Piano Vocal Score

ONCE ON THIS ISLAND

Book and Lyrics by Lynn Ahrens
Music by Stephen Flaherty

Based Upon the Novel
"My Love, My Love"
by Rosa Guy

Originally Directed and Choreographed on Broadway by Graciela Daniele
Playwrights Horizons, Inc. Produced ONCE ON THIS ISLAND off-Broadway in 1990
Originally Produced on Broadway by The Shubert Organization, Capital Cities/ABC, Inc.
Suntory International Corporation and James Walsh, in Association with Playwrights Horizons

NOTICE: DO NOT DEFACE!
• Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

NOT FOR SALE.
• This book is rented for the period specified in your contract. It remains the property of:

MUSIC THEATRE INTERNATIONAL
421 West 54th Street
New York, NY 10019
(212) 541-4684

Music Copyright © 1991 by Stephen Flaherty
Lyrics Copyright © 1991 by Hillsdale Music
Prologue/We Dance

MAMA: There is an island where rivers run deep.

TONTON: Where the sea sparkling in the sun earns it the name "Jewel of the Antilles."

Underlined words indicate downbeat.

TI MOUNE: And island where the poorest of peasant labor.

DANIEL: And the wealthiest of the grandes hommes play.

ARMAND: Two different worlds on one island.

ANDREA: The grands hommes with their pale brown skins...
Piano–Vocal

ANDREA (cont.): and their French ways, owners of the land
and masters of their own fates.

PAPA GE: And the peasants, black as night eternally at:

PAPA GE (cont.): the mercy of the wind, and the sea, who pray constantly to the Gods.

Freely

(MAMA) 21 (TONTON) 22

Asa–ka, grow me a gar–den. Please Ag–we, don’t flood my gar–den

(TI MOUNE, ANDREA) 25 (ALL) 26 27

Er–zulie, who will my love be? Pa–pa–Ge, don’t come around
MAMA: Ah, such powerful Gods rule our island.

ASAKA: Asaka, mother of the earth.

AGWE: Agwe, God of water.

ERZULIE: Erzulie, beautiful Goddess of Love.

PAPA GE: And Papa Ge, sly demon of death.
ASAKA, grow me a garden.

Please Agwe, don't flood my garden.

ERZULIE, who will my love be? Papa Ge, don't come around me.

Papa Ge, don't come around me.

Please Agwe, don't flood my garden. ASAKA, grow me a garden.

Please Agwe, don't flood my garden. ASAKA, grow me a garden.
Piano-Vocal

We dance to the music of the Gods.

(MEN)

We dance to the music of the Gods.

(WOMEN)
music of the breezes through the green plantation

music of the breezes through the green plantation

murmur of the river and the roar of rain

murmur of the river and the roar of rain

if the Gods decide to send a hurricane

if the Gods decide to send a hurricane

We
dance

We dance
to their

ev - er-chang - ing moods

We
ev - er-chang - ing moods

know the Gods are hap - py when the green things grow

They're

P
angry when the river starts to overflow

(MEN)

Since we never know which way their winds will blow, we

since we never know which way their winds will blow, we

dance to the earth we dance to the water

dance to the earth we dance to the water
(WOMEN)

The Gods awake and we take no chance.

(MEN)

The Gods awake and we take no chance.

hearts hear the song, our feet move along and to the

music of the Gods we dance!
1. ANDREA: On the other side of this island, safe behind high walls and iron gates, the grandes hommes dance to a different tune.

2. DANIEL: They drink Champagne, entertain tourists at their fine hotels, and tell their servants, "Polish up the Mercedes."
(PAPE GE)

Two different worlds.

never meant to meet.

(Armand)

The peasants labor.

(Asaka)

The grands hommes eat!
(WOMEN)

dance

(MEN)

We
dance

(mp)

else is there to do

(TONTON)

else is there to do

(ANDREA, ERZULIE)

plant the seed and pull the weed and chop the cane
bear the child and bear the load and bear the pain?

And

(MEN)

as the rich go racing to their own refrain.

We

as the rich go racing to their own refrain.

We

dance to the earth, we dance to the water

we dance to the water
(WOMEN)

168

The Gods awake and we take no chance.

170

Our

(WOMEN)

172

hearts hear the song, our feet move along

174

hearts hear the song, our feet move along

(MEN)

175

...and to the music of the Gods, we

177

...and to the music of the Gods, we
(WOMEN)  dance to the earth, we dance to the water.

(MEN)  dance to the earth, we dance to the water.

(Percussion fills)

179

The Gods awake and we take no chance.

The Gods awake and we take no chance.

182

183

184

185

186

187

188

189

(PAPE GE)  Two different worlds never meant to meet.

(MEN)  Ooh ilal.

Ooh

Ooh
Piano-Vocal

—17—

#1—Prologue/We Dance

But if the Gods move our feet...

We dance!

We dance!

We dance!
Once On This Island

One Small Girl

cur: STORYTELLER: The story of Ti Moune. ...once on this island...

... But one small girl...

(\--99\--)
AGWE: ... an orphan plucked from the flood by Agwe.

(SAKA)

Sheltered in a tree by Asaka... And sent on a journey by the Gods: A journey that would test the strength of love against the power of death... On this
(ERZULIE, PAPA GE)

is - land of two differ - ent worlds'

(STORYTELLERS — not LITTLE TI MOUNE)

One small girl in a tree.

torn from her mother, crying in fright.

One small girl, tossed by sea and
(ALL)
left to face the storm night.

One small girl holding tight.

At

last, the storm subsided and the
morn-ing sun-glowed, and
two old peas-ants came
cau-tious-ly down the road.
Mam-a

Eur-a-be.
Ton-ton Ju-lian
MAMA: Asaka is smiling again, Julian.

TONTON: This morning she smiles. Last night she tried to blow our heads off.

MAMA: Ah, Julian, just listen to those birds.
(STORYTELLERS — WOMEN)

Coo coo coo coo coo...

(Little Ti Moune cries)

TONTON: What kind of bird is that?

(MAMA)

Look! There!

Bass "clicks"

One small face.

two small knees.
Why are you up there? What is your name?

(Little Ti Moune does not answer)

The girl can't speak... And they're to blame. Age...

Mama: Then she'd be dead probably meant to kill her!
MAMA: The Gods don't forget.  Then they

possible he forgot.

had some reason to spare her.

life. It's best that we don't know what.
Piano-Vocal

(MAMA)

(TT.)

One small girl...

Better

not.

TONTON: But we're too old for children.

MAMA: We have no room and no food.

ERZULIE: And not knowing quite what they...
ERZULIE (cont.): — followed their hearts back to the tree, gently lifted the child down...

LITTLE TI MOU: No!

ERZULIE: And discovered she could speak after all.

ONE small girl

(MAMA)

constantly hungry.

(TONTON)

learning too quick.
Piano-Vocal

#2—One Small Girl

(TONTON)

One small girl hard at play. She makes me smile. She scares me sick! And they

(MAMA) (ERZULIE)

Grazioso

scolded and teased and held her and

and

(WOMEN)

mended the clothes she tore. (MEN) and the
hut was crowded and food was scarce And somehow, their lives held more

One small girl to live
(STORYTELLERS)

Sweet as a eucalyptus and terrible as a tempest.

banging a drum and humming a tune.

Moune

Falling and running and

(MEN. 1/2 W.)

calling and growing and growing and
#2 — One Small Girl

Growing and growing... up too soon...

(TONTON)

One small girl — not so small

Lost in those day-dreams day after day
know what it's meant to be, and my arms can't hold her and keep her small but all that my heart can see...

(WOMEN)

(MEN) Aaahh...
Call her name. No, don't call Her.

(others)

Ooh—

(ears don't hear. She's far away. And I)

(ooh—)

know that she's getting older...
#2 — One Small Girl

(MAMA, TONTON)

One small girl...

(dim.)

a tempo

(STORYTELLERS)

Ooh...

(cresc. poco a poco)
MAMA
One small girl...

(TONTON)
One small girl...

(WOMEN)
One small girl...

(MEN)
One small girl...

One small girl...

One small girl...

One small girl...
Waiting For Life

stranger in white, in a car, going

somewhere, going

(TI MOUNE)
How it must feel to go racing where ever you please,

flying as free as a bird with his tail in the breeze.

Even the fish in the sea must be longing to fly.
catching a glimpse of a stranger in white racing by...

Oh.

Gods, oh... Gods, are you there?

What can I do to get you to look down and give in?

Oh. Gods, oh... Gods... hear my prayer.
Happy for tea in their cups and no holes in their nets.

(WOMEN, MEN)

Oo la, oo la  Oo la, oo la

Happy to have what they have and to stay where they are.

Oo la, oo la  Oo la, oo la

They never even look up at the sound of a car.

Oo la, oo la  Oo la

...
(TI MOUNE)

stranger.

racing down the beach.

racing to places

I was meant to reach!

stranger!

One day you'll arrive...

Your car will stop—
and in

I'll hop and off we'll
Piano-Vocal

#3—Waiting for Life

We'll drive...

drive'

Oh.

Gods, oh, Gods. Please, be there.
Don't you remember your little Ti Moune from the tree?

Wake up! Look down! Hear my prayer!

Don't single me out and then for.

get me!

Oh.
(TI MOUÈNE)

Gods, oh, God, let me fly!

(WOMEN, MEN)

Oh oh, oh

Send me to places where no one before me has been.

You

Oo la, oo la, Oo la

You

You

show me why

Oh oh, oh

spared my life

You
get me to rise——like a fish——to the bat——then tell me to wait——

Well, I'm

Oh——

wait-ing...

(WOMEN, MEN)

Waiting for life to be——

(WOMEN)

One small girl...

(MEN)

One small girl...
And The Gods Heard Her Prayer

(WOMEN)

(MEN) Oo la, oo la, oo la, oo la

ANDREA: And the Gods heard her prayer. (Laughter)

Faster — Moderato

ASAKA: The peasant girl wants a grand homme to carry her away.

(ASAKA) I should
Find a tree all covered with mangoes, juicy mangoes, take and well-fed — Pick a mango —

Juicy mango, A lovely mango, A

Poison mango — Drop the mango
Piano-Vocal

(ALL)
(Whistle)

Boom! And knock some sense in her head.

(ASAKA)

She

(ERZULIE, AGWE, PAPA GE)

Knock some sense in her head! Splash her with a wave.

(AGWE)

(PAPA GE)

Scare her half to death!

(ERZULIE)

Give her what she wants.

(ASAKA, AGWE, PAPA GE)

Give her what she...

(ERZULIE)

Give her what she...
(ERZULIE)  Love has many powers.

If the love is true, it can cross the earth. and withstand the storm. It can conquer even you!

PAPA GE: Love conquer death? Why, I could stop her heart like that.
ERZULIE: Stop her heart from beating, yes. But not from loving. Not if love is what she chooses.

(PAPA GE) (AGWE) (ASAKA)

Ridiculous! Interesting! More amusing than mangoes!

(ALL)

Hmm...

No.

(Percussion fills)

(ERZULIE)

Hmm!

A nur... nev...

I will give her
(ERZULIE) strength,
when the time is right.
I will guide her way.

(PAPA GE) I will make her choose.

(AGWE) And

I'll provide the place where two different worlds

will meet.

Segue to "Rain"
Rain

Samba tempo

(AGWE) (ALL GODS)

right...

(Whispered)

night!

Let there be no moon.

Let the clouds race by.

Where the
road meets the sea, let the tide be high.

Let there be a girl walking by the sea.

And
(AGWE)

let there be...

Rain!

(MEN)

Rain!

(WOMEN)

Listen to her prayers.
full of hope and pain, as she stares down the road in the pouring rain.

Rain on the road, rain on her face.
Rain makes a road such a dangerous place...

Aahhh...

Driving (AGWE)

Let there be a car.

(STORYTELLERS) (Women & Bob)

Let there be a car.
(AGWE)
racing through the night

(AGWE)

WHERE THE

(STORYTELLERS) (Women 8bb)
racing through the night

(MEN)

(WOMEN)

WHERE THE

road meets the sea, let her wait!

WHERE THE

road meets the sea.

WHERE THE

road meets the sea, let him spin!

WHERE THE

road meets the sea.

WHERE THE
road meets the sea, let their fate be

(STORYTELLERS)

road meets the sea,

86 (AGWE) 87 88 89

gin in the

90

rain!
Rain!

(MEN)

(WOMEN)
Rain!

Applause segue
Discovering Daniel

**TI MOUNE:**
Help! Someone!
Come quickly!
A car has crashed!
A boy is hurt!
Help me, someone!

**Where is everyone?**

**Hello? Can you hear me?** (ASAKA)

“His skin is so pale,” she thinks.

**TI MOUNE:** Can you see me? (ARMAND)

**His eyes open for a moment, eyes from another**
world, gray as the sky.

Oh, Gods, you saved my life.

for a reason and now, I think I know why!
Pray

roared down the road like the Devil himself... Going too fast around the curves. Sent us

scrambling off the road like chickens... He has what he deserves...
Papa Ge wants him... And Papa Ge will have him! The

boy is dying before our eyes! Help him! Hide him! (TONTON)

...don't touch him! Better leave him where he lies...
(TONTON)

Wealthy man sometimes dies.

(TI MOUNE)

Please! He needs help! If this boy dies in our hands, the

(TONTON)

rich will send police. He needs care! And if he lives

(TI MOUNE)

(MAMA)
(MAMA) — oh, how angry the Gods will be —

(Perc. continues)

on — ly thing that will save the boy's life is to

Alto Fl.

(TI MOUNE) — send him back to his world —

on — ly thing that will save the boy's life is me —
TI MOUNE: I have prayed to the Gods and at last they've answered. They have saved my life so that I could save his. My heart knows thus. Please, Tonton.

MAMA: Julian! No!

find where he comes from.

soon! But 'til I return, you care for him. T.

ANDREA: And bidding his wife and daughter goodbye.
ANDREA (cont.): Monsieur Julian set off down the road toward the black mountains. Off to a world he knew nothing of, the world of the grands hommes.

ARMAND: And the peasants carried the boy to the village and laid her on Ti Moune's mat.

ARMAND (cont.): And her long vigil began.
71 (PEASANTS) 72 (AGWE)
One day gone by And two days gone by
The

75 (ASAKA) 77 (PAPA GE)
boy has the will of the Devil himself clinging to life by one small thread if it

79 (ALL) 81
hadn't been for Julian's daughter, he'd certainly be dead

83 (ANDREA) 84 (ERZ.) 85 (P.G., ARM.)
Look how she bathes him and touches and protects him She
binds his wounds and she rubs his chest—

(ALL)

it's as if the girl's possessed!

You need

food. you need sleep. You just

(MAMA)

(TI MOUNE)

(MAMA)

Ma-ma, ssshh.

can't go on without any sleep.

Have some
His skin is hot. He needs me here! Can’t you have a rest. Can’t you see how much this matters to me? I know what’s best! Now the sky is growing dim and the clouds are racing by and the
(WOMEN — except TI MOUNE)

Gods are looking down at a boy they meant to die and a

(MEN)

Gods are looking down at a boy they meant to die and a

girl who placed herself in their way...

girl who placed herself in their way...

Pray!
Pray!
Pray!
Pray!
(ALL PEASANTS)

Three days gone by.

And four days gone by.

(Perc. continues)

(ASAKA)

fear for the girl and her mother, as well.

Nothing but trouble looms ahead. Monsieur.

(Perc. continues)

(ALL)

Julian could be deep in danger, arrested, lost or dead.

(Perc. continues)

(TONTON)

Oh.
A. sa. ka. mother of the earth.

Guide the feet of this poor peasant man. Hear my

prayer which way there

and which way home?
(TI MOUNE)

I need

(MAMA)

herbs.

Ma-ma, herbs.

Your father gone and you don't care. Oh, my

mp

161

Ma-ma. ssssh! He needs:

God, what has this boy done to you?
rest,
(MAMA)

Can't you

Your Ton-ton lost—

because of you

Can't you

see that he's in terrible danger?

What must I do?

Now the

see that he's in terrible danger?

What must I do?

Now the

sky is turning dark and the wind is turning chill—

And the

sky is turning dark and the wind is turning chill—

And the
Gods are out for blood, they've been cheated of their kill by a 

girl without the sense to obey...

Pray!
Pull back — Tempo I
(MAMA)

Julian! Where's my Julian! Bring my Julian

Conga roll

home!

(GATEKEEPER (ARMAND))

You want:
(GATEKEEPER [ARMAND])

what?

(TONTON)

I've come so far and I need... I have some news for Monsieur...

Get back!

Peasant pig! (Slap)

Monsieur Beaux-homme has a...

Please...

You must be mad... Monsieur Beaux-homme?

beg...

I must see Monsieur...

I have come so
(GATEKEEPER [ARMAND])

So far—— to die!——

(TONTON)

far. I have found his son!

Now the

(sky has turned—— to black—— and the wind is like—— a knife——)

(MEN)

Now the

(sky has turned—— to black—— and the wind is like—— a knife——)

(PAPA GE is coming back—— for the)

(PAPA GE is coming back—— for the)
WOMEN: boy who clings to life, and the girl will have the Gods.

(MEN: boy who clings to life, and the girl will have the Gods.

---

- to repay...

---

- to repay...
(SOLO)
(Ad lib. vocal solo "wail")

(GROUP 1)
Pray!

(GROUP 2)
Pa-ge, don't come around me!

Pray!

Pray!

Pray!

Pa-ge, don't come around me!

Pray!
(SOLO)

- Pray!

(GRP. 1)

- Pray!

(GRP. 2)

Pa- - pa- ge, don't come a - round me. Don’t come a - round me. Don’t come a - round me.

Pray!

Pray!

Pray!
Forever Yours

Sure as a wave
needs to be near
the shore.
you are the one- I was in-tend ed for-

Deep in your eyes- I saw the Gods' de-sign-

Now

my life is for-ev-er yours, and you are

mune
I am a tree, holding away the storm.

Here in my arms, I'll keep you safe and warm.

even the Gods won't dare to cross this line, where

my life is forever yours. And you are
(TI MOUNE) 46 47 48

mine.

(DANIEL)

And you are mine.

49 50 51 52

Mine... We’ll race a-way.

Mine... We’ll race a-way.

53 54 55 56

in a car as silver as the moon and the

in a car as silver as the moon and the
Piano-Vocal

(TI MOUNE)

storms will turn to sun on an island where the earth

(DANIEL)

storms will turn to sun on an island where the earth

and sea are one...

and sea are one...

Sure as this night leads to a sky of blue

Sure as this night leads to a sky of blue
sure as my heart led me to be with you.

surely the Gods meant this to be a sign that

my life is forever yours, and you are
Piano-Vocal

(TI MOUNE) 80 81 82

nune...

(DANIEL, PAPA GE) (PAPA GE)

Mine...

Mine!

83

(PAPA GE) 84 85

Ar-rogant fool, think you can hold back death?

as TI MOUNE: Stay away!

86

(TI MOUNE) 87 88 89

I won't let you have him!

This boy is mine. I am his dying breath!

90

(PAPA GE) 92 93 94

Sure as the grave, you must accept what is.

95
96

(PAPA GE)

his life is forever mine...

(TI MOUNE)

Freely (PAPA GE) (TI MOUNE)

Take mine for his! What? Take my life...

My soul... for his
Piano-Vocal

104

(CHORUS)

Oooh--

(PAPA GE)

I am the road leading to no return.

108

(CHORUS)

(PAPA GE)

SECRET OF LIFE nobody wants to learn.

112

(CHORUS)

(PAPA GE)

I am the car racing toward distant shores.

114

(TI MOUNE)

Now:

115

(TI MOUNE)

Now:

116

(TI MOUNE)

Now:

(TI MOUNE)

Now:
(TI MOUKE)

his life is forever mine...

(CHORUS)

Oooh——

(PAPA GE)

Your life is forever mine...

120 ritard

121

122

123

124 and I am

Oooh——

dim. 3

3

3

3

3

3

3

3

3

3

3

3
The Sad Tale Of The Beauxhommes

(ALL as STORYTELLERS)

ARMAND: The sad tale of the Beauxhommes. A history lesson. (Snaps)

5 (MEN) 6 7 8

Some say... some say...

9 (WOMEN) 10 11 12

Some say... Some say... Some say... Some say...

(MEN)

Some say... Some say...
Four generations past, in the time of Napoleon, there came to this island a Frenchman, Armand. Ar -

(Armant)

And he
built a great fortune and he built a grand mansion and he
wed a fine lady so pale and so blonde.

Armand:

But Ar

mand took his pleasure with the women who served him.
black peasant girls from the village be-

yond.

And the

love-liest one bore the Frenchman a

son, such a fine peasant son. For Ar-

(MADAME ARMAND [ANDREA])

(PEASANT GIRLS [ERZULIE, ASAKA])

(MAMA)

(ARMAND)
(ARMAND)

mandlin...

(PAINT GIRL [ERZULIE])

beautiful child, the pale color of

(p)

coffee mixed with cream. The

beautiful one, the beautiful son Beau-
(ALL)

73

homme

74

Beaux - homme

75

they named him

76

Beaux - homme

(ERZULIE)

77

beau - ti - ful one,

78

the beau - ti - ful son,

79

Beaux -

80


81

homme

82

And the

83


84

(PAPA GE)
(PAPA GE)

boy grew to be a man. And the

mf

great war began.

(ALL)

Blacks fought against French and the hated Napoleon. They

fought for their island and finally won. We
(BEAUXHOMME [DANIEL])

We won!

And Ar -

mand sailed for France by the seat of his

(cresc.)

(ALL)

driven out By his beautiful

(FEUXHOMME [DANIEL])

pants,
(ALL)

beautiful one! The beautiful son! Beaux-

p

homme Beaux-homme

(BEAUXHOMME [DANIEL])

What was his is now mune!

beautiful one! The beautiful son! Beaux-

(BXHM. [D])

Beaux -
P 아 - The Sad Tale...
(ALL)

I curse my only son!

his sons

All of his sons!

All Beaux-homme yet unborn!
(ALL)

Black blood will keep you forever on this island...

While your hearts yearn forever for

France!
(ALL — except BEAUXHOMME)

The unlucky one. The unlucky son. Beaux-

homme. Beaux-homme. From

bad blood to worse. The name of the curse: Beaux-
(ALL — except BEAUXHOMME)

They despise us for our blackness. It rends them where they're...
What can I say to stop you now, now that you’ve heard your drum...

...and seen your dancers, now that you think your heart has all the
37. a tempo

(MAMA)

Who knows how high those mountains climb?

Who knows how deep those rivers flow?

Who knows how wrong a dream can go.

Ti Moune?

(TONTON)

To braid your hair or dry your tears—

I won’t be there to guide your way—
as we have done these many years, Ti Moune. Ti Moune...

What you are, we made you. What we gave, you took.

Now you run without one backward look.
a tempo

(MAMA)

You'll find some other boy to save,
some other life that you can share.

Your heart is young. New dreams are everywhere.

Freely

Choose your dreams with care.
What I am,
you made me

What you gave,
I

Freely

(a tempo)

owe.
But if I look back, I'll never go.
Who knows how high those mountains climb?

(TI MOUNE)

Who knows how deep those rivers flow?

(MAMA)

Who knows how deep those rivers flow?

(TONTON)

I know he's there. That's all I need to know...
(MAMA) Go and swim the sea.

(TONTON) Go and find your love.

Always there with me.

You know where we'll be.

Moune.

(TONTON) Moune.
Underscore after "Ti Moune"
Mama Will Provide

cue: AGWE: ... was the terrible devastation of the storm.

Bright, Carribean feel

But on this island, the

earth sings as soon as a storm ends.

And as Ti

Moune set out, she realized she was walking with old friends. The birds

(COO COO, COO COO, COO COO, COO, COO, COO, COO, COO, COO, COO, COO, COO, COO)
(PAPA GE, AGWE) (Breathy) 16
(PAPA GE) 17
(PAPA GE, AGWE)

Sha sha sha—ah!
The trees...
Sha sha sha sha—ah!

(Armand, Tonton) 20
(Armand) 21
(Armand, Tonton) 22
(ErzuLIE)

Bum bum bum!
The frogs...
Bah—um, um, bum
And the bree-zes...

(Mama, Andrea, ErzuLIE)

Ooh...

Ooh...

(Perc. continues to 47)
(ERZULIE)
Coo coo, coo coo, coo coo coo!
Coo coo, coo coo, coo coo coo!

(MAMA, ANDREA)
Ooh...
Ooh...

(PAPA GE, AGWE)
Sha sha sha aah!
Sha sha sha sha aah!

(Armand, Tonton)
Bum bum bum!
Bah um, bum, bum!
Bum bum bum!
Bah um, bum, bum!
Ti Moune lost all her fear. She knew As a ka was near!

You’ve never been away from the sea, child. You’re gonna need a helping hand. A fish has got to learn to swim on land!

Huh!
Walk with me, little girl, don't you be afraid.

Follow me, little girl, let me be your guide.

A pretty thing like you will need a thing or two, and what ever you need, Mama will provide.

Oh.
(ASAKA)

Down the road, little girl, you may lose your way,

all alone in a world that may seem too wide,

But sit on Mamma's lap and I will draw a map and what...

ever you need, Mamma will provide! I'll provide you
To soften the road!

Moss!

To sleep underneath!

Trees!

To fill up your belly!

Tain!

Breeze!
[ASAKA] For making your bed! [ALL] Ha!

Grass?
Mosquitoes?!

[ASAKA] Bugs will bite little girl and the night will fall.

All alone in the dark you'll be terrified.

But you will make it through 'cause I am liking you And what
Walk with me, little girl, and I'll take you far.

Coo coo, coo coo, coo coo coo—
Coo coo, coo coo, coo coo coo—

Ooh—

Shā, shā, sha-ah!

Bum, bum, bum.

Bah, um, bum, bum!
That's what a Mama's worth to give her child the earth.
Coo coo, coo coo, coo coo coo— Coo coo, coo coo.

Ooh—
Shaa sha sha— aah!

um, bum, bum!

Bah— um, bum, bum!

And whatever you need, Mama will...
coo coo coo— Coo coo, coo coo, coo coo coo—

Ooh—
Shaa sha sha— aah!

Bah— um, bum, bum!
Waiting For Life — Reprise

Oh.

Daniel—— Mama will provide!

When you awaken—— I'll be by your side! My
(TI MOUNE)

Daniel! I'll dance every mile!

And when they see you safe with me, the Gods will smile.

They'll

Segue as One
Some Say

(TI MOUNE)

(smile)

(ALL as STORYTELLERS)

(WOMEN)

(MEN)

PAPA GE: How Ti Moune began the long journey toward the city...
Piano\-Vocal

---139---

#10—Some Say

(WOMEN) (ANDREA)

say... Some say her feet were bare and the road was long and cruel. Some

(MEN)

say...

Some

(ANDREA)

say... Some say she got a ride from a vendor and his mule. Some

(AGWE)

say... Some say she got a ride from a vendor and his mule. Some

(MEN)

say... Some say she got a ride from a vendor and his mule. Some

(WOMEN)

(PAPA GE)

say... The Gods pulled up in a car and drove her all the way. Well.
no one knows how the real truth goes, but that's what some say!

Some

say...

And

how far did she travel? As far as you suppose

And

As far as you suppose
how long did it take her?  Much longer than your nose!

And

was she ever frightened or was her love too strong?

And

did she know she'd ended up in our story and our song?
PAPA GE: What happened when Ti Moune finally reached the city.

(WOMEN) say...

(MEN) say...
(ANDREA)

say... Some say they laughed at her, for her peasant feet were bare.

(WOMEN)

say... Some say they laughed at her, for her peasant feet were bare.

(MEN)

(ERZULIE)

say... Some say the vendor man gave her shoes too small to wear.

(WOMEN)

say... Some say the vendor man gave her shoes too small to wear.

(MEN)

(AZAKA)

say... The Gods said, “Put on the shoes! It’s a price you have to pay.”

(WOMEN)

say... The Gods said, “Put on the shoes! It’s a price you have to pay.”

(MEN)
shoes were tight, but she said: All right! Well, that's what some... say!

shoes were tight, but she said: Well, that's what some... say!

(Dialogue over)
...The gate swung open...

...In search of her Daniel...
Some say she scrubbed the floors 'til she learned where he was kept.

Some say she climbed a vine to the window where he slept.
say... Well,

(MAMA, TONTON)

The Gods just lifted her up and placed her where she lay. Well,

say... Well,

(MEN)

say... Well,

(Bass cue)

no one knows how the real truth goes. It

no one knows how the real truth goes. It

no one knows how the real truth goes. It

(Picc. Synth.)
all depends what you hear from friends. It's

MAMA, TONTON

all depends what you hear from friends. It's

MEN

all depends what you hear from friends. It's

no surprise if it's all just lies. But

(WOMEN)

no surprise if it's all just lies. But

(MEN)

no surprise if it's all just lies. But
(WOMEN)

that's what some say.

That's what some say...

(LITTLE GIRL)

Some say...

(MEN)

that's what some say.

That's what some say...

Thats what some say...

Some say...

Some say...

That's what some say...

That's what some say...
That's what some say...

(Women)

That's what some say...

(Men)

Vamp

(Fade under dialogue)
The Human Heart

Alto Fl.

(WOMEN)

(MEN)

Aah

\[\ldots\]
ish-ness

that lead us to the truth____

the hopes that make____ us hap-

(WOMEN)

the hopes that make____ us hap-

(MEN)

the hopes that make____ us hap-

the hopes that don’t____ come
and all the love there

and all the love there

and all the love there

I see this all in

I see this all in

I see this all in
(ERZULIE)

you

50

51

52

(WOMEN)

You are part...

(MEN)

You are part...

(part of the human...)

(part of the human...)

(part of the human...)

(part of the human...)

\( mp \)
(ERZULIE)

heart

(WOMEN)

heart

(MEN)

heart

You are part...

You are part...

You are part...

of all who took the
(ERZULIE)
jour - ney
and man - aged to

(WOMEN)
Aaah

(MEN)
Aaah
Aaah

dure.

the ones who knew such tend -
(ERZULIE)

(ERZULIE)

WOMEN

MEN

Aaah

Aaah

Aaah

Aaah

sure...

the ones who came before

the ones who came before

the ones who came before

Aaah

Aaah

Aaah

Aaah

the ones who felt so
(ERZULIE)

you.

(WOMEN)

the others yet to

you.

(MEN)

you.

and those who you will

come.

and those who you will

and those who you will
(ERZULIE)

92

93

94

95

96

Teach it to...

and those you learned...

(WOMEN)

Teach it to...

(MEN)

Teach it to...

You are part...

You are part...

You are part...
The Human Heart

part of the human.

part of the human.

part of the human.

You are part._

heart.

heart.

heart.
This is the
You are part.
You are part.
You are part.
You give
through your love.

you'll live forever...

You are part.
You are part.
(ERZULIE)

For - ev - er...

(WOMEN)

part of the hu - man

(MEN)

part of the hu - man

mp

121

For - ev - er...

You are part

heart

heart

124
Piano-Vocal

—165—

#11 — The Human Heart

(ERZULIE)

part of the human Heart.

(WOMEN)

Heart.

(MEN)

Heart.

P
ALL as GOSSIPERS

ANDREA: And the night became day and still
Daniel kept the gentle Ti Moune beside him.

ARMAND: And the day became a week and still she slept in his room.

ASAKA: And after two weeks, a buzzing began spreading.
ASAKA (cont.): through the halls of the hotel.

ERZULIE: And even into the city...

AGWE: Until everyone had heard the news —

PAPA GE: — that the ailing Daniel Beauchomme had chosen a peasant as a lover. And little by little she was...

ALL: ...healing him.

(To——23)

what can he want with a woman like her? Now, Blacker than coal — and low — as dirt! He could

have the world — but takes — a peasant! Perhaps his brain — was hurt!
Look how she holds him and touches and attends him. The boy believes she can make him well. And she has him in a spell.

TIOUNE: I have a gift for you...
TI MOUNÉ: ...I will never lose you, Daniel.

(ARMAND)

Now,

(ERZULIE)

what do you make of a peasant like her? Putting on airs—without a doubt! When the

(PAPAGÉ)

boy is well and does not need her how soon he'll throw her out.

(ALL)

DANIEL: Soon I'll be dancing.

(Repeat)
Piano-Vocal

170

#12—Pray Reprise

DANIEL: ...So that I can catch you.

ARMAND [as FATHER]: Daniel.

DANIEL: Papa.

DANIEL: This is no game, Father.

(Last time)

DANIEL: I'm in love with Ti Moune. (ARM. [as FATHER])

Surely you can't believe it's real?
(ARMAND (as FATHER))

not the first to want a peasant.

too, know their ap-

peal...

But you are my son. You'll

do what must be done, no matter how you feel.

(AGWE)
know what he sees in a peasant like her... Probably makes him rise like yeast! Well, the

girl may think she's very clever. the

boy may keep her here forever, but

cresc. 

I can tell you this: they'll never stand before a priest!
Some girls take hours to paint every perfect nail.

Fragrant as flowers, all powdered and prim and pale.
you are as wild as that wind-blown tree.

dark and as deep as the midnight sea. While

they're busy dressing, you lie here warm and
Some girls you picture.
some you

hold.

Some girls take courses at all the best schools in

France.
Piano-Vocal

#13—Some Girls

(DANIEL)

riding their horses and learning their modern
dance

clever and cultured and worldly wise, but

you see the world through a child's wide--eyes. While
their dreams are grand ones, you want what's just in—

reach—

Some girls you learn from, some you—

teach—

mf
(DANIEL)

You are not small talk or shun—
cars or

mirrors or French cologne.

You are the river, the moon, the stars

you're no one else I've known.
Some girls take pleasure in buying a fine trous-
seau.

counting each treasure and tying each n-

bow.
(DANIEL)

fold up their futures with perfumed hands while

you face the future with no demands.

colla voce

Some girls expect things others think nothing

of
The Ball
(STORYTELLERS)

grands hommes at the Hotel Beaux-homme.

dancing to their own little tune.

waiting to see...
A little slower

Some girls are saying she's simple as any

Please, Andrea...
Barefoot and praying and running the halls quite wild.

And

Andrea...

Is she as pretty as we've all heard? Your

own pretty... Well, what's the word?
heard you're a healer— And a dancer, as well.

Won't you dance for us now? Won't you give us a show?

Please, mademoiselle... Don't say no.

DANIEL: Don't be afraid, Ti Moune. Dance as you always do... Just for me.
Ti Moune's Dance

Slowly, Rubato

a tempo
In 2
(MAMA)

We

(TONTON)

dance...

We dance...

We

dance...

We

(MAMA, TT., L.T.M.)

f Bongos Congas
Piano-Vocal

#14a—Ti Moune's Dance

Page dimensions: 600.0x842.0

110

111

fff

112

(Perc. fill)

113

Applause segue
Andrea Sequence

Well, it's very clear she's in love with...
(Dialogue)

TI MOUNE: ... What is it? (ANDREA)

you. Daniel, if you care, if you care at all, you must tell her. My

(ANDREA)

dear mademoiselle, I have something to say, something I fear was left unsaid. Many

thanks for all you've given Daniel, but do not be misled. My

dear mademoiselle, you dance so very well!
Piano-Vocal

ANDREA: Ti Moune, Daniel and I...

DANIEL: Andrea and I... our parents are old friends

TI MOUNE: But Daniel. DANIEL: This how things are done. Ti Moune It's expected.

TI MOUNE: Daniel. Please. DANIEL: There will always be a place for you here.

DANIEL: I can't change who I am or where I'm from.

(TI MOUNE)

We'll race a-way in a car—as silver as—the
(TI MOUNE)

DANIEL: I wish it could be so...
moon...
We will live beside the sea.
We'll have children,
A garden and a

A bit faster (In 2)

DANIEL: I thought you understood we could never marry.
true...

Freely

Oh, Gods...
Oh, Gods.
Are you there?
Are you
a tempo

(TI MOUNE)

(Voices overlap)

there...

cue: STORYTELLERS: ... The Gods to repay:

Vamp

cresc. poco a poco

Segue on cue
Promises/Forever Yours—Reprise

There were promises made in the darkness.

(PAPA GE)

(Synth. cue):
sleep.

Promises the Gods demand you

keep!

You gave him love, love he would soon betray!

You gave him life I am the price you'll pay!
Sure as the grave, you must accept what is.

Now your life is forever mine.

PAPA GE (dialogue): Vamp

What?

Trade yours for his!
PAPA GE: just as if you had never loved at all.

(ERZULIE)

The courage of a dreamer...

road Leading to no return

Secret of

You are part of

An an

line Finally has to learn

I am the
(CHORUS)

Ah  Ooh  Ooh

(PAPA GE)  3

car racing toward distant shores...

Now his life is tor...

(MEN)

(WOMEN)  Ah   ah   ah   ah   ah   ah   ah

ever man...

cresc.
ASAKA (as STORYTELLER): And Ti Moune was cast out of the Hotel Beauxhomme and the gates slammed shut behind her.

TI MOUNE: ...I am Mademoiselle Ti Moune.

(ASAKA)
TI MOUNE: ... Ti Moune is waiting for him.

ERZULIE (as STORYTELLER): And for two weeks Ti Moune did wait...
(etc.) ... in preparation for the wedding

PAPA GE (as STORYTELLER): And at last, Andrea and Daniel were married. own fortunes would multiply
TI MOUNE: Daniel...
A Part Of Us

Slowly, simply

Oh, Ti Moune... Oh, Ti Moune... You will...

Always be a part of us... Oh, Ti Moune... Oh, Ti Moune...

(MAMA, L.T.M.)

Oh, Ti Moune...

You will...

(MAMA, TT, L.T.M.)

Always be a part of us... Oh, Ti Moune... Oh, Ti Moune...

(TONTONI)
Oh, Ti Moune...

You will.

MEN

Ooh... You will.

Women

You will.

always be a part of us.

Oh, Ti Moune.

always be a part of us.

Oh, Ti Moune.

always be a part of us.

Oh, Ti Moune.
ASAKA (as STORYTELLER): And the Gods began to cry... tears of compassion for the orphan Ti Moune.

ASAKA (cont.): who proved that love could withstand the storm, and cross the earth, and even survive in the face of death.

zule took her by the hand... and led her to the sea.
Piano-Vocal

(S.T. — except AG., T.M.)

Ag-we wrapped her in a wave... and laid her to her rest... And

(S.T. — except P.G., T.M.)

And

(S.T. — except ASAKA)

Pa-pa Ge was gen-tle as he car-ried her to shore... And

Pa-pa Ge was gen-tle as he car-ried her to shore... And

As-a-ka ac-cept-ed her... and held her to her breast:

As-a-ka ac-cept-ed her... and held her to her breast:

dim
(S.T. — except ASAKA)

held her to her breast. Oh. Ti

held her to her breast. Oh. Ti

MAMA (as STORYTELLER):
And then the Gods blessed her and transformed her into.

Moune...
A tree'

Moune...
A tree'

P
Why We Tell The Story

Bright "2" feel

(Dialogue over)
- ooh...

...stands a-gainst the light... and the thunder... (Daniel)

...shelters and protects us from above... (Ti Moune)
(TI MOUNE)
fills us with the power and the wonder of her

(DANIEL)
fills us with the power and the wonder of her

(WOMEN)
love...

(MEN)
And this is

love...

And this is

why we tell the story.

why we tell the story.
WOMEN: we tell the story.

MEN: we tell the story.

MAMA: why we tell the story.

WOMEN: why we tell the story.

MEN: why we tell the story.
(MAMA)
Enter music here.

(TONTON)

(ANDRE)

(Armand)

Share with her—our laughter and our tears. And as

Mysteries and miracles befall us.

Mysteries and miracles befall us.
Through the years.

We tell the story!

Life is why

Pain is why

we tell the story.

Rev. III

(Perc. conds. thru 99)

Rev. IV
(WOMEN)  
we tell the story

(MEN)  
we tell the story

It will

help your heart remember and relive
LITTLE GIRL: There is an island.

(WOMEN)
Why
we tell the story...

(MEN)
Why
we tell the story...

we tell the story...

We tell the story...
#18 — Why We Tell...

(WOMEN)

sto - ry...

We tell the

(MEN)

sto - ry...

We tell the

sto - ry...

We tell the

sto - ry...

We tell the
Exit Music

Perc. solo

(Drum fill)

(Bass improv)

Perc. solo

(Drum fill)

(Bass improv)

Perc. solo

(Fine)