

## 11

(TILOUKAIKT and JOE LEWIS  
are on stage. TOMAHAS enters.)

$\text{♩} = 90$

TILOUKAIKT: *mp*

Tiloukaikt

The chil - dren are sick

Piano

*mp*

TOMAHAS:

*mp*

Tmhs

Once a - gain the chil - dren are dy - ing

The white me - di - cine is

Til.

TILOUKAIKT:

And now the white me - di - cine does no - thing

Pno.

10  
8

Tmhs

on - ly good for white chil - dren - - - - -

Til.

Where is the me - di - cine for Cay - use chil - dren?

Pno.

15  
8

Tmhs

TOMAHAS: *mf*

Life is a cir - - -

Pno.

22  
8

Tmhs

cle Some - times good, some - times bad What has come be -

Pno.

28  
8  
Tmhs fore al-ways comes a - gain

Til. TILOUKAIKT: *mf* Life is a cir - - -

28  
Pno.

34  
Til. cle some-times good, some-times bad

34  
Pno.

38  
8  
Tmhs TOMAHAS: What has come be - fore al - ways comes a - gain

Til. What has come be - fore al - ways comes a - gain

38  
Pno.

The musical score is arranged in three systems. Each system contains three staves: Tmhs (Tenor Saxophone), Til. (Tuba), and Pno. (Piano). The first system (measures 28-33) features the Tmhs and Til. parts with lyrics 'fore al-ways comes a - gain' and 'Life is a cir - - -'. The Pno. part provides a rhythmic accompaniment. The second system (measures 34-37) continues the lyrics 'cle some-times good, some-times bad'. The third system (measures 38-42) features the Tmhs and Til. parts with lyrics 'What has come be - fore al - ways comes a - gain'. The Pno. part continues its accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

43

Tmhs  
8 al - ways comes a - gain and now the chil-dren are dy - ing

Til.  
al - ways comes a - gain and now the chil-dren are dy - ing

Pno.  
43

48

Tmhs  
8 *f* We trus - - - - - ted Whit-man

Til.  
*f* We trus - - - - - ted Whit-man

Pno.  
48

52

Tmhs  
8 We trus - ted his white me - di - cine to save our

Til.  
We trus - ted his white me - di - cine to save our

Pno.  
52

The musical score is arranged in three systems. Each system contains three staves: Tmhs (Tenor Saxophone), Til. (Trumpet), and Pno. (Piano). The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one sharp (F#), and the time signature is 8/8. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are: 'al - ways comes a - gain and now the chil-dren are dy - ing' and 'We trus - - - - - ted Whit-man' and 'We trus - ted his white me - di - cine to save our'.

56

8

Tmhs

chil - dren to save our chil - dren But now the

Til.

chil - dren to save our chil - dren But now the

Pno.

60

8

Tmhs

Cay - use chil - dren die while the white chil - dren live

Til.

Cay - use chil - dren die while the white chil - dren live

Pno.

64

8

Tmhs

This me - - - di - cine is bad!

Til.

This me - - - di - cine is bad!

Pno.

68

Tmhs 8 This me - di - cine is bad!

Til. This me - di - cine is bad!

Pno. 68

72

Tmhs 8  $\text{♩} = 108$  *ff* The me - di - cine doc - tor with bad

Til. *ff* The me - di - cine doc - tor with bad

Pno. 72 *ff*

77

Tmhs 8 me - di - cine pays a price if our chil - dren die!

Til. me - di - cine pays a price if our chil - dren die!

Pno. 77

81

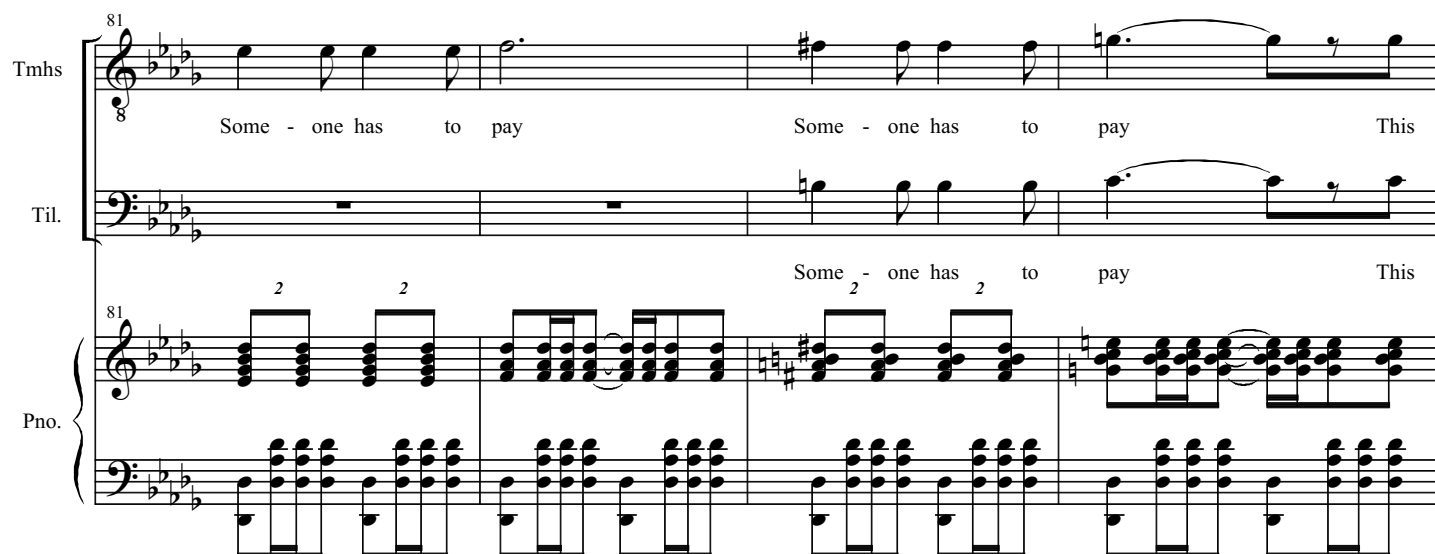
Tmhs

Some - one has to pay Some - one has to pay This

Til.

2 2 Some - one has 2 to pay This

Pno.



85

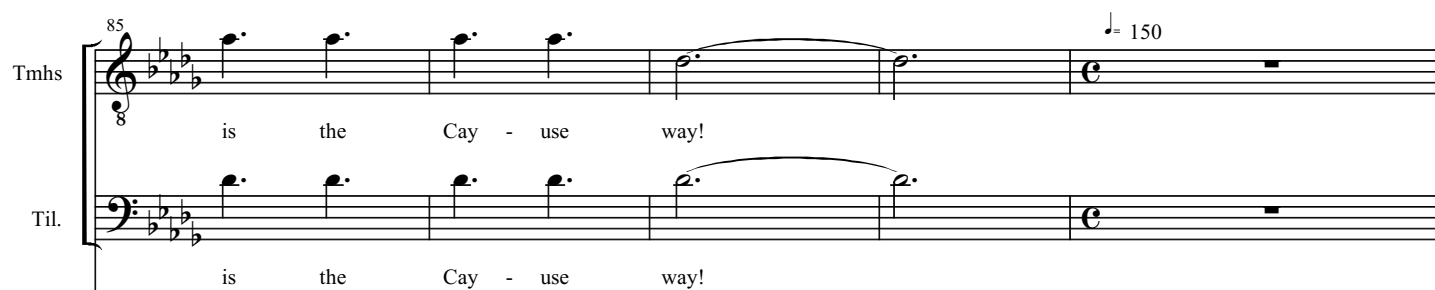
Tmhs

is the Cay - use way!

Til.

is the Cay - use way!

♩ 150



85

J.L.

JOE LEWIS: *f*

Whit-man is to

Pno.



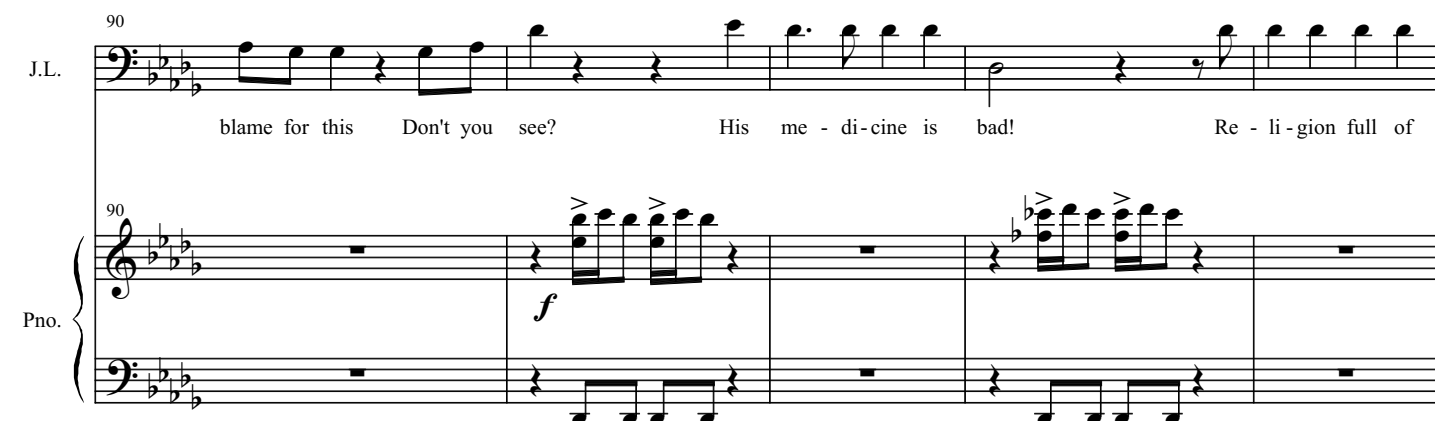
90

J.L.

blame for this Don't you see? His me - di-cine is bad! Re - li - gion full of

Pno.

*f*



95

Tmhs

8

Til.

J.L.

95

lies! He is the one to pay! He is the one to

Pno.

95

He is the one to

He is the one to

He is the one to

99

Tmhs

8

pay! pay! Re - - - -

Til.

pay! pay! Re - - - -

J.L.

99

pay! pay! Re - - - -

Pno.

99

*mf* *f*



102

Tmhs

8

3

li - gious lies

Bad

Me - di - cine

Re -

Til.

3

3

J.L.

102

3

li - gious lies

Bad

Me - di - cine

Re -

li - gious lies

Bad

Me - di - cine

Re -

Pno.

102

5

105

Tmhs

8

li - gious lies Bad me - di - cine Bad me - di - cine is Whit - man's way The

Til.

li - gious lies Bad me - di - cine Bad me - di - cine is Whit - man's way The

J.L.

105

li - gious lies Bad me - di - cine Bad - me - di - cine is Whit - man's way The

Pno.

105

5

109 *ff*

Tmhs. 8

Cay - use way pre - vails The Cay - use way pre - vails

Til.

109 *ff*

J.L.

Cay - use way pre - vails The Cay - use way pre - vails

109 *ff*

Pno.

113

Tmhs. 8

Jus - tice will win out Jus - tice will win out

Til.

113

J.L.

Jus - tice will win out Jus - tice will win out

113

Pno.

117

Tmhs

8

Let us seek him out

Til.

Let us seek him out

J.L.

117

Let us seek him out

Pno.

117

5

5

120

*fff*

Pno.

124

Pno.

The musical score is for a piece titled "DARK MISSION". It features four staves: two vocal staves (Tmhs and Til.) and two piano accompaniment staves (Pno.). The key signature is D major (two sharps). The time signature is 4/4. The score includes lyrics "Let us seek him out" for the vocal parts. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and a forte (fff) dynamic marking. The score is divided into measures, with measure numbers 117, 120, and 124 indicated. The piano part includes a fermata over measure 117 and a crescendo leading to measure 120.

(THEY rush off.)

128 *ff*

Tmhs

Let us seek him out

Til.

128 *ff*

Let us seek him out

J.L.

128 *ff*

Let us seek him out

Pno.

131 *fff*

Pno.

133

Pno.

135 (The CURTAIN falls.)

Pno.

END OF ACT ONE