

BOXES - A RADIO OPERA

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BOOK BY MICHAEL SAHL AND ERIC SALZMAN

LIBRETTO BY ERIC SALZMAN

MUSIC BY MICHAEL SAHL

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Eric Salzman
A HEAVY MODERATO

BOXES

NO 45

Michael Sahl

PART I

3 3

Handwritten musical notation, first system. Treble clef. Features a 3/4 time signature and a 4/4 time signature. Includes triplets and various chords.

Handwritten musical notation, second system. Treble clef. Features a 3/4 time signature and a 4/4 time signature. Includes triplets and various chords.

Handwritten musical notation, third system. Treble clef. Features a 4/4 time signature. Includes triplets and various chords.

Handwritten musical notation, fourth system. Treble clef. Features a 4/4 time signature. Includes triplets and various chords.

Handwritten musical notation, fifth system. Treble clef. Features a 4/4 time signature. Includes triplets and various chords.

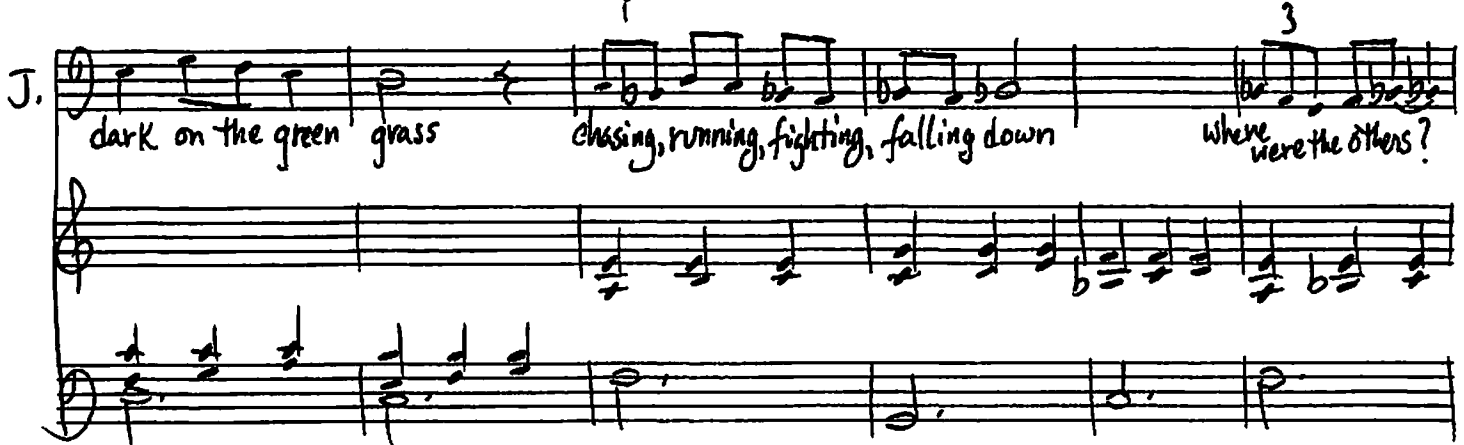
Handwritten musical notation, sixth system. Treble clef. Features a 4/4 time signature. Includes triplets and various chords.

JOHN: (wakes up)

J. 

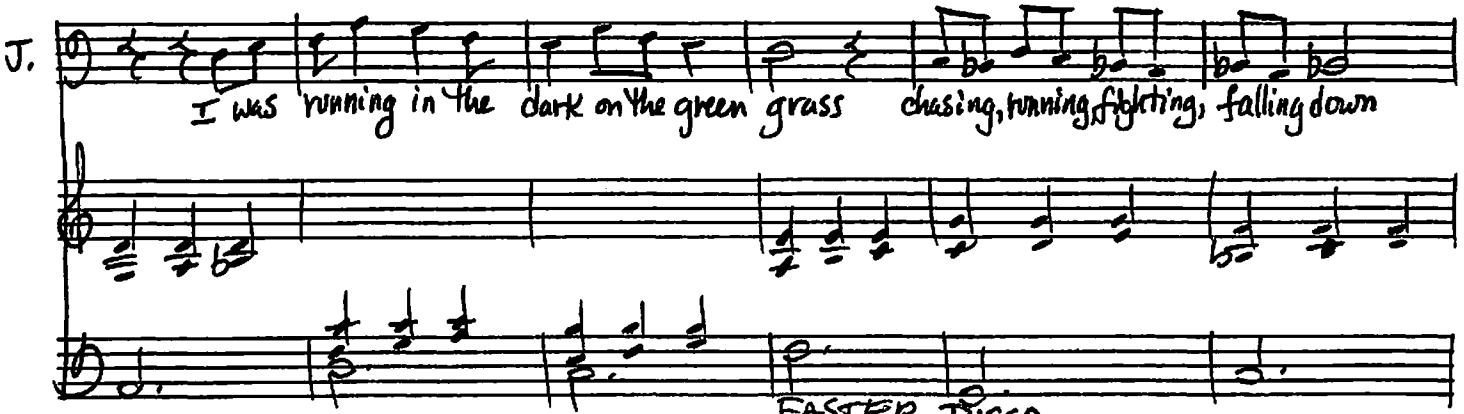
I WAS running in the

fp

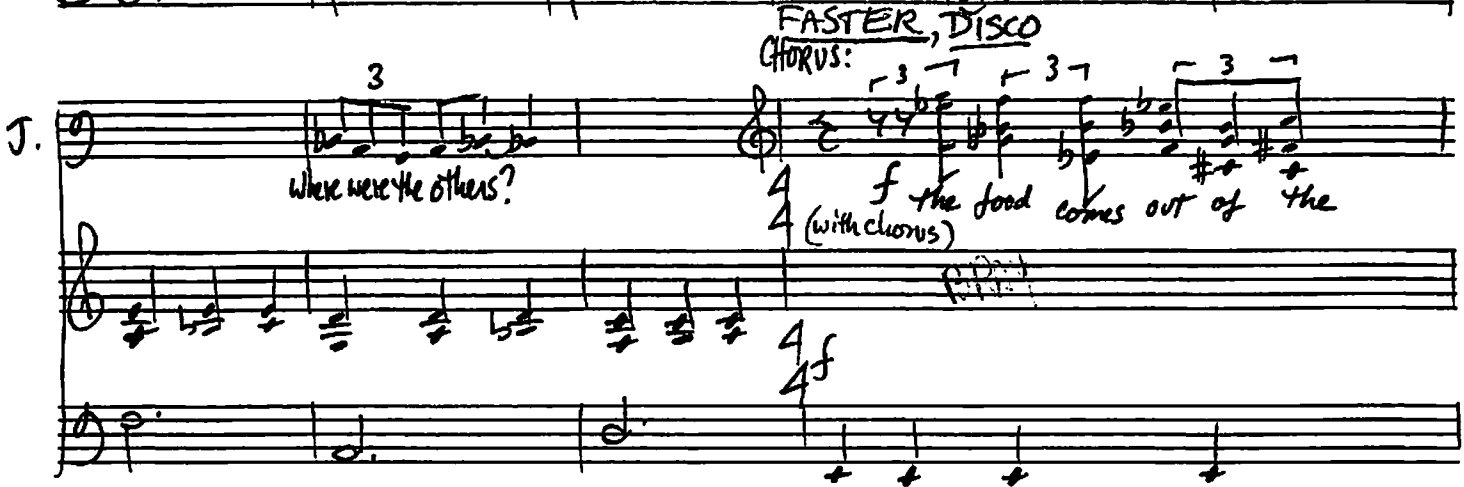
J. 

dark on the green grass chasing, running, fighting, falling down where were the others?

3

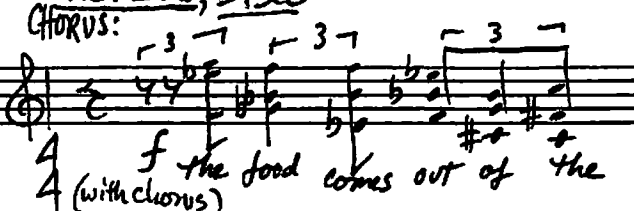
J. 

I WAS running in the dark on the green grass chasing, running, fighting, falling down

J. 

where were the others?

FASTER, DISCO

CHORUS: 

4/4 *f* the food comes out of the

4/4 *f*

CH:

food-tray, the fun comes out of the screen the cli-mate comes out of the

CH:

cli-mate-con-trol. life is but a dream!

RADIOLADY:

R.L.

hey, there! time to get up! wake up, ba-by time to start the day!

R.L.

see the morning sun on the screen you're going to have fun in your

2L
 beautiful box so wake up and dream! let the water splash

RL
 on your face smell coffee, get clean! feel the nice warm air dry you off!

RL
 here comes your breakfast tray!

CHORUS:
 f The food comes out of the food-tray, the fun comes out of the (with chorus)

3L
 screen the climate comes out of the climate-control, life is but a dream! P sitting in my

JOHN: #

J. *little box, so peachy Keen watching sunny morning on the Telly screen*

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 9/8 time, with lyrics: "little box, so peachy Keen watching sunny morning on the Telly screen". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is written in a simple, accessible style.

J. *safe, easy, co-sy, full belly, comfy, clean life is just one long pleasant dream!*

The second system continues the musical score with a vocal line and piano accompaniment. The lyrics are: "safe, easy, co-sy, full belly, comfy, clean life is just one long pleasant dream!". The notation remains consistent with the first system.

CHORUS

CH: *ne-ver leave your box ex-cept at de-sig-na-ted #per-i-ods! all ac-*

The first part of the chorus is written on two staves. The vocal line (top) has lyrics: "ne-ver leave your box ex-cept at de-sig-na-ted #per-i-ods! all ac-". The piano accompaniment (bottom) features a rhythmic pattern of eighth notes.

CH: *ti-vi-ties oc-cur in reg-u-lar #time slots don't go on the ground*

The second part of the chorus continues on two staves. The vocal line (top) has lyrics: "ti-vi-ties oc-cur in reg-u-lar #time slots don't go on the ground". The piano accompaniment (bottom) continues the rhythmic pattern.

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The lyrics are: "afternoon boys and girls half past the rising sun and a good day to you all!"

R.L.

Handwritten musical notation for the second system. The lyrics are: "good morning".

R.L.

RADIO LADY:

Handwritten musical notation for the third system. The lyrics are: "make sure to report only sus-pi-cious ac-ti-vi-ty!"

CH:

FASTER

Handwritten musical notation for the fourth system, featuring a piano accompaniment.

Handwritten musical notation for the fifth system. The lyrics are: "never leave the run-paths. re-port sight-ing of is-o-la-ted in-di-vid-u-als"

CH:

RL

Sharpen up your wits, muscle up your tone, wind from the West Southwest rain on the Tele-2

RL

phone but here we're all dry and safe we're nice and dry and safe and warm, and getting

RL

ready to get heated up

RL

bend from the waist down to the floor fingers and toes stretch

RL

4 out a-gain once more, flat on 3 your back and 4 getting up and o-ver and o-3 ver and o-2

RL

4 ver and up and o-ver and out 3 and run and 4 run and run and run and run and keep running 2 in 4

RL

2/4 place 3/4 breathe in and then breathe out po-si-tive thoughts ba-nish doubt

RL

play inside your boxes but don't go out funny man falls 4 down to make you laugh he has 3

RL

3/4 no clothes on 4/4 over his shoes! ball one, ball two, and 3/4 now the news! 4/4 suspects nabbed on the run path 3/4

RL

3/4 new house to be 4/4 built in Sector R out-sid- 3/4 ers seen by 4/4 South Gate art exhi- bi-tion planned! 3/4

RL

3/4 com-puter 4/4 dat-ing new im-proved and bet-ter 3/4 sex, higher rating au-di-ence pre-fe-


RL

rence pool re-veals seven-ty five per-cent pre-fer wine with meals! 4/4

RL: Now, sing! everybody SING!

HALF-TEMPO: DISCO

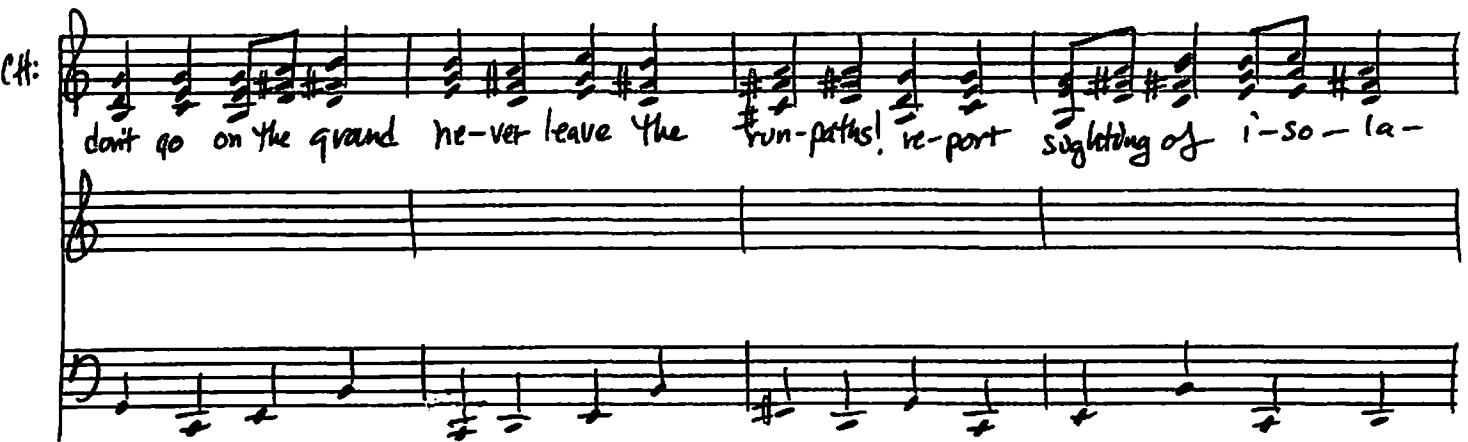
CHORUS:

CH: 

ne- ver leave your box ex-

CH: 

cept at desig-nat-ed peri-ods all ac-ti-vi-ties oc-cur in regu-lar time slots

CH: 

don't go on the ground ne-ver leave the run-paths! re-port sighting of i-so-la-

CH: 

ted indi-vid-u-als make sure to report any sus-pec-i-ous ac-ti-vi-ty

12.

we're working hard to fix it up, and glad to know how you feel

RL

much, you know but accidents are bound to happen now

RL

days that's not supposed to hap - pen we don't like it!

J, RL

RADIO LADY:

JOHN: SLOWER

something went wrong in two - oh - two food service failed for the whole

J:

RL

we are not re-pressive, we wel-come all forms of re-spon-si-bile

RL

in the context of par-ti-ci-pa-tion there is room

RL

for all o-pin-ion, all be-ha-vior (with chorus)

f

the food comes out of the

CH

food-try, the fun comes out of the screen the dinner comes out of the climate-control, life is but a

CH, J *John:*

Sitting in my little box so peachy keen watching sunny morning on the telly

J

screen safe, easy, Co-sy, full belly, comfy, clean life is just one long pleasant

J

dream dream dream my dreams are rest-less dreams

J

what did I dream? can I re-member? $\frac{2}{4}$ I was $\frac{3}{4}$ running in the

J

dark on the green grass chasing, running, fighting, falling down where were the others?

RIT. FAST, BEBOP RADIO LADY: P. SP.

RL

"I have had dreams,
I wake up at night..."

you're racing across the Caribbean at a
[REPEAT WITHOUT VOCAL]

hundred and eighty miles an hour!

RL

the criminal in the mini-sub has
captured Nancy!

and when he's thru with her he'll throw her to the sharks!

JOHN:

RL, J

all you've got is an M- six-teen and nerve! Look out! My God! I've got to save her!

RL, J

RADIOLADY:

are you ready? you bet!

1. JOHN:

2.

repeat without vocal

CH:

CHORUS:

in the hour of dan- get and dis-pair
 (with a howl) in the midst of ter- vor and fear

CH:

that's when I'll be there To meet the foe and show my hand and
 - am here To stand up Tall - and all the girls I save from

CH:
 To de-feat him in the end! I am bold I am strong
 harm will fall in- TO my arms-!

CH:
 thanks to me right Tri-umphs o-ver wrong-!

HALF-TEMPO, ROCK-BALLAD

RADIO LADY: 3 7

RL

once we were lost and scared and

hung-ry no one to talk to no one to

help dirt and danger choked the air, people disappeared, fear and death were everywhere

then we found our path back in-to a

cantabile

p

RL

good place that was a warm place a good and safe place

RL

and we learned how to keep it that way for-e-ver that way for-e-ver

And Mosso
LULLABY

RL

tired? its getting late. titt back, now.

RL

today was a busy day. tomorrow will be another time to sleep...

CHORUS

CH:1
 curling up small curling up warm curling up inside a soft space forever safe again forever

CH:1
 CH:IN 3
 safe a-gain soft black-ness, warm blankness, close my eyes and close my ears, there's no danger

CH:2
 curling up small curling up warm curling up inside a soft space forever safe again forever

CH:1
 anywhere forever safe a-gain curling up small curling up warm curling up forever

CH:2
 safe a-gain soft black-ness warm blankness close my eyes and close my ears, there's no danger

CH:3
 curling up small curling up warm curling up inside a soft space forever safe again forever

CH:1
 curling up small curling up warm curling up inside a soft space, forever safe again

CH:2
 anywhere forever safe a-gain curling up small curling up warm curling up forever

CH:3
 safe a-gain soft black-ness warm blankness close my eyes and close my ears, there's no danger

CH:1
 CH:IN 2
 somewhere at the edge of night a fire screams and danger howls-my head aches, wake

CH:2
 here! — somewhere at the edge of night a fire screams and danger howls-my

CHI
up! wake up! wake up! wake up!

HO
head aches, wake up! wake up! wake up!

Radio Lady: if you need someone to talk to, just

RL: push the counseling button - remember, counseling does not involve expecting for treatment...

Rit.

Tempo I HEAVY MODERATO

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the right hand, starting with a bass clef and a key signature of two flats. Dynamics include *f* (forte) and *p* (piano). There are various articulations such as slurs and accents.

JOHN:

J. I was running in the dark on the green grass chasing, running, fighting, falling down

Handwritten musical score for the second system. It features a vocal line with lyrics and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in the right hand, starting with a bass clef and a key signature of two flats. Dynamics include *p* (piano).

J. ³ where were the others?

Poco Più Mosso

Handwritten musical score for the third system. It features a vocal line with lyrics and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in the right hand, starting with a bass clef and a key signature of two flats. Dynamics include *p* (piano). The tempo marking is *Poco Più Mosso*.

J: *f* *f*
 No I'm here I'm back in my box with my music I was dream-ing

J: *f*
 I was cold but it isn't cold I

J: *f*
 Won-der what time it is, is it light out-side?

J: *f*
 I woke up be-fore the ra-di-o — but I'm back here in my box and I'm all

MENO MOSSO, LULLABY

reversed
voice of
RADIO LADY:

U, RL

I'll just push
"counselling"
right

this is late-night counselling we're sorry that you're feeling



RL

bad, no-body can talk to you now but you will feel better if you answer these



Più Mosso

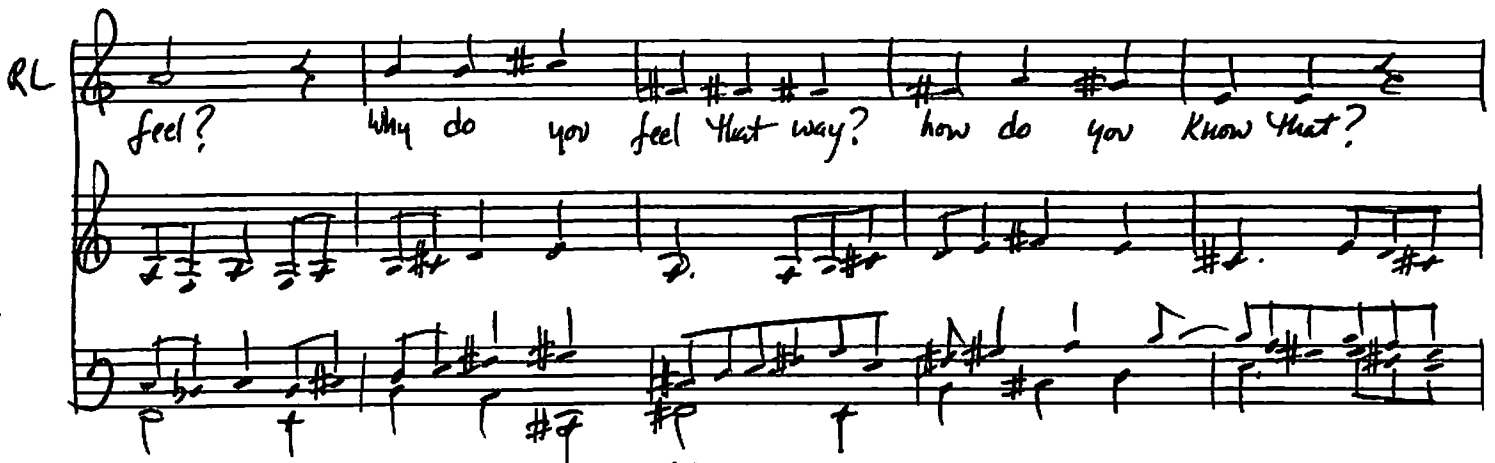
RL

ques-tions we've made up for you how are you? what do you



RL

feel? why do you feel that way? how do you know that?



RL

is it you? is it you? do you want to? do you want

RL

me to? why do you feel you can't? is it better? isn't it better? why do you

RL

feel that way now? why don't you feel it any - more?

JOHN: hello!

isn't there anybody there?

J.

I don't want a tape! I want a person!

this is John Two-oh-

SLOWER, LIKE P. 12

hands out of the slings legs out of the straps I'm going to open the door and look outside!

Musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings.

The light is weird! there must be a moon out there! If I could just see it—

Musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings.

If I put my leg over here lean a little forward— maybe I can see it

Musical notation for the third system, including treble and bass staves with notes, rests, and dynamic markings.

if I lean— a little more— Here! I'm falling!

Musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings.

1. 2. 3. 4.

SLOW BALLAD

1. *Dumb. But I didn't hurt myself. I landed on the grass.* *Hey! I'm outside by myself at night! I'm all right! it's fun!*

2. *That must be the moon! It's so big... I'm not as scared as I thought... I don't want to go right back in —*

3. *is this the grass? there ought to be a flower there the grand's rough, I al-ready stubbed my*

4. *Toe the light is strange and white and the air is damp and there are pools of water from the*

J. *mf*
 rain, the branches of the tree are crooked just like in my dream — was all this

J. here all the time while my life was spent with-in white sterile walls? Have I been

J. *p*
 wasting my dreams, been a-wake when sleep was the on-ly thing real? am I be- com-ing

J. Some-one else, a stray dog fal-len in love with the dirt? run-ning in the

J. *dark on the green grass! The bush has*

J. *Thorns and I can cut my-self and bleed - the air is full of smells, the dirt is moist and black and full of*

J. *liv-ing things! Was all this here all the time while my*

J. *life was spent be-hind white ste-rile walls? have I been wasting a dream, been a-*

T. *3* *3* *p* *3*
 wake when sleep was the only thing real? am I be-coming some-one else, a

J. *3* *3* *3*
 stray dog fallen in love with the dirt? run-ning in the dark on the green

J. *A Tempo, p. 22*
 grass? is this the way you get to be an outsider? maybe outsiders are only

J. people who fell out of their boxes! suppose I get locked out - suppose I can't get back!

RIT. RAPID, FLOWING

O. *Am I becoming an outsider?*

Handwritten musical score for the vocal line. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. The music is marked with a fermata over the final note and a 'P' (piano) dynamic marking.

RL. RADIO LADY:

1.) When your life is out of sync, don't be scared, just stop and think - it's
 2.) - afraid you stepped a-cross the line and ne-ver will get back but you're not

Handwritten musical score for the 'RADIO LADY' section. It consists of three staves: a vocal line (RL), a piano accompaniment line (RL), and a bass line. The piano accompaniment features a steady eighth-note rhythm. The lyrics are written below the vocal line.

RL

not too late —!
 lost to fate —!

when you're trapped outside you feel you can't tell false from real, but wait - it's
 — when ev-ry-thing goes wrong hold on, it won't be long to wait - it's

Handwritten musical score for the second part of the 'RADIO LADY' section. It consists of three staves: a vocal line (RL), a piano accompaniment line (RL), and a bass line. The lyrics are written below the vocal line.

RL

not too late —!
 not too late —!

if there's a lit-tle res-cue car that's go-ing round to bring you in out

Handwritten musical score for the third part of the 'RADIO LADY' section. It consists of three staves: a vocal line (RL), a piano accompaniment line (RL), and a bass line. The lyrics are written below the vocal line.

PL

of the cold —! it tra-vels near and far To pick you up and bring you, safe and sound, in-

This system contains a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat (B-flat). The lyrics are "of the cold —! it tra-vels near and far To pick you up and bring you, safe and sound, in-". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

PL

side the fold —!

RIT. ...

2) a- $\frac{3}{4}$

RIT. ...

$\frac{3}{4}$

This system continues the musical piece. It includes a tempo change to "RIT. ..." (Ritardando) and a change to a 3/4 time signature. The lyrics are "side the fold —!". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

J

TEMPO P. 22

I'm coming back! wait for me, don't send me away! I'll be good! I'm going to jump up to my box!

This system begins with a tempo change to "TEMPO P. 22" (Piano, 22). The lyrics are "I'm coming back! wait for me, don't send me away! I'll be good! I'm going to jump up to my box!". The piano accompaniment is more active, featuring a rhythmic eighth-note pattern in both hands.

O

Here goes!

Didn't make it! Try again!

Made it!

This system continues the piece with a dynamic change to "f" (forte). The lyrics are "Here goes! Didn't make it! Try again! Made it!". The piano accompaniment maintains the rhythmic eighth-note pattern in both hands.

front of me time to get up smell the coffee
 when the lounge fits back and the water

I feel strange
 is my body there? my hands?
 here they are - in

screen! the dimm comes out of the clouds-control
 life is but a dream!
 time to get up!

NANCY:

(Horus: f 3, disco)
 (with chorus) the door come out of the foot-roy, the fun come out of the

N.

N.

CH, N.

CH.

N.

splashes in my face I always want to move, if I didn't wash I wouldn't get break-fast

N.

PIU MOSSO (double time)

and I'd probably get sick

Soprano for string

NANCY:

N.

here I am with my vardi-o and my bed-toy I don't have to move, no-thing can hurt me

N. *is-nit it love-ly?*

N. *love to lie in the dark and think up stories* *Someone opens the door, a stranger with*

N. *matted hair* *and a terrible gleam in his eye* *his hand is on my shoulder he takes me*

N. *with him against my will —* *It's cold! —* *I'm scared! —* *I'm holding on as we*

N. fly through the dark! he takes me into a forest where a burning fire lights

N. up the night and in its warmth makes brutal gentle love!

N. *here I am with my rattle and my bed-toy I don't have to move nothing can hurt me*

N. *isn't it love-ly?*

sf dim.

FAST MARCH

CH. *he-ri-tage ob-li-qa-tion Trust co-hu-sion con-*

mf

CH. *sis-ten-cy sta-bi-li-ty his-to-ry in-volve-ment tra-di-tion hard work re-spon-si-bi-li-ty*

crisp, staccato:

CH:

Fine man was a real per-son he was great but he was or-din-a-ry he lived a real life with

(with chords)

epic:

CH:

real peo-ple and had real i-deas just like you and me he changed things he moved things

he changed things he moved things

CH:

he cre-ated pro-gress he made a con-tri-bu-tion he a-chieved ful-fil-ment

he cre-a-ted pro-gress he made a con-tri-bu-tion he a-chieved ful-fil-ment

CH: he helped ev-ry-bo-dy a living legend in his time and a mon-u-ment TO-day!

he helped ev-ry-bo-dy (↑)

The first system of the score consists of four staves. The top two staves are for the vocal part (CH:), with lyrics written below the notes. The bottom two staves are for the piano accompaniment, showing chords and rhythmic patterns. The tempo is marked as 'SLOW FOX TROT'.

CH: he did his work — !

JOHN: I'm doing my

P *cym.* [x x x x]

The second system continues the musical piece. It features a vocal line for 'CH:' with the lyrics 'he did his work — !'. This is followed by a vocal line for 'JOHN:' with the lyrics 'I'm doing my'. The piano accompaniment includes a section marked with a piano dynamic (*P*) and cymbal effects (*cym.*), represented by a box containing the letter 'x' repeated four times.

N. I'm doing my

J. work, I like my work, I'm drawing lines, de-signs for art mu-se-um shows

The third system features a vocal line for 'N.' with the lyrics 'I'm doing my' and a vocal line for 'J.' with the lyrics 'work, I like my work, I'm drawing lines, de-signs for art mu-se-um shows'. The piano accompaniment continues with chords and rhythmic patterns.

N. *r 3 7*
 work, I like my work, I'm matchin' up peoples numbers, con-trol-lyng fates, making dates.

J. *r 3 7*
 white paper and

r 3 7
 Musical accompaniment for the first system, including piano and bass staves with chords and notes.

N. *r 3 7*
 lit-tle numbers and lit-tle people watch them up for

J. *r 3 7*
 co-ored pen, lines a- cross the space and back a-gain an-

Musical accompaniment for the second system, including piano and bass staves.

N. *r 3 7*
 bin-a-ry love once a week out on the street com-

J. *r 3 7*
 o-ther sheet com- plete a- cross with art-ful marks and lights and darks

Musical accompaniment for the third system, including piano and bass staves.

N. pu-ters meet for bin-a-ry love

S. The lines are neat ex-ten-sions of my-self a- cross the pa-per,

N. lit-tle peo-ple are go-ing out for just one night and they're get-ting dressed and they're

J. he's an-o-ther some-times I think I'd like to draw

N. go-ing dan-cing and get-ting hot

S. hight off the sheet — and cover the walls and cover the door all over the

N. *lit-tle peo-ple Kis-sing, cyro-ping, squeez-ing, rub-bing, on the night of bi-nary love*

O. *box ——— ! the colors on the box would make it look like an*

The first system of the musical score consists of four staves. The top staff is the vocal line for the soprano (N.), with lyrics written below it. The second staff is the vocal line for the alto (O.), also with lyrics. The third and fourth staves are piano accompaniment, showing chords and melodic lines in treble and bass clefs respectively. The key signature has two sharps (F# and C#), and the time signature is 4/4.

N. *Saying "thank you" just for a mo-ment then "good-bye" and ne-ver com-ing back — !*

O. *au-tumn Tree or a qus-sy hall with flow-ers if I had the nerve — !*

Rit.

The second system continues the musical score. It features the same vocal and piano parts as the first system. A 'Rit.' (Ritardando) marking is placed above the vocal line. The lyrics continue across the vocal staves. The piano accompaniment includes various chord voicings and melodic fragments.

A TEMPO

N. *I'm doing my work, I like my work, I love my*

O. *I'm doing my work, I like my work, I love my work, I love my*

The third system begins with the tempo marking 'A TEMPO'. It contains the final vocal and piano parts of the piece. The lyrics are repeated in both vocal parts. The piano accompaniment provides harmonic support for the vocal lines.

Rit.

N. *work, I love — my work*

O. *work, I love — my work*

DISCO

CH: *2.) scream and yell and give 'em hell (racer) →*

1.) Stand by the door feet on the floor ready to kill

CH: *2.) line up in a row, let's something to throw, a stink bomb to spread bad smells on their head!*

1.) this is a dull we're going outside, you'll have as a guide leaders who know the right way to go!

2.) now you let loose your load march back by the road proud to have made a fine show of Pa-rade!

CH:

1.) there are definite dangers from horrible strangers murder and rape if you're not in good shape

2.) from this you'll find great peace of mind, get back in your box and lock all the

CH:

1.) So let's take the hill in an orderly drill climb to the Top and ev'ry-one

2.) locks!

CH:

1.) stop!

CH:

1.) all week long you sat at home feel-in' blue all you could do was close your eyes and
 2.) come on move it shake it like I tell you to, it's good for you come on move it,

CH:

fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na
 shake it 'cause I want to make it with you

CH:

let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?

V. so do you

O. you look nice do you have a lot of dates?

N. ev-ry Saturday at the re-gu-lar time ho, but I

O. have you ever seen an out-sider?

N. Saw some thing moving once after Pa-rade I heard some noi-ses out-side

O. Saw some thing moving once after Pa-rade I heard some noi-ses out-side

1.) all week long you sat at home feel-in' blue all you could do was close your eyes and

CH: fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na

CH: let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?

N: do you think there really is such a thing as out-siders?
 J: maybe it's just a

N. *huds my favonita*

O. *Story they made up to scare us do you like the buzz-car?*

N. *co-lour*

O. *I used to have a red one but it didnt work wght*

N: *I hate it when things dont work*

O: *Sometimes I dont like it when they*

1.) *all week long you sat at home feel-in' blue all, you could do was close your eyes and*

N
J: do work you know what I want to do? I want to run around out-

CH: fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na

N: I feel that way sometimes I think every-body feels that way

N
J: side maybe I should have told you

CH: let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?

CH: VOICE

1.) you are swimming in a sea of clouds great birds fly,
2.) half touching, swept a-part, bent back, spread a- gainst the

CH:

1.) all week long you sat at home feel-in' blue all you could do was close your eyes and
2.) come on move it shake it like I tell you to, it's good for you come on move it.

H.V. *cry-ing a loud huz-zing quivering high on the sky and turned a gain and o-ver eyes-closed and wings en-*

H. *fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na shake it 'cause I want to make it with you*

H.V. *air glow-ing and star-ing thru bright-streaks of va-por Tuined in a blind-embrace, a long Tum-ble*

CH. *let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?*

H.V. *one distant cry - and then at last a gentle fall a-cross the sky -*

or are you gonna let it get away? or are you gonna wait til next Saturday?

Handwritten musical notation, first system. Treble clef, key signature of two flats (B-flat, E-flat). The melody is written in a complex, rhythmic style with many beamed notes. The bass line consists of simple quarter and half notes.

Handwritten musical notation, second system. Treble clef, key signature of two flats. The melody continues with complex rhythmic patterns. The bass line continues with simple quarter and half notes.

Handwritten musical notation, third system. Treble clef, key signature of two flats. The melody is highly complex and dense. A handwritten annotation "755" is written above the staff. The bass line continues with simple quarter and half notes.

Handwritten musical notation, fourth system. Treble clef, key signature of two flats. The melody is complex and dense. The bass line continues with simple quarter and half notes.

Handwritten musical notation, fifth system. Treble clef, key signature of two flats. The melody is complex and dense. A handwritten annotation "dim." is written above the staff. The bass line continues with simple quarter and half notes.

Handwritten musical notation, sixth system. Treble clef, key signature of two flats. The melody is complex and dense. A handwritten annotation "SLOW BALLAD" is written above the staff. The bass line continues with simple quarter and half notes. A handwritten annotation "3p" is written above the staff. A handwritten annotation "espress." is written above the staff. The page number "51." is written at the bottom center.

Handwritten musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody includes triplets and rests. The bass staff contains chords and a bass line.

N. I want to talk but I can't see him a-gain but I can't I want to say but I can't that he's dif-ferent

Handwritten musical notation for the second system, including a treble clef staff with lyrics and a bass staff with chords.

N. say what I want but I can't have him call my name but he can't run away, make him stay, but I mustn't kiss his

Handwritten musical notation for the third system, including a treble clef staff with lyrics and a bass staff with chords.

N. mouth he des-ired but I can't but I want to

Handwritten musical notation for the fourth system, including a treble clef staff with lyrics and a bass staff with chords.

J. I have to leave but I can't leave without her but I can't

O. come back a-gain but I can't cause she's dif-ferent Take her with me but I can't have her take my arm but she won't

O. feel her bo-dy a-gain but I must-n't Kiss her mouth be de-sired but I

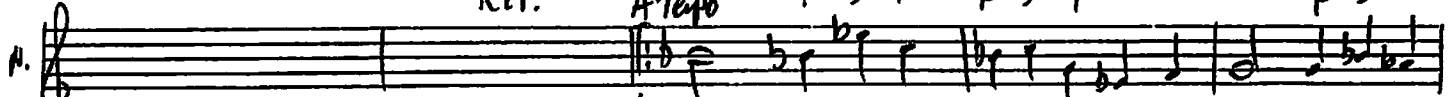
RET. NANCY:

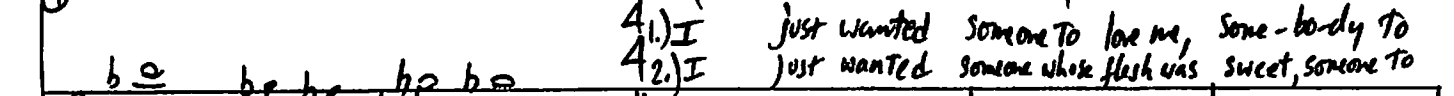
A.TEMPO

- 3 7

- 3 7

- 3 7

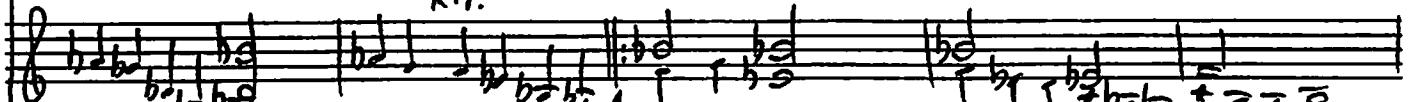
M. 

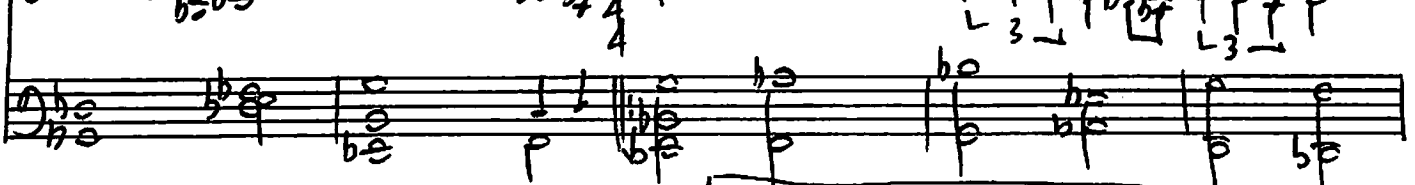
J. 

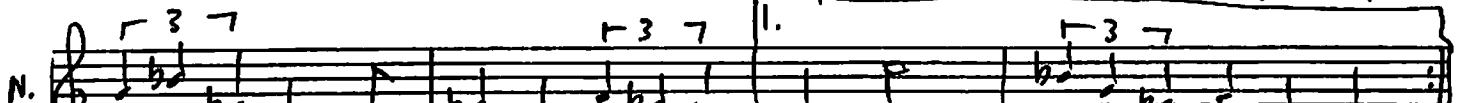
can't but I want to

4.1.) I just wanted someone to love me, some-body to
4.2.) I just wanted someone whose flesh was sweet, someone to

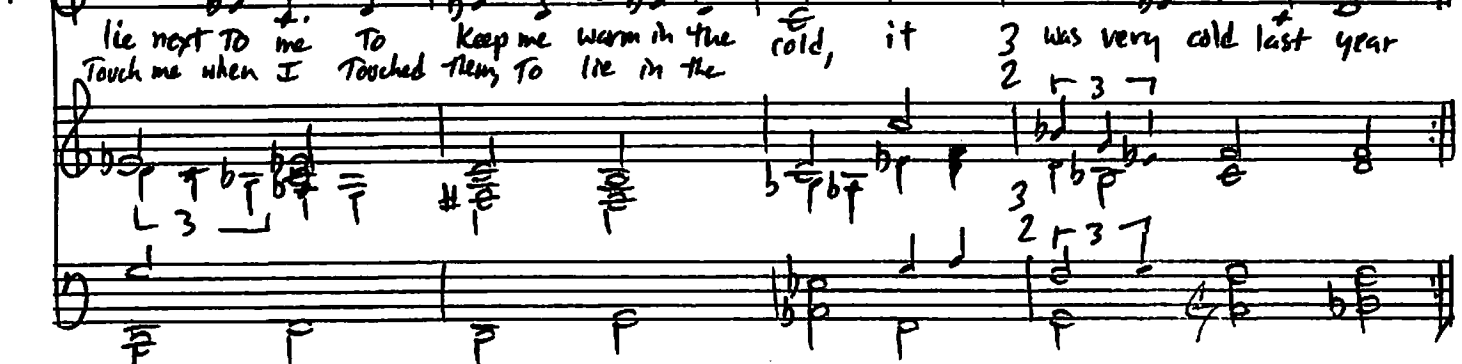
RET.


M. 

J. 

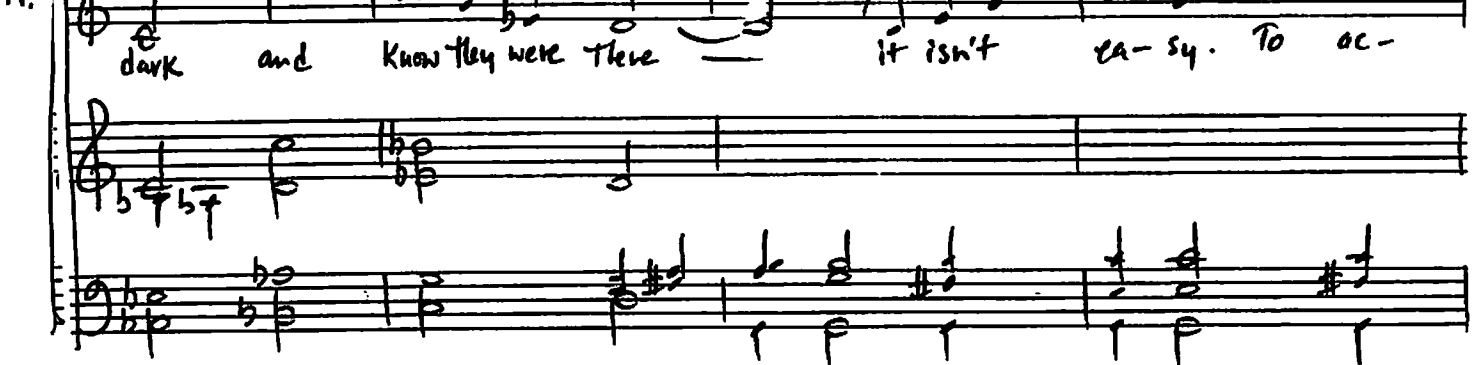
N. 

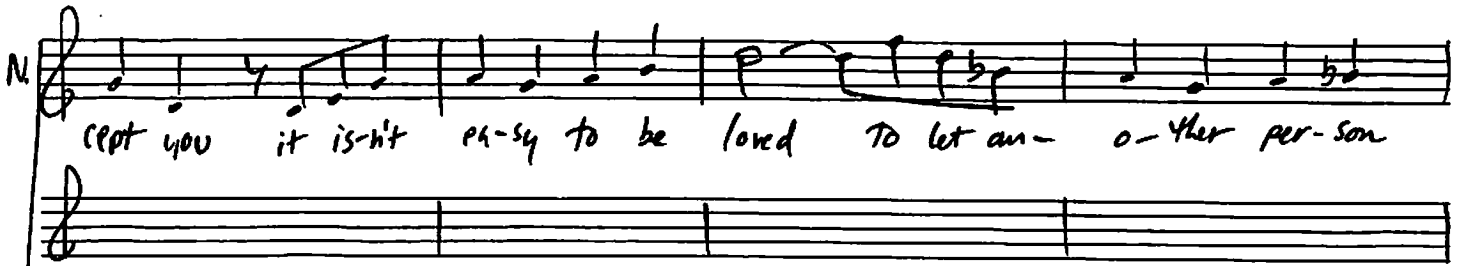
lie next to me To keep me warm in the cold, it 3 was very cold last year
Touch me when I touched them, to lie in the 2

J. 

N. 

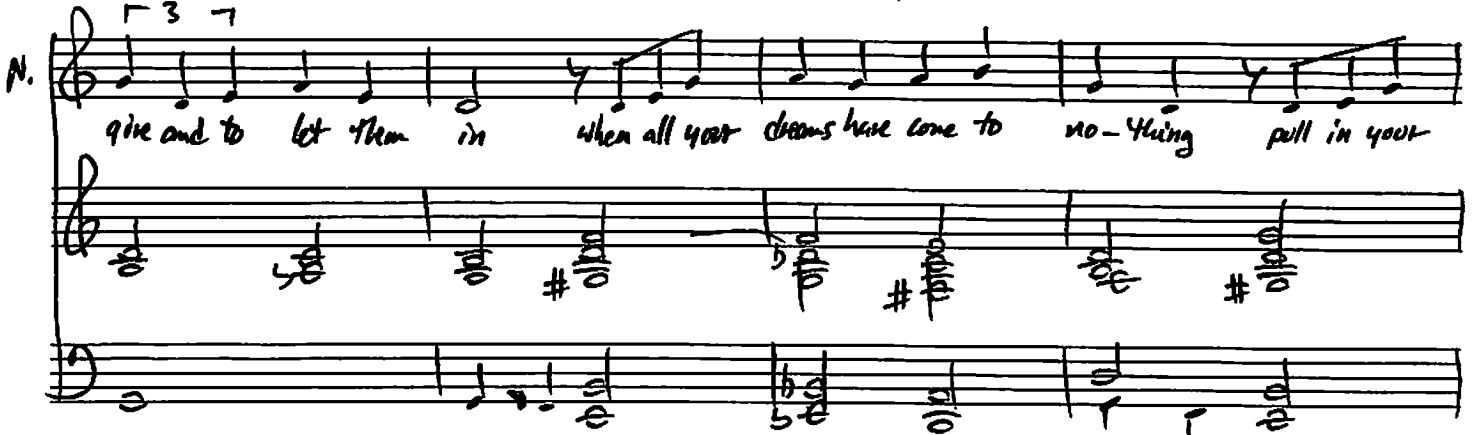
dark and know they were there it isn't ea-sy. To ac-

J. 

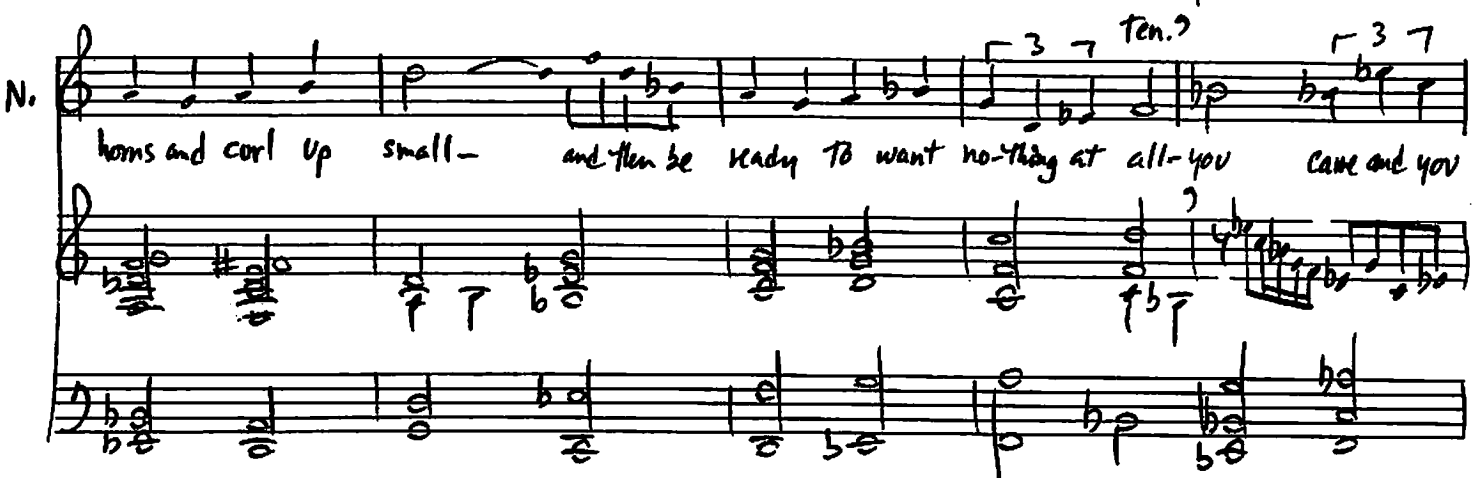
N. 

cept you it is-n't ea-sy to be loved To let an- o-ther per-son

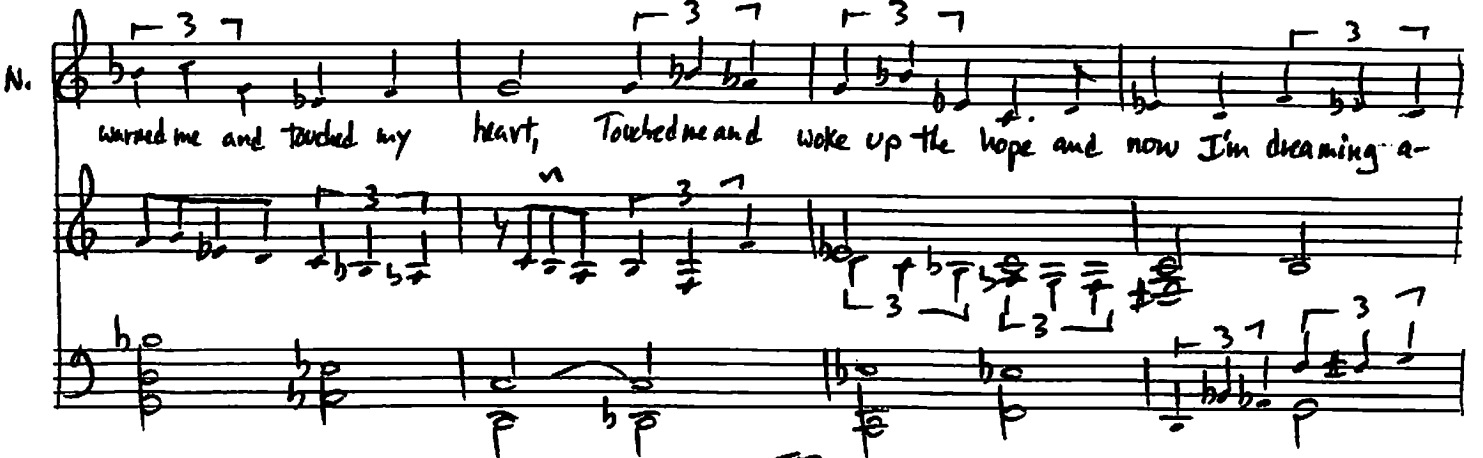


N. 

give and to let them in when all your dreams have come to no-thing pull in your

N. 

horns and curl up small- and then be ready to want no-thing at all-you came and you

N. 

warmed me and touched my heart, Touched me and woke up the hope and now I'm dreaming a-

N. *A little slower, and ad lib.*

gain of life that belongs to me I just wanted

N. *A little slower, and ad lib.*

Someone to love me Some-body To lie next to me To keep me warm in the

N. **FAST SAMBA**

cold it was ve-ry cold last year

J. *Joffa:*

(2d time with Nancy:) everyone thinks that everyone knows that everyone's cool and everything's well and

J. good - like it should be so everyone lies and nobody tells -

The first system of handwritten musical notation features a vocal line on a treble clef staff and two piano accompaniment staves (treble and bass clefs). The lyrics are "good - like it should be so everyone lies and nobody tells -". The piano accompaniment includes various chords and melodic lines, with some notes marked with accidentals like flats and naturals.

J. just how it feels To sit in your room thinking everything works - when it does-n't!

The second system of handwritten musical notation continues the piece with a vocal line and piano accompaniment. The lyrics are "just how it feels To sit in your room thinking everything works - when it does-n't!". The piano accompaniment features a more active bass line with many chords and some melodic movement in the treble.

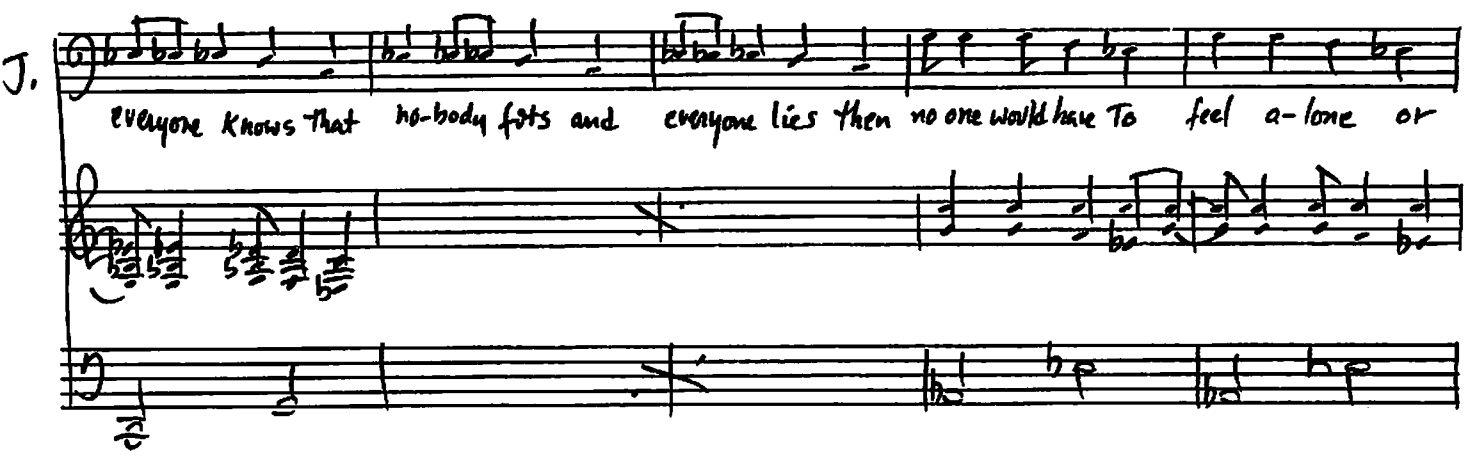
J. nobody looks and nobody sees locked in their boxes just like me and

The third system of handwritten musical notation shows the vocal line and piano accompaniment. The lyrics are "nobody looks and nobody sees locked in their boxes just like me and". The piano accompaniment has a complex texture with many chords and some melodic lines in the treble.

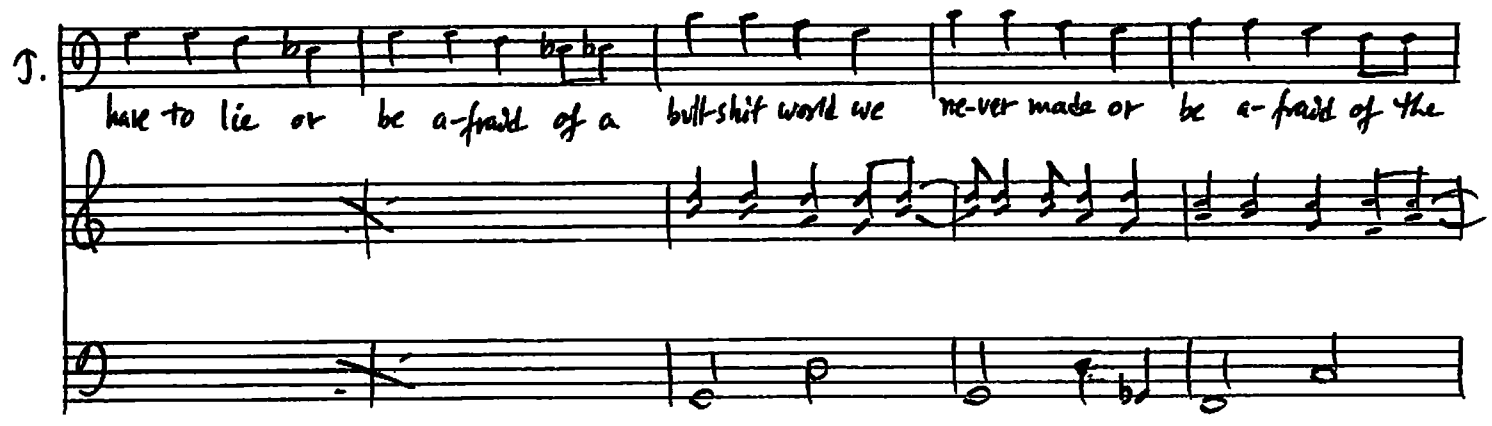
J. you if everyone told what

The fourth system of handwritten musical notation concludes the piece with a vocal line and piano accompaniment. The lyrics are "you if everyone told what". The piano accompaniment features a dense texture of chords and some melodic lines in the treble. The page number "54." is written at the bottom center.

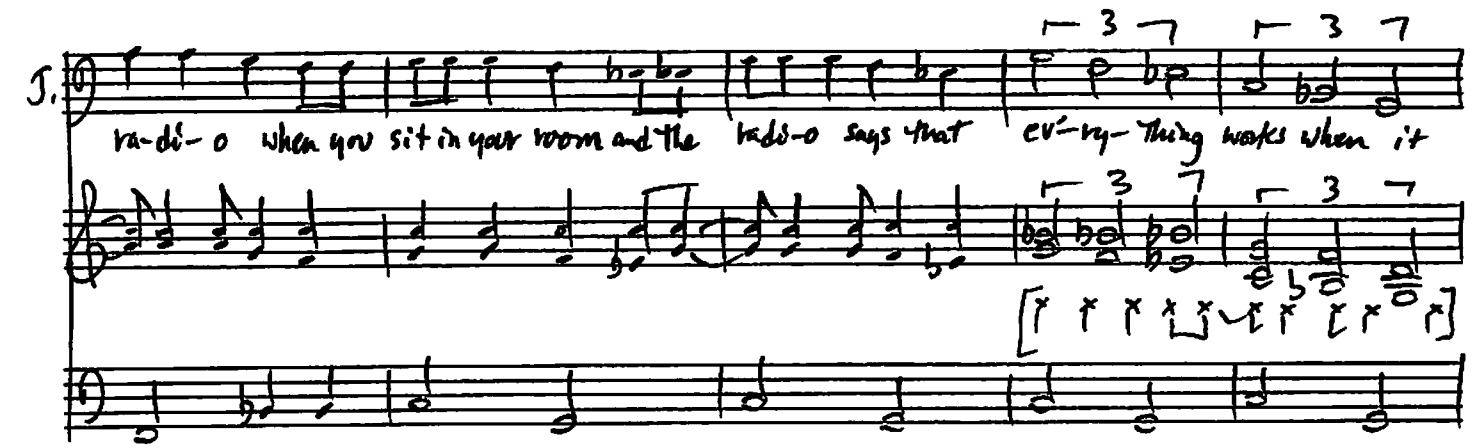
54.

J. 

everyone knows that no-body fots and everyone lies then no one would have to feel a-lone or

J. 

have to lie or be a-fraid of a bull-shit world we ne-ver made or be a-fraid of the

J. 

ra-di-o when you sit in your room and the radio says that ev-ry-thing works when it

[r r r x x x x x x]

1. 

does-it!

JOHN AND NANCY:
doesn't!

58

Nancy: You'd better go
 you have to
 you

John: I don't want to go
 I'm going outside

can't do that
 please go home

oh yes I can I've already been outside! it's ea-sy! let me show you! I'm

Look - I'll see you a- gain I'll fix the

going out! I'm going to take my clothes off and dance and sing -!

cards! I know how
 Too late! I'm going out - and no one can stop me!

What are you do- ing?

Nancy: Stop! come back!

John:

N.J.

I'm

J.

here with my feet on the ground a- live in the cold dark air out-side

J.

you can stay in-side with your dreams of far-a-way grass and comfortable radio death ! out

O.

here it's dark and cold and sca-ry all the dreams are gone but that's what I like!

Go.

N. *a- live and you're on your own a- afraid of the dark but*

T. *a- live and you're on your own a- afraid of the dark but cold and free*

N. *cold and free you have to find your way your-self and learn how to love the night*

T. *you have to find your way your-self and learn how to love the night and to find the*

N. *and to find the fire in-side your-self!* CH: **BOXERS!** *What's that?*

T. *fire the fire in-side your-self!*

CH: *what's going on? I heard a noise! outsiders coming? No! Look!*

CH: *what are they doing? They're having a good time!*

CH: *let's go!*

CH: *me too! you coming! everybody out!*

(chorus ad lib.)

CH: a- live and yank on your own a- frawd of the dark but

CH: cold and free you can find your way yourself and learn how to love the right and to find the fire

Doco Meno Mosso

CH:

and to find the fire in-side your self!

fire the fire in-side your self!

RADIO LADY:

R.L. we understand that you wanted to get out and remain a bit this is something that happens to everybody,
(Sweet)

R.L. and a little bit doesn't really do much harm, harm that can't be fixed. Now we know you're all very nervous about

RL

being outside and want to come in and you're probably worried about our disapproval. Well, I can guarantee

Handwritten musical score for the first system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and two bass clef staves. The music features a series of chords and notes, with some accidentals (sharps and naturals) and a consistent rhythmic pattern.

RL

that if you come right back inside everything will be forgotten and there will be no recommendations for treatment.

Handwritten musical score for the second system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and two bass clef staves. The music continues with chords and notes, showing some melodic movement in the treble staff.

RL

no questions. Just a little hi-jinx. The system is flexible. It is meant, built, to give a little.

DISCO (p. 3) (d=1)

Handwritten musical score for the third system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and two bass clef staves. The music includes performance markings such as '4 P dolcissimo' and '4 p'. The lyrics 'We are' are written above the treble staff.

RL

not re-pressure, we welcome all forms of responsible criticism

Handwritten musical score for the fourth system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and two bass clef staves. The music continues with chords and notes, with some complex chordal structures in the bass staff.

Handwritten musical notation for the first system, including a treble clef and notes. The lyrics are: "so everyone lies and nobody tells! just how it feels to sit in your room thinking".

Handwritten musical notation for the second system, including a treble clef and notes. The lyrics are: "everyone's cool and everything's well and good like it should be".

Handwritten musical notation for the third system, including a treble clef and notes. The lyrics are: "for all o - pin - ion, all be - ha - vour + everyone thanks that everyone knows that".

Handwritten musical notation for the fourth system, including a treble clef and notes. The lyrics are: "in the context of par - ti - ci - pa - tion there is room".

Chorus: (p. 56) EAST SAMOA

CH: everything works when it doesn't! nobody looks and

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "everything works when it doesn't! nobody looks and". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are written in a cursive, handwritten style.

CH: nobody sees - locked in their boxes just like me and you -

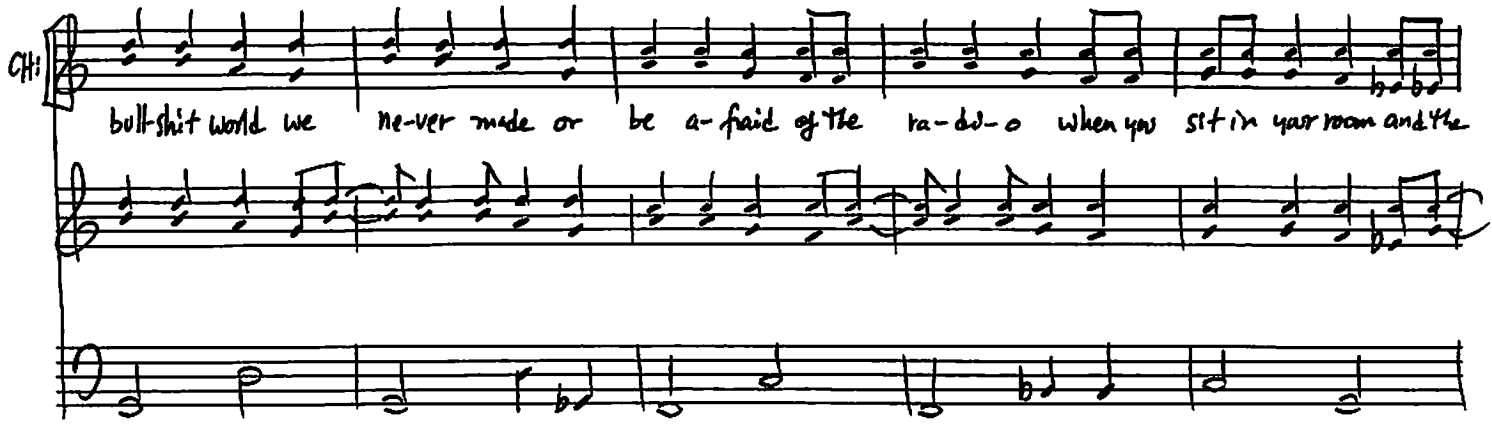
The second system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "nobody sees - locked in their boxes just like me and you -". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music continues in the same key and time signature as the first system.

CH: if everyone told what everyone knows that nobody fits and

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "if everyone told what everyone knows that nobody fits and". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music continues in the same key and time signature.

CH: everyone lie then noone would have to feel a-lore or have to lie or be a-fraid of a

The fourth system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "everyone lie then noone would have to feel a-lore or have to lie or be a-fraid of a". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music continues in the same key and time signature.

CH: 

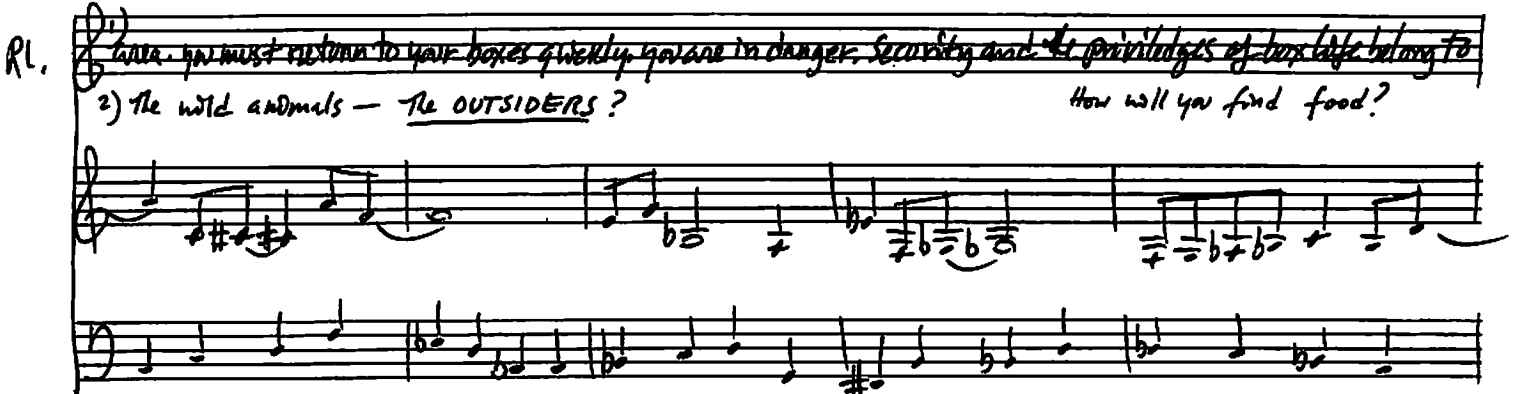
bull-shit world we ne-ver made or be a-fraid of the ra-di-o when you sit in your room and the

CH: 

ra-di-o says that ev-ry-thing works when it doesn't!

R.L. 

RADIO LAOY,
 (Tense) groups of outsiders have been observed in the
 2) the cold - the damp - the insects -

R.L. 

1) here you must return to your boxes quickly you are in danger. Security and the privileges of box life belong to
 2) the wild animals - THE OUTSIDERS? How will you find food?

RL 1) Those who recognize their own responsibility. If you do not return immediately, you may not be able to go back in again.

2) Come back - come back! We have always been good to you, always cared for you.

RL 1) Do you have any idea what it means to fend for yourself?

2) If you come back in, we can help you... If you stay outside any longer - we cannot

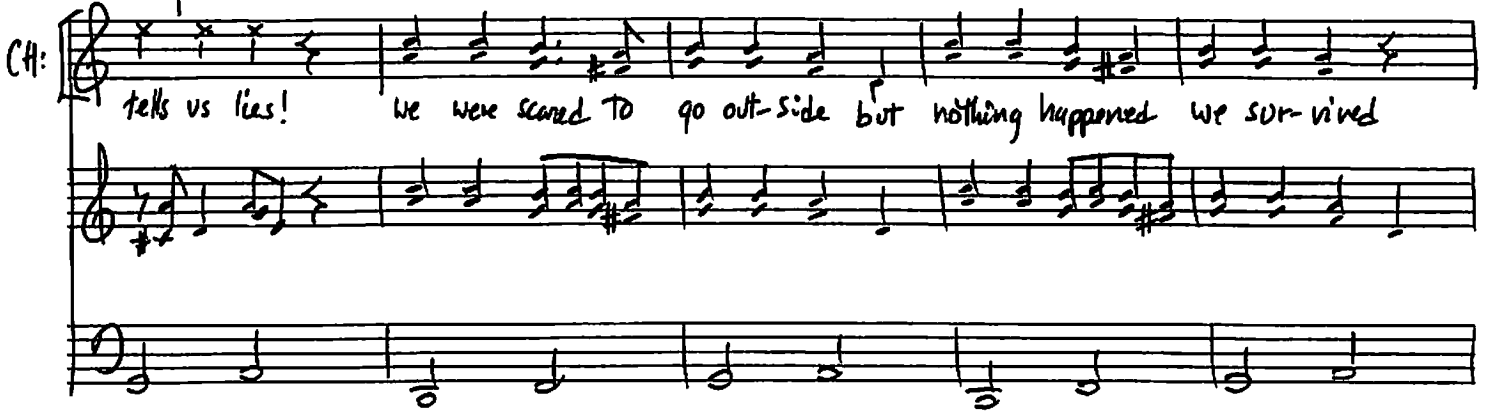
RL 1) outside is hostile - how can you survive?

2) accept - the responsibility - for your well-being -

CHORUS:

CH:  The radio tells us lies! The radio tells us lies! The radio tells us lies! The radio

dr: sf $\#$

CH:  tells us lies! We were scared to go outside but nothing happened we survived

CH:  ra-di-o you scared us so we wouldn't go but now we know to our surprise the

CH:  ra-di-o just tells us lies? The radio tells us lies! The radio tells us lies! The

S. I'm here with my feet on the

CH: radio tells us lies! The radio tells us lies! we were scared to go outside but

J. ground a- live in the cold dark air out-side you can find your way by your-self and

CH: nothing happened we sur- vived ra- do- o you scared us so we would- n't go but

S. learn how to love the night and to make your choice and to find the fire - and warmth in your-

CH: now we know to our sur-prise the ra- do- o just tells us lies!

NANCY AND CHORUS WOMEN:

N. CH.
 a- live and you're on your own a- fraid of the dark but

J.
 self you're a- live in the dark and you're cold but free and you can

N. CH.
 cold and free when you find that you can go out you'll ne-ver go back you'll

J.
 find the way to go out in the dark and you ne-ver have to go back a-

N. CH.
 ne-ver go back we'll ne-ver go back a- gain we'll ne-ver go back a-

J.
 gain to go back there and you ne-ver have to go back there and

N. CH. gain we'll ne-ver go back there we never have to go back there and

J. you never have to go back there a- gain we'll ne-ver go back a-

N. we ne-ver have to go back there we'll ne- ver go back ne- ver

J. gain we'll ne-ver go back we'll ne- ver go back ne- ver

CH. we ne-ver have to go back there the ra-di-o is full of shot we'll smash the ra-di-

RADIO LADY: (thru bullhorn:)

RL: (In a rage) security is on the way and

N: go back ne- ver go back ne- ver go back

J: go back ne- ver go back ne- ver go back

CH: -o to bits the ra-dj-o is full of shot we'll smash the ra-dj-o to bits the

CH: (continuation of musical notation)

N: ne- ver go back ne- ver go back ne- ver

RL: you will see we mean business no more nonsense! you had your chance to make the choice

J: ne- ver go back ne- ver go back ne- ver

CH: ra-dj-o is full of shot we'll smash the ra-dj-o to bits the ra-dj-o is

CH: (continuation of musical notation)

R.L. now the choice is ours! CAPTAIN!

N. go back ne- ver go back the radio tells us lies! the radio

J. go back ne- ver go back The radio tells us lies! the radio

CH: full of shit we'll smash the ra-di-o to bits the radio tells us lies! the radio

Musical notation for the first system, including vocal lines and piano accompaniment.

R.L. GET THOSE DAMNED DOGS BACK IN THEIR CAGES!

I.J. CH. tells us lies! the radio tells us lies! the radio tells us lies! the radio tells us

Musical notation for the second system, including vocal lines and piano accompaniment.

N.O.
CH.

lies! The radio tells us lies! The radio tells us lies! The radio tells us lies!

END OF PART ONE.

BOXES PART II

Moderato, Depressed

3
4p

TAPED
CHORUS:

you are in a tem-po-ra-ry holding ar-e-a, do not be a-larmed, this is
you are in a tem-po- ra-ry holding a-re-a, do not be a-larmed, it's

for your own good —

JOHN

1) If I can ne- ver dream a- gain
2) and af-ter-wards the o- thers came
3) they say they take your dreams a- way

for your own good —

1) I must re-mem-ber how it was
 2) hap-py and scared and full of life
 3) and that they emp-ty out your mind

we threw our-selves u-pon the
 so we went out where we were
 but if I ne-ver dream-

1) ground and we de-longed on-ly to our-selves and to each o-ther
 2) not sup-pose to go on-ly for our-selves and for each o-ther
 3) gain I will re-mem-ber on-ly for my self and for the o-thers

YAHWEH in a
 YAHWEH in a

temporary holding are-a, do not be a-larmed, this is for your own good

tem-po-rary holding are-a, do not be a-larmed, it's for your own good

shut up! radio! shut up! radio! I'm going to destroy the world!

R.L. *3* *3* *3*

John! what are you doing? I wouldn't do that- with-out the radio there would be no communi-

T. *3*

smash it! I'm going to smash it!

R.L. *3* *3* *3* *3* *3*

ca-tion, no com-munity, no so-cie-ty the radio merely ex-presses what those who

T. *3*

the radio tells lies!

R.L. *3* *3* *3*

listen be-lieve, and therefor it tells the TRUTH! you don't understand, and

T. *3* *3*

I don't have to believe! I know the ra-di-o lies!

RL *3* *3*
 yet you above all others could understand

J
 Where's Nancy?

Handwritten musical notation for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass part is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of several measures of chords and single notes.

RL N. *Nancy!*
 she's going to help us. I'm sure do you want to talk to her?

J
 What happened to Nancy?

Handwritten musical notation for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass part is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of several measures of chords and single notes.

N. I'm fine. They've taken me to Central Control. This is where things run. *Maybe you'd better
 come down and see for yourself...*

J *Nancy! are you all right?*

Handwritten musical notation for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass part is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of several measures of chords and single notes. A 'RIT...' marking is present above the guitar staff.

TWO-STEP
RADIO MARIU:

RM

We are the priests and the en-gin-eers

The first system of the handwritten musical score. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "We are the priests and the en-gin-eers". The middle staff is a piano accompaniment line in treble clef with chords and notes. The bottom staff is a piano accompaniment line in bass clef with chords and notes. The music is in a 2/4 time signature.

RM

the sha-mans and the sci-en-tists

The second system of the handwritten musical score. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "the sha-mans and the sci-en-tists". The middle staff is a piano accompaniment line in treble clef with chords and notes. The bottom staff is a piano accompaniment line in bass clef with chords and notes. The music is in a 2/4 time signature.

RM

We tend the fires oil the gears

The third system of the handwritten musical score. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "We tend the fires oil the gears". The middle staff is a piano accompaniment line in treble clef with chords and notes. The bottom staff is a piano accompaniment line in bass clef with chords and notes. The music is in a 2/4 time signature.

RM

Soft words per-suede or i-ron fists

The fourth system of the handwritten musical score. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "Soft words per-suede or i-ron fists". The middle staff is a piano accompaniment line in treble clef with chords and notes. The bottom staff is a piano accompaniment line in bass clef with chords and notes. The music is in a 2/4 time signature.

Rm

we are the hap py few, the up per e- che- lons who run the show

Rm

the so- cial en- gin- eers whose way of life sus- tains and is sus- tained by those less for- tu-

Rm

nate be- low but all we do we do for

Rm

good our mode of life our on- ly

RM

3 3 3

reasonable men do what they must born a-gain for a sacted trust WE

CH

pevs

The sha-mans and the sci-en

RM

3 3 3 3 3 3

watch the machines and we write the reports functional tech for life-system supports

CH

fists

we tend the fires

RM

3 3 3 3 3 3 3

manager class with the brains and the tricks To know how to manage a technical fix

14

and he oil the gears soft words per-

24

3 3

systems approach energy high

34

suade or iron fists energy high

RM *3 3 3*
 comfortable living in endless sup. ply we have

CH
 we are the hap- py few the Up- per e- che- lons who

RM *3 3 3*
 fantasy shows where anything goes gourmet food, hot baths in the nude

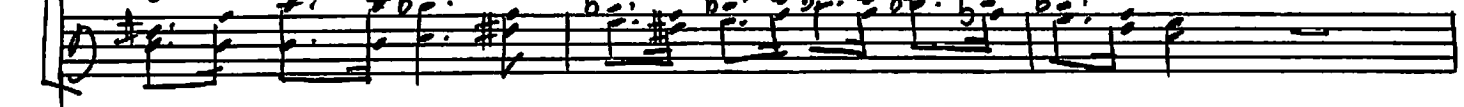
CH
 run the show the so- cial en- gin- eers whose

Rm 

we have gadgets and games and personal names and handsome faces and comfortable meeting

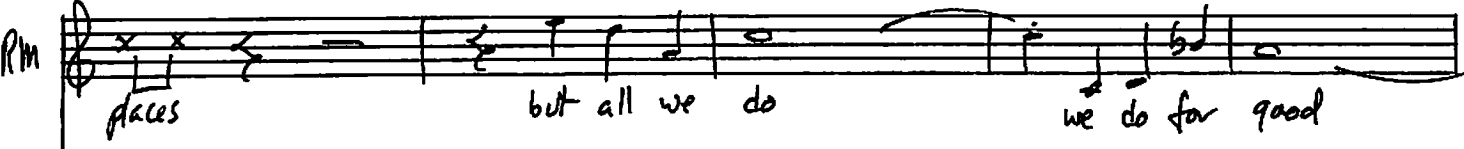
H 

way of life sustains and is sustained by those less for-tu-nate be-low





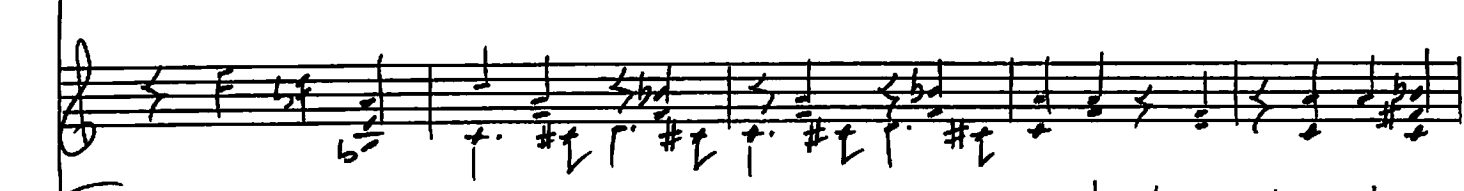


Rm 

places but all we do we do for good

CH 

but all we do we do for good our mode of





RM We welcome you into our ranks!

CH you into our ranks!

RM Nancy, sit down

RM We want to offer you a chance, a challenge, an opportunity

Rm

once there was hatred chaos and violence, now there's peace contentment and or-

Rm

der but there are those who are curious, impatient

Rm

and frustrated we understand and offer you a chance, a challenge

Rm, N,

NANCY:

an opportunity what do you want most? I want to

(Nancy:)

RADIOMAN:

N:
RM

go out-side well, you can go out-side on special trips, visits

M

and expeditions we want to learn, you can study make notes and write it up

RM

So we can learn grow re-pond and keep peace or-der con-tent-ment

CHORUS:

CH:

We can give them peace or-der con-tent-ment we can give them peace or-der con-tent-ment

AD LIB, FAST:

JOHN:

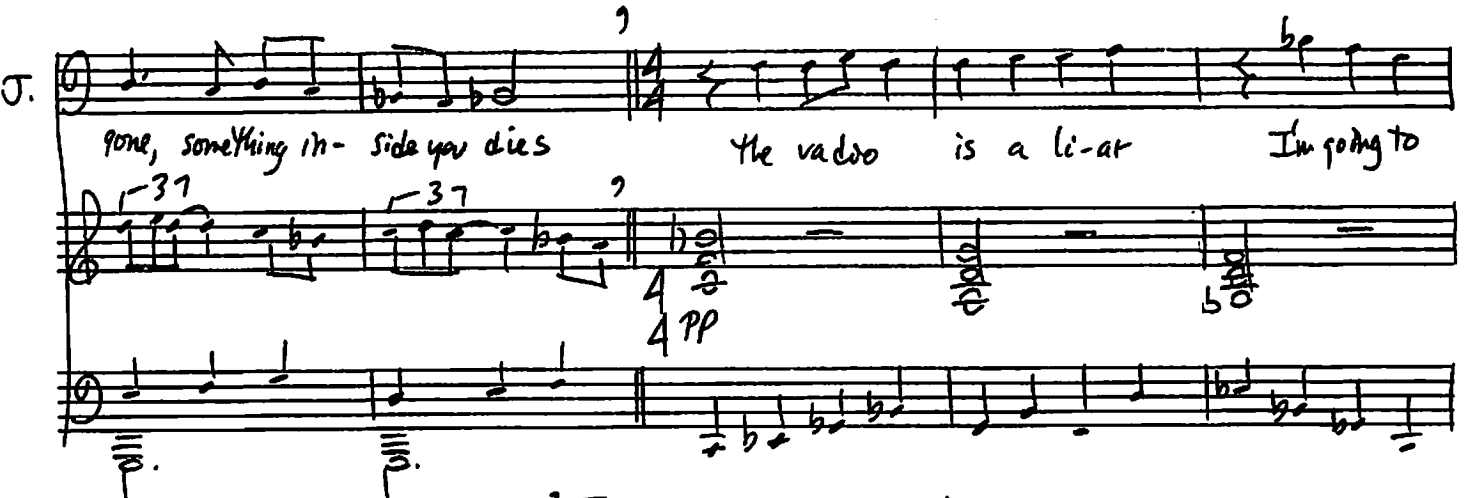
J. *Nancy don't go! The va-di-o lies! The va-di-o tries to make you think you can*

J. *Trust their crap! what they say is a trap! don't let them make you fall for what they say!*

J. *SLOWER* *we were out-side! don't let them take that a-way! if you say "no" on your own, you're*
cantabile

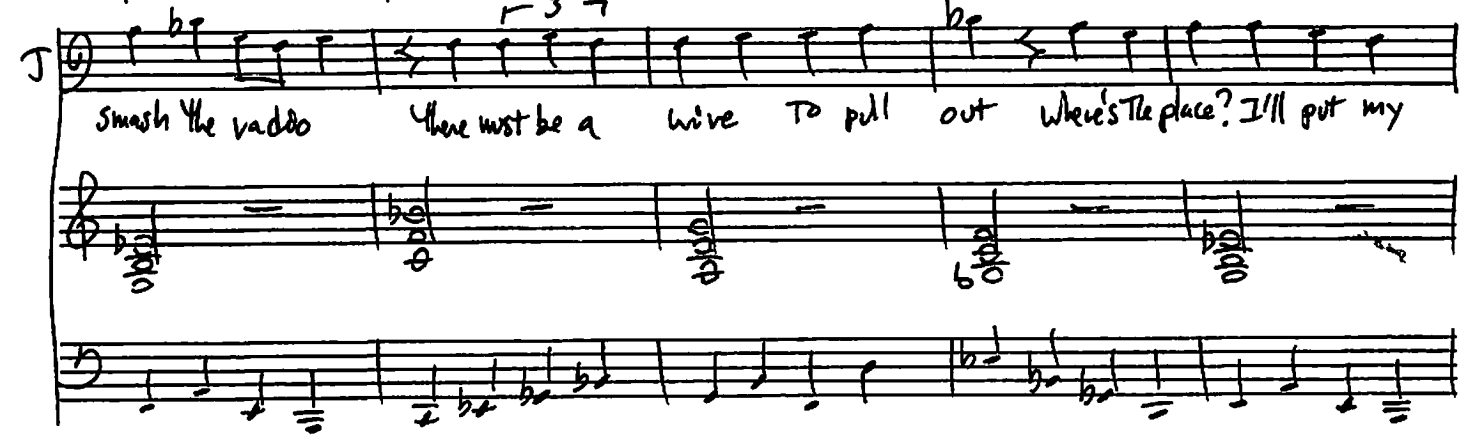
J. *free but if you go be- cause of their lies the me-mo-ry of what you've done is*
GRADUALLY GETTING IN TIME *FASTER AD LIB*

VERY FAST

J. 

gone, something in- side you dies The radio is a li- ar I'm going to

Handwritten annotations: "37" above the piano part, "4 PP" below the piano part.

J. 

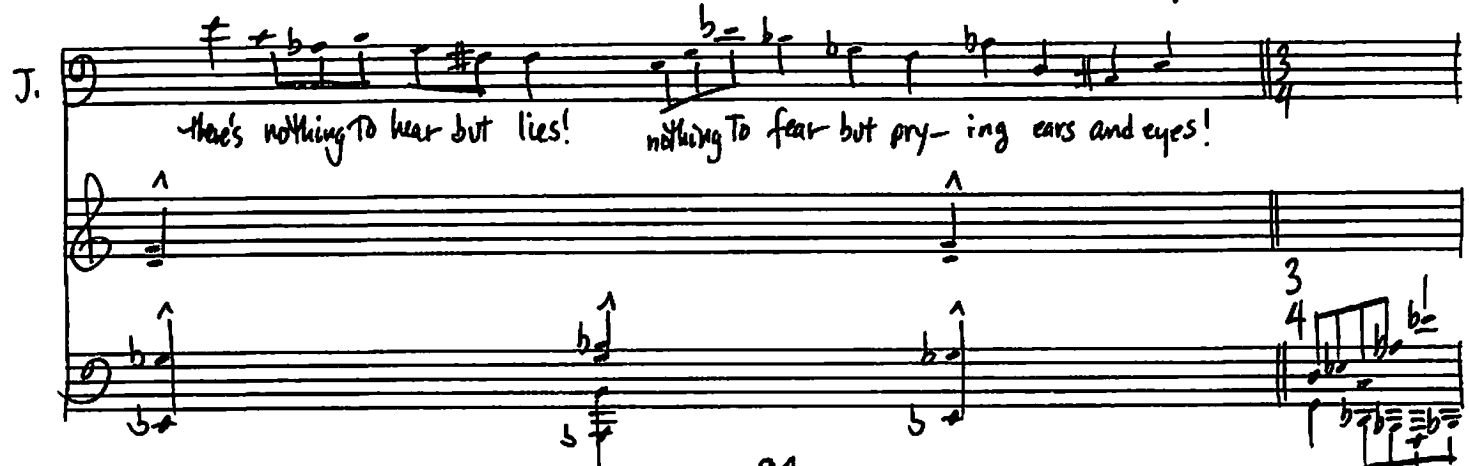
Smash the radio There must be a wife to pull out where's the place? I'll put my

Handwritten annotations: "37" above the piano part.

J. 

foot right through the speaker face! damn! it hurts! Nan-cy don't lis-ten!

Handwritten annotations: "AD LIB" above the vocal line.

J. 

there's nothing to hear but lies! nothing to fear but pry- ing ears and eyes!

Handwritten annotations: "3" and "4" above the piano part.

J

damn it all! there must be a way to get in side the wall! its just too tight! Too fucking neat!

TEMPO OF P. 92

bitter, childishly JOTTU:
Crazy:

J

CHORUS:

the wall is clean I'll scrape my boot on it I'll cut

CH:

We can give them peace or- der con-tent-ment We can give them peace or- der con-tent-ment

J

my hand and write my name in blood I'll drop the wa- ter from the tap I'll spit and soak the cushions

CH:

we can give them peace or- der content-ment we can give them peace or- der con-tent-ment

J. *of the couch I'll smear the food - Tray food a-cross the floor to feed the rats will come and roach-es*

CH *we can give them peace or der contentment*

J. *I am a roach a carri-on fly! Hies tell the truth the radi-o lies! I am a roach a car-ni-*

J. *on fly! Hies tell the truth the radi-o lies! I am a roach a carri-on fly Hies tell the truth the radi-o lies!*

CH *etc.*

REPEAT AD LIB - TOWARDS SCREAMING -

SILENCE

MODERATO (AS P. 78)

RADIO LADY: let him go.
untie him.
leave us alone.

RL
J

3/4 P

JOHN: leave me alone.
who are you?

RL
J

RL Sit down, John.
Calm down. No one will hurt you.

My name is Fran.
I'm a real person and
I want to be your friend.

JOHN: Why should you be
my friend?

RL
J

RL: I know what you're going through.
I went through it myself.
I was a rebel.
I had the same doubts.
I went outside.

JOHN: Did Nancy go?
Did you think Nancy was going?
You won't trick me!

RL: I know.
I couldn't trick
you John.

RL

I know you John.
We're just alike.

The others fit in
but we don't.

RL *we are the challengers - without the challengers - civilization would stagnate and die.*
they need us

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

FASTER
(Parlando) (NOT SPRECHSTIMME)

J. *I'd rather die! we were trapped! we've always been trapped! I'd rather be a starving dog or*

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

mf marcato, dry

KNOIOLADY: espress.

J, RL *scurry like a rat than go back in the trap! you don't have to go back, I*

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

RL *want you here I need you here I can't do it all my-self, I need*

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

DOCO
MENO MOSSO
del.iss.

RIT.

RL

The o-thers are not like us they need to be

RL

taken care of they want to be taken care of help me to help them

RL

you know that I'm very fond of you I don't want to

RL

see you fail I want to see you use your ta-lents I want you to help me

FASTER

RL

I want you to un-der-stand do you know what it was like here before?

RL

1) once there was a desert here on the edge of a terrible wil-der-ness on-ly
 2) we are the happy few who keep others a-live and con-ten-ted we-

RL

1) those who could tame it could sur-vive, on-ly those who kept hold of the old know-ledge could sub-
 2) built the box-es grow the food, we cre-ate di-ver-sion, qui-et their des-per-

RL

1) due cha-os and the wild-ness in-side our-selves...
 2) a-tion, de-fend so-ci-e-ty, keep the peace...

RL *f* you — you are the voice we need on-ly you are the one we've been wait-ing for I can't

J *f* I want To help, I don't want To die — may-be I can

RL go on a-lone with-out an-y help, you learned some-thing by go-ing out-side, now you have to

J be of use, when I went out-side I was learning some-thing that they need to know, to change what

RL help o-thers and to- ge-ther we can make it hap-pen —!

J must be changed, and I can make it hap-pen —!

ANDANTE

NANCY: (reading)

N. 1-37

we met at o-six hundred and went out the gate the wind came up with a

(Piano accompaniment with chords and bass line)

N. 1-37 1-37 1-37

smell I thought I knew not sweet but sharp and full of the mem-o-ry of a world I never

(Piano accompaniment with chords and bass line)

N. 5 5

knew were we here be-fore? who was here be-fore us? who were we?

(Piano accompaniment with chords and bass line)

N. 1-37

I thought I heard something more, I heard a sound I'm sure I

(Piano accompaniment with chords and bass line)

N. *Saw someone they're watching us some one lives out- side in fear in*

N. *freedom in the night I dipped a piece of paper, it said- "who are you?"*

N. *will I get an an-swer? next day my little scrap still*

N. *ly-ing where I left it I thought it had-nt been Touched but when I picked it up - it said-*

N. "next time behind the oak tree" my

N. God- what kind of tree is an oak tree? I picked the biggest

N. Tree and waited underneath the place was beautiful but

N. there was no one there I watched and I waited un-til I couldn't wait any

N. *more* I must have chosen the wrong tree

Poco Meno Mosso

N. *Oh my God!*

O. OUTSIDER: I've been watch-ing you you're very pretty - I thought you were a

N. *I'm not a spy!*

O. spy then why are you here? are you coming out? if you're coming out there's no reason

N. *I'm not a- fraid, I've come to learn a- bout you*

O. *To be a- fraid*

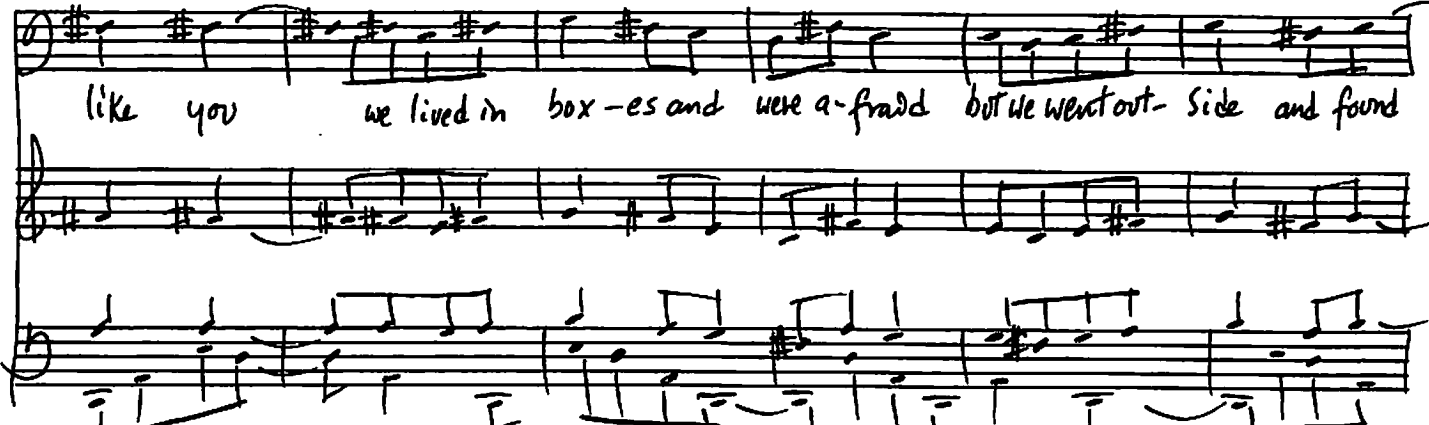
N. *I want to know you I want to know who you are*

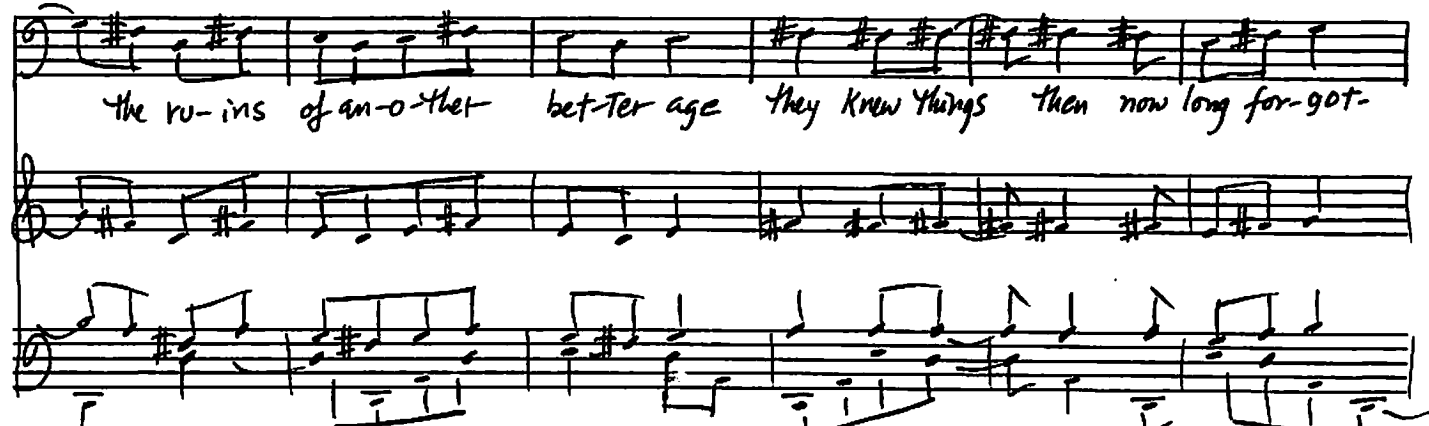
O. *we are the free people*

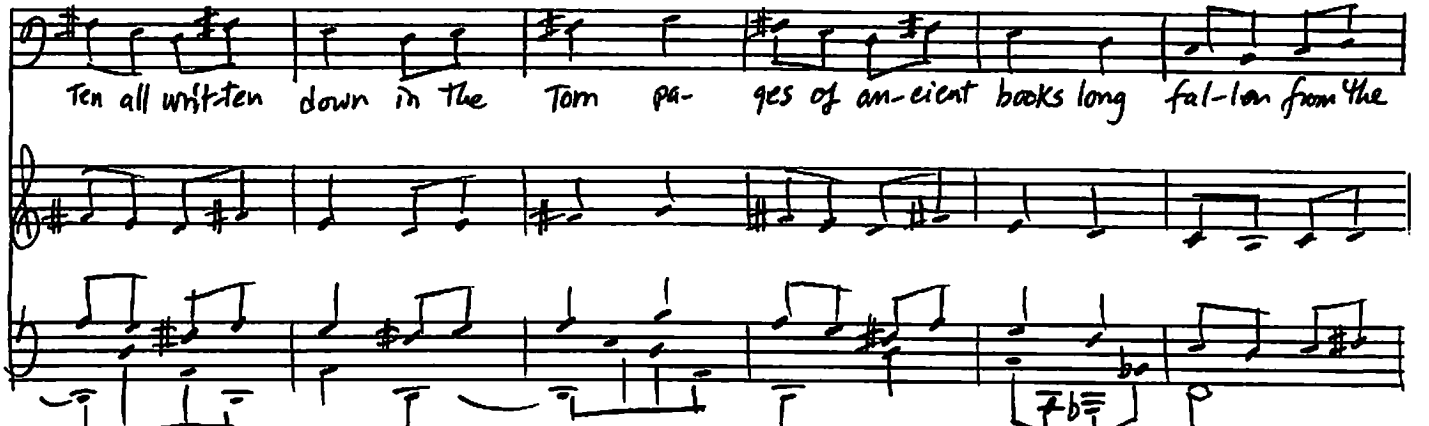
O. *you are on-ly slaves you don't know how to live locked up be-hind these walls*

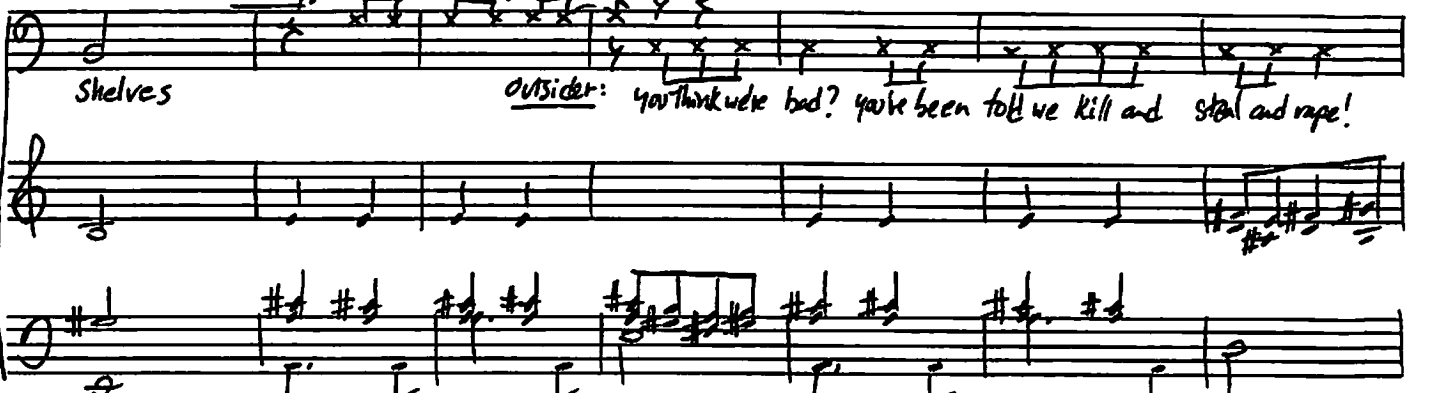
RIT. . .

A Tempo

O.  like you we lived in box-es and were a-fraid but we went out-side and found

O.  the ru-ins of an-o-ther bet-ter age they knew things then now long for-got-

O.  Ten all writ-ten down in the Torn pa-ges of an-cient books long fal-len from the

O.  *Nancy:* but what made you turn bad?
Shelves *outsider:* you think we're bad? you've been told we kill and steal and rape!



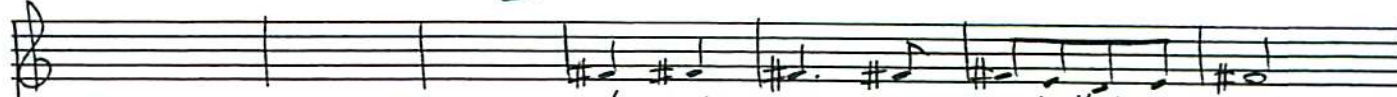
0.
 don't believe it! it suits us to look fierce - it suits them to use us - to see you there is

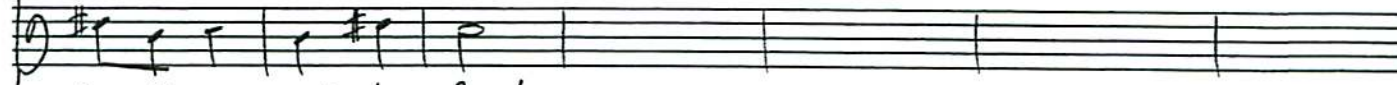
0.
 dan-ger here, but no e-vil we be-lieve in love and harmony with nature and


0.
 with the un-i-verse if you come you must give up an-xi-e-ty,


0.
 arti-fice and an-ger and live in an eu-light-ened state of na-ture join us,

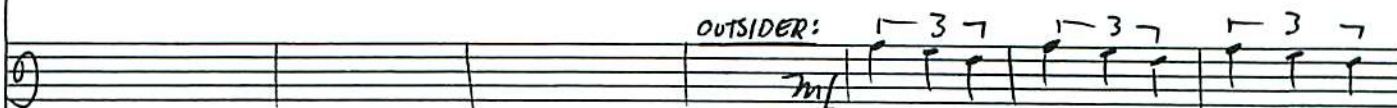
NANCY:


N. 
I'm not sure I want to think some more

O. 
Come with us and be free!



N. 
Can I come a- gain To- mor- row with a friend?

O. 
OUTSIDER: *mf* on- ly a few can be free, there is



O. 
room and food just for a few, come a- lone!



FAST

9/4
f

JOHN:

J, you're talking to John we're on the air and taking calls give us your comments and complaints Tell

J, us what's wrong and we'll make it right!

3/4 2/4 p n 3/4 n 2/4 n

3/4 n 3/4 n 2/4 n 2/4 n

CALLER #1:

am I Talking To John? $\frac{3}{4}$ am I talking To John? $\frac{2}{4}$

C#1

I met a girl and fell $\frac{3}{4}$ in love but then I $\frac{2}{4}$ ne-ver could see her a-gain

C#1

Why can't we meet $\frac{3}{4}$ why can't we $\frac{2}{4}$ talk to friends and fall in love?

C#1

am I talking To John? $\frac{3}{4}$ am I talking To John? $\frac{2}{4}$

U. you're talking to John we're on the air and taking calls give us your comments and complaints Tell

J. us what's wrong and we'll make it right!

Caller #2

am I talking to John? $\frac{3}{4}$ am I talking to John? $\frac{2}{4}$

C.#2

Why can't we go $\frac{3}{4}$ on walks and $\frac{2}{4}$ pick some flowers enjoy some hours

C.#2

out of doors and have $\frac{3}{4}$ some fun, you know there's $\frac{2}{4}$ no-thing but the va-di-o

C.#2

am I talking to John? $\frac{3}{4}$ am I talking to John? $\frac{2}{4}$

9/4 f

J. *you're talking to John we're on the air and taking calls give us your comments and complaints Tell*

J. *us what's wrong and we'll make it right!*

3/4

3/4 2/4 3/4 2/4 4/4

3/4 2/4

cello #3:

am I talking to John? $\frac{3}{4}$ am I talking to John? $\frac{2}{4}$

cello #3

I can't stand sitting still, I'm bored, I don't know what I'm living

cello #3

for! I have weird dreams I'm running in the grass! I dreamt I saw the moon

cello #3

I woke up and there was nothing am I talking to John? $\frac{3}{4}$ $\frac{2}{4}$

J. *you're Talk-ing To John we're on the air and Taking calls give us your com-ments and com-plaints Tell*

J. *us what's wrong and we'll make it right!*

Caller #4:

This is just an-o-³/₄ Her fan-ta-sy game²/₄ The big-gest and stu-pi-dest of

C#4:

all the game of pre-tend-³/₄ ing you're a person!²/₄ the game that you're free when you're

C#4

not! Why are you ly-³/₄ ing to us?²/₄ Why do you jerk us off?

C#4

am I talking to John?³/₄ am I talking to John?²/₄

J. *9/4*
 you're talking to John! you're on the air! is that true? it shouldn't be! I'm going to see what

J. *9/4*
 I can do! Good Talking to you! you're talking to John! you're talking to John!

SLOWER

4/4 *ffp*

N. *9/4*
 Hel-lo John This is Nan-cy It's been a while I'm O.K., I

J. *9/4*
 Hel-lo Nancy! How are you?

N. *went out-side, you know, they let me go To see and stu-dy, make re-ports,*

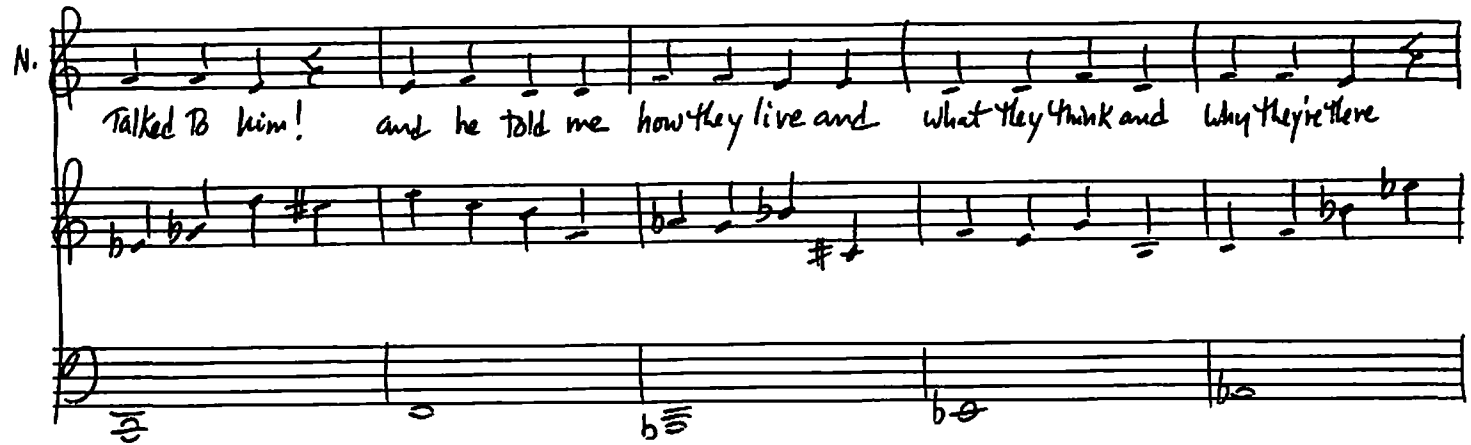
T. *what for?*

N. *and I thought that I should do it so I went I saw him! I*

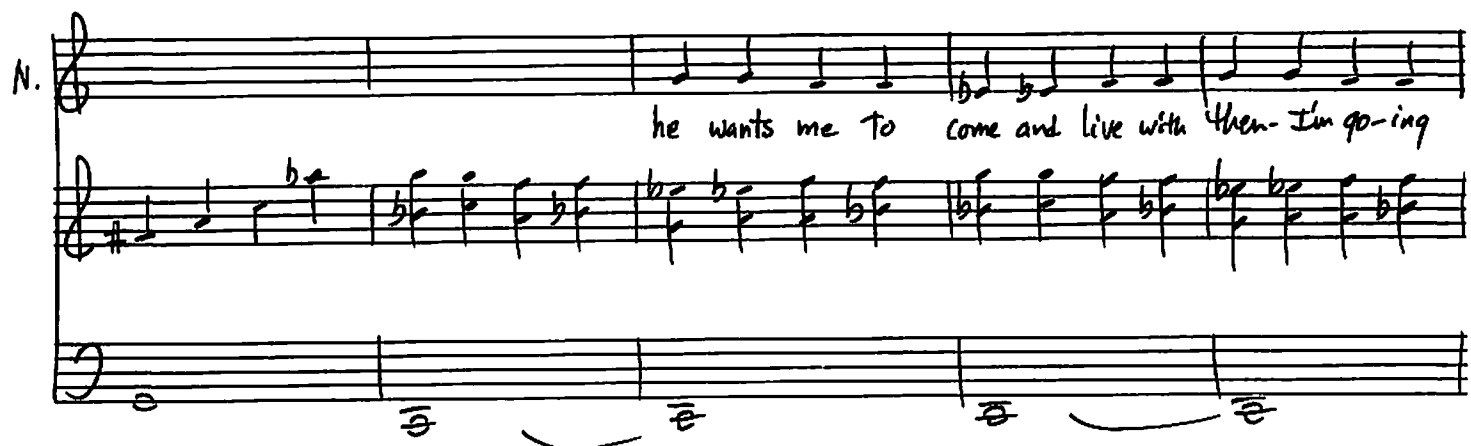
T. *what hap-pened? who?*

N. *Saw the OUT-SI-DER! the one who'd been watch-ing us! I*

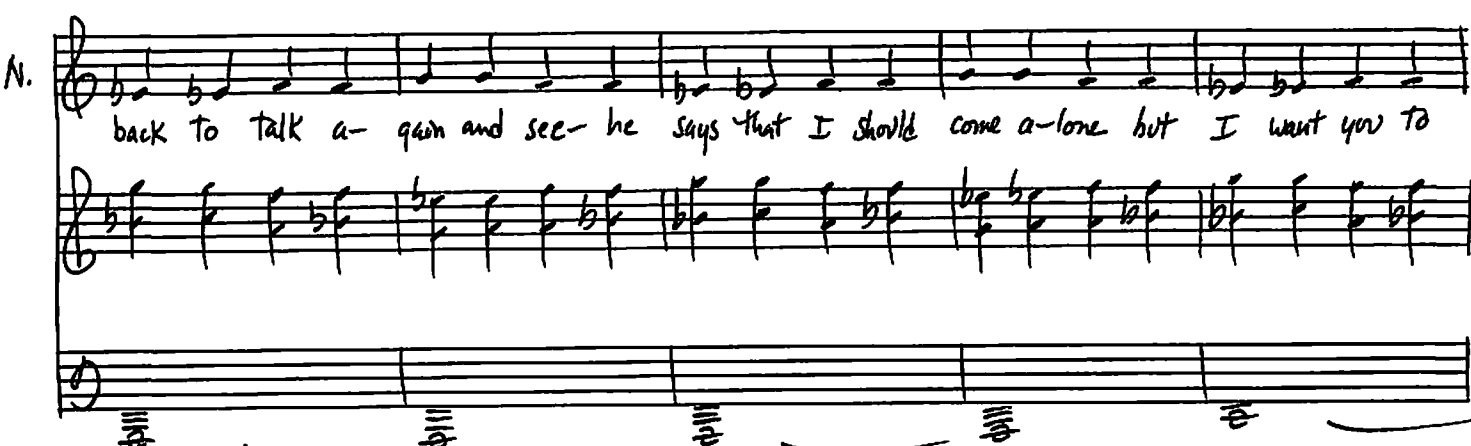
T. *the out-si-der!*

N. 

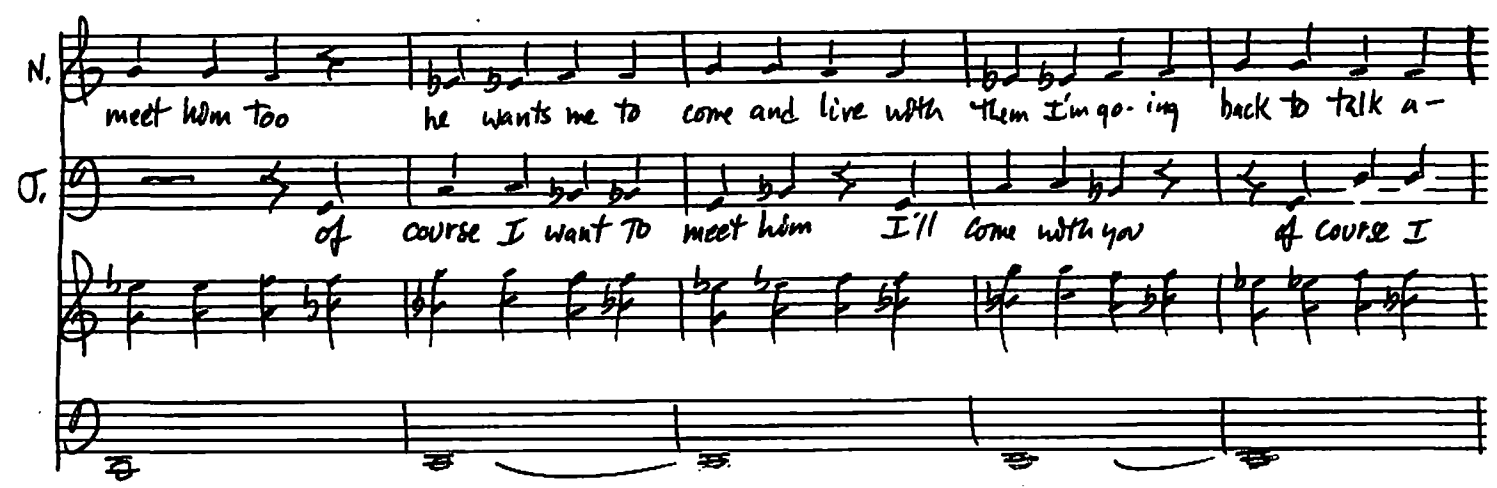
Talked to him! and he told me how they live and what they think and why they're there

N. 

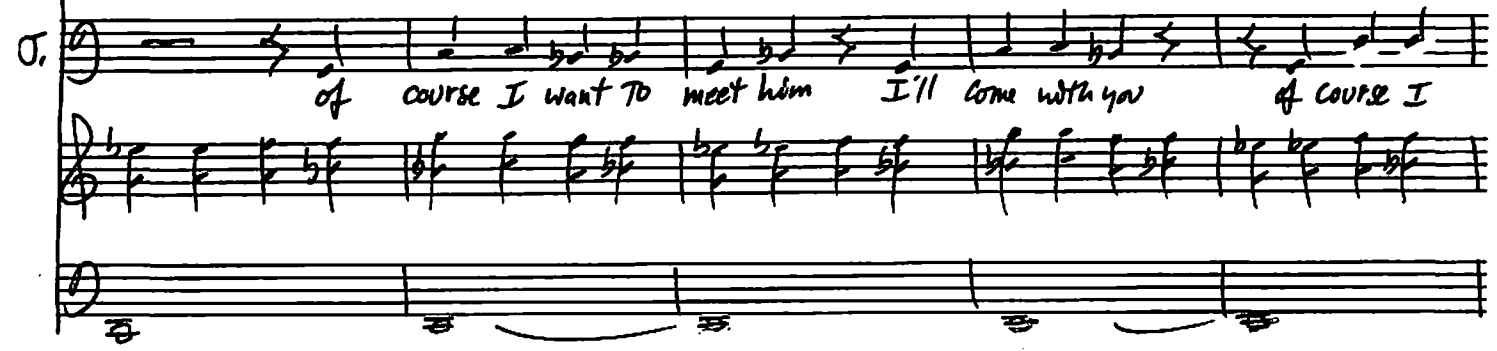
he wants me to come and live with them - I'm go-ing

N. 


back to talk a- gain and see- he says that I should come a-lone but I want you to


N. 

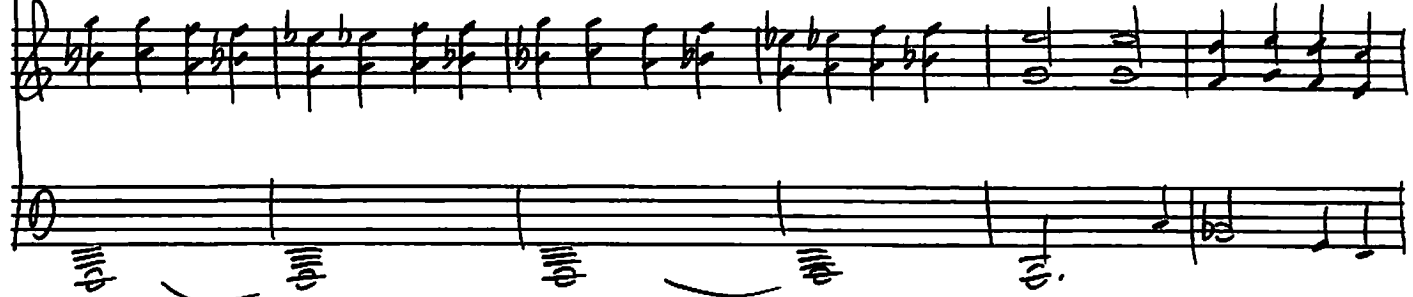
meet him too he wants me to come and live with them I'm go-ing back to talk a-


O. 

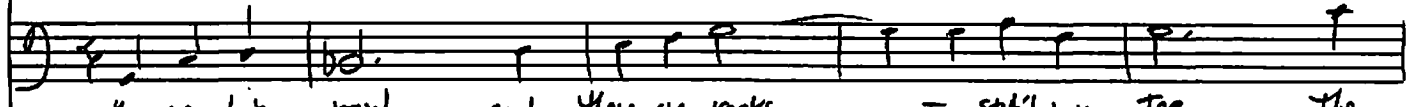
of course I want to meet him I'll come with you of course I


N.  gain he says that I should come and live but I want you to come


T.  want to meet him ve-ry much and I'll go with you

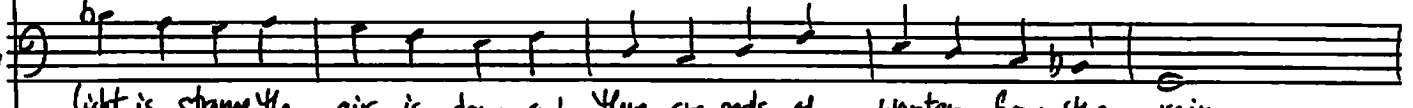



N.  but there are flow-ers, and there's that smell, not sweet, but sharp

J.  the ground is rough and there are rocks I stub'd my toe the



N.  — the me-mo-ry of a world I ne-ver knew we were here be-

T.  light is strange, the air is damp and there are pools of wa-ter from the rain



N. fore who came be- fore us? who were we? I

J. The bran-ches of the Tree are crook-ed and the place is full of un-seen eyes The

N. Know that we were here be- fore! I heard a sound, I'm sure that I saw some-thing

J. branches of the Tree are crook-ed and the place is full of un- seen eyes- who

N. move, they live out- side in fear in free- dom in the night there! that Tree! the big- gest $\frac{3}{2}$

J. came be- fore us? who were we once long a-

SLOWER, pesante

N. $\frac{3}{2}$ aaK! This is my friend John, be-cause of

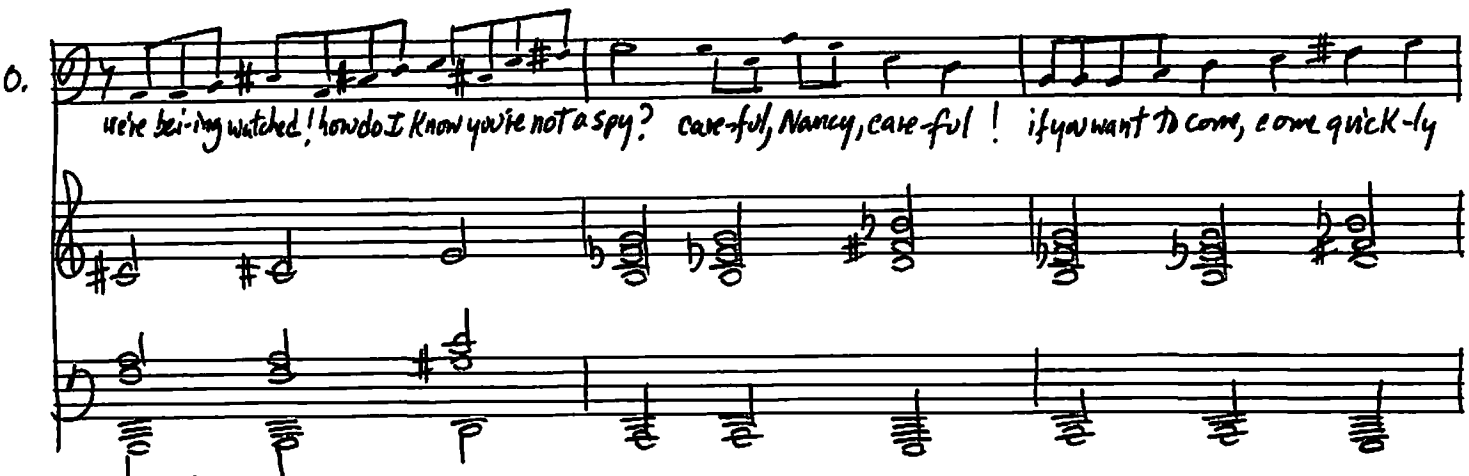
T. $\frac{3}{2}$ go?

O. OUTSIDER!
I thought I said To come a-lone

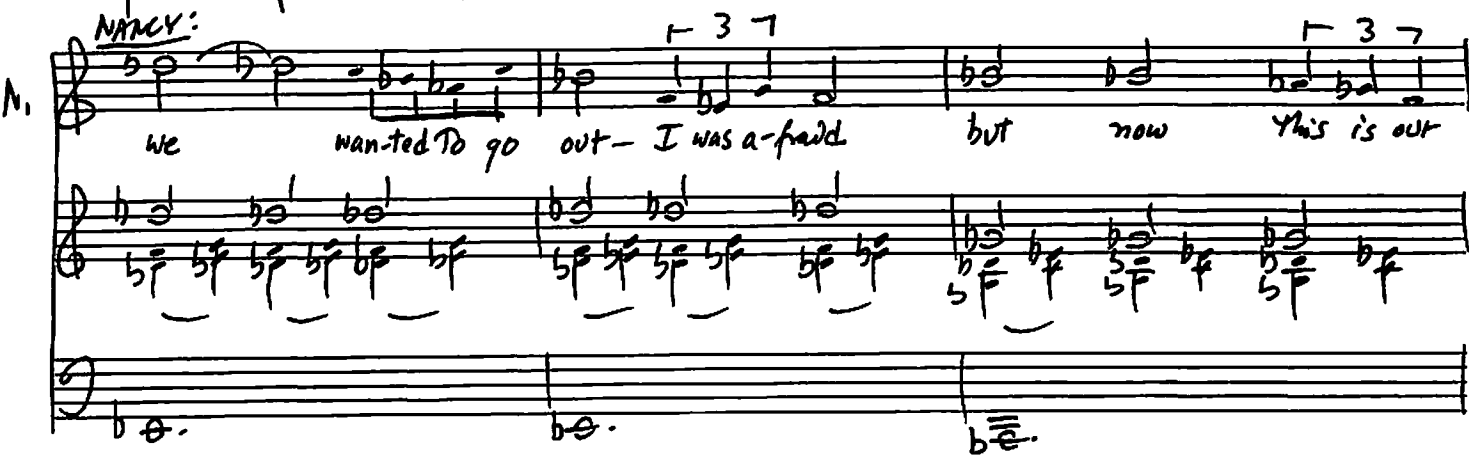
N. $\frac{3}{2}$ John I went out for the first time

T. $\frac{3}{2}$ I wanted to meet you for a long time

O. I thought I said To come a-lone

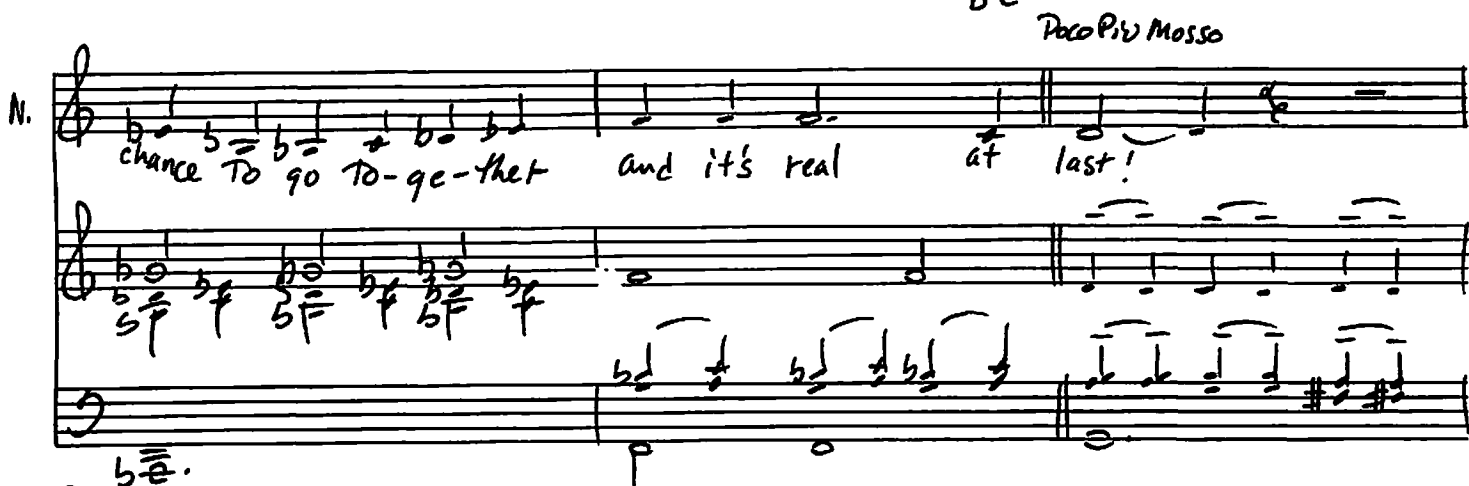
O. 

we're being watched! how do I know you're not a spy? care-ful, Nancy, care-ful! if you want to come, come quick-ly

N. *NANCY:* 

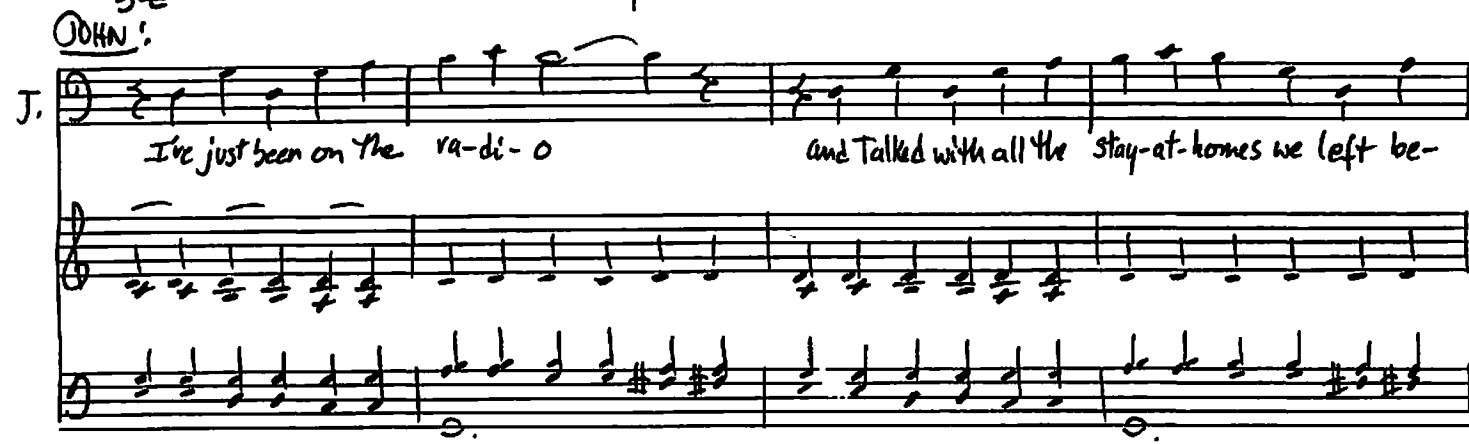
we wanted to go out - I was a-fraid but now this is our

3 7

N. 

chance to go to-ge-ther and it's real at last!

Poco Più Mosso

J. *JOHN:* 

I've just been on the ra-di-o and talked with all the stay-at-homes we left be-

J. *kind* I heard the stories of their lives I heard their sor-rows

J. and complaints their mi-se-ries and dreams and find I can-not go and leave them

J. There if I go back, get on the air — and make the call, they'll all re-pond!

crac.

PIÙ MOSSO
OUTSIDER:

J. O. we'll all go out! we'll bring them all a-long! what would we do with

mf *f*

0. all those mal-con-tents? we live on what we steal and gather for an- o-ther mal! if

0. every-one came out there would-nit be en-ough! wed starve! we would nit have a chance!

BROADER

0. we are free who have the strength To be free and those who stay are slaves but they do-se-ne to be

0. slaves! the world out here belongs to us! we made it and we live in it it is ours!

O. *pp* *cresc.*

if you want To be one of us you can be one of us if not- stay here with the

pp *cresc.*

O. N. *ff* **FAST** (p. 110) **NANCY: (mad)**

slaves stay here with the 4 Slaves!! there was a time you only

f

N. thought of getting out- but now your chance to leave is slipping by! you're going back! and why? I know the

N. rea-son There's that wo-man from the va-li-ō! She's got you un-der her spell and

JOHN: No! don't talk like that!

NANCY:

N. you no long-er care a-bout me! So go back to her and lead a life of

N. rise and com-fort at the Top! you made your choice I'll make mine! my

N. love! good-bye! am I talk-ing to John?

JOHN: Nancy!
NANCY:

N. am I talk-ing to John? am I talk-ing to John?

MUCH SLOWER, HEAVY MODERATO (p. 1)

RL

RADIO LADY:

let her go people like that are

$\frac{3}{4}$ f p

RL

better off and we should let them go we must

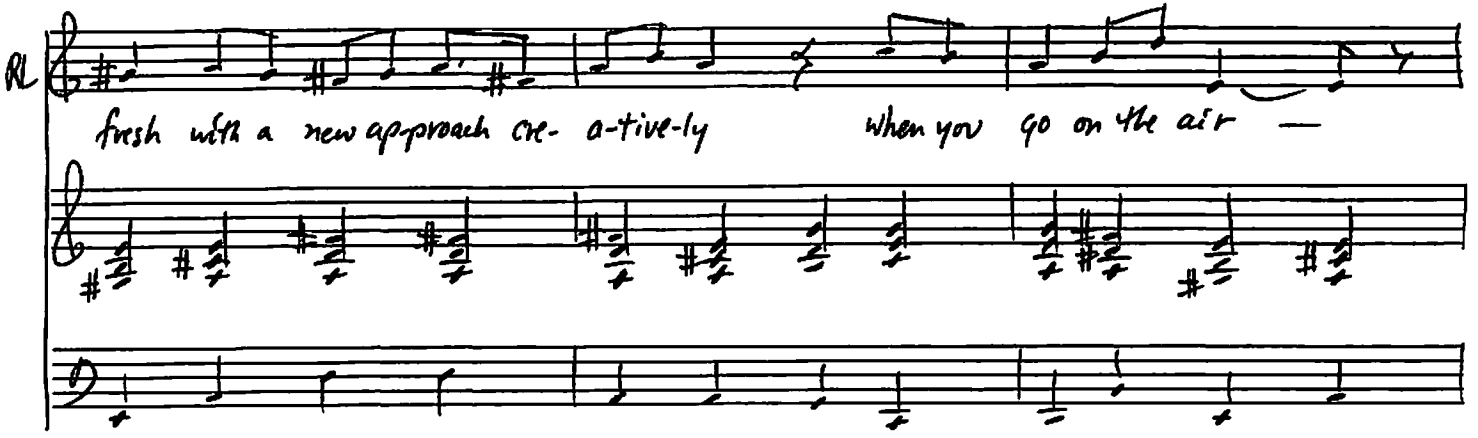
RL

stay and do our job I heard what you said and you were right

RL

know you're re-spon-si-ble come back with me you'll find that you'll start a-

fresh with a new approach cre- a-tive-ly when you go on the air —



come, rest you have to go on soon

pp

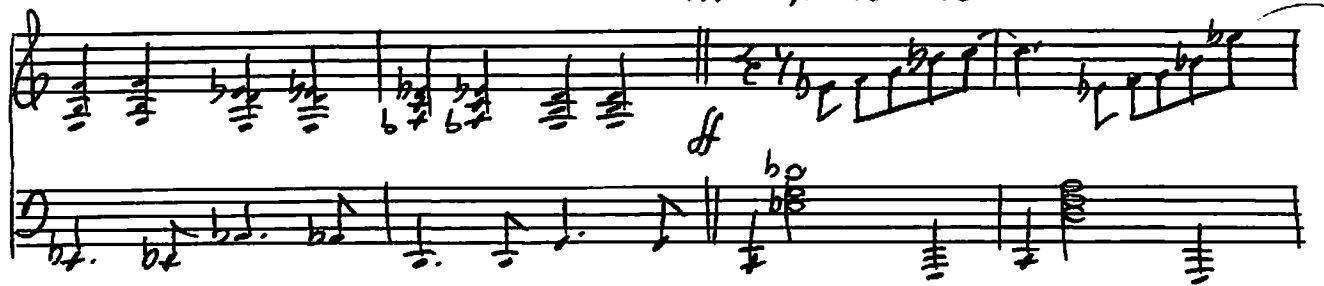


acc.

FASTER, FUNK TEMPO:



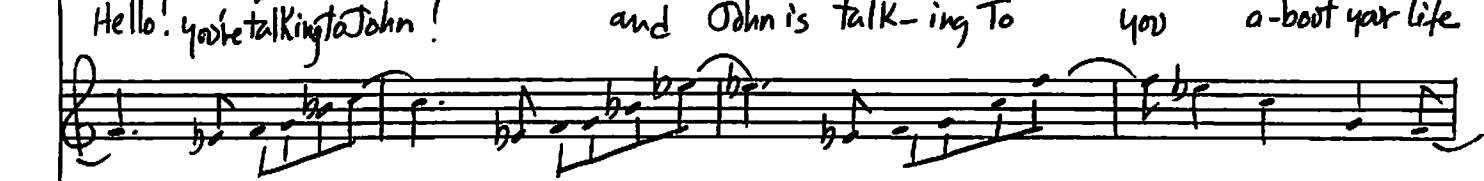
ff



JOHN:

J. 

Hello! you're talking to John! and John is talk-ing to you a-bout your life



J. 

you've told me your Trou-bles you've told me your dreams I tried to make a difference, how lit-tle it



J. 

seems! I've looked a-round I've even gone out-side! I've talked to the few - of them that sur-



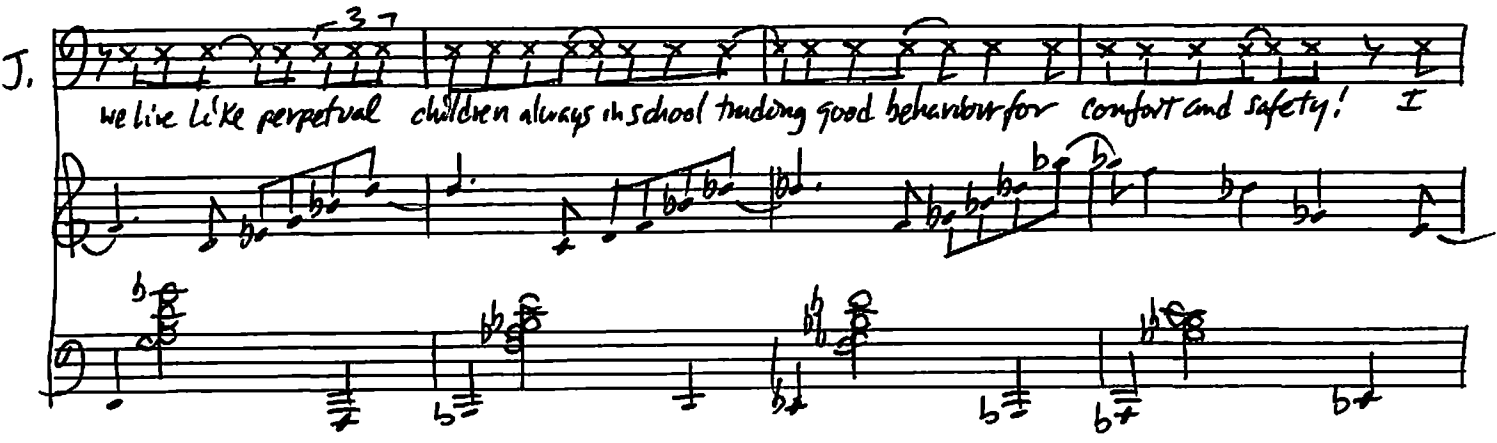
J. 

vive! inside are only dreams - look at us! a few fleeting thoughts a-against the



J. 

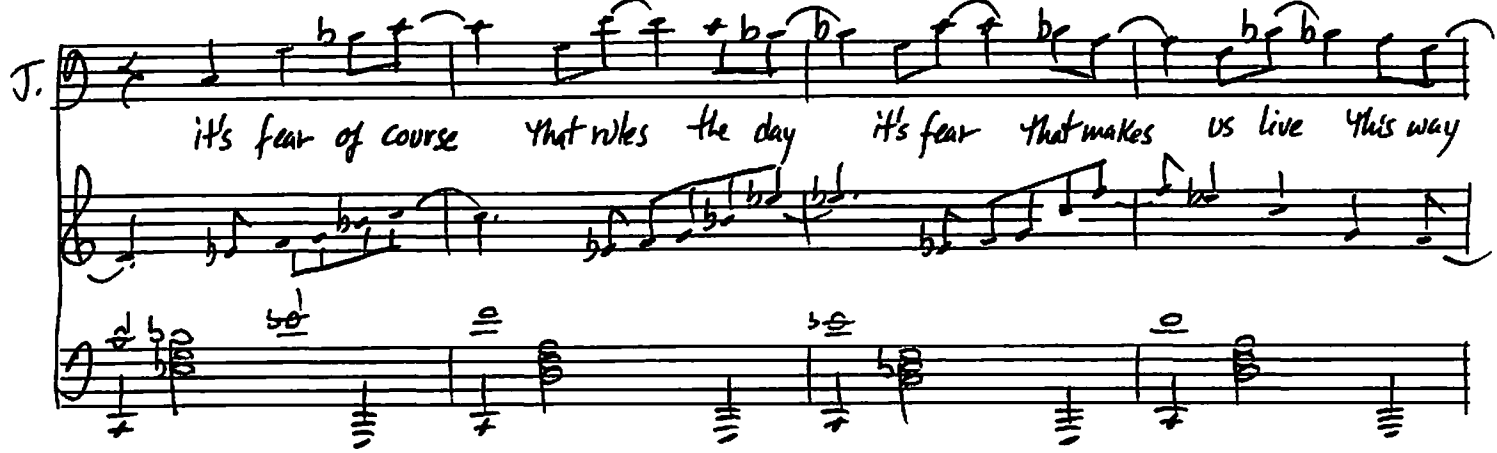
lies and the my-ste-ry and the fear

J. 

we live li'ke perpetual children always in school trading good behaviour for comfort and safety! I

J. 

hated being a school child, now I have to be a teacher, and keep all the little children quiet but this is my last class!

J. 

it's fear of course that rules the day it's fear that makes us live this way

J. *that keeps us quiet makes us stay in-side that makes us all be-have*

J. *it's fear that makes us think by be-ing good that we can save our-selves*

J. *we must be chil-dren, pam-pered pets, or else we'll die a-*

J. *ban-doned and help-less well that's a lie!*

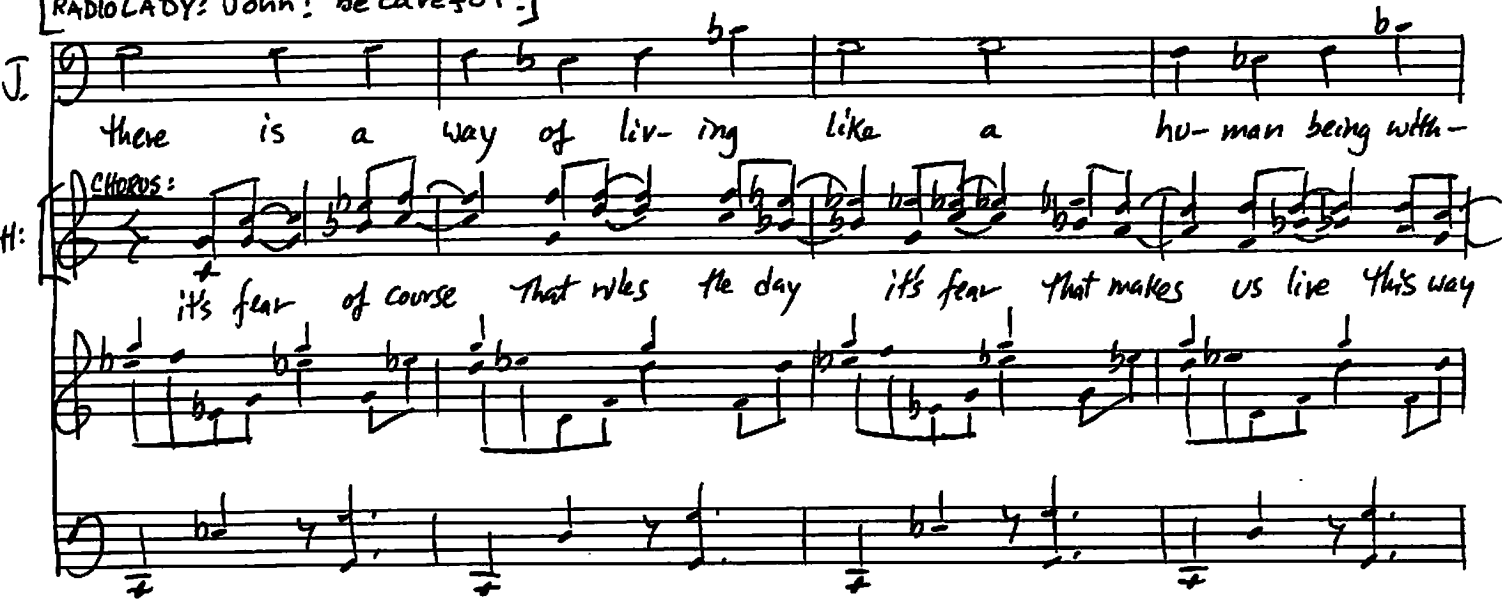
J. 

I see the phone is ringing well, don't call I don't want to hear your troubles to-day

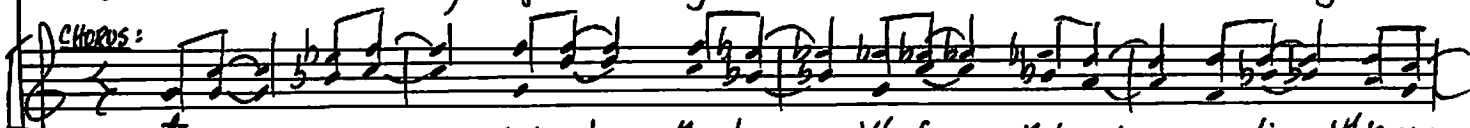
J. 

Save them up until you're full to bursting and then maybe you'll conquer your fear and breakout!

[RADIOLADY: John! be careful!]

J. 

there is a way of living like a human being with-

CHORDS: 

it's fear of course that rules the day it's fear that makes us live this way

alt. 135 for JOHN

J.

 we don't have to be a-fraid, we'll give each oth-er

J.

 aid, our lives will be ful-filled! Tear down the

Ho.

alt. chorus Tear down the

alt. 135

alt. 136 for JOHN

Handwritten musical notation for voice and piano. The voice part is on a treble clef staff with lyrics: "box - es and we'll build !!". The piano part is on a bass clef staff. The music is in a key with one flat (B-flat) and a common time signature. The piano accompaniment consists of chords and single notes, with some notes beamed together. The lyrics are written below the voice staff.

T. out fear see-ing oth-ers liv-ing here sisters and brothers

CH: That keeps us qui- et makes us stay in-side that makes us all be-have-

J. we don't have to be a - fraud we'll give each o-ther

CH: - there is a way of liv-ing like a hu-man being with-

J. aid our lives will be fil- lled Tear down the box-es

CH: out fear like a hu-man being Tear down the box-es

T. and — then — we'll — build! (NOISE, STRUGGLE)

SH: and then will build!

(repeat pattern)

FAST MARCH (P. 38)

CHORUS:

he-ri-tage ob-li-ga-tion trust co-he-sion con-sis-ten-cy sta-

mf

bi-li-ty his-to-ry in-volve-ment tra-di-tion hard work re-spon-si-bi-li-ty John 2-0-2

(with choruses)

CH:

was a real per-son he was great but he was ot-din-a-ry he lived a real life with real pro-

CH:

ple and had real i-deas just like you and me!

SLOWER (P. 18-ROCK-BALLAD)

RL: RADIO LADY:

Starting from humble beginnings, and in spite of youthful excesses, he rose to the top those who heard him on the radio will never forget

CH: CHORUS:

once we were lost and scared and

Cantabile

L his warmth, his honesty, his selfless interest he was an ear and a voice he believed in movement and feedback, call in complaints and Design Response

H: hung-ry no one to talk to no one to

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (Bb). It contains the lyrics "hung-ry no one to talk to no one to" with musical notation including eighth and quarter notes, and triplet markings. The middle staff is the piano accompaniment, also in treble clef, featuring a series of chords and some melodic lines. The bottom staff is the bass line, written in bass clef, providing a harmonic foundation with chords and a few melodic fragments.

L after many early struggles he was recognized and his work was integrated into the system Box Plaza has been built in 409

H: help dirt and danger choked the air, people disappeared, fear and death were everywhere

The second system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (Bb). It contains the lyrics "help dirt and danger choked the air, people disappeared, fear and death were everywhere" with musical notation including eighth and quarter notes, and triplet markings. The middle staff is the piano accompaniment, also in treble clef, featuring a series of chords and some melodic lines. The bottom staff is the bass line, written in bass clef, providing a harmonic foundation with chords and a few melodic fragments.

L and those who even it go there after meals to stroll and visit Fantasy Theatre an experimental visiting hour has been tried on Sunday afternoons and plans are being made

H: then we found our path back in-to a

The third system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (Bb). It contains the lyrics "then we found our path back in-to a" with musical notation including eighth and quarter notes, and triplet markings. The middle staff is the piano accompaniment, also in treble clef, featuring a series of chords and some melodic lines. The bottom staff is the bass line, written in bass clef, providing a harmonic foundation with chords and a few melodic fragments.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat.

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Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat.

RL

CH:

RL

CH:

RL

And Mosso
 LULLABY

for cover to be
 telephones to be
 installed -
 where earned.
 these important
 we are in part -
 is the efforts
 and the vision
 of John 202

good place
 that was a warm place
 a good and safe place

and we learned how to keep it
 that way for - e - ver
 that way for - e - ver

who - although no longer
 wishes - lives
 an inner world and
 minds...

RL

Today was a busy day. Tomorrow will be another time to sleep...

Handwritten musical notation for the first system, including a vocal line and piano accompaniment.

IN CANON:

Handwritten musical notation for the canon section, featuring three vocal parts and piano accompaniment.

1
curling up small curling up warm curling up in-side a soft space for-e-ver safe again forever

2
safe a-gain soft black-ness warm blank-ness close my eyes and close my ears there's no danger

3
an-y-where forever safe a-gain curling up small curling up warm curling up forever

REPEAT CANON AND FADE.

THE END.

Piano-vocal score finished June 8th, 1981. 223 East 6th St. New York

Michael Sahl