

FIRST SCENE

rev. 062120

Girod Street, New Orleans - October 15, 1890.
 DAVID HENNESSY and BILLY O'CONNER are strolling through the street, clearly having been drinking

With a "Spanish Tinge" ♩ = 84

Piano part: Bass line consists of eighth-note chords. Treble line has eighth-note pairs. Dynamics: *mp*, *mf*, wavy line.

Vocal part: Sustained note followed by eighth-note pairs. Dynamics: *mp*, *mf*.

Piano part: Eighth-note chords and patterns. Dynamics: *mf*, *mp*.

Vocal part: Eighth-note pairs. Dynamics: *mf*, *mp*.

HENNESSY

Nothing like the Oc - to -ber air in New

11

Piano part: Bass line with eighth-note chords. Treble line with eighth-note pairs. Dynamics: *mf*, *f*, *mp*, *f*, *sfp*.

Vocal part: Sustained note followed by eighth-note pairs. Dynamics: *mp*, *mf*.

8th 3

H. 16

Or - leans _____ Warm_____ mist_____ and cool_____

mp *mf* *mp*

H. 20

breez - es Smell_____ of the wa -

mf *mp*

H. 24

- ter in - vig - o - rates me, in - vig - o - rates me, in

f *ff*

$\frac{\text{♪}}{\text{♪}}$

With a swagger

H. 29 *vig - - - o - rates me!* *I love this dir - ty, —*

ff **f** **mf**

H. 34 *sti - king, - rough town — I know how — to*

f **sf** **mf** **f** **mf**

H. 39 *play it —*

mp **f** **mp**

43

H. *mf*

Ev - 'ry cit - i - zen claw-ing for a bet - ter life, claw-ing for a

mf

46

H. *mp*

bet - ter life, a life _____ a-bout what _____ you can

mp

51

H. *ff*

take, and _____ what _____ you need._____

mf *ff*

56

H. *mp*

That's why I love it, _____ I

mp

colla voce

9 8 - 9 8 -

60 Come Prima $\text{♪} = \text{♪}$

H. do. Who the fuck _____ wants to bestuck in the filth? _____

mf

ff

mp

63

H. Who the fuck _____ wants to be hun - gry or dead?

mf

65

O'C. -

H. $\text{Bass} \frac{3}{2}$ Can you get a - bove the fray be - fore the tides tear in?

Piano: $\text{G} \frac{3}{2}$ *mp* $\text{F} \frac{3}{2}$ *f* $\text{E} \frac{3}{2}$ *p*

ped.

67

O'C. -

H. $\text{Bass} \frac{3}{2}$ or will you be swept a - way?

Piano: $\text{G} \frac{3}{2}$ *ff* $\text{E} \frac{5}{4}$ $\text{D} \frac{5}{4}$

ped.

69

H. $\text{Bass} \frac{5}{4}$ Sed - i - ment, salt, and shit? Not me.

mf $\frac{6}{8}$

$\frac{6}{8}$

H. $\text{Bass} \frac{5}{4}$ $\frac{3}{2}$ $\frac{6}{8}$

Piano: $\text{G} \frac{5}{4}$ $\frac{3}{2}$ $\frac{6}{8}$ *mp* $\frac{6}{8}$

8vb

mp dolce

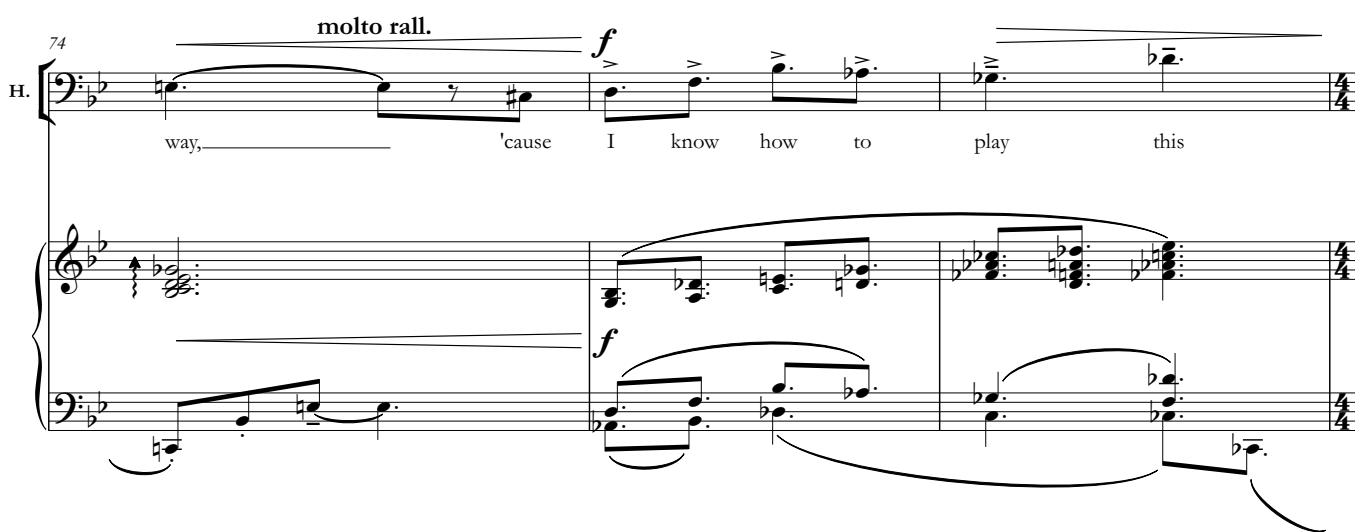
71

H. 

I won't get swept a - -

mp

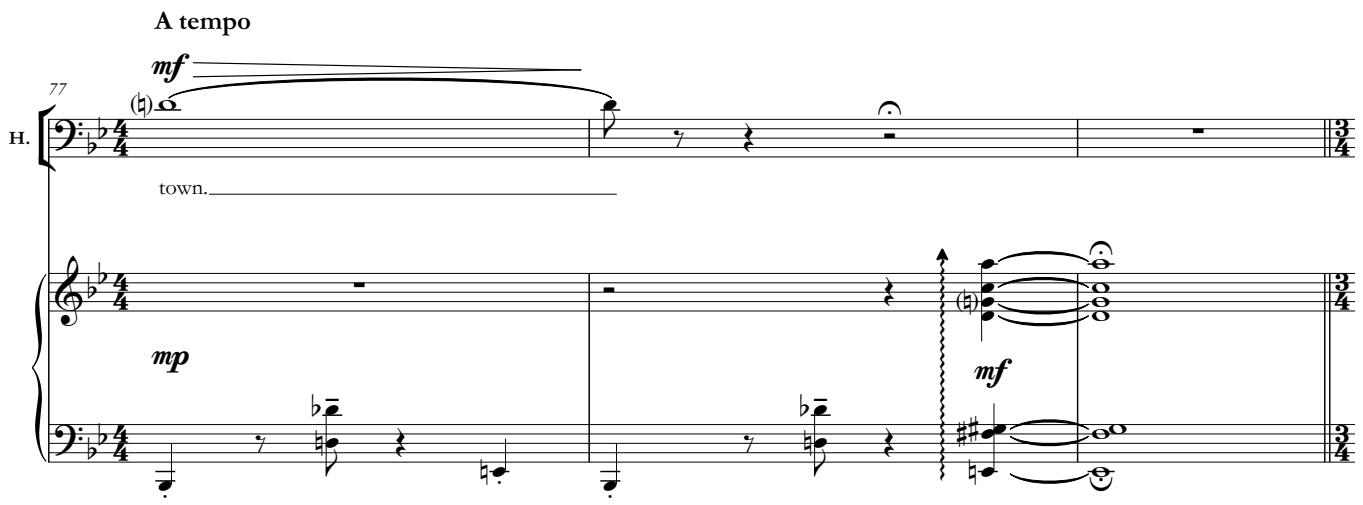
74 *molto rall.*

H. 

way, — 'cause I know how to play this

A tempo

77 *mf*

H. 

town. —

mp

80

mf

O'C.

In-deed you do, Chief.. Ev-ery-one knows your cour-age.

83

mp

8vb -----]

84

O'C.

You know how___ to fight for jus - tice... Or____ at least ar-

88

O'C.

range it.

This_ shit world spins bet - ter be-cause of

f

3

mp

mf

3

99

93

O'C. you.—

H. *f* Ha! Yes it does! *mp legato* I'm on the lad - der,—

f *sf* *mf*

mp *3* *3* *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3* *3* *3*

Led.

97

H. — Bil - ly. — Run ning this town, — hell, may - be ev - en this

3 *3* *3* *3* *3* *3* *3*

100

H. *mf* coun - try, — *f* with its "pure" *ff* val - ues! — Ha!

3 *3* *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3* *3* *3*

5

mf *3* *3* *3* *3* *3* *3* *3* *3*

Led.

103

H. *mp dolce*
Des - ti - ny calls me! _____

(Pizz.) *mf*

p

106

H. (Picc.) *pp a piacere*

A barrage of gunfire rends the night. HENNESSY is hit multiple times; HE is knocked sideways but stays on two feet.

113

O'C. *G. P.*

H. *not understanding what has happened*
What...

30 114 ♩ = 60

H. *trying to understand*

What...?—

8va

8va

8va

mf

ff

f

mf

ff

mf

ff

f

Reo. —

Reo. —

118

H. *panicking*

What...?!

(8)

ff

ff

Reo. —

120 f

H. *clarity*

ff

What!

(8)

5

6

ff

fff

ff

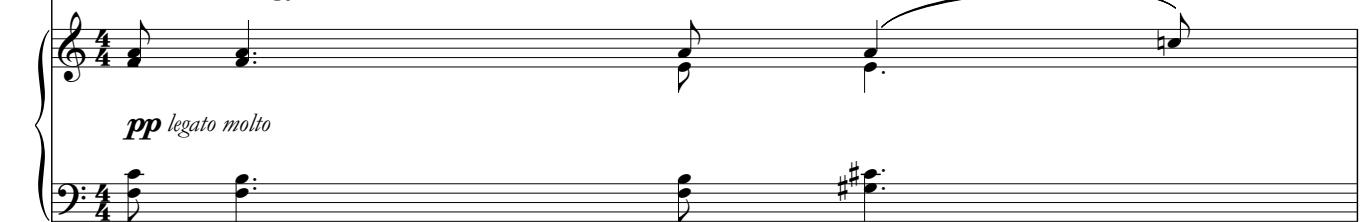
Reo. —

122 Meno mosso $\text{♩} = 45$ *f incredulous*

H. 

"We are climbing Jacob's Ladder"

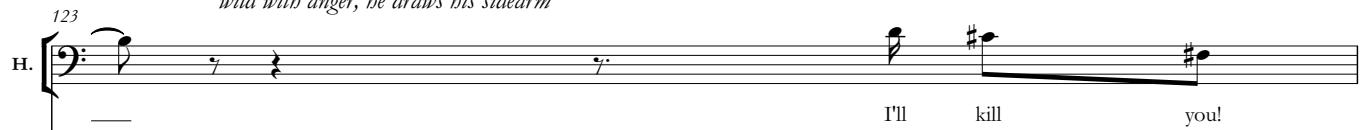
pp legato molto

Pno. 

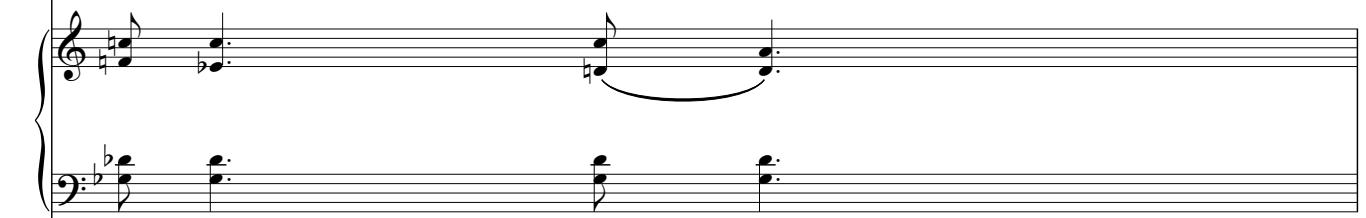
ppp

Pno. 

wild with anger, he draws his sidearm

H. 

I'll kill you!



ppp

Pno. 

groans amid laughter; returning fire

124

H.

Pno.

125

snide and cocky

H.

Pno.

You think _____ you can

starting to fail, he reaches to steady himself, but collapses

H. do me in? screaming: BILLY...!!

Pno.

O'CONNER comes running, stops cold upon seeing the scene, and scans the surroundings while calmly approaching HESSESSY.

O'C. 129

H. mp leggerio, a piacere

They gave it to me, Bil - ly.

Pno. mp

colla voce

p

133

O'CONNER *mf*

Who gave it to you?

agitato *mf* *mf calando* *mp*

H. and I gave it back the best I could.

This musical score page contains two staves. The top staff is for O'CONNER, starting with a rest, followed by a note, another rest, and then a melodic line with lyrics. The bottom staff is for H., featuring eighth-note patterns. Dynamics like *mf*, *mp*, and *pp* are indicated. The tempo is marked *agitato*.

O'CONNER leans closer; HENNESSY whispers into his ear.

136

This page shows a single staff for the piano/basso continuo. It consists of two measures of rests, followed by a measure with a single note, and then another measure with a single note. The time signature changes from 4/4 to 3/4 at the end.

$\text{♩} = 78$

137

mp *rall.* *A tempo*

Ped. _____ *Ped.* _____

This page features a piano/basso continuo staff. It includes dynamics *mp*, *pp*, and *rall.*. Measure 1 ends with a fermata over a bass note. Measures 2 and 3 show rhythmic patterns with bass notes and chords. The tempo is marked *A tempo* after a rallentando section. Pedal markings are present under the first and third measures.

molto rall.

143

pp

This page continues the piano/basso continuo part. It starts with a dynamic *pp*. The music then moves through various time signatures (3/4, 4/4, 3/4) with complex harmonic progressions involving many sharps and flats. The tempo is marked *molto rall.* and then *Segue*.