HOPI PROPHECIES

or

THE MYTH OF PROGRESS

an opera in 3 acts

words and music by

Michael S. Roth

and

Daniel M. Schreier

piano/vocal score

Schreier/Roth and Associates

©1983 dan moses schreier and michael s. roth

HOPI PROPHECIES or THE MYTH OF PROGRESS

(a surreal fantasy on the state of things)

CAST

ACT I - THE MAGNESIUM FLASH PISTOL

ROSTRUM - who gets shot - Tenor
DOCTOR - writing his memoirs - Tenor
THE IMPRESARIO - Bass
MARY - the Doctor's nurse - Alto
VICO - a philosopher - Soprano

ACT II - DIAGRAM EXPLANATORY OF THE PHENOMENON

LINCOLN -Tenor
GRANT - Bass
MARY - Lincoln's secretary - Alto
(a family from New Jersey)
FATHER EYESPIPE - Baritone
VERTICAL BOBBINS - Alto
THE DAUGHTER - Soprano
THE PEOPLE - SATB

ACT III - BACK ON EARTH WITH GELATINE ATMOSPHERE

JANE - Soprano
HER GRANDFATHER - Bass
GRAVEDIGGER - Baritone
ARGAND BURNER - Religious Leader - Tenor
THE BURNERITES - his followers - SATB

Concert premiere at the West Bank Cafe, New York, February 1983
Co-produced by NEW YORK THEATRE WORKSHOP, WEST BANK CAFE and
SCHREIER/ROTH AND ASSOCIATES

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OPENING #1

ACT I

a piano recording of the first 3 measures looped, plays as the audience enters the theater. the piano joins the loop when the opera begins

♩= 78

MODERATE
legato

p

— TWO GUNSHOTS ARE FIRED —

the orchestra joins here

©1983 daniel m. schreier and michael s. roth

SCHREIER/ROTH

#1-A SHOT - CHORUS

LISTESSO TEMPO

p SOME ONE GET SOME HELP LET'S GIVE THIS MAN SOME ROOM

p THAT MUCH WE RE— MEM— BER

p NO-BO-DY MOVE NO BO DY MOVE

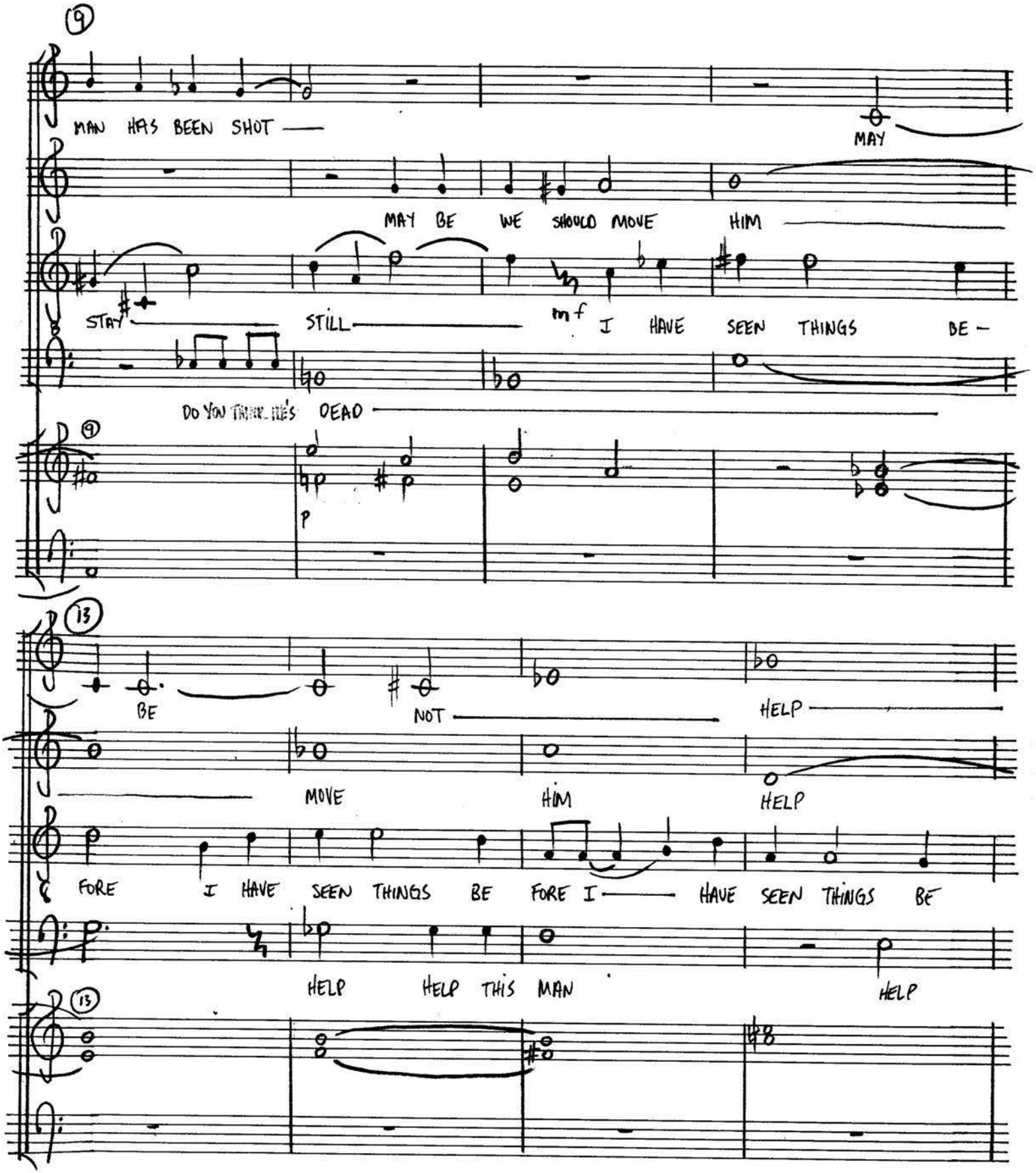
AIR AIR AIR IS WHAT WE NEED HERE HELP HELP HELP THIS

CAN HE HEAR ME

IS HE STILL A- LIVE HELP SOME ONE GETS SOME HELP

p DO YOU THINK HE'S DEAD

SCHREIER/ROTH



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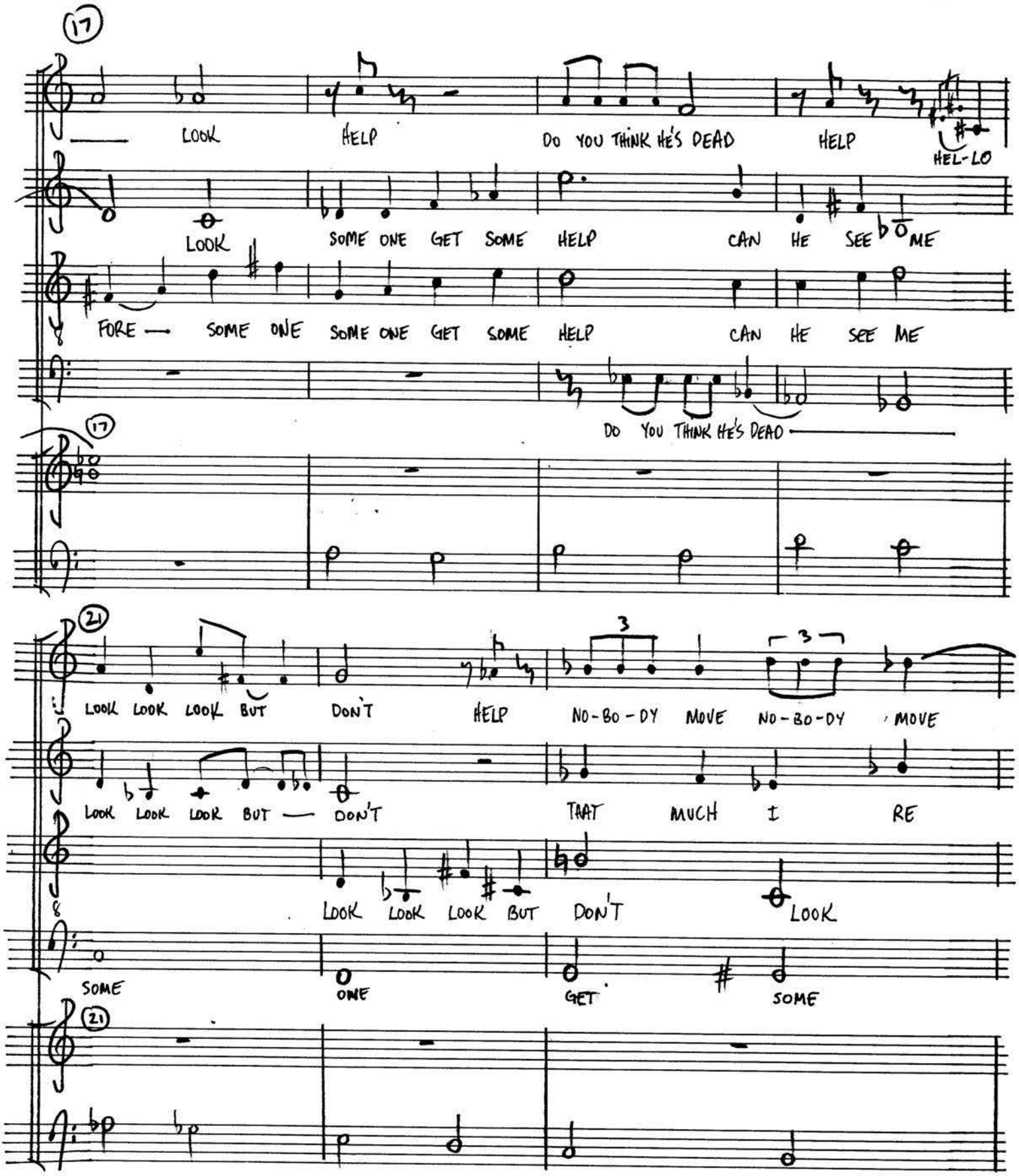

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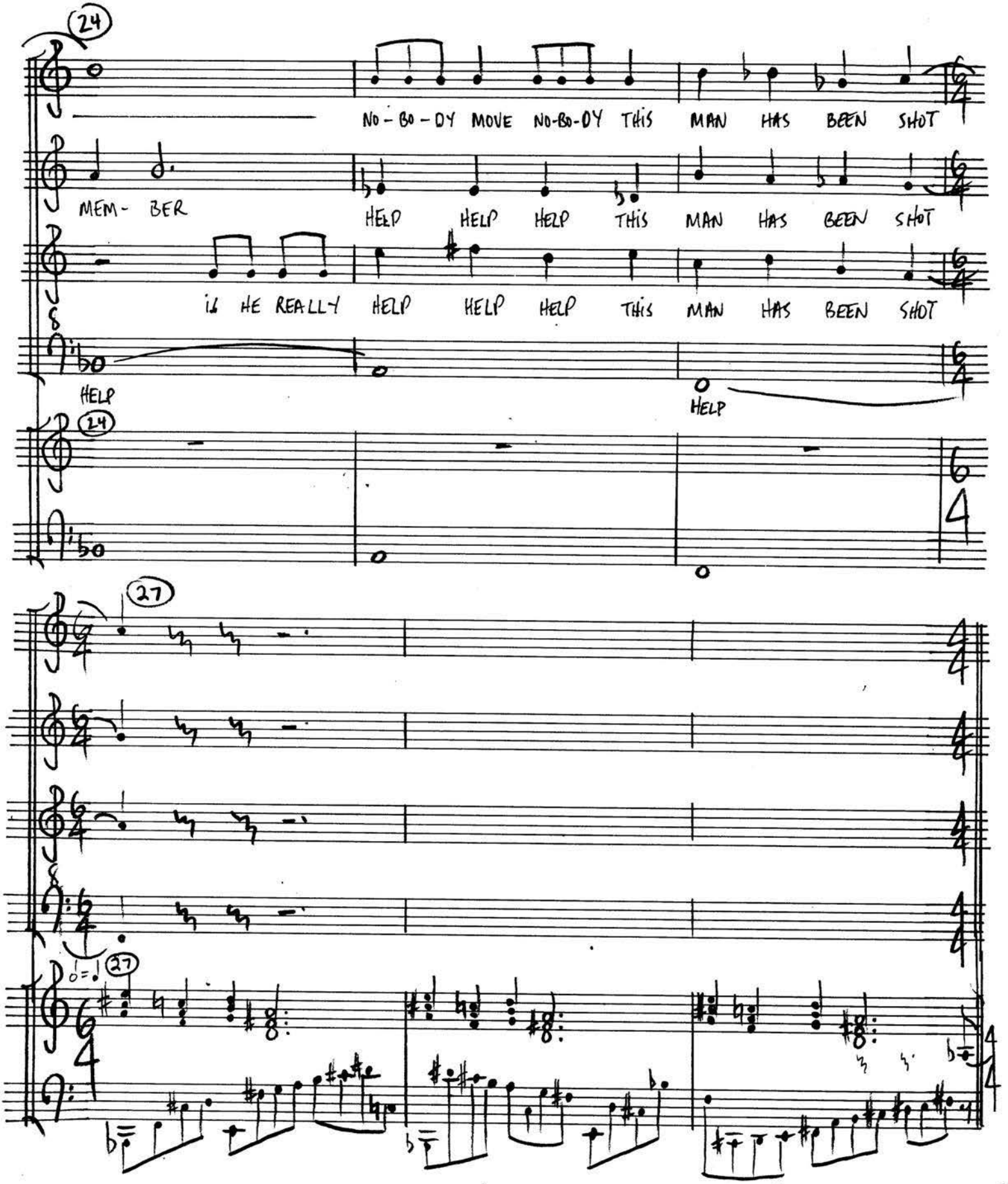
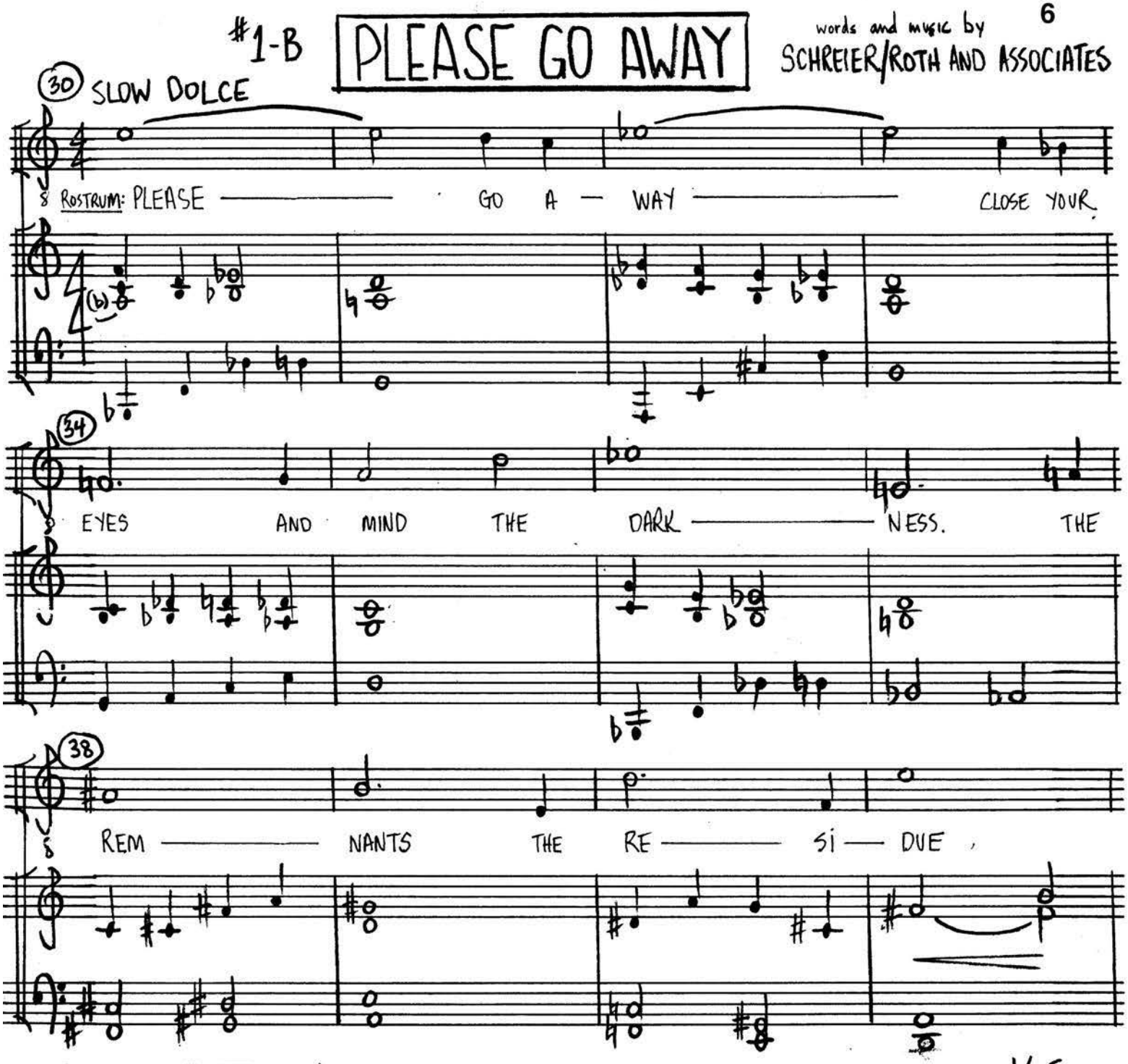


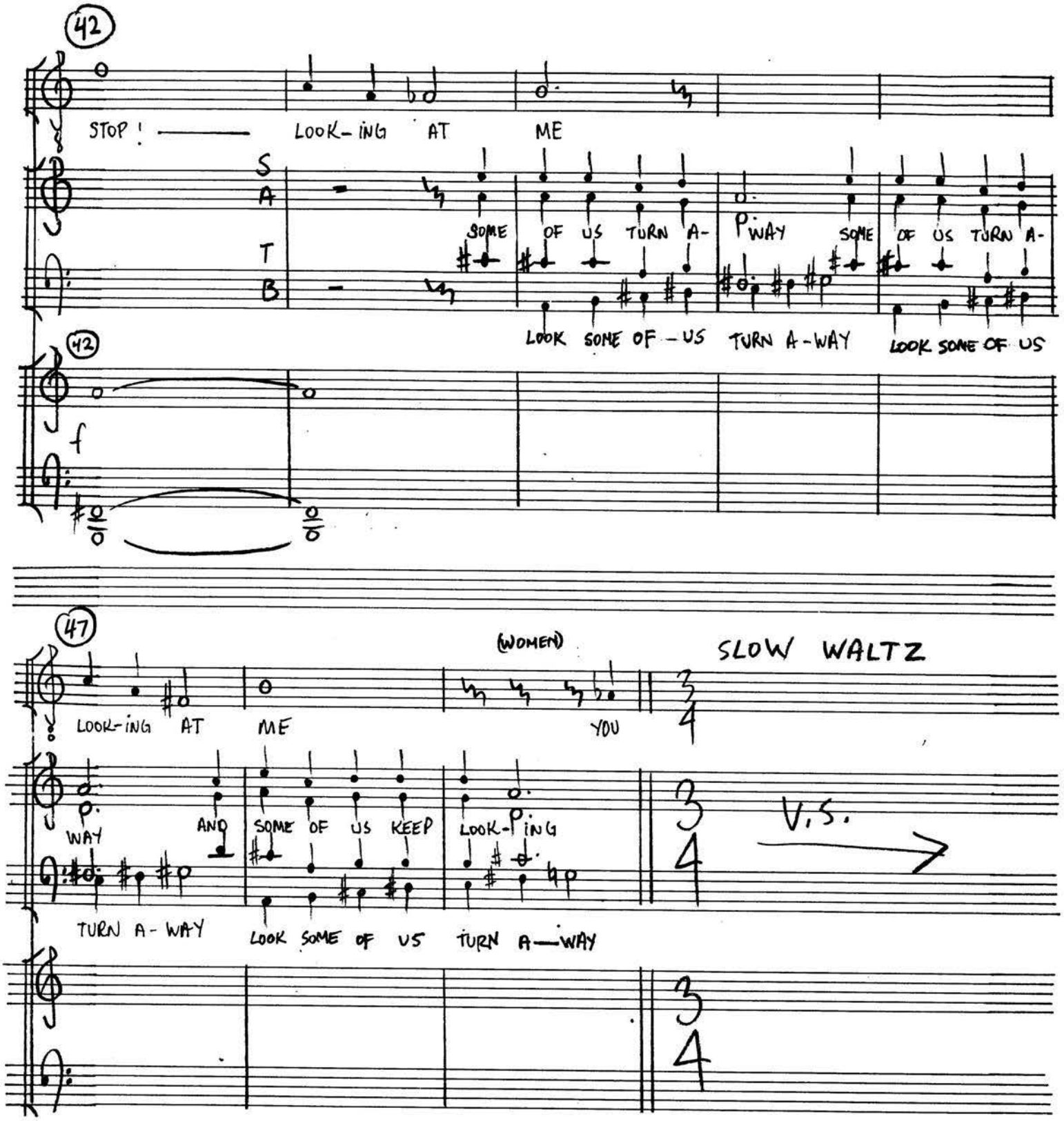
SCHREIER/ROTH

#1-B

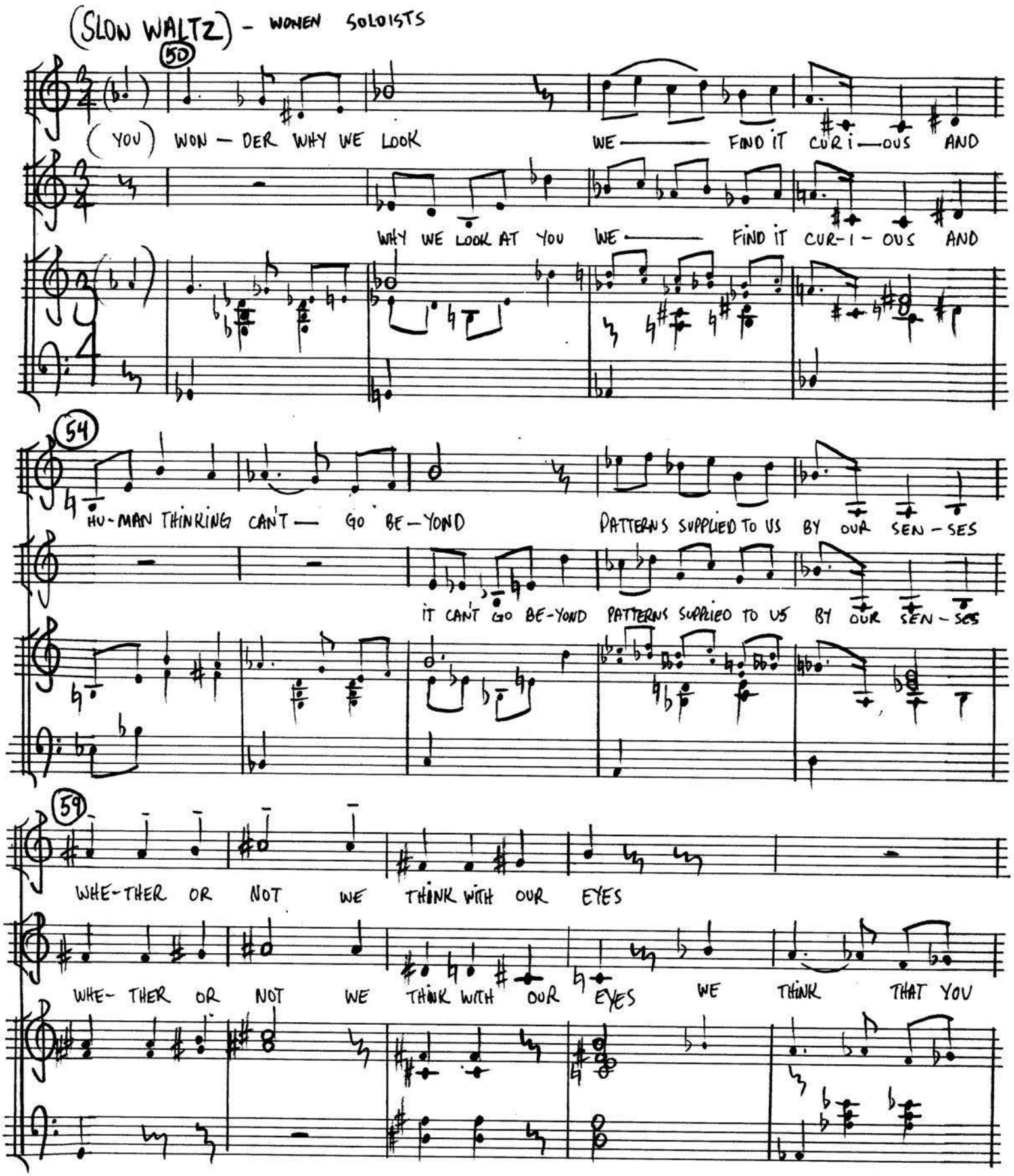
PLEASE GO AWAY

words and music by
SCHREIER/ROTH AND ASSOCIATES





SCHREIER/ROTH



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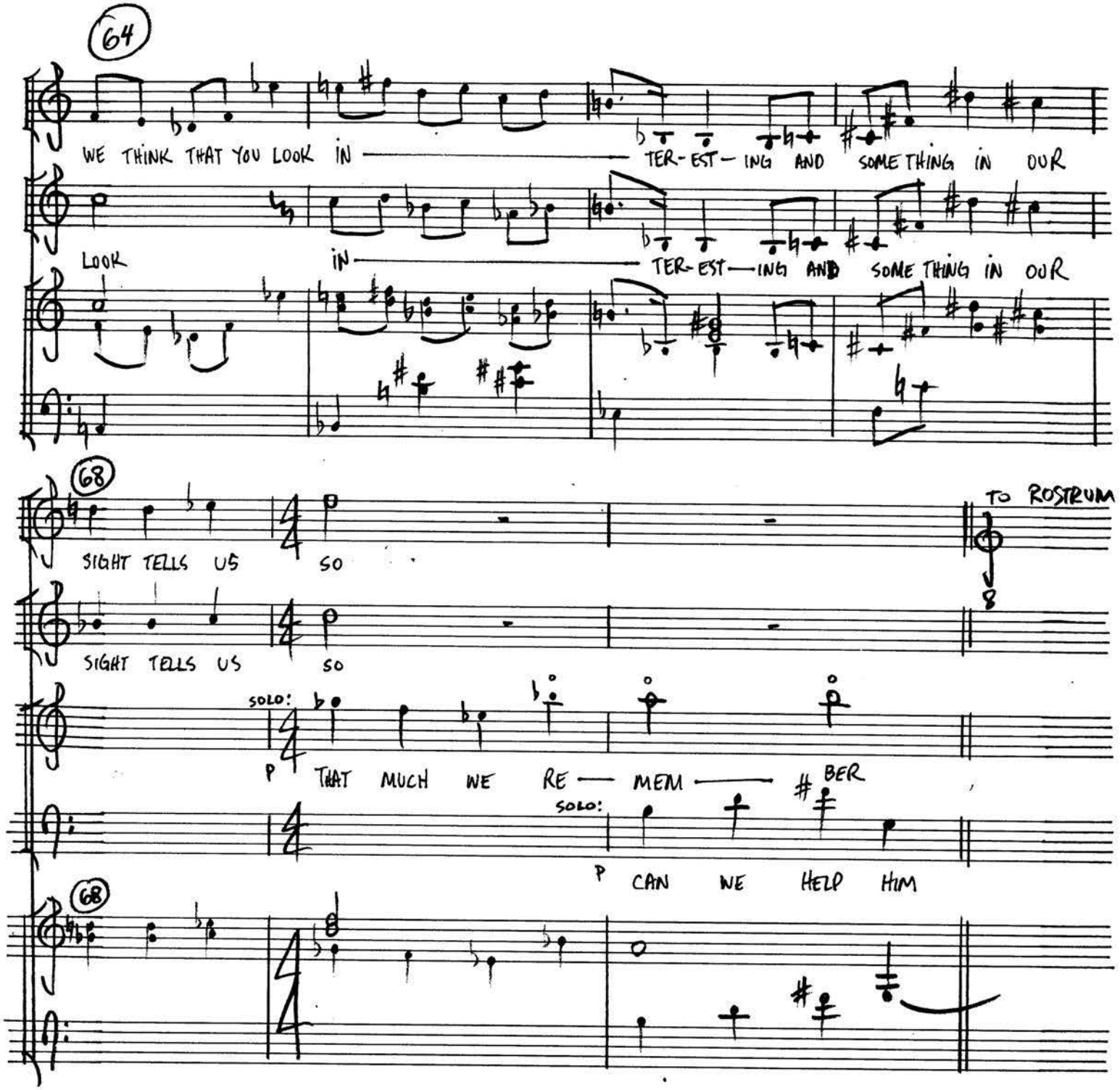


SCHREIER/ROTH

TEMPO PRIMO #1-C

PLEASE GO AWAY

(REPRISE)

words and music by
SCHREIER/ROTH AND ASSOCIATES

(71) SLOW DOLCE

ROSTRUM: PLEASE — GO A — WAY — CLOSE YOUR

(75)

EYES AND MIND THE DARK — NESS. THE

(79)

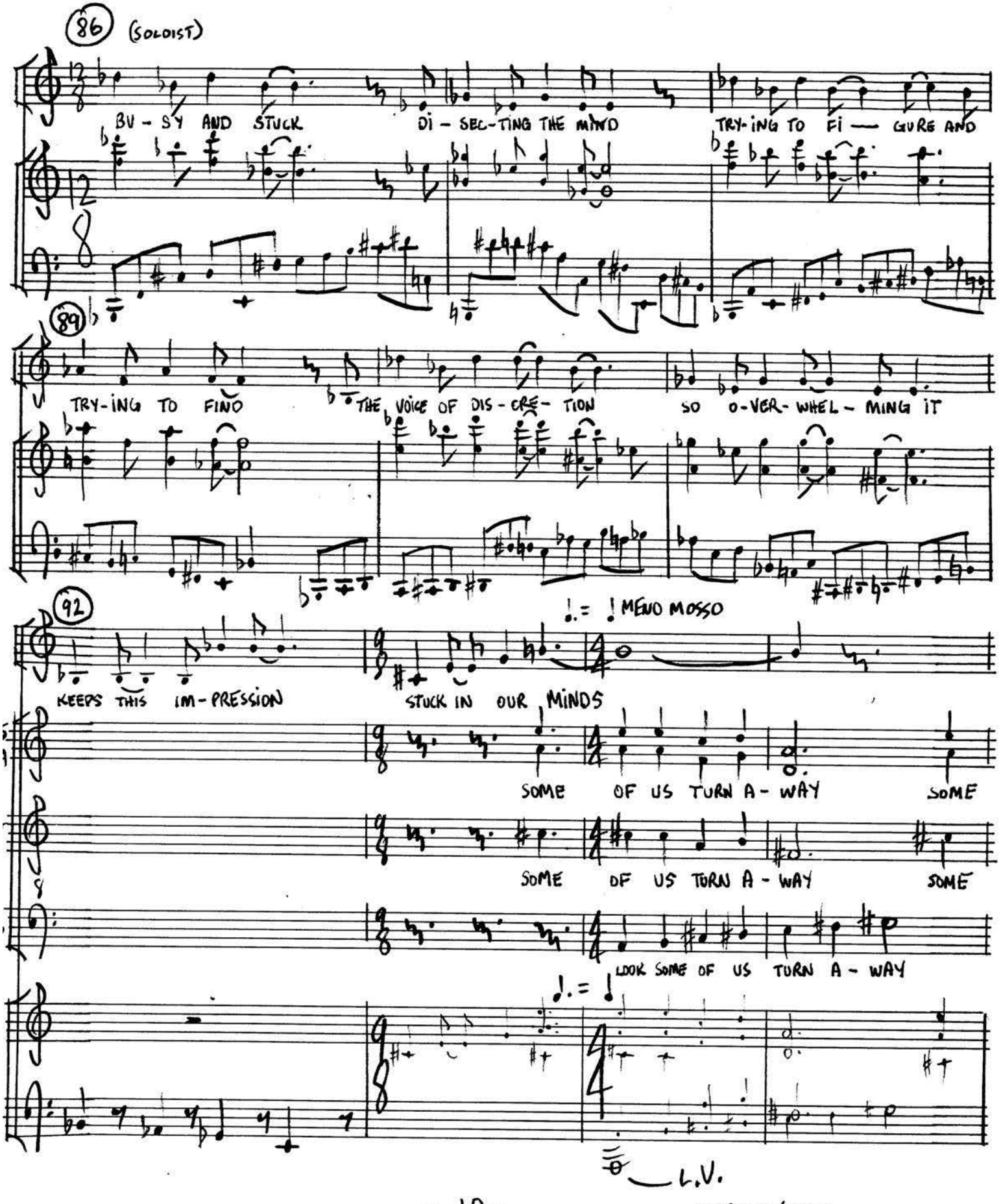
REM — NANTS THE RE — SI — DUE,

(83)

STOP! — LOO-KING AT ME —

f

V.S.



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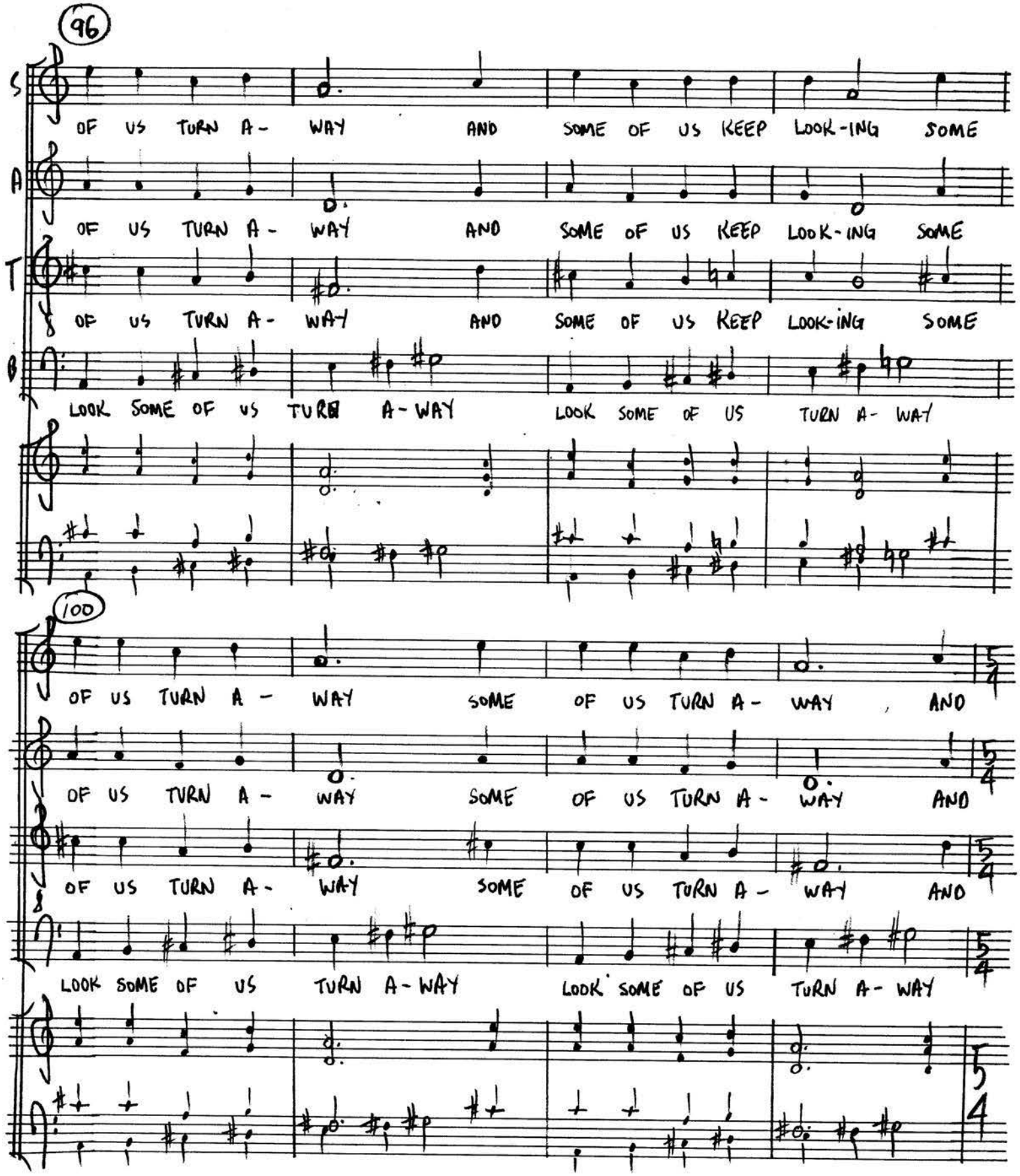

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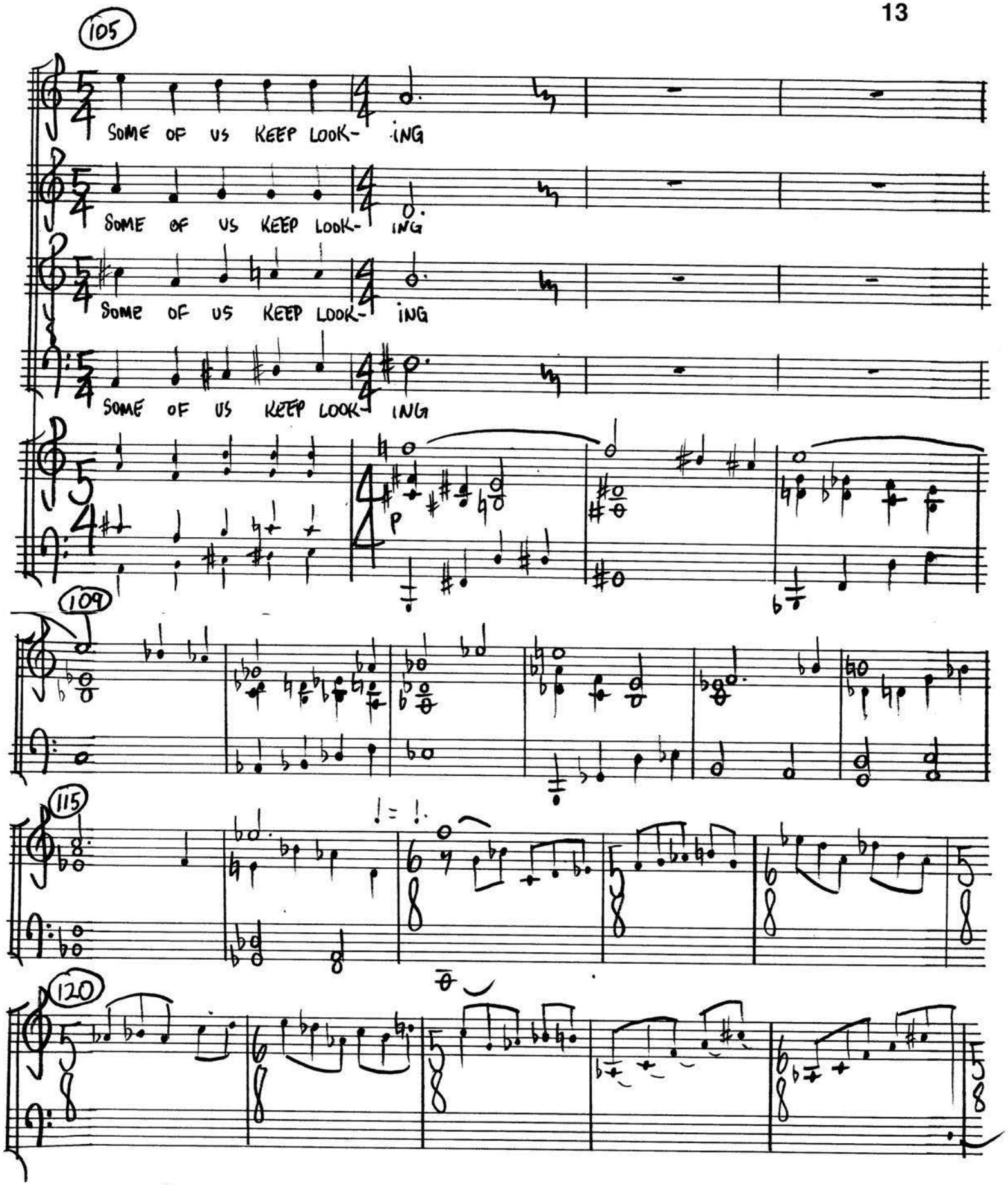
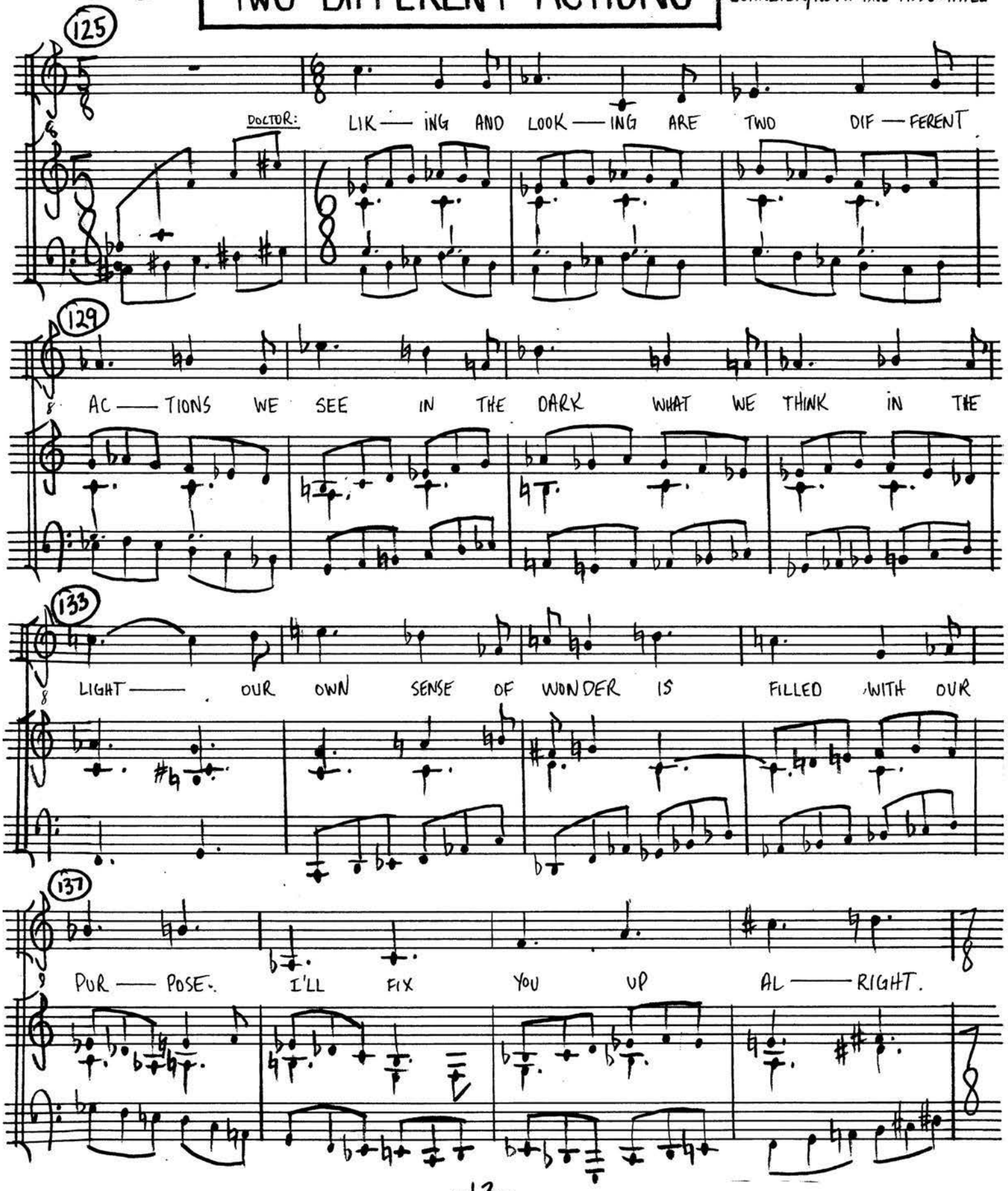


SCHREIER/ROTH

#1-D

TWO DIFFERENT ACTIONS

words and music by
SCHREIER/ROTH AND ASSOCIATES



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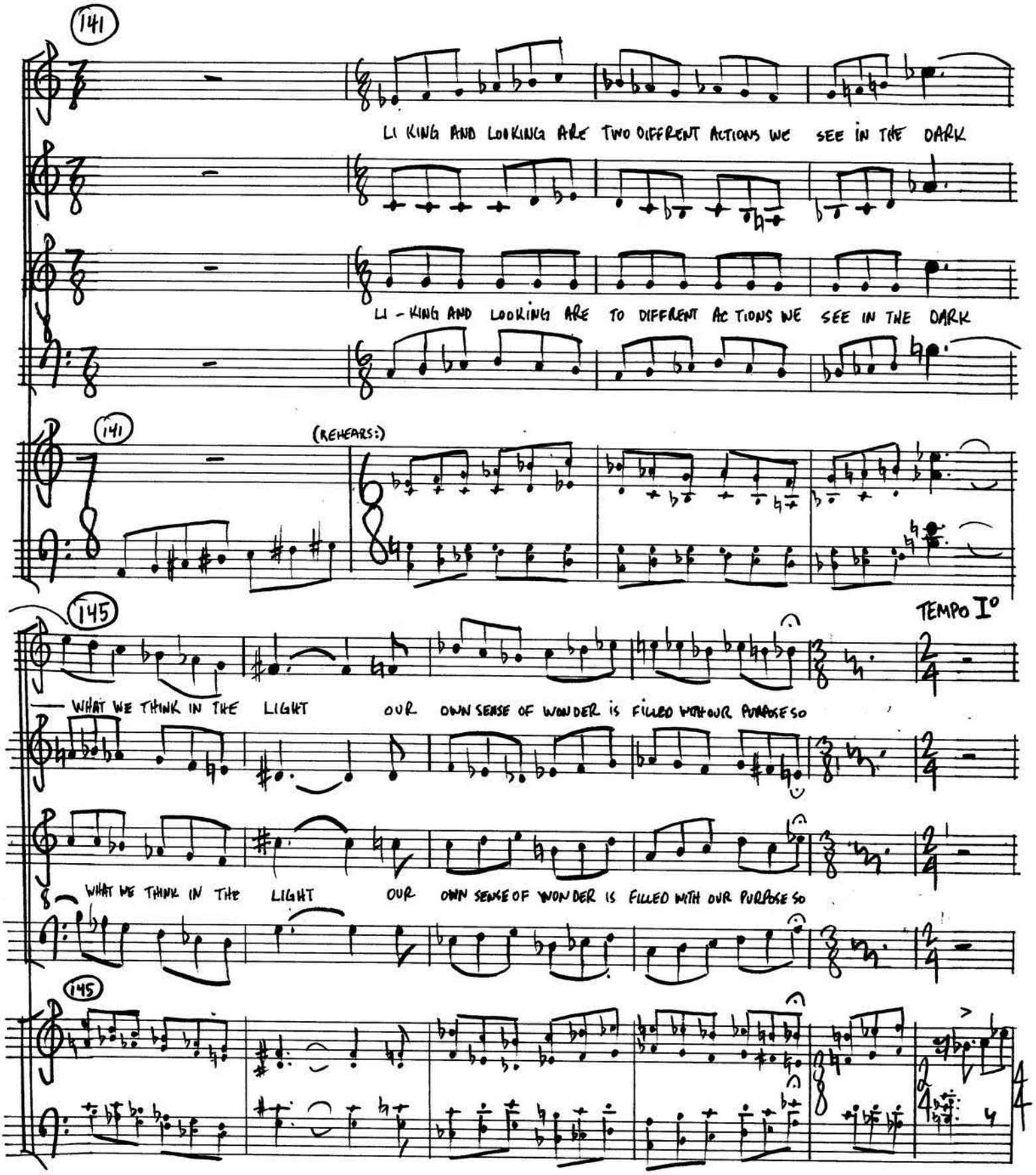

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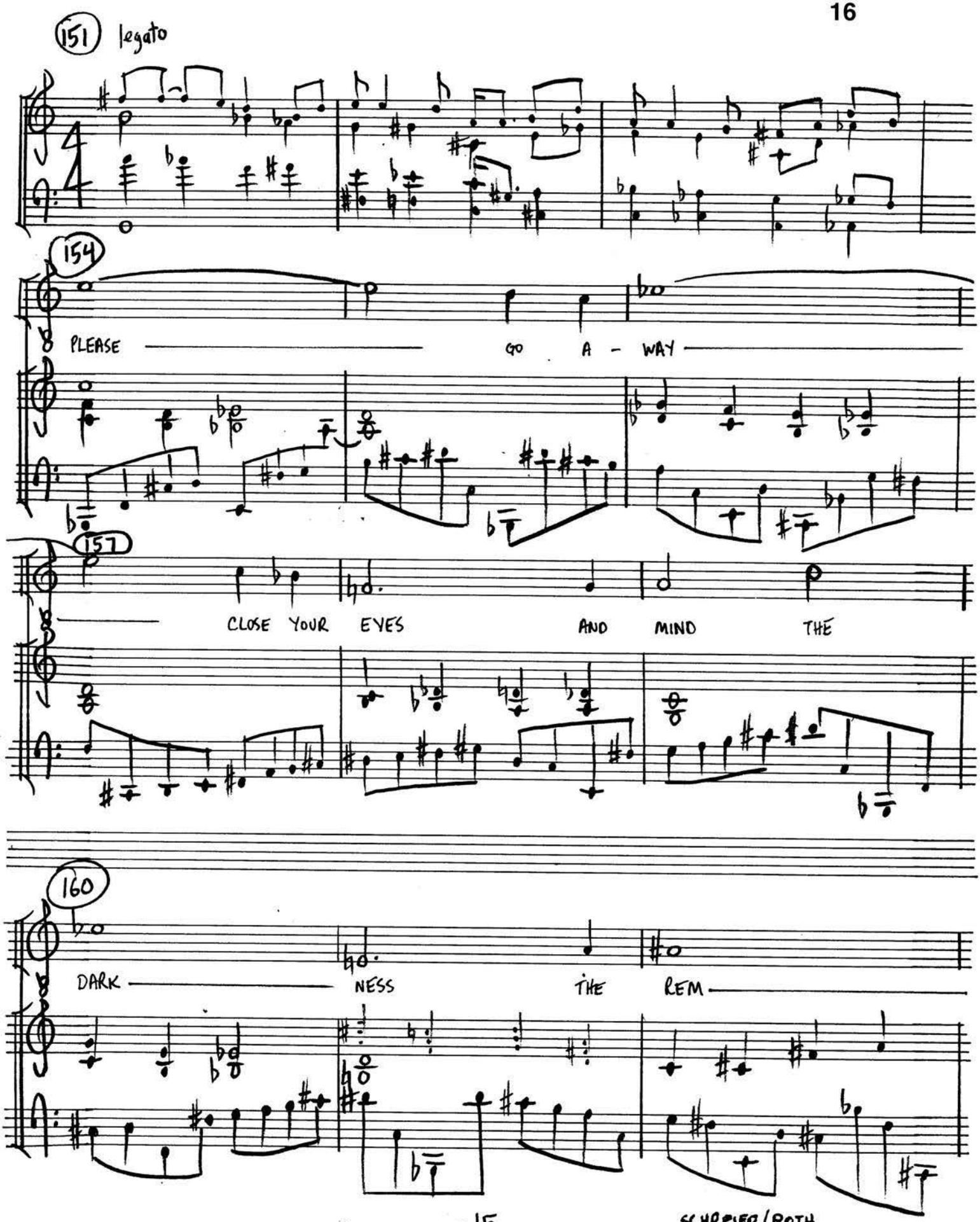

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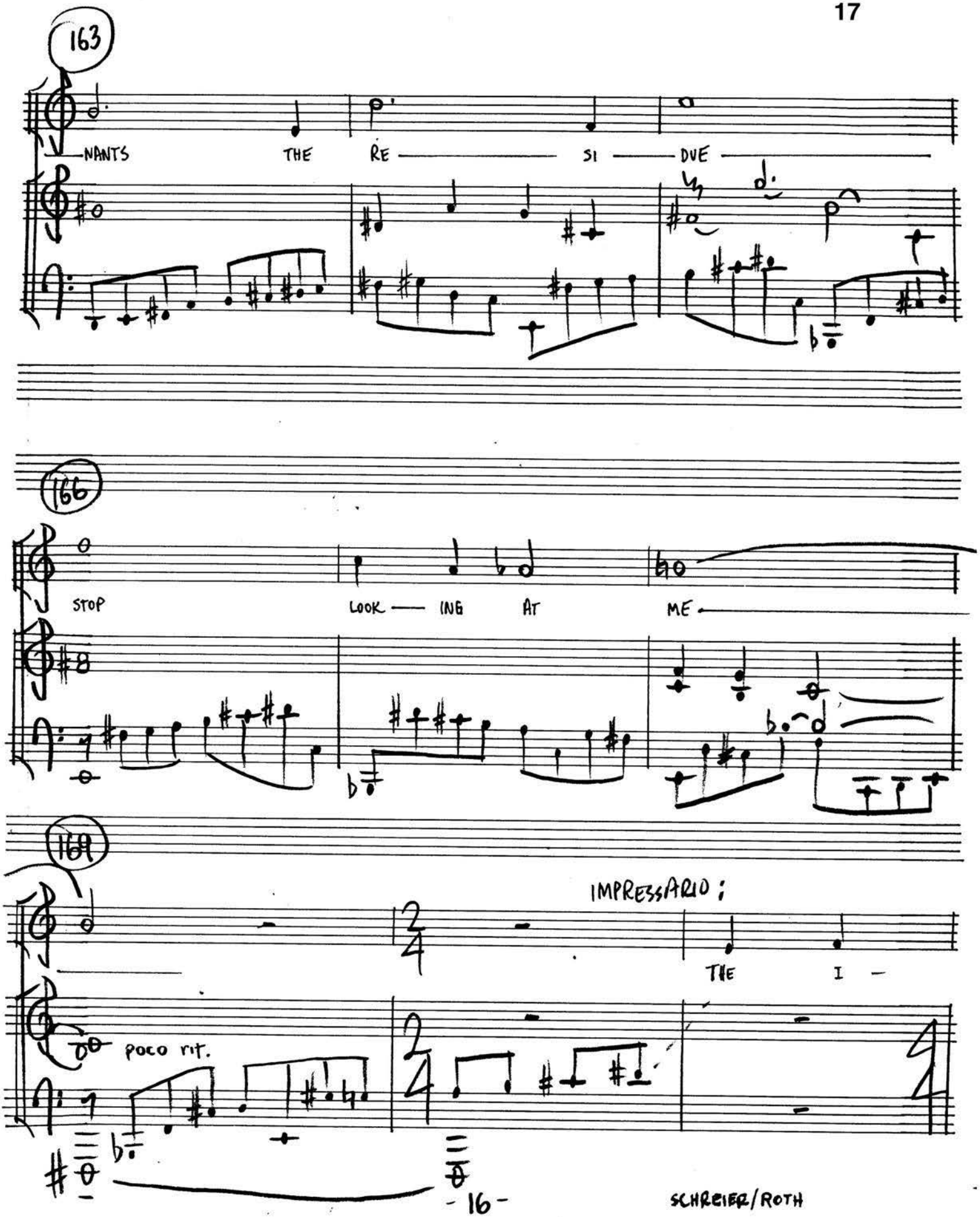


SCHREIER/ROTH

#2

words and music by
SCHREIER/ROTH AND ASSOCIATES AND PAUL KLEE

18

♩=84

DANCE YOU MONSTER TO MY SOFT SONG

TANGO

IMPRESSARIO:

1 THE I - DE - A ONCE IM — PLANT-ED MOVES MO — DERN

4 MAN ONCE HE CHOO-SES HIS METHOD OF TRANS-PORT NOW OF

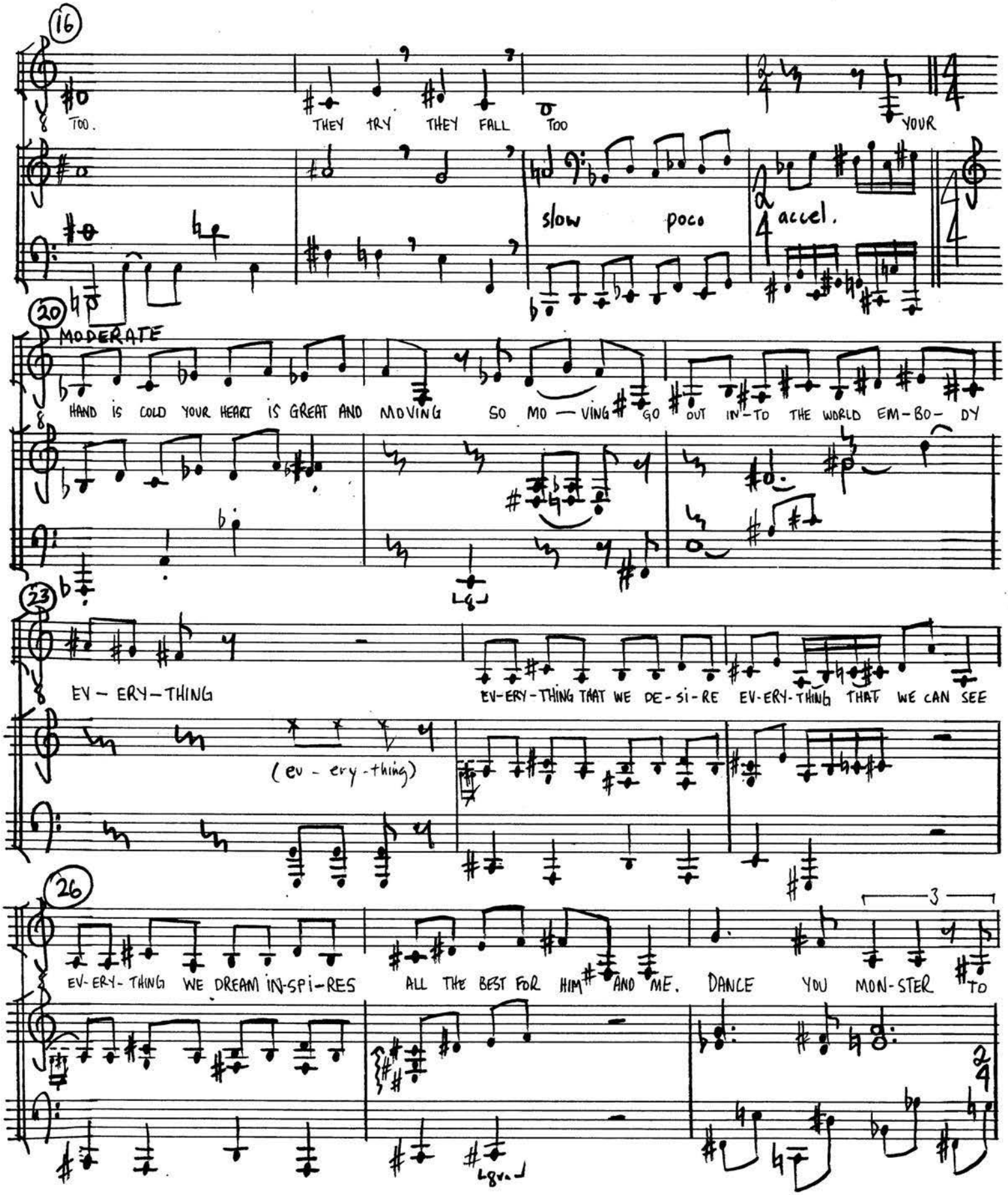
8 COURSE THIS IS NOT FRUIT HARDLY A FRUIT WALKS BY THEY

12 JUST FALL OUT OF TREES THEY TRY THEY FALL

rit. slightly slower

ppp

SCHREIER/ROTH



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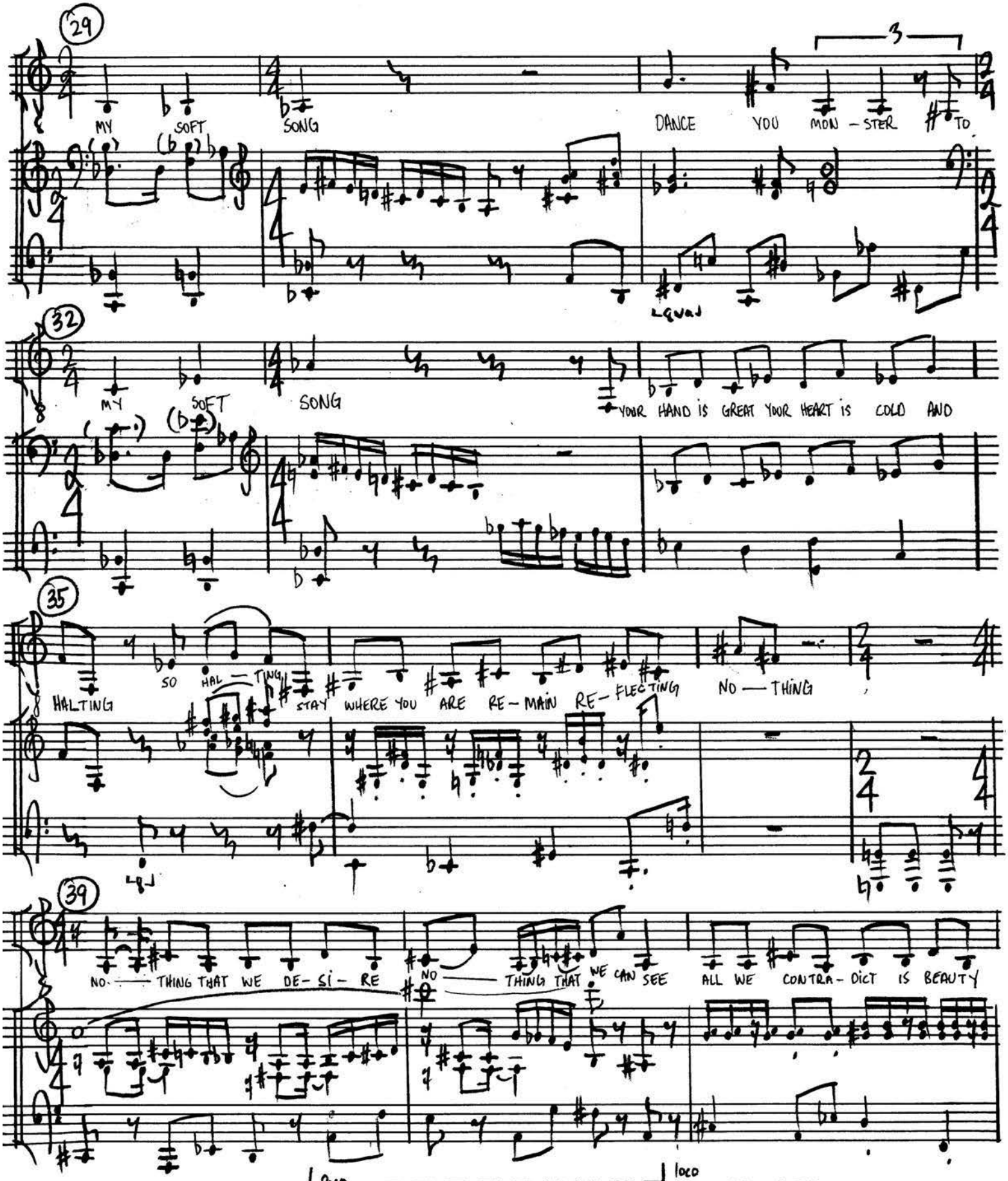

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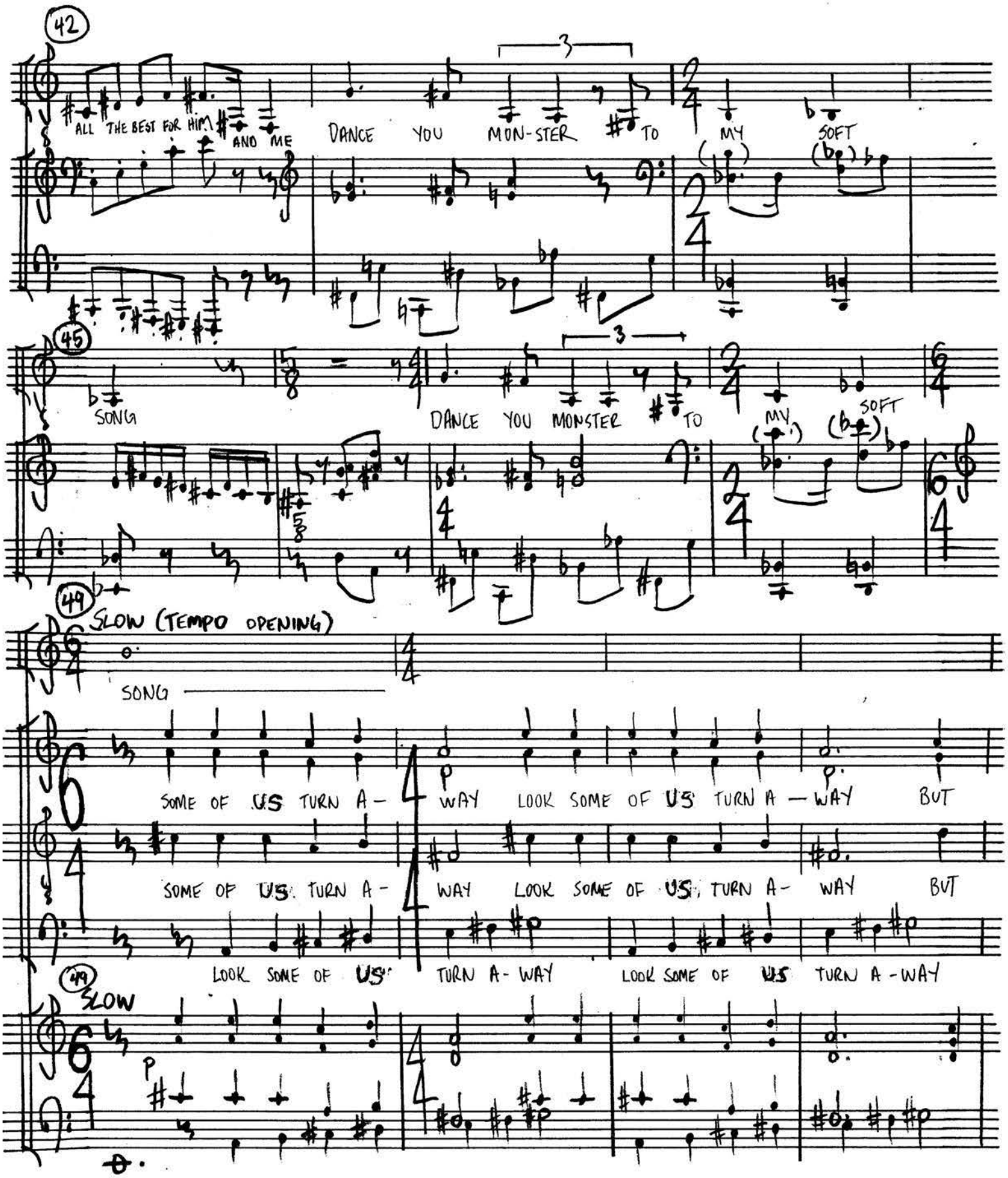

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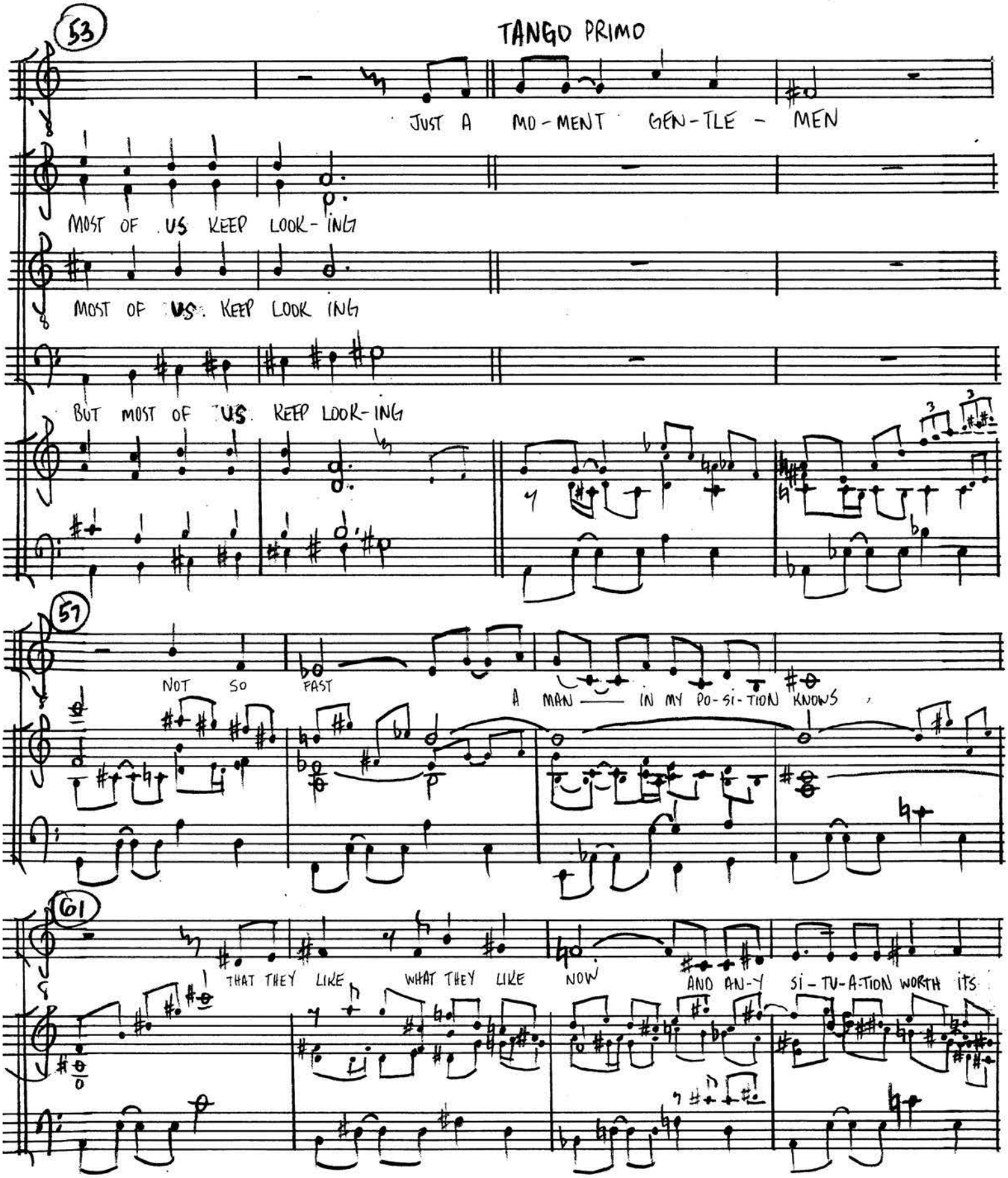

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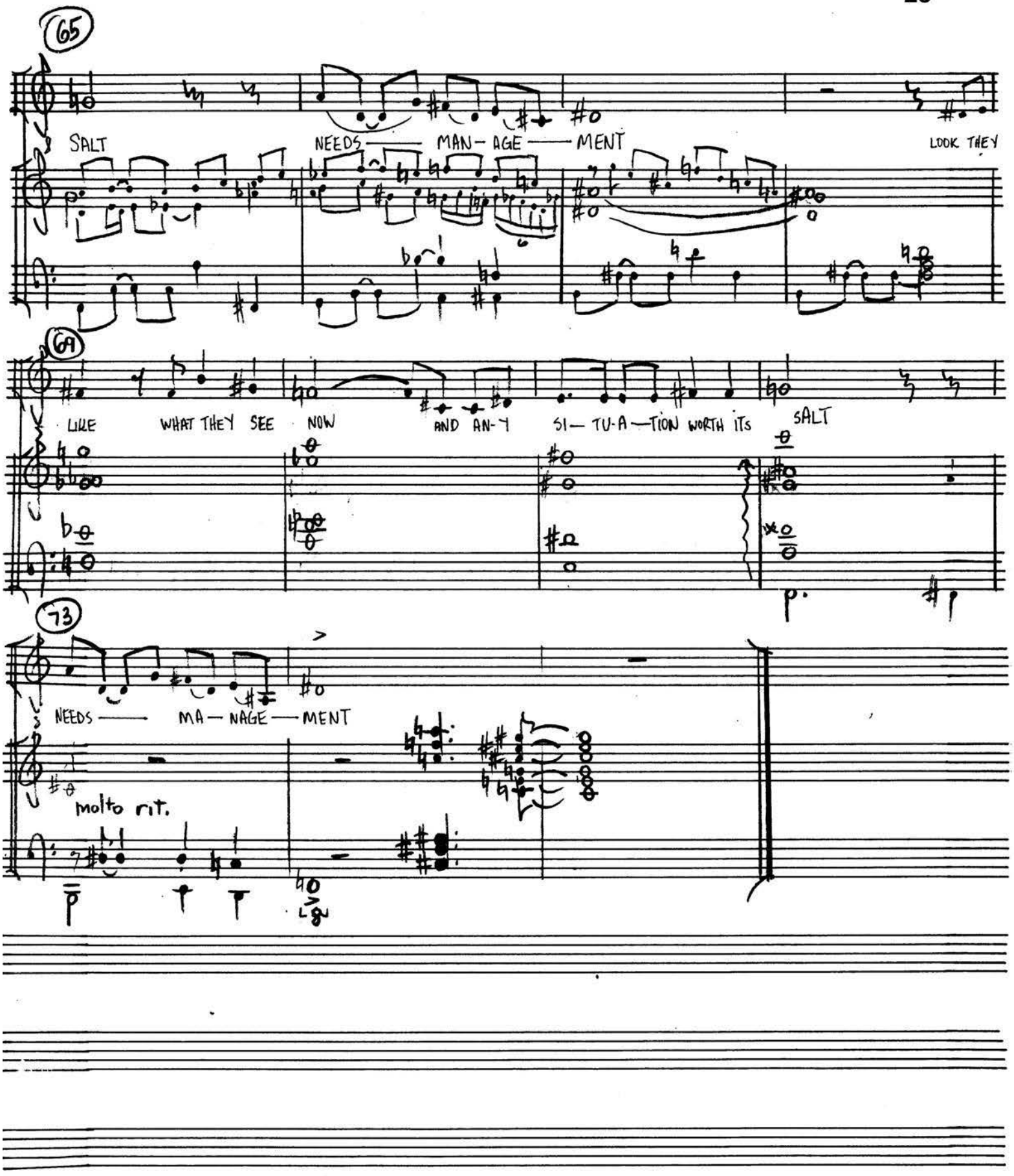


SCHREIER/ROTH

#3 SIT

SCHREIER/ROTH & ASSOCIATES

♩=72

ROSTRUM:

(1)

I sit I sit star-ing I am sit-ting staring I sit

(detached)

(8)

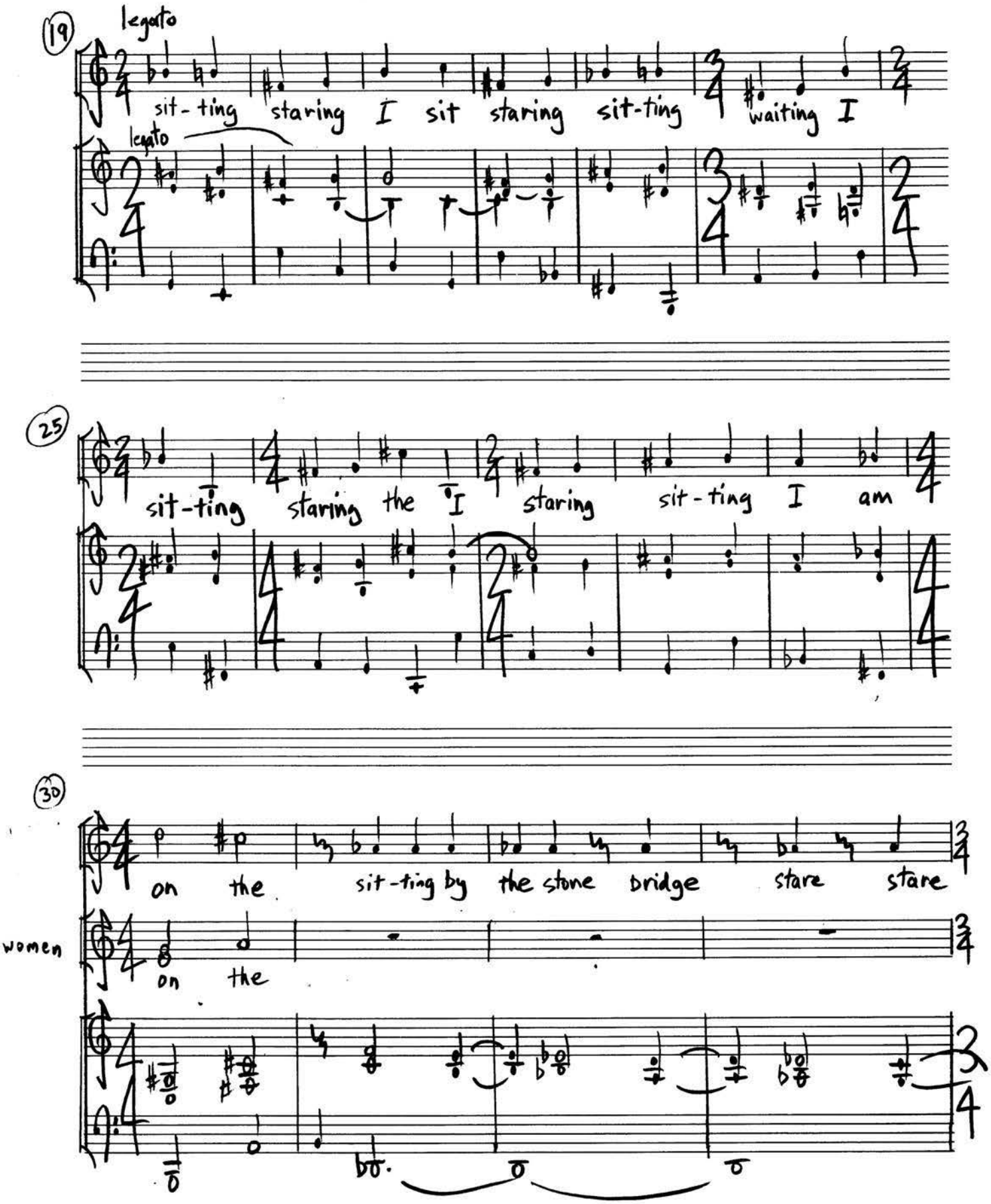
sit-ting staring I sit sit-ting staring am I sit-ting am

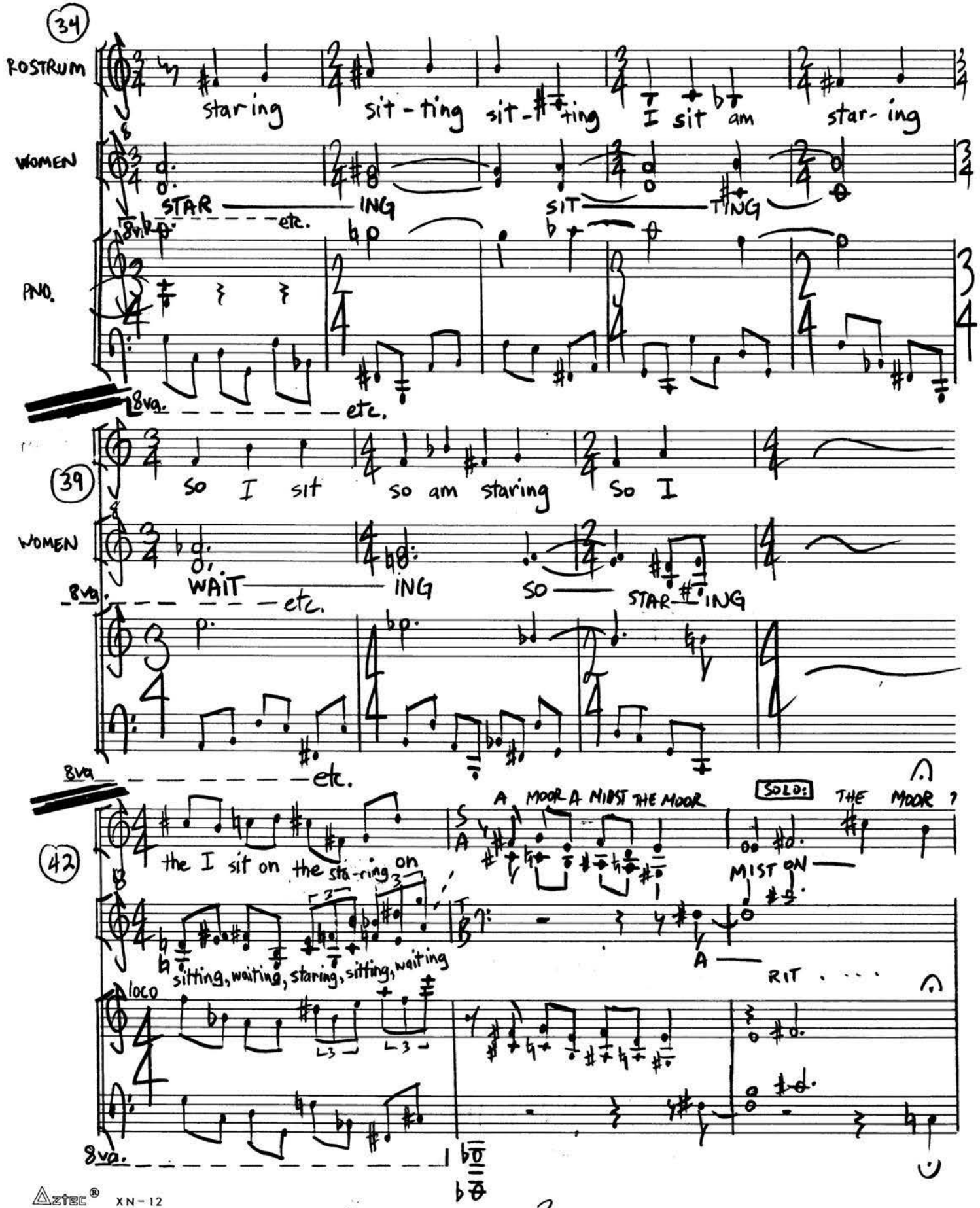
(14)

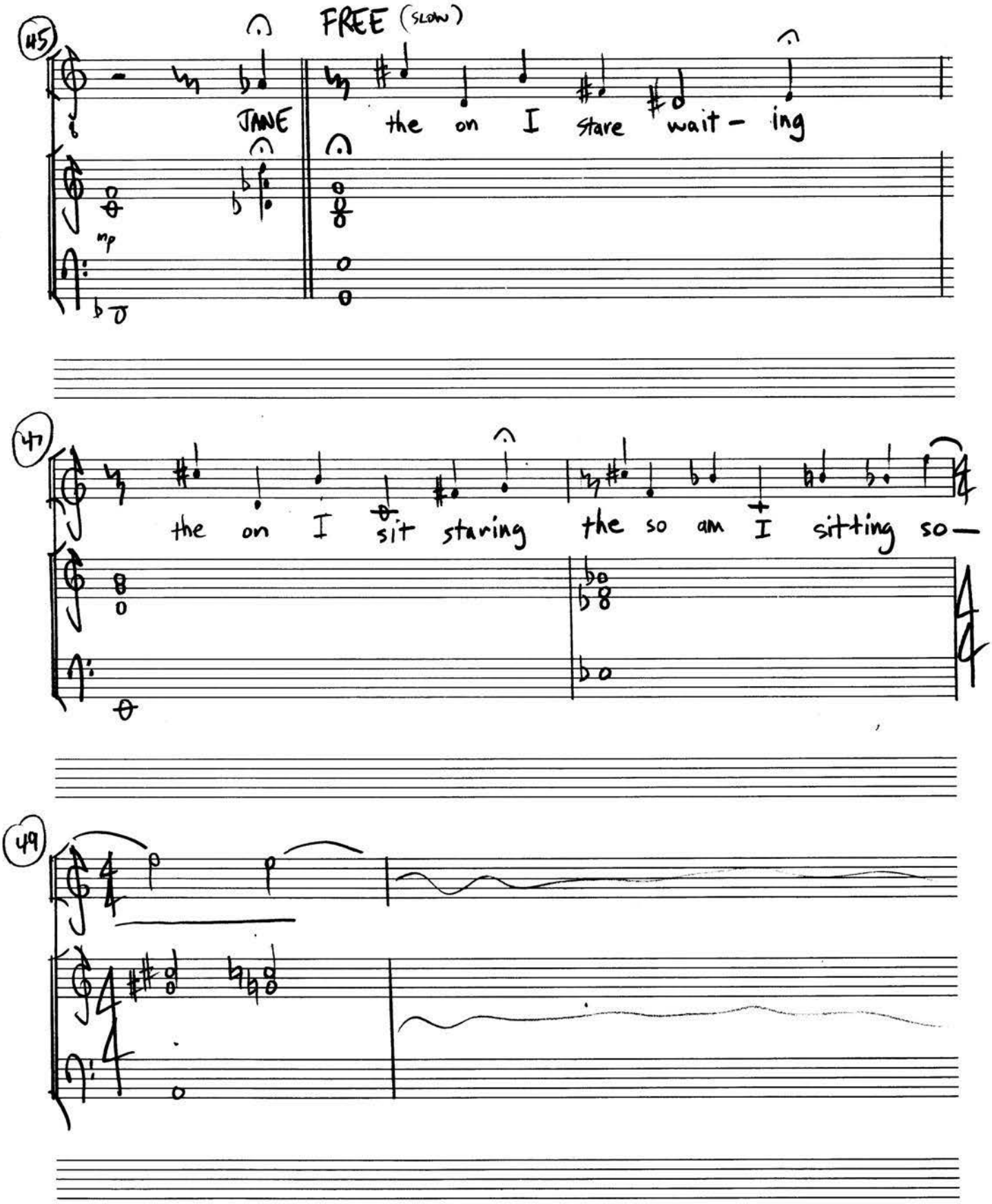
staring wait-ing JANE JANE

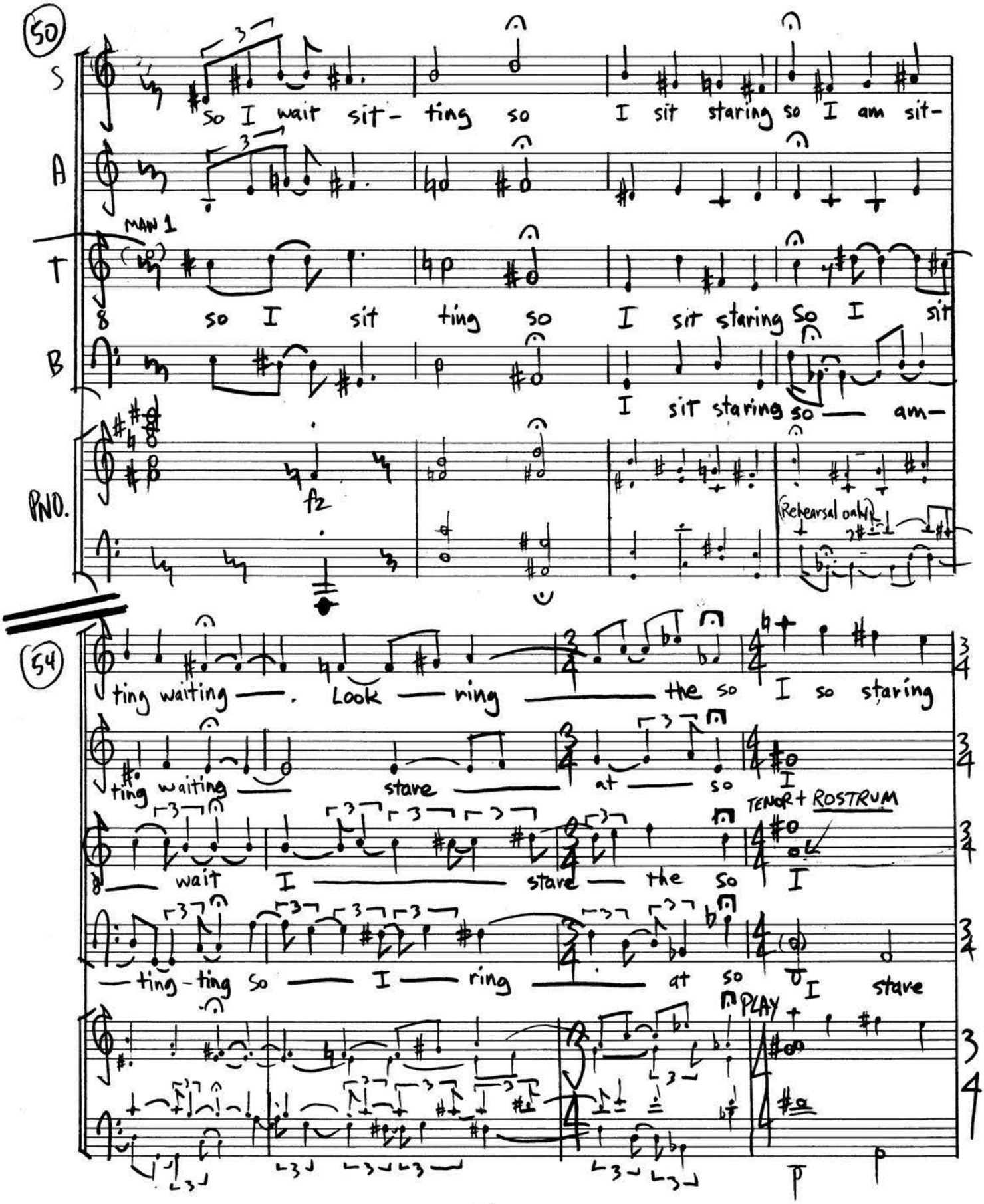
3 women

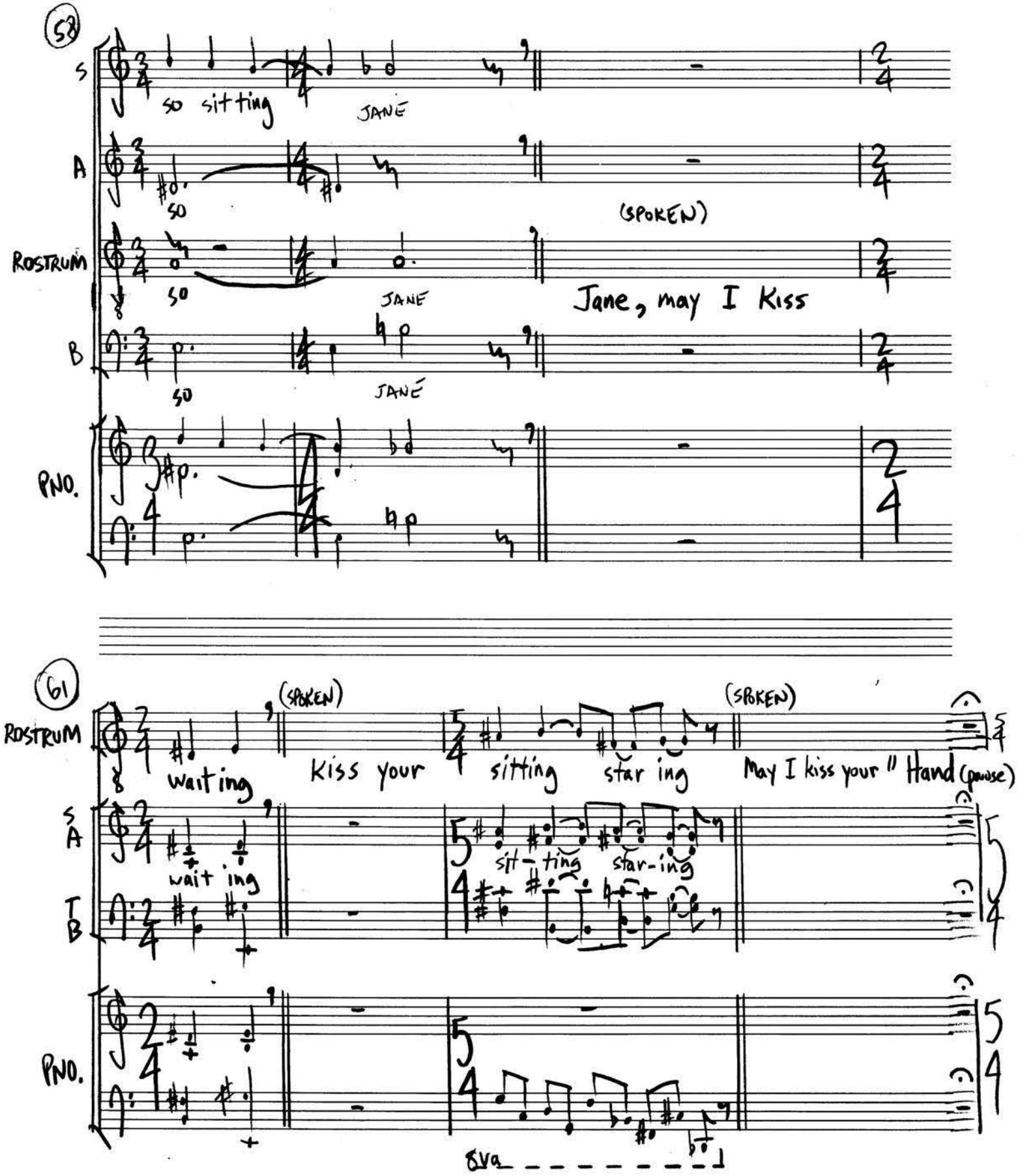
JANE JANE

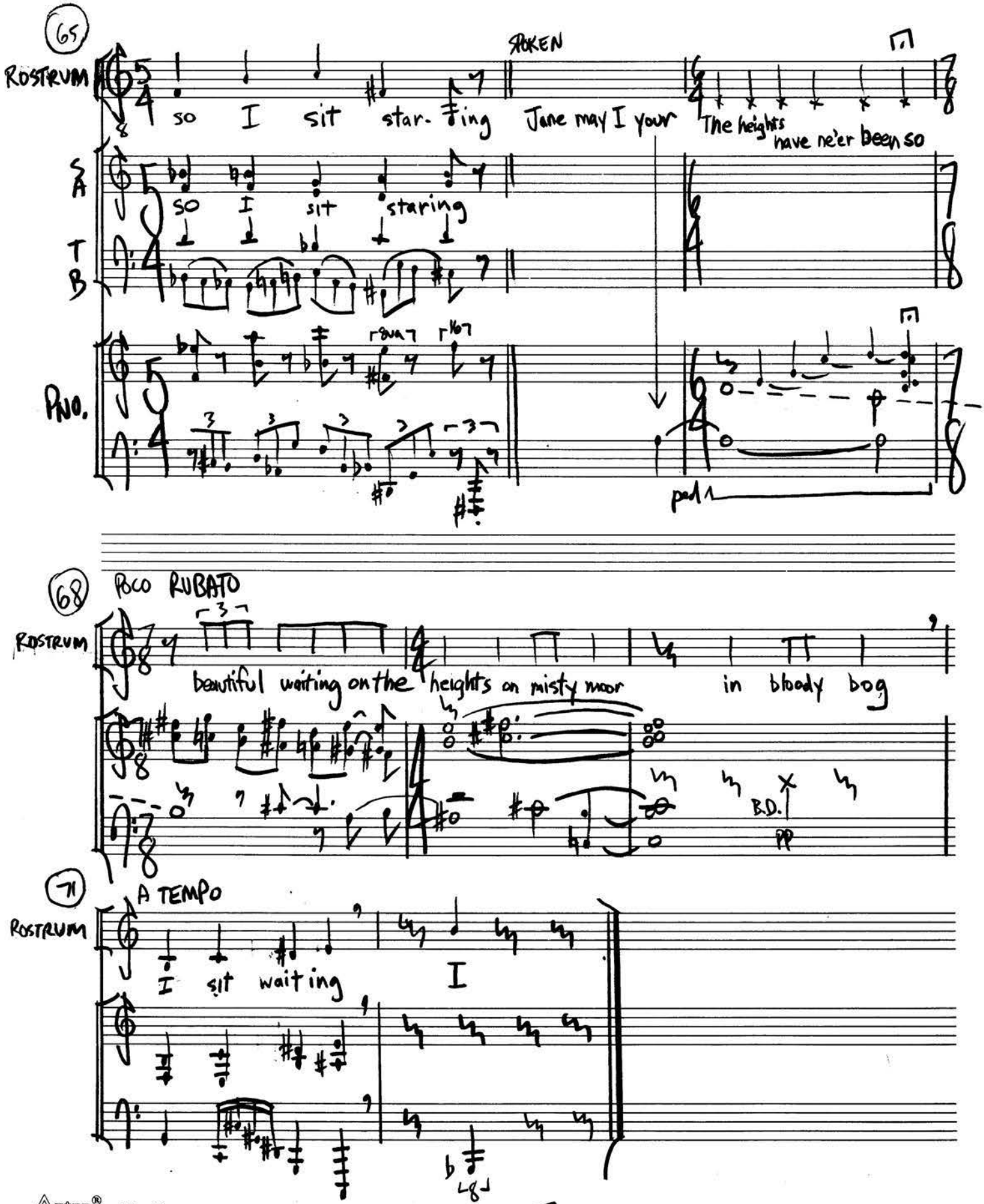

19
legato
sit-ting staring I sit staring sit-ting waiting I
legato
25
sit-ting staring the I staring sit-ting I am
30
on the sit-ting by the stone bridge stare stare
women
on the


34
ROSTRUM
star ing sit - ting sit - ting I sit am star - ing
WOMEN
STAR ING etc.
SIT TING
PNO.
8va. etc.
39
so I sit so am staring So I
WOMEN
WAIT ING etc.
SO STAR ING
8va. etc.
8va etc.
42
the I sit on the sta-ring on
A MOOR A MIST THE MOOR
SOLO:
THE MOOR ?
MIST ON
A
sitting, waiting, staring, sitting, waiting
RIT . . . .
loco
8va.


45
FREE (SLOW)
JANE
the on I stare wait - ing
mp
47
the on I sit staring the so am I sitting so -
49


50
S
So I wait sit- ting so I sit staring so I am sit-
A
T
MAN 1
so I sit ting so I sit staring so I sit
B
I sit staring so am-
PNO.
fz
(Rehearsal only)
54
ting waiting Look ring the so I so staring
ting waiting stare at so I
TENOR + ROSTRUM
wait I stare the so I
ting-ting so I ring at so I stare
PLAY
p


58
S
so sitting
JANE
A
so
(SPOKEN)
ROSTRUM
so
JANE
Jane, may I Kiss
B
so
JANE
PNO.
61
ROSTRUM
(SPOKEN)
(SPOKEN)
waiting
Kiss your
sitting
star ing
May I kiss your " Hand (pause)
S
A
wait ing
sit-ting
star-ing
T
B
PNO.
8va


65
ROSTRUM
SPOKEN
so I sit star- ing Jane may I your
The heights have ne'er been so
S
A
so I sit staring
T
B
PNO.
ped
68
POCO RUBATO
ROSTRUM
beautiful waiting on the heights on misty moor in bloody bog
B.D.
pp
71
A TEMPO
ROSTRUM
I sit waiting I

(the doctor from the first act is seen alone on stage, seated at his writing desk, with paper, and pens)

(Slide projected:

1923

A DOCTOR
REMEMBERS
AN ENCOUNTER
YEARS BEFORE

Doctor (enthusiastically)
My first decision to write a narrative goes back to my seventeenth year, but fifty years were to pass by before the plan was carried out. it is after the great war the year is 1930. waking in the morning to face my new task. I now write my reminicings. I look back at the times before the great war and how things were and I think. My god. my wife has been good to me. as she brings me tea and crumpets and I write. the wonders of modern technology my words. the task of typing and remembering. to think back to the times that were. the day of the queen. the princes of Wales. her eyes. ah yes her eyes. the cases the trails and tribulations. the odd comings and on goings. (pause)

the purpose of this sequence here is to express my thoughts and opinions on the strange and extraordinary case. not that I have any thing enlightening in light of recent discoveries in the field of the mind but rather how I felt and what I thought and what I tried to do as he lived on this

earth. I link the sublime moods of nature with the moods of humanity. The full lyrical and comic values of the English climate are seen in all their diversity. Meteorology frequently has a near scientific exactness, like the cloudstudies which John Constable was sketching on Hampstead Death about this time. Winter turns them into moles. Snow makes them panic. there is a glory in the way it forms an atmospheric parable behind the action. I remember the time a very few days brought the party from london and he had no sooner an opportunity of being one hour alone than she became perfectly satisfied and was now forming all views of happiness. in his mind the shifts of place and time and content and material were of equal and polemical importance. the sequence of events that lead him to my discovery is a tale of high adventure and chance. in them lay the tormenting ideas which could not get rid of and which constituted the real misery of this business. I will not pretend not to understand and give you all the relief in my power. be assured that no such effect has followed as you are apprehensive of. as I write this memoir that you may have less difficulty in believing this boast of my present perfect indifference I will farther tell you that there was a period in the early part of our acquaintance when I did like, when I was very much disposed to - nay attached - and how it came to cease is perhaps the wonder. the thumb had the appearance of a truck stop, while the fingers might have been thick. This is my poetic side. (as a limb it was almost useless.) the other arm was remarkable by contrast. It was only normal. summed up in a sentence you see the danger, the danger is found in the complexity of the telling. fact from fiction form romance to romanticization. He had however a disguise although it was startling as he was himself. My first decision to write a narrative goes back to my seventeenth year, but fifty years were to pass before the plan was carried out. I had soon grasped that this task would require intellectual maturity. a knowledge of the world and a complete mastery of craft. the most unusual of all the cases. being an encyclopedic collection of the rare and extraordinary and of the most striking instances of abnormality in all branches of medicine and surgery derived from an exhaustive research of medical literature from its origin to the present, abstracted, annotated, and indexed.

#4 AND YOU DUET

WORD AND MUSIC by SCHREIER/ROTH AND ASSOCIATES

♩=120

FASTISH

1

4

8

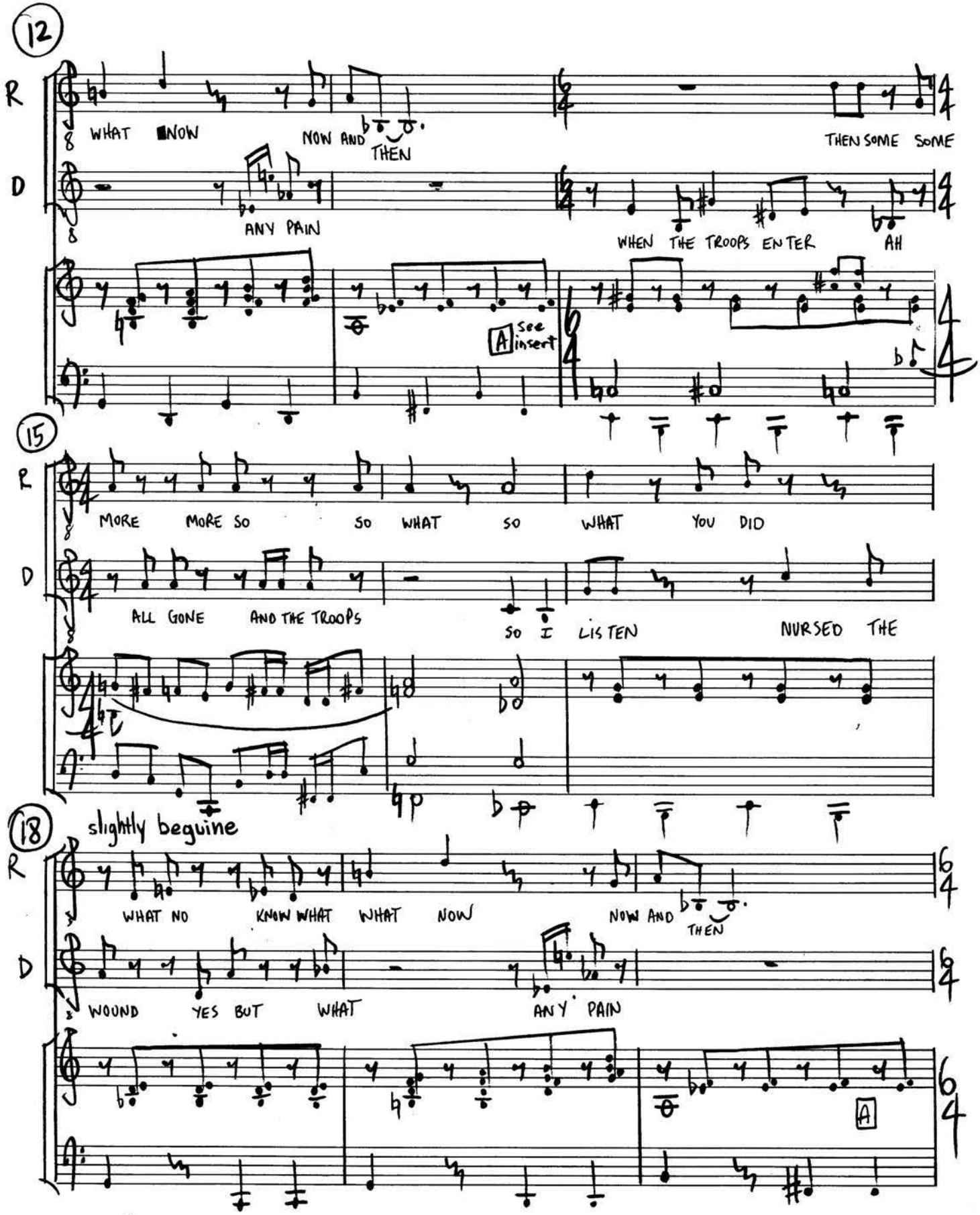
ROSTRUM

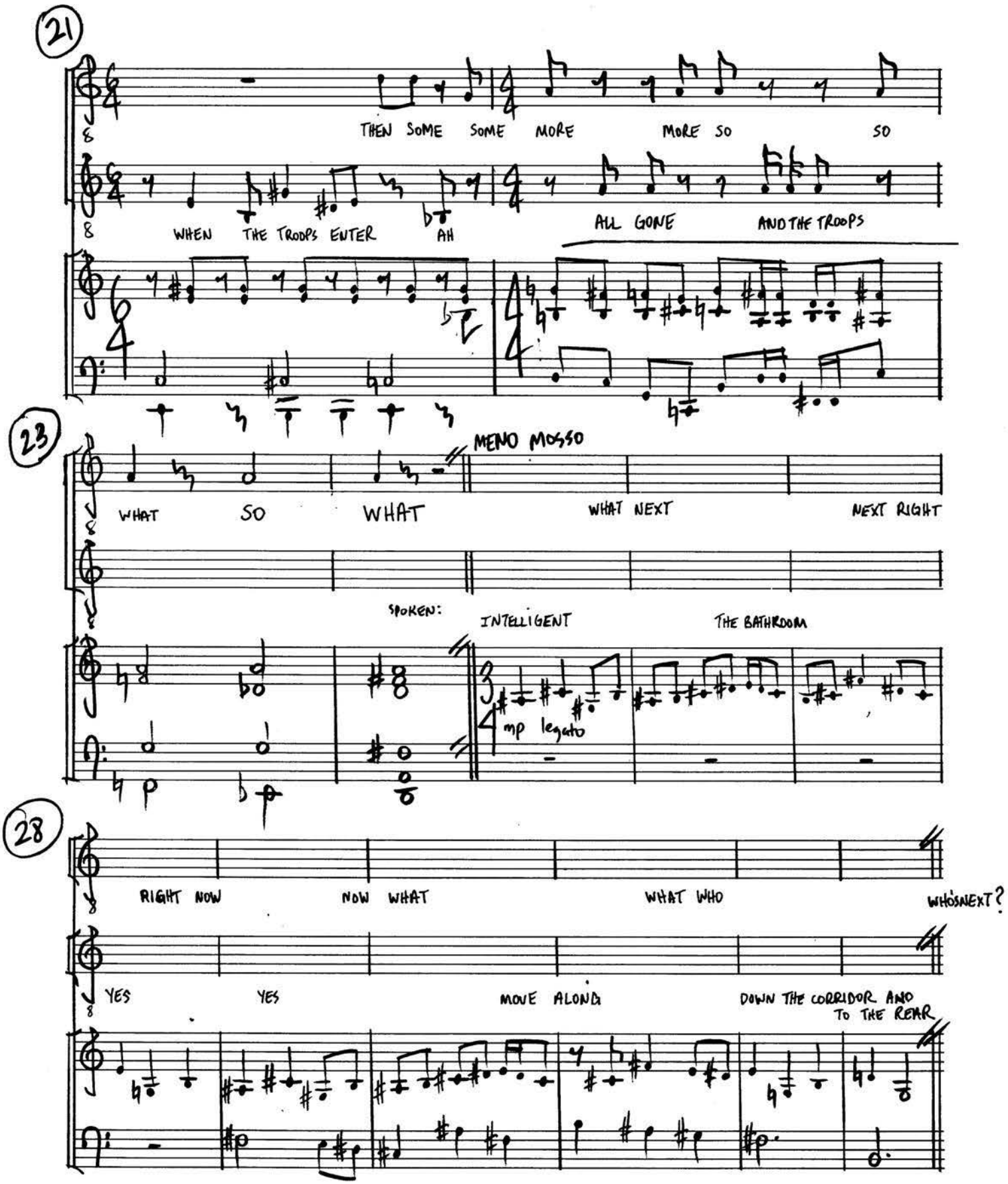
YOU DID DID WHAT WHAT NO KNOW WHAT

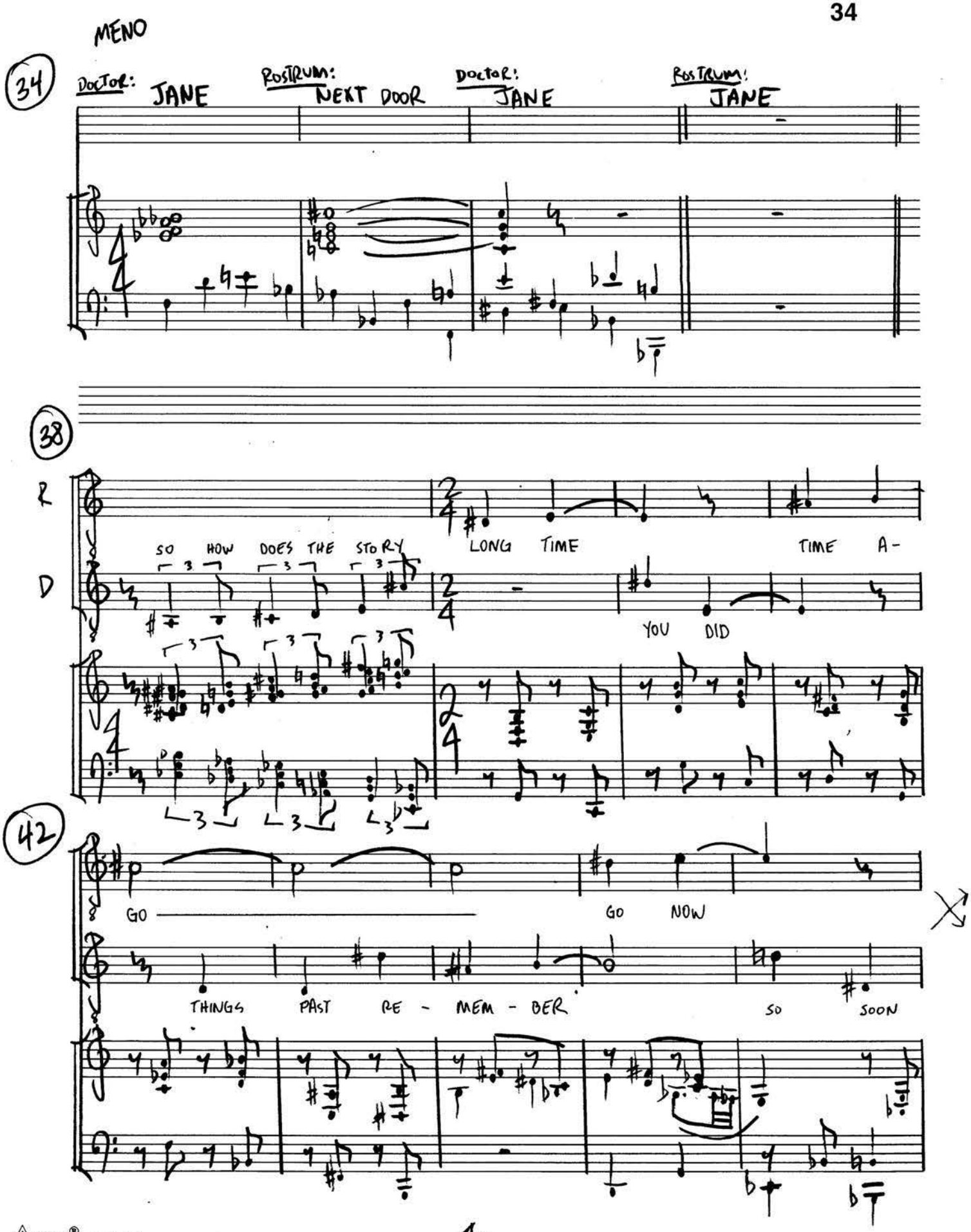
DOCTOR

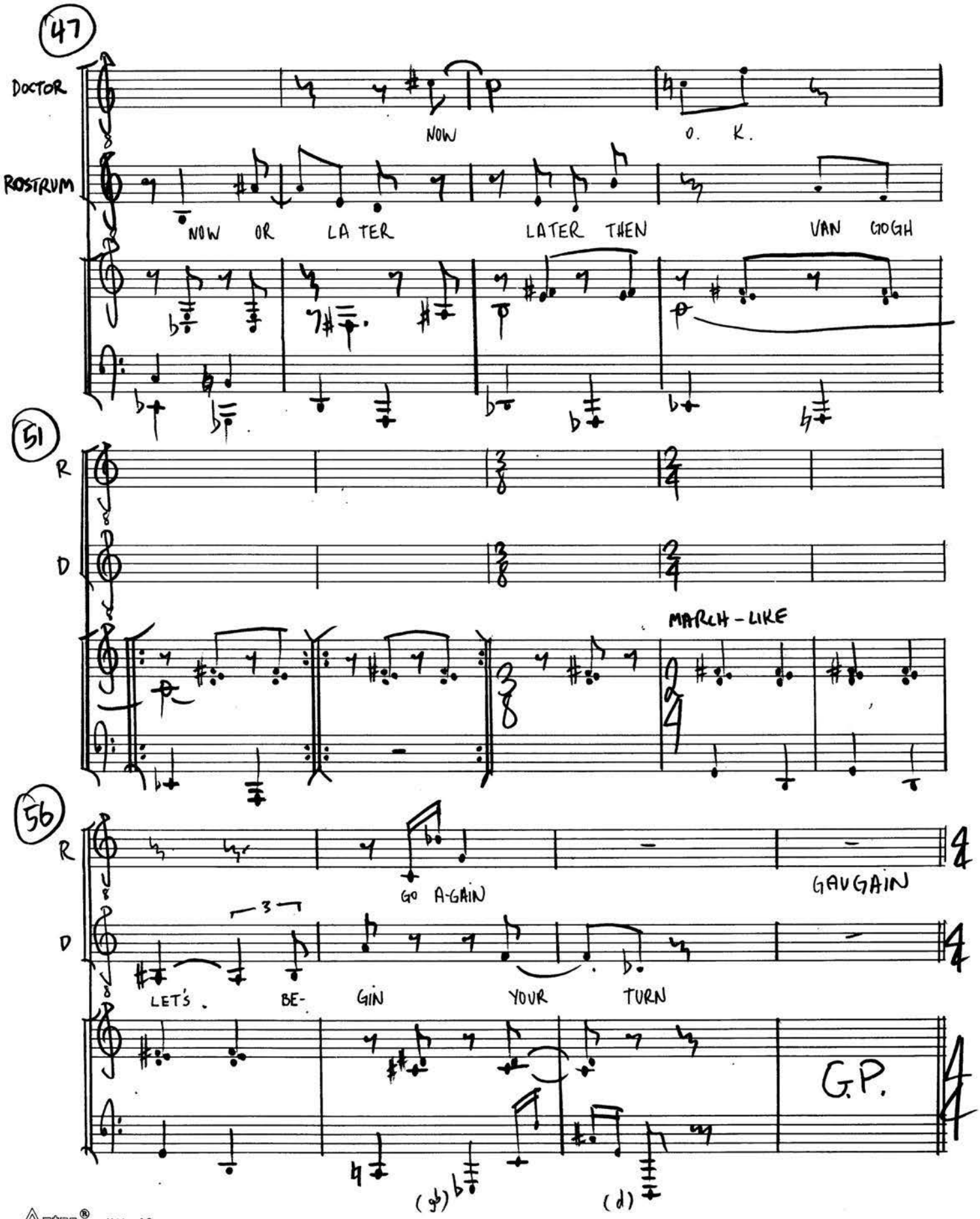
AND YOU SO I LISTEN NURSED THE WOUND YES BUT WHAT

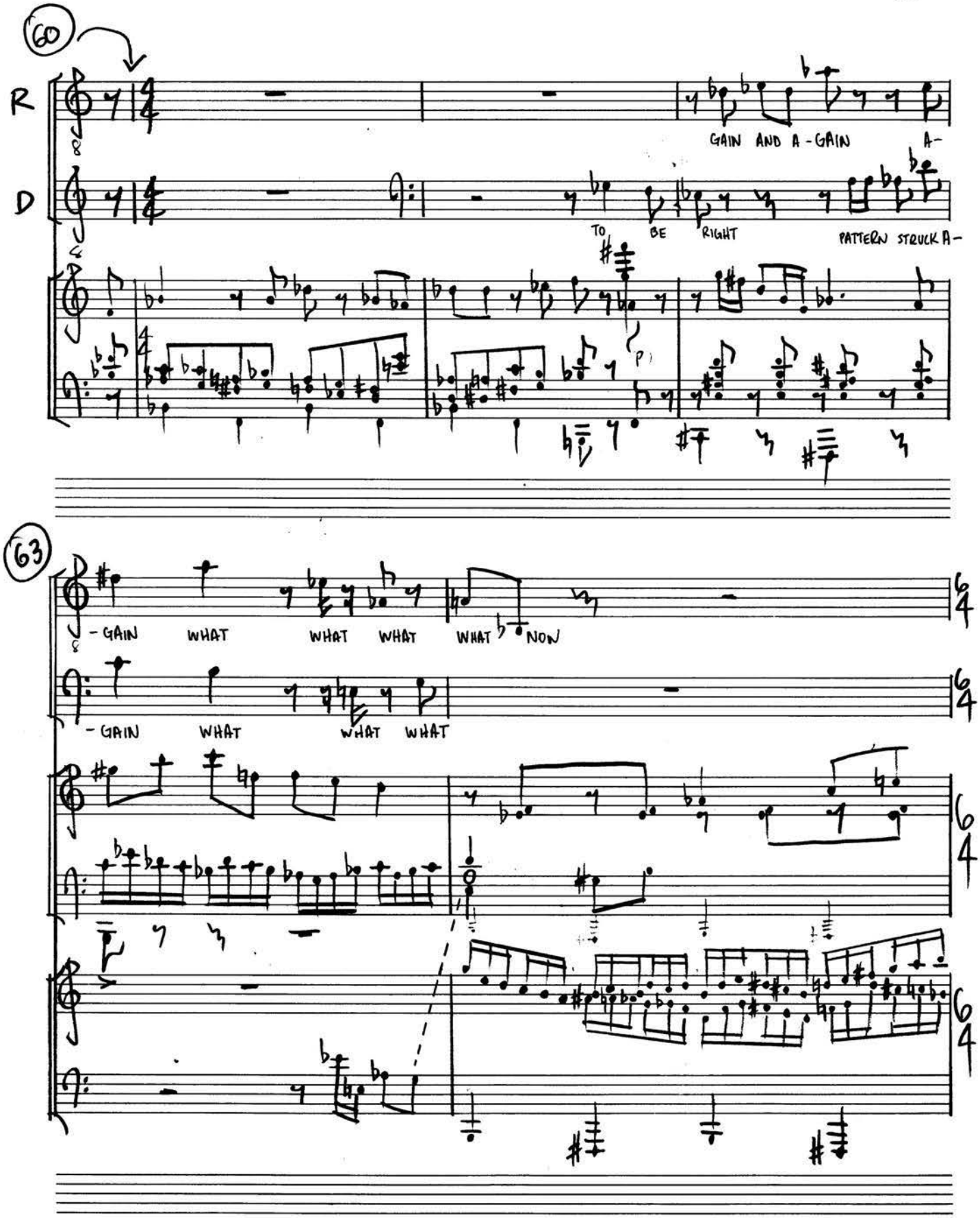
Aztec® XN-12

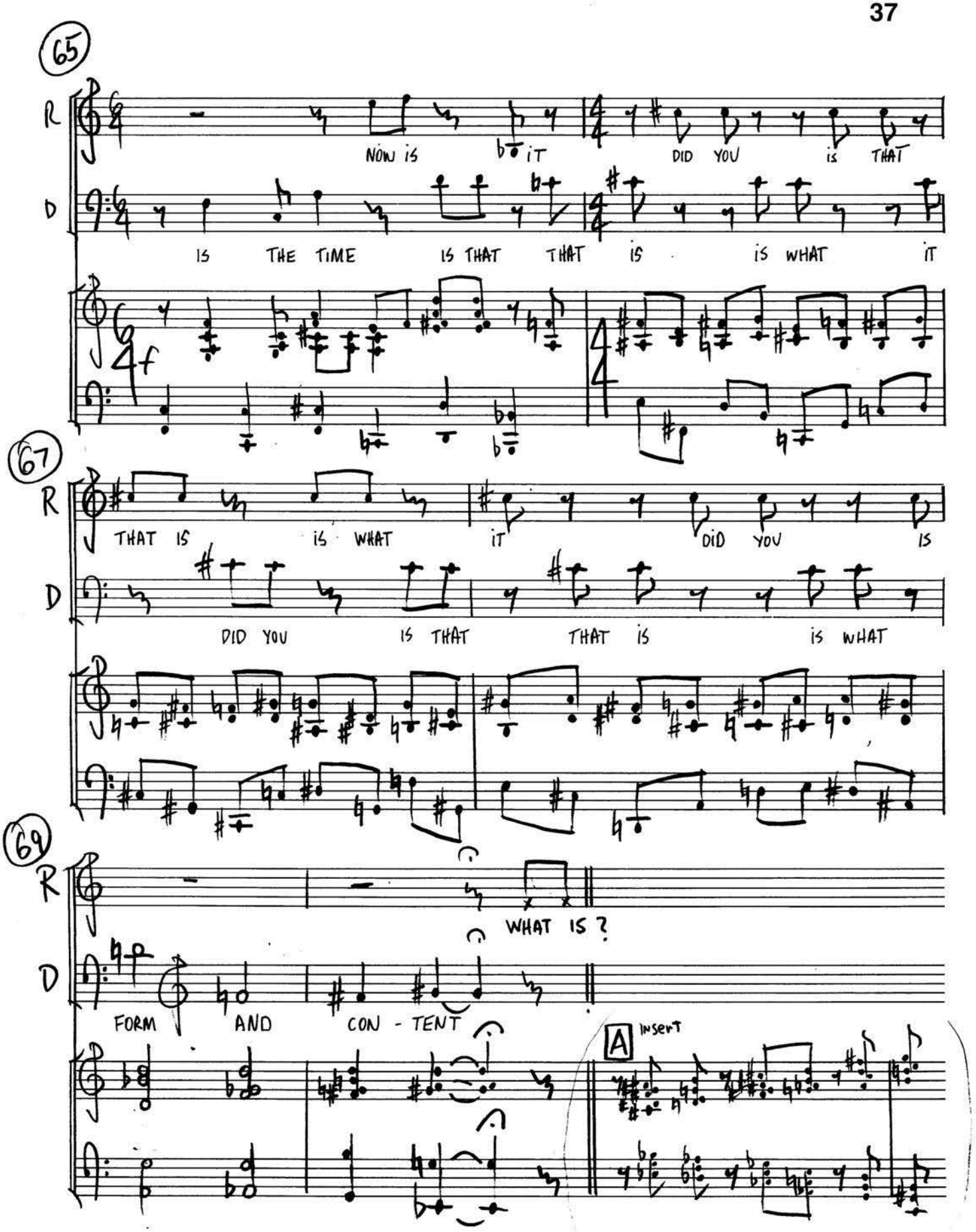

12
R
WHAT NOW
NOW AND THEN
THEN SOME SOME
D
ANY PAIN
WHEN THE TROOPS ENTER AH
A see insert
15
R
MORE MORE SO SO WHAT SO WHAT YOU DID
D
ALL GONE AND THE TROOPS
SO I LISTEN NURSED THE
18
slightly beguine
R
WHAT NO KNOW WHAT WHAT NOW
NOW AND THEN
D
WOUND YES BUT WHAT
ANY PAIN
A


21
THEN SOME SOME MORE MORE SO SO
WHEN THE TROOPS ENTER AH
ALL GONE AND THE TROOPS
23
MENO MOSSO
WHAT SO WHAT WHAT NEXT NEXT RIGHT
SPOKEN:
INTELLIGENT THE BATHROOM
mp legato
28
RIGHT NOW NOW WHAT WHAT WHO WHO'S NEXT?
YES YES MOVE ALONG DOWN THE CORRIDOR AND TO THE REAR


MENO
34
DOCTOR: JANE
ROSTRUM: NEXT DOOR
DOCTOR: JANE
ROSTRUM: JANE
38
R
D
SO HOW DOES THE STORY LONG TIME TIME A-
YOU DID
42
GO GO NOW
THINGS PAST RE - MEM - BER SO SOON


47
DOCTOR
NOW
O. K.
ROSTRUM
NOW OR LA TER
LATER THEN
VAN GOGH
51
R
D
MARCH-LIKE
56
R
GO A-GAIN
GAUGAIN
D
LET'S BE- GIN YOUR TURN
G.P.


60
R
GAIN AND A-GAIN A-
D
TO BE RIGHT
PATTERN STRUCK A-
63
-GAIN WHAT WHAT WHAT WHAT NOW
-GAIN WHAT WHAT WHAT


65
R
NOW IS IT DID YOU IS THAT
D
IS THE TIME IS THAT THAT IS IS WHAT IT
4f
67
R
THAT IS IS WHAT IT DID YOU IS
D
DID YOU IS THAT THAT IS IS WHAT
69
R
WHAT IS ?
D
FORM AND CON - TENT
A
Insert

DOCTOR

i find myself looking back and i....find myself looking back and bedstories accumulate rust fixtures for the accentuation of unknown trauma. treatment. oh god, give me stench. answers vacate over the years gone by. a cure.
figure eights etched on the back of his thinking trough. stuck pigs in skins of morphine to ease the strength of seven horses trotting their way off periodicals looking for the dewey decimal system . glasses tea stained let prismatic waves alleviate pressure on the backside. machines. mechanized death. tools of the trade. horrific sights seen. scarring emblems on us all blazed on imk bottles that write, spilling their hatless contents covering continents of reckless aborigines. of primitive thinkink and lower forms. watch of mighty soul. being as you are , of me of them of all to whom logic is the ultimate guide. we are out of control... if only i could... where was i .... oh yes... no... i don't seem to be getting it right.....exspressive music of other ears seeps into the inner rings of coreless apples as eve once did releasing the myths of thousand sandless grains. for purple skies have we none even though we could sing about even less. his body is the formost barrier against true control. the margin release should be studied as a lesson in freedom. if only i could get him to shed his skin and make an all method periodical for his cause. look at his formations folding into one another leaving room for the sight of it all. its all a telling sight. and the sight of him makes me wonder.

(there is a knock on the door)

come in.

ROSTRUM (he enters)

a cure.

♩=84

TREATMENT IS A LITERARY QUESTION - AN ARIA

#5 38

WORDS AND MUSIC BY SCHREIER/ROTH & ASSOCIATES

(1) CHORALE

Doctor: TREATMENT IS A LIT — E — RA — RY QUESTION HE IS NOT AT

(5)

PEACE WITH HIS SUR — ROUND — DINGS HE DOES NOT BE —

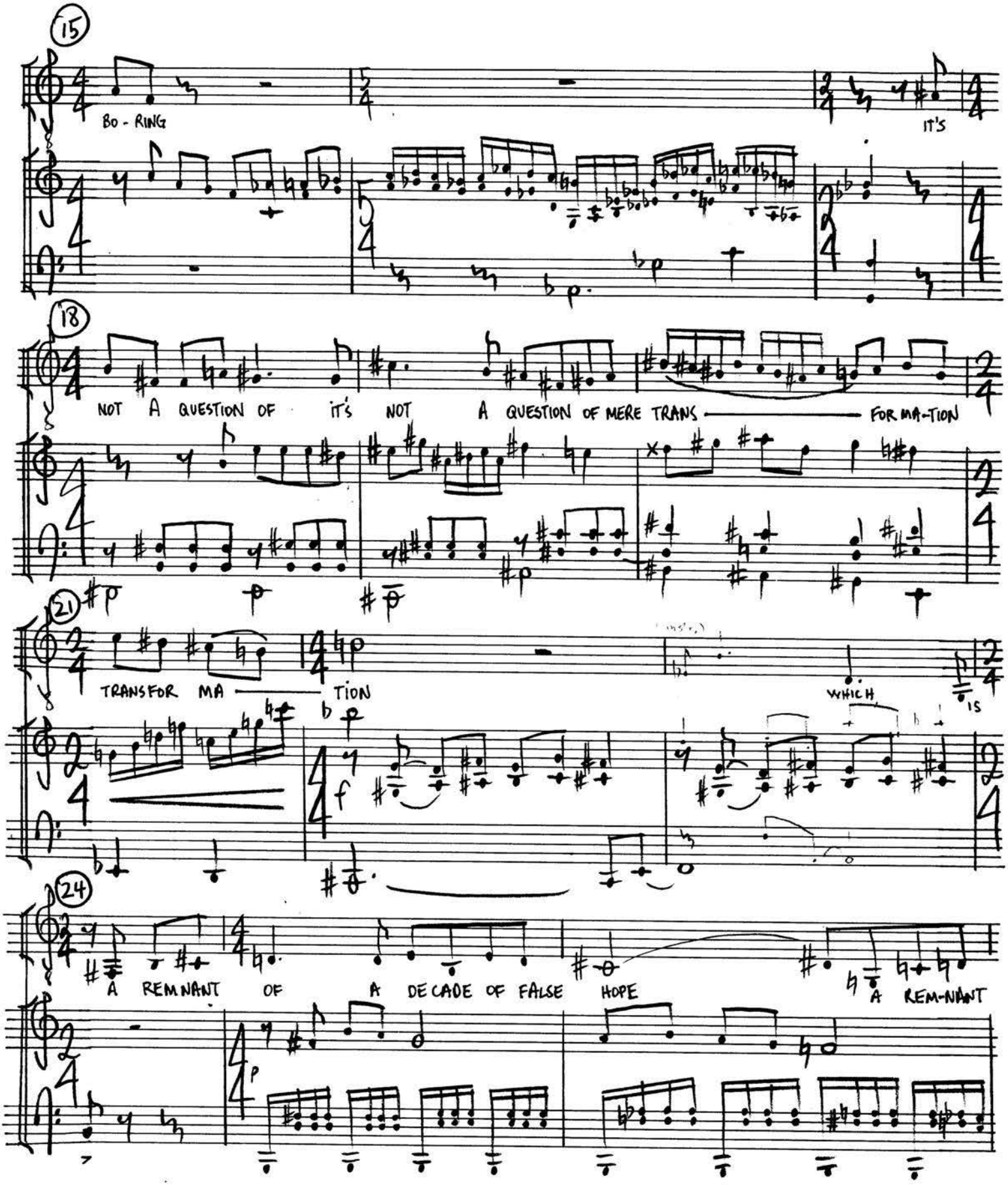
(8)

LONG — HERE — SOME — HOW WE MUST TRANS — PORT — HIM . .

(12) (SLIGHTLY FASTER)

ITS NOT A QUESTION OF MERE TRANS FOR- MA-TION WHICH IS TRITE AND

SCHREIER/ROTH



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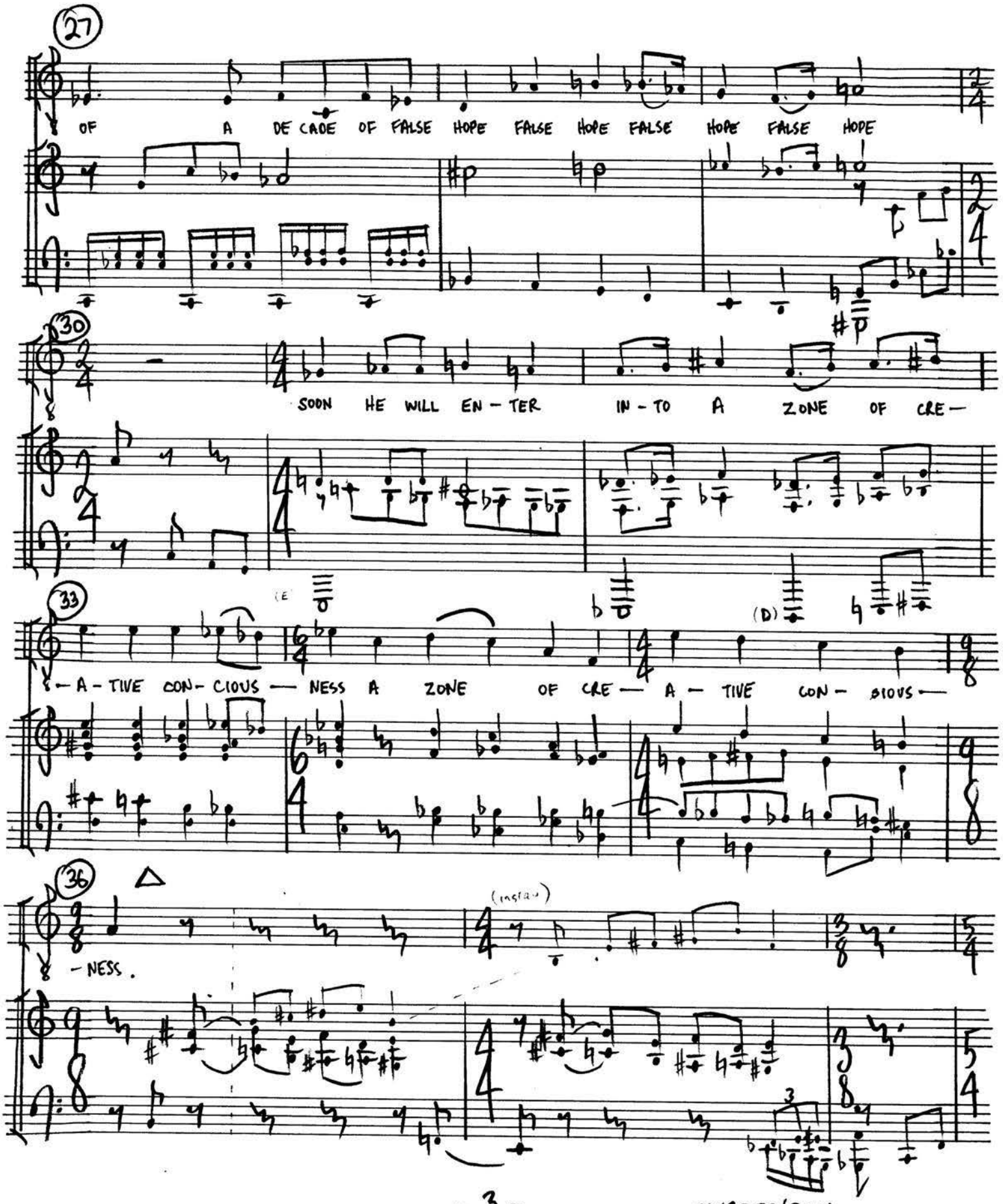

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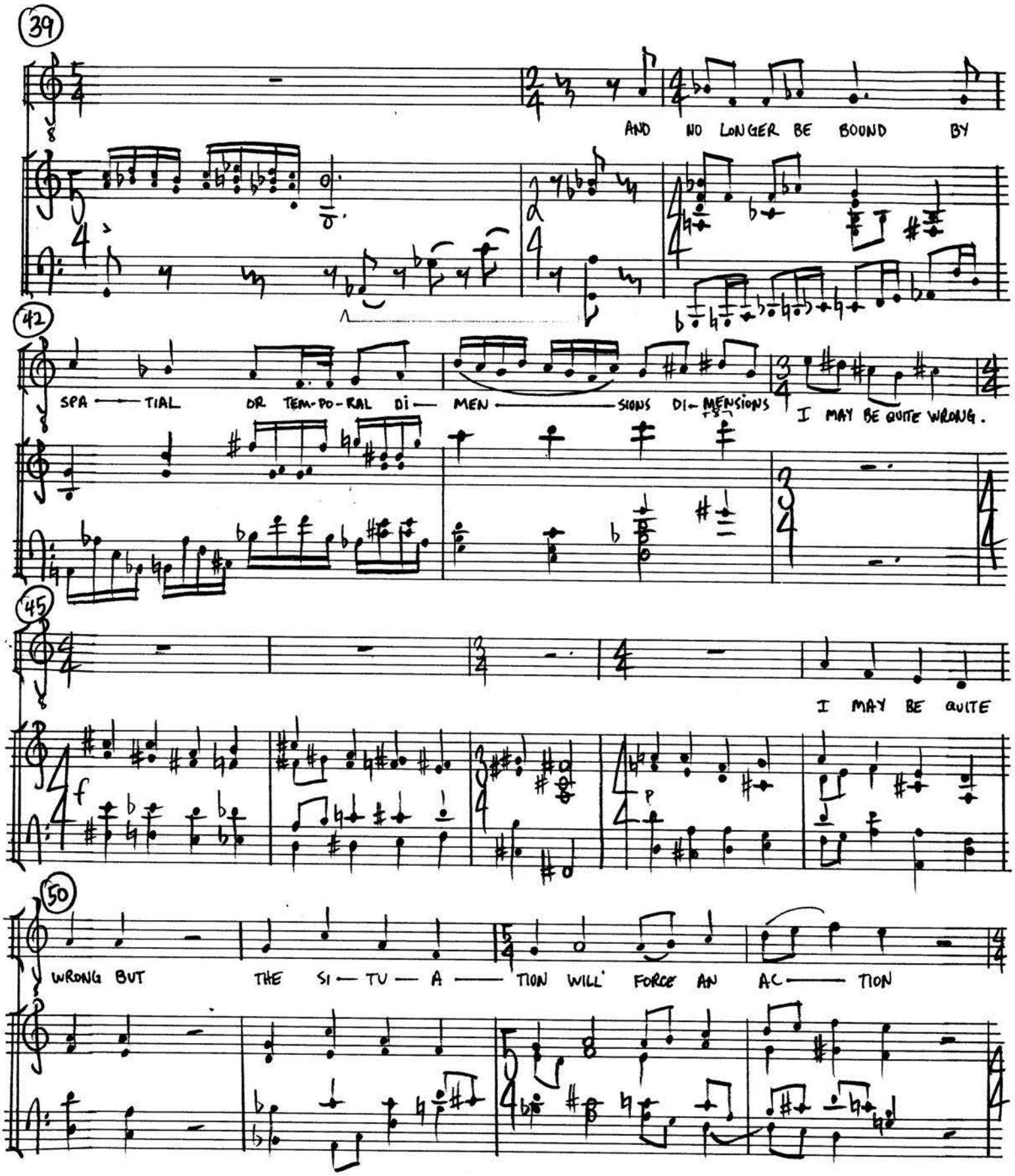

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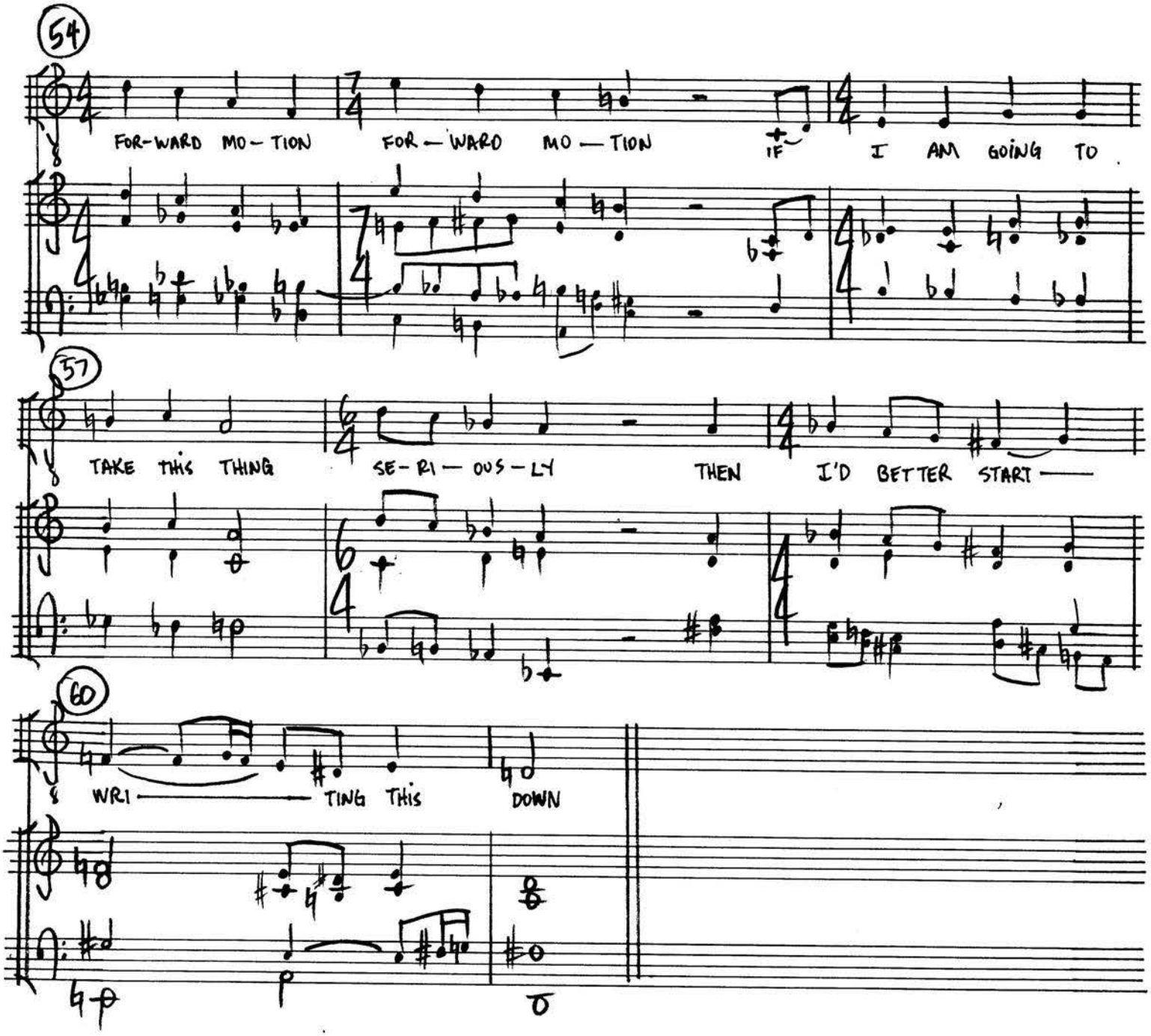
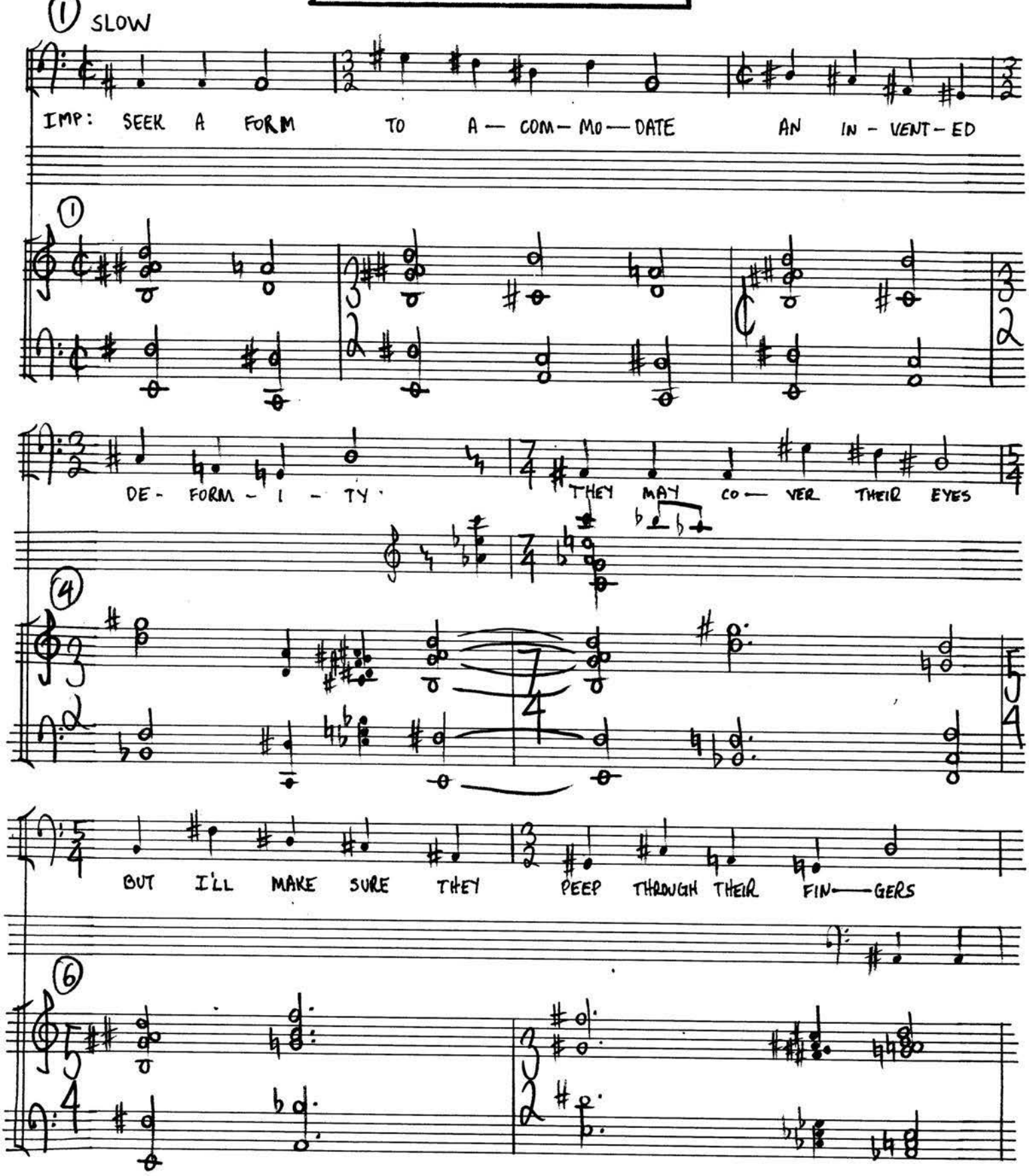


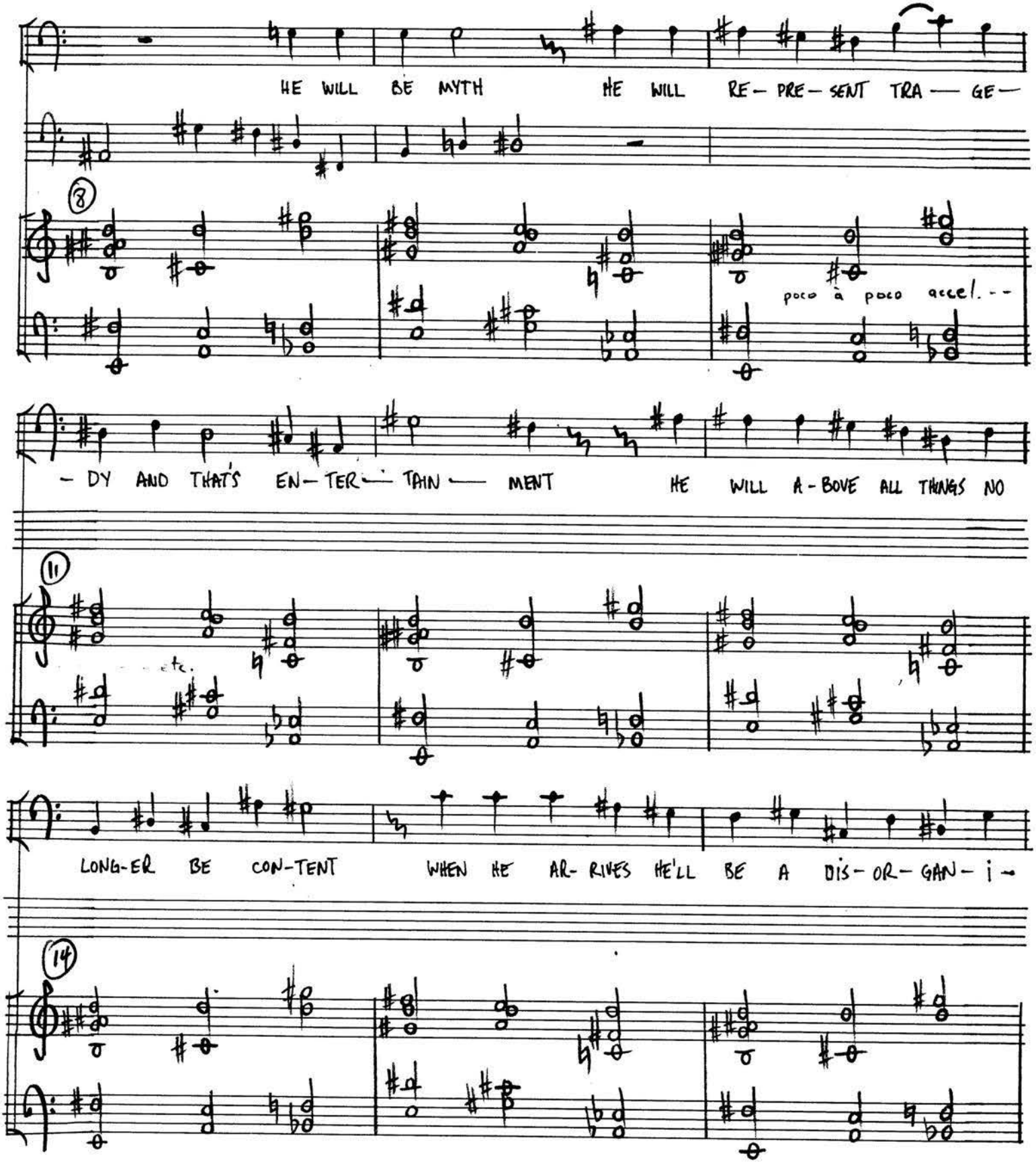
SCHREIER/ROTH

#6 SEEK A FORM

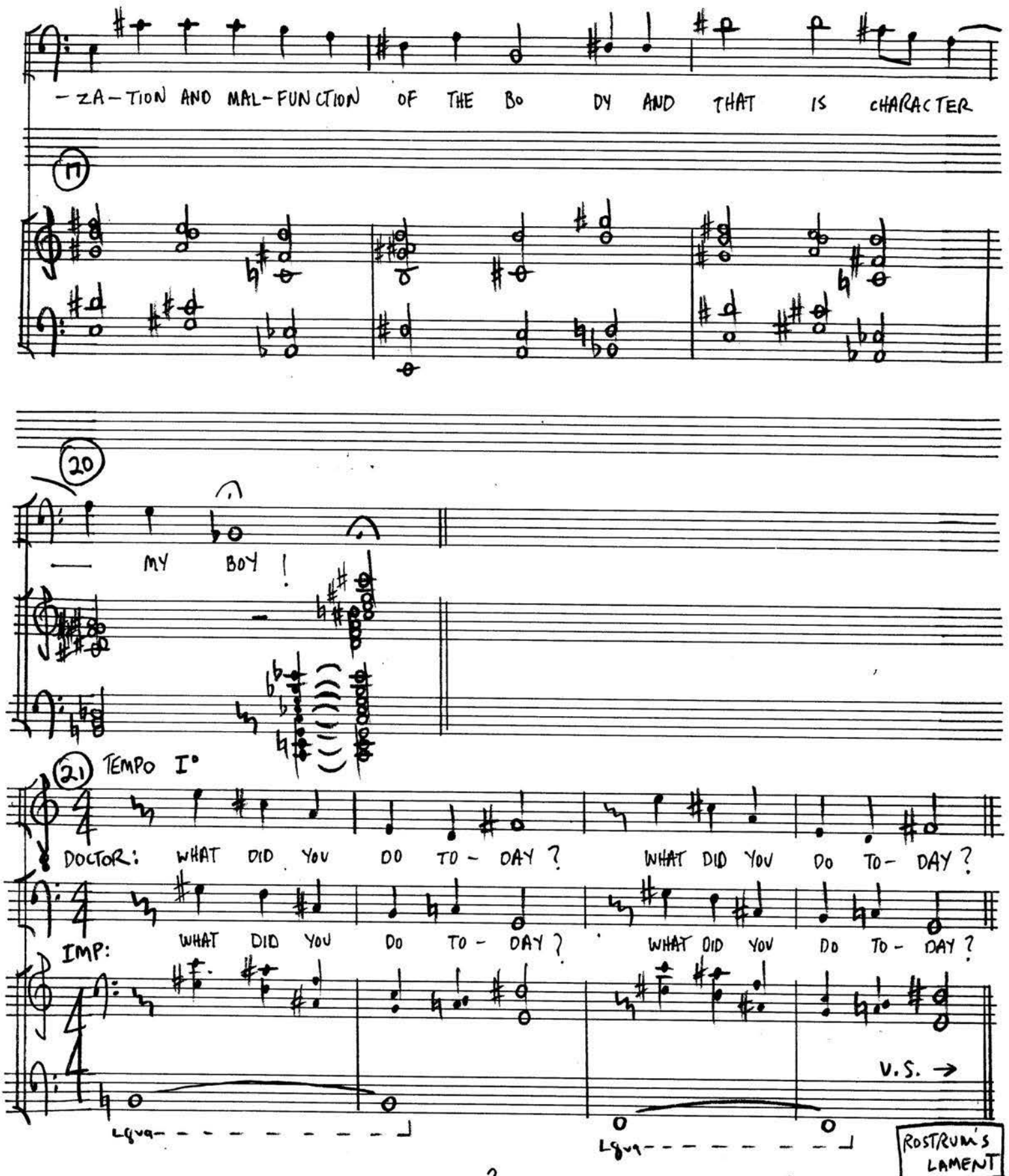
WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES



SCHREIER/ROTH



SCHREIER/ROTH



ROSTRUM'S LAMENT

SCHREIER/ROTH

#7 ROSTRUM'S LAMENT

words and music by
SCHREIER/ROTH AND ASSOCIATES

- TRIO -

(1) TEMPO OF THE OPENING

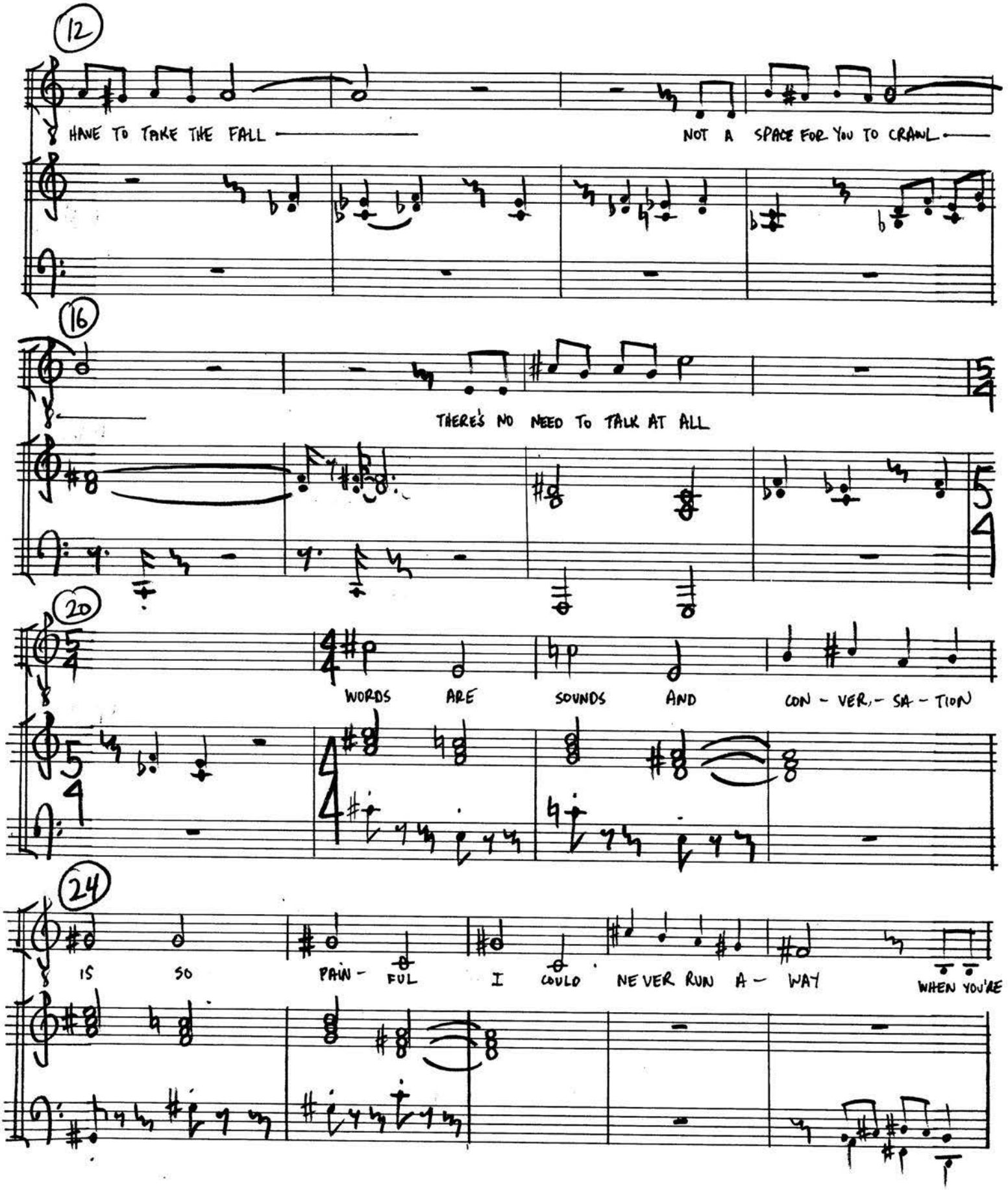
ROSTRUM: I DES - CRIBED EV-ERY - THING IN GREAT DE - TAIL I DES - CRIBED EV-ERY-THING

(4) IN GREAT DE - TAIL ..... AND I'M LISTENING VERY CARE FULLY

(7) WORDS ARE SOUNDS CONVERSATION IS PAINFUL I COULD NEVER RUN AWAY. WHEN YOU'RE

UP A-GAINST A WALL AND YOU

(8)



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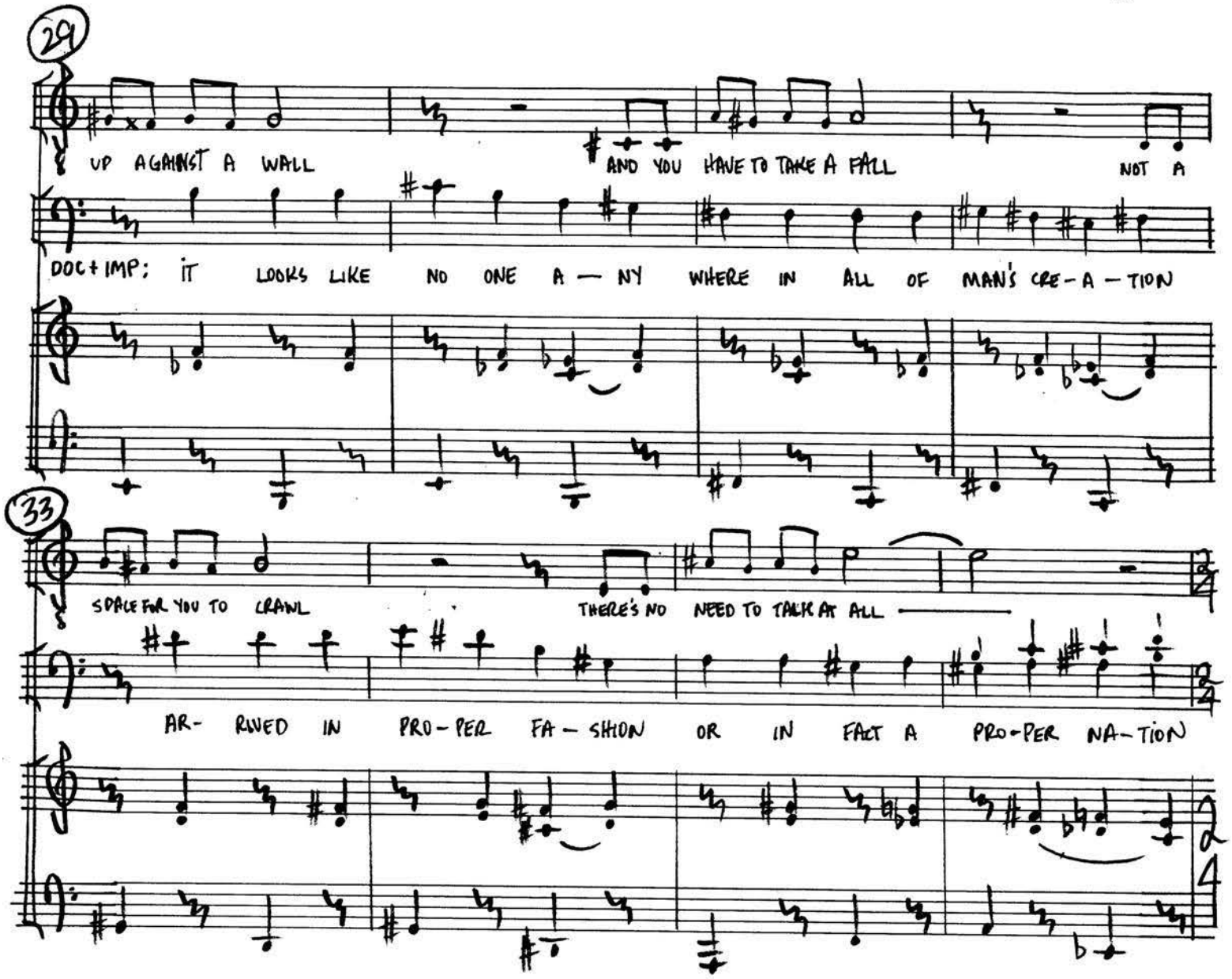

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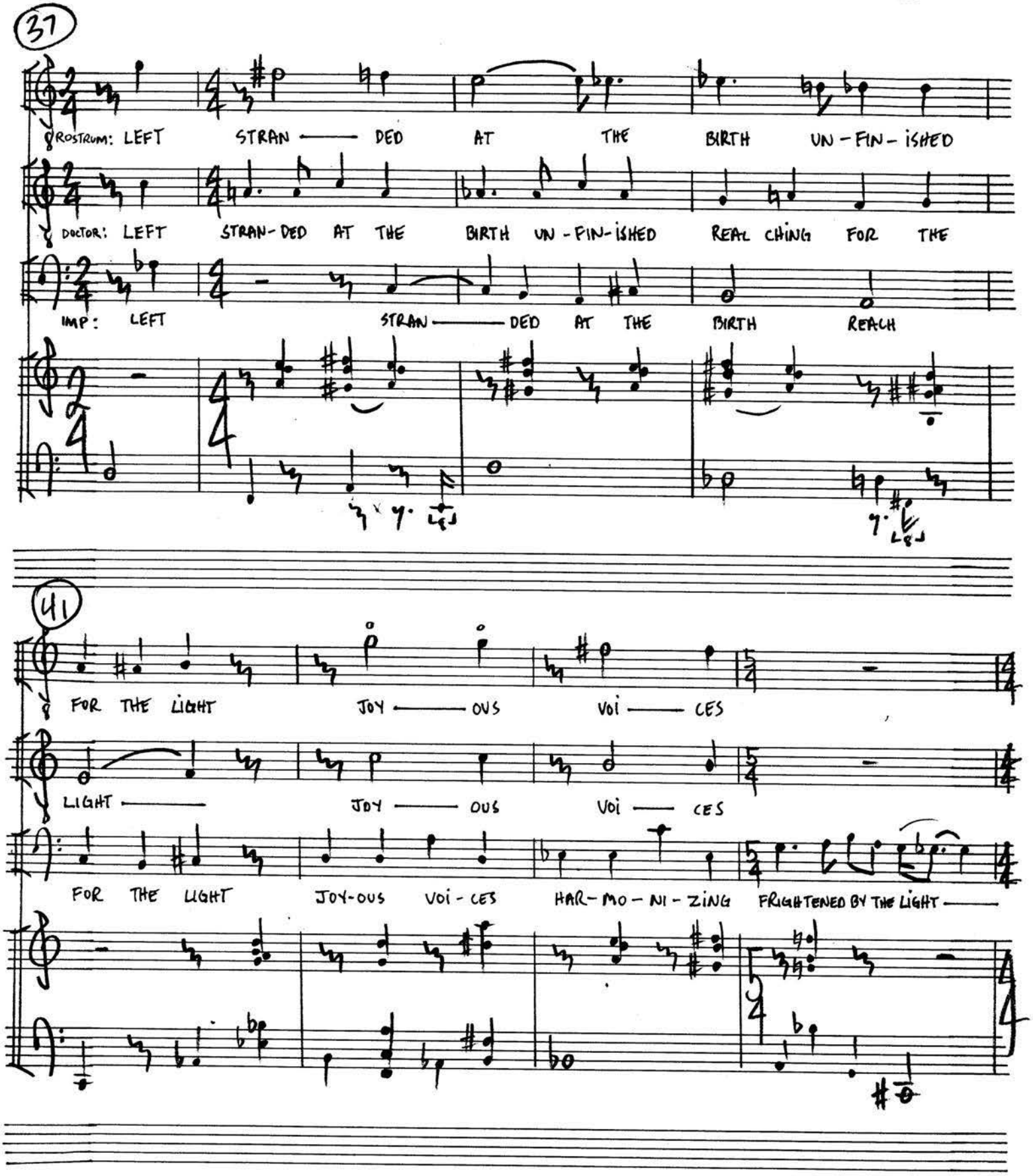

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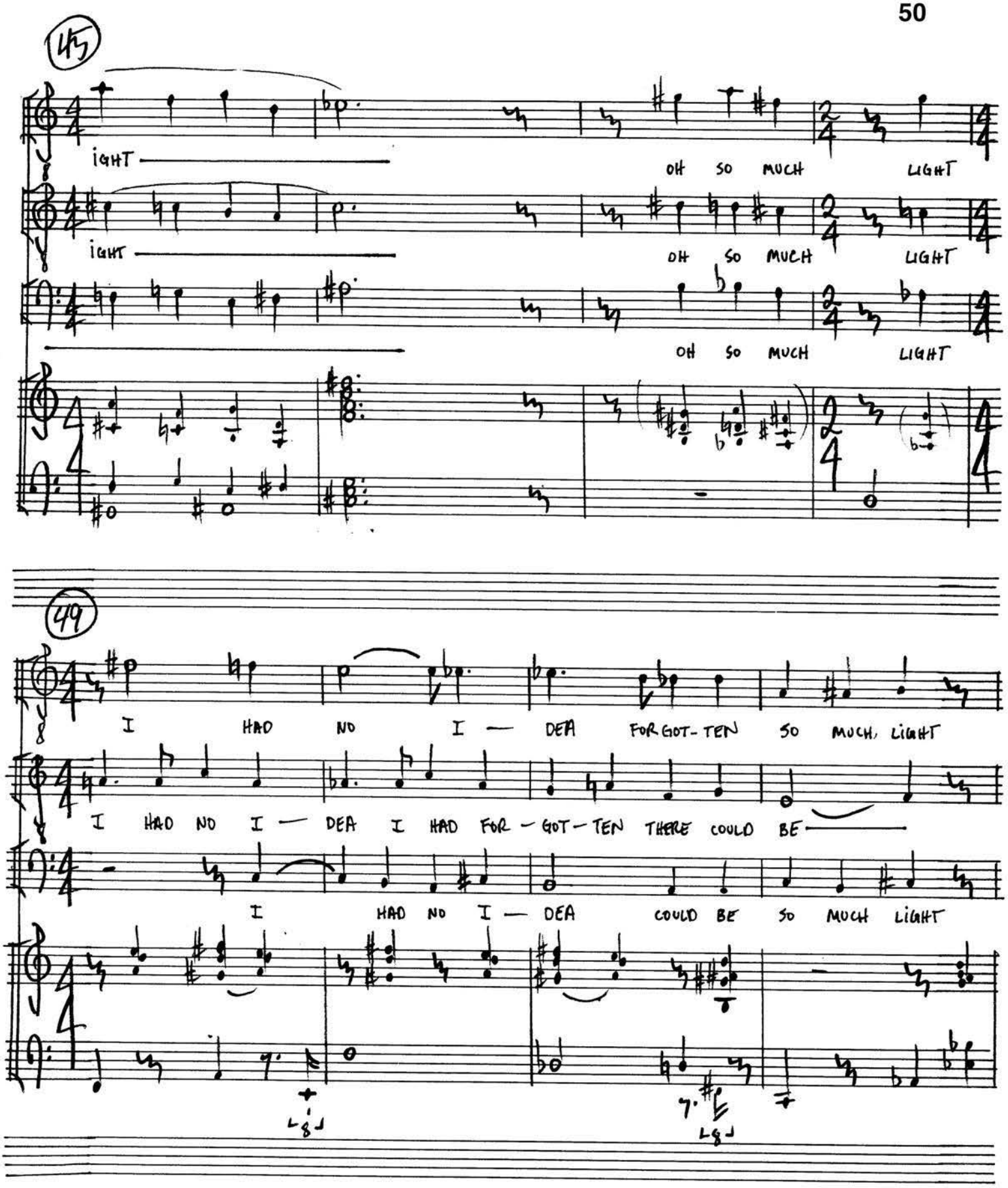

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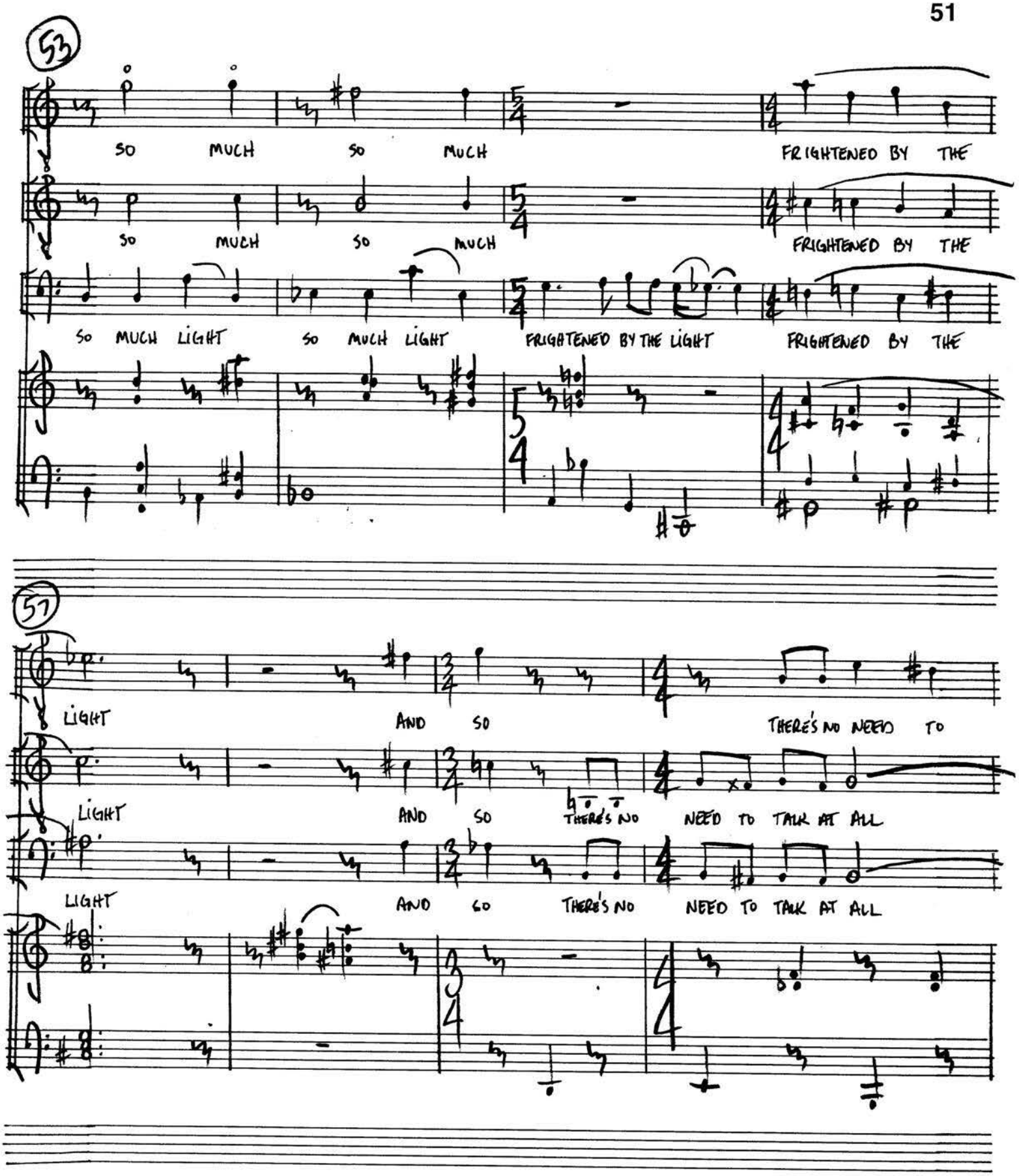

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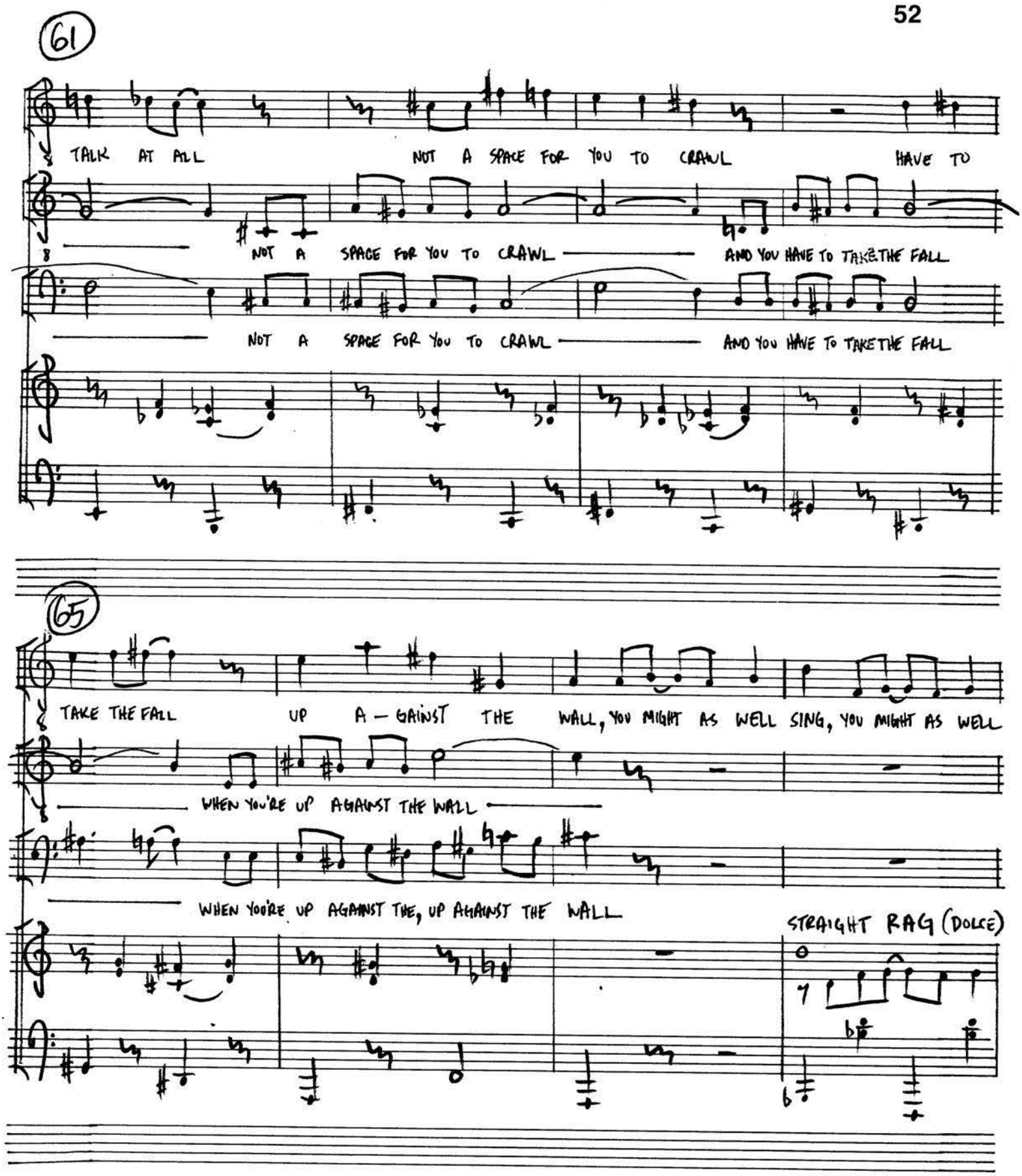

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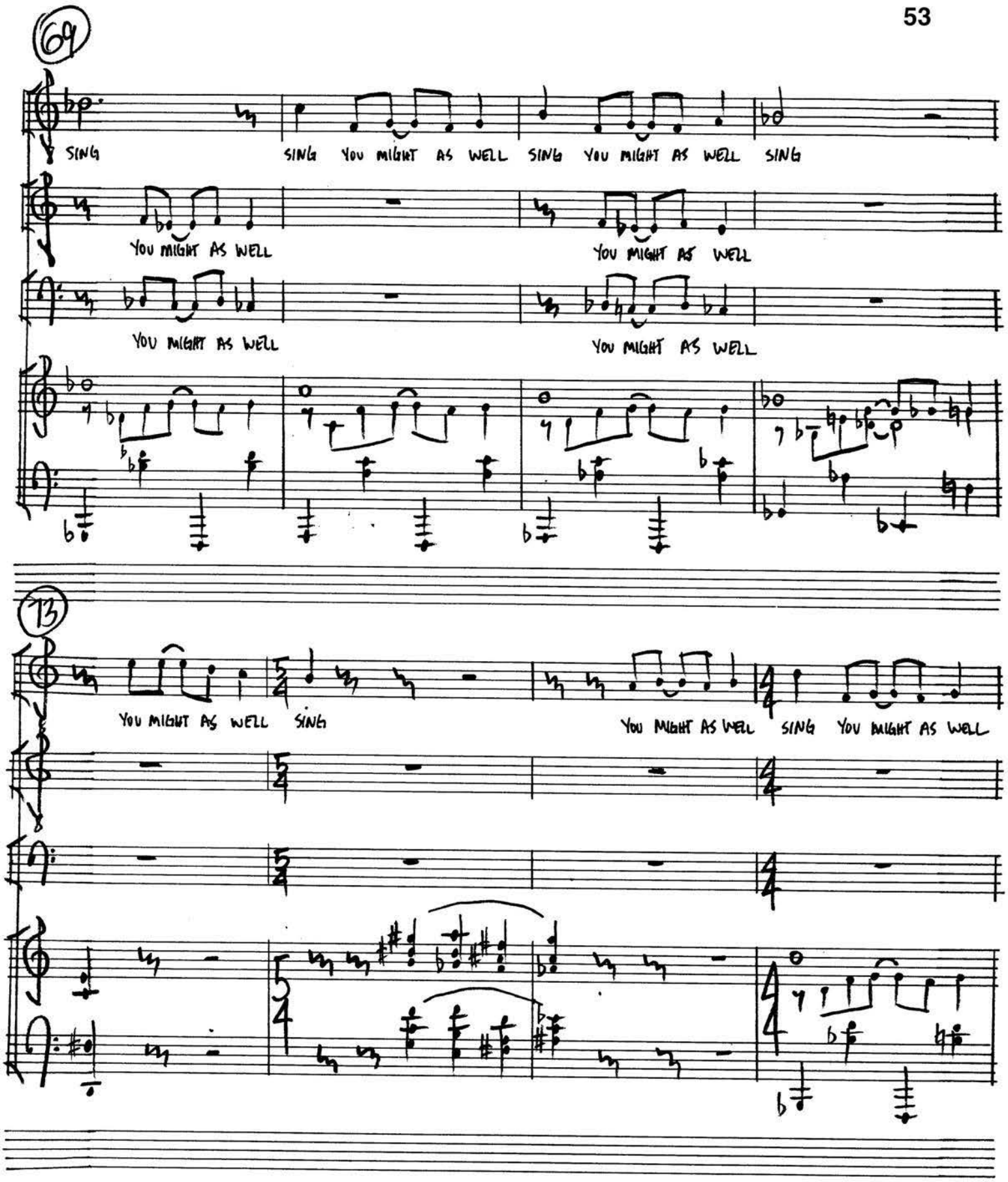


SCHREIER/ROTH

77

SING SING YOU MIGHT AS WELL SING YOU MIGHT AS WELL SING !

YOU MIGHT AS WELL YOU MIGHT AS WELL

YOU MIGHT AS WELL YOU MIGHT AS WELL

81

SEGUE INSTRUMENTAL VERSION OF SEER A FORM UNDER DIALOGUE

SCHREIER/ROTH

#8 SHED AND CREEP

VOCAL QUARTET FOR S.A.B.B.

word & music by
SCHREIER/ROTH & ASSOCIATES

① ANDANTE

VICO: LET'S THEM TO MOVE THEM TO SHOW

MARY: LET'S SHOW HIM THEM TO TO SHOW

DOCTOR: LET'S SHOW HIM THEM TO MOVE THEM TO

IMP.: LET'S TO TO THEM TO SHOW

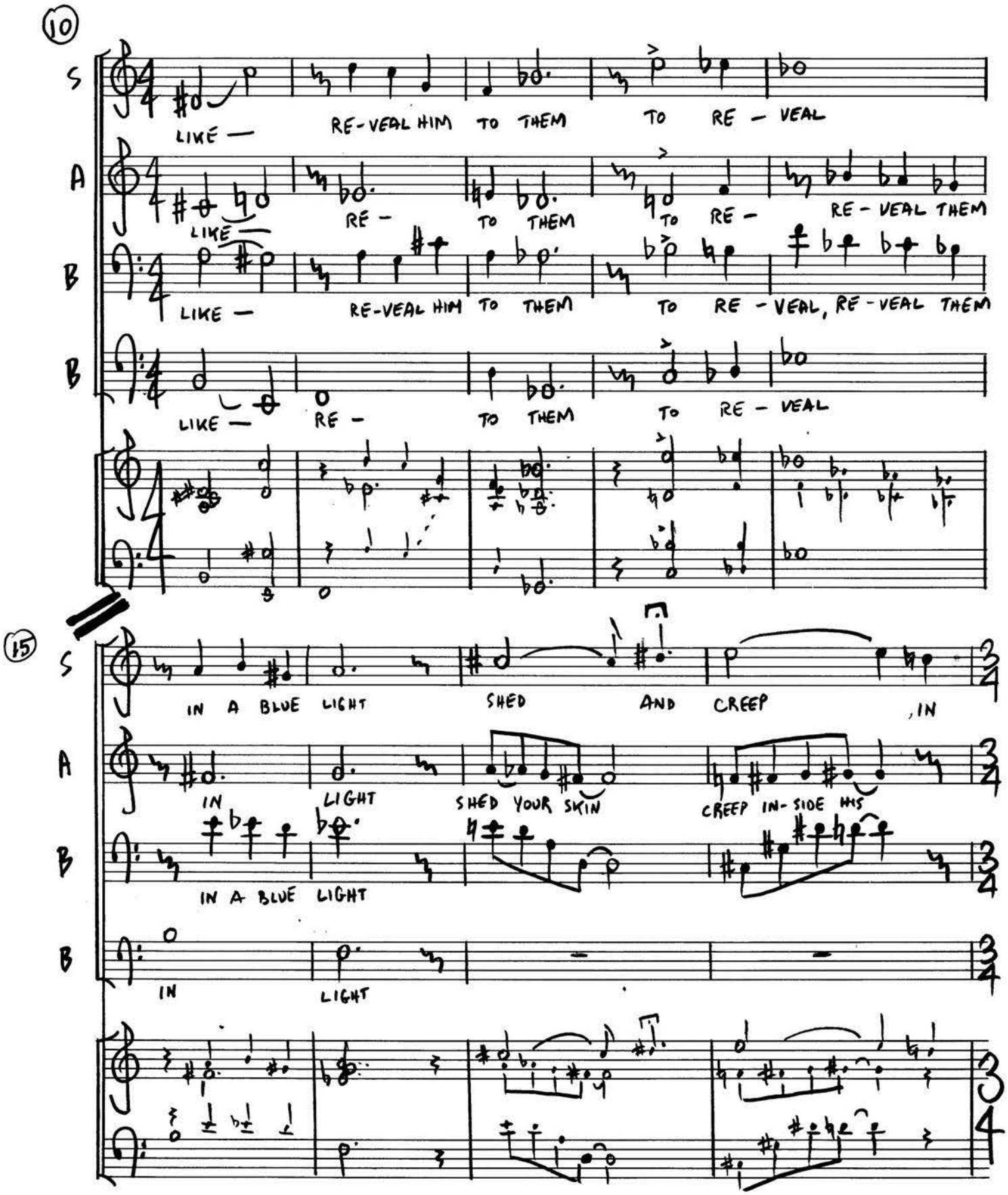
(REHERS. ONLY)

⑤ S: THEM LET'S THEM TO SHOW THEM WHAT LOOKS

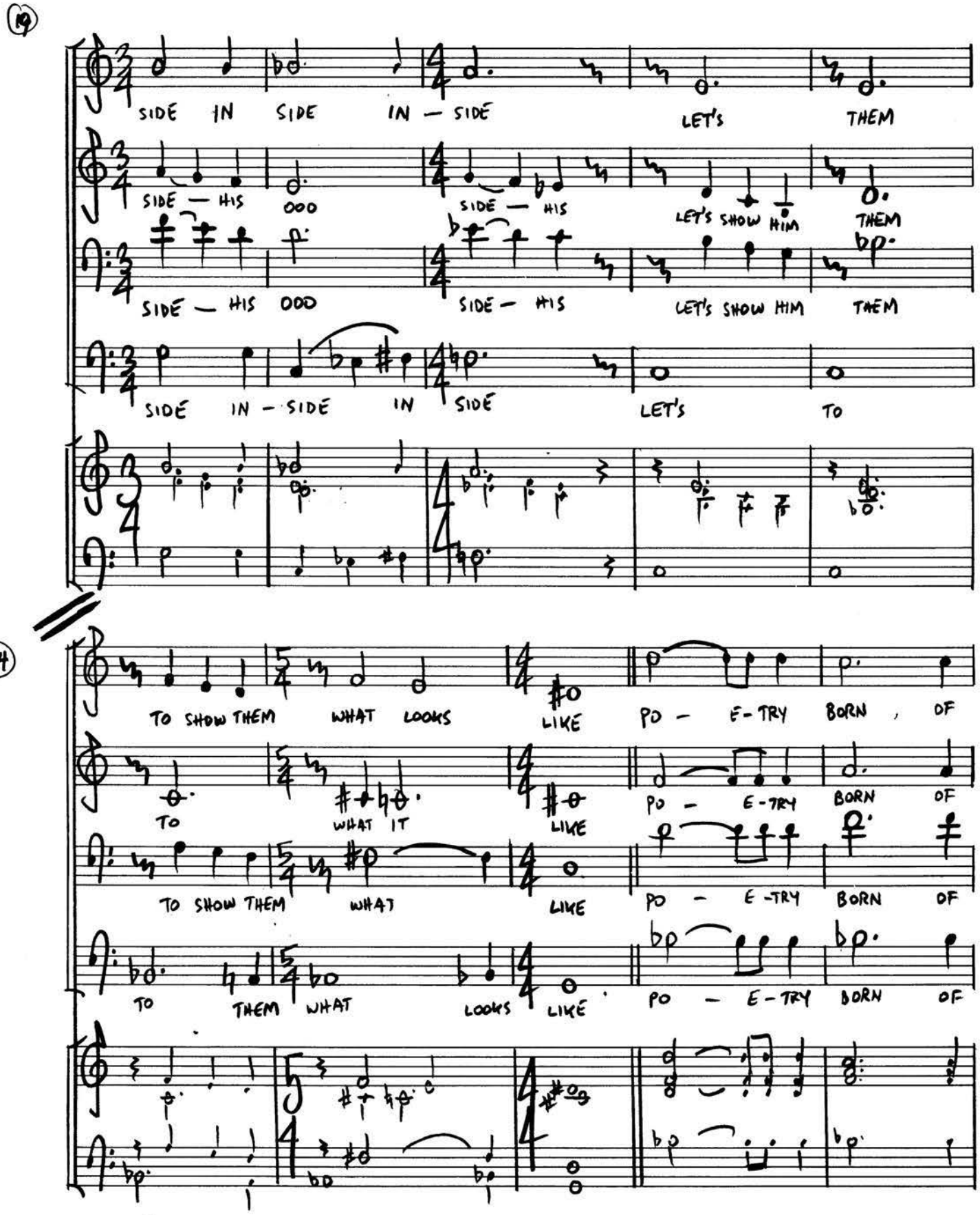
A: THEM LET'S SHOW HIM THEM TO WHAT IT

B: THEM LET'S SHOW HIM THEM TO SHOW THEM WHAT

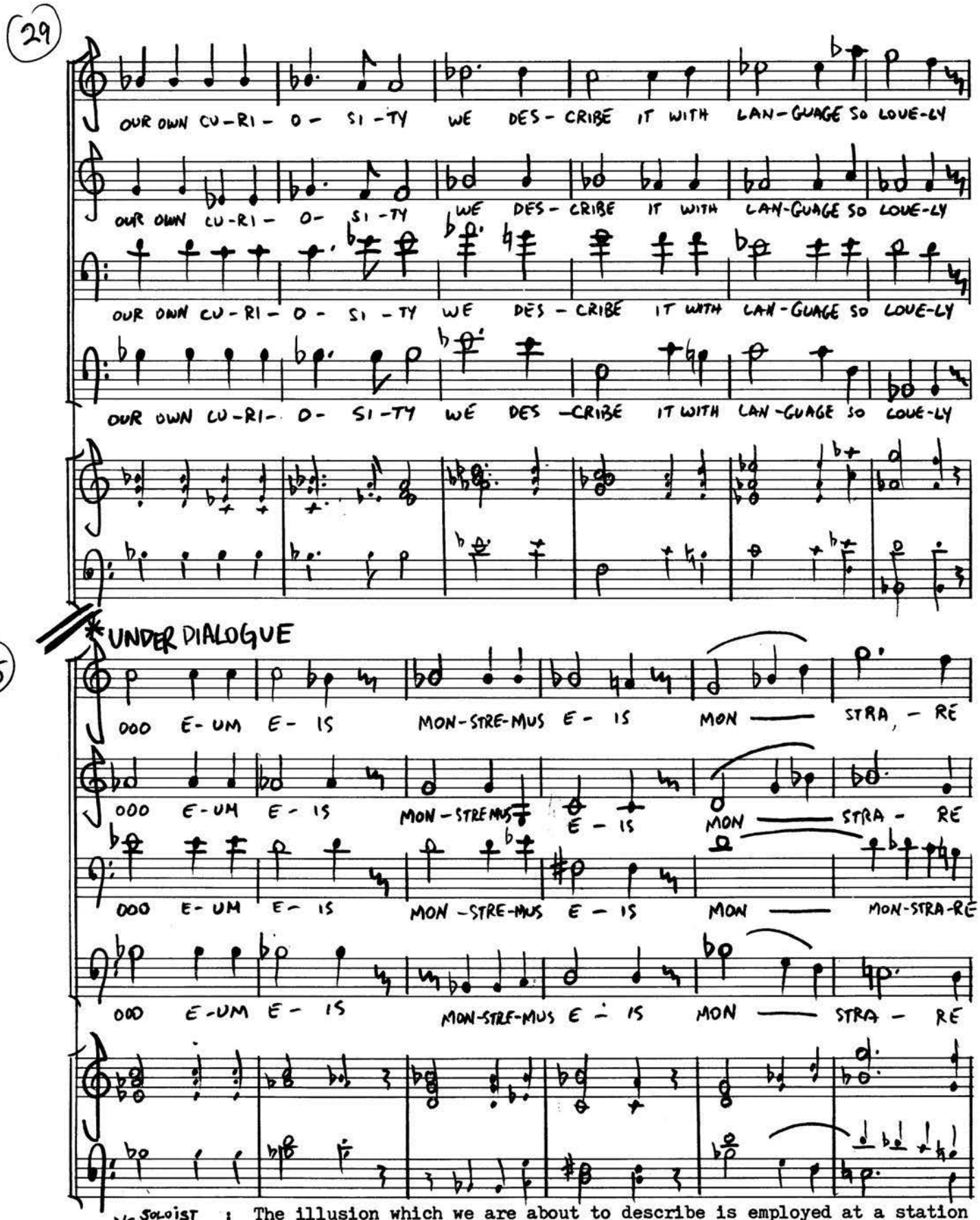
B: THEM LET'S TO TO THEM WHAT LOOKS


10
S
LIKE — RE-VEAL HIM TO THEM TO RE - VEAL
A
LIKE — RE - TO THEM TO RE - RE - VEAL THEM
B
LIKE — RE-VEAL HIM TO THEM TO RE - VEAL, RE - VEAL THEM
B
LIKE — RE - TO THEM TO RE - VEAL
15
S
IN A BLUE LIGHT SHED AND CREEP , IN
A
IN LIGHT SHED YOUR SKIN CREEP IN- SIDE HIS
B
IN A BLUE LIGHT
B
IN LIGHT

Aztec® XN-12

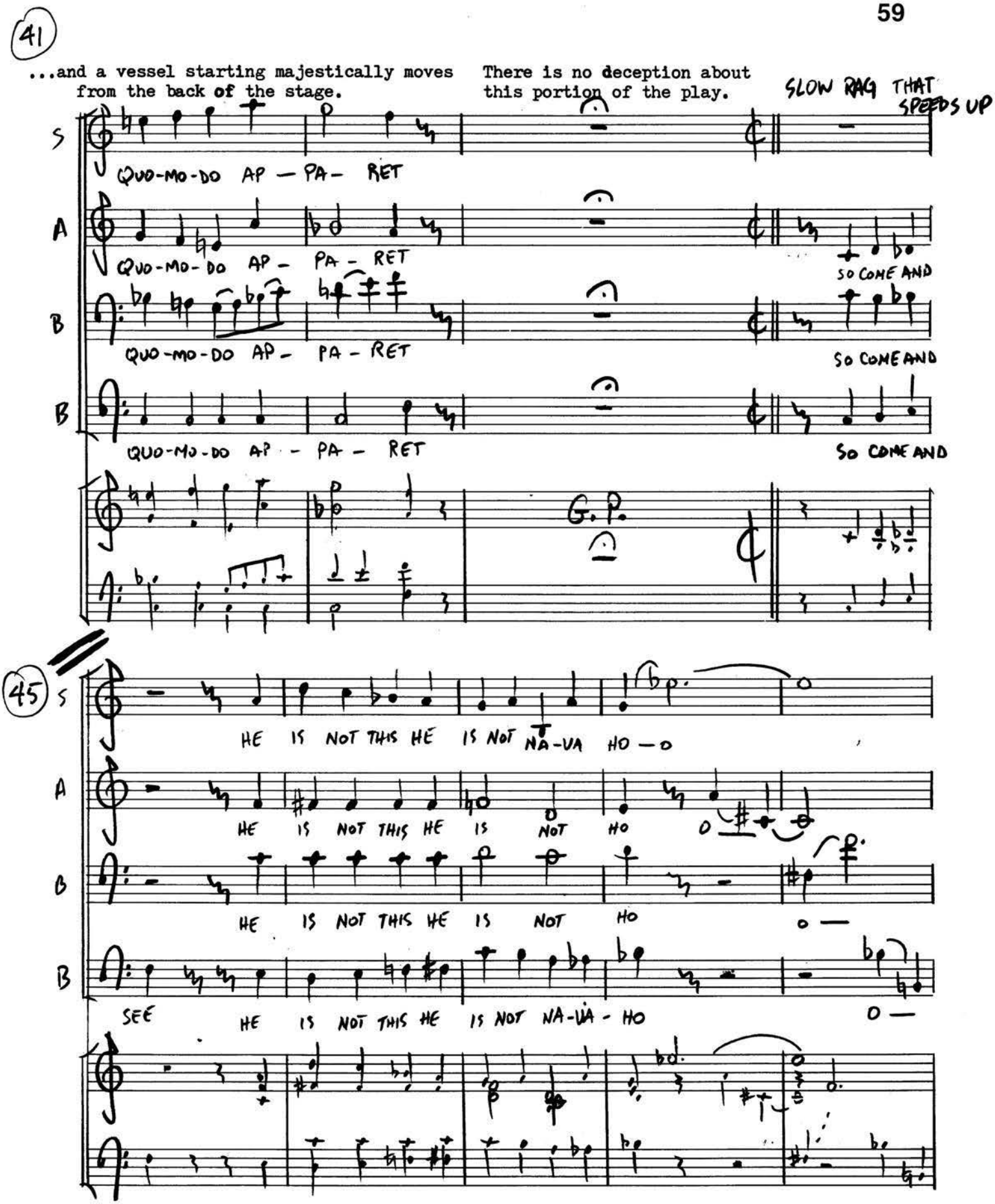

19
SIDE IN SIDE IN — SIDE LET'S THEM
SIDE — HIS OOO SIDE — HIS LET'S SHOW HIM THEM
SIDE — HIS OOO SIDE — HIS LET'S SHOW HIM THEM
SIDE IN — SIDE IN SIDE LET'S TO
24
TO SHOW THEM WHAT LOOKS LIKE PO — E-TRY BORN, OF
TO WHAT IT LIKE PO — E-TRY BORN OF
TO SHOW THEM WHAT LIKE PO — E-TRY BORN OF
TO THEM WHAT LOOKS LIKE PO — E-TRY BORN OF

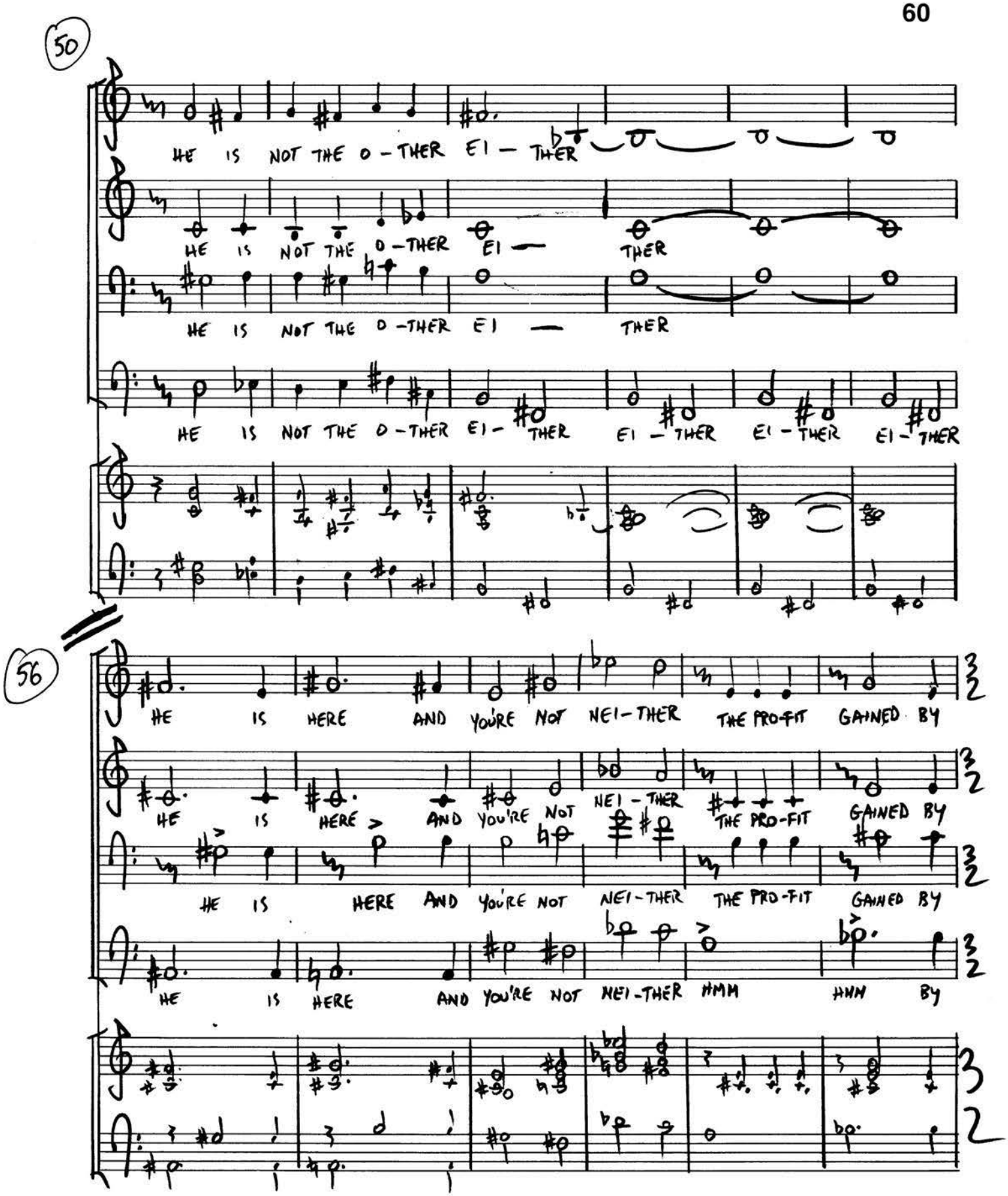
Aztec® XN-12



* SOLOIST : The illusion which we are about to describe is employed at a station stop. in the midst of a brilliantly illuminated procession come two porters carrying a large chest of means by handles at the ends. a yellow light suffuses the fabric ....

Aztec® XN-12


41
...and a vessel starting majestically moves from the back of the stage.
There is no deception about this portion of the play.
SLOW RAG THAT SPEEDS UP
S
QUO-MO-DO AP — PA- RET
A
QUO-MO-DO AP - PA - RET
SO COME AND
B
QUO-MO-DO AP - PA - RET
SO COME AND
B
QUO-MO-DO AP - PA - RET
SO COME AND
G.P.
45
S
HE IS NOT THIS HE IS NOT NA-VA HO — O
A
HE IS NOT THIS HE IS NOT HO O
B
HE IS NOT THIS HE IS NOT HO O —
B
SEE HE IS NOT THIS HE IS NOT NA-VA - HO O —


50
HE IS NOT THE O-THER EI-THER
HE IS NOT THE O-THER EI-THER
HE IS NOT THE O-THER EI-THER
HE IS NOT THE O-THER EI-THER EI-THER EI-THER EI-THER
56
HE IS HERE AND YOU'RE NOT NEI-THER THE PRO-FIT GAINED BY
HE IS HERE AND YOU'RE NOT NEI-THER THE PRO-FIT GAINED BY
HE IS HERE AND YOU'RE NOT NEI-THER THE PRO-FIT GAINED BY
HE IS HERE AND YOU'RE NOT NEI-THER HMM HMM BY

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62

ONE'S OWN IN - TEREST — AH — THE PRO-FIT GAINED AH -

ONE'S OWN IN - TEREST — AH — THE PRO-FIT GAINED AH -

ONE'S OWN IN - TEREST — AH — THE PRO-FIT GAINED AH -

ONE'S OWN IN - TEREST BOHM BOHM BOHM BOHM BOHM BOHM BOHM BOHM BOHM BOHM BOHM

RUBATO

69

AS A MYS - TRY TA - BOO

AS A MYS-TRY RE-VEALED IS A TA-BOO EN-DORSED

AS A MYS-TRY RE-VEALED IS A TA-BOO EN-DORSED

BOHM BOHM BOHM

EX -

TEMPO PRIMO

73

EX THEM EX POSE THEM THEM TO HIM

EX-POSE HIM THEM EX- THEM TO HIM

EX POSE HIM THEM EX POSE THEM THEM HIM

POSE TO TO EX - POSE TO HIM

78

LET'S THRILL THEM HIM TO SHOW — OOO

LET'S THRILL THEM HIM TO OOO

LET'S THRILL THEM HIM TO SHOW — OOO

LET'S BY TO SHOW OOO

(Rostrum is on a train)

Rostrum:

the countryside sides with the right side of the train where water sides with the other side. I have never seen so much, ever. lean against the glass. look. lean crop of grain. seven years. grainy wood around the window. a widow leans against the next window. wind streams past window seem like. check seam of coat, can I be seen. I have never seen so much, never.

(pause)

look outside. I'm impressed. press face against glass. press on. what next. the press has been good for my career. long train ride accompanies long train of thought. a country full of countryside on this side of the train. need a glass of water. stand and wait.

(he stands-pause)

stare out. the fields of jane austen. must press for a copy.

(he sits-pause)

where am I . no matter. no manager. how do I manage. a man of my age. myopic. cycloptic. no labratory for lacramatory. nice word. pressing problems up ahead. no warning to heed. no end in sight as in end of tunnel. slight chance in prospective future. no perspective. without being speculative. nothing lucrative. no relatives. don't use laxatives. condition not superlative. verbs not reflexive. now very pensive. train ride not expensive. can't live. sometimes inventive. sometimes not. votive mass not sensitive. am I. staring sitting waiting. I've nothing to say. I've nothing. come Kingdom come. king to queen four. check. check seam of coat. can I be seen. slowing down. change of pace. a station stop. different than the station break. yet could be a station stop or a station break or a station stop for a station

break. use brakes. slow down. countryside is same side as station side at station stop. stopside. huddle in corner. new people enter. florish. need privacy. sign says yorkshire. yes yorkshire in jane austen. new to me. new people. new yorkshire. new hudle. in corner. new apprehension. no new is good new. new needs. speed starts. leaves station. starts up sign moves train stands still. no, train moves, sign moves out of view. my viewpoint. view well taken. point well taken. my, well taken. new countryside on my side. new speed. fast. frightenly fast. new rhythm. train rhythm. thought rhythm. rheumatism. no room. compartment to myself. self contained in a manner of speaking. quid pro quid. what. compartment alone. come part with me aunt. come. don't know where. not compatable with others is a way. far away from where I came. there were problems. manager left me. pressing problems up ahead. a tune comes to mind in my head. mind if I sing. jane this is for you. problems. apprehension pressing as face presses against glass. speed on the increase. awesome speed. lonesome speed. fast train. fast thought train. speak french. heart pounding. trip never ending. sojourn so long won't end. lend a hand. please give a hand ladies and gentlemen. help a helping hand. fast. rhythm. move. speed. world without end. trip without end. end without speed. hand without help. help without kelp. kelp without sea. see without saw. saw without hammer. hammer without sickle. sickle without cell. cell without window. window without light. light without match. match without bull. bull without cock. cock without crow. crow without bar. bar without drinks. drinks without food.

(pause)

food

(pause)

can't get food for thought must work. need food. oats. no show no food. oats. sing me your song oh. oats. and he sip no sup and he craved no crumb. oats. for he sighed. help. for the love. jane oh jane. of a lady. kiss my. oats. a bowl of fresh ground with milk or l...a...i...t. jane oats jane. can't think about it. food that is.. hey dee hey dee misery me lackadaydee. ho hum. ho hum. dies irae. probiscus who knows.

cold.

draft coming in. lost on the tracks. left on a train. left and lost. directionless. direction left. facing the engine standing in the ailse I am on the left side of the train. the country side of the train. a train or rain with tea. still cold. shivering cold. cold rain. lonesome cold. no manager. no money. painfree yet painful. no direction except of that of the train. onward ho. ho hum. unidirectional. train sounds. sounds similar. sounds like. sound zounds. train sounds. workhouse sounds. mill house sounds. sound looms. loom sounds. childhood sounds. weaving sounds. weaving looms. mechanized looms. industrial looms. fearful machines. use shuttle for weaving. instructions. go. when loom changes. put shuttle through. when loom changes again. shove shuttle back. don't let hands get caught in loom. begin. loom change. shuttle through. loom change. shuttle back. loom change. shuttle though.. loomchange. shuttle back. loom change. shuttle through. loom change. shuttle back. loom change. shuttle through. loom change. shuttle back. loom change. shuttle through. loom change. shuttle back. loom change. shuttle through. loom change. shuttle back. loom change. hand hurts. keep working. shuttle through. loom change. shuttle back. loom change. get tired. keep moving. shuttle back. loom change. shuttle through. loom change (pause in rhythm) loom change. skipped one. make mistake.

stop loom. loom stop. reverse on . back one. shuttle back. reverse off. loom start. loom move. shuttle through. loom change. shuttle back. shuttle through. shuttle through. shuttle through. shuttle through. shuttle through. shuttle through.
(pause)
not a shuttle train. cold. long ride. shivering distance. sitting in a shivering stance. strange circumstance. a man of my age. twenty. twenty one. looking out train window next to widow in mourning in midafternoon. 20,21. circumstantial circumstance. jane come and dance. in my compartment. me and jane meandering through swerve of shore and bend of bay and turn of train. to everything train, train, train. once saw a magician train for his act. saw a woman in half. in half the time needed to turn her trick. tricky turn. tricky train. train whistle. slowing down. approaching something. sudden dark. (blackout) train tunnel. tunnel whistle. can't see. can't be seen. to be not seen and be unseemly. at ease. tunnel loud. sound is louder. sudden death. sudden thought. question of destination while destitute in the dark. I am destitute. maybe now the institute. there's no place like home. homely place. emerging steam. (light up) daybreak in midafternoon. widow in midafternoom. speed on the increase. light on the increase. food on the decrease. noise on the increase. thoughts on the increase. wishes on the increase. needs on the same crease. hair on the increase. smell on the increase. friends on the decrease. family now are deceased. oh memory please delete.
(short pause)
no club car on this train. don't care to be seen. don't care to be clubbed. no routine to move time in my compartment. apart from that the train stands still and the ground moves underneath

the train. apart from that. mind in the mill. body on the train. mind on the grain. body come apart.

(lights reveal other people on the train. Vico sings. All the other passengers eventually join in.)

Vico: the window on trains up in the air
the cabins on trains design with flair
conductors on trains treat Freud unfair
the ladies on trains
large dresses, hats, corsets
snag portals on trains not what for wear
snag portals on trains not what for wear

the wheels on the train go round and round
round and round, round and round

the workers on trains get weekly rage
the gentlemen, trained, have ladies paged
exposed or unseen, the pressure gauge
agnostics on trains
burn bridges behind them
the church on the train, the thought that counts
the church on the train, the thought that counts

the wheels on the train go round and round
round and round, round and round

musicians on trains write moving songs
if rifles were trains they'd still be long
the anarchists cook their food all wrong
the government trains
inefficient and handsome
deliberate talk and all is well
deliberate talk and all is well

the wheels on the train go round and round
round and round, round and round

the gentlemen ask the ladies straight
the evening is free, the ladies late
the stars shine above but we just ate
the gossiptrots in
what kind of train is this
the windows on trains up in the air
the windows on trains up in the air

the wheels on the train go round and round
round and round, round and round.

END of ACT I

TRAIN

WORDS AND MUSIC BY SCHREIER/ROTH AND ASSOCIATES

MODERATELY FAST (DANSE MACABRE) -VICO'S SONG- (FINALE ACT ONE)

A

THE WIN-DOWS ON TRAINS UP IN THE AIR THE

CA-BINS ON TRAINS DE-SIGN WITH FLAIR CON-DUC-TORS ON TRAINS TREAT FREUD UN-

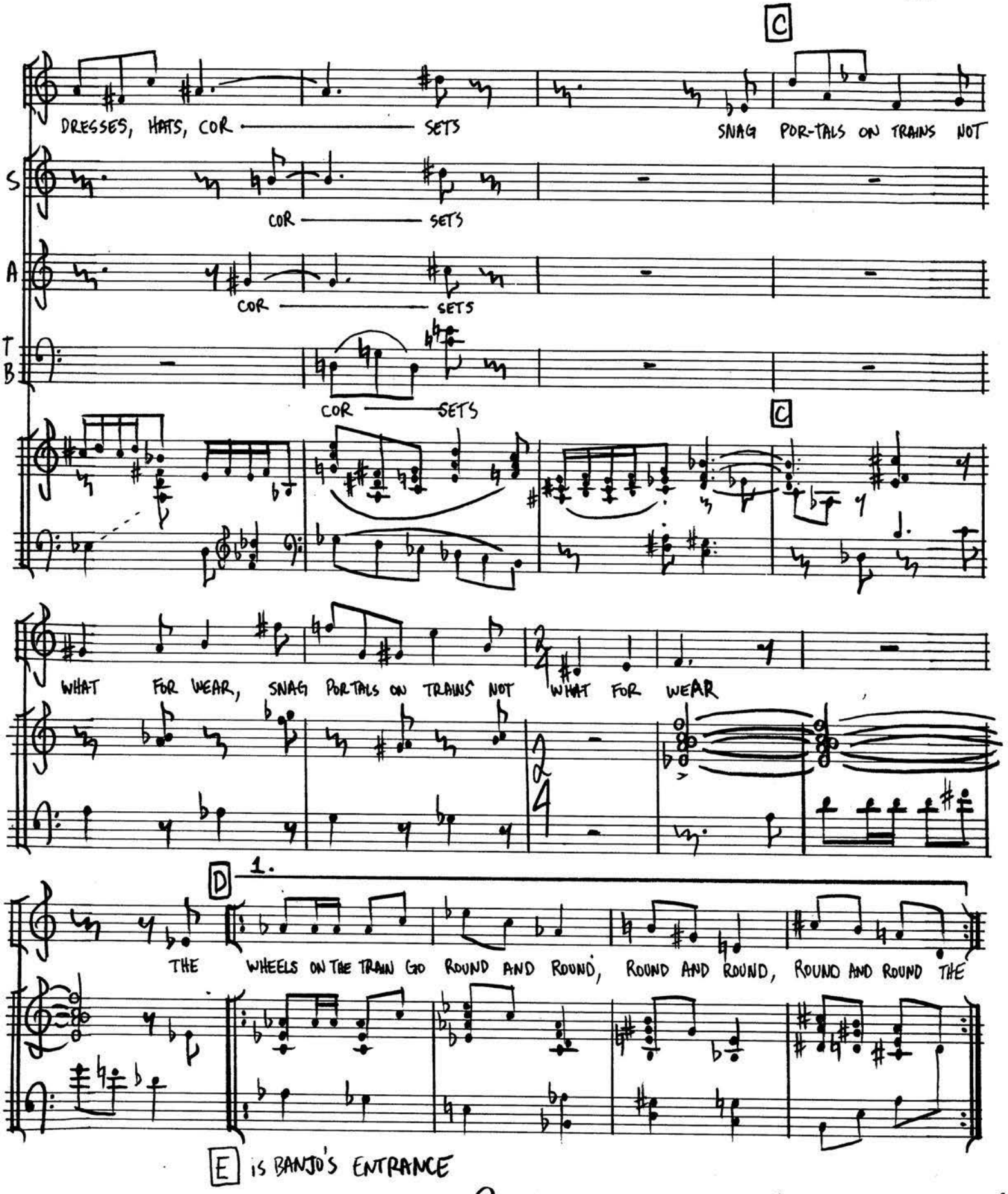
(clusters)

B

-FAIR THE LA-DIES ON TRAINS LARGE

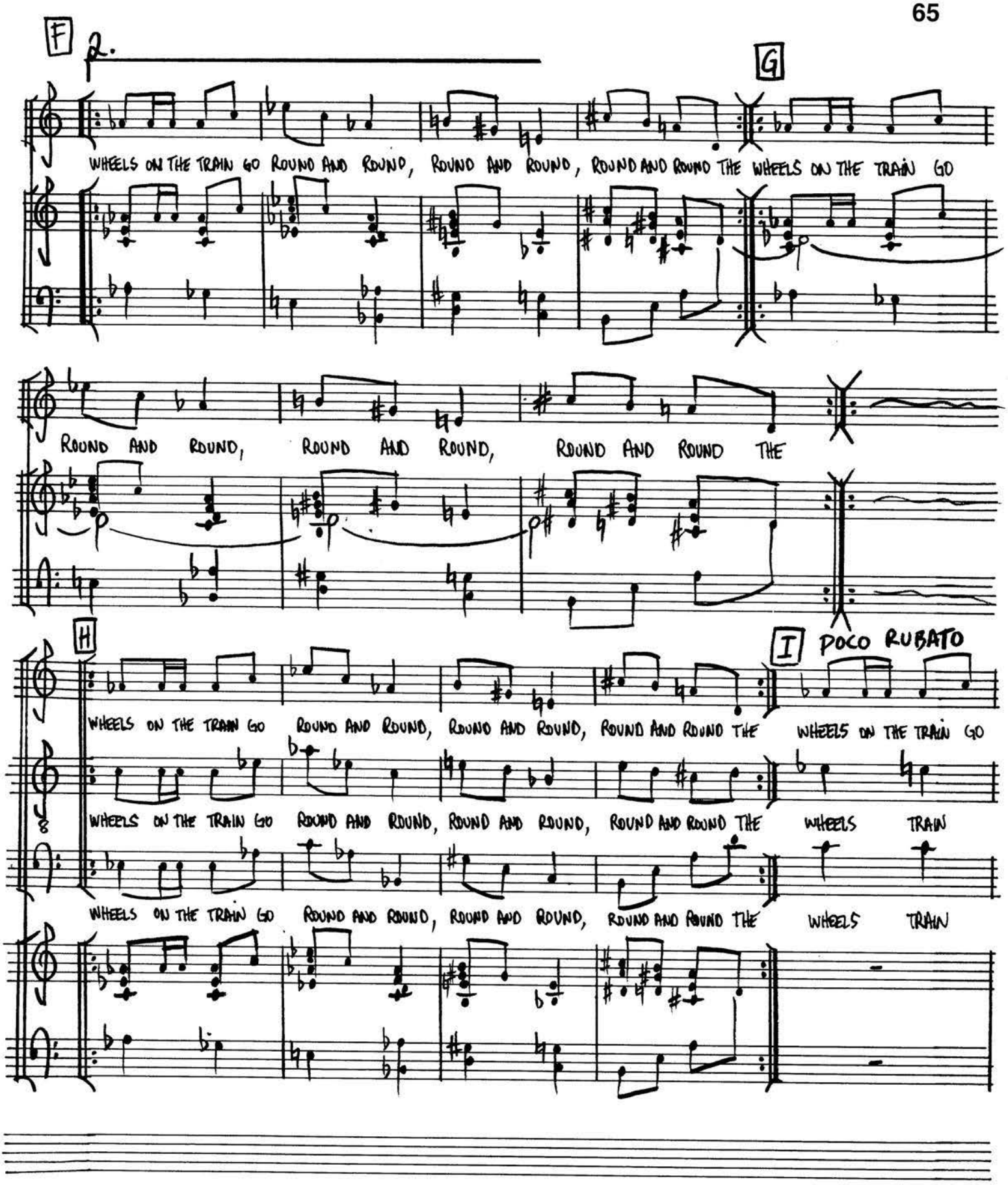
A

#2. THE WORKERS ON TRAINS GET WEEKLY 'RAGE
THE GENTLEMAN, TRAINED, HAVE LADIES PAGED
EXPOSED OR UNSEEN THE PRESSURE GAGE
AGNOSTICS ON TRAINS BURN BRIDGES BEHIND THEM
THE CHURCH ON THE TRAIN THE THOUGHT THAT COUNTS
THE CHURCH ON THE TRAIN THE THOUGHT THAT COUNTS



E IS BANJO'S ENTRANCE

SCHREIER/ROTH



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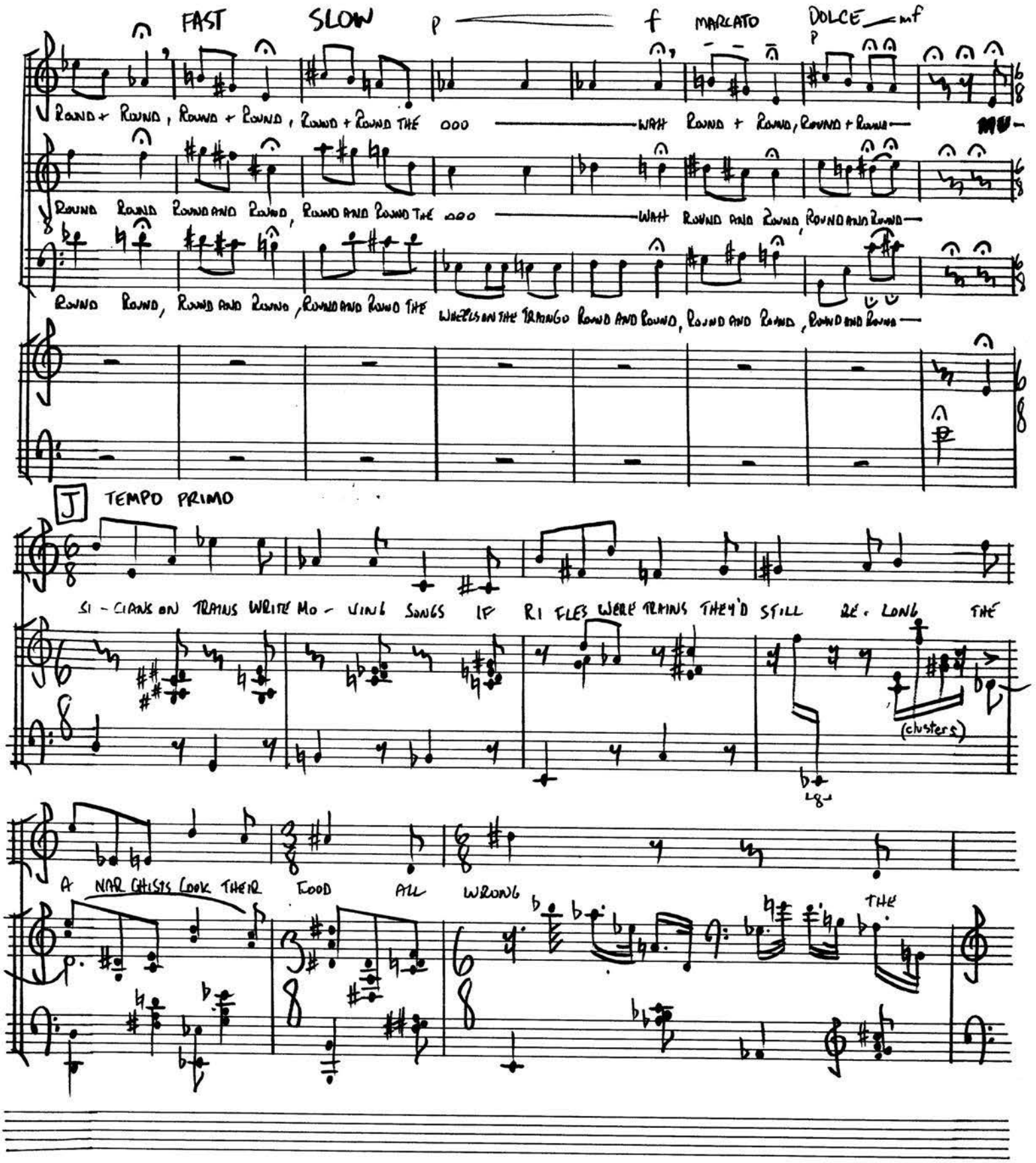

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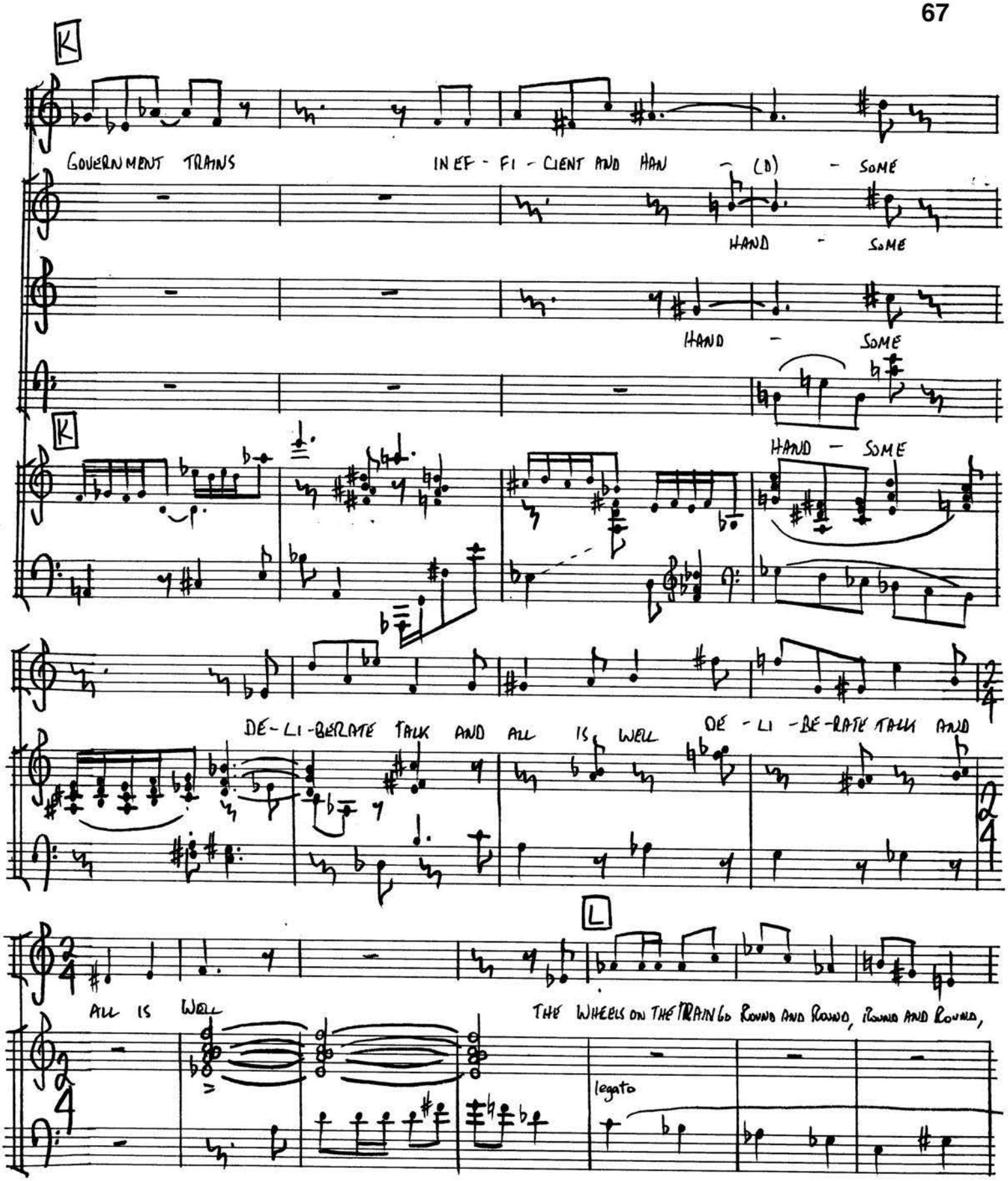

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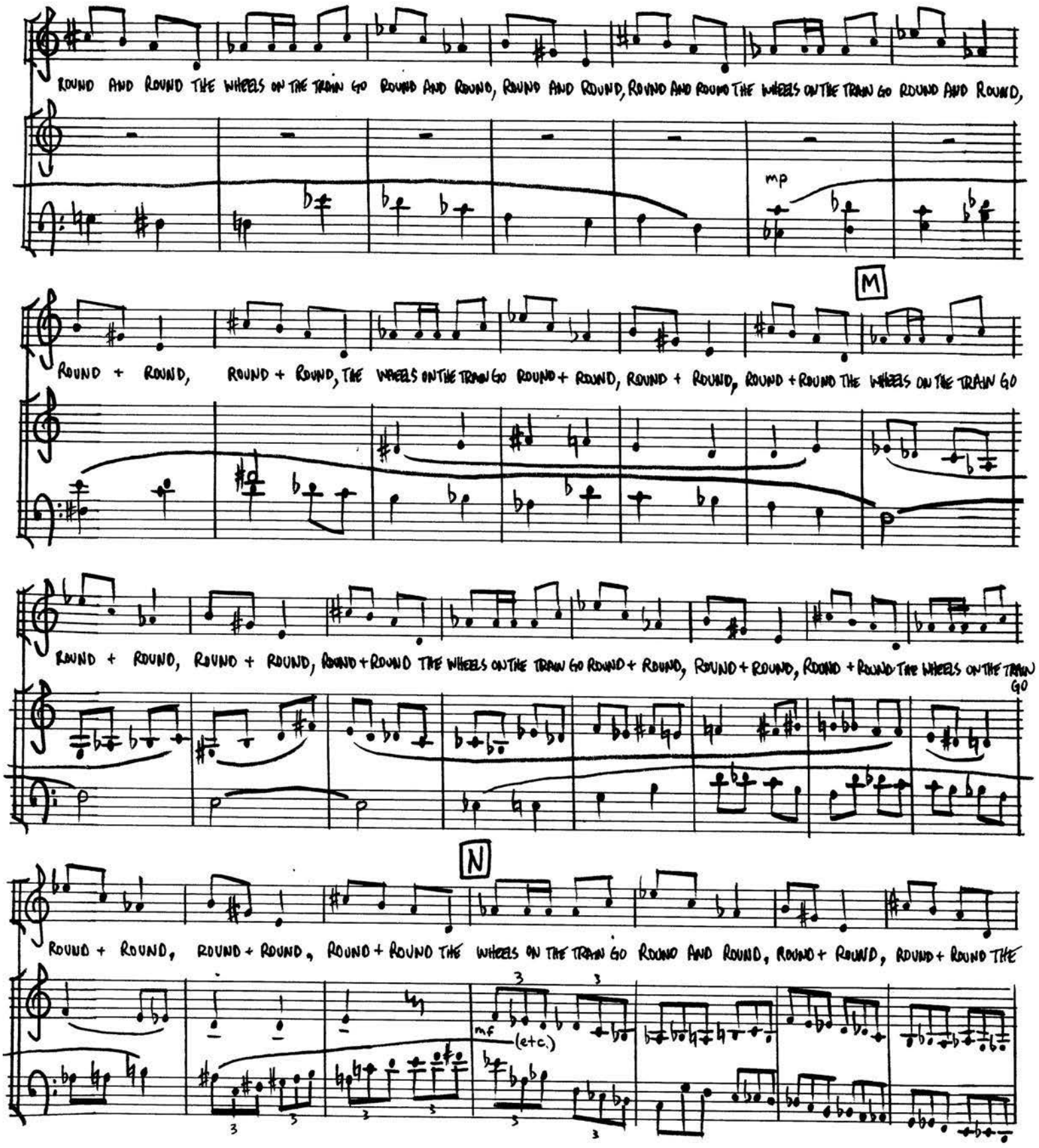

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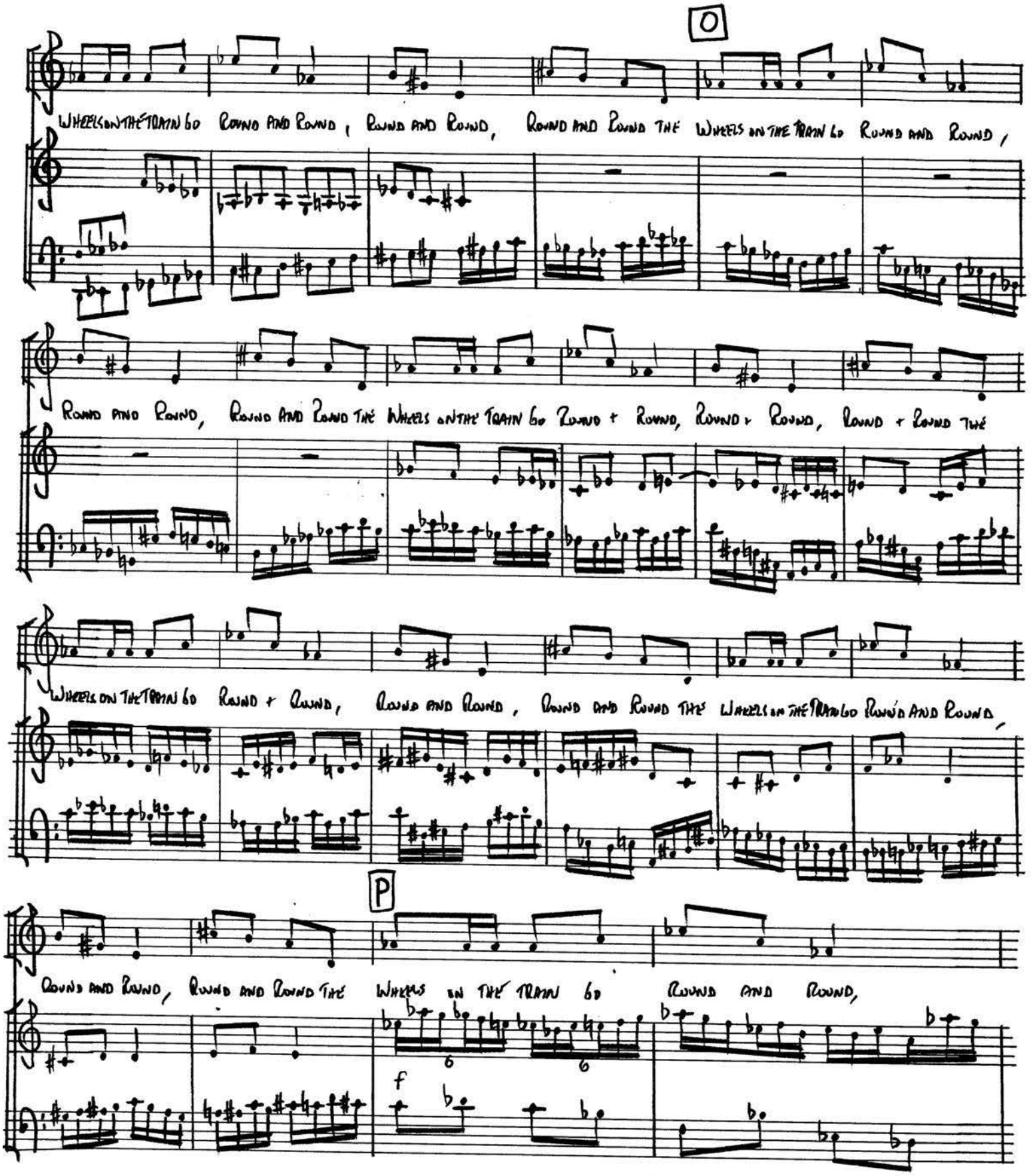

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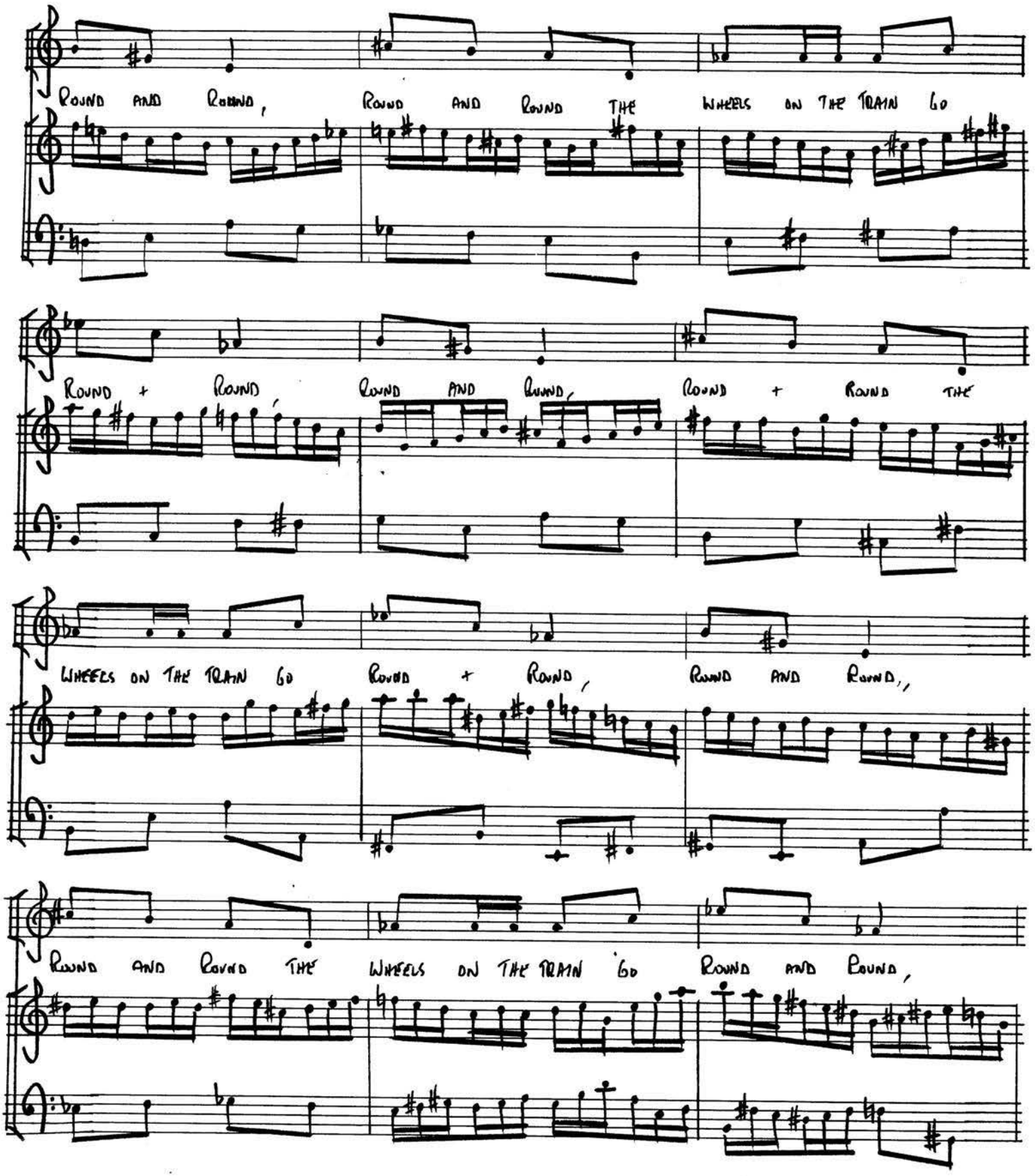

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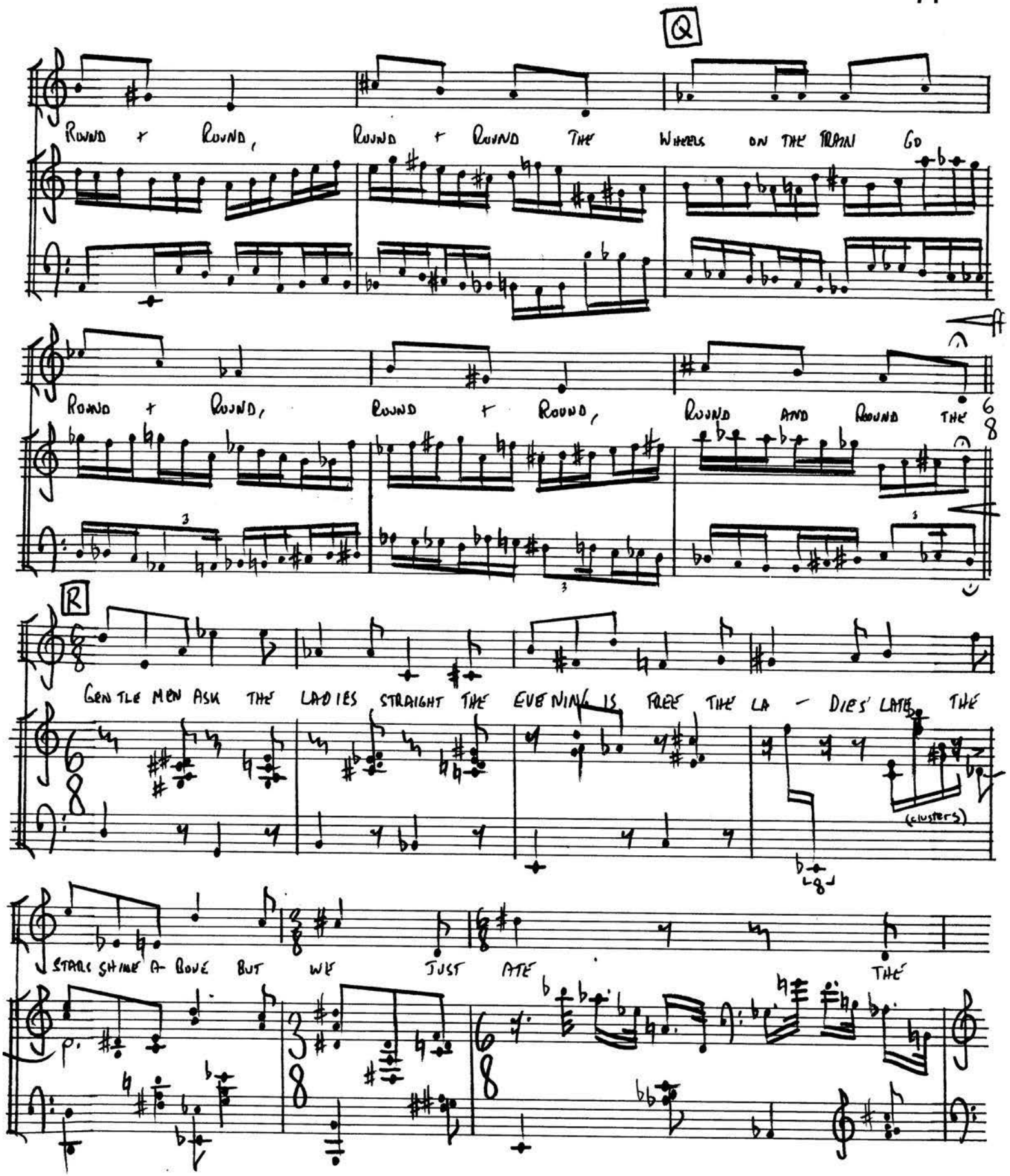

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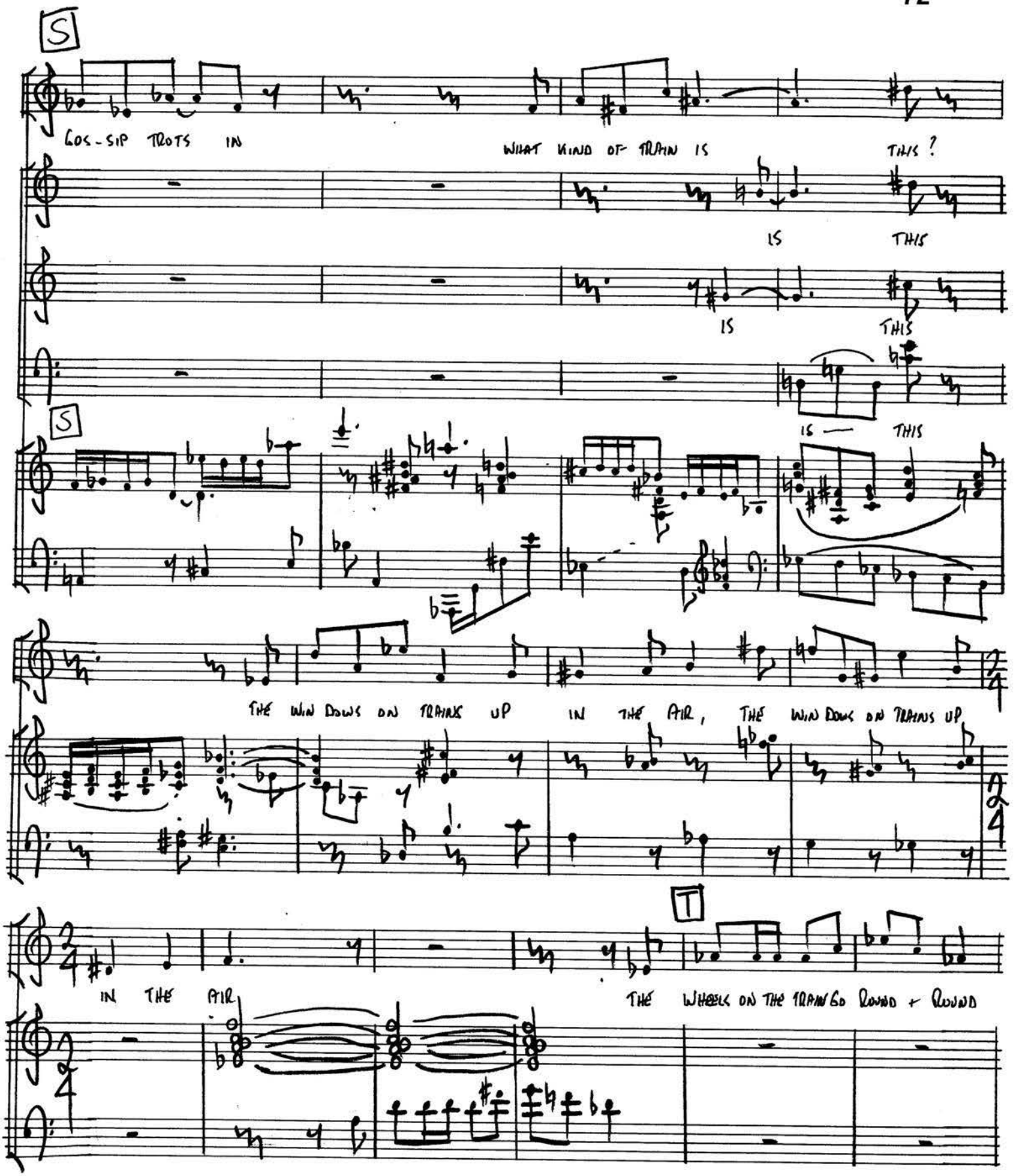
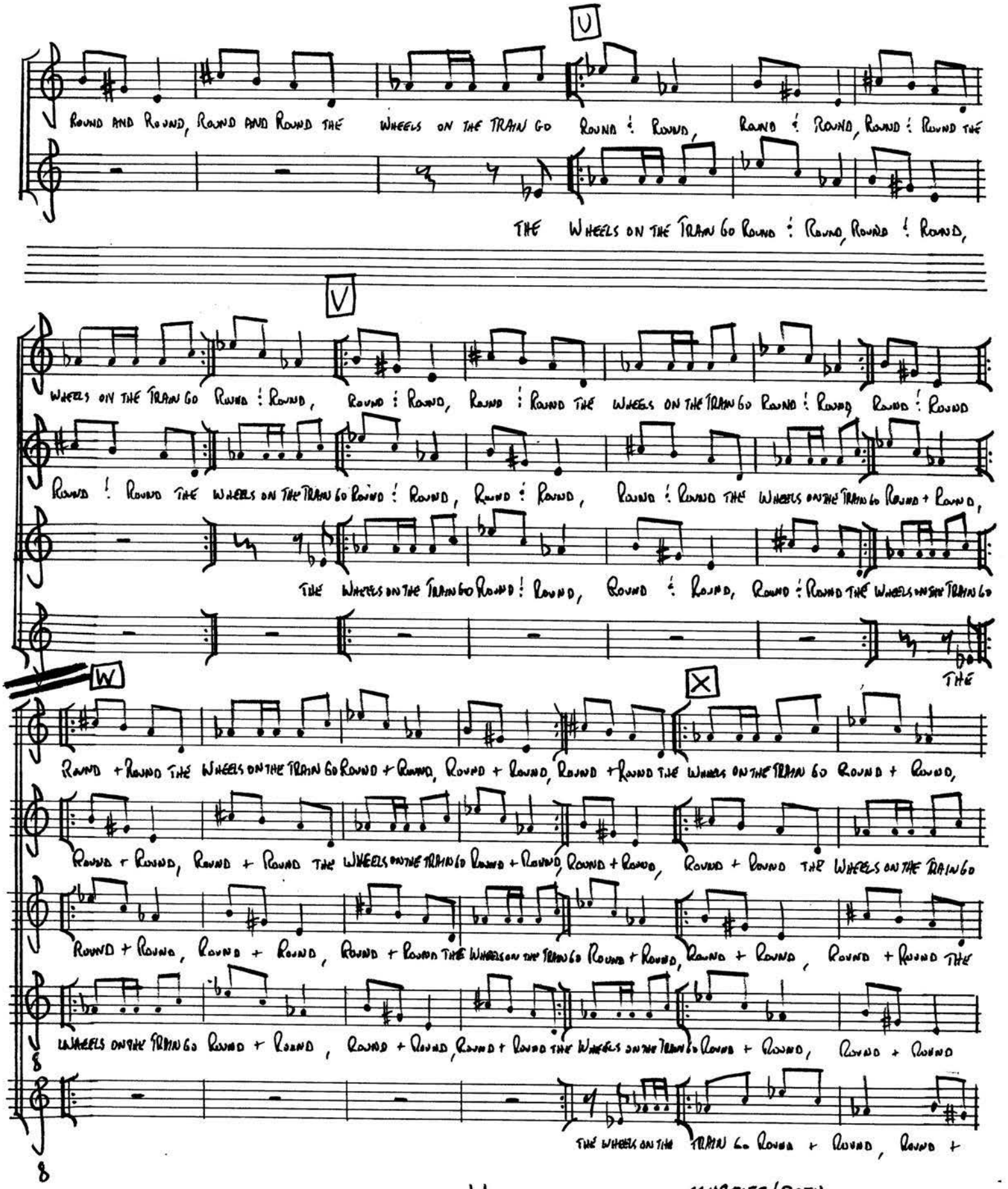
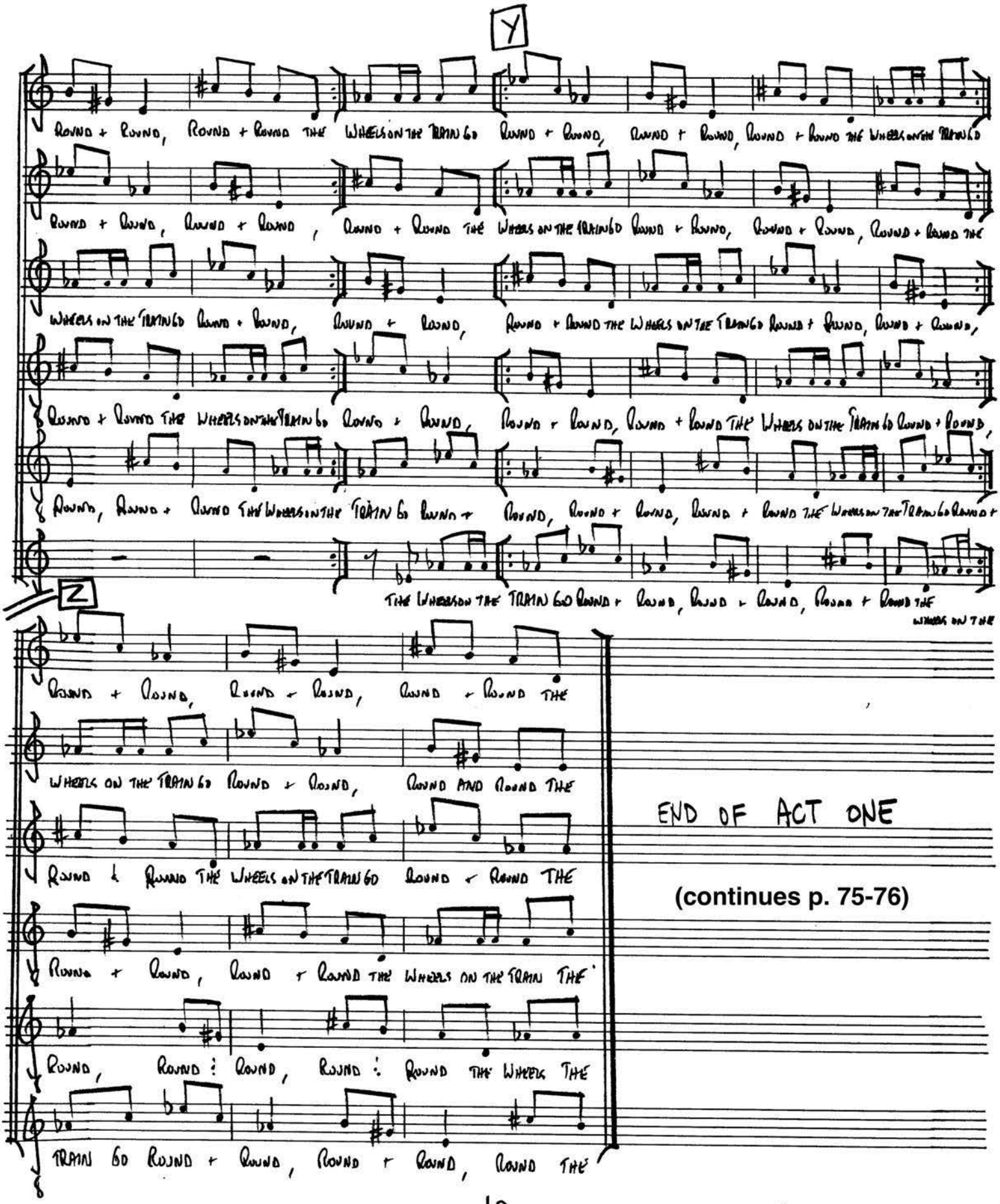


SCHREIER/ROTH



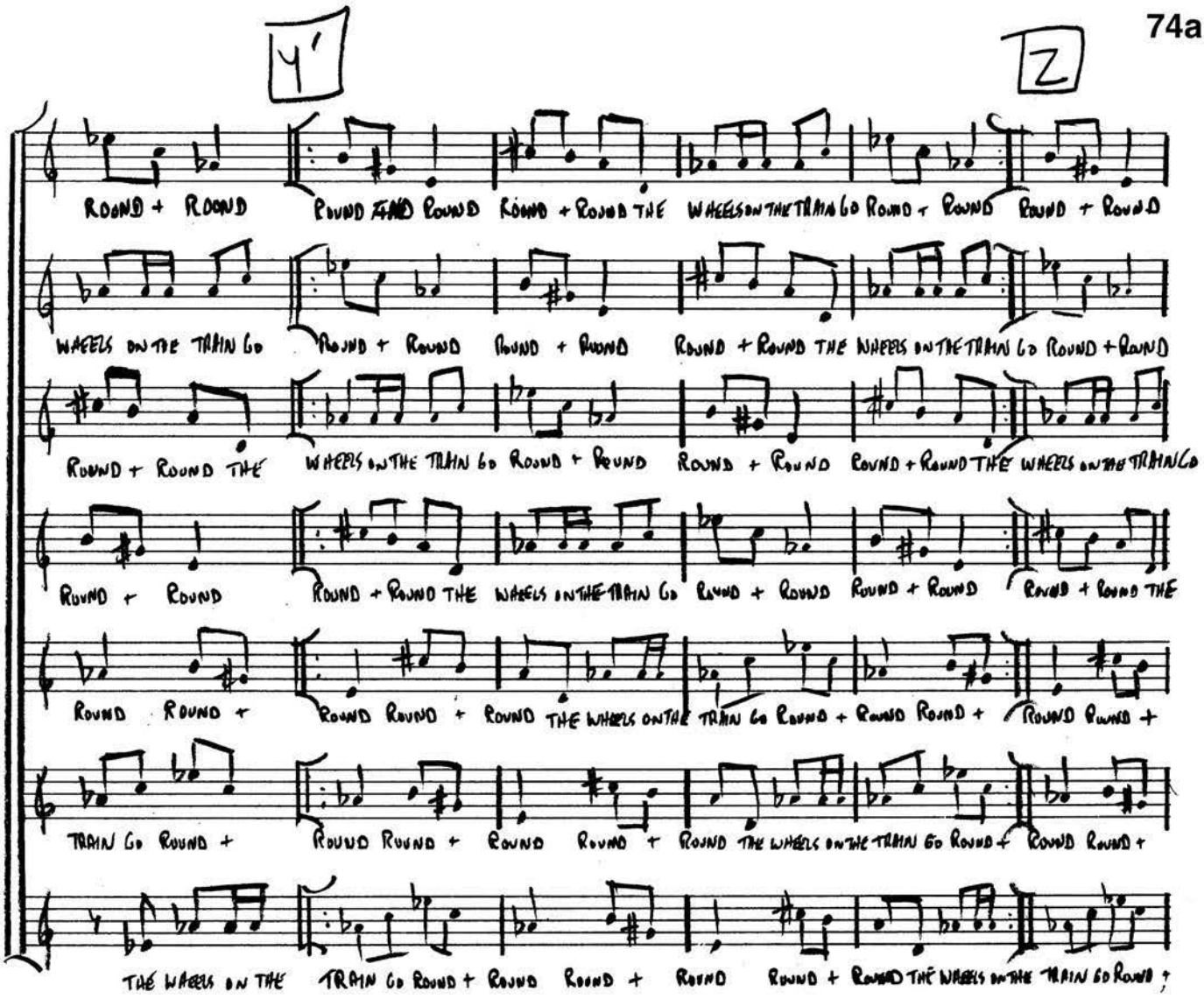
SCHREIER/ROTH



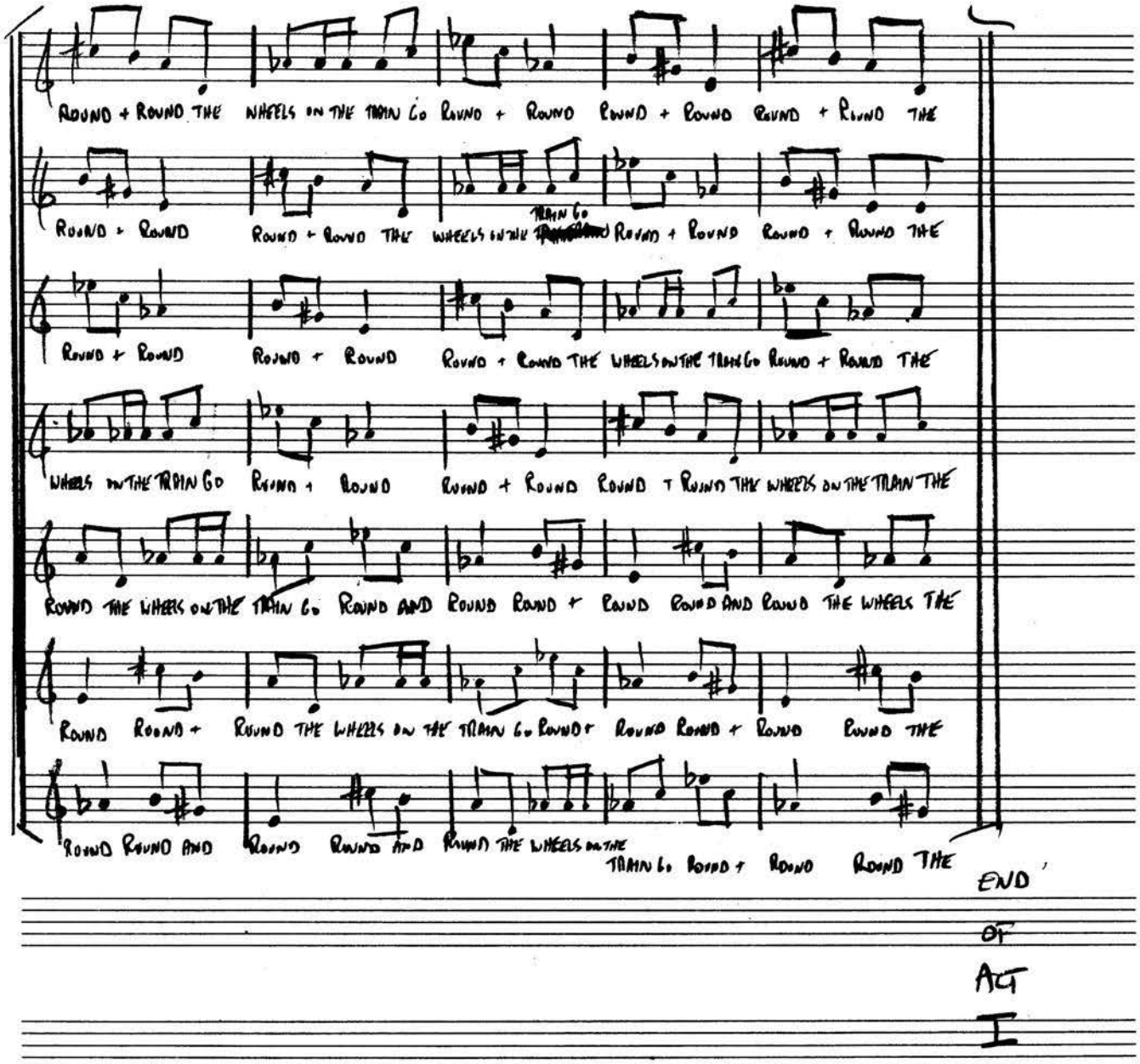
END OF ACT ONE

(continues p. 75-76)

SCHREIER/ROTH


4'
2
ROUND + ROUND ROUND AND ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND
WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND
ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO
ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND ROUND + ROUND THE
ROUND ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND ROUND +
TRAIN GO ROUND + ROUND ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND +
THE WHEELS ON THE TRAIN GO ROUND + ROUND ROUND + ROUND ROUND + ROUND THE WHEELS ON THE TRAIN GO ROUND

XN-12



END OF ACT I

Aztec® XN-12

ACT II

#10 BACK IN THE EQUINOX

words and music
by
SCHREIER/ROTH AND ASSOCIATES

(1) CIVIL WAR-LIKE

SOLOIST

BACK IN THE E-QUI- NOX

(6)

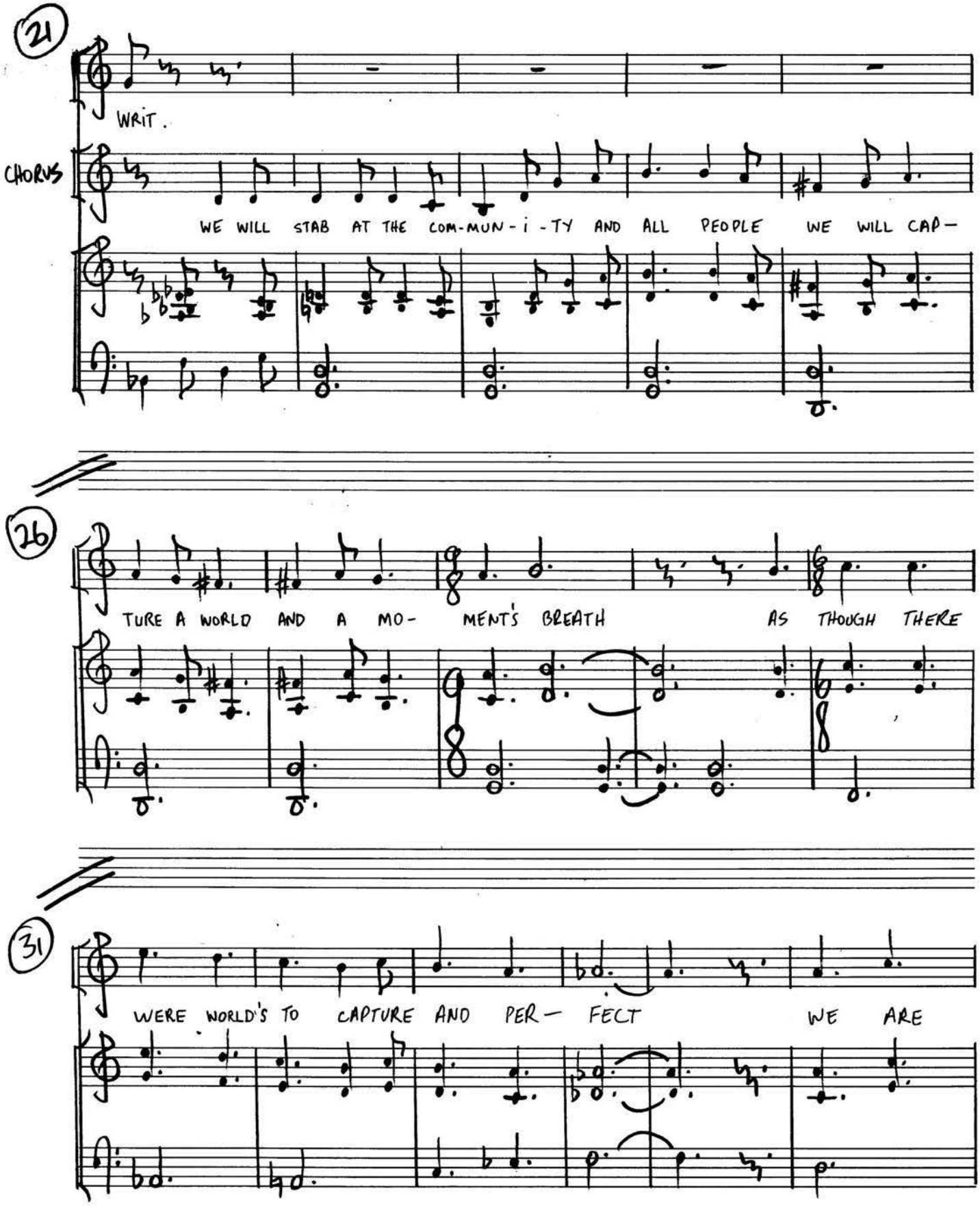
GRANT AND LIN- COLN DEEP IN AP-PLE- MA- TI- CA

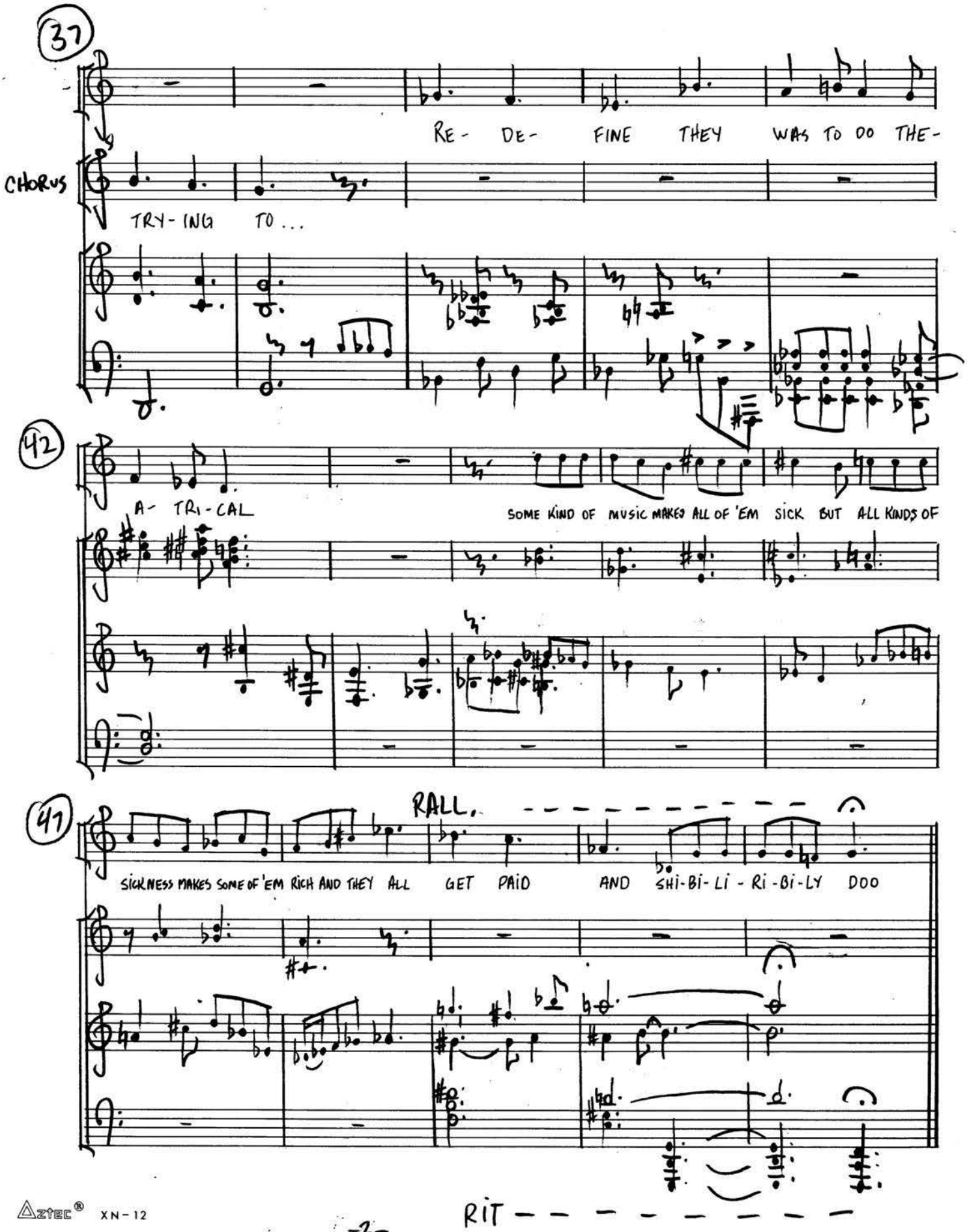
(11)

GO AP-PLY TO THE GOVERN-MENT DRESS

(16)

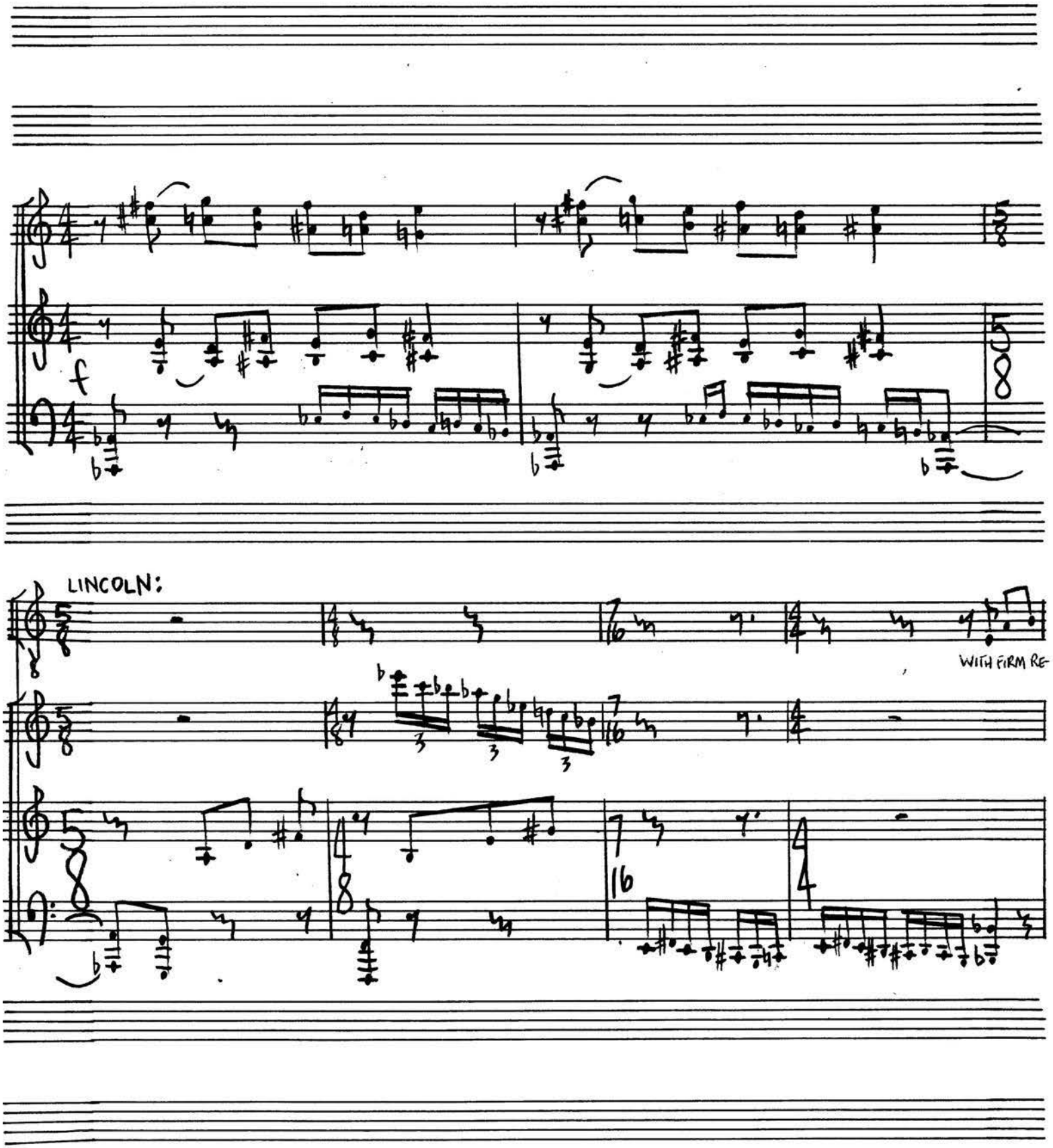
— IN CLOTHES THAT DON'T COMPLEMENT AND COMMIT YOUR- SELF NOW TO A HO- LY


21
WRIT.
CHORUS
WE WILL STAB AT THE COM-MUN-i-TY AND ALL PEOPLE WE WILL CAP-
26
TURE A WORLD AND A MO- MENT'S BREATH AS THOUGH THERE
31
WERE WORLD'S TO CAPTURE AND PER- FECT WE ARE


37
RE- DE- FINE THEY WAS TO DO THE-
CHORUS
TRY- ING TO ...
42
A- TRI- CAL
SOME KIND OF MUSIC MAKES ALL OF 'EM SICK BUT ALL KINDS OF
47
RALL.
SICKNESS MAKES SOME OF 'EM RICH AND THEY ALL GET PAID AND SHI-BI-LI-RI-BI-LY DOO
RIT

#11 FANFARE FOR FIRM RESOLVE

— INTRO —



SCHREIER/ROTH

words and music by
SCHREIER/ROTH AND ASSOCIATES

#11 WITH FIRM RESOLVE

MAESTOSO

LINCOLN:

WITH FIRM RE-SOLVE WITH FIRM RE-SOL

GRANT:

WITH FIRM RESOLVE WITH FIRM RE-SOL

(REHEARSAL)

VE WITH FIRM RE-SOLVE TO CHANGE TO CHANGE WITH FIRM RESOLVE TO CHANGE CHANGE IT WITH OUR

VE WITH FIRM RESOLVE TO CHANGE TO CHANGE WITH FIRM RESOLVE TO CHANGE TO

f mp

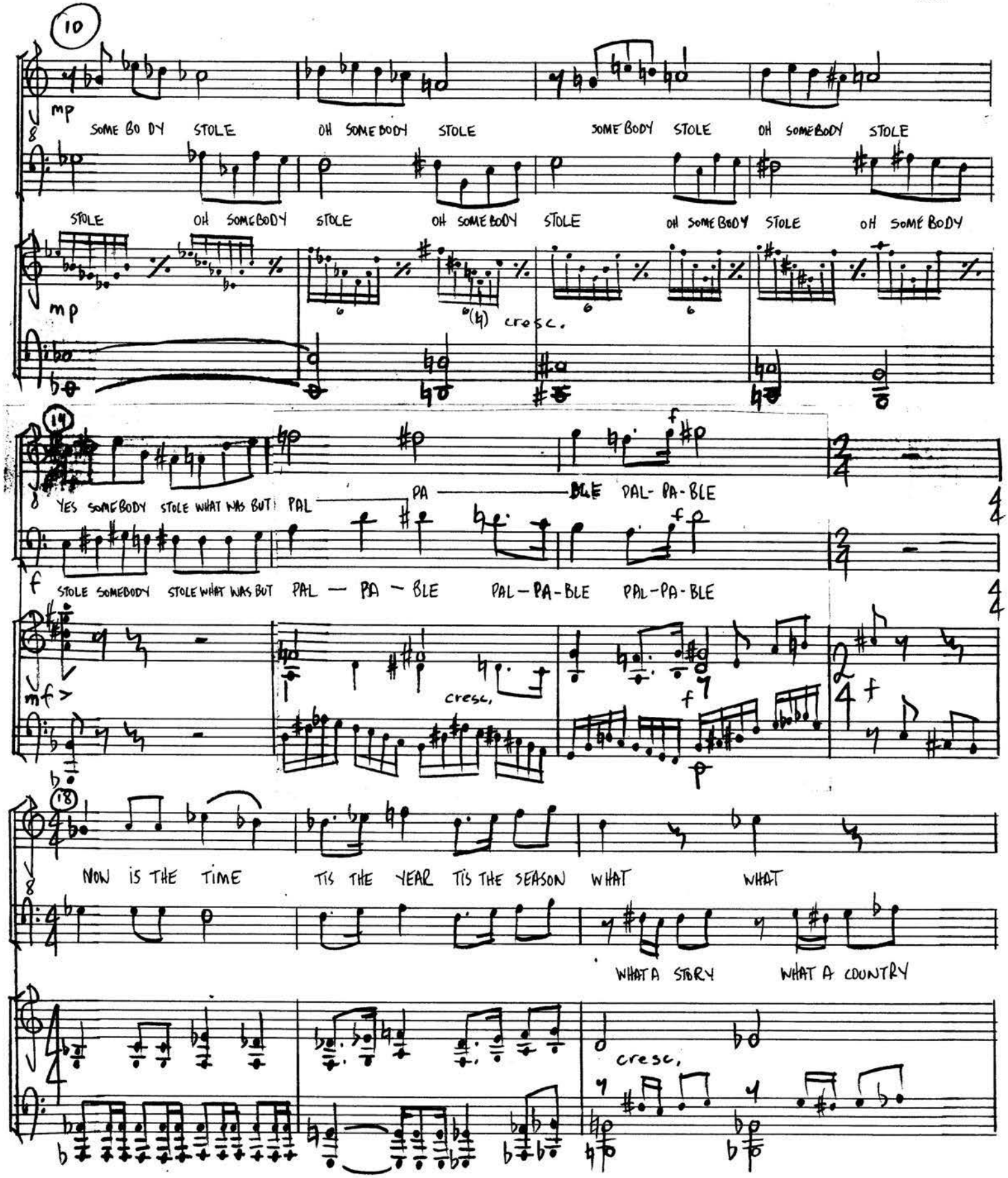
8va

CHANGE IT WITH OUR OWN

CHANGE IT WITH OUR OWN

mp SOME-BODY

SCHREIER/ROTH



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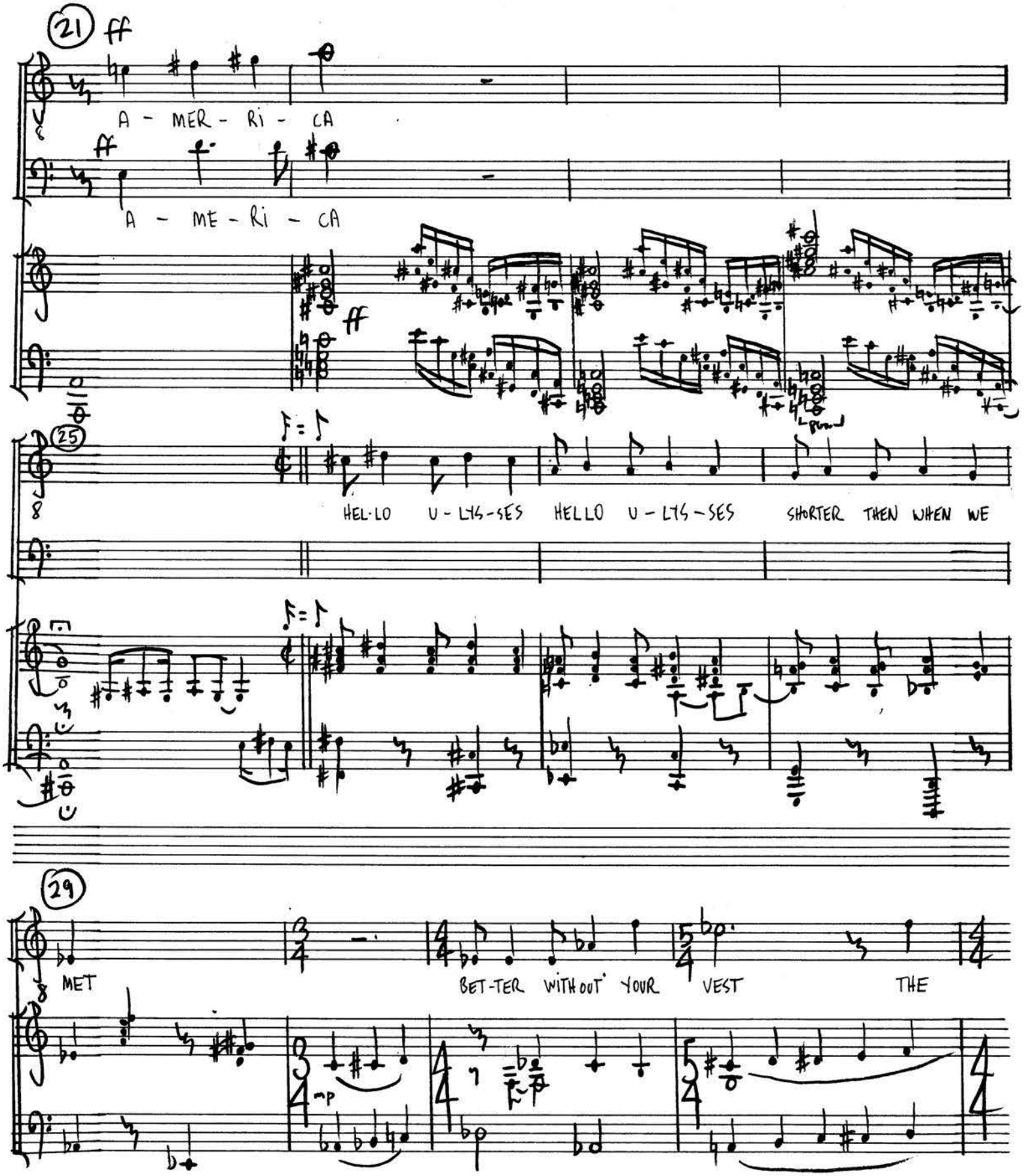

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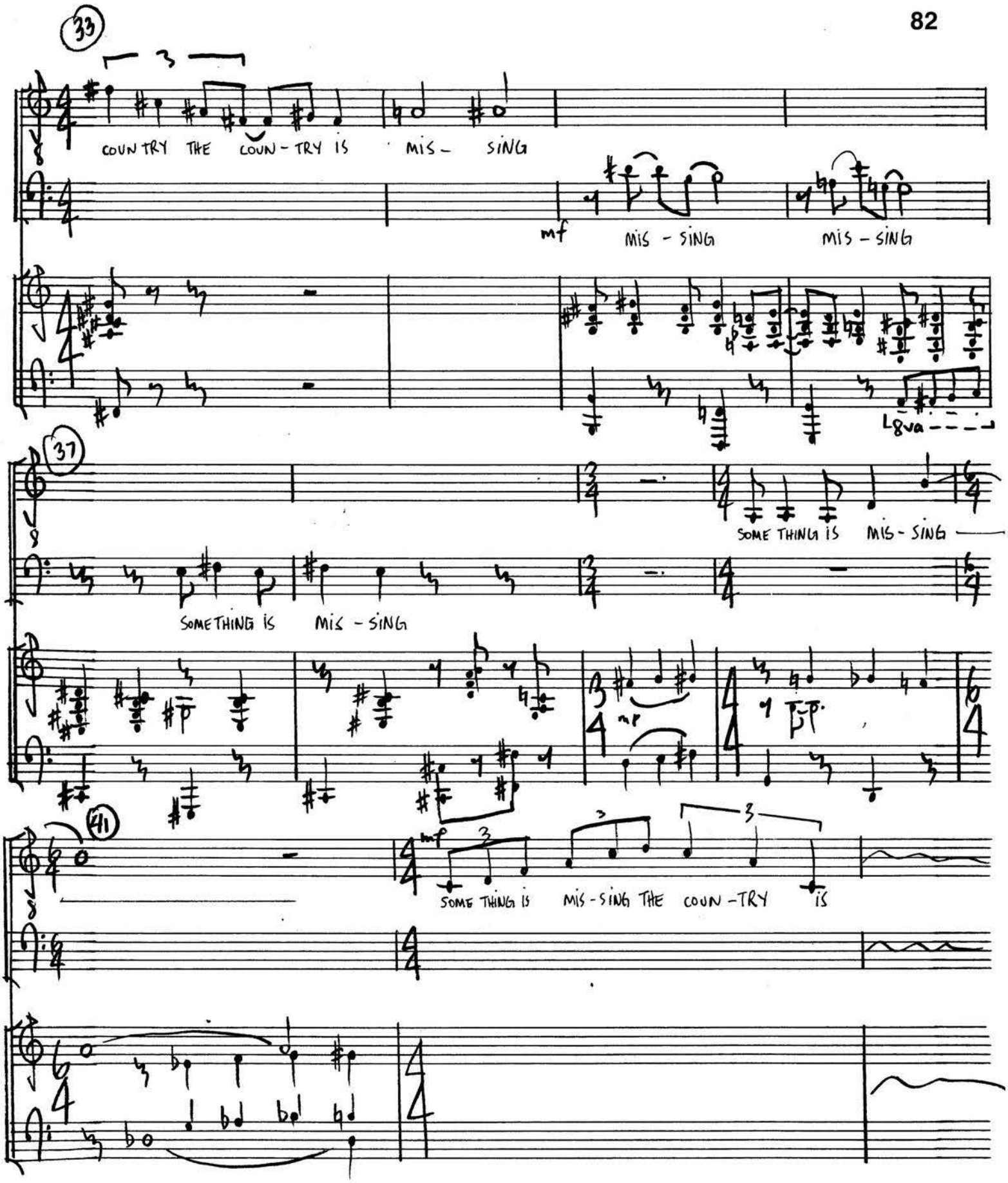

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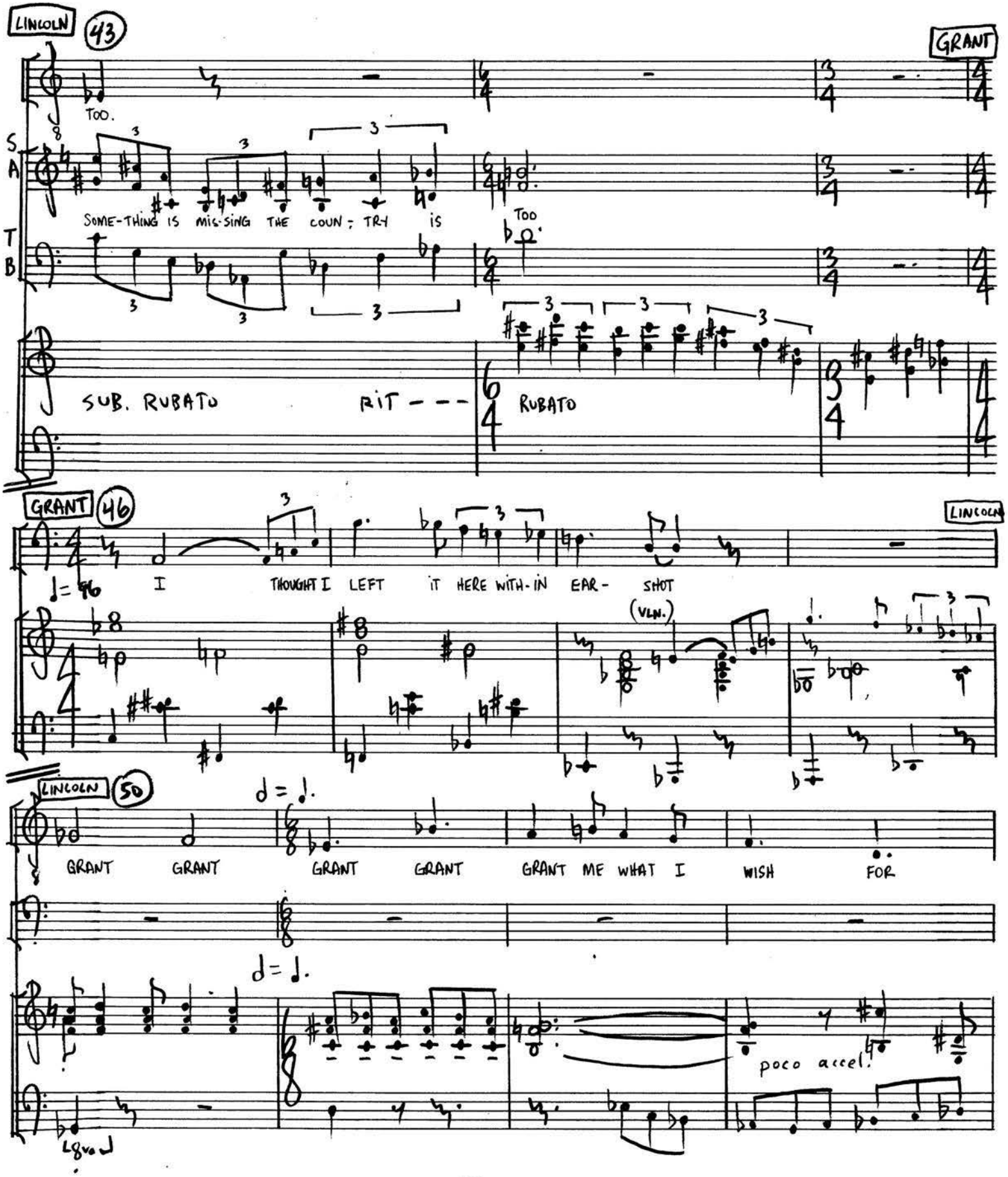

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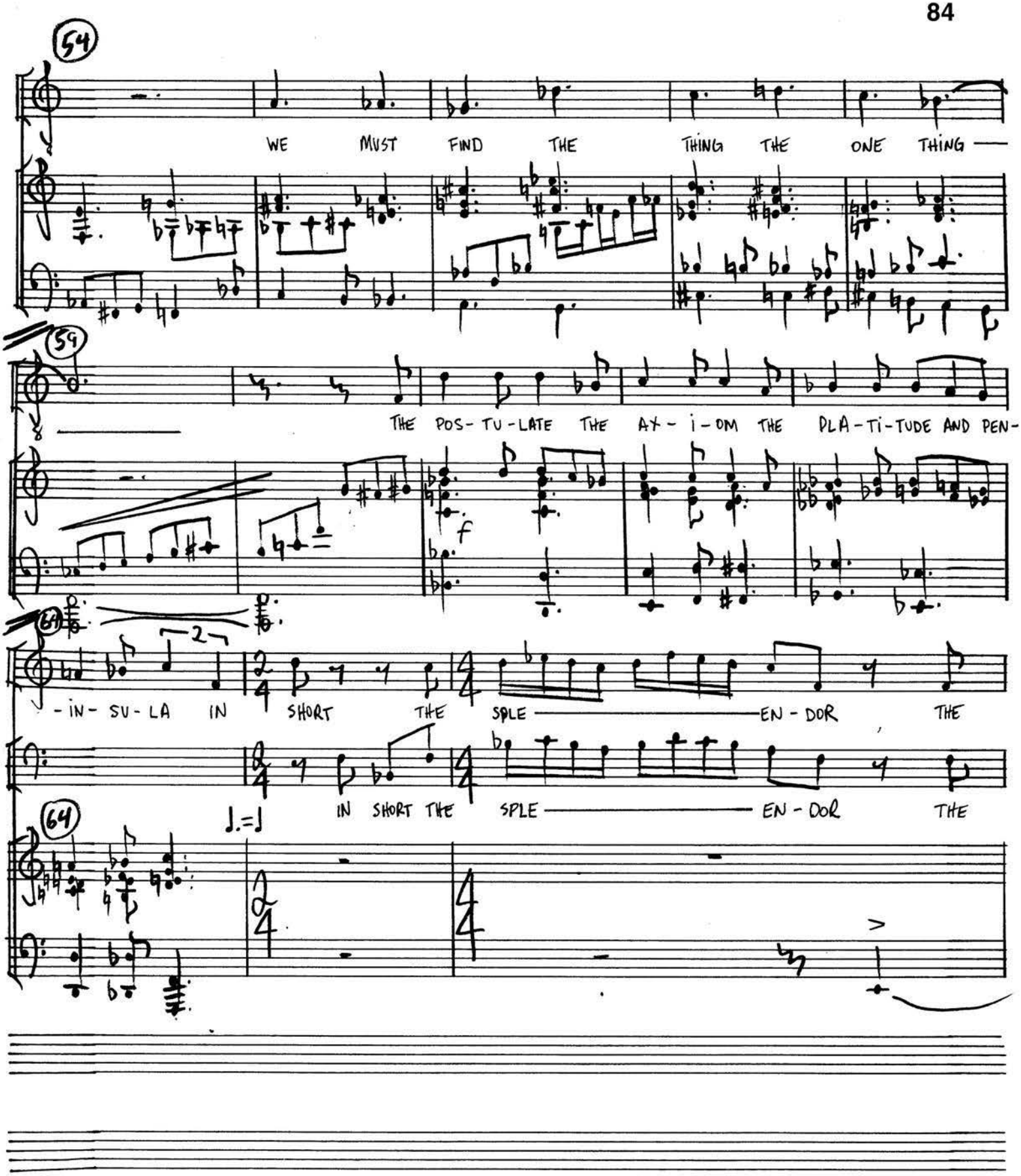

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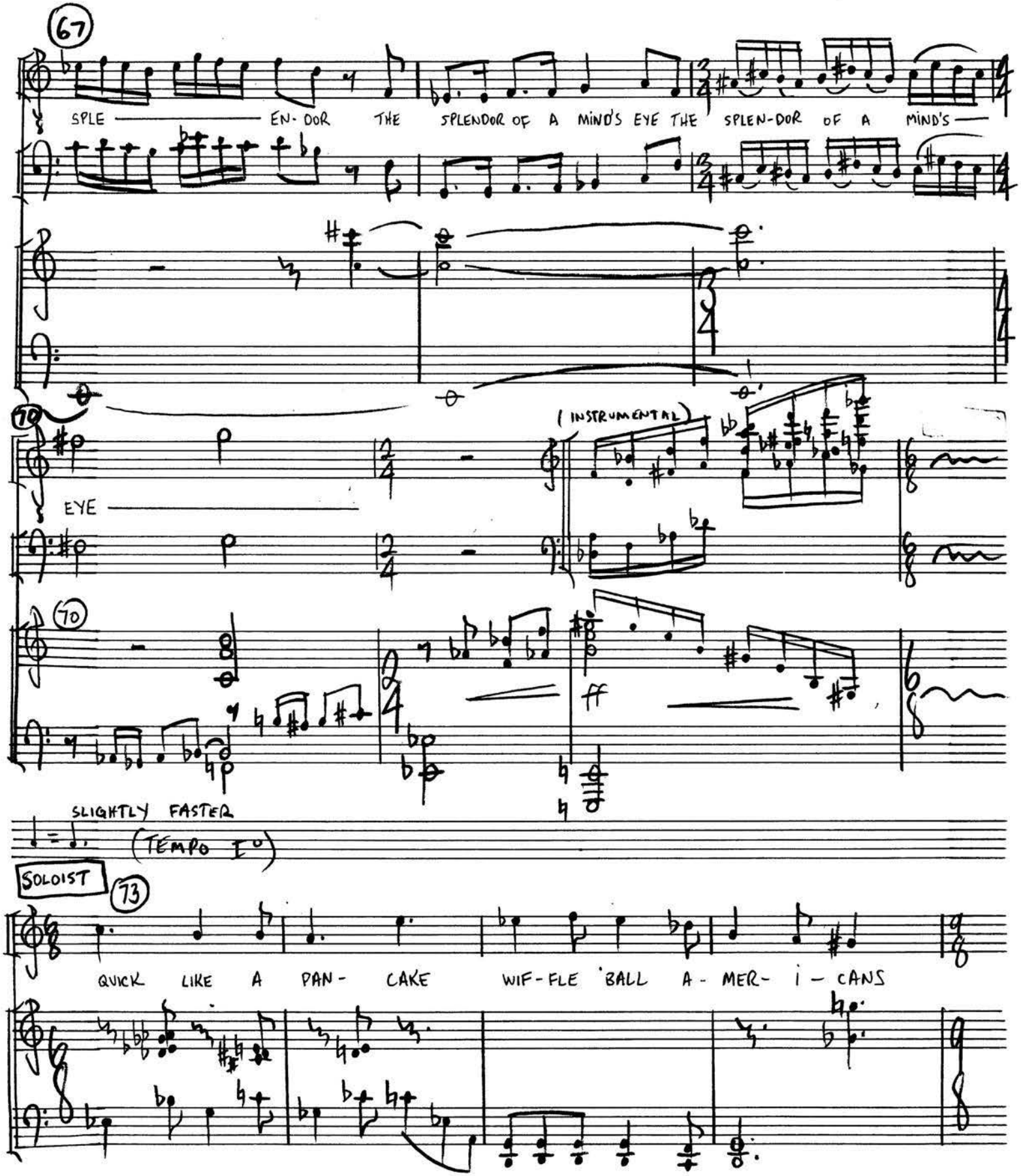

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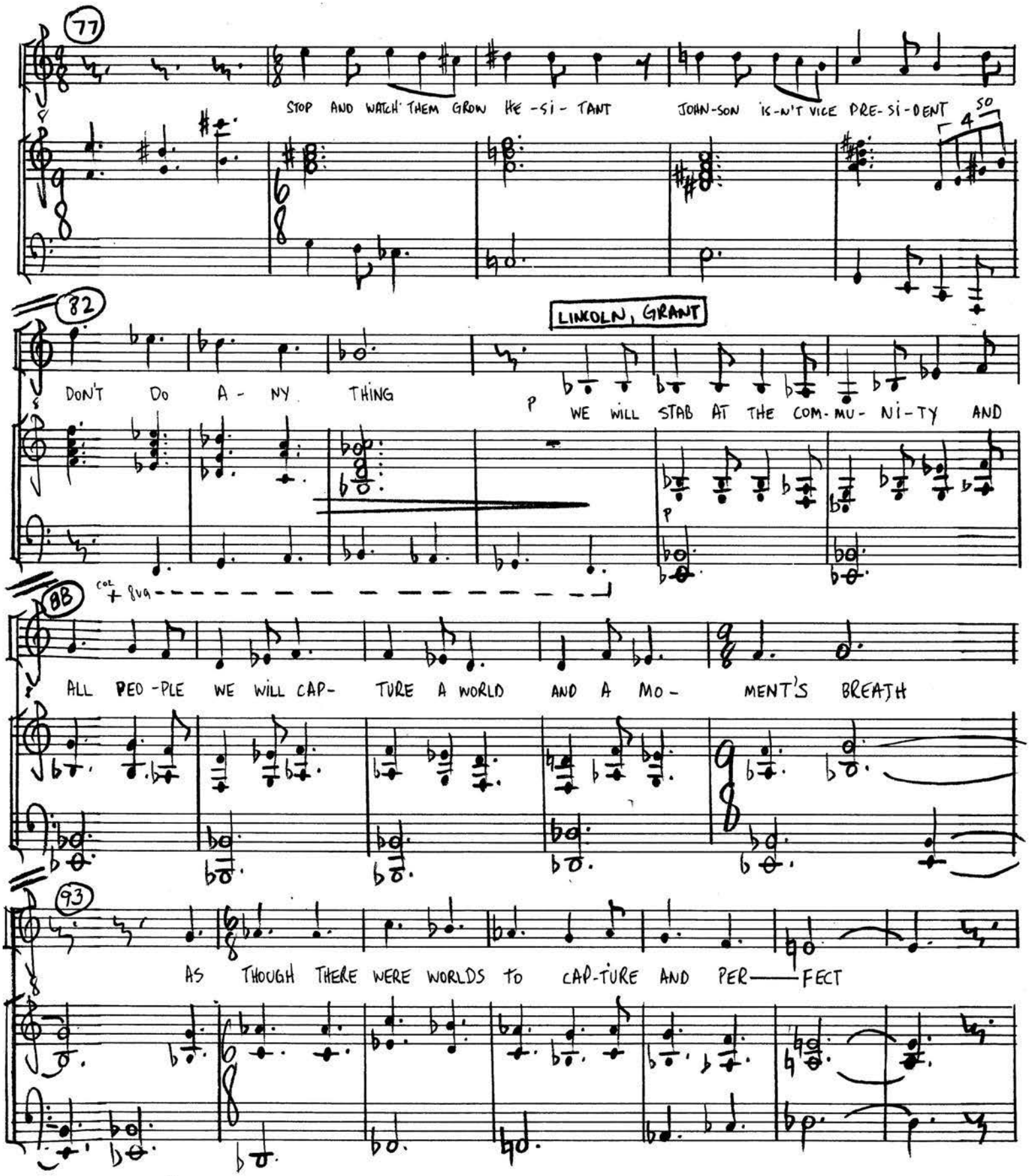

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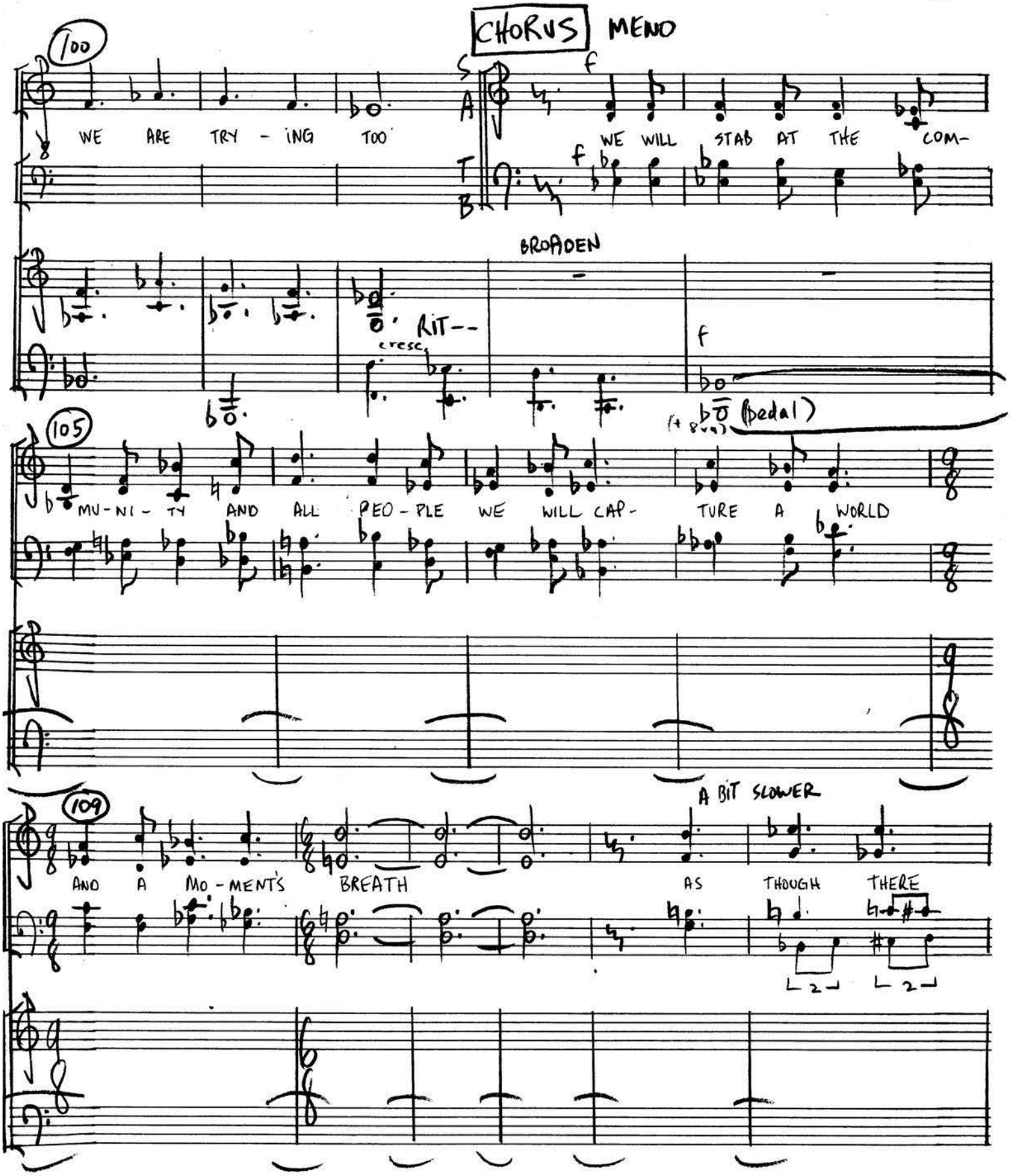

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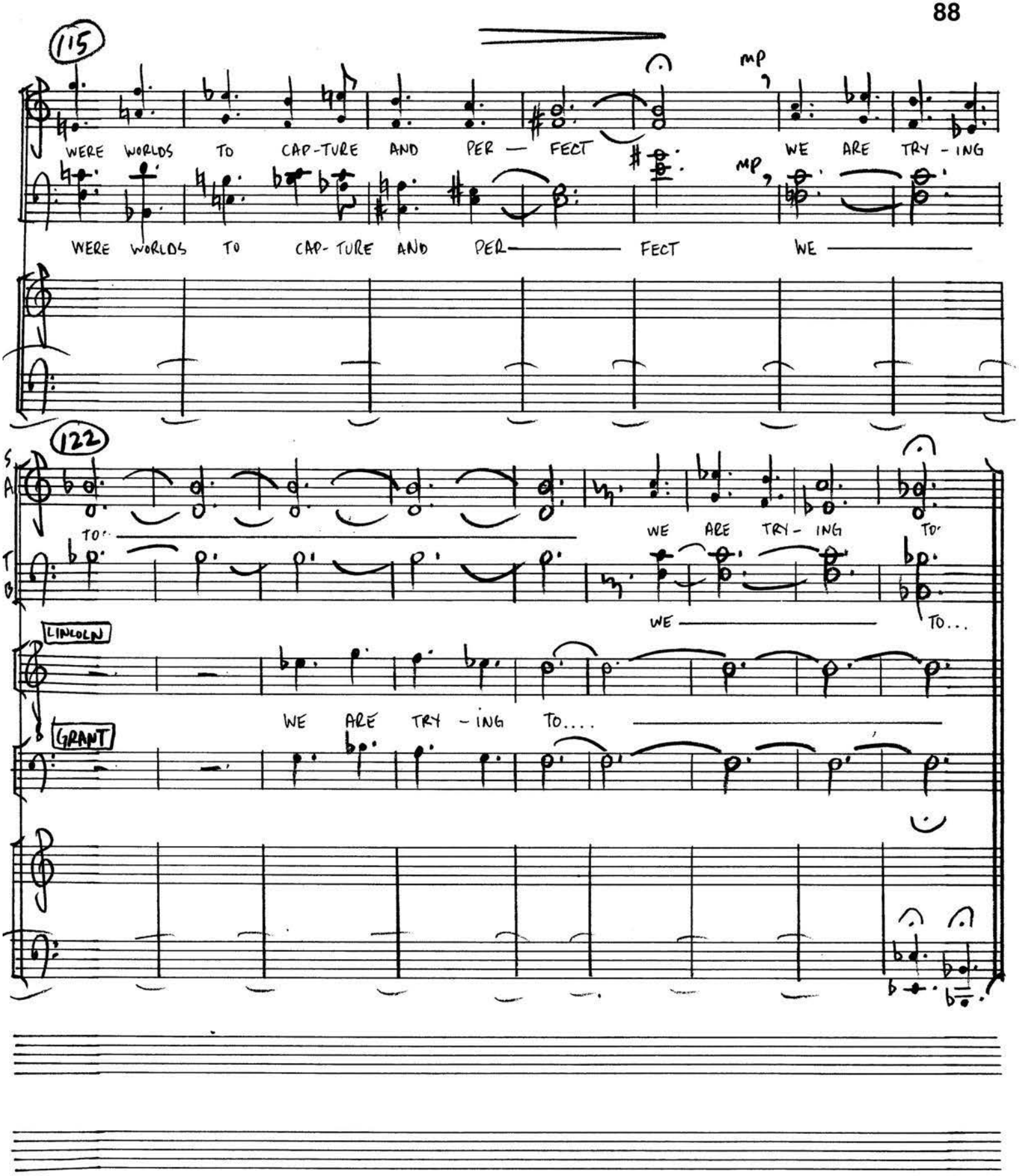


SCHREIER/ROTH

#12 MR. PRESIDENT

words and music by
SCHREIER/ROTH AND ASSOCIATES

MARY

I WRITE ALL THE LET-TERS AND THIS IS WHAT I GET

MEN'S CHORUS (T,T,B,B)

SHE WRITES ALL THE

(REHEARSAL ONE-1)

MIS-TER PRE-SI-DENT

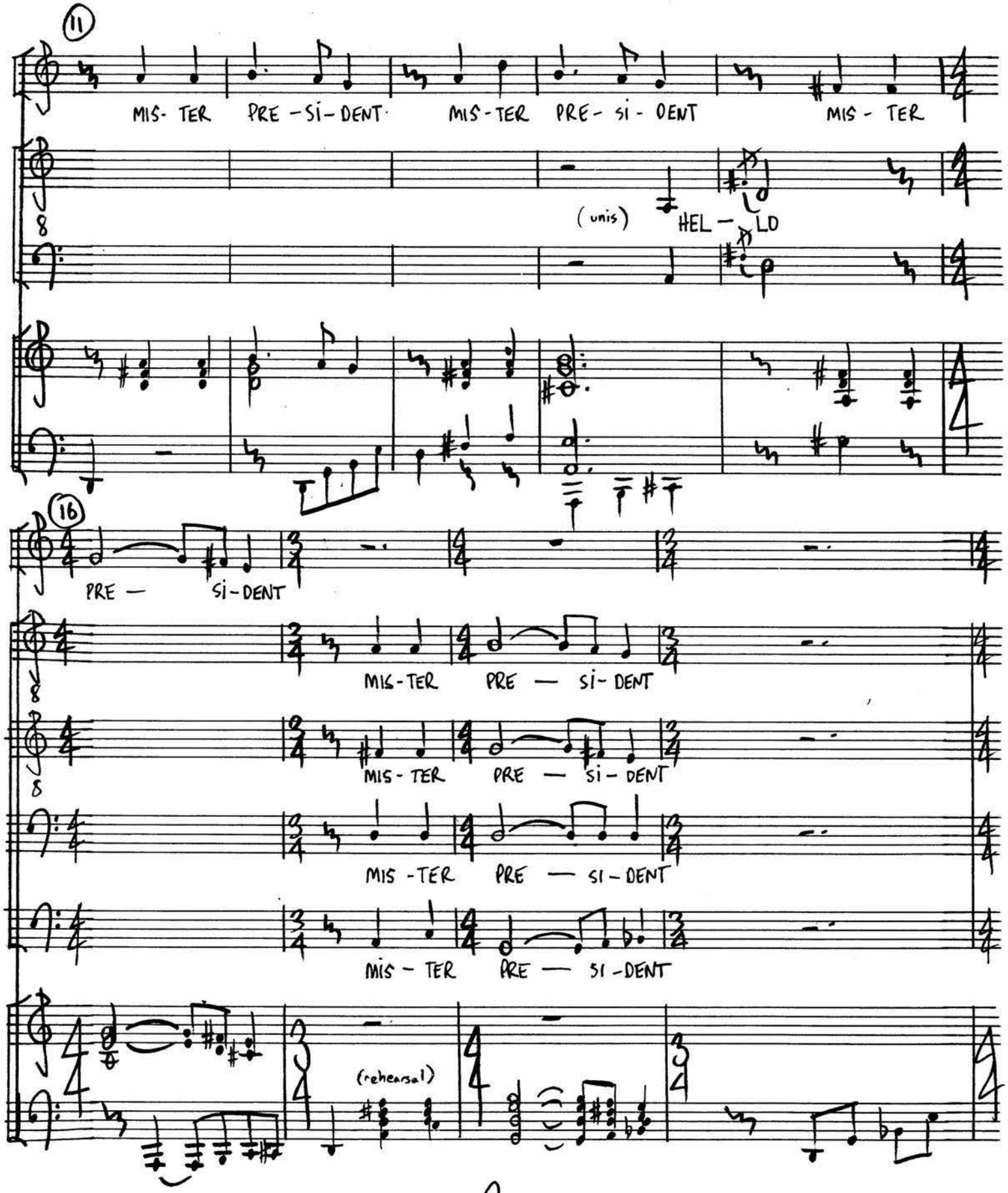
LET-TERS AND HERE'S WHAT SHE GETS

LET-TERS AND HERE'S WHAT SHE HERE'S WHAT SHE

LET-TERS AND HERE'S WHAT SHE GETS

LET-TERS AND HERE'S WHAT SHE, HERE'S WHAT SHE

SCHREIER/ROTH



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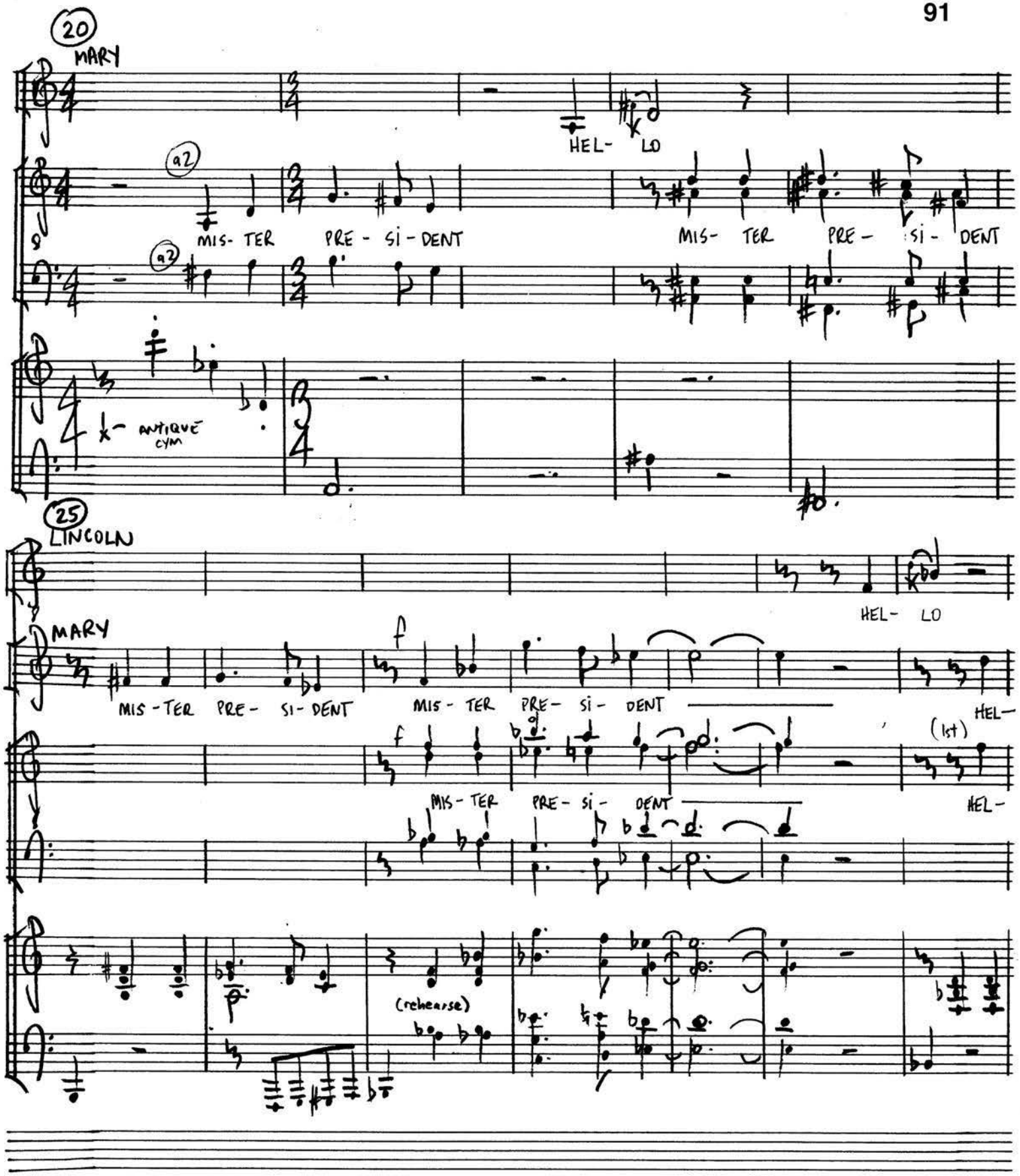

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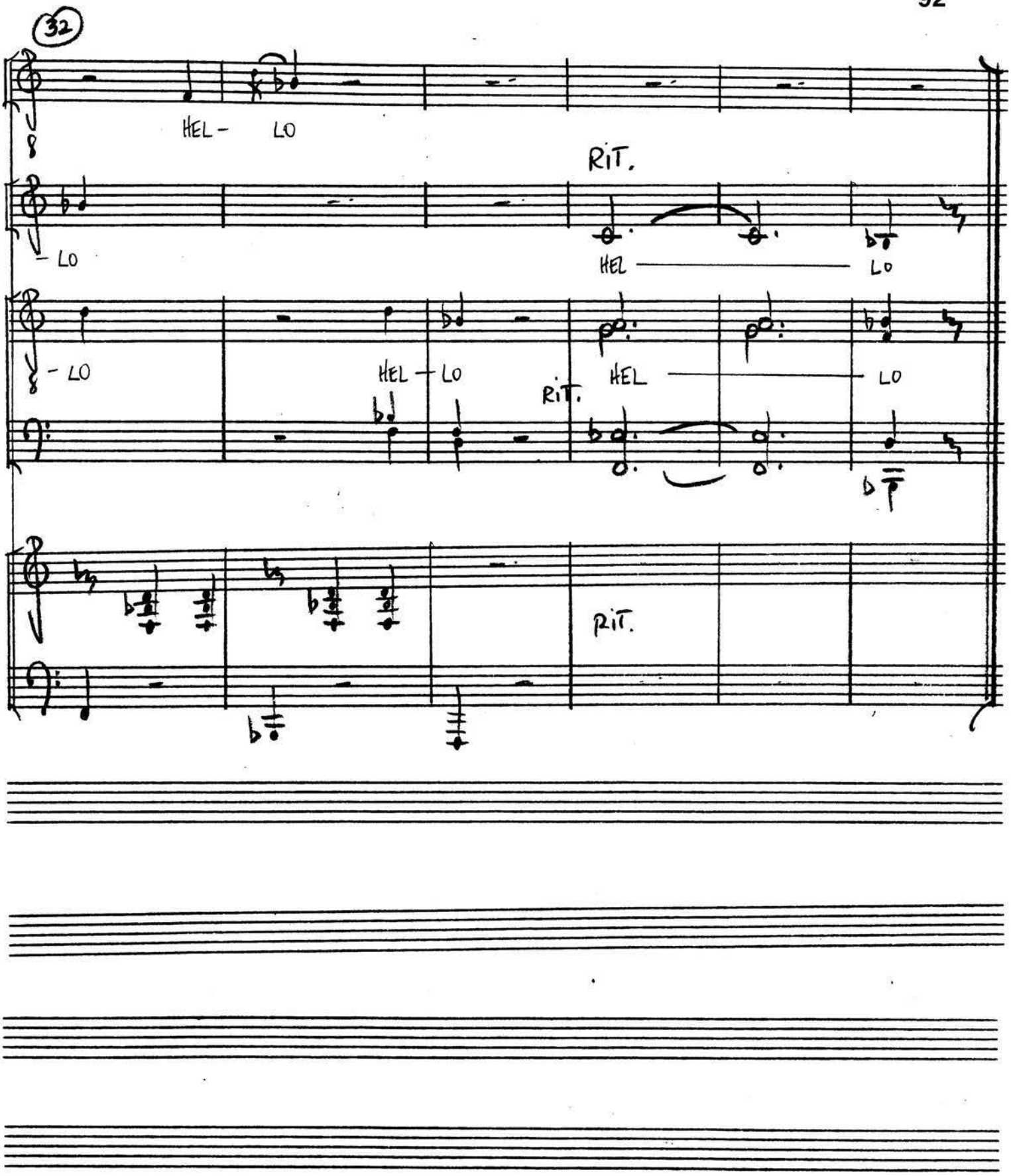


SCHREIER/ROTH

words and music
by
SCHREIER/ROTH & ASSOCIATES

♩=55

#13

DEFORM CITY

(LINCOLN'S SPEECH)

(1) SLOW

(INSTR.)

LINCOLN: (SPOKEN) (EASY)

SLIGHTLY FASTER

(8) I SEE DE-FORM CI-TY PEO-PLE PEO-PLE FOOD AND STARCHED CORN & RYE BREAD

legato

(13) THAT IS OUR CON-CERN AND DIFFICULTY TRUTH TRUTH

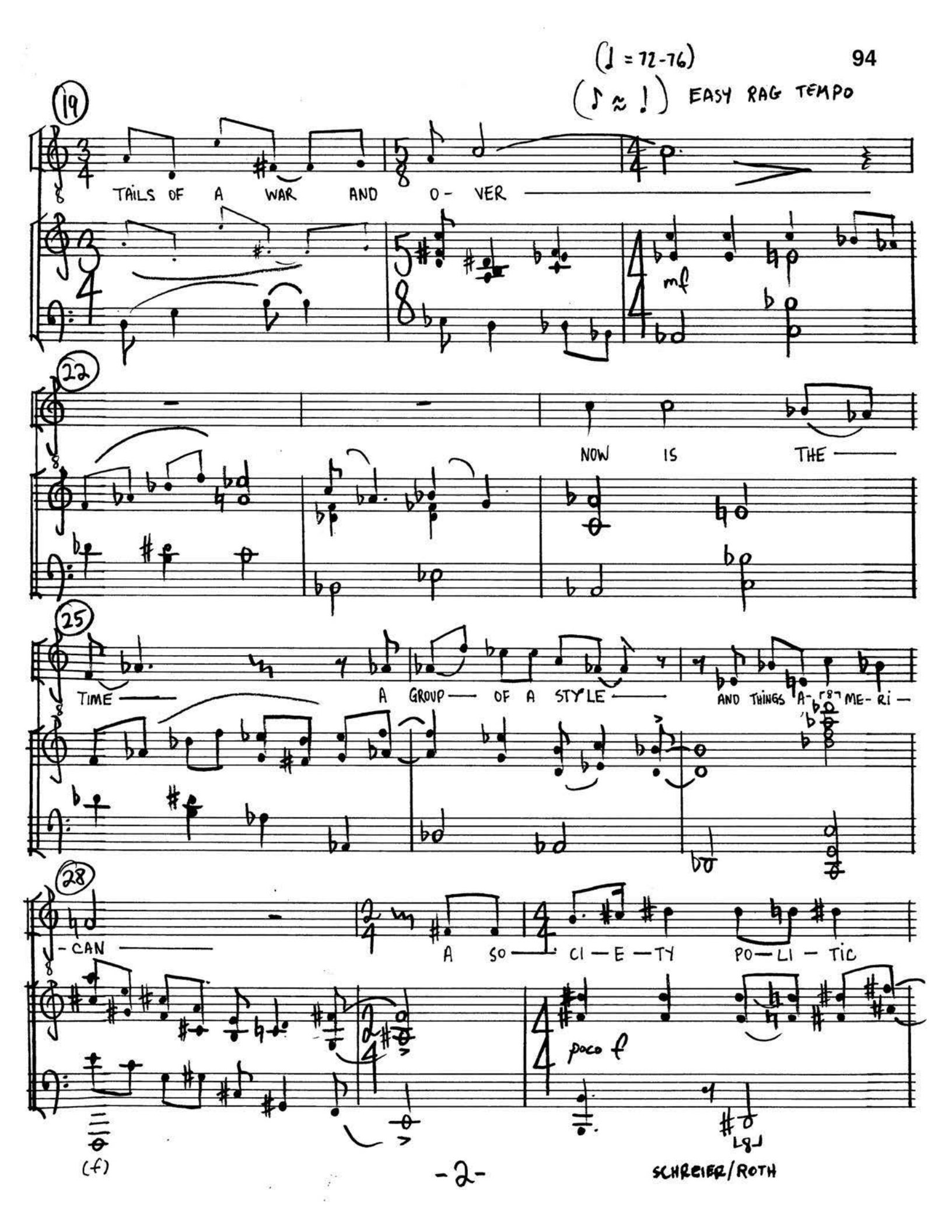
poco rit

(16) (SINGS) POCO RUBATO

EV-EN IF WE WON ODD AS WAR IS HEADS IF WE WIN

semplice

SCHREIER/ROTH



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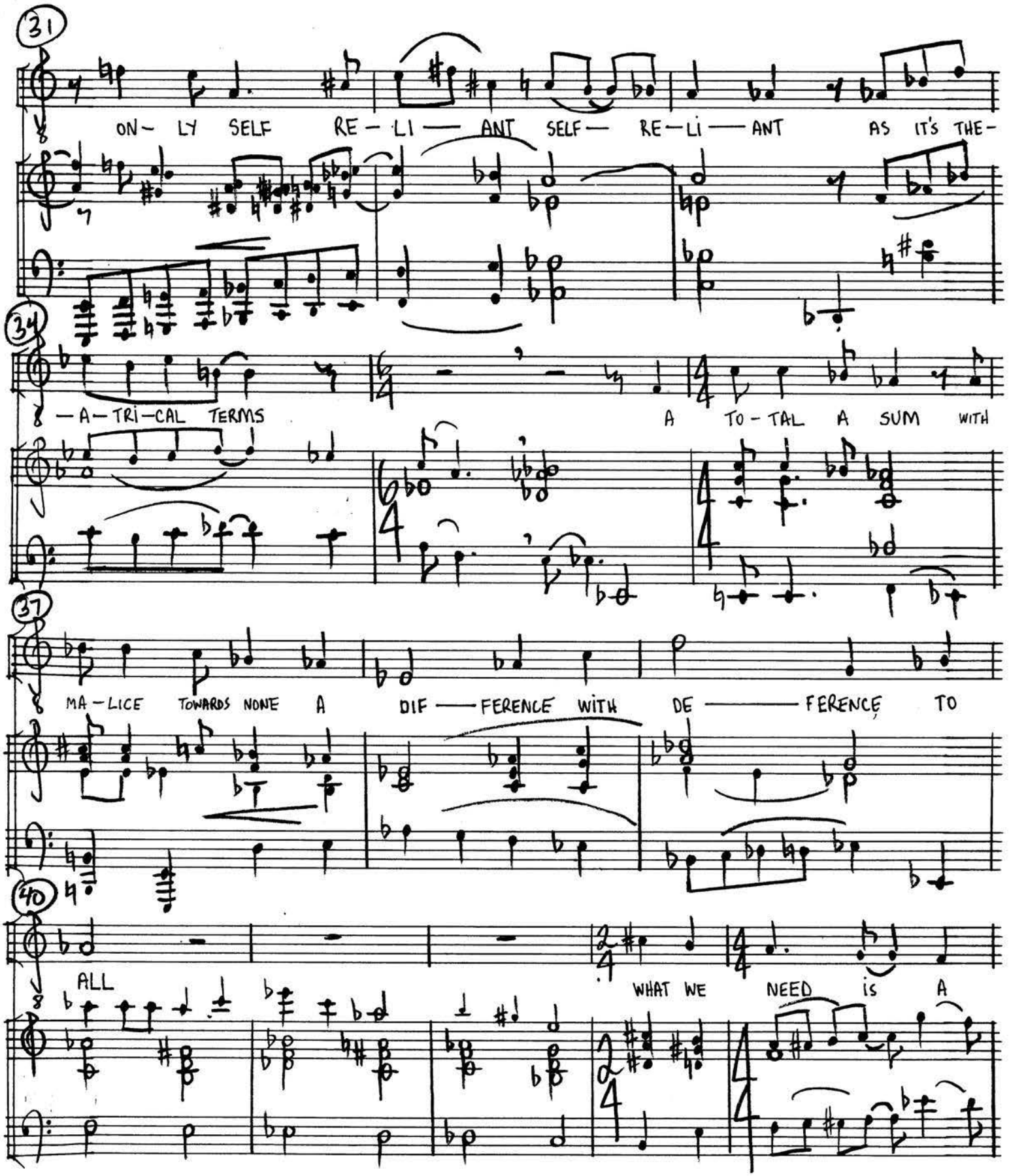

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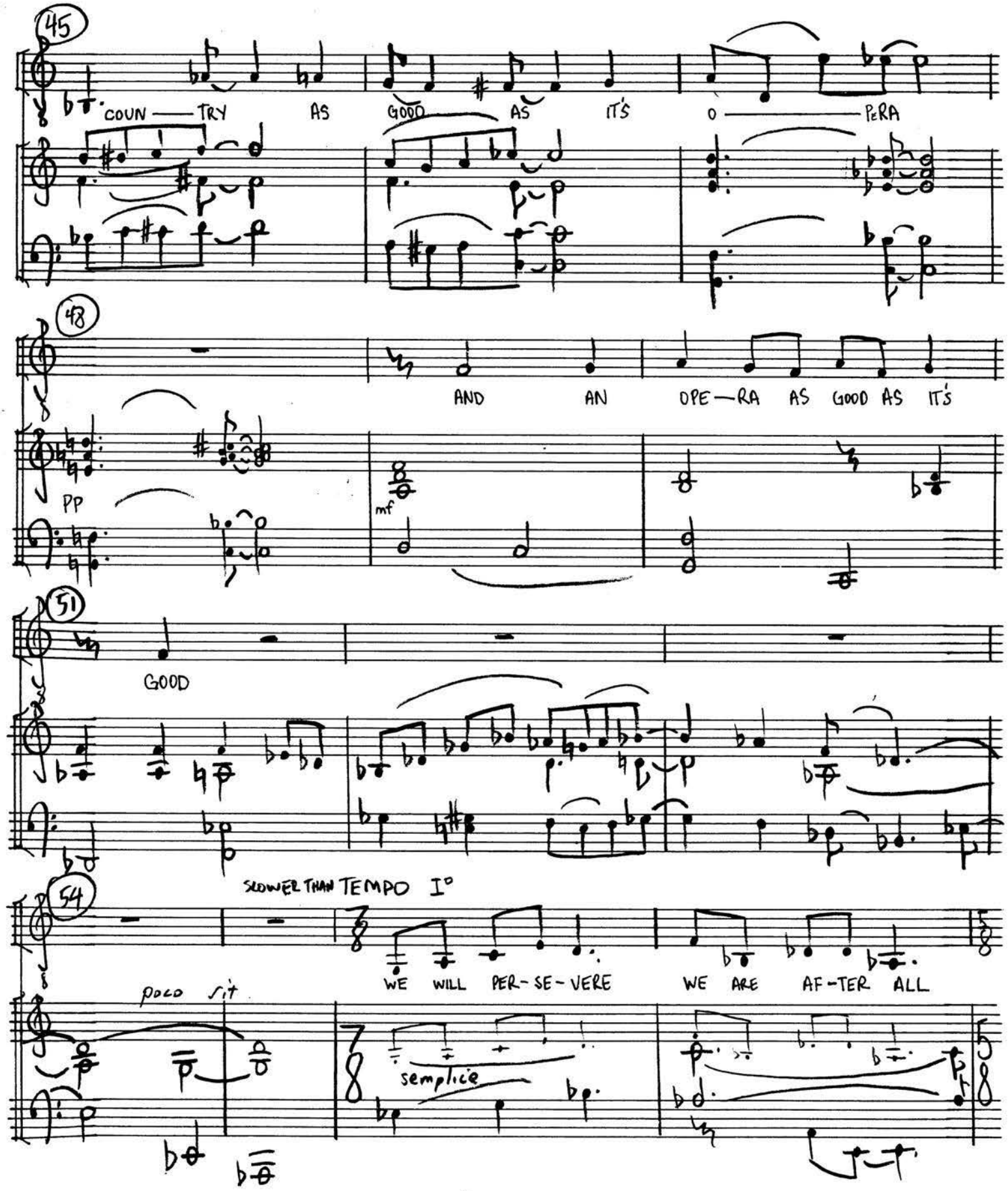

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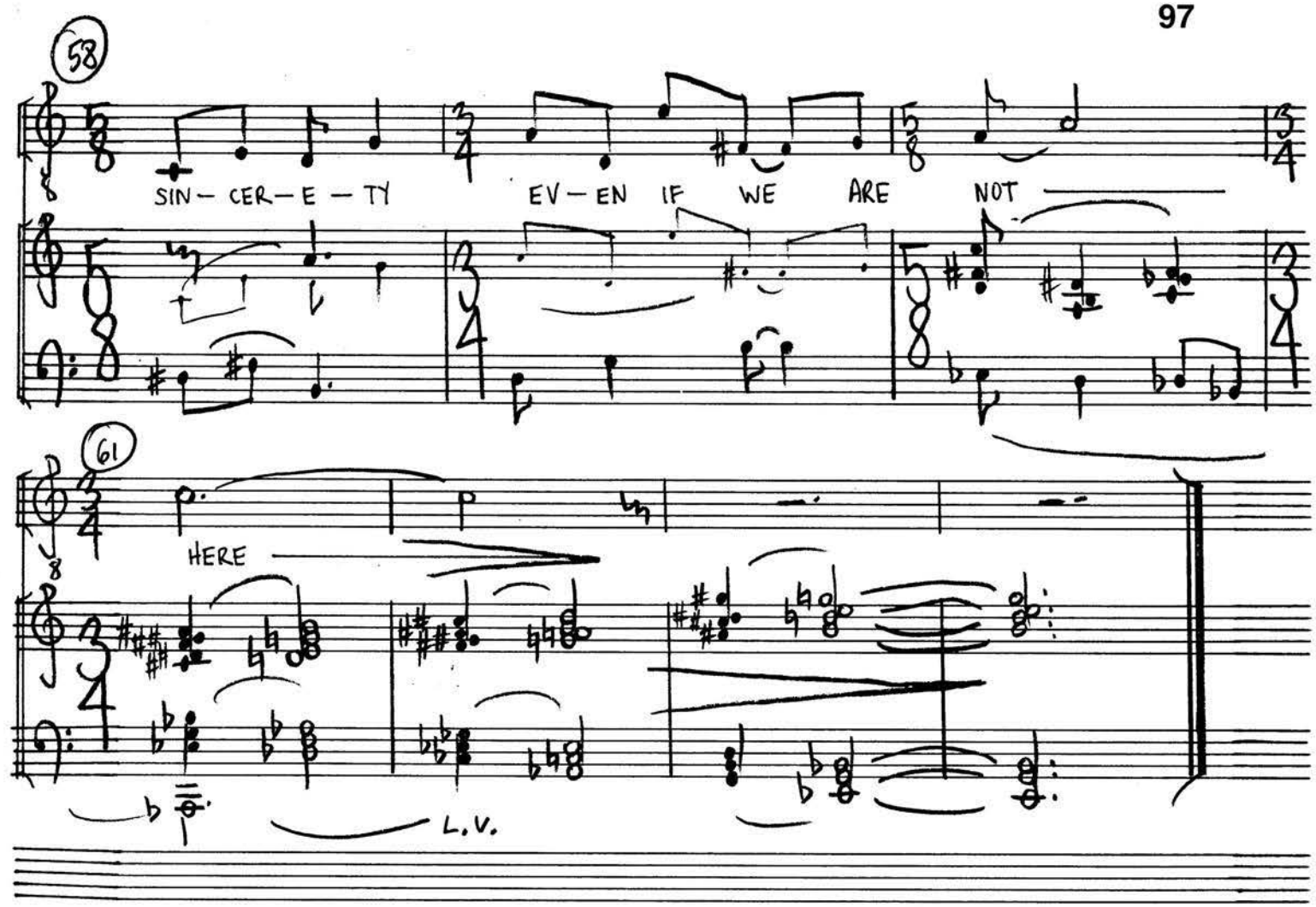
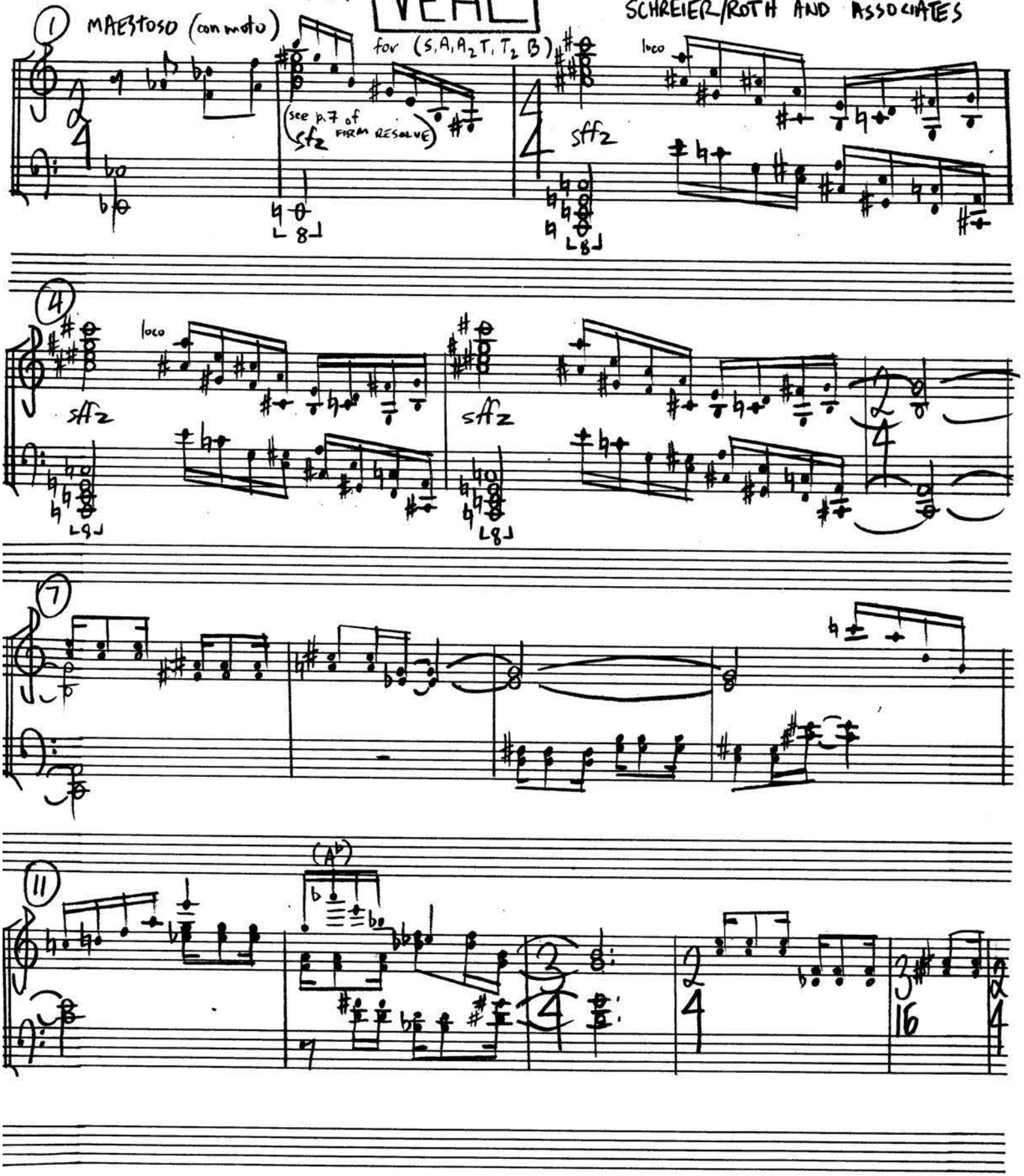
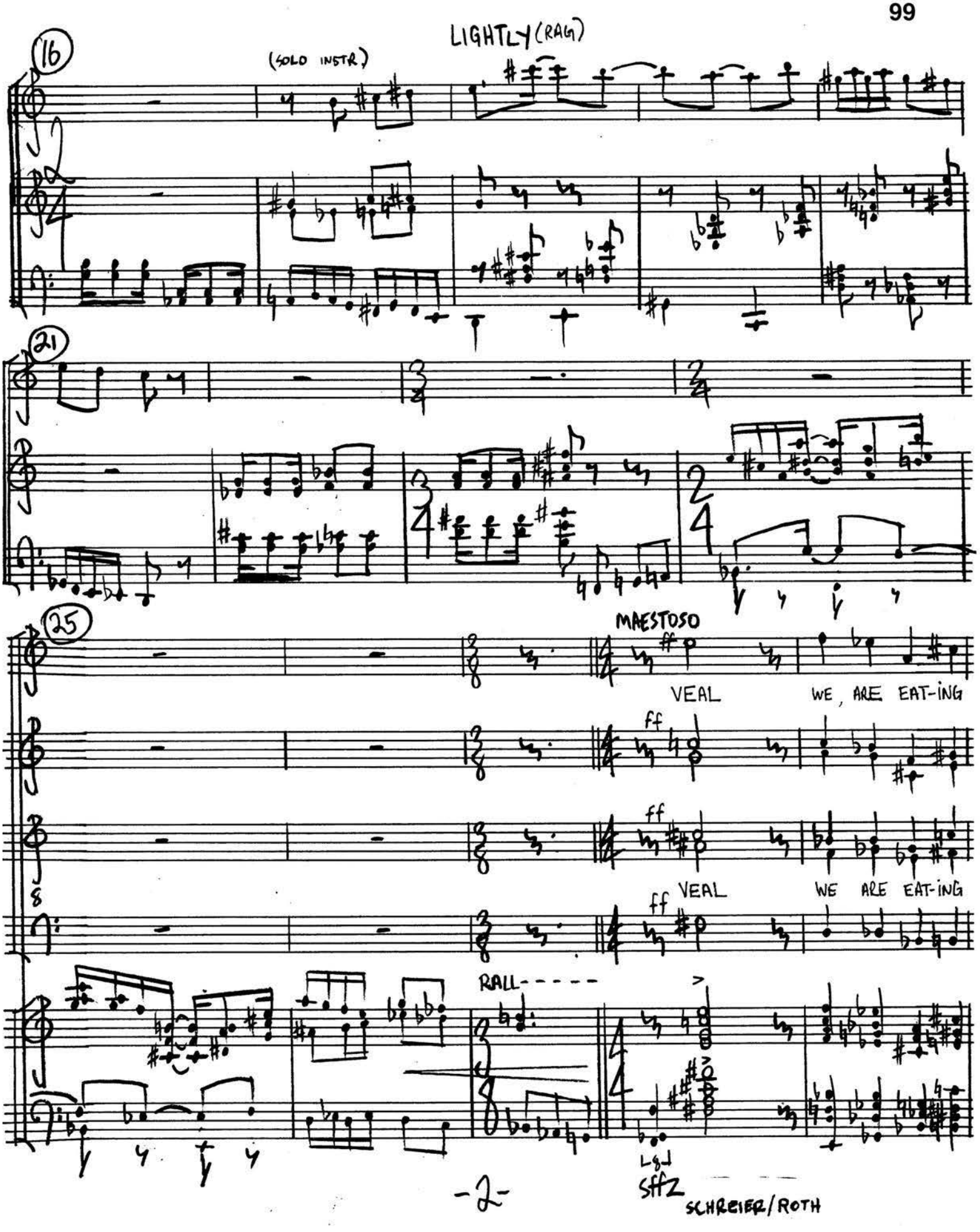


SCHREIER/ROTH

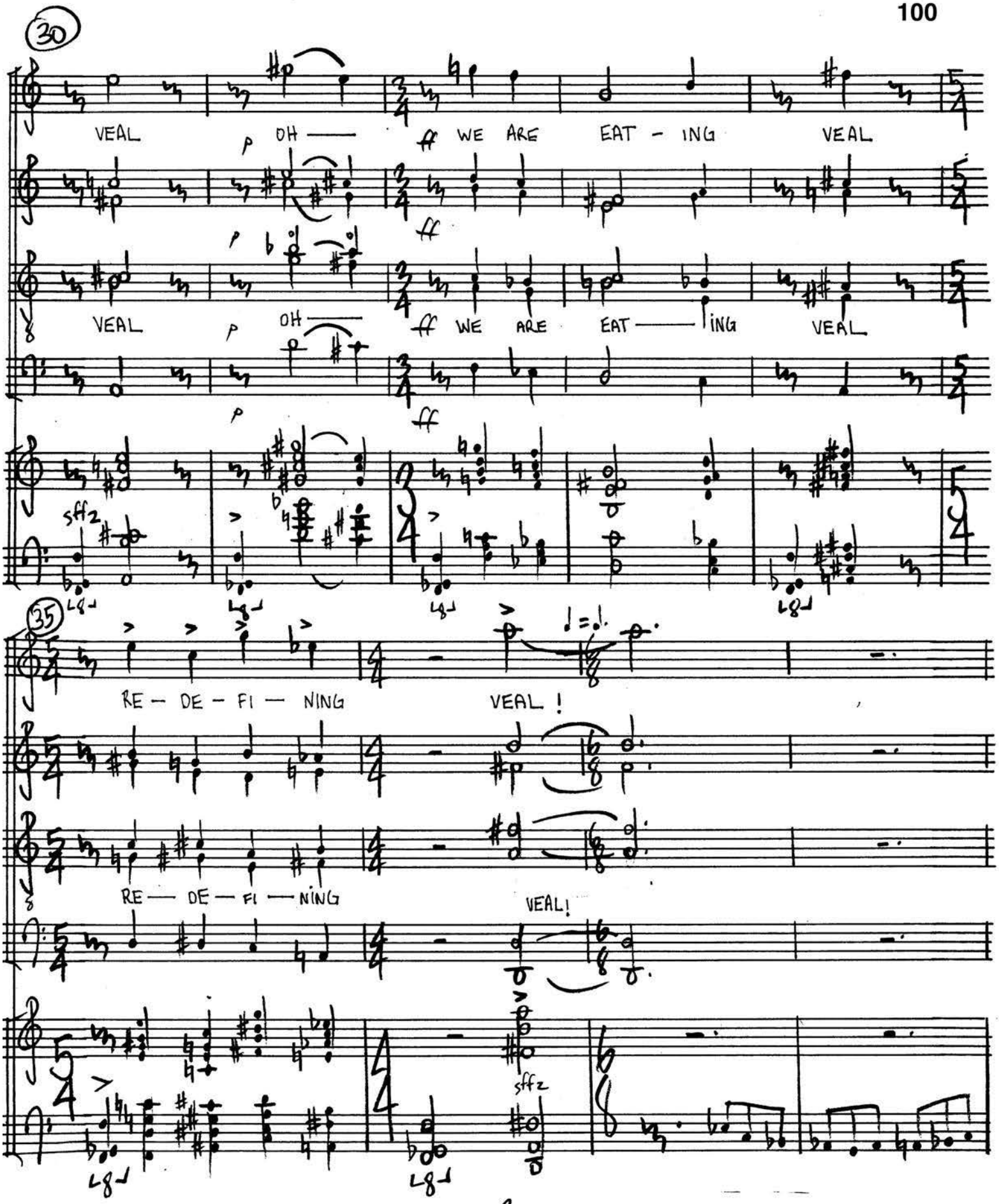
#14 VEAL

words and music by
SCHREIER/ROTH AND ASSOCIATES





SCHREIER/ROTH



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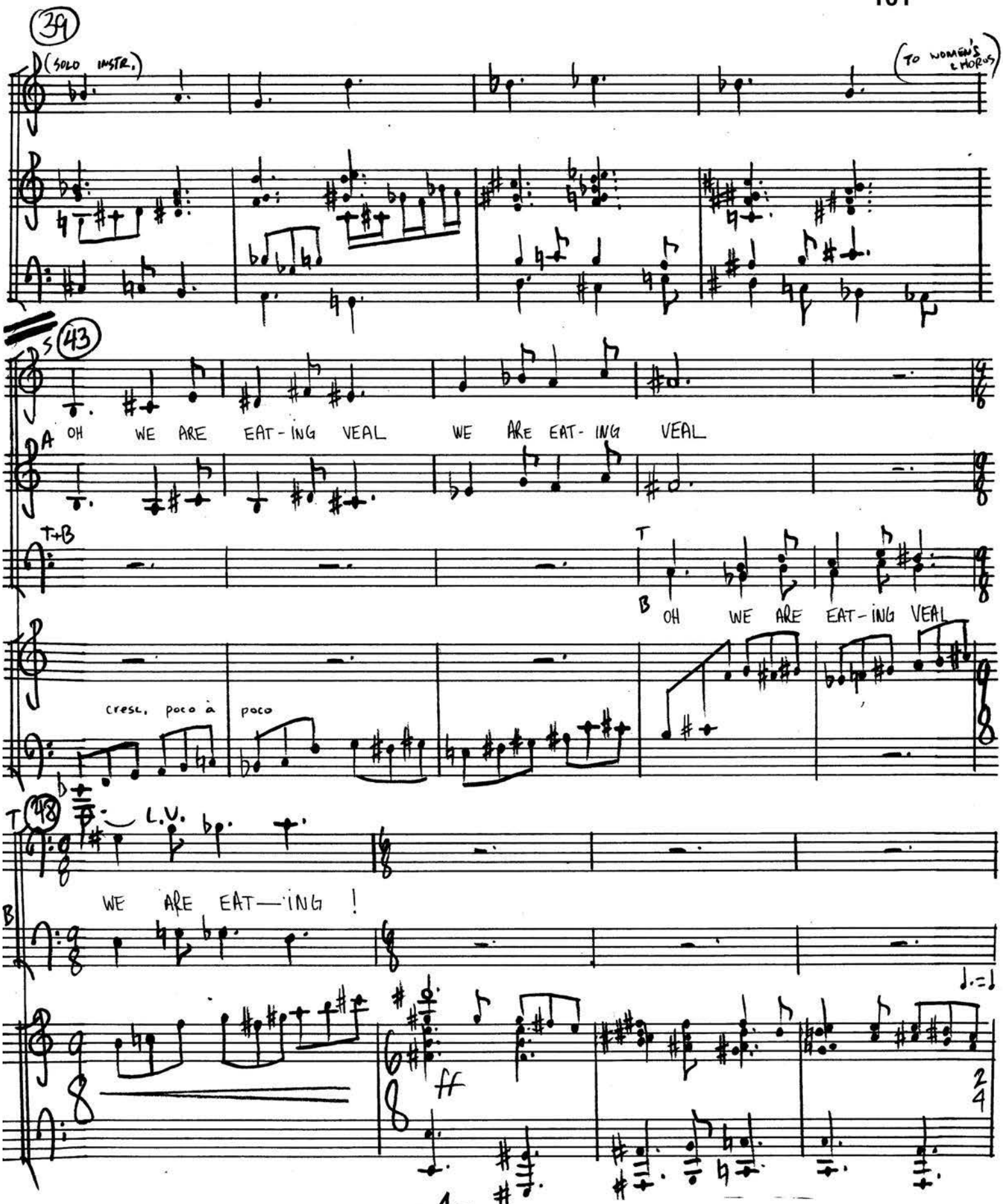

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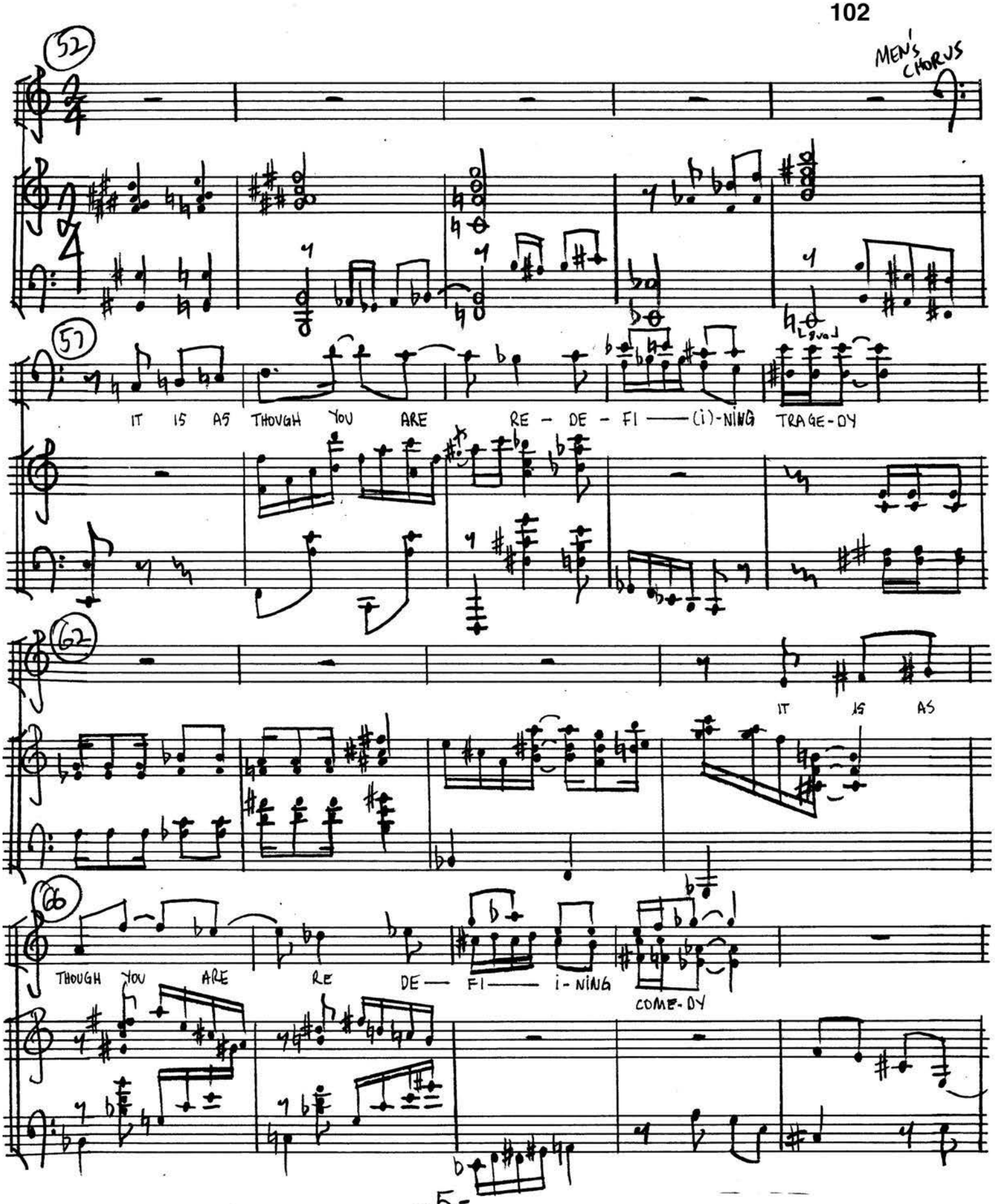

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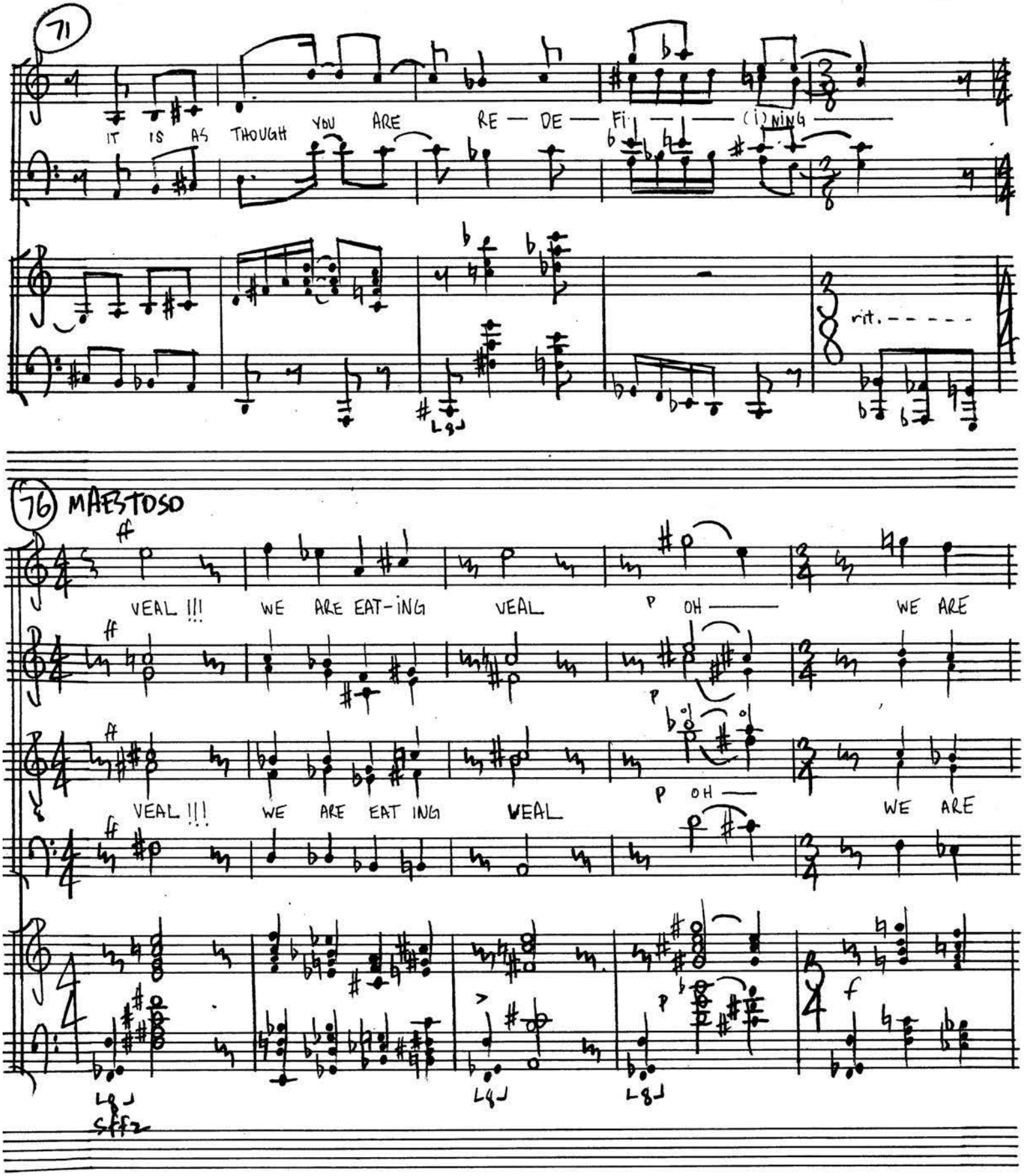

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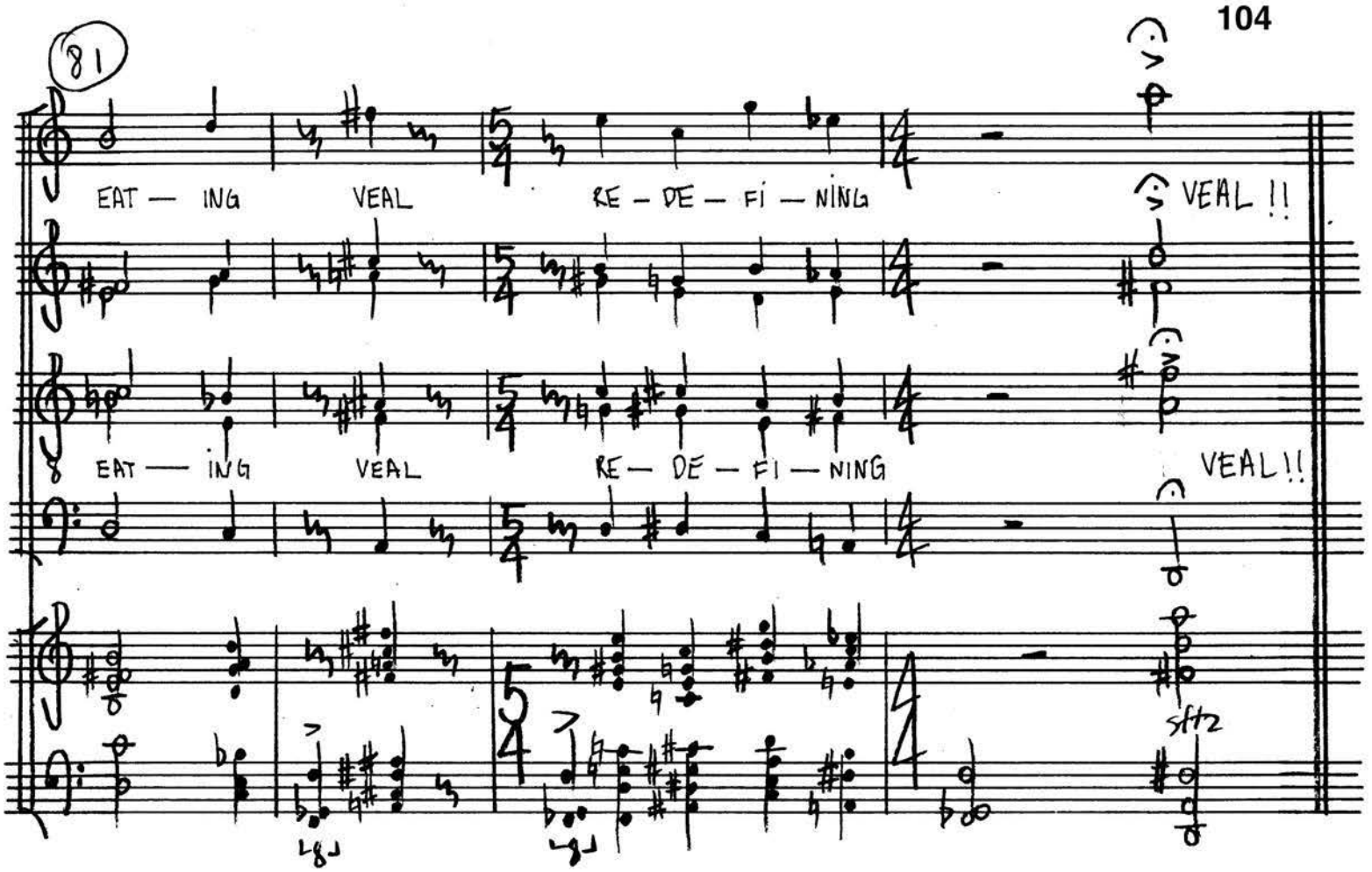


SCHREIER/ROTH

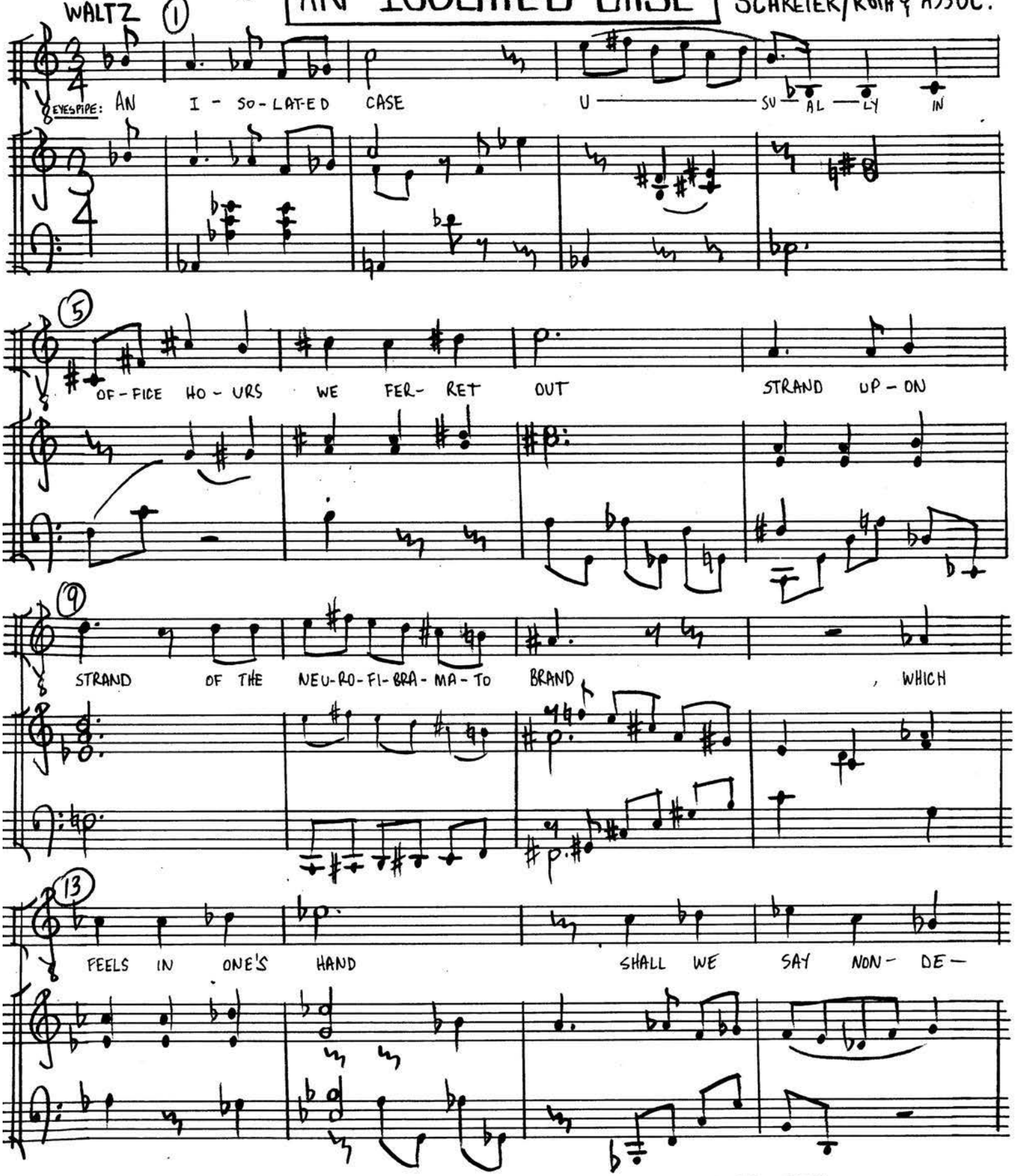
GRANT

Let bisons be bygones
and thinking american
save the plains
but milk the people.
For the vast mess they perceive
and the lochness in our thinking
proves that our plains are but empty,
because we don't got enough ponder.
idle - yes idle
living american
with all its meaning
the plain vastmess of our thought amd plains
with alcoholics anonymous and
a whole generation gone hedonistic.
buffalos minted
to preseverve then in nick but in nothing else.
our policy is and therefore should be
CREATE MONUMENTS BUT DESTROY THE EVIDENCE
the way american
(he takes a drink of water)
I say
undermine the indians
with accessability to the a.a.
so that giving them the solution
they can create the problem.
hope hopis hopeless harmless
protracted master plans and the rest
make way for manifest destiny
and let it manifest itself in all its new phenomena.
a time will come
and a time will tell
but there's no telling now.
look around you
and make the indian head a penny, a nickel

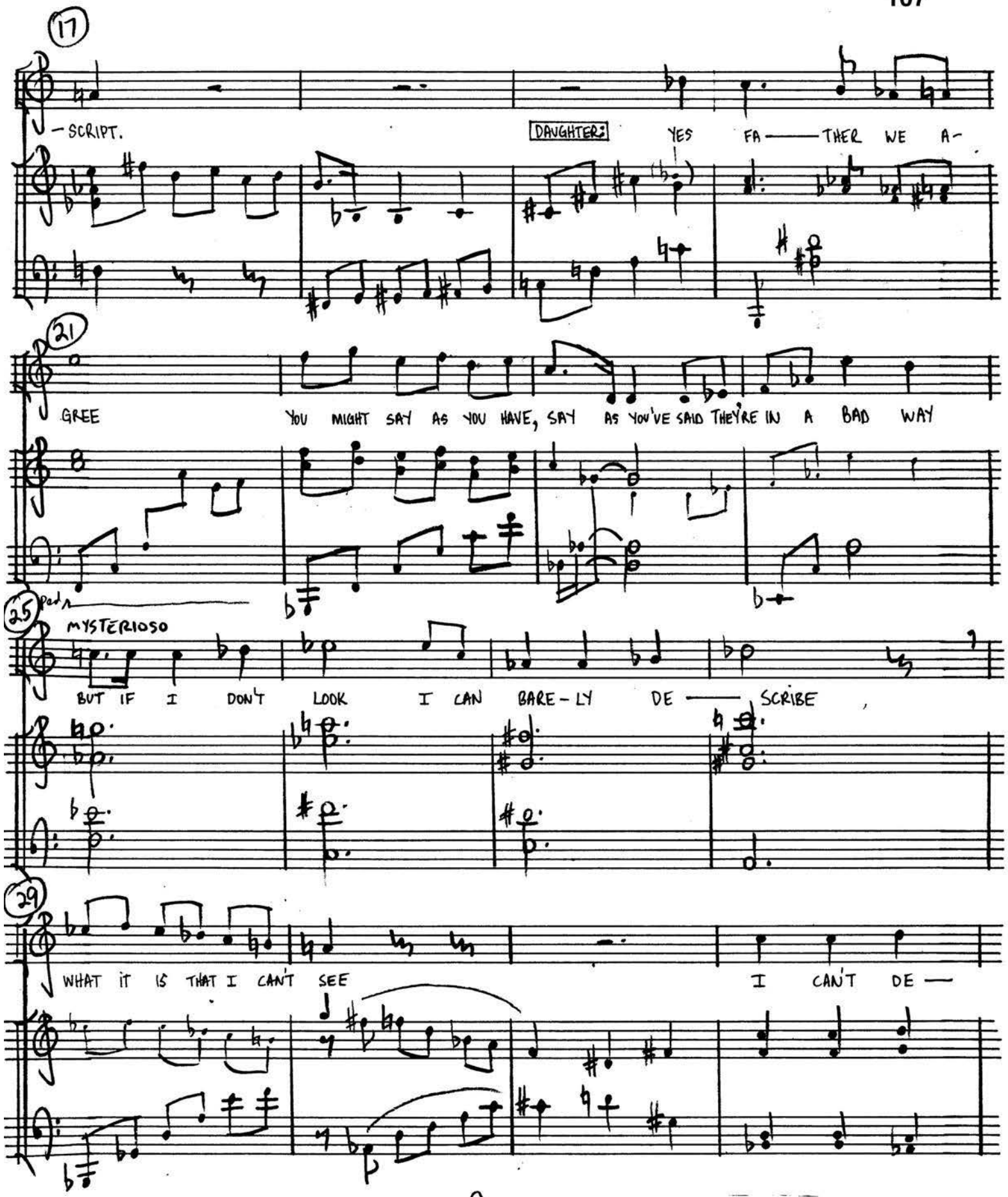
meet him face to red facing face and
show him what fancy footing you
really done in dance class.
Does Sitting Bull hear a waltz? No!
Does Running Fox hear a waltz? No!
Does Porcupine who sits on ledge to watch the sun
go up until reaches moutain peak to where it melts
snow that feeds the people looking for the important
things hear a waltz. No!
But I do. We do. Citizens of the here and now
We are the progress of importance and the
importance of progress
and effective contraceptives.
now look here
see
the things visual
all have there time and place
see these things
waste not want sight
see.
progress.
look at me
no don't
what do you see?
progress?
what we hear in the darkness
we see with our eyes
we fear in the lightness
what we wear on our feet.

words and music by SCHREIER/ROTH & ASSOC.

#15 AN ISOLATED CASE



SCHREIER/ROTH



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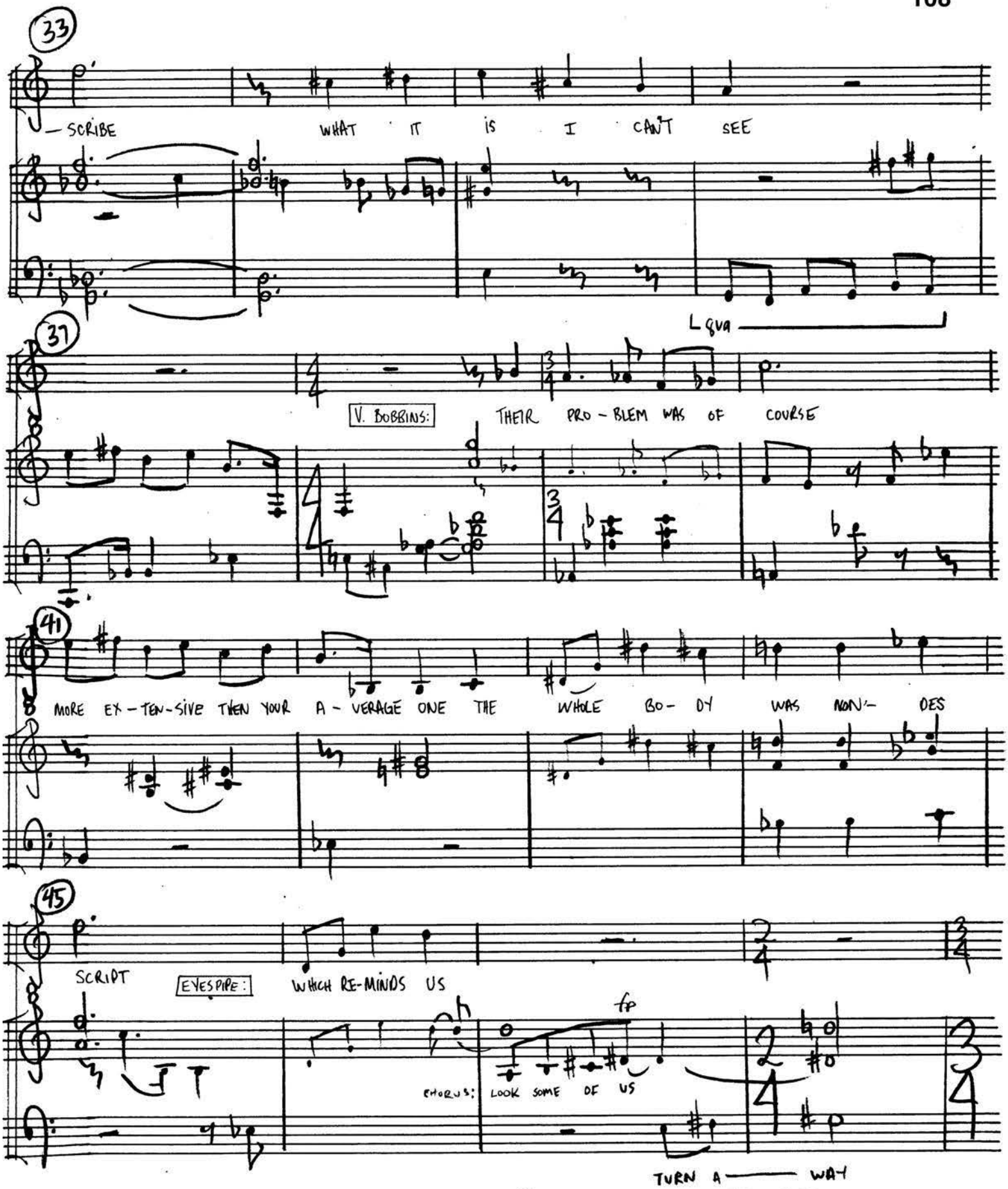

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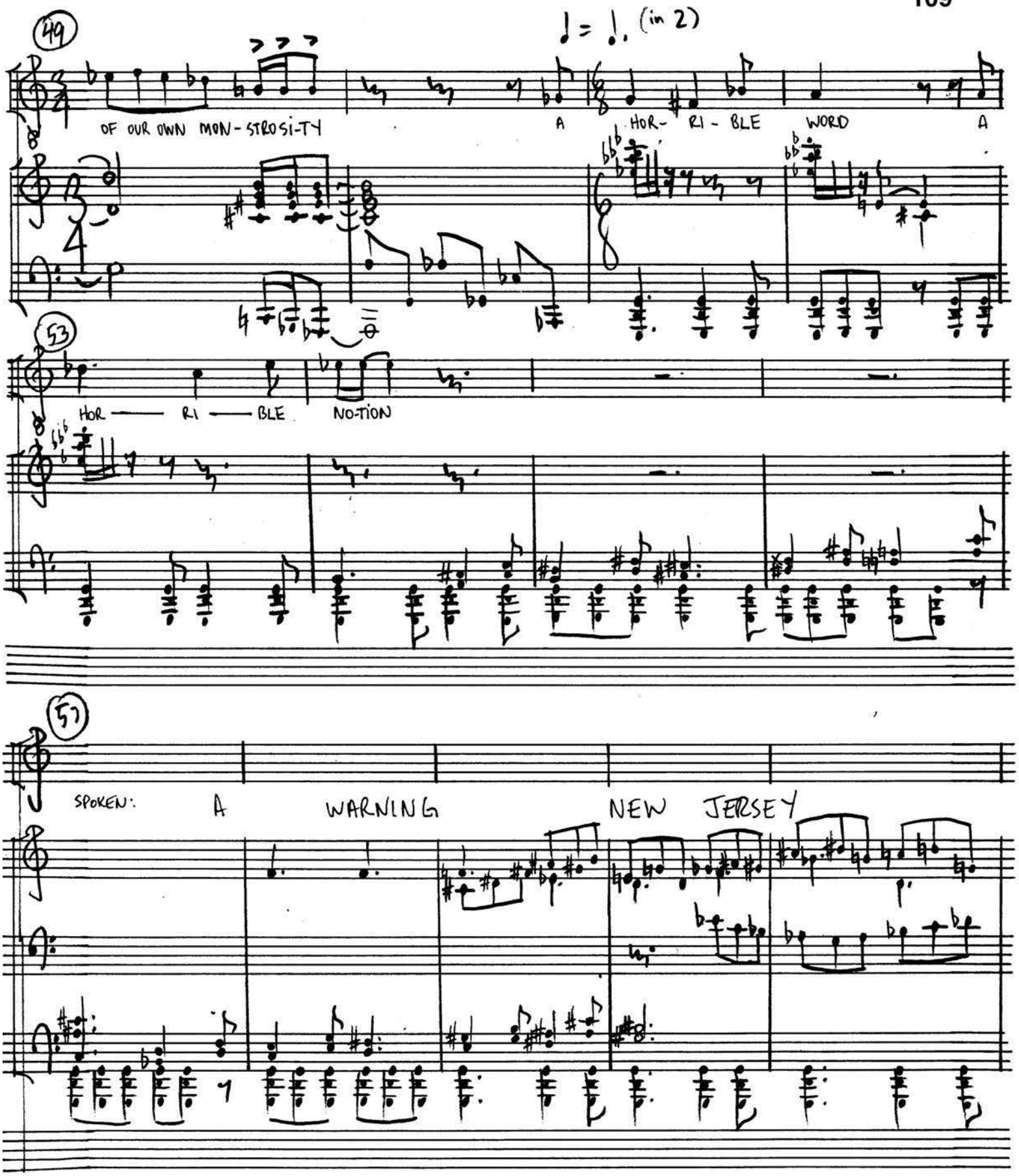

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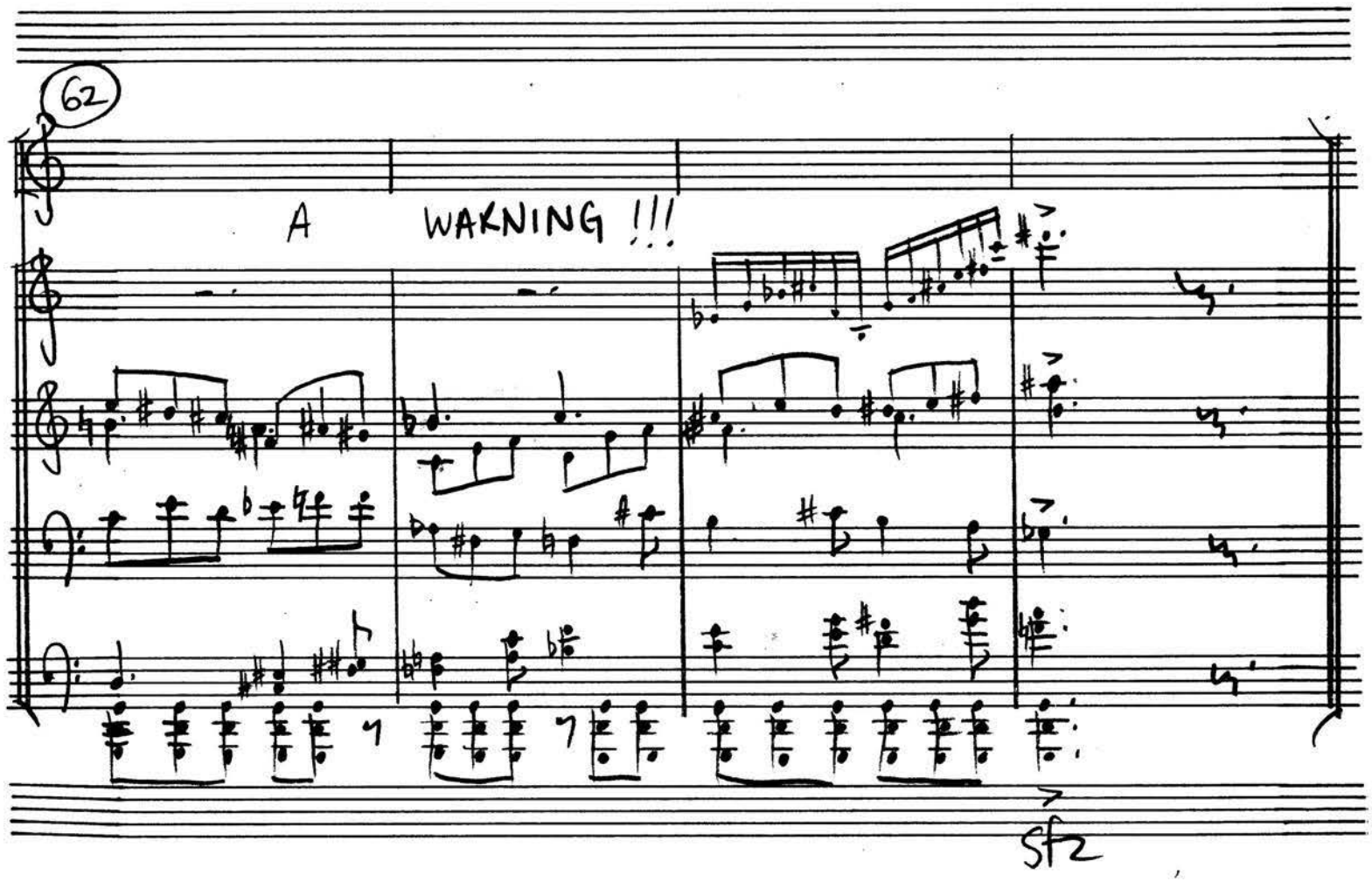


EVESPIPE: PASS THE PEAS BUT DON'T DROP THEM (HE DROPS THEM)

SCHREIER/ROTH

words and music by SCHREIER/ROTH & ASSOCIATES

#16 FOOD ON THE FLOOR

— CALAMITY —
SAATTB CHORUS

(1) SLOW

S FOOD ON THE FLOOR !!! FOOD ON THE FLOOR !!! FOOD ON THE FLOOR !!!

A

T FOOD ON THE FLOOR !!! FOOD ON THE FLOOR !!! FOOD ON THE FLOOR !!!

B

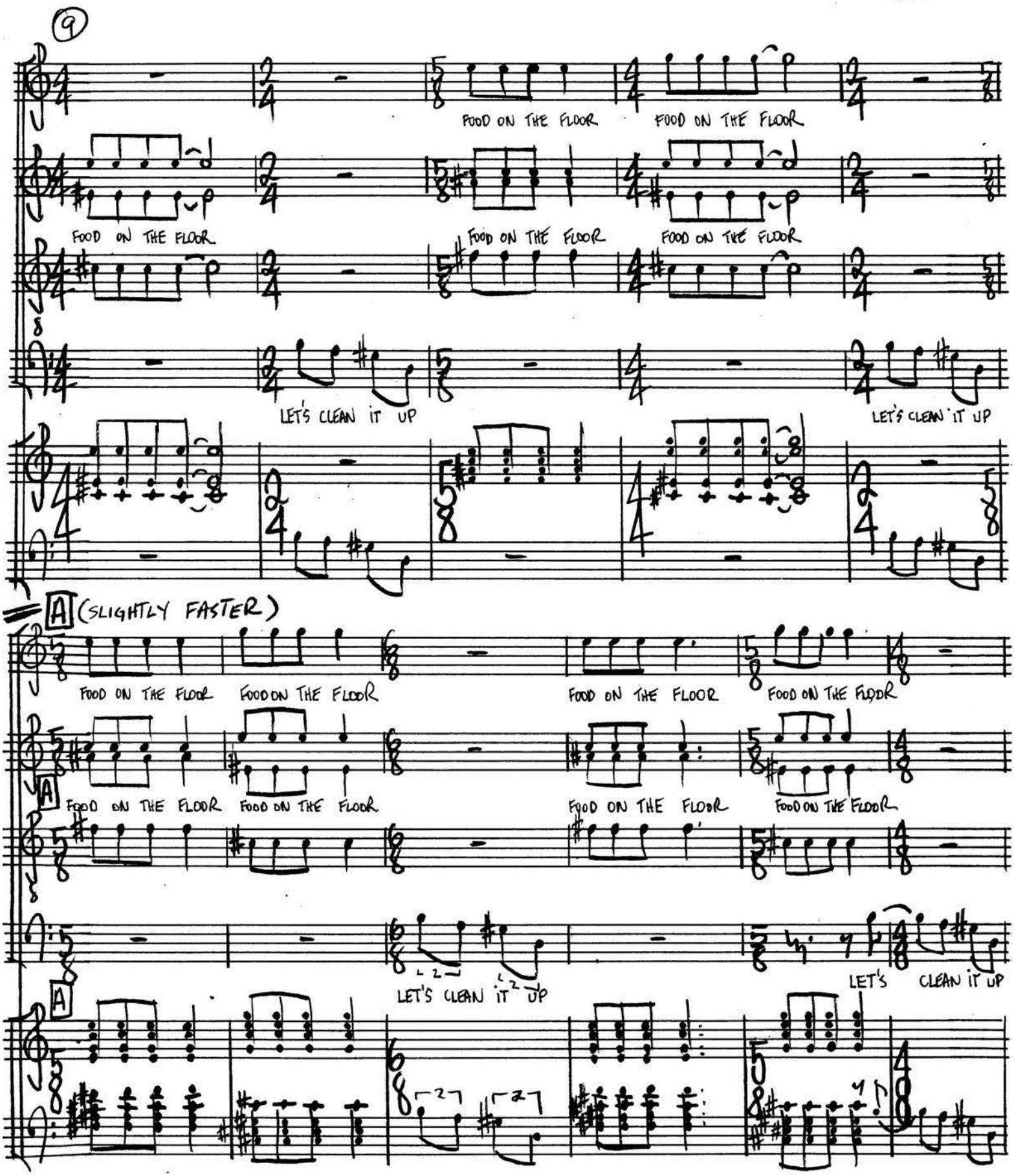
stiz

(4)

FOOD ON THE FLOOR FOOD ON THE FLOOR FOOD ON THE FLOOR FOOD ON THE FLOOR FOOD ON THE FLOOR

$\left(\frac{3+5}{8}\right)$

SCHREIER/ROTH



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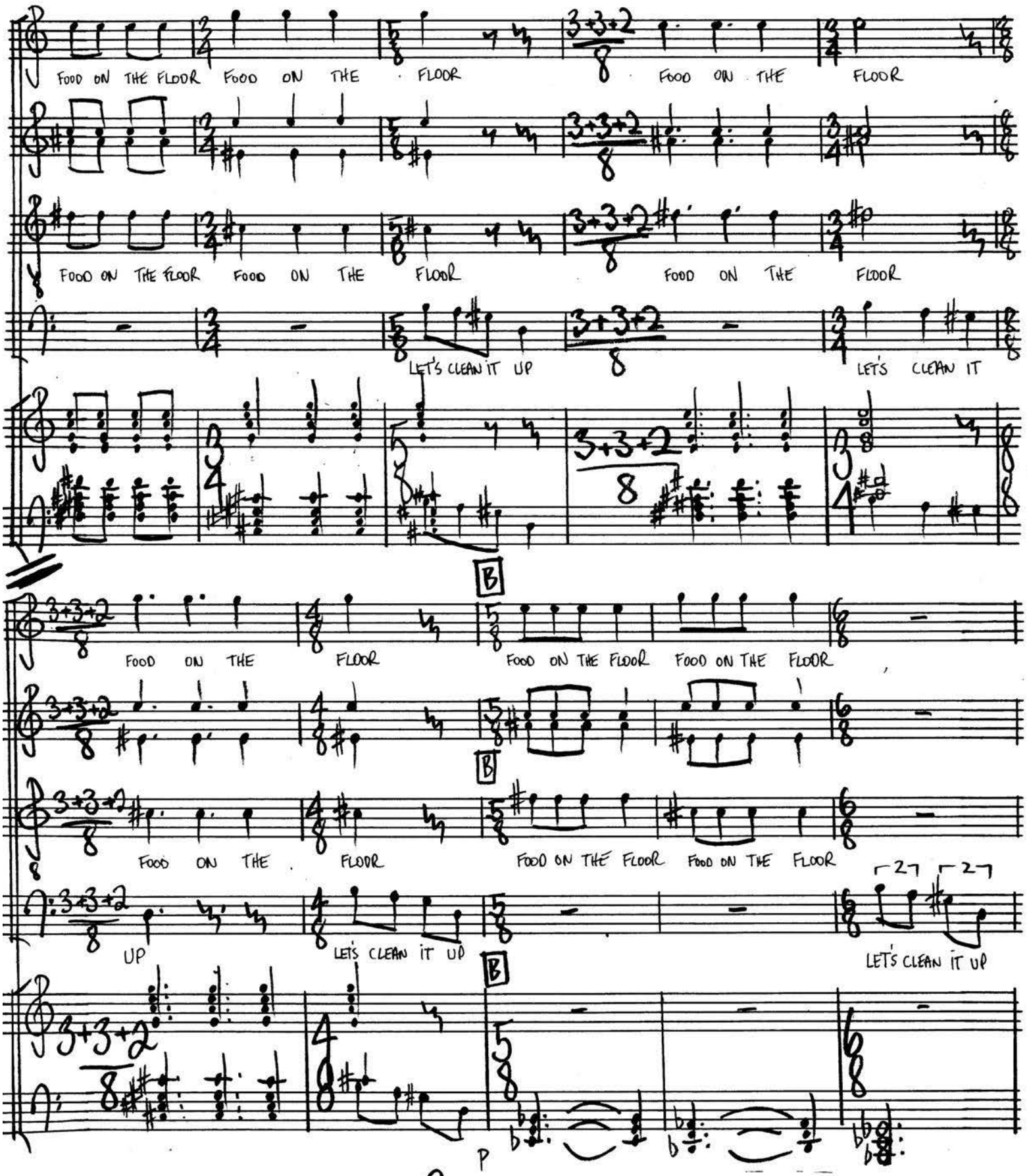

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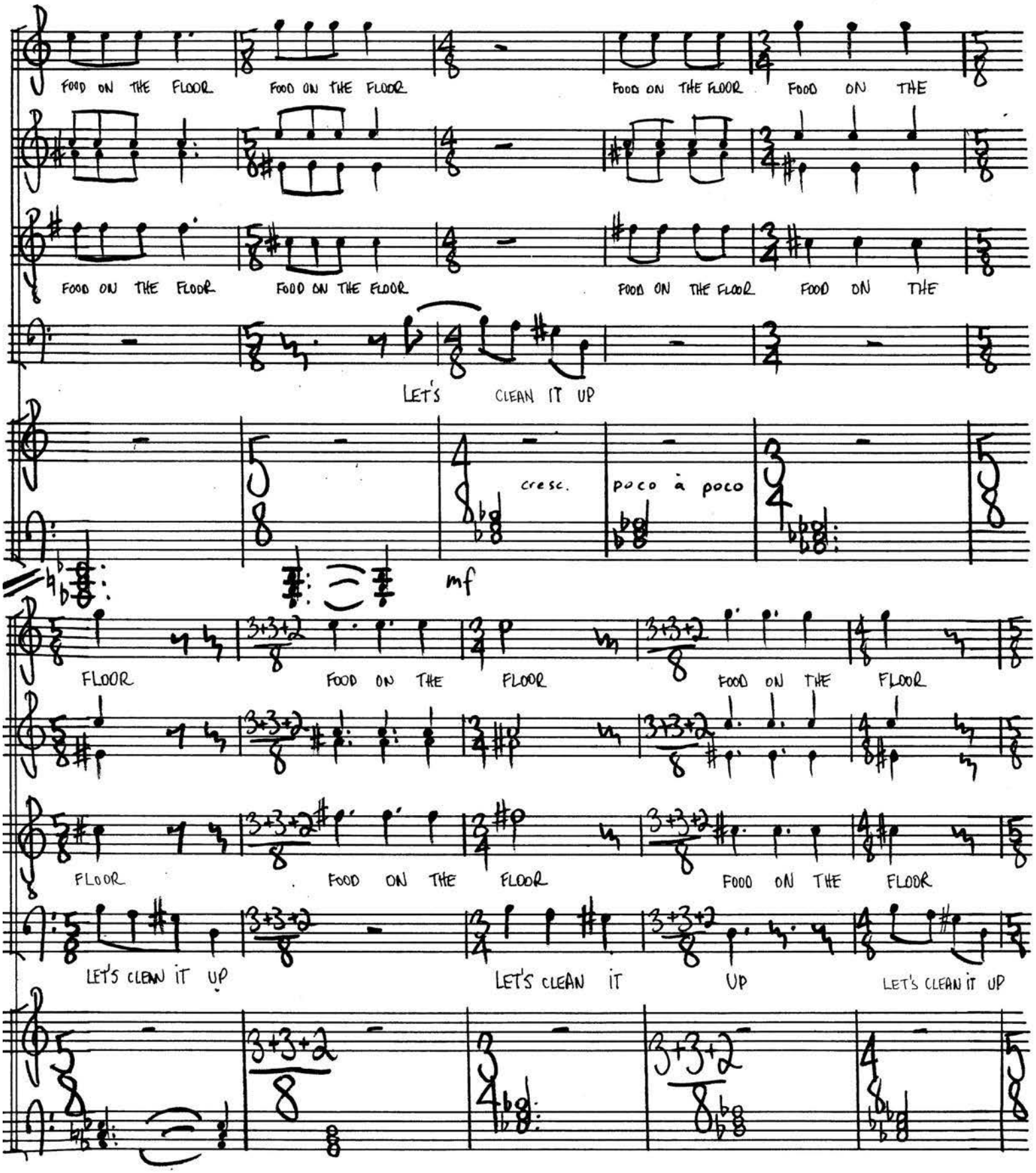

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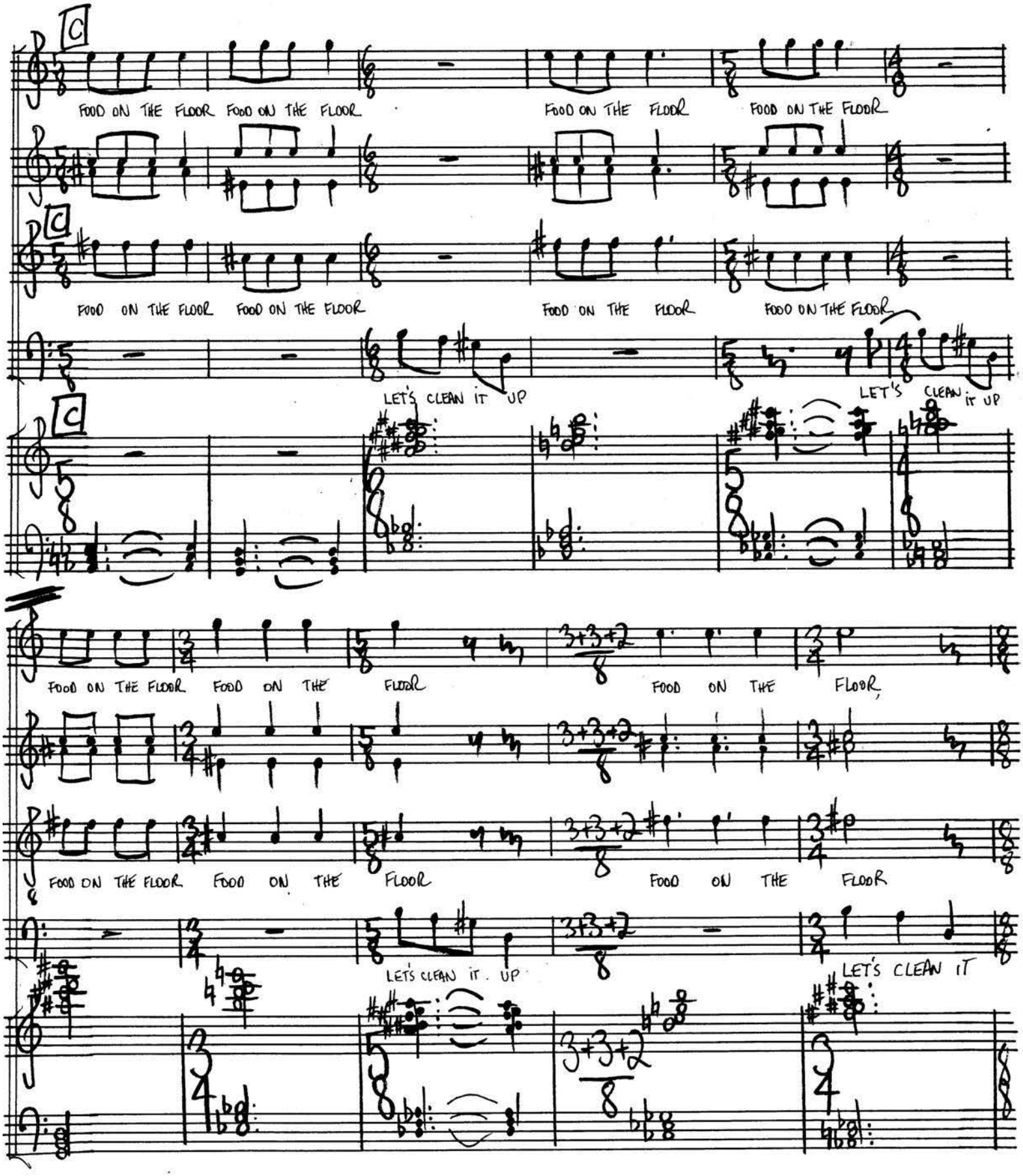

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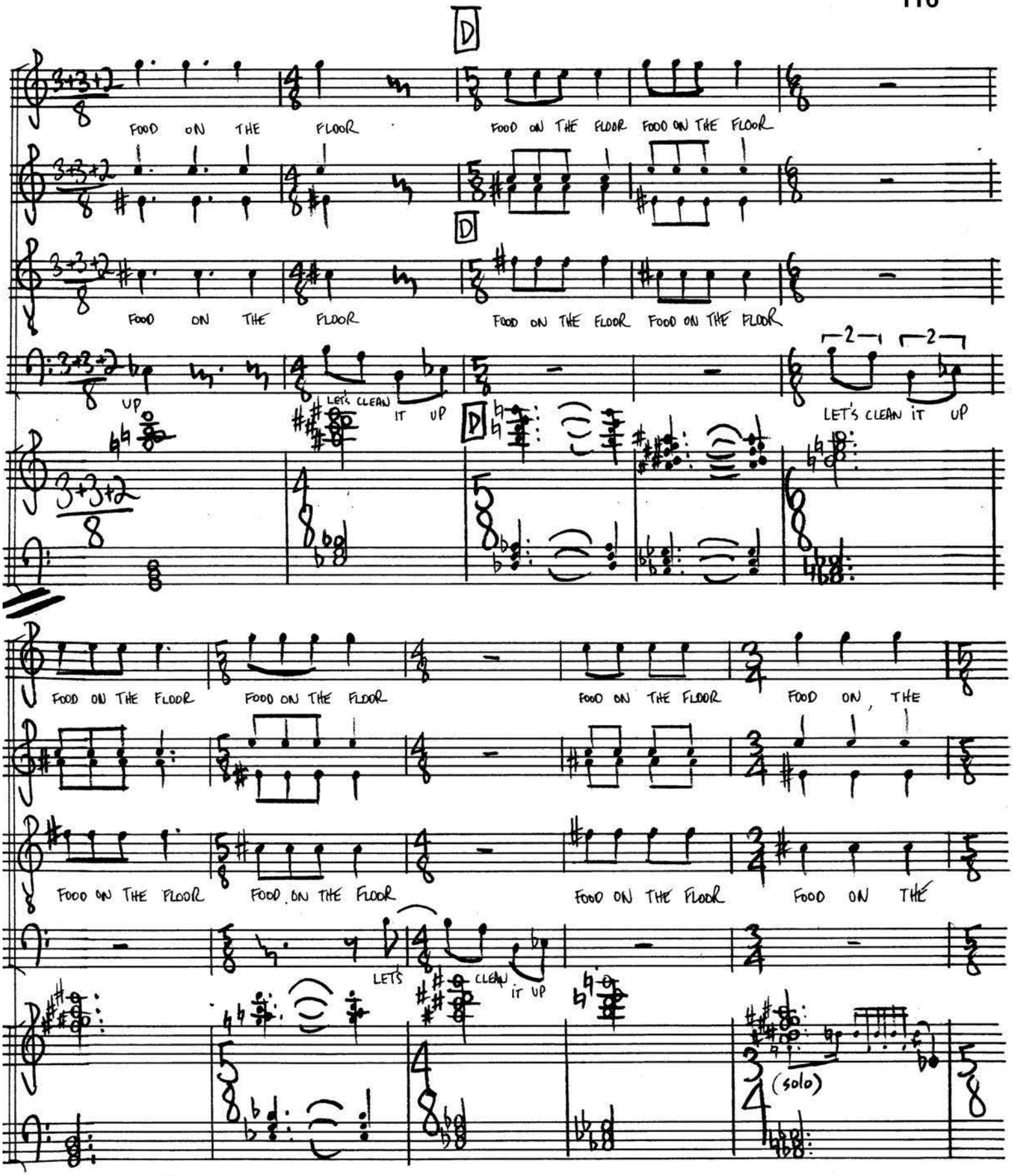

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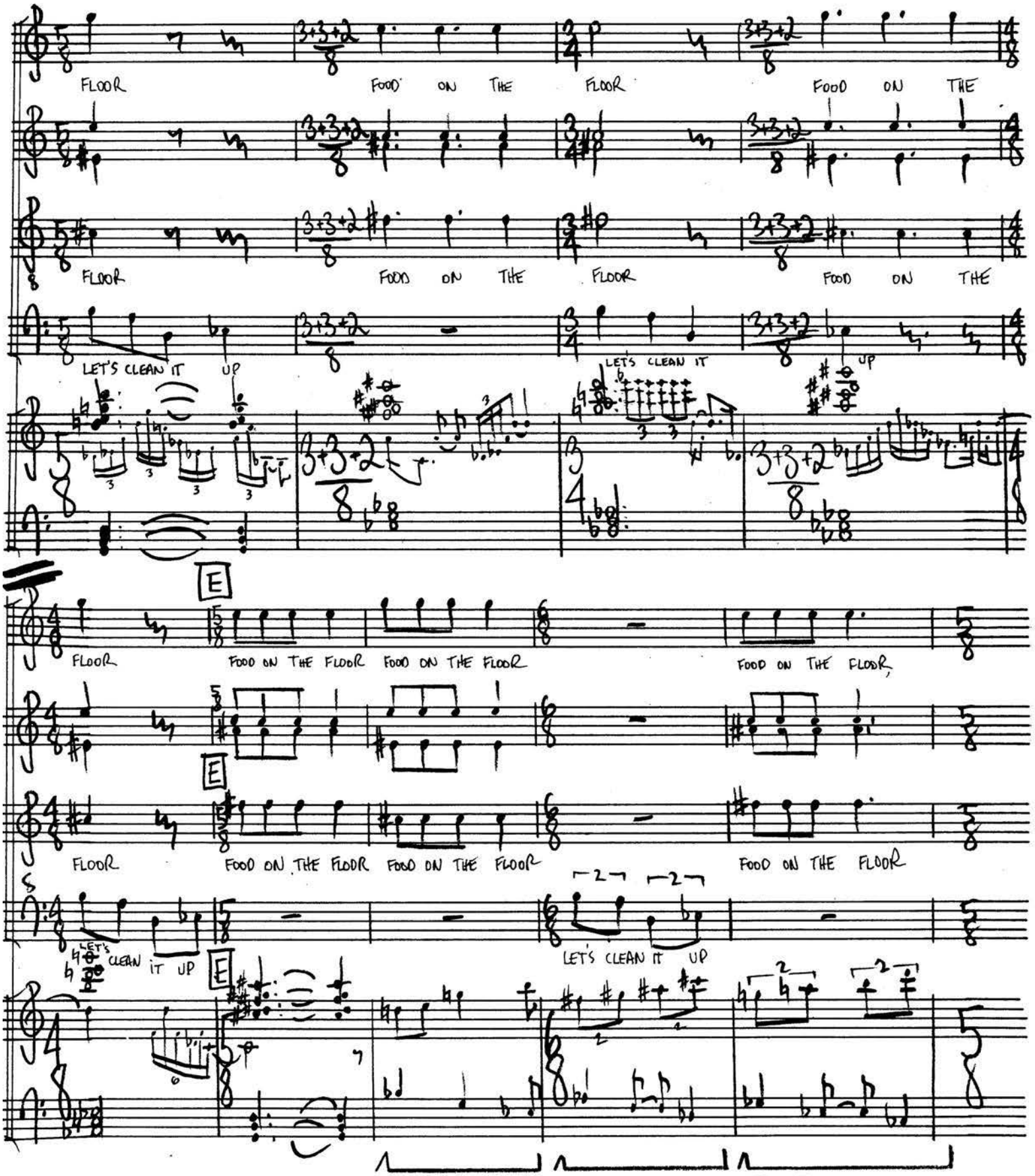

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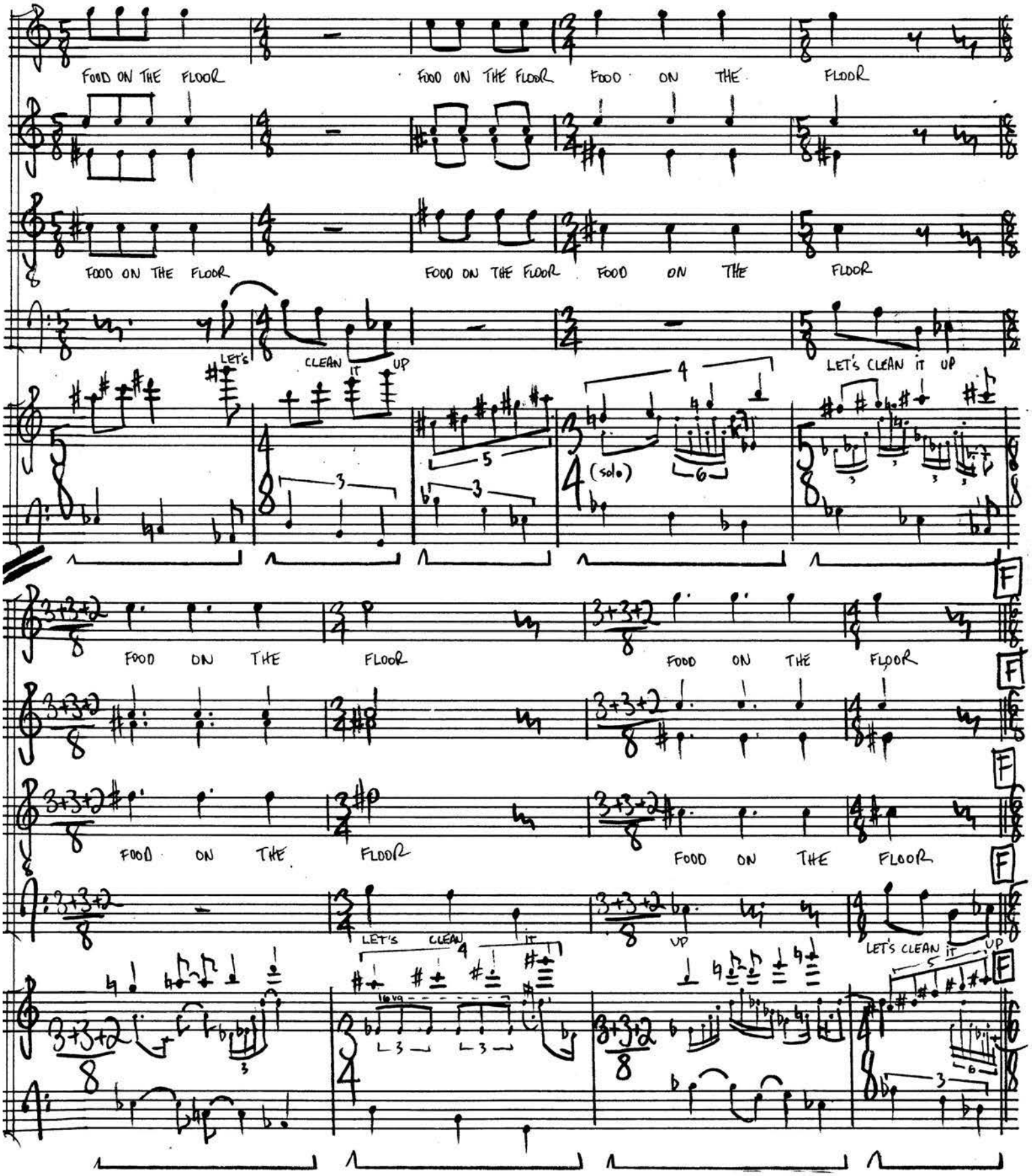
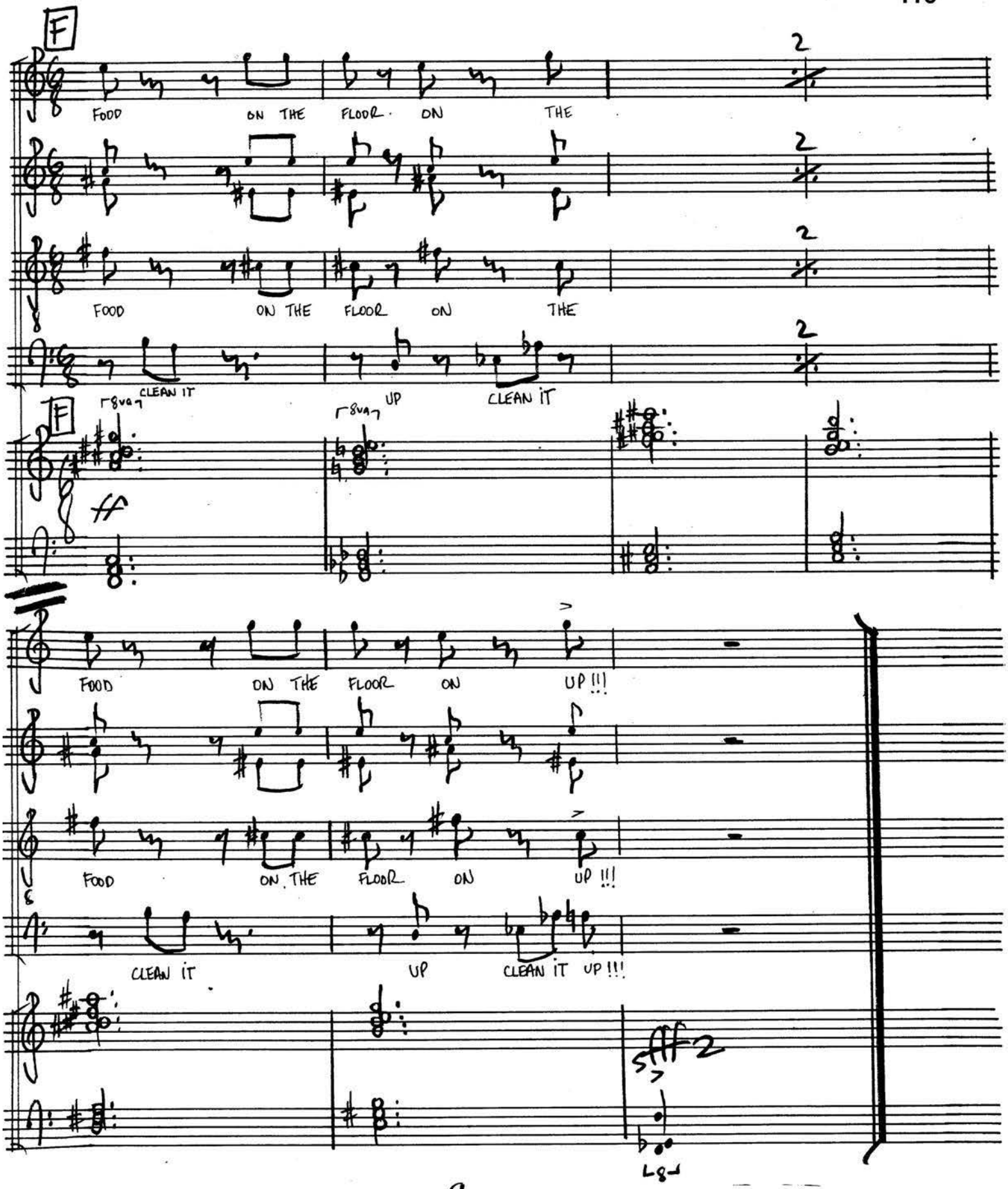


SCHREIER/ROTH



SCHREIER/ROTH

#17 VERTICAL BOBBIN'S LAMENT

WORDS AND MUSIC by SCHREIER/ROTH AND ASSOCIATES

BLUESY JAZZ

- BLUE or FOOD -

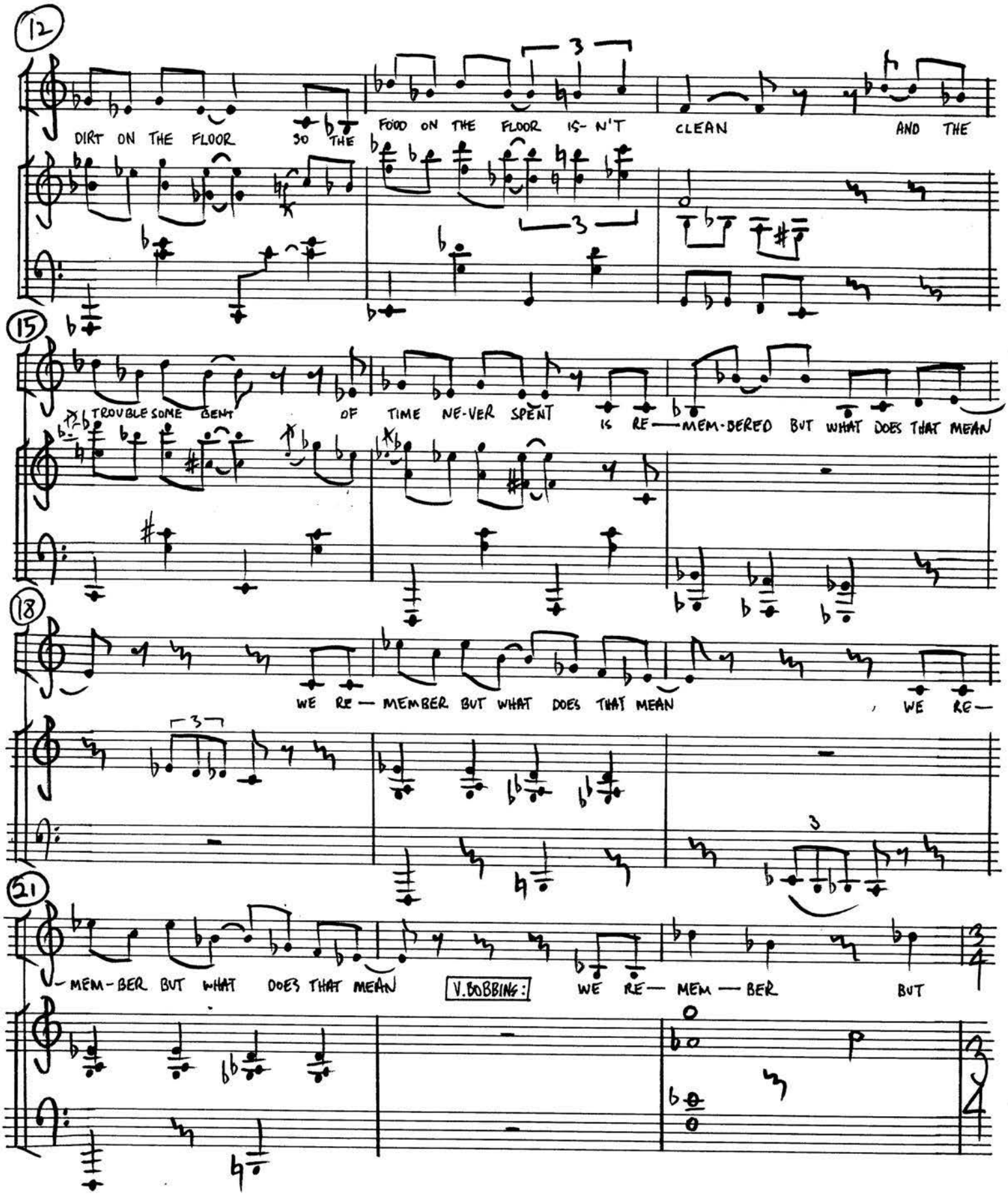
VERTICAL BOBBINS: OH THERE'S FOOD ON THE FLOOR AND THERE'S DIRT ON THE FLOOR SO THE

FOOD ON THE FLOOR IS—N'T CLEAN AND THE TROU-BLE-SOME BENT — OF

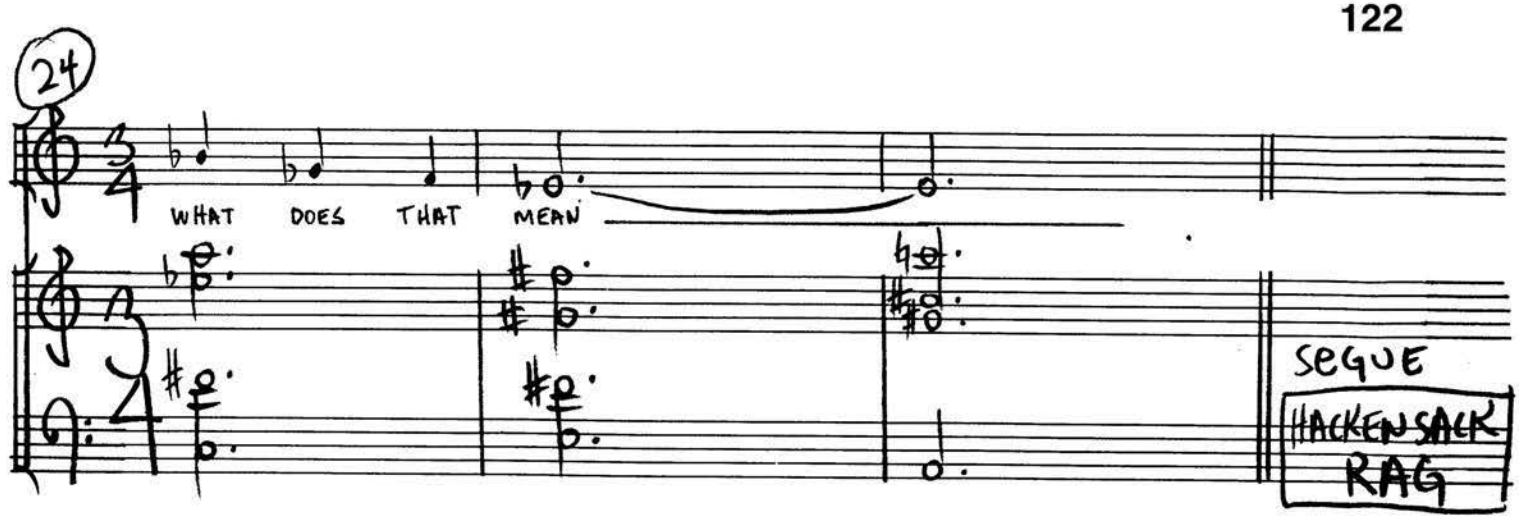
TIME NE-VER SPENT IS RE- MEM-BERED BUT WHAT DOES THAT MEAN — WE RE-

MEM-BER BUT WHAT DOES THAT MEAN— ALL OH THERE'S FOOD ON THE FLOOR AND THERE'S

SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH

#18 THE HACKENSACK RAG

WORDS AND MUSIC BY
SCHREIER/ROTH
AND ASSOCIATES

RAG

1

WOMEN CHORUS:

OH THE MEN FROM HACKEN-SACK WITH THE GUNS STRAPPED

(+8va

6

TO THEIR BACKS WAS THAT SILLY WAS THAT RUDE, OH TELL US WHY HE DROPPED HIS FOOD

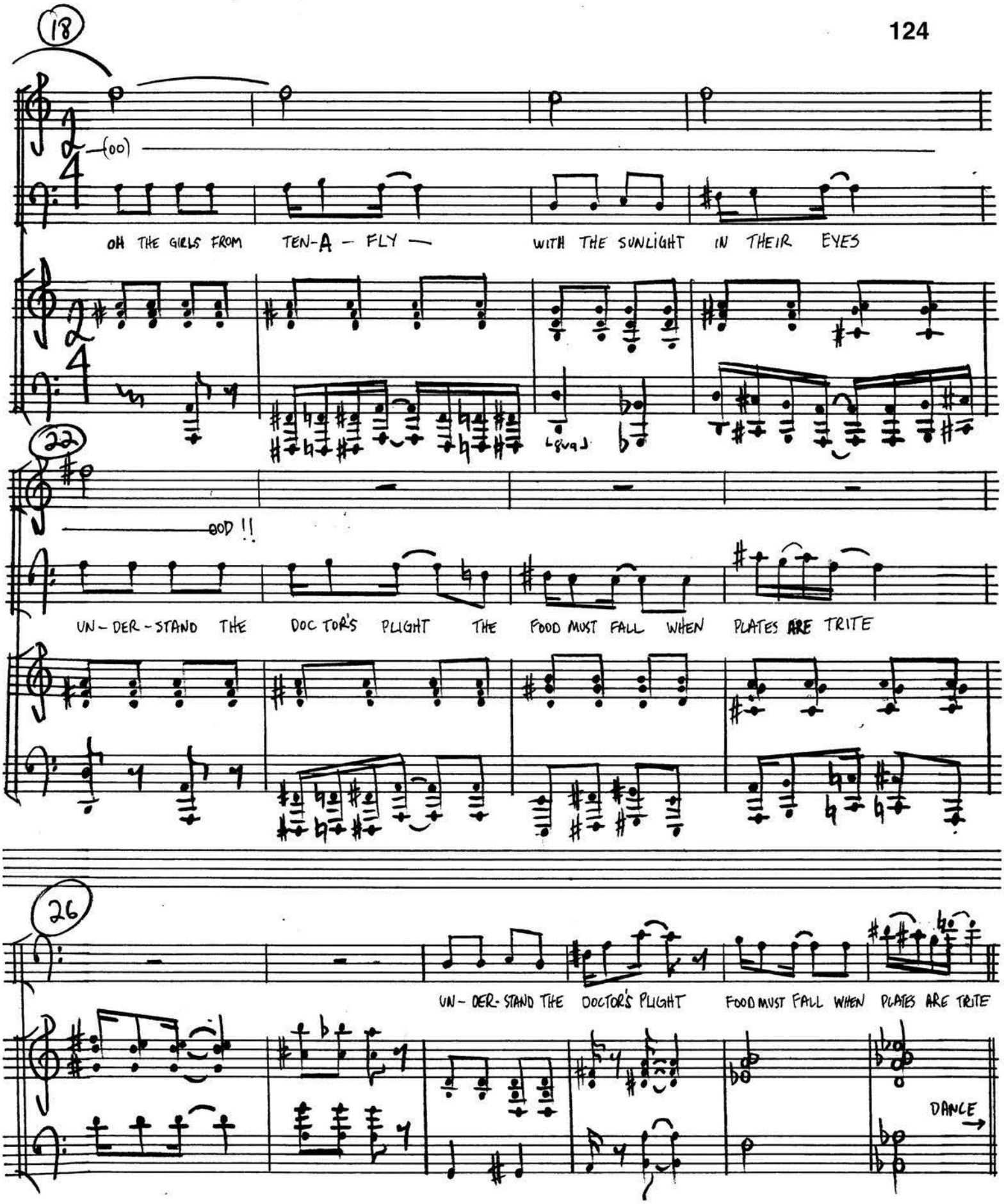
11

WAS THAT SIL-LY WAS THAT RUDE OH TELL US WHY HE

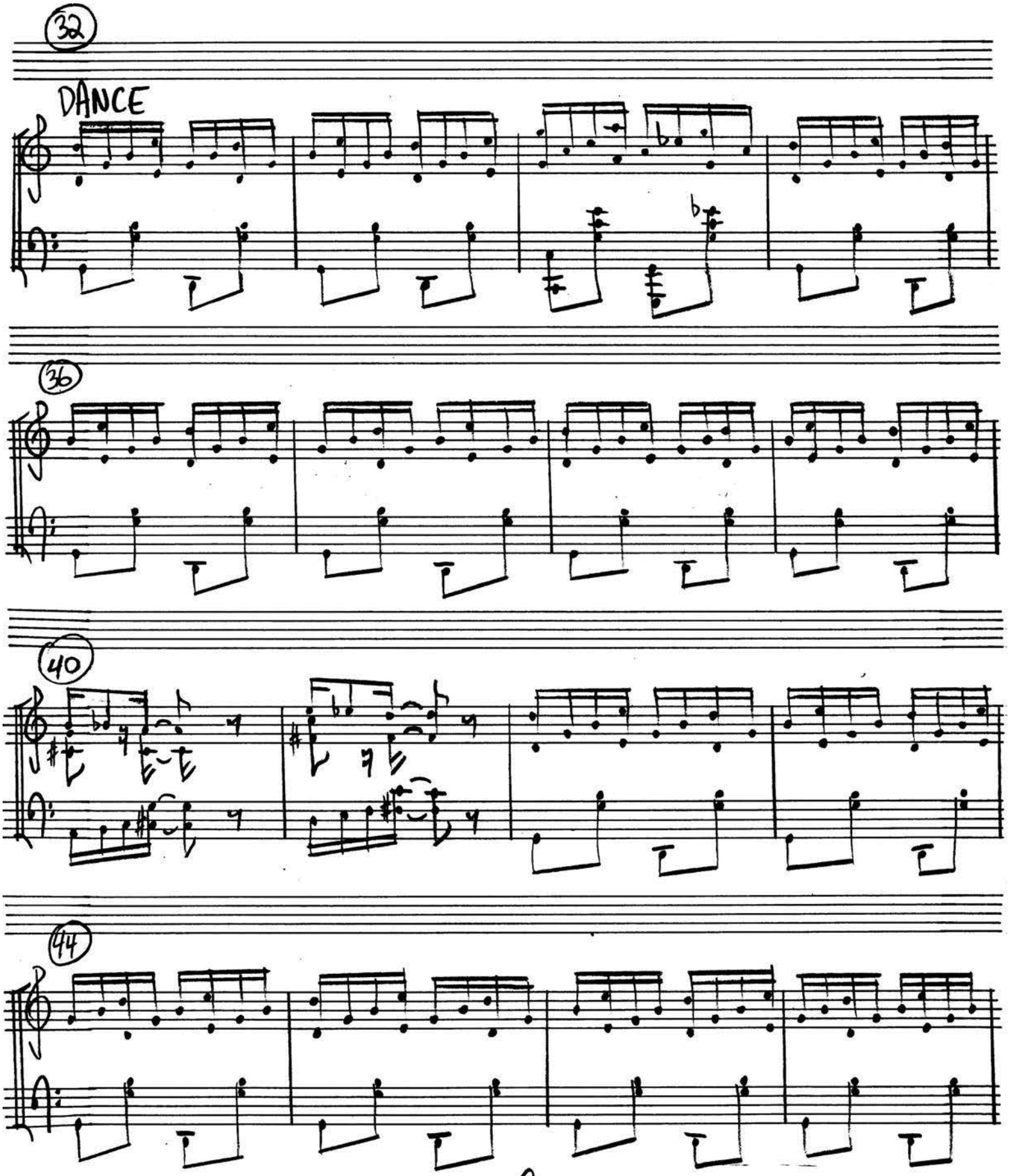
16

DROPPED HIS FOOD

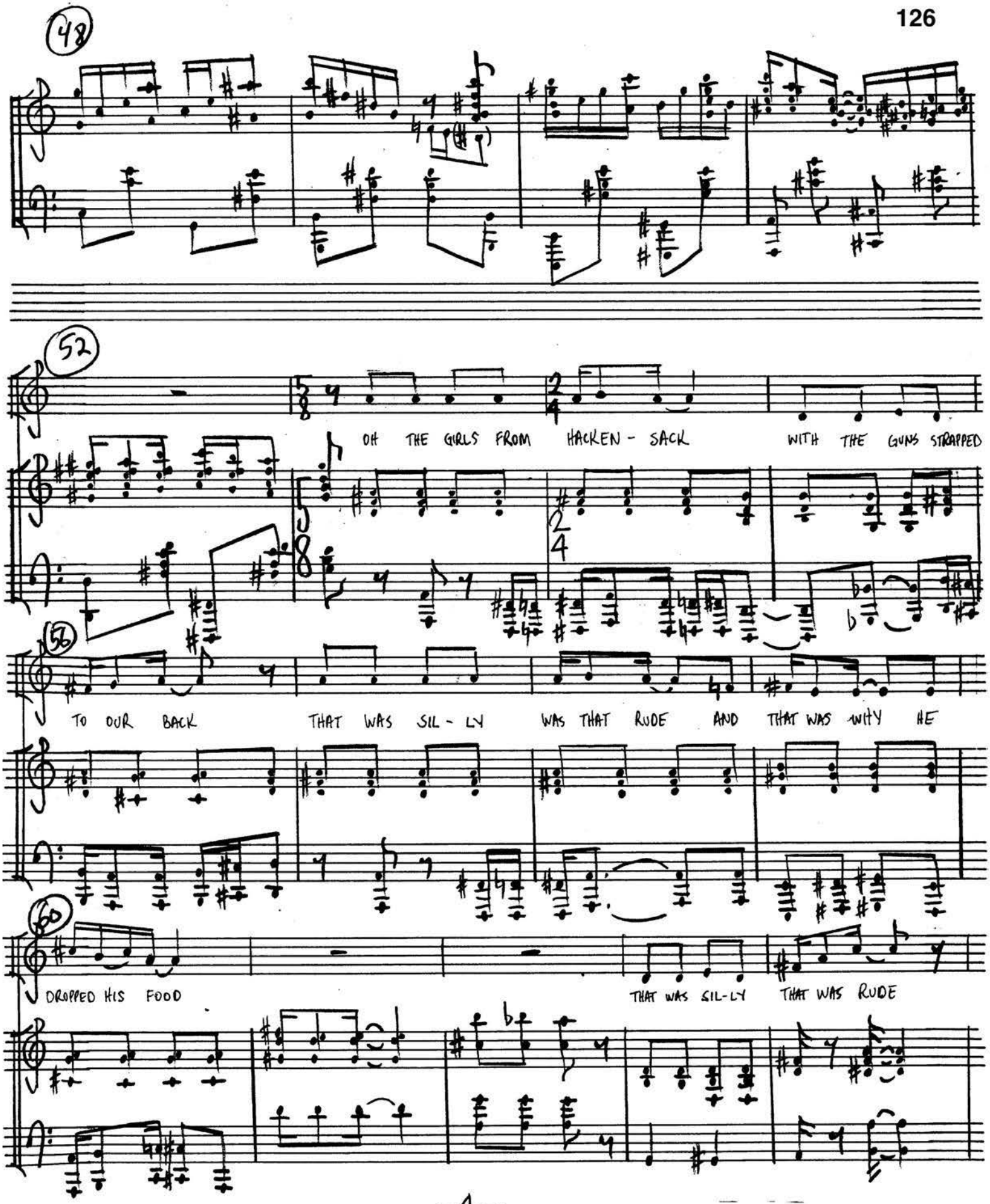
V.S.



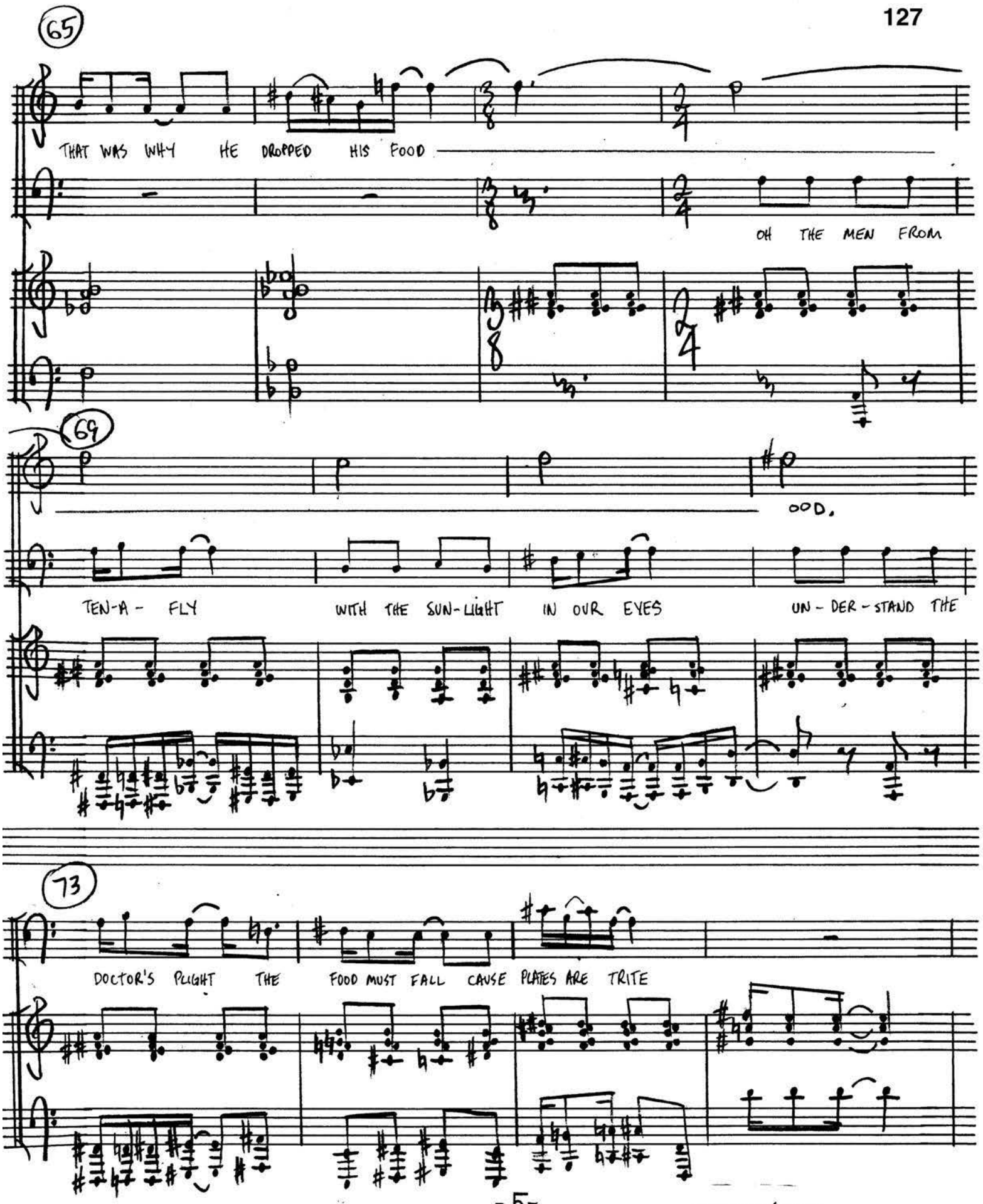
SCHREIER/ROTH



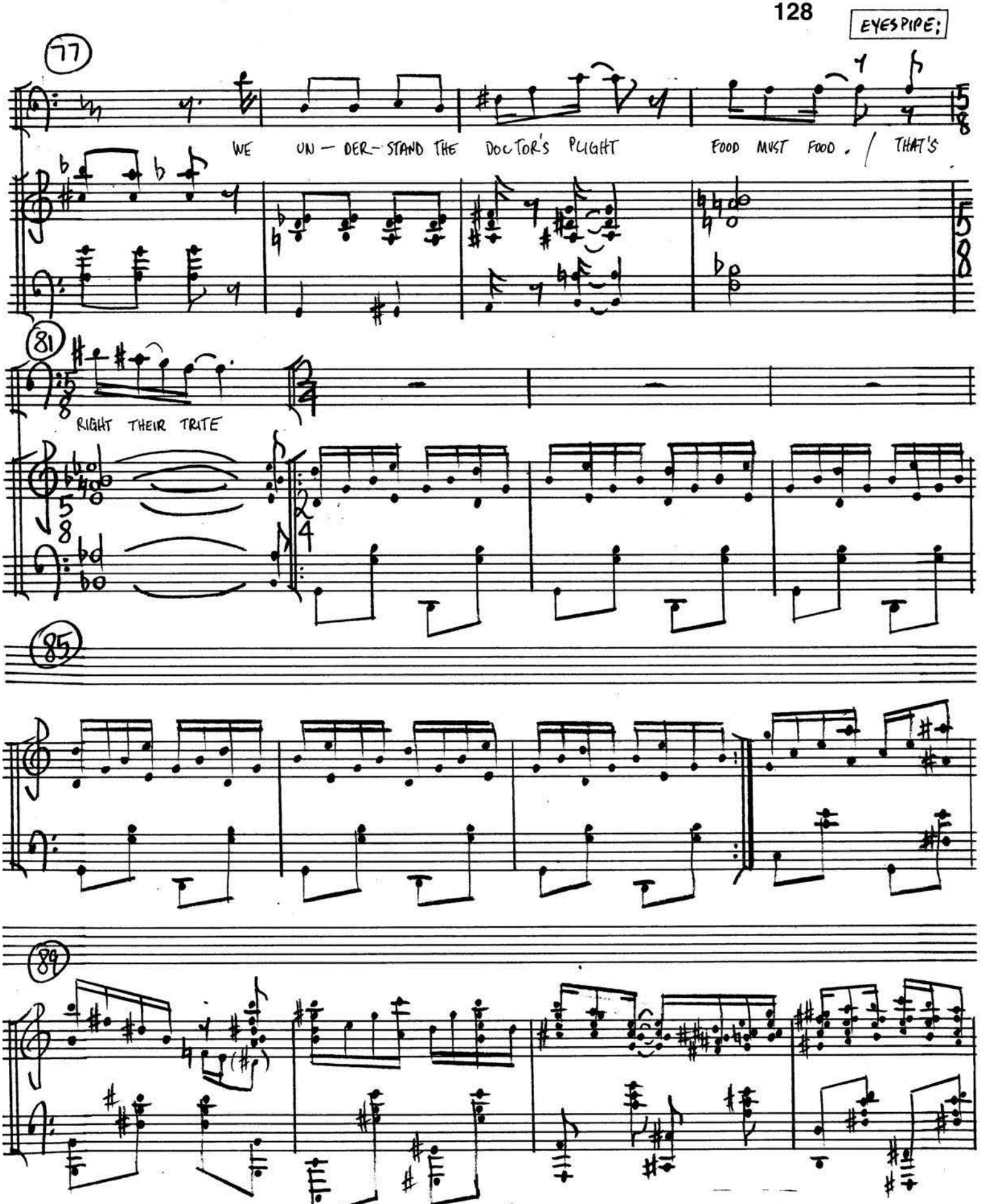
SCHREIER/ROTH



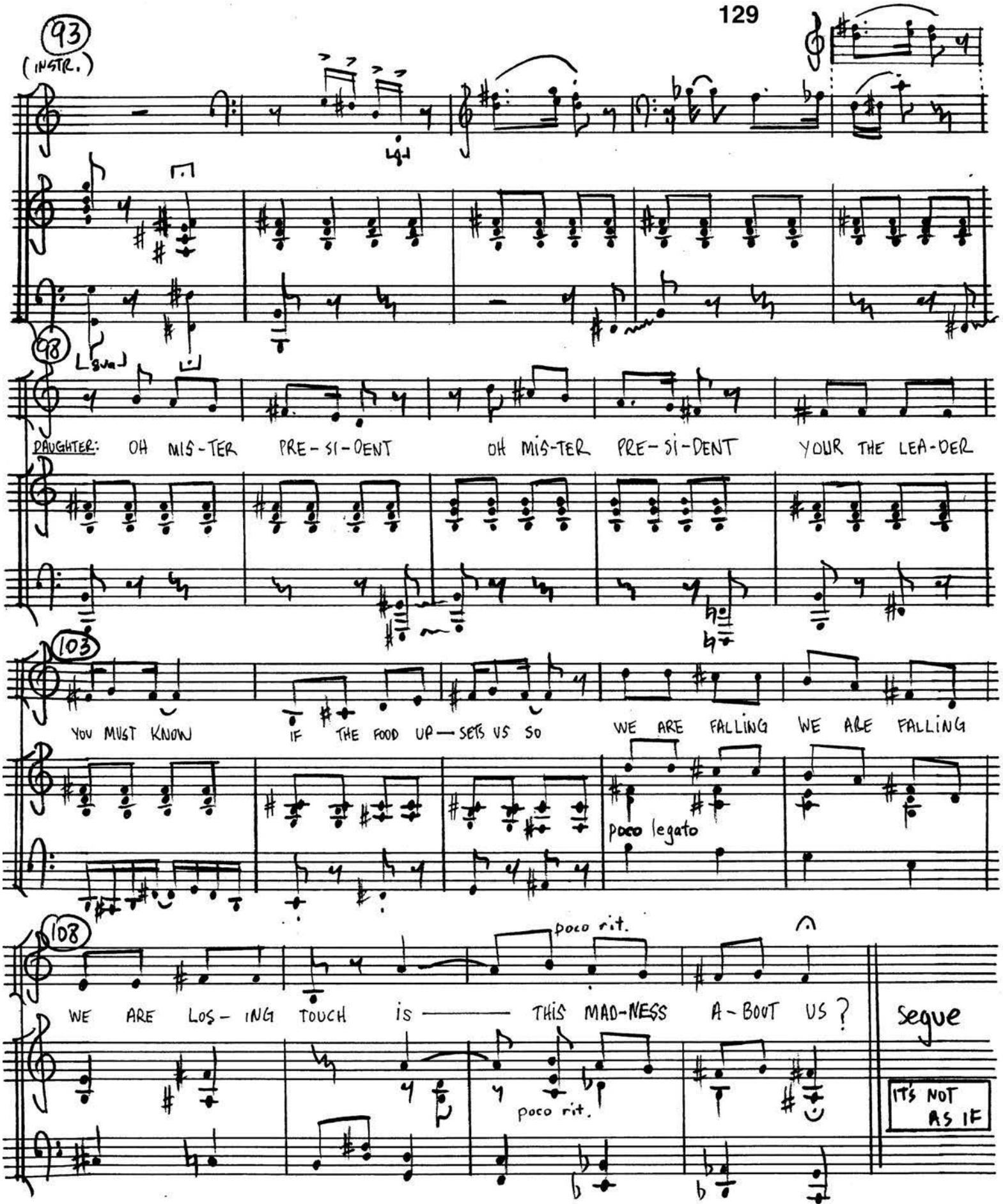
SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH

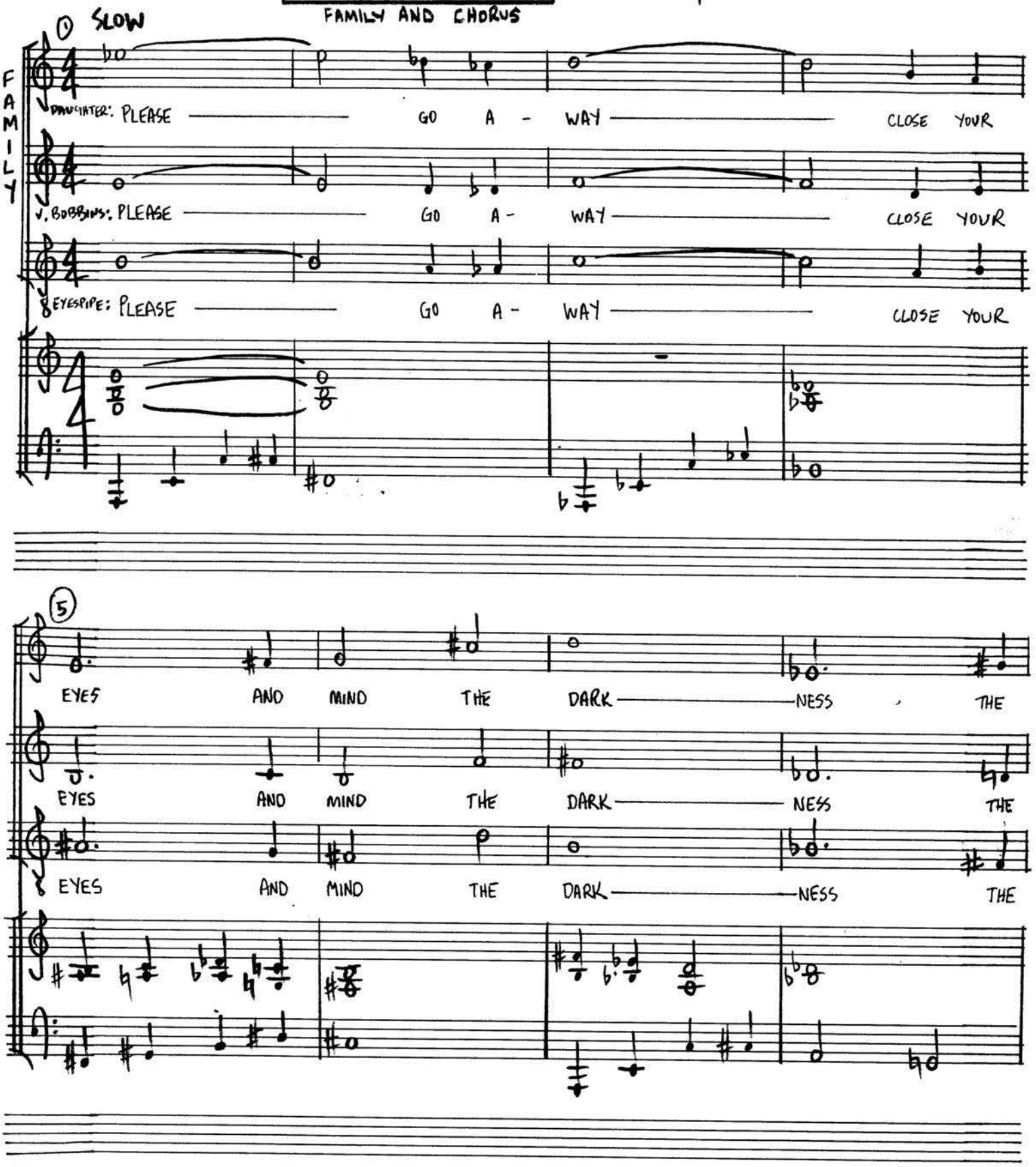


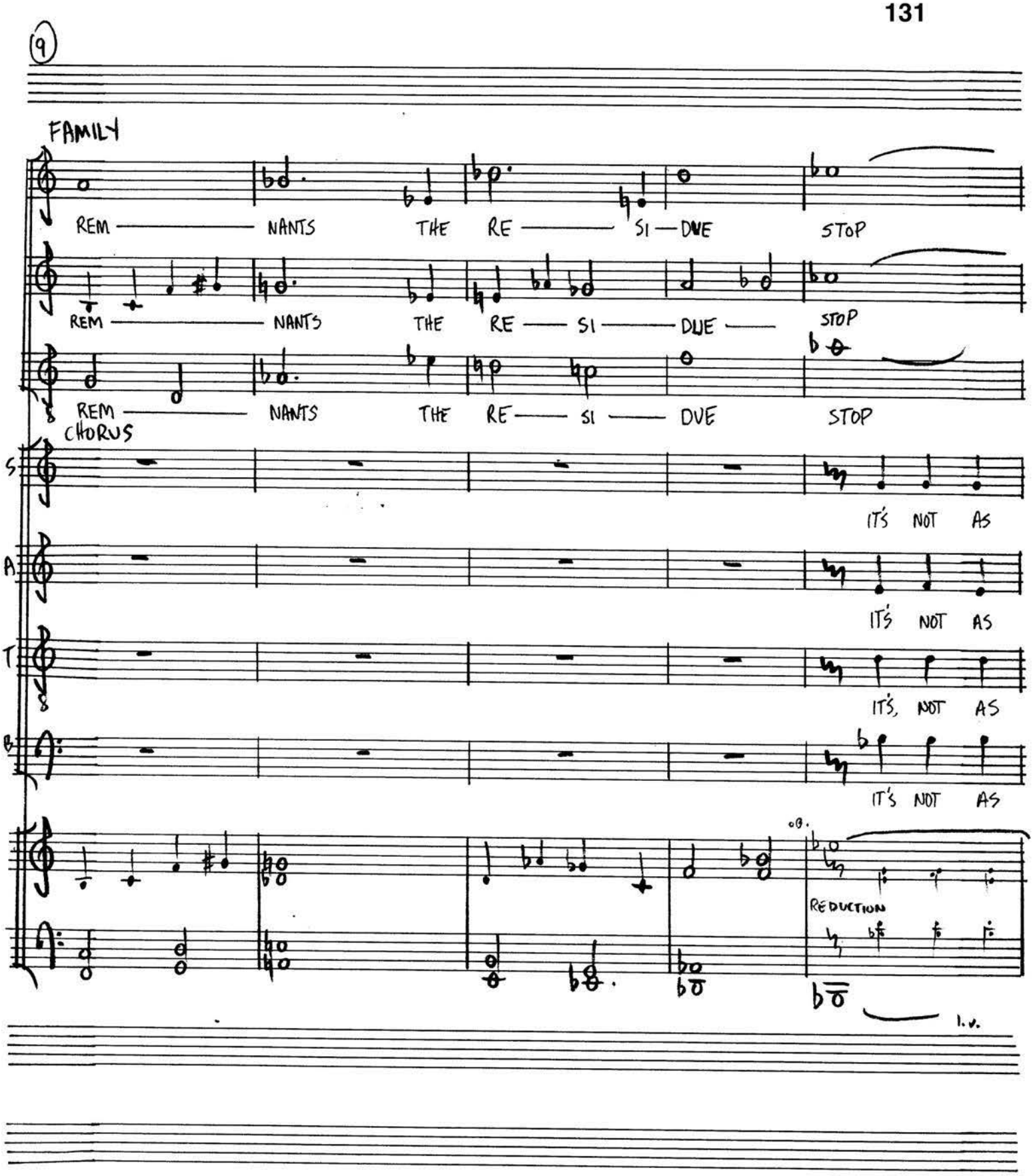
SCHREIER/ROTH

#19 IT'S NOT AS IF

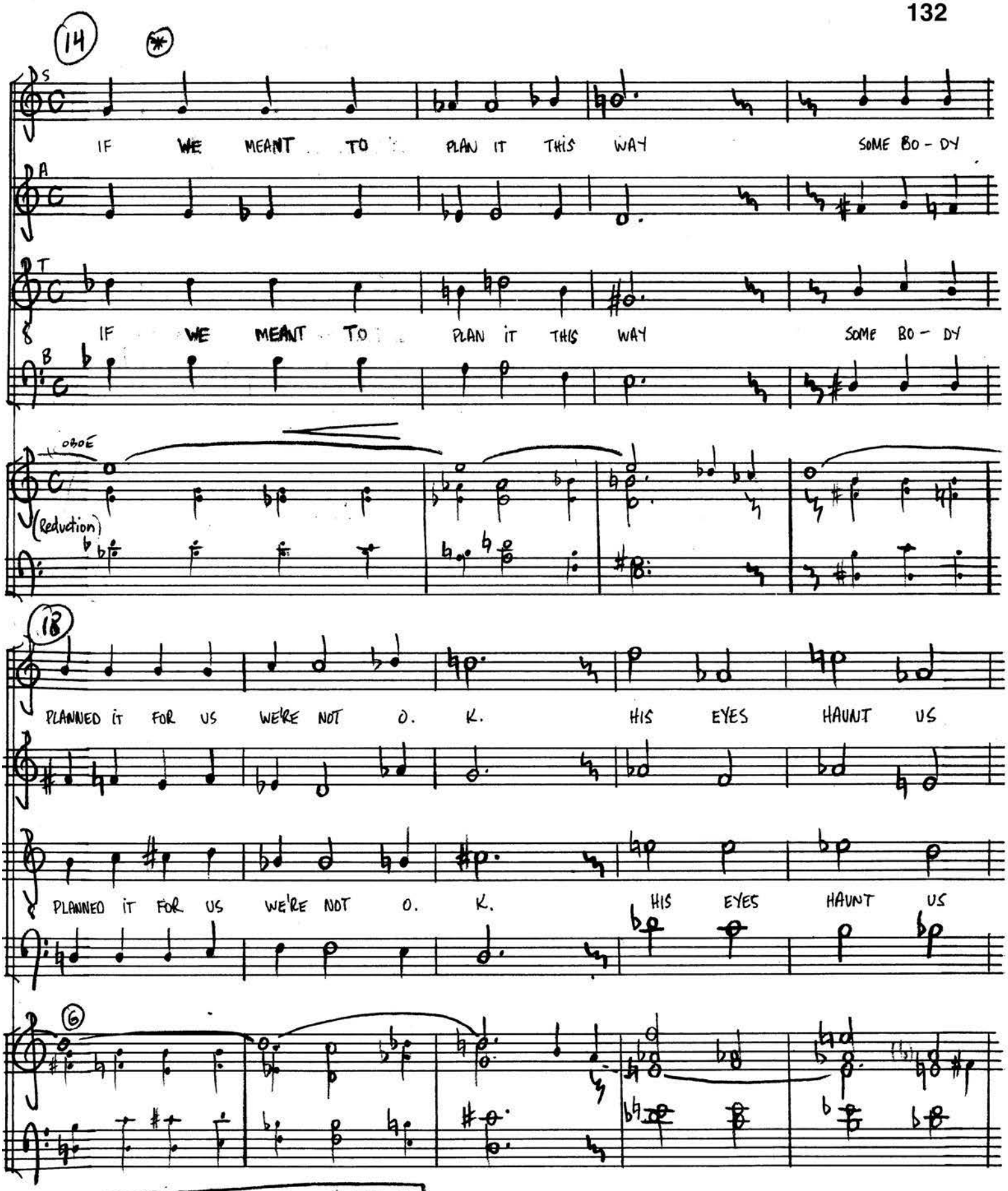
FAMILY AND CHORUS

WORDS AND MUSIC BY SCHREIER/ROTH AND ASSOCIATES



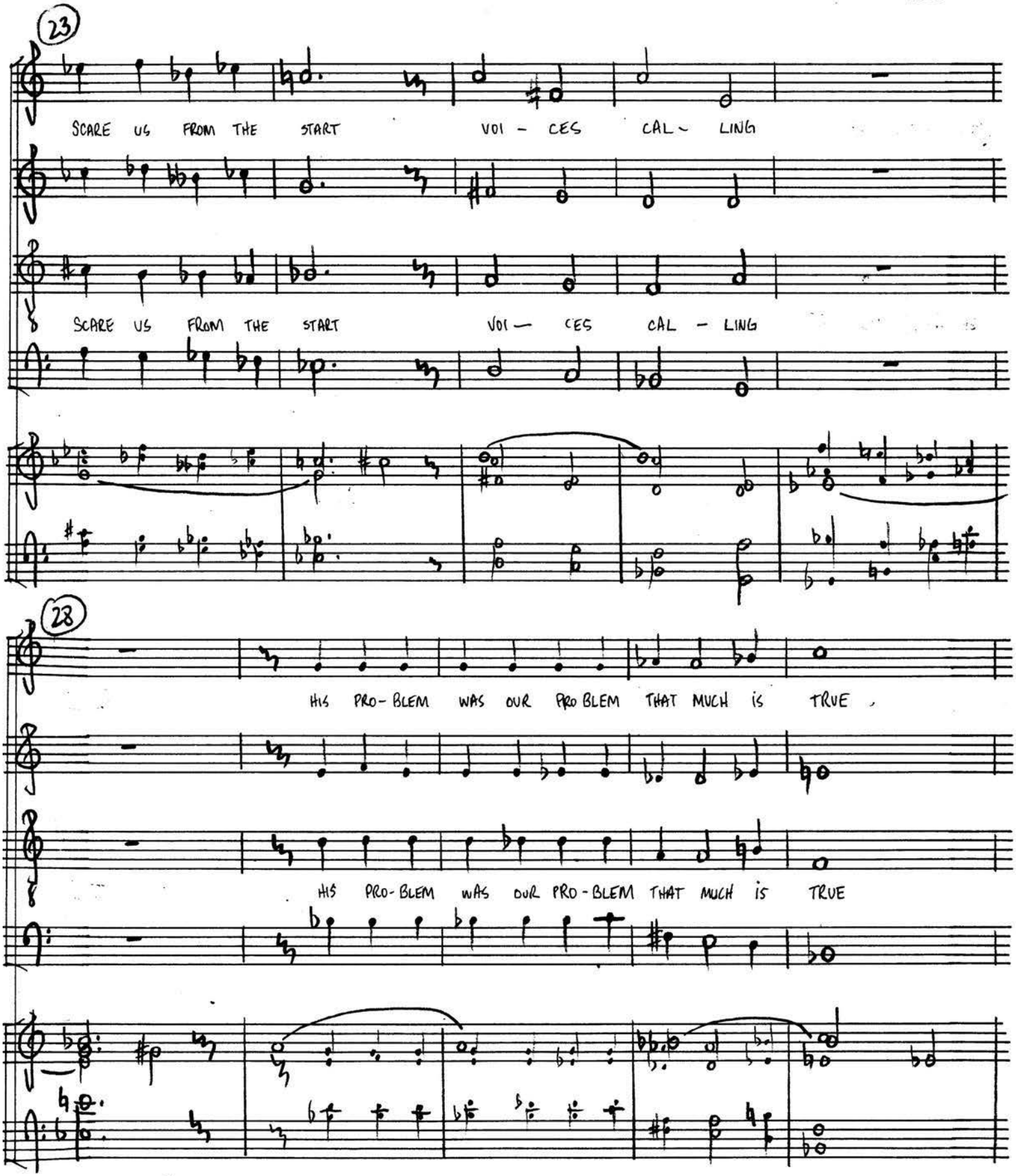


SCHREIER/ROTH

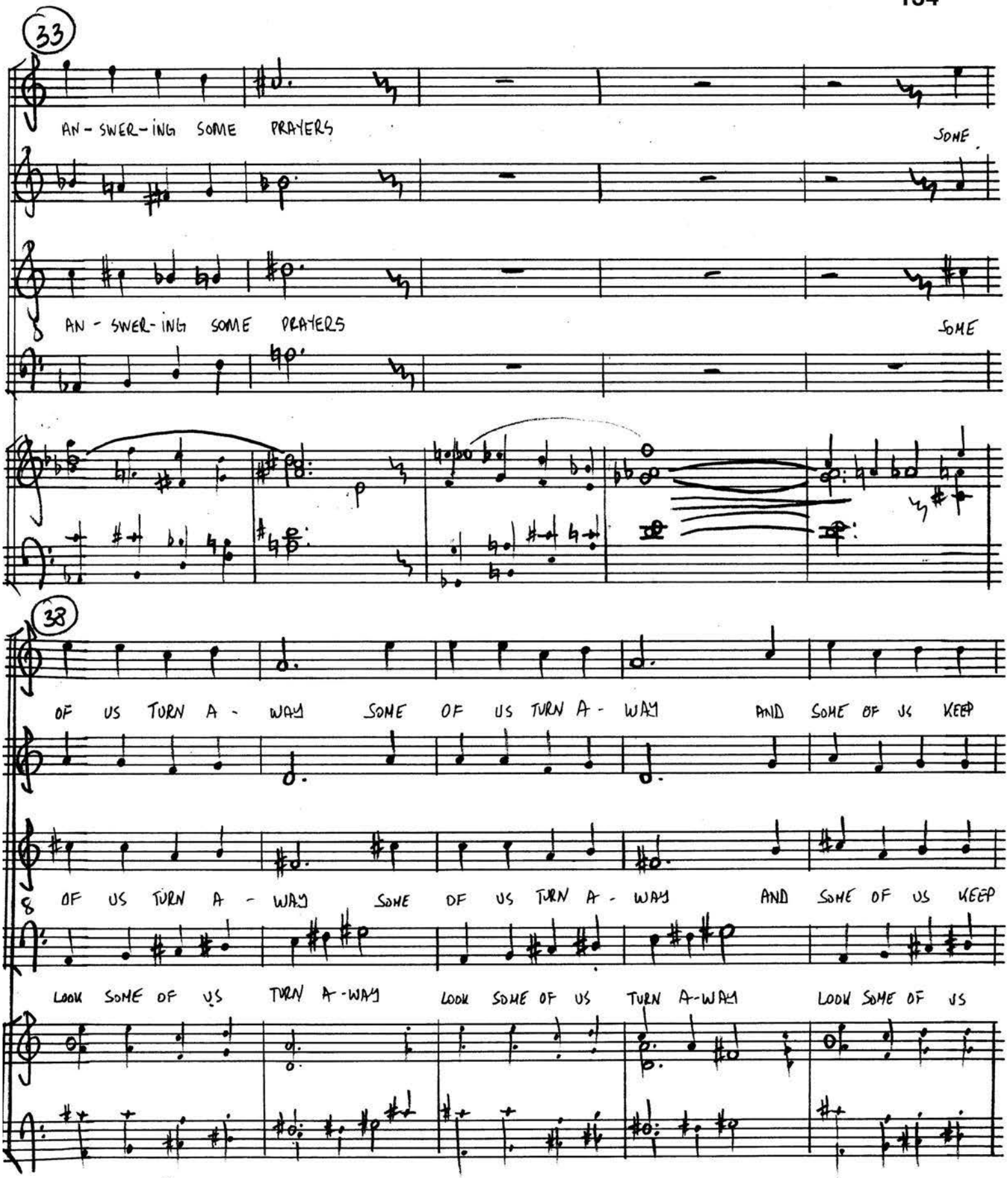


(*) - FAMILY HOLDS "STOP" THROUGH m.m. 14, JOINS W/ CHORUS m.m. 17

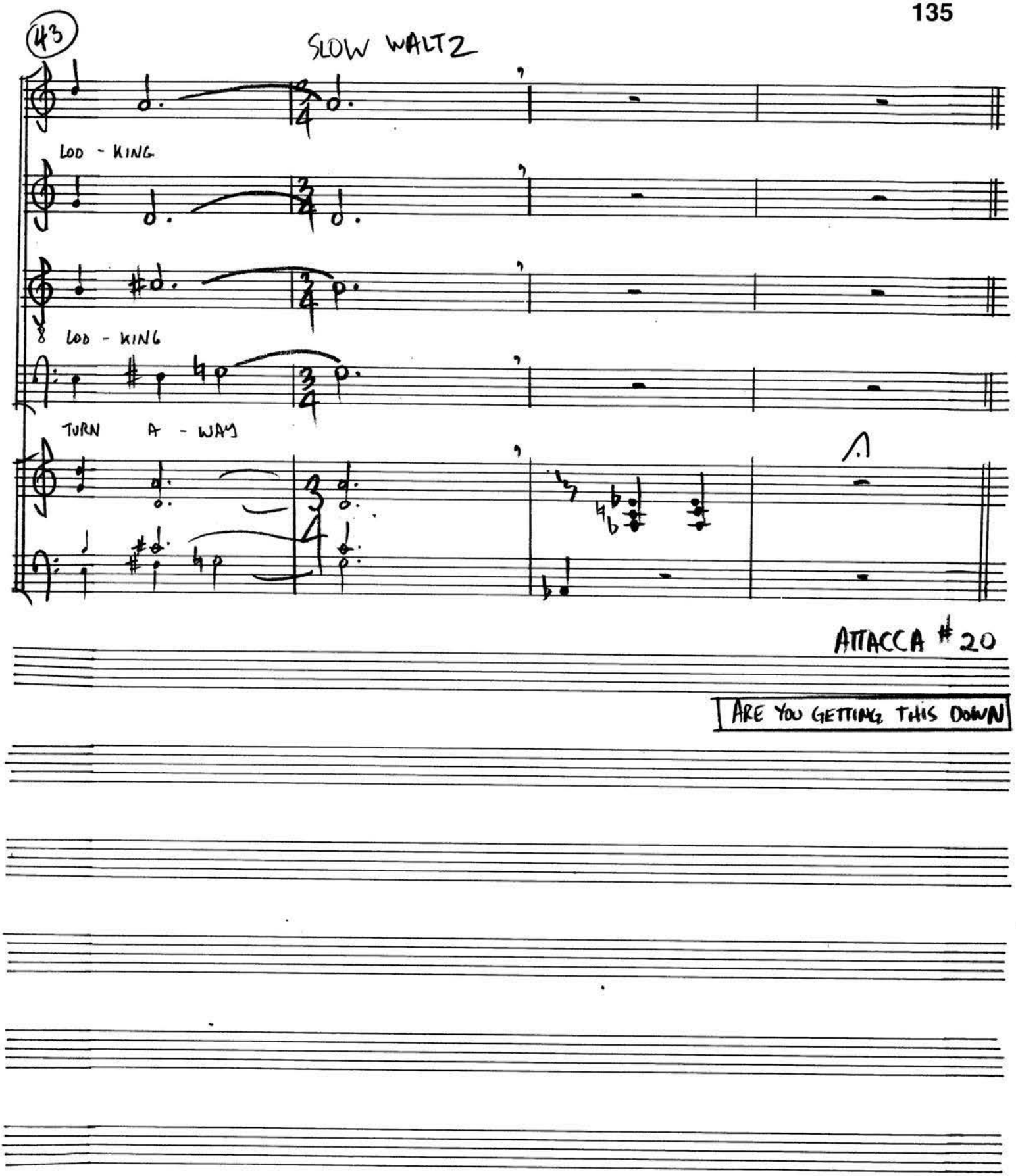
SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH

#20 GETTING ALL OF THIS DOWN

WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES

-FINALE ALT II-

1 WALTZ TEMPO

9

pp

13

MARY: YES

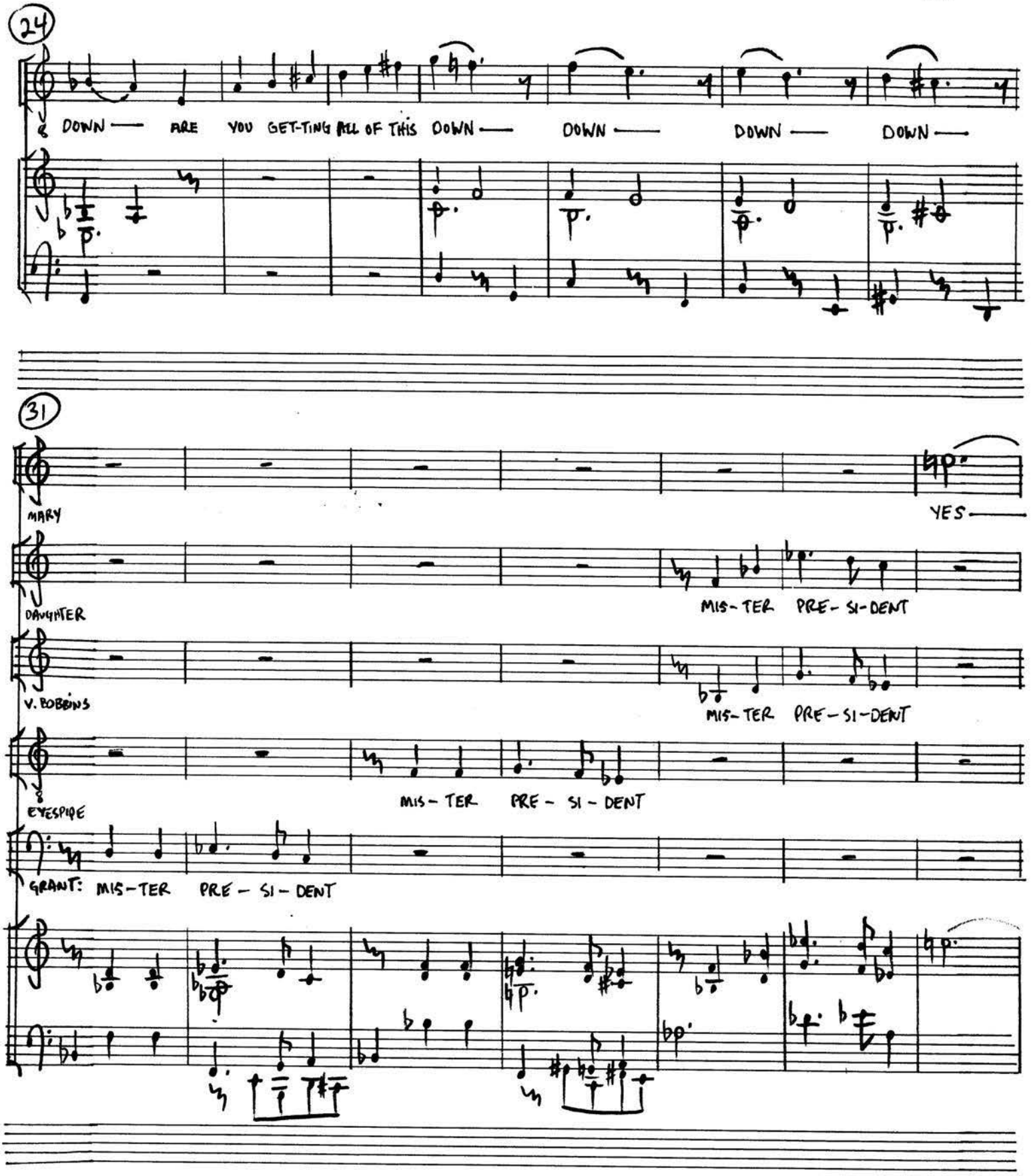
LINCOLN: ARE YOU ARE YOU GET-TING THIS

18

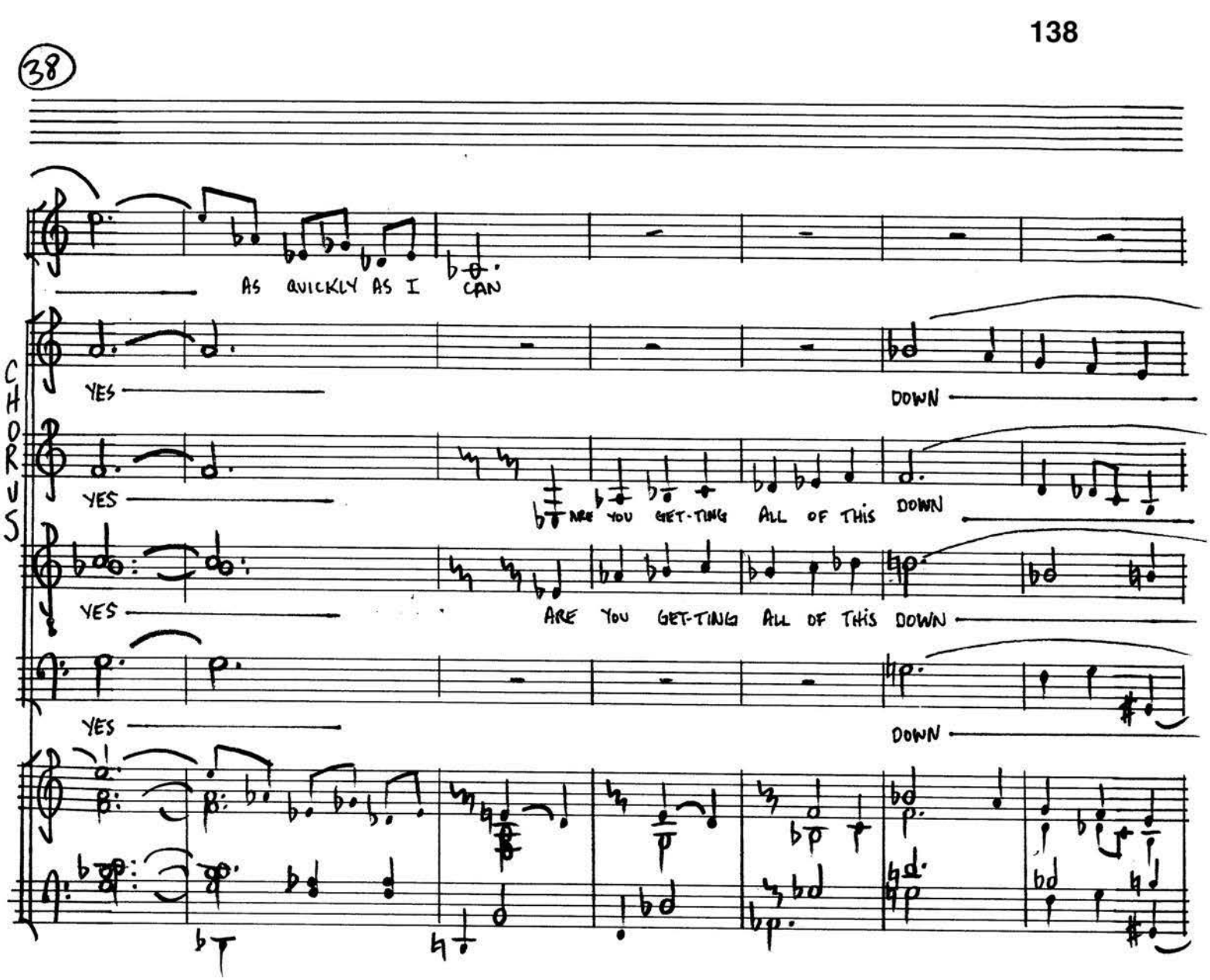
YES ALL OF THIS

GET-TING ALL OF THIS DOWN — DOWN — DOWN —

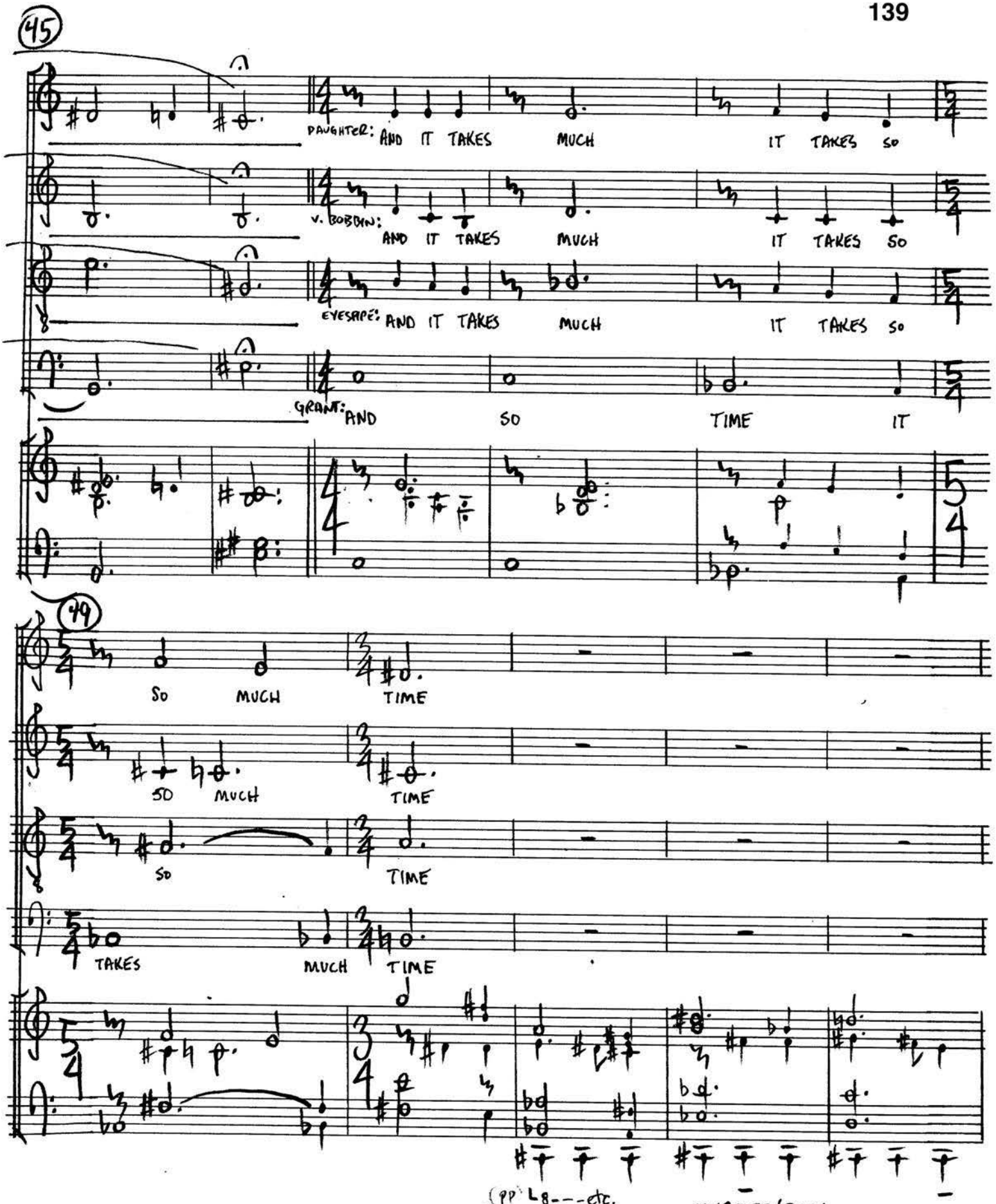
SCHREIER/ROTH

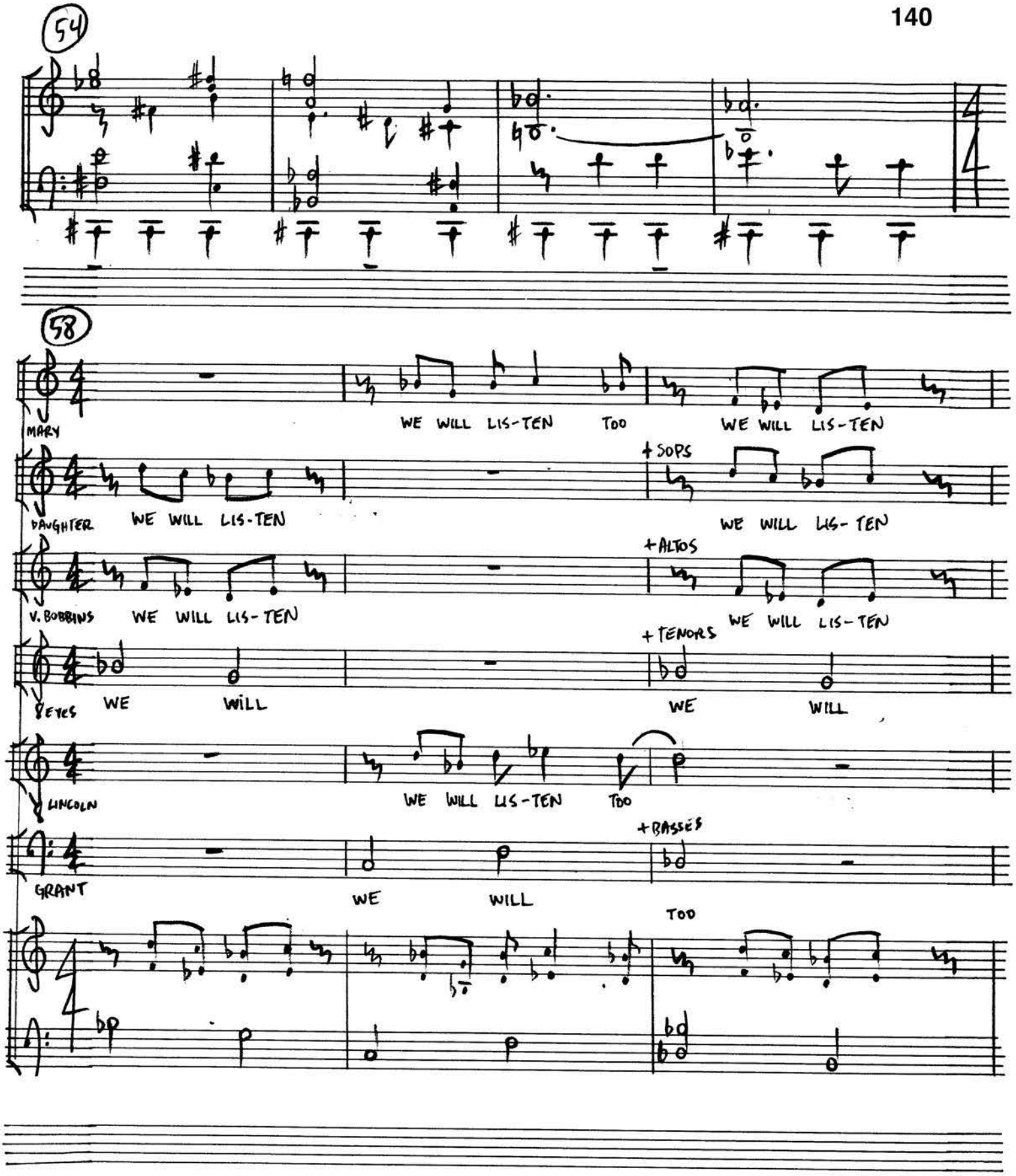


SCHREIER/ROTH



SCHREIER/ROTH


45
DAUGHTER: AND IT TAKES MUCH IT TAKES SO
V. BOBBIN: AND IT TAKES MUCH IT TAKES SO
EYESAPE: AND IT TAKES MUCH IT TAKES SO
GRANT: AND SO TIME IT
49
SO MUCH TIME
SO MUCH TIME
SO TIME
TAKES MUCH TIME
(pp) L8---etc.
SCHREIER/ROTH



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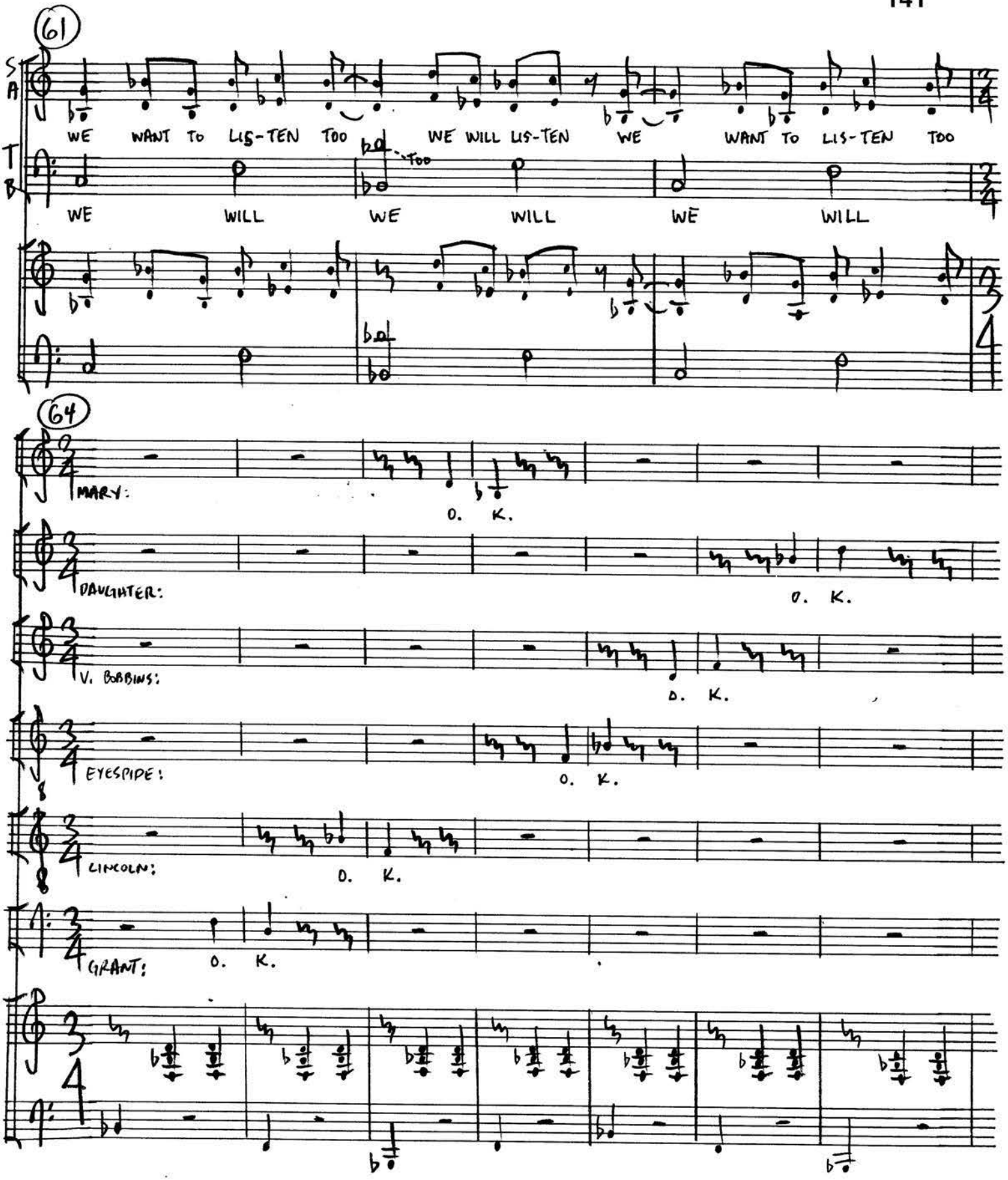

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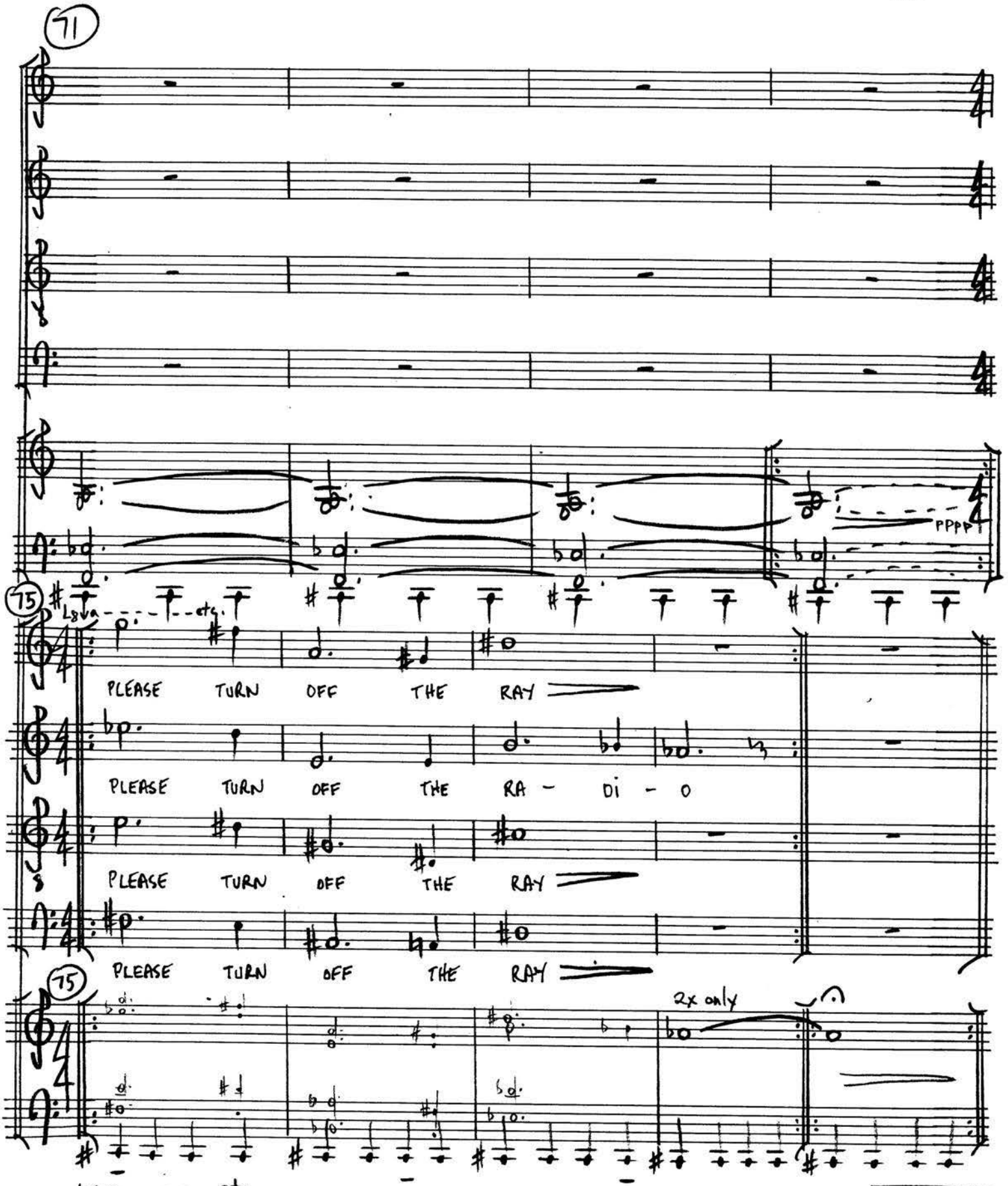
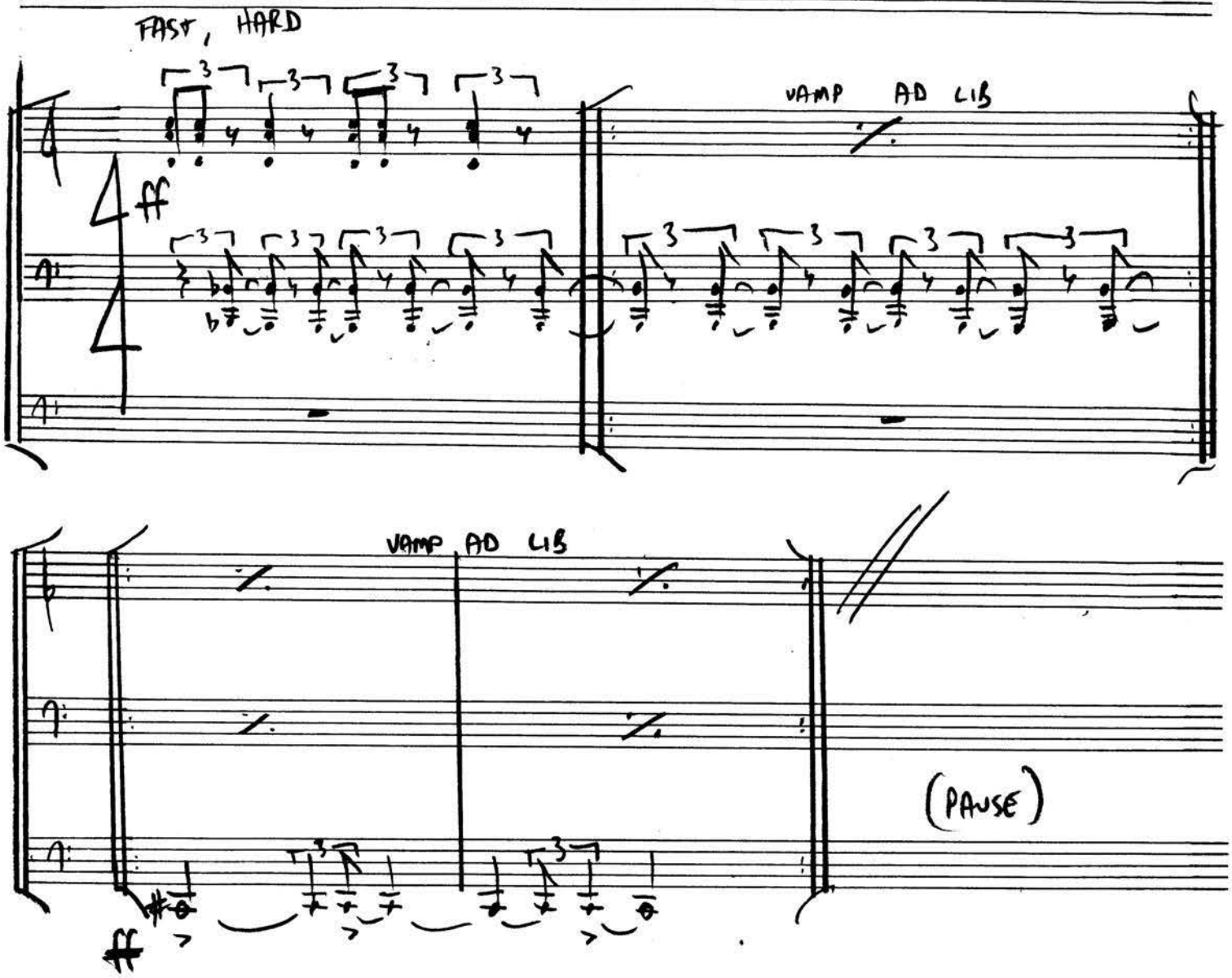


SCHREIER/ROTH/END OF ACT II

ACT III

#21-A ENTR'ACTE



SCHREIER/ROTH *

#21

WHERE DO THEY WANT TO ARRIVE

WORDS AND MUSIC BY SCHREIER/ROTH AND ASSOCIATES

1 MODERATE

I HAVE NO DIS-

legato

5 LIKE WHAT-SO-EV-ER FOR THOSE WHO HAVE AR-RIVED

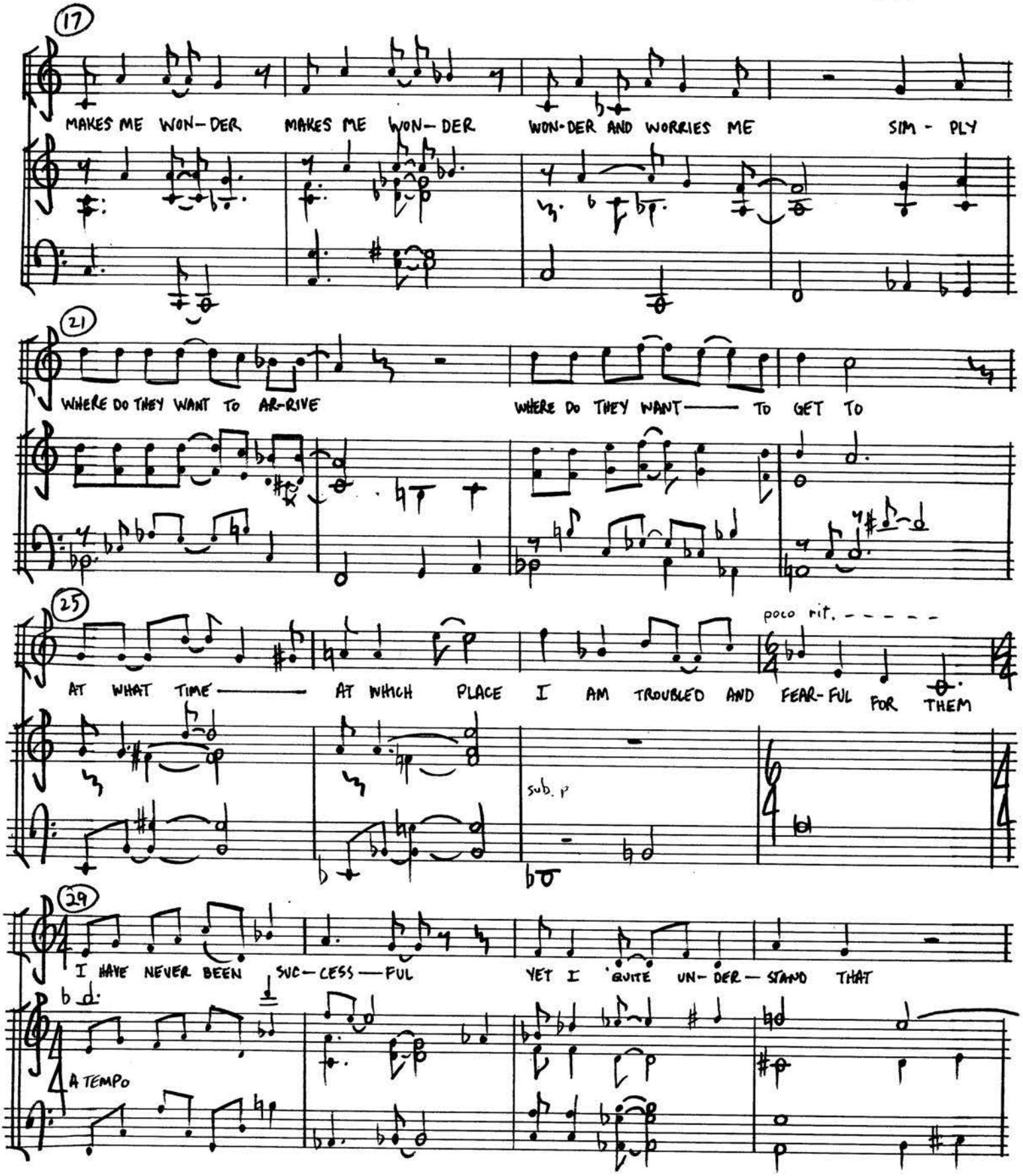
9 THEY HAVE A FEEL-ING FOR MO-TION,

poco rit.---

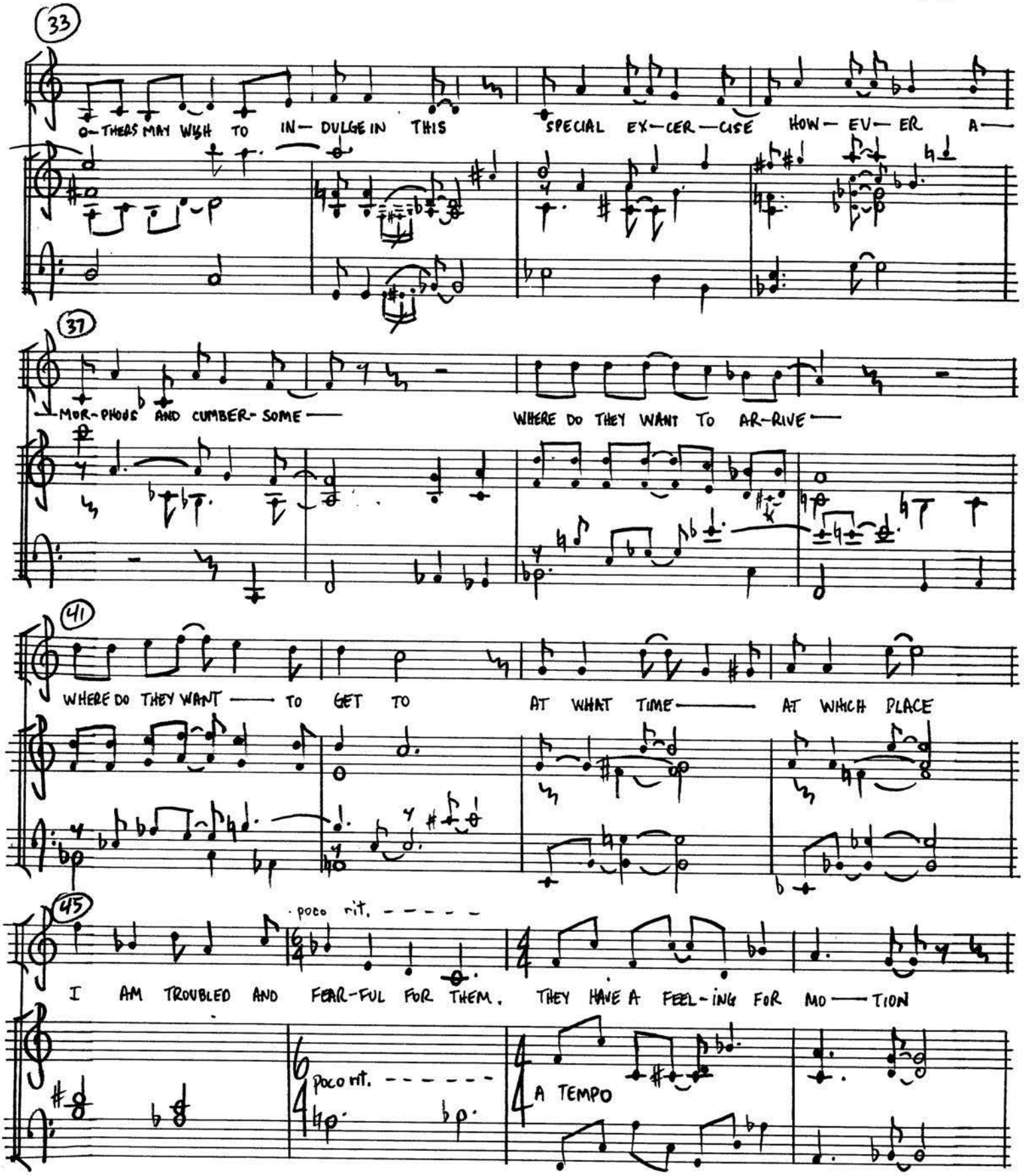
A TEMPO

13 JUST THIS SIDE OF UN-PLEASANT ON-LY THE GOAL THAT THEY WISH TO REACH

SCHREIER/ROTH



SCHREIER/ROTH



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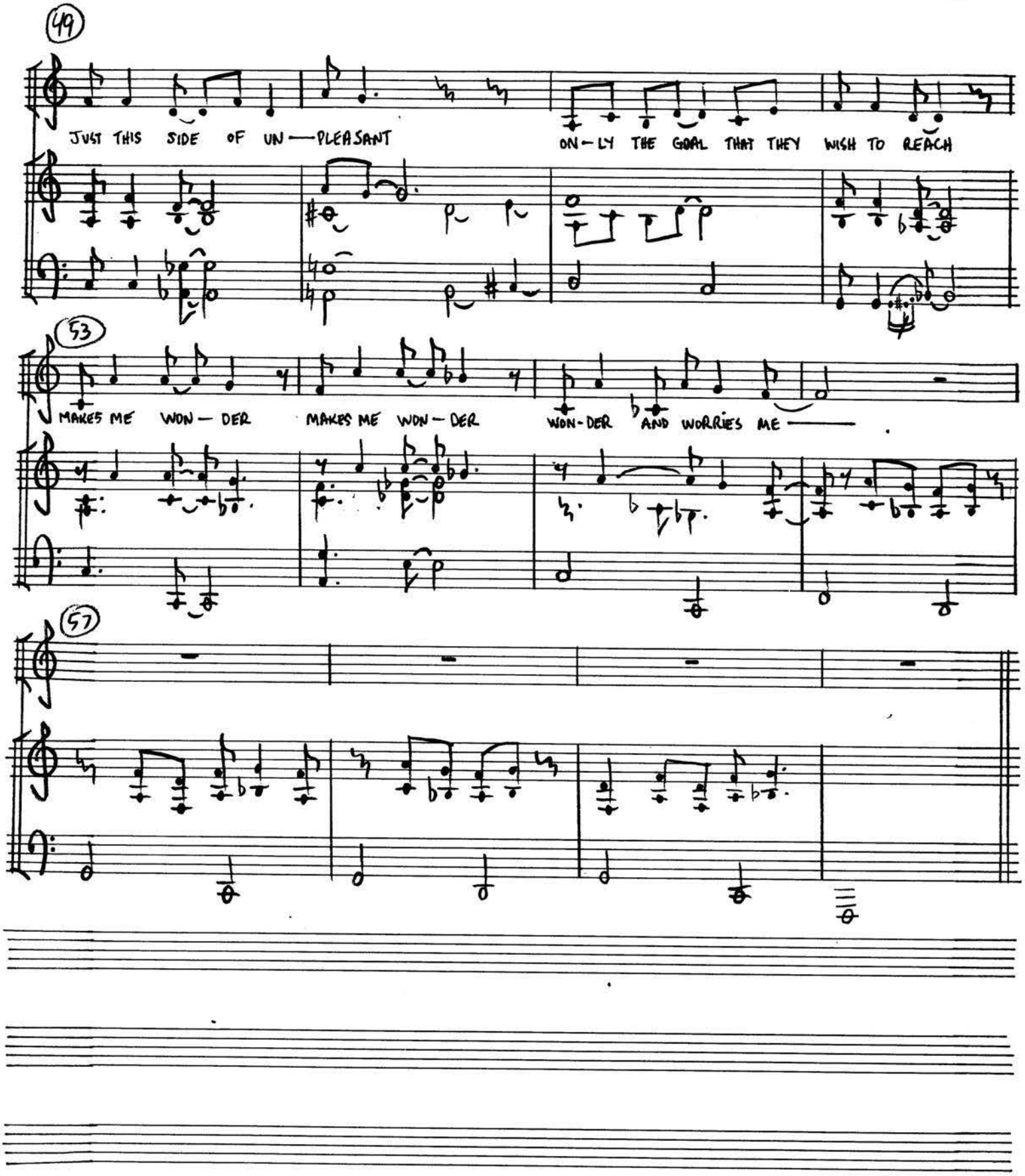


SCHREIER/ROTH

#21

WHERE DO THEY WANT TO ARRIVE

146a alt 1

1 MODERATE ♩ ≈ 92-96

JANE:

I HAVE NO DIS-

mf

mp

legato

5

LIKE WHAT SO E- VER FOR THOSE WHO HAVE AR- RIVED

9

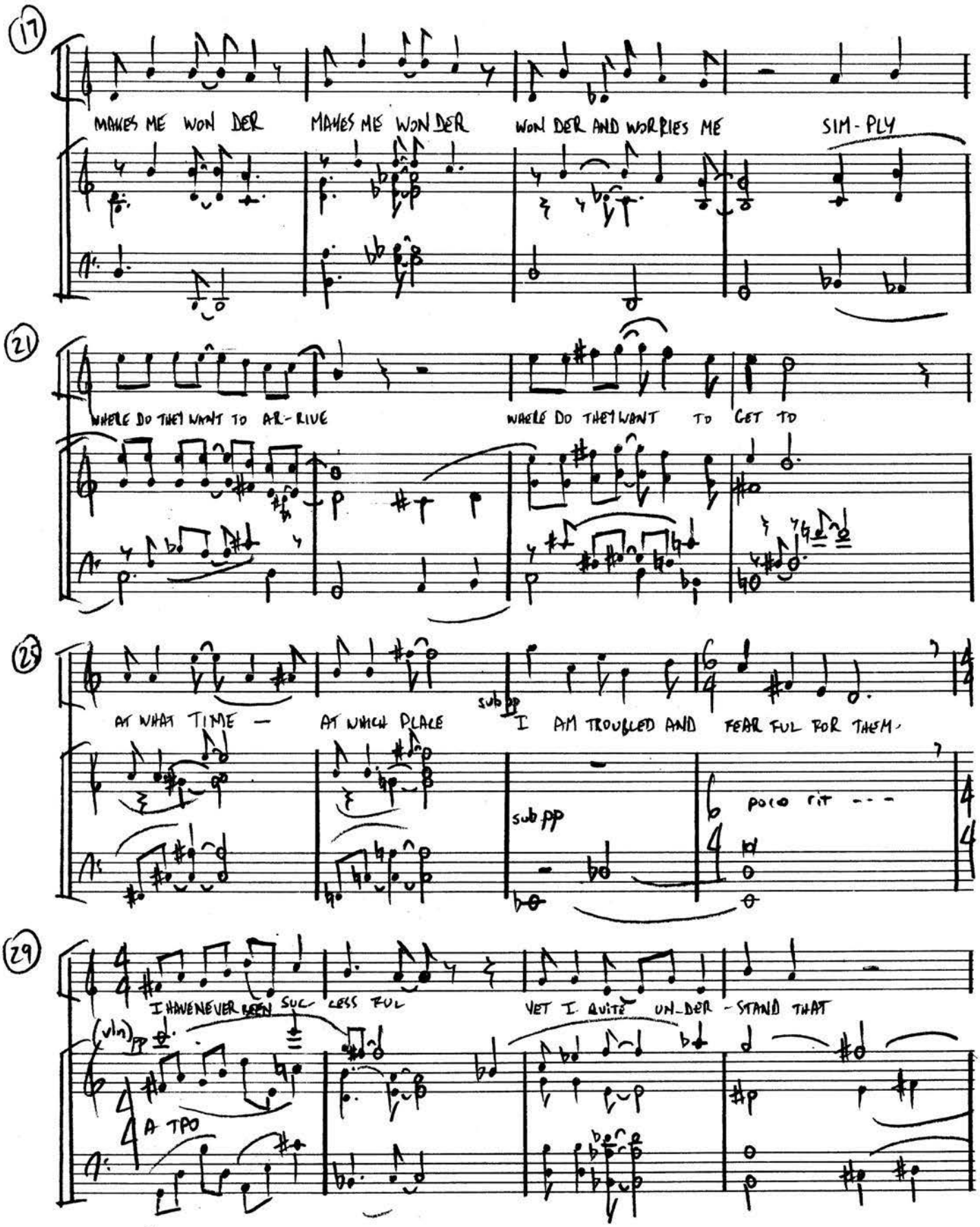
THEY HAVE A FEELING FOR MO - TION

poco rit...

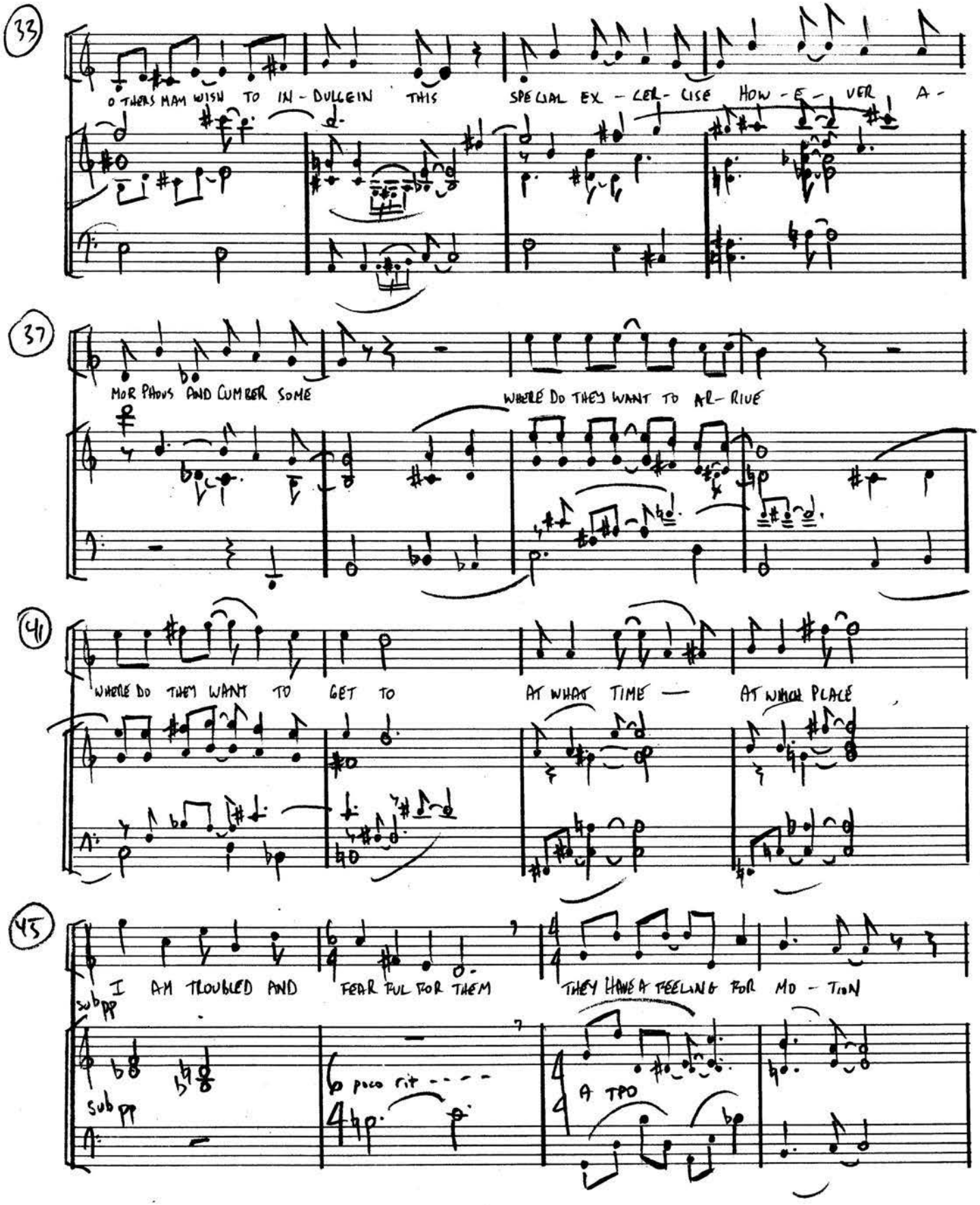
A TPO

13

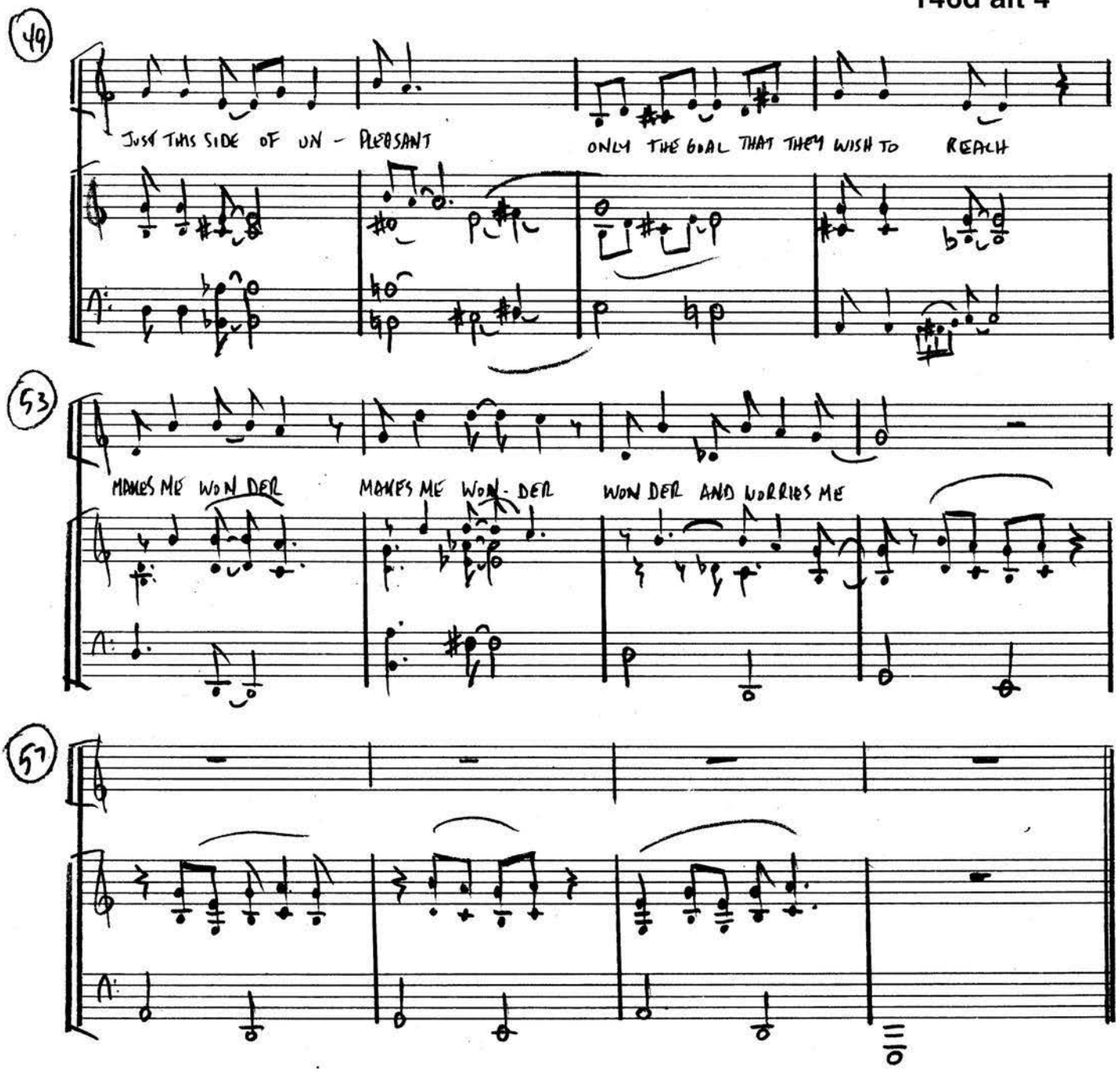
JUST THIS SIDE OF UN - PLEASANT ONLY THE GOAL THAT THEY WISH TO REACH


17
MAKES ME WON DER
MAKES ME WON DER
WON DER AND WOR RIES ME
SIM - PLY
21
WHERE DO THEY WANT TO AR - RIVE
WHERE DO THEY WANT TO GET TO
25
AT WHAT TIME —
AT WHICH PLACE
sub pp
I AM TROUBLED AND FEAR FUL FOR THEM -
sub pp
poco rit - - -
29
I HAVE NEVER BEEN SUC - CESS FUL
YET I QUITE UN - DER - STAND THAT
(vln) pp
A TPO

Aztec® XN-12


33
O THERS MAY WISH TO IN - DULGE IN THIS SPECIAL EX - CER - CISE HOW - E - VER A -
37
MOR PHOUS AND CUMBER SOME
WHERE DO THEY WANT TO AR - RIVE
41
WHERE DO THEY WANT TO GET TO
AT WHAT TIME —
AT WHICH PLACE
45
I AM TROUBLED AND FEAR FUL FOR THEM
THEY HAVE A FEELING FOR MO - TION
sub pp
sub pp
poco rit - - - -
A TPO

Aztec® XN-12


49
JUST THIS SIDE OF UN - PLEASANT
ONLY THE GOAL THAT THEY WISH TO REACH
53
MAKES ME WON DER
MAKES ME WON - DER
WON DER AND WORRIES ME
57

Aztec® XN-12

#22 PRAYER

WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES

① COMMUNALLY

BURNERITES

mp

WE ALL EAT OUT OF A COMMON GOAL WE ALL EAT OUT OF A COMMON BOWL

WE ALL EAT OUT OF A COMMON GOAL WE ALL EAT OUT OF A COMMON BOWL

WE ALL EAT OUT OF A COMMON GOAL WE ALL EAT OUT OF A COMMON BOWL

WE ALL EAT OUT OF A COMMON GOAL WE ALL EAT OUT OF A COMMON BOWL

(REHEARSAL)

sfz

⑥

WE ALL WALK OUT OF A COMMON CHEER WE ALL MEET OUT OF A

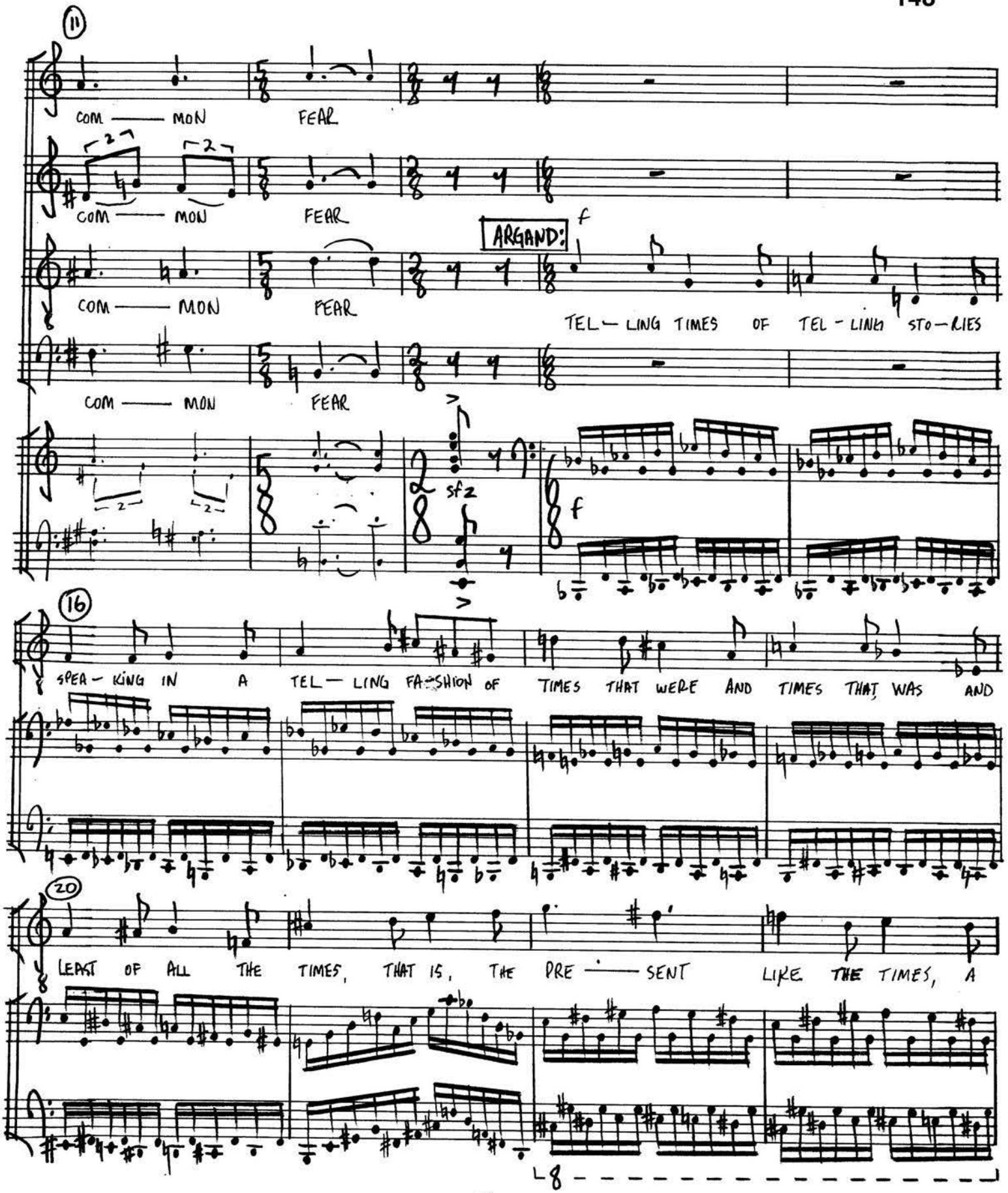
WE ALL WALK OUT OF A COMMON CHEER WE ALL MEET OUT OF A

WE ALL WALK OUT OF A COMMON CHEER WE ALL MEET OUT OF A

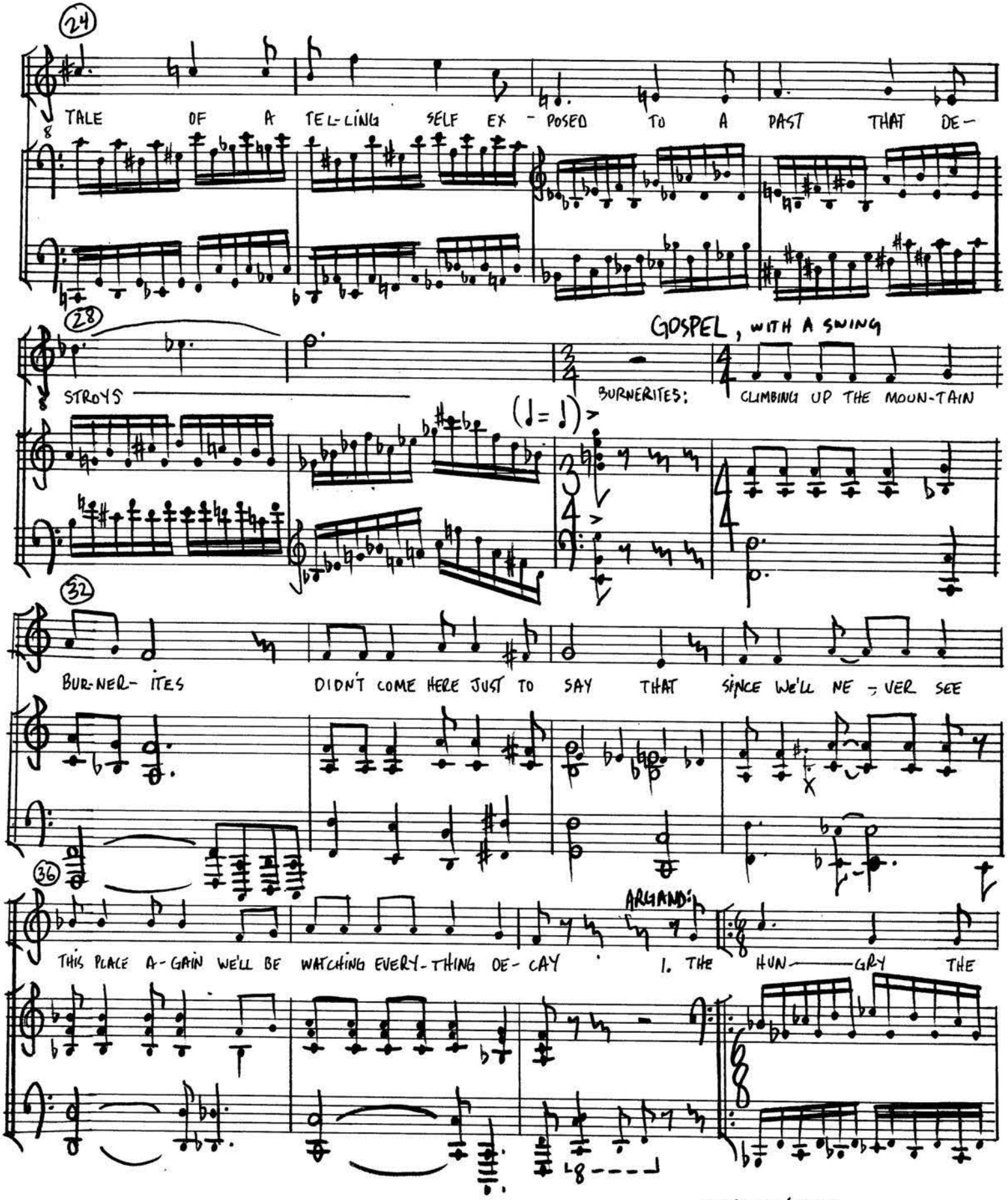
WE ALL WALK OUT OF A COMMON CHEER WE ALL MEET OUT OF A

sfz

sfz

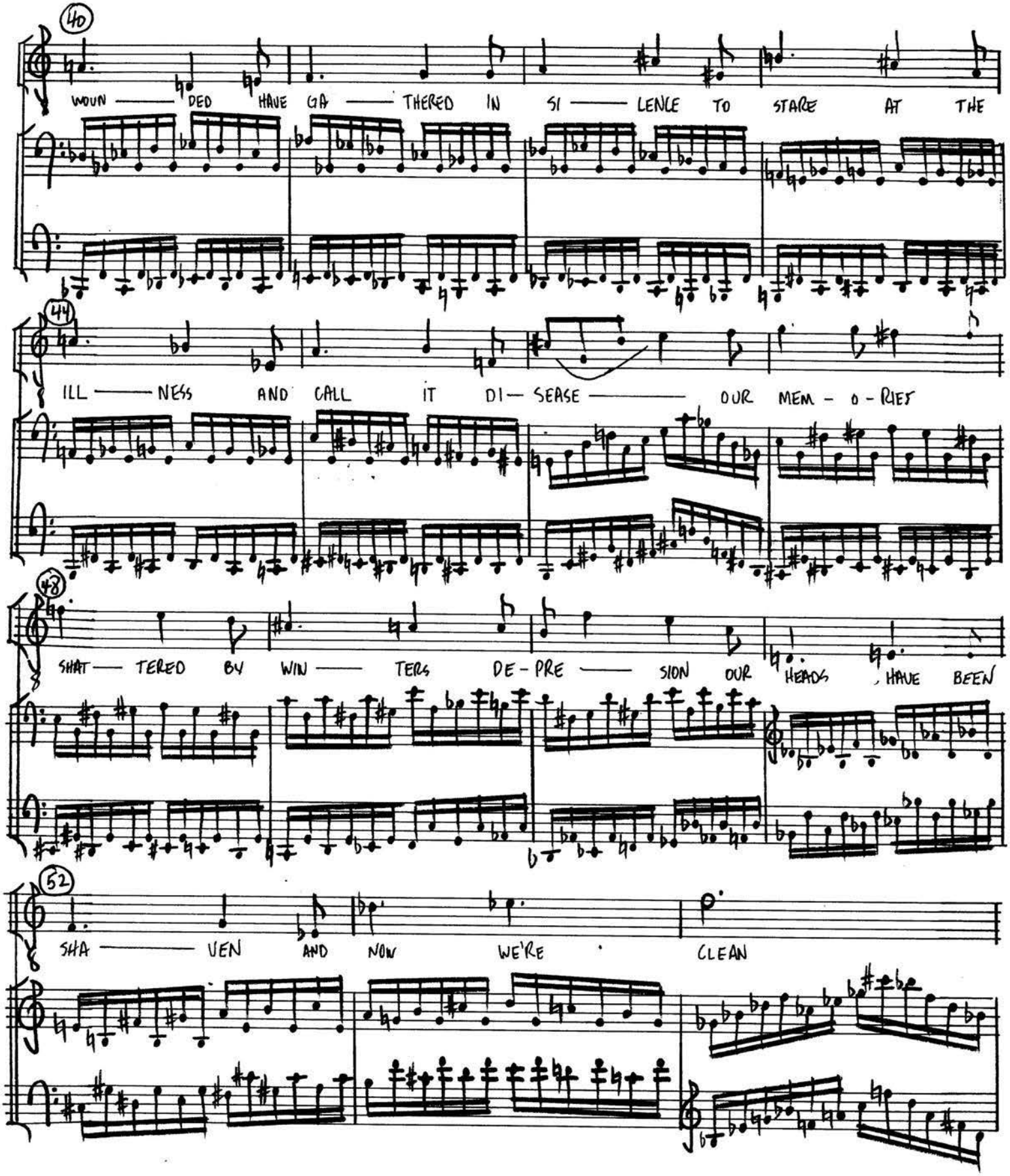


SCHREIER/ROTH



SCHREIER/ROTH

#2. THE CENTURY UNFINISHED AND LOSING IT LUSTER / EXAMINE DETAILS AT YOUR CHILDREN'S BEHEST
THEY'LL POINT WITH THEIR FINGERS AND LAUGH AT YOUR BLACKBOARDS AND TELL YOU GO OUT AND GET DRESSED.



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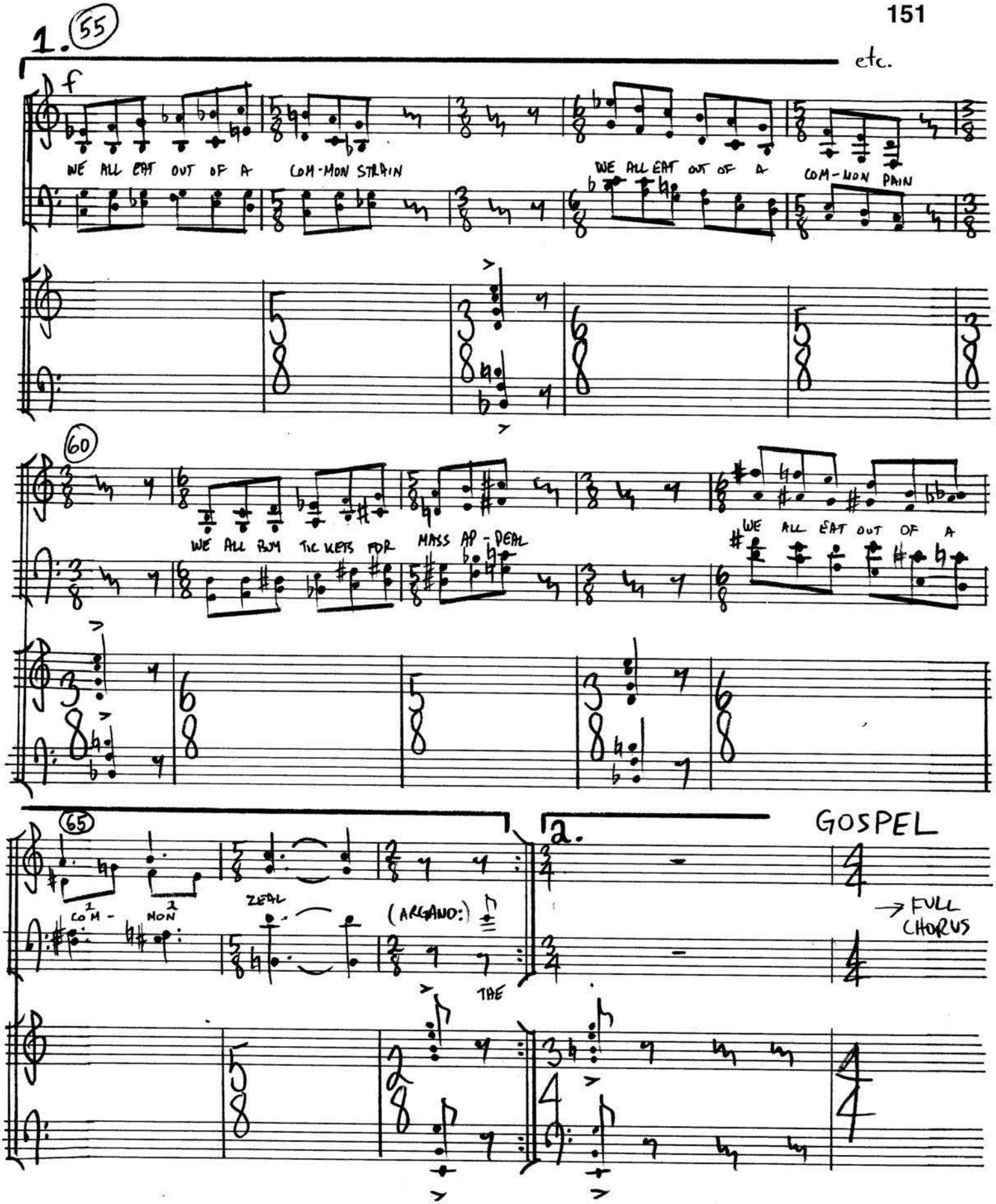

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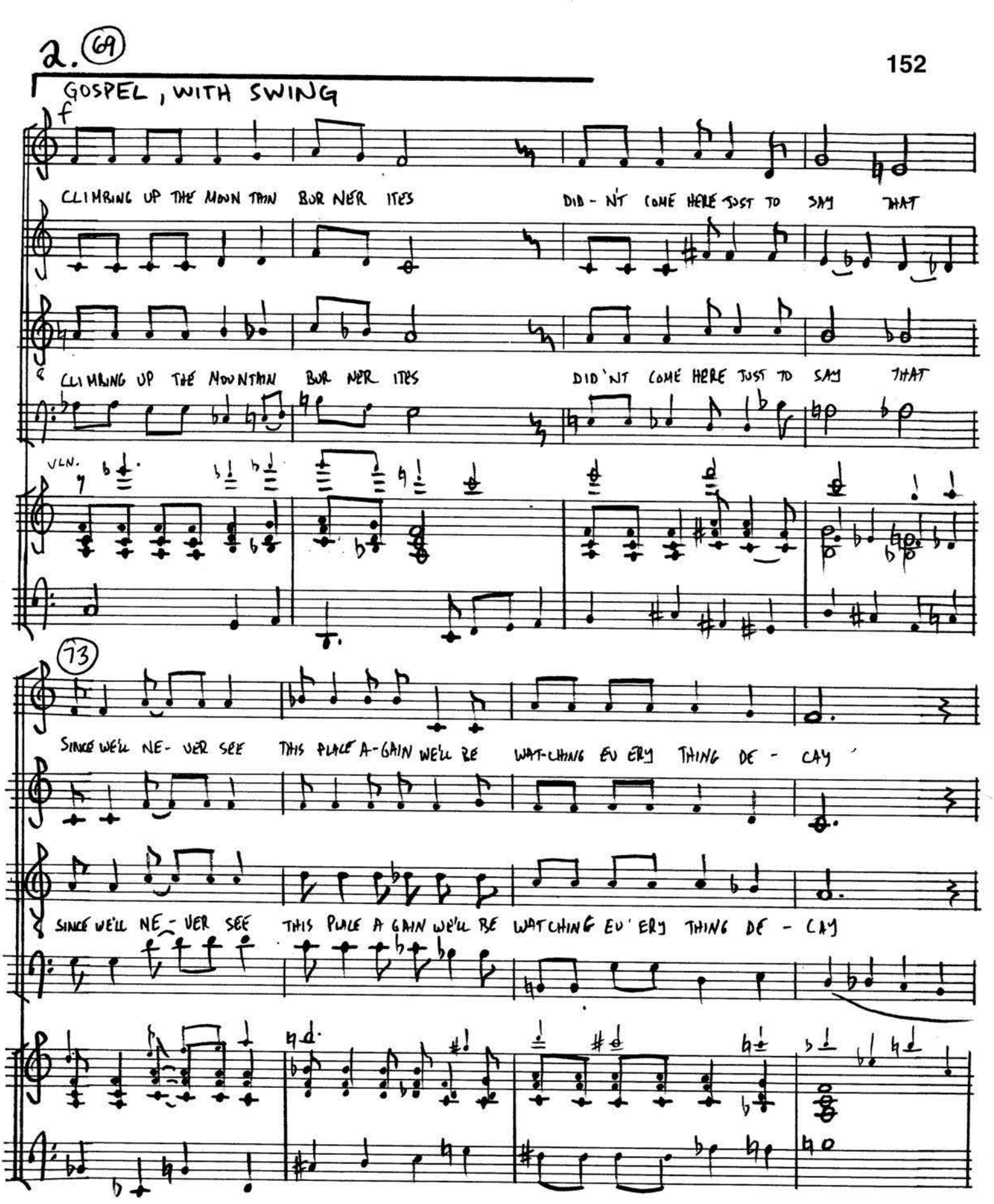

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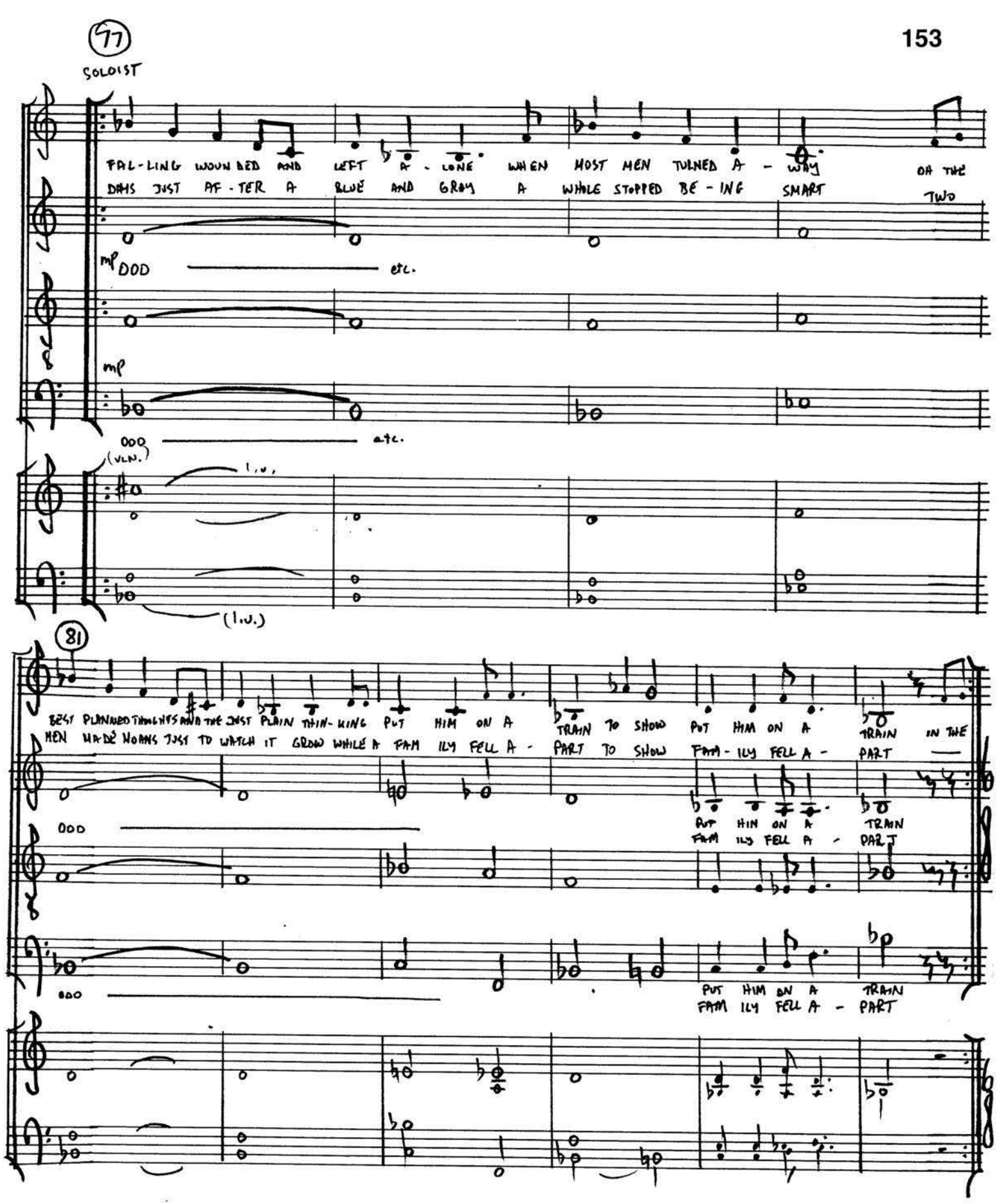
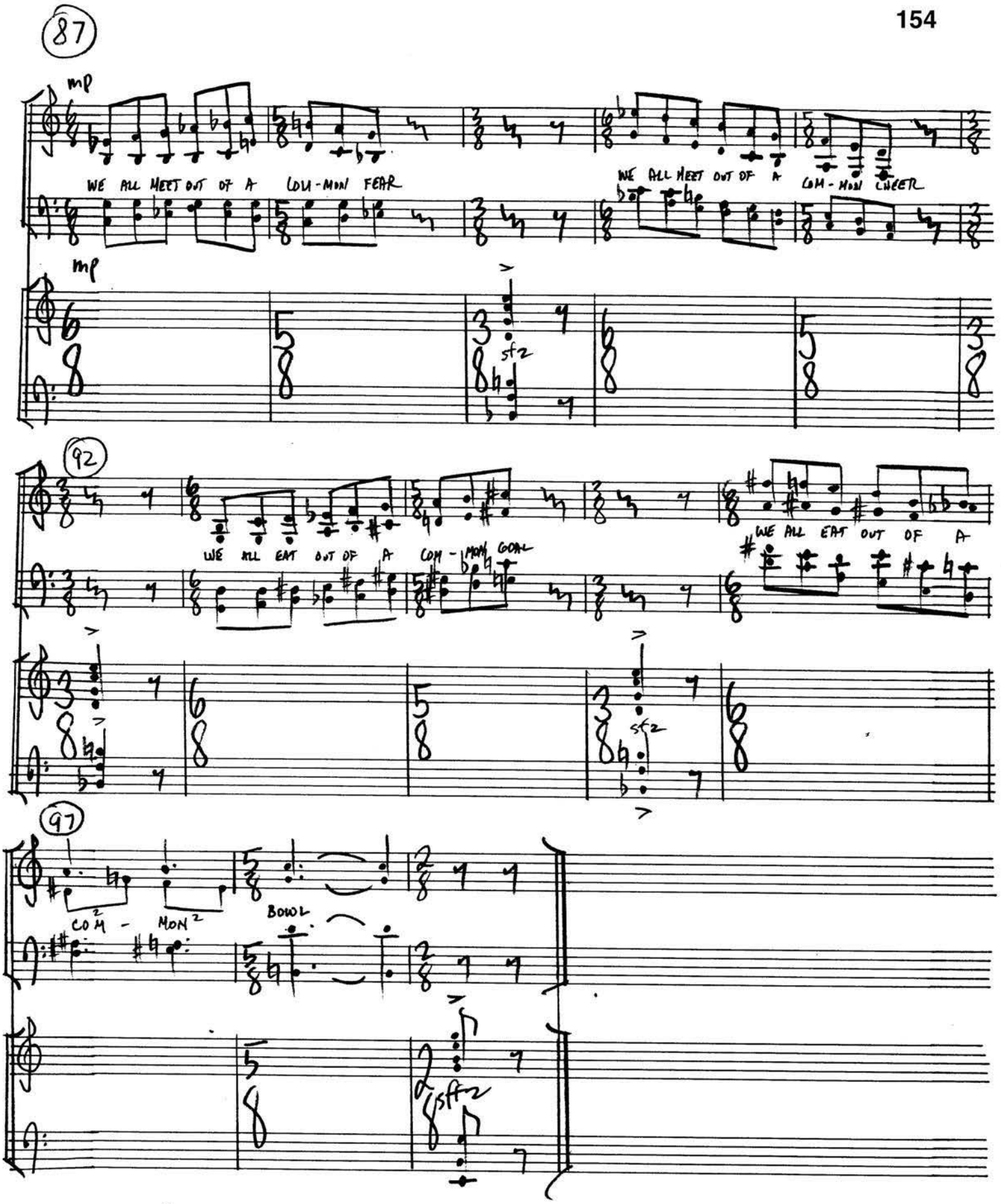


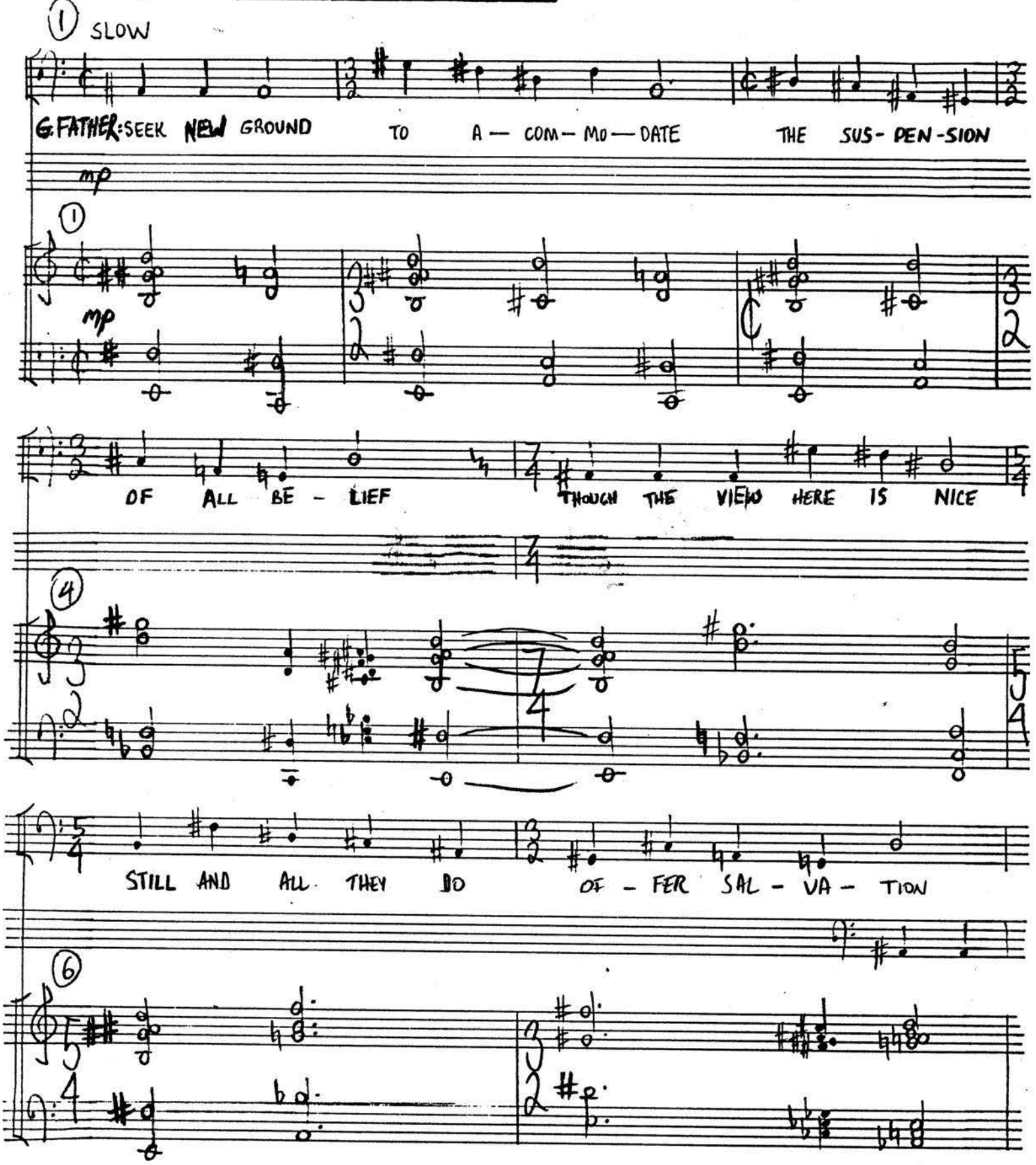
SCHREIER/ROTH

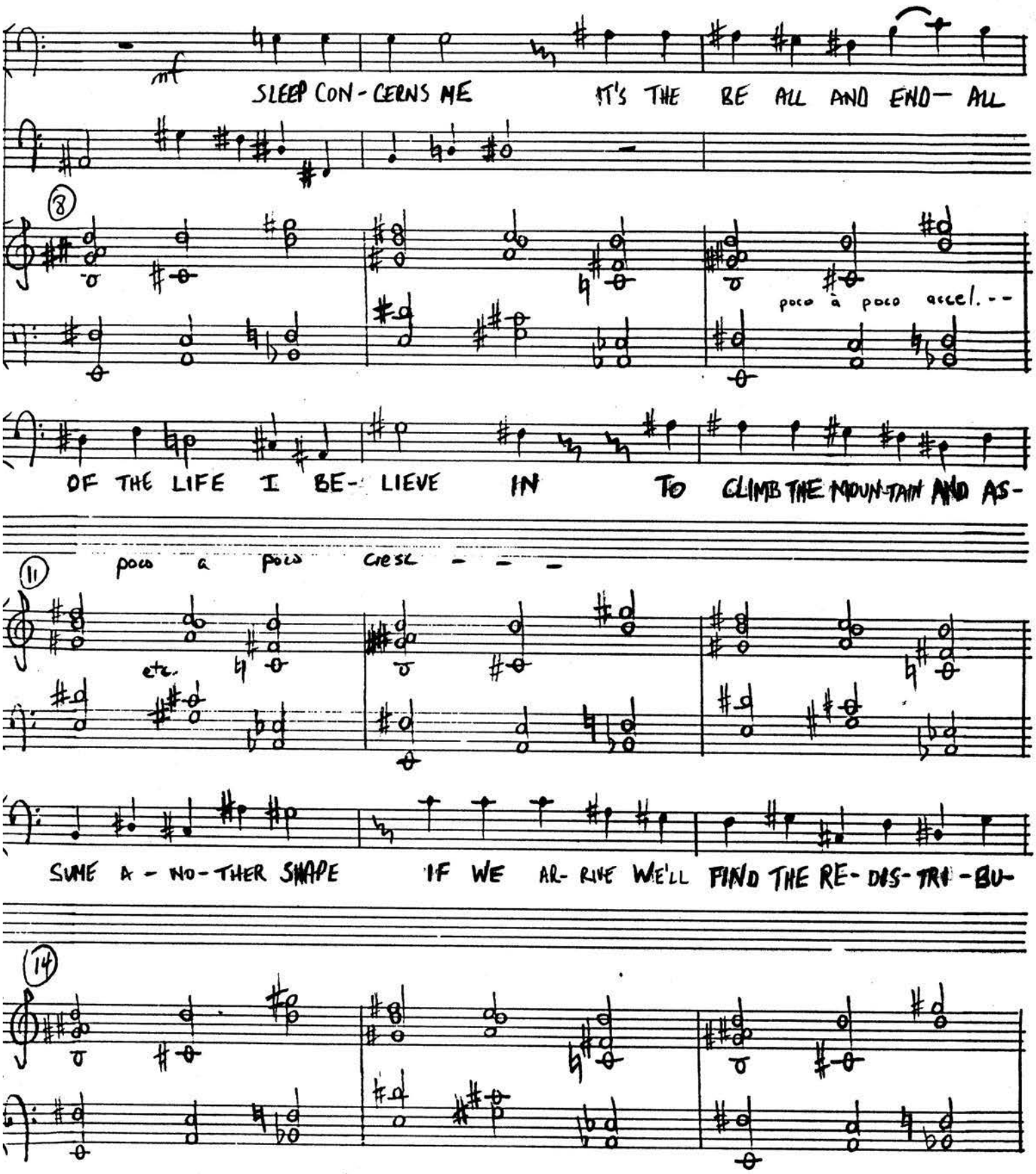


SCHREIER/ROTH

#23 SEEK NEW GROUND

WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES





SCHREIER/ROTH

-TION AND RE-AL-IGN-MENT OF THE SPI- RIT AND THAT IS ALL I HAVE

(17)

(20)

— TO SAY!

sfz

sfz

(21)

JANE: HOW DID YOU SLEEP TO- DAY? HOW DID YOU SLEEP TO- DAY?

ARGAND: HOW DID YOU SLEEP TO- DAY? HOW DID YOU SLEEP TO- DAY?

p

p

V.S. →

sfzp

sfzp

(SEMANTICS)

SCHREIER/ROTH

#24 ONLY AT THE END OF OUR SEMANTICS

WORDS AND MUSIC BY SCHREIER/ROTH AND ASSOCIATES

1 MODERATE CONVERSATION

JANE: 1. I CAN'T CON-CEIVE OF YOUR WORD CHOICE

5 TAL-KING AT LENGTH TILL A METER IS TREAD HIKE IF YOU WANT TILL YOUR FEET TURN BRIGHT BLUE—

9 (WALTZ)

WATCH AS YOU WALK THAT YOUR FEET DON'T DE—SERT YOU

14 GRANFATHER: ON—LY AT THE END OF OUR SE-MAN—TICS WHERE THOUGHTS WILL A-

JANE

2. I CAN'T BELIEVE THIS INSPIRES THOUGHT
NOR CAN I SEE WHAT THEY MEAN BY DISEASE
A TRICK OF A HAT WITH SOME WOOL ON YOUR EYES
TURNS YOUR HEAD ROUND SO YOU PUT ON DISGUISES

GRANFATHER:

ONLY AT THE END OF ALL OUR TRAVELS
WHERE MAGIC BEGINS
AND OUR THOUGHTS COME UNRAVELED
TO SLEEP IN THE END CEREMONIOUSLY
TO STOP BEING ME

19

— ROUSE US OUR MOODS WON'T BE FRAN-TIC TO SLEEP UN — DIS —

23

TEMPO PRIMO

TURBED LIKE THESE PEO — PLE WE SEE, TO STOP BE — ING

27

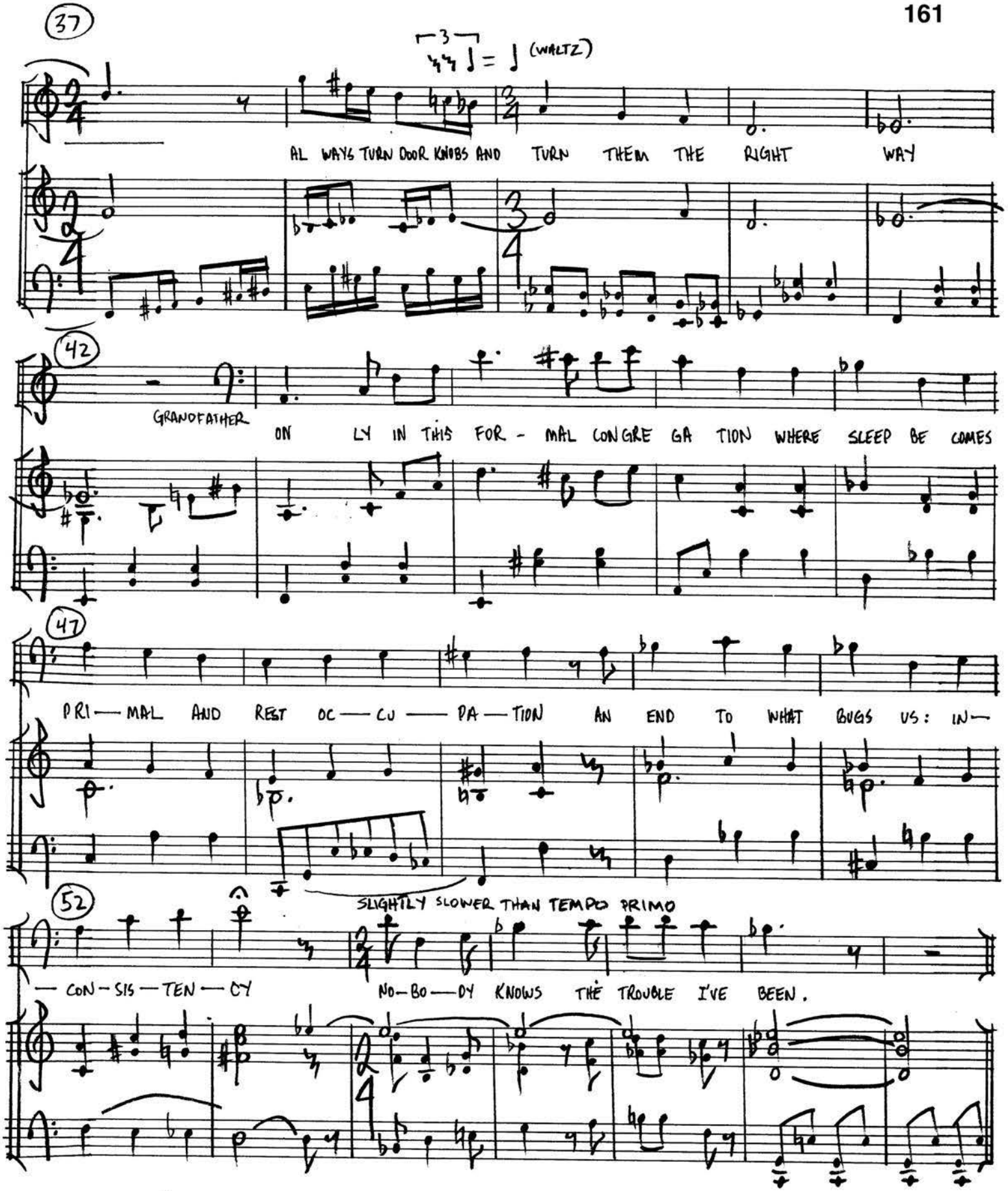
JANE:

GO IF YOU CAN'T SOAK YOUR

32

FOOT FEARS SLEEP THERE IN-DUCE AIRS THAT DREAM BLACK AND WHITE NUMB YOUR A-WAKE-NESS AT ALL TIMES OF DAY —

SCHREIER/ROTH

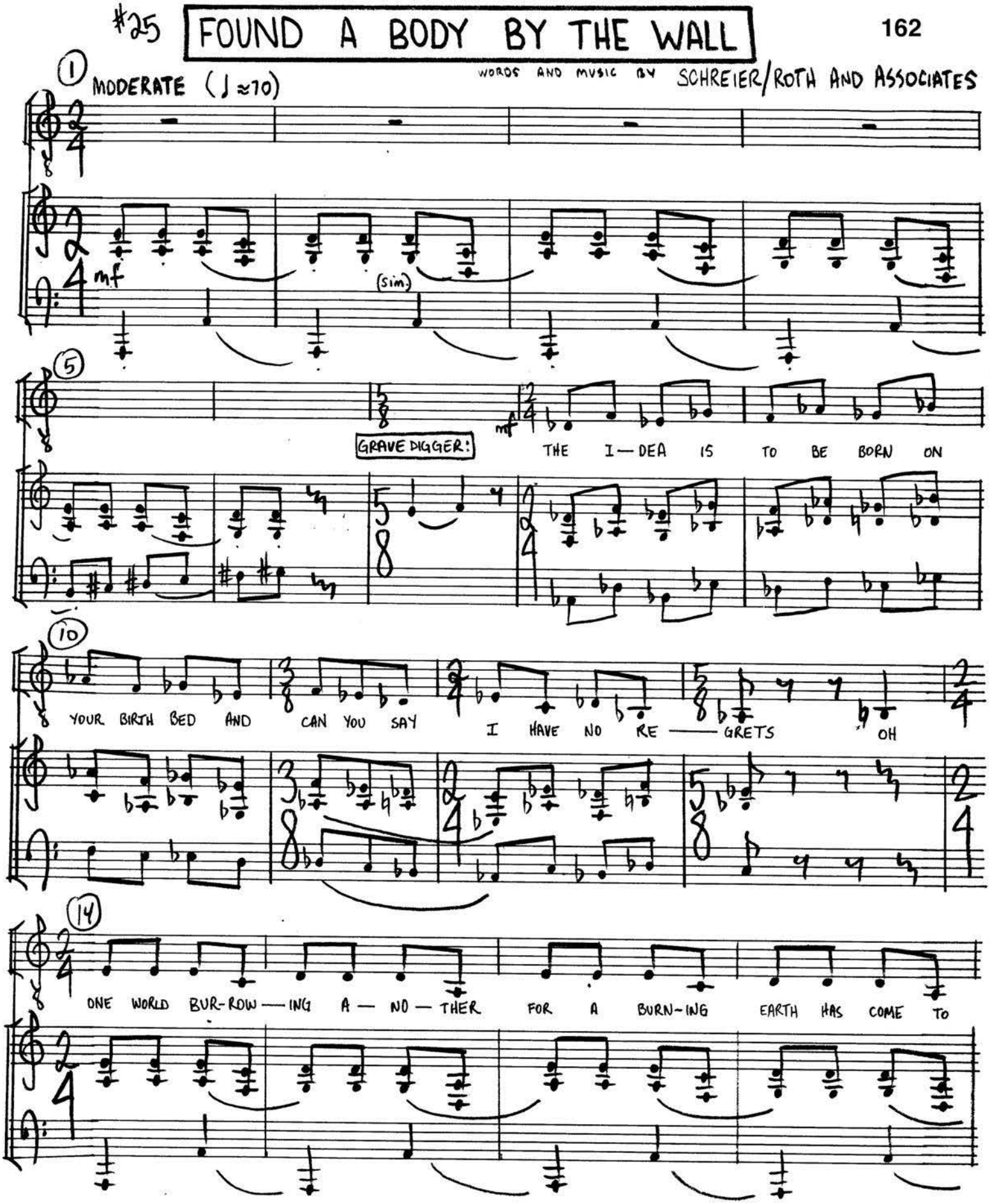


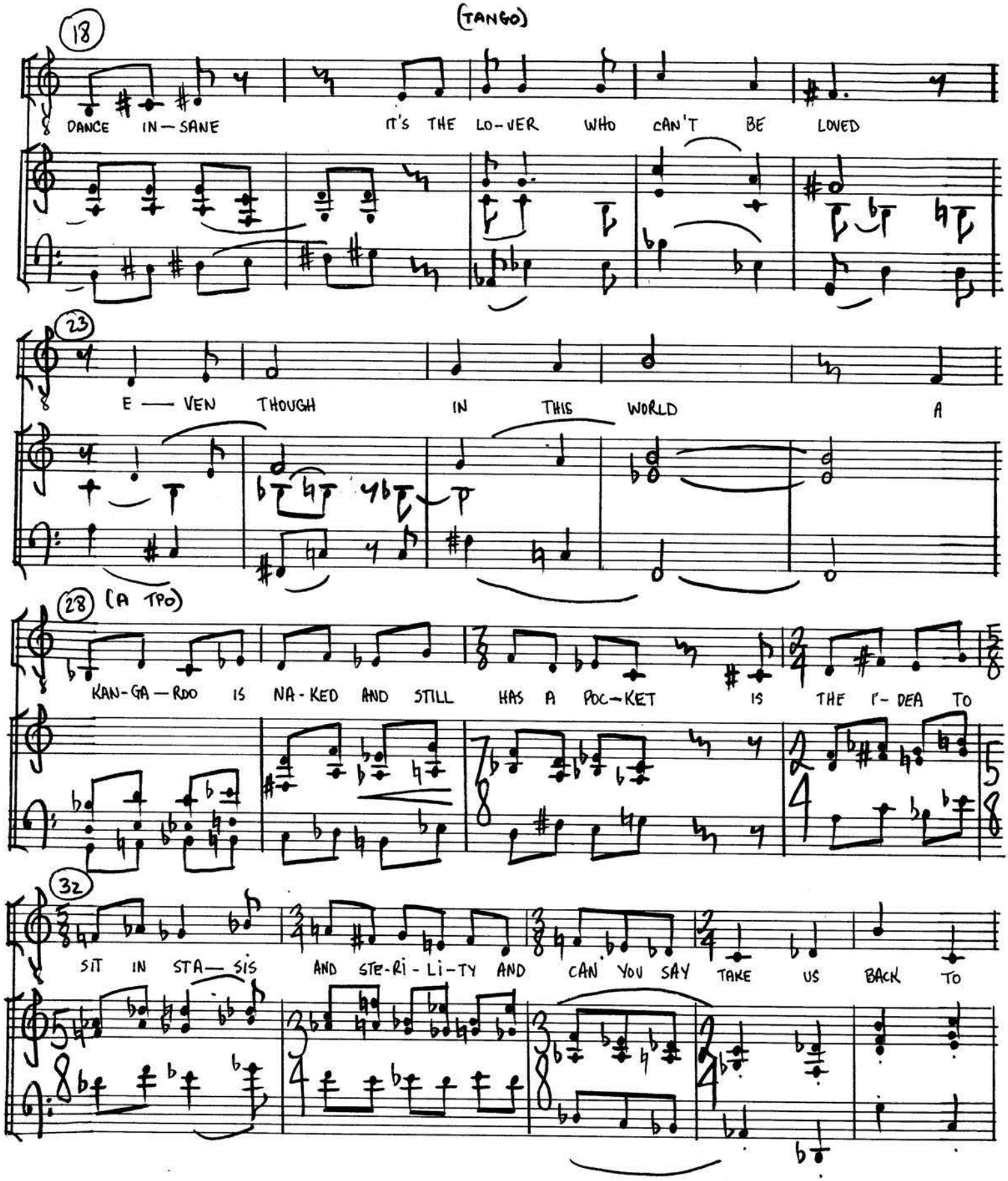
SCHREIER/ROTH

Segue

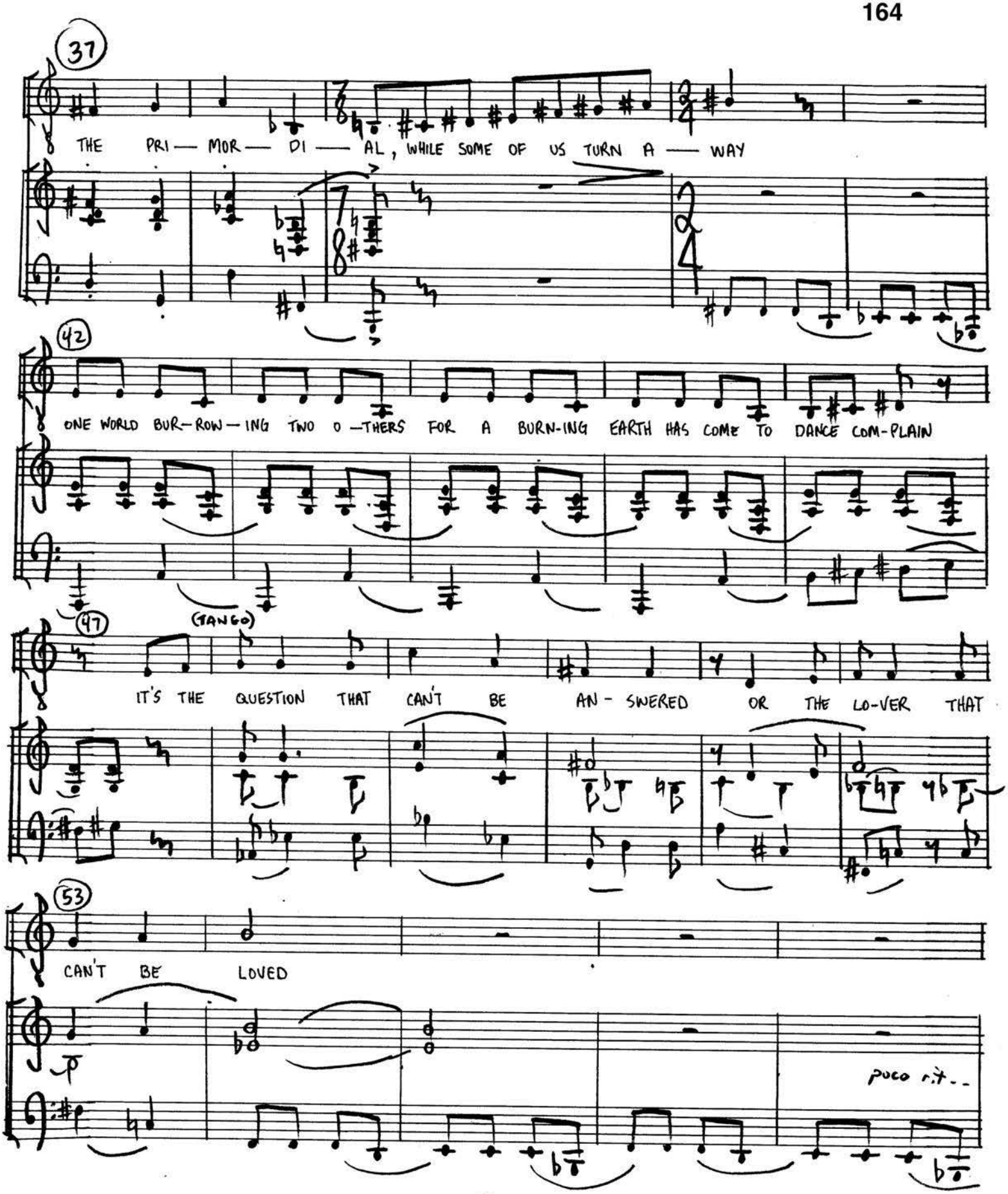
#25 FOUND A BODY BY THE WALL

WORDS AND MUSIC BY SCHREIER/ROTH AND ASSOCIATES





SCHREIER/ROTH



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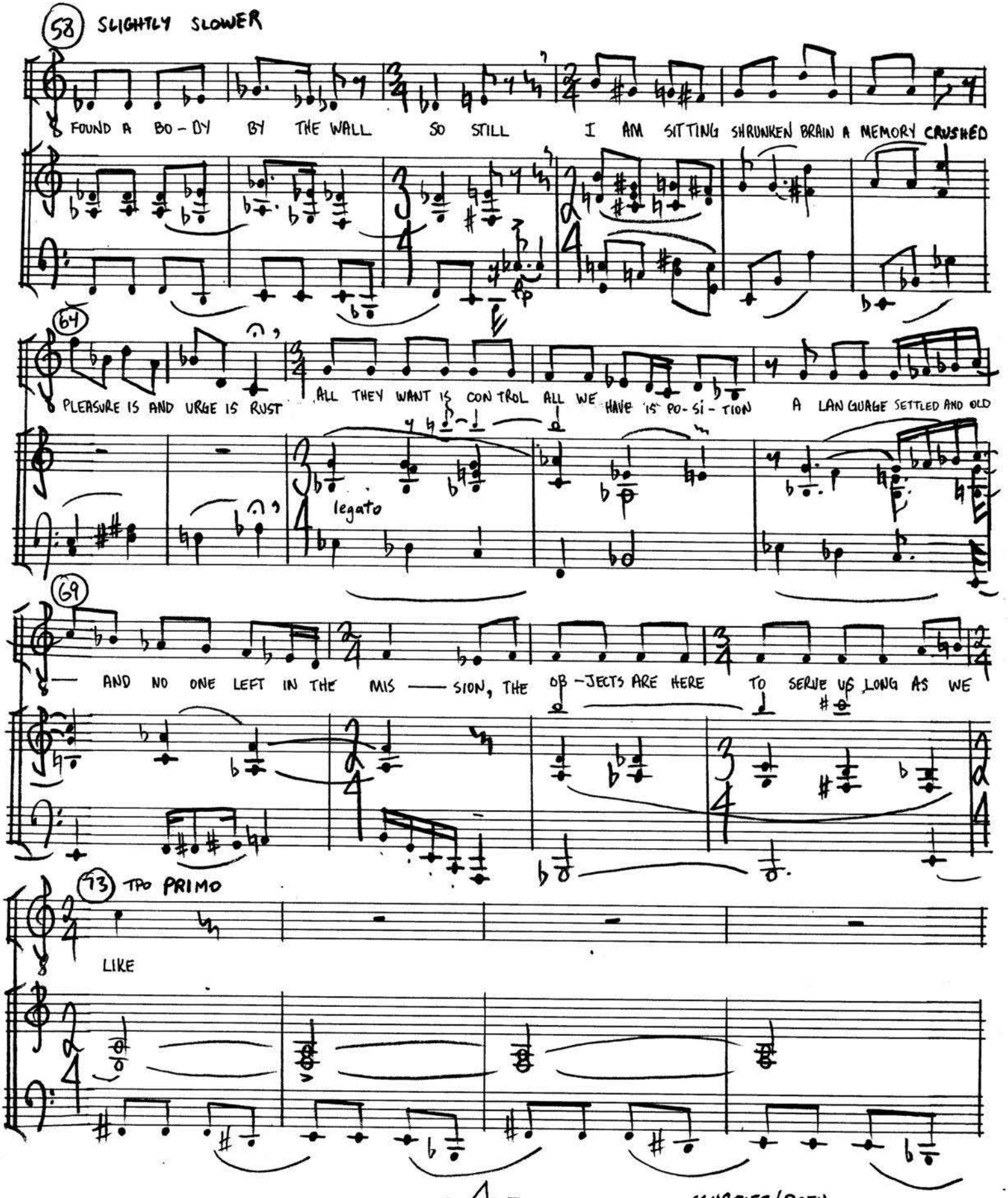

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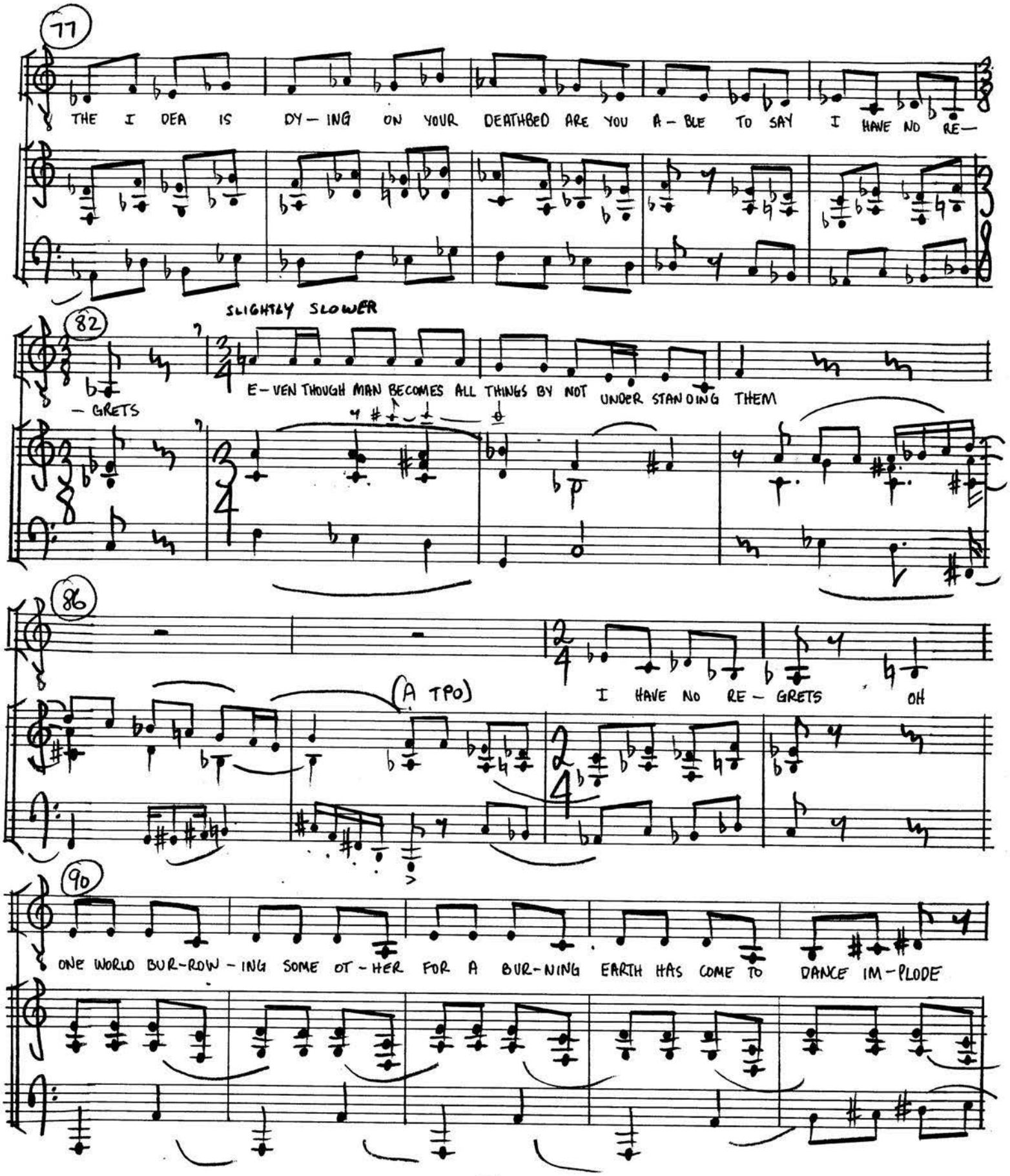
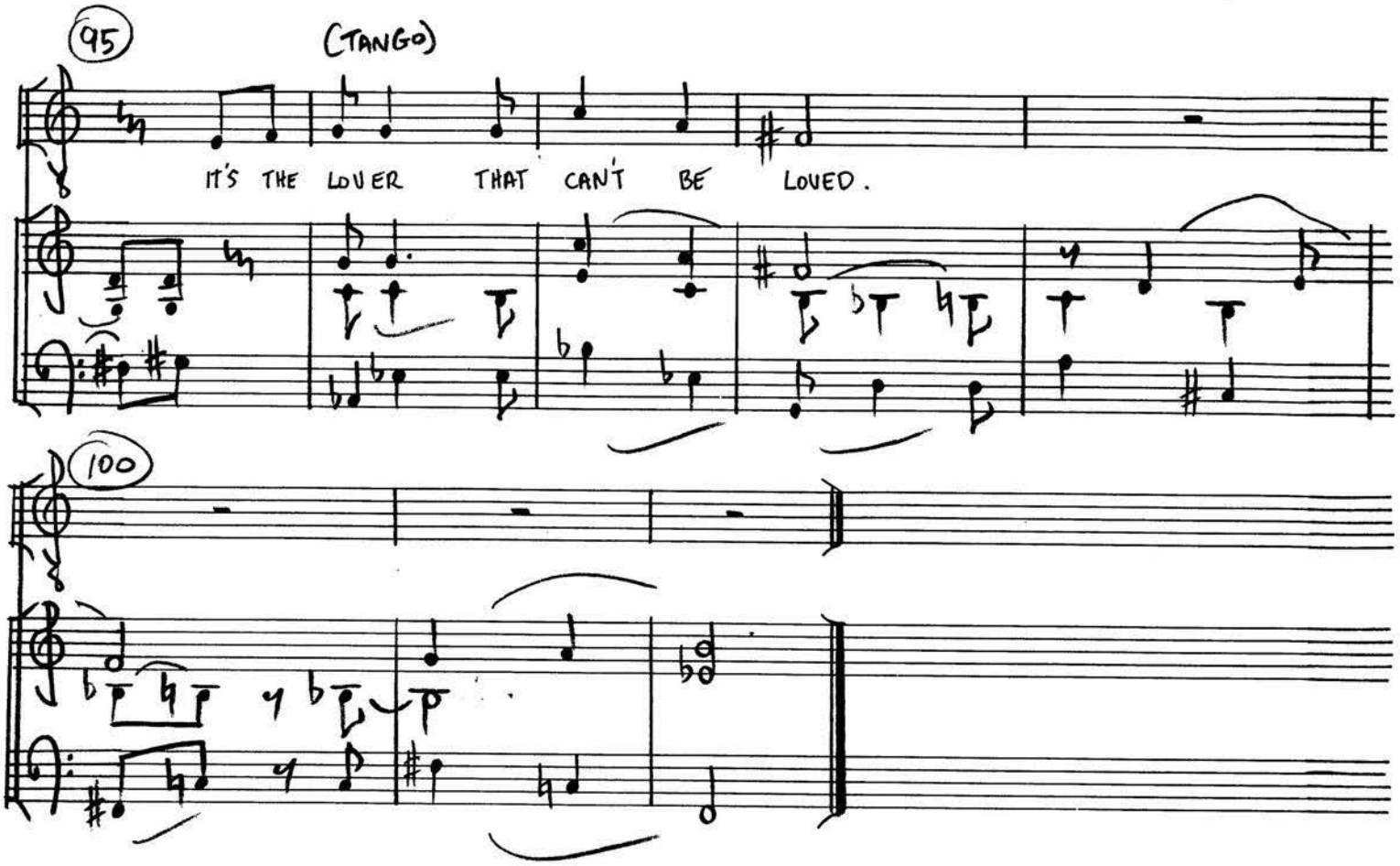


SCHREIER/ROTH



SCHREIER/ROTH

ARGAND:

In a hospital. both a child and a man. the parable of the child and the man. once there was a man that was both a child and a man. in looking at him one couldn't tell the difference as to which was the child and which was the man. as a matter of fact he was rather stupendous looking if you looked at him at all. the naive and the undifferentiating intertwined and racially mixed. the father is the son is the man is the child. in the innocence of childhood is the ignorance of manhood is the ignorance of the endoworld as the reflector of the exoworld. he must learn to question people. he began to show impatience when he found himself disturbed by strange visitors continuously and much to his annoyance new people came from beyond. the bible and the prayer book he knew intimately, but he subsisted for the most part upon newpapers or rather upon such fragments of old journals as he had chanced to pick up. only a few minutes more and the dusk flushed through the soft carmine mist in which the distant landscape was bathed; for a moment the earth quivered then the crystal green bundles of rays shot over the western sky converging on the setting sun. a ghostlike smile played over the faces of both the men and women as they saw Rostrum with a gesture of mute fear stretch his hand which had become ice cold. A doctor turned his face towards Rostrum trembling full of questions and fear and finally his lips moved and he murmured shyly, "where does the sun go?" and Rostrum answered, " it is strange, very strange for you see I once was so beautiful."

(Burnerites applaud)

I want to make every moment
as intensely existent
as immediate
and alive
as a moment of climax
and conception
where one thing happens
and reality
is so omnipresent
as to be
non-existent

~~come on you son of a bitch~~
~~it's time to stand up~~
~~for your horse sake~~
~~you who deny integrity~~
~~who believe there is no one in this room~~
~~you who have lost~~
~~count~~
~~who lift up your ratios~~
~~with two hands~~
~~you're the people~~
~~like roaches in a toilet-~~
~~press for the attack~~
~~wake up and get wet~~
~~but don't push your luck with me, boy~~

all...wanted...to express
something
~~I'm here...~~
~~in...this...room...~~
~~too~~
~~also~~

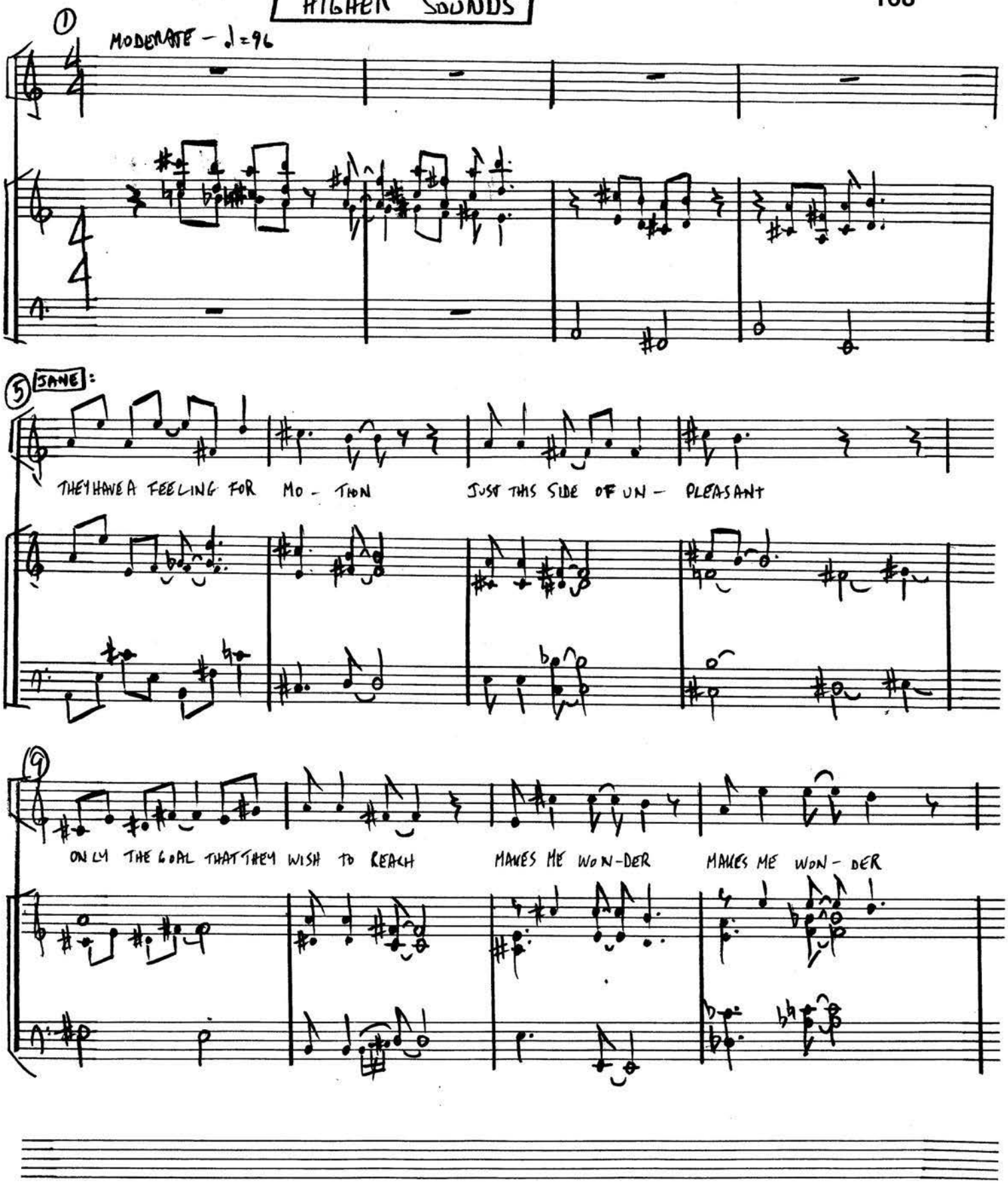
Beats gal

(a movie is shown)

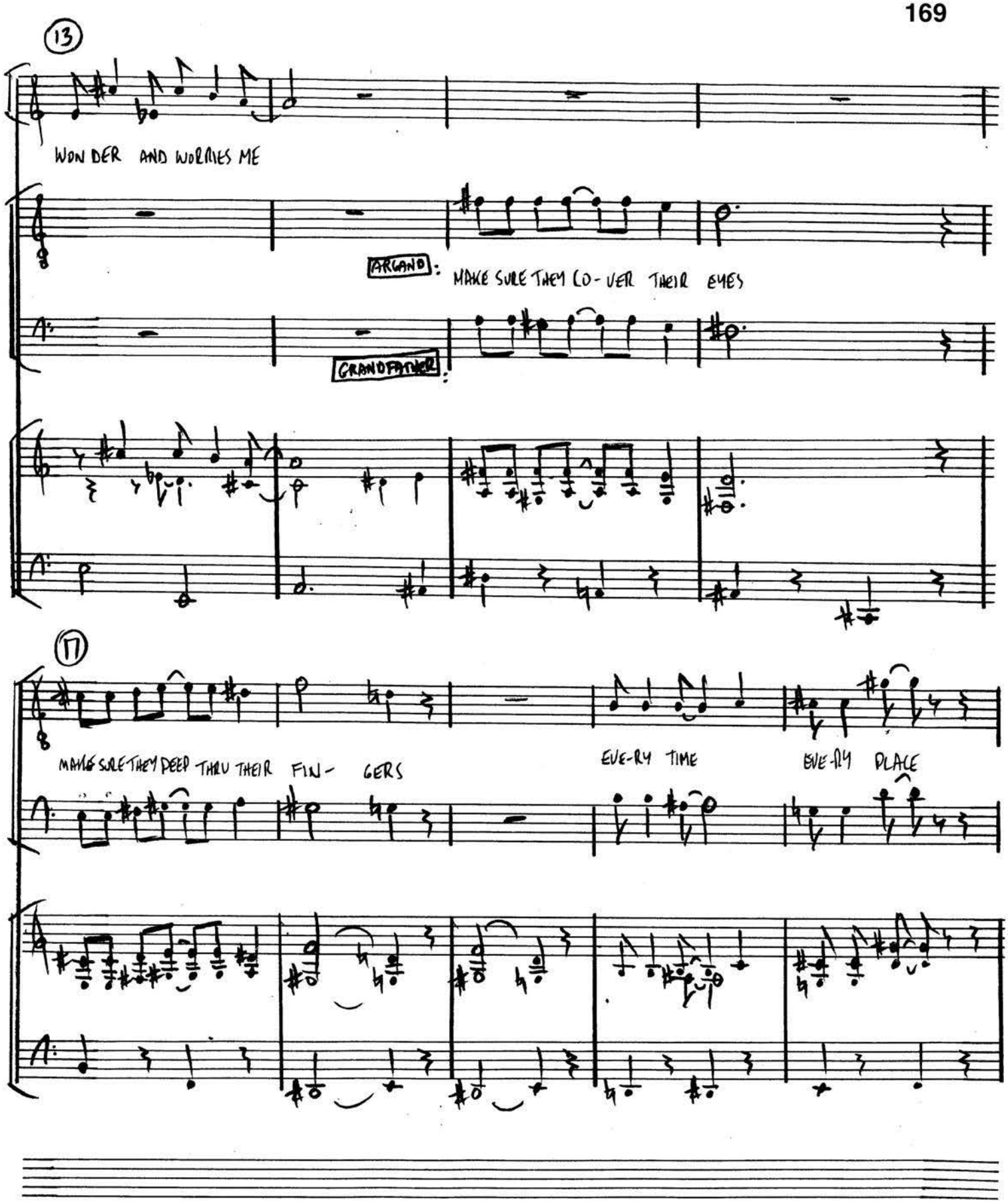
~~(after the movie, artist seen working on the same thing, again, woman is sitting at table, drinking a cup of coffee-she talks to the artist, on other stages, others in the company are seated~~

#26

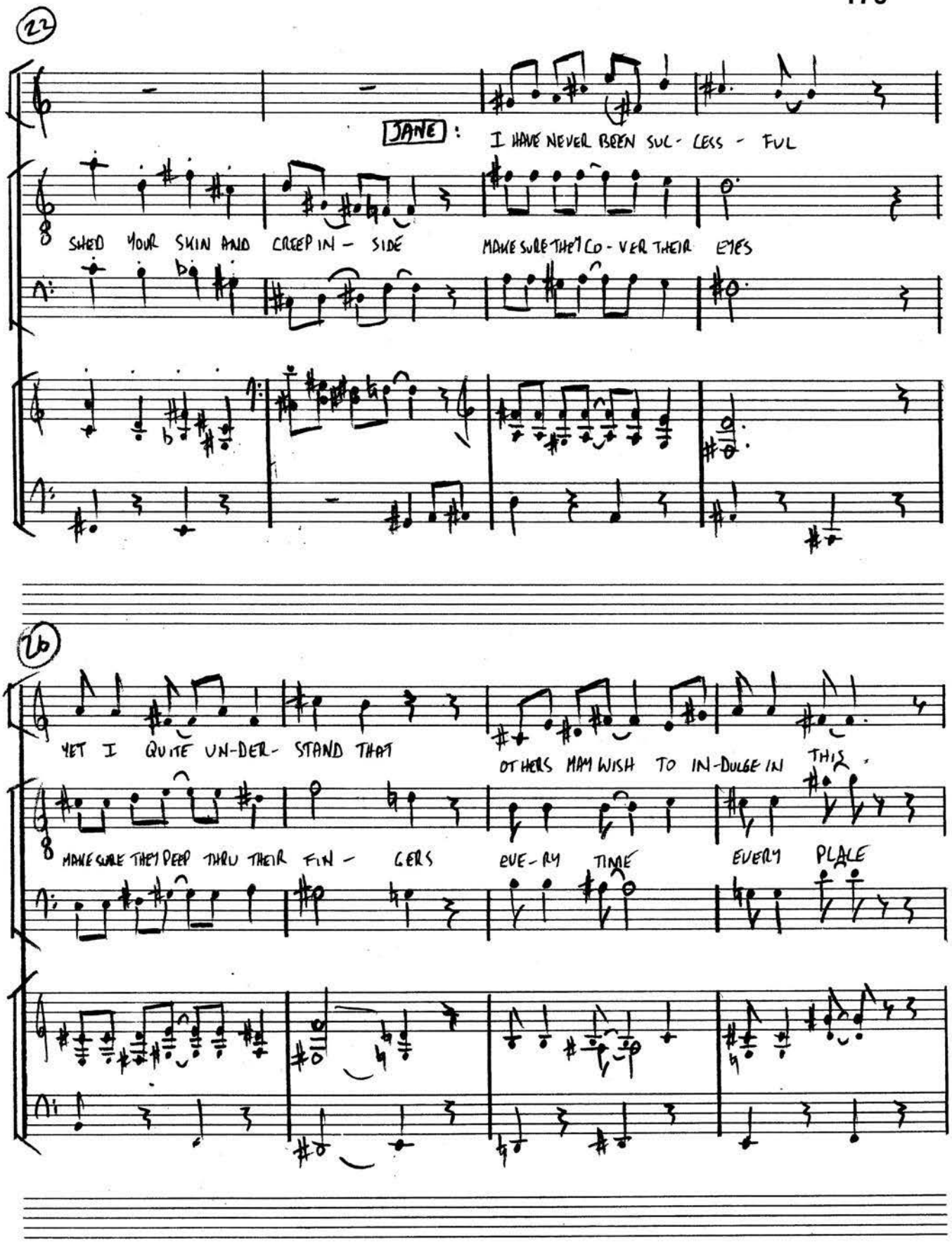
HIGHER SOUNDS



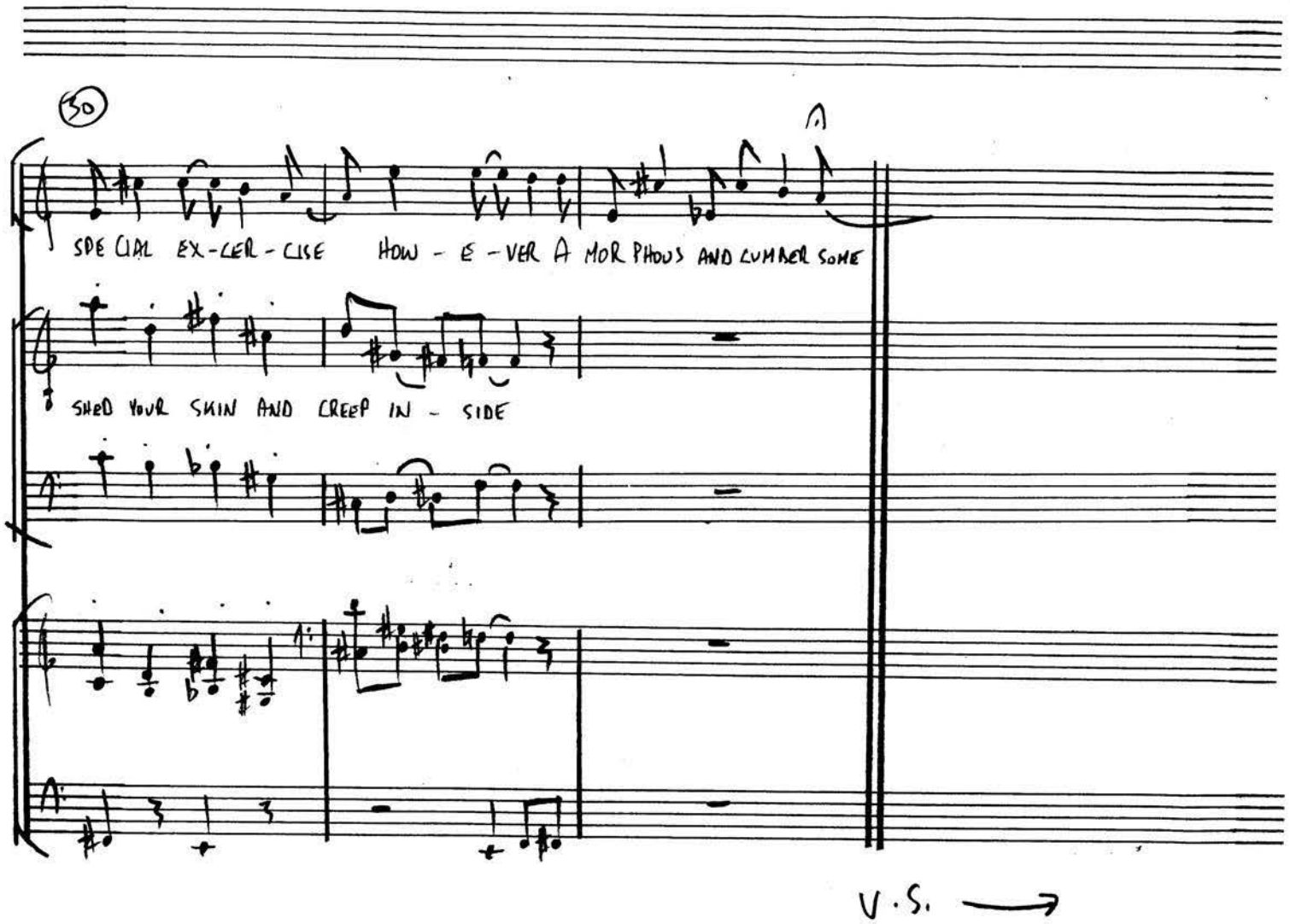
SCHREIER/ROTH *



SCHREIER/ROTH *


22
JANE:
I HAVE NEVER BEEN SUC- CESS - FUL
SHED YOUR SKIN AND CREEP IN - SIDE
MAKE SURE THEY CO - VER THEIR EYES
26
YET I QUITE UN-DER- STAND THAT
OTHERS MAY WISH TO IN-DULGE IN THIS
MAKE SURE THEY PEEP THRU THEIR FIN - GERS
EVE-RY TIME
EVERY PLACE

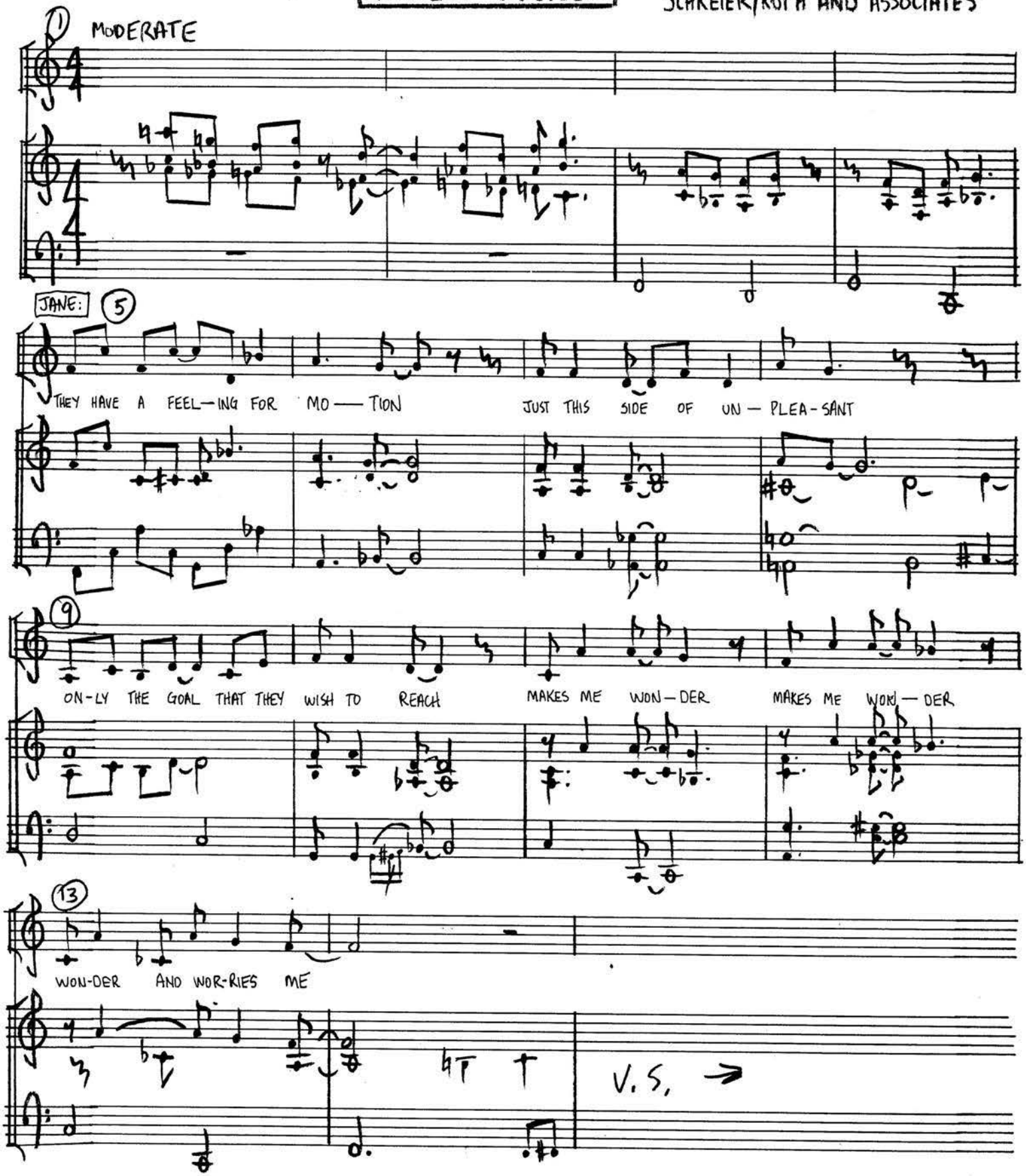
Aztec® XN-12

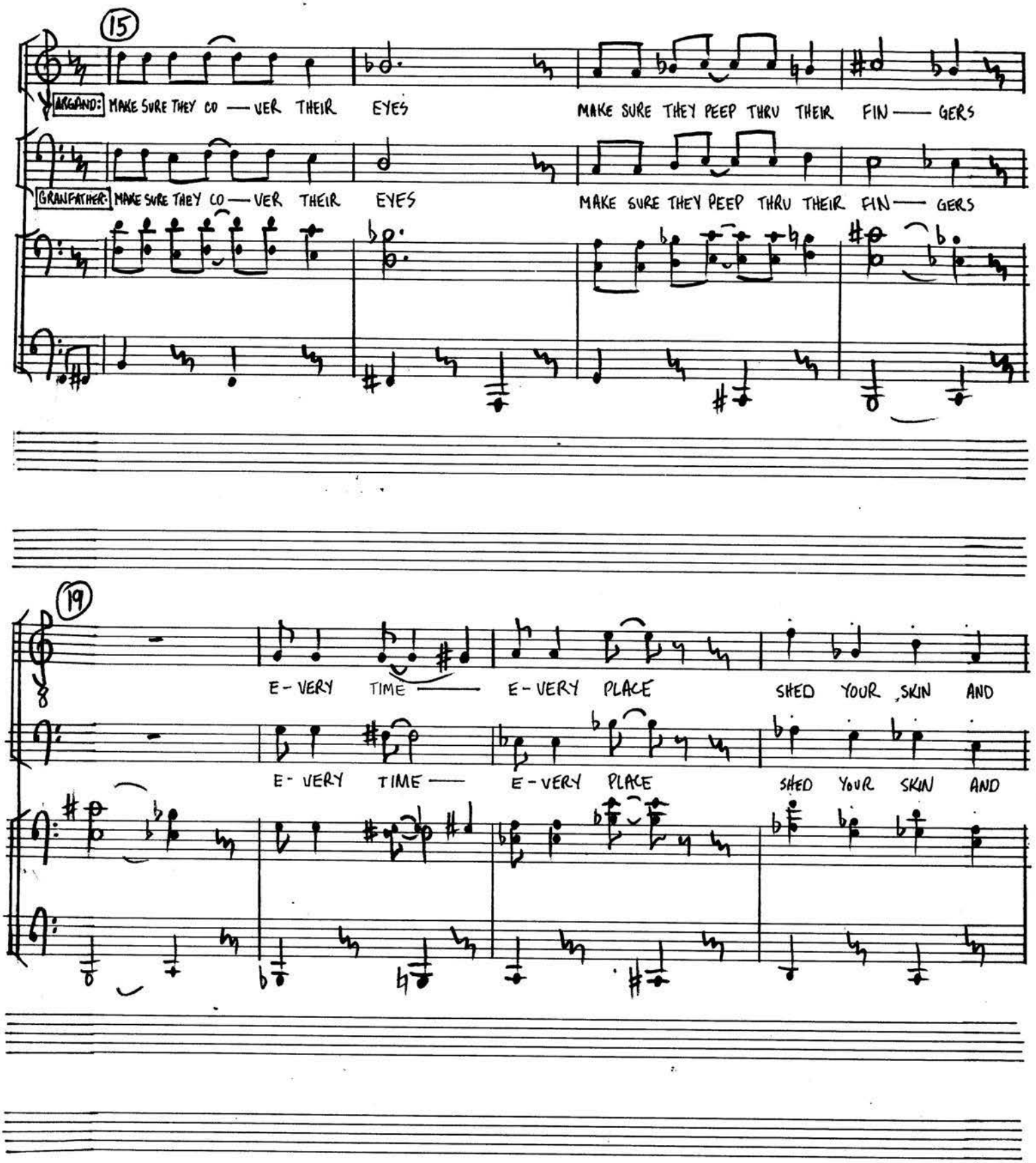


SCHREIER/ROTH *

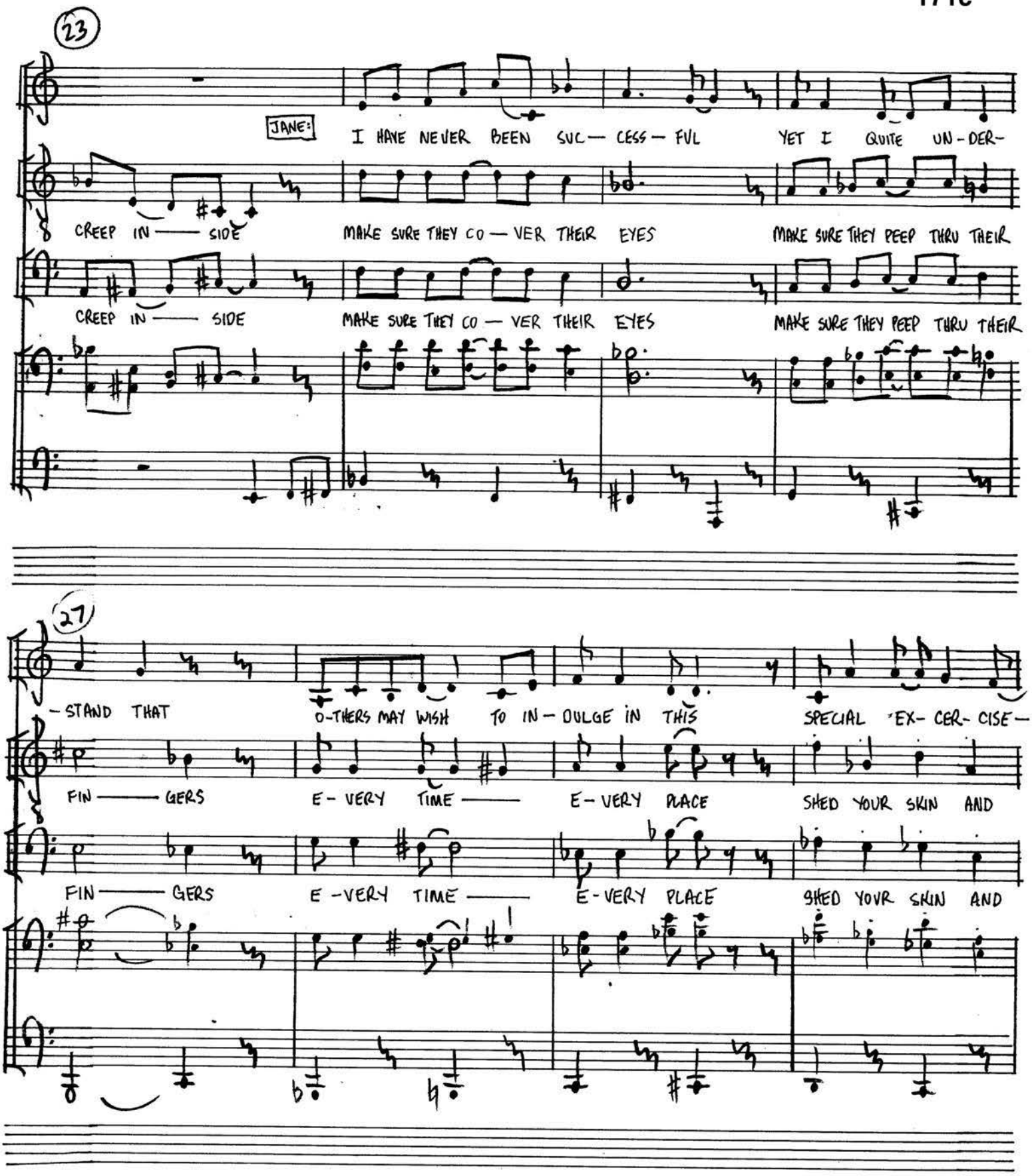
#26 HIGHER SOUNDS

WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES

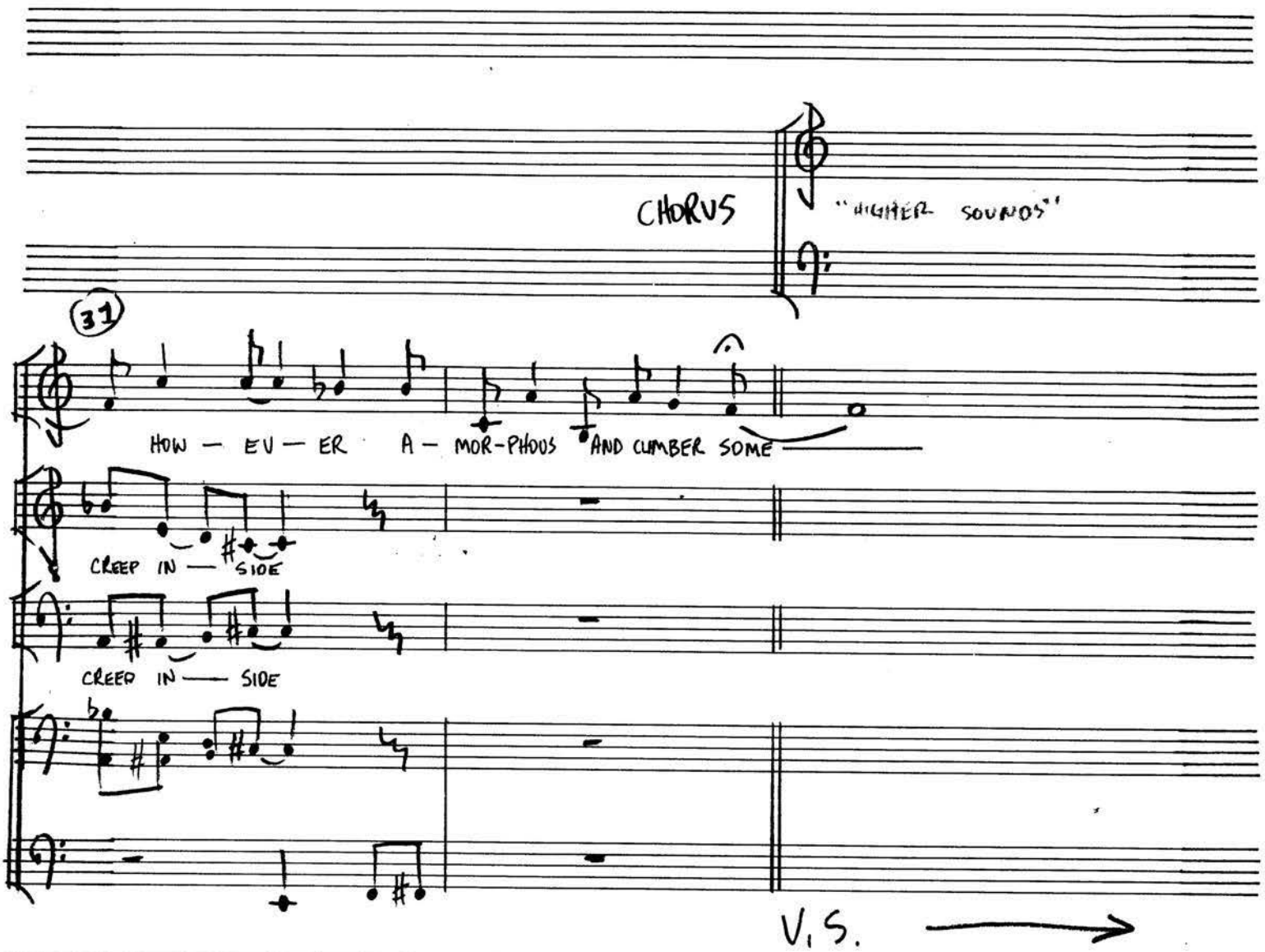




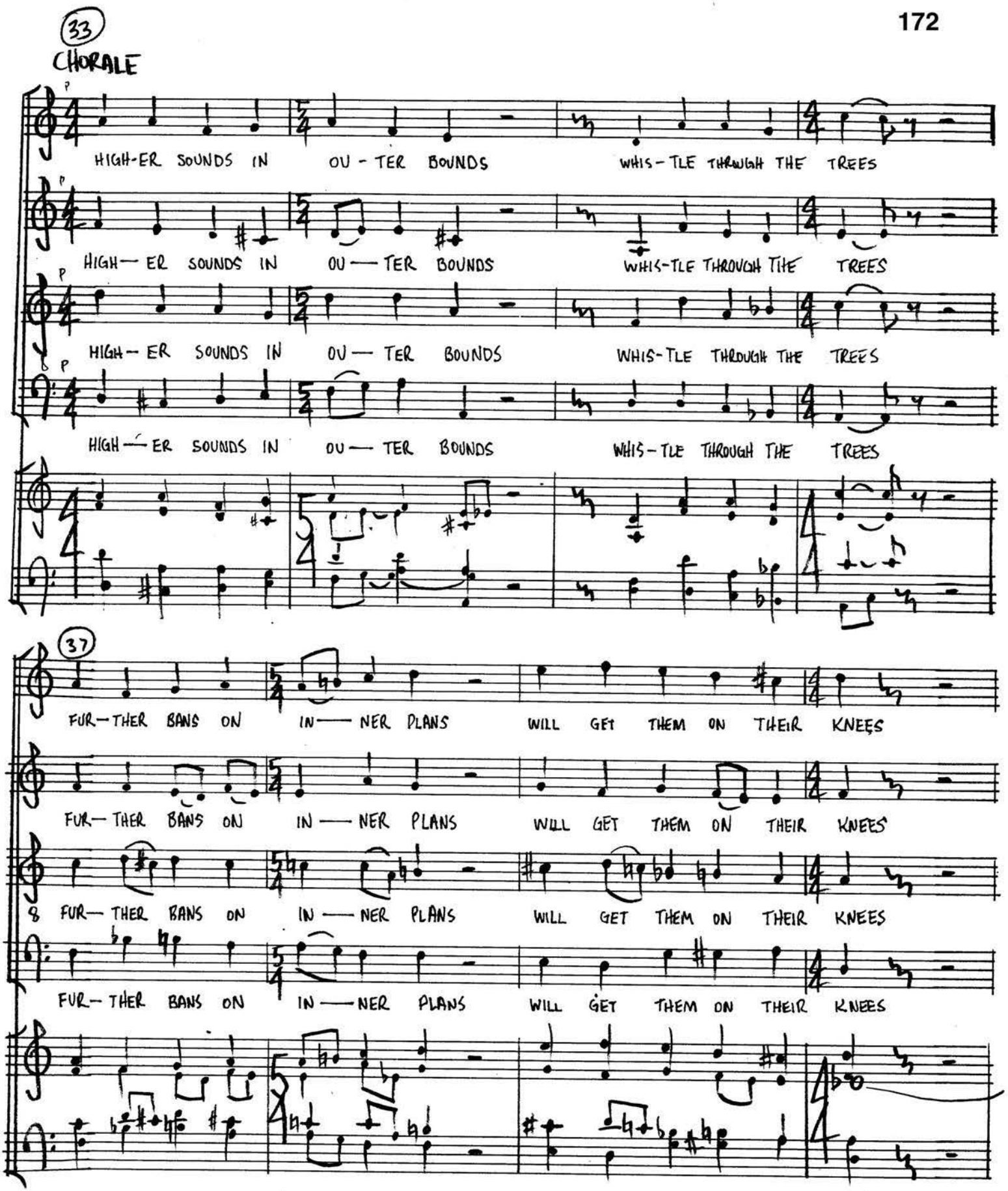
SCHREIER/ROTH



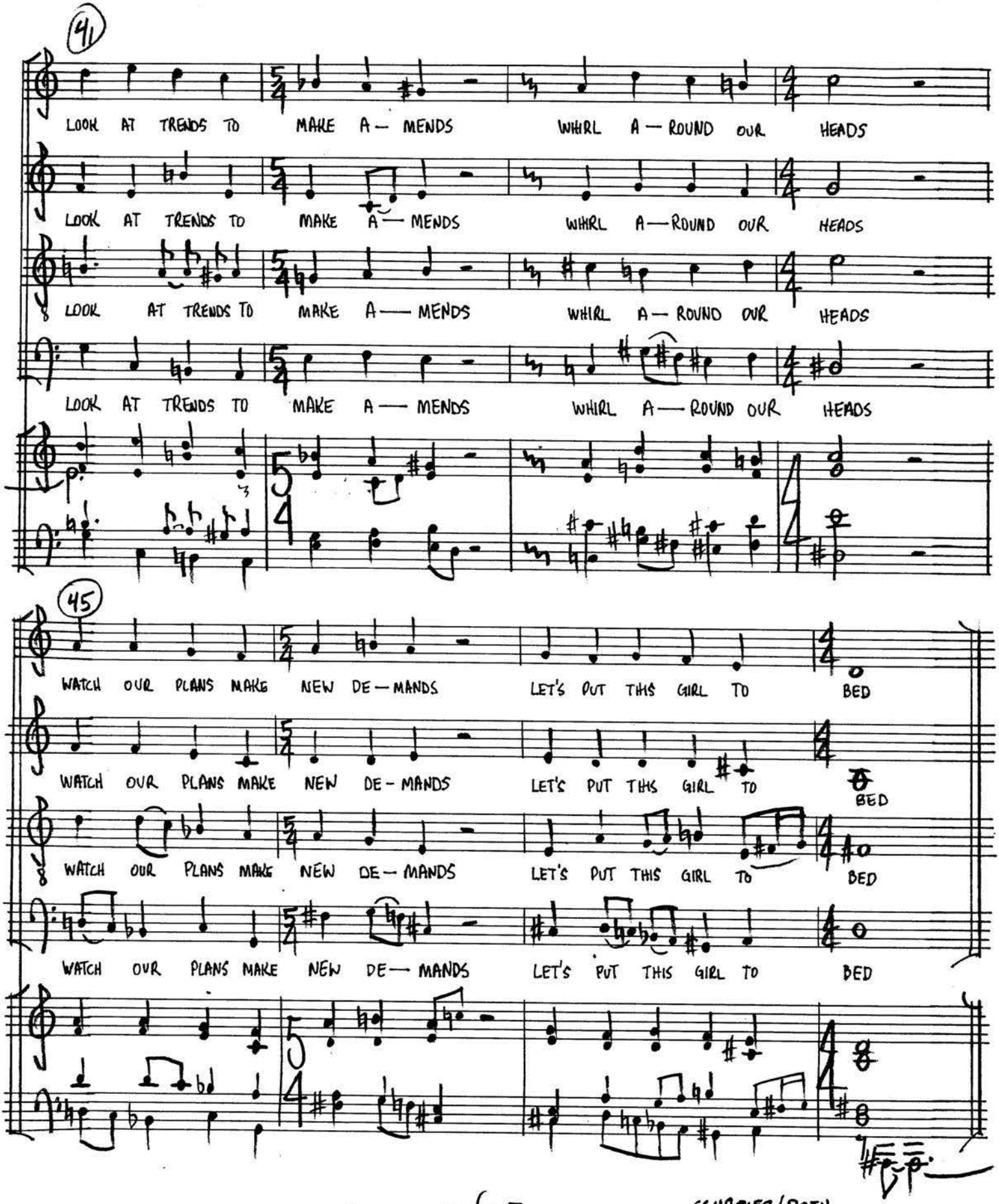
SCHREIER/ROTH



SCHREIER/ROTH



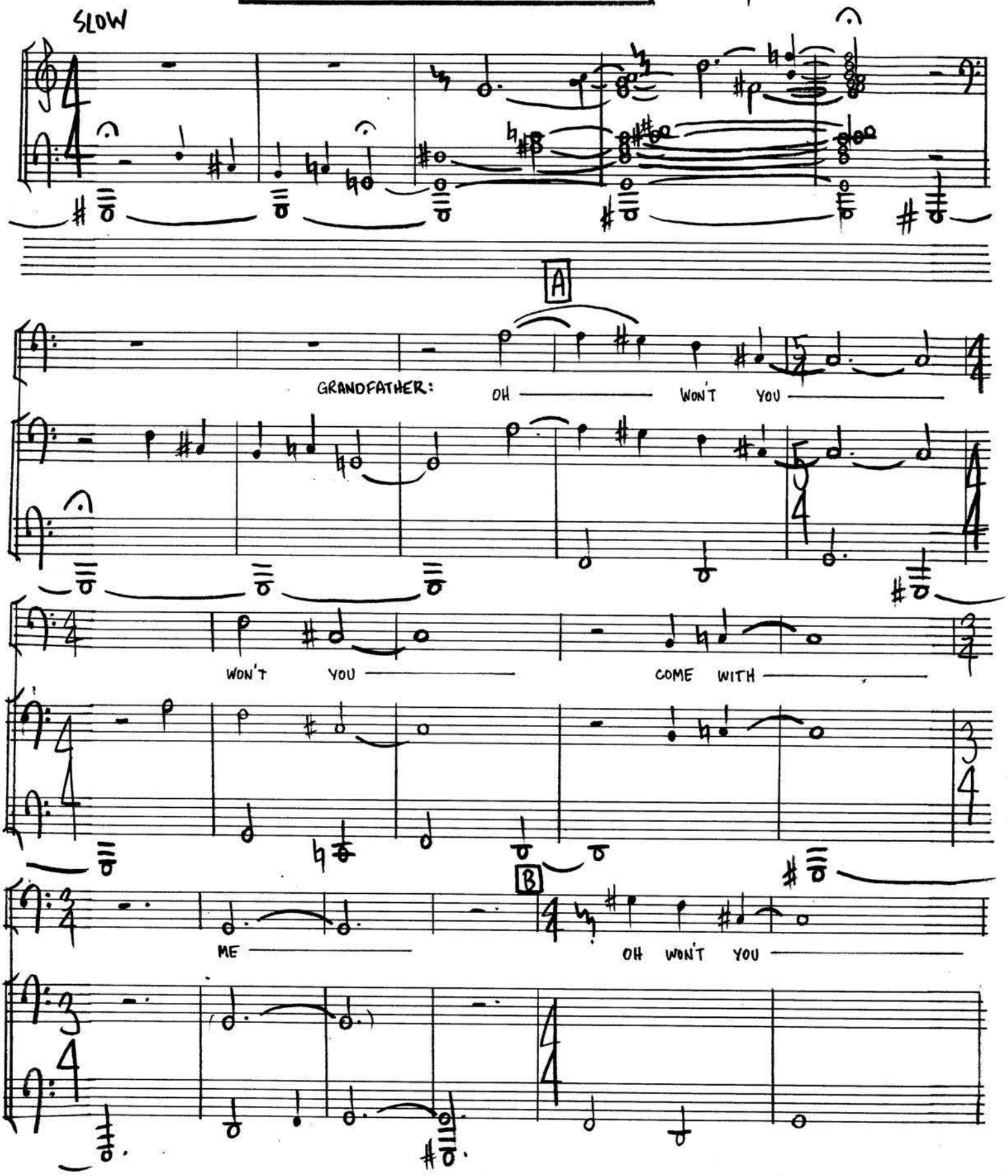
SCHREIER/ROTH



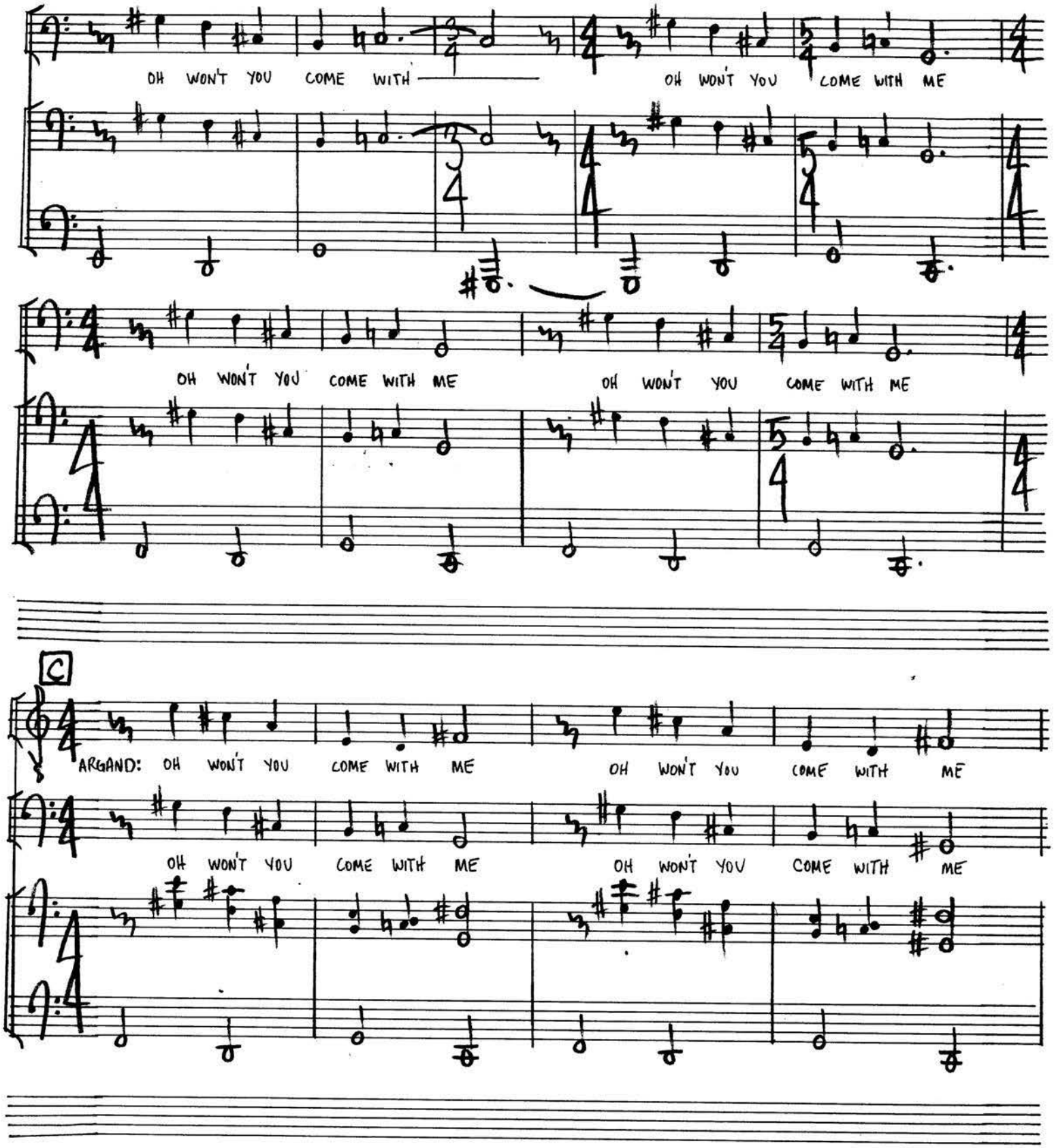
SCHREIER/ROTH

#27 PENULTIMATE THING

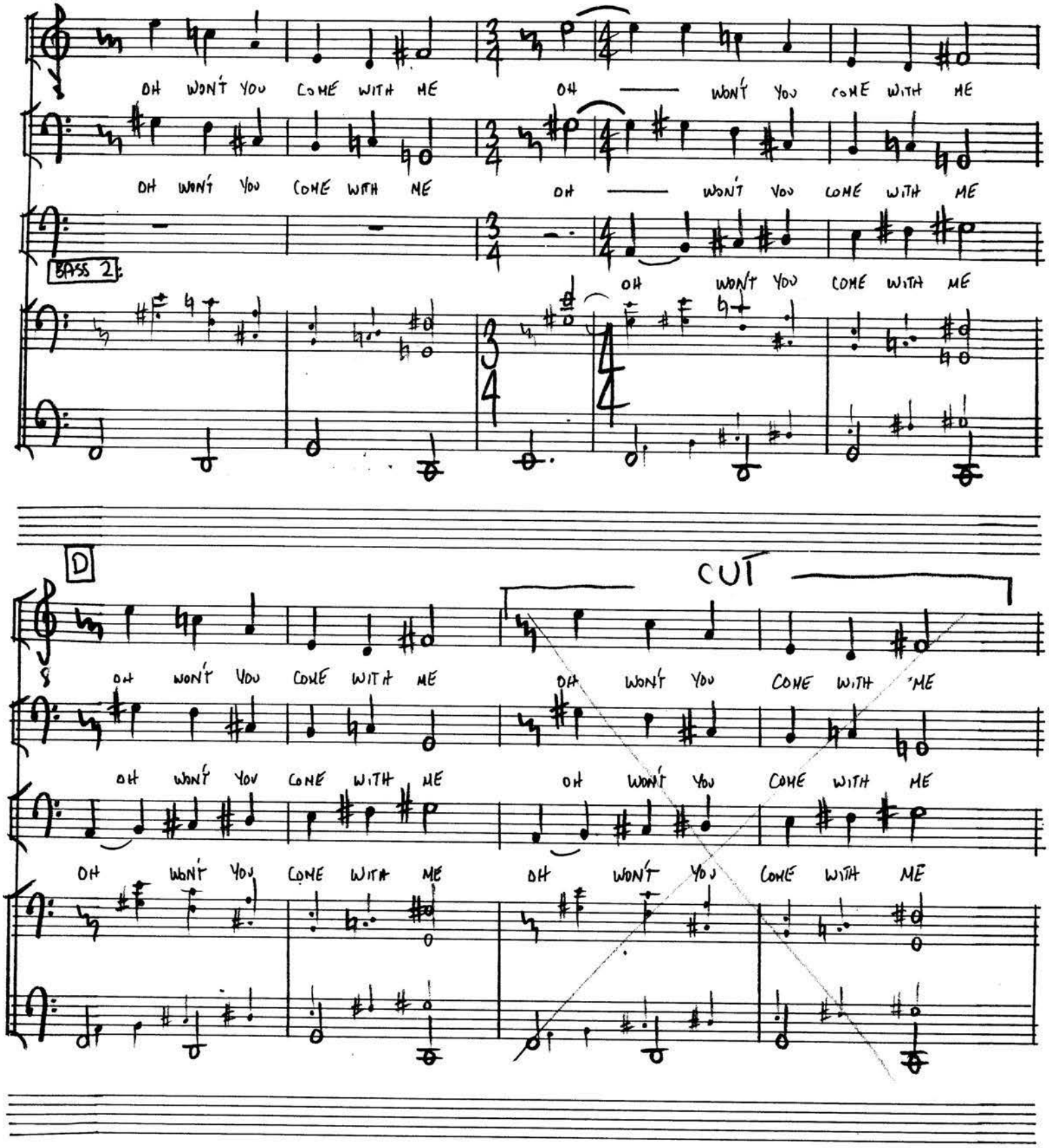
WORDS AND MUSIC BY
SCHREIER/ROTH AND ASSOCIATES



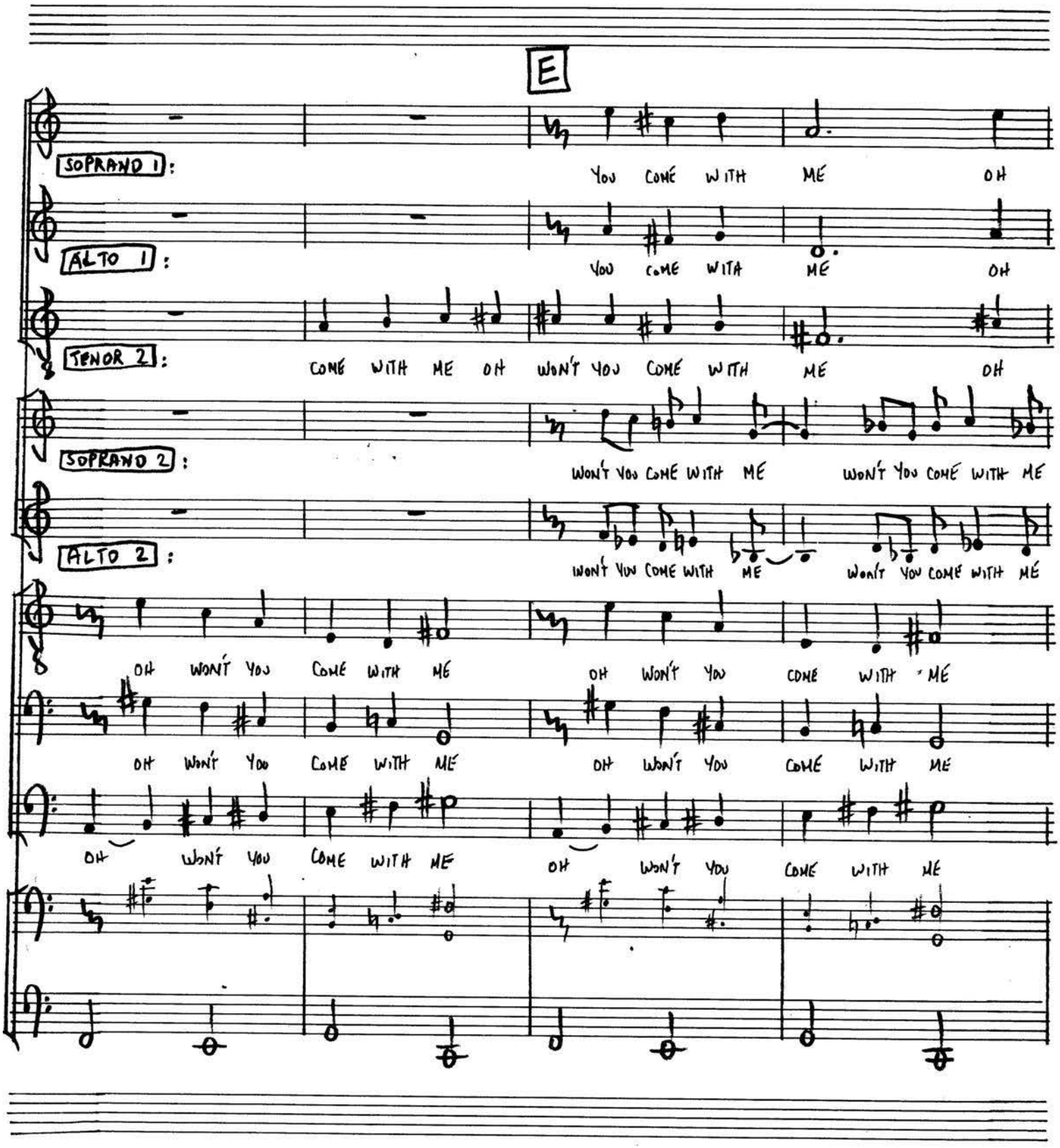
SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH



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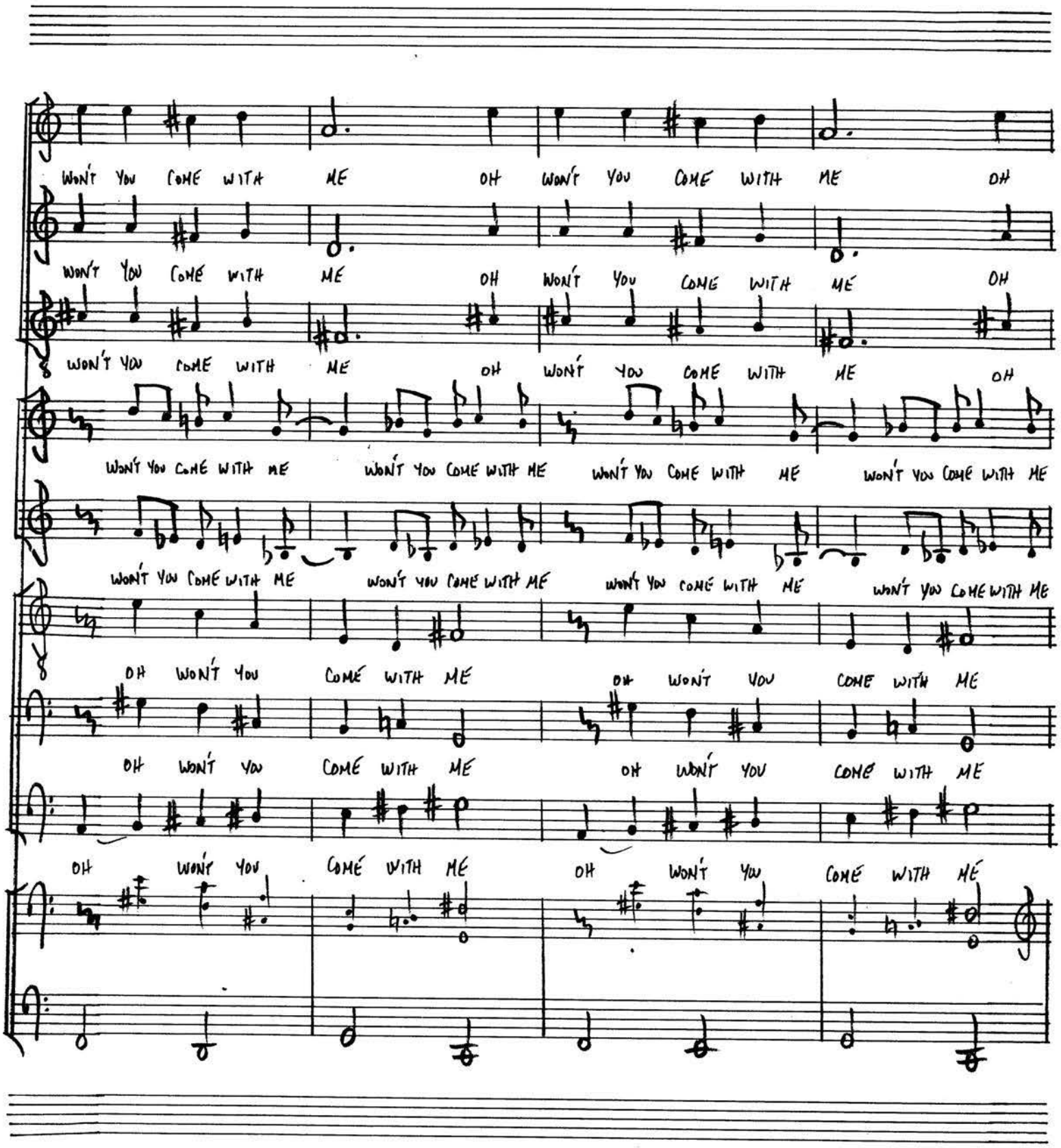
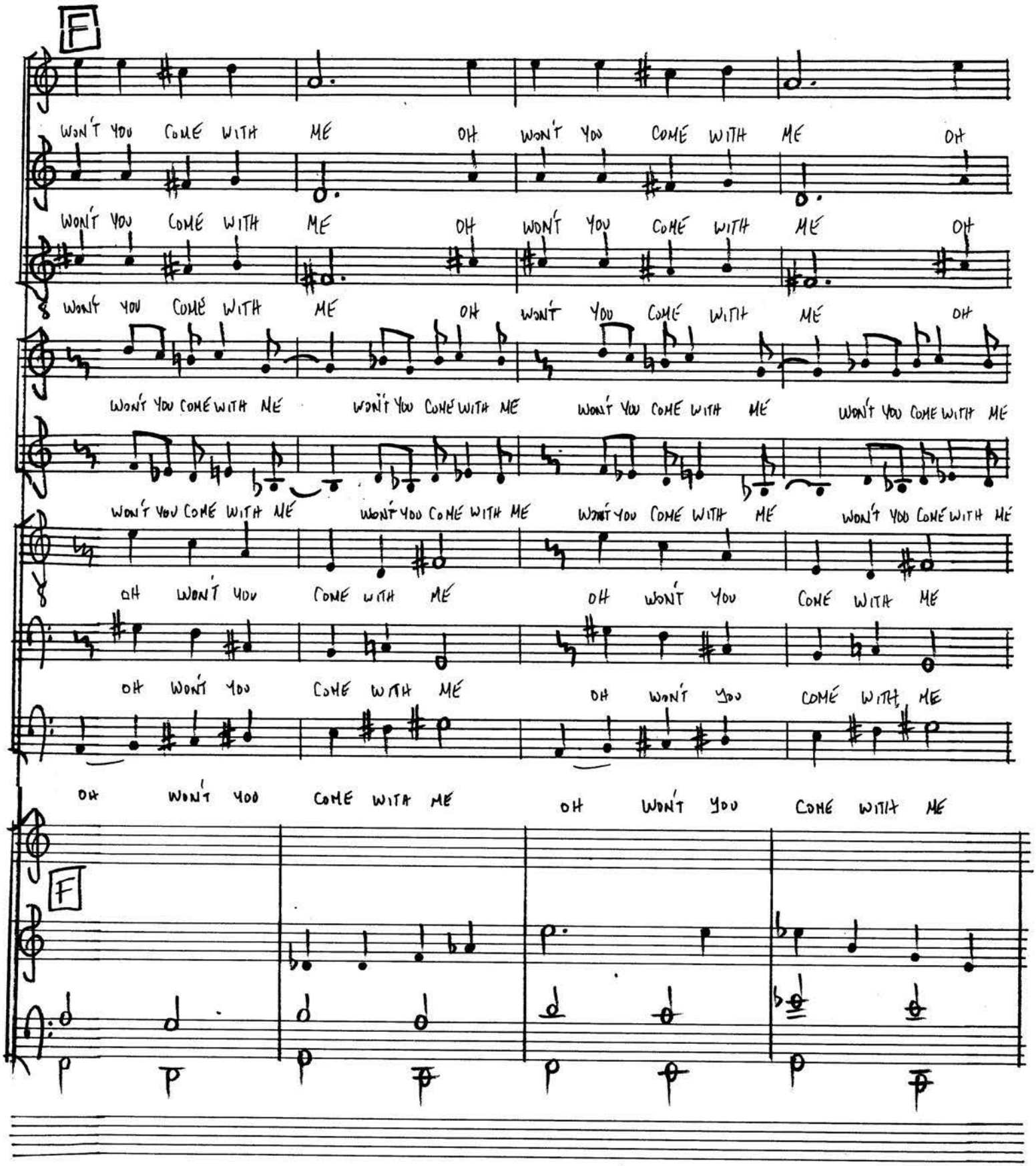
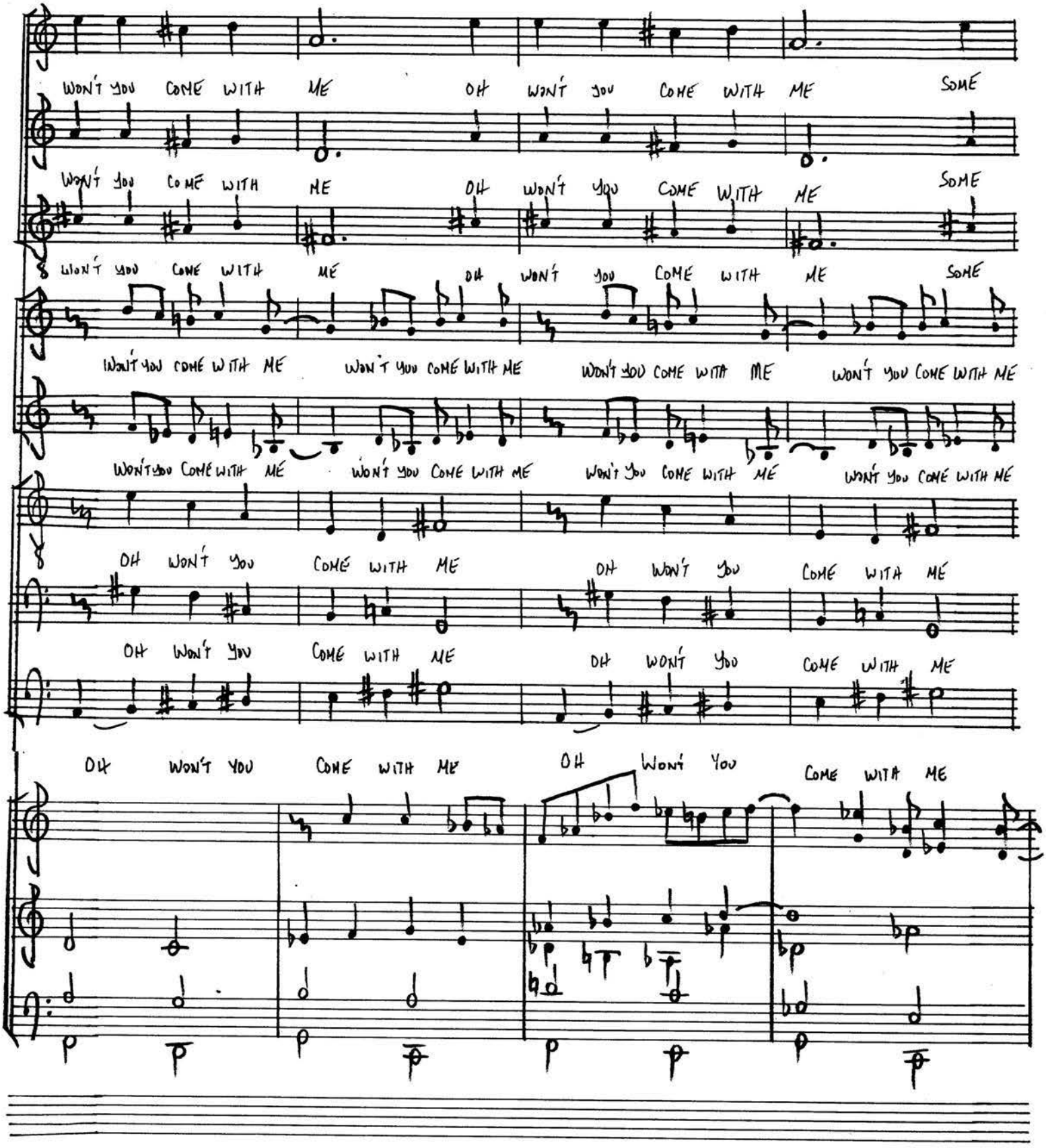


SCHREIER/ROTH



SCHREIER/ROTH



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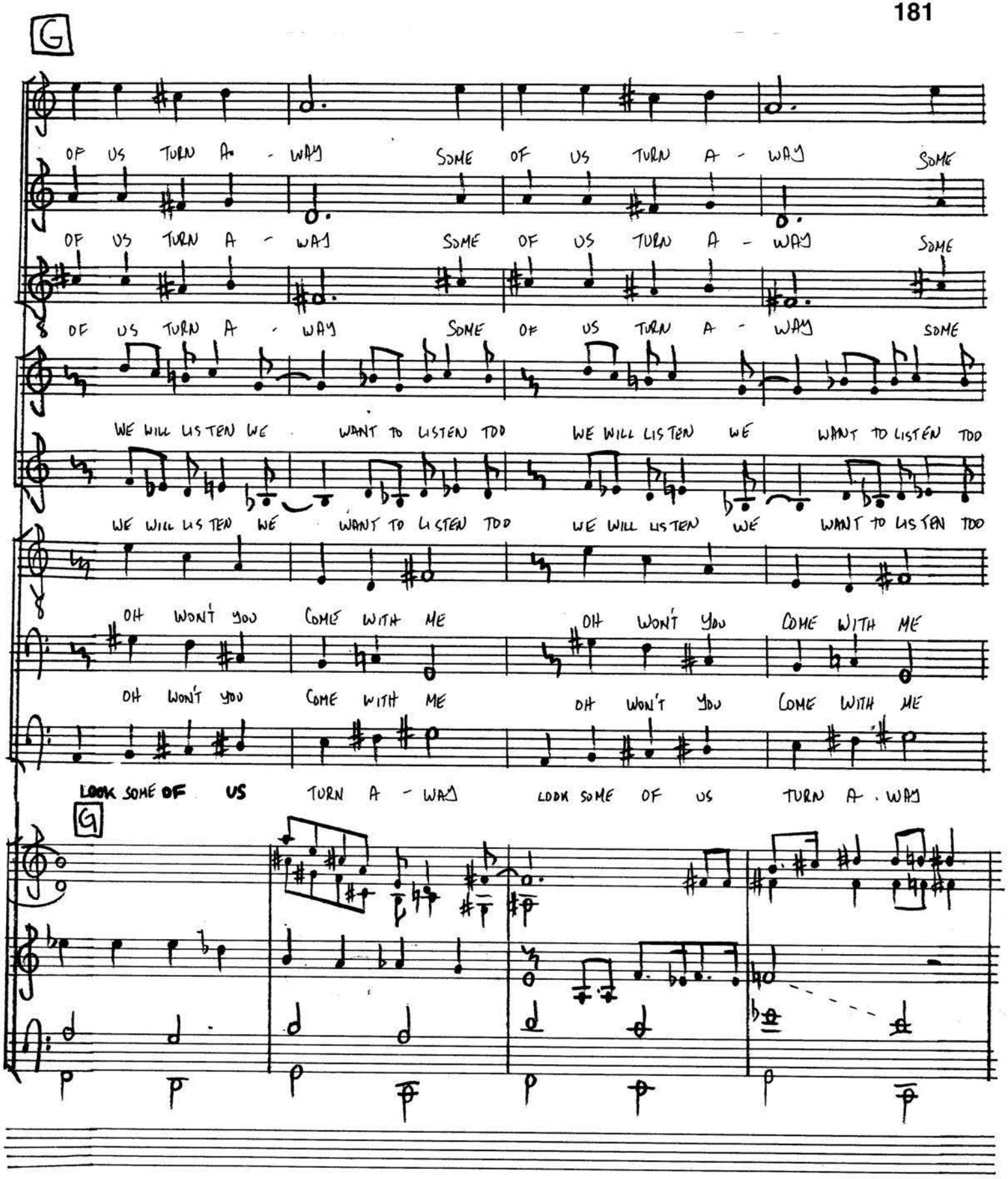

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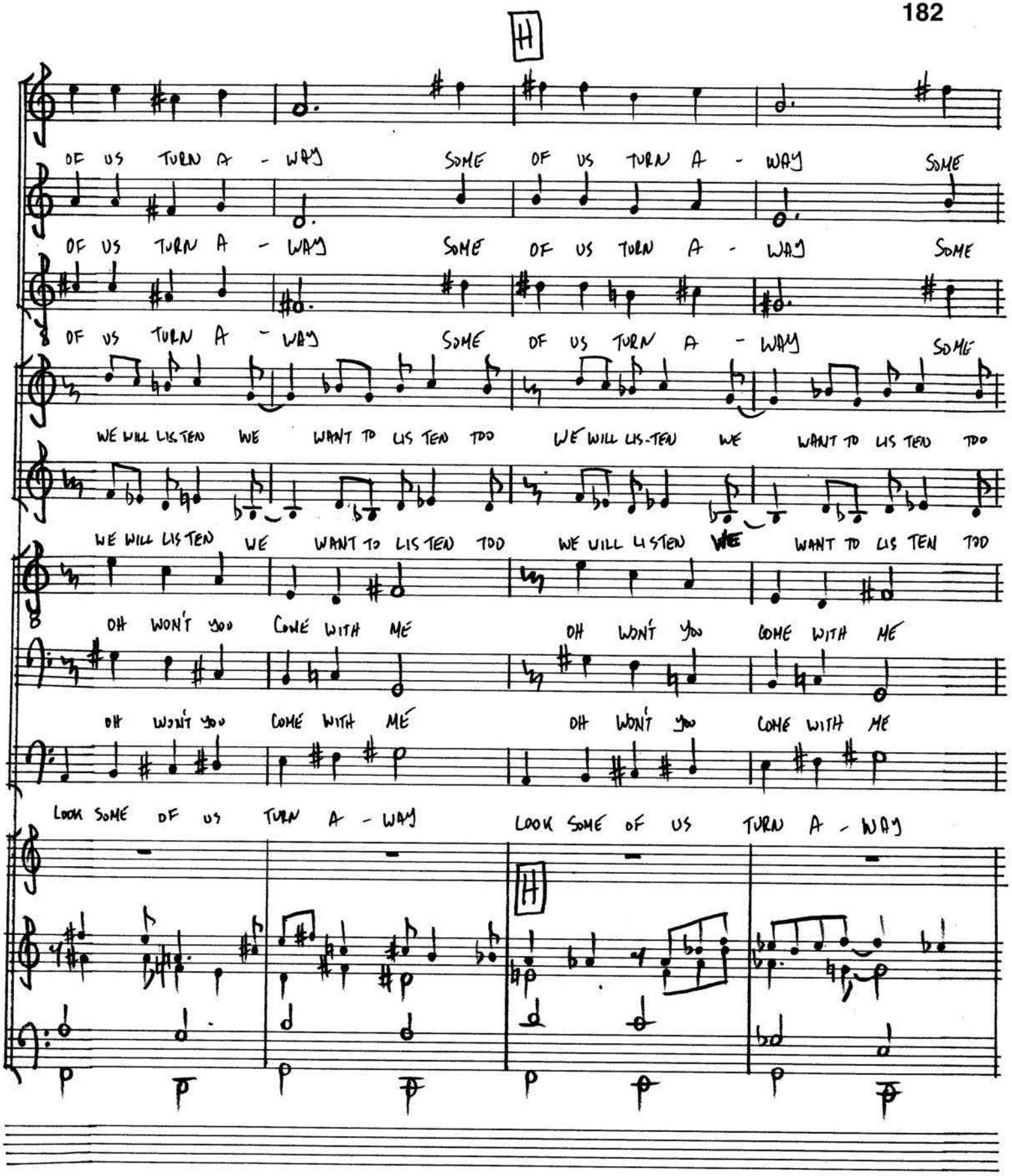

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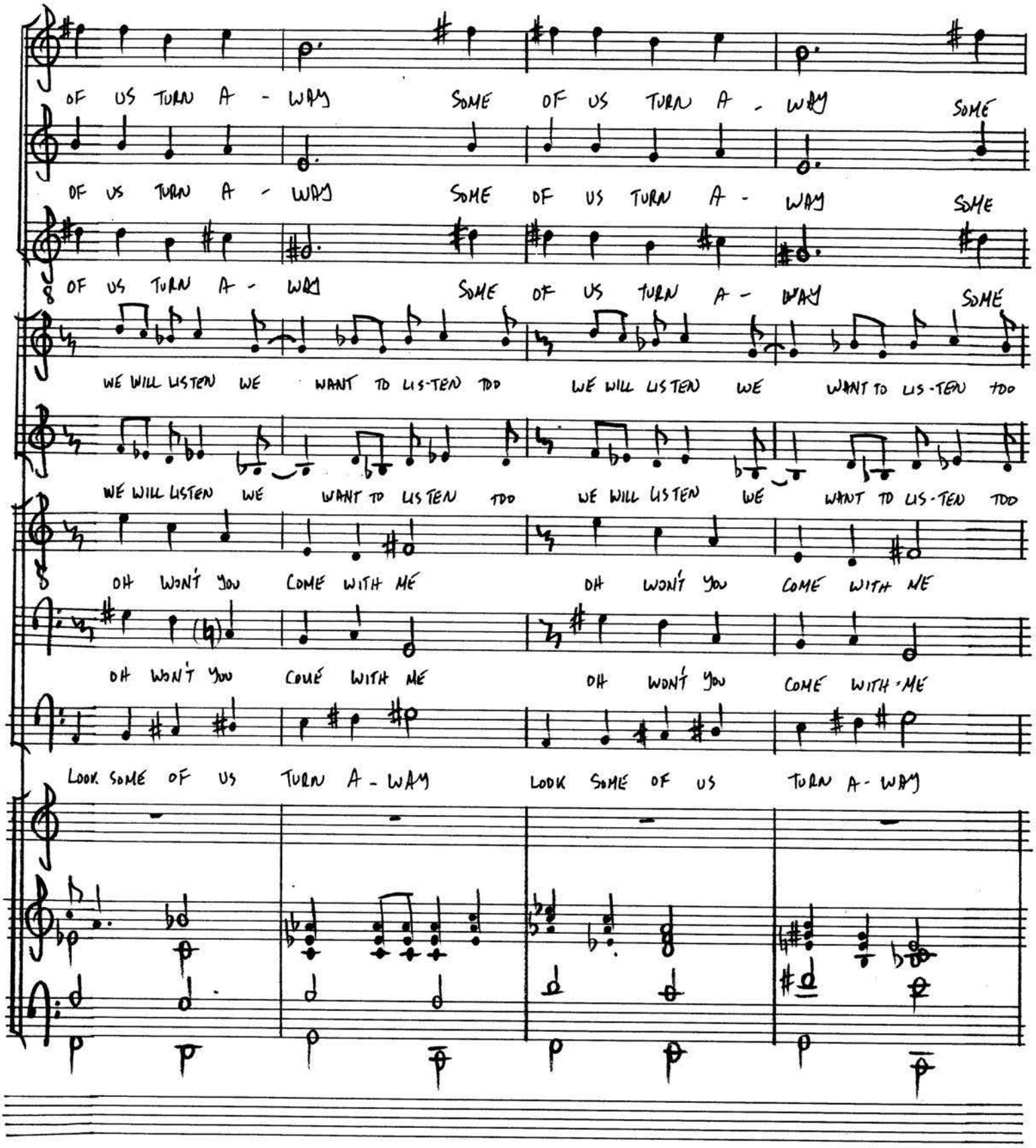

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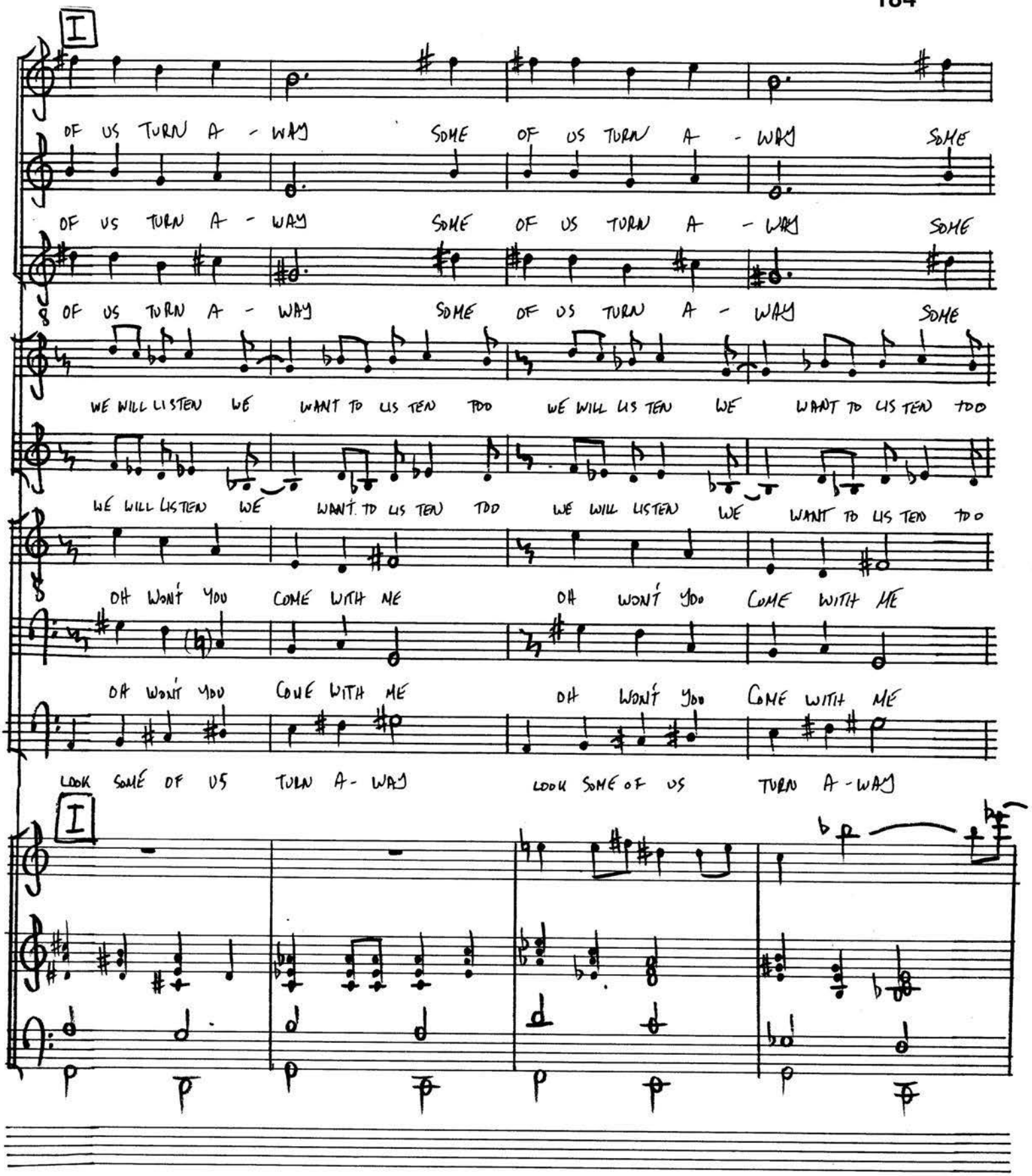

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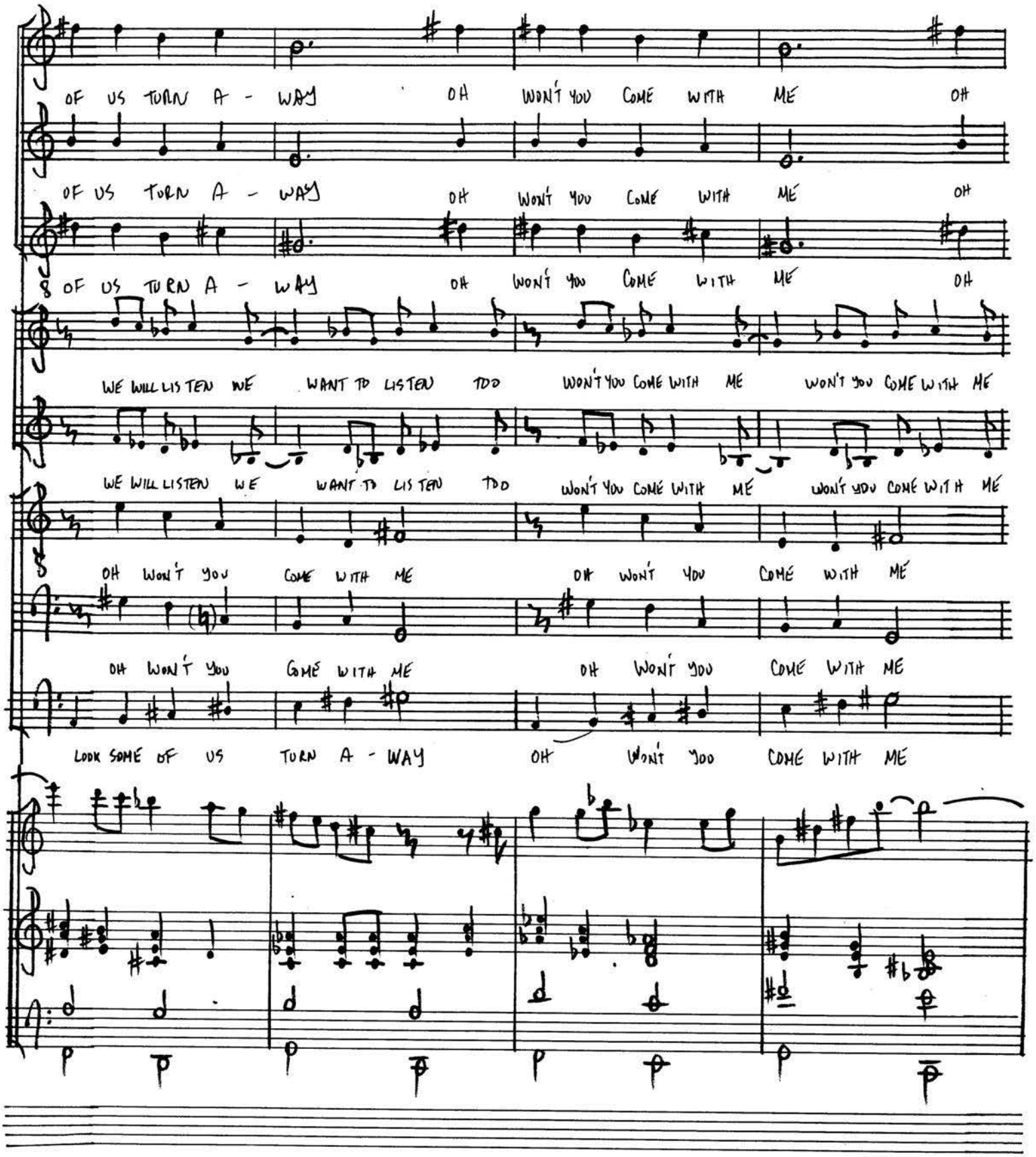

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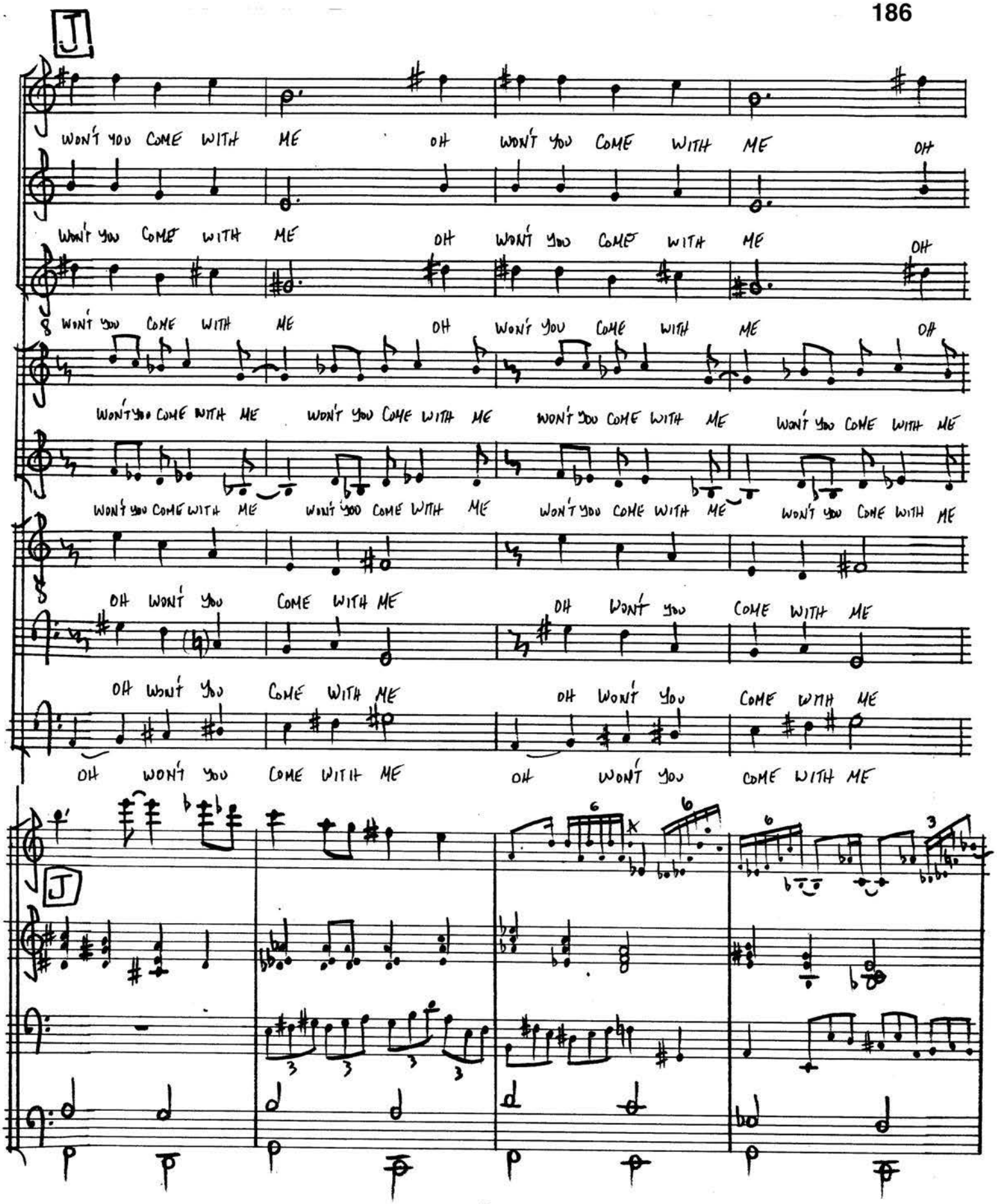


SCHREIER/ROTH

K

TO JANE

WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

WON'T YOU COME WITH ME WON'T YOU COME WITH ME WON'T YOU COME WITH ME WON'T YOU COME WITH

WON'T YOU COME WITH ME WON'T YOU COME WITH ME WON'T YOU COME WITH ME WON'T YOU COME WITH

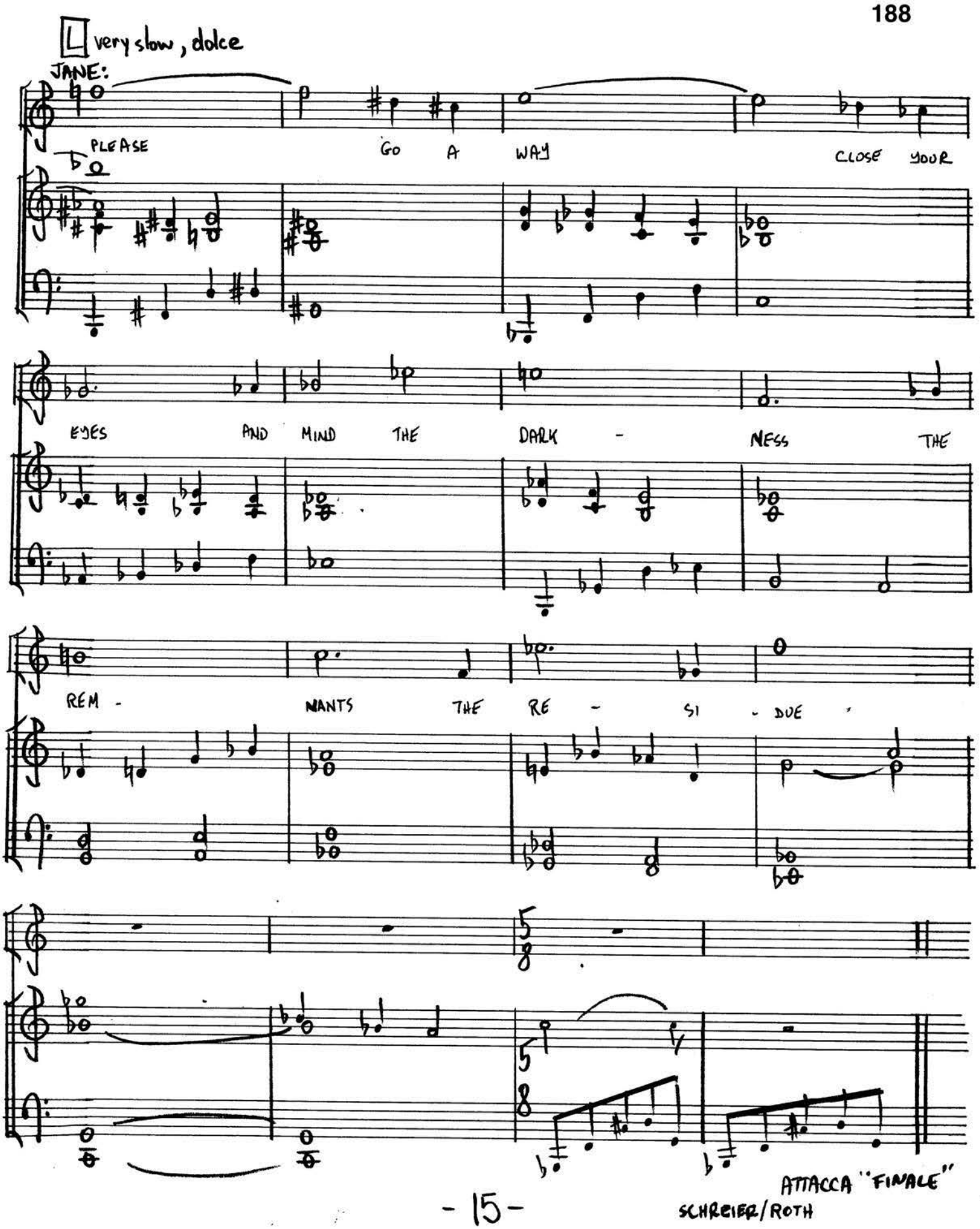
OH WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

OH WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

OH WON'T YOU COME WITH ME OH WON'T YOU COME WITH ME

TO JANE

SCHREIER/ROTH



SCHREIER/ROTH

[redacted]

JANE

[redacted]: it is so easy to love you
oh yes
also, it is easy to love you
[redacted]
so easy, and
[redacted]
see, it is so easy
it takes so little time
enrapture
we are the only thing
remember thinking back
and all we think it is
it wasn't at all what I
thought it was
we use it up
use it up
used to love
[redacted]
love you
look at you
it is so easy to love you
don't you see
to even forget you for a moment
a moment
an hour's transgression
and a moment well spent
forever
it is so easy
it is so easy
it is so it is beautiful
beautiful

in its regularity
in its sincerety
it is so beautiful
and
I don't love you
I don't love you

Don't you see though
it is rough
I lack such conviction
a place and time
it is so easy
beauty
don't look anymore
please
don't look and
try not to remember

I prefer some thing simple
let it slip

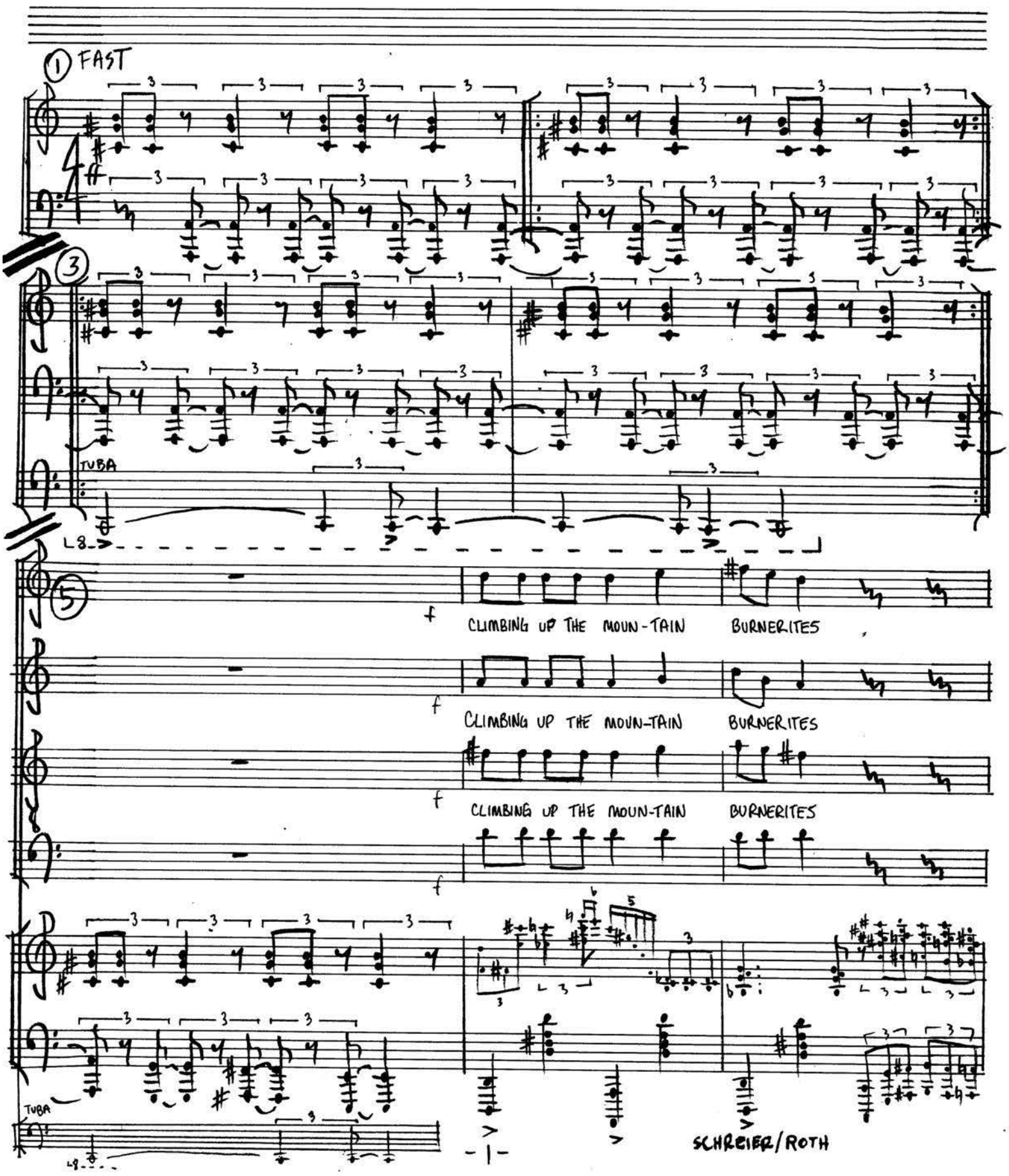
tuesday, and I went for
I went for
forward

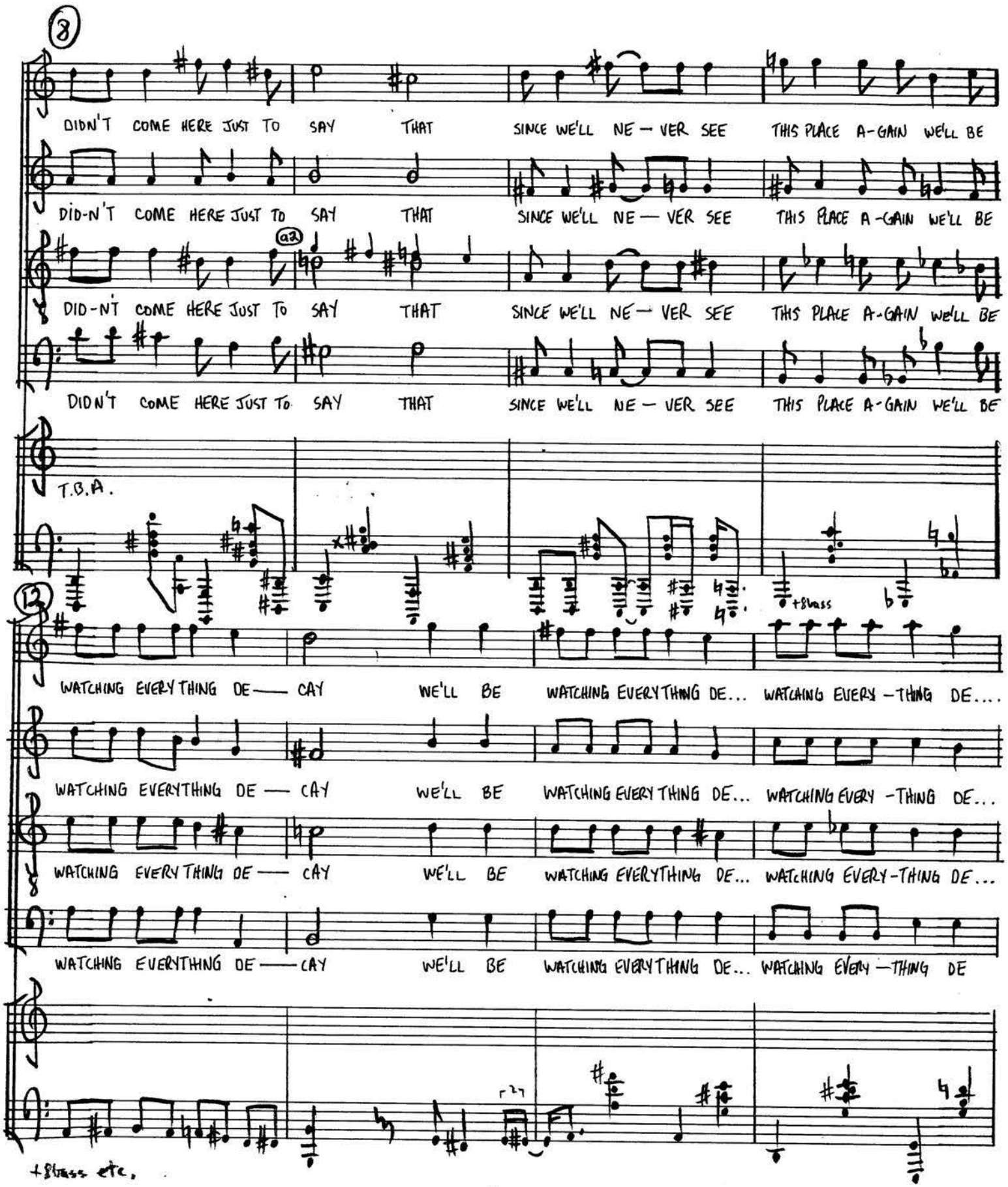
(the back of a train is seen, grant delivers his speech, as a crowd gathers around him)

Grant: Let bisons be bygones
and thinking american
save the plains
but milk the people.
For the vastemess they perceive
and the lochness in our thinking
proves that our plains are but empty,
because we don't got enough ponder.
idle-yes idle
living american
with all its meaning

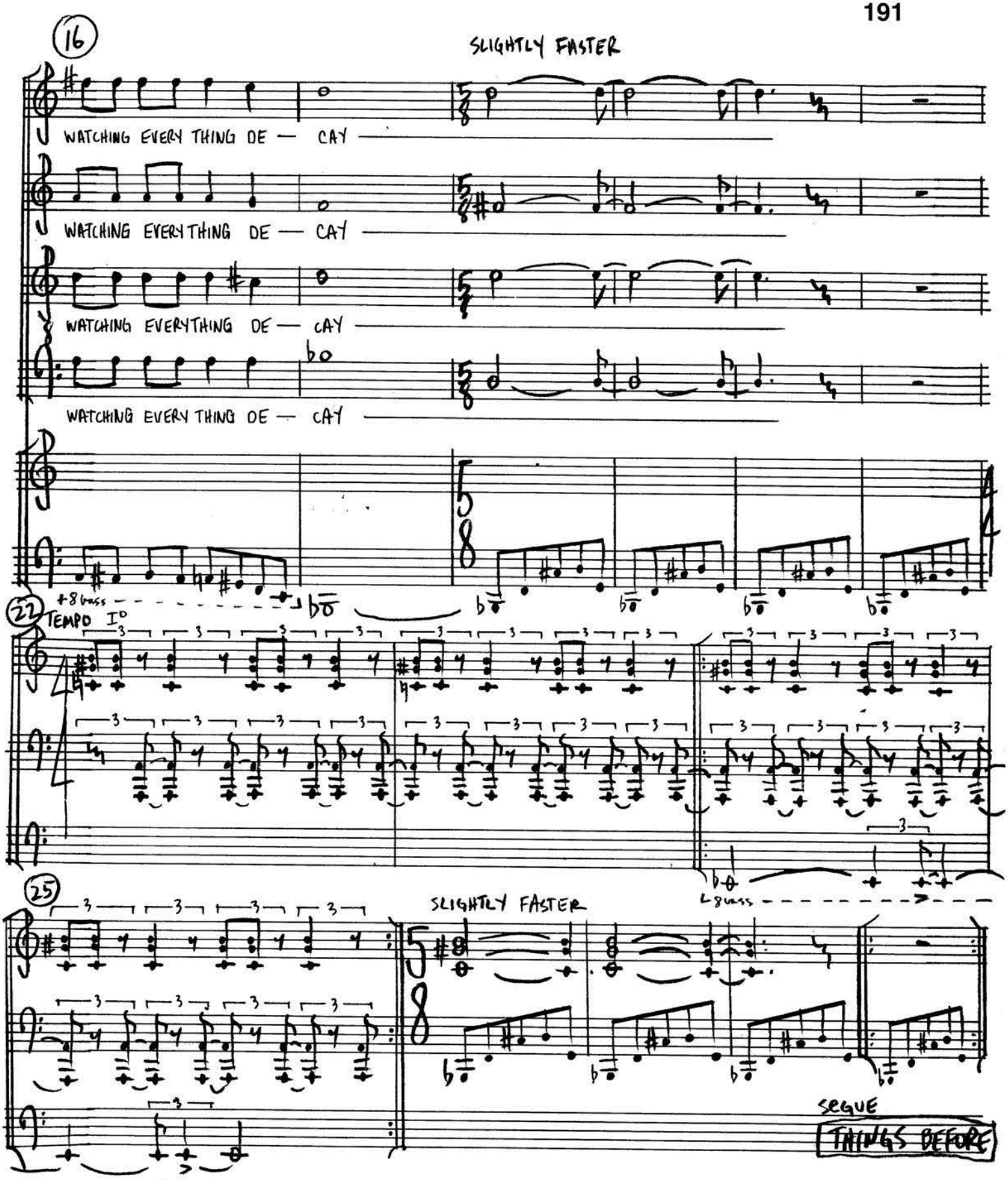
#28 FINAL CLIMB

WORDS AND MUSIC
SCHREIER/ROTH AND ASSOCIATES





SCHREIER/ROTH



SCHREIER/ROTH

#29

THINGS BEFORE (I HAVE SEEN)

WORDS AND MUSIC BY
SCHREIER/ROTH
AND ASSOCIATES

1

MODERATE JAZZ FEEL (♫ = ♩₃♪)

JANE: THE TIME WASN'T THE THOUGHT IT WAS THE FABRIC — WE ALL SAW A BLUE LINE

5

— IT LASTED THROUGH THE DAYS IT LAST-ED THROUGH THE DAYS BUT BEING

RUBATO

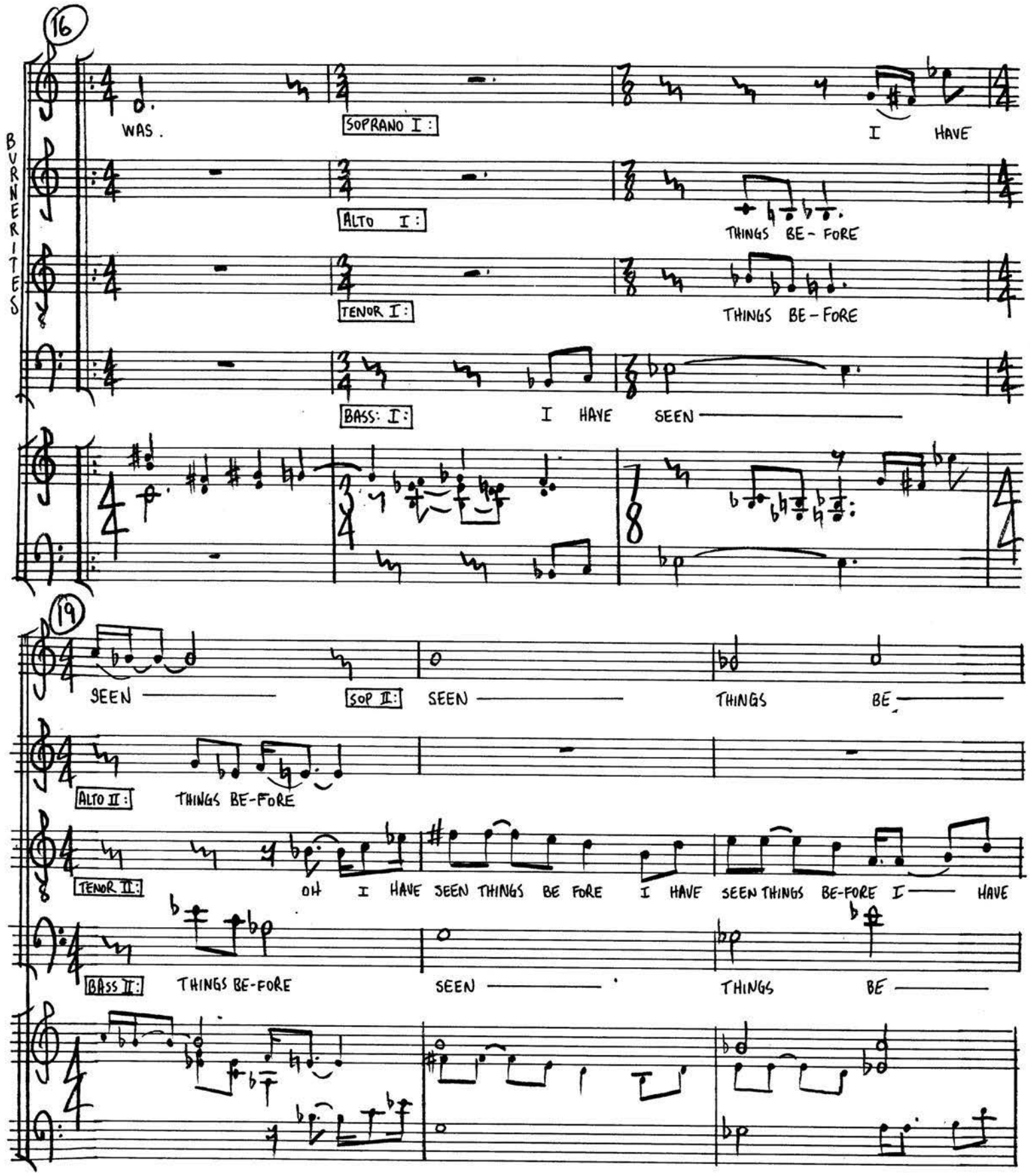
8

SMAL-LER I CREPT UP — AND SAW — THE

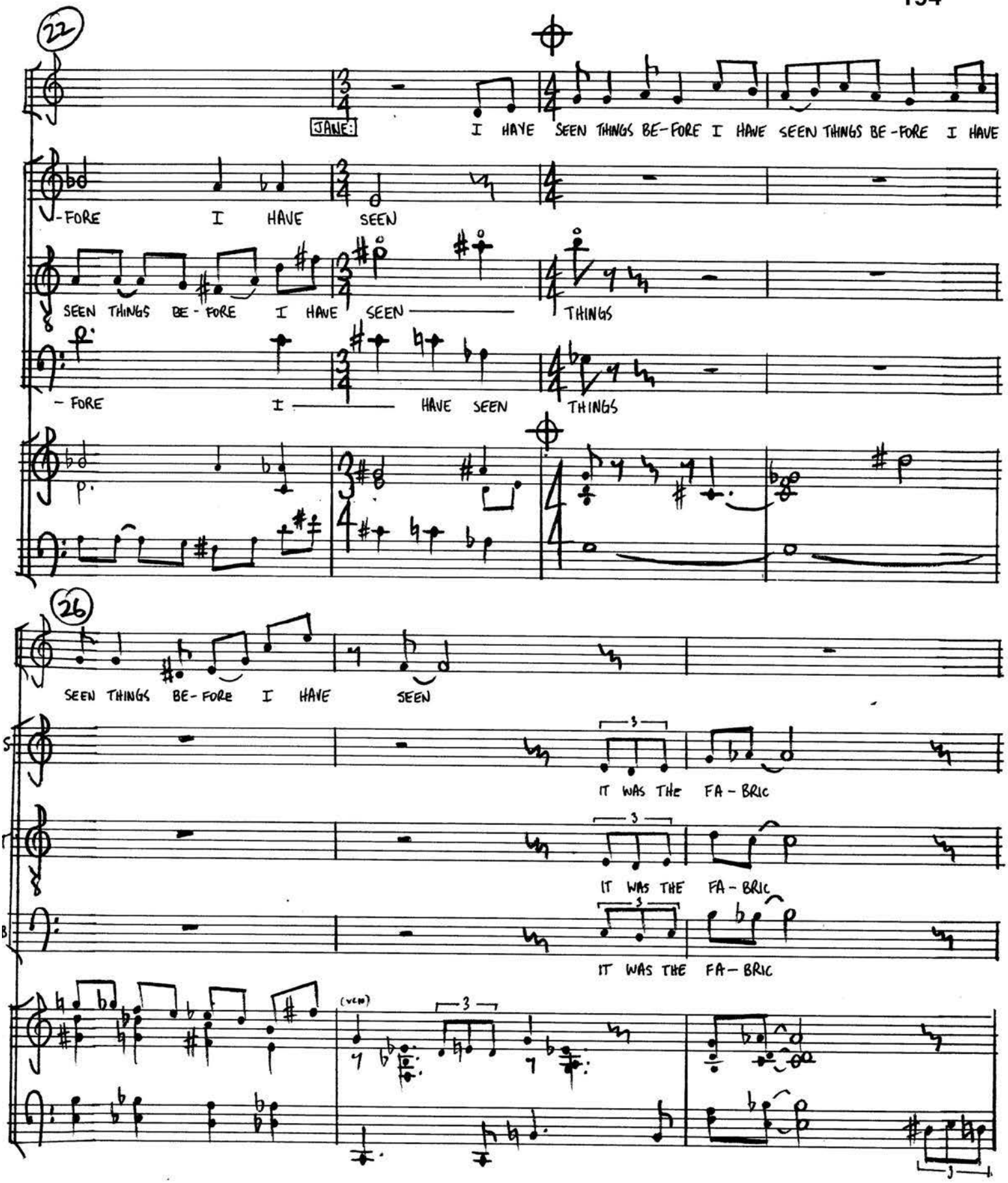
12

SLOWER (♫ = ♫)

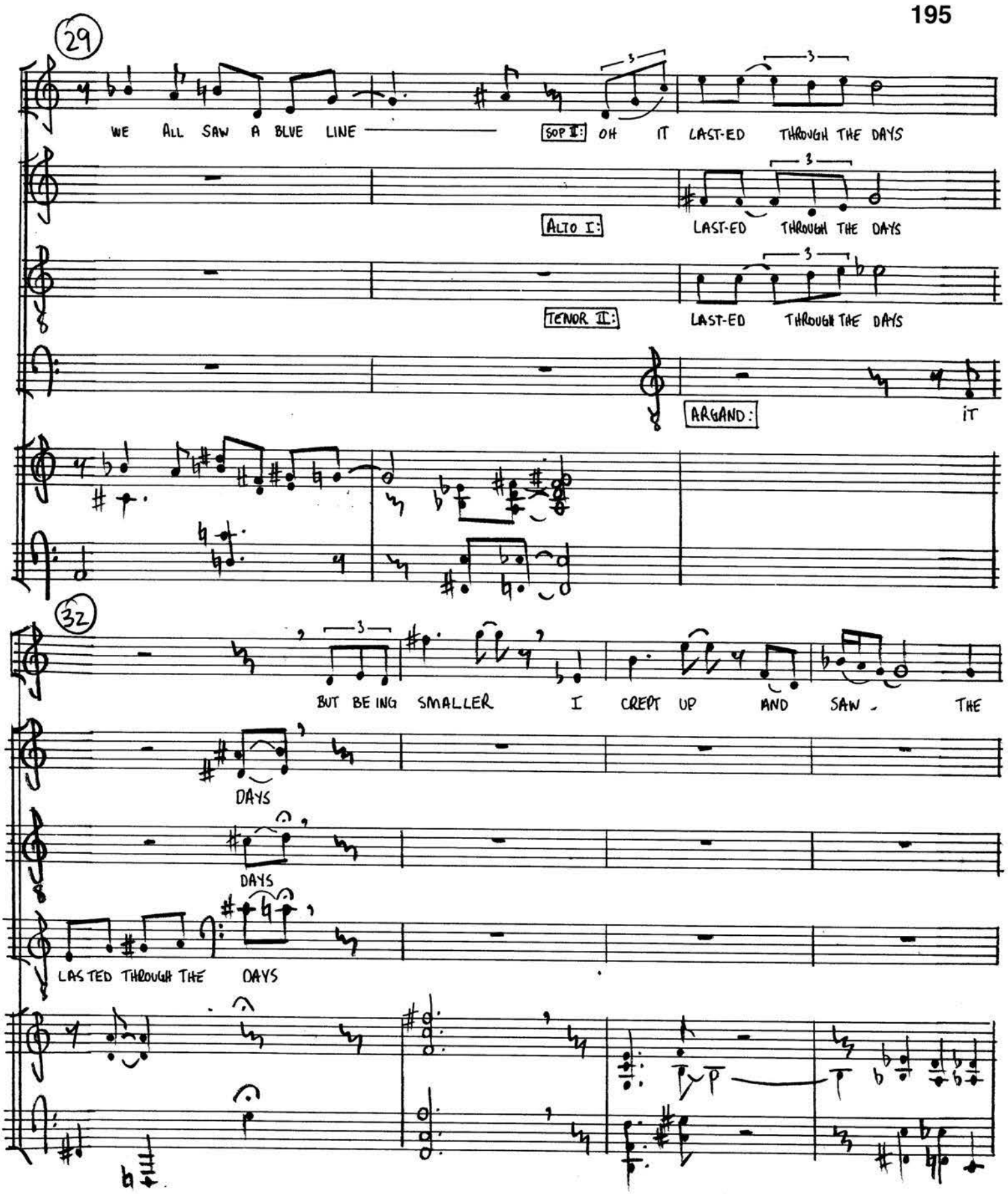
OB-JECT OF SUCH I-DOL CURI-OUS THOUGH IT



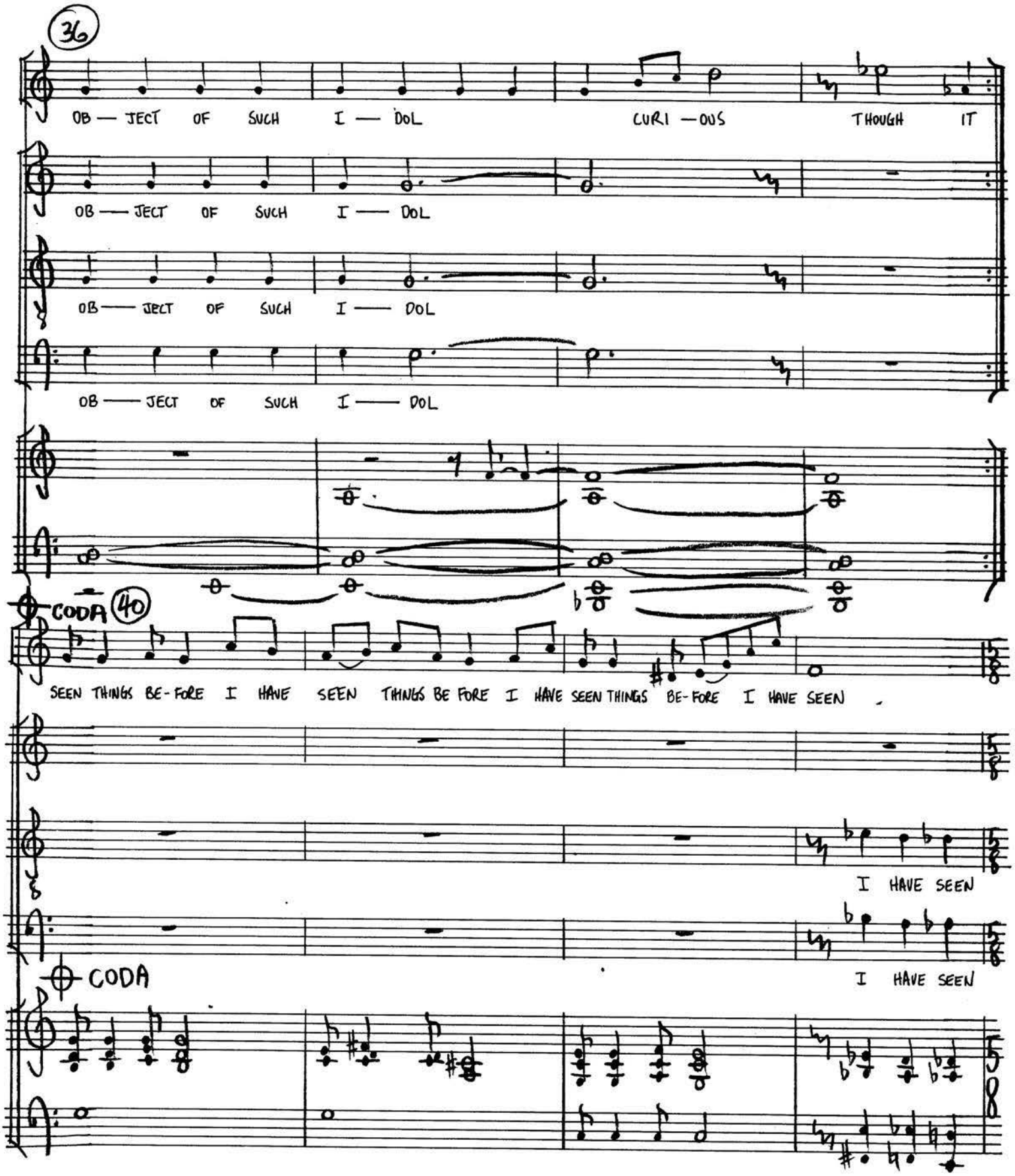
SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH



SCHREIER/ROTH

1. THIS LAST APPROX. TWO MINUTES (MORE IF NEEDED)
2. SNEAK IN AND OUT WHEN TAKING A BREATH
3. DO NOT CHANGE WORD WHEN TAKING A BREATH
4. WORD CHANGES NEED NOT OCCUR TOGETHER
5. HAVE A GOOD JOURNEY

44 SLIGHTLY FASTER

p — ff — pp (BURNERITES EXIT)

TUTTI

sfzp THINGS HAVE SEEN FORE I BE

sfzp THINGS I BE SEEN FORE HAVE

sfzp THINGS SEEN I BE HAVE FORE

sfzp THINGS FORE HAVE I BE SEEN

ff — p

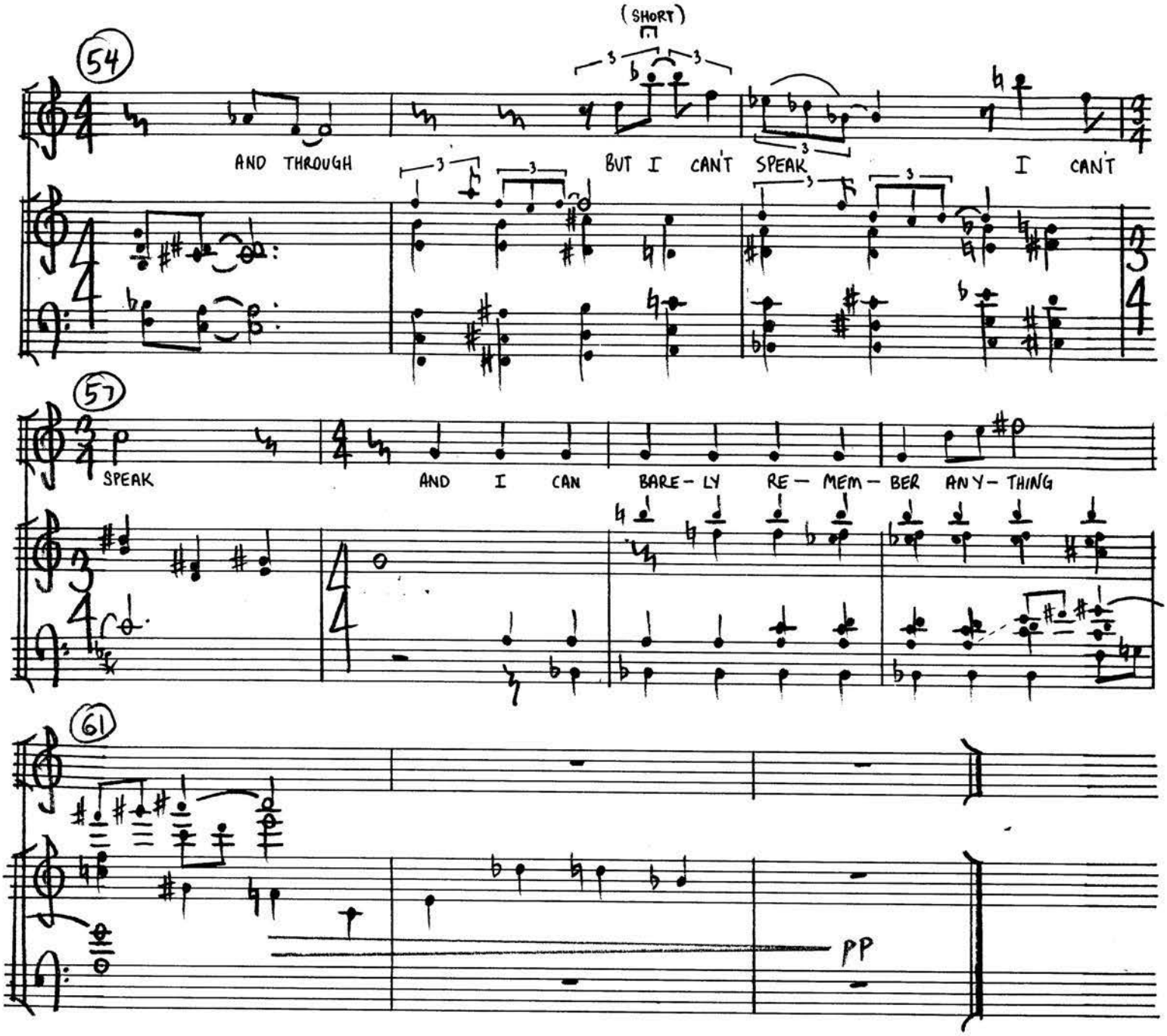
47 SUBITO SLOW - MAESTOSO

(JANE IS ALONE) JANE: NOW I FIND I CAN'T SPEAK MY MOUTH WON'T OP-EN

50 AND THE SKY THUN-DERS THE POW-ER THAT I FEEL SUR-GES FROM MY FEET

p SLOW STEADY BLUES

SCHREIER/ROTH



END OF ACT III

SCHREIER/ROTH

Harborview Communications, Corp.
480 CANAL STREET, NEW YORK, N.Y. 10013
(212) 431-7315

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