

PASSING STRANGE

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Book and Lyrics by STEW
Music by STEW and HEIDI RODEWALD

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from Dramatists Play Service, Inc.
Conductor



DRAMATISTS PLAY SERVICE, INC.

www.dramatists.com

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Tel. 212-683-8960 Fax 212-213-1539

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Score

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ACT 1

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#1. PROLOGUE (WE MIGHT PLAY ALL NIGHT)

"Tune-up" ♩ = 110

1

2

3

4

"Tune-up" ♩ = 110

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

"Tune-up" ♩ = 110

Drums

1

2

3

4

-1-

5

6

7

8

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1
2
3
4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

disco flavor

9 10 11 12 13 14

NARRATOR:

1

2

3

4

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Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

1 - rat-ing — this gig — so just — sit tight — (we might play all night...) — been on the road — me her and this band for ten

2

3

4

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Kbd. 1/
Gtr.

2

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Kbd. 2/
Gtr.

2

3

Bass

2

2

2

Drums

2

21

22

23
-4-

24

25

26

1
thous-and days ___ of one ___ night stands And oh by the way, ___ can we crash on your couch to-night? Is that al-right? Is that al-right? but be-fore we

2
Is that al-right?

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

27

28

29

30

31

32

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1 cab it back ___ to your up-town flat, we're gon-na do a lit-tle play since ___ you paid ___ for that a play where the band tells ___ you where ___ it's at so just

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

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1
fol - low a - long, — fol - low a - long —

2
Just fol - low a long... —

3
Now if this mike feeds back — or the drums rock out or an

4
if this mike feeds back — or the drums rock out or an

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

39

40

41

42

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1
amp ex - plodes or the bass play - er pouts or if yer ev - er not sure what I'm on about just ask the

2
amp ex - plodes or the bass play - er pouts or if yer ev - er not sure what I'm on about just ask the

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

43 44 45 46

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#4. BLUES REVELATION/FREIGHT TRAIN

PASSING STRANGE
Music & Lyrics by Stew and Heidi Rodewald

♩ = 70

NARRATOR:

1 The whole con-gre-gation was listen-ing and wait-ing ___ to be re-leased from its col-lec-tive frown ___

2 HEIDI:
Listen-ing is wait - ting ___ Listen-ing is wait ___ ing ___

3 BAND/CHORUS:
Listen-ing is wait ___ ing ___

4

Kbd. 1/
Gtr.

No performance or use of this score is
allowed without written authorization

Kbd. 2/
Gtr.

from Dramatists Play Service, Inc.

Bass

2

Drums

7

1

2

3

4

5

6

7

on cue
MOTHER: "Lord, show
up and save him this
morning."

"The Rumble"
Molto rubato, colla voce

1 — asked the ver - y same ques-tion: And the chil - ly church pews got sud-den-ly warm and the

2

3 **CHORUS: ad lib**
Is some-thing real go-ing down?

4

A GMaj9 A (add9)

Kbd. 1/
Gtr.

CONCERT PIANO

6
very freely - ebb and flow ad lib.

Kbd. 2/
Gtr.

Bass

Drums

cresc. poco a poco

1 notes of the mu-sic be-gan to swarm ___ and then brid-ges of spir-it be-gan to form ___ sub-ject-ing and con-nect-ing ev-ry-one to what they need-ed to feel... this is how a church made way for the

2

3

4

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Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

GMaj7/A A(add9) GMaj7/A A

6 6 6 6

tom/cymbal rolls ad lib. (duck under chant)

1

real wait-ing and vi-brat-ing for more than Christ's sake As the or-gan started do-ing that earth-quake shake when it sounds like the speak-ers are start-ing to break and time it-self ___ slips in-to earth's crack

2

3

4

GMaj⁷/A

A7

GMaj⁷/A

A

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

cresc. poco a poco

Drums

21

22

23

24

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FREE TIME

colla voce - Key1 leads changes

NARRATOR : "... and Mrs. Kelso's gettin happy - she keeps hitting you in the back..."

... and Mr Franklin plays piano like he was mad at it, till it started to hum..."

... and the church was getting bad at it, like a stained glass drum, like a stained glass drum...

1

2

3

4

Kbd. 1/
Gtr.

GMaj7/A

A

Bm7/A

f

Kbd. 2/
Gtr.

Bass

ad lib.

Drums

(mrs. kelso)

full crazy rolls

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... and the mystery of life was on its...

... way to getting solved...

Don't look now, Church, i think the -

real's get - tin' in - volved!

1

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

A7

Bm7/A

A

8va

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NARRATOR: "And then the Right Reverend Jones revved up and started banging the pulpit like a conga drum -"

NARRATOR: "and his screams cut through the organ's swell like a bolt of sonic lightning -"

on cue
YOUTH: "I'm having a religious experience."

NARRATOR:

REV. JONES

1

2

3

4

YOUTH:
It's migh_ ty real!

'Scuse me while I kiss the sky!!

Oh FUCK!

and then it struck. Ahm uh

Kbd. 1/
Gtr.

CHEEZY ORGAN

Red.

Kbd. 2/
Gtr.

Bass

Drums

on cue - "conga drum"

ff

32

33

34

35

36

37

38

39

40

41

YOUTH: "Could you repeat that?"

1 tell y' all a stor - y 'bout a - pos - tle paul — I said, ahm uh tell y' all a stor - y 'bout a pos - tle paul —

2

3

4

Kbd. 1/
Gtr.

GTR (BLUES DIST.)

3

8va ----

Kbd. 2/
Gtr.

GTR (BLUES DIST.)

GTR(NARR.)

3

8va ----

Bass

Drums

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#7. ARLINGTON HILL

on cue:
FRANKLIN: "Welcome to the prayer circle."
4X - VAMP under dialogue

2nd time
cut on & resume after cue
FRANKLIN: (coughs)
"I'm just the vessel."

NARRATOR: "And as for Mr Franklin, well,
he was a completely different person..."

[dialogue]

1
2
3
4

Kbd. 1/
Gtr.

E C#m7 G# A D(add9) E C#m7 G# A D(add9)

arp. 1st time only

WURLI

Kbd. 2/
Gtr.

Bass

Drums

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4x VAMP under
"Maria Callas" (Franklin sings ad. lib)

SAFETY

FRANKLIN: "...Nobody's hiding
anything over there."
YOUTH: "Wow!"

1
2
3
4

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www.dramatists.com and is for perusal only.

E C#m7 G# A D(add9) E B

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

NARRATOR:

1 He took a hit for the first time in a bug on Ar-ling-ton Hill Hip to hip Shoul-der to shol - der the ra-di - o blasts in ev-ery one's ear

2

3

4

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E C#m7 G#7 A D(add9) E C#m7 G#7 A D(add9)

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

23 24 25 26 27 28 29 30

1 She sees you there In the rear - view cho - king on smoke and trying to be cool When he and mis - ter Frank - lin were parked up there on Ar - ling - ton Hill, ___ just the two of them ___

2

3

4

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A D(add9) A D(add9) F#m D(add9) F#m D(add9) E C#m7

Kbd. 1/
Gtr.

Musical notation for Keyboard 1 / Guitar, including treble and bass staves.

Kbd. 2/
Gtr.

Musical notation for Keyboard 2 / Guitar, including treble and bass staves. Includes the instruction "fingerpicking cont'd" with a wedge symbol.


Bass

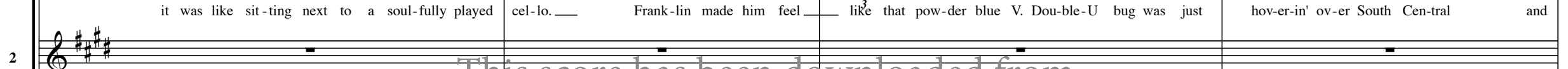
Musical notation for Bass, including a single bass staff.


Drums

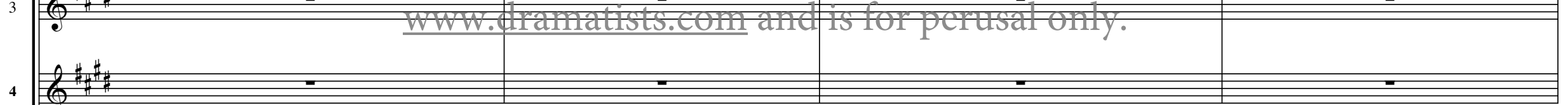
Musical notation for Drums, including a single drum staff with various rhythmic symbols.

31 32 33 34 35 36

1 

2 

3 

4 

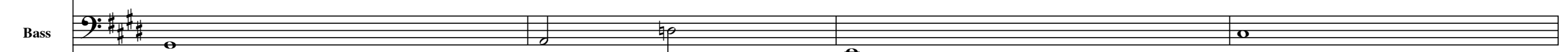
it was like sit-ting next to a soul-fully played cel-lo. — Frank-lin made him feel — like³ that pow-der blue V. Dou-ble-U bug was just hov-er-in' ov-er South Cen-tral and

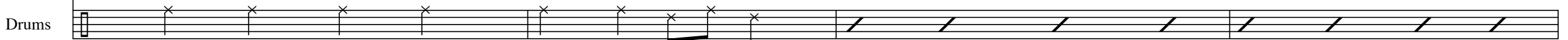
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G#7 A D(add9) E C#m7

Kbd. 1/
Gtr. 

Kbd. 2/
Gtr. 

Bass 

Drums 

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gentle VAMP as FRANKLIN continues

1 y'all were just es-caped slaves ___ in a beau-ti-ful bal-loon and yes there's a place ³ in this world for ev-ery one...

2

3

4

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G#7 A D(add9) E C#m7 G#7 A D(add9)

Kbd. 1/
Gtr.

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Kbd. 2/
Gtr.

Bass

Drums

5x as FRANKLIN continues

1
2
3
4

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Kbd. 1/
Gtr.

E C#m7 G#7 A D(add9)

Kbd. 2/
Gtr.

Bass

Drums

continue light cymbal time

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NARRATOR: "Half the time he didn't know what the fuck Franklin was talking about..."

cresc., from "wash over him" ad lib 8th feel, crest on NARRATOR: "Thank you, brother..."

FRANKLIN: "La Baker, walking a panther down the boulevard!"

NARRATOR:

1, 2, 3, (4) Last Time

get it or not it's got. Oh, —

E C#m7 G#7 A D(add9) A D(add9)

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

add splashes & kick as NARRATOR does his thing

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1 Ad - ams and Cren-shaw is beau-ti-ful and they are laugh-ing in the sun Then they par-a-chute in-to church so they can sing 'till prac-tice is done When

2

3

4

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E C#m7 G#7 A D(add9) E C#m7 G#7 A D(add9)

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

57 58 59 60 61 62 63 64

#8. SOLE BROTHER (BAND TACET)

Music & Lyrics by
Stew & Heidi Rodewald

YOUTH:

1 One two three four! One two three four! I'm at war with ne-gro mo-res I'm at war with ghet-to norms My moth-er stands in door-ways beg-gin' me to con-form—

6 Be a good foot-ball play-in' snaz-zy dres-sin' broth-er so the sis-ters won't be a-ble to tell me from the oth-ers... Yeah I'm the sole broth-er up in this moth-er fuck-er yeah

12 I'm the sole broth-er up in this moth-er fuck-er yeah I'm the sole broth-er up in this moth-er fuck-er yeah I'm the sole broth-er here

17 So Roots blew your mind? You did-n't know it was that bad. I learned that shit in third grade, in Miss Me-dear-is-'s class. But yer

22 still a bunch-a slaves. And yer driv-ing me in-sane. Cuz the whip a-cross your shoul-der is con-nec-ted to your brain... One two three four one two three four!

28 I'm the sole broth-er I'm the sole broth-er I'm the sole broth-er I'm the sole broth-er here!

MOTHER: "There are some sandwiches in the den for when you kids get hungry..."

#9. MUST'VE BEEN HIGH

PASSING STRANGE

Music & Lyrics by Stew and Heidi Rodewald

NARRATOR:

TERRY: "Lucy in the sky with diamonds, man!"

1

2

3

4

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Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

F^{Maj}7 E^bMaj⁷ A^bMaj⁷ G^m F^{Maj}7 F^{Maj}7 E^bMaj⁷ A^bMaj⁷ G^m

GTR (VIBRATO)

Bass

Drums

on cue:
YOUTH: "Welcome to the
new school of slave rebellion."

4x

1 See, Ter - ry's folks had gone out of town so they bought a sheet and they all got down

2

3

4

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Kbd. 1/
Gtr.

ACID TRON

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Kbd. 2/
Gtr.

FMaj7 EbMaj7 AbMaj7 Gm FMaj7

from Dramatists Play Service, Inc.

Bass

Drums

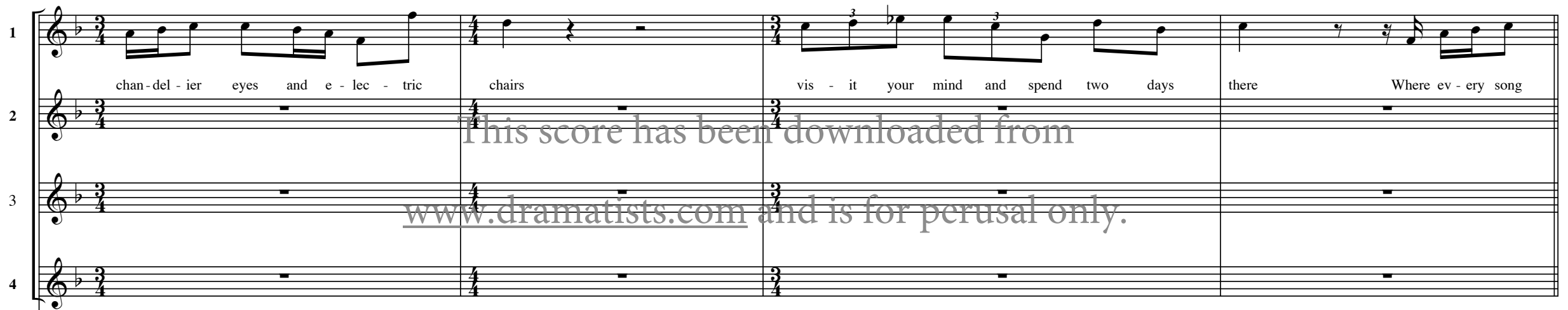
light and loose, lots of ghost snare

1 chan - del - ier eyes and e - lec - tric chairs vis - it your mind and spend two days there Where ev - ery song

2

3

4

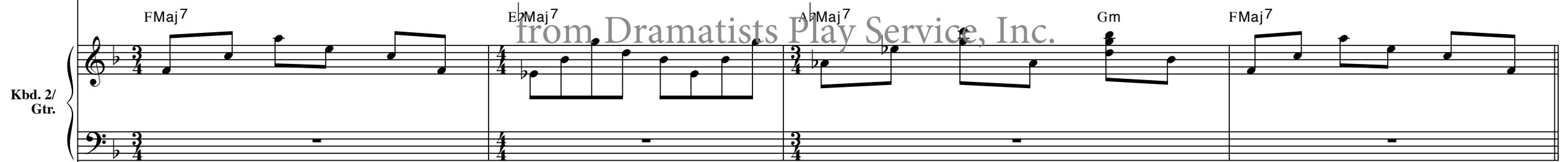


Kbd. 1/
Gtr.



Kbd. 2/
Gtr.

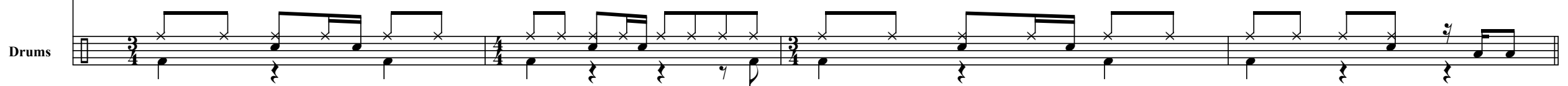
F^{Maj}7 E^{Maj}7 A^{Maj}7 G^m F^{Maj}7



Bass



Drums



1 sounds just like an an - gels choir all edg-es are round - ed they had wings of fire soar - ing through the sky they must have been...

2

3

4

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Kbd. 1/
Gtr.

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Kbd. 2/
Gtr.

AbMaj7 Gm FMaj7 AbMaj7 Gm EMaj7 EbMaj7 BbMaj7

from Dramatists Play Service, Inc.

Bass

Drums

1
2
3
4

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Kbd. 1/
Gtr.

ACID ORGAN

(or solo E phrygian)

Red.

pitchbend

Kbd. 2/
Gtr.

E(♭5)

+ FAST VIBRATO

YOUTH gliss on Korg

Bass

GTR (NARR.)

WAH

8va

Drums

22 23 24 25 26 27 28 29 to 38

subito p

-81-

4X under dialogue

JUMP on cue
TERRY: "And you wanna
know WHYYYY, man?"

1

2

3

4

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Kbd. 1/
Gtr.

FMaj7 EbMaj7 AbMaj7 Gm FMaj7

CONCERT PIANO

mod whl/pitch bend

Kbd. 2/
Gtr.

Bass

Drums

1st X only

MOTHER: "I am at least owed an explanation for why you are destroying my life!" [CLICK]

#12. MERCI BEAUCOUP, M. GODARD

PASSING STRANGE
Music & Lyrics by Stew and Heidi Rodewald

NARRATOR:

1 Well, it's some-thing like this:

2 STEWARDESSES: Mmm, ___ mmm. ___ Uh huh.

3 La la la la la la la la la la la la la la la la La la la la la la la la la

4

DMaj7 CMaj7 FMaj9 DMaj7

Kbd. 1/
Gtr.

(GODARD)

Kbd. 2/
Gtr.

CLEAN LP/JAZZ

Bass

Drums

(count off)

one two three four

1 2 3 4 5 6

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1
Nak-ed girls at break-fast ta - bles talk-ing He - gel and Ca-mus while men dressed up in Gaul - oise smoke quote

2
la la la la la la la la La la la la la la la la la la la la la La la la la la la la la la la

3

4

C Maj7 FMaj9 DMaj7 CMaj7 FMaj9 DMaj7

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

1 Marx right back at you. All zis may seem ob - scure, that would de - pend on who you are... Fel -

2 la la la la la la la la la la la la La la

3

4

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Kbd. 1/
Gtr.

C Maj7 FMaj9 D Em7 C Maj7 FMaj7

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Kbd. 2/
Gtr.

+WAH

Bass

Drums

STEWARDESS #1: "Welcome aboard Air Amsterdam Flight Zero..."

1
lin - i, Truf-faut, Pas - o - lin - i and don't for - get Mon - sieur Go - dard Can you dig it? A

2
La la la la la la la la la la la la la la la la la la

3

4

Kbd. 1/
Gtr.

D Em7(add11) CMaj9 FMaj7

Kbd. 2/
Gtr.

Bass

Drums

p *cresc.*

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1 pan-o-ram-a of cul-ture! Of mu-sic, paint-ing and sculp-ture!

2 STEWARDESS #2:
Non-stop to the Real...

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

27 28 29 30 31 32

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#13. AMSTERDAM

♩ = c. 86

Safety

NARRATOR:

BAND:

So now let's jet the scene of the crime, touch down in once u-pon a time as

Amster - dam, spring sunshine... Amster - dam, spring sunshine. Ah. _

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1

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Fingerpicking

G Bm7 CMaj7

GTR CLEAN

G NARRATOR takes over gtr if he's playing Bm 7 CMaj7

Bass

Drums

1 2 2A 2B 2C 2D 3 4

1 Plas - tic - land ___ gives way ___ to a new world ___ born to - day. ___ Am - ster - dam ___ spring sun - shine and the vibe is a - live and the girls look fine He

2

3

4

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Kbd. 1/
Gtr.

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Kbd. 2/
Gtr.

G Bm7 CMaj7 G Bm7 CMaj7

Bass

Drums

1

2

3

4

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Kbd. 1/
Gtr.

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Kbd. 2/
Gtr.

from Dramatists Play Service, Inc.

Bass

Drums

Faster

1
des - tin - y was loom - ing an e - piph - a - ny was bloom - ing and the lost was gon-na get pro-found and the real was a - bout to go down and he

2

3

4

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Kbd. 1/
Gtr.

G whole-tone blur ad lib.

CONCERT PIANO

Kbd. 2/
Gtr.

Bass

gliss & trill ad lib.

Drums

MALLETS

1 saw that his whole jour-ney through the bowels of the mid-dle class coon show had led him to this sin-gle moment of ut-ter crys-tal-line clar-i-ty, for the

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

The score consists of five systems of staves. The first system contains the vocal line with lyrics. The second system is for Keyboard 1/Guitar. The third system is for Keyboard 2/Guitar. The fourth system is for Bass. The fifth system is for Drums. The music is in 4/4 time and features a key signature of one sharp (F#).

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Tom Swells ad lib.

1 **YOUTH:**
 Real was to be re - vealed right here with - in this ver - y ven - ue!!! There's hash - ish on the men - u!

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

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♩ = 108

YOUTH: "...with prostitutes in windows...
all vices in full vew..."

1

2

3

4

CHORUS:

Ah

Ah

Ev-'ry-thing was in its pro-per place. In-clu-ding the smile on his face.

Kbd. 1/
Gtr.

ORGAN

SWITCH TO GUITAR

A E G D B

Kbd. 2/
Gtr.

f MED. DIST

Bass

Drums

25

26

27

28

29

30

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1 **RENATA:** Like a - no - ther cof - fee while you make up your mind? ___

2 **YOUTH:** Thank you yes ex - cuse me I'm still star - tled by the sign ___

3 **CHRISTOPH:** This one's free man, it's on me, you don't have to pay ___

4

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**Kbd. 1/
Gtr.**

B E/B B G#min G#min7/F# E B/D# B E/B

CLEAN

**Kbd. 2/
Gtr.**

CLEAN

Bass

Drums

TAMBOURINE

on cue:
MARIANNA: (chants)
"Where do songs come from?"

#16. WE JUST HAD SEX

PASSING STRANGE
Music & Lyrics by Stew and Heidi Rodewald

♩ = 116

NARRATOR:

1 So o - pen up the flood - gates knock down all your fen - ces the real is just a - round the cor - ner

2

3

4

Kbd. 1/
Gtr.

Am7

D

Am7

D

GMaj7

C

CHEEZY ORGAN

Kbd. 2/
Gtr.

Bass

Drums

1

2

3

4

1 test drive your new sen - ses un - fet-ter un - sweat-er it's wet-ter and it just keeps getting bet-ter and bet-ter and bet-ter and bet-ter...

2

3

4

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Kbd. 1/
Gtr.

GMaj7 G#dim7 Am7 D Am7 D

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 allowed without written authorization

Kbd. 2/
Gtr.

"SURF" VIBRATO

from Dramatists Play Service, Inc.

Bass

Drums

MARIANNA:

1 We just had sex There's no-thing sleaz-y 'bout a nat-ural re-flex It's nice and eas-y no need to crane your necks It's all cool breez-y ba-by What's a lit-tle bed-room traf-fic?

2

3

4

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

No performance or use of this score is
 allowed without written authorization

Kbd. 2/
Gtr.

from Dramatists Play Service, Inc.

Bass

Am7 D Am7 GMaj7 C GMaj7 Am7 D Am7 GMaj7

Solo

Drums

1 **RENATA:** Ev-en-ing news is porn-o-graph-ic! **M./R./YOUTH** We just had sex **RENATA:** That's right, all three of us **M./R./Y.:** It's not com-plex **RENATA:** It's no big deal at all we'll smoke cig-ar-ettes and prob' ly talk a-bout **MARIANNA:** "Ten or fifteen things..." 3 be-fore

2

3

4

Kbd. 1/
Gtr.

Am7 D Am7 D GMaj7 C GMaj7 C Am7 D Am7 D GMaj7

Kbd. 2/
Gtr.

Bass

Drums

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MARIANNA/RENATA:

1 an-y-one brings up the fact that We just had sex To keep it fresh some-times we shuf-fle the decks We re-al-ize that this might fog up your specs But that's just how it goes

2

3

4

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Kbd. 1/
Gtr.

Am7 D Am7 D GMaj7 C GMaj7 Am7 D Am7 D

No performance or use of this score is
 allowed without written authorization.

from Dramatists Play Service, Inc.

Kbd. 2/
Gtr.

Bass

Drums

RENATA: You might find it quite ris - que But

MARIANNA: it's the Eu - ro - pe - an way!

M./R./JOOP/CHRISTOPH: La la

YOUTH: La la la la La la la la la la la la la la la la la la la la la la

Kbd. 1/ Gtr.

Am7 D Am7 D GMaj7 C GMaj7

Kbd. 2/ Gtr.

Bass

GTR (NARR.)

Drums

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#17. ACT I FINALE - PARADISE/STONED

♩ = 86

NARRATOR:

1 The pil - grim crossed both land and sea to find a cath - e - dral home then two girl Je - sus - es col - ored him La - za - rus and

2

3

4

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Make room on your bench for RENATA

Kbd. 1/
Gtr.

No performance or use of this score is allowed without written authorization

from Dramatists Play Service, Inc.

Kbd. 2/
Gtr.

G

ACOUSTIC (NARR.)

Bm 7

CMaj⁷

G

Bass

Drums

Slower ♩ = 72

Under YOUTH: "Dear Mr. Franklin..."

1 rolled a-way the stone... —

2

3

4 *Sva throughout*
dolce

CONCERT PIANO (RENATA)

Kbd. 1/
Gtr.

dolce
CONCERT PIANO

Kbd. 2/
Gtr.

Bm 7 CM aj 7

Bass

Drums

1
2
3
4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

poco cresc.

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on cue
MOTHER: "He writes his
own songs, you know."

ritard.

He mea-sured time pas-sing in hits from the bong, ___ all-day ca-fe hangs, and un-fin-ished songs ___ and her

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Em 7

Em/F#

GTR (NARR.)

MOTHER: "Such a beautiful Sunday morning."

YOUTH:

1 keys weighed more than the axe in his hands ___ as he tried to write a song he knew she would-n't un-der-stand... ___ She's liv-ing in a phon-y par - a-dise... no. So many things she does-n't re-a-lize... ___ wait.

2

3

4

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Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

CM aj7 FM aj7 Em 7 Em 7 Em/F#

GTR (YOUTH)

Bass

Drums

YOUTH: "How does this song go?"

MOTHER: "He's just going through a phase. Even artists have to grow up."

Dark Funk

NARRATOR:

1 She's bask-ing in Hell's sun-shine...? He's trying to write a song, but the song is writ-ing him, it's a song a-bout par-a-dise... wear - ing thin... —

2

3

4

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Kbd. 1/
Gtr.

RHODES

Em

Em/F#

No performance or use of this score is allowed without written authorization

Kbd. 2/
Gtr.

GTR (NARR./YOUTH)

from Dramatists Play Service, Inc.

Bass

CM aj7

FMaj7

Em

Drums

MOTHER: "After all, a real man doesn't ignore his loved ones. No, sir."

YOUTH:

1 To-day par-a-dise was the en - e-my, to-day the Real be-came rou-tine, ___ to-day my ed-ges dulled ___ to-ge-ther ___ (yeah, that's it...) ___ and now there's

2

3

4

Kbd. 1/
Gtr.

CMaj7 FMaj7 F#m F#m/G# DMaj7 F#m/C#

Kbd. 2/
Gtr.

MED. DIST.

Bass

Drums

48

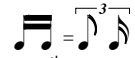
49

50

51

52

Hard blues shuffle



1 no point left to dream — I wan-na SCREAM! Ma-maaa, _____ Ma - ri an-na and Mor-roc-can hash — have got — me stoned — And I can't —

2

3

4

Kbd. 1/
Gtr.

B min G# half-dim G7 blues comping & licks throughout D7 A7

Kbd. 2/
Gtr.

Bass

Drums

set up shuffle

53

54

55

56

Score

PASSING STRANGE

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allowed without written authorization
ACT 2
from Dramatists Play Service, Inc.

#18. MAY DAY (No #19)

NARRATOR: (chants) "Berlin: JUMP on cue
A black hole with taxis. Berlin..." NARRATOR: "Berlin was
VAMP under chant always creeping up -" NARRATOR: [dialogue]

♩ = 80

1
2
3
4

C(♭5) Edim C(♭5) Edim C(♭5) Edim C

Kbd. 1/
Gtr.

GTR (HEAVY DIST)

Kbd. 2/
Gtr.

GTR (HEAVY DIST)

Bass

SYNTH (pad) FUZZ

Drums

MALLETS 1 2 3 4 5 6 7 8

on cue
BORDER GUARD: "Give-me-your-
pass-PORT!!:

2X
NARRATOR:

♩ = 144

1

May Day May Day there's a ri-ot going down in a deep dark cor-ner-of West Ber - lin town

2

May Day

3

4

Kbd. 1/
Gtr.

BERLIN SYNTH

p.b.

2

Kbd. 2/
Gtr.

E(pwr) D(pwr) A(pwr) C(pwr) B(pwr) A(pwr) E D A C B A

Bass

Drums

NO FUZZ

9

10

11

12

13

14

15

16

17

HUGO: "Narrative is a capitalist plot!"

[dialogue]

JUMP on cue
HUGO: "... und zat means YOU, fascist piggies!!"

1
May Day May Day there's a ri-ot going down in a deep dark cor-ner-of West Ber - lin town

2
May Day May Day there's a ri-ot going down in a deep dark cor-ner-of West Ber - lin town

3

4

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

2

p.b.

upward chromatic stabs (noise)

Kbd. 2/
Gtr.

E D A C B A

upward chromatic stabs (noise)

Bass

gliss ad lib under dialogue

FUZZ

upward chromatic stabs (noise)

Drums

18

19

20

-186-

21

22

23

24

25

26

27

on cue
SUDABEY: "Make movies,
not love!!" [dialogue]

JUMP on cue
SUDABEY (screams)

NARRATOR/BAND:

1

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

28

29

30

31

32

33

34

35

36

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from Dramatists Play Service, Inc.

1 peo-ple keep on scream-ing and the bil-ly clubs are swing-ing and the peo-ple keep on scream-ing and the bil-ly clubs are swing-ing

2 **YOUTH:**

3 What the fuck is go-ing on? What the fuck is go-ing wrong? Can I

4

Kbd. 1/
Gtr.

2

2

2

Kbd. 2/
Gtr.

E(pwr) F# C F E(pwr) F#

Bass

Drums

37 38 39 40 41 42

loose hat

NARRATOR: Check the chor-us of this song: **NARRATOR/BAND:** May Day May Day there's a ri - ot go - ing down! — May Day May Day there's a ri - ot go - ing down! —

get a straight an - swer?

Kbd. 1/ Gtr.

Kbd. 2/ Gtr.

Bass

Drums

43 44 45 46 47 48

-189-

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from Dramatists Play Service, Inc.

NARRATOR: "And then she came to the rescue." ♩ = 84

Safety

1 May Day May Day there's a ri-ot going down! — May Day May Day there's a ri-ot going down Miss Des-i that is, — Des-i Des-i that is, — she was a

2

3

4

Kbd. 1/
Gtr.

p *f* *G*

GTR (HEAVY DIST)

Kbd. 2/
Gtr.

2 *C* *B* *A* *Sva*

WAH

Bass

2

WAH

Drums

WAH

49

50

51

52

53

54

55

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www.dramatists.com and is for perusal only.

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DESI cuts off
cast/
band

Safety

1 left wing love ma-chine... She was up, tight, out-ta sight, WORK-ERS OF THE WORLD U-NITE! Work-ers of the world u-nite all night un-til you get...

2 Work-ers of the world u-nite! Work-ers of the world u-nite!

3

4

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www.dramatists.com and is for perusal only.

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allowed without written authorization

from Dramatists Play Service, Inc.

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

(8va) cont'd solo (G blues)

Bass

Drums

cue
NARRATOR: "And
when Desi started
talking, everybody got quiet."

DESI: (snaps)

1 I am the foun - der of Now - haus, the home where life be - comes art. ___ It's a half - way house, I guess you could say, ___ for those who have to live life more than half - way. ___ I don't

2

3

4

Kbd. 1/
Gtr.

Bb(5) F(5) C(5) G(5)

CONCERT PIANO

Kbd. 2/
Gtr.

Bass

CLEAN

Drums

#22. DAMAGE (No #23)

Music & Lyrics by Stew and Heidi Rodewald

♩ = 86

3X under dialogue

NARRATOR: "When they weren't taking long afternoon walks by the Berlin Wall..."

DESI: "... When we are in the presence of art, we are taking the cure..."

and that's revolutionary.

I don't know how we'd manage without it."

NARRATOR:

She had an

1

2

3

4

Kbd. 1/
Gtr.

CONCERT PIANO

A7sus4 A7 D7/C G/B D/A A7sus4 A7 D7/C G/B A7sus4 A7

Kbd. 2/
Gtr.

Bass

p

Drums

1 2 3 4 5 6 7 8 9

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DESI: (spoken) "Only love is real."

1
 ev - ery day sol - u - tion for the emp - ti - ness ___ you feel ___ she called it rev - o - lu - tion she told him on - ly love ___ is real... ___

2

3

4

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

D7/C G/B D/A A7^{sus4} A7

Kbd. 2/
Gtr.

Bass

Drums

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 allowed without written authorization
 from Dramatists Play Service, Inc.

NARRATOR: "And days would pass and he would never know where Desi ended and Berlin began..."

...the Music of May Day, man."

DESI: "You didn't know that 80% of the farming in Africa is done by women?"

YOUTH: "I don't know who does 80% of the farming in America."

1
2
3
4

In L.

Kbd. 1/
Gtr.

D7/C G/B D/A A7sus4 A7 D7/C G/B A7sus4 A7

No performance or use of this score is allowed without written authorization

Kbd. 2/
Gtr.

Bass

Drums

mallets

1 A., o - kay, the sun___ shines___ ev - ery sin - gle day of the year. ___ But if you loved par - a - dise - 's con - fines, you would - n't be stand - ing here, ___ no

2

3 **BAND:**
Ah _____ Ah _____

4

Kbd. 1/
Gtr.

D7/C G/B D/A A7sus4 A7

Kbd. 2/
Gtr.

Bass

Drums

sticks

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NARRATOR: "And like the banks and the burned-out supermarkets still smoldering..."

DESI: "Naziism was culturally specific to Germany. Should we have ignored it?"

Four vocal staves (1-4) in treble clef with a key signature of two sharps (F# and C#). The staves contain rests for the duration of the dialogue. A double bar line is present between measures 29 and 30.

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Staff for Keyboard 1 / Guitar. Chords are indicated above the staff: C/D, G/D, D, A7sus4/D, A7/D, C/D, G/D, D. The staff contains musical notation for the instrument, including a *p* dynamic marking in measure 32.

Staff for Keyboard 2 / Guitar. A box labeled "STRINGS" is present in measure 26. The staff contains musical notation for the instrument.

Bass staff containing musical notation for the bass line.

Drums staff containing musical notation for the drum line, including a *mp* dynamic marking in measure 26.

mp 26 27 28 29 30 31 32

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YOUTH: "I guess I walked right into that one, didn't I?"

DESI: "Yeahh... not really."

NARRATOR:

1
2
3
4

She was a

Kbd. 1/
Gtr.

A7sus4 A7 D7/C G/B A7sus4 A7

No performance or use of this score is allowed without written authorization

Kbd. 2/
Gtr.

Bass

Drums

into gentle shuffle feel---

Shuffle

1 ri - ot - ous — pro - por - al, she was an ov - er - throw, — a coup She said the day's at your dis - pos - al We could seize it me and you, —

2

3 **BAND:**
Ah Ah

4

Kbd. 1/
Gtr.

D7/C G/B D/A A7sus4 A7

Kbd. 2/
Gtr.

Bass

Drums

38

39

40

41

Straight 16's

1 And he would steal ___ her sweet bles-sings and bathe all night in her fire But he nev-er said thank you for quench-ing my ___ de-sire, thank you for lead-ing me through the flames ___ through the

2

3 Ah _____ Ah _____

4

C G/B D/A A7sus4 A7

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

mallets

1 noise, through the chaos, through the dark night of your mind, and your small hand guiding me through the tear gas cloud he never said he never said

2 (Empty staff)

3 Ah _____ Ah _____

4 (Empty staff)

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr. C G/B D/A A7sus4 A7

Kbd. 2/
Gtr. (Empty staff)

Bass (Musical notation)

Drums (Musical notation)

NARRATOR: "...and when the house grew quiet..."

1 "Thankyou" for all the love she allowed but he was thankful in his way, thankful for the music of May ___ Day. ...staring out the window, almostwhis - pering: ___

2

3

4

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Kbd. 1/
Gtr.

subito p

D7/C G/B D/A A7sus4 A D7/C G/B D/A A7sus4 A7

Kbd. 2/
Gtr.

Bass

subito p

Drums

DESI: "The system does all kinds of damage."

DESI: "Du liedst mich?"

Baby, we need to work on your German."

[dialogue]

NARRATOR:

on - ly love ___ is real, ___ yeah

1
2
3
4

Kbd. 1/
Gtr.

D7/C G/B D/A A7^{sus4} A7 D7/C G/B D/A A7^{sus4} A7

Kbd. 2/
Gtr.

STRINGS

Bass

Drums

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Score on cue:
YOUTH: "Tribes must love the attention. I bet it makes them feel like

Vaudeville shuffle
♩ = 128

#25. THE BLACK ONE

PASSING STRANGE
Music & Lyrics by Stew and Heidi Rodewald

NARRATOR:

Who lends the club that speak-eas - y air? — The Black One, The Black One. Who

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

CONCERT PIANO

DMaj7

Kbd. 2/
Gtr.

CLEAN LP/JAZZ

DMaj7

Bass

picked

Drums

(hat)

MARK TREE (PAD)

1

2

3

4

5

-246-

6

7

8

9

10

1 dan-ces like a god and has wun-der-bar hair? ___ Der Schwarz-e! Now he's the life of ev-ery soi-reee! ___ He gives the bum's rush to your en-nui. ___

2

3

4

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

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 allowed without written authorization

Kbd. 2/
Gtr.

Am7 D7 GMaj7 Gm(maj7) DMaj7 B7

from Dramatists Play Service, Inc.

Bass

Drums

1 Turn up these lights 'cause we bare-ly can see the black one Is he the post - mod-ern lawn jock-ey sculp-ture? The black one, the black one. Or

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Emin7 A7 DMaj7

Bass

Drums

+sn stir, etc.

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1 just a soul on a roll, exploding your cul - ture? The black one. and then comes the fee. He's doing the same thing He's

2 **YOUTH:**
An artist cre-ates sur-fac-es Ex-cept I call the sur-face "me." _____

3

4

Kbd. 1/
Gtr.

Amin7 D7 GMaj7 Gm(maj7) DMaj7 B7

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

Kbd. 2/
Gtr.

Bass

Drums

fill

NARRATOR: *rit.* **Slower** ♩ = 116

1 dancing in a cage And he's the black one... He's the real voice of A-mer - i-ca and Ber-lin lis-tened close-ly

2 But I'm the one with the key! _____

3

4

Kbd. 1/
Gtr.

Emin7 A7 D

CLARINET

CONCERT PIANO

Kbd. 2/
Gtr.

Gmin slow strum F C Eb Eb/D C

VIBRATO

Bass

Drums

1 Speaking as a ne gro from there-i-ca He was au-to ma-ti-cal-ly and ex-pert on its e - vils an auth-or-i-ty on its crimes and

2 Am I real now? Can I feel now? Am I real

3 DESI: Is hereal now? Can he feel now? Is he real

4

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A⁷Maj7(add#4) Gm11 E⁷Maj9 Gm A⁷Maj7(add#4) Gm11 E⁷Maj9 Gm

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

1 he could wax lyr - i - cal (his know-ledge was al - most em - pir - i - cal) of op - pres - sion from the pre - sent back to slav - er - y times...
 2 — now?
 3 — now?
 4

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Kbd. 1/
Gtr.

AbMaj7(add#4) Gm11 Db Ab Gm7 C

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Kbd. 2/
Gtr.

Bass

Drums

♩ = 128
Rather brutal
NARR./ALL:

poco accel.

1
2
3
4

Gm C7 C#dim D A D A D A D A

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

55 56 57 58 59 60

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#28. WORK THE WOUND

Music & Lyrics by Stew and Heidi Rodewald

NARRATOR: "...He worked through the night on one of them 'why'd she leave me' songs."

NARRATOR: "... His voice echoed in the ghost house all Christmas morning long."

YOUTH:

Why leave me a-lone? Her eyes were red but her heart's stone cold, why'd she go from me? I could-n't be her dreams She

Kbd. 1/ Gtr.

Kbd. 2/ Gtr.

GTR (YOUTH)

Bass

Drums

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NARRATOR: "...and his song never ended."

1 fo-cused on things that weren't there in me, then she split the scene. She want - ed me to change, that's not love in my view. Let's in -

2

3

4

Kbd. 1/
Gtr.

CONCERT PIANO

Kbd. 2/
Gtr.

Bass

Drums

YOUTH: "Lose track of what? Shit, how does this song go?"

The musical score consists of several staves. The top staff (1) is the vocal line, containing lyrics: "spect the re - mains ___ as she's a-lone now too. What's the point of look-ing for what's not there in you? You lose track of the... Da da da da da da da da da da da da da...". The score includes various musical notations such as triplets, rests, and dynamic markings. Below the vocal line are four staves for instruments: Kbd. 1/ Gtr., Kbd. 2/ Gtr., Bass, and Drums. The Kbd. 1/ Gtr. part features a complex rhythmic pattern with chords and single notes. The other instrumental parts are mostly rests, indicating they are not active during this section.

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NARRATOR:

1
2
3
4

Ev-ery day I build ___ a mask up to the task ___ a - no-ther song, ___ you see. ___

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

p
GTR (CLEAN)

Bass

Drums

The musical score is arranged in a standard format with five systems of staves. The first system contains four vocal staves (1-4) and a combined Keyboard/Guitar staff. The second system contains the vocal line with lyrics and the Keyboard/Guitar staff. The third system contains the second Keyboard/Guitar staff and the Bass staff. The fourth system contains the Drums staff. The fifth system contains the vocal line with lyrics and the Keyboard/Guitar staff. The score is written in G major and features a complex, multi-measure rhythmic structure. The lyrics are: "I live be-hind ___ the rhyme ___ and verse I lift my voice 'till I lift the curse, ___ it's all re-hearsed, you see ___".

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Growing stronger

The musical score is arranged in a standard format with five systems of staves. The vocal line (Staff 1) is the primary focus, with lyrics: "This mu-sic al - ways res - cues me A mel-o-dy for ev-ery mal - a - dy, pres-crip-tion song, you see." The instrumental parts include Keyboard 1/Guitar (Staff 2), Keyboard 2/Guitar (Staff 3), Bass (Staff 4), and Drums (Staff 5). The score is divided into measures 31 through 36, with time signatures changing from 2/4 to 4/4 and back to 2/4.

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www.dramatists.com and is for perusal only.
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1 And should the mask be - gin to fall My chor - us goes up like a 12 - foot - wall, so you can't see me... 'Cuz I'm blessed

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

37 38 39 40 41

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www.dramatists.com and is for perusal only.
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1
to en - ter - tain, the crowd ___ laughs and swoons. It's loud gui - tars and cham-pagne, and I sleep well past noon. But I've got

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

mp

lots to ex-plain, to my-self not to you. Like who lost track of her pain while work-ing the wound? Da da da da da da da da da da da

YOUTH:

(Musical notation for Kbd. 1/ Gtr., Kbd. 2/ Gtr., Bass, and Drums)

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www.dramatists.com and is for perusal only.

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Strong

NARRATOR:

1 I fin-ally found ___ a home be - tween the clicks of a met - ro - nome, ___ in a song, you ___ see. ___

2

3

4

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www.dramatists.com and is for perusal only.

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

mp

Bass

Drums

1 Then I went out on ___ a limb but the tree dis-appeared and the sky grew dim and the song changed key. ___ But you told me my ___ pain en-ter-tained. ___ I

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

58 59 60 61 62 63

1 heard you ap-plaud thank-ing god yer sane, but what about me? And I'm cursed to en - ter - tain; the crowd ___ laughs too soon. All I

2

3

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

64 65 66 67 68

1 have is my pain, sharp and way out - ta tune. But I feel a bit a - shamed 'cause I'm still here ma - rooned And you lose

2

3

4

This score has been downloaded from
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Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

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#32. LOVE LIKE THAT

D A C#m7 Bsus4 B D(add9)

NARRATOR:

I re-mem-ber when I owned ev-ery thing the sun and the moon and the rain and my do-main stretched and yawned a-long the as-tral plain

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

1 2 3 4 5 6

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GTR (NARR.)
ACOUST.

A E A E B E A D A C#m Bsus4 B

1

The un-i-verse is a toy in the mind of a boy Life is a mo-vie too, star-ring you. Your whole fam-i-ly's the

2

3

4

Kbd. 1/
Gtr.

CONCERT PIANO

No performance or use of this score is allowed without written authorization

Kbd. 2/
Gtr.

A E

Bass

Drums

1 A/D A E A E B E A

cast and crew ___ it's a lit-tle sec-ret be-tween God and you... ___ Ain't it strange ___ how it all makes per-fect sense Once your

Kbd. 1/
Gtr.

A/D A E A E B E A

Kbd. 2/
Gtr.

Bass

Drums

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D A C#min B sus4 B DMaj7 A E


1  life be - comes ev - i - dence The need to feel. Love is more than real. Your

2 

3 

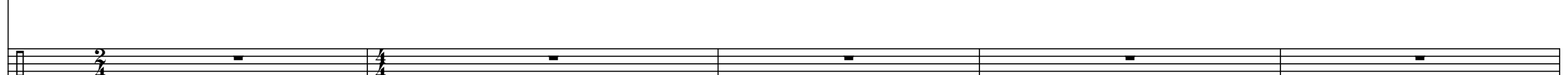
4 

D A C#min B sus4 B DMaj7 A E

Kbd. 1/
Gtr. 

Kbd. 2/
Gtr. 

Bass 

Drums 

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A E B E Aadd9 D A C#min B 7sus4 *cresc.*

1
mo-ther's love may seem in - sane it's 'cause she real - ly knows ev - ery thing. Too bad it takes

2

3

4

A E B E Aadd9 D A C#min B 7sus4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

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1 — so long — to see — what you've been mis - sing

2 **HEIDI:** Too bad it takes so long — to see — what you've been mis - sing Too bad it

3 Love like that can't be meas - ured an - y way — you know

4

Kbd. 1/
Gtr.

Kbd. 2/
Gtr.

Bass

Drums

D(add9)
28

A

E

27

28

29

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STEW: "Ladies and gentlemen, Christian Gibbs on the guitar and keyboards..."
A E

...Jon Spurney on the keyboards and guitar...
D

#33. BOWS & EXIT MUSIC

...Christian Cassan on the drums...
A E [5] D

...my collaborator Heidi Rodewald on the bass and the voice...
A E D

PASSING STRANGE
Music & Lyrics by Stew and Heidi Rodewald
A E STEW:

1
2
3
4

Mis-ter

Kbd. 1/
Gtr.

tacet until you're called

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Kbd. 2/
Gtr.

tacet until you're called

MED. DIST.

Bass

D A E D A E

2

Drums

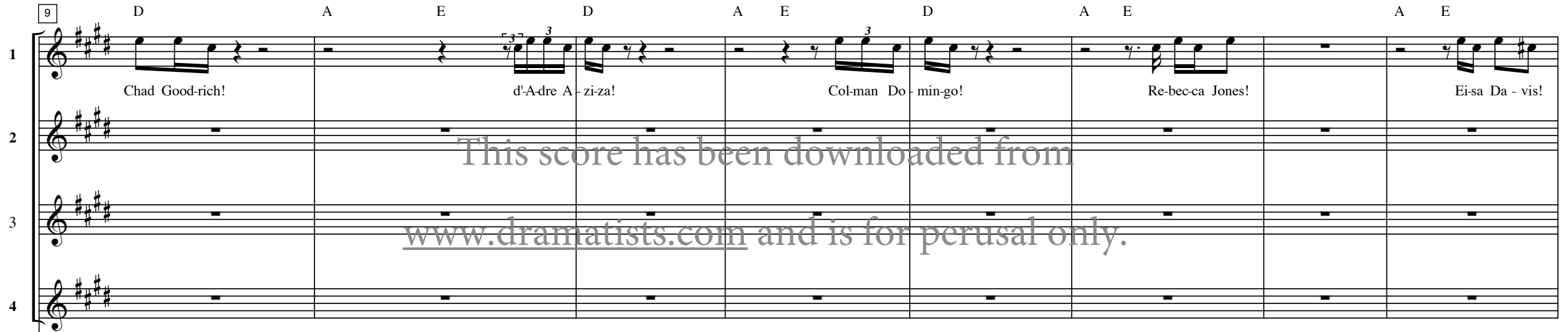
1 2 3 4 5 6 7 8

tacet until you're called

big fills/cymbals as each cast member is called

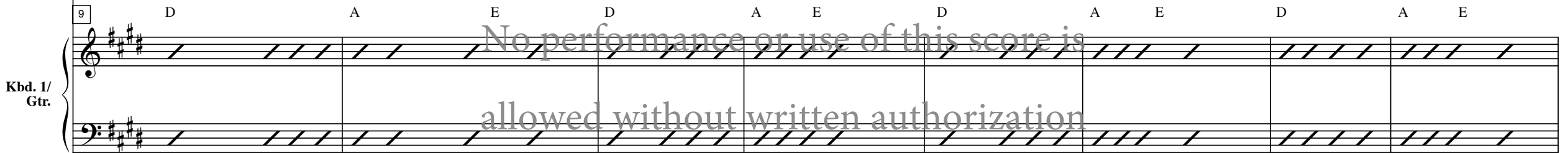
-314-

9 D A E D A E D A E A E

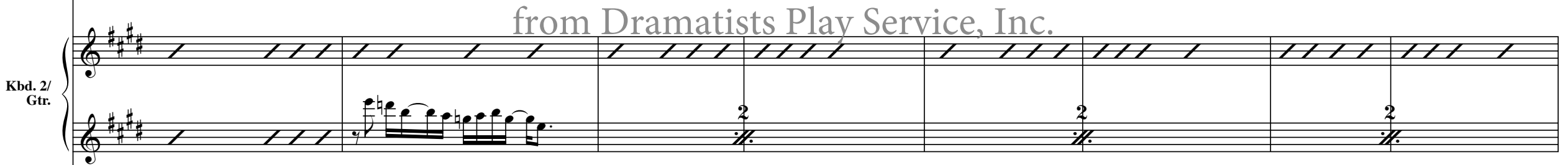


1 Chad Good-rich! d'A-dre A-zi-za! Col-man Do-min-go! Re-bec-ca Jones! Ei-sa Da-vis!

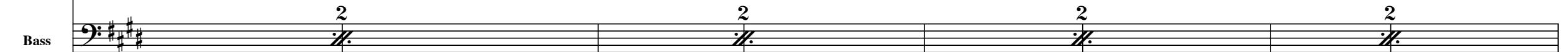
9 D A E D A E D A E D A E



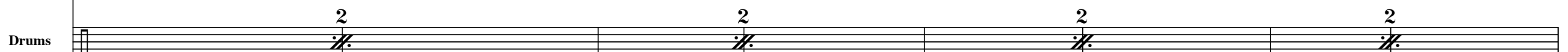
Kbd. 1/
Gtr.



Kbd. 2/
Gtr.



Bass



Drums

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