

New Music

(Father, Mother, Younger Brother, Sarah
Grandfather, Little Boy, Coalhouse,
Working Blacks, White Neighbors)

Cue:

MOTHER: "I'll see about your tub."

Tenderly

mf dolce

Musical notation for piano accompaniment, featuring a treble and bass clef with a common time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

FATHER:

Where have I been? How did we change, caught in this strange

Musical notation for the father's vocal line and piano accompaniment. The vocal line is in a single treble clef staff, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

— new mu sic? Say, was I a way too

Musical notation for the father's vocal line and piano accompaniment. The vocal line is in a single treble clef staff, and the piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

Just like that tune,
long?

This system contains the first vocal line for Mother and the piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

MOTHER:
sim - ple and clear, I've come to hear ————— new mu sic.

FATHER:
new mu - sic.

This system contains the second vocal line for Mother and the first vocal line for Father, along with the piano accompaniment. Mother's line continues with a quarter note C5, a quarter note D5, and a quarter note E5. Father's line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic ragtime rhythm.

MOTHER:
Why, why can't you hear the song?

This system contains the third vocal line for Mother and the piano accompaniment. Mother's line starts with a quarter note C5, followed by a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with its characteristic ragtime rhythm.

YOUNGER BROTHER:

His fin - gers stroke those keys — and ev - 'ry note says "please" — and ev - 'ry

20

MOTHER:

YOUNGER BROTHER:

I thought I knew

FATHER:

chord says, "Turn — my way."

I thought I knew

23

MOTHER:

what love was but these lo - vers play — new mu - sic!

FATHER:

what love was but these lo - vers play —

FATHER:
YOUNGER BROTHER:

F
YB new mu - sic!

26

MOTHER:

Haunt-ing me — and some-how taunt-ing me... My love was ne ver half — as

F
YB

Haunt-ing me — and some-how taunt-ing me... My love was ne ver half — as

29

true.

unis.

FATHER:

true. And I ask — my - self, why can't I sing it,

32

FATHER:

too?

ENSEMBLE
WOMEN:

ENSEMBLE
MEN:

His fin - gers stroke those keys— and ev - 'ry

His fin - gers stroke those keys— and ev - 'ry

35

note says "please"— and ev - 'ry chord says, "Turn— my way." *div.:*

note says "please"— and ev - 'ry chord says, "Turn— my way."

38

WOMEN: (+MOTHER:)

I thought I knew what love was, but these lov - ers play

MEN: (+YB+FATHER:)

I thought I knew what love was, but these lov - ers play

41

(ALL+FAMILY:)

— new mu - sic! Haunt - ing me and some - how taunt - ing me. My love was

— new mu - sic! Haunt - ing me and some - how taunt - ing me. My love was

44

WOMEN: *div.* Sa-rah, my life— has changed.

nev-er half— as true.

MEN: nev-er half— as true.

poco rall. *ten.* Sa rah, you've got— to see. Sa-rah, we've got— a son. Sa-rah, come down— to me...—

ten.

colla voce

A Tempo

cresc.

poco a poco cresc.

poco rall.

A Tempo
SARAH:

mp You and your mu - sic, sing - ing deep — in me, mak - ing nice — to me,

mf — *p*

56

SARAH:

say - ing some - thing so new. — Chang - ing ev - 'ry - thing,

COALHOUSE:

New —

59

mean - ing ev - 'ry - thing, cal - ling my — heart to you...

mu sic... All for you, girl... —

poco a poco cresc.

62

SARAH:
Play that mel - o - dy, your sweet mel - o - dy, cal - ling my — heart to

COALHOUSE:
You, Sa rah,

poco rall.

65

SARAH:
you...

COALHOUSE:
you...

ENSEMBLE WOMEN:
Ooh

ENSEMBLE MEN:
Ooh

68

ENSEMBLE WOMEN:

(+MOTHER:)

ENSEMBLE MEN:

Just like that tune,
(+ YOUNGER BROTHER)

sim - ple and clear,

Ah

Ah

Just like that tune,

sim - ple and clear,

8va

8va

71

I've come to hear — new mu - sic... Break - ing my heart,

I've come to hear — new mu - sic... Break - ing my heart,

(8va)

loco

74

WOMEN:

MEN:

o - p'ning a door, chan - ging the world! New mu - sic!
 o - p'ning a door, chan - ging the world! New mu - sic!

Slower

I'll hear it for - e - ver more.
 I'll hear it for - e - ver more.

Slower

poco rit. *rall.* *ff*

[COALHOUSE & SARAH embrace]

WOMEN:

MEN:

The musical score consists of four staves. The top two staves are for vocalists: 'WOMEN:' and 'MEN:'. Both parts feature a melodic line with a slur over the first two measures and a final note in the second measure. The piano accompaniment is written on the bottom two staves. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *sfz* (sforzando) marking appears in the third measure of the piano part. The score concludes with a fermata over the final notes of both vocal parts and the piano accompaniment.

83

FAST APPLAUSE SEGUE