

The Mystery of Edwin Drood
Male Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: confident/inviting

CHAIRMAN

Now, as you are no doubt aware, our own Mr. Charles Dickens was full halfway through the creation of The Greatest Mystery Novel of Our Time, when he committed the one ungenerous deed of his noble career: He Died, leaving behind not the slightest hint as to the outcome he had intended for his bizarre and uncompleted puzzle: The Mystery of Edwin Drood. Tonight, however, our company will make its most earnest effort to meet this supreme challenge. So come on, let's all be as vulgar and uncivilized as is legally possible! Kick off your boots, loosen your corsets...and enjoy yourselves.

Side B

Style: melodramatic/upper-class

SAPSEA

Director reads: *Come now, Mr. Jasper, this is quite extraordinary—*

JASPER

To the contrary, nothing could be more ordinary, sir! I myself suffer from this sort of duality on occasion. Sometimes I will...forget things...and in going back to fetch them, half-expect to meet myself rounding a corner I've already turned...

The Mystery of Edwin Drood
Female Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: melodramatic/upper-class

HELENA

Before you utter that word again, you laughable man, perhaps you will be good enough to supply a body, a victim, a corpse....something more tangible than an errant nephew, a timorous uncle, and a ludicrous city official who has no backing for his charges beyond pure pomp and sheer circumstance.

Side B

Style: confident/lower-class

DURDLES

Director reads: *Then you're leaving Cloisterham already?*

PUFFER

Not bloody likely! I didn't come this far only to turn away with but one piece of the puzzle in my hand. I've never in my wretched life been this close to getting anything I set about after; more the fool I'd be to pull back, just when I'm winning. I've never understood those in life who ease up—just when they should push on...

The Mystery of Edwin Drood

Audition Song Excerpts

You should be prepared to sing all applicable selections.

WOMEN

Drood (all women)

1. There You Are (measures 61-end)

Helena (all women)

18HR. Out on a Limerick (measures 33-end)

Rosa (higher female voice/Soprano)

3. Moonfall (measures 9-24)

Puffer (lower female voice/Alto)

4. The Wages of Sin (measures 1-36)

MEN

Chairman (all men)

1. There You Are (measures 61-end)

Bazzard (all men)

18BCN. Out on a Limerick (measures 33-end)

Neville (higher male voice/Tenor)

6. A British Subject (measures 1-20)

CALLBACKS

2. Two Kinsmen (*Jasper [tenor] and Drood [alto]*) (measures 1-21)

8. Perfect Strangers (*Drood [alto] and Rosa [soprano]*) (measures 1-34)

7. Both Sides of the Coin (*Jasper [tenor] and Chairman [bass]*) (measures 1-28)

1. There You Are

Start singing here

accompaniment starts here

Handwritten musical score for "There You Are". The score includes vocal lines for "WOMEN" and "CHAIRMAN & MEN", piano accompaniment, and various instrumental annotations.

Annotations:

- 00:** AH, W.W., HVIS 84, VCLAS, VOICED SYNTH., RHY.
- 61:** (WOMEN) THERE YOU ARE!...
- 62:** HOW DIS-TIN-GUE AND DEB-O - NAIR YOU ARE...-
- 63:** (CHAIRMAN & MEN) THERE YOU ARE!... (W.W., VCL.) HOW DIS-TIN-GUE AND DEB-O - NAIR YOU ARE...-
- 63:** TUBA, CELLO, BS., + BSN., ETC.
- 63:** DRUM FILL

64 65 66

JUST SLIGHTLY WEST OF LEI-CESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

JUST SLIGHTLY WEST OF LEI-CESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

BR. VOICED SYNTH.

67 68 69

THANK-FUL WE ALL — SHOULD BE FULL WELL A - WADE WE ARE. —

(MEN DIVISI, CHAIRMAN WITH LOWER VOICES)

THANK-FUL WE ALL — SHOULD BE FULL WELL A - WADE WE ARE. —

+SVA W.W. +TPTS. subito $\frac{4}{4}$ W.W. X4LD. TPT.

HMS. VLS.

70 71 72

SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

+TRM.

(ALL MEMBERS OF THE COMPANY
JOIN THE CHAIRMAN ON STAGE)

73 74 75

BLIND IN US. — SO DRINK YOUR FILL AND JUST UN - WIND IN US! —

BLIND IN US. — SO DRINK YOUR FILL AND JUST UN - WIND IN US! —

(SYNH. SUST.) RHY. W.W., XYL., TRPT.

76 77 78

A WARM-LY WICK-ED FRAME OF MIND IN US — YOU'LL FIND IN US. — WE

A WARM-LY WICK-ED FRAME OF MIND IN US — YOU'LL FIND IN US. — WE

BS.

79 80 81

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN, —

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN, —

W.W., HN., VLN'S., CELLO

SYM. RHY. VLN. RHY. BS.

82 83 84

AND NOT A JOT WE CARE HOW YOU GOT IN:—

AND NOT A JOT WE CARE HOW YOU GOT IN:—

85 86 87

(CHAIRMAN LOW MEN) WE BUT CARE THAT THERE YOU ARE!

(HIGH MEN) WE BUT CARE THAT THERE YOU ARE!

W.W. Tuba
TPTS.

STR.

Cym.

88 89 90

ARE!

DAMNED IF THERE YOU ARE!
DAMNED IF THERE YOU ARE!

WE BUT CARE THAT THERE YOU ARE!

ARE!

W.W. Vln.

Cym.

TPTS., HNS.

PNO.

TRN. BS. TUBA.

CELLO

+ BAN. CELLO, (SYNTH. RHY.)

91

DAMNED IF THERE YOU ARE!

W.W. STR.

Cym.

BSN. TRN. TUBA.

TPTS.

HNS.

TPTS.

+ HNS.

+ TRN. TUBA.

BH-R Out on a Linerick

All women this except

start singing

Handwritten musical score for the piece "Out on a Linerick". The score is written in a single system with two systems of staves. The first system contains measures 29, 30, and 31. The second system contains measures 32, 33, and 34. The lyrics are written below the vocal line. Performance instructions and dynamics are written throughout the score.

Lyrics:
OUT ON A LIM-ER-ICK, OUT ON A LIM-ER-ICK AIR!
I FOUND A THE-A-TRI-CAL KIT, AND AS
(VOICE CUED IN W.W.)

Performance instructions and dynamics:
ff (TRNS., CHIME, ULM PNO.)
f
MODERATO
mf
rit.
SYNTH.
CELLO
BS.

Instrumentation:
TRNS., CELLO, BS.
KBDs.
PNO.
SYNTH.
CELLO
BS.

35 DATCH-ER-Y, I DID MY BIT. 36 SO TO CLEAR NEVILLE'S NAME (I CON-FESS, TO MY SHAME, 'T WAS FOR VEN-GEANCE AS WELL, I AD- 37

38 -MIT). I FOL-LOWED JOHN JAS-PER HIGH LOW, 39 FOUND THE DEN'S HE DE-SCENDS TO BE-LOW, (HELENA:) AND WHEN (ROSA:) AND AS

PNO.

TENS., STRS., SYNTH.

40 JUF-FERZ CAME HE SUR-FACED HERE 'T WAS IM-ME-DIATE-LY CLEAR MY SUS-PI-CIONS WERE QUITE A-PRO-POS. 41 42 SO I CREEPT IN THE LODG-INGS OF

(DATCHERY PRODUCES ROSA'S CLASP AND DISPLAYS IT FOR THE AUDIENCE)

43 JAS- PET, DRESSED IN THIS GARB, WHAT A SIGHT! (H.) THERE I FOUND RO-SA BUD'S CLASP, HER 44 (R.) THERE I FOUND MY MOTH-ER'S CLASP, THE

+BELLS

+TRPS., HNS.

ALLEGRETTO

45 MOTH-ER'S SHE GAVE DROOD THAT NIGHT. ONE I GAVE ED-WIN THAT NIGHT. 46 JAS-PETZ TOOK IT FROM NED AF-TEL HURL-ING HIM DEAD TOWARD THE WEIRZ RIV-ERZ BED, I SUP- 47

STRAS.; KADS.; DR'S.

+8VCA.

PZZ. BS.

48 -POSE. 49 (H.) "HEL-EN-A DATCH-ER-Y" KNOWS! (R.) "RO-SA BUD DATCH-ER-Y" KNOWS! AND THE

+W.W. +EVA

(W.W. OUT)

50 poco meno mosso 51 52

PROOF IS QUITE CLEAR, LET US BRING JAS-PETZ HERE TO BE TRIED AND THEN TIED UP AND STRUNG!

DIV. VLS. KADS.

CELLO SYNTH.

Poco meno mosso

Tutti + EVA

PIESC.

PNO. ARCO BS.

53 54 (HORACE AND OTHERS HURL JASPETZ DOWNSTAGE)

(SPOKEN:) AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TPIS.

ff

ATTACCA

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MOFFET & ESSER COMPANY
PNO/CO. MO.
Moonfall.

Start singing here
-2- MOONFALL
(TEMPO-LESS AD LIB.)

SELF IN DEW. BE-FORE THE CLOAK OF NIGHT RE-VEALS THE MOON,
TIME HOLDS ITS DREAM WHILE IT CON-CEALS THE DAWN, AND IN THE MOON-FALL, — ALL SOUND IS
FROZ-EN STILL. — YET WARM A-GAINST ME, — YOUR SKIN WILL WARM THE CHILL OF
MOON-FALL. — I FEEL ITS FIN-GERS. LIN-GERS — THE VEIL OF

INSTRUMENTAL INSTRUCTIONS:
PNO.
VOICED SYNTH. HN., TBN., STR. mf
BS. + SYNTH.
VCL. II
BELLS, STRICH, SWAR.
C PNO.
HN.
TBN. II
W.W., CELLO
BR.
TUTT f
PNO.
BR. I
subito p

20 NIGHT - SHADE, LIGHT MADE FROM STARS THAT ALL-TOO - SOON FALL,

W.W., HNS., VLN.

BELLS

f TRN + SYNTH.

ppoco rit.

(+ cym. roll)

23 MOON - FALL THAT POURS FROM YOU. BE-TWIXT OUR HEARTS, LET NOTHING

PNO. BR., STR. VLN. BELL TREE

W.W., BELLS, STR.

rit.

25 A TEMPO

PNO. VOICED SYNTH.

mf PNO.

+ PRZ. BS. + CELLO, BS.

26 IN - TER - VENE. BE-TWIXT OUR EYES, THE ON-LY SIGHT I'VE SEEN

W.W., BR. VLN.

f rit.

(HN. SUST.)

28

(+ cym. n.m.p.)

subito

29 IS LUS-TROUS MOON-FALL AS IT BLINDS MY VIEW, SO THAT SOON I ON-LY SEE BUT

VLN. PNO. + BR., STR.

FL., VLN., SYNTH.

atempo

THN. KBOB.

PNO. HN. E.HN.

LOW TUTTI

(+ cym. roll)

BS. ritard

The Wages of Sin

Start at beginning

④

"THE WAGES OF SIN"

PUFFER

WE: CHAIRMAN: "AND BELOVED: MISS ANGELA PRYSOCK!"

MODERATO

(PUFFER) NARRATIVE, MODERATO CON MOTTO

"CRIME DON'T PAY!" THAT'S WOT I TELLS 'EM. IF IT

KOPS. + 8VA

TUTTI
ORCH.
+ BELLS

POSS rit.

3 4 5 6 7

DID, WOULD I BE HERE? MIX-IN' PIPES, WOT THEN I SELLS 'EM FOL A PINT OF ROT-TEN

8 9 10 11 12

BEEZ. THROATS YOU CUT TO POK-ET THRU-PENCE, OR YOU SLUT TO COP SOME SLEEP. BASH A

+ DIV. STR. SUST.

BELL

BSN.

W.W.

BSN.

13 14 15 16

FACE FOL BLEED-IN' TUP-PENCE... PURE DIS-GRACE TO WORK SO CHEAP. SO I

17 18 19 20

SAY, DON'T BE A SIN-NETZ FOL THE PRICE OF LON-DON GIN! YOU CAN'T

KBD'S.

CELLO "GENTLY"

+PIZZ. BS.

21 22 23 24

PAY FOR ONE SQUARE DIN-NETZ WITH THE WA - GES OF SIN. SELL MY

25 26 27 28 29 RUBATO w.w.

SOUL? 'CAR LOVE, COME OFF IT! WHO WOULD BUY THIS SACK OF SKIN? ON THE WHOLE THERE AIN'T MUCH

KBD. V.PNO. AR. HNS. STR.

STR. W.W. VLN., BENS. SYNTH. CELLO, BS.

30 31 32 33 34

PRO-FIT IN THE WA - GES OF SIN, IN THE WA - GES OF SIN, IN THE

TUTTI + RYA

rit. KBD.

mf mp atempo

35 36 36-A

WA - GES OF SIN! (PUFFER OUT OF CHARACTER FOR DIALOGUE w/AUDIENCE)

(+ LONG FLAMBOYANT VIOLIN CADENZA. END WHEN PRYSOCK SPEAKS)

Solo PNO.

rit.

CUE: PRYSOCK: "OVER WITH IN AN INSTANT!"

CUE: PRYSOCK: "HAD ANY SINCE!" (INTO PUFFER CHARACTER: SING!)

I'VE SEEN

18 BCN Out on a Limerick

All men this excerpt

start singing

CELLO, BS. *mf*

32 33 34 *MODERATO*

(B.) I FOUND A THE-A-TRI-CAL KIT, AND AS
(C.) I FOUND A THE-A-TRI-CAL KIT, AND AS
(N.) I FOUND A THE-A-TRI-CAL KIT, AND AS
(VOICE USED IN W.W.) PNO.

mf *rit.* *mf* *SYNTH.* *CELLO* *BS.*

(B.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR NEV-ILL'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR VAN-IT-Y, TOO, I AD-
(C.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR NEV-ILL'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR HEL-EN-A, TOO, I AD-

35 36 37

(N.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR MY GOOD NAME FROM THE BLEM-ISH OF BLAME, ('T WAS FOR HEL-EN-A, TOO, I AD-

- MIT).
- MIT).
38 39

(B.) } I FOL-LOWED JOHN JAS-PER HIGH LOW, FOUND THE DEN'S HE DE-SCENDS TO BE-LOW, AND WHEN
(C.) }
(N.) }
PNO.

40 41 42

PUP-FETZ CAME HERE 'T WAS IM-ME-DI-ATE-LY CLEAR MY SUS-PI-CIONS WERE QUITE A PRO-POS. SO I CREEPT IN THE LODG-INGS OF

(DATCHERY PRODUCES ROSA'S CLASP AND DISPLAYS IT FOR THE AUDIENCE)

43 44

JAS- PER, DRESSED IN THIS (B.) BIG, WHAT A SIGHT! THERE I FOUND RO-SA BUD'S CLASP, HER
(C.) GAMB,
(N.) GAMB,
+ TRPS, HNS., BELLS

ALLEGRETTO

45 MOTH-ER'S SHE GAVE DROD THAT NIGHT, JAS-PEL TOOK IT FROM NED AF-TER HURL-ING HIM DEAD TOWARD THE WEIR RIV-ER BED, I SUP-
46
47

+SUBL.
STR'S.
KBD'S.
DR'S.

pizz. BS.

48 -POSE.
49

+w.w. +SVA
(BAR./NEV.) TELL HIM THAT DATCH-ER-Y KNOWS! (B.)
(CR.) NEV-ER-ENO DATCH-ER-Y KNOWS! (C.) AND THE (M.)

f (w. out)

50 poco meno mosso
51
52

PROOF IS QUITE CLEAR, LET US BRING JAS-PEL HERE TO BE TRIED AND THEN TIED UP AND STRUNG!
DIV. VCS.
KBD'S.

TUTTI +SVA
CRESC.

poco meno mosso

PNO.
ARCO BS.

53
54

(SPOKEN:)
AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TRP'S.

ff

(HORACE AND OTHERS
HURL JASPEL DOWNSTAGE)

ATTACCA

A British Subject

start at beginning

(6)

'A BRITISH SUBJECT'

HELENA, NEVILLE, DROOD, ROSA, CRISPARKLE & ENSEMBLE

CUE FOR VAMP: NEVILLE: "RESTRAINED CLIMATE, MASTER EDWIN... MISS BUD.

CUE FOR VOICE: DROOD: "LEFT THEM BOTH BEHIND YOU."

SINUOUS TANGO

VAMP-VOICE LAST TIME (NEVILLE) (CONFIDING TO AUDIENCE)

(TOWNSPEOPLE DRIFT IN DURING SONG, CURIOUS ABOUT THE HOSTILITIES THAT ARE BUILDING UP.)

Handwritten musical notation for the vocal line. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody is written in a sinuous, tango-like style. There are four measures shown, with measure numbers 1, 2, 3, and 4 written above the staff. The lyrics are written below the staff.

MY REP-U-TATION PRE-CEDES ME HERE, (A SIT-U-A-TION I NEEDS MUST FEAR.)

Handwritten musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several annotations: 'PREZ. STR.' above the first measure of the bass staff, 'W.W.' above the final measure of the bass staff, and 'ETC.' and 'LEAD PIPE' written near the end of the piece.

W.W. PNO.

(NEVILLE)
5
HELENA
WHAT HOPE HAVE I OF BLEND - ING IN WITH THIS MY SHADE OF SKIN? OS., HN'S.,
TBN.

CL. W.W. + HN'S., TBN.

9 **(NEV.)** 10 11 12
I THOUGHT I'D CLEANS'D MY SLATE AT LAST BUT THEY AN - TIC - I - PATE MY PAST.
FL. TPT.

(+ VOICED SYNTH. SUST.)
MICO STRS.,
DR'S., PNO.

13 **HEL.** 14 15 **(NEV.)** 16
WHAT SHALL I SHOW THEM - THE FULL EF - FECT? WHAT DO I OWE THEM - WHAT THEY EX - PECT?
W.W.

ASW. STRS., KBO'S. KBO'S. ASW. TBN. X VLO. VIBRA SLAP X

17 **NEV.** 18 19 **(BOTH)** 20
HEL. A BRIT - ISH SUB - JECT ON DIS - PLAY, IN FROM GEE - LON TO - DAY.
FL., HN., VLN. FLS., VLN.

E.H. FLS., VLN. E.H., ASW. "HINDU"

RHY: STRS., PNO.
(SYNTH. SUST.)

Sing from beginning

2

"TWO KINSMEN"

DRAGO JASPER

QUE: DRAGO: "AND TRUST YOU! BOTH HANDS, JACK!"

BRISK ALLEGRO

1 2 3 4

DRAGO JASPER

MY DEAR-EST UN-CLÉ JACK! MY

w.w. strcs., KBD'S.

DR. []

mf "VIGOROUSLY" mp

5 6 7 8

BOTH

DEAR-EST NEPH-ÉW NED! A LIFE WITH-OUT YOUR FRIEND-SHIP WOULD BE LIFE AS GOOD AS DEAD! THE

(D.) (J.)

+ TRN'S.

BSN., CELLO, BS.

9 10 11 12

WINDS OF HELL MAY BLOW, BUT AS YOU WELL MAY KNOW, I'LL HEED YOUR CALL, NO NEED TOO SMALL, AND

w.w., HN. I

w.w., HN.

+ TRN.

BSN., PNO., CELLO

KBD'S.

+ STR.

w.w., VCL.

BS.

(J.) FACE THE FIRES BE-LOW! FOR YOU! FOR YOU!

(D.) FOR YOU! FOR YOU!

BR., VLN. VOICED KBDs. DR. PHO. PIZZ. CELLO, BS. TRM.

(BOTH:) TWO KINS-MEN, MORE THAN BROTH-ERS! WE KNOW NO NEXT OF KIN AND YET WE KNOW NO OTH-ERS

LOW TUTTI DR. ETC. +VLS.

subito *mp* +T.M.P. GSA.

CLOS-ER 'NEATH THE SKIN. THE BLOOD THAT FLOWS BE-TWEEN US, THE BONDS THAT TIE US TWAIN;

cyM. VLS. BR., KBD. TRMS. Cello +w.w.

TWO KINS-MEN, WHEN ALL OTH-ERS FLEE THEN WE RE - MAIN!

TUTTI *orz.* *mf* HNS., TRMS. w.w., STRS., KBDs. DRs.

Start at beginning

HEFFEL & ESSER COMPANY

60.

PNO/CONO.

8

"PERFECT STRANGERS"

DROOD & ROSA

CUE FOLK ORCH: DROOD: "I AM SORRY, ROSA." ROSA: "AND I FOR YOU."

CUE FOLK VOICE: DROOD: "WE TRULY FEEL TOWARDS EACH OTHER."

MODERATO CON MOTTO

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Moderato con moto'. The piano part features a rhythmic pattern of eighth notes with chords, marked '4MP' and 'BS, PNO.'. The vocal lines are as follows:

ROS A
5 IF WE WERE PER-FECT STRAN-GEERS — HOW PER-FECT LIFE COULD BE!
6 7 8
w.w. + 8VA mp

DROOD
9 I'D KNOW IF I A-DORE YOU — YOU'D KNOW IF YOU LOVE ME. —
10 11 12
BELL =

Instrumental parts include:
- VLN., SYNTH. (Violins and Synthesizer)
- 2ND X ONLY OB., SYNTH. SOLI (Second Oboe and Synthesizer Soli)
- Cello (marked '4MP')
- Bassoon and Piano (marked 'BS, PNO.')
- Horns (marked 'HN. P')
- Bell (marked 'BELL =')

13 (ROSA) 14 15 16

17 (ROSA) 18 19 20

21 22 23 24

TOO MUCH WE'VE SEEN TO·GETH·ER TO JUDGE THE VIEW,

TOO MUCH WE'VE BEEN TO·GETH·ER.

AND I AS·SUMED THE FU·TURE—

AND I PRE·SUMED THAT YOU WERE THERE... AND YET I'VE WON·DERED

SYNTH. + STR. VCL. (CELLO CONT. ETC.) BSN. DIV. W.W., BELLS HNS. SYNTH. PIZZ. STR. AH (L.SYNTH.) (W.W., SYNTH.) BSN. CELLO HNS. PNO.

Handwritten musical score for piano and voice. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment line.

Vocal Line:

- Measures 25-28: WHERE WE MET...?
- Measure 29: AH
- Measures 30-32: IF WE WERE PER-FECT STRAN-GER-S,
- Measures 33-34: I'D SEE THE PATH BE-FORE ME,
- Measures 35-36: I'D FIND MY WAY WITH EASE.
- Measures 37-38: I'D SEE THE PATH BE-FORE ME,
- Measures 39-40: THE FOR-EST FROM THE TREES.
- Measures 41-42: THE FOR-EST FROM THE TREES. COULD LIFE BE REAL WITH-OUT YOU?

Piano Accompaniment:

- Measures 25-28: Features a melodic line in the right hand and a bass line in the left hand. Includes markings: *vcus.*, *BSN., PEE. CELLO, P.*, *subito SYNTH.*, *PNO. BS.*
- Measures 29-32: Includes markings: *BELL. COB.*, *+(PP)*, *TPT. ESPIL.*
- Measures 33-36: Includes markings: *SYNTH.*, *TPT.*, *+(PNO.)*, *VCN.*, *BSN., CALO.*

Handwritten Annotations:

- Measure 25: *vcus.*
- Measure 26: *vcus.*
- Measure 27: *vcus.*
- Measure 28: *vcus.*
- Measure 29: *W.W.*
- Measure 30: *HN'S.*
- Measure 31: *BSN., PEE. CELLO, P.*
- Measure 32: *subito SYNTH.*
- Measure 33: *BELL. COB.*
- Measure 34: *+(PP)*
- Measure 35: *TPT. ESPIL.*
- Measure 36: *+(PNO.)*
- Measure 37: *SYNTH.*
- Measure 38: *TPT.*
- Measure 39: *VCN.*
- Measure 40: *BSN., CALO.*

start at the beginning

KEUFFEL & ESSER COMPANY

48.

PND/COND.

* ENSEMBLE MEMBERS CREEP IN DURING SONG TO LEAD APPLAUSE AFTER
JASPER & SAPSEA FINISH FIRST REFRAIN; THEY ENCOURAGE HAND-CLAPPING
DURING 2ND & 3RD REFRAINS - THEY EXIT AS THEY APPLAUD END OF NUMBER.

7

"BOTH SIDES OF THE COIN"

JASPER, CHAIRMAN/SAPSEA "ENSEMBLE *

CUE FOR VAMP: JASPER: "A CORNER I'VE ALREADY TURNED..."

CUE FOR VOICE: JASPER: "TWO-SIDED NEVILLE LANDIES, I FIND THAT..."

ALLEGRO, IN FOUR (♩. = 140-144)
VAMP - VOICE LAST TIME

STR., HN., FLUG., VOICED SYNTH.

RHY. + TRI.

JASPER

I AM

NOT MY-SELF THESE DAYS, FOR ALL I KNOW, I MIGHT BE YOU. THERE'S MORE THAN

simile

SAPSEA

ROOM E-NOUGH FOR TWO IN-SIDE MY MIND! I AM

9
 LIKE-WISE IN A HAZE OF WHO I AM FROM SCENE TO SCENE; WHAT'S MORE, WE TWO, (WE FEEL, I MEAN), ARE IN A

10
 BIND! FOR IS IT I, OR IS IT ME? AND IF I'M HIM AND IF I'M HE EACH ONE OF

12
 US MIGHT NOT A-GREE ON WHAT TO DO. AND IF I TAKE OP-POS-ING SIDES WITH-IN MY-

13
 SELF, THEN WHO DI-VIDES UP WHAT IS RIGHT OR WRONG? I'LL GO A-LONG WITH YOU.

14
 15
 16
 17
 18
 19
 20

HN, CUPTPT. SYNTH.

+TRNS.

JASPER

SARSEA

W.W.

+HN.

SM'S. SYNTH. PNO.

+TRIANG.

(BR. TACET)

JASPER

W.W., MUTE BR.

CRHY.

SM'S. BELLS KRODS.

JASPER

HN'S, TRNS.

JASPER & SAPPSE

21 *HA-PEN-NY, ONE PEN-NY, TU-PEN-NY, THRU-PEN-NY, TWELVE TO A SHIL-LING, TWICE THAT TO A FLO-RIN, AND*

22

[poco a poco cresc.]
BS., DR.S., TBN., MONEY SHAKER

23 *WOULD YOU NOT FAN-CY THE CUR-REN-CY FOR-IGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?*

24

(+ BS.N., PIZZ. CELLO)

25 *BOB IS YOUR UN-CLE FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEPTION, AND*

26

PNO., SYNTH. "SNEAK IN"

+ BS.N., CELLO

BS., DR.S.

27 *WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEPTION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?*

28

+ TBN. II

+ TBN. I OPEN