Piano Vocal Score

ONCE ON THIS ISLAND

Book and Lyrics by Lynn Ahrens
Music by Stephen Flaherty

Based Upon the Novel
"My Love, My Love"
by Rosa Guy

Originally Directed and Choreographed on Broadway by Graciela Daniele
Playwrights Horizons, Inc. Produced ONCE ON THIS ISLAND off-Broadway in 1990
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Prologue/We Dance

MAMA: There is an island where rivers run deep.

TONTON: Where the sea sparkling in the sun earns it the name "jewel of the Antilles."

TI MOUNE: And island where the poorest of peasant labor.

DANIEL: And the wealthiest of the grandes hommes play.

ARMAND: Two different worlds on one island.

ANDREA: The grands hommes with their pale brown skins...
PAPA GE (cont.): the mercy of the wind, and the sea, who pray constantly to the Gods.

Freely

(MAMA) 21       (TONTON) 22

A- sa - ka, grew- me a gar - den. Please Ag - we, don't flood my gar - den

(TI MOUNE, ANDREA) 24  (ALL) 26

Er - zu - lie, who will my love be? Pa - pa Ge, don't come a - round
MAMA: Ah, such powerful Gods rule our island.

ASAKA: Asaka, mother of the earth.

AGWE: Agwe, God of water.

ERZULIE: Erzulie, beautiful Goddess of Love.

PAPA GE: And Papa Ge, sly demon of death.
Asaka, grow me a garden.

Please Agwe, don't flood my garden.

Ezulie, who will my love be? Papa Ge, don't come around me.

Papa Ge, don't come around me.

Please Agwe, don't flood my garden. Asaka, grow me a garden.

Please Agwe, don't flood my garden. Asaka, grow me a garden.
We

cresc.

We dance to the

mp

music of the Gods.

music of the Gods.

We dance to the
music of the breezes through the green plantain. the
murmur of the river and the roar of rain. And

if the Gods decide to send a hurricane. We
We dance to their

ever-changing moods.

We dance to their

ever-changing moods.

They're

know the Gods are happy when the green things grow.

(AGWE)
angry when the river starts to overflow

And

little less

since we never know which way their winds will blow

we

since we never know which way their winds will blow

we

dance to the earth we dance to the water

mf
The Gods awake and we take no chance.

Our hearts hear the song.

Our feet move along and to the music of the Gods we dance!
1. **ANDREA**: On the other side of this island, safe behind high walls and iron gates, the *grandes hommes* dance to a different tune.

2. **DANIEL**: They drink Champagne, entertain tourists at their fine hotels, and tell their servants, "Polish up the Mercedes."
Two different worlds,
never meant to meet.

The peasants labor.

The grands hommes eat!
Piano-Vocal

(ANDREA and DANIEL)

How fine our clothes are!

How fast we drive!

(WOMEN — except ANDREA)

(MEN — except DANIEL)

We dance.

We dance.

We dance at parties...

We dance.

While

We dance.

While

(WOMEN — except ANDREA)

140

141

142

143 (WOMEN)

we are dancing just to stay alive!

sub. P

We

we are dancing just to stay alive!

(MEN — except DANIEL)
(WOMEN)
dance

(MEN)
We
dance

What

else is there to do.

else is there to do.

(TONTON)
But

(ANDREA, ERZULIE)

plant the seed and pull the weed and chop the cane.
bear the child and bear the load and bear the pain? And

as the rich go racing to their own refrain. We
dance to the earth, we dance to the water

as the rich go racing to their own refrain. We
dance to the earth, we dance to the water
The Gods awake and we take no chance.

hearts hear the song, our feet move along...

and to the music of the Gods, we
(WOMEN)

dance to the earth, we dance to the water.

(PERCUSION fills)

182

The Gods awake and we take no chance.

184

The Gods awake and we take no chance.

186

(PAPE GE)

Two different worlds never meant to meet

188

(OOH)

ial

189

(OOH)
But if the Gods move our feet...

We dance!

We dance!
One Small Girl

STORYTELLER: The story of Ti Moune.
...once on this island...

But one small girl...

(Continued on the next page.)
AGWE: ... an orphan plucked from the flood by Agwe.

Sheltered in a tree by Asaka...

sent on a journey by the Gods: A journey that would test the strength of

love against the power of death...
(ERZULIE, PAPA GE)

is - land of two different worlds'

(STORYTELLERS — not LITTLE TI MOUNE)

One small__girl in a__tree.

torn from her__mother, crying in fright.

One small__girl, tossed by__sea and
left to face the stormy night.

One small girl holding tight.

At last, the storm subsided and the
morn-ing sun—
glowed, and

two old—
peasants
came

cau-tous-ly down—
the road.

Ma-ma

Eur-ah-ee.
Ton-ton Ju-lian
MAMA: Asaka is smiling again, Julian.

TONTON: This morning she smiles. Last night she tried to blow our heads off.

MAMA: Ah, Julian, just listen to those birds.
(STORYTELLERS -- WOMEN)

Coo coo coo coo coo
Coo coo coo coo coo

(Little Ti Mouve cries)

TONTON: What kind of bird is that?

(MAMA)

Look!
There!

Bass "clicks"

One small face.
two small knees.
Why are you up there? What is your name?

(Little Ti Moune does not answer)

The girl can't speak. And they're to blame. As we

MAMA: Then she'd be dead probably meant to kill her!

It's
MAMA: The Gods don't forget.

(TONTON)

possible he forgot.

Then they

had some reason to spare her.

(MAMA, TT.)

life. It's best that we don't know

what.
Piano-Vocal

(MAMA)

(TT.)

One small girl...

Better

not.

TONTON: But we're too old for children.

MAMA: We have no room and no food.

ERZULIE: And not knowing quite why, they —
ERZULIE (cont.): —followed their hearts back to the tree, gently lifted the child down...

LITTLE TI MOUÉ: No!

ERZULIE: And discovered she could speak after all.

(WOMEN) in the way.

(MEN)

One small girl

(MAMA)

constantly hungry. learning too quick.

(TONTON)
One small girl hard at play. She

makes me smile. She scares me sick. And they

Grazioso

scolded and teased and held her and

mended the clothes she tore and the
hut was crowded and food was scarce. And somehow, their lives held more.

One small girl to live.
Sweet as a eucalyptus and terrible as a tempest.

Bang ing a drum and humming a tune.

Moone falling and running and

(MEN. 1/2 W.)

Calling and growing and growing and
#2 — One Small Girl

(TONTON)  
One small girl — not so small

(MAMA)  
Lost in those daydreams day after day
know what it's meant to be, and my

arms can't hold her and keep her

small but all that my heart can

see...

(WOMEN)

(MEN)

Aaahhh...
Call her name. No, don't call Her.

Ooh—

ears don't hear. She's far away. And I

Ooh—

know that she's getting older...
Waiting For Life

stranger in white, in a car, going

somewhere, going
(CHORUS)

ooh

Ooh...

Segue in tempo
How it must feel to go racing where ever you please,

flying as free as a bird with his tail in the breeze.

Even the fish in the sea must be longing to fly.
catching a glimpse of a stranger in white racing by...

Oh,

Gods, oh... Gods... are you there?

What can I do to get you to look down and give in?

Oh, Gods, oh... Gods... hear my prayer
I'm here in the field with my feet on the ground and my face
in the air, waiting for life to begin.

(Women, Men)

Oo la, oo la Oo la, oo la Oo la, oo la Oo la, oo la

Mama's contented and Ton-ton accepts what he gets.

Oo la, oo la Oo la, oo la
happy for tea in their cups and no holes in their nets.

(WOMEN, MEN)

Oo la, oo la

happy to have what they have and to stay where they are.

Oo la, oo la

They never even look up at the sound of a car.

Oo la, oo la
stranger, racing down the beach.
	racing to places, I was meant to reach!

stranger! One day you'll arrive...

Your car will stop— and in I'll hop and off we'll
#3 — Waiting for Life

drive...

We'll
gliss

drive'

dim.

Oh.

(TI MOUNE)

Gods, oh, Gods. Please, be there.
Don't you remember your little Ti Moune from the tree?

Wake up! Look down! Hear my prayer!

Don't single me out and then for.

get me!

Oh.
Gods, oh, Gods, let me fly!

Oh oh oh

Send me to places where no one before me has been.

You

Oo la, oo la, Oo la

You

You

Oo oh oh

spared my life, show me why

You

You
get me to rise—like a fish—
to the bat, then
Tell me to wait—

Well, I'm

Oh...

Waiting...

Waiting for life to be

One small girl...

Waiting for life

One small girl...
One small girl...

to begin.

One small girl...

Piano-Vocal

#3—Waiting for Life
And the Gods Heard Her Prayer

Andrea: And the Gods heard her prayer. (Laughter)

Faster — Moderato

Asaka: The peasant girl wants a grand homme to carry her away.

(Asaka)
Find a tree—all covered with mangoes, juicy mangoes.

—and well-fed—Pick a mango—

jui-cy man-go.

A love-ly man-go.

poison mango—Drop the mango.
Piano-Vocal

(ALL) 26

(Whistle) 27

Boom!

And. knock some sense in her head

30

(ERZULIE, AGWE, PAPA GE)

31

Knock some sense in her head!

Splash her with a wave

33

(AGWE)

34

(PAPA GE)

35

Scare her half to death!

Give her what she wants

36

(ERZULIE)

37

38

(Give her what she...)

39

(ASAKA, AGWE, PAPA GE)

40

Give her what she...

41

(ERZULIE)
Papa Ge: Love conquer death? Why, I could stop her heart like that.

Papa Ge: If the love is true, it can cross the earth.

Papa Ge: And withstand the storm. It can conquer even you!
ERZULIE: Stop her heart from beating, yes. But not from loving. Not if love is what she chooses.

(PAPAGE) Ridiculous! (AGWE) Interesting! (ASAKA) More amusing than mangos!

Hmm... (ALL) No.

(ERZULIE) Hmm! A new I will give her.
(ERZULIE) strength, when the time is right, I will guide her way.

(PAPA GE) I will make her choose!

(AGWE) And

I’ll provide the place where two different worlds

Segue to "Rain"
Rain

Samba tempo

(AGWE)

(right...

(Wrapped)


Let there be—no moon.

Let the clouds—race by.

Where the

(Whispered)

(mf)
road meets the sea, let the tide be high.

Let there be a girl walking by the sea.

And
(AGWE)

let there be...

Rain!

(MEN)

(WOMEN)

Rain!

Listen to her prayers.
Full of hope and pain, as she stares down the road in the pouring rain.

Rain on the road, rain on her face.
Rain makes a road such a dangerous place...

P (ALL)
Aahhh...

Driving
Let there be a car.

(STORYTELLERS) (Women & Bob)
Let there be a car.
Piano-Vocal

---

(AGWE)

73 - rac-ing through the night - Where the

(STORYTELLERS) (Women 8ob)

74 - rac-ing through the night - Where the

(MEN)

75 - rac-ing through the night - Where the

(WOMEN)

76 - rac-ing through the night - Where the

---

77 - road meets the sea, let her wait! Where the

---

78 - road meets the sea, Where the

---

79 - road meets the sea, Where the

---

80 - road meets the sea, let him spin! Where the

---

81 - road meets the sea, Where the

---

82 - road meets the sea, Where the
Discovering Daniel

TIMOUINE:
Help! Someone!
Come quickly!
A car has crashed!
A boy is hurt!
Help me, someone!

Where is everyone?!
Hello? Can you hear me? (ASAKA)

“His skin is so pale,” she thinks.

TIMOUINE: Can you see me? (ARMAND)

His eyes open for a moment,
eyes from another

TIMOUINE: Can you see me? (WOMEN)
(WOMEN) world.

(ALL) gray as the sky.

(TI MOUNE) Oh, Gods, oh... Gods...

You saved my life.

-- for a reason-- and now, I think I know why!"
Pray

roared down the road like the Devil himself...

Going too fast around the curves. Sent us

scrambling off the road like chickens. He has what he deserves.
(ANDREA)

Papa Ge wants him... And Papa Ge will have him! The

(ERZULIE)

boy is dying before our eyes! Help him! Hide him! (TONTON)

(TONTO)

don't touch him! Better leave him where he lies.

Even a
(TONTON)

Wealthy man sometimes dies.

(TI MOUNE)

Please! He needs help! If this boy dies in our hands, the rich will send police.

(TONTON)

Mama)

He needs care! And if he lives...
oh, how angry
the Gods will be!
The

(perc. continues)

only thing that will save the boy's life is to

Alto Fl.

send him back to his world!

(Ti Moun)

only thing that will save the boy's life is me!
TI MOUNE: I have prayed to the Gods and at last they've answered. They have saved my life so that I could save his. My heart knows this. Please, Tonton.
ANDREA (cont.): Monsieur Julian set off down the road toward the black mountains. Off to a world he knew nothing of, the world of the grands tommes.

ARMAND: And the peasants carried the boy to the village and laid her on Ti Moune's mat.

ARMAND (cont.): And her long vigil began.
(AS PEASANTS): 

One day—gone by— And two days—gone by— The

(PAPA GE)

boy has the will of the Devil himself— clinging to life by one—small thread—If it

(ALL)

hadn't been for Julian's daughter, he'd certainly be dead—

(ANDREA)

Look how she bathes him and touches— and protects him— She
Piano-Vocal

bends his wounds and she rubs his chest—

(ALL)

it's as if the girl's possessed!

You need

food.
you need sleep.

You just

(MAMA)

(TI MOUNE)

Ma-ma, ssssh.

can't go on without any sleep.

Have some

(MAMA)
His skin is hot. He needs me here! Can't you tea, have a rest. Can't you

see how much this matters to me? I know what's best! Now the
see how much this matters to me? I know what's best! (MEN)

sky is growing dim and the clouds are racing by and the

(WOMEN — except Ti Moune)

(WOMEN — except T.M.)
(WOMEN — except TI MOUNE)

Gods are looking down at a boy they meant to die and a

(MEN)

Gods are looking down at a boy they meant to die and a

girl who placed herself in their way...
girl who placed herself in their way...

Pray!
Pray!
Pray!
(ALL PEASANTS)

Three days gone by. And four days gone by.

(AGWE)

(Per. continues)

(ASSAKA)

fear for the girl and her mother, as well.

No-thing but trou-ble looms ahead. Mon-sieur

(PAPAGE)

(Perc. continues)

(ALL)

julian could be deep in danger, arrested, lost or dead.

(TONTON)

Oh.

(mp)
Asaka, mother of the earth,
guide the feet of this poor peasant man.
Hear my prayer, which way there and which way home?
(TI MOUNE)

154

I need

157

(TI MOUNE)

herbs.

158

Ma-ma, herbs.

159

160

161

Your father gone and you don't care Oh, my

162

163

164

Ma-ma, sssh! He needs:

God, what has this boy done to you?
(TIN MOUNE)

165 rest,

(MAMA)

he needs care—

Can't you

Your Ton-
ton lo-
s—

because of you—

Can't you

169 see that he's in ter-
ri-
ble dan-
ger?

(WOMEN)

What must I do?

Now the

170 see that he's in ter-
ri-
ble dan-
ger?

(WOMEN)

171 What must I do?

Now the

172

173 sky is turn-
ing dark—

(MEN)

174 and the wind is turn-
ing chill—

175 and the

176

177 sky is turn-
ing dark—

and the wind is turn-
ing chill—

mp cresc. poco a poco
Gods are out for blood, they've been cheated of their kill by a girl without the sense to obey...

Pray!

Pray!

Pray!
Pull back — Tempo I
(MAMA)

210
211
212

Julian! Where's my Julian! Bring my Julian

Conga roll

213
214
215
216

home!

(GATEKEEPER [ARMAND])

You want:
what?

Get back!

(TONTON)

I've come so far and I need... I have some news for Monsieur...

back!

Peasant pig! (Slap)

Mon-sieur Beaux-homme has a...

Please...

You must be mad...

Mon-sieur Beaux-homme?

beg...

I must see Monsieur...

I have come so...
(GATEKEEPER [ARMAND])

Now the

(TONTON)

So far to die!

(MEN)

far. I have found his son!

P Now the

(WOMEN)

sky has turned to black and the wind is like a knife.

(MEN)

sky has turned to black and the wind is like a knife.

\textit{mp}

cresc. poco a poco

- Papa Ge is coming back for the

- Papa Ge is coming back for the
(WOMEN)
boy who clings to life, and the girl will have the Gods.

(MEN)
boy who clings to life, and the girl will have the Gods.

--- to repay... --- to repay... ---
Pray!

(PRP. 1)

Pray!

(PRP. 2)

Pa-pa ge, don't come a-round me. Don't come a-round me. Don't come a-round me.

Pray!

Pray!

Pray!

Pray!
you are the one I was intended for

Deep in your eyes I saw the God's design

Now

my life is forever yours, and you are

mine.
I am a tree, holding away the storm.
Here in my arms, I'll keep you safe and warm.
even the Gods won't dare to cross this line, where
my life is forever yours. And you are
(TOM)
mine.

(DANIEL)
And you— are mine.

Mine...
We'll race— away.

Mine...
We'll race— away.

in a car— as silver as the moon— and the

in a car— as silver as the moon— and the
storm will turn to sun on an island where the earth

(TIMOUINE)

storm will turn to sun on an island where the earth

(DANIEL)

and sea are one...

and sea are one...

Sure as this night leads to a sky of blue

Sure as this night leads to a sky of blue
(TIMOUNE)

sure as my heart led me to be with you.

sure as my heart led me to be with you.

surely the Gods meant this to be a sign that

surely the Gods meant this to be a sign that

my life is forever yours, and you are

my life is forever yours, and you are
(TÉ MOUNÉ)

Mine.

(DANIEL, PAPA GE)

(PAPA GE)

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

(TÉ MOUNÉ)

Stay away!

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

Sure as the grave, you must ac - cept what is.
Piano-Vocal

104-107

(CHORUS)

Ooooh...

(PAPA GE)

I am the road leading to no return.

108-111

(CHORUS)

(Aaah--)

(PAPA GE)

Secret of life nobody wants to learn--

112-115

(CHORUS)

(Aaah--)

(PAPA GE)

Ooooh--

I am the car racing toward distant shores

#6 - Forever Yours

TIMOUNE: I would die for him.
(TI MOUNE)

has life is forever mine...

(CHORUS)

Oooh—

(PAPA GE)

Your life is forever mine...

—98—

and I am

Oooh—

dim.
The Sad Tale Of The Beauxhommes

(ALL as STORYTELLERS)
ARMAND: The sad tale of the Beauxhommes. A history lesson. (Snaps)

(SNARE DRUM)
CYM.
SYNTH.

5 (MEN)

Some say...
some say...

9 (WOMEN)

Some say...
Some say...
Some say...
Some say...

(MEN)

Some say...
Some say...

(4-6-99)
Four generations past, in the time of Napoleon, there came to this island a Frenchman, Armand. Ar-

mand!

And he
built a great fortune and he built a grand mansion and he

wed a fine lady so pale and so blonde.

(MADAME ARMAND [ANDREA])

Armand:

But Ar-

mand took his pleasure with the women who served him.
(MADAME ARMAND [ANDREA])
black peasant girls from the village be-

(PEASANT GIRLS [ERZULIE, ASAKA])

yond.
Armand!
And the

love - lie - st one bore the French man a

(Armand)

son, such a fine peasant son. For Ar-
#7 — The Sad Tale...

(ARMAND)

mand!

(PEASANT GIRL [ERZULIE])

beautiful child, the pale color of

coffee mixed with cream. The

beautiful one, the beautiful son. Beaux
homme  Beaux  homme  

they named him Beaux  homme

beau - ti - ful one, the beau - ti - ful son. Beaux  -  -

homme  

And the
(PAPA GE)

boy
grew
to be a
man.

And the

 mf

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

(ALL)

Blacks fought against French and the hated Napoleon. They

fought for their is-land and fin-ally won. We
(BEAUXHOMME [DANIEL])

We won!

And Ar -

mand sailed for France by the seat of his

(ALL)

driven out By his beautiful

pants,
(ALL) beautiful one! The beautiful son! Beaux-

homme Beaux-homme. The

(BEAUXHOMME [DANIEL])

What was his is now mune!

beautiful one! The beautiful son! Beaux-

Beaux-
(ALL)

homme.

(BEAUXHOMME [DANIEL])

homme.

(PAPA GE)

mand left behind a terrible.

(PAPA GE)

ver-nible curse.

(ALL — except ARMAND)

curse
(ALL)

my son.

(Armand)

I curse

I curse my only son!

His sons.

Center.

All of his sons!

Abort.

All Beau- mon- yet un- born!
(ALL)  

Your black blood will keep you forever on this island...

While your hearts yearn forever for

France!
(ALL — except BEAUXHOMME)

The unlucky one. The unlucky son. Beaux-

homme. Beaux-homme. From

bad blood to worse. The name of the curse: Beaux-
What can I say, to stop you now, now that you’ve heard your drum

and seen your dancers, now that you think your heart has all the
a tempo

Who knows how high those mountains climb?

Who knows how deep those rivers flow?

Who knows how wrong a dream can go.

To braid your hair or dry your tears—

I won’t be there to guide your way—

(MAMA)
as we have done these many years, Ti Moune. Ti Moune...

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

Now you run without one backward look.
a tempo

You'll find some other boy to save.

Your heart is young.

New dreams are everywhere.

Choose your dreams with care.

Ti Moune
What I am, you made me
What you gave, I
Freely
owe.
But if I look back, I'll never go.
Who knows how high those mountains climb?

Who knows how deep those rivers flow?

I know he's there. That's all I need to know...
Go and swim the sea.

Go and find your love.

Always there with me...

You know where we'll be...

You know where we'll be...

Always there with me...

You know where we'll be...

A tempo

Moune.

Moune.
Underscore after "Ti Moune"
Mama Will Provide

cue: AGWE: ...was the terrible devastation of the storm.

Bright, Carribean feel

But on this island, the earth sings as soon as a storm ends. And as Ti

Moune set out, she realized she was walking with old friends. The birds...

(coo coo, coo coo, coo coo coo— coo coo, coo coo, coo coo, coo—)
(PAPA GE, AGWE) (Breathy)  
Sha sha sha-ah! The trees... Sha sha sha sha-ah!

(Armand, Tonton)  
Bum bum bum! The frogs... Bah-um, um, bum And the bree-zes...

(Mama, Andrea, Erzulie)  
Ooh... Ooh...

(Perc. continues to 47)
(ERZULIE)

Coo coo, coo coo, coo coo coo! Coo coo, coo coo, coo coo coo!

(MAMA, ANDREA)

Ooh.

(PAPA GE, AGWE)

Sha sha sha aah!

ARMAND, TONTON)

Bum bum bum!

Sha sha sha sha aah!

Bum bum bum!
Ti Moune lost all her fear. She knew A sak was near.

You've never been away from the sea, child. You're gonna need a help-

ing hand. A fish has got to learn to swim on land!
Walk with me, little girl, don't you be afraid.

Follow me, little girl, let me be your guide.

A pretty thing like you will need a thing or two, and what ever you need, Mama will provide.

Oh.
(ASAKA)

Down the road, little girl, you may lose your way.

all alone in a world that may seem too wide.

(WOMEN)

But sit on Mama's lap and I will draw a map and what.

(ASAKA)

ever you need, Mama will provide, I'll provide you
(ASAKA) For making your bed!

(TONTON) Ha!

(ALL) Mosquitoes?!

Grass!

ASAKA Bugs will bite little girl and the night will fall.

mf

ASAKA All alone in the dark you'll be terrified. But you will make it through 'cause I am liking you And what
Walk with me, little girl, and I’ll take you far.

Coo coo, coo coo, coo coo coo—

Ooh—

Sha, sha, sha—ah!

Bum, bum, bum.

‘Round each bend, little friend, I’ll be by your side.

Coo coo, coo coo, coo coo coo—

Ooh—

Sha, sha, sha—ah!

Bum, bum, bum!
That's what a Mama's worth
to give her child the earth.

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

Ooh—

Sha sha sha—ah!

um, bum, bum!

Bah—um, bum, bum!

And whatever you need,
Mama will...

coo coo coo—
Coo coo, coo coo coo—

Ooh—

Sha sha sha—ah!

Bah—um, bum, bum!
Waiting For Life — Reprise

Oh,

Daniel

Mama will provide!

When you awaken

I'll be by your side

My
Piano-Vocal

[Music notation]

(TI MOUNE)

19

Daniel!

20

I'll dance ev'ry mile!

mf

21

And when they see you safe with me, the Gods will

22

smile!

23

They'll

Segue as One
Some Say

(TI MOUNE)

smile:

(ALL as STORYTELLERS)

(WOMEN)

Some:

(MEN)

Some:

PAPA GE: How Ti Moune began the long journey toward the city...
say... Some say her feet were bare and the road was long and cruel.

Some

say...

Some

say... Some say she got a ride from a vendor and his mule.

Some

say... Some say she got a ride from a vendor and his mule.

Some

say... The Gods pulled up in a car and drove her all the way.

Well.
(WOMEN) no one knows how the real truth goes, but that's what some say! Some

(MEN) no one knows how the real truth goes, but that's what some say! Some

45 (LITTLE GIRL) say...

46 47 48

And

49 (WOMEN) how far did she travel? As far as you suppose

(LITTLE GIRL)

(MEN) As far as you suppose

And
(WOMEN) 53
how long did it take her?
(MEN)
Much longer than your nose!

(WOMEN) 56
(LITTLE GIRL)
And

(WOMEN) 57
was she ever frightened
(MEN)
or was her love too strong?

(WOMEN) 61
did she know she’d end up in our story and our song?

(WOMEN) 63
Our
(MEN) 64
Our
(WOMEN)

story and our song...

(MEN)

story and our song...

(STORYTELLERS imitate the "sounds of the city.")

Some

(MEN)

Some

PAPA GE: What happened when Ti Moune finally reached the city.

Some (WOMEN)

say...

(MEN)

say...

Some
(ANDREA)

say... Some say they laughed at her, for her peasant feet were bare.

(WOMEN)

(ARMAND)

say... Some say they laughed at her, for her peasant feet were bare.

(MEN)

mf

(ERZULIE)

say... Some say the vendor man gave her shoes too small to wear.

(WOMEN)

(AGWE)

say... Some say the vendor man gave her shoes too small to wear.

(MEN)

(ASAKA)

say... The Gods said, "Put on the shoes! It's a price you have to pay."

(WOMEN)

The

(MEN)
shoes were tight, but she said: All right! Well, that's what some say!

shoes were tight, but she said: Well, that's what some say!

(Dialogue over)
...The gate swung open...

...In search of her Daniel...
Some say she scrubbed the floors 'til she learned where he was kept.

Some say she climbed a vine to the window where he slept.
(WOMEN)

say...

(MAMA, TONTON)

The Gods just lifted her up and placed her where he lay.

(WOMEN)

say...

(MEN)

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Well.

W
(WOMEN)
all de-pends— what you hear from friends

(MAMA, TONTON)
all de-pends— what you hear from friends

(MEN)
all de-pends— what you hear from friends

(WOMEN)
no sur-prise— if it's all just lies—
no sur-prise— if it's all just lies—

(MEN)
no sur-prise— if it's all just lies—
no sur-prise— if it's all just lies—
(WOMEN)

that's what some say... That's what some say...

(LITTLE GIRL)

Some say...

(MEN)

that's what some say... That's what some say...

That's what some say...

Some say...

That's what some say...

Some say...
That's what some say...
The Human Heart
The courage of

Aaah...

Aaah...

dreams,

the innocence of

youth.

the failures and the fool.
ish-ness that lead us to the truth

the hopes that make us hap-

the hopes that make us hap-

the hopes that make us hap-

the hopes that don't come
41. (ERZULIE)
true...

42

and all the love there...

43. (WOMEN)

44. (MEN)

45

46

ever was

47

48

I see this all in

49

ever was

50

ever was
You are part...

You are part...

You are part...

part of the human...
Piano-Vocal

136

#11—The Human Heart

(ERZULIE)

heart

You are part-

(WOMEN)

heart

(MEN)

heart

You are part-

You are part-

of all who took the

(AGWE)

You are part-

(MEN)

You are part-

You are part-

You are part-
(ERZULIE)
jour·ney
and managed to

(WOMEN)
Aaah

(MEN)
Aaah

Aaah

Aaah

(dure,

the ones who knew such tend

Aaah

Aaah

Aaah
(ERZULIE)

(ERZULIE)

(WOMEN)

(MEN)

Aaah

The ones who felt so

The ones who came before

The ones who came before
(ERZULIE)

you.

(WOMEN)

you.

(MEN)

you.

come.

and those who you will

and those who you will

and those who you will
(ERZULIE)

90

91

92
teach it to...

and those you learned...

(WOMEN)

teach it to...

(MEN)

teach it to...

93

94

95

96

from...

You are part...

You are part...

You are part...
part of the human.

(WOMEN)

part of the human.

(MEN)

part of the human.

You are part...
This is the

You are part

You are part

You are part

You are part

You'll live forever...

You are part

You are part

You are part
(ERZULIE)

For ever...

(WOMEN)

part of the human...

(MEN)

part of the human...

You are part...
To-night.

(WOMEN)

You are part.

(AGWE)

You are part.

(AG., MEN)

To-night.

(MEN)

To-night.

(ERZULIE)
Piano-Vocal

#11—The Human Heart

---

136 (ERZULIE)

part of the human Heart.

137 (WOMEN)

Heart.

138 (MEN)

Heart.

---
Pray – Reprise

ALL as GOSSIPERS

ANDREA: And the night became day and still
Daniel kept the gentle Ti Moune beside him.

ARMAND: And the day became a week and still she slept in his room.

ASAKA: And after two weeks, a buzzing began spreading.
ASAKA (cont.): through the halls of the hotel.

ERZULIE: And even into the city...

AGWE: Until everyone had heard the news —
PAPA GE: — that the ailing Daniel Beauxhomme had chosen a peasant as a lover. And little by little she was...

ALL: ...healing him...

(To 23)

AGWE (Last time)

what can he want with a woman like her? Now, Blacker than coal—and low as dirt! He could

PAPA GE

have the world—but takes a peasant! Perhaps his brain was hurt!
Look how she holds him and touches and attends him. The boy believes she can make him well. And she has him in a spell.

TI MOUNE: I have a gift for you...
TIMOUNE: ...I will never leave you, Daniel.

(ARMAND)

Now,

(ERZULIE)

what do you make of a peasant like her? Putting on airs— without a doubt! When the

(PAPA GE)

(ALL)

boy is well and does not need her how soon he'll throw her out.

DANIEL: Soon I'll be dancing...
DANIEL: ...So that I can catch you.

ARMAND [as FATHER]: Daniel.

DANIEL: Papa.

DANIEL: This is no game, Father.

How long do you think you'll be playing this game? How

Surely you can't believe it's real?

DANIEL: I'm in love with Ti Moune. (ARM. [as FATHER])

You are.
Piano-Vocal

(ARMAND [as FATHER])

not the first to want a peasant.

l. too, know their ap...

peal...

But you are my son. You'll

do what must be done, no matter how you feel.

(AGWE)
(AGWE)

113 know what he sees in a peasant like her...

(ASAKA)

115 Probably makes him rise like yeast! Well, the

(Arm... And.)

116

(ERZULIE, PAPA GE)

117 girl may think she's very clever.

119 the

120

121

(ALL)

122 boy may keep her here forever.

123 but

124 cresc.

125

126

127 I can tell you this: they'll never stand before a priest.

128

Segue as one
Some Girls
(DANIEL)

Some girls take hours to paint every perfect nail.

fragrant as flowers, all powdered and prim and pale:

but
you are as wild as that wind-blown tree.

dark and as deep as the midnight sea.

While they're busy dressing, you lie here warm and
Some girls you picture, some you hold.

Some girls take courses at all the best schools in France.

riding their horses and learning their modern
dance

clever and cultured and worldly wise, but

you see the world through a child's wide eyes

While
their dreams are grand ones, you want what's just in—

reach—

Some girls you learn from, some you—

teach
You are not small talk or sunny cars

mirrors or French cologne

You are the river, the moon, the stars

you're no one else I've known
Some girls take pleasure in buying a fine trou-
seau,
counting each treasure and tying each bow.

Thy
fold up their futures with perfumed hands while you face the future with no demands.

Some girls expect things, others think nothing.

#13 — Some Girls
Some girls you marry.

Some girls you love.
The Ball
(STORYTELLERS)

grands hommes at the Hotel Beaux-homme

dancing to their own little tune.

waiting to see...
A little slower

Some girls are saying she's simple as any

Please, Andrea...
Barefoot and praying and running the halls quite wild.

And

Andrea...

Is she as pretty as we've all heard? Your own pretty...

Well, what's the word?
Piano-Vocal

--- 189 ---

#14 — The Ball

**DANIEL:** Andrea

**DANIEL** (cont.): Devereaux. **TI MOUNE:** Hello.

Happy to meet you. My dear mademoiselle.
heard you're a healer— And a dancer, as well.

Won't you dance for us now? Won't you give us a

show? Please, madame... Don't say

DANIEL: Don't be afraid, Ti Moune. Dance as you always do... Just for me.
Ti Moune's Dance

Slowly, Rubato

Legato

mp Alto Fl.

A tempo

In 2

(Notation details and musical symbols are present but not transcribed here.)
Piano-Vocal

-192-

#14a—Ti Moune's Dance

We

MAMA

We

MAMA, TT., L.T.M.

We

We

We

dance...
dance...
dance...
dance...
dance...
dance...

Bongos

Congas
Applause segue
Andrea Sequence

Well, it's very clear she's in love with

mp
(Dialogue)

TI MOUNE:  What is it?  (ANDREA)

you.  Daniel, if you care, if you care at all, you must tell her.

(ANDREA)

dear mad'moi-selle, I have some-thing to say, some-thing I fear was left un-said.

thanks for all you've giv-en Daniel, but do not be mus-ied.

(ANDREA)

dear mad'moi-selle, you dance so very well.
(ANDREA) pray you'll dance for Daniel And for me When we are

ANDREA: Ti Moune, Daniel and I...

DANIEL: Andrea and I... our parents are old friends

TI MOUNE: But Daniel,
DANIEL: This how things are done. Ti Moune
It's expected.

TI MOUNE: Daniel. Please.
DANIEL: There will always be a place for you here.

(TI MOUNE) We'll race a way—in a car—as sil-ver as the
Daniel: I wish it could be so...

We will live beside the sea...

We'll have children, a garden, and a...

A bit faster (In 2)

Daniel: I thought you understood we could never marry.

Freely

Oh, gods... Oh, gods. Are you there? Are you...
a tempo

(TI MOUNÉ)

there...


cresc. poco a poco

Segue on cue
Promises/Forever Yours—Reprise

There were promises made in the darkness.

(Papa Ge)

(Synth. cue)
sleep.

Promises the Gods demand you

keep!

You gave him love, love he would soon betray!

You gave him life I am the price you'll pay!
Sure as the grave, you must accept what is.

Now your life is forever mine.

PAPA GE (dialogue)

Vamp

What?

Trade yours for his!
PAPA GE: just as if you had never loved at all.

(CHORUS)

(PAPA GE)

(ERZULIE)

The courage
of
a dreamer

road Leading to no return

Secret of

You are part

An an

line finally has to learn

i am the
(ERZULIE)

part of the human heart
Wedding Sequence

ASAKA (as STORYTeller): And Ti Moune was cast out of the Hotel Beauhomme and the gates slammed shut behind her.

TI MOUNE: I... I am Mademoiselle Ti Moune.

(ASAKA)
TI MOUNE: ... Ti Moune is waiting for him.

ERZULIE (as STORYTELLER): And for two weeks Ti Moune did wait...
(etc.) ... in preparation for the wedding

PAPA GE (as STORYTELLER): And at last, Andrea and Daniel were married. Their own fortunes would multiply
TI MOUNE: Daniel...
A Part Of Us

Slowly, simply

Oh, Ti Moune...
Oh, Ti Moune...
You will...

always be a part of us
Oh, Ti Moune...
Oh, Ti Moune...

(MAMA, L.T.M.)
Oh, Ti Moune...
You will...

always be a part of us
Oh, Ti Moune...
Oh, Ti Moune...

(TONTONI)
(MAMA, TT., L.T.M.)

Oh, Ti Moune...<br>you will.

(WOMEN)

Ooh...<br>you will.

(MEN)

Ooh...<br>you will.

al-ways be a part of us...<br>Oh, Ti Moune...<br>al-ways be a part of us...<br>Oh, Ti Moune...<br>al-ways be a part of us...<br>Oh, Ti Moune...
ASAKA (as STORYTELLER): And the gods began to cry tears of compassion for the orphan Ti Moune.

ASAKA (cont.): who proved that love could withstand the storm, and cross the earth, and even survive in the face of death.

WOMEN

26

27

28

29

Oooh.

Oooh

MEN

30

31

32

33

Oooh

Oooh

(S.T. — except ERZ., T.M.)

34

35

36

37

zu - be took her by the hand and led her to the sea

zu - be took her by the hand and led her to the sea

Where
A Part Of Us

(S.T. — except AG., T.M.)

Ag. we wrapped her in a wave... and laid her to her rest... And

(S.T. — except P.G., T.M.)

(S.T. — except ASAKA)

Papa Ge was gentle as he carried her to shore... And

As - a - ka accepted her... and held her to her breast:
(S.T. — except ASAKA)

held her to her breast.

Oh.

Ti.

held her to her breast.

Oh.

Ti.

MAMA (as STORYTELLER):

And then the Gods blessed her and transformed her into.

Mount...

A tree.

Mount...

A tree.
Why We Tell The Story

Bright "2" feel

(Dialogue over)
And she ooh...

stands a-against the light rung and the thun-der...

and she

shel-ters and pro-ects us from a-bove.
(TI MOUNE)  
fills us with the power and the wonder of her

(DANIEL)  
fills us with the power and the wonder of her

love...

And this is

love...

And this is

why we tell the story.

why we tell the story.
(WOMEN)

we tell the story.

(MEN)

we tell the story.

why we tell the story.

why we tell the story.

(MAMA)

we tell the story.

we tell the story.
listen very hard you'll hear her call us  

(MAMA)

(TONTON)

share with her our laughter and our tears.

(ANDREA)

and as

(ARGMAND)

my - ster - ies and mir - a - cles be - fall us

my - ster - ies and mir - a - cles be - fall us
Through the years.

Through the years.

We tell the story!

We tell the story!

Life is why Pain is why

we tell the story we tell the story

Perc. cons. thru 99
(WOMEN)

we tell the story

(MEN)

we tell the story

It will

help your heart remember and relive

It will

hope that you will tell this tale tomorrow.
Help you feel the anger and the sorrow
And for
Give...
For
Out of what we live
And we be
Out of what we live
And we be
(WOMEN) believe.

(MEN) believe.

Our lives become The stories that we

(A bit slower)

weave.

weave.
LITTLE GIRL: There is an island...

(WOMEN)

Why we tell the story...

(MEN)

Why we tell the story...

we tell the story...

we tell the story...

We tell the story...