

PIANO-CONDUCTOR'S SCORE - ACT ONE

DROOD

(~~THE MYSTERY OF EDWIN DROOD~~)

WRITTEN, COMPOSED AND ORCHESTRATED BY
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NOTE: MEASURE NUMBERS MAY NOT BE CONSECUTIVE
DUE TO CHANGES MADE DURING THE TYPING PERIOD.

CAST (IN ORDER OF APPEARANCE)
FOR THE MUSIC HALL ROYALE:

MR. THOMAS PURBELL, MAESTRO OF THE MUSIC HALL ROYALE ORCHESTRA

* MR. WILLIAM CARTWRIGHT, CHAIRMAN

MR. JAMES THROTTLE, STAGE MANAGER AND BUTKIEP

* JOHN JASPER

* EDWIN DROOD

* ROSA BUO

WENDY (NON-SPEAKING)

BEATRICE (NON-SPEAKING)

* HELENA LANDLESS } 4

* NEVILLE LANDLESS } 4

* THE REVEREND MR. CRISPARKLE

* THE PRINCESS PUFFER

MAYOR THOMAS SAMPSEA

* DURDLES

* DEPUTY

FLO

SHADE OF DROOD (DANCER)

SHADE OF JASPER (DANCER)

CLIENTS OF PUFFER (DANCERS)

SUCCUBAE (DANCERS)

SATYR (DANCER)

WAITER

MAIDS (NON-SPEAKING)

HORACE

* BAZZARD

DICK DATCHERY

CITIZENS OF CLOISTERHAM

MR. CLIVE PAGET

MISS ALICE NUTTING

MISS DEIRDRE PEREGRINE

MISS ISABEL YEARSLEY

MISS FLORENCE GILL

MISS JANET CONOVER

MR. VICTOR BRINSTEAD

MR. CEDRIC MONRIEFFE

MISS ANGELA PRYSORIK

MR. JAMES HITCHENS

MR. NICK CRICKER

MASTER NICK CRICKER

MISS FLORENCE GILL

MR. HARLEY STAYLE

MR. MONTAGUE PRUITT

MR. ALAN ELIOT

MR. CHRISTOPHER LYON

MISS EWENDOLEN PYNH

MISS SARAH COOK

MISS FLORENCE GILL

MISS ISABEL YEARSLEY

MASTER NICK CRICKER

MR. PHILLIP BAX

MISS VIOLET BALFOUR

MISS EWENDOLEN PYNH

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 EWENDOLEN PYNH,

MR. HARLEY STAYLE, MR. JAMES THROTTLE

AND MISS ISABEL YEARSLEY.

* (PRINCIPAL VOCAL PARTS)

THE MYSTERY OF EDWIN DROOD
IS FOREVER DEDICATED TO THE LOVELY MEMORY OF
WENDY ISOBEL HOLMES
(1976 - 1986)

1

"THERE YOU ARE"

CHAIRMAN & COMPANY

ALLEGRO

VAMP

Musical notation for measures 1-4. Includes staff with treble clef and notes, and piano accompaniment with bass clef. Annotations include "TURN ORCU.", "RHY. KBD'S.", and "LAST TIME ONLY. 80 BPM".

Musical notation for measures 5-12. Includes staff with treble clef and notes, and piano accompaniment with bass clef. Annotations include "BR.", "(RHY. CONT., SYNTH. TACET)", "+BSN, TUBA", "w.w.", and "(CHAIRMAN)".

Musical notation for measures 13-16. Includes staff with treble clef and notes, and piano accompaniment with bass clef. Annotations include "VLA'S.", "(OPTIONAL SAFETY VAMP)", "WHAT'S A", "RHY.", "IMP", and "ETC.". The word "CHAIRMAN" is written above the staff in a box.

13 14 15

KING WITH-OUT HIS CROWN? TAKE A - WAY HIS THRONE AND BLOWN, HE COULD BE THE RAB-BIE OR THE RUS-SIAN

E.H.

VOICED SYNTH.

RHY.

16 17 18

CZAR. JUDGE EACH CREA-TURE OF OUR RACE BY EACH FEA-TURE IN HIS FACE. LOOK AT

W.W.

(+ DIV. STR. SUST.)

19 20 21

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

FL. HNS.

RHY.

VOICED SYNTH.

BS.

22 23 24

TOWN YOU'VE COME FROM; WE BUT CHEER YOU'VE MADE IT HERE AT ALL!

25 26 27 SYNTH.

(CHAIRMAN)
HERE WITH-IN THIS GAR-ISH PAR-ISH CALLED THE MUS-IC HALL...

HN'S. +8VA W.W., STR., SYNTH. +FL.

28 29 30 6

(CHAIRMAN FROM STAGE. COMPANY FROM THEATRE AISLES)
(WOMEN) THERE YOU ARE!
(MEN) THERE YOU ARE!
(CHAIRMAN) THERE YOU ARE! — AND HOW VER-Y GLAD WE ARE THAT

+BELLS +MUTE BR. VOICED SYNTH. MUTE BR. RHY.

31 32 33

THERE YOU ARE! — WHERE YOU ARE, — AND
THERE YOU ARE! — IT IS-N'T WHO YOU ARE BUT WHERE YOU ARE, — AND

(SYNTH.)

* MEN DIVISI CHAIRMAN
WITH LOWER VOICES.

34 35 36 37

THERE YOU ARE — AND GRATE-FUL ARE WE — TO SEE FAIR YOU ARE!

THERE YOU ARE — AND GRATE-FUL ARE WE — TO SEE HOW FINE AND FAIR YOU ARE!

+STR.

RHY. +TR. RHY.

HN'S, TRN. PIZZ. STR.

38 39 40 41

THERE YOU ARE!

CHAIRMAN: "ANGELA!"

THERE YOU ARE!

W.W., X.YLO. W.W., SYNTH. VINS.

HN'S, TRNS. CELLO + VOICED SYNTH.

42 43 44 44-A (POLYSOCK)

ANGELA, MY DEAR, ARE YOU OUT THERE?"

POLYSOCK: "I'M UP HERE IN THE ROYAL BOX, BILL!"

CHAIRMAN: "AH, THERE YOU ARE! AND WHO'S THAT WITH YOU THEN?" I AM

VINS. 8VA

45
STAND-ING WITH A GENT WHO SEEMS SING-U-LAR-LY BENT ON AT-TACH-ING BOTH HIS HANDS TO BOTH MY

46 47

48 CHAIRMAN: "ALICE!" (NUTTING) KNEES! I'M CON-SID-ER-ING THE LAP OF A MOST EN-GAG-ING CHAP AND I'LL

49 50

51 CHAIRMAN: "CLIVE!" (PAGET) LET HIM DO EX-ACT-LY AS I PLEASE! I'VE A LA-DY DOWN IN FRONT WHO'S HAND-ED

52 53

54 55 56 CHAIRMAN: "VICTOR!" (GRINSTEAD) ME HER LATCH KEY- SURE-LY SHE MUST KNOW THAT SPELLS HER DOOM! AND THESE

VOICED SYNTH.
RHY.
BS.
RHY.
PIEZ. STRS., SYNTH.
UNIS. STR.
RHY.
W.W.
+ CELLO
+ VOICED SYNTH. SUST.
+ TRSN.

CHAIRMAN: "DEIRDRE!"

57 (GRINSTEAD)

58

PEREGRINE 58-A

LOVE-ly PED-ple WILL BRA-vo ME, MORE OR LESS! AND THIS MAN HAS GRAND DE-SIGNS TO SHOW ME

VOICED SYNTH. w.w.

ASN, w.w.

RHY.

58-B

59

60

IN MY DRESS-ING ROOM...

(WOMEN)

OO

AH

w.w., HNS & VLNS

VOICED SYNTH.

+ ASN, XYLO, CELLO

DRUM FILL

RHY.

61

(WOMEN)

62

63

THERE YOU ARE! -

HOW DIS-TIN-GUE AND DEB-O - NAIR YOU ARE... -

(CHAIRMAN & MEN)

THERE YOU ARE! -

HOW DIS-TIN-GUE AND DEB-O - NAIR YOU ARE... -

VOICED SYNTH.

BR, RHY.

w.w., VLNS.

TUSA, CELLO, BS.

+ ASN.

ETC.

64 JUST SLIGHTLY WEST OF LEI-CESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

65

66

JUST SLIGHTLY WEST OF LEI-CESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

BR.

VOICED SYNTH.

67 THANK-FUL WE ALL — SHOULD BE FULL WELL A - WADE WE ARE. —

68

69

THANK-FUL WE ALL — SHOULD BE FULL WELL A - WADE WE ARE. —

(MEN DIVISI, CHAIRMAN WITH LOWER VOICES)

+SVA W.W. +TPTS. subito mp W.W. X4LD. TPT.

HNS. TR. RHY.

70 SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

71

72

SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

+TRM.

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

73 74 75

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! —

(SYNTH. SUST.) RHY. W.W., XYL., TPT.

76 77 78

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

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

BS.

79 80 81

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, —

W.W., HN., VLNS., CELLO

BS.

82 83 84

AND NOT A JOT WE CARE HOW YOU GOT IN:—

AND NOT A JOT WE CARE HOW YOU GOT IN:—

85 86 87

(CHAIRMAN) WE BUT CARE THAT THERE YOU ARE!
LOW MEN

(HIGH MEN) WE BUT CARE THAT THERE YOU ARE!
MEN

W.W. PUA TPTS.
STR.

88 89 90

ARE!—

DAMNED IF THERE YOU ARE!
DAMNED IF THERE YOU ARE!

DAMNED IF THERE YOU ARE!

TPTS., HNS. > "BELL TONES"
VULN.

PNO.
TRN., TUBA.
CELLO

+ BSN., CELLO, (SYNTH. RHY.)

W.W. VLN.
CVM. TPTS., HNS.

88 89 90

ARE!—

DAMNED IF THERE YOU ARE!
DAMNED IF THERE YOU ARE!

DAMNED IF THERE YOU ARE!

W.W. STR.

CVM.

BSN., TRN., TUBA.

TPTS.

HNS.

TPTS.

HNS.

+ TRN., TUBA.

1A

UNDERSCORE: ENGLAND REIGNS

ORCHESTRA

CUE: CHAIRMAN: "UNCOMPLETED PUZZLE: THE MYSTERY OF EDWIN DROOD."

MODERATO

(DIALOGUE CONTINUES)

Handwritten musical score for 'UnderSCORE: ENGLAND REIGNS'. The score is divided into three systems of music.

- System 1 (Measures 1-4):** Features a piano part with a melodic line in the right hand and a bass line in the left hand. Annotations include 'w.w. + 3rd A' above the staff and 'STR'S., KBO'S., DR'S.' below the staff.
- System 2 (Measures 9-12):** Continues the piano part. Annotations include 'BELLS' above measure 9, 'FL.' above measure 10, 'E.H.N., BSN.' below measure 10, 'PNO.' below measure 11, and '(W.W. TACET)' above measure 12. A '+ SYNTH. BUST.' annotation is also present.
- System 3 (Measures 13-16):** Features a piano part with a melodic line in the right hand and a bass line in the left hand. Annotations include 'VIN.' above measure 13, 'HN., CELLO "BROADLY"' below measure 13, and 'rit.' below measure 15.

Measures 1, 2, 3, 4, 9, 10, 11, 12, 13, 14, 15, 16 are clearly marked at the beginning of their respective lines.

At the bottom of the page, there is a cue: "CUE TO STOP: CHAIRMAN: 'WITH YOUR SPECIFICATIONS.'" located between measures 15 and 16.

1B

CLOISTERHAM FANFARE

ORCHESTRA

CUE: CHAIRMAN: "MUSICAL RENDITION OF, (GAVEL ONCE) "THE MYSTERY" (GAVEL TWICE)
OF EDWIN DROOD!!" (FINAL GAVEL RAP)

ANDANTE MAESTOSO

CHAIRMAN: "CLOISTERHAM! THE ANCIENT, MOULDERING

FL. VLA. SYNTH.
cym.
LOW TUTTI
+TIMP.
mf imp

RUBATO
CATHEDRAL... (DIALOGUE CONTINUES)
GONG
[SCENE CHANGE]
SYNTH. TRBA
CL. HN. STR. "WARMLY"
poco rit. a tempo poco rit.
+PNO.

GONG
CHAIRMAN: "... CHOIRMASTER OF CLOISTERHAM CATHEDRAL."
E.H.H. STRS. SYNTH.
CUE TO FADE OUT: CHAIRMAN: "ANGELS THEMSELVES MIGHT ENVY."
a tempo rit. a tempo

10

FANFARE: CLIVE PAGET

ORCHESTRA

CUE: CHAIRMAN: "YOUR VERY OWN MR. CLIVE PAGET!" (GAVEL BANG)

Musical score for Fanfare: Clive Paget. The score is in 4/4 time and consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a whole note chord in the treble clef, followed by a series of eighth notes in the bass clef. A dynamic marking of *ff* is present. The word "TUTTI ORCH." is written above the middle staff.

11

FANFARE: ALICE NUTTING

ORCHESTRA

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

BRISKLY

Musical score for Fanfare: Alice Nutting. The score is in 4/4 time and consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a whole note chord in the treble clef, followed by a series of eighth notes in the bass clef. A dynamic marking of *pp* is present. The word "BRISKLY" is written above the top staff. The word "(STR'S. APPLAUD)" is written above the middle staff. The word "CHIMES VOICED KIDS." is written below the middle staff. The word "S. DR. ROLL" is written below the bottom staff. The word "TRN, TUBA, BS." is written below the bottom staff. The word "W.W." is written above the middle staff. The word "BR. HNS." is written above the middle staff. The word "+ 2nd W.W." is written above the middle staff. The word "3" is written above the middle staff. The word "3" is written above the bottom staff.

(2)

"TWO KINSMEN"

DROOD & JASPER

QUE: DROOD: "AND TRUST YOU! BOTH HANDS, JACK!"

BRISK ALLEGRO

Musical score for "Two Kinsmen" by DROOD & JASPER. The score is in 4/4 time with a key signature of two sharps (F# and C#). It is marked "BRISK ALLEGRO".

Vocal Lines:

- DROOD (1-3):** MY DEAR-EST UN-CLE JACK! MY
- JASPER (4-6):** DEAR-EST NEPH-EW NED! A LIFE WITH-OUT YOUR FRIEND-SHIP WOULD BE LIFE AS GOOD AS DEAD! — THE
- BOTH (7-9):** WINDS OF HELL MAY BLOW, BUT AS YOU WELL MAY KNOW, I'LL HEED YOUR CALL, NO NEED TOO SMALL, AND

Piano Accompaniment:

- Measures 1-3:** w.w. STRS., KBD'S. "VIGOROUSLY" *mf*
- Measure 4:** DR. []
- Measures 5-6:** + TRBN'S. BSN, CELLO, BS.
- Measures 7-9:** KBD'S. + STR. w.w., Vcl. BSN, PNO, CELLO

The score includes various performance markings such as *mf*, *mp*, and dynamic accents. It also features rehearsal marks 1 through 9 and character labels (DROOD, JASPER, BOTH) above the vocal lines.

(J.) FACE THE FIRES BE-LOW! FOR YOU! FOR YOU!

(BOTH:) TWO KINS-MEN, MORE THAN BROTHERS! WE KNOW NO NEXT OF KIN AND YET WE KNOW NO OTHERS

CLOSER 'NEATH THE SKIN. THE BLOOD THAT FLOWS BETWEEN US, THE BONDS THAT TIE US TWIN;

TWO KINS-MEN, WHEN ALL OTHERS FLEE THEN WE REMAIN!

22 (JASPER) 23 (DROOD) 24

MY DEAR-EST NEPHEW NED! MY DEAR-EST UN-CLE JACK! IF

mp
KBD'S, RHY.

25 26 27

MEN SAY WORDS A-GAINST YOU, I WOULD MAKE THEM TAKE THEM BACK! A LOY-AL LAD AM I WHO'D

+STR'S.
W.W., VLN.
"GENTLY"
KBD'S.
CELLO
BS.

28 29 30

BE BUT GLAD TO DIE, IF BY MY DEATH ONE EXT-RA BREATH OF LIFE FOR YOU I'D BUY. 'TIS

TRANS.
KBD'S. SUST.
+8VA BSN, HN'S, CELLO
BS.

(J.) 31 'TIS TRUE! 32 FOR YOU! 33

(D.) TRUE! FOR YOU!

(BOTH:) TWO KINS-MEN, MORE THAN BROTH-ERS!

KBD.
BSN, HN'S, CELLO
BR.
BR, KBD'S, STR.
subito
mp
+TIMP.

cym.

34 WE KNOW NO NEXT OF KIN 35 AND YET WE KNOW NO OTHERS 36 CLOSER 'NEATH THE SKIN.

MAESTRO

37 THE BLOOD THAT FLOWS BETWEEN US, 38 THE BONDS THAT TIE US TWIN; 39 TWO KINS-MEN, WHEN ALL OTHERS

40 FLEE THEN WE RE - MAIN! 41 42

43 'TIS TRUE! 44 FOR YOU! 46 TRUE KINS-MEN ARE WE TWO!

Handwritten annotations and markings include: *vnls.*, *(+CELLO)*, *(+VIOLAS)*, *mal.*, *vnls. tu.w.*, *TRN.*, *(+IMP.)*, *TRN.*, *TEMP I°*, *w.w., vns.*, *mit.*, *DR.*, *f*, *TRN. I*, *TRN. II*, *CELLO*, *KBD.S.*, *+ w.w., TRN. II CELLO*, *TRN.S.*, *7/15*, *mp*, *mf*, *ff*, *5*, *+3rd*, *DRS.*

2A

THE NUN'S HOUSE: UNDERSCORE

ORCHESTRA

CUE: CHAIRMAN: "BUT TO CONTINUE OUR STORY:"

Moderato

(DIALOGUE CONTINUES)

1
2
3

SYNTH. & CELLO p

BSN. SOLO ESPRESSIVO

[SCENE CHANGES]

4
5
6 VAMP

CUE TO STOP: CHAIRMAN: "HAS EVEN YET TO BE PLUCKED," (LAST TIME ONLY)

HN. I SOLO

1ST & 3RD TIME ONLY

SEQUE

2B

FANFARE:
DEIRDRE PEREGRINE

ORCHESTRA

CUE: CHAIRMAN: "THE UNSPEAKABLY
LOVELY DEIRDRE PEREGRINE!"

7 NOT SLOW TPT. I, VLN. W.W. PNO, BELLS BR., HN., STRS. sfz

8 poco rit. + BELLS PNO. ROLLING cc.

3

"MOONFALL"

ROSA

CUE: JASPER: "FROM THE BEGINNING, PLEASE."

ANDANTE, MOLTO ESPRESSIVO

Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked "PNO. SOLO" and "mf". The tempo is "ANDANTE, MOLTO ESPRESSIVO".

ROSA
BE-TWEEN THE VE-RY DEAD OF

rit. *a tempo*

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes the instruction "+ VOICED SYNTH. SUST.".

NIGHT AND DAY, UP-ON A STEEL-Y SHEET OF LIGHT, I'LL LAY, AND IN THE

+ VOICED SYNTH. SUST.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes the instruction "+ W.W. CELLO".

MOON-FALL, I'LL GIVE MY-SELF TO YOU. I'LL BATHE IN MOON-FALL AND DRESS MY-

+ W.W. CELLO

(TEMPO-LESS AD LIB.)

8
9 10

SELF IN DEW. BE-FORE THE CLOAK OF NIGHT RE-VEALS THE MORN,

PNO.
VOICED SYNTH. HN., TRN., STR. mf

BS. + SYNTH.

11 12 13

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

VLN. $\frac{0}{11}$
BELL, SYNTH. STR. ARS.
CPNO.
+KBDJ.
HN. TRN. II
W.W., CELLO

14 15 16

FROZ-EN STILL. — YET WARM A-GAINST ME, — YOUR SKIN WILL WARM THE CHILL OF

VLN.
BR. mf

TIMP.

17 18 19

MOON-FALL. — I FEEL ITS FIN- GERS. LIN- GERS — THE VEIL OF

PNO.
TUTTI f
BR. subito p

20 NIGHT - SHADE, LIGHT MADE FROM STARS THAT ALL-TOO - SOON FALL,

21 BELLS

22 #0

23 MOON - FALL THAT POURS FROM YOU. BE-TWIXT OUR HEARTS, LET NOTHING

24

25 A TEMPO

26 IN - TER - VENE. BE - TWEEN OUR EYES, THE ON - LY SIGHT I'VE SEEN

27

28

29 IS LUS - TROUS MOON - FALL AS IT BLINDS MY VIEW, SO THAT SOON I ON - LY SEE BUT

30

31

W.W., HNS., VLN. (+ cym. roll) f TSN + SWTH. poco rit.

PNO. BR., STR. emp BELL TREE W.W., BELLS, STR. nit. PNO. VOICED SYNTH. emp PNO. + CELLO, BS.

W.W., BR. VLN. (HN. SUST.) PNO. f rit. (+ cym. rmp.) PNO. P subito

VLN. PNO. (+ BR., STR.) atempo THN. KBOCS. FL., VLN., SYNTH. PNO. HN., E-HN. LOW TUTT p (+ cym. roll) SS. ritard

32 33 34

YOU.

PNO., SYNTH. + W.W., BELLS, VLN. KBD'S. C.M.

(f) *allegro*

HN., TBN'S. (TRM. STR.)

SYNTH., BS. PNO., CELLO LOW TUTTI + PIZZ. BELLO, BS., TIMP.

3A

REPRISE: MOONFALL

ROSA

QUE: JASPEZ: "ONCE AGAIN, IF YOU PLEASE."

ALLEGRO APPASSIONATA

(ROSA) (QUAVERING WITH FEAR) BE-TWEEN THE VE-RY DEAD OF

PIANO SOLO

4 NIGHT AND DAY... 5 UP-ON A STEEL-Y SHEET (OF 6 LIGHT, I'LL...)

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

3B

STING & FANFARE: JANET CONOVER

ORCHESTRA

CUE: CRISPARKLE: "SIMILAR CIRCUMSTANCES, WOULDN'T YOU, MISS LANDLESS?"

CUE: HELENA: "NOT UNDER ANY CIRCUMSTANCES."

CUE: CHAIRMAN: "UNPREDICTABLE MISS JANET CONOVER!"

ALLEGRO

SYNTH.

GONG

BR., "DETACHÉ" VLS.

SYNTH. CELLO, BS.

3C

STING & FANFARE: VICTOR GRINSTEAD

ORCHESTRA

CUE: NEVILLE: "MIGHT HAVE KILLED HIM."

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

Presto

VIVACE

2 FL'S., VLN.

BR., HN., STR., X YLO.

MUTE BR., HN., SYNTH.

sfz p

CELLO, BS.

B.D., SLAP SNCK

PIZZ. BS. (+S.D. ROLL)

R.S.

3D

REVENGEFUL

PRESTO

W.W. 8 VP
MUTE BR., TRP.
STR. TREM.

ORCHESTRA

CUE: NEVILLE: "MADE ME SECRET AND REVENGEFUL."

3E

MEET AGAIN

MODERATO

PICC.

ORCHESTRA

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

E.H. BSN.
MUTE TRP.
CELLO, BS.

SEGUE

3F

UNDERSCORE: MOONFALL

ORCHESTRA

CUE: CRISPARKLE: "STEADY, LAD. STEADY."

ANDANTE ESPRESSIVO

(DIALOGUE CONTINUES)

17 18 19

w.w.
pp

HN'S, STR'S, KBD'S.

Musical notation for measures 20-22. Measure 20 starts with a treble clef and a key signature of one sharp (F#). The piano part features a complex texture with multiple voices and dynamic markings.

Musical notation for measures 23-25. Measure 25 includes a double bar line and a section marked "E.H." with dynamics "mf BR. HNS. STRS." and "KAD3." below it.

Musical notation for measures 26-28. Measure 26 includes a treble clef and a key signature of one sharp. Measure 27 includes a treble clef and a key signature of one sharp. Measure 28 includes a treble clef and a key signature of one sharp. Annotations include "+CL.", "+FL., PNO.", and "BSW.".

Musical notation for measures 29-33. Measure 29 includes a treble clef and a key signature of one sharp. Measure 30 includes a treble clef and a key signature of one sharp. Measure 33 includes a treble clef and a key signature of one sharp. Annotations include "LUE TO FADE OUT: CHAIRMAN: 'BEFORE WE'RE FINISHED, DON'T YOU THINK?'" and "TUTTI ORCH. mp".

+BELL TREE

MARCATO

(SCENE CHANGES & DIALOGUE CONTINUES)

36 OPIUM DEN
INCIDENTAL

ORCHESTRA

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

W.W., X.Y.L.D., SYNTH.

+CYM.

LOW BR.
PNO.

w.w.

SOLO MUTE TRP.

CELD, BS.
GONG

mf

CUE TO STOP: CHAIRMAN:

"HEARS MORE THAN SHE TELLS..."

BSN, BR.,
SYNTH.,
GONG.

4

"THE WAGES OF SIN"

PUFFER

CUE: CHAIRMAN: "AND BELOVED: MISS ANGELA PRYSOCK!"

MODERATO

(PUFFER NARRATIVE, MODERATO CON MOTTO

TUTTI
ORCH.
+ BELLS

"CRIME DON'T PAY!" THAT'S WOT I TELLS 'EM. IF IT

KOPS. + BVA

poco rit.

3 4 5 6 7

DID, WOULD I BE HERE? MIX-IN' PIPES, WOT THEN I SELLS 'EM FOR A PINT OF ROT-TEN

8 9 10 11 12

BEEZ. THROATS YOU CUT TO POK-ET THRU-PENCE, OR YOU SLUT TO COP SOME SLEEP. BASH A

+DIV. STR. SUPT.

13 14 15 16

FACE FOR BLEED-IN' TUP-PENCE... PURE DIS-GRACE TO WORK SO CHEAP. SO I

17 18 19 20

SAY, DON'T BE A SIN-NETZ FOR THE PRICE OF LON-DON GIN! YOU CAN'T

KBD'S.

CELLO "GENTLY"

+PIZZ. BS.

21 22 23 24

PAY FOR ONE SQUARE DIN-NETZ WITH THE WA-GES OF SIN. SELL MY

25 26 27 28 29 RUBATO w.w.

SOUL? 'EOR LOVE, COME OFF IT! WHO WOULD BUY THIS SACK OF SKIN? ON THE WHOLE THERE AIN'T MUCH

KBD. VNO. W.W. VLN. BEUS. SYNTH. AR. HNS. STR. PNO.

30 31 32 33 34

PRO-FIT IN THE WA-GES OF SIN, IN THE WA-GES OF SIN, IN THE

unf. unp. atempo rit. TOTTI +8VA

35 36 36-A

WA-GES OF SIN! (PUFFER OUT OF CHARACTER FOR DIALOGUE W/AUDIENCE)

SOLO PNO. (+ LONG FLAMBOYANT HORN CADENZA. END WHEN PRYSOCK SPEAKS.)

CUE: PRYSOCK: "OVER WITH IN AN INSTANT!"

CUE: PRYSOCK: "HAD ANY SINCE!" (INTO PUFFER CHARACTER: SING)

I'VE SEEN

TEMPO I°

37 GIRLS FROM GUT-TERZ FAM-LIES TRAP RICH MEN WIN FLUT-TRY WAYS, AND THEY COO, "COO, PASS THE

38

39

40

41

42 JAM, PLEASE" ON-ER NUP-TIAL BREAK-FAST TRAYS. ON-ER THERE, IN BED E-LEV-EN SLEEPS A

43

44

45

46

47 BLEED-IN' HY-PO-CRITE. SPENDS HIS DAYS EYES CAST TO 'EA-VEN; SPENDS HIS NIGHTS A-MONGST THIS

48

49

50

51

52 SHIT - "OH YES, SHIT."

53 S'WHY I SAY, DON'T TAKE HALF-MEAS-URES. DO THINGS RIGHT AND DIG RIGHT IN! IN THIS

54

55

56

Handwritten musical score for piano and voice. The score is divided into four systems, each with five measures. The lyrics are written below the vocal line. The piano accompaniment includes various instruments and dynamics. The score includes performance instructions such as 'imp', '+VST. CELLO', '+W.W. 8VA', '+TUMT +8VA', '+CUM. ROLL', '+TIMP.', '+BS.', '+CELLO', '+PNO.', '+SOLO VCL. ESPR.', '+SYNTH.', '+MUSIC HALL ORGAN GRINDER', '+AS. PNO.', and '+TBN. imp'. The tempo is marked 'TEMPO I°'. The page number is 32, and it is part of a set of four pages (-4- SIN). The publisher is KEUFFEL & ESSER COMPANY, and the music library is TAMS-WITMARK MUSIC LIBRARY, INC.

57 58 59 60

WORLD, THERE'S GREAT-ER TREAS-URES THAN THE WA - GES OF SIN. I GET

VCL.

61 62 63 64

THREATS, BUT SEL-DOM OF-FERS, (IF I DID, I'D PACK IT IN). YOU CAN'T

PNO.

+ 8VA W.W. (P)
VCL. REELS
SYNTH.
(+SOFT. SYNTH.)

ASN.,
CELLO, BS.

65 66 67 68

FILL THAT MAN-Y COF-FERS WITH THE WA - GES OF SIN- WITH THE

70M + 8VA

rit. AR. HNS. mf mp

W.W. CELLO

PUFFER: "GIVE YOUR OLD LOVE...
... LAST LINE THEN:" (PUFFER & AUDIENCE)

69 70 71 72 73

WA - GES OF SIN. WITH THE WA - GES OF SIN!!

f evm. rit.

TRN. DR. CELLO, BS.

5

BALLET: JASPER'S VISION

ORCHESTRA

CUE: PUFFER: "GOD LOVE YOU, I'M SURE!" (SHE SITS)

SLOWLY

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

Handwritten musical score for orchestra and piano. The score is written in 4/4 time and consists of several systems of staves. The music is marked "SLOWLY" and includes various performance instructions and dynamics.

System 1 (Measures 1-3): Features a melodic line with notes marked "w.w., xylo., SYNTH." and a piano accompaniment with notes marked "w.w.". Dynamics include *mf* and *ff*. Performance instructions include "+CYM.", "SNO MUTE TPT.", and "VCL. (LEGATO AD LIB. FAST AS POSSIBLE)".

System 2 (Measures 4-6): Features a melodic line with notes marked "w.w. SOLO" and a piano accompaniment with notes marked "BONG". Dynamics include *mp* and *mf*. Performance instructions include "MISTERIOSO", "BOWED CYM.", "DISTANT SOLO TPT. I 3", and "(DIV. HARM. CELLO SUST. + B. DR. ROLL)".

System 3 (Measures 7-10): Features a melodic line with notes marked "PICC. 8th (SHORT, FAST NOT RHYTHMIC)" and a piano accompaniment with notes marked "CL. TUB." and "(+PNO.)". Dynamics include *mf* and *ff*. Performance instructions include "3" and "3".

System 4 (Measures 11-13): Features a melodic line with notes marked "8th BS. SOLO 'DETACHE'" and a piano accompaniment with notes marked "3". Dynamics include *mf* and *ff*. Performance instructions include "3" and "3".

PUFFER: "GOD SPARE HIM,
THERE'S NO DUE THERE."

Handwritten musical score for Piano/Conductor. The score is written on multiple staves, including vocal lines and piano accompaniment. It includes various performance instructions and dynamic markings.

Measure 11: *BSW. tub*

Measure 12: *HN. tub*

Measure 13: *FASTER*

Measure 14: *8/2*, *PP STR.*

Measure 15: *JASPER: "THERE HE IS!"*

Measure 16: *PULSANDO*, *NO PNO.*

Measure 17: *HN. GONG*, *JASPER: "AND THERE I AM!"*, *LOW DR.*, *vn. "passionata"*

Measure 17-A: *HN. GONG*, *BR. FLUTER (SP. ROLL)*, *SYNTH. BS. TUBA (TM. ROLL)*, *CAS.*

Measure 17-B: *(+ CELLO)*, *+ EVA TRP.*, *crise. poco a poco*

Measure 17-C: *17-Eb*, *17-F*, *17-G*, *17-H*, *vn. HARM. SUST. 15 MA*

Measure 17-D: *+BSN.*, *+TAMP.*, *+GONG*, *TUBA*, *subito*, *PNO.*

17-I 17-J 17-K

pp

CELLO, BS., WIND CHIME

PIZZ. CELLO + BS.

8VA HNS.

MORE TRN.

18 LENTO MISTERIOSO 19

mp

PICC., BSN., 154

ISMA + F. CUM. PNO.

CELLO, BS., KBD. B. CL., GONG.

TAMB., MUTE TRP'S, PIZZ. VLNS.

+B. CL.

20 21

HNS., MUTE TRN.

CELLO, KBD. AS.

+B. CL. +TRPA

TAMB., VLIN., S. DR.

22 23

mf

OR.

KBD. +VLN.

ASN., KBD.

PIZZ. CELLO, BS.

BR. MUTE

CHIMES

SYNTH.

(+STR'S. HARM. GLISS. AD LIB.)

(STR'S. HARM. GUSSE. AD LIB.)

Musical score system 1 (measures 24-25).
 Instruments: PNO., VLIN., W.W., ARCO CELLO PNO, SYNTH., CHIMES.
 Measure 24: PNO., VLIN. (measures 24-25); W.W. (measures 24-25); ARCO CELLO PNO (measures 24-25); SYNTH. (measures 24-25); CHIMES (measures 24-25).
 Measure 25: PNO., VLIN. (measures 25-26); W.W. (measures 25-26); ARCO CELLO PNO (measures 25-26); SYNTH. (measures 25-26); CHIMES (measures 25-26).

Musical score system 2 (measures 26-27).
 Instruments: W.W. TRUL., VLIN'S. DIV. TRON., TUBA, CELLO, BS.
 Measure 26: W.W. TRUL., VLIN'S. DIV. TRON. (measures 26-27); TUBA, CELLO, BS. (measures 26-27).
 Measure 27: W.W. TRUL., VLIN'S. DIV. TRON. (measures 27-28); TUBA, CELLO, BS. (measures 27-28).

Musical score system 3 (measures 28-29).
 Instruments: VLIN'S. #4, HN. SOLO, PNO., LOW STR., DR'S., TUBA, BS., + FLUG. I.
 Measure 28: VLIN'S. #4 (measures 28-29); HN. SOLO (measures 28-29); PNO., LOW STR., DR'S. (measures 28-29); TUBA (measures 28-29); BS. (measures 28-29); + FLUG. I. (measures 28-29).
 Measure 29: VLIN'S. #4 (measures 29-30); HN. SOLO (measures 29-30); PNO., LOW STR., DR'S. (measures 29-30); TUBA (measures 29-30); BS. (measures 29-30); + FLUG. I. (measures 29-30).

Musical score system 4 (measures 30-31).
 Instruments: + VOICED SYNTH., FLUG., HN.
 Measure 30: + VOICED SYNTH. (measures 30-31); FLUG. (measures 30-31); HN. (measures 30-31).
 Measure 31: + VOICED SYNTH. (measures 31-32); FLUG. (measures 31-32); HN. (measures 31-32).

32 VLNS. 33

f *b* *b*

W.W. SYNTH.
HSV

(+BSN. SUSR.)

34 VLNS. 35

8VA VLNS. *f* *z*

(+CYM.)

TRP'S.

(+BR. SUSR.)

CRSC. *mf*

TUMI
+8VA

RHK.

TUBA, BS.

BSN., TUBA,
CELO, BS.

36 37

W.W., SYNTH.

W.W.

mp

BR. PNO.

B.C., CELO

ROTO TOMS

38 VLNS. 39

W.W.

W.W.

mp

BR. PNO.

8VA B.C.

(DR. FILL)

(loco) B.C.

ROTO TOMS

PNO/COND.

W.W. (40-41)

(STRS. 4 STRING ARPEGG CONTRARY MOTION THRU BAR 45)

40 41 42

HN. 8VA

BR.

B.C. CELLO

BSN., TBNs, BS.

B.D. w/KICK

8VA W.W., HN'S, TBN. [EMPHATICALLY]

W.W.

BS, TUSA

43 44 45

+TPTS.

HN, TBN.

LOW W.W., HN'S, TBN.

46 47 48

VLN.

DIV. VLN. + 8VA

12

12

SYNTH.

BSN., HN. (Loco)

ff

nall.

49 50 51

VLN.

SO DIV. + 8VA ESPR.

HN'S, TBN., SYNTH. SUBID mf

TRM + 8VA + XYLO.

mf

(+PNO. ARPEGG) CELLO

(DR. ROLL)

BSN., TUSA, BS.

ff

(DR. ROLL)

40.

(JASPEZ)

"RO. SA AUD!"

-7- BALLET

CUE: (AFTER APPLAUSE)

PNO/COND
CUE TO SDP: PUFFER
"DID YOU SAY,
ROSA AUD?"

(5A)

HIGH STREET FANFARE

ORCHESTRA

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

ALLEGRETTO

(SCENE CHANGE.)

(CRISPARKLE & TOWNSPEDIALE ENTER)

5B

HIGH STREET FANFARE - AGAIN

ORCHESTRA

CUE: CHAIRMAN: "MORE YOUR LUCK THAN MINE."

ALLEGRETTO

(HELENA & NEVILLE ENTER AND CHAIRMAN EXITS.)

15 16 17 18

Musical score for 'High Street Fanfare - Again'. It features a piano part with a 'Tutti Orch.' marking and a 'cym.' (cymbal) part. The piano part includes dynamics like 'f' and 'NO RITARD'. The score is marked with measures 15 through 18. There are also markings for '+3 VA' and '(h)' above the piano staff.

6

"A BRITISH SUBJECT"

HELENA, NEVILLE, DROOD, ROSA, CRISPARKLE & ENSEMBLE

CUE FOR VAMP: NEVILLE: "RESTRAINED CLIMATE, MASTER EDWIN... MISS BUD.

CUE FOR VOICE: DROOD: "LEFT THEM BOTH BEHIND YOU."

SINUOUS TANGO

(TOWNSPEOPLE DRIFT IN DURING SONG, CURIOUS ABOUT THE HOSTILITIES THAT ARE BUILDING UP.)

VAMP-VOICE LAST TIME (NEVILLE) (CONFIDING TO AUDIENCE)

2 3 4

MY REP-U-TATION PRE-CEDES ME HERE, (A SIT-U-A-TION I NEEDS MUST FEAR.)

PRZ. STR. ETC. LEAD PIPE ETC. W.W.

Musical score for 'A British Subject'. It features a vocal line for Neville and a piano accompaniment. The tempo is 'SINUOUS TANGO'. The score includes lyrics: 'MY REP-U-TATION PRE-CEDES ME HERE, (A SIT-U-A-TION I NEEDS MUST FEAR.)'. There are markings for 'PRZ. STR.', 'ETC.', 'LEAD PIPE', and 'W.W.'. The score is marked with measures 2 through 4.

W.W. PNO,
AS. DR'S.

(NEVILLE)

5
 (HELENA)
 WHAT HOPE HAVE I OF BLEND - ING IN WITH THIS MY SHADE OF SKIN?

6
 7
 8
 OR., HN'S., TBN.
 C.W.W.
 + HN'S., TBN.

9 (NEV.)

10
 11
 12
 I THOUGHT I'D CLEANS'D MY SLATE AT LAST BUT THEY AN - TIC - I - PATE MY PAST.

(+ VOICED SYNTH. SUST.)
 FL., TPT.
 ANCO STR'S., DR'S., PNO.

13 (HEL.)

14
 15 (NEV.)
 16
 WHAT SHALL I SHOW THEM - THE FULL EF - FECT? WHAT DO I OWE THEM - WHAT THEY EX - PECT?

W.W.
 STR'S., KBD'S.
 KBD'S.
 BSN., TBN., XYLO.
 VIBRA SLAP

17 (NEV.)

18
 19 (BOTH)
 20
 (HEL.)
 A BRITISH SUB - JECT ON DIS - PLAY, IN FROM CEY - LON TO - DAY.

FL., HN., VN.
 E.H.
 FL'S., VN.
 E.H., BSN. "HINDU"
 RHY. STR'S., PNO. (SYNTH. SUST.)
 BSN. SOLO

NEV.
 (HEL.)
 21 22 23 24
 OUR EM-I-GRATION TO THIS LO-CA-TION HAS BROUGHT OUR STA-TION DOWN A MILE!

FL'S, VLN.
 (+SUS. SYNCH.)
 MUTE BR. X4LO.
 HNS.

25 26 27 28
 THIS DIS-TANT NA-TION DI-VIDES CRE-A-TION IN RANK AND FILE, AND ENG-LISH ARE THEY AND

C.E.H.
 DR.
 PNO. DR'S. +BSN.
 VIBRA SLAP.

29 30 (ROSA-DROOD-CRISPARKLE) 31
 BRIT-ISH AM I! BRIT-ISH ARE THEY AND ENG-LISH AM I!

W.W. VLN. 84 TPT.
 HNS., TON.
 DR.

32 (DROOD) 33 34 (CRISPARKLE) 35
 THERE ARE TWO SUB-JECTS WE DON'T DIS-CUSS: ONE IS OUR MON-ARCH THE OTH-ER'S US.

84 PNO.
 Arco Vln's.
 + W.W. CELLO, BS.
 EAST.
 S. DR. (ETC.)

(ROSA) AND YET I FEAR YOU SOON WILL BE THE SUB-JECT OF SCRU-TI - NY...

36 37 38 39

(DROOD) AH

OR., VLN.

mp

DIV. BR. VOICED PNO. DIV. STR.

HN'S.

TPTS.

BS.

(NEVILLE)

A BRIT-ISH SUB-JECT, NONE-THE-LESS!

FROM WHERE AND WHY, THEY'LL TRY TO GUESS:

40 41 42 (HELENA) 43

w.w. 84 STR.

BR.

BS., PNO., DR'S.

HN'S.

PNO. BS.

(CRISPARKLE)

CAPE-TOWN OR BUR-MA, WHAT'S ALL THE FUSS?

ALL TER-RA FIR-MA BE-LONGS TO US.

44 45 46 47

w.w., HN'S., PIER. VLN.

RHY. + ARCO STR.

F.CYM.

DR.

F.CYM.

DR.

(NEV.)

A BRIT-ISH SUB-JECT, BRED AND BORN, AND SUB-JECT NOT TO SCORN.

48 49 50 51

(HEL.)

HN'S.

FLUGS.

mf

NEVILLE

52 53 54

(HELENA) OUR EM-I-GRA-TION TO THIS LO-CA-TION HAS BROUGHT OUR STA-TION

(DRAOD-ROSA-CRISP.) (XYLO. COLLA VOCE TO ARR 58)

8th VLN., Fl., W.W.

(+ VOICED SYNTH. SUST.) UNDO (BR. RHY. DETACHÉ)

YOUR MI-GRA-TION TO THIS DES-TI-NA-TION - AT FIRST WE

55 56 57

DOWN A MILE! THIS DIS-TANT NA-TION DI-VIDES CRE-A-TION

THOUGHT YOU A-SIAN, OH! THE IN-SUL-A-TION OF OUR POP-U-

58 59 60

IN RANK AND FILE, AND ENG-LISH ARE THEY AND BRIT-ISH AM I, AND

LA-TION IS THE EX-PLAN-A-TION.

FLS., XYLO., PIZZ. VLN.

BSN., CELLO, BS., PNO.

TUTTI ORCH.

W.W. VLN. 9

S.D.R. T.T. H.H.

(NEVILLE)

61 62 63

(HELENA) OUR EM-I-GRA-TION TO THIS LO-CA-TION HAS BROUGHT OUR STA-TION

(DROOD-ROSA-GRISP.)

ENSEMBLE

(WOMEN) +8va w.w. vln. YOUR MI-GRA-TION TO THIS DES-TIN-A-TION - AT FIRST WE (LOCO)

(MEN) YOU, YOU ARE TWO WHO IN-TRUDE UP-ON THIS

YOU, YOU ARE TWO WHO IN-TRUDE UP-ON THIS

BR. E.H. HNS. (CELLO)

64 65 66 67

DOWN A MILE! THIS DIS-TANT NA-TION DI-VIDES CRE-A-TION IN RANK AND FILE, AND

THOUGHT YOU A-SIAN, OH! THE IN-SUL-A-TION OF OUR POP-U-LA-TION -

TOWN AND ED-WIN DROOD! ON THIS ISLE, NA-TIVES SMILE!

TOWN AND ED-WIN DROOD! ON THIS ISLE, NA-TIVES SMILE!

TUM DR. HN. STRP E.H.

DR. P. S. DR. 4
 w/o SNARE

68 69 70 71

ENG-LISH ARE THEY AND BRIT-ISH AM I! THIS IS THE WAY WE'LL STAY...

(DRAB - DRISP)
(ROSA)

THIS IS THE WAY WE'LL
THIS IS THE WAY WE'LL
THIS IS THE WAY WE'LL

CAST. TPRS., HNS., VCN.

mp *(RMV. + PIZZ. STR., PBN.)* *mf* *E.N.*

72 73 74 (SHOUTED)

STAY... TILL WE DIE!!! TILL WE DIE!
STAY... TILL WE DIE!!! TILL WE DIE!
STAY... TILL WE DIE!!! TILL WE DIE!
STAY... TILL WE DIE!!! TILL WE DIE!

mp *(Loco)* *div. VCNs.*
BR. STR. *STRS., HNS.* *LOW TTT*

* ENSEMBLE MEMBERS CREEP IN DURING SONG TO LEAD APPLAUSE AFTER JASPER & SAPSEA FINISH FIRST REFRAIN; THEY ENCOURAGE HAND-CLAPPING DURING 2ND & 3RD REFRAINS - THEY EXIT AS THEY APPLAUD END OF NUMBER.

7

"BOTH SIDES OF THE COIN"

JASPER, CHAIRMAN/SAPSEA w/ENSEMBLE *

CUE FOR VAMP: JASPER: "A CORNER I'VE ALREADY TURNED..."

CUE FOR VOICE: JASPER: "TWO-SIDED NEVILLE LANDLASS, I FIND THAT..."

ALLEGRO, IN FOUR (♩ : 140-144)

VAMP - VOICE LAST TIME

5 6 **JASPER**

I AM

STR., HN., FLUG., VOICED SYNTH.,

5 6

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

7 8 **SAPSEA**

ROOM E-NOUGH FOR TWO IN-SIDE MY MIND! I AM

9 10 11

LIKE-WISE IN A HAZE OF WHO I AM FROM SCENE TO SCENE; WHAT'S MORE, WE TWO, (WE FOUR, I MEAN), ARE IN A

H.N. QUART. SYNTH.

+TRNS.

12 13 14

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

JASPER SARSEA

W.W. +H.N.

SM'S. SYNTH. PNO. +TRIANG.

(AR. TACET)

15 16 17

US MIGHT NOT A-GREE ON WHAT TO DO, AND IF I TAKE OP-POS-ING SIDES WITH-IN MY-

JASPER

W.W., MUTE BR. (84)

CRHY. SM'S. REUS KRD'S.

18 19 20

SELF, THEN WHO DI-VIDES UP WHAT IS RIGHT OR WRONG? I'LL GO A-LONG WITH YOU.

SARSEA

(84) (84)

H.N'S., TRNS'S.

(JASPER & SAPSEA)

21 22

HA' PEN-NY, ONE PEN-NY, TU-PEN-NY, THRU-PEN-NY, TWELVE TO A SHIL-LING, TWICE THAT TO A FLO-RIN, AND

[poco a poco cresc.]
BS., DRS., TBN., MONEY SHAKER

23 24

WOULD YOU NOT FAN-CY THE CUR-REN-CY FOR-EIGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

(+ BSN, PIZZ. CELLO)
TBN. II

25 26

BOB IS YOUR UN-CLE FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEP-TION, AND

PNO, SYNTH. "SNEAK IN"
BS., DRS.
+ BSN, CELLO

27 28

WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEP-TION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

+ TBN. II
+ TBN. I OPEN

29 ^{x40.} *Tutti* ORCH. *subito f* *RHY.* *TBN., BS., PNO.* *W.W., STRS., SYNTH. (RHY. + TR.)* **JASPER** **SAPSEA** **JASPER** **SAPSEA** **BOTH** **SAPSEA**

30 *ODDS OR EV-ENS, HEADS OR TAILS, IT'S HIGH OR*

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

32 **JASPER** **SAPSEA** **JASPER** **SAPSEA** **BOTH** **SAPSEA**

33 *SEL- DOM EV-ER FAILS TO MOST O-BLIG-ING-LY PRO-VIDE AN UN-DIS-CLOSED OP-POS-ING SIDE TO ONE'S DIS-*

34 *W.W., + 84 TRPS., HNS. (RHY.) (+ TBN'S., PIZZ. STR.)*

35 *MAY.* *THERE'S SHA-DOWS IN THIS SHIN-ING MORN, IF THERE'S A ROSE IT BEARS A THORN. YOU'RE GOOD AS*

36 *E.H., CELLO, BELLS* *HN. TBN. PNO., SYNTH. (PNO.)*

37 **JASPER** **SAPSEA** **JASPER** **SAPSEA** **JASPER**

38 *BS., RHY.*

41 (BOTH) 42 (SAPSEA) 43 (JASPER)

DEAD AS SOON AS BORN, AND YET WE SMILE. BUT LUCK'S DI-VI-SION IS PER-VERSE, IT SEEMS TO

MUTE TPT'S.

8VA XYLO, SYNTH.

STRS. KBD'S.

+TRM. II

44 (SAPSEA) 45 46

WORK MORE IN RE-VERSE: IF THINGS ARE BET-TER, THEY'LL BE WORSE IN JUST A WHILE.

TPTS., XYLO., VNS.

subito

D

47 (JASPER & SAPSEA) 48

HA-PEN-NY, ONE-PEN-NY, TU-PEN-NY, THRU-PEN-NY, TWELVE TO A SHIL-LING, TWICE THAT TO A FLO-RIN, AND

8VA

W.W.

mp

HN. 2

BS, RHY.

49 50

WOULD YOU NOT FAN-OY THE CUR-REN-CY FOR-EGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

8VA

8VA

(A)

+B3M., CELLO

51 BOB IS YOUR UN-CLE FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEP-TION, AND

52

W.W. SVA. SVA. SVA.

HN. PNO, "SNEAK IN" SYNTH.

CRSC.

+BSN., CELLO

53 WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEP-TION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

54

SVA. SVA.

+TAM'S.

(SAPSEA) AH LAH DAT DA DAH DAH,

55 (JASPER) HA'-PEN-NY, ONE PEN-NY, TU-PEN-NY, THRU-PEN-NY, TWELVE TO A SHIL-LING, TWICE THAT TO A FLO-RIN, AND

56

"GYPSEY" VLNS. SYNTH. RHV. VOICED PNO, TAMBO.+SHAKERZ. CELLO, BS., DR'S. +BSN. CRSC.

57 LAH DA DA DA DA DAH.

58 WOULD YOU NOT FAN-CY THE CUR-REN-CY FOR-EIGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

AH _____ LAH DAT DA DAH DAH, _____

59 60

BOB IS YOUR UN-CLÉ FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEP-TION, AND

LAH _____ DA DA DA DA DAH.

61 62

WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEP-TION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

+TRBN'S.

63 DANCE-FASTER

64 65 66

subito *mp*

+w.w.

w.w. pno. tr b

67 68 69

VIN'S., DR'S., TRM.

TRPS., HNS.

w.w., VIN'S., SYNTH.

84 CELLO, DR'S.

ASN., TRBN'S.,
CELO, BS., KOB'S.

70 71 72

8VA PICC., FL.

W.W., SYNTH.

HNS., TBN I *ff*

(+DR. FILL)

PRESTO 75 (JASPER SASSER)

+ TBN. II

+ BSN., CELLO, BS. L.H. PNO.

HA·PEN·NY, ONE PEN·NY, TU·PEN·NY, THRU·PEN·NY, TWELVE TO A SHIL·LING, TWICE THAT TO A FLO·RIN, AND

ENSEMBLE *picc., fl.*

AH

HNS., TBN.

W.W., TOTS. + 84

VLNS. + VLA

STR. TRMB.

CRSC. al fine

TRM. + TBN. II

PIZZ. BS.

75 76

WOULD YOU NOT FAN·CY THE CUR·REN·CY FOR·EIGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

(+CELLO)

(DR. FILL)

77 BOB IS YOUR UN-CLE FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEP-TION, AND

78

AH

79 WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEP-TION TO FIND THE SAME FACE ON OOTH SIDES OF THE COIN?

80

w.w.

81

82

(TAS.)

(SAR.)

(OPT. WOMEN)

(MEN)

BOTH SIDES OF THE COIN!

HEY!

BOTH SIDES OF THE COIN!

HEY!

subitofz TUTTI ORCH.

CEUA

sfz

Reprints back to 69

7A

VAMP: OFF TO THE RACES

(♩ = ♩³)

ORCHESTRA

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

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

ALLEGRO

VAMP

VAMP

(DIALOGUE)

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

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

Musical score for VAMP: OFF TO THE RACES. The score is in 2/4 time and consists of two staves. The upper staff is for the VAMP and the lower staff is for the keyboard (KBD'S.). The tempo is marked ALLEGRO. The score includes cues for the Chairman and dialogue. The keyboard part features a triplet of eighth notes.

7B

AND SO HAVE YOU

(♩ = 152)

SN. DR.

CHOKE CYM.

DRUMS (VAUDEVILLE DRUM COMMENT)

BS. DR.

COW BELL

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!"

7C

FANFARE: NICK CRICKET

ORCHESTRA

BRISK

Tutti orch.

CUE: CHAIRMAN: "FOR NICK CRICKET AND SON!"

Musical score for FANFARE: NICK CRICKET. The score is in 2/4 time and consists of two staves. The upper staff is for the orchestra and the lower staff is for the piano. The tempo is marked BRISK. The score includes a cue for the Chairman and dynamic markings like *mf* and *rit.*

X10 PNO. CELLO PNO.

(+CHOKE CYM.)

7D RAFFLE WON

(♩ = 152)

SN. DR. CHOKER
CYM.

BS. DR. COW BELL

DRUMS (VAUDEVILLE DRUM COMMENT)

CUE: SARGE: "NO, WON IN A RAFFLE! ..."

7E VAMP: OFF TO THE RACES

(♩ = 132)

ALLEGRO VAMP

CUE TO STOP: CHAIRMAN:
"STOP, STOP, STOP!"

KBD'S.

cl's.

(+ B. CL., TRN. II)

BS.

ORCHESTRA

CUE: DUNDLES: "ALL BE RUNNING: OFF TO THE RACES!!"

7F

CRYPTS

ORCHESTRA

CUE: CHAIRMAN: "WE MUST DESCEND INTO THE DARKNESS ..."

Not Too Slow

(DIALOGUE CONTINUES)

(SCENE CHANGES)

W.W., BELLS, VLNS., PNO.

CELLO

PNO/COND.

(PETIC: SFX: CRYPT DOOR OPENS
JASPERZ EMERGES.)

-2 CRYPTS
CUE TO CONTINUE:
(DEPUTY ENTERS)

ON CUE: JASPERZ:
"THE BLOOD OF..."

SLOWETZ
VAMP

VAMP (1ST X VLNS.)

Musical score for the first section, featuring Vlns., PNO., and other instruments with various performance instructions.

5 VLN'S. W.W. ADD R.H. 3RD TIME

6

7 VLN'S. CONT. GRADUAL ACCEL. AND CRESC. TUTTI ORCH.

8 VLN'S. (CUT OFF AS DEPUTY FALLS TO THE GROUND)

+ TAM TAM AD LIB.

PNO. L.H. TREM. BASSES

+ TAMP. SUBTERRANEAN RUMBLE

+ CYM. ROLL

(76)

XMAS - LITTLE JOY

ORCHESTRA

CUE: DRUDLES: "BEST YE MERRY... MR. JOHN JASPERZ."

ALLEGRETTO

Musical score for the second section, featuring Tpt. I, Vlns., Cello, and Bass with performance instructions.

2 3 4 5

TPT. I DETACHE (+ SLEIGH BELLS)

W.W. VLNS. SYNTH.

CELO

BS. p

mf PICC.

CHIMES

7 8 9

CUE TO FADE OUT: DRUD: "HERE AMONG THESE SILENT TOMBS"

BS. f

8

"PERFECT STRANGERS"

DROOD & ROSA

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

CUE FOR VOICE: DROOD: "WE TRULY FEEL TOWARDS EACH OTHER."

Moderato con moto

The musical score is written in G major and 4/4 time. It features three vocal lines and piano accompaniment. The piano part includes a cello line and a bassoon line. The vocal lines are for Rosa and Drood. The score includes various performance markings such as dynamics (mp, w.w. + 8va mp), articulation (accents), and phrasing slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Violins, Synth. 2ND X ONLY OB. SYNTH. SOLI

Cello *mp*

B.S., PNO.

ROSALIA

IF WE WERE PER-FECT STRAN-GER-S HOW PER-FECT LIFE COULD BE!

BELL *w.w. + 8va mp*

DROOD

I'D KNOW IF I A-DORE YOU - YOU'D KNOW IF YOU LOVE ME.

BELL *HN.*

B.S.

13 (ROSA) 14 15 16

17 (ROSA) 18 19 20

21 22 23 24

TOO MUCH WE'VE SEEN TO-GETH-ER TO JUDGE THE VIEW.

TOO MUCH WE'VE BEEN TO-GETH-ER.

AND I AS-SUMED THE FU-TURE-

AND I PRE-SUMED THAT YOU WERE THERE... AND YET I'VE WON-DERED

(ROSA)
 DRUM
 SYNTH. + BVAULN.
 (CELLO CONT. ETC.)
 BSN.
 DIV. W.W., BELLS
 HNS. SYNTH.
 FP PIZZ. STR.
 AH (SYNTH.)
 W.W. SYNTH.
 DIV. W.W.
 FP
 BSN. CELLO
 HNS. PNO.
 (trcm. roll)

cresc. poco a poco
 TAMS-WITMARK MUSIC LIBRARY INC

Handwritten musical score for piano and voice. The score is in G major and 4/4 time. It consists of a vocal line and a piano accompaniment line.

Vocal Line:

- Measures 25-28: WHERE WE MET...?
- Measure 29: AH
- Measures 30-32: IF WE WERE PERFECT STRANGERS,
- Measures 33-34: I'D SEE THE PATH BEFORE ME,
- Measures 35-36: I'D FIND MY WAY WITH EASE.
- Measures 37-38: I'D SEE THE PATH BEFORE ME,
- Measures 39-40: THE FOREST FROM THE TREES.
- Measures 41-42: THE FOREST FROM THE TREES.
- Measures 43-44: COULD LIFE BE REAL WITHOUT YOU?

Piano Accompaniment:

- Measures 25-28: Features a melodic line with a fermata over measure 27. Includes markings: *vlus.*, *subito SYNTH.*, *PNO. BS.*, *(+TSN. II. SUST.)*, *8*.
- Measures 29-32: Includes markings: *u.w.*, *HN'S.*, *+8vb u.w.*, *BVN., PCEL., P.*, *subito SYNTH.*, *PNO. BS.*, *8*.
- Measures 33-36: Includes markings: *BELL*, *COB.*, *(+8vb u.w.)*, *(PP)*, *TPT. ESPL.*, *8*.
- Measures 37-40: Includes markings: *8*.
- Measures 41-44: Includes markings: *SYNTH.*, *TPT.*, *+8vb*, *PNO.*, *u.w.*, *BVN., CELLO*, *8*.

37 38 39 40

HOW DO I FEEL ABOUT YOU?

YOU'RE ALWAYS THERE.

+8VA W.W., SYNTH.

41 42 43 44

... TOO NEAR TO TOUCH YOU. MY DEAREST NED, HOW MUCH YOU

I CARE... MY DEAR

W.W., DIV. BR., PNO.

PIZZ. STR.

SYNTH., LOW BR.

TBN. II

PNO.

SYNTH.

45 46 47 48

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?

VINS. +8VA

BR.

RHY.

W.W.

BR. RHY.

BSN., CELLO

64.

-5- PERFECT

PNO/COND.

ROSA: "BROTHER." DROOD: "SISTER." (DIALOGUE CONTINUES)

Musical score for measures 48-A through 48-D. Includes staves for Violin (Vln.), Cello, Flute (Fl.), Piano (Pno.), and Bass (Bs.).

48-A 48-B 48-C 48-D

Labels: VLN., CELLO, FL., PNO., BS., ESPR., VLN. (mf), PP, 8

Musical score for measures 49 through 52. Includes staves for Oboe (Ob.), Violin (Vln.), Piano (Pno.), and Bass (Bs.).

49 50 51 52

Labels: OB., VLN. (mf), (+ VOICED SYNTH. SW), 84 BSN., CELLO, 8

Musical score for measures 53 through 56. Includes staves for Synthesizer (Synth.), Woodwind (W.W.), Bassoon (Bsn.), Cello, Piano (Pno.), and Bass (Bs.).

53 54 55 56

Labels: SYNTH., W.W., BSN., CELLO, PNO., BS., 8

Musical score for measures 57 through 60. Includes staves for Violin (Vln.), Piano (Pno.), Solo Trumpet (Solo Tpt.), Piano (Pno.), and Bass (Bs.).

57 58 59 60

Labels: VLN., PNO., SOLO TPT., PNO., BS., W.W., SYNTH., BSN., CELLO, 8

CUE: DROOD: "GOD BLESS YOU, DEAR."

61 ROSA
 HOW DO I FEEL ABOUT YOU? ... TOO NEAR TO TOUCH YOU.
 62
 63
 64
 DILOOS
 PIZZ. CELLO #2
 I CARE...
 SOLO HN.
 W.W. PIZZ. VLN., SYNTH.
 VLN. RHY.
 BSN. CELLO
 LOW BR... PNO.
 (+BSN. TRM. II SUST.)
 (fp)
 65
 66
 67
 MY DEAR. EST NED, HOW MUCH YOU MEAN TO
 PIZZ. CELLO #2
 MY DEAR
 BUT ARE WE LOV. ERS,
 VLN'S. SYNTH.
 MFD (+ CHM. ROLL)
 BSN. CELLO
 68
 69 VLN'S.
 70
 ME... HOW MUCH YOU'VE BEEN TO ME...
 HOW WOULD WE KNOW IT? HOW COULD WE FEEL IT? HOW WOULD WE SHOW IT?
 W.W. SYNTH.
 CRISC.
 CTR.

MENO MOSSO

-7- PERFECT

PNO/CONDO.

71 DIV. W.W. 72 73

SYNTH. DIV. VLN'S. + TRI. ROLL (TRM. ff)

IF WE'D BEEN PERFECT STRAN- GERS, I MIGHT HAVE

BELS

BR. BSN. CELLO BS. TPT'S. mf

TBN. II

74 A TEMPO 75 76 77

LOVED YOU PERFECT - LY... AH

LOVED YOU PERFECT - LY... AH

SOLO HN. SOLO TPT.

PNO. CELLO, PNO.

BSN., CELLO, BS. (BSN. SUST.)

78 79 80 81

W.W., BELLS

TPT'S., W.W., BELLS

PNO. PIZZ. CELLO HN'S. TRNS. SUSST. PP (+ CVM. ROLL)

CELLO, BS., TIMP.

poco rit.

ALLEGRETTO
"SALVATION ARMY" (SCENE CHANGE)

8A STORM BREWING

ORCHESTRA

CUE: DRUM: "I FEAR THERE'S A STORM BREWING."

SFX CUE "THUNDER" ON SYNTH. + PERC.

(+ SLEIGH BELLS)

BR. +8VA

KODS.

BS.

QUE TO FADE OUT: NEVILLE: "THE GODS MUST BE ANGRY."

2 8VA PNO. "BELLS"

3

4

5

W.W.

STR'S. PNO.

STOPPED HN

AD LIB. SOLO PICO.

subtop

TIMP

CUE: CRISPARKLE: "SINGULAR IN ENGLAND"
SFX CUE "THUNDER" ON SYNTH. + PERC.

8B ANGULAR YAMP

ORCHESTRA

CUE: CRISPARKLE: "TOO ANGULAR FOR HER TASTE."

Slow

2

BELLS 8VA

W.W. PNO. +8VA

CELLO HARM. 8VA, SYNTH. "SURF NOISE"

+VLN'S. TREM. PANT.

CUE FOR ABRUPT STOP: CRISPARKLE: "THE UNGREATFUL WAVES."

+8VA VLN.

+HNS.

CUE: JASPER: "MY HUMBLE TABLE"
SFX CUE "THUNDER" ON SYNTH. & PERC.

CUE: NEVILLE: "GO TOO FAR, SIR."
SFX CUE "THUNDER" ON SYNTH. & PERC.

MODERATO

8c

DRINK DEEP

ORCHESTRA

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

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

9

"NO GOOD CAN COME FROM BAD"

NEVILLE, HELENA, DROOD, ROSA, CRISPARKLE, JASPER & BAZZARD

CUE: JASPER: "PLEASE BE SEATED."

VIVACE (♩ = 154)

3 (NEVILLE)

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

4

5

6

SUP-ER-BI-LOUS SNEER YOU WEAR! CLEAR, YOU WEAR A FIN-ER CUT THAN MINE, AH BUT A WAIST-COAT

9 (ROSA) (ASIDE, TO AUDIENCE)

7 8

WORN CAN SOON BE TORN, AND TAB-GOTS, TOO, 'TILL MAG-GOTS FEED ON YOU! SOME-THING IN THIS SPEECH SEEMS

xylo.

HN., TRM., KBO'S. SYNTH.

BSN., PIZZ. STR.

11 HELENA

10 11 12

OM-IN-SUS TO ME! TWIN, DON'T OVE-REACH, PRAY PROM-ISE THIS TO ME!

xylo.

SYNTH.

13 ROSA

(DROOD)

HELENA

JASPER

(NEVILLE)

CRISPARKLE (STANDING TO OFFER GRACE)

13 14 15 16

NO GOOD CAN COME FROM BAD!

NO GOOD CAN COME FROM BAD!

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

PRaise TO HIM DI-VINE, FOR THIS WE SHOULD BE GLAD!

NO GOOD CAN COME FROM BAD!

BR. HN'S., ARCO STR.

(TPT'S. TRUMPET)

w.w. xylo.

BSN., HN. II, + TRBA, nmp.

BSN., TRM., TRBA.

-3- GOOD/BAD
(RISING AND REFILLING OTHERS
GLASSES AS HE SINGS)

PNO/CONO.

16-A 16-B 16-C 16-D

JASPER

MY DEAR-EST NEPH-EW NED, I WISH TO WISH YOU WELL! THE

STR'S.

BR., HNS., KBD'S.

WIND
KBD'S.

16-E 16-F 17 18

BAZZARD (BELLOWING IN RHYTHM AS WAITER)

WORLD IS YOURS BE-FORE YOU JUST LIKE - OYS-TERS ON THE SHELL!

W.W., TRPT'S.,
VLS'S.

BELLS

PNO.
F. SYNTH.
CELLO

BSN., TUBA.

19 20 21

MOOD

LAND-LESS (AS YOU ARE AND KNOWN), YOUR BLOOD IS HOT BUT LESS THAN PURE! LESS, I'M SURE, THAN WE. YOUR HIS-TO-

KBD'S.,
PIZZ. STR.

22 23 24

-RY WOULD IN-DI-CATE THE PAST OF SOME HALF-CASTE RUNS THROUGH YOUR VEINS, YOUR CRUDE-NESS THUS EX-PLAINS.

KBD.

+ ARCO STR.

25 **ROSA** 26 27 **HELENA**

SOME-THING SENDS A CHILL LIKE FEET UP. ON MY GRAVE! CAN MY STRENGTH AND WILL COM-

Xylo.
HN, TBN, KBD'S.
BSN., PIZZ. STR.SYNTH.

28 29 **CRISPARKLE** 30

-LETE-LY NEV-ILLE SAVE? COULD THESE WORDS THEY SAY BRING HARM UP. ON THE LAD?

KBD'S. BVA
BR., HNS., ARCO STR.
BSN., HN. II, +TIMP., TUBA
(TRP'S. TRCT)

31 **ROSA** 32 32-A

DROOD NO GOOD CAN COME FROM BAD!
HELENA NO GOOD CAN COME FROM BAD!
JASPER NO GOOD CAN COME FROM BAD!
NEVILLE NIGHT MUST FOL-LOW DAY! NO GOOD CAN COME FROM BAD!

CRISPARKLE NO GOOD CAN COME FROM BAD!

+w.w. xylo.
BR., HNS., KBD'S.
BSN., TBN, TUBA

CUE SFX THUNDER

(TAPING SIDE OF WATER GLASS TO ANNOUNCE A TOAST)

JASPEL

32-C

32-D

MY DEAR-EST, DEEP-EST FRIENDS! MAY I PRO-POSE A TOAST: TO

mp STR'S, KBD'S.

32-E

32-F

BAZZARD (BELLW IN RHYTHM)

32-G

RO-SA BUD AND ED-WIN DROOD, THREE CHEERS- AND 'ERE'S THE ROAST!

BR., HN'S, KBD'S.

32-H

CRISPARKLE

32-I

CHIMES

32-J

HOW VE-RY BLESS'D ARE WE, WHEN OH SO MAN-Y STARVE! THY

mp STR'S, KBD'S.

CUE SFX THUNDER

32-K

JASPEL (IN RHYTHM - TO DROOD & NEVILLE)

32-L

33

34

KING-DOM COME, THY WILL BE DONE- WHICH ONE OF YOU WILL CARVE?

vn. + w.w., HN'S. BR.

XYLO. PNO. CELLO, SYNTH.

CELLO

+ BSN, TUBA

NEVILLE & DR00 (A FACE-OFF, BOTH ARE ANGERED WITH DRINK)

35 36 37

GLAN-CES CUT LIKE BLADE THROUGH BONES WITH DAG-GERS DRAWN I GLARE AT YOU, THERE AT YOU WHO DARE PRE-SUME TO

PNO.

BSN., HN. SYNTH.

CELLO, BS.

38 39 40

STARE AT WHOM I'D MAKE MY WIFE AND SHARE MY LIFE- I'D SEE YOU DEAD BE-FORE SWEET RO-SA WED.

KBDS.

HN.

CELLO, BS., BSN.

S. DR.

41 (HELENA) 42 43

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

BR. ARCO STR. KBDS.

DRS imp

"MARTIAL"

44 45 46

THEY'LL NOT SOON FOR-GET HEAR-ING NEV...ILLE'S THREAT, EV-RY EP...I-THET!

TPT'S.

STR. KBDS. + HN'S, TRBN'S.

DR.

CRISPAKLE

47 48 49

IN YOUNG-ER DAYS, I HUN-GERED FOR AN-OTH-ER: RO-SA'S

W.W. OB.

SYNTH. BSN. PNO., SYNTH.

CELO, BS. CELO, BS.

KBDS.

50 52

MOTH-ER! AF-TER RO-SA'S BIRTH, SHE LEFT THIS EARTH, NOW DUST IS ALL I'M WORTH.

PIZZ. VLN. VLN. + 8 BSN. SI COLLA VOCE

XYLO, CELO, PNO.

HN'S, SYNTH. CELO

BELLS

53 54 55

ROSA

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

W.W. + 8VA W.W.

KBDS. STRS., KBDS.

+CELO

56 57 58

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

W.W.

DIV. VLN'S., KBDS.

BSN., CELO

PNO/CDNO.

FLS., VLN. I COLLA VOCE
ROSA SO LONG A TIME, THEY'VE THOUGHT THAT I'M A DRES-DEN DOLL, QUITE NA-IVE,
 59 60 61

TRP'S. COLLA VOCE
HEL. GLANCES CUT LIKE BLADE THROUGH BONE, WITH DAG-GERS DRAWN I BLAZE AT YOU, THERE AT YOU WHO DARE PRE-SUME TO

JASP. FATE WANTS NEAR! I FEEL IT, I FEAR IT. WE ARE FRIENDS— AND YET, AND AS I STAND BY, TAKE NOTE:
MNS., TRP. COLLA VOCE

NEV. GLANCES CUT LIKE BLADE THROUGH BONE, WITH DAG-GERS DRAWN I BLAZE AT YOU, THERE AT YOU WHO DARE PRE-SUME TO

BSN., VCL. COLLA VOCE
CRISP. IN YOUNG-ER DAYS, I HUN-GERED FOR AN-OTH-ER: RO-SA'S!

OB., VLN. II
KBD'S.
CELLO, BS. I, TUBA
CELLO, BS. I ETC.

BUT I PER-CEIVE THESE BOYS, THIS NOISE MORE FRIGHT-NING THAN THEY MIGHT PER-CEIVE.
 62 63 64

STARE AT WHOM I'D MAKE MY WIFE AND SHARE MY LIFE— I'D SEE YOU DEAD BE-FORE SWEET RO-SA WED.
 65 66 67

THEY'LL NOT SOON FOR-GET YOUR THROAT HEAR-ING NEV-ILLE'S THREAT, EV-RY EP- I-THEM!
 68 69 70

STARE AT WHOM I'D MAKE MY WIFE AND SHARE MY LIFE— I'D SEE YOU DEAD BE-FORE SWEET RO-SA WED.
 71 72 73

MOTH-ER! AF-TER RO-SA'S BIRTH, SHE LEFT THIS EARTH, NOW DUST IS ALL I'M WORTH.
 74 75 76

(ROSA, DROOD, HEL., JASP, NEV., CRISP.)

65 66 67

WITH THESE NEW AD-DI-TIONS, THERE MAY BE RE-VEALED MUR-DER-ERS AD-MISS-IONS

SYNTH. TPT. II, HN., TRSN.
PNO.
CYM., GONG
BSN., TUBA
CELLO, BS.

68 69 70

(NEVILLE) (DROOD) OTHER-WISE CON-CEALED. FIE ON YOU, I CURSE! FULL WARNING YOU HAVE HAD!

+STR
TRTTI
ORCH.
+DR'S.
TRMP.

(ROSA) (DROOD) (HEL.) (JASP) (NEV.) (CRISP.)

71 72 73 74

BAD MUST LEAD TO WISE, NO GOOD CAN COME FROM BAD! NO GOOD - NO GOOD CAN COME FROM

NO GOOD CAN COME FROM BAD! NO GOOD - NO GOOD CAN COME FROM

NO GOOD CAN COME FROM BAD! NO GOOD - NO GOOD CAN COME FROM

NO GOOD CAN COME FROM BAD! NO GOOD - NO GOOD CAN COME FROM

NO GOOD CAN COME FROM BAD! NO GOOD - NO GOOD CAN COME FROM

ULAS.
W.W.W.
TRTS.
TRSN.

VINS. **BAD!**

PNO. **BAD!**

BAD!

TPT'S. **BAD!** (DIALOGUE)
DROOD: "WHAT A STORM FOR CHRISTMAS EVE! - (ETC.)"

W.W., HNS., TSN **BAD!** (SYNTH. & PERC. PLAY "THUNDER" ON EYE TILL BAR 104)

BSM, TUBA, PNO., CELLO, BS. **BAD!** (+ SYNTH. "WIND SOUNDS")
CUE SFX THUNDER
4MP
CELLO, TIMP.

79 80 81 82

OB. **BAD!** CUE: NEVILLE: "JOIN YOU ON YOUR WALK."
PNO. + W.W. THUNDER

79 80 81 82

83 84 85 86
PNO. **BAD!** 8VA
PICC.

83 84 85 86

87 DN. VLS.
 88
 89
 90
 HN.
 PNO.
 TUBA SUST.
 (TUBA TRCET)

91
 92
 93
 94
 W.W. PNO.
 + HN. I
 FLUG. TRN.
 MUTE TPT.
 W.W. HN.
 TPT.

95
 96 (ROSA, HELENA & CRISPARKLE EXIT)
 97
 CUE: CRISPARKLE: "SEE THE LADIES SAFELY HOME."
 THUNDER
 W.W.
 PNO.
 PIZZ. VLN.
 PICC. (B)
 PIZZ. VLS.
 + TUBA.
 (CELLO - TIMP. RHY. CONTINUE THRU ARR 102)

98
 99
 100
 101
 FL. PNO.
 HN.
 (TUBA TRCET)
 PNO.

ON CUE: ROSA:
"MY DEAR
HOPELESS EDWIN!"

PNO/COND.

VAMP
o CELLO HARM.

9A ERABETLY ACCEPT

BSN., HN'S.,
TBN'S., CELLO

VLS.

CUE FOR ATTACCA:
CRISP: "MIGHT HAVE BEEN
ROSA'S-" ROSA: "FATHER!"

ORCHESTRA

CUE: BAZZARD: "ASSIGNMENT I ERABETLY ACCEPT!"

TIMP.

W.W.,
PNO.

ATTACCA

9B

DOG HUNT

ORCHESTRA

CUE: ROSA: "I NEED YOUR PRAYERS!"

ALLEGRO MODERATO

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

VLN.,
S.DR.

CHIMES

mp

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

VAMP

+PICC.

2ND X ADD HN. I

TPT. II MUTE

(HN. II)

ASN, BS. (+SYNTH. "WIND SOUNDS")

PNO/CELO.

(OPTIONAL CUT TO BAR 17)

-2- DOG HUNT

QUE TO CONTINUE: HORACE:

"EDUCATE THE MURDEROUS SWINE!"

W.W. PNO. +VLN. (OPTIONAL CUT TO BAR 17) VAMP

TRPT. II, VLN. (SYNTH. - "THUNDER" PERC. - WIND MACHINE)

PICC. TPT. (2X ONLY), HN. SOLO -

HN'S, TRSN. C PNO.

BSN., TRSN. II CELO., BS. CELO., BS. "WIND" FUST. (TMP. - RHY.)

5 (DIV. W.W. PNO. ARPEG.) 6 7

PICC., PICC. TPT. TRPT. II SYNTH. + 8 VA

BR. + SYNTH. HN'S. STRS. TIMP. DIZZ. VLN'S, PNO., TR1. PP B.C.L. CELO., BS.

8 9 10 11

W.W. mpf

BSN., CELO., BS.

12 13 14 15

BR., HN'S. ARCO STR. HN'S. VLN'S. EXM.

BSN., TUBA, BS. + 84 T.T. ROLL B.C.L. BSN., CELO., BS.

CUE TO CONTINUE: HORACE:
"FETCH THE DOBS!"

16 VAMP 17 18

PNO. SYNTH. KBD'S. SOLO HN. BSN, PIZZ. CELLO, BS. TRI., WIND MACHINE

19 20 21

CLVNS, w. w. + 8VA Cym. CRASH. BR. HNS. + SYNTH. SOLO OB. BSN, PIZZ. STR., PNO. + T.T. ("TAMBOUR")

subito

22 23 24

+ TAMBA.

25 26 27

8VA PIZZ. OB. BR. HNS. BSN, PIZZ. BS. ARCO BS. + cym. ROLL

28 29 30

OB., BSN., W/TTA.

BEAS

(BEAS)

31 **VAMP LUNGA** 32 33

CUE TO CONT.: BAZZARD:
"YOUR WORDS, MR. JOHN
HIS, TAN., TAMP, TRI. JASPER!"

STR'S.

+8VA W.W.

+TPRS.

TUTTI

(+R.S.)

CRESC. SEMPRE

LOW TUTTI

(+CELU)

10

"NEVER THE LUCK"

BAZZARD w/ENSEMBLE

CUE: CHAIRMAN: "SINGING HIS OWN, 'NEVER THE LUCK!'"

MODERATE THREE

1 2 3 4 5 6

PNO. SOLO

mf SEMPRE SEMI LEGATO

BAZZARO

7 8 9 10 11 12

NEV-ER THE LUCK, AND NEV-ER THE LEAD, AND

poco rit. a tempo

13 14 15 16 17 18

"NEV-ER YOU MIND," THEY SAY. IN TIME WE ALL TASTE THE

+F.H. ESPRESSIVO +SYNTH.

19 20 21 22 23 24

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

+FL. +E.H.

25 26 27 28 29 30

EACH PRE-CIOUS PART SEEMS OV-ER AND DONE BE-FORE I'VE BE-GUN TO

+STRS. SYNTH. +W.W.

+PIZZ. BS. CYN. w/BRUSH.

PNO/COND.

31 32 33 34 35

SPEAK. I CAST OUT MY LINE AND KEEP MY HAND

CLAR. ESPR.

+BSN. +BS.

36 37 38 39 40

IN, BUT I'LL NOT STAND IN THIS WEEK. SOME STAR-LESS

BELLS

BSN., CELLO

Mall.

41 42 43 44 45 46

PIU MOSSO NIGHT, THEY'LL CALL TOWARDS THE WINGS: "WHO HERE

BELL.

PNO. +W.W. PNO.

H.N. TRN. STR. SYNTH. +V.LNS.

+DRS.

47 48 49 50 51

DAN-CES AND SINGS?" THAT'S WHEN YOURS TRU-LY

PNO. E.N.

+VOICED SYNTH. SUST.

HNS.

(+TRN. II SUST.)

52 SPRINGS
+8VA W.W., STR.

53 AND SEE'ING ME THEN, THEY WILL CRY,

54

55 "WHY,

56

PNO. - W.W. +8VA, HNS. TRNS. &4

HNS. 7IMP. #1 #1

STRNS. KBDs.

W.W.

DIV. HNS. TRNS.

+BSN.

57 BELLS

58 HE KNOWS EACH LINE, AND EV'RY ONE'S EVE

59

60 WE MUST LET HIM DO THE

61

62

BELLS, SYNTH.

MUTE TRPS. PNO

+PIZZ STRS.

BSN. TRNS. SOLI

ESPT.

PIZZ STR.

+BS.

BS.

63 PART!"

64 I'LL

65 LEAP CENT-STAGE,

66

67 THE MU-SIC WILL

W.W., VLN. &4 TRPS., HNS.

W.W., VLN.

PNO. SYNTH.

TRNS. CELLO

TUTTI

AR. HNS.

BS.

68 PLAY,

69 I'LL WALTZ MY WAY IN TO YOUR HEART!

70

71

72

W.W., VLN. KBD.

TUTTI + STR ORCH.

+CELLO "ROMANTIC"

"BOLD"

nall.

BSN.

BS.

(OR. HNS. TRPT)

BSN., CELLO, BS.

PNO/COND.

DANCE: VIVACE (IN ONE)

73 ♀ W.W., VLN. 74 75 76 77

VOICED PNO.,
TRPT'S., HN'S.

TRBN.,
CELLO,
SYNTH.

f

BS., BSN., TRBN. II

78 79 80 81 82

(W.W., VLN.)

TRPT'S.

BR., HN'S., KBD'S.

83 84 85 86 87

STR'S. SOLI

+ CELLS

KBD'S.

rit. poco a poco

BSN.

+ TRPT'S.
TRBN'S.

+ CELLO,
BS.

88 BAZZARO 89 MAESTRO, IN THREE 90 91 92

THO' EV-ER I PLAN, AND EV-ER I PLOT, WITH

PNO. COLLA VOCE

+ TRBN. PLS.

BR. STR. (TUTTI) sfz p

TRBN. II

BS. + TIMP., CYM. ROLL

93 (BAZZARO) 94 95 96 97 98

EV-ER THE PLUCK TO TRY, I WAIT FOR MY STAR BY.

DR., HNS. SYNTH. VLN. TUTTI ORCH.

99 100 101 102 103

FATE TO BE STRUCK BUT NEV-ER THE LUCK HAVE I...

MOLTO VIVACE, IN ONE

(T.M.P. TACET) W.W. + CELLO. (T.M.P.) CELLO TRM. (B.S.N., T.S.N., B.S. SUST.)

104 105 106 107 108

HOPE AND EV-ER THE SCHEME, AND EV-ER THE DREAM!

ENSEMBLE

(+DR. ROLL) +T.M.P. LOW TUTTI (+T.M.P. ROLL)

109 110 111 112 113

BUT EV-ER THE DREAM HAVE

TUTTI HNS. TUTTI

114 115 116 117 118

EV-ER THE

HNS. TUTTI

119 120 121 122 123

HOPE AND EV-ER THE SCHEME, AND EV-ER THE DREAM!

(b) +SVA W.W. BR.

PMO/CONO.

(BAZZARD)

* WITH EACH CADENCE CONDUCTOR ATTEMPTS TO CUT BAZZARD OFF

(SING HIGHEST NOTE POSSIBLE)

10A

CLOISTERHAM - UNDERSCORE

ORCHESTRA

CUE: CHAIRMAN: "PAUSE FOR A MOMENT, SHALL WE?"

ANDANTE (DIALOGUE CONTINUES)

11

"OFF TO THE RACES" (♩ = 133)

CHAIRMAN, DURDOLES & DEPUTY w/COMPANY

CUE: FLO: "A CHORUS OF 'OFF TO THE RACES.'"

ALLEGRO

CUE TO CONTINUE:
ALL: (SHOUT) "OFF TO THE RACES!!"

VAMP

(DIALOGUE)

5 (CHAIRMAN

QUICK CON-CLUSIONS OFTEN LEAD THE

(VOICE CUED ON CL'S.

KBD'S, RHY., + TUBA

+ TBL.

BEST OF US A-STAY.

THE WIS-EST MOVE IN LIFE IS JUST TO WAIT.

9 (CHAIRMAN-
DURDOLES' DEPUTY

OTH-ER-WISE, OUR GAL-LOP-ING E-MO-TIONS RUN A-WAY LIKE HORS-ES AT THE

DEPUTY-CHAIRMAN

(OPTIONAL NOTES FOR CHAIRMAN)

12 13 14 15

GATE. OFF TO THE RAC-ES, OFF TO THE RAC-ES, OFF TO THE RACE WE

GATE, PIZZ. TRP. 3 3 OFF TO THE RAC-ES, OFF TO THE RAC-ES, OFF TO THE RACE WE + BELLS

BELLS HNS., TBN. PIZZ. VLN'S. VOICED PNO. (w.w., HNS., TBN.)

PIZZ. CELLO, BS. "WALKING BASS FEEL"

16 17 18 19

GO, BUT WHERE THE CHASE IS AND WHAT THE PACE IS, WE SEL-DOM SEEM TO

GO, BUT WHERE THE CHASE IS AND WHAT THE PACE IS, WE SEL-DOM SEEM TO

8 VA FL. SYNTH., PIZZ. VLN. + BSN. VOICED PNO. (GSH. HNS.)

20 21 22

KNOW. KNOW. MEN WITH BROK-EN HEARTS HAVE VOWED TO NEVER MORE PUR-SUE

PREC. FL., PNO., TRP. A mf

E.H. LOW TUTTI 3 K.SDS., RHY. + TUBA

23 **CHAIRMAN** 24 25

(DUED.) E.H. COLLA VOCE

SA-VOURED RACE!

MEM-BERZ OF THE SOFT AND SA-VOURED RACE. FIRM-LY AN-CHORED TO THE GROUND, THEY

BR. *mf* "BROADLY" E.H.

26 **DEPUTY-CHAIR.** 27 28

A FAIR AND FA-VOURED FACE, THEN:

SUD-DEN-LY WILL VIEW A FAIR AND FA-VOURED FACE, THEN: ↑

mf *subito* *mf* *gracefully* *mf*

TUBA

29 *(D. f.c.)* 30 31 32

OFF TO THE RAC-ES, OFF TO THE RAC-ES, WHEN FLIRT-ING FAC-ES CALL!

OFF TO THE RAC-ES, OFF TO THE RAC-ES, WHEN FLIRT-ING FAC-ES CALL!

(DUED.) *mf* *synth.* BR. *mf* L.H. R.H.

AS, RHY.

DEP. CHAIR, BIRDIES

DEP.

CHAIR

DON'T FALL
ENSEMBLE

HIS SAV-ING GRACE IS STRONG DRINK RE-PLAC-ES THE NEED FOR LOVE AT ALL.

FLS. SYNTH.

L.H. PNO.

BS.

DON'T FALL
+ BELLS

+ HNS. TRN.

+ SYNTH.

+ ASN. TUBA

37

38

39

40

BACK ON YOUR AS-SUMP-TIONS, HAST-Y PRE-SUMP-TIONS MIGHT DO YOU IN. MIND THE
(SYNTH., BELLS COLLA VOCE)

BACK ON YOUR AS-SUMP-TIONS, HAST-Y PRE-SUMP-TIONS MIGHT DO YOU IN. MIND THE

KRDS.

+ ARCO STRS., LOW W.W.

+ BELLS

41

42

43

44

TRACK. LIKE A NAG RUN-NING BLIND, TRY LAG-GING BE-HIND: YOU'LL FIND YOU'LL WIN.

TRACK. LIKE A NAG RUN-NING BLIND, TRY LAG-GING BE-HIND: YOU'LL FIND YOU'LL WIN.

C.W.W.

HNS.

TRPTS.

45 **CHAIRMAN** 46 47

BLESS OUR QUEEN VIC-TOR-I-A, SHE'S HAD NINE KIDS TO DATE. YOU WON-DETZ HOW PRINCE AL-BERT GOT EN-

mf
BS., TUBA, PNO.

PNO.

+ SWA
W.W., X.YLO., SYNTH.

(H) P
(H) P
PNO.

48 49 50

-THUSED. PRO-BAB-LY BY HER DE-CREE HE HAD TO PRO-CRE-ATE! SAID

W.W., X.YLO., SYNTH.

W.W., X.YLO., SYNTH.

PNO. *subito* P

RND.

+ TBN. + TBN., TUBA

51 52 53

SHE, "MAKE ME A - MUSED!" (DEPUTY-CHAIR, 53) (OPT. NOTES FOR CHAIR.)

(PURDIES) OFF TO THE RAC-ES,

PNO.

CELLO, VIOLIN PNO.

BS.

54 55 56

THE ROY-AL RAC-ES, THE SAME AS POOR FOLK DO.

DEPUTY

57 58 59 60

WHEN SHE EM-BRAC-ES, HER ROY-AL GRACE IS THE SAME IN WANTS AS YOU.

port. + HNS. port. + AR. LOW TUTTI

DANCE

61 62 63

(DIVISI.)

> w.w. + EVA, VLN'S.

TUTTI BR., KBOS.

f (DRS. "STREET BEAT")

BSN., TRBA, CELLO, BS.

64 65 66

PIATTI

VLN.

+ w.w., SYNTH.

67 68 69

+ EVA

w.w., VLN., SYNTH.

TRPS., CELLO

HNS., TRN

PNO.

8VA VLN., w.w.

VLN.

HNS., TRN., CELLO

CELLO BS.

DRS.

BSN., TRBA., BS. (+ VOICED PNO)

Musical score for measures 70-72. Includes staves for piano and woodwinds. Annotations: (+ T. BLKS. "HORSES")

Musical score for measures 73-75. Includes staves for piano and woodwinds. Annotations: +KBDs., HNS. TRBN., +STRS., TVBA, BS., VLN.

Musical score for measures 76-76-B. Includes staves for piano and woodwinds. Annotations: DIATTI, BR., DIV. W.W., PNO., W. BLK., PNO., BSN., CELLO, BS.

Musical score for measures 76-C-76-E. Includes staves for piano and woodwinds. Annotations: VLN., +BVA, HNS., CELLO, TPTs., BSN., TRBN., TVBA, BS.

76-F 76-B 76-H

DEPUTY CHAIRMAN
(DURDLES)
AND THE
(ENSEMBLE (HIGH VOICES))
(tr) (LOW VOICES)
AND THE
SYNTH.
S.D.

77 UN. 78 d 79 d 80

RACE IS WON BY THE TARD-DY, NOT THE FOOL-HAR-DY FOOLS THAT WE BE. DON'T UN.

RACE IS WON BY THE TARD-DY, NOT THE FOOL-HAR-DY FOOLS THAT WE BE. DON'T UN.

W.W., TPT.
KBD'S., HN.,
TRN., CELLO
(Tutti)

TUBA BS.
DR'S "STRAIGHT"

W.W., YLN.
81 82 d 83 84 UN.

+PCC.
XYLO.
tr

-LACE YOUR MAD-CAP A-BAN-DON, DO AND YOU'LL LAND UN-DONE. NOT ME!

-LACE YOUR MAD-CAP A-BAN-DON, DO AND YOU'LL LAND UN-DONE. NOT ME!

HN.
Tutti

PNO/COND.

N.W. STRS.,
+ SYNTH.

95 (UNISON) ON-LY A LENGTH OR SO! DON'T BE-GIN TO BEAT YOUR TAIL OFF FOR THE

96 W.W. VCL. 97

ON-LY A LENGTH OR SO! DON'T BE-GIN TO BEAT YOUR TAIL OFF FOR THE

BR. Q. H. H. S. *subito mp cresc. mf*

W.W. HN'S. STR. "WILLIAM TELL"

98 FIN-ISH IS-N'T FAR OFF, TO THE RAC-ES! OFF TO THE RACE WE

99 (DEP. CHAIR.) (DUO.) 99-A 100

FIN-ISH IS-N'T FAR OFF, TO THE RAC-ES! OFF TO THE RACE WE

(SMOKE C.V.M.) TURN + 8VA

101 (UNISON) GO... TAIL-LY HO!

102 103 104

(UNISON) GO... TAIL-LY HO!

SOLO TPTS. LOW TUTTI *fff*

BEN. TUBA.
KBO'S. CELO, DS.

END OF ACT ONE

ALLEGRETTO

26 27 28

(B.) FIN-AL-LY, SOME RE-COG - NI - TION, STAGE-ING THE SCENE OF THE CRIME, GO-ING OUT ON A LIM-ER-ICK,
 (C.) SEEK-ING THIS PUT-ZLES SO-LU - TION, FIND-ING WHAT WAS TO BE FOUND! I WAS OUT ON A LIM-ER-ICK,
 (N.) AND WITH THEIR ANG-ER SO VI-CIOUS, I WORE THIS COS-TUME SO CRUDE, STEP-PING OUT ON A LIM-ER-ICK,

8VA
 W.W., STRS.,
 K.BDS., DR.S.

35.

29 30 31

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

TRPS., HNS.,
 CHIME, PNO,
 VLS.

ff
 K.BDS.

TRNS.,
 CELLO, BS.

32 33 34

MODERATO

(B.) I FOUND A THE-A-TRI-CAL KIT, AND AS
 (C.) I FOUND A THE-A-TRI-CAL KIT, AND AS
 (N.) I FOUND A THE-A-TRI-CAL KIT, AND AS

(VOICE USED IN W.W.) PNO.

emf
 v. p.
 rit.

emf
 v. p.

SYNTH.

CELLO

BS.

PNO/COND.

(B.) DATCH-ER-Y, I DID MY BIT.

(C.) DATCH-ER-Y, I DID MY BIT.

SO TO CLEAR NEV-ILL'S NAME (I CON-FESS TO MY SHAME, 'T WAS FOR VAN-IT-Y, TOO, I AD-

SO TO CLEAR NEV-ILL'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR HEL-EN-A, TOO, I AD-

35 36 37

DATCH-ER-Y, I DID MY BIT. SO TO CLEAR MY GOOD NAME FROM THE BLEM-ISH OF BLAME, ('T WAS FOR HEL-EN-A, TOO, I AD-

- MIT). (B.) (C.) (N.) } I FOL-LOWED JOHN JAS-PER HIGH LOW, FOUND THE DENS HE DE-SCENDS TO BE-LOW, AND WHEN

38 39

PNOS. TBNS., STRS., SYNTH.

40 41 42

PUF-FETZ CAME HERE 'T WAS IM-ME-DI-ATE-LY CLEAR MY SUS-PI-CIONS WERE QUITE A PRO-POS. SO I CREEPT IN THE LODG-INGS OF

(DATCHERY PRODUCES ROSA'S CLASP AND DISPLAYS IT FOR THE AUDIENCE)

43 44

JAS-PER, DRESSED IN THIS (B.) WIG, WHAT A SIGHT! THERE I FOUND RO-SA BUD'S CLASP, HER

(C.) GARB, (N.) GARB,

+ TRPS., HNS., BELLS

ALLEGRETTO

45 46 47

MOTH-ER'S SHE GAVE DROOD THAT ^{TRAVEL} NIGHT, JAS-PEL TOOK IT FROM NED AF-TER HURL-ING HIM ^{DEAD TOWARD THE} WEIR RIV-ER BED, I SUP-

STR'S. KBD'S. DR'S.

pizz. BS.

48 49

-POSE. ^{+w.w. +8va} (BAZ./NEV.) TELL HIM THAT DATCH-ER-Y KNOWS! (B.) AND THE

(CR.) REV-ER-END DATCH-ER-Y KNOWS! (C.) (N.)

(w.w. out)

50 poco meno mosso 51 52

PROOF IS QUITE CLEAR, LET US BRING JAS-PEL HERE TO BE TRIED AND THEN TIED UP AND STRUNG!

Div. Vln's. Kbd's.

CELLO, SYNTH.

poco meno mosso

CRSC.

Tutti +8va

53 54

(HORACE AND OTHERS HURL JASPEL DOWNSTAGE)

(SPOKEN:)

AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TRPT'S.

ff

ATTACCA

10 $\frac{3}{4}$ 11 $\frac{3}{4}$ 12 $\frac{3}{4}$

MAN COULD SPLIT IN TWAIN, YET TO ALL EYES RE-MAIN A SOUL GEN-TEEL WHO CAN CON-REAL THE

13 14 15

VEN-OM IN HIS BRAIN. AND IF HE DRAWS UP ON THE PAUSE IN MAD-NESS O-PIUM SMOKE SUP.

KBD. + 8V HNS, TRN'S.

W.W. + PRZ. VLN.

ASSN. CELLO

VESC.

16 17 18

-PLIES- WHY THIS GREAT SUR-PRIZE? THERE ARE TWO MEN IN ME, AND

+TPIS.

CELLO + TRM. ROLL

VIA W.W., X.Y.L.O., PIZZ. VLN.

KBD'S.

BR.

BSN. X.Y.L.O.

19 $\frac{3}{4}$ 20 $\frac{3}{4}$ 21 $\frac{3}{4}$

CUN-NING BRIGHT IS HE WHO HIDES HIM-SELF, RE-SIDES HIM-SELF WHERE I'VE NO EYES TO SEE. BUT

VLN. 8VA

20 0

(CHOKE C/M.)

Presto

35 *PIC-TURE ED-WIN DEAD!* 36 *THAT NIGHT I FILLED MY-SELF A FLASK OF LAU-DA-NUM,* 37

Tutti Orch. "SAVAGE"

(GONG) (GONG) (SYNTH. "THUNDERSTORM THRU BARZ 41")

38 *AND THEN TO TOAST MY NED AND NEV-ILLE, I DRANK SOME.* 39 40 *THAT'S WHEN MY GREATEST FLIGHT OF*

molto rit.

BR. HNS. + CELLO TREM. + TIMP. + SUST. W.W.

41 *FAN-CY DID TAKE PLACE:* 42 *I WATCHED MY HANDS OUT-STRETCHED* 43 *TOWARDS ED-WIN'S PALE WHITE FACE, AND IN THE*

mit.

fp (PIATTI)

44 *MOON-FALL, I SAW MY FIN-GETS* 45 *CLUTCH-ING HIS NECK SO* 46

Adagio

BR. HNS. *mf* PNO. SN. CELLO, PNO.

47 TOUCH-ING MY SIEVE, HE FELL SO LIGHT- LY!

TIGHT- LY,

FL. HNS., VLN.

(+CYM. ROLL)

48

49

W.W., PNO., VLN.

ff

poco rit.

BS.

50 MOON- FALL — THEN FELL ON ME...

51

52 *al tempo*

PNO. →

W.W., VLN.

PNO. SOLO

(mf)

BUT, GOD, THE DEED WAS MUCH TOO

+PIZZ. BS., CEMO

53 OPT. OCTAVE

54 AS MUCH AS OV-ER ONCE IT HAD BE-GUN!

55

EAS- LY DONE:

TUTTI

+ VLN'S.

VLN

sub. p

poco rit.

56

57 SUCH TRAG-E-DY TO FIN-LLY MAKE THE KILL

58

AND NOT TO A-WAKE TO TASTE THE

VLN'S. BY HNS.

"DELICATELY"

TITNS. STRS. SUMPH.

rit.

(+CYM. ROL)

59 60 61 63

THRILL. NOW I'VE CON-FESSED! NOW WE BOTH CAN REST!

FL. 8

TUTTI ORCH. + 3VA

molto rit.

CELLO, PNO.

BR., HNS.

sfz p

ff TUTTI

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

FOR #20 "MURDERER'S CONFESSION"

IF THE MURDERER IS	BAZZARD	SEE PAGE	
	CHISPARKLE		166.
	DURDLES		174.
	HELENA		176.
	NOVILLE		180.
	PUFFER		183.
	ROSA		186.

20-B

MURDERER'S CONFESSION - BAZZARD

BAZZARD

QUE: DURDLES: "LOOO LOVE ME, IT WAS BAZZARD!"

ALLEGRO MAESTRO

FL. FLUTER 8VA

TUTTI ORCH.

VLN. 15 MA E.H.M. 3VA

+TIMP.

W.W. + 3VA

IMP STRS., KBOS.

BSN., CELLO, BS.

BAZZARD

I SAW THE CHANCE TO BE A LEDG-END IN MY TIME,

5 6 7

FOR ALL THE TOWN THOUGHT NEV-ILLE MIGHT DO VI-OLENT CRIME. TO SOLVE A MYST-RY WOULD PLUCK

FL. +8V

8 9 10 11

ME FROM OFF MY SHELF, SO I IN-SURED THE CRIME BY KILL-ING DROOD MY-

Tutti +BR. HNC. p subito

12 13 14 15

POCO ALLERGO, MISTERIOSO

SELF!

BELLS < VLN'S. W.W. PNO. CELLO SV. HH. FL'S, PIZZ STR., SYNTH.

16 17 18

-TEC-TIVES IN COM-MAND MUST HAVE A CASE IN HAND. TO GAIN AC-CLAIM, THEIR SHARE OF FAME, THE

19 20 21

PUB-LIC DOES DE-MAND A CON-TRO-VER-SIAL CRIME PER-VERSE, SHALL I GO ON TO TELL YOU

BSN., CELLO
CRESC.

22 23 24

MORE? SINCE I HAVE THE FLOOR: YOUNG NEV-ILLE HAD BEEN CRUDE, AND

+TRP'S.
CELO
+CYM. ROL
W.W., X'LO., KBD'S, PIZZ. STR.
BR.
(CHOKE CYM.)
W.W., X'LO., KBD'S, STR.

25 26 27

ED-WIN DUB-LE RUDE, I SET OUT TO BRING A-BOU-T THE DEATH OF ED-WIN DROOD! AND

SO 30

28 29 30

IT TURNED OUT TO BE THIS RE-GION'S HOT-LY-AR-GUED RAGE, AND I KNOW ALL, I

W.W., PNO.
BR., HNS., STRS.
BS.
+RHY.
HNS.
FP
TBN'S, STR'S, BS.
(9) (10) (11)

31 32 33 33-A

NOW SHOW ALL, AT LAST I'M CENTER STAGE!

FLS. + HRS. STRS.

subito *p*
PIZZ. STR.
B.S.N., T.B.N.

TUTTI ORCH.
GR. FLUTTER

AND

(+T.M.P. ROLL)

MAESTRO - IN THREE

34 (PNO. COLLA VOCE) 35 36 37 38 39

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

+ HRS. FL.S.

mp TUTTI

B.S.

T.B.N.

(T.M.P. TACET)

40 41 42 43 44 45

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

TUTTI

W.W. CELLO

mp (+T.M.P.)

T.B.N'S. SUST. CELLO TREM.

(+T.M.P.)

46 47 48 49 50

FINALLY THE LUCK HAVE I!

MIL. E. CRES.

MOLTO VIVACE, IN ONE

mp

HRS. STRS.

TUTTI

(+T.M.P. RAL)

51 52 53 54 55

THAT FIN-LLY THE LUCK HAVE I!

SR. + 8VA W.W.

W.W. STR.

HNS., BR., KBDs.

CYM.

BS.

(CONTINUE SHOW WITH # 21 PAGE 191)

20-C

MURDERER'S CONFESSION - CRISPAKLE

CRISPAKLE

QUE: PUDDLES: "LORD LOVE ME, IT WAS THE REVEREND CRISPAKLE!"

ALLEGRO MAESTOSO

FLS. FLUTTER
8VA

(CRISPAKLE)

TUM ORCH.

COULD DO SA'S MOTH-ER? LOVE AN-OTH-ER? KNOW YOU WELL!

VCL. IS MA
F.H. 8VA

W.W. + 8VA

CYM STRS., KBDs.

+T.M.P.

BSW.
CEND, BS.

5 6 7

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

I'M FREE FROM BLAS-PHE-MY BUT

FL. + 24

8 9 10 11

AS SOME SEE ME OBUDE: THOUGH C. OF E... STILL I CON-FESS: I MUR-DEED

TUTTI
+BR.
HNS.

FL.

p subito

mp

+tmp.

11-A 11-B 11-C TANGO 11-D

MOOD!

w.w.
+84

VCNS.

HNS, TRPS. 84
unt

DIV. BR. HNS.
KBDs, STR.

poco accel.

HNS, KBD.

CAST.
9 8

BSN, PNO,
BS, CELLO

12 13 14 15

I SAW AN-OTH-ER IN RO-SA'S FACE: FAIR RO-SA'S MOTH-ER STOOD IN HER PLACE!

PNO 84

VCNS.

vmp

w.w.,
CELLO, BS.

16 17 18 19

AND COULD I LET THIS ED-WIN DROOD HAVE HER I'D LOVED AND WOOD?

OB, VLN.

DIV. BR.,
VOICED PNO.

DIV. STR.

HNS.

20 21 22 23

THIS LOVE OF MINE MUST NEVER WED! ONE SHOVE OF MINE AND DROOD WAS DEAD!

W.W., STRS. + BV

BR.

BS, PNO, DR.S.

PNO. BS.

HMS.

24 25 26 27

BAP-TIZED WITH BASH-ES, HIS NECK I TRUSSED! CAP-SIZED TO ASH-ES, THUS DUST TO DUST.

W.W., HMS., PIZ. VLN.

F.C. DR. F.

RHY. + ACCO STR.

28 29 30 31

AND THEN I BORE HIM FROM THE GLOOM AND SANG-TI-FIED HIS TOMB.

FLUGS.

32 33 34

HE CEASED TO SHIV-ER! HE CEASED TO QUIV-ER! I DID DE-LIV-ER

+ SVA FL, VLN., W.W.

DR. RHY. "DETACHÉ"

VOICED (SYNTH. SUST.)

(GESTURE TOWARD ROSA)

35 HIM TO GOD! 36 AND SHE IS MINE NOW, 37 A LOVE DI-VINE NOW -

38 SOME FIND ME ODD, BUT 39 LIV-ING AM I AND 40 VAN-ISHED IS DROOD!

RHY. + PIZZ. STR. BSN. CAST. E.H.

T.T. CAST.

41 SA-TAN MUST DIE AND 42 VAN-QUISHED 43

TPT'S, HNS., VLN. HNS., STRS. PNO. GLIERS. W.W. STR. (LOCO) IS

BS.

44 DROOD! 45 ON CUE: CRISPARKLE: "BLESS YOU ALL!" 46

DIV. VLN. (SHORT DIALOGUE) TUTTI ORCU.

LOW TUTTI

(CONTINUE SHOW WITH #21 PAGE 191)

20-D

MURDERER'S CONFESSION - DIDDLES

DIDDLES

CLF: DIDDLES: "LORD LOVE ME... I KILLED EDWIN BLOOD."

ALLEGRO MAESTOSO

FLS. FLUTTER

1 2 3 4

(DIDDLES)

TUTTI ORCH.

W.W. + 2VA

WHAT REASON COULD I HAVE TO EV-ER WANT BLOOD DEAD?

WMP STRS., KOB'S.

VLA. IS MA E.H. 3VA

+T.M.P.

BSN., CELO., BS.

5 6 7 (TO AUDIENCE)

WHY WOULD I WANT TO HARM A HAIR UP-ON HIS HEAD?

BUT I'M THE CAN-DI-DATE YOU

FL. TR4

8 9 (TO ALL) 10

ROUD-Y LOT HAVE CHOSE- AND SO MY MO-TIVES NOW I FEAR I MUST DIS-

TUTTI + BR., HNS.

p subito

WMP

+T.M.P.

12 **PROLOGUE** 13 **PROLOGUE** 14 **SLOW-AD LIB.**

-CLOSE. **FLS., TRPS.** **+RELS, STR.** **AF-TER JAS-PETZ LAID HIS NEPH-EW**

KBD. **E.H., HNS.** **W.W., STR.** **PNO.** **E.H.** **BR., HNS. "SINISTER"**

TBNS., KBN.S., STRS. **DN. STR. TREM. SYNTH. SUST.** **PIZZ. BS.**

15 **IN THE CRYPT, HE FLED!** 16 **WITH QUARTS OF PORT, TO DROOD I DRANK A TOAST.** 17

VIBRASLAP **STRS., SYNTH.**

18 19 **20 DICTATED** 21

(DECLAIMING) **WHEN I HEARD HIM MOAN-ING, GROAN-ING, IN MY DRUNK-EN HEAD I THOUGHT DROOD WAS A GHOST! THEN,**

W.W., BR., STR. **IMP** **RSN. SLOW** **VOICED PNO.** **HNS., TBNS., STR.**

22 TEMPO: "OFF TO THE RACES" 23 24 25

HE START-ED SCREAM-ING - JUST LIKE A DE-MON - IT WAS A DREAD-FUL CRY! **W.W., VLN.** **DRUNK-EN**

W.W. **+SYNTH.** **PICE-PTPS.** **W.W., HNS.** **STRS. "WILLIAM TELL"**

VOICED PNO. **DRS., PERC.**

26 *STIFF, MY MIND DID HEAR IT AS A DIF-FERENT KIND OF SPID-IT, SO I BASHED HIM, SMASHED HIM...*

BR. RHY. *CRESC. mf f ff*

29 *THE MUR-DEY-ER AM I!*

30 *MUCH THANKS, GOOD-BYE!*

(CHOKE CRY.) *TUTTI + SVA* *TRP'S.* *sf* *ff*

(CONTINUE SHOW WITH #21 PAGE 191)

20-H

MURDERER'S CONFESSION - HELENA

HELENA

CUE: DURLLES: "LORD LOVE ME, IT WAS HELENA LANDLESS!"

ALLEGRO MAESTOSO

FIS. FLUTTER *SVA*

TUTTI ORCH.

VIN. ISMA E.H. SVA

HELENA

THE WORDS SO RUDE OF DEED HAD CAUSED ME GREAT A-LAIRM!

W.W. + SVA

KBD'S, STR.

B.S. CELLO, BS.

5 6 7

THAT DEV-IL MIGHT CAUSE NEV-ILLE TO CAUSE HIM SOME HARM! SIS-TER AND MOTH-ER TO MY

FL.

8 9 10 11

BLOTH-ER I HAVE BEEN - AND SO TO SMOTH-ER DROOD, I HAD TO DO DROOD

FL.

subito

WIND BR., HNS.

mp

11-A 11-B 11-C 11-D

IN!

WIND CHIME

(BELL TREE VIBRA SLAP) + HN. STOPPED

STR. p

BR.

W.W.

pedd accel.

E.H. PNO.

mf

CAST.

TRPS. HNS. 8-4

BSN., CELLO, BS.

12 13 14 15

I MEANT NO VI-LENCE, THAT CHRISTMAS MORN: I MEANT TO SI-LENCE THIS ED-WIN'S SCORN,

sm.

PNO.

W.W. CELLO, BS.

16 THE SKY IT WEPT, NO VIEW OF LIGHT AS I CREPT IN-TO THE NIGHT!

17 18 19

OR. VLN. DIV. STR. DIV. BR., VOICED PNO. TPT'S. (+HNS.)

20 UN-STEADY DROOD, HALF-DAZED WITH WINE... THIS "ED-DY" DROOD HAD RAISED MY SPINE!

21 22 23

W.W. STR. BR. (+HNS.)

24 I TOOK MY VEIL OFF, AND LOST MY MIND! MY VEIL DID SAIL OFF, I TOSSED IT BLIND.

25 26 27

RHY., ARCO STR. F.C. W.W. HNS., PIZZ. VLN. F.C. VIBRASLAP

28 IT WOUND AND BOUND HIS CAP-ED COAT AND DRAPED A-ROUND HIS THROAT.

29 30 31

OB. SOLO 3RD FLTS., HNS., VLN. 3RD FLTS., X.Y.L.O. FLTS., VLN. OB. BSN. "HINDOU" BSN. SOLO

32 33 34 35

I MEANT TO GAB HIM, BUT I DID SNAE HIM, SO I DID DRAG HIM OFF TO HELL!

+ 8th FLX. VLN.

BR. x VLO.

mp (SYNTH. SUST.)

CELO. BS. PNO.

36 37 38 39

I'D KILL AN-OTH-ER, TO SAVE MY BROTH-ER - I DID IT WELL! AND GUILT-Y AM I AND

E.H. SOLO

mp

T.T. 7

CAST. E

BSN., RHY., PIZZ. STR.

40 41 42 43

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

TRP'S, HRS. M+ VLS.

E.H. #7

PNO. GUES. W.W., HNS. STR.

6

BS.

44 45 46

-LY!

ON CUE HELENA: "DAMN YOU ALL!"

(SHORT DIALOGUE)

DIV. VLS.

LOW TUTTI

TUTTI ORCH.

GLIB. GLISS.

(CONTINUE SHOW WITH #21 PAGE 191)

20-N

MURDERER'S CONFESSION - NEVILLE

NEVILLE

QUE: DIDDLES: "LORD LOVE ME, IT WAS NEVILLE LANDLESS!"

ALLEGRO MAESTOSO

FLS. FLUTER

8VA

(NEVILLE)

TUTTI ORCH.

I WAS THE LIKE-LI-EST OF SUS-PECTS YOU COULD FIND -
w.w. + 8VA

VLN. I & II
E.H. 8VA

WMP KIDS. STR.

+T.M.P.

BSN., CELLO, BS.

SO QUAL-I-FIED, YOU RULED ME OUT OF SIGHT AND MIND.

OF COURSE I KILLED OUR "MAS-TER

FL. + 84

NEED!" COULD I FORE-GO

THE CHANCE TO GAIN MY PRIDE AND RO-SA WITH ONE

TUTTI
BR.,
HNS.

subito

+T.M.P.

TANGO

11-A 11-B 11-C 11-D

BLow? w.w. +84

DIV. BR., HNS., KBDs., STR. poco accel.

VNS.

HNS. TPIS. SV

HNS. KBO.

CAST. f

BSN., PNO., CELLO, BS.

12 13 14 15

I CAME TO THIS PLACE WITH BUT ONE PLAN: THAT YOU VIEW THIS FACE AN ENGLISH-MAN!

PNO 84

VNS. mp

w.w., CELLO, BS.

16 17 18 19

BUT ALL YOU SAW WAS MY HOT BLOOD AND I... SAW RO-SA BUD!

OB, VLN.

DIV. BR., VOICED PNO.

DIV. STRS.

HNS. TPIS.

BS.

20 21 22 23

ED-WIN, 'T WAS SAID, WAS HERZ GRAND RO-MANCE. WITH ED-WIN DEAD, I'D STAND A CHANCE!

w.w. STRS. +84

BR.

HNS.

BS., PNO., DR'S.

BS. PNO.

BS., PNO.

24 25 26 27

THAT COLD DE-CEM-BER, MY BLOOD WAS WARM, WE STROLLED TO-GETH-ER A-GAINST THE STORM,

w.w., HNS., PIZZ. VLN.

RHY. + ACCO. STR.

F.C. x DR. f

28 29 30 31

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

2ND FL., VLN., HNS.

FLS. XYLO.

FLS. VLN.

E.H.

E.H., BSN. "HINDU"

BSN.

32 33 34 35

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

2ND FL., VLN., W.W.

mp

BR., RHY. "DETACHE"

(VOICED SYNTH. SUST.)

36 37 38 39

HIS NECK I KNOT-TEDE, HIS THROT GAR-ROT-TEDE, HE TOOK THE PLUNGE AND ENG-LISH HE STOOD AND

E.H.

T.T. 7 CAST.

mp

BSN., RHY. PIZZ. STR.

BELLS, C4M.

21 IN. TO MY END-LESS RU-IN-A-TION, I TOOK SMOKE TO SEE ME THROUGH; IN MY

22 *f* *d*

23 *f* *d*

24 *f* *d*

25 *f* *d*

BE.H.

DIV. STRS., KBOS.

BSN.

PIZZ. BS.

p.

26 *f* *d* SWEET HA-LU-CIN-A-TION, I SAW DROOD... AND THOUGHT HIM YOU! SO I SAY TO ALL WHO'LL

27 *f* *d*

28 *f* *d* (TO JASPER)

29 *f* *d*

30 *f* *d*

(KADS. SUST.)

BELLO "GENTLY"

RHY.

PIZZ. BS., RHY.

31 HEAR ME, YOU MUST PLAN A MUR-DEZ WELL. YOU MUST VIEW YOUR VIC-TIM CLEAR-LY AS YOU

32 *f* *d*

33 *f* *d*

34 *f* *d*

35 *f* *d*

SYNTH.

36 SEND HIM OFF TO HELL. WHEN I KILLED, 'T WAS WELL-IN-TEND-ED. DRINK AND SMOKE WHAT DID ME

37 *f* *d*

38 *f* *d*

39 *f* *d*

40 *f* *d*

FLS. BLS. SYNTH.

VBAS.

GRV PNO.

BELLO, BS. SYNTH.

41 IN. FOR MY CHOICES, I'M AP-PRE-HEND-ED! THEM'S THE WA - GES OF SIN! THEM'S THE

42

43 w.w. BELLS, (SYNTH)

44

45 (PUFFER SHOUTS!) "EVERYONE NOW!" (w/COMPANY)

46 WA - GES OF SIN! THEM'S THE WA - GES OF SIN!

47

48

49

50

BR. HNS. STR. rit. mf imp a tempo rit. KOD.

(SHE RAJLES AUDIENCE TO JOIN IN) CUE: "NOW EVERYONE!"

f TUTT ORCH. "CORNY" (Cym. CRASH)

HNS, TRNS, CELLO

(CONTINUE SHOW WITH #21 PAGE 191)

RO-R

MURDERER'S CONFESSION - ROSA

ROSA

CUE: DIDDLES: "LORD LOVE ME, IT WAS MISS ROSA BUD!"

ALLEGRO MAESTOSO

FL'S, FLUTE 8VA

2

3 (ROSA)

4

TUTT ORCH.

WERE YOU SO BLIND YOU COULD NOT SEE I KILLED HIM? YES!

w.w. + 8VA

mf KODS, STRS.

VLN. 1'S MA E.H. 8VA

BSN. CELLO, BS.

5 AND IT WAS WON-DER-FUL TO DO, I DO CON-FESS. TO HAVE IT DONE, TO DO HIM

FL. +84

(A) p

8 IN, TO SEE IT THROUGH... YOU SURE-LY KNOW BY NOW I MEANT TO MUR-DER

(WHIRLING ON JASPER)

3 10 11

Tutti tar. HN'S.

mp subito

12 POCO ALLEGRO, MISTEROIOSO 13 14 15

YOU!

BELS. VLN'S.

CELLO

8VA HN.

FLS., SYNTH, PIZZ. STR.

W.W. VCLLO. PNO. IMP.

THOUGHT

16 YOU I WAS SO BLIND AS NOT TO KNOW YOUR MIND, OF WHAT IN-TENT EACH COM-PLI-MENT YOU

17 18

19 CLAIMED YOU MEANT AS KIND? TO FEEL MY-SELF UN-ROBED AND PROBED WITH EV-ERY MOVE-MENT OF YOUR

20

21

AS. CSUO

CRESC.

22 EYES?

23 AH, BUT RE-AL-IZE:

24 A CHILD CAN GO QUITE MAD AND

+TPIS.

BR. A

8VA W.W., XYLO., KBDX., PRZ. STR.

cello + cym. roll

mf

p

fff

mp W.W., XYLO., KBDX., STR.

(CHOICE CYM.)

25 NOT KNOW GOOD FROM BAD

26 AND CALM-LY PLAN TO KILL A MAN AND FEEL BUT ON-LY GLAD!

27 TO

28 RID HER-SELF - TO BID HER-SELF A MUR-DER-OUS GOOD-BYE! NOT

29

30 ED. WIN WHO I

W.W., PNO.

BR., TRP'S, STR'S.

BS.

fp

TRNS., STR'S., BS.

31 32 33 (d=d)

SOUGHT, BUT YOU, I MEANT FOR YOU TO DIE!

FLS. +8VA BR. FLUTTER

E.H. subito p BSN., TBN., PIZZ. STR. TUTTI ORCH. f ff

STOPTIME - FOUR

34 35 36

BUT THE NIGHT WAS FAIR FROM BRIGHT,

W.W. +8VA VWS. KBD'S. PIZZ. CELLO, BS., TAMBS. +8SSN. KBD'S. BS.

37 38 39

THICK WITH WET AND THUN-DEZ. THATCH-ING FELL DIS-PATCHED FROM HELL! IS IT YET A WON-DEZ.

+TANCO DIV. STRS. KBD'S., BS. +STRS. +HNS, TBN'S.

40 41 42

COULD NOT SEE THE ARMS OF ME STRETCHED OUT WITH SCARF IN HAND. SAW YOUR COAT AND TIED NED'S THROAT JUST

KBD'S., BS. +STRS. "HUNTING HORN" HNS, TBN. CRESC. d.

43 *w.w. tr* *tr* 44 *tr* 45

LIKE A DEAD-LY WED-DING BAND!

BR. HN'S. TRMB. *sfp* *f*

ASN. TRBN. CELO, BS.

46 (FASTER) 47 48 49

(FL. CUE VOICE THRU BTR 51)

SO LONG A TIME THEY'VE THOUGHT THAT I'M A DICK-EN DOLL, QUITE NA-IVE. BUT I BE-LIEVE THIS

ARCO STR. KBD'S. *HN, TRNS.*

50 51 52 (SLOWER) 53

PAIN, MY BRAIN MORE TOR-TURED THAN THEY MIGHT CON-CEIVE. WITH THESE LATE AD-DI-TIONS, I HAVE NOW RE-VEALED

STR., KBD'S. *HN'S.* *TRBN.* *VLN'S. BR., HN'S.* *(KBD'S. COLLA VOCE)*

54 55 56 57

MUR-DE-ROUS AD-MIS-SIONS HITH-ETZ TO CON-CEALED. DAMN YOU ALL, I SAY! YOU LET HIM DRIVE ME MAD!

w.w. BVA *(PNO. XYLO. COLLA VOCE)* *TUTTI ORCA. BR., HN'S.* *+ TRMP.*

TEMPO

58 MAD-NESS LED TO THIS, NO GOOD CAN COME FROM BAD, NO GOOD - NO GOOD CAN COME FROM

59 NO GOOD CAN COME FROM

60 NO GOOD CAN COME FROM

61 NO GOOD CAN COME FROM

(w.w., vlns.)

+T.M.P. (BR.)

+V.A. W.W., HNS.

ON CUE: ROSA: (SWEETLY)

"DAMN YOU ALL."

62 BAD!!

(SHORT DIALOGUE)

TUTTI ORCH.

63

64

21

DUET REPRISÉ: PERFECT STRANGERS

"SHE": HELENA OR PUFFETZ OR ROSA, (HIGH OR LOW VOICE) WITH
 "HE": BAZZARD OR CRISPARKLE OR DEPUTY OR DURDLES OR JASPEZ OR NEVILLE,
 (HIGH OR LOW VOICE) AND COMPANY.

WE: CHAIRMAN: "ABOUT TO HAVE A LOVE SONG." (LONG VAMP BEGINS)

MODERATO CON MOTO
 (SHE) (HIGH & LOW) WHEN READY, SHE SINGS:
 (MUSIC CONTINUES VAMP UNDER THE SELECTED LOVERS OPENING LINES.)

5

ONCE WE WERE PERFECT STRANGERS HOW STRANGELY

6

7

8

9

10

11

12

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15

16

17

18

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(HE) (HIGH & LOW)

8 MET ARE WE! I FIND I NOW A-DORE YOU-

w.w. + 8va mp

HH.

11 BELL → OUR BEST HAS YET TO BE. 12 IT SEEMS I'VE

13 (SHE) (HIGH) (LOW)

SYNTH. + 8va VIB.

(CFLO COM. ETC.)

ASN. 8

14 LONGED TO HOLD YOU- 15 FATE RULED IT SO! 16

w.w. mp

ASN.

17 (HE) (HIGH) (LOW) YOU LOVE ME, 18 SO THEY'VE TOLD YOU. 19 (SHE) (HIGH) (LOW) LET'S NOT RE-

LOW BR. PNO.

(BSN, TRN. II SUST.)

fp

(HIGH) (SHE) 20 (LOW) -SIST THIS END-ING. PIZZ. CELLO #2

(HIGH) (HE) (LOW) ONCE WE HAVE KISSED, PRE-TEND-ING

W.W., PIZZ. VLN., SYNTH.

23 AH 24 AH 25 AH

TAKES NO SKILL, THIS STRANGE-NESS MAKES ME

VINS. SYNTH. W.W., SYNTH.

(+ cym. roll) cresc.

26 AH 27 28

MENO MOSSO (SOPRANO TENOR ENS. FEMBLE, HIGH HE & SHE)

DIV. W.W. SYNTH. DIV. STR. TRM. TRI. ROLL (LOW HE & SHE, ALT. & BASS ENSEMBLE)

ONCE WE WERE PER- FECT STRAN-GETS...

THRILL! ONCE WE WERE PER- FECT STRAN-GETS...

TRP. I. TRP. II.

BR. AN. CELLO. OB.

TBN. II.

A TEMPO

29 30 31

YET NOW I LOVE YOU PER-FECT - LY...!

YET NOW I LOVE YOU PER-FECT - LY...!

SOLO HV.

PNO.

CELLO, PNO.

BSN., CELLO, BS.

(BSN. SUST.)

32 33 34

AH

AH

SOLO TPT.

(W.W., BELLS)

35 36 37

VINS.

(+W.W., BELLS, SYNTH.)

TPT'S. W.W., BELLS

PNO. →

PIZZ. CELLO

(HNS. TRANS. STR.)

pp

(+cym. roll)

poco rit.

CELLO, BS. TAMP.

21A

DROOD LIVES

ORCHESTRA

CUE: CHAIRMAN: "WHAT WOULD HE SAY?"

(MRS. SARGE'S CRYPT RISES) AD LIB. REPEAT ON CUE: (DROOD APPEARS)

1 2 3

TBN'S. w.w. + 8VA

CELLO, BS. TRUMP. KBD'S. TUTTI ORCH. + EXM. ROLL

B.C.L. B.S.M.

QUICK SEGUE

22

"THE WRITING ON THE WALL"

DROOD & COMPANY

CUE: DROOD: "I'M ALIVE!! HALLO ALL!! (CHEERS FROM ALL)"

ALLEGRO MARZIALE, BRISKLY

(DROOD) (SPOKEN TO BAR 34)

3 4 5

I AM LAZ' - RUS RIS - EN FROM THE GRAVE! QUITE A - LIVE YOU'LL FIND ME. THIS

SOLO FL. SYNTH.

+ BS. 84

6 7 8

TOMBS BE-HIND ME IS WHERE I FACED MY CLOS-EST SHAVE. WHEN I

SOLO CLAR.

5 10 11 12

STRUCK MY HEAD A-GAINST THE STREET, I WAS STUNNED, NOT STRICK-EN, (OIL PLOT DOTH THICK-EN), FOR

13 14 15 16

JAS-PER FLEW ME OFF MY FEET. TO THE CRYPT. I A-WOKE IN DARK BE-YOND BE-

BR., HNS., VLNS.

CELLO, KBD'S. + 2 VA.

TIMP. CELLO R. BS.

17 18 19 20

-LIEF, AND WHILE ALL A-BOVE ME SHOWED THEIR GRIEF, I WAS SCREAM-ING FOR MY VE-RY

KBD. + DIV. STR.

BR., HNS.

21 BREATH, 22 ON-LY MO-MENTS FROM DEATH, YOU HAVE NO I-DEA THE SUD-DEEN STRENGTH 23 THAT YOU 24

w.w. + 8va

Pizz. Str's, Kbd's.

25 FEEL WITH-IN YOU, THE STEEL AND SIN-EW, WHEN FATE STANDS SMIL-ING AT ARMS-LENGTH. 26 27 28

Solo piece of TPT.

Arco Str's., Kbd's.

29 BELLS 30 31 32

- CAPED! FROM CLOIS-TER-HAM I FLED. I DID NOT RE-TURN HERE 'TIL I COULD LEARN HERE JUST

Vln's, Kbd's.

Vln.

tr. to Eb

tr. to Bb

CELLO, BS.

33 34 (SUNG AL FINE) 35 NEW TEMPO-SLOWER 36

WHO IN HELL WOULD WISH ME DEAD. BUT MORE THAN THAT, MORE THAN WHAT SO-LU-TION FITS THE

Kbd's, Str's.

pedc rit.

E.H. solo

BSN, TRN, CELLO, BS.

37 38 39 40

CRIME, WHAT I'VE LEARNED IS THAT LIFE IS BITS OF TIME, AND YOU FIGHT FOR EV-RY TI-NY

41 42 45 **TEMPO IO** 46

SPECK WHEN YOU'RE HELD BY THE NECK! I HAVE READ THE WRITING ON THE WALL, AND THE

3

STR. PNO. PNO. S.DR. PNO. HN., TBN., SYNTH.

BS. BSN., BS., DRS.

47 48 49 50

GREAT-EST MYSTERY IS NOT THE HISTORY OF JAS-PER, DROOD, AND ONE AND ALL! I HAVE

Cym. x x x

51 52 53 54

MET MY MAK-ER AND RE-TURNED! WHAT AD-VICE I'M GIV-ING TO ALL THOSE LIV-ING IS

PNO. PNO. FL., BELLS +HN., TBN.

+ B. CL., BSN., BS.

55 56 57 58

JUST TO LEARN WHAT I HAVE LEARNED... LIFE IS DEAR. THERE CAN BE NO VIC-TORY IN DE-

W.W. VLN. (tr)
MUTE TPT. II
VIBRATED SYNTH.
HN. TRN. CELLO
BS. RHY.

59 60 61 62

-FEAT. IF OUT-NUM-BERED, BEAT A FAST RE-TREAT TO THE NEAR-EST SHEL-TER AND DIG

MUTE TPT. I
HN'S, STR.

63 64 65 66

IN... WHEN YOU LIVE, THEN YOU WIN! SCRATCH AND CLAW FOR EV-ERY DAY YOU'RE WORTH! MAKE THEM

W.W. VLN. (tr)
W.W. VLN.
PZZ. STR. PNO.
W.W.
OPEN DIV. BR. HN'S.
BR. HN'S.
CELLO, BS.
(Arco)
CHIMES

67 68 69 70

DRAW YOU SCREAM-ING FROM LIFE, KEEP DREAM-ING YOU'LL LIVE FOR- EV-ER HERE ON EARTH. I HAVE

W.W.

71 72 73 74

SEEN THE WRIT-ING ON THE WALL, AND IT'S CLEAR- LY SPELLED OUT FOR THOSE WHO'VE HELD OUT THAT

BR., HNS. "BELL LIKE"

STRS., PNO. *mf*

"GENTLY"
W.W., BR., HNS., PNO., BS., DRS.

75 76 77 78

HOLD-ING ON TO LIFE IS ALL. IS IT CLEAR? IF YOU HEAR MY VOICE, THEN YOU'RE A-

AD LIB., ESPRESSIVO

BR., HNS., PNO. *rit.* *mf* *rit.* *mf*

BS.

SOLO CLAR.

STRS., SYNTH.

DIV. STRS., KBD'S.

E.H., BSN.

79 80 81 82

- LIVE. WHAT A BLOOD- Y MAR-VEL WE SUR- VIVE WHEN YOU THINK OF EV-RY RISK WE

DIV. STRS., KBD'S.

CHMS. SOLI

+ E.H. 8VA
BSN.

+ HNS.

83 84 85 86

FACE IN OUR MAD HU- MAN RACE! I HAVE READ THE WRIT-ING ON THE WALL, TRY TO

(SHORT)

MODERATO MAESTOSO

W.W., BR., HNS. SUST.
STRS. TREM.

SYNTH.

mp *sf* (SHORT) *mf*

E.H. BSN.

TUTTI CREM.

(+T.M.P. ROLL)

87 **DIEGOOD** *w.w.* 88 ϵ 89 $\frac{1}{2} \# d$ 90 *rit.*

LIVE FOR - EV - ER AND GIVE UP NEV - ER THE FIGHT - YOU'LL NEED THE WHERE - WITH - ALL! CAN'T YOU

ENSEMBLE

91 **MAESTROSO - MARCATO** 92 93

HEED THE LIGHT - NING AS I PLEAD, IN -

(S.T.) *mp* (A.B.)

THE WARN - ING, THE LIGHT OF

TUTTI ORCH. + PVA

subito mp *mp* *rit.* *BSN.* *T.M.P.* *3* *3*

94 95 96 *rit.*

- CIT - ING YOU TO READ THE WRIT - ING ON THE

MORN - ING TO READ

subito mp *mp* *rit.* *CRESC.* *3* *3* *3*

97 98 99

rit. *rit.*

drums *3* *3*

23

BWS

COMPANY

TEMPO: "DON'T QUIT", BRISKLY

Musical staff with measures 1-4. Measure 1 includes a woodwind (w.w.) part. Measure 2 has a fermata. Measures 3 and 4 have fermatas.

Musical staff with measures 5-8. Measure 5 is marked *Tutti*. Measure 6 is marked *Solo Tpt. "Broadly"*. Instrumentation includes *DRS.*, *HNS., TRSN., CELLO*, *KRBS., RHY.*, *BSN., BS.*, and *ETC.*. Measure 8 has a *T^o* marking.

Musical staff with measures 9-12. Measure 9 includes *+ 8^{va} FL.*. Measure 10 has a *sf* dynamic. Measure 11 includes *FLS., TPT.*. Measure 12 includes *BSN., HNS., TRSN., CELLO* and *BS.*. Measure 12 has a *T T T* marking.

Musical staff with measures 13-16. Measure 13 includes *+ 8^{va} CELLO*. Measure 14 includes *BSN., HNS., TRSN.*. Measure 15 includes *ETC.*. Measure 16 includes *BS.*

Musical notation for measures 10-12. The system consists of a vocal line and a piano accompaniment. Measure 10 is marked with a '10' above the vocal line. The piano part features a complex harmonic structure with many accidentals and slurs.

Musical notation for measures 13-15. Similar to the previous system, it includes a vocal line and piano accompaniment. Measure 13 is marked with a '13' above the vocal line. The piano part continues with intricate harmonic patterns.

Musical notation for measures 16-18. This system includes detailed performance instructions:

- BEARS w.w., STRS., KBD'S.
- + HNS.
- TPTS. 3
- W.W., TPT.
- + HNS.
- f
- + HNS.
- 3
- HN. STR. VOICED KBD'S.
- SOLI TRNS.
- + BELLS
- BS., DR'S. "STRAIGHT"

 Measures 16, 17, and 18 are marked above the vocal line. The piano part includes triplets and various dynamic markings.

Musical notation for measures 19-21. Performance instructions include:

- VLNS.
- + BELLS
- + W.W.

 Measures 19, 20, and 21 are marked above the vocal line. The piano part features chords and melodic lines.

22 *+PIEC. XLLO.* *tr* *23* *24 VLS.* *bT* *bT* *F*

25 *VLS.* *26* *27* *bF* *bF*

Tutti

FL. CL. 8VA
BSN. 8V

(+PIATT)

28 *hF (8VA)* *29* *30*

FL. CL. 8VA
BSN. 8V

(imp)

31 *32* *33* *VLS.*

HNS. TRNS. *+STR'S.* *w.w.* *+SMTH.* *PIEC. TRPS.*

HNS. TRNS. BELL

VOICED PNO. *DR'S. PERC. "PARADE STYLE"*

"WILLIAM TELL"
W.W. 36 MNS., STRS.

34 *f* 35 *f*

37 38 39 *tr.*

W.W. SYNTH, STR.

BR. RHY.

subito *mp* *cresc.* *ff*

40 41 42

BR. MNS. (d.=d) *Tempo di "COIN"*

W.W. *um p*

(VOICED SYNTH. SUST.)

STRIPPED HN.

BS. PNO, RHY.

43 44 45

+ REFLD, BSN.

46 47 48

TP'S.

(RHY: PNO, DR, PERC.)

(HN, SYNTH.)

TRNS. > +BEN.

49 50 DIV. VENS. COLLA PVA "GYPSY" 51

W.W. + PVA

(+DR. FILL)

TP. "BULLFIGHT"

BR. HNS. (PNO, SYNTH, RHY. CONT.)

52 53 54

55 56 57 (TUTTI LOCO)

ALLEGRO MARZIALE, "WRITING"

58
59
60
61
62
63
64
65
66
67
68
69

AR. VNS., KOB. S.
TUTTI ORCH.
+ OBLO, B.S.
rit.
fz
mf
w.w.
TPT.
(mp)
subito p
PNO, STRS., HN., TRBN'S.
CORN.
Cresc.

Detailed description: This is a page of a musical score for piano and orchestra, measures 58 through 69. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The piano part is on the left, and the orchestra part is on the right. The piano part includes markings for 'AR. VNS., KOB. S.', '+ OBLO, B.S.', 'rit.', 'fz', and 'mf'. The orchestra part includes markings for 'TUTTI ORCH.', 'w.w.', 'TPT.', '(mp)', 'subito p', 'PNO, STRS., HN., TRBN'S.', 'CORN.', and 'Cresc.'. The score is divided into four systems, each with a grand staff (treble and bass clefs). Measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, and 69 are indicated at the beginning of each system. The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic changes.

PIANO-CONDUCTOR'S SCORE

DROOD

(THE MYSTERY OF EDWIN DROOD)

ADDENDUM: FOUR OUT-OF-SHOW SONGS

"A MAN COULD GO QUITE MAD"

FOTR: JASPEZ

"QUARTET REPRISÉ: MOONFALL"

FOTR: ROSA, HELENA, WENDY & BEATRICE

* FROM CHORUS

"CEYLON"

FOTR: DROOD, HELENA, NEVILLE, CRISPARKLE & ENSEMBLE

"SETTLING UP THE SCORE"

FOTR: PUFFER, DATCHERY & ENSEMBLE

* SONG BY DROOD

P/C

- 2 - QUITE MAD

10 MAN COULD GO QUITE MAD AND NOT BE ALL THAT BAD CON-SID-ER EACH SU-PERB DIS-TURB-ING

13 URGE YOU'VE EV-ER HAD. TO CURSE A-LOUD IN CHURCH OR CHOKE EACH BLOKE WITD THROWS A SMILE YOUR

14

15

CR+HNS, TANS
CAN
CALO

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

17

18

trps.

he

p SUBITO

(tutti)

mp

19 NOT BE ALL HE SEEMS YET NOT BE FAR RE-MOVED FROM ALL THE NO-BLEST OF EX-TREEMS SOME

20

21

22 23 24

-TIMES I THINK THAT SAN-IT-Y IS JUST A PASS-ING FAD, A MAN COULD GO QUITE

(tutti)

MOLTO ADAGIO (RECITATIVE)

25 26 27

MAD. UN-BLES-ED ARE THE DULL ONE LEASE-LESS - PENEE-LESS LULL -

AR. THIS HIS TEN STMS

28 29 30

SOME-WON-DRAVS NIGHT, STORM-STROCK THUN-DRAVS LIGHT WILL - LAST ME RIGHT.

31 A TEMPO 32 33 34

mp

A

p/c

-4- QUITE MAD

35 36 37

SCULP-TOR LACK-ING ARMS A SOR-C'ERER LACK-ING CHARMS A FIEND WHO FRIGHT-ENS NO ONE FOR THERE'S

38 39 40

NO ONE THAT HE HARMS, WHOSE CLUTCH-ES CLUTCH AT ON-LY DES-PIRATE RES-PITE FROM THIS DIM TAA-

41 42 43

- LEAV, KNOW-ING THIS IS SO, I HIDE MY-SELF IN THOUGHT WHERE

44 45 46

ONE CAN-NOT BE CAUGHT AND FEED ON DREAMS THAT CON-TRA-DICT EACH E-DICT I'VE BEEN TAUGHT, AND

47 48 49

IF SOME DAY I LOSE MY WAY, (AND MIND), YOU'LL FIND ME GLAD. A MAN COULD GO QUITE,

tutti *fp*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Handwritten dynamics include *tutti* and *fp* (fortissimo). Measure numbers 47, 48, and 49 are written above the vocal staff.

50 51 52 53

MAN COULD GO QUITE, MAN COULD GO QUITE MAD!

p *suavito* *mf* *ff*

Detailed description: This system contains measures 50 through 53. The vocal line continues with the lyrics 'MAN COULD GO QUITE, MAN COULD GO QUITE MAD!'. The piano accompaniment continues with similar accompaniment patterns. Handwritten dynamics include *p* (piano), *suavito* (softly), *mf* (mezzo-forte), and *ff* (fortissimo). Measure numbers 50, 51, 52, and 53 are written above the vocal staff.

Detailed description: This section consists of five sets of empty musical staves, each set containing a grand staff (treble and bass clefs) and a single bass clef staff. These staves are provided for additional musical notation.

PNO/CONDS.

QUARTET REPRISE: MOONFALL

ROSA, HELENA, WENDY & BEATRICE

ONE - CRISPINKLE: "STEADY LAD, STEADY."

ANDANTE (UNDERSCORE DIALOGUE)

Handwritten musical score for piano/condes. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves, each with a grand staff (treble and bass clefs). The first system includes the tempo marking "ANDANTE" and the instruction "PNO. SLOW". The music features a steady, rhythmic accompaniment with various chordal textures and melodic lines. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated above the staves. The notation includes notes, rests, and dynamic markings such as "p".

13 14 15

DIAGUE CUE FOR ACT 16, HELENA: "WHAT IS IT YOU FEAR, PRETTY ONE?"

16 ROSA 17 SLOWLY 18

I FEAR THE MOON - FALL — I FEAR THE NIGHT SKIES,
 HELENA
 MOON OF FALL-EN SOULS! I FEAR THE NIGHT DIS-GUIS-ES YOU.
 (VOICES CRIED IN W.W.)

STR'S., HNS., KBO'S.

R. 19 20 21

BRIGHT EYES — WILL BURN ME, BLIND ME, FIND ME UN-DRESSED AND ALL RE-

H. NIGHT A-RIS-ES, YOU WILL BURN, THEN BUND'ING-LY YOU'LL FADE, BUT PAY NO MIND TO ME, UN-REST IS ALL I

HNS.

(STR'S., KBO'S.)

TEMPO (AD LIB.)

R. 27 28 29

TO MEET WITH LOVE AND NEV-ER KNOW HIS NAME BUT IN THE MOON-FALL SOON ALL

W. WANT TO MEET WITH LOVE AND NEV-ER KNOW IT'S NAME, HIS NAME BUT IN THE MOON-FALL SOON ALL

B. WANT TO MEET WITH LOVE, OH BUT IN THE MOON-FALL SOON ALL

H. WAY TO MEET WITH LOVE WE BUT IN THE MOON-FALL SOON ALL

(KRDOS.) STRS. CEMO

BS.

R. 30 rit. 31 (ANDANTE) 32

FEARS ARE FEW, SO THAT SOON I ON-LY SEE BUT

W. FEARS, FEARS ARE FEW, SO THAT SOON I ON-LY SEE BUT

B. FEARS ARE FEW, SO THAT SOON I ON-LY SEE BUT

H. FEARS ARE FEW SO THAT SOON I ON-LY SEE BUT

KRDOS. CEMO rit. VLN

BS.

P/C

-5- QT. REPRISE = MOONFALL

R. ³³ ³⁴ ³⁵
YOU. SO THAT SOON I ON-LY SEE BUT YOU. _____

N.
YOU. SO THAT SOON I ON-LY SEE BUT YOU. _____

B.
YOU. SO THAT SOON I ON-LY SEE BUT YOU. _____

H.
YOU. SO THAT SOON I ON-LY SEE BUT YOU. _____

+DIV. VLS.
+W.W.

KAD.
+HN.

CELLO,
KBD.

(+BELL
TREE)

PNO/COND.

CEYLON

HELENA, NEVILLE, DROOD, CRISPARKLE & ENSEMBLE

ANDANTE

HELENA

w.w.

STR., KBOS mp

CAS. TRNS, SUST.

THN.

poco rit.

HELENA

CEY-LON, CEY-LON BY THE BEN-GAL BAY.

STR., KBOS.

+w.w. VLN.

NEVILLE

HELENA

EAST OF JAI-PUR. WEST OF MAN-DA-LAY.

STR., KBOS

Vln. w.w.

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9/2

-2- CEYLON

H. 12 13 14

AG - RA, PAT - NA, SHO-LA-PUR AND KOL-HA-PUR AND

N. AG - RA, PAT - NA, SHO-LA-PUR AND KOL-HA-PUR AND

H. 15 16 17

ALL. (ENSEMBLE) HOW FAR THEY ARE

N. ALL. 000

H. 18 19 19-A

FROM THE HIGH STREET AND THE MARKET HALL.

(DROOD "HURRIED" 3)

ITS ALL VE-RY WELL FOR YOU

+BELLS

N. HNS. TAN'S. STR. a tempo

Mit. ef

KNO'S

15-B 3 A-C 3 A-D 3

D. TO SPEAK OF THIS DIS-TANT VIEW, BUT RO-SA WHOM'S PLANNED FOR ME IS GREAT-ER THAN SAND AND SEA.

15-E 3 K-F A-G rit.

D. THIS VIS-TA THAT'S IN MY SIGHT WHERE I'LL SET THE WORLD A-RIGHT A-WAITS ME, IT

W.W. STR. imp rit.

15-H 20 FASTER (SOFT SIDE) 21 (DROOD) 3


D. DOM-IN-ATES ME. IT'S PER-FECT-LY FINE FOR THEM


ENSEMBLE CEY - LON


TBNS, LOW W.W. f

9/c

- 4 - CANTON

D. 
TO SING OF THEIR MIN-DIL GEM, BUT THERE IS A ROLE FOR ME
KEY - LON. CROSS THE IN - JUN

D. 
A GOAL I IN-TEND TO SEE, A VIS-ION THAT'S IN MY SIGHT,
SEAS, TOWARDS THE

D. 
A SCENE THAT'S CLEAN AND BRIGHT BE - FORE ME,
FJORDS OF THORN - A - BEE - ON

P/C (NOTE: AT MEAS 37 - ROSA JOINS HELENA & NEVILLE IN THE DANCE. WHILE CRISPARKLE CONGRATULATES DROOD. JASPER & SASSA ENTER AND WATCH. DROOD PULLS ROSA FROM DANCING COMPANY AND THEY EXIT.)

-6- CEYLON

D. 34 35 36
SHAKE AND MOVE AND CHANGE THE LAY AND NATURE OF THE LAND.

H. SHAK - ING CHANGE THE WAY YOU ARE, HEY!

N. SHAK - ING CHANGE THE WAY YOU ARE, HEY!

Piano: +8VA W.W., RE., PWS., K.A.D., C.F.P.

H. (HELENA) 37 38 39 40
CEY - LON, CEY - LON BY THE BEN - GAL BAY.

N. (NEVILLE)
CEY - LON, CEY - LON BY THE BEN - GAL BAY.

ENSEMBLE
(WOMEN)
(CRISPARKLE + MEN) DIVISI
 CEY - LON, CEY - LON BY THE BEN - GAL BAY.

Piano: +8VA W.W., K.A.D.S., PIZZ. STRS.

41 42 NEW 43 NEW 56 rit.

H. EAST OF JAI - PUR, WEST OF MAN-DA - LAY!

N. EAST OF JAI - PUR, WEST OF MAN-DA - LAY!

EAST OF JAI - PUR, WEST OF MAN-DA - LAY!

TRIPS TRIPS tutti rit.

57 LENTO - AD LIB. 58 59 A TEMPO

H. WARM ARE THE WINDS OF OUR GOLD-EN ISLE. THEY WISH US

N. HOW COOL ARE THEIR WINDS AND HOW COLD IS THEIR SMILE. THEY WISH US

HANS TRONS STRS., KABS

P/C

- 8 - CEYLON

60
 H. GONE, WE'LL BE BACK SOME - DAY CEY - LON! SAIL

61
 N. GONE, WE'LL BE BACK SOME - DAY CEY - LON! SAIL

62
 THEY'VE BE-COME A THREAT STRAIGHT FROM CEY - LON! SAIL

63
 THEY'VE BE-COME A THREAT STRAIGHT FROM CEY - LON! SAIL

64
 H. ON, TO CEY - LON!

65
 N. ON, TO CEY LON!

66
 ON, TO CEY - LON!

ON, TO CEY - LON!

Settling up the Score

(MODERATE STEADY FOUR)

A B C D

(TRAIN ARRIVES)

p *mp* *mf* *f*

(HIGH) "TRAM HALTING"

(LOW)

ENSEMBLE

f CHIISSSHHH AH

f CHIISSSHHH AH

PLAY BVA THROUGHOUT

ped. ped. ped. ped.

p/c.

- 2 - UP SCORE

I J K L

(CHAIRMAN)
(DIALOGUE)

BVA
mf

M N

REPEAT TIL CUE

CUE TO CONTINUE : CHAIRMAN:
"THESE TWO SLEUTHS."

PLAY BVA

non stacc.

ped.

1 2 3 4

PUFFER

HERE TO TRACK THIS MAN IN BLACK AM I

mf.

ped. ped. ped. ped. Sim.

5 6 8

(DATCHERY)

WITH ONE CLUE AS TO THE WHO AND WHY. I FIND MY-

ped.

9 10 11.

-SELF IN THIS AG-GRA-VA-TING GARB AND FACE

12 13

GRAV-I-TA-TING TO THIS PLACE

ped. sim.

14 15 16 (DATCHERY + PUFFIN)

NAV-I-GA-TING TOWARDS THIS CASE. IVE COME TO

17 **DATCHERY:** TOWN, MY EAR AT EV-'RY DOOR, HALF THE CLOWN, YET

18

19

PUFFER: TOWN MY EAR AT EV-'RY DOOR, I'M HALF THE CLOWN, YET

20 CRAF - TY AT THE CORE SET - TLING DOWN TO

21

CRAF - TY AT THE CORE I'M SET - TLING DOWN TO

22 SET - TLE UP THE SCORE. A

23 KET - TLE FULL OF FISH I'LL

24 FRY. I'LL COOK EACH

25 26 27

GOOSE TO MIX A MET-A-PHOR AND UN - LOOSE A

GOOSE TO MIX A MET-A-PHOR AND I'LL UN - LOOSE A

28 29

MIGHT - Y ME - TE - OR SET - TLING DOWN TO

MIGHT - Y ME - TE - OR I'M SET - TLING DOWN TO

30 31 32

SET-TLE UP THE SCORE MY MET-TLE WILL BE MORE THAN TEST - ED A

SET-TLE UP THE SCORE

(24)

ped. ped.

P/c.

-6- UP SCORE

33 34 35 36

{ DEBT'LL BE RE-PAID BE - FORE I'VE REST-ED. OH _____

ENSEMBLE AH

37 38 39 40

(DATCHERY) (PUFFER) (DATCHERY) (PUFFER) (DATCHERY)

DROOD, NO WORD, WHAT'S BREWED, NO GRAVE, NO TOMB.

pp

41 42 43 44

(DATCHERY) (PUFFER) DATCHERY:

WHO'LL SAY WHO'S DONE WHAT AND WHY TO WHOM _____ I'M ON THE

45

SCENT I'M IN VENT-ING EV-'RY-THING I AM.

48

PUFFER:

WHERE'S THE SAC - RI - FI - CIAL LAMB

50

DATCHERY:

ERE IN BLOOD-y CLOIS-TER AM? I'VE COME TO

53 **DATCHEERY** 54 55

TOWN, TO ASK AT EV-RY DOOR: DID HE DROWN OR
DUFFER

TOWN, TO ASK AT EV-RY DOOR: DID ED-WIN DROWN OR

56 57 58

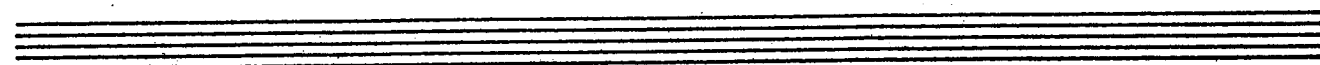
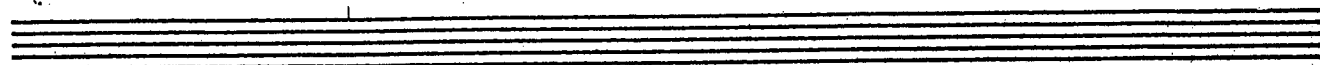
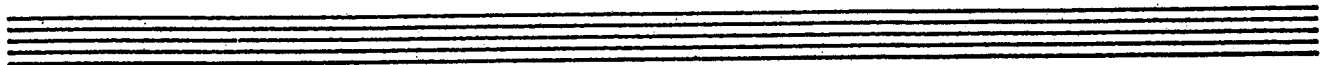
WAS HE WASHED A-SHORE? BEAR-ING DOWN TO SET-TLE UP THE SCORE: RED

WAS HE WASHED A-SHORE? I'M BEAR-ING DOWN TO SET-TLE UP THE SCORE: RED

59 60 (TO BAR 78)

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

HER-RING ON THE BRI - NY BEACH. **ENSEMBLE 2** THEY'LL SOLVE THIS



78 79 80

DAT. *yet!* I'M GRAND IN-QUI-SI-TOR MAKE A BET YOU'VE

PUL. I'LL SOLVE THIS *yet!* AS GRAND IN-QUI-SI-TOR MAKE A

ENS. 1 THEY'LL SOLVE THIS *yet!* AS GRAND IN-QUI-SI-TOR MAKE A

ENS. 2 *yet!* HE'S GRAND IN-QUI-SI-TOR MAKE A BET YOU'VE

mp

P/c.

-10- UP SCORE

81

82

DAT.

MET ME ONCE BE-FORE, MAKE A THREAT? I

PLF.

BET YOU MET, MAKE A THREAT? I

ENS. 1

BET YOU MET, MAKE A THREAT?

ENS. 2

MET HIM ONCE BE-FORE, MAKE A THREAT?

83

84

85

86

ON-LY WISH YOU WOULD, I'M SET-TING UP THE SCORE FOUR

ON-LY WISH YOU WOULD, I'M SET-TING UP THE SCORE FOUR

4/c.

- 11 - UP SCORE

(DANCERY + PUFFY)

(TRAIN LEAVS)

87 ORCU. GOOD!

88 (sim.)

89

90

91

92

93

94

95

(W.B.K. ON CUE: CRISP: BAZZARD.)

96 ON CUE CRISP: "NIGHT AS THIS!"

RH

LH

P

97 SIM., LOCO + BVA

98

99

100

101

mf

SUB P

ON CUE: SAPPEN: "SPEAK TO HIS TAILOR"

REPEAT LAST 3 BARS

PIANO-CONDUCTOR'S SCORE - ACT TWO

DEOD

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ACT TWO

11A

ENTR'ACTE

ORCHESTRA

ALLEGRO MOLTO

73 VLN'S, SYNTH.
84 HNS., TRN.
74
75
76
77
78
79
80
81

TPTS.
SYNTH.
84 HNS., TRN.
f BS., PNO., RHY.
Xylo. w.w.
TPTS.
Xylo. w.w.
TPTS.
SYNTH.
BS.
SYNTH. (SYNTH. SUST.)
BS.
Cym.
PNO., SYNTH.
Rr., RHY.
Vln.
Cym.
TPTS.
w.w., HNS., STR.
BS.

82 83 84 VLN. ? ? ? ?

85 86 87 DIV. TP'S, HNS.

88 89 90

Annotations and markings in the score include:

- 82: TP'S., STR., BS.
- 83: C.M.
- 84: W.W., HN., STR., 8VA W.W., TP'S.
- 85: VLN., TP'S., HNS. "BELL TONES", PNO., MAL. TUBA, BS., CELLO
- 86: TP'S., HNS. "BELL TONES"
- 87: DIV. TP'S, HNS., VLN'S. W.W., C.M., TP'S., HNS., +BSN., CELLO, (SYNTH. RHY.)
- 88: C.M.
- 89: W.W., STR., RW. TBN., TUBA, TP'S., HNS., +HNS.
- 90: TP'S., HNS., +HNS., +TBA, TUBA

12

"ENGLAND REIGNS"

CHAIRMAN & COMPANY

CUE: CHAIRMAN: "AND BELOVED LAND: 'ENGLAND REIGNS.'" "

MARCH

1 2 3 4

CHAIRMAN

ENSEMBLE WOMEN

ENSEMBLE MEN

O-VER

+ 8VA VLN., W.W., PNO.

mf

+ BR., HNS.

(w.w.tr.)

ff

TBN., CELLO

sfz

KBD., VLNS.

+ CELLO, BS., SYNTH.

pizz. BS.

5 6 7 8

ALL DO-MAINS, ENG-LAND REIGNS, ENG-LAND REIGNS, AND IT SEEMS LIKE IT RAINS EV'RY DAY.

ALL DO-MAINS, ENG-LAND REIGNS, ENG-LAND REIGNS.

O-VER

ALL DO-MAINS, ENG-LAND REIGNS, ENG-LAND REIGNS.

mf "EMPHATICALLY"

Div. W.W., SYNTH.

pizz. STR., PNO.

ARCO

O-VER

9 (WOMEN) 10 11 12

HEATH AND HILL, EV-ER- MORE MAY IT SPILL.

(MEN) CHAIRMAN (MEN)

HEATH AND HILL, EV-ER- MORE MAY IT SPILL, AND IT WILL IF I HAVE MY SAY. BRITISH

Tutti ORCH. STRS., 8^{va} W.W. HNS. KBD'S.

13 14 15 16

AH AH OO AH (CHAIR.)

SUNS NEVER SET AND THEY BURN EV-EN YET THOUGH THEY OF-TEN FOR-GET TO SHINE. ON THIS

VLN. BEUS. CELLO W.W. PNO. HNS. "GENTLY" HNS. "BROADLY" DIV. W.W.

Arco BS. BS. T (+SYNTH. SUST.)

17 18 19 20

DOWN THE STRAND... TIL THE DRAINS FEED THE SER-PEN-TINE. AND I

(MEN) (+CHAIR.) (MEN) (CHAIR.)

LAND AND ITS LANES ... UP THE MAINS, TIL THE DRAINS FEED THE SER-PEN-TINE. AND I

(+STRS., KBD'S. SUST.) 8^{va} W.W. +BR.

(CHAIRMAN)

21

22

23

PRAY I DIE 'NEATH A GRAY ENG-LISH SKY, AND IF SIGNS OF A CLEAR-ING AP-
(WOMEN)

(MEN) PRAY I DIE 'NEATH A GRAY ENG-LISH SKY,

AH _____

PRAY I DIE 'NEATH A GRAY ENG-LISH SKY,

PIATTI

+w.w. KADs.
"WARMLY"

strs.
subito

24

rit. 25 MAESTOSO

26

PEARL, IF ONE CLOUD RE-MAINS, THEN I'LL KNOW ENG-LAND REIGNS. ENG-LAND

AH _____ IF ONE CLOUD RE-MAINS, THEN I'LL KNOW ENG-LAND REIGNS. ENG-LAND

AH _____ IF ONE CLOUD RE-MAINS, THEN I'LL KNOW ENG-LAND REIGNS. ENG-LAND

VLN.

+w.w.

TUTTI

MAESTOSO

+HNS.

ff rit.

S. PR. SOLO

BS.

27 *nall.* 28 *al tempo* 29

REIGNS EACH DAY EACH YEAR.

REIGNS EACH DAY EACH YEAR.

REIGNS EACH DAY EACH YEAR.

CHIMES *w.w. vln.* *tr*

TUTTI + 8VA W.W., 15 R. STR. *PIATTI* x x x x

nall. *ff al tempo*

12A

AN ENGLISH SUMMERZ

ORCHESTRA

CUE: CHAIRMAN: "BE COUNTED (GAVEL ONCE) THE MYSTERY (GAVEL TWICE)
 COMPANY: "OF EDWIN DROOD!"

ANDANTE **MODERATO**

A (SCENE CHANGES) B "SIX MONTHS HAVE PASSED! AN ENGLISH SUMMERZ..." (ETC.)

(LIGHTS DIM)

PICC. SYNTH. VLN. *BELLS* *HN.*

ff *LOW TUTTI* *SYNTH. + 8VA DIV. VLN.*

+TRMP.

8^{VA} BELLS

HN.

ENG. HN. SOLO

8^{VA} FL., LOCO CELLO

8^{VA} FL., LOCO CELLO

8^{VA} BSN.
LOCO PIZZ. BS.

PNO.

8^{VA} FL.,
CELO

rit.

CUE TO FADE OUT: CHAIRMAN:
"THE NAME OF DICK DATCHEZY."

13

"A PRIVATE INVESTIGATION"

DATCHEZY & PUFFER WITH ENSEMBLE

CUE: CHAIRMAN: "NOW ARRIVING AT BLOISTELHAM STATION."

MISTEIOSO (♩ = 116)

8^{VA} PIZZ. FL. "SHRILL STATION MASTERS WHISLE"

"MARCATO" LOW TUTTI + TIMP.

(+ SYNTH. - TRAIN ARRIVAL "CHUB" SOUND W/LOW FREQUENCY OSCILLATOR AND BELL SOUNDS)

(+ SFX CROWD NOISE, STATION SOUNDS)

ALM. CRASH

f, mp, mf, f, ff, fff

PNO/CONDO.

PIU MOSSO

ENSEMBLE "TRAIN HALTING"

(SOP./TEN.) 7
(ALTO/BS.)

CHISSSSHHH

FLUGS.

W.W. VLN PNO.

LOW TUTTI SUST.

+H-H. ROLL

LOW STRS., W.W., SYNTH.

ALLEGRO CON MOTO (♩=120)

CHAIRMAN: "AH, YES, THERE'S JOHN..." (DIALOGUE CONTINUES)

FLS.

PNO., XYLO.

"SINISTER" HNS.

E.H., HNS.

MUTE TRPS.

BSN., MUTE TBNS., BS.

CUE FOR VOICE: CHAIRMAN: "CURIOUS THAN THESE TWO SLEUTHS."

(DUFFER)

13 14 15 16

VAMP

PARCO STR. (OPT. 8VA HARM.)

I'M ON THE

PNO., XYLO.

HNS.

BR.

W.W., PNO.

CABASA

BSN. (DRS. - "AD LIB. 'SNEAKY FEEL'")

BS.

TBN., BS., PIZZ. STR.

17 18 19 20

TRACK OF A MAN IN BLACK: HE DIS-AP-PEARED BE-FORE THE (COUGH) SMOKE CLEARED.

W.W., PNO.

BSN., CELLO

+ MUTE BR., STRS.

DR.

21 SCENT OF A RES- I- DENT: I'LL CHECK THEM WELL, IN- SPECT THE

W.W. PNO.

BSN., CELLO

24 PER- SON- NEL, I'M LED UP- ON A DOUBT- FUL CHASE!

+ DIV. VINS.

BSN., PIZZ. CELLO, BS.

TBN'S.

DIV. TPT'S. HN'S.

PNO. RHY.

TPT'S. HN'S. STR.

W.W., X.YLO.

27 PUFFER WHO'S DEAD OR GONE WITH- OUT A TRACE? THIS IS A PUFFER PZI- VATE IN- VES- TI-

8VA PIZZ.

8VA PIZZ.

(+ RATCHET)

TPT'S. HN'S.

HN'S. STR'S. LOW W.W.

PNO.

ETC.

LOW W.W. TBN'S. CELLO, BS.

AS.

30(D.) (P.) - GA - TION: JUST WHEN DID DR00D DE- PART AND WHERE- FORE ART HIS DES- TIN- A- TION? IT'S A

31 32 VIN.

VLN. + BELLS

(W.W. COLLA VOCE)

33 d. (P.) PRI - VATE IN - VES - TI - GA - TION! HE'S VAN - ISHED IN - TO AIR - OR BAN - ISHED

34 d. DIV. BR. RHY. (HN. SOST.) + PIZZ.

35 b 1/2 (DATCHERY) SVA PIZZ. HN'S.

36 b 1/2 (PUFFET) WHERE IN ALL CRE - A - TION? WHILE ON THE TRAIL OF A SMALL DE - TAIL, I DREW A

37 38 SVA W.W. PNO. PIZZ. STR. T.M.S.

39 (DATCHERY) BEAD UP - ON A CLUE I NEED. I'LL EN - AN - I - GATE AS ME OWN FIRST

40 41 + HN. X4LO. W.W. PNO. + 8VA BR. MEOSR. LOPO DIV. STR.

42 43 44 MATE: IN - COG - NI - TO, IN - TO THE FOG WE GO!

+ HN'S, X4LO. + 8VA BR. STR.

45 *w.w.* *8* *46* *47* *+x410.* **(PUFFER)**

I'M NOT A MAN- OF AN-Y MEANS! I'LL SEARCH AND SCAN BE-

BR. *div. str. d.* *rhv.* *w.w.*

48 **(BOTH)** *49 (D.)* *50*

-HIND THE SCENES! THIS IS A PRI - VATE IN - VES - TI - GA - TION: JUST WHEN DID

(P.) *Pizz. 8va* *(+RATCHET)* *(8va)*

(POLICE WHISPER) *TRPT'S, PIZZ. VLAS.* *PNO* *ETC.*

(IMP. GUS.) *LOW W.W., TRBN'S, CELLO, BS.* *BS.* *+BELLS (W.W. BOLLA VOCE)*

51 *52* *vw.* *53* *(h)* *(h)*

DROOD DE-PART AND WHERE-FORE ART HIS DES-TIN-A-TION? IT'S A PRI - VATE IN - VES - TI -

(8va) *div. BR.* *rhv.* *+PICE.* *(HN. SUST.)*

54 *55* *56* *vw.* *GUS.*

-GA - TION: I'LL TURN THIS PRI - VATE CLUB IN-TO A PUB - LIC SIT - U - A - TION! IT'S A

BR.

DUTCHMAN

57 58 59

PUFFEL PRI - VATE SHH! JUST WHEN DID D/DOD DE-PART, AND WHERE-FOR!

WOMEN PRI - VATE SHH! JUST WHEN DID D/DOD DE-PART, AND WHERE-FOR!

ENSEMBLE

WOMEN (BELLOWING) IT'S A PRI-VATE! (WHISPER SOFT) IT'S A PRI-VATE! WHERE-FOR!

MEN IT'S A PRI-VATE! IT'S A PRI-VATE! IT'S A PRI-VATE!

VLN. #1, TRPT'S, HN'S., CELLO, TRNS., W.W., subito p, C + PIZZ. VLN'S., HN. b2, RS.

60 61 62

ART HIS DES-TI-NA-TION? IT'S A PRI - VATE IN-VES-TI-GA - TION! JUST WHO'D WITH

ART HIS DES-TI-NA-TION? IT'S A PRI - VATE IN-VES-TI-GA - TION! JUST WHO'D WITH

ART HIS DES-TI-NA-TION? IT'S A PRI - VATE! A VER-Y PRI-VATE!

YES - TI - GA - TION! IT'S A PRI-VATE! A VER-Y PRI-VATE!

Tutti Orch. wmp, w.w., vln., HN'S., TISM Cello

ENSEMBLE

ART HIS DES-TI-NA-TION? IT'S A PRI - VATE IN-VES-TI-GA - TION! JUST WHO'D WITH

ART HIS DES-TI-NA-TION? IT'S A PRI - VATE! A VER-Y PRI-VATE!

YES - TI - GA - TION! IT'S A PRI-VATE! A VER-Y PRI-VATE!

(SFX: TRAIN DEPARTS)

(SCENE CHANGES)

72
EYES.
"BROADLY"
W.W., BELLS, STRS.
BR. HNS.
PNO, RHY.

73

74

75
(DATCHERY EXITS, CRISPARKLE & SAPPSEA ENTER)
W.W.
(R.H. PNO.) RHY.
HNS. STRS.
BS. (TRNS. SUPT.)
TPTS. f

76

77

78

79

SAPPSEA: "AH, REVEREND"
80 (MUSIC OUT-DIAL. CONT.)

CUE: CRISPARKLE: "MY ASSISTANT, BAZZARD."
W. BLK.

81
CUE TO CONTINUE: CRISPARKLE:
"COULD SEE SUCH A NIGHT AS THIS!"
IMP. CRESC.
LOW TUTTI

82
W.W. CUED ON HNS.
DIV. W.W. KBD'S, STR.

83
(GENERAL WHISPERING - DURLDES AND DEPUTY ENTER FOLLOWED BY DATCHERY)
TRNS. SUPT.

DURDLES: "HOLD ON THERE, BOY!"
(DIALOGUE CONTINUES)

84 85 86

W.W., OPEN TPT'S., HNS., KBDS. W.W., XYLO., KBDS.

mf *subito p* + IS MAR TPT., HN.

BSN., CELLO, BS. PIZZ.

87 88 89

WE TO CONTINUE: SASSER: "SPEAK TO HIS TAILOR."
(ROSA ENTERS WITH HELENA AS DATCHERY EXITS)

mf *subito p*



"THE NAME OF LOVE" & REPRIS: "MOONFALL"

ROSA & JASPERZ WITH COMPANY

WE: ROSA: (BITTERLY) "LOVE!!! YOU DARE TO USE THAT WORD!"

VIVACE, NOT TOO FAST

JASPERZ: "YES."

1 2 3 4

(BRUSH ON CYM.)

BSN., HNI, TRBN'S, PIZZ. STR. W.W., TPT'S., XYLO.

+ KBDS. "EVEN EIGHTHS" *mp* *mp*

CELLO, BS.

5 **ROSA** 6 7

LOVE IS BUT A WORD THAT WAN-DERED HERE FROM PAS-TURES GREEN WHERE IT WAS RARE-LY SAID OR SEEN AND SEL-DOM

HM., TBN., KBD'S., STR. (FLS., KBD'S.)

8 9 10

SUNG. IN-NO-CENT E-NOUGH, IT WAS IN-TEND-ED TO BE USED ON RARE OC-

+XYLO. (BSN., BS.)

11 12 13

-CA-SIONS, NOT A-BUSED BY EV'RY TONGUE. RARE-LY HAS A WORD BEEN EV-ER

+XYLO., W.W. (W.W., XYLO., SYNTH.) "DAINTILY" (PNO. STR.) (BS.)

14 15 16

TAK-EN SO IN VAIN, WHAT LIT-TLE MEAN-ING MIGHT RE-MAIN IS QUICK-LY BLURRED.

(TP'S., HNS., XYLO., VLN'S., SYNTH.) (BSN., TBN'S., PNO.) (BSN., CELLO)

17 (ROSA) 18 19

NEVER HAS THERE BEEN SO QUITE EXHAUSTED SUCH A TERM, YOUR SIGHS AND SYLLABLES CONFIRM HOW DRAINED THIS

STRS., PNO.

E.H.H., TBNS. "BROADWAY" RHY. (F.L.)

BSN., BS., VOICED SYNTH.

20 21 22

WORD, YOU CALL IT LOVE, I CALL IT RUDE, I CALL IT

(JASPER)

I CALL IT LOVE, YOU CALL IT RUDE.

w.w., xylo. TPT. I, TPT. II, TRPN., TIMP.

HNS., TBNS., ARCO VIN., PNO.

TRANS. BS. + REILD, SYNTH. ARCO

23 24 25

LUST! I CALL IT LEWD. I CALL IT CRUEL. I CAN NOT

YOU THINK ME JUST A BIT TOO CRUEL, AND I THE FOOL,

BR., HNS., SYNTH. w.w., PNO., STR.

SYNTH.

26 27 28

BEAR _____ TO CALL IT LOVE! _____ I THINK IT FOUL. _____ I THINK IT

YET STILL I DARE TO CALL IT LOVE! I SEE YOU SCOWL, w.w., X4LO., SYNTH.

BR. TPTS., VLN., PNO. + CELLO, BS.

w.w., TRM., SYNTH.

29 30 31

VILE. _____ NO MORE I'LL TAKE _____ OF CUN-NING GUILF! _____ YOU'DE WORSE THAN

YOU SEE ME SMILE. 'TIS YOU I'LL BREAK! I'VE NO DE-NIAL

HRS., TRMS., TRM., PNO. w.w., CELLO, BS.

32 33 34

BAD: _____ YOU GIVE TO SIN _____ THE NAME OF LOVE!

MY WORDS ARE MAD: I SPEAK THEM IN THE NAME OF LOVE!

TUTTI ORCH. DIV. PRZ. STR. BSN., HH.I., TRMS., KBD'S.

35 36 37

+ 8VA W.W.,
TRP'S, XYLO.

PIZZ.

(+ 8VA W.W.)

38 ROSA 39 40

ROS-A BUD THE DAIN-TY LIT-TLE FACE WHOSE EV'RY CURL CON-FIRMS THAT SHE'S A CHILD, A GIRL, A NE-O-

(HN., TRN. TACET)

PIZZ. STRS., KBD'S.

FLS., KBD'S.

41 42 43

- PHYTE:

ROS-A IS THE ON-LY SOUL IN CLOIS-TER-HAM, IT SEEMS, WHO SEN-SES

+ XYLO.

(+ 8VA)

+ HNS., TRN.

BSN., BS.

44 45 46

JUST THE SORT OF DREAMS YOU DREAM AT NIGHT.

(+ 8VA) + XYLO.

DID YOU THINK YOUR STARE WOULD STOP MY

W.W., XYLO,
SYNTH.

STRS.
PNO.

BS.

47 48 49

SEE-ING? EV'RY FI-BRE OF MY BE-ING TOLD ME SINCE I WAS BE-TROTHED

TRP'S., HNS., XYLO.
VLA'S., SYNTH.

B.S.N., TRNS., PNO.

B.S.N., CELLO

50 51 52

THAT YOU'Z MOST UN-NAT-U-RAL AT-TEN-TION CON-JURES WORDS I DARE NOT MEN-TION. YOU MUST KNOW HOW MUCH I

KBO'S.

E.H.N., TRNS.

RHY. + FL.

B.S.N., BS., VOICED SYNTH.

(ROSA:) LOATHED TO KNOW YOU'Z WANTS, TO SEE YOU CLUTCH, TO HEAR YOU'Z

33 34 35

(WASPETZ:) YOU KNOW MY WANTS, I NEED NOT CLUTCH,

W.W., XYLO.

HNS., TRNS., ARCO VLN., PNO.

TRNS., BS.

TRPT. II

ARCO CELLO, SYNTH.

W.W., STR., PNO.

BR., HNS., SYNTH.

56 57 58

VOICE, TO FEEL YOUR TOUCH! A DREAD-FUL TASK TO EV-EN

YOU HAVE NO CHOICE. IS IT SO MUCH FAIR ME TO ASK?

W.W., STR., PNO.

BR., HNS., SYNTH.

SYNTH.

59 (ROSA) 60 61

SPEAK THE NAME OF LOVE! I WILL NOT FEAR MY TRAGIC

(JASPER?)

I ONLY SEEK THE NAME OF LOVE! I LOVE TO HEAR

BR.

W.W. TRN, SYNTH.

TRP3, VLN, PNO. (W.W. XYLO, SYNTH.)

+ CELLO, BS.

62 63 64

PLIGHT, I HAVE A CHOICE: I'LL TAKE TO FLIGHT, I'LL NOT PER-

THE ANGRY BITE OF YOUR FAIR VOICE! ONE BLAZING NIGHT,

HNS, TRNS, TIMP, PNO.

W.W., (CELLO, BS.)

65 66 67

-MIT YOU TO DES-E-CRATE THE NAME OF LOVE! THE NAME OF

YOU WILL SUB-MIT AND GIVE YOUR FATE THE NAME OF, THE NAME OF LOVE,

FL, BSN. COLLA VOCE

TUM ORCH.

(DIV. VLS.) BELLS

BR. HNS, PNO, TIMP.

CELLO, BS, SYNTH.

(1st)

68 69 70

LOVE, THE NAME OF LOVE, THE NAME OF LOVE, THE NAME OF

THE NAME OF LOVE, THE NAME OF LOVE, THE NAME OF LOVE, THE NAME OF

mp *mf* *f* *Temp. 2*

Poco Accel. 71 (BITTERLY) 72 73 74 75 *Poco Rit.*

LOVE, LA-LA-LA-LOVE, LA-LA-LA, LA-LA-LA-LA - LOVE.

(ANGRY)

LOVE (VA) LA-LA-LA-LOVE (VA) LA-LA-LA, LA-LA-LA-LA - LOVE.

w. w. v. v. sf *sf* *acc. sf* *PIATTI* *LOW TUTTI* *Tutti Strch.* *cym. d. + 8va* *poco rit.*

BS. TIMP. *PNO. STR.* *STR. TRM.*

76 77 78 79 80

AND IN THE

AND IN THE

FL. TPT'S. *CL. HNS. TBN. I* *TPT. II*

(Timp. to cym.) *+ Cym. Roll*

BSN. TBN'S. *CELO, BS. TIMP.* *+ BS. CL., BSN., TBN. II*

BROAD ANDANTE ESPRESSIVO

COMPANY

81 ROSA 32 83 3 84

MOON - FALL, CAN YOU NOT SEE THIS VIC-TIM AND LO, HIS SLAVE,

81 ASPER

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

81 WOMEN

FALL OF THE NIGHT AH

81 MEN

FALL OF THE NIGHT AH

PNO. BELLS *vln.*
mf TPT. II *vln.*
 CL. BSN. CELLO *vln.*
 DIV. LRAJ BR. 34MTH. GONG (SUST. "WARMLY") *vln.*
 (+cym. Roll)

85 86 87 3 88

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

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

ALL OF THE LIGHT!

GLEAMING LIKE THE RAIN AT DAY-LIGHTS

ALL OF THE LIGHT!

GLEAMING LIKE THE RAIN AT DAY-LIGHTS

PNO. BELLS *vln.*
vln.
 TPTS. *BEUS*
 TRBN. *vln.*
 DIV. LRAJ BR. 34MTH. GONG *vln.*
 (+cym. Roll)

89 *rit.* 90 91 92

MAKE ME LIKE STONE, TRANS-FIXED WITH WON-DER, MIXED WITH THE THUN-DER OF HIS

93 *rit.* 94

WAKE, MY OWN, TRANS-FIXED WITH ONE... OF THIS

95 *rit.* 96

BREAK, SEE! TRANS-FIXED WITH ONE.

97 *rit.* 98

BREAK, SEE! TRANS-FIXED WITH ONE.

99 *Vivace* 100 *rit.* 101 *sfz* 102 *mp.*

103 *poco rit.* 104 *molto rit.* 105

LOVE. YOU CALL IT LOVE, THE NAME OF LOVE IS CHILL-ING TO ME!

106 *poco rit.* 107 *molto rit.* 108

LOVE. MY ALL, MY LOVE, YOUR NAME IS LOVE AND THRILL-ING TO ME!

109 *poco rit.* 110 *molto rit.*

LOVE *poco rit.* *molto rit.*

111 *Low TUM* 112 *sfz* 113 *mp.*

114 *BR., HN'S.* 115 *BR., CELLO, BS.*

LENTO ESPRESSIVO

98 99 100 101

BE-NEATH THESE SKIES ONE NIGHT UN-KNOWN - WOULD HE DARE? BE-TWEEN OUR EYES ONE SIGHT A - LONE WE SHARE

BE-NEATH THESE SKIES ONE NIGHT UN-KNOWN - WOULD SHE DARE? BE-TWEEN OUR EYES ONE SIGHT A - LONE WE

AH

AH

cym. 0

cym. 6000

LOW TMM

STR. TREM.

+cym. ROLL

102 103 104

THE SIGHT OF MOON-FALL AS IT COMES - IN-TO VIEW... - SO THAT SOON I

THE SIGHT OF MOON-FALL AS IT COMES - IN-TO VIEW... - SO I PRO-MISE THAT YOU SHALL BE SOON A GOLD-EN I-DOL WHOM I

mit. molto mit. ALLEGRO MARCATO

AH

AH

W.W. SYNTH.

PNO. subito

+cl. 800

TP3. VLN.

mit. molto mit. PNO. PL. PNO. P2

BSN, CERO, BS.

STR'S. TREM. TMP. ROLL, L.H. PNO.
(W.W., TBSN'S. SYNTH. SUST.)
(HNS. COLLA CHORUS)

(NOTE: PRINCIPALS AND ENSEMBLE ENTER DURING THE NUMBER.
DIRECTED TO POSITIONS CHOREOGRAPHED FOR
A FINAL "KICKLINE" FOR ALL.)

PNO/CONO.

15

"DON'T QUIT WHILE YOU'RE AHEAD"

PUFFER & COMPANY

ONE FOR VAMP; PUFFER: "PIECE OF PUZZLE IN MY HAND."

CUE FOR VOICE; PUFFER: "WHEN THEY SHOULD PUSH ON..."

MODERATELY, SOFT SHOE

PUFFER (VAMP - VOICE LAST TIME) 2

ONCE I BET MY LAST TEN PENCE AND WON,

VAMP

W.W. BELLS

PNO.

SYNTH.

SOLO BSN.

3

4

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

"HOW SAD," I

E. HN.

H.M. TRSN.

PNO.

5

6

7

8

SAID. "SO THAT'S YOUR WILD-EST DREAM, EH, THEN..."

TWENTY PENCE INSTEAD OF

FLUG. I "MELENCOLY"

PNO., SYNTH.

+ W.W. "WARM L"

FLUG. II "ESPR."

(+W.W.)

9

10

11

12

(+STR. SUST.)

13 TEN? 14 (RELS) DOUBLE UP MY BET A - GAIN! 15 16 IN LIFE, WE

FLUGS. TUTTI (STR. PIZZ.) (ARCO)

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

VOICED SYNTH. PNO. ("METRONOMIC" WITH SLIGHT EMPHASIS ON 2 AND 4)

21 WON, DON'T 22 QUIT WHILE YOU'RE A HEAD, JUST PRESS YOUR BLESS-ED LUCK IN - STEAD! 23 24 (DATCHERY) DON'T TRY TO

(+ BRUSH ON CYM.)

25 THINK WHAT 26 MOVE MIGHT BE THE BEST, USE THE HEART 27 THAT BEATS WITH-IN YOUR BREAST, NEVER 28

W.W. "SUB TONE" (BY PNO., VOICED SYNTH. AS BEFORE) + PIZZ. BS. DR'S.

29 30 31 (+ PUFFER) 32 (BAZZARD DUBLES)

REST... DON'T QUIT WHILE YOU'RE A-HEAD. SING OUT: "THERE'S MORE IN STORE FOR ME." I SEE MY

W.W. "NATURAL TONE"

(SYNTH. SUST.)

(RHY. PNO.)

33 34 35 36 (DATCH. + PUFF.)

DREAM SHIP FIN'LY COM-IN' IN LIKE A STEAM-SHIP AN-CH'IN IN TO WIN. LET YOUR

AR. HRS.

(PNO. SYNTH.)

37 38 39 40 (ROSA + HELENA)

CHIN! RE-MEM-BER WHAT I SAID, DON'T QUIT WHILE YOU'RE A-HEAD, LET GO! I KNOW THERE

ARR. VLS.

(RHY. PNO.)

VOICED SYNTH.

PNO. SYNTH.

BS.

41 42 43 44

MUST BE LOVE THAT'S YET TO BE, ON-LY JUST THREE WINKS A-WAY FROM ME, HOPE-FUL.

W.W. STR. CAN SOLO.

(PNO. SYNTH. AS BEFORE)

BS.

SAND BLOCK 3 3 3 3 3 L-3 L-3 L-3 ETC. THRU BAR 48

(ROSA HELENA) 45
 DATCHED PUFFEL 46
 - LY... DON'T QUIT WHILE YOU'RE A-HEAD, DON'T WORRY HOW YOU TREAD. WHO
 (BAZZ. + DRUM) DON'T QUIT WHILE YOU'RE A-HEAD, DON'T WORRY HOW YOU TREAD. WHO
 (VOICED SYNTH. SUST.)
 (RHY. PNO.)

48 CARES? NEVILLE CRISPARKLE 49
 CARES? AND THERE'S THE CHANCE, ONE PIPE-DREAM THAT IS MINE, A RO-
 (KBD'S. "A BIT HARDER")
 (DR. "LIGHT FILL")
 (RSN. HNS. TRN'S. CELLO)
 (TDRS.)

51 (ROSA-HELENA) 52 53 54 DATCH. PUFF. (BAZZ. + DRUM)
 DON'T RE-SIGN! NO VIC-TOR EV-ER FLED! DON'T
 MANCE, QUITE RIPE UP-ON THE VINE. NO VIC-TOR EV-ER FLED! DON'T

PRINCIPALS

55 56 57 58

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

ENSEMBLE

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

(PNO. SYNTH. AS BEFORE THRU BTR 63)

+ BR. HN'S. DIV. BR. HN'S. (+ B. DR.) SLOW GLISS.

BSN. CELLO, BS.

59 60 61 62

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

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

JASPEZ

63 64 65

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

WOMEN

SAY, "I'M OFF TO BED, FADE-WELL." AH

STR'S, SYNTH. TPT., TRN. "MELOW"

FL'S.

CL., HN. BELLS subito p (TUM ORCH. SUSP.)

PNO.

66 67 68

LET THE MOMENT GO TO WASTE NOT WITH VICTORY CLOSE ENOUGH TO

AH

69 70 71 72

TASTE. HEED THE CALL WITH ALL DUE HASTE!

NEVILLE - CRISPARKLE - JASPER - ENSEMBLE I

FOR GOD'S OWN ENSEMBLE II - CHAIRMAN - ROSA - HELENA - DATCHETLY - PUFFER - BAZZARD - DURDLES

ENSEMBLE

FL'S. TPT. BR. PNO, STRS.

HN, CELLO TRN, CELLO BS.

FOR GOD'S OWN + 8VA BEUS, VLN.

73 74 75 A TEMPO

SAKE! SO RAISE THE STAKE! YOU

SAKE! SO RAISE THE STAKE! YOU

TREM. VLN., BEUS. TRN'S. (TUTT ORCH.)

DR'S.

87 *rit.* 88 *rit.* 89 *a tempo*

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

rit. *a tempo* *(+exm.) a tempo*

rit. *(+r.s.)* *sfz* *(+)*

90 *rit.* 91 *a tempo* 92 93

STORE FOR ME" FOR ME,
STORE FOR, *vln.* THERE'S MUCH MORE FOR ME, THERE'S

rit. *a tempo*

+8va *rit.* *HNS. TRNS. 8va SWITA.* *TRPS.* *bd* *3* *3*

rit. *a tempo* *3* *3* *Cons.*

94 95 96 97

FOR ME.
MUCH MORE FOR ME.

3 *3* *sfz* *(+T.T. ROLL)*

Cons. *sfz* *(+T.T. ROLL)*

8va. TRNS. II
CELLO, BS.

SEGUE

15A

DON'T QUIT BREAKDOWN

COMPANY

QUE: CHAIRMAN: "ENCORE, MAESTRO, S'IL VOUS PLAÎT!"

MODERATELY, IN TEMPO

(COMPANY "STAGE WHISPER")

PIATT. W.W. VLN. tr. **AND NOW AT LAST, WE**

BR. KBO'S. MN'S. **SEE THE SLIGHT-EST GLIMM'-RING OF LIGHT QUITE SHIMM'-RING IN THE DIM, DULL OF**

PNO. SYNTH. ISMA PNO. BR. MUTE **NIGHT. SO LONG HAVE WE BEEN BLIND, BUT FIN'-LLY WE UN-WIND THE**

W.W. "SMOOTHLY"

BR. KBO'S. (VOICED SYNTH.)

VOICED SYNTH.

BS.

10 11 12 13

PLOT. THE TRUTH IS THIS: WE FIND THAT WHAT IS -

(ORCHESTRA PLAYERS RUSTLE THRU MUSIC ON STAND AS IF SEARCHING FOR A MISSING PAGE.)

PUFFET & DATCHETY ONLY
DATCHETY ONLY

w.w., STR.

PNO.

BR., MNS.

"TENTATIVE"

B.D.R. BS. BS.

15B

FANFARE: ALICE NUTTING

ORCHESTRA

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

1 2 3

tr

(STR'S. APPLAUD)

w.w.

BR., MNS.

+ 8^{va} w.w.

CHIMES, VOICED KBD'S.

f

S.D.R. ROLL

Op p

TBN., TUBA, BS.

15C

THRILLING SHIVER

(ORCHESTRA PLAYERS: AD LIB. LOOSE-LIPED SHIVERING SOUND)

ORCHESTRA

CUE: CHAIRMAN: "LAMENTED TITLE CHARACTER OF OUR PLAY, EDWIN DRACOOD!"

150

VOTING

ORCHESTRA WITH CHAIRMAN & SUSPECTS

CUE: CHAIRMAN: "TO COUNT YOUR VITAL VOTES."

SINUOUSTANGO



Handwritten musical score for 'SINUOUSTANGO' in 4/4 time. The score is divided into ten measures, with measures 1-2 and 3-4 on the first system, 5-6 on the second, and 7-10 on the third. The music is primarily for piano and orchestra, with various performance markings and instrument-specific instructions.

Measure 1: *mf* PNO., DR'S. + BSN., PIZZ. CELLO BS. (Circled symbol above)

Measure 2: PICC. 8 VA OB. 8V

Measure 3: CAST'S.

Measure 4: PICC. 15 MA OB. LOCO

Measure 5: HNS. TRN. 8V

Measure 6: (No specific markings)

Measure 7: OB. LOCO BSN. 8V

Measure 8: (LOCO)

Measure 9: TRTS.

Measure 10: (VOICED SYNTH. SUST.)

11 12 13 14

TPT I solo
Bsn 84
Kbds.

15 16 17

VIBRASLAP.
TPT.
U.W., CELLO, HN., TBN.,
SYNTH. + BELLS
ARCO CELLO

18 19 20

TPT.

21 22 23 24

XYLO.
FL. 8va OBS. WOOD
DIV. BR. "DETACHÉ"
CELO, BS. RHY. (SYNTH. SUST.)

25 (X4LO-) 26 27

FL. *MA* OB. 1000

DIV. BR.

r.t.

28 29 30 31

(FLUTTER)

D.S. (IF NECESSARY)

BSN. PNO., CELLO, AS. DR.S.

32 33 34

CHAIRMAN + SUSPECTS

YOU'VE WATCHED US

ACC. OB. BR. STR. PNO.

+SYNTH.

35 TEMPO: "DON'T QUIT" 36 37

FROWN, LEER, PEER AT EV'RY SOUL IN THE TOWN, WE'RE

SYNTH. DRZ. VLN. BR.

15 MA PNO. ETC.

W.W., CELLO, BS., PNO.

38 FIT-TO FILL THE ROLE... SET-TLE DOWN! 39 YOUR 40 VER-DICT WILL BE CLEAR, YOUR

BR. VLN'S.

41 MUR-DREZ PICKED IS HERE IN SIGHT! 42 TO-NIGHT YOU 43 CHOSE FROM

BR. STR. PIZZ. VLN'S., SYNTH., A. BUX. PIZZ. ISMA (VIO., CL. LOCO) PNO. 8VA HN, TRNS., PIZZ. CELLO, BS. T

44 CAN-DI-DATES GA-LORE, WIN OR LOSE, 45 YOU'RE 46 GRAND IN-QUIS-I-TOR. HERE'S THE

47 NEWS: 48 YOUR 49 JUDGE-MENT HAS BEEN PASSED, YOU'VE SET-TLED UP THE

+ BELLS, BR. FLUTTER STR. TREM. TRPS., HNS., PIZZ. VLN. PNO.

BS. 4 T

50 51 52

SCORE AT LAST!

W.W. + TRV
V.W.

PNO. (+ W. BIK.) (t.e.B.)

CONDO, BS.

TUTTI

NOTE: CONDUCTOR AND ORCHESTRA PLAYERS SHOULD BE ALERTED NOW AS TO WHICH "OUT ON A LIMERIC" VERSION WILL BE USED FOR THIS PERFORMANCE.

15E

CONCLUSION FANFARE

ORCHESTRA

CUE: CHAIRMAN: "YOU HAVE CHOSEN FOR US TONIGHT."

ANDANTE MAESTOSO

(SCENE CHANGE)

2 3 4 5 6 7 8 9 10

(DIALOGUE TILL CUE:) COMPANY OF EDWIN DR OOOOOOOO!!

FL. VLN. SYNTH.

SOLO TIMP.

LOW TUTTI

umf

umf

umf

CL. HN. STRS, PNO. "WARMLY"

poco rit. atempo poco rit.

CUE TO FADE OUT: CHAIRMAN: "FIRST CHAPTER... ..ENTITLED: 'THE DAWN.'"

16

"THE GARDEN PATH TO HELL"

PUFFEL

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

MODERATO

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

FL., BELLS

w.w., BR., HNS., PNO.

+ PIZZ. BS.

BSW., BS. "EVEN 8THS"

NARRATIVE AD LIB. TEMPO

(PUFFEL)

I WAS ONCE YOUR NAN, THEN I MET A MAN - TALL AND ALL WITH GOLD-EN HAIR, HE'S

(w.w., BR., HNS.)

STRS., PNO.

+ BR., HNS., CCM. ROLL

+ BS.

WHERE MY END BE-GAN. LET HIM HAVE HIS WAY WITH ME, HE KNEW HIS WAY SO WELL.

w.w., PNO.

PNO.

BS.

9.7 LED ME DOWN THE GAR-DEN PATH TO HELL.

10

11

MAR-RIAGE IN MY 'EAD,

DN. STR'S.
KBD'S.

(h) $\frac{9}{8}$
(h) $\frac{9}{8}$
+ RHY.
C+W.W.

12

13

14

WHAT I GOT IN-STEAD WAS A BED IN CAM-DEN TOWN... AND THEN TO ME, 'E SAID:

HW., TBN.

BR., HNS.,
STR'S. TRM.

RSN.

15

16

17

"SHOULD I SEND A-ROUND A FRIEND, BE NICE TO HIM, THIS SWELL... STROLL HIM DOWN YOUR GAR-DEN PATH TO

W.W.

nall.

nall.

RHY.

DN. STR'S.,
KBD'S.

RHY.

18

19

20

HELL." MAKE YOUR BED OF ROS-ES, AND SLEEP IN IT, CUD-DLE

BR., HNS.

RS.

RS.

TEMPO

+ DR'S.

21 22 BELLS 23

DEEP IN IT AND PRAY YOU NEV-ER WAKE. SOON THE DEAD-LY POP-PIES COME

+ E.W.H.
+ STRS., SYNTH.

BS.

24 25 26

CROP-PING UP, FAIR-LY POP-PING FROM THE SEEDS OF ONE MIS-TAKE.

mf > p
w.w.
CH'S.

27 28 29

ON MY BACK ALL DAY, EARN-ING SA-TAN'S PAY, TOOK TO DRINK SO'S NOT TO THINK OF

+ DR., HHS.

STRS.,
KBD'S,
RHY.

30 31 32

WHO'D COME NEXT TO PLAY. GAVE MY GENT MY EV-RY CENT, AND HE GAVE ME FARE-WELL.

w.w.
(PNO, RHY.)
PNO.

CELD, RS, PNO.

FL., BELLS,
8-4 STRS.

33 LEAV-ING ME TO WEED THE PATH TO HELL. LIFE'S A MAZE OF HED-GES THAT

34

35

DIV. BR. HNS.
K.BDS.

CELY.

36 PRICK-LE YOU, AS WILL TICK-LE YOU, THEY'LL TEAR YOU ALL A - BOUT.

37

38

85. ("EASY SWING TEMPO")

w.w., BELLS, STRS.

TBA.

HN.

39 STROLL-ING THROUGH THE MAZE IS A - MUS-ING, TOO, BUT CON- FUS-ING WHEN YOU FIND THERE'S NO WAY

40

41

42

43

44

w.w., STR.

BR. HNS.,
K.BDS.

RHY.

CELO

SS., SYNTH.

E.H.N.,
HN.

(+TRI.)

SYNTH.

SO subito

SOLO VCL

42 OUT. LOST MY LOOKS BY THEN, COULD-N'T DRAW THE MEN.

43

44

Tutti VNS.

PNO.

(EVEN 8THS)
CELO

+SYNTH.

45 SO I LEARNED A TRADE AND EARNED MY KEEP WITH DRUGS, AND THEN, FOUND MY-SELF A WICK-ED SHELF WHEN

46

47

BR. HN. W.W. BUST. BS. PNO. DR'S.

48 *rit.* O-Pi-um I sell.

49 HERE'S A PIPE FOR YOU, SIR. (PRICE IS FINE AND TWO, SIR.)

50 *rit.* BELL TREE, VLN. HARM.

KBDS. FL. BELLS W.W., BR., HN'S, PNO.

CELLO, BS. "GENTLY"

51 CAN'T YOU SEE THE GAR-DEN? IT'S SUCH A LOVE-LY GAR-DEN. I'LL TAKE YOU THERE, I KNOW THE PATH SO

52 (BELL TREE)

53 *rit.* (PT. I VLN.)

KBDS., CUM. HN'S, PAN. W.W. STRS. BELLS LOW TUMT

CELLO BS.

54 WELL TO HELL... TO HELL.

55 *RUBATO*

56

W.W. + BVA, PNO. "GENTLY" BR., HN'S, STR. (LET VIBRATE PAST CUT OFF) BS. BS. APPLAUSE SEQUE

FL., TPTS., STR. KADS.

(+ Gong)

17

PUFFETZ'S REVELATION

PUFFETZ

QUE: (REQUE ON APPLAUSE FOR "GARDEN PATH TO HELL.")

AGITATO, IN FOUR

Musical score for Piano and Voice, starting at measure 1. The score includes vocal lines and piano accompaniment with various performance instructions.

Measures 1-4: Piano introduction. *FLUTE, HNS.* (measures 1-2), *mf* (measures 3-4). *(KBD'S, CELLO, BS.)* (measures 1-4). *sffz* (measures 3-4). *sffz* (measures 1-4).

Measures 5-10: Vocal entry. *PUFFETZ* (measures 5-6). *RO-SA, MY CHILD, MY OWN,* (measures 5-6). *u.w. (SYNTH.)* (measures 7-8). *I'M DEEP A-SHAMED YOU WENT THROUGH LIFE A-* (measures 7-8). *Tutti ORELL.* (measures 5-6). *TRAM. PNO., STR.* (measures 7-8). *BSN., CELLO, AS. TRILL DR'S.* (measures 9-10). *sffz* (measures 5-10).

Measures 11-14: Vocal continuation. *-LONE.* (measures 11-12). *AND YET DE-SPITE MY DRE-FUL FALL FROM GRACE,* (measures 13-14). *I NEV-ER* (measures 13-14). *u.w., STR., KBD'S.* (measures 11-14). *mp* (measures 11-14). *TRAM., TRM.* (measures 13-14).

Measures 15-18: Piano accompaniment. *DR'S.* (measures 15-18). *mp* (measures 15-18). *u.w., STR., KBD'S.* (measures 15-18). *TRAM., TRM.* (measures 15-18).

(IF ROSA IS DATCHERY, SHE EXITS TO CHANGE INTO DATCHERY COSTUME)

BEUS

11 ONCE FOR-GOT YOUR NAME OR FACE. 12 ONE IC-Y EVE-NING, A CU-ENT OF MINE 13 BE-GAN T

14

+TR. TBN., CELLO

BR., STR., PNO.

W.W., SYNTH.

STR., PNO.

15 RAVE AND CRAVE SOME LAU-DA-NUM 16 WINE, 17 AND AS HE DRANK HIS CUP OF SA-TAN'S

18

STR. "PONT."

BSN., TBN., CELLO

+TBN. II

"FOOT."

W.W., VCL., PNO., SYNTH.

+STR.

+SVA BR. HNS.

CELLO, PNO.

18 BLOOD, 19 HE MADE THE GREAT MIS-TAKE OF CRY-ING "RO - SA 20 21 BUD!"

BSN., TRNS., TMP., CGLD., BS.

(COLLA 8 BASSA)

W.W., BEUS TRILL, STR., PNO., TRM., BR., SYNTH. SUST.

sfz

f

TUTTI ORCH. *nall.*

fp

22 23 ALLEGRETTO 24 25

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

(A BIT FASTER)

BR., STR., KBDs. EVOKE CYM.

umf

+PIATTI

(LOCO)

(CHOKE CYM.)

SLOWE/L
AD LIB.

26 *meno mosso* 27 28

HE. WE ARE BOTH MADE FROM GOD'S MOST LOW-LY CLAY AND MUD... BUT HOW

mf *fp* *meno mosso*

29 *rit.* 30 31 *ALLEGRO MODERATO*

COMES THIS MAN TO CRY OUT "RO-SA AUB!" (SPOKEN:)(SUNG:) WELL, I CAN'T SEE TOO CLEAR BUT I

rit. *CL. →* *TPT'S., HH.*

CL., BSN., PIZZ. CELLO, BS. BS. RHY: PIZZ. STR., KBD'S., XYLO., HI-HAT. TBN. II

32 33 34

FOL-LOWED HIM HERE. FIND-ING OUT WHO WAS WHO, I'VE COME BACK A TIME OR TWO. THEN LAST

35 36 37

NIGHT, TRACK-ING ME, WAS THIS MIS-TER DATCH-ER-Y. SO, I FOL-LOW HIS TRACKS TO HIS

simile etc.

38 39 40

LODGE-INGS IN THE BACKS. THO' I HATE TO CON-FESS, WELL, I WATCHED THIS MAN UN-DRESS AND I

(DATCHERY ENTERS)

41 42 43

SAW SUD-DEN-WISE HIM WITH-OUT HIS GOLD DIS-GUISE

(B.) AND THE JOB TOOK THE A-TRIES AND
 (C.) TOOK A QUICK CHANGE OF ROBES AND A
 (H.) TOOK A BRAVE STRENGTH OF WILL AND MUCH
 (N.) THO' MY MOUL-ALS ARE TILT-ED, MY
 (R.) UN-DET-NEATH ALL THAT HAIR WAS A

W. TPT., MNS. 2

W.W., K.A.D.S.,
 ATCO STR.

HN.,
 TBN.

44 45 46

(B.) NO FEAR OF HAZ-ZARD...
 (C.) MIND EV-EN QUICK-ER...
 (H.) WIT TO HAVE PLANNED THIS...
 (N.) EYE-SIGHT IS LEV-EL...
 (R.) FAIR WHITE MI-MO-SA...

DICK DATCH-ERY - IS BAZ-ZARD!
 DICK DATCH-ERY IS THE VIC-AR!
 DICK DATCH-ERY IS MISS LAND-LESS!
 DICK DATCH-ERY - IS NEV-ILLE!
 DICK DATCH-ERY - WAS RO-SA!

+ TPT'S.
 + 8va
 W.W.
 XPTO.

BSN.

TBN. I,
 CELLO, RS.

IF DATCHERY IS HELENA OR ROSA, ATTACCA PAGE 150.
 IF DATCHERY IS BAZZARD, CRISPARKLE
 OR NEVILLE, ATTACCA PAGE 155.

ATTACCA

18 H-R

"OUT ON A LIMERICK"

HELENA OIR ROSA (AS DATCHEDY)

QUE: (ATTACA FROM #17 "PUFFER'S REVELATION")

ALLEGRO MODERATO

HELENA OIR ROSA

TRP. $\frac{3}{8}$

W.W., KBD'S., STR.

BR., HNS.

THANK GOD FOR THAT! THE

KBD'S., STRS., DR'S.

mp

BS.

4

5

6

7

SHEEP HAS BEEN SHEARED! I DON'T KNOW HOW MEN LIVE THROUGH HEAT WITH A BEARD.

GLAD-LY I SHED THIS

OB. COLLA VOCE

+BSN., HNS., TRN'S.

BS.

8

9

10

11

TENT OF A COAT. MY EX-PLAN-A-TION I NOW E-MOTE:

VLS.

(d.=d)

+8VR W.W., HNS.

mf

CELO

FFLS.

12 *d.* 13 14 15

TPTS., HNS.,
PNO. CHIME
VLN'S.

BSN., TRNS.,
KBD'S.

CELO, BS.

ff *f* *mf* *mp*

rit.

14

16 17 18

MO-TIVE IN TAK-ING THE ROLE OF A WIGGED AND WHITE-WHISK-ER-ED SOUL WAS TO A-BLY DIS-GUISE MY MOST

(VOICE DUET IN W.W.) PNO.

SYNTH.

CELO

BS.

Moderato

19 20

FEM-IN-INE SIZE WHEN I'D TAKE AN EN-QUI-R-ING STROLL. FOR STRAN-GETS WHO'LL CHAT WITH A CHAP, AND RE-

PNO.

TRNS., STRS.,
SYNTH.

BS.

p. *mp.* *p.*

21 22 23

VEAL THIS AND THAT IN A SNAP, ARE RE-MARK-A-BLY LEER-Y OF WOM-EN WHO QUEER-Y TOO MUCH, IT'S A GREAT HAN-DI-

p. *mp.* *p.*

24 25

-CAP. SO THIS DIS-GUISE SAW ME THROUGH IT, PLAYING THE PART OF A MAN!

+ TRPT'S, HNS., BELLS

26 27 28 ALLEGRETTO

REALLY THERE'S NOTHING MUCH TO IT - MOST ANY AN-I-MAL CAN! CLIMBING OUT ON A LIM-ER-ICK,

+ 8VA W.W., DR'S, KBD'S., STRS.

f

pizz. BS. *f*

29 30 31

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

ff TRPT'S, HNS., CHIME, VLN. PNO. >

KBD'S. >

TRNS., CELLO, BS. >

f

32 33 34 MODERATO

I FOUND A THE-A-TRI-CAL KIT, AND AS

(VOICE USED IN U.W.) PNO.

mf *rit.* *mf* *mf* *mf*

SYNTH. CELLO

BS.

35 DATCH-ER-Y, I DID MY BIT. 36 SO TO CLEAR NEV-ILLE'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR VEN-GEANCE AS WELL, I A

37

38 -MIT). I FOL-LOWED JOHN JAS-PERZ HIGH LOW, 39 FOUND THE DENS HE DE-SCENDS TO BE-LOW, (HELENA:) AND WHE- (ROSA:) AND AS

PNO. TBNS., STRS., SYNTH.

40 TUF-PERZ CAME HE SUR-FACED HERE 'T WAS IM-ME-DIATE-LY CLEAR MY SUS-PI-CIONS WERE QUITE A-PRO-POS. 41 42 SO I CREEPT IN THE LODG-INGS O

(DATCHERY PRODUCES ROSA'S CLASP AND DISPLAYS IT FOR THE AUDIENCE)

43 JAS- PETZ, DRESSED IN THIS GARB, WHAT A SIGHT! (H.) THERE I FOUND ROSA BUD'S CLASP, HER (R.) THERE I FOUND MY MOTH-ER'S CLASP, THE

+BELLS +TRPS, HNS.

ALLEGRETTO

45 46 47

MOTH-ER'S SHE GAVE DLOOD THAT NIGHT,
ONE I GAVE ED-WIN THAT NIGHT. JAS-PET TOOK IT FROM NED AF-TER HURL-ING HIM DEAD TOWARD THE WEIR RIV-ER'S BED, I SUP.

+8VA VCL.

STRS.,
K.BDS.,
DRS.

PZZ. BS.

48 49

-POSE.

+w.w. +8VA

(H.) "HEL-EN-A DATCH-ER-Y" KNOWS!
(R.) "RO-SA BUD DATCH-ER-Y" KNOWS! AND THE

(W.W. OUT)

50 poco meno mosso 51 52

PROOF IS QUITE CLEAR, LET US BRING JAS-PET HERE TO BE TRIED AND THEN TIED UP AND STRUNG!

DIV. VCL'S
K.BDS.

CELLO,
SYNTH.

TUTTI +8VA

PIANO
ARCO BS.

POCO MENO MOSSO

CRESC.

53 54

(SPOKEN:) AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TPIS.

ff

(HORACE AND OTHERS
HURL JASPETZ DOWNSTAGE)

ATTACCA

#19 "JASPER'S CONFESSION"
PAGE 16!

18 B.C-N

"OUT ON A LIMERICK"

BAZZARDO OR CRISPARKLE OR NEVILLE (AS DATCHERY)

QUE: (ATTACCA FROM #17 "PUFFER'S REVELATION")

ALLEGRO MODERATO

1 2 3

YES, IT IS I - I
 YES, IT IS I - MY
 THANK GOD FOR THAT - I

u.w., KBD'S., STR'S.
 (+TRP.)

BR., HN'S.

mp KBD'S., STR'S., DR'S.

4 5 6 7

GLAD - LY RE - VEAL! MY JOY IN TELL - ING ALL I CAN NOT CON - CEAL. RUTH - OR AM I, AT
 CON - SCIENCE IS CLEARED! I'VE DONNED A FLOCK BE - FORE BUT NEV - ER A BEARD. DEAD NOW IS DATCH - ER,
 GLAD - LY UN - MASK! TO WEAR THIS COAT IN JUNE IS TOO GREAT A TASK. THERE LIES DICK DATCH - ER,

OB. COLLA VOCE

+ BSN., HN'S., TRBS.

8 9 10 11

(B.) LEAST OF THIS PAGE. JOY-FUL-LY, NOW, I TAKE CEN-TER STAGE.
 (C.) BORN ON A WHIM. WE CAN DIS-PENSE WITH LAST RITES FOR HIM.
 (N.) BORN ON A WHIM. WE CAN DIS-PENSE WITH LAST RITES FOR HIM.

FLS.
 +FLS.
 +PNO W.W.
 HNS.
 CELLO *mf*

12 13 14 15

(B.) MY
 (C.) THERE
 (N.) MY

TPTS., HNS.
 PNO., CHIME,
 VLN'S.
 BSN., TRBS.,
 KBO'S.
 CELLO, BS.

mf *rit.* *mp*

MOETZARD

16 17 18

MO-TIVE IN TAK-ING THIS PART WAS TO HONE EVEN FURTH-ER MY ART. MY THE-A-TRI-CAL BENT AND A
 ONCE WAS A MAN WHO WAS DRESSED IN A CLEI-R-I-CAL COL-LAR AND VEST, AND IF AN-Y ONE KNEW HE HAD
 MO-TIVE IN TAK-ING THE ROLE OF A WIGGED AND BE-WHISK-ER-ED SOUL WAS TO GET MY-SELF BACK TO THIS

(VOICE CUED IN W.W.)

PNO.
 SYNTH.
 CELLO
 BS.

19 20

(B.) COS-TUME THAT'S LENT LET ME STRIVE FOR WHAT'S DEAR TO MY HEART: — THE CHANCE FOR SOME PUB-LIC AC-CLAIM, JUST A
 (C.) FEELINGS LIKE YOU, THEY'D RE-PLY TO HIM, "SURE-LY YOU JEST!" — PA-RISH-ION-ERS TAKE GREAT OF-FENSE AT ALL
 (N.) CI-TY AND TRACK DOWN THE CUL-PRIT... WITH THAT AS MY GOAL, I HAD AL-SO IN-TEND-ED TO FIND JUST WHAT

TABS., STRS., SYNTH.

PNO.

21 22 23

SHRED OF A SEC-OND OF FAME! AS A PLAY-WRIGHT, A PLOT TO UN-RAV-EL SHOULD NOT POSE A PRO-BLEM MUCH HARD-ER TO
 PRIESTS WHO WOULD LIKE TO BE GENTS. WE CAN CON-SE-CRATE WINE, SPEAK OF "THEE, THOU OR THINE," BUT WE MUST-N'T TAKE HOLD OF E-
 JAS-PEZ HAS HAD ON HIS MIND. MUCH TOO EA-GER IS HE THAT ALL CLAS-SIFIED-HAM SEE ME THE MUR-DER-ER-GOD, ARE THEY

24 25

TAME. THIS WAS MY GREAT-EST AU-DI-TION — TWO DE-CENT ROLES AT ONE TIME!
 - VENTS. IT WAS A BOLD REV-O-LU-TION, TURN-ING MY COL-LAR A-ROUND!
 BLIND! ALL OF THESE PED-PLE SUS-PIC-I-ONS THAT I HAVE KILLED ED-WIN DROOD,

+ TRP'S., MNS., BELLS