Piano Vocal Score

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

MTI™
MUSIC THEATRE INTERNATIONAL

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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.

mf

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

DANIEL: And the wealthiest of the *grandes hommes* plav..

ARMAND: Two different worlds on one island.

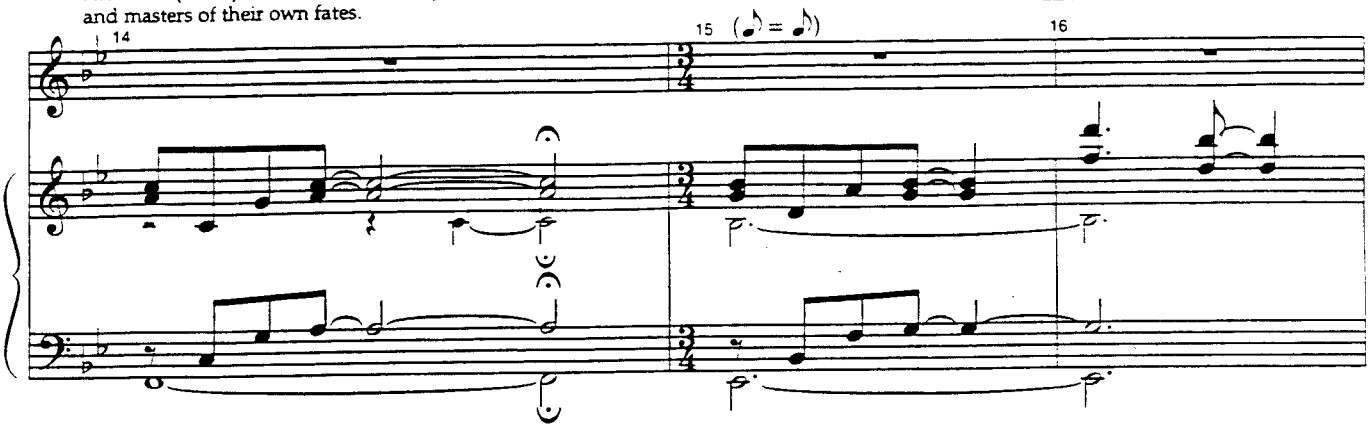
ANDREA: The *grands hommes* with their pale brown skins...

(To — » 14)

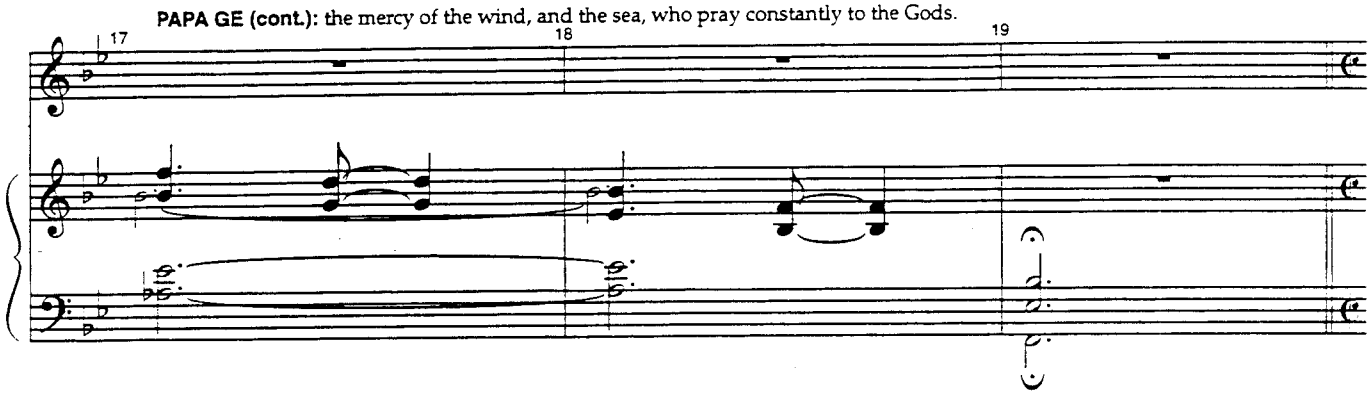
Alto Fl.

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

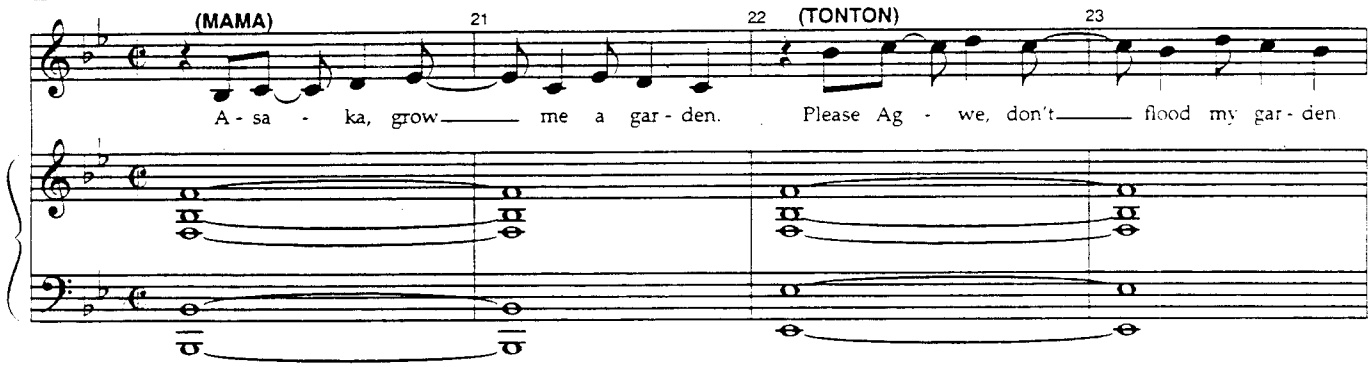
PAPA GE: And the peasants, black as night eternally at

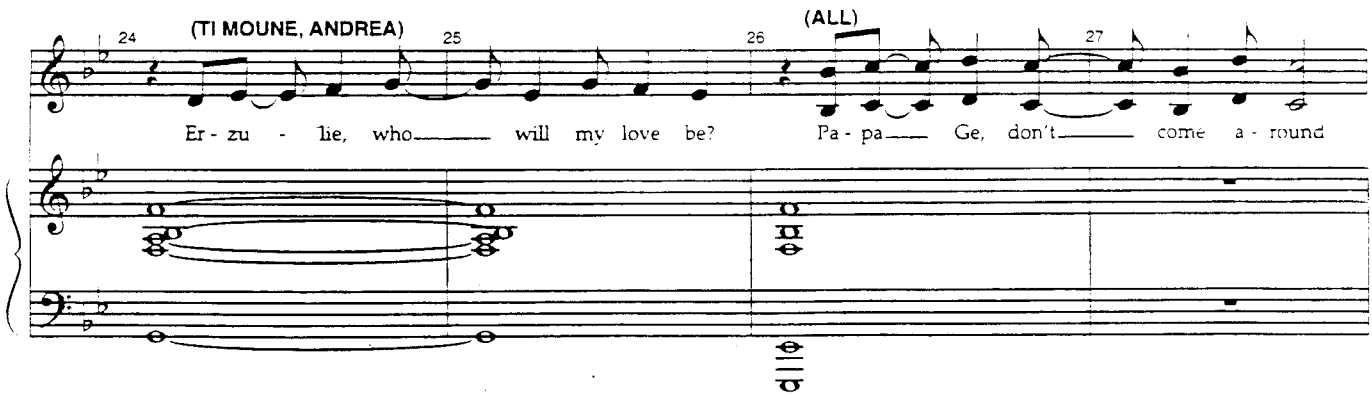


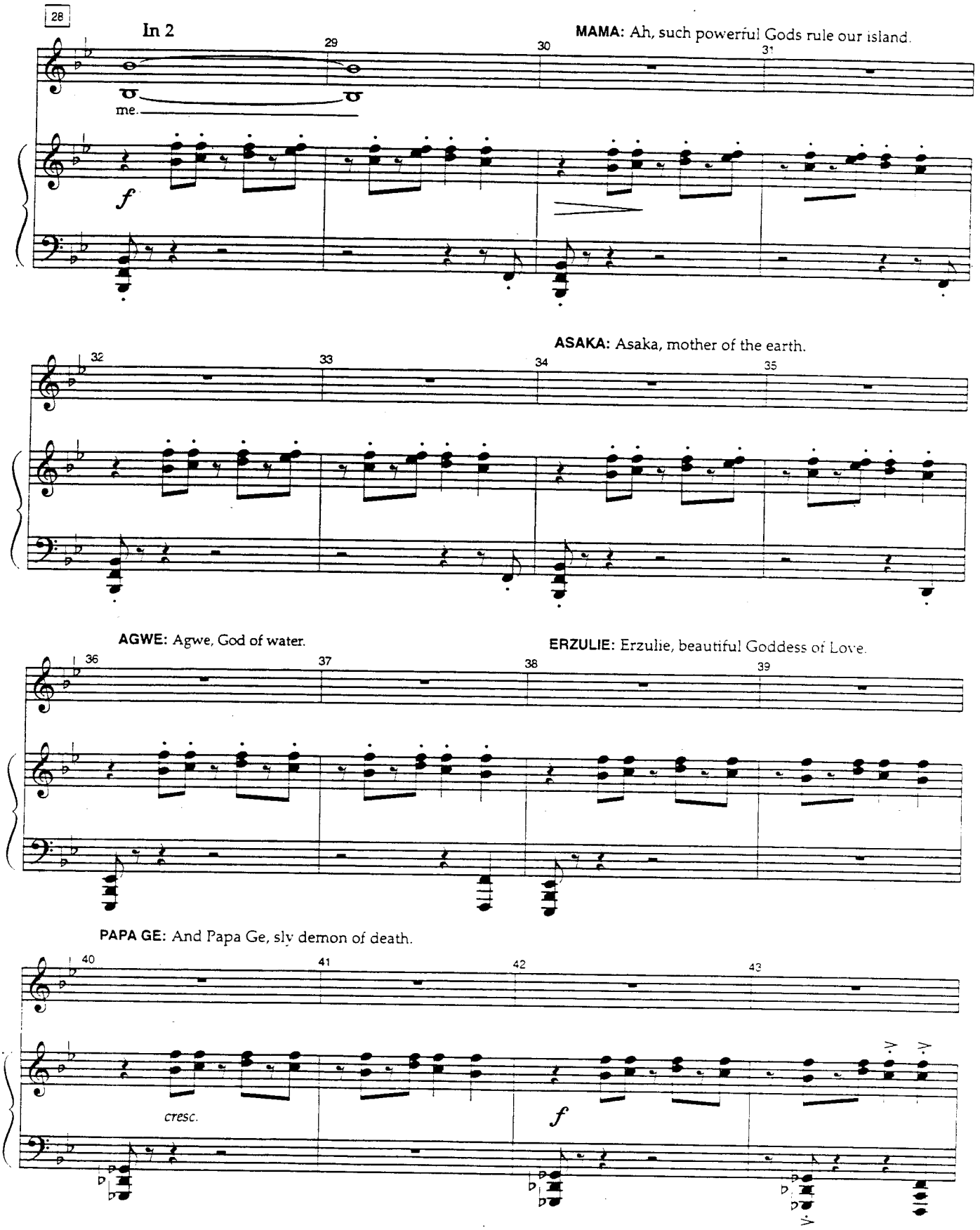
PAPA GE (cont.): the mercy of the wind, and the sea, who pray constantly to the Gods.

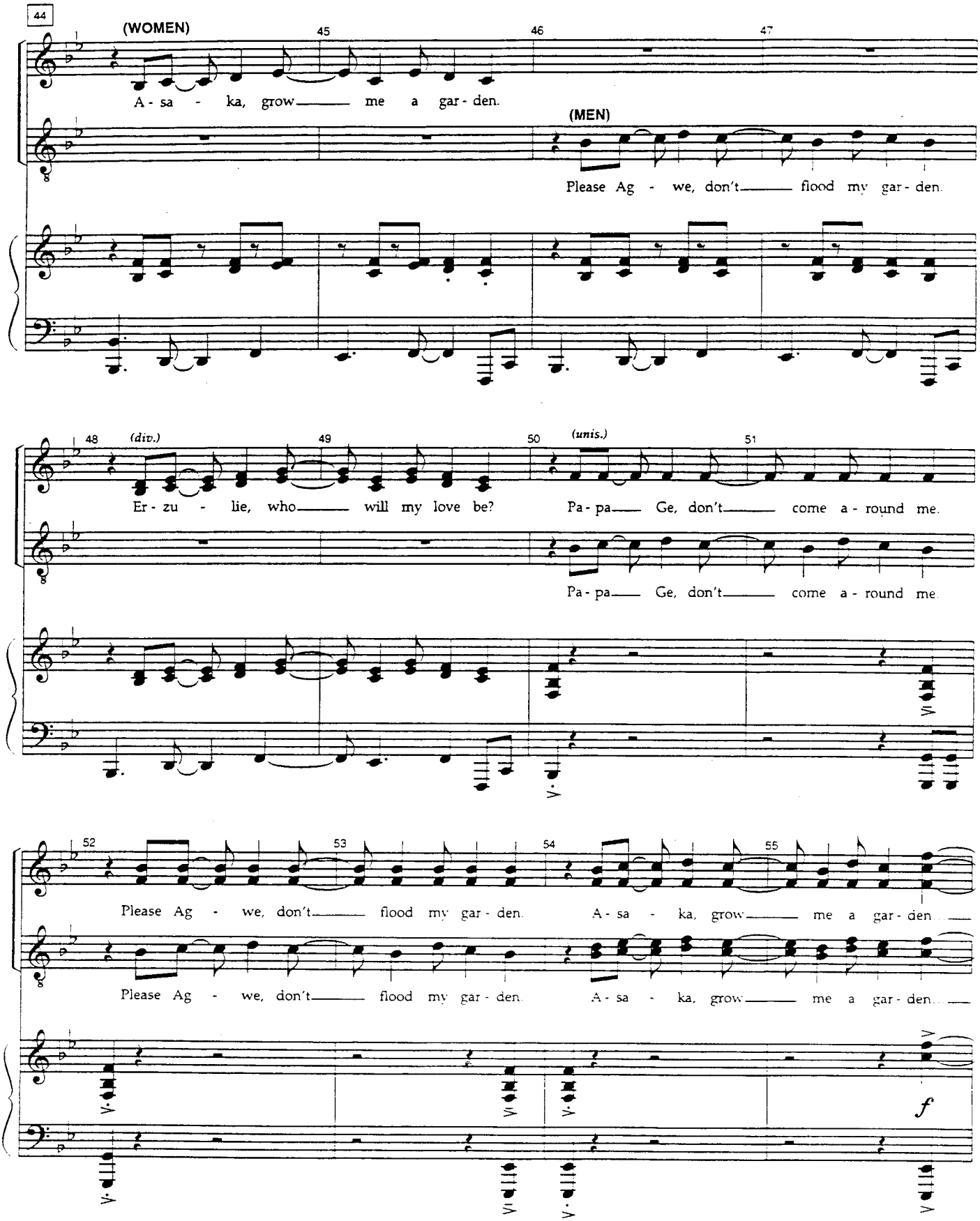


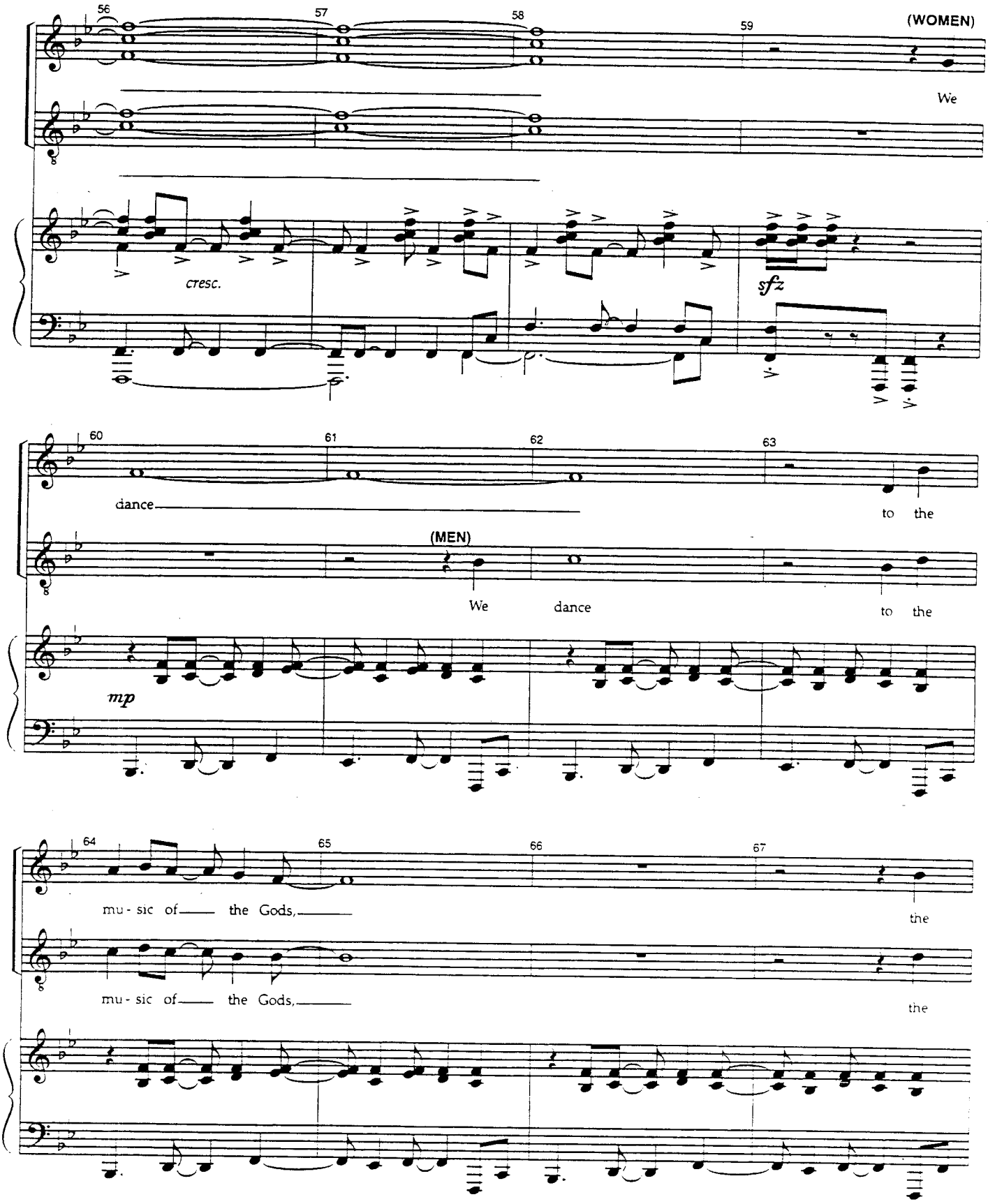
20 Freely

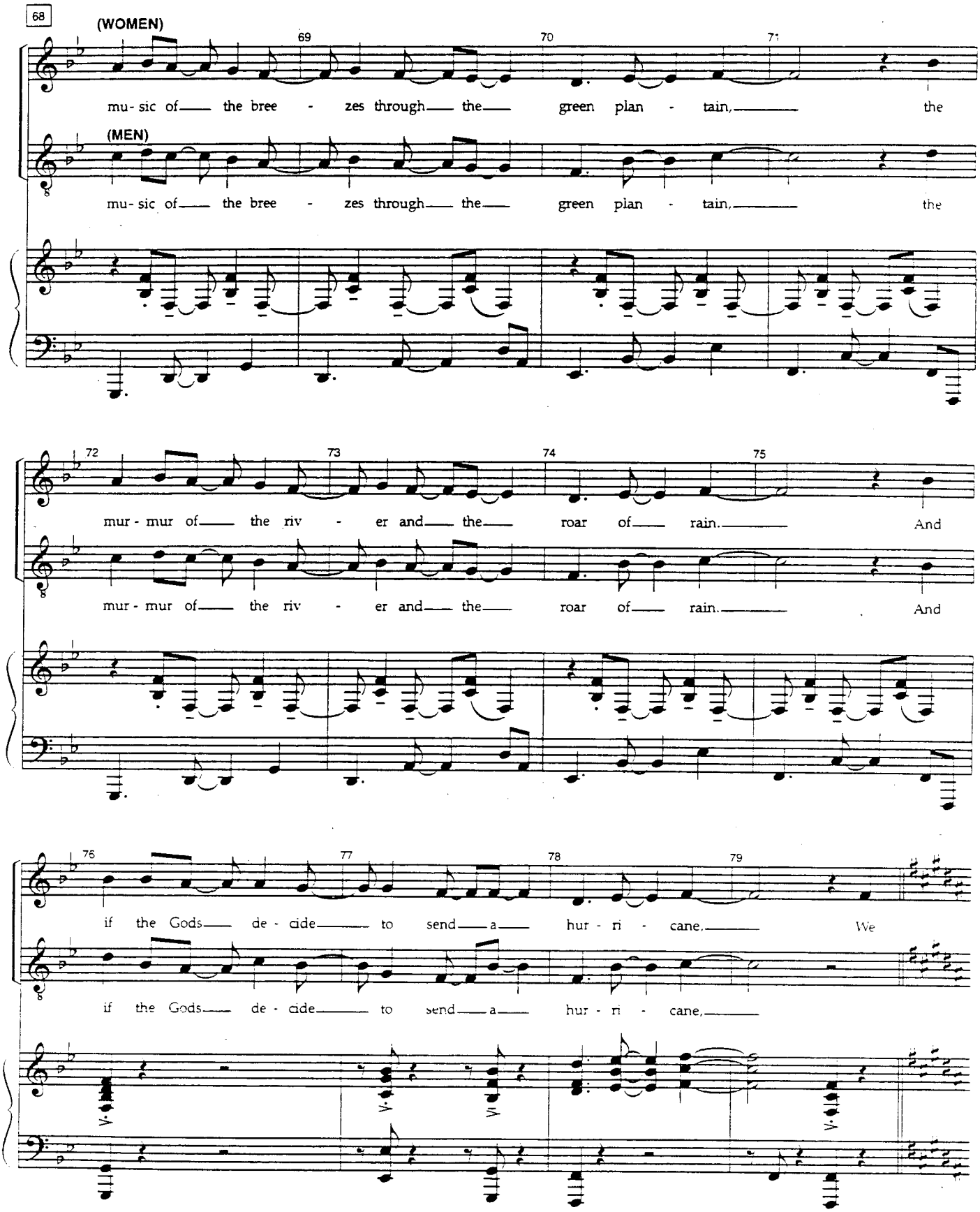


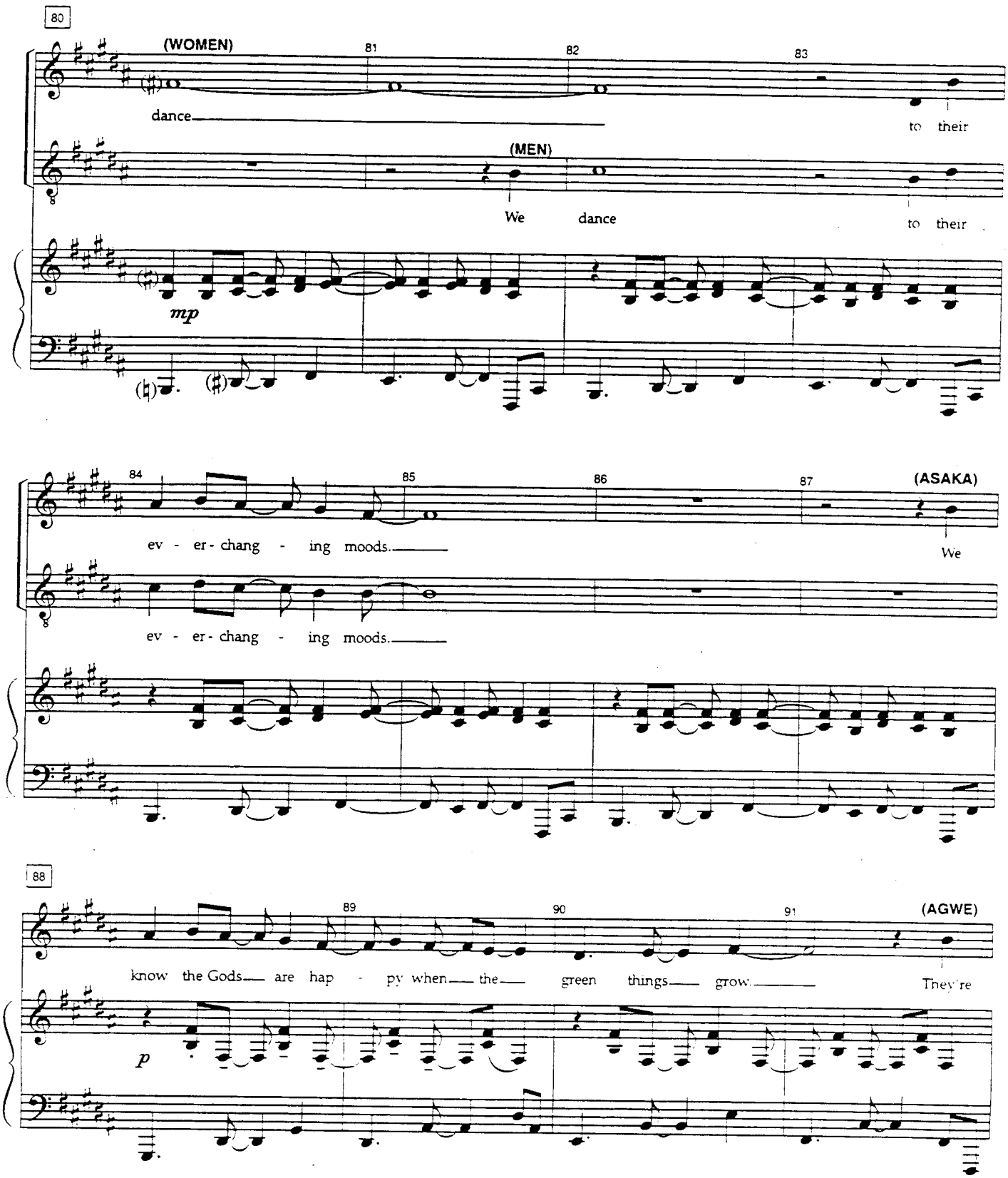


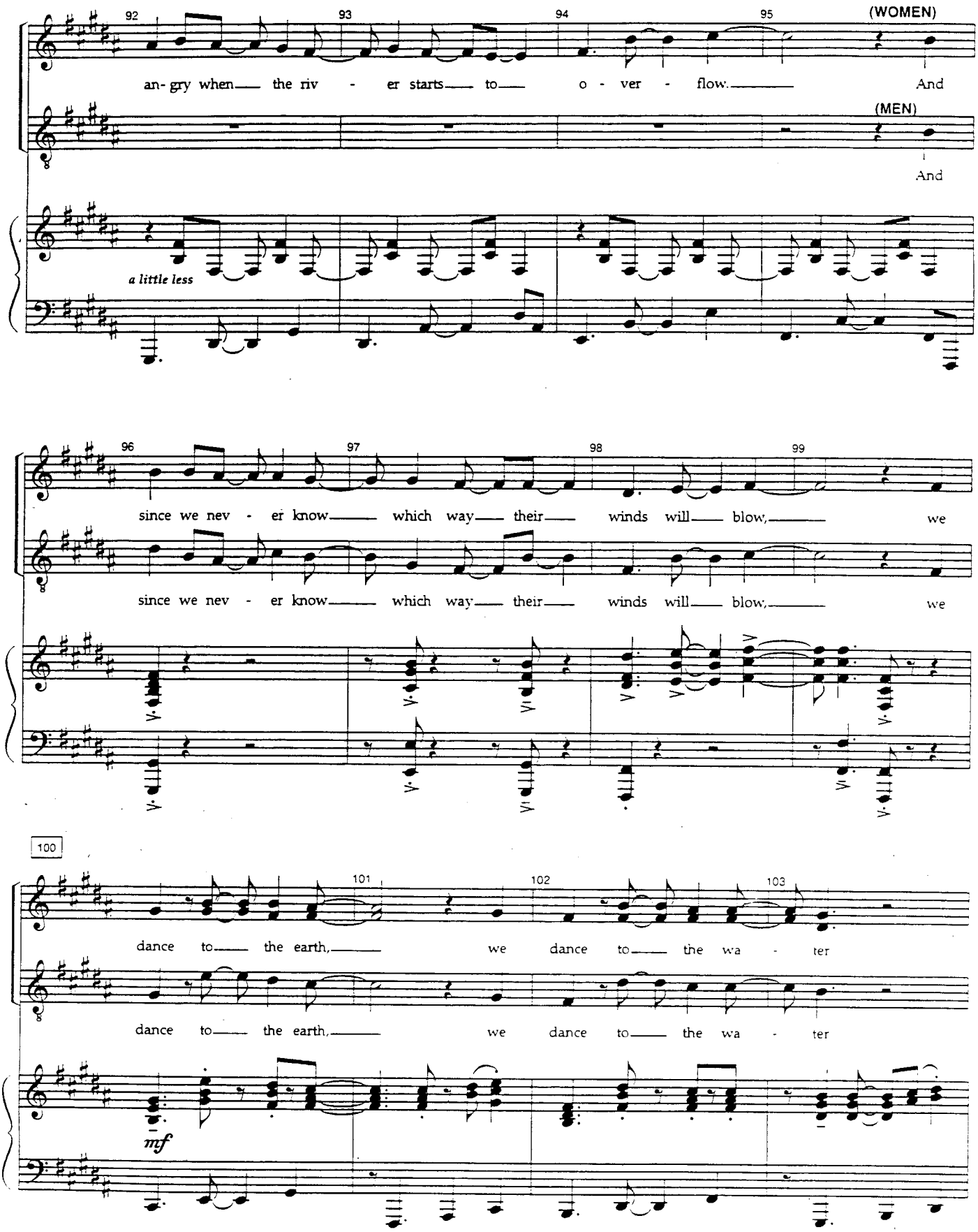

28
In 2
29
30
31
me.
f
MAMA: Ah, such powerful Gods rule our island.
32
33
34
35
ASAKA: Asaka, mother of the earth.
AGWE: Agwe, God of water.
36
37
38
39
ERZULIE: Erzulie, beautiful Goddess of Love.
PAPA GE: And Papa Ge, sly demon of death.
40
41
42
43
cresc.
f

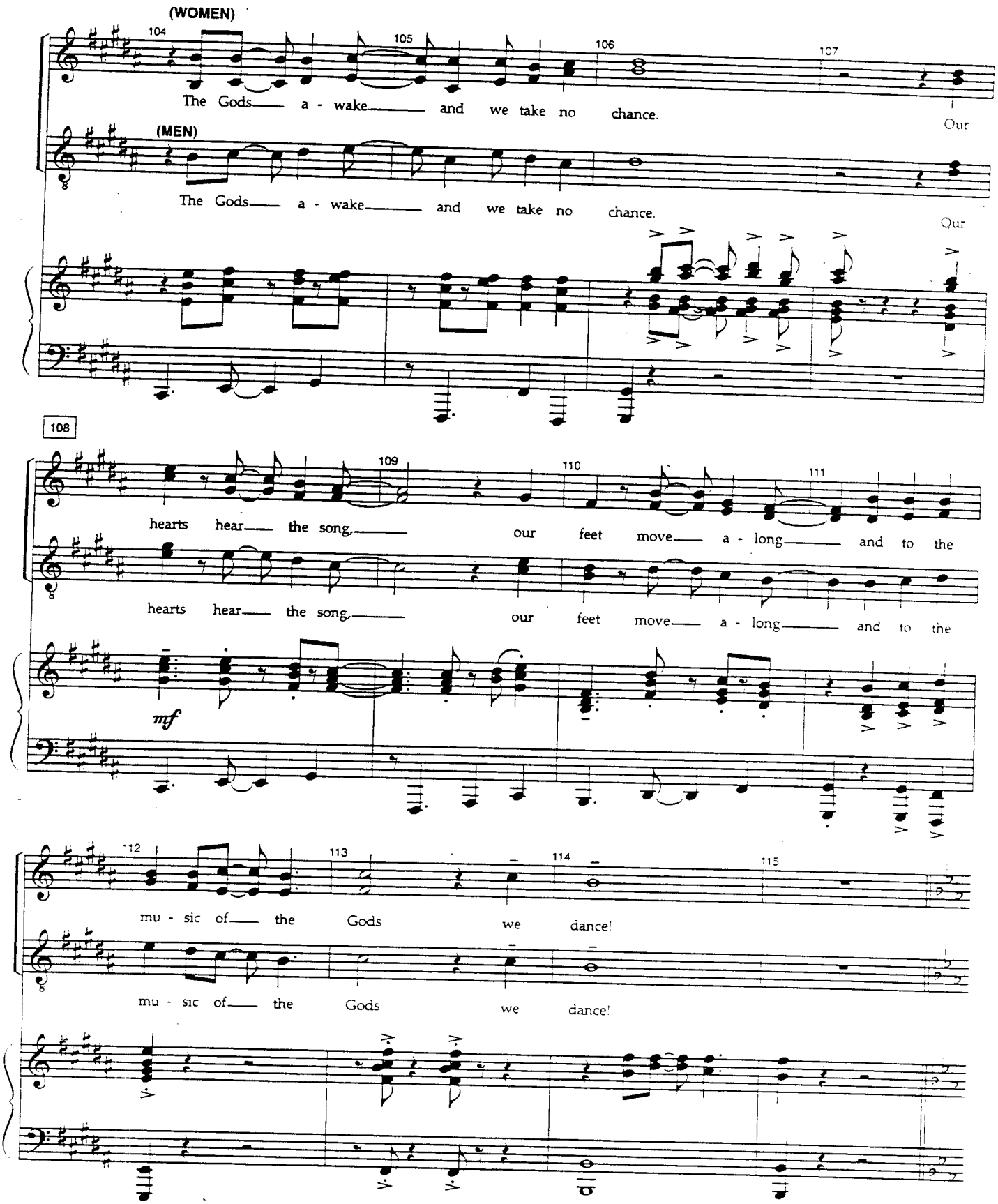

44
(WOMEN)
45
46
47
A - sa - ka, grow me a gar - den.
(MEN)
Please Ag - we, don't flood my gar - den.
48
(div.)
49
50
(unis.)
51
Er - zu - lie, who will my love be?
Pa - pa Ge, don't come a - round me.
Pa - pa Ge, don't come a - round me.
52
53
54
55
Please Ag - we, don't flood my gar - den.
A - sa - ka, grow me a gar - den.
Please Ag - we, don't flood my gar - den.
A - sa - ka, grow me a gar - den.
f


56
57
58
59
(WOMEN)
We
cresc.
sfz
60
61
62
63
dance
to the
(MEN)
We
dance
to the
mp
64
65
66
67
mu - sic of the Gods,
the
mu - sic of the Gods,
the


68
(WOMEN)
69
70
71
mu- sic of the bree - zes through the green plan - tain, the
(MEN)
mu- sic of the bree - zes through the green plan - tain, the
72
73
74
75
mur - mur of the riv - er and the roar of rain. And
mur - mur of the riv - er and the roar of rain. And
76
77
78
79
if the Gods de - cide to send a hur - ri - cane, We
if the Gods de - cide to send a hur - ri - cane,


80
(WOMEN)
81
82
83
dance
to their
(MEN)
We dance
to their
mp
84
85
86
87
(ASAKA)
ev - er - chang - ing moods.
We
ev - er - chang - ing moods.
88
89
90
91
(AGWE)
know the Gods are hap - py when the green things grow.
They're
p


92
93
94
95
(WOMEN)
an- gry when the riv - er starts to o - ver - flow. And
(MEN)
And
a little less
96
97
98
99
since we nev - er know which way their winds will blow, we
since we nev - er know which way their winds will blow, we
100
101
102
103
dance to the earth, we dance to the wa - ter
dance to the earth, we dance to the wa - ter
mf


(WOMEN)
104
105
106
107
The Gods— a - wake— and we take no chance.
Our
(MEN)
The Gods— a - wake— and we take no chance.
Our
108
109
110
111
hearts hear— the song,— our feet move— a - long— and to the
hearts hear— the song,— our feet move— a - long— and to the
mf
112
113
114
115
mu - sic of— the Gods we dance!
mu - sic of— the Gods we dance!

116

(1. Speaks first time, 2. on the repeat)

117 118

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."

mp

119 120 121

122 *1.* **(ALL but ANDREA & DANIEL)** 123

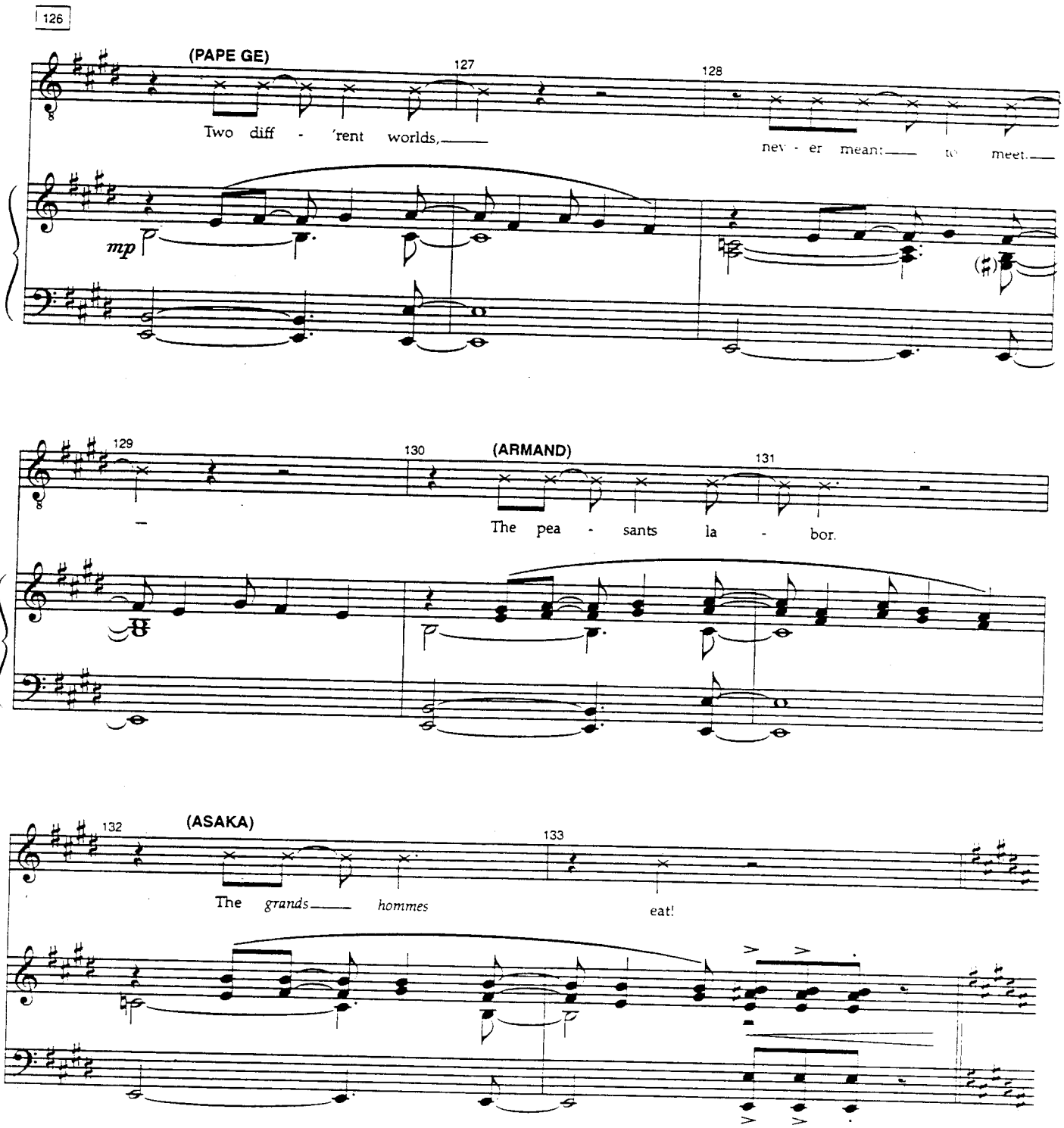
La la la la la la la la'

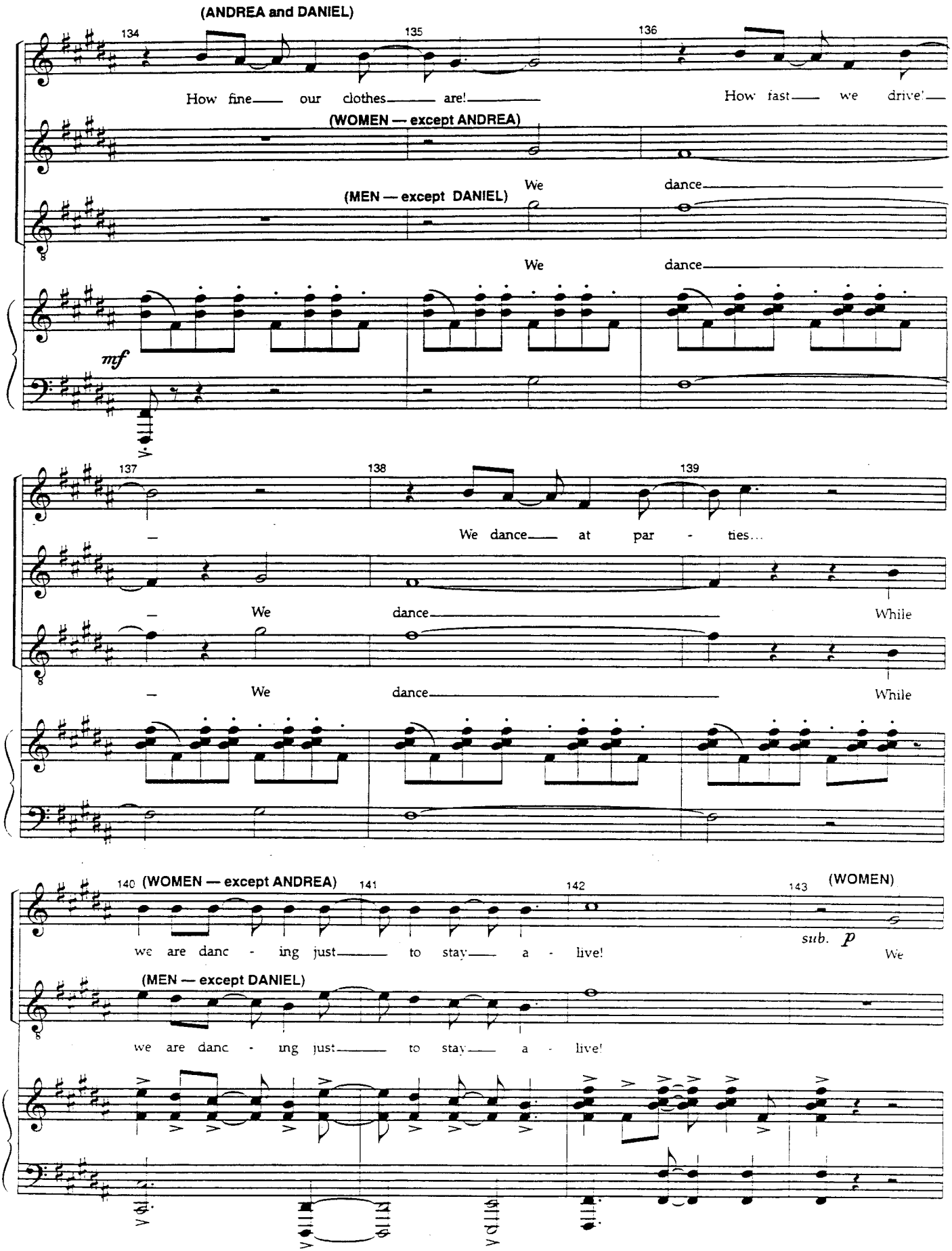
mf

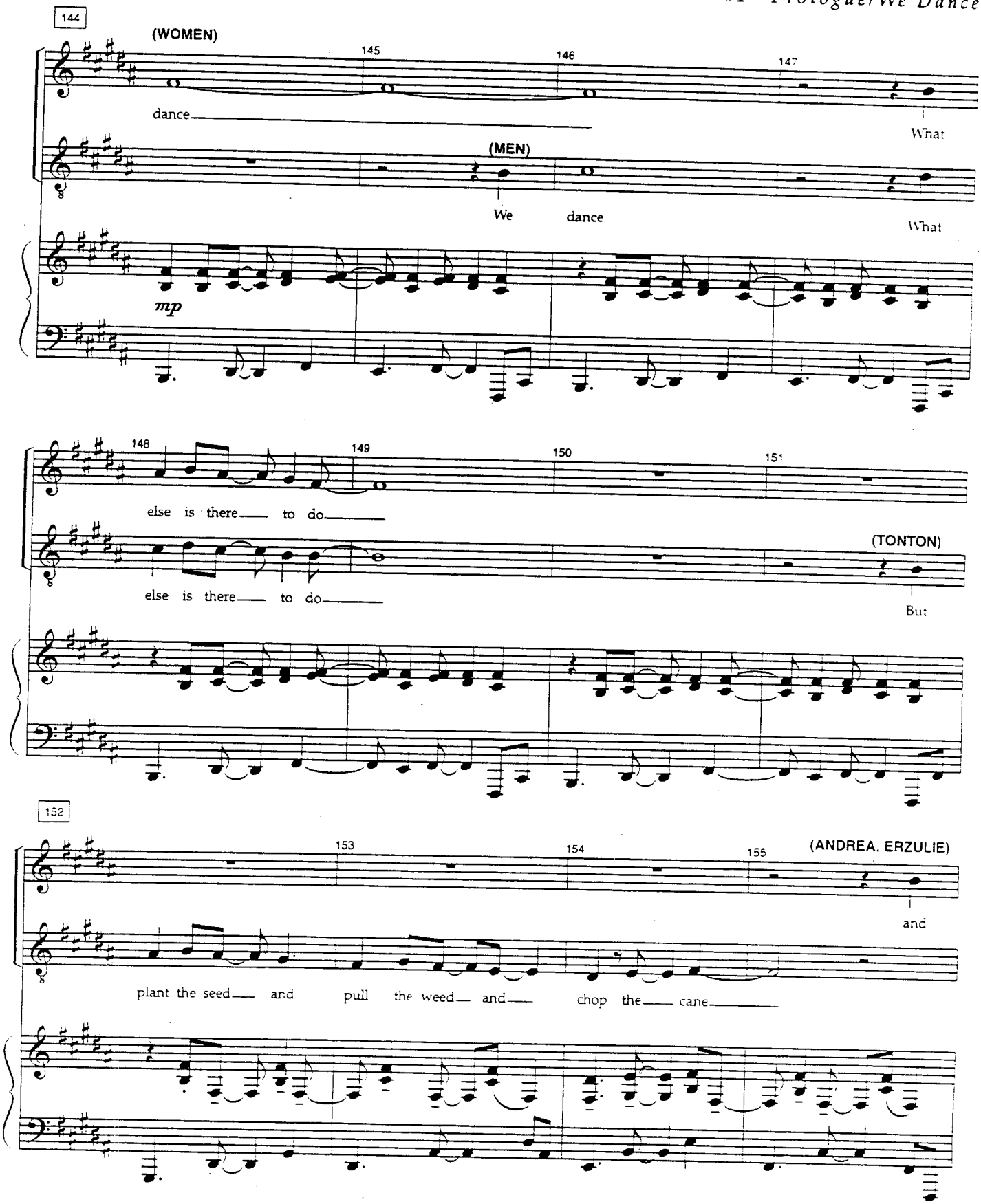
124 *2.* **(ALL but ANDREA & DANIEL)** 125

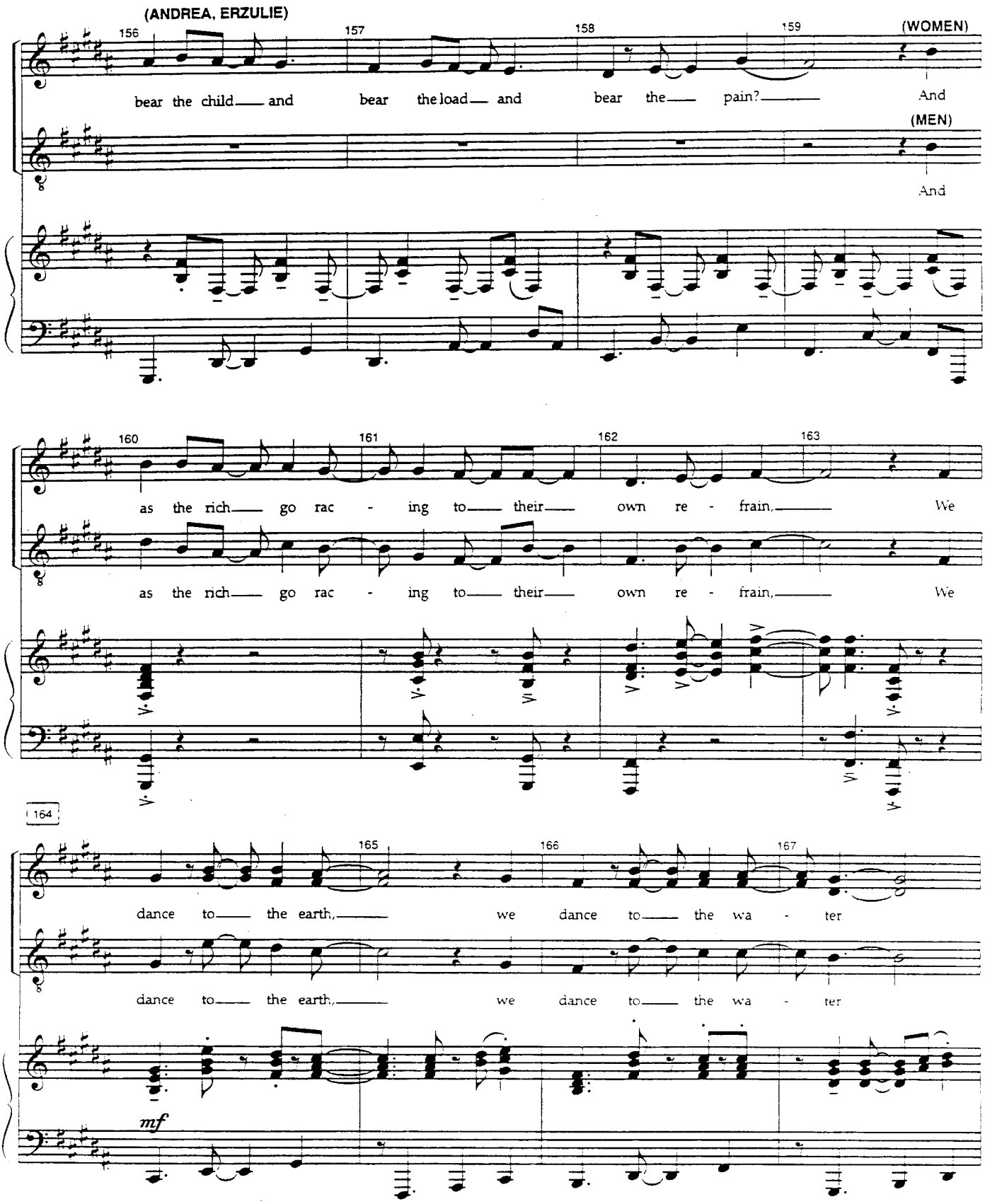
La la la la la la la la'

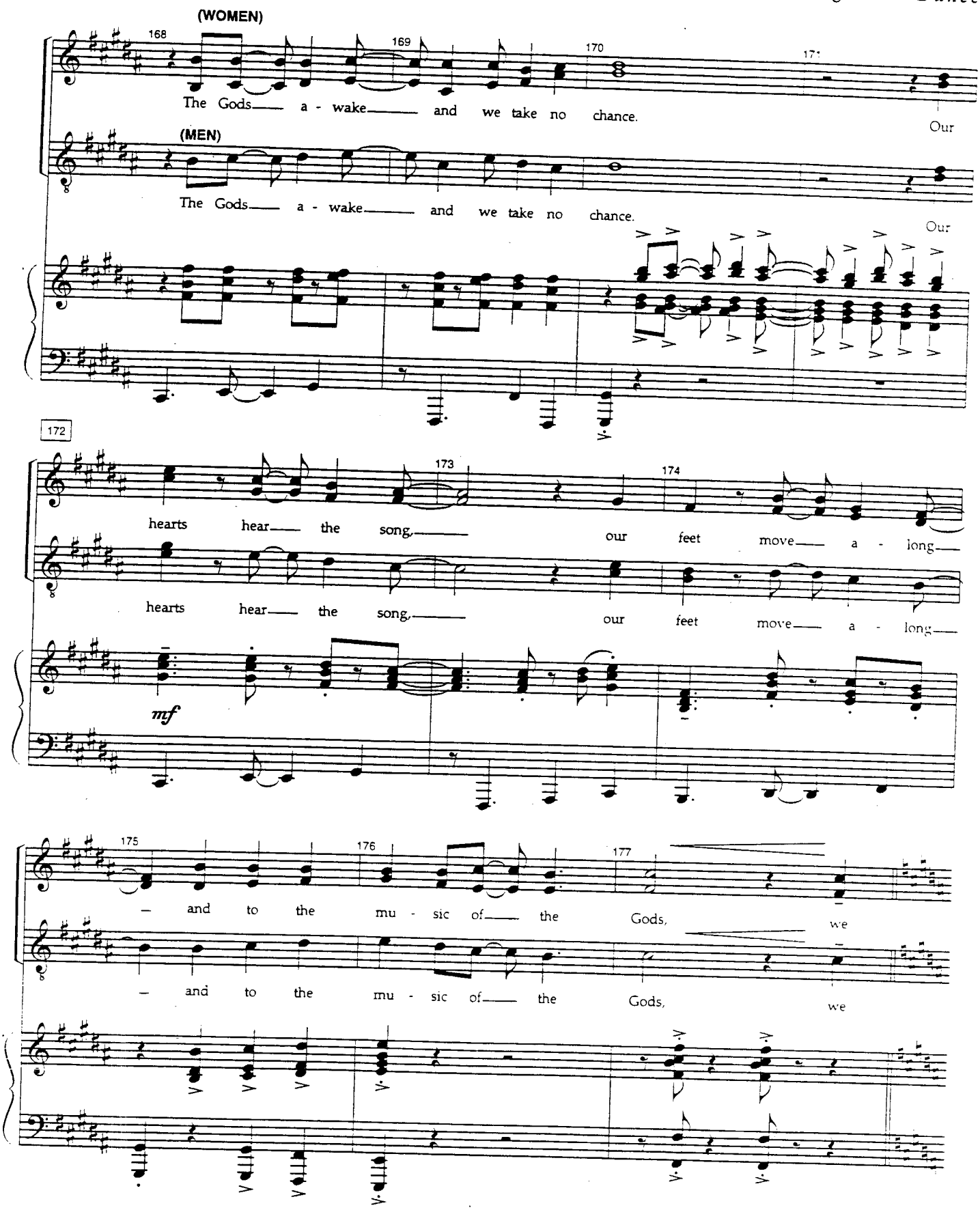
mf

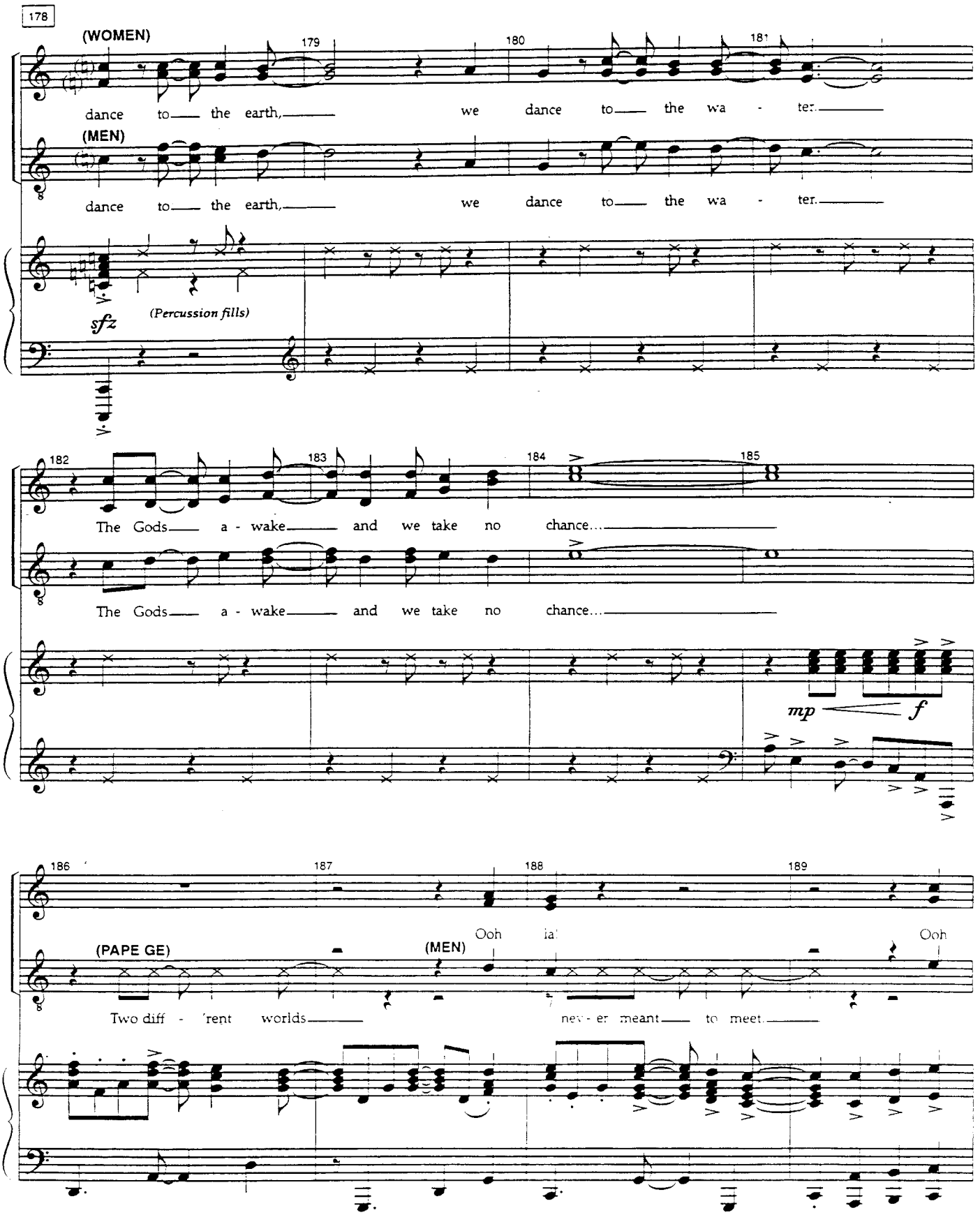

126
(PAPE GE)
127
128
Two diff - 'rent worlds,
nev - er meant to meet.
mp
129
130
(ARMAND)
131
The pea - sants la - bor.
132
(ASAKA)
133
The grands hommes
eat!

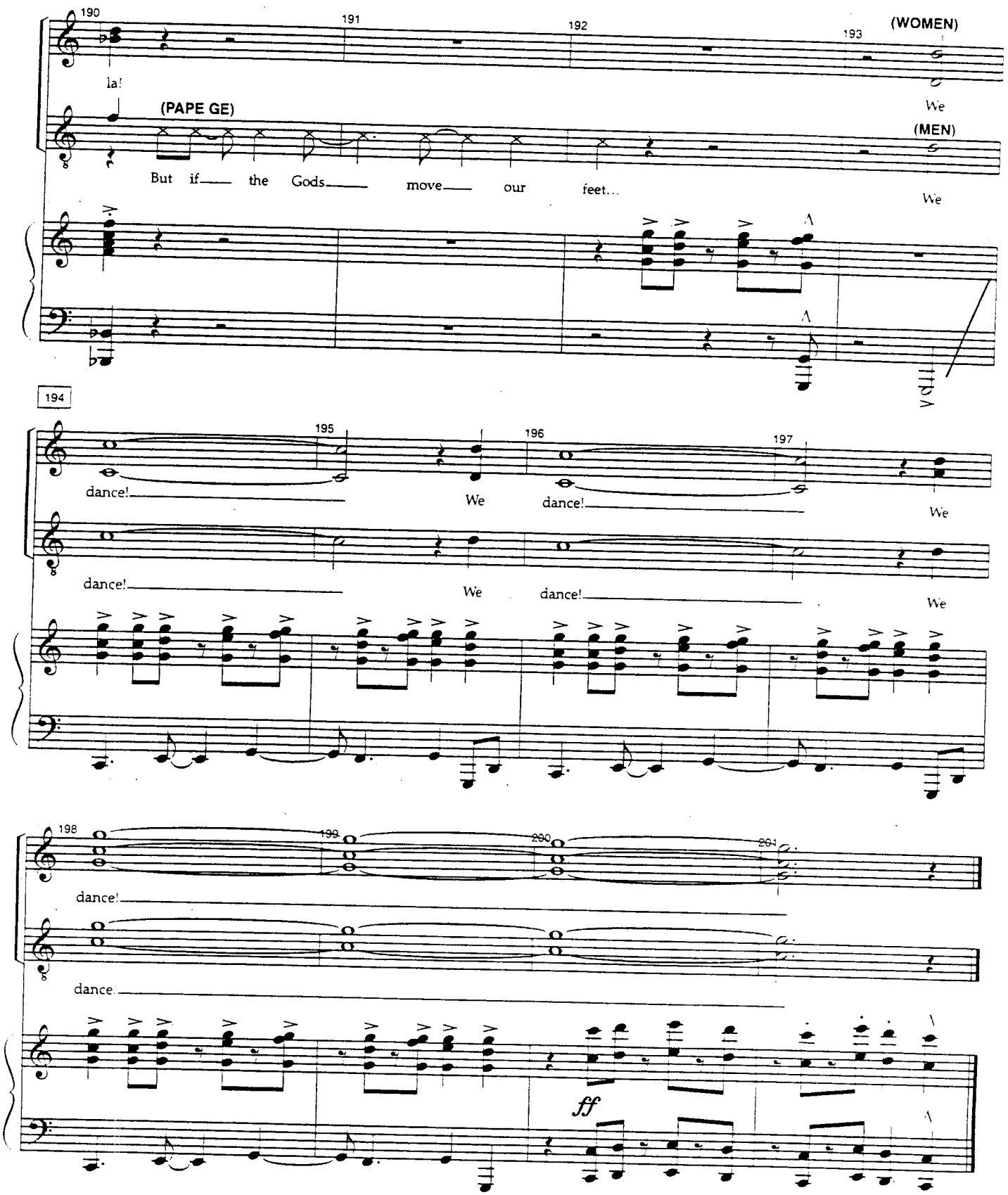

(ANDREA and DANIEL)
134
135
136
How fine our clothes are!
How fast we drive!
(WOMEN — except ANDREA)
We dance
(MEN — except DANIEL)
We dance
mf
137
138
139
We dance at par - ties...
We dance While
We dance While
140 (WOMEN — except ANDREA)
141
142
143 (WOMEN)
we are danc - ing just to stay a - live!
sub. p
We
(MEN — except DANIEL)
we are danc - ing just to stay a - live!


144
(WOMEN)
145
146
147
dance
What
(MEN)
We dance
What
mp
148
149
150
151
else is there to do
(TONTON)
else is there to do
But
152
153
154
155
(ANDREA, ERZULIE)
and
plant the seed and pull the weed and chop the cane


(ANDREA, ERZULIE)
156
157
158
159
(WOMEN)
bear the child and bear the load and bear the pain? And
(MEN)
And
160
161
162
163
as the rich go rac - ing to their own re - frain, We
as the rich go rac - ing to their own re - frain, We
164
165
166
167
dance to the earth, we dance to the wa - ter
dance to the earth, we dance to the wa - ter
mf

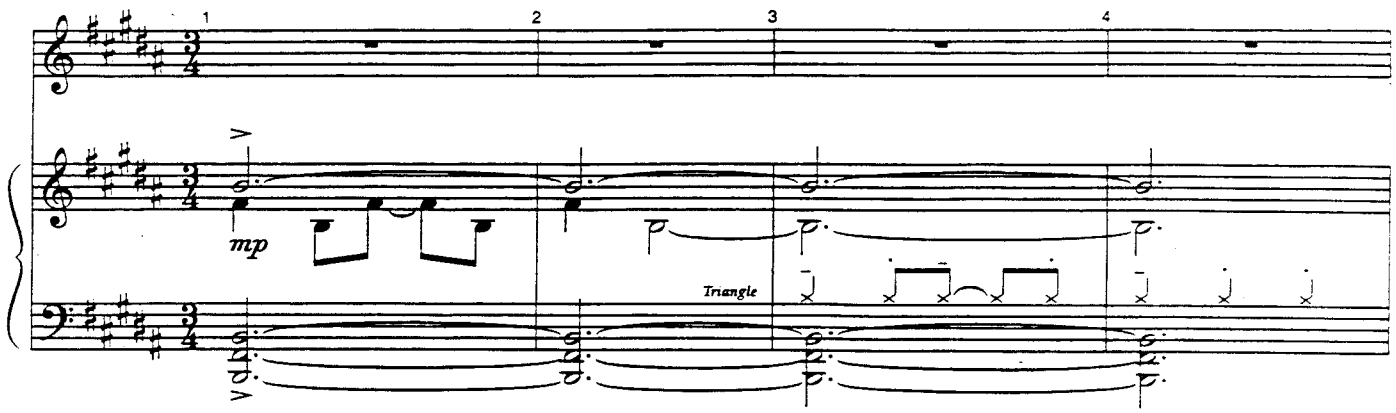

(WOMEN)
168
169
170
The Gods a - wake and we take no chance.
Our
(MEN)
The Gods a - wake and we take no chance.
Our
172
173
174
hearts hear the song, our feet move a - long
hearts hear the song, our feet move a - long
mf
175
176
177
– and to the mu - sic of the Gods, we
– and to the mu - sic of the Gods, we


178
(WOMEN)
179
180
181
dance to the earth, we dance to the wa - ter.
(MEN)
dance to the earth, we dance to the wa - ter.
sfz
(Percussion fills)
182
183
184
185
The Gods a - wake and we take no chance...
The Gods a - wake and we take no chance...
mp
f
186
187
188
189
(PAPE GE)
(MEN)
Ooh
Ooh
Two diff - 'rent worlds nev - er meant to meet.

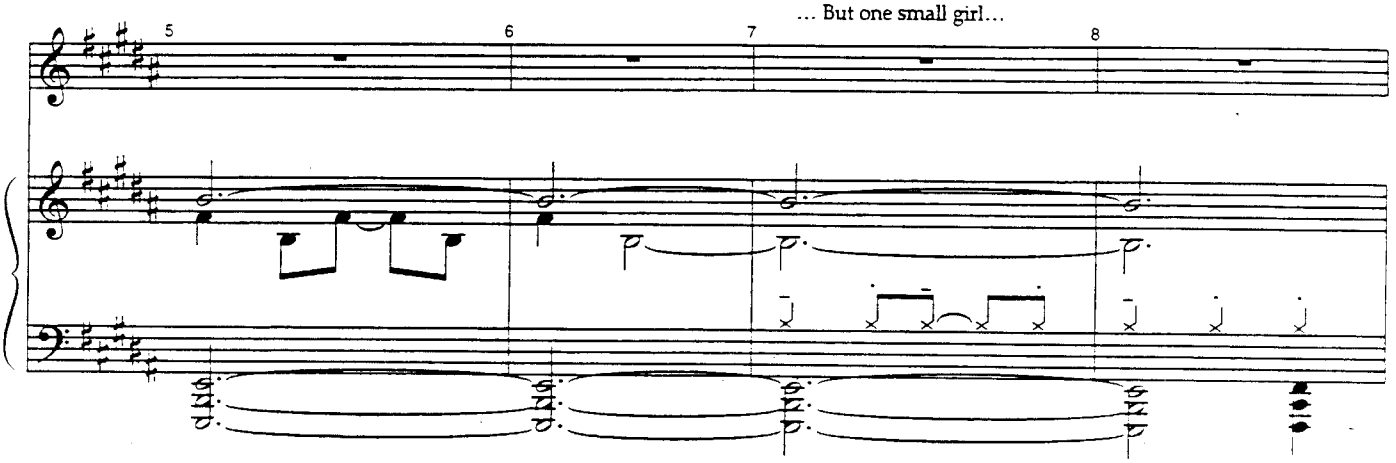

190
191
192
193
(WOMEN)
la!
We
(PAPE GE)
(MEN)
But if the Gods move our feet...
We
194
195
196
197
dance!
We
dance!
We
dance!
We
dance!
We
198
199
200
201
dance!
dance
ff

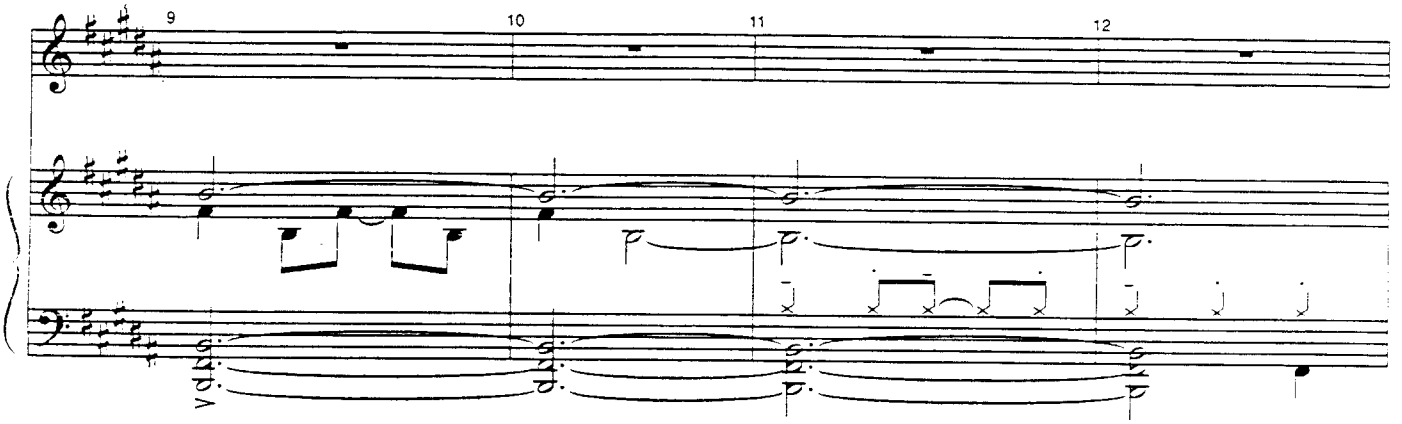
One Small Girl

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

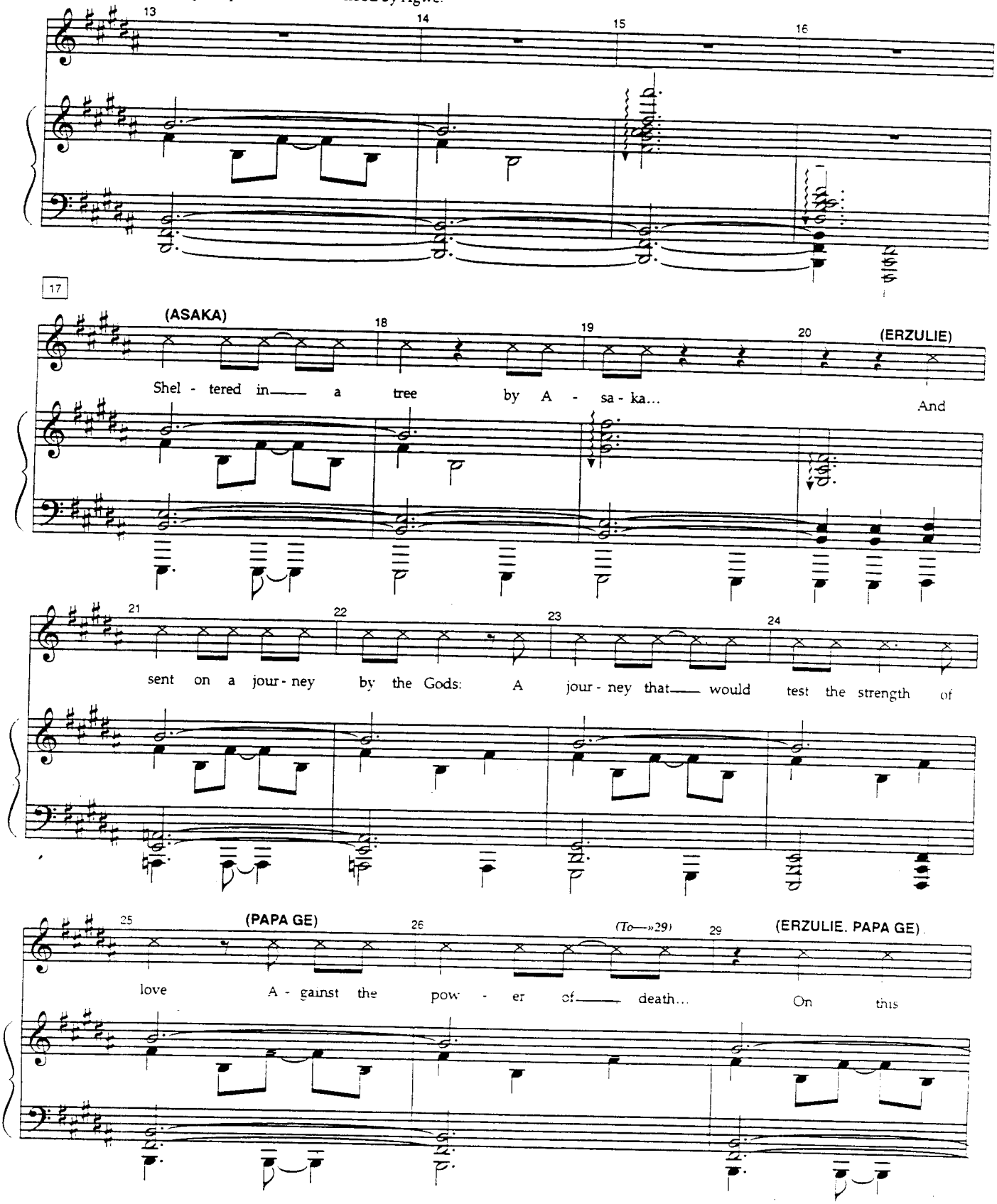


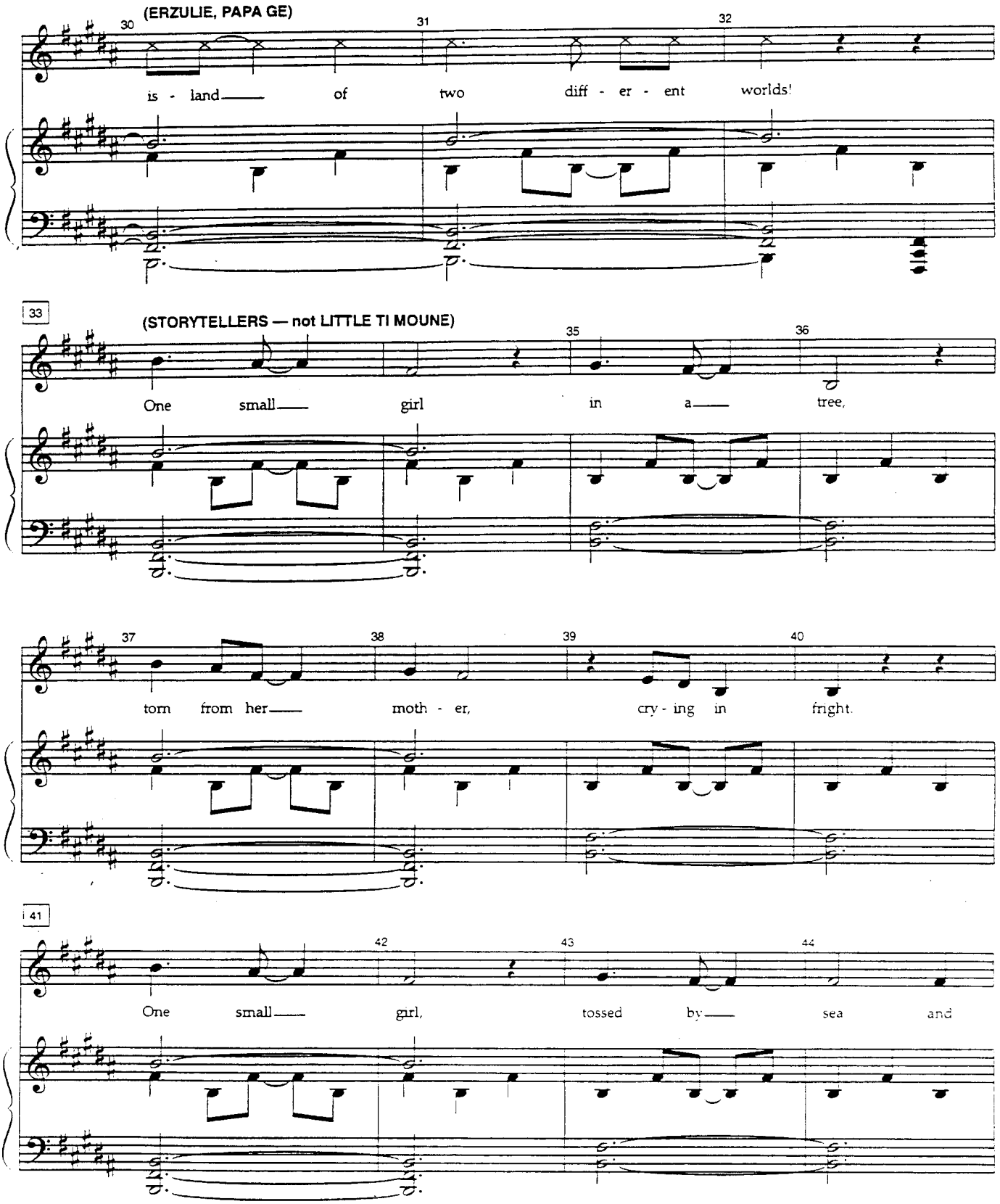
... But one small girl...

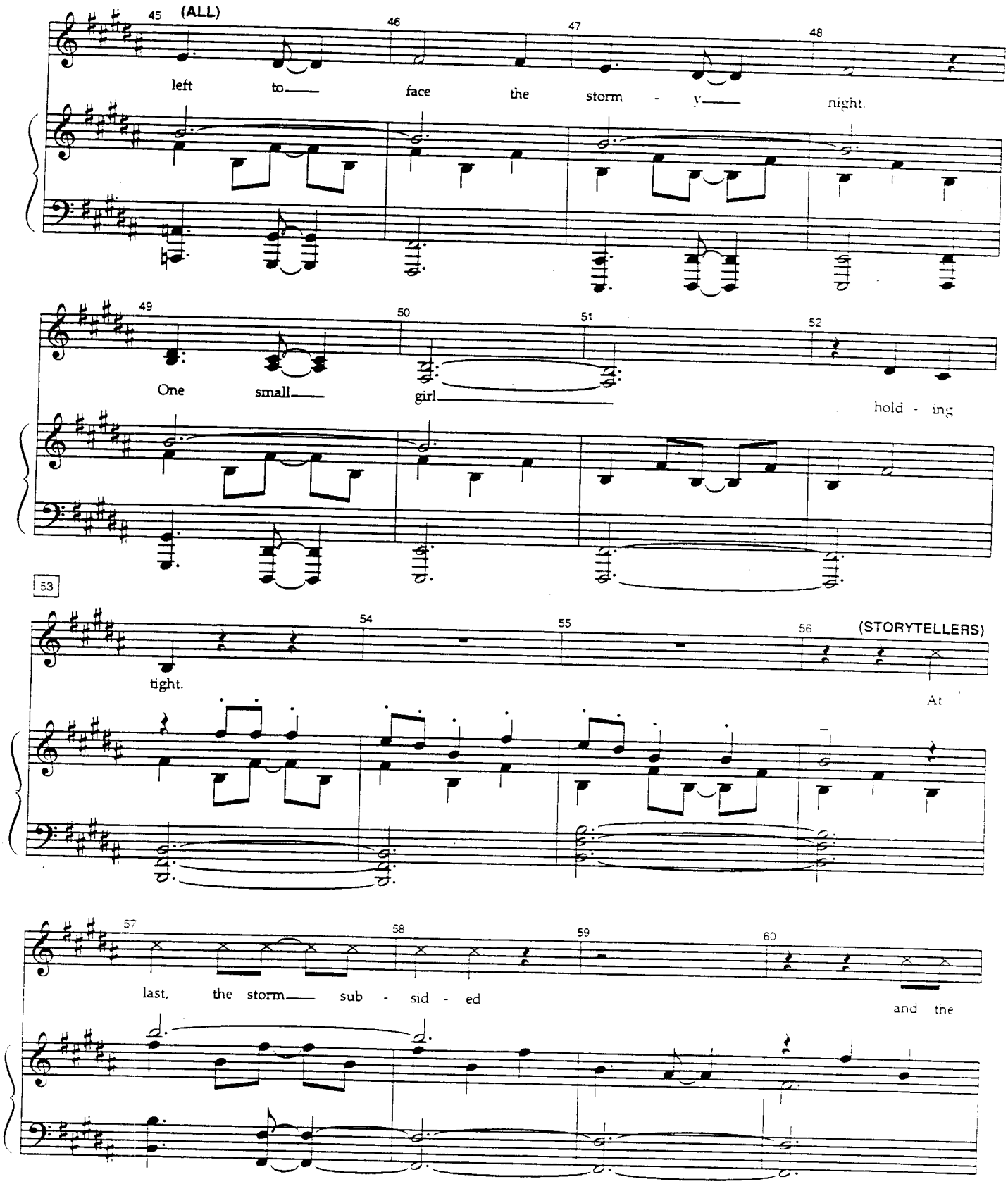


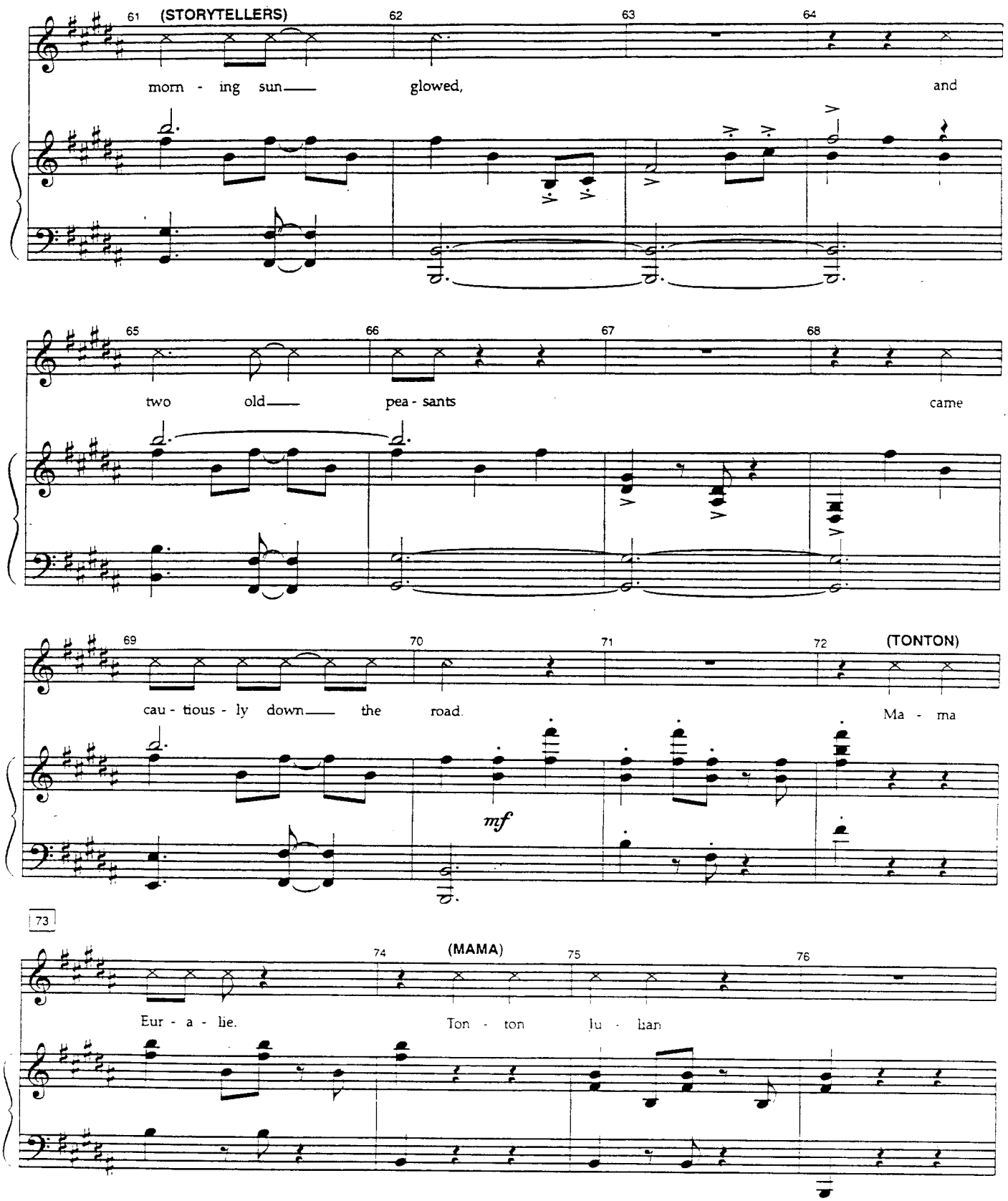


AGWE: ... an orphan plucked from the flood by Agwe.



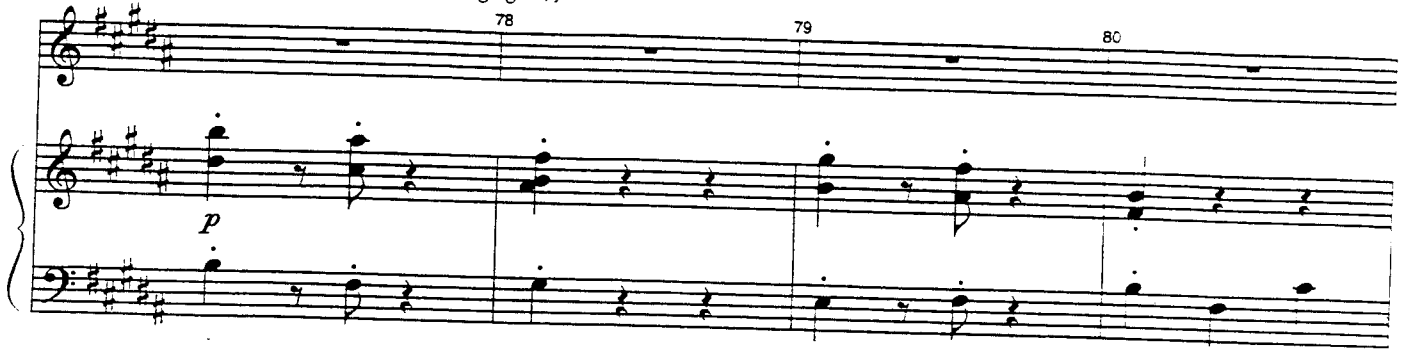

(ERZULIE, PAPA GE)
30
31
32
is - land of two diff - er - ent worlds!
33
(STORYTELLERS — not LITTLE TI MOUNE)
35
36
One small girl in a tree,
37
38
39
40
torn from her moth - er, cry - ing in fright.
41
42
43
44
One small girl, tossed by sea and


45
(ALL)
46
47
48
left to face the storm - y night.
49
50
51
52
One small girl hold - ing
53
54
55
56
(STORYTELLERS)
tight.
At
57
58
59
60
last, the storm sub - sid - ed
and the

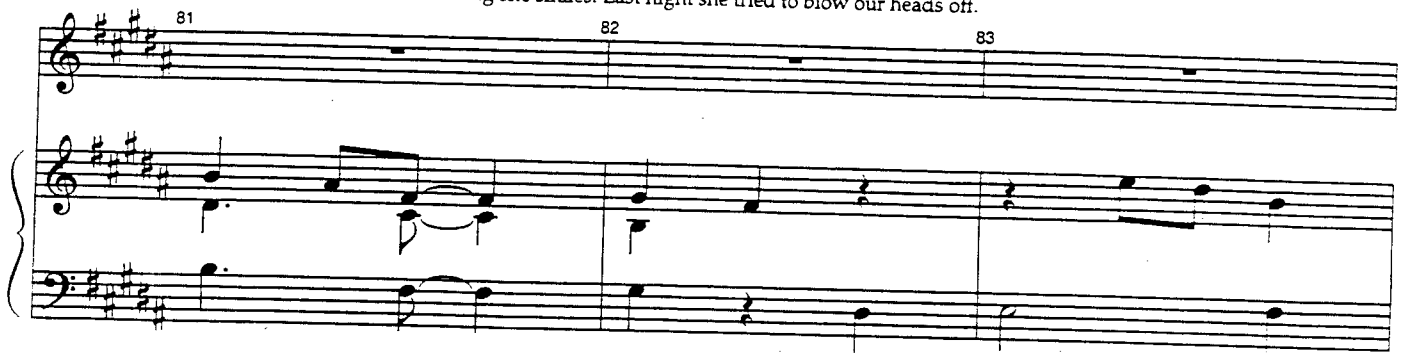

61
(STORYTELLERS)
62
63
64
morn - ing sun—
glowed,
and
65
66
67
68
two old—
pea - sants
came
69
70
71
72
(TONTON)
cau - tious - ly down—
the road.
Ma - ma
mf
73
74
(MAMA)
75
76
Eur - a - lie.
Ton - ton
lu - lian

77

MAMA: Asaka is smiling again, Julian.

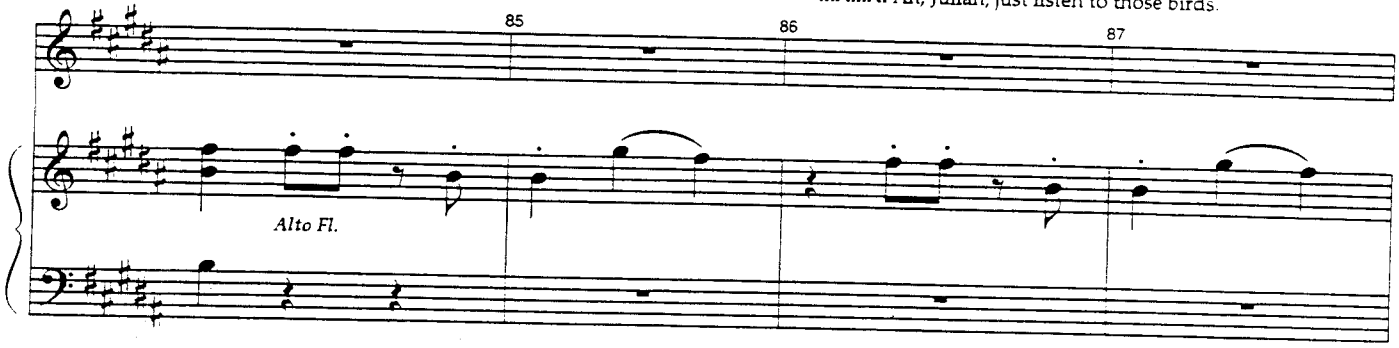


TONTON: This morning she smiles. Last night she tried to blow our heads off.

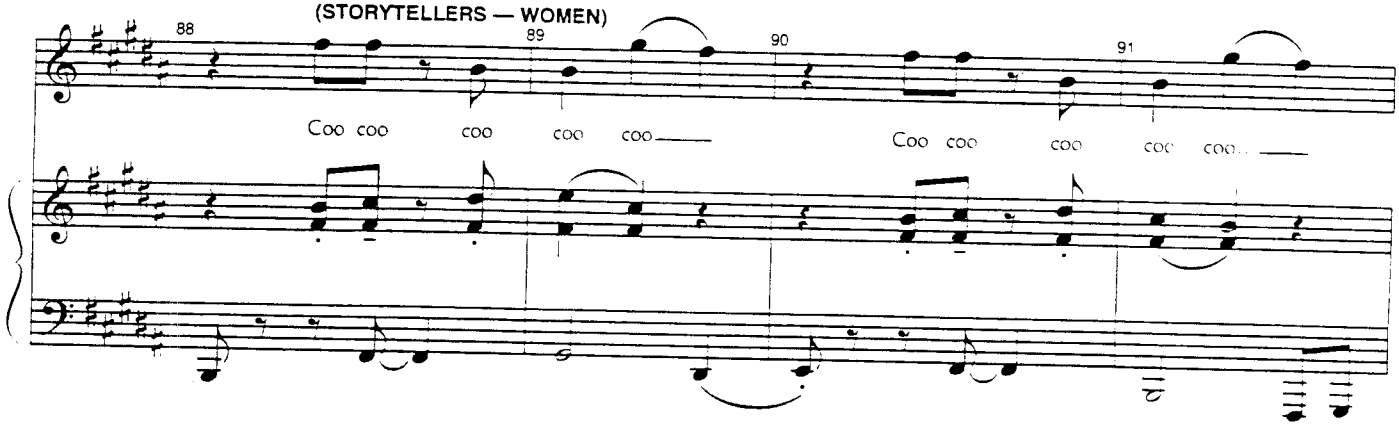


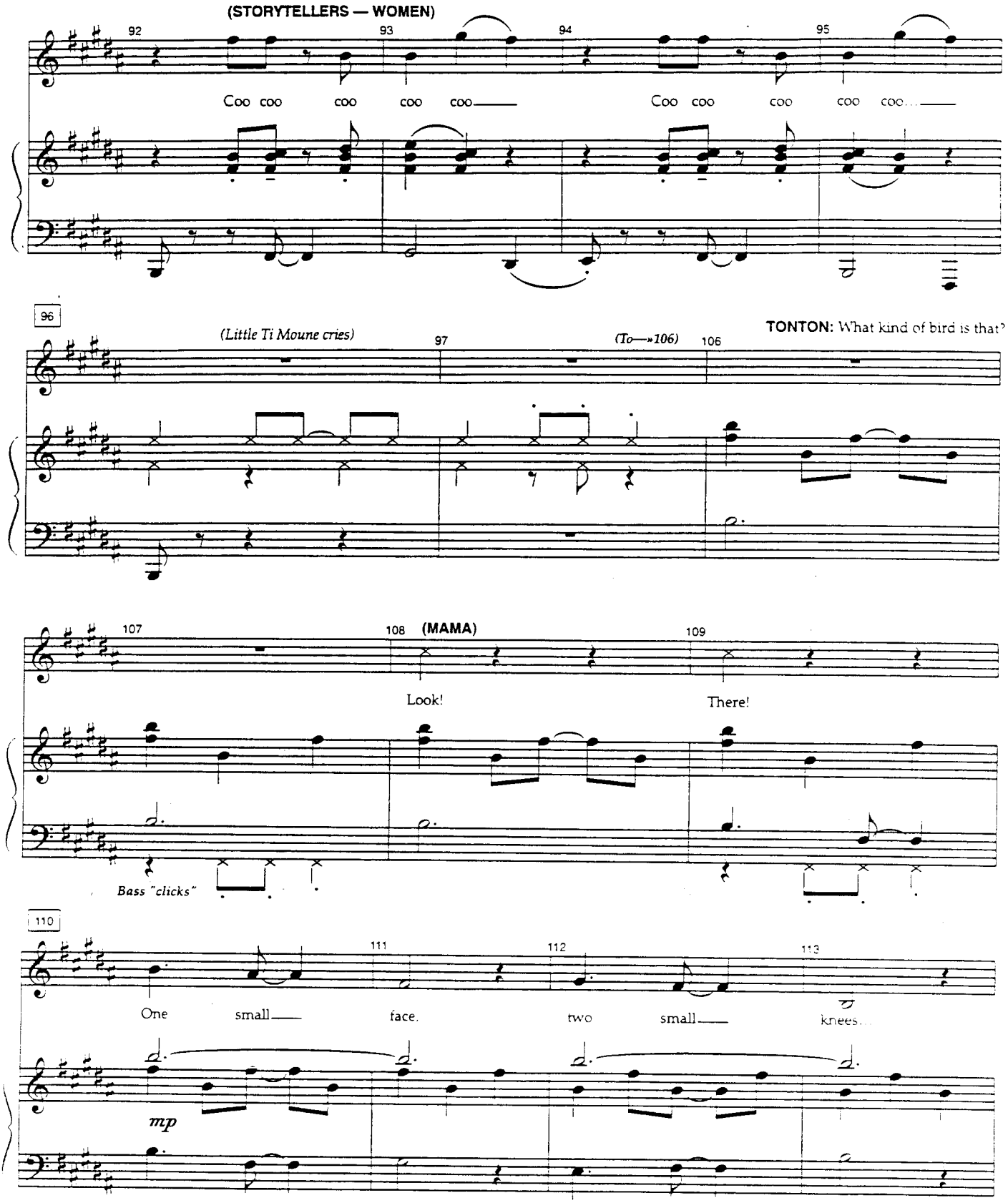
84

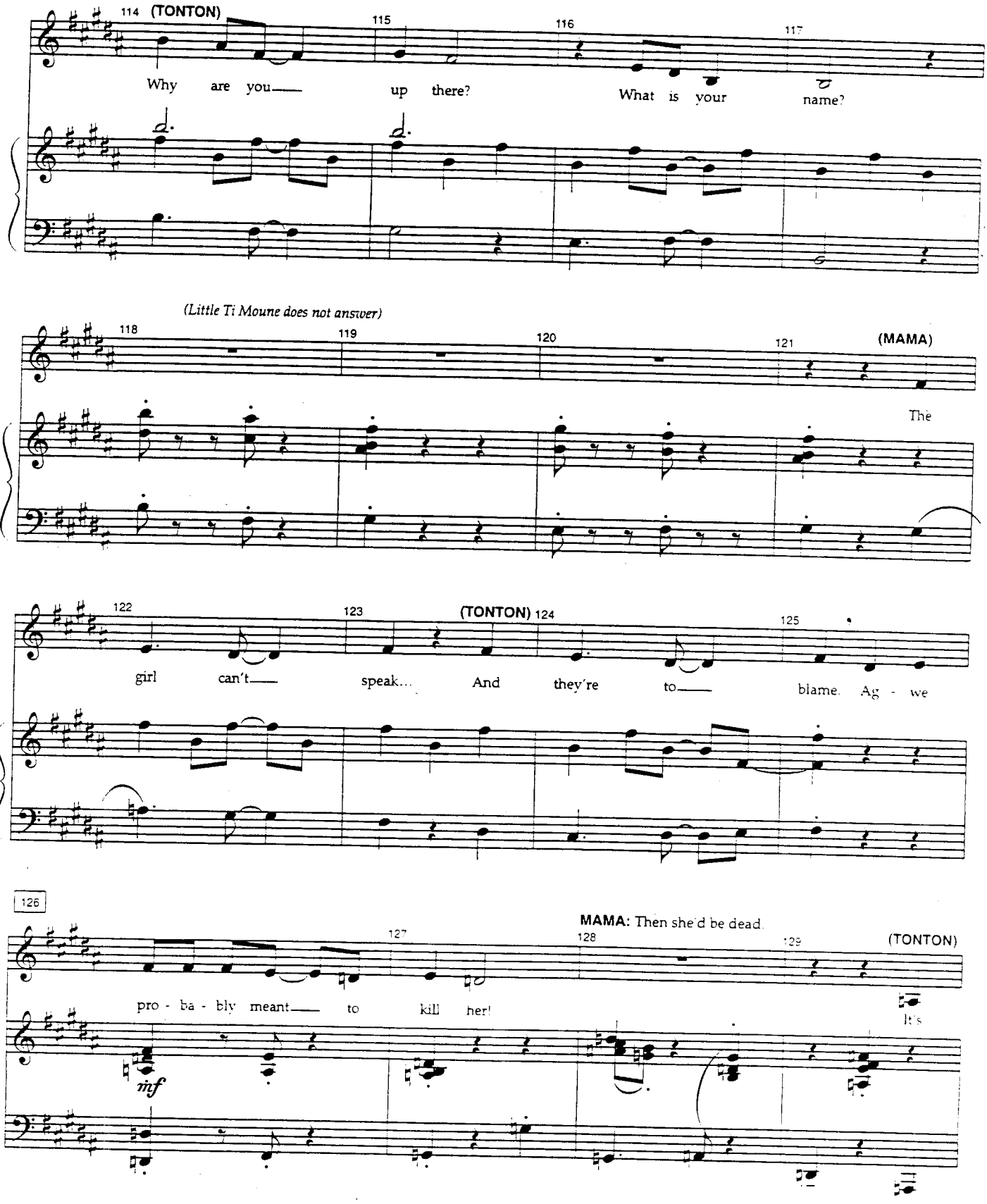
MAMA: Ah, Julian, just listen to those birds.

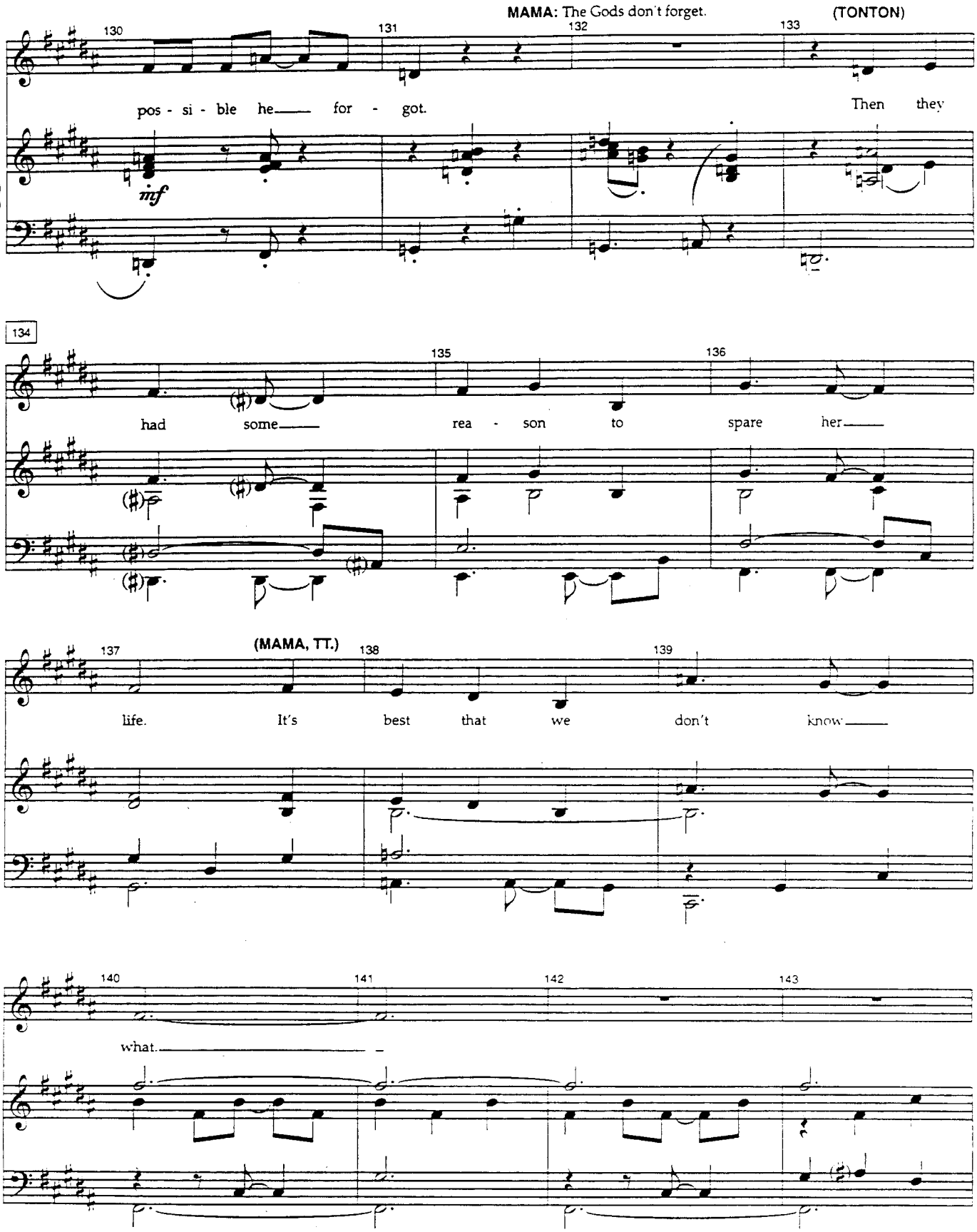


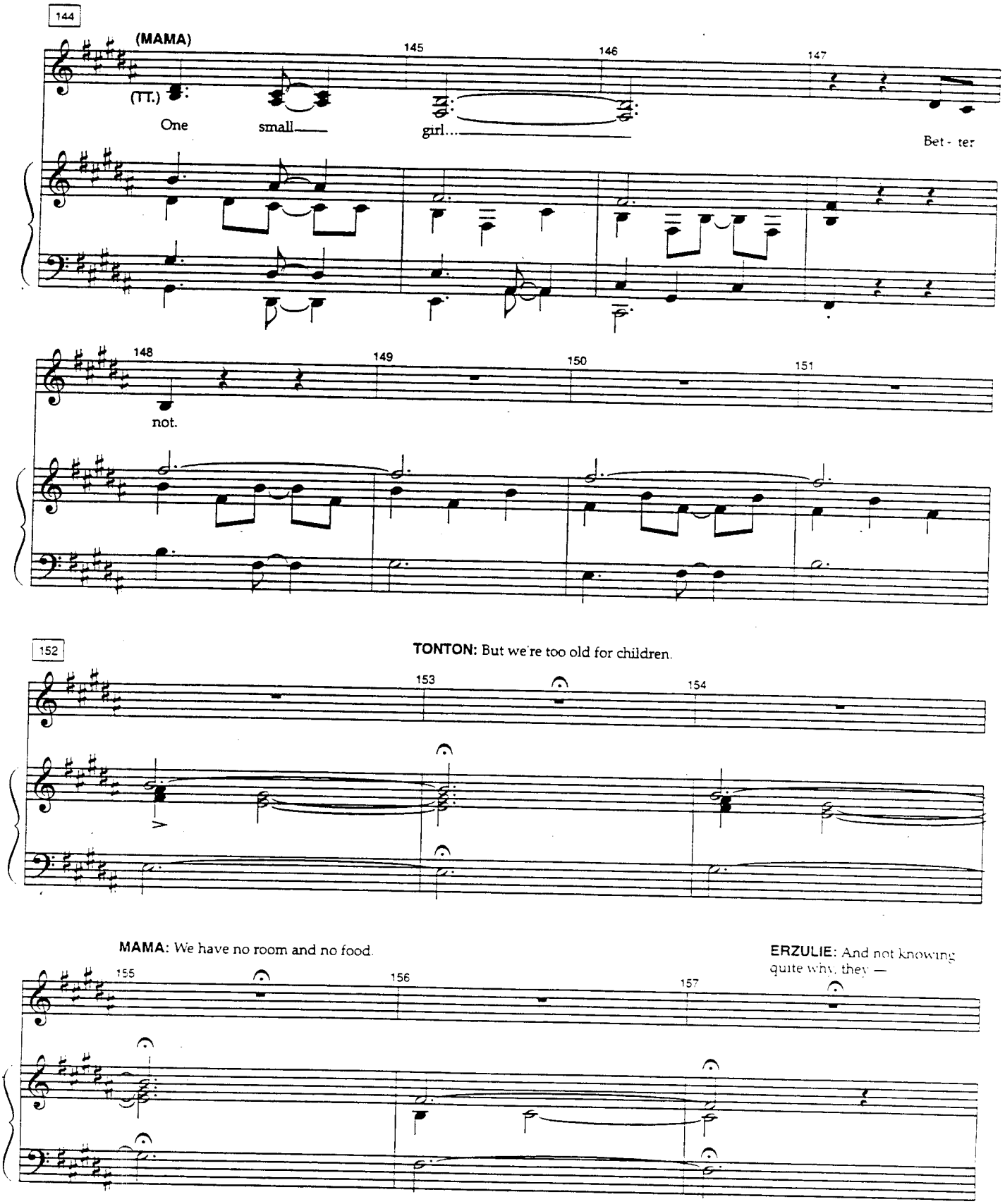
(STORYTELLERS — WOMEN)



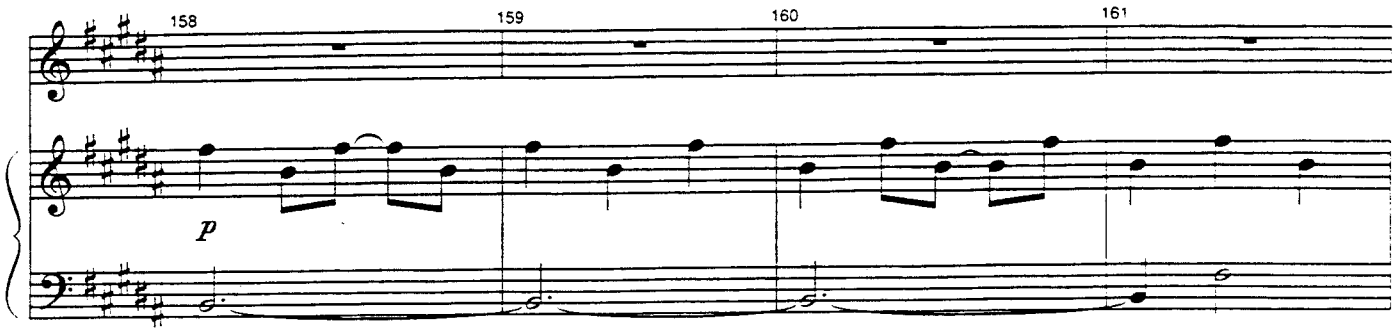

(STORYTELLERS — WOMEN)
92
93
94
95
Coo coo coo coo coo
Coo coo coo coo coo
96
(Little Ti Moune cries)
97
(To—»106)
106
TONTON: What kind of bird is that?
107
108 (MAMA)
109
Look!
There!
Bass "clicks"
110
111
112
113
One small face, two small knees...
mp


114 (TONTON)
115
116
117
Why are you— up there? What is your name?
(Little Ti Moune does not answer)
118
119
120
121 (MAMA)
The
122
girl can't— speak... And they're to— blame. Ag - we
123
(TONTON) 124
125
126
MAMA: Then she'd be dead.
127
pro - ba - bly meant— to kill her!
128
129 (TONTON)
It's
mf


MAMA: The Gods don't forget.
(TONTON)
130
131
132
133
pos - si - ble he— for - got.
Then they
mf
134
135
136
had some— rea - son to spare her—
(MAMA, TT.)
137
138
139
life. It's best that we don't know—
140
141
142
143
what.—

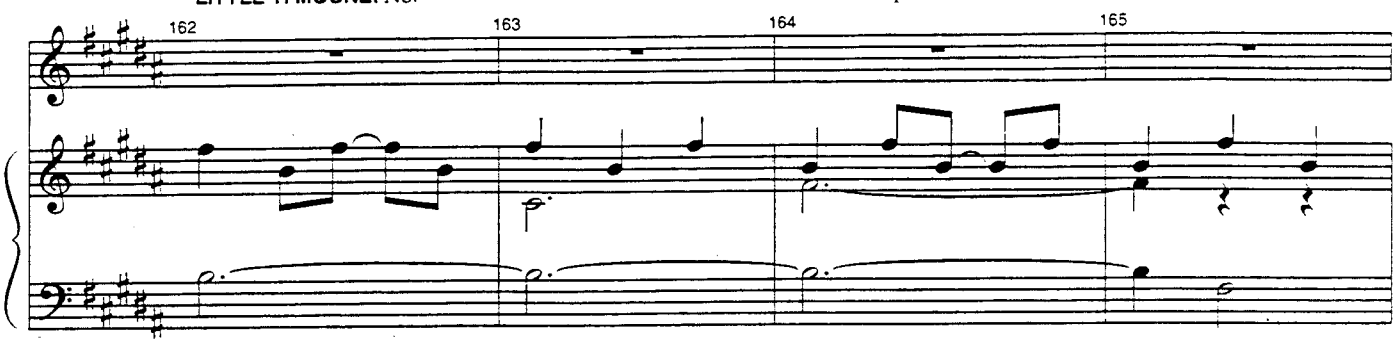

144
(MAMA)
145
146
147
(TT.)
One
small
girl...
Bet - ter
148
149
150
151
not.
152
TONTON: But we're too old for children.
153
154
MAMA: We have no room and no food.
155
156
157
ERZULIE: And not knowing quite why, they —

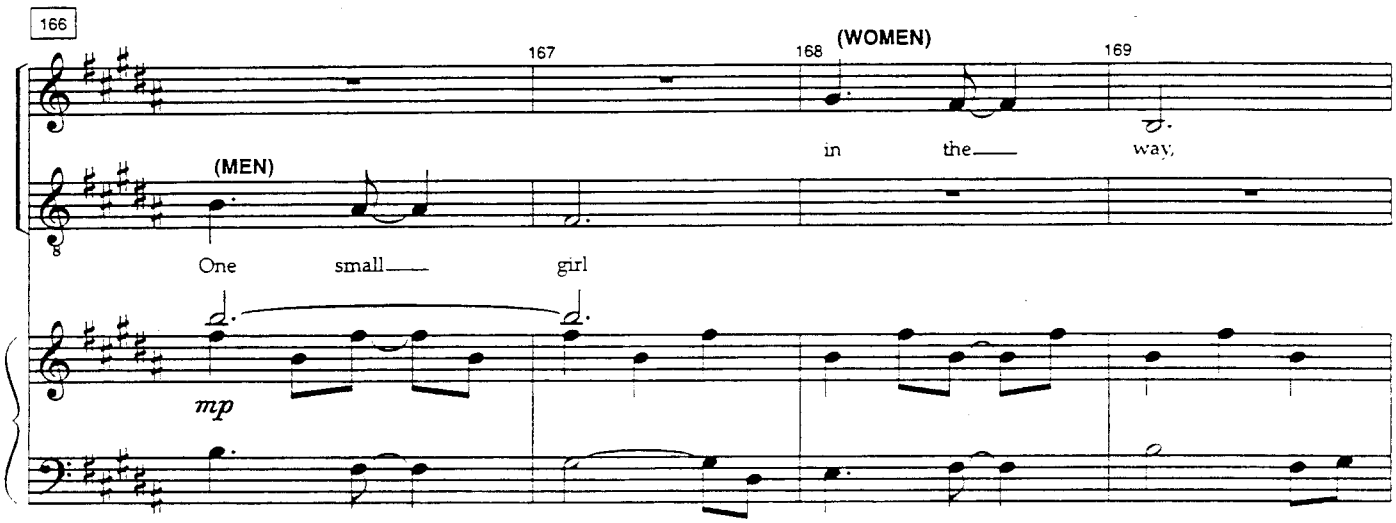
ERZULIE (cont.): — followed their hearts back to the tree, gently lifted the child down...

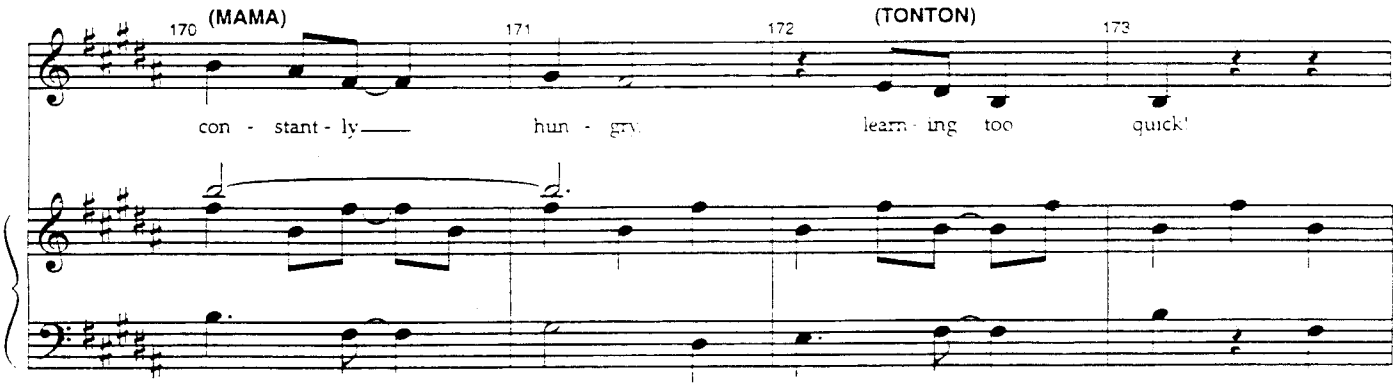


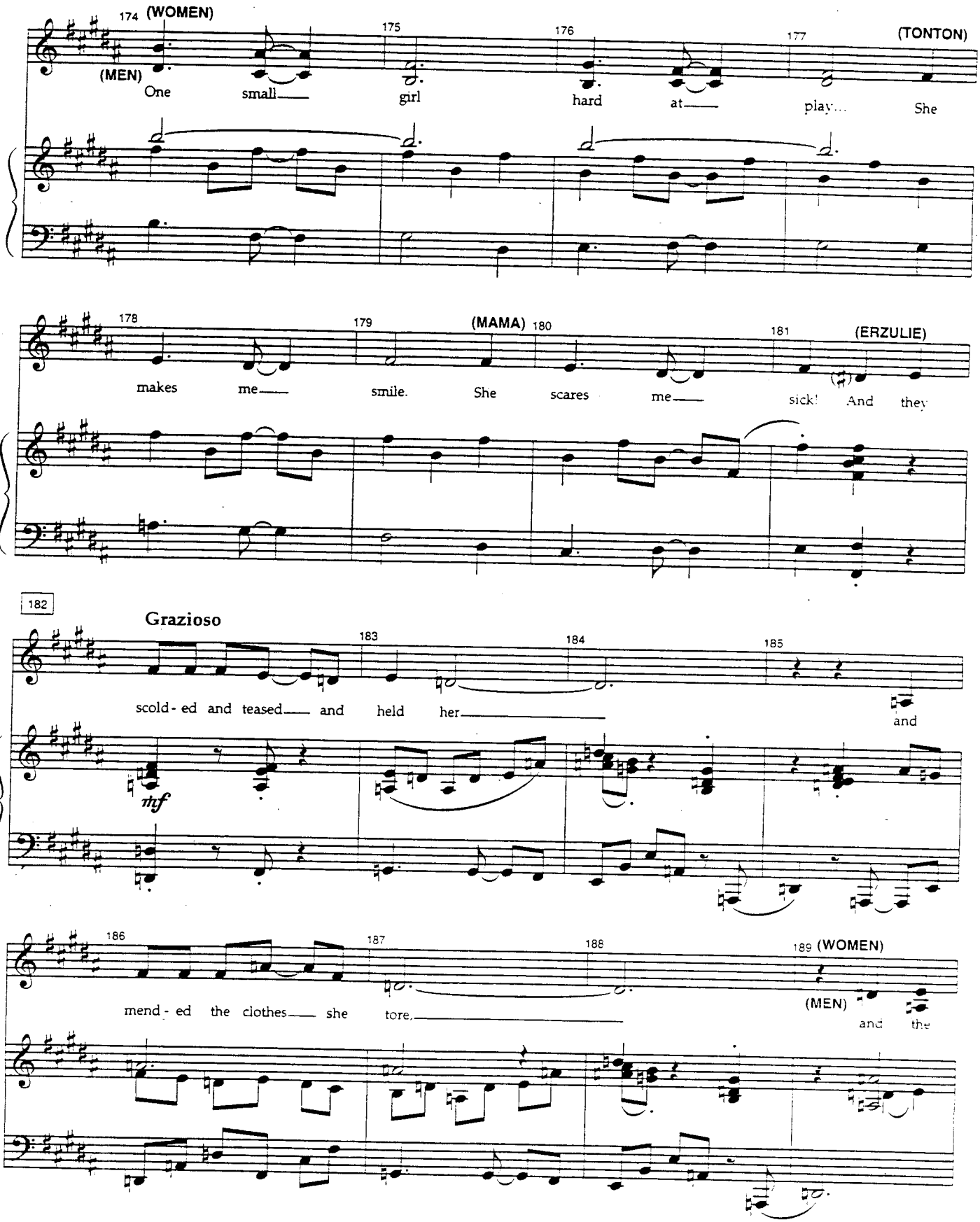
LITTLE TI MOUNE: No!

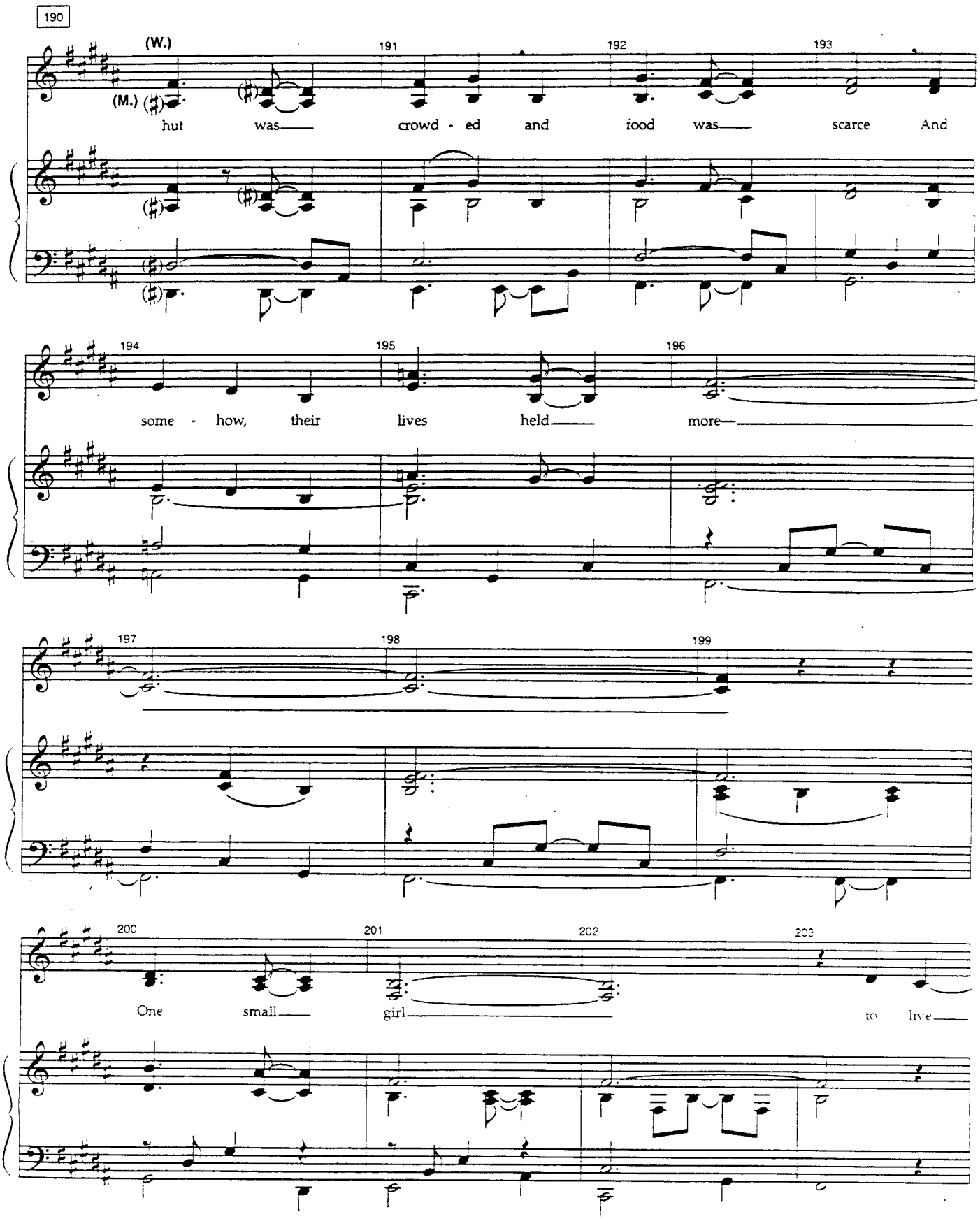
ERZULIE: And discovered she could speak after all.

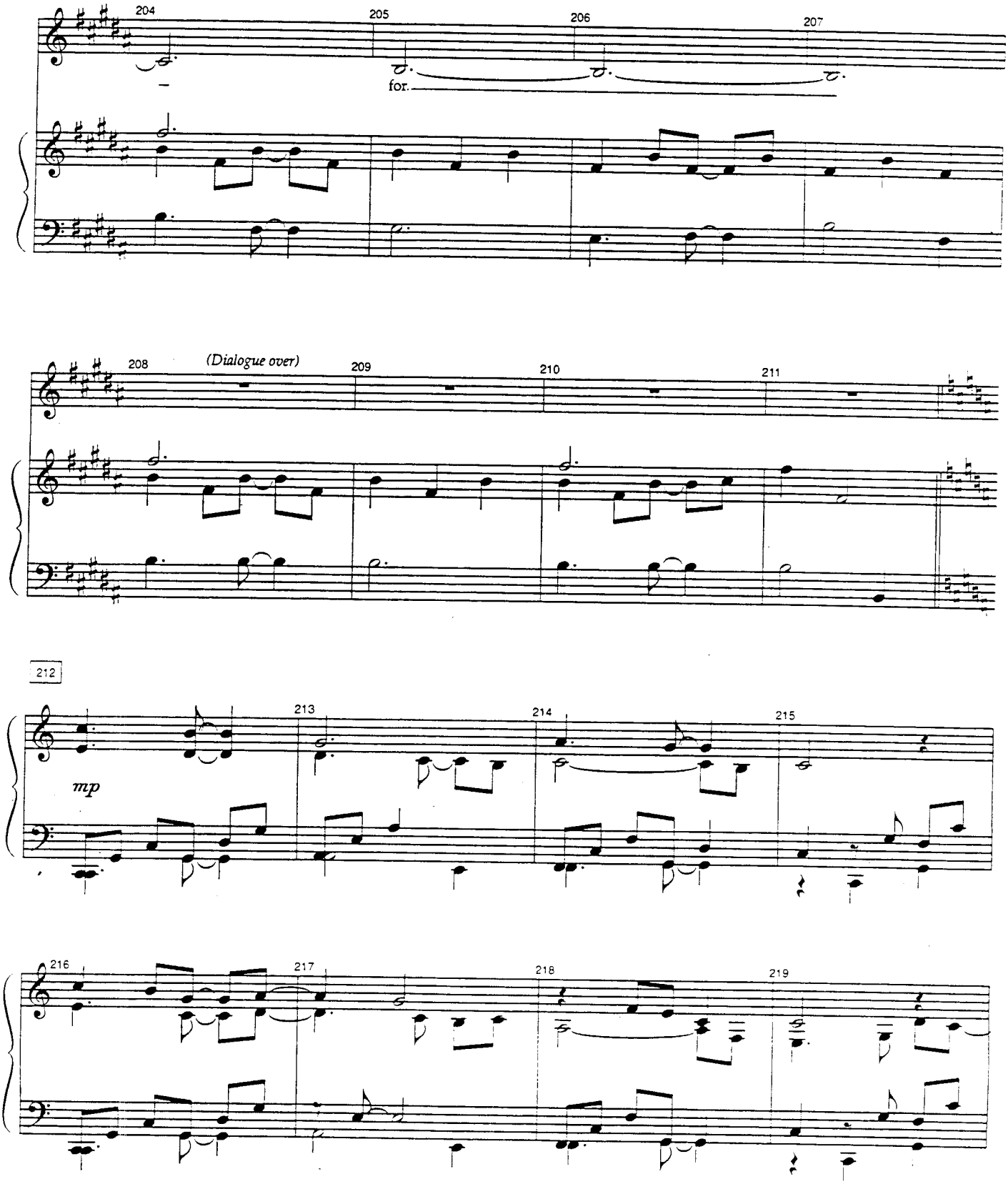


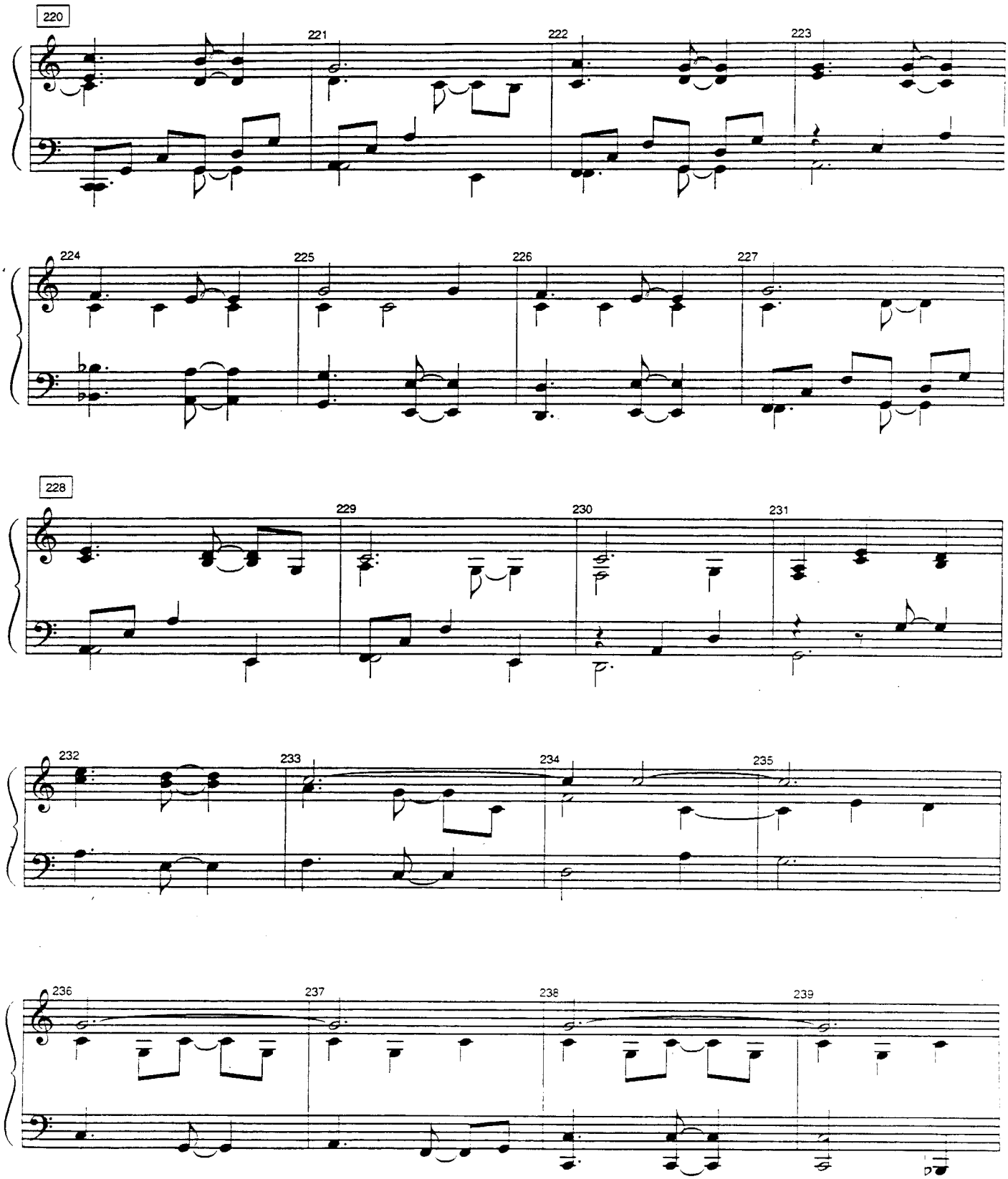


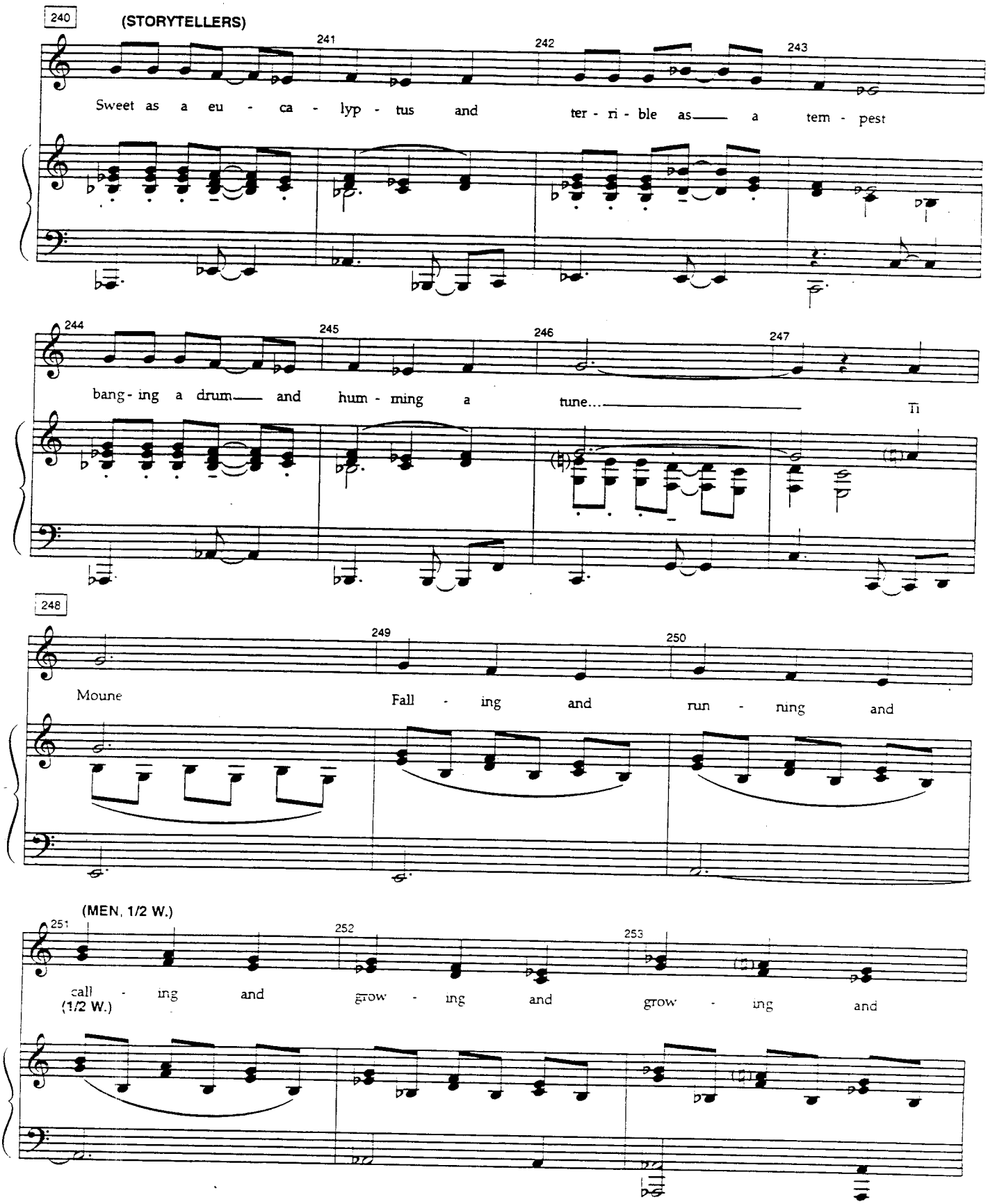


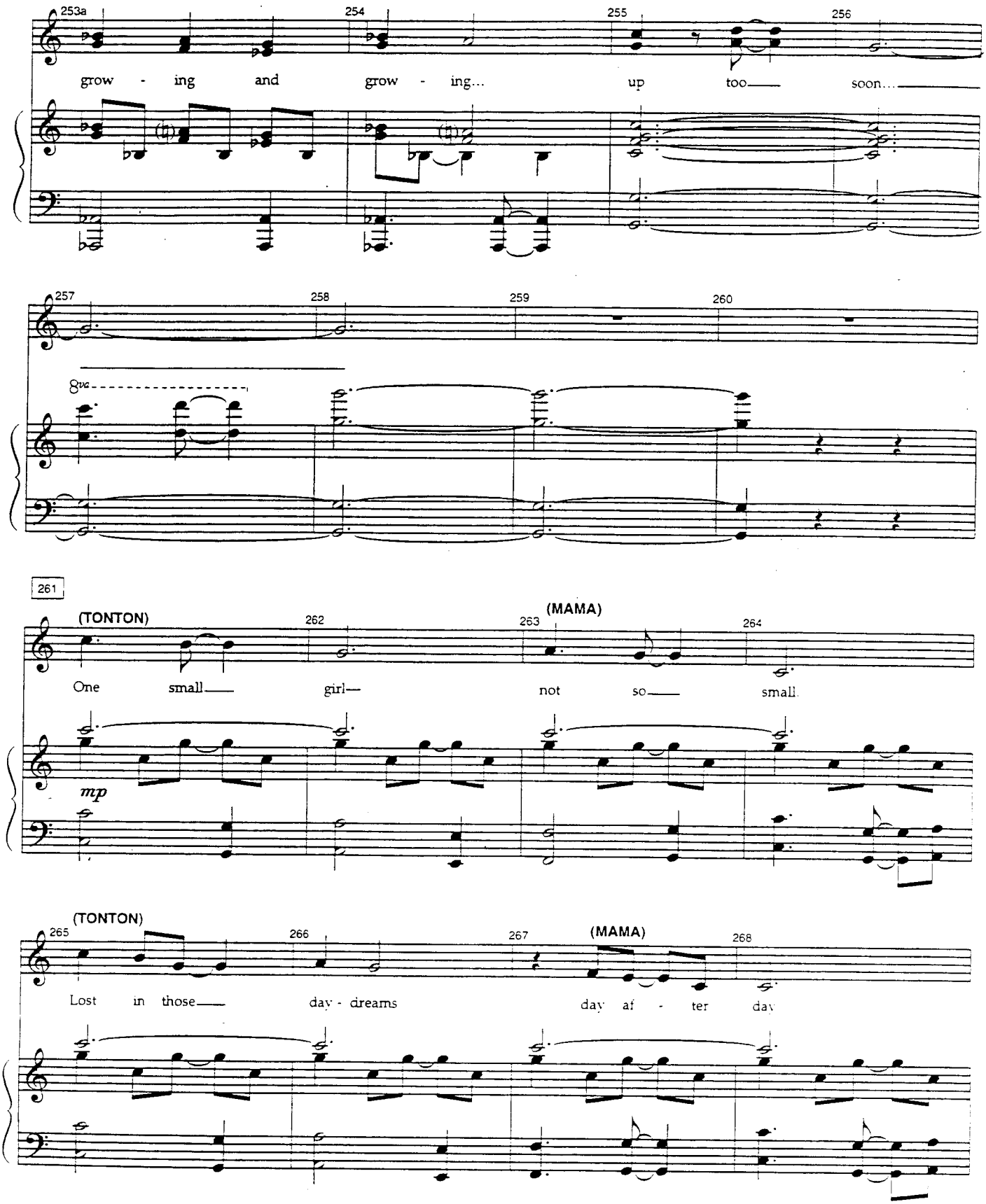

174 (WOMEN)
(MEN)
One small girl hard at play... She
175
176
177
(TONTON)
makes me smile. She scares me sick! And they
178
179
(MAMA)
180
181
(ERZULIE)
182
Grazioso
scold-ed and teased and held her and
183
184
185
mf
mend-ed the clothes she tore, and the
186
187
188
189 (WOMEN)
(MEN)

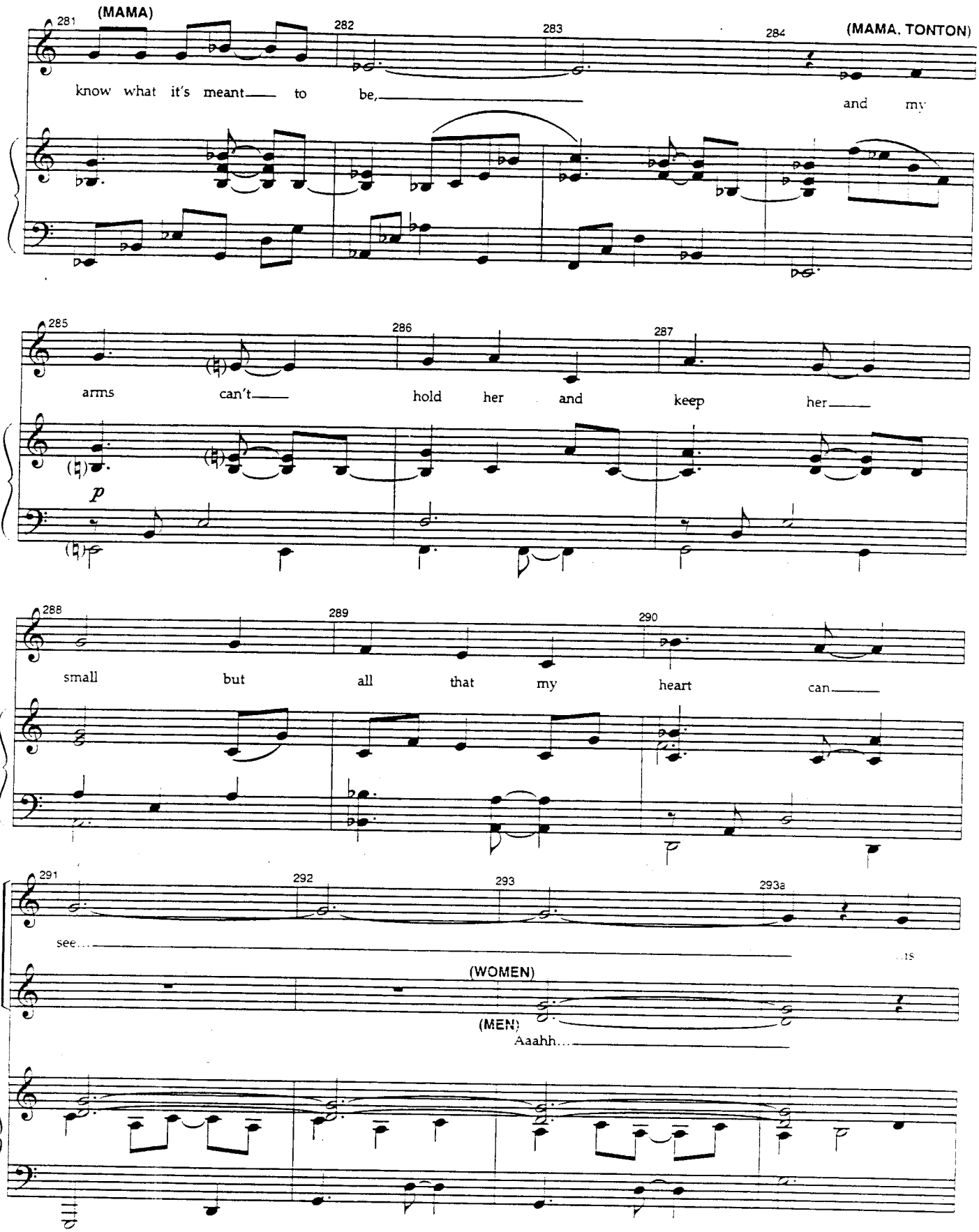

190
(W.)
(M.)
191
192
193
hut was— crowd - ed and food was— scarce And
194
195
196
some - how, their lives held— more—
197
198
199
200
201
202
203
One small— girl— to live—

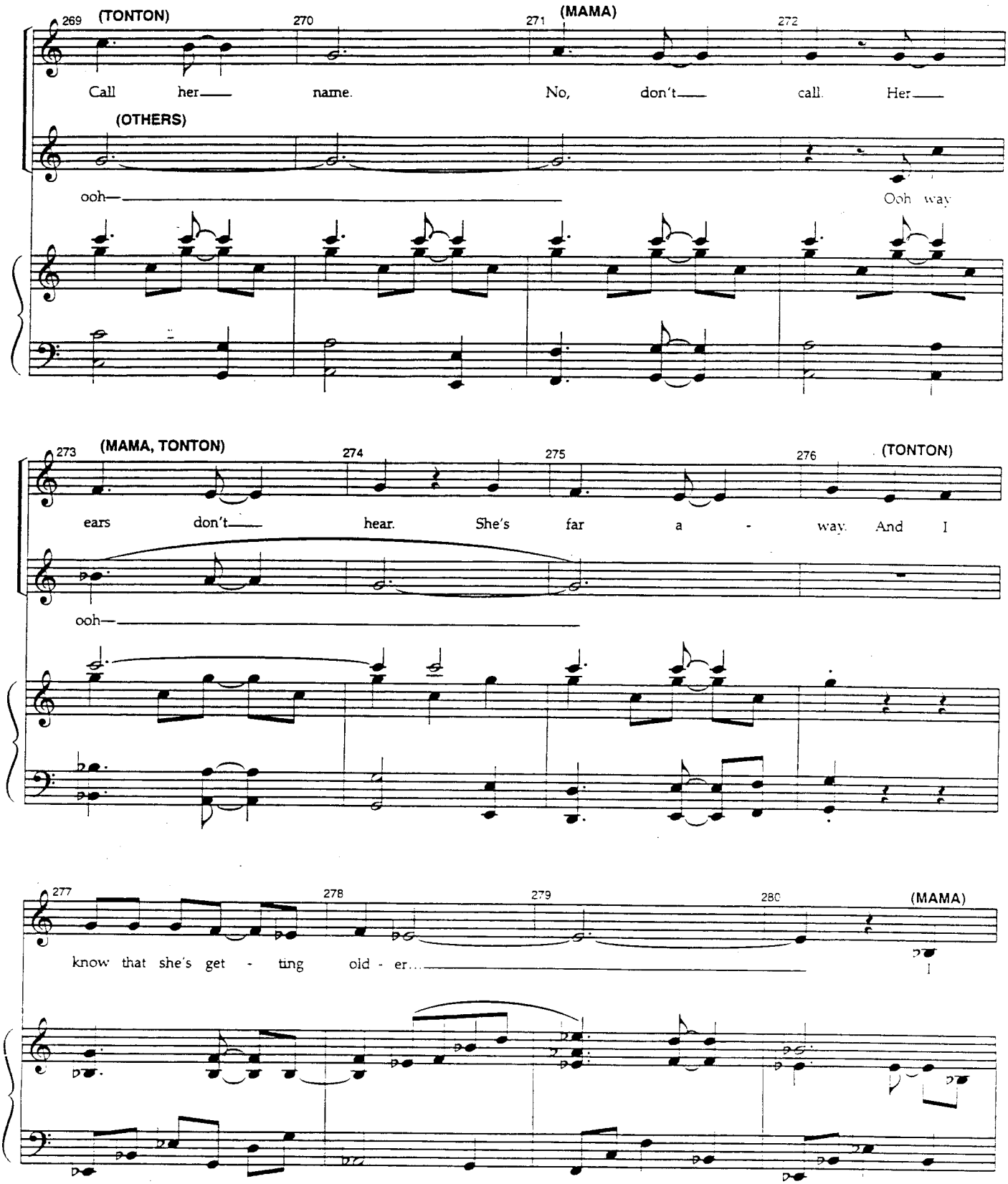

204
205
206
207
for.
208
(Dialogue over)
209
210
211
212
213
214
215
mp
216
217
218
219

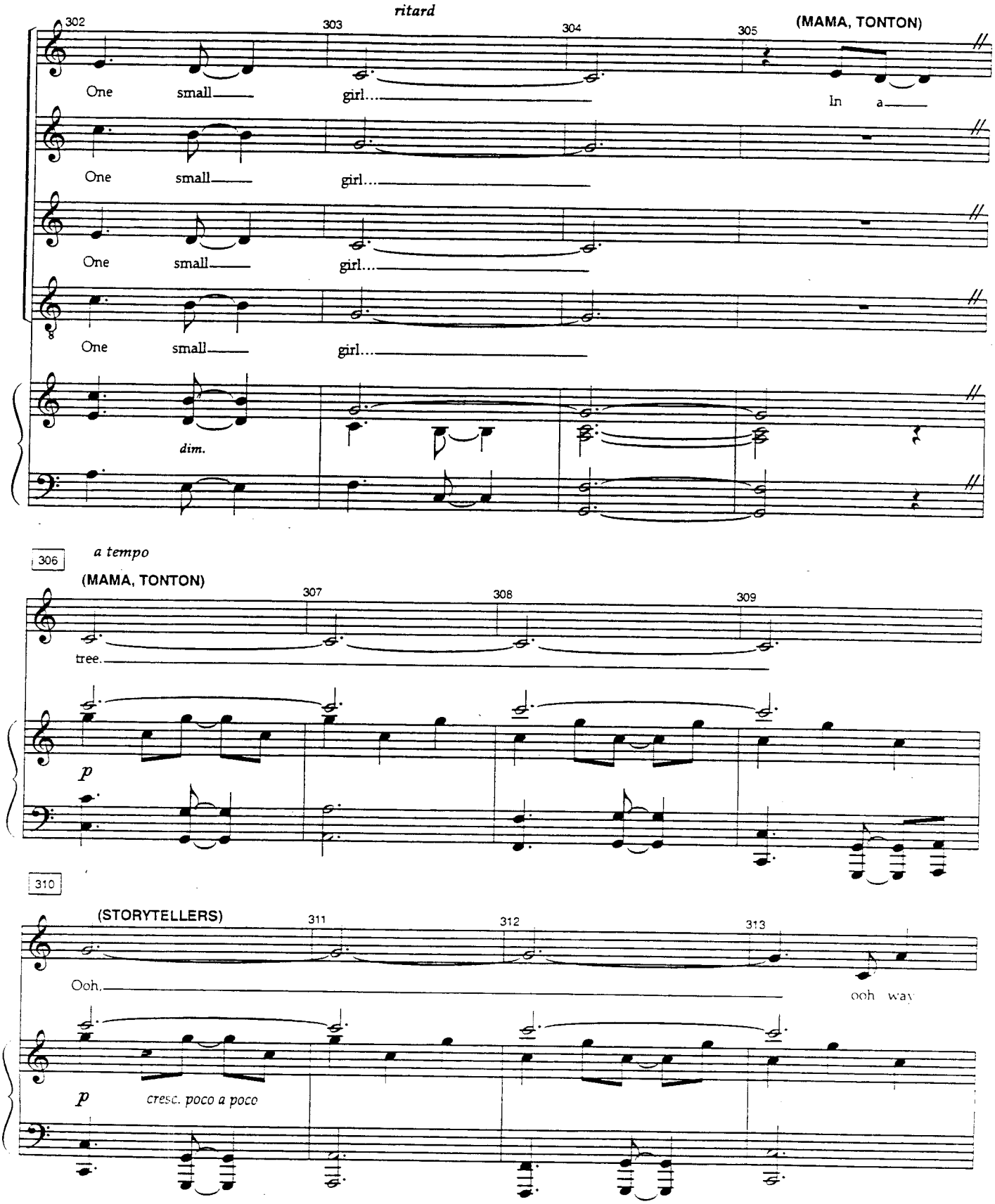

220
221
222
223
224
225
226
227
228
229
230
231
232
233
234
235
236
237
238
239

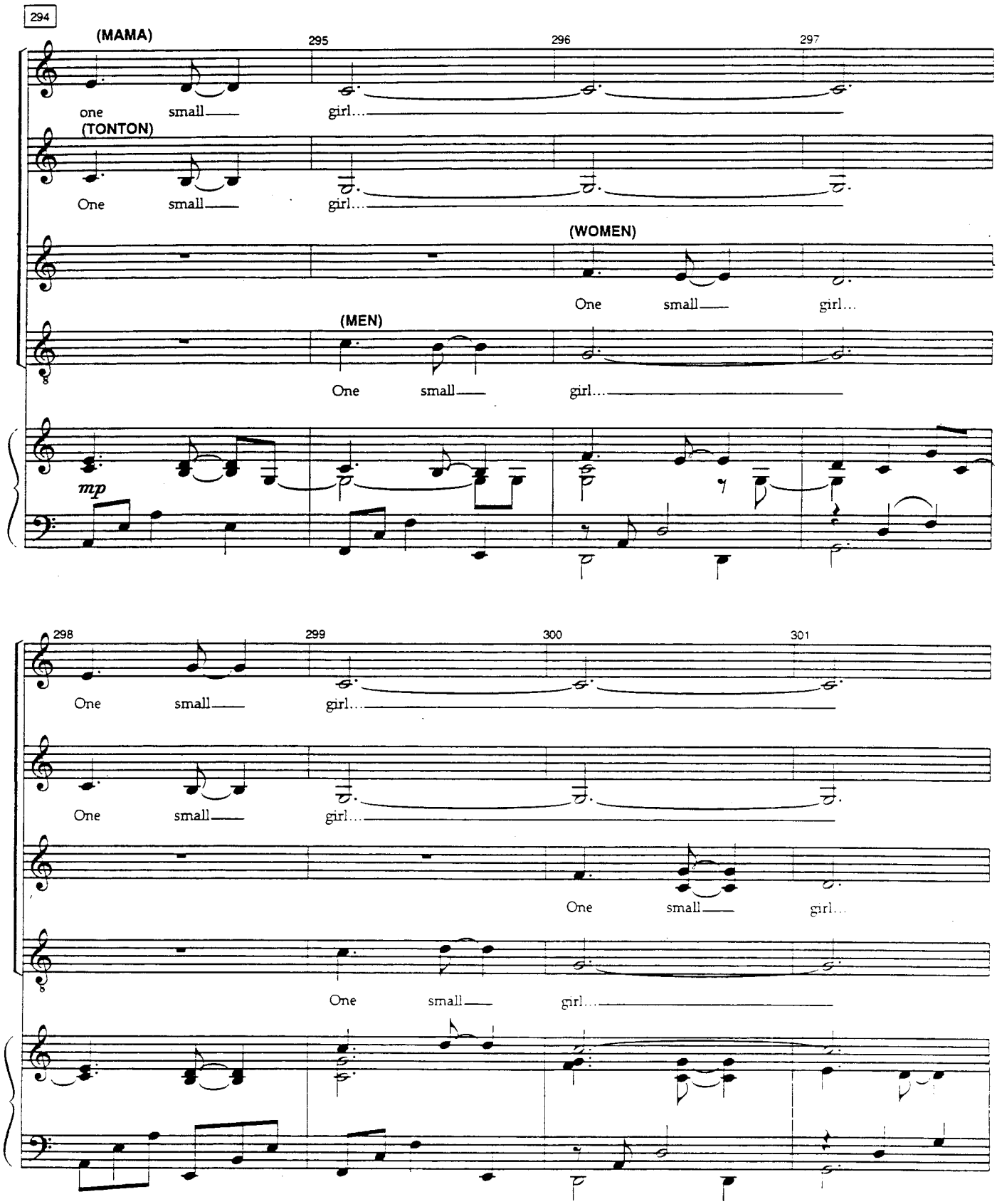

240
(STORYTELLERS)
241
242
243
Sweet as a eu - ca - lyp - tus and ter - ri - ble as a tem - pest
244
245
246
247
bang - ing a drum and hum - ming a tune...
Ti
248
249
250
Moune
Fall - ing and run - ning and
(MEN, 1/2 W.)
251
252
253
call - ing and grow - ing and grow - ing and
(1/2 W.)


253a
254
255
256
grow - ing and grow - ing... up too soon...
257
258
259
260
8va
261
(TONTON)
262
(MAMA)
263
264
One small girl not so small
mp
(TONTON)
265
266
267
(MAMA)
268
Lost in those day - dreams day af - ter day

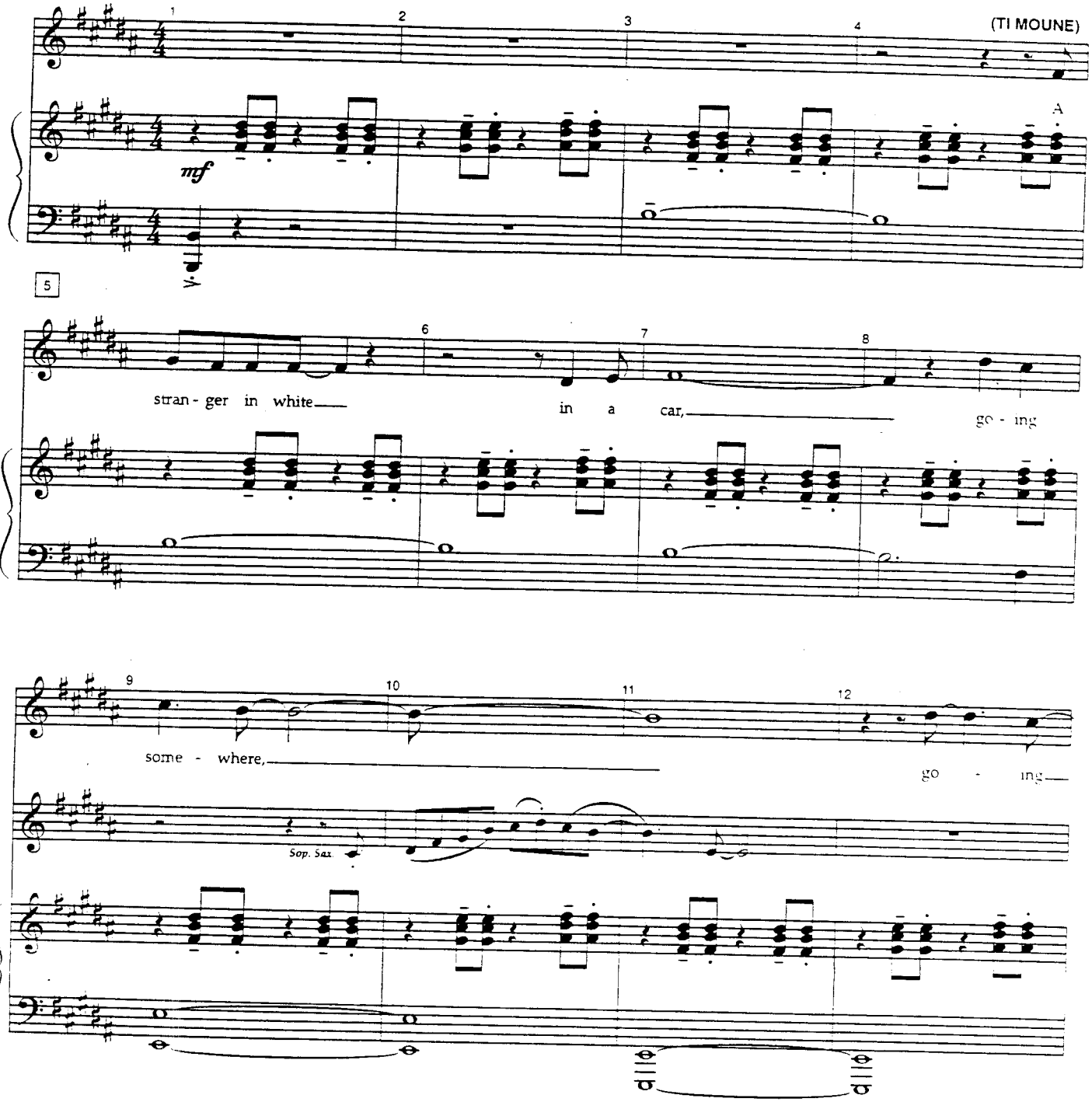

(MAMA)
281
282
283
284
(MAMA, TONTON)
know what it's meant to be, and my
285
286
287
arms can't hold her and keep her
p
288
289
290
small but all that my heart can
291
292
293
293a
see... ...is
(WOMEN)
(MEN)
Aaahh...

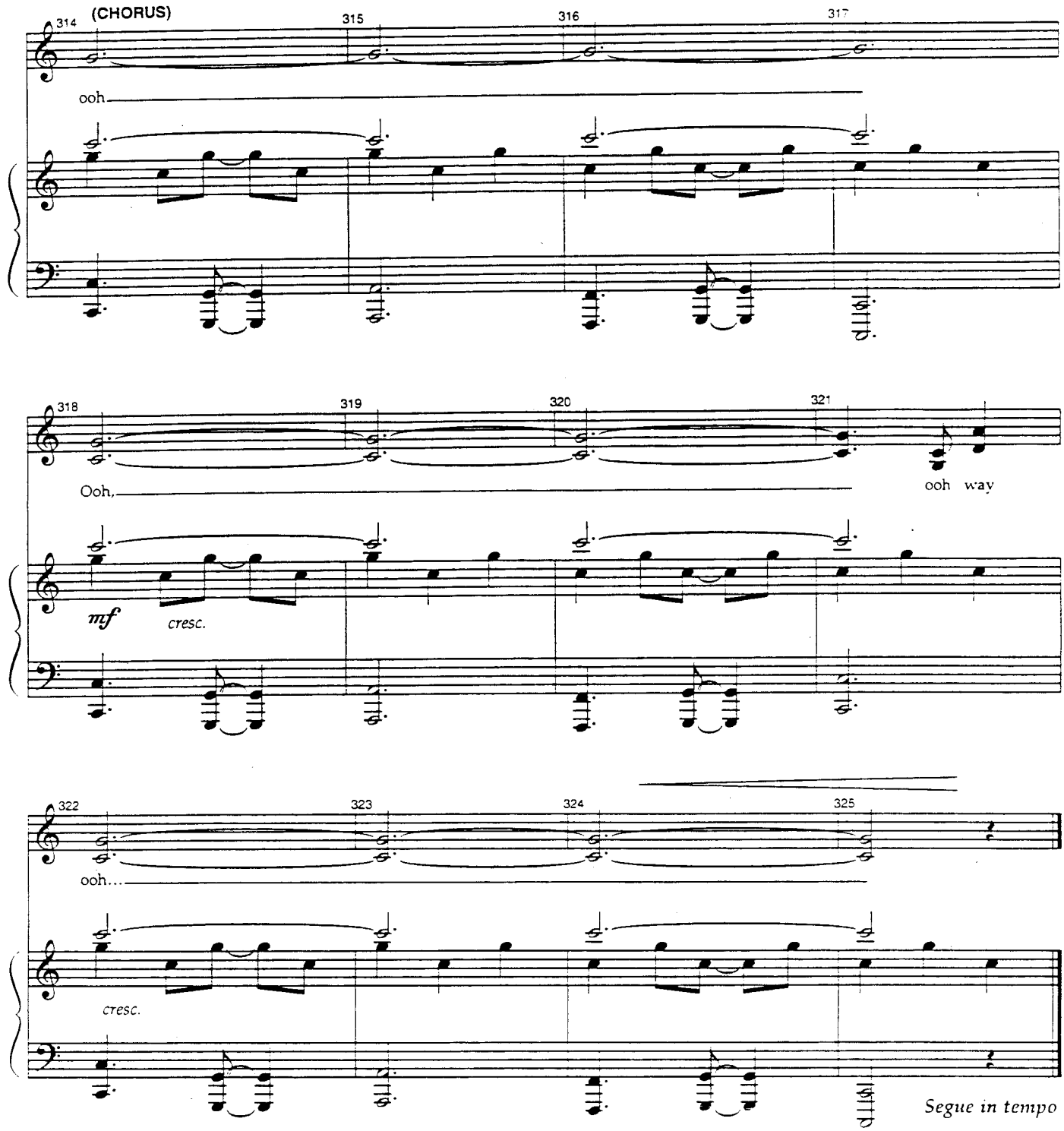

269
(TONTON)
270
271
(MAMA)
272
Call her name. No, don't call. Her
(OTHERS)
ooh—
Ooh way
273
(MAMA, TONTON)
274
275
276
(TONTON)
ears don't hear. She's far a - way. And I
ooh—
277
278
279
280
(MAMA)
know that she's get - ting old - er...
I

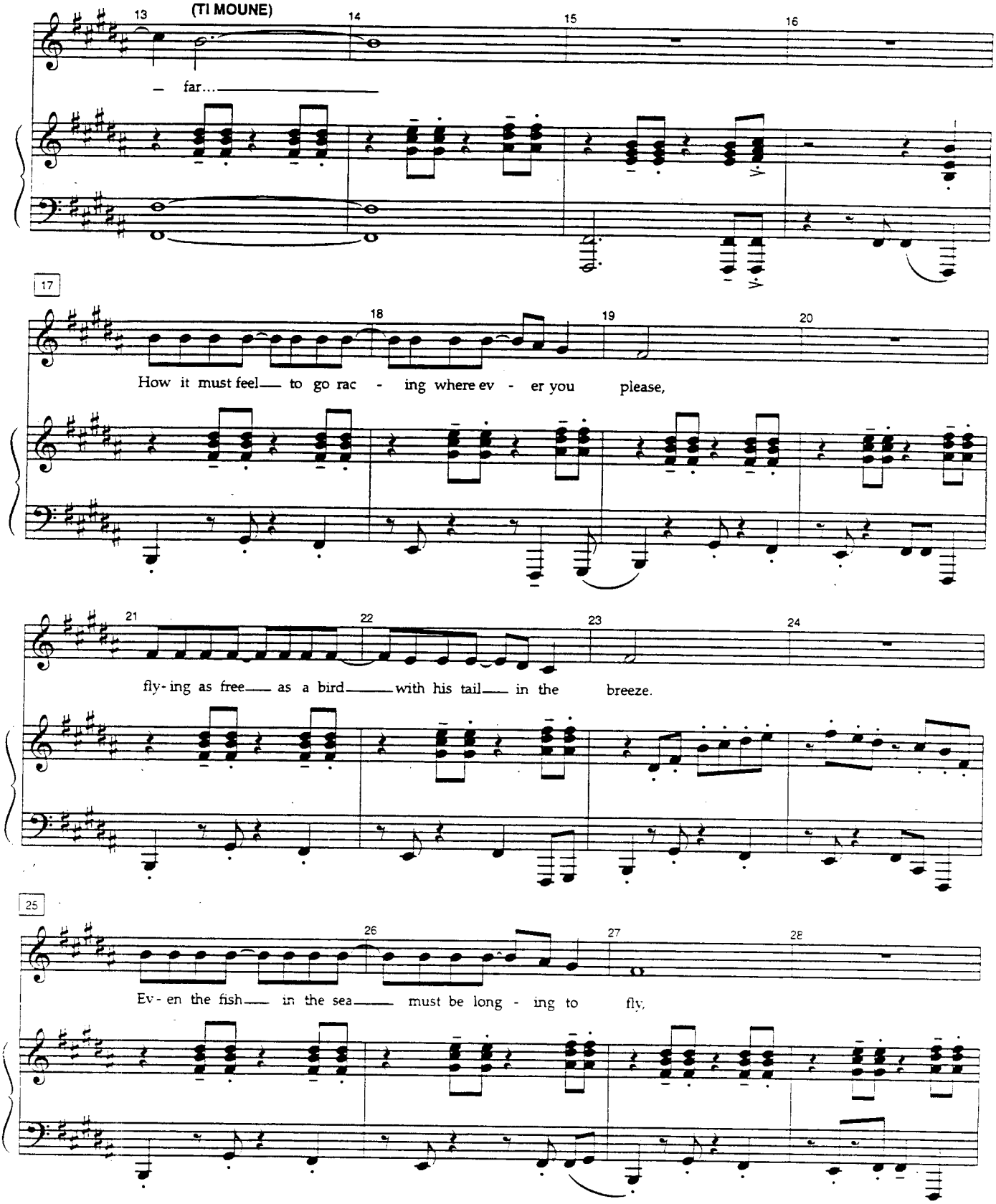

ritard
302
303
304
305
(MAMA, TONTON)
One small girl...
In a
One small girl...
One small girl...
One small girl...
dim.
306
a tempo
(MAMA, TONTON)
307
308
309
tree.
p
310
(STORYTELLERS)
311
312
313
Ooh.
ooh way
p
cresc. poco a poco

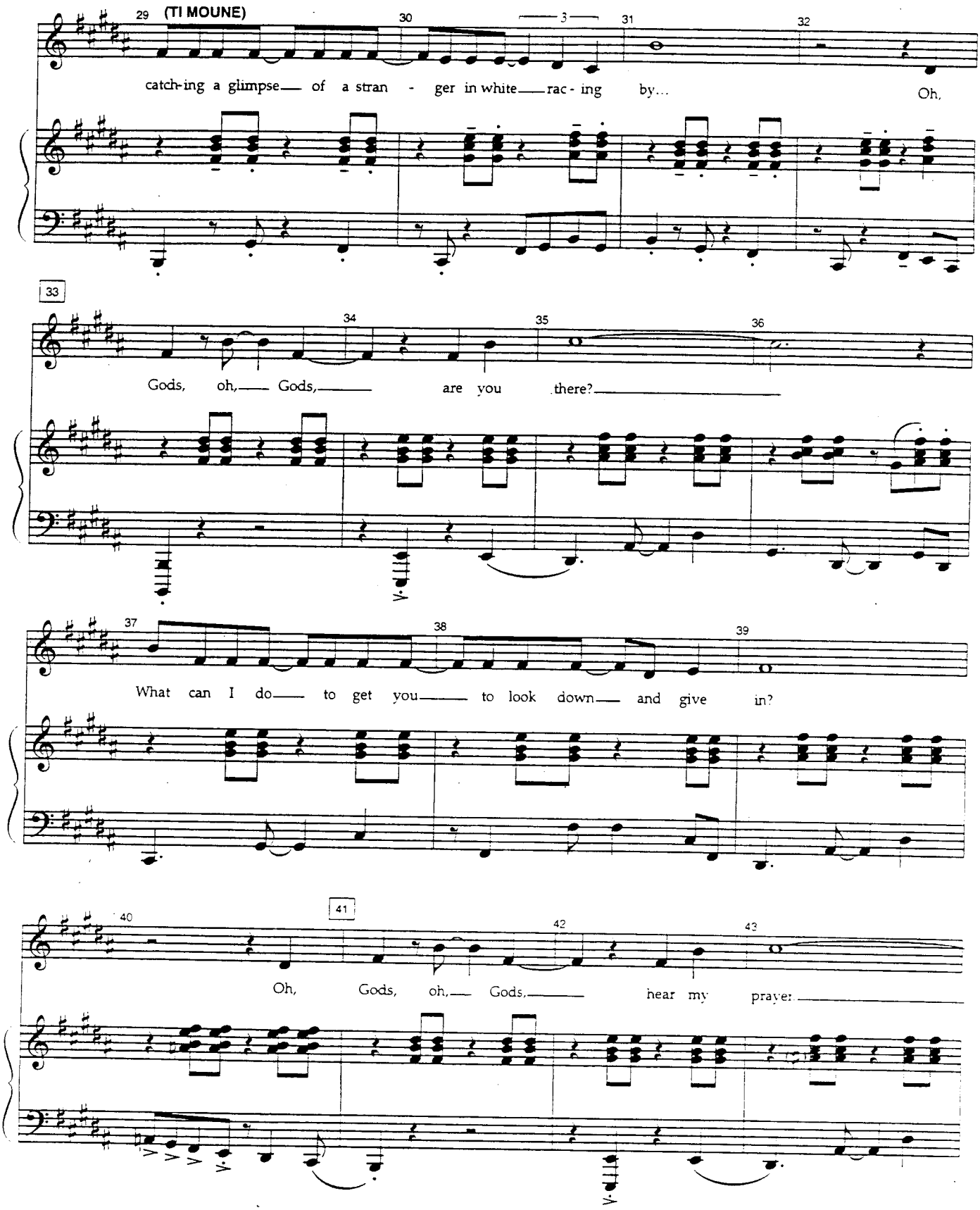

294
(MAMA)
295
296
297
one small girl...
(TONTON)
One small girl...
(WOMEN)
One small girl...
(MEN)
One small girl...
mp
298
299
300
301
One small girl...
One small girl...
One small girl...
One small girl...

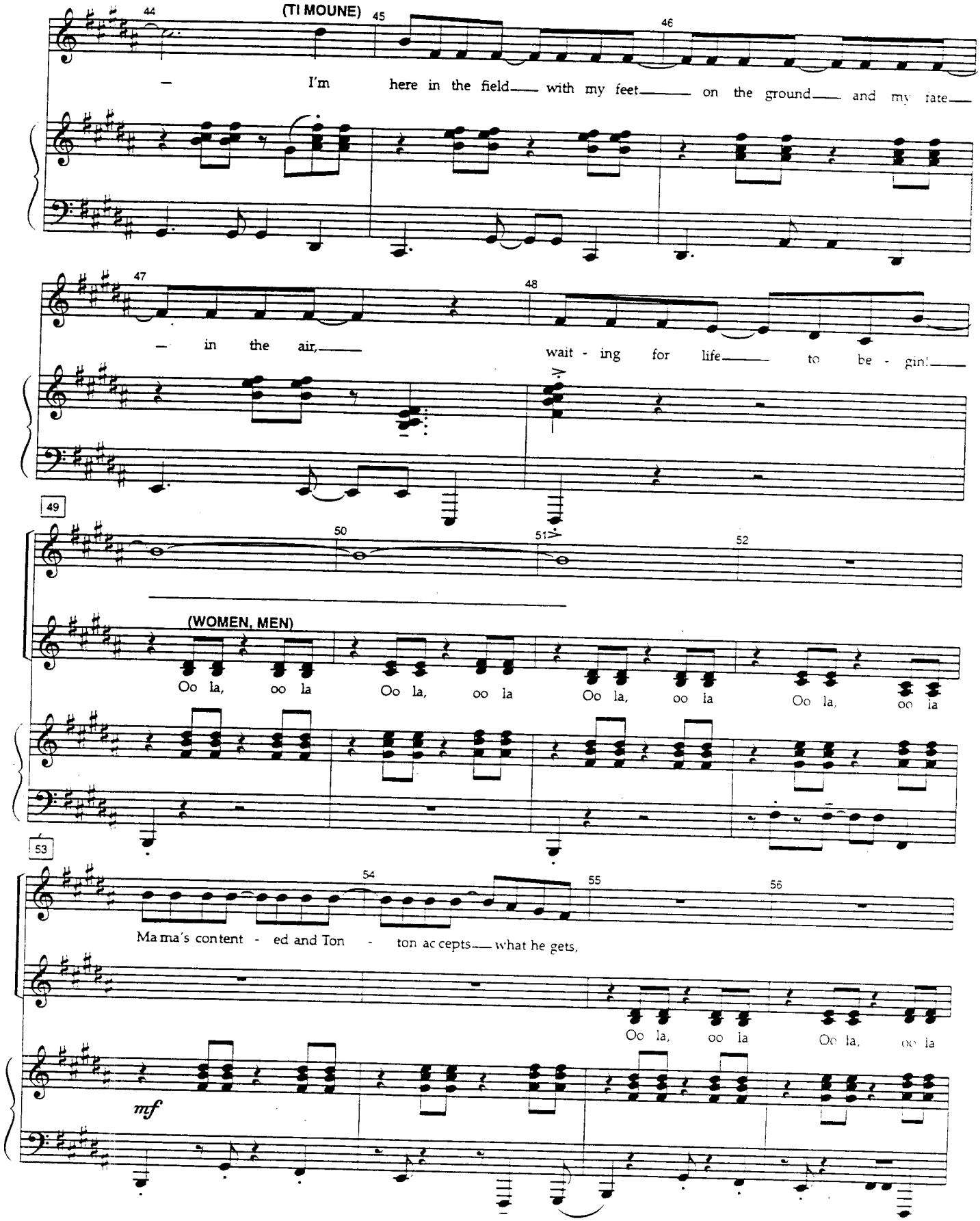
Waiting For Life

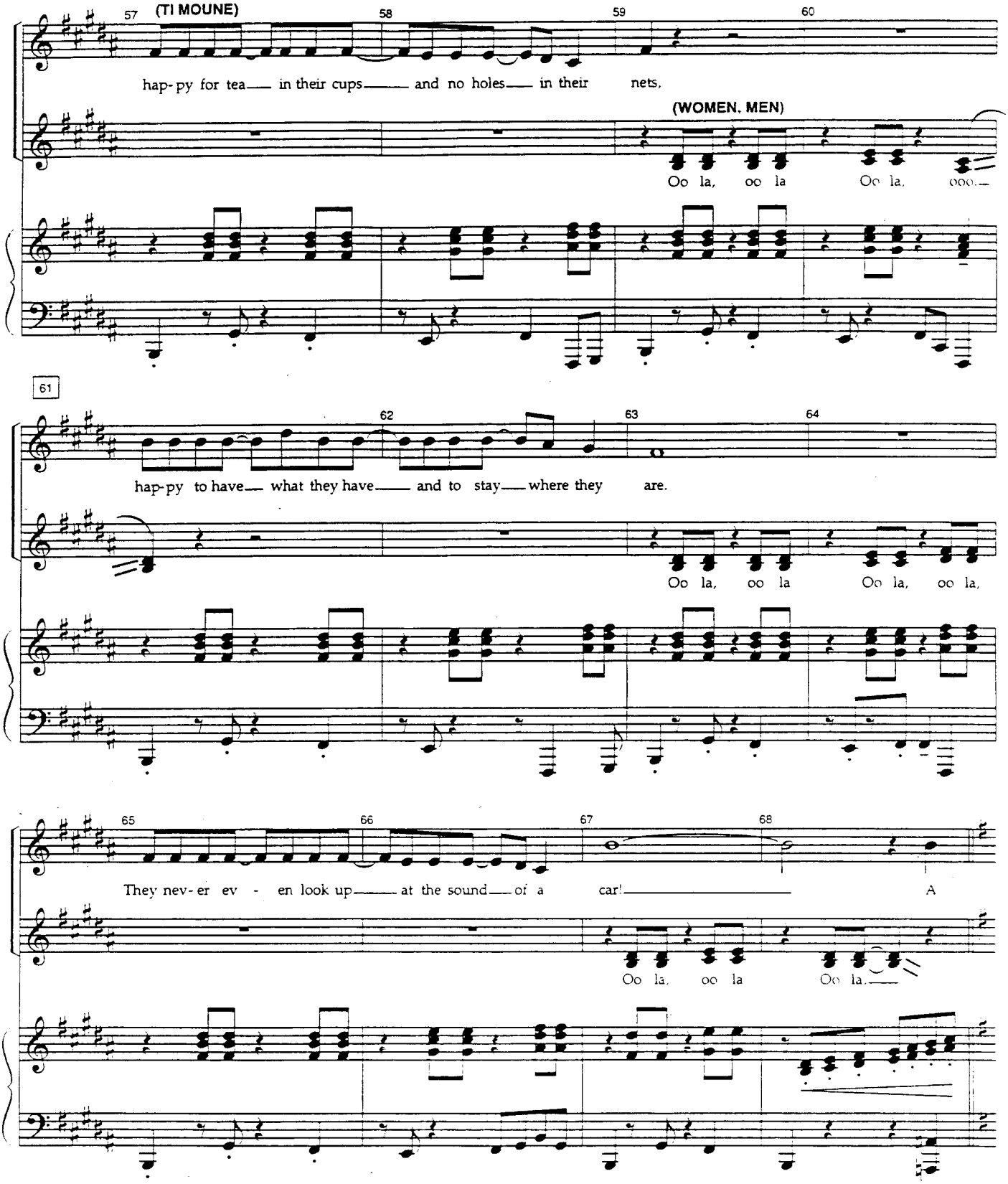


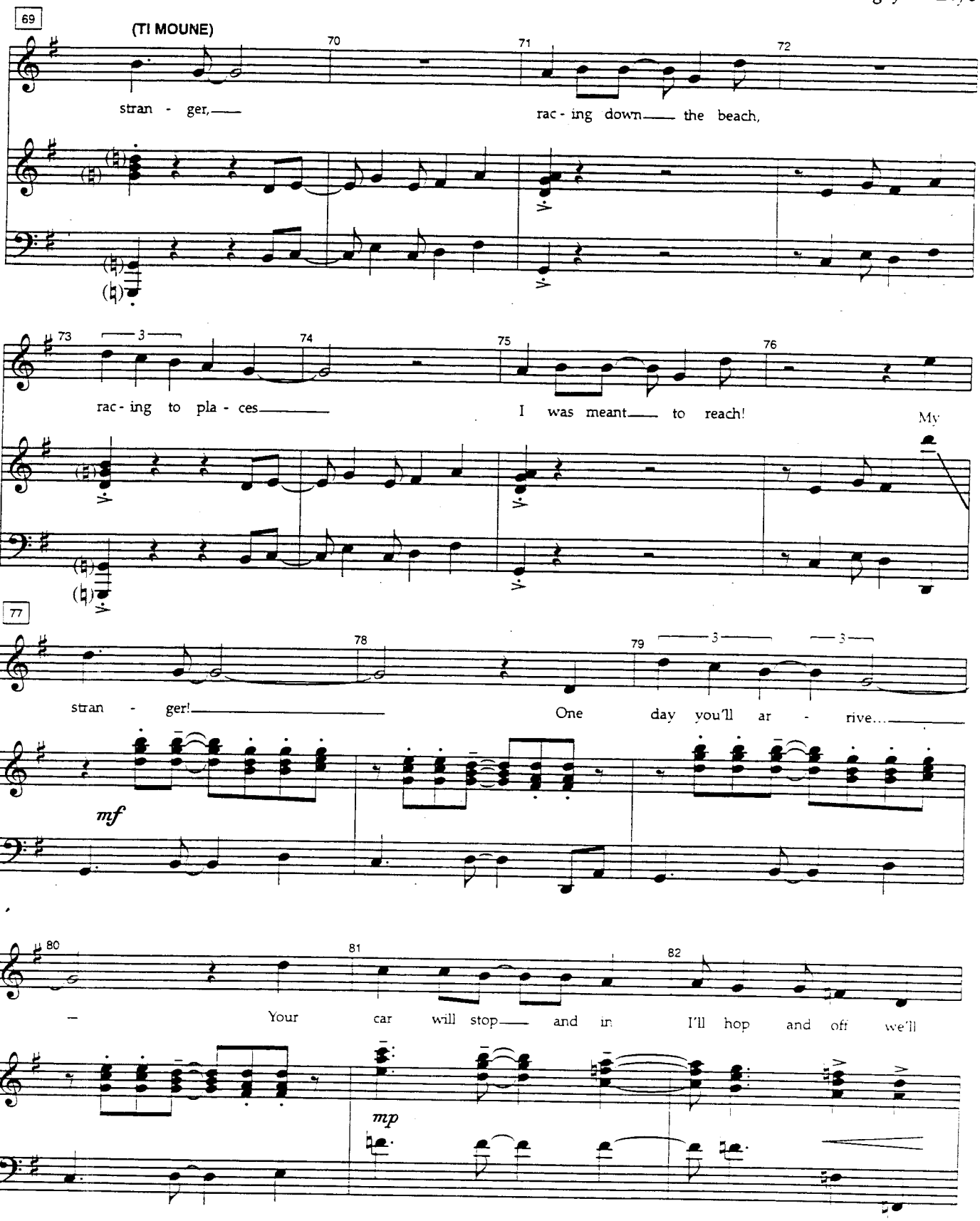

(CHORUS)
314
315
316
317
ooh
318
319
320
321
Ooh,
ooh way
mf
cresc.
322
323
324
325
ooh...
cresc.
Segue in tempo

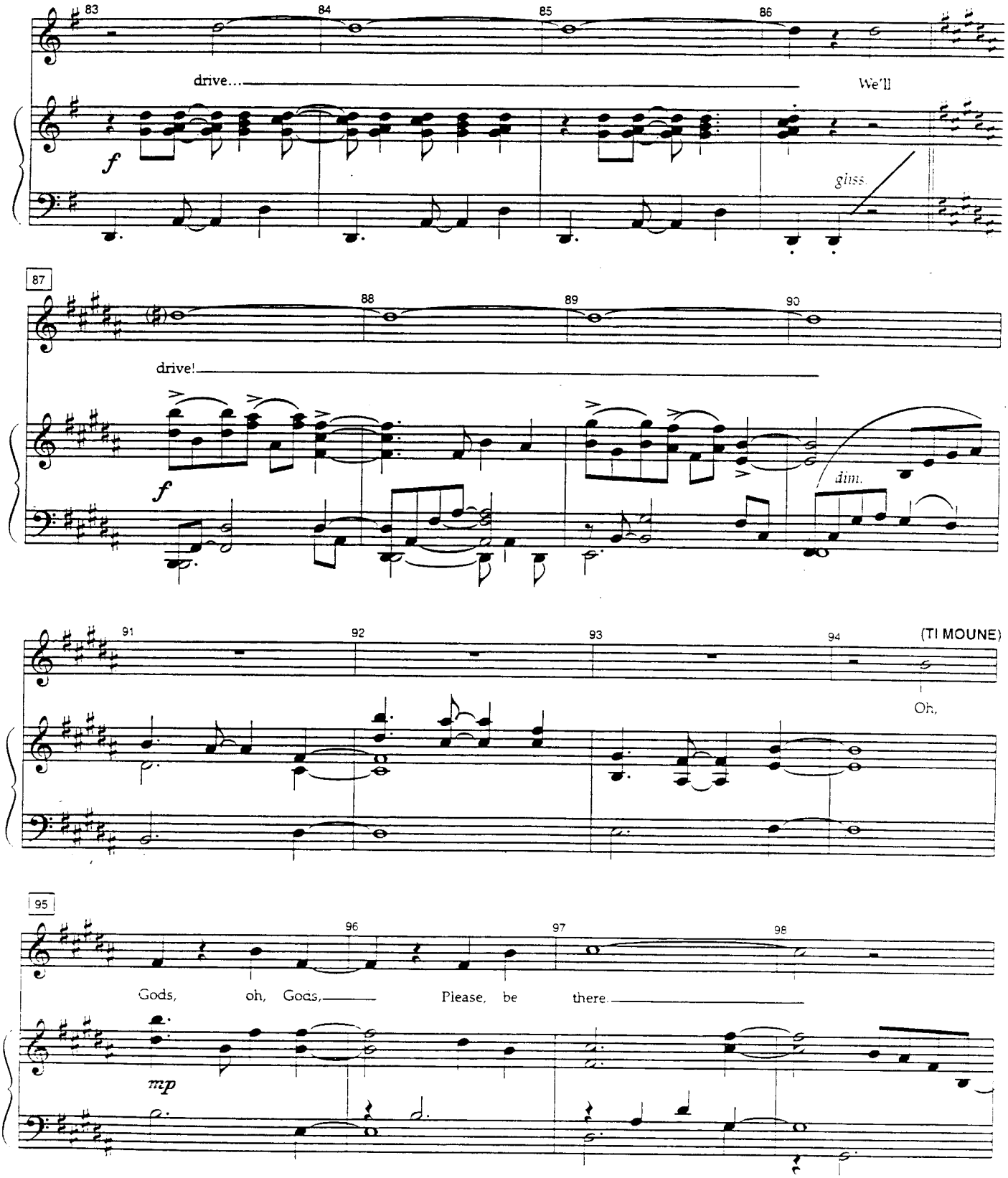

(TI MOUNE)
– far...
How it must feel to go rac - ing where ev - er you please,
fly-ing as free as a bird with his tail in the breeze.
Ev-en the fish in the sea must be long - ing to fly,

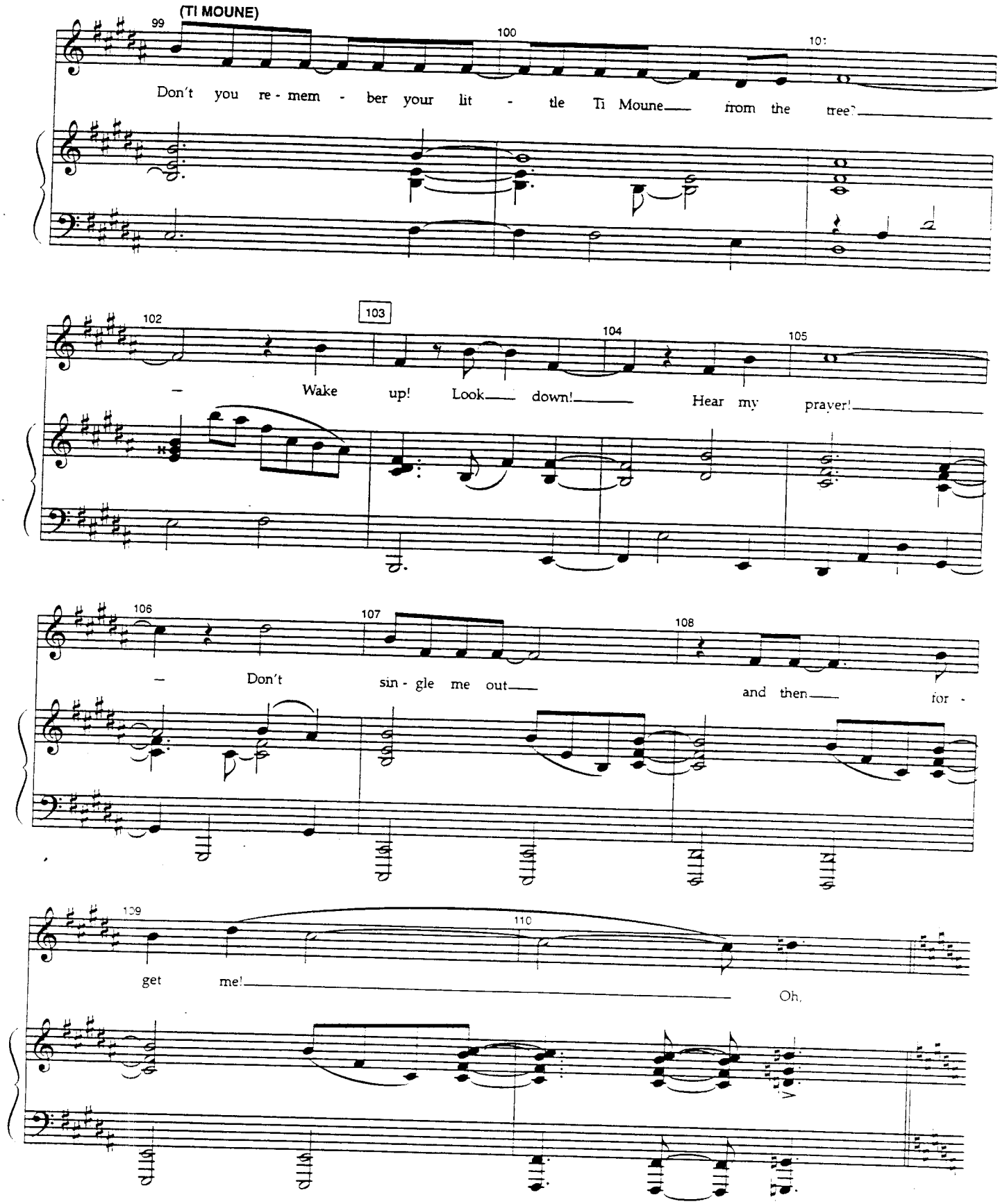

29 (TI MOUNE)
30
3
31
32
catch-ing a glimpse— of a stran - ger in white— rac - ing by... Oh,
33
34
35
36
Gods, oh,— Gods,— are you there?—
37
38
39
What can I do— to get you— to look down— and give in?
40
41
42
43
Oh, Gods, oh,— Gods,— hear my prayer.—

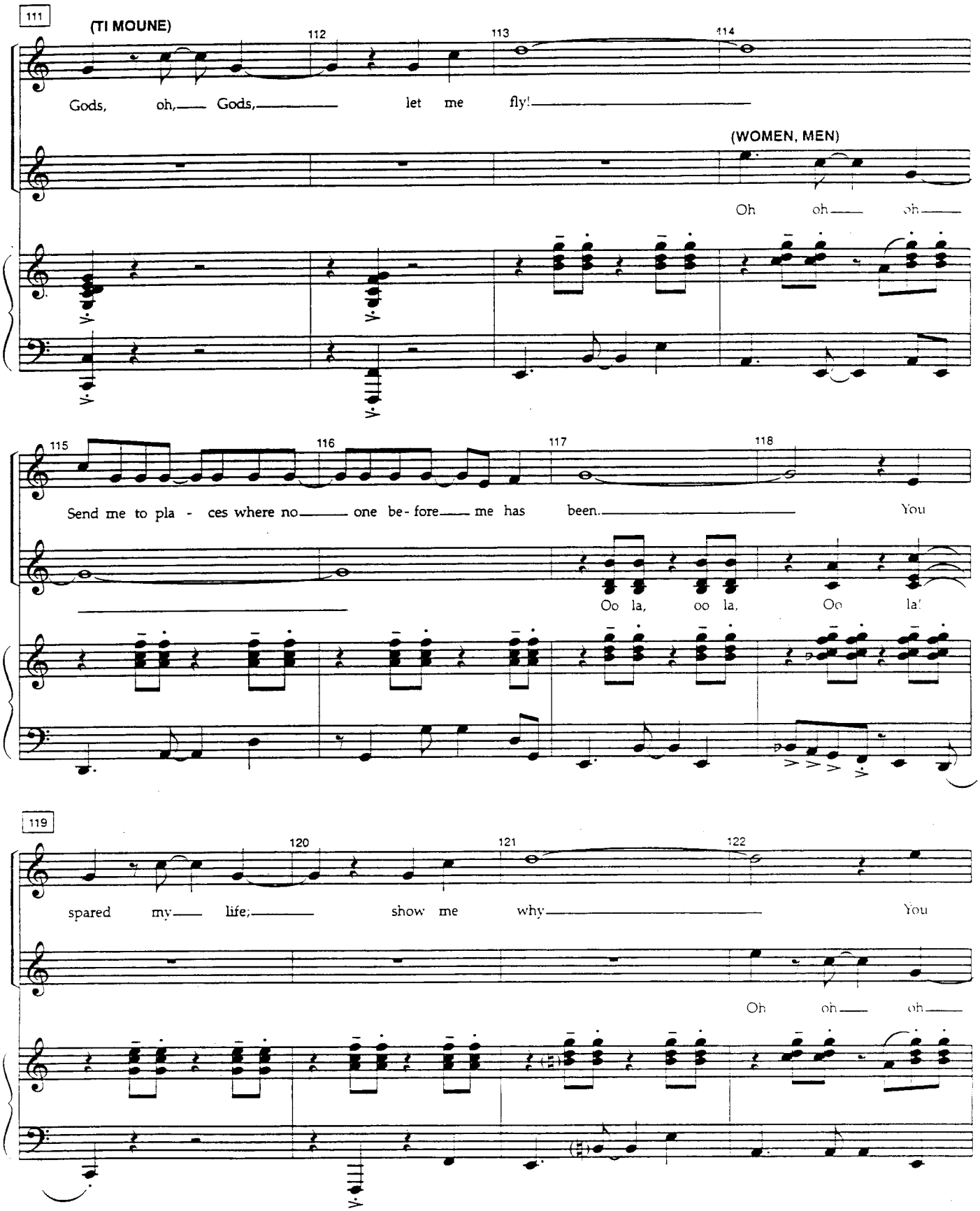

(TI MOUNE)
I'm here in the field with my feet on the ground and my fate
in the air, wait - ing for life to be - gin!
(WOMEN, MEN)
Oo la, oo la Oo la, oo la Oo la, oo la Oo la, oo la
Ma ma's content - ed and Ton - ton ac cepts what he gets,
Oo la, oo la Oo la, oo la
mf

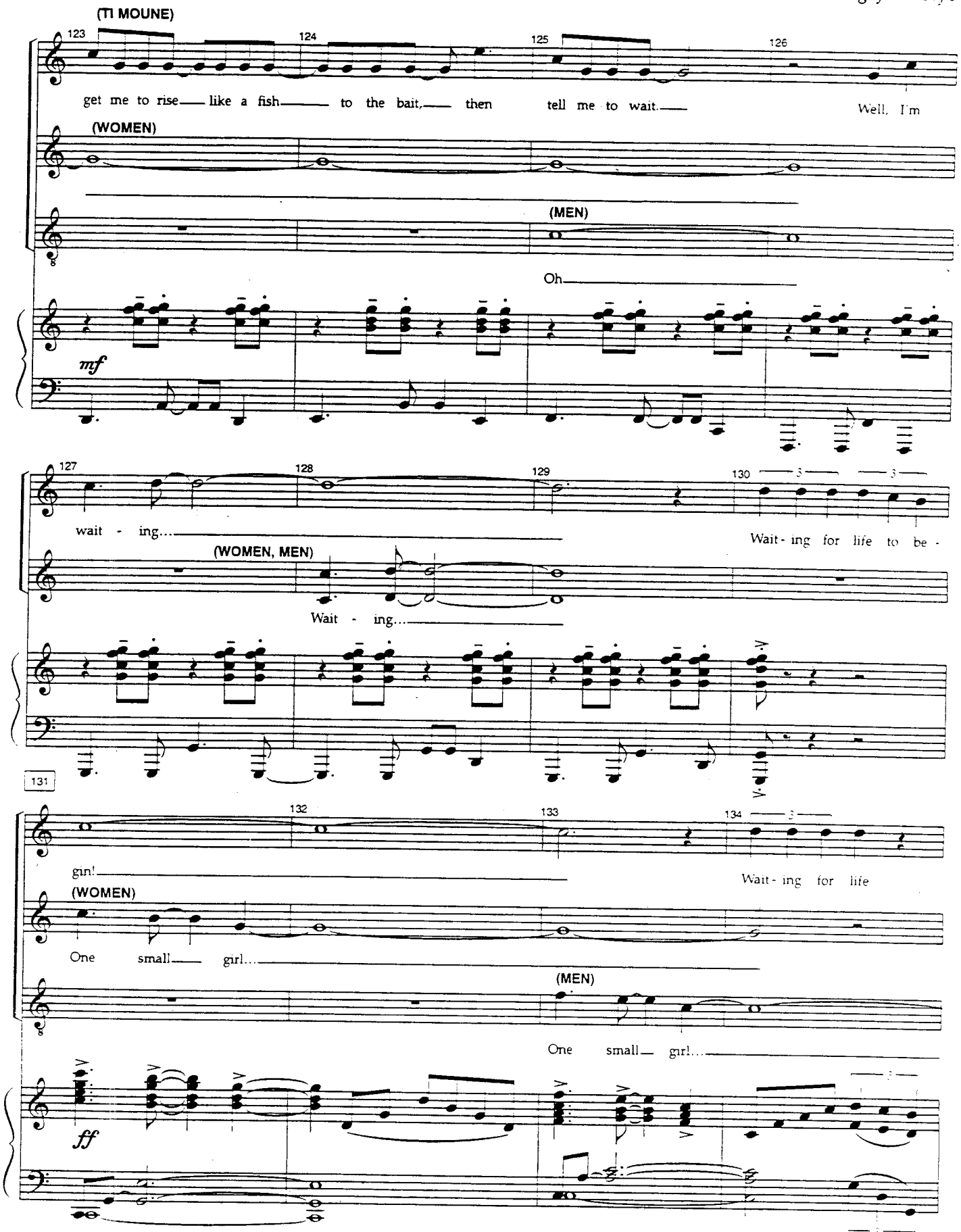

57
(TI MOUNE)
58
59
60
hap-py for tea in their cups and no holes in their nets,
(WOMEN, MEN)
Oo la, oo la Oo la, ooo.
61
62
63
64
hap-py to have what they have and to stay where they are.
Oo la, oo la Oo la, oo la,
65
66
67
68
They nev-er ev - en look up at the sound of a car! A
Oo la, oo la Oo la.

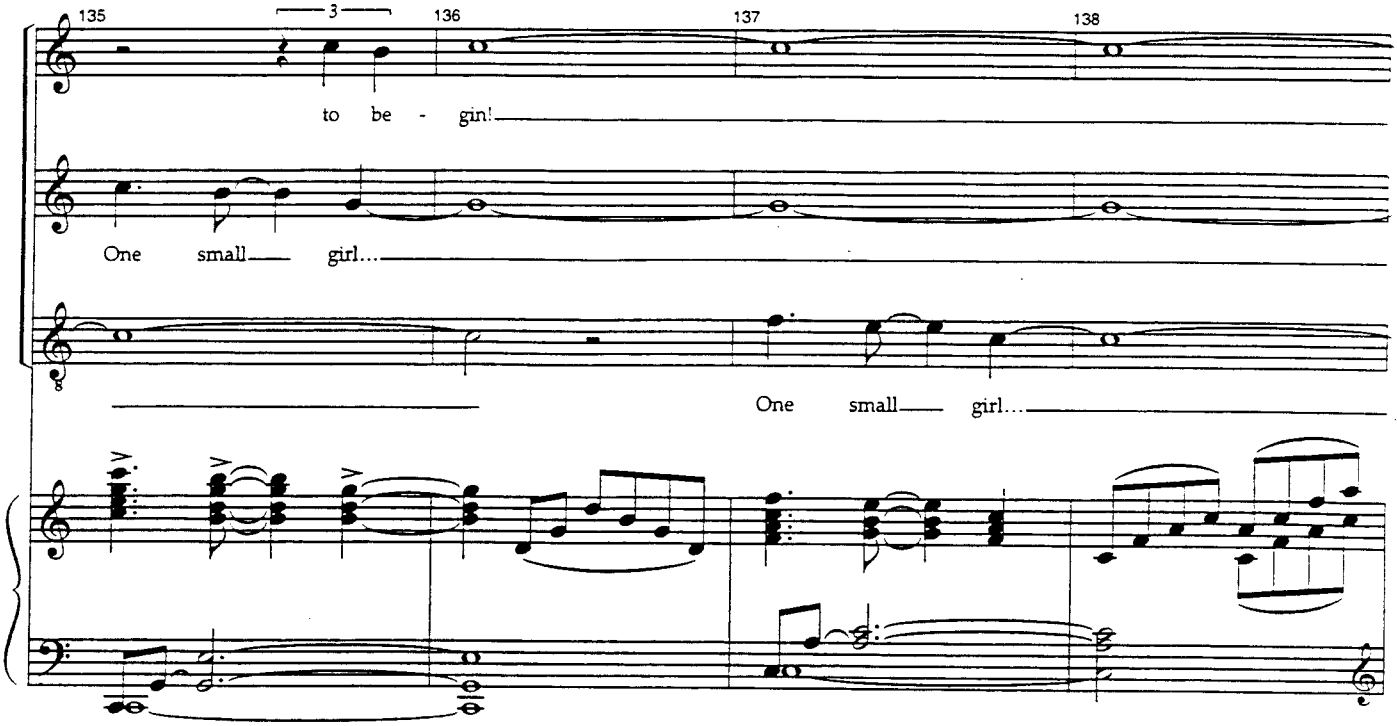

69
(TI MOUNE)
70
71
72
stran - ger,
rac - ing down the beach,
73
74
75
76
rac - ing to pla - ces
I was meant to reach!
My
77
78
79
stran - ger!
One day you'll ar - rive...
mf
80
81
82
Your car will stop and in
I'll hop and off we'll
mp

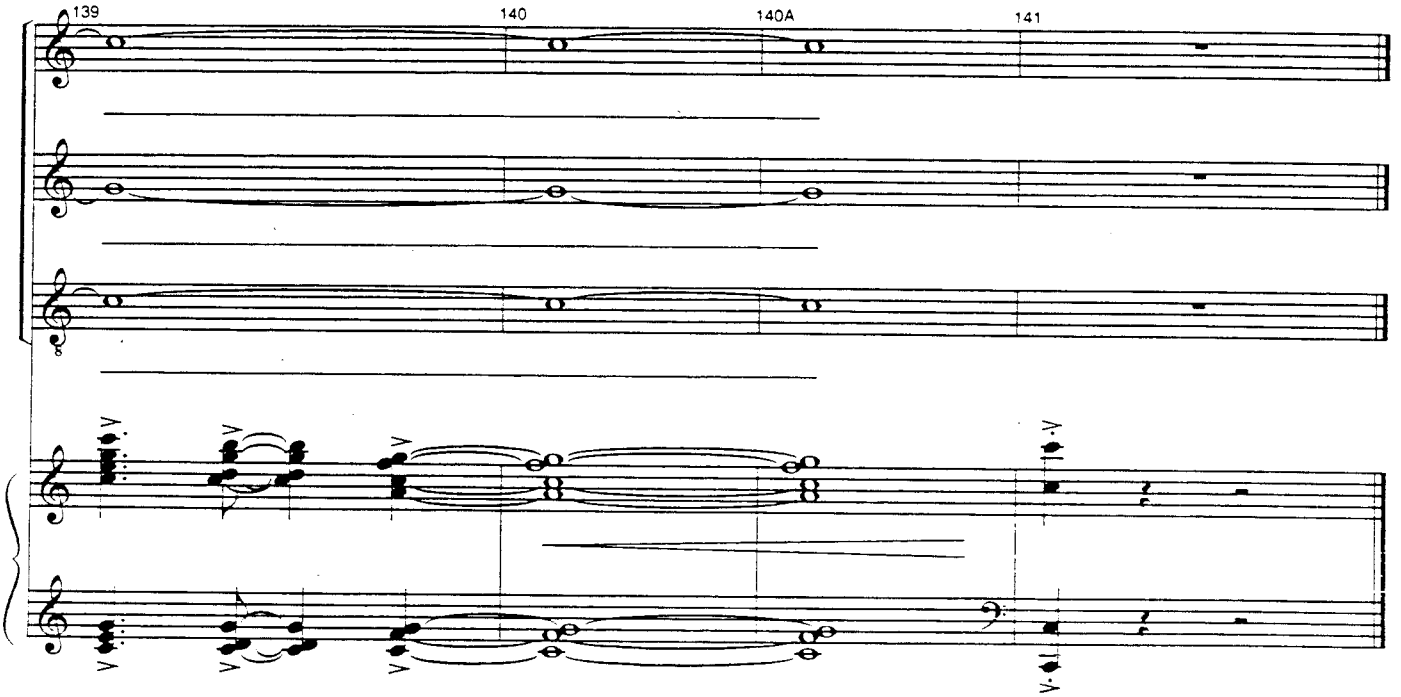

83
84
85
86
drive...
We'll
f
gliss.
87
88
89
90
drive!
f
dim.
91
92
93
94
(TI MOUNE)
Oh,
95
96
97
98
Gods, oh, Gods, Please, be there.
mp


(TI MOUNE)
99
100
Don't you re - mem - ber your lit - tle Ti Moune from the tree?
102
103
104
105
Wake up! Look down! Hear my prayer!
106
107
108
Don't sin - gle me out and then for -
109
110
get me! Oh,

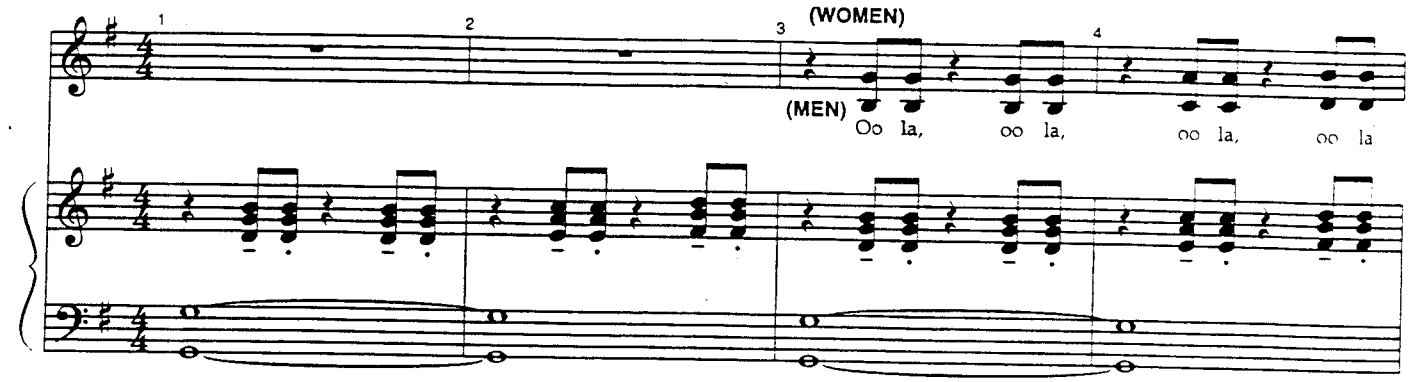

111
(TI MOUNE)
112
113
114
Gods, oh, Gods, let me fly!
(WOMEN, MEN)
Oh oh oh
115
116
117
118
Send me to pla - ces where no one be- fore me has been. You
Oo la, oo la, Oo la!
119
120
121
122
spared my life; show me why You
Oh oh oh


(TI MOUNE)
123
124
125
126
get me to rise— like a fish— to the bait,— then tell me to wait.— Well, I'm
(WOMEN)
(MEN)
Oh—
mf
127
128
129
130
wait - ing...—
Wait - ing for life to be -
(WOMEN, MEN)
Wait - ing...—
131
132
133
134
gin!—
Wait - ing for life
(WOMEN)
One small— girl...—
(MEN)
One small— girl...—
ff

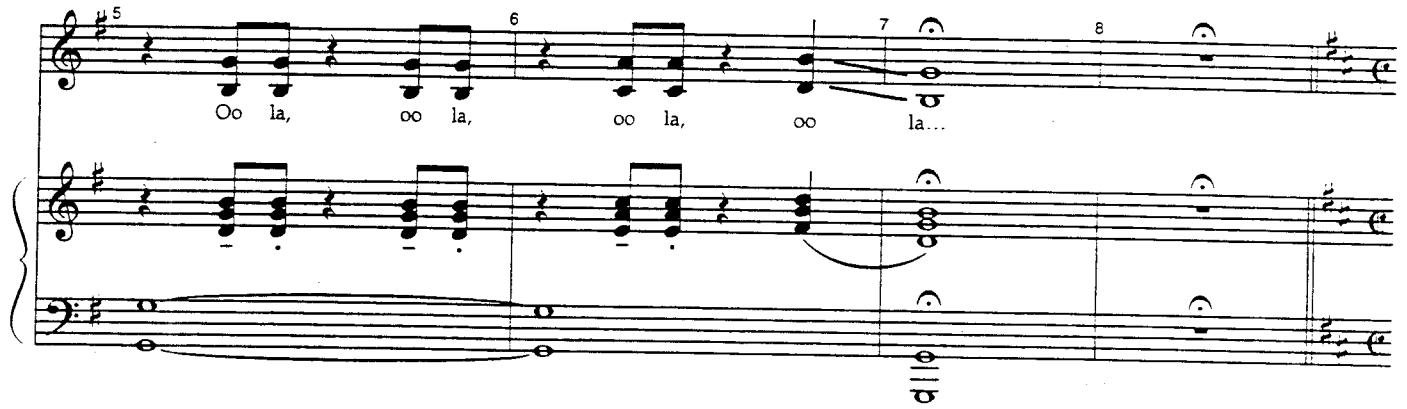

135
3
136
137
138
to be - gin!
One small girl...
One small girl...


139
140
140A
141

And The Gods Heard Her Prayer

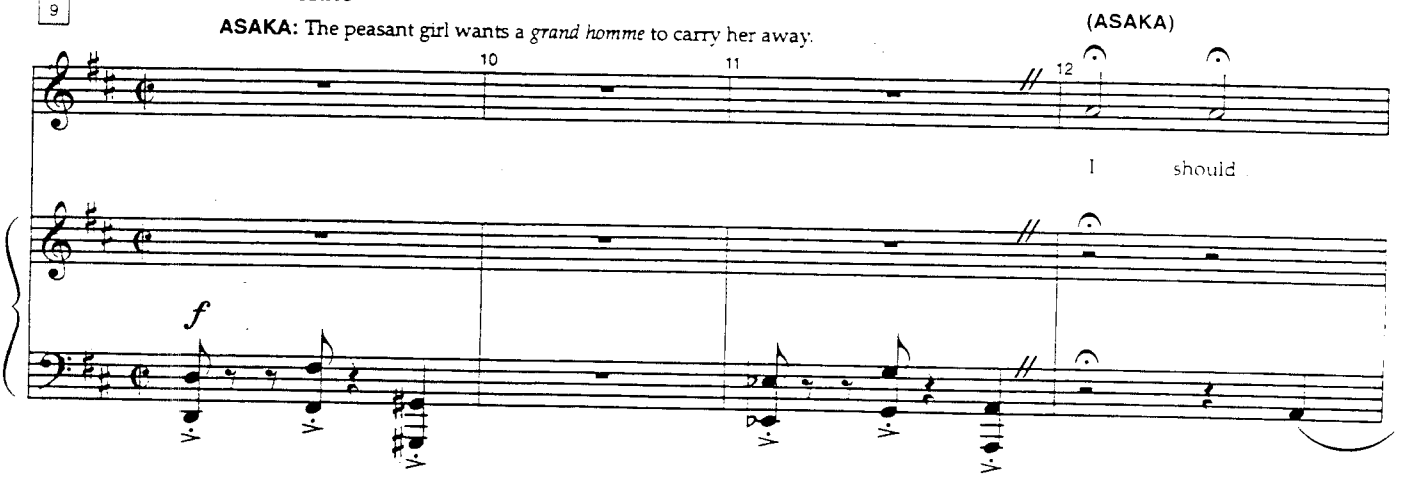


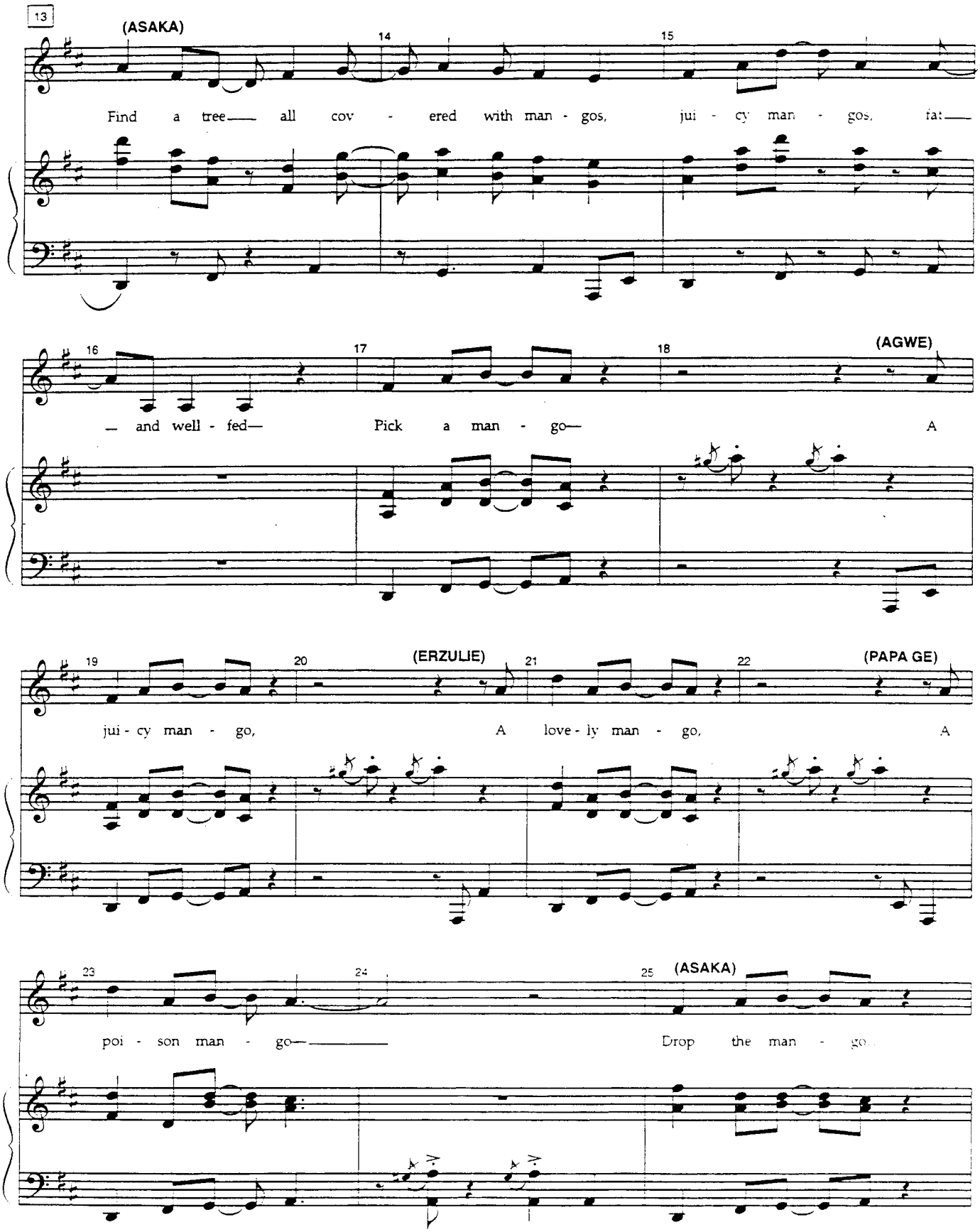
ANDREA: And the Gods heard her prayer. *(Laughter)*

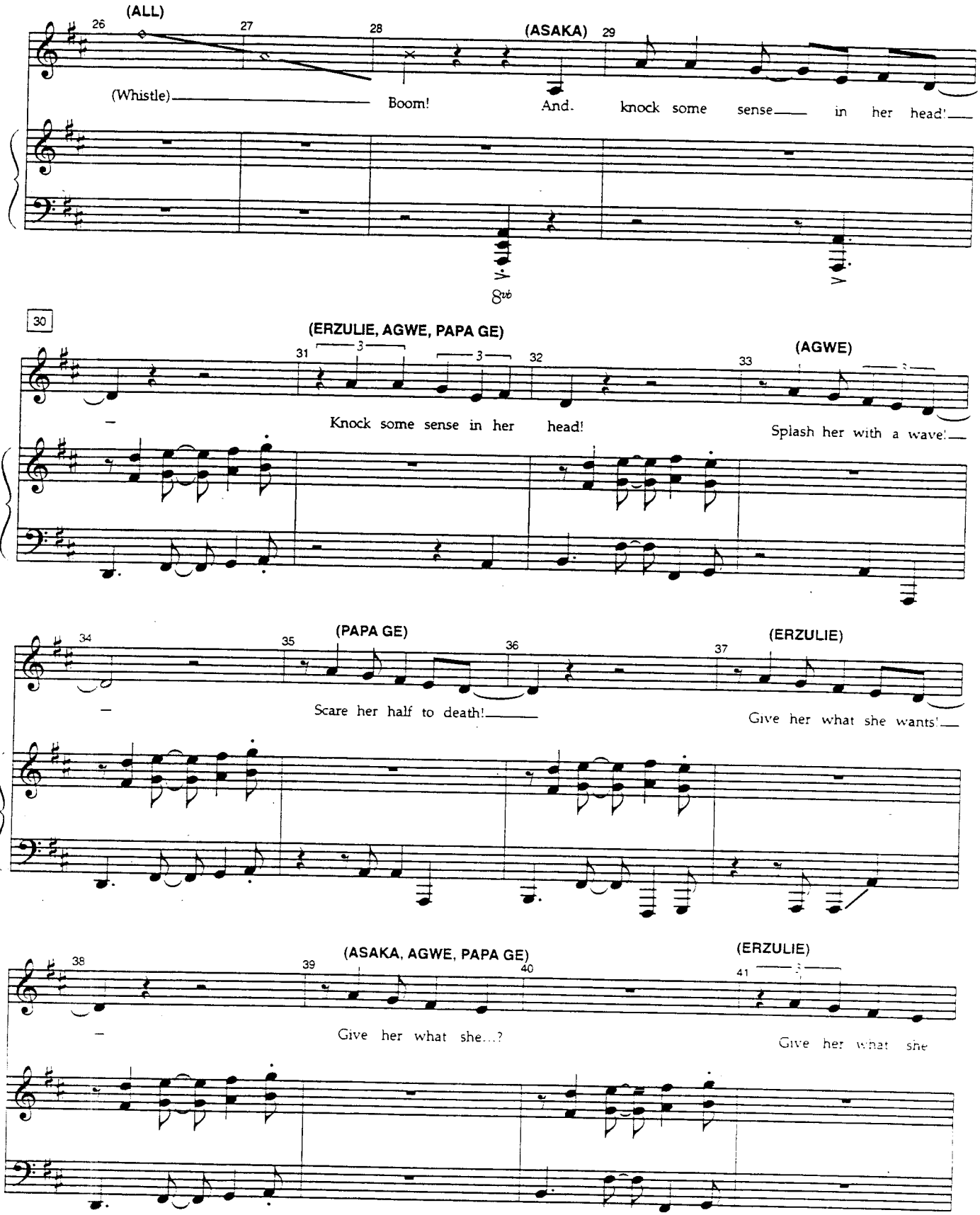


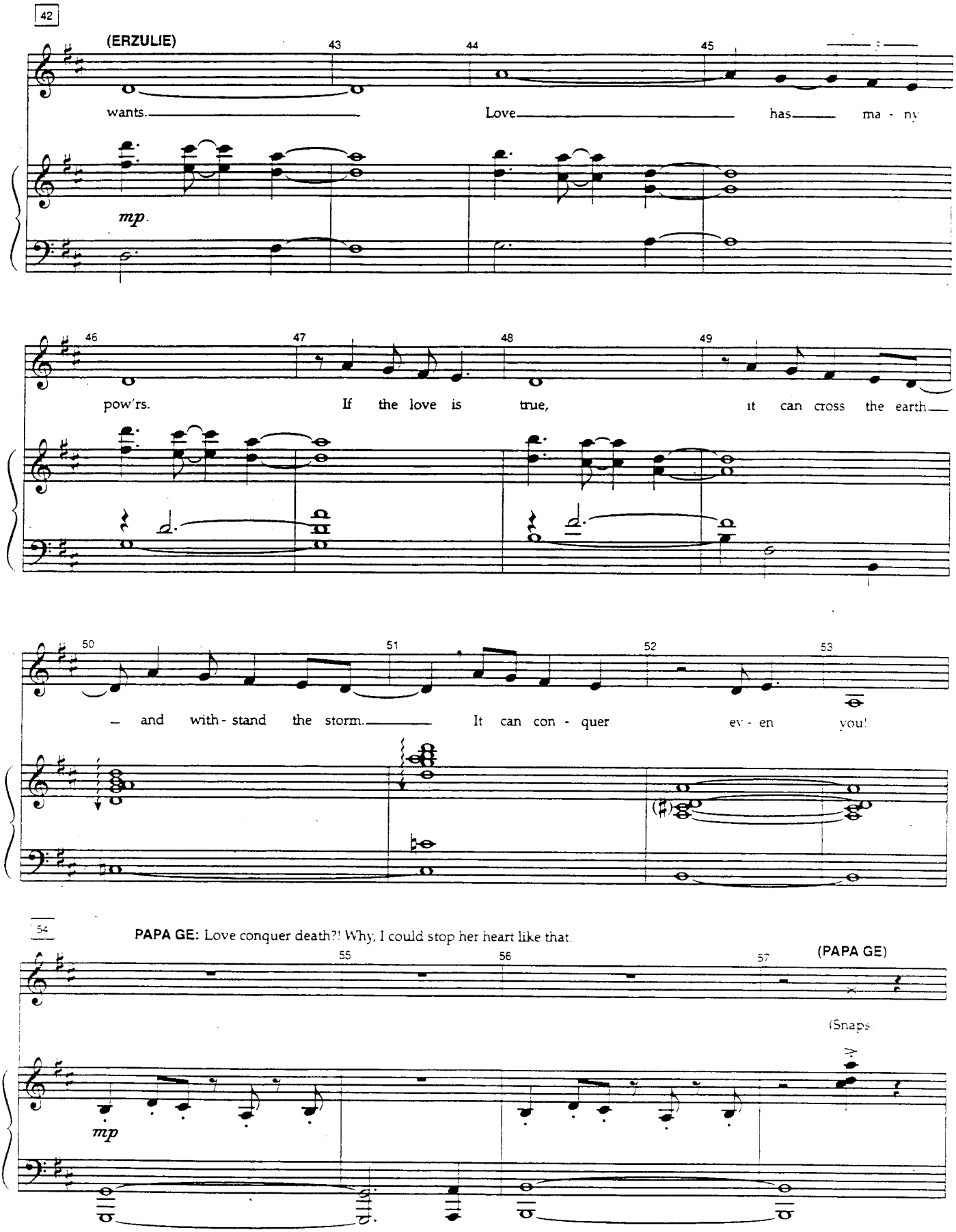
Faster — Moderato

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

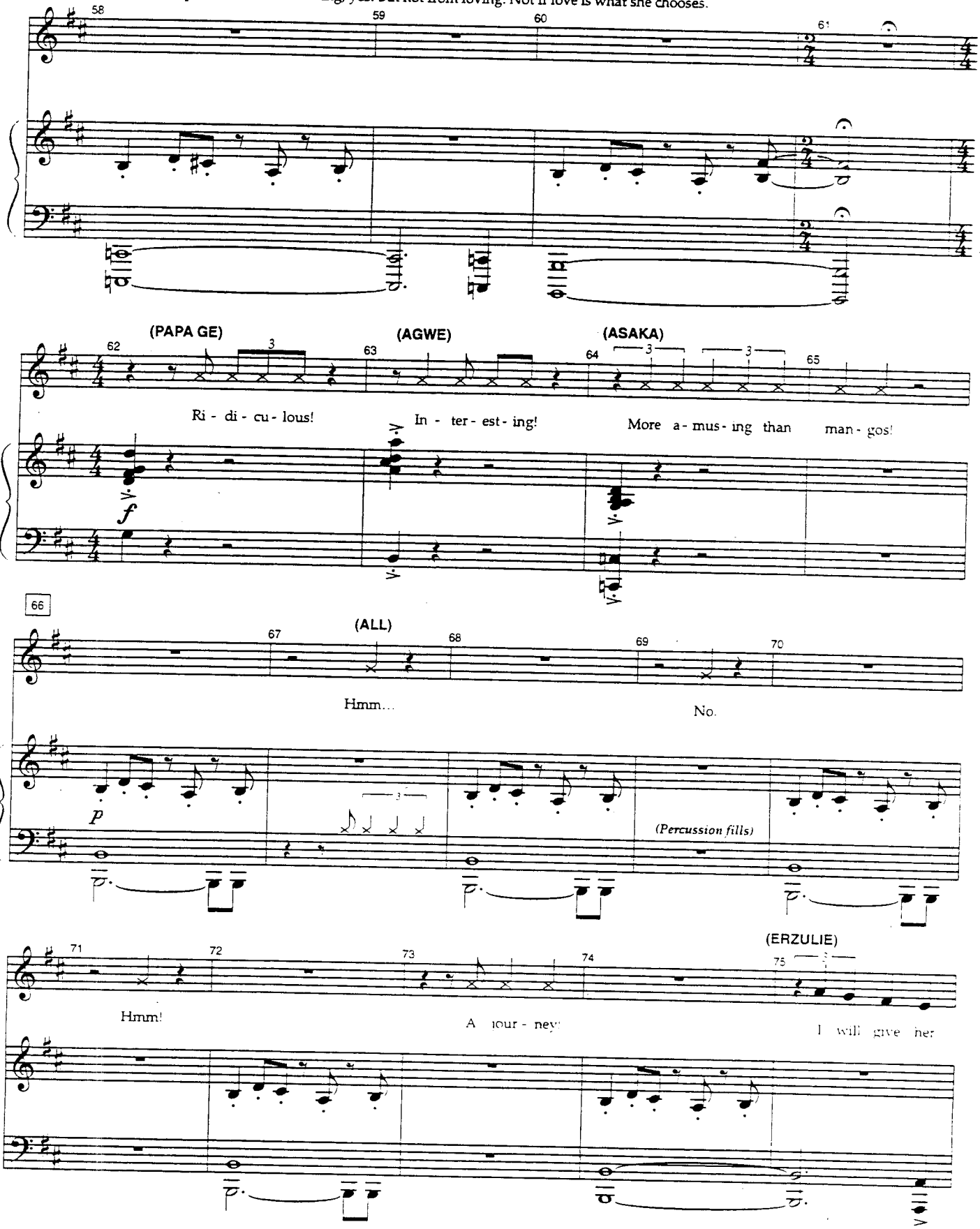


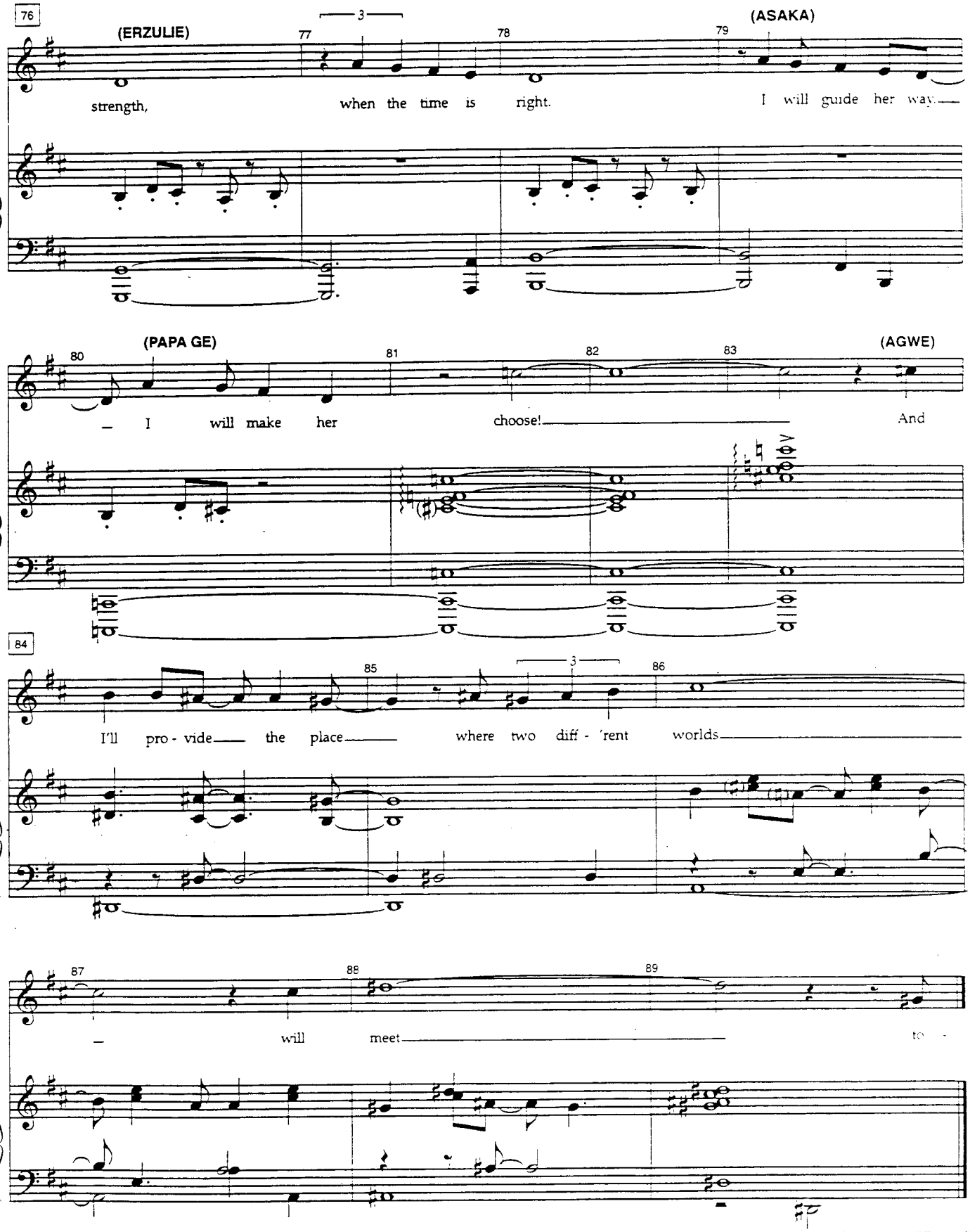

13
(ASAKA)
14
15
Find a tree— all cov - ered with man - gos, jui - cy man - gos, fat—
16
17
18
(AGWE)
— and well - fed— Pick a man - go— A
19
20
(ERZULIE)
21
22
(PAPA GE)
jui - cy man - go, A love - ly man - go, A
23
24
25
(ASAKA)
poi - son man - go— Drop the man - go


(ALL)
(ASAKA)
(Whistle)
Boom!
And. knock some sense in her head!
8vb
30
(ERZULIE, AGWE, PAPA GE)
(AGWE)
Knock some sense in her head!
Splash her with a wave!
(PAPA GE)
(ERZULIE)
Scare her half to death!
Give her what she wants!
(ASAKA, AGWE, PAPA GE)
(ERZULIE)
Give her what she...?
Give her what she


42
(ERZULIE)
43
44
45
wants.
Love
has
ma - ny
mp.
46
47
48
49
pow'rs.
If the love is true,
it can cross the earth
50
51
52
53
– and with - stand the storm.
It can con - quer
ev - en
you!
54
PAPA GE: Love conquer death?! Why, I could stop her heart like that.
55
56
57
(PAPA GE)
(Snaps
mp

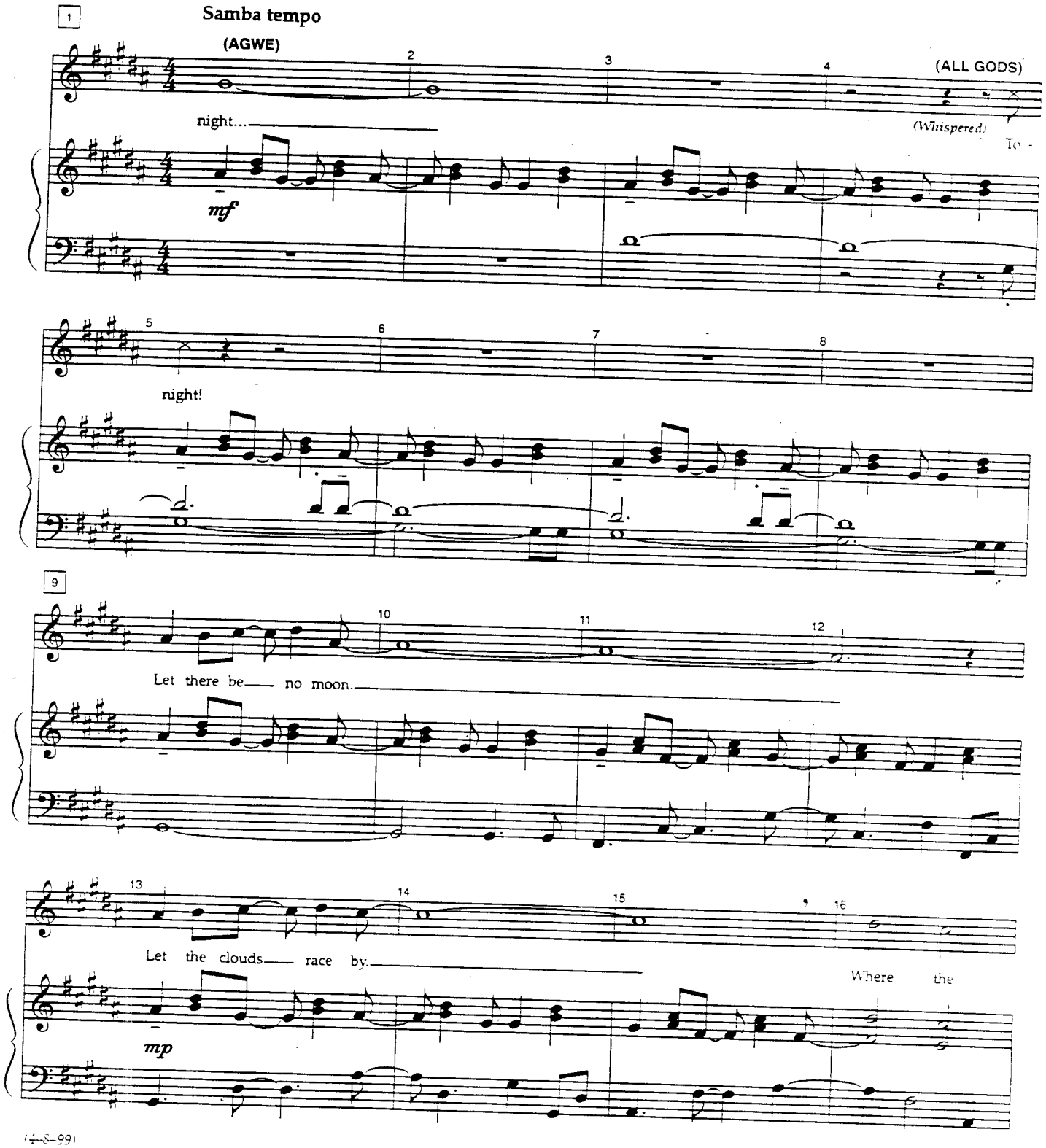
ERZULIE: Stop her heart from beating, yes. But not from loving. Not if love is what she chooses.

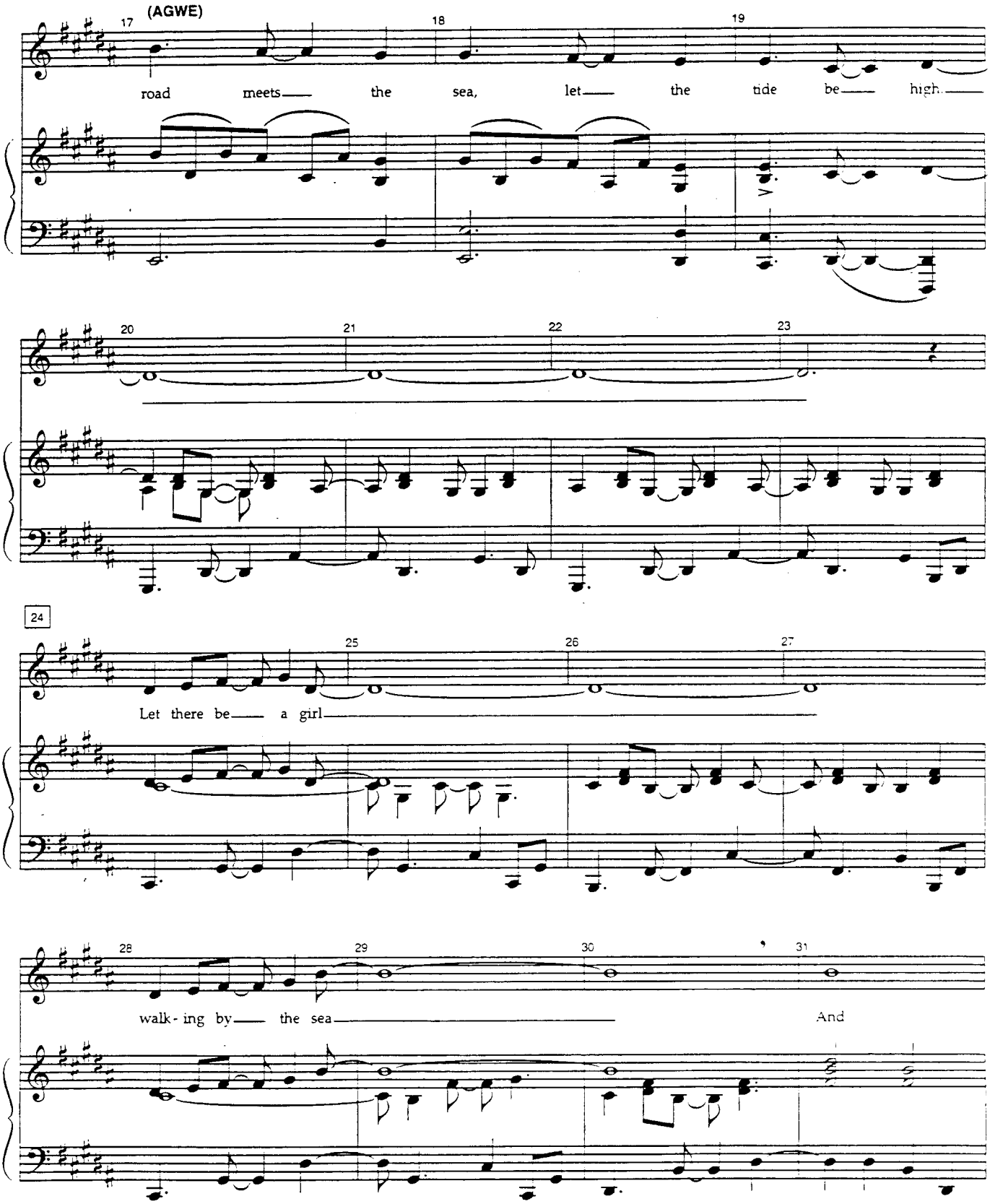


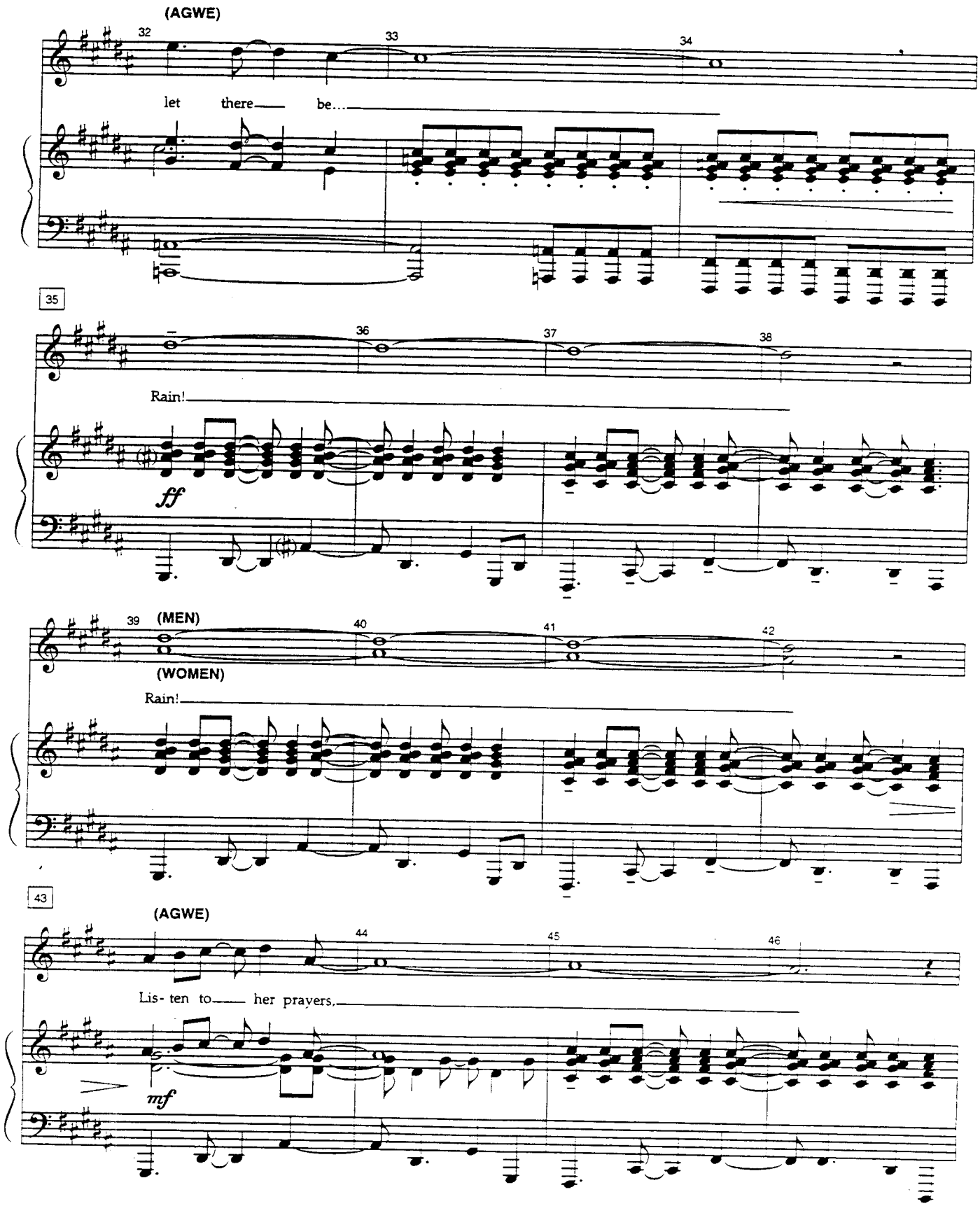


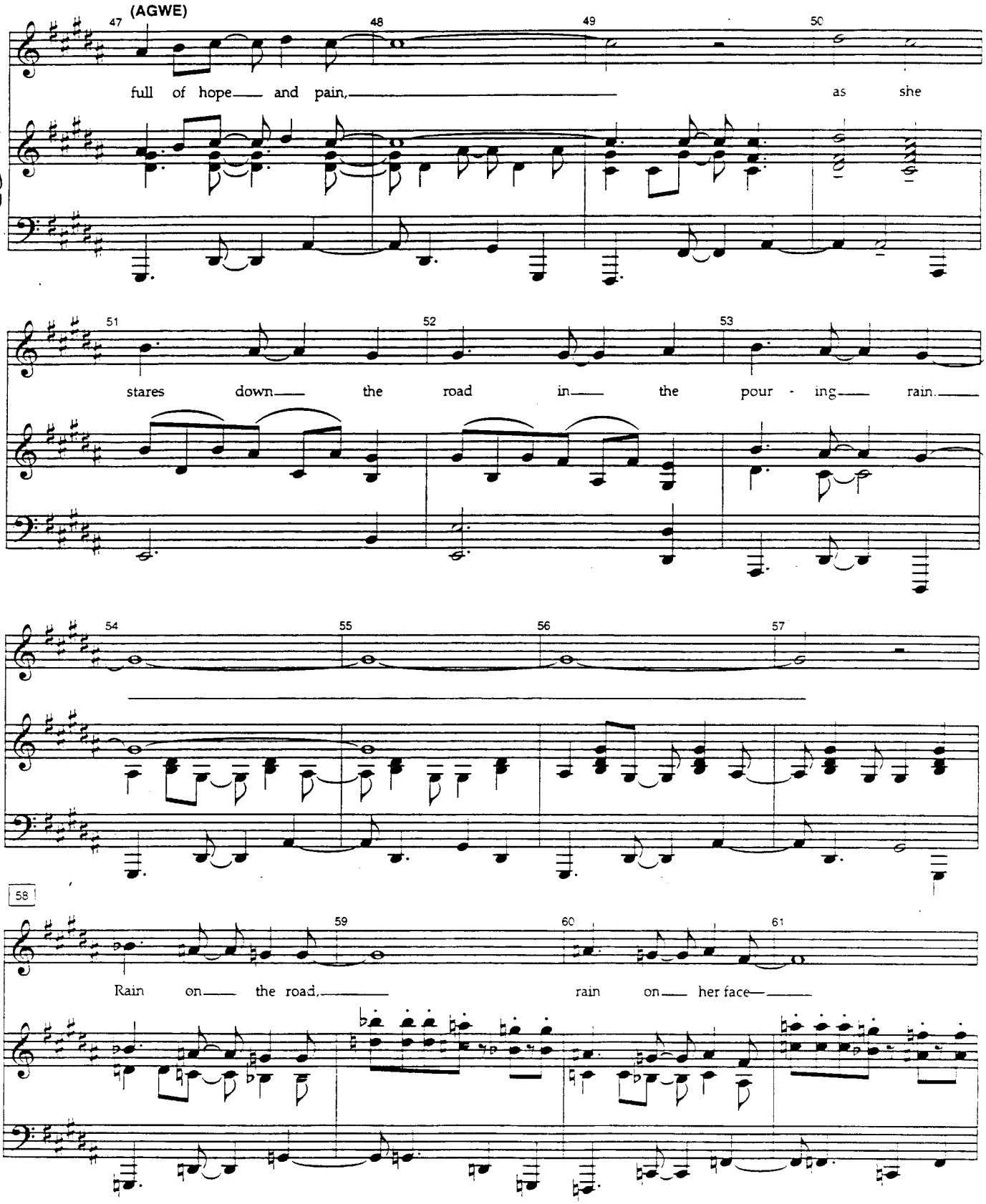
Segue to "Rain"

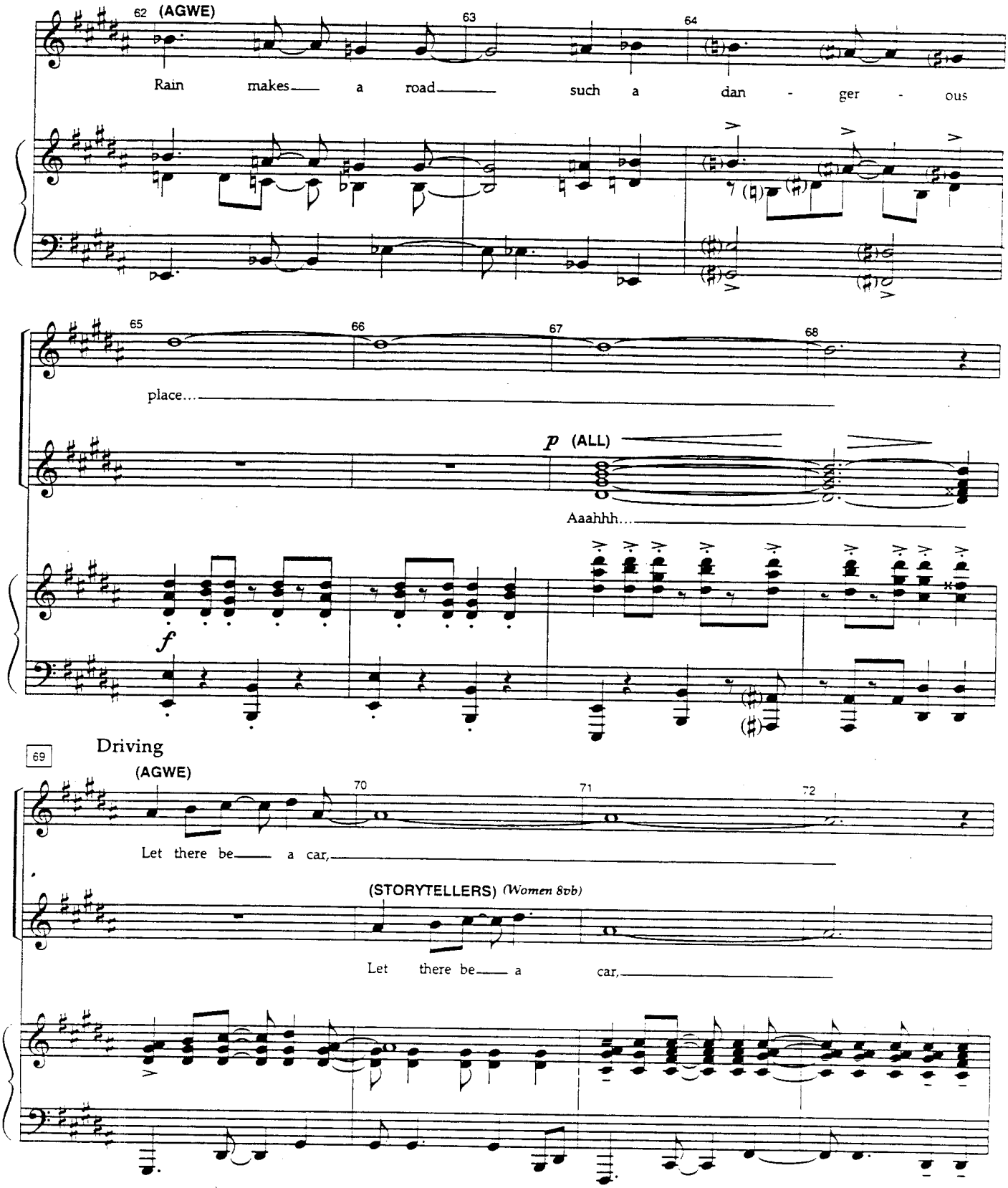
Rain

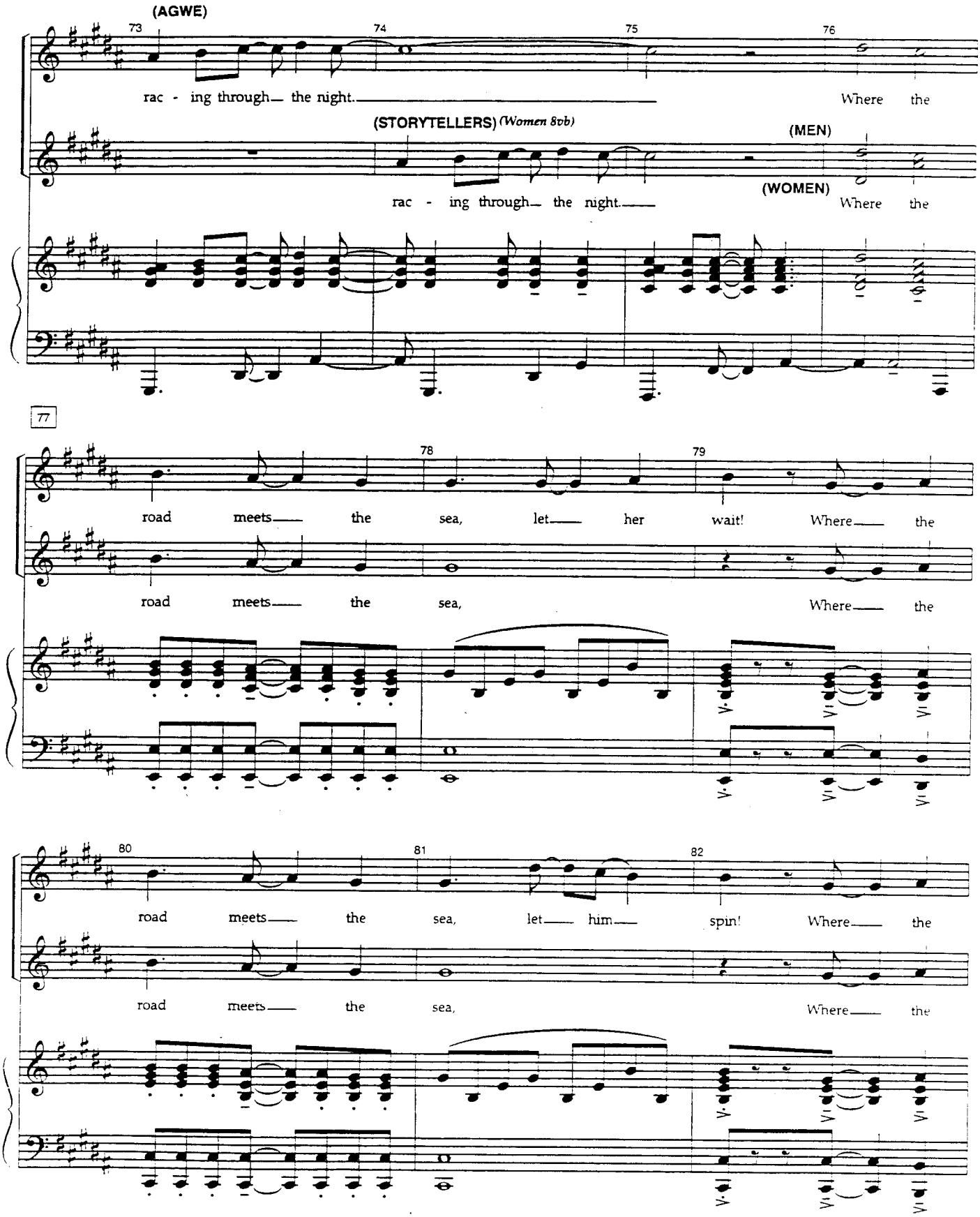

1
Samba tempo
(AGWE)
(ALL GODS)
night...
(Whispered)
To -
mf
night!
9
Let there be no moon.
Let the clouds race by.
Where the
mp

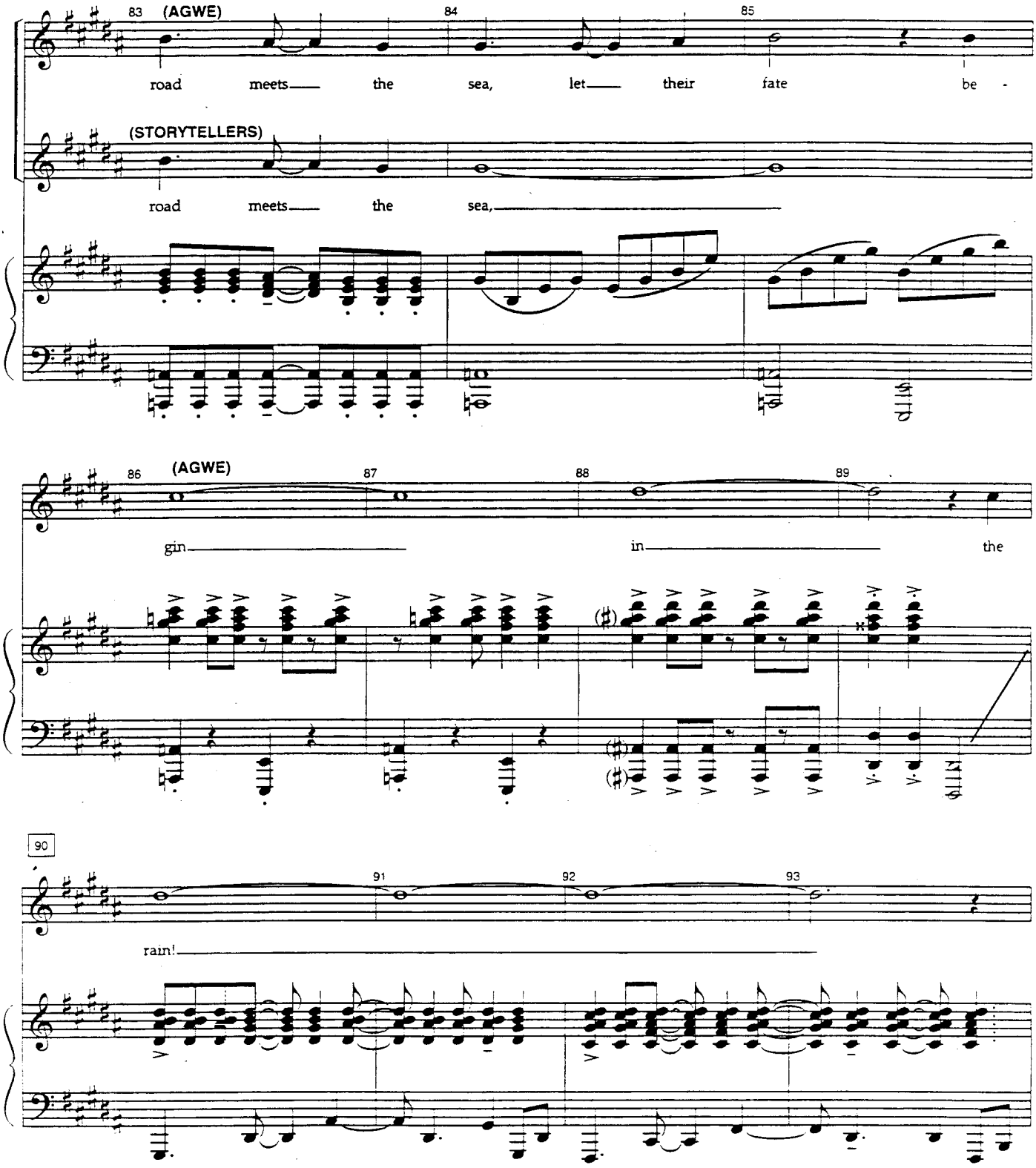

(AGWE)
17
18
19
road meets the sea, let the tide be high.
20
21
22
23
24
25
26
27
Let there be a girl
28
29
30
31
walk-ing by the sea
And

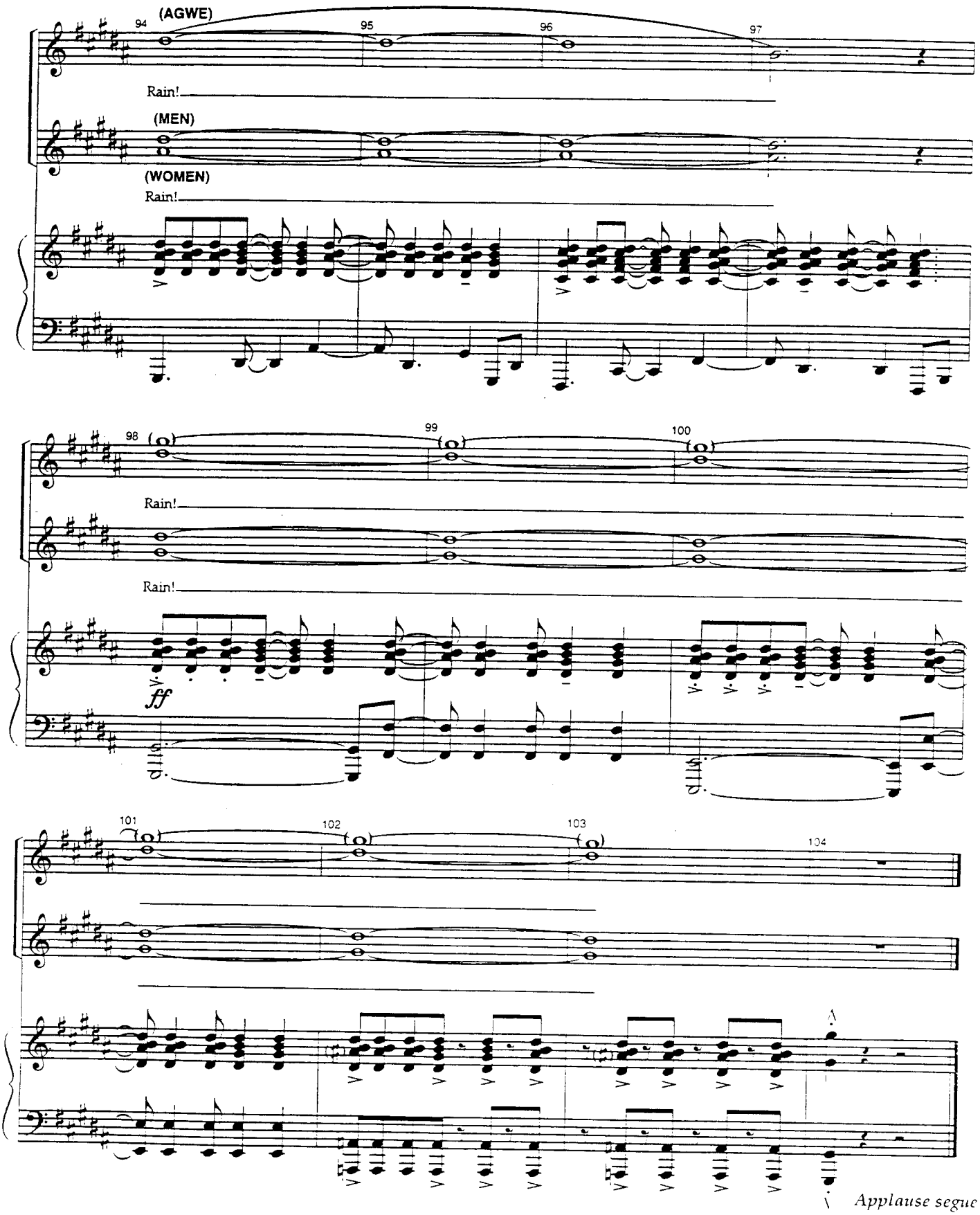

(AGWE)
32
33
34
let there be...
35
36
37
38
Rain!
ff
39
(MEN)
40
41
42
(WOMEN)
Rain!
43
(AGWE)
44
45
46
Lis- ten to her prayers.
mf


(AGWE)
47
48
49
50
full of hope and pain, as she
51
52
53
stares down the road in the pour - ing rain.
54
55
56
57
58
59
60
61
Rain on the road, rain on her face

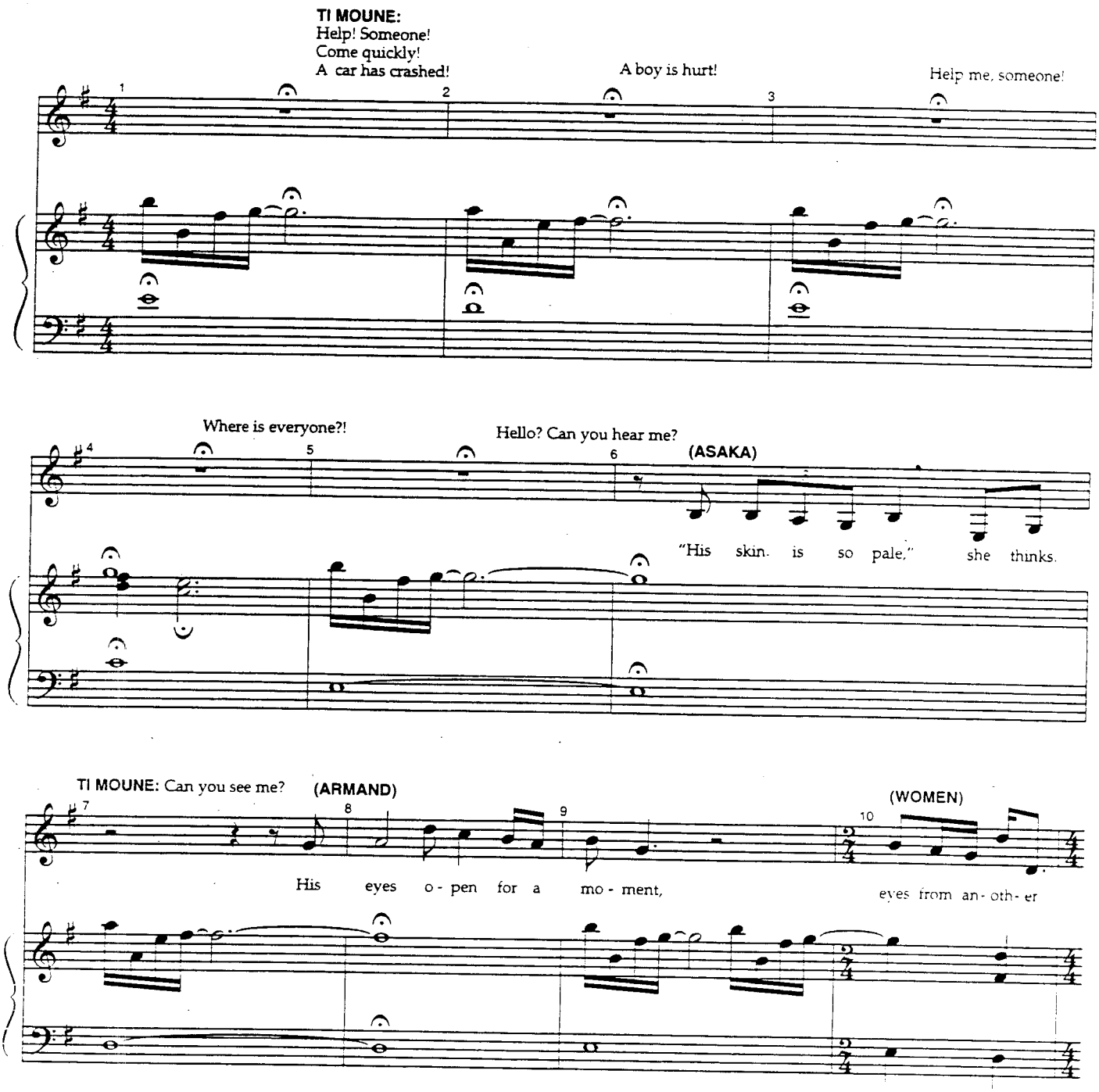

62 (AGWE)
63
64
Rain makes a road such a dan - ger - ous
65
66
67
68
place...
p (ALL)
Aaahhh...
f
69
Driving
(AGWE)
70
71
72
Let there be a car,
(STORYTELLERS) (Women 8vb)
Let there be a car,

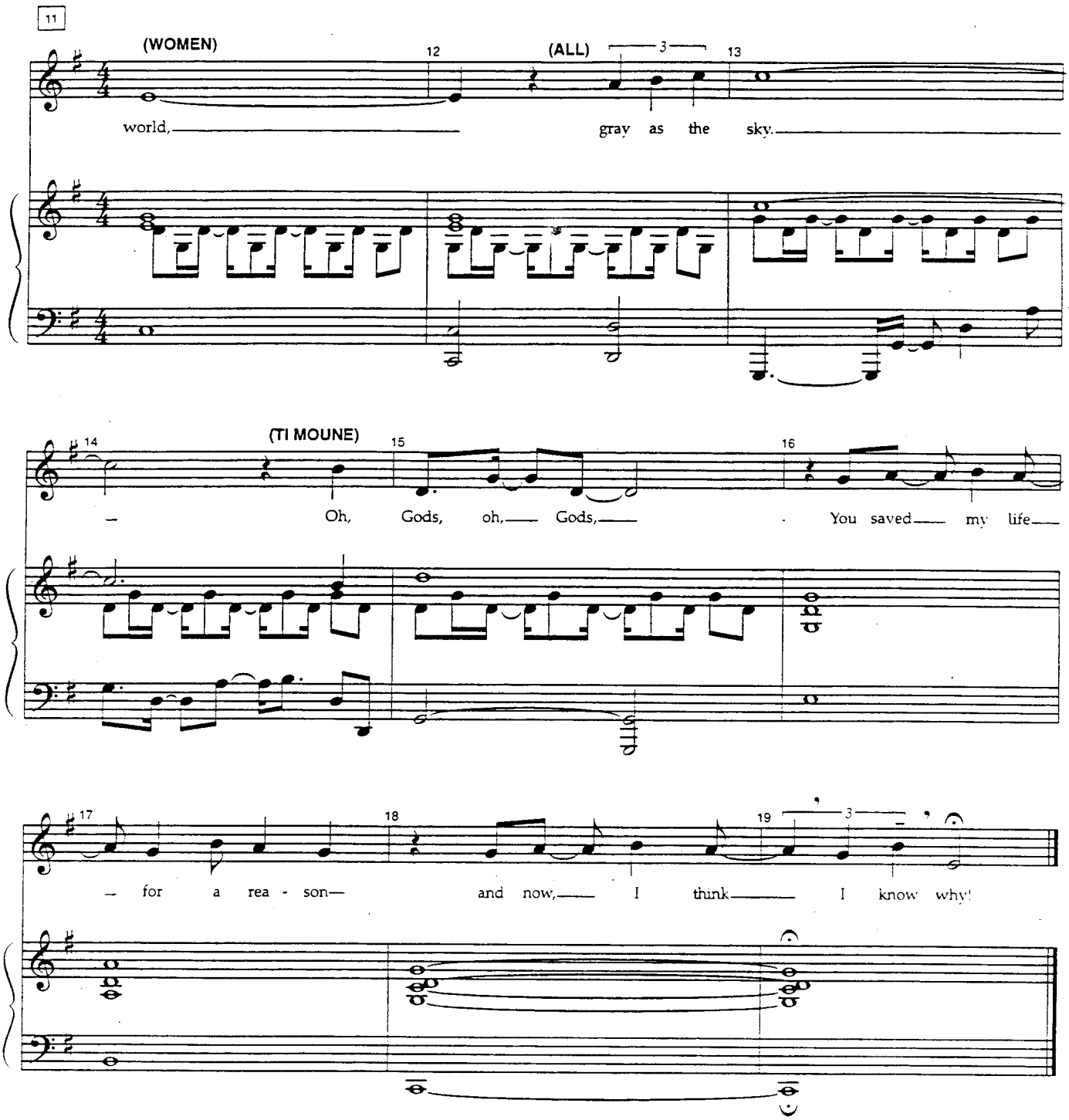

(AGWE)
73
74
75
76
rac - ing through— the night.
Where the
(STORYTELLERS) (Women 8vb)
(MEN)
(WOMEN)
rac - ing through— the night.
Where the
77
78
79
road meets— the sea, let— her wait! Where— the
road meets— the sea, Where— the
80
81
82
road meets— the sea, let— him— spin! Where— the
road meets— the sea, Where— the


83 (AGWE)
84
85
road meets the sea, let their fate be -
(STORYTELLERS)
road meets the sea,
86 (AGWE)
87
88
89
gin in the
90
91
92
93
rain!

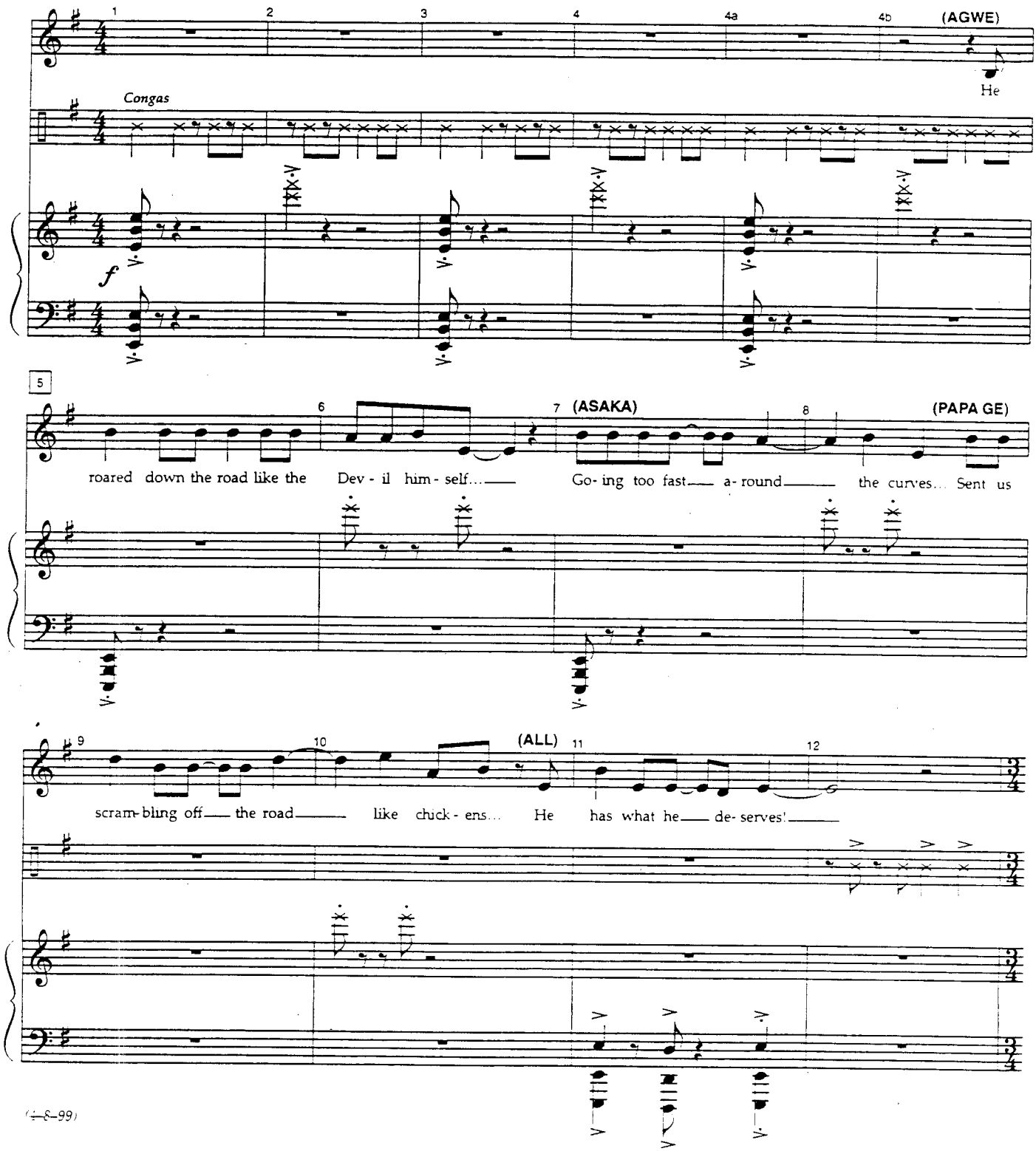

(AGWE)
94
95
96
97
Rain!
(MEN)
(WOMEN)
Rain!
98
99
100
Rain!
Rain!
ff
101
102
103
104
Applause segue

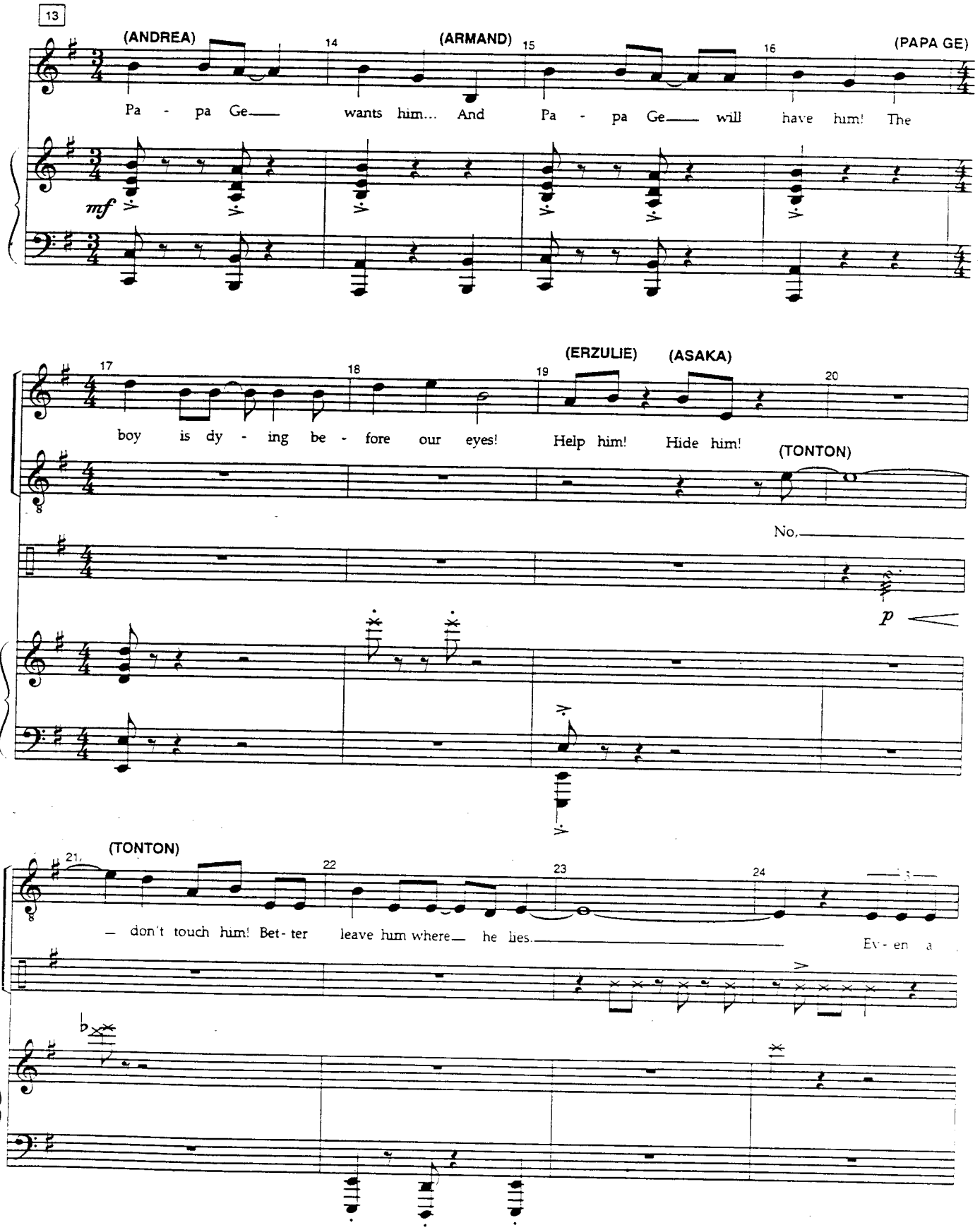
Discovering Daniel

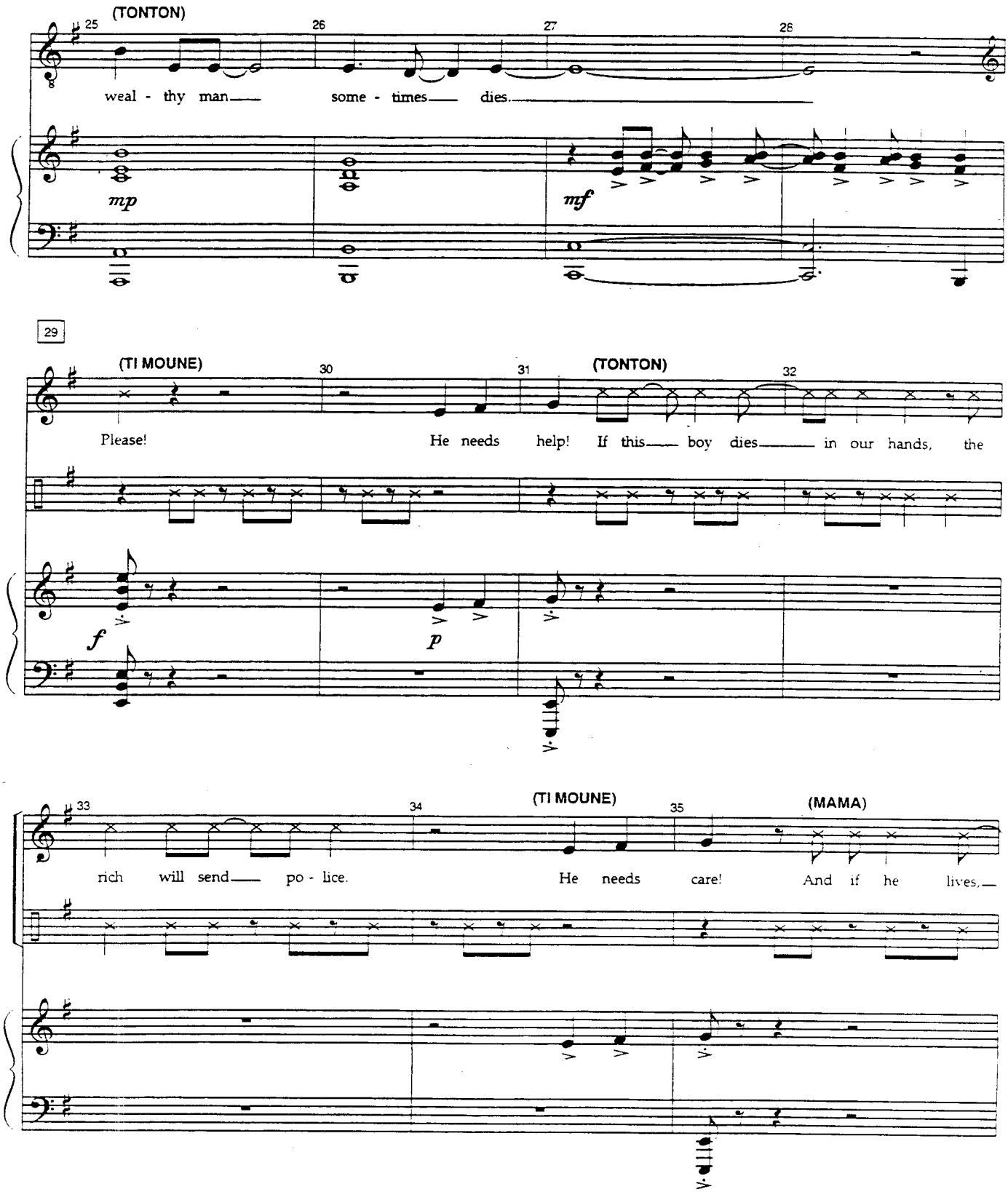


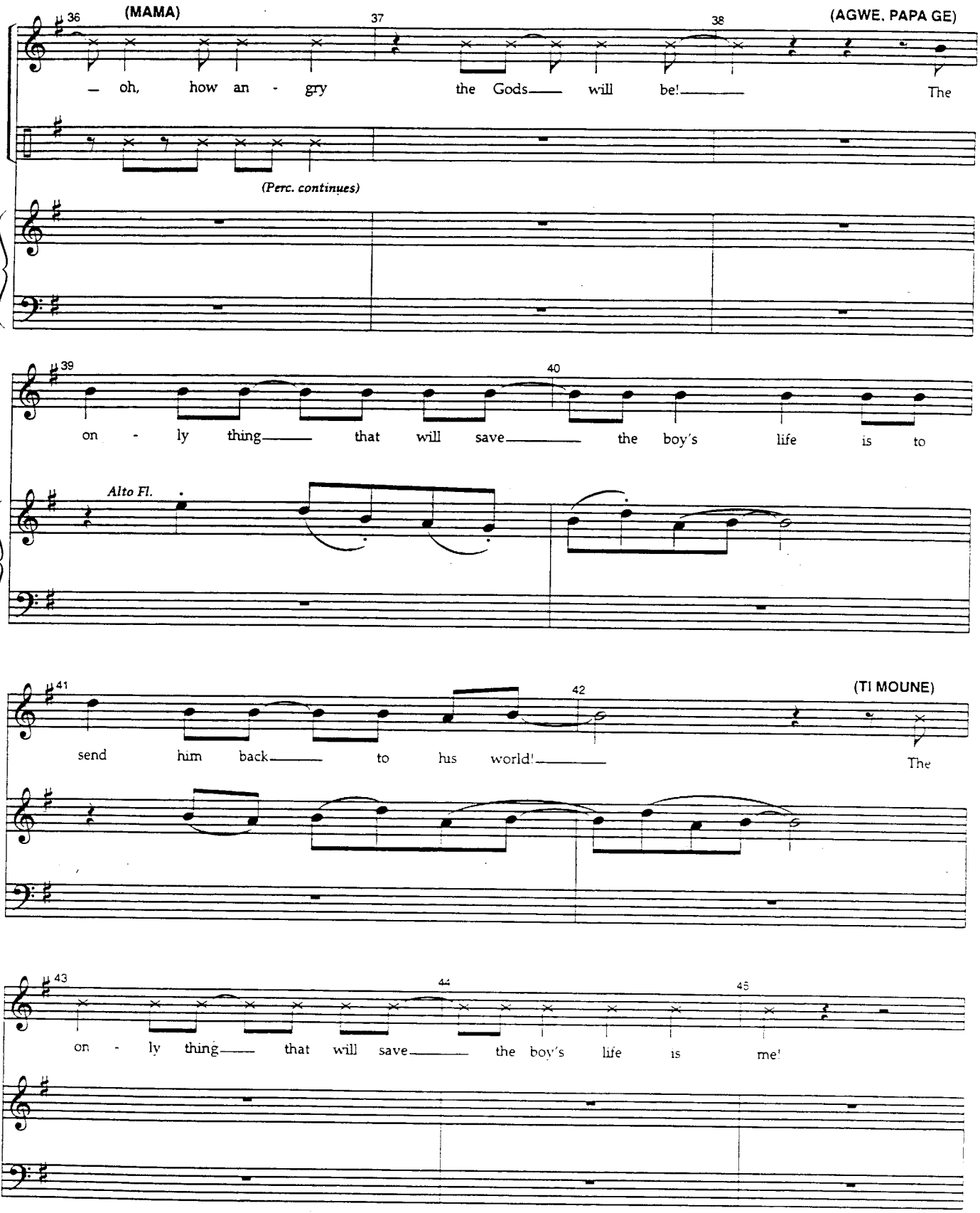

11
(WOMEN)
12
(ALL)
3
13
world,
gray as the sky.
14
(TI MOUNE)
15
16
– Oh, Gods, oh, Gods,
You saved my life
17
18
19
3
– for a rea - son—
and now, I think I know why!

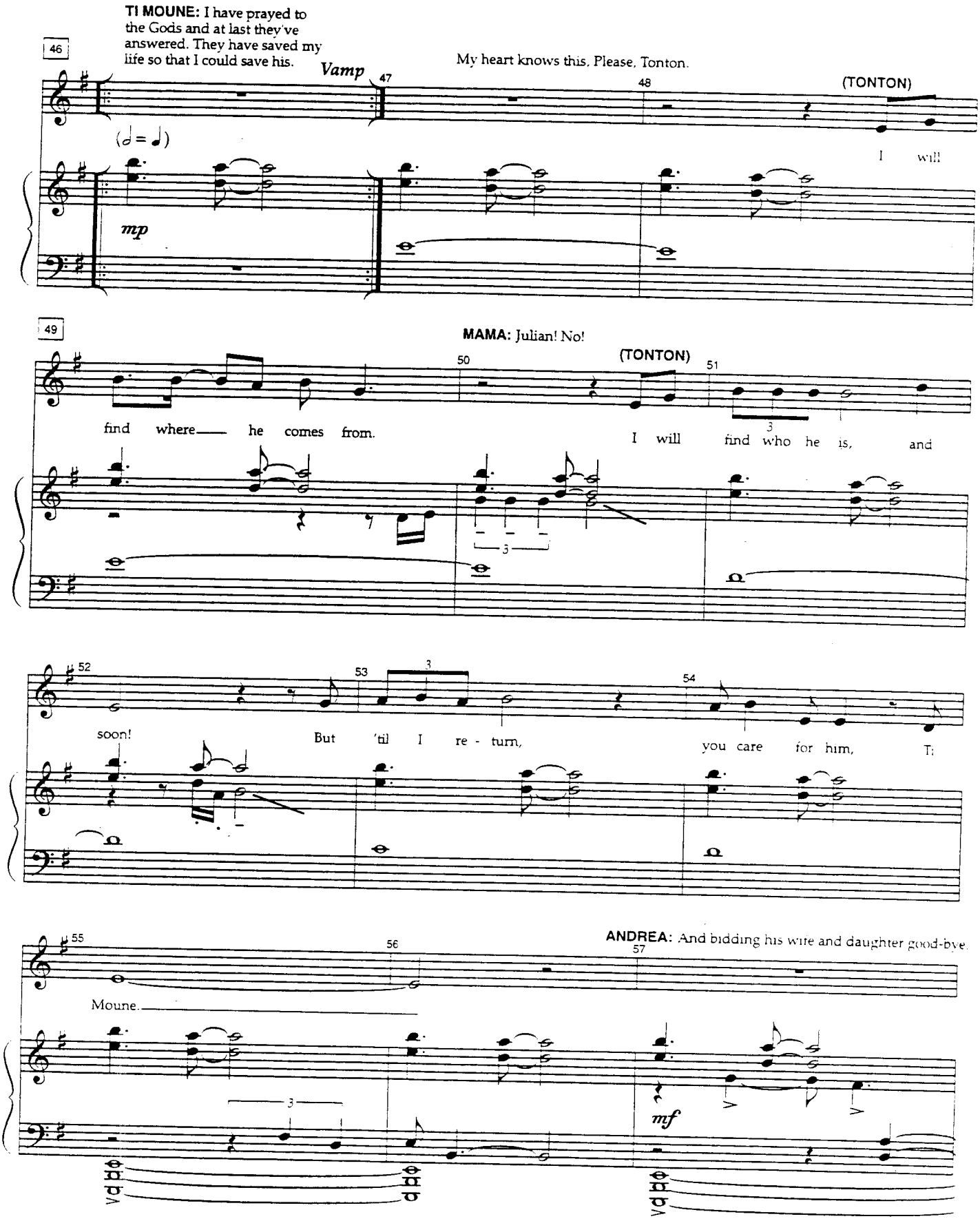
Pray


(AGWE)
He
Congas
f
5
(ASAKA)
(PAPA GE)
roared down the road like the Dev - il him - self... Go- ing too fast a- round the curves... Sent us
(ALL)
scram- bling off the road like chick - ens... He has what he de- serves!

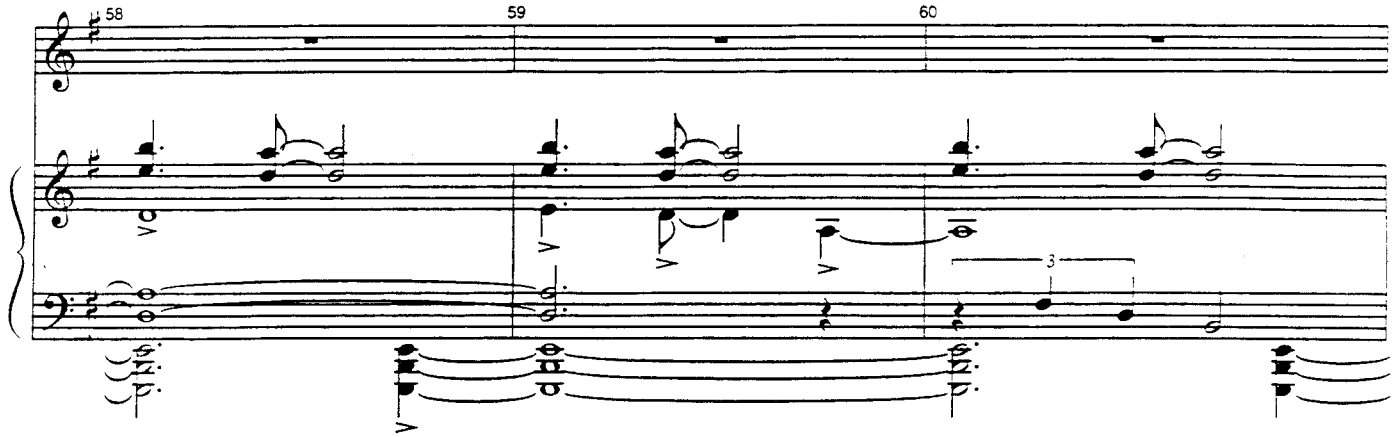

13
(ANDREA)
14
(ARMAND)
15
16
(PAPA GE)
Pa - pa Ge— wants him... And Pa - pa Ge— will have him! The
mf
17
18
19
(ERZULIE)
(ASKA)
20
boy is dy - ing be - fore our eyes! Help him! Hide him!
(TONTON)
No,—
p
(TONTON)
21
22
23
24
— don't touch him! Bet - ter leave him where— he lies.—
Ev - en a


(TONTON)
25
26
27
28
weal - thy man— some - times— dies.
mp
mf
29
(TI MOUNE)
30
31
(TONTON)
32
Please! He needs help! If this— boy dies— in our hands, the
f
p
33
34
(TI MOUNE)
35
(MAMA)
rich will send— po - lice. He needs care! And if he lives,—

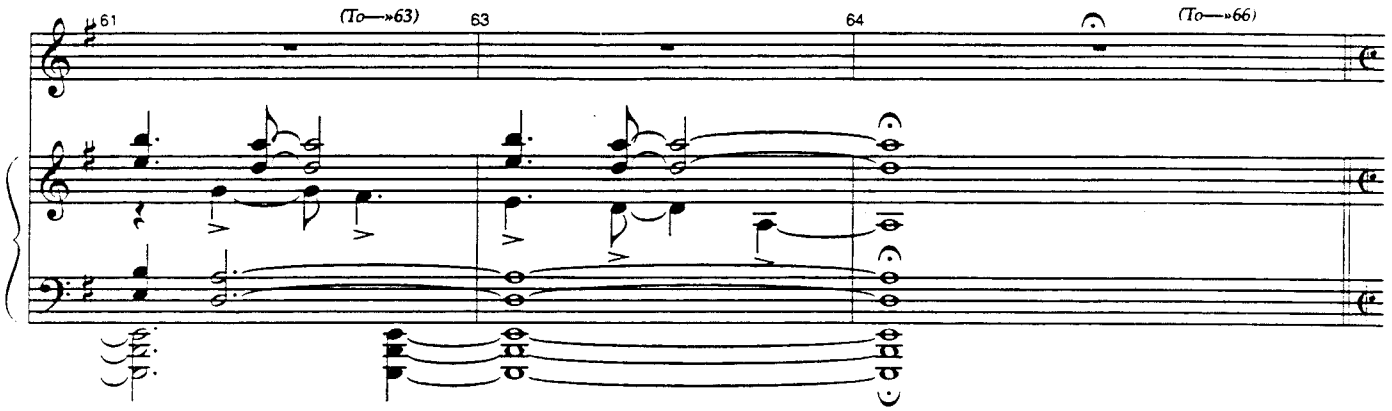

36
(MAMA)
37
38
(AGWE, PAPA GE)
— oh, how an - gry the Gods— will be!— The
(Perc. continues)
39
40
on - ly thing— that will save— the boy's life is to
Alto Fl.
41
42
(TI MOUNE)
send him back— to his world!— The
43
44
45
on - ly thing— that will save— the boy's life is me!


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 this. Please, Tonton.
Vamp
(TONTON)
I will
mp
MAMA: Julian! No!
find where he comes from.
I will find who he is, and
soon!
But 'til I re - turn,
you care for him, Ti
Moune.
ANDREA: And bidding his wife and daughter good-bye.
mf

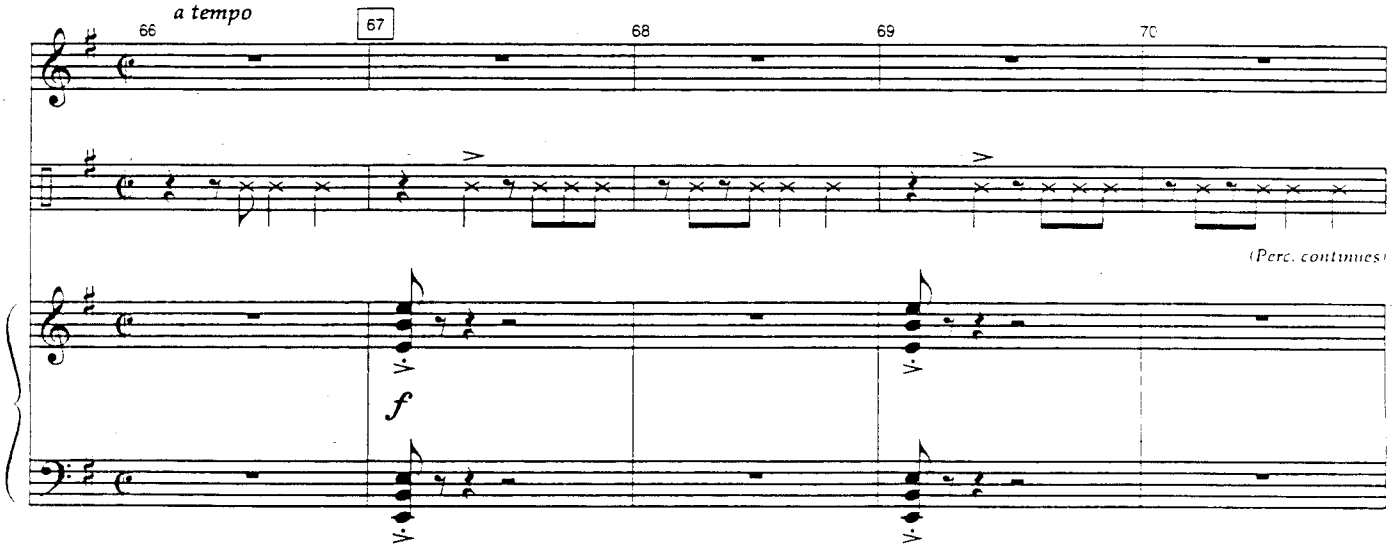
ANDREA (cont.): Monsieur Julian set off down the road toward the black mountains. Off to a world he knew nothing of, the world of the *grands hommes*

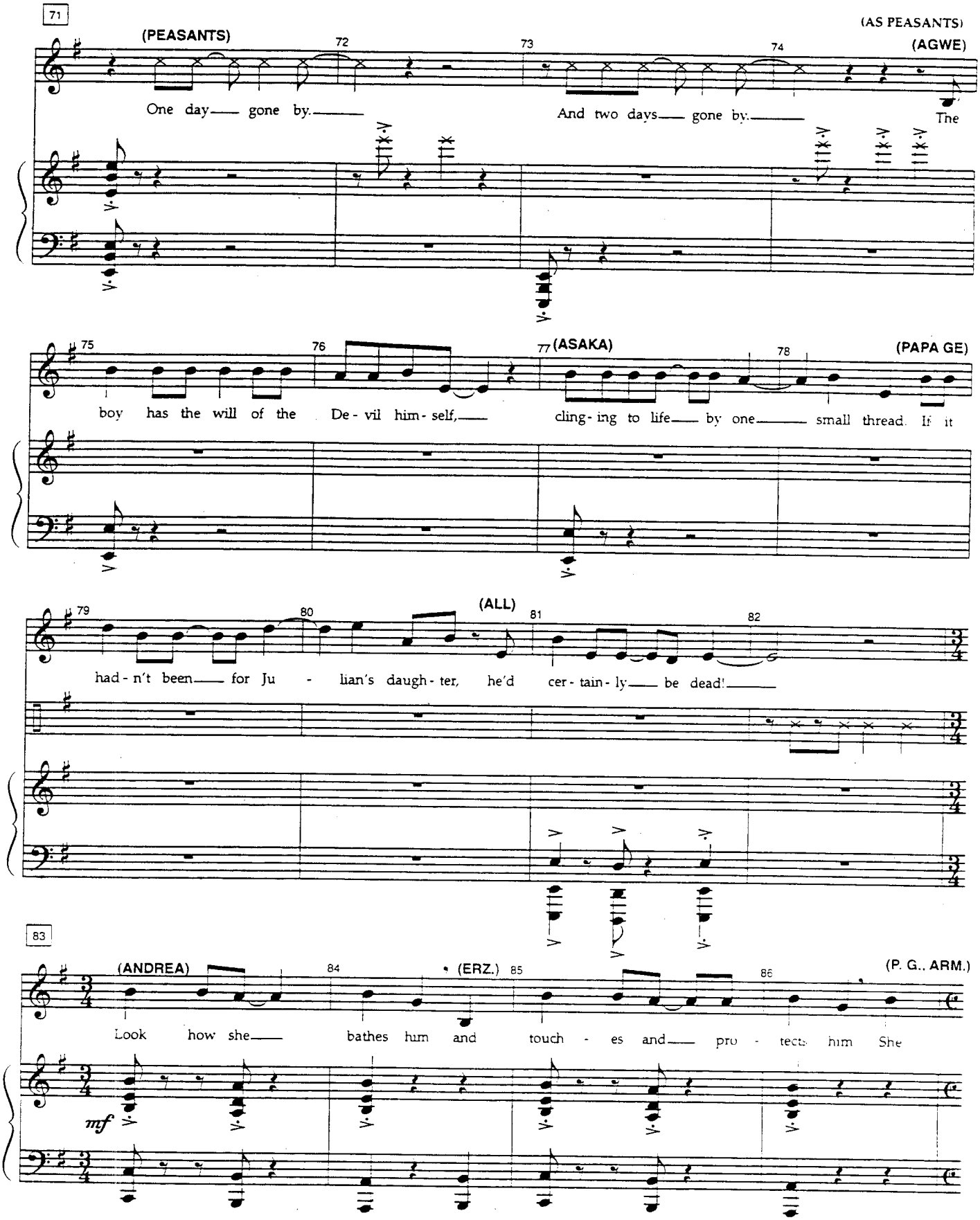


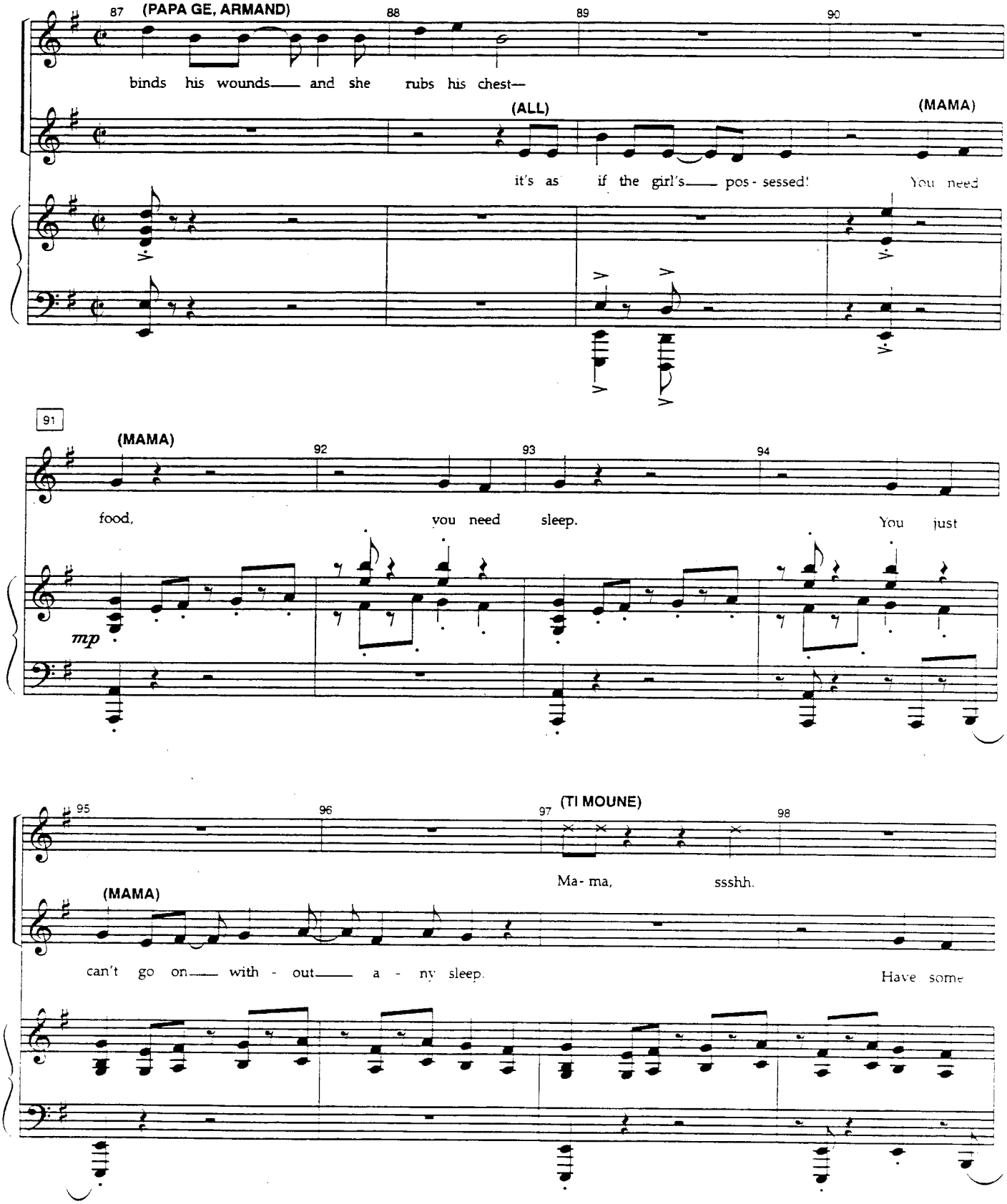
ARMAND: And the peasants carried the boy to the village and laid her on Ti Moune's mat.

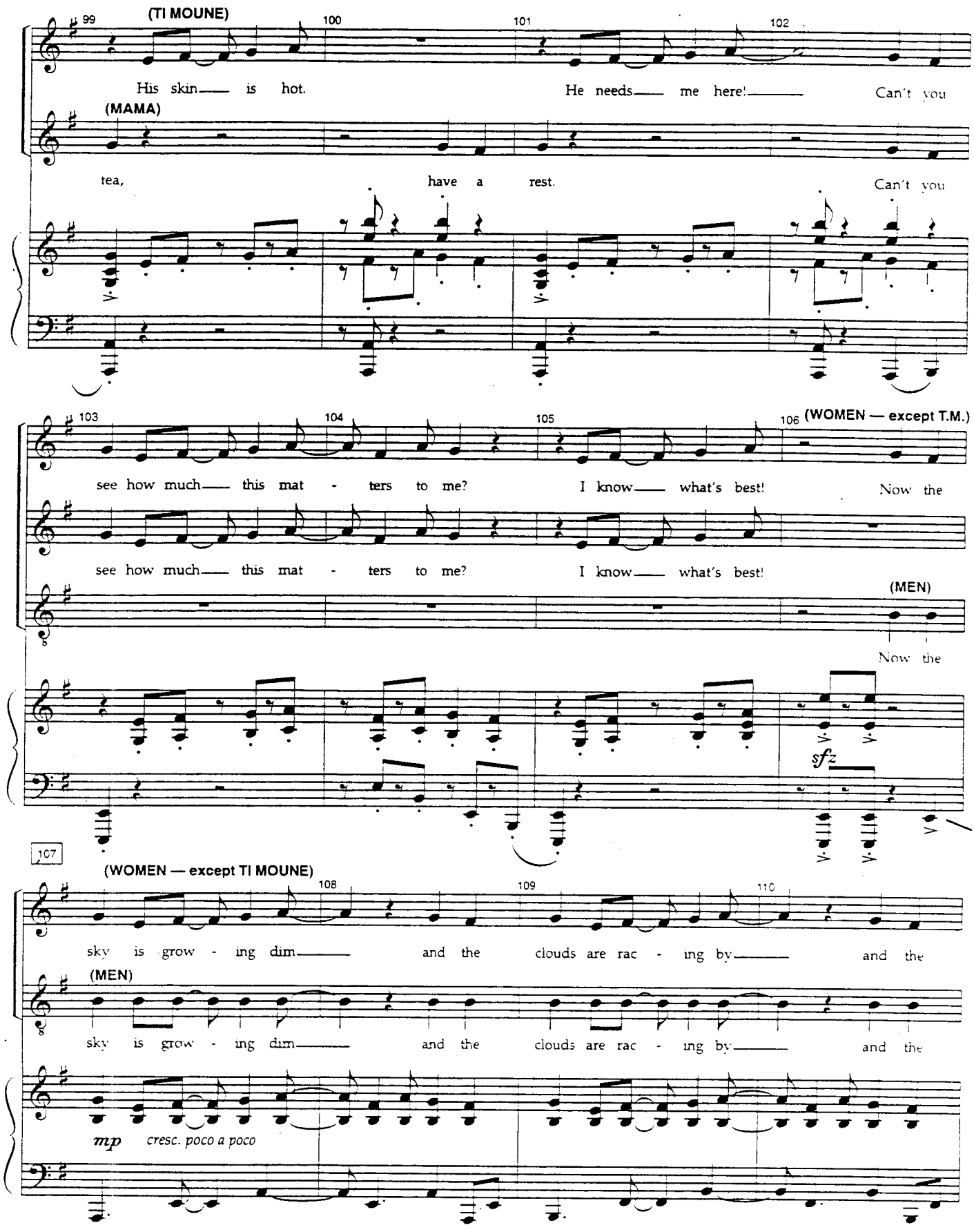


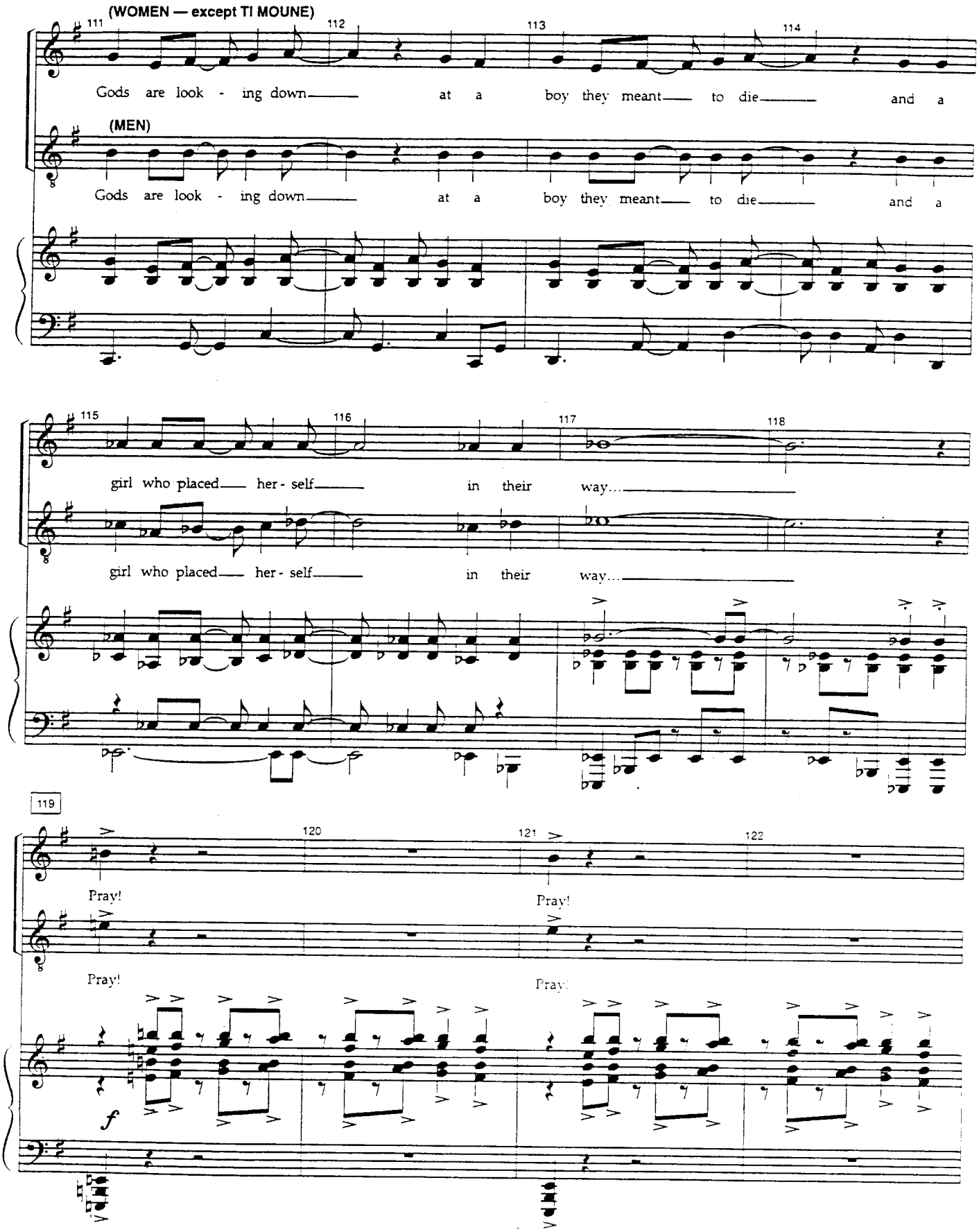
ARMAND (cont): And her long vigil began.

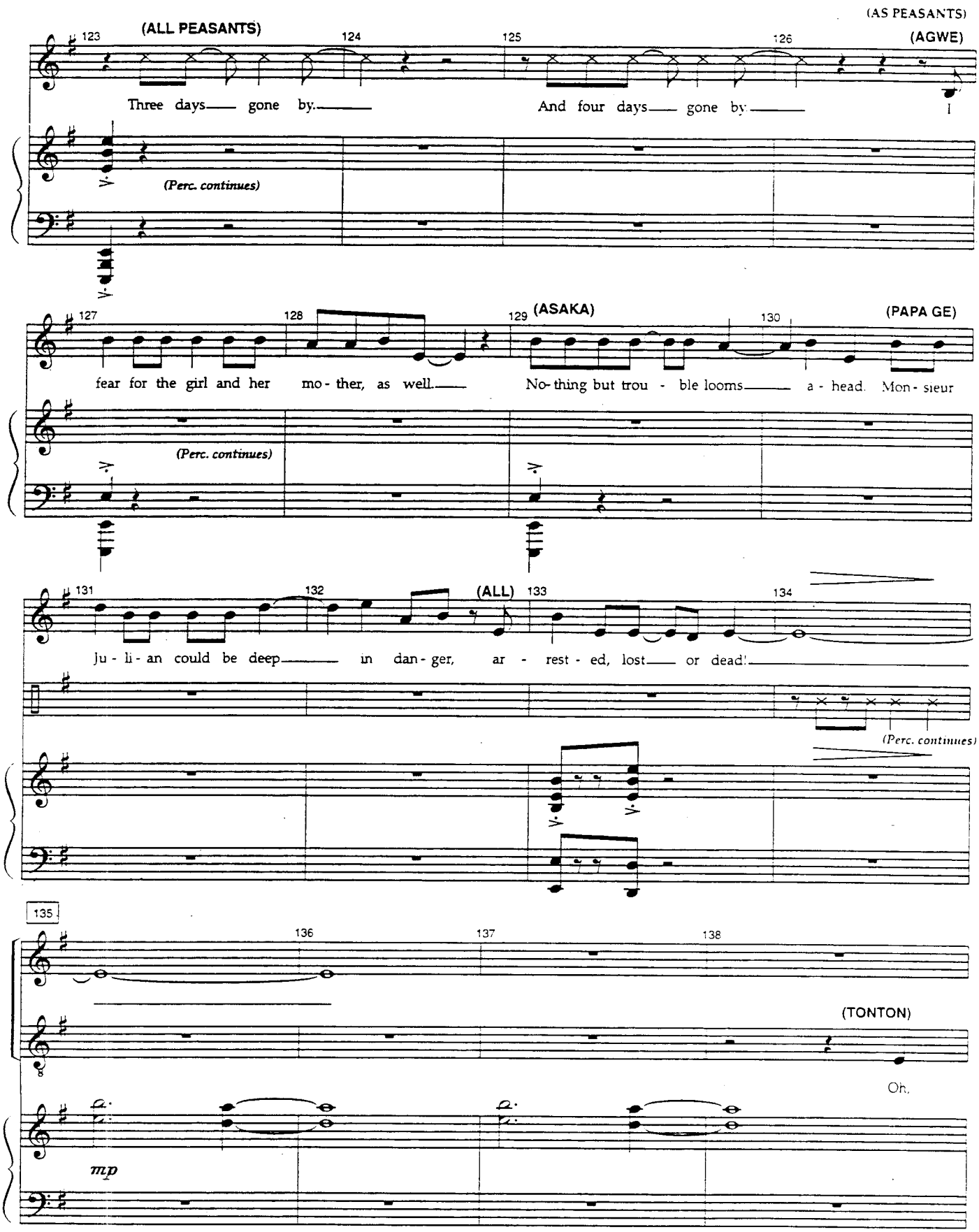


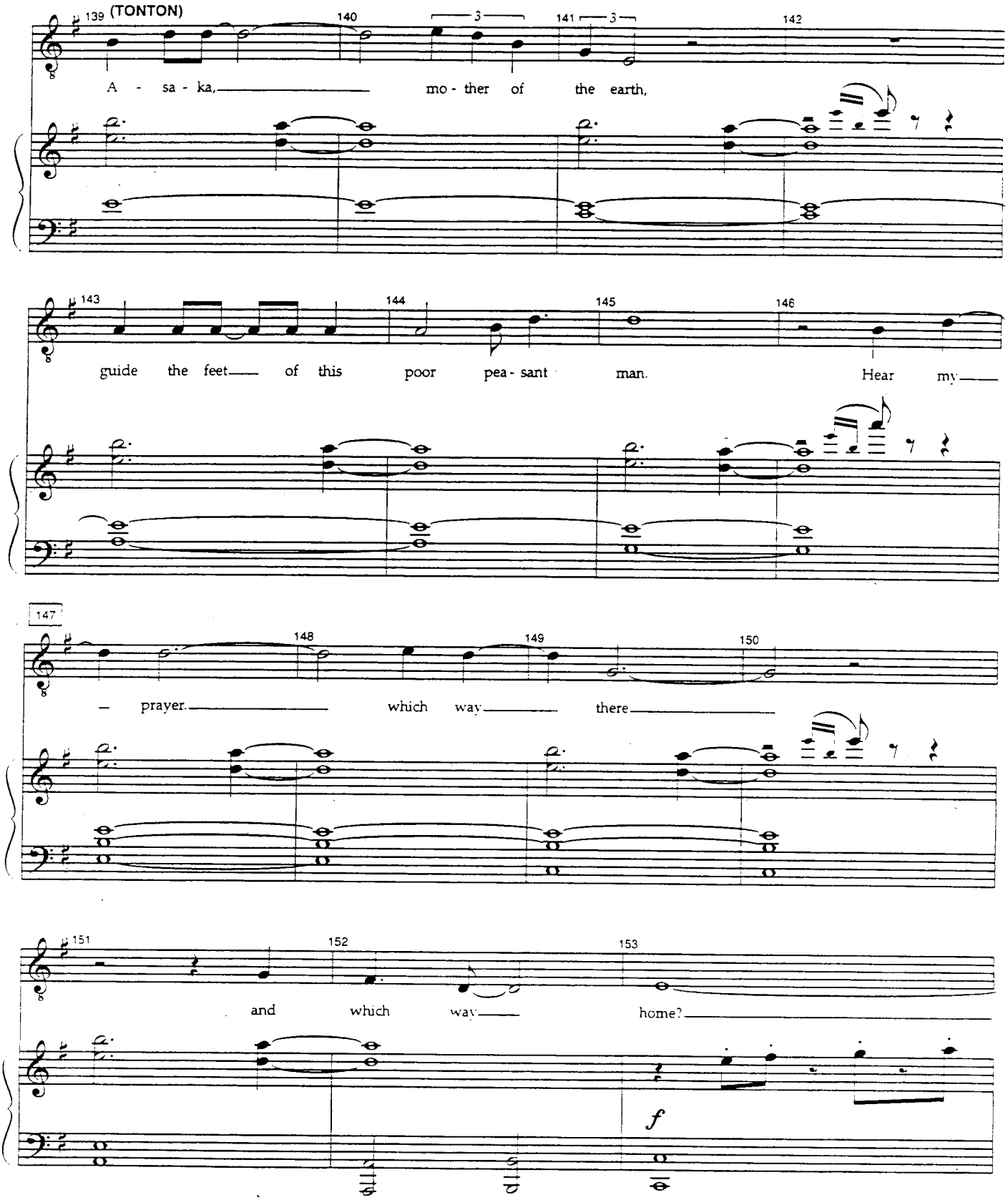

71
(PEASANTS)
72
73
74
(AS PEASANTS)
(AGWE)
One day— gone by.— And two days— gone by.— The
75
76
77 (ASAKA)
78
(PAPA GE)
boy has the will of the De - vil him - self,— cling - ing to life— by one— small thread. If it
79
80
(ALL)
81
82
had - n't been— for Ju - lian's daugh - ter, he'd cer - tain - ly— be dead!—
83
(ANDREA)
84
(ERZ.)
85
86
(P. G., ARM.)
Look how she— bathes him and touch - es and— pro - tects him She
mf

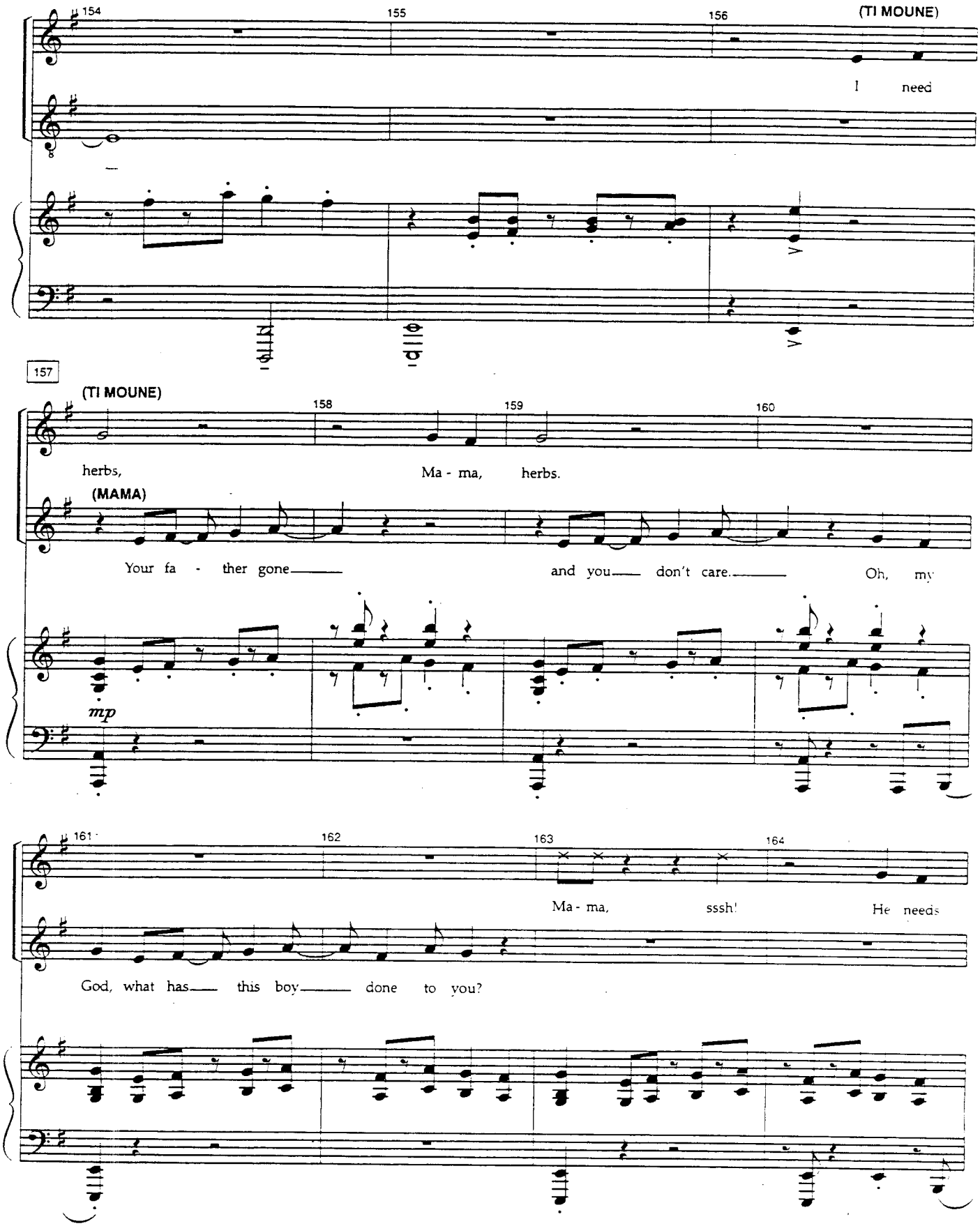

87
(PAPA GE, ARMAND)
88
89
90
binds his wounds— and she rubs his chest—
(ALL)
(MAMA)
it's as if the girl's— pos - sessed!
You need
91
(MAMA)
92
93
94
food,
you need sleep.
You just
mp
95
96
97
(TI MOUNE)
98
Ma - ma,
ssshh.
(MAMA)
can't go on— with - out— a - ny sleep.
Have some

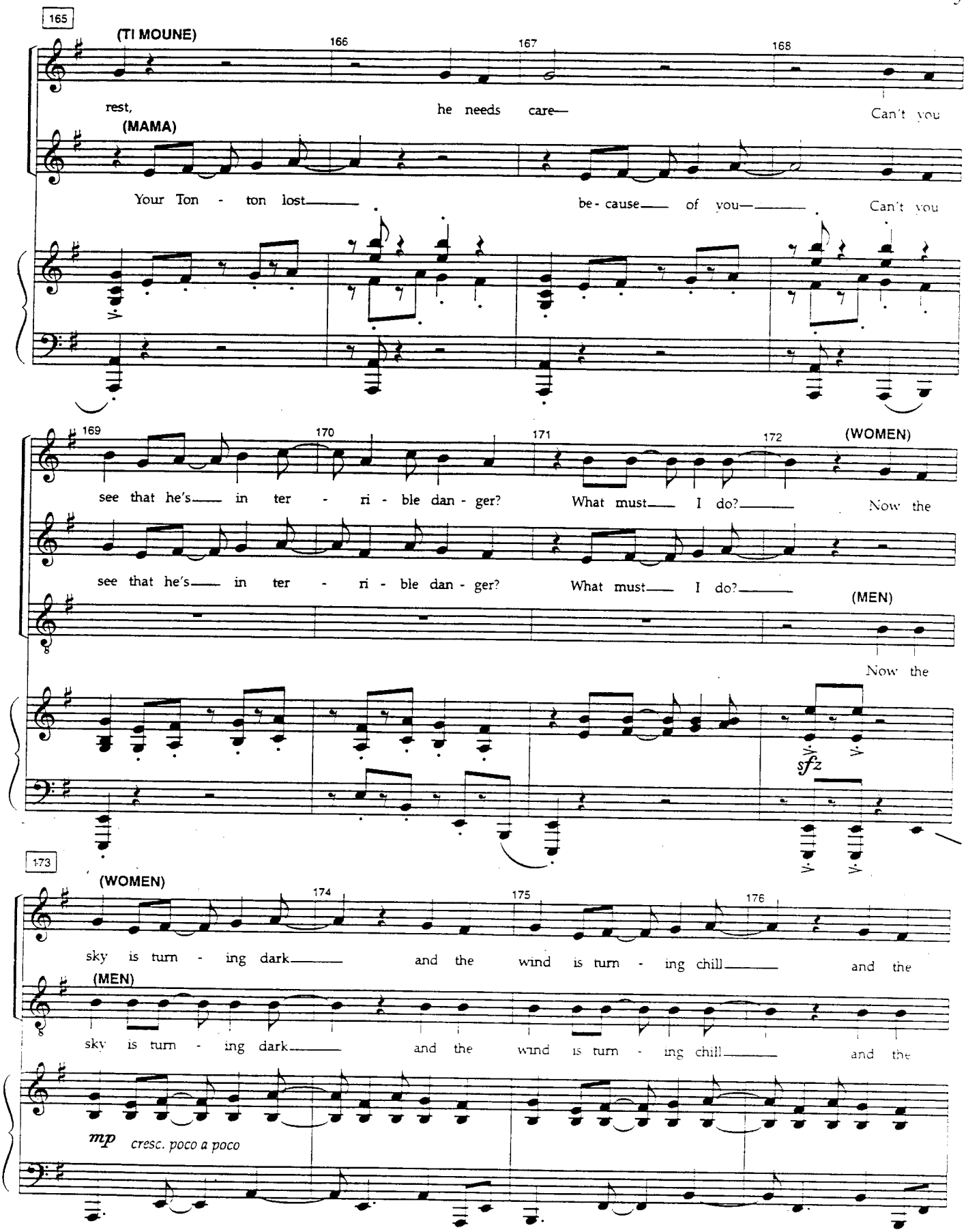

(TI MOUNE)
His skin— is hot.
He needs— me here!—
Can't you
(MAMA)
tea,
have a rest.
Can't you
see how much— this mat - ters to me?
I know— what's best!
Now the
(WOMEN — except T.M.)
see how much— this mat - ters to me?
I know— what's best!
(MEN)
Now the
sfz
(WOMEN — except TI MOUNE)
sky is grow - ing dim—
and the clouds are rac - ing by—
and the
(MEN)
sky is grow - ing dim—
and the clouds are rac - ing by—
and the
mp
cresc. poco a poco

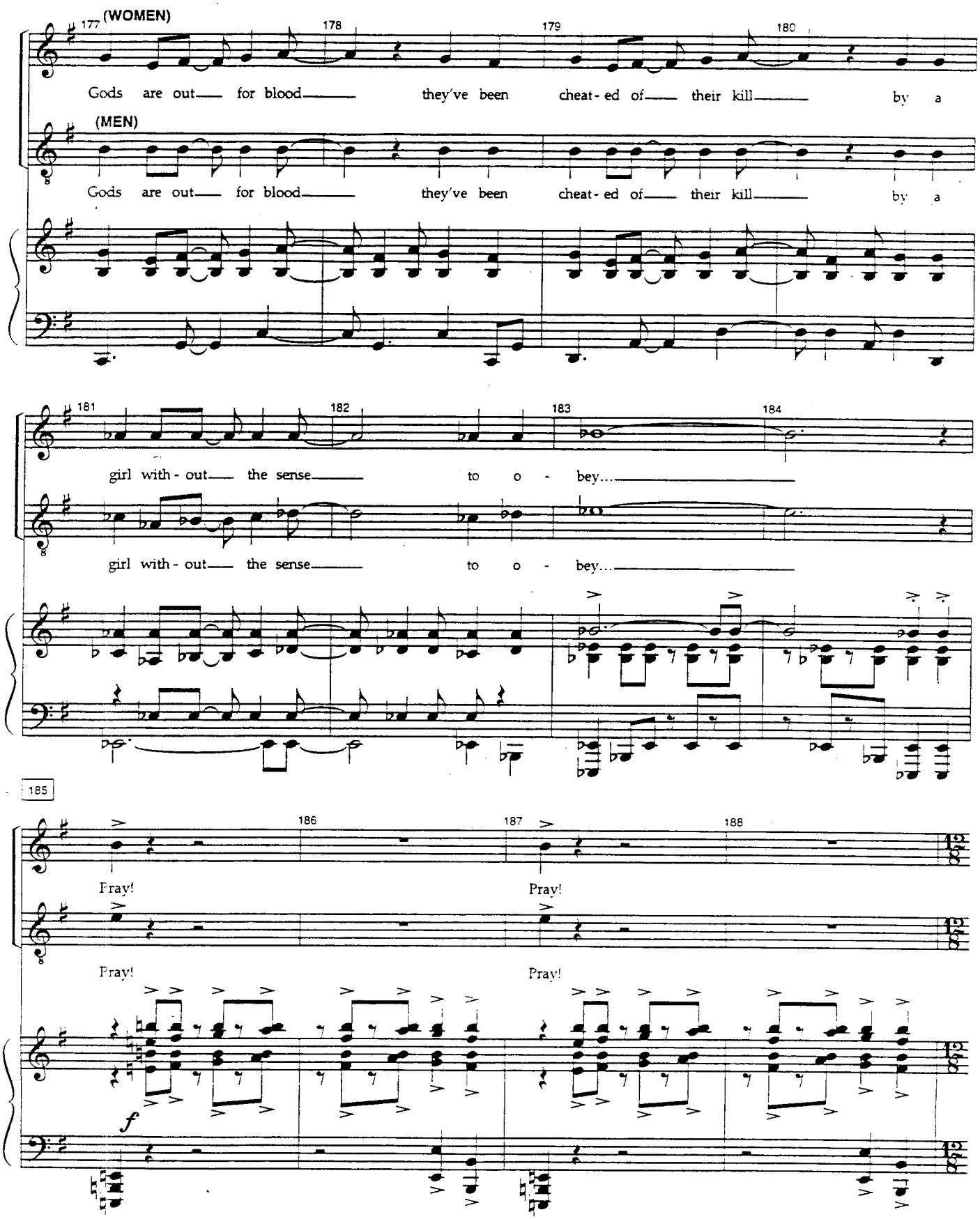

(WOMEN — except TI MOUNE)
111
112
113
114
Gods are look - ing down at a boy they meant to die and a
(MEN)
Gods are look - ing down at a boy they meant to die and a
115
116
117
118
girl who placed her - self in their way...
girl who placed her - self in their way...
119
120
121
122
Pray!
Pray!
Pray!
Pray!
f


(ALL PEASANTS)
(AS PEASANTS)
(AGWE)
Three days gone by. And four days gone by.
(Perc. continues)
(ASAKA)
(PAPA GE)
fear for the girl and her mo - ther, as well. No - thing but trou - ble looms a - head. Mon - sieur
(Perc. continues)
(ALL)
Ju - li - an could be deep in dan - ger, ar - rest - ed, lost or dead!
(Perc. continues)
(TONTON)
Oh,
mp


139 (TONTON)
140
141
142
A - sa - ka, mo - ther of the earth,
143
144
145
146
guide the feet of this poor pea - sant man. Hear my
147
148
149
150
– prayer. which way there
151
152
153
and which way home?
f


154
155
156
(TI MOUNE)
I need
157
(TI MOUNE)
158
159
160
herbs,
Ma - ma, herbs.
(MAMA)
Your fa - ther gone
and you don't care.
Oh, my
mp
161
162
163
164
Ma - ma,
sssh!
He needs
God, what has this boy done to you?


165
(TI MOUNE)
166
167
168
rest, he needs care— Can't you
(MAMA)
Your Ton - ton lost— be - cause— of you— Can't you
169
170
171
172
(WOMEN)
see that he's— in ter - ri - ble dan - ger? What must— I do?— Now the
see that he's— in ter - ri - ble dan - ger? What must— I do?—
(MEN)
Now the
sfz
173
(WOMEN)
174
175
176
sky is turn - ing dark— and the wind is turn - ing chill— and the
(MEN)
sky is turn - ing dark— and the wind is turn - ing chill— and the
mp cresc. poco a poco


(WOMEN)
177
178
179
180
Gods are out— for blood— they've been cheat-ed of— their kill— by a
(MEN)
Gods are out— for blood— they've been cheat-ed of— their kill— by a
181
182
183
184
girl with-out— the sense— to o - bey...—
girl with-out— the sense— to o - bey...—
185
186
187
188
Pray!
Pray!
Pray!
Pray!
f

Faster (Dance)

(♪ = ♪)

189

Congas

C.B.

190

(All Synth. Perc. sounds till bar 213)

191

ff

(Conga Perc. continues)

192

193 *Synth.*

194

195

196

197

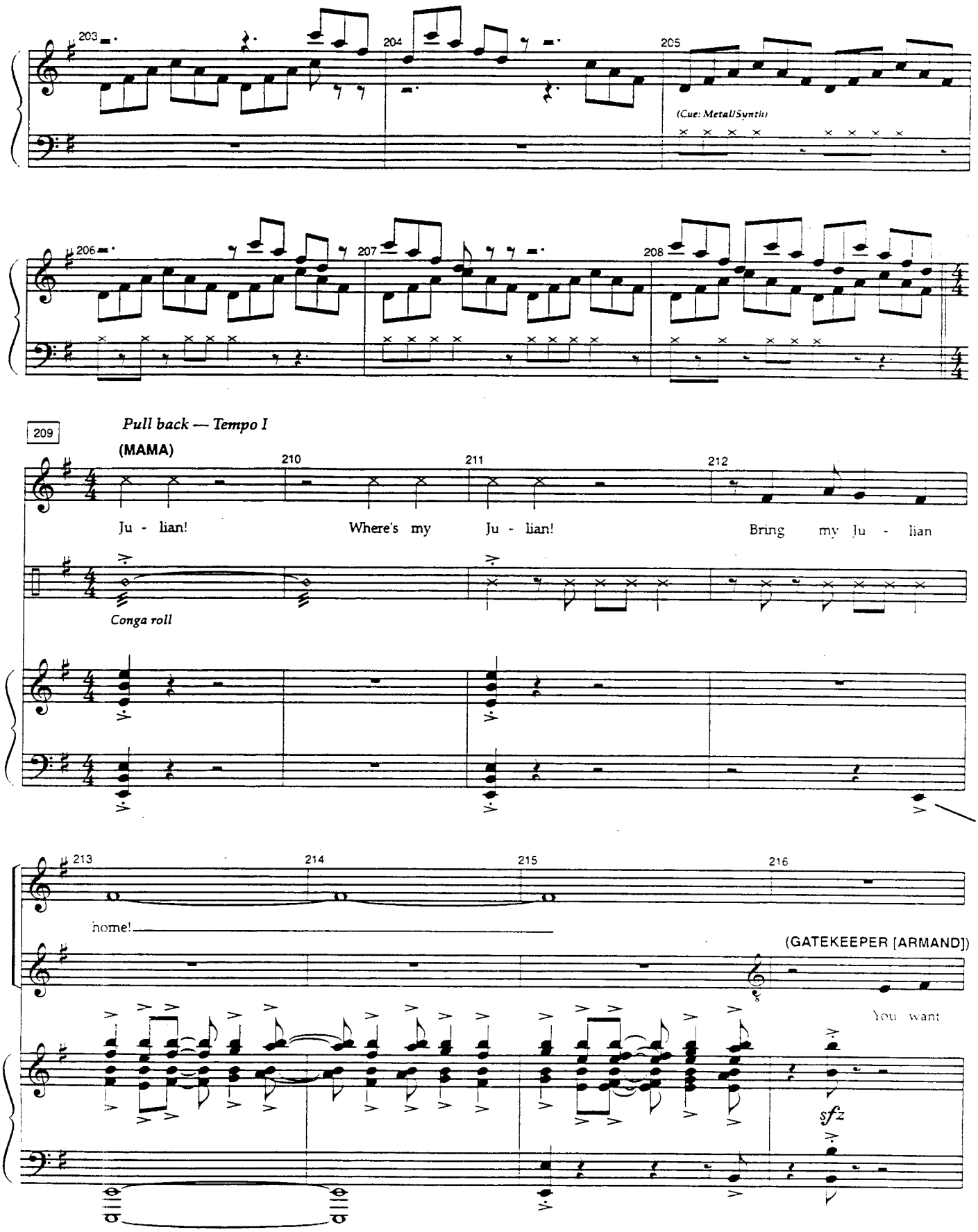
198

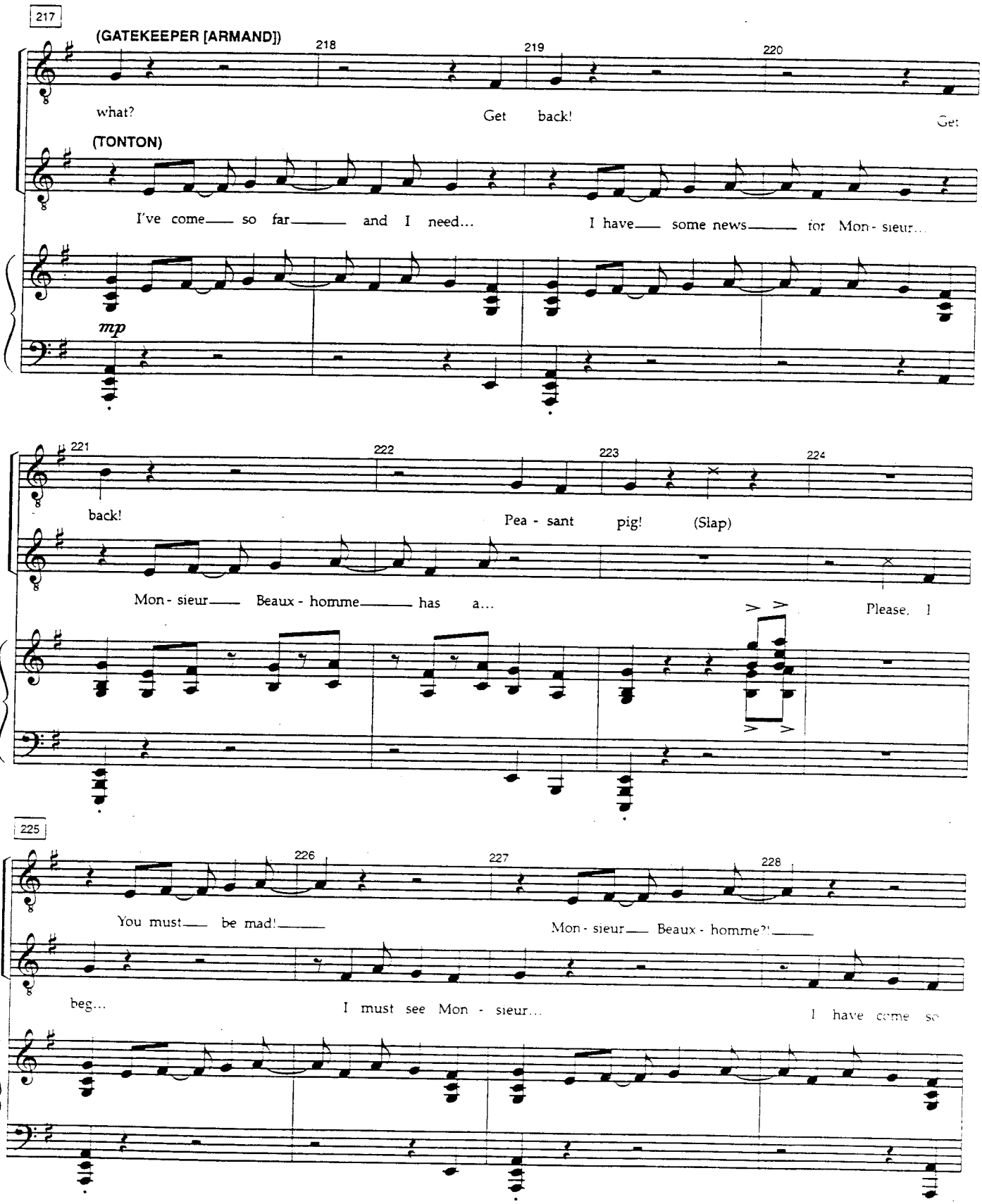
199

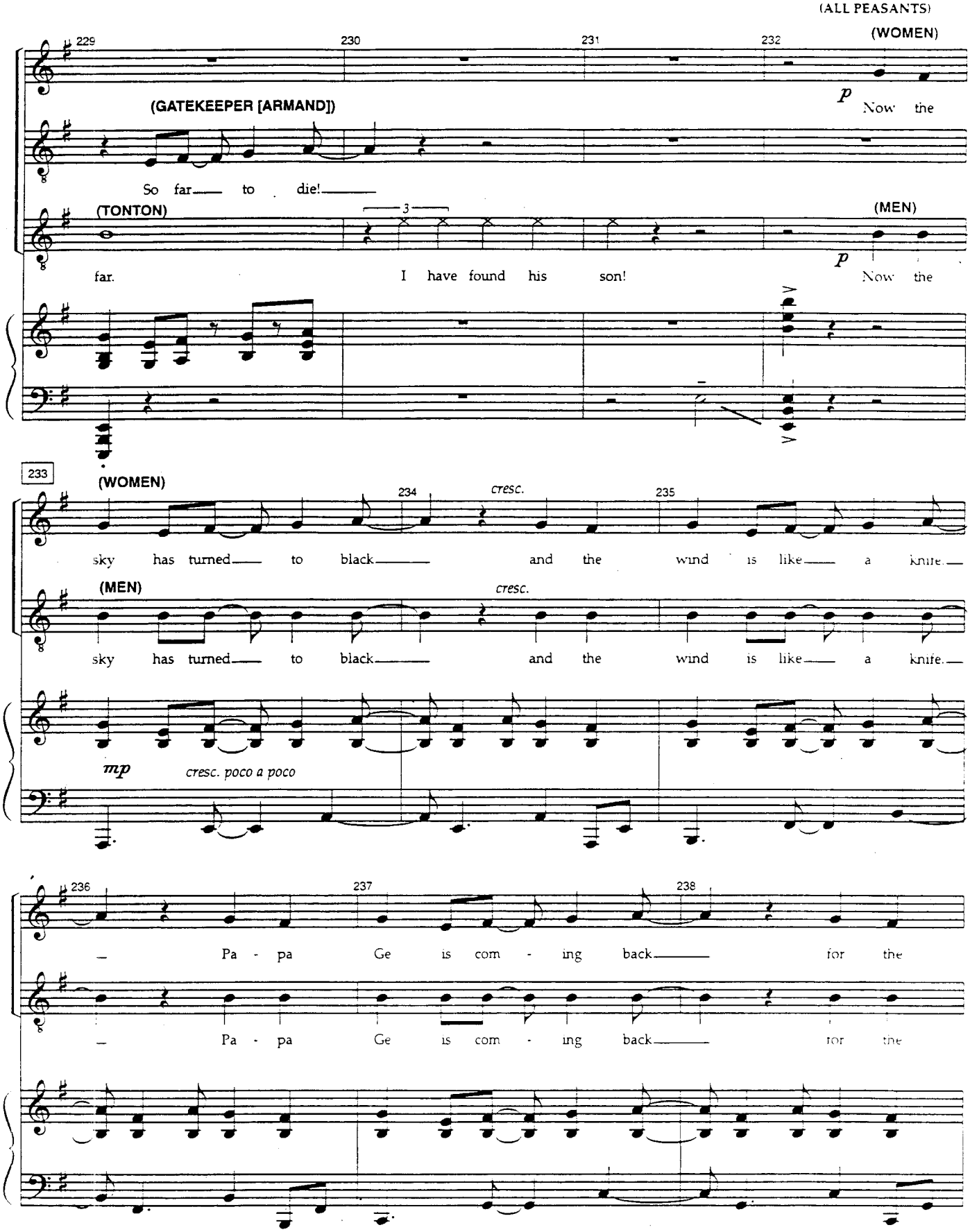
200

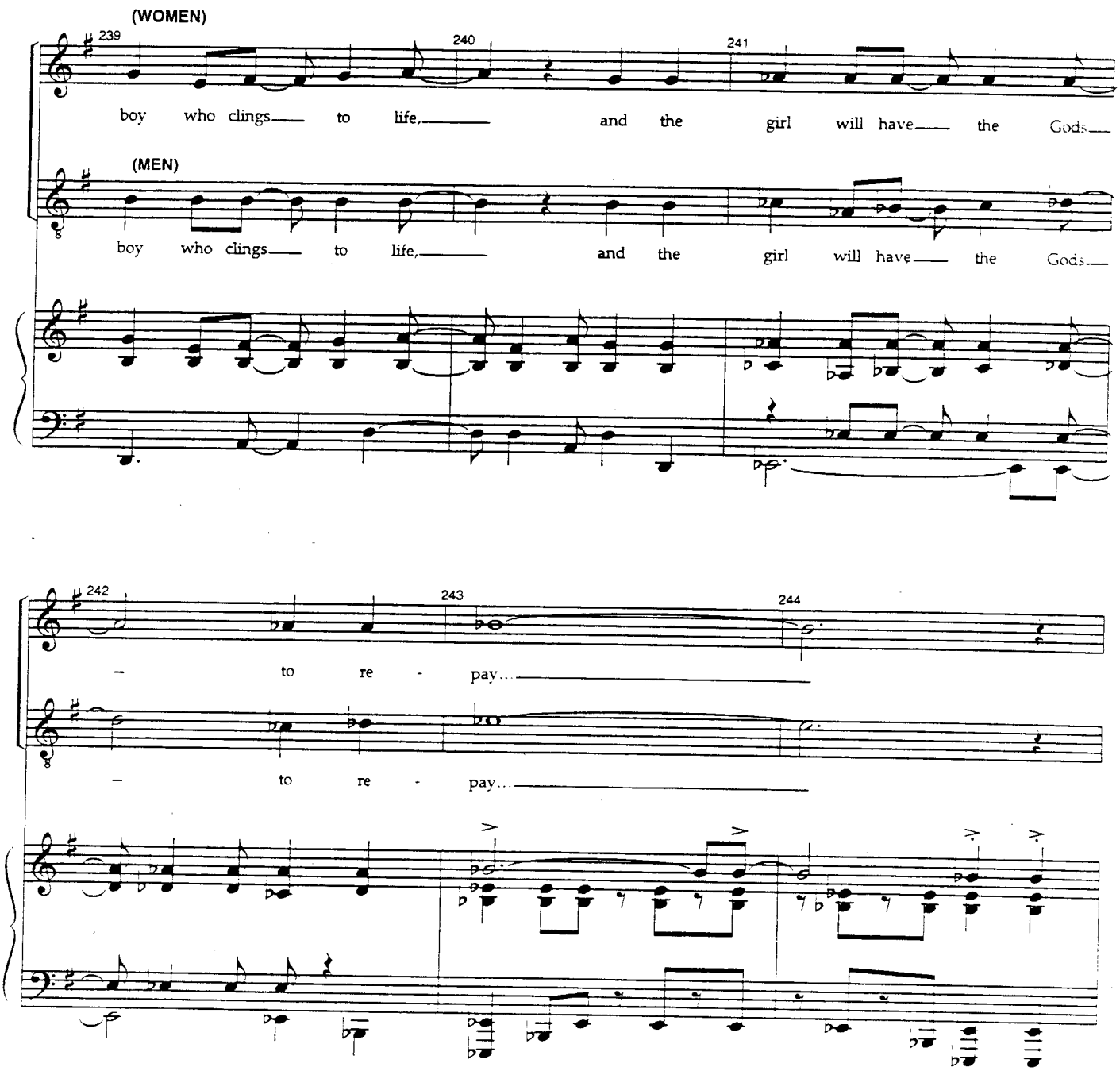
201

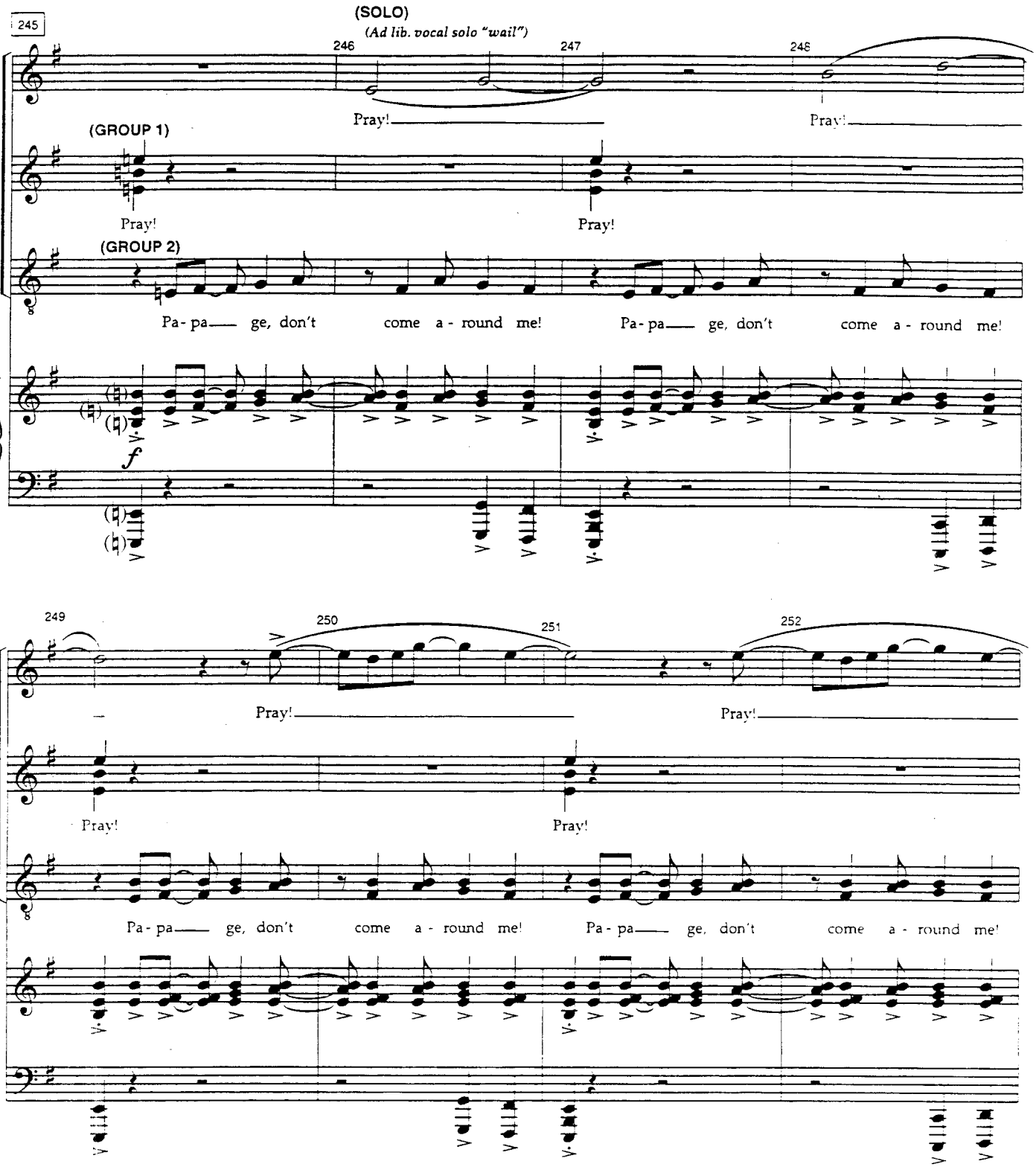
202

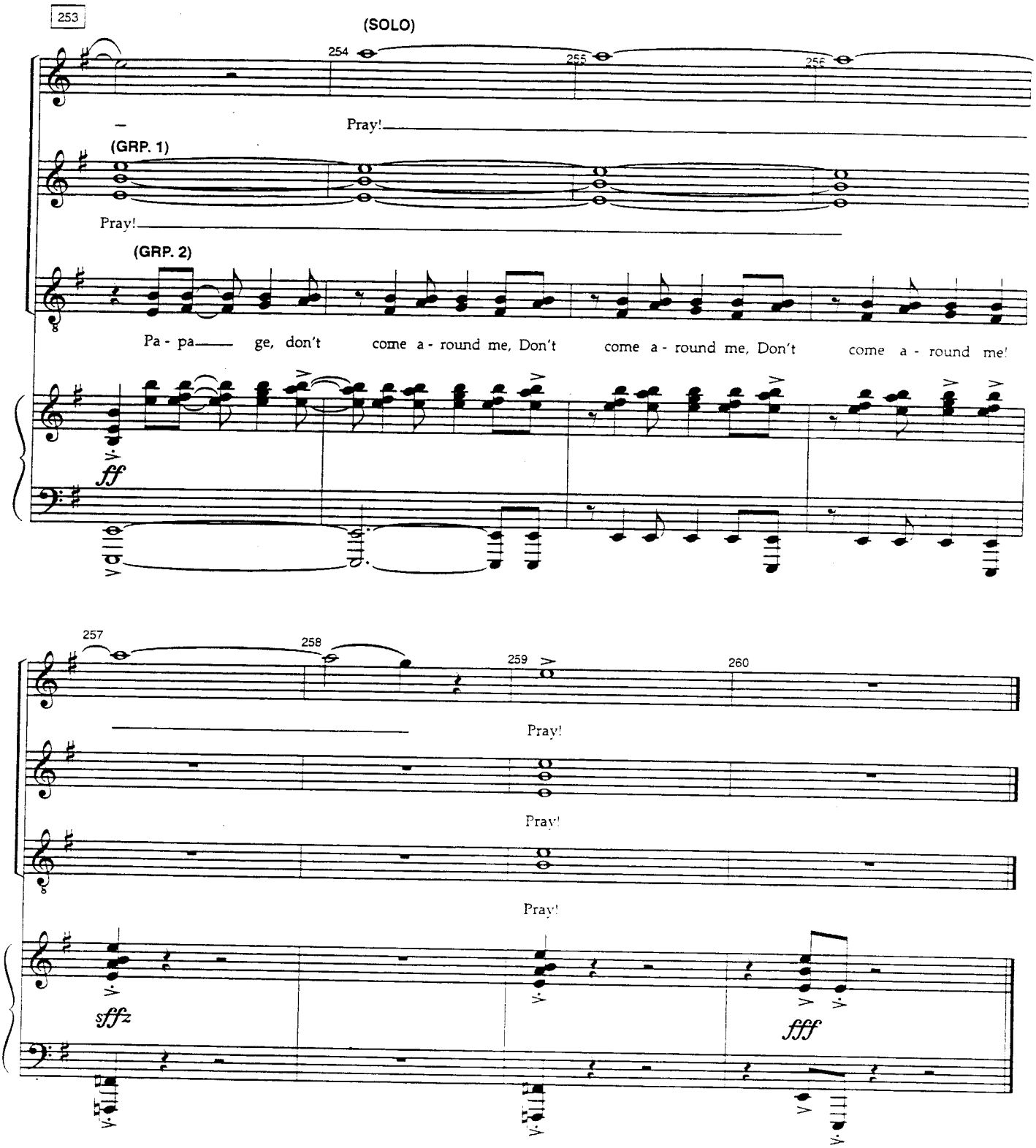

203
204
205
(Cue: Metal/Synth)
206
207
208
209
Pull back — Tempo I
(MAMA)
210
211
212
Ju - lian!
Where's my
Ju - lian!
Bring my Ju - lian
Conga roll
213
214
215
216
home!
(GATEKEEPER [ARMAND])
You want
sfz


217
(GATEKEEPER [ARMAND])
218
219
220
what?
Get back!
Get
(TONTON)
I've come so far and I need...
I have some news for Mon - sieur...
mp
221
222
223
224
back!
Pea - sant pig! (Slap)
Mon - sieur Beaux - homme has a...
Please, I
225
226
227
228
You must be mad!
Mon - sieur Beaux - homme?!
beg...
I must see Mon - sieur...
I have come so

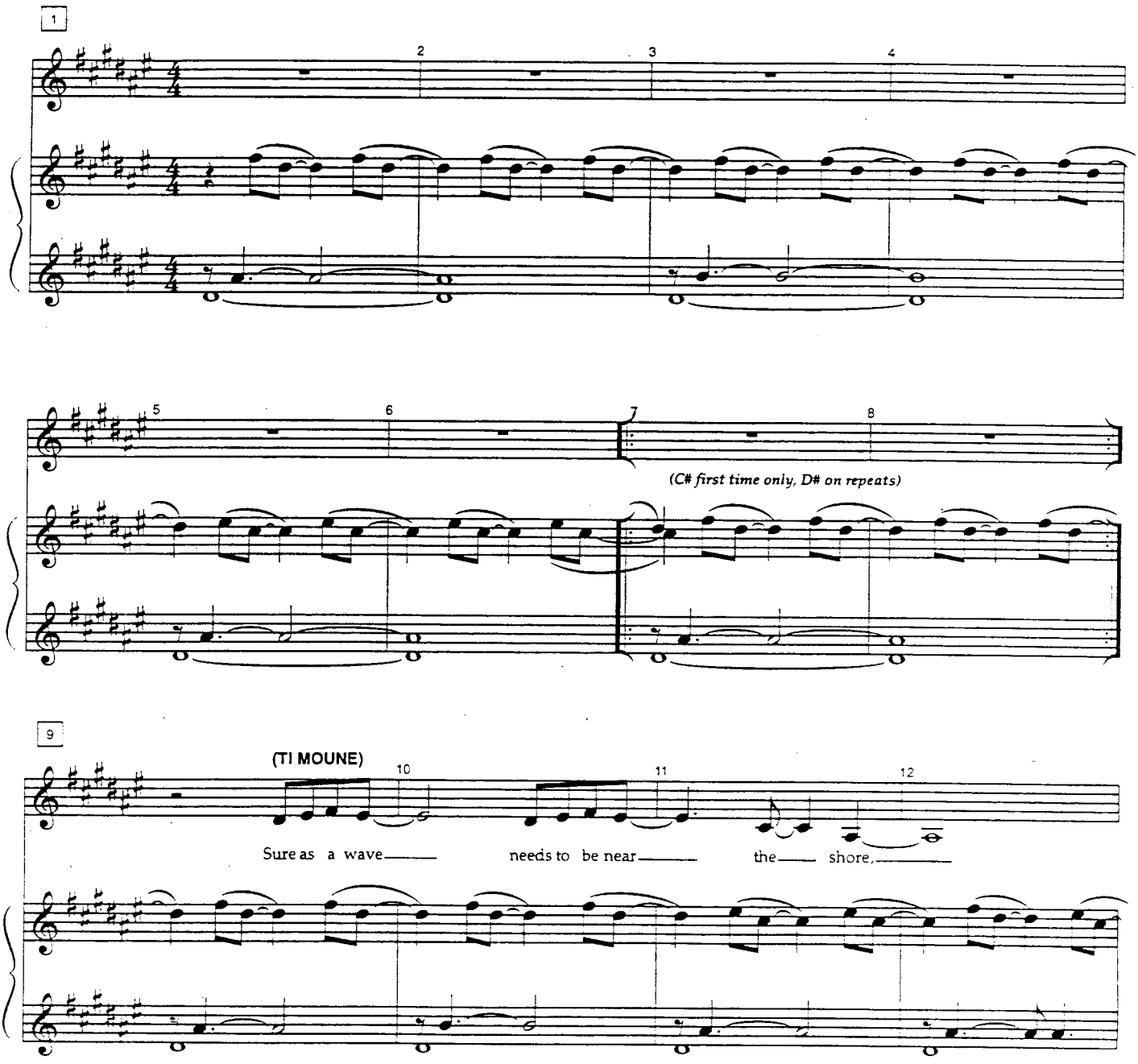

(ALL PEASANTS)
(WOMEN)
(GATEKEEPER [ARMAND])
So far to die!
(TONTON)
(MEN)
far. I have found his son! Now the
Now the
233
(WOMEN)
sky has turned to black and the wind is like a knife.
(MEN)
sky has turned to black and the wind is like a knife.
cresc.
mp
cresc. poco a poco
Pa - pa Ge is com - ing back for the
Pa - pa Ge is com - ing back for the

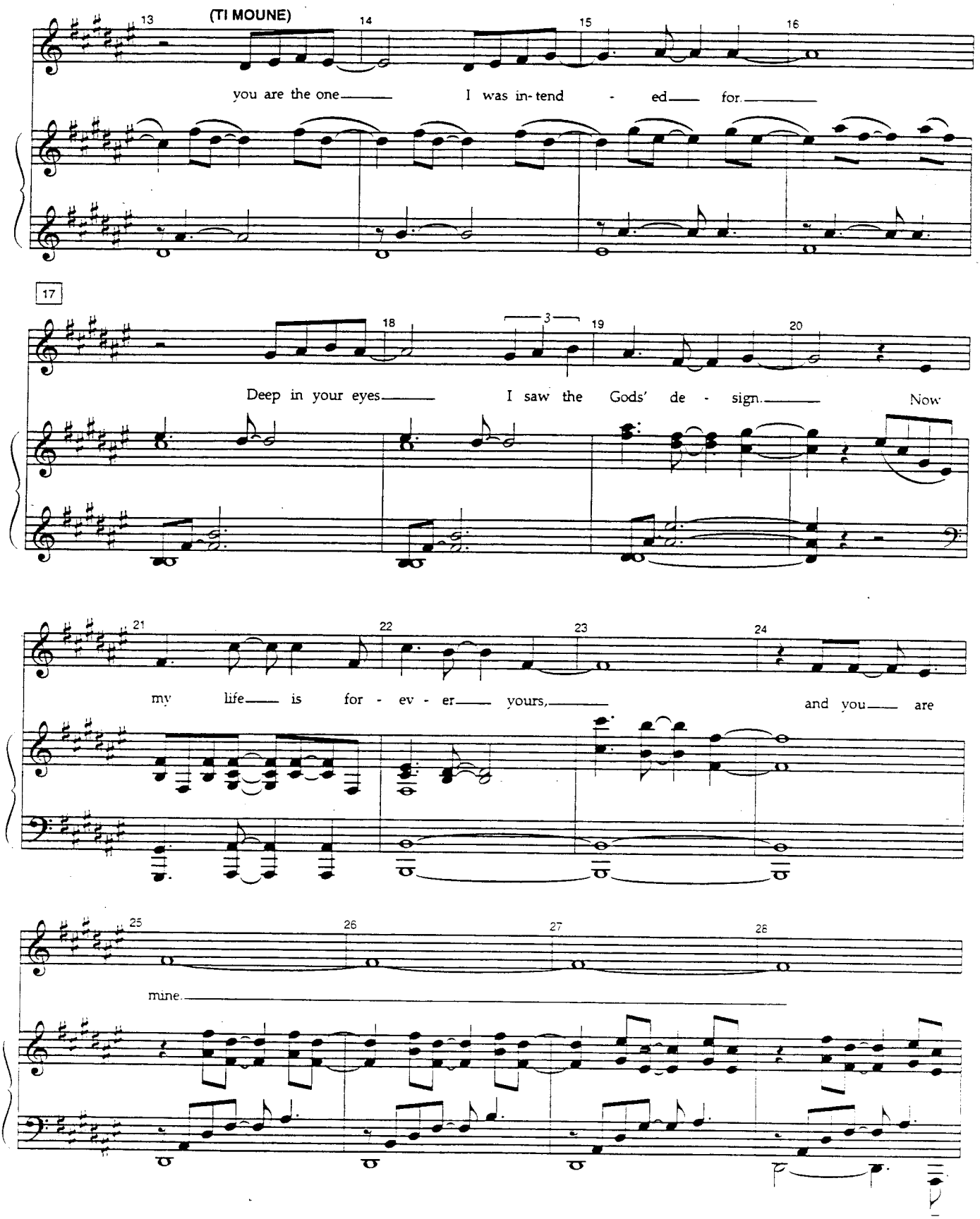

(WOMEN)
239
240
241
boy who clings to life, and the girl will have the Gods
(MEN)
boy who clings to life, and the girl will have the Gods
242
243
244
– to re - pay...
– to re - pay...

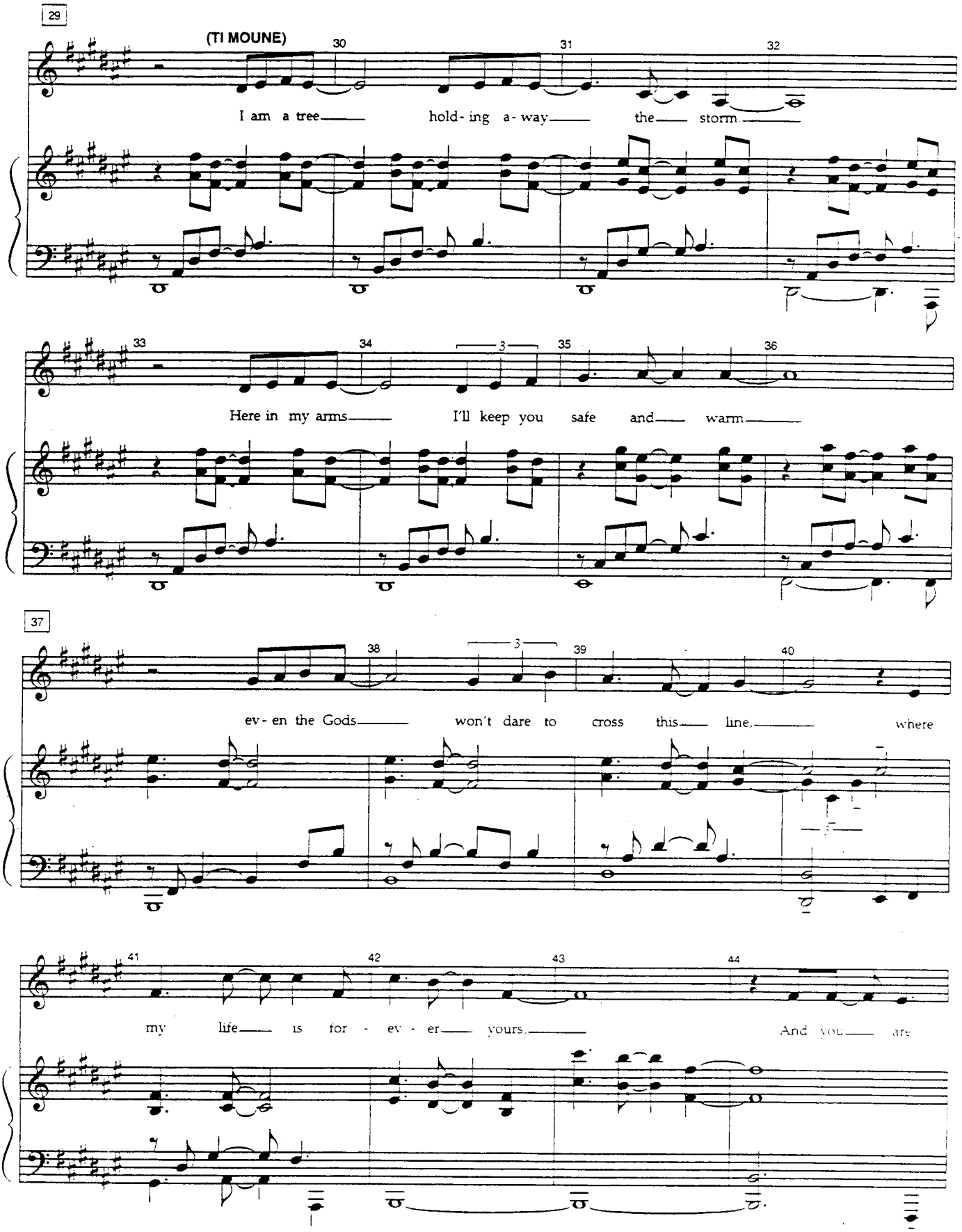

245
(SOLO)
(Ad lib. vocal solo "wail")
246
247
248
Pray!
Pray!
(GROUP 1)
Pray!
Pray!
(GROUP 2)
Pa-pa— ge, don't come a-round me!
Pa-pa— ge, don't come a-round me!
f
249
250
251
252
Pray!
Pray!
Pray!
Pray!
Pa-pa— ge, don't come a-round me!
Pa-pa— ge, don't come a-round me!

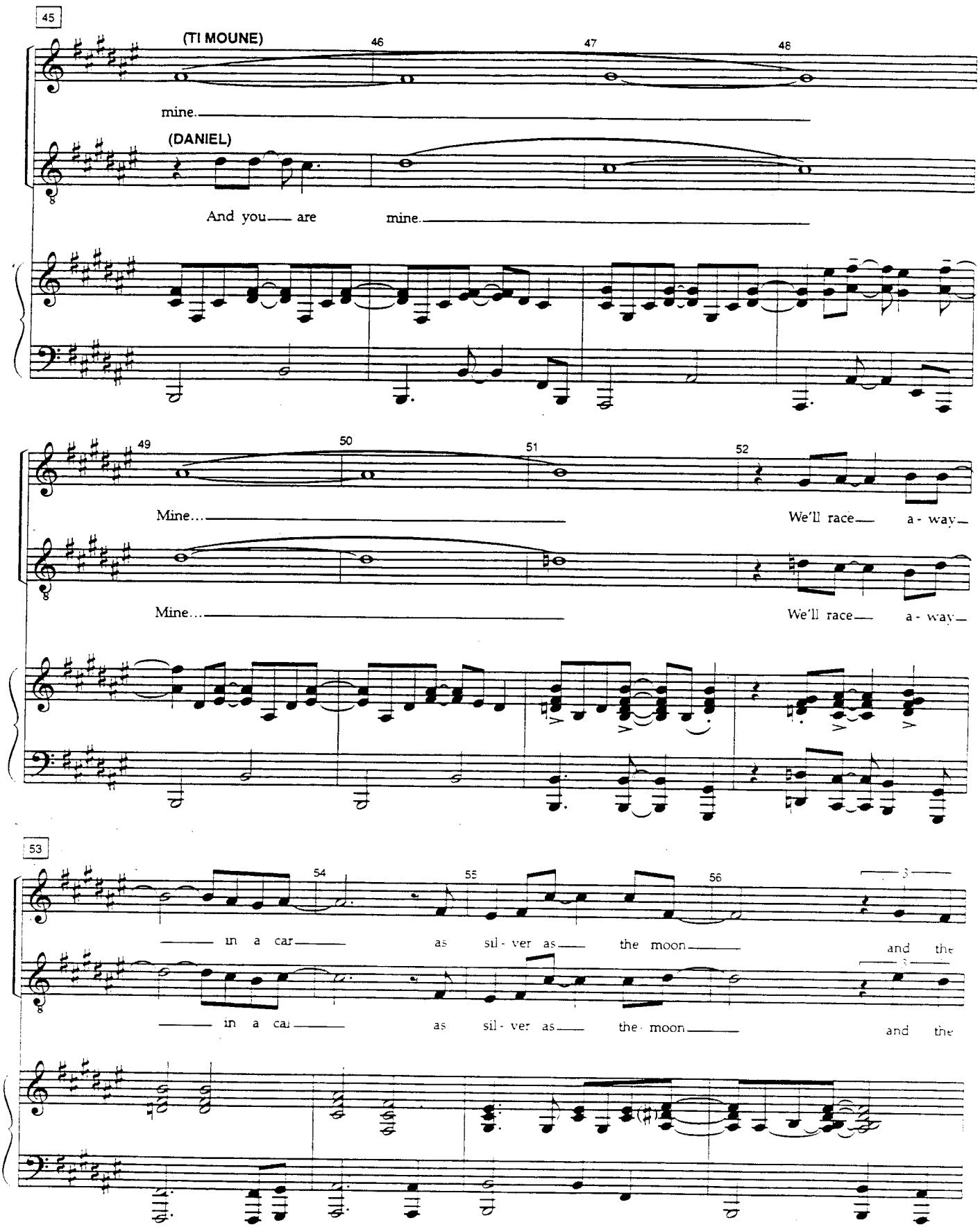

253
(SOLO)
254
255
256
Pray!
(GRP. 1)
Pray!
(GRP. 2)
Pa - pa—— ge, don't come a - round me, Don't come a - round me, Don't come a - round me!
ff
257
258
259
260
Pray!
Pray!
Pray!
sfffz
fff

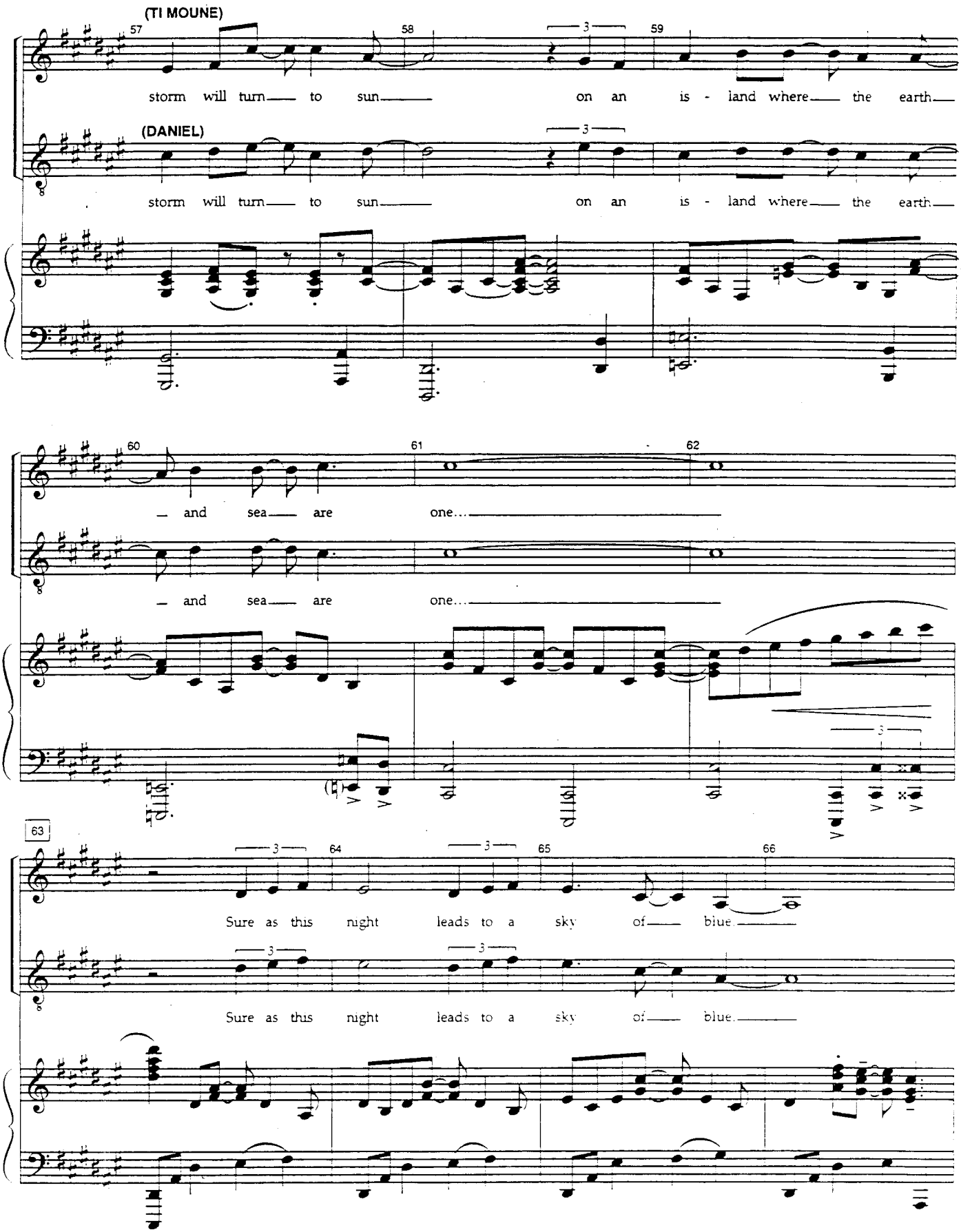
Forever Yours

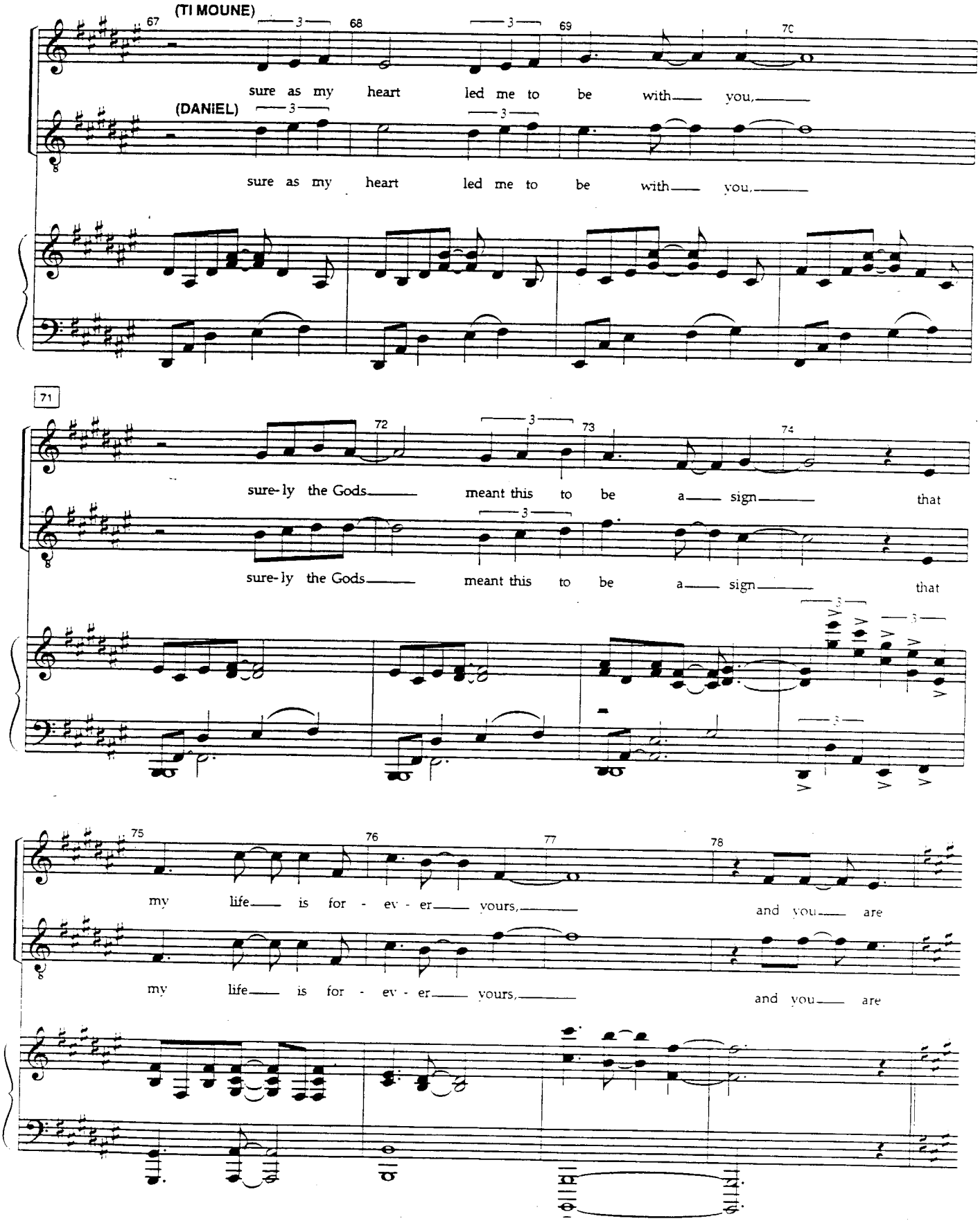


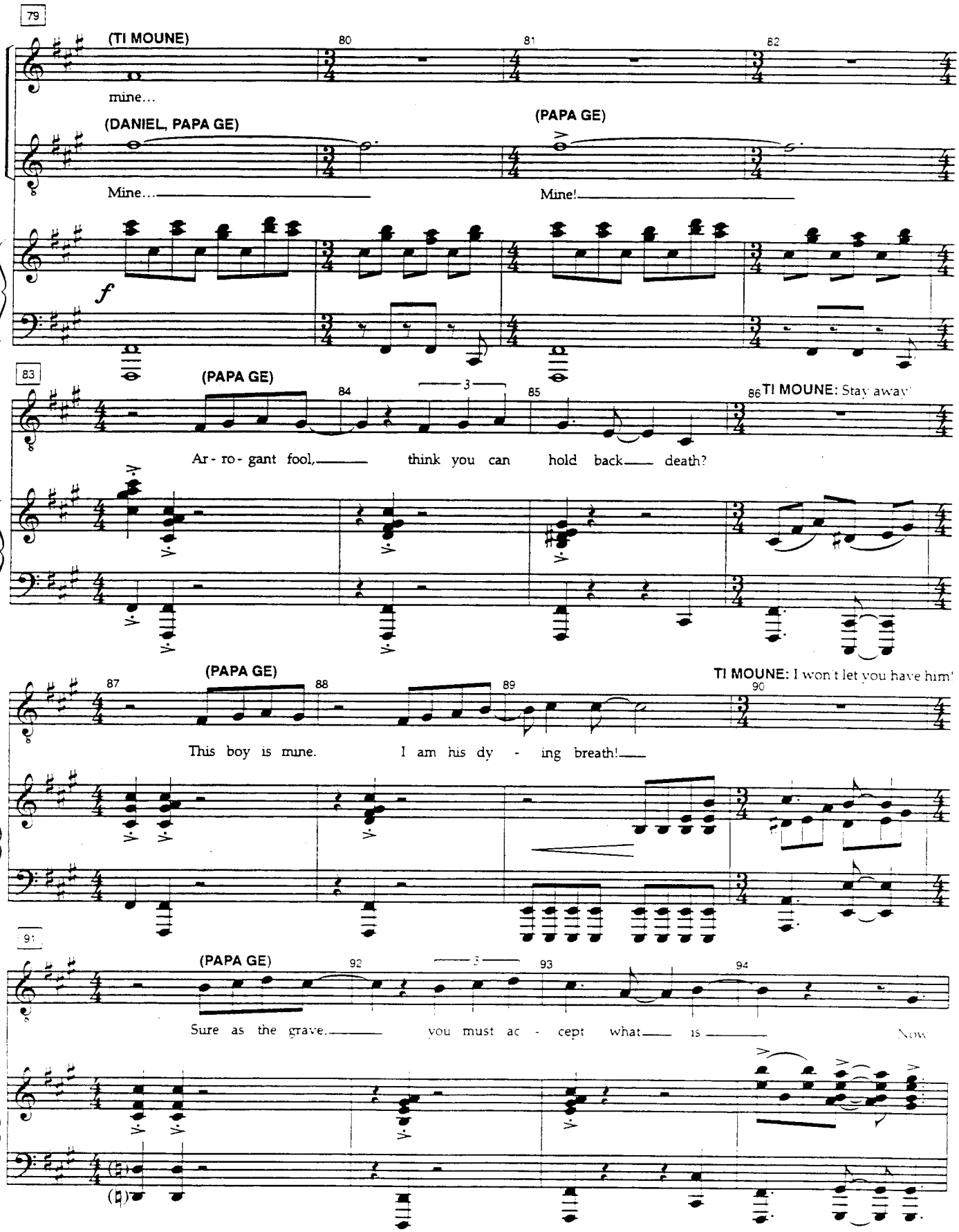

(TI MOUNE)
you are the one I was in-tend - ed for.
Deep in your eyes I saw the Gods' de - sign. Now
my life is for - ev - er yours, and you are
mine.

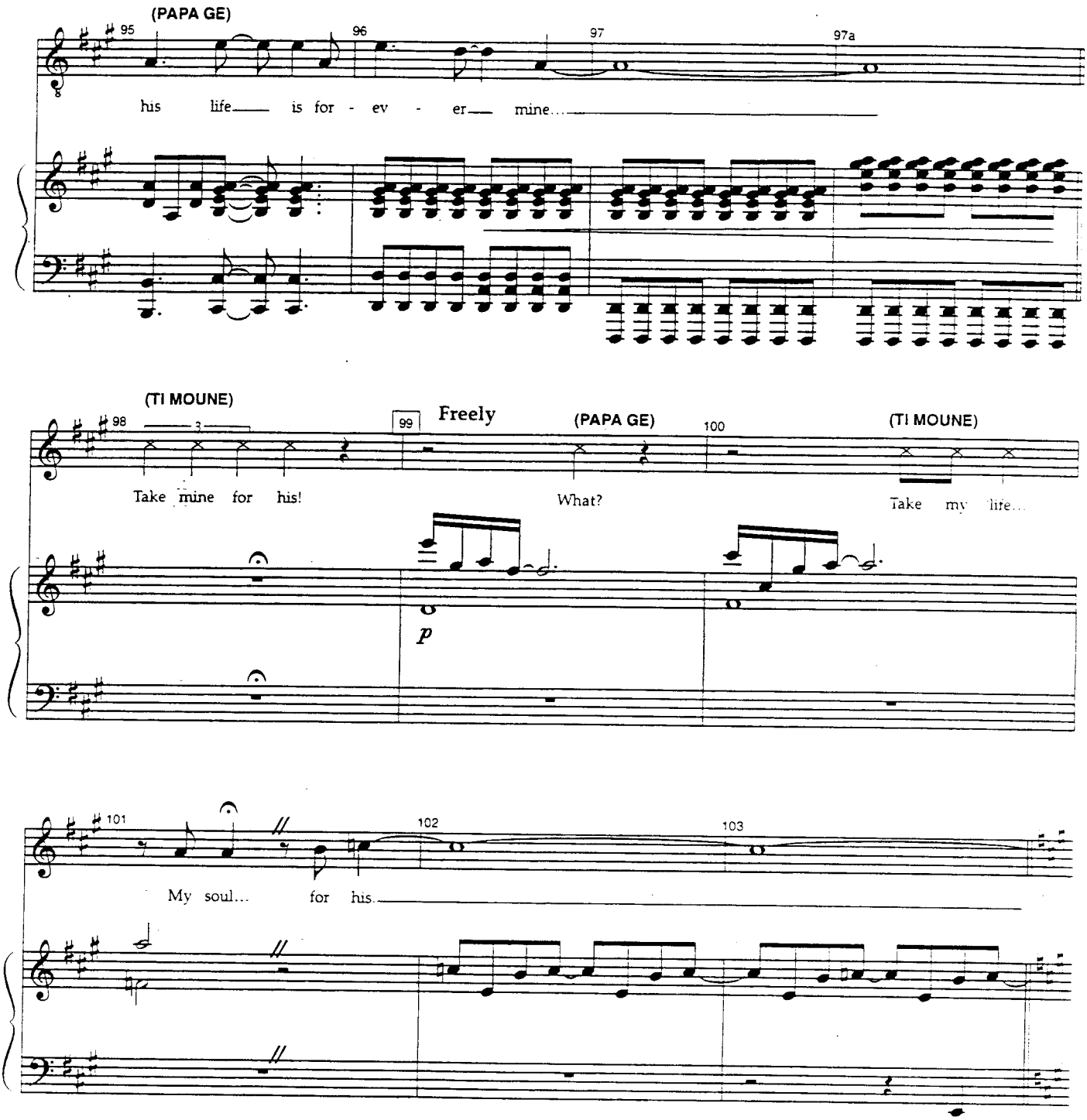

29
(TI MOUNE)
30
31
32
I am a tree hold-ing a-way the storm
33
34
35
36
Here in my arms I'll keep you safe and warm
37
38
39
40
ev-en the Gods won't dare to cross this line, where
41
42
43
44
my life is for-ev-er yours. And you are

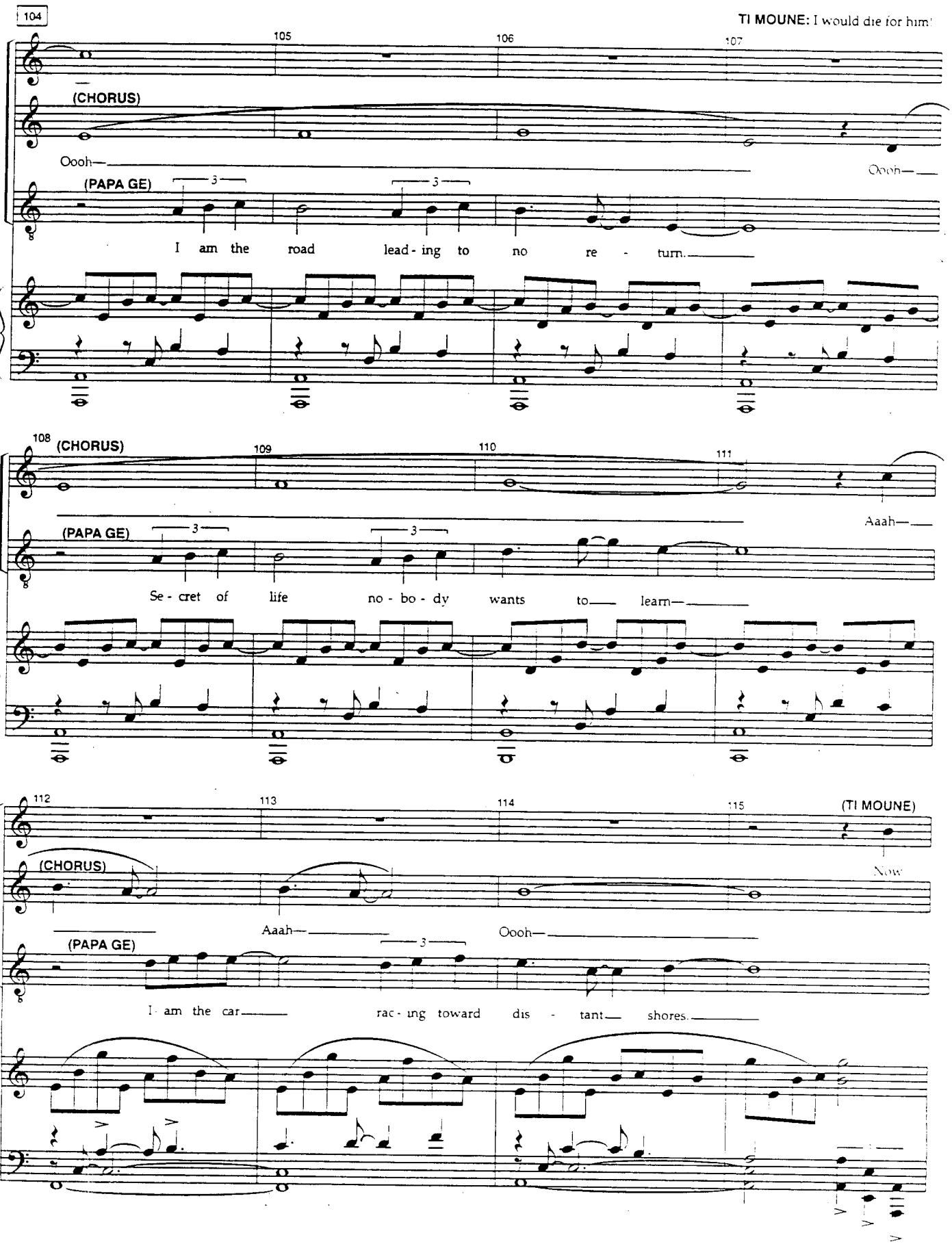

45
(TI MOUNE)
46
47
48
mine.
(DANIEL)
And you are mine.
49
50
51
52
Mine...
We'll race a - way
Mine...
We'll race a - way
53
54
55
56
in a car as sil - ver as the moon and the
in a car as sil - ver as the moon and the

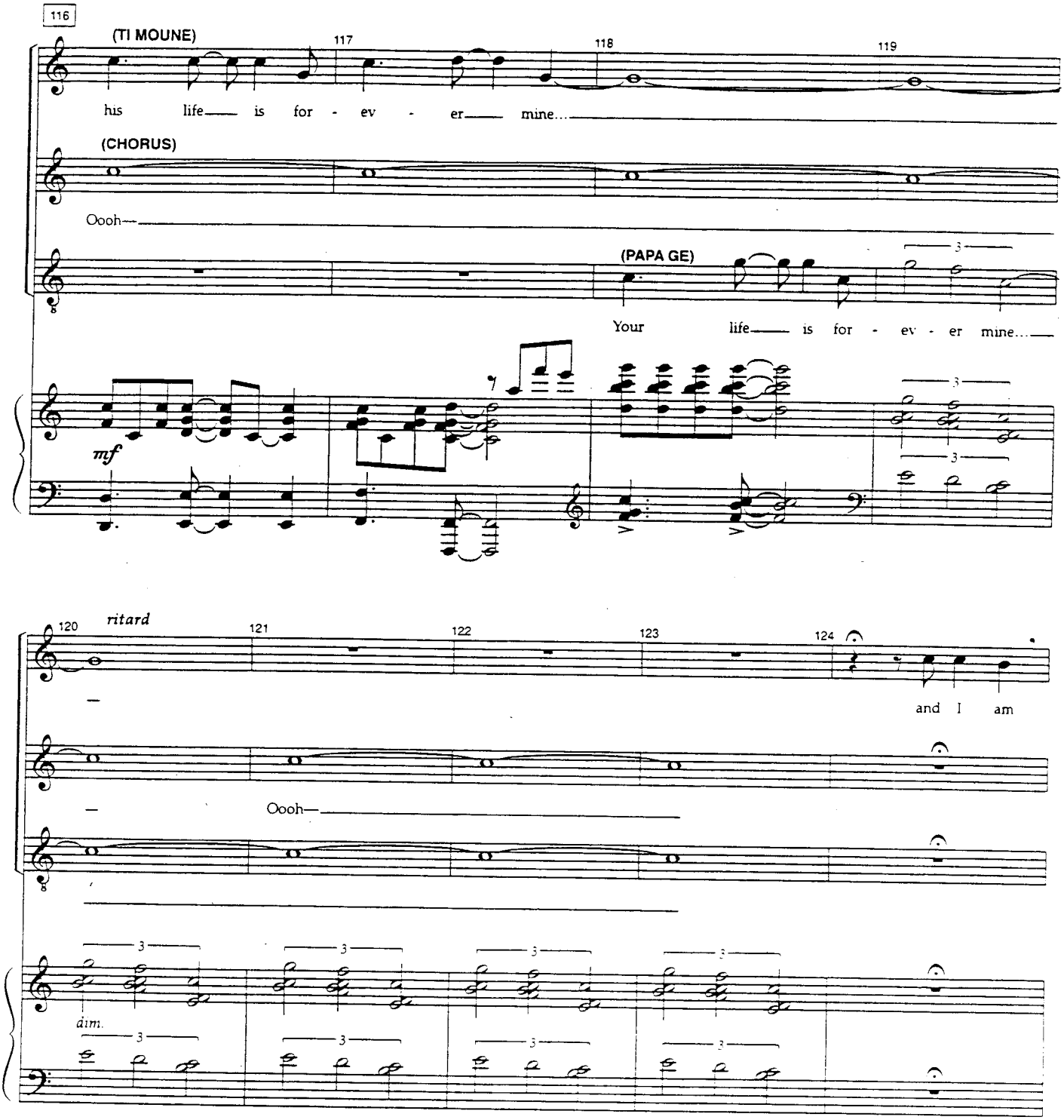

(TI MOUNE)
storm will turn to sun on an is - land where the earth
(DANIEL)
storm will turn to sun on an is - land where the earth
and sea are one...
and sea are one...
Sure as this night leads to a sky of blue.
Sure as this night leads to a sky of blue.

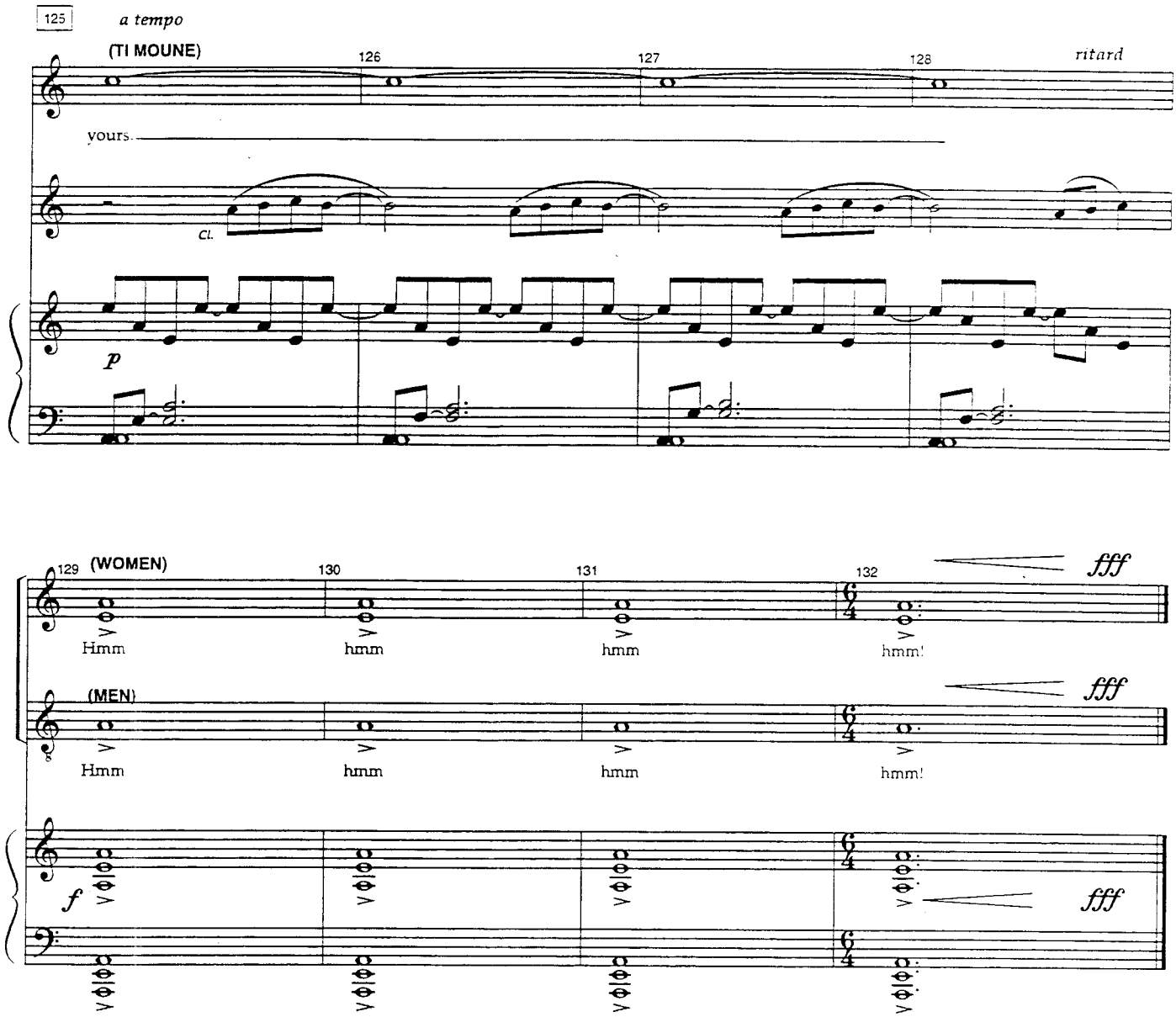

(TI MOUNE)
67
68
69
70
sure as my heart led me to be with you,
(DANIEL)
sure as my heart led me to be with you,
71
72
73
74
sure-ly the Gods meant this to be a sign that
sure-ly the Gods meant this to be a sign that
75
76
77
78
my life is for - ev - er yours, and you are
my life is for - ev - er yours, and you are


79
(TI MOUNE)
mine...
(DANIEL, PAPA GE)
Mine...
(PAPA GE)
Mine!
f
83
(PAPA GE)
Ar - ro - gant fool, think you can hold back death?
TI MOUNE: Stay away!
(PAPA GE)
This boy is mine. I am his dy - ing breath!
TI MOUNE: I won't let you have him!
91
(PAPA GE)
Sure as the grave, you must ac - cept what is
Now

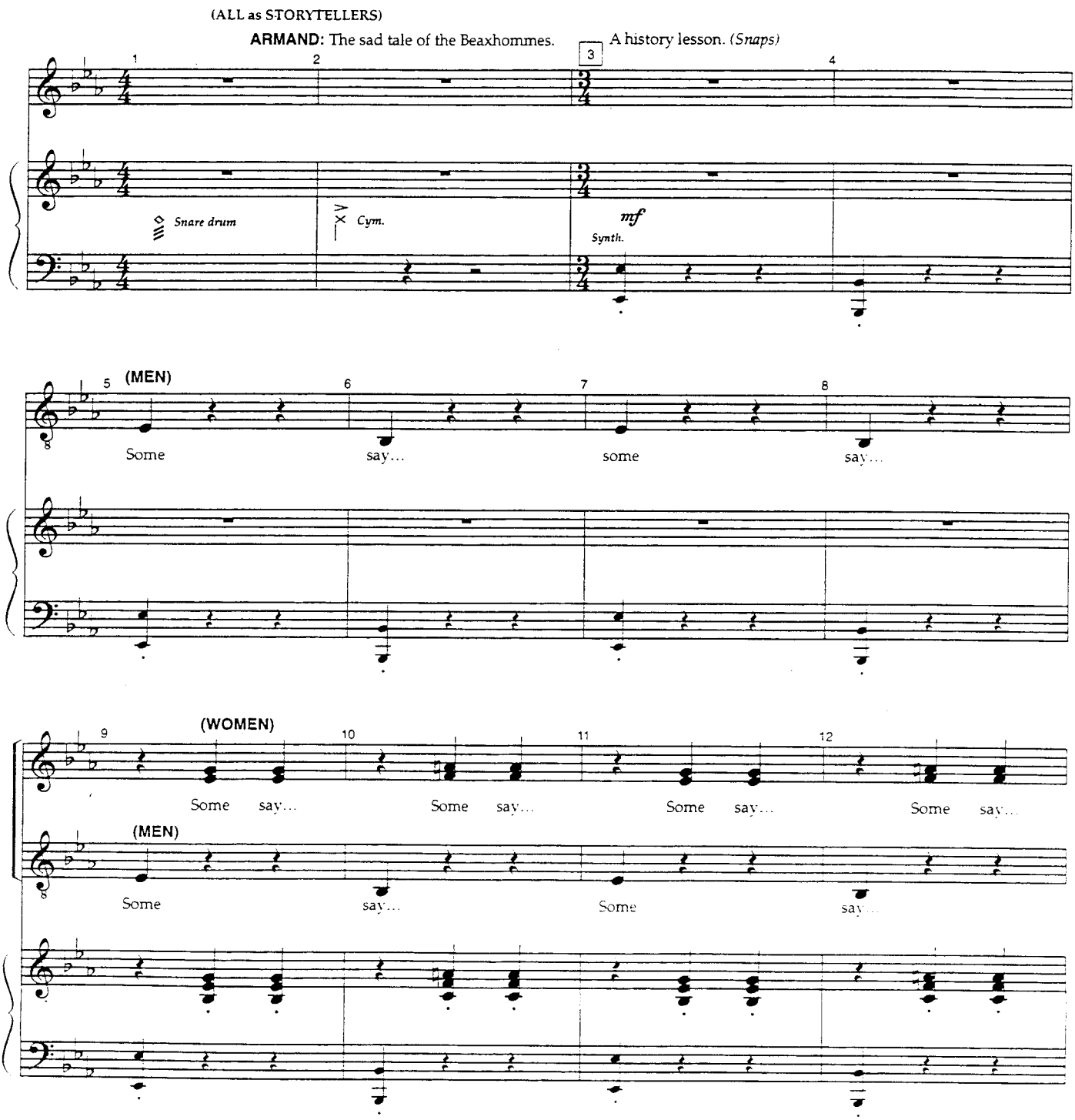

(PAPA GE)
95
96
97
97a
his life is for - ev - er mine...
(TI MOUNE)
98
3
99
Freely
(PAPA GE)
100
(TI MOUNE)
Take mine for his!
What?
Take my life...
p
101
102
103
My soul... for his.

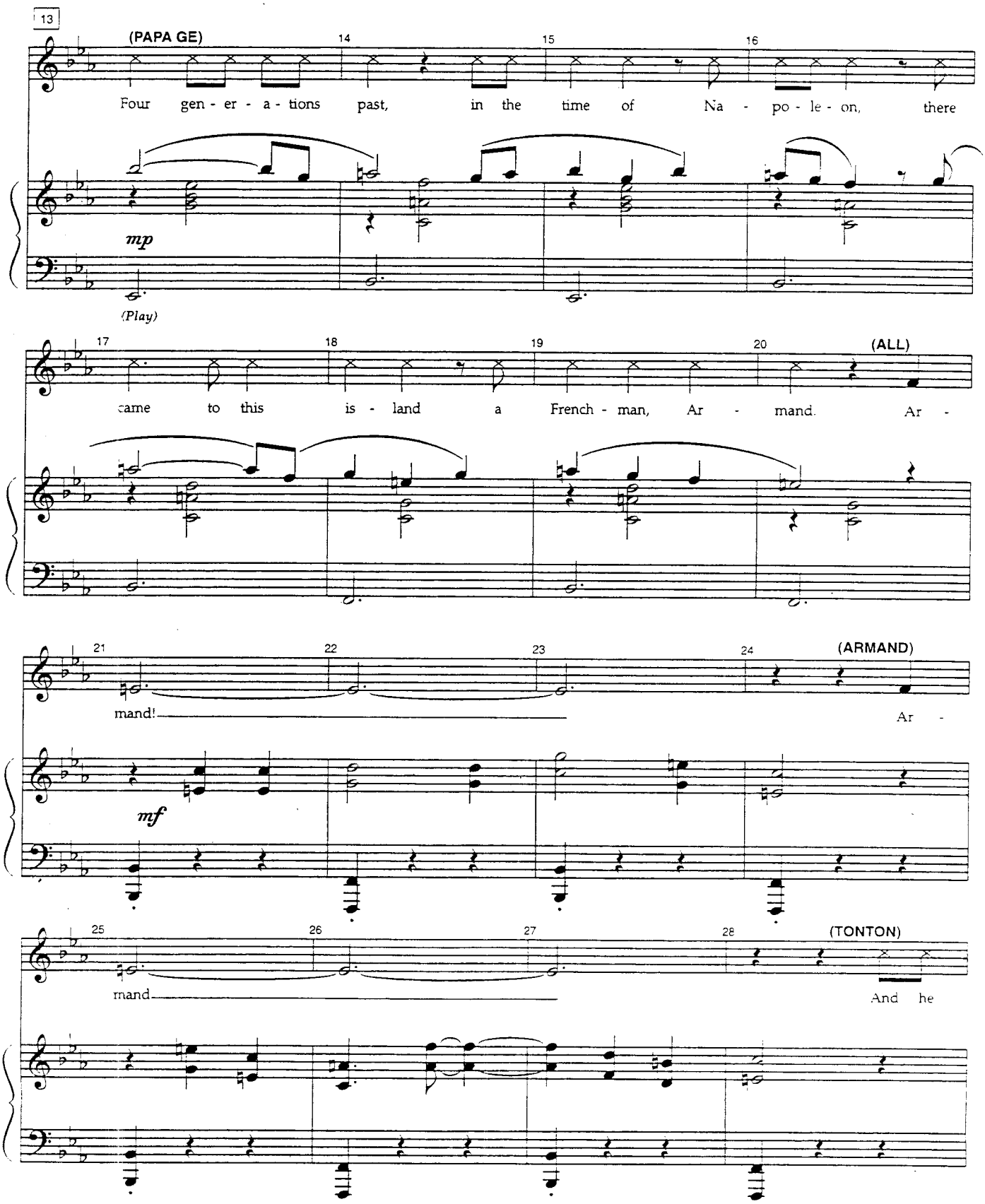

104
TI MOUNE: I would die for him!
105
106
107
(CHORUS)
Oooh—
Oooh—
(PAPA GE)
3
3
I am the road lead - ing to no re - turn.
108
(CHORUS)
109
110
111
Aaah—
(PAPA GE)
3
3
Se - cret of life no - bo - dy wants to— learn—
112
113
114
115
(TI MOUNE)
(CHORUS)
Now
Aaah—
Oooh—
(PAPA GE)
3
I am the car— rac - ing toward dis - tant— shores.

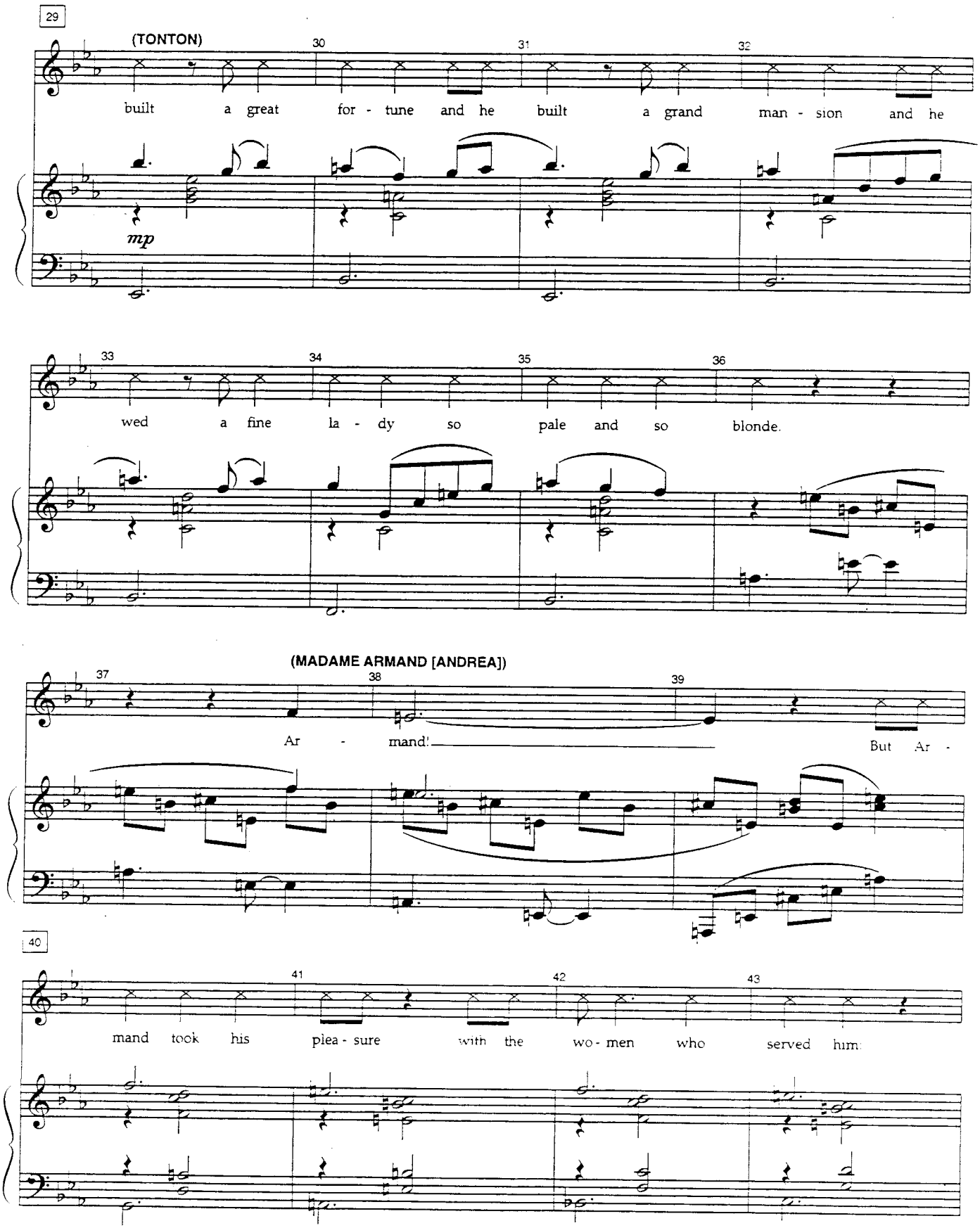

116
(TI MOUNE)
117
118
119
his life is for - ev - er mine...
(CHORUS)
Oooh—
(PAPA GE)
Your life is for - ev - er mine...
mf
120
ritard
121
122
123
124
and I am
Oooh—
dim.

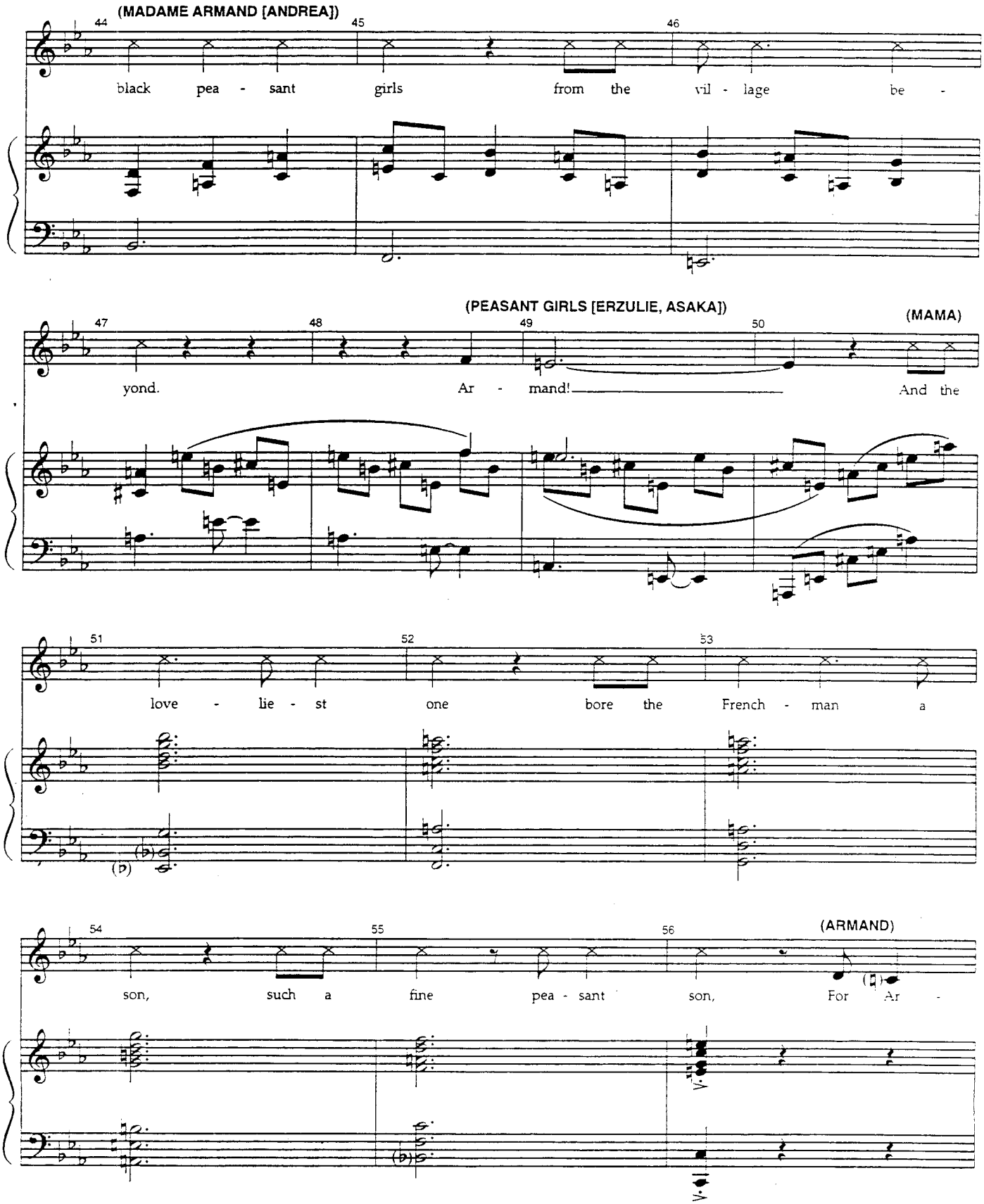

125
a tempo
(TI MOUNE)
126
127
128
ritard
yours.
Cl.
p
129
(WOMEN)
130
131
132
fff
Hmm
hmm
hmm
hmm!
(MEN)
fff
Hmm
hmm
hmm
hmm!
f
fff

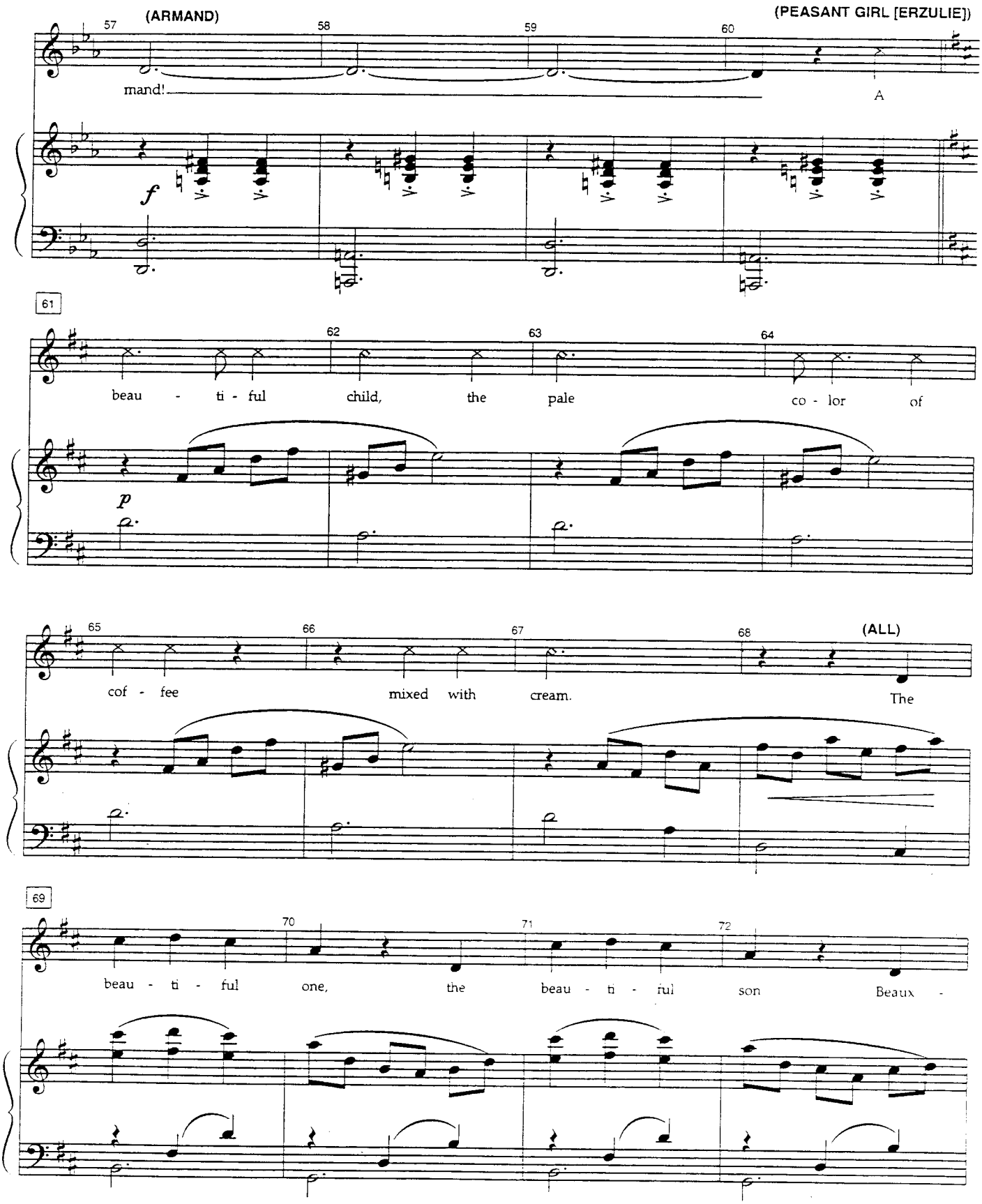
The Sad Tale Of The Beauxhommes

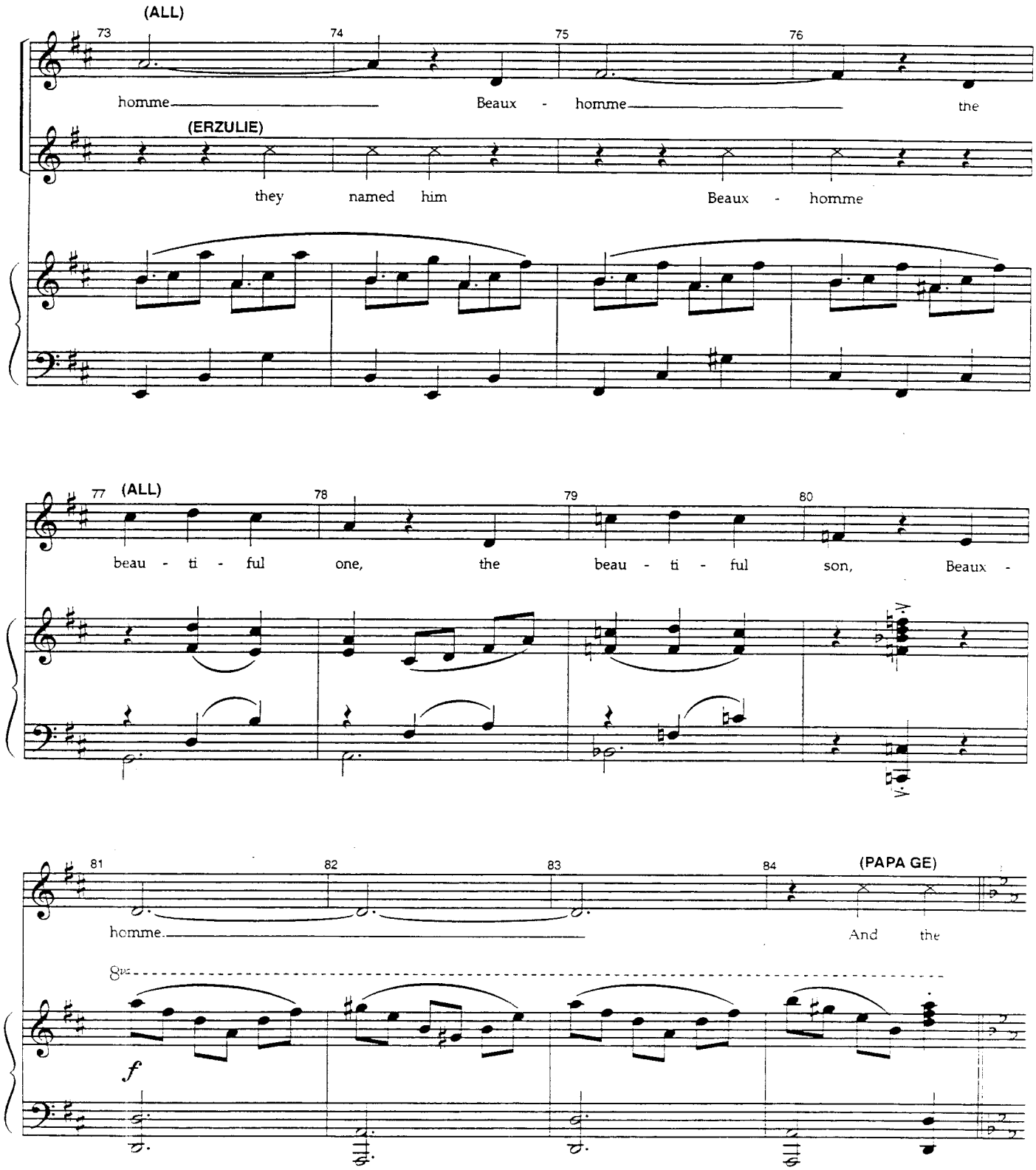


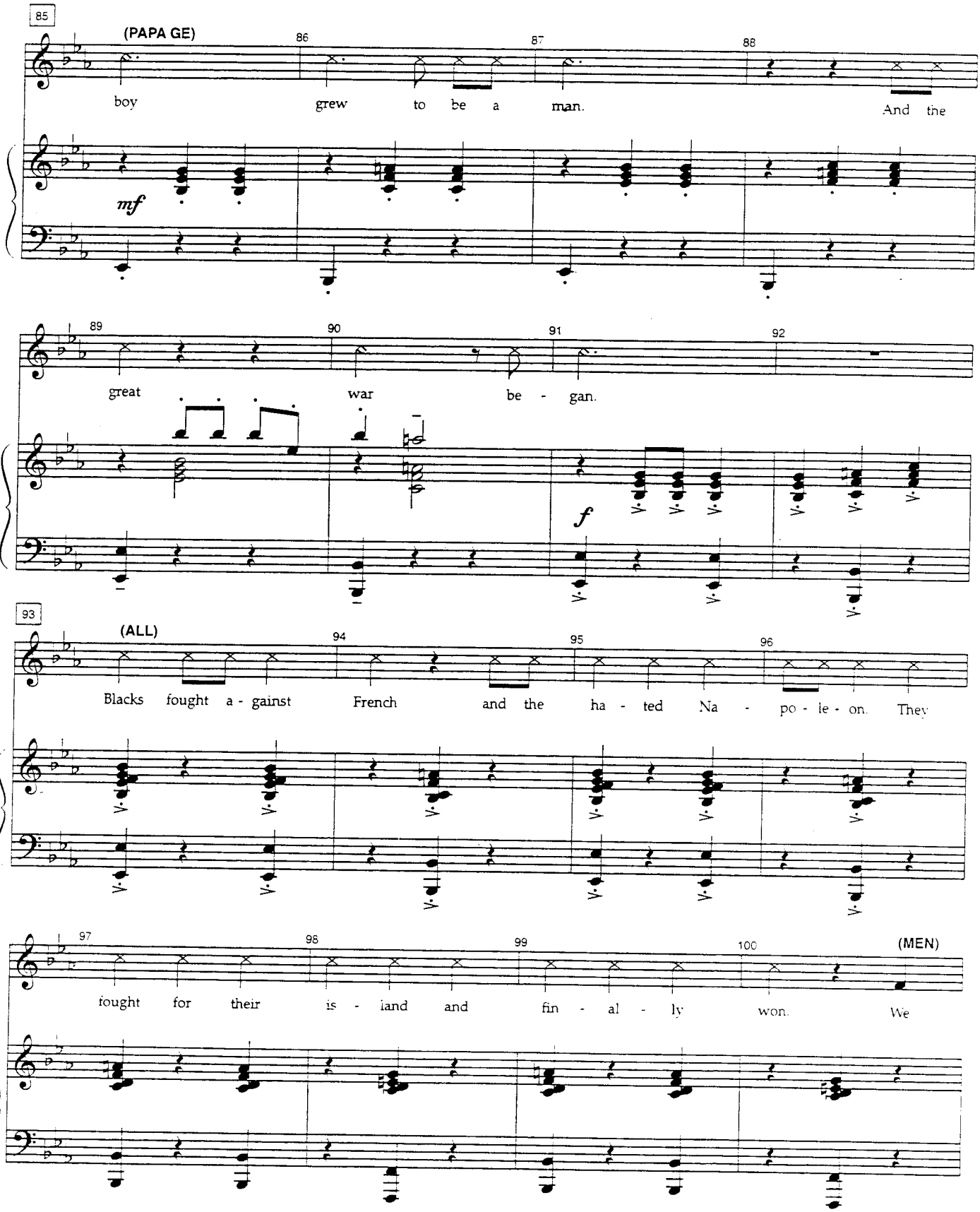

13
(PAPA GE)
14
15
16
Four gen - er - a - tions past, in the time of Na - po - le - on, there
mp
(Play)
17
18
19
20
(ALL)
came to this is - land a French - man, Ar - mand. Ar -
21
22
23
24
(ARMAND)
mand!
Ar -
mf
25
26
27
28
(TONTON)
mand
And he

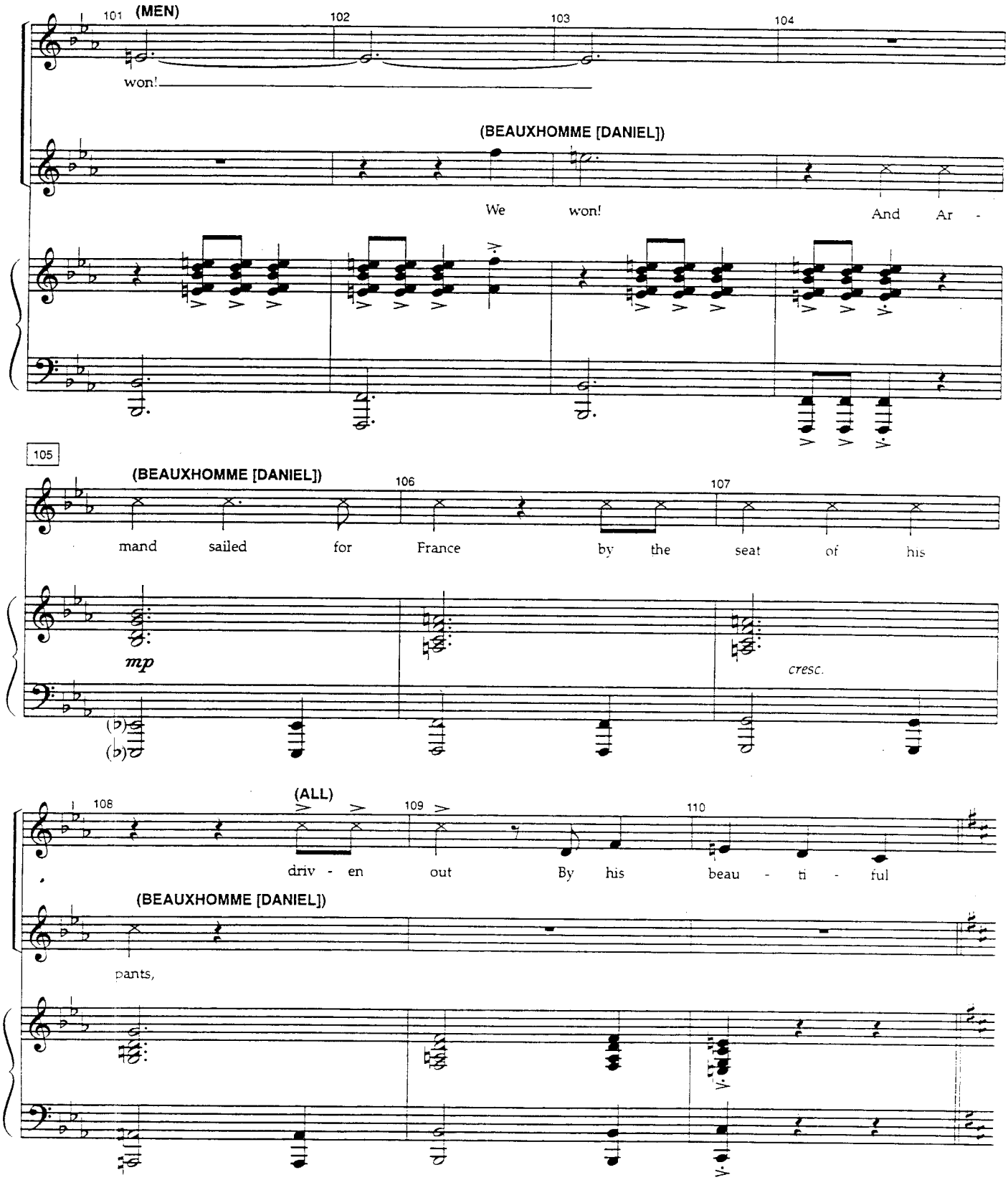

29
(TONTON)
30
31
32
built a great for - tune and he built a grand man - sion and he
mp
33
34
35
36
wed a fine la - dy so pale and so blonde.
(MADAME ARMAND [ANDREA])
37
38
39
Ar - mand! But Ar -
40
41
42
43
mand took his plea - sure with the wo - men who served him

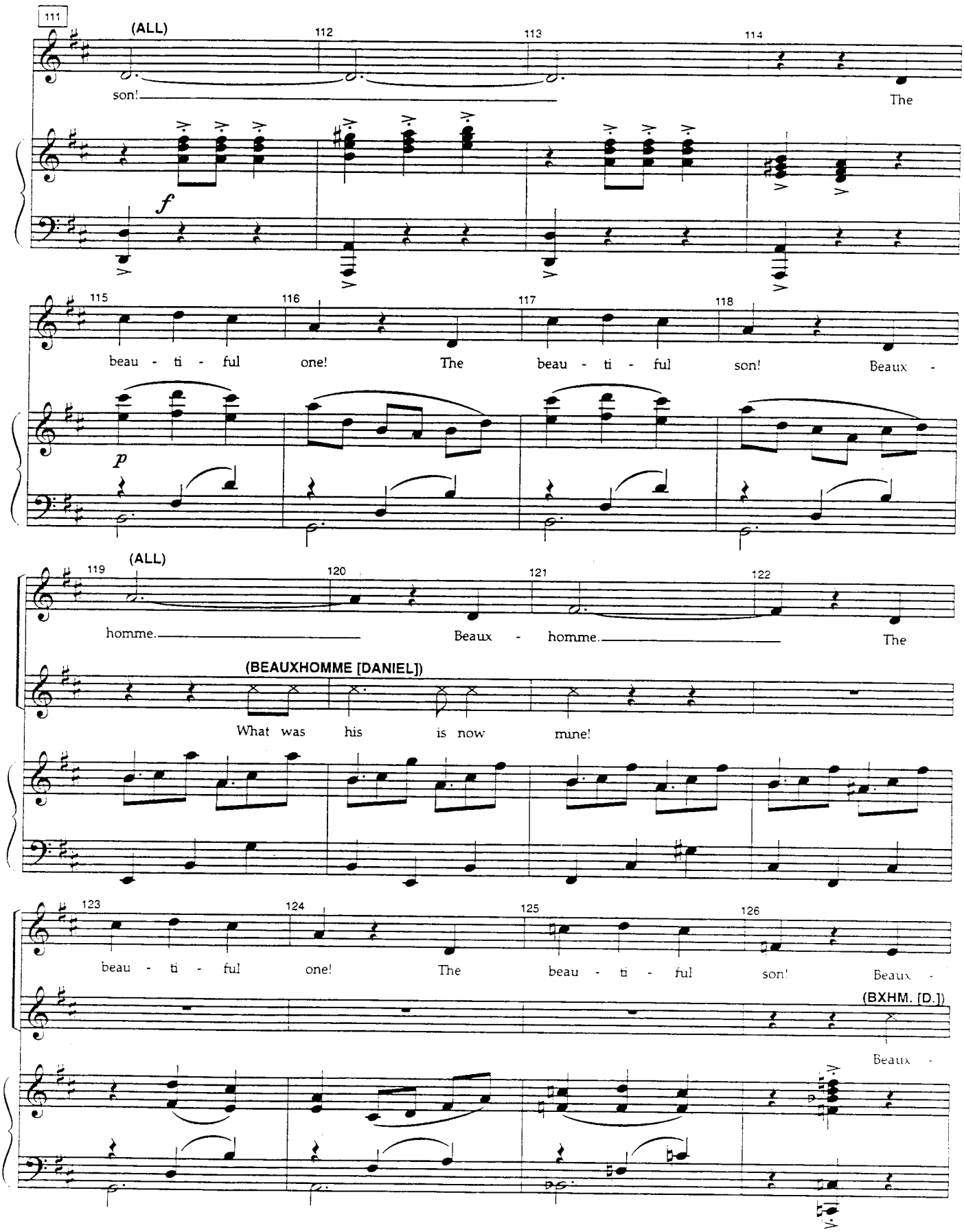

(MADAME ARMAND [ANDREA])
44
45
46
black pea - sant girls from the vil - lage be -
(PEASANT GIRLS [ERZULIE, ASAKA])
(MAMA)
47
48
49
50
yond. Ar - mand! And the
51
52
53
love - lie - st one bore the French - man a
54
55
56
(ARMAND)
son, such a fine pea - sant son, For Ar -

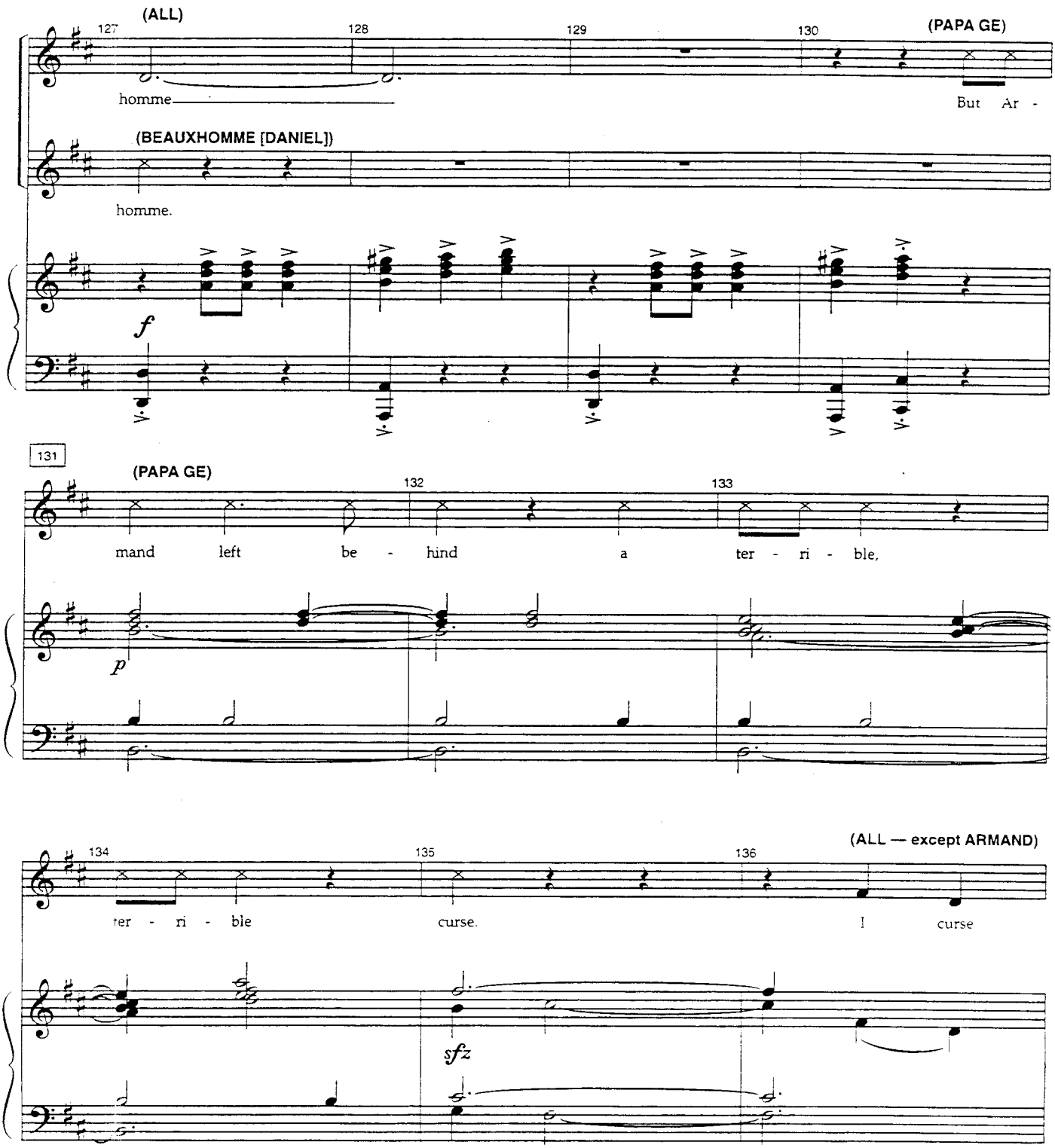

(ARMAND)
(PEASANT GIRL [ERZULIE])
mand!
A
beau - ti - ful child, the pale co - lor of
cof - fee mixed with cream. The
(ALL)
beau - ti - ful one, the beau - ti - ful son Beaux -

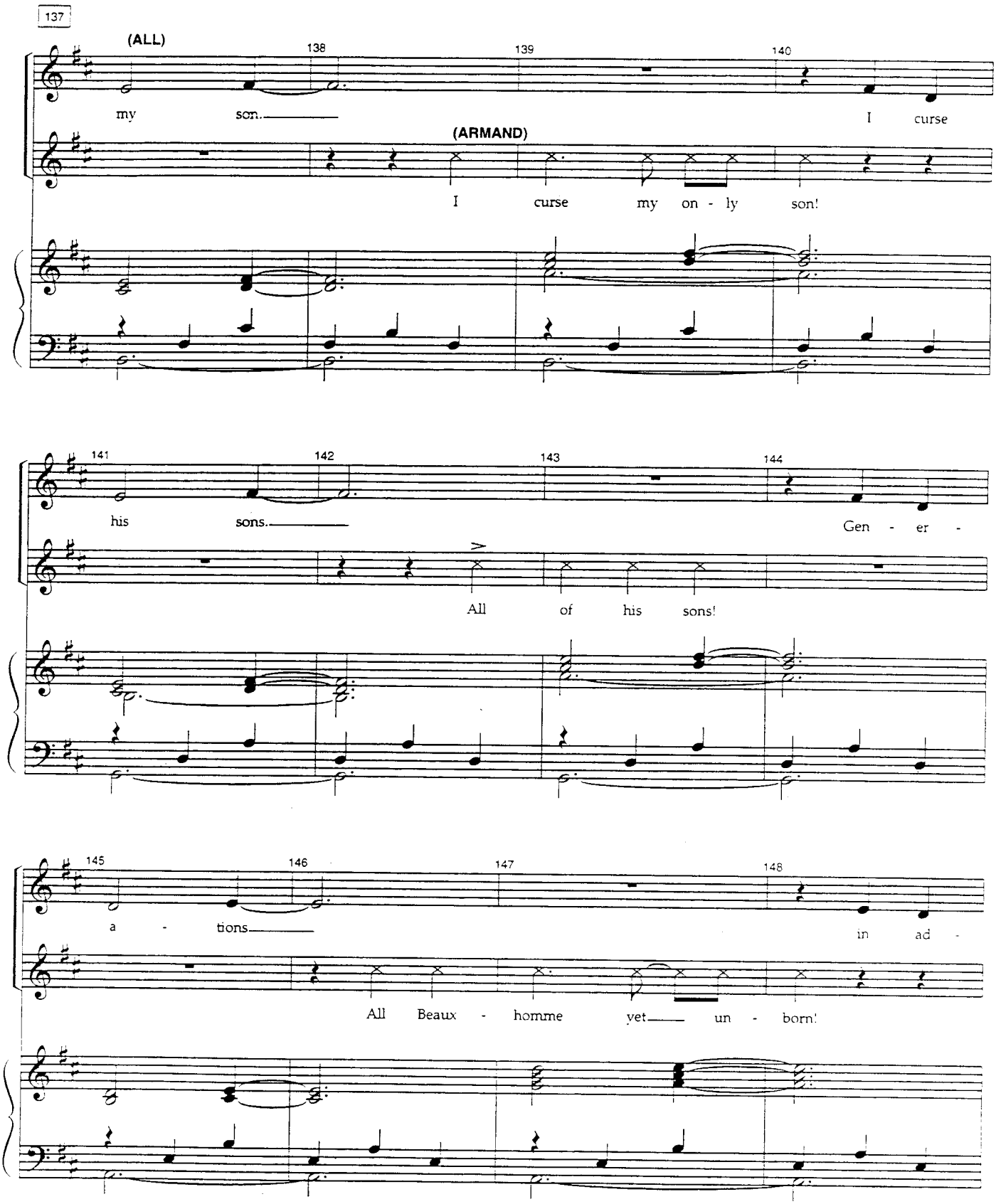

(ALL)
73
74
75
76
homme
Beaux - homme
the
(ERZULIE)
they named him
Beaux - homme
77
(ALL)
78
79
80
beau - ti - ful one,
the beau - ti - ful son,
Beaux -
81
82
83
84
(PAPA GE)
homme.
And the
8va
f

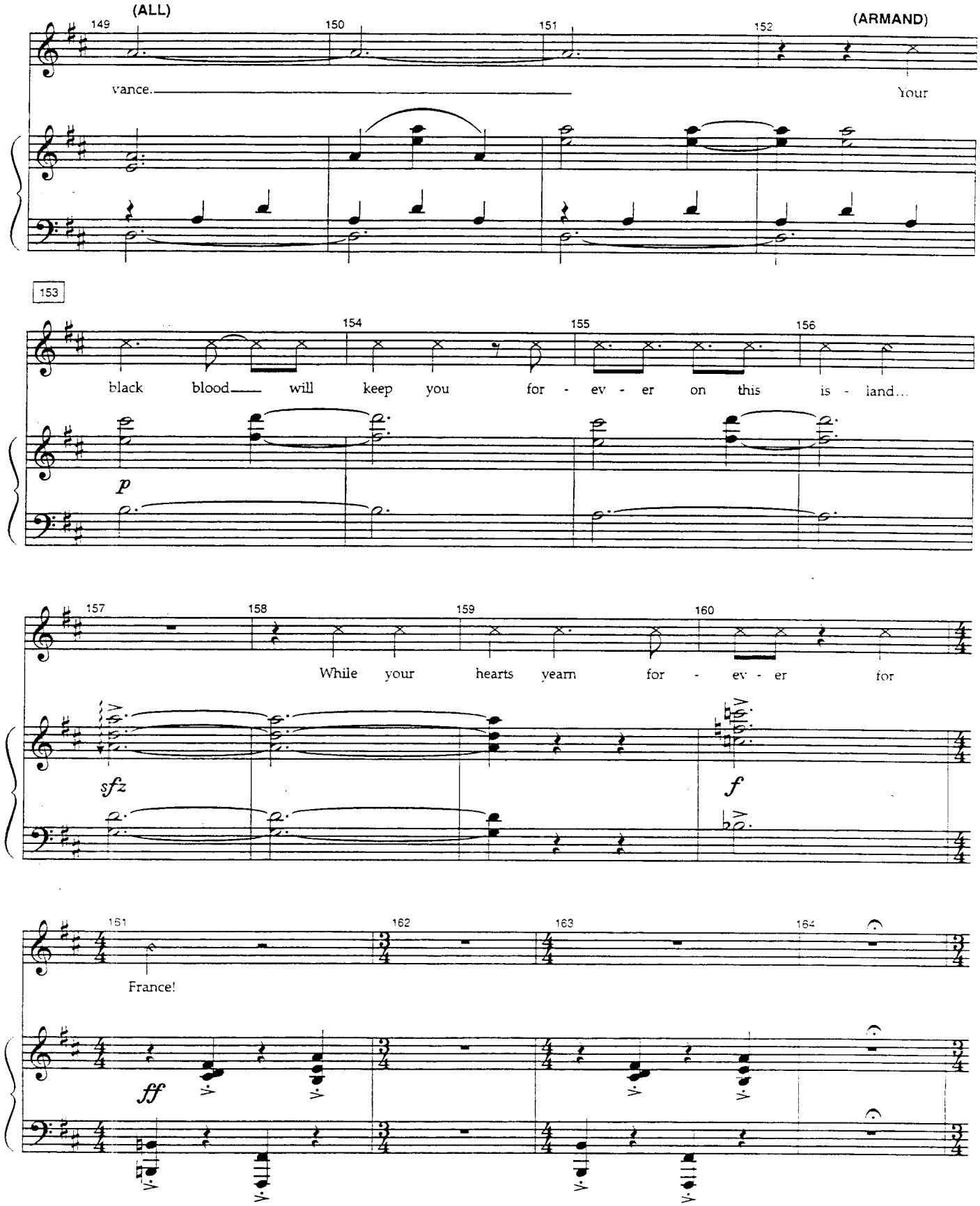

85
(PAPA GE)
86
87
88
boy grew to be a man. And the
mf
89
90
91
92
great war be - gan.
f
93
(ALL)
94
95
96
Blacks fought a - gainst French and the ha - ted Na - po - le - on. They
97
98
99
100
(MEN)
fought for their is - land and fin - al - ly won. We

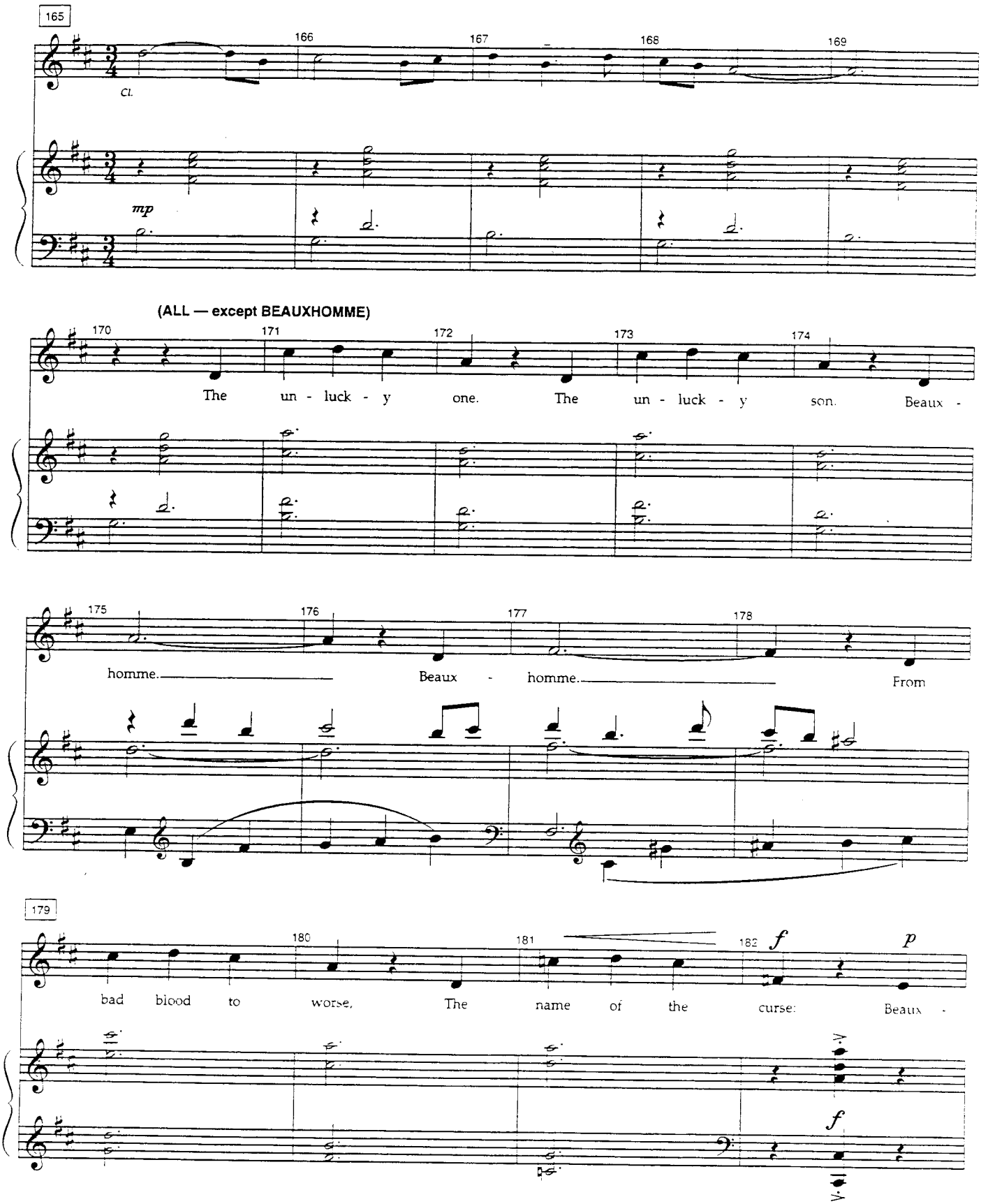

101
(MEN)
102
103
104
won!
(BEAUXHOMME [DANIEL])
We won! And Ar -
105
(BEAUXHOMME [DANIEL])
106
107
mand sailed for France by the seat of his
mp
cresc.
(ALL)
108
109
110
driv - en out By his beau - ti - ful
(BEAUXHOMME [DANIEL])
pants,

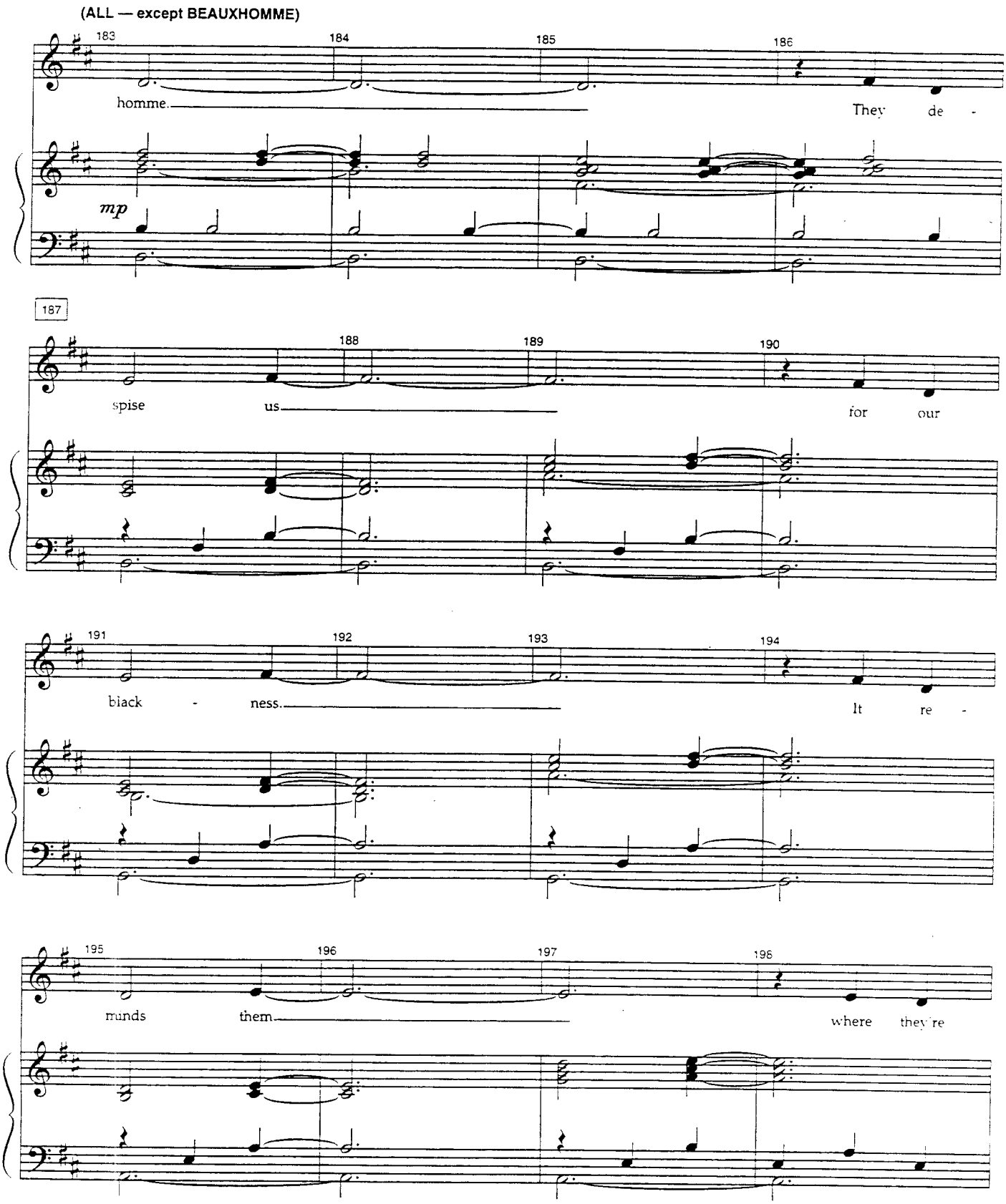

111
(ALL)
112
113
114
son!
The
f
115
116
117
118
beau - ti - ful one!
The beau - ti - ful son!
Beaux -
p
119
(ALL)
120
121
122
homme.
Beaux - homme.
The
(BEAUXHOMME [DANIEL])
What was his is now mine!
123
124
125
126
beau - ti - ful one!
The beau - ti - ful son!
Beaux -
(BXHM. [D.])
Beaux -

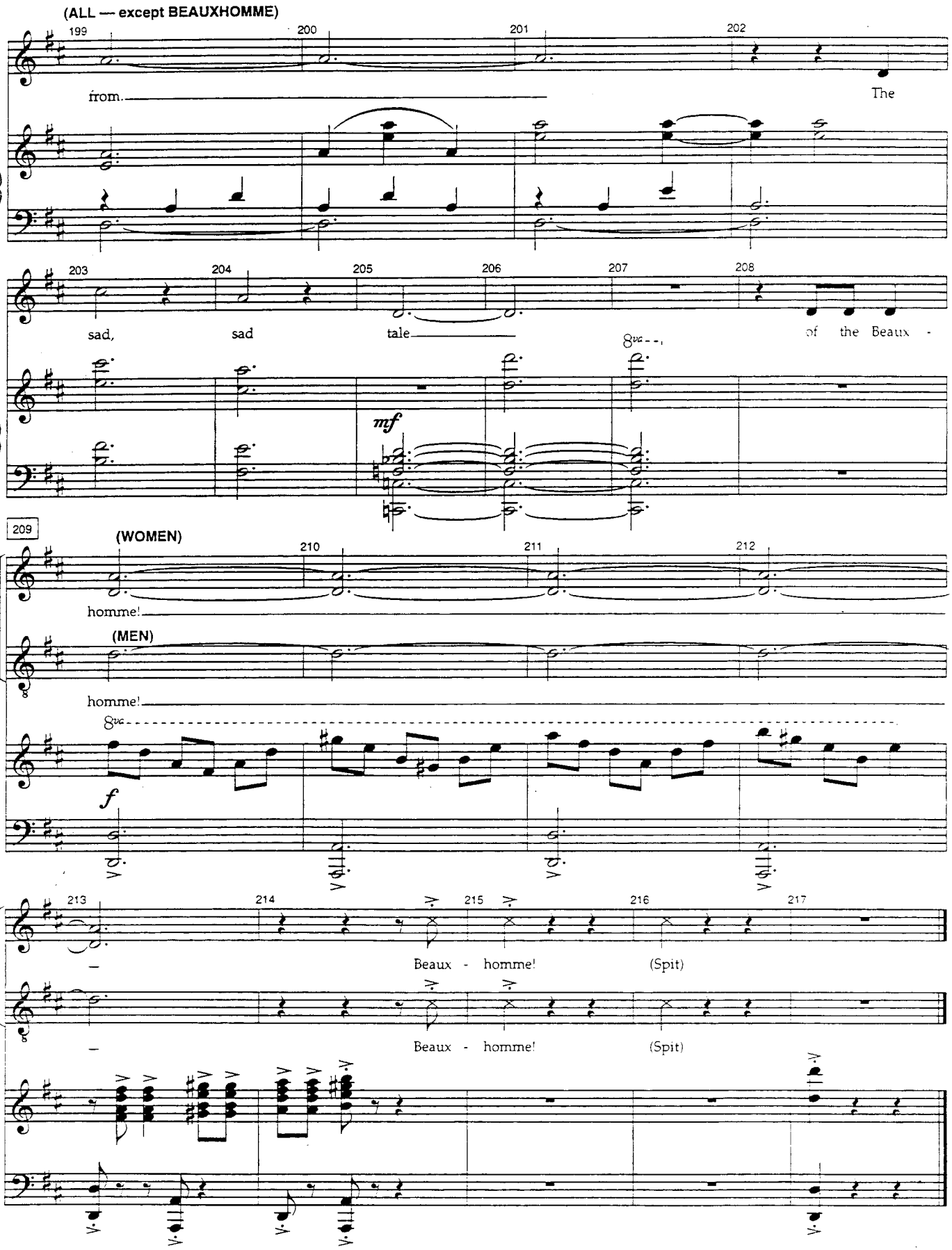

(ALL)
127
128
129
130
(PAPA GE)
homme
But Ar -
(BEAUXHOMME [DANIEL])
homme.
f
131
(PAPA GE)
132
133
mand left be - hind a ter - ri - ble,
p
134
135
136
(ALL — except ARMAND)
ter - ri - ble curse. I curse
sfz


137
(ALL)
138
139
140
my son.
I curse
(ARMAND)
I curse my on - ly son!
141
142
143
144
his sons.
Gen - er -
All of his sons!
145
146
147
148
a - tions
in ad -
All Beaux - homme yet un - born!

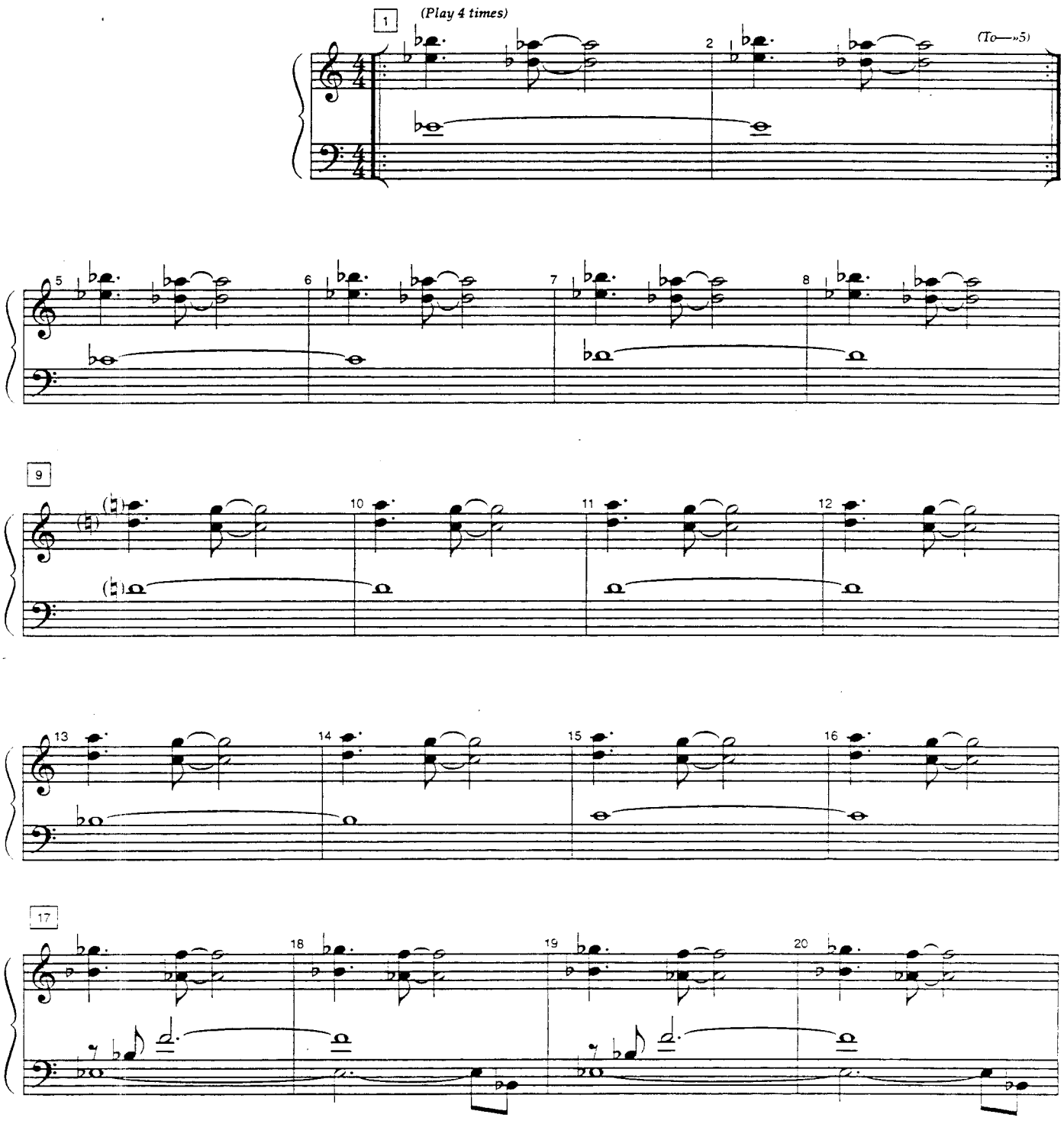

(ALL)
149
150
151
152
(ARMAND)
vance.
Your
153
154
155
156
black blood will keep you for - ev - er on this is - land...
p
157
158
159
160
While your hearts yearn for - ev - er for
sfz
f
161
162
163
164
France!
ff

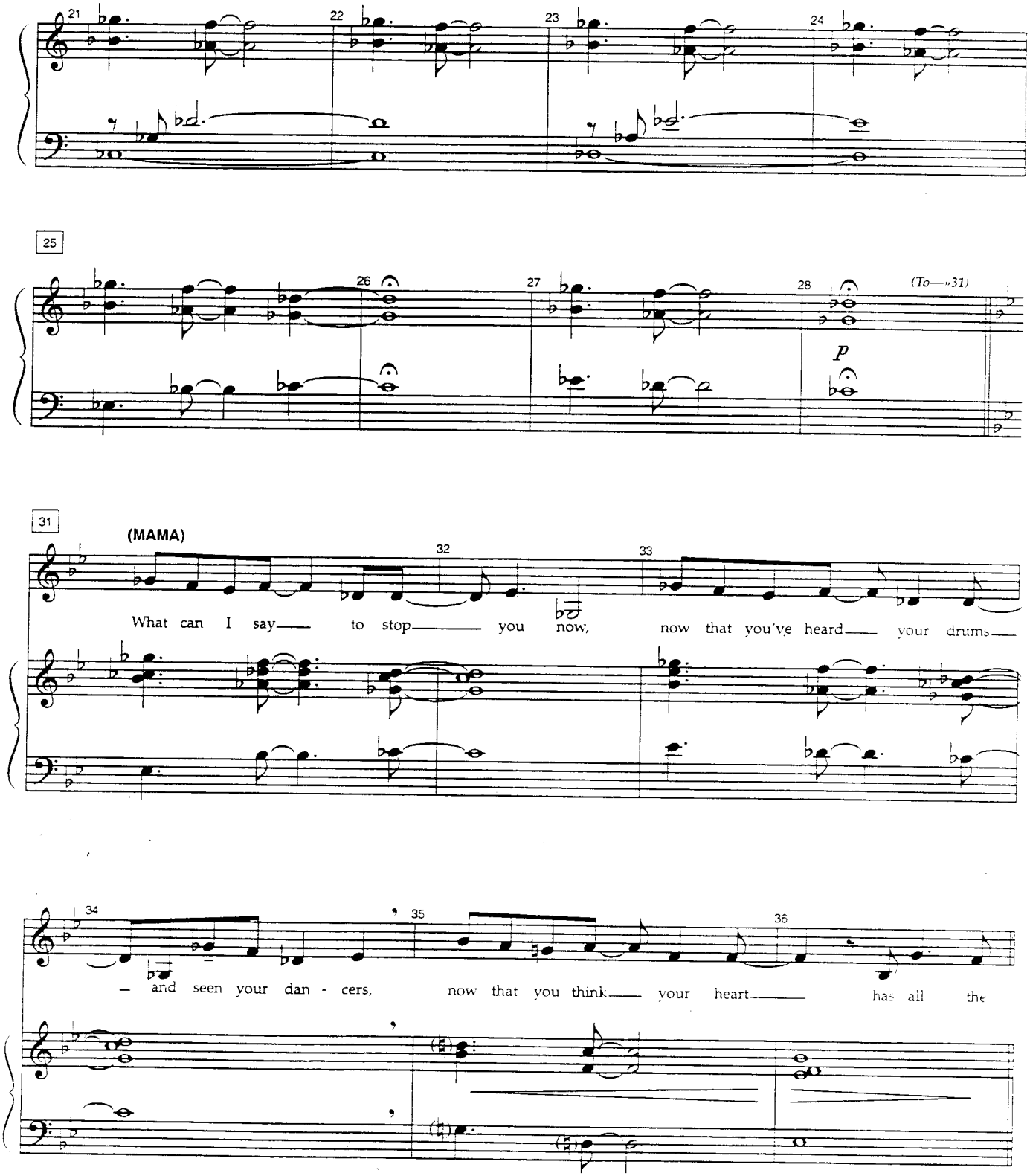

165
166
167
168
169
Cl.
mp
(ALL — except BEAUXHOMME)
170
171
172
173
174
The un - luck - y one. The un - luck - y son. Beaux -
175
176
177
178
homme. Beaux - homme. From
179
180
181
182
f
p
bad blood to worse, The name of the curse: Beaux -
f

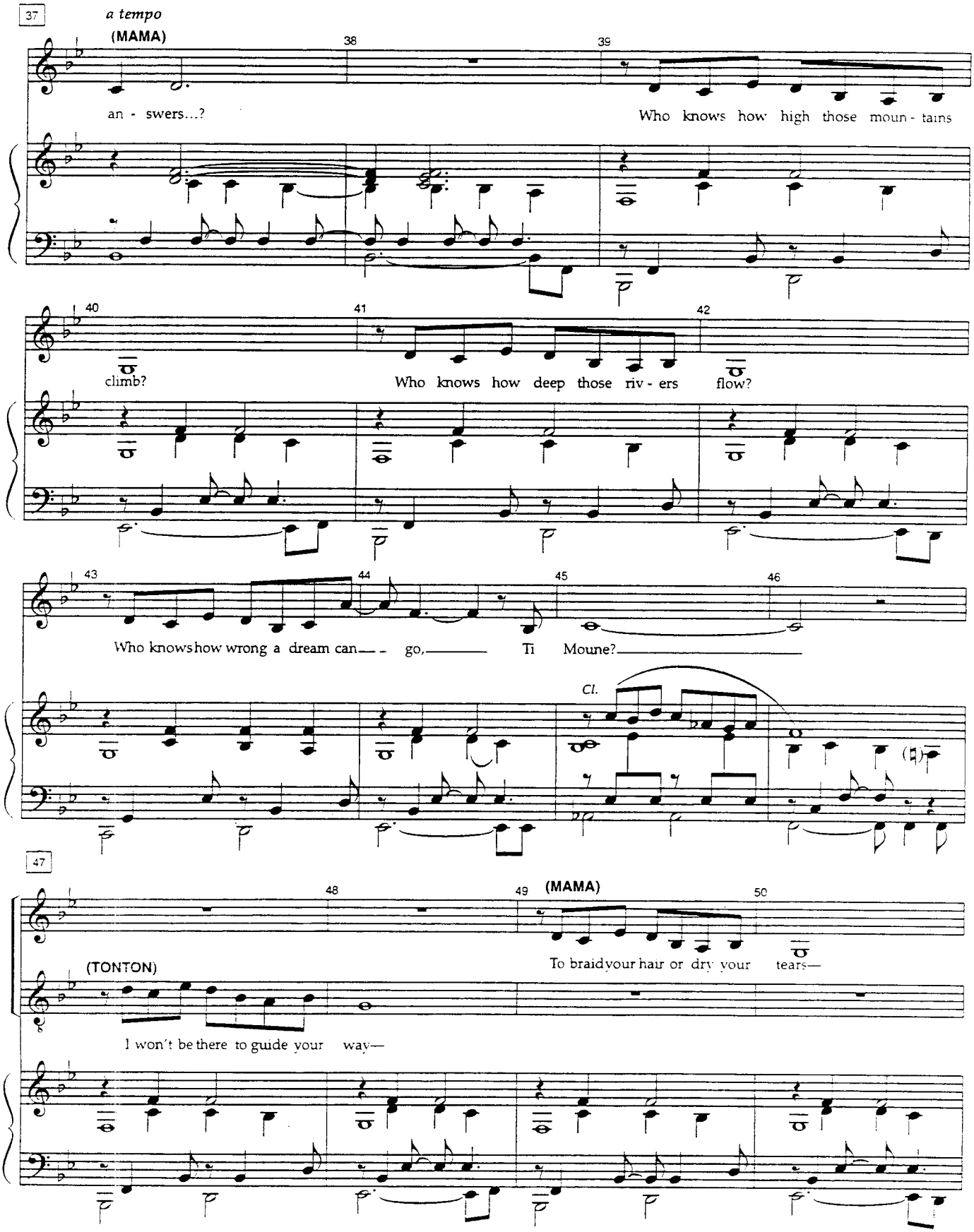

(ALL — except BEAUXHOMME)
183
184
185
186
homme.
They de -
mp
187
188
189
190
spise us
for our
191
192
193
194
biack - ness.
It re -
195
196
197
198
munds them
where they're

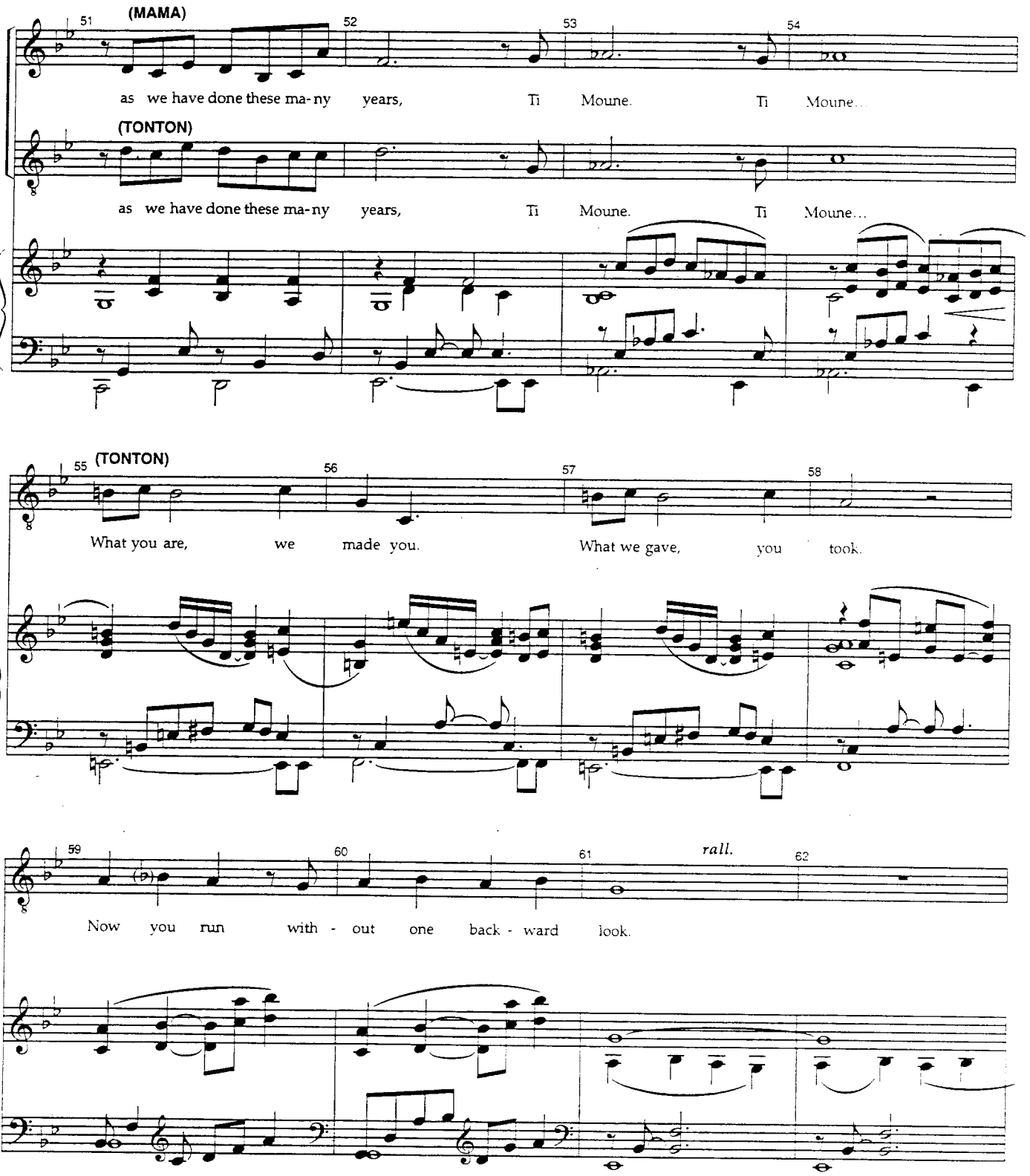

(ALL — except BEAUXHOMME)
199
200
201
202
from.
The
203
204
205
206
207
208
sad,
sad
tale
of the Beaux -
8va
mf
209
(WOMEN)
210
211
212
homme!
(MEN)
homme!
8va
f
213
214
215
216
217
–
Beaux - homme!
(Spit)
–
Beaux - homme!
(Spit)

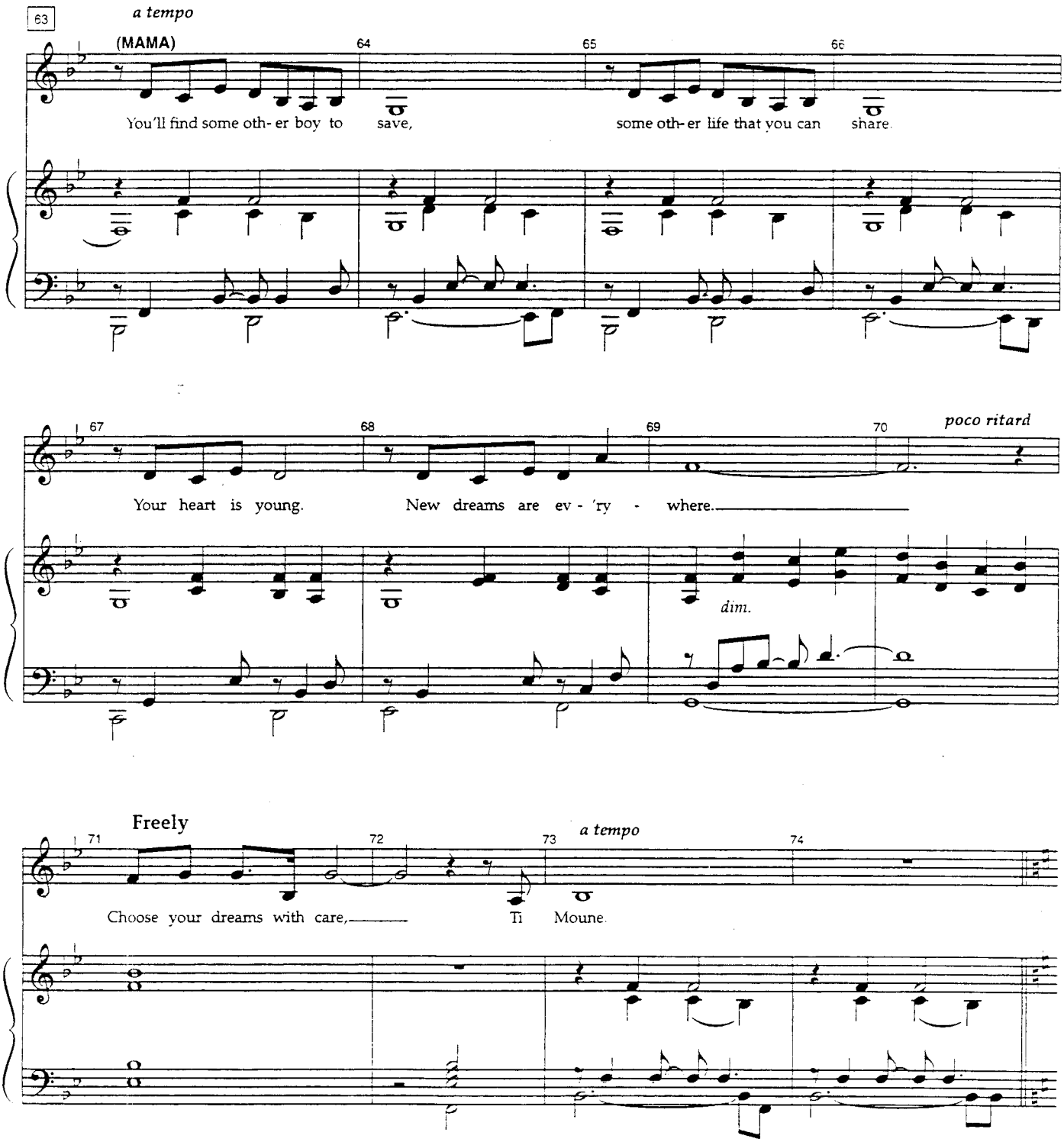
Ti Moune

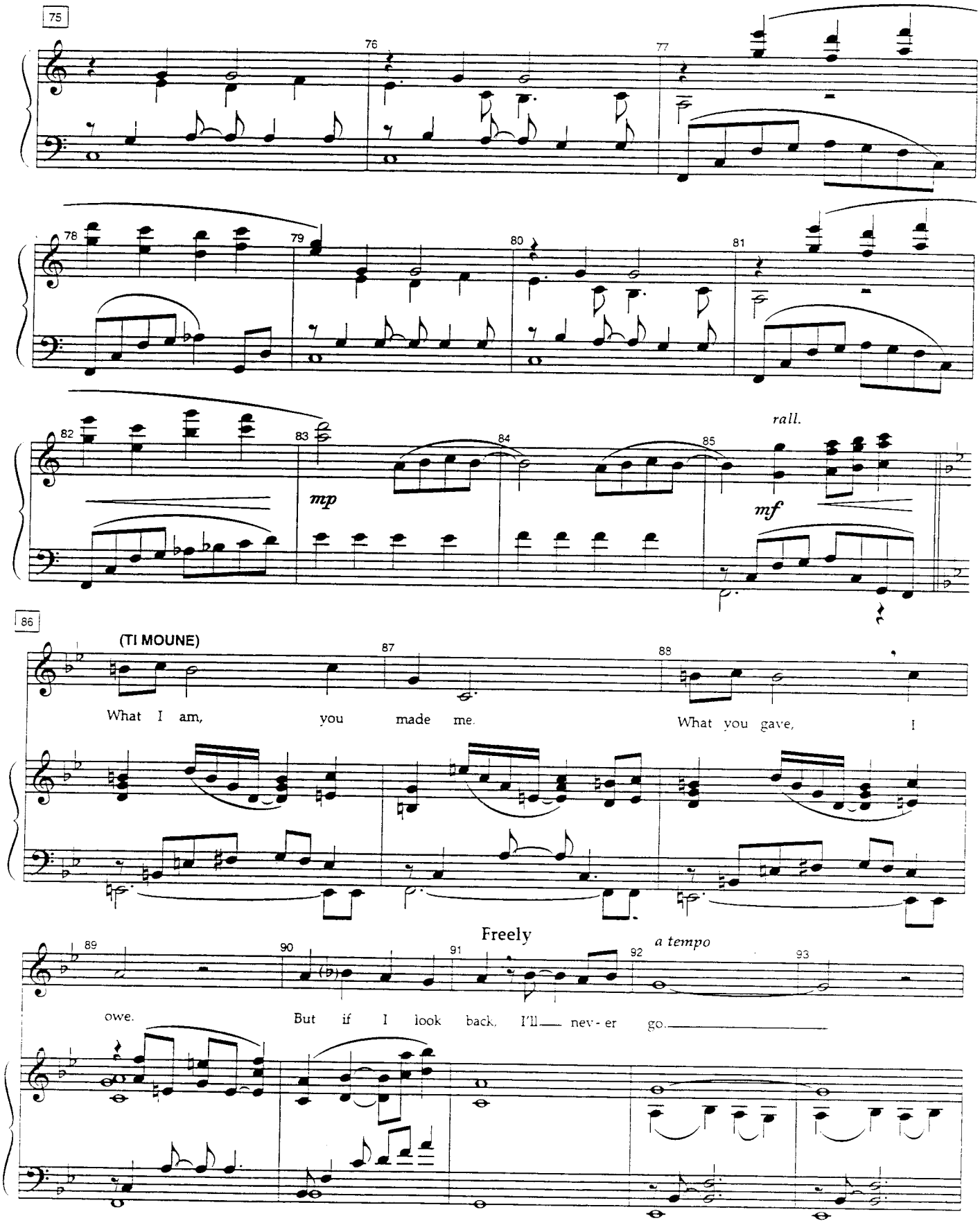


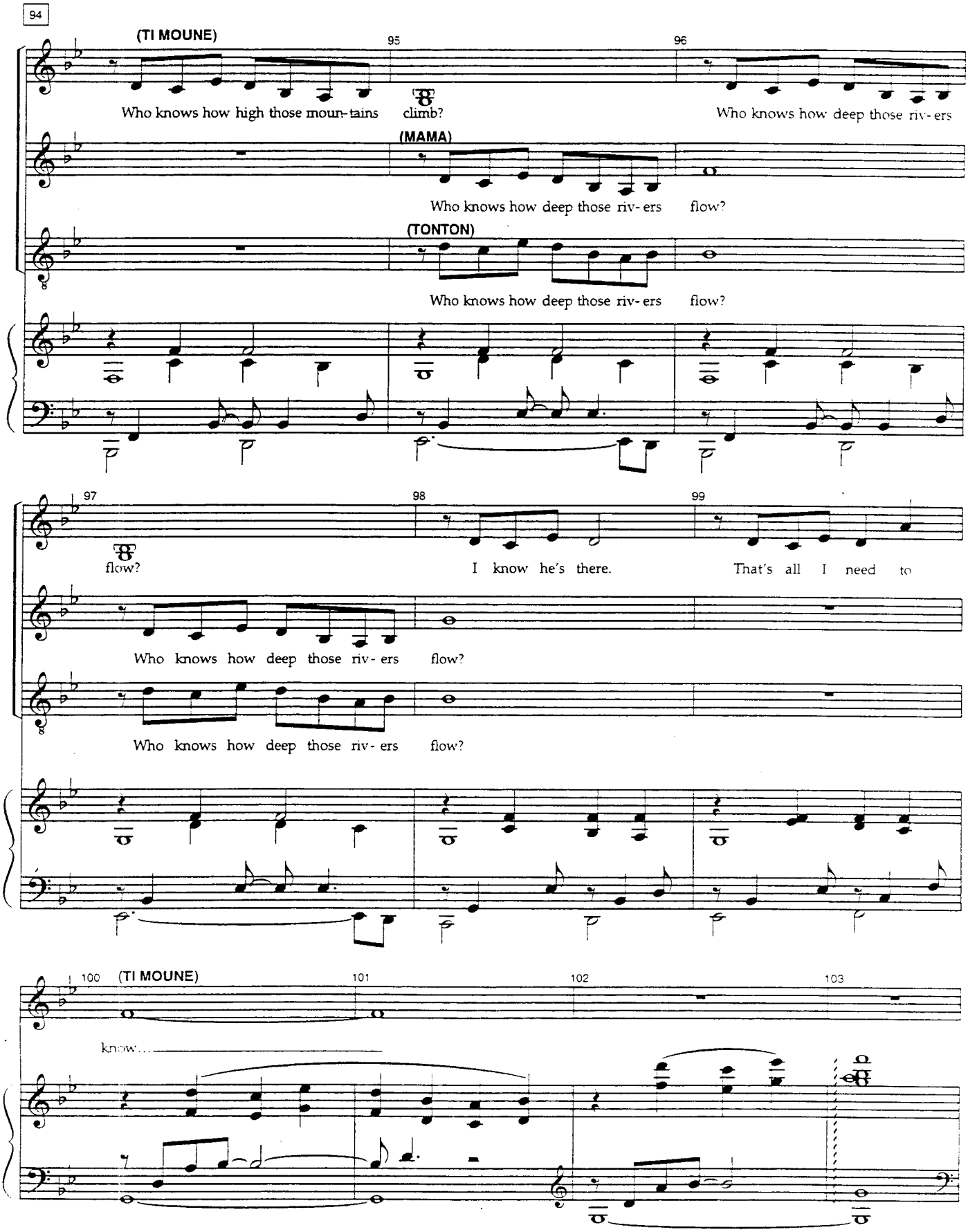

21
22
23
24
25
26
27
28
(To—»31)
p
31
(MAMA)
32
33
What can I say— to stop— you now, now that you've heard— your drums—
34
35
36
— and seen your dan - cers, now that you think— your heart— has all the

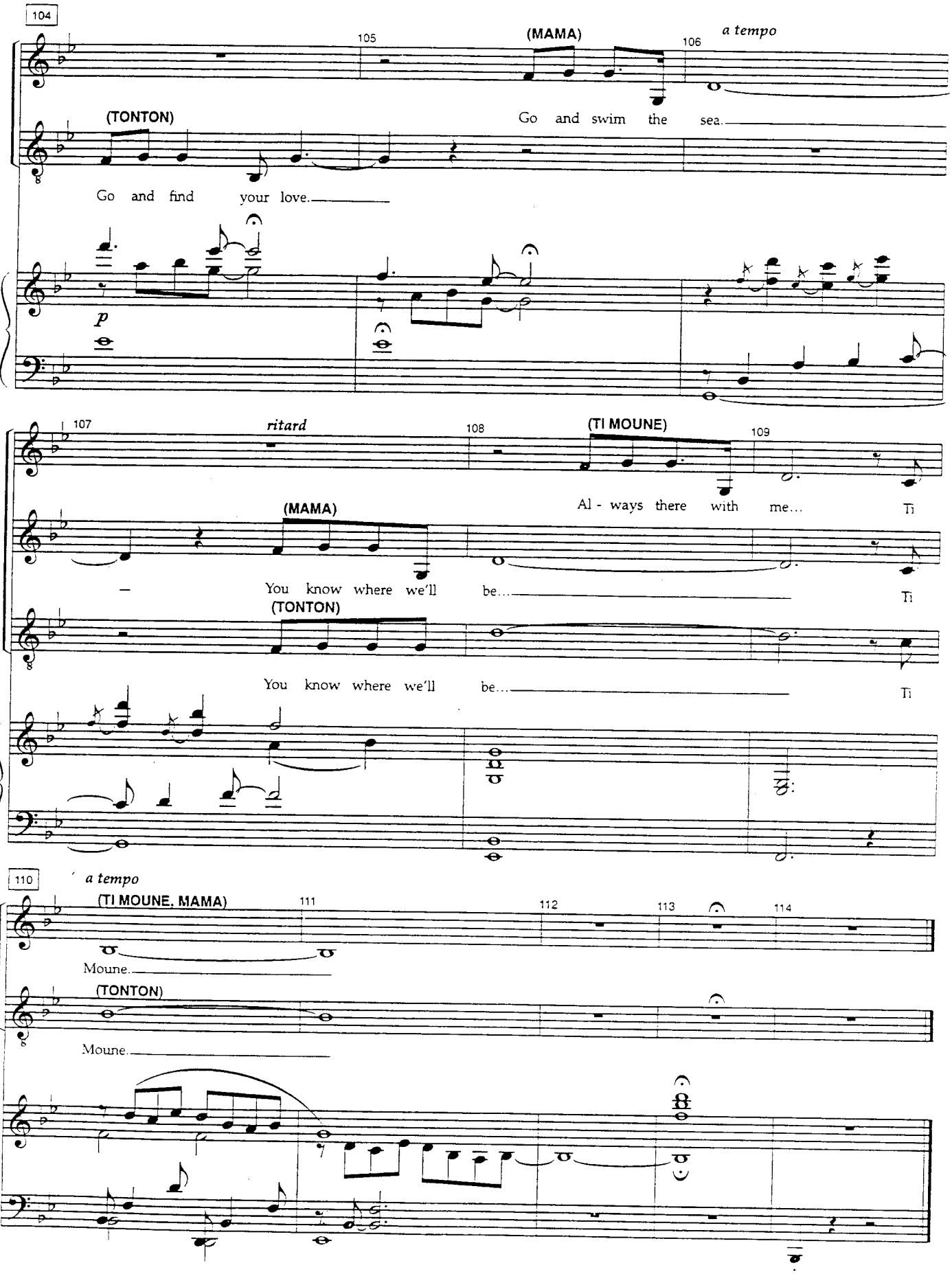

37
a tempo
(MAMA)
38
39
an - swers...?
Who knows how high those moun - tains
40
41
42
climb?
Who knows how deep those riv - ers
flow?
43
44
45
46
Who knowshow wrong a dream can— go,— Ti Moune?—
Cl.
47
48
49
(MAMA)
50
(TONTON)
To braidyour hair or dry your tears—
I won't be there to guide your way—


(MAMA)
as we have done these ma-ny years, Ti Moune. Ti Moune...
(TONTON)
as we have done these ma-ny years, Ti Moune. Ti Moune...
(TONTON)
What you are, we made you. What we gave, you took.
Now you run with - out one back - ward look.
rall.

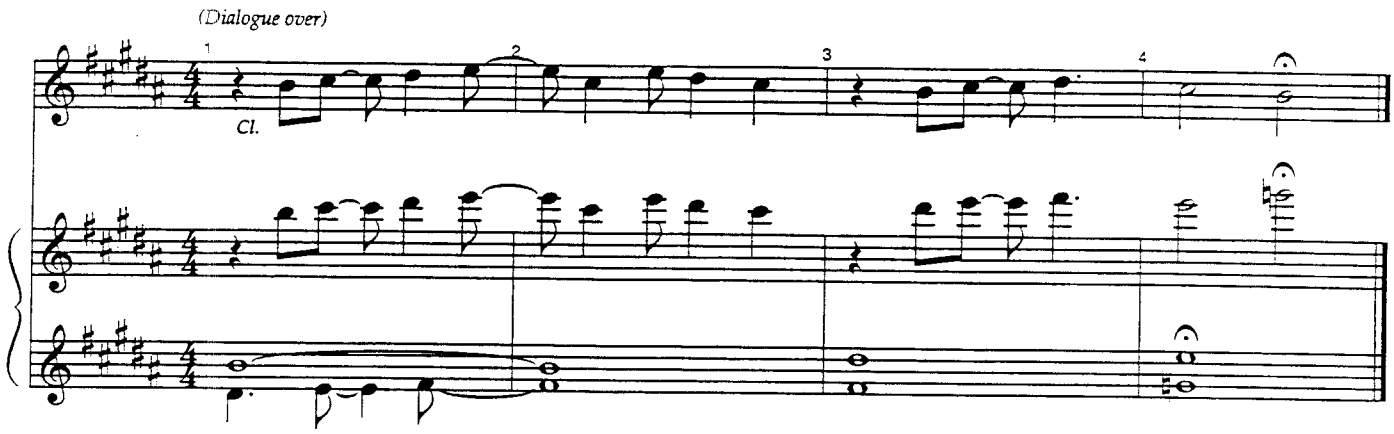

63
a tempo
(MAMA)
64
65
66
You'll find some oth- er boy to save,
some oth- er life that you can share.
67
68
69
70
poco ritard
Your heart is young.
New dreams are ev - 'ry - where.
dim.
Freely
71
72
73
a tempo
74
Choose your dreams with care,
Ti Moune.


75
76
77
78
79
80
81
82
83
84
85
rall.
mp
mf
86
(TI MOUNE)
87
88
What I am, you made me. What you gave, I
Freely
89
90
91
92
a tempo
93
owe. But if I look back, I'll nev - er go.


94
(TI MOUNE)
95
96
Who knows how high those moun-tains climb?
Who knows how deep those riv-ers
(MAMA)
Who knows how deep those riv-ers flow?
(TONTON)
Who knows how deep those riv-ers flow?
97
98
99
flow?
I know he's there.
That's all I need to
Who knows how deep those riv-ers flow?
Who knows how deep those riv-ers flow?
100
(TI MOUNE)
101
102
103
know....


104
105
(MAMA)
106
a tempo
(TONTON)
Go and swim the sea.
Go and find your love.
p
107
ritard
108
(TI MOUNE)
109
(MAMA)
Al - ways there with me... Ti
You know where we'll be... Ti
(TONTON)
You know where we'll be... Ti
110
a tempo
(TI MOUNE, MAMA)
111
112
113
114
Moune.
(TONTON)
Moune.

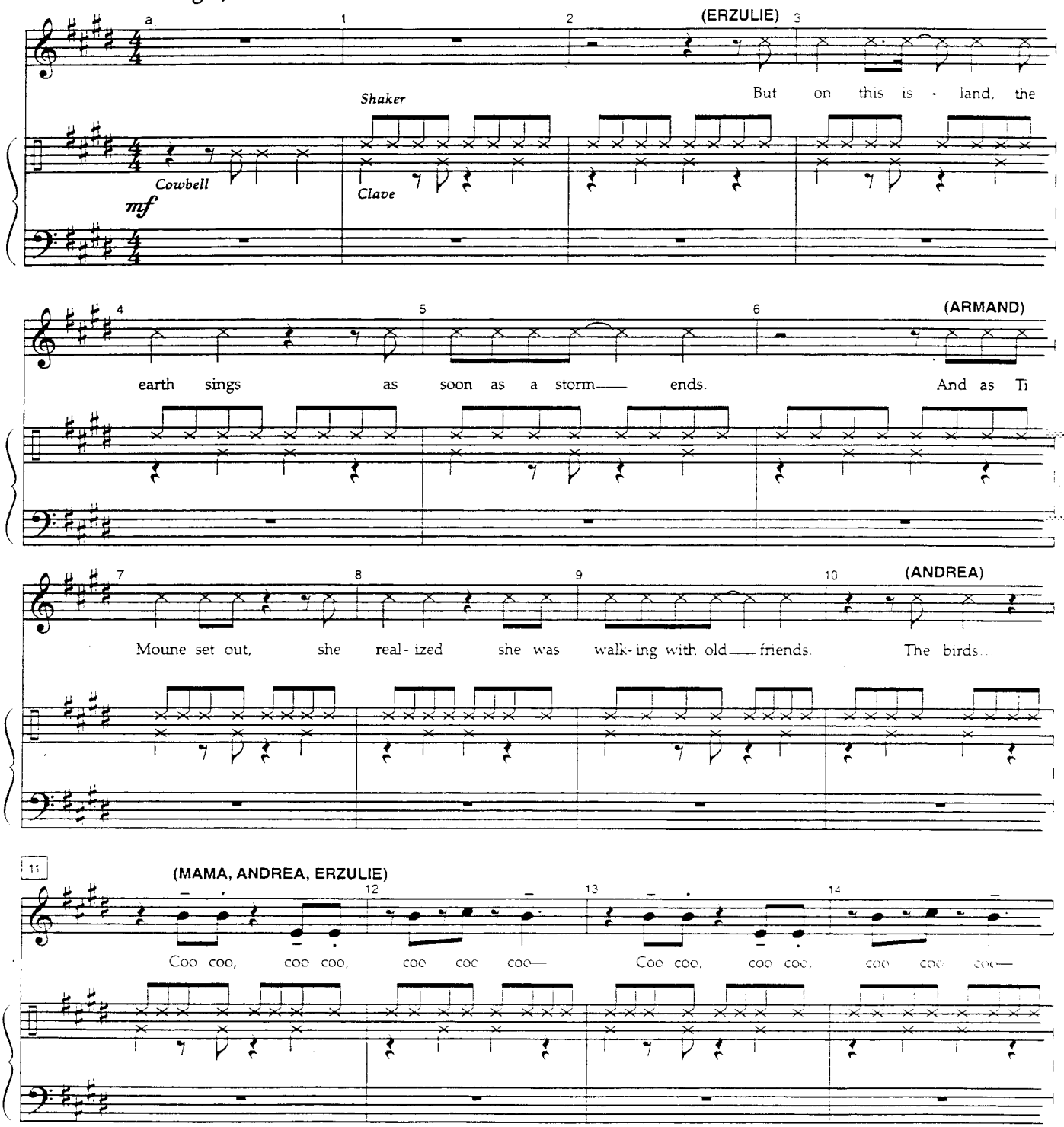
Underscore after "Ti Moune"

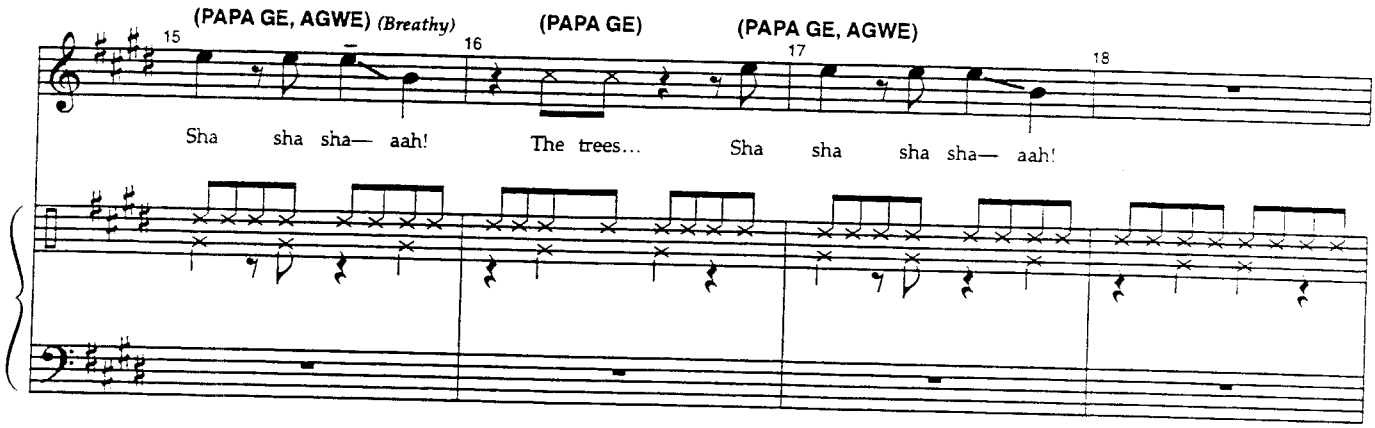


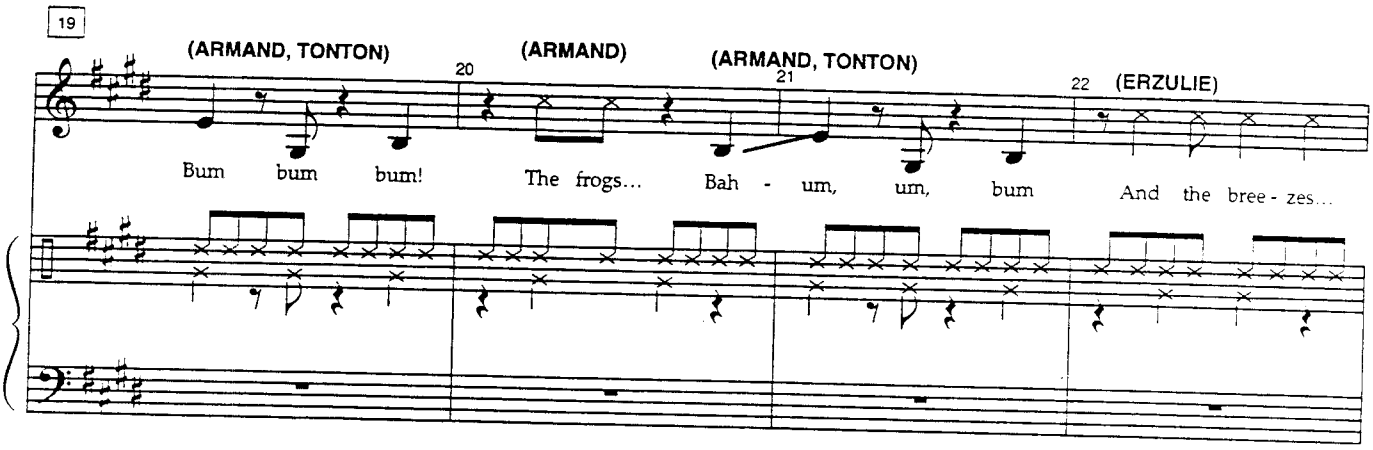
Mama Will Provide

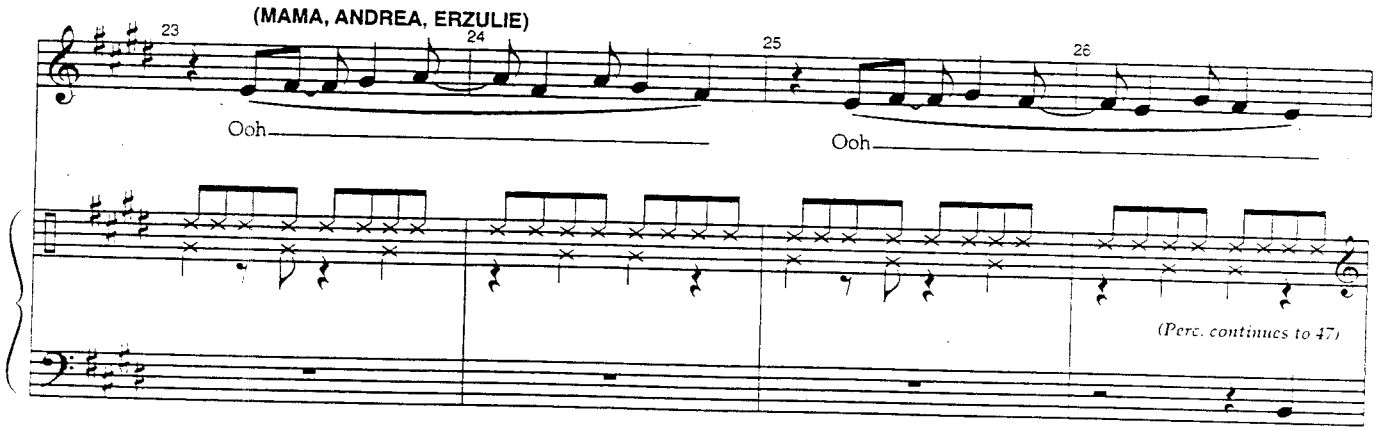
cue: **AGWE:** ...was the terrible devastation of the storm.

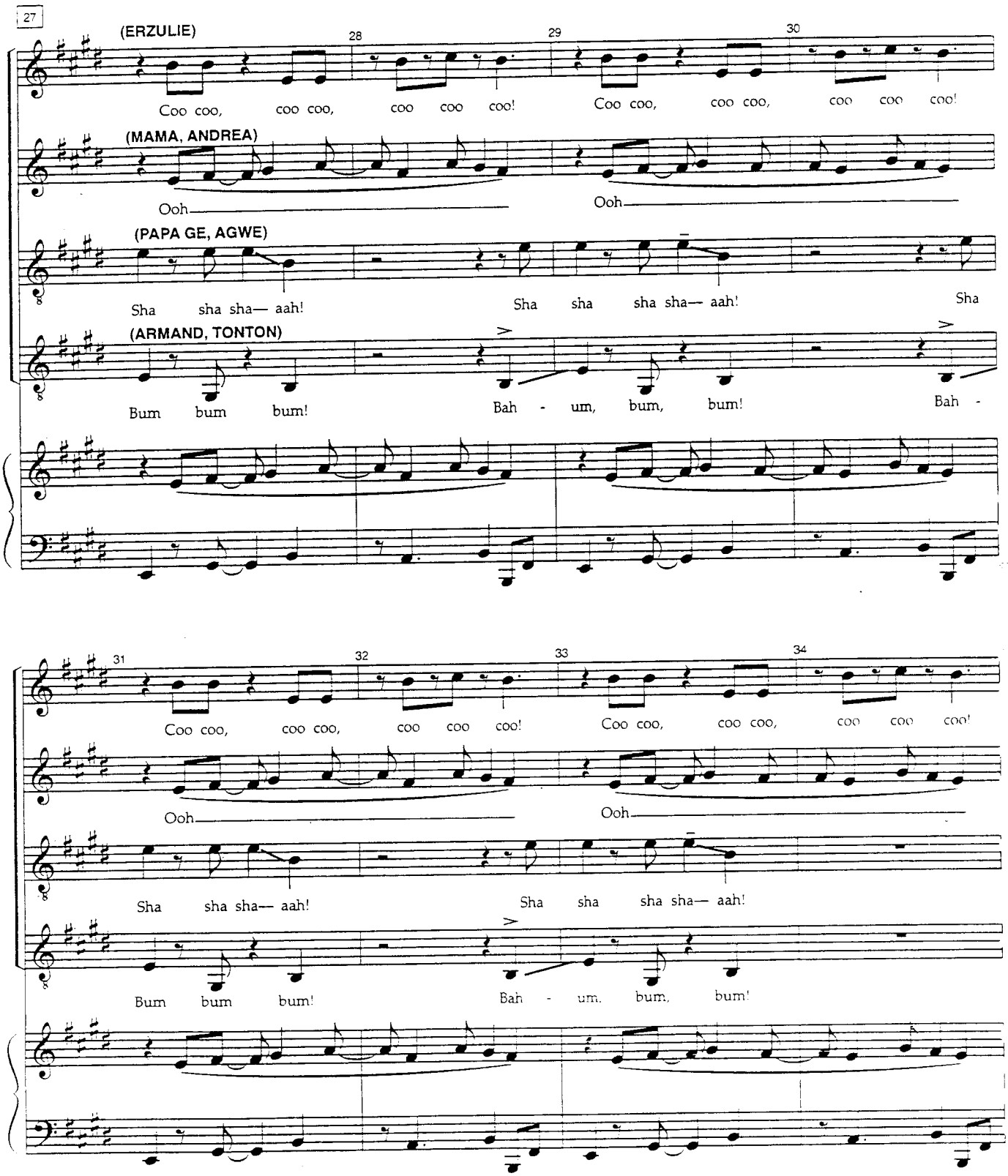
Bright, Carribean feel




(PAPA GE, AGWE) (Breathy)
(PAPA GE)
(PAPA GE, AGWE)
15
16
17
18
Sha sha sha— aah!
The trees...
Sha sha sha sha— aah!


19
(ARMAND, TONTON)
(ARMAND)
(ARMAND, TONTON)
(ERZULIE)
20
21
22
Bum bum bum!
The frogs...
Bah - um, um, bum
And the bree - zes...


(MAMA, ANDREA, ERZULIE)
23
24
25
26
Ooh
Ooh
(Perc. continues to 47)


27
(ERZULIE)
28
29
30
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! Sha
(ARMAND, TONTON)
Bum bum bum! Bah - um, bum, bum! Bah -
31
32
33
34
Coo coo, coo coo, coo coo coo! Coo coo, coo coo, coo coo coo!
Ooh Ooh
Sha sha sha— aah! Sha sha sha sha— aah!
Bum bum bum! Bah - um, bum, bum!

35

(AGWE)

Ti Moune lost all her fear. She knew As - a - ka was near!

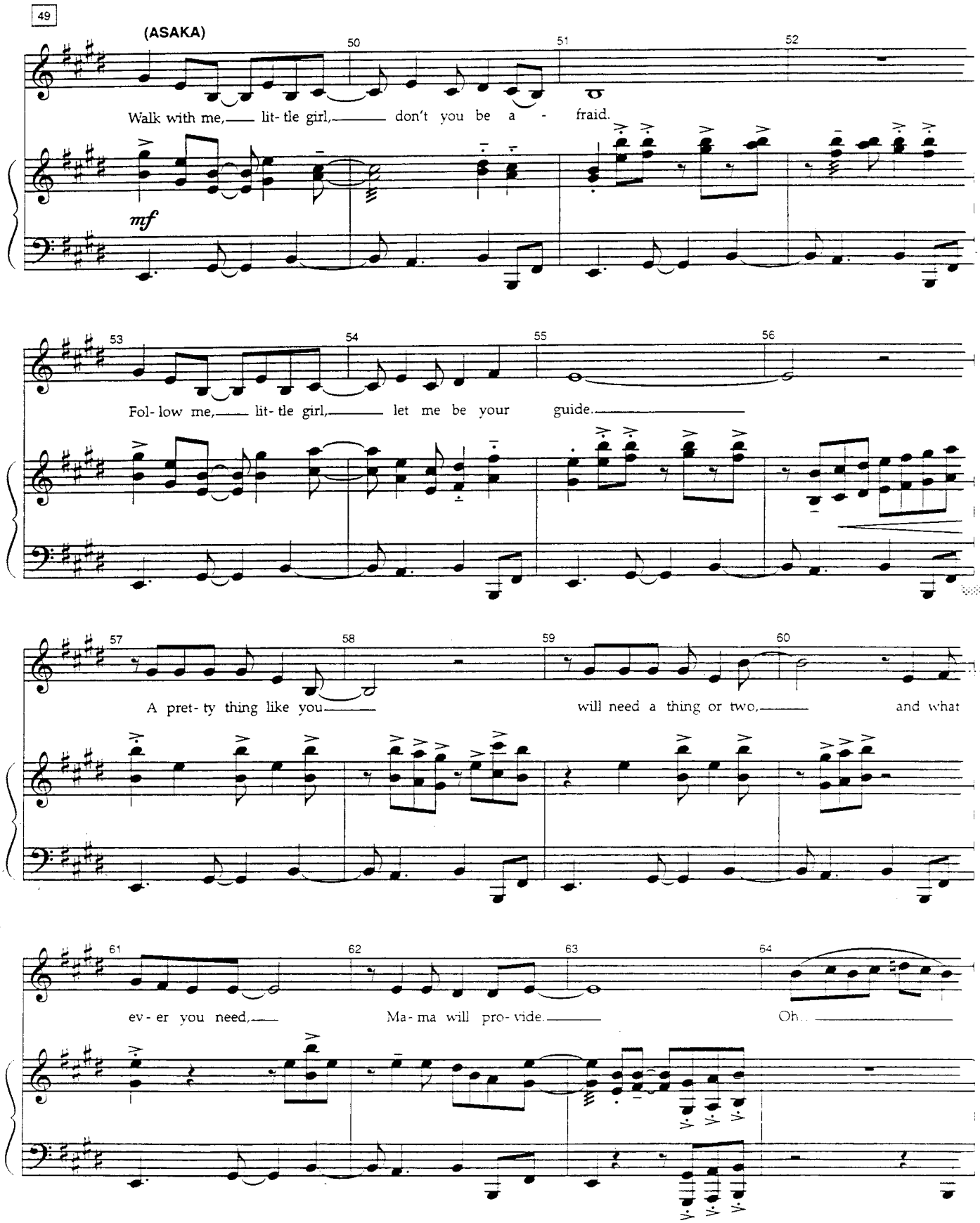
You've nev - er been a - way from the sea, child. You're gon - na need a help -

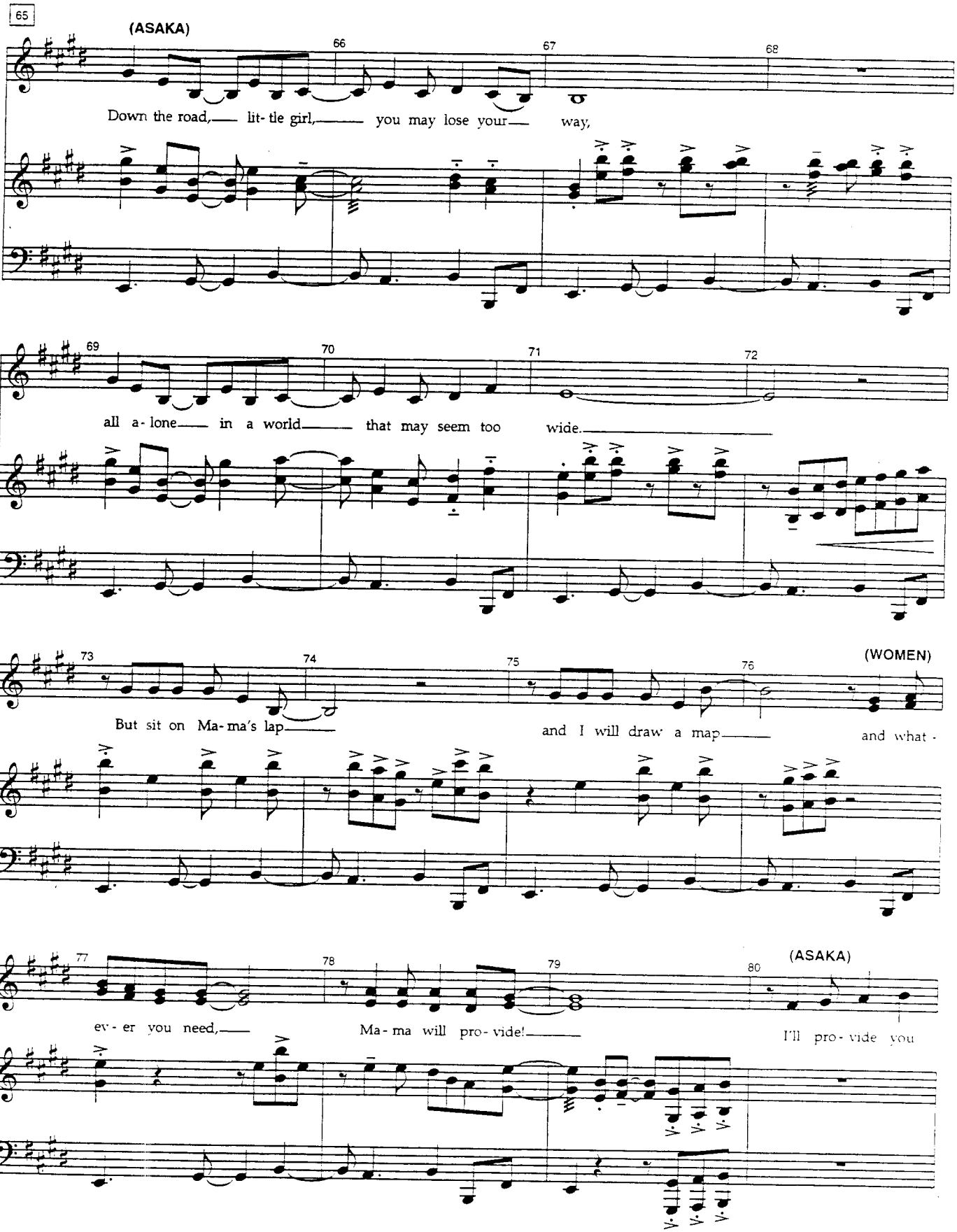
ing hand. A fish has got to learn to swim on

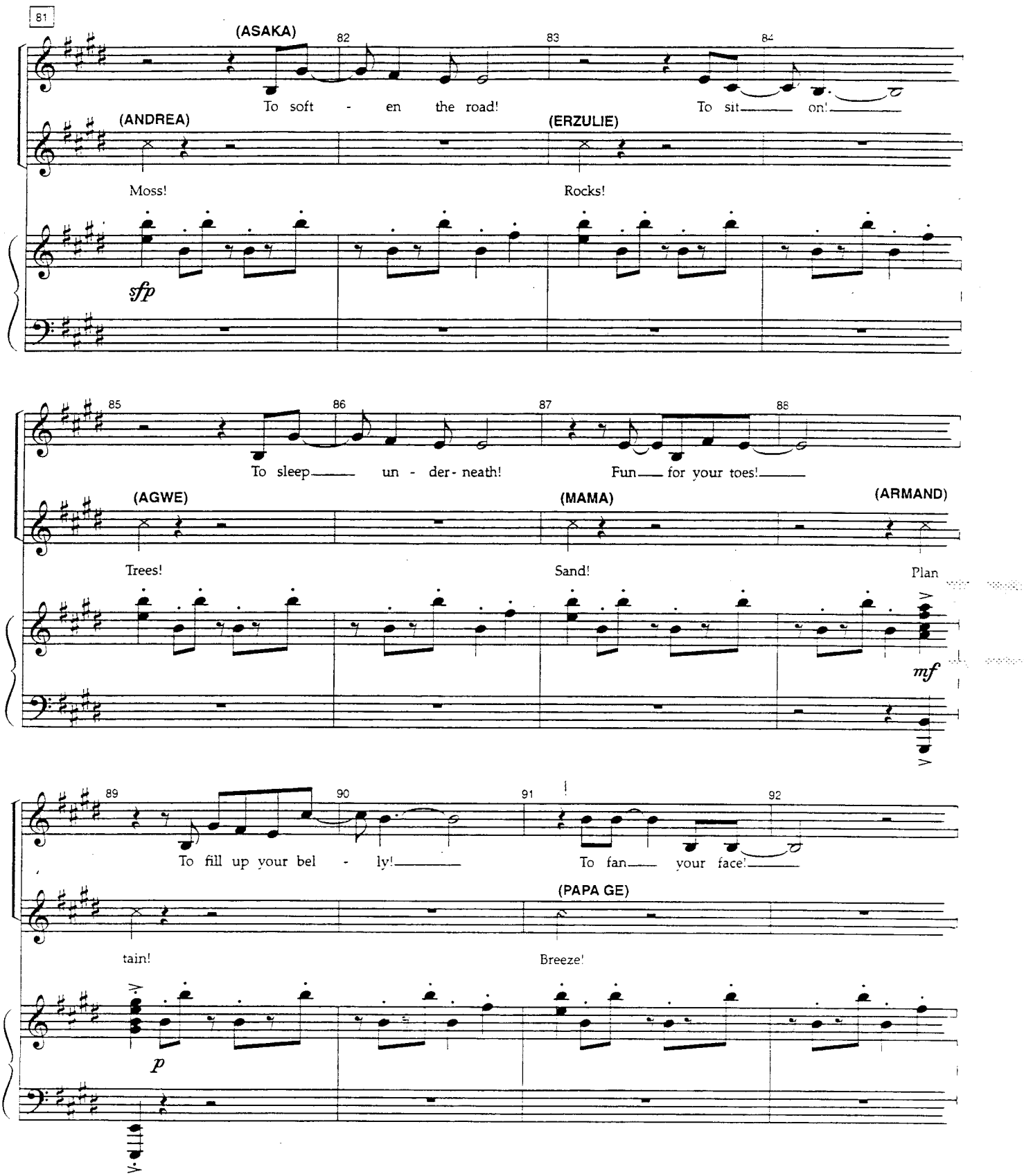
land!

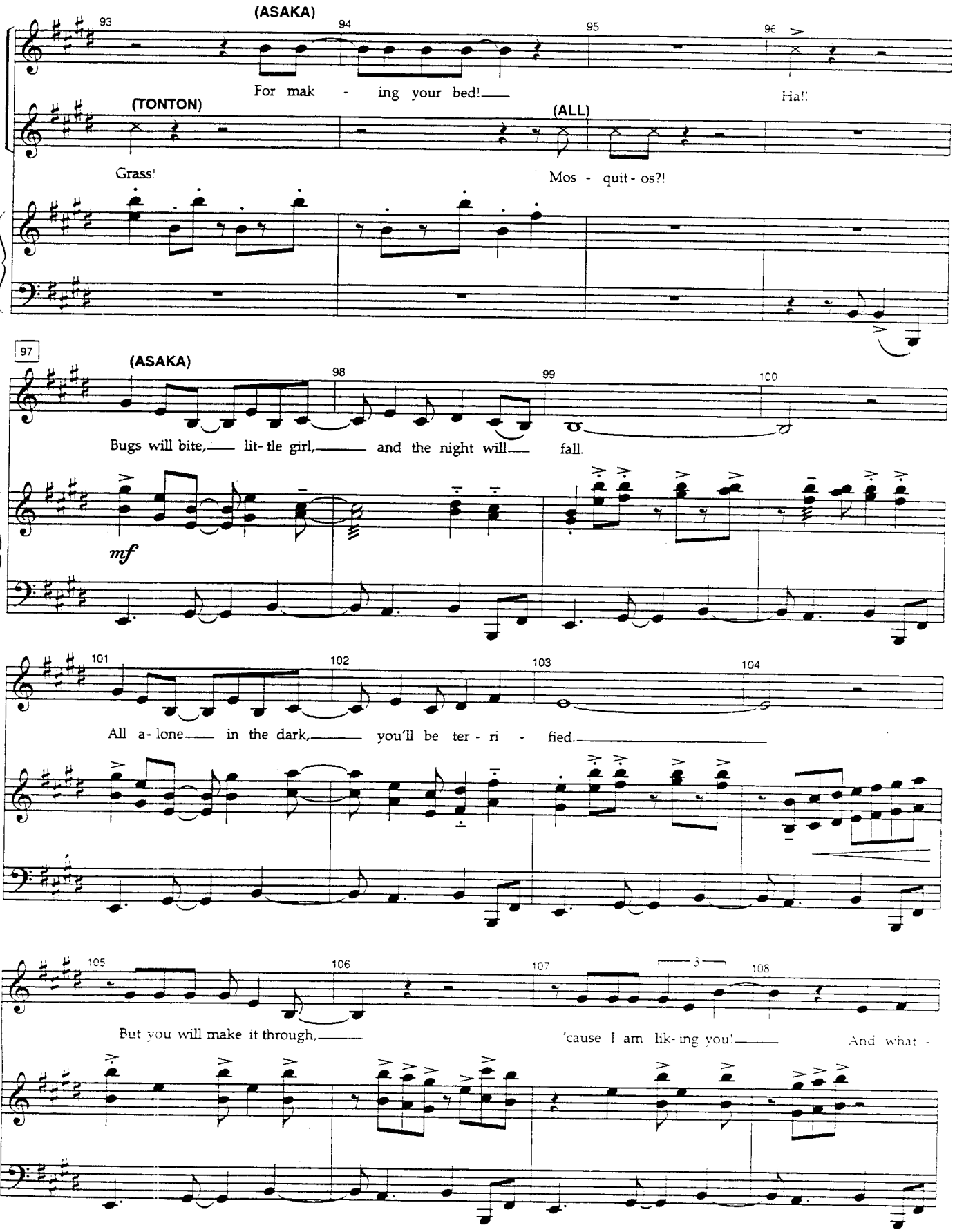
(ALL)

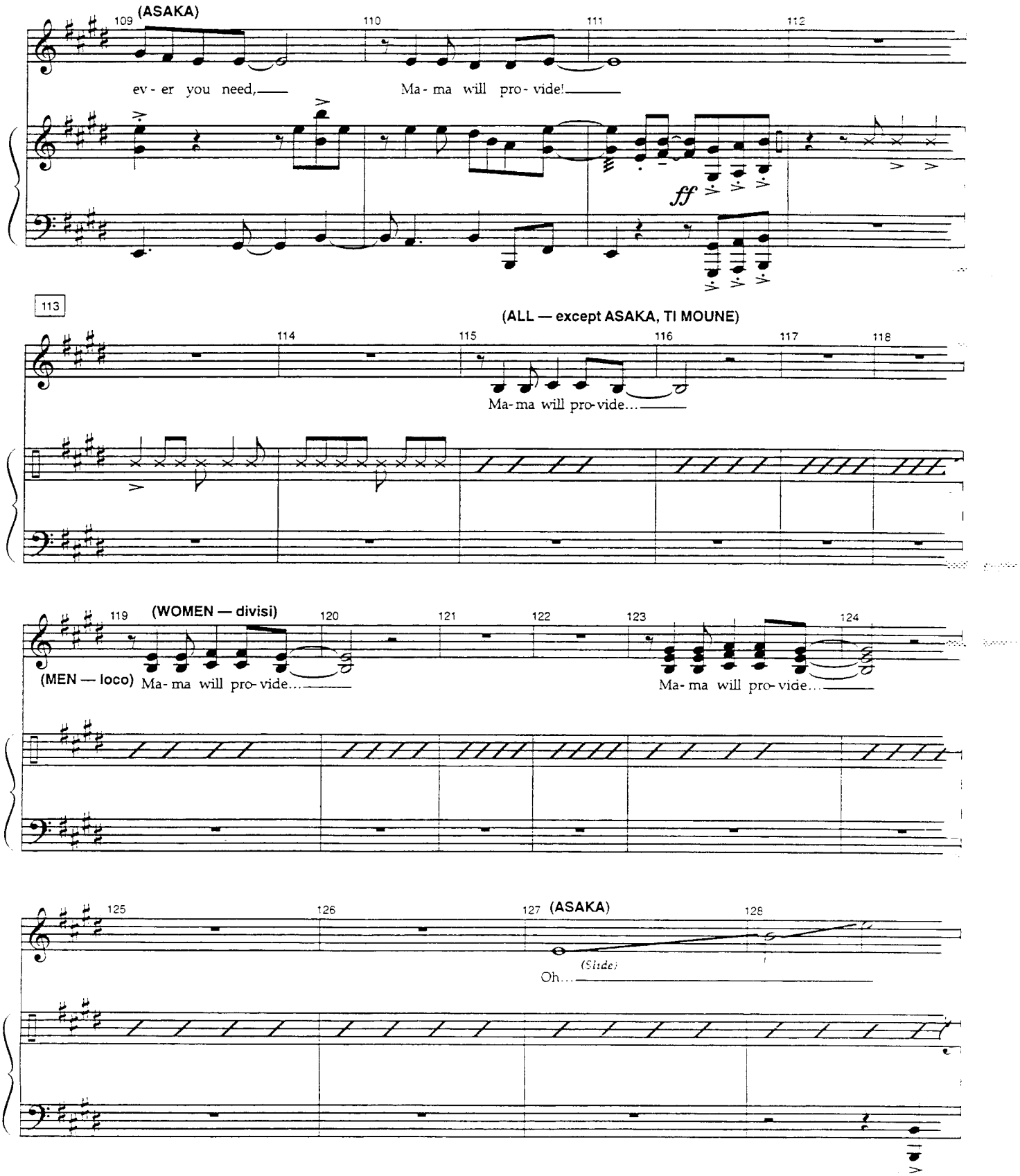
Huh!

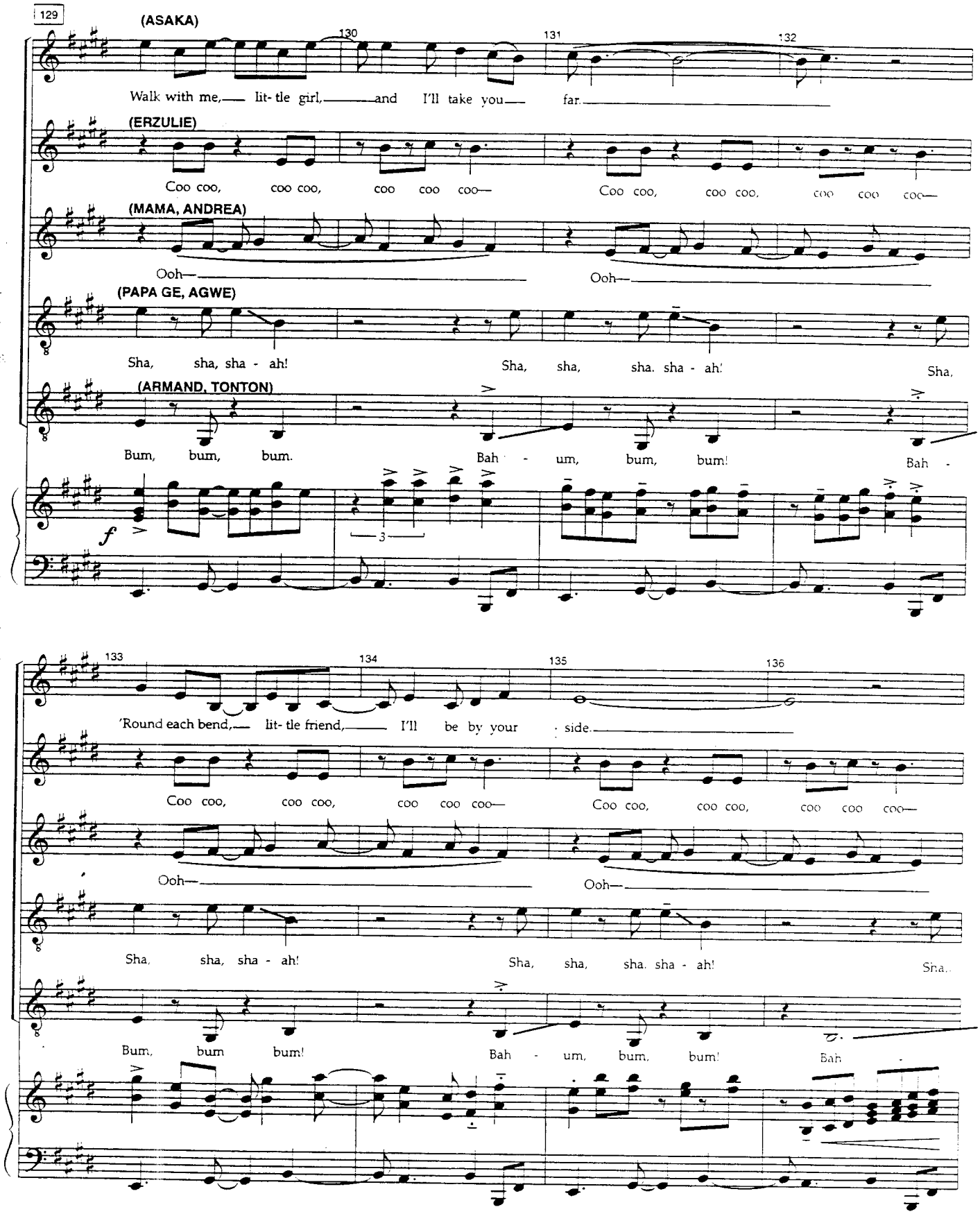

49
(ASAKA)
50
51
52
Walk with me, lit- tle girl, don't you be a - fraid.
mf
53
54
55
56
Fol- low me, lit- tle girl, let me be your guide.
57
58
59
60
A pret- ty thing like you will need a thing or two, and what
61
62
63
64
ev- er you need, Ma- ma will pro- vide. Oh.

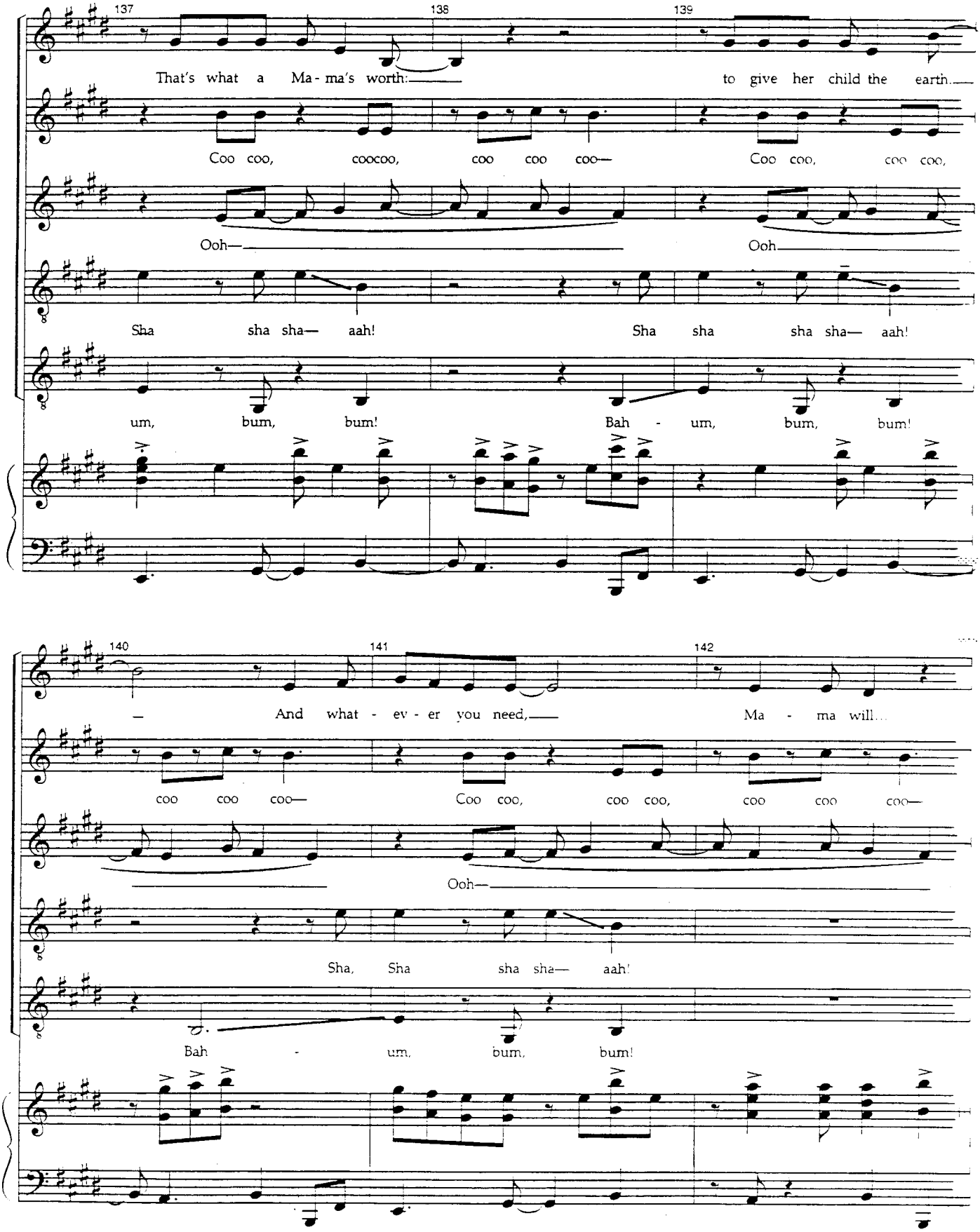

65
(ASAKA)
66
67
68
Down the road, lit- tle girl, you may lose your way,
69
70
71
72
all a- lone in a world that may seem too wide.
73
74
75
76
(WOMEN)
But sit on Ma- ma's lap
and I will draw a map
and what -
77
78
79
80
(ASAKA)
ev- er you need,
Ma- ma will pro- vide!
I'll pro- vide you

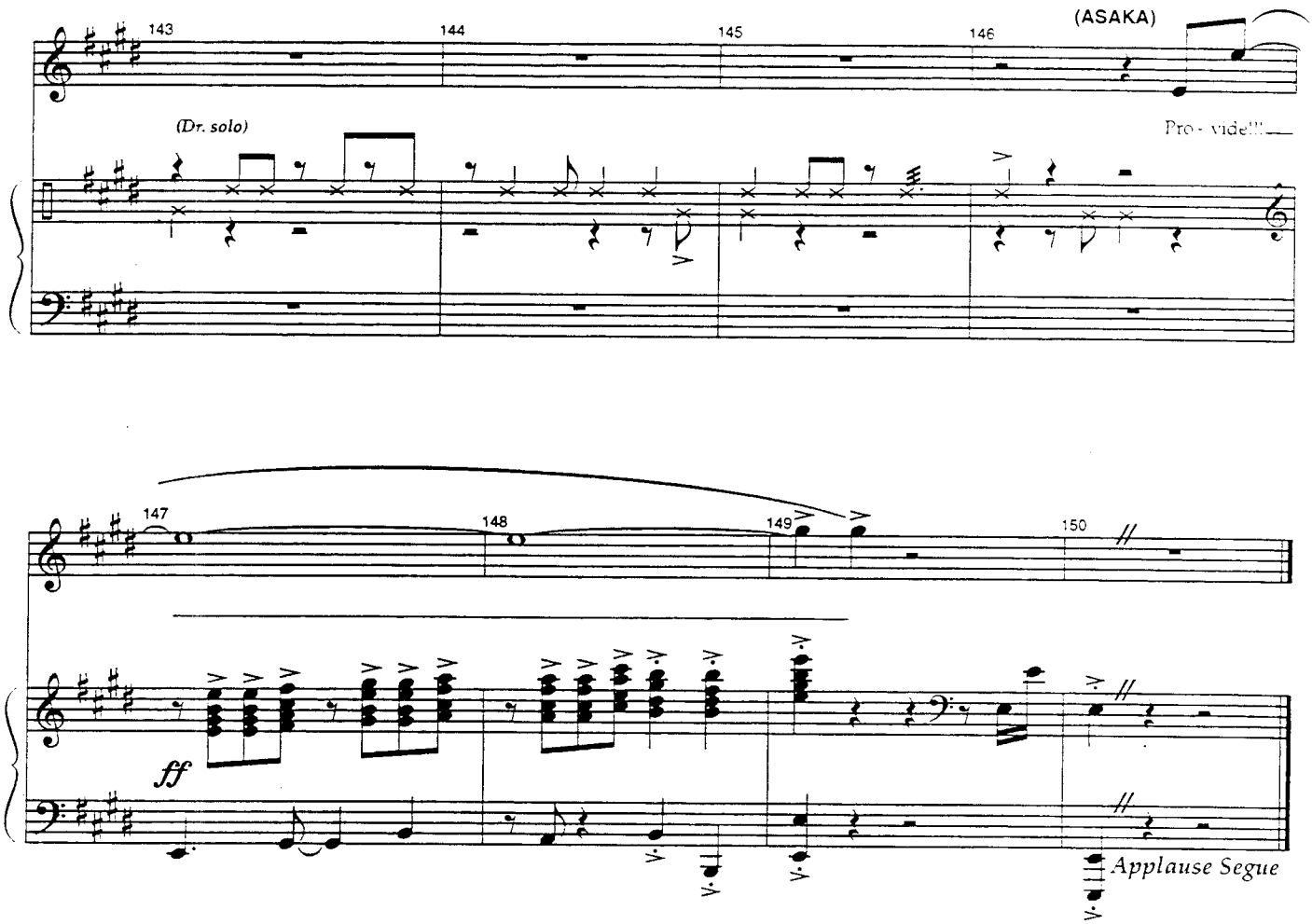

81
(ASAKA)
82
83
84
To soft - en the road!
To sit on!
(ANDREA)
(ERZULIE)
Moss!
Rocks!
sfp
85
86
87
88
To sleep un - der - neath!
Fun for your toes!
(AGWE)
(MAMA)
(ARMAND)
Trees!
Sand!
Plan
mf
89
90
91
92
To fill up your bel - ly!
To fan your face!
(PAPA GE)
tain!
Breeze!
p


(ASAKA)
For mak - ing your bed!
Ha!!
(TONTON)
Grass!
(ALL)
Mos - quit - os?!
(ASAKA)
Bugs will bite, lit - tle girl, and the night will fall.
mf
All a - lone in the dark, you'll be ter - ri - fied.
But you will make it through,
'cause I am lik - ing you!
And what -

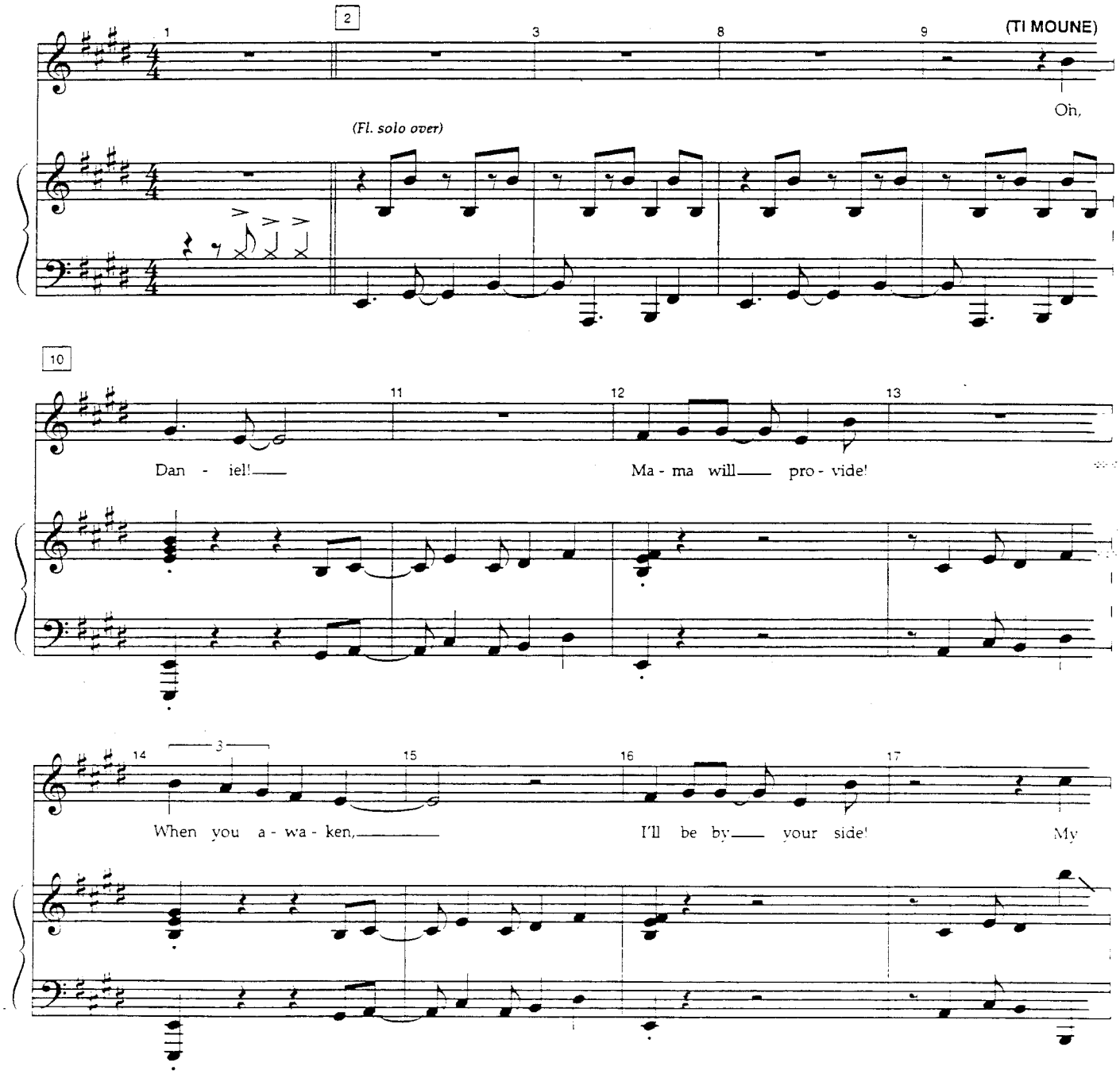

(ASAKA)
ev - er you need,
Ma - ma will pro - vide!
ff
(ALL — except ASAKA, TI MOUNE)
Ma-ma will pro-vide...
(WOMEN — divisi)
(MEN — loco) Ma - ma will pro - vide...
Ma - ma will pro - vide...
(ASAKA)
(Slide)
Oh...

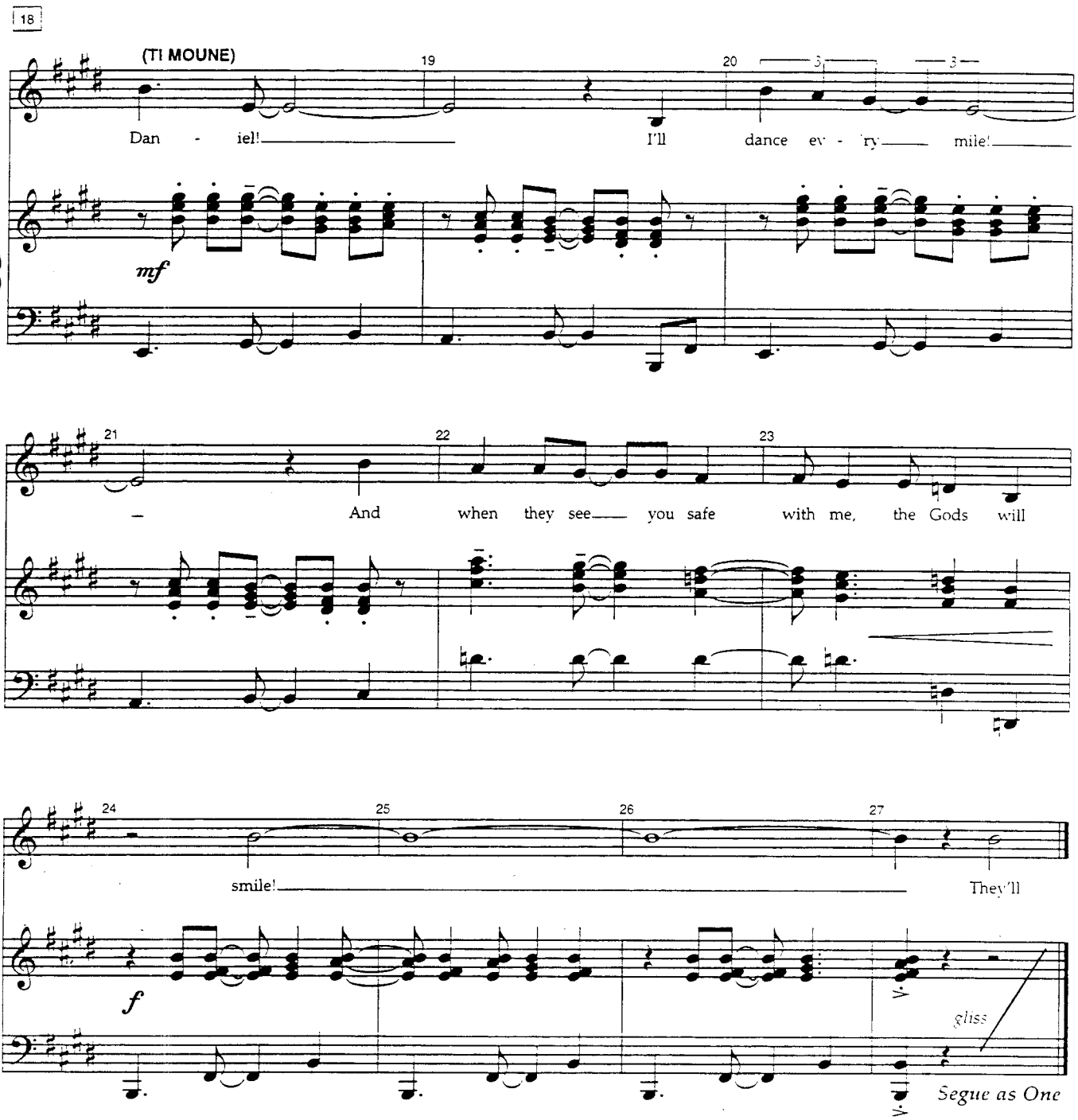

129
(ASAKA)
130
131
132
Walk with me, lit- tle girl, and I'll take you far.
(ERZULIE)
Coo coo, coo coo, coo coo coo— Coo coo, coo coo, coo coo coo—
(MAMA, ANDREA)
Ooh— Ooh—
(PAPA GE, AGWE)
Sha, sha, sha - ah! Sha, sha, sha. sha - ah! Sha,
(ARMAND, TONTON)
Bum, bum, bum. Bah - um, bum, bum! Bah -
f
3
133
134
135
136
'Round each bend, lit- tle friend, I'll be by your side.
Coo coo, coo coo, coo coo coo— Coo coo, coo coo, coo coo coo—
Ooh— Ooh—
Sha, sha, sha - ah! Sha, sha, sha. sha - ah! Sha..
Bum, bum bum! Bah - um, bum, bum! Bah -


137
138
139
That's what a Ma - ma's worth:
to give her child the earth.
Coo coo, coocoo, coo coo coo—
Coo coo, coo coo,
Ooh—
Ooh—
Sha sha sha— aah!
Sha sha sha sha— aah!
um, bum, bum!
Bah - um, bum, bum!
140
141
142
And what - ev - er you need,
Ma - ma will...
coo coo coo—
Coo coo, coo coo, coo coo coo—
Ooh—
Sha, Sha sha sha— aah!
Bah - um, bum, bum!

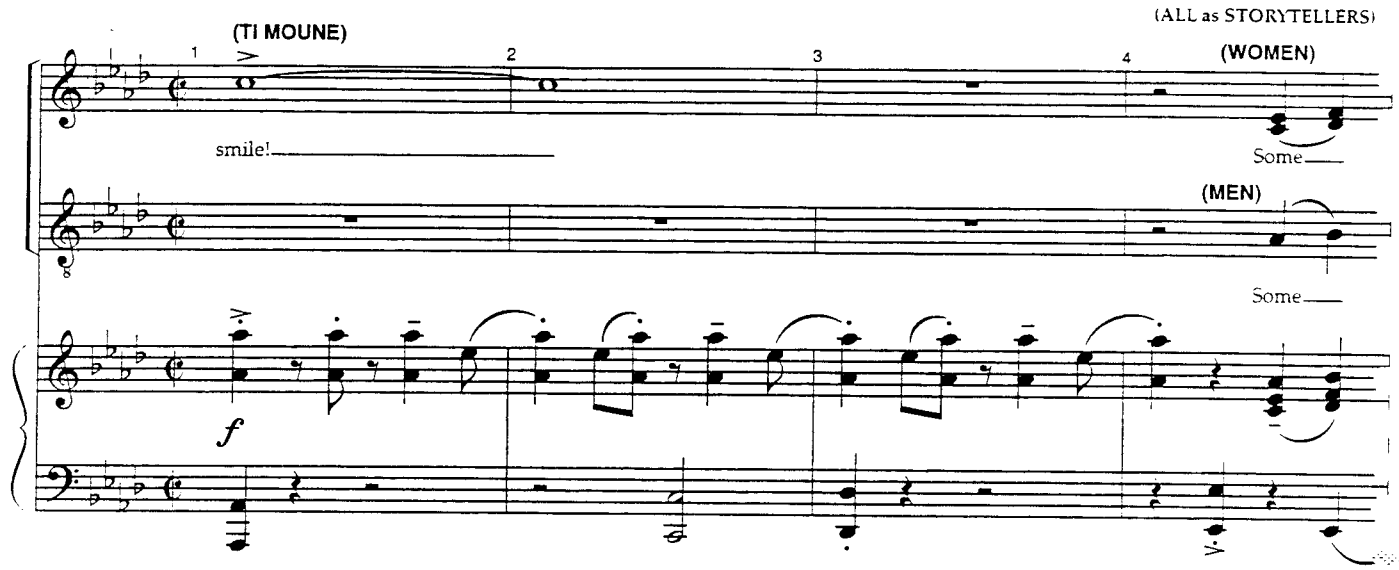

143
144
145
146
(ASAKA)
(Dr. solo)
Pro - vide!!!
147
148
149
150
ff
Applause Segue

Waiting For Life — Reprise

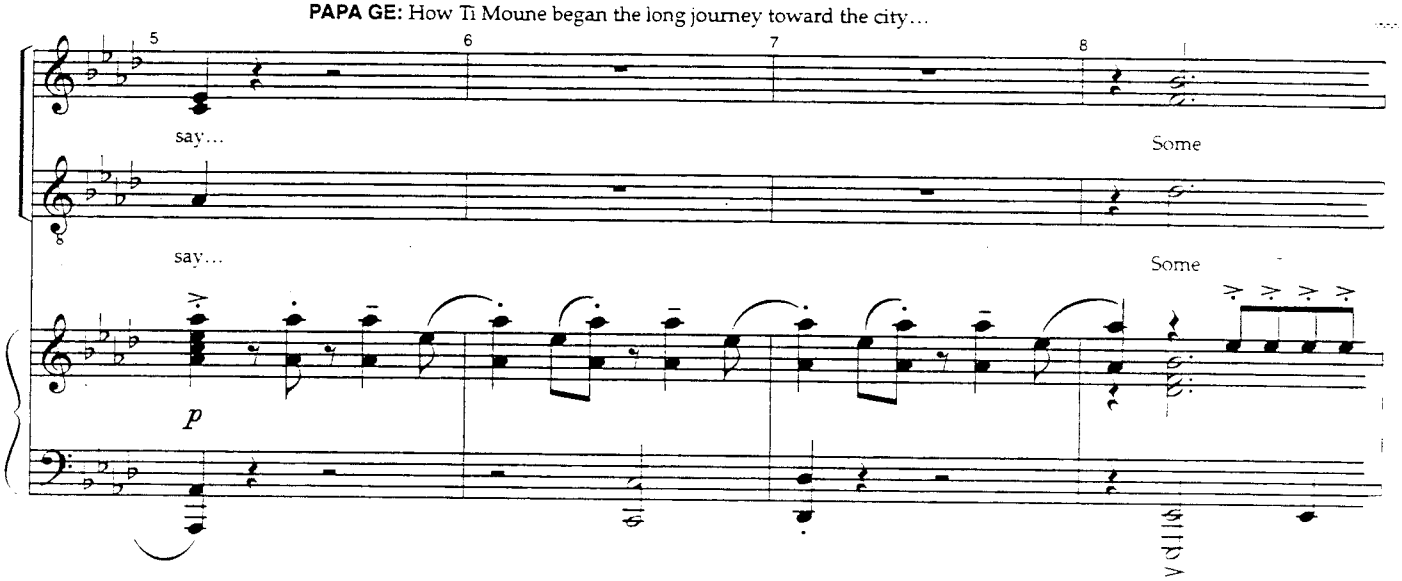


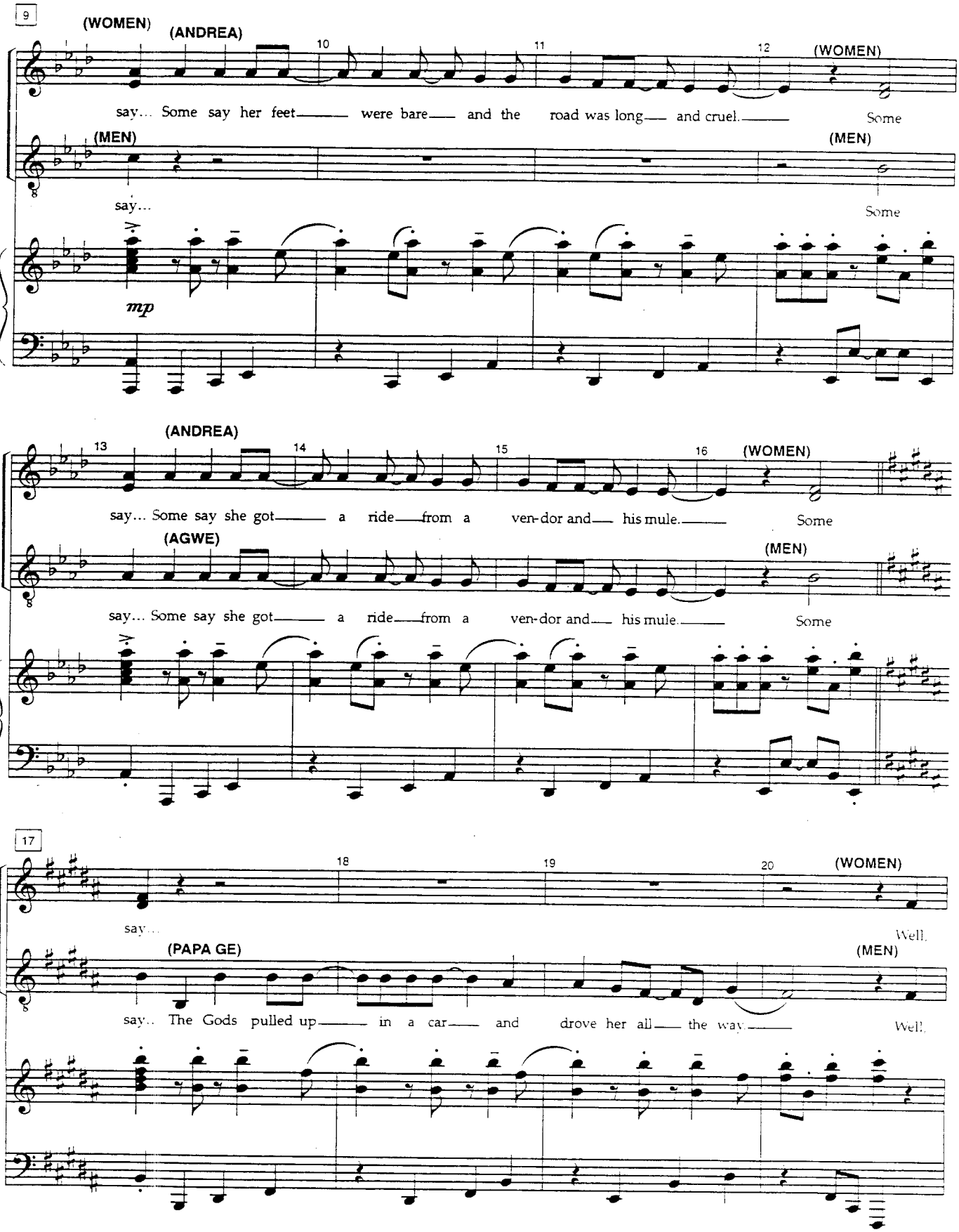

18
(TI MOUNE)
19
20
3
3
Dan - iel! I'll dance ev - 'ry mile!
mf
21
22
23
And when they see you safe with me, the Gods will
24
25
26
27
smile! They'll
f
gliss
Segue as One

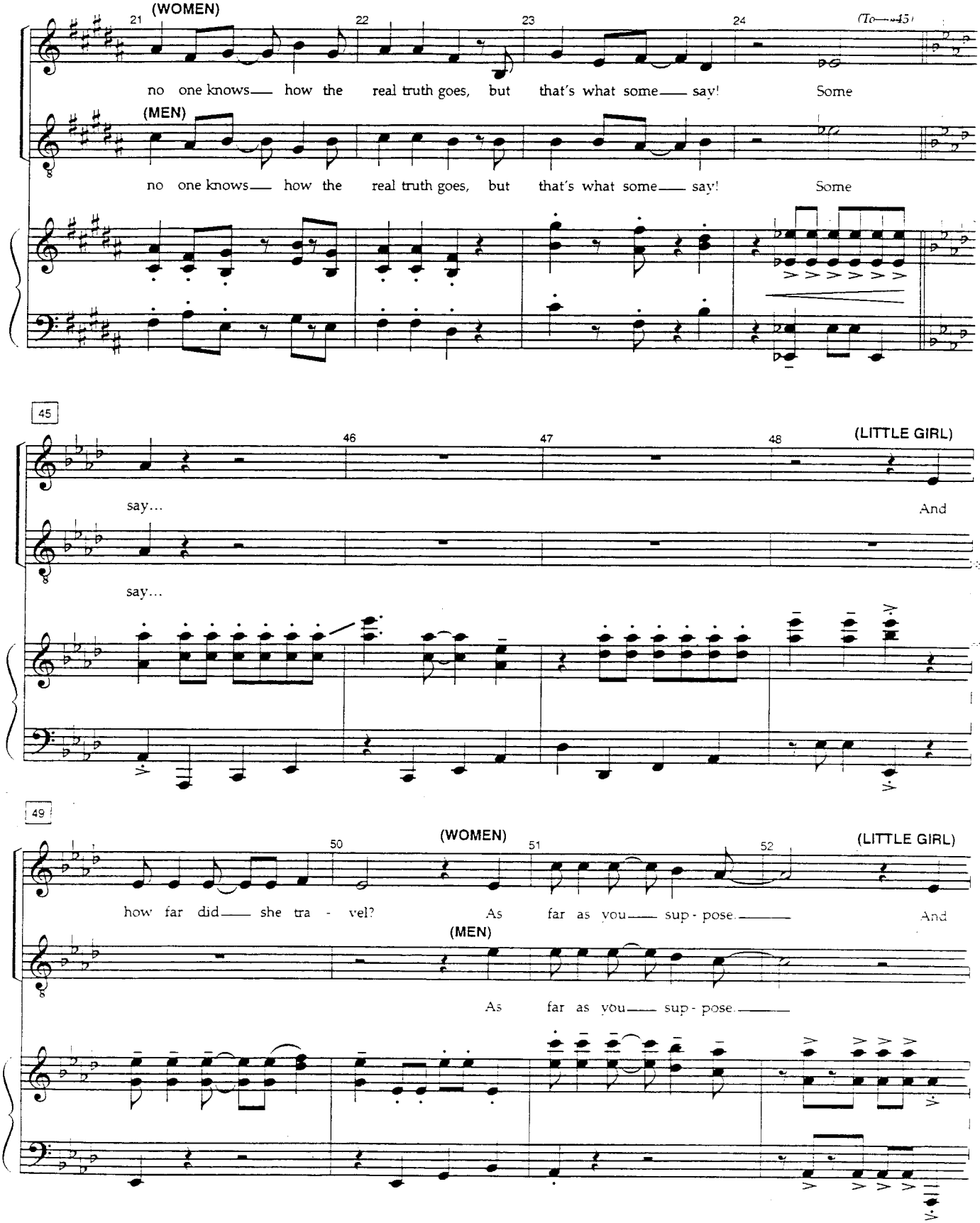
Some Say

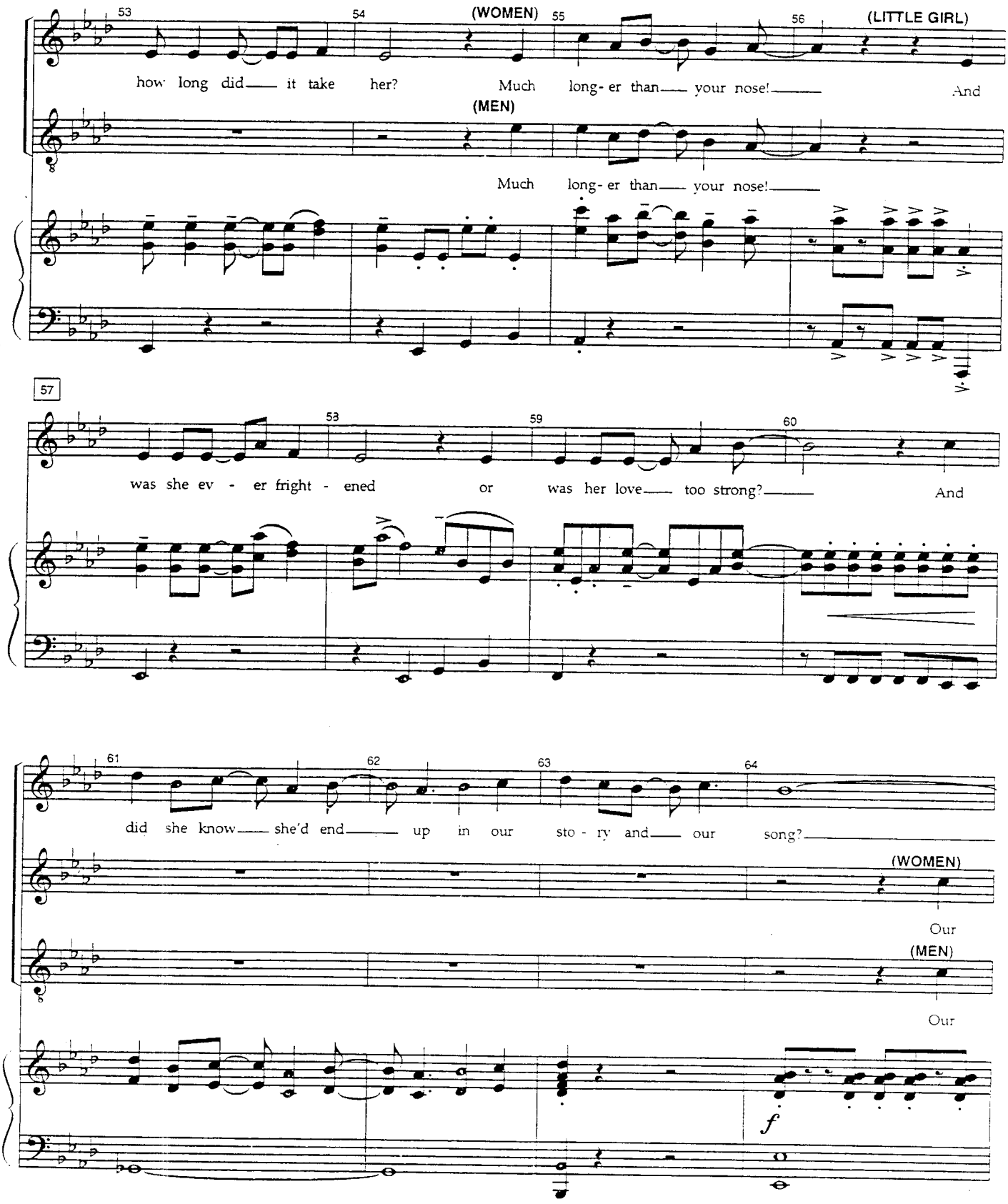


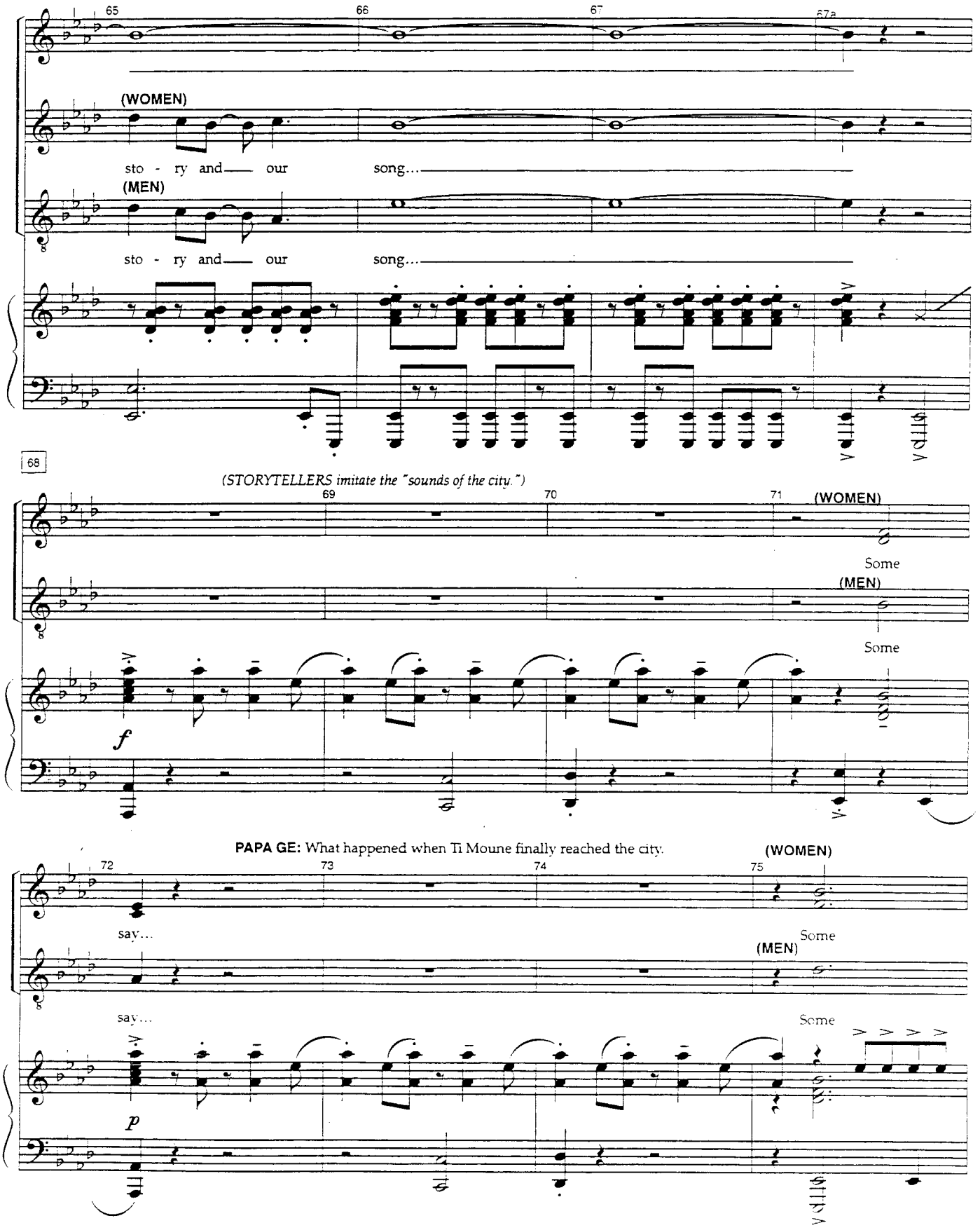
PAPA GE: How Ti Moune began the long journey toward the city...

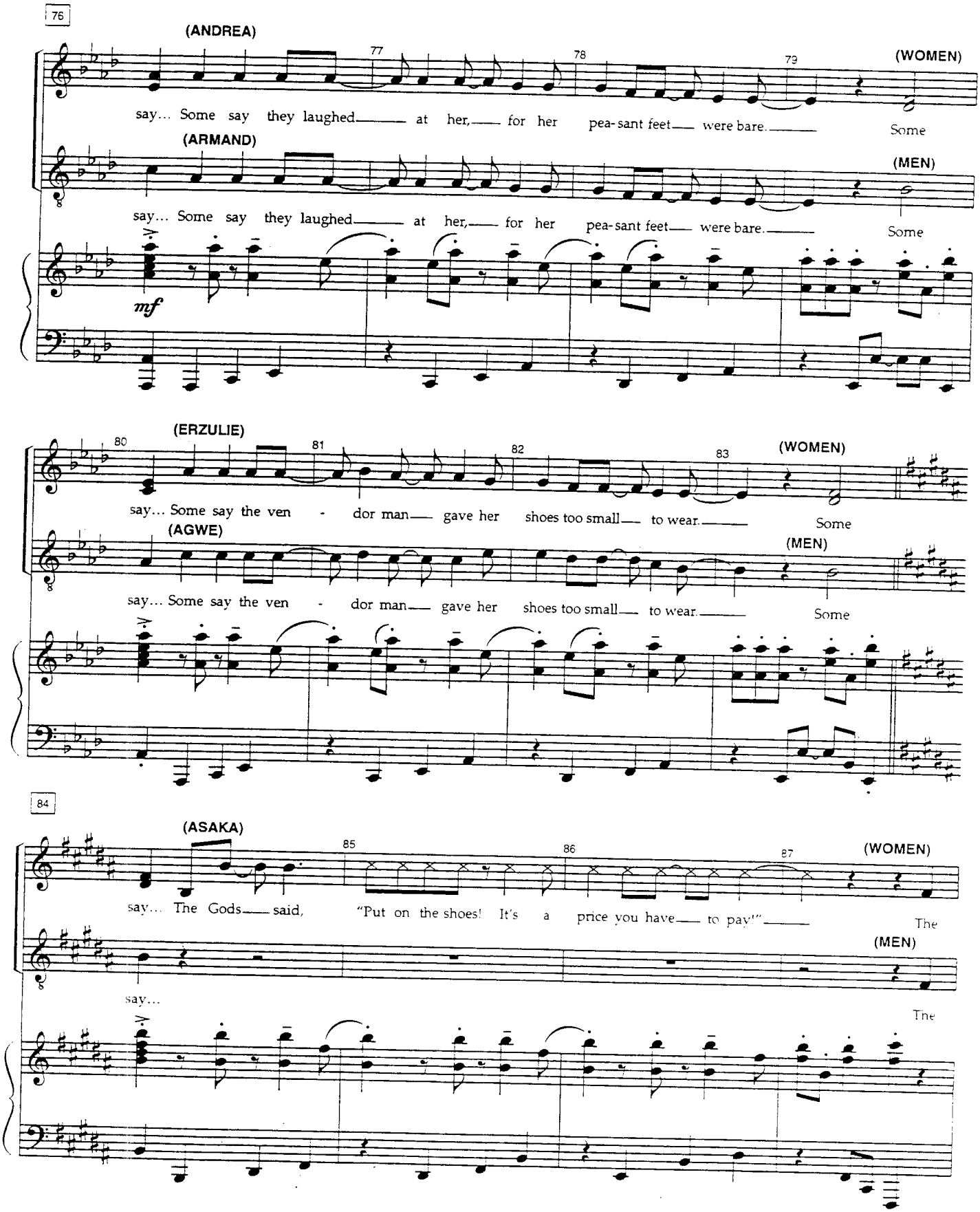


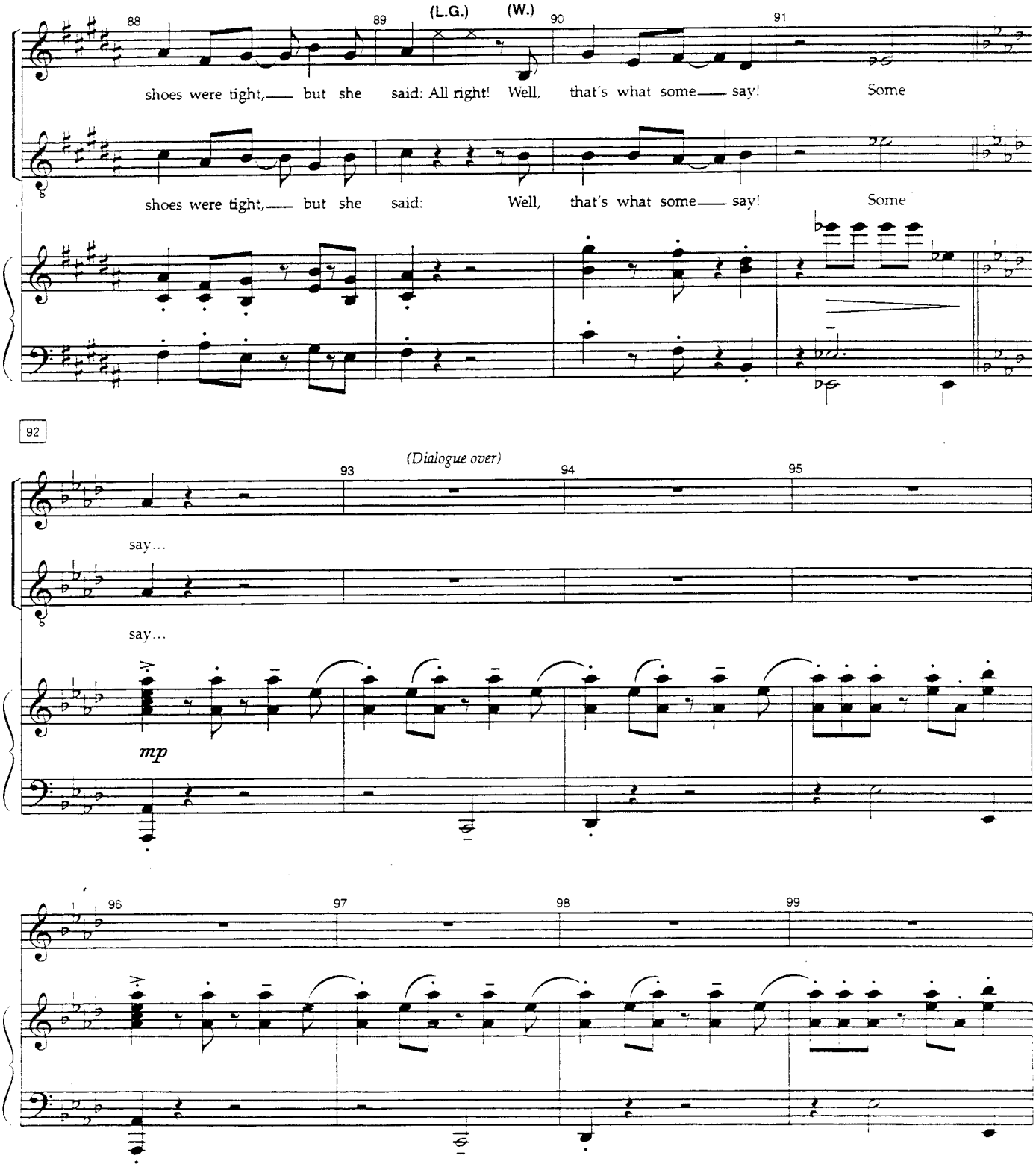

9
(WOMEN)
(ANDREA)
10
11
12
(WOMEN)
say... Some say her feet were bare and the road was long and cruel. Some
(MEN)
(MEN)
say...
Some
mp
(ANDREA)
13
14
15
16
(WOMEN)
say... Some say she got a ride from a ven-dor and his mule. Some
(AGWE)
(MEN)
say... Some say she got a ride from a ven-dor and his mule. Some
17
18
19
20
(WOMEN)
say...
Well,
(PAPA GE)
(MEN)
say... The Gods pulled up in a car and drove her all the way. Well,

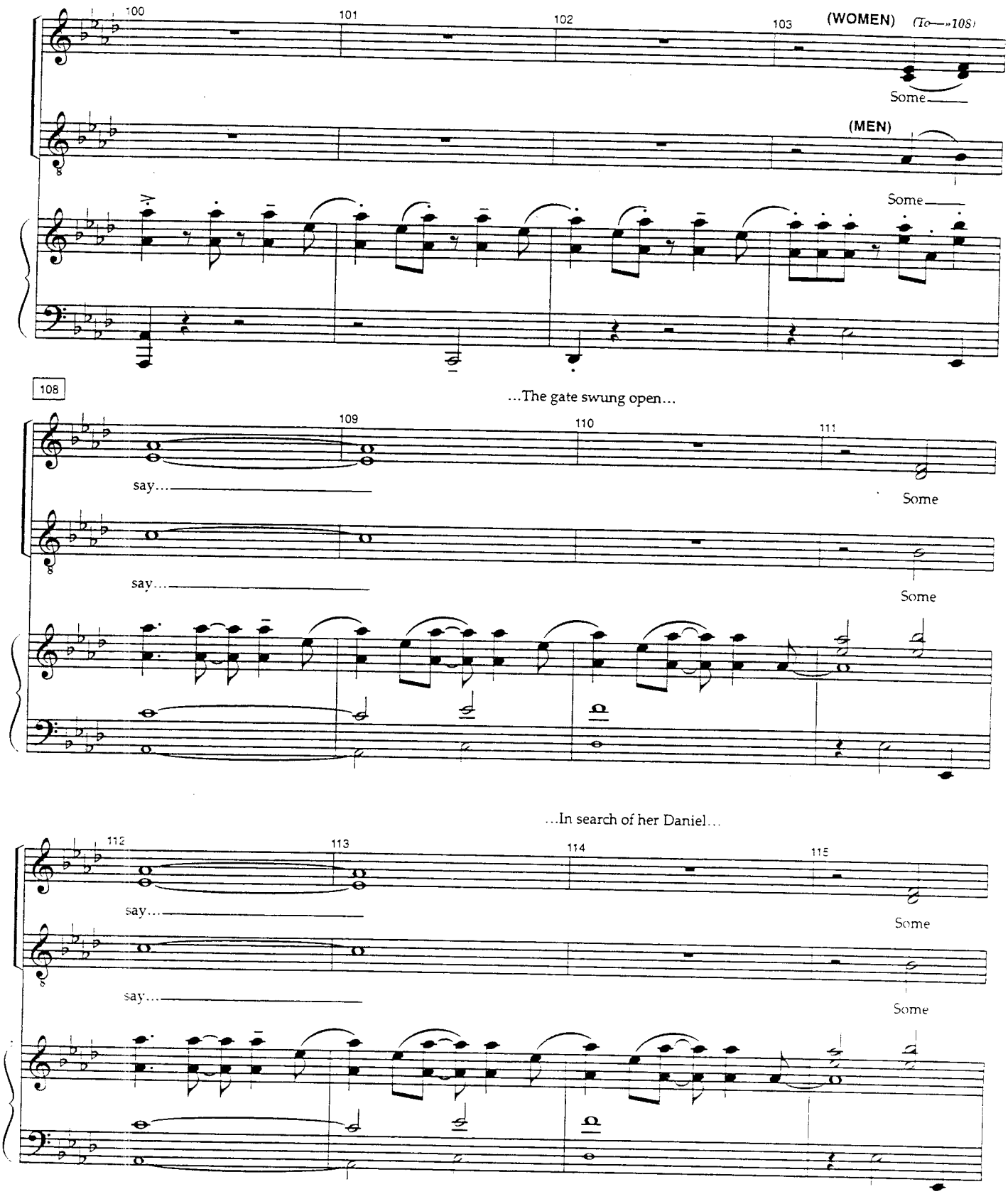

(WOMEN)
21
22
23
24
(To—45)
no one knows— how the real truth goes, but that's what some— say! Some
(MEN)
no one knows— how the real truth goes, but that's what some— say! Some
45
46
47
48
(LITTLE GIRL)
say... And
say...
49
50
(WOMEN)
51
52
(LITTLE GIRL)
how far did— she tra - vel? As far as you— sup - pose. — And
(MEN)
As far as you— sup - pose. —

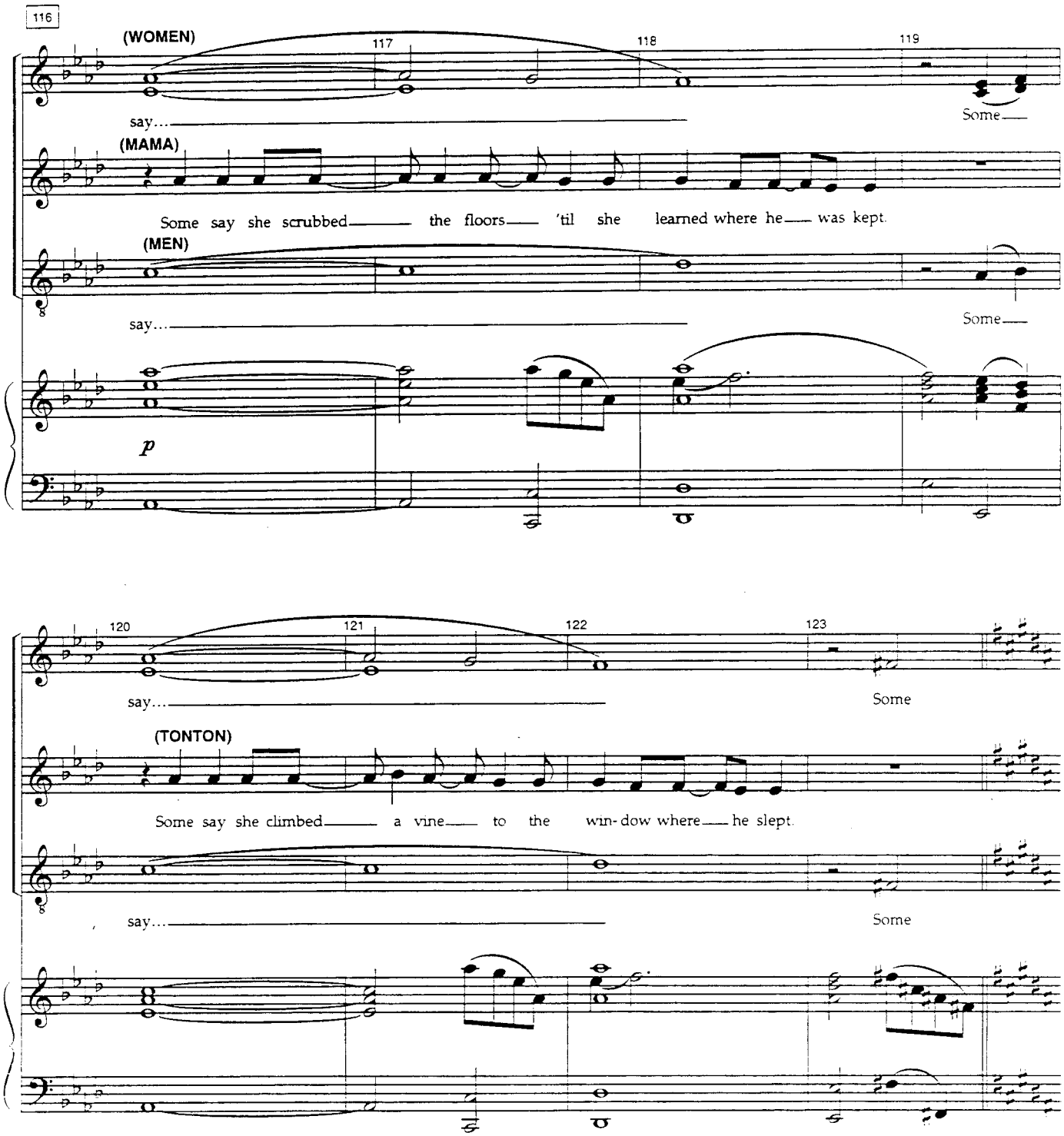

53
54
(WOMEN)
55
56
(LITTLE GIRL)
how long did it take her?
Much long-er than your nose!
And
(MEN)
Much long-er than your nose!
57
53
59
60
was she ev - er fright - ened
or was her love too strong?
And
61
62
63
64
did she know she'd end up in our sto - ry and our song?
(WOMEN)
Our
(MEN)
Our
f

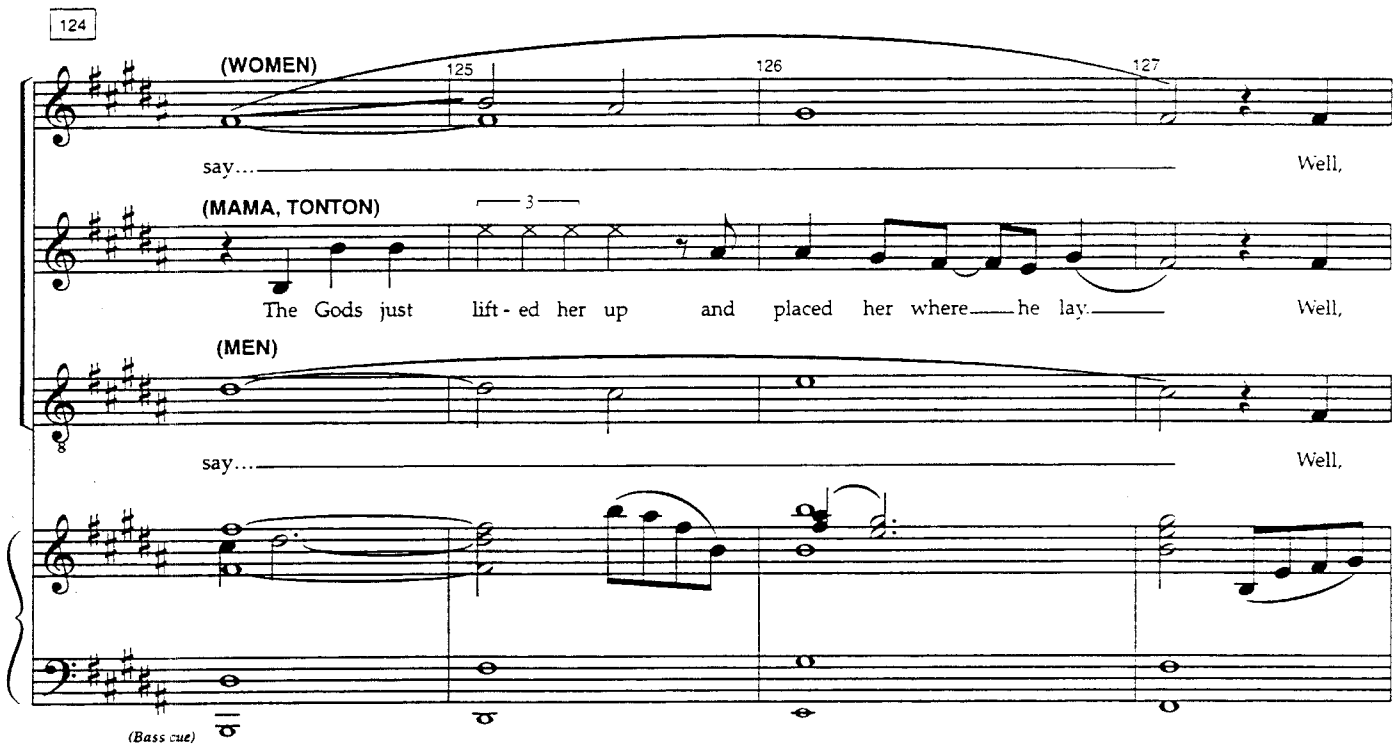

65
66
67
67a
(WOMEN)
sto - ry and our song...
(MEN)
sto - ry and our song...
68
(STORYTELLERS imitate the "sounds of the city.")
69
70
71
(WOMEN)
Some
(MEN)
Some
f
PAPA GE: What happened when Ti Moune finally reached the city.
72
73
74
75
(WOMEN)
say...
Some
(MEN)
say...
Some
p

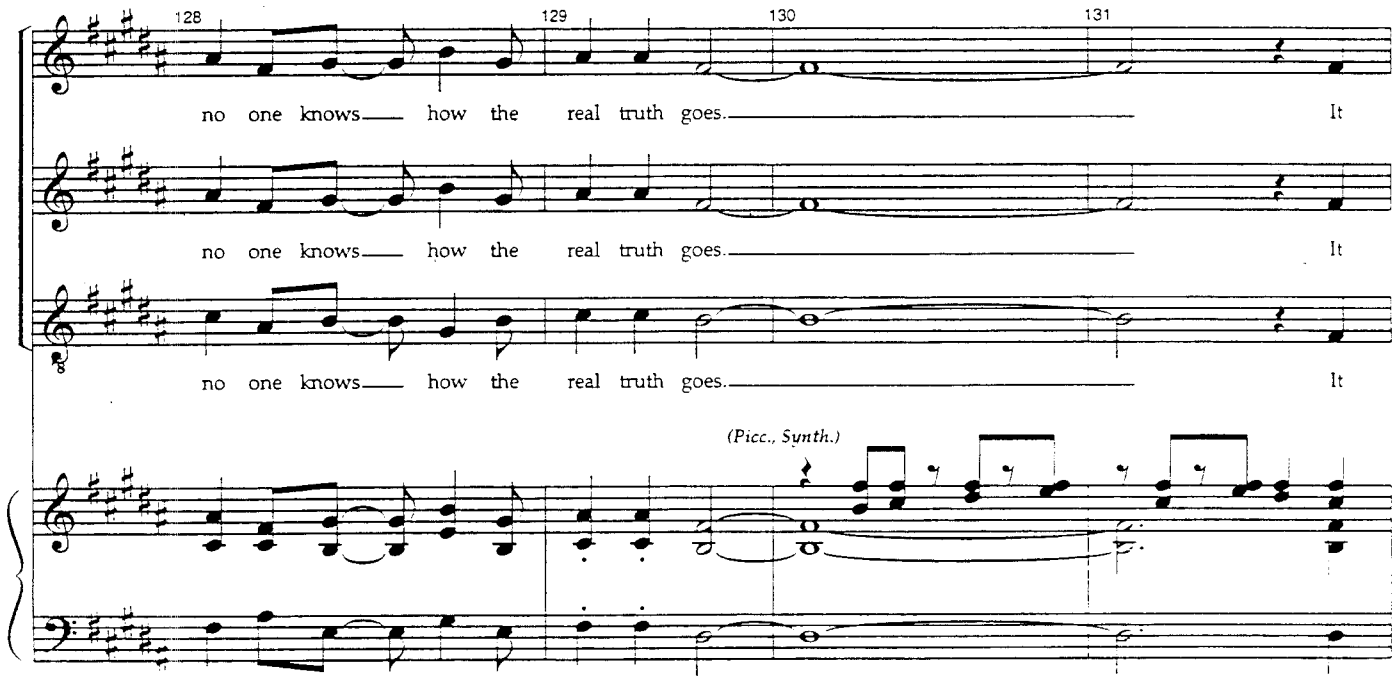

76
(ANDREA)
77
78
79
(WOMEN)
say... Some say they laughed at her, for her pea-sant feet were bare. Some
(ARMAND)
(MEN)
say... Some say they laughed at her, for her pea-sant feet were bare. Some
mf
80
(ERZULIE)
81
82
83
(WOMEN)
say... Some say the ven - dor man gave her shoes too small to wear. Some
(AGWE)
(MEN)
say... Some say the ven - dor man gave her shoes too small to wear. Some
84
(ASAKA)
85
86
87
(WOMEN)
say... The Gods said, "Put on the shoes! It's a price you have to pay!" The
(MEN)
say... The

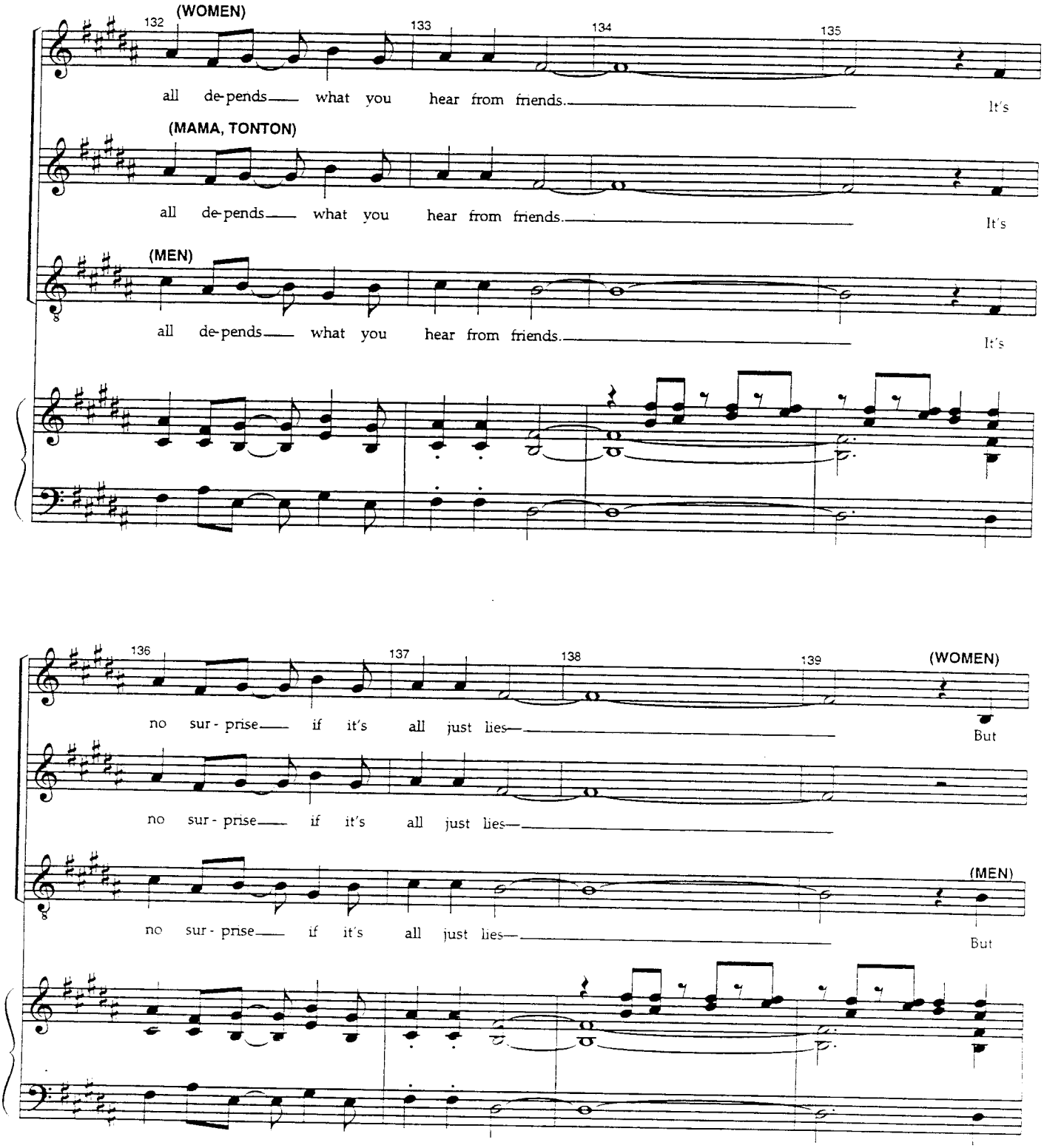

88
89
(L.G.)
(W.)
90
91
shoes were tight,— but she said: All right! Well, that's what some— say! Some
shoes were tight,— but she said: Well, that's what some— say! Some
92
(Dialogue over)
93
94
95
say...
say...
mp
96
97
98
99

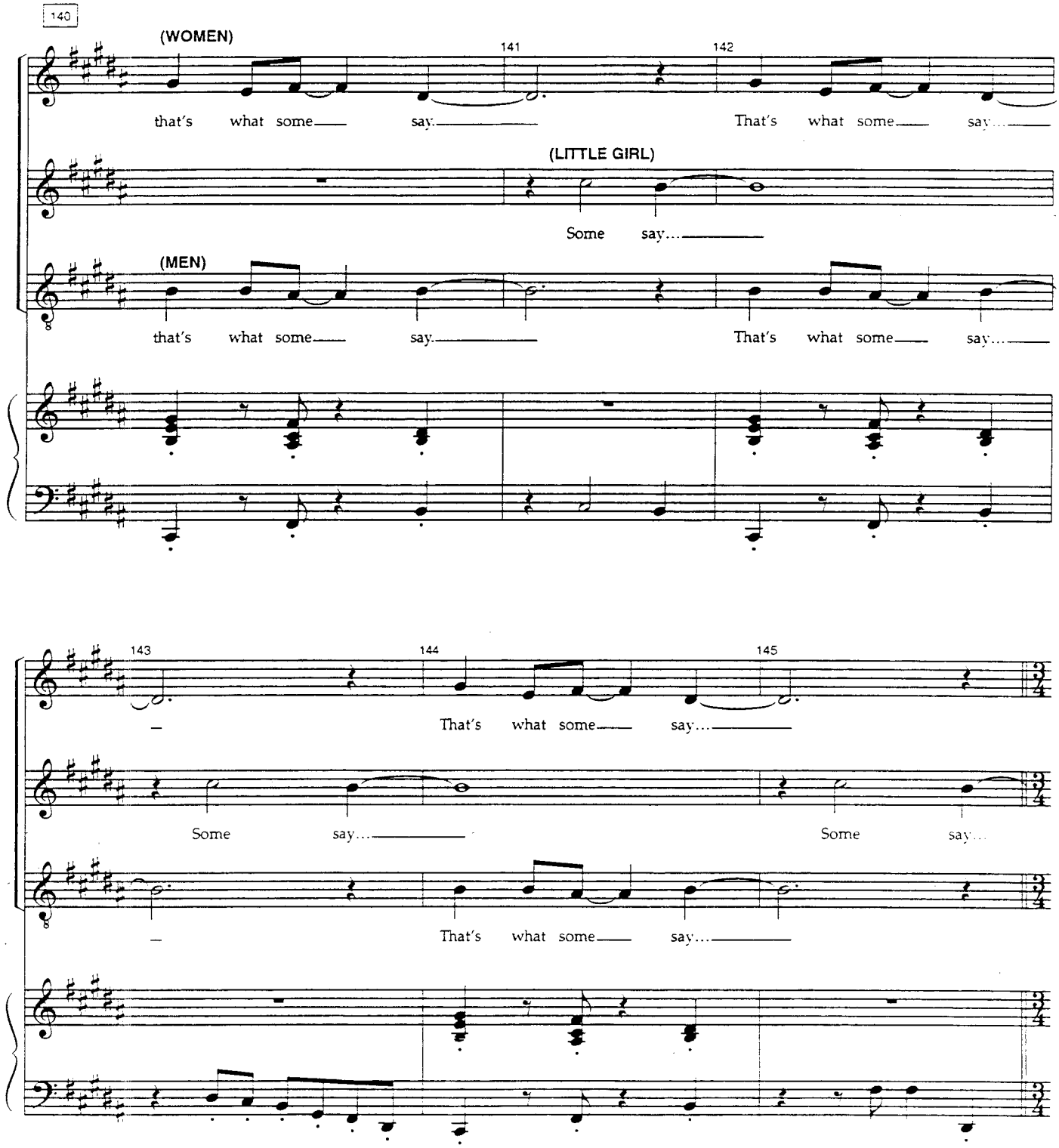

100
101
102
103
(WOMEN)
(To—»108)
Some
(MEN)
Some
108
...The gate swung open...
109
110
111
say...
Some
say...
Some
...In search of her Daniel...
112
113
114
115
say...
Some
say...
Some

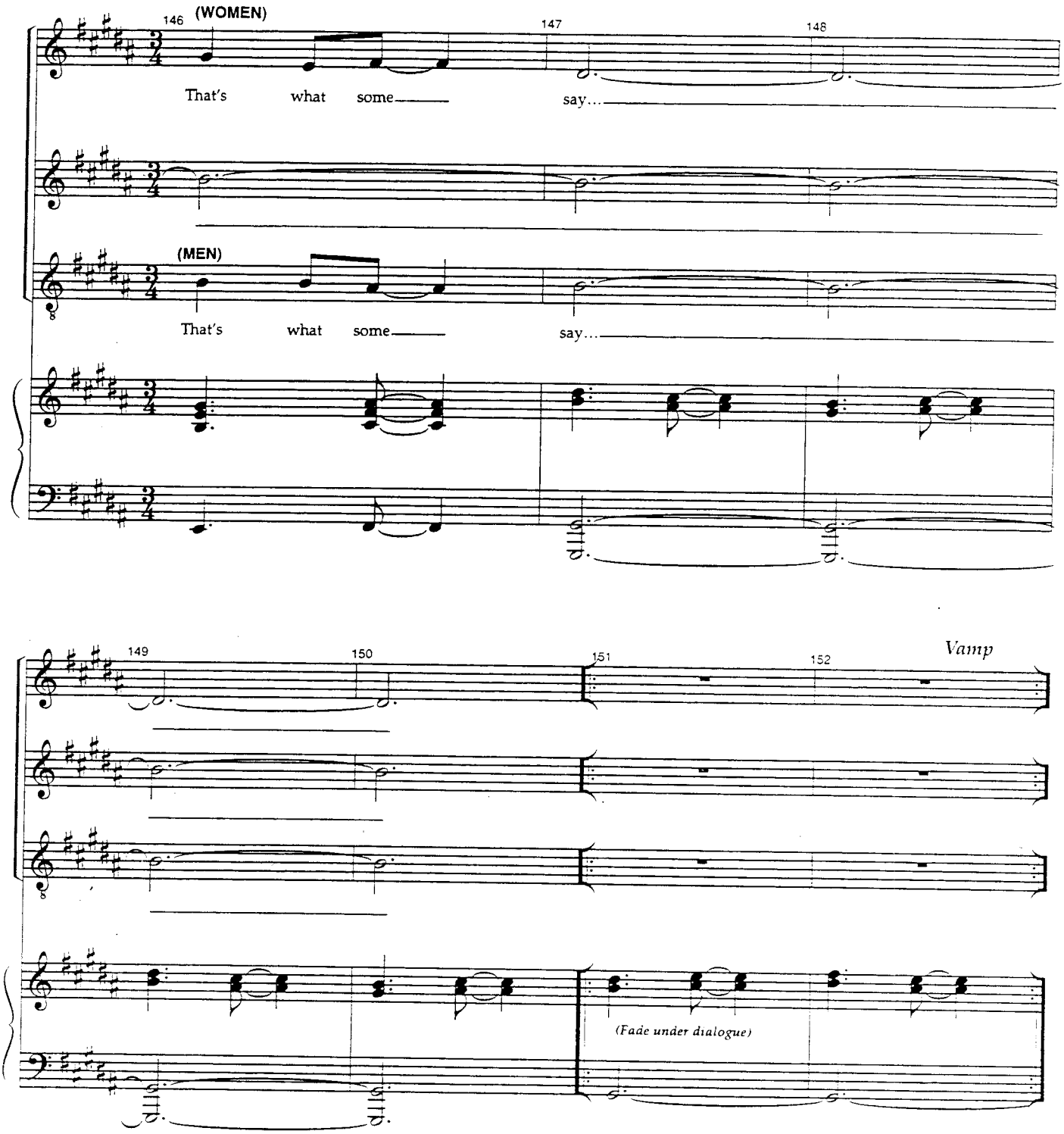

116
(WOMEN)
117
118
119
say...
Some
(MAMA)
Some say she scrubbed the floors 'til she learned where he was kept.
(MEN)
say...
Some
p
120
121
122
123
say...
Some
(TONTON)
Some say she climbed a vine to the win-dow where he slept.
say...
Some


124
(WOMEN)
125
126
127
say...
Well,
(MAMA, TONTON)
3
The Gods just lift - ed her up and placed her where he lay.
Well,
(MEN)
say...
Well,
(Bass cue)

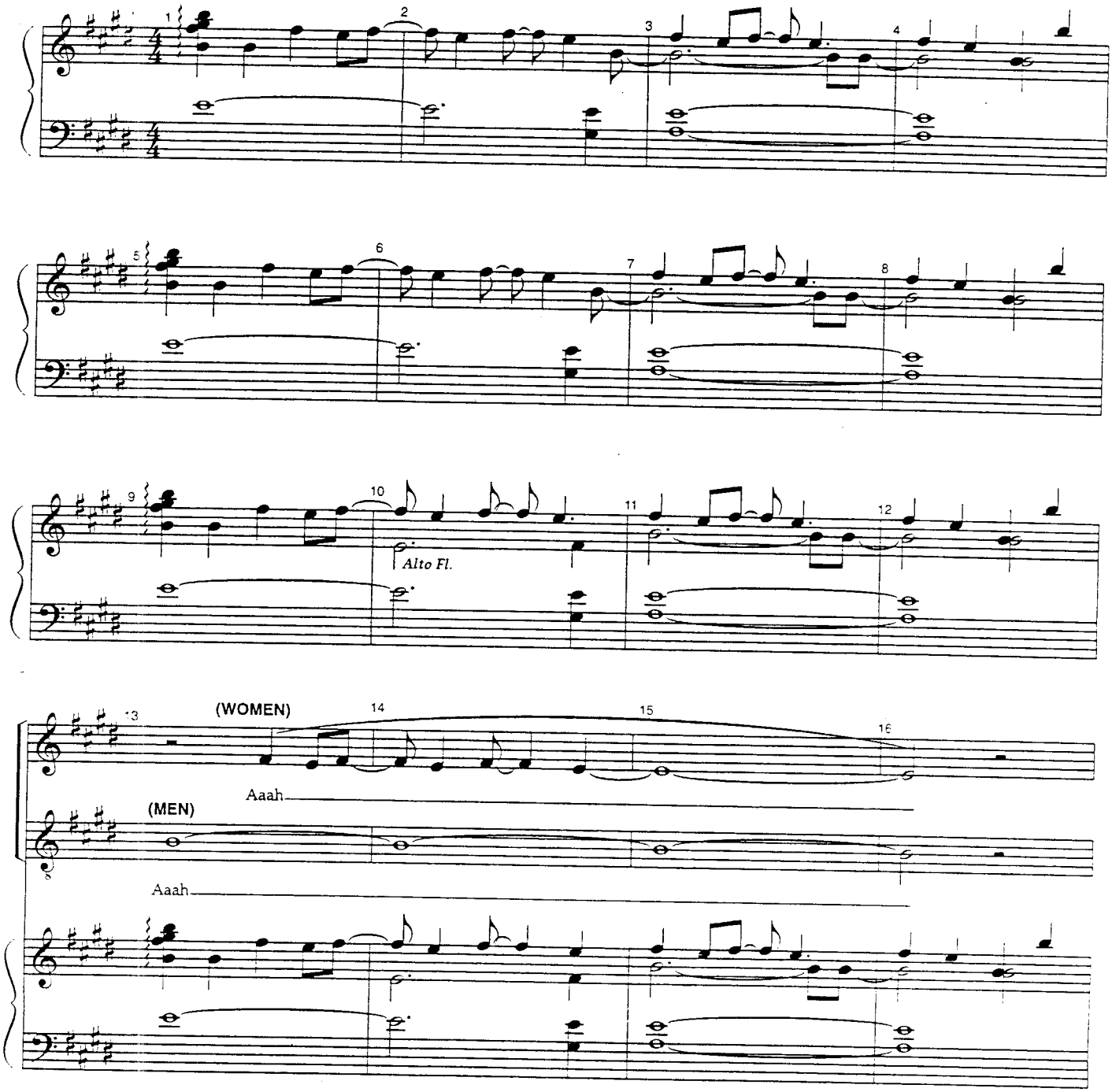

128
129
130
131
no one knows how the real truth goes.
It
no one knows how the real truth goes.
It
no one knows how the real truth goes.
It
(Picc., Synth.)

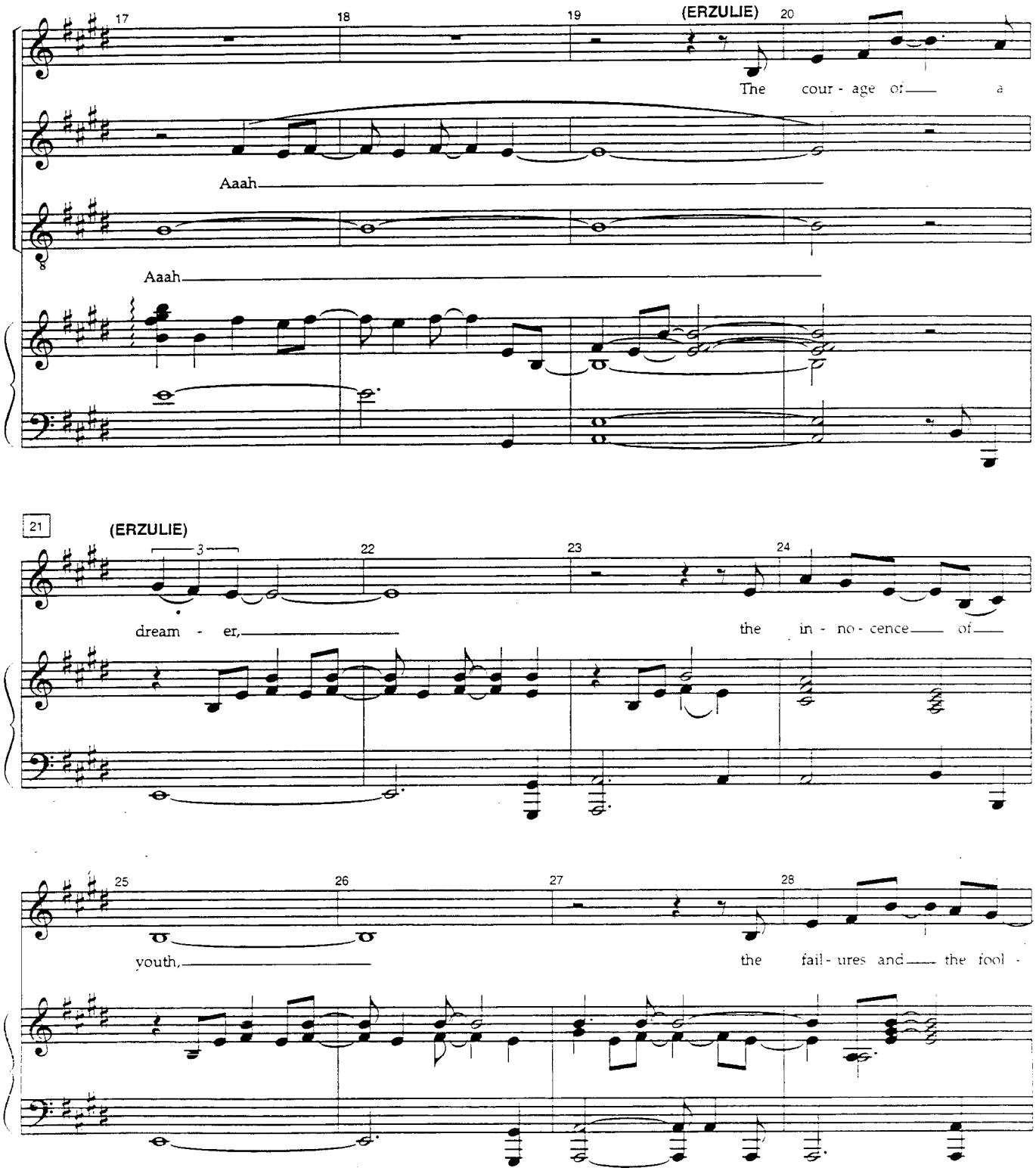

(WOMEN)
132
133
134
135
all de-pends what you hear from friends. It's
(MAMA, TONTON)
all de-pends what you hear from friends. It's
(MEN)
all de-pends what you hear from friends. It's
136
137
138
139
(WOMEN)
no sur-prise if it's all just lies— But
no sur-prise if it's all just lies—
(MEN)
no sur-prise if it's all just lies— But

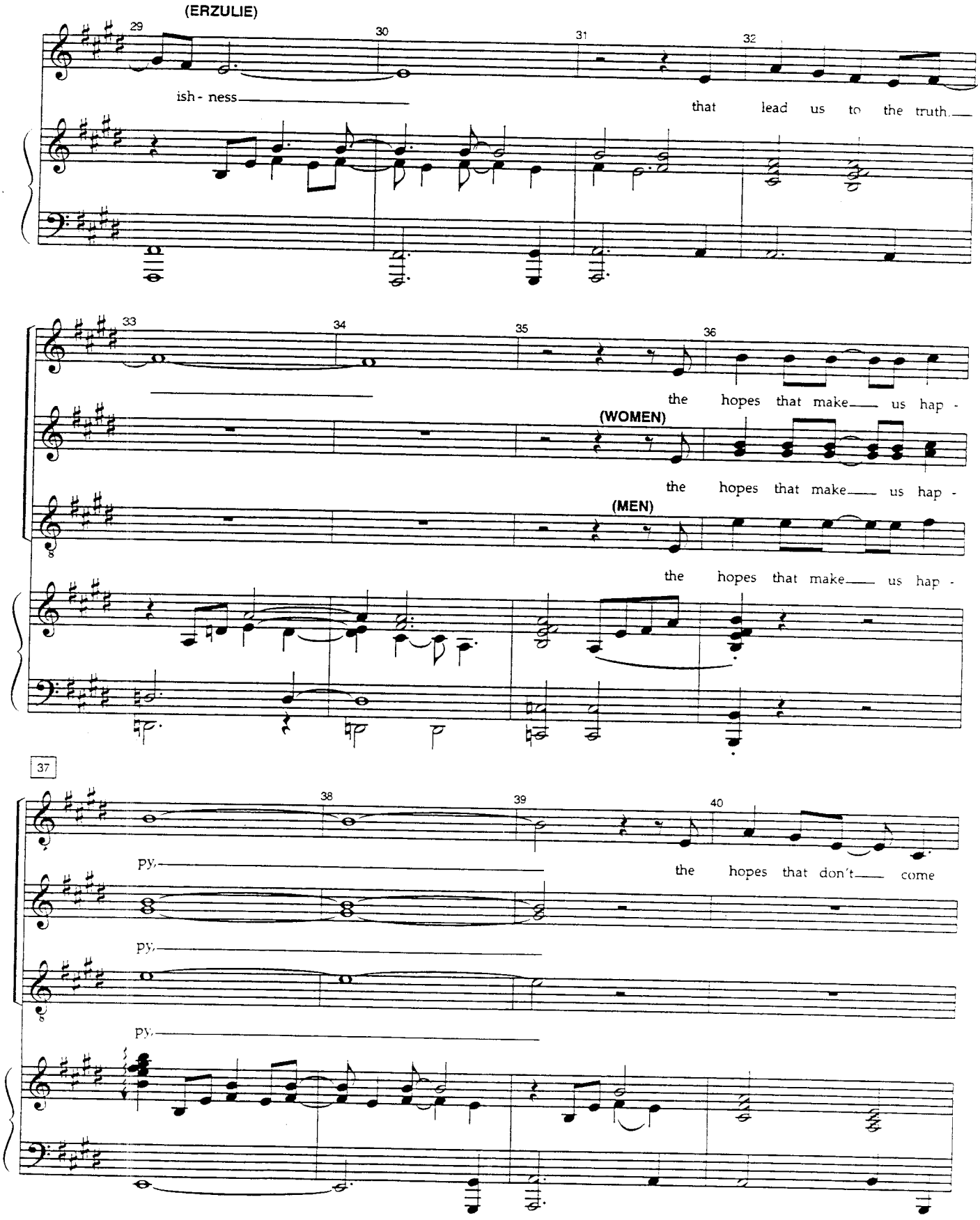

140
(WOMEN)
141
142
that's what some— say.— That's what some— say...—
(LITTLE GIRL)
Some say...—
(MEN)
that's what some— say.— That's what some— say...—
143
144
145
— That's what some— say...—
Some say...— Some say...
— That's what some— say...—

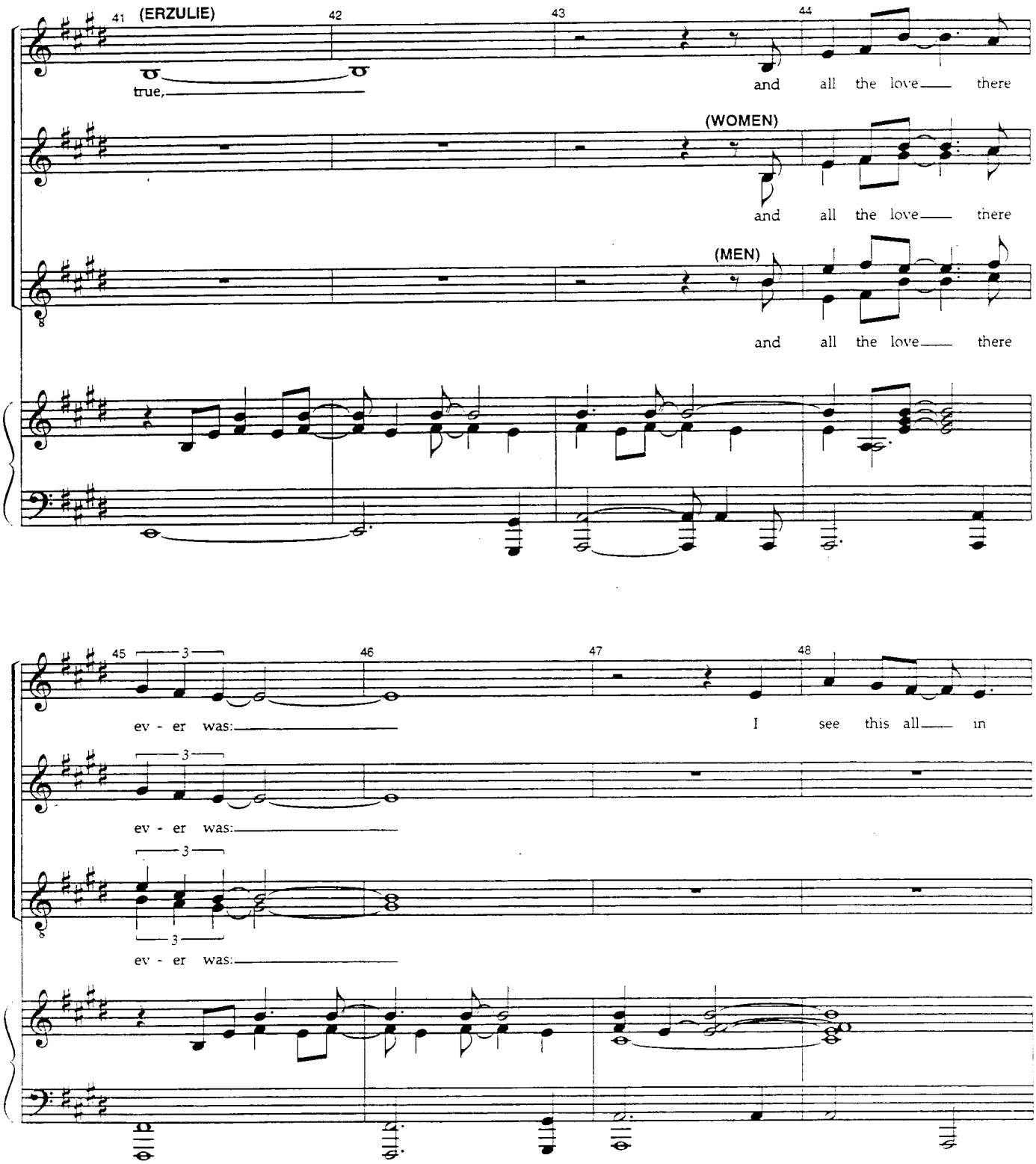

146
(WOMEN)
That's what some
147
say...
148
(MEN)
That's what some
say...
149
150
151
152
Vamp
(Fade under dialogue)

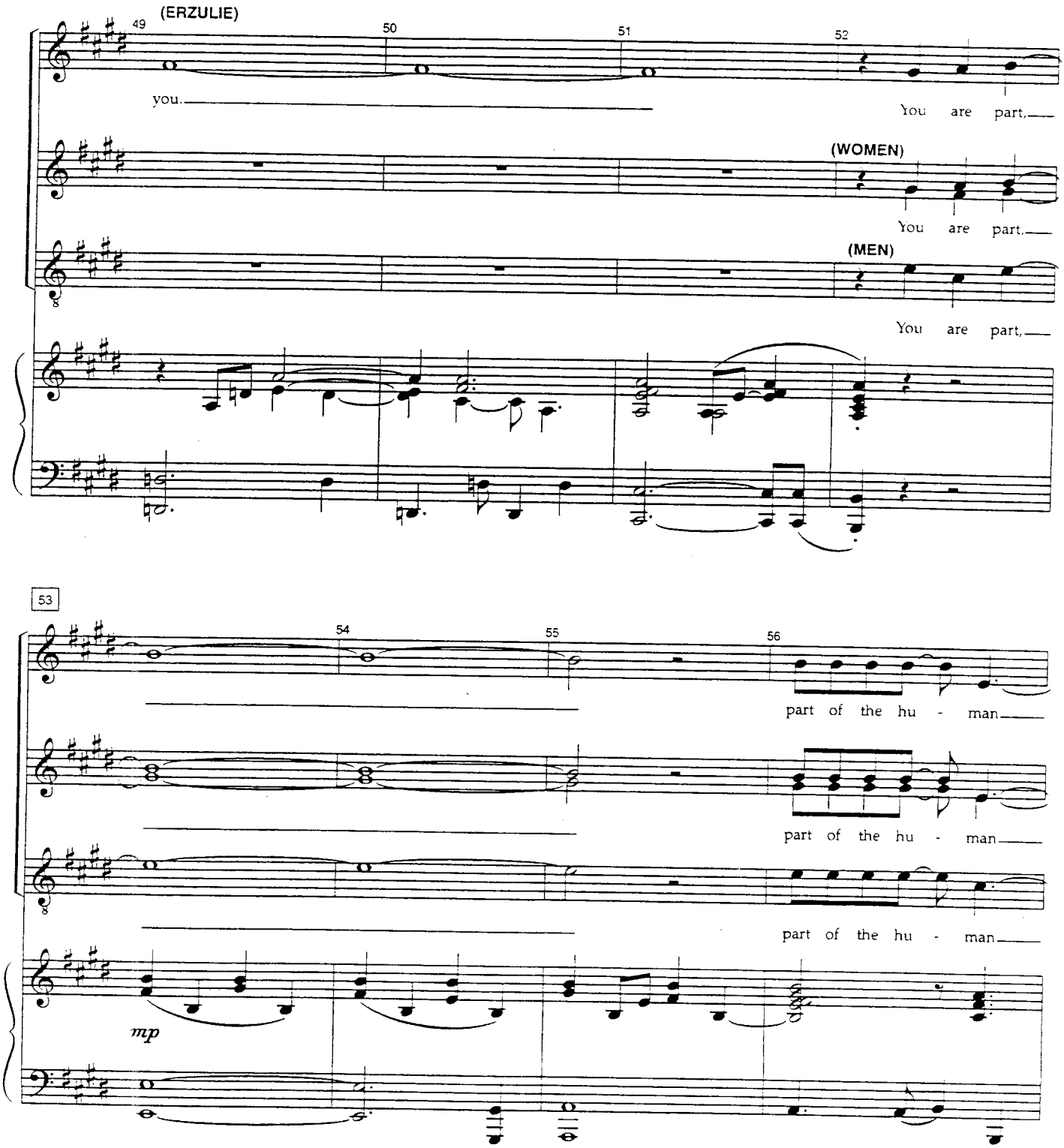
The Human Heart

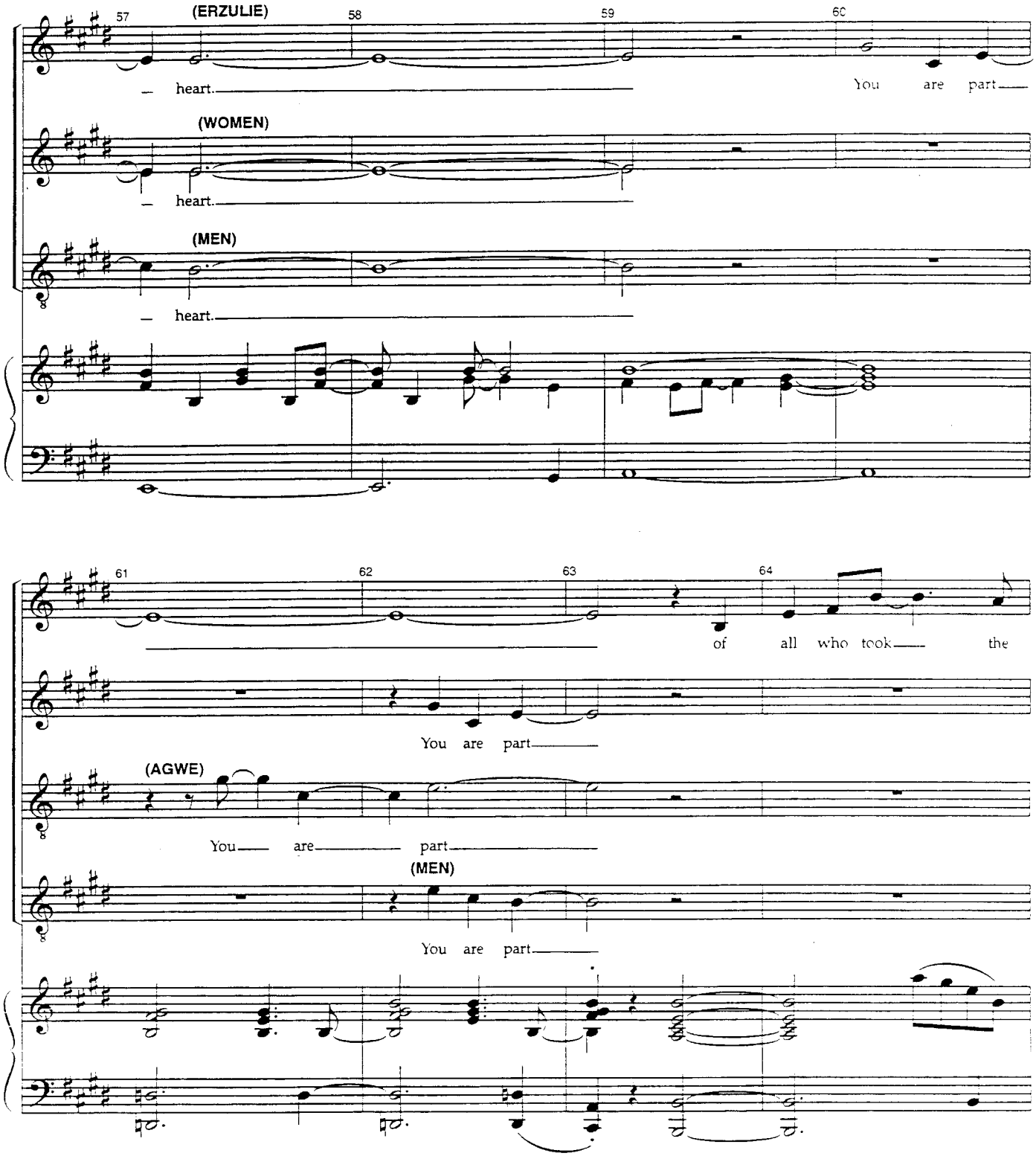


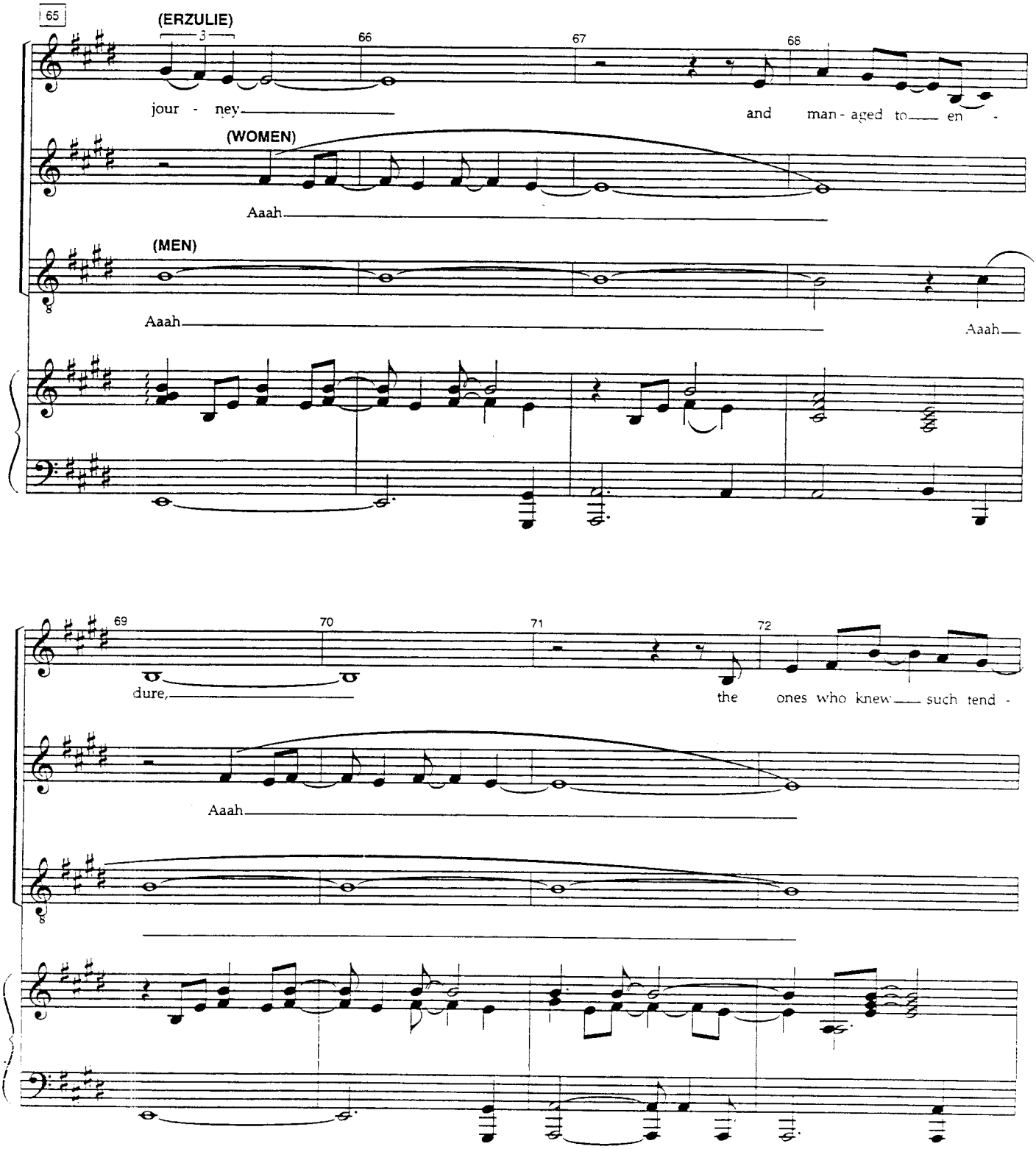

17
18
19
(ERZULIE)
20
The cour - age of a
Aaah
Aaah
21
(ERZULIE)
3
22
23
24
dream - er,
the in - no - cence of
25
26
27
28
youth,
the fail - ures and the fool -

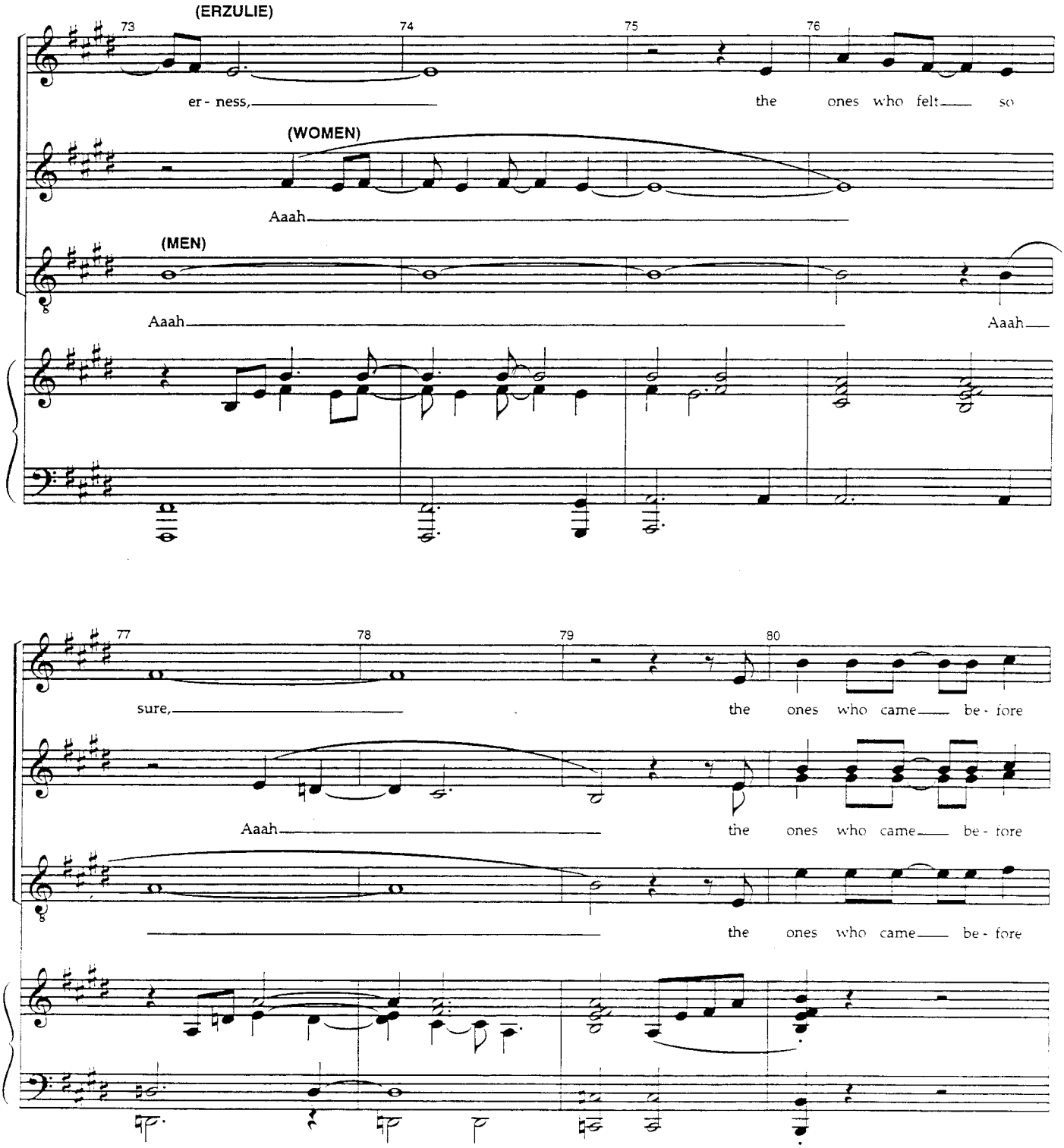

(ERZULIE)
29
30
31
32
ish - ness
that lead us to the truth.
33
34
35
36
the hopes that make us hap -
(WOMEN)
the hopes that make us hap -
(MEN)
the hopes that make us hap -
37
38
39
40
py.
the hopes that don't come
py.
py.

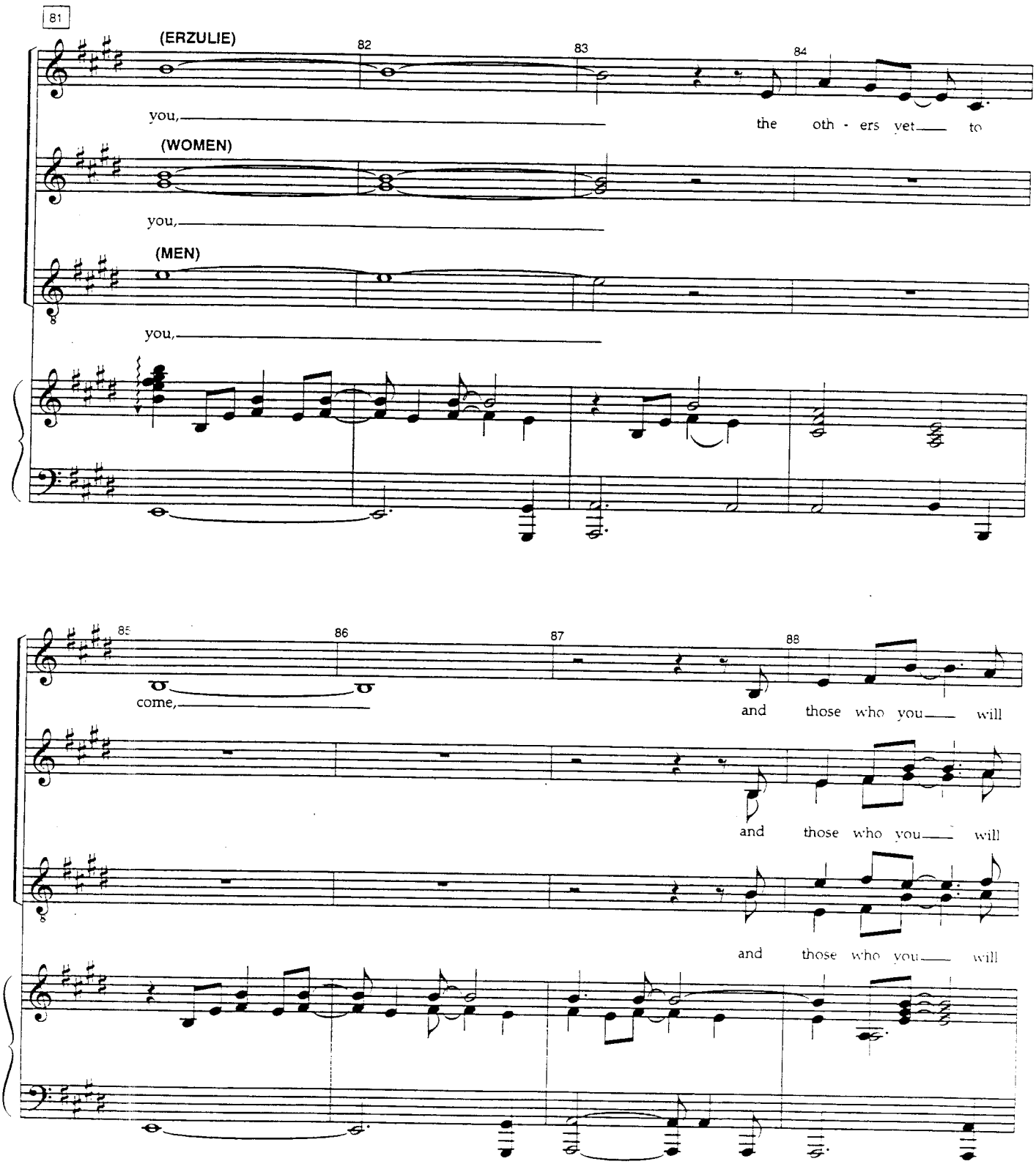

41
(ERZULIE)
42
43
44
true,
and all the love there
(WOMEN)
and all the love there
(MEN)
and all the love there
45
3
46
47
48
ev - er was:
I see this all in
ev - er was:
ev - er was:

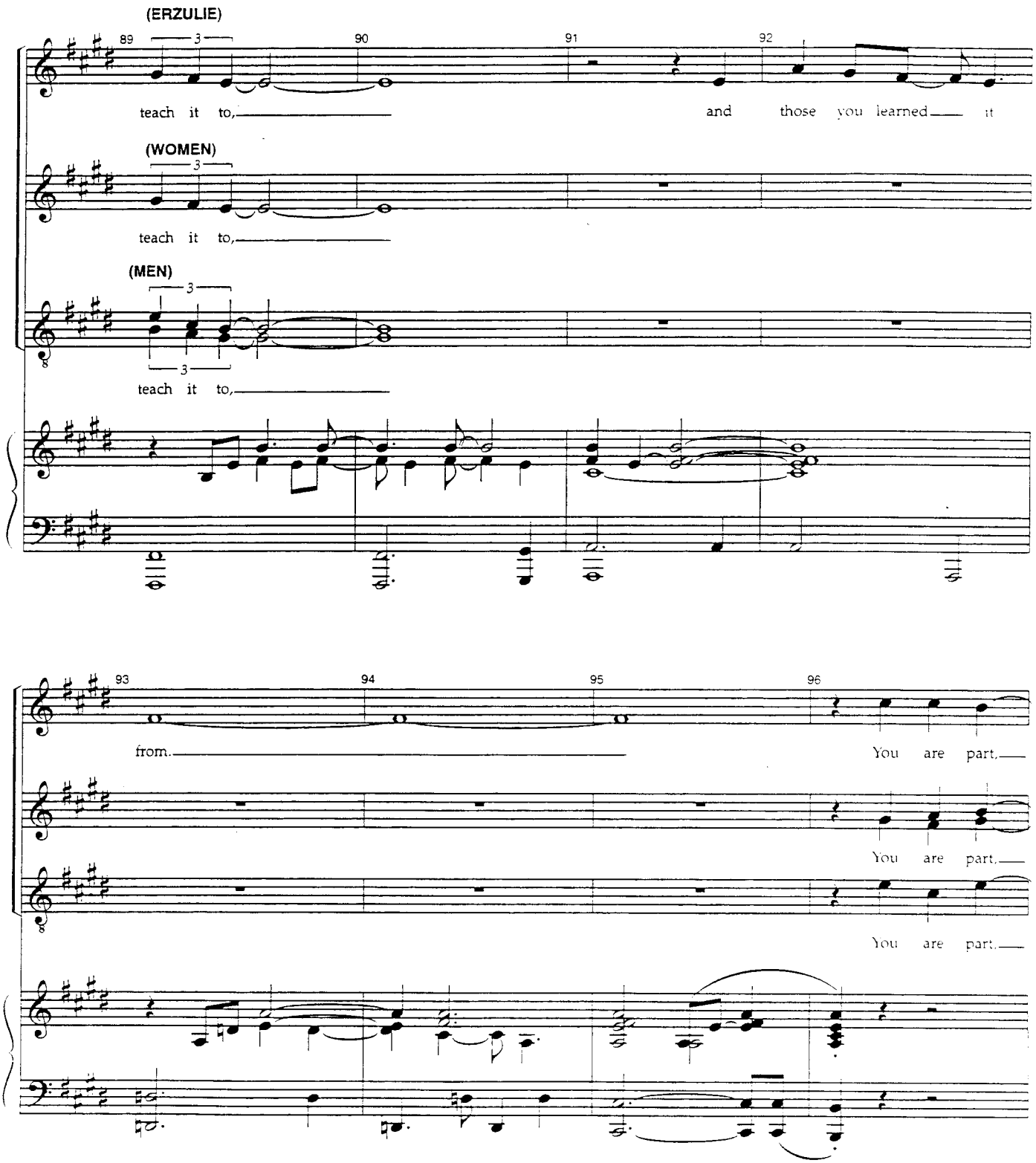

(ERZULIE)
49
50
51
52
you.
You are part,
(WOMEN)
You are part,
(MEN)
You are part,
53
54
55
56
part of the hu - man
part of the hu - man
part of the hu - man
mp

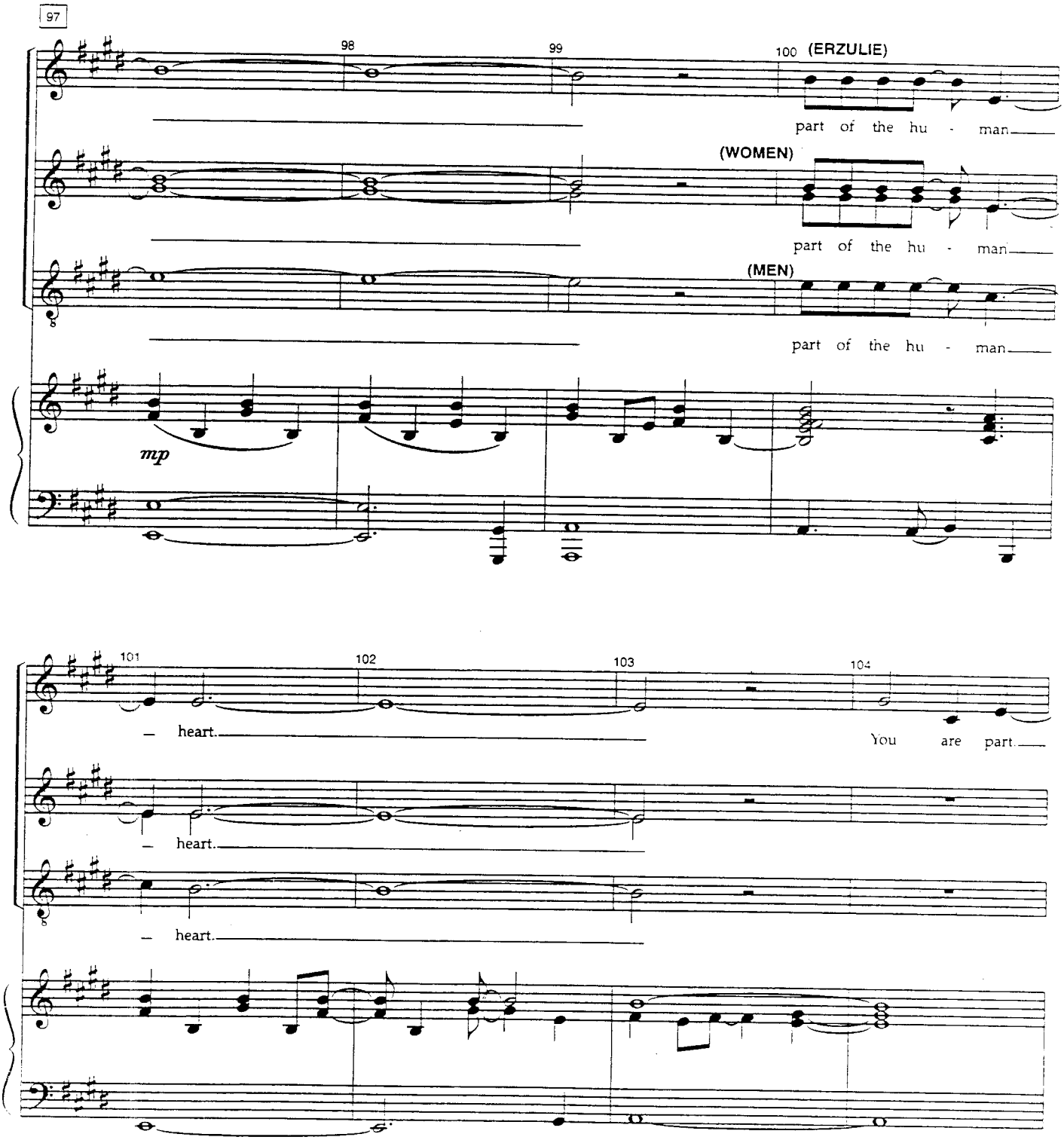

57
(ERZULIE)
58
59
60
heart.
You are part
(WOMEN)
heart.
(MEN)
heart.
61
62
63
64
of all who took the
You are part
(AGWE)
You are part
(MEN)
You are part

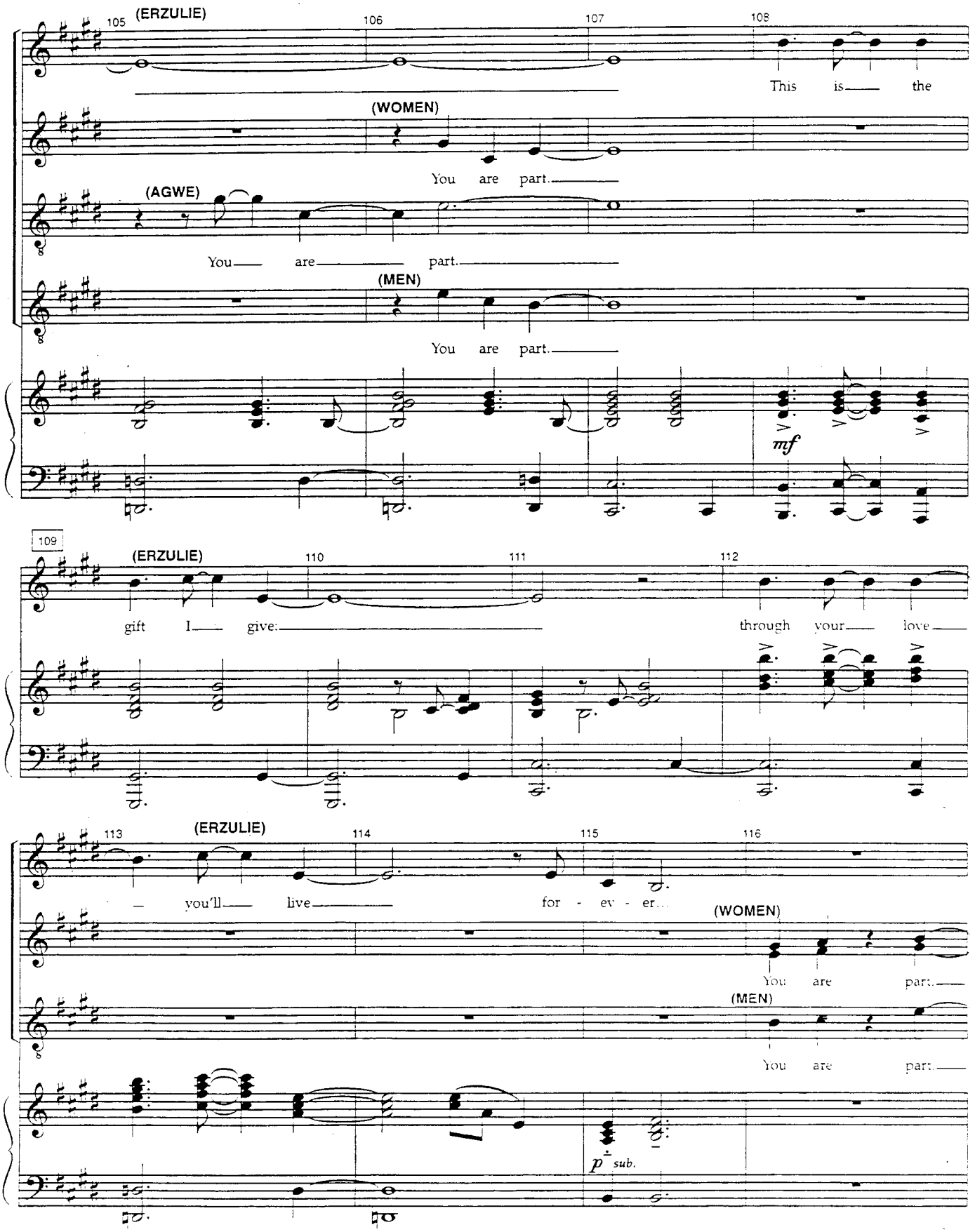

65
(ERZULIE)
3
66
67
68
jour - ney
and man - aged to en -
(WOMEN)
Aaah
(MEN)
Aaah
Aaah
69
70
71
72
dure,
the ones who knew such tend -
Aaah

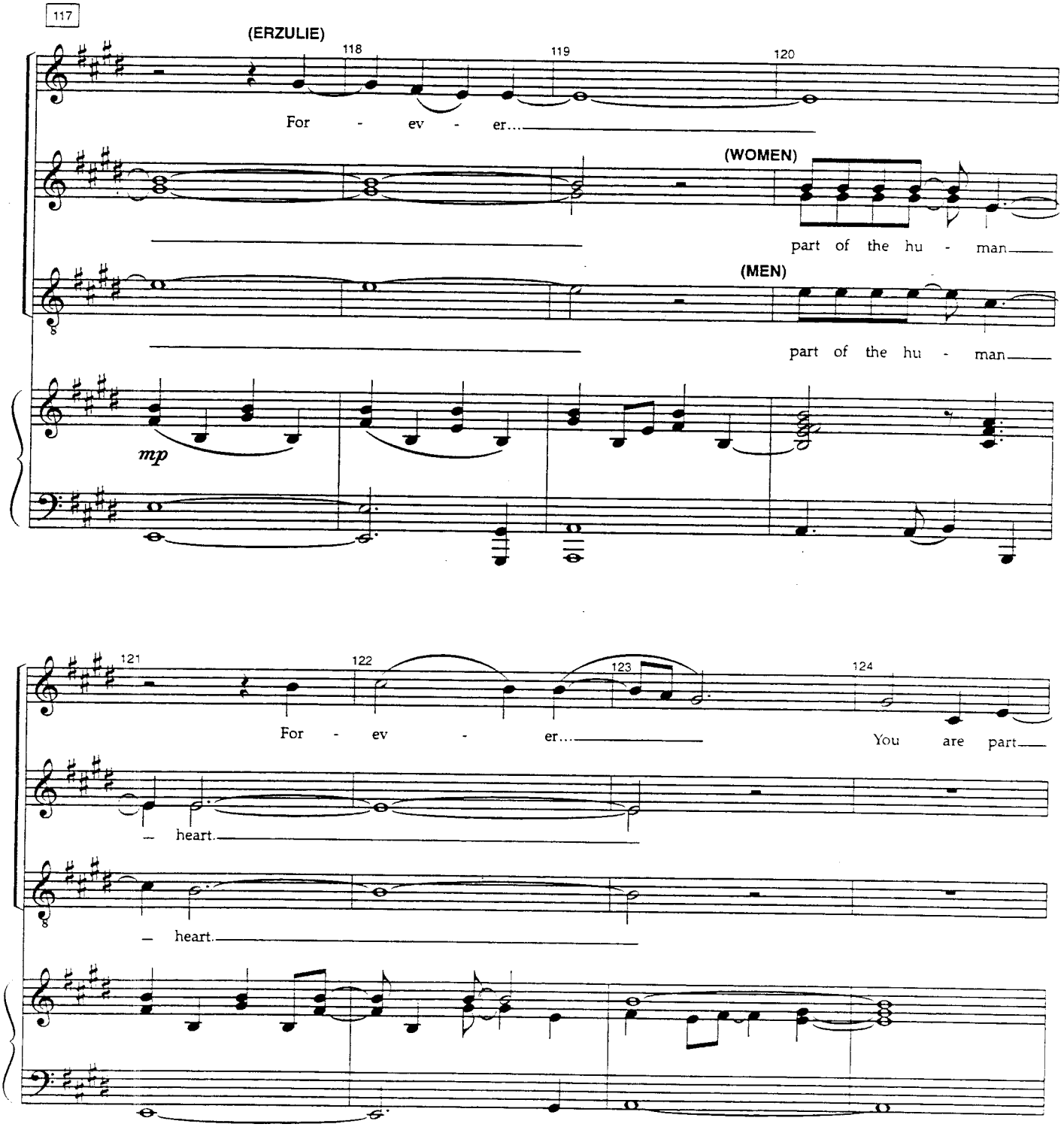

(ERZULIE)
73
74
75
76
er - ness,
the ones who felt so
(WOMEN)
Aaah
(MEN)
Aaah
Aaah
77
78
79
80
sure,
the ones who came be - fore
Aaah
the ones who came be - fore
the ones who came be - fore

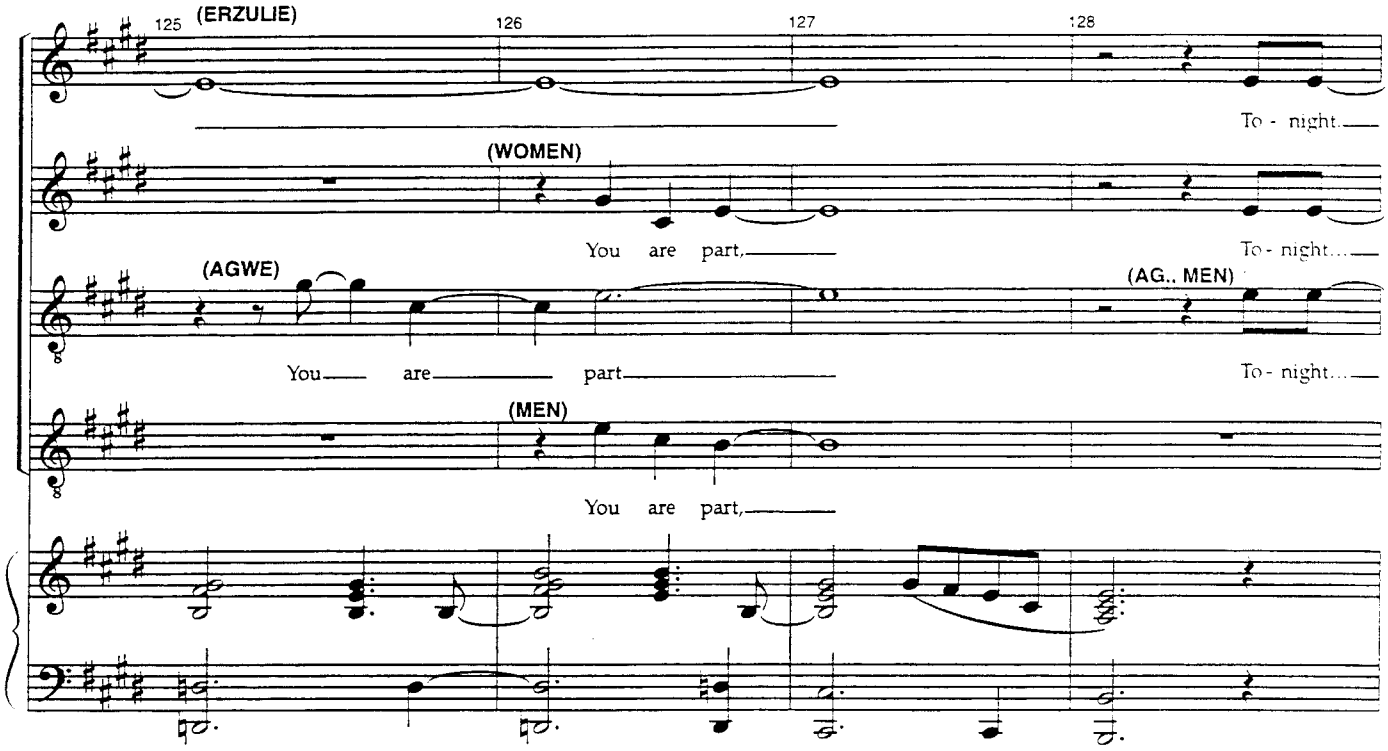

81
(ERZULIE)
82
83
84
you,
the oth - ers yet to
(WOMEN)
you,
(MEN)
you,
85
86
87
88
come,
and those who you will
and those who you will
and those who you will

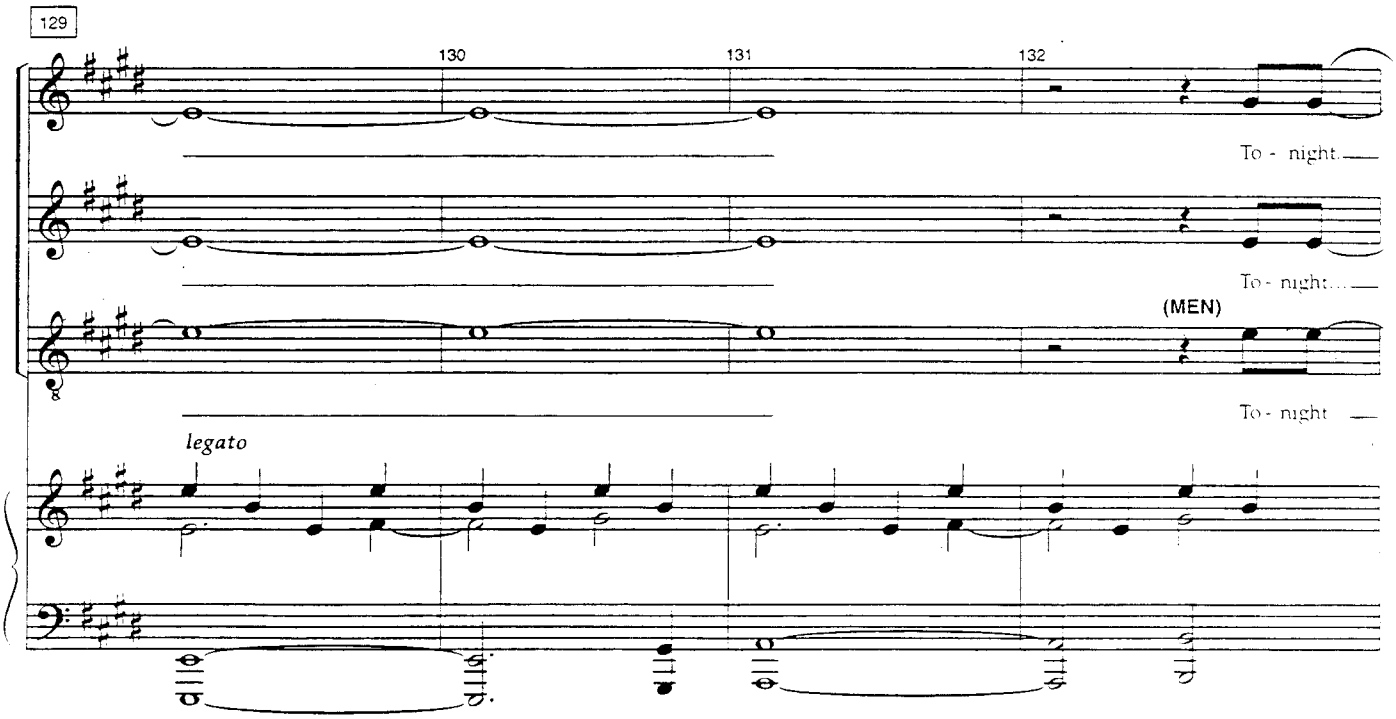

(ERZULIE)
89
90
91
92
teach it to,
and those you learned it
(WOMEN)
teach it to,
(MEN)
teach it to,
93
94
95
96
from.
You are part.
You are part.
You are part.

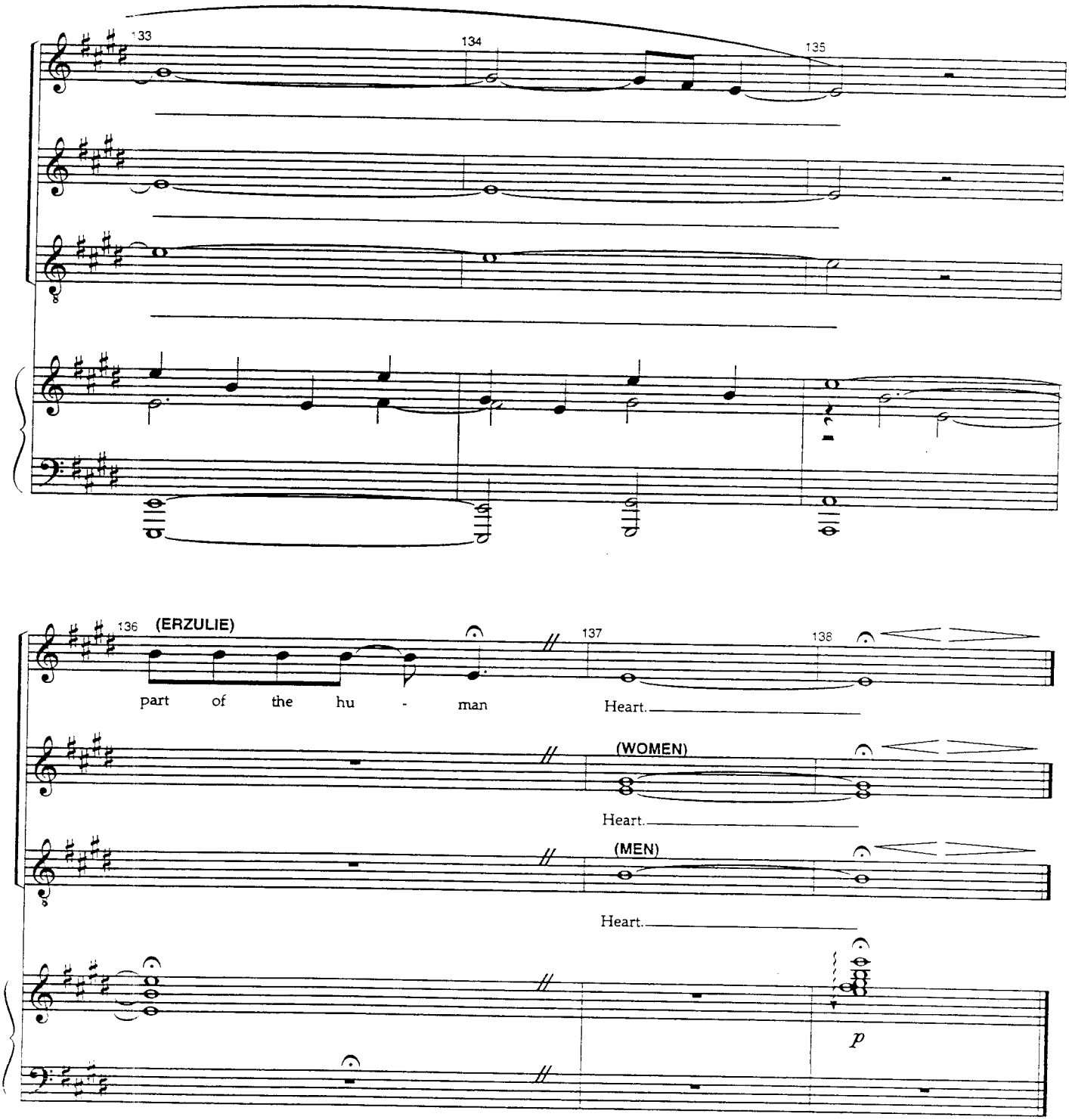

97
98
99
100 (ERZULIE)
part of the hu - man
(WOMEN)
part of the hu - man
(MEN)
part of the hu - man
mp
101
102
103
104
– heart.
You are part.
– heart.
– heart.


105
(ERZULIE)
106
107
108
This is the
(WOMEN)
You are part.
(AGWE)
You are part.
(MEN)
You are part.
mf
109
(ERZULIE)
110
111
112
gift I give:
through your love
113
(ERZULIE)
114
115
116
you'll live
for - ev - er...
(WOMEN)
You are part.
(MEN)
You are part.
p sub.


117
(ERZULIE)
118
119
120
For - ev - er...
(WOMEN)
part of the hu - man
(MEN)
part of the hu - man
mp
121
122
123
124
For - ev - er...
You are part
– heart.
– heart.


125
(ERZULIE)
126
127
128
To - night.
(WOMEN)
You are part,
To - night...
(AGWE)
(AG., MEN)
You are part
To - night...
(MEN)
You are part,

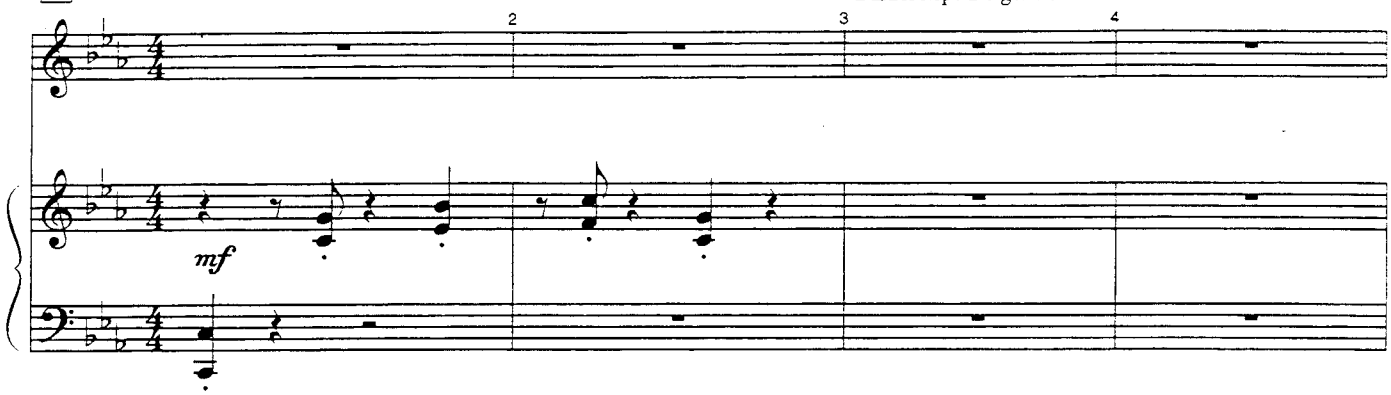

129
130
131
132
To - night.
To - night...
(MEN)
To - night
legato


133
134
135
136
(ERZULIE)
part of the hu - man
Heart.
137
138
(WOMEN)
Heart.
(MEN)
Heart.
p

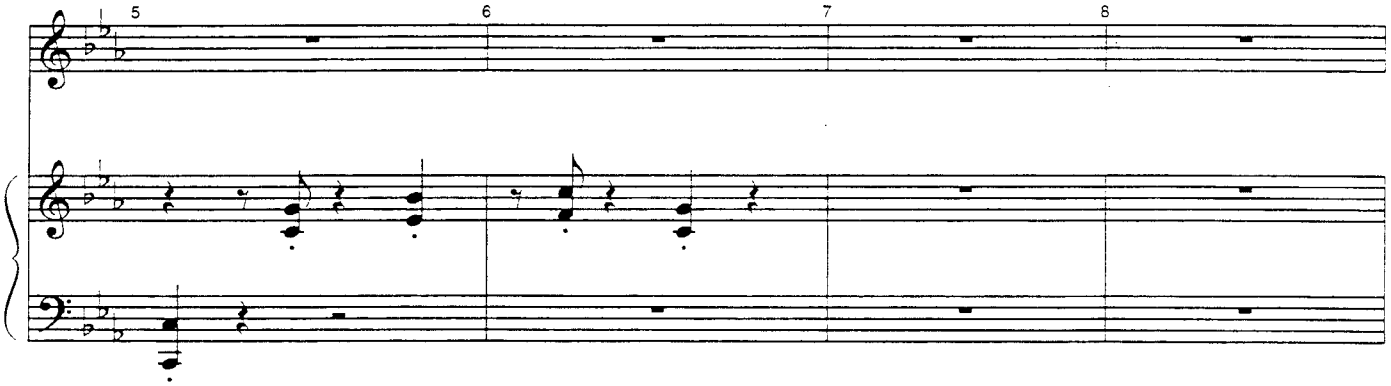
Pray – Reprise

ALL as GOSSIPERS

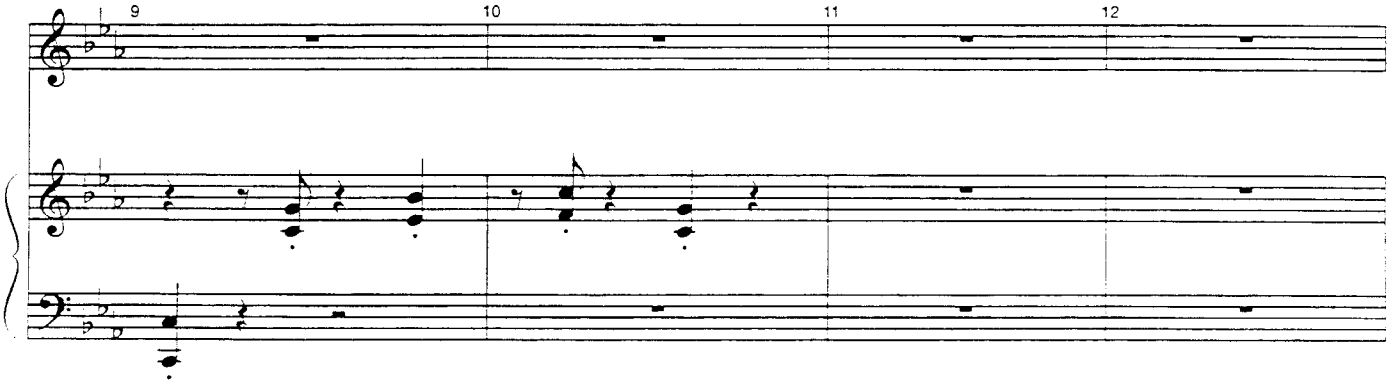
ANDREA: And the night became day and still
Daniel kept the gentle Ti Moune beside him.



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

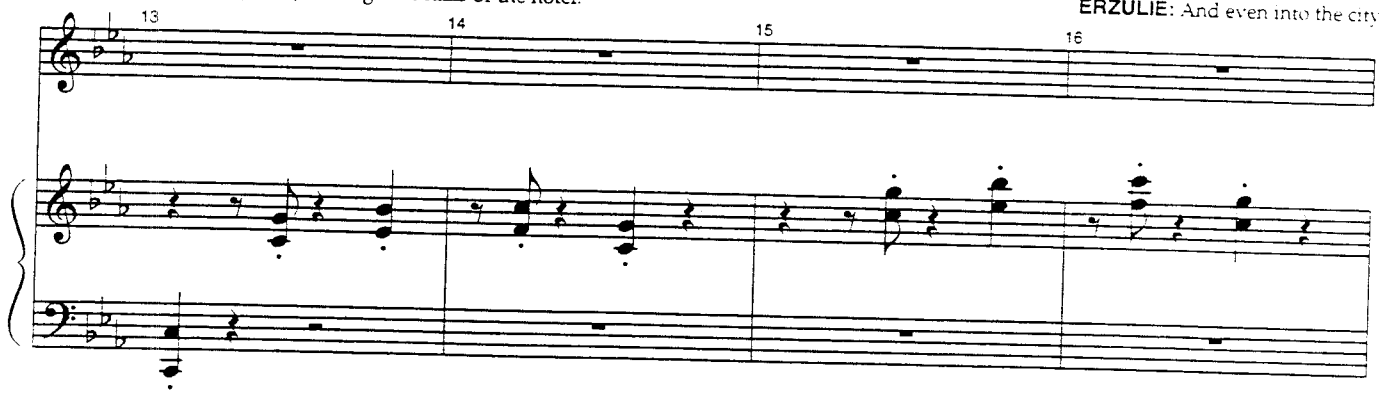


ASAKA: And after two weeks, a buzzing began spreading



ASAKA (cont.): through the halls of the hotel.

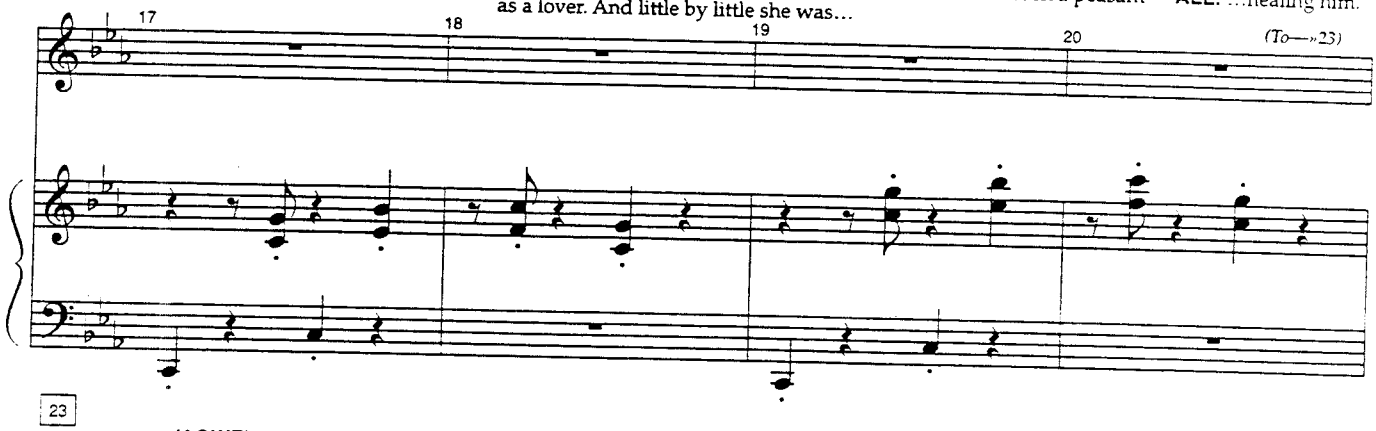
ERZULIE: And even into the city...



AGWE: Until everyone had heard the news —

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

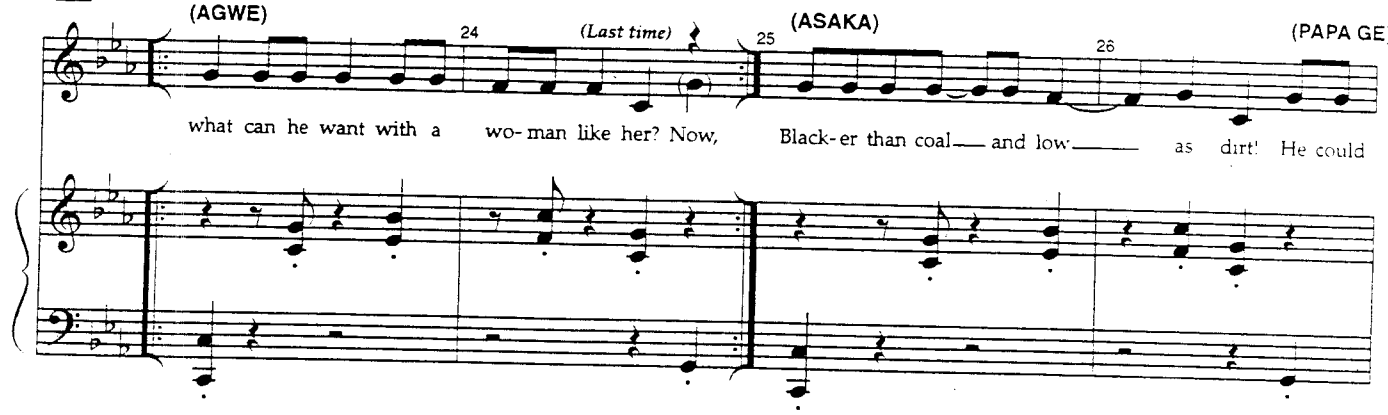
ALL: ...healing him.



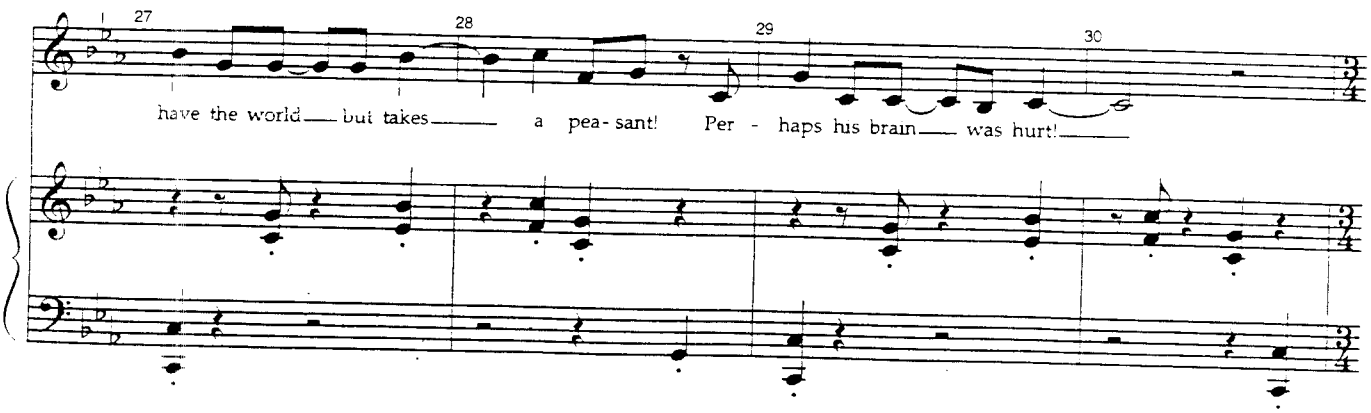
23

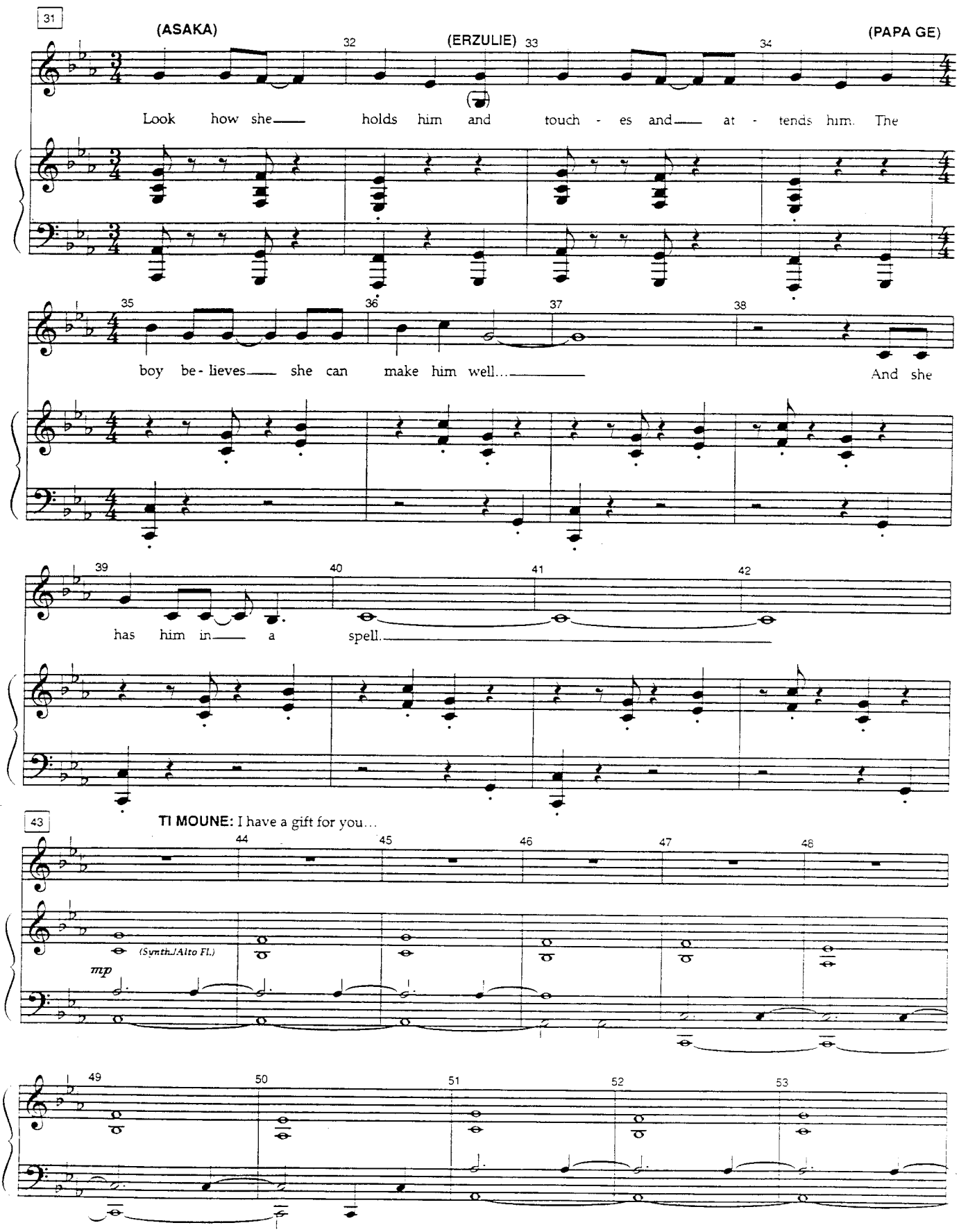
(AGWE) (ASAKA) (PAPA GE)

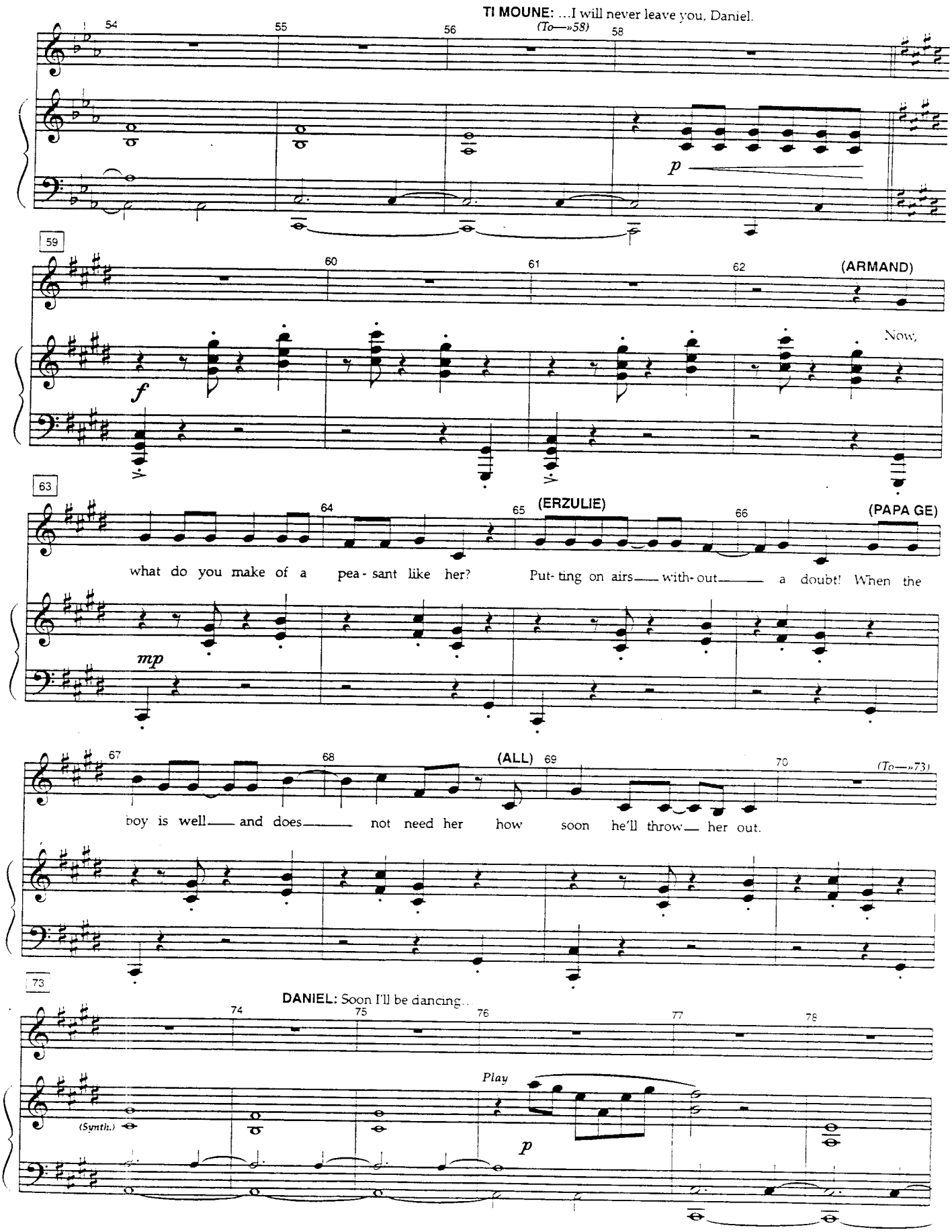
what can he want with a wo-man like her? Now, Black-er than coal — and low — as dirt! He could

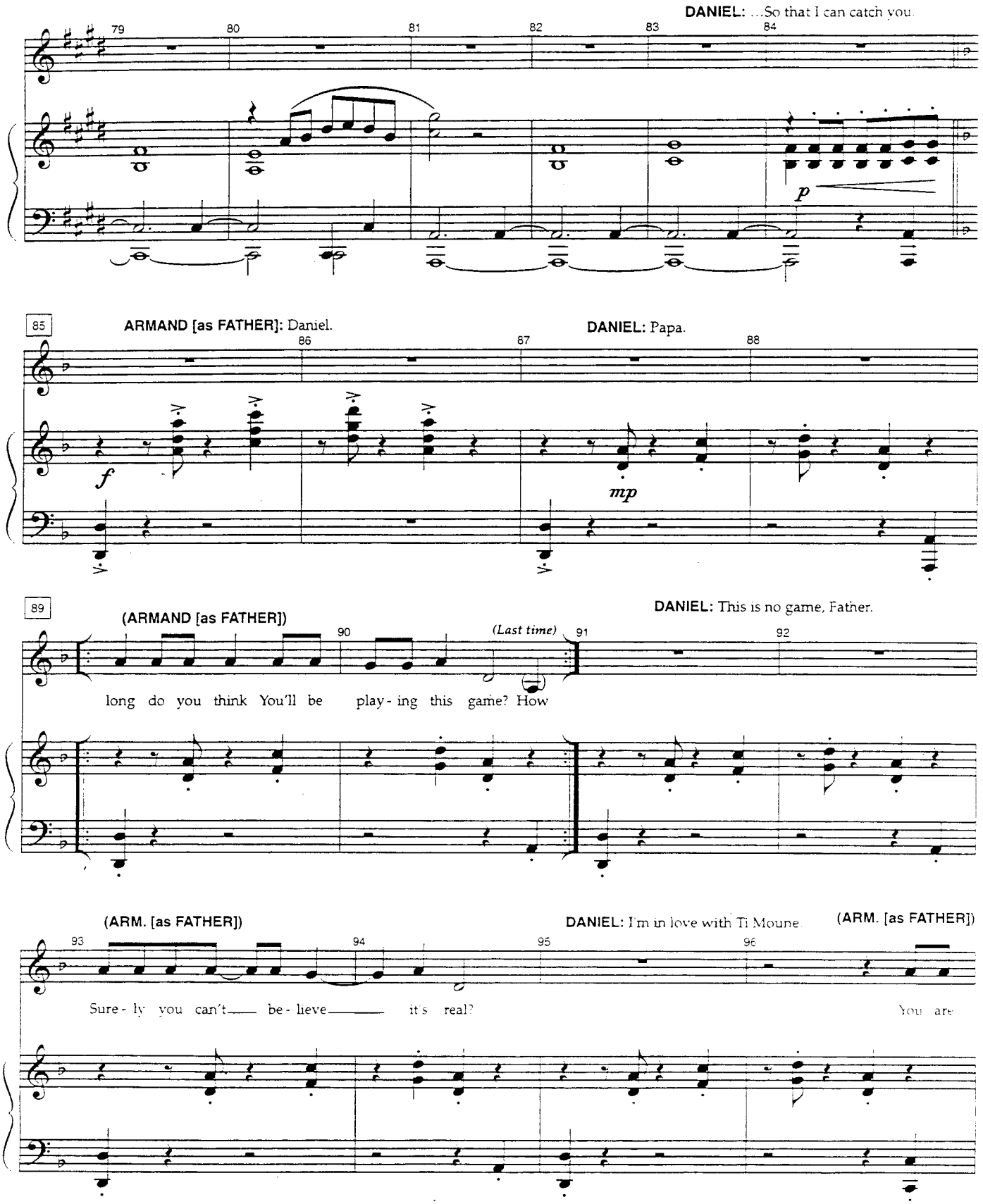


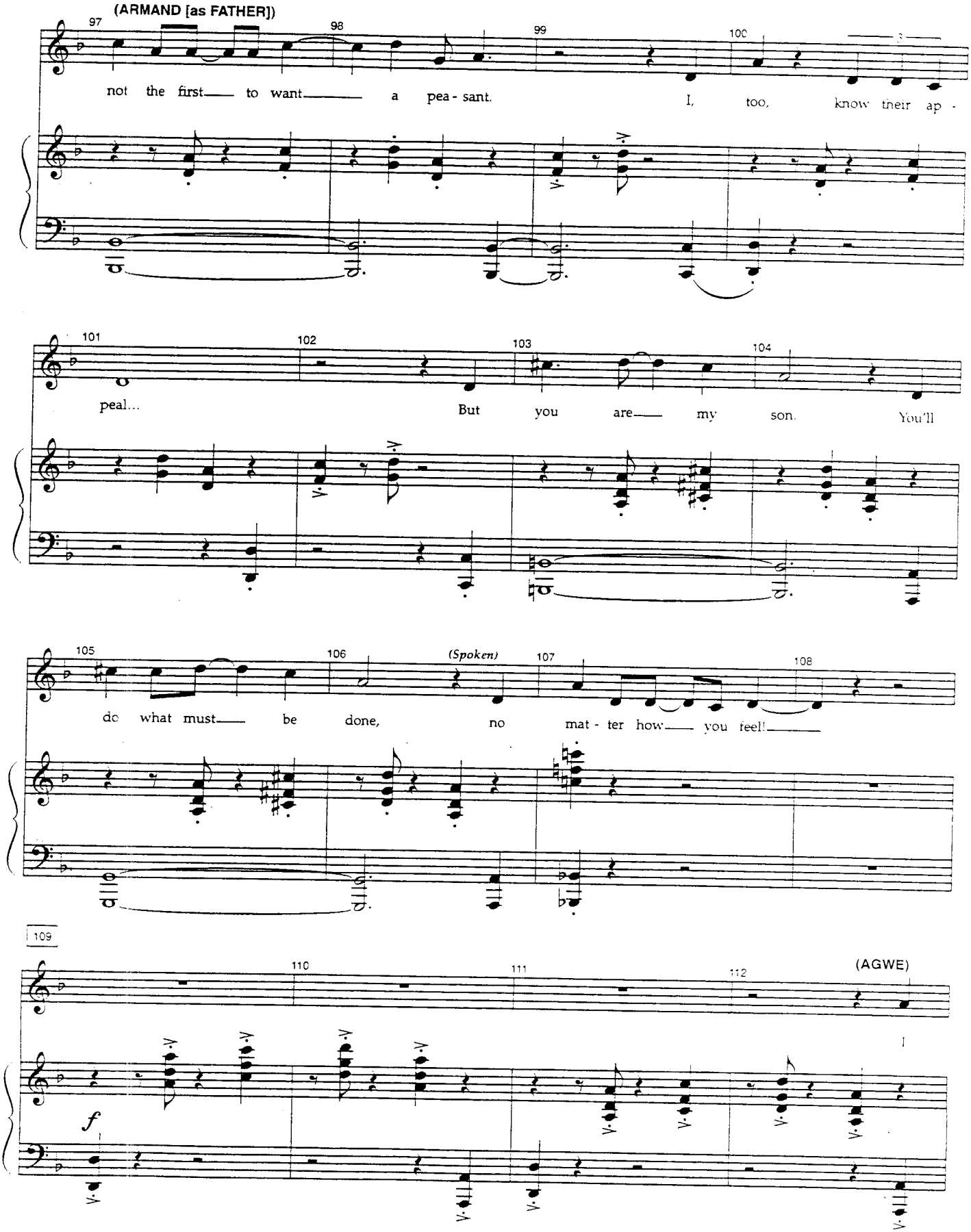
have the world — but takes — a pea-sant! Per - haps his brain — was hurt! —

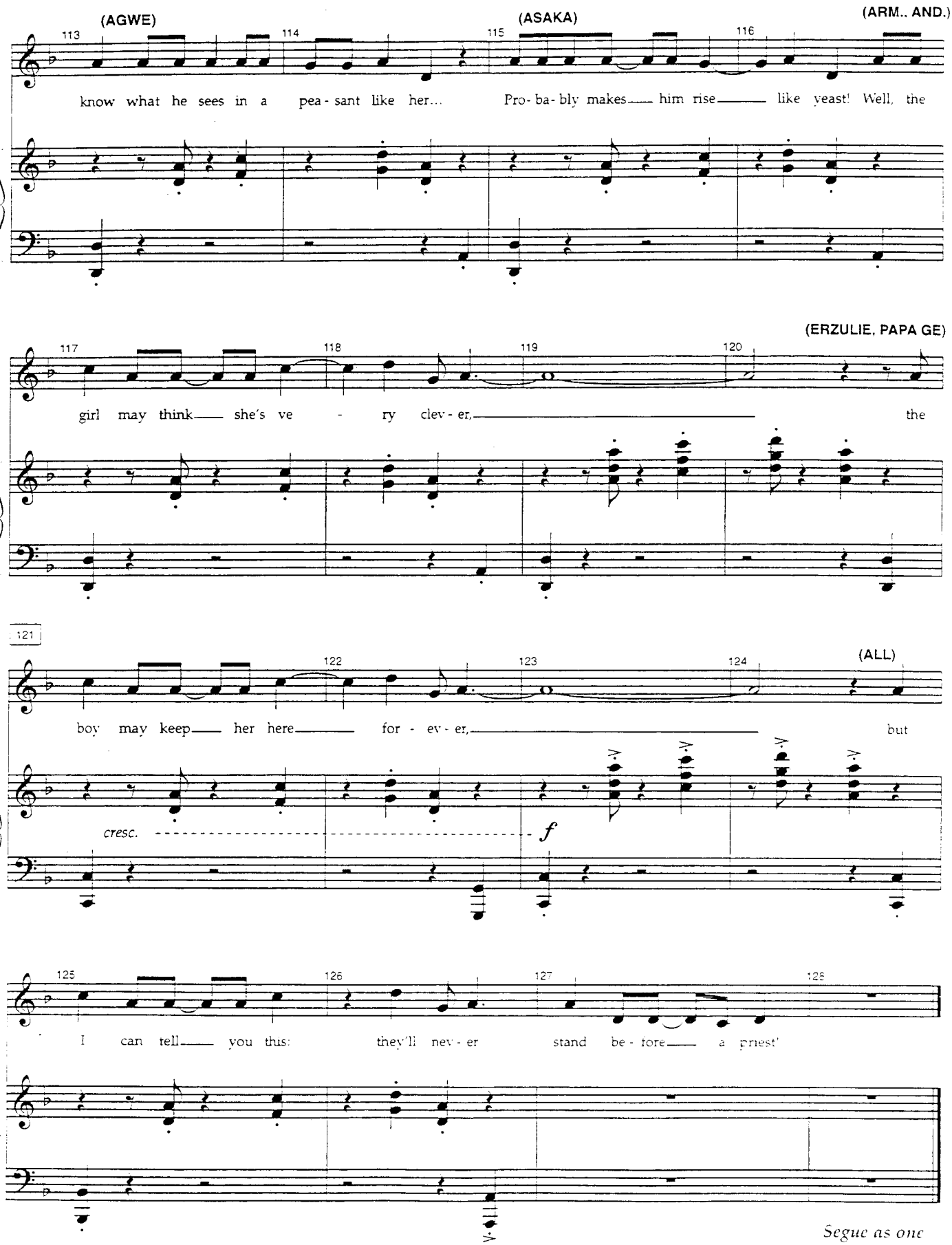



31
(ASAKA)
32
(ERZULIE)
33
34
(PAPA GE)
Look how she holds him and touch - es and at - tends him. The
35
36
37
38
boy be - lieves she can make him well... And she
39
40
41
42
has him in a spell.
43
TI MOUNE: I have a gift for you...
44
45
46
47
48
(Synth./Alto Fl.)
mp
49
50
51
52
53

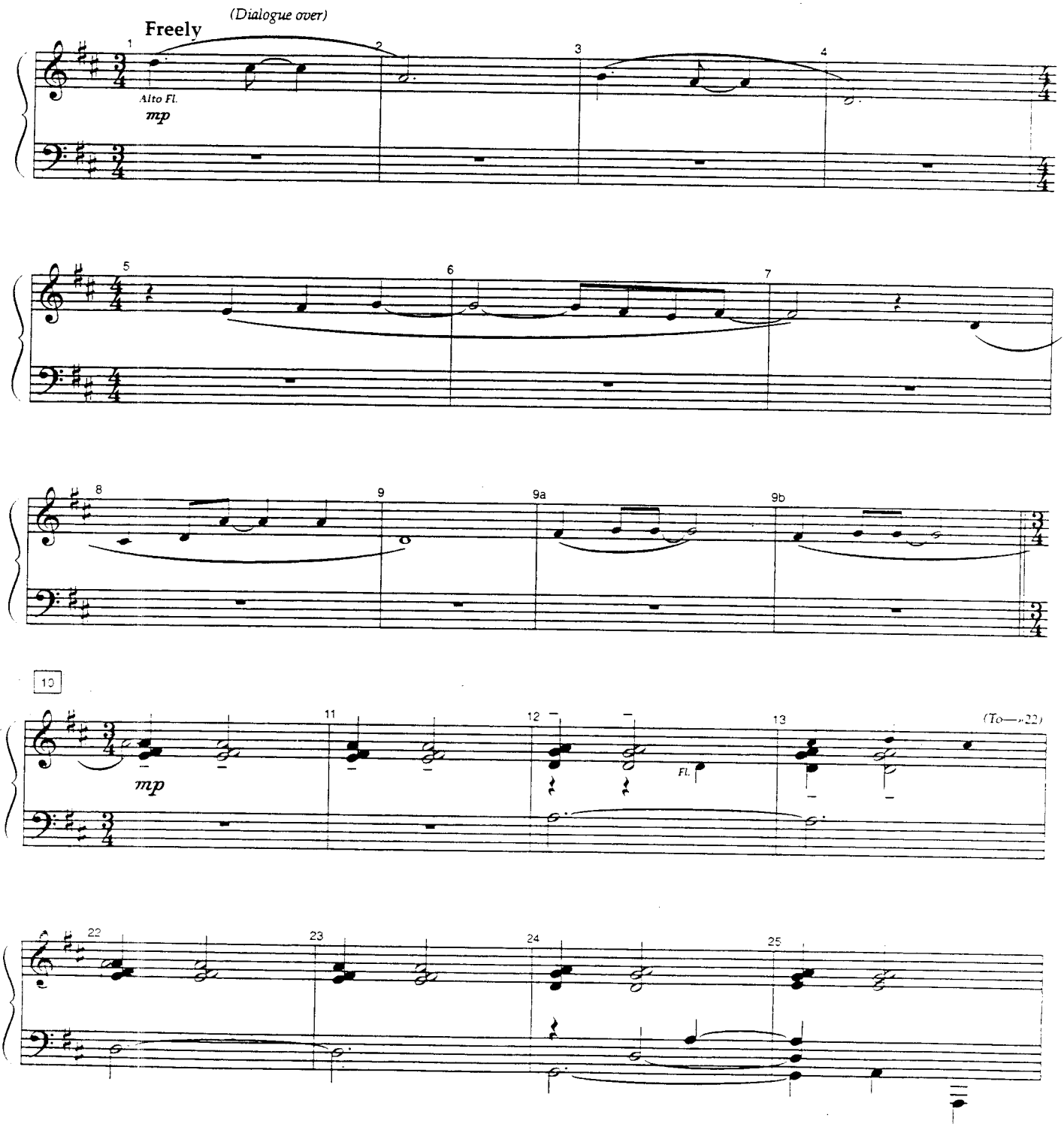

TI MOUNE: ...I will never leave you, Daniel.
(To—»58)
54
55
56
58
p
59
60
61
62
(ARMAND)
Now,
f
63
64
65
(ERZULIE)
66
(PAPA GE)
what do you make of a pea - sant like her? Put - ting on airs — with - out — a doubt! When the
mp
67
68
(ALL)
69
70
(To—»73)
boy is well — and does — not need her how soon he'll throw — her out.
73
DANIEL: Soon I'll be dancing...
74
75
76
77
78
Play
(Synth.)
p

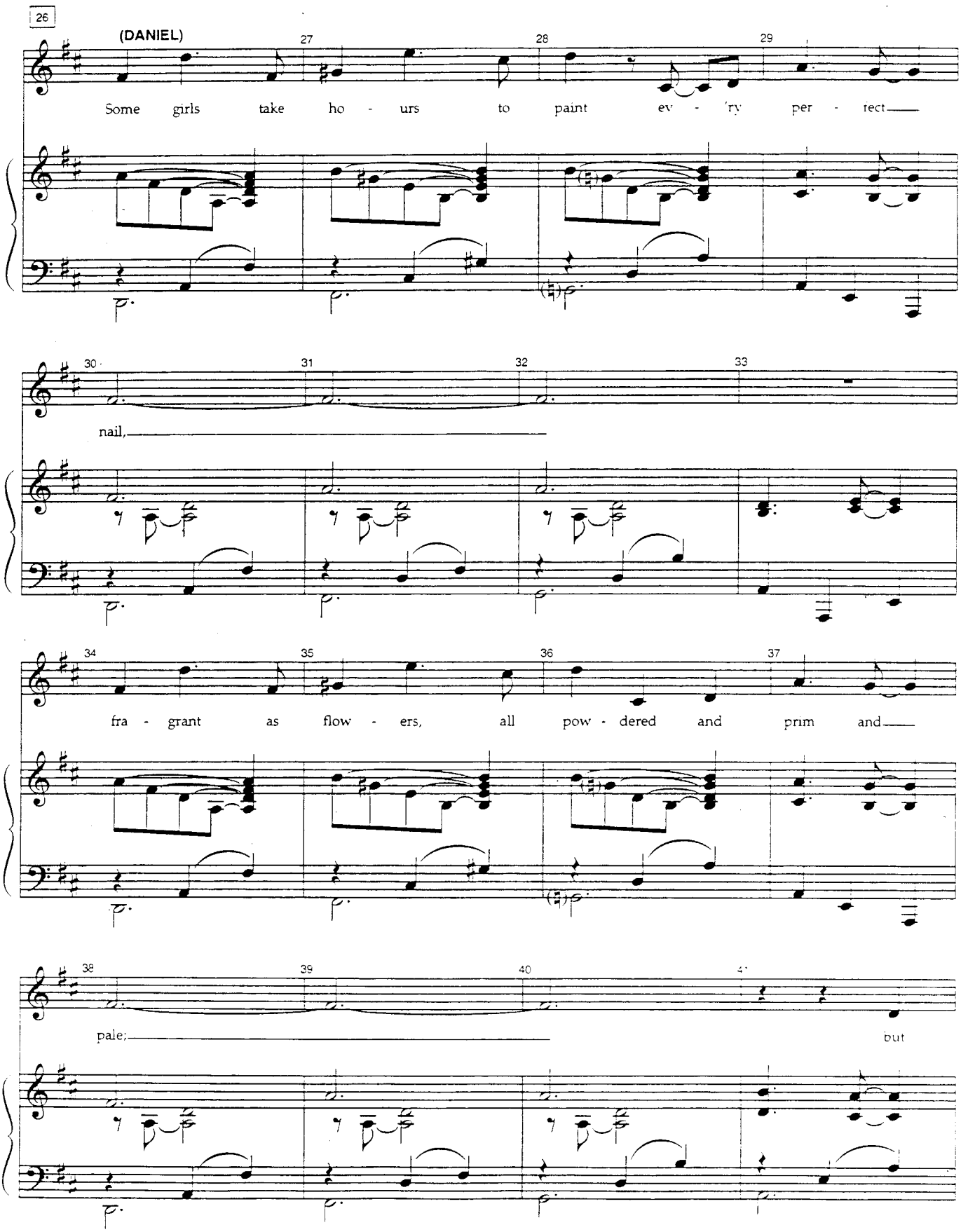

DANIEL: ...So that I can catch you.
79
80
81
82
83
84
p
85
ARMAND [as FATHER]: Daniel.
DANIEL: Papa.
86
87
88
f
mp
89
(ARMAND [as FATHER])
DANIEL: This is no game, Father.
90
(Last time)
91
92
long do you think You'll be play - ing this game? How
(ARM. [as FATHER])
DANIEL: I'm in love with Ti Moune.
(ARM. [as FATHER])
93
94
95
96
Sure - ly you can't be - lieve it's real?
You are

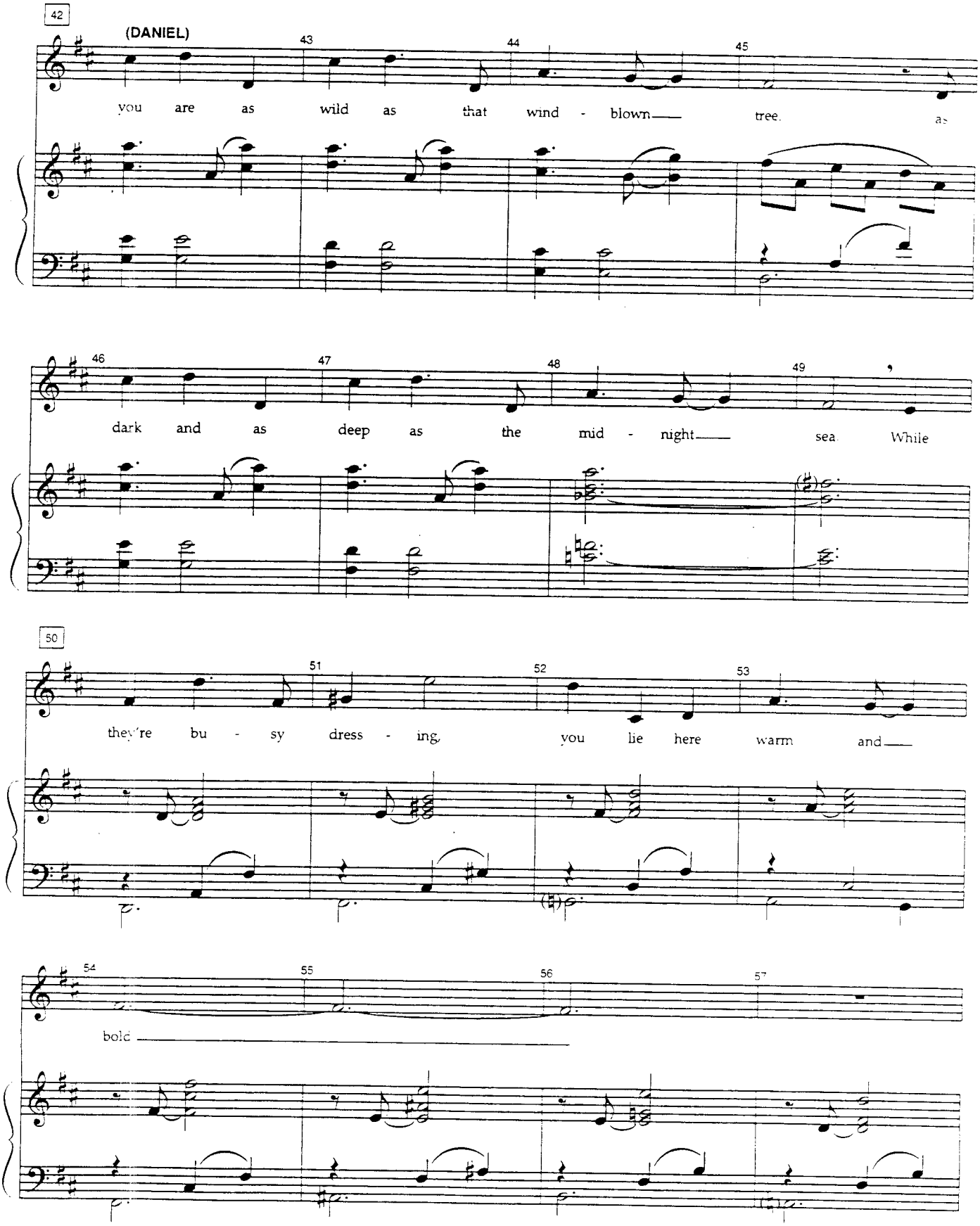

(ARMAND [as FATHER])
97
98
99
100
not the first to want a pea - sant.
I, too, know their ap -
101
102
103
104
peal...
But you are my son.
You'll
105
106
(Spoken)
107
108
do what must be done, no mat - ter how you feel!
109
110
111
112
(AGWE)
f

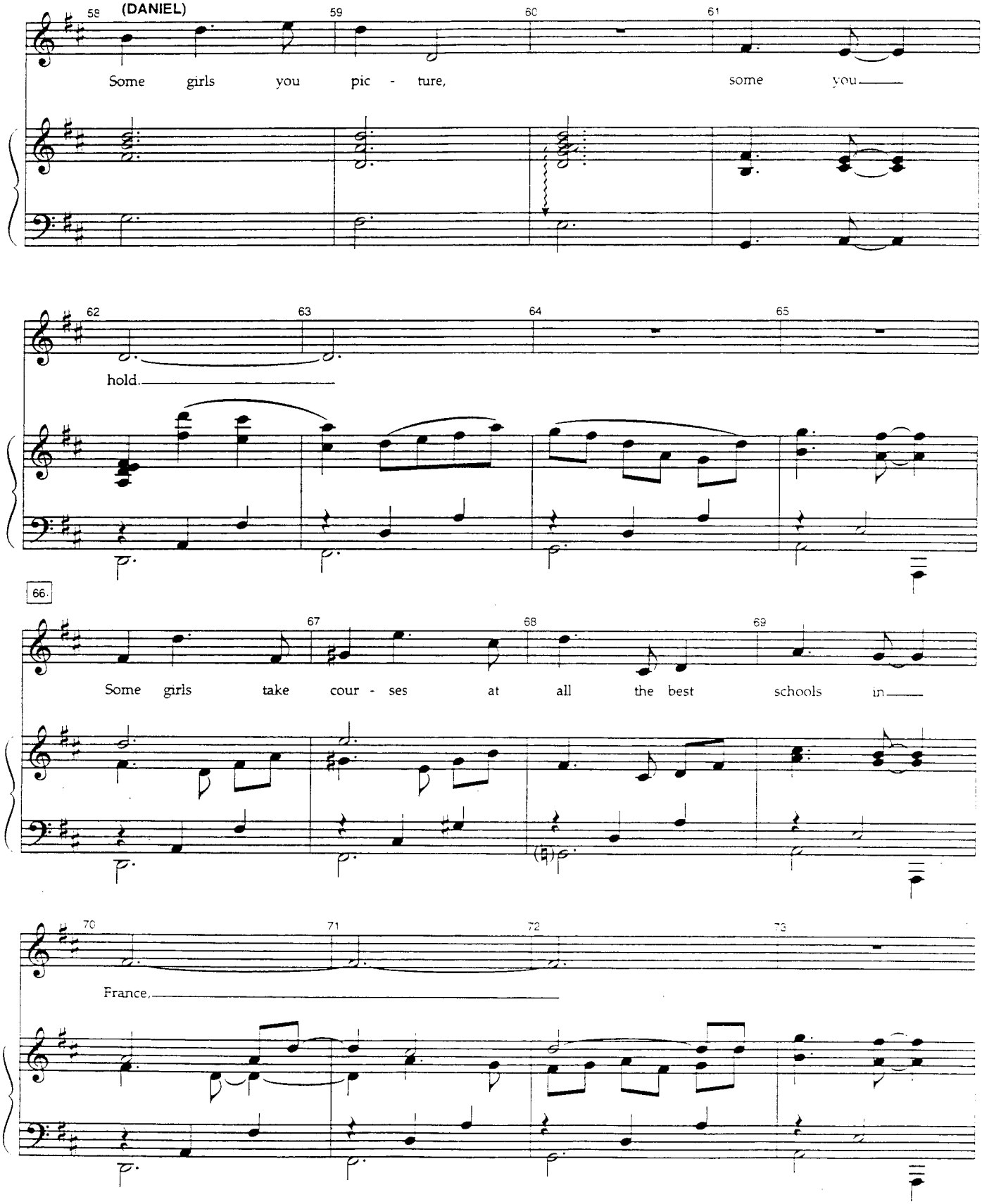

(AGWE)
(ASAKA)
(ARM.. AND.)
113
114
115
116
know what he sees in a pea - sant like her... Pro - ba - bly makes him rise like yeast! Well, the
(ERZULIE, PAPA GE)
117
118
119
120
girl may think she's ve - ry clev - er, the
121
(ALL)
122
123
124
boy may keep her here for - ev - er, but
cresc.
f
125
126
127
128
I can tell you this: they'll nev - er stand be - fore a priest!
Segue as one

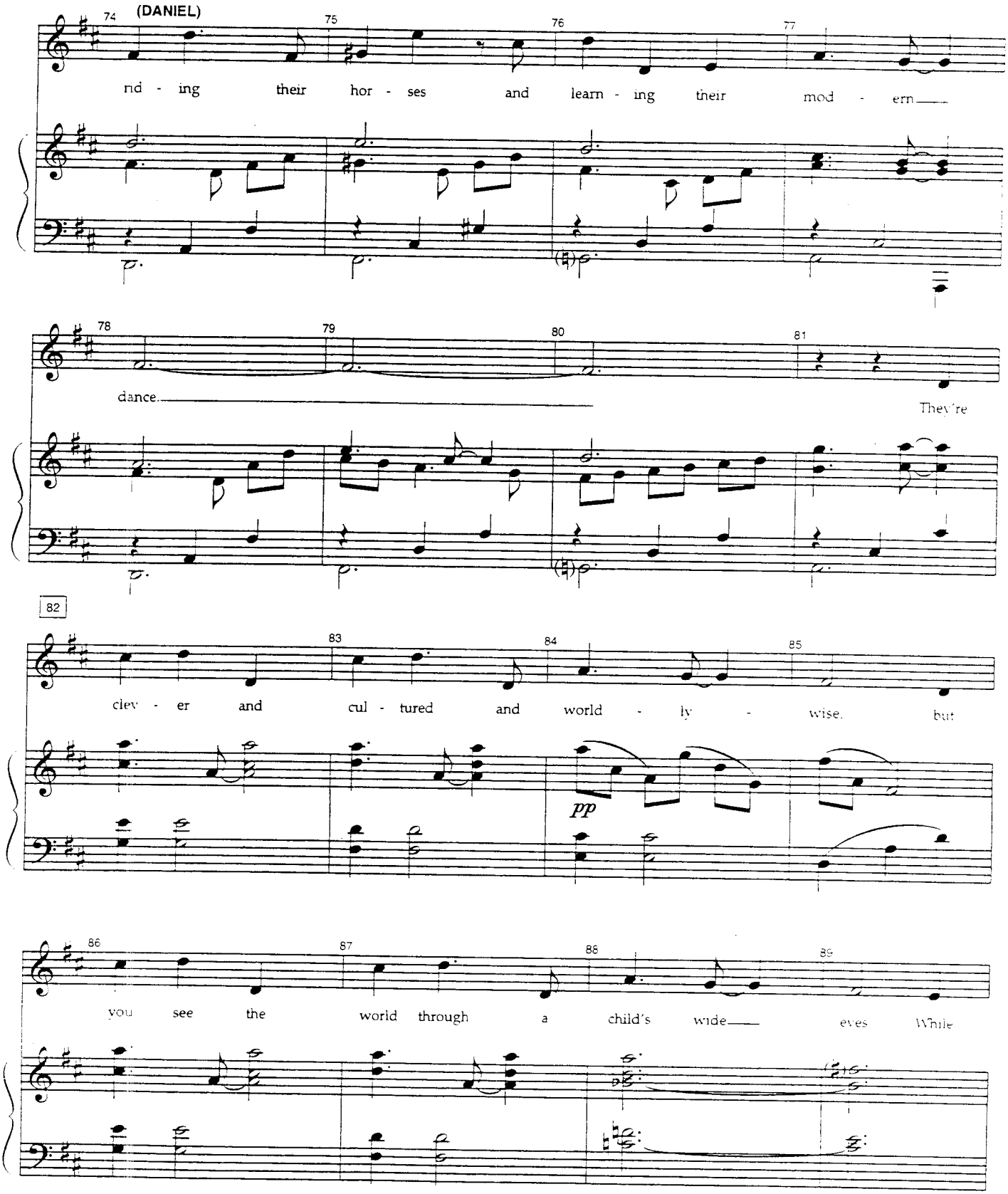
Some Girls

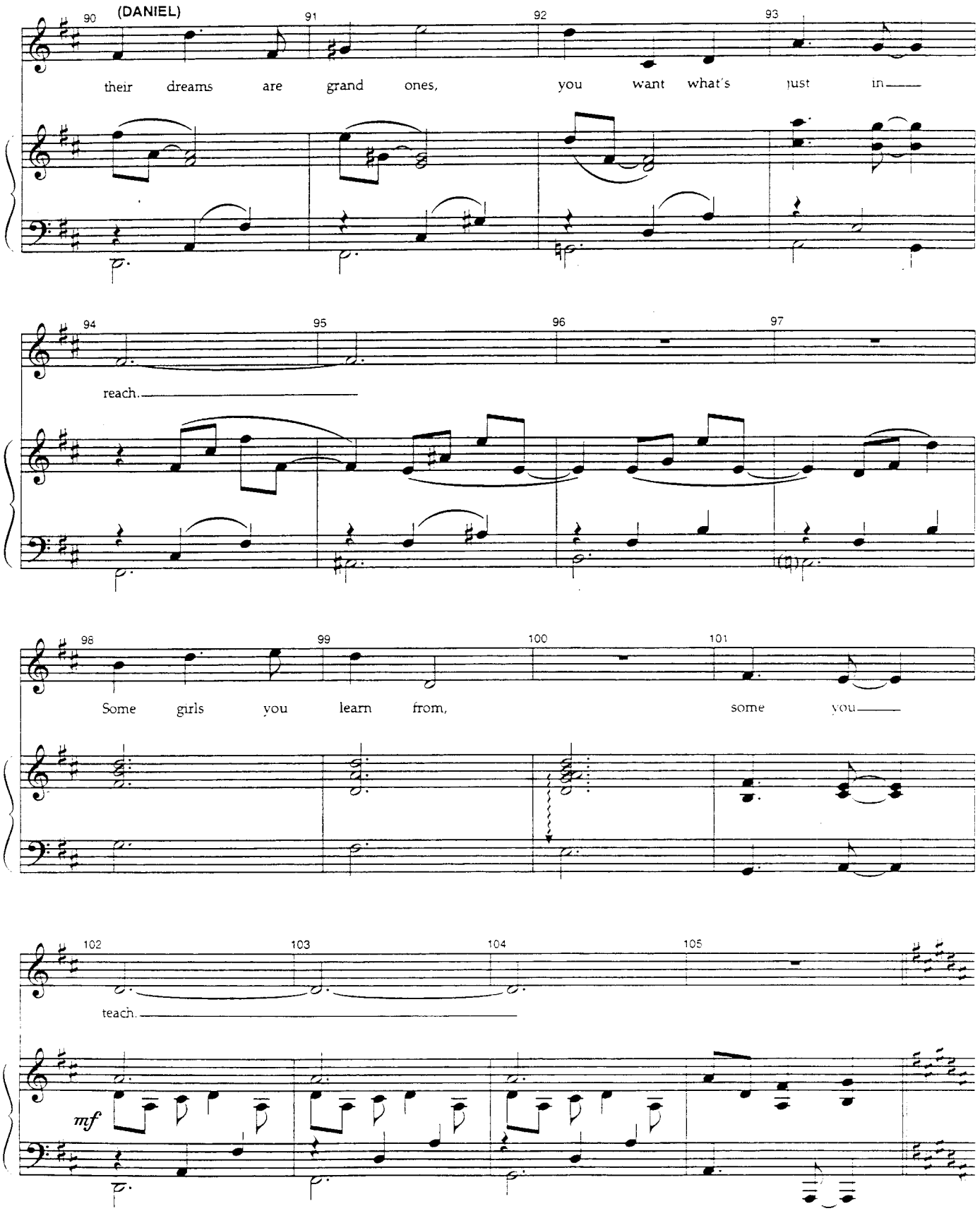


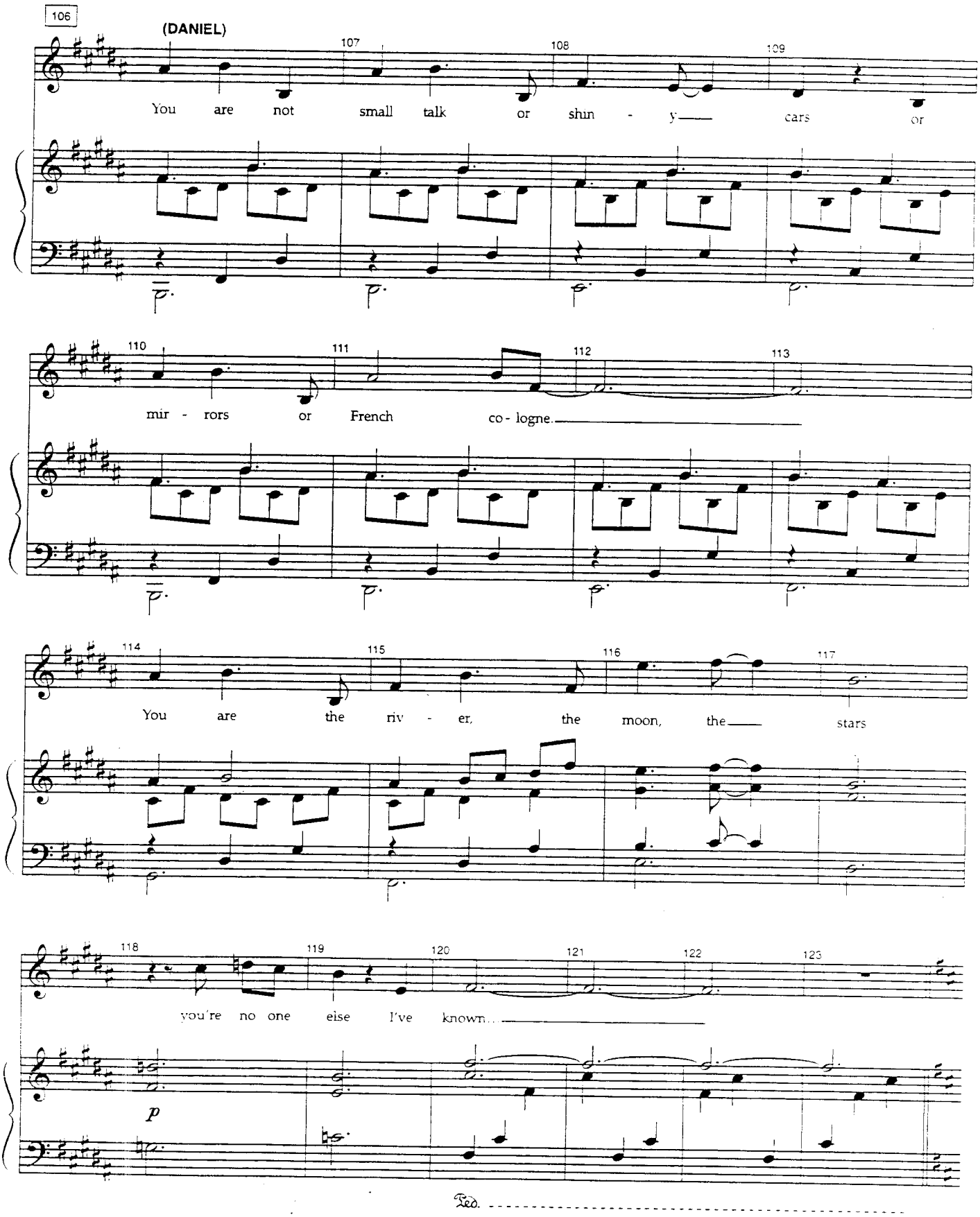

26
(DANIEL)
27
28
29
Some girls take ho - urs to paint ev - 'ry per - fect
30
31
32
33
nail,
34
35
36
37
fra - grant as flow - ers, all pow - dered and prim and
38
39
40
pale;
but

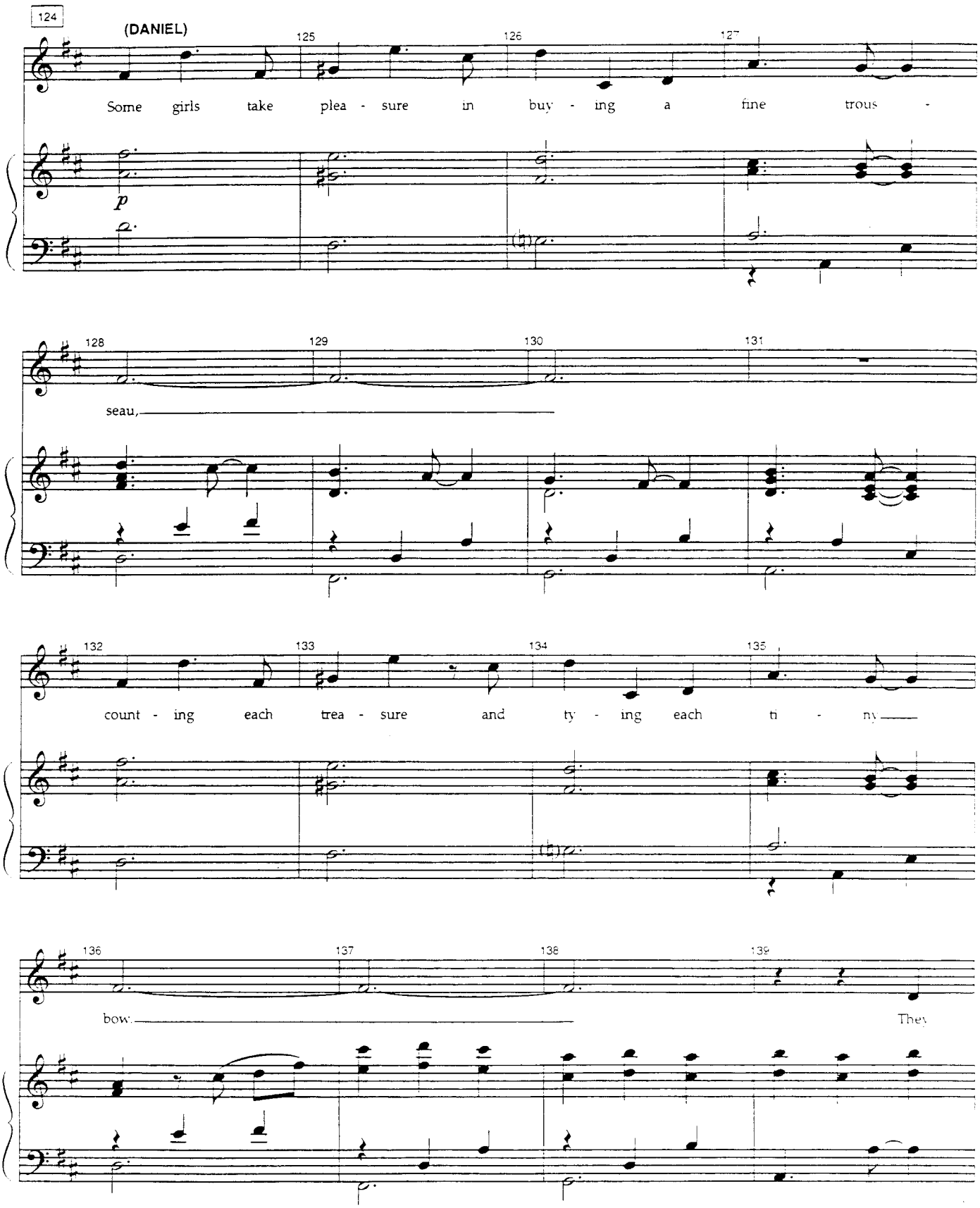

42
(DANIEL)
43
44
45
you are as wild as that wind - blown tree.
46
47
48
49
dark and as deep as the mid - night sea. While
50
51
52
53
they're bu - sy dress - ing, you lie here warm and
54
55
56
57
bold

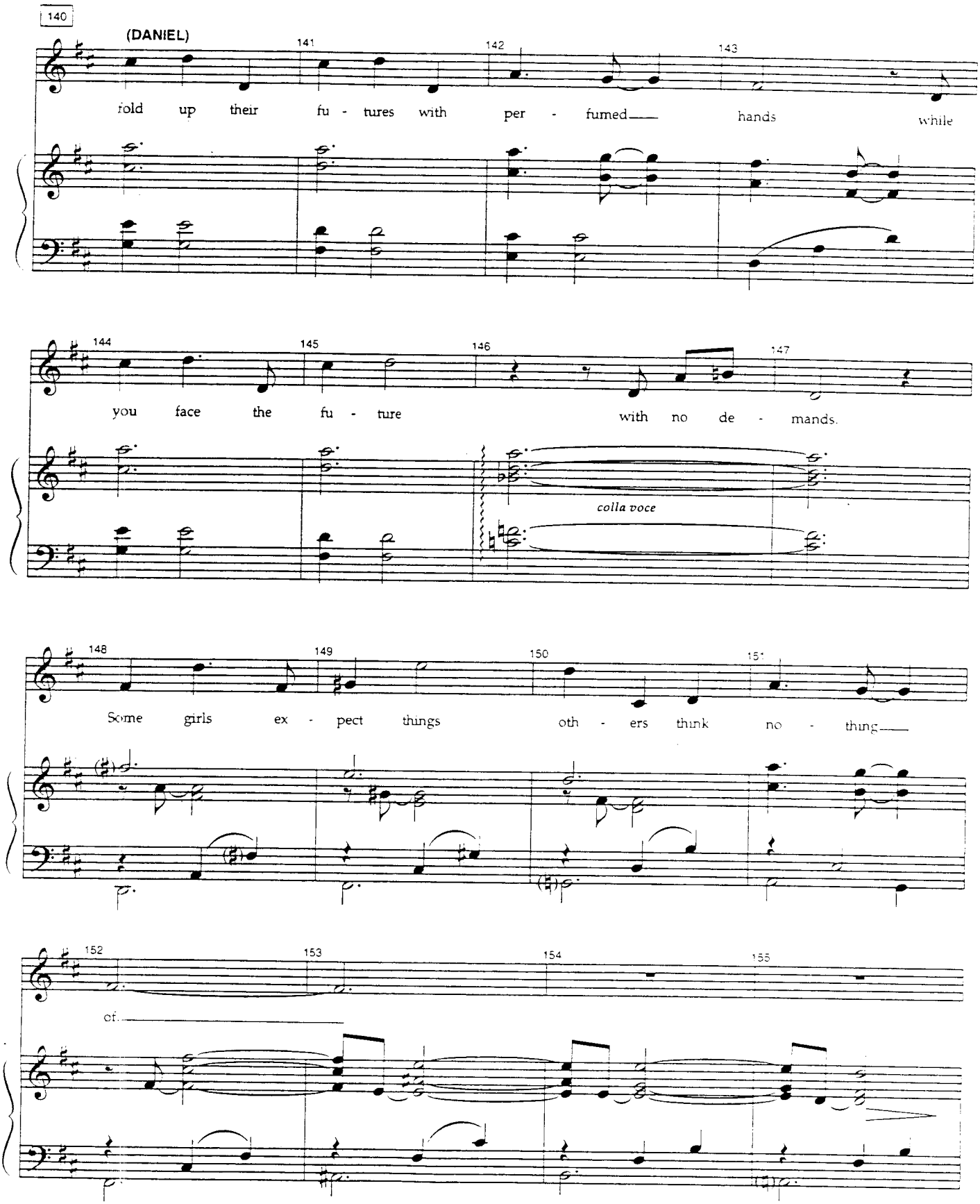

58
(DANIEL)
59
60
61
Some girls you pic - ture, some you
62
63
64
65
hold.
66.
67
68
69
Some girls take cour - ses at all the best schools in
70
71
72
73
France,

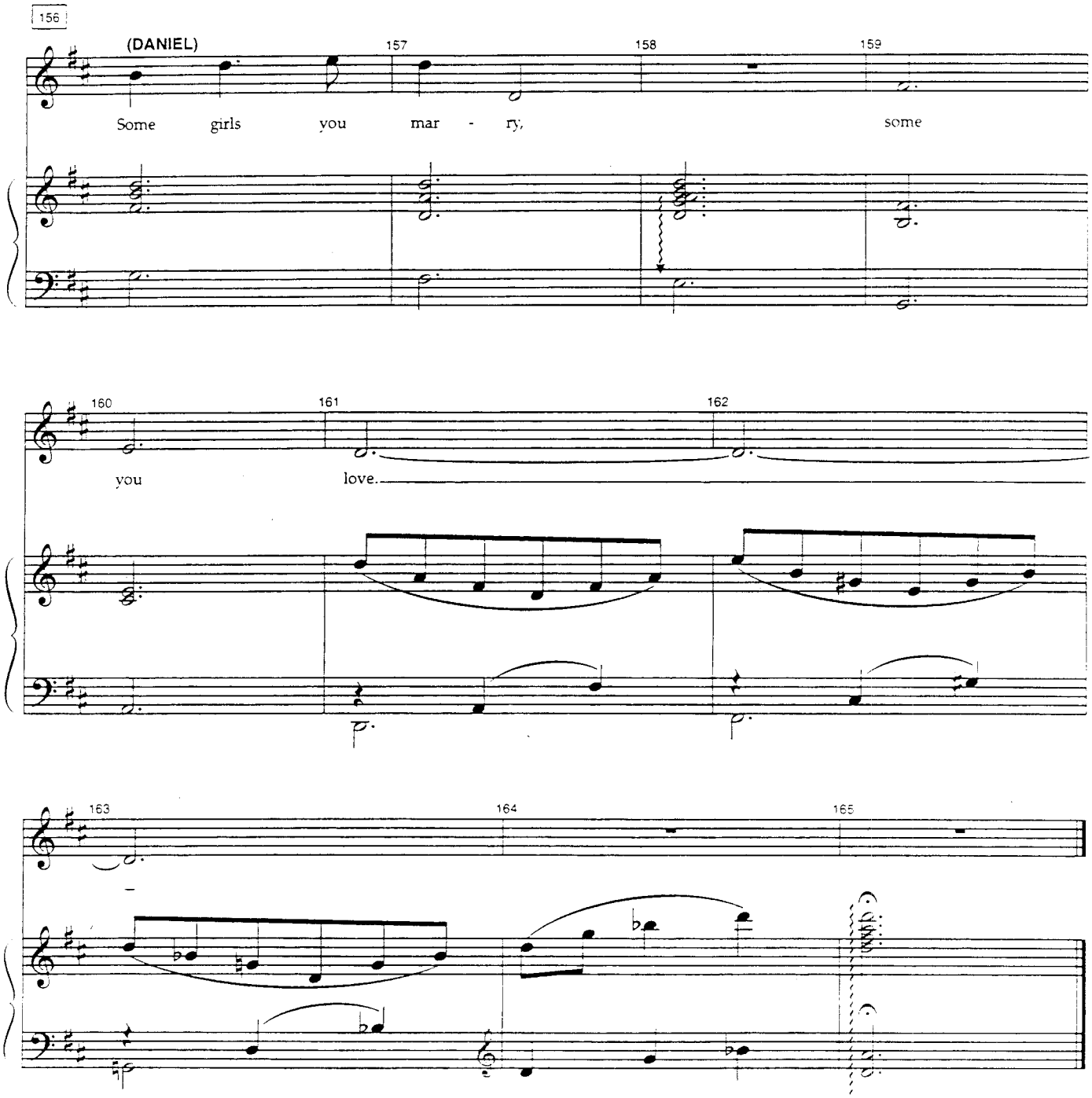

(DANIEL)
rid - ing their hor - ses and learn - ing their mod - ern
dance.
They're
82
clev - er and cul - tured and world - ly - wise. but
pp
you see the world through a child's wide eyes While


90
(DANIEL)
91
92
93
their dreams are grand ones, you want what's just in—
94
95
96
97
reach.
98
99
100
101
Some girls you learn from, some you—
102
103
104
105
teach.
mf

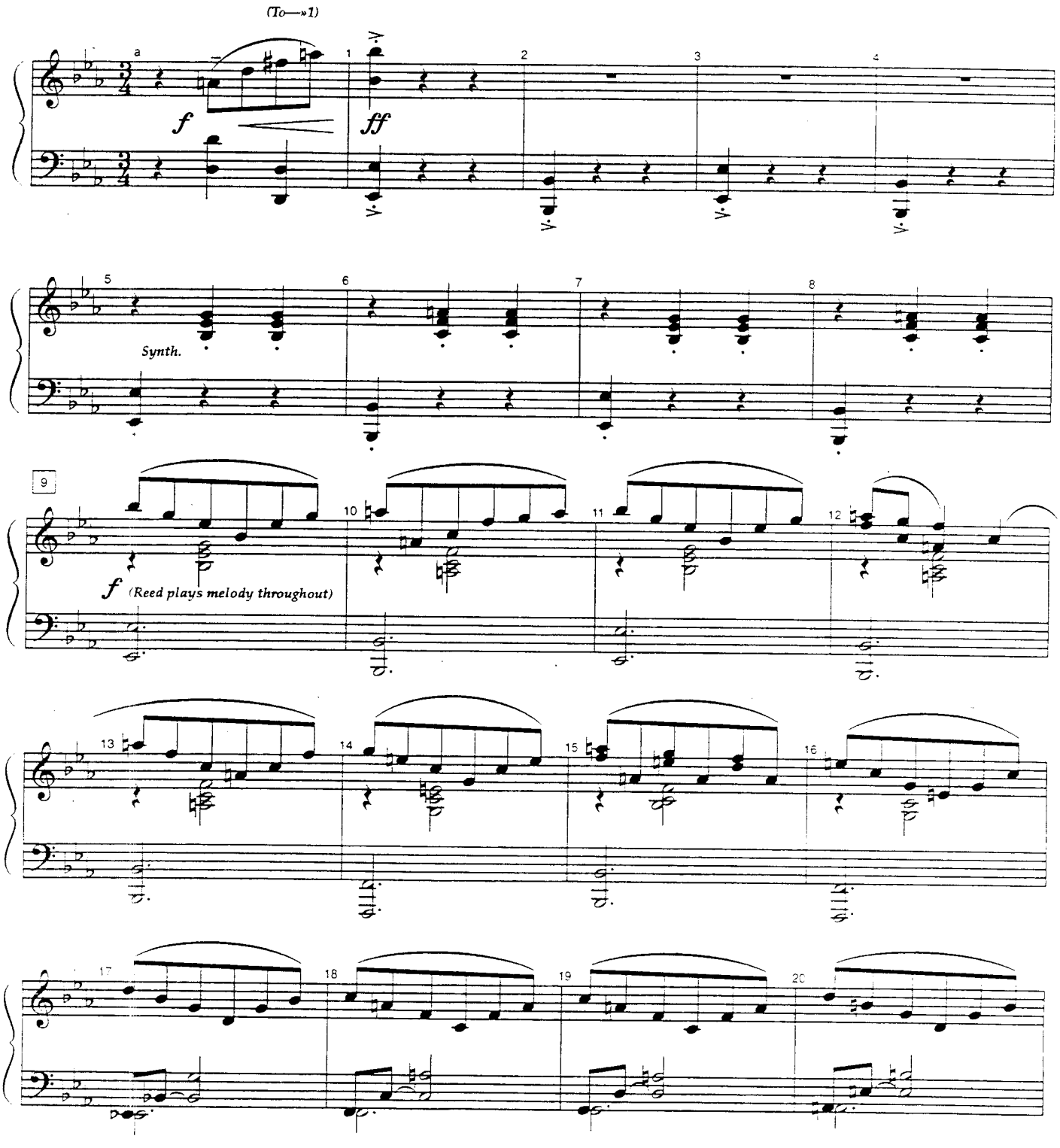

106
(DANIEL)
You are not small talk or shin - y— cars or
mir - rors or French co - logne.
You are the riv - er, the moon, the— stars
you're no one else I've known...
p
Ped.

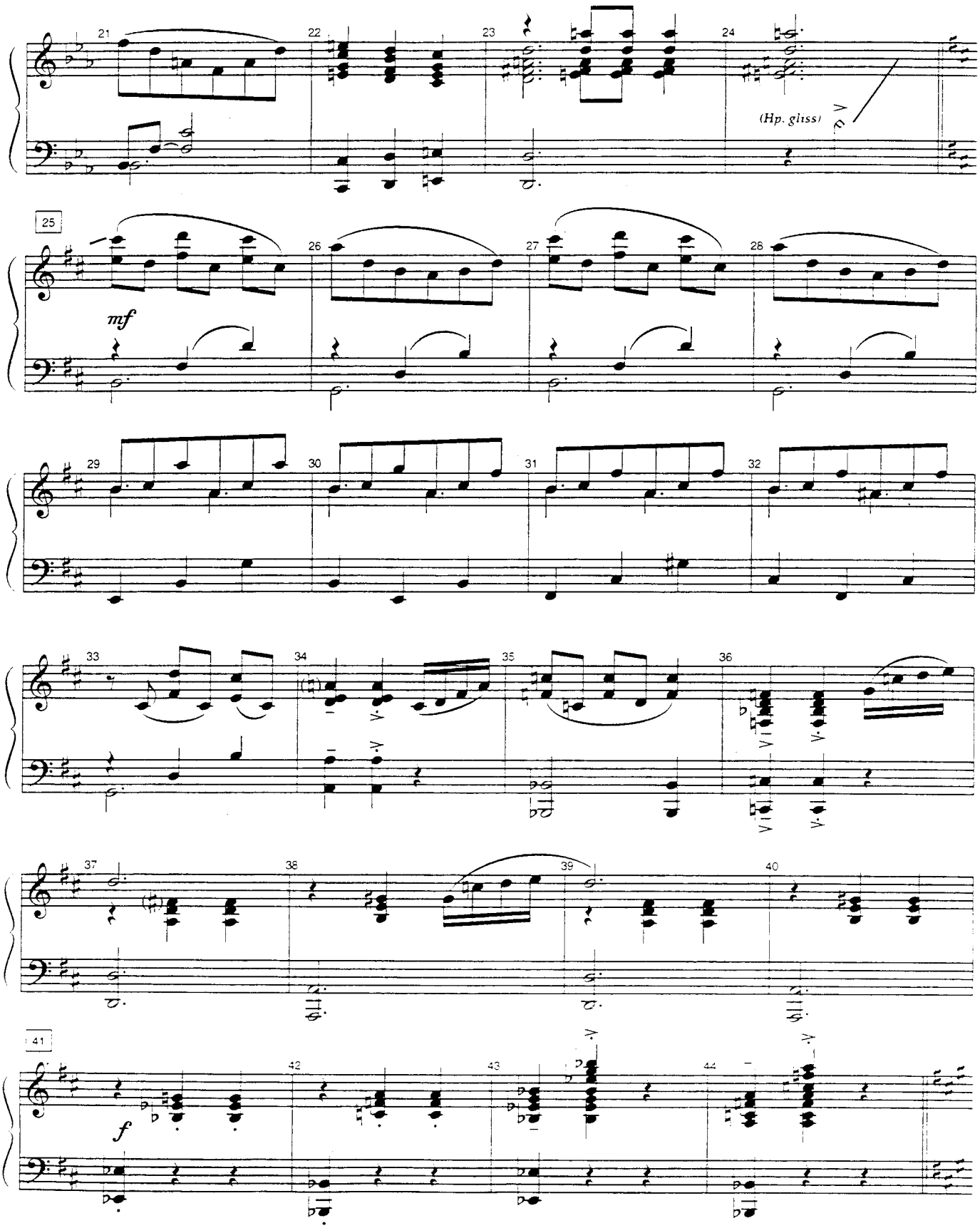

124
(DANIEL)
125
126
127
Some girls take plea - sure in buy - ing a fine trous -
p
128
129
130
131
seau,
132
133
134
135
count - ing each trea - sure and ty - ing each ti - ny
136
137
138
139
bow.
They

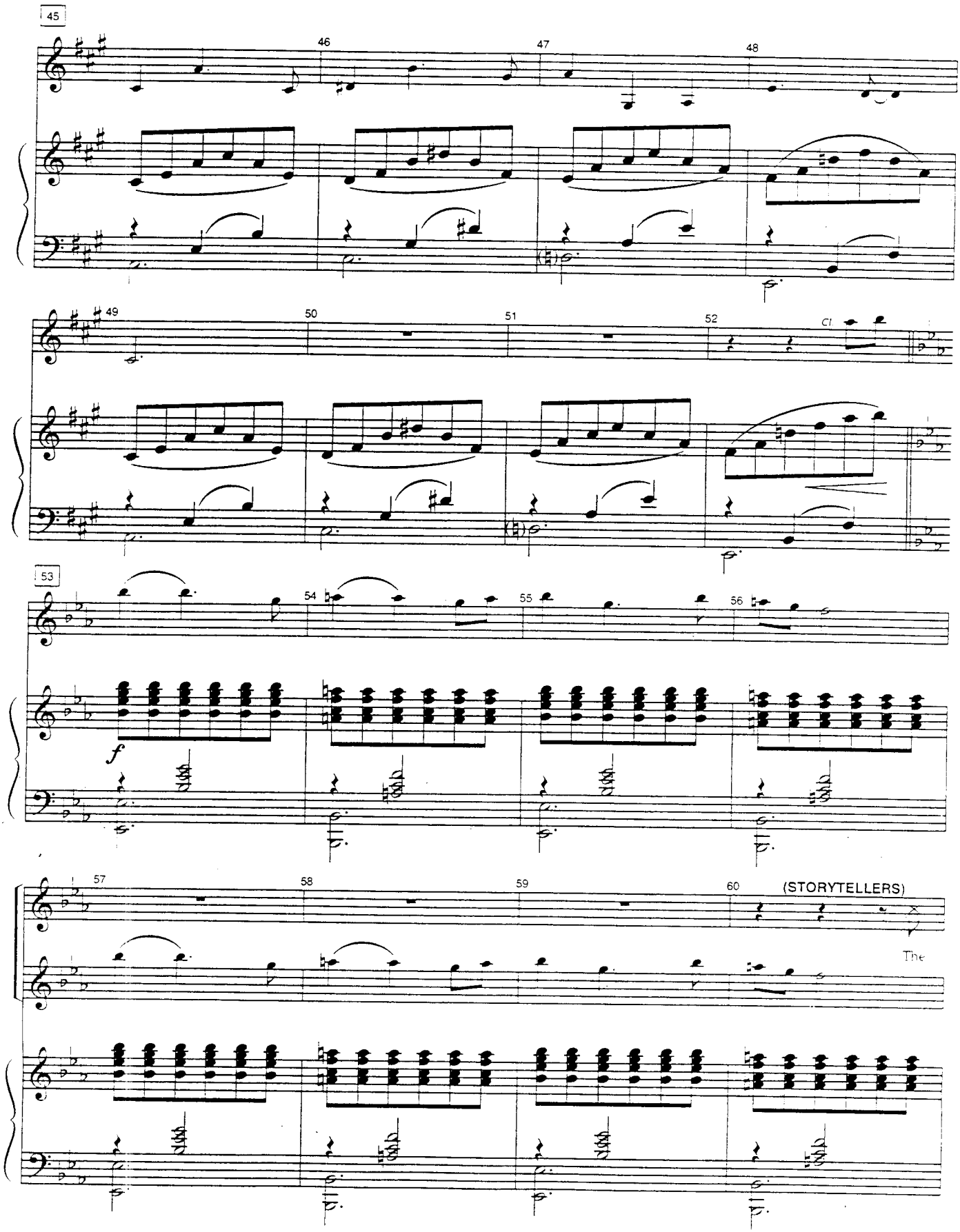

140
(DANIEL)
141
142
143
fold up their fu - tures with per - fumed hands while
144
145
146
147
you face the fu - ture with no de - mands.
colla voce
148
149
150
151
Some girls ex - pect things oth - ers think no - thing
152
153
154
155
of.

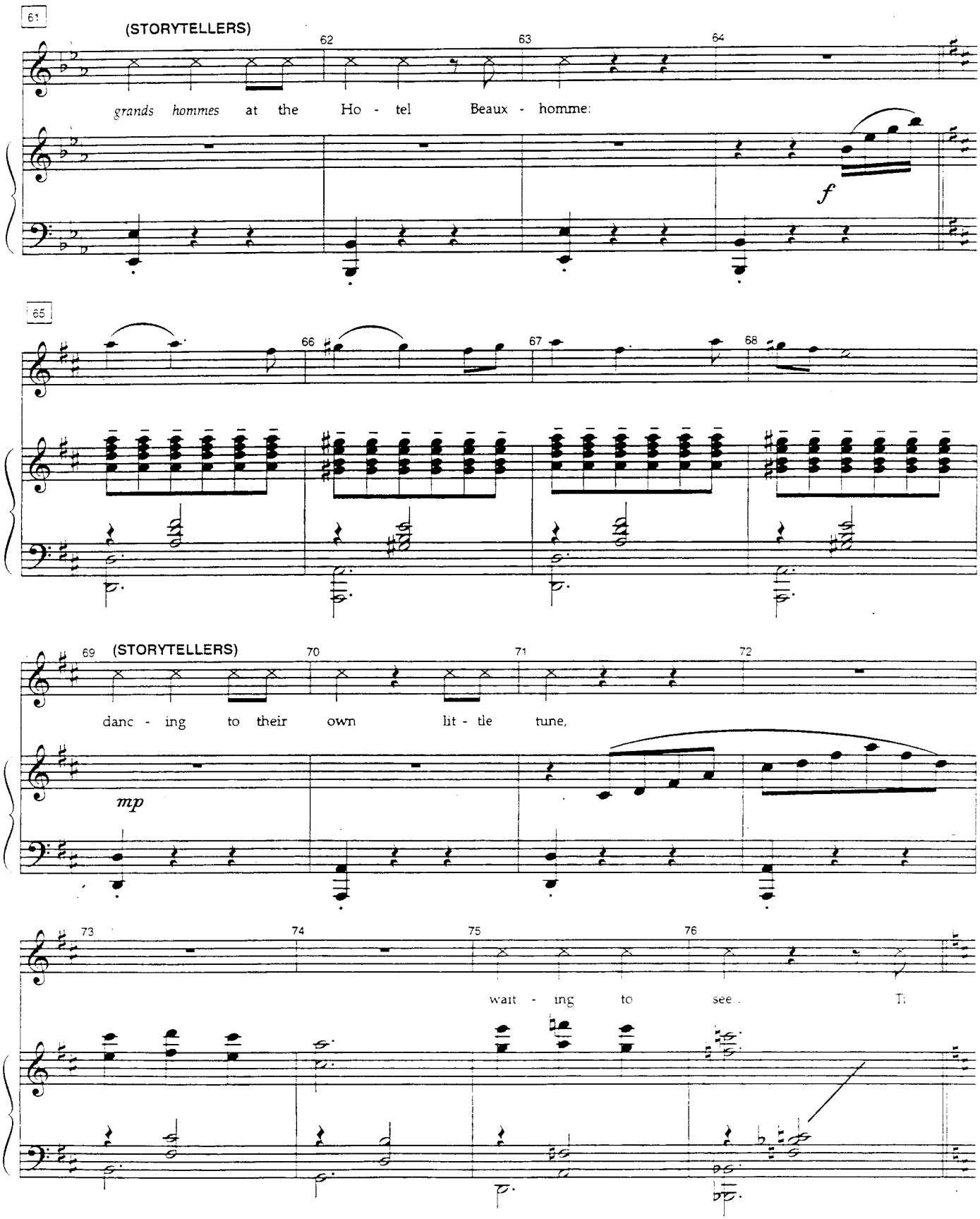

156
(DANIEL)
157
158
159
Some girls you mar - ry, some
160
161
162
you love.
163
164
165

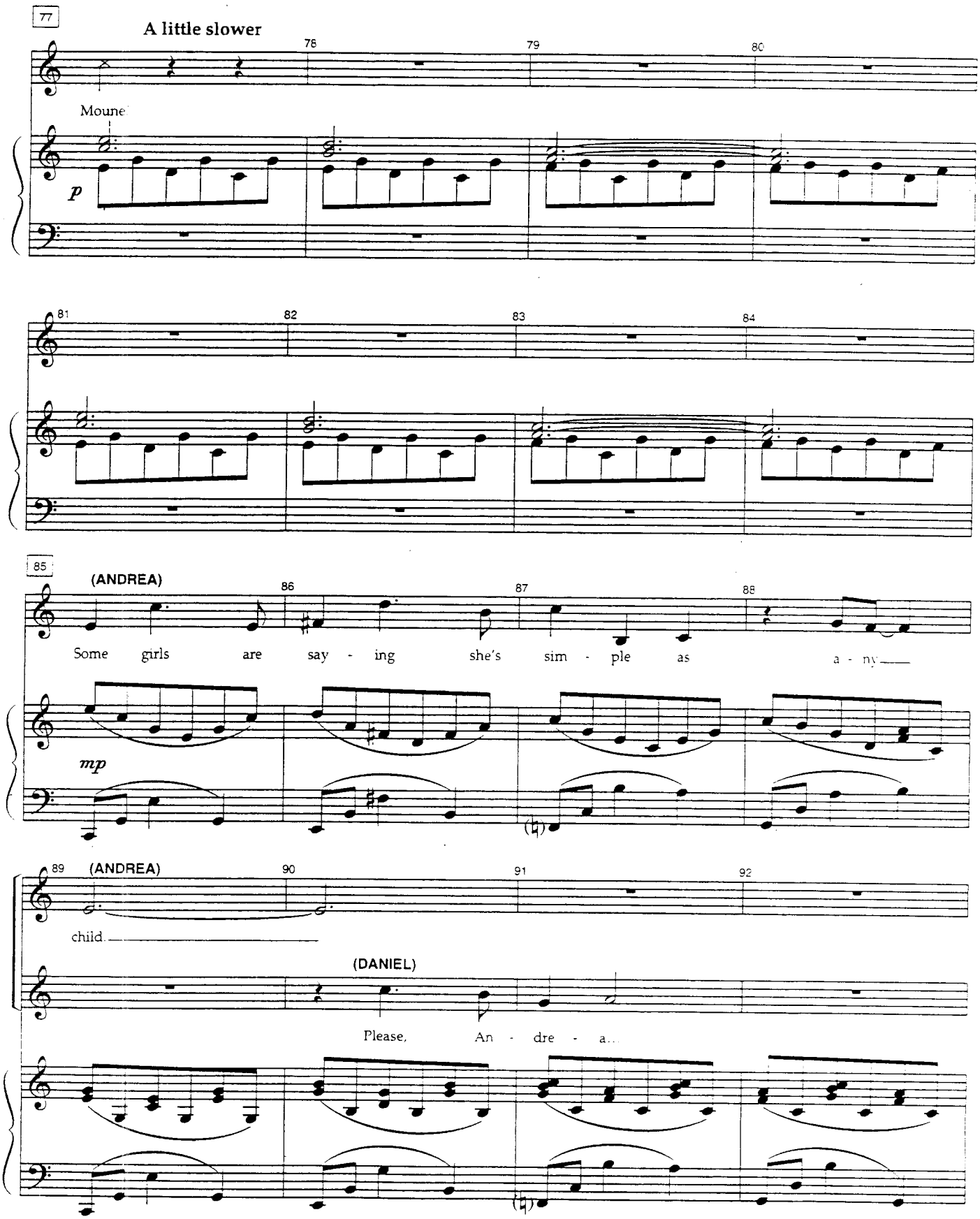
The Ball

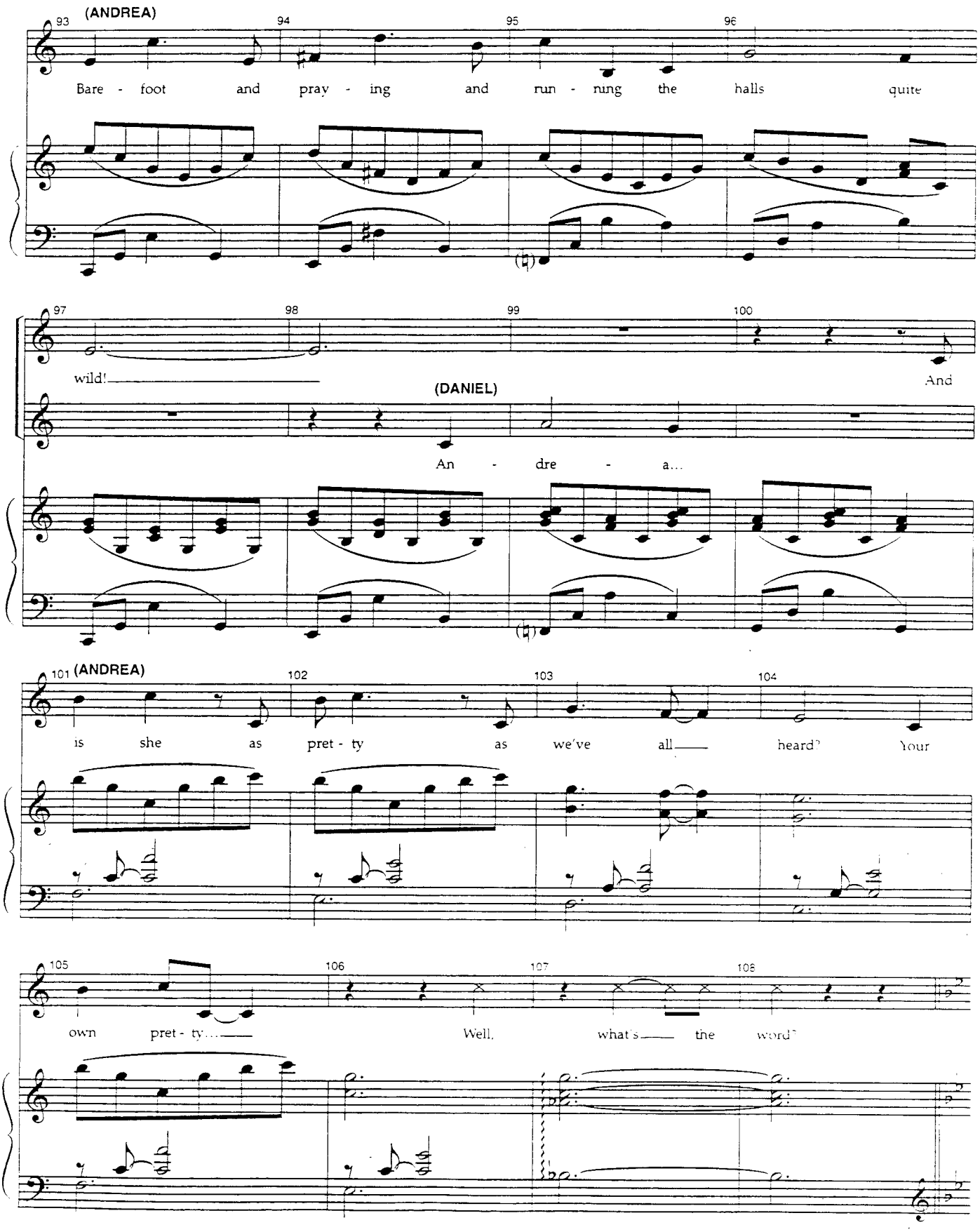

(To—»1)
a
1
2
3
4
f
ff
5
6
7
8
Synth.
9
10
11
12
f (Reed plays melody throughout)
13
14
15
16
17
18
19
20

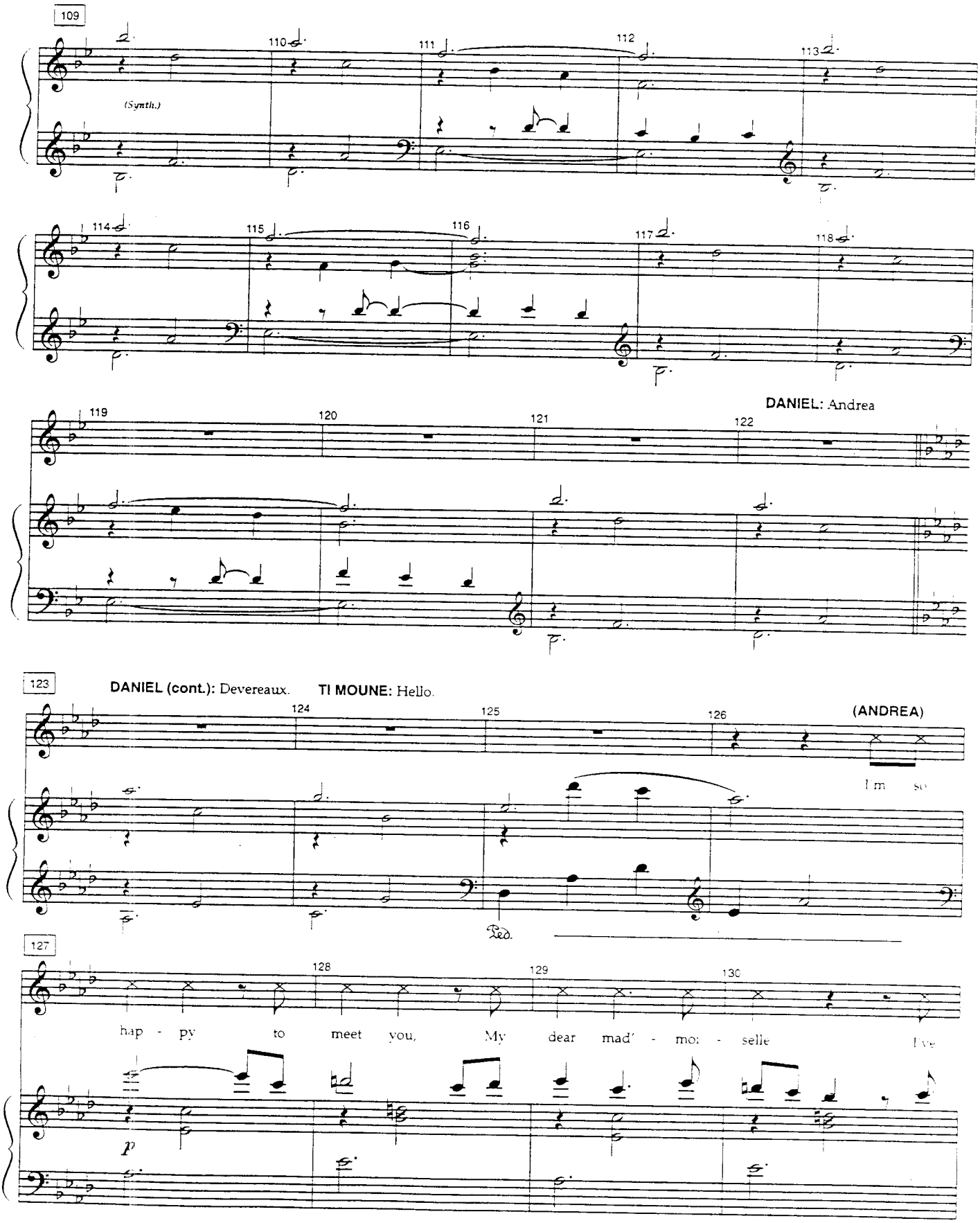

21
22
23
24
(Hp. gliss)
25
mf
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
f
42
43
44

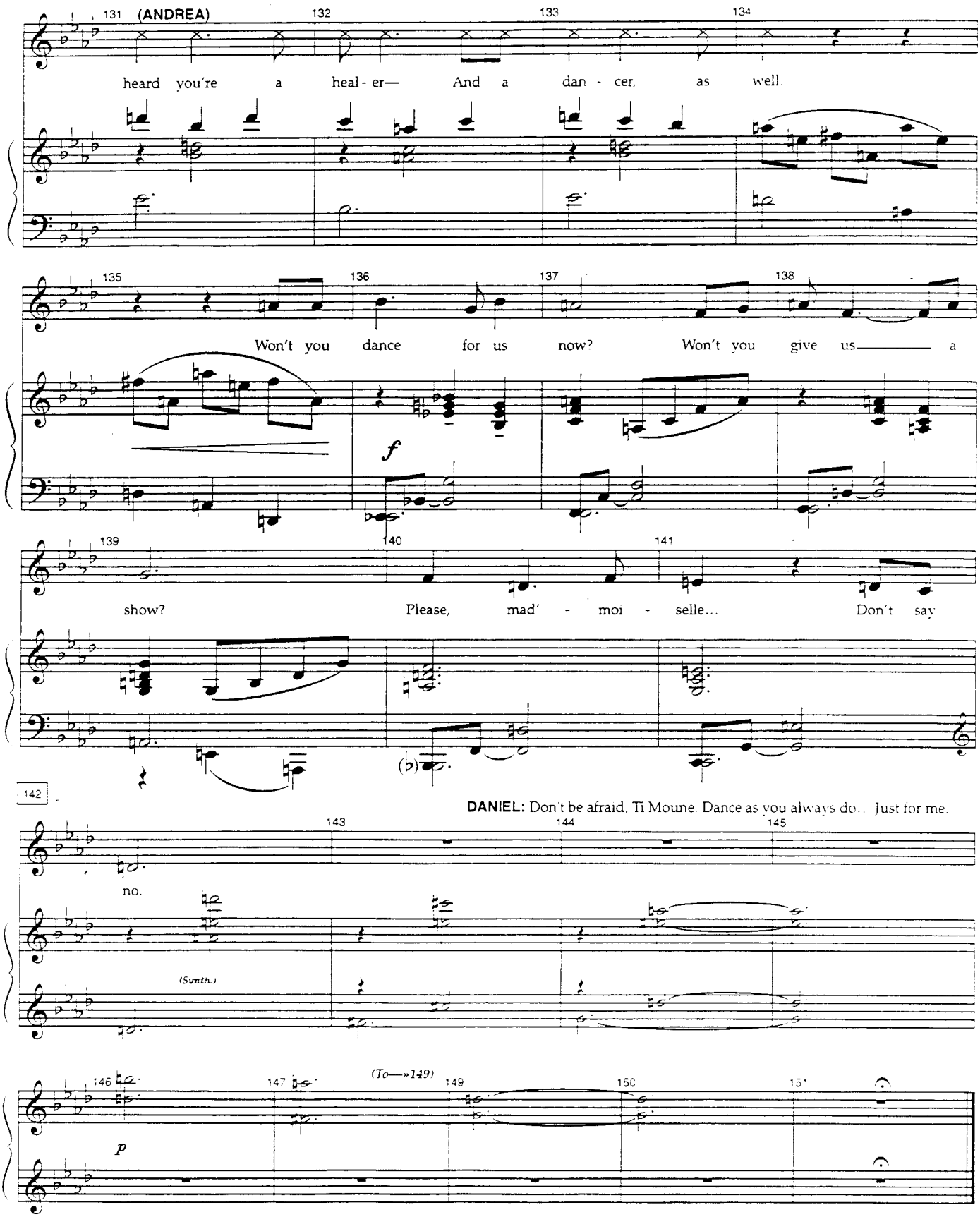

45
46
47
48
49
50
51
52
Cl
53
54
55
56
f
57
58
59
60
(STORYTELLERS)
The


61
(STORYTELLERS)
62
63
64
grands hommes at the Ho - tel Beaux - homme:
f
65
66
67
68
69
(STORYTELLERS)
70
71
72
danc - ing to their own lit - tle tune,
mp
73
74
75
76
wait - ing to see.

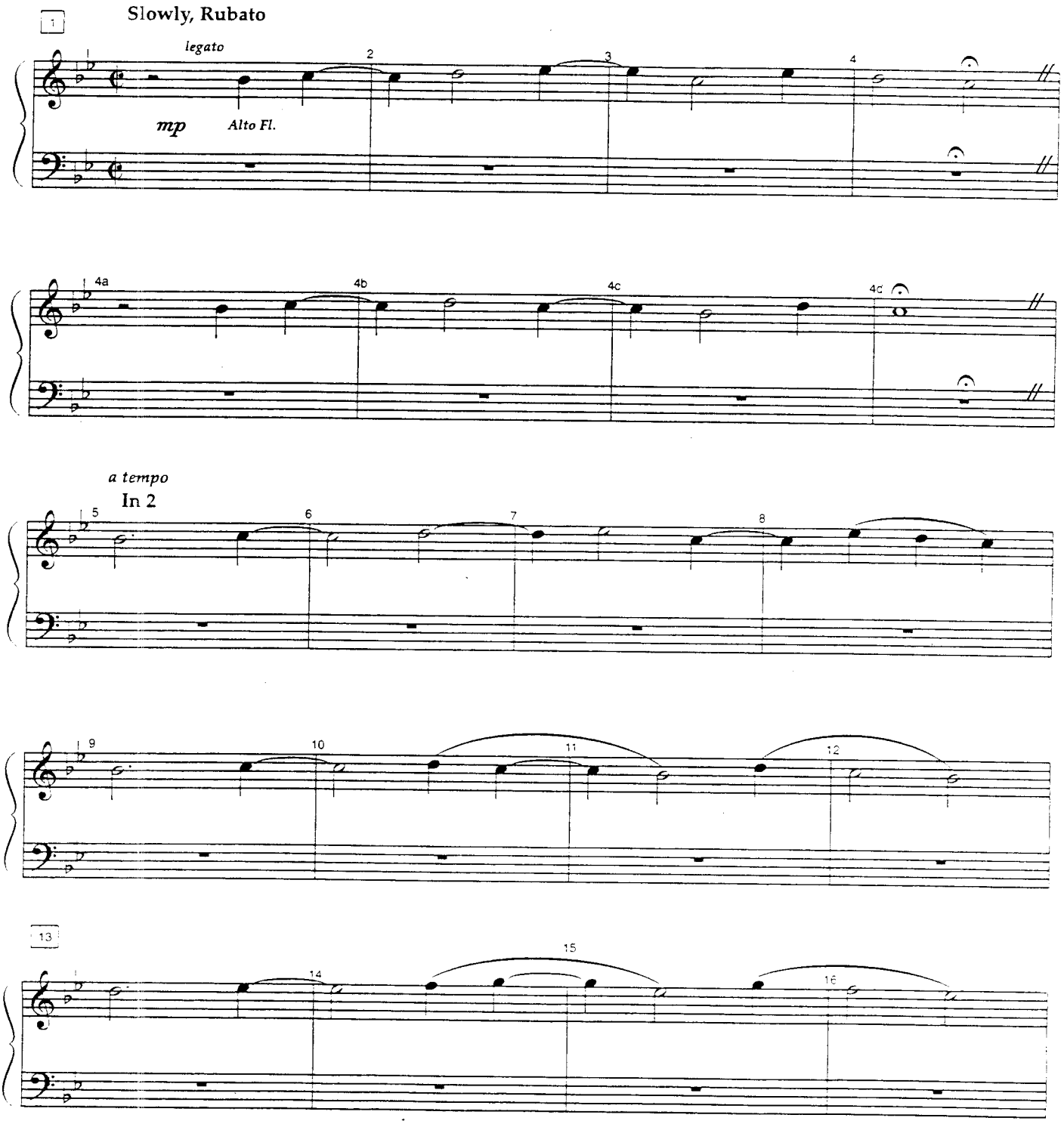

77
A little slower
78
79
80
Moune
p
81
82
83
84
85
(ANDREA)
86
87
88
Some girls are say - ing she's sim - ple as a - ny
mp
89
(ANDREA)
90
91
92
child
(DANIEL)
Please, An - dre - a...

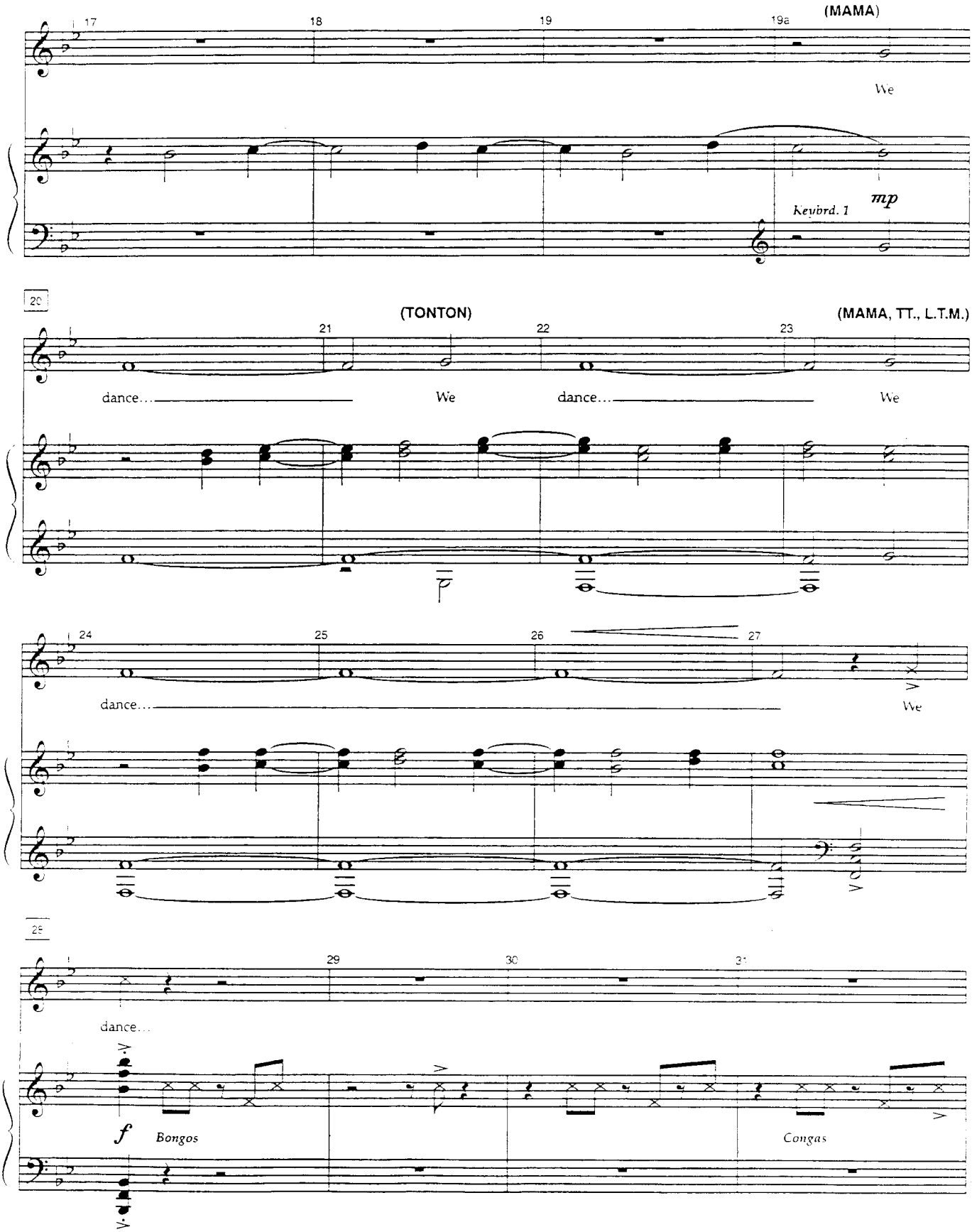

93
(ANDREA)
94
95
96
Bare - foot and pray - ing and run - ning the halls quite
97
98
99
100
wild!
(DANIEL)
And
An - dre - a...
101
(ANDREA)
102
103
104
is she as pret - ty as we've all heard? Your
105
106
107
108
own pret - ty... Well, what's the word?

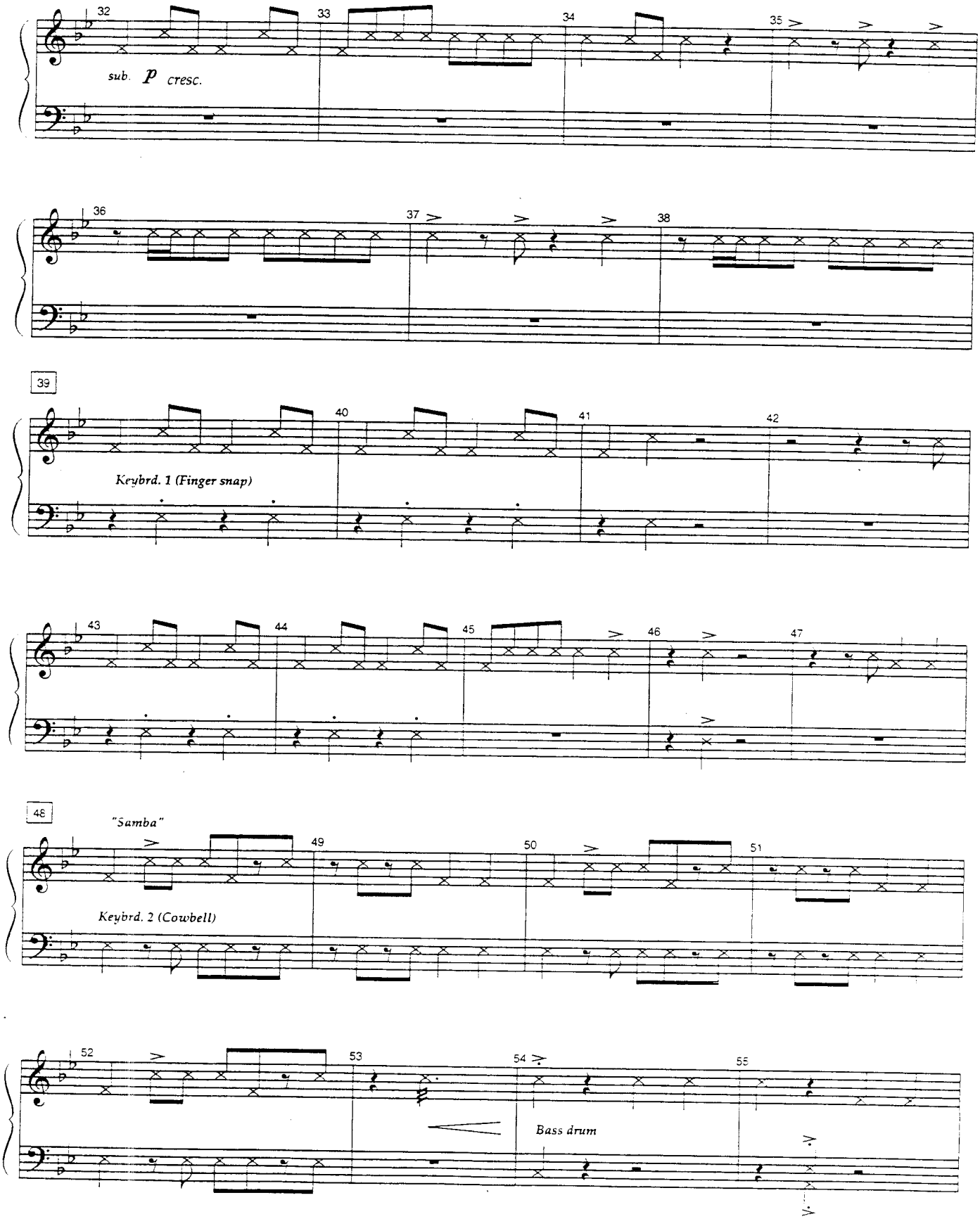

109
(Synth.)
DANIEL: Andrea
123
DANIEL (cont.): Devereaux.
TI MOUNE: Hello.
(ANDREA)
I'm so
Ped.
127
hap - py to meet you, My dear mad' - moi - selle
I've
p

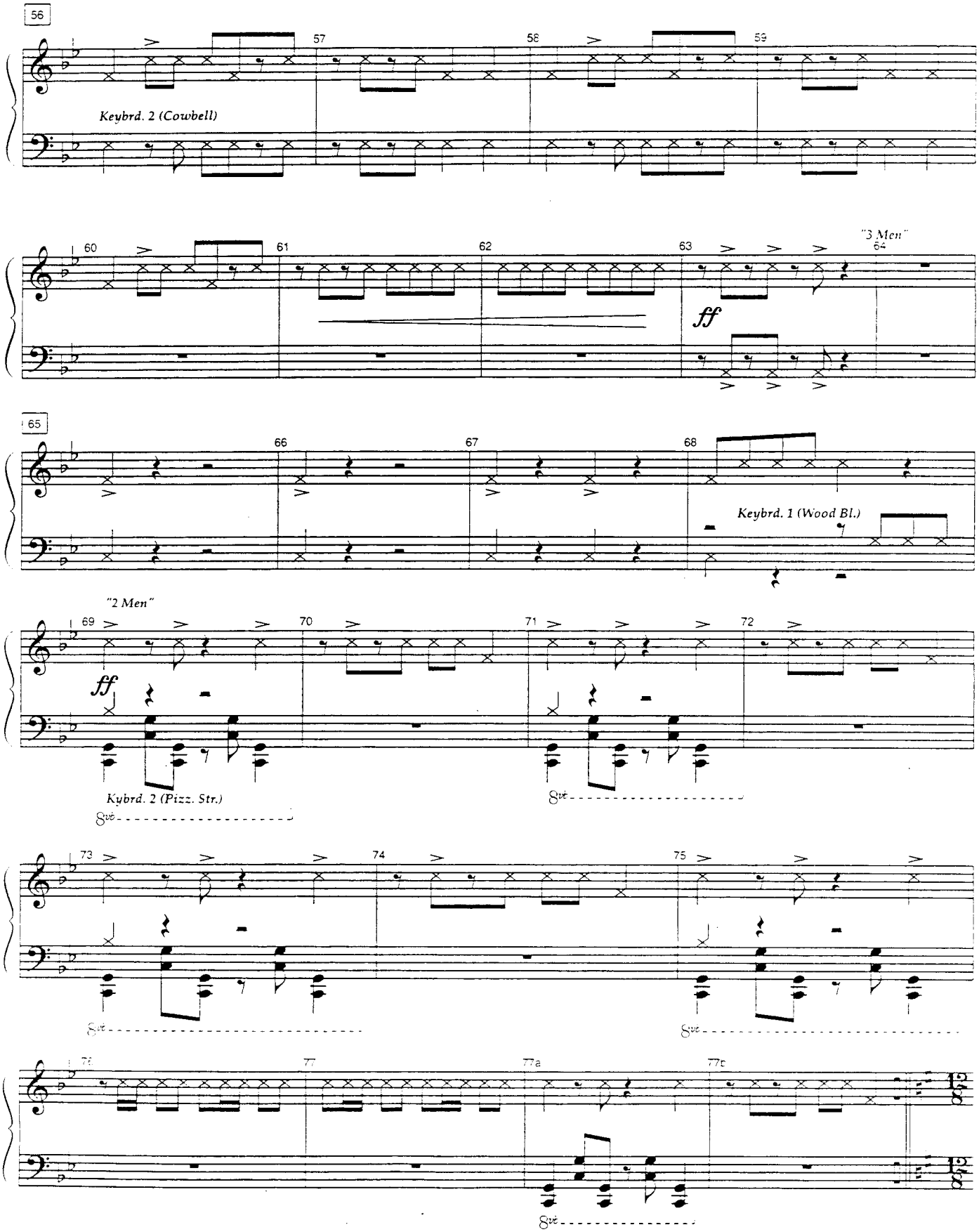

131 (ANDREA)
heard you're a heal - er— And a dan - cer, as well
Won't you dance for us now? Won't you give us— a
f
show? Please, mad' - moi - selle... Don't say
142
DANIEL: Don't be afraid, Ti Moune. Dance as you always do... just for me.
no.
(Synth.)
(To—»149)
p

Ti Moune's Dance

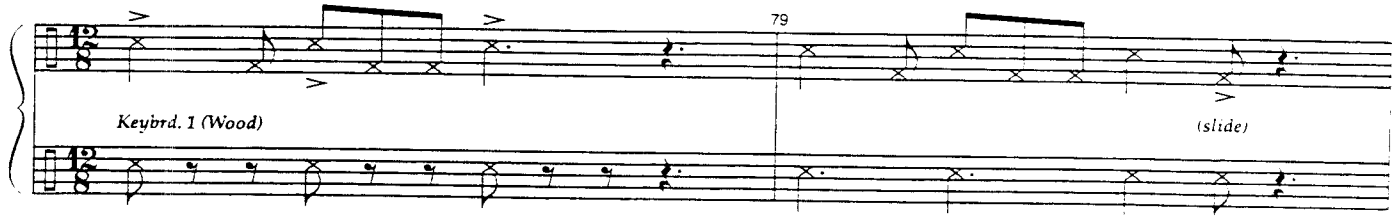


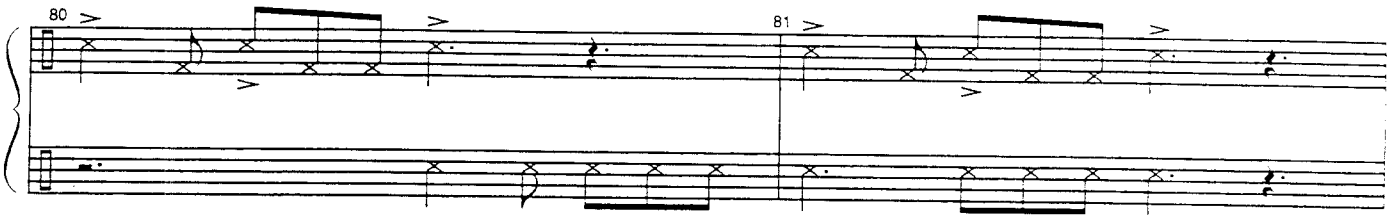

17
18
19
19a
(MAMA)
We
Keybrd. 1
mp
20
(TONTON)
(MAMA, TT., L.T.M.)
21
22
23
dance...
We
dance...
We
24
25
26
27
dance...
We
28
29
30
31
dance...
f
Bongos
Congas


32
33
34
35
sub. p cresc.
36
37
38
39
40
41
42
Keybrd. 1 (Finger snap)
43
44
45
46
47
48
"Samba"
49
50
51
Keybrd. 2 (Cowbell)
52
53
54
55
Bass drum

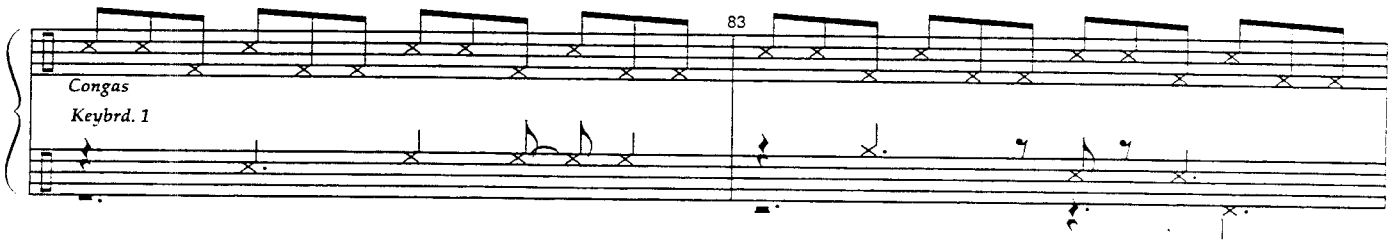

56
57
58
59
Keybrd. 2 (Cowbell)
60
61
62
63
64
"3 Men"
ff
65
66
67
68
Keybrd. 1 (Wood Bl.)
"2 Men"
69
70
71
72
ff
Kybrd. 2 (Pizz. Str.)
8va
73
74
75
76
77
77a
77c

78 (♪ = ♪)

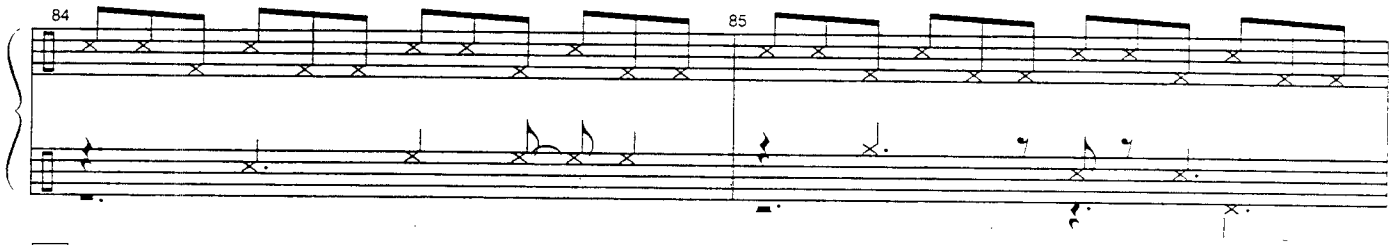




82 Men "Circle"

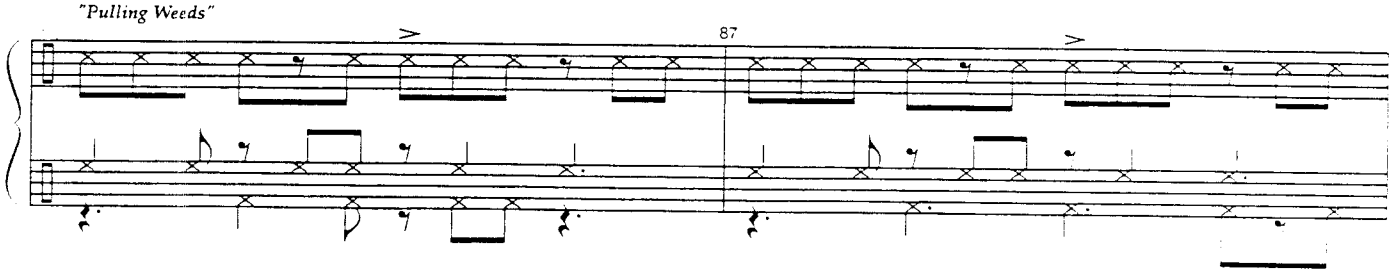


Keybrd. 2 (Metal)

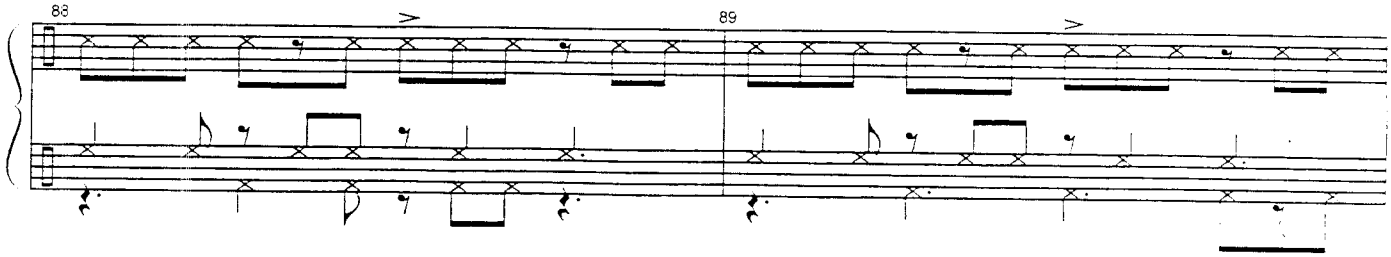


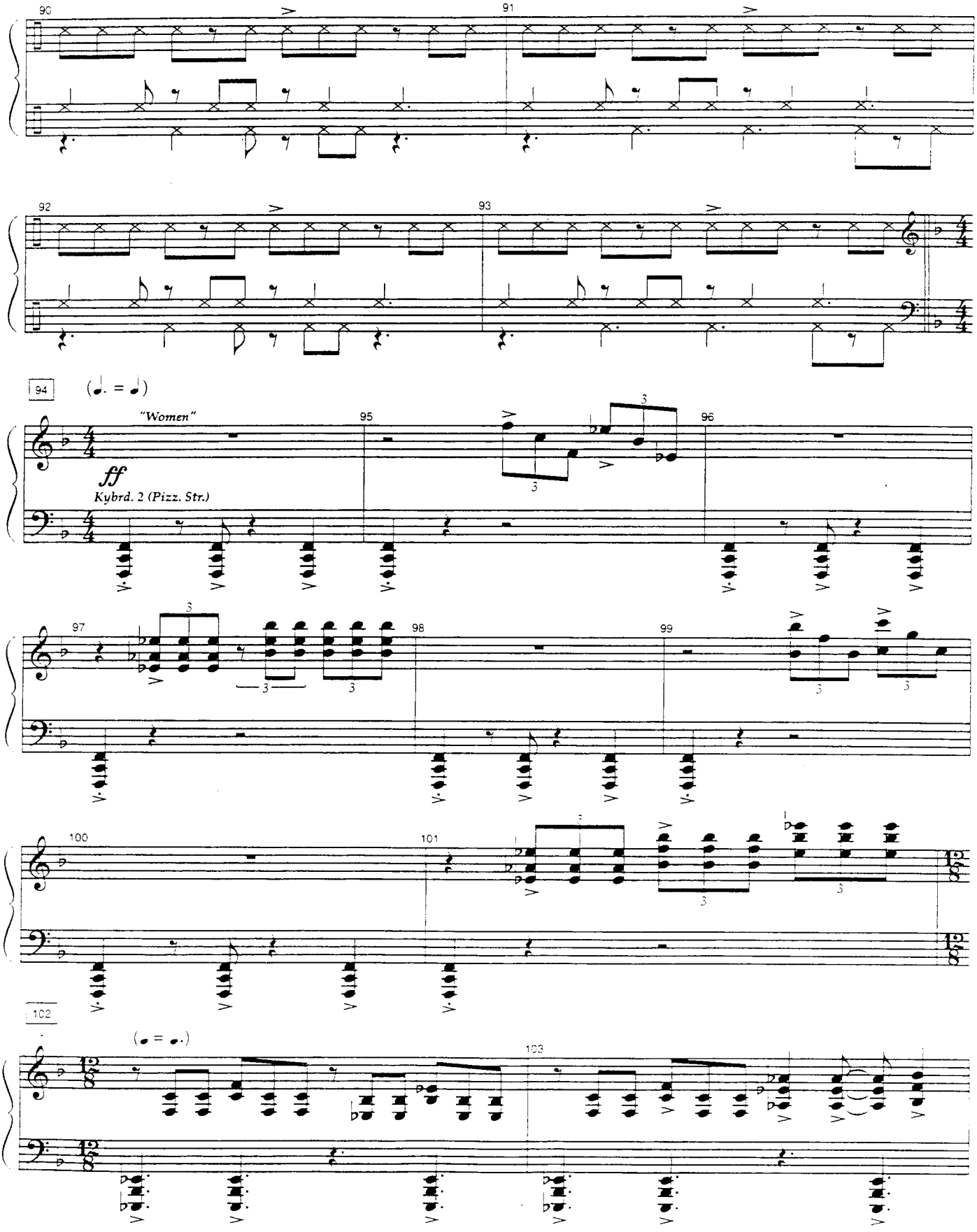
86

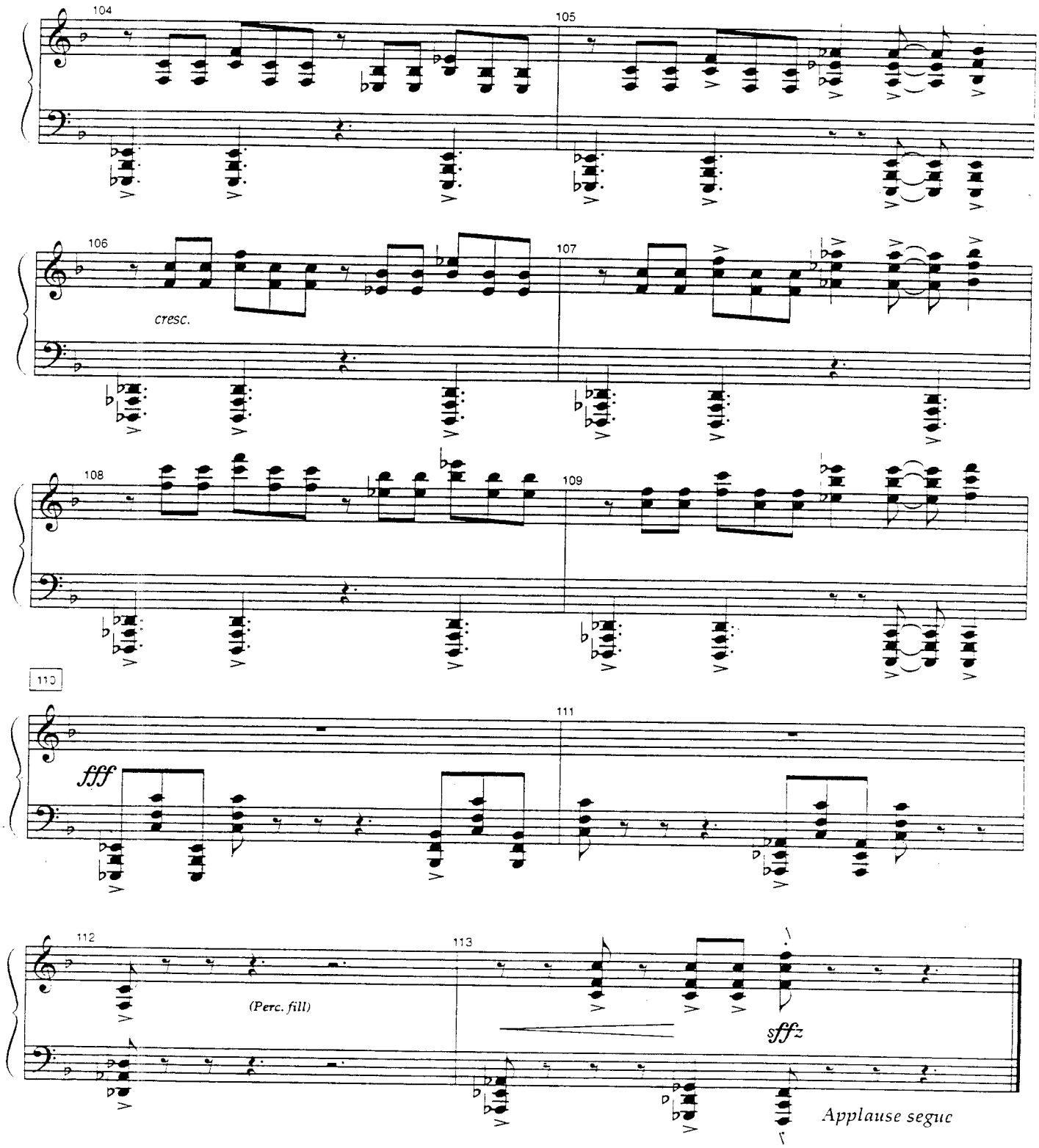
"Pulling Weeds"



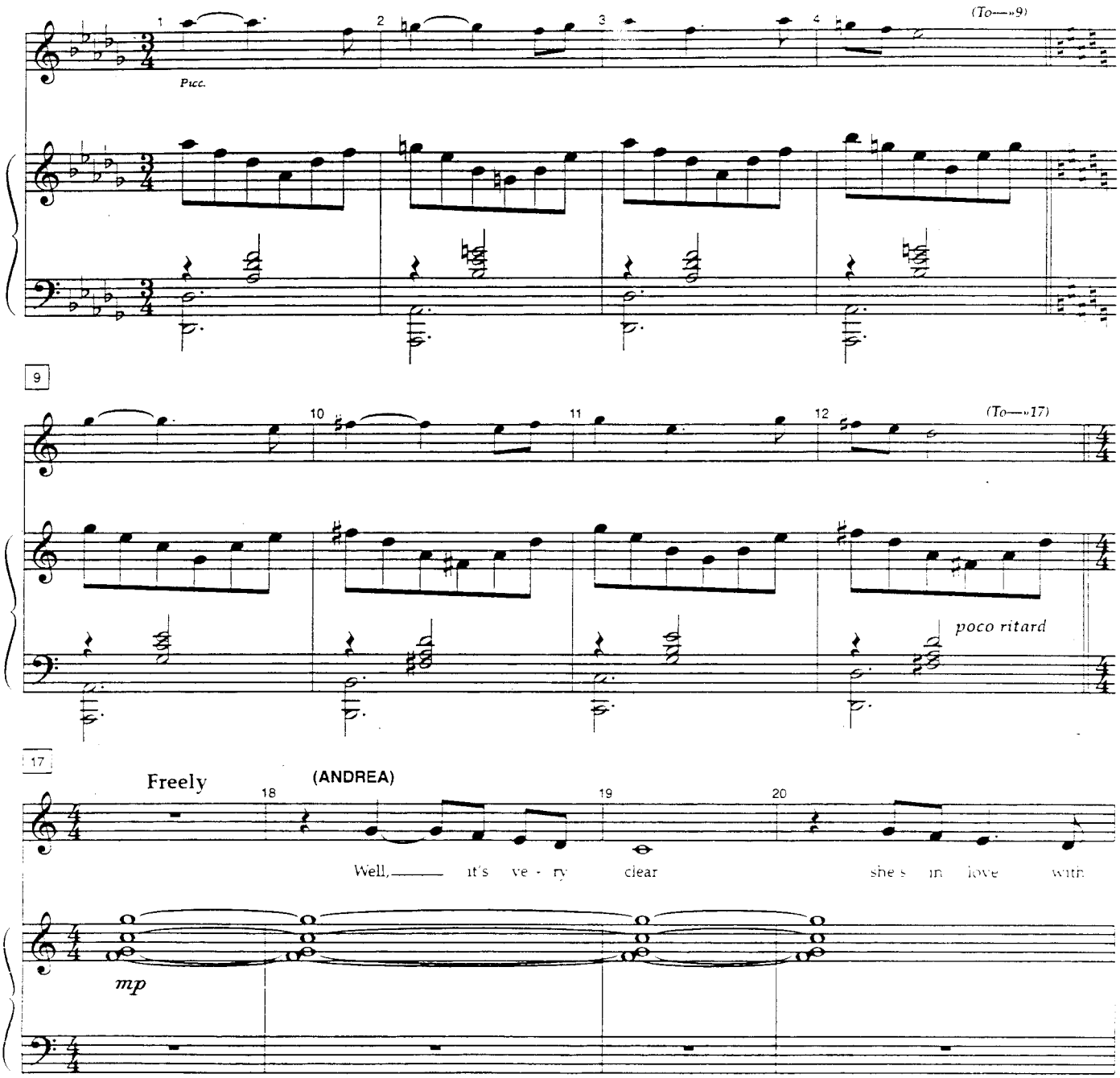
Keybrd. 2 (Bell




90
91
92
93
94
(♩. = ♩)
"Women"
95
96
ff
Kybrd. 2 (Pizz. Str.)
97
98
99
100
101
102
(𝅗𝅥 = ♩.)
103


104
105
106
cresc.
107
108
109
110
111
fff
112
(Perc. fill)
113
sffz
Applause segue

Andrea Sequence



(Dialogue:
TI MOUNE: ... What is it?

21 (ANDREA) 22 23 24 (AND.)

you. Dan - iel,— if you care,— if you care at all,— you must tell her... My

25

(ANDREA) 26 27 28

dear mad'-moi-selle, I have some-thing to say,— some-thing I fear— was left— un-said... Ma-ny

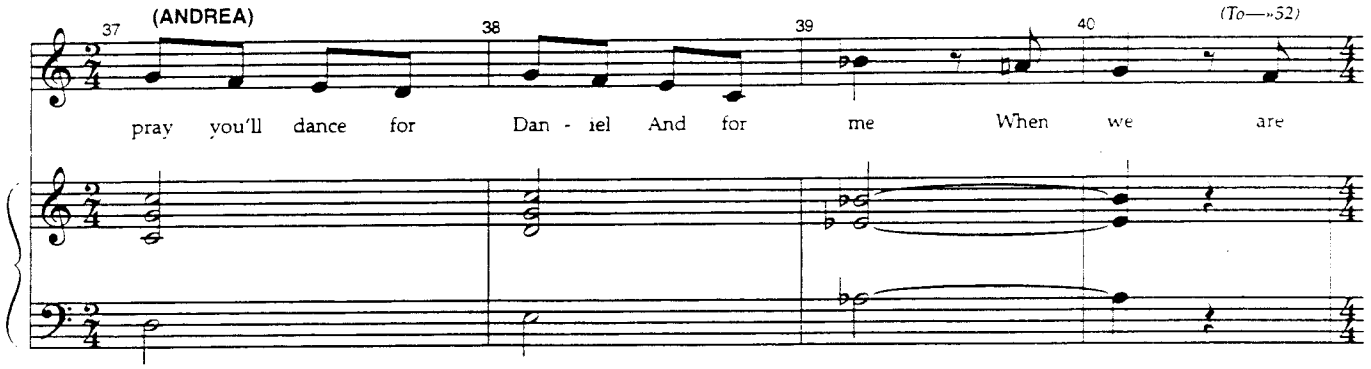
29 30 31 32

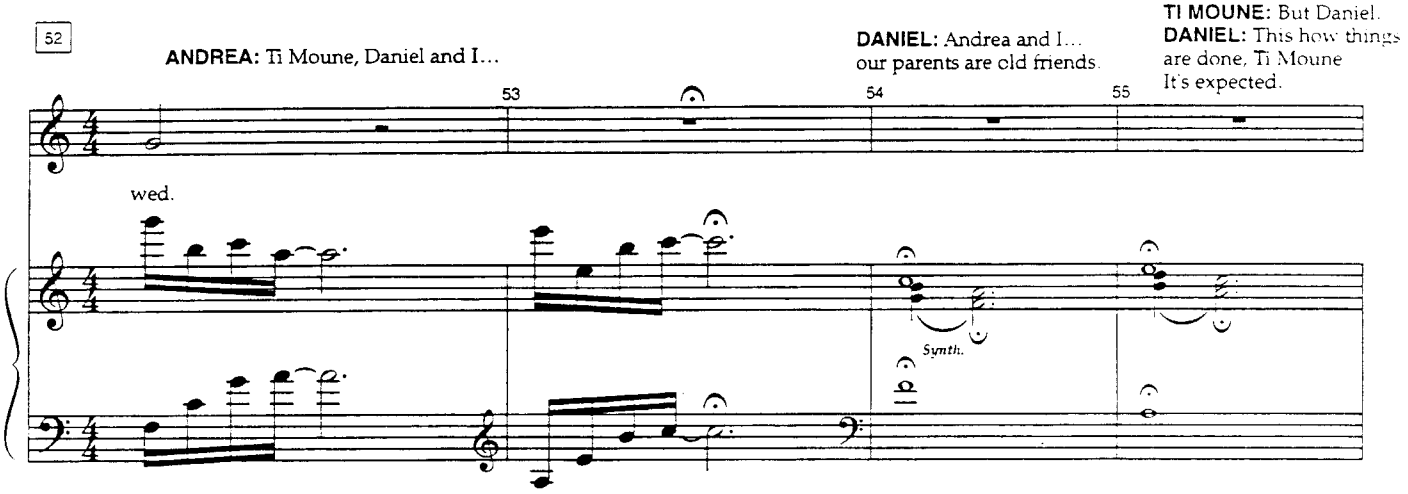
thanks for all— you've giv - en Dan-iel, But do not be— mis-led.— My

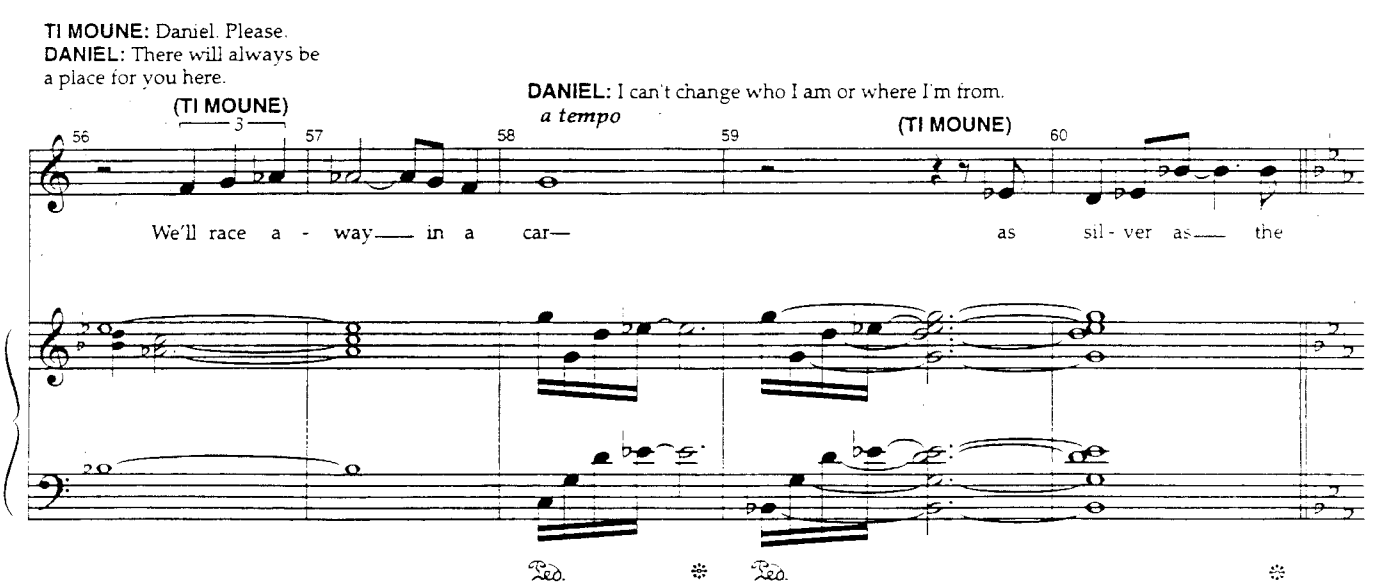
33 34 35 36

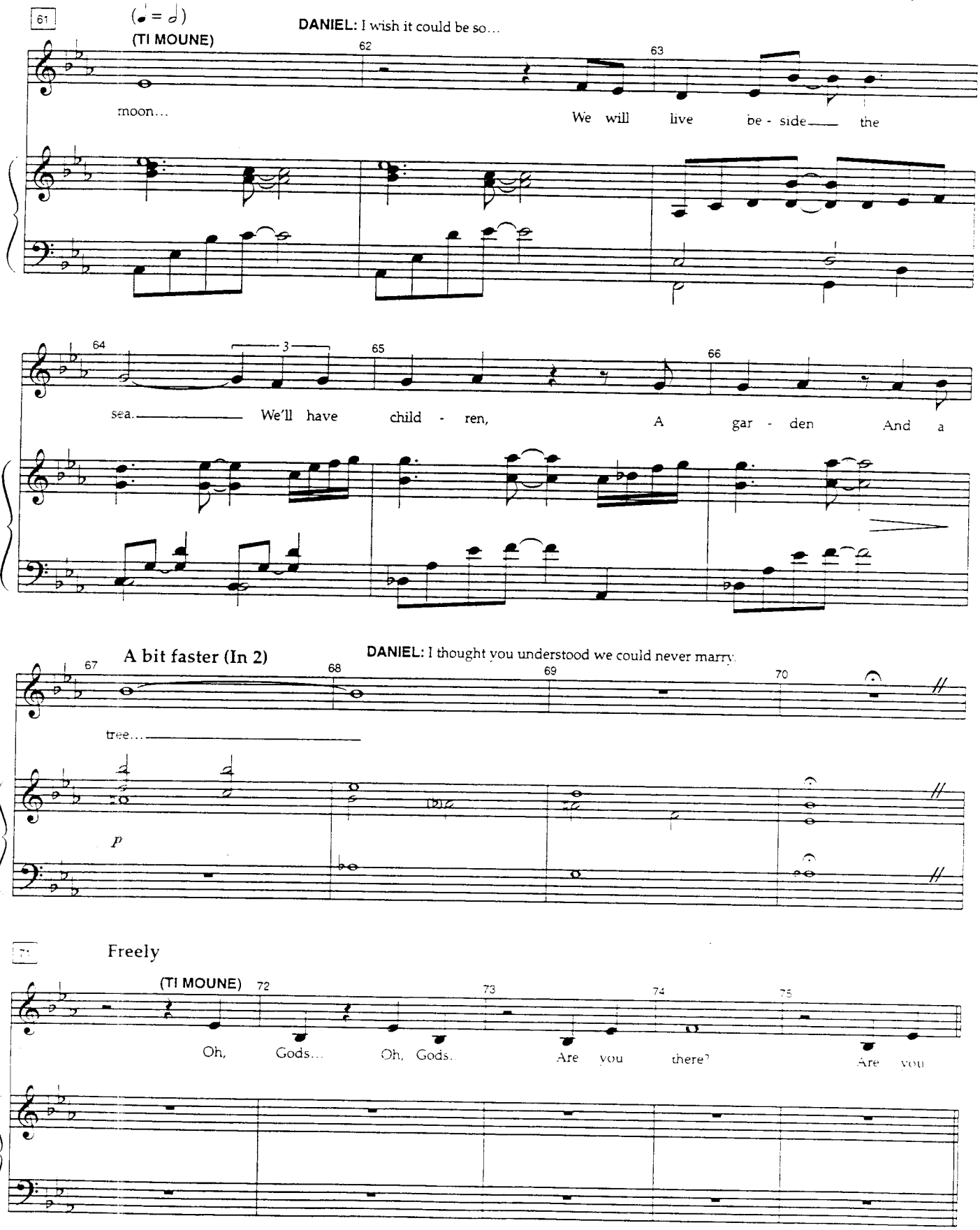
dear mad' - moi - selle, You dance so ve - ry well... I

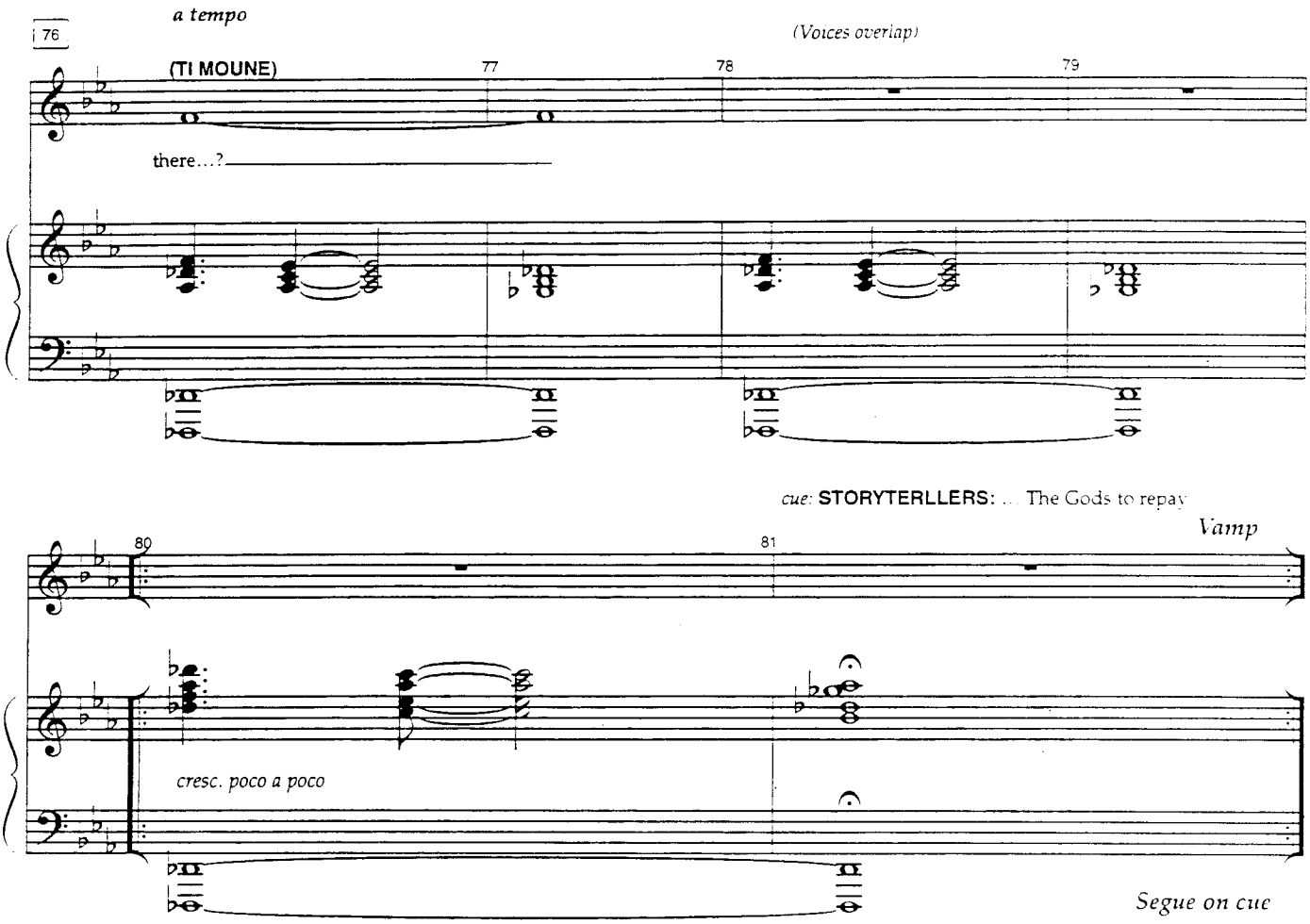
mp


(ANDREA)
37
38
39
40
(To—»52)
pray you'll dance for Dan - iel And for me When we are

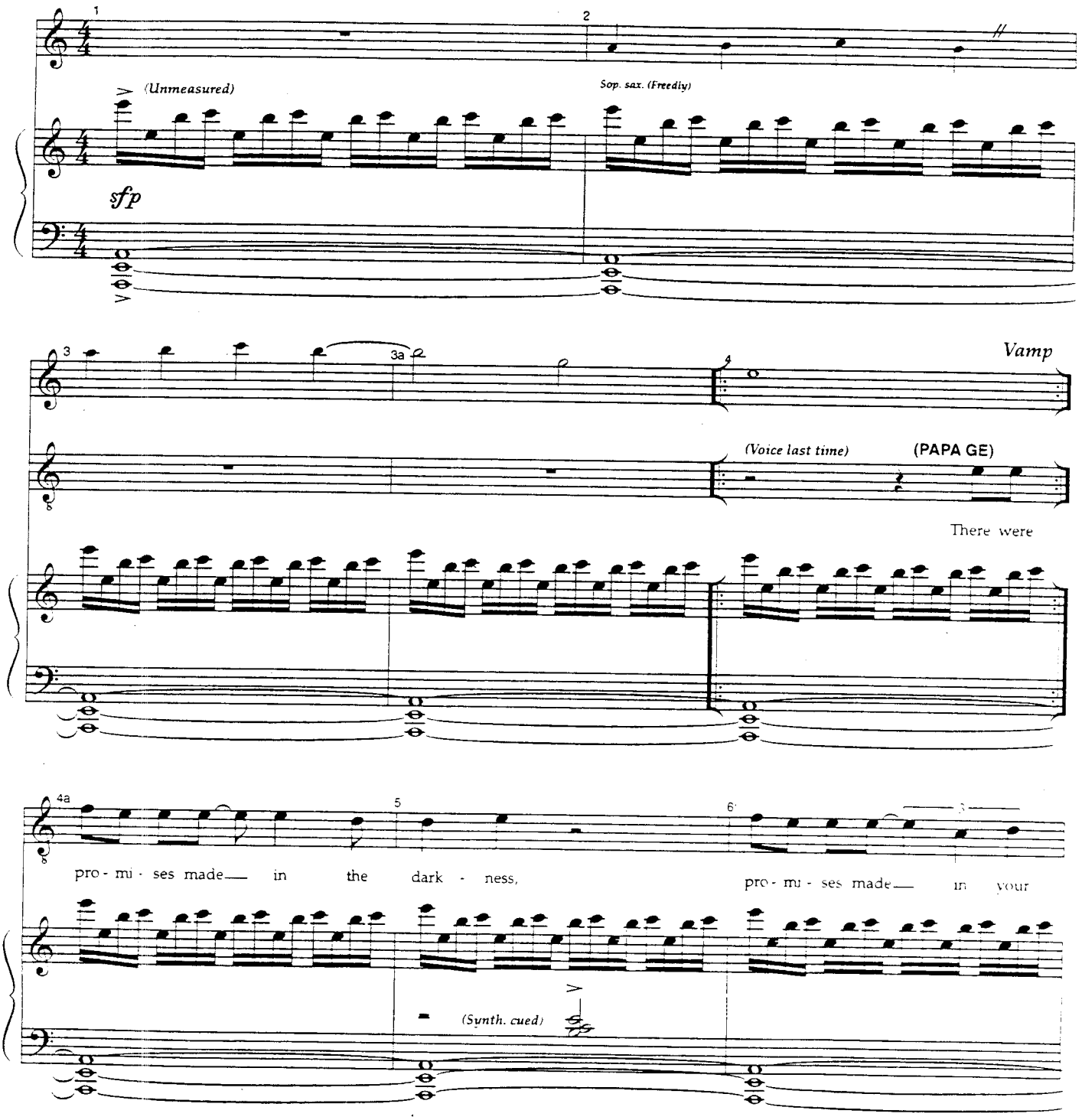

52
ANDREA: Ti Moune, Daniel and I...
DANIEL: Andrea and I... our parents are old friends.
TI MOUNE: But Daniel.
DANIEL: This how things are done, Ti Moune It's expected.
53
54
55
wed.
Synth.

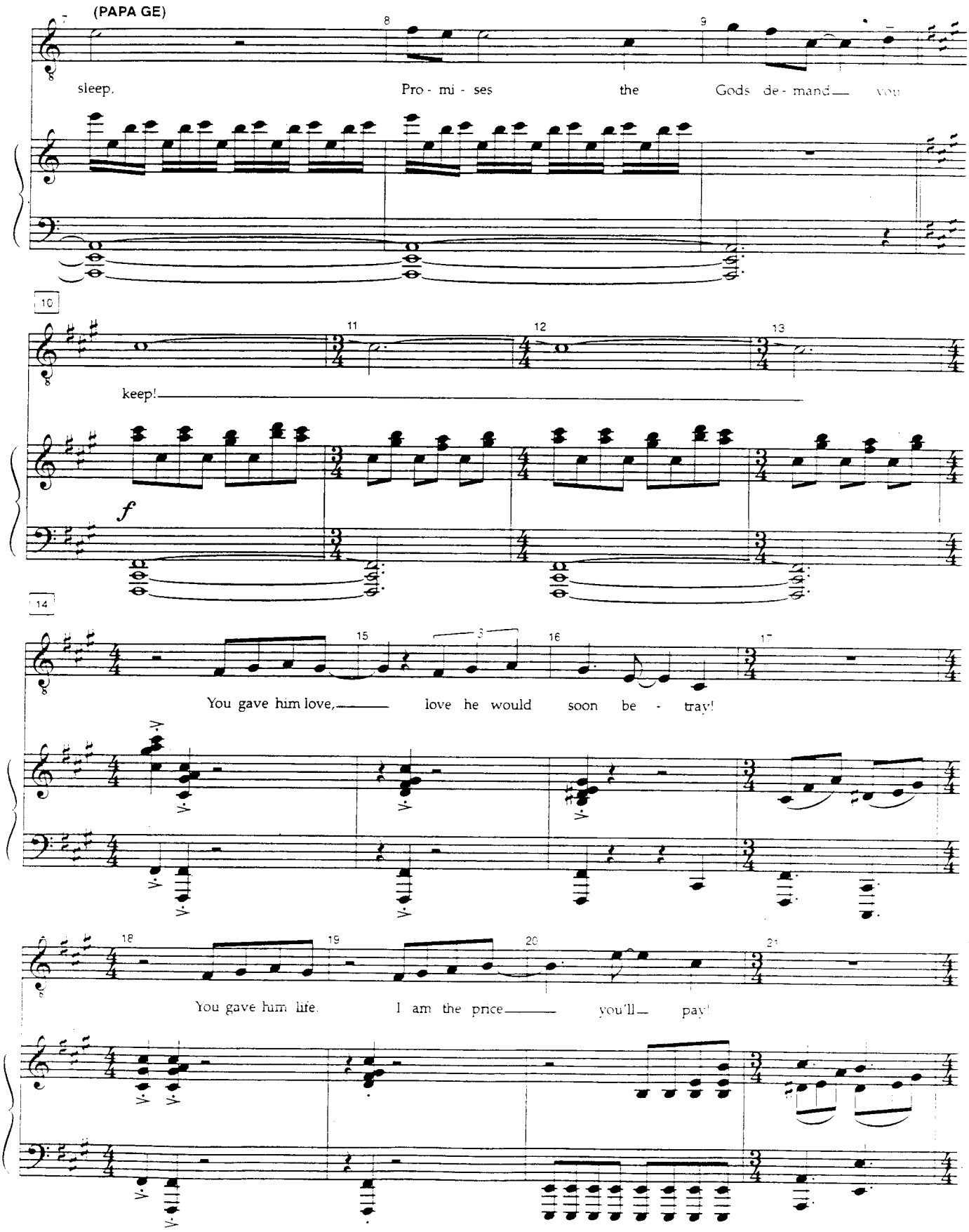

TI MOUNE: Daniel. Please.
DANIEL: There will always be a place for you here.
(TI MOUNE)
3
DANIEL: I can't change who I am or where I'm from.
a tempo
(TI MOUNE)
56
57
58
59
60
We'll race a - way in a car— as sil - ver as the
Ped.
Ped.

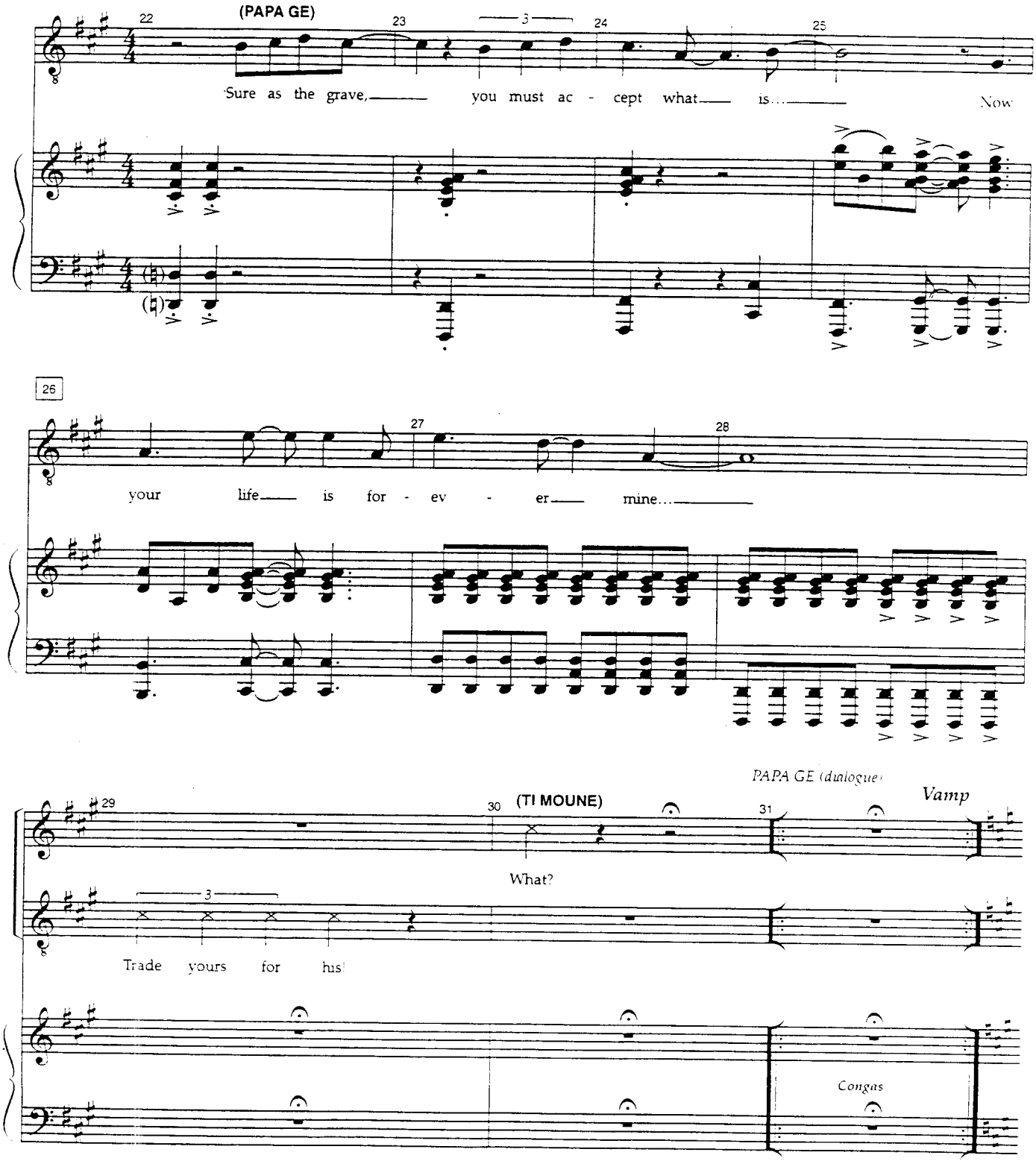

61
(♩ = ♩)
(TI MOUNE)
DANIEL: I wish it could be so...
62
63
moon...
We will live be - side the
64
3
65
66
sea.
We'll have child - ren,
A gar - den And a
A bit faster (In 2)
DANIEL: I thought you understood we could never marry.
67
68
69
70
tree...
p
71
Freely
(TI MOUNE)
72
73
74
75
Oh, Gods... Oh, Gods.. Are you there? Are you

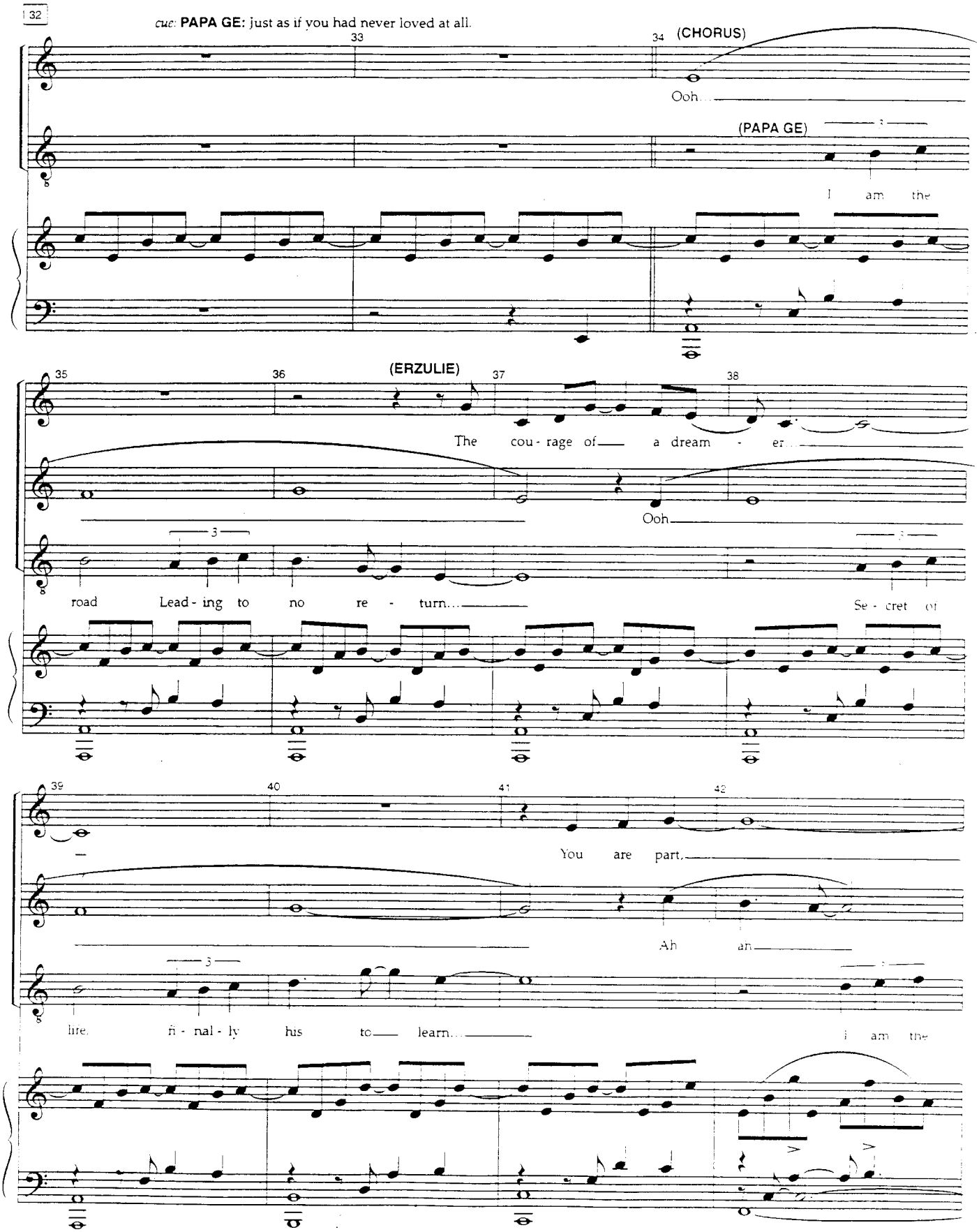

76
a tempo
(Voices overlap)
(TI MOUNE)
77
78
79
there...?
cue: STORYTERLLERS: . . . The Gods to repay
Vamp
80
81
cresc. poco a poco
Segue on cue

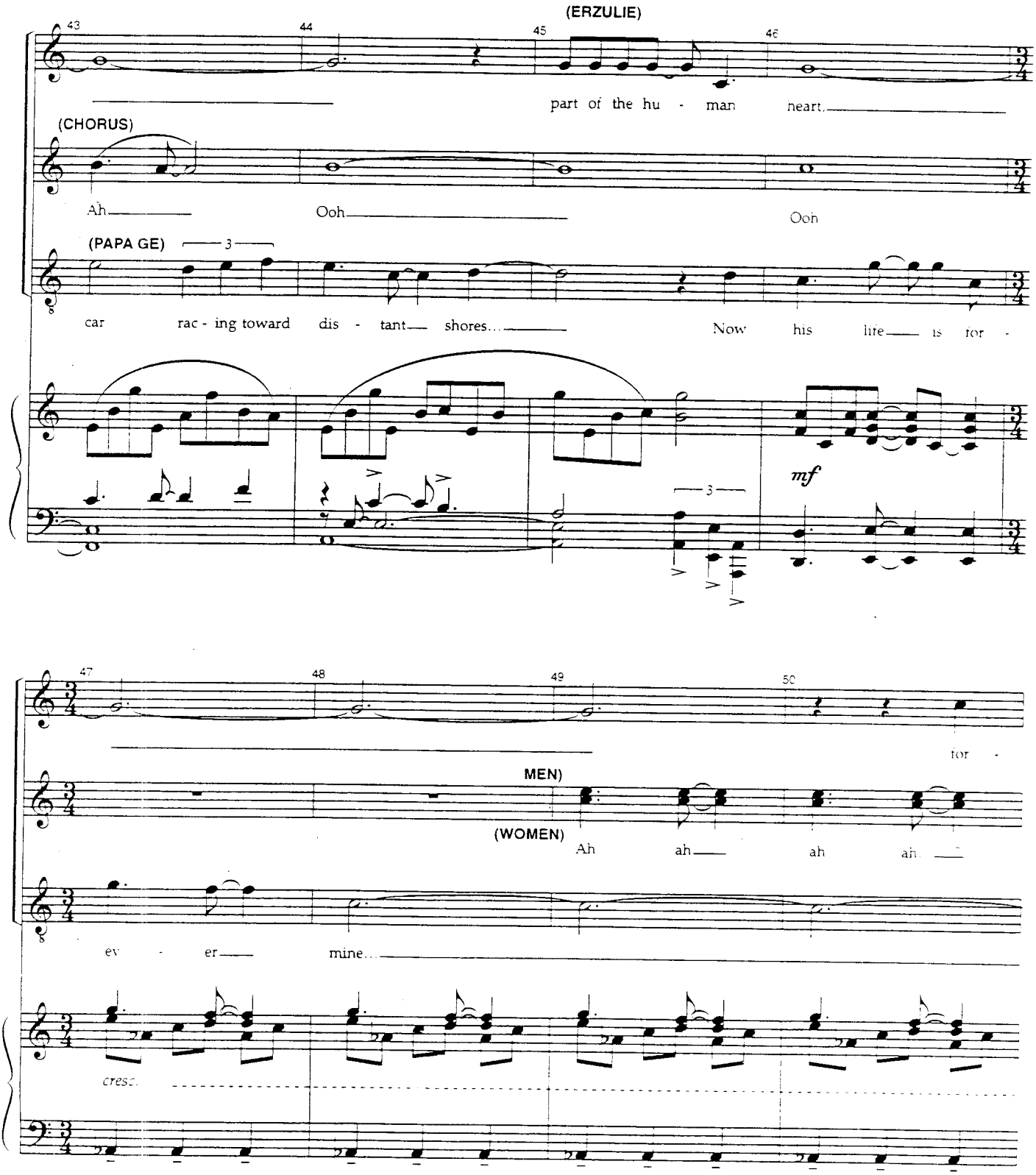
Promises/Forever Yours—Reprise

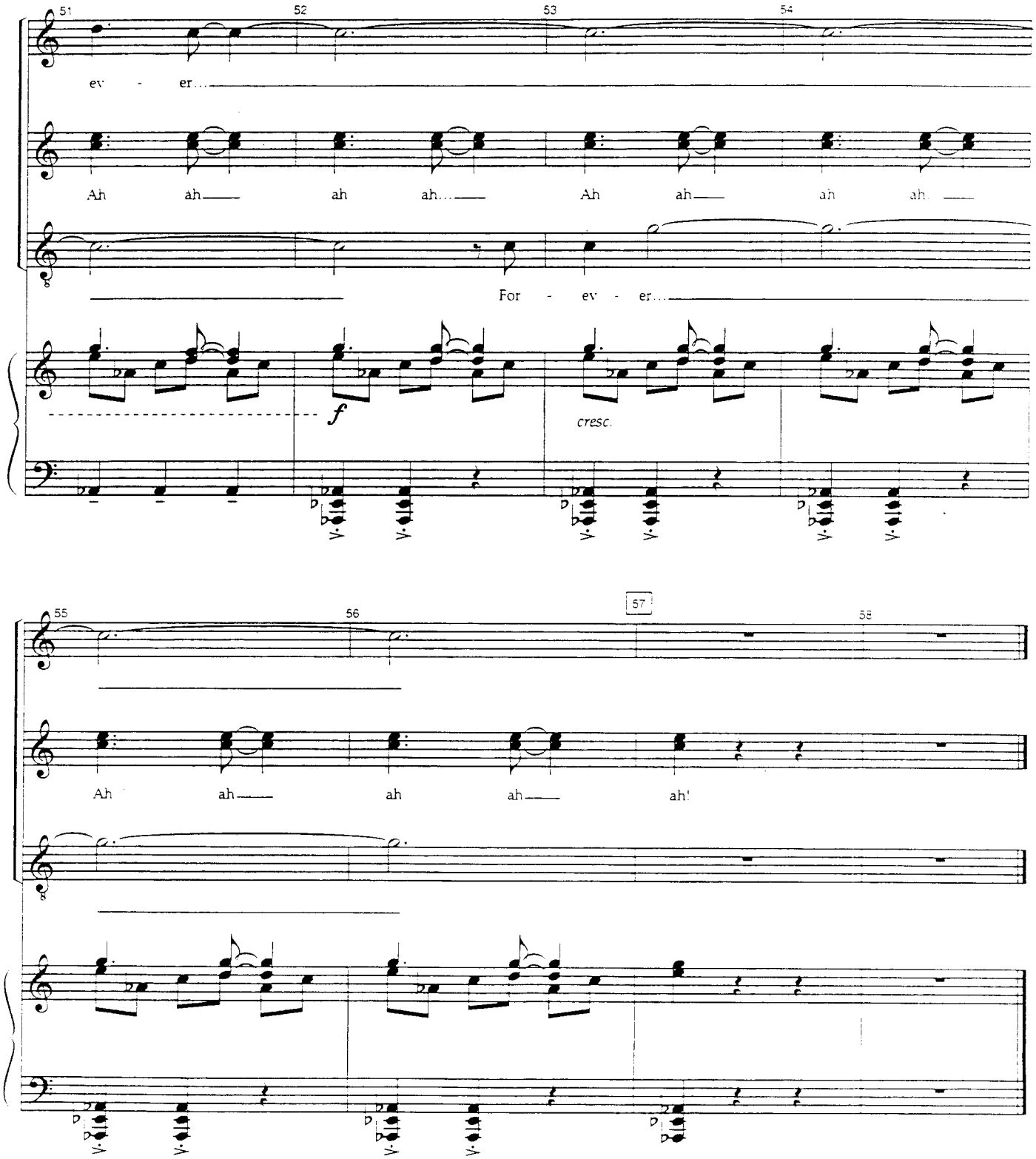



(PAPA GE)
sleep.
Pro - mi - ses
the
Gods de - mand
you
keep!
f
You gave him love,
love he would
soon be - tray!
You gave him life.
I am the price
you'll
pay!


(PAPA GE)
Sure as the grave, you must ac - cept what is...
Now
your life is for - ev - er mine...
PAPA GE (dialogue)
(TI MOUNE)
What?
Trade yours for hus
Vamp
Congas

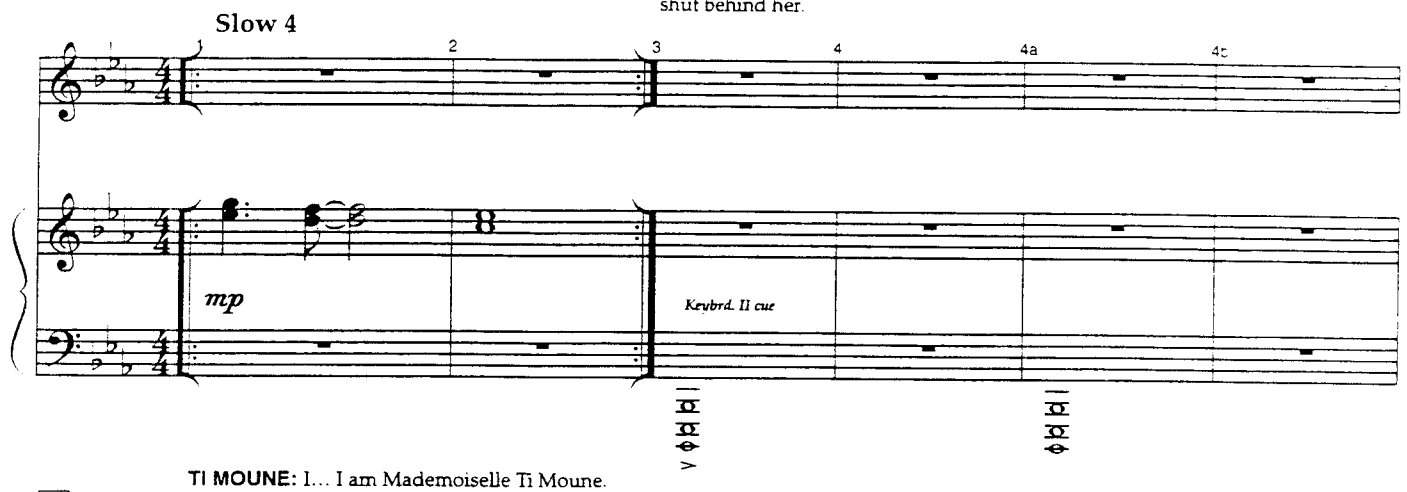

32
cue: PAPA GE: just as if you had never loved at all.
33
34
(CHORUS)
Ooh...
(PAPA GE)
I am the
35
36
(ERZULIE)
37
38
The cou - rage of a dream - er...
Ooh
road Lead - ing to no re - turn...
Se - cret of
39
40
41
42
You are part,
Ah an
life. fi - nal - ly his to learn...
I am the


(ERZULIE)
part of the hu - man heart.
(CHORUS)
Ah Ooh Ooh
(PAPA GE)
car rac - ing toward dis - tant shores... Now his life is for -
mf
for -
MEN)
(WOMEN)
Ah ah ah ah
ev - er mine...
cresc.


51
52
53
54
ev - er...
Ah ah ah ah... Ah ah ah ah
For - ev - er...
f
cresc.
55
56
57
58
Ah ah ah ah ah!

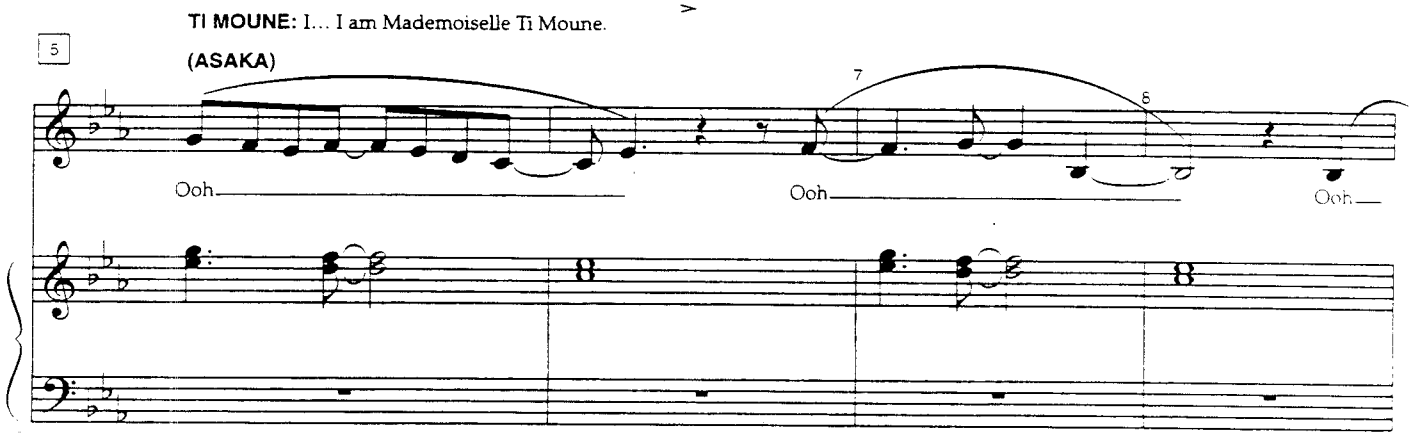
Wedding Sequence

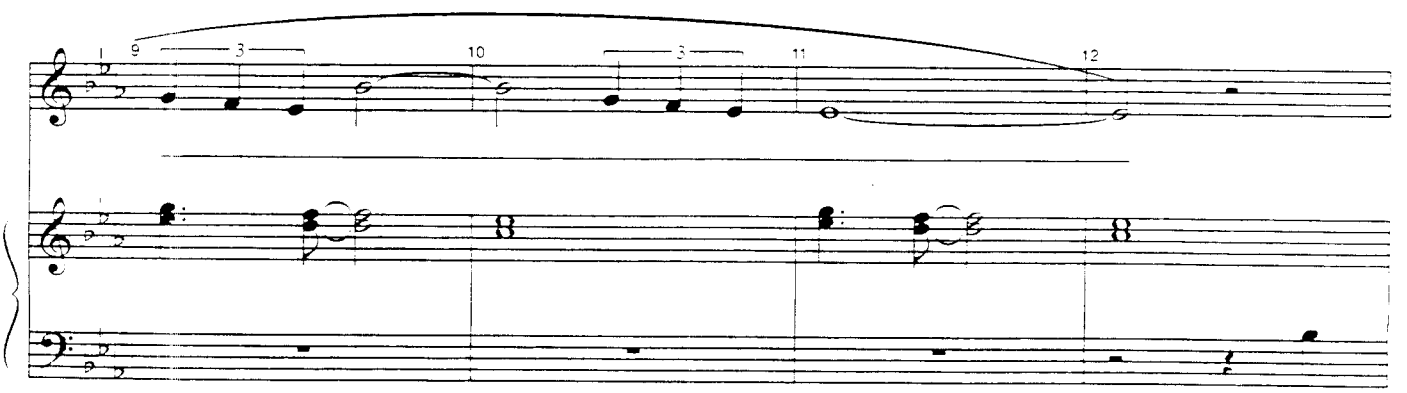
ASAKA (as STORYTELLER): And Ti Moune was cast out of the Hotel Beauxhomme and the gates slammed shut behind her.

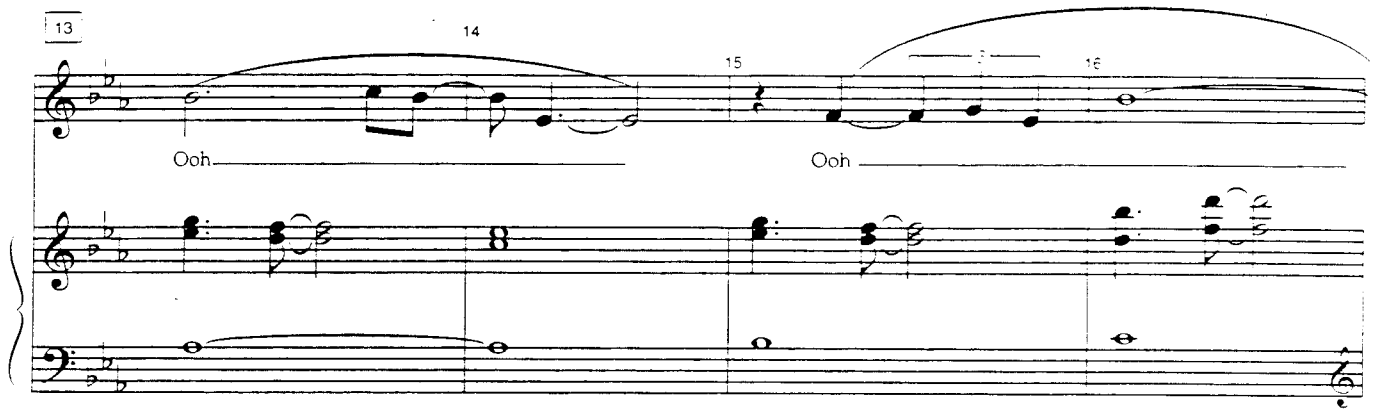


TI MOUNE: I... I am Mademoiselle Ti Moune.

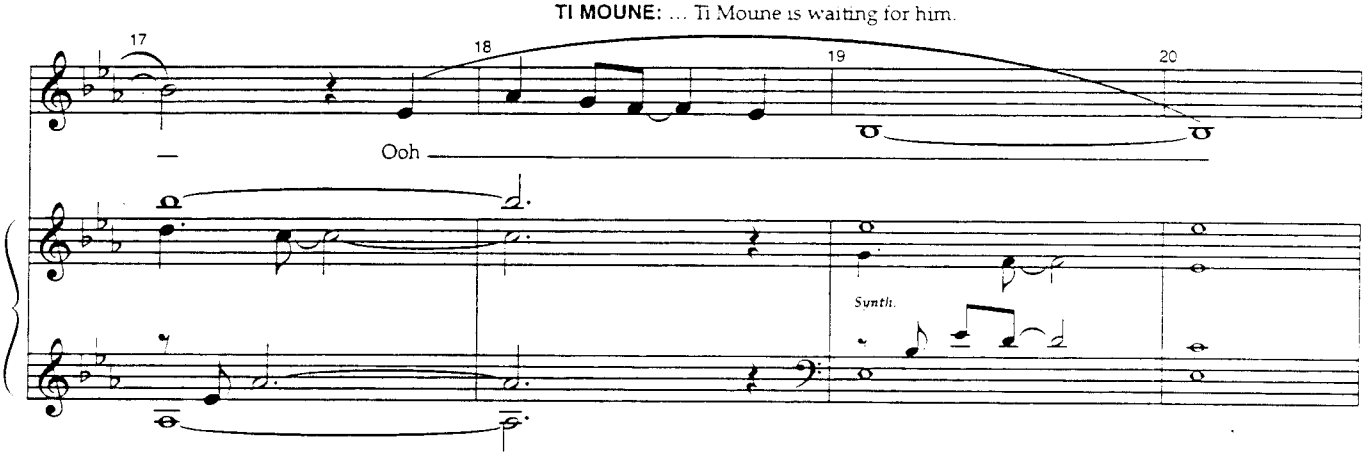
(ASAKA)



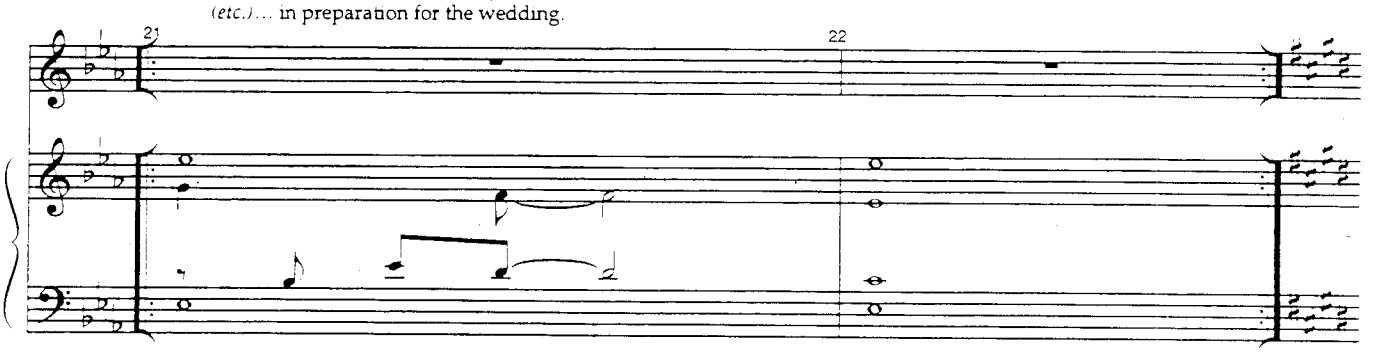




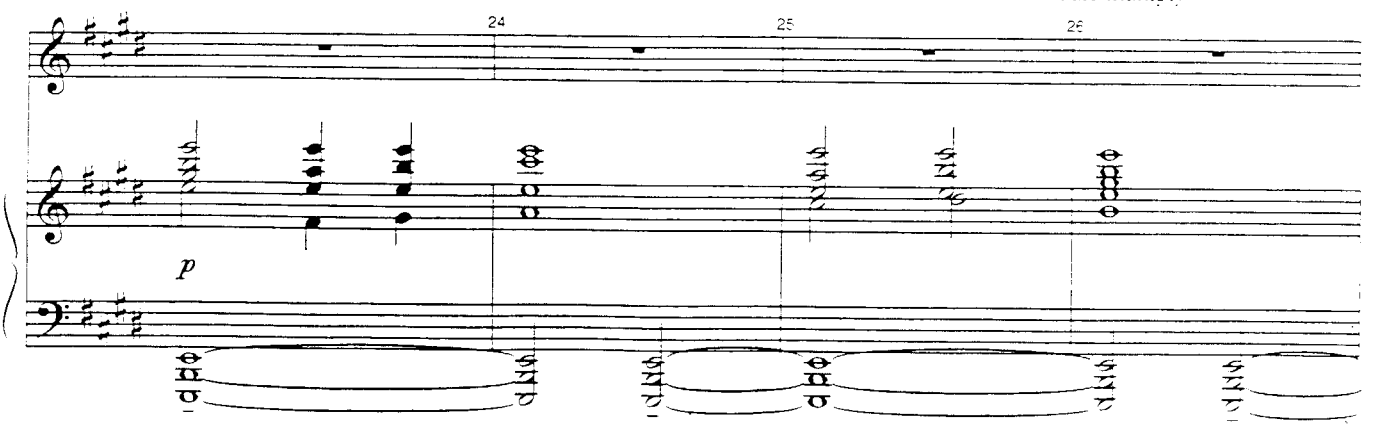
TI MOUNE: ... Ti Moune is waiting for him.

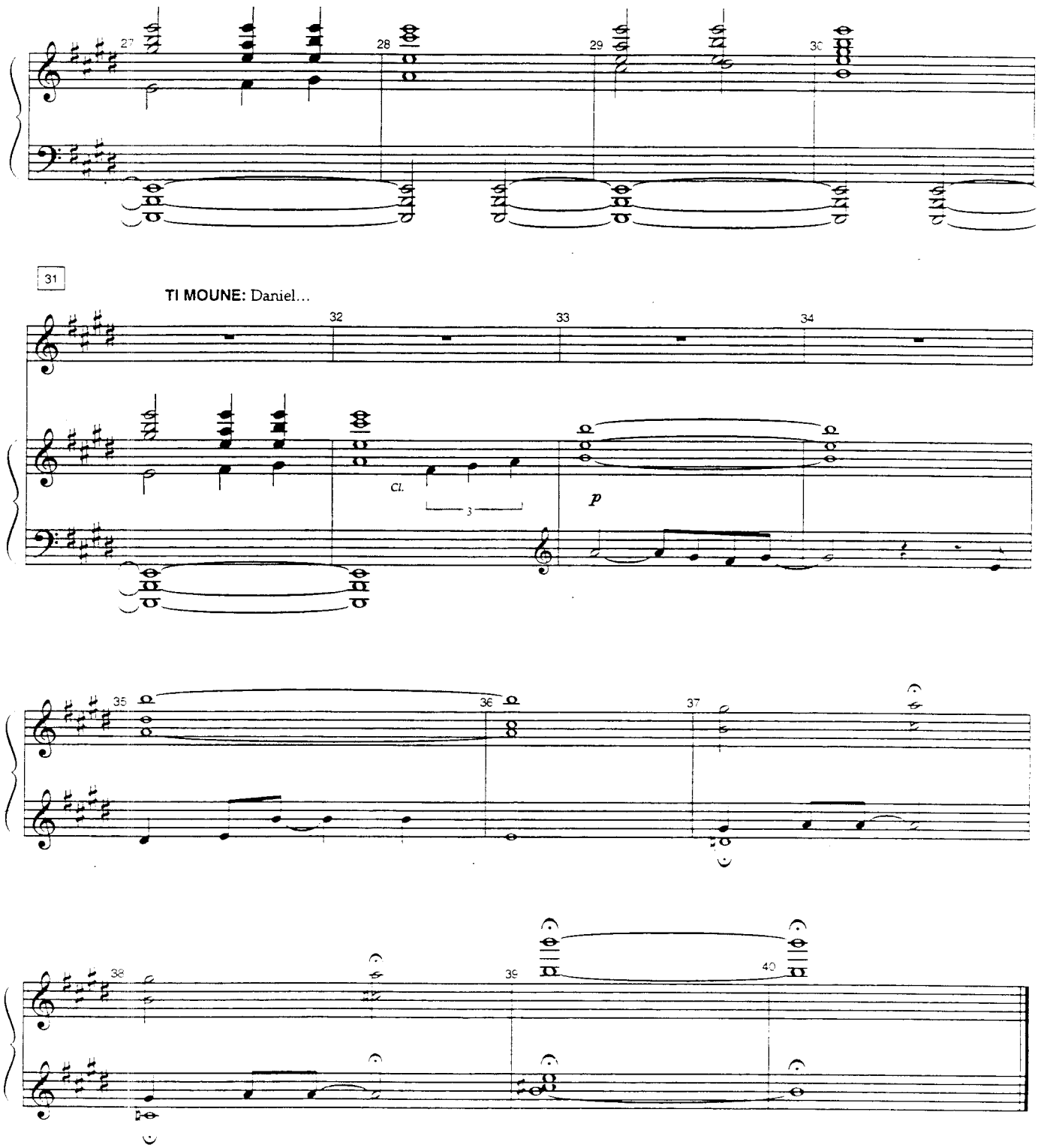


ERZULIE (as STORYTELLER): And for two weeks Ti Moune did wait....
(etc.)... in preparation for the wedding.



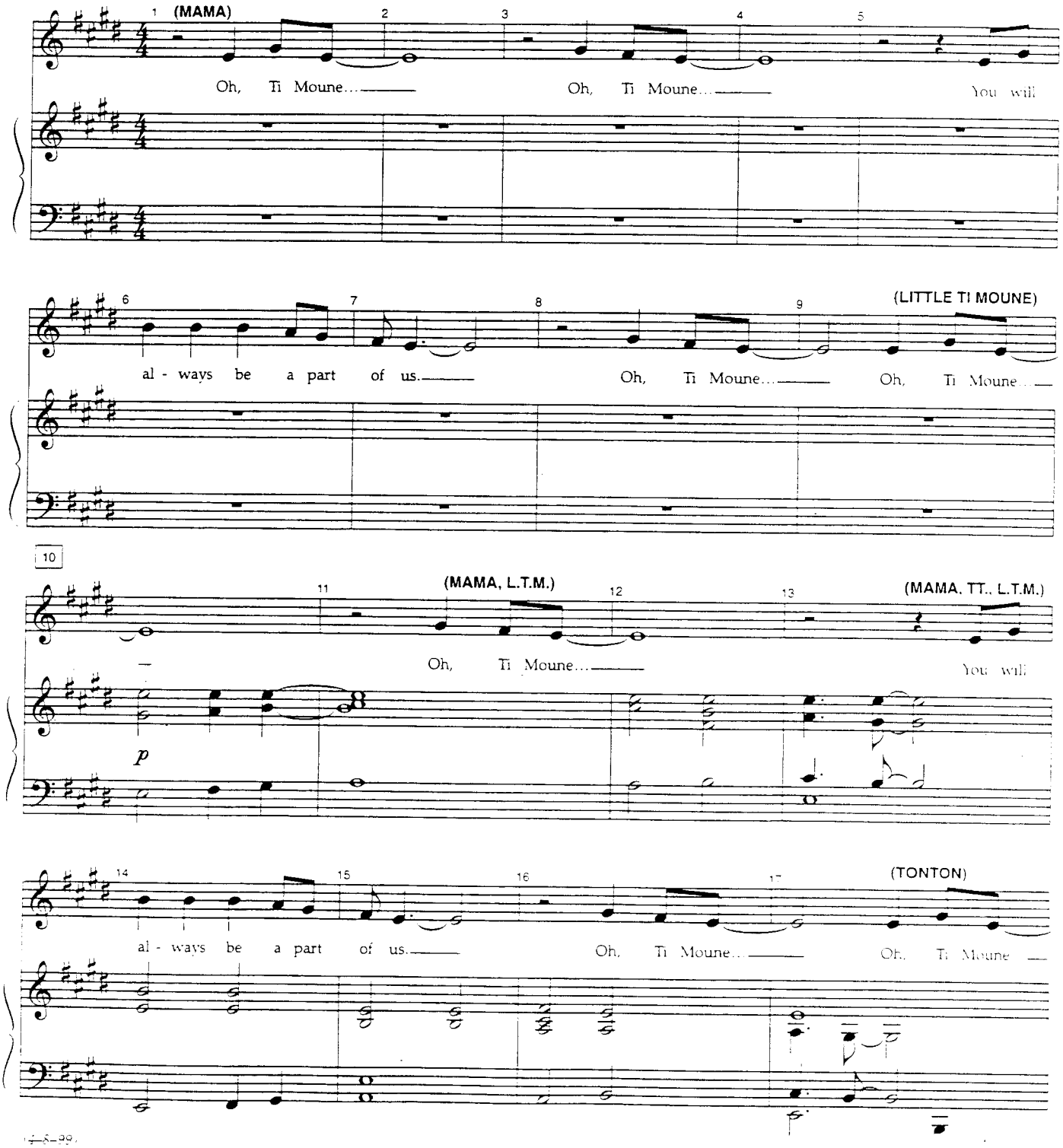
23 **PAPA GE (as STORYTELLER):** And at last, Andrea and Daniel were married... own fortunes would multiply

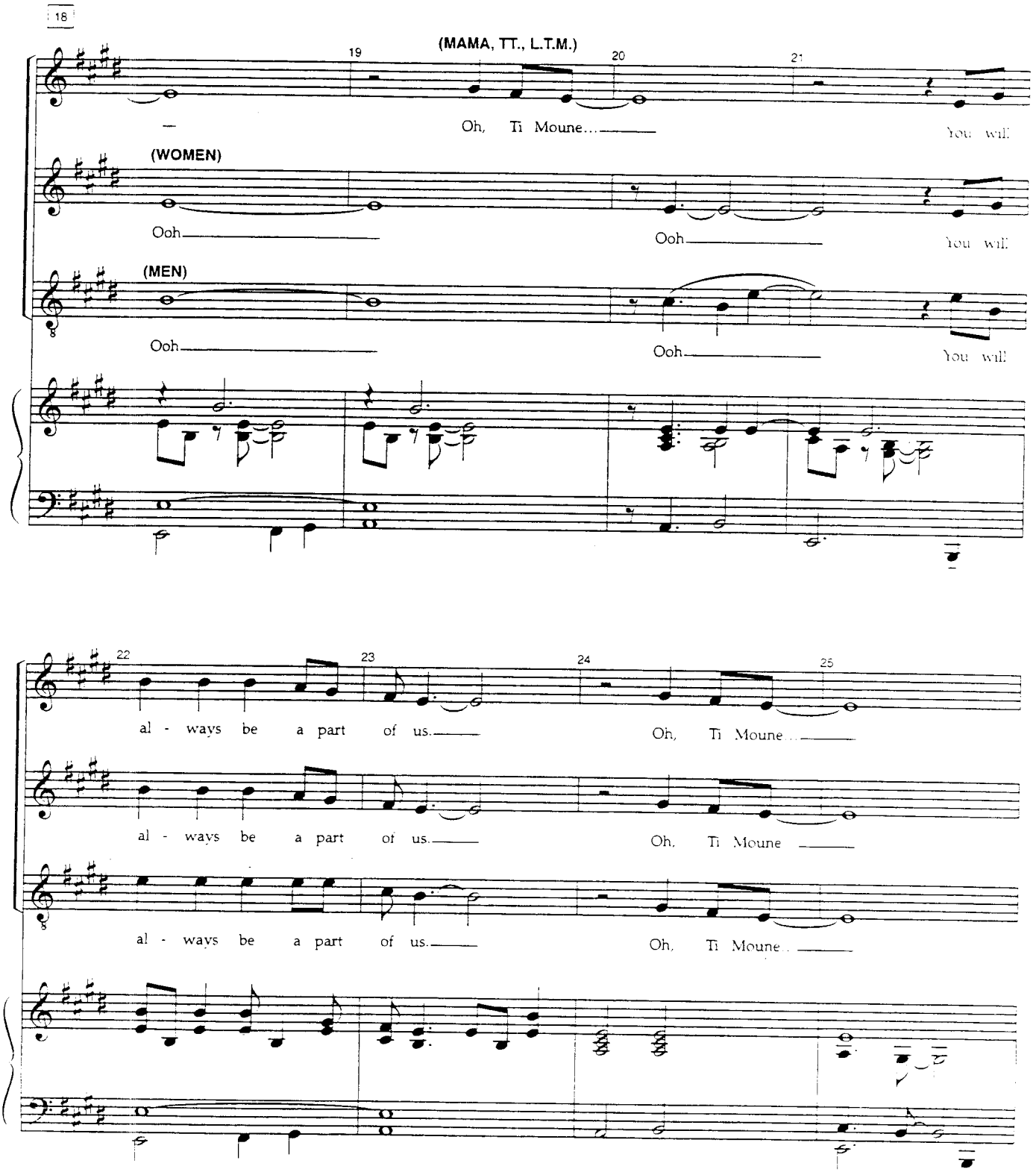



27
28
29
30
31
TI MOUNE: Daniel...
32
33
34
Cl.
3
p
35
36
37
38
39
40

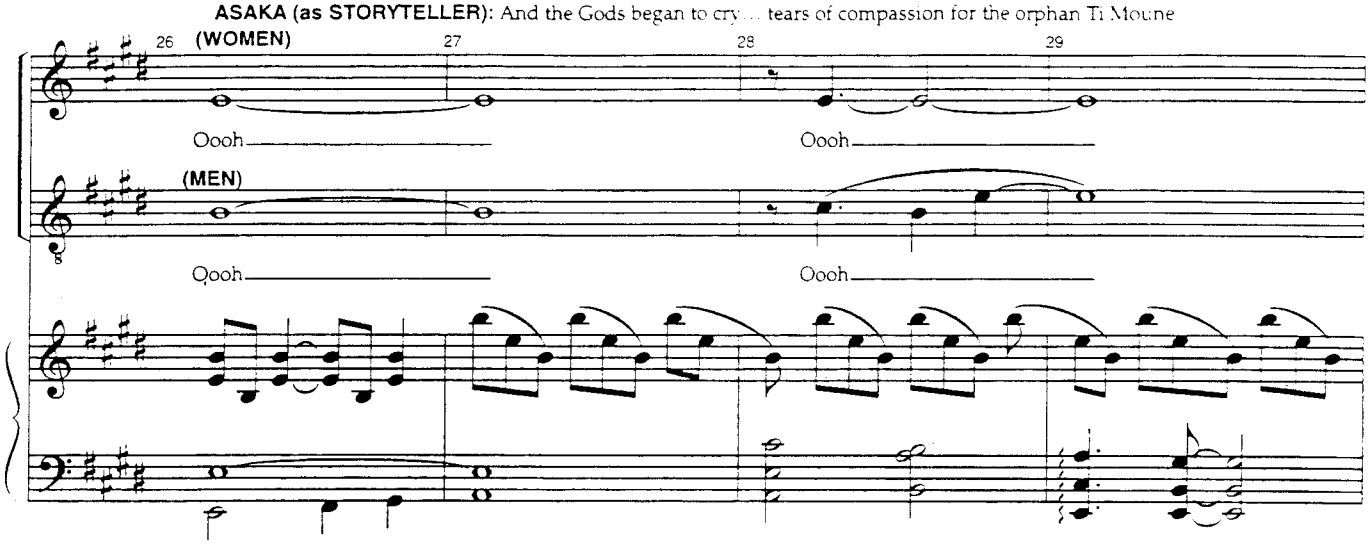
A Part Of Us

Slowly, simply

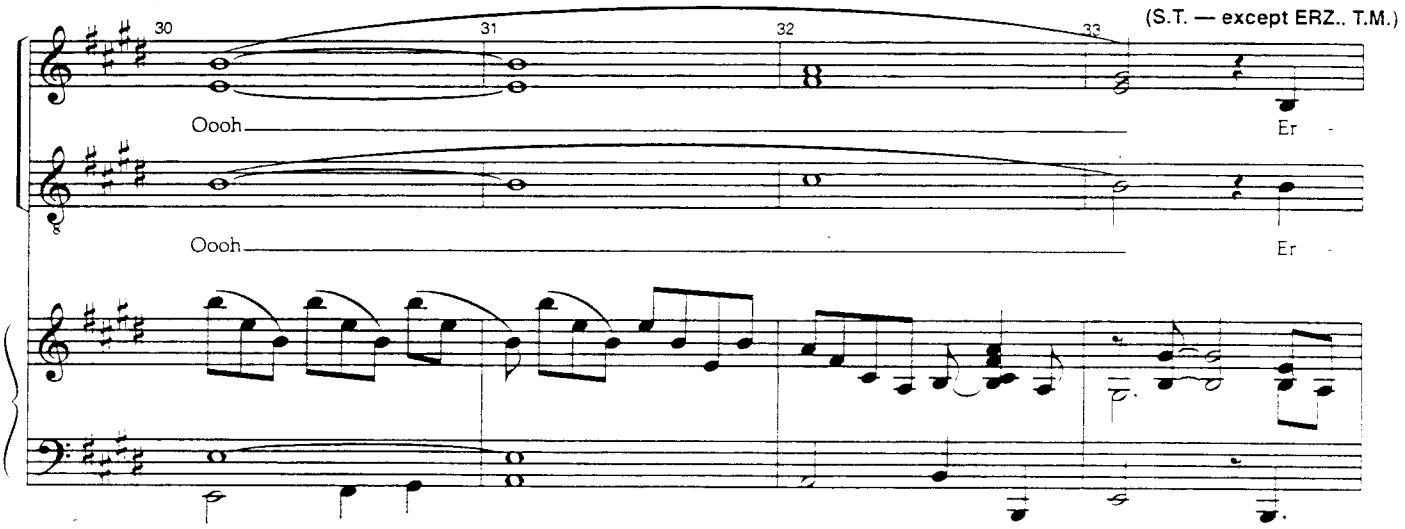


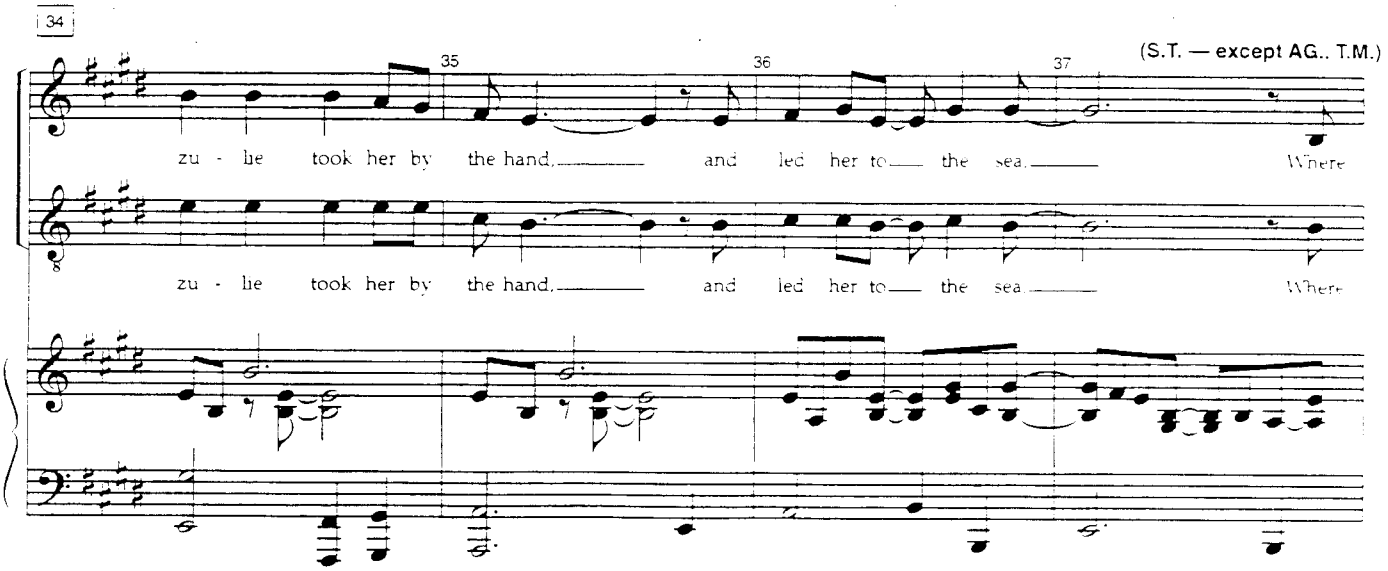

18
19
20
21
(MAMA, TT., L.T.M.)
Oh, Ti Moune...
You will
(WOMEN)
Ooh
Ooh
You will
(MEN)
Ooh
Ooh
You will
22
23
24
25
al - ways be a part of us.
Oh, Ti Moune...
al - ways be a part of us.
Oh, Ti Moune
al - ways be a part of us.
Oh, Ti Moune...

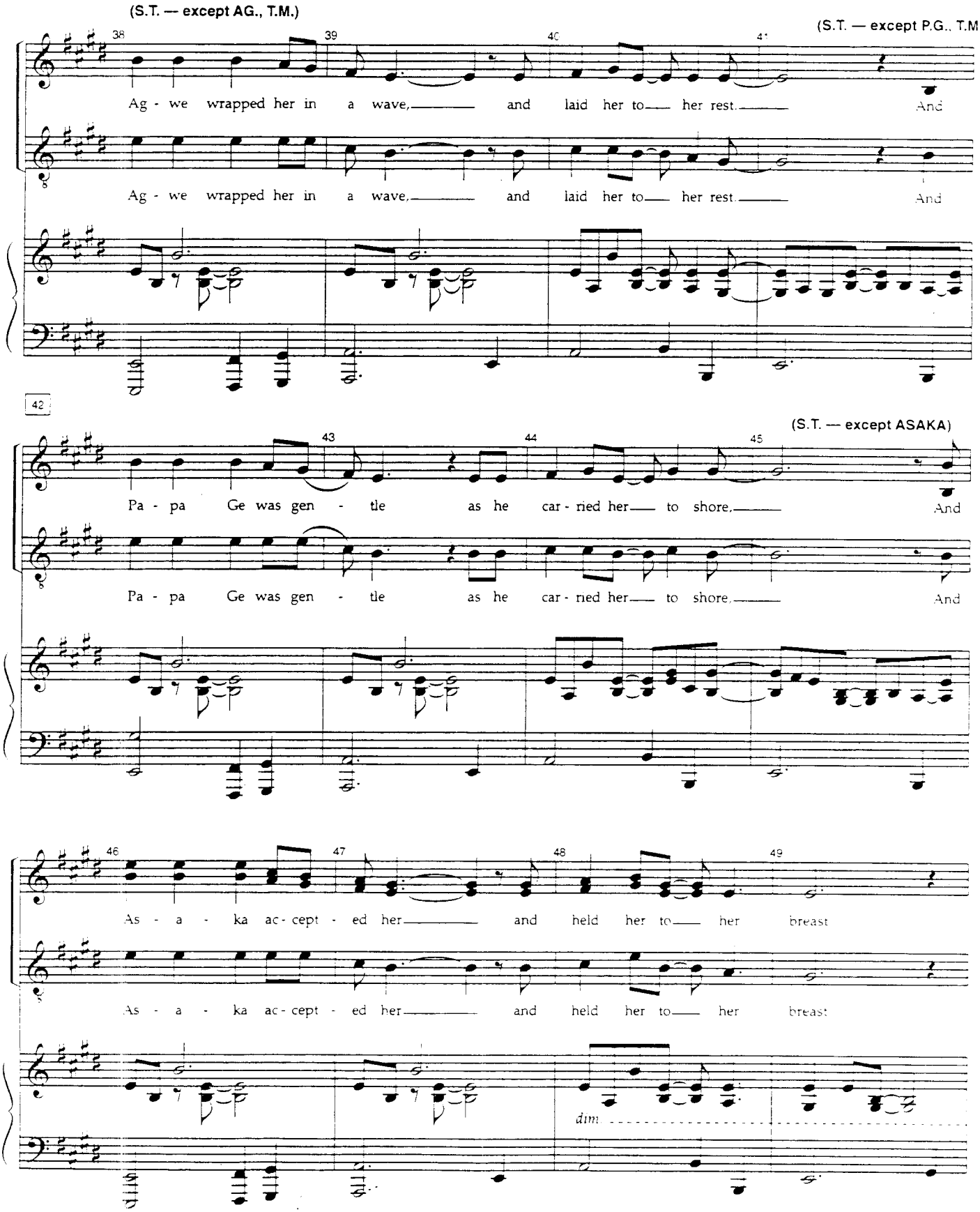
ASAKA (as STORYTELLER): And the Gods began to cry . . . tears of compassion for the orphan Ti Moune

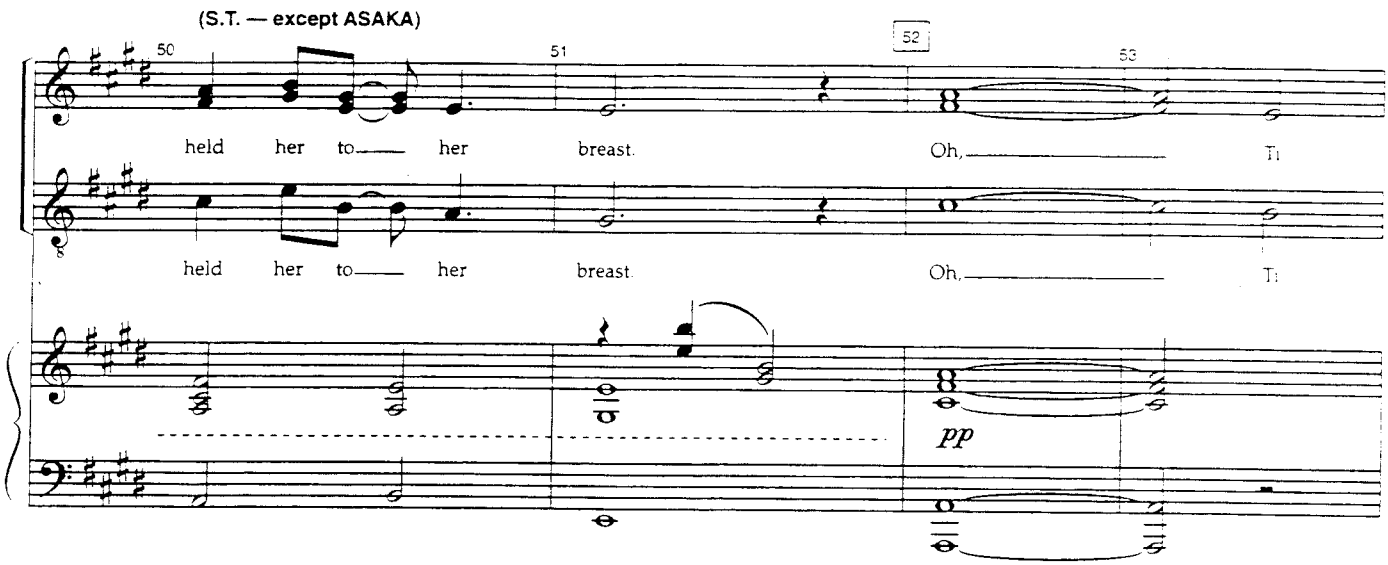


ASAKA (cont.): who proved that love could withstand the storm, and cross the earth, and even survive in the face of death.

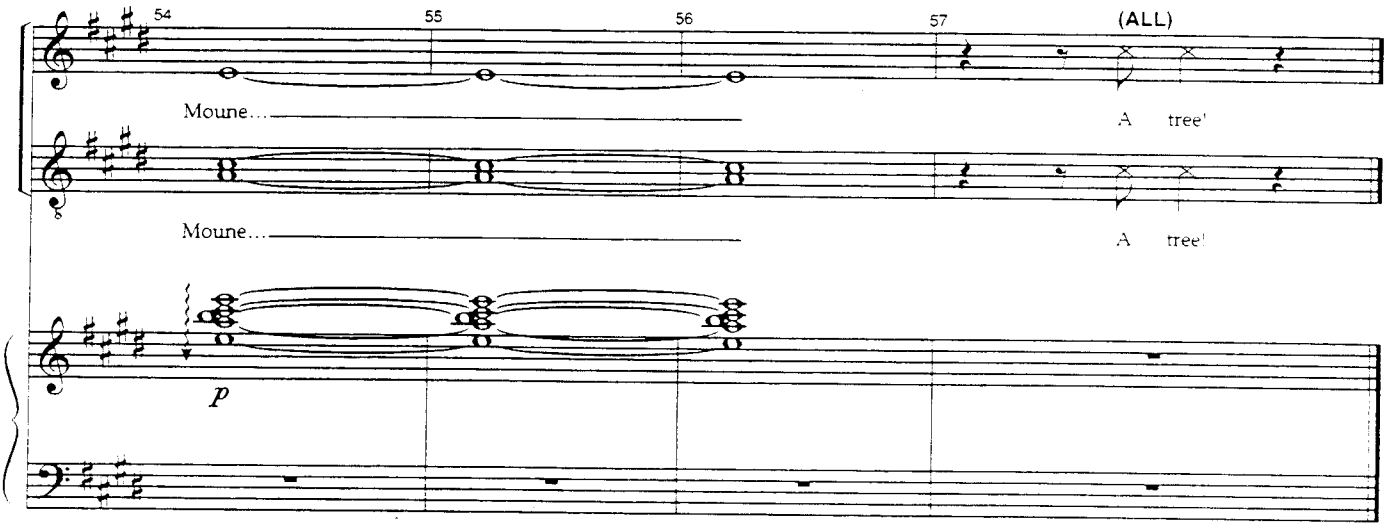





(S.T. — except AG., T.M.)
(S.T. — except P.G., T.M.)
Ag - we wrapped her in a wave, and laid her to her rest. And
Ag - we wrapped her in a wave, and laid her to her rest. And
42
(S.T. — except ASAKA)
Pa - pa Ge was gen - tle as he car - ried her to shore. And
Pa - pa Ge was gen - tle as he car - ried 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



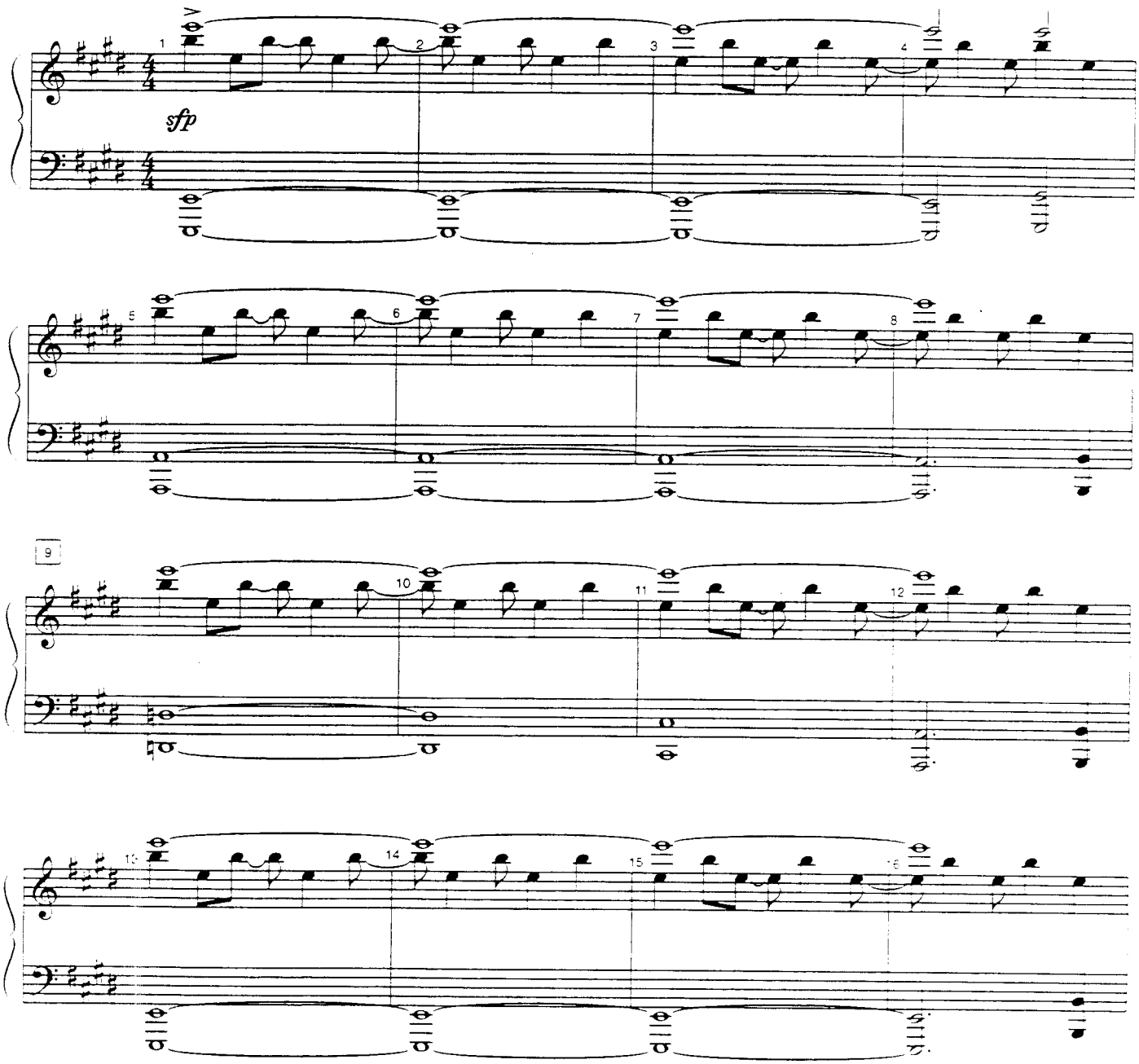
MAMA (as STORYTELLER):
And then the Gods blessed her
and transformed her into...

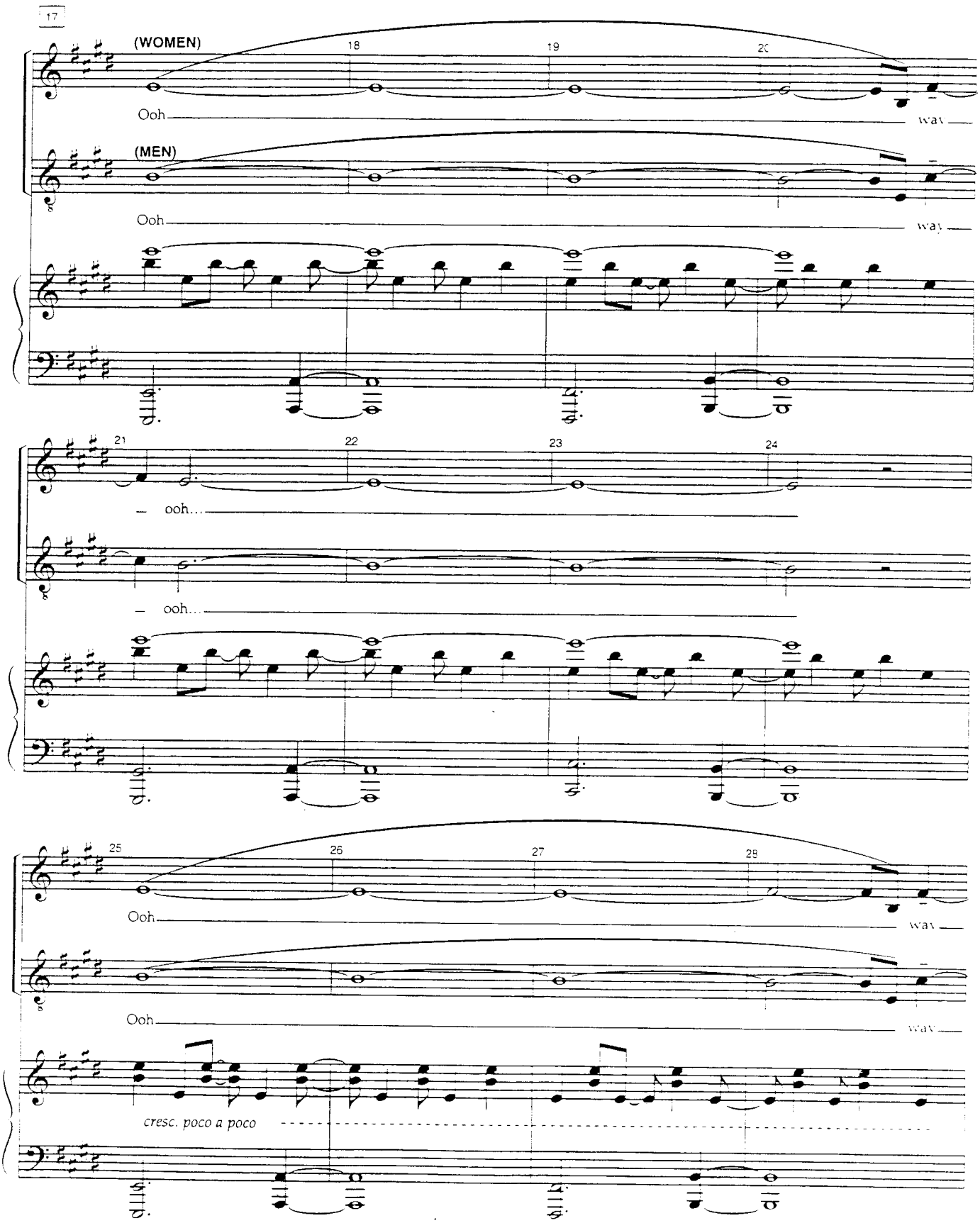


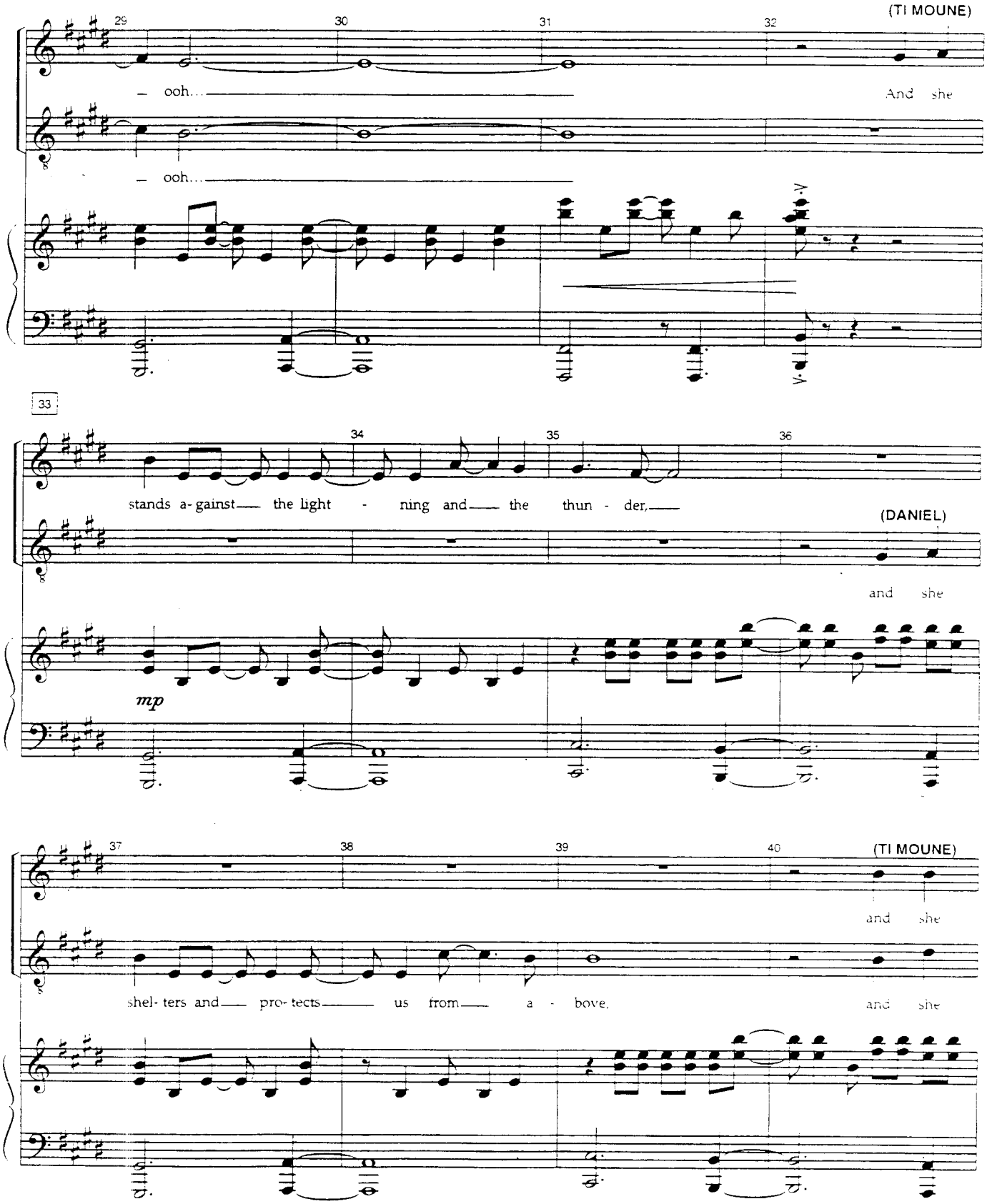
Why We Tell The Story

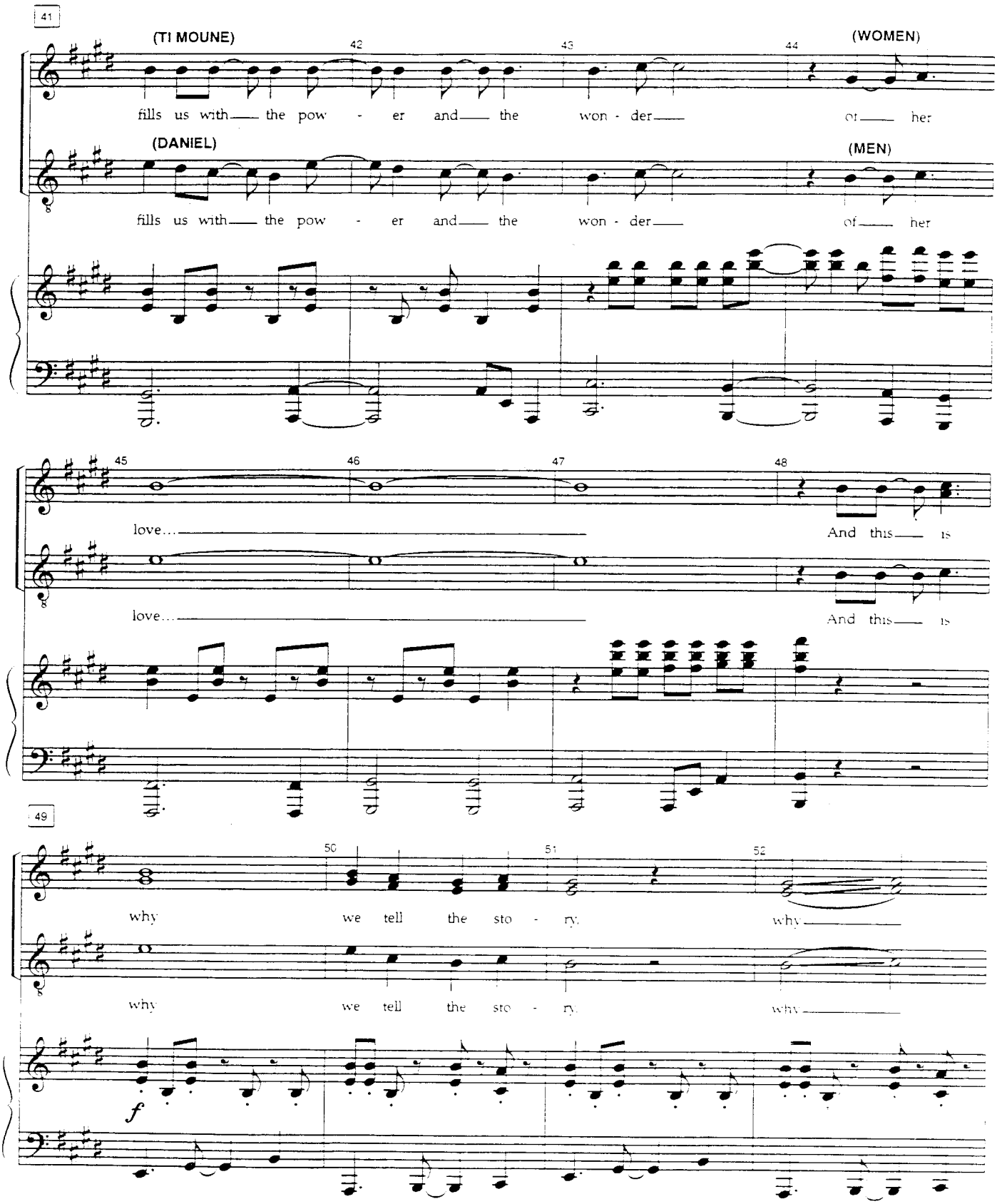
Bright "2" feel

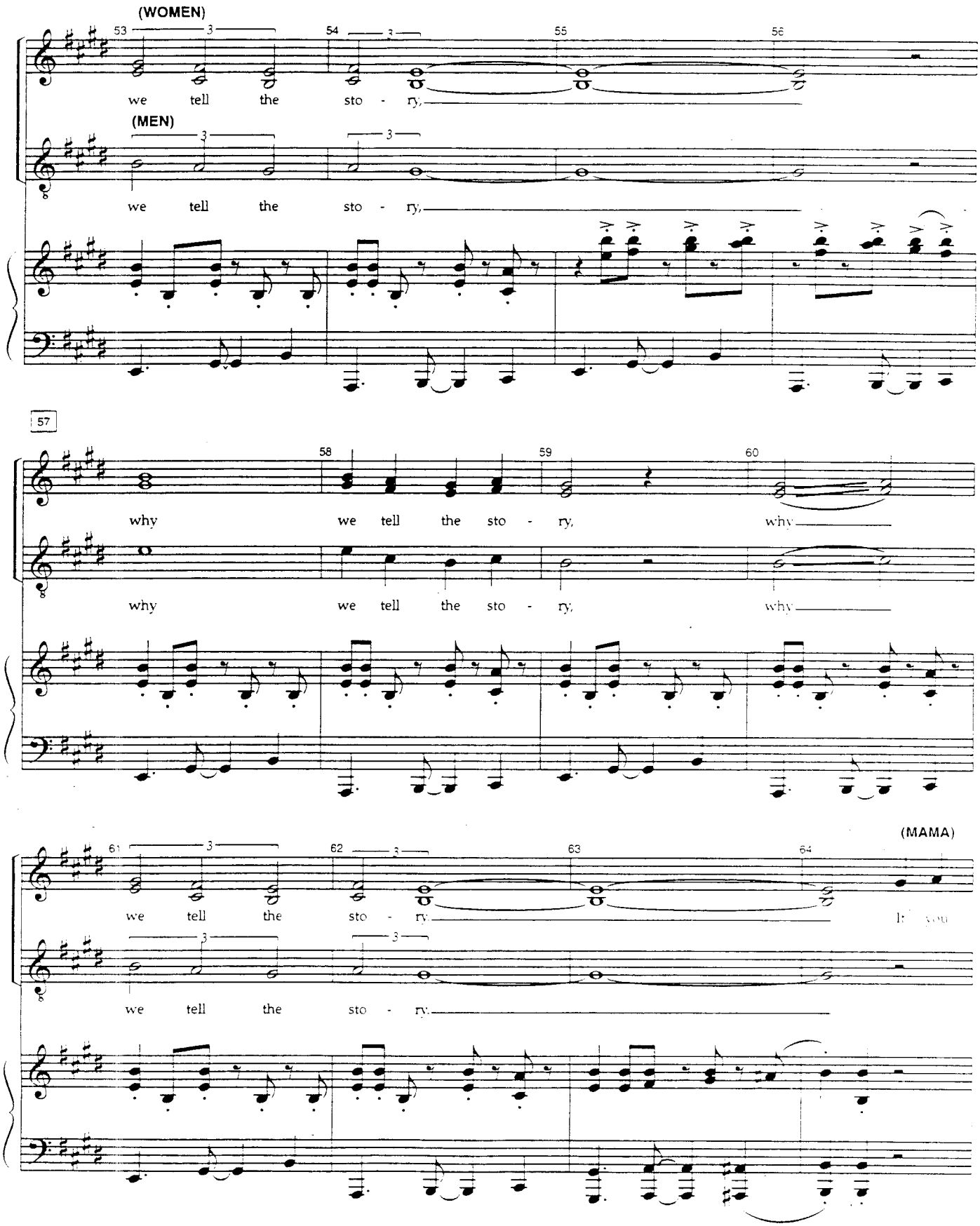
(Dialogue over)

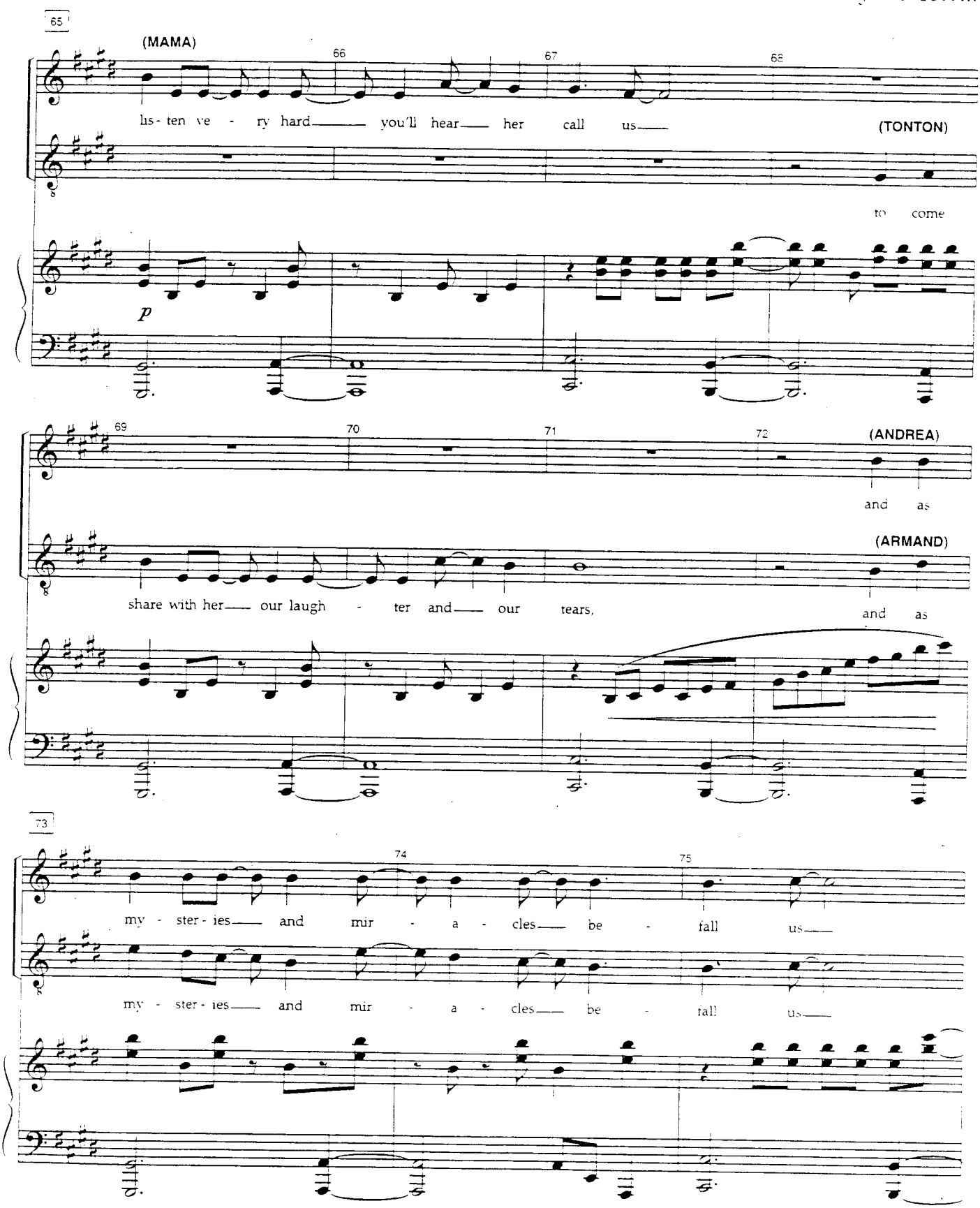


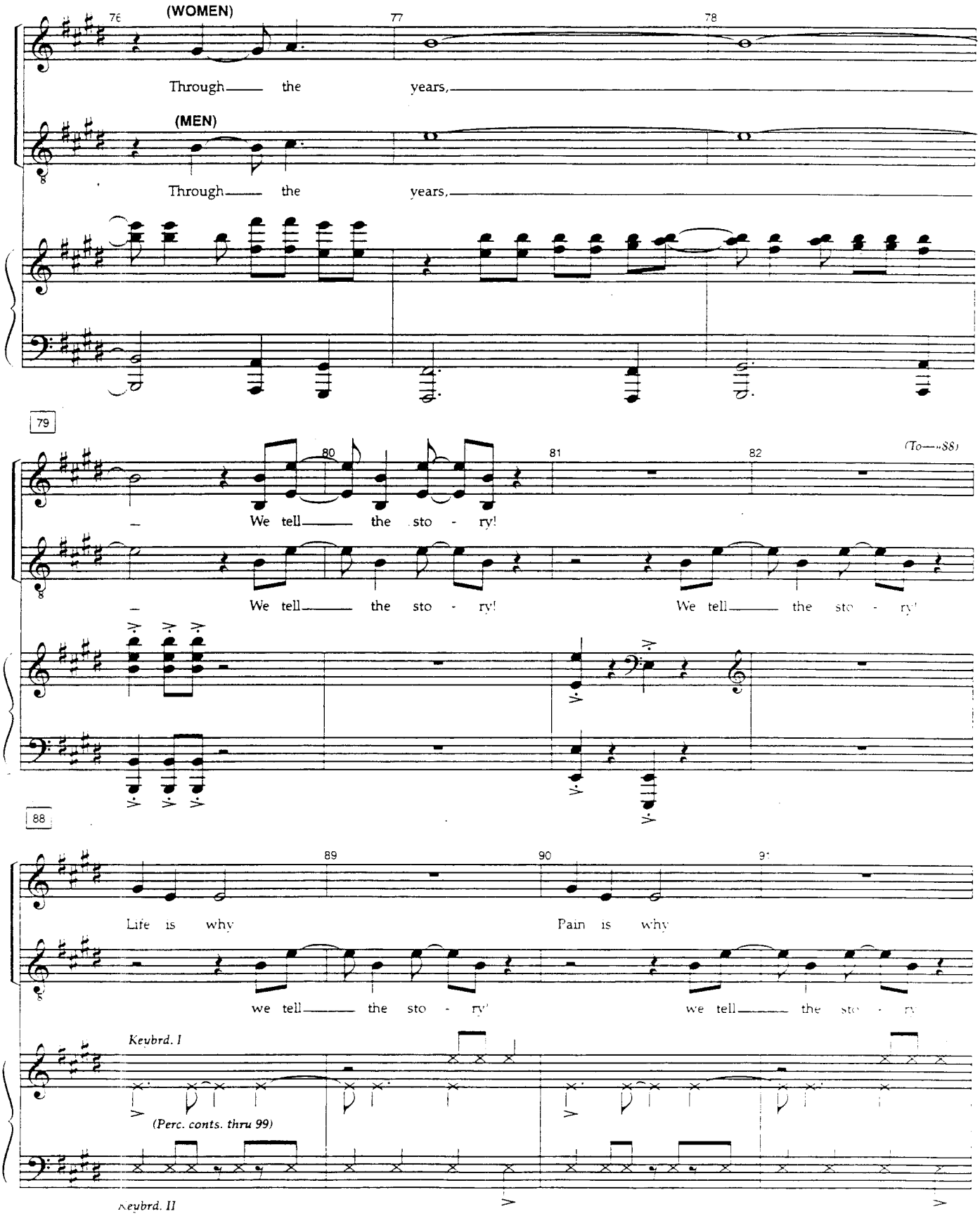

17
(WOMEN)
18
19
20
Ooh
way
(MEN)
Ooh
way
21
22
23
24
ooh...
ooh...
25
26
27
28
Ooh
way
Ooh
way
cresc. poco a poco

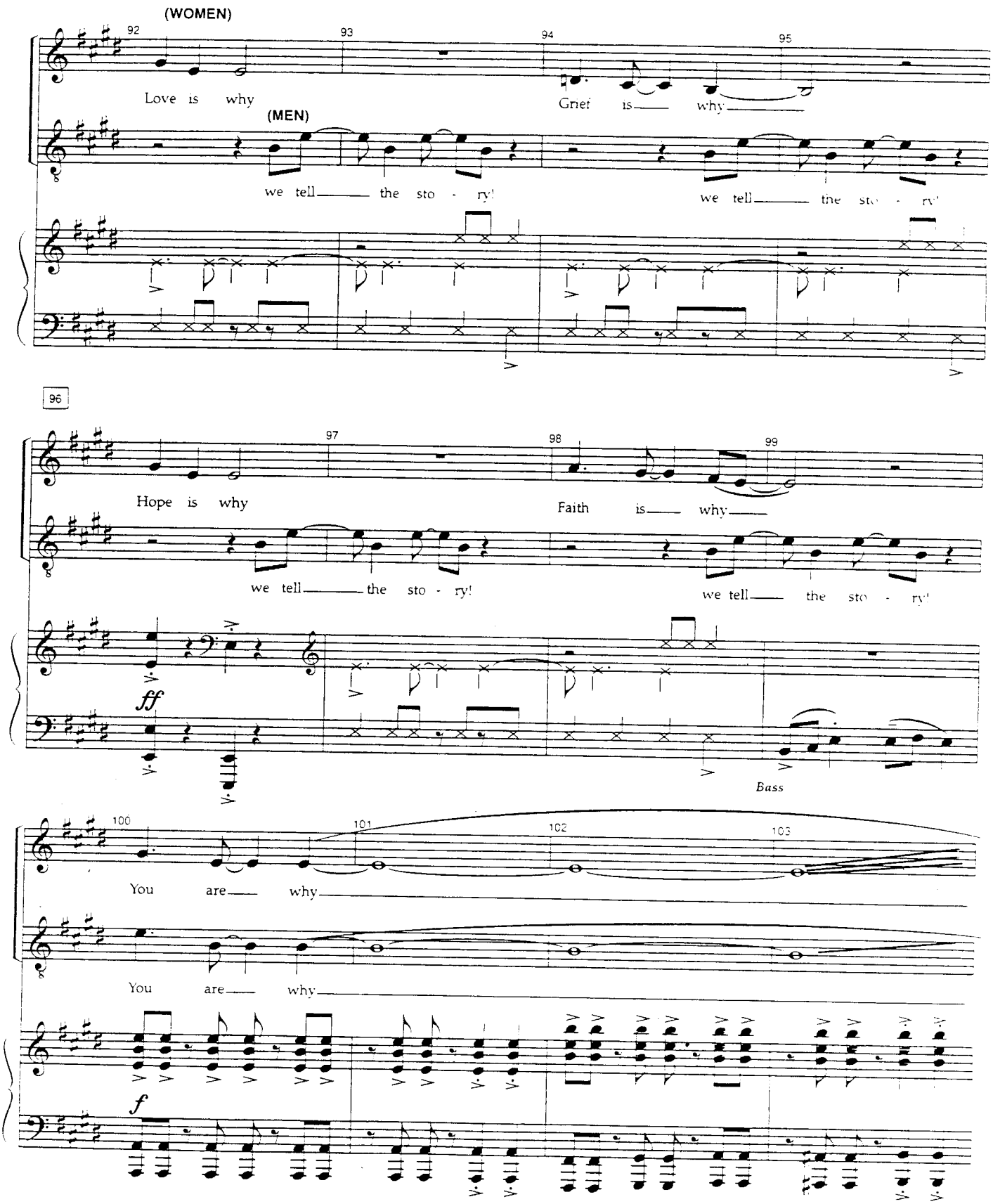

(TI MOUNE)
29
30
31
32
– ooh...
– ooh...
And she
33
34
35
36
stands a- gainst the light - ning and the thun - der,
(DANIEL)
and she
mp
37
38
39
40
(TI MOUNE)
and she
shel- ters and pro- tects us from a - bove,
and she

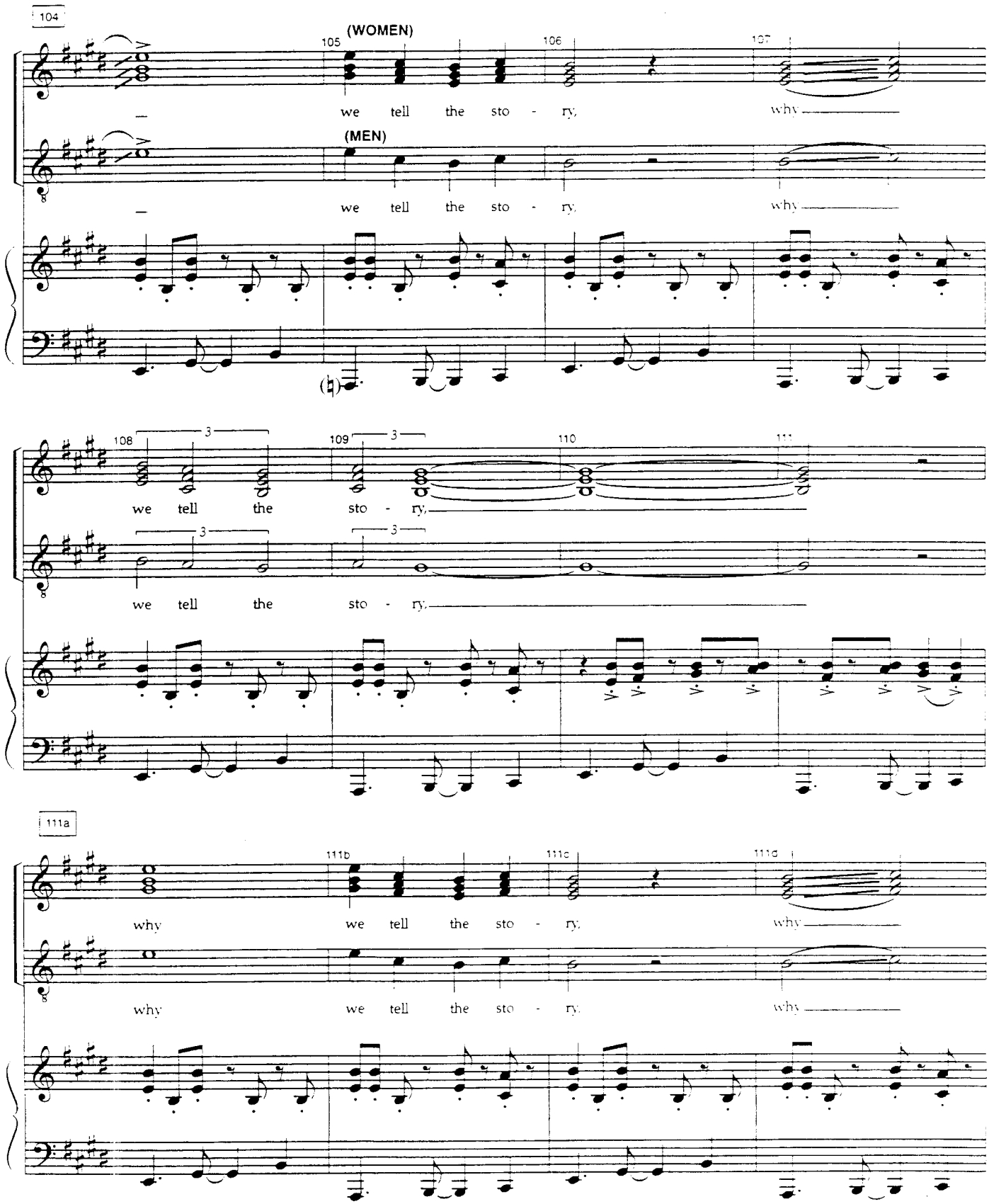

41
(TI MOUNE)
42
43
44
(WOMEN)
fills us with the pow - er and the won - der of her
(DANIEL)
(MEN)
fills us with the pow - er and the won - der of her
45
46
47
48
love...
And this is
love...
And this is
49
50
51
52
why we tell the sto - ry
why
why we tell the sto - ry
why
f

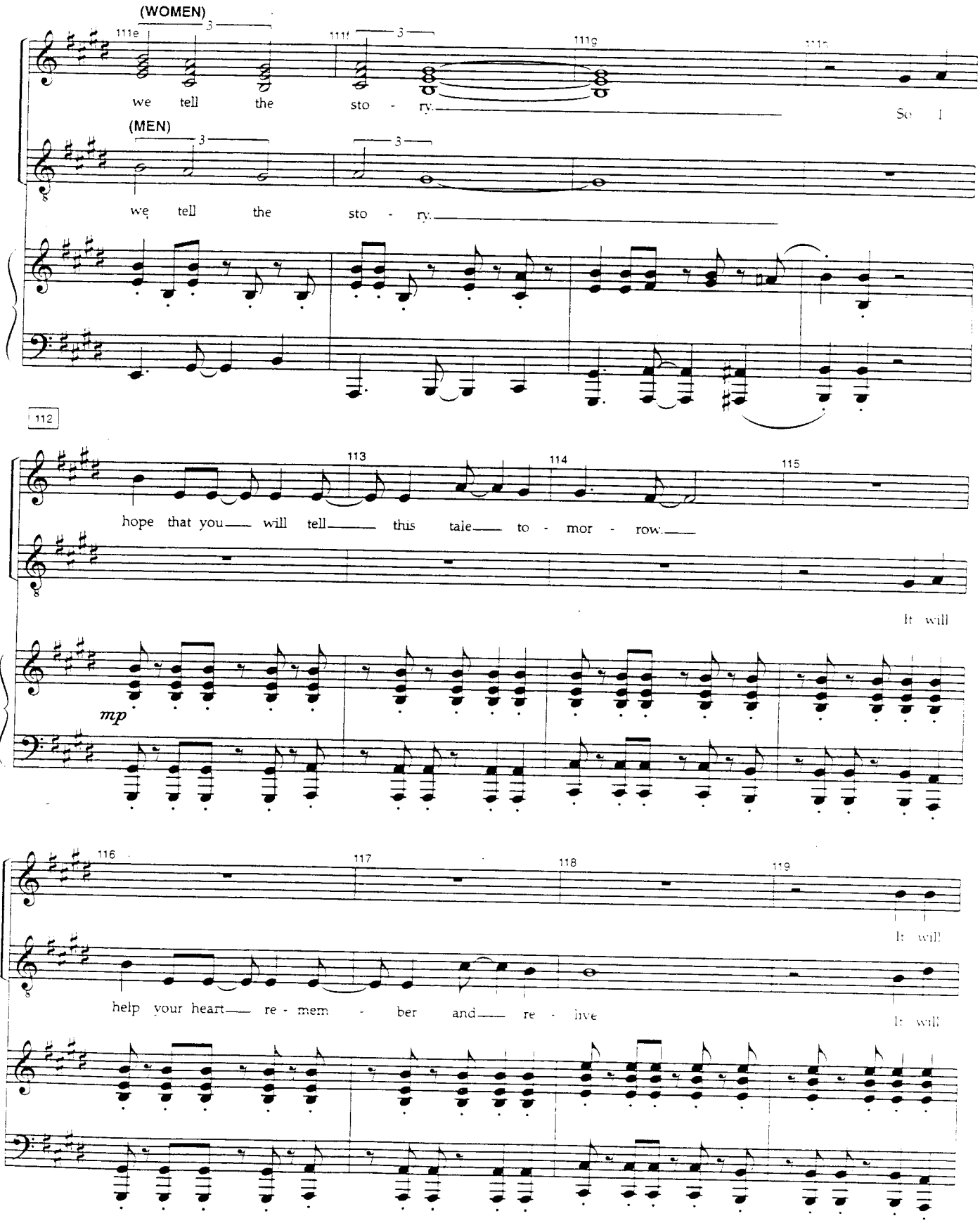

(WOMEN)
we tell the sto - ry,
(MEN)
we tell the sto - ry,
57
why we tell the sto - ry, why
why we tell the sto - ry, why
(MAMA)
we tell the sto - ry
we tell the sto - ry

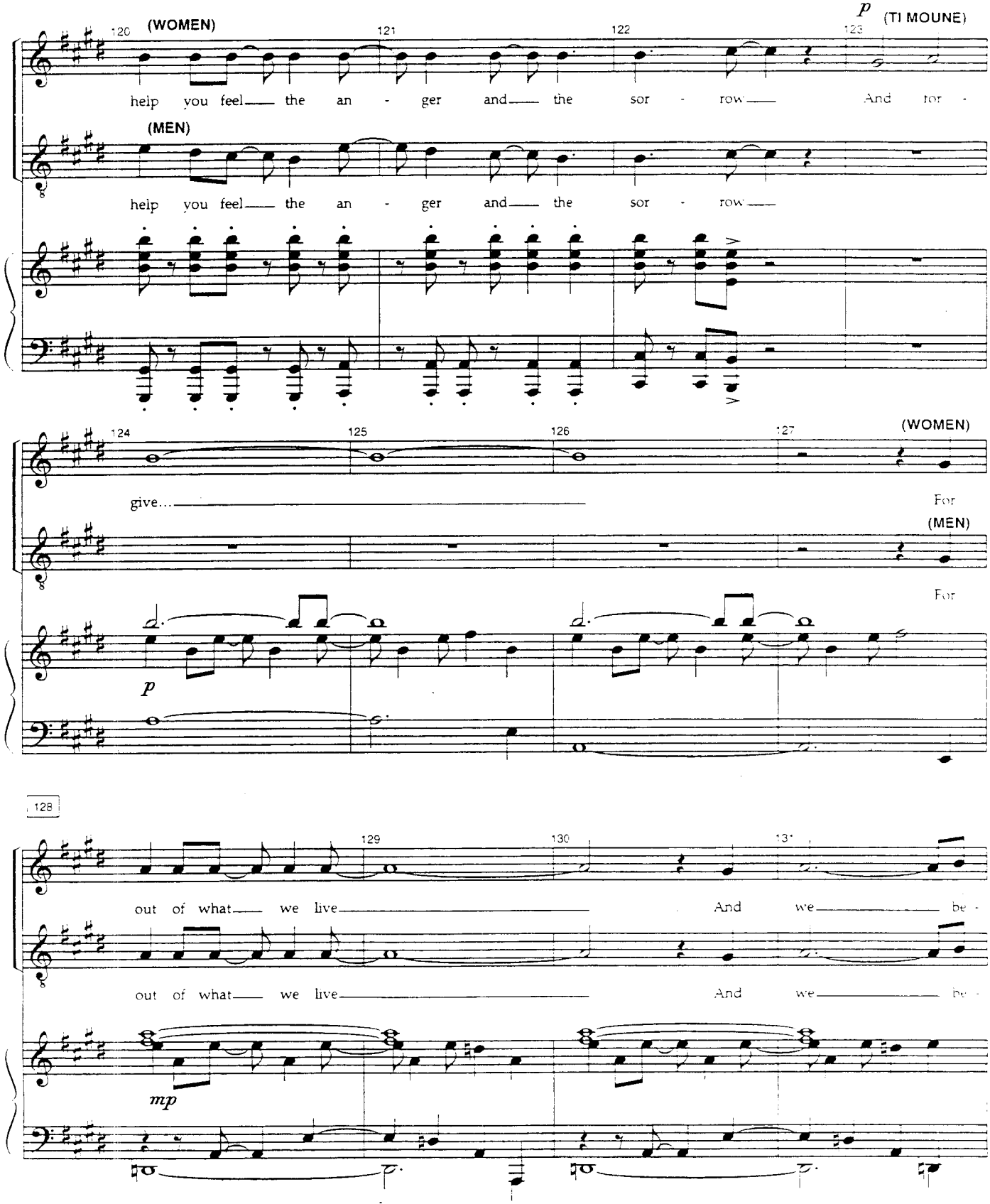

65
(MAMA)
66
67
68
lis - ten ve - ry hard you'll hear her call us
(TONTON)
to come
p
69
70
71
72
(ANDREA)
and as
(ARMAND)
share with her our laugh - ter and our tears,
and as
73
74
75
my - ster - ies and mir - a - cles be - fall us
my - ster - ies and mir - a - cles be - fall us

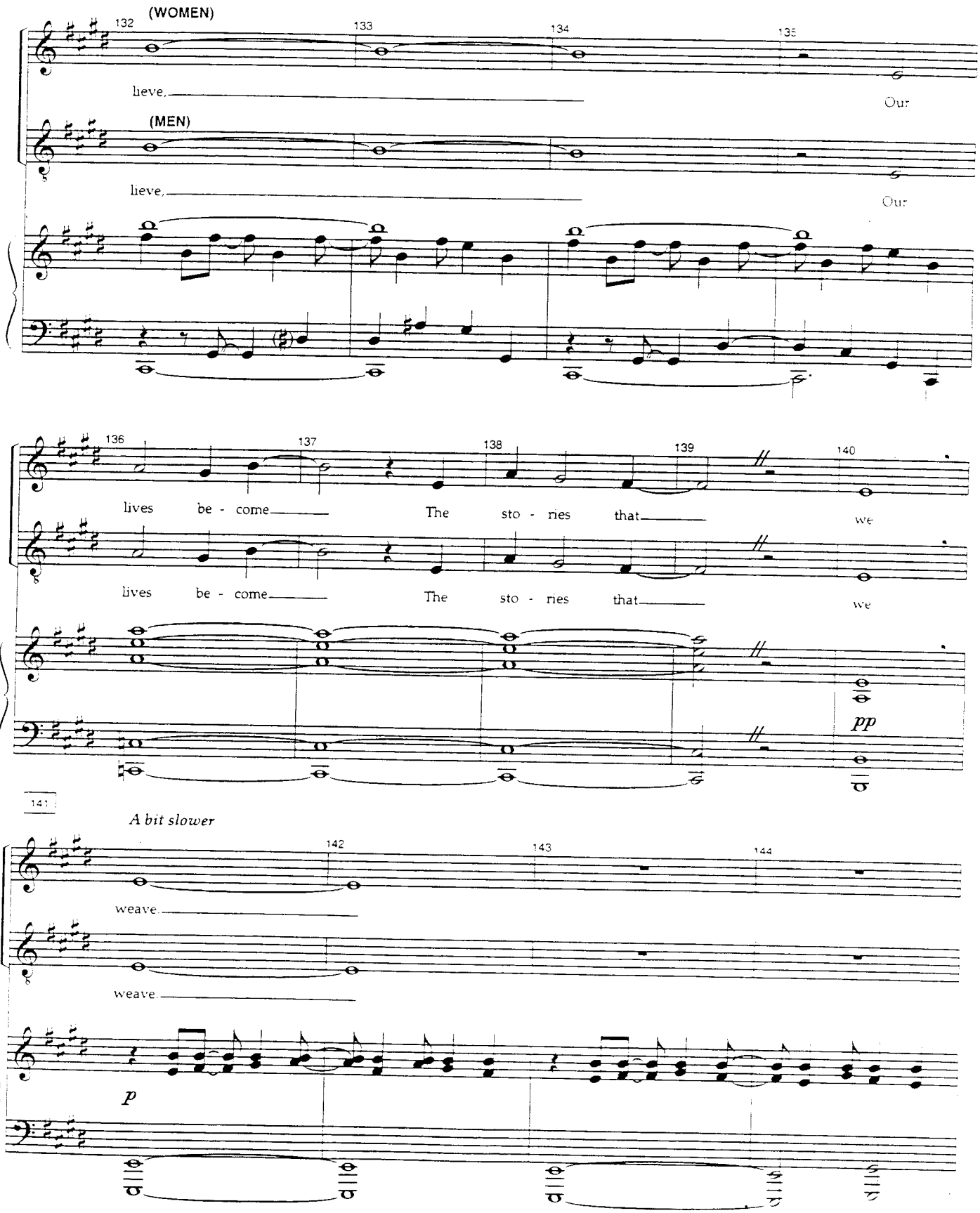

(WOMEN)
Through the years,
(MEN)
Through the years,
We tell the sto - ry!
We tell the sto - ry!
We tell the sto - ry!
(To 88)
Life is why
Pain is why
we tell the sto - ry!
we tell the sto - ry
Keybrd. I
(Perc. conts. thru 99)
Keybrd. II


(WOMEN)
92
93
94
95
Love is why
Grief is why
(MEN)
we tell the sto - ry!
we tell the sto - ry!
96
97
98
99
Hope is why
Faith is why
we tell the sto - ry!
we tell the sto - ry!
ff
Bass
100
101
102
103
You are why
You are why
f

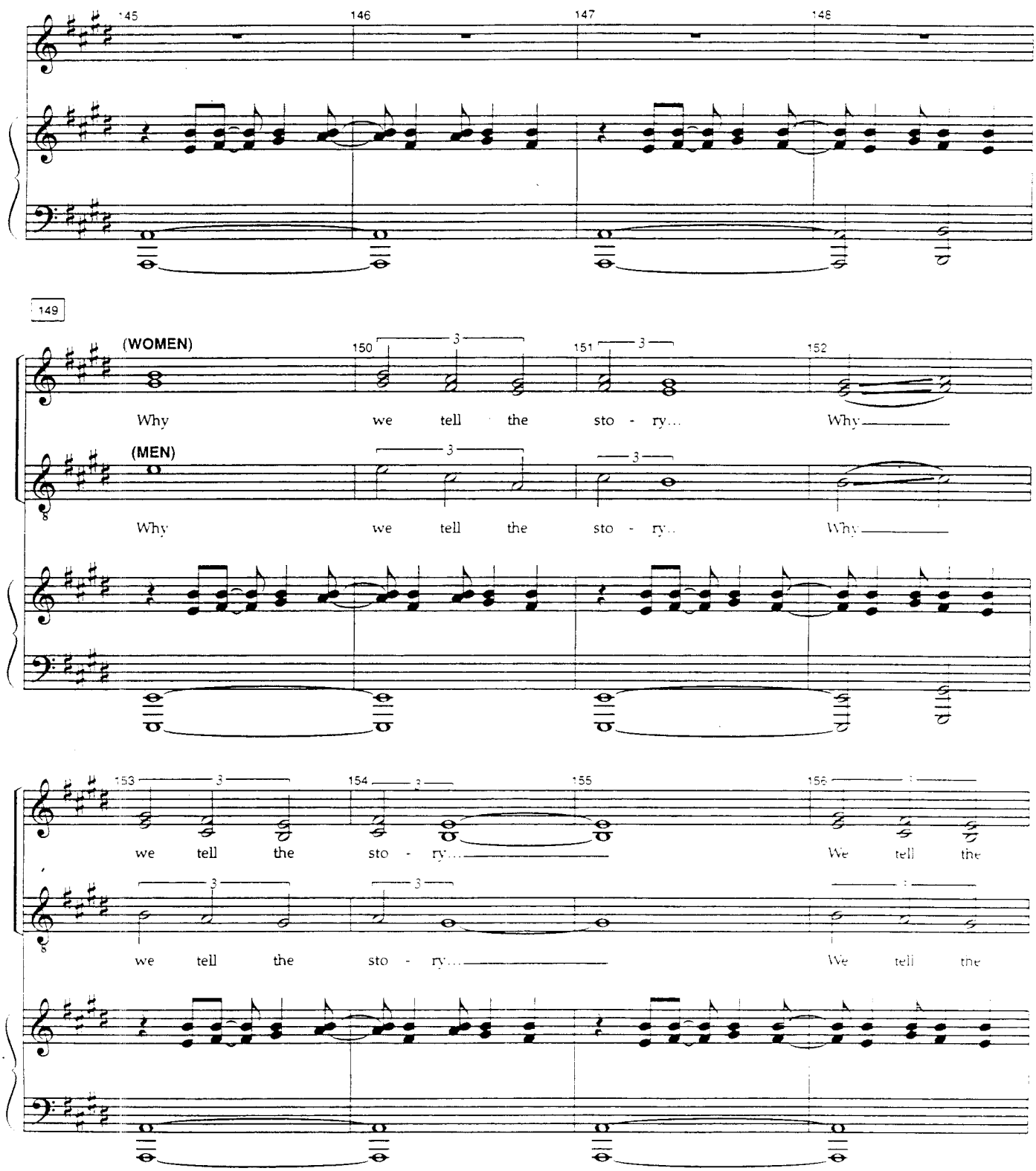

104
(WOMEN)
105
106
107
we tell the sto - ry, why
(MEN)
we tell the sto - ry, why
108
109
110
we tell the sto - ry,
we tell the sto - ry,
111a
111b
111c
111d
why we tell the sto - ry, why
why we tell the sto - ry, why

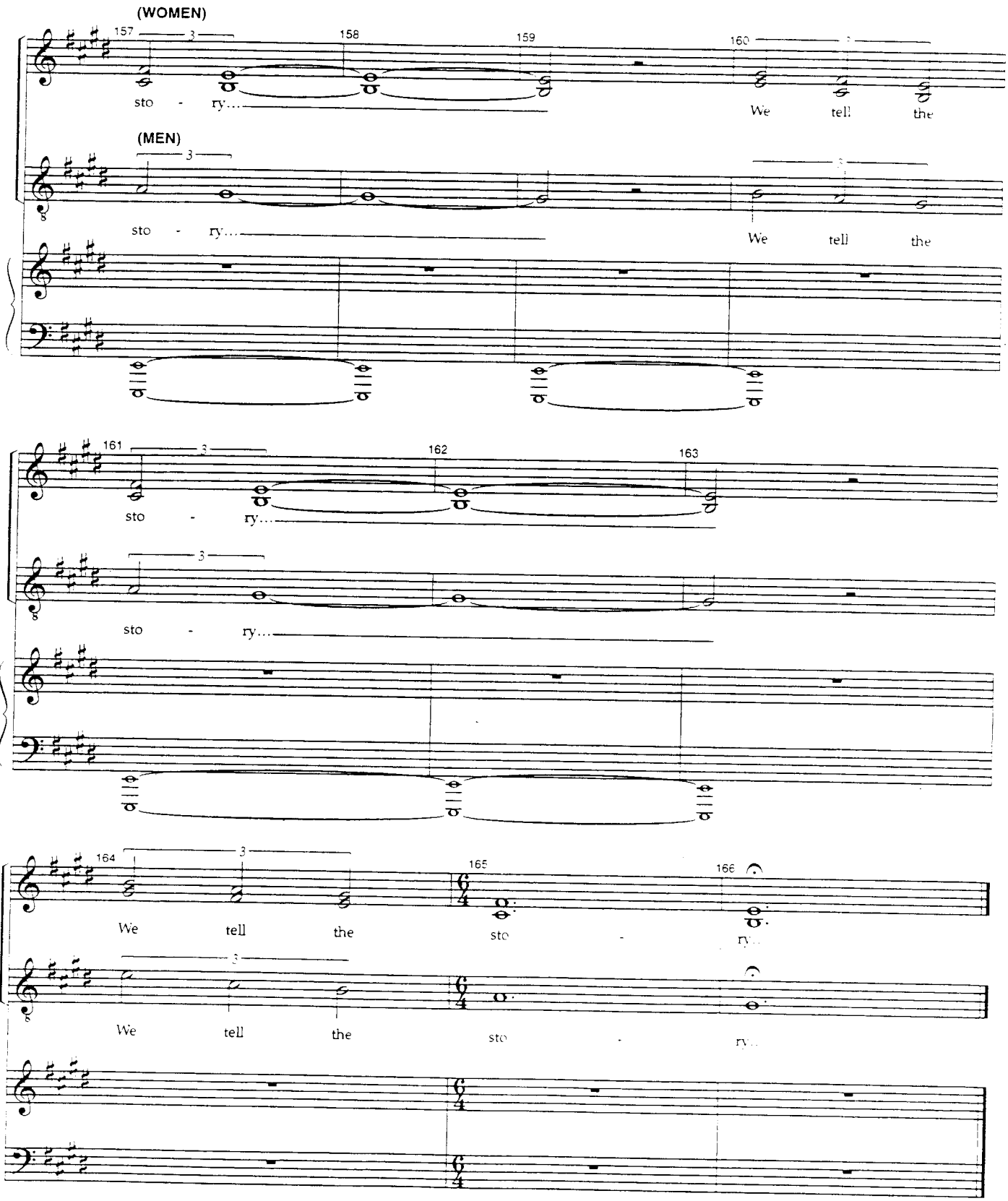

(WOMEN)
we tell the sto - ry.
So I
(MEN)
we tell the sto - ry.
112
hope that you will tell this tale to - mor - row.
It will
mp
help your heart re - mem - ber and re - live
It will
It will


(WOMEN)
(TI MOUNE)
help you feel the an - ger and the sor - row And for -
(MEN)
help you feel the an - ger and the sor - row
give...
For
(WOMEN)
(MEN)
For
out of what we live And we be -
out of what we live And we be -

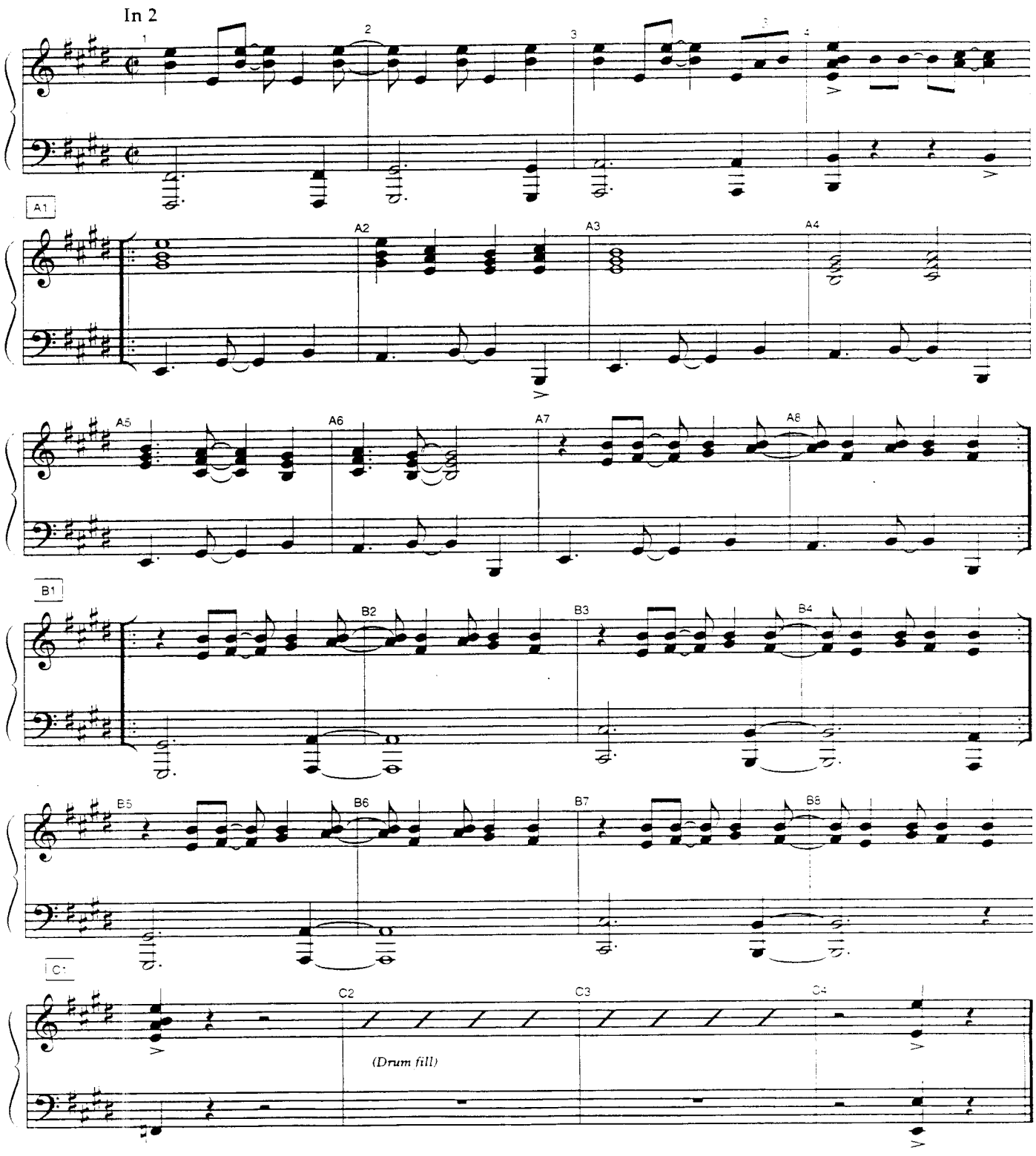

(WOMEN)
132
133
134
135
lieve,
Our
(MEN)
lieve,
Our
136
137
138
139
140
lives be - come
The sto - ries that
we
lives be - come
The sto - ries that
we
pp
141
A bit slower
142
143
144
weave.
weave.
p

LITTLE GIRL: There is an island...

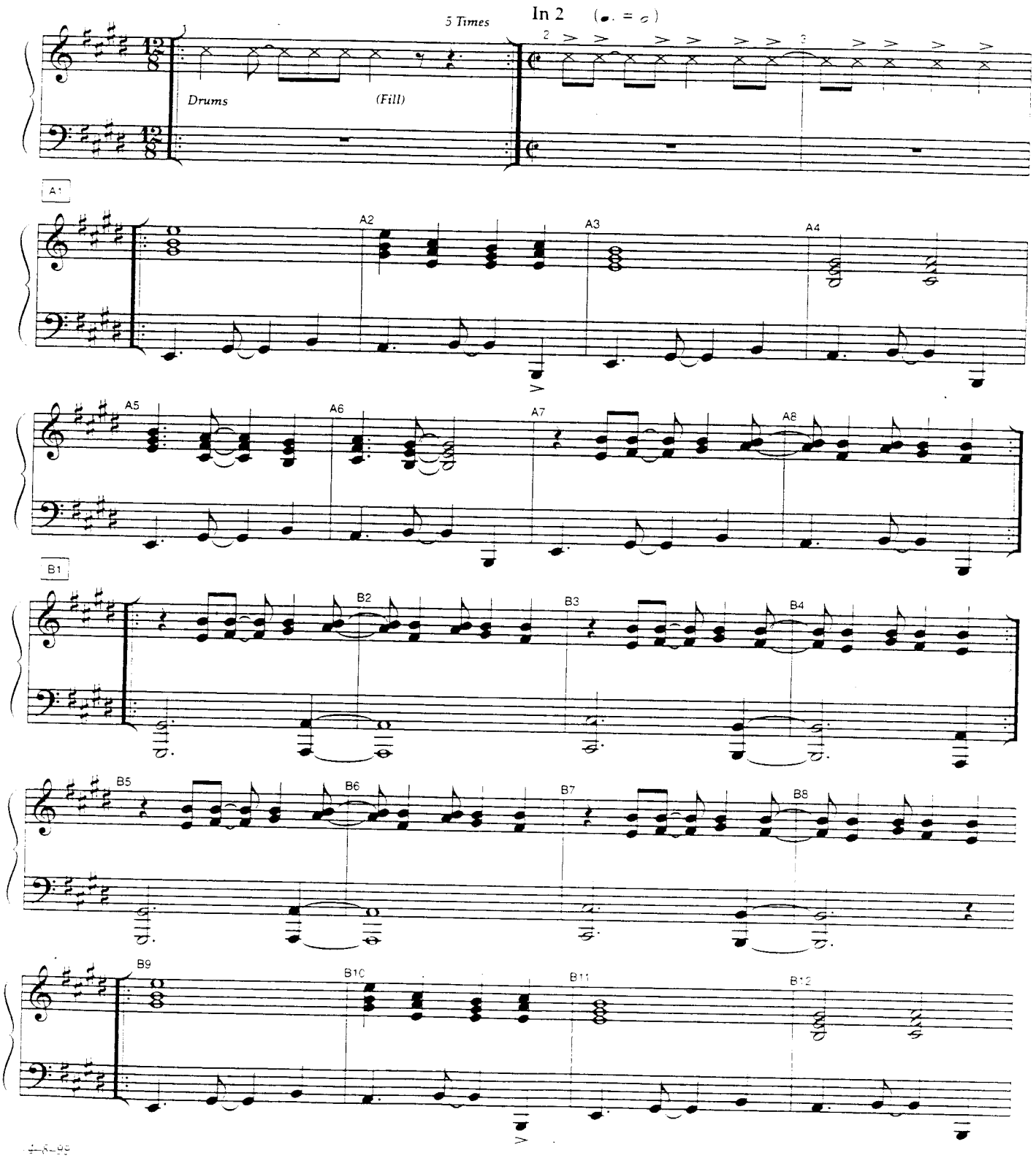


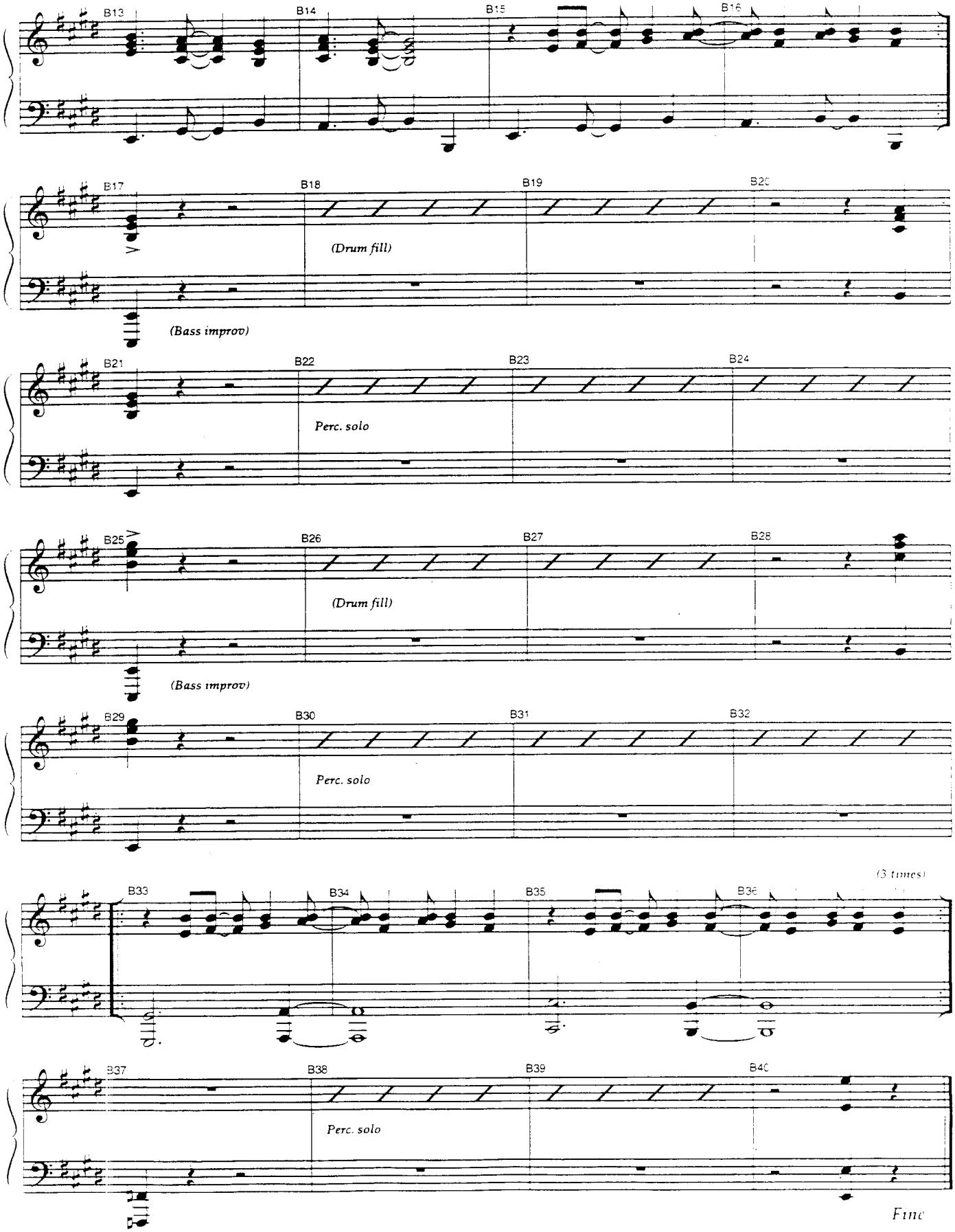

(WOMEN)
157
158
159
160
sto - ry...
We tell the
(MEN)
sto - ry...
We tell the
161
162
163
sto - ry...
sto - ry...
164
165
166
We tell the sto - ry...
We tell the sto - ry...

Bows


In 2
A1
A2
A3
A4
A5
A6
A7
A8
B1
B2
B3
B4
B5
B6
B7
B8
C
C2
C3
C4
(Drum fill)

Exit Music


5 Times
In 2
Drums
(Fill)
A1
A2
A3
A4
A5
A6
A7
A8
B1
B2
B3
B4
B5
B6
B7
B8
B9
B10
B11
B12


B13
B14
B15
B16
B17
B18
B19
B20
(Drum fill)
(Bass improv)
B21
B22
B23
B24
Perc. solo
B25
B26
B27
B28
(Drum fill)
(Bass improv)
B29
B30
B31
B32
Perc. solo
(3 times)
B33
B34
B35
B36
B37
B38
B39
B40
Perc. solo
Fine