

4 BAR INTRO

THOUGHTFUL SEARCHING
p 20

Mama Who Bore Me

(solo)

Music: Duncan Sheik
Lyrics: Steven Sater

196

WENOCA

TO YOUR AIDS

2X MN ECHO

pleat...

1, 2

8 bars

Mama who bore me. Mama who gave me No way to han - dle things. Who

Last time to Coda

made me so sad. Mama, the weep - ing. Mama, the an - gels.

MASKED MAN

No sleep in Heav - en, or Beth - - le - hem. Some pray that, one day,

Christ will come a' - call - ing. They light a can - dle, and hope that it glows.

And some just lie there, cry - ing for him to come and find them. But

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "And some just lie there, cry - ing for him to come and find them. But". The piano accompaniment starts with a treble clef and a key signature of one sharp, followed by a bass clef. The music is written in a simple, accessible style.

when he comes, they don't know how to go ... D.C.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "when he comes, they don't know how to go ... D.C.". The piano accompaniment concludes with a double bar line and repeat dots.

Coda
MM *FOUR*
 No sleep in Heav - en, or Beth - - le-hem.

The third system of music is marked as a Coda. It includes handwritten annotations: "Coda" with a diamond symbol, "MM" (likely marking music), and "FOUR" (likely marking a measure). The lyrics are: "No sleep in Heav - en, or Beth - - le-hem.". The piano accompaniment concludes with a double bar line and repeat dots.

Harmony for Masked Man

5



5A. Mama Who Bore Me - Reprise

Duncan Sheik

cue: Now go, get yourself ready.

Girls

Ma-ma ___ who bore ___ me. Ma-ma ___ who gave ___ me

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Ma-ma ___ who bore ___ me. Ma-ma ___ who gave ___ me".

6

No way ___ to han - dle things. ___ Who ___ made me ___ so ___ sad. Mama, ___ the weep - ing.

This system contains measures 3 through 6. The vocal line continues with the lyrics: "No way ___ to han - dle things. ___ Who ___ made me ___ so ___ sad. Mama, ___ the weep - ing.". The piano accompaniment continues with chords and a bass line.

12

Wendla:

Ma-ma, ___ the an - gels. ___ No sleep ___ in Hea - ven, or Beth - le-hem. ___ Some

This system contains measures 7 through 12. The vocal line is labeled "Wendla:" and continues with the lyrics: "Ma-ma, ___ the an - gels. ___ No sleep ___ in Hea - ven, or Beth - le-hem. ___ Some". The piano accompaniment continues.

18

pray that ___ one day. ___ Christ ___ will come ___ a' - call - in'.

This system contains measures 13 through 18. The vocal line continues with the lyrics: "pray that ___ one day. ___ Christ ___ will come ___ a' - call - in'.". The piano accompaniment concludes the piece.

22 Thea:

They light a can - die, and hope that it glows.

26 Anna:

And some just lie there, cry - ing for him to come and find them. But

All:

30

when he comes, they don't know how to go...

36

Mama who bore me. Ma-ma who gave me No way to han - die things. Who

SA. Maria - Reprise

42

— made me — so — bad. Ma-ma, — the weep - ing. Ma-ma, — the an - gels.

42

48

No sleep — in Hea - ven, or Beth - le-hem. —

48

The Bitch of Living

Music: Duncan Sheik
Lyrics: Steven Sater

$\text{♩} = 120$

MORITZ:

God, I dreamed there was an an - gel, who could hear me through the wall, As I

(bottom notes continue)

cried out, like, in Lat - in: "This is so not life at all... Help me out - out of this night - mare." Then I

heard her sil-ver call... She said: "Just give it time, kid. I come to one and all."... She said:

"Give me that hand, please, and the itch you can't con-trol, Let me teach you how to han - dle all the

sad-ness in your soul... Oh, we'll work that sil-ver mag - ic, then we'll aim it at the wall." She said:

MORITZ & BOYS:

"Love may make you blind, kid - but I would-n't mind at all." It's the bitch... of liv-ing With noth-

LAMMERMEIER:

ing but your hand. Just the bitch... of liv-ing As some-one you can't stand ... See, each night,

(Not in strict rhythm but speech rhythm:)

it's, like, fan-tas-tic - toss-ing, turn-ing with-out rest, 'Cause my day's at the pi - a - no - with my

teach-er and her breasts; And the mu-sic's, like, the one thing I can e - ven get at all, And those

LAMMERMEIER, MORITZ & BOYS:

breasts! I mean, God, please, just let those ap-ples fall ... It's the bitch... of liv-ing With noth-

ing go-ing on... Just the bitch... of liv-ing ask-ing: What went wrong? Do

they think we want this? Oh - who knows? See, there's

FENSI:

show-er - ing in gym class ... Bob - by Ma - ler, he's the best ...

GEORG:

Looks so nas - ty in those khak-is ... God, my whole life's, like, some test.

OTTO:
 Then there's work-ing ev-ery week and ... when your friends are play-ing ball.

HANSCHEN:
 It's like, just kiss some ass, man ... then you can screw 'em all.

MELCHIOR:
 It's the bitch_ of liv-ing And liv-ing in your head. It's the bitch

MORITZ & BOYS:
 _ of liv-ing And sens-ing God is dead. It's the bitch of liv-ing And trying to get a-head.

It's the bitch_ of liv-ing Just get-ting out of bed. It's the bitch_ of liv-ing And get-

ting what you get_ Just the bitch_ of liv ing And know-ing this is it_ God, is_

_ this it?_ This can't be it_ Oh, God, what a bitch!

Capo 7
standard tuning

Q: Great, Israel

My Junk

Tab Owen Steffan
Don't Be Greedy

Music: Duncan Sheik
Lyrics: Steven Sater

108

WENDLA

such a comet on its way

In the midst of this nothing, this miss of a life, Still,

MARSHA

there's this one thing—just to see you go by. It's al-most like lovin'— sad as that is. May

Marsha

not be cool, but it's so where I live. It's like I'm your lover— or, more like your ghost— I

Thea

spend the day wonderin' what you do, where you go ... I try to just kick it, but then, what can I do? We've all

TBOUGHT

Days (1/10)

Act 3

?

got our junk, and my junk is you. See us, win - ter walk - in' - af - ter a storm. It's chill

abs. dr.

in the wind - but it's warm in your arms. We stop, all snow blind - May

sim.

not be true. (But) we've all got our junk, and my junk is you.

Martha:

that's rude.

Well, you'll have to excuse me, I know it's so off, I love when you do stuff they think

3

TEM

is so wrong. I go up to my room, turn the ste - re-o on, Shoot up some you in the You

33

Thea:

of some song. I lie back, just driftin', and play out these scenes. I ride on the rush - all the hopes,

37

TEM

all the dreams ... I may be neglectin' the things I should do. (But) we've all got our junk, and my

41

Chorus of Girls:

W M

junk is you. See us, win - ter walk - in' - af - ter a storm. It's chill in the wind - but it's warm

45

in your arms. We stop, all snow blind - May not be true.

(But) we've all got our junk, and my junk is you. It's like,

we stop time. What can I do We've all

got our junk, and my junk is you.

1N3

10/17/13

Memories



Touch Me

0: ~~IT WAS JUST AMAZING~~

MORITZ

Melchior

Music: Duncan Sheik
Lyrics: Steven Sater

2
3
C
O

♩ 126 Play strumming guitar rhythms throughout

BURIED MEMORIES

Where I go, when I

go there, No more mem-ory an-y - more - On-ly men on dis-tant ships,

OH

The women with them, swim ming with them, to shore ... Where I go, when I

go there, No more whis pering an-y - more - Only hymns up - on your lips

A mys-tic wis-dom, ris-ing with them, to shore ...

35

C. Louis
(cos) (Chris Frang)

Touch me - just like that. And that - oh, yeah - now, that's heaven.

41

Now, that I like. God, that's so nice. Now lower down, where the figs lie ...

49

* 10

(Happinss Realty Fritz (Photo))

Where I go, when I go there, No more shad-ows an-y-more - Only

57

STRONGER

Touch Me - 3

men with gol-den fins; The rhythm in them, rocking with them, to shore ... Where?

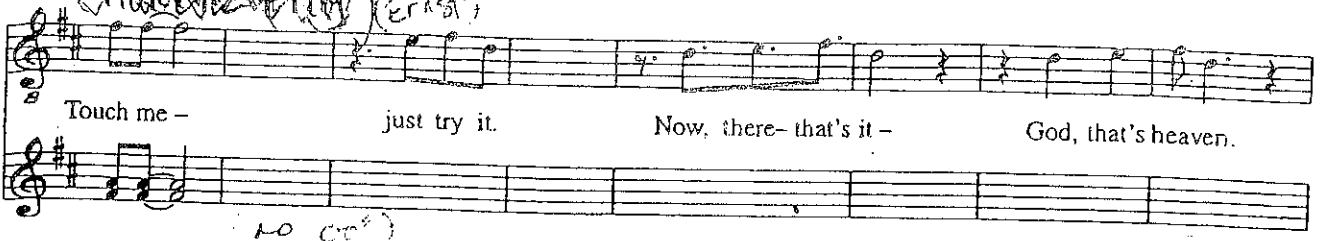
go, when I go there, No more weep-ing an-y - more - On-ly

in and out your lips; The broken wishes washing with them, to shore ...

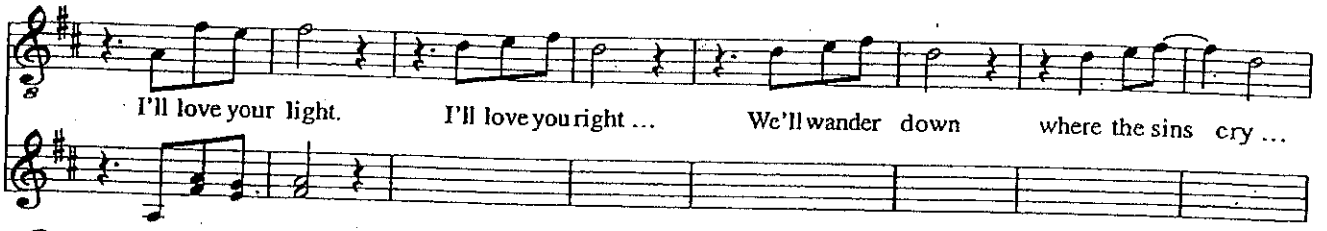
pp Masked Man's Boys - *Mel. Aior*
Touch me - *E⁹/D* all si-lent. Tell me - please - all is for - given.

Consume my wine. Consume my mind. I'll tell you how, how the winds sigh ...

FRANZ (Erast)

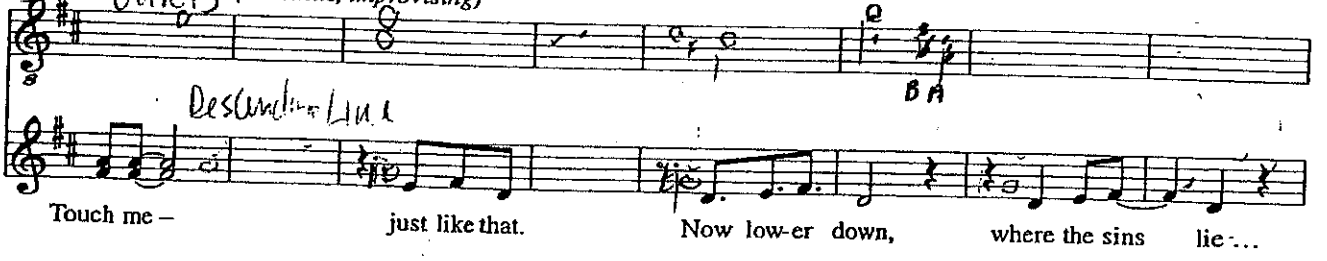


Touch me - just try it. Now, there- that's it - God, that's heaven.



I'll love your light. I'll love you right ... We'll wander down where the sins cry ...

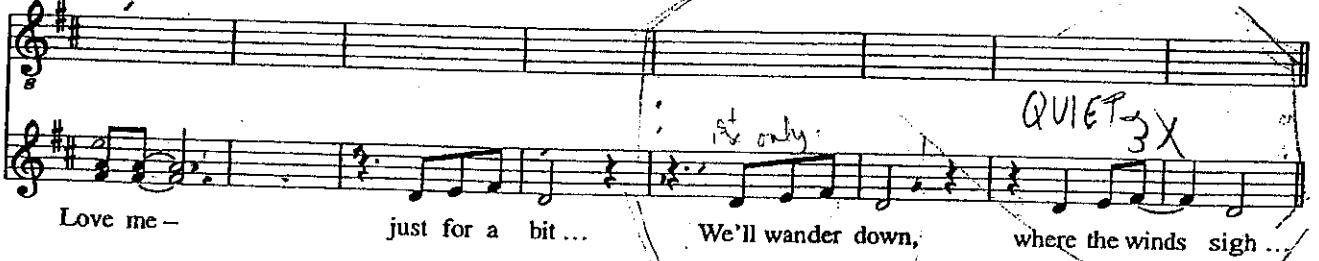
CHRIS (continue, improvising)



Touch me - just like that. Now low-er down, where the sins lie ...

Descending Line

BA



Love me - just for a bit ... We'll wander down, where the winds sigh ...

at only

QUIET 3X

WE FEEL WHAT THE GORE MUST FEEL

*Bottom
Either Middle or Top!*

*Q | MUSIC OUT: ON/REALLY!
JERRY*

The Word of Your Body

PEACE SETTLES OVER YOU
63, very steadily

(Wendla & Melchior)

Music: Duncan Sheik
Lyrics: Steven Sater

WENDLA:

VAMP

Just too unreal, all this. Watching the words fall from my

lips ...

MELCHIOR:

Baiting some girl-with hy-po-the-ses!

Haven't you heard the word of your bod - y?

Haven't you heard the word of your bod - y? Don't feel a thing-You wish.

Melchior.

Repeat exact same figuration

Wendla:

Grasping at pearls with my fingertips ...

Melchior.

Holding her hand like some lit-tle tease.

RSDDMAS

Have-n't you heard the word of my want-ing? O, I'm gon-na be wound-ed.

15 Have-n't you heard the word of my want-ing? O, I'm gon-na be wound-ed.

4720

O, I'm gon-na be your wound. O, I'm gon na bruise you. O, you're gon-na be my

19 O, I'm gon-na be your wound. O, I'm gon na bruise you. O, you're gon-na be my

THE BRIDGE IN 10 MIN.

bruise.

24 bruise.

6

Vanilla

Just too un-real, all this. Watch-ing his world slip through my fist...

Just too un-real, all this.

29

match her:

play ing with her in your fanta-sies

Haven't you heard a word- how I want you?

33

Gaping at her - I mean, Mister Slezze!

PL FIVE WITH FEEL W/ UN FIVE ASIDE S

Haven't you heard a word- how I want you?

3

TAG PG 34 I BEAT THE HELL OUT OF YOU 2 BAR INTRO (BAND 4 BAR) (TAG JUSTI.)

O, I'm gon-na be wound-ed. O, I'm gon-na be YOUR wound.

37

O, I'm gon-na be wound-ed. O, I'm gon-na be YOUR wound.

TAG RIT

END

O, I'm gon-na bruise you. O, you're gon-na be my bruise.

41

O, I'm gon-na bruise you. O, you're gon-na be my bruise.

TAG FIVE

6

Handwritten notes at the top of the page, possibly including the title and author information.

The Dark I Know Well

Music: Duncan Sheik
Lyrics: Stever Sater

$\text{♩} = 108$

THEA:

There is a part I can't tell. about the dark I know well.

pp

Handwritten number 28.

There is a part I can't tell. about the dark... You say, "Time for bed now, child,"

mp

(constant ♩ rhythm continues, strumming)

Mom just smiles that smile - Just like she nev-er saw me. Just like she nev-er saw me ... So, I

2

3

leave, want-in' just to hide. Know-in' deep in - side. You are com-in' to me.

3

S

You are com-in' to me ... You say all you want is just a kiss good - night, Then you hold

clav.

— me and you wis- per, "Child, the Lord won't mind. It's just you and me. Child, you're a

beau-ty... God, it's good - the lov- in' - ain't it good - to night? You ain't

ff

— seen nothin' yet - gon-na teach you right. It's just you and me. Child, you're a beau-ty."

2 *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20*

2nd x
to Coda



I don't scream, though I know it's wrong. I just play a - long.

I lie there and breathe. lie there and breathe. I wan-na be strong - I want the world to find out

D.S. al Coda

That you're dream-in' on me, Me and my "beau-ty" Me and my "beau-ty"

There is a part I can't tell. about the dark I know well.

There is a part I can't tell. about the dark I know well.

71. Word of Your Body-reprise

Duncan Sheik

vocal last x
Lammermeir

O, you're gon - na be wound - ed. O, I'm gonna be your

+Georg

wound... O, I'm gonna bruise you.

O, you're gon - na be my bruise.

FN

MORITZ / I MARKED MAN AT END /

3.4

3-4-1-1

And Then There Were None

Music: Duncan Sheik
Lyrics: Steven Sater

196 VS



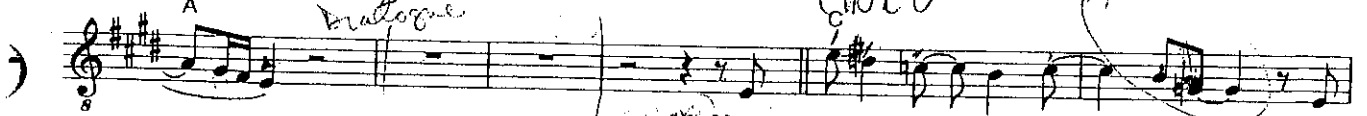
M 1. Uh huh... uh huh... uh huh... well, fine. Not like it's e - ven worth the time.
 2. The thing that sucks - o - kay? - for me, A thou-sand bucks, I'm, like, scot free.
 3. You think, all right, you'll ask for help. You cry out from this mouth of hell,
 4. O - kay so, now we do the play. Act like we so care. No way.
 5. Uh huh... uh huh... uh huh... well, fine. Not like it's e - ven worth the time.
 6. Just fuck it - right? E-nough. That's it. You'll still go on, Well, for a bit.

G# 2b BOTH 2tan Moritz

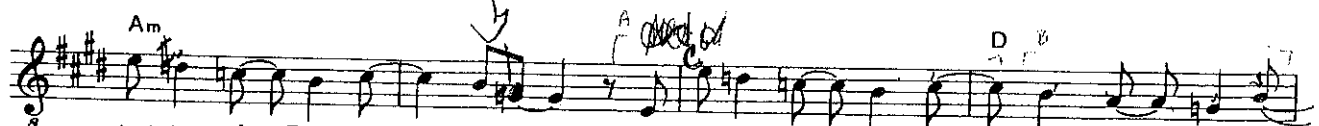


But still, you know, you want-ed more. Sor-ry, it won't change - Been there be-fore.
 And I mean, please... That's all I need. Get real, Jo-se. By now, you know the score.
 And no one e - ven hears you yell. You're his-to-ry, o - kay? - Man, sunk for sure.
 You'll write my folks - ? Well, o - kay. Babe, that's how it goes.
 But still, you know, you want-ed more. You ought-a be a "shamed" - Heard that be-fore.
 An-oth-er day of ut - ter shit - → to Coda

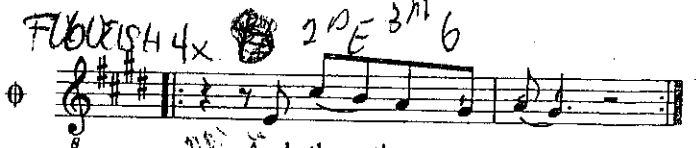
CHORUS



1. You wanna laugh. It's too absurd. You
 2. They're not my home. Not an - y-more.
 3. You start to cave. You start to cry. You



start to ask. Can't hear a word. You're gon-na crash and burn - Right, tell me more.
 Not like they so were be-fore. Still, I'll split, and they'll, like... Well, who knows?
 try to run. No - where to hide. You wanna crum - ble up - And close the door.



And then there were none.
Then there were none ...

- | | | | |
|-------|----------|----------|-----------------|
| Form: | Verse 1 | Verse 4 | Chorus 1 (Both) |
| | Verse 2 | Chorus 2 | Chorus 3 |
| | Verse 3 | Chorus 3 | Verse 6 |
| | Chorus 1 | Verse 5 | → Coda |

1st WANTED MORITZ
4th HOLD 3

guitar

1127 A4

p 96

The Mirror Blue Night

Music: Duncan Sheik
Lyrics: Steven Sater

♩ = 84
MINOR 3rd OR MAJOR (Bass notes: E^b)
THE MASKED MAN:

(Repeat this figure throughout entire song) Flip on a switch, and ev-ery - thing's fine - No more lips,

no more tongue, no more ears, no more eyes. The na - ked blue an-gel, who peers

through the blinds, Dis-ap-pears in the gloom of the mir-ror-blue night. And my soul

is a bride, looking out from in-side of the bones of a ghost - I'm a man and a child. With the bones

of the ghost, who gets left in the cold. I'm locked out of peace, with no keys to my soul. And the whis-

pers of fear, the chill up the spine, Will steal a-way too, with a flick of the light. The min-

ute you do it, with fingers so blind, You re-move every bit of the blue from your mind. And my soul

is a bride, looking out from in-side of the bones of a ghost - I'm a man and a child. With the bones

of a ghost, who has no - where to go ... There's no one to see who can see to my soul ...

piano low

MUSICOUT: 4 bars. Part 2
OUT

10

I Believe

REVISED 3/4/06

Music by Duncan Sheik
Lyrics by Steven Sater

1

Piano introduction for the first system, measures 1-6. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines.

7

I be-lieve, I be-lieve, I be-lieve,

Vocal entry for the first system, measures 7-9. The vocal line begins with a rest, then enters with the lyrics "I be-lieve, I be-lieve, I be-lieve,". The piano accompaniment continues with chords and moving lines.

mp

Piano accompaniment for the second system, measures 10-11. The right hand continues with a complex, rhythmic melody. The left hand provides a steady accompaniment with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present.

12

oh, I be-lieve all will be for-giv-en. I be-lieve

Vocal entry for the second system, measures 12-14. The vocal line begins with a rest, then enters with the lyrics "oh, I be-lieve all will be for-giv-en. I be-lieve". The piano accompaniment continues with chords and moving lines.

Piano accompaniment for the third system, measures 15-18. The right hand continues with a complex, rhythmic melody. The left hand provides a steady accompaniment with chords and moving lines.

17

en. I believe I believe I believe

mp

21

oh, I believe there is love in hea-

mp

25

ven. I believe I believe I believe

mp

29

oh, I believe all will be for-giv - en. I be-lieve,

34

I be-lieve, I believe, oh, I believe

40

All will be for - giv en.

There is love in hea - ven.

44

Musical score for measures 44-47. It features a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are: "All ___ will be ___ for giv en." followed by "I be lieve" and "There is love ___ in hea - ven. _____".

48

Musical score for measures 48-51. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "I be lieve _____" followed by "All ___ will be ___ for giv - en." and "There is love ___ in hea - ven. _____".

52

Oo

I be lieve

All ___ will be ___ for giv en.

I be lieve

There is love ___ in hea - ven.

The musical score consists of seven staves. The first staff is a vocal line in treble clef with a long note and the syllable 'Oo'. The second staff is a vocal line in treble clef with the lyrics 'I be lieve'. The third staff is a vocal line in bass clef with the lyrics 'All ___ will be ___ for giv en.'. The fourth staff is a vocal line in bass clef with a long note and the syllable 'I be lieve'. The fifth staff is a vocal line in bass clef with the lyrics 'There is love ___ in hea - ven.'. The sixth and seventh staves are piano accompaniment in grand staff (treble and bass clefs).

3/4/01

56

The musical score consists of seven staves. The first staff is a vocal line in treble clef with a long melisma. The second staff is a vocal line in treble clef with lyrics "I be lieve". The third staff is a vocal line in bass clef with lyrics "All ___ will be ___ for giv en.". The fourth staff is a vocal line in bass clef with lyrics "I be lieve". The fifth staff is a vocal line in bass clef with lyrics "There is love ___ in hea - - ven.". The sixth and seventh staves are a piano accompaniment in grand staff (treble and bass clefs).

60

The musical score consists of seven staves. The first staff is a treble clef with a whole note chord. The second staff is a treble clef with a vocal line starting on a whole note, followed by a melodic line. The third staff is a bass clef with a vocal line starting on a whole note, followed by a melodic line. The fourth staff is a bass clef with a vocal line starting on a whole note, followed by a melodic line. The fifth staff is a bass clef with a vocal line starting on a whole note, followed by a melodic line. The sixth staff is a bass clef with a vocal line starting on a whole note, followed by a melodic line. The seventh staff is a grand staff (treble and bass clefs) with piano accompaniment.

I be lieve

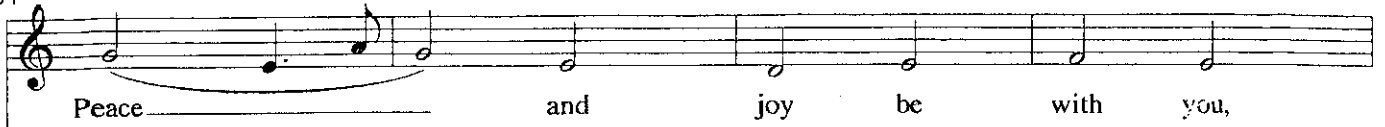
All — will be — for giv en.

I be lieve

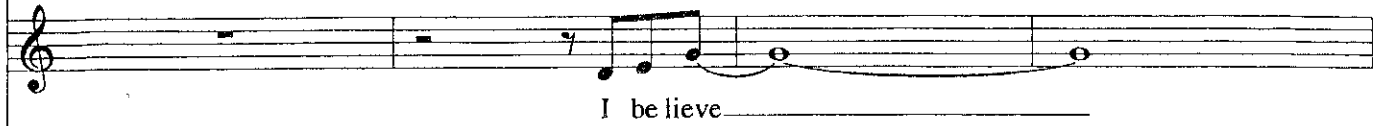
There is love — in hea - ven.

2/14/06

64



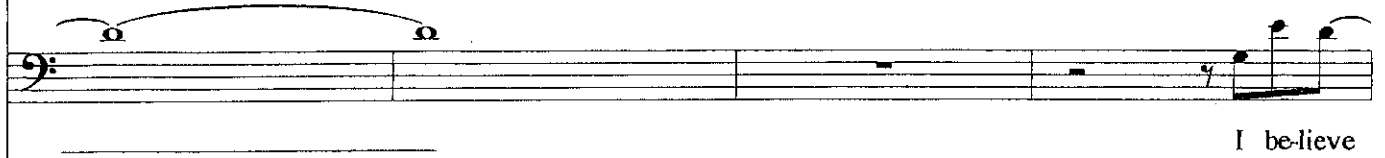
Peace and joy be with you,



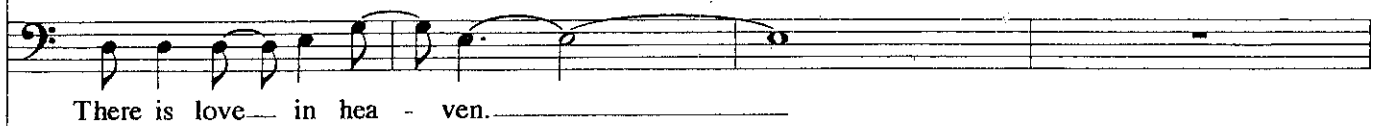
I believe



All will be for given.



I believe



There is love in heaven.



3/4/06

68

har - - - mo - ny — and wis - - - - dom.

I be-lieve

All — will be — for giv - en.

All — will be — for giv en.

There is love — in hea - ven. — All — will be — for-giv - en.

The score consists of six systems of music. The first system is a vocal line in treble clef with lyrics 'har - - - mo - ny — and wis - - - - dom.' The second system is a vocal line in treble clef with lyrics 'I be-lieve'. The third system is a vocal line in bass clef with lyrics 'All — will be — for giv - en.' The fourth system is a vocal line in bass clef with lyrics 'All — will be — for giv en.' The fifth system is a vocal line in bass clef with lyrics 'There is love — in hea - ven. — All — will be — for-giv - en.' The sixth system is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines.

72

The musical score consists of five vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics: "Peace and joy be with you, har - mo". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "Peace and joy be with you, har - mo".

3/14/06

77

ny — and wis - - - dom.

ny — and wis dom.

ny — and wis dom.

ny — and wis dom.

ny — and wis - - - dom.

The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with a 'p' for piano.

GUIT SOUND

THE



There Once Was a Pirate REPRISE

Page 2

Q THE 2011 WILLIAMS
MUSIC BY: *masked man*

Music: Duncan Sheik
Lyrics: Steven Sater

63 There once was a pi - rate, who put , out to sea - His mates all around

BOYS
him, no maid - en on his knee. O, sail for a lit - tle ... A little, little, lit -

DIALOGUE
RELETTOR
le ... He'll sail for a lit - tle, until she finds him ... There

Dialogue
(wail - through the willows, All hollow through the willows. She'll wail - through the wil

REFORMATORY ~~CHORUS~~
Chorus of ~~Boys~~ *AMP*

The sea was so vi - olent, the crew went be-low -

The sea was so vi - olent, the crew went be-low -

They begged him to join them, but he would not go. O, sail for a lit-

They begged him to join them, but he would not go. O, sail for a lit-

tle ... For just a little, lit-tle ... He'll

tle ... For just a little, lit-tle ... He'll

I sail for a lit - tle, un-til she finds him ...

crew went be low -

... to join them, but he ... O, sail for a lit-

37

ENDING WITH HARMONY

tle ... For just a little, lit-tle ... He'll sail for a lit-tle, until she finds him ...

43

O, wail through the wil-lows, All

tle, A lit-tle, lit-tle ... He'll sail for a lit-tle, until she finds him ...

80 hol low through the wil lows. She'll wail through the wil-lows until she finds him.

142

TRIT... *TRIT* *off*

He'll sail for a lit-tle, un-til she finds him ...

85 He'll sail for a lit-tle, un-til she finds him ...

20 LINES OF MUSIC

Don't Do Sadness

Music: Duncan Sheik
Lyrics: Steven Sater

MORRIS:

♩ 110, rhythmic

AT LEAST THE WEATHERS

p Aw-ful sweet to be a lit-tle but - ter-fly.

Guitar

LIBERTY

cresc.

f

Just wingin' o - ver things, and noth-in' deep in - side. Noth-in' go-

in', go - in' wild in you - you know - You're slowin' by the riv - er - side or floatin' high

p

(continue similar rhythms)

and blue. Or, may - be, cool to be a lit-tle sum - mer wind. Like,

once thru ev - ery-thing, and then a - way a - gain. With a taste of dust in your mouth

all day, But no need to know, *like* sad - ness - you just sail a - way.

'Cause, you know, I don't do sad - ness - *(falsetto)* not e - ven a little bit.

continue strumming rhythms ...

Just don't need it in my life - don't want an-y part of it. I don't do sad - ness.

Hey, I've done my time. Look-in' back on it all *MAN* it blows my mind.

I don't do sad-ness. So been there. Don't do sad-ness. Just don't care.

RIT

SEVEN BLUE WINE

MUSIC OUT: USE OF LOOKING

PLAY PIPHATES

Blue Wind

Music: Duncan Sheik
Lyrics: Steven Sater

GRABER YOU, LI ELSE:

Spring and sum - mer, Ev - 'ry 8th - er day, Blue

Same tempo, legato

continue similar figuration

wind gets so sad. Blow-in' through the thick corn, Through the bales of hay, (Through the

o-pen books on the grass ... Spring and summer ... Sure, when it's au-tumn,

st understory

Wind al-ways wants to creep up and haunt you. Whistling, it's got you, With its

14A

heartache, with its sor-row. Winter wind sings, and it cries ... Spring and sum-mer, Ev-

'ry oth-er day, Blue wind gets so pained. Blow in' through the thick corn, Through the bales

of hay, Through the sudden drift of the rain ... Spring and sum-mer ...

BLUE WIND CONTINUED

1970
Don't Do Sadness / Blue Wind

Music: Duncan Sheik
Lyrics: Steven Sater

1) WHY DON'T YOU - INTRO

PARLOON HAPSBURG MORITZ:

(Vamp under dialogue)

HOLD BACK

So, may - be I should be some kind-a' laun - dry line -

Hang their things on me, and I will swing 'em dry. You just wave

in the sun thru the af - ter-noon, And then, see, they come to set you free beneath the

ris-ing moon. 'Cause, you know, I don't do sad - ness -

ILSE:

Spring and sum - mer, Ev - 'ry oth - er day,

(falsetto)

14B

not e - ven a little bit. Just don't need it in my life -

Blue wind gets so lost. Blow-in' through the thick corn, Through the bales

don't want an-y part of it. I don't do sad - ness. Hey, I've done

of hay, Spring and sum - mer, Ev - 'ry oth - er day, Blue

my time. Lookin' back on it all - it blows my mind. I don't do sad -

wind gets so ~~sad~~ ^{lost} Blow-in' through the thick corn, Through the bales of hay, Through the

ness. So been there. Don't do sad-ness. Just don't care.

wan - dering clouds of the dust ... Spring and sum-mer ...

SOFTLY PLAYING UNDERNEATH THE SCENE

MUSIC OUT! SO DARK, SAD AND...
1/22

DID YOU WRITE THIS

MELCHIOR/CHINIS

OFFICER KROPLE

16 30
7:10

Totally Fucked

Music: Duncan Sheik
Lyrics: Steven Sater

DID YOU
THIS

120 *MELCHIOR* *Chorus*

Bb open *F9/A* *Bb open/Ab*

There's a mo - ment you know you're fucked - Not an inch more room

Gm7 *Bb open* *F9/A*

to self - de-struct. No more moves - oh yeah, the dead-end zone.

Bb open/Ab *Gm7*

Man, you just can't call your soul your own.

All open (power chords)

(Spoken:) But the thing that makes you really jump Is that the weirdest shit is still to come.

pp

You can ask yourself, Hey, what have I done? You're just a fly - the little guys, they kill for fun. Man, you're fucked

STALL *F/A*

if you just freeze up, Can't do that thing - that keeping still. But you're fucked
if you don't speak up, They're gon - na - close in for the kill. But you're fucked

Bb open/Ab *Gm7* *chorus mel*

if you speak your mind, And you know - uh huh - you will. Yeah, you're fucked,
if you say, Hey, what?

Bb2 *F/A*

all right - and all for spite. You can kiss your ~~ass~~ ass good-bye.

SORRY



YES
ON

Totally Fucked - 2

2nd time
to Coda

B^bopen/Ab

To-tal-ly fucked. Will they mess you up? Well, you know they're gon - na try.

(Same chords as spoken section)

ALL 2

HELL BABY Melodies

blaa blaa blaa blaa etc.

Disappear -

B^bopen

F⁹/A

B^bopen/Ab

yeah, well, you wan-na try. Wan-na bun - dle up

Gm⁷

B^bopen

in-to some big-ass lie, Long e-nough for them to all just quit.

F⁹/A

B^bopen/Ab

Gm⁷

Long e-nough for you to get out of it. D.S. (chorus)

Coda

UNIFORMS + Adults

B^b

F/A

blaa blaa blaa blaa etc.

B^bopen/Ab

Gm⁷

To-tal-ly fucked!

Q I LIVE TO SEE THIS I AM

MASKED MIMIC Left Behind

Music: Duncan Sheik
Lyrics: Steven Sater

Intro (rubato)

(d. 86) G

1. You

scratch your head, and wonder why. He was your little gem. Were you really so blind, and

unkind to him? Can't help the itch to touch, to kiss, To hold him once again. Now, to close his eyes, never

o - pen them...? A shadow passed. A shadow passed, Yearning, yearning for the fool it

called a home.

(Solo of F Solo)

BASS

All things	he never did	are left	be - hind;
All things	he ever wished	are left	be - hind;
All things	he ever lived	are left	be - hind;

All the things his Ma - ma wished he'd bear in mind; And all his Dad ever

All the things his Ma - ma did to make him mind; And how his Dad had

All the fears that ev - er flickered through his mind; All the sad - ness that he'd

hoped he'd know. 1. → O 2. The talks you never had, The Sat-ur-days

hoped he'd grow... 2. Repeat

come to own. 3: Continue and sing this tag 3x, then D.S. al Coda

you never spent, All the grown-up places you never went; And all of the cry-ing you

would - n't un - der - stand, You just let him cry - "Make a man out of him." A

Coda (falsetto) A⁷ C⁹

And it whis-tles through the ghosts still left be - hind ...

A⁷ C⁹

It whis-tles through the ghosts still left be - hind ... It

Em⁷_{9 11}

whistles through the ghosts still left be - hind ...

18. Word of Your Body - Reprise

Steven Sater

Duncan Sheik

Hanschen:

Come, cream a way the bliss,

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Come, cream a way the bliss,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

Tra vel the world with-in my lips,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a triplet of eighth notes marked with a "3" above it, corresponding to the lyrics "Tra vel the world with-in my lips,". The piano accompaniment continues with the same rhythmic pattern.

Ga-ther the pearls from the whis pered sea...

The third system of the musical score. The vocal line has a triplet of eighth notes marked with a "3" above it, corresponding to the lyrics "Ga-ther the pearls from the whis pered sea...". The piano accompaniment continues with the same rhythmic pattern.

18. Word of Your Body - Reprise

2

7
8

Have n't you heard the word of your _____ bo dy? _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment consists of a single eighth-note chord in the right hand and a single eighth-note chord in the left hand.

9
8

Ernst, Hanschen:

O, I'm gon-na _____ be wound-ed. O, I'm gon-na be _____ your wound.

Detailed description: This system contains measures 9 and 10. The vocal line continues with a treble clef and the same key signature. It features a quarter note followed by an eighth note in the first measure, and a quarter note followed by an eighth note in the second measure. The piano accompaniment consists of a single eighth-note chord in the right hand and a single eighth-note chord in the left hand.

13
8

O, I'm gon-na bruise _____ you. O, you're gon-na be _____ my _____ bruise.

Detailed description: This system contains measures 13 and 14. The vocal line continues with a treble clef and the same key signature. It features a quarter note followed by an eighth note in the first measure, and a quarter note followed by an eighth note in the second measure. The piano accompaniment consists of a single eighth-note chord in the right hand and a single eighth-note chord in the left hand.

17
8

Detailed description: This system contains measures 17 and 18. The vocal line is mostly blank, with a few notes in the first measure. The piano accompaniment consists of a single eighth-note chord in the right hand and a single eighth-note chord in the left hand.

18. Word of Your Body - Reprise

21

Hanschen: *And so you should.*

25 Ernst:

8 O, I'm gon-na be wound-ed. O, I'm gon-na be your wound.

25

29 Ernst, Hanschen:

8 O, I'm gon-na bruise you. O, you're gon na be my bruise.

29

18. Word of Your Body - Reprise

33 Wendla, Ernst:
O, you're gon-na be wound ed. O, you're gon na be my wound.

Melchior, Hanschen:
O, you're gon-na be wound-ed. O, you're gon-na be my wound.

37 O, you're gon na bruise too. O, I'm gon-na be your bruise.

O, you're gon-na bruise too. O, I'm gon na be your bruise.

WENDLA: I AM WAITING

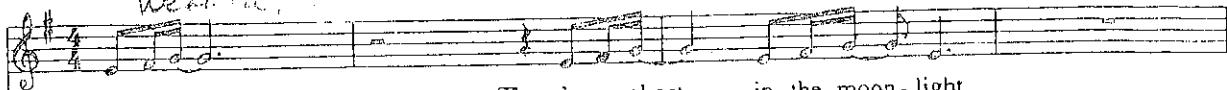
WENNEN - WENNEN ... 80

1st 4 BARS INTRO

Whispering

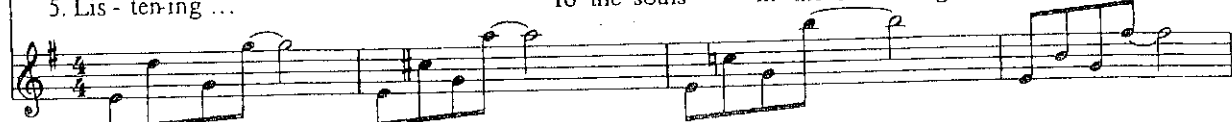
Music: Duncan Sheik
Lyrics: Steven Sater

♩ 84 Wendla:



1. Whis- pering ...	There's a ghost	in the moon- light.
2. Lis- ten- ing ...	To the souls	in the blue night,
3. Mys- tery ...	lit- tle Miss	did- n't do right.
4. His- to- ry ...	Home a- lone	on a school night.
5. Lis- ten- ing ...	To the souls	in the fool's night.

Piano



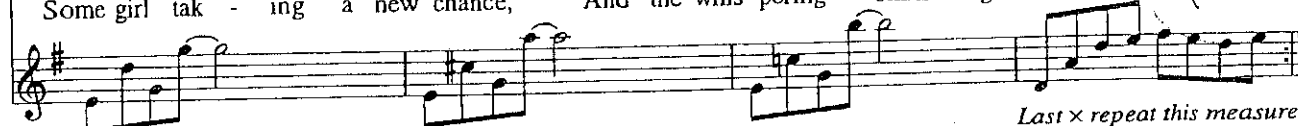
(For verses 3 & 4 play 8va bassa)

1. 3. 5.



Sor- row do - ing	a new dance	Through her bones,	through her skin.
Fum- bling mute- ly with	their rude hands,	And the whis- pering	starts a- gain ...
Went and ru - ined all	the true plans -	Such a shame,	such a sin.
Har- vest moon o- ver	the blue sands,	And there's heart- ache	on the wind ...
Some girl tak - ing	a new chance,	And the whis- pering	starts a- gain ...

THEN WHI
(VAMP 5) TH
EMII
ANG
FALL



Last x repeat this measure

2. 4.



BOTH See the sweet- heart on his knees -	So faithful and a- dor - ing.	Says he loves
MM — See the fath- er bent in grief,	The mother dressed in mourning.	Sis- ter crum-



her,	So she lets him have her.	An - oth - er sum- mer's sto - ry...
ples,	And the neigh- bors grum- ble.	The preach er is - sues warn- ings ...

IX THEN WH
D.C. 2X THE
WE



WENDLA?
CHORD

Scene 8

Duncan S. 6

Musical score for measures 1-5. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line contains five whole rests. The piano accompaniment features chords in the right hand and single notes in the left hand.

Musical score for measures 6-9. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains four whole rests. The piano accompaniment continues with chords and single notes.

Musical score for measures 10-13. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains three whole rests. The piano accompaniment continues with chords and single notes.

Musical score for measures 14-17. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains a melodic line with lyrics. The piano accompaniment continues with chords and single notes.

14 And some just lie there, cry - ing for him to come and find them. But

18

18 when he comes, they don't know how to go...

24

24 Ma-ma who bore me.

30

30 Mama who gave me No way to han - die things. Who made me so sad.

(2nd x.)
Melchior.

36

36 8vb
Where I

44

44 go, when I go there No more lis- t'ning — a-ny - more. On-ly

52

52 drifting on some ship, A wind that whispers: "Someone lived here, — be - fore"

60

60 Touch me all si- lent. Tell me please — all is for - gi- ven.

68

68 Consume my wine. Consume my mind. I'll tell you how, how the winds — sigh...

1/2 c
Cassiniade
Sing Intentionally

Q: BUT SINGING

The Song of Purple Summer

Music: Duncan Sheik
Lyrics: Steven Sater

54
WENDY:
And all shall fade - The flowers of spring, The

world and all the sorrow at the heart of everything ... But still, it stays -

64/13
The butterfly sings, And opens purple summer with a flutter of its wings ... The

19
earth will wave with corn, The grey - fly choir will mourn,

(Chorus)

And mares will neigh with Stallions that they mate, foals they've borne ...

26

(Chorus) molto

And all shall know the won - der Of pur - ple sum - mer ...

32

(21) Chorus

And yet, I wait. This swallow brings A

38

DRMS

+ PNO

MICROPHONE

song too hard to follow, That no one else can sing ... The fences sway.

45

MICROPHONE

4. 1/4

The porches swing. The clouds begin to thunder, Crickets wander, murmuring - The

51

✓ earth will wave with corn, The grey - fly choir will mourn,

57

CHIRP
PACKED

Alex And mares will neigh with Stallions that they mate, foals they've borne ...

64

PROG
JEN & LEM
MIC 1/11/02

And all shall know the wonder I will

70

WINDY

Handwritten: *1. All in the end*

76

sing the song of purple summer ... all shall know the wonder

Handwritten: *1. All in the end*

82

I will sing the song of purple summer ... all shall

Handwritten: *1. All in the end*

88

know the wonder Of purple summer ...

1) Q. DESDEMONA MUSIC MUSIC FOR: ON DOOR KNOCK

2) Q: WELL HE'LL ALRIGHT **Great Sex** *can figure*
-WAIT A FEW BEATS-

Music: Duncan Sheik
Lyrics: Steven Sater

114 (Under dialogue:) *side line obligato 2X*

long piano under dialogue

ITS YOU OR ME

Mm, mm, mm - great sex.

10

WHISPER IN

Turn and turn a - gain - ~~Great sex.~~ **GREAT SEX** You touch the heart in ev-ery part of her.

RH continue similar rhythmic patterns and repeat chords in empty measures

19

ii. **HARDEN**

Mm, mm, mm - great sex.

Turn and turn and then ... ~~Great sex.~~

~~Great sex.~~

FOR PART OF HER

27

PRÆLUDIUM II.

(Allegro. ♩ = 100) *energico*

5 5 3 3 2 3 3 2 3 3 2 3 5 3 2 3 1 3 2 3

5 1 2 1 3 1 2 1 5 3 5 1 2 1 3 1 2 1 5 1 2 1 3 1 2 1 *sem.*

5 3 2 3 1 3 2 3 5 3 2 3 1 3 2 3

5 3 4 3 1 3 4 3 5 3 4 3 1 3 4 3

2 3

3 1 3 2 1 4 2 1 2

1 2

1) 2) 3) 4) 5)

1) e instead of eb, Schwenke.
 2) d instead of c in the first quarter, Schwenke.
 3) Ab instead of ab. Friedemann's "Klavierschule".

PIANO

7B. Word of Your Body-reprise

Duncan She

vocal last x
Lammermeir

8 O, you're gon - na ___ be wound - ed. O, I'm gonna be ___ your

+Georg

4 wound... O, I'm gonna bruise ___ you.

7 O, you're gon - na be ___ my bruise.



211-0

chorus 8 Dark I know well

Sing
2nd

CODA

2.

9] chorus Then There Were None

1994
V.A.M.P.

11.20.11 AV

1996

The Mirror-Blue Night

Music: Duncan Sheik
Lyrics: Steven Sater

$\text{♩} = 81$ *MINDRE 3rd* *OR MEXFLY* (Bass notes:)
THE MASKED MAN: E^b

(Repeat this figure throughout entire song)

Flip on a switch, and ev-ery - thing's fine - No more lips,

no more tongue, no more ears, no more eyes. The na - ked blue an-gel, who peers

through the blinds, Dis-ap-pears in the gloom of the mir-ror-blue night. And my soul

MELCHIOR:

is a bride, looking out from in-side of the bones of a ghost - I'm a man and a child. With the bones

w/ R. H. G.

of the ghost, who gets left in the cold. I'm locked out of peace, with no keys to my soul. And the whis-

THE MASKED MAN

pers of fear, the chill up the spine. Will steal a-way too, with a flick of the light. The min-

trio

ute you doit, with fingers so blind, You re-move every bit of the blue from your mind. And my soul

MELCHIOR:

is a bride, looking out from in-side of the bones of a ghost - I'm a man and a child. With the bones

of a ghost, who has no - where to go ... There's no one to see who can see to my soul ...

MUSIC OUT: 4 bars in
OUT

15. Blue Wind

Duncan Sheik

Piano

Guitar intro

Musical notation for measures 1-6. The piece is in 4/4 time. The piano part begins with a 'Guitar intro' section. The right hand has whole rests, while the left hand plays a rhythmic pattern of eighth notes and chords. Measure 1: Bass clef, 4/4 time signature, whole rest in right hand, eighth notes G2, F2, E2 in left hand. Measure 2: Right hand whole rest, left hand eighth notes G2, F2, E2, D2. Measure 3: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2. Measure 4: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1. Measure 5: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1. Measure 6: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

7

Musical notation for measures 7-12. Measure 7: Right hand whole rest, left hand eighth notes G2, F2, E2, D2. Measure 8: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2. Measure 9: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1. Measure 10: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1. Measure 11: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 12: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

13

Musical notation for measures 13-22. Measure 13: Right hand whole rest, left hand eighth notes G2, F2, E2, D2. Measure 14: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2. Measure 15: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1. Measure 16: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1. Measure 17: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 18: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 19: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 20: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 21: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 22: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

23

Musical notation for measures 23-29. Measure 23: Right hand whole rest, left hand eighth notes G2, F2, E2, D2. Measure 24: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2. Measure 25: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1. Measure 26: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1. Measure 27: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 28: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 29: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

30

Musical notation for measures 30-35. Measure 30: Right hand whole rest, left hand eighth notes G2, F2, E2, D2. Measure 31: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2. Measure 32: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1. Measure 33: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1. Measure 34: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 35: Right hand whole rest, left hand eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

15. Blue Wind

36

The musical score for 'Blue Wind' begins at measure 36. It is written for piano on a grand staff. The bass clef line contains the main melody, starting with a quarter note followed by eighth notes. The treble clef line provides accompaniment with chords and rests. The piece ends with a final chord in the bass line.

15. Blue Wind

Duncan She

Piano

Guitar intro

Musical notation for measures 1-6. The score is in 4/4 time. Measure 1 is a whole rest in both staves. Measure 2 is a whole rest in the treble and a half note G2 in the bass. Measure 3 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 4 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 5 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 6 has a quarter note G2 in the bass and a quarter note G4 in the treble.

7

Musical notation for measures 7-12. Measure 7 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 8 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 9 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 10 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 11 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 12 has a quarter note G2 in the bass and a quarter note G4 in the treble.

13

Musical notation for measures 13-22. Measure 13 has a whole rest in the treble and a whole note G2 in the bass. Measure 14 has a whole rest in the treble and a whole note G2 in the bass. Measure 15 has a whole rest in the treble and a whole note G2 in the bass. Measure 16 has a whole rest in the treble and a whole note G2 in the bass. Measure 17 has a whole rest in the treble and a whole note G2 in the bass. Measure 18 has a whole rest in the treble and a whole note G2 in the bass. Measure 19 has a whole rest in the treble and a whole note G2 in the bass. Measure 20 has a whole rest in the treble and a whole note G2 in the bass. Measure 21 has a whole rest in the treble and a whole note G2 in the bass. Measure 22 has a whole rest in the treble and a whole note G2 in the bass.

23

Musical notation for measures 23-29. Measure 23 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 24 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 25 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 26 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 27 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 28 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 29 has a quarter note G2 in the bass and a quarter note G4 in the treble.

30

Musical notation for measures 30-35. Measure 30 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 31 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 32 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 33 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 34 has a quarter note G2 in the bass and a quarter note G4 in the treble. Measure 35 has a quarter note G2 in the bass and a quarter note G4 in the treble.

18. Word of Your Body - Reprise

Duncan Sheik

Steven Sater

Hanschen:

Come, cream a way the bliss,

Travel the world with-in my lips,

Gather the pearls from the whis-pored-seas...
world and distant

F#-C#-E

18. Word of Your Body - Reprise

2

7
8 Have n't you heard the word of your bo dy?

9 Ernst, Hanschen:
8 O, I'm gon-na be wound-ed. O, I'm gon-na be your wound.

13
8 O, I'm gon-na bruise you. O, you're gon-na be my bruise.

17

21



Hanschen: *And so you should.*

25 Ernst:

O, I'm gon-na be wound-ed. O, I'm gon-na be your wound.

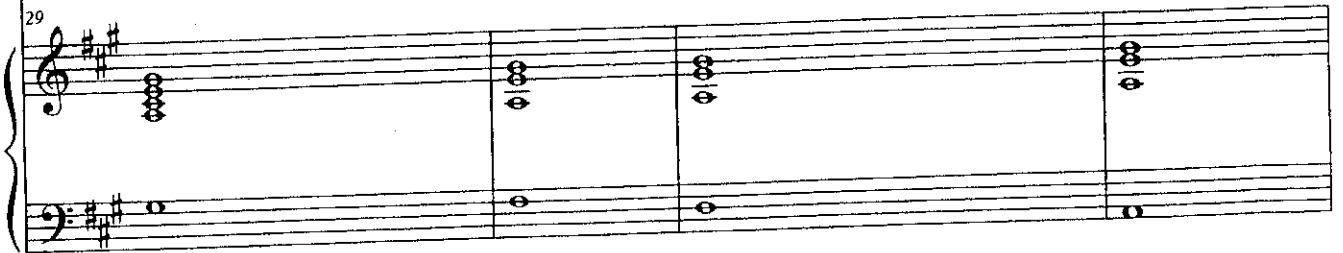
25



29 Ernst, Hanschen:

O, I'm gon-na bruise you. O, you're gon na be my bruise.

29

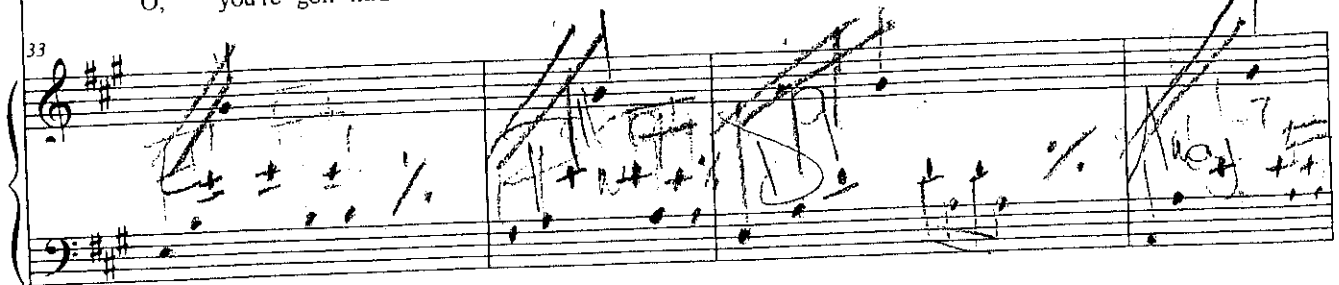


18. Word of Your Body - Reprise

4

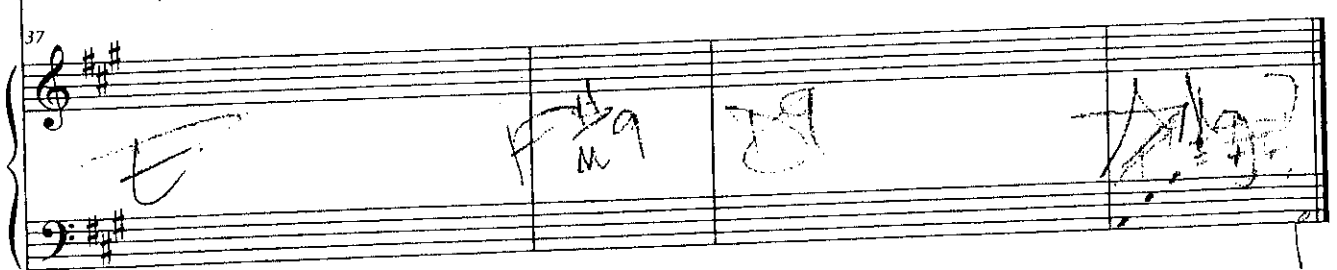
33 Wendla, Ernst:
8 O, you're gon-na be wound ed. O, you're gon na be my wound.

Melchior, Hanschen:
8 O, you're gon-na be wound-ed. O, you're gon-na be my wound.



37
8 O, you're gon na bruise too. O, I'm gon-na be your bruise.

8 O, you're gon-na bruise too. O, I'm gon na be your bruise.



1st 4 BARS INTRO

WENDY - Martin

Whispering

Music: Duncan Sheik
Lyrics: Steven Sater

no ...

84 Wendy

1. Whis-pering ...
2. Lis - ten-ing ...
3. Mys - tery ...
4. His - to-ry ...
5. Lis - ten-ing ...

There's a ghost in the moon-light,
To the souls in the blue night,
lit-tle Miss did-n't do right,
Home a-lone on a school night,
To the souls in the fool's night.

Piano

(For verses 3 & 4 play 8va bassa)

Sor-row do - ing a new dance
Fumbling mute-ly with their rude hands,
Went and ru - ined all the true plans -
Har-vest moon o-ver the blue sands,
Some girl tak - ing a new chance,

Through her bones, through her skin.
And the whis-pering starts a-gain ...
Such a shame, such a sin.
And there's heart-ache on the wind ...
And the whis-pering starts a-gain ...

1. 3. 5.

THEN WH
(UHMP 5)
EM
Am 6

Last x repeat this measure

2. 4.

PIANO

BOTH
MM See the sweet-heart on his knees -
See the fath-er bent in grief,

So faithful and a-dor - ing. Says he loves
The mother dressed in mourning. Sis-ter crum-

RC 16/17

her, So she lets him have her. An - oth - er sum-mer's sto - ry ...
ples, And the neigh-bors grum-ble. The preacher is - sues warn-ings ...

DIALOGUE

WENDY?
CRACK

MUSIC

DO YOU LOVE ME



I Believe (chorus)

DRAFT

A A B B A A B A

STRAIGHT SOUND
CONTROLLED ROBUST

184-88

I be-lieve, I be-lieve, I be-lieve, Oh, I be-lieve.

All will be for-giv-en - I be-lieve, en - I be-lieve, I be-lieve, I be-lieve.

DRUMS & BASS

Oh, I be-lieve. There is love in Heav-en - I be-lieve,

QIBUT SKILING

The Song of Purple Summer

less vibrato
Sing naturally

Music: Duncan Sheik
Lyrics: Steven Sater

54

604
WENDLA:

And all shall fade - The flowers of spring, The

world and all the sorrow at the heart of everything ... But still, it stays -

The butterfly sings, And o-pens purple summer with a flut-ter of its wings ... The

earth will wave with corn, The grey - fly choir will mourn,

And mares will neigh with Stallions that they mate, foals they've borne ...

26

And all shall know the wonder Of purple summer ...

32

(21)

And yet, I wait. The swallow brings A

38

HPNO

All

song too hard to follow, That no one else can sing ... The fences sway.

45

The porches swing. The clouds begin to thunder, Crickets wander, murmuring - The

51

This system contains the first two lines of music. The vocal line is on a single staff with lyrics: "The porches swing. The clouds begin to thunder, Crickets wander, murmuring - The". The piano accompaniment is on two staves (treble and bass clef). The number "51" is written in the lower left of the piano part.

earth will wave with corn, The grey - fly choir will mourn,

57

This system contains the second two lines of music. The vocal line continues with lyrics: "earth will wave with corn, The grey - fly choir will mourn,". The piano accompaniment continues on two staves. The number "57" is written in the lower left of the piano part.

And mares will neigh with Stallions that they mate, foals they've borne ...

64

This system contains the third two lines of music. The vocal line continues with lyrics: "And mares will neigh with Stallions that they mate, foals they've borne ...". The piano accompaniment continues on two staves. The number "64" is written in the lower left of the piano part.

And all shall know the wonder I will

70

This system contains the final two lines of music. The vocal line concludes with lyrics: "And all shall know the wonder I will". The piano accompaniment continues on two staves. The number "70" is written in the lower left of the piano part. There are handwritten annotations above the vocal line: "Phryg. J. ... Le..." and "repeats: mmm".

Song of Purple Summer - 4

Handwritten circled '2' above the first system. The vocal line contains the lyrics: "sing the song of purple summer ... all shall know the won - der". The piano accompaniment is in G major and 4/4 time, with a treble and bass clef. The number '76' is written in the lower left of the piano part.

The vocal line contains the lyrics: "I will sing the song of purple summer ... all shall". The piano accompaniment continues. Handwritten annotations include "1st time" above the vocal line, "2nd time" above the piano part, and "ALTO PIANO" above the vocal line.

The vocal line contains the lyrics: "know the won - der Of pur - ple sum - mer ...". The piano accompaniment concludes. Handwritten annotations include "D" above the first measure, "MM" above the second measure, and "↓ OFF" above the final measure.