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\(^1\). 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\(^3\) 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 (*Ertschrift 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. 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.

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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\(^5\). 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\textsuperscript{6}.

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.

\textbf{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 \textit{Der Ring} with deeper meaning.
Wagner’s strongpoint however is his ability to use music and the leitmotif to imbue
the text of \textit{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.

\textit{Das Rheingold} contains forty of these motifs including such famous ones as:
Gods and The Sword (Hamer, 13). In \textit{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

\textsuperscript{6} With the possible exception of \textit{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 seem 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 ¾ 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 ¾ 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. 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


Appendix

Act 2 Musical Timeline

Act 2 Horn Cue Sheet

The Score
Act 2 Timeline

1. Low pulsing synth. Echoes, thing metallic sounds. Dots of clicking and hissing. 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.**”

14. **Prophet** drone.

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 pooring 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

1. **ALL** Very quietly ebbing long tones. Complementing synth drone. Prophet energy. Cue to transform.

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.


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


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)

Sam Ottinger

Score

Drone Intro.
\[ q = 105 \]

Electric Guitar

Bass Guitar

Drum Set

\[ Cm \]

Hazily restrained

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

19

Joe

E.Gtr.

B. Gtr.

D. S.

gain in sleep I missed your sweet em-

Cm7/Bb Eb9

Dm6

brace that grin-ning haze up-on my dreams

Db5

C

C#m(maj7)

22

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

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

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

40

Joe

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

E.Gtr.

D\#9  G m  D7  D\#7  E 7(b5#9)

B. Gtr.

D. S.

45

Joe

Dead me-tall-ic

E.Gtr.

E 7(b5#9)  D7  G7  C m

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

sentry your empty of gin I'll fill you with

E.Gtr.

B. Gtr.

D. S.

53

Joe

sin Not just this feeling of uselessness

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

Joe

im-potence

Guar-ding the lord in this

E.Gtr.

D. S.

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

4

Cm

D/Ab

Cm

D/Ab

D. S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

ev - er - y wall

Cm

D7

D7b9

G7

G7

Cm

G7b9

Cm

G7

D.S.
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

D. S.

Joe

E.Gtr.

B. Gtr.

D. S.
(Act 1, Scene 1)

82

Joe

E.Gtr.

B. Gtr.

Makes me want to smash up all their little toys

86

Joe

E.Gtr.

B. Gtr.

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

90

Joe

E.Gtr.

B. Gtr.

ough to make me sick
(Act 1, Scene 1)

Joe

Bless me! Bless me!

E.Gtr.

B. Gtr.

B.Gtr.
(Act 1, Scene 1)

95

Joe

Oh please Bless me!

E.Gtr.

B. Gtr.

96

Joe

Give me your blessings

E.Gtr.

B. Gtr.

97

Joe

Sybarites! Give me a

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

99

Joe

sale
Give me the savings!

E.Gtr.

F♯ E F♯ E

B. Gtr.

pro-
ducts I've always desired

103

Joe

D♯ E A♯dim7

E.Gtr.

B. Gtr.

107

Joe

A♭5 A♯5 C♭5 A♭5 C♯5

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

Joe

what I need!

E.Gtr.

C#5

Bb5

B. Gtr.

F/C

Gifts

Gifts

gifts upon

F/C

Bb5

F/C

C#

15

Joe

Gifts

Gifts

Gifts

upon

F/C

Bb5

F/C

C#

Joe

gifts upon glorious 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
Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

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

138

Joe

E.Gtr.

B. Gtr.

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

144

Joe

E.Gtr.

B. Gtr.

job a purpose
(Act 1, Scene 1)

146

Joe

E.Gtr.

B. Gtr.

147

Joe

E.Gtr.

B. Gtr.

148

Joe

E.Gtr.

B. Gtr.
Babes that tease me but never will please me—Just

look at me—I'm not one of them—Another:

I'm not one of them I'm not one of them—
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.

All I need is a warm place

Thirty six Twenty four Thirty six
(Act 1, Scene 1)

Joe

E.Gtr.

B. Gtr.

161

nice piece of ass and a warm gun

D#m

162

Thirty six Twenty Four Thirty six a bottle of

Bb

163

whisky and a loving woman Is

Bb

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

E.Gtr.

B. Gtr.

Joe

E.Gtr.

B. Gtr.
Joe

filled on this cursed day

E.Gtr.

I curse the

B. Gtr.

Joe

faith of the Sybarites

E.Gtr.

I curse the

B. Gtr.

Joe

Holy supplier

E.Gtr.

May they be des-

B. Gtr.
(Act 1, Scene 1)

Joe

192

195

200

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 1)

Joe

E.Gtr.

B. Gtr.

211

Joe

E.Gtr.

B. Gtr.

216

E.Gtr.

B. Gtr.

D. S.

accel.
(Act 1, Scene 1)

234

E.Gtr.

B. Gtr.

D. S.

238

Mer.

Beautiful dreamer when I first

E.Gtr.

C

D m

B. Gtr.

D. S.
saw you I learned what love was my eyes told my heart

This is the one who you must
(Act 1, Scene 1)

Mer.

Dm
strive for with all your being you will ache for

E.Gtr.

Em

B. Gtr.

Dm

D. S.

253

258

Mer.

F

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

E.Gtr.

G7

Bm

B. Gtr.

D. S.
(Act 1, Scene 1)

Mer.

Why can't it be me on the

E.Gtr.

Am Bm

B. Gtr.

D. S.

263

mer.

E.Gtr.

B. Gtr.

D. S.

268

Am.

B. Gtr.

D. S.
Where is she? She was within my grasp.

I could almost feel her.

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

Joe

285

I could almost smell her

E.Gtr.

289

B. Gtr.

On - ly a dream

On - ly a dream but

Bm

E7

A7

D7

(Cb5)

(D7)
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

Beau-ti-ful

some-day she'll be mine

G7

C7

B7

E

stran-ger I have tried but

I'm so hor-y

F#m

D.S.
(Act 1, Scene 1)

Mer.

I cannot ride myself of this dream

Joe

I cannot rid myself of this dream

E.Gtr.

B7

E

B. Gtr.

D. S.

I'm living out the perfect plot the

Joe

She's such a tease

E.Gtr.

F#m

G#m

B. Gtr.

D. S.
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

D. S.

313

cowardly boy who's finally got the

She'll get what she needs To-

F#m

G#m

317

chance to tell the one he loves

day I'll have my one desire

A

B7

D. S.

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

Mer.  

Joe  

E.Gtr.  

B. Gtr.  

D. S.  

\( \text{q} = 170 \)    321

hello here I am ____________

E - - va

D\#m
(Act 1, Scene 1)

Mer.  

Joe  

E.Gtr.  

B. Gtr.  

D. S.  

Mer.  

Joe  

E.Gtr.  

B. Gtr.  

D. S.  

325  

329  

39
(Act 1, Scene 1)

Mer.

Joe

ej &%

E.Gtr.

B. Gtr.

D. S.

"Why can't I just..."

"stupid eyes stupid heart"

"priest all his rules hold me back"

"Why can't I just..."

"stupid eyes stupid heart"

"priest all his rules hold me back"

"Why can't I just..."
damn my fears  damn my dreams  they're live  my own way?  these walls are
tearying  me  a-part  
tearying  me  a-part
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

When she walks by I can't

mer.

Joe

E.Gtr.

B. Gtr.
(Act 1, Scene 1)

Mer.

Joe

E.Gtr.

B. Gtr.

Mer.

Joe

E.Gtr.

B. Gtr.

Mer.
(Act 1, Scene 1)

Mer.

352

care for her. If she only knew that I

Joe

h
h
h
h

hell

B 7/A

E.Gtr.

B. Gtr.

354

love her? I' ll hold her I' ll

Em

I want her I' ll squeeze her she' ll

Dbm

B. Gtr.
(Act 1, Scene 1)

Mer.

[kiss her] I’ll [comfort her] give her the

E.Gtr.

B. Gtr.

love she needs we’ll feel

Joe

make her beg and plead

B. Gtr.

E.Gtr.


Mer. (Act 1, Scene 1)

359

\( \text{whole at last} \)

Joe

361

\( \text{I'll hang her ass as a trophy on my wall} \)

E.Gtr.

B. Gtr.

\( \text{I just want to be happy in her arms} \)
(Act 1, Scene 1)

Mer.

E.Gtr.

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

\[ \text{Electric Guitar} \]

\[ \text{Bass Guitar} \]

\[ \text{Drum Set} \]

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

\[ \text{D. S.} \]

\[ \text{Joe} \]

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

\[ \text{D. S.} \]
(Act 1 Scene 2) Part 1

It's time

Today today today

It's time
(Act 1 Scene 2) Part 1

day is the day I make her mine to-day to-

Black Fri-day

3 (Act 1 Scene 2) Part 1
day I become some-body no longer one of the
lone-ly to day is the day I have dreamed of
(Act 1 Scene 2) Part 1

Ab/Eb   F min/C

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

31

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

33

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

34

C7
(Act 1 Scene 2) Part 1

E.Gtr.

B.Gtr.

D. S.

F min/C

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
(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

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

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

C7

(Act 1 Scene 2) Part 1

Let us sin

COSW

COS M

E.Gtr.

B.Gtr.

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

fair

COSW

Let us sin

COS M

C7

E.Gtr.

B.Gtr.

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

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

Let us sin
(Act 1 Scene 2) Part 1

Joe

F min/C

E.Gtr.

B.Gtr.

D. S.

mall with a

Joe

E.Gtr.

B.Gtr.

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

50 pi - - - ous

Joe

E.Gtr.

C7

B.Gtr.

D. S.

51 goal to

Joe

E.Gtr.

B.Gtr.

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

52 take your

53 money and

54 save your
I am the guard at the gate to your destined destiny.
(Act 1 Scene 2) Part 1

Let us in Let us in
I can't

C7
I can't wait
62

Joe

E.Gtr.

B.Gtr.

D. S.

63

E.Gtr.

B.Gtr.

D. S.

64

E.Gtr.

B.Gtr.

D. S.

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

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

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

they all live for Black

Joe

E.Gtr.

B.Gtr.

D. S.

Fri - day

Oh it's tor-tur - ous can't you see we're in

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

COS M

Fm Fm D\textsuperscript{b}7

E.Gtr.

B.Gtr.

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

I have money to spend

COSW

COS M

Gbm

E.Gtr.

B.Gtr.

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

Elij.: Let me

COSW: Let us shop

COS M: Let us in

E.Gtr.: Fm

B.Gtr.

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

Let us shop

Let us in

Let me
(Act 1 Scene 2) Part 1

Elij.

E.Gtr.

B.Gtr.

D. S.

F5

E.Gtr.

B.Gtr.

D. S.
All I want is to give you my pain

Let us shop!

Let us in!

Fm D♭5 E♭5 F5 Fm D♭5 E♭5 F5
I am cursed with lust
A burning lust that I
(Act 1 Scene 2) Part 1

Elij.

\[ \text{can not quench} \]

E.Gtr.

\[ \text{Db5} \quad \text{Ab5} \quad \text{Bb5} \]

B.Gtr.

D. S.

\[ \text{All I want is to be desired} \]

Elij.

\[ \text{F5} \]

E.Gtr.

B.Gtr.

D. S.

\[ \text{D S.} \]
(Act 1 Scene 2) Part 1

98

Elij.

E.Gtr.

B.Gtr.

D. S.

To

Fm  Dbs  Ebs  F5  Fm  Dbs  Ebs  F5

be a beloved sybarite

Fm

E.Gtr.

B.Gtr.

D. S.
I am cursed with di
(Act 1 Scene 2) Part 1

105

Elij.

E.Gtr.

B.Gtr.

D. S.

106

Elij.

E.Gtr.

B.Gtr.

D. S.

An ugg-ly
(Act 1 Scene 2) Part 1

Elij.

E.Gtr.

B.Gtr.

D. S.

107  

Elij.

E.Gtr.

B.Gtr.

D. S.

108  

Elij.
Let me in.

Let us shop.

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

Let me pray

Let us shop

Let us shop

Em

E.Gtr.

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

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

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

LCG

COSW

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

I love to shop    I love to spend

$\frac{\text{Act 1 Scene 2}}{}$ Part 1
Looking my best in the latest trends.

It's so...
(Act 1 Scene 2) Part 1

good to be rich when you can afford the most

COSW

COS M

E.Gtr.

B.Gtr.

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

Oh my God

Oh my God

Oh my God

Oh my God

Oh my God

god

god
(Act 1 Scene 2) Part 1

Oh my God Oh my God Oh my God

god

Oh my

dress

God oh my

Oh my God this dress

Oh my God oh my
god that looks so good on you

think so

oh yea

is it too re-

you really

is it too re
(Act 1 Scene 2) Part 1

LCG

COSW

E.Gtr.

B.Gtr.

D. S.

G5

Em

F#5

G5

Do I really look sexy?

totally

vealing__

no it's sexy____

- -

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

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

sex - y you're ho - t you're ho - t you're

hot - oo oo

hot I'm gon-na barf you're ho - t you're se - xy she's

hot you're sexy she's
(Act 1 Scene 2) Part 1

151 so dis - gus - ting Oh my god it's so cute

153 I want

Oh my god what a slut It would look so much
more more more I'm hot
ho - t

E.Gtr.

B.Gtr.

D. S.

157

159

(Act 1 Scene 2) Part 1
I know that one yea

I'd hit that I'd

COS M

E.Gtr.

B.Gtr.

D. S.

I'd hit that I'd

COS M

E.Gtr.

B.Gtr.

D. S.

I'd hit that I'd

COS M

E.Gtr.

B.Gtr.

D. S.
Door knob in town... I'd bag her tag her give her...

what she needs a good does of loving from me...
Oh

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

E  Em  F#  G5  A5

55 (Act 1 Scene 2) Part 1
LCG

COS M

E.Gtr.

B.Gtr.

D. S.

180.œ.œœœœŒloveyouforever
ŒŒŒœœno(shout)
''''A5
œflœflœflœflœ¿œœ¿œ¿œœ¿
œœ.œ.œœcomeonpleaseI'lldo
!
''''B5 A5 G5 F5
œœœœœœœœœ¿œœ¿œ¿œœ¿
- -
56(Act 1 Scene 2) Part 1

(Act 1 Scene 2) Part 1

love you for - ev - er come on please I'll do
(Act 1 Scene 2) Part 1

182. any-thing any-thing any-thing any-thing just

184. think of the fabric hugging my hips

LCG

COS M

E.Gtr.

B.Gtr.

D. S.

A5
(Act 1 Scene 2) Part 1

LCG

COS M

E.Gtr.

B.Gtr.

D. S.

186  

read my lips I'll do Anything?

B7

E

58
(Act 1 Scene 2) Part 1

LCG

COS M

E.Gtr.

B.Gtr.

D. S.

Joe

Noise

E.Gtr.

B.Gtr.

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

192 noise noise!

Joe

D

E.Gtr.

C#

B.Gtr.

194 noise! noise! noise!

Joe

C D E

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.

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

201 these aw-ful peo-ple____ in this aw-ful place____

Joe

E.Gtr.

B.Gtr.

D. S.

203 Look at them fight-ing for gifts

Joe

E.Gtr.

B.Gtr.

D. S.
What goal are they running after?

Do you really love them?
(Act 1 Scene 2) Part 1

Does their existence complete you?

E5          G5 F#5          E5          G5 F#5

This noise their smiles

B5          D5          E5          F#5
their joyous song makes me want to...
that would feel so nice 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

67
(Act 1 Scene 2) Part 1

234  righteous lord  Cleanse the world

Joe

236  of its sinners  cleanse this mall

Joe

238  with me hate  Cleanse this mall

Joe
of its sinners

cleanse this mall

F#5

G5
(Act 1 Scene 2) Part 1

LCG

Joe

COSW

COS M

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

blast one Just watch me

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

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

D5

E.Gtr.

B.Gtr.

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

250 god

oh my god

this Black Fri

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

I'd hit that I'd hit that

C5 E5

D.S.
LCG

oh my god

Joe

day will love in

COSW

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

COS M

Oh my God

E.Gtr.

D5

C#5

B.Gtr.

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

LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

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

LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

god

oh my god

er falls to the ground

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

Oh my God

Oh my God

78
oh my god
The day the

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

Oh my God Oh my God yes

260
(Act 1 Scene 2) Part 1

LCG

Joe

COSW

COS M

E.Gtr.

B.Gtr.

D. S.

262

god

... ...

high priest loos - ens his grasp

not____ you're not____ you're

Oh my God Yes Oh my

(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

E.Gtr.

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

LCG

E.Gtr.

B.Gtr.

time

Fa-th-er 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
May you be blessed
With savings
(Act 1 Scene 2) Part 2

Fulfilled by father Fridays gifts

We worship His savings His gifts are

great Thank you father Friday for
(Act 1 Scene 2) Part 2

Cur- ing the worl of her sor- row

F#7

B7

Bless you Fa- ther Fri- day

You ful-

Bless us fa- ther fri- day

E

E
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

E.Gtr.

B.Gtr.

47

E.Gtr.

B.Gtr.

50

E.Gtr.

B.Gtr.

53

E.Gtr.

B.Gtr.

56

E.Gtr.

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

The Joy of Beauty

The joy of a Bargain

the joy of

The holliest of

beauty

The joy of a Bargain
(Act 1 Scene 2) Part 2

LCG

\[ \text{sales} \quad \text{It's good to} \]

COSW

\[ \text{A season for giving} \]

COS M

\[ \text{a season for giving} \]

E.Gtr.

\[ \text{A} \quad \text{A} \]

B.Gtr.

\[ \]

LCG

\[ \text{give} \]

COSW

\[ \text{A season to show} \quad \text{The} \]

COS M

\[ \text{A reason to show} \]

E.Gtr.

\[ \text{F#min/A} \quad \text{E\#dim/A} \]

B.Gtr.

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

COSW

COS M

E.Gtr.

B.Gtr.

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

COSW

COS M

E.Gtr.

B.Gtr.

81

it's

him

fa - ther

83
(Act 1 Scene 2) Part 2

COSW

COS M

E.Gtr.

B.Gtr.

Fri - day is

E

E♭m7(b5)

E

here

E

D♭min7/E

B 7

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

HS

E.Gtr.

B.Gtr.

COSW

COS M

HS

Joe

E.Gtr.

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

Fa - ther Fri - day is here

Fa - ther Fri - day is here

Let- the ho-li-days be - gin

D₉min/A₉Get back!

What’s he

Here

Here

Get back!
(Act 1 Scene 2) Part 2

COSW

96

got in his bag this year? I'm

Joe

D₃/min/A₃ Wait your turn B Settle down

E.Gtr.

B.Gtr.

COSW

98

al ways first to grab his MOVE! See the

COS M

See the

Joe

Don't make me use this!

E.Gtr.

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

We're all so truly Blessed

Bargains I've got to

With the spirit of the season

COSW

COS M

HS

E.Gtr.

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

COSW

\[ \text{have one} \quad \text{Give me} \quad \text{Give me} \]

COS M

\[ \text{have one} \quad \text{Give me} \quad \text{Give me} \]

HS

\[ \text{See the work of the lord} \]

E.Gtr.

\[ A^7 \quad \text{A Maj7} \]

B.Gtr.

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

COSW

\[ \text{more} \quad \text{more} \quad \text{more} \]

HS

\[ \text{B7} \quad \text{Emaj7} \]

E.Gtr.

\[ \text{more} \quad \text{more} \quad \text{more} \]

B.Gtr.
I've got to have one
First______
Mer-cer will love me

If I could just grab that purse

To-day is the day I'll fina- lly be
(Act 1 Scene 2) Part 2

Mry

E.Gtr.

B.Gtr.

prettty To-day I'll make him

A♭min A B

Mine To-day

COS M

HS

Dbmin B E Buy peace

E.Gtr.

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

Mry

I will be Black Friday queen and

COS M

Buy strength Buy Happiness

HS

Buy strength Buy Happiness

E.Gtr.

B/Eb Dbmin A A♭m7

B.Gtr.

Mry

he will be my king

E.Gtr.

B

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

HS

135

E min Sy-ba-rites let me tell you some-thing

E.Gtr.

139

are you search-ing for ev-er-last-ing sal-

B.Gtr.

142

va - tion Do you need ful
(Act 1 Scene 2) Part 2

145

\[ \text{\textit{fill ment}} \quad \text{Phy-si-cally} \]

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

147

\[ \text{\textit{mo-tion-ally}} \quad \text{Spi-rit-ually} \]

149

\[ \text{\textit{We are the sy-ba-ites}} \]

\[ \text{\textit{act 1 scene 2}} \quad \text{part 2} \]
(Act 1 Scene 2) Part 2

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

to

mall which shines brightly in

F

B min

these dark times

On this Black
(Act 1 Scene 2) Part 2

Fri-day Won't you listen to me?

Won't you listen to my

prayer Always buy all you
(Act 1 Scene 2) Part 2

\[
\begin{align*}
171 & \quad \text{HS} \\
\text{can} & \quad \text{it's} \quad \text{gifts} \quad \text{that} \quad \text{get} \quad \text{the} \\
E.\text{Gtr.} & \quad G \\
\text{B.}\text{Gtr.} & \\
D.\text{ S.} & \\
\end{align*}
\]

\[
\begin{align*}
172 & \quad \text{COS M} \\
\text{Get} & \quad \text{the} \quad \text{girl} \quad \text{get} \quad \text{the} \quad \text{girl} \\
\text{HS} & \\
\text{girl} & \\
E.\text{Gtr.} & \\
B.\text{Gtr.} & \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3
\end{align*}
\]
I'm gonna get that girl!
Always dress your best, it's looks that get the

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

Get that man If I can

I'm gonna get that man

The
Prettiest these sex

The most popular sym

wants you to be
Black Friday king and quen will be crowned at

sun down

Look at them wolves

fighting for a woolen
They are a willing flock fighting for my fleece

love They'll buy any thing

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

193
HS

Joe

E.Gtr.

B.Gtr.

195
Joe

E.Gtr.

B.Gtr.

Lambs to the slaughter

I tell them to

bring me your daughters
give me what I need but
I don't feel

The least bit of guilt

For taking

all their cash

(Act 1 Scene 2) Part 2
What a glorious life
(Act 1 Scene 2) Part 2

We're so lucky

I am their only

king

E

D♭dim
This Black Friday

This Black Friday

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This Black Friday

This Black Fri...
We are truly Blessed

We are truly We are blessed

Friday I am truly

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

I've got to have one

no

Blessed
I need one of those please

I've got to have one

Move aside Let me thru

I've got to have one
I deserve a reward

I've got to have one

God please reward your humble servant
Punish these pu-trid skanks
(Act 1 Scene 2)
Part 3

Chorus of Shoppers (women)  
Oh that girl. That thing. It

COSW  
That skirt those shoes. That blouse that

COSW  
hair does she even care?

COSW  
Some-one please buy her a straight-ener quick!

COS M  
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!

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

23
Mry.
E.Gtr.
B.Gtr.

burn
in the pits of
F\text{Maj}7

24
Mry.
E.Gtr.
B.Gtr.

hell
their laughs will turn
in to
E\text{Maj}7

25
Mry.
E.Gtr.

screams


Mry.
E.Gtr.

26

I do not need them

Mry.
E.Gtr.

27

God is on my

FMaj7

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

\[ \frac{\text{Mry.}}{\text{E.Gtr.}} \]

\[ \frac{\text{B.Gtr.}}{\text{D. S.}} \]

\[ D\#_\text{min7} \]

\[ B\text{ Maj7/D\#} \]

\[ q = 150 \]

\[ \text{side} \]

\[ \text{EMaj7} \]

\[ \text{BMaj7/D\#} \]
Good morning, dreamer. Did you miss me?

Hey mercer, come off that cloud, I asked you a question.
Can you hear me?
Mer.

E.Gtr.

B.Gtr.

D. S.

52

I didn't sleep last night

To-

56

day I'm a dreamer no longer

B

G#min

E.Gtr.

B.Gtr.

D. S.
I can't wait to tell you my plan you'll be so happy for me
I've
writ-ten a song

A song to

win me a heart

It poured

straight from me soould to the page
The words I've always known

The melodies poured straight from my
They were just hiding waiting to be freed from their cage.

(Act 1 Scene 2) Part 3
Mer.
Every time I sing it I am lifted
E.Gtr.

B.Gtr.

D. S.

Mer.
I can feel the promise of love in my
E.Gtr.

B.Gtr.

D. S.
bones The moment she hears it she'll be lifted and my voice and guitar...
The moment

B

The moment
Mer.
E.Gtr.
B.Gtr.
D. S.

she hears it

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

she'll be

F#
Oh that girl!

My voice and
Mer.

E.Gtr.

B.Gtr.

D. S.

---

121

Mer.

E.Gtr.

B.Gtr.

D. S.

122

Mry.

Mer.

Mry.

---

That brat she does

be her new home
Mry.

not de-serve him

E.Gtr.

B.Gtr.

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

Mer.

My voice and

E

E.Gtr.

B.Gtr.

D. S.
That brat she
guitar will
Mry.

does not deserve his affection

Mer.

be her new home

E.Gtr.

F#

B.Gtr.

D. S.

ffection I have to pray

E.Gtr.

B.Gtr.

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

E.Gtr.

B.Gtr.

D. S.

128

129

23 (Act 1 Scene 2) Part 3
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

Mry.

love like he does like we do

E.Gtr.

B.Gtr.

138

140

\( q = 190 \)

Mry.

She's a dirty sinner

B.Gtr.

141

\( q = 80 \) Free Form

Mry.

go ing straight to hell and I'll be in

B.Gtr.
heaven smiling with him we'll be together

in heaven in

love

\( \text{C}_\text{aug} \)

\( \text{E}_\text{aug} \)

\( \text{E}_\text{aug} \)
Elij.

Wish-ing wil not

E.Gtr.

B.Gtr.

D. S.

158

Elij.

change my mind

E.Gtr.

B.Gtr.

D. S.
Hoping that I will lose this curse

This temptation

DbMaj7 AbMaj7
that ___ grabs ___ at my core ___ and

wakes ___ me in my ___ sleep
The end is near

The end of

Pr
E.Gtr.
B.Gtr.
Pr
E.Gtr.
B.Gtr.
Pr
E.Gtr.
B.Gtr.
sales

The end of the

sy - ba-rites

The
(Act 1 Scene 2) Part 3

Pr

\[ \text{end of earthly death} \]

E.Gtr.

B.Gtr.

Pr

\[ \text{sirens} \]

E.Gtr.

B.Gtr.

Pr

\[ \text{prepare yourselves the end is} \]

E.Gtr.

B.Gtr.
near soon you will

meet your creator the end is

near
The end of sales Is she crazy?
She looks depressed

She must be

look at her outfit
Here let us

help you!

Ha! Ha! What an
COS M

ug-ly hag she does-n't be-long-here get

E.Gtr.

B.Gtr.

COS M

out get a-way be-fore we make you

E.Gtr.

B.Gtr.

COS M

Ha Ha Ha They're per-fect for each

E.Gtr.

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

Elij.

COS M

E.Gtr.

B.Gtr.

Elij.

E.Gtr.

B.Gtr.

You say that the

3

wretched

other

woman

39

You say that the

3
Elij.

end is near

E.Gtr.

B.Gtr.

Elij.

I wish that it would

E.Gtr.

B.Gtr.

Elij.

come to - day

E.Gtr.

B.Gtr.

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

209

Elij.

I welcome

E.Gtr.

B.Gtr.

210

Elij.

death

E.Gtr.

B.Gtr.

211

Elij.

with open

E.Gtr.

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

Elij.

arms

God has cursed

E.Gtr.

me with this life

B.Gtr.

Pr

My son I’ve heard your
cries for help

They cannot help you

You and I are different
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
(Act 1 Scene 2) Part 3

241

Pr

E.Gtr.

B.Gtr.

And he ______ will ______ re-
ward you with love

245

Pr

E.Gtr.

B.Gtr.
Love is the greatest word

the love of God is the
(Act 1 Scene 2) Part 3

Pr

255

\[ \text{greatest any one can ever} \]

E.Gtr.

B.Gtr.

D. S.

Pr

257

\[ \text{know} \]

E.Gtr.

B.Gtr.

D. S.
This life is full of sorrow

but God's love awaits the
faithful in the life to come

(Act 1 Scene 2) Part 3
Truth is salvation

C

C

Elij.

Truth is salvation

C

C

E.Gtr.

E.Gtr.

B.Gtr.

B.Gtr.

D. S.

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

Love is salvation

Love is salvation
You will be saved.
I will be saved

\[ G \quad G \quad G \]

\[ A_b \]

\[ \text{D. S.} \]
(Act 1 Scene 2) Part 3

\[ \text{Db Maj} \]

E.Gtr.

B.Gtr.

D. S.

\[ \text{Ab} \]

E.Gtr.

B.Gtr.

D. S.

\[ \text{Db Maj} \]
Look at the way she walks
Look at the way she walks
The way she walks
The way she smiles
The way she dresses
(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

her I heard she has a tramp

stamp a tramp

a tramp stamp a tramp
(Act 1 Scene 2) Part 3

COSW

COS M

E.Gtr.

B.Gtr.

D. S.
do to her?
way she moves just look at that

I'd get a

64(Act 1 Scene 2) Part 3
She'd running start

(Act 1 Scene 2) Part 3
walk funny for days

make her beg

make her plead

make her scream

66 (Act 1 Scene 2) Part 3
_ for more till she's had_

_ her fill but we need more! more! more!_

(Cos M: $G_b$ $A_b$)

(E.Gtr.)

(B.Gtr.)

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

340
COS M

342
Mer.

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

stare at those hips!

how to get her way

Why can't I just
These games leave her empt-

steal her a-way? Use her a-buse her and

throw her a-way. I be-long in the
360  

Joe  

\[ E.Gtr. \]

B.Gtr.  

360  

stone-age  Before god was conceived  

363  

where a man with my  

364  

strengths isn’t pushed aside  

B.Gtr.  

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

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

look at her she obviously wants it She obviously 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
Joe

I'll have no reason to suppress

E.Gtr.

B.Gtr.

D. S.

This overwhelming desire

E.Gtr.

B.Gtr.

D. S.
To bash in your head

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

One day father I
won't have to listen when you say to stop

That day you get what's comin' to you

The

Joe

E.Gtr.

B.Gtr.

D. S.
Joe

day \[\text{3}\] they all \[\text{3}\] get \[\text{3}\] what's

E.Gtr.

B.Gtr.

D. S.

Joe

com-ing to them

The day \[\text{3}\] that I get

E

G

F\#
mine The day that I find

truth The day I get a

(Act 1 Scene 2) Part 3
way from these lies and find out why God
cursed me with this life

Free Form
(Act 1 Scene 2)
part 4

My child So young and beautiful

ful God has given you great gifts my child
You are truly blessed my child

Don't give me your
Bullshit father    I'm not stupid    you

know that father    I know    that I'm pretty

My child    my child    of
(Act 1 Scene 2) Part 4

course you do You must

realize the world is at your

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

29 œœœœœœœœ3 3 reac out and grab it

29‰‰jœœœœœœœœœœ3 3 3 3 Am

29œflœfl œfl œfl

œœœœœœœœœœ œœœœœœœœœœ 3

34 \(\text{Will you join me?}\)

\(\text{I have chosen you to be my new priestess}\)

\(\text{Will you join me?}\)
I'll think about it

You are so

headstrong be careful this world is not kind out
side these walls the devil has scour-ed the

land there are those that will try and

harm you Ste-al your beau-ty

J
steal your innocence wouldn't want to smudge that

pretty face

EXPERIMENTAL CHORUS PART
She is evil. She is truly evil. How can she be so mean. God have mercy.

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
(Act 1 Scene 2) Part 4

Mry.

like she dumped me

She'll pretend

like she cares

then she'll toss him away

E.Gtr.

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

Eva

Yes!
No!

COSW

We need to shop

E.Gtr.

B.Gtr.

D. S.

Synth

We need to shop
(Act 1 Scene 2) Part 4

Eva

Yes!

No!

We need to shop

COSW

E.Gtr.

B.Gtr.

D. S.

Synth
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

we need to find something

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

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

Yes! No!

hot

Some

101

101

101

101

101

101
Eva

Yes!

No!

things ___ are hot some things ___

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

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

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

Yes! No!

are not we

C m

18
Eva

Yes! No! Oh my

COSW

need to find something hot

E.Gtr.

B.Gtr.

D. S.

Synth

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

COSW

E.Gtr.

B.Gtr.

D. S.

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Eva

COSW

E.Gtr.

B.Gtr.

D. S.
Eva

hot
Too slutty that's

COSW

hot a

E.Gtr.

Cm
Ab

B.Gtr.

D. S.

Eva

hot too much not enough

COSW

E.Gtr.

G
Bb

B.Gtr.

D. S.
Eva

Too trash-y too i-ron-ic too re-tro that's

COSW

a

E.Gtr.

23 (Act 1 Scene 2) Part 4

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.
Eva

lame
cute
cool
clash-es

COSW

a a a a u u u u oo oo oo oo ae ae ae ae

E.Gtr.

Ab

E\text{b}

B\text{b}

B.Gtr.

D. S.
What about this one?
(Act 1 Scene 2) Part 4

Eva

LCG

COSW

E.Gtr.

B.Gtr.

D. S.

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

on you Hey
Was that your boyfriend?

Eva

E.Gtr.

B.Gtr.

D. S.

Synth
(Act 1 Scene 2) Part 4

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

talking to Mary
(Act 1 Scene 2) Part 4

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

igious freak that fu -

Cm

134

B. Gtr.

31 (Act 1 Scene 2) Part 4
COSW: gave her a

E.Gtr.: A♭

B.Gtr.: ∞

D.S.: ∞

Synth: ∞

(Act 1 Scene 2) Part 4
Oh my God.
You know what that note means?

(Bm)

Eva

COSW

E.Gtr.

B.Gtr.

D. S.

Synth

(Act 1 Scene 2) Part 4
Eva

COSW

E.Gtr.

B.Gtr.

D. S.

138

means

I think I saw them sneaking off

Fm

Gm

get in touch with her spiritual side

pray

Oh my
(Act 1 Scene 2) Part 4

Eva

\[142\]

\begin{align*}
god & \quad \text{Oh my God} \\
142 & \quad \text{I'm so bored}
\end{align*}

COSW

\[142\]

\begin{align*}
\text{Oh my god} & \quad \text{Oh my god}
\end{align*}

E.Gtr.

\[142\]

\begin{align*}
F & \quad (\text{Ab})
\end{align*}

B.Gtr.

\[142\]

D. S.

\[142\]
god

new clothes new shoes a new bag a cell

Mas-cara Mass-age

phone a
Hair-cut Make o - ver - - -

(Act 1 Scene 2) Part 4
Progress into the thin air.

E.Gtr.

B.Gtr.

Progress into the thin air.

Eva

Joe

E.Gtr.

B.Gtr.

j = 190
rubato section

Hey what was your name - a - gain

E.Gtr.

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

She's so up -

Mer - cer

set just look at her squirm
What did you want to say tell me?

I see you here every day

I see the way they look at you I hear
They don't understand what they say.

You're so silly kind of cute even.

Don't pity her.
This must be... the one she loves...

I've seen that

This is not...

look of longing on your face
A look that says that there's more to life than what you're living now. In that look I...
Mry.

Why can't he see me?

Mrc.

see my own reflection

E.Gtr.

This

B.Gtr.

Mrc.

life leaves you empty

E.Gtr.

D. S.

47
Why can't he

We both are searching
227 Mry. see me longing?

227 Mrc. for the same something

227 E.Gtr.

227 B.Gtr.

230 Mry.

230 Mrc.

230 E.Gtr.

230 B.Gtr.

Lo - rd

So tru-ly ful -
Mry.

why do you reward her?

Mrc.

filling we will search no longer

E.Gtr.

B.Gtr.

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

F#m

A
Mrc.

243

\[\text{ly in dreams}\]

E.Gtr.

Slap strings close to bridge, let ring

\[\text{why won't you hear my}\]

B.Gtr.

Holds up tape to give to brat.

\[\text{Lord above}\]
248 Mry.

call?

248 Mrc.

It's the answer to all our questions

248 E.Gtr.

F#m

B

248 B.Gtr.

Why can't he see me?

251 Mry.

It's what my heart does every time I

251 Mrc.

G#m

251 E.Gtr.

251 B.Gtr.
I don't understand it's see you It's A

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

pure and lonely love E
It makes me look forward to every

You're so

I might die if I don't feel his day
Eva

264

sweet

Mry.

264

lips just one time

Mrc.

It makes me look forward to every

264

E.Gtr.

264

boy's ever done this for me

B.Gtr.

266

Lord why do you reward her?

266

day Ev-ery day

Eva

266

Mry.

266

Mrc.

266

E.Gtr.

266

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

Beginning of Scene 3

He loves her

Ev-ery day

Mry.

Mrc.

E.Gtr.

B.Gtr.

Mry.

Mrc.

E.Gtr.

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

\( \text{Electric Guitar} \)
\( q = 150 \)

\( \text{Bass Guitar} \)

\( \text{E.Gtr.} \)

\( \text{B.Gtr.} \)

\( \text{E.Gtr.} \)

\( \text{B.Gtr.} \)
(Act 1 Scene 3) Part 1

E.Gtr.

10

B.Gtr.

10

E.Gtr.

13

B.Gtr.

13

E.Gtr.

16

B.Gtr.

16

E.Gtr.

19

B.Gtr.

19
(Act 1 Scene 3) Part 1

E.Gtr.

B.Gtr.

E min

E.Gtr.

B.Gtr.

E min\(\text{maj7}\)

E.Gtr.

B.Gtr.

E min\(\text{6}\)

E.Gtr.

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

E.Gtr.

B.Gtr.

E min7

E.Gtr.

B.Gtr.

E min6

E.Gtr.

B.Gtr.

E min7
Where is she?

Oh God where is she?
Where D

is she?

Where is she? Lord

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

piety on a tormented soul

If she was mine they wouldn't laugh.
Elij. E.Gtr. B.Gtr.

84

I would be so happy Give her love

84

88

Elij.

to me God

88

88

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

where's the excitement
I want some thrills

COS (m)

E.Gtr.

B.Gtr.

D. S.
Life is so boring He is so boring

sex sex sex sex

(Act 1 Scene 3) Part 1
where's the excitement, I want some thrills

where's the excitement, I want some
Why was Elijah__

D5

E.Gtr.

B.Gtr.

D. S.

COS(w)

D5

E.Gtr.

B.Gtr.

D. S.
I've seen that banging on the church door this morning.

B♭dim/E  B♭5  B♭dim/E  B♭5  D5  I've seen that

D. S.
COS(w)

E.Gtr.

B.Gtr.

D. S.

B( b5)  Fw!  B( b5)  Fw!
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.
Mo_ther  can__you
see your son from that
Elij.

heavenly cloud?

E.Gtr.

B.Gtr.

Synth

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

Elij.

wings

shudder

E.Gtr.

B.Gtr.

D. S.

Synth

Am

D. S.
Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

(Act 1 Scene 3) Part 1

124

sight

B♭ b5)

3

124

B♭ b5

3

124

25

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

I am not the sybarite
Elij.

That you dreamed I would be

COS (m)

My darkest desires are my only excitement

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

COS (m)

Come ___ with me ___ me in the dark

Elij.

Where is she?

E.Gtr.

B.Gtr.

D. S.

COS (m)

deep in the dark come ___ with me
Come with me deep in the dark
Come with me me dark
Where is
(Act 1 Scene 3) Part 1

COS (w)

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deep in the dark come with me

COS (m)

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deep in the dark come with me

Elij.

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she?

E.Gtr.

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B.Gtr.

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D. S.
Deep in the dark I
(Act 1 Scene 3) Part 1

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

sit

A5

and

watch

I
see them have Their fun

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

Elij.

E.Gtr.

B.Gtr.

Synth

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

All I can do is

Elij.

E.Gtr.

B.Gtr.

Synth

D. S.
Elij.

E.Gtr.

B.Gtr.

Synth

D. S.

sit and watch but to

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

day she will be mine
(Act 1 Scene 3) Part 1
Eva wrote me a song.

E:emin7
D:emin7
C:emin7

---

Eva: who even does that?

Em7
Dm7(b5)
(Act 1 Scene 3) Part 2

Eva

E.Gtr.

B.Gtr.

8

my he-ro my ro-

F#m7(b5)/B B7 Emin7

10

me-o so in love so in love

Emin7 F#m7(b5)

10

B.Gtr.

12

I don’t un-der-stand it

B7 B7 C C
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

25
Eva

\[ \text{dream} \quad \text{a} \quad \text{wish} \quad \text{a} \quad \text{fan-ta-sy.} \]

25
E.Gtr.

25
B.Gtr.

28
Eva

\[ \text{All} \quad \text{men} \quad \text{are} \quad \text{dis} \]

\[ \text{D}5 \]

28
E.Gtr.

28
B.Gtr.

30
Eva

\[ \text{gus-tling} \quad \text{they} \quad \text{on-ly} \quad \text{want} \quad \text{one} \]

\[ \text{E}5 \quad \text{D}5 \]

30
E.Gtr.

30
B.Gtr.
(Act 1 Scene 3) Part 2

Elj.

Oh lord

Eva

Strikes sexy poses

thing they want this they want

E.Gtr.

E5

B.Gtr.

32

5 (Act 1 Scene 3) Part 2

35

look at her Look what you

35

this they want this

35

this they want this

35


(Act 1 Scene 3) Part 2

38

Elj.

made just for me precious lord you have

Eva

they want this and this and

E.Gtr.

B.Gtr.

38

40

Elj.

answered my prayers

Eva

this and this and this

E.Gtr.

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

Did you see the

I can watch but I must be quiet

Did you see the
look on his face?

He's such a pitiful loser.
(Act 1 Scene 3) Part 2

Who does he think he is?

Did you see the

Did you see the
(Act 1 Scene 3) Part 2

57

COS(w)

look on her ____ face?

Eva

look on her ____ face?

E.Gtr.

B.Gtr.

D. S.

59

Eva

Mary wanted to kill ____ me

E.Gtr.

B.Gtr.

D. S.
I can't believe we used to be friends.

She's so mean and...
such a loser

They are perfect
for each other She does not know what it's all about

Srikes sexy poses
(Act 1 Scene 3) Part 2

Look how she moves...
Elj.

She's a temptress

E.Gtr.

a tease

They're mean to me

B.Gtr.

D. S.

16 (Act 1 Scene 3) Part 2
They're all so

mean

Good lord you
(Act 1 Scene 3) Part 2

Elj.

know

I de-serve
to

Eva

Why do they hate me?

B.Gtr.

E.Gtr.

Why do they hate me?

Elj.

taste her

Lord you

Eva

en-vy me?

E.Gtr.

Whis-pers and

B.Gtr.

(Act 1 Scene 3) Part 2

Elj.

have__a plan__

eva

gossip 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

mean rich fake cunt

mean rich fake cunt

mean rich fake cunt

mean rich fake cunt

mean rich fake cunt
spoiled spoiled slut slut
spoiled slut bitch whore mean rich fake cunt
They

COS(w)  

\[ \cos(w) \]

\[ a \]

\[ \cos(m) \]

\[ b \]

Eva  

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

They  

E.Gtr.  

B.Gtr.  

D. S.  

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

COS (m)

Eva

w

want the attention they want my

g/d g/d c

E.Gtr.

B.Gtr.

D. S.
Eva

po - wer some ma - gi - cal spell but they

E.Gtr.

B

G

D.S.

D.S.

Eva

don't know how it feels——

E.Gtr.

Emin

G/D

C

B.Gtr.

3

3

3

D.S.
Eva

E.Gtr.

B.Gtr.

D. S.

and they want to know how it feels

C
Emin
G/D

Elj.

E.Gtr.

B.Gtr.

T-70

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

Elj.

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

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

Elj.

E.Gtr.

B.Gtr.

mine

E.Gtr.

B.Gtr.

E.Gtr.

B.Gtr.

E.Gtr.

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

\[ \text{Electric Guitar} \]
\[ \text{Bass Guitar} \]
\[ \text{Drum Set} \]
Act 1, Scene 4

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.

E.Gtr.

B.Gtr.

D. S.
Act 1, Scene 4

E.Gtr.

B.Gtr.

D. S.

Brat

Help!

E.Gtr.

B.Gtr.

D. S.
Act 1, Scene 4

Brat

E.Gtr.

B.Gtr.

D. S.

Help!

Some- bo- dy help me
Act 1, Scene 4

Brat: Help! Help! He's right be-

E.Gtr.: 

B.Gtr.: 

D. S.:

Brat: hind me

E.Gtr.: 

B.Gtr.: 

D. S.:
Where is she going why is she
EL

36

fleeing?

E.Gtr.

36

B.Gtr.

36

D. S.

36

7Act 1, Scene 4
Please come back here my love

voice Somebody save me
Act 1, Scene 4

Brat

E.Gtr.

B.Gtr.

D. S.

EL

E.Gtr.

B.Gtr.

D. S.

he tried to

can feel your love Eva
Act 1, Scene 4

EL

E.Gtr.

B.Gtr.

D. S.

53

56

53

56

56

56

I can
Act 1, Scene 4

EL

(59)

feel you so close

E.Gtr.

(59)

B.Gtr.

(59)

D. S.

(59)

1 Act 1, Scene 4
Act 1, Scene 4

EL

God has answered my

E.Gtr.

prayer

B.Gtr.

D. S.

12 Act 1, Scene 4
Today is the day I have dreamed of.

Act 1, Scene 4
Act 1, Scene 4

COS W

I knew it

He's a

COS M

E.Gtr.

B.Gtr.

D. S.

15
Act 1, Scene 4

I'm so

per vert

so sorry please for
give me God

He must be punished

He must be punished

punished

punnished wwww
God have mercy

He must be punished for his perverted

He must be punished for his perverted
Act 1, Scene 4

COS W

acts!

COS M

acts!

E.Gtr.

B.Gtr.

D. S.

Pt

Be still my son be strong be

E.Gtr.

B.Gtr.

D. S.
Act 1, Scene 4

Pt

brave

EL

I am

E.Gtr.

weak

B.Gtr.

D. S.

I am

20

Act 1, Scene 4
Act 1, Scene 4

EL

E.Gtr.

B.Gtr.

D. S.

21 Act 1, Scene 4
He is be-
yond for - give-ness now my
Look in his eyes tell me what you see is he
chil dren

Act 1, Scene 4
hand - some___ is he

sty - lish____________ is he
Act 1, Scene 4

sex - y is he

ho - ly He is
not a shopper

He is

not a syb-a-rite

Why have
EL

you forsaken me God

E.Gtr.

Angel prophet please

B.Gtr.

help me
No you're not a true believer
You are sick

you are evil

E - - - evil
Act 1, Scene 4

COS M

E - vil he is

E.Gtr.

COS W

E - vil

COS M

e - vil E - vil

E.Gtr.

B.Gtr.
E - vil
He is

This is why

E - vil
He is
you must let Father Friday

take control This man
189 does not want Father Friday's

189 gifts and sales Instead he tried to

Act 1, Scene 4
find god for himself

He tried to trick god with his
ME

E.Gtr.

B.Gtr.

D. S.

200

e- vil plan!

203

My children look be-

Act 1, Scene 4
Act 1, Scene 4

205

ME

... fore you

Here cow-ers

E.Gtr.

205

B.Gtr.

D. S.

205

208

ME

a dis-gust-ing per-vert

E.Gtr.

208

B.Gtr.

D. S.

208
a deformed man
weak and undeserving of com-

Act 1, Scene 4
Act 1, Scene 4

COS M

E.Gtr.

B.Gtr.

COS W

COS M

E.Gtr.

B.Gtr.
STOP! HAVE COMPASSION FOR THIS
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

God of the

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

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

Wishing for your wealth and power
Af-ter you have ta-ken us your true be-
liev-ers to hea-ven A-

Act 1, Scene 4
ME

COS W

COS M

E.Gtr.

B.Gtr.

Act 1, Scene 4
Act 1, Scene 4
Part 2

Alto Sax.

Tenor Sax.

Trumpet in B♭

Trombone

Electric Guitar

Bass Guitar

\( \frac{4}{\text{quarter note}} = 200 \)
(Act 1, Scene 4) Part 2
(Act 1, Scene 4) Part 2

A. Sx.

T. Sx.

Bb Tpt.

Tbn.

E.Gtr.

B.Gtr.
A. Sx.
T. Sx.
Bb Tpt.
Tbn.
Pt
E.Gtr.
B.Gtr.
(Act 1, Scene 4) Part 2

Pt

59

E.Gtr.

59

B.Gtr.

64

Pt

64

E.Gtr.

64

B.Gtr.

70

Pt

70

E.Gtr.

70

B.Gtr.
We are truth...

We are God...

We are worthy of your...
pt praise
You have been lead a-

E.Gtr. stray We are not please You are not

B.Gtr. worth-you____ You will be test-ed

E.Gtr.

B.Gtr.
104 you will be judged prove your-self worthy

108 of my love You
Pt

will be judged

COS W

We

COS M

We

E.Gtr.

B.Gtr.

will be judged

COS W

will be judged

COS M

will be judged

E.Gtr.

B.Gtr.

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

Chorus of Demons

\( \text{we are the balance} \)

Chorus of Angels

\( \text{we are the balance} \)

Drum Set

COD

\( \text{we are the order} \)

COA

\( \text{we are the balance} \)

D. S.
(Act 2 Scene 1)

Pt.  
COD  
COA  
D. S.

6  

at

we are the order

6

we are the order

(wwwww œœœœœœ3
we are the order

œœœœ#œœœœœœ3
we are the order

œŒœŒ- -

- -

2(Act 2 Scene 1)

Pt.  
COD  
COA  
D. S.

9  

last we are one at last we are

we are the balance we are the order

we are the balance we are the order

9

we are the balance we are the order

(wwwww œœœœœœ3
we are the order

œœœœ#œœœœœœ3
we are the order

œŒœŒ- -

- -

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

Pt.  
```
one at last we are one at
```

COD  
```
we are the ba - lance
```

COA  
```
we are the ba - lance
```

D. S.  
```
```

Pt.  
```
last we are one at last we are
```

COD  
```
we are the or - der
```

COA  
```
we are the or - der
```

D. S.  
```
```
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 _
Look what they have become!

My children you are all that is left

None of you know my warmth

None are filled with the

spirit The end of time here

This is the day of reckoning

Good morning my friend

Our
(Act 2 Scene 1)

56

Joe

E.Gtr.

Bass

D. S.

day has finally come

Look around you

God heard my curse this morning

-6

(Act 2 Scene 1)
God heard my plea       I am finally re-
war - ded                 God I accept your ho-ly co-
mmand___       I will
(Act 2 Scene 1)

78
HS

E.Gtr.

Bass

D. S.

can you hear me do you care

78

82
HS

E.Gtr.

Bass

D. S.

Did you see the world I created
The life I gave your children I was the
(Act 2 Scene 1)

HS

E.Gtr.

Bass

D. S.

ho-ly sup-pli-er
I was

their sal-va-tion
Was that too
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

real. Really really out there listening

114

ing

117

and caring
Precious

Do what you

worth

will with this
(Act 2 Scene 1)

HS

E.Gtr.

Bass

129

less

flesh

132

you

hold the

135

key

the key to sal
I am the holy supplier no longer I am just your humble servant John Live an die outside your mortal confines Re-pent and you will be re-war-ded
You are a merciful God
You are a loving

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

 fail you

world now

God has left his
warrior to cleanse  I'll make him beg  I'll make him

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

God please bring back my friends

God please bring back father

They will judged  They will

fri - day
It will come full circle

Kill him

Spare him

Look at me you don't know what love is

mer-cer

I love you and I want you to stay with me

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

COD

COA

Mry.

love you like I do stay with me

Pt.

COD

COA

Mry.

Leave 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.

120

weak

I am so bad

Elj.

I can feel you

I can hear your heavily sound-

Elj.

Help me

give me guidance

Elj.

forgive me please love me god

give Elijah Peace

COD

Enjoy it Enjoy it

COD

She's getting what she deserves

COD

Enjoy it Enjoy it
27 COA
No

27 COD
she's getting what she deserves

29 COA
he must be punished You must help her prove yourself

30 COD

33 COA
worthy

33 COD
Give in to dark temptations give

35 COD
in to dark temptations give

36 COA
He must be

36 COD
in to dark temptations give

37 COA
judged

37 COD
in to dark temptations You're not a hero
You're a nothing
Do it! Pull the trigger

I hear a heavenly song
I'm sorry God
This life was more than

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

This is what you

though I deserved God

Why did you do this?

I
Eva: need a sign
Mrc.: need a sign

Eva: I've learned my lesson
Mrc.: I've learned my lesson

Eva: what's Good is that now?
Mrc.: What's done is done.

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 a-

He will heal me

gain

Ha- lle- lu- jah

Ha- lle- lu- jah