Black Friday: An Opera in Two Acts

by

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Introduction

I saw my first opera, *Simon Boccanegra* by Giuseppe Verdi, in the fall of 2004 at the Vienna Staatsoper. Like most of the cultural epiphanies in my life I was introduced to the world of opera unexpectedly and with an air of nonchalance. At the time I was an exchange student and my host-mother Jenny, like most Austrians, felt it her duty to enrich my life with Austrian culture whenever possible. Jenny, like many people, did not like opera but still felt it her duty to take me and as we rode the train into Vienna she lectured me on all her least favorite parts. “Operas are too long,” she insisted, “the singing is abrasive and corny and all the drama and emotions are magnified to a ridiculous extent.” With her preface in mind I was not expecting much but as the lights dimmed and the first few notes of Verdi’s overture echoed throughout the grand auditorium I felt a tingling sensation race up my spine. The epiphany had occurred and immediately I was filled with a great need to understand this enigmatic and magnificent art form.

Today, after having seen and heard many opera performances and recordings and after having written and produced my own opera I will explain what I have learned. After contextualizing the current state of the art form and its relation to my opera I will trace the progression of the piece from its inception to its post performance existence. The analysis of the progression of my piece will be contrasted against the progression of Richard Wagner’s *Das Rheingold* (the prelude

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1 non-existence may be a more appropriate description.
to the three part *Der Ring des Nibelungen*). Through a detailed analysis of Wagner’s compositional style and writing habits I will show how *Das Rheingold* was a mentor throughout the writing process.

**Context**

According to my mother one of the main goals of my upbringing was to give me what she called, “a little culture.” Healthy doses of Mozart, Beethoven and Rachmaninoff were required as well as a plethora of classic movies and musicals including: *My Fair Lady, The Umbrellas of Cherbourg, Oklahoma!, The Music Man, Sweeney Todd* and many others. I always enjoyed these staples of popular culture but it was not until that evening in the Staatsoper that I felt the power of opera grab hold of my spinal column. Somewhat paradoxically, it is more than apparent that interest in opera is waning in young and even middle-aged audiences while current day musicals such as the *High School Musical* series and *Legally Blonde: The Musical* continue to gain popularity. The current situation of opera is of much interest to me as a composer and as a music lover who appreciates the scream of a heavy metal singer just as much as the soft warble of a skilled soprano but cannot stand the hyper glitz of a Broadway musical.

Normally I do not give myself over to the classification of musical genres. I find the work not only impossible but of little consequence in an age in which the lines between musical genres are being constantly blurred. The categorization of music, or more importantly musical drama, strikes me as yet another western exercise in the establishment of a hierarchy. I’m not sure if Wagner would have agreed with
me or not on this point but it is certain that we are both guilty of manipulating the hierarchy to our advantage. In his essay *Opera and Drama*, Wagner describes in great detail his ideas for the new “Artwork of the Future” and names this new category “music-drama” and not opera. Here Wagner seeks to distance himself from the “Artwork of the Past”. When I first conceived of *Black Friday* it was as an opera, not a musical as my actors and even family members sometimes referred to it. Many might see caring about such classifications as inconsequential but in both cases, Wagner and I stuck to our classifications in order to reach at something higher than what we thought currently existed.

Both Wagner and I share a distaste for popular convention. In Wagner’s case it was the formalization and specialization of opera. As mentioned earlier, his “Artwork of the Future” was a new vision for musical drama in which music, poetry and painting would be combined to create a *Gesamtkunstwerk* (complete work of art). Wagner craved to be involved in all aspects of the creation of his music-dramas and this craving was seemingly satisfied in *Der Ring Des Nibelungen*. For this monumental work Wagner composed the libretto, score and even built an opera house in Bayreuth especially designed for *Der Ring*. Wagner also rejected the mainstream trends of his day by rejecting accepted conventions of tonality in favor of chromatic harmony. He also completely blurred the distinction between aria and recitative in favor of a continuous flow of melody and motifs. With *Der Ring Des Nibelungen* Wagner permanently changed the course of opera to the present day.

*Black Friday* was also envisioned as a departure from the musical theater of today. On the most basic level I endeavored to cast off the glittering smiling glitz of
the Broadway musical in favor of the serious and dramatic tragedies of the opera house. This would not be a “pleasant” theatergoing experience. No happy endings or quaint “feel-good” characters. Everything about Black Friday is outwardly intense, dark and meant to grab hold of unsuspecting audience members and give them chills.

I also saw Black Friday as a departure from previous musical dramas that employed rock music such as Tommy, The Wall and Jesus Christ Superstar. These endeavors by some of the most famous rock bands in history were valiant attempts at the opera genre but fell short in capturing opera’s ability to portray the deepest, and sometimes impossibly deep, emotions possible. In analyzing the score I will explain this issue to greater effect.

Black Friday was composed amidst a waning interest in the operatic form and a growing interest in the Broadway musical. It was composed as an answer to the fairytale endings of popular works in order to revitalize the power of tragedy in theater. However, it was also composed as an answer to the ever-growing American obsession with consumer culture. In the next section I will explore the initial beginnings of Black Friday and its thematic inspiration.

Beginnings

“Popular dramas and operas may have overwhelming merits as enchanting make-believes; but a poet’s sincerest vision of the world must always take precedence of his prettiest fool’s paradise.”

-George Bernard Shaw, “The Perfect Wagnerite”

In Ingmar Bergman’s The Seventh Seal, a knight enters a church where a painter is finishing his shocking depiction of the black plague. The film, which takes
place during the time of the plague in Sweden, poses many questions as to the nature of God, man, art and tragedy. In his opening exchange with the knight, Jons, asks the painter why he paints such gruesome imagery:

PAINTER
I thought it would serve to remind people that they must die.

JONS
Well, it's not going to make them feel any happier.

PAINTER
Why should one always make people happy? It might not be a bad idea to scare them a little once in a while.

The Seventh Seal

It was a cold winter’s night during my sophomore year at Wesleyan when my ears pricked up at the utterance of these lines. I have always been drawn to tragedy and dark comedy. A good tragedy visibly shakes people. It stops them in their tracks and makes them think. It forces them to re-evaluate the ways in which they see the world.

The world of *The Seventh Seal* is made even more tragic and horrifying by the fact that the gruesome depictions of the plague were at one time reality. In the next section the painter shows Jons another frightening picture of a group of people whipping themselves with their eyes turned towards the heavens:

“The poor creatures think the pestilence is the Lord's punishment. Mobs of people who call themselves Slaves of Sin are swarming over the country, flagellating themselves and others, all for the glory of God”

The Seventh Seal

It was this section of dialogue that inspired *Black Friday*. I was utterly fascinated by
the role that God played in the lives of the Slaves of Sin. Surrounded by death and disease God had become an a very tangible force to these people. They believed that they were personally being punished by God with the plague because of their sins and had resolved that they might gain God’s favor once again by punishing themselves even further.

This got me thinking about God’s place in the world I live in, specifically in the United States of America. In the U.S. there are those who pray to Jesus, Adonai, Buddha, Mohammed, Vishnu, the list does not stop. There was not a doubt in my mind that if an apocalyptic episode like the black plague ever hit the U.S. there would be plenty of people out there doing the equivalent of whipping themselves for the God of their choice. However there was another force comparable to religion that has pervaded my life and the lives of my brothers and sisters ever since our inception. It is a force that we worship every day without our even knowing it. A force that, despite continued warnings against its follies and evils, continues to provide empty fulfillment to all those who will buy into its message: commerce.

Consumer culture has continued to prosper during my lifetime with the advent of new technologies and it shows no signs of abatement. The nearest mall is always within a close drive of any town. Fast Food chains and corporate bookstores, supermarkets, video stores, and mega marts are as familiar to us as our extended family. During a recent cross-country road trip I was appalled at the after effects of decades of homogenization: town after town of main streets filled to the brim with the same corporate junk. Consumerism is our black plague; it is our starkly real tragedy.

I have also watched as evangelist ministers seek to hybridize the consumer
mindset with religion. Megachurches are now commonplace in the southern Sunbelt of the United States with an average weekly attendance of around four thousand people in each megachurch. Many of these churches occupy huge campuses of fifty to a hundred acres of land. These campuses are filled with bookstores, coffee shops and other lucrative endeavors that make the Megachurch a great business model. This commercialization of religion frightens me the most.

Sparked by The Seventh Seal with all these ideas in my head I settled on a main theme or question for Black Friday: What would happen if consumer culture became a religion? What if Black Friday became a religious holiday? What if people were convinced that they could find spiritual fulfillment in the things they bought? What would God think then?

All of the characters in the opera began as allegories for archetypal characters in the real life drama of consumer culture. In the beginning they had simple names that enforced their role as allegories such as: the Chorus of Shoppers (the blind masses), the Boy (a hopeless romantic who rejects consumerism but loves the Brat), the Brat (the perfect embodiment and eventual victim of the consumer religion), the Girl (a vindictive religious zealot who loves the Boy and hates the Brat), the Security Guard (an alcoholic slob rejected by the consumer religion who lusts after the Brat), the Pervert (an impressionable boy warped by the consumer religion who lusts after the Brat), the Beggar Woman/Prophet (the confused and upset helper of God), the Evangelist (the creator of the consumer religion). These were the basic ideas for the characters with which I began conceptualizing the plot.

The main intention of the plot was to show the relationship of each character
to the invisible character of God. Act One consists mainly of the presentation of the characters and their beliefs as well as the presentation of the religion and the special services for Black Friday. Act One also presents the tangled web of selfish motives that tie all the characters together. At the end of Act One, the Beggar Woman/Prophet character can no longer take the blasphemies of the Sybarites and causes Judgement day to happen. All of the chorus members are raptured and become angels and demons in Act Two. The Beggar Woman reveals herself in a flurry of light to be the Prophet and warns all the main characters that they will be judged. In Act Two the characters reconcile with God and with each other to a tragic conclusion. Due to the allegorical nature of the characters, the death of almost each an every one at the end of the opera presents an opportunity to the audience for social rebirth. Wagner’s *Ring* was the opera that inspired me to use my character’s as allegories for intellectual constructs.

Although the facts are not completely conclusive it is believed by most devoted Wagnerites that the characters of *Der Ring Des Nibelungen* are indeed allegories for social constructs. According to George Bernard Shaw in his book, *The Perfect Wagnerite: A Commentary on the Niblung’s Ring*, Wagner wrote the poem for *Der Ring* in response to the revolutions of 1848 which reached his home in Dresden in 1849. Wagner joined the revolution but fled to Switzerland when the insurrection was crushed. A prolific writer as well as composer, Wagner wrote so many pamphlets and manifestoes aimed at agitating the masses into revolution that he was classified “a politically dangerous person” in Germany at the time.

It is for this reason the Bernard Shaw proposes that Wagner was thinking of
“shareholders, tall hats, whitelead factories, and industrial and political questions looked at from the socialistic and humanitarian points of view” (Shaw, 28) when he wrote the poem for Das Rheingold. According to Shaw, Alberic is an allegory for the sworn plutocrat; the robber baron who enslaves his fellow man to heap up gold at his feet. Wotan, the king of the Gods, represents “Godhead and Kingship,” the higher power which must battle with Alberic to make sure that his lust for gold does not upset the balance of the world. However, in order to gain power and pay for his grand castle of Walhalla, Wotan must make treaties and pacts which bind him. There are twelve other characters in Das Rheingold, each with their own social allegories. Although Wagner eventually lost interest in his political ideals\(^2\) sometime around the composition of Siegfried, the ways in which the characters interact musically and dramatically almost perfectly reflects the social power structures that Shaw points to.

Black Friday was not as skillfully crafted as Das Rheingold with respects to the interaction of the allegorical characters. It may have been Wagner’s hope that the portrayal of the power struggle would incite people to revolt. With Black Friday it was also my hope that the audience might find some of their own traits within the character allegories for consumer culture. I hoped that by bringing these allegories to a well constructed, tragic and justified demise the audience might also let these parts of consumer culture die within them in favor of a new spirituality.

The Libretto

One of the requirements of a Gesamtkunstwerk is that the composer must be

\(^2\) See Shaw, p 100-109
involved with nearly all aspects of the creation of the drama. This includes, in my mind, a very important part of the drama: the composition of the libretto. Prior to Wagner most opera composers concerned themselves solely with the composition of music. Crafting a good libretto is an artwork in itself, requiring an extensive knowledge of dramatic and musical flow. Libretti usually are not lauded for their depth of meaning or thematic implications but rather the ease in which the words can be filled with musical depth and meaning. Although many sight Wagner as a clumsy and antiquated poet, I find the sometimes melodramatic prose for Der Ring fitting for his world of Nordic fantasy and allegorical characters. In fact, a close study of Wagner’s text is essential when seeking to understand the dramatic, tonal and thematic consistency of Der Ring.

Wagner was an intensely logical and diligent craftsmen when it came to the composition of verse and music. After briefly outlining the dramatic action in a Prosaskizze (Prose Sketch) he would greatly expand on the action in detail and add considerable dialogue in the Prosaentwurf (Prose Draft). When converting the prose into verse form (Erschrift des Textbuches) he built upon a framework that he originally laid out in Part Three of Opera and Drama. In this framework Wagner partitioned the many goals of dramatic communication between verse and music. This meant that in any given verse the words would express the concept or thought of the character while the melody sung would express the emotion associated with that concept. The music of the orchestra compliments the verse/melody dynamic with the use of leitmotifs, which will be explained in greater detail later on.

From the fall of 2007 to the summer of 2008 I left and revisited the prose draft

3 They can be obtuse, confusing and even downright hokum at times.
of Black Friday many times. I had never attempted to write a libretto before and the
task of conceptualizing the characters and the plot proved to be the most difficult
work of all. Looking back now it seems strange since I know the characters so much
better but back in the beginning I had no idea what their dramatic motivations where:
what they stood for as people, how they might interact with each other, what would
happen to them when they met their tragic demise. It quickly became apparent that in
a musical drama that uses the rapture and a chorus of angels and demons as a
dramatic device one must either judge those who die or leave it up for the audience to
decide. I chose the former because it best fit with my goal of imparting a specific
message onto the audience of what I believe is good, evil and completely confusing
and ambiguous in our society. When all was said and done the prose draft was five
pages long.

I set the prose to verse over the summer of 2008. It took all of four months to
complete the verse and then around seven revisions throughout the music writing and
rehearsal process before the libretto was finally completed. Taking a cue from
Wagner, who cleverly sectioned off his verse draft into episodes of dramatic and
thematic consistency, I too sectioned off the action into many such episodes that were
marked by musical, textual or dramatic change. Unlike Wagner, these episodes were
relatively short-lived making for a constant barrage of changing musical and dramatic
thought. This was necessary due to the complexity of the story plot and the relatively
short length (90 minutes) of the piece.

One of the most striking elements of the libretto for Das Rheingold is that the
dialogue of each character is composed of a certain syllable or set of syllables that is
special to that character and in turn defines that character. This is due to Wagner’ use of Stabreim, a form of rhyme used in old Germanic texts which is basically rhyming using alliteration. Just as Wagner uses the leitmotif on a grand scale to define an object or an emotion so to does he focus on the most miniscule of details, the specific syllables which the characters use, to define the character. In Scene One of Das Rheingold the music of the Rhine gives way to the singing of the Rhine maidens:

“Weia! Weia! Woge, du Welle, walle zur Wiege! Wagalaweia! Wallala weiala weia!” (Darcy, 91). Although complete gibberish, the repeated V syllable (W sounds as a V in German) forces the singer to speedily open and close her mouth thereby producing an ebbing tone which fits perfectly with the waves of the Rhine in which they swim. When Alberich enters he exclaims: “Stör’ ich eu'r Spiel, wenn staunend ich still hier steh?” (Wagner, 10). The hard S and T syllables are harsh and abrasive when sung which makes Alberich sound uncouth, annoying and slightly repulsive. These two short examples are carried out with other characters in the opera and paired with rhythmic accents to a striking effect.

Although I did not employ this device on the syllable level I did endeavor to give each character his or her specific voice and vocabulary. In Act 1 Scene 1 both Joe (the Security Guard) and Mercer (the Boy) sing about the same girl, Eva (the Brat), from opposite sides of the stage:

**Mercer**

I see her everyday
When she walks by I can’t
Speak I lose my voice
she does not know
how much I care for her

**Joe**

I see her everyday
In the middle of this mall
Flaunting her beauty wherever
she turns, And making my life
a living hell
Both characters start on the same concept of seeing a girl that is just out of the reach day after day. Mercer’s verse then takes a turn as he emphasizes his hopelessly romantic feelings for Eva. In contrast, Joe’s verse emphasizes his hate for her beauty due to the fact that he cannot ever have her. Unlike Wagner I did not write the libretto with rhythmic stresses in mind but rather settled into a half poetry/half prose style which carried me throughout.

The composition of the libretto was rather frightening. I still had no definitive idea of how I wanted the music to sound. It was my hope that I would be able to set music to the words I had written in a logical and compelling way but that was yet to be discovered.

The Construction of the Score

I began composing the score for *Black Friday* in October of 2008 and finished on the day of the dress rehearsal\(^4\). I formulated a couple different compositional tactics that I employed depending on many factors including: my mood, how inspired I felt, where I was in the piece, how many voices I was writing for, etc. Usually I would simply sit in my room with the doors closed and the lights off and a copy of the libretto in my hand. There I would sit with my eyes closed and a few lines of the libretto mulling over in my brain until I began to hear some inkling of a melody or basic feel. Inevitably I would pick up my guitar to see if I could flush something out. If not I would set the guitar back down and continue meditating on the lines or move to a new section.

\(^4\) February 25, 2009.
I realized early on that there was no hope of my finishing in time if I composed and orchestrated the piece as I had originally intended. Time was of the essence so I opted to compose solely for the rhythm section and voices. Although a necessary step, this choice also flowed into a growing idea in the beginning stages of composition that the music of the opera should incorporate improvisatory elements of rock, jazz and various forms of experimental music that I had encountered at Wesleyan. Although I could not have known this at the time, it later became apparent that the musical theater actors we chose were not accustomed to the presence of improvisatory music in musical drama. Having received most of my musical education in the realms of Jazz, Blues and Rock I had become far more comfortable with improvisation than pre-composed material. Act Two of *Black Friday*, which is almost completely lacking in pre-composed material except for vocal melodies, was the hardest for the singers to grasp because it required them to take charge of how the music influenced what they were trying to convey dramatically. I will explore this in greater depth later on in the analysis of the score.

Another stark realization came when I first played what I had composed for some friends. “Sam, you’re writing a rock opera!” they exclaimed much to my surprise and chagrin. It had not been my intention to write a rock opera. I had seen the famous ones *Tommy, The Wall, Jesus Christ Superstar* and had been mostly confused and unimpressed. In these impressive works I did not see any semblance of the operatic form that I so loved. It seemed as though the composers of these works

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5 3 trombones, 2 trumpets, 2 alto saxes, 2 tenor saxes, 1 baritone sax, 1 flute, 1 Bb Clarinet, 2 Electric Guitars, 1 Bass Guitar, Synthesizer and Drums.
had made every deliberate effort to fight against the melodrama, the tragedy, the deep emotions that can only be portrayed through the marriage of song and lyric.

Although initially angered by the addition of my opera to the rock opera genre I resolved to approach the rest of the music with the utmost respect for the artists that influenced me. I quickly realized that I was merely composing what the libretto demanded. If it demanded Heavy Metal I readily obliged, as in the condemnation of Scene 4, with an ear always turned towards the all important objective: drama.

**An Analysis of the Score**

I have already shown how Wagner used allegory and a special rhyming scheme called Stabreim to imbue the text of *Der Ring* with deeper meaning. Wagner’s strongpoint however is his ability to use music and the leitmotif to imbue the text of *Der Ring* with musical meaning. A leitmotif is a music motive, a melody or harmony imbued with meaning during the music drama because it recurs with each entrance, exit or even remembrance of whatever the motif represents.

*Das Rheingold* contains forty of these motifs including such famous ones as: The Rhine, The Ring, Walhalla, The Treaty, Loge, The Tarnhelm, The Waning of the Gods and The Sword (Hamer, 13). In *Der Ring*, the playing of a motif by the orchestra can signifies the presence of a character, the emotion or actions of a character as well as the appearance of an important prop such as The Sword. A first

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6 With the possible exception of *Jesus Christ Superstar* which “rocks” with about as much gusto as a snoozing hippo.
timer to Der Ring might feel daunted by the task of remembering and recognizing all of these motifs within the music but Wagner has made them more than accessible as it is the purpose of the leitmotif to make a deeper understanding of the opera more accessible. According to Shaw, “There is not a single bar of “classical music” in The Ring—not a note in it that has any other point that the single direct point of giving musical expression to the drama” (Shaw, 3). Wagner’s Leitmotifs turned out to be perfect for Der Ring because they enforce the interconnectedness and interdependence of all the characters.

As stated earlier, Wotan gains all of his power from the treaties engraved on his spear. It was by a treaty with the Giants that Walhalla was built and it is this treaty that eventually will cause the downfall of the Gods. The Treaty motif is first heard in the second scene of Das Rheingold in order to remind Wotan of the price he must pay for Walhalla. Consequently, every time after that moment when that specific treaty is referred to or when Wagner deems it necessary, the motif is heard. The fascinating effect that is obtained when the Treaty motif is heard in many different contexts is what is most astounding about the use of leitmotifs. Every time the Treaty motif is played by the orchestra or sung it gains new meaning and thereby imparts new meaning onto the drama. It took a skilled craftsman such as Wagner to intertwine and bend together the motifs into the masterpiece that is Der Ring.

The use of Leitmotifs has become common practice especially in film scores. When I embarked on the composition of Black Friday in October of 2008 I knew that I wanted to employ leitmotifs. I have learned much since then but I still cannot begin to understand how Wagner could conceptualize the monumental structure of
interlocking motifs that is Der Ring. The composition of the motifs proved to be the easiest part. Since I had already abandoned the orchestration of the horn section the only avenues left to me for conveying the motifs were the melodies that the characters sung and the harmonies that were produced by the rhythm section. Due to this fact most of the leitmotifs in Black Friday are sung. The hardest part of composing with leitmotifs was trying to figure out the perfect placement of each within the drama to heighten the emotional expression of the piece.

The music of Black Friday begins with Joe, the security guard being awoken from an alcohol induced nap by a c minor chord that begins as a quite ringing in his ears by the synthesizer. Soon enough the synthesizer is joined by slowly plodding drums and a baseline descending deep into the bowels of a depressed alcoholic. Measures 1-74 of Act 1 Scene 1 are meant to musically make the audience feel as though they are just as drunk as Joe is. The plodding of the bass drum coupled with the ¾ time is meant to achieve the swaying effect of someone walking who has had too much to drink. The chromatic melodies of Joe’s verses coupled with the heavy use of augmented, diminished and m(maj7) chords press against the audience with an incredible weight similar to a hangover.

The first motif can be seen at mm. 174 with Joe’s curse on the Sybarites. After recounting all the reasons why he hates himself and all those around him Joe curses the faith of the Sybarites and calls for their destruction. This motif is characterized by its simplicity in rhythm, melody and harmony in contrast to the lost drunk amblings of before. The motif is prepared twice in mm. 152-158 and mm. 167-173. Both of these sequences revolve around the melody first jumping from tonic to
fifth and then striving ever upwards again from the tonic to the sixth degree. The striving upwards of the melody combined with the use of the major sixth chord, a very emotionally charged chord, is what makes the octave leap sung by Joe in 174 so emotionally charged. Joe is filled with courage from his little speech to his flask bottle and thereby proclaims himself master of his domain and ends the curse on yet another major sixth chord to emphasize his intense longing that his wishes of destruction become a reality that day. Several smaller musical ideas from this initial scene are scattered throughout the opera but the Curse motif is sung by both Mary when she curses Elijah for being a sinner in Scene Four and again by Joe when he believes that his prayers (or curse) have been answered in the Second Act.

Mercer’s motif of hopeless longing or doomed romance is first heard in measure 262 in the key of F# minor. It consists of only five notes that go through several textual transformations throughout the drama: “Till she’s in my arms,” “Hello here I am,” “Happy in her arms.” The notes are sorrowful and are not reminiscent of any form of happiness or love. This is because Mercer will never gain the love that he so badly desires from Eva. This motif is meant to foreshadow the tragedy that Mercer’s love will eventually cause when he makes one last attempt to win Eva’s love by trying to save her from Elijah. After firing too soon and hearing Elijah’s last words Mercer realizes that his love for Eva is a folly and reprises his motif in mm 60 of Act 2, Scene 2: “What have I done?” Thus Mercer’s motif serves to foreshadow and therefore enhance the dramatic impact of Act 2.

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7 Mercer thinks that Elijah is trying to sexually assault Eva even though Elijah had just saved her from actually being assaulted by Joe.
The music of the Prophet is probably the most pervasive in the opera. We first hear her music subtly in the first shopping sequence of Act 1 Scene 2. In mm. 170-177, I mixed the prophet’s music with the shopping music of the Sybarite Sanctuary in order to portray the hybridization of religion and consumerism. However, since the prophet had not been introduced yet this was a very tough initial motif to pick up on. One of the most important lessons I’ve learned from working with motifs and musical drama is that there should always be a directly related dramatic impetus for using the motive.

The musical dialogue between Elijah and the Prophet in Act 1, Scene 2, part 2 is interesting when studying the role of leitmotif in opera. Elijah’s motif is first heard in part 1 of Act 2 in which Elijah is banging on the church doors to be let inside so that he can spy on Eva for another day, “All I want is to give you my pain” (measures 96-97). The rhythmic coupling of the line along with the melody is the main characteristic of the motif. In Act 1 Scene 2, part 2 Elijah’s motif returns in mm. 157-158 “Wishing will not change my mind.” As the prophet moves closer to Elijah the guitars and bass play increasing numbers of sixteenth notes per measure beginning in 165 until the Prophet is standing with Elijah and her music is in full swing (mm 174, from Act 1, Scene 2 part 3.) The six note long sixteenth note run at 173 is the main riff that harmonizes the Prophet’s melody, “The end is near.”

After being humiliated by the other Sybarites for consoling the Prophet, Elijah strikes back at the Prophet. Elijah layers the music and rhythm of his motif over the Prophet’s guitar riff music and answers back “You say the end is near, I wish that it would come today.” Elijah does not care about God and in fact blames God for the
scar on his face and the other miseries of his life. So in mm. 213 Elijah launches into a loud and abrasive motif “God has cursed me with this life” and over the next six measures, the music shifts once again from angry and tortured to ebbing and otherworldly. I achieved this effect by treating twelve beats of 3/4 as if they were three measures of 4/4. While the vocal line seeks to find the 4/4 feel, the guitar and bass play a recurring three not pattern in 3/4 to provide contrast. The music continues to move further towards the positive energy as Elijah begins to buy into the Prophet’s message at the mention of love in measure 257. Soon enough Elijah is foreswearing his earthly desires in exchange for salvation (Act 1 Scene 2) Part 3 mm 279. “I will be saved.” This exchange from Scene 2 Part 3 is a good example of a character using musically motivic ideas to sway another character.

All the music up until the end of the first Act is tonal and pre-composed. Although I originally stated that I was not going to orchestrate parts for a brass section I did end up using the brass and woodwind players extensively for the Second Act. One of the most rewarding experiences I’ve had at Wesleyan was being introduced to new forms of improvised music. In Professor Braxton’s large ensemble I learned the many different language types and I observed how to conduct an orchestra of improvisers. In Professor Kuivala’s class on performing experimental music I learned how to use Super Collider to make improvised electronic music. Taking what I had learned I endeavored to explore a slightly new kind of musical theater in the Second Act.

When first attempting to compose music for the Second Act I hit many stumbling blocks. The sounds and feelings of post-judgment day America just did
not match the traditional song format of the first Act. In order to fix this problem I decided that the music of Act One should be raptured along with the Chorus of Shoppers leaving only the voices of those left behind and the musicians watching and reacting to their every move.

In order to achieve a wholly improvised Second Act I made a timeline of musical events both for me and for the different horn players\(^8\). Then I decided which parts of the Act I wanted to be sung based upon which parts would most benefit dramatically from being put to music and which would benefit from the silence of a world empty of people. After composing the melodies for the few sung parts the actors were required to memorize the lines as they would not be given any musical cue by the band. This was extremely hard for the actors to grasp as they are usually so used to taking all their cues from the music around them.

In order to achieve the proper amount of eeriness I commissioned a good friend of mine and alto saxophonist in the ensemble, Adam Tinkle, to work some of his supercollider magic. Adam and I met a number of times to talk over the specific nature of the sounds that I wanted to be able to manipulate during the Second Act as well as their specific use. As soon as the Second Act was on its feet we had specific sounds for the Angels, Demons and the Prophet as well as Mary and Joe (the main evil-doers of the Second Act). These sounds could be combined and manipulated using the sampler.

I soon realized that what I was attempting to do was essentially improvised leitmotifs. In stripping away the conventional tools of musical theater I was

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\(^8\) See the Appendix
endeavoring to expose the primacy of the moment. Audiences, sitting down for what they hoped would be a pleasant second act were suddenly thrust into a world in which the previous Act’s music no longer existed and all that remained were pathetic and desperate human beings doing despicable things to each other in the name of Love, God and Justice and Salvation.

Conclusion

After returning from winter break we had five weeks to rehearse before opening night. I had only finished composing the music through Act 1 Scene 3 so there was a point where everyday I was struggling to have the day’s music composed by the time we met for rehearsal in the evenings. Most of the actors that we chose had little to no experience singing the styles of music present in the opera. Most were devoted musical theater junkies and therefore much of the initial rehearsal time was spent helping them understand the tone I wanted out of their voices. Authenticity was a chief concern of mine with regards to doing the music that influenced the opera justice while at the same time taking those influences to a new level of musical drama. The emotional realism of the music had to be there.

During the final week of rehearsal the actors had to be pushed to take Act 2 to heart and really delve into the style of acting that was required. The tragedies of Act 2 require nineteenth century acting, operatic and melodramatic, in order to be believable and moving to an audience. The situations that the characters find themselves in are almost incomprehensible as reality to an audience but they still
strike a deep chord mostly due to the fact that we are surrounded by apocalyptic imagery daily.

Each performance was different and each time the audience reacted in significantly different ways. I do not care to read into the whims of audience members as to when they clap or laugh or cry. However, after the second night of a few audience members letting out a chuckle at the opening chords of the closing funeral march I resolved to make a change. During the first two nights I would cut out the sampler slowly after Mary was dragged into hell by the demons. Then amidst the silence a solo guitar would enter chunking away at the chords till finally the whole band joined in. I figured that it was the silence before the entrance of the guitar that caused the audience to react with such surprise and amusement. After all, this was the first major chord in half an hour and it was in the form of a traditional New Orleans march.

As I saw it, this song was the perfect end to the opera because it was an uplifting song imbued with a real sense of spirituality that was lacking from the entirety of the rest of the score. I thought that after having been wracked by tragedy for ninety minutes, the hopeful tones of this melody would give something pure and sacred for people to hold on to as they left the theater. Also, although the song is in a major key the melody and harmony are so gut wrenching that I cannot imagine a more perfect song to be played at a funeral march. We solved the problem of the song’s strange entrance by having the synthesizer hold over the beginning note of the song as the sampler slowly faded after Mary was dragged off. It was a great improvement.
It is my intention to revisit *Black Friday* in the future with the eventual possibility of having it staged again. However, I do not yet feel properly educated to take on the task of orchestrating the piece for a larger ensemble. The every moving story line and the melody of the voices does carry the opera at the moment, but I believe there must be an orchestra present to be used as a tool for foreshadowing, recalling memories, adding depth, etc.

I definitely believe that Act 1 and 2 would benefit from more solidly composed and repeating leitmotifs. Many times in the score a motif is stated and it never returns, as was the case with most of Joe’s opening area. In some areas I think this works to great effect but I would rather have increased continuity in motifs in order that it may be reflected by an increased continuity in the dramatic movement of the piece. Unfortunately, for a piece as complex as this one it is tough to achieve as much as Wagner does in *Der Ring* in such a short amount of time. However I do believe that some sort of orchestration is necessary in order for *Black Friday* to truly be considered an opera. When I say “some sort” I don’t mean anything of course but rather I have not decided whether to enforce the pleasant sounding rock songs of the opera or to strive for a purer hybrid of rock and opera music as George and Ira Gershwin did with Jazz in Porgy and Bess.

If anything this endeavor has confirmed my suspicion that I am in fact capable of writing musical drama. This is extremely exciting news for me as I already have many ideas rolling around in my head for future projects. As sadistic and maniacal as it may sound, I intend to perfect the art of music that grabs hold of spinal columns. I
have a sneaking suspicion that this technique lies in the opposite direction of *Black Friday*, namely intense quite.

**Bibliography**


   http://hirr.hartsem.edu/megachurch/definition.html


Appendix

Act 2 Musical Timeline 28
Act 2 Horn Cue Sheet 33
The Score 35
Act 2 Timeline

   The power of the prophet’s force rising as it enters the building accompanied by
   the chorus, low note. “at last we are one” The energy ebs and pulses, beating
   faster as the energy grows and flows out of the prophet’s fingers. “look what our
   children have become”

2. Each instrument is given a different them to play. They are given free range of
   expression with regards to interpretation of the theme (rhythm, tonality). Themes
   should be played to the liking of the musician. All themes should strive towards
   dissonance (out of tune).
   a. “happy with my love”
   b. “I just wanna be a woman”
   c. “look at the way she walks”
   d. “with God on my side”
   e. “bless me with women”
   f. “I can feel your love Eva”
   g. “I’m a man of plenty”
   h. “I don’t feel the least bit of guilt”
   i. “I belong in the stone age”

3. Energy of prophet continues to pulse but grows weaker as she is saddened from
   looking at those left behind. All instruments play highest note “breathy, squeaky,
   airy”. Ebbing horns. Switching pitches after every line. “my children, you are
all that is left”. Brass switch to lowest notes. Saxes switch to lowest notes.
Pulsing beating patterns. “The end of time is here”

4. Joe’s Song  Horns short punctuated violent phrases. Develop into crazed oom paa
song.

5. Holy Supplier Song  Pre-composed material

6. “live and die outside”  prophet’s power blast re capitulated

7. “you are a merciful god”  Switch between long pure notes for John (brass) and
Harsh squeaks for joe (sax).

8. “Holy supplier please help us”.  Bouncing, manic, running through the forest
crying, tearing at your clothes


10. “hello, hello, I know you’re out there” Really short squeaks at the very top of
the register. A flurry of sound, like bats picking at your ears as Eva thrashes,
collapses.

11. “god has left his warrior to cleanse” Really low saxes and synth. Plodding,
marching, thudding, evil, evil, evil heartbeat.

12. “let me in! let me in!” (same as from scene 2)Low tone Prophet rises again as
Security guard exits and Eva pound on church door

13. “mercer mary exchange” Short tones, popping, chaos, frantic

14. “god please bring my friends back” criss cross and then hold chord. Alternating
between the two.

15. “Mary, she needs me” Melodic, tortured painful, rising swelling, about to burst,
so much emotion.
16. “What about god’s love?” Prophet’s sound tries to come through but it is
distorted. Whispering, evil. Flashing.

17. Huge sound swells into eruption. The sound of overpowering lust bursting open.
    “I love her Mary” Mary’s contentious sound from 14 rises against Mercer’s lust
    sound. ends at “enough.” Silence.

18. “they will be judged, it will come full circle” waves of emotions rising and
    falling.

19. “father Friday!” more jittery, trobbing, marching, ebbing, tumultuous

20. “My brother what is wrong” Influx of Prophet sound

21. “Don’t give me your bullshit father” Bang on Open Chord, Building even
    further.

22. Joe and Holy Supplier Exchange Just me and horns lead them through a
    melody of ups and downs always climbing in pitch and intensity.

23. Shot fired music cuts


25. “Oh shit!” Gives way to Mary’s anger (distorted prophet sound).


27. “did you listen to my tape” warped boys theme. Everyone starts on a different
    pitch and different time. free range as to duration of notes and pitch slightly

28. “protecting you” silence

29. “I know who you’re guarding” building thick chord to intense height up until
    boy pushes him down stairs. reaches a plateau and stays there as Bell chimes,
    shrieks, other crazy noises pierce the air “go! run and hide!”
30. “pistol whips mercer” noises stop

31. relative silence through end of scene

32. horn unnoticed under “we’ll fall in love together, we’ll be in heaven forever”

33. “Love her, leave her” whispering synth

Scene 2

1. “I am so weak” saxes squealing in the lower register. Throbbing Pulse of some
   humongous synth drum

2. “I can feel you” Prophet emerges. Prophet sound added on top.

3. “help me” no rhythm section. horn accompaniment on the chords.

4. Eva entrance saxes squealing in high register.

5. tape falls out whole note slowly being joined by other players in different
   fingerings of same note crescendo’s

6. tape pressed play horns continue to crescendo as guitar enters. In a bubble,
   through some crazy filter. Horns play main theme. Guitar underneath, very quite,
   melancholy.

7. Joe enters song becomes dark and evil, grabs her high sax squeals, “I belong in
   the stone age” recapitulated. plodding. oompah

8. Elijah tortured elijah’s theme traded between COD and COA

9. “Here is your judgement.” Saxes watch action and try to play the feeling of Joe
   dying.

10. Eva realizes who he is pulsing synth starts to rise. Ebbing saxophones
   (prophet’s theme). speeds increases. “you’re not a hero” lightning fast, devil
sound.. gun shot sound explodes to scene 4 prophet theme “I hear a heavenly song”

11. I killed him low register long tones
12. He tried to shreaking jungle monkey saxes. Brasses sustain low tone
13. Mary high chord sustained. turns into Mercer’s song “what have I done.”
15. Mary plink plonk of marbles falling into a bucket. getting faster, rain drop speed.
“now it’s time”
16. “god I will give her to you” prophet’s music becomes softer. like fuzz on a t.v.
17. chorus, mary/eva exchange. precomposed
18. Mary Mercer Exchange 1 metallic hissing noise from synth, carries through till
“so am I”.
19. “Give yourself to god”
20. Mary Mercer Exchange 2 silence up until “You killed her!” eruption noise
subsiding into frenzied horns. “we’ll be in heaven smiling.
21. “Back into hell” amidst frenzied horns the metal song comes pouring out
22. interlude sound
23. “Soon we will be home” new Orleans function, horns stand up and join
procesional
Act 2
Cue Sheet for horns.

Scene 1


2. SAXES “look what they have become” High shriek, sustained. Look for cue to transform.

3. ALL return to ebbing tone but weakened considerably and slightly distorted

4. ALL “my children you are all that is left” Change note on each cue. Feel the pitch. Do not match to melody. Cluster. Cue to transform.

5. ALL Security guard plodding oom paa paa. Look for cue to cut

6. ALL “I am the Holy Supplier no longer” return to prophet ebbing tone. Cue to morph.

7. BRASS Pure tone whenever Holy Supplies is singing. Look for cue to cut.

8. SAXES Evil and menacing tone whenever JOE is singing. Look for cue to cut.

9. SAXES “Hello? Hello?” Flurry of high squeaks. Like bats or birds fighting.

   Look for cue to transform into

10. ALL “god has left” return to security guard’s oom pa. Look for cue to transform

11. SAXES “Let me in! Let me in” return to Flurry of high squeaks. Like bats or birds fighting. Look for cue to morph.

12. ALL “God please bring back my friends” rising and falling G chord. Look for cue to rise and fall and to cut.
13. **All “I am your god now”** as soon as shot is fired. Low hushed briefly accent long tones. Look for cue to fade out


**Scene 2**

1. **ALL “I am so weak”** blasting in lower register. Look for cue to morph

2. **ALL “I can feel you”** return to prophet ebbing. Look for cue to morph

3. **SAXES Eva’s entrance** Low spaced apart squeaks and burps.

4. **ALL “Eva finds tape”** High B sustained and accented. Look for cue to morph

5. **ALL “Eva puts tape in and presses play”** Boys theme

6. **SAXES Joes Entrance** Saxes start shrieking in high register. Brass continue boys theme. Cue to morph

7. **ALL “common baby I know you want it”** return to joe’s oom-pa. Look for cue to cut for Angel’s melody. and then come back in at cue “**Give in to dark temptation.”**

8. **ALL “Are you okay?”** slowly quickening and building shrieks. Short tones. Manic as Eva realizes who Elijah is.

9. **ALL Elijah is shot.** High Eb sustained and slowly dying. Fades out when he is dead.

10. **All “Are you okay?”** Gmaj7 sustained. Cue for rise and fall and cut.

11. **ALL Hold C#. CUE someone Hold E. CUE Someone hold A. CUE to cut.**

12. **CUE** A closer walk with thee.
(Act 1 Scene 1)

Score

Sam Ottinger

\[ \text{\(q = 105\)} \]

Drone Intro.

Hazily restrained

Electric Guitar

Bass Guitar

Drum Set

\[ \text{\(C_m\)} \]

Hazily restrained

\[ \text{\(C_m\)} \]

Hazily restrained

\[ \text{\(C_m\)} \]

Hazily restrained
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

gain in sleep I missed your sweet em-

E.Gtr.

Cm7/B♭ Eb9 Dm6

B. Gtr.

D. S.

brace that grin-ning haze up-on my dreams

22

Joe

brace that grin-ning haze up-on my dreams

E.Gtr.

Db♭ C Cm(maj7)

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

What's it like to be you

Am

G#dim6

FM7

E7

A m7

G#M7
(Act 1, Scene 1)

Constantly emptied and filled a -

A m7 F#/A F/A

knew Bear - ing a gift that is al - ways

A m7 D m D m(maj7) D m

Con - stant - ly emp - tied and filled - a -
(Act 1, Scene 1)

Joe

true to waste a-way life with a bot-tle of booze

E.Gtr.

B. Gtr.

D. S.

Joe

Dead me-tall-ic

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

sentry your empty of gin I'll fill you with

E.Gtr.

A7 Ab7 F#7 Ab7/B Bb5 Ab7/B

B. Gtr.

D. S.

(Act 1, Scene 1)
(Act 1, Scene 1)

Joe

im-po-tence

Guard-ing the lord in this

E.Gtr.

Cm

D\(^{b}/A\)

B. Gtr.

D. S.

god aw-ful mall with pi-e-ty pas-ted on

Cm

D\(^{b}/A\)

Cm

D\(^{b}/A\)

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

65

ev - er-y wall

Cm  D\(7/A_b\)  D\(7/A_b\)  G7

69

G7  Cm  G7\(9\)  Cm  G7

(Act 1, Scene 1)
(Act 1, Scene 1)

Joe

E. Gtr.

B. Gtr.

D. S.

74

Pi - e - ty

78

They think they're so pi - ous
(Act 1, Scene 1)

82

Joe

---

Makes me want to smash up all their little toys

E.Gtr.

---

86

Joe

---

These worthless trinkets bring them such joy it's en-

E.Gtr.

---

90

Joe

---

ough to make me sick

E.Gtr.

---

B. Gtr.

---

B. Gtr.
(Act 1, Scene 1)

Joe

Bless me! Bless me!

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

Joe

95

Oh please Bless me!

E.Gtr.

96

Give me your blessings

B. Gtr.

97

Sybarites! Give me a
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

Joe

what _ I need!

E.Gtr.

C♭5

B♭5

B. Gtr.

115

Joe

Gifts

Gifts gifts u-pon

E.Gtr.

F/C B♭5 F/C C♯

B. Gtr.

119

Joe

gifts u-pon glor-i-ous junk! junk!

E.Gtr.

D♯ F F♯ A F♯

B. Gtr.
Drink, drink I need a drink Let's have a drink to the high priest
(Act 1, Scene 1)

Joe

E. Gtr.

B. Gtr.

133

Joe

E. Gtr.

B. Gtr.

136

Joe

E. Gtr.

B. Gtr.

137

Joe

E. Gtr.

B. Gtr.
(Act 1, Scene 1)

Joe
E.Gtr.
B. Gtr.

138
Big provider

141
you've filled my life with such hate You gave me a

144
job a purpose
(Act 1, Scene 1)

Joe
E.Gtr.
B. Gtr.

Joe
E.Gtr.
B. Gtr.

Joe
E.Gtr.
B. Gtr.

Joe
E.Gtr.
B. Gtr.
(Act 1, Scene 1)

Joe

Babes that tease me but never will please me. Just

E. Gtr.

Look at me. I'm not one of them. A

B. Gtr.

I'm not one of them. I'm not one of them.

E. Gtr.

B 6

B. Gtr.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

161
Joe
E.Gtr.
B. Gtr.

nice piece of ass and a warm gun

D\#m

162
Joe
E.Gtr.
B. Gtr.

Thir-ty six Twen-ty Four Thir-ty six a bo-tle of

B\#6

163
Joe
E.Gtr.
B. Gtr.

whi-sky and a lov-ing wo-man Is

B\b3 D\#m
that too much to ask for lord? I'd give

anything for a moment of peace lord

If only you were real If only you were real out
(Act 1, Scene 1)

Joe

there listening and caring

E.Gtr.

Here's my daily prayer for this

B. Gtr.

cursed place

May my wishes be ful -

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

Joe: filled on this cursed day I curse the

E.Gtr.

B. Gtr.

Joe: faith of the Sybarites I curse the

E.Gtr.

B. Gtr.

Joe: Holy supplier May they be des-

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

192

Joe

\[ F^9/B^b \]

\[ C^#6 \]

\[ \text{troyed and judged guilty} \]

E. Gtr.

B. Gtr.

195

Joe

\[ F \]

\[ \text{Bless me with freedom} \]

E. Gtr.

B. Gtr.

200

Joe

\[ \text{new life} \]

\[ \text{Bless me with women} \]

E. Gtr.

B. Gtr.
Joe

E.Gtr.

B. Gtr.

(Act 1, Scene 1)

Beau-ti-ful wo-men

205

211

accel.

216

D. S.
(Act 1, Scene 1)

\[ \text{q} = 170 \]
(Act 1, Scene 1)

Beautiful dreamer when I first

Mer.
V &?
ã
Mer.
E.Gtr.
B. Gtr.
D. S.

243
Mer.

saw you I learned what love was my eyes told my

E.Gtr.

G7

B. Gtr.

D. S.

248
Mer.

heart This is the one who you must

E.Gtr.

C Dm Em

B. Gtr.

D. S.
Mer.

strive for with all your being you will ache for

E.Gtr.

D. m

B. Gtr.

D. S.

F

G7

Bm

Mer.

sleep less nights say I will not rest till she's in

E.Gtr.

F

G7

Bm

B. Gtr.

D. S.
(Act 1, Scene 1)

Mer.

E.Gtr.

B. Gtr.

D. S.

263

my arms

Why can't it be me on the

silver

screen

proving my love for E -

Joe

E.

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

I could almost smell her  I could almost taste her

On ly a dream  On ly a dream but
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

294

Beautiful

some - day she'll be mine

G7  C7  B7  E

stran - ger I have tried but

I'm so hor - y

F#m

B. Gtr.

D. S.
I cannot ride myself of this dream

I cannot rid myself of this dream

B 7

E

F#m

G#m

D. S.
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

\[ q = 170 \]

hello here I am

E - v - va

38 (Act 1, Scene 1)
Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Mer.

J:

E.Gtr.

B. Gtr.

D. S.

333 Œœœstupid
œœœpriestallhis...˙˙˙
.˙
œ¿¿
œ# ...
- 40

(Act 1, Scene 1)
(Act 1, Scene 1)

Mer.  

\[ \begin{array}{c}
\text{337} \\
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

damn my fears  
damn my dreams they're

Joe  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
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\text{3} \quad \text{3} \quad \text{3} \\
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\end{array} \]

can't live my own way? these walls are

E.Gtr.  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
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\end{array} \]

B. Gtr.  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
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\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

tearing me a - part

D. S.  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

tearing me a - part

Mer.  

\[ \begin{array}{c}
\text{341} \\
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
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\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

teering me a - part

Joe  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

teering me a - part

E.Gtr.  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]

B. Gtr.  

\[ \begin{array}{c}
\text{g} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\text{3} \quad \text{3} \quad \text{3} \\
\end{array} \]
(Act 1, Scene 1)

Mer.  

\[ \text{I see her every day} \]

Joe  

\[ \text{see her every day in the middle of this} \]

E.Gtr.  

B. Gtr.  

\[ \text{When she walks by I can't} \]

Mer.  

\[ \text{I can't} \]
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

speaking I lose my voice

flaunting her beauty where ever she

she does not know how much I

turns and making my life a living
(Act 1, Scene 1)

Mer. care for her. If she only knew that I...

Joe hell

E.Gtr. B 7/A

B. Gtr.

Mer. love her? I'll hold her I'll

Joe I want her I'll squeeze her she'll

E.Gtr. Em Dbm

B. Gtr.
(Act 1, Scene 1)

Mer.

356

kiss her
I'll
comfort her
give her the

E.Gtr.

357

love she needs
we'll feel

B. Gtr.

358

make her beg and plead
(Act 1, Scene 1)

Mer. whole at last

Joe I'll hang her ass as a trophy on my wall

E.Gtr.

B. Gtr.

Mer. I just want to be happy in her arms

E.Gtr.

B. Gtr.
Mer.

\[\text{ha-ppy ha-ppy - ha-ppy ha-ppy with my love}\]

E.Gtr.

B. Gtr.
(Act 1 Scene 2)
Part 1

\[ q = 140 \]

Electric Guitar

Bass Guitar

Drum Set

\[ G \]

\[ \text{It's time} \]
(Act 1 Scene 2) Part 1

It's time ________

Joe

To - day to - day to -

Mer.

It's time ________

Joe

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Day is the day I make her mine today today today Black Friday_

Mer.

Joe

B.Gtr.

D. S.

Day today today today To-

Mer.

Joe

B.Gtr.

D. S.
day I become somebody no longer one of the

lone-ly to day is the day I have dreamed of
(Act 1 Scene 2) Part 1

E.Gtr.  \( \text{Ab/E}_b \)  

B.Gtr.  

D. S.  \( \text{D. S.} \)  

E.Gtr.  \( \text{F min/C} \)  

B.Gtr.  

D. S.  

C7  

E.Gtr.  

B.Gtr.  

D. S.  

5 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Let us in

Let us sin

F min/C
Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

in (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Let us in

Let us sin

F min/C

D. S.
(Act 1 Scene 2) Part 1

Let us sin
Let us sin
(Act 1 Scene 2) Part 1

48 pi - - - ous

Joe

F min/C

E.Gtr.

B.Gtr.

D. S.

49 mall with a

Joe

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Joe

E.Gtr.

B.Gtr.

D. S.

50 pi - - - ous

51 goal to

14 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Joe

E.Gtr.

B.Gtr.

55 soul and I am the guard at the
gate to your destined destin - -

gate
to
your
dest
- -

A\textsuperscript{b}5

B\textsuperscript{b}5

F5 G5
(Act 1 Scene 2) Part 1

I can't wait.

Joe

F5 G5 A^5 B^5
Let us shop
Let us in

Let us shop
Let us in

Fm
Fm
This is the day that

Let us shop  Let us in

Let us shop  Let us in

Fm  Fm  F5  G5

21 (Act 1 Scene 2) Part 1
they all live for Black

Oh it's torturous can't you see we're in

Let us in Let us in Let us in Let us in

Fm Fm Db7

(Act 1 Scene 2) Part 1

Fri - day
(Act 1 Scene 2) Part 1

I have money to spend I have money to spend

COSW

COS M

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Elij.

COSW

COS M

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Let us shop
Let us in

Let me

Elij.

COSW

COS M

E.Gtr.

B.Gtr.

D. S.
pray I have sins to confess let me pray

D♭5 E♭5 F5 D♭5 E♭5 F5 E5 C5

F5
(Act 1 Scene 2) Part 1

All I want is to give you my pain

Let us shop!

Let us shop!

- 27 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

86  lease  it  till  it  is  born  a - gain

Elij.  

E.Gtr.  

B.Gtr.  

D. S.  

Get  a - way!

COSW  

COS M  

E.Gtr.  

B.Gtr.  

D. S.  

Get  a - way!
I am cursed with lust
(Act 1 Scene 2) Part 1

Elij.:

E.Gtr.:

B.Gtr.:

D. S.:

92

A burn - ing

D♭5

lust that I

93

F5 E♭5
(Act 1 Scene 2) Part 1

98

Elij.

\[ \begin{align*}
&F_m \\
&\text{To}
\end{align*} \]

E.Gtr.

\[ \begin{align*}
&D_b5 \\
&E_b5 \\
&F5 \\
&F_m \\
&D_b5 \\
&E_b5 \\
&F5
\end{align*} \]

B.Gtr.

\[ \begin{align*}
&\text{be a be-loved syb- a-rite}
\end{align*} \]

D. S.

\[ \begin{align*}
&\text{be a be-loved syb- a-rite}
\end{align*} \]

Eliz.

\[ \begin{align*}
&\text{be a be-loved syb- a-rite}
\end{align*} \]

E.Gtr.

\[ \begin{align*}
&D_b5 \\
&E_b5 \\
&F5 \\
&D_b5 \\
&E_b5 \\
&F5
\end{align*} \]

B.Gtr.

\[ \begin{align*}
&D_b5 \\
&E_b5 \\
&F5 \\
&D_b5 \\
&E_b5 \\
&F5
\end{align*} \]

D. S.

\[ \begin{align*}
&D_b5 \\
&E_b5 \\
&F5 \\
&D_b5 \\
&E_b5 \\
&F5
\end{align*} \]
I am cursed with di

(Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Elij.

E.Gtr.

B.Gtr.

D. S.

105

Elij.

E.Gtr.

B.Gtr.

D. S.

106

An ugly

- - -

34

(Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Elij.

E.Gtr.

B.Gtr.

D. S.

107

scar that

F5

E5

108
damns me

db5

Ab5

Bb5

35 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Let me in.

Let me pray.

Let us shop.
Let me pray

Let us shop love

Let us shop

j

j

fl

fl

j

j

Em

q = 190
I love to shop
I love to spend
Looking my best in the latest trends.
(Act 1 Scene 2) Part 1

good to be rich when you can afford the most

men men

3 3 3

6 6 6

men men

3 3 3
(Act 1 Scene 2) Part 1

beautiful women in the world

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

COSW

E.Gtr.

B.Gtr.

D. S.

LCG

Oh my God

god

Oh my God
(Act 1 Scene 2) Part 1

you really

god that looks so good on you

think so is it too re-

oh yea _____

Em F#5
(Act 1 Scene 2) Part 1

---

vealing_

Do I really look sexy?___

---

no it's sexy_____

totally

---

---
(Act 1 Scene 2) Part 1

you're hot you're hot you're hot you're hot you're

---

hot - oo oo

hot I'm gonna barf you're hot you're sexy she's

---

D. S.: You're hot you're sexy you're hot you're hot you're hot you're hot.
(Act 1 Scene 2) Part 1

so disgusting Oh my god it's so cute

Oh my god what a slut It would look so much

I want
(Act 1 Scene 2) Part 1

155

that
dress
give
me
give
me

LCG

better on me
you're hot
you're hot
you're

COSW

C/E

E.Gtr.

B.Gtr.

D. S.

50

(Act 1 Scene 2) Part 1
more  more  more  I'm  hot

hot
I know that one yea

COS M

E.Gtr.

B.Gtr.

D. S.

she gets a - I hear she cranked e - ver - y

COS M

G

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

Door knob in town
I'd bag her tag her give her
good yeah bro yea bro yea
what she needs a good does of loving from me
bro yea bro I'd hit that
(Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

Oh

swee-ty oh dar-ling please buy me that li-ttle black dress
I'll

no(shout)

E   E m   F#   G5   A5
(Act 1 Scene 2) Part 1

Love you forever come on please I'll do

no(shout)

A5 B5 A5 G5 F5

56
(Act 1 Scene 2) Part 1

LCG

COS M

E.Gtr.

B.Gtr.

D. S.

182

an-thing a-ny-thing a-ny-thing just

baby

baby

E

Em F# G5 A5

184

think of the fabric hugging my hips

LCG

A5

E.Gtr.

B.Gtr.

D. S.
LCG
186
read my lips I'll do

COS M
A- ny- thing

E.Gtr.
B. Gtr.
D. S.

B7

E

58 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

LCG

COS M

E.Gtr.

B.Gtr.

D. S.

Noise

Joe

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

192 noise

Joe

\[ \begin{array}{c}
\text{D} \\
\text{C} \#
\end{array} \]

E.Gtr.

194 noise!

Joe

\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{E}
\end{array} \]

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

196 I can't take this horrible unending

Joe

D C#

E.Gtr.

B.Gtr.

D. S.

198 noise What did I do to get stuck here with

Joe

C D E D

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 1

these awful people in this awful place

these awful people in this awful place

Look at them fighting for gifts

Look at them fighting for gifts
What goal are they running after Lord above

Do you really love them

Joe
E.Gtr.
B.Gtr.
D. S.

E.Gtr.
B.Gtr.
D. S.
(Act 1 Scene 2) Part 1

Does their existence complete you?

Joe

This noise their smiles

Joe
(Act 1 Scene 2) Part 1

217 their joy-ous song makes me want to

Joe

G5

E.Gtr.

A5

B.Gtr.

D. S.

219 shoot some-bod-y

Joe

E

D

E.Gtr.

B.Gtr.

D. S.
that would feel so nice—and I bet you'd like that lord

Did you put me here for a reason—with

(ACT 1 SCENE 2) Part 1
these awful people in this awful place

You know I'll do What you always

want-ed What you always want-ed but couldn't
(Act 1 Scene 2) Part 1

righteous lord

Cleanse the world

of its sinners... cleanse this mall

with me hate

Cleanse this mall
(Act 1 Scene 2) Part 1

240 of its sinners cleanse this mall

Joe

E.Gtr.

F#5 G5

B.Gtr.
(Act 1 Scene 2) Part 1

LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

242 !œ# œœwith my hate

ŒŒ.

œœyou're hot _ you're hot _ you're

œœI'd hit that I'd hit that

œœA5

œœoh my god

œœyou're

œœhot

œœhot

œœyou're

œœI'd hit that I'd hit that

œœA5

œœoh my god
(Act 1 Scene 2) Part 1

LCG

I'm gon-na kill them but look at the

Joe

hot she's such a slut you're hot you're hot you're

COSW

I'd hit that I'd hit that I'd hit that I'd hit that

COS M

D5

E.Gtr.

B.Gtr.

D. S.
god

oh my god

way that this one moves
I’m gonna

not you’re not you’re hot you’re hot you’re

I’d hit that I’d hit that I’d hit that I’d hit that

C5

E.Gtr.

B.Gtr.

D.S.
Oh my god, oh my god, oh my god...

LCG

Blast one, just watch me.

Joe

Hot, she's such a slut, you're hot, you're hot, you're hot.

COSW

I'd hit that, I'd hit that, I'd hit that, I'd hit that.

COS M

D S.

E.Gtr.

B.Gtr.

D. S.
god

LCG

oh my god

his

to

the
day

Joe

not

you're

not

you're

hot

you're

not

you're

hot

you're

hot

you're

do

cI

COSW

Oh my God

COS M

E.Gtr.

B.Gtr.

D. S.

(Act 1 Scene 2) Part 1
LCG

256 oh my god oh my

Joe

Holy Supply - - -

COSW

hot she's such a slut you're hot you're hot you're

COS M

Oh my God

E.Gtr.

B.Gtr.

D. S.

(Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

258 god

er falls to the ground

not you're not you're hot you're hot you're

Oh my God Oh my God

Oh my God

E.Gtr.

B.Gtr.

D. S.
LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

260

The day the

hot she's such a slut you're hot you're hot you're

Oh my God Oh my God yes

oh my god

Oh my God yes
LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

god

high priest loos - ens his grasp

not____ you're not____ you're

Oh my God Yes Oh my

80 (Act 1 Scene 2) Part 1
(Act 1 Scene 2) Part 1

269 the bearer of a dark and

Joe

E.Gtr.

B.Gtr.

D. S.

272 empty truth

Joe

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2)
Part 2

Electric Guitar

Bass Guitar

E.Gtr.

B.Gtr.

LCG

Sy-ba-rites  my  chil-dren  its

E

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 2

LCG

E.Gtr.

B.Gtr.

11

13

15

Fa-ther Fri-day is near Mer-ry Black Fri-day to you F#m
Welcome to this magical place

May you have all you desire

May all your wishes come true

With savings
(Act 1 Scene 2) Part 2

LCG

E.Gtr.

B.Gtr.

LCG

E.Gtr.

B.Gtr.

LCG

E.Gtr.

B.Gtr.

LCG

E.Gtr.

B.Gtr.

LCG

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 2

LCG

```
35
 Initializing the world of her sorrow
```

E.Gtr.

```
F#7
B7
```

B.Gtr.

```
```

37

LCG

```
Bless-you Fa-ther Fri-day
You ful-
```

COSW

```
Bless us Fa-ther Fri-day
```

E.Gtr.

```
E
```

B.Gtr.

```
```

5(Act 1 Scene 2) Part 2
(Act 1 Scene 2) Part 2

Lead Chorus Girl (spoken)

On that fateful night through the falling snow
The streetlights dimmed, windows began to glow
A shining star descended from the heavens
and the voice of God almighty boomed forth
(Act 1 Scene 2) Part 2
(Act 1 Scene 2) Part 2

The joy of

beauty

The holliest of

The joy of a Bargain

The joy of a Bargain

E/A

Dbmin/A

Dbmin/A

Dbmin/A

Dbmin/A
It's good to give

A season for giving

A season to show

A reason to show

Sales

Ebdim/A

B.Gtr.
(Act 1 Scene 2) Part 2

magic lives and we believe the

Magic is real the

miracle of Black

magic of Black

F#7

D. S.
(Act 1 Scene 2) Part 2

COSW

COS M

E.Gtr.

B.Gtr.

B.Gtr.

E.Gtr.

11(Act 1 Scene 2) Part 2
(Act 1 Scene 2) Part 2

it's

E
E♭m7(95)

father

him
(Act 1 Scene 2) Part 2

COSW

COS M

Fri - day is

E

Ebm7(b5)

E.Gtr.

B.Gtr.

here

E

D\(b\)min7/E

B7

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 2

\[ \begin{align*}
& \begin{align*}
& \text{HS} \\
& \text{E.Gtr.} \\
& \text{B.Gtr.}
\end{align*} \\
& \begin{align*}
& \text{COSW} \\
& \text{COS M} \\
& \text{HS} \\
& \text{Joe} \\
& \text{E.Gtr.} \\
& \text{B.Gtr.}
\end{align*}
\]
(Act 1 Scene 2) Part 2

COSW

Father Friday is here

What's he

COS M

Father Friday is here

HS

Let the holidays begin

Joe

D₃min/Ab

Get back!

E.Gtr.

B.Gtr.
got in his bag this year? I'm always first to grab his MOVE!

Don't make me use this!

See the
(Act 1 Scene 2) Part 2

COSW

Sales

See the

COS M

Sales

See the

HS

We're all so truly Blessed

E.Gtr.

B.Gtr.

Bar - gains

I've got to

D₉dim

B - gains

I've got to

D₉dim

With the spirit of the season

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 2

COSW

have one

have one

See the work of the lord

E.Gtr.

A°7

A Maj7

B.Gtr.

18

(Act 1 Scene 2) Part 2
I've got to have one

Emaj7
E Gtr.
B. Gtr.

This black Fri-day
I'll be the

I've got to have one
First Mry E.Gtr. B.Gtr.

If I could just grab that purse Mry E.Gtr. B.Gtr.

To-day is the day I'll finally be Mry E.Gtr. B.Gtr.
Mry

pretty

To-day

I'll make him

E.Gtr.

A

B

Abmin

Cos M

Mine

To-day

HS

Dbmin

B

E

Buy peace

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 2

Mry

\[ 128 \]
\[
\text{I will be Black Fri-day queen-and}
\]

COS M

\[
\text{Buy strength Buy Happi-ness____}
\]

HS

\[
\text{Buy strength Buy Happi-ness____}
\]

E.Gtr.

\[
B/E_\flat \quad D_{b\text{min}} \quad A \quad A_{b\text{m7}}
\]

B.Gtr.

\[
\]

Mry

\[ 131 \]
\[
\text{he will be my king}_{\text{---}}
\]

E.Gtr.

\[
\]

B.Gtr.

\[
\]
(Act 1 Scene 2) Part 2

135

HS

Emin

Sy-ba-rites

let me tell you something

E.Gtr.

D

Emin

are you searching for everlasting salvation?

B.Gtr.

139

142

HS

va-

tion

Do you need full

E.Gtr.

D

G

B.Gtr.
(Act 1 Scene 2) Part 2

\[ q = 80 \]

**HS**

\[ 3 \]

fillment

Phy-si-cally

**E.Gtr.**

\[ B 7 \]

**B.Gtr.**

\[ q = 100 \]

We are the sy-ba-ites

**HS**

\[ 3 \]

mo-tion-ally

Spi-rit-ually

**E.Gtr.**

\[ \]
we are the chosen we have survived because

we obey God's command God gave us beautiful

bodies to clothe God made us the opposite
sex to love  God gave us this
mall which shines brightly in
these dark times  On this Black
(Act 1 Scene 2) Part 2

**Friday**

W**o*n't you listen to me?**

**B** mini7/A

**Won't you listen to my**

**A**

**Always buy all you**

**E**
(Act 1 Scene 2) Part 2

can it's gifts that get the

Get the girl get the girl

Get the girl get the girl
(Act 1 Scene 2) Part 2

I'm gonna get that girl!

Always dress your

best it's looks that get the
(Act 1 Scene 2) Part 2

Get that man
If I can

I'm gonna get that man

The
Prettiest the sexiest

The most popular Is what God

wants you to be
(Act 1 Scene 2) Part 2

Black Friday king and quen will be crowned at

sun down

Look at them wolves

fighting for a woolen
(Act 1 Scene 2) Part 2

They are a willing flock fighting for my fleece.

love

They'll buy any thing.

33 (Act 1 Scene 2) Part 2
(Act 1 Scene 2) Part 2

Joe

E.Gtr.

B.Gtr.

HS

193

195

tell them to

Lambs to the slaughter

bring me your daughters give me what I need but
HS

E.Gtr.

B.Gtr.

The least bit of guilt.

For taking all their cash.

(Act 1 Scene 2) Part 2
What a glorious life
I am a modern
We're so lucky
I am their only
This Black Friday

COSW

COS M

HS

E.Gtr.

B.Gtr.
We are truly Blessed

We are truly We are blessed

Fri - - - - day I am truly

we are blessed

we are truly

Friwwww##AMaj7

B7

39 (Act 1 Scene 2) Part 2
Let me in!

I've got to have one

Let me in!

I've got to have one

no

Blessed
In need one of those please

I've got to have one

Move aside

Let me thru
(Act 1 Scene 2) Part 2

Mry

\[ \text{I de-serve a reeward} \]

COSW

\[ \text{I've got to have one I've got to have one} \]

COS M

\[ \text{no no no no} \]

E.Gtr.

\[ \text{E E E E} \]

B.Gtr.

\[ \text{B B B B} \]

Mry

\[ \text{God please reward your humble servant} \]

E.Gtr.

\[ \text{E E E E} \]

B.Gtr.

\[ \text{B B B B} \]
Mry

E.Gtr.

B.Gtr.

224

Punish these pu-trid skanks

(Act 1 Scene 2) Part 2
(Act 1 Scene 2)
Part 3

Chorus of Shoppers (women)

Oh that girl. That thing. It

touches. The way she smiles. The way she dress-

es

That skirt those shoes. That blouse that

hair does she even care?

Some-one please buy her a straight-en-er quick!

Do it! Do it! No way man! Do it Do it You could-n't
pay me to touch her with a bag over her head

it wouldn't be that bad Paper or plastic

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Praying at the altar.

You don't need them they're all sinners.

Their clothes and hair will
(Act 1 Scene 2) Part 3

Mry.

```
burn in the pits of
F Maj7
```

E.Gtr.

```
hell their laughs will turn in to
E Maj7
```

B.Gtr.

```
```

Mry.

```
screams
```

E.Gtr.
26 Mry.
E.Gtr.
I do not need them

27 Mry.
E.Gtr.
B.Gtr.
God is on my

F Maj7
Mry.

\[ q = 150 \]

E.Gtr.

\[ D\# \text{min}_7 \quad E\text{Maj}_7 \]

B.Gtr.

D. S.

\[ D\# \text{min}_7 \quad B\text{ Maj}_7/D\# \]
Great morning, dreamer... Did you miss me?__ Hey mercer, come off that cloud, I asked you a question.

Spoken
Can you hear me?
I didn't sleep last night

To-

day I'm a dream-er no long-er

B
I can't wait to tell you my plan you'll

be so happy for me I've

G#min

G#min
It poured.

It poured.

It poured.
The words I've always known

The melodies poured straight from my
Mer.

90

heart

They were just

E.Gtr.

94

waiting to be

B.Gtr.

96

freed from their cage

(Mer.

E.Gtr.

B.Gtr.

13 (Act 1 Scene 2) Part 3)
V & ?
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(Act 1 Scene 2) Part 3

Mer.

Every time I sing it I am lifted_

E.Gtr.

I can feel the promise of love in my_

B.Gtr.

D. S.
bones The moment she hears it she'll be

lift ed and my voice and guit 

(Act 1 Scene 2) Part 3
ar will be her new home

The moment

\( \frac{1}{16} \)
(Act 1 Scene 2) Part 3

Mer.

E.Gtr.

B.Gtr.

D. S.

she hears it

she'll be

F#

D. S.
Mry.

Oh that girl!

Mer.

lifted

E.Gtr.

B.Gtr.

D. S.

19

My voice and

E

120
That brat she does!

be her new home

Mer.

E.Gtr.

B.Gtr.

D. S.

Mry.

19 (Act 1 Scene 2) Part 3
not de - serve him

My voice and
That brat she
guitar will
Mry.

does not deserve his affection

Mer.

be her new home

E.Gtr.

B.Gtr.

D. S.

ffection I have to pray

Mry.

E.Gtr.

B.Gtr.

D. S.
I have to pray
Why can't he see my lord?

He only see her she'll break his heart and

think no-thing of it She does not be-lieve in
(Act 1 Scene 2) Part 3

love like he does like we do

She's a dirty sinner

She's going straight to hell and I'll be in
heaven smiling with him we'll be together

in heaven in

love

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Elij.

Wishing will not

E.Gtr.

B.Gtr.

D. S.

158

Elij.

change my mind

E.Gtr.

B.Gtr.

D. S.
161

Elij.

Ho-ping that I will lose this curse

E.Gtr.

F min/C

164

This temptation

E.Gtr.

Dmaj7 Abmaj7

B.Gtr.

D. S.

(Act 1 Scene 2) Part 3
that___ grabs___ at my core___ and

wakes___ me in my___ sleep
The end is near.

The end of
sales

The end of the

sybarites

The
end of earthly de-

sires Pre-

pare your-selves the end is
(Act 1 Scene 2) Part 3

183
Pr
near
soon you will

E.Gtr.

B.Gtr.

185
Pr
meet your creator the end is

E.Gtr.

B.Gtr.

187
Pr
near

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 3

188

E.Gtr.

B.Gtr.

189

COSW

The end of

E.Gtr.

B.Gtr.

190

COSW

sales
Is she crazy?

E.Gtr.

B.Gtr.
She looks depressed

She must be

look at her outfit
Here let us help you!

Ha! Ha! What an
ugly hag she doesn’t belong here get out get away before we make you

They’re perfect for each
Elij.  &  COS M  &  E.Gtr.  &  B.Gtr.

Wretched

other

Elij.  &  COS M  &  E.Gtr.  &  B.Gtr.

You say that

Elij.  &  COS M  &  E.Gtr.  &  B.Gtr.

the
end is near

I wish that it would

come to day
I welcome

death

with open
arms

God has cursed

me with this life

My son I've heard your
cries for help

They cannot help you They cannot ful-

fill you You and I are differ - - -
ent I can feel your soul ache a-

ban- don the syb-a- rites Re je- ct your
de_ praved de- sires Put your faith in God
And he will reward you with love
(Act 1 Scene 2) Part 3

\[ q = 150 \]

Love is the greatest word

The love of God is the

\[ C \]

\[ C \]
great - est a - ny - one can e - ver
know

(Act 1 Scene 2) Part 3
This life is full of sorrow

but God's love awaits the
faithful in the life to come
(Act 1 Scene 2) Part 3

Pr

E.Gtr.

B.Gtr.

D. S.

Elj.

E.Gtr.

B.Gtr.

D. S.
Love is salvation

Love is salvation
You will be saved.
Elij.

I will be saved

G

E.Gtr.

B.Gtr.

D. S.

279

282

284

(Act 1 Scene 2) Part 3
Look at the way she walks  Look at the
way she walks The way she smiles the
way she dresses

(Cosw)

(E.Gtr.)

(B.Gtr.)

(D.S.)

(Act 1 Scene 2) Part 3
That skirt those shoes that

blouse that hair I try so hard it's
just not fair

She doesn't even lift a finger
and the world is begin' at her

feet To give her
all that she needs

What a bitch... what a bitch... I hate_
Pointing at Brat as she walks by

---

COSW

\[\text{her} \quad \text{I heard} \quad \text{she has a tramp} \]

---

E.Gtr.

---

B.Gtr.

---

D. S.

---

COSW

\[\text{stamp} \quad \text{a tramp} \]

---

COS M

\[\text{a tramp} \quad \text{stamp} \quad \text{a tramp} \]

---

E.Gtr.

---

B.Gtr.

---

D. S.
What I'd
The

do to her?

(ACT 1 SCENE 2) Part 3
(Act 1 Scene 2) Part 3

Joe

way she moves just look at that

COS M

I'd get a

E.Gtr.

B.Gtr.

D. S.

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(Act 1 Scene 2) Part 3

Joe

COS M

E.Gtr.

B.Gtr.

D. S.

She'd

run - ning start

A\textsubscript{b}

B\textsubscript{b}

-

65
walk funny for days

make her beg

make her plead make her scream

(Act 1 Scene 2) Part 3
for more till she's had

her fill but we need more! more! more!
(Act 1 Scene 2) Part 3

COS M

E.Gtr.

B.Gtr.

D. S.

Mer.

E.Gtr.

B.Gtr.

D. S.

My love has been
You just can't help but
raise to crave the feel of beauty

You just can't help but
raise to crave the feel of beauty
Mer.

Joe

E.Gtr.

B.Gtr.

D. S.

349

My love knows

stare at those hips!

B/F#

how to get her way

Why can't I just

B/F#
These games leave her empty

steal her away? Use her abuse her and

throw her away. I belong in the

Free Form

B.min
stone-age	Before god was conceived

where a man with my

strengths isn't pushed aside

(Act 1 Scene 2) Part 3

72
E.Gtr.

B.Gtr.

365

367

E.Gtr.

B.Gtr.

369

Just

Joe

B.Gtr.

371

look at her she obviously wants it She obviously

373

SPOKEN: those tits, that ass, those lips, I just want to squeeze em', hold em', etc...

needs it as bad as I do
Just give me a moment a moment is all I need with her She's begging to be satisfied

One day father
I'll have no reason to suppress this overwhelming desire.
To bash in your head

One day father
You'll be on bottom and I'll be on top

One day father

(Act 1 Scene 2) Part 3

Joe

E.Gtr.

B.Gtr.

D. S.

400

Joe

E.Gtr.

B.Gtr.

D. S.
won't have to listen when you say to stop

That day you get what's comin' to you

That
(Act 1 Scene 2) Part 3

406

Joe

day \( \underbrace{\text{3}}_{\text{3}} \) they all get \( \underbrace{\text{3}}_{\text{3}} \) what's

E.Gtr.

B.Gtr.

D. S.

407

Joe

com-ing to them The day\( \underbrace{\text{3}}_{\text{3}} \) that I get

E G E

E.Gtr.

B.Gtr.

D. S.

-

79
mine

The
day

that
I
find

truth

The
day

I get
way from these lies and find out why God cursed me with this life
(Act 1 Scene 2)
part 4

My child So young and beautiful
ful God has given you great gifts my child
(Act 1 Scene 2) Part 4

You are truly blessed my child

Don’t give me your

Eva
(Act 1 Scene 2) Part 4

Eva

bullshit father____ I'm not stupid_____ you

E.Gtr.

Eva

know that father____ I know____ that I'm pretty____

E.Gtr.

B.Gtr.

My child____ my child_____ of
course you do You must

realize the world is at your

finger-tips You need only
(Act 1 Scene 2) Part 4

I have chosen you to be my new priestess.

Will you join me?
Eva

I'll think about it

HS

You are so

E.Gtr.

A5 G5 A5 G5

B.Gtr.

headstrong be careful this world is not kind out

HS

E.Gtr.

B.Gtr.
side these walls the devil has scour-ed the land there are those that will try and harm you Ste-al your beau-ty
steal your innocence  wouldn't want to smudge that

prettty face

EXPERIMENTAL CHORUS PART

\( q = 150 \)

\( q = 150 \)
Mry.
E.Gtr.
B.Gtr.

She is evil She is truly evil how can she be so

Mry.
E.Gtr.
B.Gtr.

mean God have mercy

Mry.
E.Gtr.
B.Gtr.

on her soul she is not pious they are not pious
They are not true sybarites

but he loves her

Why can't he love

me

She'll dump him just
like she dumped me__________________________She'll pre-

E.Gtr.

B.Gtr.

tend like he matters pret- tend like she cares________

E.Gtr.

C#min

then she'll toss him a-way

E.Gtr.

B.Gtr.
(Act 1 Scene 2) Part 4
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

We need to shop

Yes! No!
Eva

We need to shop

Yes! No!

E.Gtr.

B.Gtr.

D. S.

Synth

(Act 1 Scene 2) Part 4
Yes!
No!

we need to find something

(Act 1 Scene 2) Part 4
(Act 1 Scene 2) Part 4

Eva

Yes!

COSW

No!

hot

E.Gtr.

Some

B.Gtr.

D. S.

Synth

101

œ Œ œ ŒYes! No!101

˙ Œ ‰‰jœ3

hot

101œfl œfl œflœœ3

101œ œœ œ œœyyyyyyyyyyyy3 3 3 3

101Œ œœœœœœŒ œœœœœœ3 3

œfl œfl œflœœ3

16(Act 1 Scene 2) Part 4
Eva

Yes! No!

COSW

things are hot some things

E.Gtr.

B.Gtr.

D. S.

Synth
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

Yes! No!

are not we

C m

18
Yes!  No!  Oh my

need to find something hot

Eva
COSW
E.Gtr.
B.Gtr.
D. S.
Synth

(Act 1 Scene 2) Part 4
Oh my god
I need to lose some weight
Oh my god
Oh my god
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Eva

COSW

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 2) Part 4

Eva

hot Too slut-ty that's

COSW

hot a

E.Gtr.

hot not e

B.Gtr.

too much not e

D. S.

---

Eva

hot too much not e

COSW

---

E.Gtr.

G Bb

B.Gtr.

D. S.
(Act 1 Scene 2) Part 4

Eva

Too trash-y too i-ron-ic too retro that's

COSW


E.Gtr.


B.Gtr.


D. S.


Eva

not Cute cool clash-es

COSW

ah ah ah ah u u u oo oo oo oo ae ae ae ae

E.Gtr.


B.Gtr.


D. S.


What about this one?
I love it

I hate it
But it would look good.
(Act 1 Scene 2) Part 4

Eva

E.Gtr.

B.Gtr.

D. S.

Synth
Was that your boyfriend?
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth
(Act 1 Scene 2) Part 4

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

igious__freak that fu

li - 3 gious freak that fu
(Act 1 Scene 2) Part 4

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

- gly skank He

3 3

135

135

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32
COSW

E.Gtr.

B.Gtr.

D. S.

Synth

(ACT 1 SCENE 2) Part 4
Eva

Oh my God You know what that

COSW

note

E.Gtr.

B.Gtr.

D. S.

Synth

137 (Act 1 Scene 2) Part 4
I think I saw them sneaking off

Get in touch with her spiritual side

Probaby to

pray

Oh my
(Act 1 Scene 2) Part 4

Eva

142

god Oh my God I'm so

COSW

142

Oh my god Oh my god

F m

E Gtr.

E flat

B Gtr.

D S.

36
(Act 1 Scene 2) Part 4

COSW

146

god

COSM

146

nen new clothes new shoes a new bag a cell

E.Gtr.

146

C D E

B.Gtr.

146

D. S.

146

COSW

148

Mas-cara Massage

COSM

148

phone a

E.Gtr.

148

Bb Ab Bb C D Eb

B.Gtr.

148

D. S.

148


Hair-cut
Make

Act 1 Scene 2) Part 4 38
(Act 1 Scene 2) Part 4

I know what you need

E.Gtr.

B.Gtr.

D.S.

E.Gtr.

B.Gtr.

D.S.
(Act 1 Scene 2) Part 4

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.
Progress into the thin air.

Eva

Joe

E.Gtr.

B.Gtr.

171
\[
d = 190 \quad \text{rubato section}
\]

Hey what was your name again?
(Act 1 Scene 2) Part 4

186

Eva

What did you want to say tell me?

E.Gtr.

186

E F#min/D# C#m

B.Gtr.

186

I see you here every day

190

Mrc.

I see the way they look at you I hear
Mrc.

what they say They don't understand

E.Gtr.

Eva

You're so silly kind of cute even

Mry.

Don't pity her

E.Gtr.

B.Gtr.
This must be the one she loves.

I've seen that

This is not__

look of longing on your face
(Act 1 Scene 2) Part 4

210  
Mry.

A look that says that there's more to life than... ....˙˙˙˙

210  
Mrc.

right

210  
E.Gtr.

A

210  
B.Gtr.


213  
Mrc.

what you're living now In that look I

213  
E.Gtr.

C#m

213  
B.Gtr.
Why can't he see me?

see my own reflection

This

life leaves you empty
(Act 1 Scene 2) Part 4

Mry.

Why can't he

Mrc.

We both are searching

E.Gtr.

B.Gtr.

D. S.
Mry.

227

see me long-ing?

Mrc.

227

for the same something

E.Gtr.

227

B.Gtr.

227

Mry.

230

Lord

Mrc.

230

So truly ful-

E.Gtr.

230

B.Gtr.

230

(Act 1 Scene 2) Part 4
Mry.

234

why do you reward her?

Mrc.

234

filling we will search no longer

E.Gtr.

234

B.Gtr.

234

237

237

240

240

We've been led to believe that it's on-

Mrc.

F#m

A

E.Gtr.

B.Gtr.
Holds up tape to give to brat.

Mrc.

- - ly in dreams

Slap strings close to bridge, let ring

E.Gtr.

Lord a bove why won't you hear my

B.Gtr.

Mry.

(Act 1 Scene 2) Part 4
Mry.

call?

Mrc.

It's the answer to all our questions

E.Gtr.

F#m  B

B.Gtr.

Mry.

Why can't he see me?

Mrc.

It's what my heart does every time I

E.Gtr.

G#m

B.Gtr.
(Act 1 Scene 2) Part 4

Mry.

254

\( \text{I don't understand it's } \)

Mrc.

254

see you

It's

E.Gtr.

254

pure and lonely love that I need that he needs that we

B.Gtr.

257

pure and lonely love

E

B.Gtr.
Mry.

It makes me look forward to every

E.Gtr.

You're so

Mry.

I might die if I don't feel his
day

Mrc.

Eva

B.Gtr.

You're so
sweet lips just one time It makes me look forward to every
boy's ever done this for me Lord why do you reward her? day Ev-ery day
(Act 1 Scene 2) Part 4

Beginning of Scene 3

He loves her

Ev-ery day

Mry.
Mrc.
E.Gtr.
B.Gtr.

loves her
(Act 1 Scene 3)
Part 1

\[ q = 150 \]

Electric Guitar

Bass Guitar

\[ \text{Bm/E} \]

(Act 1 Scene 3) Part 1
(Act 1 Scene 3) Part 1

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.
(Act 1 Scene 3) Part 1

E. Gtr.

34

B. Gtr.

34

37

E. Gtr.

37

B. Gtr.

40

E. Gtr.

40

B. Gtr.

43

E. Gtr.

43

B. Gtr.
(Act 1 Scene 3) Part 1

E.Gtr.

B.Gtr.

C Maj7/E

E.Gtr.

B.Gtr.

D9

E.Gtr.

B.Gtr.
Where is she?

Oh God where is she?
Elij.
E.Gtr.
B.Gtr.
64 .˙64 œœœœnœœœœœ64 ..˙˙n

Elij.
E.Gtr.
B.Gtr.
67 Where D is she?

Elij.
E.Gtr.
B.Gtr.
67 Where is she? Lord

give her to me_________
I was told your love is great
won't you please have

pi - ty on a tor - tured soul

If she was mine they wouldn't laugh
I would be so happy
Give her love

to me
God

(Act 1 Scene 3) Part 1
Life is so boring
She is so boring

where's the excitement
I want some thrills
Life is so boring He is so boring

sex sex sex sex

(Act 1 Scene 3) Part 1

D. S.
COS(w)

where's the excitement I want some thrills

COS (m)

where's the excitement I want some

E.Gtr.

D.Gtr.

B.Gtr.

D. S.

(Act 1 Scene 3) Part 1
Why was Elijah__
Banging on the church door this morning

I've seen that
freak undressing me with his eyes

B (b5) Ew!

B (b5) Ew!
106

\[ \cos(w) \]

E.Gtr.

B.Gtr.

108

\[ \cos(w) \]

E.Gtr.

B.Gtr.

110

\[ \cos(m) \]

E.Gtr.

B.Gtr.

What a disgusting per-vert

He frightens me

What a disgusting per-vert
(Act 1 Scene 3) Part 1

E.Gtr.

B.Gtr.

Synth

D. S.
(Act 1 Scene 3) Part 1

B min7

E.Gtr.

B.Gtr.

Synth

D. S.
(Act 1 Scene 3) Part 1

E.Gtr.

B.Gtr.

Synth

D. S.
Elij.:

Mo ther can you

E.Gtr.

B.Gtr.

Synth

D. S.

(Act 1 Scene 3) Part 1
see your son from that
Elij.

E.Gtr.

B.Gtr.

Synth

D.S.

heavenly cloud?
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

Do an - gel

B$_{b5}$

A$m$
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.
That you dreamed I would be...
Come with me, me in the dark
Where is she?
depth in the dark, come with me
Come with me deep in the dark

Where is
deep in the dark come with me

deep in the dark come with me

she?

134

30 (Act 1 Scene 3) Part 1
(Act 1 Scene 3) Part 1

Deep in the dark

135

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.
Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

sit

A5

and

watch

I

(Act 1 Scene 3) Part 1
Elij.
E.Gtr.
B.Gtr.
D. S.
Synth
137
see them have Their fun
Bbb5
137
Bbb5
Bbb5
D. S.
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.
All I can do is

Elij.

Gtr.

B.Gtr.

D. S.

Synth

D. S.
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

sit and watch but to -

A5
Elijah:

E.Gtr.:

B.Gtr.:

Synth:

D.S.:

(Act 1 Scene 3) Part 1

37
Eva

E.Gtr.

B.Gtr.

Eva

E.Gtr.

B.Gtr.

Eva

E.Gtr.

B.Gtr.

Eva

E.Gtr.

B.Gtr.

Eva

E.Gtr.

B.Gtr.

my he-ro my ro-

me-o so in love so in love

I don't un-der-stand it
(Act 1 Scene 3) Part 2

why didn’t he buy me something nice? What

is this? For Eva, love Mercer! Love!

Love! Only a word A

(Act 1 Scene 3) Part 2
dream___ a wish___ a fan-ta-sy.

All___ men___ are dis -

gus-ting___ they only want___ one

(Act 1 Scene 3) Part 2
(Act 1 Scene 3) Part 2

Elj.

Eva

E.Gtr.

B.Gtr.

32

32

32

32

35

35

35

35

32

32

thing they want this they want

thing they want this they want

Elj.

Eva

E.Gtr.

B.Gtr.

32

32

32

32

35

35

35

35

32

32

Oh lord

Strikes sexy poses

look at her

Look what you

this they want this

this they want this
(Act 1 Scene 3) Part 2

Elj.

made just for me precious lord you have

Eva

they want this and this and

E.Gtr.

B.Gtr.

40

answered my prayers

40

this and this and this

6 (Act 1 Scene 3) Part 2
I can watch but I must be quiet

I can watch but I must be quiet

I can watch but I must be quiet
I can watch but I must be quiet.

Did you see the
look on his face?

He's such a pitiful loser
Eva

Who does he think he is?

Did you see the

Did you see the

COS(w)
(Act 1 Scene 3) Part 2

COS(w)

Eva

E.Gtr.

B.Gtr.

D. S.

look on her face?

look on her face?

Ma-ry wanted to kill me
I can't believe we used to be friends

She's so mean and
Eva

such a loser

E.Gtr.

They are perfect

B.Gtr.

D. S.

(Act 1 Scene 3) Part 2
Eva

E.Gtr.

B.Gtr.

D. S.

She does not know what it's all about

Srikes sexy poses
(Act 1 Scene 3) Part 2

Look how she moves... 

E.Gtr.

B.Gtr.

D. S.

Elj.

E.Gtr.

B.Gtr.

D. S.
She's a temptress

a tease They're mean to me
They're all so mean Good lord you
know I de-serve to

Why do they hate me? Why do they

taste her Lord you

en-vy me? Whis-pers and
Elj.

have___ a plan___

Eva

goss - ip I know what they're

E.Gtr.

B.Gtr.
Spoiled slut bitch whore mean rich fake cunt

Spoiled slut bitch whore mean rich fake cunt

say-ing!

mean rich fake cunt

mean rich fake cunt

mean rich fake cunt
(Act 1 Scene 3) Part 2

spoiled slut bitch whore mean rich fake cunt

spoiled slut bitch whore mean rich fake cunt

mean rich fake cunt

mean rich fake cunt
COS(w)

\[ \cos(w) \]

\[ a \]

COS (m)

\[ \cos(m) \]

\[ a \]

Eva

\[ \text{wish they were me} \]

\[ \text{They} \]

E.Gtr.

B.Gtr.

D. S.
COS(w)

COS (m)

Eva

want the attention they want my

G/D G/D C

E.Gtr.

B.Gtr.

D. S.
(Act 1 Scene 3) Part 2

Eva

E.Gtr.

B.Gtr.

D. S.

107

"power some magical spell but they"

107

B

107

D. S.

110

don't know how it feels_____

110

Emin G/D C

110

B.Gtr.

110

D. S.
and they want to know how it feels...
(Act 1 Scene 3) Part 2

Elj.

B.Gtr.

E.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.
Elj.

mines

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

(Act 1 Scene 3) Part 2
(Act 1, Scene 4)
Part 1

\[ \text{Electric Guitar} \]
\[ \text{Bass Guitar} \]
\[ \text{Drum Set} \]

\[ \text{E.Gtr.} \]
\[ \text{B.Gtr.} \]
\[ \text{D. S.} \]
Act 1, Scene 4
Act 1, Scene 4

Brat

E.Gtr.

B.Gtr.

D. S.

Help! Some-body help me

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
Help!
Help!
He's right behind me
Where is she going why is she

Act 1, Scene 4
EL.

fleeing?

E.Gtr.

B.Gtr.

D. S.

Act 1, Scene 4
Please come back here my love

voice
Somebody save me
Act 1, Scene 4

He tried to feel your love, Eva.

Can feel your love, Eva.

Brat

E.Gtr.

B.Gtr.

D. S.

EL

E.Gtr.

B.Gtr.

D. S.
Act 1, Scene 4

EL

E.Gtr.

B.Gtr.

D. S.

53

53

53

53

56

I

can

56

56

56

56
feel you so close

Act 1, Scene 4
God has answered my prayers.
Today is the day I have dreamed of.
Act 1, Scene 4

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
I knew it
He's a
Act 1, Scene 4

I'm so sorry please for -

so - rry
Act 1, Scene 4

EL

give me God

COS W

He must be punished

COS M

He must be punished

E.Gtr.

B.Gtr.

D. S.
God have mercy

He must be punished for his perverted

He must be punished for his perverted
acts!

Be still my son be strong be
Act 1, Scene 4

104

brave __________

I am ______ so ______

108

weak ____________

I am ___

D. S.

E.Gtr.

B.Gtr.

Pt

EL

20
_Act 1, Scene 4

EL

E.Gtr.

B.Gtr.

D. S.
He is beyond forgiveness now my...
Act 1, Scene 4

123

ME

chil dren  Look in his eyes  tell me

E.Gtr.

123

B.Gtr.

123

D. S.

126

ME

what you  see  is he

E.Gtr.

126

B.Gtr.

126

D. S.

23Act 1, Scene 4
ME

hand - some

is

he

E.Gtr.

sty - lish

is

he

B.Gtr.

D. S.

Act 1, Scene 4
Act 1, Scene 4

ME

sex - y

E.Gtr.

is he

B.Gtr.

D. S.

ME

ho - ly

E.Gtr.

He is

B.Gtr.

D. S.
not a shopper

He is

not a syb-a-rite

Why have

Act 1, Scene 4

145
EL
\[ \text{EL} \]
you for sake me God

145
E.Gtr.
\[ \text{E.Gtr.} \]

145
B.Gtr.
\[ \text{B.Gtr.} \]

149
EL
\[ \text{EL} \]
Angel prophet-please

149
E.Gtr.
\[ \text{E.Gtr.} \]

149
B.Gtr.
\[ \text{B.Gtr.} \]

154
EL
\[ \text{EL} \]
help me

154
E.Gtr.
\[ \text{E.Gtr.} \]

154
B.Gtr.
\[ \text{B.Gtr.} \]
No you're not a true believer
You are sick
you are evil
E - - - - - - - -
E - - - - - - - -
Act 1, Scene 4

COS M

177

E - vil

he is

E.Gtr.

177

B.Gtr.

COS W

179

E - vil

COS M

179

e - vil E - vil

E.Gtr.

179

B.Gtr.
This is why

Evil He is
you must let Father Friday

take control This man
Act 1, Scene 4

189

ME

does not want
Fat- ther
Fri- day's

189

E.Gtr.

189

B.Gtr.

189

D. S.

191

ME

gifts and sales
In- stead - he tried to

191

E.Gtr.

191

B.Gtr.

191

D. S.
Act 1, Scene 4

194

ME

find god for himself

194

E.Gtr.

194

B.Gtr.

194

D. S.

197

ME

He tried to trick god with his

197

E.Gtr.

197

B.Gtr.

197

D. S.
ME

E.Gtr.

B.Gtr.

D. S.

200

e- vil    plan!

200

My children look be-

203

- -

35 Act 1, Scene 4
Act 1, Scene 4

205

ME

fore you

Here cow - ers

205

E.Gtr.

3

205

B.Gtr.

3

205

D. S.

36

Act 1, Scene 4

208

ME

a dis - gust - ing per - vert

208

E.Gtr.

3

208

B.Gtr.

3

208

D. S.
a deformed man

weak and undeserving of com-
Act 1, Scene 4

ME

passion

E.Gtr.

B.Gtr.

D. S.

COS M

E. Gtr.

B. Gtr.

D. S.

E. Gtr.

B. Gtr.

D. S.

COS M

E. Gtr.

B. Gtr.
Act 1, Scene 4

COS M

E.Gtr.

B.Gtr.

COS W

COS M

E.Gtr.

B.Gtr.

he is evil

E - vil E - vil

E - vil e - vil
Act 1, Scene 4

COS W

He is Evil

COS M

he is evil

E.Gtr.

B.Gtr.

Pt

Stop! Have compassion for this

E.Gtr.

B.Gtr.

D. S.
man for give him em-brace him help him to
grow
Look in your self
He is there
He is your longing for love

word you don't understand

If you desire holy truth have
mercy on your brother

sybarites
we your true believers call on your
The devil is in our midst. He has taint-ed our place of worship.

Cast him down lord.
May he burn in his own sins for all eternity.

Wishing for your wealth and power.
After you have taken us your true believers to heaven

Me
Act 1, Scene 4

ME

COS W

COS M

E.Gtr.

B.Gtr.
Act 1, Scene 4
Part 2

Alto Sax.

Tenor Sax.

Trumpet in Bb

Trombone

Electric Guitar

Bass Guitar

$\mathbf{q} = 200$
(Act 1, Scene 4) Part 2

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

E. Gtr.

B. Gtr.
(Act 1, Scene 4) Part 2
(Act 1, Scene 4) Part 2
(Act 1, Scene 4) Part 2

A. Sx.

T. Sx.

Bb Tpt.

Tbn.

E.Gtr.

B.Gtr.
(Act 1, Scene 4) Part 2

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Pt

E.Gtr.

B.Gtr.

Rise
(Act 1, Scene 4) Part 2
(Act 1, Scene 4) Part 2
(Act 1, Scene 4) Part 2

A. Sx.

T. Sx.

Bb Tpt.

Tbn.

Pt

E.Gtr.

B.Gtr.

Pt

E.Gtr.

B.Gtr.

Today we have___
(Act 1, Scene 4) Part 2

seen fit to judge

Praise us

Pt

E.Gtr.

B.Gtr.
(Act 1, Scene 4) Part 2

Pt

E.Gtr.

B.Gtr.

We are truth

We are God

We are worthy of your
(Act 1, Scene 4) Part 2

Praise You have been lead astray

We are not pleased

You are not worthy

You will be tested
you will be judged prove your-self worthy

of my love You
will be judged

We

will be judged
(Act 1, Scene 4) Part 2

E.Gtr.

B.Gtr.
Chorus of Demons

Chorus of Angels

Drum Set

COD

COA

D. S.
(Act 2 Scene 1)

Pt.  
COD  
COA  
D. S.  

At
we are the order
we are the order
3

Last we are one at last we are
we are the balance we are the order
we are the balance we are the order
3
(Act 2 Scene 1)

Pt.

```
12
one at last we are one at
```

COD

```
-3 we are the balance
```

COA

```
-3 we are the balance
```

D. S.

```
12
```

Pt.

```
15
last we are one at last we are
```

COD

```
-3 we are the order
```

COA

```
-3 we are the order
```

D. S.
Act 2 Scene 1

one at last we are one at last we are

Look what our children

one at last

have become we pushed them into the dark

hoping they would find their way back to

us ready for our embrace
My children you are all that is left
None of you know my warmth
None are filled with the

spir - it The end of time here

This is the day of reck-on-ing

Good mor - ning my friend
Our

-
(Act 2 Scene 1)

Joe

E.Gtr.

Bass

D. S.

day has finally come

Look a-round you

God heard my curse this mor-ning

F min7

F min7

F min7

F min7
God heard my plea
I am finally re-

war-ded
God I accept your ho-ly co-

mmand____
I will
be your angel of death

God are you out there
(Act 2 Scene 1)

Did you see the world I created

Can you hear me do you care

**HS**

**E.Gtr.**

**Bass**

**D. S.**
The life I gave your
children
I was the
ho-ly sup-pli-er
I was

their sal-va-tion
Was that too

(Act 2 Scene 1)
much to ask for lord? I just wanted to give you something to believe

in Who could've known that you were
(Act 2 Scene 1)

108

HS

real. Really really out there listening

E.Gtr.

Bass

108

114

HS

ing

E.Gtr.

Bass

117

HS

and caring

E.Gtr.

Bass
(Act 2 Scene 1)

138

HS

E.Gtr.

Bass

va
tion

I am the ho-
ly

suppli-
er no long-
er

just your hum-
ble ser-
ant

Live an die
outside your mortal

Pt.

con-
fines

I am

148

HS

144

HS

141

HS

co
fines

Re-pent and you will be re-
war-
ded

155

COA

152

Pt.
You are a merciful God
You are a loving God

You are a mighty God

God Use me for your cause

You are a vengeful god
Give me the

I will not

strength to crush all who oppose me I rule this

fail you

world now

God has left his
Joe D. S.

warrior to cleanse  I'll make him beg  I'll make him

D. S.

Joe

plead  I'll make her scream  I'll make her scream

D. S.

Eva

God please bring back my friends

D. S.

Eva

God please bring back father

COA

They will  judged  They will  

Eva

fri - day
It will come full circle

Kill him

They will judged

Kill him

Spare him

Spare him

Look at me you don't know what love is

mer-cer

Listen to me I

love you I love you and I want you to

stay with me We'll fall in love to-ge ther

we'll be in hea-ven for e- ver She'll ne-ver
(Act 2 Scene 1)

214

COD

COA

Mry.

love you like I do __ stay with me

217

Pt.

COD

COA

Mry.

Leaves her

Love her

stay with me
He is na-

Leave her

Love her

stay with me

stay with me

ive
(Act 2 Scene 2)

Elijah

150

I am so weak I am so bad I am so

Elj.

I can feel you I can hear your heavily sound

Elj.

Help me give me guidance

Elj.

for me please love me god

COD

give Elijah Peace

COD

Enjoy it

COD

She's getting what she deserves

COD

Enjoy it

Enjoy it
COA

No

COD

she's getting what she deserves

COA

he must be punished You must help her prove yourself

COD

worth y

COA

Give in to dark temptations give

COD

in to dark temptations give

COA

He must be

COD

in to dark temptations give

COA

judged

COD

in to dark temptations You're not a hero
You're a no-thing Do it! Pul the trig-ger

I hear a heav-en-ly song I'm so rry God This life was more than

I could bear What have I done What have I done This is not what I dreamt of what was
done

Is this what you that dream I killed for

though I de- served God I be-lieve in you now

Why did you do this? I
Act 2 Scene 2

Eva

need a sign I've learned my lesson

Mrc.

need a sign

Eva

what's Good is that now?

Mrc.

I've learned my lesson

Eva

What's done is done.

Mrc.

good is that now? It's done no

Eva

one is left to care

Mrc.

one is left to care

COA
Join us in hell

Good love you
He will heal you

God loves me

We will never feel pain again

He will heal me

Gain

Hallelujah

Hallelujah