

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 is written in the treble clef, and the bass line is in the bass clef. The music is marked *mf dolce*.

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 the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Where have I been? How did we change, caught in this strange".

— 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 the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "— new mu sic? Say, was I a way too".

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 a similar rhythmic pattern.

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

This system contains the third vocal line for Mother and the piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the established rhythmic pattern.

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:

YOUNGER BROTHER:

FATHER:

what love was but these lo - vers play —

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 —

poco a poco cresc.

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



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!

77

Slower

I'll

hear it for - e - ver

more.

I'll

hear it for - e - ver

more.

Slower

poco rit.

rall.

ff

80

[COALHOUSE & SARAH embrace]

WOMEN:

MEN:

The musical score is arranged in three systems. The first system contains two vocal staves: 'WOMEN:' and 'MEN:'. Both staves show a melodic line with a slur over the first two notes and a fermata over the final note. The second system contains a piano accompaniment with a treble and bass clef. The treble clef part features a series of eighth notes with a 'p' dynamic marking. The bass clef part features a series of eighth notes with a 'p' dynamic marking. The third system shows the piano part continuing with a 'sfz' dynamic marking. The score concludes with a 'FAST APPLAUSE SEGUE' instruction.

FAST APPLAUSE SEGUE