

Newman
Winter

Carnival of Souls

excerpts

opera in two acts

O K F E E L G O O D M U S I C

CARNIVAL OF SOULS
Jonathan Newman & Gary Winter
opera in two acts
(excerpts)

CHARACTERS

| | |
|---|--------------------------|
| MARY HENRY A (Earth Mary) | Soprano (Lyric Mezzo) |
| MARY HENRY B (Limbo Mary) | Soprano (Lyric) |
| MARY HENRY C (Soul Mary) | Soprano (Dramatic Mezzo) |
| CHORUS | |
| QUARTET OF TOWNSPEOPLE | SATB |
| SHERIFF | Bass |
| CHORUS OF SOULS / TOWNSPEOPLE | SSAATTBB |
| TRIO OF FACTORY WORKERS | TTB |
| SOUL #1 | Tenor |
| SOUL #2 | Soprano |
| SALESWOMAN | Soprano |
| POLICE OFFICER | Baritone |
| MASTER ORGAN BUILDER/ MINISTER GUILD | Bass |
| HARVEY THE DIRECTOR/ HARVEY THE SOUL/ DR. SAMUELS | Baritone |
| JC THE SCREENWRITER/ JOHN LINDEN | Tenor (Lyric) |
| MRS. THOMAS | Contralto |

TIME: 1962

SUMMARY OF EXCERPTS

Act I, Scene 1

MARY HENRY, the protagonist of CARNIVAL OF SOULS, miraculously emerges from the Kaw River after a horrific car accident. While the SHERIFF throws a blanket around her and a QUARTET OF TOWNSPEOPLE gather to hear her story, Mary describes the events leading up to the accident: After accepting a challenge from some young men to drag race, Mary and her girlfriends lose control of their car, plunging over the Kaw River Bridge. The Quartet of Townspeople question Mary: Where are the boys? Was this a suicide pact? Is Mary pregnant? Was she on drugs? Mary is disoriented and doesn't know how she got out alive, only that she "followed a light." As the sheriff orders the river dragged to search for the other girls and leads Mary away, a mysterious specter appears. He is HARVEY THE SOUL, who will haunt Mary throughout the story. The Townspeople transform and grow into a CHORUS OF SOULS, singing Mary's name.

Act I, Scene 2

The setting is the Organ Factory in Lawrence, Kansas. When the scene opens Mary performs beautifully to a rapt audience of long-time FACTORY WORKERS and the MASTER ORGAN BUILDER. The factory workers speak with pride about their long years of work and commitment to craftsmanship at the organ factory. The Master Organ Builder reminds Mary she'll be playing the voice of God when she plays the organ at its new home in a church in Utah. But for Mary this is "just another job." The Master Organ Builder tells her that she was saved from the river for a special purpose, to serve God, but Mary continues to insist that this will be just another job.

Act I, Scene 3

HARVEY THE DIRECTOR and JC THE SCREENWRITER discuss their day jobs making industrial films. They rattle off the kind of dry and uninspiring films they make every day, such as a "shareholder's report" or a "training film for crossing guards." Not exactly juicy stuff, but it's a living. Harvey talks about driving by an abandoned pavilion on the edge of the Great Salt Lake. He tells JC he walked around the spooky place, describing the incredible Moorish architecture, dance hall and dusty rides. When Harvey inquires in town about the pavilion he is told it was haunted, and its name is Saltair. Harvey wants to direct a film there, and he wants JC to write the screenplay. JC doesn't know what story to write, but Harvey tells him to visit Saltair for himself, "the spirits will embrace you." The Chorus of Souls prepare for their film debut.

CARNIVAL OF SOULS
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opera in two acts
(excerpts)

INSTRUMENTATION

Flute 1
Flute 2 / Piccolo
Oboe
English Horn
Clarinet 1 in B-flat
Bass Clarinet in B-flat / Clarinet 2 in B-flat
Bassoon 1
Bassoon 2 / Contrabassoon

Horn 1 in F
Horn 2 in F
Trumpet 1 in C
Trumpet 2 in C
Trombone 1
Trombone 2

Timpani

Percussion (2 players)
Glockenspiel, E-flat Crotales, Vibraphone, Marimba, Tubular Bells
Triangle, Suspended Cymbal, Hi-Hat, Ride Cymbal, Tam-tam
3 Tom-Toms, Bass Drum

Harp

Piano

Strings

EXCERPTS DURATION

ca. 21'

O K F E E L G O O D M U S I C

CARNIVAL OF SOULS

opera in two acts

-PROLOGUE-

(orchestra - 3')

MARY and friends drag race; the cars crash, and plummet over the Kaw River bridge.

ACT ONE

-SCENE ONE-

GARY WINTER

JONATHAN NEWMAN

Lights up to reveal MARY HENRY. She is soaking wet.

4/4 Moderate, anxious (♩ = 120)

Flute 1-2 (Piccolo) *pp*

Oboe

English Horn

Clarinet 1

Bass Clarinet (Clarinet 2)

Bassoon 1-2 (Contrabassoon) *pp*

Horn 1-2 *pp*

Trumpet 1-2 in C

Trombone 1-2

Timpani *f*

Percussion *f* Tub. Bells *p*

Harp *f* *p*

Piano

Mary (A) *p* *pp*
The riv - er is so cold.

4/4 Moderate, anxious (♩ = 120)

Violin 1 *p*

Violin 2

Viola *p*

Violoncello *f* *p*

Contrabass *f* *p*

The QUARTET OF TOWNSPEOPLE and the SHERIFF enter.
The sheriff puts a blanket over MARY's shoulders.

9 **3/4** **A** Easy, smoothly

Fls. *f*

Ob. *f*

E.H.

Cl.

B. Cl. *p legato*

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp. **3/4** **2/4** **3/4** **2/4** **3/4**

Perc. *Vib* *f*

Hp. *mf* *f* *f*

Pno. *f*

M(A)

Vln. 1 **3/4** **A** Easy, smoothly

Vln. 2 *div.* *p legato*

Vla. *p legato*

Vc. *mp*

Cb. *mf*

9

21 **B**

Fls. *f*

Ob. *f*

E.H. *f*

Cl. *f > p* *mf*

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc. *Vib* *pp < f* *Mar*

Hp. *f*

Pno. *f*

M(A) *mf*
The boys dared us to race I I I was just a

Vln. 1 *div.*

Vln. 2 *p* *unis.*

Vla. *p* *(unis.)*

Vc.

Cb.

6/8 3/4 2/4 3/4 2/4 3/4

6/8 3/4 2/4 3/4 2/4 3/4

21

32 **C**

Fls. *p*

Ob. *p*

E.H.

Cl.

B. Cl.

Bsns. *mf legato*

Cbsn. *mf legato*

Hn. 1-2 *mf* 1. solo

Tpt. 1-2

Tbn. 1-2 *p* con sord. *p* con sord.

Timp.

Perc. *mf* *mf* *p*

Hp. *mf* *f*

Pno. *f*

M(A) pas - sen - ger. Do you want to race, Mar - y? I said, Don't care I don't care

Vln. 1 *p* unis. *mp*

Vln. 2 *mp* *p* unis. *f*

Vla. *mp* unis. *mf* div. *mf* unis.

Vc. *mp* *poco* *mf*

Cb. *mp legato*

32

41

Fls. $\frac{4}{4}$ $\frac{3}{4}^D$ f f f f

Ob. f f f f

E.H.

Cl. $f > p$

B. Cl. p legato

Bsns.

Cbsn.

Hn. 1-2 mp 1.

Tpt. 1-2

Tbn. 1-2

Timp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. Mar pp f Vib

Hp. f

Pno. f

M(A) a-bout boys. Rose Rose was driv-ing

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}^D$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 2 p div. mp unis.

Vla. p

Vc. mp

Cb. mf

41

52 **E**

Fls. *mf espr.*

Ob.

E.H.

Cl. *Solo p poco*

B. Cl. *p legato*

Bsns. *1. p legato mf*

Hn. 1-2 *mf*

Tpt. 1-2 *f pp*

Tbn. 1-2

Timp.

Perc. *p* **Gisp**

Hp. *mp mf*

Pno.

M(A) *poco f*
 — so fast. — Slow down, — Rose! — but they were young men — de -

Vln. 1 *div. p mf p espr.*

Vln. 2 *div. p sub. mf mf*

Vla. *p sub. mp div. mf unis.*

Vc. *mp mf*

Cb. *mp mf*

52

4/4 3/4

61

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Cbsn.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

61

p

mp

mf

f

p

mp

f

mf

f

mp

1. open

3

3

4/4

3/4

4/4

3/4

ter - mined to be men, and we young wom - en de - ter - mined to be

70 **3/4** **F**

Fls. *f*

Ob. *f*

E.H.

Cl.

B. Cl.

Bsns. *mf legato*

Cbsn.

Hn. 1-2

Tpt. 1-2 *1. solo* *p* *f* *pp* *p* *f* *pp* *f* *p* *ff*

Tbn. 1-2

Timp. **3/4** **2/4** **3/4** **2/4** **3/4**

Perc. *Mar* *p* *f* *pp* *p* *f* *pp* *f* *p* *ff* *Vib* *mp*

Hp. *f* *f*

Pno. *mp*

M(A) *wom - en.* *mf* *We beat them to the*

Vln. 1 *div.* *p* *f* *pp* *p* *f* *pp* *f* *p* *ff* *mf* *p* *mf*

Vln. 2 *p* *unis.*

Vla. *p*

Vc. *f*

Cb. *mf*

70

79 **G** **4**
1.

Fls. *p* *f*

Ob. *mf* *f*

E.H. Solo *f* 3

Cl. Solo *f* *p* *f* *p* *f* *p* *f*

B. Cl.

Bsns. *mf legato*

Cbsn. *mf legato*

Hn. 1-2 *mf*

Tpt. 1-2

Tbn. 1-2

Timp. *p*

Perc. *f* *mf* Tub.Bells *p* *f* *p* *f* *p* *f* Vib. *mf* *f*

Hp.

Pno. *f*

M(A) bridge the Kaw Riv - er Bridge *f* *mf* It's wood tres - tles un -

G **4**

Vln. 1 *p* *mf* div.

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *mf legato*

Cb. *mf* *mf legato*

79

86

Fls. 3/4 ^H 4/4 3/4 4/4

Ob.

E.H. *mf*

Cl. *pp* < *mf*

B. Cl.

Bsns. to Bsn.

Cbsn.

Hn. 1-2 *p* *mf*

Tpt. 1-2

Tbn. 1-2 *p* *mf* 3/4 4/4 3/4 4/4

Timp.

Perc. *f* *p* *f* *p* *f*

Hp. *mf*

Pno. *p* *p*

M(A) *mf* *mf*

e - ven and worn. I don't know how we lost con - trol the old wood

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* div. *f* *mf* div.

Vc. *mf* *f* *mf* unis.

Cb. *mf* *f* *mf*

86

93

Fls. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob.

E.H.

Cl. *pp* *mf*

B. Cl.

Bsns.

Hn. 1-2 *p* *mf* *p* *mf* *p*

Tpt. 1-2

Tbn. 1-2

Timp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf*

Perc. *f* *p* *f* *mf* *Glsp* *Susp. Cymb.* *ppp* *f* *gliss.*

Hp. *f* *ff* *f*

Pno. *p* *f*

M(A) cracked eas - y. Three of us in the front seat,

Vln. 1 *f* *mf* *mp* *f* *p*

Vln. 2 *f* *mf* *f* *f*

Vla. (unis.) *f* *mf* *f* *unis.*

Vc. unis. *f* *mf* *f* *unis.*

Cb. *f* *f* *f* *f*

93

I **Meno mosso** (♩ = 69)

100

5/4 4/4

Fls. *mf*

Ob. *mf*

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2 *p*

Tpt. 1-2 *mf*

Tbn. 1-2

Timp. *f*

Perc. *mf* *mf* *Glsp*

Hp. *p* *gliss.*

Pno.

M(A) *f*
 steer - ing in_ the air not a

I **Meno mosso** (♩ = 69)

100

5/4 4/4

Vln. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Cb. *mf*

102 **4/4**

Fls. *mf*

Ob. *f* *mf*

E.H. *f*

Cl.

B. Cl.

Bsns.

Hn. 1-2 *mf*

Tpt. 1-2 *mf*

Tbn. 1-2

Timp. **4/4**

Perc. *mf*

Hp. *f* *gliss.*

Pno.

M(A) sec - - - ond to look in each

Vln. 1 *p* *mf*

Vln. 2 *mf* *f* *mf* *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb.

102

104

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

oth - ers eyes, and say

104

poco rit.

3/4

106

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

106

Susp.Cym.

ppp

p

mf

f

sim.

6

7

3

3

3

3

5

good - - - - - bye. Good

poco rit.

3/4

109 $\frac{3}{4}$ **A tempo**

Fls. f

Ob. f

E.H.

Cl. f p

B. Cl. p legato

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp. $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. **Mar** pp f **Vib**

Hp. f

Pno.

M(A) bye. I

Vln. 1 mp div.

Vln. 2 p unis.

Vla. p

Vc. mp legato

Cb. mf

109

116

3/4 2/4 3/4 5/4 3/4

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

I held my breath a lit - tle gulp of

3/4 2/4 3/4 5/4 3/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

116

122 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fls. *mf* 1. (2. to Picc.) *f*

Ob. *mf* *f*

E.H. *mf* *f*

Cl. *mf*

B. Cl.

Bsns. 2. to Contrabassoon *mf*

Cbsn.

Hn. 1-2 *p* *mf*

Tpt. 1-2 *mf*

Tbn. 1-2

Timp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Perc. *mf* *p* *Vib* *pp* *f* *B.D.*

Hp. *f* *p* *gliss.*

Pno. *p*

M(A) *mp*
 air, I don't know how I got out, just

Vln. 1 *mp* *mf* *p* *mf* *mf*

Vln. 2 (unis.) *mf* *mf*

Vla. *mf* *div.* *unis.* *div.*

Vc. *mf* *unis.*

Cb.

128 **4** **L**
Meno Mosso (♩ = 69)

Picc.

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Cbsn.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

4 **L**
Meno Mosso (♩ = 69)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

128

M
131 **A tempo** (♩ = 120)

3/4 **4/4**

Fls. *p*

Ob.

E.H.

Cl.

B. Cl.

Bsns. 2. to Bassoon *p*

Hn. 1-2 *mp* *pp*

Tpt. 1-2

Tbn. 1-2

3/4 **4/4**

Timp. *f*

Perc. Tub. Bells *f* *pp*

Hp. *ff* *pp*

Pno.

M(A) *mp* *p*
It seemed so easy.

M
A tempo (♩ = 120)

3/4 **4/4**

Vln. 1 *pp* div.

Vln. 2

Vla.

Vc. *f* *pp*

Cb. *f* *pp*

131 *f* *pp*

137 2. to Fl. **3/4** **N** 1. *f*

Fls. *f*

Ob. *f*

E.H.

Cl. *p*

B. Cl. *p legato*

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

3/4

Timp.

Perc. *f* *pp* **Mar** *mp*

Hp. *f* *p* *f*

Pno.

M(A) *mf* *p*
Too eas y.

3/4 **N** unis. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *f* *pp* *pizz.*

Cb. *f* *pp* *p*

137 *f* *pp*

145

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

145

Float-ing toward the light, I thought the girls were be hind

Detailed description: This is a page of a conductor's score for 'CARNIVAL OF SOULS'. The page is numbered 22 at the top left and 145 at the top left and bottom left. The score includes parts for Flute (Fls.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Horns (Hn. 1-2), Trumpets (Tpt. 1-2), Trombones (Tbn. 1-2), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), and a vocal line (M(A)). The vocal line has lyrics: 'Float-ing toward the light, I thought the girls were be hind'. The score features various musical notations including dynamics (f, p), articulation (accents, slurs), and performance instructions (Vib). The percussion part includes a vibraphone (Vib) section. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide a harmonic and rhythmic foundation.

4/4

153 **poco rit.**

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

to Clar.

4/4

poco rit.

Timp.

Perc.

Tub. Bells

mp

Hp.

Pno.

M(A)

me.

4/4

poco rit.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

ppp

pp

4/4 Freely (♩ = ca. 80) **2/4** **4/4** **Slow rock** (♩ = 66)

Fls. *f* *mf* *p*

Ob. *f*

E.H.

Cl. 1-2 *mf* *f* *p*

Bsns. *mf* *p sub.*

Hn. 1-2 *p*

Tpt. 1-2 con sord. *pp* *p*

Tbn. 1-2 *pp*

Timp. **4/4** **2/4** **4/4**

Perc. *f* *f*

Hp. *mf*

Pno. *f*

Vln. 1 **4/4** Freely (♩ = ca. 80) unis. **2/4** **4/4** **Slow rock** (♩ = 66) div. unis.

Vln. 2 *p* *p* *mf* *mf* *mp*

Vla. *p* *mf* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

167

Fls.

Ob.

E.H.

Cl. 1-2

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

167

172

Fls. 172

Ob.

E.H.

Cl. 1-2 *f p* *f p* *f p* *f p*

Bsns. *mf* *p*

Hn. 1-2 *mf* *fp*

Tpt. 1-2

Tbn. 1-2 *pp* *p*

Timp. *3/4* *4/4*

Perc. *Gisp* *f*

Hp.

Pno.

M(A) I thought they got out... No. No!

S. *mf* Are you preg - nant?

T. *mf* Was it a su - i - cide pact?

B. to save your friends? Are you on

FW 3

Vln. 1 *div.* *unis.* *div.* *unis.*

Vln. 2

Vla.

Vc.

Cb.

172

Now MARYS B and C enter and join Mary A

poco accel.

rit.

177 **4/4**

Picc. **4/4**

Fls. 2. to Picc. **mf**

Ob. **mf**

E.H. **mf**

Cl. 1-2 **f p**

Bsns. **p**

Hn. 1-2 **mf**

Tpt. 1-2 open **mf**

Tbn. 1-2 **p**

4/4

Timp. **p**

Perc. **f** **Gisp** **B.D.** **p**

Hp. **f**

Pno. **con Ped.** **f**

M(A) No! No! No! No! No!

S. Are you preg - nant? How did you get out of the car?

A. **mf** How did you get out of the car?

T. Drink - ing? How did you get out of the car?

B. drugs? How did you get out of the car?

4/4 **poco accel.** **rit.** **3/4**

Vln. 1 **div.** **mf** **unis.**

Vln. 2 **f** **mf** **f**

Vla. **f** **mf** **f**

Vc. **f** **mf**

Cb. **f**

Tempo Primo (♩ = 120)

181 **3/4** **4/4** **3/4** **4/4**

Fls. *f*

Ob.

E.H.

Cl. 1-2

Bsns.

Hn. 1-2 *mp*

Tpt. 1-2 *mf*

Tbn. 1-2

Timp. *p* *f*

Perc. *pp* *f* *Vib*

Hp. *f* *gliss.*

Pno.

M(A) *mf* *f*
I don't know, I on - ly fol - - - lowed the light, I

M(B) *mf* *f*
I don't know, I on - ly fol - - - lowed, I fol - - - lowed the

M(C) *mf* *f*
I don't know, I on - ly fol - lowed, I on - ly fol -

Tempo Primo (♩ = 120)

181 **3/4** **4/4** **3/4** **4/4**

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf*

181

186

Fls.

Ob.

E.H.

Cl. 1-2

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

M(B)

M(C)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

186

fol - - - lowed the light. I fol - - - lowed, I

light, fol - - - lowed, I fol - - - lowed,

- lowed the light, I fol - - - lowed, fol - - - lowed,

gliss.

Mar

mf *f* *p*

190 rall.

Fls. _____

Ob. _____

E.H. _____

Cl. 1-2 *mf* _____ *p* _____

Bsns. _____

Hn. 1-2 _____

Tpt. 1-2 *con sord.* *p* _____

Tbn. 1-2 _____

Timp. _____

Perc. *mf* _____

Hp. _____

Pno. *mp* _____ *pp* _____ *mf* _____

M(A) fol - - - - - lowed the light, I fol - lowed the light.

M(B) fol - lowed, I fol - - - - - lowed fol - lowed the light.

M(C) I fol - lowed the light, I fol - lowed the light.

Vln. 1 *mp* _____

Vln. 2 *mp* _____ *p* _____ *pp* _____

Vla. *mf* _____ *p* _____ *mp* _____ *pp* _____

Vc. *mf* _____ *p* _____ *mp* _____ *p* _____ *pp* _____

Cb. _____ *mf* _____

190

195

Fls. **Slowly** **A tempo** (♩ = 120) **Slowly**

Ob.

E.H.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

M(A)

M(B)

M(C)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

195

Q Slow rock, as before (♩=62) **1/4** **4/4** Più mosso (♩=66) **1/4** **4/4** **1/4** **4/4** **1/4**

203 1. (♩=62)

Fls. *mf p*

Ob. *f*

E.H.

Cl. 1-2 *ff* 1. solo *ff* 6

Bsns.

Hn. 1-2

Tpt. 1-2 *p* con sord. *p*

Tbn. 1-2

Timp. **1/4** **4/4** **1/4** **4/4** **1/4** **4/4** **1/4**

Perc. *mp* Vib

Hp. *mp* *f* *mp*

Pno.

M(A) cold.

M(B) cold.

M(C) cold.

Q Slow rock, as before (♩=62) **1/4** **4/4** Più mosso (♩=66) **1/4** **4/4** **1/4** **4/4** **1/4**

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

203

Poco più mosso (♩ = ca 69)

210

Fls. *f* 6 2. to Picc.

Ob. *f* 6

E.H.

Cl. 1-2 *mp* 6 2. to B.Clar.

Bsns.

Hn. 1-2 *p*

Tpt. 1-2 *p* con sord.

Tbn. 1-2

Timp. $\frac{1}{4}$ $\frac{4}{4}^p$

Perc. *f* 6 *f* 6 Glsp Mar *p*

Hp.

Pno. *f* 6 *f* 6

Poco più mosso (♩ = ca 69)

Vln. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *f* *f* *f* *f*

Vc. *f*

Cb. *f*

210

Sheriff leads Mary away. The townspeople follow.
HARVEY THE SOUL mysteriously appears onstage as
lights fade to black and we hear from OFFSTAGE:

215 **R**

Fls. — — — — —

Ob. — — — — —

E.H. — — — — —

Cl. *mf p* *mp p* *mf p* *mp p* *p*

B. Cl. *mp p* *mp p* *mf*

Bsns. — — — — —

Hn. 1-2 — — — — — 1. *sfz p*

Tpt. 1-2 — — — — —

Tbn. 1-2 — — — — —

Timp. — — — — —

Perc. *mp* *mf p* Hi-Hat to Toms/B.D.

Hp. *mp* *mp*

Pno. — — — — —

B. **SHERIFF** *mp* *f*
We'll drag the riv - er. We'll find the oth - er girls.

Chor. **CHORUS OF SOULS** **TEN:** *p*
Mar - y

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *p*

215

220

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

220

sim.

sfz-p

p

f

mf

mf

mf

mf

mp

mp

mp

sfz p

sfz p

p

mp

ALTO:
p

SOPR.2:
mp

Mar - y

Hen - ry,

Mar - y

Hen - ry,

Hen - ry,

Mar - y

Hen - ry,

Hen - ry,

Mar - y

Hen - ry,

sfz p

p

225

Picc.

Fls.

Ob.

E.H.

Cl.

B. Cl.

Bsns.

Cbsn.

Hn. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc.

Hp.

Pno.

SOPR.1:

Chor.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

225

2/4 to Fl. 4/4

2/4 4/4

2/4 4/4

229

Picc. *ff* *f* 6

Fls. *ff* *f* 6

Ob. *ff* *f* 6

E.H. *f* *mp*

Cl. *f* *f* *mp*

B. Cl.

Bsns.

Cbsn.

Hn. 1-2 *sfz-p*

Tpt. 1-2 *f*

Tbn. 1-2

Timp. *p*

Perc. *mf* *p*
to Glock
to Tub. Bells
f *Glisp* 6

Hp. *mf* *p*

Pno. *f* 6

Chor.
Hen - ry, Mar - y Hen - ry, Mar - y Mar - y Hen - ry!
Mar - y Hen - ry, Mar - y Hen - ry, Mar - y Mar - y Hen - ry!
Mar - y Hen - ry, Mar - y Hen - ry, Mar - y Mar - y Hen - ry!
p *p* *ppp* *ppp*

Vln. 1 *sfz p* *sfz f* *p* *pp*
div. *pp*

Vln. 2 *sfz* *sfz f* *p* *pp*
div. *pp*

Vla. *p* *pp*

Vc. *p*

Cb.

229

-SCENE TWO-

S **9** **Largo, freely**
accel. **Moderato** (♩ = 116) **12** **3** **12**
8 **8** **8**

Fls. _____

Ob. _____

E.H. _____

Cl. _____

B. Cl. _____

Bsns. _____

Hn. 1-2 _____

Tpt. 1-2 _____

Tbn. 1-2 _____

Timp. **9** **12** **3** **12**
8 **8** **8** **8**

Perc. _____

Hp. **Solo**
p _____ *mp* _____

Pno. _____

Chor. _____

S **9** **Largo, freely**
accel. **Moderato** (♩ = 116) **12** **3** **12**
8 **8** **8**

Vln. 1 _____

Vln. 2 _____

Vla. _____

Vc. *mf* _____ *p* _____

Cb. *mf* _____ *p* _____

241

Fls. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ *f* *ff*

Ob. *f* *ff*

E.H. *mp* *mf*

Cl. *mf*

B. Cl.

Bsns. *p* *mf*

Cbsn. *f*

Hn. 1-2 *p* *mf*

Tpt. 1-2 *fp*

Tbn. 1-2 *f*

Timp. $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ *fp* $\frac{4}{4}$

Perc. *p* *mf* *f* Tam-tam *p* *f* to Glock Glsp

Hp. *f*

Pno. *ff* *f* *fff*

Vln. 1 $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ *f* *fff* *rall.* $\frac{4}{4}$

Vln. 2 *mf*

Vla. *p* *mp* *mf*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

241

CARNIVAL OF SOULS

ACT ONE
SCENE TWO

continues as piano-vocal score

rall.

Lights up to reveal MARY A seated at an organ.
 A trio of FACTORY WORKERS listen while they work.
 MARY plays, singing wordlessly.

Hymn-Adagio, con rubato (♩ = 69)

poco rit.

M(A) *p*

Ah Ah

Hymn-Adagio, con rubato (♩ = 69)

poco rit.

like an organ chorale

----- **Freely**

M(A) ²⁵¹ *> pp*

Ah

FACTORY WORKER 2

f *mp*

FW 2 Beau - - - - - ti-

----- **Freely**

The musical score consists of three systems. The first system is for the vocal line of M(A), starting at measure 251 with a *pp* dynamic and a **Freely** instruction. The vocal line includes the syllable 'Ah'. The second system is for the vocal line of FW 2, starting at measure 8, with dynamics *f* and *mp*, and the syllables 'Beau' and 'ti-'. The third system is for the piano accompaniment, featuring a *mp* dynamic and a **Freely** instruction. The piano part includes triplet patterns in the right hand and a descending line in the bass.

MASTER ORGAN BUILDER (MOB) enters.

A tempo (♩ = 69)

allarg.

254

M(A) Ah Ah

FW 1 **FACTORY WORKER 1** *f* *ff* As if the Lord were sing-ing!

FW 2 *f* *mf* ful! Beau - - - - ti-ful! Beau -

FW 3 **FACTORY WORKER 3** *mf* *p* Like a dream!

A tempo (♩ = 69)

allarg.

Meno mosso
Più mosso
rall.

M(A) *mf* *pp*

FW 1 *p*

FW 2 *p* Hmm

FW 3 *p* ti - ful!

M.O.B. Like a dream!
 MASTER ORGAN BUILDER *f* *p*
 Mar - y Hen - ry you play so beau - ti -

Meno mosso
Più mosso
rall.

mp *f* *p* 6

red.

Moderato (♩ = 120)

263 MARY (A) You

M(A)

M.O.B.

pp

fully. _____

Moderato (♩ = 120)

+ cymbals

8va

loco

8va

pp

mp

p

con Ped.

269

M(A)

M.O.B.

build the fin - est or - - - gans. _____

mf ten.

loco

8va

V

8va

loco

mf

p

f

p

mp

p

rit. -

accel. **Con moto** (♩ = 144)

allarg. . . .

275 *cresc. poco a poco*

M.O.B.

fam - ily has been build - ing or - gans for six gen - er - a - tions, this fac - tory is the

accel. **Con moto** (♩ = 144)

allarg. . . .

mf pp

8va

loco

8va

loco

molto allarg. . . . **A tempo (con moto)**

281

FW 1

I've worked here all my life! I

FW 3

I'm going to

M.O.B.

pride of Law - rence Kan - - - sas!

con rubato

f

ff

molto allarg. . . . **A tempo (con moto)**

mf

fff

ff

p.

p.

p.

con Ped.

allarg.

287

FW 1 pol - ish the keys! I'm going to die at the or - gan!

FW 2 *f* I cut the pipes! I've worked here all my life!

FW 3 die at the or - gan! I've worked here all my life!

allarg.
A tempo**poco rit. A tempo**

293 MARY (A)

M(A) You should all be ver - y proud of your

A tempo**poco rit. A tempo** *8va-1 loco*

8va-1 loco

pp *mp* *p* *mf* *p* L.H.

con Ped.

301 Più mosso (♩ = ca. 132) **Slower** **rall.**

M(A) work. _____

M.O.B. _____

(aside, to Factory Workers)
mp Luck-y girl. _____ So

Più mosso (♩ = ca. 132) **Slower** **rall.**

f *mf legato*

306 **Freely** **molto rit.**

FW 1 _____

FW 2 _____

M.O.B. luck - y to be a - - live. _____

mf The

mf The

Freely **molto rit.**

p

Hymn-Adagio, con rubato

308 *(Mary sings wordlessly)* *p*

M(A) Ah, _____

FW 1 Lord's _____ hand pulled her from the riv - er. _____ So she may

FW 2 Lord's _____ hand pulled her from the riv - er. _____

FW 3 *mf* The Lord's _____ hand

M.O.B.

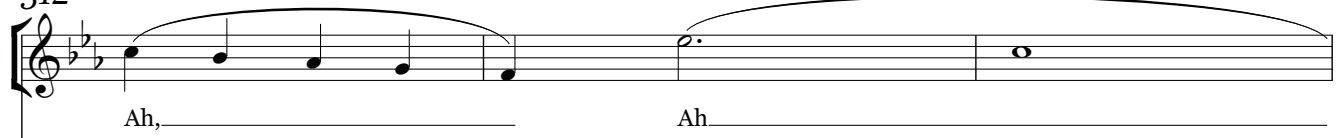
Hymn-Adagio, con rubato

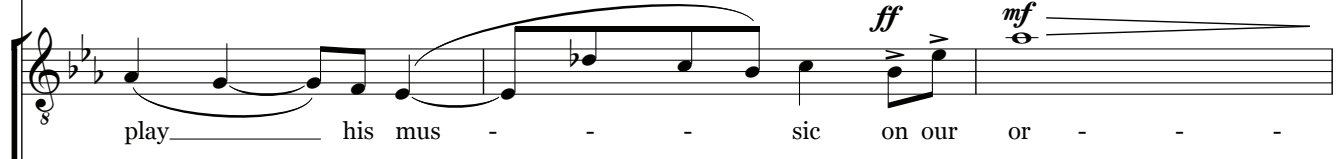
f

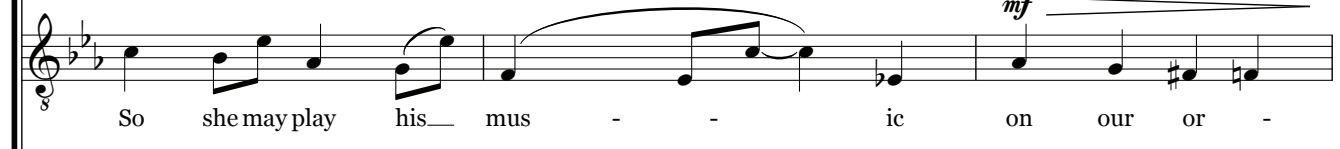
Mary B enters

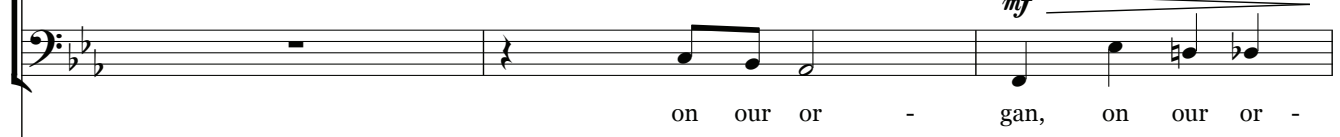
rit.

312

M(A) 

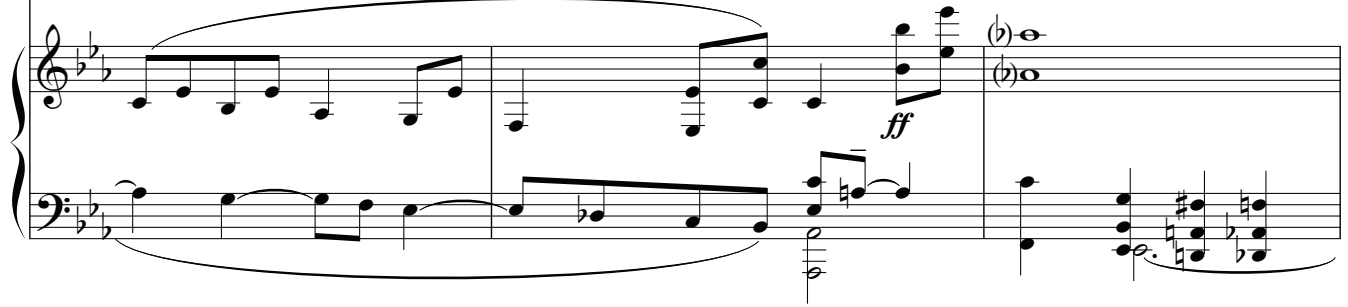
FW 1 

FW 2 

FW 3 

M.O.B. 

rit.



315 **A tempo, con moto** (♩ = 120)

M(A)

M(B) *mf*

FW 1 *p*

FW 2 *p*

FW 3 *p*

M.O.B.

gan!

gan!

gan!

3 luck-y to have you.

For me it's just an -oth - er

A tempo, con moto (♩ = 120)

mp *p* *8va*

v

leg.

319

M(B) job. I

M.O.B. *mf* You'll find new friends.

mf p mp p *8va* | *loco*

accel. **Con più moto** (♩ = 144) **allarg.** **A tempo**

325

M(B) know it's strange, but I have nev - er had a need for friends.

M.O.B. We all need hu - man

accel. **Con più moto** (♩ = 144) **allarg.** **A tempo**

mf *8va* | *loco*

330 **Held back rit. . . . A tempo rit.**

M(A) I have al - ways been a -

M(B) I have al - ways been a - -

M.O.B. com - pan - y, Ma - ry Hen - ry, We ___ are not built for sol -

Held back rit. . . . A tempo rit.

B.D.

molto allarg. . . . Meno mosso allarg.

335

M(A) - lone. I

M(B) - lone. I

M.O.B. i - tude. You won't be a - lone, do - ing the Lord's

molto allarg. . . . Meno mosso allarg.

fff *ff* *mp* *8va* *loco*

Più mosso (♩ = 132) **Slower** **poco rit.**

340

M(A) *stud-ied the or-gan in col - lege, just an - oth-er job just an-oth-er*

M(B) *stud-ied the or-gan in col - lege, It's just an-oth-er job just an-oth-er job.*

M.O.B. *work!*

Più mosso (♩ = 132) **Slower** **poco rit.**

f

mf legato

Red.

345 **Freely**

M(A) *job.*

M(B)

M.O.B. *p*

It's more than a job,

Freely

p *pp*

348 *mp* *mf*

M.O.B. *the or - - gan is the*

3 3 3 3

350 *poco rit.* *f* *allarg.*

FW 1 *A*

FW 2 *f* *A*

FW 3 *f* *A*

M.O.B. *f* *Lord's*

poco rit. *allarg.*

3 3 3 3

Hymn-Adagio, con rubato

allarg..

352

M(A) *On - ly a job. It's just a*

M(B) *On - ly a job. It's just a*

FW 1 *men! He saved you,*

FW 2 *men! He saved you from the riv - er, Mar - y*

FW 3 *men! He saved you from the*

M.O.B. *voice! It*

f

p

ff

Hymn-Adagio, con rubato

allarg..

Mary C enters

Moderato (♩ = 116)

freely, out of tempo, not together

355

M(A) job. Just

M(B) job. Just an -

M(C)

FW 1 *ff* Mar - - y Hen - ry, do his work. *p*

FW 2 *mf* Hen - - ry, so you may do his work. *p*

FW 3 *mf* ri - - ver, so you may do his work. *p*

M.O.B. *f* *ff* *mf* *f*
 takes more than in - tel - lect Ma - ry, your soul must play, too.

Moderato (♩ = 116)

f *ff* *mf* *f*

358

M(A) — an - oth - er job

M(B) oth - er job
freely, out of tempo, not together

M(C) *p* Just — an - oth - er job

FW 1

FW 2

FW 3

M.O.B.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features six staves: three vocal staves (M(A), M(B), M(C)), three first witness staves (FW 1, FW 2, FW 3), and one music only bass staff (M.O.B.). The piano accompaniment is split across the FW and M.O.B. staves. The vocal parts have lyrics: M(A) '— an - oth - er job', M(B) 'oth - er job' with the instruction 'freely, out of tempo, not together', and M(C) '*p* Just — an - oth - er job'. The piano accompaniment consists of sustained chords and melodic lines in both hands, with a fermata over the final measure of the piece.

361 **Andante** (♩. = 96)

M(A)

M(B)

M(C)

M.O.B.

You're not a - lone. He hears

Andante (♩. = 96)

pp

p

363

M.O.B.

your musical.

365 Hymn-Adagio, con rubato

M(A) *pp*

M(B) *pp* It's

M(C) It's

FW 1 *pp*
He hears your mus - ic, We hear your mus - ic. Through your fin - gers,

FW 2 *pp*
He hears your mus - ic, We hear your mus - ic. Through your fin - gers,

FW 3 *pp*
He hears your mus - ic, We hear your mus - ic. Through your fin - gers,

M.O.B.

Hymn-Adagio, con rubato

ppp

368 **Più mosso**

M(A) just an - oth - er job. It's

M(B) just an - oth - er job. It's

M(C) *pp* It's just an - oth - er job.

FW 1 Mar - - - y.

FW 2 Mar - - - y.

FW 3 Mar - - - y.

Più mosso

ppp

370

M(A) just an - oth - er job. just an - oth - er

M(B) just an - oth - er job.

M(C) — just an - oth - er job.

pp

372

repeat 1-2x, ad lib., in tempo, not together

M(A) job.

M(B) — just an oth - er job.

M(C) repeat 1-2x, ad lib., in tempo, not together

374

M(A)

M(B)

M(C)

repeat 1-2x, ad lib., in tempo, not together

3

3

377 *mp* *pp*

M(A)

M(B)

M(C)

Just an - oth - er - er - job.

Just an - oth - er - er - job.

Just an - oth - er - er - job.

pp

pp

-SCENE THREE-

HARVEY THE DIRECTOR and JC THE SCREENWRITER enter.

Harvey carries a clipboard and wears a beret. A light meter hangs from his neck. JC carries a pad and pencil.

Allegro (♩ = 138)

J.C. THE SCREENWRITER

f

JC

Good morn - ing, Harv - ey.

Allegro (♩ = 138)

f

386 **Meno mosso** (♩ = 76) **A tempo**

JC

HARVEY THE DIRECTOR

Cof - fee?

H

Morn - ing, J. C. The

Meno mosso (♩ = 76) **A tempo**

mf

f

391 **Meno mosso** **A tempo** **Meno mosso** **A tempo**

JC Do - nut?

H us - u - al. Sure._____

Meno mosso **A tempo** **Meno mosso** **A tempo**

mf *f* *mf* *f*

*Red.*_____

397 *mp* *mf* *mp*

JC What_____ do we have to - day?_____

402 **A tempo** (♩ = 120) *Harvey consults a clipboard*

H

A tempo (♩ = 120)

mf *ff*

406 *f*

H

Two mo - ti - va - tion - al speech - es, One re - port to the share - hold - ers,

mf *fff*

410 *f*

JC

I love mak - ing in - dus

H

Three films on pen - cil man - u - fac - tur - ing.

mf *ff*

415

JC

- tri - al films!

H

One film _____ on the dan - gers of driv - ing while in - tox -

f *mf*

420

JC

H

i - cat - ed, Three short pub - lic ser - - vice an - nounce - ments

fff *mf*

A

424

JC

H

train - ing film — for school cross - ing guards!

One film — for the

mp *p*

429

JC *mp* oc - u - list con - ven - tion

H oc - u - list con - ven - tion *mf* Two films

434

JC *mf* lead poison - ing

H on lead poison - ing lead poison - ing

439 *ff* *fp* *ff* *f*

JC *ff* *fp* *ff* *f*

H *ff* *fp* *ff* *f* *ff*

Four more mo - ti - va - tion - al speech - es. Two mo - ti - va -

Four more mo - ti - va - tion - al speech - es. Two mo - ti - va - tion - al

444 *f*

JC *f*

H *f*

- tion - al speech - es, Two mo - ti - va - tion - al speech - es, One re - port to the

speech - es, One film on the dan - gers of driv - ing while in - tox - tox

449 *ff* *f* *ff*

JC
 share-hold - ers, Three films on pen - cil man - u - fac - tur - ing. A

H
ff *f* *ff*
 i - cat - ed, Three short pub - lic ser - vice an - nounce - ments A

fff *mf*

453

JC
 train - ing film for school cross - ing guards!

H
 train - ing film for school cross - ing guards! *mp* One film for the

f *p*

458 *mf*

JC

Two films on lead poisoning

H

oc - u - list con - ven - tion oc - u - list con - ven - tion

mf cresc.

463

JC

lead poisoning

H

lead poisoning I love mak - ing in -

f *mf*

f
467

JC
I love mak ing in - dus - tri - al, in - dus - tri - al

H
dus - tri - al, I love mak - ing in - dus - tri - al

ff

Harvey and J.C. yawn



471 *fff* **Andante, freely** **Moderato** (♩ = 108)

JC
films! It's a liv - ing!

H
films! It's a liv - ing!

ff *mf*

p

476

480 Harvey examines a filmstrip and J.C. takes notes.

pp
p
8vb
con Ped.

Detailed description: This system contains measures 480 through 483. The right hand (treble clef) has rests in measures 480 and 481, followed by a melodic line in measures 482 and 483. The left hand (bass clef) plays a steady eighth-note accompaniment throughout. Dynamics include *pp* and *p*. An 8vb pedal point is indicated in the bass clef with the instruction 'con Ped.'

pp 6

Detailed description: This system contains measures 484 through 487. The right hand has a melodic line in measure 484, rests in 485 and 486, and a sixteenth-note figure in measure 487. The left hand continues with the eighth-note accompaniment. Dynamics include *pp* and a fingering '6' is shown in measure 487.

p

Detailed description: This system contains measures 488 through 491. The right hand has rests in measures 488 and 489, followed by a melodic line in measures 490 and 491. The left hand continues with the eighth-note accompaniment. Dynamics include *p*.

H

492

HARVEY
p smoothly, naturally

This week - end

Detailed description: This system contains measures 492 through 495. The vocal line (marked 'H') begins in measure 492 with the lyrics 'This week - end'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p* and the instruction 'smoothly, naturally'.

495

H

while driv - ing home from U - tah

499

H

Chor.

p Driv - ing home to *p* Law - rence *mf* Kan - sas.

p Driv - ing home to *p* Law - rence *mf* Kan - sas.

loco

503

Chor.

p

8^{va}

507 *p*

H

While the sun was set - ting I passed an a -

p

loco

511 *f*

H

ban - doned pav - il - ion on the out - skirts of

mf

loco

514

H

town.

f

p

8th----->

519

H

p

On the edge of the great Salt Lake

522

H

com - plete - ly i - so - lat

526

H

- ed Spooked the hell out of

loco

530

JC

H

me!

mf

An a -

Chor.

p *mf*

Salt - - - air.

p *mf*

Salt - - - air.

f

534 *f*

JC
ban - doned pav - il - ion!

H
mf An old car -

mf *f* *pp*

red. *red.* *red.* *8vb* →

538

H
- ni - val and dance hall called

541 *f*

H

Salt - - - air.

p *mf*

Chor.

Salt - - - air.

p *mf*

Salt - - - air.

f

loco

545 *mf*

H

Moor - ish_ de - sign, on - ion domes de

pp *mp*

8vb

allarg.. . Meno mosso (♩ = 58)

H 549 *ff*

signed to trans - port the peo - ple out of their ev - ery - day

allarg.. . Meno mosso (♩ = 58)

f

loco

H 554

lives, in - to an - oth - er world!

f

Tempo Primo (♩ = 108)

560 *sub. p*

H *p*

Built in eight - een nine - ty -

Tempo Primo (♩ = 108)

p

8^{va}----->

564

H *p (falsetto)*

- three by the Mor - - mon Church.

mp *p*

loco

568

H *mf*

to show the world the Mor

ff *pp*

8^{va}----->

572

H

- mons are reg - ul - ar folk.

mp

loco

8vb

576

H

And to keep out the riff - raff a

f

580

H

roll - er coast - er, tun - nel of love, a dance pav - il - ion!

Held back

mf

f

loco

Red.

A tempo

585

H

(nmn)

A tempo

p

8^{vb} →

589

H

mp falsetto

A fun - house, Fer - ris wheel,

(vlms)

cresc. poco a poco

mf

3

593

H

pool hall,

p *mf*

597

H

roll - er rink, _____ shoot - ing gal - ler - ry. _____

mf

mp *p* *mf*

8^{vb} →

601

JC

Div - ing mules!

H

Div - ing mules... _____

mp *mf* *f*

mp *mf* *loco* *loco*

8^{vb} →

Meno mosso (♩ = 58)

605

JC

H

f

"Row - dies not wel - come" the Con - ey Is - land

Meno mosso (♩ = 58)

f

molto allarg.

Tempo Primo (♩ = 108)

610

H

p

of the West! Closed when the lake re - ced

molto allarg.

Tempo Primo (♩ = 108)

f

p

8vb

615

H

- ed burned to the ground in the

619

JC

H

mf **poco rit.** **A tempo**

A strange place in -

nine - teen sev - en - ties.

poco rit. **A tempo**

mf *loco*

624 *p*

JC

- deed!

H

p

I got out of the car,

628

H

p

walked a - midst the weath - ered pav - il - ions,

632

H

the old fun - house, the

636

H

mp

mer - ry - go - round, now si - lent. —

640

H

pp falsetto

The dance hall,

644

H

mp

— cov - ered with dust,

ten. A tempo

648

H

lay - ers and lay - ers of dust.

ten. A tempo

mf

p

ped.

8th

652

H

At the edge of the great Salt Lake,

p

656

JC

sub. mf

pp dreamily

It

H

Like a lu - nar sea - scape.

660

JC

gives me the - creeps just think - ing a - bout

loco

664

JC

it! Re - minds me of a night - mare I

p

p *mf*

668

JC

once had.

H

I in - quired at the next town.

mf

The CHORUS OF SOULS walks onstage.

672

H

f

Some say the place is haunted.

676

H

T.

f SOUL 1

Do we look like

Chor.

p *mf*

Haunt - - - ed?!

p *mf*

Haunt - - - ed?!

680

H

I want to di - rect a film

T.

—ghosts?

(Macabre laughter)

Chor.

(Macabre laughter)

p

p

684

H

— there. A ghost sto - ry. I

f

p

688

H

want you to write the screen - play.

mf

f

Red

692 *p*

JC

What is the sto - ry?

H

p

Red

696 *p*

H

Go to the pav - il - ion J C.

p

8th

700 **accel.** **Più mosso** (♩ = 120)

H I as - sure you.

accel. **Più mosso** (♩ = 120)

ff

704 *f*

H The spir - its will em - brace

708 *ff*

H you!

712 *They walk off, talking excitedly.*

H

fff

fff

Tempo Primo (♩ = 108)

716 SOUL 1 *mp*

T. *They're mak - ing a film at Salt - air.*

Tempo Primo (♩ = 108)

721 SOUL 2 *mp* **accel.**

S. We're going to be fa - mous!

accel.

Più mosso (♩ = 120)

725 *mf*

S. How's my make - up?

Più mosso (♩ = 120)

ff

730

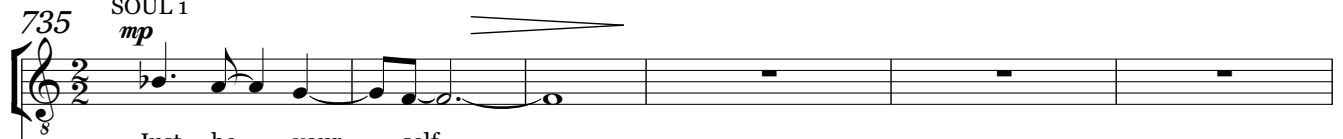
fff

Tempo Primo (♩ = 108)

Più mosso

poco accel.

SOUL 1
mp

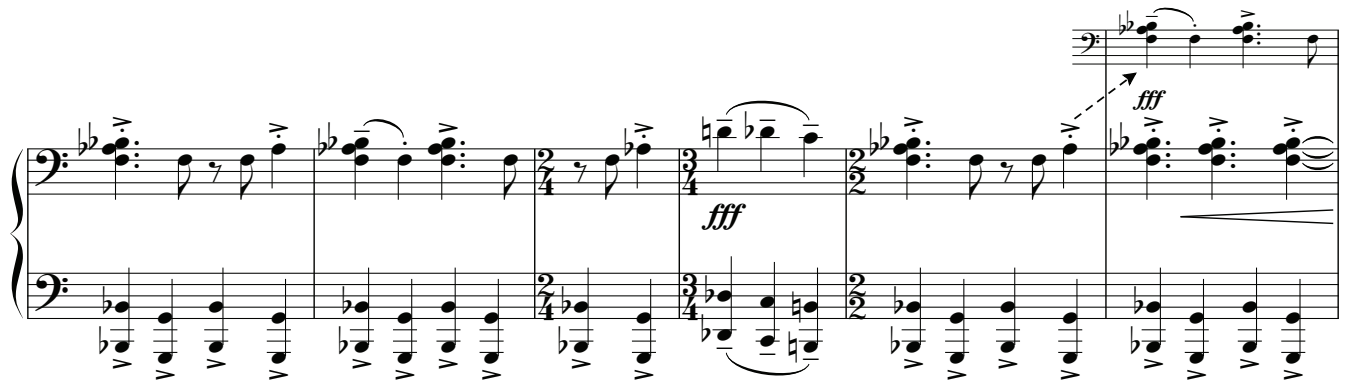
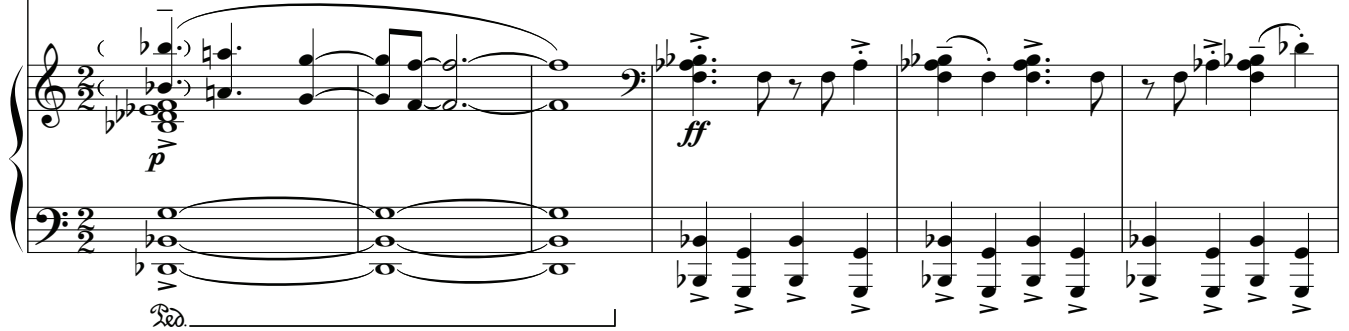
T. 

Just be your - self.

Tempo Primo (♩ = 108)

Più mosso

poco accel.



Presto

