

SARAH'S FRIEND - SIDE 1

PLEASE READ THE LINES UNDER 'HARLEM WOMAN'

The music, lights and set segue to a street in Harlem, late at night.)

#29 – Harlem Sequence (Part 1)

HARLEM WOMAN

MMM...

HARLEM MAN

MMM...

(YOUNGER BROTHER arrives. Everything stops at the sight of him.)

HARLEM MAN

START Here he comes again - that cracker who doesn't know he's a cracker. We should have kicked his ass the first time he came looking for Coalhouse.

HARLEM WOMAN

They must think we're fools.

YOUNGER BROTHER

Good evening. I would still very much like to talk to Mr. Coalhouse Walker, Jr.

HARLEM WOMAN

This is still Harlem and this is still a private thoroughfare, cracker.

YOUNGER BROTHER

I told you: I shall come here every evening until he is satisfied that it is safe to receive me.

HARLEM MAN

And that time will be never!

YOUNGER BROTHER

But Mr. Walker knows me. I'm his friend.

HARLEM WOMAN

Try that pestilent pond where they sank his car.

YOUNGER BROTHER

I've been there.

HARLEM WOMAN

Try that cemetery where he buried his Sarah like a queen.

YOUNGER BROTHER

I've been there, too.

HARLEM MAN

Then try the Gates of Justice where they are deaf to his misery and anger.

YOUNGER BROTHER

I understand how you feel. **END**

SARAH'S FRIEND - INITIAL AUDITION (CUT 1)

No. 20

"RAGTIME" Concert Version

Till We Reach That Day

START SARAH'S FRIEND:

mf There's a

div. Oh

div. Oh

fff

fff

fff

9

(Funeral Procession Begins.)

Simple qr=qr

day of hope may I live to see when our

mf

12 (bass drum)

hearts are hap - py and our souls are free. Let the

16

new day dawn, — Oh — Lord, I pray. — We'll

20

ne - ver get to hea - ven till we reach that day. —

HARLEM WOMEN:
div.
mp It's a

HARLEM MEN:
div.
mp It's a

legato
mf *loco*

24

(*quasi ad lib*)

Mmm day of peace day of pride
 day of peace, a day of pride, a
 day of peace, a day of pride, a
 (Strings:)

28

(*Strings:*)

32

Jus - tice been de - nied when a

day of jus - tice we have been de - nied. When a

day of jus - tice we have been de - nied when a

Tu

man Oh and a child can play. Mmm We'll

man can live and a child can play. We'll

man can live and a child can play. We'll

36

ne-ver get to hea-ven till we reach that day...

ne-ver get to hea-ven till we reach that day...

ne-ver get to hea-ven till we reach that day...

40

SARAH - INITIAL AUDITION

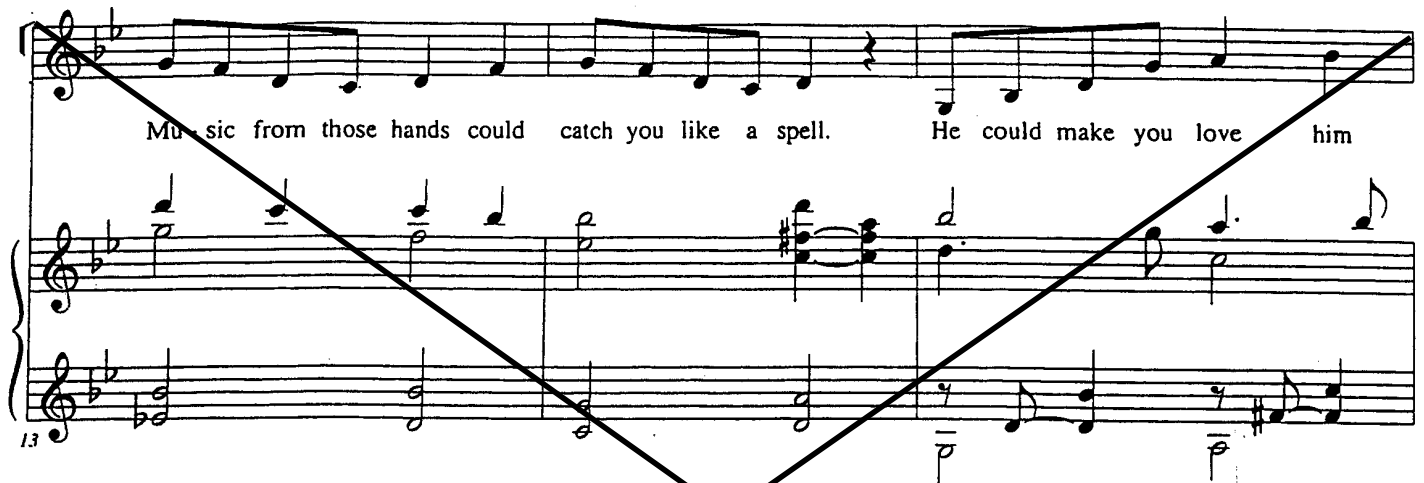
Only prepare this cut, if you feel like you have the soprano to be a cover for SARAH

No. 12

"RAGTIME"

Your Daddy's Son (Gm) Alt. Key

Mu-sic from those hands could catch you like a spell. He could make you love him



'fore the tune was done. You have your Dad-dy's hands. You are your Dad-dy's

poco rit.



Piu Mosso **START**

son. ——— Ooh ——— Ooh ———



24

Dad- dy nev- er knew that you were on your way. He had oth- er la- dies and

This system contains measures 24, 25, and 26. It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Measure 24 starts with a treble clef and a key signature of two flats. The lyrics are: "Dad- dy nev- er knew that you were on your way. He had oth- er la- dies and".

27

oth- er tunes to play. When he up and left me, I just up and run.

poco rit.

This system contains measures 27, 28, and 29. The lyrics are: "oth- er tunes to play. When he up and left me, I just up and run." The piano part includes a melodic line in the right hand and a bass line in the left hand. Measure 27 starts with a treble clef and a key signature of two flats. The tempo marking "poco rit." appears above the piano part in measure 28.

30

On- ly thing in my head... You were your Dad - dy's

poco rit.

This system contains measures 30, 31, and 32. The lyrics are: "On- ly thing in my head... You were your Dad - dy's". The piano part includes a melodic line in the right hand and a bass line in the left hand. Measure 30 starts with a treble clef and a key signature of two flats. The tempo marking "poco rit." appears above the piano part in measure 31.

A Bit Faster

son. _____

33

Red.

This system contains the first three measures of the piece. The vocal line has a whole note in the first measure and rests in the second and third. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A measure rest is present in the piano part at the end of the first measure.

poco a poco cresc.

3

3

Could n't hear no mu - sic — Could - n't see no light. —

37

This system contains measures 4 through 7. The vocal line begins with the lyrics "Could n't hear no mu - sic" and continues with "Could - n't see no light." The piano accompaniment continues with the eighth-note pattern. Measure 6 includes a triplet of eighth notes in the vocal line. Measure 7 also features a triplet of eighth notes. A measure rest is present in the piano part at the end of measure 4.

3

3

Ma - ma, she was fright - ened, cra - zy from the fright. —

41

This system contains measures 8 through 11. The vocal line continues with the lyrics "Ma - ma, she was fright - ened, cra - zy from the fright." The piano accompaniment continues with the eighth-note pattern. Measure 9 includes a triplet of eighth notes in the vocal line. Measure 10 also features a triplet of eighth notes. A measure rest is present in the piano part at the end of measure 8.

45

Tears with - out no com - fort, screams with - out no sound.

Resolutely

49

On - ly dark-ness and pain, the an-ger and pain, the blood and the pain! I

poco rall. *A Tempo*

53

bu - ried my heart in the ground! In the

rall... *Slower*

ground... when I bu - ried you in the

56

// Tempo 1 *A Tempo*

ground. Dad - dy played pi - a - no.

mp

59

Bet he's play - in' still. Ma - ma can't for - get him. Don't sup - pose I will.

63

66

God wants no ex - cus - es. I have on - ly one...

poco rit.

69

You had your Dad - dy's hands. For - give me. You were your Dad - dy's

p colla voce

72

A Tempo

son. _____

END

A Tempo

son. _____

END