

Let There Be

Andante con moto (♩ = 84)

Optional vocal cue:

1 2 (STORYTELLERS S/A)

In the be

(STORYTELLERS T/B)

In the be

Xylo & Kbd 1
Ob & Cl
Horn
sfz
Kbd 1

WWs
mp

3 4 5

gin - ning...

gin - ning...

Ob. etc.

p
cl.

Kbd 1-Pno & Kbd 3-Rhodes

p

Vc

mp

6 (STORYTELLERS S/A)
7
In the be-gin - ning, —

(STORYTELLERS T/B)
In the be-gin - ning, —

Horn
v d
p

pp
sub.

8 9
God cre - a - ted the
God cre - a - ted the

ww
p cresc. poco a poco

cresc. poco a poco

Sub

10 (STORYTELLERS S/A) *rall.* 11 12

hea - ven and earth.

(STORYTELLERS T/B)

hea - ven and earth.

Kbd 3—Organ, WW & Horn

f *sub. mp*

f *mf sub.*

13 **Meno mosso e misterioso**
(STORYTELLERS S/A)

14

With - out form.....

(STORYTELLERS T/B) (Tenors only)

Void...

Horn

p

Kbd 3—Harp & Kbd 1—Synth Bells

15 (Basses only) 16

Dark ness...

3

pp cresc.
Kbd I—Piano

17 (S/A) 18

And god said...

(T/B)

And god said...

WW2-Clar.

mf Horn

19 (FATHER) 20 21

"Let . . . there be...

WW1-Fl.

mp cresc.

+ WW2-Cl.

p cresc.

(FATHER)
accel. *cresc.* *subito broadly*

22 23 24

(FATHER)
25 (*whispered*) *light!*

(STORYTELLERS S/A)
(*whispered*) "light!"

(STORYTELLERS T/B)
(*whispered*) "light!"

FATHER: Whoa! That's bright...

26

(♩ = 100)

Kbd 2—Synth Bells (*Shimmer—out of time*) (con't. shimmer)

27 28

p Kbd 1—Harp

+ Mark Tree

29 (FATHER) 30

I woke up from a cu - ri - ous dream.

p

31 32

I dreamed a per - fect gar - den— And there were

33 34

whirl - ing shapes and swirl - ing sounds, and

(Kbd 2—Synth Bells)*

etc.

35 (FATHER) 36 37

I was - n't lone - ly an - y - more. I woke up from a

WW2-Cl. Horn WW2-Cl.

p *p*

WW3-Ob.

Vc.

38 39 40 *poco rall.*

won - der - ful dream, woke full of en - er - gy and hun - ger— And now this

Horn

Vc. & Cl.

Vc.

41 42

hun - ger will be stilled and my emp - ti - ness be filled. As I

+ WW & Horn

Piano-Conductor

(FATHER)

molto rit.

43 44

set a - bout to build _____ my

Detailed description: This block contains the vocal line for the father, measures 43 and 44. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are "set a - bout to build _____ my".

p *mp* *pp* (shimmer dies out)

Detailed description: This block contains the piano accompaniment for measures 43 and 44. It features a piano part with a dynamic range from *p* to *pp*. The right hand plays chords and single notes, while the left hand plays a bass line. A hairpin crescendo is shown, with the instruction "(shimmer dies out)" above the final measure.

45 Allegro (♩ = 100)

46 47 48

dream.....

Detailed description: This block contains the vocal line for measures 46, 47, and 48. The melody consists of whole notes: G4, A4, B4, C5. The lyrics are "dream.....".

p Kbd 1-Fantasia JV

Detailed description: This block contains the piano 1 accompaniment for measures 46, 47, and 48. It features a piano part with a dynamic of *p*. The right hand plays chords, and the left hand plays a bass line.

Kbd 2-Marimba

Detailed description: This block contains the marimba accompaniment for measures 46, 47, and 48. It features a marimba part with a dynamic of *p*. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line.

(STORYTELLERS S/A)

49 50 51 52

pp Ah _____

Detailed description: This block contains the vocal line for the storytellers, measures 49, 50, 51, and 52. The melody consists of whole notes: G4, A4, B4, C5. The lyrics are "Ah _____".

Detailed description: This block contains the piano 1 accompaniment for measures 49, 50, 51, and 52. It features a piano part with a dynamic of *pp*. The right hand plays chords, and the left hand plays a bass line.

Vc & Gtr

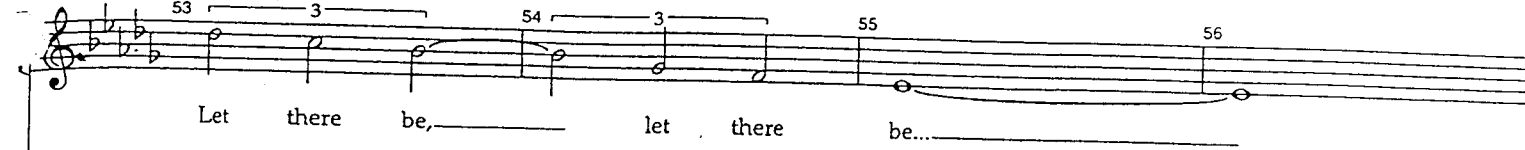
Detailed description: This block contains the violin and guitar accompaniment for measures 49, 50, 51, and 52. It features a violin and guitar part with a dynamic of *pp*. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line.

Piano-Conductor

(FATHER)

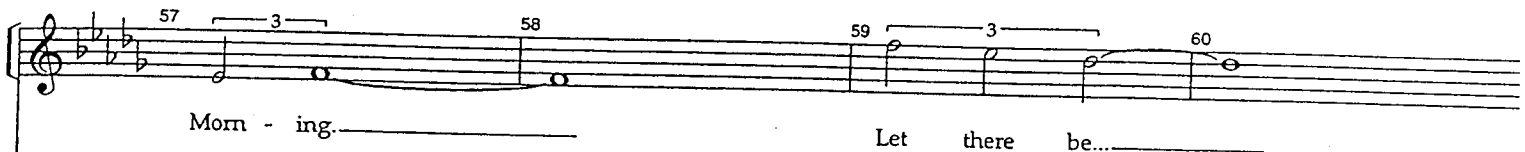
53 3 54 3 55 56

Let there be, let there be...



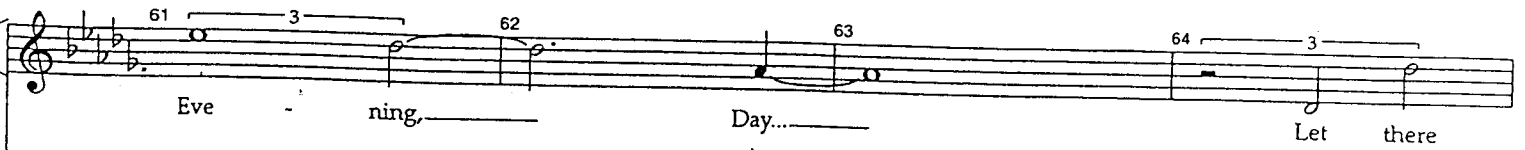
57 3 58 59 3 60

Morn - ing. Let there be...



61 3 62 63 64 3

Eve - ning, Day... Let there



(FATHER) 65 66 67 68

be.....

69

(FATHER) 70 71 72

Let there be.....

(STORYTELLERS S/A) 3

Let there be.....

(STORYTELLERS T/B) 3

Let there be.....

WW2-CI

p

(Kbd 2-Mar)

Vc & Gtr

(FATHER)

73 74 75 76

Wa - ters, — wea - thers, — win - ters, — won - ders... —

Kbd 1-Piano

WW 1-Fl. etc. p

(FATHER)

77 78 79 80

Let there be —

(STORYTELLERS S/A)

Let there be —

(STORYTELLERS T/B)

Let there be... —

WW & Horn

mf mp

(FATHER) 81 82 83 84

land and...

(STORYTELLERS S/A)

land and...

(STORYTELLERS T/B)

land and...

85 (FATHER) 86 87 88

speed - ing com - ets with hearts of ice, spin - ning plan - ets with rings of fi - re,

WW1-Fl. *sf* (WW1-Fl.)

WW2-Cl. WW3-Ob. WW2-Cl. WW3-Ob.

(FATHER)

89 90 91 92

cos - mic sparks and qua - sars and quarks and suns con - vuls - ing, puls - ars puls - ing!

(STORYTELLERS S/A)

Sparks! Quarks! Puls - ars puls - ing!

(STORYTELLERS T/B)

Sparks! Quarks! Puls - ars puls - ing!

93 94 95 96

Let there be...

Let there be...

Let there be...

WW & Horn

f *mp*

(FATHER)

97 3 98 99 100

Musical staff for (FATHER) measures 97-100. It features a melodic line with a triplet of eighth notes in measure 97, followed by quarter notes in measures 98, 99, and 100.

Let there be...

(STORYTELLERS S/A)

3

Musical staff for (STORYTELLERS S/A) measures 97-100. It features a triplet of eighth notes in measure 97, followed by sustained chords in measures 98, 99, and 100.

Let there be...

(STORYTELLERS T/B)

3

Musical staff for (STORYTELLERS T/B) measures 97-100. It features a triplet of eighth notes in measure 97, followed by sustained chords in measures 98, 99, and 100.

Let there be...

f 3

Musical staff for measures 97-100. It features a triplet of eighth notes in measure 97, followed by sustained chords in measures 98, 99, and 100. A dynamic marking of *f* is present.

Piano accompaniment staff for measures 97-100. It features a rhythmic pattern of eighth notes.

Bass drum staff for measures 97-100. It features a rhythmic pattern of eighth notes.

101

(FATHER)

102 103 104

Musical staff for (FATHER) measures 101-104. It features a melodic line with rests in measures 101, 102, and 103, and a note in measure 104.

Whales...

Kbd 1 & Kbd 2

+ WW2-Cl.

+ WW1-Fl. & WW2-Ob.

f marcato

Gr, Vc & Db

Piano accompaniment staff for measures 101-104. It features a rhythmic pattern of eighth notes. Dynamic marking *f marcato* is present.

105

106

107

108

Snails...

Musical staff for Snails... measures 105-108. It features a melodic line with rests in measures 105, 106, and 107, and a note in measure 108.

(FATHER)

109 Sharks... 110 Larks... 111 Ap-ple trees— with dap-pled barks— and 112

(STORYTELLERS S/A) (whispered)
Sharks! Larks!

(STORYTELLERS T/B) (whispered)
Sharks! Larks!

sub. mf

113 (FATHER)

114 gran - ite moun-tains and 115 flax - en plains, 116 gi - ant liz-ardswith ti - ny brains, fluor -

(STORYTELLERS S/A)
Ah

Horn mp

mp

(FATHER)

117 118 119 120

es - cent fish and cres - cent worms and a bil - lion bugs and a tril - lion germs.

(STORYTELLERS S/A)

Fish! Worms! Bugs! Germs!

(STORYTELLERS T/B)

Fish! Worms! Bugs! Germs!

(Horn)

Instrumental line for Horn.

Piano accompaniment for measures 117-120.

121

(FATHER)

122 123 3 124

Let there be...

(STORYTELLERS S/A)

Let there be...

(STORYTELLERS T/B)

Let there be...

Piano accompaniment for measures 121-124.

(FATHER)

125 3 126 127 128

Let there be...

(STORYTELLERS S/A)

3

Let there be... And god saw it was good. It was good.

(STORYTELLERS T/B)

3

Let there be... And god saw it was good. It was good.

129 3 130 131 132

Let there be...

3

Let there be...

3

Let there be...

(FATHER)

133 3 134 135 136

Let there be...

(STORYTELLERS S/A)

3

Let there be...

(STORYTELLERS T/B)

3

Let there be...

II III III III

Poco meno mosso

Kbd 2—Synth Bells (shimmer-out of time)

137 138 139

Kbd 1—Harp

III III III III

140 (FATHER)

141 3

There was some - thing more in my dream,

III III III III

142 (FATHER) 143

some - thing could see it and share it. What

144 145

was it, though? I on - ly — know etc.

146 147 *rall.*

I was - n't lone - ly an - y - more. There is

mp *p.* *Horn mp* *poco* *(sparkle dies out)*

wwz-cl.

(FATHER)

148

149

one more thing to build, one more void that must be filled. I'll make

ritard

150

151

crea - tures I'll call... "chil - dren," shaped like

152

Allegro

153

154

155

me...

Kbd 1-Fantasia JV

etc.

ww

p

mp

Kbd 2-Marimba

(FATHER & STORYTELLERS)

156 3 157 3 158 159

Let there be, Let there be...

Horn
p

Vc.

160 (FATHER)(only) 161 162 163 *cresc. poco a poco*

Some - thing, some - one, small and skin - ny,

Kbd 2 & Clar.

164 165 166 167

claw - less, fur - less, fin - less, fang - less...

+ Kbd 3-Strings + WW3-Oboe

168

(FATHER)

Let there be

(STORYTELLERS S/A)

Let there be

(STORYTELLERS T/B)

Let there be

WW & Horn

172

173

174

175

man, _____ Who can _____

man, _____ who can _____

man, _____ who can _____

Horn

176

(FATHER)

177

178

179

wan - der ov - er my flax - en plains, won - der up at my gran - ite moun - tains,

(FATHER)

180

181

182

183

count the stars and wish for wings and hold a tool and think of things and

(STORYTELLERS S/A)

count, and wish, and hold, and think, and

(STORYTELLERS T/B)

count, and wish, and hold, and think, and

(FATHER)

184 185 186

search for an - swers he can - not see... and

Detailed description: This block contains the vocal line for the Father in measures 184, 185, and 186. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notes are: 184: G4, A4, Bb4; 185: C5, Bb4, A4; 186: G4, F4, E4. The lyrics are "search for an - swers he can - not see... and".

(STORYTELLERS S/A)

search... and dream of glo - ry...

Detailed description: This block contains the vocal line for Storytellers S/A in measures 184, 185, and 186. The notes are: 184: G4, A4, Bb4; 185: C5, Bb4, A4; 186: G4, F4, E4. The lyrics are "search... and dream of glo - ry...".

(STORYTELLERS T/B)

search... and dream of glo - ry...

Detailed description: This block contains the vocal line for Storytellers T/B in measures 184, 185, and 186. The notes are: 184: G4, A4, Bb4; 185: C5, Bb4, A4; 186: G4, F4, E4. The lyrics are "search... and dream of glo - ry...".

(ww)

Detailed description: This block contains the piano accompaniment for measures 184, 185, and 186. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The notes are: 184: G4, A4, Bb4; 185: C5, Bb4, A4; 186: G4, F4, E4.

(sempre staccato)

Detailed description: This block contains the piano accompaniment for measures 184, 185, and 186, marked *(sempre staccato)*. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The notes are: 184: G4, A4, Bb4; 185: C5, Bb4, A4; 186: G4, F4, E4.

(FATHER)

187 188 189

wor - ship me!

Detailed description: This block contains the vocal line for the Father in measures 187, 188, and 189. The notes are: 187: G4, A4, Bb4; 188: C5, Bb4, A4; 189: G4, F4, E4. The lyrics are "wor - ship me!".

tr

cresc.

Detailed description: This block contains the piano accompaniment for measures 187, 188, and 189. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The notes are: 187: G4, A4, Bb4; 188: C5, Bb4, A4; 189: G4, F4, E4. The lyrics are "wor - ship me!".

Detailed description: This block contains the piano accompaniment for measures 187, 188, and 189. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The notes are: 187: G4, A4, Bb4; 188: C5, Bb4, A4; 189: G4, F4, E4.

Piano-Conductor

190

(FATHER)

191

192

3

193

Let there be...

(STORYTELLERS S/A)

Let there be...

(STORYTELLERS T/B)

Let there be...

mw

f

194

195

196

197

Let there be...

Let there be... And God saw it was good. It was good.

Let there be... And God saw it was good. It was good.

(FATHER)
198 199 200 201
Let there be...

(STORYTELLERS S/A)
Let there be...

(STORYTELLERS T/B)
Let there be...

(WW)
etc.

202 203 204
Let there be...

Let there be...

Let there be...

(WW)
etc.

Horn

(FATHER) 205 206 207 *poco rall.*

(STORYTELLERS S/A)

(STORYTELLERS T/B)

(Horn)

A STORYTELLER: And the Father
breathed into his children
the breath of life...

And the children
became living souls...

And the father gave to his children
a garden—and called the garden Eden.

208 (FATHER) 209 210

Let there

(Horn) *f* *Mark Tree*

Ob. *fp*

Cl. *fp*

Kbd 3

Kbd 1—Pop Pad *p*

Str.

(FATHER)
cresc. and accel. poco a poco

211 212 213

be.....

Kbd 3 + Ob

p Kbd 2 & Cl.

Str

214 (FATHER) (♩ = 104) 215 216

ossia: Let there be!

(STORYTELLERS S/A)
Let there be!

(STORYTELLERS T/B)
Let there be!

(Fl.) *ff* *ww* *(Horn) ff*

ff *ff* *f* *f*

(FATHER)

217

218

219

(STORYTELLERS S/A)

(STORYTELLERS T/B)

(Horn)

220

221

222

This page of a musical score, numbered 29, is for the Piano-Conductor. It covers measures 217 through 222. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The parts include:

- (FATHER)**: A vocal line starting at measure 217 with a long note, continuing through measures 218 and 219.
- (STORYTELLERS S/A)**: A vocal line with sustained notes and some melodic movement.
- (STORYTELLERS T/B)**: A vocal line with sustained notes and some melodic movement.
- (Horn)**: A line with rhythmic patterns and sustained notes.
- Piano**: A grand staff (treble and bass clefs) with complex accompaniment, including chords and moving lines.

Measure numbers 217, 218, 219, 220, 221, and 222 are clearly marked above the vocal staves. The score concludes at measure 222.

Perfect—Part 1

A STORYTELLER: And the Father saw everything that he had made — and behold, it was *very* good.

Tenderly (♩ = 86)

(FATHER)

1 2 3

Chil - dren of E - den, here is your

(Mark Tree)

(Horn—con sord.)

mp *pp* *p*

mp (Keyboard 2—Electric Piano)

(+Guitar 2)

4 5 6 7 8

gar - den. Live in con - tent - ment; this is your home... *rall.*

(Flute, Clarinet)

(+Bass)

(♩ = 132)

9 10 11 (STORYTELLERS S/A) 12

ADAM: It's wonderful!
It's beautiful! It's... It's...
EVE: It's perfect!
FATHER: Exactly.

(STORYTELLERS T/B)

(Oboe) *p* (Flute) *mp*

(+Clar, Horn, Kbd 3, Cello, Guitars)

(Keyboard 1—Piano)

(Bass)

13 14 15

And the sky was per - fect, And the bark of the

And the sky was per - fect, And the bark of the

(Bass)

(STORYTELLERS S/A) 16 17 18 19

trees was dap-pled and rough... but not too rough... And

(STORYTELLERS T/B)

trees was dap-pled and rough... but not too rough... And

(Horn) *mp espr.* (Flute—solo) *mp* *p* (+Clar.) *mp*

20 21 22 23

where there was a cloud, The on-ly cloud al-lowed was

(Melody) *mp* *mf*

where there was a cloud, The on-ly cloud al-lowed was

(Oboe) (Horn) (+Oboe, Guitar)

(STORYTELLERS S/A)

(Melody)

24

25

26

fleec - y, white, And just a - sym - met - ric e - nough. And

(STORYTELLERS T/B)

fleec - y, white, And just a - sym - met - ric e - nough. And

(Oboe, Clar.)

(Horn)

(Horn)

p

27 A Little Faster

28

29

30

(FATHER)

31

I do be - lieve... I'll

(STORYTELLERS S/A)

as for per - fect names, of course, they had 'em...

(STORYTELLERS T/B)

as for per - fect names, of course, they had 'em...

(Kbd. 2 + reverb)

(Vibes)

mp

(Cello, Bass)

32 (FATHER) 33 (EVE) 34 (Father whispers to Adam) 35 (ADAM)

call you... "Eve"... And who's he? Mad-am, I'm Ad-arr

(Flute, Oboe)
(Clarinet)
(+Kbd. 1—Piano)
mp
(Bass)

36 37 38 39 *rall.*

mp (Guitar 1)

40 (Oboe, Clarinet) 41 (Clarinet, Horn) 42 *rall.* 43

The Tree Of Knowledge

EVE: We promise.
FATHER: Thank you.

Gently flowing ($\text{♩} = 88$)

EVE: ...why did you put it here? (FATHER) (2nd time)

There are

(Piano — with Vibes, Kbd 2)

p

things a fath-er knows a child can-not. I think you would a-gree you're

(English Horn)

p solo

(Cello—solo)

5 (FATHER) 6 7

new-er here than me... Have faith I have my rea-sons you can-not see, in your

(English Horn)

(Horn)

(+ Gtr 2—arpeg.)

poco

poco

(Piano)

8 (FATHER) *rall.* 9 10

best in-ter-est... So no more ques-tions a-bout that tree...

(ADAM) 3

So no more ques-tions a-bout that tree...

(Flute, Clar) *espressivo*

p *pp* *ppp*

(Kbd 2)

(Piano) *solo*

p

The Naming

FATHER: I know! Let's play a game.

(♩ = 60)

FATHER: And...
(Small animal quickly runs across)

Musical score for measures 1-4. The score is in 4/4 time with a tempo of ♩ = 60. The key signature has three flats (B-flat, E-flat, A-flat). Measure 1 is marked with a '1' above the staff. Measure 2 is marked with a '2'. Measure 3 is marked with a '3'. Measure 4 is marked with a '4' and includes the instruction 'Oboe' above the staff and 'p' below. The piano part features a 'Flute' line in the right hand, marked 'p dolce', and a bass line in the left hand. There are double bar lines between measures 3 and 4.

Musical score for measures 5-8. The tempo is marked 'a tempo' and '(Oboe)'. Measure 5 is marked with a '5'. Measure 6 is marked with a '6' and includes the instruction 'Clarinet' above the staff. Measure 7 is marked with a '7' and includes the instruction 'Flute' above the staff. Measure 8 is marked with an '8'. The piano part continues with the 'Flute' line in the right hand and a bass line in the left hand. There are double bar lines between measures 4 and 5, and between measures 7 and 8.

Musical score for measures 9-13. Measure 9 is marked with a '9'. Measure 10 is marked with a '10' and includes the instruction 'Vibes & Str' above the staff. Measure 11 is marked with a '11'. Measure 12 is marked with a '12' and includes the instruction 'Flute' above the staff. Measure 13 is marked with a '13'. The piano part features a 'Kbd 1 & El. Gtr' line in the right hand and a bass line in the left hand. There are double bar lines between measures 8 and 9, and between measures 12 and 13.

Musical score for measures 14-18. Measure 14 is marked with a '14' and includes the instruction 'Kbd 1-El. Pno.' above the staff. Measure 15 is marked with a '15'. Measure 16 is marked with a '16'. Measure 17 is marked with a '17'. Measure 18 is marked with an '18'. The piano part features a 'Kbd 1-El. Pno.' line in the right hand and a bass line in the left hand. There are double bar lines between measures 13 and 14, and between measures 17 and 18.

FATHER: You have
to call them. Like this...

19 (♩ = 100) (FATHER)

20 3 21 22 3 23

Ah ah ah oo way... Ah ah ah oo way ah...

mf Kbds., Gtrs. & Brushes + Temple Blocks

24 25 26

And when the an - i - mals come, you must give them names.

Gtr, Kbd 1 & 2 Recorder Piccolo

+ Bean Pod Rattle *mf*

ADAM: Oh, I think you'd be better at that, Father.
 FATHER: No, Adam. They're *your* children. I want you to do it.
 EVE: Come on, Adam

G.P.

27 28 29 30 3 31

(EVE)

Ah ah ah oo way...

Horn

+ Maracas Kbds., Gtrs. & Brushes *mf*

Vamp

32 (ADAM) Ah ah ah oo way (1st time) ah... (FATHER) 34 Come and gath - er in the mead - ow,

Temple Blocks *mp*

Kbd 1—Marimba
(Piano transcription for rehearsal purposes)

35 (FATHER) in the mead-ow, in the sun. 36 Come to - geth - er, ev - 'ry - one. 37 Now the nam - ing has be - gun.

38 Leave your bur - row, field and fur - row 39 for the mead - ow and the sun. 40

Glock. Xylo Glock.

Maracas Temple Block *mp*

41 (FATHER) 42 43

Come and gath - er, ev - 'ry - one. Now the nam - ing has be - gun. The nam - ing... The

Xylo Glock.

Maracas Temple Block Maracas

44 (FATHER) 45 46 47

nam - ing... Ah ah ah oo way ah...

(ALL) The nam - ing... The nam - ing...

(ALL) The nam - ing... The nam - ing...

Temple Block 2 Recorders (sounding 8va) mp

48

(EVE)

49

50

Two - foot-ed...

(ADAM)

Six - foot-ed...

Fleet - foot-ed...

Four foot-ed...

More - foot-ed...

Sure - foot-ed...

Low Ethnic Hand Drum

Small Hand Drum

Low Ethnic Hand Drum

Small Hand Drum

Low Ethnic Hand Drum

Small Hand Drum

51

52

53

What a grand ar - ray - o!

Duck - billed and red - breast-ed...

What a grand ar - ray - o!

Low Ethnic Hand Drum

Small Hand Drum

Recorders

54

55

56

No won-der you rest-ed on the sev-enth day - o!

Star - nosed and quill - crest-ed...

No won-der you rest-ed on the sev-enth day - o!

(EVE)
57
58
59
Stripe and spot, feath-er and fur— May-be you for-got how ma-ny there were!

(ADAM)
Stripe and spot, feath-er and fur— May-be you for-got how ma-ny there were!

Two Recorders

Detailed description: This block contains the musical score for measures 57 through 59. It features four staves. The top staff is for the vocal part of Eve, starting with a fermata and then a melodic line. The second staff is for the vocal part of Adam, mirroring Eve's part. The third staff is for two recorders, with a melodic line. The bottom two staves are for piano accompaniment, with a treble and bass clef. The music is in 2/4 time and includes lyrics: 'Stripe and spot, feath-er and fur— May-be you for-got how ma-ny there were!'.

60
61
Hoot and honk, whis-tle and purr, flap and gal-lop and hop—

Hoot and honk, whist-le and purr, flap and gal-lop and hop—

(Recorders)

Detailed description: This block contains the musical score for measures 60 through 61. It features four staves. The top staff is for a vocal part with lyrics: 'Hoot and honk, whis-tle and purr, flap and gal-lop and hop—'. The second staff is for another vocal part with lyrics: 'Hoot and honk, whist-le and purr, flap and gal-lop and hop—'. The third staff is for recorders, with a melodic line. The bottom two staves are for piano accompaniment, with a treble and bass clef. The music is in 2/4 time and includes lyrics: 'Hoot and honk, whis-tle and purr, flap and gal-lop and hop—'.

62 (EVE)
Once you start - ed mak - ing them, it seems you could - n't stop!

(ADAM)
Once you start - ed mak - ing them, it seems you could - n't stop!

65 (+WOMEN)
Two - foot - ed, four - foot - ed, six - foot - ed, more - foot - ed, fleet - foot - ed, sure - foot - ed

(+MEN)
Come and gath - er in the mead - ow, in the mead - ow, in the sun. Come to - geth - er, ev - 'ry - one.

Kbd 1-Simple Rhodes

68 (EVE)
What a grand ar - ray - of! The nam - ing... The nam - ing...

(ADAM)
Now the nam - ing has be - gun. The nam - ing... The nam - ing...

Recorders
mf

71

Xylo, Kbd 3—Mar.

Musical score for measures 71-76. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a supporting line. Measure numbers 71, 72, 73, 74, 75, and 76 are indicated above the staff.

FATHER: Aardvark.
EVE: My turn. That one over there is an...

Vamp

Xylo. & Kbd 3

Musical score for measures 77-81. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a supporting line. Measure numbers 77, 78, 79, 80, and 81 are indicated above the staff. The word 'Glock.' is written above measure 80. The word 'Vamp' is written above measure 81.

82

(EVE)

83

Musical score for measures 82-83. It features three staves: a vocal line for Eve, a vocal line for Adam, and a piano accompaniment. Measure numbers 82 and 83 are indicated above the staves. The lyrics are: (EVE) Aard-wolf! A-ga-ma! Al-li-ga-tor! This is fun! (ADAM) Ad-dax! A-gou-ti! Am-phi-um-a! A-na

84

85

(FATHER)

86

Musical score for measures 84-86. It features four staves: a vocal line for Eve, a vocal line for Adam, a vocal line for Father, and a piano accompaniment. Measure numbers 84, 85, and 86 are indicated above the staves. The lyrics are: (EVE) An-te-lope! Av-a-da-vat! Aye-aye aye-aye! (ADAM) con-da! Ar-ma-dil-lo! Ax-o-lo-ti! (FATHER) Aye-aye? Ai-ai-ai, we'll nev-er be done!

87 Horn

mf

Glock.

+ WW

90 (EVE)

Wings are wa - vin', tails are wag - gin'— kang - a - roo, kink - a - jou, ko - mo - do dra - gon,

(ADAM)

Wings are wa - vin', tails are wag - gin'— kang - a - roo, kink - a - jou, ko - mo - do dra - gon,

(Horn)

92

Recorders

mf

93

94 (EVE) 95

li - on, le - mur, harte - beast, hare, chim - pan - zee and cin - na - mon bear,

(ADAM)

li - on, le - mur, harte - beast, hare, chim - pan - zee and cin - na - mon bear,

96 Horn 97

Glock.

WWs

mf

98 (EVE) 99

num - bat, wom - bat jag - u - ar - un - di, deer - mouse, dor - mouse, co - a - ti mun - di,

(ADAM)

num - bat, wom - bat jag - u - ar - un - di, deer - mouse, dor - mouse, co - a - ti mun - di,

100 (EVE) 101 (+WOMEN) 102

pec-car-y, por-cu-pine and prong-horn, ti-ger, tor-toise, un-i-corn!_____

(ADAM) (+MEN)

pec-car-y, por-cu-pine and prong-horn, ti-ger, tor-toise, un-i-corn!_____

Horn

mp

WWs

103 (EVE & WOMEN) 104

Come and gath-er in the mead-ow, in the mead-ow, in the sun.

(FATHER, ADAM & MEN)

Come and ga-ther in the mead-ow, in the mead-ow, in the sun.

Recorders

f

105 (FATHER) 106

Come to - geth - er, ev - 'ry - one. Now the nam - ing...—

(EVE & WOMEN)

Come to - geth - er, ev - 'ry - one.

(ADAM & MEN) (ADAM)

Come to - geth - er, ev - 'ry - one. Vi -

(Recorders)

Oboe

Detailed description: This block contains the musical score for measures 105 and 106. It features five staves. The top staff is for the Father's vocal line, starting at measure 105 and ending at 106. The second staff is for Eve and Women's vocal line. The third staff is for Adam and Men's vocal line, with a specific part for Adam at the end. The fourth staff is for the Recorder ensemble. The fifth staff is for the Oboe. The piano accompaniment is shown in two staves at the bottom of the system.

107 108 (FATHER) 109

Now the nam-ing...—

(EVE)

Wal - rus! Zeb - ra!

cu - na! Yak!

Recorders

Oboe

Detailed description: This block contains the musical score for measures 107, 108, and 109. It features five staves. The top staff is for the Father's vocal line, starting at measure 108. The second staff is for Eve's vocal line, with lyrics 'Wal - rus!' and 'Zeb - ra!'. The third staff is for the Recorder ensemble, with lyrics 'cu - na!' and 'Yak!'. The fourth staff is for the Oboe. The piano accompaniment is shown in two staves at the bottom of the system.

110 (FATHER) Ah - ah oo - way

(EVE) (+WOMEN) It

(ADAM) (+MEN) It

Oboe

112 ah done... All done!

113 is done... All done!

114 is done... All done!

Recorders *mp* *mf*

Grateful Children

ADAM: All right, Father. Come on, Eve.

Recitative

1 (ADAM & EVE)

Oh, Fath - er, — for all we have re - ceived, we thank you...

mp Harmonium-Kbd 2

pp

4 (♩ = 80)

Here we are, your grate - ful

p

pp Harp

p

Flute & Kbd 3-Music Box

7

8

chil - dren. All you give is all we

9 (ADAM & EVE)

know. In the ev - er - last - ing

+ Hn. & Ob.

+ Ac. Guitar 2

Cello

Detailed description: This block contains the first system of the score, covering measures 9 and 10. It features a vocal line with lyrics, a piano accompaniment, and parts for Horns and Oboes, Acoustic Guitar 2, and Cello. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part has a steady eighth-note accompaniment.

11

12

spring - time, may your per - fect gar - den

Detailed description: This block contains the second system of the score, covering measures 11 and 12. It continues the vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment with some harmonic changes.

13

14

rit. poco a poco

15

rall.

17

grow... (YAWN.)

Mandolin & Cello (*trem. harmonics*)

8va + Crotales

P

(let ring!)

Detailed description: This block contains the third system of the score, covering measures 13 through 17. The vocal line includes the instruction 'grow...' and '(YAWN.)'. The piano accompaniment includes parts for Mandolin & Cello (trem. harmonics), Crotales (marked 8va), and a piano part marked 'P'. The tempo markings 'rit. poco a poco' and 'rall.' are present. The piano part features a rhythmic accompaniment with some melodic lines.

Father's Day

Con moto (♩ = 102)

FATHER: Don't they look sweet when they're asleep?

1 2

Kbd 1-Piano, Ac. Guitar & Kbd 2-Pad

p

(FATHER)

3 4

Sleep - ing there, — like an - gels, — in - no - cent — and sim - ple — I

Clarinet

p

5 6

think she's got my nose. — I think he's got my dim - ple. —

(FATHER)

7 8

In my— own im-age, from my like-ness: are they sprung.

Oboe & Kbd 2-Str

p

9 10

They will keep me com-pan-y. They will keep me young.

Flute

mp

11 12

That's what it means to— be a fath-er:

Flute

Oboe

f *mp*

Horn

f *mp*

13 (FATHER)

Plan - ning their fu - ture, as you watch your chil - dren sleep.

(Fl.)

(Cl.)

mp

15

That's what it means to — be a fath - er.

16

17

I ne - ver knew that I could feel a love so deep. — Of

18

(Fl.)

mf

(FATHER)

19 I will be— their teach - er And 20 I will be— their guide— And

Horn
p

21 ev - 'ry- thing— they ev - er need— I'll 22 be there to pro - vide— And

+ Oboe

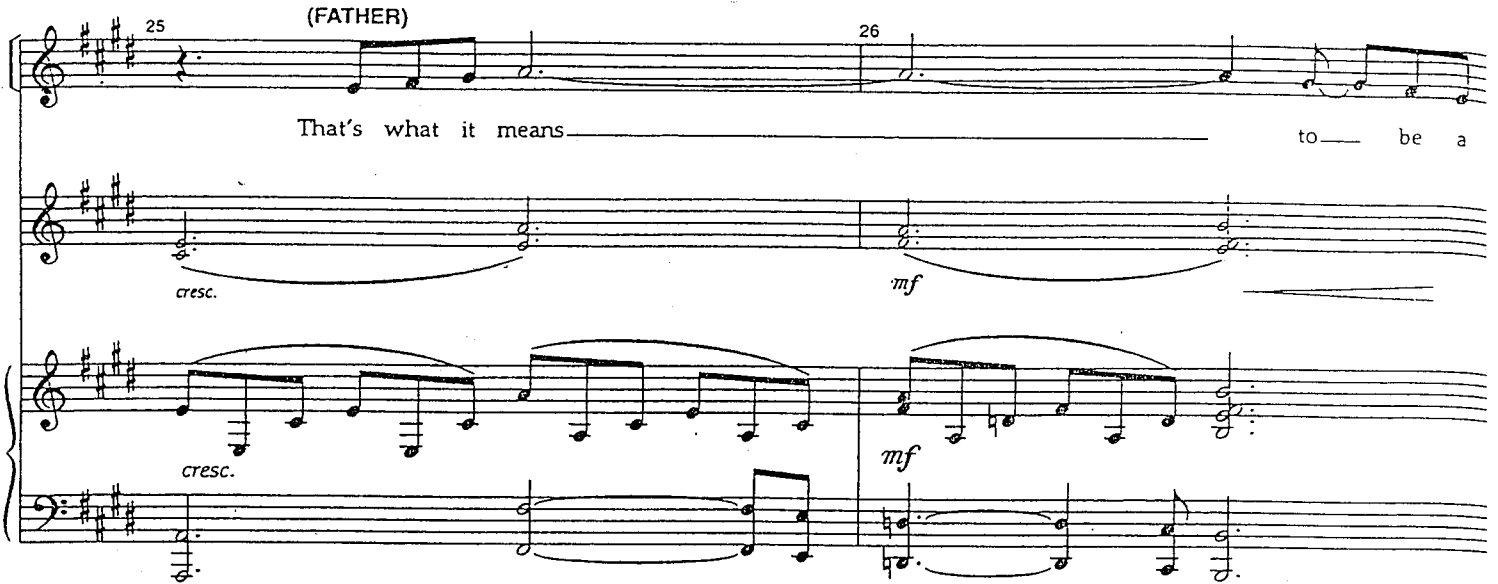
23 (FATHER) 24 in re - turn, — they'll love me, — stay for - ev - er at — my side: —

WW & Kbd 2
mp

25 (FATHER) 26

That's what it means _____ to be a

cresc. *mf*



27 (FATHER) 28 (FATHER—Whistle)
+ Oboe

fath - er...

(STORYTELLERS—Whistle)
+ Flute

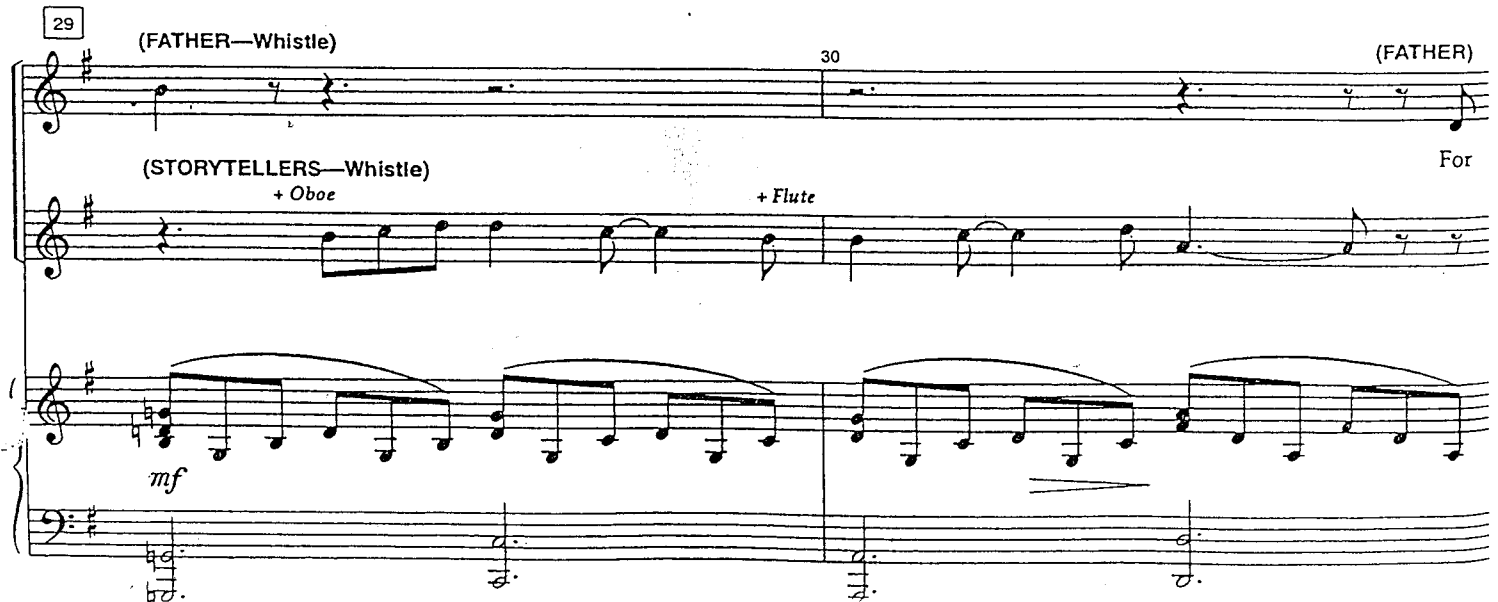


29 (FATHER—Whistle) 30 (FATHER)

(STORYTELLERS—Whistle)
+ Oboe + Flute

For

mf



(FATHER)

31 I have built a u - ni - verse, 32 Spec - tac - u - lar and new ———— And I

Kbd 2-Str
sub.p

p

33 sat there in my u - ni - verse ———— 34 And learned that this was true: ————

ww

35 What use ———— is a u - ni - verse, ———— 36 with no - one ———— to give it to? ———— 37 Not a hill of beans, till you

f ———— *mp*

mf ———— *mp*

p

Clar. Horn

38 (FATHER) 39 40

pass a-long— your genes:— That's what it means— to— be

+ Flute

mp *f*

cresc. + Sus. Cym. + Timp.

41 (FATHER) 42 (FATHER—Whistle) + Oboe 43

fath - er...

(STORYTELLERS—Whistle)

+ Flute

mf

(STORYTELLERS—Whistle) 44(+ Flute) 45 46 47

FATHER:
Sweet dreams,... children. ...See you in the morn

Crotals & Cym. Scrape

WW

Kbd 2—Warm Pat

dim. *ppp* *p* *pp* + Sus. Cym.

Hom Kbd 1, Vr & Bs

Perfect—Part 2

(♩ = 132)

1 (STORYTELLERS S/A) 2 3 4

And the night was per - fect, and their dreams were per - fect,

(STORYTELLERS T/B)

And the night was per - fect, and their dreams were per - fect,

Kbd 2 & 3 *mp* Kbd 1—Piano & WW Horn & Gtrs. Kbd 2 & 3 Kbd 1—Piano & WW Horn & Gtrs.

Cello Bass Cello Bass

5 6 7

And they woke with the dawn and smiled, with a yawn, at one a

And they woke with the dawn and smiled, with a yawn, at one a

Glock, WW & Kbd 2—Bell Synth

Cello Bass

8 (STORYTELLERS S/A) 9 10 11

no - ther. And with a gen - tle kiss, they

(STORYTELLERS T/B)

no - ther. And with a gen - tle kiss, they

+ Horn Flute

E.H. *p* romantically *mf* E.H.

12 13 14 15

soon dis - cov - ered this: Their love was more than sis - ter and

soon dis - cov - ered this: Their love was more than sis - ter and

Kbd 1 & WW

Clarinet

mf *ppp*

16 *rall.* (FATHER) 17 18

(STORYTELLERS S/A) Well, af - ter all, they were made for each

broth - er...

(STORYTELLERS T/B)

broth - er...

E.H.

(Kbd 1-Piano)

Piano-Conductor

19

(♩ = 128)
(FATHER)

oth - er!

(EVE)

(ADAM) Of all this per - fect gar - den's per - fect sights,

Kbd 1-Piano & Kbd 2-Chapel Organ Of all this per - fect gar - den's per - fect sights,

+ Glock.

mp + Gtrs.

Horn

mp

Strings

(EVE)

23 You are the sweet - est of my earth - ly de - lights...

(ADAM)

24 You are the sweet - est of my earth - ly de - lights...

25

26

E.H.

p

27

28

29

30

rall.

(STORYTELLERS S/A)

And their love was

(STORYTELLERS T/B)

And their love was

Flute

p

E.H.

31 (STORYTELLERS S/A) 32 33

per - fect, and the day was per - fect,

(STORYTELLERS T/B)

per - fect, and the day was per - fect,

Kbd 2 & WW Horn & Gtrs. Kbd 2 & WW Horn & Gtrs.

mp *mf* *mp* *mf*

Cello Bass Cello Bass

34 35 36

and the next... was per - fect, and the next... was

and the next... was per - fect, and the next... was

Kbd 2 & WW Horn & Gtrs.

mp *mf*

Cello Bass

37 38 39

per - fect, and the day af - ter that... and the day af - ter

per - fect, and the day af - ter that... and the day af - ter

Kbd 2 & WW Horn & Gtrs. WW & Horn + Kbd 3—Spikey Synth E.H.

mp *mf* *p* *mp*

(STORYTELLERS S/A) 40 41 42 43

that... Each one per - fect as could (per - fect as could ev - er

(STORYTELLERS T/B) (melody:)

that... Each one per - fect as could be... And as the days went

mf *p* E.H. WW & Horn

44 45 46 (Melody)

be...) Ahh Ahh The

by, though she could not say why, The

Horn & E.H. Horn & E.H.

47 48 49 50 *accel.*

wo - man went to spy on that cur - i - ous tree... And she'd

wo - man went to spy on that cur - i - ous tree... And she'd

Flute *mf*

Faster, conversational

(STORYTELLERS S/A)

51

52 53 54 55

stand there, all hes - i - tant and hov - er - y, And each day, she drev

(STORYTELLERS T/B)

stand there, all hes - i - tant and hov - er - y, And each day, she drev

Kbd 2—Evo. Bell Synth &
Kbd 3—El. Piano
& WW

mp

mf

ppp

Kbd 1, Gtr & Strings

56 57 58 59 60

clo - er, un - til she made an oh! sur - pris - ing and be - wild - er - ing dis -

clo - ser, un - til she made an oh! sur - pri - sing and be - wild - er - ing dis -

ww

p

Horn

tr

molto

Clar.

(♩ = ♪) (♩ = 134)

61

(STORYTELLERS S/A)

62 EVE: Adam! Adam!

co - ver - y...

(STORYTELLERS T/B)

cov - er - y...

Flute

Oboe

+ Clar.

mf

Gtrs & Str

63 (EVE)

64

Come Ad-am, quick, Ad-am, wait till I show you what I found...

Vibes

mp

Kbd 2—El. Piano

Flute

Gtrs & Kbd 1—Rhodes

mp

Clar.

ADAM: Not now, dear. I'm trying to put the insects into alphabeical order...

Oboe

Flute

Oboe

Ant... aphid...

+ Clar.

65

66

67

p

68 (EVE)

No, Ad - am, now, Ad - am... It's a thing that will as -

(Vibes)

(Gtrs) *p*

(Strings)

69 (EVE) 70

tound you; When I show you what I found, you won't be-lieve...

(ADAM)

Eve!

Oboe

(Oboe) + Clar.

V Kbd 1-Piano, Strs & Gtrs

71 (STORYTELLERS S/A) 72 73

And she brought him to the tree...

Flute, Oboe & Glock.

Flute & Glock.

8va

Clar.

Kbd 3-Harp Bells

mf Cello

(Vc.)

rall.

Slower

(STORYTELLERS S/A)

75 *p* Ahh Ahh

76 *molto rit.*

(STORYTELLERS T/B)

Where he knew they should not be...

Oboe

+ Crotales

EVE: Just watch...

Flute, Kbd 1—Harp,
Kbd 3—Trem. Str & Str

(Eve walks toward the tree)

77 78

Clar.

+ Oboe

ADAM: How did you do that?

EVE: I didn't do anything. I just walked towards it
and the day turned into night. Look:

79 Horn (The tree glows) 80 (EVE walks towards AD 81)

sfp

Kbd 2-Bell Synth
(very fast shimmer)

(shimmer continues) *ad lib.*

Oboe & Flute (8va)

Detailed description: This block contains three staves of music. The top staff is for Horn, starting at measure 79 with a whole note chord and a dynamic marking of *sfp*. The middle staff is for Kbd 2-Bell Synth, featuring a very fast shimmering pattern of eighth notes in measures 79 and 80, with a dynamic marking of *sfp*. The shimmer continues into measure 81, which is marked *ad lib.* The bottom staff is for Oboe & Flute (8va), which enters in measure 81 with a melodic line. The key signature has one flat and the time signature is 4/4.

(The tree grows dark)

EVE: Go on, you try!

ADAM: I don't think we...

EVE: Oh, don't be such a coward, Adam. Just try it.

82 Kbd 2-Harp (shimmer continues) 83 *ad lib.*

sfp

Detailed description: This block contains two staves of music. The top staff is for Kbd 2-Harp, starting at measure 82 with a shimmering pattern of eighth notes, marked *sfp*. The shimmer continues into measure 83, which is marked *ad lib.* The bottom staff shows sustained chords in the bass clef. The key signature has one flat and the time signature is 4/4.

The Spark Of Creation

Ebbing and flowing (♩ = 112, ca.)

Kbd 1-El. Piano

8va

Kbd 2-Pretty Pad

p

Kbd 3-Harp

Cello

3 (EVE)

"Be - yond"... "Be - yond"...

It sounds

Mandolin

p

Kbd 1-El. Piano

Vc.

5 6 7

full of wind and mist, does-n't it? It means oth-er things ex-ist,

Flute

Clar. *pp*

Kbd 1-Music Box, Kbd 2-Harp & Gtrs

Horn

8 does - n't it? 9 "Be - yond"... "be - yond"...

This block contains the first two measures of the score. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The piano part includes a section labeled 'Kbd 1 - El. Piano' with a dynamic marking of *p*. The guitar part is marked 'Gtr'.

10 It says, 11 "Ad - am, leave your list,"

This block contains measures 10 and 11. It includes a vocal line, a piano accompaniment, and parts for Oboe, Flute & Clarinet, Music Box/Harp, and Horn. The Oboe part starts with a dynamic marking of *p*. The Music Box/Harp part is labeled 'Kbd 2 - Music Box & Kbd 3 - Harp'. The Horn part is marked 'Horn'.

12 does - n't it? Fa - ther, 13 why does my head feel this

This block contains the final two measures of the score. It features a vocal line with lyrics, a piano accompaniment, and a woodwind part labeled 'WW'. The piano part has a dynamic marking of *mp*.

14 joy and this dread since the mo - ment I said, "be

(WW) *mp* *rall.*

Kbd 1—El. Piano
Oboe
Cello

16

Steady, driving tempo ($\text{♩} = 176$)

yond."

Kbd 1—Octa Rhodes & Ac. Gtrs

mp

18

19

20

21

I've got an itch - ing on the tips of my fin - gers.

Egg Shaker *mf* etc.

22 23

I've got a boil - ing in the back of my brain.——

This block contains the first system of music, measures 22 and 23. The vocal line is in a treble clef with a key signature of three flats. The lyrics are "I've got a boil - ing in the back of my brain.——". The piano accompaniment consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a bass line of quarter and eighth notes. A keyboard part for Wave Bells is also present, with notes in the treble clef.

24 25

I've got a hun - ger burn - ing in - side—— me

Kbd 2-Wave Bells

mp

Bass

This block contains the second system of music, measures 24 and 25. The vocal line continues with the lyrics "I've got a hun - ger burn - ing in - side—— me". The piano accompaniment continues with similar rhythmic patterns. The keyboard part for Wave Bells is marked with a mezzo-piano (*mp*) dynamic. The word "Bass" is written at the end of the piano accompaniment staff.

26 27

can - not be—— de - nied.——

(Kbd 2)

This block contains the third system of music, measures 26 and 27. The vocal line concludes with the lyrics "can - not be—— de - nied.——". The piano accompaniment continues. The keyboard part for Wave Bells is marked with the instruction *(Kbd 2)*.

28 29

I've got a feel - ing . that the fa - ther who made us,

30 31

when he was kin - dl - ing the pulse in my veins,

32 33

he left a ti - ny spark of that fi - re,

Kbd 2-Wave Bells,
mp
Oboe & Hn (8vb)

34 35

smol - der - ing — in — side. The

(Kbd 2)

(Ob & Hrn)

36 37

spark of cre - a - tion — is

Kbd 3—Analog Seq.

p

+ Flute (8vb)

mf

Cello

38 39

flick - er - ing — with - in — me. The

Horn

p

Kbd 1 & Gtrs

mp

40 3 41

spark of cre - a - tion is

Detailed description: This block contains the vocal line for measures 40 and 41. The melody starts on a half note 'spark', followed by a triplet of eighth notes for 'of cre - a -', and ends on a half note 'tion' in measure 41. A fermata is placed over the final note. The key signature has three flats, and the time signature is 4/4.

Kbd 2—Wave Bells,
Flute (8vb) & Clar. (8vb)

mf

Detailed description: This block shows the piano accompaniment for measures 40 and 41. The right hand features a melodic line with a triplet of eighth notes in measure 40 and a half note in measure 41. The left hand provides a steady accompaniment with quarter notes. The dynamic marking is mezzo-forte (mf).

42 43

blaz - ing in my blood, A

Detailed description: This block contains the vocal line for measures 42 and 43. The melody starts on a half note 'blaz - ing', followed by a quarter note 'in', a quarter note 'my', and a half note 'blood,' in measure 43. A fermata is placed over the final note. The key signature has three flats, and the time signature is 4/4.

Kbd 1 & Gtrs

Detailed description: This block shows the piano accompaniment for measures 42 and 43. The right hand has a melodic line with a quarter note in measure 42 and a half note in measure 43. The left hand has a steady accompaniment with quarter notes. The dynamic marking is mezzo-forte (mf).

44 3 3 45 3 3

bit of the fi - re that lit up the stars and breathed

Detailed description: This block contains the vocal line for measures 44 and 45. The melody starts on a half note 'bit', followed by a triplet of eighth notes for 'of the fi - re' in measure 44, and a triplet of eighth notes for 'that lit up the stars' in measure 45, ending on a half note 'and breathed'. The key signature has three flats, and the time signature is 4/4.

Cello
Bass *p*

Detailed description: This block shows the piano accompaniment for measures 44 and 45. The right hand has a melodic line with a half note in measure 44 and a half note in measure 45. The left hand has a steady accompaniment with quarter notes. The dynamic marking is piano (p).

46 47 3

life in - to the mud The first in - spi -

Detailed description: This block contains the vocal line for measures 46 and 47. The melody starts on a half note 'life', followed by a quarter note 'in - to', a quarter note 'the', and a half note 'mud' in measure 47. A triplet of eighth notes follows in measure 47, leading into measure 48. The key signature has three flats, and the time signature is 4/4.

mp
Gtrs

Detailed description: This block shows the piano accompaniment for measures 46 and 47. The right hand has a melodic line with a half note in measure 46 and a half note in measure 47. The left hand has a steady accompaniment with quarter notes. The dynamic marking is mezzo-piano (mp).

54

55

(8va)-----
(Picc & Clar)

8va-----

Kbd 1 & Gtrs

56

57

(8va)-----

58

59

Kbd 2—Wave Bells

Horn
mp

Where there was noth - ing, let there be some - thing,

60 61

some - thing made — by me.

(Kbd 2)
(Hrn)

Cl. & Ob. *f* +Picc.

(Kbd I & Gtrs) *mf*

62 63

There's things wait - ing for me — to in - vent — them.

f ww

64 65

There's worlds wait - ing for me — to ex - plore.

66 I am an ech - o 67 of the e - ter - nal cry

Kbd 2—Wave Bells
mp

Kbd 1—Piano & Gtrs

68 of, "Let 69 there be..." The

Kbd 1

Horn
f

Kbd 3—Analog Seq.
& WW

70 spark of cre - a - tion 71

Flute
mf

mp
Cl. & Vc.

72 73

bur - ring bright with - in me... The

74 75

spark of cre - a - tion won't

*Flute, Kbd 2 & 3
& Oboe (8vb)*

Cl. & Vc.

76 77

let me rest at all, un

Piano-Conductor

#8—The Spark of Creativity

78 *mf* *Egg Shaker* *mp*

til I dis - co - ver or build or un - cov - er a

80 *mp* *Gtrs* *mp*

thing that I can call my ce - le

82 *Kbd 1—Piano & Gtrs* *cresc.* *mp*

bra - tion of the spark of cre

84 *mp* *mp*

a

86 87

tion... The

Horn

mf

88 89

spark of cre - a - tion:

Clar, Kbd 1 & 2

+ Kbd 3—Pop Pad

90 91

May it burn — for - ev - er. The

92 3 93

spark of cre - a - tion: I am a

Fl. & Ob. *mp*

94 95

keep - er of the flame. We

96 3 97 3 3

think all we want is a life - time of lei - sure, each

mp

98 per - fect day — the same end - less va

99

3

Gtrs

100 ca - tion. —

101

cresc.

102 Well, that's all right, if you're a kind of crus - ta - cean,

103

Horn & Cello

mp

Kbd 1—Piano & Gtrs

Kbd 3—Analog Seq.

p

104 105

but when you're born with an i - mag - i - na - tion,

p Clar. & Ob. *cresc. poco a poco*

(Hr & Vc) *p* *cresc. poco a poco*

106 107

soon - er or la - ter, you're fee - ling the fi - re get

+ Piccolo *mf*

108 109

hot - ter and high - er... The spark of

Musical score for measures 110-112. The score consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with notes on measures 110, 111, and 112. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *v* (vibrato) and *f* (forte).

Musical score for measures 113-115. The vocal line includes the lyrics "cre - a - tion!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *f* (forte) and *ff* (fortissimo). Instrumental markings include "Horn", "Clar.", and "+ Oboe (8vb)".

Musical score for measures 116-119. The vocal line includes a melodic line with notes on measures 116, 117, 118, and 119. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *ff* (fortissimo) and *8va* (octave).

In Pursuit Of Excellence

SNAKE: ...You're interested in answers, too...You are ambitious.

Misterioso (♩ = 92)

1 -2 (SNAKE) 3

I've been watch - ing you for a while now,

Oboe-WWI
(4)
pp

Recorder
mp

Kbd 1-Vibes

Detailed description: This system contains the first three measures of the score. The vocal line (SNAKE) begins with a rest in measure 1, followed by a rest in measure 2, and then a melodic phrase in measure 3. The Oboe-WWI part has a rest in measure 1 and 2, then enters in measure 3 with a melodic line. The Recorder and Keyboard/Vibes parts provide accompaniment throughout the three measures.

4 5 6

my pret - ty lit - tle missss, and I've got to tell you thissss:

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'my pret - ty lit - tle missss,' in measure 4, and 'and I've got to tell you thissss:' in measure 6. The instrumental parts continue their accompaniment.

7 (SNAKE) 8 9

You make me want to hissss Your aim-less cur-i-os-i-ty is

(Ob.-WW1)

+ El. Gtr.

10 11

fast be-com-ing ti-re-some. Know-ledge, dear, is pow-er and it's

rall.

12 (SNAKE) 13 14

high time you ac-qui-re some!

(SNAKE) Dum— dum— dum

(SNAKE) Dum— dum—

Horn

sfmp

15 Smooth and Oily (♩ = 102)

16 (SNAKE) 17

Les - son one for — free.

p + Drs

+ Vc & Bs

18 (SNAKE) 19 20

Re - peat it — af - ter me:

3 Clarinets

p

Kbd 3—Mellow Accordion

p

21 (SNAKE) 22 23

I'm in — pur - suit of ex - cel - lence - ssss.

(SNAKE)

I'm in — pur - suit of ex - cel - lence - ssss.

Glock. *p*

Vibes

3 Clarinets

24 (SNAKE) 25 26

Ex - cel - lence is what I wish. — Once, — I was a

(SNAKE)

Ex - cel - lence - is what I wish. — Once, — I was a

(Vibes)

3 Clarinets

27 28

feck - less dream - er; Now, no be - ing is su - prem - er.

feck - less dream - er; Now, no be - ing is su - prem - er.

Clars. & Kbd 3

29 30 31

Why waste time — wal - low - ing in ig - no - rance - sss?

Why waste time — wal - low - ing in ig - no - rance - sss?

Clars. & Kbd 3

(SNAKE)

32

33

34

Why— be just a big fat fish—

in a ti - ny lit - tle

(SNAKE)

Why— be just a big fat fish—

in a ti - ny lit - tle

3 Clarinets

35

36

37

pond?

Look be - yond!

And if the quick - est route—

pond?

Look be - yond!

And if the quick - est route—

(Clarinets)

(SNAKE)

38 Means a taste of for - bid - den fruit, 39 40 what the hey! It's

(SNAKE)

8 Means a taste of for - bid - den fruit, 3 what the hey! It's

(3 Clarinets)

3

f

41 all in pur - suit of ex - cel - lence - ssss. 42 43

Dance

all in pur - suit of ex - cel - lence - ssss.

Solo Clar-WW2

mp f

Cl. 1 & 3

(Cl. 2)

Time for some so-phis - ti - cat - ing. It's

(SNAKE)

Time for some so-phis - ti - cat - ing. It's

no sin — to be scin - ti - la - ting... —

no sin — to be scin - ti - la - ting... —

Clarinet

p

+ Kbd 2—Harp

53

Kbd 1

54

55

3

3

EVE: Oh, no, I can't!

56

57

58

59

3

3

SNAKE: But why would someone insist on such a promise?

EVE: I don't know...

60

61

62

So...

Bs.

3

63

(♩ = 92) *poco a poco accel.*

(SNAKE)

64

65

3

3

3

Don't be such a stiff.—

Mmm, just take a sniff.—

Real-ly, what's the diff',—

3 Saxes & Kbd 1—Rhodes

Bs.

3

3

3

(SNAKE)

66 If a cou - ple fibs are spo - ken, a

67

Kbd 1-Rhodes

long fall *mp*

Tenor Sax & Kbd 3-Accordian

68 cou - ple vows are bro - ken? That's the price, I guess... No

69

70 pain, no gain! You'll be swift - ly ov - er - ta - ken by

71

72 (SNAKE) *poco a poco accel.* 73 74

some am-bi-tious Snake, un-less - sss you pro-gress - sss. Learn to dress

Kbd 1-Rhodes

Saxes

p

75 76 77 (EVE)

sss for suc-cess - sss. Yes - sss!

Kbd 1 & 3 (gliss.)

78 (♩ = 112) (SNAKE, EVE) 79 80

We're in-pur-suit of ex-cel-lence - sss.

(SNAKE)

We're in-pur-suit of ex-cel-lence - sss.

(Saxes) *mf*

mf

(SNAKE, EVE)

81

82

Win - ners dare to take the risks - sss,

(SNAKE)

Win - ners dare to take the risks - sss,

(Saxes)

83

84

while the lo - sers dis - cuss

ssss...

while the lo - sers dis - cuss

ssss...

The musical score is arranged in five systems. The first system contains the vocal lines for Snake and Eve, with lyrics 'Win - ners dare to take the risks - sss,'. The second system contains the saxophone accompaniment, with a long note in the upper register. The third system contains the vocal lines for Snake and Eve, with lyrics 'while the lo - sers dis - cuss' and 'ssss...'. The fourth system contains the saxophone accompaniment, with a long note in the upper register. The fifth system contains the vocal lines for Snake and Eve, with lyrics 'while the lo - sers dis - cuss' and 'ssss...'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4.

85 (SNAKE) That's why they're losers!

86 (SNAKE, EVE) Pass the test—

(SNAKE) That's why they're losers! Pass the test—

(Saxes)

87 when you're test - ed.

88 Be the best,—

when you're test - ed. Be the best,—

89 (SNAKE, EVE)

not the best - ed.

90

Let oth - er ner - vous wrecks

(SNAKE)

not the best - ed.

Let oth - er ner - vous wrecks

(Saxes)

f
Hn & Kbd 3

91

sss stay too fright - ened to stick out their

92

sss stay too fright - ened to stick out their

A

(SNAKE, EVE)

93 necks - sss. They're not in pur - suit of ex - cel - lence

94

(SNAKE)

necks - sss. They're not in pur - suit of ex - cel - lence

(Saxes)

3

(Horn)

95

sss like us... Like

96

sss like us... Like

97

(Saxes)

long fall

Horn

mp f

long fall

3

Saxes

98 (SNAKE, EVE)

us...

(SNAKE)

us...

(Saxes)

v.

^

v.

Like

us...

Like

us...

100

101

102

103

Sss...

Sss...

sf

8va

3

3

3

3

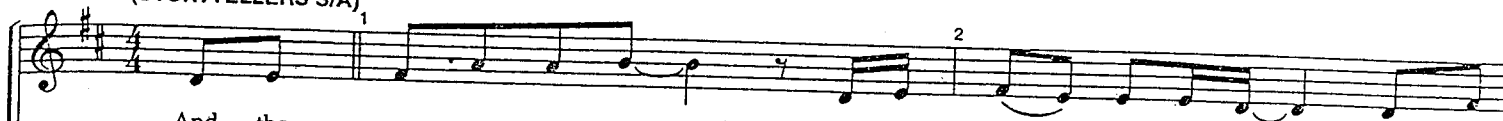
v.

The End Of A Perfect Day

Slowly (♩ = 66)

(STORYTELLERS S/A)

And the wo - man did eat, — and her eyes — were o - pened. — Through her



(STORYTELLERS T/B)

And the wo - man did eat, — and her eyes — were o - pened. — Through her



(Clarinet)

(Horn)

(Piano, Keyboard 2 & 8va, Guitar 1)

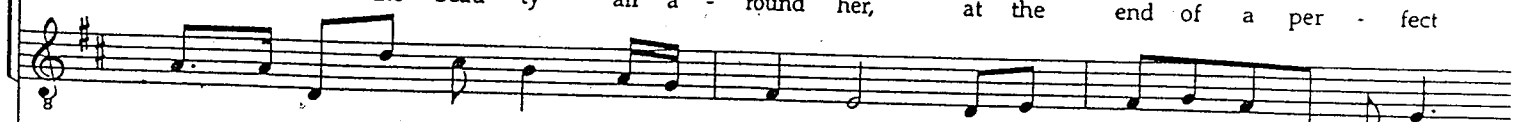
mp
(Cello)

(Piano, Bass)

tears, she saw the beau - ty all a - round her, at the end of a per - fect



tears, she saw the beau - ty all a - round her, at the end of a per - fect




(Clarinet, Cello)

(Clarinet, Horn)

(Piano, Guitars)

(+Guitar 2)

(Cello)



(STORYTELLERS S/A)

6 3 7 8 3

day... Noth - ing was diff - 'rent, and noth - ing would

(STORYTELLERS T/B)

3

day... Noth - ing was diff - 'rent, and noth - ing would

(Flute)

mp *mp dolce*

9 10 11 12

ev - er be the same. It was the end of a per - fect day...

(unis.) *rall.*

ev - er be the same. It was the end of a per - fect day...

(unis.)

(+Clarinets, Horn)

(English Horn)

p

(+Mark Tree)

Childhood's End

ADAM: Oh, Eve...

(♩ = 79)

(STORYTELLERS S/A)

And they

(STORYTELLERS T/B)

heard the voice of Fath - er,

And they

heard the voice of Fath - er,

(Clarinet)

P dolce

(Flute, Keyb. 1—Piano,
Keyb. 2—Harp)

mp

(Guitars, Keyb. 1—Piano, Pizz. Cello, Bass)

ADAM: We've go to hide.

EVE: No, Adam...

ADAM: Hurry!

walk - ing in the gar - den in the

cool of the day...

walk - ing in the gar - den in the

cool of the day...

mp (Horn—con sord.)

(Crotales)

(Glock.)

(Clar.)

P

(Flute)

(Oboe)

(Flute)

(Oboe)

5 (STORYTELLERS S/A) And from Fa-ther's pres-ence, a - mong the thick - est trees, they

(STORYTELLERS T/B) And from Fa-ther's pres-ence, a - mong the thick - est trees, they

(Clar.) *p*

(Flute, Keyb. 1--Piano
Keyb. 2--Harp) *mp* (Flute)

Slower

7 hid them-selves a - way... 8 FATHER: Adam... Eve... 9 Adam... why do you hide from me?

hid them-selves a - way...

(Flute) (Oboe) (+Harp) (Flute) (Keyboard 1--Piano) *p*

(Guitars tacet)

ADAM: I'm ashamed, Father.
FATHER: Ashamed?

EVE: He's ashamed of me, Father.

10 (Oboe) 11 12

FATHER: Come here, Eve...

EVE: But it's alright

Musical score for measures 13-15. Measure 13: Horn part with a half note G4, piano (p). Measure 14: Horn part with a half note A4, piano (p). Measure 15: Horn part with a half note B4, piano (p). Clarinet part: Measure 13: Quarter notes G4, A4, B4, C5. Measure 14: Quarter notes G4, A4, B4, C5. Measure 15: Quarter notes G4, A4, B4, C5. Bass line: Measure 13: Quarter notes G3, A3, B3, C4. Measure 14: Quarter notes G3, A3, B3, C4. Measure 15: Quarter notes G3, A3, B3, C4. Additional markings: (Harp tacet) under measure 14, (+Gtr. 2 strum) under measure 15.

Faster (♩ = 90)

16 EVE: But it's alright, it didn't hurt me after all... (dialogue continues)

Musical score for measures 16-17. Measure 16: Keyb. 2—Bell Synthi part with eighth notes G4, A4, B4, C5. Measure 17: Keyb. 2—Bell Synthi part with eighth notes G4, A4, B4, C5. Bass line: Measure 16: Eighth notes G3, A3, B3, C4. Measure 17: Eighth notes G3, A3, B3, C4. Additional markings: (Gtr. 1 8vb—muted) under measure 16, (Keyb. 2—Harp, Flute, Clar., Bell Tree) above measure 16, (Keyboard 1—Piano) above measure 16, (Bass, Piano) below measure 16.

EVE: To ride with the horses... (dialogue continues)

Musical score for measures 18-19. Measure 18: Keyb. 2—Bell Synthi part with eighth notes G4, A4, B4, C5. Measure 19: Keyb. 2—Bell Synthi part with eighth notes G4, A4, B4, C5. Bass line: Measure 18: Eighth notes G3, A3, B3, C4. Measure 19: Eighth notes G3, A3, B3, C4.

FATHER: What did I tell you? (dialogue continues)

20 (Cello) 21 22 23

p *poco* *poco*

(Oboe) (Keyboard 1--Piano) (Flute)

p dolce (Keyboard 2--Harp) (Oboe, Harp)

(Bass)

(Bell of Cymb.) 24 25 26

3 3 3

p espr. (Harp, Pizz. Cello)

EVE: I can see so clearly now, I can see what you can see... *accel. . . . Vamp—vocal last time*

27 28 29 (EVE) (♩ = ♩)

I can see, I can

(Oboe)

(Gtr. 1 8vb—muted)

(Keyboard 1—Piano)

30 (♩ = ♩) (♩ = 96)

(EVE)

31

32

33

see

how

we

can

build

things from trees,

(Keyb. 2--Bell Synth)

(Clar.)

(Oboe)

(Gtr. 1 & 2, Keyb. 3--Pitched African Drs.)

mp

(Horn)

(Clar., Bell Synth--15ma)

(+Gtr. 2 strumming)

(Clarinet)

(+Keyb. 3--Pitched African Drums)

(Cello, Bass)

34

35

36

37

We

can

use

the

winds

and

riv - ers.

I

can see

(Fl., Clar., Bell Synth)

(Flute)

8va

(Keyb. 2--Bell Synth)

mp

mp

(Clar., Oboe, Horn, Keyb. 3--PopSynth Pad)

3

(Pno., Cello, Gtrs., Drs.)

38

39

40

(FATHER)

41

there's

so

much

more

for

us

to

see.

Eve,

you

see

too

much.

(WW, Keyb. 3)

(+Bell Tree gliss.)

(+Horn)

3

42 (FATHER) 43 *rall.*
Can you see you have to

(Clar., Oboe, Horn)

(Susp. Cymbal)

(+Tom Tom fill)

44 (♩ = 72) EVE: Go? FATHER: Leave the garden. EVE: But, why?

45 46 47

go?

(Keyb. 1—Piano, Gtr. 2, Clar.)

(Cello)

(Bass)

48 (FATHER) 49 50 51
This is a place of in - no - cence. This is a

(Horn)

(Oboe, Keyb. 2—Strings)

(Cello)

(Clarinet)

52 (FATHER)

place for chil dren. And you are a

(Horn)

(Flute, Oboe, Keyb. 2--Strings)

mp dolce

56 57 58 59

child no more...

(WW, Gtr. 1)

(Piano tacet)

(+Gtr. 2 strum)

(Horn)

(Cello)

(+Bass)

(Oboe solo)

60 61 62 63

(+Clar., Piano)

(Cello)

(+Bass)

4 (♩ = ♪) (♩ = 74)

(Piano, Keyb. 2--Bell Synth.)

p

(Vibes, Gtr. 1)

(Cello)

65

66

67

FATHER: Then you would never see me again.

68

69

70

(Flute)

p *#p*

(Horn) +

(Vibes)

(Clar., Vibes)

(Clarinet)

Segue

A World Without You

(♩ = 76)
(ADAM)

Oh, my Fa - ther, Lord and cre - a - tor, You know that

(Kbd. 2--Synth Bells, Kbd. 3--E. Piano)
(Gtr. 1--Electric, Gtr. 2--Acoustic, Kbd. 1--Synth Pad)
(Cello)

half my heart is yours. All that you

gave me, I can't re - pay you. If I be -

(Cello tacet)

(ADAM) *poco rall.* *meno mosso*

7 3 8 3 9 (ADAM)

tray you, I'll break in two. How could I live in a world

(Oboe, Clarinet) 3

(Horn)

(Kbd. 1--Piano) (+Flute) (Flute)

3

mf

(Cello, Bass)

10 11 12 3

with-out you? But oh, my life's

(FATHER)

You'll stay here, Ad-am, be my son for-ev-er...

(+Kbd. 3)

(Bass tacet)

13 A little faster (♩ = 84)

(ADAM)

3 14 3

part-ner, my wife, my lov-er, You know that

(Piano, Kbd., Gtrs.)

mp

15 (ADAM) 16 3

half my heart is yours. Each time I

17 3 18 3

see you, You fill my spir - it, just know - ing you're

(Horn, Clarinet)

p

19 20 3

near, it makes the day new. How could I

(Oboe, Clarinet) 3 (Horn)

(+Flute)

(Kbd. 1--Piano)

(+Gtr. 1)

21 (ADAM)

— live in a world with - out you?

(Flute)

mf (+Kbd. 3)

23

Oh, Fath- er, please— don't make me choose. Ei- ther way,— it's more than I can bear to lose.—

(Oboe)

(Horn)

(+Kbd. 2—Pad)

(Cello, Gtrs. tacet)

(Bass)

25

26

Ei- ther way,— it's rip- ping out— my— heart. This choice is tear- ing me a- part...

(Horn, Oboe)

(Flute, Oboe)

(+Clar.)

(Horn, Clarinet)

(Kbd. 2 tacet)

(Cello, Gtr. 1)

(+Tom & Cymb. roll)

(+Tom fill)

Faster (♩ = 96)

27 (FATHER)

You see what you have done? Pain has come in - to the gar - den.

(Clar.)

(+Kbds. 2 & 3—Electric Piano, Gtrs. 1 & 2—Electric)

sp

(Cello)

(+Timpani)

29 30

Where there is choice, there is pain.

(+Oboe)

molto

(+Bass)

(Timpani)

31 32

Make this one choice, my son. Choose not to eat this fruit, And you will

sp *p*

(+Horn, Gtr. 2)

rall.

35

Broader

33 (FATHER) Oh, Eve, what would you give, if this
 nev - er have to make a choice a - gain.

(ADAM) 34

(Gtr. 1—Lead Sound)

(+Susp. Cymb. roll)

(Drum fill)

(WW 8va, Kbd. 1)

(Bass, Cello, Gtr. 2)

cresc.

f

(ADAM)

36

ritard

37

38

day you could re - live? Would you let the ap - ple go un - eat - en?

(EVE)

...No,

(+Horn)

(WW & Horn tacet)

(+Clar., Horn)

dim.

p

(Kbd. 2)

39 (EVE)

I can - not bear to feel this pain,

40 rit. & cresc.

But I would not go back

(Flute)

p *mf* *p*

(+Kbd. 3 sus.)

(Bass)

41 (ADAM)

Oh,

42 rall.

my

(EVE)

gain...

(Clar.) (+Oboe)

(Kbd. 1) (Horn)

(+Gtr. 2, Cello trem.)

(+Timp. roll, Cymb. roll)

43 a tempo

(ADAM)

gar - den, all peace and beau - ty, I know that

44

(Flute, Clar.)

f *pp* *f* *pp*

(Oboe) (Horn)

f (Kbd. 1, Kbd. 2—Synth Bells, Kbd. 3—Woody E. Piano, Gtrs.)

45 (ADAM)

all my heart— is yours. I want to

46

47 stay here, stay here for - ev - er, Fa - ther, for - ev - er. I can - no

48 49

(Flute, Clar.) *f* (Oboe) (Horn) *sf* *mp*

(Kbd. 1. Gtrs. Per)

50 51 52

leave, But, Eve, I don't know what else to do... How can I

(Flute) *mf* *p* (Horn) *mf*

(Keyb. 2 & 3 sus.) (Keyb. 2 & 3 tacet)

53 Broader (ADAM)

54

3 55

live, I can - not live

(Clar., Cello 8vb)

(Horn)

(+Kbd. 2—String Pad)

(8vb)

56

3 57

58

I will not live in a world... With-out...

mp

(8vb)

59

60

molto rit.

FATHER: Adam!

...you.

(+Distorted Gtrs.)

(+Flute)

mp

(Oboe, Clarinet, Horn)

(Kbd. 1)

sub. p cresc.

(Kbd. 3—Res. Pad)

(+Bell tree, Cymb. roll)

The Expulsion

Ominous, subdued ($\text{♩} = 64$)

(FATHER)

Oh, my chil - dren, that I love so well, — wh

p sub.

(Kbd. 1--Piano, Kbd. 2--Low Strings, Cello)

(Kbd. 3--Simple Organ)

(Cello)

(held over)

EVE: We're still your children.
You can go on loving us.

wrong you do to me... Why

(Vibes)

mp sf

(Kbd. 2--Marimba, Clarinet)

(+Bass)

EVE: *rall.* We still love you. *accel.*

could you not re - sist the spell of one se - duc - tive tree? When all a - round you,

(FATHER)

sf

(+Cymb. roll)

(Horn)

(Bass tacet)

(♩ = 76)

(FATHER)

8 I gave you fields to roam, sapph-i-re skies and chro-mi-um

mp (Oboe) *P dolce*

(Kbd. 1—Piano) *mp* (Horn)

(Cello tacet)

10 wat-er¹ falls. 11 *rall.* All that I had to give, I gave to you... 12

(+Clarinet) *poco* *mp*

(+Horn)

(Cello)

(WW, Horn, Kbd. 1, Kbd. 3—Church) (Kbd. 1, Horn)

13 (FATHER) 14 15

Un - grate - ful chil - dren! Live in the

(WW, Horn, Kbd. 1, Kbd. 3—Church)

f (+Gtrs.) *mf*

(Cello, Bass) (Bass) (+Kbd. 2--Low Strings)

EVE: Why did you put questions to me?
 FATHER: Why did you disobey me?
 EVE: That's not an answer.

(♩ = 72)

16 17

wil - der - ness!

(WW, Xylophone) (Kbd. 1)

f marc.

18

(FATHER) 19 20

'Bear your own chil - dren! Ans - wer for — your - selves!

(Horn, Kbd. 1, Gtrs.) (Oboe) (+Clar.) (WW)

f *mp* (Horn) (Gtrs. tacet) (+Gtr. 2, Timp.)

(Kbd. 2, Cello, Bass) (+Tam-tam roll)

(♩ = 76)
21 (FATHER)

Sweat, to make your dai - ly bread, while thorns and this - tles

(STORYTELLERS S/A)

Sweat! Sweat!

(STORYTELLERS T/B)

Sweat! Sweat!

(Clar., Oboe, Fla., Kbd. 1)
(+Cymb.)

f

(Kbd. 2, Gtrs., Cello)

(Kbd. 3—Organ, Bass, Timpani)

23 24

mock your har - vest. Sweat, till the day you re -

While thorns and this - tle mock your har - vest. Sweat!

While thorns and this - tle mock your har - vest. Sweat!

(+Cymb.)

(+Cymb.)

(Kbd. 2, Gtrs., Cello)

(Kbd. 3—Organ, Bass, Timpani)

25 (FATHER) turn to the clay for which it seems— you—

(STORYTELLERS S/A) You will re - turn to the clay.

(STORYTELLERS T/B) You will re - turn to the clay.

(+Cymb.) (+Cymb.)

ADAM: We'll manage on our own! You'll see!

27 - year... 28 29 *cresc.* Dust you were, dust you *cresc.*

Dust! Dust! Dust! Dust! *cresc.*

(Gtrs. add distortion) (+Cymb.) *cresc.*

8vb.....

30 (FATHER) *rall.* *a tempo mf* ADAM: You'll see!

are. To dust, you will re - turn!

(STORYTELLERS S/A) *mf*

To dust, you will re - turn!

(STORYTELLERS T/B) *mf*

To dust, you will re - turn!

(Flute)

(Horn)

(+Cymb. roll) (Oboe, Clarinet) *mf*

8vb.....

32 *rall.* 33

And at this place, I set my sword... For -

And at this place, now and for -

And at this place, now and for -

cresc.

cresc.

(FATHER) *a tempo* 34 35 36

ev - er will it burn!

(STORYTELLERS S/A)

ev - er will it burn!

(STORYTELLERS T/B)

ev - er will it burn!

(Oboe) (+Piccolo)

(Clarinet)

(+Cymb.)

(Tutti) (+Cymb.) (Thunder)

(+Cymb, Tam-tam)

(+SD roll)

ff (+Toms)

(+BD roll)

Segue

Wasteland

(♩ = 75)

Subdued

1 2 3 (STORYTELLERS S/A) 4

And the man walked through the ac-rid ash of

(STORYTELLERS T/B)

And the man walked through the ac-rid ash of

(Flute) *fp*

(Oboe)

p

(Kbd. 2--Ethnic Pluck, Low Drum)

(Strings, Kbd. 1) (Bass tacet)

5 (STORYTELLERS S/A) 6

heav - en, To the smold - 'ring tree de - stroyed by fath - er's

(STORYTELLERS T/B)

heav - en, To the smold - 'ring tree de - stroyed by fath - er's

(STORYTELLERS S/A) 7

wrath, And he carved from it a staff, to

(STORYTELLERS T/B)

wrath, And he carved from it a staff, to

fp

Detailed description: This block contains the first system of the score, measures 7 and 8. It features two vocal staves for Storytellers S/A and T/B, both with the lyrics "wrath, And he carved from it a staff, to". The piano accompaniment is in the left hand, with a dynamic marking of *fp* (forte piano) above the staff. The percussion part includes a cymbal and a gong, both marked with a circled 'c'.

9 10 11

lean on in the af - ter - math... And the

lean on in the af - ter - math... And the

(Cymbal) \wedge (Clar.)

p *poco*

Detailed description: This block contains the second system of the score, measures 9, 10, and 11. The vocal staves continue with the lyrics "lean on in the af - ter - math... And the". The piano accompaniment continues in the left hand. The percussion part includes a cymbal and a clarinet. The cymbal part has a dynamic marking of *p* (piano) and a *poco* (poco) marking. The clarinet part has a dynamic marking of *p* and a *poco* marking. There is also a dynamic marking of *p* in the piano staff.

12 (STORYTELLERS S/A)
man and wo - man went out from the gar - den, And when they

(STORYTELLERS T/B)
man and wo - man went out from the gar - den, And when they

13

mf

(+Timp. roll, Bass) (Bass tacet)

14
turned to look, the path - way back was gone... So, they

15
turned to look, the path - way back was gone... So, they

(STORYTELLERS S/A)

16 turned and set their eyes 17 to the land that lies be

(STORYTELLERS T/B)

turned and set their eyes to the land that lies be

Detailed description: This block contains the musical score for measures 16 and 17. It features two vocal parts: (STORYTELLERS S/A) and (STORYTELLERS T/B). The vocal lines are in a key with three flats and a common time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. There are fermatas over the vocal lines at the end of each measure.

(♩ = 102)

18 yond... 19 yond...

(+Gtr. 1) (Kbd. 1--Pop Pad)

mp

(Gtr. 2--muted, Bass--w/pick)

Detailed description: This block contains the musical score for measures 18 and 19. The tempo is marked as quarter note = 102. The vocal lines consist of the word "yond..." on a single note. The piano accompaniment features a guitar part with a muted sound and a bass line with a pick. A keyboard part is marked as "Pop Pad". The dynamic is mezzo-piano (mp).

20 (WOMAN'S SOLO)

21 Red rock— and out-crop stone,— 22 and the sun glares— off

(+Ethnic Drs.)

Detailed description: This block contains the musical score for measures 20, 21, and 22. It features a "WOMAN'S SOLO" vocal line. The piano accompaniment includes a bass line with a pick and a keyboard part with "Ethnic Drs." (ethnic drums). The lyrics are: "Red rock— and out-crop stone,— and the sun glares— off".

(WOMAN'S SOLO)

23 24 25

bleach - ing bone. — There's no com - fort or soft - ness here; there's on - ly the

simile

26 27 (ANOTHER WOMAN'S SOLO)

waste - land. — The

(Bass) *mp* (+Gtr. 1, Kbd. 1) (+Gtr. 2)

28 29 30

land of the hun - ter, the stalk - er and the skin - ner, Where you're ei - ther the din - er

(+Gtr. 1) (+Gtr. 1) (+Gtr. 2)

(+Traps) (Kbd. 1)

simile

31 32 33

or the din - ner. And the line be - tween man — and beast keeps get - ting thin - ner in the

(+Gtr. 1) (+Gtr. 1) (+Gtr. 1)

34 (ANOTHER WOMAN'S SOLO)

waste land.

35

(MAN'S SOLO)

In the

36 (MAN'S SOLO)

waste land, the land laid waste, The

(English Horn)

mp

(Kbd. 1, Kbd. 2—Ethnic Pluck, Gtr. 1)

mp (+Cello)

37

38

fruit of know - ledge has a bit - ter taste. But the

39

40 (MAN'S SOLO)

bliss of ig-nor-ance can nev-er be re-placed; it's lost

41 42

simile

43 (MAN'S SOLO)

in the wil-der-ness...

44 45 (ANOTHER WOMAN)

And there

(+Clar.)

(+Horn)

(+Kbd. 2 Sva)

(Kbd. 2 tacet)

46 (ANOTHER WOMAN)

came a day, in a chil-ly rain, a child was born, in sweat

47 48

(ANOTHER WOMAN)

49 — and pain. — But they loved him still, — and they called him "Cain" — of the

50

51

simile

52 (ANOTHER WOMAN)

waste land... —

53

(ANOTHER MAN)

In the

54

(ANOTHER MAN)

waste land, — the land for — lorn, —

55

mf (+English Horn)

p (+Flute)

(Kbd. 1—Chorused Piano)

(Gtr. 1, Kbd. 2)

(+Clar. & Horn—if needed)

(+Cello)

(ANOTHER MAN)

56

57

two more years,— And one more mor - ning— there's an -

mf

(+E.H. Clar., Horn)

simile

58

59

60

oth - er cry heard, and an - oth - er boy born, To be lost

61

62

63

in the wil - - der-ness...

64

(STORYTELLERS S/A)

65

66

Heat - baked — and dust-storm driv - en, and one false step — stays un .

(STORYTELLERS T/B)

Heat - baked — and dust-storm driv - en, and one false step — stays un .

(Gtr. 2, Bass)

simile

67

68

69

— for - giv - en. And all that you know — is you weren't made to live — in the

— for - giv - en. And all that you know — is you weren't made to live — in the

(Gtr. 1, Kbd 1—Pop Pad)

(+Kbd. 2—Vocal Pad,
Kbd. 3—Electric Piano)

(Gtr. 1)

(Bass)

70

71

72

waste — land.....

waste — land.....

(Kbds. 2 & 3 8va)

(WW tacet)

(Gtrs.,
Kbd. 1,
WW 8va if needed)

(+Gtr. 2)

Wilderness Family

Recitative

1 (ADAM & BOYS)

Oh, Fath - er, — these gifts may you re - ceive to thank you.....

(Clock.)
mp

(WWs)
mp

ppp

(Horn, Kbd. 2—Harmonium)

4 (♩ = 80)

5 Here we are, your grate - ful

(Flute)

(+Kbd 2—Music Box)
solo
p

(Clarinet)
pp

(Kbd. 1—Harp)

pp

Red.

* (sim.)

7 chil - dren. Please ac - cept our sac - ri - fice. May you

8

9

(Oboe, Horn, Kbd 2)

10 hear us and for - give us. Bring us back to pa - ra -

(Guitar 2—acoustic) (high voicings)

C[#]m E Bm Am Em F[#]m7 B7sus

Vamp—vocal last time

ADAM: Supper's ready.

ABEL: All right, let's eat!

13 dise. May you hear us and for -

(Guitar 2)

C[#]m E

(last time)
(Oboe, Horn, Kbd 2)

EVE: That's enough now, Cain.

16 give us. Bring us back to pa - ra... 18

(high voicings)

Bm Am Em F[#]m7 B7sus

The Spark Of Creation—Reprise

YOUNG ABEL: We promise, Papa.

YOUNG ABEL: Cain...

YOUNG CAIN: We promise.

Lento (♩ = 72)

(Crotales,
Cello harmonics—trem.)

(Crotales)
(Cello)

(Glockenspiel)

1 2 3 4

(Oboe) (+Flute) (Oboe) (Flute)

P (Kbd. 1—Piano)

Faster (*rubato*)

(EVE)

5

I feel a cold - ness in the pit of my stom - ach.

(Bell Tone)

(Kbd. 2—Electric Piano)

(Cello, Bass)

(Bass tacet)

7 8 9 *poco accel.*

I feel a watch - ful - ness in back of my eyes.— I car - ry a load— of heav -

(Cello)

(♩ = 136)

y fore - bod - ing I can - not— ex - plain...

(+Kbd. 1, Gtrs.)

10 11 12

13

My boys are health - y, they grow big - ger and strong - er.

(Cello) (Bass)

Detailed description: This block contains the first system of the musical score, covering measures 13 and 14. It features a vocal line with lyrics, a piano accompaniment for the right hand, and a bass line for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "My boys are health - y, they grow big - ger and strong - er." The piano part includes a cello part labeled "(Cello)" and a bass part labeled "(Bass)".

15

16

No sign of trou - ble, but I re - cog - nize — the

(Cello tacet) (Bass)

Detailed description: This block contains the second system of the musical score, covering measures 15 and 16. It features a vocal line with lyrics, a piano accompaniment for the right hand, and a bass line for the left hand. The lyrics are "No sign of trou - ble, but I re - cog - nize — the". The piano part includes a cello part labeled "(Cello tacet)" and a bass part labeled "(Bass)".

17

18

heat and the hun - ger of when — I was young - er I

(Gtr. 2 ad lib) (Cello-pizz.)

Detailed description: This block contains the third system of the musical score, covering measures 17 and 18. It features a vocal line with lyrics, a piano accompaniment for the right hand, and a bass line for the left hand. The lyrics are "heat and the hun - ger of when — I was young - er I". The piano part includes a guitar part labeled "(Gtr. 2 ad lib)" and a cello part labeled "(Cello-pizz.)".

poco ritard

19

20

Slowly

see it now, — in Cain. — I used to think it was the

Detailed description: This block contains the fourth system of the musical score, covering measures 19 and 20. It features a vocal line with lyrics, a piano accompaniment for the right hand, and a bass line for the left hand. The lyrics are "see it now, — in Cain. — I used to think it was the". The tempo markings "*poco ritard*" and "*Slowly*" are present above the vocal line.

Piano-Conductor

21

a tempo (♩ = 156)

spark of cre - a - tion, but

(Bass, Cello, Kbd. 3--Analog Synth)

(+Clar., E.H., Horn)

(+Flute, Kbd. 2, Kbd. 3--Synth Bells - if possible)

(+Drs., Mark Tree)

23

was it just a de - fect in me, a

(Bass)

(Kbd. 1)

(Gtr. 2 ad lib.)

(Flute)

25

flaw in my na - ture? And now look what I've done: -

(+Cello, Kbd. 3)

(+WW, Horn)

(Flute, Kbd. 3 - if possible)

(English Horn)

(Gtr. 2 ad lib, Kbd. 1)

28 29 30 *ritard* 3

I've passed it to my son, this wild in - clin

(Clarinet, Horn) (E.H., Horn)

31 *a tempo* 32 *ritard* 33 34 *Slow*

a - tion — Is it the spark of cre - a -

(Kbd. 2—Electric Piano, Clar., E.H., Horn)
(+Cymb. Scrape, Gtrs. Strum)

p

(Cello)

35 36 37 38 *ritard*

tion...?

(Flute, Kbd. 3—Synth Bells) (+Kbd. 1) (+Glock.)

dim.

(Kbd. 1, Cello)

Lost In The Wilderness

* CAIN: ...we can be miles away by nightfall.
ABEL: I'm not coming.

Recitativo

1 (ABEL) 2 3

Oh, Fath - er, these gifts may you re - ceive, to thank you...

(Flute, Clarinet, Glockenspiel)

(WW, Glock. tacet)

mp (Kbd. 1-Piano, Kbd. 2-Chapel Organ)

CAIN: Brother, come with me.
We can't stay rotting away here forever.

Vamp (♩ = 92)

4 (last time) 5 6 7

Here we are, your grate - ful chil - dren. Please, ac - cept our sac - ri -

(Kbd. 3-Pretty Pad)

(Vibes)

(Kbd. 1)

mp

8 (ABEL) 9

fice. May you hear us and for -

(CAIN)

All these years— of this cru - el joke,— the best of our har - vest go - ing up in smoke,—

(Woodwinds)

(Horn)

(Kbd. 1, Kbd. 3-Dig. Rhodes)

(WW)

f (+Drum)

(Cello Bass)

10 (ABEL) give us. Bring us back, to par - a -

(CAIN) pray - ing for - a fu - ture from these si - lent, ston - y shelves. -

(+Kbd. 2--Synth Pad) *CRSC.* (Hom)

(+Bass) (+Gtr. 1--w/distortion)

12 dise...

13 How much more - of this must we take? This is the morn - ing we fin - lly make a fu - ture for our

14

(Hom)

(+WW 8va, Kbd. 2--Big Organ) (WW tacet) *molto* (Kbd. 3 tacet)

f

15 (CAIN) ABEL: But Cain, if it is God's will that we were put here... selves!

16 Is

ff (Kbd. 2 tacet) *ff* *p*

(WW) (+Gtr. 2)

17 (CAIN)

it god's will, or have we all been conned? Bro - ther,

(Horn)

mf

(+Xylophone, WW)

(Kbd. 1)

(Bass)

(+Cello)

19 20 21 *rall.*

we will ne - ver know. We will nev - er grow, if we nev - er go be -

mf *f*

(+Gtr. 2)

(+Gtr. 2)

(+WW 8va, Kbd. 2--Big Organ)

(+Cymb. & Dr. roll)

(+Dr. roll)

(+Crash)

(+Dr. fill)

(+Crash, Cymb. roll)

22 (♩ = 99)

23 ABEL: We promised, Cain.

yond...

(Oboe, Horn)

mf *pp*

(Kbd. 2—Dulcimer, Kbd. 3—Pulse Keys)

(Gtrs.)

CAIN: We won't be the first ones to break a promise.

(+Kbd. 1)

24 25

(+Drums)

26 (CAIN)

I — nev - er made this world. — I — did - n't e - ven lose — it.

(Gtrs.)

(+Egg Shaker)

(Bass)

27

28 29

And I know no — one said it was fair, but

mf (+Kbd. 1)

30 31

they — had a gar - den once. — They — had the chance to choose — it.

(Gtrs.)

(+Kbd. 2)

p

32 (CAIN) 33

They gave it a - way, — in - clud - ing my — share. And now, we're

(+Dr. fill)

34 35 36

lost in the wil - der - ness, — Lost, — cry - ing in the

Bm Cadd9 D Em Bm Cadd9

mf

(+Kbd. 2--Fantasia IV)

mf (+Drums)

37 38

wil - der - ness. — And if an - y - one's watch - ing, It seems they

D Em Gma7(no3)/B Cadd9

(CAIN)

39 could - n't care less, 40 we're lost in the wil - der -

D Em (Flute, Oboe)

(+Cello, Horn)

41

ness...

42 ABEL: I can't believe that, Cain.

(Kbd. 2—Dulcimer, Kbd. 3—Pulse Keys)

mf (Bass)

CAIN: Why can't you?

43 (Flute, Oboe) 44

(+Kbd. 1)

45 (CAIN) 46

You fol - low all the rules, You swal - low all the stor - ies,

(Horn)

mp
(Gtrs.)

(+Kbd. 2--Pop Pad)

mp

47 48

And ev - 'ry night, you wish on a star,

3

(+Kbd. 1)

49 50

Dream - ing your day will come, Trust - ting in al - leg - or - ies.

(Oboe, Cello--8vb)

mp

p

51 (CAIN) 3 52

And ev - 'ry morn - ing, boy, look where you are!

(Gr. 2)

(+Gr. 1)

(+Dr. fill)

53 54

Lost in the wil - der ness, Lost,

(Kbd. 2—Fantasia IV)

mf

Bm (Gtr.) Cadd9 D Em

(Kbd. 1)

mf

(Cello)

55 56

slow - ly dy - ing in the wil - der - ness, With

Bm Cadd9 D Em

(CAIN)

57 no chance of liv - ing — boy, 58 Un - til you con - fess, — you're lost —

(Kbd. 2 cont.)
(Flute, Oboe)
(Horn, Cello 8vb)
(+Gtrs. strumming 16ths simile)
f (+Kbd. 2 cont.)
(+Gtrs.)

59 — in the wil - der - ness. 60

(Kbd. 2)
(Horn)
f
(Flute, Clar.)
(Gtr. 1, Kbd. 2)
(Kbd. 1)
(Cello, Gtrs.)
(Cello)

61 62 Don't you ev - er watch — the ea - gle fly to the sun, — And

mf
(Horn, Cello 8vb)
(+Kbd. 2 sustain 8va)
(+Gtrs. strumming)

(CAIN)

63

64

won - der how he got — to be so — free?

65

66

If you ev - er have, — you know — your jour - ney's be - gun. — Hey!

(Oboe)

67

68

What have we got — to lose, — boy, when al - read - y we — are

69

(CAIN)

70

lost

(Clar., Kbd. 3—Fantasia [V])

(+Flute, Oboe)

mf

(Horn, Cello 8vb)

cresc. poco a poco

(Kbd. 1, Kbd. 2 sus. 8va)

mf

(+Gtrs. strumming 16ths)

71

72

in the wil - der - ness? —

And

cresc.

73

74

where we are — head - ed, — boy, I could - n't e - ven guess. — But

(WW, Horn)

(Cello)

(Cello)

(Horn)

(+Kbd. 3 8va)

(Kbd. 3 tacet)

f (Gtrs. cont. simile)

(+Gtrs.)

(+Dr. fill)

75 (CAIN) 76

off we go, with-out— a warn - ing, Run - ning as we hit— the ground,

(Kbd. 2)
mp sub.

(+ Egg Shaker 16ths)
(Kbd. 1, Gr. 1)
p sub.

(Gr. 2)
(Kbd. 1, Bass)

77 78

Where our fu - ture lies— a born - ing, where our hearts— are— out - ward bound...

(Horn)
mf

79 80 *poco ritard*

Till one— bright and dis - tant morn - ing, we may stop— and look a - round— And

(+ Flute, Oboe)
(Horn)
cresc.
(+ Kbd. 3 Bva)
(Kbd. 2)
f

(Clar.)
f

(Cello)

81 (CAIN) 82 *rall.* 83

there, in the wil - der - ness, fin - 'ly, we'll be

(Flute, Oboe) (Horn, Kbd. 3)

Bm (+Gtr. 3 strums) Cadd 9 D Em

(Kbds. 1 & 2)

84 Brighter (♩ = 102) 85

found.

(Kbd. 2--Dulcimer, Kbd. 3--Pulse Keys)

mf

(Gtrs.) *mp* (Cello)

(Bass)

86 87

(Horn)

ff

(+Kbd. 1, WW 8va)

(Gtr. 2)

sfz

Lost In The Wilderness—Reprise

(♩ = 106)

1 (CAIN)

Did you real - ly think I'd be here, chant - ing a prayer,

(Mandolin tacet)

mf (+Kbd. 2--Synth Pad, Drums)

(Bass)

3

Till you fin - 'ly deigned to re - ap pear?

(Bass)

5

Noth - ing you can say could stop me head - ing out there, When

7

all I know a - bout you is you left us here,

(+Cymb. roll)

The musical score is written for Piano-Conductor. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 106. The score is divided into measures, with measure numbers 1, 3, 5, 7, and 8 indicated. The vocal line includes lyrics: 'Did you real - ly think I'd be here, chant - ing a prayer, Till you fin - 'ly deigned to re - ap pear? Noth - ing you can say could stop me head - ing out there, When all I know a - bout you is you left us here,'. The piano accompaniment includes a mandolin part (marked 'tacet'), keyboard (Kbd. 2), synth pad, drums, and bass. Dynamics include mezzo-forte (mf) and piano (p). Performance instructions include '(Mandolin tacet)', '(+Kbd. 2--Synth Pad, Drums)', '(Bass)', and '(+Cymb. roll)'. The score ends with a cymbal roll.

9

(CAIN)

10

lost...

(English Horn, Clarinet, Horn)

mf cresc.

f (+Cello)

(+Bass fill)

11

12

rall.

ritard

a - ban - doned in the wil - der - ness. So...

(+Flute)

(English Horn, Clarinet, Horn)

f

(+Egg Shaker)

(+Dr. fill)

13

A little slower (♩ = 90)

14

You can keep your bribes— and temp - ta - tion. I'm gon - na find my own— des - ti - na - tion

(Horn)

sf - mp

(Kbd. 1, Kbd. 2—Analog Synth Pad, Gtr. 2)

mp (+Timp. roll)

(Kbd. 3--)

ABEL: He's got to come back.

rall.

(♩ = ♩) (♩ = 64)

24 FATHER: Abel, say nothing of this...

(Oboe)

dolce

FATHER: Promise? ABEL: Promise.

rall.

(Gtr. 2, Vibes, Cello)

30 (♩ = 84)

(FATHER)

(Kbd. 2—Electric Piano)

(+Flute, Oboe)

(Bass)

rall.

♩ = 90

37 (FATHER) heart... 38 39 40 ABEL: He'll be alright, Papa.

(Horn, Cello) (+Gtr. 1)

ADAM: And what if Father finally comes for us while he's gone. What then, Abel?

41 (Kbd. 1) 42 (Horn—muted) 43 (+Gtr. (Horn))

ADAM: What then? 44 ABEL: I don't know. 45 ADAM: Damn him, anyway! 46 47 rall.

Segue

Close to Home

Rubato (♩ = 90)
(ADAM)

1

All that I had to give, I gave that boy.

(Clarinet, Vibes)

p

(Kbd. 2—Electric Piano)

mp

(+Cello, Bass)

3

Once, he was young, and once, he brought my heart such joy. He'd ride my shoulders,

poco rall.

(Wws)

(Horn)

p

5 (♩ = 96)

and 'cross the fields we'd roam. I still can see those moments like

6

mp cantabile
(Oboe)

mf *p*

(Cello)

(+Kbd 1)
(+Guitar 2—Acoustic)

7 (ADAM) 8

yes - ter - day. I was a fool to think they'd

(Oboe, Clar.)

p *mf*

(Horn)

(Cello)

9 *rall.* 10

make him want to stay at home...

(Flute) *mp dolce*

p

(+Kbd 3)

11 (♩ = 100) (ADAM) 12

(YOUNG CAIN)

1 2 3 owls are in the tree. 4 5 6 fox - es in the sticks...

(Kbd 3—Bells) (sounds 8va)

mp

(Kbd 2)

13 14 (ADAM) 15

(+ YOUNG ABEL)

We tried to make a

6 5 4 gos - lings on the shore... 3 2 1 now we all go home.

(Glockenspiel) *p*

(Horn)

(Kbd 1)

16 (ADAM) 17

home. (YOUNG CAIN & YOUNG ABEL) Hea - ven knows the

1 2 3 owls are in the tree.

mf

(+Guitar 2)

(+Kbd 3, Guitar 1—Elec.)

(Bass)

18 19 20

life's been hard. Sum - mers brief and ar - id,

4 5 6 fox - es in the sticks... 6 5 4 gos - lings

21 (ADAM) 22 23

Win - ters bleak and numb. Look what we call

(YOUNG CAIN & YOUNG ABEL)

on the shore... 3 2 1 now we all go home.

(Flute, Clar.)
mp

(Glockenspiel)

24 (ADAM) 25

home. These old walls are

va

26 27 (EVE) 28

I can still re - mem - ber

(ADAM)

stained and scarred.....

29 30 31

what each scar was from. worn out,

You could call it run down,

32 (EVE) 33 34

And I guess you'd come close to

(ADAM)

thread-bare. And I guess you'd come close to

mf

35 36 37

home, close to home.

home, close to home. And I re-mem-ber

mp

38 **Più mosso**
(ADAM)

in some - one el - se's gar - den long a - go,

mf (Horn)

(Kbd 1 & 2) *mf*

(+Cello, Bass)

40 41

we had all we could eat.

mp

(+Kbd 3)

42 (EVE) 43

But it seems the fruit our own hands grow

mf

(b)*p*

44 (EVE) 45 46

some-how tastes twice as sweet.

(ABEL)

6 5 4 gos- lings on the shore...

(=Vibes)

(Flute, Kbd 3—Bells)

(Kbd 1)

47 48 (ADAM)

(ABEL) On this bar - ren

3 2 1 now we all go home.

(Glockenspiel)

49 (ADAM) plot, we'll plant our wheat and

(ABEL) 1 2 3 owls are in the tree.

(Flute, Clar.)
(Horn)
(Glock.)

(+Kbd 3, Guitar 1—Elec.)

51 dig our wells.— 52 And we'll be a fam' - ly, — 53

4 5 6 fox - es in the sticks... 6 5 4 gos - lings

mf *p*

54 55 (EVE)

(ADAM) Look at what we've

(ABEL) stead - y as a star.

on the shore...

p

56 57 58

got, on - ly what we've made our - selves. —

Ba ba bum ba ba ba ba bum. 8 9 10 now we

Ba ba bum ba ba ba ba bum. 8 9 10 now we

mf

59 (EVE) 60 61

Though it's next to noth- ing— look how rich we

(ADAM) start a - gain.

(ABEL) start a - gain.

62 (EVE) 63 64 *rall.*

are.

(ADAM) Fun - ny now how E - den does - n't seem so far.

Slower (♩ = 90)

65

(EVE)

66

Come sit be - side me in ' the dy - ing light. —

(ADAM)

Come sit be - side me in the dy - ing light. —

(Horn)

(Horn)

(Clar.)

(+Vibes)

(Kbd 1)

(+Cello, Bass)

67

(EVE)

68

What storms the morn - ing brings, we'll weath - er all — right. —

(ADAM)

What storms the morn - ing brings, we'll weath - er all — right. —

(ABEL)

What storms the morn - ing brings, we'll weath - er all — right. —

69 (EVE)

70

(ADAM) Your hand in my hand, and as we sit here

Your hand in my hand, and as we sit here

(ABEL) and as we sit here

(Flute) solo (+Oboe)

71 72 73

hud - dled in the gloam... Par - a - dise

hud - dled in the gloam... Par - a - dise

hud - dled in the gloam... Par - a - dise

(+Clar.) (Horn) (Glockenspiel) (Flute, Clar.)

mp

(Kbd 3—Bells) (+Kbd 3) (Kbd. 1 + Guitar 2) (+Kbd 3, Guitar 1)

74 (EVE) 75 76

seems strange - ly close, close to

(ADAM)

seems strange - ly close, close to

(ABEL)

seems strange - ly close,

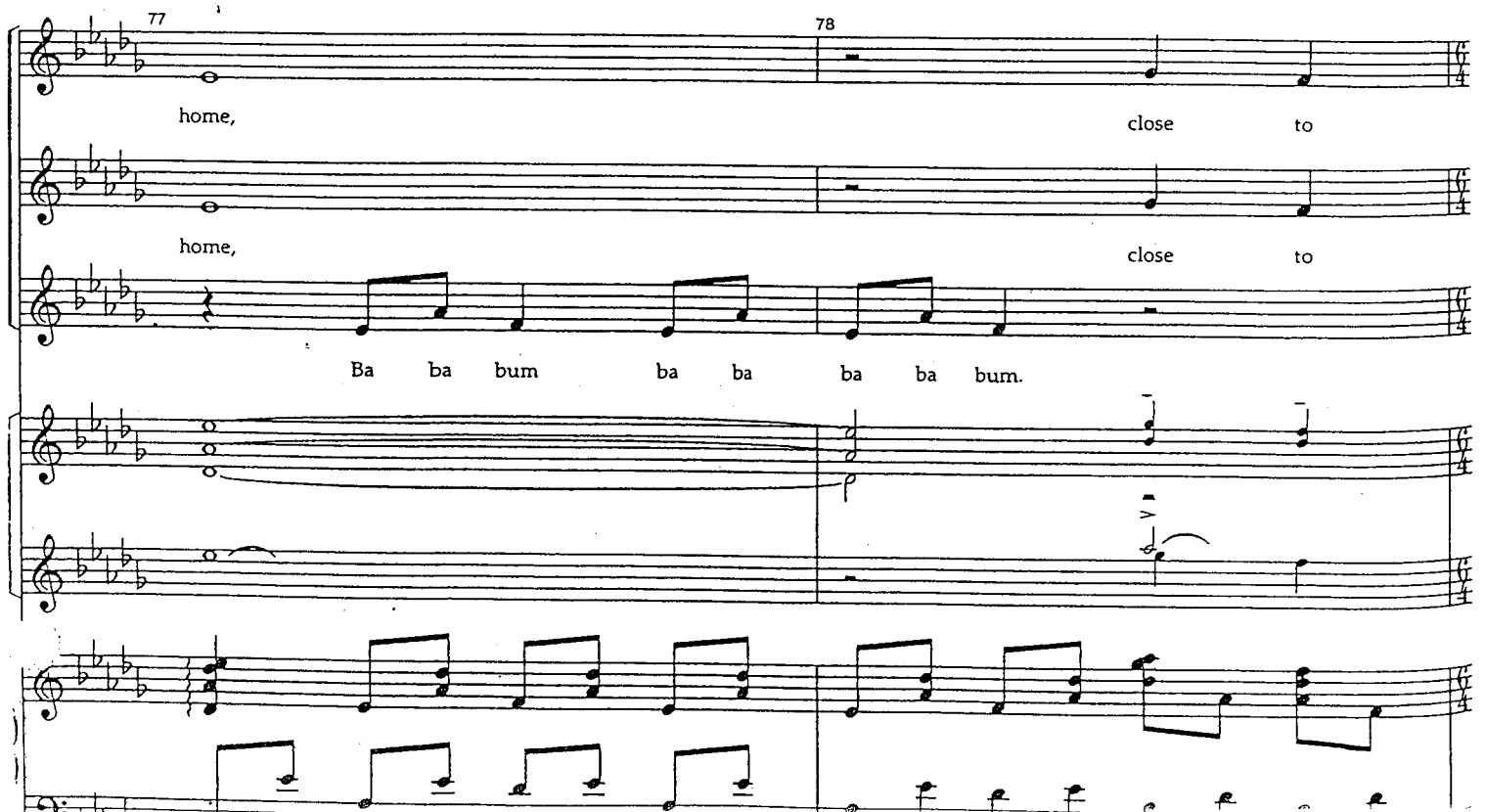


77 78

home, close to

home, close to

Ba ba bum ba ba ba ba bum.



79 (EVE) *rall.* 80

home. Home.

(ADAM)
home. Home.

(ABEL)
3 2 1 now we all go home.

p

(+Vibes, Kbd 2—Elec. Piano)

Ring Of Stones

CAIN: Abel! Mama! Papa!

Very Bright (♩ = 128)

8^{va}-----

1 (Flute, Glock.) *mf* 2 (+Glock.)

(Kbd. 1)
(Electric Guitars, Cello, Bass)

EVE: Cain! Cain! Cain!

EVE: Where have you been?

CAIN: Past the waterfall, Mama.
Past the waterfall and beyond!

3 (Oboe) *p* (Kbd. 1) (Cello)

4 5 6

7 8 (CAIN)

Come, A - bel, quick, A - bel, wait till I show you what I

(+Crotales) (Flute) *p* (+Kbd. 2 8va) (Cello) (Bass)

9 10 11

found! No pa-pa, now, pa-pa, it's a thing that will a -

(Flute) (+Oboe) *mf* (+Kbd. 2 8va) (Horn) (Cello, Clar.)

12 (CAIN) 13 (ADAM)

stound you! When I show you what I found, you won't be - lieve! Eve!

(Glock.)

(Flute, Oboe) (Oboe)

(+Horn) (+Gtr. 1 strum)

$\text{♩} = 110$ EVE: Come on!

14 15 (STORYTELLERS S/A)

O - ver

(STORYTELLERS T/B)

O - ver

(Gtr. 1, Kbd. 1—Synth Pad, Kbd. 2—Simple Rhodes, Clarinet, Oboe, Horn)

mf (+Gtr. 1)

(Kbd. 1, Kbd. 2, Optional Clar.)

(Bass)

16 17

riv - er wide — and moun - tain tall, — they trav - el

riv - er wide — and moun - tain tall, — they trav - el

(+Gtr. 1) (+Gtr. 1)

(+Ethnic Drums)

(STORYTELLERS S/A)

18 19 20

far be - yond the wa - ter - fall, — to a place and a day — that will

(STORYTELLERS T/B)

far be - yond the wa - ter - fall, — to a place and a day — that will

(Gtr. 1 simile)

rall.

Expansive

21 22 23

change them all, — in the waste - land...

change them all, — in the waste - land...

(WW)

(+Kbd. 2--Electric Piano 8va)

(Horn solo, Gtr. 1)

mp cresc. poco a poco

(Cello)

(Bass)

(+Timp. roll, Cymb. roll)

24 25 26

tr

(+Gtr. 2)

Musical score for measures 27-28. The score includes staves for Piano (Cello, Horn, Bass), and woodwinds (Clarinet, Oboe). Measure 27 features a tremolo in the piano and woodwinds. Measure 28 continues the tremolo and includes a horn part. The tempo is marked *tr* (tremolo).

Musical score for measures 29-30. The score includes staves for Piano (Cello, Bass) and woodwinds (+Flute). Measure 29 features a Glockenspiel and Cymbal roll. Measure 30 features a *ff* (fortissimo) dynamic. The tempo is marked *tr* (tremolo).

31 EVE: But how can there be other people?

Fast recitativo (♩ = 165)

Musical score for measures 32-33. Measure 32 is marked (CAIN) and measure 33 is marked (Vibes). The lyrics are: "All of my life, I think it's this I've been seeking:". The score includes staves for Piano (Cello trem., WW, Kbd. 1, Kbd. 1, Gtr. 1) and woodwinds. Dynamics include *sfp* and *p*.

34 (CAIN) 35

Pent up in - side me, like an un - der - ground spring,

(Oboe)

36 37 38 39 *rall.*

Fin - 'ly, a fu - ture, fin - 'ly an an - swer, writ - ten in a ring of stone.

(Clarinet) (+Oboe) (Clarinet) (+Gtr. 1--Lead sound) (+Oboe)

(+Kbd. 2--Pop Pad
Gtr. 2--Acoustic) (+Horn)

(+Gtr. 1--picking) (+Cymb. roll)

$\text{♩} = 150$

40 41 42 43

Fin - 'ly, proof of what I've al - ways known: We are not a -

(+Flute)

(Gtr. 1, Horn, Cello)

(+Bass)

44 (CAIN) *rall.* lone. 45 *rall.* Damned we may be, but we are not a 46

(WW tacet) (Horn)

(Cello) *f*

47 Faster (♩ = 154)

(EVE) 48 All of a sud - den, I can feel the old ting - ling,

(CAIN) lone!

(Clarinet, Oboe, Horn) *p*

(Kbd. 1, Kbd. 2) (Gtr. 1—muted) *p*

(+Timp.)

49 (EVE) 50 51 the urge to ques - tion, the itch to ex - plore. — I feel it once more. —

(Horn) *mp*

(WW, Kbd. 1) (+Cymb. roll)

-2

(EVE)

53

(CAIN)

Stones the size— of gi - ants, in a per - fect cir - cle...

(+Kbd. 2—Kalimba)

(WW, Horn, Kbd. 1)

(+Ethnic Drums, Egg Shaker)

(Kbd. 3—Marimba, Gtrs.)

(Cello, Bass)

54 (EVE)

55

What could be— their pur - pose? What could be— their mean - ing?

(ABEL)

What could be— their pur - pose? What could be— their mean - ing?

56

57 (EVE)

(CAIN)

In a per - fect cir - cle.

How could they — have raised em?

(Oboe, Clar.)

58 (ABEL)

59

Must have tak - en hun - dreds...

(CAIN)

Stones, the size — gi - a:

(+Flute, Horn)

(Oboe, Clar.)

(+Flute)

60 (ABEL) 61

How long have— they been here? Could we find— the peo - ple?

(Kbd. 2 continues)

(Flute)

(Obor. Clar.) *f* *p* *mf* *f* *p* *mf*

(Horn)

(+Slickere)

62 (EVE) 63 64 *ritard*

Think a - bout— their know-ledge! Think a - bout— their sci - ence!

(CAIN)

Think a - bout— their know-ledge! Think a - bout— their sci - ence! Think a-bout their

(Flute, Oboe)

(Horn)

(Kbd. 1)

(Gtrs., Kbd. 2 tacet)

(+Tom-toms)

(Cello, Kbd. 3) (+Bass)

More broadly ($\text{♩} = 140$)

(broaden throughout till m. 75)

65

(CAIN)

66

67

68

strength and skill! Scar-y they may be, But still, I will nev-er

f *p*

(+Oboe)

(Glock.)

(+Flute)

(Oboe, Clar.)

(Kbd. 1)

f (+Rock drums)

(Horn solo, Gtr. 1—Lead)

(Gtr. 1)

(Gtr. 2—Warm Lead, Cello)

(+Horn)

(Cello, Bass)

69

70 (+ABEL & EVE)

71

72

rall.

rest un-til we have found these strange, Be-wil-der-ing peo-ple who would

(Oboe)

(+Horn, Gtr. 1)

(+Horn)

rall.

molto rall.

73 (EVE)

74

build a ring of gi - ant
(ABEL)

build a ring of gi - ant
(CAIN)

build a ring of gi - ant

(Oboe, Clar.)

(Piccolo)

(+Kbd. 2--Synth Pad)

(+Gtr. 1--Distortion)

(+Dr. fill)

(Cello, Bass)

75

76

77

rall.

(♩ = 64)

79

stones...

stones...

(Recitativo)

All of my life, I think it's this I've been seek - ing. We are not a lone...

(Thunder rumble)

(Kbd. 2, Kbd. 3--Vox and Beast)

ff

(Kbd. 1)

(+Bell of Cymb.)

sfz p

(Cello)

Clash Of The Generations

(♩ = 76)

(ADAM)

1 2 3 4

The rain will be here soon. We'd best get back to the

(+Kbd. 2--Syn Pad, Kbd. 3--Vox + Blast SFX) (+Kbd. 2, Kbd. 3)

mp (Kbd. 1) (Kbd. 1) (Kbd. 1)

(Cello, Bass, Tam-tam) (+Cello, Bass, Tam-tam)

5 6 7 8

CAIN: But what about these people...?

shel - ter of our glen.

(+Kbd. 2) (Kbd. 1) (English Horn, Horn)

(Strings tacet)

9 10 11

We will nev - er speak of them a - gain.

(+Kbd. 2--Eulmic Harp) (Flute) (Clarinet)

mp *cresc.*

(+Cello, Bass)

Detailed description of the musical score: The score is written for a Piano-Conductor. It features three systems of music. The first system (measures 1-4) is for Adam's vocal line and piano accompaniment. The piano part includes keyboard instruments (Kbd. 1, 2, 3) and strings (Cello, Bass, Tam-tam). The second system (measures 5-8) is for Cain's vocal line and piano accompaniment. The piano part includes keyboard instruments and English Horn/Horn. The third system (measures 9-11) continues the vocal lines and piano accompaniment. The piano part includes keyboard instruments, Flute, and Clarinet. The score includes dynamic markings such as *mp* and *cresc.*, and performance instructions like "(Strings tacet)".

EVE: Adam...
CAIN: Papa, listen to me. For once, listen...

(English Horn)

12 13 14

(Gourd Shaker)

p *poco*

mf

(Kbd. 1)

(+Clar., E.H., Horn)

(+Cymb. roll)

15 (ADAM)

16 17 18

Tear it all down, that's what you want. Tear down ev - 'ry-thing we've worked to— build.

(+Kbd. 2, Gtr. 2, Clar., E.H., Horn)

f

(Kbd. 1)

(+Toms)

mf

(+Cello, Bass, Gtr. I—Distortion)

19 20 21 22

Trust our lives— to a bunch of rag-gedstrang-ers. You see the pro-mise, Cain, but not the dan-gers. You

23 24 25

think they're so wise,— you think they're so skilled.— But you've nev-er heard them chant-ing in their

(English Horn)

(Kbd. 1)

p *cresc.*

p *cresc.*

26 (ADAM) 27 28

ring of stones, — nev - er seen them danc - ing here, a - mong the bones — of the

(+Clar.)

(Gtr. 1—Distorted Lead)

(+Gtr. 2 strums)

(+Tam-tam roll)

CAIN: How do you know what they are?
 ADAM: Because I've been here, Cain. I've seen them.
 EVE: Adam!

29 30 31 32

beasts they've killed!

(Clar.)

(Gtr. 1)

(E.H.)

(Flute 8va)

(Horn)

(Kbd. 1)

p

(+Cello)

(+Cello, Bass)

ABEL: Is this why we couldn't go beyond the waterfall?
 CAIN: When were you here?

33 34 35 36 (ADAM)

The

(Kbd. 2)

(Flute)

p

(Kbd. 1)

(English Horn)

(+Gtr. 1 strum--no distortion)

(Cello)

37

(ADAM)

38

39

40

41

EVE: You never told me.

two of you were ba - bies still a long, long time a - go...

(Flute)

mp (Kbd. 2—Electric Piano)

p (Kbd. 1)

(+Bass)

42

Slowly getting faster

(ADAM)

43

44

45

46

It was bet - ter not to know. It would still be bet - ter not to

(Horn)

(WW)

mp

molto

fp

(+Cymb. hits)

(+Tam-tam roll)

(Kbd. 2)

cresc.

(+Cello)

(♩ = 84)

47 (ADAM)

48

49

50

know.

(CAIN)

All these years, you've lied to us

All these years, de -

(EVE)

All these years, you nev - er told,

nev - er dis - cussed

(E.H.)

(+Kbd. 2, Gtr. 1)

(Clar.)

mp

(Horn)

f

mp

f

(Cello)

51 52 53 (ADAM) 54

(CAIN) (ABEL)

Eve, we don't ev - en know who their
ried to us our fu - ture. It's al - right, Cain. Please don't fight,
(EVE)
af - ter all these years, could - n't you trust me? _____

(+Gtrs.)

55 56 57 58

fath - er is! Would our fath - er feel be - trayed? What if these are peo - ple he
Cain.
Could - n't you trust me? _____

(+Flute 8va, Kbd. 2 8va) (+Gtr. 1) (+Gtr. 1)

(Kbd. 1)

(ADAM)

59 60 61 62

ne - ver made? Af - ter all these years, to lose the chance he might for -

(ABEL)

Ev' - ry - bod - y stop fight - ing.

(EVE)

Af - ter all these years,

(+Gtr. 1)

(Flute tacet)

(Cello, Gtr. 2)

63 64 65 66 *poco ritard*

give... Eve...

All I see is you are still a - fraid.

(E.H., Clar.)

(Kbd. 2—Chapel Organ)

(+Gtr. 1)

(Kbd. 2)

7] (♩ = 72)

(EVE)

68 69

There was a time, once... You were so—

(Clar.)

(+Gtr. 1)

p sub.

(Kbd. 1)

(Horn)

(Horn)

(#)

70 (ADAM) *accel. più mosso* 71 72

And look what we got. — Look where it brought — us.

(EVE)
brave, Ad - am...

(Gtr. 1 tacet) (Flute, Kbd. 2, Gtr. 2—Warm Lead) 3

(Cello)

73 (ADAM) 74 75

Look at the les - son our bra - ver - y taught us. — We are

(Clar., E.H., Kbd. 3—Electric Piano) (+WW)

(Kbd. 1)

(♩ = 80)

76 77 78

lost — in the wild - er - ness. We be -

(Tutti) (WW, Kbd. 1, Kbd. 2)

f *mf* (Gtr. 2)

(Gtr. 2, Kbd. 1, Cello)

79 (ADAM)

long out here, in the wil - der - ness!

(CAIN)

Well, then (ww)

(Clar.)

f (Kbd. 1, Gtr. 2, Horn)

(Kbds., E.H.)

mf (Kbd. 1, Gtr. 2)

(+Gtr.1—Big Lead)

rall.

83 (♩ = 80) (CAIN)

stay here for - ev - er, if that's how

(Horn)

ff

f (Kbds. 1 & 2, Gtrs.)

86 87 88 poco più mosso

you want to live; But

(E.H.)

pp

pp

pp

pp

(♩ = 82)

89 (CAIN)

A - bel and I could find com - rades and wives, and learn what it is to have hope in our lives, Be

(Glockenspiel)

p

(Kbd. 3 8va—Syn Bells)

(Kbd. 2)

p (+Hi-hat)

(+Cello)

(+Horn)

(Cello)

(+Bass)

93 94 95 3

part of a tribe, part of a clan, not just one fam - 'ly,

(Vibes)

(+Bass)

96 97 3 98

but a fam - 'ly of man...

(WW)

(Flute)

f (+Horn)

(+Kbd. 1)

CRESC.

(+Gtr. 1 strums)

(+ Big Drum Fill)

CAIN: Come on, Abel.
ADAM: Abel, if you go now,
you will never see me again.

(♩ = 90)

99 (CAIN) 100

(E.H.)

(+Gtr. 2—Acoustic)

f (Kbd. 1)

(Cello)

(+Bass)

CAIN: That's all right.
We're never coming back. Abel?
ADAM: Abel...

101 102 103

Vamp *rall. last time*

niente

(Kbd. 1)

(Cello)

104

Recitativo

(ABEL) *cresc.* 105

Oh, Cain, please don't make me choose.— Ei-ther way,— it's more than I can bear to lose.—

(Kbd. 2 solo)

p semplice

(E.H.) *poco*

106 (ABEL) *poco ritard* 107 *poco rall.*

Ei-ther way,—it's rip-ping out my heart. This choice is tear-ing me a-part...

(Horn) (+E.H.)

mp cresc. *f* *mp* *molto*

(+Kbd. 1, Gtrs.) *f* *p*

(+Bass) (+Cello)

Agitato (♩ = 90)

108 (Flute, Clar.)

109

(Kbd. 3—Harp, E.H.)

(Kbd. 2, Gtrs.) (Gtrs. tacet)

fp (Kbd. 1)

(Kbd. 1, Bass) (Cello—pizz.)

110 111

(+Clar.)

112 113

(+Gtr. 2) *fp* (Gtr. 2 tacet)

(+Bass) (Cello-pizz.)

(Flute, Clar.) *rall.* 114 115

(+Horn) *p* (+Gtr. 2) *mf*

16 Rubato, slow (♩ = 56, ca.)

CAIN: Out of my way, old man!
ADAM: You're not going anywhere!

117 118 (CAIN)

(Flute) *p* (+Clar. ppp)

(Kbd. 2--Dulcimer, Kbd. 3--Harp)

(♩ = 45, ca.) *recitativo*

119

(CAIN)

120

121

this what it means to be a fath - er:

Crush - ing the spir - it of your

(Horn)

mp

(E.H.)

(Kbd. 1, Gtr. 2)

mp

cresc. poco a poco

(Cello, Bass)

122

123

124

child - ren like an egg?

Is that what it means to be a fath - er:

(E.H.)

(+Cymb. roll)

(+Kbd. 2 8va - Electric Piano)

(+Clar.)

125

126

ADAM slaps CAIN.

Bind - ing them to you with a chain a - round the leg?

(+ Snare) Δ

mf

(+WW 8va)

ff

(+Ratchet)

mf

(+Cymb. roll)

ff

(+Gtr. 1 - w/Distortion)

Death Of Abel

CAIN: That should have been you.
That should have been you!

(SOLO MALE)

(♩ = 58)

1 2 3 4

In the waste - land, the land be - reft, the

(EVE)

A - bel, my child, you must not

(Horn)

pp
(Strings, Kbd. 1)

(+Kbd. 2—Gentle Pad, Kbd. 3—Harp)

(Cello)

(+Tam-tam)

5 6

heart can shat - ter with a fin - al cleft. And what

die. You must not die. You must not

(Clarinet)

7 (SOLO MALE)

hope for the fu - ture you had left is

(EVE)

die. You must not die. You must not...

(Flute, Vibes)

(+Bass)

9 (SOLO MALE)

lost in the wil - der - ness...

(Oboe)

pp dolce

(Horn)

pp

The Mark Of Cain

1 Ominous (♩ = 90)

(Kbd. 2, Gtr. 1.)

mf (Kbd. 1)

(Kbd 3—Low Strings, Gtr 2.—w/distortion, Strings)

1 2

Detailed description: This block contains the first two measures of the piece. It features a bass clef staff with a 4/4 time signature and a key signature of one sharp (F#). The music is marked 'mf' and includes performance instructions for keyboard and guitar. Measure numbers 1 and 2 are indicated above the staff.

3 4

(+Brushes on Toms, if needed)

(+Gtr. 1—w/distortion)

Detailed description: This block contains measures 3 and 4. It continues the bass line from the previous section. Performance instructions include the use of brushes on toms and distortion on guitar. Measure numbers 3 and 4 are indicated above the staff.

5 6

(FATHER)

The

(Kbd. 2—Low Strings, Gtr. 2, Strings)

Detailed description: This block contains measures 5 and 6. It introduces a vocal line in a treble clef staff with a key signature of one sharp (F#). The vocal line begins with the lyrics '(FATHER)' and 'The'. The accompaniment continues in the bass clef. Performance instructions include keyboard, low strings, guitar, and strings. Measure numbers 5 and 6 are indicated above the staff.

(FATHER)

7 voice of your broth-er's blood _____ cries _____ to me from the ground.

(Kbd. 3—Log Drums)

p

(+Gtr. 1—distortion off)

(Gtr. 1, Strings, Kbd. 2)

9

I curse that ground, _____ and I curse you. Be a

(Kbd. 3 continues sim.)

(Tam-tam)

p *mp* *mp*

(Clar., Oboe, Kbd. 3)

11 fu - gi - tive and a vag - a - bond

12 all your wretch - ed life and

(Kbd. 3 continues sim.)

mp *mp*

(FATHER)

13 should you find a wife, — I curse her, — 14 too, And

(Tam-tam) *f*

(Horn)

(WW)

15 all your taint - ed pro - gen - y, 16 your chil - dren's chil - dren's chil - dren,

mf *cresc.*

(WW)

(+African Drums—Tribal)

8^{vb}

17 (FATHER)
e - ven to the sev - enth gen - er - a - tion! 18 Let the

(STORYTELLERS S/A)
E - ven to the sev - enth gen - er - a - tion!

(STORYTELLERS T/B)
E - ven to the sev - enth gen - er - a - tion!

(+WW, Kbd. 3)
(Gtr. 1—w/distortion, Horn, Drs., Perc.)

(8^{vb})

loco
(Cello, Bass, Drs.)

19 20
right - ous hear:— The seed of Cain with guilt and shame is rid - den.

Hear: The seed of Cain with guilt and

Hear: The seed of Cain with guilt and

G5 (Gtr. 2—Acoustic) C/F G/F C/F Cadd9/E Gsus/F C/F

(Kbd. 1, Horn, WW, Gtr. 1, Kbd. 3—Mandolin)

(Kbd. 1, Gtr. 1, Horn, Clar.)

f (+Pop Drums)

21 (FATHER) 22
 All con - course with them is for ev - er - more — for - bid - den.

(STORYTELLERS S/A)
 shame... They are for - bid - den...

(STORYTELLERS T/B)
 shame... They are for - bid - den...

G5 C/F G5/F C/F Cadd9/E Fadd9

(+WW, Kbd. 3)
 (+Cello) (Cello tacet)

23 24
 Shun them like the scor - pi - on and shark.

Shun them! The race of Cain!

Shun them! The race of Cain!

(Shekere) (Shekere continues simile) B^ba d d 9 (Gtr. 2)

(+Kbd. 2--Organ) (Kbd. 1, Gtr. 1)
 (+Cello)

25 (FATHER) *rall.* 26 27

And that you may know them, on Cain I set this mark.

(STORYTELLERS S/A)

And that you may know them, I set this mark.

(STORYTELLERS T/B)

And that you may know them, I set this mark.

(+Kbd. 2, Clar., Oboe, Horn) (+WW 8va, Horn, Gtrs. Kbd. 2)



28 29

The race of Cain must ev - er bear this mark!

The race of Cain must ev - er bear this mark!

The race of Cain must ev - er bear this mark!

(+Tam-tam roll)



Broad

30 (FATHER) 31 32 33 *accel.*

(STORYTELLERS S/A)

(STORYTELLERS T/B)

(Kbd. 1, Kbd. 2--Big Organ, WW)

ff

(+Horn)

(Thunder)

(WW)

(Flute tacet)

(Gtr. 1--no distortion, Cello)

(Kbd. 1, Gtr. 1, Cello, Bass)

(+Kbd. 3--Big Organ, Gtr. 1--w/distortion)

(Bass & Drums)

34 (STORYTELLERS S/A) 35 *a tempo* (♩ = 90)

The wild beasts howl— and the wild winds blow, — and the

(STORYTELLERS T/B) *(unis.)*

The wild beasts howl— and the wild winds blow, — and the

(Gtr. 1)

(Kbd. 1--Wasteland Pad)

(+Gtr. 1)

(+Drums, Ethnic Drums)

(+Gtr. 2--Electric, muted)

simile

(STORYTELLERS S/A)

37 38 39

seeds of the tree— of know - ledge grow, — and you know things now— you wish you

(STORYTELLERS T/B)

seeds of the tree— of know - ledge grow, — and you know things now— you wish you

(+Gtr. 1)

(+Gtr. 1)

(Bass)

poco accel.

40 41 42 43

did - n't know, — in the waste - land... in the waste -

did - n't know, — in the waste - land... in the waste -

(Kbd. 1, Gtrs. 1 & 2)

cresc. poco a poco

ritard

44 45 46 47

land... in the waste - land...

land... in the waste - land...

(+Oboe, Clar., Horn)

(+Tam-tam roll) (+Cymb. roll)

Broad

(STORYTELLERS S/A)

48

49

50

51

(STORYTELLERS T/B)

ff

(+Horn)

dim.

loco

(Gtr. 2, Kbd. 3, Cello, Bass)

(Flute, Oboe)

rall.

52

53

54

mp

mp

p

(+Cymb.)

(Horn, Gtr. 1—no distortion, Cello)

Incidental Before Children Of Eden

EVE: ...And to give thanks to you, Father.

(Sparkle)
15^{ma}

1 *ppp* (Kbd. 2 - Synth Bells, Mark Tree)

2 *pp* (Kbd. 1 - Harp, Kbd. 3 - Synth Bells, Glock.) (sim.—random)

3 (Kbd. 1)

4 (sparkle fades)

FATHER: No thanks to me.

5 (♩ = 86)

5 (♩ = 86) (Flute solo)

6 *pp dolce*

7 (Sparkle fades)

8 (+Pizz. Cello)

(Kbd. 1)

9 (+Clarinet)

10 (Clar. solo)

11

12

13 (+Bass)

FATHER:
Hush now, daughter. It's time to sleep.

14 (Kbd. 1 solo)

15 ritard poco a poco *S^{va}*

Children Of Eden

EVE: Maybe the garden is still there.
Maybe I'll see Adam again. And Abel... Who knows...?

Rubato

(EVE)

Like this brief day, my light is near - ly gone. —

P (Kbd. 1--El. Piano)

(Cello--muted)

But through the night, — my chil - dren, you will go on. —

You will know heart - ache, prayers that don't work, — And

(Flute)

7 (EVE)

times of bit - ter circum - stan - ces... But

9 I. still be - lieve in sec - ond chan

Gentle, flowing tempo (♩ = 86)

11 ces...

(+Gtr. 2--Acoustic)

mp

(+Kbd. 2--Harp)

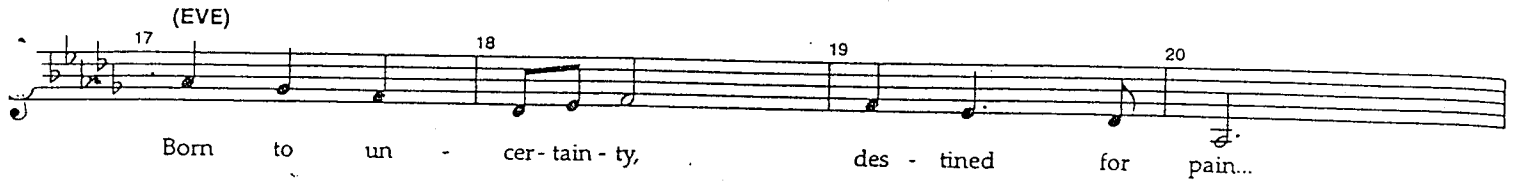
13

14 Chil - dren of E - den, 15 where have we 16 left you?

(EVE)

17 18 19 20

Born to un - cer - tain - ty, des - tined for pain...



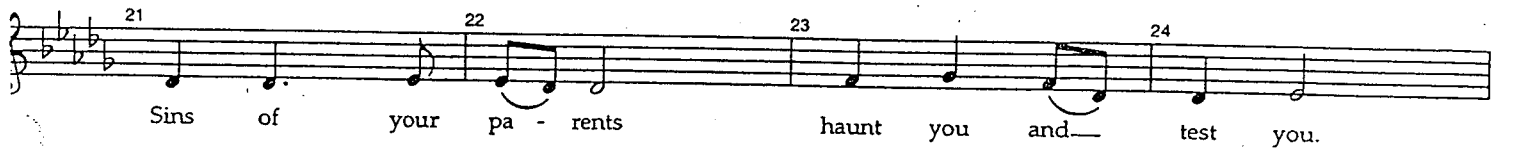
(Clarinets, Horn)

p



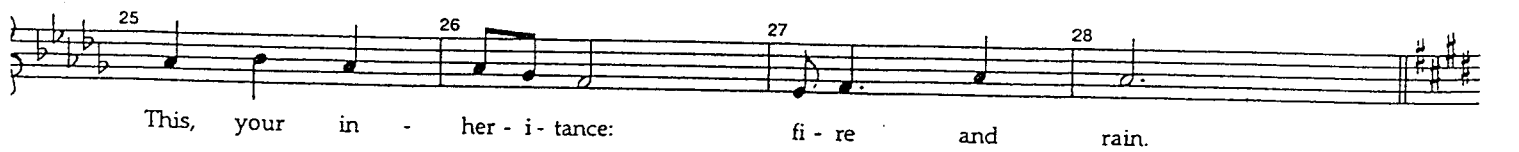
21 22 23 24

Sins of your pa - rents haunt you and — test you.

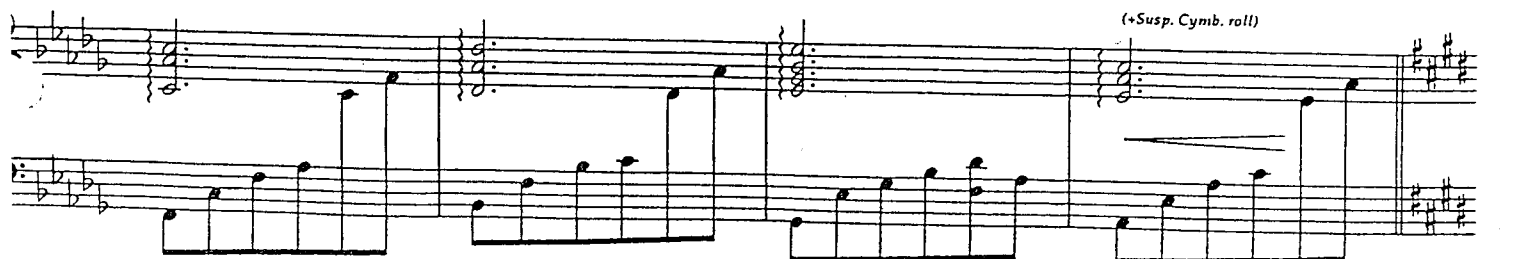


25 26 27 28

This, your in - her - i - tance: fi - re and rain.



(+Susp. Cymb. roll)



29

(EVE)

Chil - dren of E - den, try not to blame us.

(Horn) *mp* (+Flute, Clar.) *mp*

(Gtr. 1—w/chorus) *mp* (Kbd. 1—Piano) *legato* (+Kbd. 3—El. Piano) *poco*

(+Cello)

rall.

We were just hu - man, to er - ror prone.

(Gtr. 1)

p

37

a tempo

Chil - dren of E - den, will you re - claim us? You and your

(Clar.) *mp* (+Oboe, Flute) (Clar.) (+Kbd. 3—Strings)

(Kbd. 1—El. Piano, Kbd. 2—Harp, Gtr. 2 *ad lib.*) (+Susp. Cymb. roll)

42 (EVE) *cresc. poco a poco* 43 44 45 46

chil - dren to come, some - day, to come

(Kbds., Gr. 2, Oboe, Clar.) (+Flute, Horn)

(Horn)

7] (EVE) 48 49 50

home...

pp (STORYTELLERS, FAMILY S/A)

Chil - dren of E - den, where is our gar - den?

pp (STORYTELLERS, FAMILY T/B)

Chil - dren of E - den, where is our gar - den?

p fade out

51 52 53 54 *mf* (EVE)

Once our eyes are

Where is the in - no - cence we can't re - gain?

Where is the in - no - cence we can't re - gain?

55 (EVE) 56 57 58

o - pened, must they har - den? Must we be

(STORYTELLERS, FAMILY S/A) *mp*

Once eyes are o - pened, must those eyes har - den?

(STORYTELLERS, FAMILY T/B) *mp*

Once eyes are o - pened, must those— eyes har - den? (We're)

59 60 61 62

lost in the wil - der - ness? Oh, my pre - cious

mf

lost in the wil - der - ness. Must we re - main? —

mf

lost in the wil - der - ness. — Must — we re - main?

(+Gtr. 2 strum, Susp. Cymb. roll)

(Kbd. I—Piano) *pp*

(Cello, Bass)

(EVE)

64 65 66

chil - dren, if you think of us, try not to blame us.

(STORYTELLERS, FAMILY S/A)

Chil - dren of E - den, ah

pp

(STORYTELLERS, FAMILY T/B)

Chil - dren of E - den, ah

pp

(Clar.)

mp (+Flute) (+Oboe)

(+Gtr. 1 ad lib)

mp

(+Cello) (Bass) (Bass simile) (+Kbd. 2--Strings)

67 68 69 70

rall.

We were just hu - man, to er - ror prone.

Oh,

Oh,

(mw)

(+Susp. Cymb. roll) (Horn)

71

(EVE)

72

73

74

Chil - dren of E - den, you will re - claim - us.

(STORYTELLERS, FAMILY S/A)

Chil - dren of E - den, you will re - claim - us.

(STORYTELLERS, FAMILY T/B)

Chil - dren of E - den, you will re - claim us.

mf

mf (+Gtr. 2 ad lib.)

75

76 *rall.*

77

78

You and your chil - dren to come, some - day

mp

You - chil - dren to come, some day

mp

You - chil - dren to come, some day

(+Oboe, Clar.)

cresc.

79 (EVE) 80 81 82

you'll come home.

(STORYTELLERS, FAMILY S/A)

you'll come home.

(STORYTELLERS, FAMILY T/B)

you'll come home.

(Horn)

mf. cresc.

f

ff

(+Flute 8va)

mf

cresc.

ff

(WW, Kbd. 2)

(+Timp.)

poco rall.

84 85 86 87

(Gtr. 1—Big Lead)

(+Horn)

(Horn)

p sub. cresc.

ff

(+Picc. 8va)

p sub.

ff

Generations

26

Tribal dance feel (♩ = 148)

A *Shaker + opt. Cabasa* B C D

mf Clave

E F G H etc.

Bongos etc.

Mar & Kbd 3

1 2 3 4

5 (SOLOIST) 6 7 8

Gen-er-a-tion.....

(STORYTELLERS S/A)

Gen-er-a-tion.....

Note: Vocal parts should be assigned where singers are strongest and most comfortable, *not* in strict SATB divisions. They may also be in different octaves than written.

(STORYTELLERS T/B)

Gen-er-a-tion.....

+ Kbd 1 & 2

(SOLOIST)

9 10 11

Gen - er - a - tion... Gen - er - a - tions of

(STORYTELLERS S/A)

Gen - er - a - tion... Gen - er - a - tions of

(STORYTELLERS T/B)

Gen - er - a - tion... Gen - er - a - tions of

12 13 14

Ad - am... Ad - am... Ad - am...

15 (SOLOIST)

Son fol - low fath - er, birth— fol - low birth. Spread the peo - ple all o -

(SOLOIST)

- ver the earth. Ma - ma tell daugh - ter how boy— fol - low girl.

21 (SOLOIST)

Spread the peo - ple all o - ver the— wide, wide world.

(STORYTELLERS S/A)

Gen - er - a - tions...

(STORYTELLERS T/B)

Gen - er - a - tions...

Bass

mp slow pull

(STORYTELLERS S/A)

24 Pro - cre - a - tions... 25 All the na - tions, 26 mul - ti - pli - ca - tions...—

(STORYTELLERS T/B)

Pro - cre - a - tions... All the na - tions, mul - ti - pli - ca - tions...—

etc.

27

(SOLOIST)

28 Be - get, be - gat, be - got, — be - got - ten...— 29 30

(STORYTELLERS S/A)

Gen - er - a - tions of Ad - am...—

(STORYTELLERS T/B)

Gen - er - a - tions of Ad - am...—

Piano-Conductor
(SOLOIST)

31 32 33

Help-ing with the cat-tle and the ket-tle and the cot-ton...

(STORYTELLERS S/A)

Gen-er-a-tions of

(STORYTELLERS T/B)

Gen-er-a-tions of

Bass

34 35 36 37

Gen-er-a-tion...

Gen-er-a-tions of

Ad-am...

Gen-er-a-tions, pro-cre-a-tions...

Gen-er-a-tions of

Ad-am...

Gen-er-a-tions, pro-cre-a-tions...

Gen-er-a-tions of

(SOLOIST)

Musical staff for Soloist, measures 38-40. The staff contains a melodic line with notes and rests. Measure numbers 38, 39, and 40 are indicated above the staff.

Ad - am... Gen - er - a - tion...

(STORYTELLERS S/A)

Musical staff for Storytellers S/A, measures 38-40. The staff contains a melodic line with notes and rests. Measure numbers 38, 39, and 40 are indicated above the staff.

Ad - am... All the na - tions, mul - ti - pli - ca - tions...

(STORYTELLERS T/B)

Musical staff for Storytellers T/B, measures 38-40. The staff contains a melodic line with notes and rests. Measure numbers 38, 39, and 40 are indicated above the staff.

Ad - am... All the na - tions, mul - ti - pli - ca - tions...

Piano accompaniment for measures 38-40. The piano part consists of chords and single notes in both the right and left hands.

Musical staff for Soloist, measures 41-43. The staff contains a melodic line with notes and rests. Measure numbers 41, 42, and 43 are indicated above the staff.

Gen - er - a - tions of Ad

Musical staff for Storytellers S/A, measures 41-43. The staff contains a melodic line with notes and rests. Measure numbers 41, 42, and 43 are indicated above the staff.

Gen - er - a - tions of Ad

Musical staff for Storytellers T/B, measures 41-43. The staff contains a melodic line with notes and rests. Measure numbers 41, 42, and 43 are indicated above the staff.

Gen - er - a - tions of Ad

Piano accompaniment for measures 41-43. The piano part consists of chords and single notes in both the right and left hands.

44 (SOLOIST)

am.....

(STORYTELLERS S/A)

am.....

(STORYTELLERS T/B)

am.....

WW1 & 2

f

Kbd 2—Gamelan

f

48.

Cainmet a wife on the east-side of E - den.——

They

Gen-er - a - tions of Ad - am.....

Gen-er - a - tions of Ad - am.....

mp

(SOLOIST)

52 53 54 55

did a lit-tle lov - in', did a lit-tle breed - in'.

(STORYTELLERS S/A)

Gen - er - a - tions of Ad - am...

(STORYTELLERS T/B)

Gen - er - a - tions of Ad - am...

56 (SOLOIST)

57 58 59

E - noch, I - rad, and Me - hu - ja - el... Lam - ech come from Mis - ter Me - thu - sa - el.

(SOLOIST)
60 61 62 63

Sheep of Ja - bal, harp of Ju - bal, brass and i - ron from the chil-dren of Tu - bal - Cain...

(STORYTELLERS T/B)
SMALL GROUP (2 OR 4)

Sheep of Ja - bal, harp of Ju - bal, brass and i - ron from the chil-dren of Tu - bal - Cain...

Detailed description: This block contains the first system of music, measures 60-63. It features a soloist part on a single staff, a part for storytellers (T/B) in a small group of 2 or 4 on a single staff, and a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are: "Sheep of Ja - bal, harp of Ju - bal, brass and i - ron from the chil-dren of Tu - bal - Cain...".

(SOLOIST)
64 65 66 67

Moun-tain to val - ley, o - cean to plain...—

(STORYTELLERS S/A)

Gen - er - a - tions, mul - ti - pli - ca - tions...—

(STORYTELLERS T/B)
(ALL)

Gen - er - a - tions, mul - ti - pli - ca - tions...—

Detailed description: This block contains the second system of music, measures 64-67. It features a soloist part on a single staff, a part for storytellers (S/A) on a single staff, a part for storytellers (T/B) for all on a single staff, and a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are: "Moun-tain to val - ley, o - cean to plain...—", "Gen - er - a - tions, mul - ti - pli - ca - tions...—", and "Gen - er - a - tions, mul - ti - pli - ca - tions...—".

68 (SOLOIST)

69 70 71

Be - get, be - gat, be - got, — be - got - ten.....

(STORYTELLERS S/A)

Gen - er - a - tions of Ad - am.....

(STORYTELLERS T/B)

Gen - er - a - tions of Ad - am.....

mf

Detailed description: This block contains the first system of the musical score, measures 68 through 71. It features a soloist part (measures 68-71) with lyrics 'Be - get, be - gat, be - got, — be - got - ten.....'. Below the soloist are two vocal parts for story tellers, Soprano/Alto (S/A) and Tenor/Bass (T/B), both with lyrics 'Gen - er - a - tions of Ad - am.....'. The piano accompaniment is written for the right and left hands, starting at measure 68 with a mezzo-forte (*mf*) dynamic. The piano part consists of chords and moving lines in both hands.

72 73 74

Help - ing with the cat - tle and the ket - tle and the cot - ton.....

Gen - er - a - tions of

Gen - er - a - tions of

Bass

Detailed description: This block contains the second system of the musical score, measures 72 through 74. It features two vocal parts for story tellers, Soprano/Alto (S/A) and Tenor/Bass (T/B), both with lyrics 'Gen - er - a - tions of'. The piano accompaniment continues from the previous system, with a *Bass* line indicated in the lower part of the piano part. The piano part consists of chords and moving lines in both hands.

75 (SOLOIST)

Gen - er - a - tion...—

(STORYTELLERS S/A)

Ad - am...— Gen - er - a - tions, pro - cre - a - tions...

(STORYTELLERS T/B)

Ad - am...— Gen - er - a - tions, pro - cre - a - tions...

78

79

80

Gen - er - a - tions of Ad - am...— Gen - er - a - tion...—

Gen - er - a - tions of Ad - am...— All the na - tions,

Gen - er - a - tions of Ad - am...— All the na - tions,

(SOLOIST)

Musical staff for Soloist, measures 81-84. Measure 81 starts with a half note G4. Measure 82 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 83 contains a half note G4. Measure 84 contains a half note G4. A slur covers measures 83 and 84.

Gen - er - a - tions of Ad

(STORYTELLERS S/A)

Musical staff for Storytellers S/A, measures 81-84. Measures 81-82 feature a rhythmic pattern of eighth notes. Measures 83-84 feature a sustained chord.

mul - ti - pli - ca - tions... Gen - er - a - tions of Ad

(STORYTELLERS T/B)

Musical staff for Storytellers T/B, measures 81-84. Measures 81-82 feature a rhythmic pattern of eighth notes. Measures 83-84 feature a sustained chord.

mul - ti - pli - ca - tions... Gen - er - a - tions of Ad

Piano accompaniment, measures 81-84. The right hand plays chords and the left hand plays a rhythmic accompaniment.

85

Musical staff for Soloist, measures 85-88. Measure 85 starts with a half note G4. Measure 86 contains a half note G4. Measure 87 contains a half note G4. Measure 88 contains a half note G4.

am...

Musical staff for Storytellers S/A, measures 85-88. Measures 85-86 feature a sustained chord. Measures 87-88 feature a sustained chord.

am...

Musical staff for Storytellers T/B, measures 85-88. Measures 85-86 feature a sustained chord. Measures 87-88 feature a sustained chord.

am...

Bass line, measures 85-88. Measure 85 contains a half note G2. Measure 86 contains a half note G2. Measure 87 contains a half note G2. Measure 88 contains a half note G2. The dynamic marking *mf* is present.

Bass

mf

Piano accompaniment, measures 85-88. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *mf* is present.

mf

(SOLOIST)

89 90 91 92

Seth to E - nos to Ca - i - nan... The

(STORYTELLERS S/A)

Gen - er - a - tions of Ad - am...

(STORYTELLERS T/B)

Gen - er - a - tions of Ad - am...

(Bass)

WW1 & 2

ff

93

94 95

shoul - der of the son for the , fath - er to lean on...

Gen - er - a - tions of

Gen - er - a - tions of

(WW1 & 2)

8va

96 (SOLOIST) 97 98

(STORYTELLERS S/A) Ma - ha - la - leel and Jar - ed fol - low in their shoes. An - oth

Ad - am.....

(STORYTELLERS T/B)

Ad - am.....

8^{va}-----, 8^{va}-----

99 100 101

er E - noch, to bring us to Me - thu - se - lah.....

Gen - er - a - tions,

Gen - er - a - tions,

(8^{va})-----, 8^{va}-----

102 (SOLOIST) 103 104

(STORYTELLERS S/A) He lived nine hun - dred years — or so, — A pa -

pro - cre - a - tions...

(STORYTELLERS T/B)

pro - cre - a - tions...

(8^{va})-----

(SOLOIST)

105 106 107

pa to La - mech, grand - pa - pa to No - ah...

WW1 & 2

ff

Kbd 2-Gamelan

f

108

(SOLOIST)

109

110

111

(STORYTELLERS S/A)

No - ah...

No - ah...

(STORYTELLERS T/B)

No - ah...

112

113

114

No - ah...

No - ah...

8va

ff

(SOLOIST)

115 116 117 118

Oh, No - ah— you go - a all the way back— to the pro - to - zo - a!—

(STORYTELLERS S/A)

Oh, No - ah— you go - a all the way back— to the pro - to - zo - a!—

(STORYTELLERS T/B)

Oh, No - ah— you go - a all the way back— to the pro - to - zo - a!—

Kbd 2-Dulcimer

Guitars

sfz

Bass

119

120 121

Be - get, be - gat, be - got, be - got - ten...

(TENOR SOLO)

Gen - er - a - tions of (ALL)

Be - get, be - gat, be - got, be - got - ten... Gen - er - a - tions of

Kbd 2

f

f

Kbd 1

f

f

(SOLOIST)

122

123

124

(STORYTELLERS S/A)

Help-ing with the cat-tle and the ket-tle and the cot-ton...

Ad - am...

(STORYTELLERS T/B)

Ad - am...

Help-ing with the cat-tle and the ket-tle and the cot-ton...

Musical score for measures 122-124. It features three vocal staves and a piano accompaniment. The top staff is for a Soloist, the middle for Storytellers S/A, and the bottom for Storytellers T/B. The piano accompaniment is shown in grand staff notation. The lyrics are: "Help-ing with the cat-tle and the ket-tle and the cot-ton..." and "Ad - am...".

125

126

127

128

And No-ah, in his—turn, sons— had he:—

Gen-er-a-tions of chil-dren of Ad-am...

Sherr

Gen-er-a-tions of chil-dren of Ad-am...

Sherr

Musical score for measures 125-128. It features two vocal staves and a piano accompaniment. The top staff is for Storytellers S/A and the bottom for Storytellers T/B. The piano accompaniment is shown in grand staff notation. The lyrics are: "And No-ah, in his—turn, sons— had he:—" and "Gen-er-a-tions of chil-dren of Ad-am...".

(SOLOIST)

129

130

131

132

Shem— was one, — Ham— was two, — Ja - peth three. — For

(STORYTELLERS S/A)

— was one, — Ham— was two, — Ja - peth three — That's how it should_ be...

(STORYTELLERS T/B)

— was one, — Ham— was two, — Ja - peth three — That's how it should_ be...

Piano accompaniment for measures 129-132. The grand staff shows the right and left hands. The bass line is marked with a triangle symbol and the word "Bass".

133

134

135

son fol - low fa - ther, birth — fol - low birth.

Ma - ma tell daugh - ter how boy —

Ma - ma tell daugh - ter how boy —

Kbd 2

p

mp

Piano accompaniment for measures 133-135. It includes a grand staff for the piano and a separate staff for "Kbd 2" (Keyboard 2). Dynamics include *p* and *mp*.

136 (SOLOIST) 137 138

Spread the peo - ple all ov - er the earth.

(STORYTELLERS S/A)
fol - low girl.

(STORYTELLERS T/B)
fol - low girl.

cresc.

139 140 141

Gen - er - a - tion...

Spread the peo - ple all o - ver the wide, wide world.

Spread the peo - ple all o - ver the wide, wide world.

etc. *ff*

f

(SOLOIST)

142

143

144

Gen - er - a - tions of Ad - am... Gen - er - a

(STORYTELLERS S/A)

Gen - er - a - tion...—

Gen - er - a - tions of

Ad - am...—

(STORYTELLERS T/B)

Gen - er - a - tion...—

Gen - er - a - tions of

Ad - am...—

(8^{va})-----,

8^{va}-----

145

146

147

- tion...—

Gen - er - a - tions of

All the na - tions, mul - ti - pli - ca - tions...—

Gen - er - a - tions of

All the na - tions, mul - ti - pli - ca - tions...—

Gen - er - a - tions of

(8^{va})-----,

(SOLOIST)

148 149 150

Ad
(STORYTELLERS S/A) am...

Ad
(STORYTELLERS T/B) am...

Ad
Bass am...

f

151 152 153 154

Ah

Ah

mp

f

Kbd 2—Gamelan

(SOLOIST)

155

156

157

Gen - er - a - tion!—

(STORYTELLERS S/A)

Gen - er - a - tion!—

(STORYTELLERS T/B)

Gen - er - a - tion!—

WW1 & 2

ff

ff

f

f

The Gathering Storm

FATHER: Finish the ark.

NOAH: Father.

FATHER: Yes?

NOAH: Are you sure?

(♩ = 128)

FATHER: Noah...

3 (NOAH)

1 2 3

1: Father's vocal line (measures 1-2). 2: Father's vocal line (measure 2). 3: Noah's vocal line (measures 3-4).

I know we've been through this be -

WW1-FL: Flute 1 part with trills. WW2-CL: Clarinet 2 part. Dynamics: mp, p.

Kbd 1-Harp & Kbd 2-Harp

Two staves for harp accompaniment. Dynamics: p.

4 5 6 7

4: Father's vocal line (measures 4-5). 5: Father's vocal line (measure 5). 6: Noah's vocal line (measures 6-7). 7: Noah's vocal line (measure 7).

fore.

I know you're wear-y of my ask - ing...

WW1-FL: Flute 1 part with trills. WW2-CL: Clarinet 2 part. Dynamics: mp, p.

Two staves for harp accompaniment. Dynamics: p.

(NOAH) *ritard* 9 (♩ = 104) 10

But one time more, I stand im - plor - ing you: I

tr *mp* *p* *p*

Cello & Eng Hn—WW3
Kbd 1—Piano Kbd 1 & 2 WW 1—Fl.

11 12 13

know you have just cause with all the faults and

ww2—Cl.
p

14 15 16 *rall.*

flaws of hu - man - kind, But I think of all the

(Cl) (Hn) *mp*

Fl. & Cl.

(NOAH) *a tempo*

17 souls with dreams and goals and such, and I try to be re

(Fl) *mf* *mp* *cresc.* *cresc.*

(Cl) *mf* *mp* *cresc.* *cresc.*

mp cresc.

20 *rall.* 21 *a tempo* 22

signed— But I wish you'd change your mind.

WW3-Eng. Horn *mf* *p* *p*

Kbd 2-Harp *mf*

Vc. pizz. *p* *p*

23 *rall.* (♩ = 96) 24 (FATHER)

I wish you'd change your mind... I've watched and wait - ed since the

Horn *p*

Vibes

25 (FATHER) 26

time of Seth And hoped as each new gen - er -

(Horn)

WW1-F1 & WW3-EH *p* Kbd 1

27 28 *rall.*

a - tion drew its breath. I've hoped for - ev - er,

ww
p

+ Kbd 3-Harp *poco*

Broadly (♩ = 78)

29 30

"Now, may my earth be— filled with good and grate - ful chil - dren." I've

Guitar 1 *p* etc.

WW3-E. Horn

Kbd 1 & 2

31 (FATHER) *più mosso*

hoped in vain. Cruel, gree - dy, vi - o - lent... The

(Hn)

(WW3-E.H.)

p

Kbd 1-Organ

Kbd 3-El Piano + WW2-CI

33 34

all the race of Cain! Now on - ly you and your

E.H.

Cl.

35 36

fam - I - ly re - main... This is the last time

Horn

mp *f*

Kbd 2 & 3

(FATHER)

37 I will hope. 38 This is the last chance 39 I will give.

WW & Kbd 3 *f*

(Hn)

Kbd 1 & 2

40 I will let your 41 fa - mi - ly live, But

Tutti

mf

42 this is the last chance 43 I will 44 give...

Segue

A Piece Of Eight

Chorale style (♩ = 76)

(STORYTELLERS S/A)

1 2 3 4 5

And No - ah and his fam - 'ly worked from sun to sun to sun.

(STORYTELLERS T/B)

(Melody)

And No - ah and his fam - 'ly worked from sun to sun to sun, till the

WW1-Fl.

p

Kbd 1-Pno & Kbd 2-Pop Pad

+ Bass

(NOAH)

6 7 8 9

With this peg of go - pher wood, your

(STORYTELLERS T/B)

day be - fore the prow he stood and said:

+ WW3-Ob.

p

Vc

10 (NOAH) *rall.* **Broader** 11 12

ark, o Lord, is done.

(STORYTELLERS S/A)

(STORYTELLERS T/B) With one fin - al peg of

With one fin - al peg of

Horn

Clar

Hn & Vc

mf

(STORYTELLERS S/A) 13 14 15

go - pher wood, the ark, at last, was

(STORYTELLERS T/B)

go - pher wood, the ark, at last, was

Fl & Ob

Hn & Cl

16 Bright, rhythmic (♩ = 96)

(STORYTELLERS S/A)

17

18

19

done. _____

(STORYTELLERS T/B)

done. _____

(Kbd 1&2)

+ Drums
Kbd 3

2

20

21

22

23

And

Bum ba bum bum ba ba ba bum ba bum bum ba ba bum bum ba ba bum

24

25

26 (Melody)

27

No-ah called to his ser- vant girl. "Yo- nah" was her name. He had

No-ah called to his ser- vant girl. "Yo- nah" was her name. Ba ba ba bum He had

Guitars

mp

Cm

B^b

etc.

(STORYTELLERS S/A)

28 29 30 31

(STORYTELLERS T/B)

al-ways trea - ted her kind - ly, though she bore the mark— of shame: As a

32 33 34 35

daugh-ter of— the taint - ted race, Ba ba ba bum bum— ba bum Wore the mark— of

WW1-F1 & WW3-Ob

mp

36

37 38 39

Cain. And she

Cain. Ba bum bum Ba ba ba bum Ba bum bum Ba ba bum bum ba ba bum

Kbd 1 & 2

(STORYTELLERS S/A)

40 41 42 43

came and bowed,— the ser - vant girl with the mark up - on— her head,— and she

(STORYTELLERS T/B)

Came and bowed,— the ser - vant girl with the mark up - on— her head,— Ba ba ba bum And sh

WW2-Cl & WW3-Ob

(YONAH)

44 45 46 47

"What do you wish,— my Lord?"—

(STORYTELLERS S/A)

asked: And this is what— he said. He said:

(STORYTELLERS T/B)

asked: And this is what— he said. He said:

Horn

Cello

48 (NOAH)

49 50 51

"Yo-nah, lay the ta - ble, For to - night, we cel - e-brate. And to -

Kbds, Gtrs & Bass

f

(NOAH)

52 53 54 55

night, in - stead of se - ven plac - es, to - night we will be eight."

(STORYTELLERS S/A)

To -

(STORYTELLERS T/B)

Bum ba bum To -

Horn

Kbd 1 & 2, Vc & Db

f

(STORYTELLERS S/A)

56 57 58 59

night, in - stead of se - ven plac - es, to - night, there would be

(STORYTELLERS T/B)

night, in - stead of sev - en plac - es, to - night, there would be

(Hr)

WWI-FI & Bells

f

3

60

61

62

63

eight.

For

.eight, Ba bum bum ba ba ba bum ba bum bum ba ba bum bum ba ba bum

64 (STORYTELLERS S/A) 65 66 67

this was the night— the young - est son— "Ja - pheth" was— his name— Woul.

(STORYTELLERS T/B)

This was the night— the young - est son— "Ja - pheth" was— his name— Ba ba ba bum Woul.

Kbds, Gtrs & Perc

68 69 70 71


bring to din - ner his wife - to - be, And his choice— pro - claim. And the emp

bring to din - ner his wife - to - be, and his choice— pro - claim. And the emp-

Horn *mp*

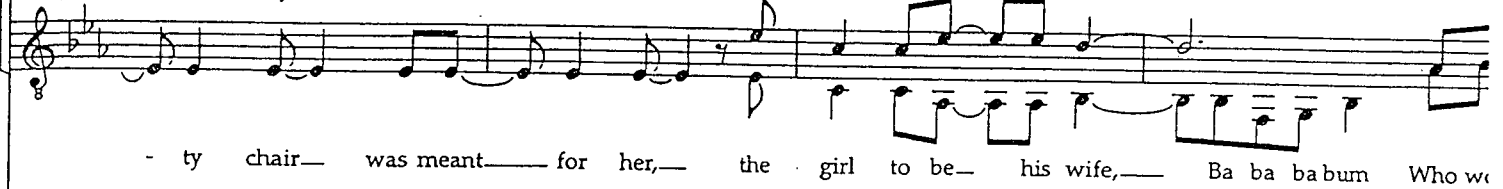
(STORYTELLERS S/A)

72 73 74 75



- ty chair— was meant— for her,— the girl to be— his wife,—— who wo

(STORYTELLERS T/B)



- ty chair— was meant— for her,— the girl to be— his wife,—— Ba ba ba bum Who wo

(Hr)

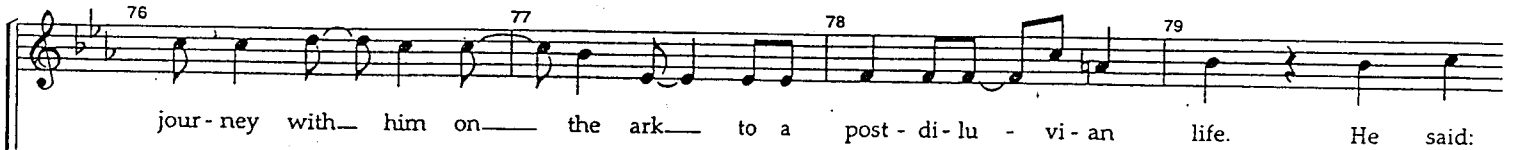


76

77

78

79



jour-ney with— him on— the ark— to a post-di-lu-vi-an life. He said:



jour-ney with— him on— the ark— to a post-di-lu-vi-an life. He said:

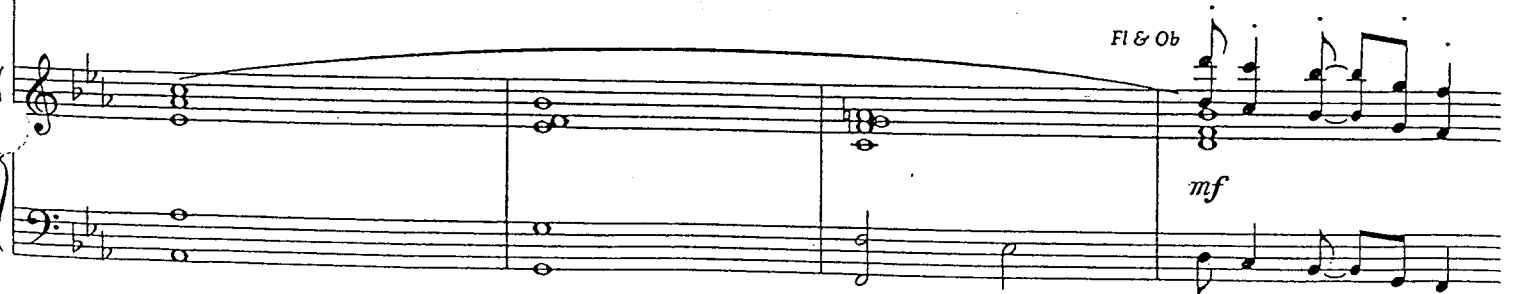
Horn

Cello
mp



Fl & Ob

mf



80 (JAPHETH)

"Yo-nah, lay the ta - ble. Don't for - get the ex - tra plate, for to -

(Fl & Ob)

(Kbds, Gtrs & Perc)

(JAPHETH)

84 85 86 87

night, in - stead of sev - en peo - ple, the fam - ly will be eight."

(STORYTELLERS S/A)

To -

(STORYTELLERS T/B)

Bum ba bum To -

Horn

(STORYTELLERS S/A)

88

89

90

91

night, in- stead of sev- en peo - ple, the fam - 'ly would be eight.

(STORYTELLERS T/B)

night, in- stead of sev- en peo : ple, the fam - 'ly would be eight.

(Horn)

WWI-FI

mp

f

92

A

93

94

95

Ba bum bum ba ba ba bum bum ba bum bum ba ba ba bum

(Fl)

(Hn)

(STORYTELLERS S/A + NOAH & MAMA)

96 97 98 99
First came No - ah and his wife, in a bright and mer - ry mood,

(STORYTELLERS T/B)

First came No - ah and his wife, in a bright and mer - ry mood,

(Cl)

(Hr)

mp

WW1-F1 & WW3-Ob (Sub)

Kbd 1 & 2

Kbd 3, Bass & Gtrs (8va)

100

101

102

eag - er to meet their daugh - ter - in - law, and share their home and food -

eag - er to meet their daugh - ter - in - law and share their home and their food -

(Fl)

(Ob)

mp cresc.

(STORYTELLERS S/A + NOAH & MAMA)

104

103 and add her to their brood... 105

(STORYTELLERS T/B)

Bum bum ba ba bum

(Fl)

(Cl)

Tutti

WW, Hn & Kbd 1

f

Kbd 3 & Db

106

(+ HAM & SHEM)

(ALL)

(WOMEN ONLY including APHF & AYSHA)

107 Next there came the brothers two Ham and Shem and the 108 109

(1 SOLO)

(ALL)

Next there came the brothers two Ham and shem Ba ba ba bum

Fl & Ob (8vb)

ww

Horn

mp

mp

f

Piano-Conductor

(WOMEN ONLY,
including APHRA
& AYSHA)

110 111 112 113

daugh-ters of the race of Seth they chose to mar-ry them. Their

(ALL)

Ba ba babum Their

(Hr)

mp

mp

Vc

WW

(STORYTELLERS S/A)

114 115 116 117

beau-ti-ful wives. from the race of Seth they brought a-long with them. Mmm...

(STORYTELLERS T/B)

beau-ti-ful wives. from the race of Seth they brought a-long with them. Mmm...

WW & Hr

118 Slower (♩ = 68)

(STORYTELLERS S/A)

(FAMILY S/A)

Oh, Fa - ther, for all we have re - ceived,

(STORYTELLERS T/B)

(FAMILY T/B)

Oh, Fath - er, for all we have re - ceived,

Horn

p

Kbd 1

+ Vc & Db

rall. (♩ = 66)

122

123

124

125

we thank you.

Once more, we gath - er in the

we thank you.

Once more, we gath - er in the

(YONAH)

126

127

128

129

Oh, Fa - ther, for all I have re - ceived...

(FAMILY S/A)

dy - ing light...

Once more, we

(FAMILY T/B)

dy - ing light...

Once more, we

(Horn)

(Hn)

mp tenderly

mp tenderly

Vc

130

131

132

133

I thank you...

pray you, Fath - er, bless us to - night...

pray you, fath - er, bless us to - night...

(Hn)

(Cl)

p

134

a tempo (♩ = 94)

(YONAH)

135

136

137

(STORYTELLERS S/A)

(STORYTELLERS T/B)

And the

Bum ba bum bum ba ba ba bum ba bum bum ba ba bum bum ba ba bum

Fl & Cl (8vb)

mf

Kbds, Bass & Perc

(STORYTELLERS S/A)

138

139

140

141

cour- ses came— and the min- utes passed— and the girl did not— ap-pear,— till

(STORYTELLERS T/B)

Cour- ses came— and the min- utes passed— and the girl did not— ap-pear,— Ba ba ba bum Till

Fl & Cl (8vb)

mp

ww

mp

Hn

f

142 143 144 (NOAH) 145

(STORYTELLERS S/A)

"My son, I fear..."

No-ah turned to Ja - pheth, and he said: But

(STORYTELLERS T/B)

No-ah turned to Ja - pheth, and he said: But

(Hr) mp ww sfz

mp Vc

146 147 148 149 (JAPHETH)

(STORYTELLERS S/A)

"She's

Ja - pheth laughed and laughed some more and told them all:

(STORYTELLERS T/B)

Ja - pheth laughed and laughed some more and told them all:

ww mp + Horn f

(JAPHETH)

Slower

150 151 152 153

here!"

(FEMALE STORYTELLER—Solo)

Well, by

(STORYTELLERS T/B)

Bum ba bum bum ba ba ba bum Bum ba bum bum ba ba ba bum

(WW & Hr)

Hr & Cl

p

154

(FEMALE STORYTELLER—Solo)

155

156

157

now you've guessed— what hap - ened next,— for it's quite a fam - il - iar fa - ble. He

Kbd 3—Harpichord

Kbd 1 & 2

Piano-Conductor

(FEMALE STORYTELLER—Solo)

158 159 160 161

went to Yo - nah, the ser - vant girl, And led her to — the ta - ble. He said:

Kbds + Ctrs Vc & Cl

162 Slow and Romantic

(JAPHETH)

163 164 165

"Yo - nah, join the ta - ble. Come and sit here at — my side, for it's

WW1-Picc WW2-Cl

166 167 168 169 *rall.*

you I love best — in all — the world, — and you shall be — my bride. It's

(C) (Hn) p (Vc) (Hn) Ob

170

(JAPHETH)

you I love best— in all the world, and I want— you for— my bride!"

(STORYTELLERS S/A)

(STORYTELLERS T/B)

He brought

He brought

He brought

(Kbds, Ob, Cl & Hn)

WWI-Picc

mf *p*

poco a poco accel.

175

(STORYTELLERS S/A)

Yo - nah . to the ta - ble and he did not hes - i - tate, ——— though his

(+ NOAH)

(STORYTELLERS T/B)

Yo - nah to the ta - ble and he did not hes - i - tate, ——— though his

though his

Cl & Ob

mf

cresc. poco a poco

(STORYTELLERS S/A)

179 (+ NOAH)

180

(+ MAMA)

181

182

(+ BROTHERS & WIVES)

fa-ther said_ to wait_ and his moth-er was in_ a state and the

(STORYTELLERS T/B)

fa-ther said_ to wait_ and his moth-er was in_ a state and the

Ob

Fl

Cl

Cl & Ob

183

Fast

184

(ALL)

185

broth-ers and wives_ felt the shock of their lives,_ and they all of them dropped_ their forks_

(Melody)

broth-ers and wives_ felt the shock of their lives,_ and they all of them dropped_ their forks_

Horn & Vc (8vb)

Kbd 1 & WW

f

Kbd 3 & Bc

(STORYTELLERS S/A)

186 187 188

— and knives, — but they all could cal - cu - late:

(STORYTELLERS T/B)

— and knives, — but they all could cal - cu - late:

(Hn & Vc 8vb)

ww

Kbd 3, Vc, Db
& Hn (2 8va higher)

ff

189

190

191

The fam - i - ly — was eight.

The fam - i - ly — was eight. Ba bum bum

(ww)

sfz f Fl & Ob

Kbd 3 & Bs

Hn
Vc

(STORYTELLERS S/A)

192 193 194 195 (as each family member sits)

(STORYTELLERS T/B)

ba ba ba bum ba bum bum ba ba bum bum ba ba bum One, two, three, One, two, three,

(Fl & Ob)

Kbd 2

(Hn)

(Vc)

mp
Cello

(Kbd 3 & Bs)

Kbd 1 & 3, Gtrs & Bass

196

197

198

(Japeth pulls Yonah into chair)

199

four, five, six, sev-en... Eight!

four, five, six, sev-en... Ba ba bum bum ba ba bum Eight!

Horn & Clar

+ Fl

f

+ Ob

ff

Blind Obedience

NOAH: You know Father's commandment.
You've know it since you were a child...

(♩ = 112)

Let the right- eous hear: The race of Cain with guilt and shame is rid-den.

p

Guitars & Kbd 1

mp

Bass

All con - course with them is for - ev - er - more for - bid-den.

ritard

Bass & Gtr

WW3-Ob

mp *p*

Horn

rall.

The Return Of The Animals

Magical (♩ = 64)

Kbd 1-Magic Bells
& Glock. 1 & 2

(vocals added 6/97)

1 *p*

5 6 7 8

9 10 11 12

13 14 15 16

17 (♩ = 66)
(Women) *Mm.*

18 19 20

(Men) *Mm.*

WW1 & 2-Recorders
Kbd 1-Magic Bells

mp Kbd 2-Hazy Pad

21 (Women) mm

22

23

24

(Men) mm

25 mp

26

27

28

Mm

mp

Mm

Horn

mp

Vc & Kbd 1—Ethnic Bsn

29 30 31 32

mm mm mm mm

(Hr)

Detailed description: This block contains the first system of music, measures 29 through 32. It features four staves. The top two staves are vocal lines, with notes connected by long horizontal lines indicating sustained sounds. The bottom two staves are piano accompaniment, showing chords and rhythmic patterns. The tempo marking 'mm' (moderato) is repeated four times, once under each measure. A '(Hr)' marking is present under the first two staves.

(♩ = 70)

Kbd 2—Reedy Ethnic Instr.
WW3—Oboe

33 34 35 36

mf

3

Kbd 1—Piano & Vc (pizz)

Detailed description: This block contains the second system of music, measures 33 through 36. It features two staves. The top staff is for woodwinds (Kbd 2—Reedy Ethnic Instr. and WW3—Oboe), showing a melodic line with slurs and accents. The bottom staff is for piano and strings (Kbd 1—Piano & Vc (pizz)), showing chords and pizzicato markings. The dynamic marking 'mf' (mezzo-forte) is present. A '3' indicates a triplet in measure 36.

37 38 39 40

Detailed description: This block contains the third system of music, measures 37 through 40. It features two staves. The top staff continues the piano and string accompaniment from the previous system, with various rhythmic patterns and slurs. The bottom staff shows chords and pizzicato markings.

WW1—Fl &
WW2—Cl + WW3—Ob

41 42 43 44

3

Detailed description: This block contains the fourth system of music, measures 41 through 44. It features two staves. The top staff is for woodwinds (WW1—Fl & WW2—Cl + WW3—Ob), showing a melodic line with slurs and accents. The bottom staff is for piano and strings, showing chords and pizzicato markings. A '3' indicates a triplet in measure 44.

45 46 Vc 47 48

mf
mp

49 (Women) 50 51 52

Ah - oo - way Ah - oo - way

Kbd 1-Pad
mp

WW2-CI + WW3-Ob
mf

Kbd 2-Marimba

53 (Women) 54 55 56

Ah - oo - way Ah Ah

(Men)

65 66 67 68

(Men) \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge

Bum bum bum bum bum bum bum bum

Horn *f*

WW *mf*

Kbd 1 \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge 3

Vc & Bs

69 70 71 72

(Men) \wedge \wedge \wedge \wedge \wedge \wedge \wedge \wedge

bum bum bum bum bum bum bum bum bum bum

(Women) \wedge

Bum Bum

73 (Women) *f*

Oo

Kbd 1-Synth Bells *mf*

WW2-Cl, WW3-Ob & Kbd 2-Hi Ethnic Fl *f*

Bass Xylo & Kbd 3-Bass Mar

Vc & Bass

77 78 79 80

Oo

WW1-Fl & WW2-Cl (Sub) *f*

WW3-Ob

WW & Kbd 3-EI Piano *mp*

81 82 83 84

Glock & Kbd 1-Synth Bells *mp*

Gtr

(WW & Kbd 3)

85 86 87 88

(Glock & Kbd 1)

(Gtr)

89 90 91

Horn

f

WW2-CI, WW3-Ob & Vc (8vb) + WW1-Fl (8va)

f

Gtr *p*

mf Kbd 2-Mar

92 93 94

95 96

WW2-CI

3 3 3 3 3

97 (Women) *mp*
Ah _____

98 _____

99 _____ ah _____

100 _____

(Tenor) *mp*
Ah _____

ah _____

Glock 1 & 2

mp
Kbd 1

WW *mp (playful)*

(Women) Ah _____ ah _____ ah _____

101 Ah _____

102 ah _____

103 ah _____

104 _____

(Kbd 1)

(Gtr)

(Kbd 1)

105 106 107 108

Kbd 2—El Piano & WW

f *cresc.* Hn & Kbd 3—Bsn

109

(Women)

Bum bum bum bum bum bum

(Men)

Bum bum bum bum bum bum

Bum bum bum bum bum bum

WW (+ 8pb)

Horn

(Kbd 2—El Piano)

Kbd 1

Vc & Bs

112 (Women) 113 114

bum bum bum bum bum bum
bum bum bum bum bum bum
(Men)
bum bum bum bum bum bum bum bum
(WW) 3
(Hr)
(Kbd 1)
Vc & Db

115 116 117

bum bum bum Bah Bum bum
bum bum bum Bah Bum bum
bum bum bum bum Bah Bum bum
ww
f Horn
(Kbd 1)
Vc & Db

118 (Women) 119 120

bum bum bum bum bum bum
bum bum bum bum bum bum

(Men)
bum bum bum bum bum bum bum

(vvn)
(Hn)

(Kbd 2)
(Kbd 1)
c & Db

121 122

bum bum bum bum
bum bum bum bum

bum bum bum bum bum

123

124

125

Kbd 2—El Piano

mp

WW2—Cl & WW3—Ob

sub. mp

+ Horn (8vb)

Xylo 1 & 2

126

127

128

cresc.

129 (Women)

Musical score for Women and Bass, measures 129-132. The Women's part is in the upper staff, starting with a forte (*f*) dynamic and a long note that spans across measures 129, 130, 131, and 132. The Bass part is in the lower staff, also starting with a forte (*f*) dynamic and a long note. Both parts include dynamic markings for *f* and *f sub.* (subito forte). The Women's part has a fermata over measure 132. The Bass part has a fermata over measure 132.

Musical score for Woodwinds and Keyboard, measures 129-132. The upper staff is for Woodwinds (ww) and the lower staff is for Keyboard 2 & Xylophone (Kbd 2 & Xylo). Both parts start with a forte (*f*) dynamic. The woodwinds part includes a flute part starting in measure 131, marked with a plus sign and the word "Flute". The keyboard part features a rhythmic accompaniment of eighth notes.

(Women)

Musical score for Women, measures 133-137. The Women's part is in the upper staff, starting with a long note in measure 133 that spans across measures 134, 135, and 136. The note ends in measure 137. The dynamic is *f*.

(Men)

Musical score for Men, measures 133-137. The Men's part is in the lower staff, starting with a rhythmic accompaniment of eighth notes in measure 133 that continues through measure 137. The dynamic is *f*.

Horn

Musical score for Horn, measures 133-137. The Horn part is in the upper staff, starting with a rhythmic accompaniment of eighth notes in measure 133 that continues through measure 137. The dynamic is *f*. A "Quasi elephant call" is indicated in measure 137.

cresc.

Musical score for Keyboard and Woodwinds, measures 133-137. The upper staff is for Woodwinds and the lower staff is for Keyboard. Both parts start with a *cresc.* (crescendo) marking. The woodwinds part includes a flute part starting in measure 131, marked with a plus sign and the word "Flute". The keyboard part features a rhythmic accompaniment of eighth notes.

Segue

Naming Reprise and Noah's Lullaby

(♩ = 58)

1 (STORYTELLERS S/A)

There they gath - ered, in the mead - ow, in the mead - ow, two by two:

(STORYTELLERS T/B)

There they gath - ered, in the mead - ow, in the mead - ow, two by two:

WW1& 2-Recorders

p

Kbd 3-Recorder

p

Guitars & Kbd 2-Flutey Organ

3 4 *rall.* 5 *ritard*

The world's most le - gen - dar - y zoo...

The world's most le - gen - dar - y zoo...

Gua. Glock.

WW3-Oboe

(Gtrs & Kbd 2)

(♩ = 84)

(NOAH)

6 Chil - dren of E - den, 7 how you must blame— us, 8 9

Kbd 1—Piano
+ Gtr
Bass

10 we who are hu - man. 11 12 *rall.* 13 14 *più mosso*
We spoiled your home. God made— you our

Horn
p
poco
Kbd 1 & Gtrs
Cello

15 char - ges, we made you our vic - tims.— 16 17 18 Now that we're

(Horn)
p
Cl & Ob

rall.

(NOAH)

19 start - ing a - new, 20 can we 21 give E - den back to

+ Fl

mf \rightrightarrows pp

Kbd 2-Harp

Kbd 1 & Gtr

Kbd 1 & Gtr

Ebmaj

Ab7

22

23

24

ritard

Slowly

25

you?

Cl & Ob

Fl & Cl

mp

pp

Horn

Gtr & Vc (pizz)

Segue

Stranger to the Rain

With controlled emotion ($\text{♩} = 107$)

NOAH: I'm Sorry.

($\text{♩} = \text{♪}$)

ww1-FI

ww3-Ob *mp*

Kbd 1-D50
Kbd 2-Fantasia IV

Vc *mf*

Bass *mp*

Kbd 3-JC Strat (echo effect)

7

(YONAH)

Shed no tears for me. ————— There'll be rain e - nough to -

(Kbd 2)

mp

Bass (+ Perc.)

10 day. I'm wish- ing you god - speed, — as I

Kbd 3—JC Strat

mp

(Kbd 2)

(Bs)

13 wave you on your way. This won't be the

Kbd 3—JC Strat

mp

16 first time I've stayed be - hind to face The

17

18

19 bit - ter con - se - 20 quen - ces of an an - 21 cient fall from

(Kbd 2)

(Bs)

22 grace. I'm a 23 daugh - ter of the 24 race of

WWI-FI

25 Cain. 26 I am not a 27

28 29 30

stran - ger to the rain.

(Kbd 2)

Kbd 1-Dig Rhodes

mp + Vibes

Kbd 2 *mf*

Kbd 1

Vc

mp

Bass

31 32 33

Kbd 3-JC Strat

mp

34 ($\text{♩} = 112$) *più mosso*

35 36

Or - phan, in the storm that's a role I've played be -

(Kbd 3)

Kbd 2

Kbd 1 *mp*

Bass

37 38 39

fore. I've learned not to trem - ble when I

Kbd 3—JC Strat

mp

(Kbd 2)

(Kbd 1)

(Bs)

40 41 42

hear the thun - der roar. I don't curse what I can't

WWI-FI

p

(Kbd 3)

43 44 45

change, I just play the hand I'm dealt. And when they

46 47 48 49

ligh-ten up the ra-tions, I tigh-ten up my belt. I won't

(Kbd 2)

(Kbd 1)

(Bs)

50 51 52 53

say I've ne-ver felt the pain, But

Horn

mp

54 55 56

I am not a stran-ger to the

+ Vibes

57

58 59 60

rain. And

Kbd 2

mp > Horn & Kbd 3—Pop Pad

Kbd 1—Piano

p *leggiero, con pedale*

61

62 63 64

for the boy who's giv-en me the sweet-est' love I've known, I

p

65 66 67 68

wish for him an - oth - er love, so he won't be a lone. But

etc. WW3-Ob *mp* Horn *mp*

69 70 71

I am bound to walk a-mong the wound-ed and the

(Ob) *d.*

(Hn)

mp

Gtr 1

72 73 74

slain. And when the storm comes crash-ing on the

(Hn)

75 76 77 78

plain, I will dance be-fore the light-ning, to mu-sic sa-cred and pro-

Fl & Ob

Hn

cresc.

Kbd 1—Dig Rhodes

mp cresc.

(Kbd 3)

(Bs)

79 80 81 82 *rall.*

fane. Oh,

(Fl & Ob)
(Hrn) *mf*

Kbd 1
Vc
Bs

83 *a tempo* 84 85

shed no tears for me. Light no can - dle for my

WW3-Ob
WW1-Fl *mf*

Kbd 2 & 3
Gtr-Muted
Bs

86 87 88 89

sake. This jour - ney I'll be mak - ing now is one we all must

Horn & Vc
mf

(Gtr)

90 91 92 93

make. Shoul - der to the wind, I'll turn— my face in - to t

(Hn & Vc) Fl & Ob *mf*

Kbd 3-C Strat *mp*

(Bs)

94 95 96 97

spray. And when the hea - vens o - pen, — let the drops fall where they

Hn *f*

98 99 100

may. If they fin - 'lly wash a - way the

(Hn) *mf*

101 102 103

stain from a daugh - ter of the

Kbd 2

Kbd 1

p

Vc

Bs *mp*

104 105 106

race of Cain

Fl & Ob (fab) *mp*

Hr

f

107 108 109 110

I am not a stran - ger

mf

f

111 112 113 114

to the rain.

Kbd 1 & 3

mp

(Bs)

115 116 117

Let — it rain...

Ob

Fl *mp*

mp

118 119 120

rall.

Fl

Ob

Hr *mf*

Kybd & Gtrs *mf*

mf

In Whatever Time We Have

JAPETH: I don't care.

Faster (♩ = 216) *Optional vamp*

1 2 3 4 (JAPETH)

WW2-CI

p

Kbd 1—Piano

p

agitato

Vc (trem) & Bass

5 6 7 8

don't give a damn— for the thun - der of fath - ers. — Come

WW3-Oboe

p

WW1-FI
WW2-CI

p

+ Kbd 2—El Piano

9 10 11 12 13 *rall.*

hell or high wat - er, what - ev - er they do, how could I

Fl & Ob (8vb)

p

Horn

p

Vc

Slower

3

14 15 16 17 *rall.*

live _____ in a world _____ with - out

Fl

Cl *Ob* *Cl* *(Cl)* *(Hn)* *(Ob)*

+ Vibes

(Vc)

p.

18

(♩ = 106)

4

YONAH: I don't know what to do.

JAPETH: Yonah...

19 *rall.*

20 *a tempo*

you...?

Kbd 3-Pop Pad

mf dim.

WW1-Flute

mp espr.

Gtr 1

Horn
mp

22 Flowing, with sincerity & simplicity (♩ = 120)

21 *ritard* (JAPETH)

In what-ev - er time we have,

for as long as we are

(Kbd 3) *pp*

(Fl) *pp*

(Hn) *p*

WW3-Oboe *mp*

Gtr 1

(Gtr)

24 liv - ing,

25 we can face what-ev - er

26 comes,

27 if we face it now as one.

28

29 I could make it on my

WW1-Flute *p*

Horn *mp*

(JAPETH)

30
own;
let me know that I don't have to.

31
32

Fl
(Cl)

33
No one real-ly wants to be a - lone,
in what-ev - er time we

34
35

Cello
mp

(Cl)

36
have.
If at times we are a -

37

Horn

(Cl)
(l.v.)

38

(JAPETH)

39 40

fraid, with so lit - tle to be - lieve in,

(Hr)

Kbd 1—West Coast etc. Gtr 2 & Kbd 3—D50

Gtr 1

41 42

It's all right to feel a - fraid;

Fl

mf Ob

43 44 45

I' will hold you in the dark. All we know for sure is

(Fl)

Cl & Vc

Elm Db Cb

46 (JAPETH) 47 + Horn

this: *Fl mp* Though the world could end to

(Cl & Vc) Ob

(Gtr)

48 49 50

mor - row, you and I will be to - geth - er

Gtr 2 & Kb 2-D50

mf

Horn & Vc

51 (JAPETH) 52 53

in what - ev - er time (YONAH) we

In what - ev - er time we

WW1-Picc & WW3-Oboe

f appassionato

54 (JAPETH) 55

have.
(YONAH)
have, for as long as we are

(Picc & Ob)
Horn

Kbd 1
f

mf
Kbd 2--Warm Strings

56 57

We know life can be a
liv - ing, We can face what - ev - er

58 (JAPETH) bat - tile - field, but we won't run—

(YONAH) comes, If we face it now as

(Picc & Ob)

(Hrn)

(Kbd 1)

60 and we won't yield. 61

one...

+ WW2-C1 (8vb)

62 (JAPETH) 63

You'll be my for - tress, and I

(Kbd) *f*

Kbd 1-D50

Vc

(Gtr)

(JAPETH) 64 65 66

— will be your shield. No one real - ly wants to be a - lone,

(YONAH)

No one real - ly wants to be a - lone,

Gtrs

Cl & Vc

Guitars

67 (JAPETH) 68 69

in what-ev - er time we have.

(YONAH)

in what-ev - er time we have. There are times I've been a -

(Hn)

f

(Cl & Vc)

(Gtrs)

(Gtr)

(Cl & Vc)

71 72

(YONAH)

fraid, in a world — that's so un - cer - tain. —

Kbd 1—West Coast

Gtr 1

Gtr 2 & Kbd 2

Cl & Vc (trem)

mp

(YONAH)

73

74

75

Then I feel— your hand in mine,

and there's cour - age in my

(Kbd 1)

WW3-Oboe

(Cl & Ve)

Gtr 1

(JAPETH) + Horn & Flute (8va)

76

77

78

We could live a hun - dred years,

(YONAH)

heart...

(Kbd 1)

Flute

Kbd 1-D50

mf

(Gtr)

79 (JAPETH) 80 81

...to - mor - row, But we know— we'll be

(YONAH) WW3-Ob (8va)

Or the world could end to - mor - row, But we know— we'll be

Vc *mf* Horn & Vc

(Kbd 1)

(Gtr)

82 83 84 85

geth - er in what - ev - er time...

geth - er in what - ev - er time...

ww *mp* *cresc.* *p*

(Hn & Vc)

cresc.

86

(♩ = 124)

(JAPETH)

87

88

89

From this day for - ward, nights won't seem so black.

(YONAH)

From this day for - ward, nights won't seem so black.

Horn

f

f

Kbd 1

f + Gtrs

Bass

90

91

92

93

From this day for - ward, we will nev - er look back. In what - ev - er time we

From this day for - ward, we will nev - er look back. In what - ev - er time we

Horn & Clar (8vb)

Kbd 1

Fl & Ob

(JAPETH)

94

95

96

97

molto rall.

have, _____ we will make the most of time, _____

(YONAH)

have, _____ we will make the most of time, _____ and at least we'll be t

(Hn)

Kbd 3

(Kbd 1)

f

98

a tempo

99

rall.

100

geth - er, in what - ev - er

geth - er, in what - ev - er

Cl

Horn *mp*

cresc.

Kbd 1

mp

cresc.

Guitars

(JAPETH)

101

102

103

rall.

104

time

we_____ have_____

(YONAH)

time

we_____ have_____

Fl & Ob

(Cl)
(Fln)

f

(Hrn)

Kbd 1-D50

A^b
G^b
mp

Segue

The Flood

YONAH: Father?

JAPHETH: Come on!

YONAH: Japheth...

1
Tom & Concert B.D.
(Thunder Effect)

2

3
(Tom & B.D.)

4

ff

Kbd 1-Piano
Kbd 2-Low Str

With growing intensity (♩ = 96)

5 (FATHER)
This is the last chance I would give...

6 JAPHETH: Hurry, Yonah!

7
Now it is cor-rupt-ed, de

Horn

mf

Kbd 1-Piano

WW, Glock &
Kbd 3-Spikey Synth

(Kbd 1)

JAPHETH: Before the family wakes up...

8
filed and vain...

9

10
Is there no es-cape from the

fp

f

(h) *mf*

WW, Glock &
Kbd 3-Spikey Synth

WW & Kbd 1

Kbd 1

mf

f

(FATHER) 11 JAPHETH: Come on! 12 13 *poco rall.*

race of Cain, ex - cept to make it rain and rain and

Horn (stopped)

WW, Glock & Kbd 3—Spikey Synth

(Kbd 1) *mf* *f*

(Kbd 2) El Gtr

14 **Molto maestoso** (♩ = 90)

(FATHER) 15 16

rain?

(STORYTELLERS S/A)

Win - dows of heav - en and foun - tains of the

(STORYTELLERS T/B)

Win - dows of heav - en and foun - tains of the

Horn

WW

ff Kbd 1—Piano & Kbd 3—Big Organ

Vc & Bs

17 (STORYTELLERS S/A) 18

deep, Win - dows of

(STORYTELLERS T/B)

deep, Win - dows of

(Horn)

fp *ff*

(Kbd 1 & 3) + WW3-Ob + WW1-Fl (8va)

Kbd 2-Elk Piano WW2-C1 Kbd 1-Piano & Kbd 3-Big Organ

Vc & Bs

(STORYTELLERS S/A) 19 20 21

heav - en and foun - tains of the deep,

(STORYTELLERS T/B)

heav - en and foun - tains of the deep,

(Horn)

gliss.

22 **Faster** (♩ = 138)

(STORYTELLERS T/B)
O - pen...

23 **Vamp** *3x*

24 (STORYTELLERS S/A)
Op - en...

ww
f *1st time only* *f*

Kbd 2, Glock & Xylo
f *mf* (hold thru) *f*

Horn *f* *p* *f*

Vamp *2x*

25 **FATHER: Both Man and Beast**
and every creeping thing.

26
O - pen...

27 *Vamp* *2x*
FATHER: The end of all Flesh
is come before me.

1st time only *f* *1st time only*

(hold thru) (hold thru)

p *f* *p*

28

(FATHER)

29

30

Rain un - til the end — of time! And

(STORYTELLERS S/A)
(Whispered)

(STORYTELLERS S/A) Rain—
(Whispered)

Rain—

Rain—

Rain—

ww

mf *mp*

Kbd 3—Ethnic Pluck, Kbd 2 & Xylo

mf *mp*

31

32

33

let the rag - ing *pp* sky send down an

And let the rag - ing

sky...

pp

And

let the rag - ing

pp

pp

pp

(FATHER)

34 end - less hur - ri - cane! I made

(STORYTELLERS S/A)

(STORYTELLERS T/B)

sky...

Horn

Xylo & Muted Gtr

Kbd 1 & 3

Kbd 1

36

37 ev - 'ry - thing out of noth - ing, now

38

Ev - 'ry - thing of noth - ing, now

Ev - 'ry - thing of noth - ing, now

Kbd 2 & Xylo

WW

mf

Hn

p

mf

Piano-Conductor

39 (FATHER) 40 41

noth - ing will re - main.

(STORYTELLERS S/A)

noth - ing will re - main.

(STORYTELLERS T/B)

noth - ing will re - main.

(Kbd 2 & Xylo)

(WW)

(Hn) *p* *mf*

(Kbd 1, Vc & Db)

42 43 44

And to the skies, I send my

And to the skies,

And to the skies,

(WW)

Horn *mf*

(Kybds)

Piano-Conductor

45 (FATHER) *rall.*

word: for - ev - er will it

(STORYTELLERS S/A)

now and for - ev - er will it

(STORYTELLERS T/B)

now and for - ev - er will it

(Horn)

ff

WW & Kbds

ff

48 rain!

49 rain!

50 rain!

51

52 (FATHER) Oh, my

ff *ff* *ff*

niente

(Thunder Effect)

niente

(fade out with thunder)

Piano-Conductor

53 (*colla voce*)

(FATHER)

chil - dren, that I love so well, my heart is dark and cold.

53 54 55

Crotales

p Kbd 1

pp (Like an echo)

thought that you would keep me young, but you have made me old.

56 57 58

(Crotales)

(Kbd 1)

8va

59 A little more

All my la - bor all my love... I won - der now, why did I both - er?

60

Horn

p

(Kbd 1)

Vc

(FATHER)

61 That's what it means to be a fath - er. I

62

Horn (stopped) +

mp

63 (colla voce) have de - stroyed the thing I loved, and now I feel so old...

64

Fl
Ob

P

+ Vibes & Snare roll

+ Guitars

(♩ = 64)

65 (FATHER)

66

(STORYTELLERS S/A)

And the wa - ters were up - on the face of the earth,

(STORYTELLERS T/B)

And the wa - ters were up - on the face of the earth,

(F1)

(C1)

Kbd 1

pp

67 (STORYTELLERS S/A)

drown - ing all the pro - mise of that first hope - ful birth.

(STORYTELLERS T/B)

drown - ing all the pro - mise of that first hope - ful birth.

Vibes

Red.

+ Guitars

(l.v.)

Vc

Bs

69 (SOPRANO) 70 (ALTO) 71

With- out form.....

Void.....

(TENOR)

Void.....

(BASS)

Dark - nessss...

Glockenspiel

Crotales

(l.v.)

Horn (stopped)

Vc (l.v.)

Segue

Detailed description: This page of a musical score is for measures 69, 70, and 71. It features five staves. The top three staves are for vocalists: Soprano (measures 69-70), Alto (measures 70-71), and Tenor (measures 70-71). The Soprano part has the lyrics "With- out form....." and the Alto part has "Void.....". The Bass part enters in measure 71 with the lyrics "Dark - nessss...". The fourth staff is for Glockenspiel and Crotales, with a triplet of eighth notes in measure 71. The bottom two staves are for piano accompaniment, with triplets of eighth notes in the right hand and sustained chords in the left hand. The score concludes with the instruction "Segue".

What Is He Waiting For?

MAMA: Still raining?
(2nd time rubato)
(2nd time instrumental)

(♩ = 84) Kbd 1-El Piano

(FAMILY)

WW1-FI (2nd time only)

Kbd 1 + Kbd 2-Dulcimer & Gtr 1

11 (FAMILY) 12 13

still, the rain goes on. There are no beasts or people an - y -

+ Cl WW-FI

(FD) mp mp

Cello

(Kbd 1)

(Cue out 2nd time)
SHEM: Just do as you're told!
HAM: All right, brother!

14 15 16 16a

more. What is he wait - ing for? What is he wait - ing for?

WW2-Cl

Kbd 1—El Piano

WW3-Ob

17 18 19

For - ty days and for - ty nights, black and bleak... And what ra - tions we have left

Kbd 1 + Kbd 2—Dulcimer & Gtr 1

mp + Vibes

Vc pizz.

20 21 22 (NOAH) 23

(FAMILY) Why won't you speak? —

will not last the week. Pa - pa calls and calls to God... Where is the

WW1-FI *mp* Kbd 2-Simple Organ WW2-Cl

Clar

Horn + Vc & Db

24 (FAMILY) 25 26

sun he said he would re - store? What is he wait - ing for?

WW3-Ob

Guitars & Kbd 1 Horn

27 (NOAH) 28 29 30

Slower ritard

Fa - ther...?

What is he wait - ing for? —

WW-FI

Ob

Cl

Hn

p

Sailor Of The Skies

(Before song)— ad lib.

WW1—Fl (long)

Musical notation for WW1—Fl (long) in treble clef, key of D major, 4/4 time. It consists of a single melodic line with a long note and a shorter note.

YONAH: You're not going to tell me, are you? No.
Fast, urgent (♩ = 216)

WW1—Fl

WW3—Ob *mp* *dim.*

Kbd 2—El Piano & Kbd 3—Pop Pad + Guitars *mp*

Kbd 1 & WW2—Cl

Musical score for the instrumental introduction. It features four staves: WW1—Fl, WW3—Ob, Kbd 2—El Piano & Kbd 3—Pop Pad + Guitars, and Kbd 1 & WW2—Cl. The music is in D major, 4/4 time, and is marked 'Fast, urgent (♩ = 216)'. The woodwinds play long notes, while the keyboard and guitar parts provide a rhythmic accompaniment.

5 (YONAH) 6 7 8

Hush now, stop trem - bling. We've got to do some - thing,

Musical score for the first vocal line. It features a vocal staff and piano accompaniment. The vocal line starts at measure 5 and ends at measure 8. The lyrics are: "Hush now, stop trem - bling. We've got to do some - thing,". The piano accompaniment continues from the previous section.

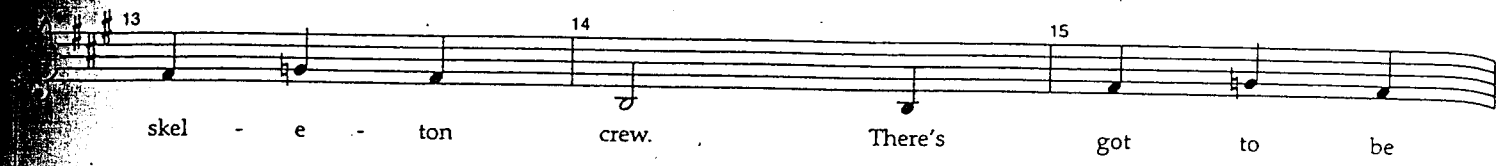
9 10 11 12

be - fore all we are is a

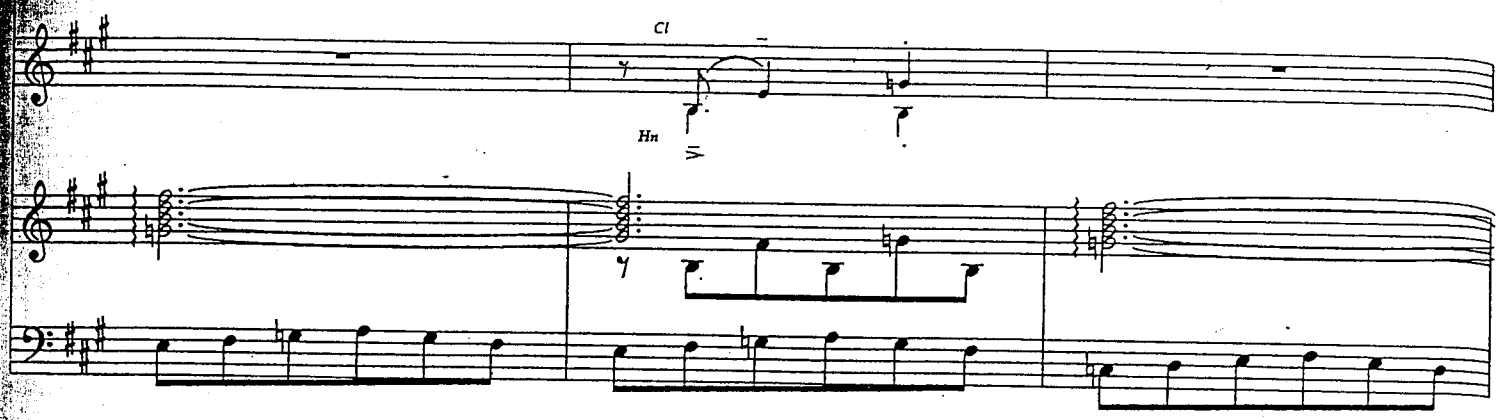
Kbd 1 & WW *mp* *mf*

Musical score for the second vocal line. It features a vocal staff and piano accompaniment. The vocal line starts at measure 9 and ends at measure 12. The lyrics are: "be - fore all we are is a". The piano accompaniment continues from the previous section.

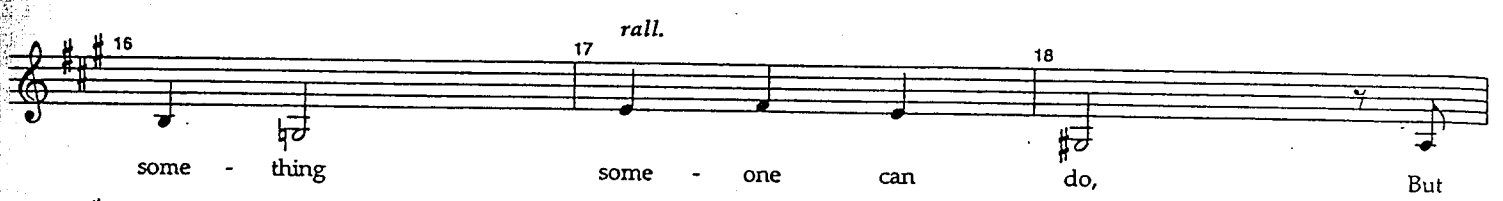
13 14 15
skel - e - ton crew. There's got to be



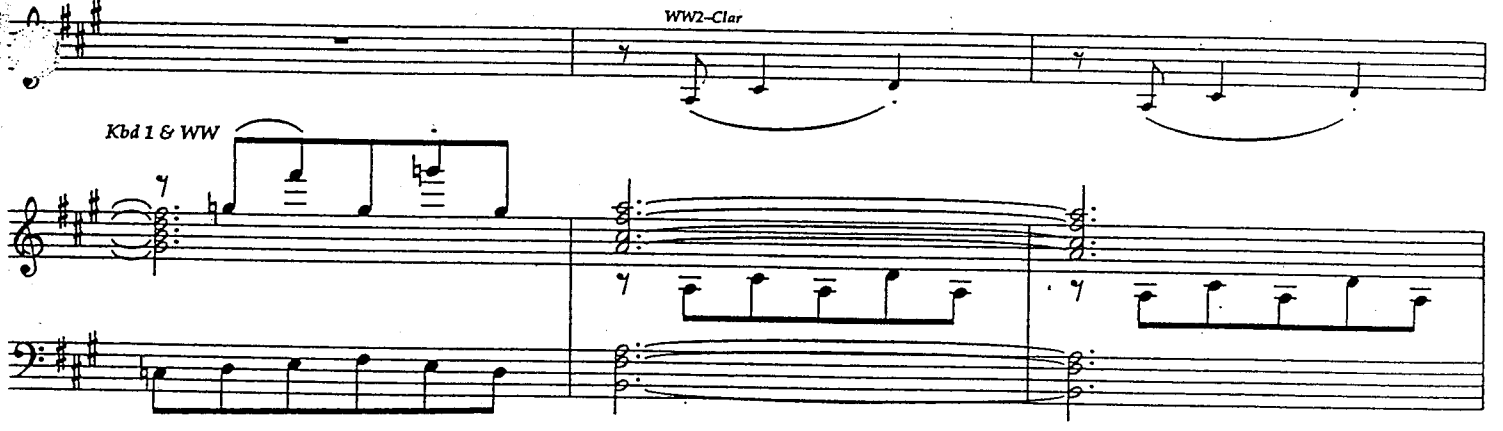
Cl
Hn
V



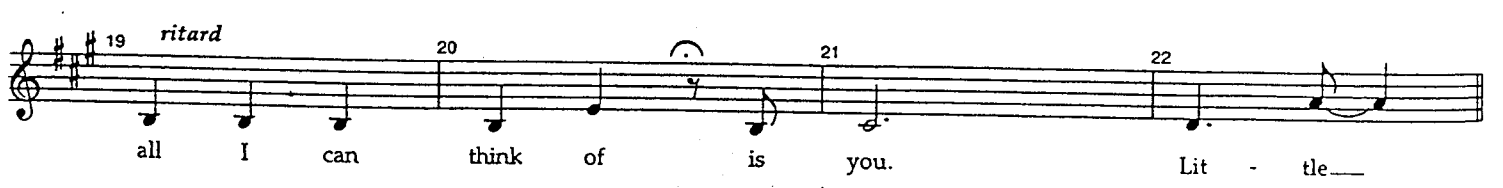
16 17 18 *rall.*
some - thing some - one can do, But



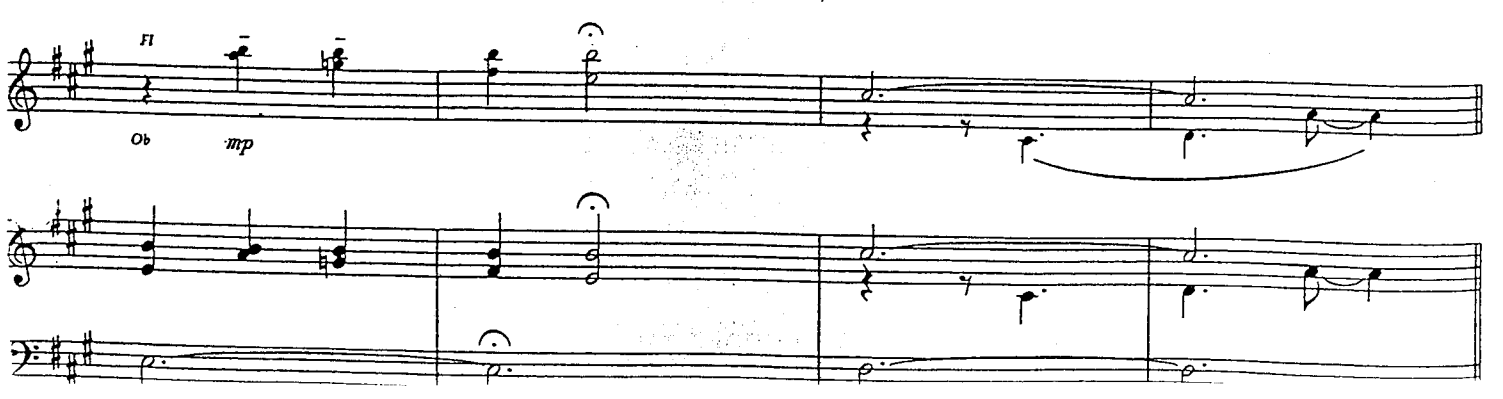
WW2-Clar
Kbd 1 & WW



19 20 21 22 *ritard*
all I can think of is you. Lit - tle



Fl
Ob *mp*



23 *Meno mosso* (♩ = 72)

sail - or of the skies, Will you be our eyes? Is there land that lies be

rall.

Kbd 1 & Gtr 2

Db

26 (♩ = ♪) (♩ = 108)

yond...

Ob

Cl *mp*

Kbd 3-Harp

Kbd 1

Vc & Db

Fl *mp*

più mosso

Fly ————— be - yond the rain, like a

Ob *v*

Cl *v*

Fl

32 33 34

prayer on the wing. And in this winter of the

Fl

Cl

Ob

p

(Kbd 3-Hp)

(Kbd 1)

(Vc & Db)

35 36 37

soul, seek a harbinger of spring. You're the

Fl

Cl

Ob

mp

mp cresc.

38 39

on - ly one can bring us

ww

40 *accel.* 41

hope...

(WW)

mf
Hn

(Kbd 3—Hp)

(Kbd 1)

(Vc & Db)

42 *più mosso* 43 44 *rall.* 45

Chil - dren of E - den, cry for sal - va - tion.

WW & Kbd 2 *f*

f
Kbd 1—Piano & Kbd 3—Celesta
+ Guitars

46 *meno mosso* 47 48 *accel.*

Fly far as wings can fly.

(Fl)

Hn & Gtr *ff*

50 Very fast (♩ = 140)

49

Bring hope!

(Fl) ww

(Hn) mf ff

8va Kbd 2—Bell Synth

f fast shimmer ad lib

51 52 53 poco rall. 54 55

mf f ff mf

(8va) loco Kbd & Gtr 2 (shimmer ends)

(Hn) ff mf

Hn

8va

8vb

*N.B. — As JAPHETH fights with NOAH and HAM, the piano and percussion create the same discordant rumbling as in the fight between CAIN and ABEL. When YONAH screams "No!" it stops abruptly

The Spark Of Creation—2nd Reprise

MAMA: ...You must be the father now.
You must chose.

Rubato (♩ = 96 ca.)

(MAMA)
The

Glock

Crotales

Kbd 1—El Piano

pp

+ Cello

3 Colla voce

spark of cre - a - tion... that's all you've got left now. The

Fl & Kbd 3

p

spark of cre - a - tion... will have to be your guide. If

11 12 13 14

no out - er force will show you your course, you have to look in - side.

Kbd 1 & Gtr 1 *WW3-Ob* *pp*

+ Cello

15 16 (MAMA) 17

Your on - ly il - lu - mi - na - tion:

WW2-CI

18 19 20

The spark of...

WW3-Ob *Cl* *Vc*

Rubato
(NOAH)

21 22 23

Oh, Fath - er, please don't make me choose. Ei - ther way, it's more than I can bear to

Kbd 2-Beauty Vox *p*

8 (NOAH) 9 10

one thing he most trea-sures is to make his own mis-takes. Oh... He goes

(Kbds. 2 & 3)

(Cello)

(Horn)

(Gtr. 1 solo)

11 12

charg-ing up the cliffs of life, a reck-less moun-tain-er. I could

G(no 3rd) E(no 3rd)/G^b E^bm(no 3rd)/G^b E(no 3rd)/G^b G^b

(Gtrs.)

(+Gtrs. strum)

mf (Kbd. 2, Kbd. 3 Bva) (+Susp. Cymb. roll)

(Bass)

13 14

help him not to stum-ble, I could warn him what to fear. I could

(Clar., Gtr. 2, Cello)

15 (NOAH) 16 17

shout un-til I'm breath-less, and he'd still re-fuse to hear. Oh... But you

(Flute) *mp*

(Kbds. 2 & 3)

(Horn)

(Gtr. 1 solo)

(Bass)

18 19

can-not close the a - corn once the oak be-gins to grow, And you

(Ww) *mp*

(Gtr. 2)

(Horn)

20 21

can-not close your heart to what it fears and needs to know: That the

(Clar., Cello)

(Horn)

a tempo (♩ = 92)

22 (NOAH) 23

hard-est part— of love is the let-ting go... As a

(Oboe)

(Kbd. 2)

(Kbd. 1—Romance Exp.)

(+Kbd. 1—Piano, Kbd. 3)

mp (Gtrs.)

(Bass)

24

25

child, I found a spar - row that had fal - len from its nest, And I

(Piccolo) Birdlike

mf

(Kbd. 1)

mp (Cabasa)

(Gtrs.)

(Kbds. 2 & 3)

26 27

nursed it back— to health till it was stron - ger than— the rest. But

(Piccolo)

(Cabasa)

(Gtrs.)

(Kbds. 2 & 3)

28 (NOAH) 29

when I tried to hold— it then, it pecked and scratched— my chest, Till I let it

(Cabasa)

(Kbds. 2 & 3)

30 31

go... And I watched it fly a - way— from me— with its

(+Kbd. 1)

(Gtrs., Kbd. 1)

f

(+Kbd. 2 8va)

(NOAH) 32 33

bright and self - ish song, And a part of me was curs - ing I had

(Cabasa)

(Gtrs., Kbd. 1)

34 (NOAH) helped it grow so strong.— 35 And I feared it might— go hun - gry, and

(Oboe, Horn 15mb)

(Kbd. 1)

(Gtrs., Kbd. 1)

(Kbds. 2 & 3 8va)

36 feared it might— go wrong Oh... 37 But I

38

could not close— the a - corn once the oak— be - gan— to grow,— And

(Flute, Kbd. 2)

(Kbds. 2 & 3 loco)

(Gtrs.)

(Horn, Cello)

40 (NOAH) 41

can - not close — my heart — to what — it fears and needs — to — know: That the

42 (NOAH) 43

hard - est part — of love... ..is the let - ting

(FATHER)

...is the let - ting go...

pp (Tam-tam)

(Clarinet)

(Kbd. 3)

mp (Cello)

(Bass)

(Kbd. 1—Romance Exp.)

mp (Gtrs) *cresc.*

(+Susp. Cymb. roll)

44 45 *poco ritard*

go... ..

(Kbds. 2 & 3, WW 8va)

And it's

(Kbd. 1)

(Mark Tree)

mf

36

(FATHER)

47

on - ly in E - den grows a rose with - out a thorn. — And your

(Kbd. 3—Fantasia IV)

(Clarinet)

(+Mark Tree glisses til m. 52)

(Kbd. 1)

(Kbd. 2)

mp (Cello—pizz.)

(Oboe)

(Gtrs., Kbd. 3)

48

49

chil - dren start to leave— you on the day that they are born. — They will

(Horn)

(Oboe, Clar.)

(Gtrs., Cello—pizz.)

(Cello—pizz.)

50

51

leave you there— to cheer— for them, They will leave you there— to mourn— ev - er

(Kbd. 1, Kbd. 3)

(Kbd. 2)

52 (FATHER) 53

so. Like— an ark— on un - char - téd seas,— their

(Oboe, Horn 15mb) *mf*

(Kbd. 2) (+Kbd. 3)

(+Flute) (Kbd. 1, Kbd. 3)

(+Susp. Cymb. roll) (+Gtrs., Cello—arco) (Gtrs.) *mf* (Cello)

(Bass)

54 55

lives— will be tossed.— And the deep-er is— your love for them,— the

(Cabasa) (Flute, Clar.)

rall.

56 (FATHER) 57

cruel - er is the cost. — And just when they start to find — them - selves — is

(Flute, Oboe)

(Cubasa)

(Kbd. 1)

(Gtrs.)

(Cello)

a tempo

58 59 (NOAH)

But you can -

(FATHER)

when you fear — they're lost. Oh... — But you can -

(Cello, Horn 8vb)

mp mf

(Kbd. 2, Kbd. 3—Pop Pad)

(Gtrs.)

(Kbd. 1)

(Bass, Kbd. 3)

60

(NOAH)

61

not close the a - corn once the oak — be - gins — to grow, — and you

(FATHER)

not close the a - corn once the oak — be - gins — to grow, — and you

(Oboe, Kbds. 2 & 3)

(Cello, Horn 8vb)

(Gtrs.)

(Kbd. 1, +Kbd. 3 sus.)

62

63 *poco rall.*

can: not close — your heart — to what — it fears and needs to know: That the

can - not close — your heart — to what — it fears and needs to know:

(Flute, Clar.)

mf

(+Kbd. 2)

(Cello, Horn)

colla voce

64 (NOAH)

65

har - dest part — of love...

And the

(FATHER)

And the rar - est part — of — love...

And the

(Drums)

pp

(Oboe)

(Kbd. 1)

(Clar., Cello, Horn)

(Kbd. 3)

mp

(Horn)

(Bass)

(+Bass)

a tempo

66

67

tru - est part — of love...

tru - est part — of love...

(Oboe, Horn 8vb, Cello 8vb)

f

(Crash)

(Cabasa)

(Kbd. 1, +Kbd. 3 sus.)

(Gtrs.)

f

p

68 (NOAH)
Love is let-ting

(FATHER)
Love is let-ting

(Oboe, Horn 8vb, Cello 8vb)

(Kbd. 1—Romance Exp., Piccolo 8va)

mf (Gtrs.)

(Bass)

69 70 71
go. go.

(Guitars) *G♭ d d 9*

(Kbds. 2 & 3)

(Cello, Horn)

(Bass)

Segue

Words Of Doom

(♩ = 72)

(STORYTELLERS S/A)

1

And there, on the deck of the rot - ting, leak - ing ark, the

(STORYTELLERS T/B)

And there, on the deck of the rot - ting, leak - ing ark, the

(+Flute) (Kbd. 1, Flute)

mp (Kbd. 1—Electric Piano) (+Kbd. 2—Dulcimer) (+Kbd. 2, Vibes)

(+Cello—pizz.)

3

lit - tle fam - 'ly gath - ered in the rain and cold and dark - ness.

4

lit - tle fam - 'ly gath - ered in the rain and cold and dark - ness.

(Kbd. 1, Flute) (+Kbd. 2, Vibes)

(+Cello—arco)

(STORYTELLERS S/A)

5 6

One lit - tle fam - 'ly, shiv - 'ring in the gloom,

(STORYTELLERS T/B)

One lit - tle fam - 'ly, shiv - 'ring in the gloom,

(Kbd. 1, Kbd. 2)

(Oboe solo)

dolce

(Cello cont.)

(+Bass)

rall.

7 8 9

Wait - ing for words of doom... Wait - ing for words of doom...

Wait - ing for words of doom... Wait - ing for words of doom...

(Horn)

(Kbd. 1, Clar.)

(Flute)

(Kbd. 1, Kbd. 2--Strings)

(Kbd. 1)

pp (+Tam-tam, Cymb.)

Sub

The Hour Of Darkness

SHEM: Did God say it was all right, Papa?

NOAH: No.

Freely—colla voce

(NOAH)

As we well know, our end is ver - y near,— and God's pri - or - i - ties are

(Vibes)

(Kbd. 1)

mp (+Gtr. 2—Acoustic)

p

no long - er clear— to me. And so I ask you, if all we've got is just—

(+Oboe)

(+Clarinet)

(+Horn—con sordino)

(+Cello)

(NOAH)

7 8 9 10

— this lit - tle while, here and now, ev - 'ry one of us, re - con -

(Oboe) *mp*

(+Flute)
(Kbd. 2--Harp,
Kbd. 3--Synth Bells)
(+Glock.)
(Kbd. 1, Gtr. 2)

(Horn)

11 (♩ = 92)

12 13 14

cile...

(+Gtr. 1)
mp
(Kbd. 2)
(Kbd. 1, Gtr. 2)
(Kbd. 2)

(Cello, Bass)

15 16 17 18

(Flute solo)
(Kbd. 1)
(Cello solo)

19 20 21 22

(Clar. solo)
p.
rall. *espr.*
(Cello solo)

(+Flute, Oboe,
Kbd. 3--Dulcimer)

Piano-Conductor

#40—The Hour Of Darkness

a tempo—(Romantic)

(NOAH and JAPHETH embrace.)

(♩ = 84)

23 24 25 26 27 (YONAH)

In what-ev-er time we

(Horn—open)

(+Kbd. 2—Strings, Glock.)

(+Bell Tree)

f (+Gtrs.)

(Kbd. 1)

28

29 (YONAH, JAPHETH) 30 31 (+MAMA, APHRA)

have... For as long as we are liv - ing... We can face what-ev-er

pp

(Kbd. 1)

(Bass, Kbd. 2—Low Strings)

32 33 (+SHEM, HAM) 34 35 (+NOAH, AYSHA)

comes... If we face it now as one... If there's si-lence in the

(8va)

(Susp. Cymb.)

pp

(YONAH, JAPHETH, MAMA, APHRA,
SHEM, HAM, NOAH, AYSHSA)

36 sky, 37 (ALL) in a world with-out a fu - ture, 38 39 *rall.* we will swear to be to -

(Clarinet, Horn—muted) (Flute, Clar.)

(+Gtrs.) (Oboe) (Oboe solo) 3

(Kbd. 1) *p*

(No rit.) 40 geth - er 41 in 42 what - ev - er 43 time we have... 44

geth - er in what - ev - er time we have...

(♩ = 86)

45 *ad lib, out of time, irregular* (Crotales) (Glock.) (Crotales) 46

(Kbd. 1, Kbd. 2—Key Synth) (Flute, Clar.) *ppp cresc. poco a poco*

ppp 6 6 6 6 6 6 6 6 *cresc. poco a poco* (Horn)

(Glock.) (Crot.) (Glock.) (Crotales) (Glock.) (Crotales)

47 48

pp *tr*

(Glock.) (Crotales) (Glock.) (Glock.) (♩ = 96)

49 50

tr *mp*

(Kbd. 2, Kbd. 3) (+Oboe)

(+Bass) (Kbd. 1, Cello-pizz.)

51 (Clar., Horn, Kbd. 3, Glock.) (Kbd. 2, Kbd. 3) (+Flute, Oboe)

52

mf

53 54 ritard

(Clar., Horn, Kbd. 3, Glock.)

MAMA: Thank God, the stars are still in the sky.
I thought they drowned with everything else.

(♩ = 72)

(Flute) (Glock.)

55 56 rall. (+Gr. 2)

p (Kbd. 2—Beauty Vox)

Ain't It Good

Gospel feel (Rubato)

(MAMA)

Oh, look out there— in the eas - tern sky, — is that a hint — of

solo Gospel Pno. (sempre ad lib!)

mp (Kbd. 1—Piano, Kbd. 2—Organ)

Am E7(no3) Am D Dm7 E7

light? Oh, come and look, — I need — to know — if

Am E7arp. Am E7/G# Am/G D/F#

I am see - ing right. We've lived so long in dark, — I'm al - most fright -

Bm7(b5)/F Esus E Cm Fm9 Cm F/C

(MAMA)

11 - ened to be - lieve ———— 12 those clear - ing skies ———— 13 on that

Fm/C Bb/C G/C C7 F

Garp.

+8 3

14 glist - 'ning hor - i - zon. 15 Please tell me my eyes ———— 16 do not de - ceive

sub. f

F#m7(b5) C/G A7#9 D E

Esus7 E7 Am

Slowly building gospel feel

17 (♩ = 132) 18 accel. 19 20

me... Ain't it sweet...

Am E Am E7 Am E Am G C

(Kbd. 1, + Light Drs. & Bass)

21 22 23 24

to smell the morn - ing, in a world -

C Dm/G C F/G C Dm/G C E7/B Am

(MAMA)

25 26 27 28

washed fresh and clean? Now the storm—

Am E Am Am E7 Am Am E7 Am G C

29 30 31 32

has left its warn - ing, and we see—

C Dm/G C F/G C Dm/G C D

(♩ = 84)

33 34 35 36

a hint of green. Pale gray light,—

Em7(no5) F^{o7(no5)} D/F# G Am7 B^{o7(no5)} G/B

37

38 39 40

grow strong and gold - en, and re - lease—

C Dm/G C F/G C Dm/G C Em

(MAMA)

1 42 43 44

us from our pen, where we rocked

B7 Em B7 Em G7/D

45 46 47 48

for end-less days, on a sea of end-less grays. Now we sing

(Kbd. 2—Organ)

C C7/E F F#07 F#07 C7 C7/E F F#07 F#07 C

49 50 51 52

a song of praise, a - men... Ain't it good?

cresc. poco a poco

C/B Am Am/G Dm/F E7 E/G# Am

(+Gtr. 2)

53 (MAMA) 54 55 56

Ain't it good? Ain't it good—

mf

E Am E Am E7 Am F F#07 C/G

(Kbd. 1, Gtr. 2, Bass, Drs.)

57 58 59

to see the sun a - gain?

(Clarinets—optional)

f *mf*

C+/F# Fma7 Dm7 Esus E7 Am

60 61 62

When my ears—

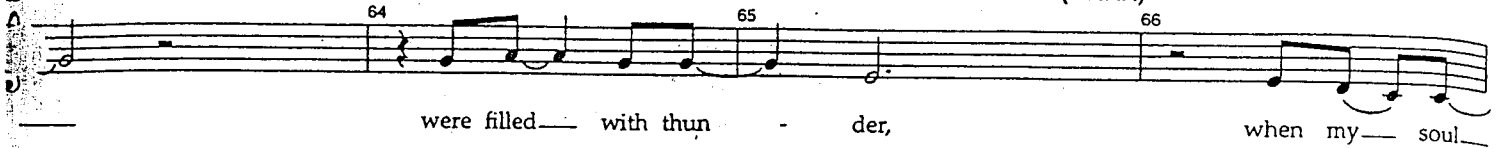
f

E7 Am E Am G C

(MAMA)

(MAMA)

64 65 66



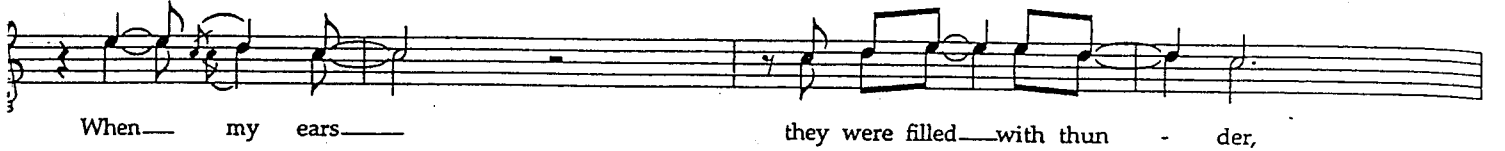
_____ were filled with thun - der, when my soul_____

(STORYTELLERS, FAMILY S/A)

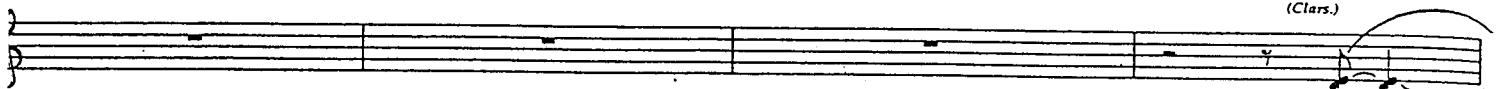


When my ears_____ they were filled with thun - der,

(STORYTELLERS, FAMILY T/B)



When my ears_____ they were filled with thun - der,



(Clars.)

(+Tambourine)

Dm/G

C

F/G

C

(+Kbd. 2—Gospel Organ)

C/G

Dm/C

E7

Am

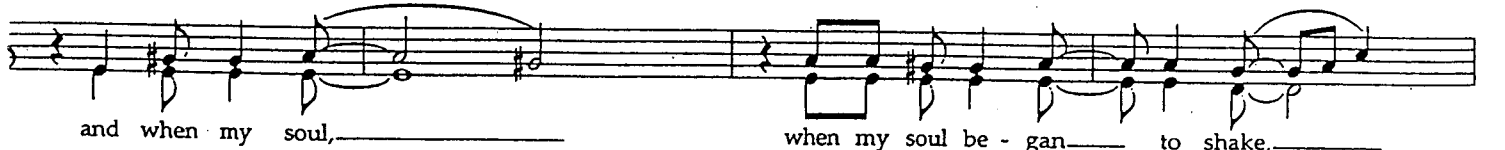
(+Gtr. 1 ad lib)



67 68 69 70



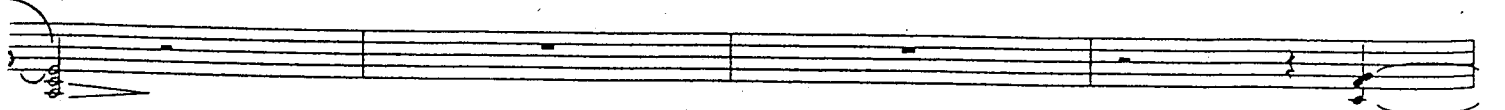
_____ be - gan to shake, _____ There were times_____



and when my soul, _____ when my soul be - gan to shake, _____



and when my soul, _____ when my soul be - gan to shake, _____



mp

E

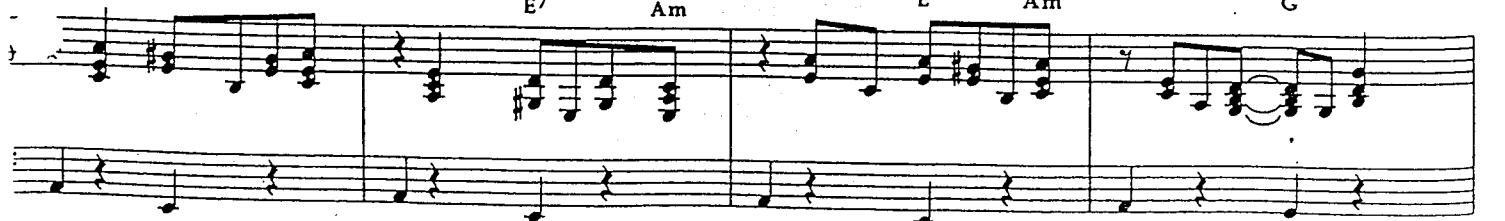
E7

Am

E

Am

G



(MAMA)

71 72 73 74

(STORYTELLERS, FAMILY S/A)

I'd tru - ly won - der If those clouds—

there— were times—

I would tru - ly won - der—

(STORYTELLERS, FAMILY T/B)

there— were times—

I would tru - ly won - der—

C Dm/G C Dm/G C Dm/C C/G Dm C A7#9

75 76 77 78

would ev - er break. But no storm—

Those dark and gloom - y rain— clouds, if those clouds would ev - er break.— But

Those dark and gloom - y rain— clouds, if those clouds would ev - er break.— But

(Clars.) cresc. Δ

D Em7 F°7 D/F# G Am7sus Bb°7 G/B

79 (MAMA)

80 81 82

will last for - ev - er, ———— though we felt ————

(STORYTELLERS, FAMILY S/A)

there's no storm, ———— no storm will last ———— for - ev - er.

(STORYTELLERS, FAMILY T/B)

there's no storm, ———— no storm will last ———— for - ev - er.

83 84 85 86

so help - less then. ———— Now we raise ————

We felt so help - less. Oo ————

We felt so help - less. Oo ————

(Kbd. 2)

87 (MAMA) 88 89 90

— a joy - ful chant — for a glimpse — of ol - ive plant! — Have - n't seen

(STORYTELLERS, FAMILY S/A)

oo!

(STORYTELLERS, FAMILY T/B)

oo!

gliss. gliss.

Chords: C7, C7/E, F, F#07, C7, C7/E, F, F#07, C

91 92 93 94

— one since I can't — re - mem - ber when... — Ain't it good —

Can't re - mem - ber when — it felt so good! —

Can't re - mem - ber when — it felt so good! —

(Saxes)

gliss.

Chords: C, C/B, Am, Am/G, Dm7, Dm7, E7

95 (MAMA)

96 97 98

Oh, ain't it good

(STORYTELLERS, FAMILY S/A)

(Melody)

When skies are clear - ing? —How our hearts—

(STORYTELLERS, FAMILY T/B) (Melody)

When skies are clear - ing? —How our hearts—

A D/E A D/E A D/E A A C#7 F#m

(+Kbd. 2 sustains)

99 100 101 102

Our hearts are danc - ing!

be - gin — to dance! — How our hopes—

be - gin — to dance! — How our hopes—

C#7 F#m C#7 F#m C#7 F#m E7 A

Detailed description: This is a page of a musical score for piano-conductor. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into several systems. The first system (measures 95-98) includes a vocal line for 'MAMA' and two piano-conductor parts for 'STORYTELLERS, FAMILY S/A' and 'STORYTELLERS, FAMILY T/B'. The lyrics are 'Oh, ain't it good' and 'When skies are clear - ing? —How our hearts—'. The second system (measures 99-102) continues the vocal and piano-conductor parts. The lyrics are 'Our hearts are danc - ing!', 'be - gin — to dance! — How our hopes—', and 'be - gin — to dance! — How our hopes—'. The piano-conductor parts include chord symbols: A, D/E, A, D/E, A, D/E, A, A, C#7, F#m, C#7, F#m, C#7, F#m, E7, and A. There are also performance instructions like '(+Kbd. 2 sustains)' and '(Melody)'. The score uses various musical notations including notes, rests, and dynamic markings.

103 (MAMA) 104 105 106

Ain't it good, _____ so

(STORYTELLERS, FAMILY S/A)

are re - ap - pear - ing, since we've been grant -

(STORYTELLERS, FAMILY T/B)

are re - ap - pear - ing, since we've been grant -

A D/E A D/E A D/E A A/E B

107 108 109 110

good! We've got a sec - ond chance! _____ And for now, _____

ed a sec - ond chance... _____

ed a sec - ond chance... _____

(Saxes, Kbd. 2)

p cresc. *mf*

C#m7(no5) D^{o7} B⁷/D[♯] E F#m7 G^{o7} solo E⁷/G[♯]

p cresc.

111

(MAMA)

112 113 114

we're done with fear ing we might be

(STORYTELLERS, FAMILY S/A)

And for now, we are done with fear ing.

(STORYTELLERS, FAMILY T/B)

And for now, we are done with fear ing.

C Dm/G C F/G C Dm/G C C Em

115

116

117

118

the fi - nal gen - er - a - tion. In a dawn

We thought we'd be the fi - nal gen - er - a - tion. In a dawn

We thought we'd be the fi - nal gen - er - a - tion. In a dawn

B7 Em B7 Em G7(6) G7 gliss.

(MAMA)

119 120 121 122

— that's new - born fresh, — o - pen wide — this float - ing creche, — and de - liv -

(STORYTELLERS, FAMILY S/A)

— o - pen wide... — and de - liv -

(STORYTELLERS, FAMILY T/B)

— o - pen wide... — and de - liv -

(Kbd. 2)

(Saxes)

fall

(Kbd. 2)

(Saxes)

C7

C9/E

F

F#o7

C7

C9/E

F

F#o7

C

123

124

125

126

— er ev - 'ry prec - ious spec - i - men! — Ain't — it —

er...

Bro - ther, ain't it good? —

er...

Bro - ther, ain't it good? —

C/B

Am

Am

Am/G

Dm7/F

Dm7

E7

^

^

^

Am

(+Kbd. 2 sustains)

127 (MAMA) 128 129. 130

good? Ain't it good, now? Ain't it good—

(STORYTELLERS, FAMILY S/A)

— Oh, ain't it good?— Ain't it good?— Ain't it good—

(STORYTELLERS, FAMILY T/B)

— Oh, ain't it good?— Ain't it good?— Ain't it good—

131 132 133 134 *rall.* *rubato*

— to see the sun— a - gain, my Lord... Af - ter all—

— to see the sun— a - gain, my Lord...

— to see the sun— a - gain, my Lord...

(Kbr. 2 solo)

135 *ad lib.*
(MAMA)

the nights we stood _____ smel - ling rain _____ and go - pher

C/G Em/G Am E7sus E7 gliss.

(MAMA) *a tempo*
138 wood... Ain't it good _____ to see _____ the sun _____ a - -

ad lib.
139

140

(STORYTELLERS, FAMILY S/A)
Ain't it good? _____

(STORYTELLERS, FAMILY T/B)
Ain't it good? _____

f

Fm6 arp. (+Kbd. 2) Fm6/Ab sub. *f* (+Gtrs., Drs. Bass) C/G E7sus E7 *mf* (Kbd. 1 solo)

a tempo

(MAMA)

142

143

144

gain!

(STORYTELLERS, FAMILY S/A)

Oh, ain't it good to see the shin - ing gol - den sun a - gain?

(STORYTELLERS, FAMILY T/B)

Oh, ain't it good to see the shin - ing gol - den sun a - gain?

Δ

Δ

f

Δ

Am A E7 Am Am/G Dm/F Dm7(b5) C/E Dm7/F Cma7/G E7(#9) F E7 Am

f (Kbds. 1 & 2, Gtrs., Drs., Perc., Bass)

Δ

Precious Children

NOAH: And you, of all our children, will have most need of this.

Lento (♩ = 64 ca.)

Musical score for the first system. It consists of three staves. The top staff is for the Flute, starting with a rest for two measures, then playing a melodic line with a slur over measures 3, 4, and 5, and a triplet of eighth notes in measure 6. The middle staff is for the Piano (Kbd. 1), playing a triplet of eighth notes in measure 3, followed by a melodic line. The bottom staff is for the Piano (Kbd. 2) and Harp, playing a triplet of eighth notes in measure 3. Dynamics include *pp* and *pp*. Performance markings include *(Flute)*, *(Ethereally)*, and *(Kbd. 1)*.

Musical score for the second system. It consists of three staves. The top staff continues the Flute line with a slur over measures 4, 5, and 6, and a triplet of eighth notes in measure 6. The middle staff continues the Piano (Kbd. 1) line with triplets in measures 4 and 5, and a melodic line. The bottom staff continues the Piano (Kbd. 2) and Harp line with triplets in measures 4 and 5, and a melodic line. Dynamics include *poco rall.*, *poco accel.*, and *(fiente)*. Performance markings include *(Kbd. 1)*, *(Kbd. 2)*, *(+Vibes Sub)*, *(Gtr. 2—Acoustic)*, and *(Cello—pizz.)*.

NOAH: ...and to your children's children. Forever.

Faster (♩ = 62)

Vamp

(FATHER)

(Last time)

7

Fare thee well, my precious chil - dren. In your

(Kbd. 1—Pop Vox Pad)

pp

(Kbd. 2)

(Vibes)

hands, I place the key to this pri - son made of

(Flute)

(Cello—con sord.)

13 gra - ti - tude, which has held you close to

15 me. Now I know I can - not hold you till at

più mosso

(+Kbd. 2, Vibes) (Kbd. 1—Piano) (Vibes tacet)

18 last I let you be... 19 20 free...

rall. ($\text{♩} = 88$) *ritard*

(Glock.) *pp*

(+Gtr. 2 strums) (Kbd. 1) (+Susp. Cymb. roll) (Kbd. 2—Elec. Pno., Gtr. 1—Mandolin) (+Bass) (Cello—pizz.)

In The Beginning

Not too slowly, with much expression

(♩ = 84) (♩ = 96)

p (Kbd. 1—Harp, +Kbd. 2—Strings sustain)
(+Vibes, Clarinet)

(♩ = 104)

3 (JAPHETH & YONAH) 4 5 6

This step is once a - gain our first. We set our

7 8 9

feet up - on a vir - gin land. We hold the

10 11 12

pro - mise of the earth in our hands...

13 (NOAH & MAMA)

14 15 16

No flood from hea - ven comes a - gain. No de - luge

(Kbds. 1 & 2)

(+Horn)

(+Gtr., Cello)

17 18 19

will de - stroy and pur - i - fy. We hold the

(Crotales)

p

20 21 22

fate of man and men in our — hands...

(+Cymb. roll)

(FAMILY)
(Melody)

24 25

Now, at this dawn so green and glad,

Now, at this dawn so green and glad,

(Vibes)
mp

(Flute, Oboe)
mp

(Kbds. 1 & 2)
mp

(Cello, Bass)

26 27 28

We pray that we may long re - mem - ber

We pray that we may long re - mem - ber

(+Cymb. roll)

29 (FAMILY) 30 31 32

How love - ly was the world we had, In the be -

How love - ly was the world we had, In the be -

(Flute, Oboe, Kbd. 2) (+Vibes)

(+Horn)

33 34 35 36

gin - ing...

gin

(Clar.) (+Vibes) (Flute, Oboe.) (+Clar., Horn)

(Clarinet solo)

(+Timp. roll, Cymb. roll)

37 (STORYTELLERS & FAMILY S/A) 38 39

Of all the gifts we have re - ceived,

(STORYTELLERS & FAMILY T/B)

Of all the gifts we have re - ceived,

(+Gtrs.—rich strums) (+Oboe, Horn) (+Flute)

40 (STORYTELLERS & FAMILY S/A) 42

One is most pre - cious and most ter - ri - ble.

(STORYTELLERS & FAMILY T/B)

One is most pre - cious and most ter - ri - ble.

(Oboe, Clar., Horn)

(+Timp.)

43 44 45

The will in each of us is free. It's in our—

The will in each of us is free. It's in our—

(Horn) (+Cymb. roll)

46 47 (Melody) 48

hands. And if, some day, we hear a

hands. And if, some day, we hear a

(Bell Tree) (Horn) *mf* *mp*

(+Flute) *mf* (+Kbd. 3—Harp)

49 (STORYTELLERS & FAMILY S/A) 50 51

voice, If he should speak a - gain, Our

(STORYTELLERS & FAMILY T/B)

voice, If he should speak a - gain, Our

(+Glock.)

52 53 54

si - lent fath - er, All he will tell us is the—

si - lent fath - er, All he will tell us is the

(+Horn)

(Bell Tree) *mp* (Horn)

(STORYTELLERS & FAMILY S/A)

55 choice is in our hands.

(STORYTELLERS & FAMILY T/B)

choice is in our hands.

(WW)

6

8^{va}

57

58 Our hands can choose to drop the knife,

59 Our hands can choose to drop the knife,

(Oboe, Clar. Horn)

niente

mf (Ob.d. 1)

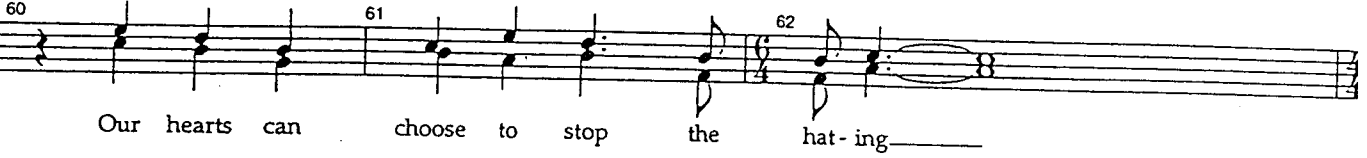
(+Kbd. 3)

(+Timp.)

(+Timp.)

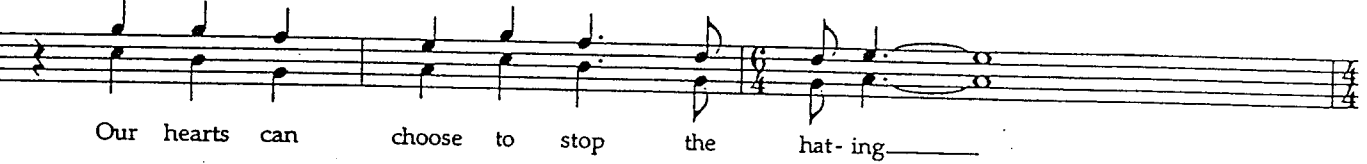
(STORYTELLERS & FAMILY S/A)

60 61 62



Our hearts can choose to stop the hat-ing

(STORYTELLERS & FAMILY T/B)



Our hearts can choose to stop the hat-ing

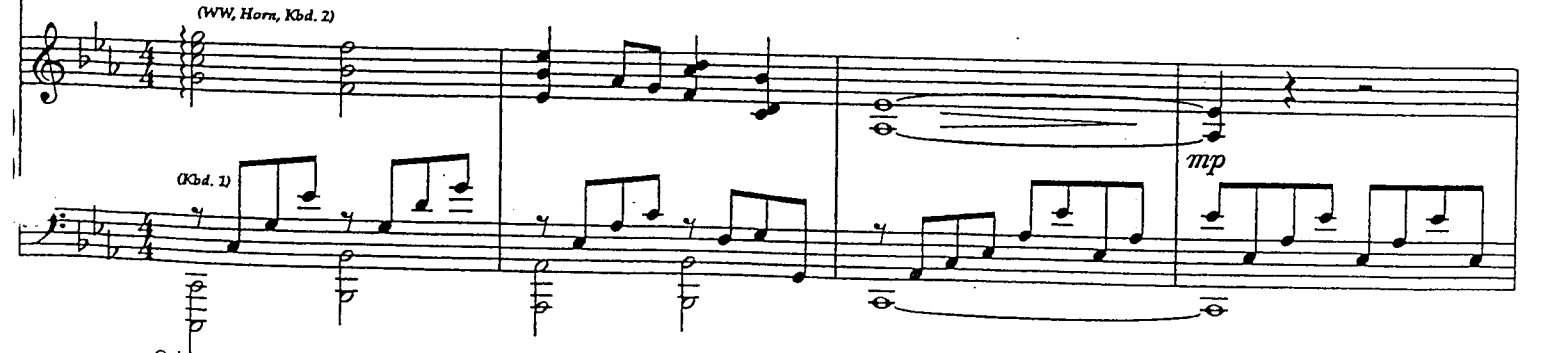


(+Flute, Oboe)
(Clar., Horn)
(+Kbd. 3--Synth Bells, Glock.)

63 64 65 66

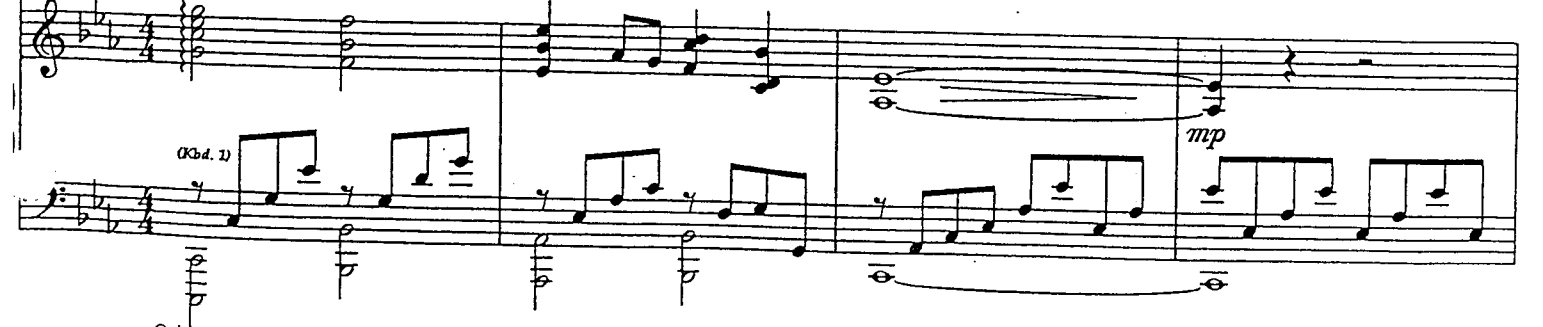


For ev - 'ry mo - ment of our life is the be -



For ev - 'ry mo - ment of our life is the be -

(WW, Horn, Kbd. 2)



(WW, Horn, Kbd. 2)
mp

(STORYTELLERS & FAMILY S/A)

gin - ning.

(STORYTELLERS & FAMILY T/B)

gin - ning.

(Kbd. 1, Gtr. 1, Oboe, Clar.)

71 Slightly slower (♩ = 98 ca.)

(FATHER)

There is no jour - ney gone so far.

(Cello solo)

(+Gtr. 2 strum) *P cant.*

(Kbd. 2—Harp, Kbd. 3—Rhodes)

(Bass)

(Kbd. 1—Syn. Bells)

(+Tam-tam)

So far, we can - not stop And change di - rec - tion.

(+Crotales)

(+Kbd. 1)

(Kbd. 1)

81 Broader (STORYTELLERS & FAMILY S/A)

82 83

We can - not know what will oc - cur.

(STORYTELLERS & FAMILY T/B)

We can - not know what will oc - cur.

(Horn) (+Oboe)
(Clar.)

(Kbd. 1) (+Kbd. 2, Kbd. 3—Syn. Bells)
f mp (+Drum) (+Gtrs. strum)

84 85 86

Just make our jour - ney worth the tak - ing.

Just make our jour - ney worth the tak - ing.

(WW) (Horn) (+WW)
f

(Kbd. 1) (+Crash)
mp (+Drum)

(+Gtrs.) (+Timp. roll)

77 (FATHER) 78

No doom is writ - ten in the

(Cello, Horn)

(+Gtrs. strum)

(WW)

79 (FATHER) *cresc. & poco rall.* 80

stars. _____

(STORYTELLERS & FAMILY S/A)

It's in our hands. It's in our hands.

(STORYTELLERS & FAMILY T/B)

(Tenor) It's in our hands.

(Bass) It's in our hands.

(WW, Horn)

(+Kbd. 1)

(+Cymb. roll, Floor Tom roll)

81 Broader
(STORYTELLERS & FAMILY S/A)

82 83
We can - not know what will oc - cur.

(STORYTELLERS & FAMILY T/B)
We can - not know what will oc - cur.

(Horn) (+Oboe)
(Clar.)

(Kbd. 1) (+Kbd. 2, Kbd. 3—Syn. Bells)
f *mp* (+Drum) (+Gtrs. strum)

84 85 86
Just make our jour - ney—worth the tak - ing.—

Just make our jour - ney worth the tak - ing.—

(WW) (Horn) (+WW)
f

(Kbd. 1) (+Crash)
mp (+Drum) (+Gtrs.) (+Timp. roll)

(STORYTELLERS & FAMILY S/A)

87 88 89

(STORYTELLERS & FAMILY T/B)

87 88 89

87 88 89
And pray we're wis - er than we were

(Kbd. 1, Kbd. 2) *sf pp* (+Gtrs. slow arp.)

p (Kbd. 1, Kbd. 2--E. Piano sustain)

(Cello-pizz., Bass)

(Cello-arco)

90

91

In the be - gin - ning.

In the be - gin - ning.

In the be - gin - ning.

In the be - gin - ning.

(Gtr. 1, Kbd. 2)

mp

92

93

94

(ALTOS, CHILDREN)

It's the be - gin - ning. Now

(STORYTELLERS & FAMILY S/A)

Now

(STORYTELLERS & FAMILY T/B)

Now

It's the be - gin - ning. Now

Now

Now

(Flute, Oboe, Horn 8vb, Kbd. 3-Harp)

(Gtr. 1, Kbd. 2)

95 (STORYTELLERS & FAMILY S/A) 96 97 *cresc. & poco rall.*

we be

(STORYTELLERS & FAMILY T/B)

we be

(Flute, Clar., Horn, Kbds.) (Obor, Horn) (+Clar.)

p (+Kbd. 1) *cresc.* (+Kbd. 3)

Flowing (♩ = 76 ca.)

(FAMILY) (Go to appropriate parts in chorus) 99 100 101

- gin...

(STORYTELLERS S/A)

Chil - dren of E - den, Grant us your par - don.

(STORYTELLERS T/B)

Chil - dren of E - den, Grant us your par - don.

(Horn, Clar.) *p sub.*

(+Kbd. 2) *p sub.* (Kbd. 1)

(STORYTELLERS & FAMILY S/A)

102 103 104 105
All that we leave to you is the un - known.

(STORYTELLERS & FAMILY T/B)

All that we leave to you is the un - known.

(Clar.) (+Oboe)

mf

(+Gtr. 2)

(Cello)

(Kbd. 1)

106

107 108
Chil - dren of E - den, Seek for your

Chil - dren of E - den, Seek for your

(Horn solo)

f

(Kbd. 2—Strings, Glock.)

(Kbd. 2)

(WW, Kbd. 1, Kbd. 3—E. Piano)

f (Gtr. 1—Electric)

(Cello, Bass, Timp.)

(Timp. tacet)

(STORYTELLERS & FAMILY S/A)

poco rall.

109 110 111
 gar - den. You and your chil - dren to come,

(STORYTELLERS & FAMILY T/B)

gar - den. You and your chil - dren to come,

(+Glock.) (Kbd. 2) (+Glock.)

(+Kbds. 2 & 3)

112 113
 some - day, to come

some - day, to come

(WW, Kbd. 3) *marcato*
p cresc. poco a poco

(Tutti)
p cresc. poco a poco (+Big Dr. fill)

(STORYTELLERS & FAMILY S/A)

114 115 116 *rall.*

home.

(STORYTELLERS & FAMILY T/B)

home.

tr *tr*

(Horn) *ff*

ff

117 118 119

Home.

Home.

ffz

p sub.

ffz

sfp *ff*

Bows

1 (WVs)

(Kbd 1 & 2, Gtr.)

(Kbd 1, Bass)

3

tr

tr

ff

5

(Melody—in Kbd.)

6 7 8

Kbd 3—Analog Seq.

mf etc. etc. *f*

Piccolo & Clarinet

(Kbd 1—Piano, Guitars)

mf

(Bass)

9

Musical score for measures 9 and 10. The score is written for Piano-Conductor, Piccolo and Clarinet, and Keyboard/Guitar. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. Measure 9 features a melodic line in the Piccolo and Clarinet with a dynamic marking of *f* and a breath mark. The Keyboard and Guitar part provides a rhythmic accompaniment with chords and moving lines in both staves. Measure 10 continues the melodic and accompanimental patterns.

11

12

Musical score for measures 11 and 12. The score continues from the previous system. The Piccolo and Clarinet part has a dynamic marking of *f* and a breath mark. The Keyboard and Guitar part maintains the accompaniment. Measure 11 shows the continuation of the melodic and harmonic material, leading into measure 12.

13

14

Musical score for measures 13 and 14. This system introduces new instruments: Keyboard 2-Wave Bells and Horn. The Keyboard 2-Wave Bells part has a dynamic marking of *mp* and features a melodic line with a slur. The Horn part also has a dynamic marking of *mp* and provides harmonic support. The Piccolo and Clarinet part continues with a melodic line. The Keyboard and Guitar part continues with the accompaniment. Measure 13 shows the entry of the new instruments, and measure 14 continues the ensemble's performance.

15 16

(Kbd 2)
(Hr)
(Kbd 1 & Gtrs)
Cl. & Ob.
+Picc.
mf
f

17 18

f
ww

19 20

f

21 22

Kbd 2-Wave Bells
mp

Kbd 1-Piano & Gtrs

Detailed description: This system contains measures 21 and 22. It features four staves. The top staff is a vocal line with a melodic line. The second staff is for 'Kbd 2-Wave Bells' with a melodic line and a dynamic marking of 'mp'. The third and fourth staves are for 'Kbd 1-Piano & Gtrs', with the piano part in the upper register and guitar in the lower register, both featuring melodic lines.

23 24

Kbd 1

Horn
f

Kbd 3-Analog Seq. & WW
f

Detailed description: This system contains measures 23 and 24. It features four staves. The top staff is a vocal line. The second staff is for 'Kbd 1' with a melodic line. The third staff is for 'Horn' with a rhythmic pattern and a dynamic marking of 'f'. The fourth staff is for 'Kbd 3-Analog Seq. & WW' with a rhythmic pattern and a dynamic marking of 'f'.

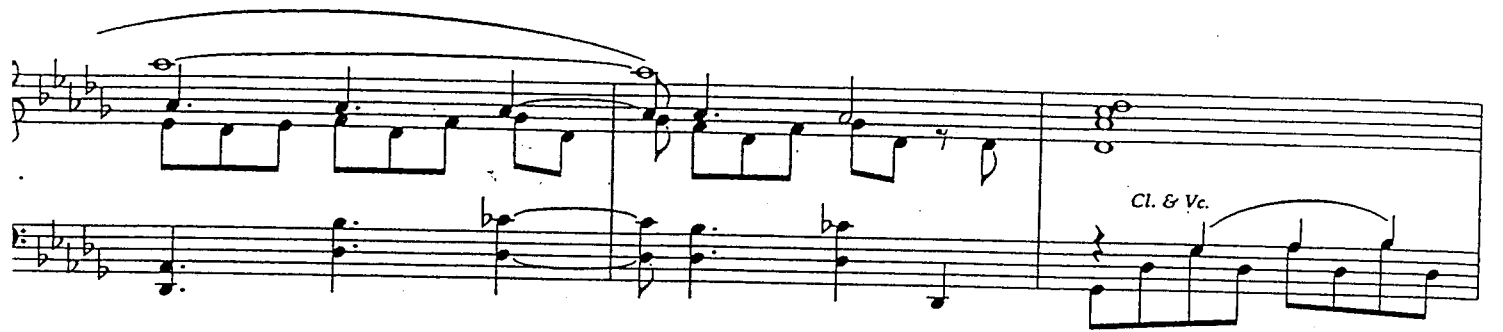
25 26

Flute
mf

mp
Cl. & Vc.

Detailed description: This system contains measures 25 and 26. It features three staves. The top staff is a vocal line with a triplet of notes in measure 25. The second staff is for 'Flute' with a melodic line and a dynamic marking of 'mf'. The third staff is for 'Cl. & Vc.' with a melodic line and a dynamic marking of 'mp'.

27 28 29 3

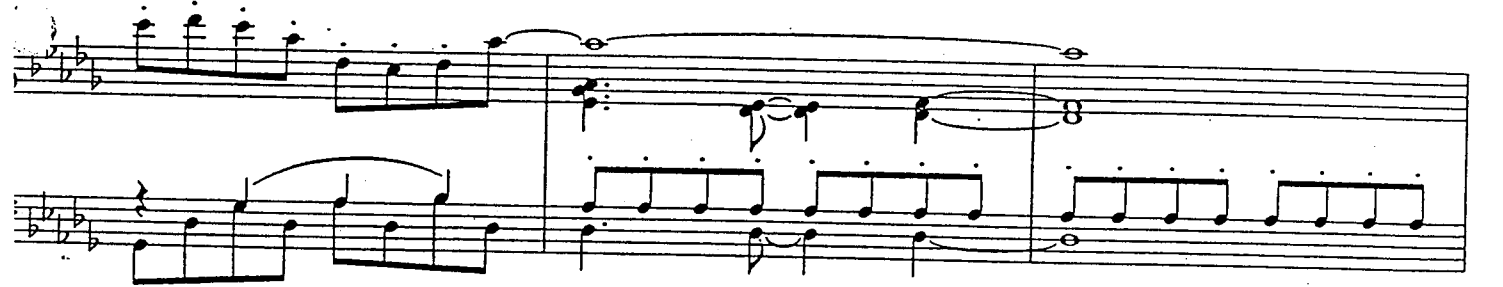


Cl. & Vc.

30 31 32



Flute, Kbd 2 & 3
& Oboe (8vb)



33 3 3 34 3



Egg Shaker

mf etc.



mp



35 36

mp
Gtrs

37 38

cresc.

39 40

Horn & Cello
mp
Kbd 1—Piano & Gtrs
Kbd 3—Analog Seq.
p

41 42

p Clar. & Ob.

cresc. poco a poco

(Hr & Vc) *p* *cresc. poco a poco*

43 44

+ Piccolo

mf

45 46

47

48 49 50

51 52 53 54

Horn

f

+ Oboe (8vb)

Clar.

f Kbd 1 & 2

55 56 57

ff

8va

