

# 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



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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.

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

DANIEL: And the wealthiest of the grandes  
hommes play..

ARMAND: Two different worlds on one island.

ANDREA: The grandes hommes with their pale brown skins...  
(To -- 14)

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

14 15 (♩ = ♪) 16

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

17 18 19

20

Freely

(MAMA) 21 22 (TONTON) 23

A - sa - ka, grow — me a gar - den. Please Ag - we, don't — flood my gar - den.

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

Er - zu - lie, who — will my love be? Pa - pa — Ge, don't — come a - round

28

In 2

MAMA: Ah, such powerful Gods rule our island.

me.

29 30 31

*f*

This system contains the vocal line for MAMA and the piano accompaniment for measures 28 through 31. The vocal line starts with a whole note on G4, followed by a half note on A4, and then a quarter note on B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present at the beginning of the piano part.

ASAKA: Asaka, mother of the earth.

32 33 34 35

This system contains the piano accompaniment for measures 32 through 35. The piano part continues with the same rhythmic pattern as the previous system.

AGWE: Agwe, God of water.

ERZULIE: Erzulie, beautiful Goddess of Love.

36 37 38 39

This system contains the piano accompaniment for measures 36 through 39. The piano part continues with the same rhythmic pattern.

PAPA GE: And Papa Ge, sly demon of death.

40 41 42 43

*cresc.* *f*

*v* *v*

This system contains the piano accompaniment for measures 40 through 43. The piano part continues with the same rhythmic pattern. A dynamic marking of *cresc.* is present at the beginning, and *f* appears later. There are also markings for *v* (accents) on the final notes of the piano part.

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

Musical score for measures 104-107. It includes two vocal staves (Women and Men) and a piano accompaniment with treble and bass clefs. The lyrics are: "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

Musical score for measures 108-111. It includes two vocal staves and a piano accompaniment. The lyrics are: "hearts hear the song, our feet move a - long and to the". A dynamic marking of *mf* is present in the piano part.

112 113 114 115

mu - sic of the Gods we dance!

mu - sic of the Gods we dance!

Musical score for measures 112-115. It includes two vocal staves and a piano accompaniment. The lyrics are: "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*

(b)

119

120

121

(b)

(b)

122

1. (ALL but ANDREA & DANIEL)

123

La la la la la la la la'

*mf*

(b)

124

2. (ALL but ANDREA & DANIEL)

125

La la la la la la la la'

*mf*

(b)

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!

*v*

(ANDREA and DANIEL)

134

135

136

How fine— our clothes— are!

How fast— we drive!

(WOMEN — except ANDREA)

(MEN — except DANIEL)

We

dance

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!

*v*

*v*

*v*

*v*

144

(WOMEN)

145

146

147

dance

What

(MEN)

We dance

What

*mp*

148

149

150

151

else is there to do

else is there to do

(TONTON)

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 The Gods a - wake and we take no chance. Our

(MEN)

The Gods a - wake and we take no chance. Our

172 hearts hear the song, our feet move a - long

hearts hear the song, our feet move a - long

*mf*

175 - and to the mu - sic of the Gods, we

176 - and to the mu - sic of the Gods, we

177

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 ia' Ooh

Two diff - erent worlds nev - er meant to meet.

190 191 192 193 (WOMEN)

la! (PAPE GE) We (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...

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal line (V) and piano accompaniment for the right and left hands. The piano part includes a triangle accompaniment in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). Measure numbers 1, 2, 3, and 4 are indicated above the vocal staff.

... But one small girl...

Musical score for measures 5-8. The score continues from the previous system. It features a vocal line (V) and piano accompaniment for the right and left hands. The piano part includes a triangle accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano). Measure numbers 5, 6, 7, and 8 are indicated above the vocal staff.

Musical score for measures 9-12. The score continues from the previous system. It features a vocal line (V) and piano accompaniment for the right and left hands. The piano part includes a triangle accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano). Measure numbers 9, 10, 11, and 12 are indicated above the vocal staff.

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

Musical score for measures 13-16. The vocal line (treble clef) contains rests. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand. Measure 15 includes a fermata over the piano accompaniment.

17

(ASAKA)

18

19

20

(ERZULIE)

Shel - tered in a tree by A - sa - ka... And

Musical score for measures 17-20. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) continues with the established rhythmic pattern. Measure 20 includes a fermata over the piano accompaniment.

21

22

23

24

sent on a jour - ney by the Gods: A jour - ney that would test the strength of

Musical score for measures 21-24. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) continues with the established rhythmic pattern.

25

(PAPA GE)

26

(To—29)

29

(ERZULIE. PAPA GE)

love A - gainst the pow - er of death... On this

Musical score for measures 25-29. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) continues with the established rhythmic pattern. Measure 29 includes a fermata over the piano accompaniment.

(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 - lan



77

MAMA: Asaka is smiling again, Julian.

Musical score for MAMA's line, measures 77-80. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 77 is a whole rest. Measures 78-80 contain piano accompaniment in the right and left hands, marked with a piano (*P*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

Musical score for TONTON's line, measures 81-83. The score is in treble clef with a key signature of two sharps. Measure 81 is a whole rest. Measures 82-83 contain piano accompaniment in the right and left hands. The piano part continues with a similar accompaniment style to the previous system.

84

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

Musical score for MAMA's line, measures 84-87. The score is in treble clef with a key signature of two sharps. Measure 84 is a whole rest. Measures 85-87 contain piano accompaniment in the right and left hands, marked with an *Alto Fl.* dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(STORYTELLERS — WOMEN)

Musical score for STORYTELLERS — WOMEN, measures 88-91. The score is in treble clef with a key signature of two sharps. Measures 88-91 contain vocal lines with lyrics: "Coo coo coo coo coo—" and "Coo coo coo coo coo...". The piano accompaniment in the right and left hands continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score ends with a double bar line and a piano (*P*) dynamic marking.

(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

122 123 (TONTON) 124 125

girl can't — speak... And they're to — blame. Ag - we

126

127 128 129 (TONTON)

pro - ba - bly meant — to kill her! It's

*mf*

130 131 132 133

MAMA: The Gods don't forget. (TONTON)

pos - si - ble he — for - got. Then they

134 135 136

had some — rea - son to spare her —

137 138 139

(MAMA, TT.)

life. It's best that we don't know —

140 141 142 143

what.

144

(MAMA)

(T.T.)

One

small

girl...

Bet- ter

145

146

147

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...

158 159 160 161

LITTLE TI MOUNE: No!

ERZULIE: And discovered she could speak after all.

162 163 164 165

166

167

168 (WOMEN)

169

(MEN) in the way.

One small girl

*mp*

170 (MAMA)

171

172

(TONTON)

173

con - stant - ly hun - gry learn - ing too quick!

174 (WOMEN) (MEN) One small girl hard at play... She

178 makes me smile. She scares me sick! And they

179 (MAMA) 180 (ERZULIE) 181

182 **Grazioso** scold-ed and teased— and held her— and

183 184 185

186 mend-ed the clothes— she tore. (MEN) and the

187 188 189 (WOMEN)

190

(W.) 191 192 193

(M.) 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

Musical notation for measures 220-223. Measure 220 is boxed. The system consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 221, 222, and 223 are placed above the treble staff.

224 225 226 227

Musical notation for measures 224-227. The system consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 224, 225, 226, and 227 are placed above the treble staff.

228

229 230 231

Musical notation for measures 228-231. Measure 228 is boxed. The system consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 229, 230, and 231 are placed above the treble staff.

232 233 234 235

Musical notation for measures 232-235. The system consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 232, 233, 234, and 235 are placed above the treble staff.

236 237 238 239

Musical notation for measures 236-239. The system consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 236, 237, 238, and 239 are placed above the treble staff.

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 (MAMA) 267 268

Lost in those day - dreams day af - ter day

281 (MAMA) 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 small all that my heart can —

*p*

291 292 293 293a

see... ..

(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...

*ritard*

(MAMA, TONTON)

302 303 304 305

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

1 2 3 4 (TI MOUNE)

*mf*

5

6 7 8

stran-ger in white— in a car, go-ing

9 10 11 12

some - where, go - ing—

Sop. Sax.

314 (CHORUS) 315 316 317

ooh

318 319 320 321

Ooh... ooh way

*mf* *cresc.*

322 323 324 325

ooh...

*cresc.*

Segue in tempo

13 (TI MOUNE) 14 15 16

— far...

17 18 19 20

How it must feel— to go rac - ing where ev - er you please,

21 22 23 24

fly-ing as free— as a bird— with his tail— in the breeze.

25 26 27 28

Ev - en the fish— in the sea— must be long - ing to fly,

29 (TI MOUNE) 30 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:

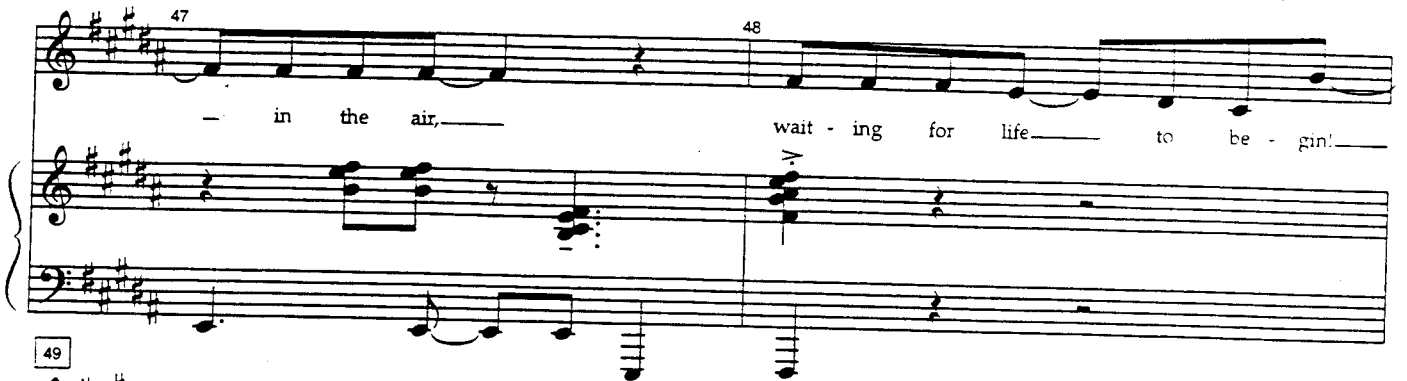
44 (TI MOUNE) 45 46

I'm here in the field with my feet on the ground and my fate



47 48

in the air, wait - ing for life to be - gin!



49 50 51 52

(WOMEN, MEN)

Oo la, oo la Oo la, oo la Oo la, oo la Oo la, oo la

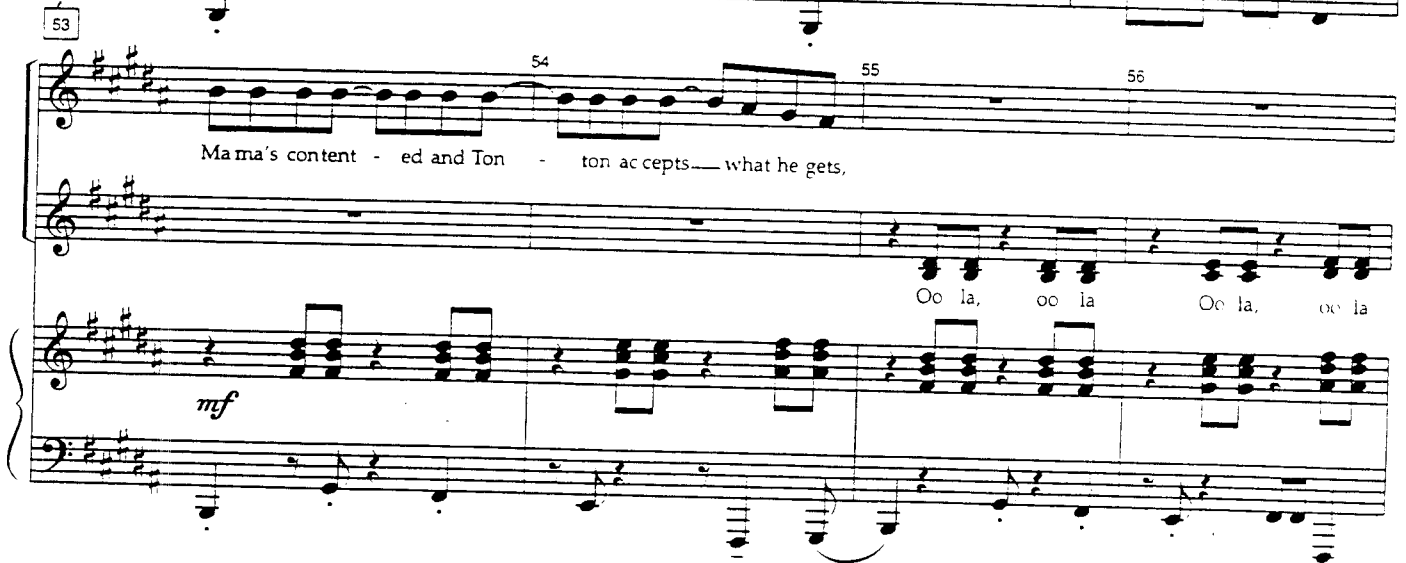


53 54 55 56

Ma ma's content - ed and Ton - ton accepts 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)

stran - ger,

rac - ing down the beach,

73

rac - ing to pla - ces

I was meant to reach!

My

77

stran - ger!

One

day

you'll ar -

rive...

*mf*

80

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*



99 (TI MOUNE) 100 101

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 3 3  
wait - ing... Wait - ing for life to be -

(WOMEN, MEN)  
Wait - ing...

131 132 133 134 3  
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...

Detailed description: This system contains measures 135 through 138. The vocal line (top two staves) has lyrics: 'to be - gin!' in measure 135, 'One small girl...' in measure 136, and 'One small girl...' in measure 138. A triplet of eighth notes is marked above measure 135. The piano accompaniment (bottom two staves) features chords with 'V' (vibrato) markings and melodic lines in both hands. Measure 138 has a fermata over the vocal line.

139 140 140A 141

Detailed description: This system contains measures 139 through 141. Measures 139 and 140 are mostly empty vocal staves. Measure 140A is a repeat of measure 140. Measure 141 has lyrics. The piano accompaniment continues with chords and melodic lines, including 'V' markings. Measure 141 ends with a fermata over the piano accompaniment.

# And The Gods Heard Her Prayer

1 2 3 (WOMEN) 4

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

5 6 7 8

Oo la, oo la, oo la, oo la...

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

9

Faster — Moderato

10 11 12

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

(ASAKA) I should

13 (ASAKA)

Find a tree— all cov - ered with man - gos, jui - cy man - gos, fat—

16 (AGWE)

- and well - fed— Pick a man - go— A

19 (ERZULIE) 20 (PAPA GE)

jui - cy man - go, A love - ly man - go, A

23 (ASAKA) 24 (ASAKA) 25 (ASAKA)

poi - son man - go— Drop the man - go...

(ALL) 26 (Whistle) 27 Boom! 28 (ASAKA) 29 And. knock some sense in her head!

30 (ERZULIE, AGWE, PAPA GE) 31 Knock some sense in her head! 32 (AGWE) 33 Splash her with a wave!

34 (PAPA GE) 35 Scare her half to death! 36 (ERZULIE) 37 Give her what she wants!

38 (ASAKA, AGWE, PAPA GE) 39 Give her what she...? 40 (ERZULIE) 41 Give her what she

82b

V

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers are indicated above the vocal line. The lyrics are written below the vocal line. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line. There are some markings like '82b' and 'V' in the piano part.

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.*

Handwritten musical notation in the bass clef, including notes and rests.



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

Musical score for measures 58-61. The vocal line (ERZULIE) is on a single staff with lyrics: "Stop her heart from beating, yes. But not from loving. Not if love is what she chooses." The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and melodic lines. Measure numbers 58, 59, 60, and 61 are indicated above the vocal staff.

Musical score for measures 62-65. The vocal line features three characters: (PAPA GE) at measure 62, (AGWE) at measure 63, and (ASAKA) at measure 64. Lyrics are: "Ri - di - cu - lous!", "In - ter - est - ing!", and "More a - mus - ing than man - gos!". The piano accompaniment includes triplets and dynamic markings like *V.* and *V.*. Measure numbers 62, 63, 64, and 65 are indicated above the vocal staff.

Musical score for measures 66-70. The vocal line is for (ALL) starting at measure 67. Lyrics are "Hmm..." and "No.". The piano accompaniment includes a *P* dynamic marking and a section labeled "(Percussion fills)" at measure 69. Measure numbers 66, 67, 68, 69, and 70 are indicated above the vocal staff.

Musical score for measures 71-75. The vocal line is for (ERZULIE) starting at measure 75. Lyrics are "Hmm!", "A tour - nev", and "I will give her". The piano accompaniment continues with chords and melodic lines. Measure numbers 71, 72, 73, 74, and 75 are indicated above the vocal staff.

76 (ERZULIE) 77 78 79 (ASAKA)

strength, when the time is right. I will guide her way.

80 (PAPA GE) 81 82 83 (AGWE)

I will make her choose! And

84 85 86

I'll provide the place where two different worlds

87 88 89

will meet to

Segue to "Rain"

# Rain

1

Samba tempo

(AGWE)

night... (Whispered) To -

*mf*

Measures 1-4: Vocal line with lyrics "night..." and "(ALL GODS)". Piano accompaniment in 4/4 time with a Samba tempo. Dynamics include *mf*.

5

night!

Measures 5-8: Vocal line with lyrics "night!". Piano accompaniment continues.

9

Let there be — no moon.

Measures 9-12: Vocal line with lyrics "Let there be — no moon.". Piano accompaniment continues.

13

Let the clouds — race by.

Where the

Measures 13-16: Vocal line with lyrics "Let the clouds — race by." and "Where the". Piano accompaniment continues. Dynamics include *mp*.

17 (AGWE) 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 let there be...

35

36 Rain!

*ff*

39 (MEN)

(WOMEN)

Rain!

43

(AGWE)

44 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)

rac - ing through — the night. (WOMEN) 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 Rain! 95 96 97

(MEN)  
Rain!

(WOMEN)  
Rain!

98 Rain! 99 100

Rain!

*ff*

101 102 103 104

*Applause segue*

# Discovering Daniel

**TI MOUNE:**  
Help! Someone!  
Come quickly!  
A car has crashed!

A boy is hurt!

Help me, someone!

1 2 3

Where is everyone?!

Hello? Can you hear me?

(ASAKA)

"His skin is so pale," she thinks.

4 5 6

TI MOUNE: Can you see me? (ARMAND)

(WOMEN)

His eyes o - pen for a mo - ment,

eyes from an - oth - er

7 8 9 10

11

(WOMEN) 12 (ALL) 3 13

world, \_\_\_\_\_ gray as the sky. \_\_\_\_\_

(TI MOUNE) 14 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

1 2 3 4 4a 4b (AGWE)

Congas

He

5

6 7 (ASAKA) 8 (PAPA GE)

roared down the road like the Devil himself... Going too fast a-round the curves... Sent us

9 10 (ALL) 11 12

scrambling off the road like chickens... He has what he deserves!

(-S-99)

13 (ANDREA) 14 (ARMAND) 15 16 (PAPA GE)

Pa - pa Ge — wants him... And Pa - pa Ge — will have him! The

17 (ERZULIE) (ASAKA) 18 19 20 (TONTON)

boy is dy - ing be - fore our eyes! Help him! Hide him! (TONTON)

No.

*p*

21 (TONTON) 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, —

*p*

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.

(TONTON)

I will

46

Vamp 47

48

(♩ = ♩)

mp

49

MAMA: Julian! No!

(TONTON)

find where he comes from.

I will find who he is, and

50

51

52

53

54

soon!

But 'til I re - turn,

you care for him, Ti

55

56

ANDREA: And bidding his wife and daughter good-bye.

57

Moune.

mf

vc

db

vc

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*

Musical score for Andrea (cont.) from measure 58 to 60. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a triplet in measure 60. The key signature is one sharp (F#) and the time signature is common time (C).

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

Musical score for Armand from measure 61 to 64. It features a vocal line in treble clef and a piano accompaniment in grand staff. Measure 61 is marked with a fermata and includes a piano instruction *(p)*. Measure 64 is marked with a fermata and includes a piano instruction *(p)*. The piano part includes a triplet in measure 64. The key signature is one sharp (F#) and the time signature is common time (C).

ARMAND (cont): And her long vigil began.

*a tempo*

Musical score for Armand (cont.) from measure 66 to 70. It features a vocal line in treble clef and a piano accompaniment in grand staff. Measure 67 is boxed. The piano part includes a percussive accompaniment with 'x' marks in measures 66-70. The key signature is one sharp (F#) and the time signature is common time (C).

*(Perc. continues)*

71

(PEASANTS)

(AS PEASANTS)  
(AGWE)

72 73 74

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

(MAMA) Ma-ma, sssh.

can't go on— with - out— a - ny sleep. Have some

99 (TI MOUNE) 100 101 102

His skin — is hot. He needs — me here! — Can't you

(MAMA)

tea, have a rest. Can't you

103 104 105 106 (WOMEN — except T.M.)

see how much — this mat - ters to me? I know — what's best! Now the

see how much — this mat - ters to me? I know — what's best!

(MEN)

Now the

107 (WOMEN — except TI MOUNE) 108 109 110

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

This system contains the first four measures of the piece. It features two vocal staves (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Gods are look - ing down — at a boy they meant — to die — and a". The first vocal line is for women (except Ti Moune) and the second is for men. The piano accompaniment consists of chords and moving lines in both hands.

115 116 117 118

girl who placed — her - self — in their way...

girl who placed — her - self — in their way...

This system contains measures 115 through 118. The lyrics are: "girl who placed — her - self — in their way...". The vocal lines continue with the same melody. The piano accompaniment includes some dynamic markings like *mf* and *f*.

119

120 121 122

Pray! Pray!

Pray! Pray!

This system contains measures 119 through 122. The lyrics are: "Pray! Pray!". The vocal lines are mostly rests, with the word "Pray!" appearing in the vocal staves. The piano accompaniment features a rhythmic pattern of chords and eighth notes, with dynamic markings like *f* and *mf*.

(ALL PEASANTS) 123 124 125 126 (AS PEASANTS) (AGWE)

Three days— gone by— And four days— gone by—

(Perc. continues)

127 128 129 (ASAKA) 130 (PAPA GE)

fear for the girl and her mo-ther, as well— No-thing but trou - ble looms— a - head. Mon- sieur

(Perc. continues)

131 132 (ALL) 133 134

Ju - li - an could be deep— in dan - ger, ar - rest - ed, lost— or dead!

(Perc. continues)

135 136 137 138 (TONTON)

Oh.

*mp*

139 (TONTON) 140 141 3 142

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)

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

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

177 (WOMEN) 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!

Faster (Dance)

(♩ = ♩)

189

Congas

Musical score for Congas and Piano. The Congas part is on a single staff with rhythmic notation (x's) and a C.B. (Cajon/Bongos) part below it. The piano accompaniment is on a grand staff (treble and bass clefs). Bar 189 is marked with a box containing the number 189. Bar 190 is marked with the number 190. The tempo is marked 'Faster (Dance)' and the note value is '(♩ = ♩)'. The key signature has one sharp (F#).

(All Synth. Perc. sounds till bar 213)

Musical score for Piano. The piano accompaniment is on a grand staff. Bar 191 is marked with the number 191 and the dynamic marking 'ff'. Bar 192 is marked with the number 192. Bar 193 is marked with the number 193 and the text 'Synth.'. Below the piano part, the text '(Conga Perc. continues)' is written. The key signature has one sharp (F#).

Musical score for Piano. The piano accompaniment is on a grand staff. Bar 194 is marked with the number 194. Bar 195 is marked with the number 195. Bar 196 is marked with the number 196. The key signature has one sharp (F#).

Musical score for Piano. The piano accompaniment is on a grand staff. Bar 197 is marked with the number 197. Bar 198 is marked with the number 198. Bar 199 is marked with the number 199. The key signature has one sharp (F#).

Musical score for Piano. The piano accompaniment is on a grand staff. Bar 200 is marked with the number 200. Bar 201 is marked with the number 201. Bar 202 is marked with the number 202. The key signature has one sharp (F#).

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— Beau- homme— has a... Please, I

225 226 227 228

You must— be mad! — Mon- sieur— Beau- homme?!

beg... I must see Mon - sieur... I have come so

(ALL PEASANTS)

(WOMEN)

229 230 231 232

(GATEKEEPER [ARMAND]) *p* Now the

So far— to die!—

(TONTON) *p* Now the

far. I have found his son!

233

(WOMEN)

(MEN)

234 *cresc.* 235

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

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

*mp cresc. poco a poco*

236

237

238

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)

239 240 241

boy who clings to life, and the girl will have the Gods

239 240 241

242 243 244

to re - pay...

242 243 244

to re - pay...

242 243 244



245

(SOLO)  
(Ad lib. vocal solo "wail")

246 247 248

Pray! 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!

Detailed description: This block contains the first system of the musical score, measures 245 through 248. It is set in a key with two sharps (F# and C#). Measure 245 is a whole rest for the soloist. Measure 246 begins the vocal solo with a long note on G4, marked '(SOLO) (Ad lib. vocal solo "wail")'. Measures 247 and 248 continue the solo with notes on A4 and B4, respectively, all under a single slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Fingerings are indicated for the piano parts.

249 250 251 252

Pray! Pray! Pray! Pray!

Pray! Pray!

Pa-pa— ge, don't come a - round me! Pa-pa— ge, don't come a - round me!

Detailed description: This block contains the second system of the musical score, measures 249 through 252. The vocal soloist has a long note on G4 in measure 249, followed by notes on A4 and B4 in measures 250 and 251, and a final note on G4 in measure 252, all under a slur. The piano accompaniment continues with chords and a bass line, maintaining the same fingerings as the previous system.

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!

257

258

259

260

Pray!

Pray!

Pray!

*sffz*

*fff*

# Forever Yours

1

2 3 4

5 6 7 8

(C# first time only, D# on repeats)

9

(TI MOUNE)

10 11 12

Sure as a wave ——— needs to be near ——— the ——— shore. ———

13 (TI MOUNE) 14 15 16

you are the one — I was in- tend - ed — for —

17

18 19 20

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

21 22 23 24

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

25 26 27 28

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

(TIMOUNE)

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)

57 storm will turn to sun 58 on an is - land where the earth 59

(DANIEL)

storm will turn to sun on an is - land where the earth

60 — and sea are one... 61 62

— and sea are one...

63

3 64 3 65 66

Sure as this night leads to a sky of blue.

Sure as this night leads to a sky of blue.

(TIMOUNE)

67 68 69 70

(DANIEL)

sure as my heart led me to be with you,  
sure as my heart led me to be with you,

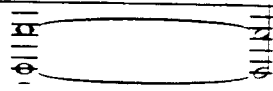
71

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)

80

81

82

mine...

(DANIEL, PAPA GE)

(PAPA GE)

Mine...

Mine!

83

(PAPA GE)

84

3

85

86 TI MOUNE: Stay away!

Ar-ro-gant fool, think you can hold back death?

87

(PAPA GE)

88

89

TI MOUNE: I won't let you have him!

90

This boy is mine. I am his dy-ing breath!

91

(PAPA GE)

92

3

93

94

Sure as the grave, you must accept what is Now

(PAPA GE)

95 96 97 97a

his life — is for - ev - er — mine...

(TI MOUNE)

98 99 Freely (PAPA GE) 100 (TI MOUNE)

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

*p*

101 102 103

My soul... for his...

TI MOUNE: I would die for him!

104

105

106

107

(CHORUS)

Oooh—

(PAPA GE)

3

3

Oooh—

I am the road lead - ing to no re - turn.

108

(CHORUS)

109

110

111

(PAPA GE)

3

3

Aaah—

Se - cret of life no - bo - dy wants to learn—

112

113

114

115

(TI MOUNE)

(CHORUS)

Now

(PAPA GE)

Aaah—

3

Oooh—

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 hmn hmn hmn!

(MEN) *fff*

Hmm hmn hmn hmn!

*f* *fff*

# The Sad Tale Of The Beauxhommes

(ALL as STORYTELLERS)

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

Musical score for measures 1-4. The score is written for piano and voice. The piano part consists of three staves: Treble, Bass, and a grand staff. The vocal line is on a single staff. Measure 1 is in 4/4 time, measure 2 is in 4/4 time, measure 3 is in 3/4 time, and measure 4 is in 3/4 time. The piano part includes a Snare drum in measure 1, Cym. in measure 2, and Synth. in measure 3. The dynamic marking *mf* is present in measure 3.

Musical score for measures 5-8. The score is written for piano and voice. The vocal line is on a single staff. The piano part consists of three staves: Treble, Bass, and a grand staff. Measure 5 is in 4/4 time, measure 6 is in 4/4 time, measure 7 is in 4/4 time, and measure 8 is in 4/4 time. The vocal line includes the lyrics: "Some say... some say...". The piano part includes the dynamic marking *mf* in measure 5.

Musical score for measures 9-12. The score is written for piano and voice. The vocal line is on a single staff. The piano part consists of three staves: Treble, Bass, and a grand staff. Measure 9 is in 4/4 time, measure 10 is in 4/4 time, measure 11 is in 4/4 time, and measure 12 is in 4/4 time. The vocal line includes the lyrics: "Some say... Some say... Some say... Some say...". The piano part includes the dynamic marking *mf* in measure 9.

13 (PAPA GE) 14 15 16

Four gen - er - a - tions past, in the time of Na - po - le - on, there

17 18 19 20 (ALL)

came to this is - land a French - man, Ar - mand. Ar -

21 22 23 24 (ARMAND)

mand! Ar -

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 -

Musical score for Madame Armand (Andrea), measures 44-46. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

(PEASANT GIRLS [ERZULIE, ASAKA])

(MAMA)

47 48 49 50

yond. Ar - mand! And the

Musical score for Peasant Girls (Erzulie, Asaka) and Mama, measures 47-50. The vocal line is in treble clef. The piano accompaniment features a more active right hand with melodic lines and a steady bass line.

51 52 53

love - lie - st one love bore the French - man a

Musical score for Peasant Girls (Erzulie, Asaka) and Mama, measures 51-53. The vocal line is in treble clef. The piano accompaniment continues with chords and a bass line. A '(b)' marking is present in the bass clef of measure 51.

(ARMAND)

54 55 56

son, such a fine pea - sant son, For Ar -

Musical score for Armand, measures 54-56. The vocal line is in treble clef. The piano accompaniment features chords and a bass line. A '(b)' marking is present in the bass clef of measure 55. A 'V.' marking is present in the bass clef of measure 56.

(ARMAND) (PEASANT GIRL [ERZULIE])

57 58 59 60

mand! A

*f*

61

62 63 64

beau - ti - ful child, the pale co - lor of

*p*

65 66 67 68 (ALL)

cof - fee mixed with cream. The

*p*

69

70 71 72

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

gr. —————

*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.*

108 (ALL) 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 -

127 (ALL) 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

Musical score for measures 165-169. The vocal line (treble clef) begins with a *cl.* (clarinet) marking. The piano accompaniment (grand staff) starts with a *mp* (mezzo-piano) dynamic. Measure numbers 166, 167, 168, and 169 are indicated above the vocal staff.

(ALL — except BEAUXHOMME)

Musical score for measures 170-174. The vocal line (treble clef) includes the lyrics: "The un-luck-y one. The un-luck-y son. Beaux -". The piano accompaniment (grand staff) continues with a *p* (piano) dynamic. Measure numbers 170, 171, 172, 173, and 174 are indicated above the vocal staff.

Musical score for measures 175-178. The vocal line (treble clef) includes the lyrics: "homme. Beaux - homme. From". The piano accompaniment (grand staff) continues with a *p* (piano) dynamic. Measure numbers 175, 176, 177, and 178 are indicated above the vocal staff.

179

Musical score for measures 180-182. The vocal line (treble clef) includes the lyrics: "bad blood to worse, The name of the curse: Beaux -". The piano accompaniment (grand staff) continues with a *f* (forte) dynamic. Measure numbers 180, 181, and 182 are indicated above the vocal staff. The dynamic *f* is marked above measure 182, and *p* (piano) is marked above measure 182.

(ALL — except BEAUXHOMME)

183 184 185 186

homme. They de

*mp*

187

188 189 190

spise us. for our

191 192 193 194

black - ness. It re

195 196 197 196

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 -

*mf*

209 (WOMEN) 210 211 212

homme!

(MEN)

homme!

*f*

213 214 215 216 217

Beaux - homme! (Spit)

Beaux - homme! (Spit)

# Ti Moune

1 (Play 4 times)

2 (10-5)

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

Musical notation for measures 21-24. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. Measure numbers 21, 22, 23, and 24 are indicated above the vocal line. The piano part features a steady accompaniment with eighth notes and chords.

Musical notation for measures 25-28. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. Measure numbers 25, 26, 27, and 28 are indicated above the vocal line. Measure 28 includes the instruction *p* (piano) and the marking *(To—31)*. The piano part continues with accompaniment.

Musical notation for measures 31-33. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. Measure numbers 31, 32, and 33 are indicated above the vocal line. The vocal line includes the lyrics: *(MAMA)* What can I say — to stop — you now, now that you've heard — your drums —. The piano part provides accompaniment.

Musical notation for measures 34-36. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. Measure numbers 34, 35, and 36 are indicated above the vocal line. The vocal line includes the lyrics: — and seen your dan - cers, now that you think — your heart — has all the. The piano part provides accompaniment.

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 knows how wrong a dream can go, Ti Moune?

47

48 49 (MAMA) 50

(TONTON) To braid your hair or dry your tears—

I won't be there to guide your way—

51 (MAMA) 52 53 54

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...

55 (TONTON) 56 57 58

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

59 60 61 *rall.* 62

Now you run with - out one back - ward look.



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.

*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

*mp* *mf* *rall.*

86

(TI MOUNE)

What I am, you made me. What you gave, I

89 90 91 92 93

owe. But if I look back, I'll nev-er go.

*Freely* *a tempo*

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

Al - ways there with me... Ti

(MAMA)

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"

(Dialogue over)

cl.

1 2 3 4

ff

# Mama Will Provide

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

Bright, Carribean feel

1 (ERZULIE) 3

Cowbell *mf* Shaker Clave

But on this is - land, the

4 (ARMAND) 6

earth sings as soon as a storm— ends. And as Ti

7 (ANDREA) 10

Moune set out, she real-ized she was walk-ing with old— friends. The birds...

11 (MAMA, ANDREA, ERZULIE) 14

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

15 (PAPA GE, AGWE) *(Breathy)* 16 (PAPA GE) 17 (PAPA GE, AGWE) 18

Sha sha sha— aah! The trees... Sha sha sha sha— aah!

19 (ARMAND, TONTON) 20 (ARMAND) 21 (ARMAND, TONTON) 22 (ERZULIE)

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

23 (MAMA, ANDREA, ERZULIE) 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)

36

37

38

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

39

40

41

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

42

43

44

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

45

46

47

48

(ALL)

land!

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!

*fp*

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)

93

94

95

96

(TONTON)

For mak - ing your bed! —

(ALL)

Ha!!

Grass!

Mos - quit - os?!

97

(ASAKA)

98

99

100

Bugs will bite, — lit - tle girl, — and the night will — fall.

*mf*

101

102

103

104

All a - lone — in the dark, — you'll be ter - ri - fied.

105

106

107

108

But you will make it through, —

'cause I am lik - ing you! —

And what -

109 (ASAKA) 110 111 112

ev - er you need, — Ma - ma will pro - vide! —

*ff*

113 (ALL — except ASAKA, TI MOUNE)

114 115 116 117 118

Ma - ma will pro - vide... —

119 (WOMEN — divisi) 120 121 122 123 124

(MEN — loco) Ma - ma will pro - vide... — Ma - ma will pro - vide... —

125 126 127 (ASAKA) 128

Oh... (Side)

129

(ASAKA)

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 -

Piano accompaniment for measures 129-132. The right hand features a rhythmic pattern of eighth and sixteenth notes, often in triplets. The left hand provides a steady bass line. Dynamics include *f* and accents.

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

Piano accompaniment for measures 133-136. The right hand continues the rhythmic pattern with triplets and accents. The left hand maintains the bass line. Dynamics include *f* and accents.

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

9a

# Waiting For Life — Reprise

1 2 3 8 9 (TI MOUNE)

Oh,

(Fl. solo over)

10 11 12 13

Dan - iel! — Ma - ma will — pro - vide!

14 15 16 17

When you a - wa - ken, — I'll be by — your side! My

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

(TI MOUNE) (ALL as STORYTELLERS)

1 2 3 4 (WOMEN)

smile! \_\_\_\_\_ Some \_\_\_\_\_

(MEN)

Some \_\_\_\_\_

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

5 6 7 8

say... Some

say... Some

*p*

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 vendor and his mule. Some

(AGWE) (MEN)

say... Some say she got a ride from a vendor 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.

21 (WOMEN) 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 (LITTLE GIRL) 52

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

58 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...

(MEN) Some

say... Some

*p*



76

(ANDREA)

(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*

(ERZULIE)

(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)

(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

93 (Dialogue over) 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) say... Well,

(MAMA, TONTON) The Gods just lift-ed her up and placed her where he lay. Well,

(MEN) say... Well,

(Bass cue)

no one knows how the real truth goes. It

no one knows how the real truth goes. It

no one knows how the real truth goes. It

(Picc., Synth.)

132 (WOMEN) 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) 147 148

That's what some say...

(MEN)

That's what some say...

149 150 151 152 Vamp

(Fade under dialogue)



# The Human Heart

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The piano accompaniment features a steady bass line with chords in the right hand. The vocal line begins with a melodic phrase starting on a half note G4.

Musical notation for measures 5-8. The piano accompaniment continues with a consistent harmonic pattern. The vocal line continues its melodic phrase, moving through several notes in the upper register.

Musical notation for measures 9-12. The piano accompaniment remains steady. The vocal line continues, with measure 10 marked "Alto Fl." (Alto Flute). The melody concludes with a half note G4.

Musical notation for measures 13-16. This section includes vocal parts for women and men. Measure 13 is marked "(WOMEN)". Measures 14 and 15 are marked "(MEN)". The vocal lines consist of long, sustained notes with the syllable "Aaah". The piano accompaniment continues with the same harmonic structure as the previous measures.

17 18 19 (ERZULIE) 20

The cour - age of — a

Aaah

Aaah

21 (ERZULIE) 22 23 24

dream - er, the in - no - cence of —

25 26 27 28

youth, the fail - ures and — the fool -

(ERZULIE)

ish - ness ————— that lead us to the truth. —

Measures 29-32. The vocal line begins with a melodic phrase starting on a G4 note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

the hopes that make — us hap -  
(WOMEN)  
the hopes that make — us hap -  
(MEN)  
the hopes that make — us hap -

Measures 33-36. This section features a vocal duet. The women's part (top) and men's part (middle) both sing the same melody. The piano accompaniment continues with a similar rhythmic pattern.

py. ————— the hopes that don't — come

Measures 37-40. The vocal line starts with a long note on measure 38, followed by a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.

41 (ERZULIE) 42 43 44

true, \_\_\_\_\_ and all the love— there

(WOMEN)

and all the love— there

(MEN)

and all the love— there

45 46 47 48

ev - er was: \_\_\_\_\_ I see this all— in

ev - er was: \_\_\_\_\_

ev - er was: \_\_\_\_\_

49 (ERZULIE) 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 —

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 er-ness, 74 the ones who felt— so 75 76

(WOMEN) Aaah

(MEN) Aaah Aaah

77 sure, 78 the ones who came— be-fore 79 80

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 3 90 91 92

teach it to, \_\_\_\_\_ and those you learned \_\_\_\_\_ it

(WOMEN)

3

teach it to, \_\_\_\_\_

(MEN)

3

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

*p*

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*

Musical score for measures 133-135. The score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. Measure 133 shows the vocal line with a long note, followed by measure 134 and measure 135. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

Musical score for measures 136-138. The score consists of four staves. The top staff is the vocal line with lyrics: "part of the hu - man Heart." Measure 136 is marked "(ERZULIE)". Measure 137 is marked "(WOMEN)". Measure 138 is marked "(MEN)". The piano accompaniment is shown in the bottom two staves, with a dynamic marking of *p* (piano) in measure 138.

# Pray - Reprise

ALL as GOSSIPERS

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

1

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line has rests for measures 1, 2, 3, and 4.

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

Musical score for measures 5-8. The piano accompaniment continues with the same rhythmic pattern. The vocal line has rests for measures 5, 6, 7, and 8.

**ASAKA:** And after two weeks, a buzzing began spreading

Musical score for measures 9-12. The piano accompaniment continues. The vocal line has rests for measures 9, 10, 11, and 12.



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.

(To—»23)

23

(AGWE)

(Last time)

(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)

(ERZULIE) 33

(PAPA GE) 34

Look how she— holds him and touch - es and— at - tends him. The

boy be - lieves— she can make him well... And she

has him in— a spell...

43

TI MOUNE: I have a gift for you...

*mp* (Synth./Alto FL.)

49 50 51 52 53

TI MOUNE: ...I will never leave you, Daniel.  
(To—»58) 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 74 DANIEL: Soon I'll be dancing... 75 76 77 78

(Synth.)

Play

*p*

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

79 80 81 82 83 84

ARMAND [as FATHER]: Daniel. DANIEL: Papa.

85 86 87 88

(ARMAND [as FATHER]) DANIEL: This is no game, Father.

89 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 not the first to want a pea-sant. I, too, know their ap-

101 peal... But you are my son. You'll

105 do what must be done, no mat-ter how you feel!

106 (Spoken) 107 108

109 110 111 112 (AGWE)

(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

Freely (Dialogue over)

Alto Fl.  
*mp*

5 6 7

8 9 9a 9b

10

*mp* 11 12 13 (To -> 22)  
FL

22 23 24 25

26

(DANIEL)

27

28

29

Some girls take ho - urs to paint ev - 'ry per - rect—

Piano accompaniment for measures 26-29. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

30

31

32

33

nail, —————

Piano accompaniment for measures 30-33. The right hand has a melodic line with dotted notes and rests. The left hand continues with a bass line of quarter notes and rests. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

34

35

36

37

fra - grant as flow - ers, all pow - dered and prim and—

Piano accompaniment for measures 34-37. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a bass line with quarter notes and rests. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

38

39

40

41

pale; —————

but

Piano accompaniment for measures 38-41. The right hand has a melodic line with dotted notes and rests. The left hand continues with a bass line of quarter notes and rests. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).



42

(DANIEL)

43

44

45

you are as wild as that wind - blown tree as

Musical notation for measures 42-45. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features chords and melodic lines that support the vocal melody.

46

47

48

49

dark and as deep as the mid - night sea. While

Musical notation for measures 46-49. The vocal line continues on the treble clef staff. The piano accompaniment continues with chords and melodic lines. The piano part includes some longer note values and rests.

50

51

52

53

they're bu - sy dress - ing, you lie here warm and

Musical notation for measures 50-53. The vocal line continues on the treble clef staff. The piano accompaniment continues with chords and melodic lines. The piano part includes some longer note values and rests.

54

55

56

57

bold

Musical notation for measures 54-57. The vocal line continues on the treble clef staff. The piano accompaniment continues with chords and melodic lines. The piano part includes some longer note values and rests.

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.

74 (DANIEL) 75 76 77

rid - ing their hor - ses and learn - ing their mod - ern

78 79 80 81

dance. They're

82 83 84 85

clev - er and cul - tured and world - ly - wise. but

86 87 88 89

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.

106

(DANIEL)

107 108 109

You are not small talk or shiny cars or

110 111 112 113

mirrors or French cologne.

114 115 116 117

You are the river, the moon, the stars

118 119 120 121 122 123

you're no one else I've known.

*p*

*Fin.*

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

Musical score for measures 141-143. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 141: 'fold up their fu - tures with'. Measure 142: 'per - fumed hands'. Measure 143: 'while'.

144 145 146 147

you face the fu - ture with no de - mands.

*colla voce*

Musical score for measures 144-147. The vocal line continues in treble clef. Measure 144: 'you face the fu - ture'. Measure 145: 'with no de - mands.'. Measure 146: 'with no de - mands.'. Measure 147: 'with no de - mands.'. The piano accompaniment features a *colla voce* section starting at measure 146, indicated by a wavy line and the text 'colla voce'.

148 149 150 151

Some girls ex - pect things oth - ers think no - thing

Musical score for measures 148-151. The vocal line continues in treble clef. Measure 148: 'Some girls ex - pect things'. Measure 149: 'oth - ers think no - thing'. Measure 150: 'oth - ers think no - thing'. Measure 151: 'oth - ers think no - thing'. The piano accompaniment includes dynamic markings: *p.* (piano) at the start of measures 148 and 149, and *(f)* (forte) at the start of measure 150.

152 153 154 155

of

Musical score for measures 152-155. The vocal line continues in treble clef. Measure 152: 'of'. Measure 153: 'of'. Measure 154: 'of'. Measure 155: 'of'. The piano accompaniment includes dynamic markings: *p.* (piano) at the start of measure 152, *f* (forte) at the start of measure 153, and *(f)* (forte) at the start of measure 155.

156

(DANIEL)

157

158

159

Some girls you mar - ry, some

Musical score for measures 156-159. The vocal line (treble clef) contains the lyrics "Some girls you mar - ry, some". The piano accompaniment (grand staff) features chords and melodic lines in the right and left hands.

160

161

162

you love.

Musical score for measures 160-162. The vocal line (treble clef) contains the lyrics "you love.". The piano accompaniment (grand staff) features a more active melodic line in the right hand and a supporting bass line in the left hand.

163

164

165

Musical score for measures 163-165. The vocal line (treble clef) is mostly silent. The piano accompaniment (grand staff) continues with complex melodic and harmonic textures, including a prominent bass line in the left hand.



# The Ball

(To → 1)

*f* *ff*

*Synth.*

*f* (Reed plays melody throughout)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

Musical score for measures 21-24. The system consists of two staves. Measure 21 features a melodic line in the treble clef with a slur over measures 21-22. Measure 23 has a complex chordal texture. Measure 24 includes a piano instruction *(Hp. gliss)* with a diagonal line indicating a glissando effect.

Musical score for measures 25-28. The system consists of two staves. Measure 25 is marked with a dynamic of *mf*. Measures 26-28 show a melodic line in the treble clef with slurs, and a bass line with sustained notes.

Musical score for measures 29-32. The system consists of two staves. Measures 29-32 feature a melodic line in the treble clef with slurs, and a bass line with sustained notes.

Musical score for measures 33-36. The system consists of two staves. Measures 33-36 feature a melodic line in the treble clef with slurs, and a bass line with sustained notes. Measure 36 includes a *V-V* marking.

Musical score for measures 37-40. The system consists of two staves. Measures 37-40 feature a melodic line in the treble clef with slurs, and a bass line with sustained notes. Measure 40 includes a *V-V* marking.

Musical score for measures 41-44. The system consists of two staves. Measure 41 is marked with a dynamic of *f*. Measures 42-44 feature a melodic line in the treble clef with slurs, and a bass line with sustained notes. Measure 44 includes a *V-V* marking.

45

Musical score for measures 45-48. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure numbers 46, 47, and 48 are indicated above the vocal line.

Musical score for measures 49-52. The system includes a vocal line and a piano accompaniment. The piano part continues with the same rhythmic pattern. Measure numbers 49, 50, 51, and 52 are indicated above the vocal line.

53

Musical score for measures 53-56. The system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords in the right hand and quarter notes in the left hand. Measure numbers 54, 55, and 56 are indicated above the vocal line.

Musical score for measures 57-60. The system includes a vocal line and a piano accompaniment. The piano part continues with the dense chordal texture. Measure numbers 57, 58, 59, and 60 are indicated above the vocal line. The text "(STORYTELLERS)" and "The" is written below the vocal line.

61

(STORYTELLERS)

62

63

64

grands hommes at the Ho - tel Beau - 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 . . . T:

77

A little slower

Moune

85

(ANDREA)

Some girls are say - ing she's sim - ple as a - ny

89

(ANDREA)

child

(DANIEL)

Please, An - dre - a...

93 (ANDREA) 94 95 96

Bare - foot and pray - ing and run - ring the halls quite

This system contains measures 93 through 96. The vocal line for Andrea starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "Bare - foot and pray - ing and run - ring the halls quite". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both playing a melodic line with a steady eighth-note accompaniment.

97 98 99 100

wild! \_\_\_\_\_ (DANIEL) And

An - dre - a...

This system contains measures 97 through 100. Measure 97 has the vocal line for Andrea with the lyrics "wild!". Measure 98 is a piano interlude. Measure 99 starts with the vocal line for Daniel with the lyrics "An - dre - a...". Measure 100 continues the piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

101 (ANDREA) 102 103 104

is she as pret - ty as we've all heard? Your

This system contains measures 101 through 104. The vocal line for Andrea starts with a treble clef and a key signature of one sharp. The lyrics are: "is she as pret - ty as we've all heard? Your". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

105 106 107 108

own pret - ty... Well, what's the word?

This system contains measures 105 through 108. The vocal line for Andrea starts with a treble clef and a key signature of one sharp. The lyrics are: "own pret - ty... Well, what's the word?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

109

(Synth.)

110 111 112 113

Detailed description: This system contains five measures of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 109 starts with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes with some slurs. Measure 113 ends with a repeat sign.

114 115 116 117 118

Detailed description: This system contains five measures of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 114 starts with a piano (p) dynamic. The music continues with similar rhythmic patterns as the previous system. Measure 118 ends with a repeat sign.

119 120 121 122

DANIEL: Andrea

Detailed description: This system contains four measures of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 119 starts with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes with some slurs. Measure 122 ends with a repeat sign.

123 DANIEL (cont.): Devereaux. TI MOUNE: Hello.

124 125 126 (ANDREA)

I m so

Red

Detailed description: This system contains four measures of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 123 starts with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes with some slurs. Measure 126 ends with a repeat sign. The lyrics 'I m so' are written below the staff.

127 128 129 130

hap - py to meet you, My dear mad' - mo: - selle I've

Detailed description: This system contains four measures of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Measure 127 starts with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes with some slurs. Measure 130 ends with a repeat sign. The lyrics 'hap - py to meet you, My dear mad' - mo: - selle I've' are written below the staff.

131 (ANDREA) 132 133 134

heard you're a heal-er— And a dan- cer, as well

135 136 137 138

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

139 140 141

show? Please, mad' - moi - selle... Don't say

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

143 144 145

no.

(Synth.)

146 147 (To—»149) 149 150 151

*p*



14a

Ti Moune's Dance

1 Slowly, Rubato

*legato*

*mp* Alto Fl.

Musical notation for measures 1-4. The piece is in 2/4 time and begins with a piano (mp) dynamic. The tempo is marked 'Slowly, Rubato'. The melody is written in the treble clef and features a series of eighth notes with slurs over measures 1, 2, 3, and 4. The bass line consists of a single note per measure. The key signature has one flat (B-flat).

4a 4b 4c 4c

Musical notation for measures 4a-4c. The melody continues with eighth notes and slurs. Measure 4c contains a half note with a fermata. The bass line remains simple. The key signature has one flat.

*a tempo*  
In 2

5 6 7 8

Musical notation for measures 5-8. The tempo changes to 'a tempo' and the meter to 'In 2'. The melody continues with eighth notes and slurs. The bass line is simple. The key signature has one flat.

9 10 11 12

Musical notation for measures 9-12. The melody continues with eighth notes and slurs. The bass line is simple. The key signature has one flat.

13 14 15 16

Musical notation for measures 13-16. The melody continues with eighth notes and slurs. The bass line is simple. The key signature has one flat.

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 49 50 51

"Samba"

Keybrd. 2 (Cowbell)

52 53 54 55

Bass drum

56

Musical notation for measures 56-59. The score is written for piano with two staves. Measure 56 is marked with a box containing the number 56. The instrument is identified as *Keybrd. 2 (Cowbell)*. Measures 57, 58, and 59 are numbered above the staff. The notation includes various rhythmic values and dynamic markings.

Musical notation for measures 60-64. The score is written for piano with two staves. Measures 60, 61, 62, and 63 are numbered above the staff. Measure 64 is marked with a box containing the number 64 and the text *"3 Men"*. A *ff* dynamic marking is present in measure 63. The notation includes various rhythmic values and dynamic markings.

65

Musical notation for measures 66-68. The score is written for piano with two staves. Measures 66, 67, and 68 are numbered above the staff. The instrument is identified as *Keybrd. 1 (Wood Bl.)*. The notation includes various rhythmic values and dynamic markings.

Musical notation for measures 69-72. The score is written for piano with two staves. Measures 69, 70, 71, and 72 are numbered above the staff. The section is marked *"2 Men"*. A *ff* dynamic marking is present in measure 69. The notation includes various rhythmic values and dynamic markings. A *Str.* marking is present in measure 71.

Musical notation for measures 73-75. The score is written for piano with two staves. Measures 73, 74, and 75 are numbered above the staff. The notation includes various rhythmic values and dynamic markings. A *Str.* marking is present in measure 73.

Musical notation for measures 76-77c. The score is written for piano with two staves. Measures 76, 77, 77a, and 77c are numbered above the staff. The notation includes various rhythmic values and dynamic markings. A *Str.* marking is present in measure 77.

78 (♩ = ♪)

Musical notation for measures 78 and 79. The score is written for two staves. The upper staff is labeled "Keybrd. 1 (Wood)" and the lower staff is labeled "(slide)". The music consists of rhythmic patterns with accents and slurs.

Musical notation for measures 80 and 81. The score is written for two staves. The upper staff is labeled "Keybrd. 1 (Wood)" and the lower staff is labeled "(slide)". The music consists of rhythmic patterns with accents and slurs.

82 Men "Circle"

Musical notation for measures 82 and 83. The score is written for two staves. The upper staff is labeled "Congas" and the lower staff is labeled "Keybrd. 1". The music consists of rhythmic patterns with accents and slurs.

Keybrd. 2 (Metal)

Musical notation for measures 84 and 85. The score is written for two staves. The upper staff is labeled "Keybrd. 2 (Metal)" and the lower staff is labeled "Keybrd. 1". The music consists of rhythmic patterns with accents and slurs.

86

"Pulling Weeds"

Musical notation for measures 86 and 87. The score is written for two staves. The upper staff is labeled "Keybrd. 2 (Metal)" and the lower staff is labeled "Keybrd. 1". The music consists of rhythmic patterns with accents and slurs.

Keybrd. 2 (Bell)

Musical notation for measures 88 and 89. The score is written for two staves. The upper staff is labeled "Keybrd. 2 (Bell)" and the lower staff is labeled "Keybrd. 1". The music consists of rhythmic patterns with accents and slurs.

90 91

Musical notation for measures 90 and 91. The piano part consists of eighth notes in the right hand and chords in the left hand. There are accents (>) over the first notes of measures 90 and 91.

92 93

Musical notation for measures 92 and 93. The piano part continues with eighth notes and chords. Measure 93 ends with a 4/4 time signature change.

94 (♩. = ♩.)

"Women"

**ff**  
Kybrd. 2 (Pizz. Str.)

95 96

Musical notation for measures 94 and 96. Measure 94 includes a vocal line with a note equal to a quarter note (♩. = ♩.) and the instruction "Women". The piano part features chords with a forte (ff) dynamic and the instruction "Kybrd. 2 (Pizz. Str.)". Measure 96 has a triplet of eighth notes in the vocal line.

97 98 99

Musical notation for measures 97, 98, and 99. The piano part features chords with triplets of eighth notes in the right hand. Measure 99 has a triplet of eighth notes in the right hand.

100 101

Musical notation for measures 100 and 101. The piano part features chords with triplets of eighth notes in the right hand.

102 (♩. = ♩.)

103

Musical notation for measures 102 and 103. Measure 102 includes a note equal to a quarter note (♩. = ♩.) and the piano part features chords with triplets of eighth notes in the right hand.

104 105

106 107

*cresc.*

108 109

110 111

*fff*

112 113

*(Perc. fill)*

*ffz*

Applause segue

# Andrea Sequence

1 2 3 4 (To—»9)

Picc.

9

10 11 12 (To—»17)

poco ritard

17

Freely (ANDREA)

18 19 20

Well, it's ve-ry clear she's in love with

mp



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

21 (ANDREA) 22 23 24

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 — mus-ied. — My

33 34 35 36

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

*mp*

37 (ANDREA) 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... wed.

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

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

(TI MOUNE) 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

61 (♩ = ♩) (TI MOUNE) DANIEL: I wish it could be so...

moon... We will live be - side the

64 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.

tree...

*p*

71 Freely (TI MOUNE) 72 73 74 75

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

76 *a tempo* (TI MOUNE) 77 78 79 (Voices overlap)

there...?

80 81 *Vamp*

*cresc. poco a poco*

cue: STORYTELLERS: ... The Gods to repay

*Segue on cue*

# Promises/Forever Yours—Reprise

1 2 //

(Unmeasured) Sop. sax. (freely)

*sfp*

3 3a Vamp

(Voice last time) (PAPA GE)

There were

4a 5 6

pro - mi - ses made — in the dark - ness, pro - mu - ses made — in your

(Synth. cued)

7 (PAPA GE)

8 9

sleep. Pro - mi - ses the Gods de - mand — you

10

11 12 13

keep!

*f*

14

15 16 17

You gave him love, — love he would soon be - tray!

18 19 20 21

You gave him life. I am the price — you'll — pay!

22 (PAPA GE) 23 24 25

Sure as the grave, you must ac - cept what is... Now

26 27 28

your life is for - ev - er mine...

29 30 (TI MOUNE) 31 PAPA GE (dialogue) Vamp

What?

Trade yours for hus!

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 -

(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.*

V. V. V. V. V. V.

55 56 57 58

Ah ah ah ah ah!

V. V. V. V. V.

# Wedding Sequence

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

Slow 4

Musical score for the first system, measures 1-4c. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a mezzo-piano (*mp*) dynamic marking and a keyboard cue (*Keybrd. II cue*) at measure 3. The vocal line has measure numbers 1, 2, 3, 4, 4a, and 4c. The piano accompaniment has measure numbers 1, 2, 3, 4, 4a, and 4c. There are two vertical bar lines with a double bar line in between, one at measure 3 and one at measure 4c.

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

(ASAKA)

Musical score for the second system, measures 5-8. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has measure numbers 5, 7, and 8. The piano accompaniment has measure numbers 5, 6, 7, and 8. The vocal line includes the lyrics "Ooh..." and "Ooh...". There are two vertical bar lines with a double bar line in between, one at measure 6 and one at measure 8.

Musical score for the third system, measures 9-12. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has measure numbers 9, 10, 11, and 12. The piano accompaniment has measure numbers 9, 10, 11, and 12. The vocal line includes the lyrics "Ooh...". There are two vertical bar lines with a double bar line in between, one at measure 10 and one at measure 12.

13 14 15 16

Ooh Ooh

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

17 18 19 20

Ooh

Suntli.

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

21 22

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

24 25 26

p

Musical score for measures 27-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 27 features a treble staff with a melodic line and a bass staff with a piano accompaniment. Measures 28, 29, and 30 continue the accompaniment with various chordal textures and melodic fragments. A large slur is present under the bass staff across measures 27 and 28.

31

TI MOUNE: Daniel...

Musical score for measures 31-34. Measure 31 is a vocal line with the lyrics "TI MOUNE: Daniel...". Measures 32-34 show the piano accompaniment. Measure 32 includes a triplet of eighth notes in the bass staff. Measure 33 features a piano (*p*) dynamic marking. A large slur is present under the bass staff across measures 32 and 33.

Musical score for measures 35-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 35 features a treble staff with a melodic line and a bass staff with a piano accompaniment. Measures 36 and 37 continue the accompaniment with various chordal textures and melodic fragments.

Musical score for measures 38-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 38 features a treble staff with a melodic line and a bass staff with a piano accompaniment. Measures 39 and 40 continue the accompaniment with various chordal textures and melodic fragments. A large slur is present under the bass staff across measures 39 and 40.

# A Part Of Us

Slowly, simply

1 (MAMA) 2 3 4 5

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

6 7 8 9 (LITTLE TI MOUNE)

al - ways be a part of us. Oh, Ti Moune... Oh, Ti Moune...

10 11 (MAMA, L.T.M.) 12 13 (MAMA, TT. L.T.M.)

Oh, Ti Moune... You will

*p*

14 15 16 17 (TONTON)

al - ways be a part of us. Oh, Ti Moune... Oh, Ti Moune...

18

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

19 20 21

Oh, Ti Moune... You will

(MAMA)

(WOMEN)

(MEN)

Ooh... Ooh... You will

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

26 (WOMEN) 27 28 29

Oooh \_\_\_\_\_ Oooh \_\_\_\_\_

(MEN)

Qooh \_\_\_\_\_ Oooh \_\_\_\_\_

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

30 31 32 33 (S.T. — except ER.. T.M.)

Oooh \_\_\_\_\_ Er -

Oooh \_\_\_\_\_ Er -

34 35 36 37 (S.T. — except AG.. T.M.)

zu - lie took her by the hand, \_\_\_\_\_ and led her to the sea, \_\_\_\_\_ Where

zu - lie took her by the hand, \_\_\_\_\_ and led her to the sea, \_\_\_\_\_ Where



(S.T. — except AG., T.M.)

(S.T. — except P.G., T.M.)

38 39 40 41

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)

43 44 45

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

46 47 48 49

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

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

*dim.*

(S.T. — except ASAKA)

50 51 52 53

held her to— her breast. Oh, \_\_\_\_\_ Ti

held her to— her breast. Oh, \_\_\_\_\_ Ti

*pp*

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

54 55 56 57 (ALL)

Moune... A tree!

Moune... A tree!

*p*

# Why We Tell The Story

Bright "2" feel

(Dialogue over)

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is marked with a dynamic of *sf* (sforzando) and includes a *rit.* (ritardando) marking at the end of the piece. The score is numbered 1 through 16, with measures 1-4, 5-8, 9-12, and 13-16. A small square box containing the number 9 is located at the beginning of the third system.

17

(WOMEN)

18

19

20

Ooh

wav

(MEN)

Ooh

wav

21

22

23

24

— ooh...

— ooh...

25

26

27

28

Ooh

wav

Ooh

wav

*cresc. poco a poco*

29 30 31 32 (TI MOUNE)

— ooh... And she

— ooh...

33 34 35 36 (DANIEL)

stands a- gainst — the light - ning and — the thun - der, — 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 or 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) 53 54 55 56

we tell the sto - ry,

(MEN) 3 3

we tell the sto - ry,

57

58 59 60

why we tell the sto - ry, why

why we tell the sto - ry, why

61 62 63 64 (MAMA)

we tell the sto - ry, If you

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) 76 77 78

Through the years,

(MEN)

Through the years,

79 80 81 82 (To—88)

We tell the sto - ry!

We tell the sto - ry! We tell the sto - ry!

88 89 90 91

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 we tell the sto - ry, 106 why

(MEN)  
we tell the sto - ry, why

108 we tell the 109 sto - ry, 110 111

we tell the sto - ry.

111a

111b 111c 111d

why we tell the sto - ry, why

why we tell the sto - ry, why

(WOMEN) 111e 3 111f 3 111g 111h

we tell the sto - ry. So I

(MEN) 3 3

we tell the sto - ry.

112

113 114 115

hope that you will tell this tale to - mor - row.

It will

*mp*

116 117 118 119

It will

help your heart re - mem - ber and re - live

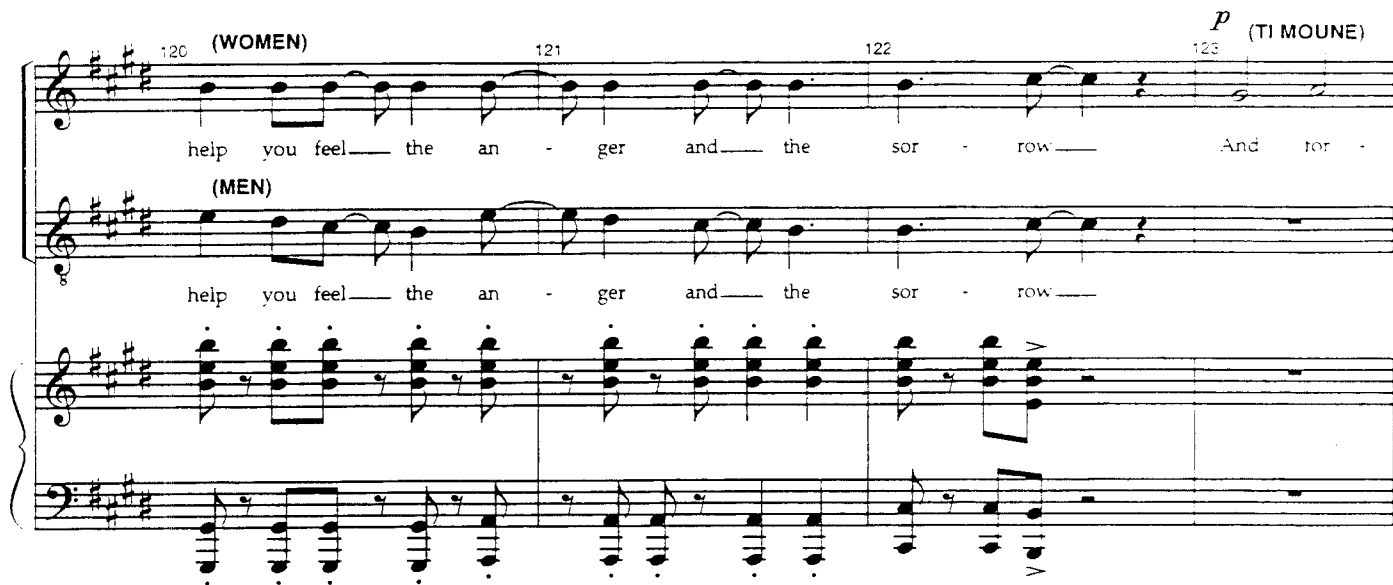
It will

120 (WOMEN) 121 122 *p* (TI MOUNE) 123

help you feel—the an-ger and—the sor-row— And tor-

(MEN)

help you feel—the an-ger and—the sor-row—



124 125 126 127 (WOMEN) (MEN) For For

give... For

*p*

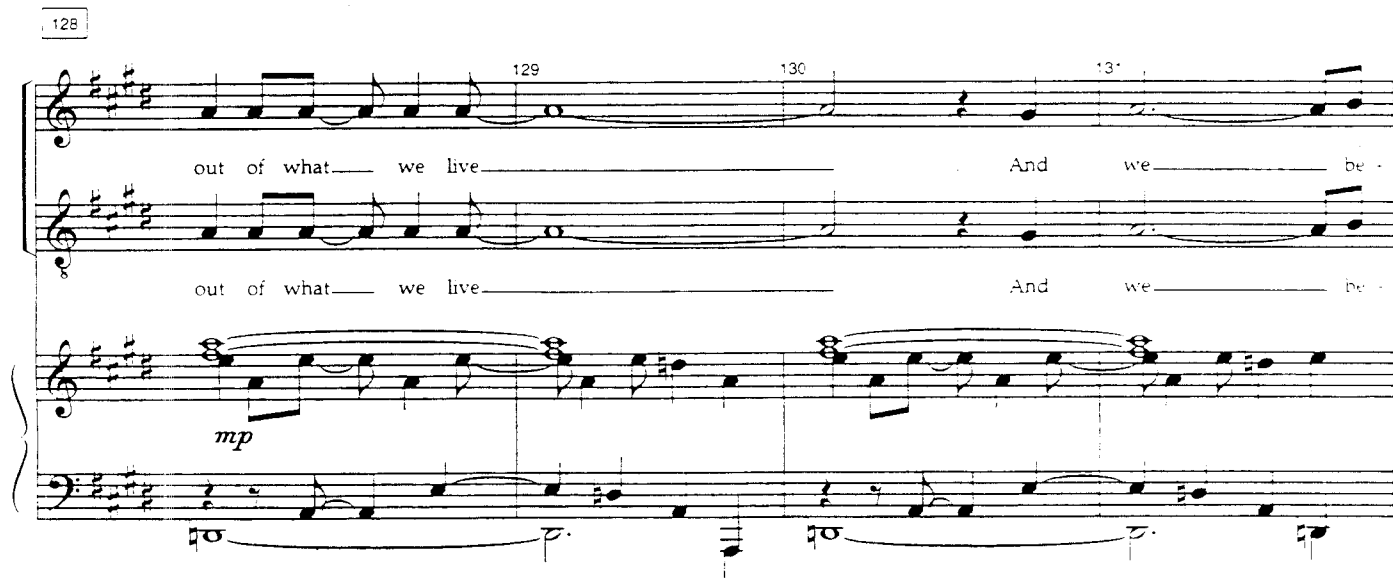


128 129 130 131

out of what—we live— And we—be-

out of what—we live— And we—be-

*mp*



132 (WOMEN) 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

141

*A bit slower*

142 143 144

weave \_\_\_\_\_

weave \_\_\_\_\_

*p*

LITTLE GIRL: There is an island...

145 146 147 148

149

(WOMEN) 150 151 152

Why we tell the sto - ry... Why

(MEN)

Why we tell the sto - ry... Why

153 154 155 156

we tell the sto - ry... We tell the

we tell the sto - ry... We tell the

(WOMEN)

157 3 158 159 160  
sto - ry... We tell the

(MEN)

3  
sto - ry... We tell the

161 3 162 163  
sto - ry... We tell the

3  
sto - ry... We tell the

164 3 165 166  
We tell the sto ry...

3  
We tell the sto ry...



# Bows

In 2

A1 A2 A3 A4

A5 A6 A7 A8

B1 B2 B3 B4

B5 B6 B7 B8

C2 C3 C4

(Drum fill)

# Exit Music

5 Times In 2 (♩ = ♩)

Drums (Fill)

Detailed description: This system shows the beginning of the piece. It features a piano part with a treble and bass clef and a drum part. The piano part starts with a series of chords in the right hand and a bass line in the left hand. The drum part includes a 'Fill' section. Above the piano part, the text '5 Times' and 'In 2 (♩ = ♩)' is written. The drum part has a '2' above it with arrows pointing to specific beats.

A1

A2 A3 A4

Detailed description: This system contains four measures of piano accompaniment. Measure A1 is the start of the section. Measures A2, A3, and A4 follow. The piano part consists of chords in the right hand and a bass line in the left hand.

A5 A6 A7 A8

Detailed description: This system contains four measures of piano accompaniment, labeled A5 through A8. The piano part continues with chords and a bass line.

B1

B2 B3 B4

Detailed description: This system contains four measures of piano accompaniment, labeled B1 through B4. The piano part continues with chords and a bass line.

B5 B6 B7 B8

Detailed description: This system contains four measures of piano accompaniment, labeled B5 through B8. The piano part continues with chords and a bass line.

B9 B10 B11 B12

Detailed description: This system contains four measures of piano accompaniment, labeled B9 through B12. The piano part continues with chords and a bass line.

Musical notation for measures B13 to B16. The system consists of a grand staff with a treble clef and a bass clef. Measures B13 and B14 feature piano accompaniment with chords and moving bass lines. Measures B15 and B16 continue the melodic and harmonic development.

Musical notation for measures B17 to B20. Measure B17 has a piano accompaniment. Measure B18 is marked "(Drum fill)". Measure B19 is marked with a diagonal line, indicating a drum solo. Measure B20 has a piano accompaniment. Below the bass staff, the text "(Bass improv)" is written.

Musical notation for measures B21 to B24. Measure B21 has a piano accompaniment. Measures B22, B23, and B24 are marked with diagonal lines, indicating a percussion solo. The text "Perc. solo" is written in the center of the system.

Musical notation for measures B25 to B28. Measure B25 has a piano accompaniment. Measure B26 is marked "(Drum fill)". Measure B27 is marked with a diagonal line, indicating a drum solo. Measure B28 has a piano accompaniment. Below the bass staff, the text "(Bass improv)" is written.

Musical notation for measures B29 to B32. Measure B29 has a piano accompaniment. Measures B30, B31, and B32 are marked with diagonal lines, indicating a percussion solo. The text "Perc. solo" is written in the center of the system.

Musical notation for measures B33 to B36. Measures B33, B34, B35, and B36 feature piano accompaniment with chords and moving bass lines. The text "(3 times)" is written above measure B36, indicating a repeat.

Musical notation for measures B37 to B40. Measure B37 has a piano accompaniment. Measure B38 is marked "Perc. solo" with diagonal lines. Measure B39 is marked with diagonal lines. Measure B40 has a piano accompaniment. The text "Fine" is written at the bottom right of the page.

