

Southampton

Full Vocal Score



By Hayden Roberts and Erin Ledwith

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Characters

Charles McCrae-

Gender: Male

Age: 23

Nationality: English

Vocal Range: B^b2-D^b5, Tenor

Description: Charles McCrae is a compassionate and pessimistic dock washer. He aspires to become a well-known playwright so that he may move to Stockholm with his wife-to-be, Olivia LeBlanc.

Optional Requirements: Display a convincing British accent in singing, some dance abilities

Olivia LeBlanc-

Gender: Female

Age: 23

Nationality: British/Swedish, Migrated to England

Vocal Range: G3-B^b5, Mezzo-Soprano

Description: Olivia LeBlanc is a strong-willed and carefree school teacher who tends to make decisions on the fly. She wishes to finally have a sustainable living so that she may move back to Stockholm with her husband-to-be, Charles McCrae.

Optional Requirements: Display a convincing French, Swedish, or British accent in singing, some dance abilities

Raphael von Martin-

Gender: Male

Age: 35

Nationality: German-Italian, Migrated to England

Vocal Range: E2-F[#]4, Bass-baritone

Description: Raphael von Martin is a cunning and physically strong yet reclusive banker who is prone to letting his anger get the best of him. After killing his wife Elizabeth when she left him for Ernesto, he began searching for somebody to fill the gap that she'd left, all the while causing suffering for other couples.

Optional Requirements: Ability to display a convincing German, Italian, or British accent in singing.

Victor Angioli-

Gender: Male

Age: 32

Nationality: English/Italian

Vocal Range: D^b2-F4, Bass

Description: Victor Angioli is a headstrong and charismatic yet vengeful lamplighter and former police detective. He wishes to get revenge upon Raphael von Martin for separating him and his girlfriend Alice and forcing him into poverty.

Optional Requirements: Ability to display a convincing British or Italian accent in singing.

Alice St. John-

Gender: Female

Age: 31

Nationality: English

Vocal Range: A3-B5, Soprano

Description: Alice St. John is a soft-spoken and kind seamstress who sometimes fails to speak up for herself and is unhealthily obedient. Before the show began, Alice and her boyfriend Victor lived a sustainable life thanks to her remarkable resourcefulness. She wishes to settle down and have a calm life with Victor once they reunite after they'd been split up by von Martin.

Optional Requirements: Ability to display a convincing British accent in singing.

Elizabeth-

Gender: Female

Age: 31

Nationality: English

Vocal Range: E3-E5, Alto

Description: Elizabeth was a witty bookkeeper with a wild spirit and a tendency to only think about the immediate future. Her pursuit of a more interesting life was often achieved in self-destructive ways. She was once married to Raphael before she left him to be married to Ernesto. Shortly after the two of them got engaged, however, they were both killed by Raphael out of envy.

Optional Requirements: Ability to display a convincing British accent in singing, some dance abilities

Ernesto-

Gender: Male

Age: 29

Nationality: Spanish/Portuguese, Migrated to England

Vocal Range: G2-A4, Tenor

Description: Ernesto was a seductive and charismatic libertine with narcissistic tendencies. He had no respect for existing relationships and often took pride in intruding upon them. He wooed Elizabeth before she left Raphael to get engaged to him. About a month after they met, Raphael killed both of them.

Optional Requirements: Ability to display a convincing Spanish accent in singing, some dance abilities

Ensemble-

Gender: Any

Age: Any, generally adult

Nationality: Largely English

Vocal Range: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, or Bass

Description: An assorted cast of characters.

NOTE: The use of the term “nationality” does not refer to a character’s race as much as it does their country of origin in the canon of the musical. The races of the characters are unstated and may fluctuate between productions or even performances if need be.

Synopsis

Act 1:

The musical begins with a flashback narrated by Victor Angiolli portraying Raphael von Martin's past. Raphael used to be married to a girl named Elizabeth, but she abandoned him to be with a libertine named Ernesto. After Raphael found out, he tracked her down and killed the two of them, setting the story in motion.

After the flashback ends, we see the pessimistic playwright Charles McCrae washing docks. After a discussion with a sailor about the failure of his recent play, he sees Victor fishing. Charles walks up to him. Although startled at first, Victor calms down and the two talk before Victor leaves to beat the approaching snowfall.

Charles goes home and greets his fiancée, Olivia LeBlanc. The two discuss how their days went before Charles plays a record. Olivia recognizes it as the piece they were listening to when they first met before the two dance. Olivia goes to bed and Charles sits at his bedside telling of how he wishes to get away from his mundane job and leave Southampton with Olivia for her hometown of Stockholm. He then joins her in rest.

Later on, Olivia and Charles walk through the forest on their way to the cinema. They run into a girl named Alice St. John. She strikes up a conversation with them. It's during this time that Alice tells of how the relationship between her and her lover ended abruptly after an encounter with Raphael. The two feel bad for her and invite her to join them, to which she gladly accepts.

While in the theater preparing to watch the movie, Charles bumps into Raphael. The two seem to get along just fine, until Charles mentions Olivia. Raphael slowly gets more and more agitated with him. Charles is forced to end the conversation as the film is about to start, but not before they exchange names and he realizes his mistake. Once the movie is over, Charles rushes Olivia and Alice out of the theater. When Olivia asks why Charles is doing this, he tells her about the encounter with Raphael. Alice leaves and the two run away from the theater, but run into Raphael along the way. Olivia sacrifices herself so that Charles may escape. Charles mourns her death as Act 1 ends.

Act 2:

At the start of Act 2, we see Charles lamenting Olivia. A few days have passed since they separated and he lost his job at the docks. Charles declares that either Raphael will be killed by him or he will kill himself. Just before he jumps after putting the noose around his neck, Victor comes in and stops him. Victor tells Charles about his own lost love, and they begin to plan revenge.

Victor then leads Charles to where all the people who escaped murder from Raphael reside. During a speech Victor makes, he mentions Alice to be his lost love, which prompts Charles to direct her to him. Alice and Victor embrace one another and Victor swears to Alice that he will avenge her honor. This leads to Charles looking for Olivia, with the blessing of Victor and Alice.

Charles encounters a townspeople and asks her if she knows what happened to Olivia, which leads him to learn that Raphael kidnapped Olivia, but let her live. Charles, Victor, and Alice rally the ninety-two other people in the residence and they prepare to take down Raphael.

The scene changes to Raphael's house, where Olivia is tied to a chair. Raphael tells his perspective of the events shown in the flashback, phrasing it as if he was in the right. Once Olivia is left alone, she tells of how she's seeing a new side of Raphael, but she begins to realize that Raphael could be manipulating her. She vows that, once she meets up with Charles again, she will escape with him to Stockholm to begin a new life together.

Raphael envisions that the ghosts of those he killed are tormenting him, leading to him declaring that Olivia will fill the gap in his heart that Elizabeth left him with. Knocks come at the door. When Raphael answers the knocks, he is greeted by Victor. The group tries to talk Raphael down, but it doesn't work, and Alice is attacked. Raphael tries to shoot Alice, but Charles tackles him, eventually taking the gun from his hands and preparing to kill him. Just as he does so, however, Olivia is freed by Victor. Seeing her, Charles hesitates, resulting in Raphael grabbing the gun and trying to kill Charles before Olivia takes the bullet for him. Raphael fears that he's returned to his old mindset and Charles mourns her death. He then turns to Raphael and attacks him once more. The fight ends with Raphael bludgeoning Charles with a frying pan. Charles manages to live for a short while longer to see Victor shoot Raphael and tell him their last will before finally succumbing to blood loss. Charles and Olivia's bodies are sent on a boat with Victor to be buried in Stockholm. The show ends with a funeral march and the characters addressing the audience, imparting the moral that "true love never dies" and continues beyond the lifespans of either party.

Prelude

TACET

Vocal Score

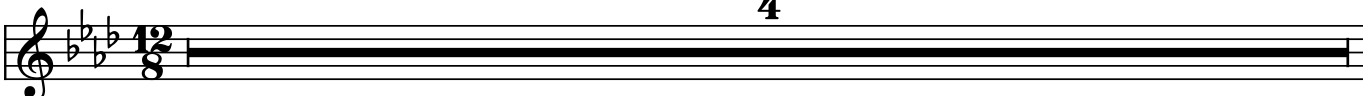
Summer '08

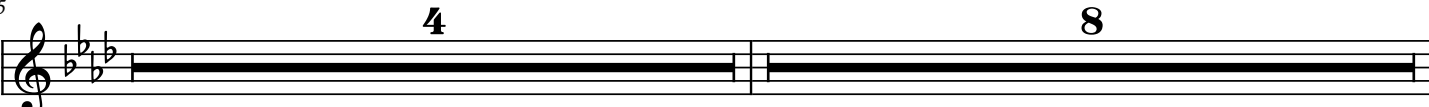
Erin Ledwith

Hayden Roberts

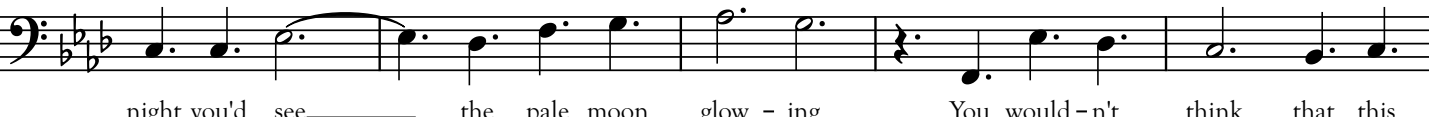
Allegro misterioso (♩ = 139)

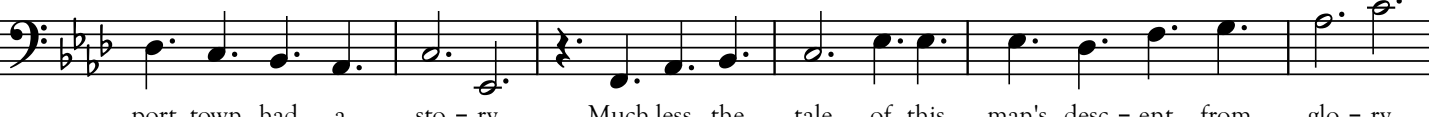
VICTOR ANGIOLLI, an impoverished lamplighter, walks onstage with an unlit lamp and a match.

Elizabeth 

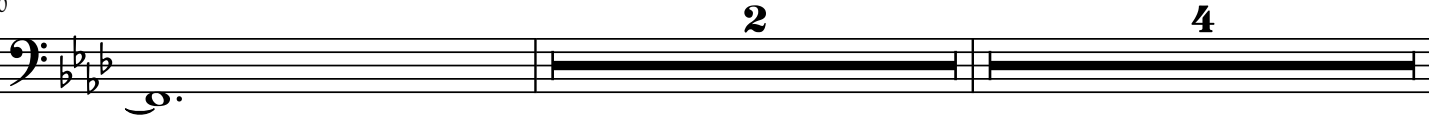
5 He strikes the match and uses it to light the lamp. He blows the match out, keeping the lamp lit. 

17 
Nine-teen - oh - eight, when the sum - mer sun was show - ing when in the

22 
night you'd see — the pale moon glow - ing You would - n't think that this

27 
port town had a sto - ry Much less the tale of this man's desc - ent from glo - ry

33 
Yet — it's an ep - ic we hold dear and I think it's one you must ad - here —

40 
VICTOR attaches the lamp to a pole with a hook on it.

47 
See in this town, there's a tale as strong as le - gend

51 
Yet ma - ny doubt it, so they pre - face with "a - lle - ged" It tells the

56

V.

61

V.

67

V.

rit.

VICTOR exits, follwed by the entrance of RAPHAEL, a physically strong banker, and his wife ELIZABETH, a bookkeeper with a wild spirit

El.

77 Bright and tranquil ($\text{♩} = 80$)

77

ELIZABETH is making breakfast as RAPHAEL enters the room.

R.

El.

El.

El.

86

El.
 sel - dom you do, as far as I can re - call

R.
 I heard that -

88

R.
 - ne-ver mind, I have an im - por - tant cli - ent to - day He's

90

El.
 That

R.
 not that bright, this should be but sim - ple chi - ld's play

92

El.
 sounds like tri - cke - ry No,

R.
 What are you ex - pec - ting, chi - val - ry?

94

El.
 sim - ple hu-man de-cen-cy

R.
 You want the job? That's just fine See how much you can

97

El.
 Al-right then, good luck, my love

R.
 earn wor-king se-ven to nine Then, you'll see my way

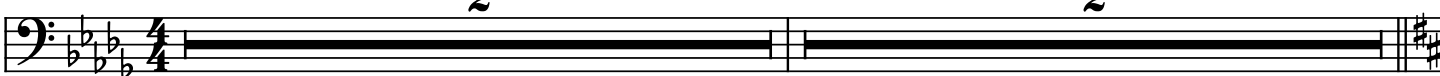
102

RAPHAEL: Goodbye, Elizabeth.

poco rit.

RAPHAEL closes the door, getting back on stage directly afterward in order to appear in the next segment. Directly afterward, the stage transforms to evoke the idea of a summer festival.

102 **2** **2**

R. 

Allegro moderato ($\text{♩} = 118$)

Within the crowd, ERNESTO, a narcissistic libertine, spots ELIZABETH.

106 **3** **110**

Er. 

Who is that girl in the crowd? That

112 **3** **3**

Er. 

ra-di-ant fi-re that God has en-dowed u-pon my eyes She's glow-ing, she's glea-ming, she

118

Er. 

glist-ens,— bold Al-most too much for me to be-hold Those eyes, a-blaze, that

126

Er. 

nose, en-dear-ing, Those lips send me in-to a haze I shall be with you, my

133

Er. 

blush says it's true But that does-n't mat-ter, as it's for you, For

138 **138**

Er. 

you Dear God I don't e-ven know her name, But I shall find it all the same

145

Er. 

Ev-'ry-thing a-bout her, per-fec-tion, I'd thought it im-pos-si-ble But now I

150

Er. 

know that had ne-ver been true For I've found an im-pec-ca-ble wo-man

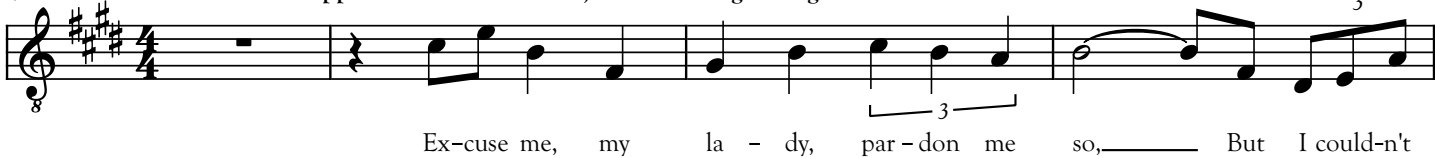
157

Er. 

and what - e - ver_ I own I be - stow to you_____

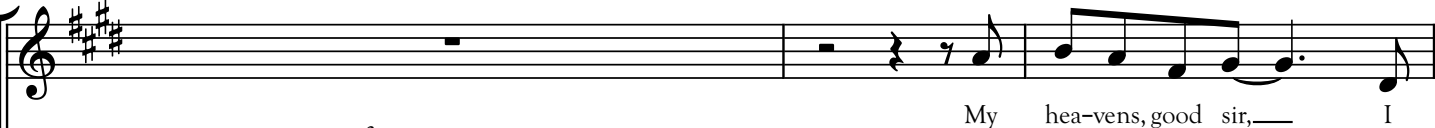
164

164 ERNESTO approaches ELIZABETH, who is onstage alongside RAPHAEL

Er. 

Ex-cuse me, my la - dy, par - don me so,_____ But I could-n't

168

El. 

My hea - vens, good sir,_____ I

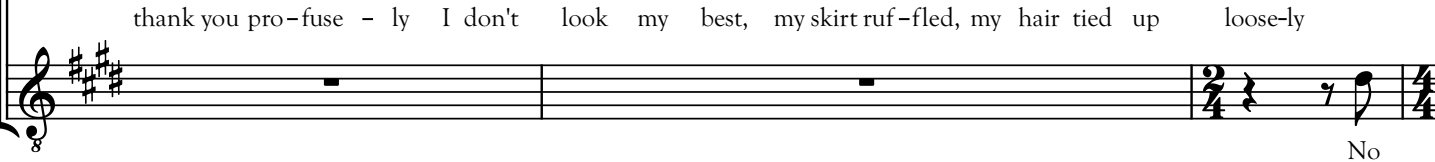
Er. 

help but no - tice your face in the crowd so a - glow

171

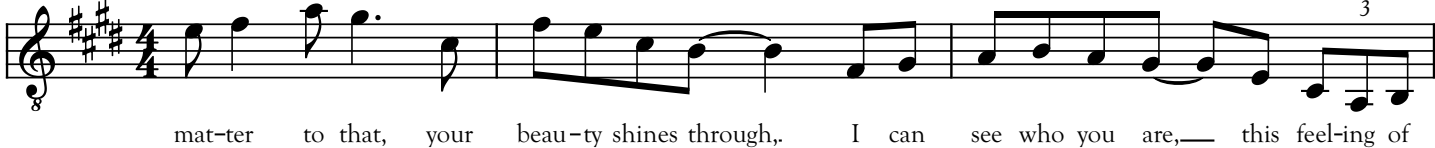
El. 

thank you pro - fuse - ly I don't look my best, my skirt ruf - fled, my hair tied up loose - ly

Er. 

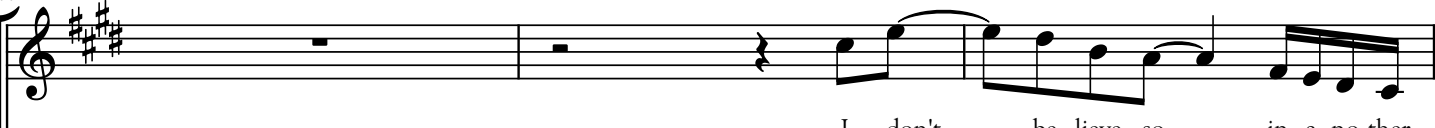
No

174

Er. 

mat - ter to that, your beau - ty shines through, I can see who you are,_____ this feel - ing of

177

El. 

I don't_____ be - lieve so_____ in a - no - ther

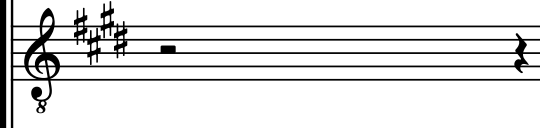
Er. 

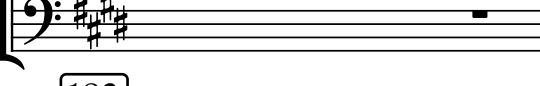
de - ja vu,_____ Have I seen you be - fore_____

RAPHAEL interjects after standing there in envy throughout the entire encounter.

180

El.  life - time per - haps?—

Er.  Would you like an en - core?

R.  I

182

182 **Allegro** (♩ = 144)

R.  thank you good man, but I must say a - ny - how— That wo-man is my wife, and I must ask you to

Er.  von Mar - tin, can't you see? She does-n't love you she loves me Now,

R.  leave now

190

Er.  may I take this chance And ask of you a dance?

rit.

193 **Waltz-like** (♩ = 54) **20**

rit.
As the two dance, RAPHAEL goes up to a merchant and purchases a knife, a Bowie knife if one is available.

213

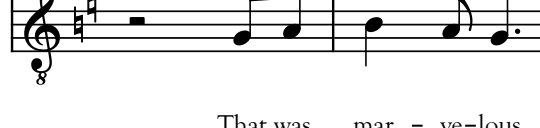
El.  **16** **4**

233

Gushing (♩ = 87)

After the waltz is over, ELIZABETH leads ERNESTO somewhere else where they can speak with one-another alone.

233

Er.  That was mar - ve-lous But I pro - pose a que - ry What is it that

238

Er.  drives you, makes you feel a - live? What keeps life from be - ing wea - ry?

241

El. Why should-n't I get up and flee? What hap-pened to the days when

Er. I sim-ply could ne-ver re-sist My e-mo-tions shall

244

El. I felt free— Drink-ing cham-pagne Let-ting the world fade a-

Er. al-ways per-sist Ne-ver have the gods craf-ted a wo-man that

247

El. way Fly-ing so high, we for-got the ground, But now I'm stuck with a

Er. gives me more bliss than her Her soft, sun-lit, scar-let locks have made me her

252

El. man who'd rat-her keep me bound You can give me my life, and

Er. pris-'ner E-li-za-beth, I shall make you mine Of all the world's

rit.
Scene change to RAPHAEL's HOUSE.

258

El. let me live safe and sound

Er. crea-tures, you are the most di-vine

265

Furious (♩ = 85)

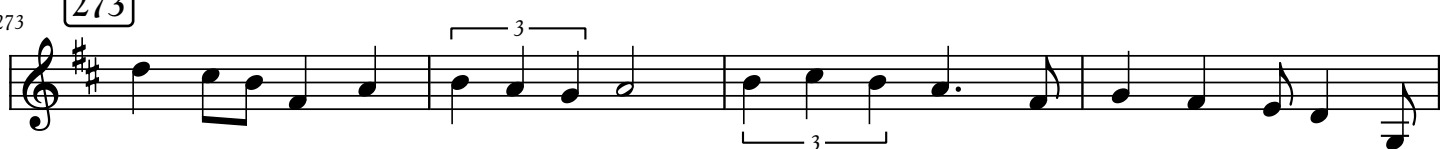
RAPHAEL grabs ELIZABETH by the arm as she tries to leave the bedroom after entering and seeing him in there.

265 R. 

How could you do this to me? Star - ting a new fan - ta - sy You're with me, al -

270 R. 

right? End of sto - ry And if you try to run off with that man you'll be sor - ry

273 El. 

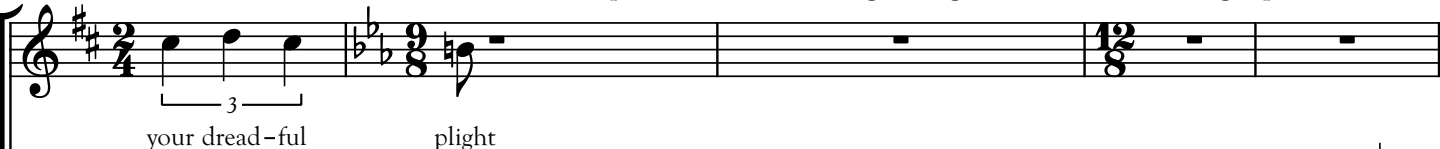
Why do I have to lis - ten to you? I can have fun, it's not your iss - ue Be -

277 El. 

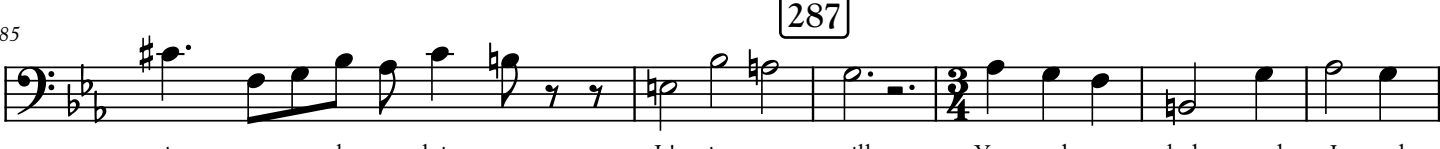
sides he gave me more plea - sure than you did last night He's ra - ther charm - ing com - pared to

281  Allegro (♩ = 125)
RAPHAEL slaps ELIZABETH before grabbing both of her arms in a tight position

your dread - ful plight

285 R. 

Now you lis - ten to me, look at me, and stay still You are

287 R. 

mine, no one else can claim you It's in our will You made a pledge and I made

291 R. 

mine Ne - ver do that a - gain un - less you want cut you swine

297 298 Downtrodden (♩. = 37)

El. 

RAPHAEL goes to sleep, but ELIZABETH stays awake at bedside 303

301 awake at bedside

El. 

305

El. Musical notation for the vocal line. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with some rests. The lyrics are written below the staff.

How dare he say that to his wife! I'm done with the mun - dane mis - 'ry Who

309

El.

cares if he takes my life Er-nes-to is my on-ly way out I've been stuck in one place for too

314

El. 

long I'll do what-ev-er kick, scream, and shout I'm not the per - son here.

319

El. 

320 **Allegro misterioso (♩ = 139)**

El.

322 **323** ♩ = ♩.

ELIZABETH hurriedly removes the ring and leaves it on the nightstand before running offstage, to find ERNESTO.

V.  When morn - ing came and von

RAPHAEL wakes up, appearing distraught at the realization that his wife had left him.

326 *RAPHAEL* wakes up, appearing distraught at the realization that his wife had left him.

V. 

332

V.

Her ring lay on the night - stand as he stood there mour - ning

336

Growing more enraged, RAPHAEL leaves the bed and heads over to his drawer.

V.

He sought re - venge she had dis - o - beyed his warn - ing

A vocal ensemble enters on both sides, making sure not to obscure the audience's view of RAPHAEL.

340

rit.

2

R.

My

344

Allegretto (♩ = 116)

344

R.

dear E - liz-a-beth, why must you be - tray me you left me for that wre-tched man—

W.

Ah ah Ah Ah Ah

M.

Ah ah Ah Ah Ah

351

R.

— If I can't be with you then it's de - ci - ded I'll make sure that no-bo-dy

W.

Ah ah Ah ah

M.

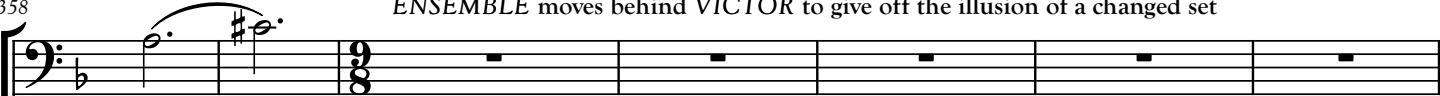
Ah ah Ah ah

360

♩ = ♩.

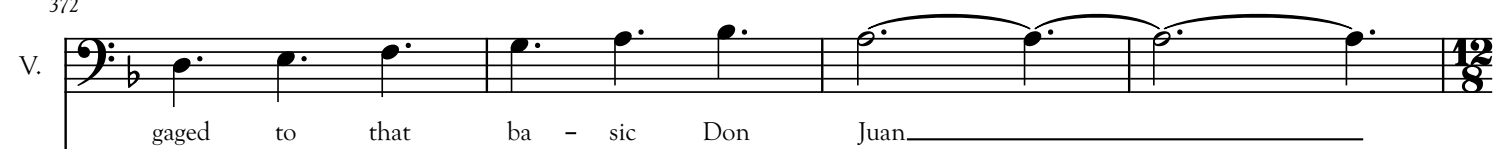
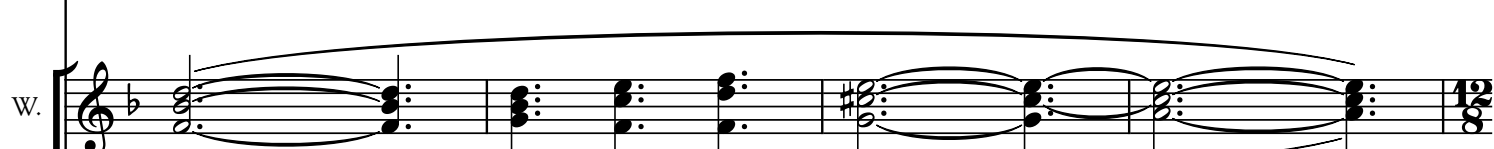
ENSEMBLE moves behind VICTOR to give off the illusion of a changed set

358

R. 

can. _____

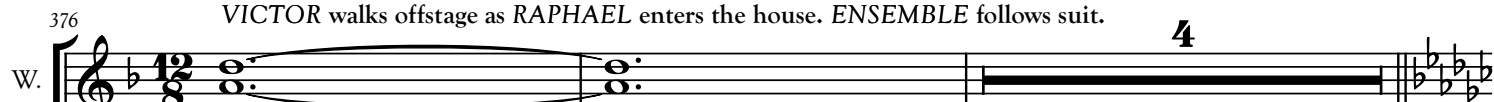
V.

V. 
 W. 
 M. 

376

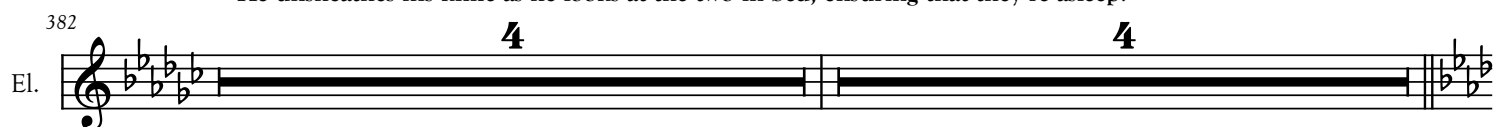
Tempo primo (♩ = 139)

VICTOR walks offstage as RAPHAEL enters the house. ENSEMBLE follows suit.

W. 
 M. 
 mp
 mp

After this is done, he jumps onto the bed and slits ERNESTO's

He unsheathes his knife as he looks at the two in bed, ensuring that they're asleep.

El. 

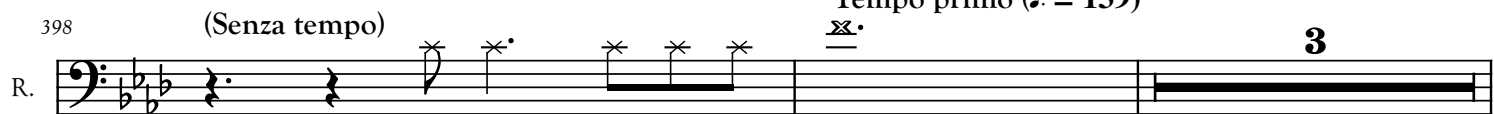
This awakens ELIZABETH before he slices her throat as well.

Now covered in their blood, he slits their wrists for good mea

El. 

399

Tempo primo (♩ = 139)

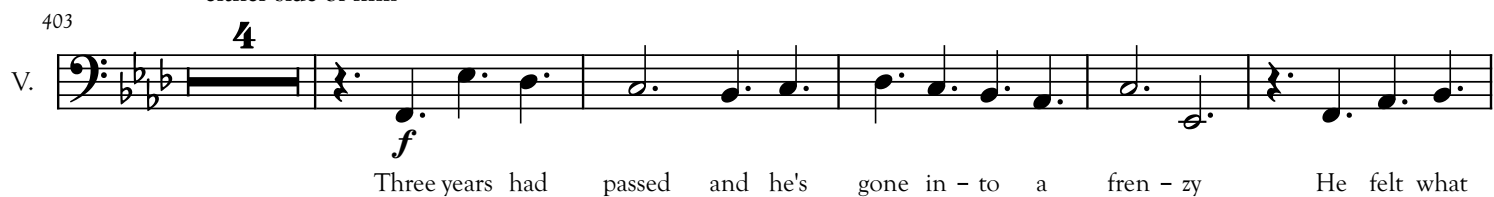
R. 

At last, ven-geance is mine!

407

(hold this note for as long as possible)

VICTOR returns at the front of the stage as the ENSEMBLE, including
 RAPHAEL, ELIZABETH, and ERNESTO begin to slowly make their way to
 either side of him

V. 
 f
 Three years had passed and he's gone in - to a fren - zy He felt what

412

V.

417

V.

423

V.

430

428

El.

Er.

R.

V.

W.

M.

octave transposition is allowed as required

437

VICTOR blows out the lamp. *Lights out.*

El. Er. R. V. W. M.

The musical score consists of six staves, each representing a different instrument or voice part. The staves are labeled El., Er., R., V., W., and M. from top to bottom. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of each staff contains a sustained note (half note) with a fermata above it. The second measure of each staff contains a whole rest. The third measure of each staff contains a whole rest. The score ends with a double bar line.

On the Docks

Hayden Roberts

A SAILOR leaves his ship and arrives on the dock.

A SAILOR leaves his ship and arrives on the dock. **2** *rit.* **2**

Charles

Sailor

Charles

Sailor

The *SAILOR* heaves a sigh of satisfaction. At the same time *CHARLES*, who had been washing the docks up to this point, heaves a sigh of disappointment.

6

C.

13

The SAILOR takes notice of CHARLES

11

S.

2

The musical score for the Soprano part in measure 11 consists of six eighth notes. The first note is G4, followed by A4, B4, C5, D5, and E5. There are slurs over the last three notes (C5, D5, E5). The lyrics "Good ev' - ning Mis - ter Mc - Crae" are written below the staff, aligned with the notes.

Good ev' - ning Mis - ter Mc - Crae

16

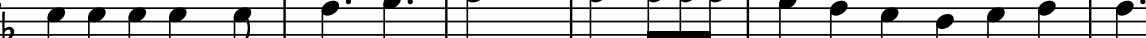
C. *rit.*

S.

How did it go — the pre-miere of your play?

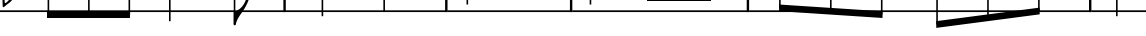
Sor-ry to bear bad news, my friend_____But I fear I'm stuck here to the bit-ter end

26 **Solemnly** (♩ = 78)

C. 

Sor-ry to bear bad news, my friend_____ But I fear I'm stuck here to the bit-ter end

27

C. 

The show on - ly got a min - ute o - va - tion

31
C. 

35 A Little Giddier (♩ = 85)

34 S. Well that is a pi-ty—— I've got-ta say—— But don't be dis-cou-raged you

39 S. could be a star some - day rit.

42

Very Low (♩ = 67)

42 C. That may be so, but it won't be when I'm wash - ing docks It might not be 'til at my

The SAILOR looks aside with an expression of discomfort from how much of a downer CHARLES seems to be. He looks at his pocket watch to find anything resembling an excuse to leave

46 C. door, the rea - per knocks

48

Rushed (♩ = 145)

48 S. Would-n't you know I must be on my way I cer-tain-ly wish I was a - ble to stay but my

52 S. lo-ver is wai-ting at home She might sus - pect things if I were to roam

58

Introspective (♩ = 80)

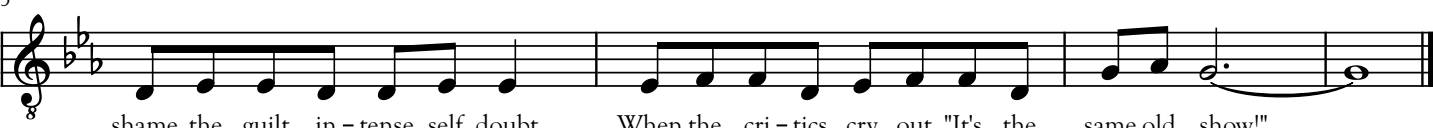
SAILOR hurries off Stage Left as CHARLES turns toward the audience

57 C. This is where I am stuck 'Til gold is final - ly struck We will

62 C. make it to Stock-holm, un - til then we're cramped in

64
C. 
This town far from fami - ly_____ We're stuck in South - amp-ton_____

69 69
C. 
All my tales far too mun-dane My as - pir - a - tions all in vain You'll ne-ver know_____ The

73
C. 
shame, the guilt, in - tense self doubt When the cri - tics cry out "It's the same old show!"_____

Vocal Score

Victor

Erin Ledwith

Hayden Roberts

Ominous (♩ = 74)

CHARLES takes notice of the man who had been fishing there. The sun is beginning to set and the man seems at peace.

Charles

Who could this man be?

5**Sharp Jolt (♩ = 150)**

He walks toward VICTOR, whose profile had been facing the audience up to that point.

VICTOR is slightly startled, but calms down rather quickly

C.

Brighter (♩ = 54)

V.

I a - po - lo - gize — I thought you were some-bo-dy else I was sim-ply fish-ing

V.

here on the dock This is the spot where the ice best melts

11

CHARLES peers over the dock and sees a spot where the ice appears to thin

C.

That_ I do see Why are you fish-ing here so late Why, if it were

15

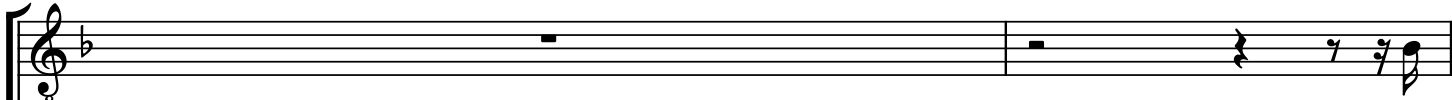
C.

me_ I'd pro-bab-ly go home by now

V.

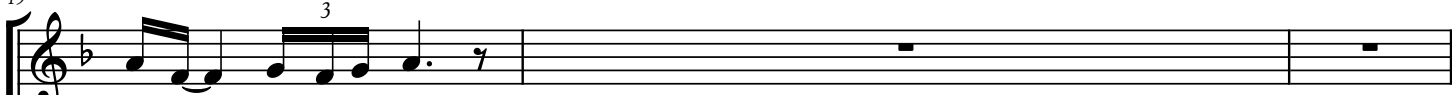
Wait. You drive a fair point, my friend_ the

17 VICTOR grabs the lamp he'd hung beside him and his fishing rod as he prepares to leave

C.  I'm

V.  clouds are get-ting dar-ker and snow may soon des-cend I must be go-ing— for the day

19

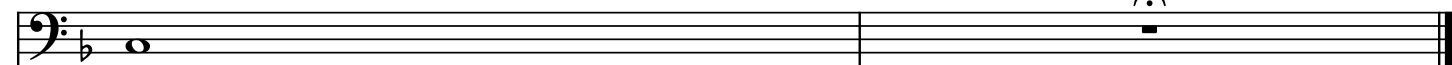
C.  Char-les— Char-les Mc-Crae

V.  The name's Vic-tor— I hope our paths cross once more— some -

a tempo

VICTOR exits Stage Right, CHARLES clocks out and exits Stage Left.

22 *rall.*

V.  day.

Vocal Score

Home Sweet Home

Erin Ledwith

Hayden Roberts, Frederic Chopin

5

Andante molto rubato (♩ = 44)

CHARLES enters Stage Left as he sees his wife-to-be, OLIVIA LeBLANC, lounging on the sofa, worn out from the day's events. She sits up when she sees him walk in, her eye being caught by his return.

Olivia

Charles

Oh, home sweet home This-sim-ple pal-ace ex -

8

O.

C.

ceeds all the rich-es of Rome My dar-ling, my sweet, my en-ti - re heart— This

10

O.

C.

home's not com - plete when we're a - part

11

O.

C.

home Let it be known, my love You make my spi-rit soar like a dove— At the

13

O.

C.

end of the day you make your way through the door And I feel my heart be-gin to soar

15 16

O. I feel l'a - mour Whocould ev-er ask for more? Let ushold eachot-her

C. I feel l'a - mour Whocould ev-er ask for more? Let ushold eachot-her

18

O. tight In this noc - tur - nal_____ de - light

C. tight In this noc - tur - nal_____ de - light So, how was your

20 20

O. Frank - ly, I'm rea - dy to faint, but not be - cause of the

C. day?

21

O. chil - dren more all the false saints who claim to

C.

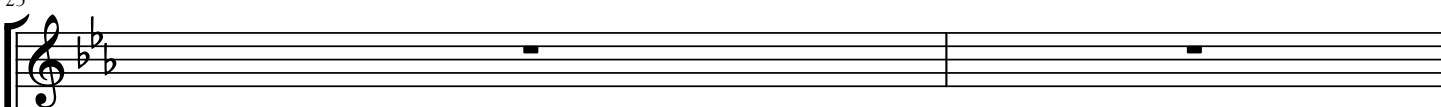
22

O. dis - ci - pline them, you know?

C.

3
Sor - ry, my dear I

23

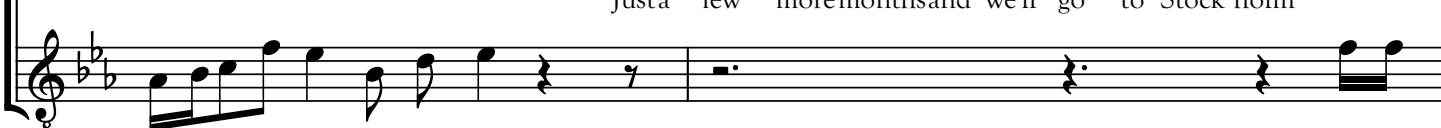
O. 

C. 

took some more work, more than I can en - dure But the man's wife_ was near la - bor_ So I

25

O. 

C. 

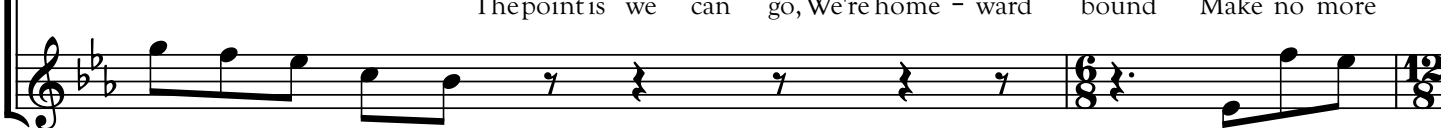
Just a few more months and we'll go to Stock-holm

tried to be a help - ful neigh - bor

It might

27

O. 

C. 

The point is we can go, We're home - ward bound Make no more

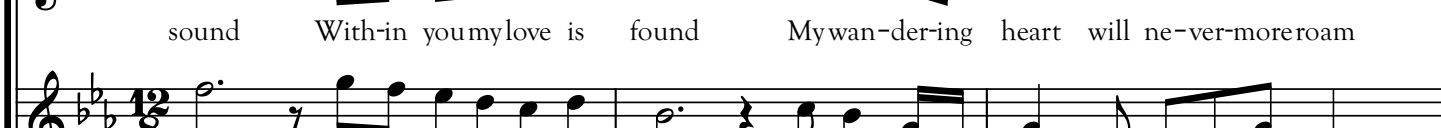
not be e - nough though

Make no more

29

29

O. 

C. 

sound With-in you my love is found My wan-der-ing heart will ne-ver-more roam

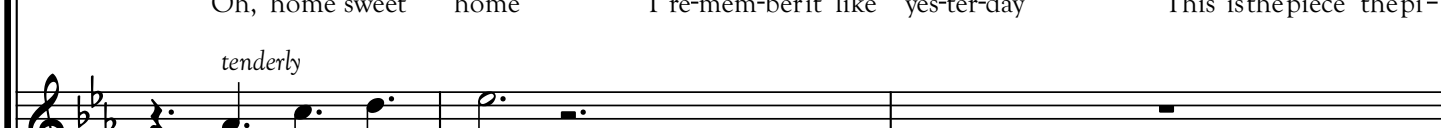
sound With-in you my love is found My wan-der-ing heart will ne-ver-more roam

33 CHARLES begins to play Chopin's Nocturne in Eb major, Op. 9 No. 2 through a 33 1/3 RPM record. The actual audio is coming from the pit orchestra still.

32

tenderly

O. 

C. 

Oh, home sweet home I re-mem-ber it like yes-ter-day This is the piece the pi-

tenderly

Oh, home sweet home

35

O. an - ist played. When I saw you from the cor - ner of my eye

C. I thought,

36

O. And I thought "This is the guy"

C. "This is the girl" I ap - proached you so

38

O. It felt like time it - self stopped

C. slow - ly You

39

O. And you

C. reached out your hand, so del - i - cate, yet grand

40

O. kissed it, it felt so right, just be - fit I

C. I guess you could say I was sur - prised —

41

42 *poco. rit* **Tempo primo**

O.

50

O. lone - ly port town is not e - nough We would have

C.

51

O. left for Stock-holm by now If times had not been so tough

C.

But

53

O.

C. Rome was - n't made in a day And nei - ther is a

54

O. For now, take me in your embrace Hold me close, and don't ev - er let

C. great play For now, take me in your embrace Hold me close, and don't ev - er let

56 Senza tempo

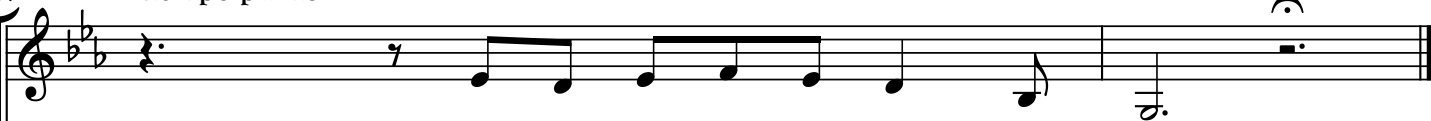
O. go

C. go

OLIVIA and CHARLES embrace
one another before OLIVIA
tucks herself in.

57

Tempo primo

O. 

C. 

Just One

Erin Ledwith

Hayden Roberts

Allegretto ballad (♩ = 116)

CHARLES stays awake as OLIVIA sleeps. He sits at bedside, gazing either out into the distance or out a window

7

9

11

14

18

22

26

30

38

I

try but an - y thoughts I write floun - der see_____ They're

bland, weak, pa - the - tic we all can ag - ree_____ When - ev - er I re-count my dull and

stag - na - ting tales Good id - eas re-veal their lies, and the sto-ry fails_ I can't write star-ing at the

ground on the bay_____ I must ven-ture on - ward and seize the day_____

So ma - ny sto - ries told, but not a sin - gle one as bold as I would like_____ but

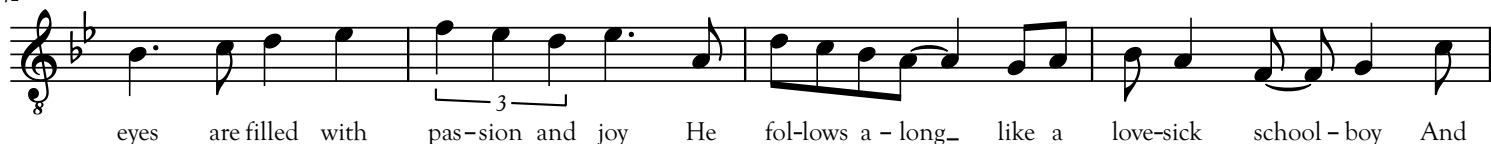
may - be I could write that tale that lives fo - re - ver ne - ver fails to flood the dikes_____

CHARLES gets up from bedside and walks over to his desk, tapping his pencil against his desk, trying to come up with a new idea for a play

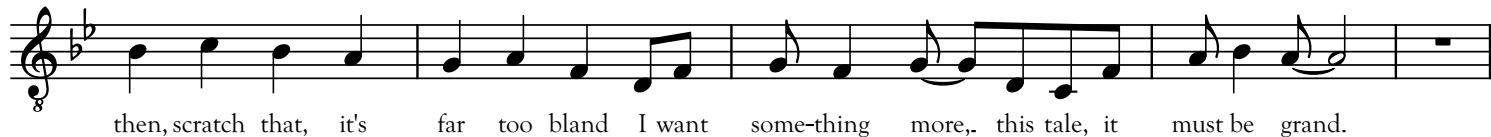
A

young man is put in - to a spin-ning whirl. When he meets a most live - ly and gre - ga - ri - ous girl_ Her

42



46



51

51



55

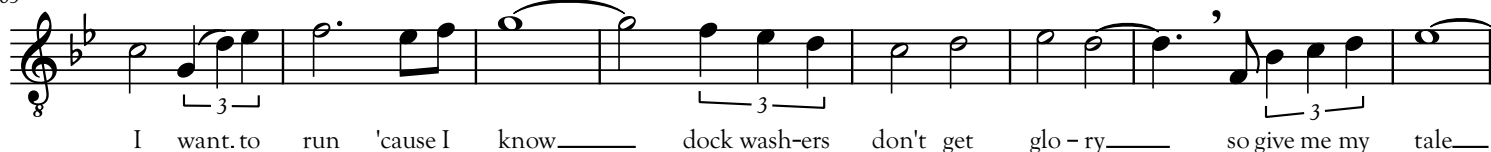


58

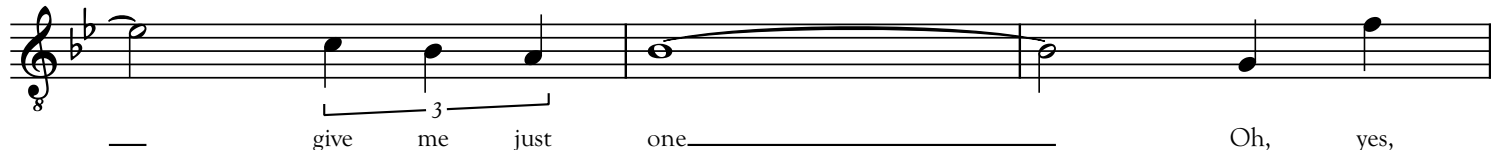
59



65

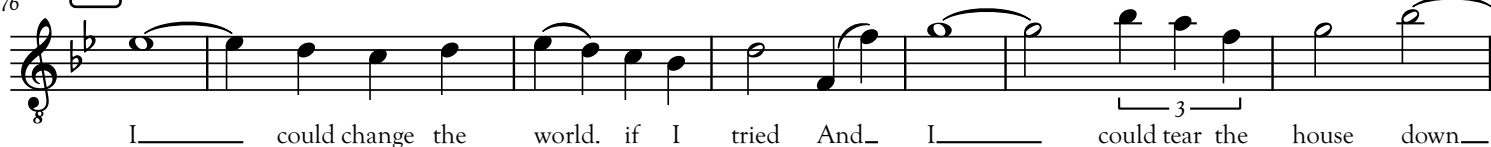


73



76

76



83



88 *rit.* 92 Slower ($\text{♩} = 80$) 3

Un - til you're six feet un - der - ground

100

96 **4**

I write that fi - nal page and sud - den - ly the gold - en stage drifts out of sight but

104

I trudge on, I ne - ver stop 'cause when at last I reach the top I'll ne - ver die

108

Tempo primo ($\text{♩} = 116$)

107

But I know I need my own sto - ry and I know I'm walk - ing when I need to.

115 *rit.*

run 'cause I know dock wash - ers don't get glo - ry so give me my

121 CHARLES joins OLIVIA in rest.

tale give me just one

Vocal Score

In the Forest

Erin Ledwith

Hayden Roberts

Adagio misterioso (♩ = 71)

Open scene to a somewhat lush forest. CHARLES and OLIVIA enter Stage Left.

Alice



4

5

Lento (♩ = 62)

O. Come on, Char-les, we're al-rea-dy run-ning late No, the

C. For what, the trail-ers of the last show-ing?..



7

A. ALICE peeks out from behind a tree after hearing the word "picture"

O. picture starts in ten min-utes So pick up the pace, and let's get go - ing

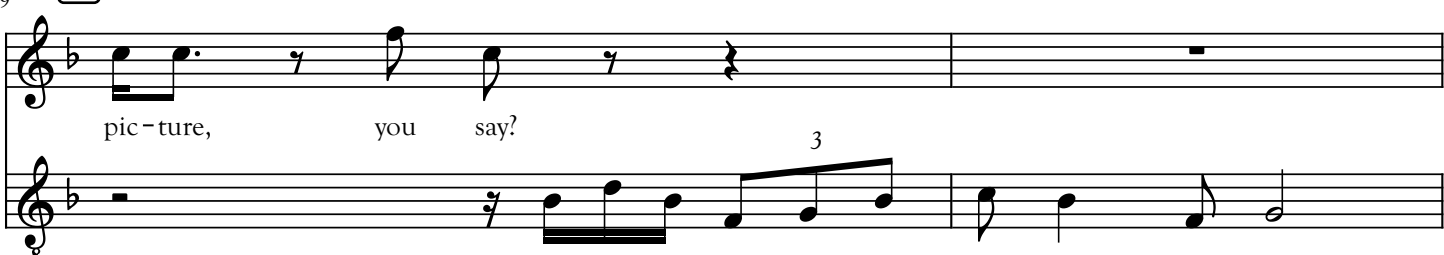
A



9

A. pic-ture, you say?

C. Why, yes, and who would you hap - pen to be?



11

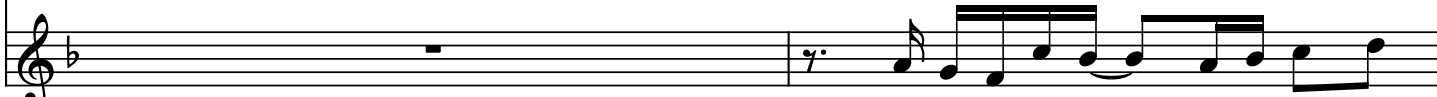
A. Al-ice St. John is the name. Don't wor-ry a - bout in-tro-du-cing your-self, for you see I've



13

A. 

seennsome of yourplays, Mis-ter Mc - Crae_

C. 

Well, I mustad - mit_ that I'm flat - tered

15

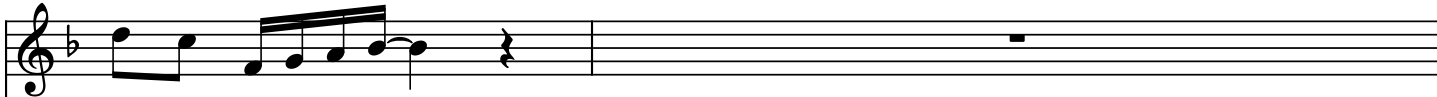
A. 

Well,

C. 

Mee-tinga fan is quiterare Af-termy last work, my rep - ut - ta-tion wasshat - tered

17

A. 

I thought it was al - right.

C. 

May-be when you'reout of the light_ Butwhen you're

19

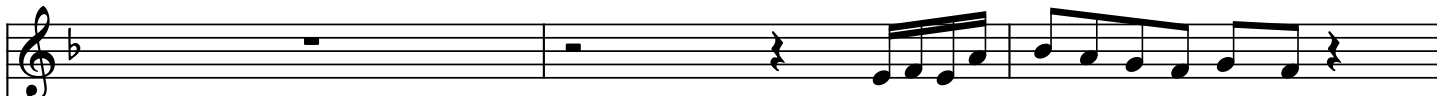
A. 

So,what pic-ture areyouview-ing?

C. 

not in thedark, the work ap-pears lessbright Ni-chols'

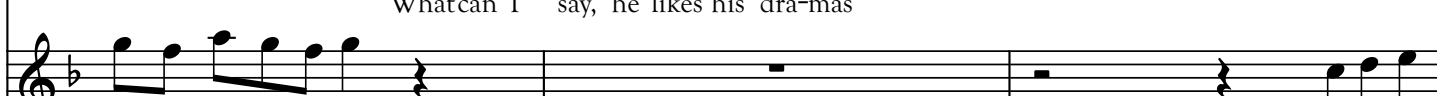
22

A. 

As to be ex - pec-ted of a bourgeois

O. 

Whatcan I say, he likes his dra-mas

C. 

la - test, TheHigh-er Law I canass-

25 25

C.

ure you, ma'am, we don't have that much We're

26

C.

try-ing to have some, much more than a touch. For my lo-ver and I wish to move a-way And

28 29

A.

I pre - sume then that this girl is your lo-ver

O.

That's

C.

we had some spare change to-day

30

A.

I must say then that I am quite ner - vous I

O.

right, O - li-via Le-Blanc at your ser - vice

32

A.

fear that what I've been through May hap - pen to you too *attaca*

Vocal Score

Sunset

Erin Ledwith

Hayden Roberts

5

$\text{♩} = \text{♩}$ **3**

It sounds so cli - che, but I thought he was the one When - e - ver I saw him

11

I be - came stunned Time stopped mo - ving, the sun hung in the sky And we were to -

18 **21**

ge - ther I felt sa - tis - fied It was so peace - ful then, 't was not de - ceit - ful then. I had

23

ne - ver been taun - ted by love But then I found my - self mocked and tor - tured By

27 **29**

some - thing we did not be - hove A mon - ster more than man He took the love we had with his

32

das - tard - ly plan Al - though we tried to hold fast it seems our love would - n't last He stole my

38

sun I search for love, may - be there's none I know I'll ne - ver see him a - gain I

43 **45**

wish it would hap - pen but I know it's in - sane — He tried to fight him off, — and yet de -

46

spite it all, — He had lost his life in — the clash and then von Mar - tin chased

50

53

af - ter me as well, but I es - caped with on - ly a gash But of course, you could tell me that

55

I can. get by When the sun - shine of my life is gone — Al - though I'm keep - ing my -

62

69

self a - live I feel my sor - rows lin - ger on I see the sun rise up and

71

fall to the dusk. day af - ter day I had my mo - ment in — the sun But then that mo - ment went a -

76

way Now the scat - tered mem - o - ries try to re - call A love that could have las - ted. for - e - ver

84

They em - brace me as I brace for the light of day But re - mind me that my sun - light. is

91

se - vered Love may be pa - tient, it may be kind And yes, love may be true But mine had

97

fad - ed — a - way Like ev - 'ry sun - set is meant to I used to

102 102

mo - pe - a - round, but I am co - ping now_ With the loss of the love of my life But then the

106

knife was twi - sted when I learned a - bout how he was go - ing to ask me to

109 110

be his wife_ But of course, you could tell me that I can_ get by When the

114

sun - shine of my life is gone_ But lit - tle do you know that what's

119

keep - ing me a - live is the hope of see - ing dawn_

Vocal Score

A New Acquaintance

Erin Ledwith

Hayden Roberts

Andante (♩ = 84)

Alice

Don't wor-ry, I'll be al - right I'll make it through this

Olivia

I'm so so-rry ab-out your lo-ver

6

8

A.

win-ter If I con - tin-ue to scratch and bite

O.

Say, you look frail, you must be

10

O.

free-zing out here We'll take you a - long with us, won't we dear?

C.

Ex -

CHARLES and OLIVIA walk onstage and stand close to one another throughout this discussion.

ALICE: Alright then.

13

A.

C.

cuse us for one mo - ment A - lice

16

16 Recativo

C.

Are you out of your mind? She's a to - tal stran - ger And she

18

C.

o - pened her - self up to us with no hes - i - ta - tion There are

20

C.

so ma - ny red flags that she rais - es If we do this, we won't end this with fee - ling e -

24

O.

Are you list - 'ning to your - self? Just look at her She

C.

la - tion

In tempo (♩ = 64)

26

O.

could - n't bring her - self to hurt a fly

C.

O - kay then, but I'm hol - ding you to this So you'd

30

Adagio cantabile (♩ = 73)
To ALICE

29

A.

Thank hea - vens! It

C.

bet - ter not turn a blind eye We've de - ci - ded that we'll take you a - long

33

A.

took you a while to re - spond But don't wor - ry a - bout pay - ing for me, — Mis - ter Mc - Crae I have my

36

A.

O.

40

O.

The three of them exit Stage Right. *End of Scene 4.*

Vocal Score

In the Theatre

Erin Ledwith

Hayden Roberts

Andante pauroso (♩ = 79)

6

Scene opens and the cinema is being filled with people. While trying to get to his seat, CHARLES bumps into RAPHAEL.

Raphael

Par-don me good sir I don't be-lieve we've met I've

10

R.

been all ac-ross town but I had-n't seen you yet Why would that be?

14

C.

Well, if a gen-tle-man such as

R.

Is there a rea-son I'm too blind to see?

18

C.

you needs to know. We don't have much for lux-ur-y All that she and I have is the wealth

22

C.

of our love But we're try-ing to get by so we can be free

Upon hearing this, von MARTIN seems slightly more agitated

R.

Free from

26

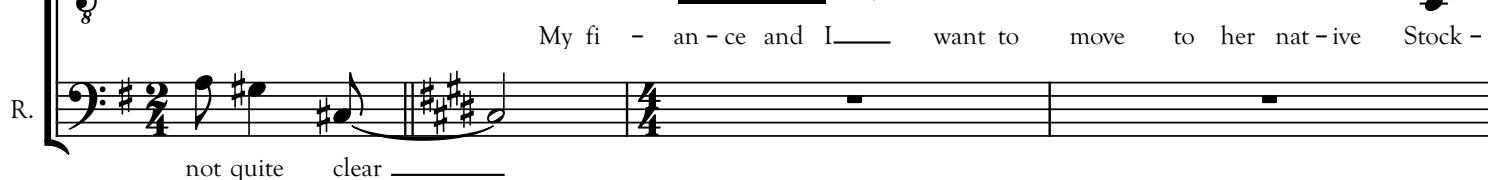
R.

what, might I ask? There are no threats a-round here What I'm say-ing is Your rea-son's

30

29

C.  My fi - an - ce and I want to move to her nat - ive Stock -

R.  not quite clear _____

33

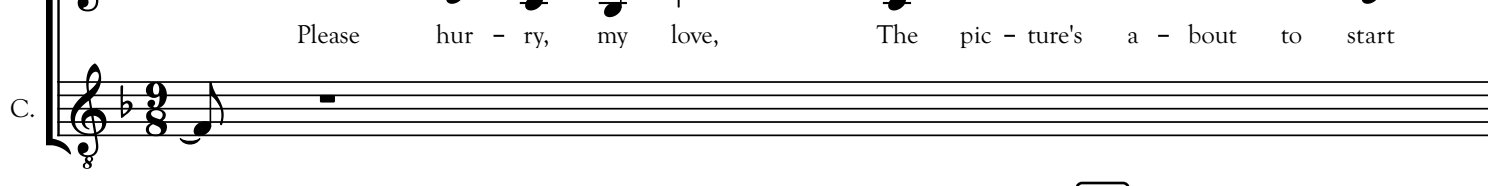
C.  holm It's where her fa - mi - ly re - sides. It's the place she calls home _____

36

Recativo

36

O.  Please hur - ry, my love, The pic - ture's a - bout to start

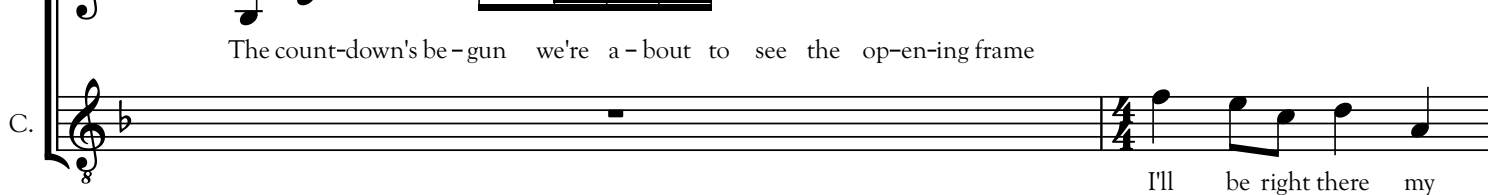
C.  _____

38

Brighter (♩ = 54)

37

A.  The count-down's be - gun we're a - bout to see the op-en-ing frame

C.  I'll be right there my

39

C.  dear, my friend Per - haps we should ex - change names so we may

41

C.  meet a - gain I'm Char-les Char-les Mc-Crae

R.  That would be splen-did I must say _____

Lights out, end of Scene 5.

RAPHAEL returns to his seat. As *CHARLES* lets the man's identity sink in, an expression of distress appears. He wears the expression until he finds his seat with *OLIVIA*.

43

A.

R.

3

3

My name's von Mar - tin

Have a good day

Vocal Score

Alice's Escape

Erin Ledwith

Hayden Roberts

Fearful (♩ = 108)

CHARLES hurriedly escorts ALICE and OLIVIA onstage after exiting as the lights went out.

Alice

4

5

O.

3

Was it that friend who cleans the

C.

8

A-lice, O-li-via, you won't be-lieve who I saw by my seat

8

O.

docks on the North Street?

C.

9

Worse than that, I've on - ly

10

C.

3 3 3 3

heard of this man once be - fore And now I feel that en - coun - ter has damned

12

C.

us to blood and gore— His crimes were bru - tal, his eyes in - tense, his mind has been

16

A.

Ra - pha - el von Mar - tin—

C.

8

dar - kened The man that I saw in the thea - tre was

19 19

A.

We en - coun-ter so of-ten, oth-ers die all the same.

O.

Is that a fa - mil - iar name? You've

23

A.

I wish not to re - mi-nisce, it's a thought I ab -

O.

met him be - fore?—

26 27

A.

hor

C.

That's the last thing we want you to do Now hur - ry and break fast be - fore

30

A.

I can-not thank you e - nough.

C.

he can pur-sue Thank me when you're safe,— now go, be -

33

O.

Pray

C.

fore things get rough—

ALICE exits in the opposite direction from which they entered.
rit.

36 **Anxious** (♩ = 96)

O. Al - ice is safe, — now what's the plan? —

C. If I

37

O. What of the po -

C. had one, I'd tell you, but I did - n't know we needed one un - til this or - deal be - gan

38

O. lice? What if we were to go back in - side? —

C. They're mi - les a - way by the time we arrive — we'd be de - ceased

40 **42** *poco a poco accel.*

O. — We've no choice but to run — It's an

C. Right back to where von Mar - tin hides? — We've no choice but to run — It's an

44

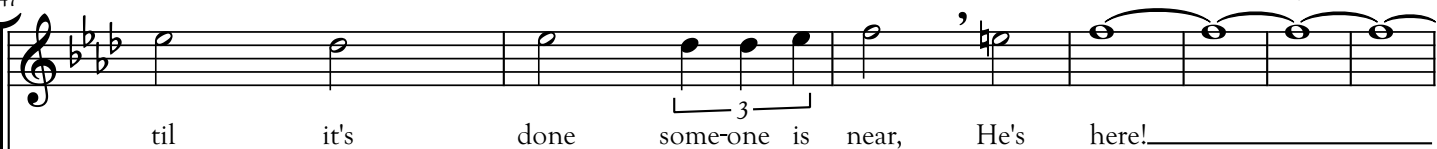
O. op - tion that — we fear — But it's all we have, he won't stop un -

C. op - tion that — we fear — But it's all we have, he won't stop un -

50

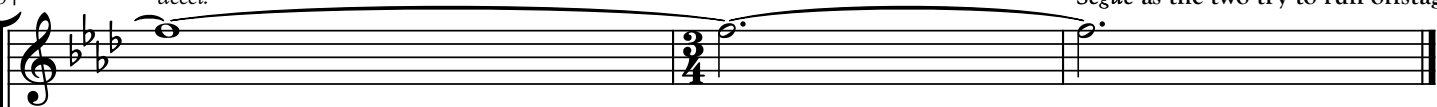
Fearful (♩ = 108)

47

O. 
til it's done some-one is near, He's here!_____

C. 
til it's done some-one is near, He's here!_____

54

O. 
Segue as the two try to run offstage.

C. 
attacca

Vocal Score

Raphael's Arrival

Erin Ledwith

Hayden Roberts

Demented Minuet (♩ = 60)

Raphael

Did you think you would get a - way? Did you think you'd live to see a - no - ther day? I

9

R.

hate to break it to you, but I am your rea - per The hill of your sur - vi - val grows e - ver stee - per

17

O.

This fate, I hate to see

C.

We must hurry! Fol - low me!

R.

Es - cape is now but a myth I block your

24

27

R.

path like a mo - no - lith

W.

Ah

stagger breathe as necessary

M.

41 43

W.  Ah 

M. 

59 59

R. 

Poor fools, can't you see There's no es - cape 'til your last breath To - day is not the day_ that I

65 67

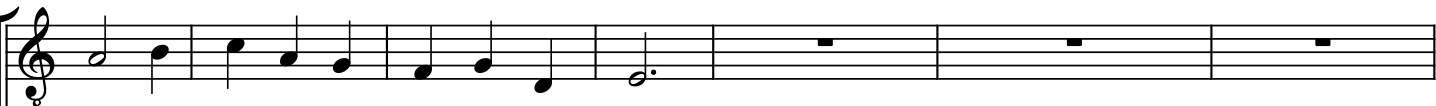
C. 

No one is im - mune to pain, Which is

R. 

end my spree This I swear, you will meet your death

71 75

C. 

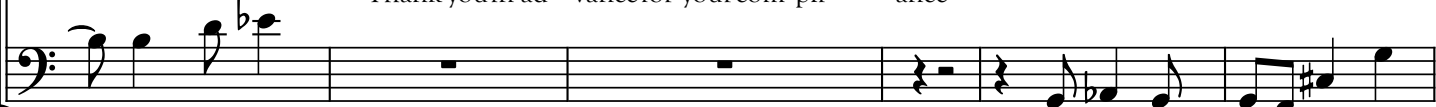
why it pains me to give you this stain

R. 

Try har - der, _ you lit - tle prick You call that_

78 

Thank you in ad - vance for your com - pli - ance

R. 

_ boot your kick? In what? Your _ de - fi - ance?

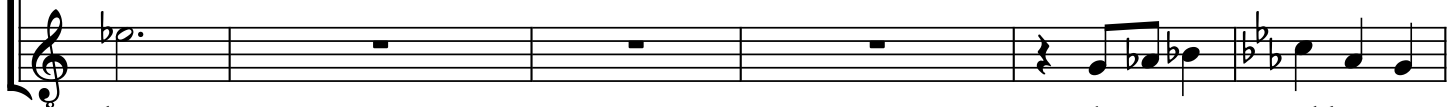
84 92

C. 

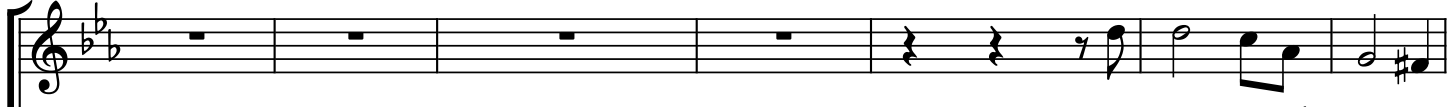
No, ra - ther more like this Let's go, O - li - via Be - fore it's too

103 108

O.  We might not make it to - ge - ther Who knows, it might be fate

C.  late What are you tal-king a -

109

O.  I can't go with you I

C.  bout? We have to go, run a-way, we'll be dead if not, with-out a doubt

116 *rit.*

O.  want to but we won't get out a - live _____

124 128

Andante (♩ = 74)

O.  Let me stay here _____ and may-be you can thrive _____

C.  No! I won't let you stay Keep

129

O.  Fate can't be stopped Time passes, re -

C.  run - ning, let me love you 'til our days fade a - way

133

O.  gard-less of what couples are chopped. I love you Charles, I really do But if you

136 138

O.

139

O.

143

O.

CHARLES hugs OLIVIA and pauses for a brief moment before running.

147 Fearful (♩ = 165) *rall.* **4** **4** Crashing (♩ = 62) RAPHAEL enters from the opposite direction.

O.

156 Return the lights to an empty stage with CHARLES running in from the opposite direction he left from. **2**

O.

158 Lento agitato (♩ = 50) He pauses and looks back from where he entered. 161 Furious (♩ = 125)

C.

163

C.

167 *rit.* CHARLES exits, appearing to be distraught.

C.

Entr'acte

TACET

Vocal Score

Goodbye

Erin Ledwith

Hayden Roberts

Lamenting, with great sorrow ($\text{♩} = 57$)

17

The lights come on to reveal CHARLES in his room. It's much more of a mess and there's a noose on his desk. He's writing in his journal as the lights come on. After a while, he gets up from his desk and takes a look around his room.



25 25

A cou-ple of days seem to last an e-ter - ni-ty when we're a - part I could-n't be-gin-

30

- to exp-ress the sor-rows plag - uing my heart Your soul has re-turned home, but your

35 39

bo-dy ne - ver will Af-ter von Mar-tin went in for the kill

43 43

That night will con-tin - ue to haunt me when I lie in the earth Ne-ver has one-

48

- mo - ment aff - ect - ed me like this since my birth My job has been lost,-

52

- not e - ven the docks want me here an - y - more I've no choice but to

56 59

see what hea-ven has in store Good - bye The sto-ry ends and I'm here a - lone Good -

63



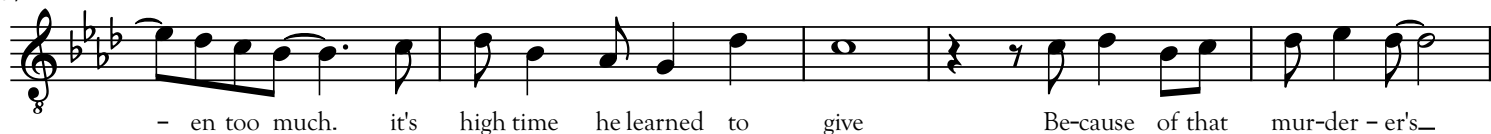
70



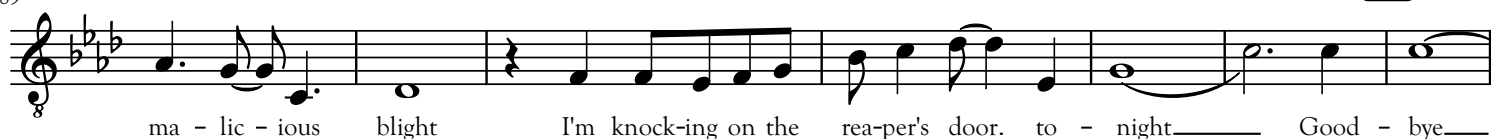
79



84



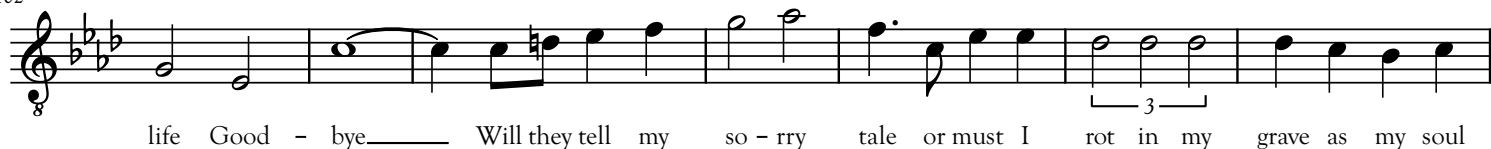
89



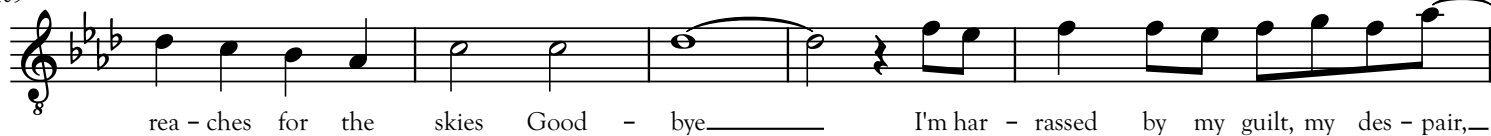
96



102



109



114



117

 ta-ken a - way_ with the flick of a knife. My love, I shall meet you in the af-ter - life_ There's

121

 no-thing left, the thrill is gone, The show is o - ver, the vil-lain's won. My heart is hea-vy_ and

126 129

 full of pain. Mocked by her fi - nal re - frain So I scream in - to this void_ That my ex -

131

 is-tence is now de-void_ Of all the joy_ I used_ to see_ Why is it that I must be?

137

 Trapped with - in this ter-ror_ I write my fin - al page No fan - fare_ in sight, my

143

 sor-row un - ass - uaged My face once crim-son shall now turn blue Ra-pha - el, can't you

154

CHARLES steps back from his rage-induced outbreak for a brief moment.

150

 see that you have killed me too? Why must fate_ be-tray me now_

160

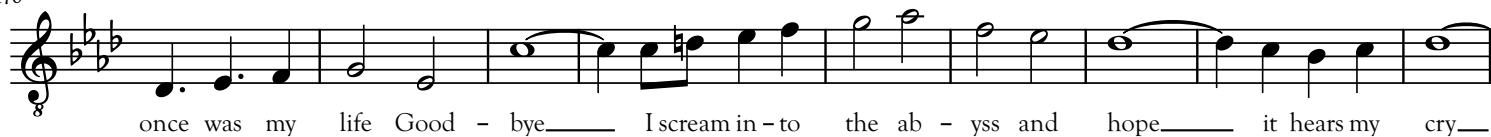
 Now it's too late to say good - bye to her I'll turn my back on the world and I'll

170

168

 shout_ Good - bye_ to the world I used to know Good - bye to the girl who

176



once was my life Good - bye_____ I scream in - to the ab - yss and hope_____ it hears my cry__

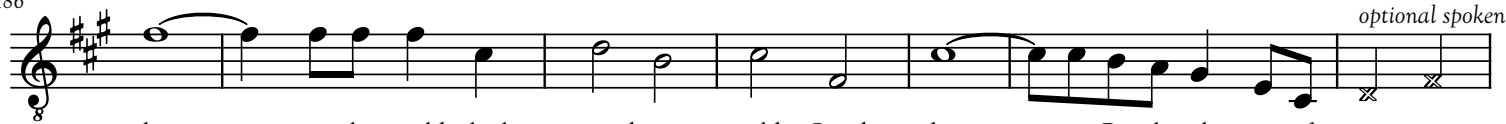
185



_____ Good - - -

186 CHARLES hooks the noose onto a hook on the ceiling

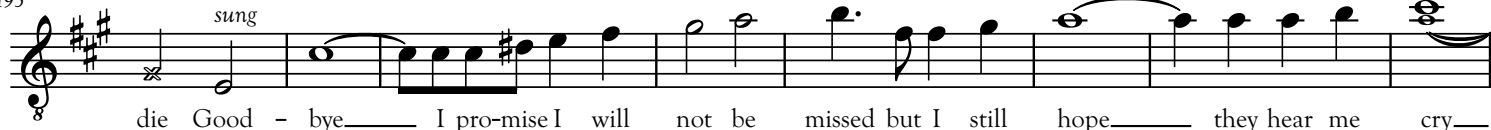
186



bye_____ to this world which proved so cold Good - bye_____ to Ra-pha-el one of us must

optional spoken

193

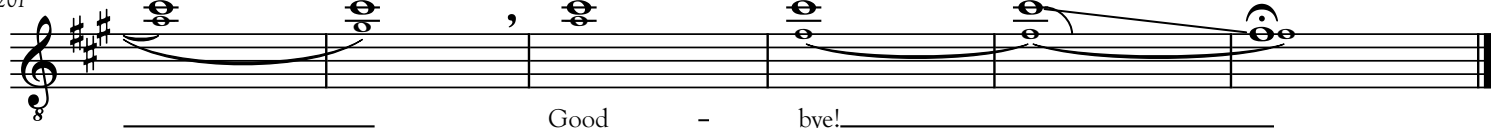


die Good - bye_____ I pro-mise I will not be missed but I still hope_____ they hear me cry__

CHARLES puts his head into the noose's hole

sung

201



_____ Good - bye!_____ as long as possible

as long as possible

Vocal Score

In the Nick of Time

Erin Ledwith

Hayden Roberts

CHARLES ignores the knocking and gets ready to kick the chair over. Just before he's able to, VICTOR rushes into the room in a panic

Lento (♩ = 60)

Victor

2

9

3 3 knocking on a door

By God, Mc-Crae, — what are you do-ing?

Allegretto (♩ = 116)

8

C.

O - li - vi - a's gone, and I've no-thing to live for my sor - rows hang on by a thread —

16

C.

— That fe-lon has robbed me of all that I loved And they won't let go un-til I'm dead —

24

25

C.

V.

This is not what she'd want, Char - les She'd want you to live on How will the

29

V.

world know of her When her lov-er, too, is gone I und - er - stand your pain

35

35

Rocking in 4 (♩ = 83)

C.

How — could you e - ven be - gin to com - pre - hend The

37

C.

pain he's brought u - pon me, we must ap - pre - hend

39

39

Recativo

Allegro (♩ = 137)

The outburst takes CHARLES aback.

V.

What makes your love more im - por - tant than mine? He

42 (Allegro)

V. 
knew I was a threat Ru - ined my life, put me in debt That

44

V. 
co - ward killed my love, Liv - ing went to push and shove The

46

V. 
o - thers who heard of my fate Wiped his re - cords off the slate His

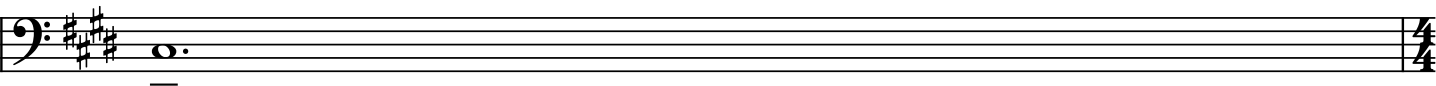
48

V. 
crimes had been e - rased They fired me de - clared it a cold case

50

V. 
For — they wished not to be con - fined To the same — tra - gic fate as

56

V. 
I

57

Slower (♩ = 95)

58

V. 
What I'm say-ing is — I've been in your shoes. And I have dealt — with von

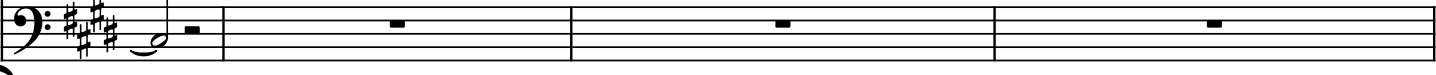
61

V. 
Mar-tin too — From my time as a de-tec-tive I can say You might be a - ble to have your way —

65

66

C. 
If what you say is true, and you know his hide - a-way Why wait an - y lon-ger we shall

V. 

lower notes are optional

69

C.



A musical score for a character named Charles. The score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The melody consists of eighth notes with lyrics underneath. There are two triplet markings (the number '3' above a bracket) over the notes for 'him' and 'ice'. The score ends with a double bar line.

bring him to just - ice to - day!

CHARLES removes the noose from his neck and
leaves Stage Left with VICTOR. *End of Scene 1.*

3

Vocal Score

The Abandoned Lovers

Erin Ledwith

Hayden Roberts

Larghetto pesante (♩ = 65)

VICTOR leads CHARLES into a somewhat run-down building. Inside of that building resides many people who had found themselves separated from their romantic partners. As they enter through the door, many look up to see Charles, but soon after return to whatever they were doing.

Alice

10



11

W. All his vic - tims re - side in here Some for weeks and some a few

M.



13

W. years We are gath - ered close to - ge - ther To mourn the loss of our o - thers

M.



15

W. They felt your sor - row They've felt your pain That gut - wren - ching un - bear - a - ble

M.



17

W. bane You may feel em - pty, but we'll pro - mise you

M.

3

18

W. this When we get our re-venge, you will be brought bliss.

M.

3

VICTOR walks onto a podium and begins to speak.

21

21 Recativo

V. My good com - pa - tri - ots, We ga-ther here_ to - night. in ce - le - bra - tion of a

23

V. mi - le - stone Al-low me to in - tro - duce you to Char - les. Mc - Crae

3

25

V. He is the nine-tyfourth to join us And so he is the e - qua - li - zer be - tween us and

3

27

28 Piu mosso, call to action (♩ = 130)

V. Ra - pha - el von Mar - tin Lo, we shall a - venge our dead lo - vers on_ the mor - row

32

V. I shall bring jus - ti - ce to my dear A - lice Or my name is not Vic - tor An - gi - ol - li!

3

38 38

C.

V.

43

C.

46 *rit.* CHARLES escorts VICTOR into the woods where he found ALICE, assuming she would have returned there.

A.

50 50 Calmer (♩ = 116)

C.

V.

Are you

54

V.

57

C.

V.

61

VICTOR sees ALICE in front of him. He is doubtful for a moment, until his sight is confirmed.

60

C. 8

there, for yours might make you e - late

V.

VICTOR: Alice?

64

A. ALICE: Victor? 2 rit. Vic - tor!_____ attacca

V. 2 A - lice!_____

Vocal Score

A Light in the Dark

Erin Ledwith

Hayden Roberts

A tempo (♩ = 124) **6** *rit.* **9** **Harmonius** (♩ = 92)

Victor I gazed out to the sun - set ev - 'ry night — when you were gone —

V. — The warmlight re - min - ding me of you And now, I'm o - ver - joyed that

A. Through the

V. all of my hopes were true You could bring my world to a dawn

A. **24** for - ests — I walked — with no — one else — by my side The trees were not the

A. com - pa - ny I de - sired I hoped that in the end themis - deeds that had tran - spired

A. **36** **39** Would not stop us from con - tin - u - ing in stride At last we re - turned to one a - no - ther Wees -

V. At last we re - turned to one a - no - ther Wees -

41

A.

 V.

45 47

A.

 V.

49

A.

 V.

53 55

A.

 V.

58

V.

62

A.

68

67
A. fill this need.
V. How I longed deep-ly for the pure light of your eyes Li-ving with-out them near-ly

71
V. caused my de-mise— Your face, your voice, stars mis-sing from my sky But al-

74
V. though my life for those three years had gone aw-ry— Through life's twist-ed ways, your light

77
A. Words could not des-cribe the joys
V. shone a-flame Wai-ting for me to find you a-gain

81
A. spread-ing from my soul My one wish was ful-filled. I saw the man von Mar-tin stole Hold my
V. Hold my

84
A. hand, em-brace my be-ing in yours And then we'll come home and fin-a-lly
V. hand, em-brace my be-ing in yours And then we'll come home and fin-a-lly

87 88

A.

o - pen the doors We had thought our love was ash to ash and dust to dust The

V.

o - pen the doors We had thought our love was ash to ash and dust to dust The

90

A.

fu-tures of our lives were stark To the sur - prise and de-light of the both of us— Our

V.

fu-tures of our lives were stark To the sur - prise and de-light of the both of us—

94

A.

tale did not yet end That we can be -

V.

We need not a - ny - more pre - tend That we can be -

96 96

A.

gin a-gain with the fu-ture we dis-cussed Make up for ev - 'ry missed stroll through the park At

V.

gin a-gain with the fu-ture we dis-cussed Make up for ev - 'ry missed stroll through the park At

100 103

A.

last, I can say with all— my trust You are my light in the dark—

V.

last, I can say with all— my trust You are my light in the dark—

Vocal Score

Charles' Revelation

Erin Ledwith

Hayden Roberts

Allegro misterioso (♩ = 132)

CHARLES walks onto the stage and faces the audience.

Charles

And so the lo - vers re - u - ni - ted af - ter three years But I was

7

C.

bu - sy fin - ding ways to stop my own tears Since there was pre - ce - dent, I

12

C.

found I could con - si - der That my life's end - ing may not be so bit - ter

18

rit.

A.

CHARLES turns to VICTOR.

20

Allegretto

(♩ = 105)

C.

Vic - tor, I feel that the time is right. I must search for my O - li - vi - a, e - ven

23

24

C.

if it takes all night

V.

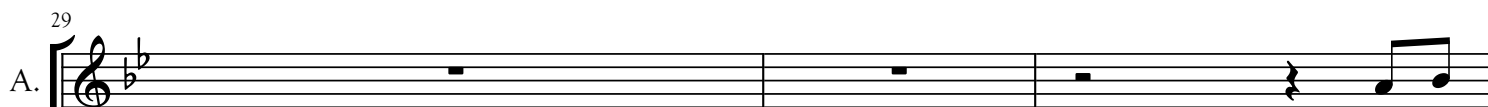
Ex - cuse me if I come of as rude, but you must see That this was

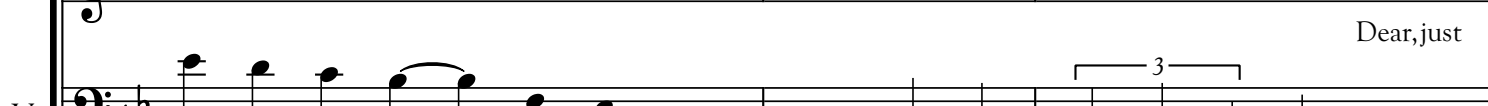
26

V.

al - rea - dy fair - ly rare, so I plead "Please, let it be." You may

29

A. 

V. 

Dear, just

not like the truth— Or worse you could die if you're found by that brute

32

32

A. 

let the man go— and let him make cer - tain For once he has clear-ance, he can

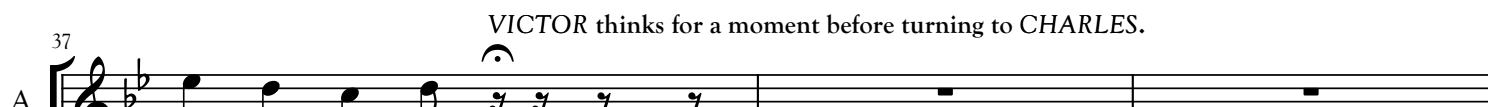
35

A. 

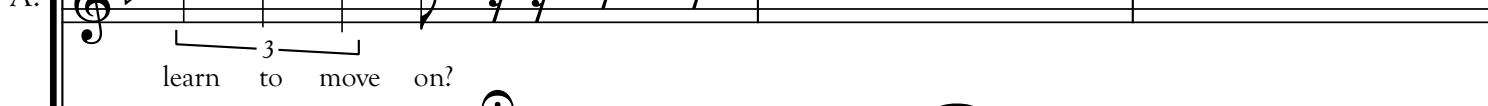
draw this cur - tain Who knows? May - be he can

37

VICTOR thinks for a moment before turning to CHARLES.

A. 

learn to move on?

V. 

Well, what are you wai-ting for?— Get go - ing, be gone!

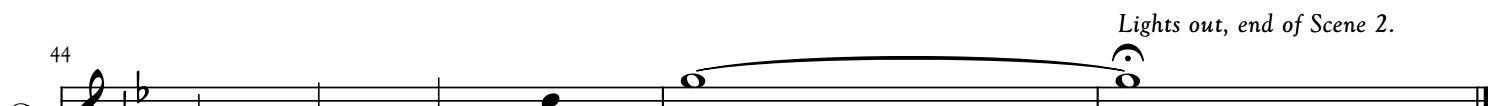
40

40

C. 

Thank you so much, Vic-tor, for this gol-den chance. For once I find you, O-liv-ia our lives may

44

C. 

fi - nal - ly ad - vance! _____

Lights out, end of Scene 2.

Vocal Score

The Search for Olivia

Hayden Roberts

CHARLES goes onto the streets and finds himself in the same alley from the end of Act 1.
He sees a towns person that he recognizes and talks to her.

Allegro (♩ = 132)

Townsperson

Charles

5

C.

Par-don me, ma'am, but would you hap-pen to know. Of what happened to a girl just some

8

C.

days a - go I'd seen you on the street from the cor - ner of my eye I need some

11

T.

I'm

C.

an - swers, some hope, that she did not die

14

T.

sor - ry sir, I'd doubt I'd be a - ny help I re - call your face but I fled af - ter

17

T.

she had yelped. But in truth I turned the cor - ner and looked back To see the

20

T.

af - ter - math of the att - ack

22 **22** Recativo

T. You see, when you left to es-cape as she faced von Mar - tin, bra-cing for

24

T. death, She felt up-on her face its ran-cid breath Be - fore he could take her from this world, she col -

27

T. lapsed on the street von Mar - tin looked up-on his vic-tim and took her up from the con -

29 **29** Adagio (♩ = 76)

T. crete He must've pit-tied her, I guess, and de - ci-ded to take her in so per - haps your si-tu-a-tion is

33

T. not so grim

34 Moderato (♩ = 115) **36** In Despair (♩ = 104)

C. I hoped I would get my hap-py end-ing Re - turn to my love_ in all her

39

C. e - the - re - a But lo, such luck has run out, for von

41 Quick & Heavy (♩ = 178)

C. Mar-tin stole my O - li - vi - al

Vocal Score

There Will Be Blood

Erin Ledwith

Hayden Roberts

5

Scene change. CHARLES is now back at the hideout with VICTOR, ALICE, and the rest of the survivors.

Charles

Vic - tor, she's a - live! I found out just now — But we

C.

have to stop von Mar - tin no mat - ter how

V.

Don't you want to re - u - nit with

C.

She's in that man's house! She was kid -

V.

her? Why do you wish to de - lay? —

C.

- napped that day — I must lead the charge, be in charge — of the at-tack and I

C.

need to have some - one to watch my back

V.

Mc - Crae, you should know the price you

V.

pay when you play this dan-ger-ous game you pro - pose — to dis - pose —

23

V. 
— of the man who led our lives to de - com - pose Your

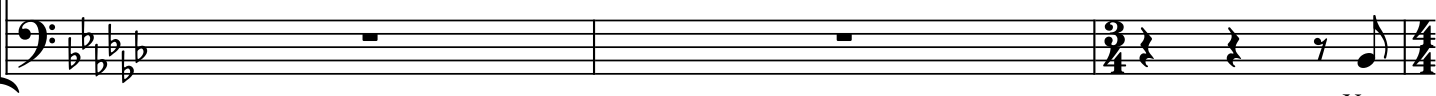
28

C. 
It's co-war-dice for me not to lead—

V. 
prose won't get you cho-sen by the peo-ple, I'm their lea-der

29

C. 
— in the fray— When the per-son we're res - cu-ing's my fi-an - ce—

V. 
You

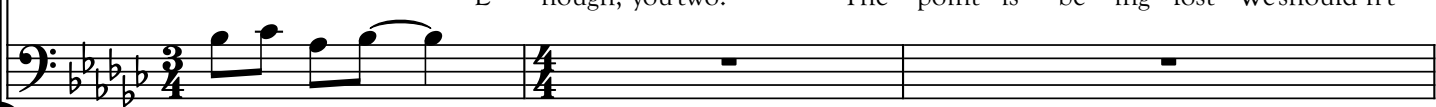
32

V. 
have no cha - ris - ma and less pa - nache. So, un - less I lead, — our odds of

36

♩ = ♩

A. 
E - nough, you two! The point is be - ing lost We should-n't

V. 
vict-'ry are dashed.

38

A. 
fo - cus on the se - tup, we should fo - cus on the cost If you work to - get - her, you can

45 Forceful (♩ = 137)

41

A. see a - no - ther day

C. She says "work to - ge - ther" O - kay

V. And we say O - kay

2

49

M. For - ming a plan, piece by piece. Just try and stop - us, just try, you beast.

solo, Baritone

53

M. Plot - ting and plan - ing Think - ing with tact - No - thing will hap - pen 'til we

solo, Tenor

56

C. It's be - co - ming. im - pos - si - ble to bridge out With that

M. fi - na - lly act -

57

61

C. self - righ - teous Mach - ia - vel - lian al - way stea - ring it down - So I say it's - a - bout

65

66

C. time to give some rea - son to - this rhyme - Sa - ving her may fin - a - lly re -

70

C. *8* solve The trials of those who can't be saved_ at all_

V. We were

W. *a2* We were

M. *solo*

73

V. 73 twen - ty five strong, but now we're e - ven stron - ger The tides will un - leash_ and the

W. twen - ty five strong, but now we're e - ven stron - ger The tides will un - leash_ and the

M. twen - ty five strong, but now we're e - ven stron - ger The tides will un - leash_ and the

76

V. dams_ will flood What's the point in wai - ting a - ny lon - ger? The

W. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

M. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

79

81 85

3

V. godshave de - ci - ded to - night there will be blood

W. godshave de - ci - ded to - night there will be blood *solo, alto* Jus-tice in hand,

M.

3

86

W. *duo, soprano & alto*
boldand true_ von Mar-tin will trem - ble, his deedsheld ac - rue_ Ven-ture

89

W. in - to the night, not a glim-mer of fear_ Make no mis - take, the end is

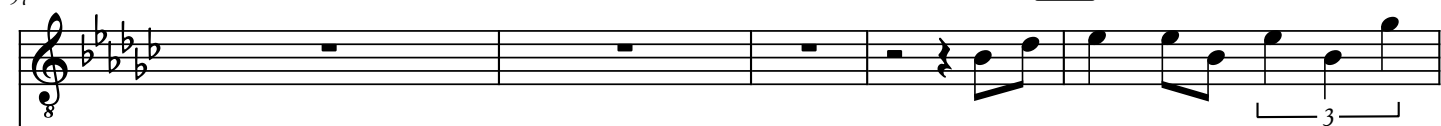
92

93

W. drawing near_ Don'tbe fooled by_ his words,nor by his eyes We're the

M. *duo, tenor & bass*

97

C.  Res-cue her and theghostswill re -

W.  ones that will bring him to his de - mise

M.  Res-cue her and theghostswill re -

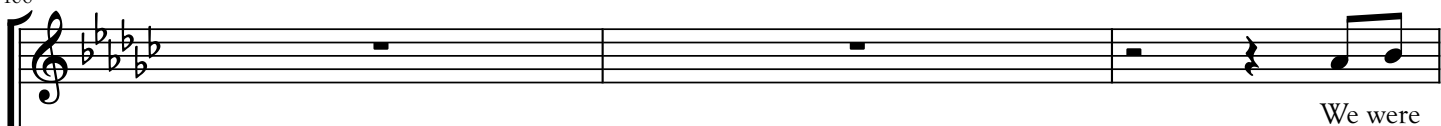
solo, tenor

102

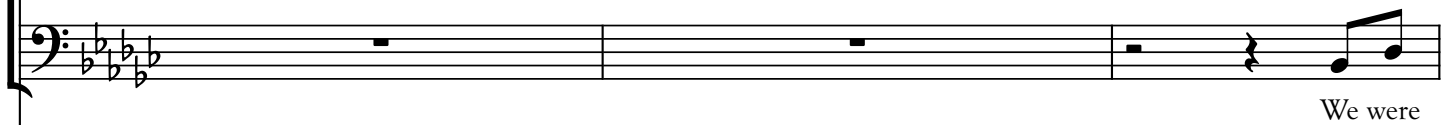
C.  joice A-venge are we,we'll have our voice We shall tri - umphon this night

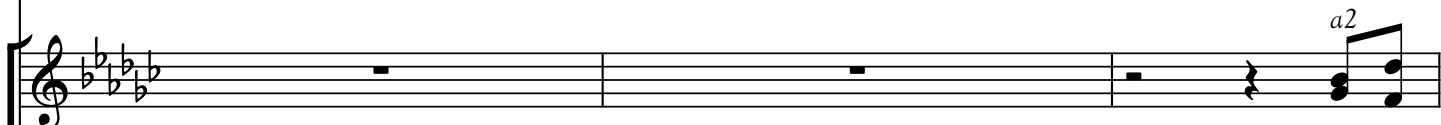
M.  joice A-venge are we,we'll have our voice We shall tri - umphon this night

106

A.  We were

C.  We won't let von Mar-tin give us a fright

V.  We were

W.  We were

M.  We won't let von Mar-tin give us a fright

a2

109

A. se - ven - ty strong, but now we're e - ven stron - ger The tides will un - leash_ and the

V. se - ven - ty strong, but now we're e - ven stron - ger The tides will un - leash_ and the

W. se - ven - ty strong, but now we're e - ven stron - ger The tides will un - leash_ and the

M. se - ven - ty strong, but now we're e - ven stron - ger The tides will un - leash_ and the

112

A. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

V. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

W. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

M. dams_ will flood_ What's the point in wai - ting a - ny lon - ger? The

115 117

A. gods have de - ci - ded to - night there will be blood

V. gods have de - ci - ded to - night there will be blood

W. gods have de - ci - ded to - night there will be blood

M. gods have de - ci - ded to - night there will be blood

121

C. Lis - ten here, and list - en far A dan - ger - ous man makes e - vil in his re - per - toire. His name is

125

C. Ra - pha - el von Mar - tin and dare I say — He goes be - yond the e - vil of

128 129

C. Sa - tan in his day

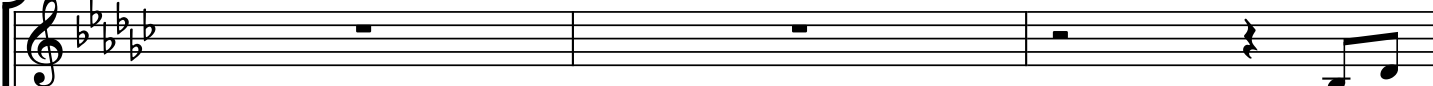
V. His crimes are vile, — his hands co - vered in blood. His

131

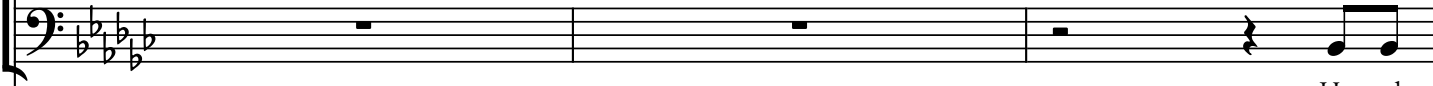
C. He has cap - tured my lo - ver with - out —

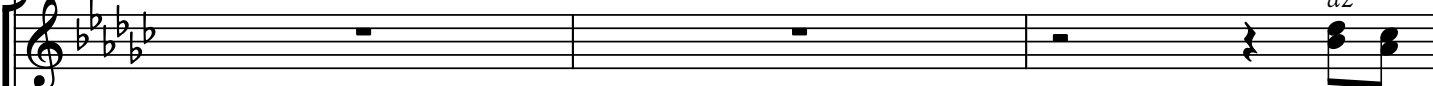
V. work is crude, his mind raked through the mud —

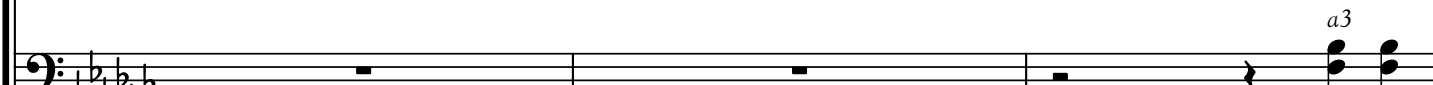
134

A.  He seeks

C.  — her con-sent— He cut ma-ny lives short— from his mal-con-tent— He seeks

V.  He seeks

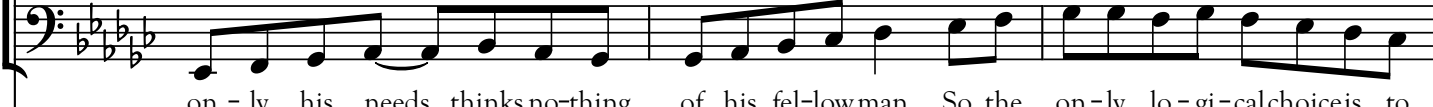
W.  He seeks

M. 

137

A.  on - ly his needs, thinks no-thing of his fel-low man So the on-ly lo-gi-cal choice is to

C.  on - ly his needs, thinks no-thing of his fel-low man So the on-ly lo-gi-cal choice is to

V.  on - ly his needs, thinks no-thing of his fel-low man So the on-ly lo-gi-cal choice is to

W.  on - ly his needs, thinks no-thing of his fel-low man So the on-ly lo-gi-cal choice is to

M. 

The members of the mob shift Stage Left as OLIVIA and RAPHAEL are revealed in the positions in which they start the next scene.

140

A. *makeup a plan_ To stop him at last, bring an end to his mis-deeds To -*

O. *To -*

C. *makeup a plan_ To stop him at last, bring an end to his mis-deeds To -*

R. *To -*

V. *makeup a plan_ To stop him at last, bring an end to his mis-deeds To -*

W. *makeup a plan_ To stop him at last, bring an end to his mis-deeds To -*
unis.

M. *makeup a plan_ To stop him at last, bring an end to his mis-deeds To -*
unis.

143

A. night he'll be the on - ly one — that bleeds. We're nine-ty - five strong, com-pared to

O. night you'll be the on - ly one — that bleeds. They're nine-ty five strong- com-pared to

C. night he'll be the on - ly one — that bleeds. We're nine-ty five strong- com-pared to

R. night they'll be the on - ly ones — that bleed. I'm nine-ty four strong- com-pared to

V. night he'll be the on - ly one — that bleeds. We're nine-ty five strong- com-pared to

W. night he'll be the on - ly one — that bleeds. We're nine-ty five strong- com-pared to

M. night he'll be the on - ly one — that bleeds. We're nine-ty five strong- com-pared to

A. him, we're stron - ger We'll drag his dead_ bo - dy through. the mud_

O. you, they're stron - ger They'll drag your dead_ bo - dy through the mud_

C. him, we're strong - er We'll drag his dead_ bo - dy through. the mud_

R. them, I'm stron - ger I'll drag their dead_ bo - dies through the mud_

V. him, we're stron - ger We'll drag his dead_ bo - dy through. the mud_

W. him, we're stron - ger We'll drag his dead_ bo - dy through. the mud_

M.

A. No - thing can stop___ us, we'll fight 'til we die___

O. No - thing can stop___ them, they'll fight 'til they die___

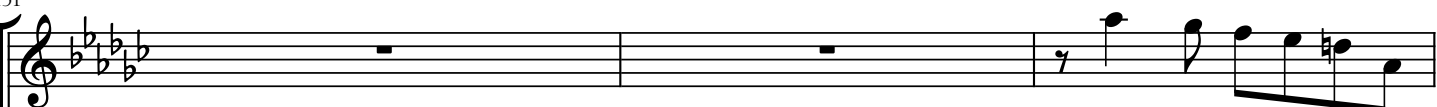
C. No - thing can stop___ us, we'll fight 'til we die___ I swear to -

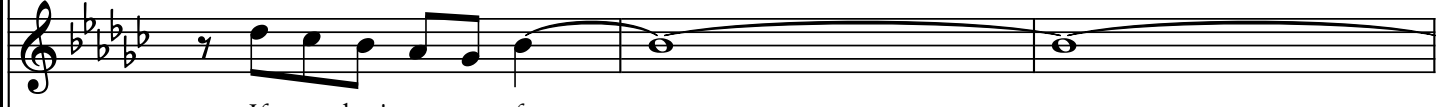
R. No - thing can stop___ me, I'll fight 'til I die___

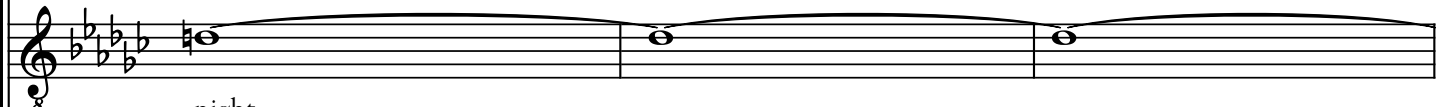
V. No - thing can stop___ us, we'll fight 'til we die___

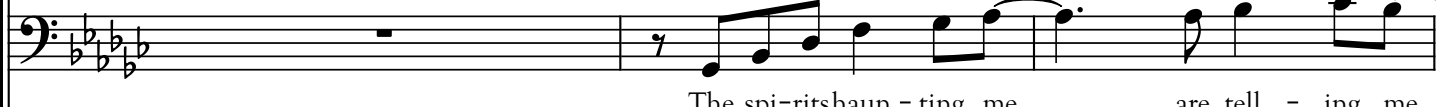
W. No - thing can stop___ us, we'll fight 'til we die___

M. No - thing can stop___ us, we'll fight 'til we die___

A.  Work to - ge - ther and we'll

O.  If you don't set me free _____

C.  night _____

R.  The spi - rit shaun - ting me _____ are tell - ing me _____

V.  I'll shine the light to prove _____

A. see There will be blood!

O. There will be blood!

C. There will be blood!

R. There will be blood!

V. There will be blood!

W. The streets will flood, There will be blood!

M.

Vocal Score

Stockholm-Part I

Erin Ledwith

Hayden Roberts

Deliberately (♩ = 83) 5

4

Olivia

Raphael

Oh,

Hear me, you must lis - ten!_____

7

O.

R.

how you make your sto-ry glis-ten! Dir - ty li-ar! You fil - thy scum! How could

I gave her all I had, she left me, he

12

O.

R.

you make your - self look good? But how can you feel

mocked me. They pri-vate-ly smi-led with glee and joy at my mi-se - ry. There's on - ly so much a

18

23

O.

R.

for them when you were the one who killed them?_____ A man such as you would on - ly

man can take be-fore he breaks! Why do you be-lieve

24

O. feel as they felt ab-out you, as your side con -

R. them and not me? I have done no-thing to speak for the dead, on - ly

28

O. tin - ues to con - strue

R. told the truth that God can see Please, hear my

31

34

O. Why is he so con - ni - ving and yet con -

R. plea and try to lis - ten to me. I've told you the truth of my un -

37

rit.

O. vin - cing? I feel my - self be - lie - ving him, and then

R. for - tun - ate youth so think what - ev - er you think, but know that I've told

41

45

Slower with rubato ($\text{♩} = 43$)

O. list - ning to find a de - gree of truth in him?

R. you what's real and writ - ten my dec - ree. Do you be - lieve me?

49

*accel.**a tempo*

OLIVIA silently nods before RAPHAEL walks upstairs, leaving her tied to the chair

47

O.

The musical score for Olivia's part consists of five measures. Measures 47 and 48 each contain a single eighth rest. Measures 49, 50, and 51 each contain a whole rest. The measures are marked with tempo changes: *accel.* above measures 47-48, *a tempo* above measures 49-50, and *rit.* above measure 51. The measures are also numbered 4, 6, and 2 below the staff, likely indicating a 4-measure, 6-measure, and 2-measure phrase structure. The staff is in treble clef with a key signature of one flat (B-flat).

Erin Ledwith

Hayden Roberts

9

With regret (♩ = 64)

OLIVIA, still in the chair, hangs her head in disbelief. She tries to budge the ropes, but finds she is unable. She wears an expression of fear, but also guilt, as if she had failed what she'd set out to do.



What—— did I just say—— I can't be-lieve my own words would be-tray me that

15



way—— But—— it felt so right—— to for-feit my con-science to him but on-ly to - night——

25

24



—— But that's wrong He is wrong to think that he's free from all con - sequence He's

29



e - vil in ev-'ry re - gard—— My mind is now mudd-led with all of this non-sense, but

36

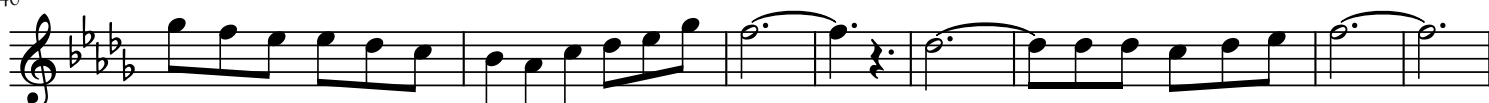
33

The ropes on the chair loosen and OLIVIA gets up.



now I see his life was hard This—— has made me dis - traught—— I

40



learned a new side of the sto-ry I wish I had not—— Bliss—— In sub-mis-sion to - day——

52

48



What in the world made me feel this way—— Why am I still a - live? Why

54



could-n't that fe-lon just let me die? Why must I live on in this hell? That jig was sup-posed to be

59

63



65



69



75



79



84



93



97



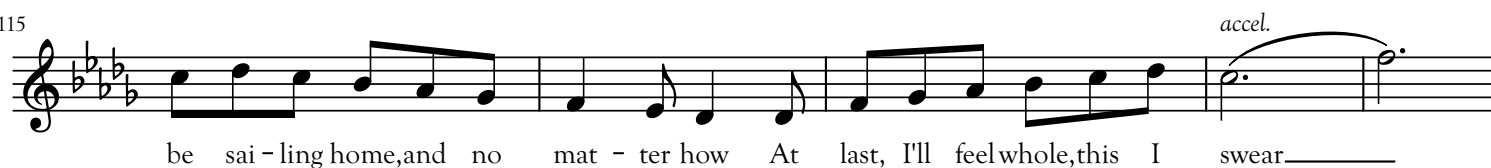
109



111



115



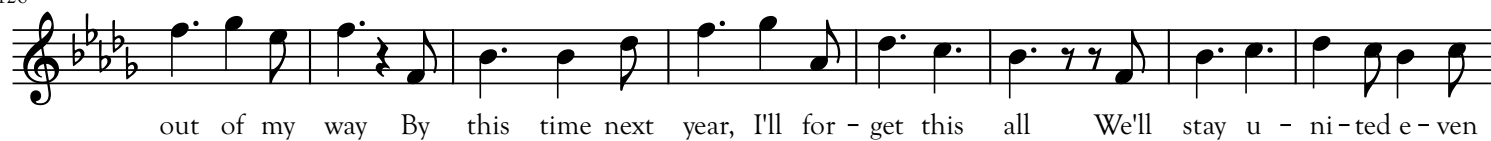
120

Rocking in 2 (♩ = 83)

120



126



134



140



145



152

Vigorous (♩ = 64)

152



157



162



I'll do the same, I'll close all the doors What - e - ver he says will streng - then me to re - turn - to

170

167



Char - les once more - - - Why do I be - lieve each two - sided lie - - - this man weaves? I

174



feel an ir - ra - tion - al hon - es - ty, e - ven though he clear - ly - - - de - ceives I guess there's ne - ver

179



been a bet - ter time to find my way home Char - les and I will soon be lea - ving, we will

184



go to Stock - holm Why stay on these docks for the rest of - your lives When you can get a -

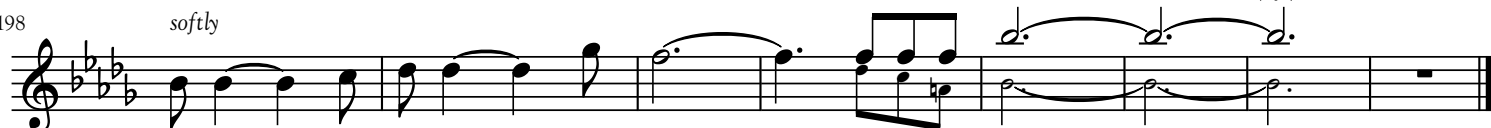
191



way from the heart - break - and the knives So please, if you can hear me, re - lieve me of my pain

OLIVIA hangs her head as she sits down in the chair, and has the ropes tied around her. *Lights out for a scene change.*

198



Show me - - - our ef - forts - - - won't be - - - all but in vain - - -

Vocal Score

Peace of Mind

Erin Ledwith

Hayden Roberts

Tormented (♩ = 85)

6

RAPHAEL paces in the kitchen

Raphael  The poun-ding in my head is e - nough to make one mad My

8 R.  eyes and hands can't fo - cus and I won - der if peace can be had As I

10 R.  pace a - round my room, fig - ures of sha - dow try to smo - ther me With their tor - tur - ous phi -

13 R.  lo - so - phy These fig - ures gained com - pan - ions as I purged the world of sin No one

16 R.  knows where it will end, on - ly where it would be - gin I've van - quished

18 R.  vi - le vil - lains as far as they can see But they re - fuse to leave me be _____ and

24 ERNESTO and ELIZABETH enter on opposite sides behind a white scrim sheet, lit from behind. The two must not come together, but instead remain on both sides behind RAPHAEL.

R.  I will ne - ver see _____ the world the same _____ To - night I'm let - ting these de -

Er.  To - night we've be - come the de -

29

R. 32

- mons out of my brain. Why won't you leave me a -

Er.

- mons in - side your brain.

33

R.

lone! Just let me be on my own

El.

Why could-n't you do that for us. Such pleas would be su-per - fluous

Er.

Why could-n't you do that for us. Such pleas would be su-per - fluous

36

R.

You're the ones who killed me first. The ac-tions ta-ken la-ter are what I be - moan Her

40

R.

soul still haunts me, I can see it in her eyes I sim - ply could-n't bring my - self to

El.

You're so dis - i-llu-sioned

Er.

You're so dis - i-llu-sioned

43

R. cause her de - mise A part of E - li - za - beth dwelled in that girl My

El. But why did we de - servethis fate? Oh, what great de - lu - sion!

Er. But why did we de - servethis fate? Oh, what great de - lu - sion!

46

48 As RAPHAEL continues, the ensemble grows larger.

R. prayers were ans - wered by the world Eyes from ev - e - ry an - gle Fol - low me in

El. But it was far too late

Er. But it was far too late

51

R. shame And as I shall face just - ice Is there no one to blame? What could have been is

57

R. long since dead With a life that trea - ted me rot - ten And a mind that could not stop

61

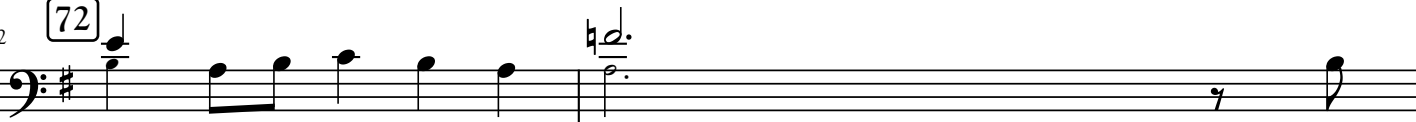
R. thin - king The truth is that I've been for - got - ten Some - where a - long the pave - ment

66

R. Fal - ling through the cracks Your ac - tions had so kind - ly Han - ded me the ax!

RAPHAEL faces the ensemble, which has reached its maximum number.

72 72

R. 

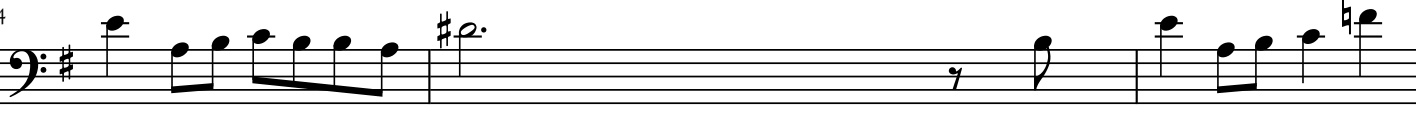
I need not ex - plain my - self My

W. 

Are you sure there's a rea-son to— this rhyme?

M. 

74

R. 

soul's in a jar on Sa-tan's shelf A toy for the gods to

W. 

Do you claim it's ar-tis-tic and not— a crime?.

M. 

77

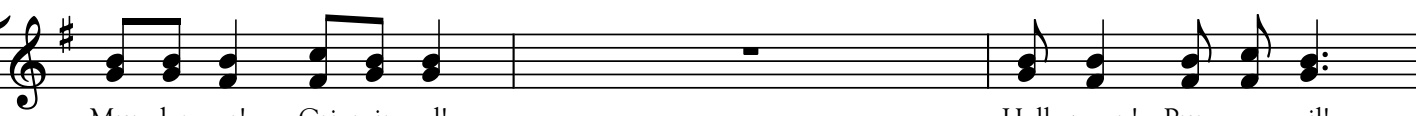
R. 

do their bid - ding So just ad - mit to your-selves that your deaths were

79 79

R. 

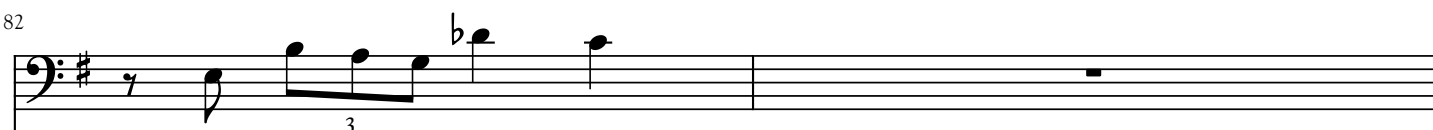
fit - ting! It was-n't a point-less kill

W. 

Mur-der - er! Cri-min - al! Hell-spawn! Pure e - vil!

M. 

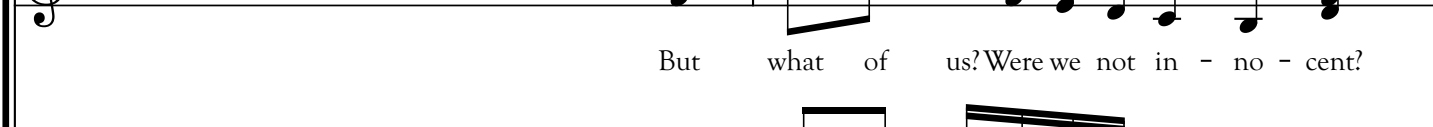
82

R. 

Those two weren't a cheap thrill

W. 

But what of us? Were we not in - no - cent?

M. 

84

R. 

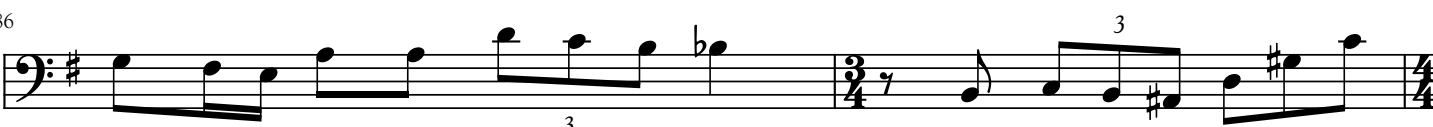
Dear God, what have I done? I can't turn

W. 

Con-trolled by en - vy, di - a - bol - i - cal, in - so - lent

M. 

86

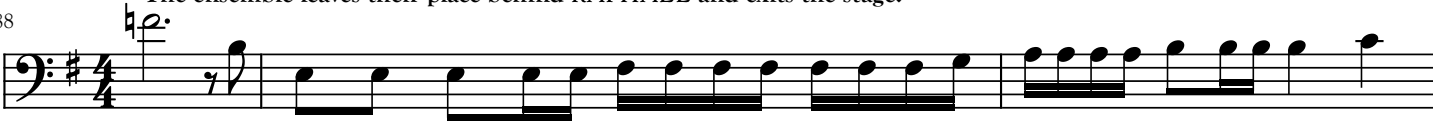
R. 

back a - ny-more, my crimes o - ver - run So why e - ven try to play

89

The ensemble leaves their place behind RAPHAEL and exits the stage.

88

R. 

nice? If she'll be mine my frus-tra-tion will sub-side be-fore I fall in-to my past as it robs me

97

91

R. 

blind! She will give me my peace of _____ mind! _____

Vocal Score

The Mob's Arrival

Erin Ledwith

Hayden Roberts

Largo molto (♩ = 44) 3

Raphael

Come in

Victor *Knocking on the door*

6

We heard you kid-napped a wo - man right off the street

4

V.

Re - turn the wo - man to us for we will not re - treat

5

A.

and wo - men

C.

8

We have our men here to bring her back

V.

so

6

V.

tell us her lo - cat - ion or else we've no choice but to att - ack

7

C.

8

RAPHAEL notices CHARLES in the crowd

Keep

R.

Char - les why seek re - venge? You know you won't sur - vive

8 Allegro assai (♩ = 156)

C. 8
qui-et. man_ I know your tricks I know your games I came with oth-ers_

R. Yes, I

C. 12
How so? The

R. see And it fills me with glee_ Sil-ver shall be-come red_

RAPHAEL lets out a slight laugh to himself as he turns from CHARLES

C. 17
de-vil has sent_ you he_ is your mas - ter Why the laugh - ter?

R. 22
Poor boy, can't you see? I am my own lord, my own slave

R. 26 (He takes notice of ALICE near one side of the mob)
And you my old friend, shall not es - cape me a - gain Mark my

Brooding (♩ = 138) *rall.*

RAPHAEL begins to attack ALICE. She enters a fetal position after a while.

R. 29 *rall.*
words, you will meet your grave

31 5 3

39 Anxious (♩ = 35)

All characters onstage except for CHARLES freeze as RAPHAEL points his revolver at ALICE.

C. 39
I can't take him He's much stron - ger than I I know I'd die if I

47
C. tried to fight It's an im - poss - i - ble con - test of might What do I do? Can

55
C. some-one send me a sign — I know there's a right choice, but please let there be a-no-ther

60
C. way Has her life more va - lue than mine? If one's more im - por-tant than who's to

66
C. say? We both lived, and we'll both die The question is when, but al - so why?

71 **73** **Internal turmoil** ($\text{♩} = 88$)
C. I can't e - ven fath - om — what that crim - in -

84
C. al's been through — And though my eff - orts may — fail

96
C. there's some - thing I can do — My life's but — a - not - her stain

108 **113** *rall.* *accel.* *a tempo*
C. on his knife — Yes, my death has

117
C. mean - ing — She will leave a - live —

129 **CHARLES** turns to **ALICE**, frozen in place *rall.*
C. A-lice, dear God, I hope you — live long — And live in the way that

He turns back toward the audience

139

C.

I ne - glect - ed to I know what I must

Vocal Score

Showdown

Erin Ledwith

Hayden Roberts

Charles

Heroic ballad ($\text{♩} = 45$)

do! _____

9

9 Broadly ($\text{♩} = 37$)

Tableux ends and CHARLES tackles RAPHAEL. The two battle over the gun

accel. **3** *a tempo* **4**

A.

17

17 The ENSEMBLE, seeing how well CHARLES is handling RAPHAEL, turns to exit. VICTOR grabs onto the sleeve of one of the men.

V.

Where do you all think you're go - ing? You're run - ning a - way, your co - war - dice is sho - wing

21

solo

M.

Did you see how he hit her? How he's fight - ing him off... If the ru - mors were true, they

27

29

M.

both would have died So the on - ly rea - son - a - ble con - clu - sion is That, all this time, von

32

accel.

M.

Mar - tin lied. We don't need nine - ty - five, _____ we trust that three is e - nough To a -

rall.
CHARLES grapples the gun out of RAPHAEL's hand
and points it to his head.

Adagio, with force (♩ = 72)

60

VICTOR enters, OLIVIA in tow. CHARLES looks over to her, preventing him from making the shot

RAPHAEL grabs the gun from *CHARLES'* hand and fires at him. *OLIVIA*, acting quickly, steps between the two and takes the bullet. *CHARLES* catches her as she collapses.

68

68

CHARLES: Olivia...

C.

A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a whole note on the G line (G4) with a fermata above it. The second measure contains a whole rest. A large number '2' is positioned above the second measure. The staff ends with a double bar line.

8

Raphael's Last Stand

Hayden Roberts

Placing his hand against the point of impact, CHARLES begins to mourn. RAPHAEL stands, dumbfounded by his actions, holding onto the gun. He holds the gun up without pointing at anybody as his hand begins to shake.

33

O.  mo-ment. my pur-pose was found I could-n't live with my-self if you had died

40

$\text{♩} = \text{♩.}$

39

O. I wish I could be here lon - ger

C. Make no more sound No-things shall e-ver bring you

41

O. I wish I were just a lit - tle bit stron - ger

C. down, an - y - more You'll be a - way from the

42

O. But I'm af - raid we're too late When I'm there I will wait for

C. gore Wal-king through hea-ven's gate I must bid you a -

43

O. you a-lone We'll find a new home

C. dieu We'll find a new home

OLIVIA dies.

Mourning ($\text{♩} = 50$)

CHARLES, stricken with grief, turns to her murderer after closing her eyelids.

45

C. You

48

Enraged ($\text{♩} = 64$)

C. shall be con - demned to the fi-res of hell You have brought us but a world of pain

55
C.
8 It's time to end this cruel game, Ra-pha-el O - li - vi - a's death will not be in vain

63
C.
8

Intense ($\text{♩} = 128$)

72

$\text{♩} = \text{♩}$

CHARLES and RAPHAEL continue to slug it out, both of their knuckles now stained red with blood.

64
O.
8 12 8

CHARLES begins to gain the upper hand as he pushes RAPHAEL against the kitchen counter.

82

80
O.
2 4

Just as he begins to throw another punch, RAPHAEL dodges it, grabs a frying pan, and hits CHARLES three times over the head with it before throwing it to the floor.

86

accel.

86
O.
4

He unsheathes his knife and prepares to make the killing blow. Throughout this period, VICTOR tries to stop RAPHAEL, often unsuccessfully.

90
R.
4

91

Whirring, cacophonous ($\text{♩} = 96$)

91
R.
3

know the end is fast app-roa-ching Yes, I know There's no-where to

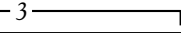
Pno.
f

97
R.
3

hide no-where to run And I know that you will be for-gotten 'Cause this is the

Pno.
3

104

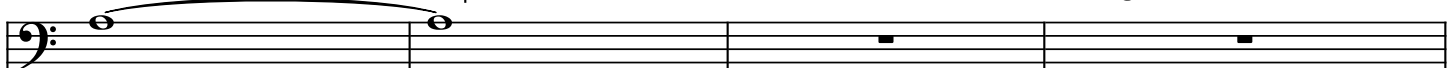
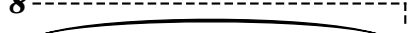
R.  *opt. 8* 

end _____ And I have

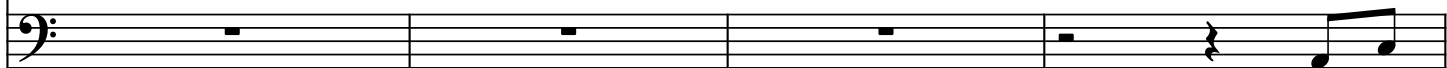
RAPHAEL raises the blade above his head, but
VICTOR grabs the revolver and fires it at RAPHAEL's
head, killing him on impact.

108

106

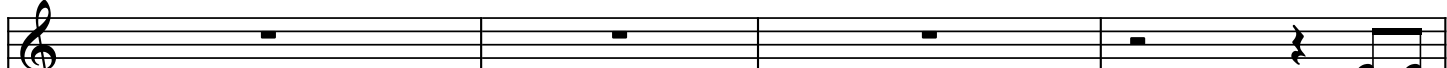
R.  *8* 

won _____

V.  *8* 

It will

110

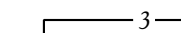
C.  *8* 

You've a -

V.  *8* 

be al - right, we're free from this day on. Our sor-row is o - ver, von Martin's gone.

114

C.  *8*  *rit.* 

venge the hun-dreds who've lost their lives. And those who lost their hus-bands and

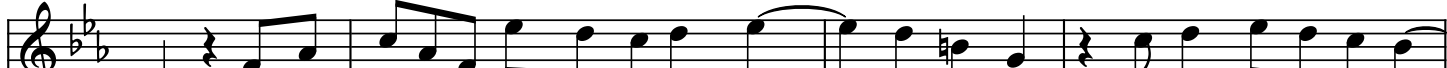
118 Melancholic (♩ = 56)

117

C.  *8* 

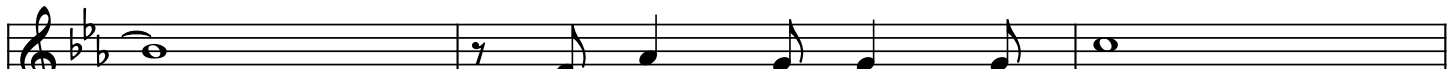
wives I wish you both the best I've just one last re -

121

C.  *8*  

quest You must take us to Stock-holm, it's our will please do this We'll be with our fam-'lies.

125

C.  *8* 

We hope you won't dis - miss

127

VICTOR nods to show his approval of his newfound duties. *CHARLES* crawls over to *OLIVIA*'s corpse, the blood still dripping from his head. He holds her close to him and begins to cry.

128

O.

2

Vocal Score Goodbye (Reprise)

Hayden Roberts

Breaking down, dying whisper

Hear that, my love?

We'll soon be on our way

I'll stay be - side you un - til I'm gone

Vic-tor I've just one fi - nal thing to say Good - bye_____ We shall leave South - amp-ton

soon Good - bye_____ to the man who saved my life Good - bye_____ hea-ven knows we

shall be missed but I hope_____ they heed our

cries_____ Good - bye

CHARLES collapses, dead.

Finale Ultimo-Part 1

TACET

5

Allegretto misterioso (♩ = 125)

CHARLES begins to rise up and stand on the table, followed by OLIVIA and RAPHAEL.

Charles

And so at last his reign of ter - ror had con - clu - ded

9

A.

Stopped by the peo - ple that had al - lu - ded

V.

Stopped by the peo - ple that had al - lu - ded

13

R.

The fool too blind to see the tra - ge - dy he'd fash - ioned

17

El.

The tri - o blind - ed by their self - ful - fill - ing pass - ions

Er.

The tri - o blind - ed by their self - ful - fill - ing pass - ions

R.

The tri - o blind - ed by their self - ful - fill - ing pass - ions

21

A.

Now you have seen be - fore your eyes

V.

Now you have seen be - fore your eyes

24

28

A. True love, it ne - ver dies!

O. the proof that true love ne - ver dies!

El. True love it ne - ver dies!

C. the proof that true love ne - ver dies!

Er. True love, it ne - ver dies!

R. True love, it ne - ver dies!

V. True love, it ne - ver dies!

W. True love, it ne - ver dies!

M. True love, it ne - ver dies!

31

A. 

O. 

El. 

C. 

Er. 

R. 

V. 

W. 

M. 

All cast members exit in
various different
directions.

No cast members may be on stage by this point.

32

A. 