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

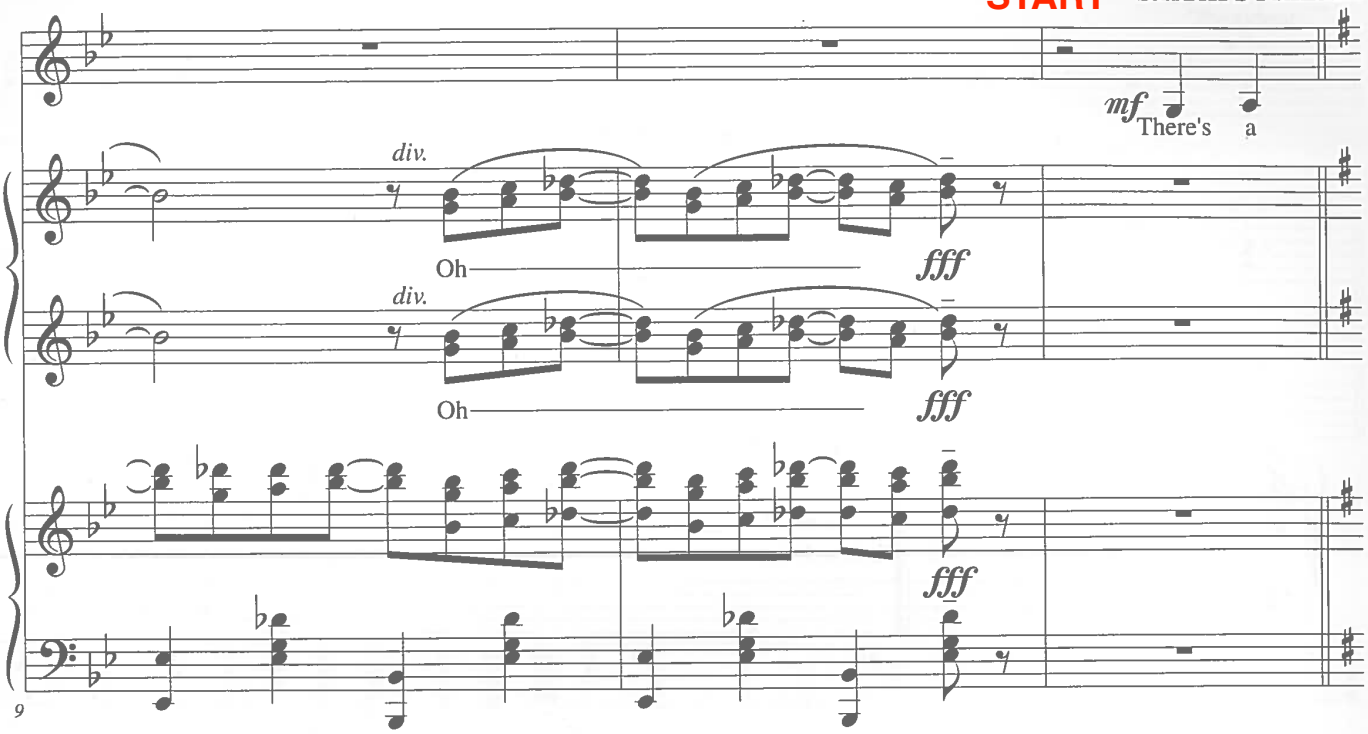
Then try the Gates of Justice where they are deaf to his misery and anger.

YOUNGER BROTHER

I understand how you feel. END

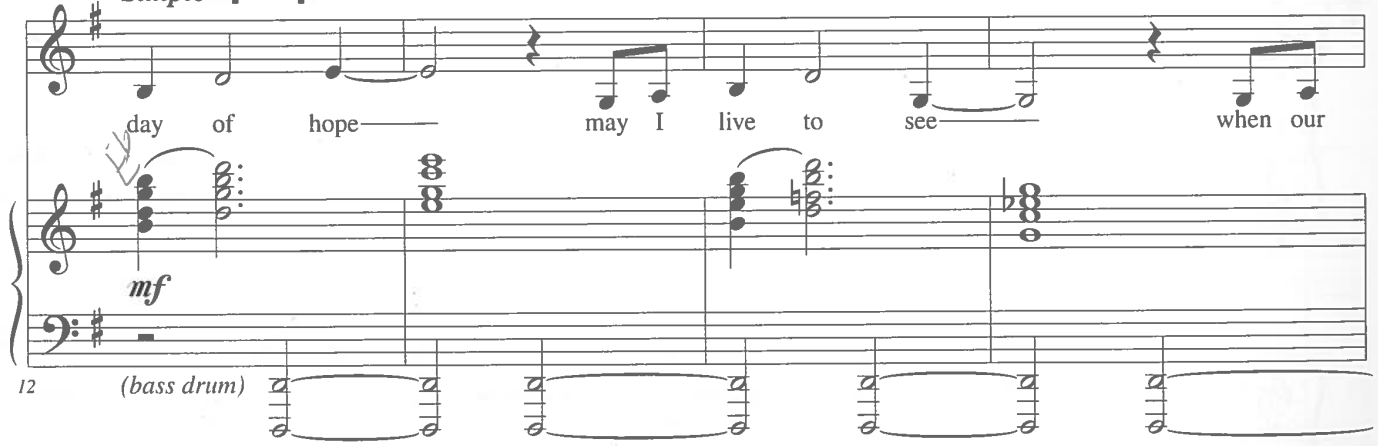
SARAH'S FRIEND - INITIAL AUDITION (CUT 1)

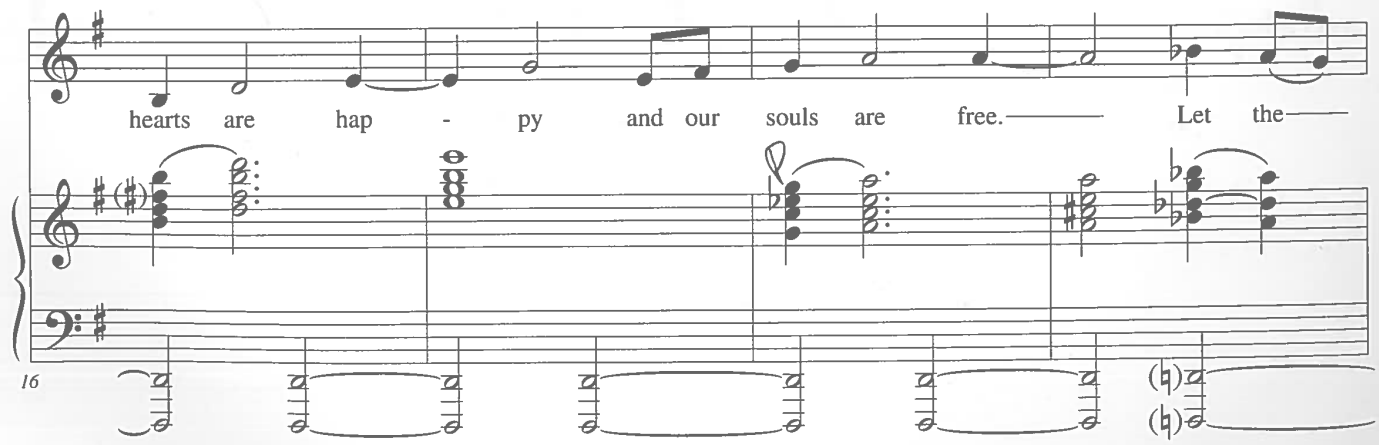
START SARAH'S FRIEND:

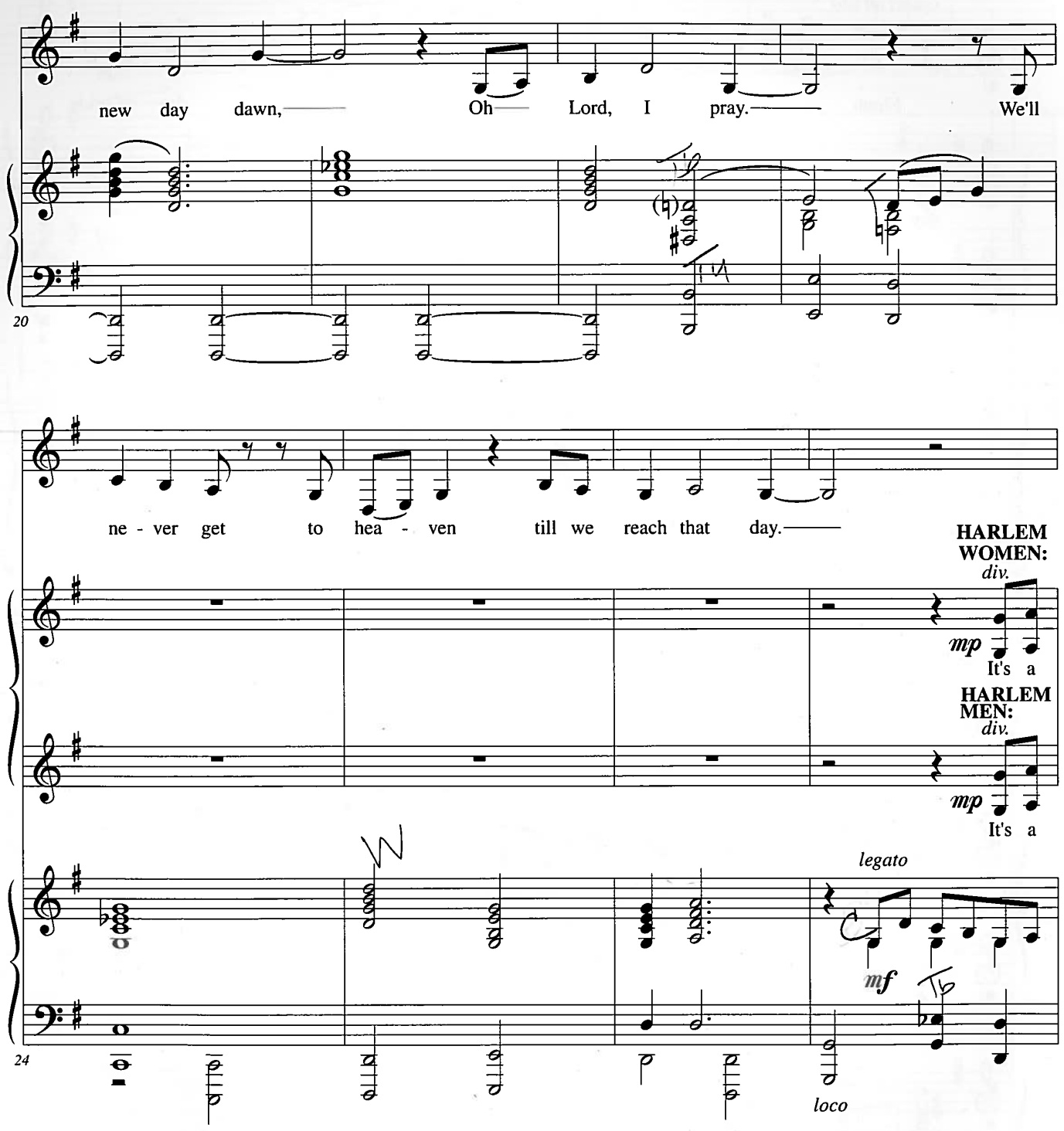


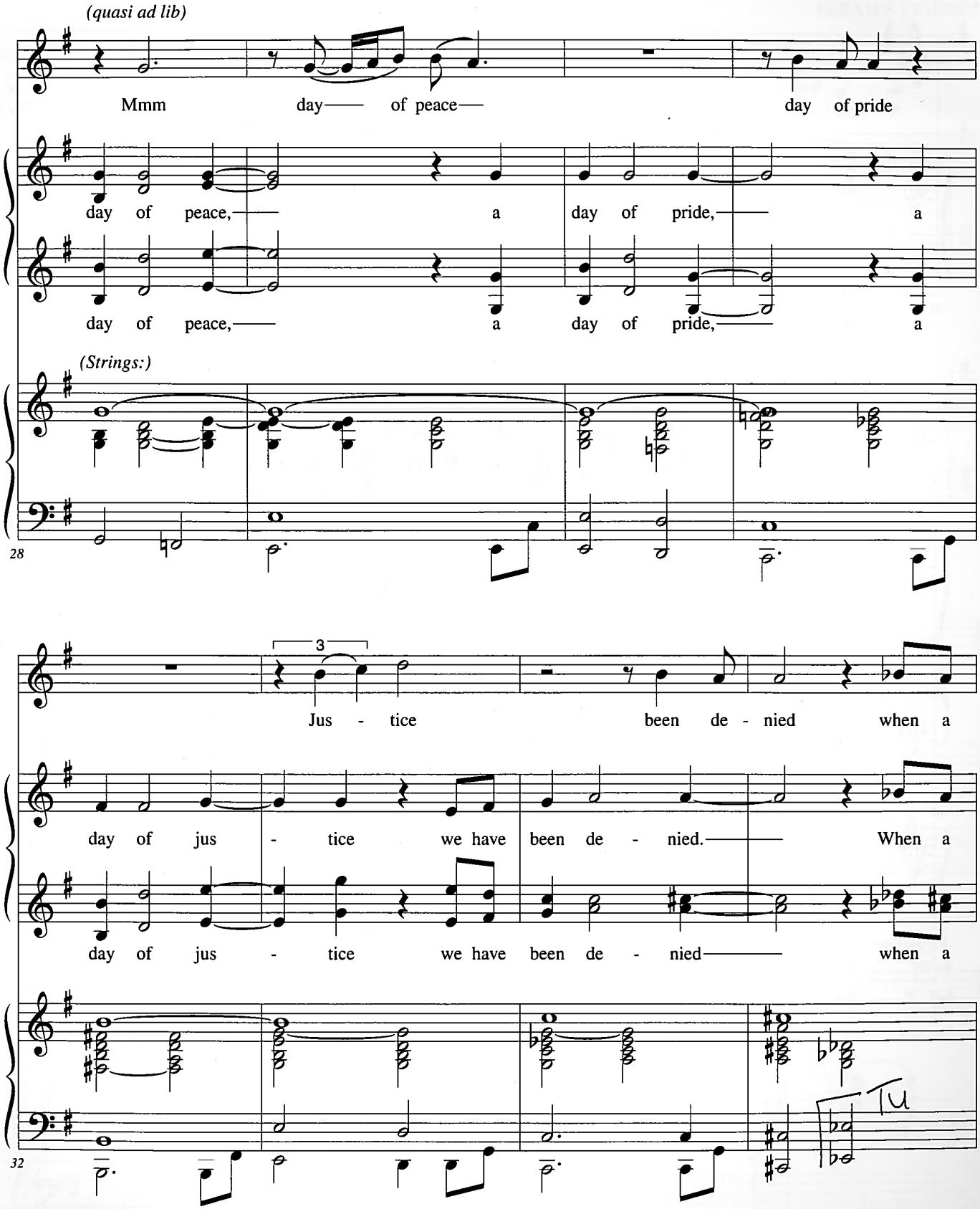
(Funeral Procession Begins.)

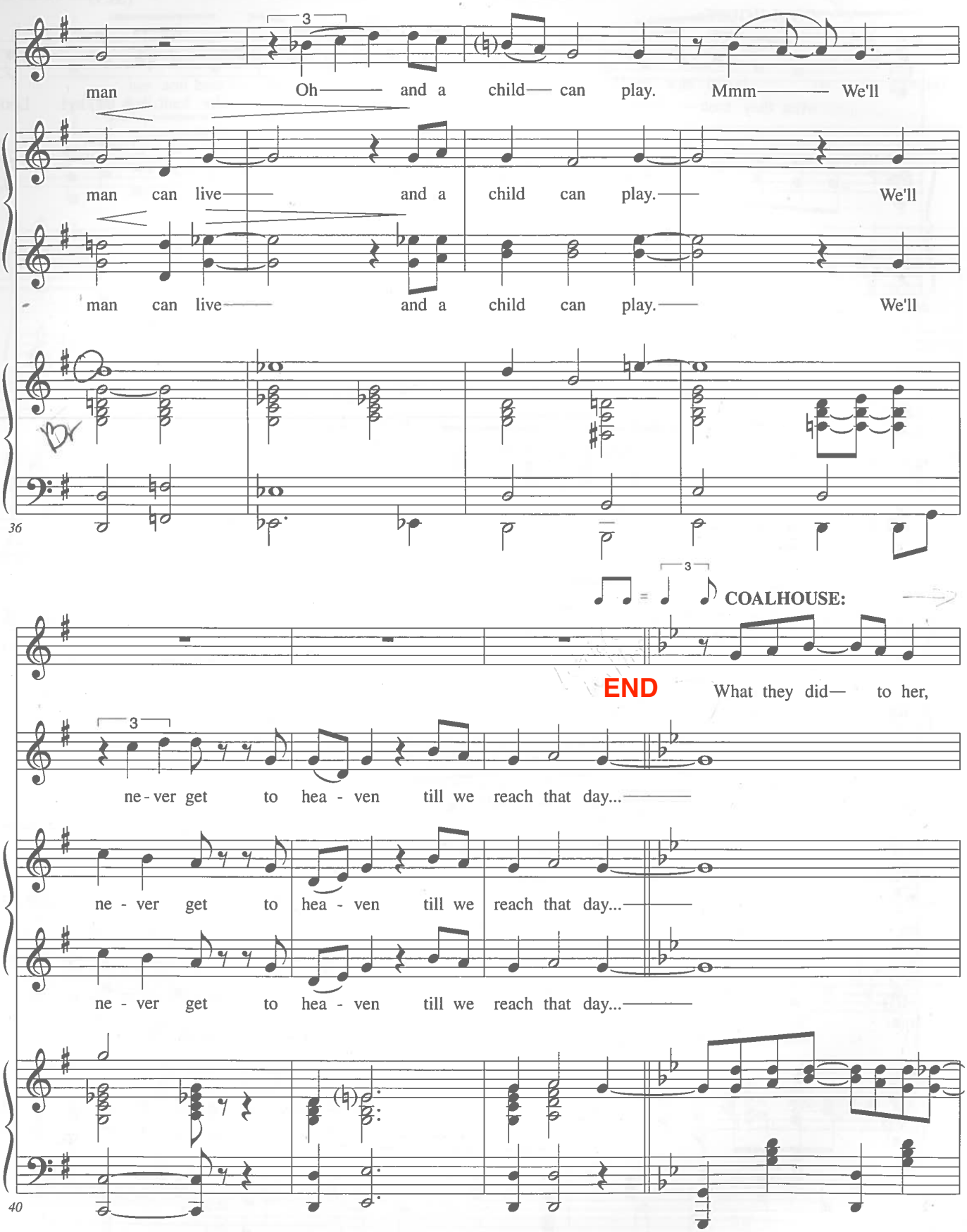
Simple qr=qr






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
24
loco

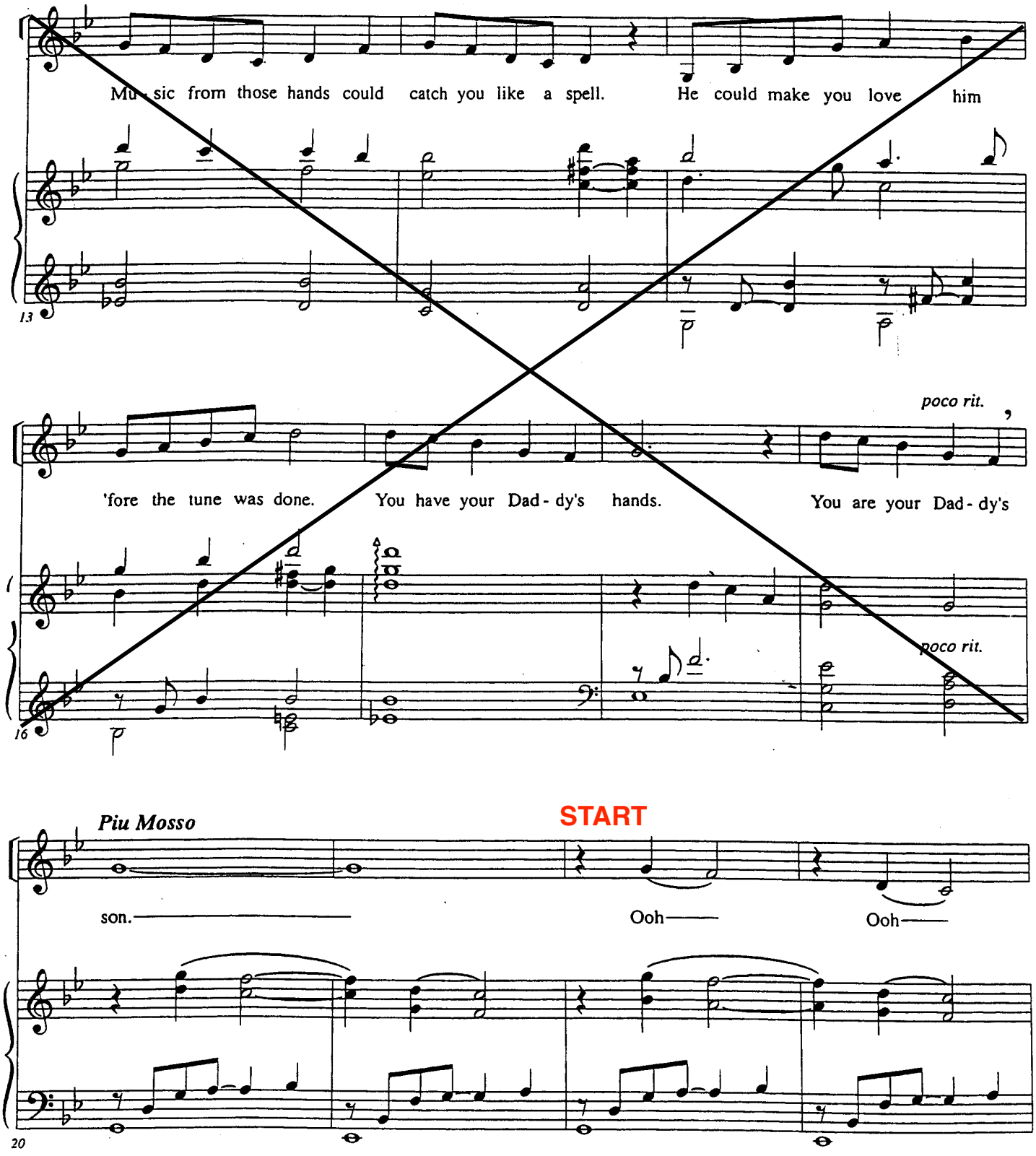

(quasi ad lib)
Mmm day— of peace— day of pride
day of peace,— a day of pride,— a
day of peace,— a day of pride,— a
(Strings:)
28
3
Jus - tice been de - nied when a
day of jus - tice we have been de - nied.— When a
day of jus - tice we have been de - nied— when a
32
Tu


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
COALHOUSE:
END
What they did— to her,
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*



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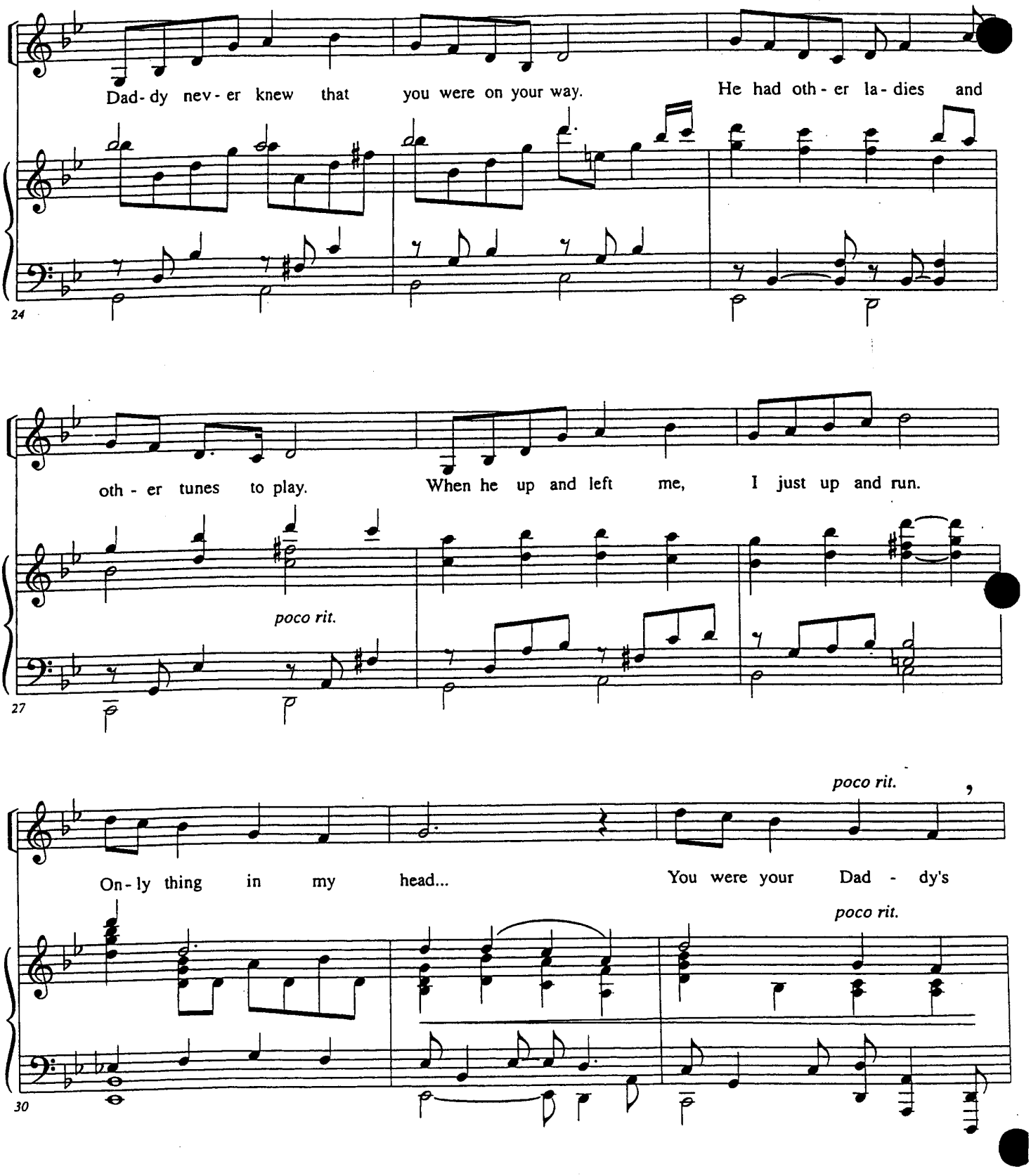
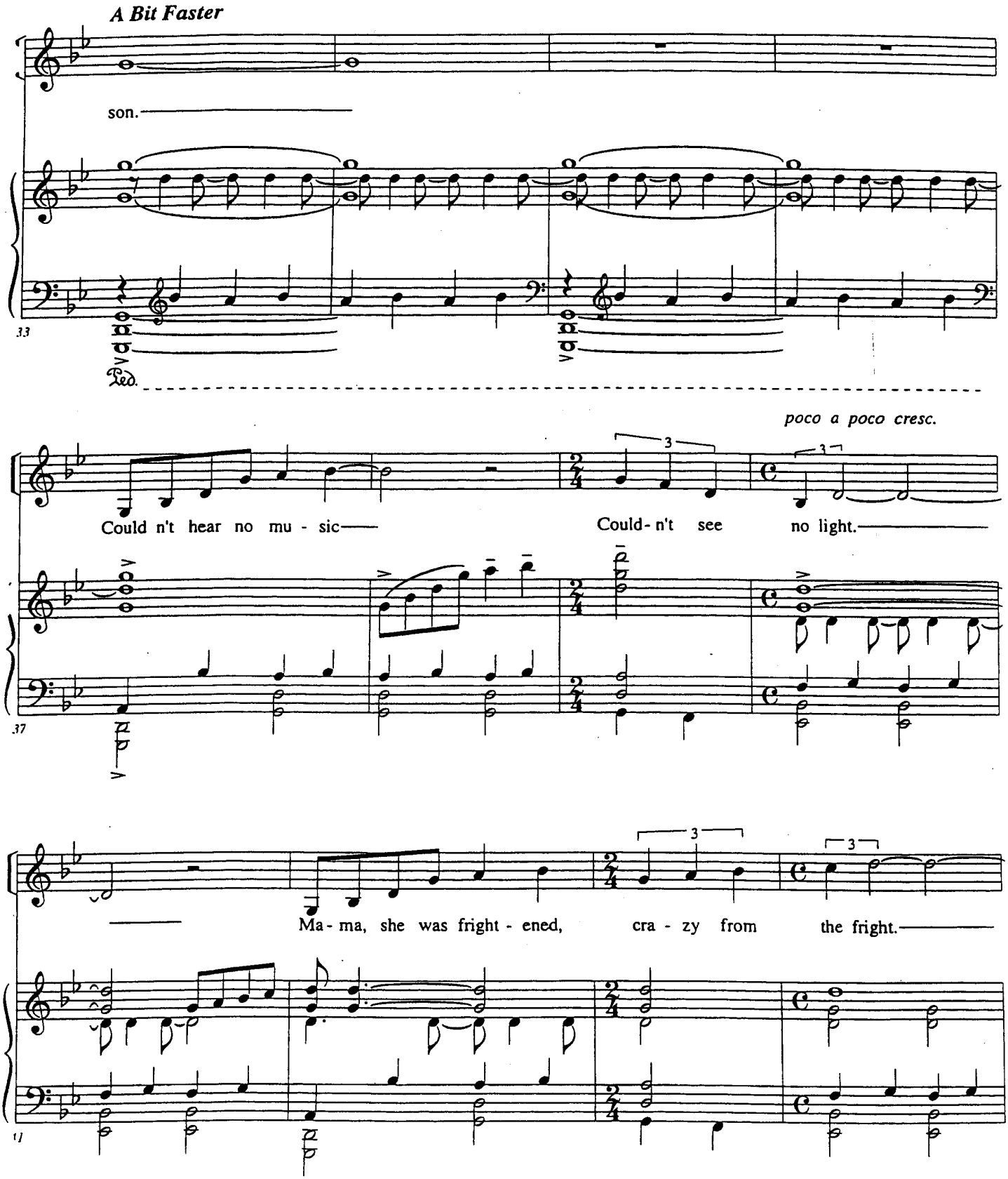
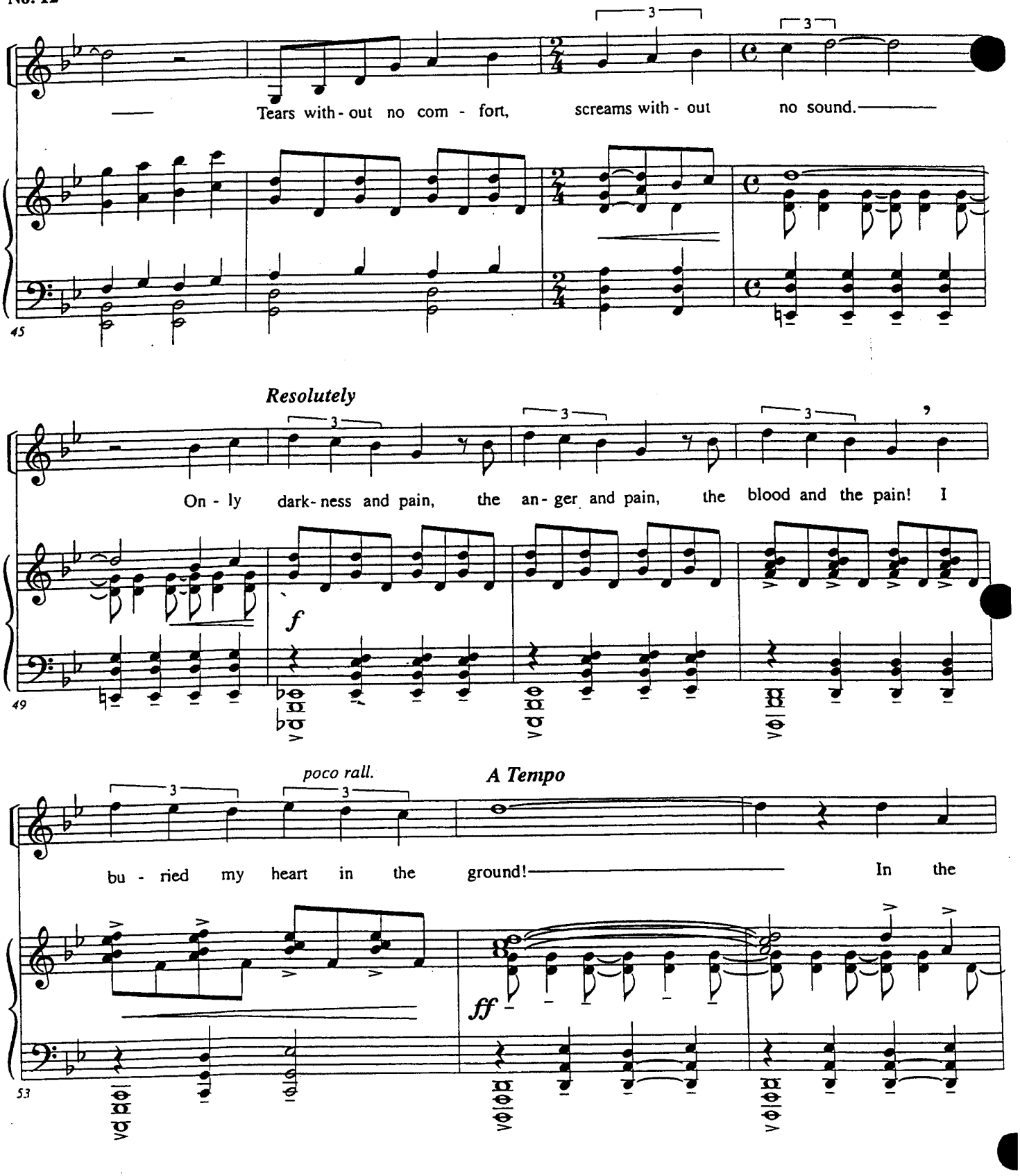
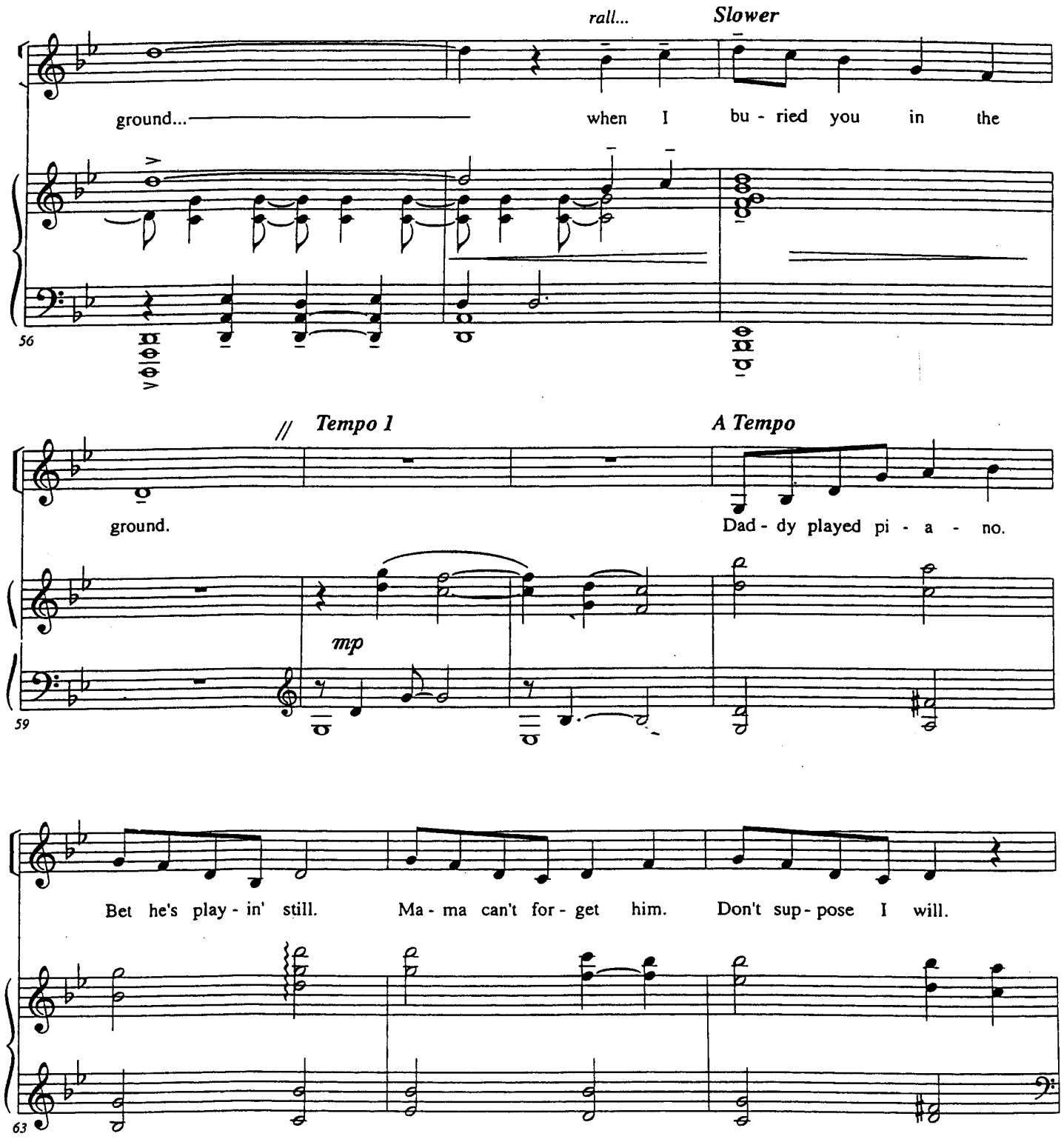
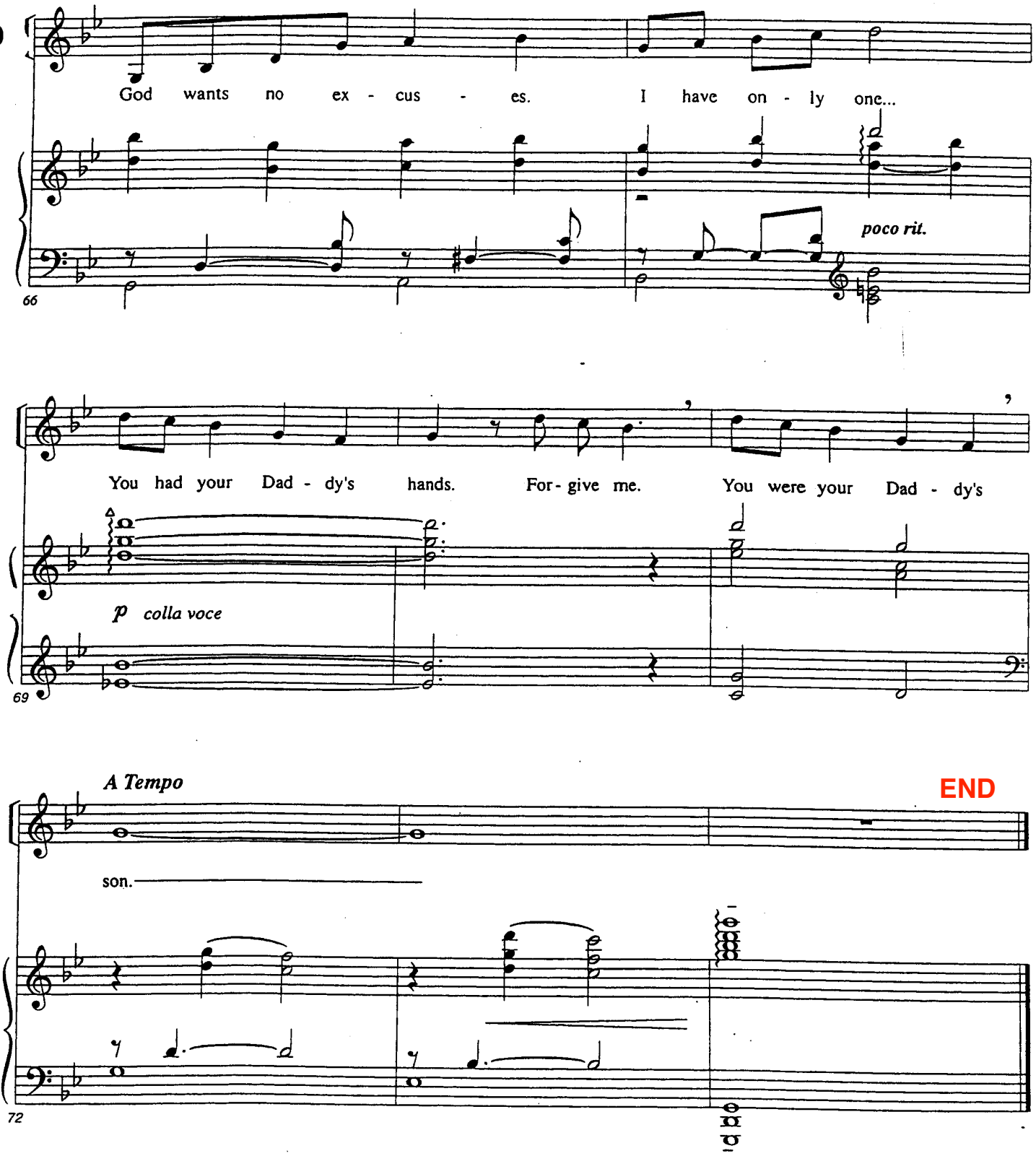

Dad-dy nev-er knew that you were on your way.
He had oth-er la-dies and
24
oth-er tunes to play.
When he up and left me,
I just up and run.
poco rit.
27
poco rit.
On-ly thing in my head...
You were your Dad - dy's
poco rit.
30


A Bit Faster
son.
33
Ped.
poco a poco cresc.
Could n't hear no mu - sic—
Could- n't see no light.—
37
Ma - ma, she was fright - ened,
cra - zy from the fright.—
41


Tears with - out no com - fort, screams with - out no sound.
45
Resolutely
On - ly dark - ness and pain, the an - ger and pain, the blood and the pain! I
f
49
poco rall.
A Tempo
bu - ried my heart in the ground! In the
ff
53


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


God wants no ex - cus - es. I have on - ly one...
poco rit.
66
You had your Dad - dy's hands. For - give me. You were your Dad - dy's
p colla voce
69
A Tempo
END
son.
72