Piano Conductor's Score - Act One

DROOD
(The Mystery of Edwin Drood)

Written, composed and orchestrated by
Rupert Holmes

Associate Orchestrator
Deborah Grunfeld

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<table>
<thead>
<tr>
<th></th>
<th>Musical Numbers - Act One</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;There You Are&quot; - Chairman &amp; Company</td>
<td>5</td>
</tr>
<tr>
<td>1A</td>
<td>Understudy: England Reigns - Orchestra</td>
<td>14</td>
</tr>
<tr>
<td>1B</td>
<td>Cloisterham Fanfare - Orchestra</td>
<td>15</td>
</tr>
<tr>
<td>1C</td>
<td>Fanfare: Clive Paget - Orchestra</td>
<td>16</td>
</tr>
<tr>
<td>1D</td>
<td>Fanfare: Alice Nutting - Orchestra</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Two Kinsmen&quot; - Dood &amp; Jasper</td>
<td>17</td>
</tr>
<tr>
<td>2A</td>
<td>The Nun's House - Understudy</td>
<td>21</td>
</tr>
<tr>
<td>2B</td>
<td>Fanfare: Deirdre Peregrine - Orchestra</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Moonfall&quot; - Rosa</td>
<td>22</td>
</tr>
<tr>
<td>3A</td>
<td>Reprise: Moonfall - Rosa</td>
<td>25</td>
</tr>
<tr>
<td>3B</td>
<td>Sting Fanfare: Janet Coloneyz - Orchestra</td>
<td>26</td>
</tr>
<tr>
<td>3C</td>
<td>Sting Fanfare: Victor Elinistead - Orchestra</td>
<td>26</td>
</tr>
<tr>
<td>3D</td>
<td>Revengeful - Orchestra</td>
<td>27</td>
</tr>
<tr>
<td>3E</td>
<td>Meet Again - Orchestra</td>
<td>27</td>
</tr>
<tr>
<td>3F</td>
<td>Understudy: Moonfall - Orchestra</td>
<td>27</td>
</tr>
<tr>
<td>3G</td>
<td>Opium Den Incidental - Orchestra</td>
<td>29</td>
</tr>
<tr>
<td>4</td>
<td>&quot;The Wages of Sin&quot; - Puffezy</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>Ballet: Jasper's Vision - Orchestra</td>
<td>34</td>
</tr>
<tr>
<td>5A</td>
<td>High Street Fanfare - Orchestra</td>
<td>40</td>
</tr>
<tr>
<td>5B</td>
<td>High Street Fanfare: Again - Orchestra</td>
<td>41</td>
</tr>
<tr>
<td>6</td>
<td>&quot;A British Subject&quot; - Helena, Neville, Dood, Rosa, Crispickle &amp; Ensemble</td>
<td>41</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Both Sides of the Coin&quot; - Jasper, Chairman/Shaper with ensemble</td>
<td>48</td>
</tr>
<tr>
<td>7A</td>
<td>Vamp: Off To The Races - Orchestra</td>
<td>57</td>
</tr>
<tr>
<td>7B</td>
<td>And So Have You - Drums</td>
<td>57</td>
</tr>
<tr>
<td>7C</td>
<td>Fanfare: Nick Crocked - Orchestra</td>
<td>57</td>
</tr>
<tr>
<td>7D</td>
<td>Raffle Won - Drums</td>
<td>58</td>
</tr>
<tr>
<td>7E</td>
<td>Vamp: Off To The Races - Orchestra</td>
<td>58</td>
</tr>
<tr>
<td>7F</td>
<td>Crypts - Orchestra</td>
<td>58</td>
</tr>
<tr>
<td>7G</td>
<td>Xmas-Little Joy - Orchestra</td>
<td>59</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Perfect Strangers&quot; - Dood &amp; Rosa</td>
<td>60</td>
</tr>
<tr>
<td>8A</td>
<td>Storm Brewing - Orchestra</td>
<td>67</td>
</tr>
<tr>
<td>8B</td>
<td>Angular Vamp - Orchestra</td>
<td>67</td>
</tr>
<tr>
<td>8C</td>
<td>Drink Deep - Orchestra</td>
<td>68</td>
</tr>
<tr>
<td>9</td>
<td>&quot;No Good Can Come From Bad&quot; - Neville, Helena, Dood, Crispickle, Rosa &amp; Jasper with Bazzard</td>
<td>68</td>
</tr>
<tr>
<td>9A</td>
<td>Eagerly Accept - Orchestra</td>
<td>80</td>
</tr>
<tr>
<td>9B</td>
<td>Dog Hunt - Orchestra</td>
<td>80</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Never the Luck&quot; - Bazzard with Ensemble</td>
<td>83</td>
</tr>
<tr>
<td>10A</td>
<td>Cloisterham - Understudy - Orchestra</td>
<td>89</td>
</tr>
<tr>
<td>11</td>
<td>Off To The Races - Chairman, Durdles &amp; Deputy with Company</td>
<td>90</td>
</tr>
</tbody>
</table>
MUSICAL NUMBERS - ACT TWO

11A. EXTRAVAGANZA - ORCHESTRA  ____________________________, 100
12. "ENGLAND REIGNS" - CHAIRMAN & COMPANY  ____________________, 102
13A. AN ENGLISH SUMMERT - ORCHESTRA  ________________________, 105
13. "A PRIVATE INVESTIGATION" - DETCHERY & PUFFER, WITH ENSEMBLE  ____________  106
15. "DON'T QUIT WHILE YOU'RE AHEAD" - PUFFER & COMPANY  ____________________________  126
15A. "DON'T QUIT BREAKDOWN" - COMPANY  ____________________________  134
15B. FANFARE: ALICE SPITTING - ORCHESTRA  ____________________________  135
15C. THRILLING SHIVER - ORCHESTRA  ____________________________  135
15D. CONCLUSION FANFARE - ORCHESTRA  ____________________________  136
16. "THE GARDEN PATH TO HELL" - PUFFER  ____________________________  140
17. PUFFER'S REVELATION - PUFFER  ____________________________  141
18 H.R. "OUT ON A LIMEADE" - HELENA OR ROSA (AS DETCHERY)  ____________________________  146
18 B.C.N. "OUT ON A LIMEADE" - BAZARD OR CRISPACKLE OR NEVILLE (AS DETCHERY)  ____________  150
19. JASPER'S CONFESSION - JASPER  ____________________________  155
20. B. MURDERER'S CONFESSION - BAZARD  ____________________________  161
20-C. MURDERER'S CONFESSION - CRISPACKLE  ____________________________  166
20-D. MURDERER'S CONFESSION - DURDLES  ____________________________  170
20-H. MURDERER'S CONFESSION - HELENA  ____________________________  174
20-N. MURDERER'S CONFESSION - NEVILLE  ____________________________  176
20-P. MURDERER'S CONFESSION - PUFFER  ____________________________  180
20-P. MURDERER'S CONFESSION - ROSA  ____________________________  183
21. DUET REPRISE: "PERFECT STRANGERS" - (SHE) HELENA OR PUFFER OR ROSA, (HE) BAZARD OR CRISPACKLE OR DEPUTY OR DURDLES OR JASPER OR NEVILLE, AND COMPANY  ____________________________  186

21A. DROOD LIVES - ORCHESTRA  ____________________________  191
22. "THE WAILING ON THE WALL" - DROOD & COMPANY  ____________________________  195
23. BOWS - COMPANY  ____________________________  203
24. EXIT MUSIC - ORCHESTRA  ____________________________  206

NOTE: MEASURE NUMBERS MAY NOT BE CONSECUTIVE
DUE TO CHANGES MADE DURING THE TEATRE PERIOD.
CAST (in order of appearance)

FOR THE MUSIC HALL ROYALE:

Mr. Thomas Purcell, maestro of the Music Hall Royale orchestra

Mr. William Cartwright, chairman

Mr. James Throttle, stage manager and battickee

* John Jasper
* Edwin Dood
* Rose Bud
* Wendy (Non-Speaking)
* Beatrice (Non-Speaking)
* Helena Landless
* Neville Landless
* The Reverend Mr. Orisparkle
* The Princess Puffet
* Mayor Thomas Sapsea
* Durdles
* Deputy
* Flo

Shade Of Dood (Dancers)
Shade Of Jasper (Dancers)
Clients Of Puffet (Dancers)

Suburbia (Dancers)

Satyr (Dancer)
Waiter
Maid (Non-Speaking)
Horace

Bazzard
Dick Datchery

Citizens of Cloisterham

Mr. Clive Paget
Miss Alice Notting
Miss Deirdre Peregrine
Miss Isabel Yearsley
Miss Florence Gill
Miss Janet Conover
Mr. Victor Brunster
Mr. Cedric Moncrieffe
Miss Angela Pryor
Mr. James Hitchens
Mr. Nick Cricket

Master Nick Cricket
Miss Florence Gill
Mr. Harley Stasly
Mr. Montague Pruitt
Mr. Alan Eliot
Mr. Christopher Lyon
Miss Gwendolen Pynn
Miss Sarah Cook
Miss Florence Gill
Miss Isabel Yearsley

Master Nick Cricket
Mr. Phillip Bax
Miss Violet Balfour
Miss Gwendolen Pynn
Mr. Nicholas Michael

Mr. Phillip Bax

Miss Violet Balfour, Mr. Phillip Bax,
Miss Sarah Cook, Mr. Alan Eliot,
Miss Florence Gill, Mr. Christopher Lyon,
Mr. Medford Moss, Mr. Nicholas Michael,
Mr. Montague Pruitt, Miss Gwendolen Pynn,
Mr. Harley Stasly, Mr. James Throttle
And Miss Isabel Yearsley?"
"There You Are"

Chairman & Company

Allegro vamp

(Turn on tape)

(Chorus, Synth. Track)

(Chairman)

(What's A)

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-2- THERE YOU ARE

KING WITHOUT HIS CROWN? TAKE A WAY HIS THRONE AND BOW, HE COULD BE THE RAG-DLE OR THE RUSSIAN

Czar.

JUDGE EACH CREATURE OF OUR RACE BY EACH FEATURE IN HIS FACE. LOOK AT

HIM -(I REST MY CASE), WELL THERE YOU ARE! AND IT MATTERS NOT TO ME WHAT PART OF

TOWN YOU'VE COME FROM; WE BUT CHEER YOU'VE MADE IT HERE AT ALL!
HERE WITHIN THIS GARISH PARISH CALLED THE MUSIC HALL... (Churchman)

...AND HOW VERY GLAD WE ARE THAT

WHERE YOU ARE, AND

WHERE YOU ARE, AND
-4- THERE YOU ARE
* MEN DIVUS CHAIRMAN WITH LOWER VOICES.

THESE YOU ARE - AND GRATEFUL ARE WE TO SEE FAIR YOU ARE!
THESE YOU ARE - AND GRATEFUL ARE WE TO SEE HOW FINE AND FAIR YOU ARE!

CHAIRMAN: "ANGELA!"

ANGELA, MY DEAR, ARE YOU IN THERE?
PAYSOCK: "I'M UP HERE IN THE ROYAL BOX, BILL!"

CHAIRMAN: "AH, THERE YOU ARE! AND WHO'S THAT WITH YOU THEN?"
STANDING WITH A GENT / WHO SEEMS SING-U-LA-RY BENT / ON AT-TACH-ING BOTH HIS HANDS TO BOTH MY

CHAIRMAN: "ALICE!" (NUTTING)

KNEES! / I'M CON-SID-ER-ING THE LAP / OF A MOST EN-GA-GING CHAP / AND I'LL

CHAIRMAN: "CLIVE!" (PAGET)

LET HIM DO EX-ACT-LY AS I PLEASE! / I'VE A LADY DOWN IN FRONT WHO'S HAND-ED

CHAIRMAN: "VICTOR!" (DONSTED)

ME HER LATCH KEY—SURE-LY SHE MUST KNOW THAT SELPS HER DOOM! / AND THESE
Chairman: "Deirdre!"

Love-ly peo-ple will bra-v-o me, more or less! And this man has grand de-signs to show me

In my dress-ing room...

How dis-tin-guished and deb-o-nair you are...

How dis-tin-guished and deb-o-nair you are...
JUST SLIGHTLY WEST OF LEI-CESTEL SQUARE YOU ARE—YES, THERE YOU ARE!—THAT

THANKFUL WE ALL—SHOULD BE FULL WELL A—WADE WE ARE.

SOMETHING QUICK LET'S ALL KICK UP A FUSS!—WE CAN BUT PRAY YOUR TRUST IS
-8- THERE YOU ARE

(ALL MEMBERS OF THE COMPANY
JOIN THE CHAIRMAN ON STAGE)

BLIND IN US.

SO DRINK YOUR FILL AND JUST UN - WIND IN US!

BLIND IN US.

SO DRINK YOUR FILL AND JUST UN - WIND IN US!

A WARM - LY WICK - ED FRAME OF MIND IN US YOU'LL FIND IN US.

A WARM - LY WICK - ED FRAME OF MIND IN US YOU'LL FIND IN US.

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN.

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN.
AND NOT A JOE WE CARE HOW YOU GOT IN:

WE BUT CARE THAT THERE ARE YOU.

ARE!

DAMNED IF THERE YOU ARE!

DAMNED IF THERE YOU ARE!
UNDERSCORE: ENGLAND REIGNS

ORCHESTRA

DUE: CHAIRMAN: "UNCOMPLETE PRESSILE: THE MYSTERY OF EDWIN DROOD."

MODERATO  (dialogue continues)

BELL

DUE TO STOP: CHAIRMAN: "WITH YOUR SPECIFICATIONS."

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CLOISTERHAM FANFARE

ORCHESTRA

CUE: CHAIRMAN: "MUSICAL RENDITION OF (GAVEL ONCE) "THE MYSTERY" (GAVEL TWICE)
OF CLOISTERHAM:" (FINAL GAVEL RAP)

Andante Maestoso

CHAIRMAN: "CLOISTERHAM! THE ANCIENT, MOURDERING,

CATHEDRAL..." (DIALOGUE CONTINUES)

CUE TO FADE OUT: CHAIRMAN:
"ANGELS THEMSELVES MIGHT ENVY."

"WHEN THE WICKED."
FANFARE: CLIVE PAGET

ORCHESTRA

QUE: CHAIRMAN: "YOUR VERY OWN MC. CLIVE PAGET!" (GAVEL BANG)

FANFARE: ALICE NUTTING

ORCHESTRA

QUE: CHAIRMAN: "LONDON'S LEADING MALE IMPERSONATOR: MISS ALICE NUTTING!"

BRISKLY

CHIMES

VOICED KEGES.

S.DR. BASS

TAM-S-WITMARK MUSIC LIBRARY, INC.
"Two Kinsmen"

DIDO & JASPER

DIDO: "AND TRUST YOU! BOTH HANDS, J ACK!"

BRISK ALLEGRO

W.W. SWIatted, KADS.

"VIGOROUSLY"

DEAREST NEPHEW NED! A LIFE WITHOUT YOUR FRIENDSHIP WOULD BE LIFE AS GOOD AS DEAD! THE

WINDS OF HELL MAY BLOW, BUT AS YOU WELL MAY KNOW, I'LL NEED YOUR CALL, NO NEED TOO SMALL, AND
my dearest nephew Ned! my dearest uncle Jack!

men say words against you, I would make them take them back! A loy-al lad am I who'd

be but glad to die, if by my death one extra breath of life for you I'd buy:

'tis true! for you!

(both:) two kins-men, more than broth-ers!
WE KNOW NO NEXT OF KIN
AND YET WE KNOW NO OTHERS
CLOSED NEATH THE SKIN.

MAESTOSO

THE BLOOD THAT FLOWS BETWEEN US,
THE BONDS THAT TIE US TOGETHER,
TWO KINSMEN WHEN ALL OTHERS

FLEE THEN WE REMAIN!

'TIS TRUE!

TRUE!

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The Nun's House: UnderScore

Orchestra

 Cue: Chairman: "But to continue our story!"

(Moderato) (Dialogue continues)

[Vamp]

Scene Changes

 Cue to Stop: Chairman: "Has even yet to be plucked."

(See Cue)

Segue

Fanfare: Deirdre Pendragon

Orchestra

 Cue: Chairman: "The unutterably lovely Deirdre Pendragon!"
 Cue: Jasper: "From the beginning, please."

Andante, molto espressivo

Between the very dead of night and day,
Upon a steel-y sheet of light, I'll lay, and in the

Moonfall, I'll give myself to you. I'll bathe in Moonfall and dress my...
SELF IN DEW.
BEFORE THE CLOAK OF NIGHT REVEALS THE MOON,

TIME HOLDS ITS DREAM WHILE IT CONCEALS THE DAWN, AND IN THE MOON-FALL, ALL SOUND IS

FROZEN STILL. YET WARM AGAINST ME, YOUR SKIN WILL WARM THE CHILL OF

MOON-FALL. I FEEL ITS FINGERTIPS.
LIN. GEORGE—THE VEIL OF
QUE: JASPER: "ONCE AGAIN, IF YOU PLEASE."

ALLEGRO APPASSIONATA

"(ROSA BREAKS OFF): "I CAN'T BEAR THIS! (ETC.)"

"I CANT BEAR THIS! (ETC.)"
STING & FANFARE: JANET CONOVER

ORCHESTRA

QUE: BRISPAKLE: "SIMILAR CIRCUMSTANCES, WOULDN'T YOU, MISS LANDLESS?"

QUE: HELENA: "NOT UNDER ANY CIRCUMSTANCES."

QUE: CHAIRMAN: "UNPREDICTABLE MISS JANET CONOVER!"

STING & FANFARE: VICTOR GRINSTEAD

ORCHESTRA

QUE: WEVILLE: "MIGHT HAVE KILLED HIM."

QUE: CHAIRMAN: "GENTLEMEN, MR. VICTOR GRINSTEAD!"

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Preventful

Orchestra

QUE: NEVILLE: "MADE ME SECRET AND DEFILEFUL."

Meet Again

Orchestra

QUE: NEVILLE: "I TRUST WE SHALL MEET AGAIN."

Under Score: Moonfall

Orchestra

QUE: CRISPACLE: "STEADY, LAD, STEADY."

Andante Expressivo

(Dialogue continues)

Music, lyrics, and words.

TAMS-WITMARK MUSIC LIBRARY, INC.
Opium Den
INCIDENTAL

CUE: CHAIRMAN: "OPIUM DEN
OF THE PRINCESS DUFFIE."

"THE WAGES OF SIN"

CUE: CHAIRMAN: "AND BELIEVED: MISS ANGELA Prysack!"

"CRIME DON'T PAY!" THAT'S NOT I TELLS EMM. IF IT
Tempo I

Girls from gutted families trap rich men with flirtatious ways, and they coo, "Give me, pass the...

Jaw, please! Over nuptial breakfast trays. Over there, in bed eleven sleeps a

bleed in my pocket. Spends his days by his best to earn: spends his nights among that

(conclusion to cue!) Puff ete: "Oh yes, shut...

Shut the door, don't take half-measures. Do things right. And dig right in! In this
ORCHESTRA

QUE: BUFFER: "GOD LOVE YOU, I'M SURE!" (SHE SITS)

SLOWLY

CHAIRMAN: "THE MEANEST ROOM IN LONDON! (DIALOGUE CONTINUES)

Misterioso

CHAIRMAN: "MR. JOHN JASPER." (Bowed cym.)

Bsn., Ad. Synth. Gang

(Synth. Sust.)

Picc. 3rd (Short, Fast, Harsh Rhythmic)
HIGH STREET FANDANGO

ORCHESTRA

CUE: CHAIRMAN: "LEADING CITIZEN, MAYOR THOMAS SARLES!"

ALLEGRETTO (SCENE CHANGE) (CRISPARKLE & TOWNSPERRE ENTER)
High Street Fanfare - Again

Orchestra

QUE: CHAIRMAN: "More poor luck than mine."

Allegretto

(HELENA & NEVILLE ENTER AND CHAIRMAN EXITS)

TUTTI ORCH.

(No ritard)

A BRITISH SUBJECT

HELENA, NEVILLE, DADD, ROSA, DISPACKLE & ENSEMBLE

QUE FOR VAMP: NEVILLE: "RESTRAINED CLIMATE, MASTER EDWIN... MISS RUD."

QUE FOR VOICE: DADD: "LEFT THEM BEHIND YOU."

SINFUSUS TANGO

VAMP VOICE: LAST LINE (NEVILLE) (CONFIDING TO AUDIENCE)

MY REPUTATION PRECEDES ME HERE, (A SITUATION I NEEDS MUST FEAR.)

(Townspeople drift in during song, curious about the hostilities that are building up.)
(NEVILLE)

WHAT HOPE HAVE I OF BLENDING IN WITH THIS MY SHADE OF SKIN?

I THOUGHT I'D CLEARED MY SLATE AT LAST - BUT THEY ANTOIC - I - PATE MY PAST.

WHAT SHALL I SHOW THEM - THE FULL EFFECT?
WHAT DO I OWE THEM - WHAT THEY EXPECT?

A BRITISH SUBJECT ON DISPLAY, IN FROM ENGLAND TO DAY!
OUR EMIGRATION TO THIS LOCALIZATION HAS BROUGHT OUR STATION DOWN A MILE!

THIS DISTANT NATION DIVIDES OUR AGENCY IN RANK AND FILE, AND ENGLISH ARE THEY AND

BRITISH AM I!

BRITISH AM THEY AND ENGLISH AM I!

THERE ARE TWO SUBJECTS WE DON'T DISCUSS: ONE IS OUR MAN. ARCHE THE OTHER'S US.
(Cosa) 

AND YET I FEAR YOU SOON WILL BE THE SUBJECT OF SCRUTINY... NY...

[A British subject, none the less! From where and why, they'll try to guess:

CAPE-TOWN OR BUZ-MA, WHAT'S ALL THE Fuss? ALL TEC-PA FIC-MA BELONGS TO US.

A British subject, bred and born, AND SUBJECT NOT TO SCORN.
ENGLISH ARE THEY AND BRITISH AM I!
THIS IS THE WAY WE'LL STAY...

TILL WE DIE!!!!
(STAY...)

TILL WE DIE!!!!
(STAY...)

TILL WE DIE!!!!
(STAY...)

TILL WE DIE!!!!
(LOW DUTI)
**ENSEMBLE MEMBERS CREEP IN DURING SONG TO LEAD APPLAUSE AFTER**
**JASPER \| BAYSEA FINISH FIRST REFRAIN; THEY ENCOURAGE HAND-CLAPPING**
**DURING 2ND \| 3RD REFRAINS - THEY EXIT AS THEY APPLAUD END OF NUMBER.**

---

"**BOTH SIDES**

**OF THE COIN**"

JASPER, CHAIRMAN/BAYSEA "\| ENSEMBLE *

CUE FOR VAMP: JASPER: "A CORNER I'VE ALREADY TURNED..."
CUE FOR VOICE: JASPER: "TWO-SIDED NEVILLE LANSING, I FIND THAT..."

---

**ALEGRO, IN FOUR (3: 140-144)**
**VAMP - VOICE LAST TIME**

STR. HN. FLUG. VOICED SOUTH.

---

NOT MY-SELF THESE DAYS, FOR ALL I KNOW, I MIGHT BE YO. THERE'S MORE THAN

---

SIMILE

ROOM ENOUGH FOR TWO IN-SIDE MY MIND! I AM
LIKE-WISE IN A HAZE OF WHO I AM FROM SCENE TO SCENE; WHAT'S MORE, WE TWO, (WE FAIL, I MEAN), ARE IN A

BIRD! FOR IS IT I, OR IS IT ME? AND IF I'M HIM AND IF I'M HE EACH ONE OF

US MIGHT NOT AGREE ON WHAT TO DO. AND IF I TAKE OPPOSING SIDES WITHIN MY-

SELF, THEN WHO DIVIDES UP WHAT IS RIGHT OR WRONG? I'LL GO ALONG WITH YOU.
HAI' PEN'NY, ONE PEN'NY, T'W PEN'NY, THRU' PEN'NY, TWELVE TO A SHILLING, TWICE THAT TO A FLO'рин, AND

[ poco a poco cresc.]

WOULD YOU NOT FAN'CY THE CUR' PEN'NY FOR'GIN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

(4 ASHM, PIZZ. CERCA)

BOB IS YOUR UNCLE FROM PEN'NIES TO GUIN' EAS, THE TWO-SID'ED MINT IS THE RULE, NOT EXcep'TION, AND

WOULD YOU NOT FEEL QUITE THE FOOL OF DEcep'TION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?
TUTTI OCH.  

ODDS OR EV'ENS, HEADS OR TAILS, IT'S HIGH OR

LOW, OR BLACK OR WHITE, IT'S UP OR DOWN, OR LEFT OR RIGHT, OR NIGHT, OR DAY!  NA-TURE

SELDOM BY-ELF FAILS TO MOST O-BLI-GING-LY PROVIDE AN UN-DIS-CLOSED OP-PON-ING SIDE TO ONE'S DIS-

MAY! THERE'S SHADOWS IN THIS SHIN-ING MOON, IF THERE'S A ROSE IT BEARS A THORN, YOU'RE GOOD AS

AS, RHY.
SAD 

DEAD AS SOON AS BORN, AND YET WE SMILE.

BUT LUCK'S DIVISION IS PERVERSE, IT SEEMS TO

WORK MORE IN REVERSE: IF THINGS ARE BETTER, THEY'LL BE WORSE IN JUST A WHILE.

HA' PENNY, ONE PEN'NY, TWO PEN'NY, THOU' PEN'NY, TWELVE TO A SHILLING, TWICE THAT TO A FLO' VIN', AND

WOULD YOU NOT PUNISH THE CUP BEHIND FOR-EIGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?
BOB IS YOUR UNCLE FROM PENNIES TO GUINEERS, THE TWO-SIDED MINT IS THE RULE, NOT EXCEPTION, AND

WOULD YOU NOT FEEL QUITE THE FOOL OF DECEPTION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?
Bob is your uncle from pennies to guineas, the two-sided mint is the rule, not exception, and

Would you not feel quite the fool of deception to find the same face on both sides of the coin?
HA' PEN'NY, ONE PEN'NY, TU' PEN'NY, THOU' PEN'NY, TWELVE TO A SHILLING, TWICE THAT TO A FLO'RN, AND

ENSEMBLE Pec, fl.

Would you not fain 'by the quo'pen'by for'eign to find the same figure on both sides of the coin?
Bob is your uncle from pennies to guineas, the two-sided mint is the rule, not exception, and

Would you not feel quite the fool of deception to find the same face on both sides of the coin?
VAMP: Off To The Races

ORCHESTRA

CUE: CHAIRMAN: "TO THE RESIDENTS OF CLAISTERHAM AS "DURDLES."

CUE TO CONTINUE: CHAIRMAN: "I SAID, AN ASSIGNATION..."

CUE TO STOP: CHAIRMAN: "IMPORTANT ASSIGNATION..."

CUE TO STOP: CHAIRMAN: "JUST AROUND BEHIND..."

(DIALOGUE)

And So Have You

DRUMS (VAUDEVILLE DRUM COMMENT)

1st CUE: Durdles: "AND SO HAVE YOU!"
2nd CUE: Durdles: "WHERE DO YOU USUALLY GO?"
3rd CUE: Durdles: "WHICH BIT IS MISSING?"
4th CUE: Durdles: "PLEased to meet you!"

Fanfare: Nick Cricketz

ORCHESTRA

CUE: CHAIRMAN: "FOR NICK CRICKETZ AND SON!"
**Raffle Won**

Drums (Vaudeville Drum Comment)

**Cue:** Sabrina: "No, won in a raffle!"

**Allegro Vamp**

**Cue to Stop:** Chairman:

"Stop, stop, stop!"

**Vamp: Off to the Races**

Orchestra

**Cue:** Dandies: "All be running: off to the races!!"

**Crypts**

Orchestra

**Cue:** Chairman: "We must descend into the darkness..."

Not Too Slow (Dialogue continues) (Scene Changes)
"Perfect Strangers"

DROOD / ROSA

CLEF ORCHESTRA:

DROOD: "I AM SORRY, ROSA." ROSA: "AND I FOR YOU."

CLEF FOR VOICE:

DROOD: "WE TRULY FEEL TOWARDS EACH OTHER."

Mozartiano con moto

IF WE WERE PERFECT STRANGERS—HOW PERFECT LIFE COULD BE!

I'D KNOW IF I ADORED YOU—YOU'D KNOW IF YOU LOVE ME.
TOO MUCH WE'VE SEEN TOGETHER TO JUDGE THE VIEW.

AND I ASSUMED THE FUTURE.

AND I PRESUMERED THAT YOU WERE THERE... AND YET I'VE WONDERED...
WHERE WE MET...

AH

IF WE WERE PERFECT STRANGERS,

I'D SEE THE PATH BEFORE ME,

I'D FIND MY WAY WITH EASE.

THE FOREST FROM THE TREES.

THE FOREST FROM THE TREES. COULD LIFE BE REAL WITHOUT YOU?
How do I feel about you?

You're always there.

...too near to touch you. My dearest Ned, how much you I care...

My dear

Mean to me... how much you've been to me...

But, are we lovers, how would we know it? How could we feel it? How would we show it?
HOW DO I FEEL ABOUT YOU?    TOO NEAR TO TOUCH YOU.

I CAGE...

MY DEAREST, HOW MUCH YOU MEAN TO

BUT ARE WE LOVERS?

ME... HOW MUCH YOU'VE BEEN TO ME...

HOW WOULD WE KNOW IT? HOW COULD WE FEEL IT? HOW WOULD WE SHOW IT?
(8A) Storm Brewing

Orchestra

 Cue: Narrator: "I fear there's a storm brewing."

SFX Cue: "Thunder" on synth. 1 perc.

(8B) Angular Vamp

Orchestra

 Cue: Grisparkle: "Too angular for her taste."

SFX Cue: "Thunder" on synth. 1 perc.

Cue for abrupt stop: Grisparkle: "The ungrateful waves."
CUE: JASPER: "MY HUMBLE TABLE."
SFX CUE: "THUNDER" ON SYNTH. & PERC.

CUE: NEVILLE: "SO FORBEAR, SIR."
SFX CUE: "THUNDER" ON SYNTH. & PERC.

MODESTO

ORCHESTRA

CUE: JASPER: "NOW LET US DRINK DEEP."

CUE: NEVILLE: "HAPPY SONG TO YOU, EDWIN." (AS DROOD & NEVILLE SHAKE HANDS)
SFX: CUE: "THUNDER" ON SYNTH. & PERC.

VIVACE (J.154)

NEVILLE

SIR, I DON'T MUCH LIKE YOUR TONE, THAT

SYNTH, B.S., TUBA

SUP'ER TALL HEALER? YOU WEAR! CLEAR, YOU WEAR A FINE EG TOOTH THAN MINE, AN OUT A WAIST-COAT

TAMS-WITMARK MUSIC LIBRARY, INC.
Rosa (aside to audience) *WOUNP CAN SOON BE TORN, AND FAB-GOES, TOO, 'TILL MAS-GOES FEED ON YOU! SOMETHING IN THIS SPEECH SEEMS*

Helena

OM-IN-GUS TO ME! TWIN, DON'T ON-E REACH, PRAY PROMISE THIS TO ME!

(Rosa)

(DABOD)

HELENA

NO GOOD CAN COME FROM BAD!

JaspeL

(NEVILLE) (STANDING TO OFFER GRAPE)

WON'T YOU TRY SOME WINE? NO GOOD CAN COME FROM BAD!

PRAISE TO HIM DIVINE, FOR THIS WE SHOULD BE GLAD!

bud KAHOS.

(THIS STREET) w.p.

No Good can come from bad!
-3- Good/Bad

(Rising and filling others glasses as he sings)

My dearest nephews, I wish to wish you well! The

world is yours before you just like clippers on the

shell!

Land less (as you are and known) your blood is hot but less than pure! Less, I'm sure, than we, your his-to-

-ry would indi-cate the past of some half-caste runs through your veins, your crude-ness thus ex-plains.
SOMETHING SENDS A CHILL LIKE FEET UP ON MY GRAVE!
CAN MY STRENGTH AND WILL CONTINUE?

PLEASUR—LY NEVILLE SAYS?
COULD THESE WORDS THEY SAY,
my DEAREST DEEPEST FRIENDS! MAY I PROPOSE A TOAST:

ROSA BUO AND EDWIN DROOD, THREE CHEERS—AND HERE'S THE ROAST!

HOW VERY BLESSED ARE WE, WHEN SO MANY STARVE! THY

KING-DOM COME, THY WILL BE DONE—WHICH ONE OF YOU WILL CARVE?
(A FACE-OFF, BOTH ARE ANGERED WITH DRINK)

GIANTS CUT LIKE BLADES THROUGH BLOOD, WITH DAGGERS DRAWN I GLARE AT YOU, THERE AT YOU WHO DARE PREJUICE TO

STATE AT WHOM I'D MAKE MY WIFE AND SHAME MY LIFE— I'D SEE YOU DEAD BEFORE SWEET ISO-SA WED.

FATE WALKS NEAR! I FEEL IT, I FEEL IT. WE ARE FRIENDS— AND YET,

THEY'LL NOT SOON FORGET HEARING NEVILLE'S THREAT, EVERY EP-I-THET!
IN YOUNG-ETL DAYS, I HUN-GERT FOR AN OTH-ER ETC:

RO - SAYS

MO-THER ETC!

AF-TETZ RO - SAYS BIRTH, SHE LEFT THIS EARTH, NOW MUST IS ALL I'M WORTH.

SO LONG A TIME, THEY'VE THOUGHT THAT I'M A DRES-SEN DOLL, QUITE NAIVE.

BUT I PER - CEIVE THESE BOYS, THIS NOISE MORE FRIGHT - EERING THAN THEY MIGHT CON - CEIVE.
FLY, YOU'LL CALL ME GONE
SO LONG A TIME, THEY'VE THOUGHT THAT I'M A DRES-DEN DOLL, QUITE NA-IVE,

GLANCES CUT LIKE BLADE THROUGH BONE,
DAG-GERS DRAWN I GLADE AT YOU,
DAG-GERS DRAWN I GLADE AT YOU,
DAG-GERS DRAWN I GLADE AT YOU,

FATE WARMS HEART! I FEEL IT, I FEEL IT.
AND AS I STAND ON HIGH,
TAKE NOTE:

IN YONDER DAYS, I HUNGERED FOR AN OTH-ER:
RO-SA'S!

BUT I PER-CI-NE THESE BOYS, THIS NOISE MORE FRIGHT-NING THAN THEY MIGHT PER-CI-NE.

STAGE AT WHICH I'D MAKE MY WIFE AND SHARE MY LIFE— I'D SEE YOU DEAD BEFORE SWEET RO-SA WED.

THEY'LL NOT SOON FORGET HEARD-ING NEV-ILLE'S THREAT, EV'RY EP-IC THROAT,
SOUNDS QUITE DOZ,
THIS WINE SHOULD SAT-I-FY.

STAGE AT WHICH I'D MAKE MY WIFE AND SHARE MY LIFE— I'D SEE YOU DEAD BEFORE SWEET RO-SA WED.

MOTH-ETZ!

AFTER RO-SA'S BIRTH, SHE LEFT THIS EARTH, NOW DUST IS ALL I'M WORTH.
WITH THESE NEW ADDITIONS, THERE MAY BE REVEALED MURDEROUS ADMISSIONS.

FIE ON YOU, I CURSE! FULL WARNING YOU HAVE HAD!

NO GOOD CAN COME FROM BAD! NO GOOD — NO GOOD CAN COME FROM BAD!

NO GOOD CAN COME FROM BAD! NO GOOD — NO GOOD CAN COME FROM BAD!

NO GOOD CAN COME FROM BAD! NO GOOD — NO GOOD CAN COME FROM BAD!
BAD!

(DIALOGUE)

DROGO: "WHAT A STORMY CHRISTMAS EVE!" (ETC.)

BAD!

(SYNTH. & PIANO PLAY "THUNDER"
ON TREBLE UNTIL BASS 104)

CUE: "HEWIE" "JOIN YOU ON YOUR WALK."

(BASS, DRUMS, PIANO, CELLO, TIMPANI)
"Goodbye, all!" (Drood and Neville exit)

Chairman: (Resuming his authority)

"When shall these..." (etc.)

Chairman: "...No trace of young... Edwin... Drood." (Chairman exits. Music fade out as scene changes)
Eagely Accept

ORCHESTRA

CUE: "ASSIGNMENT I EAGERLY ACCEPT!"

Dog Hunt

ORCHESTRA

CUE: "I NEED YOUR PRAYERS!"

Allegro Moderato

CRIPPLE: "RISE MY CHILD,..." (DIALOGUE CONTINUES)

CUE TO CONTINUE: SAPSAR: "THAT WE MAY QUESTION HIM."

TAMS-WITMARK MUSIC LIBRARY, INC.
"NEVER THE LUCK"

CUE: CHAIRMAN: "SINGING HIS OWN, 'NEVER THE LUCK!"
NEV'ER THE LUCK, AND NEV'ER THE LEAD, AND

"NEV'ER YOU MIND," THEY SAY: IN TIME WE ALL TASTE THE

LIME IN THE LIGHT, AND I'LL HAVE MY NIGHT SOME DAY. STILL...

EACH POE'IOUS PART SEEMS O'ZEL AND DONE BE'FORE I'VE BE'GUN TO
SPEAK.
I cast out my line and keep my hand

But I'll not stand in this week.

Night, they'll call towards the wings:

That's when yours truly
AND SEEING ME THEN, THEY WILL SAY,
"WHY
HE KNOWS EACH LINE, AND EVERY ONE'S CUE
WE MUST LET HIM DO THE
PART!"
I'LL LEAP BEND-TO STAGE: THE MUSIC WILL
PLAY!
I'LL WAIT MY WAY IN TO YOUR HEART!

TAMS-WITMARK MUSIC LIBRARY, INC.
6. LUCK

[Music notation]
CUE: CHAIRMAN: "PAUSE FOR A MOMENT, SHALL WE?"

ANDANTE  (dialogue continues)
"Off to the Races"

Chairman, Duo,les & Deputy & Company

 Cue: Flo: "A chorus of 'Off to the Races.'"

**Allegro**

Due to continue:

All: (Shout) "Off to the Races!!"

Quick conclusions often lead the voice over on cbs.

Best of us a-stay, the wisest move in life is just to wait.

Otherwise, our galloping emotions run away like horses at the

end of the race.
OFF TO THE RACES, OFF TO THE RACES, OFF TO THE RACE WE
GO,
BUT WHERE THE CHASE IS AND WHAT THE PAGE IS, WE SELDOM SEEM TO
GO,
BUT WHERE THE CHASE IS AND WHAT THE PAGE IS, WE SELDOM SEEM TO

KNOW.
MEN WITH BROKEN HEARTS HAVE VOWED TO NEVER MORE PURSUE

Law, tutti
KSDS, GNY, TUBA

TAMS-WITMARK MUSIC LIBRARY, INC.
Chairman

SA-VIURED RACE!

Member of the soft and sa-viured race.
Firmly anchored to the ground, they

Deputy-Chair.

A FAIR AND SA-VIURED FACE, THEN:

Suddenly will view a FAIR AND SA-VIURED FACE, THEN:

Off to the races, Off to the races, When fleeting faces call!

(Chorus)

When fleeting faces call!

(Tuba)

Cas., rhv.
HIS SAVING GRACE IS STRONG DRINK REPLACES THE NEED FOR LOVE AT ALL.

DON'T FALL (ENSEMBLE)

BACK ON YOUR ASSUMPTIONS, HASTY PRESUMPTIONS MIGHT DO YOU IN, MIND THE (SYNTH, Bells colla voce)

BACK ON YOUR ASSUMPTIONS, HASTY PRESUMPTIONS MIGHT DO YOU IN, MIND THE

TRACK, LIKE A NAG RUNNING BLIND, TRY LAGGING BEHIND: YOU'LL FIND YOU'LL WIN.

TRACK, LIKE A NAG RUNNING BLIND, TRY LAGGING BEHIND: YOU'LL FIND YOU'LL WIN.
Bless our Queen Victoria, she's had nine kids to date.

You wonder how Prince Albert got on.

Thused, probably by her degree he had to proceed; said

She, 'Make me amused!'

Dribbles off to the races,

The royal races, the same as poor folk do.
WHEN SHE EMBRACES, HER ROYAL GRACE IS THE SAME IN WANTS AS YOU!
Race is won by the thrice, not the fool-hardy fools that we be. Don't un-
lace your mad-cap abandon, do and you'll land undone. Not me!
So we call upon you all to hold your horses' reins before you solve this Dickens of a

Crime.

Sometimes having patience is as good as having brains, so

Crime.

Sometimes having patience is as good as having brains, so

Take your bloody time.

Pour out the spig-its! The end is near, it's

Take your bloody time.

Pour out the spig-its! The end is near, it's

Voiced Pno.

Dr's. Peck. "Parade Style"
Dont be gin to beat your tail off till the
only a length or so! Finish isnt far off, to the races!
only a length or so!

Finish is not far off, to the races!
Off to the races we

Finish is not far off, to the races!
Off to the races we

Truly no! Truly no! Truly no!

End of Act One
Finally, some de-co-ri-na-tion,
Seeking this put-ty so cu-tion,
Finding what was to be found!
I was out on a lim-er-ick,
And with their ang-ry so vi-cious,
I wrote this co-ni-me so cue-de,
Stepping out on a lim-er-ick,

Out on a lim-er-ick, out on a lim-er-ick, AIG!

Out on a lim-er-ick, out on a lim-er-ick, AIG!

Out on a lim-er-ick, out on a lim-er-ick, AIG!

Modezatz

(8) I found a THE-AT-ri-cal kit, and so

(8) I found a THE-AT-ri-cal kit, and so

(8) I found a THE-AT-ri-cal kit, and so

(voice used in w.w.) PNO.

rit.

CELLIO
Mother's she gave Podro that night. Jaspert took it from Ned after hurling him dead toward the weir rivet bed. I sup-
pose.

Podro moved mosso

Proof is quite clear; let us bring Jaspert here to be tried and then tied up and strung!
JASPER'S CONFESSION

JASPER

DUE: (ATTACKS FROM "PUT ON A LIMELIGHT")

JASPER GOES FROM THE TERROR OF BEING CAUGHT TO THE JOY OF DEMONICAL RAGE

I WILL NOT LIE I WISHED NOT TO DIE! TWICE DEAD AM I.

TAM-S-WITMARK MUSIC LIBRARY, INC.
MAN COULD SPLIT IN TWAIN, YET TO ALL EYES REMAIN A SOUL GENTLE WHO CAN CONCEAL THE

VENOM IN HIS BRAIN. AND IF HE DRAWS UP, ON THE BRISE IN MADNESS OPIUM SMOKE SUP.

WHY THIS great SURPRISE? THERE ARE TWO MEN IN ME, AND

COURAGE BRIGHT IS HE WHO HIDES HIMSELF, besides him-self where I have no eyes to see, but
Now I think He's at the brink of breaking through the door— I'm in, He's out, I'm
out, He's free, I'm free, I'm me once more!

How many times I've killed that

Dread upon my flights!
My flights that burst the smug pre-emption of His rights—

His rights as heir, His rights to share my Rosalia's bed—

It took no smoke for me to
Presto

Picture Ed-wyn dead!
That night I filled myself a flask of laudanum,

Tutti (orch. *savage*)

(Synth. *thunderstorm thru bar 41*)

And then to toast my Ned and Neville, I drank some.
That's when my greatest flight of

Bar. sus.
+cello trem.

Molto rit.

Slow

Fantasy: did take place:
I watched my hands out-stretched Ed-wyn's pale white face, and in the

Molto rit.

Adagio

Moon-fall, I saw my fingers clutching his neck so
TOUCHING MY SLEEVE, HE FELL SO LIGHTLY!

MOON FALL THEN FELL ON ME...

AS MUCH AS OVER ONCE IT HAD BEEN!

AND NOT TO AWAKE TO TASTE THE
THIRL, NOW I'VE CON-FESS-SED! NOW WE BOTH CAN REST!

NOTE: CONDUCTOR AND ORCHESTRA PLAYERS MUST BE
ALERTED AS TO WHICH OF THE SUSPECTS HAS BEEN
DETERMINED THE MURDERER FOR THIS PERFORMANCE.

FOR #20 "MURDERER'S CONFESSION"

IF THE MURDERER IS BAZZARO SEE PAGE 166.

CHAMPAGNE 170.
DURDLES 174.
HELENA 176.
NOVILLE 180.
PEPPEZ 183.
ROSA 186.

20-3
MURDERER'S CONFESSION - BAZZARO

QUE: DURDLES:"LOVE ME, IT WAS BAZZARO!"

ALLEGRO MAESTRO

I SAW THE CHANCE TO BE A LEGEND IN MY TIME.

TAMS-WITMARK MUSIC LIBRARY, INC.
FOR ALL THE TOWN THOUGHT HE WOULD DO VIOLENT CRIME, TO SOLVE A MYSTERY WOULD PLUCK ME FROM OFF MY SHELF, SO I INVESTIGATED THE CRIME BY KILLING BLOOD MYSELF!

Poco Allegro, Misterioso

- TEC-TIVES IN COMMAND MUST HAVE A CASE IN HAND, TO GAIN ACCLAIM, THEIR SHARE OF FAME, THE
RUB-IC does de-MAND A CON-trib-UT-I-AL crime per-verse, SHALL I GO ON TO TELL YOU

more?
SINCE I HAVE THE FLOOR:
YOUNG NEVILLE HAD BEEN CRUDE, AND

ED-WIN DOUBLY RUE, SO I SET OUT TO BRING A-BOUT THE DEATH OF ED-WIN BROO

It turned out to be this region's hot-ly-ar-gued case, and

I KNOW 1 ALL, 1

TAMS-WITMARK MUSIC LIBRARY, INC.
NOW SHOW ALL, AT LAST I'M ON THE STAGE!

MAESTRIS: IN THREE

I TIED THE KNOT AROUND HIS NICE NECK AND HIS HEAD WAS STRUCK NEAR.

-BY! I THOUGHT AS HE FELL DOWN INTO THE MUCK THAT

MUETTO, VIOLIN, CELLO

FIN'LLY THE LUCK HAVE I!
MURDERER'S CONFESSION - DISSPARKLE

DUE: DISSPARKLE: "LORD LOVE ME, IT WAS THE REV. DISSPARKLE!"

ALLEGRO MAESTRO

FULL ORCHESTRA

DISSPARKLE: "COLD RO-DA'S MOTHER LOVES AN' OTHER? KNOW YOU WELL?"

IF MAN SHOULD LAND A HAND ON HER, HE'D GO TO HELL!

I'M FREE FROM BLASPHEMY, BUT

TAMS-WITMARK MUSIC LIBRARY, INC.
AS SOME SEE ME BRIDE:

THOUGH C. OF E... STILL I CONFESSIONED

AS SOME SEE ME BRIDE:

THOUGH C. OF E... STILL I CONFESSIONED

I SAW ANOTHER IN DI'S SA'S FACE:

FAIR DI'S SA'S MOTHER STOOD IN HER PLACE!

AND COULD I LET THIS EDWIN DREAD HAVE HER I'D LOVED AND WOOED?
**This Love of Mine Must Never Wed!**

One shoe of mine and blood was dead!

Baptized with ashes, his neck I tossed!

Gap sized to ashes, this dust to dust.

And then I bore him from the gloom

And sanctified his tomb.

He ceased to shine! He ceased to quiver!

I did deliver, etc.
(GESTURE TOWARD ROSE)

HIM TO GOD! AND SHE IS MINE NOW, A LOVE DIVINE NOW-

SOME FIND ME ODD, BUT LIVING AM I AND VANISHED IS GODD!

SA-TAN MUST DIE AND VANQUISHED

(LOC)

ON QUE: CRISPACIE: "BLESS YOU ALL!"

(DOOD!

(SHORT DIALOGUE)

(CONTINUE SHOW WITH #21 PAGE 191)
DUDDLES

CUE: DUDDLES: "LOLO I LOVE ME... I KILLED EDWIN GOOD."

ALLEGRO MAESTO

WHAT PERSON COULD I HAVE TO EV'N WANT MORD REAL?

TO ALL)

DUDDLES

BUT I'M THE CAN-DI-DATE YOU

I FEAR I MUST DIS-

RUDE'Y LOT HAVE CHOSE-

AND SO MY MOTIVES NOW
"CLOSE.

After Jasper laid his nephew

IN THE CRYPT, HE FLED! WITH QUARTS OF PORT, TO DODGE I DRAANK A TOAST.

When I heard him moan-ing, brood-ing, in my drunken head I thought Dodd was a ghost! Then,

TEMPO: "OFF TO THE RACES.

He spat-ed scream-ing, just like a de-mon - it was a dread-ful boy!"

Tamped PNO.

TAMPED PNO.
STIFF, MY MIND DID HEAR IT AS A DIFFERENT KIND OF SPIRIT, SO I BASHED HIM, SMASHED HIM...

THE MURDERER AM I!

MUCH THANKS, GOOD-BYE!

(Choral Omen)

(Continue Score With P.21 Page 19)

QUE: DURDLES: "LOVE ME, IT WAS HELENA LANDLESS!"

ALLEGRO MAESTOSO

THE WORDS SO RUDE OF DURDLES HAD CAUSED ME GREAT A-CLAIM:

TAMS-WITMARK MUSIC LIBRARY, INC.
THAT DEV'IL MIGHT CAUSE NEVILLE TO CAUSE HIM SOME HARM!

SIS-TER AND MOTH-ETZ TO MY

BROTHEZ I HAVE BEEN -

AND SO TO MOTH-ETZ BLOOD, I HAD TO DO DEED.

I MEANT NO VI-LENCE, THAT CHRISTMAS MORN: I MEANT TO SI-LENCE THIS ED-WIN'S SCORN.
THE SKY IT WENT, NO VIEW OF LIGHT AS I ADOPT IN-TO THE NIGHT!

UN-STEADY BLOOD, HALF-DAZED WITH WINE... THIS "ED-DY" BLOOD HAD RAISED MY SPIRE!

I TOOK MY VEIL OFF, AND LOST MY MIND! MY VEIL DID SAIL OFF, I TOSS IT-blind.

IT WOUND AND BOUND HIS CAP-ED-COAT AND DRAPE A-ROUND HIS THROAT.
I MEANT TO GAE HIM, BUT I DID SNAE HIM, SO I DID DRAG HIM OFF TO HELL!

To kill an-oth-eir, to save my broh-eir - I DID IT WELL! AND GUILT-Y AM I AND

BLAME-LESS IS HE - GUILT-Y AM I, I CRY...

OH QUE-HELENA: "DAMN YOU ALL!"
ALLEGRO MAESTRO

TUTTI ORCHESTRA

I WAS THE LIKELY EST OF SUSPECTS YOU COULD FIND-

SO QUALIFIED, YOU RUINED ME OUT OF SIGHT AND MIND.

NED! COULD I FORGO THE CHANCE TO GAIN MY HONOR AND LOOK WITH ONE
Tango

I CAME TO THIS PLACE WITH BUT ONE PLAN: THAT YOU VIEW THIS PAGE AN ENGLISHMAN!

BUT ALL YOU SAW WAS MY HOT BLOOD AND I...SAW ROISA BUD!

EDWIN, THIS SAID, WAS HER GRAND ROMANCE. WITH EDWIN DEAD, I'D STAND A CHANCE!
THAT COLD DE-CREM-BELL, MY BLOOD WAS WARM, WE STROLLED TO GETH-SEZ AGAINST THE STORM.

THE BEST OF CHUMS, WE LAUGHED AND TALKED, AS HOME TO REST, BLOOD WALKED.

MY MOOD WAS BLACK THEN! THIN-DEZ DID CRACK THEN! HE TURNED HIS BACK, THEN I DID LUNGE!

HIS NECK I KNOT-TED, HIS MOAT GAN-GET-TED, HE TOOK THE PLUNGE AND ENGL-ISH HE STOOD AND
ENGLISH HE FELL! I SENT HIM TO HIS GOOD

ENGLISH HELL!

(continue show)

with #28 page 141

20-2

MURDERER'S CONFESSION - PUFFER

PUFFER:

DUDLEY: "LORD LOVE ME, IT WAS THE PRINCESS PUFFER!"

ALLEGRO MAESTRO

MAY GOD HAVE MERCY, YOUR FORGIVENESS DO I NEED.
MY STRING OF SINS ENDS HERE WITH THIS MOST DREADFUL DEED.
I ONLY MEANT TO SAVE MY FL'S. (LODO)

ROSA BUD, IT'S TRUE...
YOU BAS-TARD, JAS-PER! ENGLISH, I MEANT TO MUR-DER

POCO ALLEGRO MODERATO

(CRYING)
COULD I SEE MY ROSE-BUD THREATENED BY THIS

MAN OF MASSIVE SIN? HE'D REVEALED HIS VILE DESIRES, SO I HAD TO DO HIM
IN TO MY ENDLESS QUIN A TION, I TOOK SMOKE TO SEE ME THROUGH; IN MY

SWEET HA-LU-CIN A TION, I SAW DROOD... AND THOUGHT HIM HEY! SO I SAY TO ALL WHO L

HEAR ME, YOU MUST PLAN A MUR DEZ WELL. YOU MUST VIEW YOUR VICTIM CLEARLY AS Y

SEND HIM OFF TO HELL, WHEN I KILLED, "TWAS WELL IN TEND ED! DRINK AND SMOKE WHAT DID ME
MURDERER'S CONFESSION - ROSA

CUE: NURSES: "LORD LOVE ME, IT WAS MISS ROSA AND I."

ALLEGRO MAESToso

"WERE YOU SO BLIND YOU COULDN'T SEE I KILLED HIM? YES!"

TAMS-WITMARK MUSIC LIBRARY, INC.
TO SEE IT THROUGH...

AND IT WAS ABSOLUTELY TRUE, I DO CARELESS.

TO HAVE IT DONE TO DO ANYTHING.
CLAIMED YOU MEANT AS KIND? TO FEEL MY-SELF UN-ROBED AND PROBED WITH EVERY MOVEMENT OF YOUR EYES?

AHL, BUT RE-AL-IZE: A CHILD CAN GO QUITE MAD AND NOT KNOW GOOD FROM BAD AND CALMLY PLAN TO KILL A MAN AND FEEL BUT ONLY GLAD! TO RID HER-SELF - TO BID HER-SELF A MID-DEZ-IOUS GOOD-BYE!

TAMS-WITMARK MUSIC LIBRARY, INC.
Sought, but you, I meant for you to die!

But the night was far from bright,

Thick with wet and thunder, thatching fell dispatched from hell! Is it yet a wonder?

Could not see the forms of me stretched out with scarf in hand, saw your coat and tied wed's throat just
LIKE A DEADLY WEDDING BAND!

SO LONG A TIME THEY'VE THOUGHT THAT I'M A DOGS-DEAD DOLL, QUITE NAIVE. BUT I BELIEVE THIS

PAIN, MY BRAIN MORE TOXIC THAN MY MIND CONCEIVES. WITH THESE ADDITIONS, I HAVE NOW REVEALED

MIND-DEBILITOUS ADMISSIONS HITHER TO CONCEALED. DAMN YOU ALL, I SAY! YOU LET HIM DRIVE ME MAD!
"SHE" : HELENA OR PUFFER OR ROSA, (HIGH OR LOW VOICE) WITH
"HE" : BAZZARD OR BRISKERLE OR DEPUTY OR DUDLES OR JASPITZ OR NEVILLE,
(HIGH OR LOW VOICE) AND COMPANY.

DUET REPRISE: PERFECT STRANGERS

"ABOUT TO HAVE A LOVE SONG."

MUSIC CONTINUES VAMP UNTIL THE
SELECTED LOVERS NEWING LIVES.
WHEN READY, SHE SINGS:

"ONCE WE WERE PERFECT STRANGERS"

HOW STRANGE LY

TAMS-WITMARK MUSIC LIBRARY, INC.
MET AM: WE!
I FIND I NOW ADORE YOU——

OUR BEST HAS YET TO BE.

LONGED TO HOLD YOU—— FATE RULED IT SO! W.W.

YOU LOVE ME, SO THEY'VE TOLD YOU! LET'S NOT RE-
DROOD LIVES

ORCHESTRA

CUE: CHAIRMAN: "WHAT WOULD HE SAY?"

(mrs. sapse's crypt rises) AD LIB. REPEAT

ON CUE:
(DROOD APPEARS)

QUICK SEGUE

THE WRITING ON THE WALL

CUE: DROOD: "I'M ALIVE!! HALLO ALL!! (cheers from all)

ALLEGRO MARZIALE, BRISKLY

(DROOD (spoken to bar 34)

I am laz'rous risen from the grave! Quite a - live you'll find me.

Quickly
TOMB BEHIND ME IS WHERE I FACED MY CLOSEST SHAVE.

WHEN I

STUCK MY HEAD AGAINST THE STREET,
I WAS SHUNGED, NOT SHUCK-EN (OUR PLOT BOTH THICK-EN), FOR

TOM PET FLEW ME OFF MY FEET.
TO THE CRYPT.
I AWOKE IN DARK BEYOND BE-

LIEF, AND WHILE ALL ABOVE ME SHOWED THEIR GRIEF, I WAS SCREAMING FOR MY VELPH
BREATHTHE ONLY MOMENTS FROM DEATH, YOU HAVE NO IDEA THE SUDDEN STRENGTH THAT YOU FEEL WITHIN YOU, THE STEEL AND SIN-EW, WHEN FATE STANDS SMILING AT ARMS-LENGTH.

CAPED! FROM CLOIS-TUN HAM I FLEED. I DID NOT RETURN HERE 'TIL I COULD LEARN HERE JUST WHO IN HELL WOULD WISH ME DEAD. BUT MORE THAN THAT, MORE THAN WHAT SOLUTION FITS THE
WHAT I'VE LEARNED IS THAT LIFE IS BITS OF TIME, AND YOU FIGHT FOR EVERY... TINY "WHEN YOU'RE HELD BY THE NECK! I HAVE READ THE WAITING ON THE WALL, HUN. TBA. AND THE... GREATEST MYSTERY IS NOT THE HISTORY OF JASPER, BRADFORD, AND ONE AND ALL! I HAVE... MET MY MAK'ER AND RETURNED! WHAT ADVICE I'M GIVING TO ALL THOSE LIVING IS..."
JUST TO LEARN WHAT I HAVE LEARNED... LIFE IS DEAD.

THERE CAN BE NO VICTORY IN DEATH.

- FEAT.

IF OUT- NUM-BERED, BEAT A FAST RE-TREAT

TO THE NEAR-EST SHELTER AND DIG

WHEN YOU LIVE, THEN YOU WIN! SCRATCH AND CLAW FOR EVE-RY DAY YOU'RE WORTH!

MAKE THEM

DOAG YOU SCREAM-ING FROM LIFE, KEEP DREAM-ING YOU'LL LIVE FOR EVE-RY HER-RE ON EARTH.

I HAVE
Se^n the writing on the wall, and it's clearly spelled out for those who've held out that

Holding on to life is all. Is it clear? If you hear my voice, then you're a-

live. What a bloody marvel we survive when you think of ev'ry risk we

face in our mad human race! I have read the writing on the wall, try to
LIVE FOR- EV- ETC AND GIVE UP NEV- ETC THE FIGHT—YOU'LL NEED THE WILD- WITH- ALL! CAN'T YOU

NEED THE LIGHT- NING AS I PLEAD,

THE WARNING, THE LIGHT OF

- CIT- ING YOU TO READ THE WIT- TING ON THE

MN- ING TO READ
ALLEGRO

(TWO)

WALL

(BAZZARD - JASPER - NEVILLE)

ON THE WALL, ON THE WALL,

THE WAITING ON THE, THE WAITING ON THE

WALL,

(AN B)

THE WAITING ON THE, THE WAITING ON THE W

ALL,

(ALLEGRO)

rit., on the wall!

KIT. ON THE WALL!

rit., on the wall!

KIT. ON THE WALL!

rit.

END OF ACT TWO

TAMS-WITMARK MUSIC LIBRARY, INC.
Drood
(The Mystery of Edwin Drood)

Addendum: Four Out-of-Show Songs

"A Man Could Go Quite Mad"
For: Jasper

"Quartet Repose: Moonfall"
For: Rosa, Helena, Wendy & Beatrice

"Ceylon"
For: Drood, Helena, Neville, Crispinicle & Ensemble

"Settling Up The Score"
For: Puffer, Batcheny & Ensemble

© 1987 THE HOLMES LINE OF RECORDS, INC.
"A MAN COULD GO QUITE MAD"

JASPER

" Lectante (dramatic)"

"ANOTHER TRIFLING DAY ONE MORE SOUL-STIRRING DAY"

"OF BLINDING PAIN BOREDOM GRINDS MY BRAIN DOWN TO THE GRAIN."

"Moderato (poco allegro)"

© 1987 THE HOLMES LINE OF RECORDS, INC.
- Quite Mad

MAN COULD GO QUITE MAD AND NOT BE ALL THAT BAD CONSIDER EACH SUBLIME DISTURBING

URGE HIMSELF QUITE MAD TO CURSE A-LOUD OR SILENCE EACH DOLE AND THINGS A SMILE YOUR WAY

BE THAT AS IT MAY A MAN COULD HAVE BAD DREAMS AND

NOT BE ALL HE SEEMS YET NOT BE FAR REMOVED FROM THE NOBLEST OF EXTREMES SOME
-times I think that san- it-y is just a pass- ing fad, a man could go quite

MOLTO AGITATO (RECITATIVE)

mad

UN-BLESSED ARE THE DULL ONE (RE-LESS) LULL

SOME-LUN-DROUS NIGHT, STORM-SMUCK SUN-DROS-LIGHT WILL LAST ME RIGHT.

A Tempo
"-4- QUITE MAD"

SOUR-ROW LACK-ING ARMS  A SOR-C'ER LACK-ING CHAIRS  A FRIE ND WHO FRIE NTENS MY SOR-ROW.

NO ONE THAT HE HARM S, WHOSE CLUTCH-ES CLUTCH AT O NLY DES-P'ATE RES-P'ITE FROM THIS DIT TY.

LEAU, KNOWING THIS IS SO, I HIDE MY-SELF IN THOUGHT WHERE

ONE CAN NOT BE CAUGHT AND FEED ON DREAMS THAT CONTR-ADICT EACH E-DICT I'VE BEEN TAUGHT, AND
IF SOME DAY I LOSE MY WAY (AND MIND), YOU'LL FIND ME GLAD. A MAN Could So QUITE, MAN Could So QUITE MAD!
QUARTET Repose: MOONFALL

ROSA, HELENA, WENDY & BEATRICE

DUE CUSPITACLE: "SHEPHERD LAP, SHEPHERD."

ANDANTE (UNDERSCORE DIALOGUE)
DIALOGUE CUE FOR ACT II, HELENA: "WHAT IS IT YOU FEAR, PRETTY ONE?"

I FEEL THE MOON FALL — I FEEL THE NIGHT SKIES,

MOON OF FALLEN SOULS! I FEEL THE NIGHT DISGUISES YOU.

(VOICES BLOW IN WIND)

BRIGHT EYES WILL BURN ME, BLIND ME,

FIND ME UNBESPOCKED AND ALL REST

NIGHT ARIS-ES, YOU WILL BURN, BLIND ME-IF YOU'LL FIND NOT MY NO MIND TO ME, UNREST IS ALL I
-3 - QT. REPRISE: MOONFALL

WENDY

FEEL, OH ENGLISH CHILD, NEAR, OH ENGLISH CHILD.

NEAR-ER THAN THE MAN AM I TO YOU.

TIME

MUST SOME-TIME

EACH ONE OF US MUST SOME-TIME

EACH ONE OF US WILL SOME-TIME FEEL THE SAME.
CEYLON

HELENA, NEVILLE, DROOD, CRYSPARLLE \& ENSEMBLE

Andante

CEYLON, CEYLON BY THE BENGAL RAY.

EAST OF JAIPUR. WEST OF MANDALAY.

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-2- CEYLON

AG-RAI, PAT-NA, Sin-RA-PUR AND KOI-HA-PUR AND

AGI-RAI, PAT-NA, Sin-RA-PUR AND KOI-HA-PUR AND

ALL. (ENSEMBLE) HOW FAR THEY ARE

ALL. "HURRIED"

FROM THE MAN STREET AND THE MARKET HALL.

IT'S ALL VERY WELF FOR YOU
TO SPEAK OF THIS DISTANT VIEW, BUT RO-SE WRONG FOR ME IS GREATER THAN SAND AND SEA.

THIS VIS-PA THAT'S IN MY SIGHT WHERE I'LL SET THE WORLD A-RIGHT A-WHITE ME, IT DOM-INATES ME.

FREIER (SOFT SIGH) (RACCO) D

ENSEMBLE IT'S PERFECTLY FINE FOR THEM CEP - LON
TO SING OF THEIR MIN-OR GEM,

BUT THERE IS A ROLE FOR ME

Cey-lon.

cross the IN-

A GOAL I INTEND TO SEE,

A vision THAT'S IN MY SIGHT,

TOWARDS THE

A SCENE THAT'S CLEAN AND BRIGHT BEFORE ME,

FIORDS OF

THORN - A - BEE - ON
(Note: at bar 37, Rosa joins Helena & Noville in the dance. While Cristopke congratulates Brood, Jasper & Sapura enter & watch. Brood pulls Rosa from dancing company and they exit.)

SHAKING

CHANGE THE WAY YOU ARE, HEY!

SHAKING

CHANGE THE WAY YOU ARE, HEY!

CEYLON, CEYLON by the Bengal Bay.

WOMEN

CEYLON, CEYLON by the Bengal Bay.

CRISPARKELE & MEN

CEYLON, CEYLON by the Bengal Bay.

KIDS, PIZZ, STRIS.
EAST OF JAIPUR, WEST OF MANDALAY!

LENTO-AD LIB.

WHERE ARE THE WINDS OF OUR GOLDEN ISLE.

THEY WISH US HOW CAN WE OUR MINDS HOLD THEIR SMILE.

THEY WISH US
Gone, we'll be back some day Cey-lon! Sail

They've become a threat straight from Cey-lon! Sail

On, to Cey-lon!
- 2 - up sooner

**CHAIRMAN**

(DUETTE)

**REPEAT** TIL **CHE**

**ONE TO** CONTINUE: **CHAIRMAN**:

"**THESE TWO SLEUTHS.**"

**PLAY SVA**

**HERE TO TRACK THIS MAN IN BLACK AM**

**I**

**WITH ONE CLUE AS TO THE WHO AND WHY**, I **FIND MY**...
-SELF IN THIS AGGRAVATING GARB AND FACE-

GRAVITATING TO THIS PLACE

NAVIGATING TOWARDS THIS CASE.

I'VE COME TO
"Town, my ear at ev'ry door, half the clown, yet"

"Crafty at the core, settling down to"

"Settle up the score. A kettle full of fish I'll fry. I'll cook each"
GOOSE TO MIX A METAPHOR AND UNLOOSE A
GOOSE TO MIX A METAPHOR AND I'LL UNLOOSE A

MIGHTY METEOR SETTLING DOWN TO
MIGHTY METEOR I'M SETTLING DOWN TO

SETTLE UP THE SCORE MY MYSETTLE WILL BE MORE THAN TESTED A
SETTLE UP THE SCORE
DEBT'LL BE RE-PAID BEFORE I'VE RESTED. OH

DUNDREERY
DUNDREERY
DUNDREERY
DUNDREERY

DROOD, NO WORD, WHAT'S BREWED, NO GRAVE, NO TOMB.
Scent I'm in vent-ing ev'-ry-thing I am.

Where's the sac-rif-i-cial lamb?

Zere in bloody clois-ter am? I've come to
TOWN TO ASK AT EVERY DOOR: DID HE DROWN OR

TOWN TO ASK AT EVERY DOOR: DID EDWIN DROWN OR

WAS HE WASHED A-SHORE? BEARING DOWN TO SETTLE UP THE SCORE: RED

WAS HE WASHED A-SHORE? BEARING DOWN TO SETTLE UP THE SCORE: RED

HER-RING ON THE BRI-NY BEACH. I'LL SOLVE THIS

HER-RING ON THE BRI-NY BEACH. THEY'LL SOLVE THIS
Yet! I'm Grand Inquisition make a bet you've

I'll solve this yet! As Grand Inquisition make a

They'll solve this yet! As Grand Inquisition make a

Yet! He's Grand Inquisition make a bet you've

mp
MET ME ONCE BEFORE, MAKE A THREAT? I
BET YOU MET, MAKE A THREAT? I
MET HIM ONCE BEFORE, MAKE A THREAT?
ON-LEY WISH YOU WOULD, I'M SETTLING UP THE SCORE FOR.
ON-LEY WISH YOU WOULD, I'M SETTLING UP THE SCORE FOR.
Piano Conductor's Score - Act Two

© 1987 THE HOLMES LINE OF RECORDS, INC.
"ENGLAND REIGNS"

Chairman & Company

CUE: Chairman: "AND BELOVED LAND: 'ENGLAND REIGNS,'"

March

1 2 3 (Chairman) 4

OVER

(Ensemble Women)

(Ensemble Men)

(Tuba, Strings)

Bass, Strings

Violin, Cello, Strings

ALL MAINS, ENGLAND REIGNS, ENGLAND REIGNS, AND IT SEEMS LIKE IT RAINS EVERY DAY.

OVER

OVER

OVER

TAMS-WITMARK MUSIC LIBRARY, INC.
HEATH AND HILL, EV'EN MORE MAY IT SPILL.
AND IT WILL IF I HAVE MY SAY.

SUNS NEVER SET AND THEY BURN EV'EN YET THOUGH THEY OFTEN FORGET TO SHINE.
ON THIS

DOWN THE STRAND... TIL THE DRAINS FEED THE SET-PENS'TIME. AND I

LAND AND ITS LANES ...UP THE MAINS, TIL THE DRAINS FEED THE SET-PENS'TIME. AND I
(CHAIRMAN)

PRAY I DIE 'NEATH A GRAY ENGLISH SKY, AND IF SIGNS OF A CLEARING AP-

(WOMEN)

PRAY I DIE 'NEATH A GRAY ENGLISH SKY, AH

(MEN)

PRAY I DIE 'NEATH A GRAY ENGLISH SKY,

PIANO

TUTTI MAESTOSO

PEARL, IF ONE CLOUD REMAINS, THEN I'LL KNOW ENGLAND REIGNS.

MAESTOSO

Ah, IF ONE CLOUD REMAINS, THEN I'LL KNOW ENGLAND REIGNS.

Ah, IF ONE CLOUD REMAINS, THEN I'LL KNOW ENGLAND REIGNS.
AN ENGLISH SUMMER

ORCHESTRA

SPEAKER: CHAIRMAN: "RECOUNTED (GALEVONCE) THE MYSTERY (GALEV TWICE)"
COMPANY: "OF EDWIN DROOD!"

CHAIRMAN CONTINUES:
"SIX MONTHS HAVE PASSED: AN ENGLISH SUMMER..."

(ETC.)
AN ENGLISH SUMMER

DUE TO FADE OUT: CHAIRMAN:
"THE NAME OF DICK DATHERBY."

DATHERBY & PUFFED WITH ENSEMBLE

DUE: CHAIRMAN: "NOW ARRIVING AT BLUSTRECHAIN STATION."

MISTEZOSSO (1:16)

"MARCHA" (SYNTH. TRAIN ARRIVAL "CHUG" SOUND
LOW BASS + TEMP.
LOW FREQUENCY OSCILLATOR AND BELL SOUNDS)

SHRIEL.
PL. "SHRIEK MAESTRO WHISKE"

OUT:

TAMS-WITMARK MUSIC LIBRARY, INC.
INVESTIGATION

ALLEGRO CON MOTTO (size 10)

Chairman: "Ah, yes, there's John..." (DAIRIGUE CONTINUES)

CUE FOR VOICE: CHAIRMAN: "OURIORS THAN THESE TWO SLEUTHS!!"

I'M ON THE TRACK OF A MAN IN BLACK: HE DISAPPEARED BEFORE THE (GHOST) SMOKE PEACEFUL

BSN., CELLO
SCEMT OF A RESIDENT: I'LL CHECK THEM WELL, INSPECT THE

PET-SOUIL.
I'M LED UP-ON A DOUBTFUL CHASE!

WHO'S DEAD OR GONE WITHOUT A MACE? THIS IS A PRIVATE
INVESTIGATION.

-GATION! JUST WHEN DID DIOIOO DEPART AND WHEREFORE ART HIS DESTINATION? IT'S A
- 4. INVESTIGATION

WHERE IN ALL CREATION?

PRIVATE INVESTIGATION! HE'S VANISHED INTO AIR—OR VANISHED

MATE: INCOGNITO, INTO THE FOG WE GO!
I'm not a man—of any means! I'll search and scan be-

-Hind the scenes! This is a pri-va-te—

-Div. Br.

-Div. Br.

-Div. Br.

-5 - INVESTIGATION

PRO/CONO.
PRIVATE SHH!

JUST WHEN DID DIDDY DEPART, AND WHEREFOR?

IT'S A PRIVATE!

WHEREFORE

IT'S A PRIVATE!

IT'S A PRIVATE!

IT'S A PRIVATE!

IT'S A PRIVATE!

IT'S A PRIVATE!

IT'S A PRIVATE!
(SFX: TRAIN DEPARTS)

(EYES)

"WORLDS"

(SUS. Bells, sirens.

(DARCHERY EXITS, CRISPARKLE | SAPSEA ENTER.)

(SAPSEA: "AH, REVEREND.

CRISPARKLE: "MY ASSISTANT, BAZZARD."

(GENERAL WHISPERING - DURDLES AND DEPUTY ENTER FOLLOWED BY DARCHERY)

Due to continue: Crisparkle:
"COULD SEE SUCH A NIGHT AS THIS!"
"The Name of Love" & Reprise: "Moonfall"

Cue: Rosa: (bitterly) "Love!!! You dare to use that word!"

Village, Not Too Fast

Jasper: "Yes."

(Rows of text and musical notation)
LOVE IS BUT A WORD THAT WANDERED HERE FROM PASSAGES GREEN WHERE IT WAS BARELY SAID OR SEEN AND SELL-DOM

SUNG.

INNOCENT ENOUGH, IT WAS INTENDED TO BE USED ON RARE OCCASIONS, NOT ABUSED BY EVERY TONGUE.

RARELY HAS A WORD BEEN EV'RY TIME TAKEN SO IN VAIN, WHAT LITTLE MEANING MIGHT REMAIN IS QUICKLY BLURRED.
Nev-Ell has there been so quite ex-hausted such a theme, your sighs and syllables confirm how drained this

Word. You call it love, I call it rude. I call it

 Lust! I call it lewd. I call it cruel. I can not

You think me just a bit too rude. And I the fool.
BEAR NO NAME FOR IT LOVE! I THINK IT FOUL. I THINK IT Foul.

YET STILL I DARE TO CALL IT LOVE! 

I SEE YOU SCOWL, W.U., SNOO.

Cello, B.S. 

VILE. NO MORE I'LL TAKE OF SUN-NING Guile! You Be Worse Than

You See Me Smile. 'Tis You I'll Break! I've No De-nial

It's You I'll Break! I've No De-nial

BAD: You Give To Sin The Name Of Love!

My Words Are Mad: I Speak Them In The Name Of Love!

TUTTIREP. 

Bass, Horns, Trumpets, Knee.
SEEING? EVERY FEELING OF MY BEING TOLD ME SINCE I WAS BORN IT MOOLED ME)

THAT YOUR MOST UN-AT-TENTION CONJURES WORDS I DARE NOT MENTION. YOU MUST KNOW HOW MUCH I

LEATHED TO KNOW YOUR WANTS, TO SEE YOU CLUTCH, TO HEAR YOU

VOICE, TO FEEL YOUR TOUCH! A DREADFUL TASK TO EVEN

YOU HAVE NO CHOICE. IS IT SO MUCH FOR ME TO ASK?
SPEAK THE NAME OF LOVE! I WILL NOT FEAR MY TRAGIC
I ONLY SEEK THE NAME OF LOVE! I LOVE TO HEAR
PLIGHT, I HAVE A CHOICE: I'LL TAKE TO FLIGHT, I'LL NOT PRET
THE ANGRY BITE OF YOUR FAIR VOICE! ONE BLAZING NIGHT,
MIT HOW TO DESCRIBE THE NAME OF LOVE! THE NAME OF
YOU WILL SUBMIT AND GIVE YOUR FATE THE NAME OF, THE NAME OF LOVE,
MOON - FALL,  CAN YOU NOT SEE THIS VICTIM AND LO, HIS SLAVE,

MOON - FALL,  CAN YOU NOT FREE THIS VICTIM YOU SO EN - SLAVE?

FALL - OF THE NIGHT  AH

SAVE ME,  AND YET HE SEEMS - SO IN PAIN!  JOHN, YOU

SAVE ME,  AND LET THESE DREAMS RE - MAIN, A -

ALL - OF THE LIGHT!  GLEAM - ING LIKE THE RAIN AT DAY - LIGHTS

Phv.o, Beus.  ALL - OF THE LIGHT!  GLEAM - ING LIKE THE RAIN AT DAY - LIGHTS

DIV, LOW BR.  SYNTH.

GONG

TAMS-WITMARK MUSIC LIBRARY, INC.
MAKE ME LIKE STONE, TRANS-FIXED WITH WON-DER, MIXED WITH THE THUNDER OF HIS
WAKE, MY OWN, TRANS-FIXED WITH ONE...

BREAK, SEE! TRANS-FIXED WITH ONE.

BREAK, SEE! TRANS-FIXED WITH ONE.

VIVACE

LOVE, YOU CALL IT LOVE, THE NAME OF LOVE IS CHILLING TO

LOVE. MY ALL, MY LOVE, YOUR NAME IS LOVE AND THRILLING TO

LOVE
‘ONLy SEE BUT you!

‘ONLy SEE BUT you!

OWN AND LOVE AND LEAD IN TO A SEA OF LIGHT! TIS BUT THE FALLING MOON!

FALLING

AH ‘MOLto nit.

AH ‘MOLto nit.

VIVACE

VIVACE

‘MOLto nit.

‘MOLto nit.

‘MOLto nit.

‘MOLto nit.

YOU!

YOU!

YOU!

YOU!

YOU!

YOU!

YOU!

YOU!

YOU!
DON'T QUIT WHILE YOU'RE AHEAD

PUFFER & COMPANY

VERSE 1: VAMP: PUFFER: "PIECE OF PUZZLE IN MY HAND."
VERSE 2: VOICE: PUFFER: "WHEN THEY SHOULD DROWN..."

MODERATELY, SOFT SHOE

ONCE I BET MY LAST TEN PENNIES AND WON.

TWO AS RICH, THEN, FRIENDS SAID, "CALL IT DONE!"

SAY'D, "SO THAT'S YOUR WILD-SHOT DREAM, EH, THEN...

TWENTY PENNIES INSTEAD OF.

TAMS-WITMARK MUSIC LIBRARY, INC.
(Bells)

"TEN?"

DOUBLE UP MY BET A - GAIN!

IN LIFE, WE

START THE SAME AS WHEN WE'RE DONE; IF YOU LOSE, YOU'RE JUST WHERE YOU'VE BEEN - IF YOU'VE

VOICED "METRONOMIC" WITH SLIGHT EMPHASIS ON 2 AND 4

DON'T QUIT WHILE YOU'RE A HEAD, JUST PRESS YOUR BLESSED LUCK INSTEAD! DON'T TRY TO

THINK WHAT MOVE MIGHT BE THE BEST, USE THE HEART THAT BEATS WITHIN YOUR BREAST, NEVER
REST... DON'T QUIT WHILE YOU'RE A-HEAD. SING OUT: "THERE'S MORE IN STORE FOR ME." I SEE MY

DREAM SHIP FIN'LY COMIN' IN LIKE A STEAM-SHIP HAN'-LIN' IN TO WIN. LET YOUR

CHILL! REMEMBER WHAT I SAID, DON'T QUIT WHILE YOU'RE A-HEAD, LET GO! I KNOW THERE

MUST BE LOVE THAT'S YET TO BE, ONLY JUST THREE LINKS A-WAY FROM ME, HOPE-FUL.

TAM'S-WITMARK MUSIC LIBRARY, INC.
Don't quit while you're a head, don't worry how you tread. Who

Don't quit while you're a head, don't worry how you tread. Who

Cages? And there's the change, one pipe-dream that is mine, a ro-

Don't resign! No victory ever fled! Don't

Mange, quite ripe up on the vine, no victory ever fled! Don't
QUIT WHILE YOU'RE A-HEAD TO STAY! TA-RA-RA-RAH! BOOM! BANG IT, BASH IT, HOO-RAY-HA.

QUIT WHILE YOU'RE A-HEAD TO STAY! TA-RA-RA-RAH! BOOM! BANG IT, BASH IT, HOO-RAY-HA.

RAN! BOOM! CLANG IT, CLASH IT, GO-LAH-DEE-DAH! DON'T QUIT WHILE YOU'RE A-HEAD, DON'T

RAN! BOOM! CLANG IT, CLASH IT, GO-LAH-DEE-DAH! DON'T QUIT WHILE YOU'RE A-HEAD, DON'T

SAY, "I'M OFF TO BED, FADE-WELL." FULL WELL I KNOW! DON'T

SAY, "I'M OFF TO BED, FADE-WELL." FULL WELL I KNOW! DON'T
SMUGG'LICK VEIN, NEVER BREAK THROUGH ANY LUCKY CHAIN; THE RE-
SMUGG'LICK VEIN, NEVER BREAK THROUGH ANY LUCKY CHAIN; THE RE-
TUTTI

FRANK "DON'T QUIT WHILE YOU'RE AHEAD" AS EASILY DONE AS SAID, YOU'LL SEE: TA-RAH-TA-
FRANK "DON'T QUIT WHILE YOU'RE AHEAD" TA-RAH-TA-
TUTTI ORCHESTRA

SLIGHTLY SLOWER

ZEE! BOOM! BANG IT, BASH IT, OOH, GLO-RY BE! BOOM! CLANG IT, CLASH IT, OOH-LAH-DEE-
ZEE! BOOM! BANG IT, BASH IT, OOH, GLO-RY BE! BOOM! CLANG IT, CLASH IT, OOH-LAH-DEE-

-8- QUIT

"DEE! DON'T QUIT WHILE YOU'RE A-HEAED! SING OUT, "THERE'S MORE IN"

(Lev. a tempo)

"THERE'S MUCH MORE FOR ME, THERE'S MUCH MORE FOR ME."

Segue

TAMS-WITMARK MUSIC LIBRARY, INC.
DON'T QUIT BREAKDOWN

SIT: "ENCORE, MAESTRO, S'IL VAS PLAÎT!"

MODERATELY, IN TEMPO

(Company) "STAGE WHISPER"

SEEM THE SLIGHTEST GLIMMERING OF LIGHT

QUITE SHIMMERING IN THE DIM, DULL OF

NIGHT.

SO LONG HAVE WE BEEN BLIND, BUT FINALLY WE UNWIND THE
PLOT: THE TRUTH IS THIS: WE FIND THAT WHAT BE-

FANFARE: ALICE NUTTING

ORCHESTRA

CUE: CHAIRMAN: "MALE IMPERSONATION: MISS ALICE NUTTING!"

BRISLY

(SILENCE. APPLAUSE)

CHIMES VOICE KBG'S.

S.D.R. RALL

OP

TEN., Tuba, B.S.

THIRLING SINE

ORCHESTRA

CUE: CHAIRMAN: "LAMENTED TITLE CHARACTER.
OF THE PLAY, BOWWOW!"
CONCLUSION FANFARE

ORCHESTRA

 Cue: Chairman: "You have chosen for us tonight..."

Andante maestoso (Scene Change)

Note: Conductors and orchestra players should be alerted now as to which "out of sync" version will be used for this performance.
"THE GARDEN PATH TO HELL"

PUFFER

CLE: ROSA: "WHY DID YOU LEAVE ME?" PUFFER: "IT'S A SAD STORY, ROSA..." (MUSIC STARTS)

MODESTO

(PUFFER:) "... BUT A COMMON ONE, I FEAR..."

FL., BELLS

NARRATIVE AD LIB. TEMPO

I WAS ONCE YOUR MAN, THEN I MET A MAN - TALL AND ALL WITH GOLDEN HAIR, HE:

WHERE MY END BEGAN. LET HIM HAVE HIS WAY WITH ME, HE KNEW HIS WAY SO WELL.
LED ME DOWN THE GARDEN PATH TO HELL.

MAC: BARGE IN MY HEAD,

WHAT I GOT INSTEAD WAS A BED IN GHAM-DEW TOWN... AND THEN TO ME, HE SAID:

STROLL HIM DOWN YOUR GARDEN PATH TO HELL.

SHOULD I SEND R.AND A FRIEND, BE NICE TO HIM, THIS SWELL...

MAKE YOUR BED OF ROSES, AND SLEEP IN IT, CUD-DLE.
Deep in it and bow you never wake. Soon the deadly poppies come dropping up, fairly popping from the seeds of one mistake.

On my back all day, earning Satan's pay, too late to drink so's not to think of sins, kid's rhyme.

Who'd come next to play? Gave my bent my every cent, and he gave me fare-well.
So I learned a trade and earned my keep with dough, and then,
found myself a wicked wheel who

Opi-um I sell.
Here's a pipe for you, sir. (Price is fine and two, sir.)

Can't you see the garden? It's such a lovely garden. I'll take you there, I know the path so

Well to hell... I'll take you there. I know the path so

APPLAUSE SEGUE
PUFFER'S REVELATION

DUE: (Segue on applause for "GARDEN PATH TO HELL")

AGITATO, IN FORT

ROSA, my child, my own, w.r. sw.mtn. I'm deep ashamed you went through life a lone.

And yet despite my disgrace, I never
ONCE FORGOTTEN YOUR NAME OR FACE, ONE ICY EVENING, A CLIENT OF MINE BEGAN TO

RAVE AND CRAVE SOME LAUDANUM WINE, AND AS HE DOANK HIS CUP OF SATAN'S

HE MADE THE GREAT MISTAKE OF SINGING "DO-SA BUD!"

NOW IT'S ONE THING FOR THEM LIKE ME TO MIX AND MINGLE WITH THE LIKES OF

(LET FASTER)

TUTTI ORCHESTRA

(coda 8 bars)

ALLEGRO

(ADE, SMDS, K803,
EVOKE CVH,
+PIATTI
(CHOKE CVH)

12TH MUS
HE:

WE ARE BOTH MADE FROM GOD'S MOST LOWLY CLAY AND MUD... BUT HOW

ALLEGRO MODERATO

COMES THIS MAN TO CRY OUT "RO-SA AND!"
(SPOKEN/SUNG)

WELL, I CAN'T SEE TOO CLEAR BUT I

FOLLOWS HIM HERE, FINDING OUT WHO WAS WHO, I'VE COME BACK A TIME OR TWO, THEN LAST

NIGHT, TRACK-ING ME, WAS THIS MISTER DASH-ED-Y! SO, I FOL-LOW HIS TRACKS TO HIS
LOMBINGH IN THE BACKS. THO' I HATE TO CON-FESS, WELL, I WATCHED THIS MAN UN-DRESS AND I

(DATCHERY ENTERS)

SAW SUDDEN-LY HIM WITHOUT HIS GOLD DISGUISE

(3.) AND THE JOB TOOK THE ACTIVES AND
(4.) TOOK A QUICK CHANGE OF COBES AND A
(5.) TOOK A SAVAGE STRENGTH OF WILL AND MUCH

(6.) THO' MY NOSE-ALS ARE TILTED, MY
(7.) UN-DEFYED ALL THAT HAIR WAS A

W.W. KABB.
MUSIC SAR.

(8.) NO FEAR OF BAZ-ZARO...
(9.) MIND EVEN QUICK-ETC...
(10.) LUST TO HAVE PLANNED THIS...
(11.) EYE-SIGHT IS LEVEL...
(12.) FAIR WHITE MISTRESS...

DICK DATCHERY IS BAZ-ZARO!
DICK DATCHERY IS THE VIC-AR!
DICK DATCHERY IS MISS LAND-LESS!
DICK DATCHERY IS NEW-VEIL!
DICK DATCHERY WAS OLD-SA!

IF DATCHERY IS HELENA OR ROSA, ATTACK PAGE 150.
IF DATCHERY IS BAZZARD, BRISBANKLE OR NEVILLE, ATTACK PAGE 155.

ATTACKA

TAMS-WITMARK MUSIC LIBRARY, INC.
"Out On A Limerick"

HELENA OR ROSA (AS BARTHELY)

SHEEP HAS BEEN SHEARED! I DON'T KNOW HOW MEN LIVE THROUGH HEAT WITH A BEARD. GLADLY I SHELLED THIS TENT OF A COAT. MY EXPLANATION I NOW E-MOTE:"
MOTIVE IN TAKING THE ROLE OF A WIGGED AND WHITE-HISSED SAILOR WAS TO A-BLY DISGUISE MY MOST FEMININE SIDE WHEN I'D TAKE AN ENQUIRING STROLL.

FURTHERMORE, I REMARKABLY LEED-Y OF WOMEN WHO QUEER-Y TOO MUCH. IT'S A GREAT HANDI-
SAP.

SO THIS DISGUISE SAW ME THROUGH IT, PLAYING THE PART OF A MAN!

REALLY THERE'S NOTHING MUCH TO IT—MOST ANY ANIMAL CAN! CLIMBING OUT ON A LIM-ET-ICK

OUT ON A LIM-ET-ICK, OUT ON A LIM-ET-ICK AIR!

I FOUND A THE-AT-RI-CAL KIT, AND AS

TAMS-WITMARK MUSIC LIBRARY, INC.
BATE-PET, I did my bit. So to please Neville's name (I confess to my shame twas for vengeance as well; I a

"Omit:"

"In high, found the dens he descends to be low; (Helena!) and when (Rosa!) and as

TOMS, SINS, SYNTH.

I followed John Jats-Petz high low; he surfaced here twas im mediately clear my suspicion quite a pic- jitter. So I crept in the log-nings I

(TOM-ERY produces Rosa's clasp and displays it for the audience)

JATS-PETZ, dressed in this garb, what a sight! (H.) there I found Os a bido's clasp, her (R.) there I found my moment's clasp, the
Moth-e-t's she gave droid that night.
One I gave ed-win that night.
Jas-per took it from Ned after hugging him
Dread toward the weir riv-er bed, I sup.

Pose.

(H.) "He'en-a datch-er" know'd!
(R.) "Ro-sa bud datch-er" know'd!

Poco meno mosso

Proof is quite clear, let us bring Jas-per here to be tied and then tied up and stung!

Tutti + rua

Poco meno mosso

(Shaken)

And from this lim-er-ick, let him be hung!

Attacca
"Out on a Limerick"

Bazzard or Grisparkle or Neville (as Datchely)

Que: (Atacca from #17: "Nephite's Revelation")

Allegro Moderato

Bazzard: Yes, it is I - I

(Neville: Thank God for that - I)

Gladly reveal! My joy in telling all I cannot conceal.

Auth-0r am I, at

Conscience is cleared! 'Tis done, a flock before but never a beard.

Dead now is Datchely;

Gladly un-mask! To wear this coat in June is too great a task.

There lies Dick Datchely,

Ob. Colla Vobat
LEAST OF THIS PAGE. JOY-FLY, NOW, I TAKE GEN-TIC STAGE.
(B.)
(C.)
(N.)

BORN ON A WHIM. WE CAN DIS-PENSE WITH LAST RITES FOR HIM.

MOZETZAD

MO-TIVE IN TAKING THIS PART WAS TO HONE EVEN FURTH-ER MY ART.

ONCE WAS A MAN WHO WAS DRESSED IN A CLER-ICAL COL-LAR AND VEST.

MO-TIVE IN TAKING THE DOLE OF A WIGGED AND BE-WHISK-ER-ED SOUL.

AND IF AN-Y ONE KNEW HE HAD MY-TH-A-TO-CAL BENT AND A

(WHICH CUED IN K.W.)

AND IF AN-Y ONE KNEW HE HAD

TO GET MY-SELF BACK TO THIS
(B.) OId-TIME that's lent me STING For What's DeAR To my HEART;  
(C.) FEELINGS like you, they'd RE-PLY To him, 'SURE-ly you IEST!'  

(A.) Ei-ty! And track down the CUL-PIT... with that as my GOAL,  
I had al-so INTen-ED TO Find just WHAT

SHADE OF A sec-ond OF FAME! As a play-wright, a plot to un-RAY-EL should not pose a PRO-BLEM much hard-ER to  
PIESTS WHO WOULD LIKE to be GENTS. As we can CON-tra-STATE, we'll speak of THEE, THOU, or Thine, but we mustn't take hold of  
E-JAS PETZ has had on his MIND. Much too EX-CEP-TZ is he that all class-toHam see me the mur-der-ER-God, are they

TAME.  THIS was my great-est Au-di-ion - two De-CEnt ROLES at one time!  
VENGS.  IT was a bad ReV-o-lu- tion, turn-ING my bol-laID a-round!  
BLIND.  All of these peo-ple sus-pec-tous that I have killed ed-Win! DEAD,