

PROLOGUE

CUE:

A chaotic mix of distant shouts of passengers, the crash of waves against the ship's hull, Titanic's steel groaning under pressure, and muffled screams blending into the howling wind. (GO)

Music by Winston Eade
Book & Lyrics by John Hudson

1 2 3 4

3 3 3 3 3 3 3 3

LIZZIE
(calling out to her Father, urgent, desperate)

5 6 Papa! Papa! 7 8 Don't Leave me!

3 3 3 3 3 3 3 3

9 10 Papa! 11 12

3 3 3 3 3 3 3 3

Her voice echos and fades.
We hear a slow, heart beat.
Transitioning to 1946.

13 14 15 16

3 3 3 3

Scene One

LIZZIE, age forty-two, in 1946. A hospital in New York at Night. She is talking to her son Peter who is in a coma.

LIZZIE

I thought this was going to be a happy ending. We made it through, safe and sound, didn't we? This side of the ocean, at least. Sure, in Europe they're still in pieces. Japan - I know, I know. But here. Things had started looking up. The war's over. Normal service has been resumed, like they say on the radio. Then you go and do this. Come on, Pete, you're in Eighth Grade. You're not a little kid any more. You know better. So what's the big idea? Two whole days, now. Enough is enough. We have things to do, places to go, we don't have time for this. They say people in comas can still hear, so I'm hoping that somehow, somewhere, my voice is finding you.

You can hear me, can't you? The doctor said you probably could. Or was it possibly? Either way. I'm talking all night long, like it or not. Same as last night. Same as the last thirteen years, I guess you'd say. You know the score by now. You're not getting out of this until I get what I want. I'm chewing your ear until you open your eyes. Deal?

Deal.

TWO LIVES ADRIFT

Music by Winston Eade
Book & Lyrics by John Hudson

So let me tell you what your bedtime story is going to be tonight. It's a little non-fiction piece, entitled 'How We Wound Up Here'. What d'you think? That appeal to you? **(GO bar 4)**

4

Piano

B $\flat$ ¹³

4

Don't worry, not the birds and the bees bit. I won't make you squirm through all that again. **(GO bar 7)**

Pno.

B $\flat$ ¹³

7

Not racing downhill on your brand new bicycle, either. Hitting you're poor dumb head
on the sidewalk, so you end up looking as if you did six rounds with Joe Louis, No. **(GO bar 10)**

Pno.

$D\flat^{13}$

10

I'm going to tell you about me. The stuff you haven't heard. That should wake you up, if only to beg
me to stop, right? I bet you feel like shrugging those shoulders now, Pete, don't you, huh?
What did your Mom ever do, 'cept take pictures of other people doing stuff? **(GO bar 15)**

Pno.

D^{13}

Oh, you know all about me leaving France, the stuff everybody knows. I wouldn't try to keep it secret from you, even if I could. But about why we left? Anything at all about your Grandpapa? Or my mother, my Mother. I never told you all that, did I? Always meant to, just didn't get around to it yet. Now's as good a time as any, I guess. **(GO bar 17)**

Pno.

PIERRE enters, aged forty. He appears as in her mind, which is how he will remain for the rest of the show.

Pno.

21

Tell the truth, there's a whole lot even I don't know. Might need him to fill things in. That OK?
Having my Papa tell us his part of the story? See, this is how I remember him, back when I was
a little girl. You take after him, you know. When your face isn't
all smashed up. **(GO bar 25)**

Pno.

25

I haven't gone crazy, don't panic. We get to see things at night we don't see in the daytime, that's all.
No need to yell for the nurse. Just lie there and listen. Watch the pictures in your mind. Think of it as a
series of snapshots. Seen through my viewfinder. And his. A proof sheet. It won't be everything,
I guess. Only a few, carefully selected scenes from both our lives, Grandpapa's and mine. **(GO bar 29)**

Pno.

29

You'll do that, won't you, Papa? Tell Pete what happened to us.
While he's out there, drifting on a sea of his own. (GO bar 33)

Pno.

33

Fm⁹ Bb¹³ Fm⁹ Bb¹³

One man needing ad-ven- ture. His life_ fee-ling con-fined.

Pno.

35

Eb¹³ Ab¹³ Fm⁹ Bb¹³

One girl grown to a wo - man

we'll see what will change his mind.

Pno.

37 Fm⁹ B $\flat$ ¹³ E $\flat$ ¹³ A $\flat$ ¹³ Fm⁹ B $\flat$ ⁷

Her life sta-tus un-known. you'll see she feels so a lone__

Pno.

40 E $\flat$ m⁷ E $\flat$ m⁶/C Bmaj⁷ B $\flat$ ⁷(sus4)

Par-ted by wa-ter_ a Daugh-ter— Two lives A - drift.

Par-ted by wa-ter_ a Fa-ther Two lives A - drift.

Pno.

44 F $\sharp$ m⁹ B¹³ F $\sharp$ m⁹

Two hearts__ bare-ly to-ge - ther Her life__

One tale__ pa-ra-llel sto ries_ Two lives

Pno.

47 B^{13} E^{13} A^{13}

fa lling a part at sea wond' ring where to

So far a-part at sea fa-ted from the

Pno.

50 $F\#m^9$ B^7 Em^7 $Em^6/C\#$

start Par - ted by wa - ter, a Fa - ther a daugh - ter.

start. Par - ted by wa - ter, a Fa ther a daugh - ter.

Pno.

53 C^{maj7} $B^7(sus4)$ Em

Two lives A - drift, A - drift.

Two lives A - drift, A - drift.

Pno.

57 E(sus2)/A E(sus4)/B E E(sus2)/A E(sus4)/B

Picture him younger, back in his village. Not quite out of his teens.
Long before I turned up. It was eighteen-ninety-three.
No, wait, ninety-four.

Pno.

Suddenly, PIERRE lowers the newspaper, excited by what he has read. He hasn't heard her.

PIERRE

It's the best time to be alive! In eighteen-ninety-one!

LIZZIE

Know what? I'll let him tell you this part.

Scene Two

PIERRE, nineteen, in 1891. A village in France.

PIERRE

Paris! Have you heard? It's fantastic! This new Tower. These new dances. These artists. I've got to go there. You can actually climb this thing, did you know? Looks like it comes from Mars. Goes higher than anything ever built before. Think of the view! Then there's this lucky fellow, spends all night in a club, drinking, drawing pictures of these delectable dancers showing their... fancy anyone not wanting to go to Paris! Especially when all you've known your whole life is what's round here. Mud. Fields. Manure. Filthy cart tracks. More mud.

I mean, I'm perfectly happy here, really. I am. Everyone here knows me. Pierre, the greengrocer's son. They see me every day. Cycling round the village, delivering fruit and vegetables. Waving, whistling, smiling. Serving in the shop. Good morning, Madame, good morning, Monsieur. Care for some fruit? Maybe some veg?

SO FAR FROM HERE

CUE:

I draw a bit, paint a bit. Exceptionally talented artist,
as a matter of fact, if I say so myself. Still life, mostly. Fruit, you know.
And vegetables. An all-round good lad. Friendly. House- trained.
Always ready with a jaunty quip. And fruit and veg. **(GO)**

Music by Winston Eade
Book & Lyrics by John Hudson

PIERRE

E(sus2)/A /B E E(sus2)/A /B E E(sus2)/A /B

Eventually, I expect I'll settle down right here, in the village.
Run the shop. Like my father before me. And his father before him.
And sell fruit. And just vegetate. Who needs Paris? **(GO bar 5)**

Piano

6 E(sus4)/A E(sus2)/B E(sus2) /C#

Who'd want to climb so high that you can kiss the sky? The tall-est tow er in the world, So What?

Pno.

8 E(sus2)/A E(sus2)/B E

Is draw-ing dan-cing girls do-ing their cra-zy twirls re - ally so__much fun?_

Pno.

2

10 E(sus4)/A E(add9)/B E(sus2) Em/C#

'cause when you're down to earth you know what life is worth It does-nt ma-tter if it's dull or not

Pno.

12 Em/A Em/B Em Em/C#

And when you're cold and stiff who's e ven bo-thered if you be-came no one.

Pno.

LIZZIE

14 F#m E/G# C#m7 F#m B7(sus4)

He had a dream that he had to fo-llow but where would it lead_ to mo- rrow?

Pno.

PIERRE

16 E(sus2)/A E(add9) E(sus2)/A

How will I get my chan ces? When will I

Pno.

20 E E(sus2)/A E A(add9)

come half near? Can I de - fy cir-cum- stan ces when it's so far__ from

Pno.

24 B7(sus4) D(add9) D(add9)/B G Gmaj7

here?

PIERRE:
Of course I can! And I will! Just try and stop me.
My days as a delivery boy will be nothing but a distant memory.

Pno.

28 A7(sus4) C7(sus4) F(sus2)/Bb F(sus2)/C

One day I'll have it all I'll be the one they call.

Pno.

4 30 F(sus2) F(sus2)/D F(sus2)/B $\flat$ F(sus2)/C

The grea-test ar-tist un-der sun and moon. And I'll wear silk cra-vats one of those flo-ppy hats

Pno.

32 F(sus2) F F(sus2)/B $\flat$ F(sus2)/C

think how suave I'll be I may need bo - dy guards to walk the bou - le - vards

Pno.

34 F(sus2) F(sus2)/D F(sus2)/B $\flat$ F(sus2)/C

and as I'm pa-ssing pre-tty girls will swoon. or get all un-con-trolled and try to grab a hold

Pno.

36 F(sus2) F F(sus2)/B $\flat$ F(sus2)/C F(sus2) F(add9)

of a piece of me___ So when I get my chan - ces see me

Pno.

39 F(sus2)/B $\flat$ F(sus2)/C Am F F(sus2)/B $\flat$ F(sus2)/C F(sus4) F(add9) 5

fly disa - ppear to where the eye of all France is

Pno.

43 B $\flat$ B $\flat$ (add9) C7(sus4) F(add9)/E $\flat$ /D

some-where so far — a way

PIERRE:
One day, my paintings will be on show in every gallery in Paris.
Sensitive, sophisticated connoisseurs of art will give their right
arm for them. I can see it now.

Pno.

47 /D $\flat$ C7(sus4) D7(sus4) D7 G(sus2)/C G(sus2)/D

Girls will sigh

Pno.

50 G(sus2) Em⁷ G(sus2)/C G(sus2)/D Bm Em G/F D/F#

for my glan- ces I'll climb high with no fear that's when I

Pno.

54 G(sus4) G G(add9) C C(add9) D⁷(sus4) G(sus2)/C G(sus2)/D

seize my chan- ces some-where so far from here. I'm go-ing far Some-

Pno.

58 G(sus2) Em⁷ G(sus2)/C G(sus2)/D Bm Em G(sus2)/C G(sus2)/D

day_____ See me fly dis-a-ppear to where the eye

Pno.

62 G Em C Cmaj7 G/B Em/B Gm⁶/B^b

of all France is__ some - where so far a - way

Pno.

66 D7(sus4) G(sus2)/C G(sus2)/D G(add9)

So far from here So far from

Pno.

70 G(sus2)/C G(sus2)/D G

here

Pno.

Scene Three

LIZZIE, in the Hospital, 1946.

LIZZIE

Daydreams, we all have 'em. Are you dreaming, Pete? I wonder what's going through your mind.

Underscore of the Lifeboat theme we
heard during the Prologue.

There's a dream I have. Had it every night, more or less, since I was little. Same thing, each time. I'm eight years old. Asleep in bed, all comfy and warm. Couldn't be safer. Couldn't be happier.

(GO)

PIANO VOCAL

LIFEBOAT

CUE:

That's how it starts (GO)

Music by Winston Eade
Book & Lyrics by John Hudson

(Spoken freely, rhythm as a guide)

1 2 3 4

Sleep Dream Sleep Dream

5 6 7

Sleep Dream Safe Sound Sleep Dream

8 9 10

Safe Sound A Noise A shudder then shou - ting and shou-ting then

11 12 13

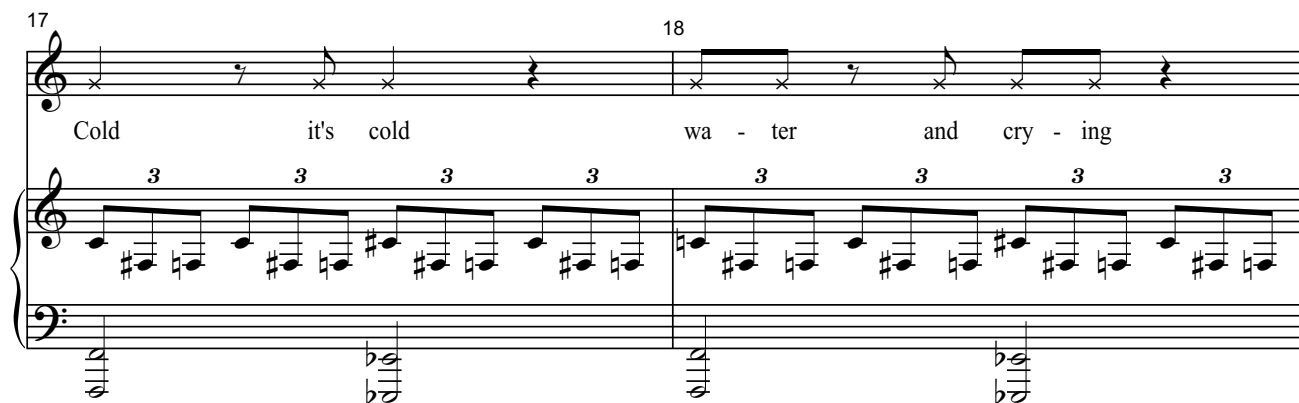
Pa - pa and crowds this boat these wo - men the cry - ing no pa - pa just

14 15 16

cry - ing I don't un - der - stand what's ha - ppe - ning?

17 18

Cold it's cold wa - ter and cry - ing



19 20 21

cry - ing and wa - ter and cry - ing and cold there's no ship



22 23

No Pa - pa Pa - pa



24

25

26

Some things you never escape.
(Go Bar 25)

Other things you can, though. Like that village grocery store?
A couple of years later.

27

Scene Four
PIERRE, twenty-one, 1893. He is
ecstatic.

PIERRE
I thought nothing would ever happen in a stagnant backwater
likethis. But it did! That one day. That magical day.
I'm standingbehind the counter. This incredible young woman
walks in. The mostwonderful, beautiful - I mean,
she's a miracle. (GO) A living, breathing
- listen, I'll tell you what happened.

HEAVENLY MARIE

CUE:

I mean she's a miracle (GO)

Music by Winston Eade
Book & Lyrics by John Hudson

PIERRE: $\text{♩} = 56$

1 E° Em^7 2 A^5 A 3 D $F\sharp+7$ 4 Bm E^7

A living, breathing - listen,
I'll tell you what happened. She stepped from a cloud and in - to the shop, to

5 Gm 6 A A^7 7 D $F\sharp+7$

see her walk in made my heart near - ly stop. I knew she'd come down from



PIANO VOCAL

- 2 -

#4 - HEAVENLY MARIE

8 Bm E 9 G(add9) 10 A

hea - ven a - above and I had just fa - llen in love. I

11 D F# 12 Bm E7 13 Gm

stru - ggled to breathe, it seemed to my eyes, the brigh - test of stars had de -

14 A7 15 D F# 16 Bm E7

ser - ted the skies. I felt the world spin as she turned her head, and

PIANO VOCAL

- 3 -

#4 - HEAVENLY MARIE

17 $G^{(add9)}$ 18 C 19 C^7 20 F 21 D^b+/B

ga-zing at me she said: _____ A bunch of ripe ba-na - nas,

22 B^bmaj7 23 E^b13 24 F 25 D^b+/B

four large on-ions, please, _____ some gar - lic and a cau - li - flo - wer and

26 Gm^7 27 C 28 F 29 A^b13 G^b13 $F13$

half a pound of peas. _____ I al - ways will re - mem - ber _____

30 $B^b\text{maj}7$ 31 E^b13 32 $B^b\text{maj}7$ 33 Gm/B^b

all she asked of me, The mor - ning when I met my

34 Gm/C 35 C^7 36 F 37 D^b+/B

Hea - ven - ly Ma-rie. The next day she bought ca - bba-ges

38 $B^b\text{maj}7$ 39 E^b13 40 F 41 D^b+/B

pears and tan-ge - rines Ca - rrots and to - ma-toes and a

42 Gm^7 43 C 44 F 45 A^b13 G^b13 $F13$

bag of ru - nner beans and then she kept re - tur - ning

46 B^bmaj7 47 E^b13 48 B^bmaj7 49 Gm/B^b

ev - 'ry day to see what else might take her fan - cy

LIZZIE:

50 Gm/C 51 F 52 E^b9 53 E^b9

Hea - ven - ly Ma - rie. Turns out she did-n't need to sho-pping she does-n't e-ven cook. She

54 F 55 D⁹ 56 E^b₉ G^b₉ 57 F Dm⁷

no-ticed me and thought she'd take a clo-ser look He said, well I can make you di-nner if you pre-fer. She

PIERRE:

58 G⁹ 59 C⁹ 60 B^bmaj⁷ 61

loved his coo-king like he loved her.____ My Ma - rie spends e - very day with me

62 E^b₁₃ 63 64 B^bmaj⁷ 65

life is su-d-den-ly great. Won - der - flly when I went on one knee

66 Am⁷ 67 A^{b13} 68 Gm⁷ G^{#m7}/G 69 Am⁷/G

she said, "Just name the date." She said Pa - ris waits for you Pi - erre



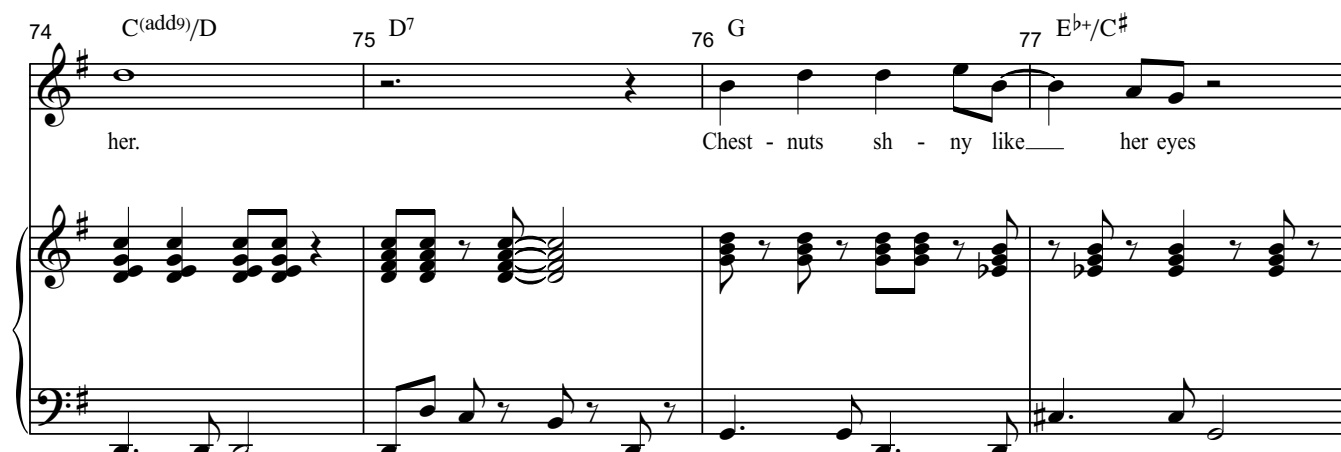
70 Gm⁷ G^{#m7}/G 71 Am⁷/G 72 Gm⁷ G^{#m7}/G 73 Am⁷/G C^{maj7}/G

you'll be - come a fa - mous ar - tist there Once I am here's what I'll paint for



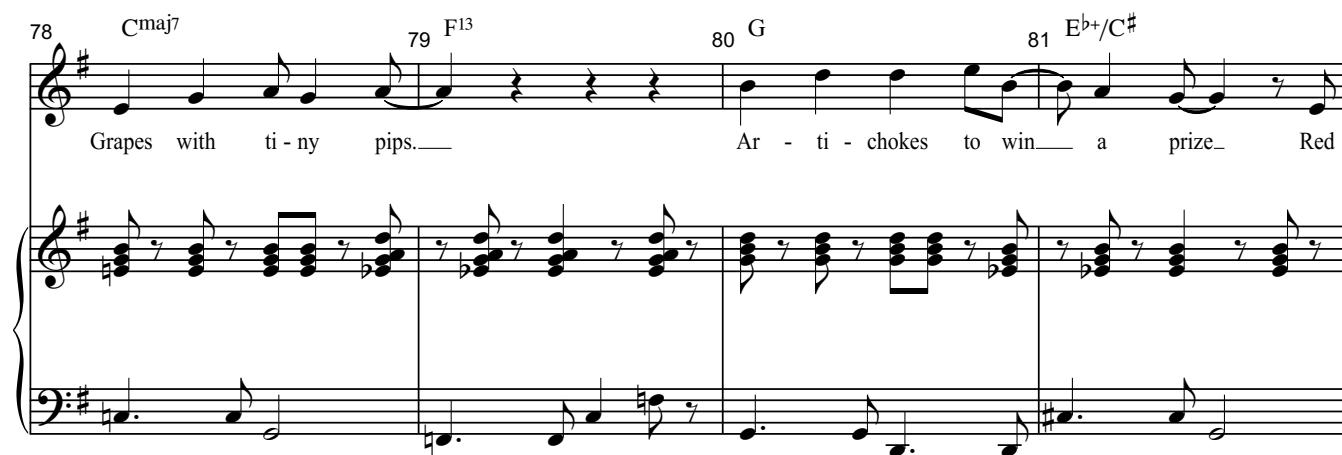
74 C^(add9)/D 75 D⁷ 76 G 77 E^{b+}/C[#]

her. Chest - nuts sh - ny like her eyes



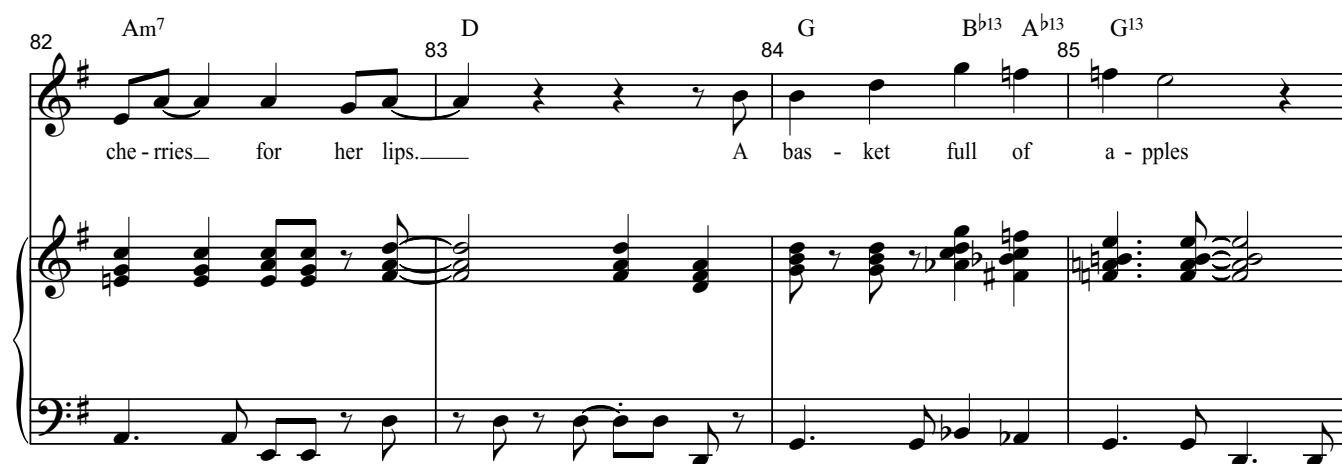
78 Cmaj7 79 F13 80 G 81 Eb+/C#

Grapes with ti - ny pips. — Ar - ti - chokes to win — a prize — Red



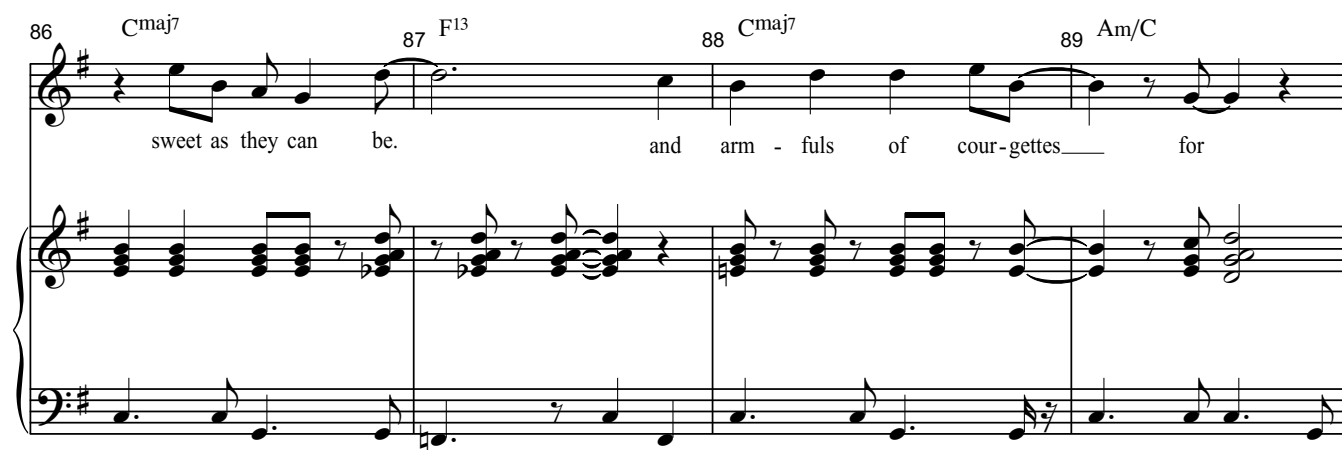
82 Am7 83 D 84 G 85 Bb13 Ab13 G13

che - ries — for her lips. — A bas - ket full of a - pples



86 Cmaj7 87 F13 88 Cmaj7 89 Am/C

sweet as they can be. and arm - fuls of cour - gettes — for



90 Am/D 91 G E^b 92 A^b 93 F^b+/D

Hea - ven - ly Ma-rie. Her voice is mu - sic when she speaks Her

94 D^bmaj7 95 G^b13 96 A^b 97 F^b+/D

beau - ty is de - vine. Pea - ches ro - sy like her cheeks.

98 B^bm7 99 E^b 100 A^b C^b13 A¹³ 101 A^b13

Plums as rich as wine. The list is ne - ver en - ding

102 $D^{\flat}maj7$ 103 $G^{\flat}13$ 104 $D^{\flat}maj7$ 105 $D^{\flat}7$

like our love will be I ne - ver will for - get, I

106 $A^{\flat}/E^{\flat}$ E° 107 Fm 108 $B^{\flat}13$ 109 $B^{\flat}$

found with no re - gret my ap - ple cart up - set by

110 $E^{\flat 9}$ 111 $E^{\flat +9}$ 112 $A^{\flat}/E^{\flat}$ E° 113 Fm $B^{\flat}$

my dear bride - to - be, The mor ning when I met my

114 E^b9

115 A^b

Hea - ven - ly Ma - rie, _____

The musical score is for a piano vocal piece. It features a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The vocal line starts at measure 114 with a whole note chord of E-flat9, followed by a half note G-flat, and then a half note A-flat. The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with chords and single notes. Measure 115 begins with a whole note chord of A-flat, followed by a half note G-flat, and then a half note F-flat. The piece concludes with a final chord in measure 115.

LIZZIE is still in 1946.

LIZZIE

And that's how your grandparents fell in love.

Scene Five

LIZZIE (contd.)

You know, last time I did this - went over all this - I was pretty much the same age you are now. Had to give a talk at school about myself.

It was a class assignment, they made everyone do it, but I was terrified. Didn't sleep a wink the whole week. You'd think I'd been through much worse, but it sure didn't feel like it. There I was, in front of all these faces.

I'm this shy, skinny girl...

PIANO VOCAL

Voice

6. LONGING TO BELONG

CUE: LIZZIE, thirteen in 1917, reads from a hand-written script.

Music by Winston Eade
Lyrics by John Hudson/Nikki Rackin

B(b5) B B(b5) B B(b5) B Bb5/G#

My name is Li-sette My age is thir-teen I came to A-me-ri-ca from

6 Ab/E Ab+/E Ab/E Ab+/E Ab/Eb

France. My Pa - pa and I were on a big ship. He saved all his mo-ney for our

10 Ab+/E B(b5) B B(b5) B(b5)/Ab

ti-cket. We had a small ca-bin, way down be-low I was a-sleep when the ship hit the

14 Ab/E Ab+/E

ince - berg. Pa - pa ca - rried me out, No one

16 Ab/E Ab+/E Ab/Eb

knew what was co - ming it was wo - men and chil - dren first.

19 $B(b5)$ B $B(b5)$ B $B(b5)/A\flat$

Af - ter the ship, a nice la-dy found me She spoke French and told me Pa-pa was lost. She

23 $A\flat/E$ $A\flat^+/E$ $A\flat/E$ $A\flat^+/E$ Fm^7

said I could stay with her, said I must be brave said some-thing a-bout God's will I

26 $A\flat^7/G\flat$ Cm/G $E\flat^7(omit5)/A\flat$ $A\flat(sus4)$

di-dnt un-der-stand I said, "I've got no-where else to go" I'm

31 $G\flat^{\text{maj}7}$ $B\flat m^7$ Fm $B\flat m^7$ $B^{\text{maj}7}$ $B/D\sharp$ $A\flat^7(sus4)$

not sure who I am, not sure where I be - long I pre - rend

36 B $B(b5)$ $A\flat(sus4)$ $G\flat^{\text{maj}7}$ $B\flat m^7$ Fm $B\flat m^7$

I feel__ fine.__ I want some-where to be - long, not just to get by

42 $B^{\text{maj}7}$ $B/D\sharp$ $A\flat(sus4)$ $B^{\text{maj}7}$ $B(b5)$ $A\flat(sus4)$

Is this home? Give me__ a sign._____ I

46 E(b5) E E(b5) E E(b5) E E(b5) E

take a deep breath, and I count to three My voice is small, it doesn't come from me!

50 D(b5) D D(b5) D Db5/B D/B Db5/B D/B

Look at e-very-one loo-king at me I don't like them loo-king at me. My

54 E(b5) E E(b5) E Eb5/D E/D Eb5/Db E/Db

hands are sha-ky, my knees are weak I want to hide, I don't want to speak I

58 D(b5) D D(b5) D Db5/B D/B C#m A D(b5) D

wish that i could dis - a - ppear I wish I was a-ny where but here.

63 D(b5) D D(b5)/B D/B D(b5)/B D/B D(b5)/Ab D/Ab

67 D/Ab D(b5)/Ab D(b5)/Bb Bb+ D(b5)/Bb Bb+ E(b5)

72 $A\flat(sus4)$ $G\flat^6$ $G\flat maj7$ $D\flat maj7/A\flat$

So I am li-ving some where di-fferent with a-no-ther fam-ily They're

76 $G\flat^6$ $G\flat maj7$ $D\flat maj7/A\flat$ $G\flat^6$ $G\flat maj7$ $D\flat maj7/A\flat$ $E\flat m^7$ $E\flat(sus2)$

kind, but I'm not sure it's home. I keep ge-tting moved from place to place while fee-ling so a-

81 $A\flat^7$ A $A/F\sharp$

lone. I'm scared my feet ne-ver touch the ground I close my eyes and dream of

86 A $A\flat^7(sus4)$ $A\flat^7$ $G\flat maj7$

some-where safe where love is found where I can just_ be me. I'm not sure who I

91 $B\flat m^7$ Fm $B\flat m^7$ $B maj7$ $B/D\sharp$ $A\flat^7(sus4)$ B $B\flat^5$

am, not sure where I be - long I pre rend I feel_ fine.

96 $A\flat(sus4)$ $G\flat maj7$ $B\flat m^7$ Fm $B\flat m^7$

I want some-where to be - long Not just_ to get by

101 Bmaj7 B/D# A $\flat$ (sus4) Bmaj7 B $\flat$ (b5) A $\flat$ (sus4) E(b5) E E(b5) E



Is this home? Give me a sign. May-be one day, _____

107 E $\flat$ 5/D $\flat$ D $\flat$ m Cmaj7 G $\flat$ m/A $\flat$



I'll find my way. No lon-ger be a fraid

112 E(b5) E E(b5) E E(b5) E



and fi - na-lly know where I be - long.

Back in 1946.

Two World Wars I've lived through now, Pete. And the rest. That's life, though, isn't it? Got to go with the flow. Constantly adjusting to new situations. Papa, he married the girl of his dreams. Then they moved to the city of his dreams. Things couldn't have been better. But it didn't pan out quite the way he expected. Dreams often don't.

Scene Six

PIERRE, twenty-five, 1897. Paris.

PIERRE

Paris is everything they say it is. Fantastic! Only one tiny little, infinitesimal thing. We've been here over three years and, so far, no-one's actually noticed the new artistic genius in town. Me, that is, I'm talking about me. Frankly, I'm slightly disappointed in them, the people here. I'm not sure how much they actually know about Art. But they do know what they don't like. My paintings.

I've been doing some of my best stuff, too! Masses of it. Churning out works of sheer genius. Marie agrees. But then. I overslept. Missed my shift at the factory. Twice, as it happens. I said, look, I swear on my mother's grave it won't happen again. But. It happened again. I mean, it's all right, it's not like I broke my word or anything. My mother's not actually dead, either. Mind you, it would kill her if she found out her son lost his job.

I got another one easily enough, though. I won't say what it is, but after I've done the day's deliveries there's plenty of time to paint. When Marie's not busy working in the cafe, she's going from gallery to gallery, showing them my pictures. She won't tell me what they say, but I get the gist. We tried setting up a stall in the street but turns out you need a licence. Plus, no-one was interested. No accounting for lack of taste. Marie says I mustn't give up. That's the kind of woman she is. Even when we can't make ends meet. Wonder how we'll survive. Her faith in me never falters. The last thing I want to do is let her down, you know? (GO)

IT'S ONLY LUCK

CUE:

The last thing I want to do is let her down, you know? (GO)

Music by Winston Eade
Book & Lyrics by John Hudson

PIERRE

A A/C# Bm⁷ Bb⁷

A A/C#

So that's why - I couldn't believe it! I found this incredibly
simple way to make money. Can you imagine?
I was so relieved. I thought to myself,
Pierre, you're are a genius,
I always knew I was. (GO bar 6)

6 Bm⁷ Bb⁷ A/C# A^o/C Bm⁷ Bb⁹

There is this game no-one is le - gal-ly sup posed to play, but when you

9 A/C# A^o/C Bm⁷ Bb⁹ C#m⁷

know the place to go you play it a - ny - way, They spin a wheel and throw on it this

12 F#⁷ Bm⁷ E⁷ E⁷+

lit-tle ball, and then you guess the num - ber on which it'll fall. And then as

2

15

A/C#

A°/C

Bm⁷Bb⁹

A/C#

A°/C

a - ny-one with half a brain 'll un - der-stand_ you get a kick out of pre-dic-ting where the

18

Bm⁷Bb⁹C#m⁷F#⁷

ball will_ land, and when you get it right why would you e-ver stop? You

21

Bm⁷E⁷E⁷+Bm⁷G⁹

get your mo-ney back and then a bit on top. It's on - ly luck and no - thing

24

C#m⁷F#⁷B⁷D¹³C#m⁷F#⁷

more, a lit - tle luck, and when you win you walk more

27 Bm⁷ G⁹ C#m⁷ F#⁷ B⁷ Bm⁷ G⁹

weal - thy out the door — than you — walked in. then when you're on a win - ning

31 C#m⁷ F#⁷ B⁷ D¹³ C#m⁷ F#⁷

streak, some-how you ne - ver make mis - takes, — You can

34 Bm⁷ G⁹ C#m⁷ F#⁷ B⁷ E⁷

risk all you earn each week and up the stakes, luck's all it

38 A A/C# Bm⁷ Bb¹³ Bb⁷(add9) A/C# A°/C

takes. be-cause at last he found a place he felt his

4
41 Bm⁷ Bb⁹ A/C# A^o/C Bm⁷ Bb⁹

face fit__ well and be - tter yet the more he bet, the more his pro - fits__ swell. It's

44 C#m⁷ F#⁷ Bm⁷

clea - rer by the mi - nute that he's got the knack, and all he had to do is pick the

47 E E⁷+ Bm⁷ G⁹ C#m⁷ F#⁷

It's on - ly luck, but that's e - nough,___ it's all you
red or black. He kept on te lling him self.

50 Bm⁷ G⁹ C#m⁷ F#⁷ Bm⁷ G⁹

need to see you through, when life is trea - ting you too rough,

— That hope would spin in - to wealth. —

53 C#m⁷ F#⁷ B⁷

luck's good to you. But then one

56 Bm F#⁷ G⁹

day - you blink your eyes, you start to lose - more than you

59 F#⁷ G⁹ C#m⁷ F#⁷ B⁷

get, till pret-ty soon - you re - a - lise you're deep in debt - -

6
63 E⁷ A A^o/C Am/C Bm C^{#7} F^{#m} F⁺/C[#]

for - get_ rou - lette. Thensome-one tells you, why not try the

67 F^{#m7} C^{#m} C⁺/G[#] C^{#m7}

Hip - po - drome, you sim - ply back the horse that's al - ways___ won, and

70 Bm Bb⁺/F[#] Bm⁷ Bm⁶/G[#] A A^{maj7}

when that does-n't work you don't dare go-ing home in case Ma - rie dis-co - vers what you've

73 F[#] F^{#7} Bm⁷ G⁹ C^{#m7} F^{#7} Bm⁷ G⁹

done. You hope thecards will see you right. you bet your shirt it's all you've

77 C#m⁷ F#⁷ Bm⁷ G⁹ C#m⁷ F#⁷ B⁷

got, you pray your luck comes back that night, but it__ does not.

81 Bm(b⁵) C#m⁷ Bm(b⁵)

And when it hits - you get con - cussed, you ne - ver have - the chance to

85 C#m⁷ Bm⁷ C#m⁷ F#⁷(#⁹) B⁹ E⁷

duck, you're still a - live but on - ly just, when you've been struck by such bad

When you've been struck by such bad

8
90 A/C# A°/C Bm7 Bb9 A

luck _____ It's on - ly luck.

luck _____ It's on - ly luck.

94

I can't go home. I don't know what to tell Marie.

LIZZIE, 1946. Talking to Peter, who
is still in a coma.

LIZZIE

He went home. He and Maman worked it out. Another job, cheaper
rooms. More unsold paintings. He resisted the urge to gamble. Most
of the time.

The first job I had was working on a telephone switchboard. I was
nineteen. Living in Brooklyn with the latest set of foster parents.
I was still kind of quiet. Kept to myself, you know? But I liked
meeting people. Seeing new places. Just preferred to keep a healthy
distance.

Scene Seven

LIZZIE, nineteen, 1923, New York.
She picks up a photograph album.

LIZZIE (contd.)

I love to look at this, my photograph album. Pictures I've taken. I
mean, of course, they aren't like in Photoplay or Motion Picture
Classic or anything. Just my own little record. I started working,
see? For this company near Madison Avenue? Not right on the Avenue,
but thereabouts. And, well -

7. FRENCHIE

Music by Winston Eade

Lyrics by John Hudson/Nikki Racklin

I love to look at this, my photograph album. Pictures I've taken.
I mean, of course, they aren't like in Photoplay or Motion Picture
Classic or anything. Just my own little record (GO)

Chords: Ebmaj7, Bb13, Ebmaj7, Bb13, Ebmaj7

I started working, see? For this company near Madison Avenue? With my first pay-check se-cret
Not right on the Avenue, but thereabouts. And, well

Chords: Bb13, Ebmaj7, Bb13

ly I'd al-ways planned to buy a cam-era a cheap box brow nie no-thing grand for ta-king

Chords: Gm7, C7, Fm7

snap-shots of all the pla-ces I would go__ take sim-ple por-traits of all the

Chords: B/Db, Ebmaj7

Now let me see, here take a look at this.

peo-ple that I know. This one is To-mmy he kids a-

Chords: Bb13, Ebmaj7, Bb13

round with you a lot, he calls me Fren-chie, and now the name has kind of caught. And here's Miss

Chords: Gm7, C7, Fm7, G7, G7(#9)

Lu-cas, I like that hat, it's aw-ful cute, I love her lip-stick, and that's the nea-test two-piece suit.

Chords: Cm, Eb+/B, Cm/Bb, Am(b5)

This one's Ro ber - ta, they call her Bob-by, like the pin, here's Mis - ter V.S.

26 Cm/Bb Eb+/B Cm/Bb Am(b5)/Eb Fm Ab+/E

An-drews, we all stand up when he walks in. And then these o-thers are just some

29 Fm/Eb Dm(b5) Cm G+7

peo-ple who I met, I snap them wor-king I would'-nt say were best friends yet. They call me

32 Cm Eb7 F9 G9 Ab7 G7

Fren-chie the switch-board o - pe - ra - tor, they say, Fren-chie, hur-ry, put me_ through, miss it's ur

36 Abmaj7 Eb7 F9 G9 F#o G7 Ab7 G7

- gent, don't you sit a-round and dream. The Ad-ver-ti-sing In-dus-try will not stand still for you.

40 Cm Eb+/C G7(#9) Cm Eb+/C G7(#9) Gbo

It's what they say. Everyone is in such a big hurry!

Re-mem-ber Tom- my? He star-ted

45 G Ab7 G7

get-ting fresh, the rat, I said, Hey, Mis- ter! The e - le - va - tor's not for that! He said, say,

48 Gbo G9 Ab7

Fren-chie, I go tta ask you this, sweet-heart, what's with the cam era? You like to

51 G7

Just because I was born in France, Tommy thinks I'm some kind of loose woman.

watch but not take part?

54 $B\flat^{13}$ Anyway, look at this one
I like this

57 $E\flat^{maj7}$ $B\flat^{13}$ $E\flat^{maj7}$
pho - to though I'm not rea - lly cer - tain why this is my ci - ty Be - neath the

60 $B\flat^{13}$ Gm^7 C^7
big old emp - ty sky_ and here's my fav - ourite it's Brook - lyn Bridge, I guess you know if you look

63 Fm^7 B/D Cm $E\flat^+/C$
close - ly you can make out the boats be - low_ Now e - very eve - ning I sit a

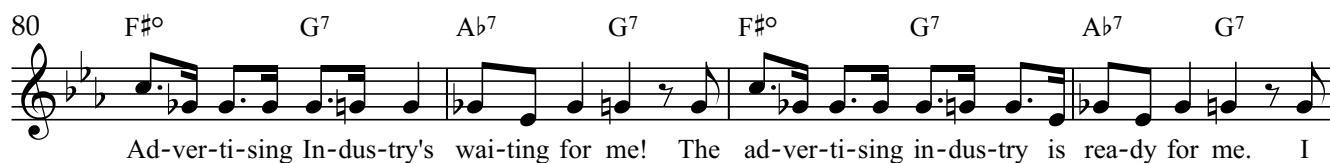
67 $G^7(\sharp 9)$ Cm $E\flat^+/C$ $G^7(\sharp 9)$
lone here in my room, me and my al - bum, un til the twi light turns to gloom, then when the

70 Fm $A\flat^+/F$ Cm $E\flat^+/C$
street - lamp is cas - ting sha - dows on my wall, and I'm half slee - ping, I dream I

73 $G^7(\sharp 9)$ $G^+7(\sharp 9)$ Cm $E\flat^7$ F^9 G^9
hear my pop - pa call. He calls me Fren chie the switch board o - pe - ra - tor though he

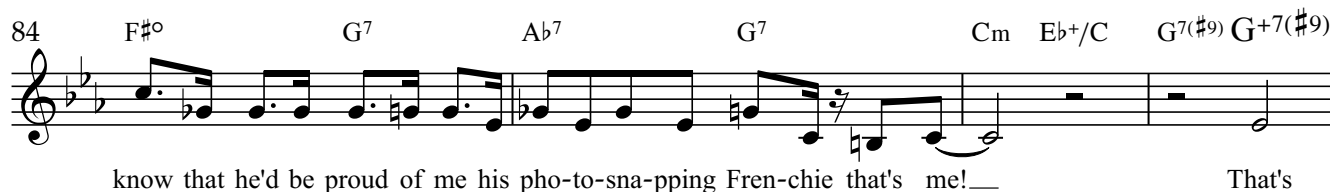
76 $A\flat^7$ G^7 $A\flat^{maj7}$ $E\flat^7$ F^9 G^9
ne - ver knew it's who I'd_ be_ in the dream_ I show these pho - to - graphs to him and say the V.S.

80 F#° G7 Ab7 G7 F#° G7 Ab7 G7



Ad-ver-ti-sing In-dus-try's wai-ting for me! The ad-ver-ti-sing in-dus-try is rea-dy for me. I

84 F#° G7 Ab7 G7 Cm Eb+/C G7(#9) G+7(#9)



know that he'd be proud of me his pho-to-sna-pping Fren-chie that's me!__ That's

88 Cm Eb+/C G7(#9) Cm



me - not in the pictures. Behind the lens. That's me. I think.

Scene Eight

LIZZIE (in 1946)

PIERRE, thirty-two, 1904, Paris. He nervously picks up a sleeping baby.

LIZZIE

That's me, too. When I was almost as young as it's possible to be.

I do remember this date. Nineteen-Oh-Four. A very good year.

You've got to agree I was adorable. He certainly thinks so. Look at him.

PIERRE

Who's my little love, then? My precious little love?

LIZZIE Cute. Sure. (GO music)

YOU SMILED AT ME

LIZZIE

Cute. Sure. (GO)

Music by Winston Eade
Book & Lyrics by John Hudson

D A

PIERRE
Doesn't matter what they say, you know me.
You do, don't you? You know who I am.
I saw it plain as day, no question.
(GO BAR 2)

8va (octave up)

4 Bm F#m⁷ G D/F# E A

sleep but I know o-ther-wise 'cause I can tell you know me from the gli-mmer in your eyes. You

7 D A/C# Bm D G D/F#

smiled at me your ti-ny hands are han-ging on my fingertips. you gur-gle and I un-der-stand the

10 E A F C/E Dm F/C

sound that leaves your lips. You Smiled at me and I could see the an-swer I've been loo-king for 'cause

13 Bb F/A G7 C F C/E

e-ven though you can't yet talk you could-n't tell me more. You smiled at me and with that smile you

16 Dm B♭/D F/C B♭ F/A Gm C

swept a way my his - to - ry I'm not the man I used to be__ be - fore you smiled at

19 F F⁷ B♭m F⁷/A G♭ B♭m/F

me. What I've seen this mo - ment I ne - ver will for - get It's

22 E♭ A♭ C⁷

changed my life for good, for good Li - sette, Li - sette, Li - sette.

F C/E

4
26

I promise you, my little squash, whatever happens from now on, I'll be here for you. I'll work. I'll save.
Oh, I'll still do paintings, I suppose, when there's time.
But I'm going to earn a proper living. From now on, everything I do will be to make a home for us.
My family. Your beautiful mother and beautiful you.

Musical score for piano accompaniment, measures 26-29. The score is in B-flat major (two flats) and 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Chord symbols are placed above the right hand: Dm, F/C, Bb, F/A, G, C, Bb, and F/A.

Musical score for piano accompaniment and vocal melody, measures 30-32. The piano part continues with the same accompaniment pattern. The vocal melody enters in measure 30. Chord symbols for the piano part are G, C7(sus4), F(add9)/Bb, and F(add9)/C.

I still re - mem - ber your smile as you

Musical score for piano accompaniment and vocal melody, measures 33-35. The piano part continues with the same accompaniment pattern. The vocal melody continues. Chord symbols for the piano part are F(add9), F(add9)/Bb, and F(add9)/C.

placed me in the life - boat. It snu - ggled me like a blan - ket wrapped

35 F F(add9)/B $\flat$ F(add9)/C C $\sharp$ o7 Dm7

round melike a coat and though yours mile was fa - ding as the boat dri-fted a way the

38 E $\flat$ Gm7/C F(add9)/B $\flat$ F(add9)/C

thought of it can still chase all my fears a-way to-day. You dis-a ppeared be-

42 F(add9) F(add9)/B $\flat$ F(add9)/C F(add9)

neath the tide but still you walk here by my side. I found my

6
45 F(add9)/B $\flat$ F(add9)/C F(add9) B $\flat$

way, I lived, I grew, and all of it be-gan with you.

48 A $\flat$ /B $\flat$ E $\flat$ B $\flat$ /D Cm A $\flat$ /C E $\flat$ /B $\flat$

You smiled at me and as you did you wrin-kled up your bu-tton nose You

— You dis - a ppeared be - neath the tide but still you

51 A $\flat$ E $\flat$ /G F B $\flat$ E $\flat$ B $\flat$ /D

kicked your chu-bby li-ttle legs you per-fect ti-ny toes. You smiled at me and in your face I

walk here_____ by my side. I found my way, I

54 Cm Ab/C Eb/Bb Ab Eb/G Fm Fm⁷ Bb⁷

saw what Gods on high must see the u - ni-verse be-gan be-cause to - day you smiled at

lived, I grew

57 Cm F⁷ Fm Fm⁷ Bb⁷(sus4) Eb

me.

When you smiled at me. _____

61

LIZZIE (in 1946)
 Pete, your Mom was a baby once.
 But babies grow.
 I grew, and so did my interest in
 taking photographs.

I got promoted! Seems they did like
 my photographs.

They called those years the
 "Roaring Twenties".

I did my share of roaring.

HEY! NEW YORK

Scene Nine

LIZZIE, twenty-four, 1928. New York. She is taking photographs with a Simplex camera, trying out a new personality.

Music by Winston Eade
Book & Lyrics by John Hudson

The musical score is written for a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems, each with a measure number (1, 4, 7) at the beginning of the vocal line.

System 1 (Measures 1-3):

- Measure 1: Chords C#m and B. Lyrics: "Watch the birdie! And - smile!"
- Measure 2: Chords C#m and B. (Empty vocal line)
- Measure 3: Chords C#m and B. Lyrics: "HEY! peo-ple are"

System 2 (Measures 4-6):

- Measure 4: Chords C#m and B. Lyrics: "gri-nnin' jum-pin' a street car, wal-kin' the side-walk, ta-kin' the sun. seems ev-e-ry"
- Measure 5: Chords C#m and B. (Empty vocal line)
- Measure 6: Chords C#m and B. (Empty vocal line)

System 3 (Measures 7-9):

- Measure 7: Chords C#m and B. Lyrics: "day right from the be - gi-nnin' 's long as they can New Yor-kers plan on hav-in'"
- Measure 8: Chords C#m and B. (Empty vocal line)
- Measure 9: Chords C#m and B. (Empty vocal line)

The piano accompaniment consists of a treble and bass staff. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

2
10 C#m B F#m F#m7

fun. It's like they feel the heat rise up be neath their feet._

13 G# G#

Ma-kin''em skip as they hit the ground I was lost but now I'm found. HEY! HEY! HEY! HEY!

16 C#m B C#m B C#m B

HEY! look at 'em wa-vin' leav-in' the sub-way, hai-lin' a cab, what-e-ver they

19 C#m B C#m B C#m B

do. And I go-tta say They're on-ly be - ha-vin' 'zack-ly the

22 C#m B C#m F#m

same way I'm be-ha-vin' late-ly too. I wa-nna shout out loud__ and ask the

25 F#m7 G# G#

whole darn crowd. Be-hind those win-dows high a-bove Hey, New York! Are you in love?

28 C#m9 F#13 C#m9 F#13

New York days_pass in a cra-zy haze. At night the lights al-most too bright-ly blaze. Man

32 B13 E13 F#m7 G#

ha-ttan tastes_of gas-o-line in spring. the moon may rise but still your eyes 'll sting.

4
36

G# C#m B C#m B

What do you make of this shi-ny ring? Say! di-dn't I men- tion? I met a

39

C#m B C#m B C#m B

guy and the guy and I are go-nna get hitched. So come on 'n' pay a li-ttle a -

42

C#m B C#m B C#m B

tten-tion un-der my spell this fe-lla fell and he's be witched I guess by

45

F#m F#m7 G#

now it's clear_ my life came good this year. Bless nine-teen twen-ty eight

48 $G^\#$ $C^\#m^9$ $F^\#13$

Hold that pose! You're loo-kin' great! New York skies feel like you won the prize. They

51 $C^\#m^9$ $F^\#13$ B^{13} E^{13}

fill you full_of bo-ppin' bu - tter-flies_ Man - ha - ttan quick steps to a fren - zied swing_ you

55 $F^\#m^7$ $G^\#$ $G^\#$

hear it start_ 'n' then your heart 'll sing. Oh my God , Look at this fan-cy ring!

58 $E^\flat m$ $D^\flat$ $E^\flat m$ $D^\flat$ $E^\flat m$ $D^\flat$

YES! The rock's a pre-tty fake. So may-be it's not a for-ty ca-rot so-li-

6
61 Ebm Db Ebm Db Ebm Db

taire. But ne-ver-the less this of the splash you'llmake! I know he ain't

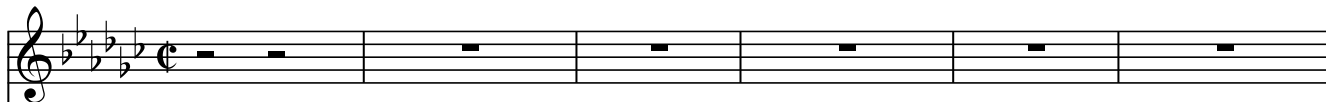
64 Ebm Db Ebm Abm

got no dough so, no sir, I don't care. This is the cat's Mi - aow!_ The way I'm

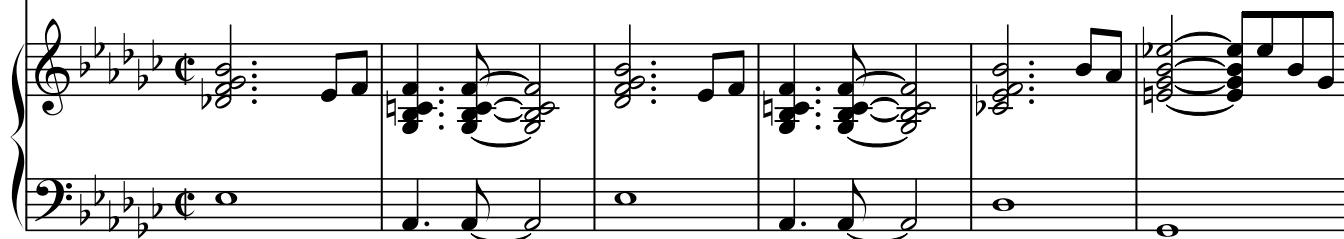
67 Abm7 Bb Bb

fee - lin' now is ma-kin' me qui-ver at the knees Hey New York! C' mon, say cheese!

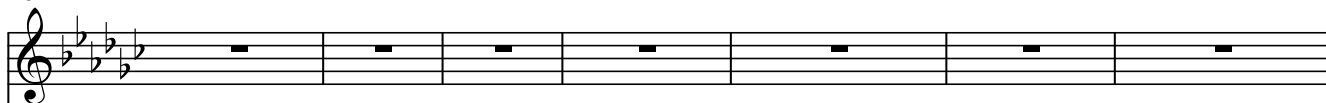
70



Frank. That's his name. He calls me Lizzie, which I kinda like.
 He saw me with this Simplex and asked me to take his picture.
 Must've taken a million of him by now. Frank says my shots are good enough to be professional.
 What the hell? I might try sellin' some to the magazines, at that. Why not?
 Dizzy Lizzie, Ace Photographer, that's me! **(GO bar 83)**

Eb^m9Ab¹³Eb^m9Ab¹³Db¹³Gb¹³

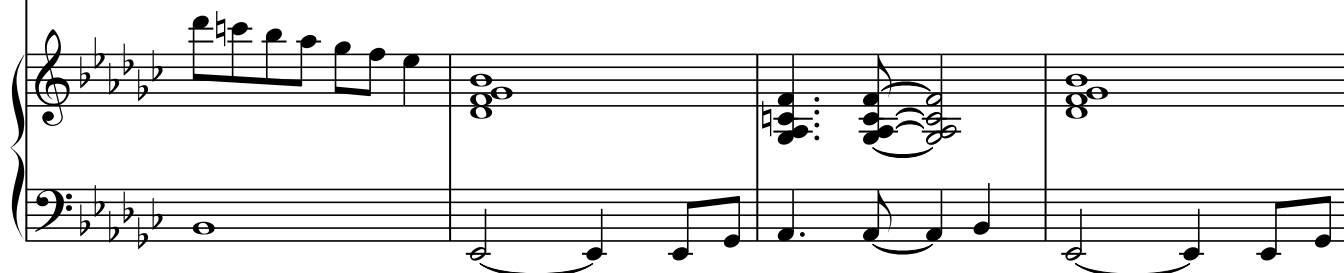
76

Db¹³Gb¹³Bb⁷Eb^m9Ab¹³Eb^m9Db¹³

83

Bb⁷Eb^m9Ab¹³Eb^m9

Who I was_ I thought I could-n't tell____ But fin- din' him_ I found my



8

87

Ab¹³Db¹³Gb¹³Abm⁹

self as well___ Man - ha-ttan smiles_ on who you wa-nna be___ So Hey, New York!_come on and

91

Bb

Bb(omit3)

Gb¹³Gb⁹B¹³Ab¹³Ab⁹

smile for me. Hey!___ Hey!_ Hey, New York! look at me.___ Hey, New York! **where**

96

Db¹³Gb¹³Gb⁹Gb(#⁹)B¹³B⁹Bb(#⁹)

I be-long Hey, New York! I'm rea-dy, I'm strong! **HEY NEW YORK**

100

Eb^m

BRING IT ON!

Tempo

103

Musical score for measures 103-105. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

Measure 103: The melodic line begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half note in the left hand.

Measure 104: The melodic line continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with the same pattern.

Measure 105: The melodic line ends with a half note A3. The piano accompaniment ends with a dotted half note. The measure is marked with a double bar line.

Dynamic markings: *sfz* (sforzando) is marked above the melodic line in measure 105.

Lyrics: "HEY!" is written above the melodic line in measure 105.

PICTURES

Music by Winston Eade
Book & Lyrics by John Hudson

CUE:
PIERRE, 1906, Paris
LIZZIE, 1930, New York

PIERRE

LIZZIE

Piano

E(sus2)/A E(sus2)/B E E/C#

4 E(sus2)/A E(sus2)/B E(sus2) /C#

It's ve-ry odd to me I used to want to be So a-vant-garde I'd make the art world gasp.

Pno.

2

6 E(sus2)/A E(sus2)/B E(sus2) E

Now that am-bi-tions gone I got my sights u-pon quite a-no-ther role_____

Pno.

8 E/A E(sus2)/B E(sus2) E/C#

The thing I want to get on which my heart is set is out there wai-ting and with-in my grasp

Pno.

10 E/A E(sus2)/B E

And it's not like be-fore I want it so much more with my heart and soul____

Pno.

12 F#m E(sus2)/G# C#m F#m⁷ B⁷(sus4) 3

Ma-king a life with my wife and daugh-ter that has to be my goal.____ I can

Pno.

16 E(sus2)/A E(add9) E(sus2)/A E(add9)

see pic-tures for - ming seems to me I will find. That the

Pno.

20 E(sus2)/A E(add9) A A(add9)

world is trans - for-ming the pic-tures I have_ in

Pno.

23 B⁷(sus4)

mind aren't the old

Pno.

24 D(sus2)/G D(sus2)/A

kind.

Al-though my hus-band said I ough-tta go a-head

Pno.

25 D(sus2) D(sus2)/B

Pno.

with my pho - to - gra - phy, he changed his tune.

26 D(sus2)/G D(sus2)/A D(add9) D/C#

Pno.

He's ge-tting kin-da sore see-in' me ear-nin' more than he e ver could...

28 D(sus2)/G D(sus2)/A

What would he have me be? A li - ttle home - bo - dy?

Pno.

29 D(sus2) D/B

Clean the a - part - ment ev' - ry af - ter - noon?

Pno.

30 D(sus2)/G D(sus2)/A

or at the stove all day 'till he comes home to say

Pno.

31 D Em D(sus2)/F# Gmaj7

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of two staves. The first staff has whole rests in both measures. The second staff contains the melody: the first measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4; the second measure has a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment also consists of two staves. In the first measure, the right hand has a dotted quarter note D4 and an eighth rest, while the left hand has a dotted quarter note D3. In the second measure, the right hand has a half note chord of D4 and F#4, and the left hand has a half note D3. The lyrics are: "Di - nner sure smells good" under the first measure, and "No_ That's not a role I am e - ver play-ing" under the second measure.

"Di - nner sure smells good" No_ That's not a role I am e - ver play-ing

Pno.

33 Bm^7 $A^{7(sus4)}$ $D(sus2)/G$ $D(sus2)/A$

let that be un-der - stood. I can see

Pno.

36 $D(add9)$ $D(add9)/B$ $D(sus2)/G$ $D(sus2)/A$

pic - tures for - ming they may be

Pno.

38 D(add9) D(add9)/B D(sus2)/G D(sus2)/A

un - de - fined. But still he

Pno.

40 D(add9) D(add9)/B G(add9) A7(sus4)

needs fore - war - ning the pic-tures I have in mind. won't be his

Pno.

43 $B\flat(sus4)$ $E\flat/B\flat$ $E\flat(sus2)/A\flat$ $E\flat(sus2)/B\flat$

I swear I'll

kind. _____ To get the pic-ture right is on-ly half the fight

Pno.

45 $E(sus2)$ $E\flat/C$

work _____ be

'cause o - ther peo - ple have to like it too

Pno.

46 $E\flat(sus2)/A\flat$ $/B\flat$

there

you go - tta hawk it round un - til you run to ground

Pno.

47 $E(sus2)$ $E\flat/C$

I won't e - ver

some - one who___ will pay___

Pno.

48 $E\flat^{(sus2)}/A\flat$ $/B\flat$

shirk I'll

'cause 'till you make a name you go - tta play the game

Pno.

49 $E^{(sus2)}$ $E\flat/C$

sweat and

and make the e - di - tors a - pprove of you

Pno.

50 $E\flat(sus2)/A\flat$ $/B\flat$

save won't

and if you do your best they'll may - be be im-pressed

Pno.

51 $E(sus2)$ $E\flat/C$ Fm $E\flat(sus2)/G$ $A\flat maj7$ $E\flat/A\flat$ $E\flat/G$

bet pro-mise I'll be-have.

they may e-ven say _____ This is a pic - ture that we can pub-lish_

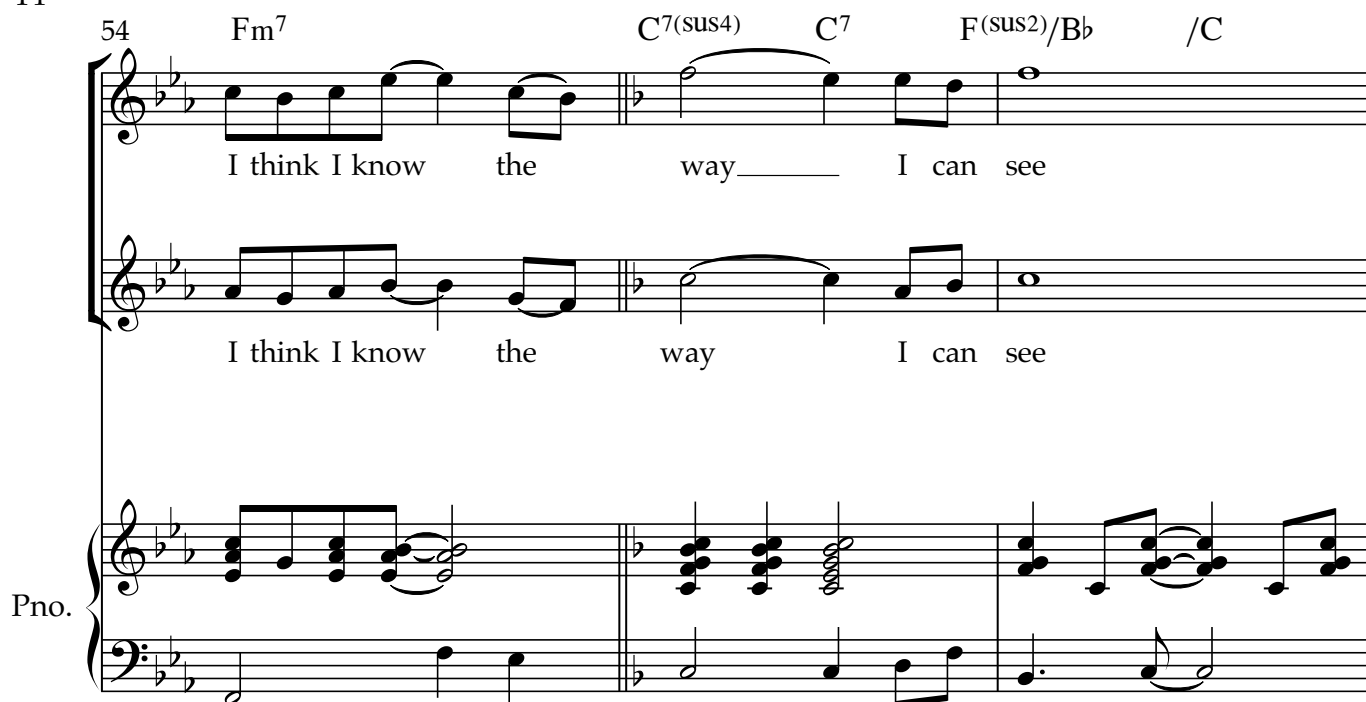
Pno.

54 Fm⁷ C⁷(sus4) C⁷ F(sus2)/B $\flat$ /C

I think I know the way_____ I can see

I think I know the way I can see

Pno.

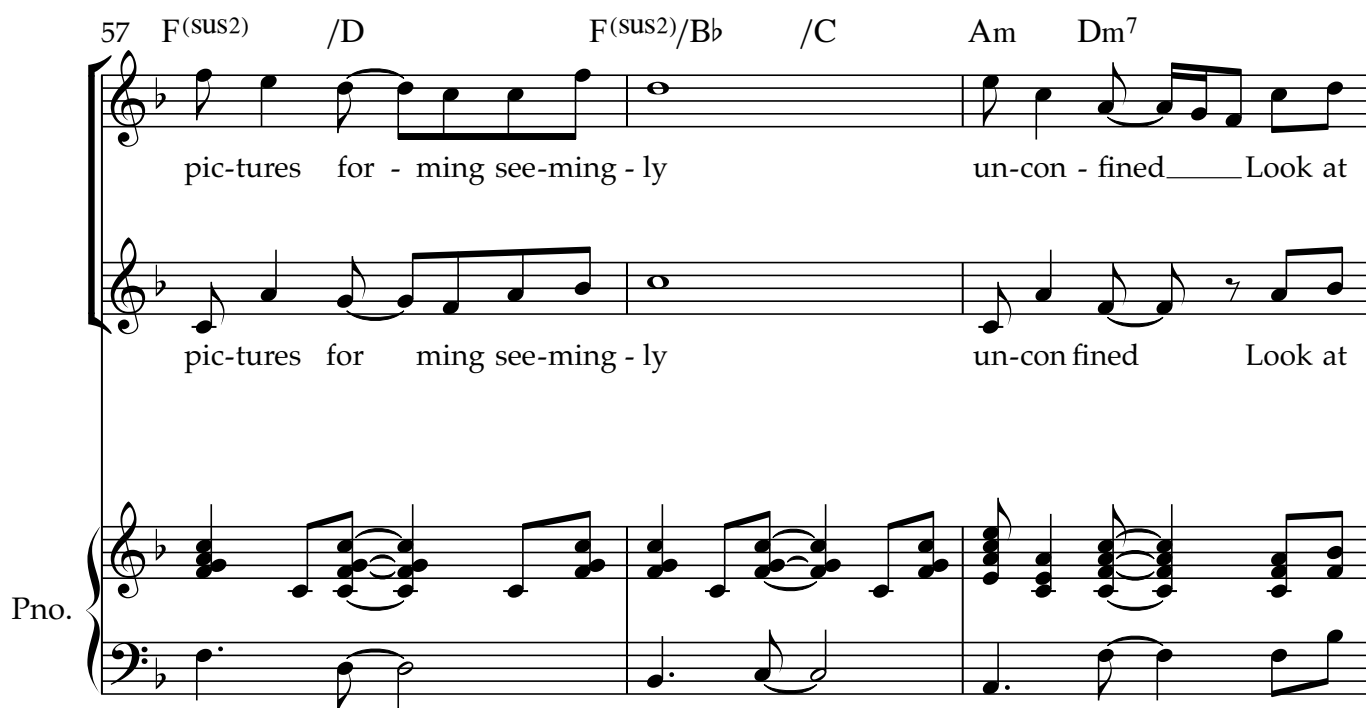


57 F(sus2) /D F(sus2)/B $\flat$ /C Am Dm⁷

pic-tures for - ming see-ming - ly un-con - fined_____ Look at

pic-tures for ming see-ming - ly un-con fined Look at

Pno.



60 F/E $\flat$ C/E B $\flat$ /D Dm Dm⁷ Gm⁷ G^{o7}/C

me I'm trans-forming the pictures I have in mind

me I'm trans-forming the pictures I have in mind

Pno.

LIZZIE

It wasn't easy for Papa, but he
kept his word. Didn't once go
gambling. Supported us.
Stopped dreaming. Paid off his
debts. Should have had a reward
for all that. But don't let anyone
tell you life is fair, Pete.

You wouldn't be in this hospital
if it were. When it comes,
it comes out of the blue,
doesn't it?
It was the same for us in 1910.
No-one expected it.

64

are a new kind.

are a new kind.

Pno.

THINK OF THE CHILD

SCENE 11

PIERRE, thirty-eight, 1910. Paris.

Music by Winston Eade
Book & Lyrics by John Hudson

Dm

They say this city is famous for its sewers.
We should be proud, they say. What happens when the sewers
don't work, though?
When they overflow? Our homes get full of stinking,
filthy water... and worse. People fall ill, like Marie.

Are we still supposed to
feel proud?

The first system of the musical score for 'Think of the Child'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth and quarter notes, while the bass staff has a series of eighth and quarter notes. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

Day and night the rain will not stop fa-lling as if God has sent a-no-ther

The second system of the musical score. It continues the vocal and piano lines from the first system. The vocal line has a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with eighth and quarter notes. The key signature remains one flat, and the time signature is common time.

flood. For a week Ma-rie has trou-ble breath-ing when she

The third system of the musical score. It continues the vocal and piano lines. The vocal line has a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with eighth and quarter notes. The key signature remains one flat, and the time signature is common time.

2
11 Eb C Dm

coughs one mor-ning there is blood. right a - way I know to fetch a

14 Bbm Eb A7

doc-tor when he comes he on - ly shakes his head I say

17 D° Bb7 Eb

wait there sure-ly must be some-thing? but he leaves there's no-thing to be

20 C Fm Ab

said. Our young girl is an-xious for her mo-ther six years

23 Eb C Fm Ab

old too frigh-tened for her years. On my knees I call on God in hea-ven To at

27 Gb Eb Eb Ab(sus2)

least take pi-ty on her tears. Think of the child, I pray she's still so

31 Eb Ab(sus2) Eb Ab(sus2) Bb7(sus4) Bb7

small. She needs her mo - ther most_ of all. I have been

34 Eb Ab(sus2) Gm Ab(sus2) Ab(sus2)/F Bb7(sus4) Cm9 Cm

sel - fish, Yes_ I have been wild not for my - self I ask_ but for ourchild.

4
38 Cm Db Cm/D

Through the floor we see the wa-ter see-ping pre-tty soon our things are all wet

42 Cm Db Cm/D

through I clear up but now Ma-rie is sha-king and herhands and feet are tur-ning

46 Ebm E

blue No-thing works I just can't seem to help her poor Li-

49 Ebm/F Ebm E

ssette is wat-ching in dis-may and her tears are min-gled with the damp-ness I'm so

53 $A\flat m/F$ $B\flat^{+7}$ $E\flat$ $A\flat(sus2)$

lost in help-less-ness I pray Think of the child, I beg— What has she

56 $E\flat$ $A\flat(sus2)$ $E\flat$ $A\flat(sus2)/E\flat$ $B\flat(sus4)$ $B\flat$

done? Her life has on - ly just be - gun They say you're

59 $E\flat$ $A\flat(sus2)$ Gm $A\flat$ $A\flat(sus2)/F$ $B\flat(sus4)$

meek, Dear Lord— They say you're mild Please spare this wo - man's life for her dear

62 C° $A m(b5)$ $B\flat m 7(b5)$ $A m(b5)$ $B\flat m 7(b5)$ $G\flat m 7(b5)$ $B\flat m/F$ $G\flat m 7(b5)/E$

child. But God won't give he takes a - way he does - n't lis - ten to what you say.

6
67

Ebm B

By the time the streets are clear of wa-ter My Ma-rie lies

72

Abm Bb+

bu-ried in the Earth. I de-prise the pe-tty world a round me No-thing's left and

76

Bm Gbm Gbm⁹ Bm⁷ Bm⁶

no-thing's what it's worth There's no God or if there is he's heart-less If he's not, why

80

Bm⁷/E Bm⁶/E Bm⁷/Gb Bm^{7(b5)}/Gb

would he take my wife? With-out her how can I go on li-ving? Now she's gone what

84 Dmaj7/F# Dm/F A $\flat$ (sus2) B $\flat$ (sus4)

good to me is life? _____ But then all at once It's as if I hear

88 A $\flat$ (sus2) B $\flat$ (sus4) E $\flat$ (add9)

a voice re-ply-ing in my ear. Think of the child, it says_ she needs you

91 A $\flat$ (sus2) E $\flat$ (add9) A $\flat$ (sus2)

more. More than she e - ver did_ be - fore. Think back to

94 E $\flat$ A $\flat$ (sus2) Gm A $\flat$ (sus2) E $\flat$ /B $\flat$ A $\flat$ (sus2) B $\flat$ 5/A $\flat$

how you felt when first she smiled your girl depends on you_____ think of the

8
98 Eb Ab(sus4)/F Eb/Bb Bb⁷

child. Live for your child. Think of the child.

102 Eb/Bb Ab(sus4) Eb

— It's just me and you now, Lisette.
I've failed so much already . .
but I won't fail you.

Scene Twelve

LIZZIE, 1946.

LIZZIE

I kind of remember that. The room being freezing cold and wet. How Papa closed up like a clam when we lost her. How it was afterwards, when she was gone. Her, though? She's more like a silhouette. The light behind her. Hard to make out her features. I think I remember the feel of her shawl. Or a comforting smell will sometimes take me back.

Maman.

Other memories are a whole lot sharper. That New Year's Eve, for instance. When your Dad told me he wasn't going to stick around? Wasn't much of a family man, as it turned out. And oh, I so wanted us to be a family. Wanted you for so long.

That night, when midnight struck, it was also just the two of us. You were fast asleep back then, too. Still holding tight to that blue baby blanket. With me gazing through the bars of your cot. Eleven and a half short years ago.

LIZZIE, thirty-one, 1935. New York.

Happy New Year, kid.

When people say, sleeping like a baby, this must be what they have in mind. Not when you holler the whole night through. This. This peace. It's good. Been enough hollering, one way and another, in this apartment, hasn't there? And not all of it yours. **(Turn page)**

WHEN THE NORTH WIND BLOWS

Music by Winston Eade
Book & Lyrics by John Hudson

CUE:

Let's make it our New Year's resolution not to have any more, ever. (GO)

Dmaj7/A

Ama7

From now on, we're living the quiet life together.
Just you and me.

3

Dmaj7/A

Ama7

Lis-ten to your Mo - ther_ 'cause you know a mo-ther must know best.

5

Dmaj7/A

Ama7

Dmaj7/A

I'm thir-ty one_ You're not yet two, Pe-ter Ev' ry mi-nute, ev'-ry mo-ment

8 A^{maj7} D^{maj7}/A A^{maj7}

un-til you fly the nest I will be here to care for you

11 $F\#m^7$ $F\#m^9$ F^6 Dm^7

though things turned out like they did don't you wo - rry kid I'm go - nna

14 $E^7(sus4)$ $E^7(sus4)$ $E^7(sus4)$ $E^7(sus4)$ $F\#m^7$ $F\#m^9$ F^6

watch you when you sleep at night stick with me, you'll be al-right. I thought ma-rrriage was for life

18 Dm^7 $E^7(sus4)$ $E^7(sus4)$ $E^7(sus4)$ $E^7(sus4)$

thought I was his wife for - e - ver or at least un - till I die Di-bn't think he'd say good-bye

21 E⁷(sus4) E⁷(sus4) Dmaj⁷/A

Dis-a-ppear and leave us high and dry. Just re-mem-ber you got some one. to be be

24 A^{maj7} Dmaj⁷/A A^{maj7}

side you come what may that's what I had and you do, too_ Pe-ter

27 Dmaj⁷/A A^{maj7}

Don't know how we're go-nna ma-nage but I know we're go-nna find a way_

29 Dmaj⁷/G G/D G^{maj7} F#m⁷ F#m⁹

If things get rough we'll see it through When they

4
32 F⁶ Dm⁷

ask us where he went_ no need to in - vent some fic - tion

34 E⁷(sus4) E(sus4) E E⁷

We can say he did-n't care ran a-way to who knows where gro-wing up was more than he could bear. It's

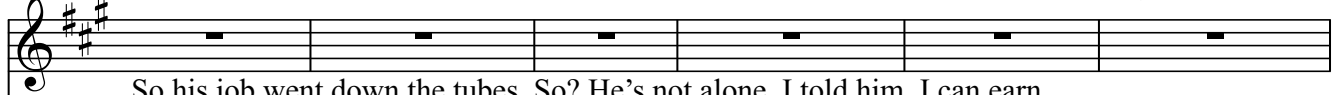
36 Dmaj⁷/A Bm/A E/F[#] F[#]m⁷ G D/F[#] E(sus4) Dmaj⁷/A Bm/A E/F[#] F[#]m⁷

too_ bad, too bad, on - ly shows. It's not so sad,

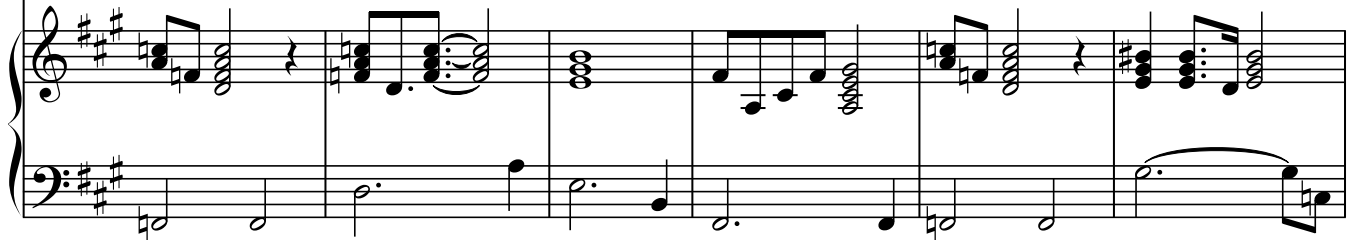
39 G(add9) D/F[#] E(sus4) Dmaj⁷/A E/A F[#]m⁷ F[#]m⁹

some doors close When the North Wind Blows.

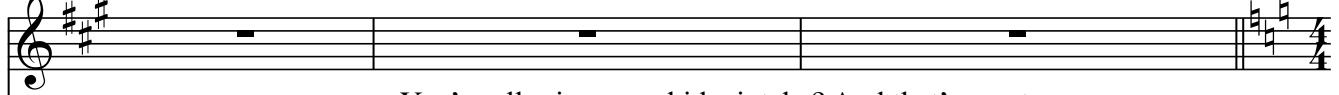
43 F⁶ Dm E F[#]m⁷ F[#]m⁹ F⁶ E⁺/G[#]



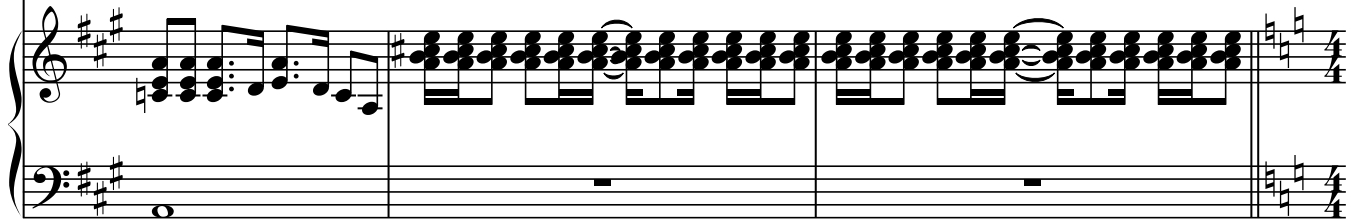
So his job went down the tubes. So? He's not alone. I told him, I can earn.
Like I did before I got pregnant. He wouldn't listen. I said, Frank, it's a depression,
you want us to starve? Guess that sure made him mad. He damn near broke my -
Aw, what the hell. We're better off without the louse. (GO bar 49)



49 Am A(add9)



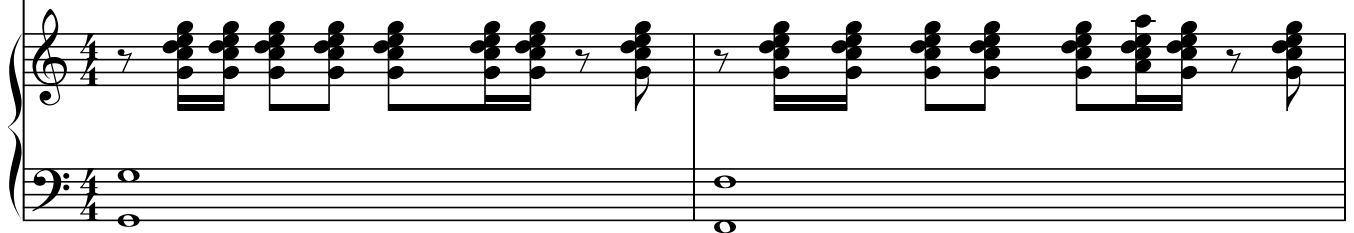
You're all mine now, kid, aintcha? And that's great.



52 C(add9)/G F(sus2)



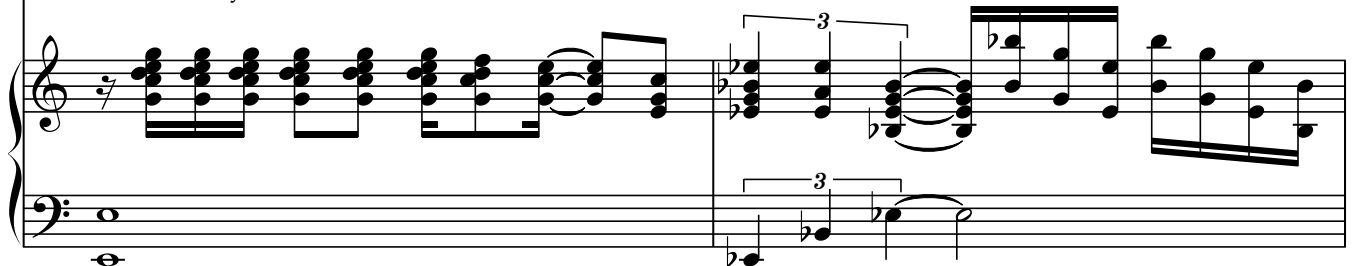
Just as well you won't have heard this Dream your dreams, it' ll all be fine._



54 C/E



The life you live will be much more_ than his or mine._



6
C(add2)/G F(sus2)

56

Go-nna try to fix the i- mage See it clear-ly in Black and White

58 C/E Eb

As I get old you'll grow up tall_ we'll be al right._

60 D(add2)/A G(sus2)

On - ly good times lie a - head_ now See the dis - tant hills in view

62 D/F# F Dm7

we're ge-tting close, we'll make dry land_ just me and you_ For your Mo - ther

65 E⁷(sus4) D/A A F Dm⁷

knows of-ten some-one goes. When the North Wind Blows. _____

69 B $\flat$ maj7 A

**LIZZIE is back in 1946, talking to
Pete, who is still in a coma.**

Couple of years after my mother died, your Grandpapa and I left Paris. I was eight years old. Never went back. We travelled North, to Cherbourg. To the harbour there. This is the part I guess you know about.

Scene Thirteen

**PIERRE, forty, and LIZZIE, eight,
in 1912. Cherbourg harbour.**

PIERRE

Come on, cuddle up. That wind is sharp, isn't it? It's coming from somewhere very cold. Once the boat gets here, we'll be fine.

They wrap their arms around one
another.

LIZZIE

I don't want to live in a cold place, Papa.

PIERRE

No, no, where we're heading, it's warm and safe. It'll be the start of a new story for us.

LIZZIE

What's wrong with the old story?

PIERRE

Don't worry. We'll be fine. There's a statue there that looks after everyone. On an island by a great big city. And underneath the statue is a poem.

LIZZIE

I don't like poems.

PIERRE

Well, you'll like this one.

LIZZIE

Why? What does it say?

PIERRE

It says, anyone is welcome, especially when they're huddled up against the cold, like we are. Do you know where it came from, that statue?

LIZZIE

Where?

PIERRE

It was a gift from France - from us! Because we love freedom too. The statue's named after freedom, *la liberté*... It's the Statue of Liberty.

LIZZIE

Is it a man or a lady?

PIERRE

It's a lady, like Maman, lighting the way for people like us. That's why we're going there in a big ship. You'll be happy there, I promise.

LIZZIE

Will you be happy, Papa?

(GO MUSIC)

PIERRE

I will.

LIZZIE

Then I will, too.

No.13 : Let the Story Begin

LET THE STORY BEGIN

CUE:

Music by Winston Eade
Book & Lyrics by John Hudson

LIZZIE:
Will you be happy, Papa? **(GO)**

♩=110 F B♭/F F F B♭/F F F B♭/F F F B♭/F F

PIERRE

PIERRE: I Will LIZZIE: Then I will, too. PIERRE: That's my girl

LIZZIE

Piano

5 F B♭/F F Dm⁷ B♭/D Dm B♭⁷ F

There is a land out there a-cross the sea— and it -'ll wel-come us in.—

Pno.

9 F B $\flat$ /F F Dm 7 B $\flat$ /D Dm G 7 G 9 C C 7

it wants to save us all from mi-se - ry let a new sto-ry be gin.____ We'll

Pno.

13 F D D $^+$ D 7 Gm 7 E $\flat$ 7

take the hand of li-ber - ty____ in that brand new land__ you know what we'll see____ There'll

Pno.

17 Dm 7 G 9 C 9 F

be such a grand o-ppor - tu - ni - ty to let the sto-ry be gin.____

Pno.

21 F B $\flat$ /F F Dm 7 B $\flat$ /D Dm B $\flat$ 7 F

Fare-well for - e-ver to the life we had__ A life of so-rror or sin

Pno.

25 F B $\flat$ /F F Dm 7 B $\flat$ /D Dm G 7 G 9

Too ma - ny times things have been so bad__ but...?

we'll let the sto - ry be - gin

Pno.

28 C C 7 F D D $^+$ D 7 Gm 7

Yes! The sta - tue there__ will be-ckon you__ and then we will share__ in a

Pno.

4

32 Eb⁷ Dm⁷ G⁹

world that's new__ when we breathe that air__ who knows what we'll do

Pno.

35 C⁷(sus4) C⁷ F Bb⁷ F

So let the sto-ry be-gin.___ We'll let the sto-ry be- gin__ pa - pa

Pno.

39 Bb F A/C# Dm⁷

Let's let the sto-ry be-gin.___ O - ver the wa - ter__ My

Pno.

43 Bm^{7(b5)} Bbmaj⁷ Am⁷ 5

My daugh - ter star - ting a new A

pa - pa A

Pno.

47 Abmaj⁷ Dbmaj⁷/Eb

new life me and you.

new me and you.

Pno.

Ab Db/Ab Ab

51

6

LIZZIE
Will the big ship come right up to us here?

PIERRE
It's so big, it won't fit in the harbour. We have to get
aboard a small boat first to ferry us out.

Pno.

Fm⁷ Db/F Fm Db Ab Ab

55

Pno.

LIZZIE
And then the big one will take us to the warm place?

PIERRE
That's it. Since Maman passed away, I've saved and saved
so we can start afresh. It won't be a fancy berth,
Lisette, but we won't mind. We'll be moving, won't we?
Towards a better life at last. That's what matters.

Pno.

F F⁺ F⁷ Bbm⁷ Gb⁷ Fm⁷

59

Pno.

$B\flat^9$ $E\flat^9$ $A\flat$

63

$B(sus2)/F\sharp$ $C\sharp(sus2)/F\sharp$ $F\sharp(sus4)$

Al-though you're all of eight I hope it's not too late To stop you ste-pp-ing in-to

Pno.

66

$D\sharp m/F\sharp$ $B(sus2)/F\sharp$ $C\sharp(sus2)/F\sharp$

pa - pa's shoes. Ma-man was way too kind Her faith in me was blind

Pno.

69 $F^{\#}(sus4)$ $D^{\#}m/F^{\#}$ $D^b(sus2)/A^b$

I was blind too. It started way back when

Pno.

72 $E^b(sus2)/A^b$ $A^b(sus4)$ Fm/A^b

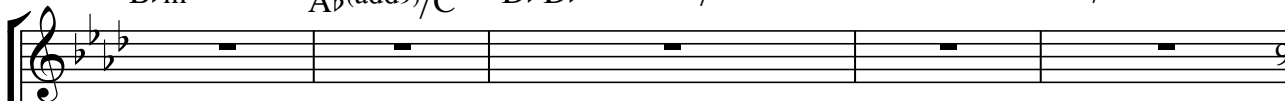
The things I wanted then were al-to-gether what a fool would choose

Pno.

75 $D^b(sus2)/A^b$ $E^b(sus4)/A^b$ $A^b(sus4)$ Fm/A^b

Un-til you came a-long So much I did was wrong I found my way with you.

Pno.

**PIERRE**

I read this when I wasn't much more than a boy and it filled
my head with nonsense. I'll never be that fool again.

LIZZIE

Will the boat come soon, Papa?

PIERRE

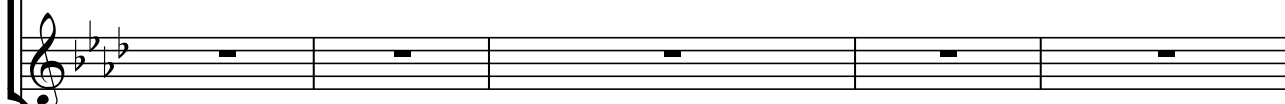
It will. And take us to the biggest ship you've ever seen. A ship
from your dreams, my little squash.

LIZZIE

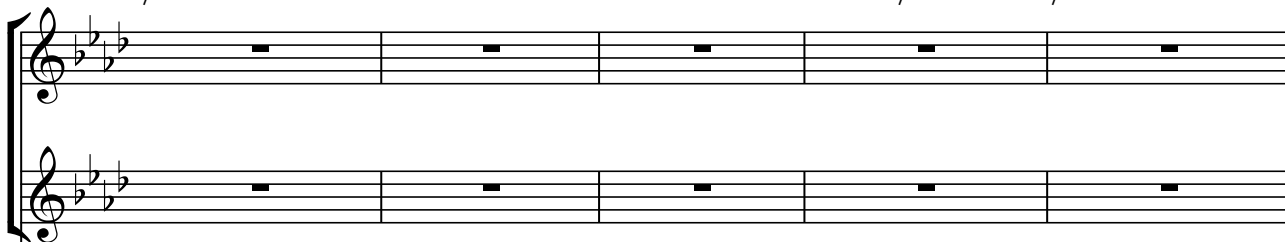
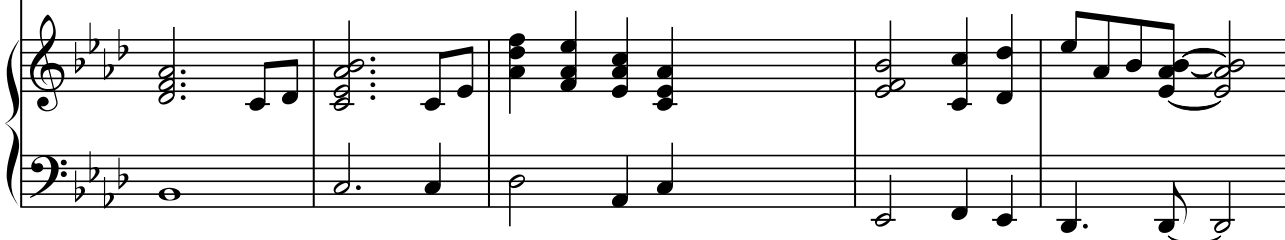
What's the big ship called?

PIERRE

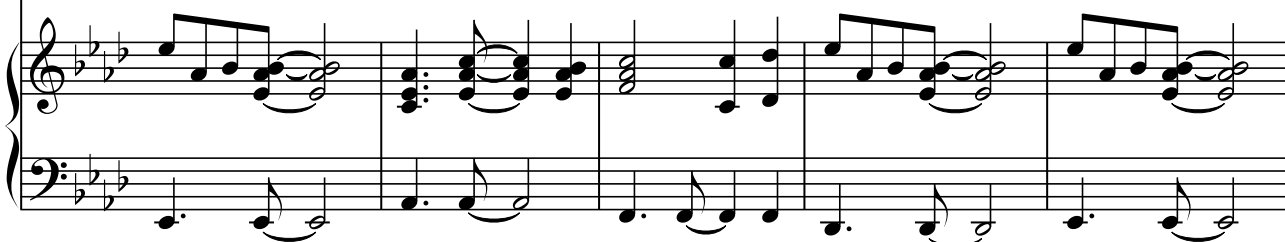
It's named after the giant gods from ancient times. The Titans. And
it's taking us to Paradise. **(GO bar 92)**



Pno.



Pno.



10 89 $A\flat(\text{sus}4)$ $A\flat$ Fm D/E A D/A A

Where we are go-ing is be

Pno.

93 $F\sharp m7$ D A

yond com - pare__

Some-where we ne - ver have been.__

Pno.

96 A D/A A $F\sharp m7$ $B7$ $E7$

The sun will shine on us when we get there__ So let the sto-ry be-gin then

So let the sto-ry be- gin.__

Pno.

100

A D/A A F# F#+ F#7 Bm7 G9

e - very - thing. and we'll dance all night. each

will be al - right ev-ry day we'll sing.

Pno.

104

F#m7 B7 Bm7/E F+/B

breath will bring us a new de-light Let's let the sto-ry be-gin

leading into prologue music

Pno.

108

Pno.

And so the

113

Pno.

sto - ry be - - gins.

117

PIERRE
Take her! Take my daughter!

PIERRE
Lizette! Hold tight - hold tight!

Pno.

120

PIERRE

YOU MUST GO, MY DARLING!
"LIVE YOUR LIFE!"

Pno.

123

Pno.

126

LIZZIE

(Lizzie responds to Pierre)
I have lived my life, Papa!
I'm still living it!

Pno.

(her voice echos as her vision clears)

I go on surviving - thanks to you.

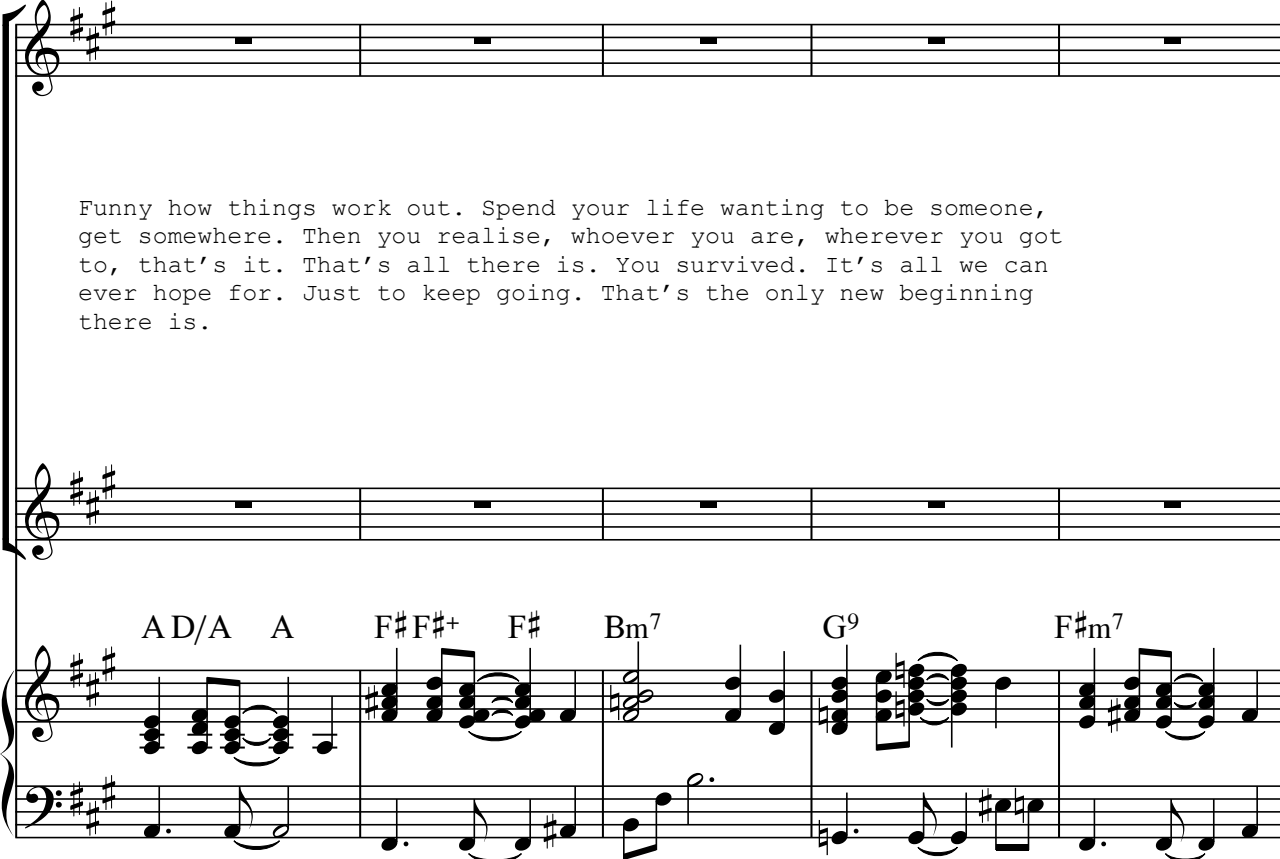
It is 1946 again. The first light
of morning in the Hospital with
Lizzie talking to Pete.

LIZZIE

When the ship started going over, Papa saved me.
Put me in the lifeboat. And he does it over and over,
every night. In my dream.

(GO MUSIC)

132



Funny how things work out. Spend your life wanting to be someone,
get somewhere. Then you realise, whoever you are, wherever you got
to, that's it. That's all there is. You survived. It's all we can
ever hope for. Just to keep going. That's the only new beginning
there is.

AD/A A F#F#+ F# Bm⁷ G⁹ F#m⁷

Pno.

137

LIZZIE

So that's it, Pete. Story time over. Hoped you liked it. Maybe it was nothing special. Maybe it wasn't worth waking up for, anyway.

(MUSIC STOPS)

on a Bm/E

Pno.

140

Hold it. Did I just see what I thought I saw? Pete? Did you move your eyelids? You moved them. You did, didn't you? Do it again. Please, Petey. For your Momma. Papa, come over here and look. I swear he -

PIERRE kisses her on the forehead and turns and leaves.
(The vision of PIERRE fades away)

(to Pete) So come on, now. Flutter those shutters one more time for Momma, I know you can. Then wake up and show me that great big smile you got from your Grandpapa. Give me the sign I've been waiting for! Tell me you're home and dry! **(GO MUSIC. Bm/E)**

Pno.

142 Bm⁷/E A(sus²)/E A(sus²)/E A

Let's let the sto-ry be- gin

Pno.

146

Pno.