

# SEE WHAT I WANNA SEE

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Michael John LaChiusa

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**Piano/Vocal**  
from Dramatists Play Service, Inc.



DRAMATISTS PLAY SERVICE, INC.

[www.dramatists.com](http://www.dramatists.com)

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# 0. Opening

Michael John LaChiusa

Piano

Cue 1 Cue 2 Cue 3 *Ad lib Japanese flute*

*cym. roll* *f* *Kabuki blocks* *Rainstick* *Segue*

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# 1.Kesa and Morito (Kesa)

Michael John LaChiusa

Moderato ♩ = 90

Piano *mp sensual*

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KESA

To -

night I kiss my lo-ver for the last time. He comes for me at mid-night; — -

*p*

10 Slip-ping past the gate; Float - ing to my bed. I

13 let his hands car - ess me for the last time. He

*mp*

16 knives in to my bo - dy; For-ci-bly and proud (My lo-ver is in - cre - di-bly en-

19 dowed. Thick er than my hus band.) And

20A

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21

as I kiss my lo-ver for the last time. - The room dis-solves a-round me;

24

I de-sert my bo - dy; All of time is gone.

27

Dusk (is) dawn; Dawn (is) noon; Late (is) now;

30

- Now is soon; This is what it's like to be

33

God.

35

watch my - self out - side my - self

Meno (in 2) *lightly percussive, rapid triplets*

*fp*

*sustained*

37

Sleep and breathe and wake and sigh

39

Laugh and kiss and fuck and lie, My god, it's

*poco ritard*

*molto crescendo*

# R Shomon Transition 1A

10

Michael John LaChiusa

Fast Swing (*edgy, urban---50's noir*) ♩ = 220

Play 2x

Vibes

B $\flat$ 7

cym. roll

Drums (sticks) Ad lib Be-bop

*p*

+ Gamelan

+ quasi be-bop ride cymbal

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5

add Tenor Sax, ad lib - wilder and wilder, out of time

(swing 8ths)

Vibes cont'd (add marimba---dueling)

5

E $\flat$ 7

B $\flat$ 7

E $\flat$ 7

B $\flat$ 7

E $\flat$ 7

5

The musical score consists of three systems. The first system has a treble clef staff with a wavy line and a fermata, and a bass clef staff with notes and a fermata. The second system has a bass clef staff with notes and a fermata. The third system has a bass clef staff with notes and a fermata. Annotations include '8vb-9', 'add Bar. Sax, sustain through vamp', 'Total chaos', 'vamp till cue', and 'fff'.

[www.dramatists.com](http://www.dramatists.com) and is for perusal only. Immediate Cut-Off on Janitor's Reveal. Segue

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# R shomon

## 2. The Janitor

Janitor

*sfz*  
strike hard, harshly

let ring over next measure

dialogue

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

Jan.

<sup>3</sup> JANITOR: "Big premiere. Japanese pic."

Moderato-Swing 8's  $\text{♩} = 120$

*p*

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11 **JANITOR**

Jan. So what-cha want me to say?— I told ya all that I know.— I told ya all that I seen.—

14

Jan. — I on - ly told ya the truth.— The park. A scarf.

17

Jan. *"I didn't see any knife. His knife, probably...His? A bo - dy. The blood..."*

20 *I mean, whoever did it--- with the knife you keep talking about. Which I didn't see".*

Jan. I on - ly told ya the truth...

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# 3. The Thief (She Looked at Me)

THE THIEF: "1951 will be remembered as the year Jimmy Mako terrorized New York City. Huh?"

Janitor (truth...) "And you caught me. Get your names in the papers..."

Thief

Piano *mf*

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3 THE THIEF

Thief So what-cha want me to say? You got me. Yeah, I killed him. So

Pno. *mp* not too slow, colla voce *mf*

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7

Thief what-cha want me to do? Why lie now? Why bother?

Pno. *mf* *fp*

11

Thief

I'll get the chair an - y - way; — That's how — it goes; — *8va* Boo - Hoo. Was -

Pno.

*piu mosso*

14

Thief

n't the first — time I killed some - one; — Won't be the last — time for

Pno.

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17

Thief

you. Ain't

Pno.

*accel*  
*mp*

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21

Thief

such a big deal; — it's ea - sy work; — Mur - der is what I do best. —

Pno.

*mf*  
*more rhythmically*

3. The Thief (She Looked at Me)

16

24

Thief

Where I grew up, it's some-thing you learn; Like pass -

Pno.

27

Thief

in' your dri-ver's test. So what-cha wait-in' to hear? The de - tails?

Pno.

*poco rall.* *mp*

31

Thief

You got it. Like all the screams and the fear? -

Pno.

*8va* *6*

34

Thief

I know you: You like it. Ain't A-mer-i-ca a hell -

Pno.

*f* *pick up tempo* *mf*

5

# 4. (See What I Wanna See) (A Major)

Gone.

Wife

Allegro (swing 8ths) ♩ = 150

THE WIFE

Fri - day night down on Hou -

THIEF: "...where baby performed."

Piano

*fp* fingersnaps

Vamp

Vamp

*no picc (perc)*

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Wife

ston in a spot called Bam-boo Jack's Ev' ry-one was do-in' the mam -

Pno.

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Wife

bo and drink-in' Gold - en Ca - da - llacs. Sal -

Pno.

*mf*

12

Wife

ly was there \_\_\_ with her Dad - dy, But Dad - dy was in a \_\_\_ funk; -

Pno.

15

Wife

'Cuz Sal - ly met up \_\_\_ with and took \_\_\_ a shine \_\_\_ to a hunk \_

Pno.

18

Wife

from East Po - dunk. \_\_\_ Dad - dy cried: "Hey! What - cha do - in' What - cha

Pno.

21

Wife

do - in'? \_\_\_ What's he \_\_\_ got I don't \_\_\_ got? \_\_\_ All \_

Pno.

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4. The Thief (See What I Wanna See)

26

Wife

— I — see's — A-mer - i-can cheese; — He'll melt — when you get — hot!" —

Pno.

Wife

And Sal - ly said: "I see what I wan - na see: — I

Pno.

*mp*

Wife

know what I wan - na know. — I — don't need you — to tell —

Pno.

Wife

— me what's true; — if you don't like it, Dad-dy, you can blow, blow, —

Pno.

*crescendo*



Wife

36

blow, blow, — blow!"

Pno.

*f*

*mp*

8vb

THIEF

40

Ev - er seen a ba - by like that? — Shak - in' her ass —

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rapid arpeggio (like an echoplex)

Pno.

6

3

3

3

3

8vb

42

— like that. — They don't make tits — like that. —

Pno.

3

6

3

3

3

3

3

8vb

THIEF: "Gives me the ole Bethlehem Steel...Who is she?"

45

CUE OUT (HUSBAND): "My wife."

Wife

Sa - tur - day night — at the same —

Pno.

Safety

*f*

*mf* rock it

3

3

3

8vb

4. The Thief (See What I Wanna See)

28

48

Wife

— place, they roll up the bam - boo rug;

Pno.

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51

Wife

Ev' ry' one was do - in' the lim - bo ex - cept for Sal - ly and her Po - dunk plug -

Pno.

allowed without written authorization

54

Wife

Seems he took a shine to some chick -

Pno.

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# 5. (Big Money)

**Moderate funk**  $\text{♩} = 104$  THIEF: "2 drinks later..." HUS: "A lot." THIEF: "Jimmy Mako"

1 *Vamp (under dialogue)* *Vamp* *Vamp* *Vamp*

Thief *"Cash, cash,"* THIEF: (spoken over) *There's a little bathhouse right a-ides the Pond*

*Over by the statue. Coupla steps beyond..."*

*Play 2X's*

Pno. *Vamp*

Thief *THIEF* *THIEF*

5 *5A* *5B* *7*

*THIEF* *THIEF*

*Two more vodka martinis, straight up, three olives."*

Big mon-ey; Wait -

Pno. *oily, stealthy*

Thief *in' for the tak-in'. Big Mon-ey; It's your luck - y day. Your*

Pno.

5. The Thief (Big Money)

34

Thief

mon - ey; Up — to us to grab it; You wan - na, we can cab it; I'll lead

Pno.

Detailed description: This block contains the first system of music, measures 11 to 13. It features a vocal line for the character 'Thief' and a piano accompaniment. The vocal line starts with a whole rest in measure 11, followed by a melodic line in measures 12 and 13. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Thief

the way, — You know you need mon - ey, to keep your ba - by hap - py.

Pno.

Detailed description: This block contains the second system of music, measures 14 to 16. The vocal line continues from measure 13. The piano accompaniment features a prominent bass line with chords in the right hand. A large watermark is overlaid on the page: 'This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.'

Thief

Cold mon - ey, to keep her in the ice; Well, there's - Big — Mon - ey; Just

Pno.

*crescendo poco a poco*

Detailed description: This block contains the third system of music, measures 17 to 19. The vocal line continues. The piano accompaniment features a 'crescendo poco a poco' instruction. The piano part includes chords in the right hand and a bass line in the left hand. The watermark is still present.

Thief

— hold out your mit - ten; Bring — a - long the kit - ten and don't — think twice.

Pno.

*mp*

Detailed description: This block contains the fourth system of music, measures 20 to 22. The vocal line continues. The piano accompaniment features a 'mp' (mezzo-piano) instruction. The piano part includes chords in the right hand and a bass line in the left hand. The watermark is still present.

Thief 23 You don't know me from A - - dam, but we both was born - of Eve.

Pno. *piu mosso* *mf*

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Thief 26 And you can count on me Bro the, when I say

Pno. *molto crescendo*

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Thief 29 you must be lieve that there is... Shh!

Hus. HUSBAND *f* Big Mon-ey!

Pno. *f*

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Thief <sup>32</sup>  
 Keep it to your-self, man. Hard mon-ey; Ea - sy to be got. Our mon - ey; Chew

Hus.  
 Our mon-ey...

Pno. *p*

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Thief <sup>36</sup>  
 — on it and swal-low All — you do is fol - low, I'll lead — the way; — I'll lead

Pno.

Thief <sup>39</sup>  
 — the way... — Gon-na eat that o - live? Mind if I?

Pno.

*Red.* \*

# 7. (Murder)

[The THIEF fights the HUSBAND. [The Thief stabs the HUSBAND through the heart. The HUSBAND dies. The WIFE screams and runs off.]

dictated

1

Piano

*mp* (thrust)  
(low tom roll under)

(thrust)

(thrust)

*ff* (stab)

5

Thief

5

Pno.

*mp* slowly diminishing

3

3

3

...terrorized NYC, won't it?"

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7, 11

Thief

THIEF (vocal 2x only)

THIEF (1st X): "...bluebears."

So, what - cha want me to say? I

Moderato  $\text{♩} = 100$

*p* 1X underscore, slightly rubato  
2X vocal, a tempo

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9, 13

Thief

"Her stiletto?"

"By the statue."

CUE for 2nd X: "You don't believe me?"

told ya... I killed him.

*mf* 6

Thief

15

Be - lieve what - cha wan - na be - lieve; — What do I care? —

Pno.

*piu mosso*

*mp*

Thief

17

— You want the truth, — so here, take the truth. — I'll take — the chair.... —

Pno.

*colla voce*

*p*

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## 8. The Janitor (Best Not to Get Involved)

JANITOR: "That's the whole point of this, right? The body?" "I told you, the guy was dead." "...supposed to do in situations like this." "I went home."

**Piano**  
*Presto* ♩ = 130  
*mp* *accel.* *Tempo I accel.*

11 *frantic agitated*  
**Jan.**  
 In this town one thing leads to a - no - ther; then a - no-ther; and then a - no - ther; One\_

**Pno.**  
*mf* *fp* *mp*  
*left hand* *right hand*

16  
**Jan.**  
 \_ thing leads to a - no - ther; Best\_ not to get in - volved.

**Pno.**  
*mp*  
*short pause*

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20

Jan. In this town some guys al-ways got a bro-ther who's a bro-ther who's got a bro-ther who'd

Pno. *a tempo*

25

Jan. ea - si - ly shoot his own mo - ther; Best not to get in - volved. You ne - ver

Pno.

29

Jan. know when you bump in-to a stiff whose stiff it is, and how it got there; My -

Pno. *pedal a bit*

33

Jan. ster-ies all got an un - der - tow. And when you go snoop - in' 'round the

Pno. *f* *mp*

38

Jan. facts the facts may turn out to be stran-ger than the my-ster-y you was -

Pno.

Detailed description: This block contains the first system of the musical score, measures 38 through 41. The vocal line (Jan.) is in a treble clef with a key signature of two flats. The lyrics are: "facts the facts may turn out to be stran-ger than the my-ster-y you was -". The piano accompaniment (Pno.) consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. A large watermark is overlaid across the system.

42

Jan. n't s'pose - ta know. Don't stop. Don't touch Don't ask Go

Pno.

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Detailed description: This block contains the second system of the musical score, measures 42 through 48. The vocal line (Jan.) continues with the lyrics: "n't s'pose - ta know. Don't stop. Don't touch Don't ask Go". The piano accompaniment (Pno.) continues with similar rhythmic patterns. A large watermark is overlaid across the system.

49

Jan. home, go home, go home! In this town one thing leads to a - no - ther; then a -

Pno.

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Detailed description: This block contains the third system of the musical score, measures 49 through 52. The vocal line (Jan.) continues with the lyrics: "home, go home, go home! In this town one thing leads to a - no - ther; then a -". The piano accompaniment (Pno.) includes a dynamic marking of *mf* and a sixteenth-note triplet. A large watermark is overlaid across the system.

53

Jan. no - ther, and then a - no - ther; Liv - - - in' here you got - ta

Pno.

Detailed description: This block contains the fourth system of the musical score, measures 53 through 56. The vocal line (Jan.) continues with the lyrics: "no - ther, and then a - no - ther; Liv - - - in' here you got - ta". The piano accompaniment (Pno.) includes a dynamic marking of *mf* and a sixteenth-note triplet. A large watermark is overlaid across the system.

# 9. The Wife (Louie)

1 **Moderato** ♩=80 **THE WIFE**

Wife

1 **Play 2x's**

Piano *mp sustained*

What do you want me to say? I killed him;—

4

Wife

My hus - band. Look at me; What can I do?

Pno. *colla voce*

10

Wife

Look at me...

12A 13

Piano *p (blur, with pedal)*

15

Pno.

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CUE TO GO ON (WIFE): "After that monster...after he..."

WIFE: "I don't know. I saw Louie."

*8<sup>va</sup>*

**Allegro (still 'in 4') ♩=100**

Pno. *pp* *rall.* (to 26) *mp* *agitated*

Wife (to 31)

He looked at me; — Si-lent as a sta - tue; He looked at me; — A look I'd

Pno. *(Poco accel.)*

No performance or use of this score is

Wife

ne-ver seen be-fore. Cold and hot, — Glar-ing in the dark, Freez-ing my in - sides; Burn -

Pno. *Piu mosso (in 2)* *cres.*

(CUE TO GO ON) WIFE "And all that we'd ever been was gone. Gone..."

ing down the Park; I felt un - clean; — I felt... (sp.) "Unclean." *play fast, harsh*

Wife *(Rit.)*

Pno. *(Meno mosso)* *mf* *rit.* *mp* *mf*

# 10. The Medium and The Husband

Medium *A*

Piano *A*

JANITOR: "This woman, she was hungry."

Medium *1*

*Moderato dry*  $\text{♩} = 100$

*Vamp*

CUE OUT (MEDIUM): "They say the dead only tell the truth, you know."

MEDIUM

What would you like me to say? \_\_\_\_\_ It's my

Pno.

Medium *3*

work. Talk - ing with the dead. \_\_\_\_\_ Flat \_\_\_\_\_ rate. \_\_\_\_\_

Pno.

Medium *5*

Twen - ty bucks. \_\_\_\_\_ So there I was I'm hold - ing a se - ance; \_\_\_\_\_ for a

Pno.

Medium  
law - yer;— who is des' prate;— Wants to speak with a loved one;— His sis-ter A-lice Sue.—

Pno.

Medium  
A lice Mae...

Pno.

*mp*

5

CUE OUT (MEDIUM: "Psychic interruptions-")

Medium  
So this spi - rit, he's got a sto - ry;— it's a

Pno.

5

Medium  
doo - zy— and he tells me;— No one else knows his sto - ry;—

Pno.

5

CUE OUT (MEDIUM): "  
The husband. And so... restless..."

Medium

Thought I should get in - volved...

*♩ = 100 Not too slow*

Piano

*poco rit*

*mp sustained, hushed*

*sempre legato*

Safety

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Medium

Dark... It's dark here; Space... No stars

Husband

Dark... It's dark here; Space... No stars

Piano

*molto crescendo*

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Medium

No where I re - mem - ber My life

Husband

No where I re - mem - ber My

Piano

*mf*

*mp*

*rapid arp.*



# 11. (Quartet)

CUE FOR LAST X: "Where had the 'A' on the marquee gone? Gone."

Husband: "...crap went right down the toilet." "Rashomon" CUE OUT: "R Shomon"

Husband: *Allegro non troppo* ♩=110  
Play 4X's

Piano: *mp blur w/pedal* Vamp Vamp Last X Only

"A' for 'Anger', 'Ambition'."

Wife: I'll go a-way with you;— I don't care where.

Thief: You'll go a-way with me;—

Hus.: An-drew Sis-ters; A-mer - i-ca...

Pno.: *molto crescendo* *slightly faster, with heat* *ff* *sub. mf* *marked pulse*

Wife: I'll go a - way with you;—

Thief: — You know you will. —

Med.: A - larm. —

Hus.: A - larm. —

Pno.: *5*

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14

Wife — And not look - - - back. Does the sun

Thief You'll go a - way with me and not look - back. Does the sun

Med. Am - ne - sia.

Hus. Am - ne - sia.

Pno.

17

Wife — real - ly rise in the East? Does the earth real - ly spin a - round the sun?

Thief — real - ly rise in the East? Does the earth real - ly spin a - round the sun?

Med. Act - ress Ass - hole.

Hus. Act - ress. Ass - hole.

Pno.

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21

Wife  
What's it mat-ter in the least? What's real for me ain't real for ev'-ry - one

Thief  
What's it mat-ter; It don't mat-ter; What's real for me ain't real for ev'-ry - one

Med.  
A -

Hus.  
A -

Pno.  
*mp* *p* *molto crescendo* *accel.*

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25

Wife  
— want to stay with you; I didn't have a choice

Thief  
— You wan-na stay with me; You know you do. You know you do.

Med.  
ban - - - - doned. An-nul - - - - - ment.

Hus.  
ban - - - - doned. An-nul - - - - - ment.

Pno.  
*f*

29

Wife  
You took a - way my right — to think — and choose.

Thief  
You know — the

Med.  
A - dul - ter - y.

Hus.  
A - dul - ter - y.

Pno.  
*mp*

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32

Wife  
— You know what I need-ed. You know what I want-ed to find

Thief  
truth. You know what need-ed. You know what want-ed to find

Med.  
Am - bi - va - lence. Ache. A - base. Art.

Hus.  
Am - bi - va - lence. Ache. A - base. Art.

Pno.  
*poco crescendo* *mf* *mf*

# 12. (No More)

**Allegro** heated, intense ♩=150  
WIFE: "Do something for me."  
Piano *mp*

6  
Thief **THIEF**  
Look at your eyes.  
Med. **MEDIUM**  
Look at her eyes.  
Hus. **HUSBAND**  
Look at her eyes.

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9  
Thief  
I - cy heat. —  
Med.  
I - cy heat. —  
Hus.  
I - cy heat. —

12

Thief

Med.

Hus.

Pno.

A de - vil re - leased; A de -

A de -

A de - vil re - leased. \_\_\_\_\_ A de -

*mf*

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16

Wife

Thief

Med.

Hus.

Pno.

THE WIFE

No more try - ing not to laugh as you strug - gle to

vil re - leased.

vil re - leased. \_\_\_\_\_

*mp* *mf* *f* *fp*

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20

Wife

squeeze in - to your trou - sers as you slow - ly go bald. No more list - en - ing to

Pno.

23

Wife

Dan - ny Kaye al - bums; or leap - ing to your voice or jump - ing when called.

Pno.

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No performance or use of this score is

26

Wife

No more sleep - ing through your bor - ing for - eign mo - vies. What was it the last time?

Pno.

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29

Wife

Some - thing Ja - pan - ese? No more sit - ting still while you and all your law - yers drone

Pno.

# 14. The Janitor (Light in the East)

1 PRIEST: "...And so mean." (to 7) 7 (OPT CUT m.7-8)

Janitor

Piano

Moderato ♩ = 100

*pp* *mp* lightly rhythmic, simply

8 "5 AM Sunday Morning" JANITOR

Jan. Light in the East. Got a new day. If you lis-ten you can hear it, miles

Pno. *mp*

12 and miles a-way: The low, low rum - ble of the town wak - in' up with the light

Jan.

Pno.

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Jan. *15* in the East. Night in the West. There's the moon, all pale and ti - red like she

Pno. *15*

This score has been downloaded from

Jan. *18* needs a lit-tle rest; Cuz the night's been bu - sy; You can hear it ec - ho: Boun -

Pno. *18* *poco crescendo* *mf* *mp*

*8va*

*light accent*

allowed without written authorization

Jan. *21* cin' off - a build - ings like a ghost. Yeah, the night's been bu - sy;

Pno. *21* *8va*

from Dramatists Play Service, Inc.

Jan. 24 Tear - in' up the ci - ty like a too drunk guest who steals from his host. And

Pno. 24 *mf* 3 *ritard*

Jan. 27 leaves be - hind Blear y eyes. The

Pno. 27 *a tempo* *mp*

Jan. 29 smell of sex. And whis - key lies...

Pno. 29 10

Jan. 31 Then comes the light in the East. Time

Pno. 31 *Primo Tempo* *mp* 10 *rapid glissandos, play fast, ad ib*

15. (Finale)

Husband

Wife

Thief

Medium  
**MEDIUM**  
 And that was all that he said; I'm - just re - peat - ing his words; You ev - er talk to the dead? -

Janitor  
**JANITOR**  
 (truth) The park. A sta-tue.

Piano  
 Tempo Primo ♩ = 110  
 mp

No performance or use of this score is

Hus.

Wife

Thief  
**THIEF**  
 It happ - ened just as I said — What good is ly - ing to you

Med.  
 — I on - ly told you the truth; The truth. His words.

Jan.  
 A thief; The truth. His wife.

Pno.  
 4  
 Accel. poco a poco

Hus.

Wife WIFE  
What do you want me to say?—

Thief — I'll get the chair an-y way — I on - ly told you the truth. — The truth.

Med. His sp-rit. The dark. The truth.

Jan. Her beau-ty. His grief. The truth.

Pno.

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 No performance or use of this score is

Hus.

Wife — I tried the best I know how. — I told you all that I know. — I on - ly told you the truth.

Thief Her eyes. Her bod-y. Her knife.

Med. A thief. A wo-man. His blood.

Jan. Her knife. A boat-house. His blood.

Pno.

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 from Dramatists Play Service, Inc.

13 **HUSBAND**

Hus. There's noth - ing more af - ter that. ——— There's noth - ing more that I knew. —

Wife — The truth. My

Thief The truth. Her skin.

Med. The truth. Her knife

Jan. The truth. A lie

Pno. *mf*

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No performance or use of this score is

15

Hus. ——— There's noth - ing more of my life. ——— I on - ly told you the truth. The

Wife love. My hus-band. The

Thief Her tem-per. A fool. The truth.

Med. A sta-tue; A lie. The truth.

Jan. Her hus-band; The dark. The truth.

Pno. *mp*

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# 16. Kesa and Morito (Morito)

Moderato  $\text{♩} = 90$

Piano *mp sensual*

Morito

MORITO

To - night I kiss my lo - ver for the

*p*

last time. I go to her at mid - night; — Slip ping past the gate;

The musical score is written for piano and voice. The piano part consists of two staves in a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute. The dynamics are marked 'mp sensual' and 'p'. The vocal part is for Morito, with lyrics in English. The score is divided into three systems. The first system shows the piano accompaniment and the beginning of the vocal line. The second system shows the vocal line with lyrics 'To - night I kiss my lo - ver for the' and the piano accompaniment. The third system shows the vocal line with lyrics 'last time. I go to her at mid - night; — Slip ping past the gate;' and the piano accompaniment. There are also some performance markings like '>' and '>>' throughout the score.

16. Kesa and Morito (Morito)

Morito

11

Float - ing to her bed. I let her hands car - ess

*mp*

Morito

14

me for the last time. I knife in - to her bo dy;

Morito

17

For - ci - bly and proud; (She says that I'm in - cre - di - bly en - dowed. Thick er than her

Morito

20 hus - band.)\_ 20A 21 And as I kiss my lo-ver for the

This score has been downloaded from

Morito

22 last time The world dis-solves a - round me; I de-sert my bo - dy;

No performance or use of this score is

allowed without written authorization

Morito

25 All of time is gone Dusk is dawn;

from Dramatists Play Service, Inc.

Morito

28 — Dawn is — noon; Late is now; — Now is — soon;



Morito

31 This is what it's like to be

*mf*

Morito

33 God. I

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

Morito

35 *Meno mosso (in 2)*  
watch my - self out - side my, self

*lightly percussive, rapid triplets*

*fp*

*sustained*

Morito

37 Sleep and breathe and wake and sigh

# GLORYDAY

100

## 17. (Confession/Last Year)

$\bullet = 100$  (let chord ring) **Moderato**  
**Vamp** CUE OUT (PRIEST):  
"...not yet, Monsignor..."

Piano

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[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

2D 2E 2F 2G 2H

Pno.

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allowed without written authorization  
from Dramatists Play Service, Inc.

CUE OUT (PRIEST):  
"...every word seems to be  
missing a letter."

3 (to m. 5) 5 6

**CONFESSORS**

Bless me Fa - ther, I have sinned My  
Safety

Pno.

8

last con - fes - sion was... (let chord ring)

Pno.

*sfz*

(let chord ring)

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www.dramatists.com and is for perusal only.

14

Safety

Vocal Last X

S

A

T

B

Bless me Fa ther... (begin speaking, ad lib)

Bless me Fa (Fa)

Bless me Fa ther... (begin speaking, ad lib)

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

14

Safety

Vocal Last X

Bless me Fa

Pno.

*mp*

*mf*

from Dramatists Play Service, Inc.

19

A

B

ther... (begin speaking, ad lib)

CONFESSOR: "Why doesn't God help me?"

PRIEST: "I was eighteen when I entered the seminary..."

ther..(begin speaking, ad lib)

19

Pno.

Safety

*p*

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

24

Pno.

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

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31

Pno.

Play 3X's

Play 3X's

# 18. The Greatest Practical Joke

PRIEST: "...Entering the priesthood."

AUNT MONICA

Aunt *Moderato*  $\text{♩} = 120$   
The great - est prac - ti - cal joke

Piano *mp*

Aunt  
played on the com mon folk is God. (You want some man - i - cot'?) - The

Pno.

Aunt  
worst po - li - ti - cal plank pulled by the file and rank. is Christ -

Pno.

Aunt  
Mo - ham - med. Bud - dha, Vish - nu, Jo - seph Smith and all his angels.

Pno.

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www.dramatists.com and is for personal use only.  
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allowed without written authorization  
from Dramatists Play Service, Inc.

Aunt

To keep the poor in check — the biz - ness

Pno.

*mf*

Aunt

of - fers Ho - ly Mass - es and threat - ens Hell and heck.

Pno.

*f*

Aunt

Look at the world. You think there's a God? There is - n't a God. Not when you got all those -

Pno.

*mp*

Aunt

cri - mi - nal types like Hen - ry Kis - sin - ger sneak - ing a - round and ped - dl - ing nukes.

Pno.

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Aunt

19 *3* *3* *3* *3*

Look at the world. If there's a God, you'd think he'd do some-thing to -

Pno.

*3*

*8vb*

Aunt

21 *3* *3* *3* *3*

stop all the war and the crime and the graft and he'd

Pno.

Aunt

22 *3* *3* *3* *3* *3* *3*

pu-nish those son - o - va - bitch - es who write all those stu-pid new T V shows.—

Pno.

Aunt

24 *3* *3* *3*

Look at the world: There can't be a God. Not when you got those

Pno.

*mf*

*3*

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Aunt

26

cra - zy nuns like Mo-ther The-re-sa who don't give those In - di - ans rub - bers and so they have

Pno.

Aunt

28

ba - bies and ba - bies and ev' ry - one's crowd - ed and hun - gry and starv - ing. Of course, if

Pno.

28

Aunt

30

In - di - an food was all I had to eat I would - n't eat. There's

Pno.

30

PRIEST: "I am not crazy."

Safety (Vocal Last X)

*p*

Aunt

33

lots a blood you can spill; You've got the right to kill for God. (Eat

Pno.

33

*mp*



## 21. Second Message

1 PRIEST: "...its own conflagrant life."

Priest

Allegro ♩ = 150

Piano *mp* *delicately, but agitated*

5 PRIEST

Priest

A bold and bla - tant lie which gen - ious has con -

Pno.

from Dramatists Play Service, Inc.

9

Priest

ceived; — The more far-fetched the lie, — The more that it's be -

Pno.

*mp* *crescendo poco a poco*

The musical score is written for a Priest and Piano. The Priest's part is in a single melodic line, while the Piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Allegro' with a quarter note equal to 150 beats per minute. The dynamics range from mezzo-piano (mp) to a crescendo. The lyrics are: 'A bold and blatant lie which ingenious has conceived; The more far-fetched the lie, The more that it's be-'. The score is divided into three systems, with measures 1-4, 5-8, and 9-12.

13

Priest

lieved...

Pno.

*accel.*

*mf*

*warmer sustained*

17

Priest

Tens by tens they ga - ther;

Pno.

*Piu mosso legato*

*mp*

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 No performance or use of this score is

21

Priest

Suck - ers in the park.

Pno.

allowed without written authorization  
 from Dramatists Play Service, Inc.

25

Priest

Do - zens by the do - zens mass as

Pno.

Priest

Glo - ry day looms. And the

Pno.

*crescendo poco a poco*

Priest

lie

Pno.

*mf*

Priest

blooms!

Pno.

*l'istesso*  
*faster, hushed*

Act.

ACTRESS

"In

Priest

"In two weeks

Pno.

*mp*

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# 23. Gloryday

AUNT: "When are you gonna toughen up?"

LAST X (REPORTER): "4...3...As you can see Carol, there is a crowd gathered here at the pond..."

Priest

Piano

*Allegro* ♩ = 150  
*Vamp*  
*mp*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

8vb

1

PRIEST

Priest

You've got your cra-zies for Je - sus'sake;— the lo-sers who've got no-thing to lose.——

Pno.

8vb (8vb)

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

5

Priest

You've got your herds of bro - ken souls;— E - mo - tion - al - ly drained——black holes;— You've

Pno.

*crescendo*

8vb

9 (CUE OUT) REPORTER: "4...3..."

Priest  
got 'em all here:— Wait-ing for the Glo-ry day!—

Pno. **Vamp** 1X, and after "Eternal hope"  
*under dialogue*

8vb

13

Priest  
You've got your crip-pled and blind— and deaf;— A se - lec - tion of af - flic - tions to choose.—

Pno.

8vb

16

Priest  
— You've got your shreds of des - p'rate lives;— your cri -

Pno.

8vb

19

Priest  
min - als— and bat - tered wives;— All gath - er - ing here:—

Pno. *crescendo*

8vb

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from Dramatists Play Service, Inc.

Priest 22 Wait - ing for the Glo - ry day!

S. 22 Glo - ry day.—

A. 22 Glo - ry day.—

T. 22 Glo - ry day.—

B. 22 Glo - ry day.—

Pno. 22 *f*

Priest 25 Move - ver - ence land; Bye,—

S. 25 Glo - ry day— Glo - ry!

A. 25 Glo - ry day— Glo - ry!

T. 25 Glo - ry day— Glo - ry!

B. 25 Glo - ry day— Glo - ry!

Pno. 25 *mp*

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Priest

28 — bye Lourdes; — the world has a new — re - li - gious shrine. — The

Pno.

*crescendo poco a poco*

Priest

31 poor and the weal - thy are com - ing in hordes; — Bring your sins — and form —

Pno.

Priest

34 a line — for the T - shirts. Fun - ny hats. Pam - phlets.

S.

T - shirts.

A.

T - shirts.

T.

T - shirts.

B.

T - shirts

Pno.

*f*

8<sup>vb</sup>

# 26. There Will Be A Miracle

1 AUNT: "...from somewhere bigger..."

Aunt

Moderato  $\text{♩} = 100$   
*never rushed, with a steady pulse*

There will be a mi-ra-cle;

Piano

This score has been downloaded from

4

Aunt

Stick a round and see. You need

Pno.

6

Aunt

pa-tience for a mi-ra-cle Tim-ing is the key.

Pno.

9

Aunt

Could not have hap-pened yes-ter day; And to-

Pno.



Aunt

12

mor-row is — too late; — The mo - ment has — to be — ex - act —

Pno.

*mp*

Aunt

15

and in — til then, — we have to wait. — You can

Pno.

*poco cres.* *slight rit.*

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Aunt

18

ne-ver rush — a mi - ra-cle; — You can't force a thing — to be; —

Pno.

*A tempo* *mf* *mp*

*more sustained*

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Aunt

21

I am des-p'rate for — a mi - ra-cle; — But it won't —

Pno.

24

Aunt

— come just — for me; — We will all share the mi - ra - cle; —

Pno.

*crescendo*

27

Aunt

As ev' - ry - bo - dy should;

Pno.

*mf*

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www.dramatists.com and is for perusal only.  
No performance or use of this score is

30

Aunt

Lit - tle ones; — Gro - cery - clerks; — C P A's; — Mov - ie stars; —

*colla voce*

Pno.

*fp* *mp* *fp* *mp* *mf* *mp* *mf* *mp*

31 31A 31B

32

Aunt

Bat - tered wives; — Dy - ing boys; — Hun - gry souls; — the worst — of men — a -

Pno.

*broadening*

34 *A tempo*

Aunt  
long with the good; I al-ways knew there would be a mi - ra -

Pno. *pull back*

38

Aunt  
cle; I've won-dered when and how; And

Pno. *mf mp*

41

Aunt  
I will see a mi - ra-cle; There will be a mi - ra-cle;

Pno. *mp*

44 *Primo Tempo*

Aunt  
If not soon; Now...

Pno. *p ritard p*

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### 28. Rising, Up/Finale

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Actress

Reporter

CPA

Piano 1

Aunt

CPA

Pno. 1

*f*

*f*

*f*

*f*

*f*

*mp*

*rapid arp.*

*rapid arp.*

*Moderato*  $\text{♩} = 110$

*sostenuto, poco ten*

CPA

The

AUNT

A

sky goes grey — then turns — in - to black - ness, e - ra - sing day. — A

4

4

4

4

8

Aunt  
wind be - gins — and builds — to the howl — of a mil - lion sins. — A

Rep.  
8

CPA  
wind be gins — and builds — to the howl — of a mil - lion sins. — A

Pno. 1  
mp

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

12

Act.  
ACTRESS

Aunt  
Light ning flash, then more — and the clouds — writhe with ev - ry slash. A

Rep.  
8  
Light ning flash then more — and the clouds — writhe with ev' ry slash. A

CPA  
Light ning flash then more — and the clouds — writhe with ev' ry slash. A

Pno. 1  
r.h. loco  
l.h.

Pno. 2  
piu mosso  
mp

Act.   
mistap - pears — and hangs — in the air — like a spider's tears. — A

Aunt   
mistap - pears — and hangs — in the air — like a spider's tears. — A

Rep.   
mistap - pears — and hangs — in the air — like a spider's tears. — A

CPA   
mistap - pears — and hangs — in the air — like a spider's tears. — A

Pno. 1   
*mf* 

Pno. 2   
*mf* 

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*mf*

Act. <sup>20</sup> vio-lent shake — and a churn - ing - twis - ter con - sumes the lake. ————— The

Aunt <sup>20</sup> vio-lent shake — and a churn - ing twis - ter con - sumes the lake. ————— The

Rep. <sup>8</sup> vio-lent shake — and a churn - ing twis - ter con - sumes the lake. ————— The

CPA <sup>8</sup> vio-lent shake — and a churn - ing twis - ter con - sumes the lake. ————— The

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

Pno. 1 <sup>20</sup> *mf*

Pno. 2 <sup>20</sup> *mf*





