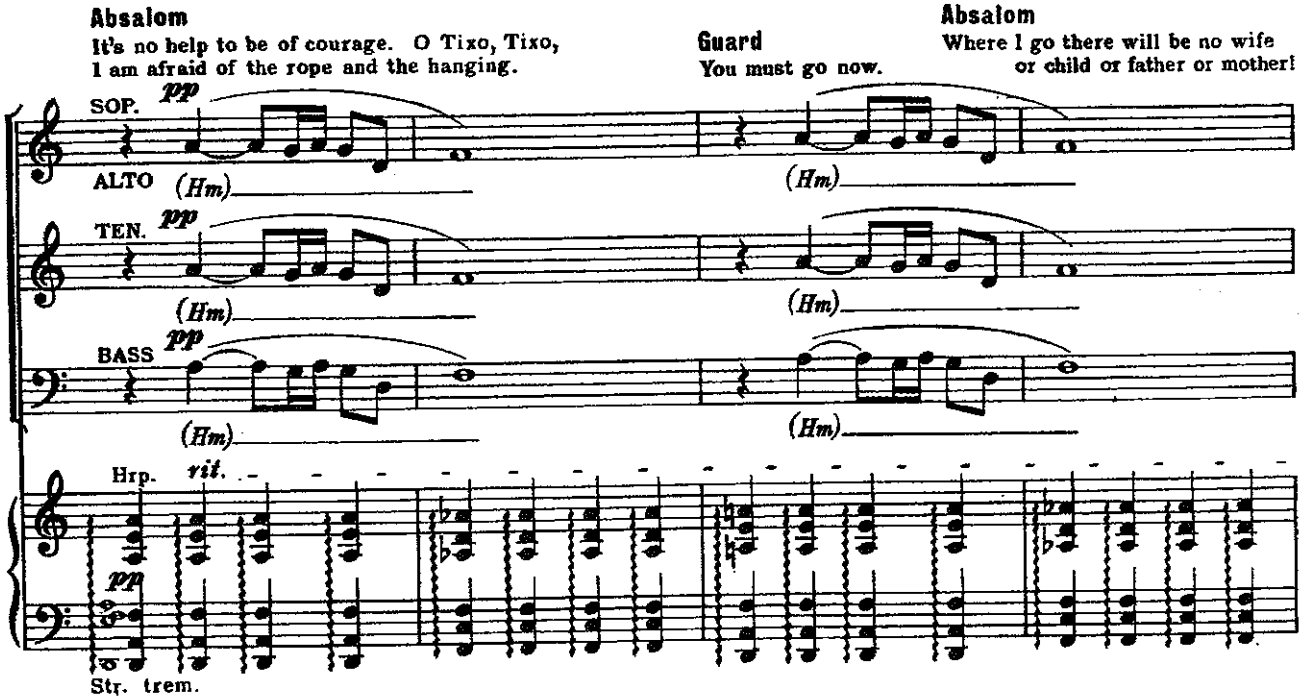
Stephen
Be of courage, my son.



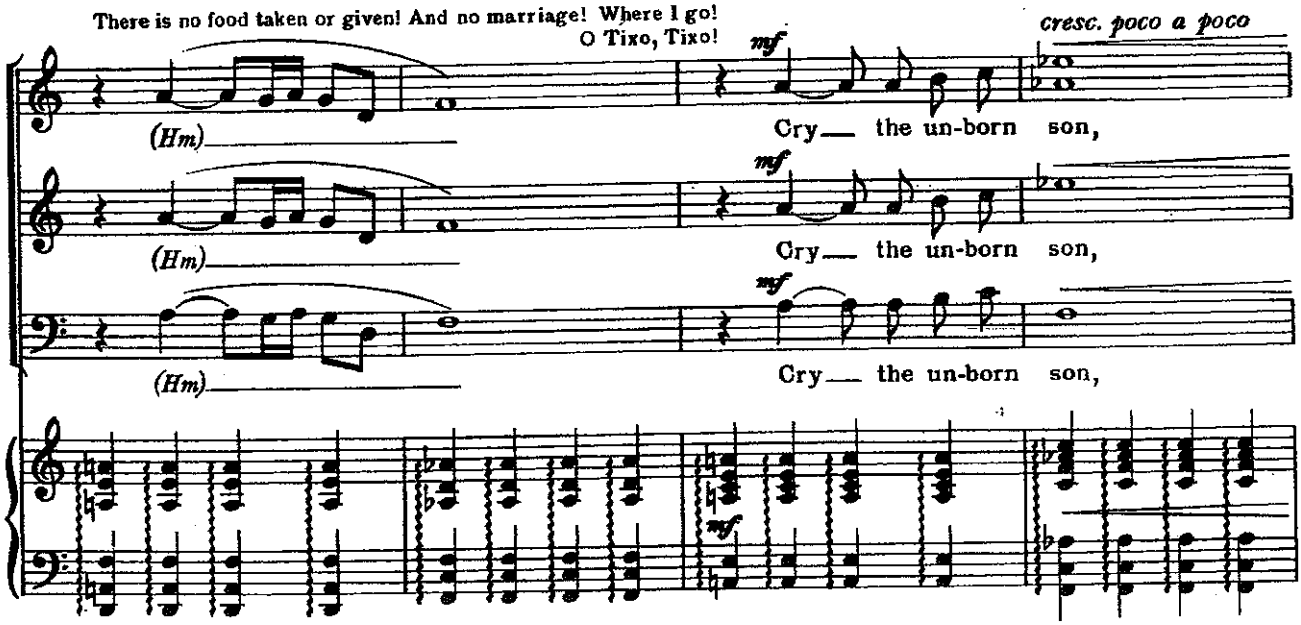
Absalom
It's no help to be of courage. O Tixo, Tixo,
I am afraid of the rope and the hanging.

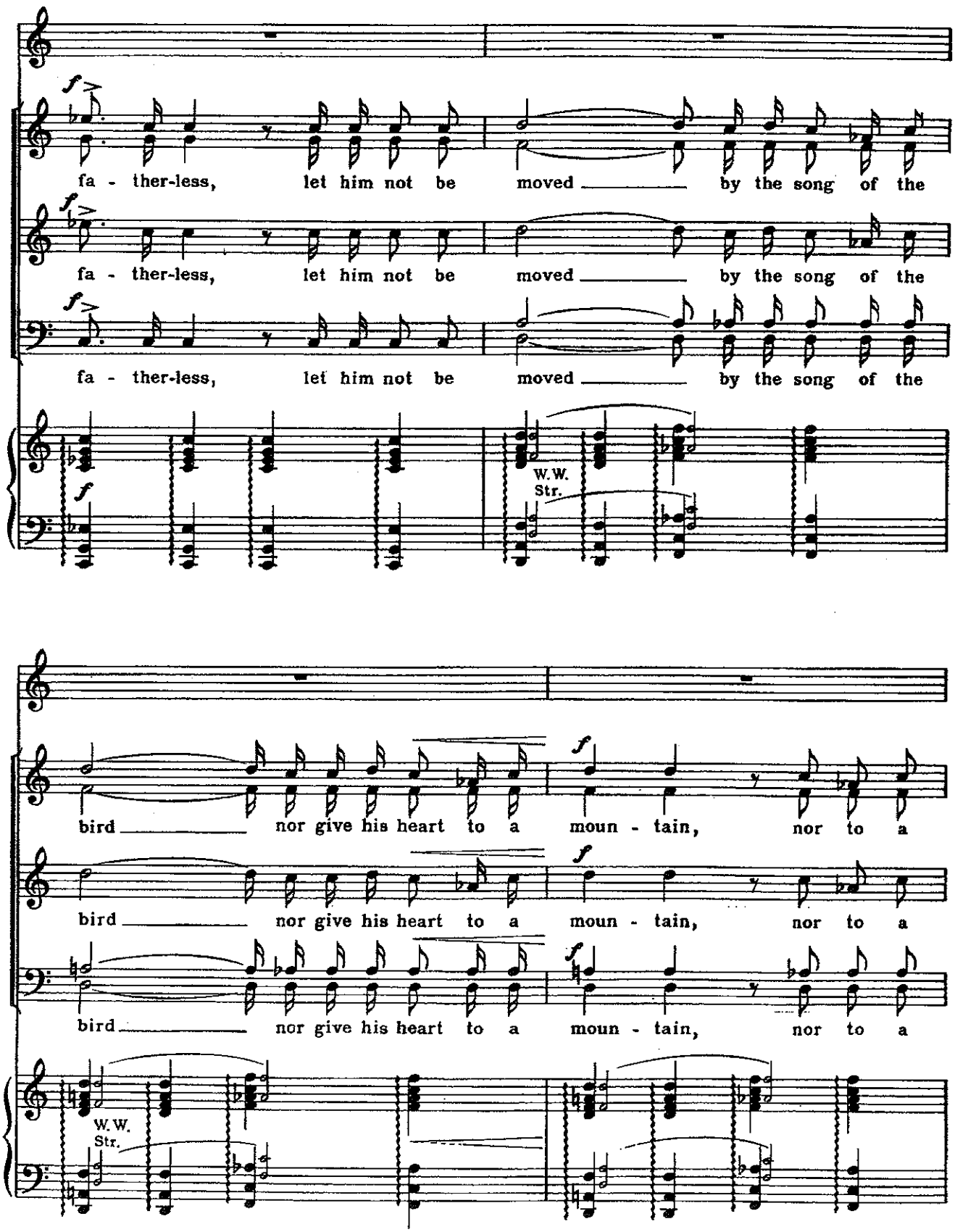
Guard
You must go now.

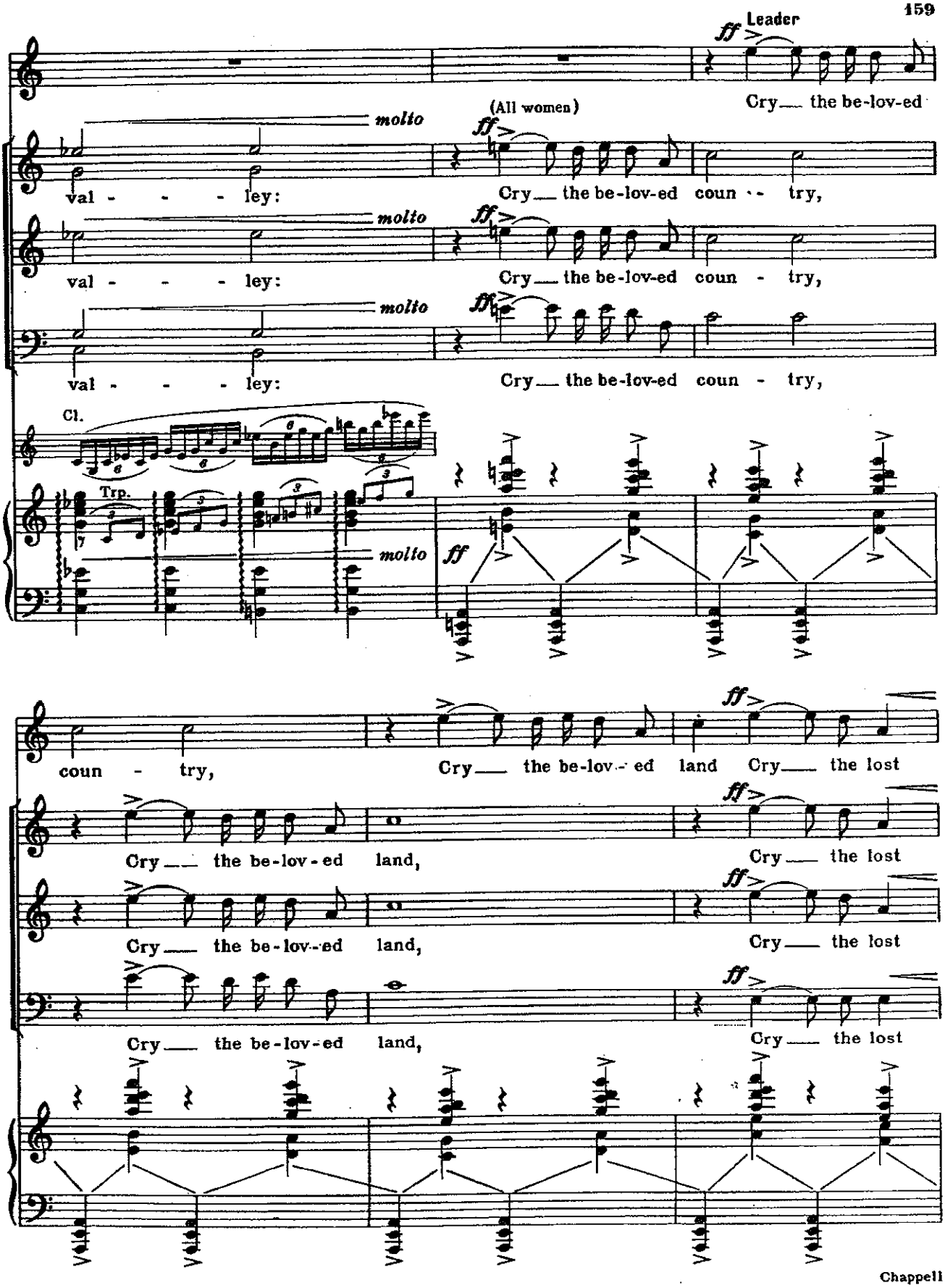
Absalom
Where I go there will be no wife
or child or father or mother!

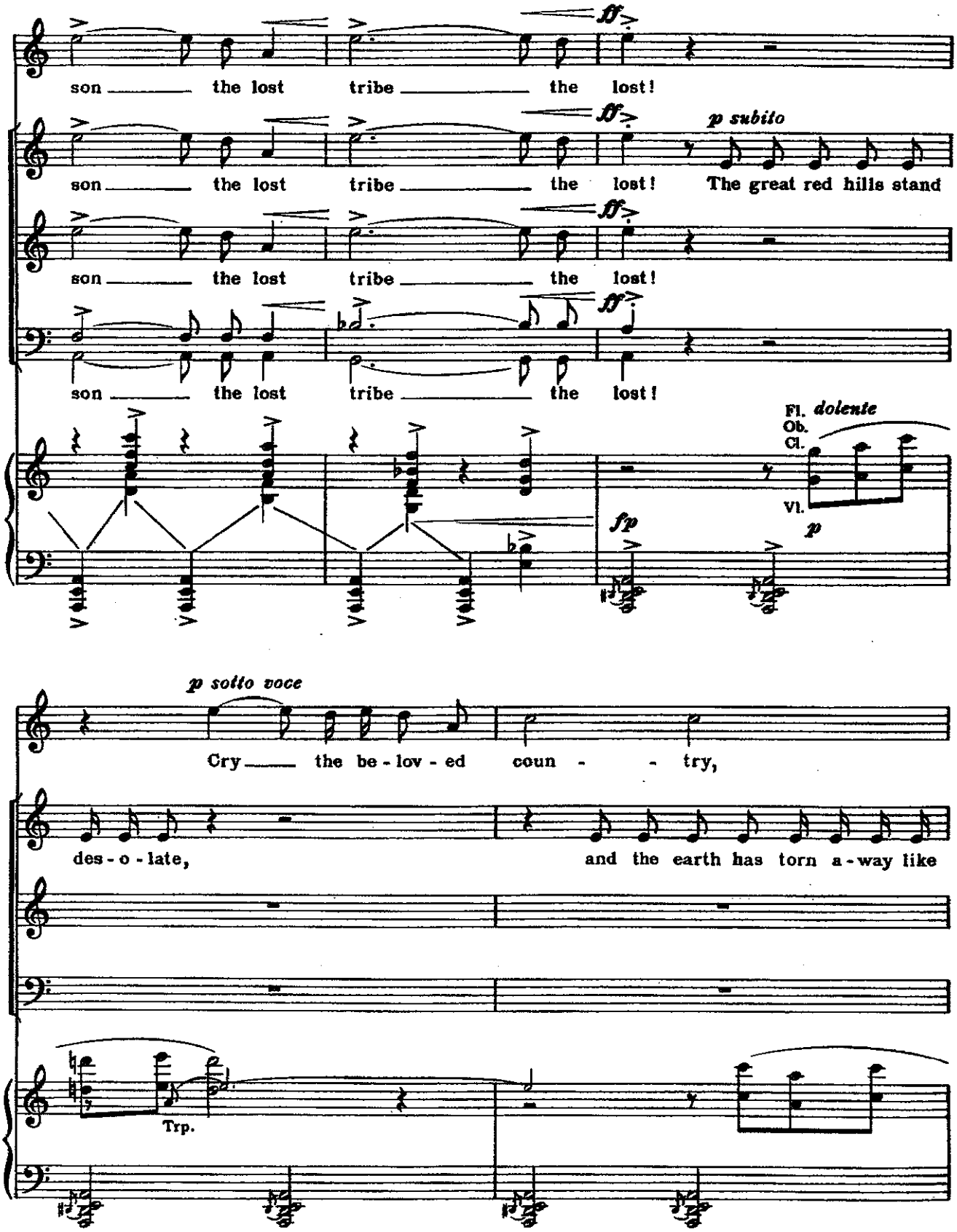


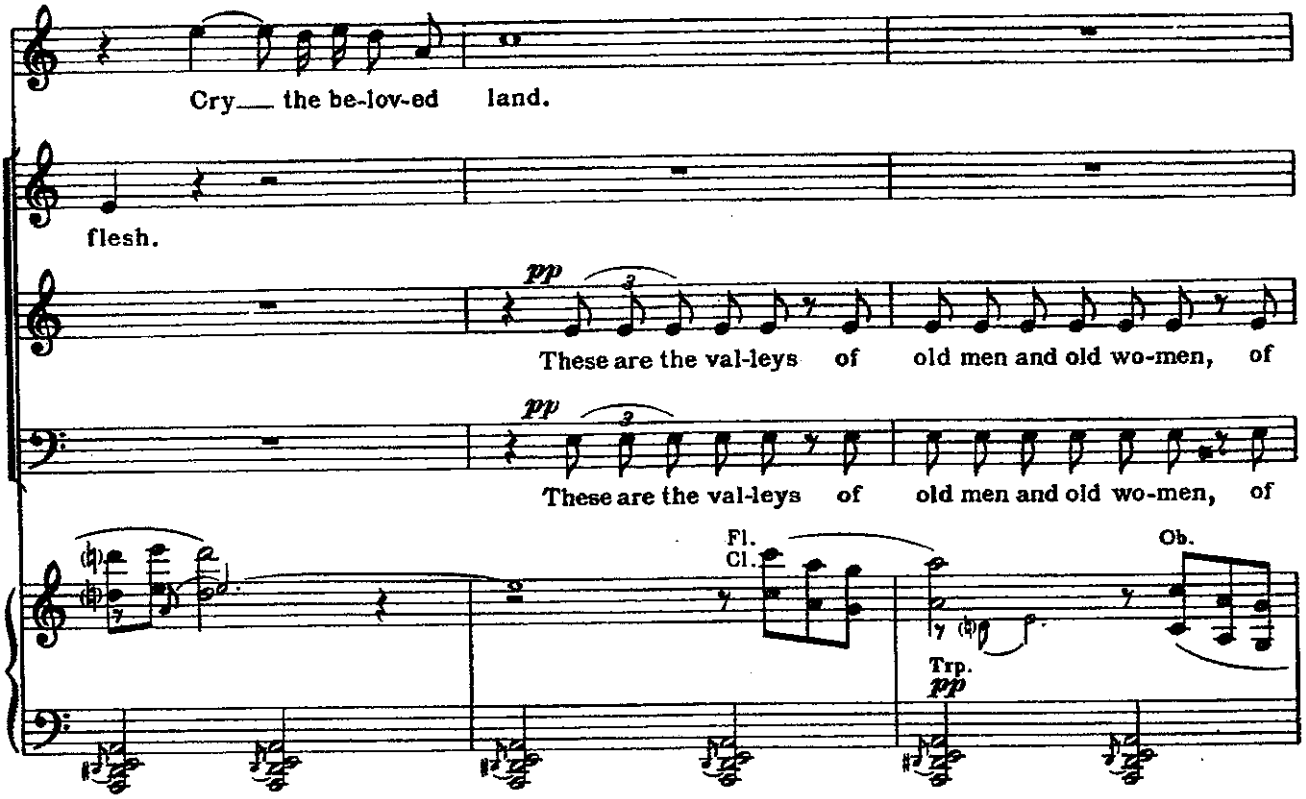
There is no food taken or given! And no marriage! Where I go!
O Tixo, Tixo!

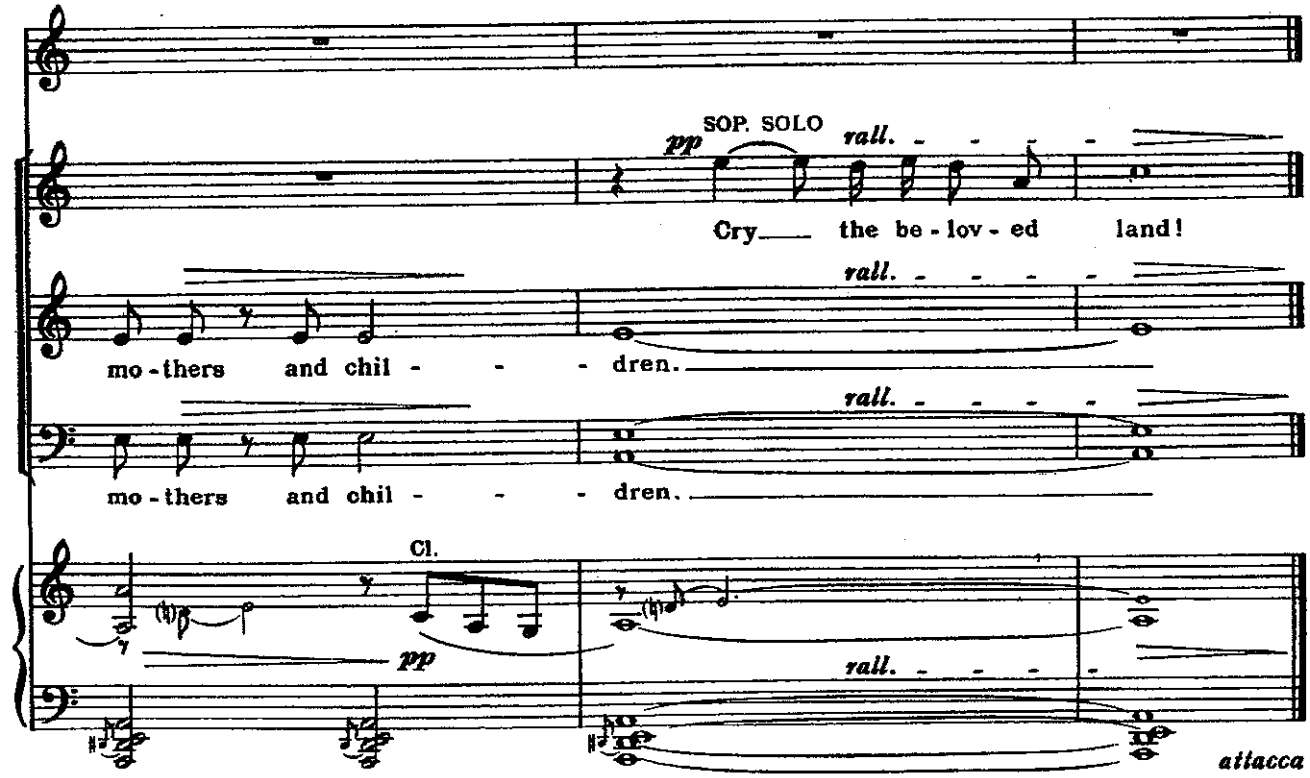



f
fa - ther-less, let him not be moved by the song of the
f
fa - ther-less, let him not be moved by the song of the
f
fa - ther-less, let him not be moved by the song of the
f
W.W.
Str.
bird nor give his heart to a moun - tain, nor to a
f
bird nor give his heart to a moun - tain, nor to a
f
bird nor give his heart to a moun - tain, nor to a
W.W.
Str.


ff Leader
Cry the be-lov-ed
(All women)
molto
val - - - ley:
ff
Cry the be-lov-ed coun - try,
molto
val - - - ley:
ff
Cry the be-lov-ed coun - try,
molto
val - - - ley:
ff
Cry the be-lov-ed coun - try,
Cl.
Trp.
molto
ff
coun - try,
Cry the be-lov-ed land
Cry the lost
Cry the be-lov-ed land,
Cry the lost
Cry the be-lov-ed land,
Cry the lost
Cry the be-lov-ed land,
Cry the lost

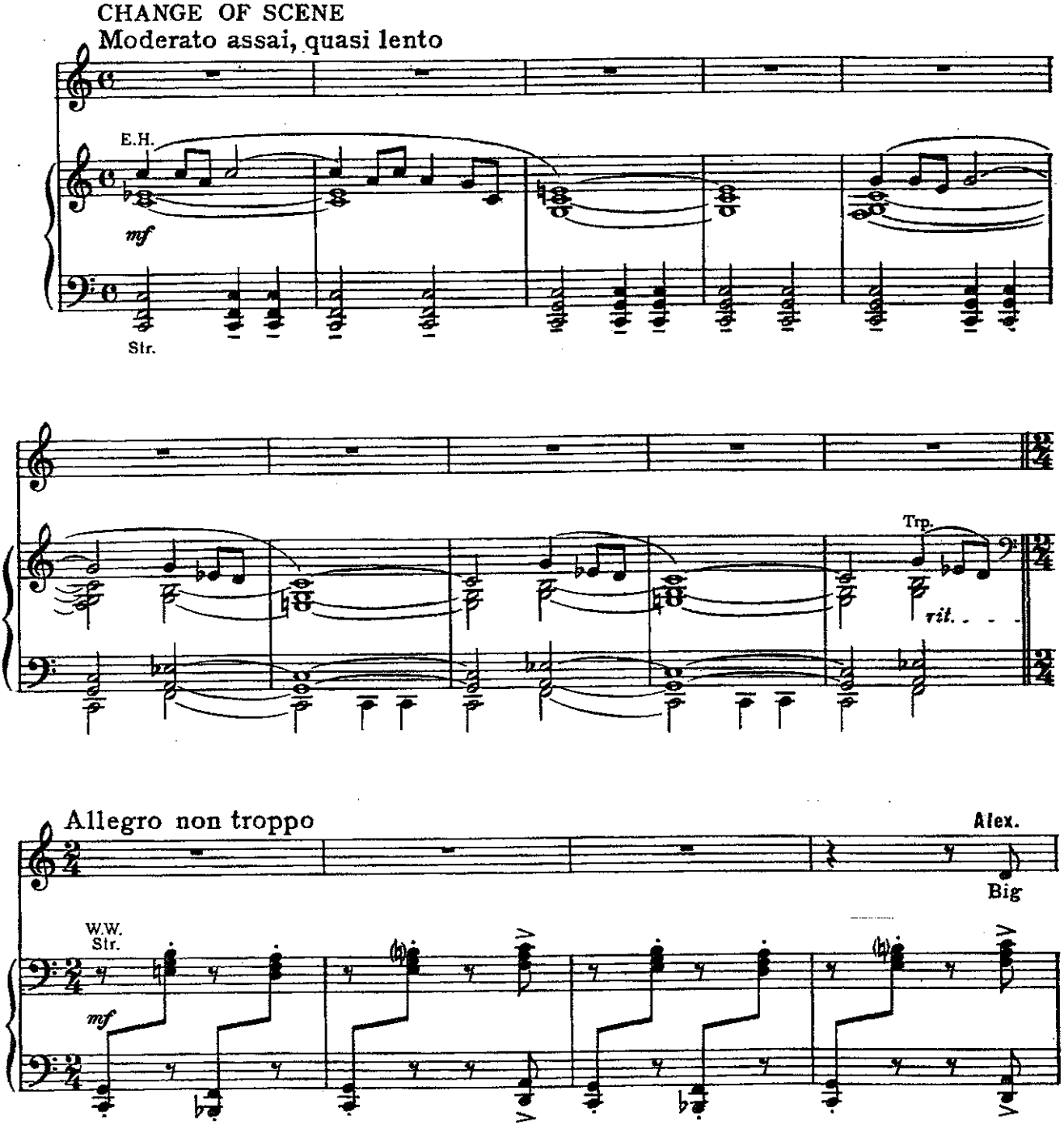

ff
son the lost tribe the lost!
p subito
The great red hills stand
Fl. Ob. Cl. dolente
Vl.
p
fp
p sotto voce
Cry the be - lov - ed coun - try,
des - o - late, and the earth has torn a - way like
Trp.


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.
Ob.
Trp.
pp


SOP. SOLO
pp
rall.
Cry___ the be - lov - ed land!
rall.
mo - thers and chil - - - dren.
rall.
mo - thers and chil - - - dren.
Cl.
pp
rall.
attacca

Big Mole

No. 23



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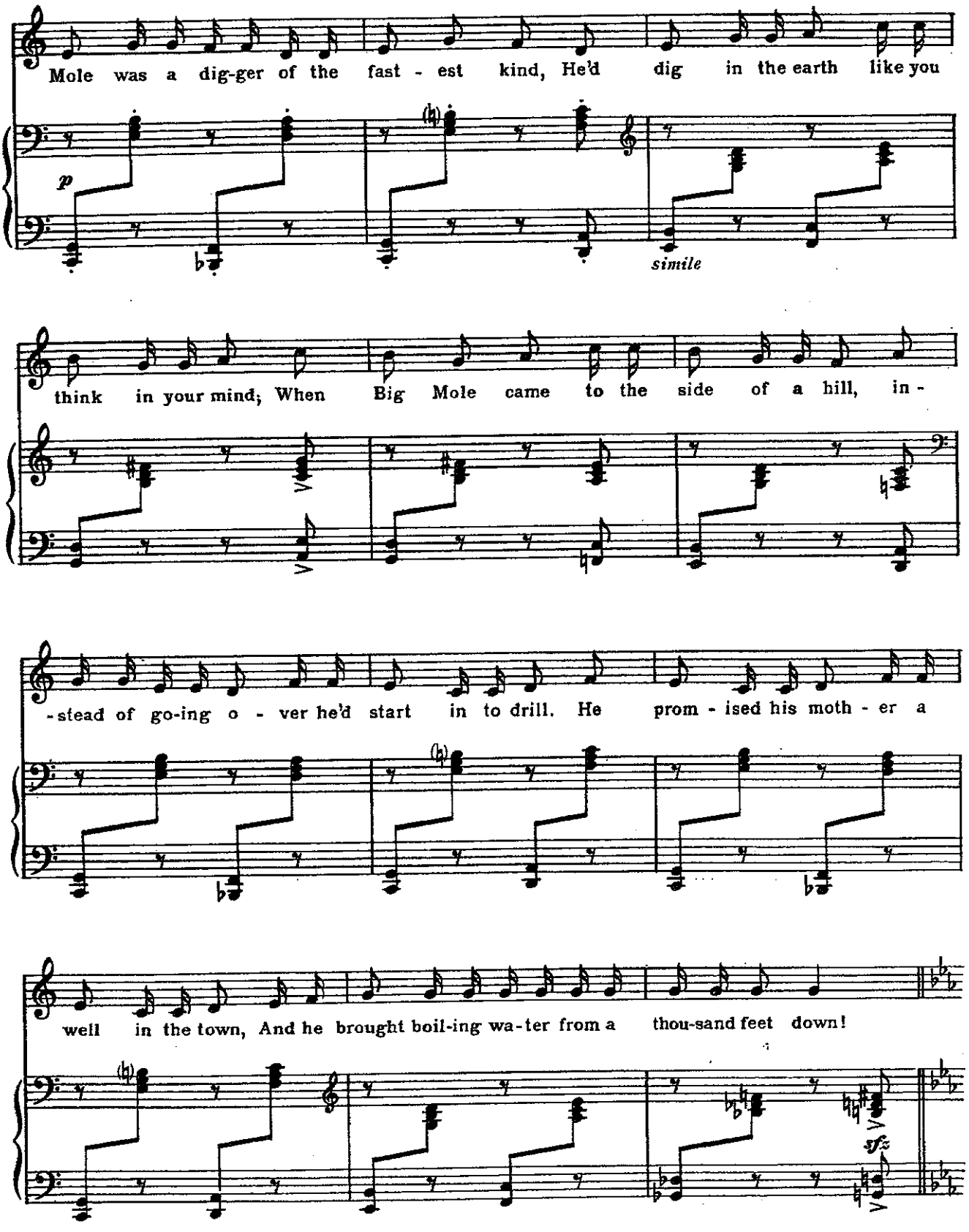
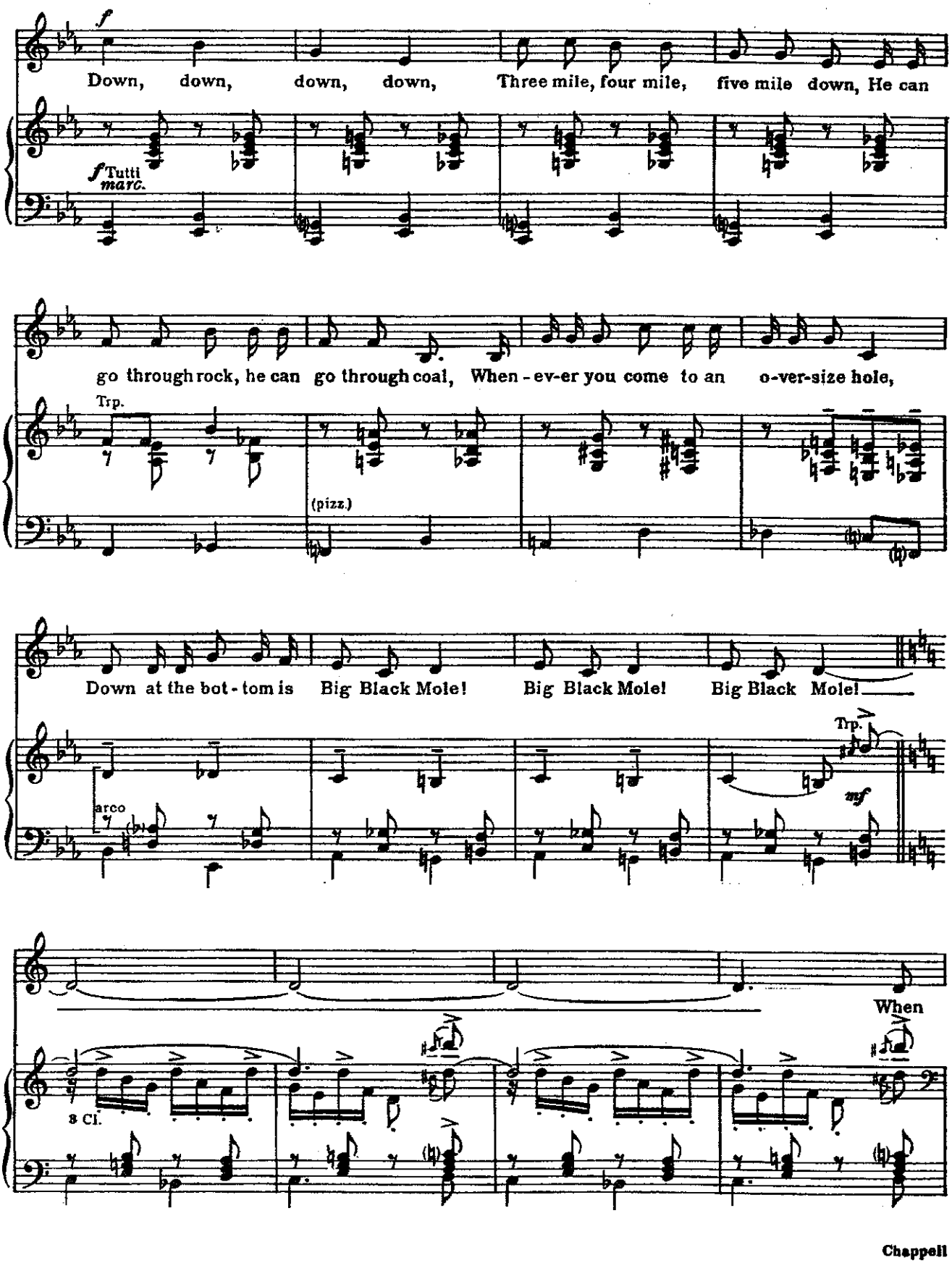
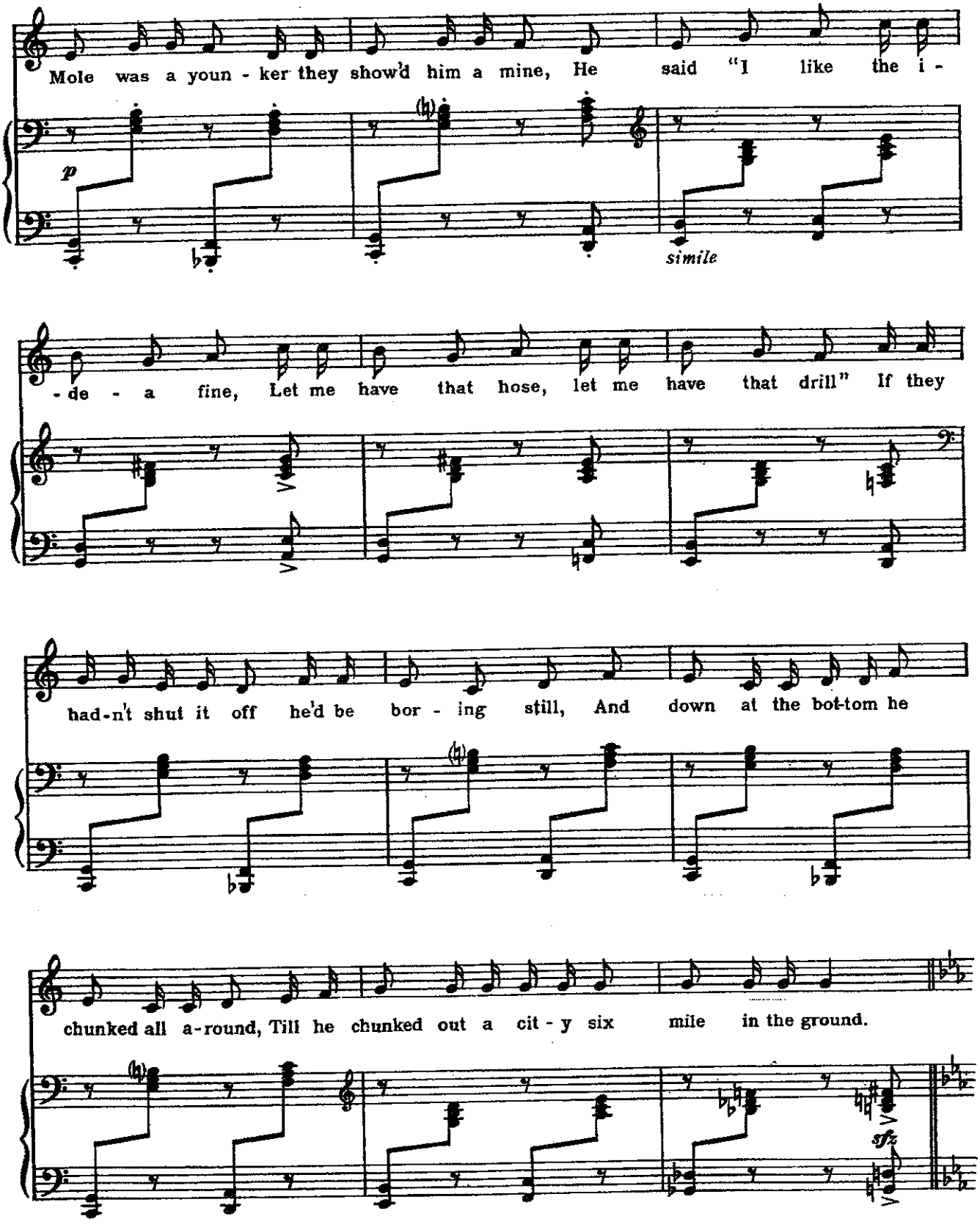
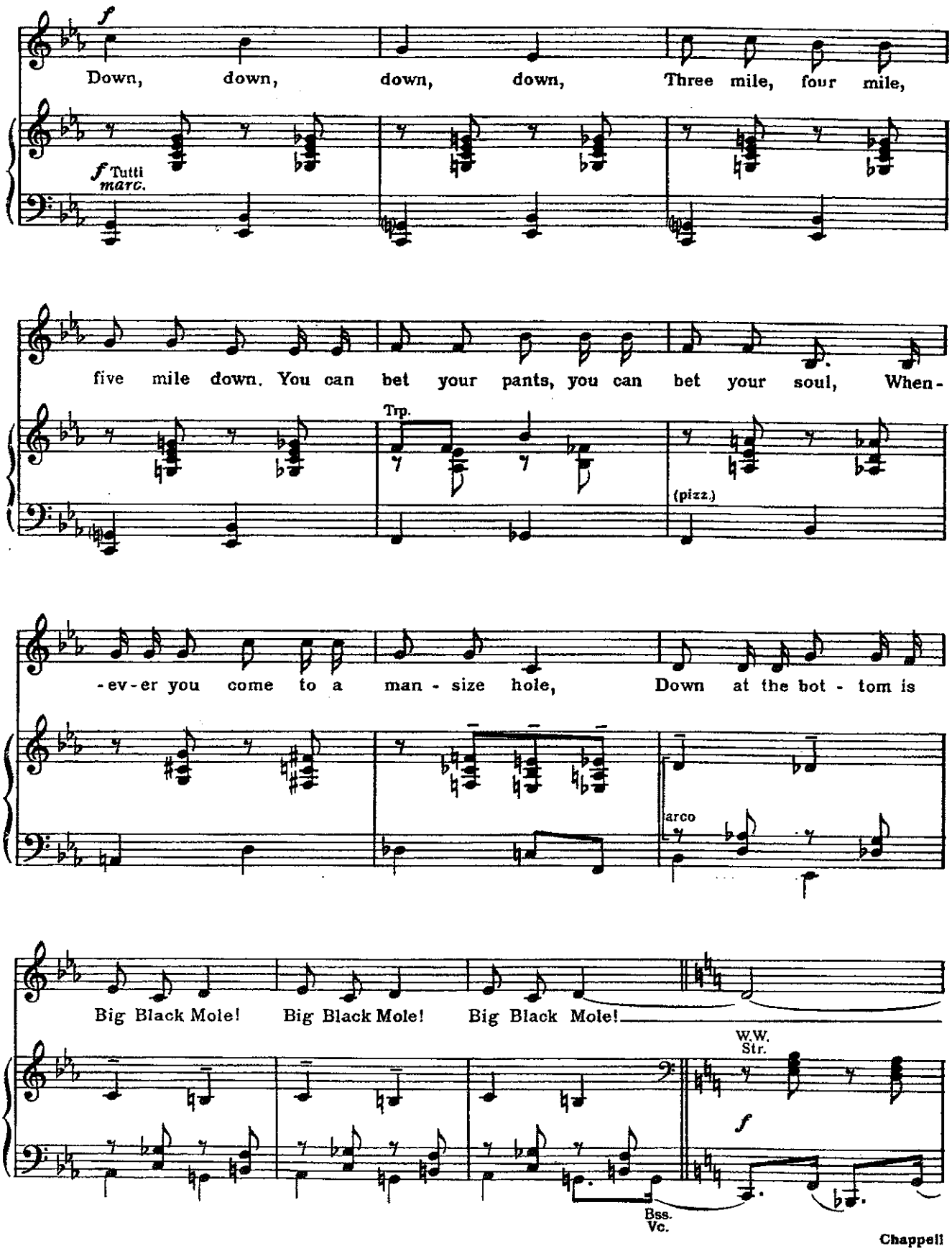
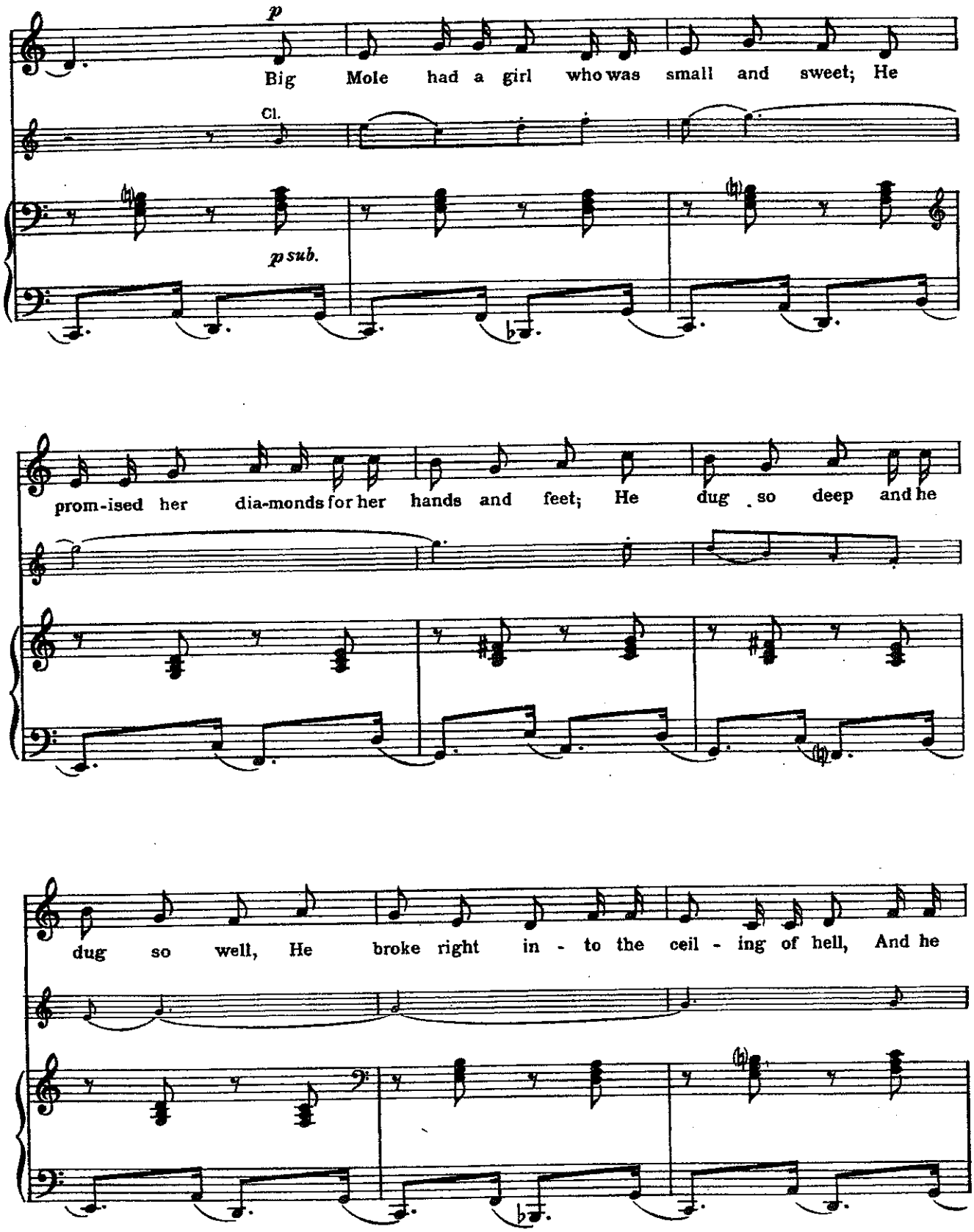

Mole was a dig-ger of the fast - est kind, He'd dig in the earth like you
p
simile
think in your mind; When Big Mole came to the side of a hill, in -
-stead of go-ing o - ver he'd start in to drill. He prom - ised his moth - er a
well in the town, And he brought boil-ing wa-ter from a thou-sand feet down!
sfz

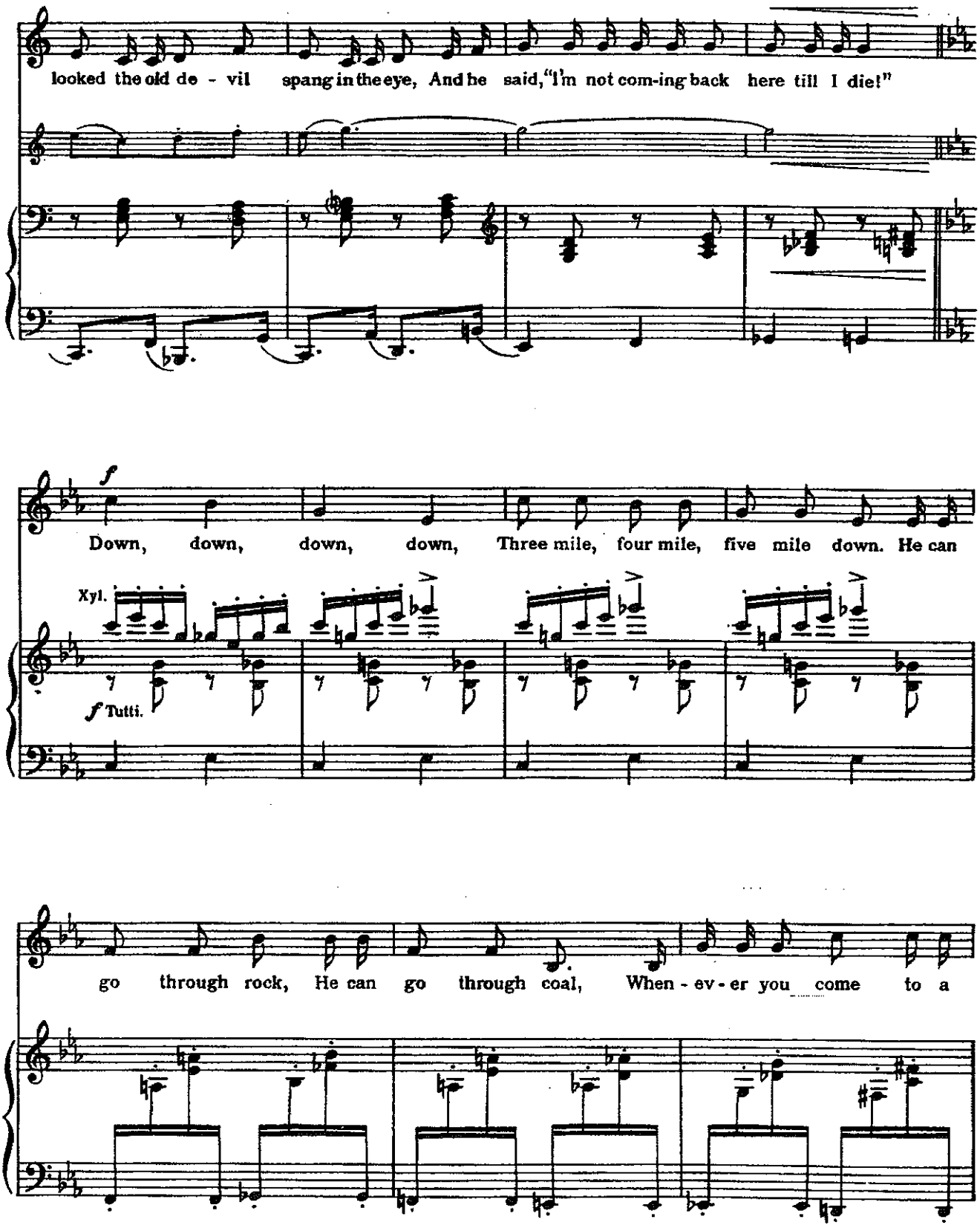
Chappell

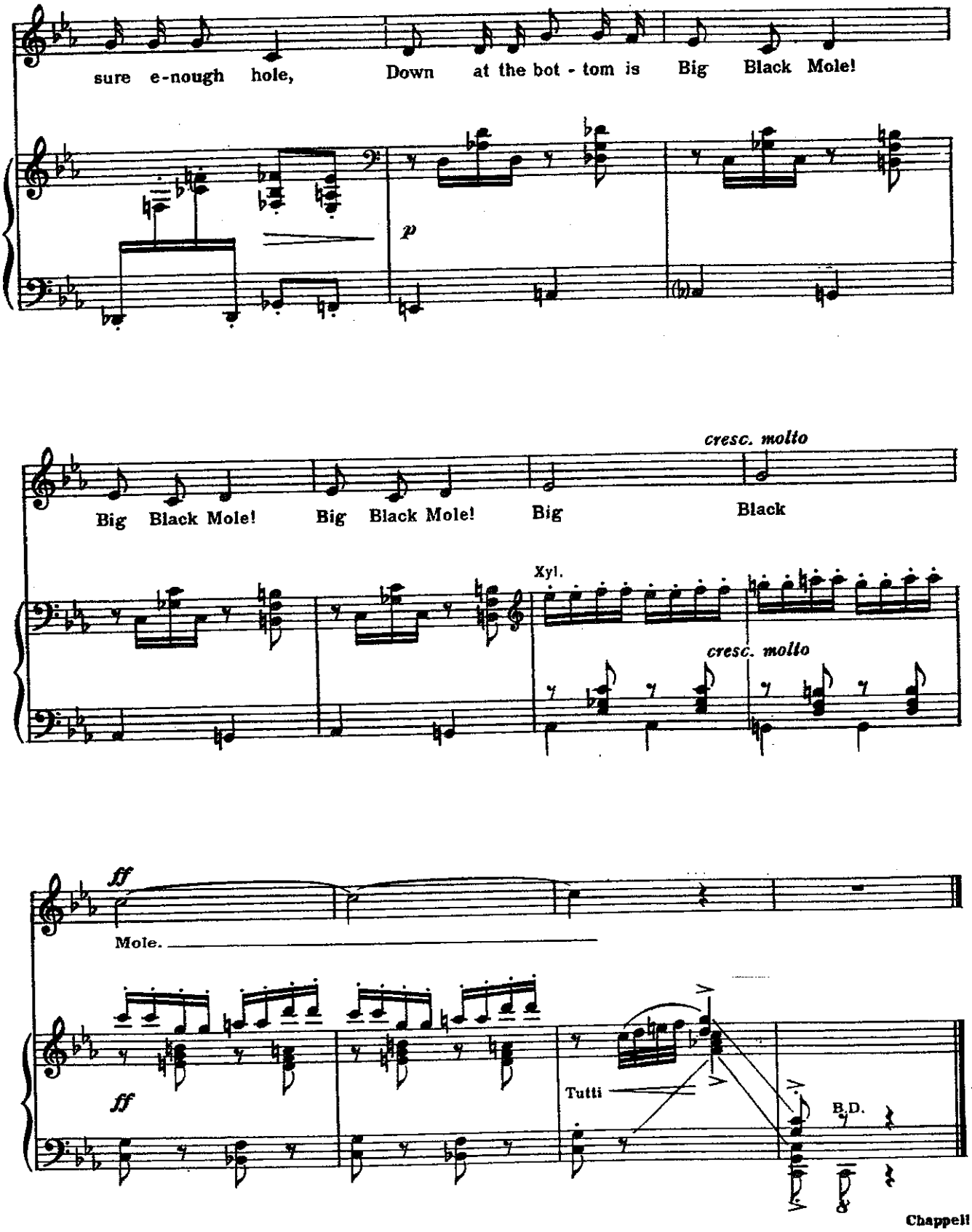

f
Down, down, down, down, Three mile, four mile, five mile down, He can
f Tutti
marc.
go through rock, he can go through coal, When - ev-er you come to an o-ver-size hole,
Trp.
(pizz.)
Down at the bot - tom is Big Black Mole! Big Black Mole! Big Black Mole!
Trp.
mf
arco
When
8 Cl.


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.
sfz


f
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.
f
Bss.
Vc.


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

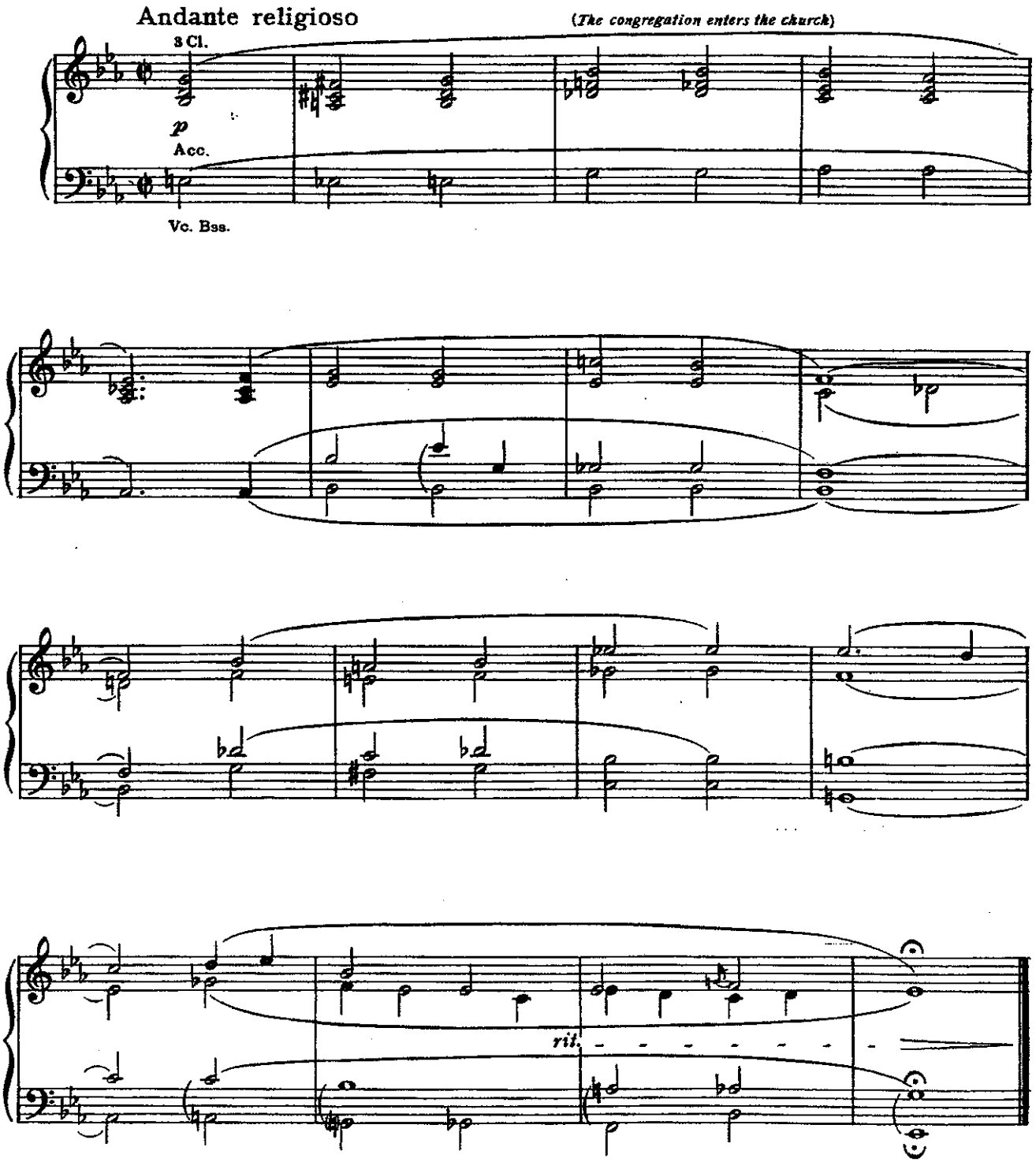

looked the old de - vil spang in the eye, And he said, "I'm not com-ing back here till I die!"
f
Down, down, down, down, Three mile, four mile, five mile down. He can
Xyl.
f Tutti.
go through rock, He can go through coal, When - ev - er you come to a


sure e-nough hole, Down at the bot - tom is Big Black Mole!
p
Big Black Mole! Big Black Mole! Big Black
cresc. molto
Xyl.
cresc. molto
ff
Mole.
ff
Tutti
B.D.

Incidental Music

No. 24

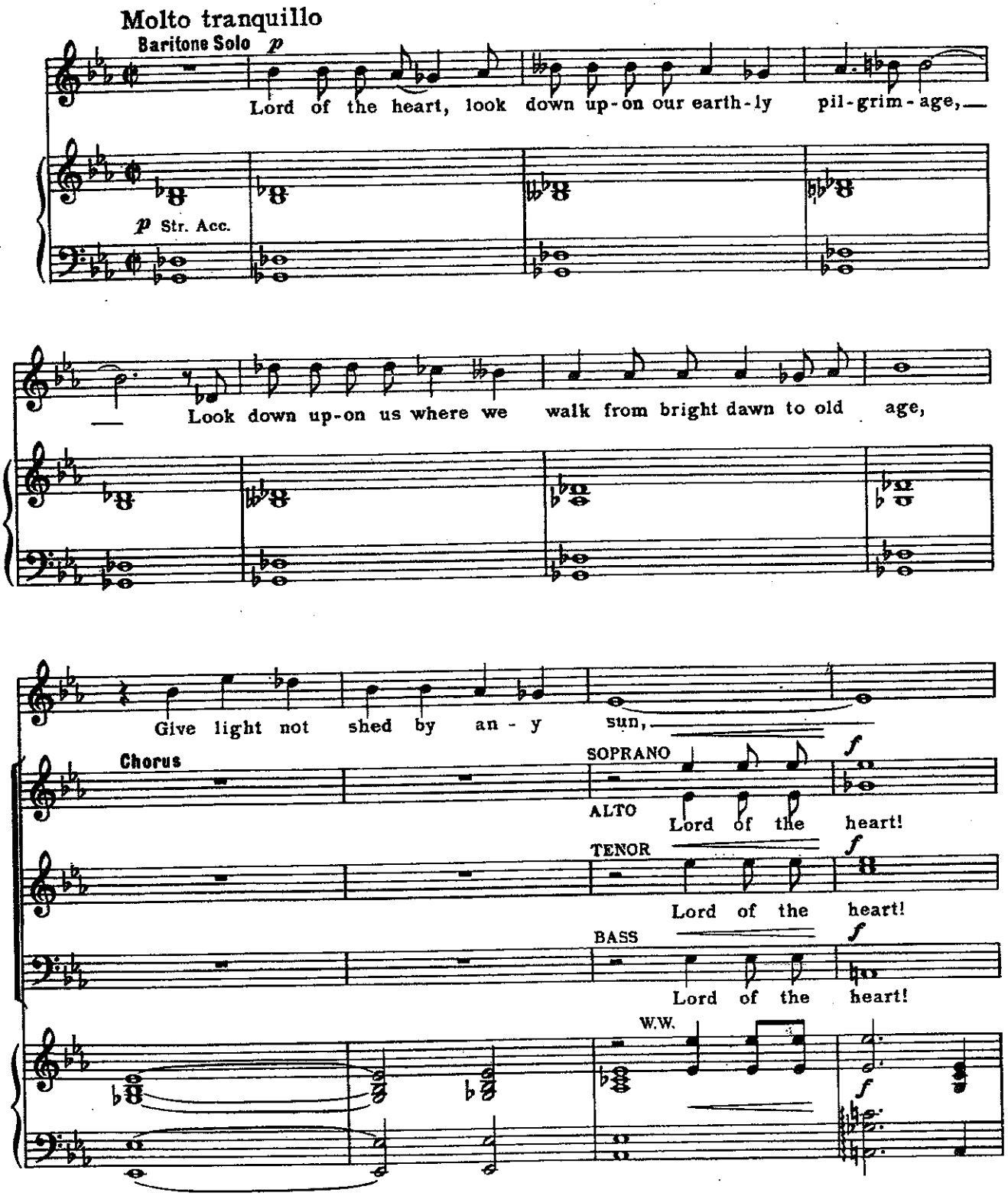
cue, **Jarvis:** There are some things that I cannot bear to look on.

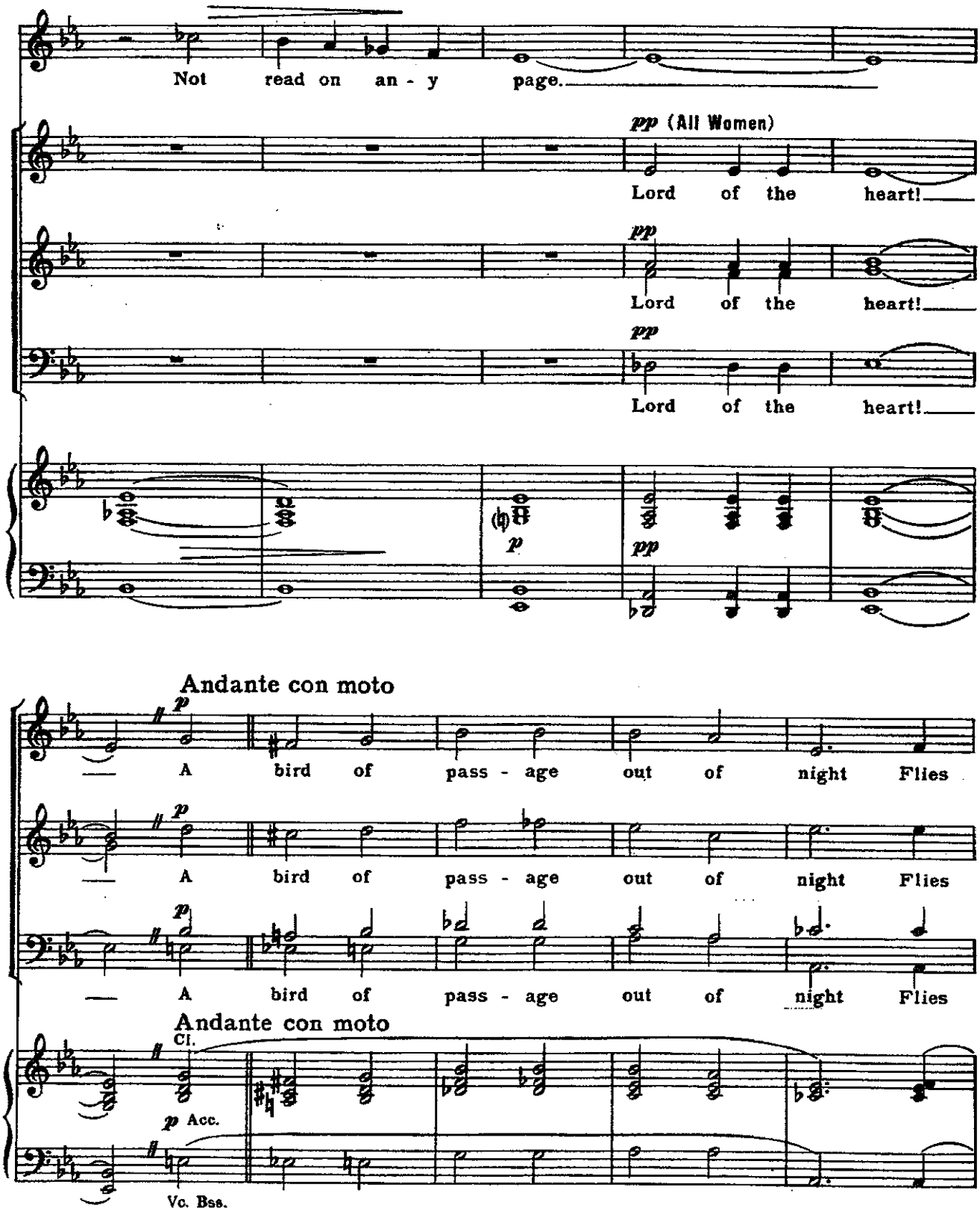


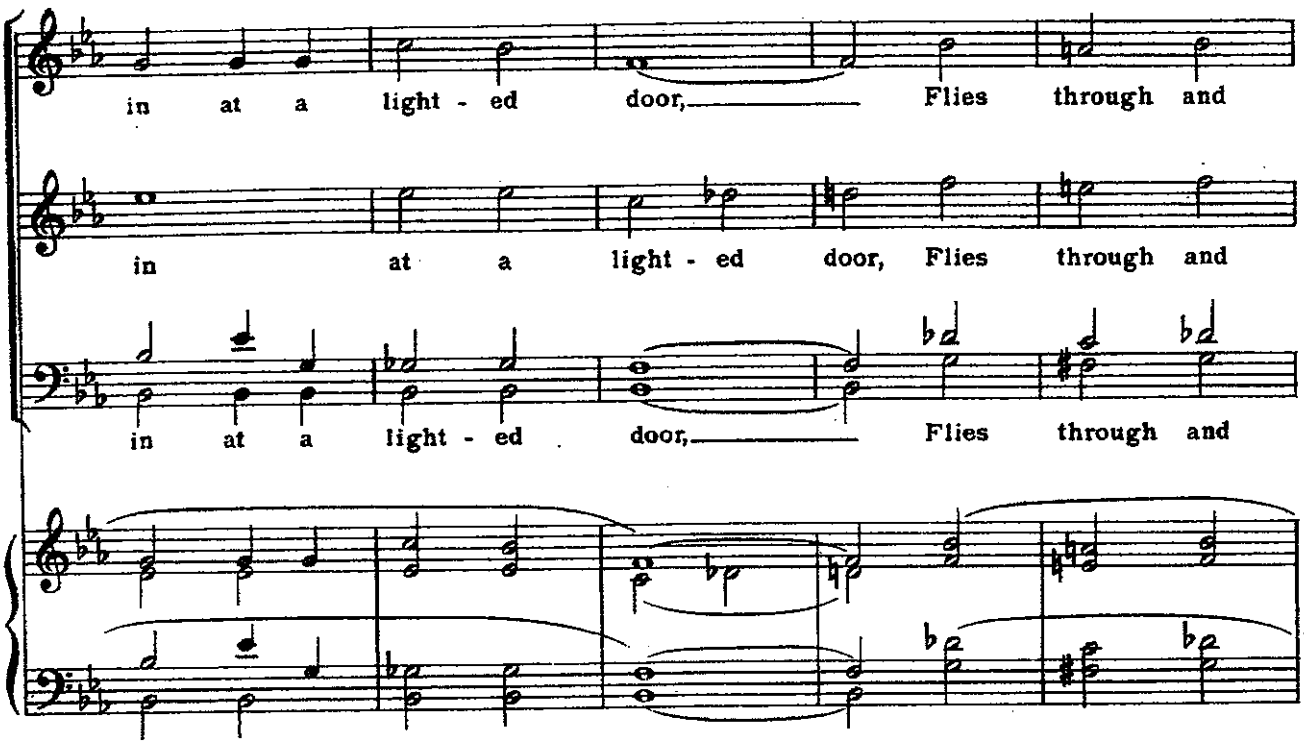
A Bird of Passage

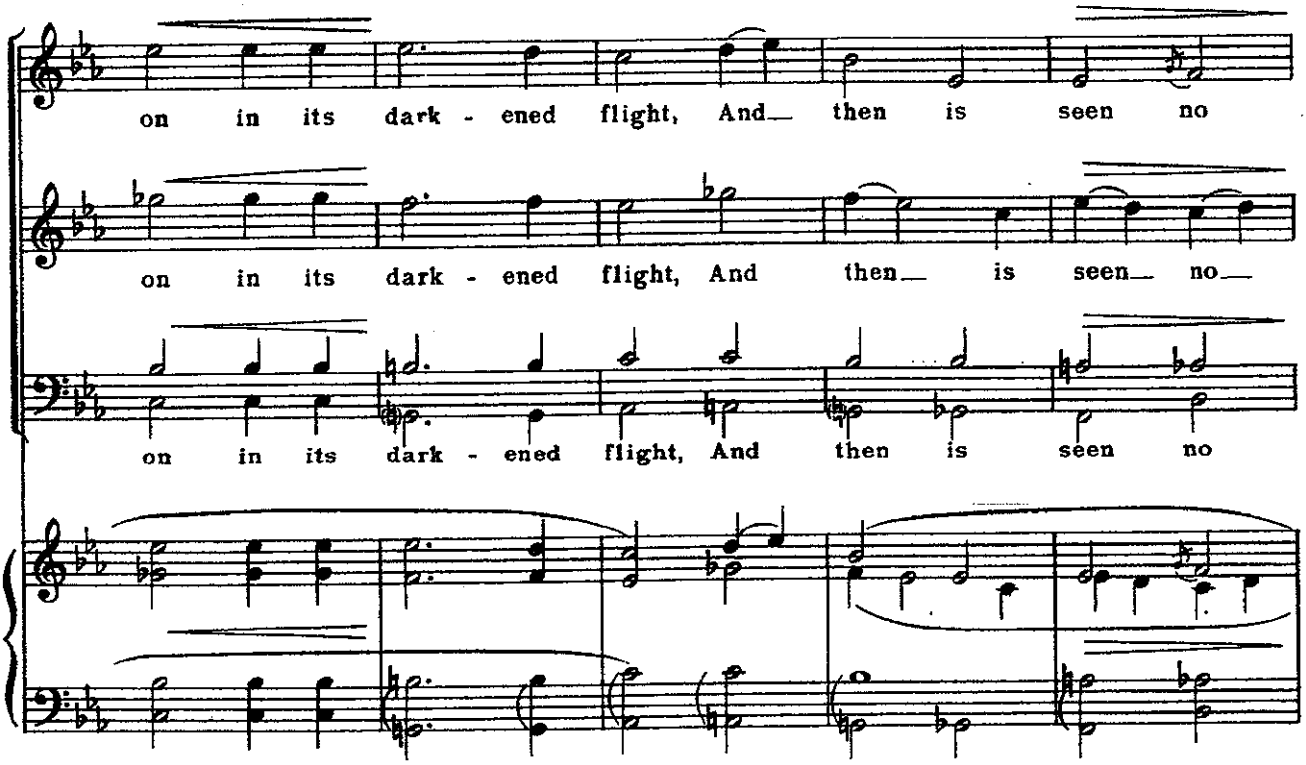
No. 25

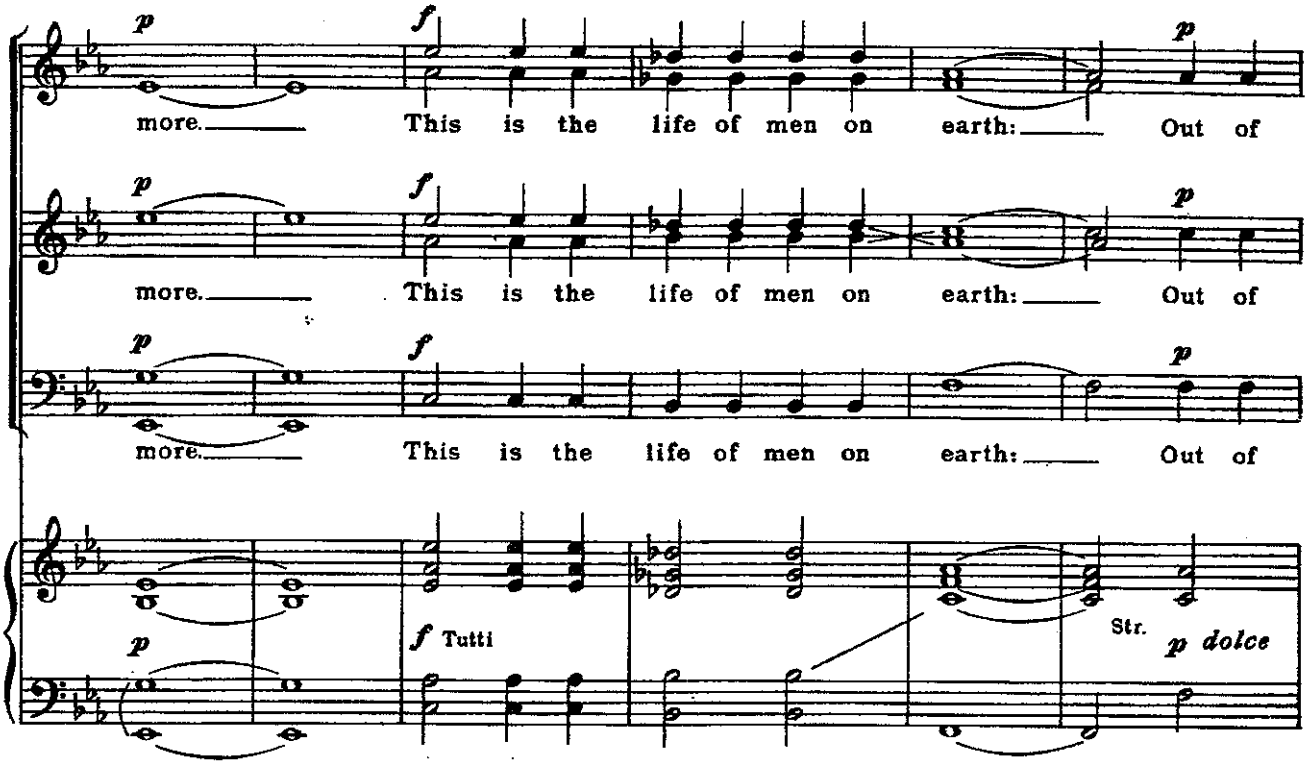
cue: **Stephen:** ... Knowing that I have done this thing to you and to my church by remaining.

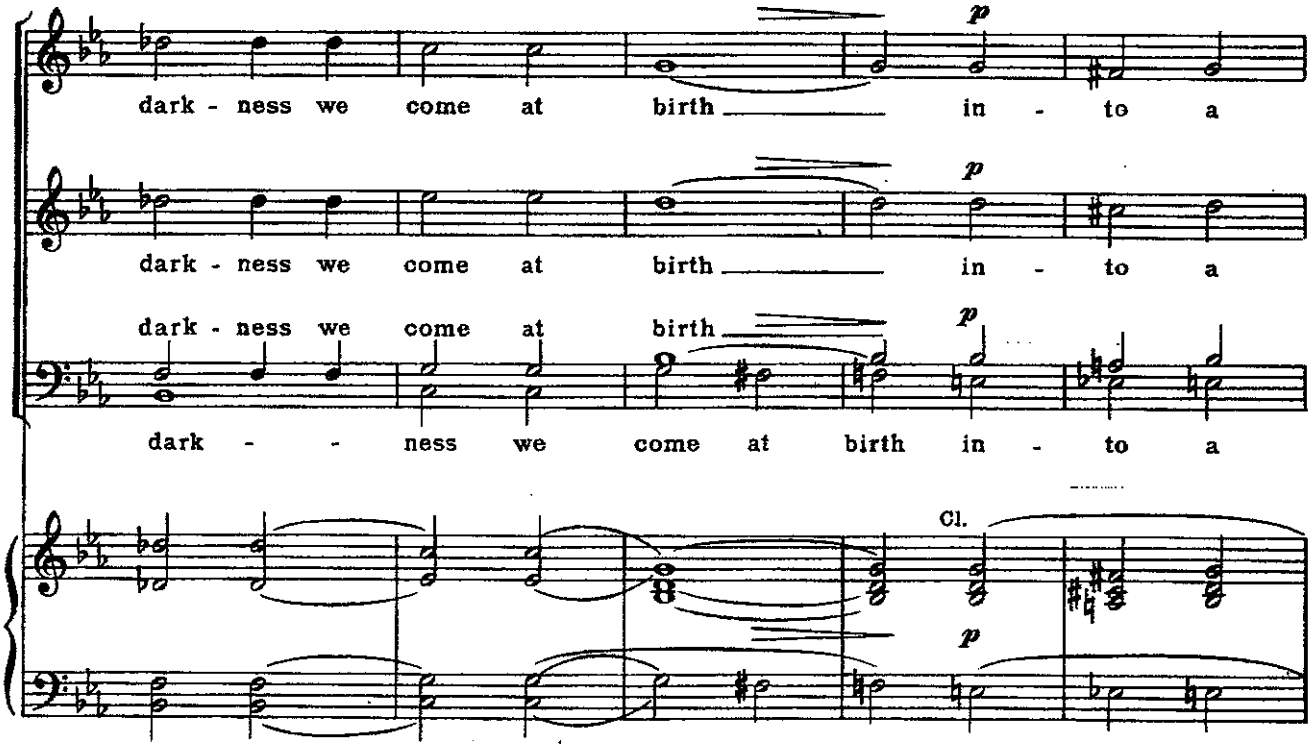


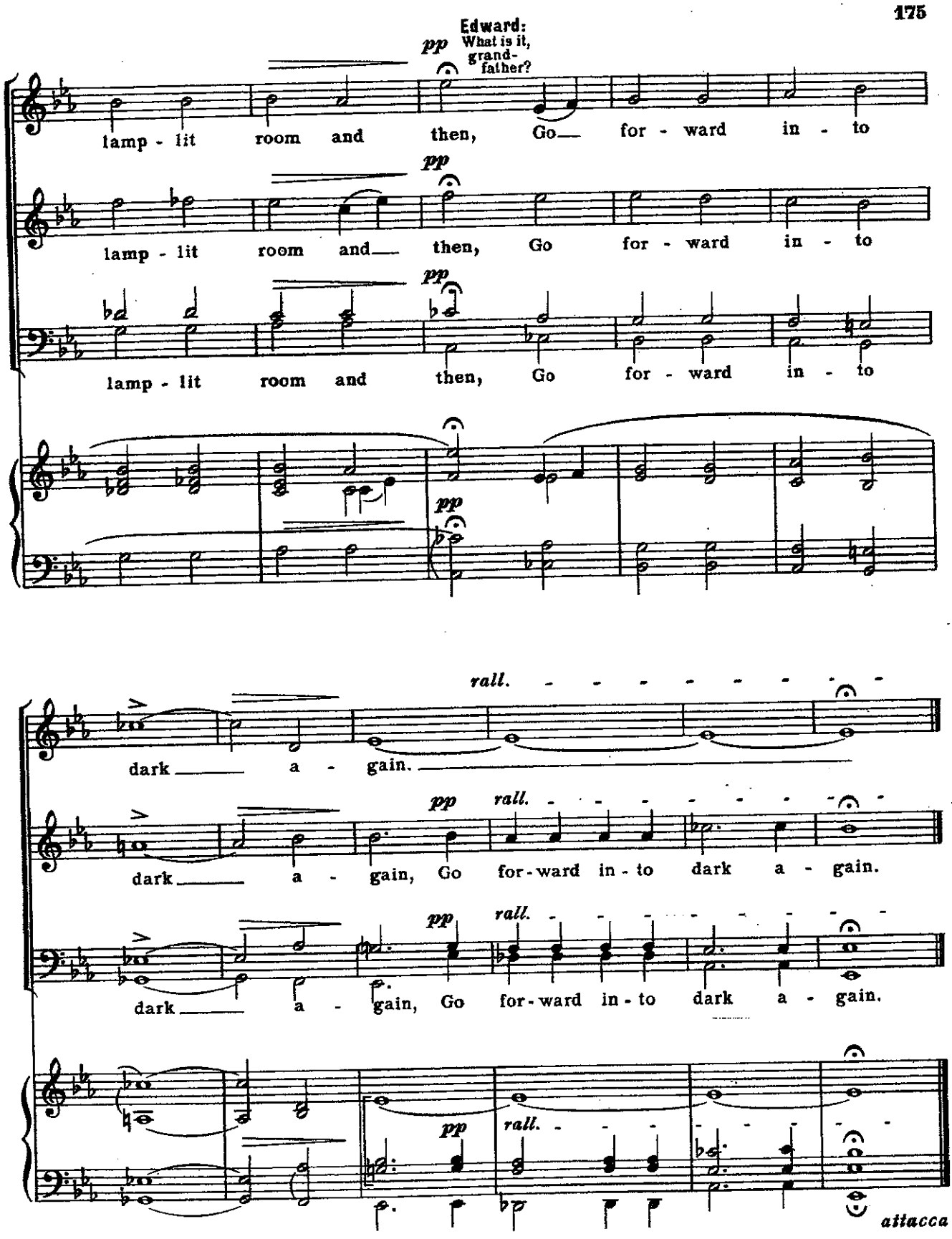

Not read on an - y page.
pp (All Women)
Lord of the heart!
pp
Lord of the heart!
pp
Lord of the heart!
p
pp
Andante con moto
p
A bird of pass - age out of night Flies
p
A bird of pass - age out of night Flies
p
A bird of pass - age out of night Flies
Andante con moto
Cl.
p Acc.
Vc. Bss.


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


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

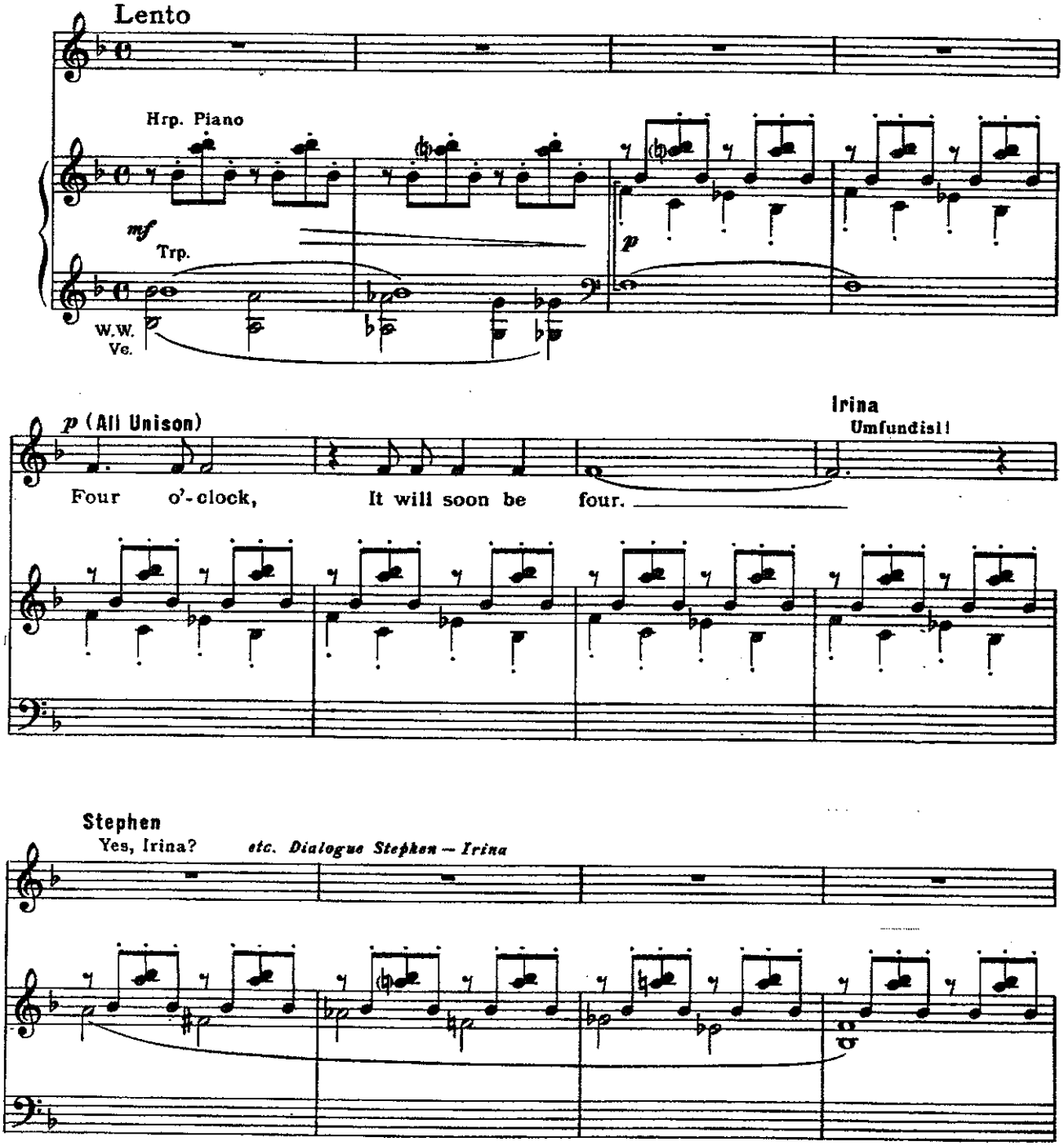

more. This is the life of men on earth: Out of
more. This is the life of men on earth: Out of
more. This is the life of men on earth: Out of
f Tutti
Str.
p dolce

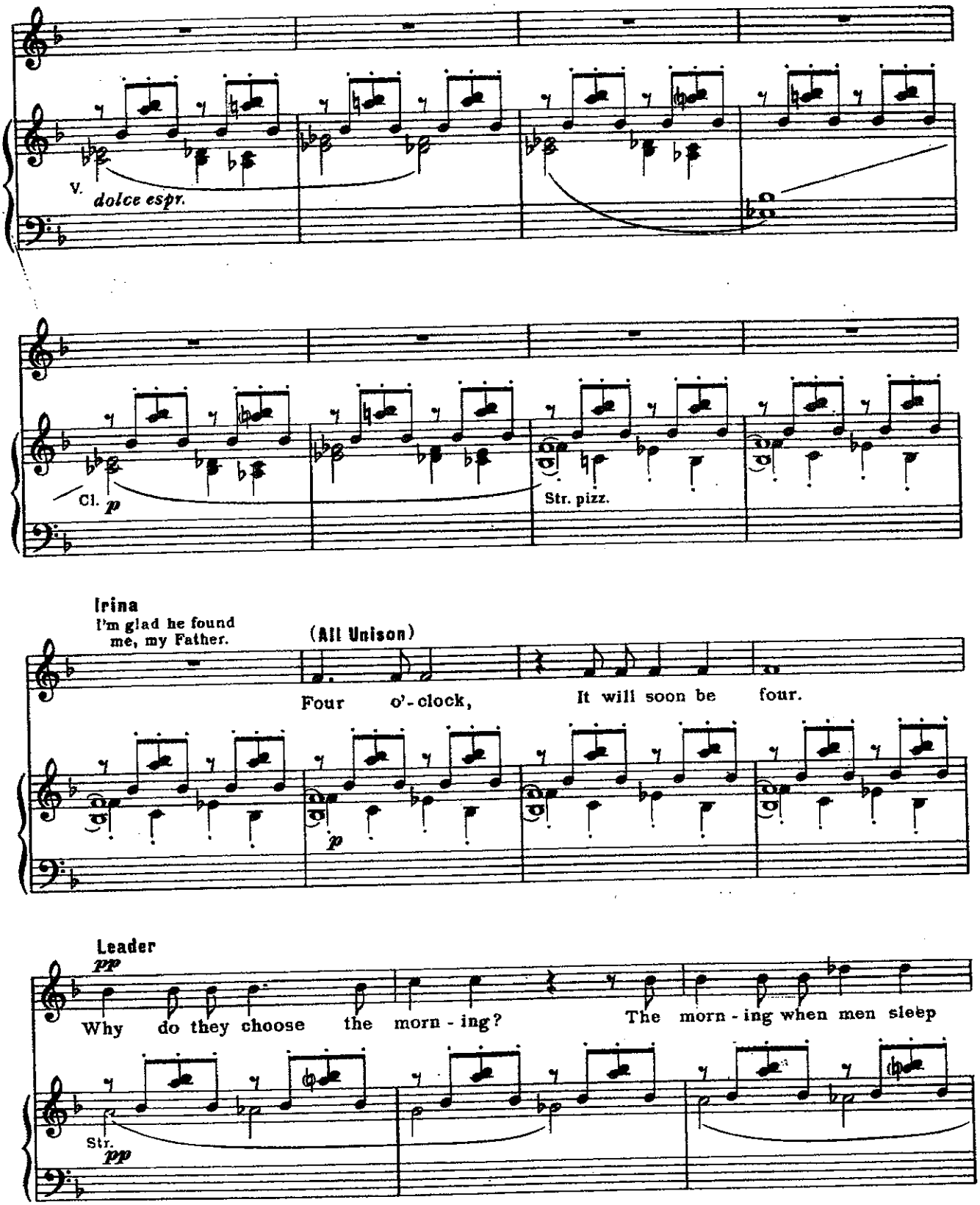

dark - ness we come at birth in - to a
dark - ness we come at birth in - to a
dark - ness we come at birth
dark - - ness we come at birth in - to a
Cl.

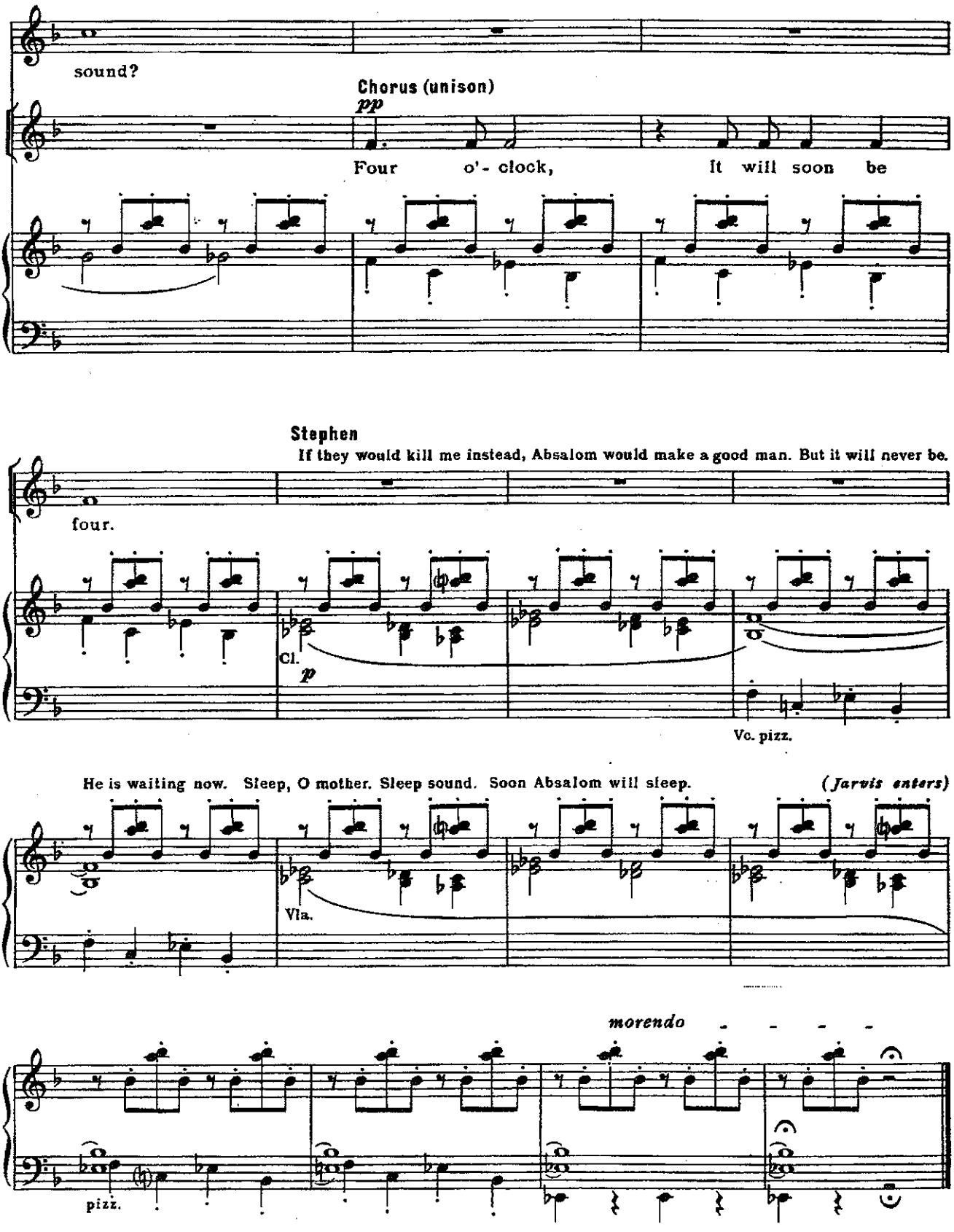

Edward:
What is it, grand-father?
pp
lamp - lit room and then, Go for - ward in - to
lamp - lit room and then, Go for - ward in - to
lamp - lit room and then, Go for - ward in - to
rall.
dark a - gain.
dark a - gain, Go for - ward in - to dark a - gain.
dark a - gain, Go for - ward in - to dark a - gain.
attacca

Four O'clock

No. 26



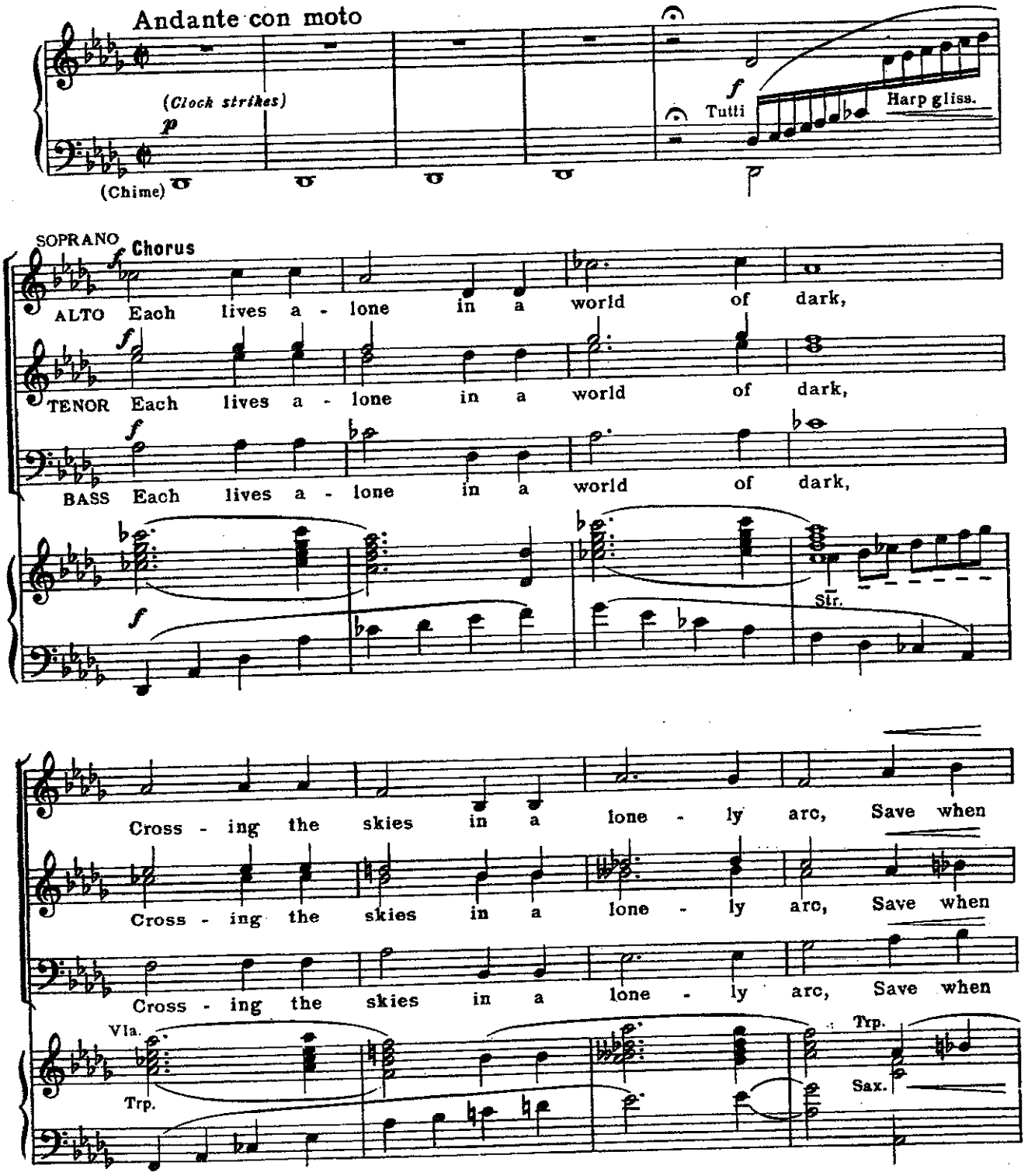

V.
dolce espr.
Cl.
p
Str. pizz.
Irina
I'm glad he found me, my Father.
(All Unison)
Four o'-clock,
It will soon be four.
p
Leader
pp
Why do they choose the morn - ing?
The morn - ing when men sleep
Str.
pp

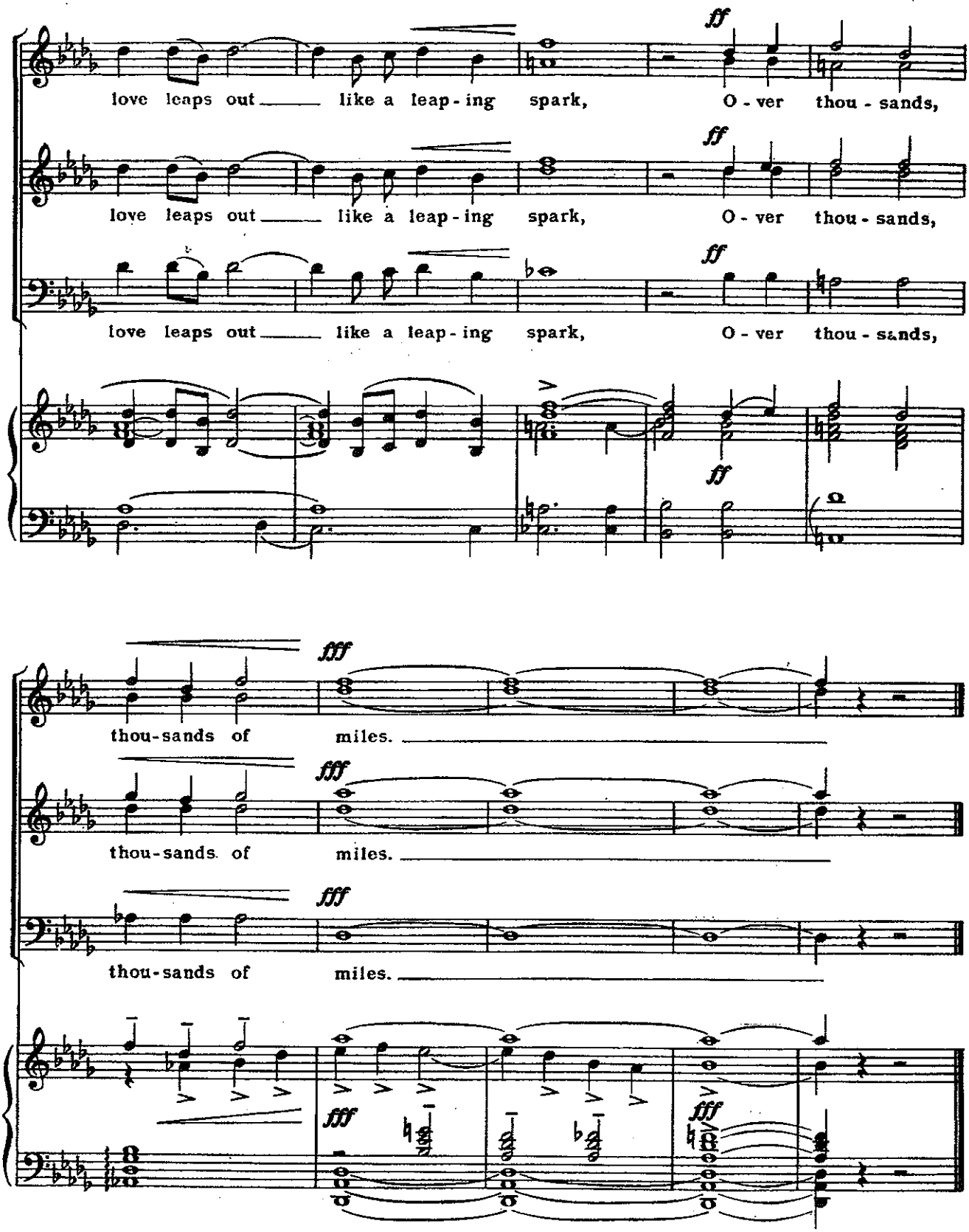

sound?
Chorus (unison)
pp
Four o'- clock, It will soon be
Stephen
If they would kill me instead, Absalom would make a good man. But it will never be.
four.
Cl.
p
Vc. pizz.
He is waiting now. Sleep, O mother. Sleep sound. Soon Absalom will sleep.
(Jarvis enters)
Vla.
morendo
pizz.

Finale

No. 27

cue: **Stephen:** I have a friend.
Jarvis: I have a friend.




ff
love leaps out like a leap - ing spark, O - ver thou - sands,
ff
love leaps out like a leap - ing spark, O - ver thou - sands,
ff
love leaps out like a leap - ing spark, O - ver thou - sands,
ff
fff
thou-sands of miles.
fff
thou-sands of miles.
fff
thou-sands of miles.
fff
fff

MUSICALS AVAILABLE FROM

ALL KINDS OF PEOPLE • ALLEGRO • ALTAR BOYZ • ANNIE GET YOUR GUN • AS THOUSANDS CHEER ASPECTS OF LOVE • ASYLUM • BABES IN ARMS • THE BEAUTIFUL GAME • BEGUILED AGAIN: THE SONGS OF RODGERS & HART • BERNARDA ALBA • BIG RIVER • THE BOYS FROM SYRACUSE • THE BRAIN FROM PLANET X • BRIGHT LIGHTS, BIG CITY • BY JEEVES • BY JUPITER • CALL ME MADAM • CARMEN JONES CAROUSEL • CARRIE • A CATERED AFFAIR • CATS • A CHRISTMAS CAROL • CINDERELLA • A CLASS ACT THE COCOANUTS • A CONNECTICUT YANKEE • DO I HEAR A WALTZ? • DOUBLE TROUBLE • DR. SELAVY'S MAGIC THEATRE • ELEANOR • EVITA • FACE THE MUSIC • FAR FROM HEAVEN • FIRST DATE • FLOWER DRUM SONG • FLOYD COLLINS • FOOTLOOSE • FREE TO BE... YOU AND ME • GIANT • A GRAND NIGHT FOR 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