

Once on This Island Audition Packet

SHOW DESCRIPTION: Ti Moune, a peasant girl, rescues a wealthy boy from the other side of the island, Daniel Beuxhomme, with whom she falls in love. Unbeknownst to Ti Moune, the pompous gods who preside over the island make a bet with one another over which is stronger, love or death, the stakes being Ti Moune's life. When she pursues Daniel, who has returned to his people, Ti Moune is shunned because of her lowly status. Her determination and capacity to love, though, is not enough to win Daniel's heart, and Ti Moune pays the ultimate price; but the gods turn Ti Moune into a tree that grows so strong and so tall, it breaks the wall that separates the societies and ultimately unites them.

CHARACTER DESCRIPTIONS

Ti Moune: Mezzo/High belt. Peasant girl who keeps her head in the clouds. She loves Euralie and Julian but she does not want the life they have. She spends her days dreaming of a different, more glamorous life riding around in cars and not having to work hard and do chores. She believes very strongly that the gods saved her life when she was a small girl for a reason, and that they have grand plans for her. She falls blindly in love, and makes a promise to the gods to save the injured man, Daniel Beauxhomme, though she does not realize the true power of the gods. She truly believes that she and Daniel are meant to be together forever, and that he will ignore the fact that she is from a much lower social class than she is. She is naïve about the world, and stubbornly refuses to listen to wisdom of gods or her family.

Daniel Beauxhomme: Tenor. Rich heir of a hotel chain. He is grateful to Ti Moune for saving his life, and loves her in his own way. He wants to keep her by his side, but he never plans to marry her, despite what she thinks. However, he does not consider any peasants to be in the same class as he is. He is not a cruel person, but he suffers from the self-absorbed privilege of the very wealthy, and does not see how his carelessness can hurt Ti Moune, who loves him so. He is engaged to Andrea.

Papa Ge, God of Death: Tenor/baritenor or Alto/Mezzo Papa Ge takes pleasure in death and suffering. He is a wily, cruel demon-god. He plans to take Daniel Beauxhomme's life, but he is stopped for awhile by Ti Moune and her promise to the other gods. He watches the relationship between Ti Moune and Daniel like a greedy vulture, waiting for his chance to take Daniel's life. He considers all lives to belong to him, as eventually rich and poor alike will have to die. He does have a soft side, though it is seldom seen. Many peasants are afraid of him.

Erzulie, Goddess of Love: Mezzo/Soprano. The nicest of the gods by far. Erzulie takes a special shine to Ti Moune because of how in love she is. She is the one who gets the other gods to agree to answer Ti Moune's prayer, wanting to show the girl (and the other gods) what true love can accomplish if it is, in fact, as true as it seems.

Asaka, Goddess of the Earth: Mezzo/soprano. Asaka provides the rich earth to grow crops and is considered a generous god by the peasants. She and Agwe do not get along very often, and they are at odds with each other much of the time. She does believe that people are much better off when they have sense and do not live in fantasy as Ti Moune does, but she finds Ti Moune and her love for Daniel “amusing.”

Agwe, God of Water: Bass/Baritone. Agwe is the unpredictable god of water, responsible for flooding the island and often destroying the crops that Asaka helped create. He takes pleasure in being cruel, but he also takes pleasure in being helpful, depending on his mood. He is as playful as he is malicious, creating the conditions that cause Daniel to crash his car. Agwe finds Ti Moune and her plight “interesting.”

Mama Euralie: Alto. Peasant farmer. Euralie harbors a strong belief in the gods, and believes that Ti Moune was spared by the gods for a reason. Her adoptive mother. She supports and loves Ti Moune, but she also wants Ti Moune to see things the way they are in the real world and stop living in a fantasy.

Tonton Julian: Bass/Baritone. Peasant farmer. Sterner than Euralie, but has just as much affection for his adoptive daughter, Ti Moune. Like all the peasants, he believes in the gods, but he is more skeptical of their involvement than Euralie. He is proud of his simple life, and wants Ti Moune to keep her head out of the clouds and also be proud of her simple life.

Andrea Devereaux: Mezzo. The well-to-do fiancée of Daniel Beauxhomme. She hides her coldness and disdain for peasants behind niceties. She does not much care for Ti Moune, though she is willing to let her stay as a servant and a dancer because Daniel likes her. She considers all peasants to be far beneath her, as if they are not even from the same world.

Armand: Bass/Baritone. Armand is the ambitious but careless Frenchman who first came to the island. He built a great fortune and had massive wealth. However, he treated the peasants as playthings. Eventually, one of the peasants bore him a son, who became the first Beauxhomme. Armand was driven out during the war.

STORYTELLER [ENSEMBLE]: The Storytellers act both in and out of the story, as narrators and as players in the story itself (peasants, grandhomme, gossipers, general ensemble). This ensemble will feature solo opportunities as well as strong ensemble work. They are the backbone of this story and will be called to a majority of rehearsals

FULL CONDUCTOR SCORE (SHEET MUSIC):

https://drive.google.com/file/d/1vypMJTIWlbtn3JPO59Gs4sEi-TP4qjHd/view?usp=drive_link

FULL SONG LIST

We Dance - FULL CAST

One Small Girl - Mama Euralie, Tonton Julian, Little Ti Moune and STORYTELLERS

Waiting for Life - Ti Moune and STORYTELLERS

And the Gods Heard Her Prayers - Asaka, Agwe, Papa Ge and Erzulie

Rain - Agwe and STORYTELLERS

Pray - Ti Moune, Tonton Julian, Mama Euralie, Guard and STORYTELLERS

Forever Yours- Ti Moune, Daniel and Papa Ge

Sad Tale of the Beauxhommes- Armand and STORYTELLERS

Ti Mournie- Mama Euralie, Tonton Julian and Ti Moune

Mama Will Provide - Asaka and STORYTELLERS

Waiting for Life (Reprise)- Ti Moune

Some Say - STORYTELLERS

Human Heart- Erzulie and STORYTELLERS

Pray (Reprise)- STORYTELLERS

Some Girls- Daniel

The Ball,- Andrea, Daniel, Ti Moune and STORYTELLERS

Forever Yours (Reprise) - Papa Ge, Ti Moune, Erzulie and STORYTELLERS

A Part of Us - Mama Euralie, Tonton Julian, Little Ti Moune and STORYTELLERS

Why We Tell the Story - FULL CAST

AUDITION SONG SELECTIONS

FOR MEZZO/SOPRANO

- **Waiting For Life (Audition Cut)**
 - Backing Piano Track - <https://www.youtube.com/watch?v=d2WkOYZtrnQ>
 - Reference Video - <https://www.youtube.com/watch?v=aSkeBW02qz0>
 - Sheet Music (p. 46 - 50)

- **Human Heart (Audition Cut)**
 - Backing Piano Track:
https://www.youtube.com/watch?v=peAMaGR1NI8&list=RDpeAMaGR1NI8&start_radio=1
 - Reference Video
https://www.youtube.com/watch?v=DuVt8Q4dk6Y&list=RDDuVt8Q4dk6Y&start_radio=1
 - Sheet Music (p.152-156)

- **Mama Will Provide (Audition Cut)**
 - Backing Piano Track (2:58) -
https://www.youtube.com/watch?v=ZkWtRjIUkFM&list=RDZkWtRjIUkFM&start_radio=1
 - Reference Video -
https://www.youtube.com/watch?v=YrNa_OEHZAs&list=RDYrNa_OEHZAs&start_radio=1
 - Sheet Music (p132 -135)

FOR ALTOS

- **Forever Yours (Audition Cut)**
 - Backing Piano Track (2:40) -
https://www.youtube.com/watch?v=HiESAbhKi4M&list=RDHiESAbhKi4M&start_radio=1
 - Reference Video -
https://www.youtube.com/watch?v=IJtLOWmPOWs&list=RDIJtLOWmPOWs&start_radio=1
 - Sheet Music (p.95 -98)

- **TiMoune (Mama Euralie Part) (Audition Cut)**
 - Backing Piano Track:
https://www.youtube.com/watch?v=0HKMRBQ_SwA&list=RD0HKMRBQ_SwA&start_radio=1
 - Reference Video -
https://www.youtube.com/watch?v=Uvfyb6KqW9A&list=RDUvfyb6KqW9A&start_radio=1
 - Sheet Music (p.116-118)

FOR TENORS

- **Some Girls (Audition Cut)**

- Backing Piano Track - <https://www.youtube.com/watch?v=LMgKpDxXWac>
- Reference Video - <https://www.youtube.com/watch?v=Nycao3dQn-E>
- Sheet Music (p. 73-176) -

- **Forever Yours (Audition Cut)**

- Backing Piano Track (2:40) -
https://www.youtube.com/watch?v=HiESAbhKi4M&list=RDHiESAbhKi4M&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=IJtLOWmPOWs&list=RDIJtLOWmPOWs&start_radio=1
- Sheet Music (p.95 -98)

BASS/BARITONES

- **Rain (Audition Cut)**

- Backing Piano Track (1:22) -
https://www.youtube.com/watch?v=ST4-OzDOUbY&list=RDST4-OzDOUbY&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=qCRK_5vaK4A&list=RDqCRK_5vaK4A&start_radio=1
- Sheet Music (p.60-63)

- **TiMoune (Tonton Part) (Audition Cut)**

- Backing Piano Track:
https://www.youtube.com/watch?v=0HKMRBQ_SwA&list=RD0HKMRBQ_SwA&start_radio=1
- Reference Video -
https://www.youtube.com/watch?v=Uvfyb6KqW9A&list=RDUvfyb6KqW9A&start_radio=1
- Sheet Music (p.116-118)

ALL VOICE PARTS

- **We Dance (Audition Cut)**

- Backing Piano Track - <https://www.youtube.com/watch?v=CzHC-vVNKqQ>
- Reference Video (2:59) -
https://www.youtube.com/watch?v=Y_c39h75PdA&list=RDY_c39h75PdA&start_radio=1
- Sheet Music (p.8-9)

MONOLOGUES

ANDREA

On the other side of the Island safe behind high walls and iron gates, the Grandhommes dance to a different tune. They entertain tourists at their fine hotel and tell their servants... "Polish up the Mercedes" My dear Mademoiselle, I have something to say. Something I fear was left unsaid... Many thanks for all you've given Daniel, but do not be misled. My dear Mademoiselle, you dance so very well... I pray you'll dance for Daniel and for me, when we are wed. Daniel and I have been promised to each other since we were children. This is how things are done, Ti Moune.

STORYTELLER #1

There is an island where rivers run deep. Where the sea sparkling in the sun earns it the name "Jewel of the Antilles." An island where the poorest of peasants labor – and the wealthiest of the grands hommes play. Two different worlds on one island! The grand hommes, owners of the land and masters of their own fates. And the peasants, eternally at the mercy of the wind and the sea, who pray constantly...to the gods. Asaka, Mother of the Earth, Agwe, God Water. Erzulie. Beautiful Goddess of Love. And Pape Ge, sly Demon of Death.

STORYTELLER #2

Once on this island, there was a terrible storm. Many huts washed away! Many peasants drowned by Agwe's angry water! But one small girl caught his attention. And she was spared. An orphan plucked from the flood by Agwe. Sheltered in a tree by Asaka... and sent on a journey by the gods: a journey that would test the strength of love against the power of death... on this island of two different worlds!!

STORYTELLER #3

And Ti Moune was cast out of the Hotel Beauxhomme, and the gates slammed shut behind her. And for two weeks, Ti Moune did wait at the gate. Not eating. Not sleeping. Only waiting, only watching, as the grounds of the Hotel Beauxhomme were made even more lovely, in preparation for the wedding. And at last, Andrea and Daniel were married. And as superstition dictated, they came to the gates of the hotel to throw coins to the peasants, thus assuring that their own fortunes would multiply. And the gods began to cry – tears of compassion for the orphan Ti Moune, who proved that love could withstand the storm, and cross the earth, and survive even in the face of death.

83 84 85 86

drive... We'll

f *gliss.*

87 88 89 90

drive!

f *dim.*

91 92 93 94 (TI MOUNE)

Oh,

Start

95 96 97 98

Gods, oh, Gods, Please, be there.

mp

(TI MOUNE)

99 100 101

Don't you re - mem - ber your lit - tle Ti Moune — from the tree?

102 103 104 105

Wake up! Look — down! — Hear my prayer!

106 107 108

Don't sin - gle me out — and then — for -

109 110

get me! — Oh,

111 (TI MOUNE)

112 113 114

Gods, oh, Gods, let me fly!

(WOMEN, MEN)

Oh oh oh

115 116 117 118

Send me to pla - ces where no one be - fore me has been. You

Oe la, oe la, Oe la

119 120 121 122

spared my life; show me why You

Oh oh oh

The musical score is written for piano and voice. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in French and English. The first system (measures 111-114) features a vocal line with the lyrics 'Gods, oh, Gods, let me fly!' and a piano accompaniment with chords and moving lines. The second system (measures 115-118) continues the vocal line with 'Send me to places where no one before me has been. You' and includes a piano accompaniment with a more active bass line. The third system (measures 119-122) concludes the vocal line with 'spared my life; show me why You' and features a piano accompaniment with sustained chords and a moving bass line. There are also instrumental vocalizations like 'Oh oh oh' and 'Oe la, oe la, Oe la' interspersed with the main lyrics.

(TI MOUNE)

123 124 125 126

get me to rise—like a fish—to the bait, then tell me to wait. Well, I'm

(WOMEN)

(MEN)

Oh—

mf

127 128 129 130

wait - ing... Wait - ing for life to be -

(WOMEN, MEN)

Wait - ing...

131

132 133 134

gin! Wait - ing for life

(WOMEN)

One small girl—

(MEN)

One small girl—

ff

END

135 3 136 137 138

to be - gin!

One small girl

One small girl

The first system of the musical score, measures 135-138. It features a vocal line with lyrics and a piano accompaniment. A red line connects the word 'girl' in measure 138 to the word 'girl' in measure 137.

139 140 140A 141

The second system of the musical score, measures 139-141. It continues the vocal and piano parts. Measure 140A is a repeat of measure 140.

HUMAN HEART [ERZULIE/MEZZO-SOP]

Piano-Vocal

—152—

#11—*The Human Heart*

START

17 18 19 20 (ERZULIE)

The cour - age of — a

Aaah

Aaah

21 (ERZULIE)

3 22 23 24

dream - er, the in - no - cence — of —

25 26 27 28

youth, the fail - ures and — the fool -

(ERZULIE)

29 30 31 32

ish- ness ————— that lead us to the truth. —

33 34 35 36

the hopes that make us hap -

(WOMEN)

the hopes that make us hap -

(MEN)

the hopes that make us hap -

37 38 39 40

py. ————— the hopes that don't — come

py. —————

py. —————

41 (ERZULIE) 42 43 44

true, and all the love there

(WOMEN)

and all the love there

(MEN)

and all the love there

45 46 47 48

ev - er was: I see this all in

ev - er was:

ev - er was:

49 (ERZULIE) 50 51 52

you. ————— You are part. —

(WOMEN)
you are part.

(MEN)
You are part.

53 54 55 56

part of the hu - man —

part of the hu - man —

part of the hu - man —

part of the hu - man —

mp

57 (ERZULIE) 58 59 60

— heart. — You are part —

(WOMEN)

— heart. —

(MEN)

— heart. —

END

61 62 63 64

of all who took — the

You are part —

(ANSWER)

You — are — part —

(MEN)

You are part —

MAMA WILL PROVIDE

Piano-Vocal [ASAKA/MEZZO-SOP] —132—

#9—Mama Will Provid

109 (ASAKA) 110 111 112

ev - er you need, — Ma - ma will pro - vide! —

ff

113 (ALL — except ASAKA, TI MOUNE)

114 115 116 117 118

Ma - ma will pro - vide...

119 (WOMEN — divisi) 120 121 122 123 124

(MEN — loco) Ma - ma will pro - vide... Ma - ma will pro - vide...

125 126 127 (ASAKA) 128

Oh... (Slide)

START

129 (ASAKA) 130 131 132

Walk with me, lit-tle girl, and I'll take you far.

(TERZULIE)
Coo coo, coo coo, coo coo coo— Coo coo, coo coo, coo coo coo—

(MAMA, ANDREA)
Ooh— Ooh—

(PAPA GE AGWE)
Sha, sha, sha - ah! Sha, sha, sha. sha - ah! Sha.

(ARMAND, TONTON)
Bum, bum, bum. Bah - um, bum, bum! Bah -

133 134 135 136

'Round each bend, lit-tle friend, I'll be by your side.

Coo coo, coo coo, coo coo coo— Coo coo, coo coo, coo coo coo—

Ooh— Ooh—

Sha, sha, sha - ah! Sha, sha, sha. sha - ah! Sha..

Bum, bum bum! Bah - um, bum, bum! Bah

137 138 139

That's what a Ma-ma's worth: to give her child the earth.

Coo coo, cooooo, coo coo coo Coo coo, coo coo,

Ooh— Ooh—

Sha sha sha aah! Sha cha cha cha aah!

um, bum, bum! Dah um bum, bum!



140 141 142

And what - ev - er you need, Ma - ma will...

coo coo coo Coo coo coo coo, coo coo coo

Ooh—

Sha, Sha sha cha aah!

Dah um bum, bum!



143 144 145 146 (ASAKA)

(Dr. solo) Pro- vide!!!

147 148 149 150 //

END

ff

Applause Segue

FOREVER YOURS [PAPA GE/ALTOS & TENORS]

Piano-Vocal

—95—

#6—Forever Yours

79 (TI MOUNE) 80 81 82

Mine... (PAPA GE) Mine!

f start

83 (PAPA GE) 84 85 86 TI MOUNE: Stay away!

Ar-ro-gant fool, think you can hold back death?

87 (PAPA GE) 88 89 90 TI MOUNE: I won't let you have him!

This boy is mine. I am his dy-ing breath!

91 (PAPA GE) 92 93 94

Sure as the grave, you must ac-cept what is Now

(B)

(PAPA GE)

95 96 97 97a

his life — is for - ev - er — mine...

~~(TIMOUNE)~~ 98 3 99 Freely (PAPA GE) 100 ~~(TIMOUNE)~~

~~Take my life for his!~~ What? ~~Take my life...~~

p

101 102 103

~~My soul for his~~

TI MOUNE: I would die for him!

104

105 106 107

(CHORUS)

Oooh—

(PAPA GE)

I am the road lead-ing to no re - turn.

108 (CHORUS)

109 110 111

(PAPA GE)

Se - cret of life no - bo - dy wants to learn—

112 113 114 115 (TI MOUNE)

(CHORUS)

(PAPA GE)

I am the car rac-ing toward dis - tant shores.

116 (T.MOUNE)
his life is for ev - er mine...

(CHORUS)
Oooh—

(PAPA GE)
Your life is for - ev - er mine...

mf

**END**

120 *ritard*
and I am

Oooh—

dim.



TIMOUNE
[MAMA EURALIE/ALTO]

MAMA EURALIE

Musical score for measures 21-24. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 21: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 22: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 23: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 24: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

Musical score for measures 25-28. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 25: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 26: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 27: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 28: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The measure is marked with a piano (p) dynamic.

START

Musical score for measures 31-33. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 31: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The measure is marked with a piano (p) dynamic. The lyrics are: "What can I say — to stop — you now, now that you've heard — your drums —". Measure 32: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 33: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

Musical score for measures 34-36. The score is written for piano and vocal. The piano part consists of a treble and bass staff. The vocal part is a single staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 34: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. The lyrics are: "— and seen your dan - cers, now that you think — your heart — has all the". Measure 35: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3. Measure 36: Treble staff has a half note G4, a half note F#4, and a half note E4. Bass staff has a half note G3, a half note F#3, and a half note E3.

37 *a tempo*
(MAMA)

an - swers...? Who knows how high those moun - tains

40 climb? Who knows how deep those riv - ers flow?

43 Who knows how wrong a dream can go, Ti Moune?

47 (TONTON)

49 (MAMA)

To braid your hair or dry your tears—

I won't be there to guide your way—

The musical score is written for piano and voice. It consists of three systems of staves. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'a tempo' at the beginning. There are three instances of the word '(MAMA)' in red boxes: one at measure 37, one at measure 49, and one at measure 50. There is also one instance of '(TONTON)' in a blue box at measure 47. The lyrics are written below the vocal staff. The piano accompaniment features a mix of chords and moving lines, with some measures marked with a 'p' for piano.

51 (MAMA) 52 53 54

as we have done these ma-ny years, Ti Moune. Ti Moune...

~~(TONTON)~~

~~as we have done these ma-ny years, Ti Moune. Ti Moune...~~

55 (TONTON) 56 57 58

What you are, we made you. What we gave, you took.

59 60 61 *rall.* 62

Now you run with - out one back - ward look.

63 *a tempo*
(MAMA)

64 65 66

You'll find some oth-er boy to save, some oth-er life that you can share.

67 68 69 70 *poco ritard*

Your heart is young. New dreams are ev - 'ry - where.

dim.

71 *Freely* 72 73 *a tempo* 74

Choose your dreams with care, Ti Moune.

END

Some Girls

Freely (Dialogue over)

Alto Fl.
mp

1 2 3 4

5 6 7

8 9 9a 9b

10

11 12 13 (To—22)

mp FL

22 23 24 25

SOME GIRLS

[Daniel/Tenors]

Piano-Vocal

—174—

#13—*Some Girls*

26 **START**

(DANIEL)

27

28

29

Some girls take ho - urs to paint ev - 'ry per - rect—

30

31

32

33

nail, —————

34

35

36

37

fra - grant as flow - ers, all pow - dered and prim and—

38

39

40

41

pale; —————

but

42

(DANIEL)

43 44 45

you are as wild as that wind-blown tree as

46 47 48 49

dark and as deep as the mid-night sea. While

50

51 52 53

they're busy dress-ing. you lie here warm and

54 55 56 57

bold

58 (DANIEL) 59 60 61

Some girls you pic - ture, some you

END

62 63 64 65

hold.

66. 67 68 69

Some take cour - ses at all the best schools in

70 71 72 73

France,

RAIN
[AGWE/BASS-BARITONE]

(AGWE)

full of hope— and pain,

as she

stares down— the road

road

in— the pour - ing— rain.

rain.

58 START

• Rain on— the road,

rain on— her face—

62 (AGWE) 63 64

Rain makes a road such a dan - ger - ous

65 66 67 68

place...

P

f

69 Driving (AGWE) 70 71 72

Let there be a car,

(STORYTELLERS) (Women Solo)

Let there be a car.

(AGWE)

73 rac - ing through — the night. 74 75 76 Where the

(STORYTELLERS) (Women & v) (MEN)

rac - ing through — the night. (WOMEN) Where the

77

78 road meets — the sea, let — her wait! 79 Where — the

road meets — the sea, let — her wait! Where — the

80 road meets — the sea, let — him — spin! 81 82 Where — the

road meets — the sea, let — him — spin! Where — the

83 (AGWE) 84 85

— road meets — the sea, let — their fate be —

~~(STORYTELLERS)~~

road meets — the sea, —

86 (AGWE) 87 88 89

gin — in — the

90 91 92 93

rain!

END

TIMOUNE

[TONTON JULIAN/BASS-BARITONE]

Piano-Vocal

—116—

#8—Ti Moune

TONTON

21 22 23 24

25 26 27 28 (To—»31)

p

31 (MAMA) 32 33

What can I say — to stop — you now, now that you've heard — your drums —

34 35 36

— and seen your dan - cers, now that you think — your heart — has all the

37 *a tempo*
(MAMA)

an - swers...? Who knows how high those moun - tains

40 climb? Who knows how deep those riv - ers flow?

43 Who knows how wrong a dream can go, Ti Moune?

47 **START**

(TONTON)

48 To braid your hair or dry your tears—

I won't be there to guide your way—

49 **(MAMA)**

50

(MAMA)

51 as we have done these ma-ny years, Ti Moune. Ti Moune... 52 53 54

(TONTON)

as we have done these ma-ny years, Ti Moune. Ti Moune...



(TONTON)

55 What you are, we made you. 56 57 What we gave, you took. 58



END

59 Now you run with - out one back - ward look. 60 61 *rall.* 62



63 *a tempo*
(MAMA)
You'll find some oth-er boy to save, some oth-er life that you can share.

67 68 69 70 *poco ritard*
Your heart is young. New dreams are ev - 'ry - where. *dim.*

71 *Freely* 72 73 *a tempo* 74
Choose your dreams with care, Ti Moune.

WE DANCE

[STORYTELLERS/ALL VOICE PARTS]

Piano-Vocal

-8-

#1—Prologue/We Dance

92 93 94 95

an-gry when the riv - er starts to o - ver - flow.

And

(WOMEN)

(MEN)

And

a little less

96 97 98 99

— since we nev - er know which way their winds will blow, we

— since we nev - er know which way their winds will blow, we

100 101 102 103

— dance to the earth, we dance to the wa - ter

— dance to the earth, we dance to the wa - ter

mf

(WOMEN)

104 The Gods a - wake and we take no chance. 105 106 107 Our

(MEN)

The Gods a - wake and we take no chance. Our

108

hearts hear the song. 109 our feet move a - long and to the 110 111

hearts hear the song. our feet move a - long and to the

mf

112 mu - sic of the Gods we dance! 113 114 115

mu - sic of the Gods we dance!

END