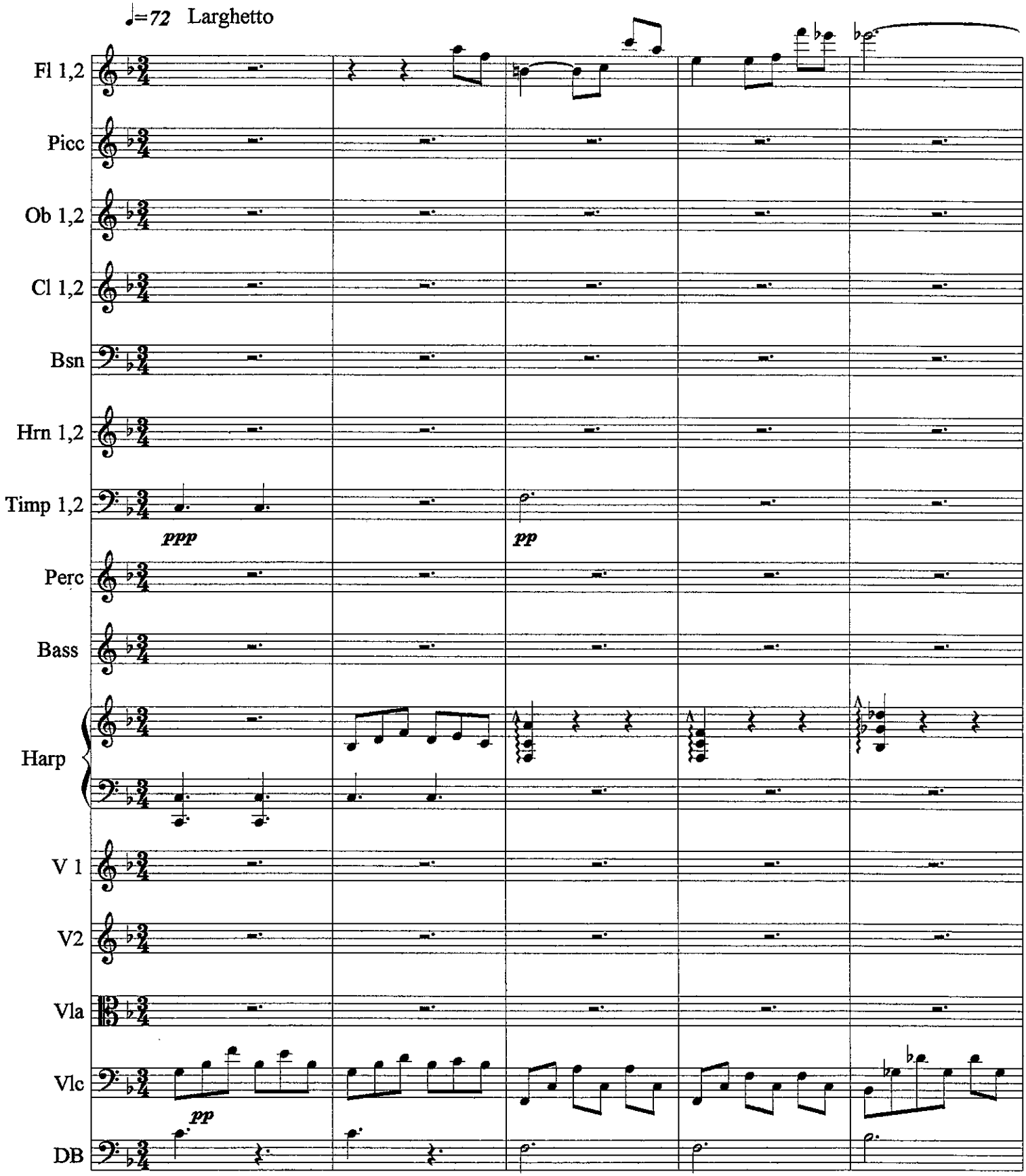
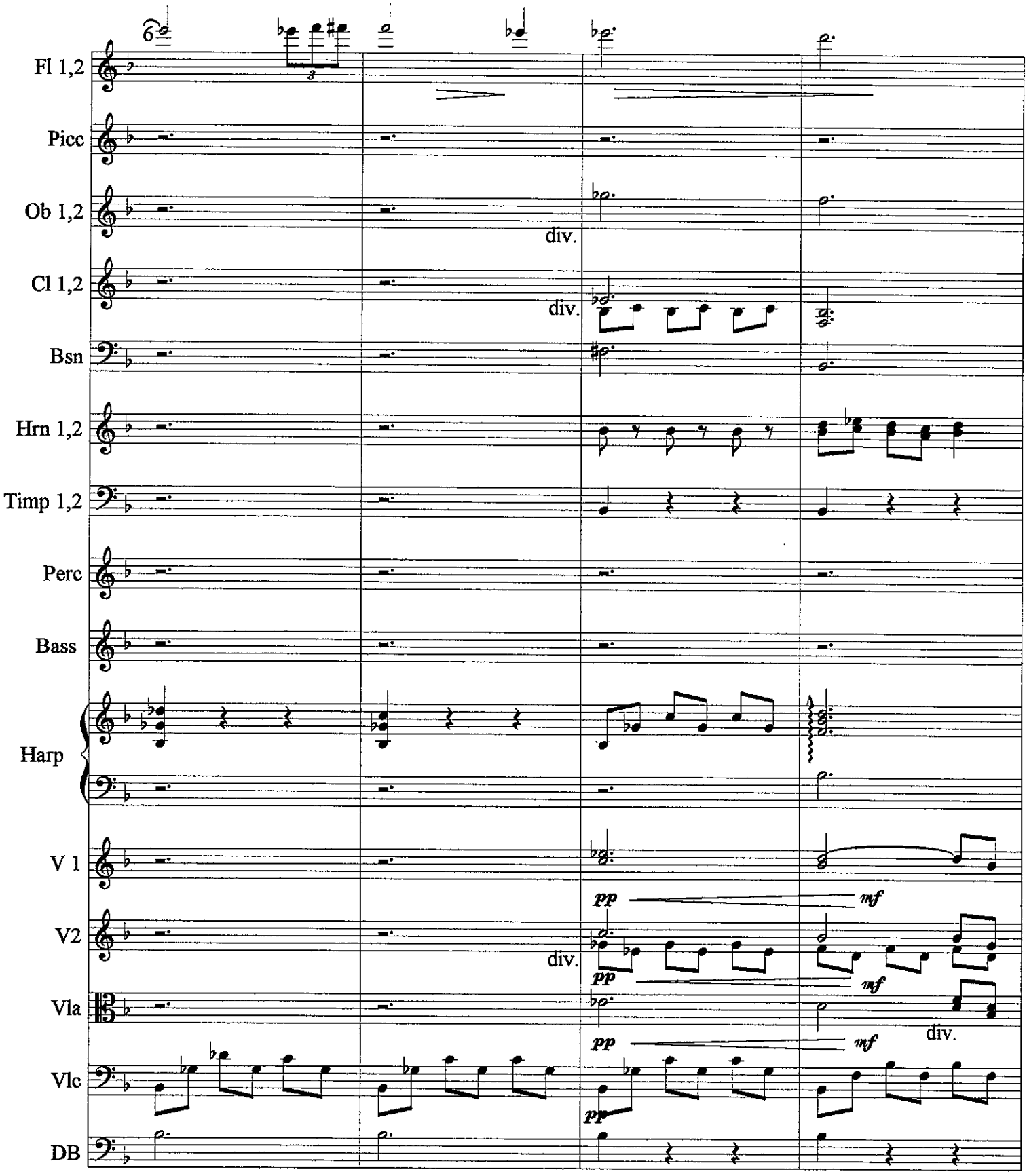
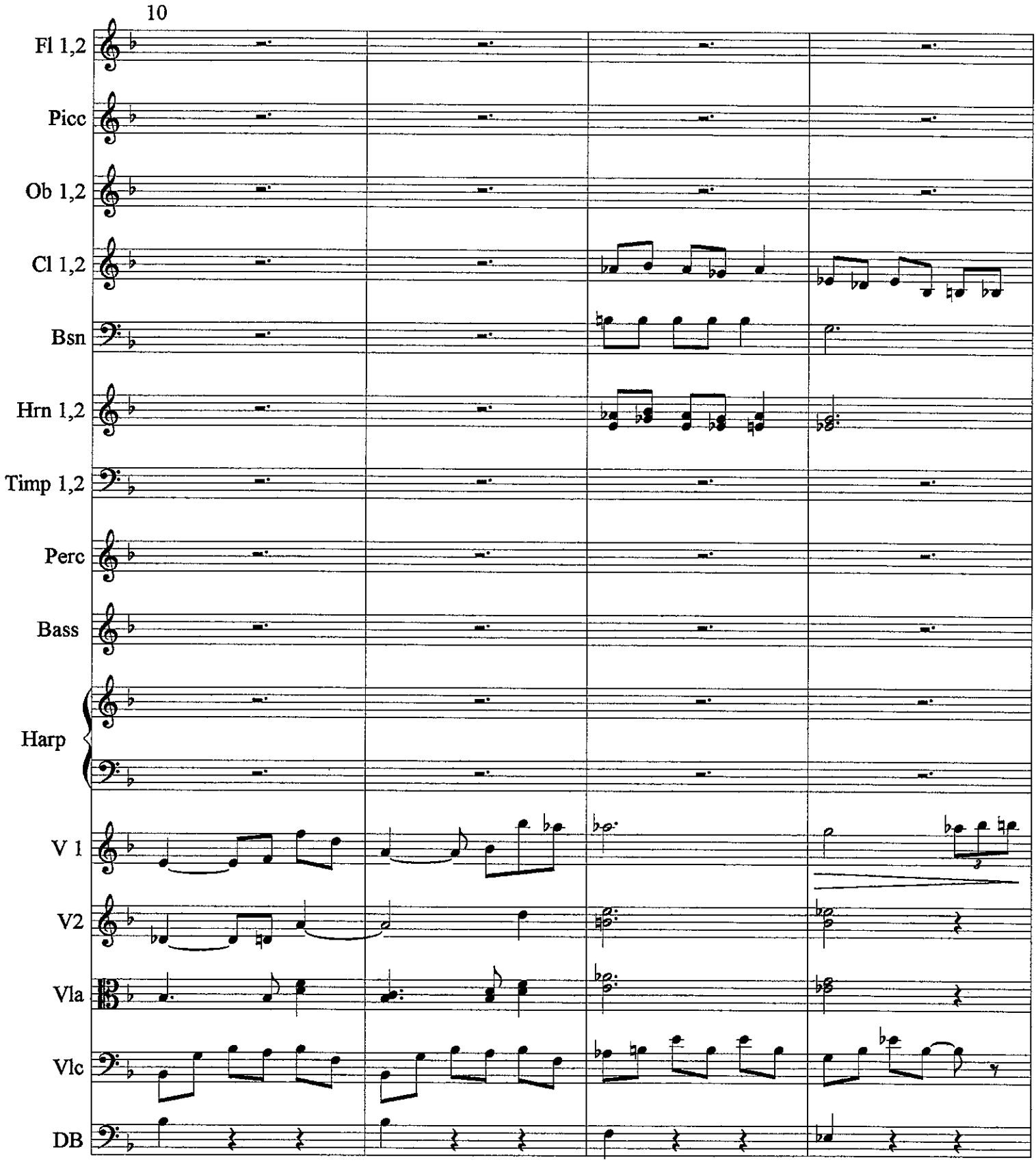
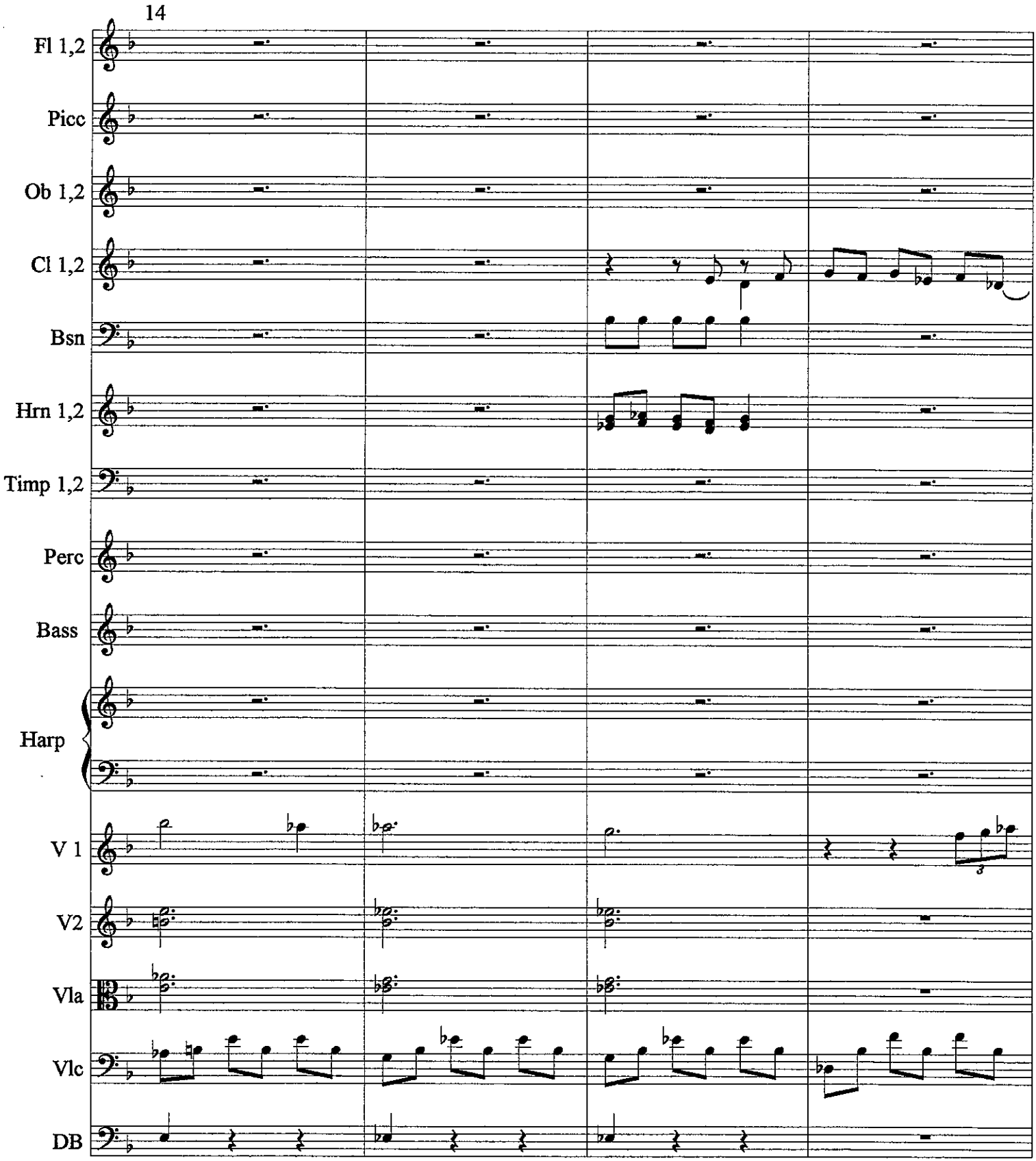
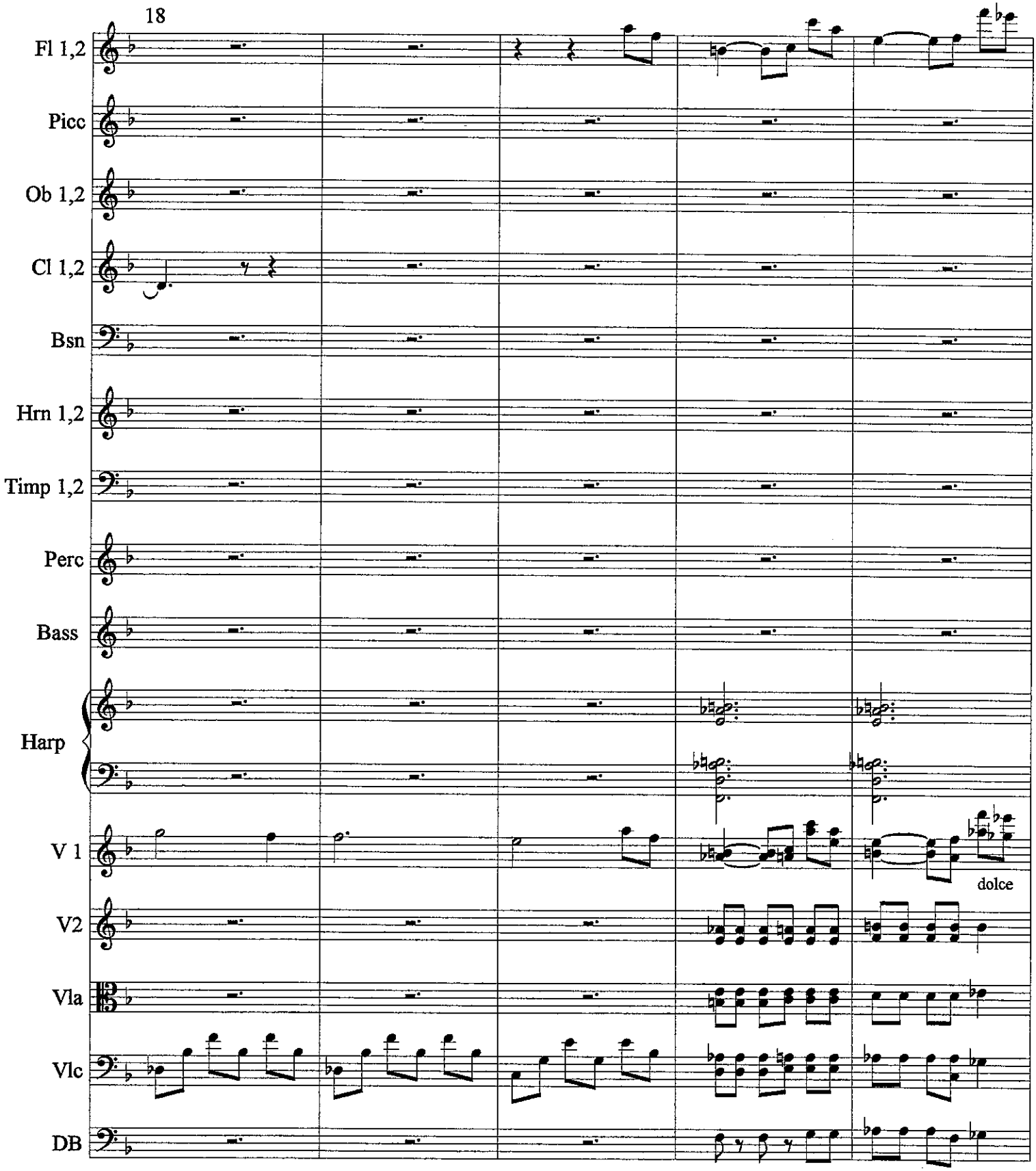
Prelude to Act 2

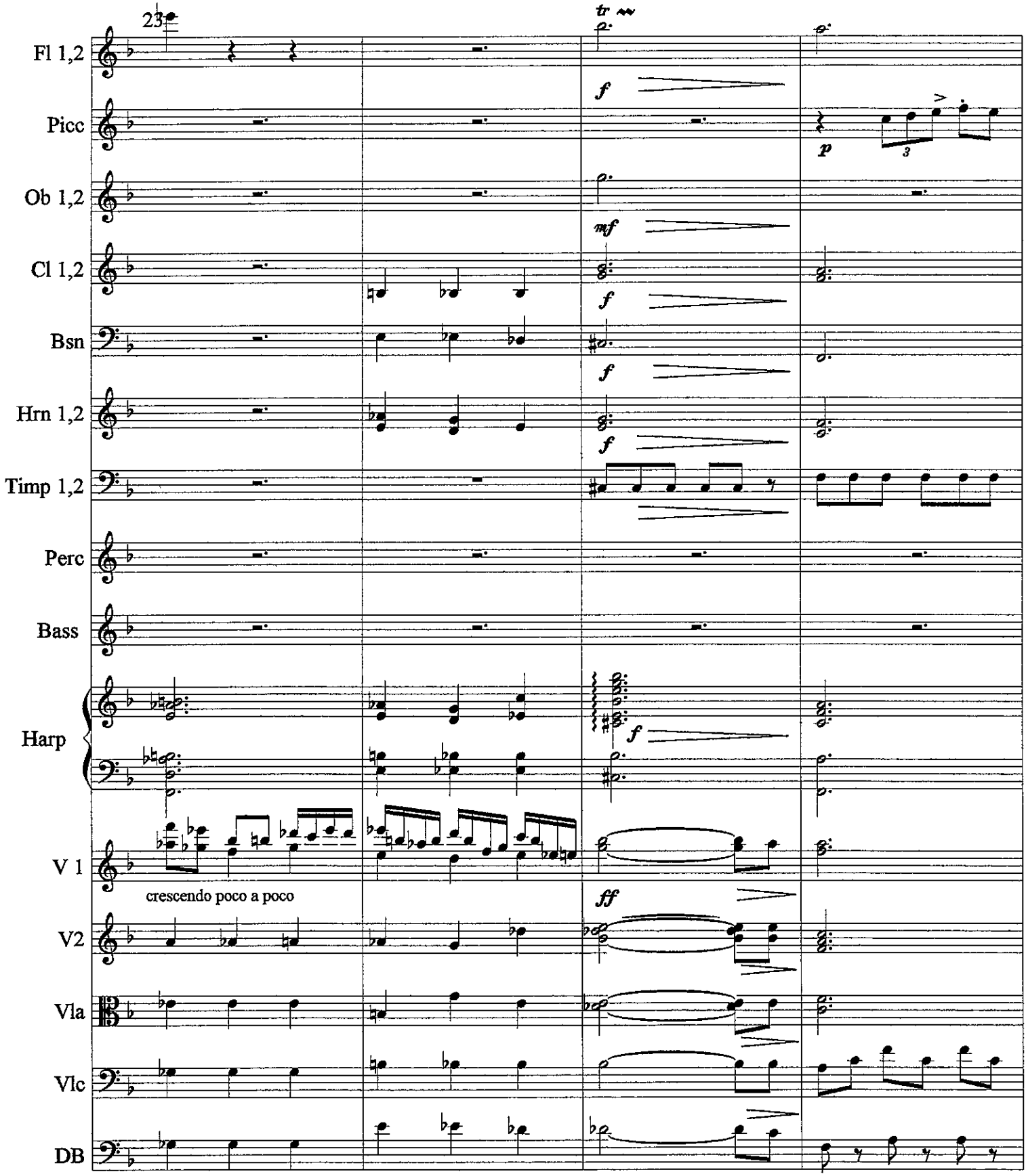


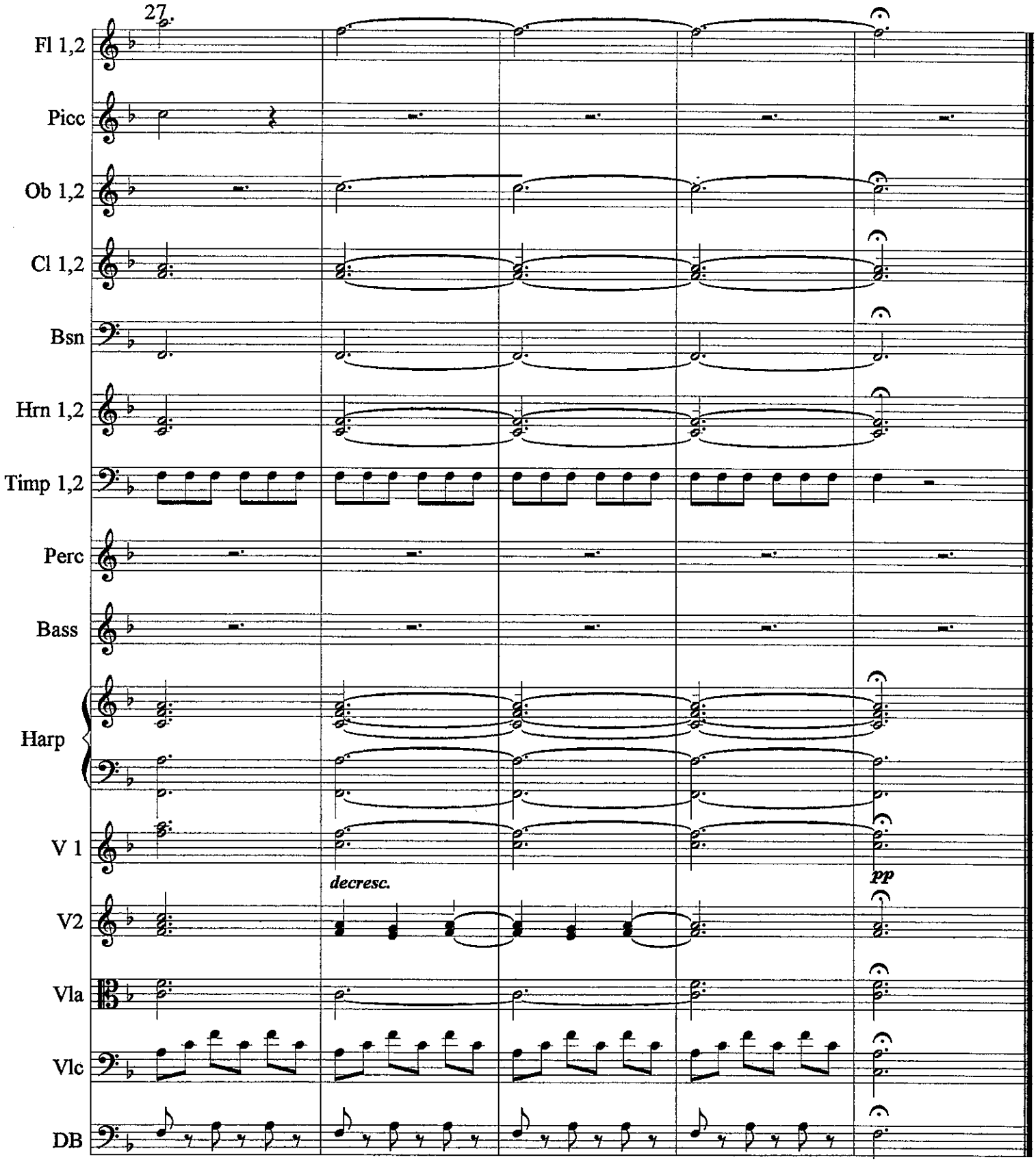

Fl 1,2
Picc
Ob 1,2
div.
Cl 1,2
div.
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
V2
pp
mf
div.
Vla
pp
mf
div.
Vlc
pp
mf
pp
DB


10
Fl 1,2
Picc
Ob 1,2
Cl 1,2
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
V2
Vla
Vlc
DB


14
Fl 1,2
Picc
Ob 1,2
Cl 1,2
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
V2
Vla
Vlc
DB


18
Fl 1,2
Picc
Ob 1,2
Cl 1,2
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
dolce
V2
Vla
Vlc
DB

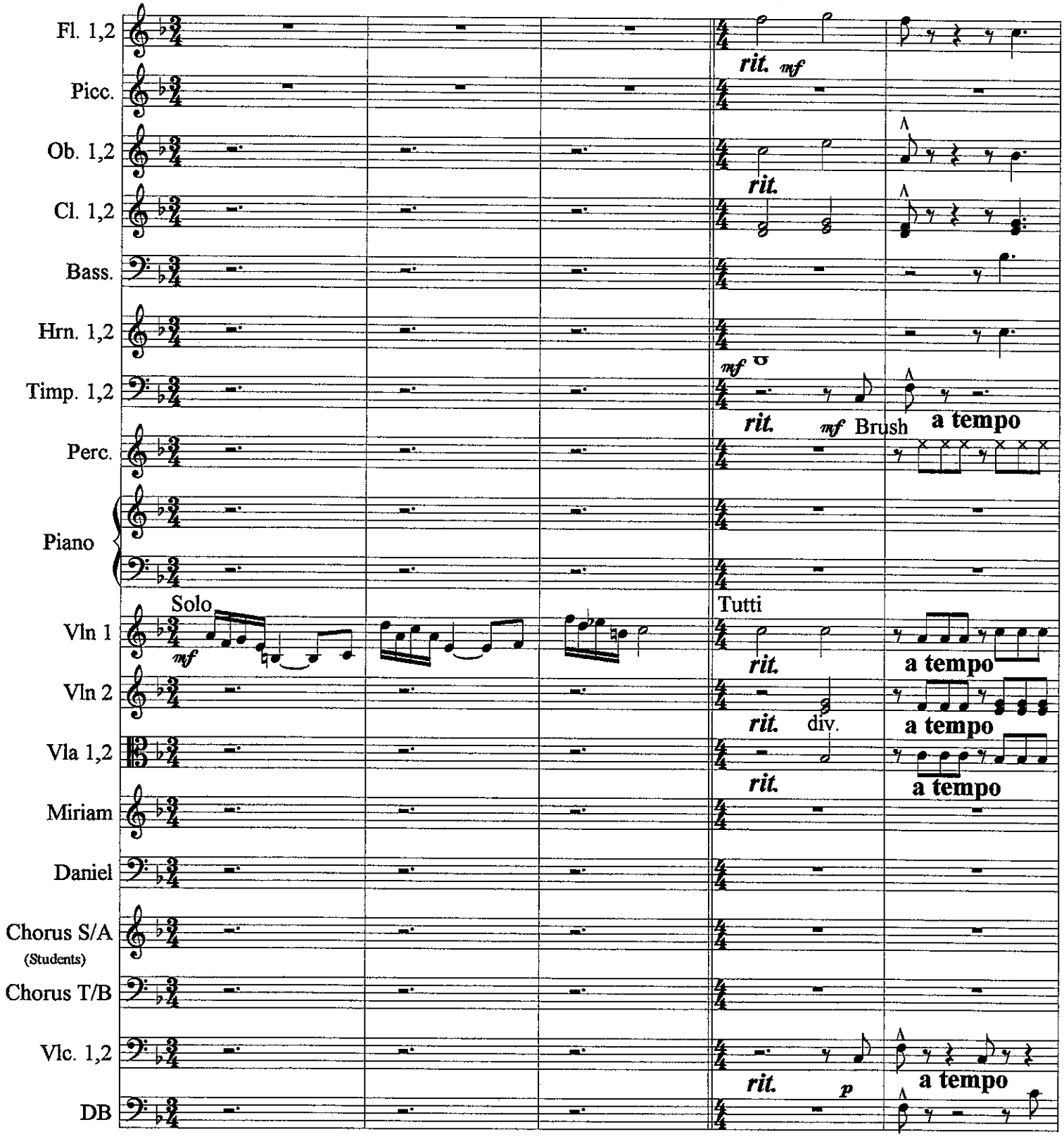

23
tr
Fl 1,2
Picc
Ob 1,2
Cl 1,2
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
V2
Vla
Vlc
DB
f
p
mf
ff
3
crescendo poco a poco

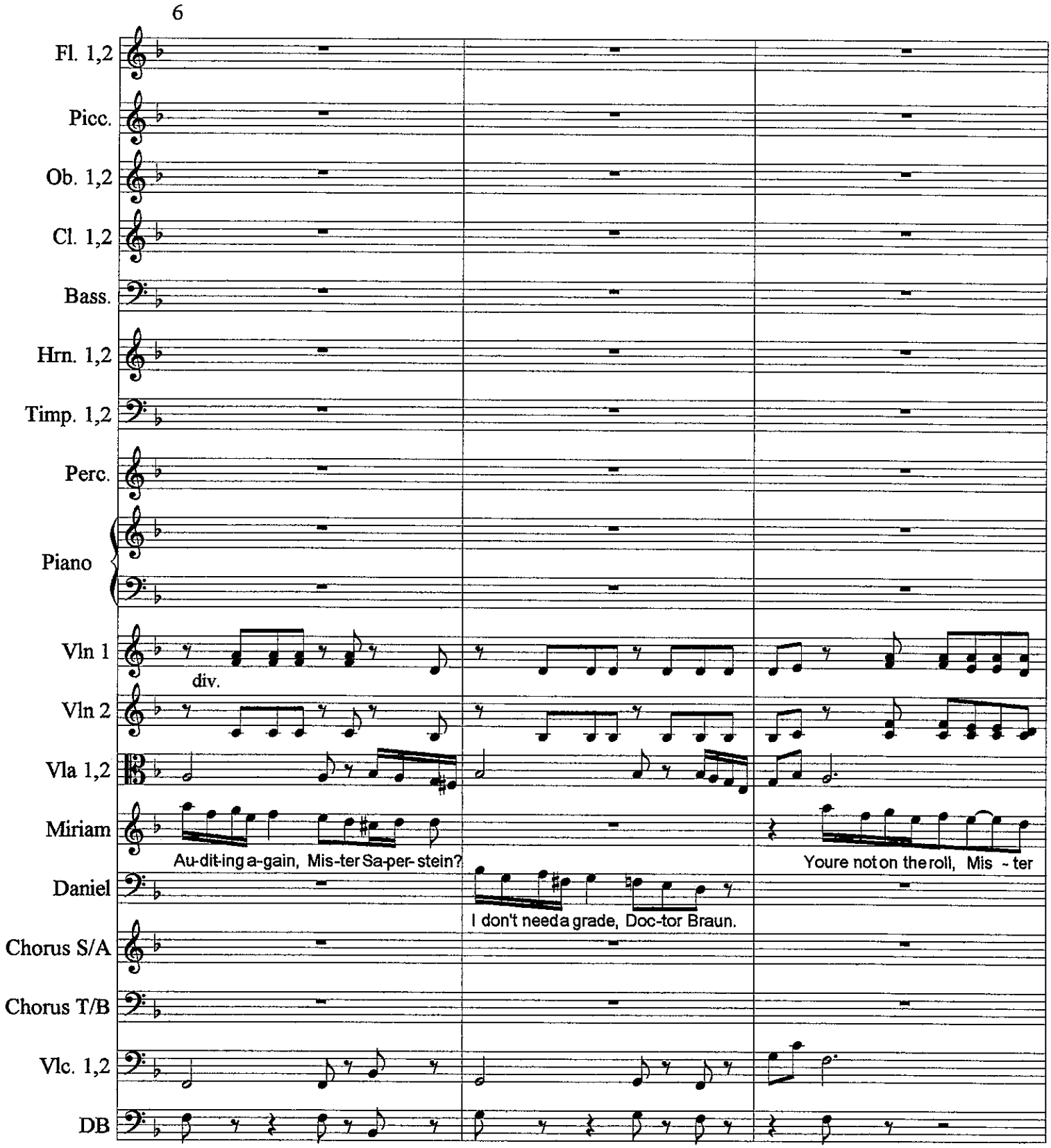

27
Fl 1,2
Picc
Ob 1,2
Cl 1,2
Bsn
Hrn 1,2
Timp 1,2
Perc
Bass
Harp
V 1
V2
Vla
Vlc
DB
decresc.
pp

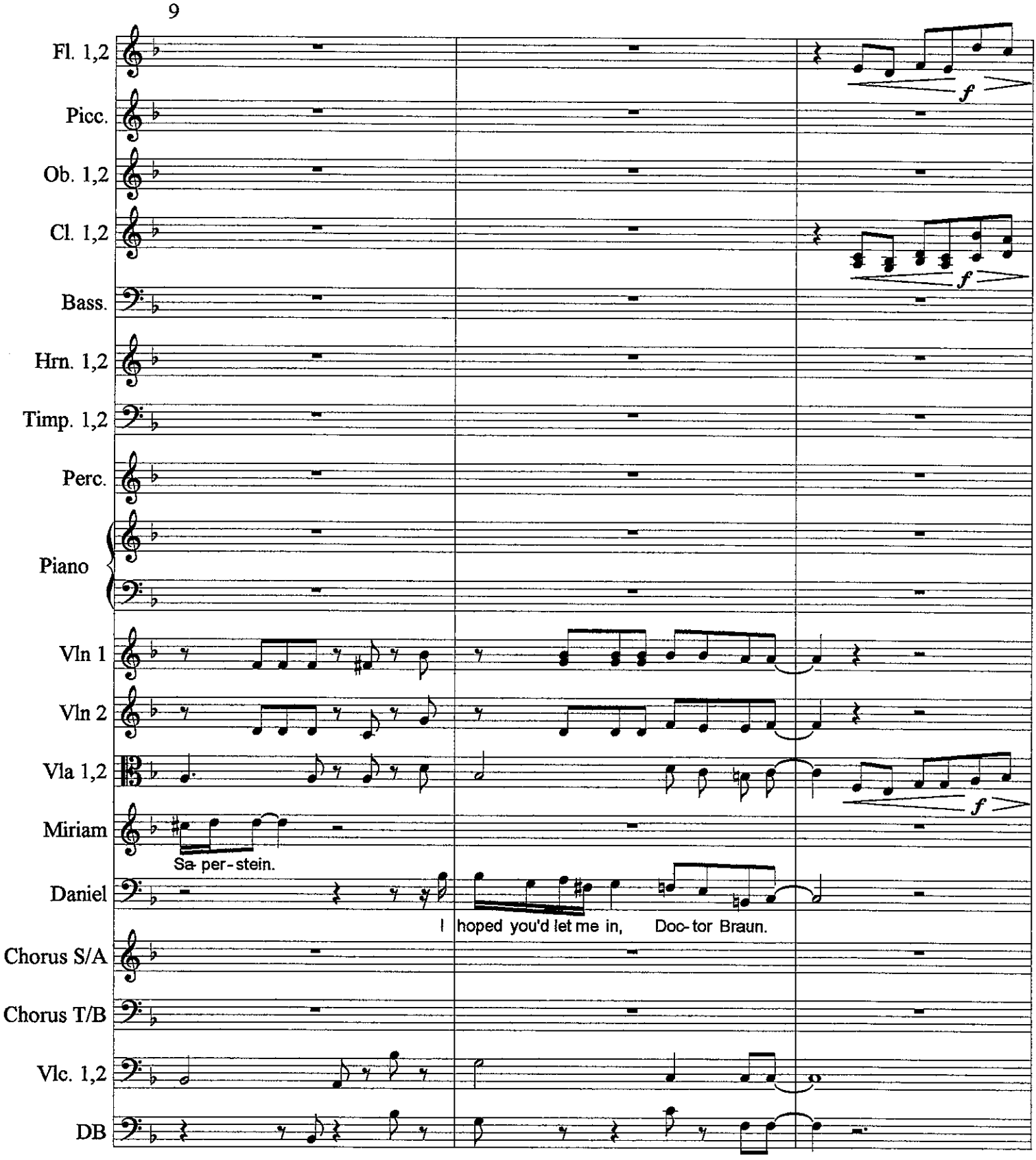
Act II Scene 1

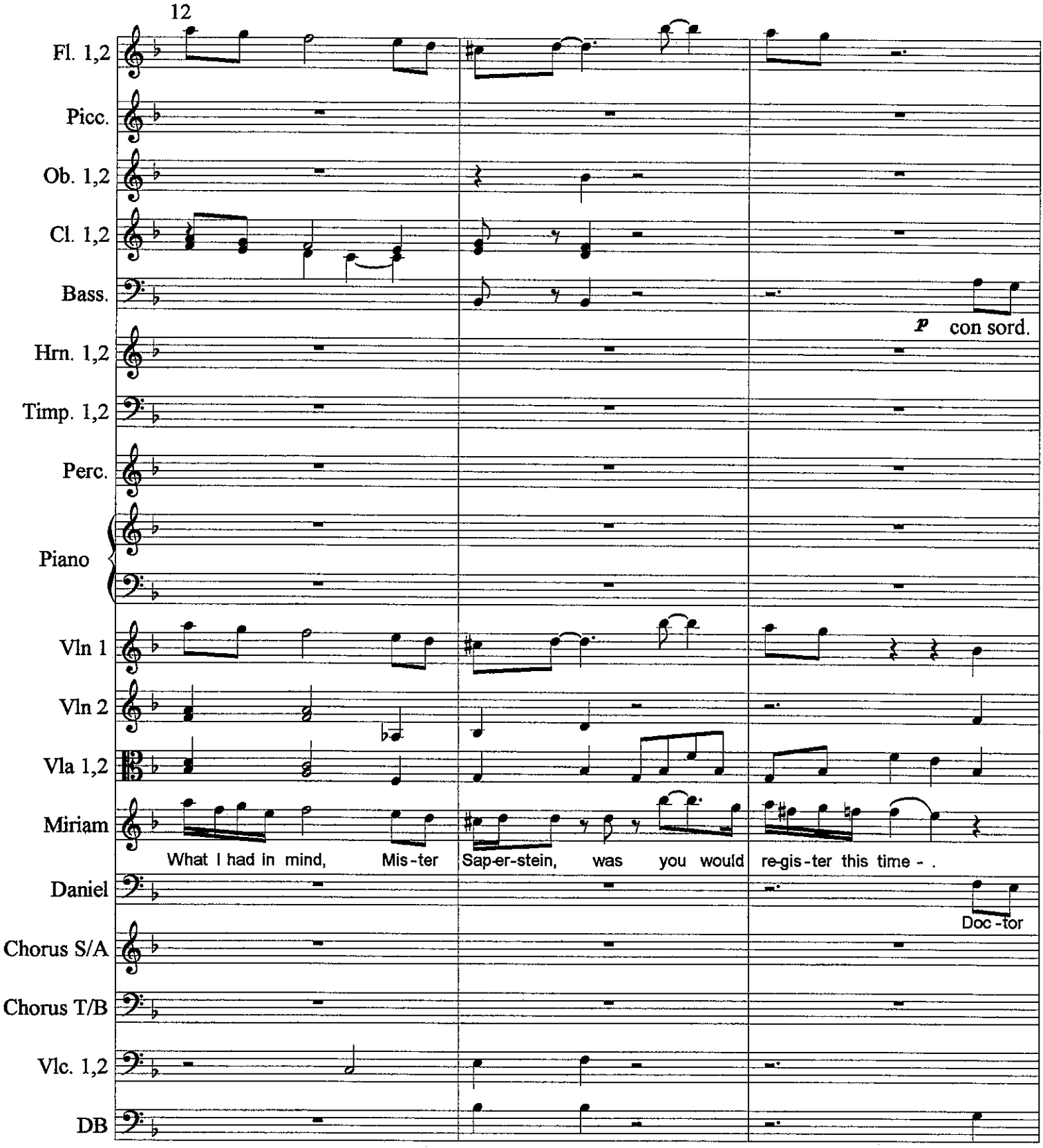
The Books of Daniel

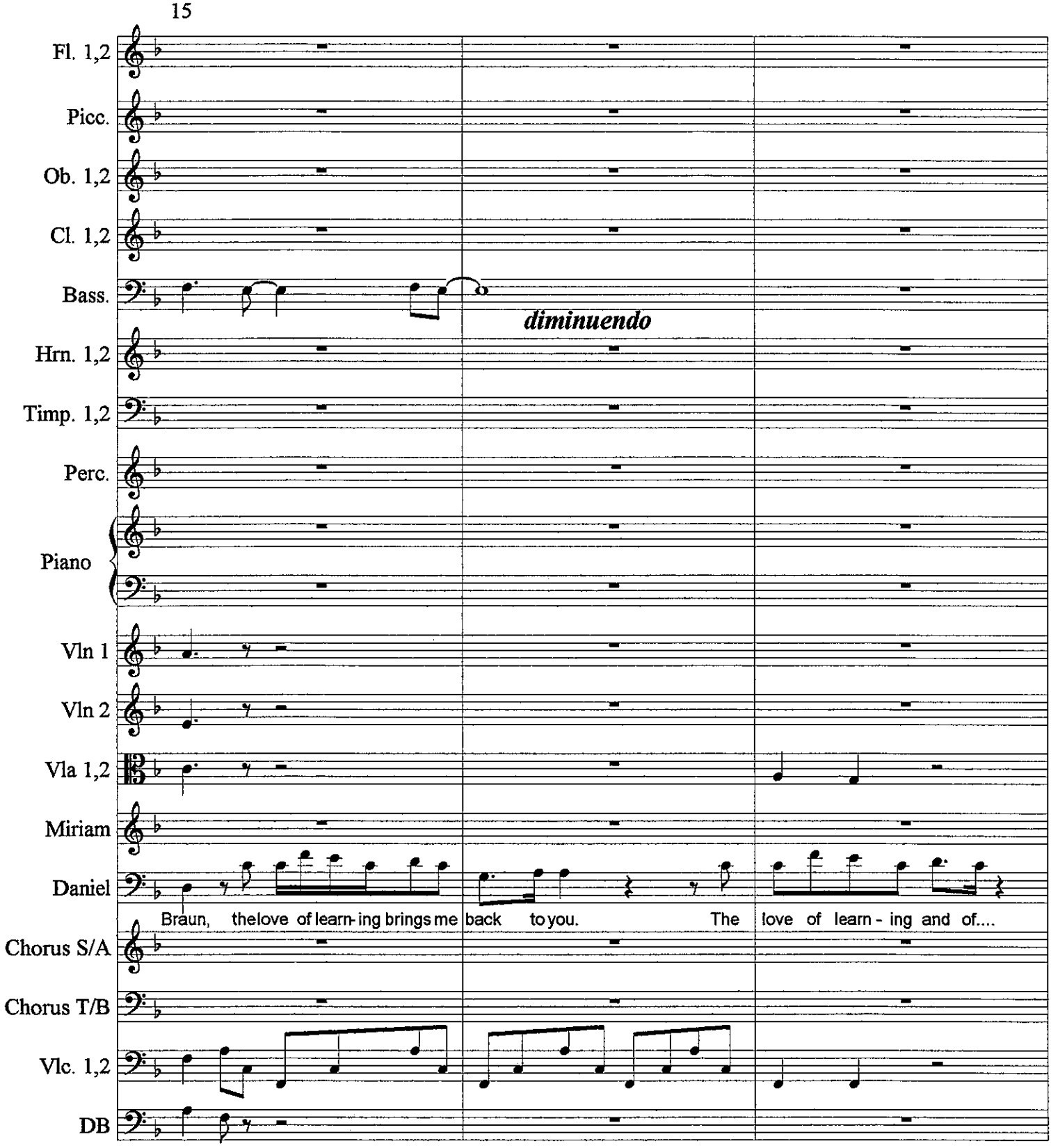
Dr. Miriam Braun is seated in her classroom at Darian Community College when Daniel Saperstein arrives early for class.

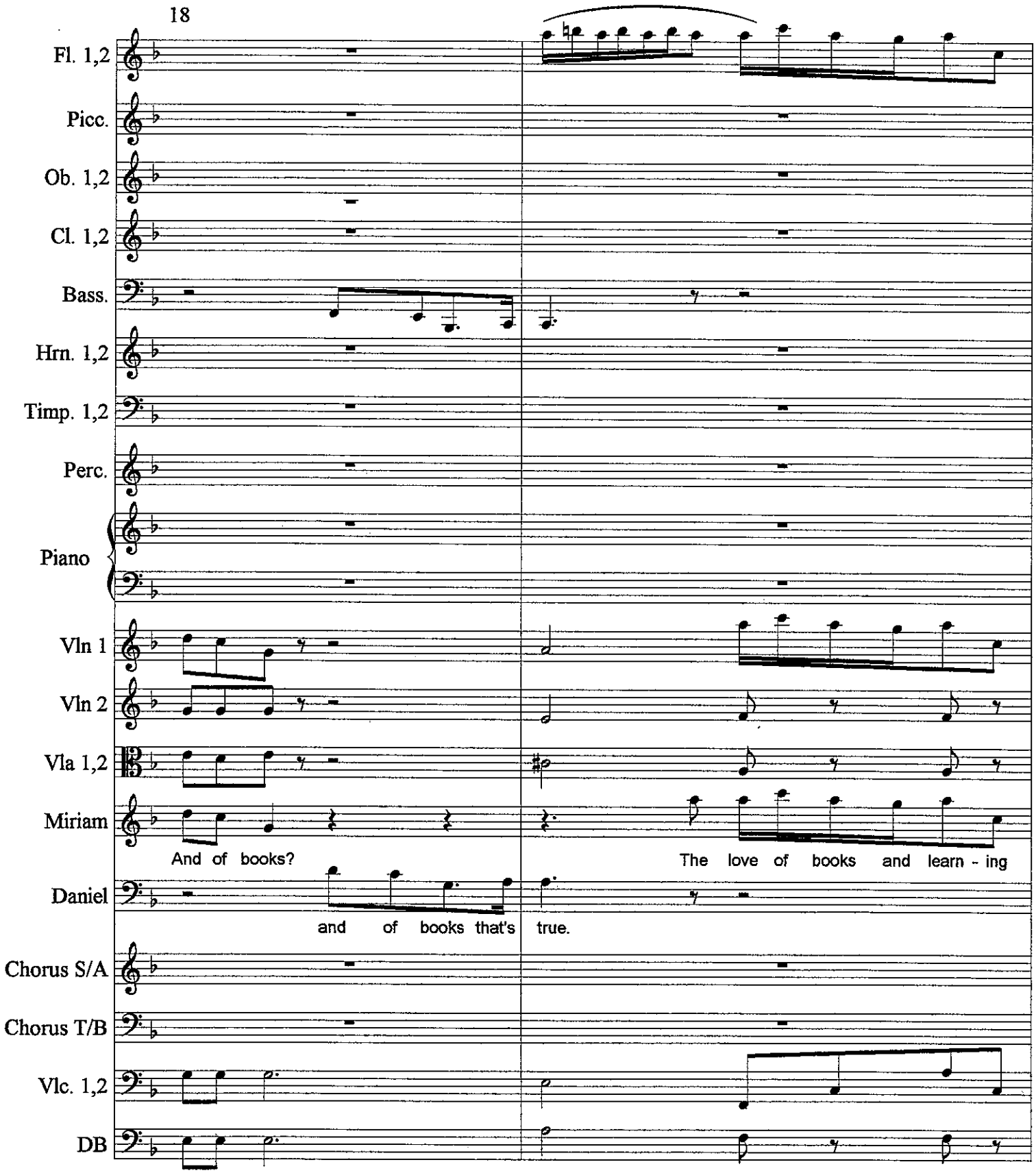


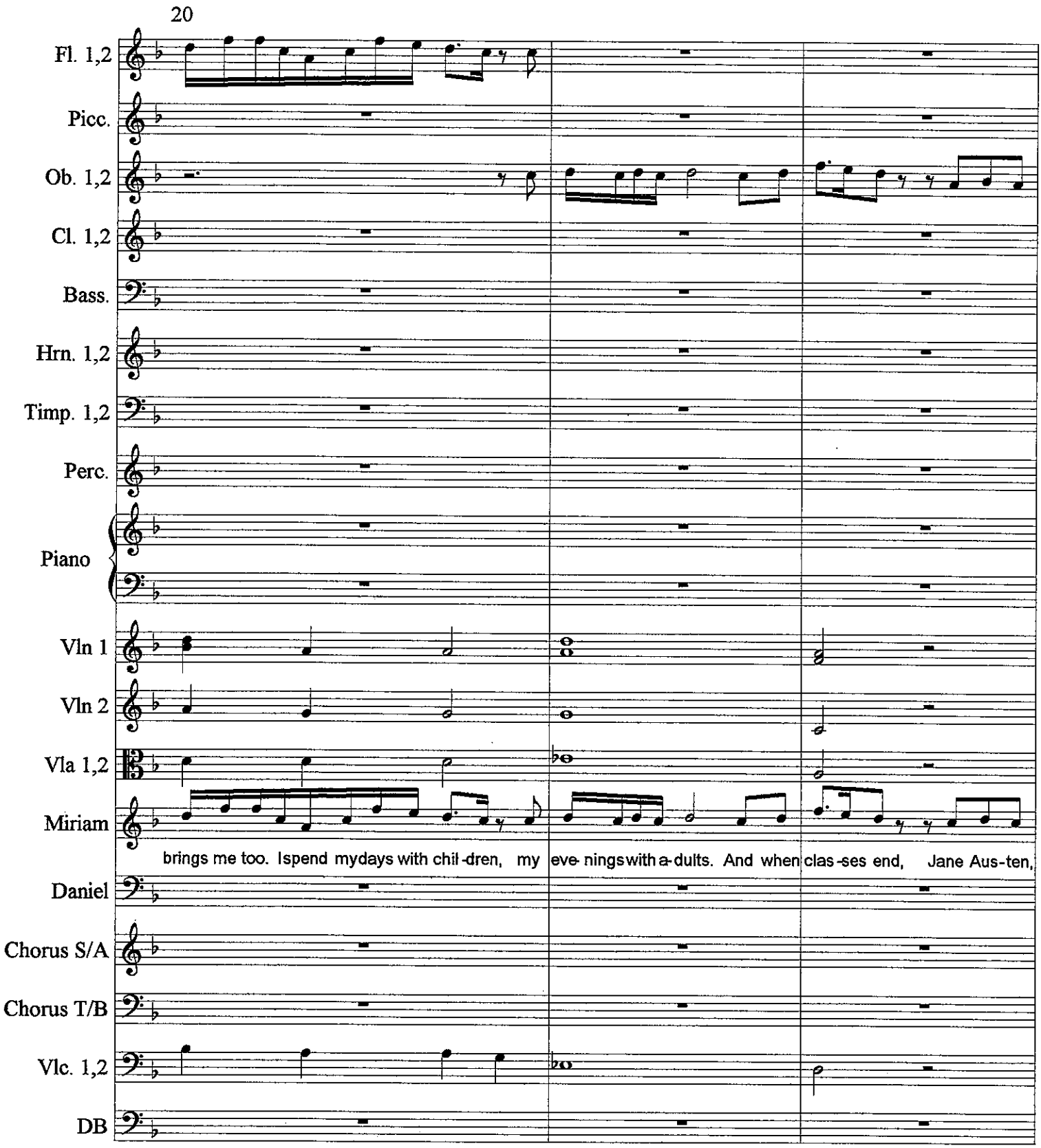

6
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
div.
Vln 2
Vla 1,2
Miriam
Au-dit-ing a-gain, Mis-ter Sa-per-stein?
Youre not on the roll, Mis - ter
Daniel
I don't need a grade, Doc-tor Braun.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

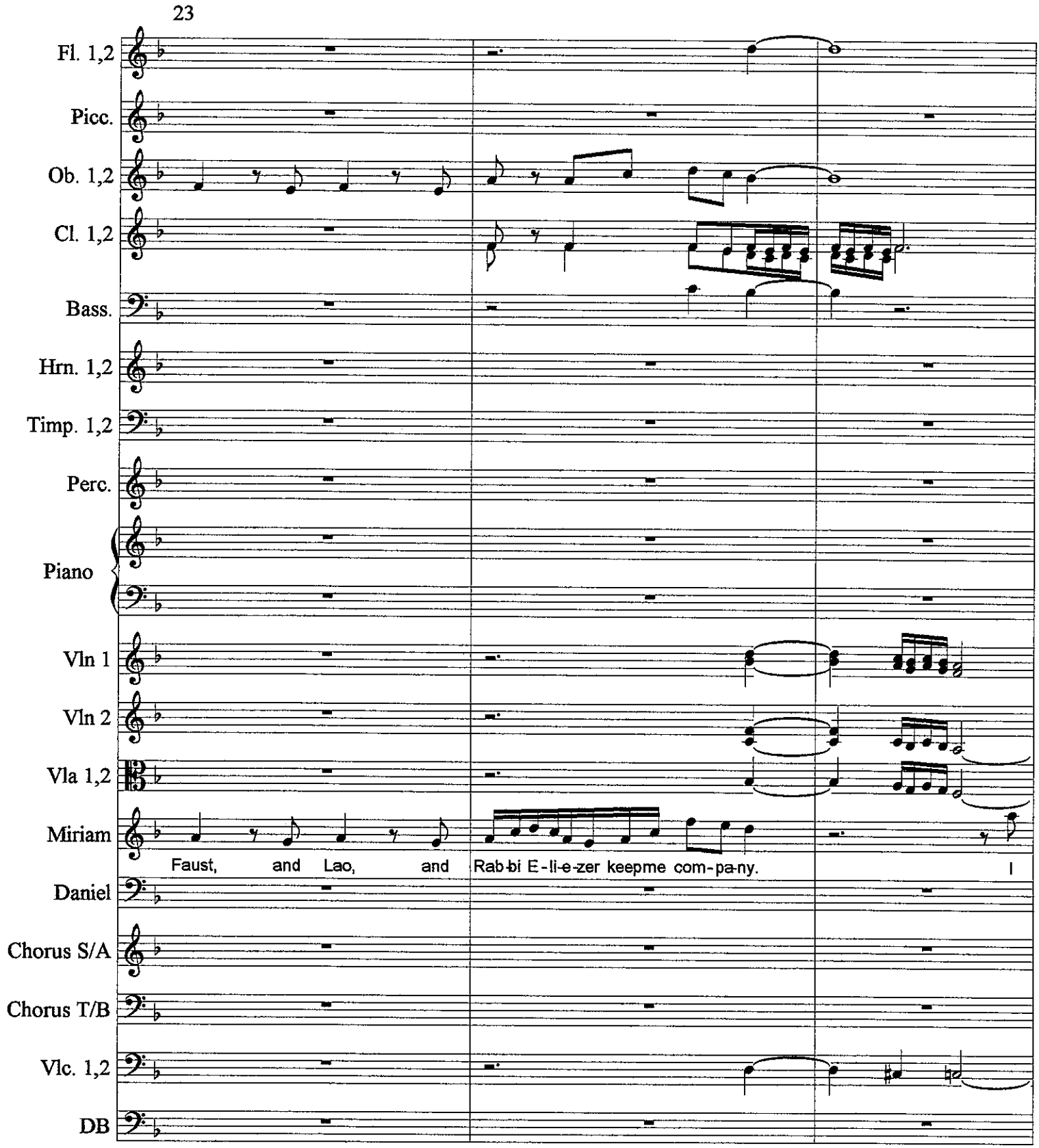

9
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
f
f
f
Sa- per- stein.
I hoped you'd let me in, Doc- tor Braun.

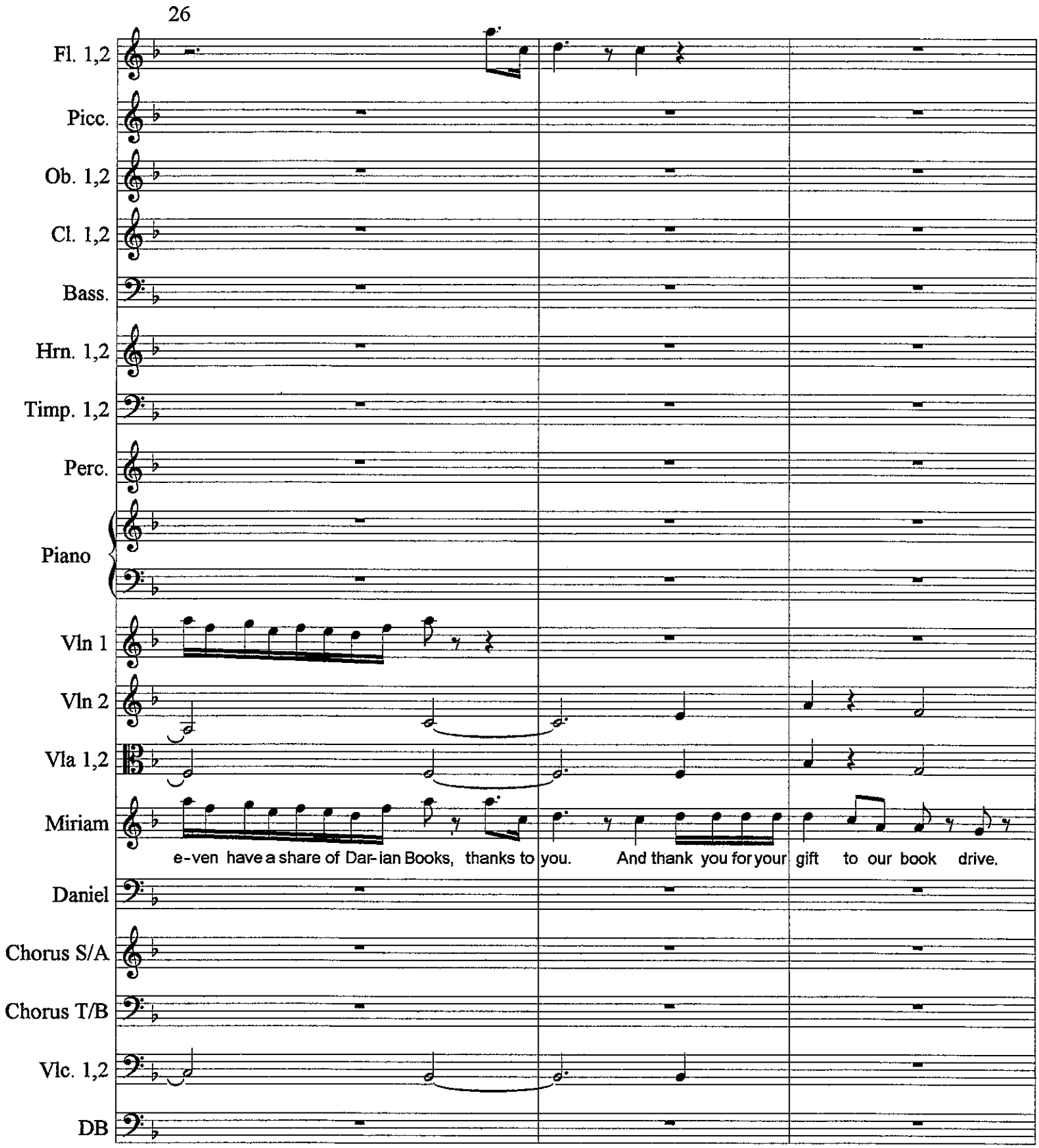

12
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
p con sord.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
What I had in mind, Mis-ter Sap-er-stein, was you would re-gis-ter this time - .
Daniel
Doc-tor
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

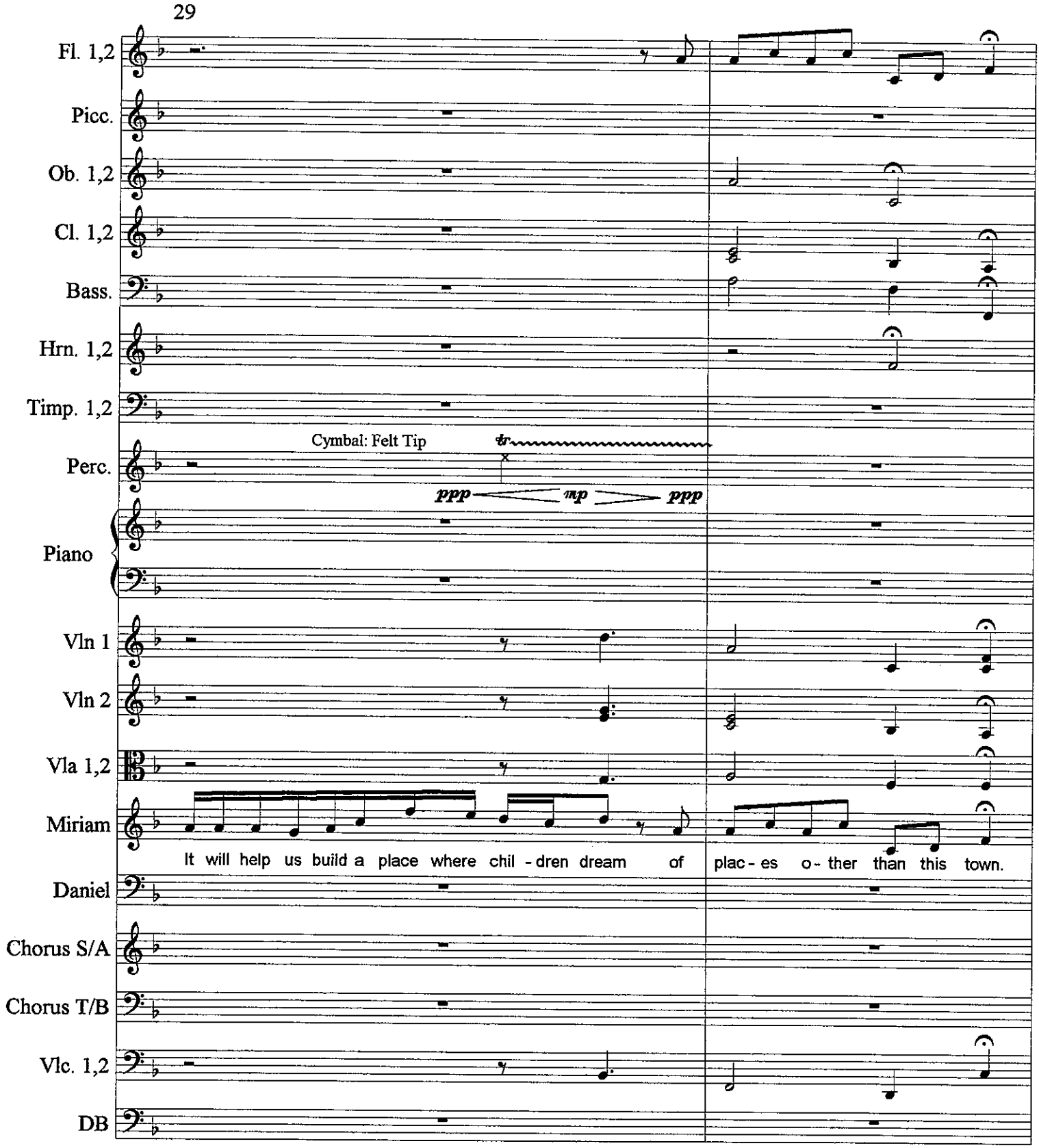

15
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
diminuendo
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Braun, the love of learn-ing brings me back to you. The love of learn - ing and of....
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

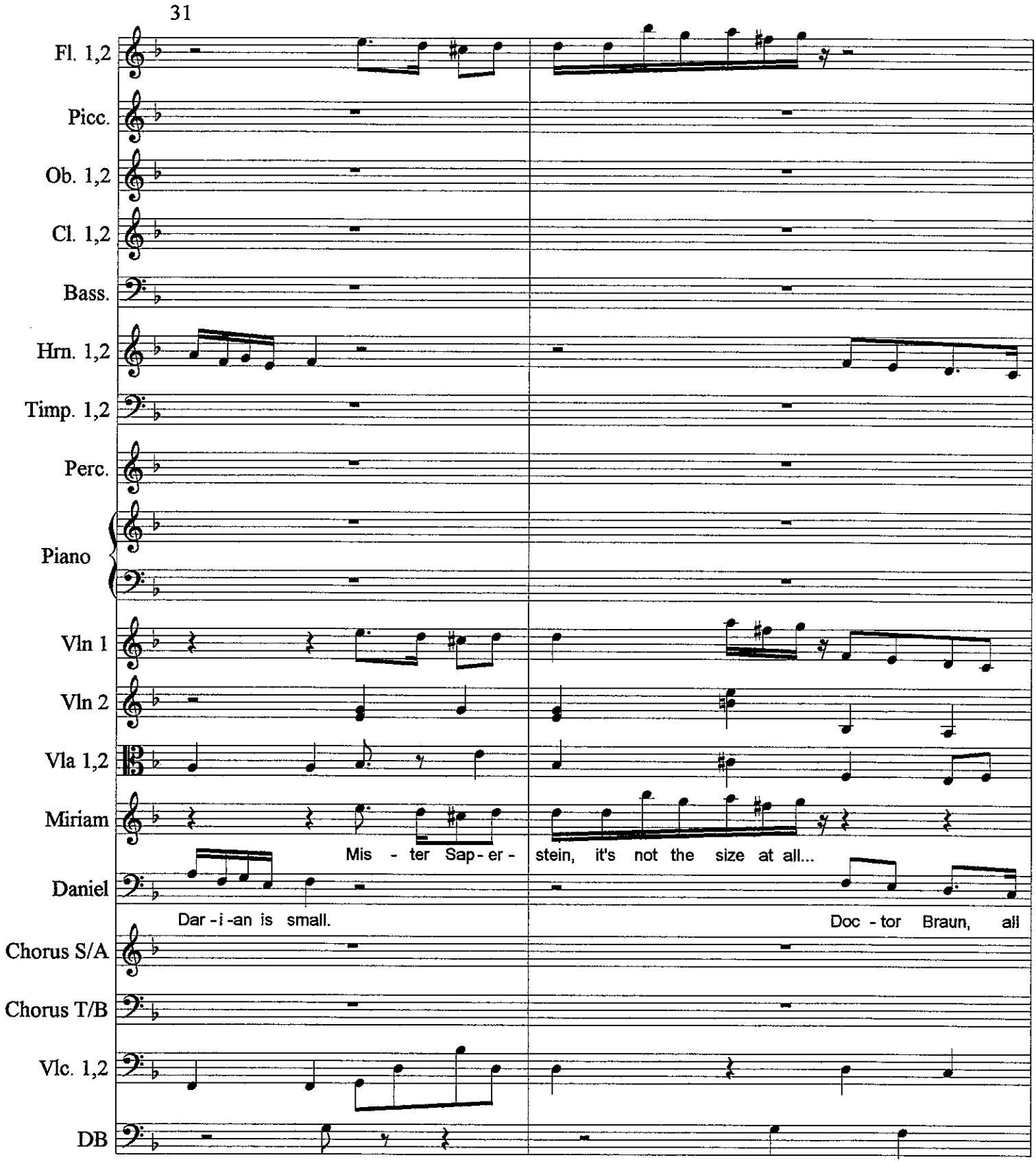

18
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
And of books?
The love of books and learn - ing
Daniel
and of books that's true.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

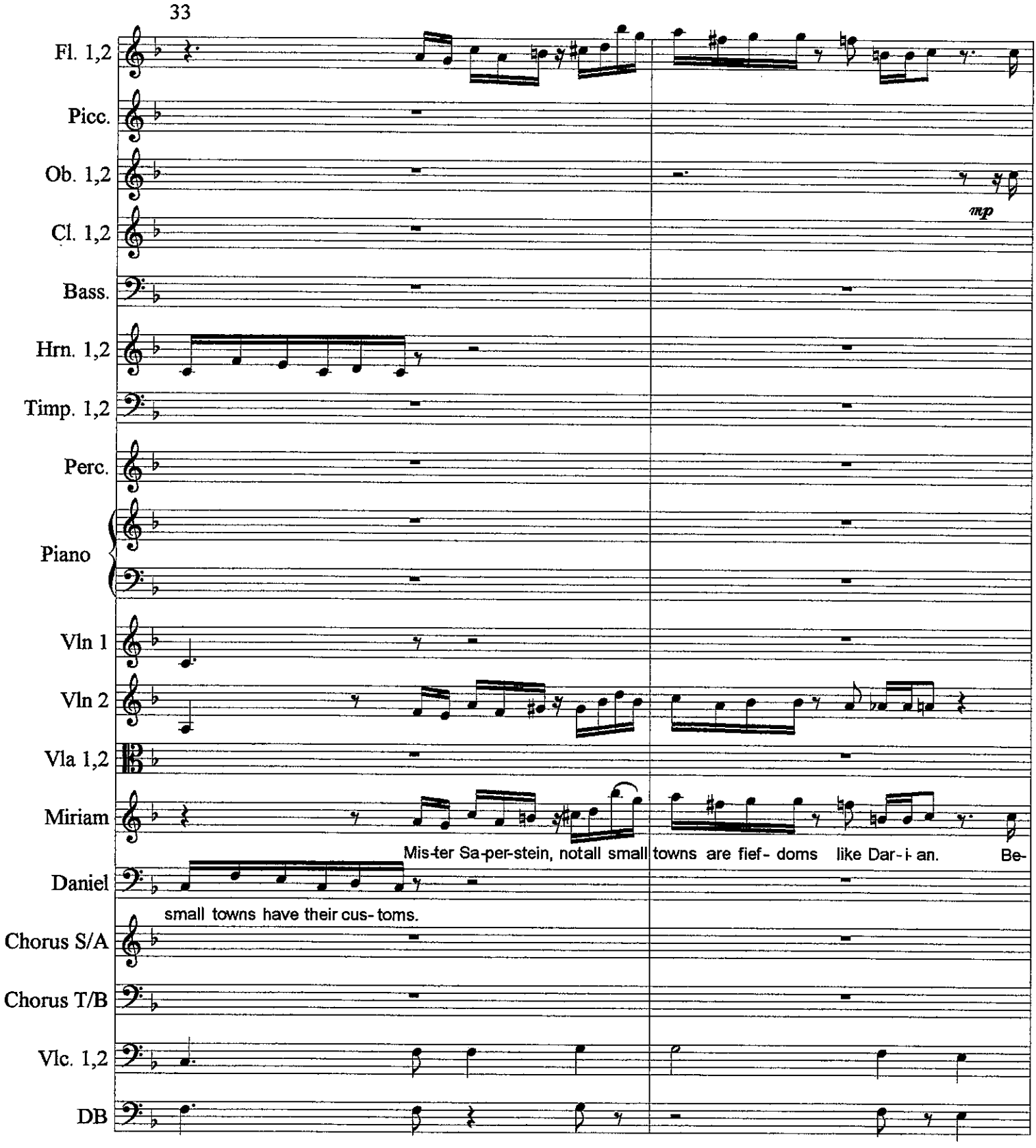

20
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
brings me too. Ispend mydays with chil-dren, my eve-ningswith a-dults. And when clas-ses end, Jane Aus-ten,
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

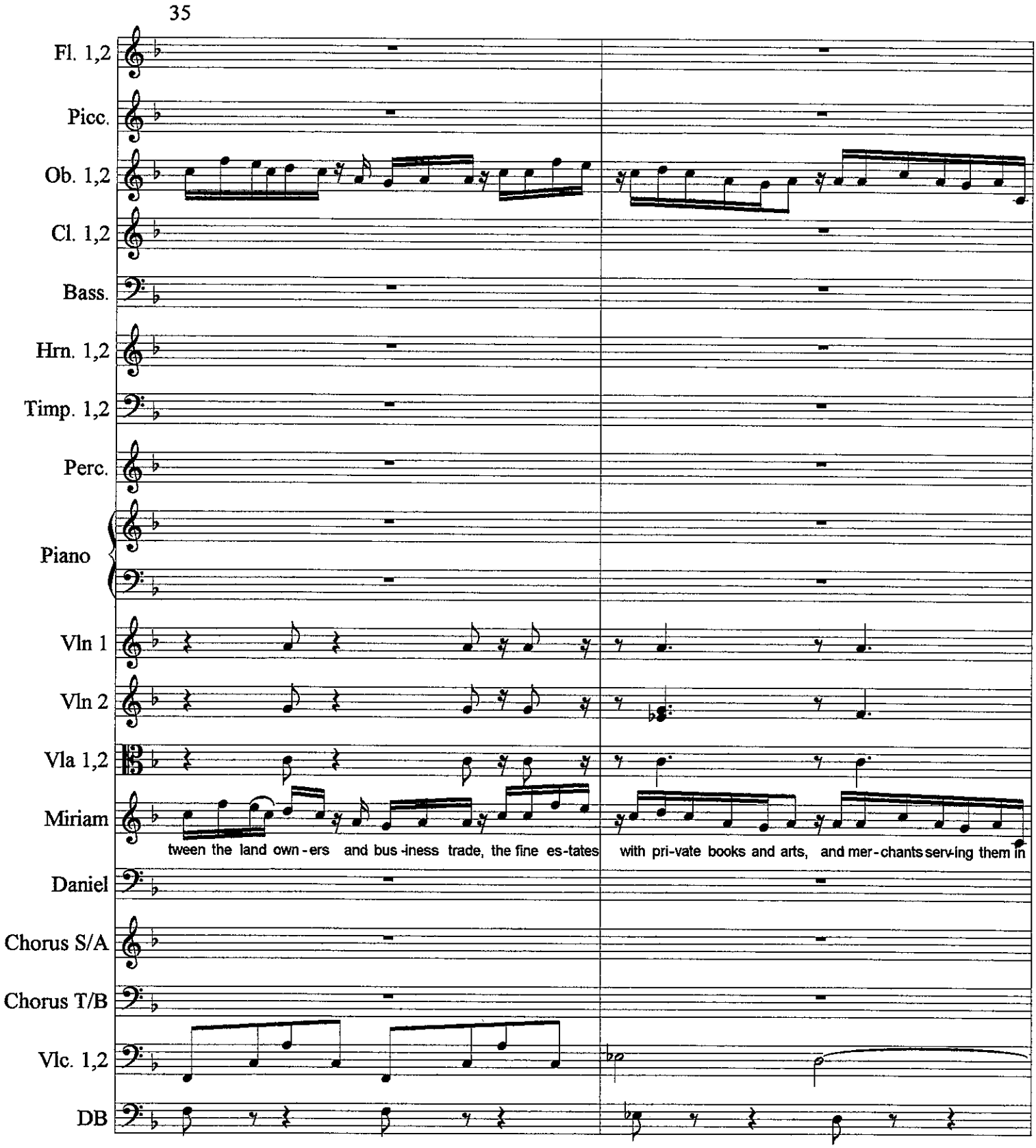

23
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Faust, and Lao, and Rab-bi E-li-e-zer keepme com-pa-ny.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

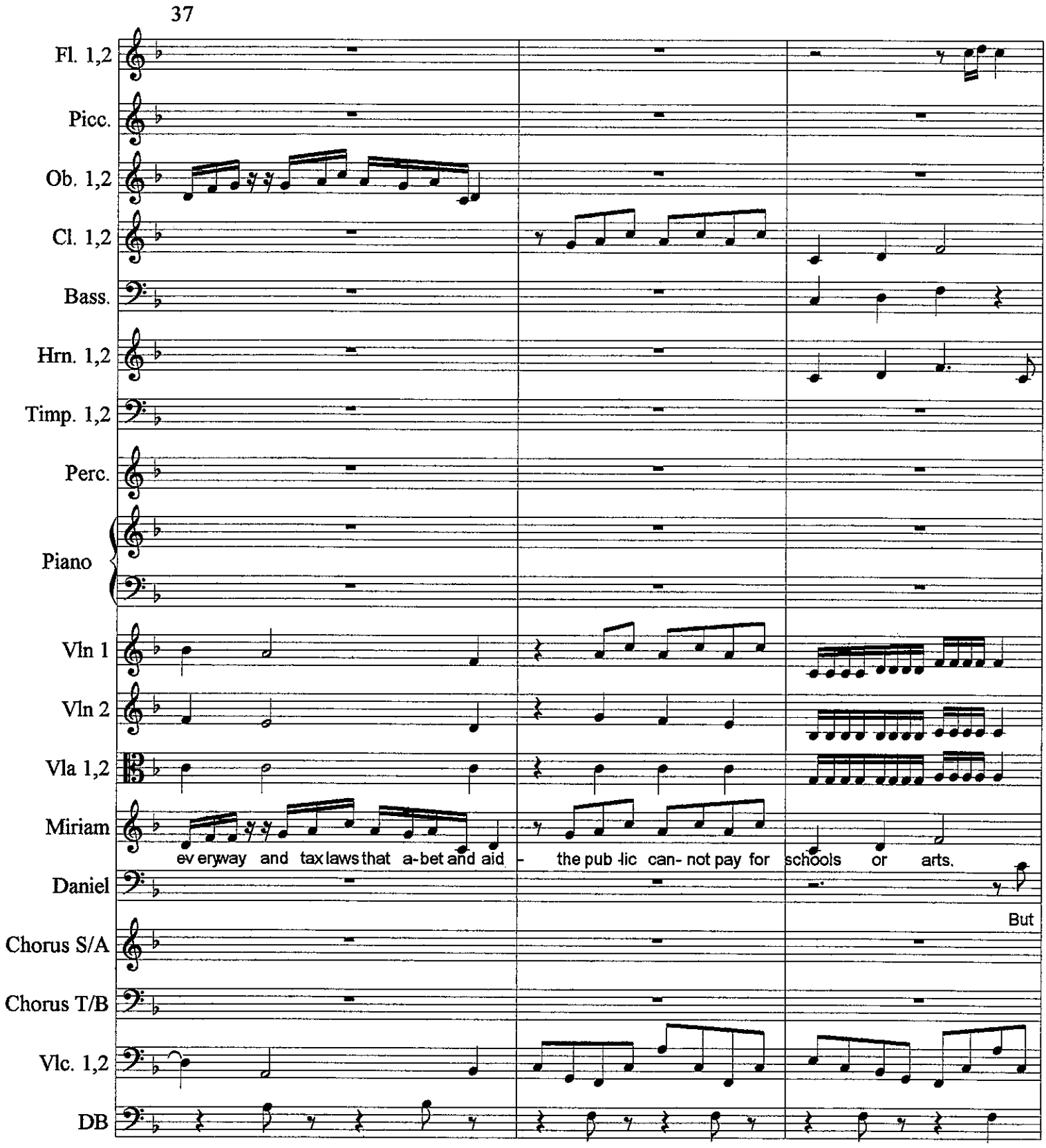

26
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
e-ven have a share of Dar-ian Books, thanks to you. And thank you for your gift to our book drive.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

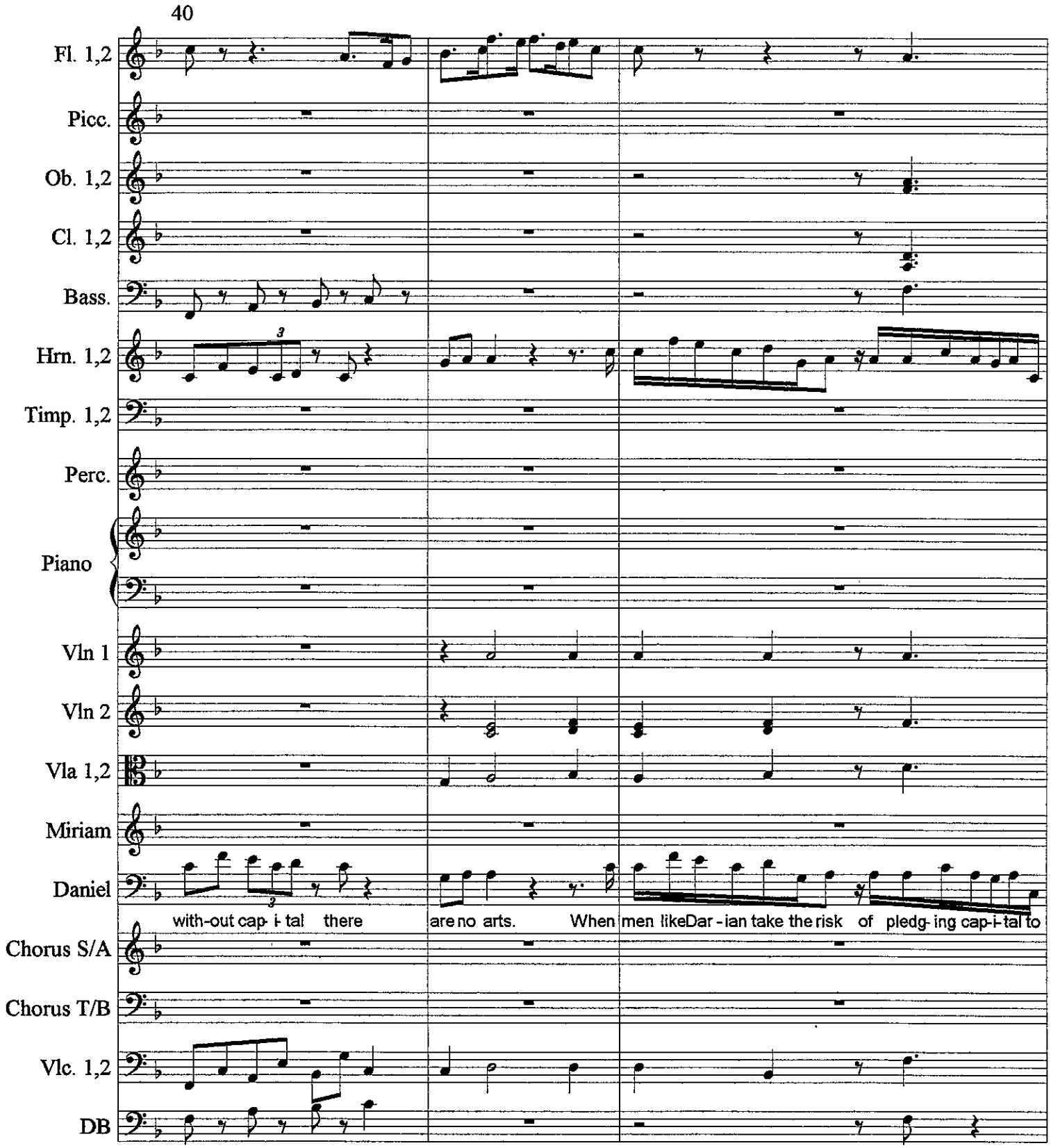

29
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Cymbal: Felt Tip
ppp
mp
ppp
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
It will help us build a place where chil - dren dream of
plac - es o - ther than this town.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

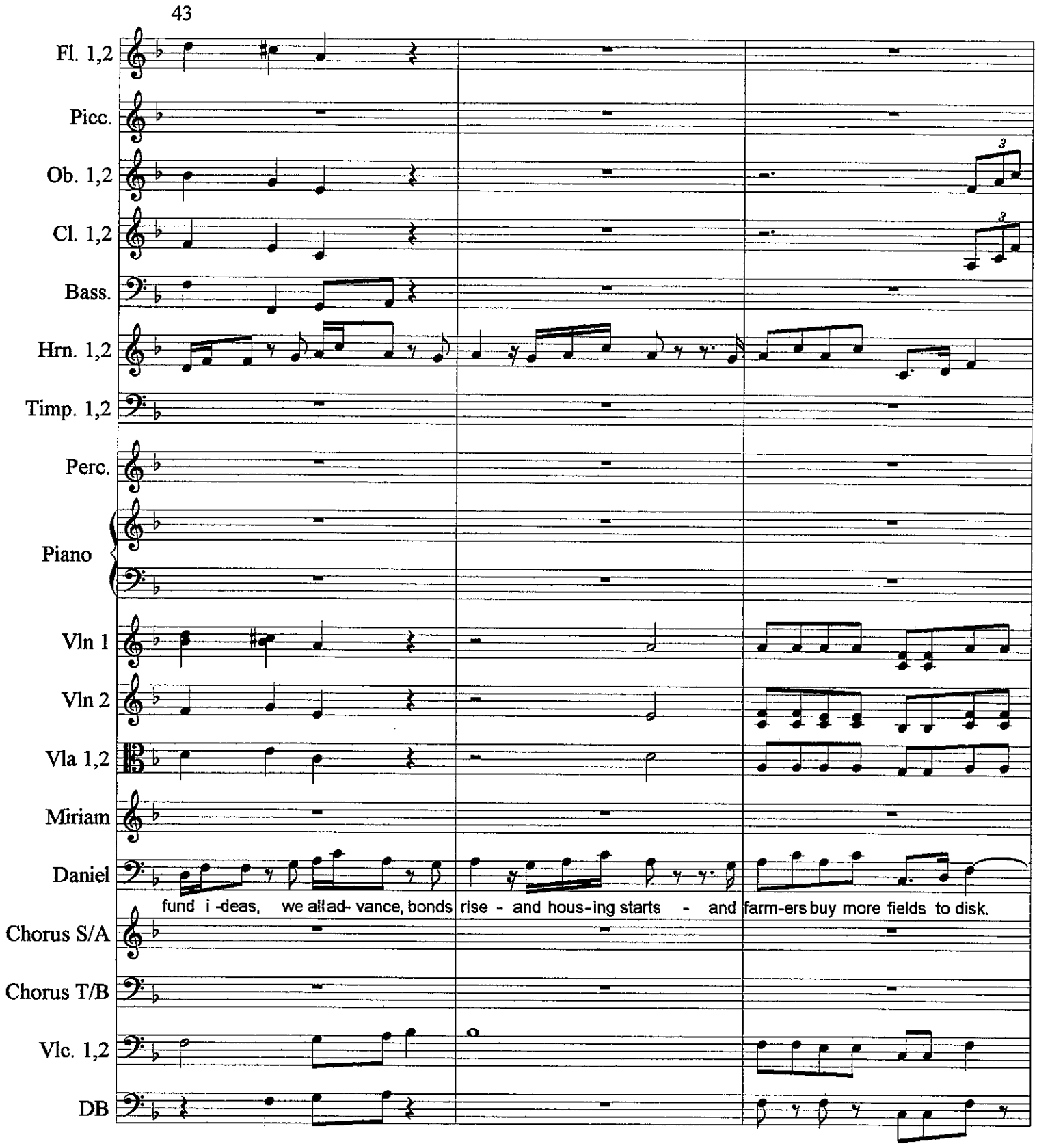

31
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
Mis - ter Sap - er - stein, it's not the size at all...
Dar - i - an is small.
Doc - tor Braun, all


33
Fl. 1,2
Picc.
Ob. 1,2
mp
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Mis-ter Sa-per-stein, not all small towns are fief- doms like Dar-i- an. Be-
Daniel
small towns have their cus- toms.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

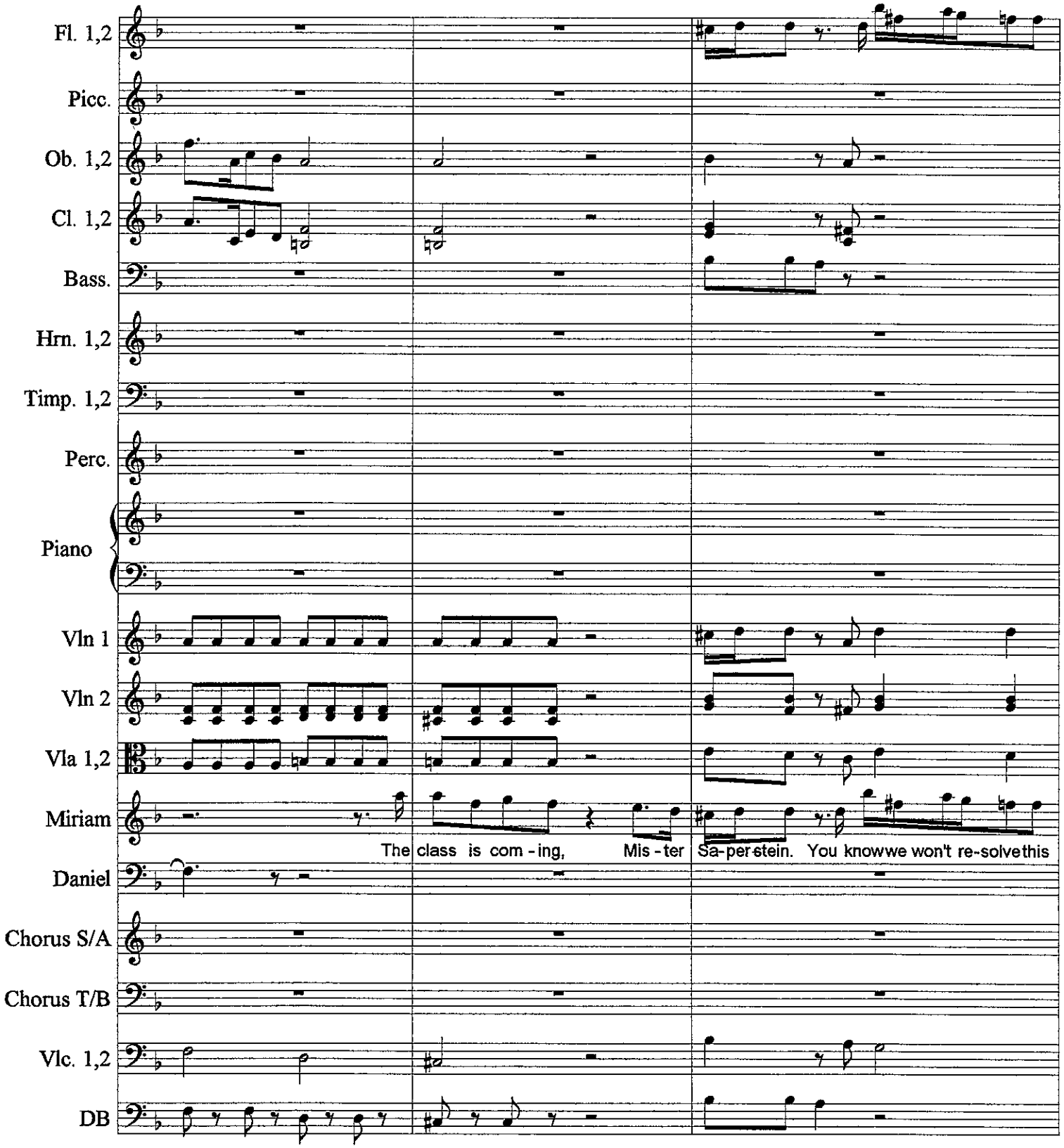

35
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
tween the land own-ers and bus-iness trade, the fine es-tates with pri-vate books and arts, and mer-chants serv-ing them in
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

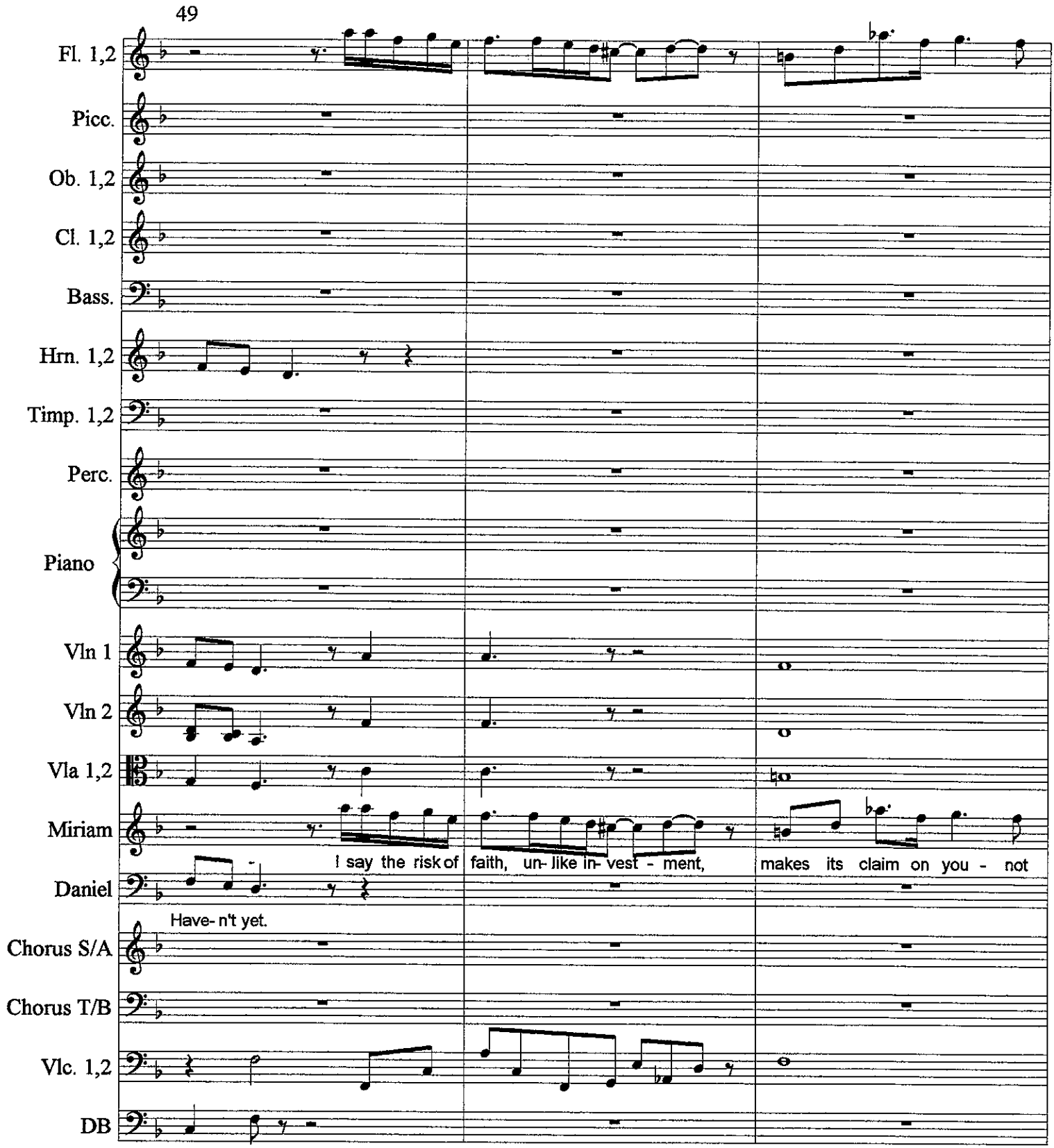

37
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
ev ery way and tax laws that a-bet and aid - the pub -lic can- not pay for schools or arts.
Daniel
But
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

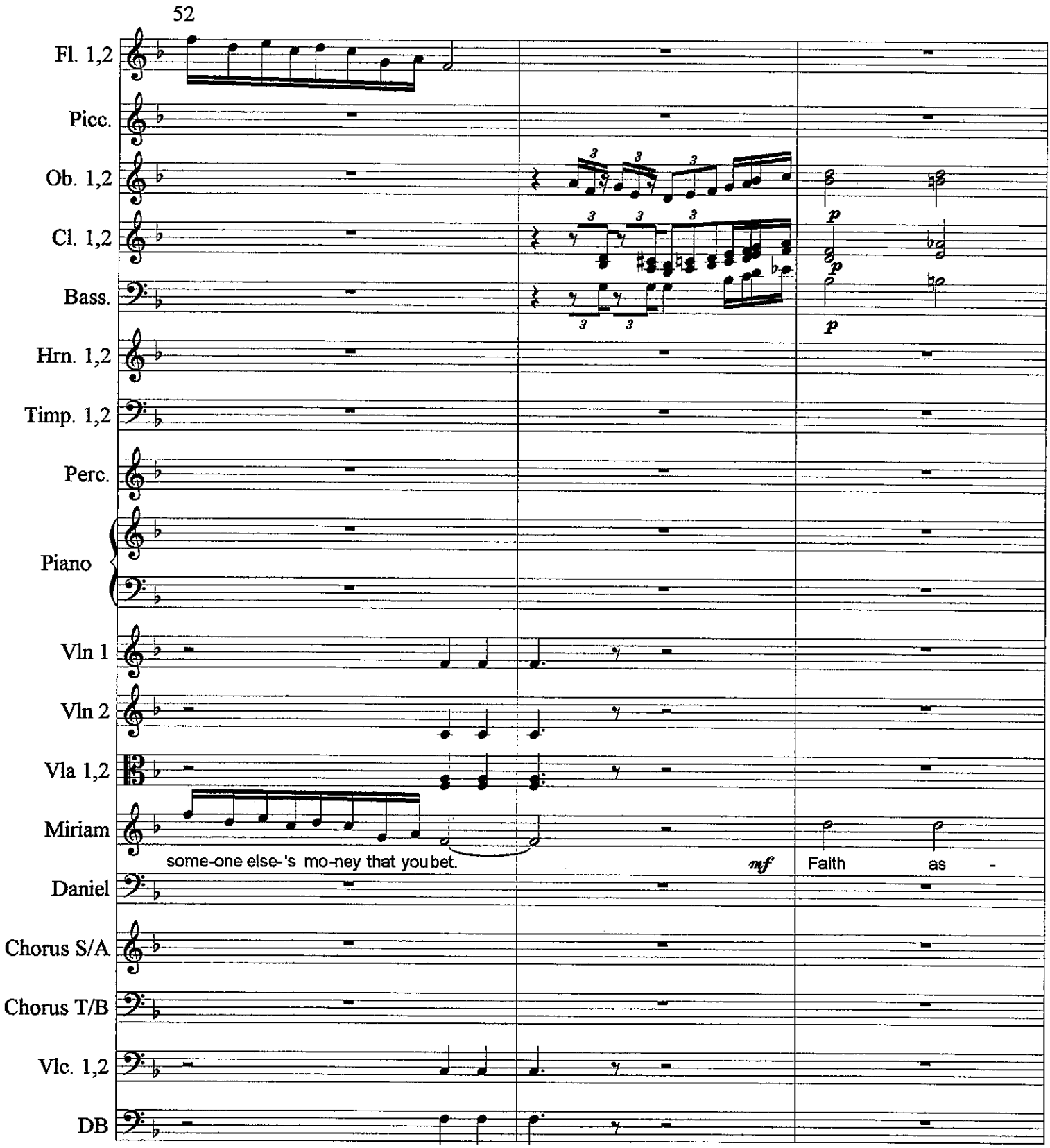

40
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
with-out cap- i- tal there
are no arts.
When
men likeDar - ian take the risk of pledg- ing cap-i- tal to
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

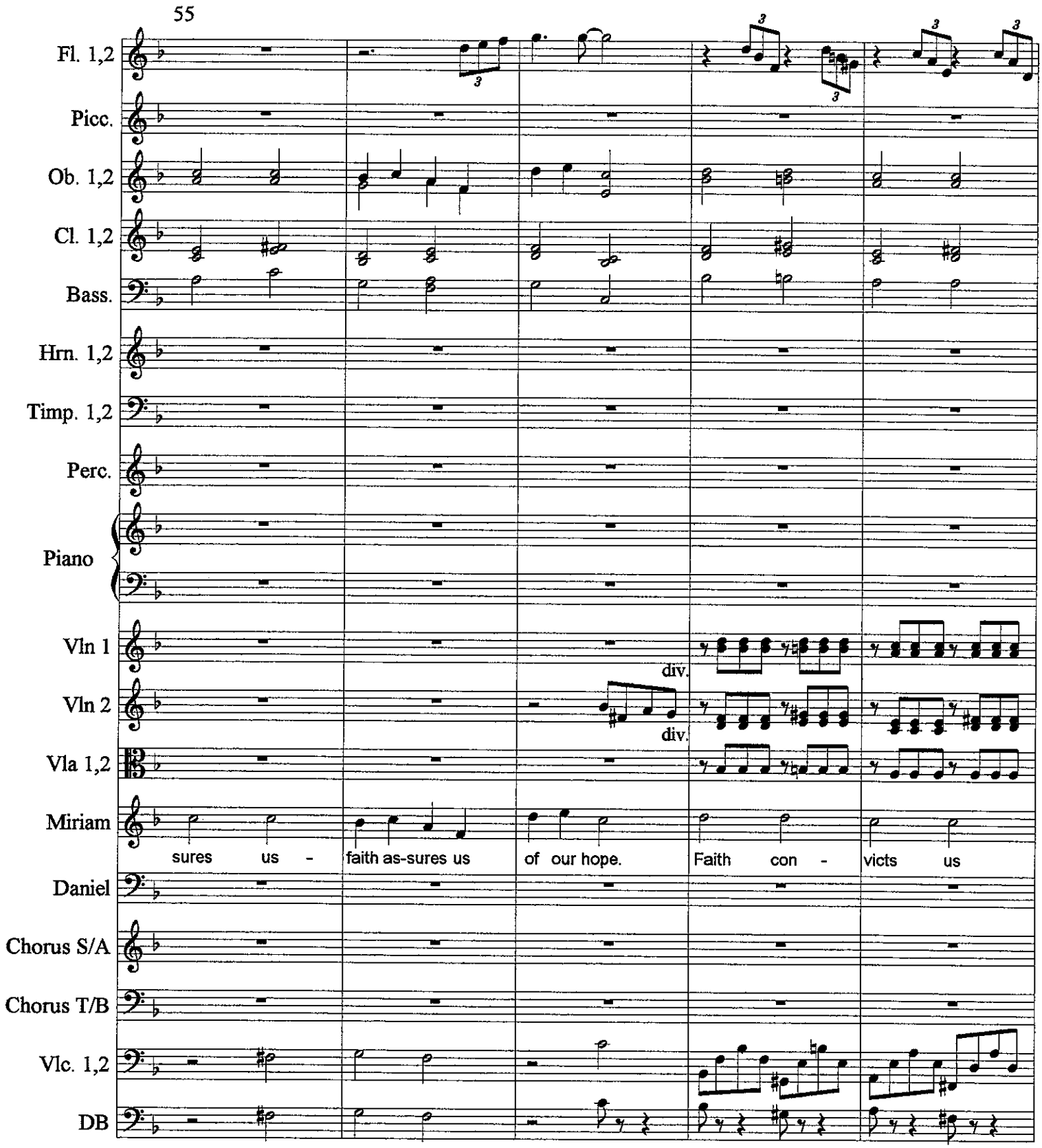

43
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
fund i -deas, we all ad- vance, bonds rise - and hous-ing starts - and farm-ers buy more fields to disk.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

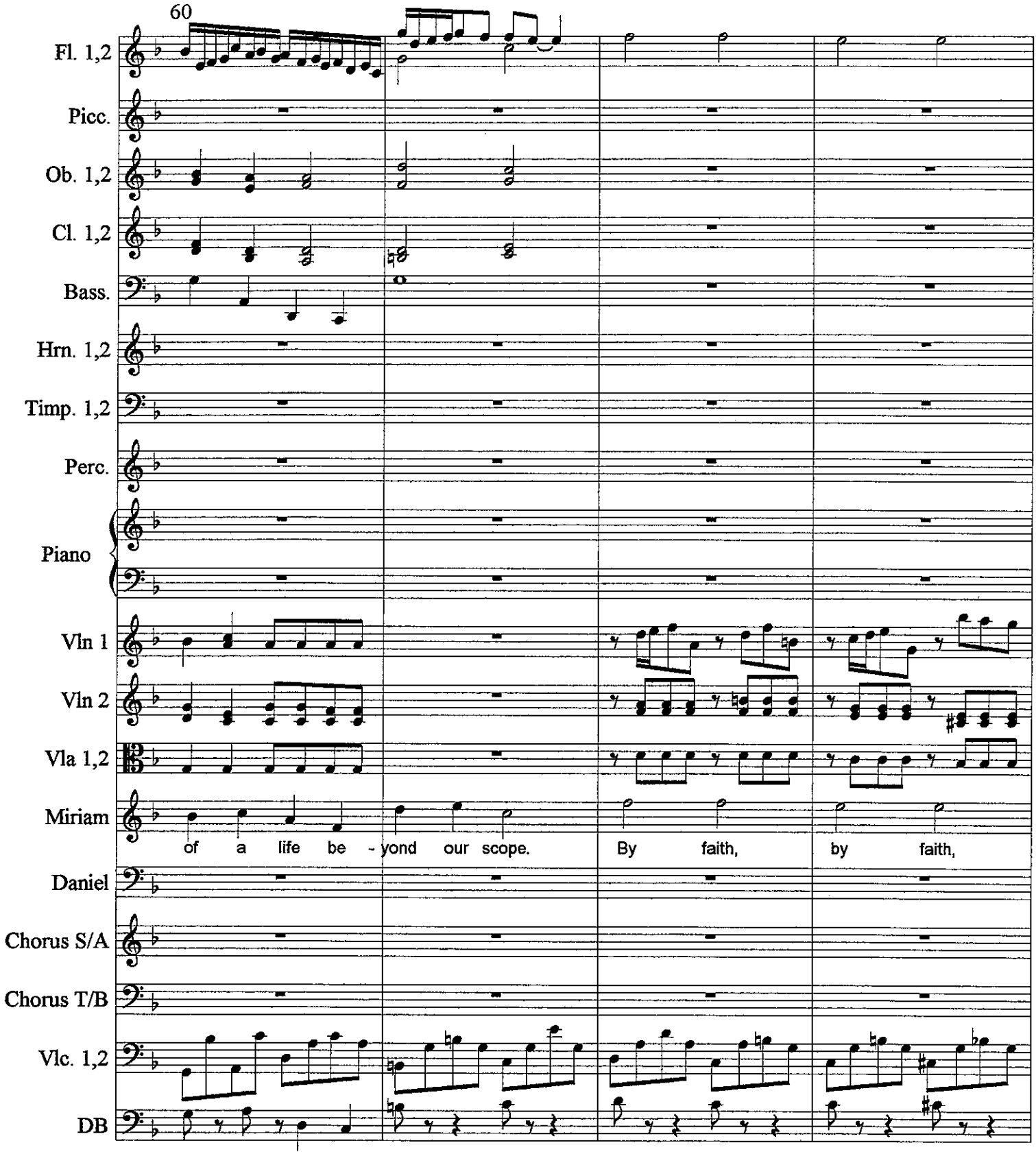
46

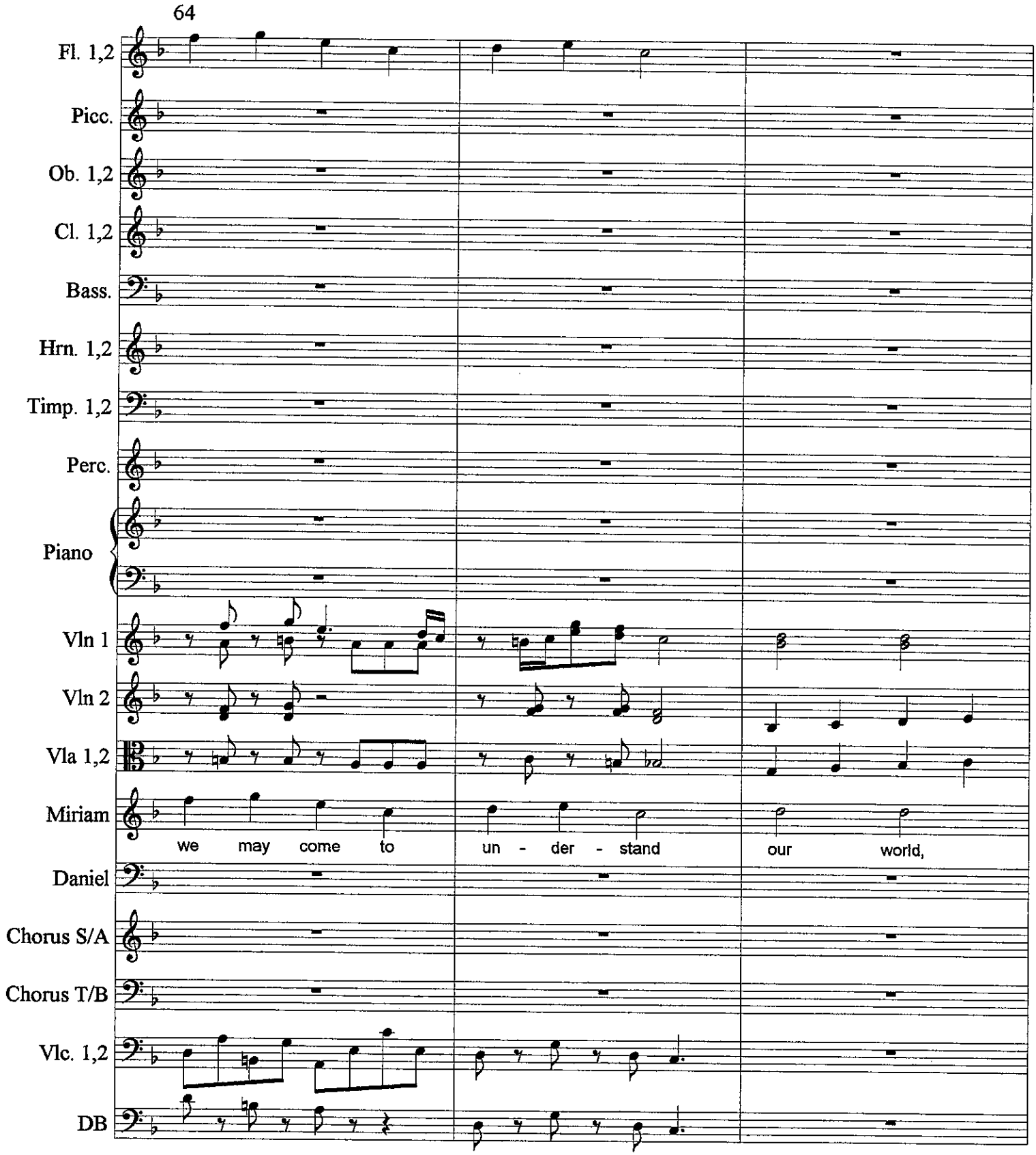

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
The class is com - ing,
Mis - ter
Sa-per-stein. You knowwe won't re-solvethis

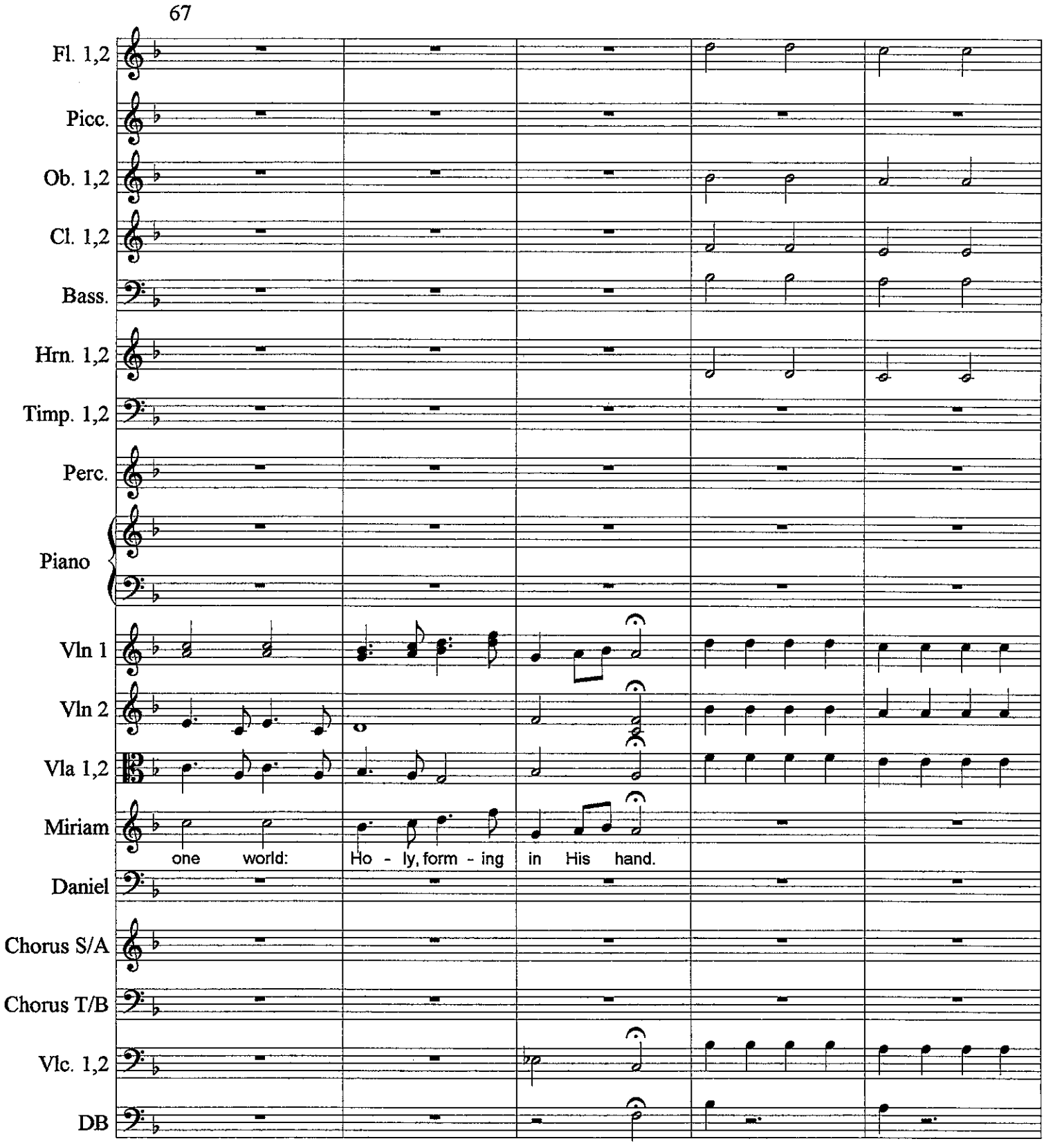

49
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
I say the risk of faith, un- like in- vest - ment, makes its claim on you - not
Daniel
Have- n't yet.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

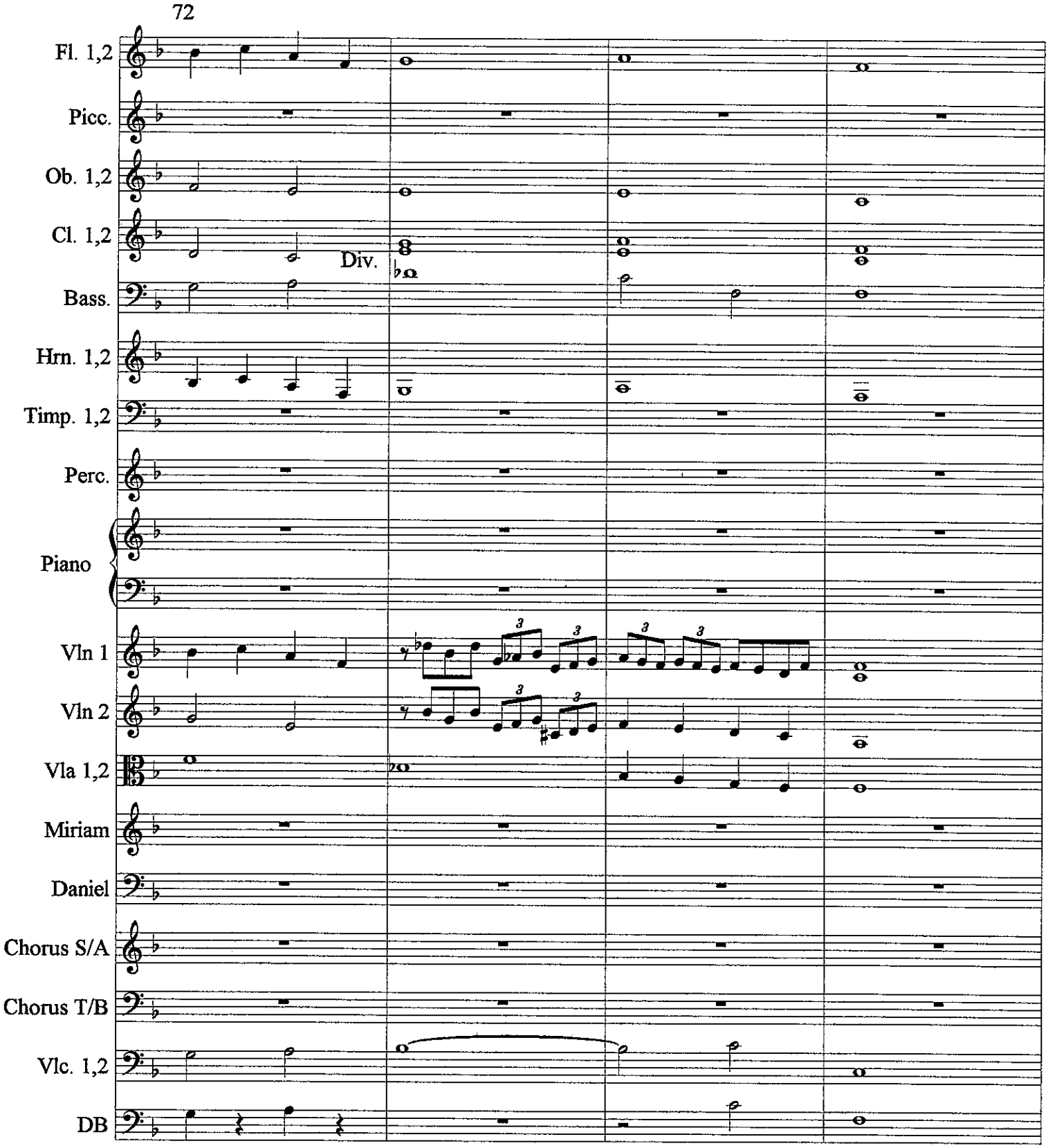

52
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
some-one else-'s mo-ney that you bet.
mf
Faith
as
-

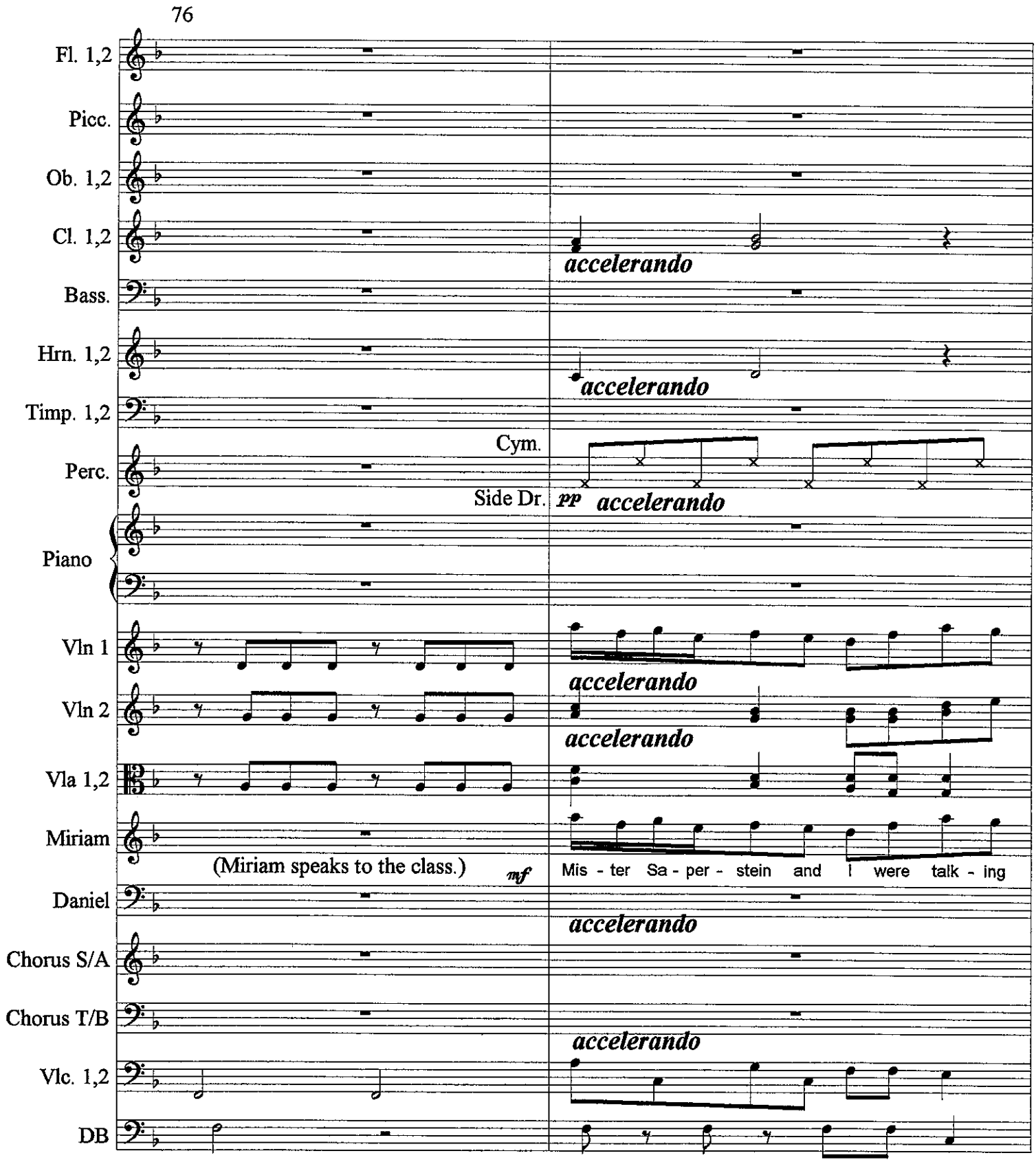

55
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
div.
div.
sures us -
faith as-sures us
of our hope.
Faith con -
victs us

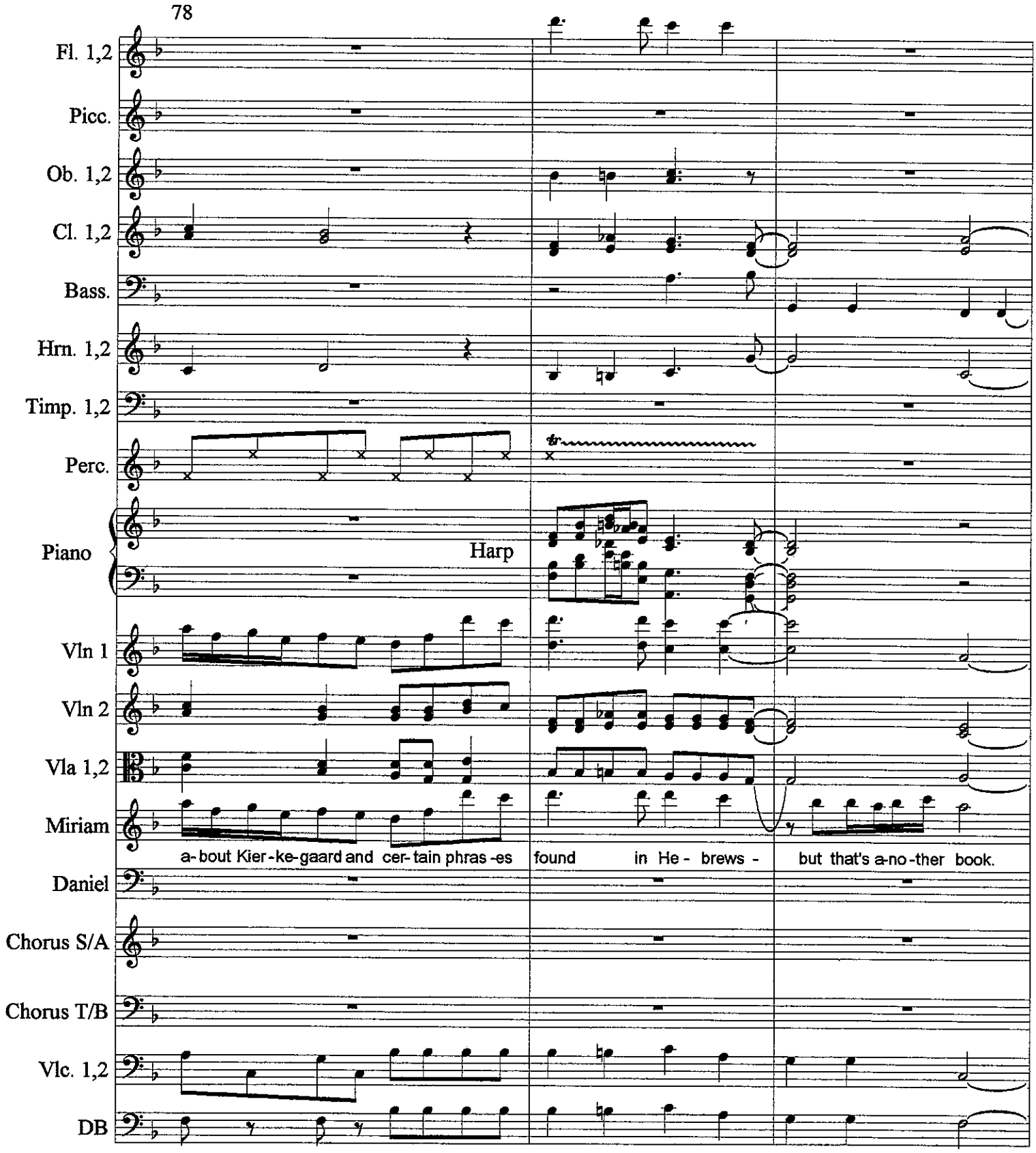

60
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
of a life be - yond our scope.
By faith,
by faith,
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

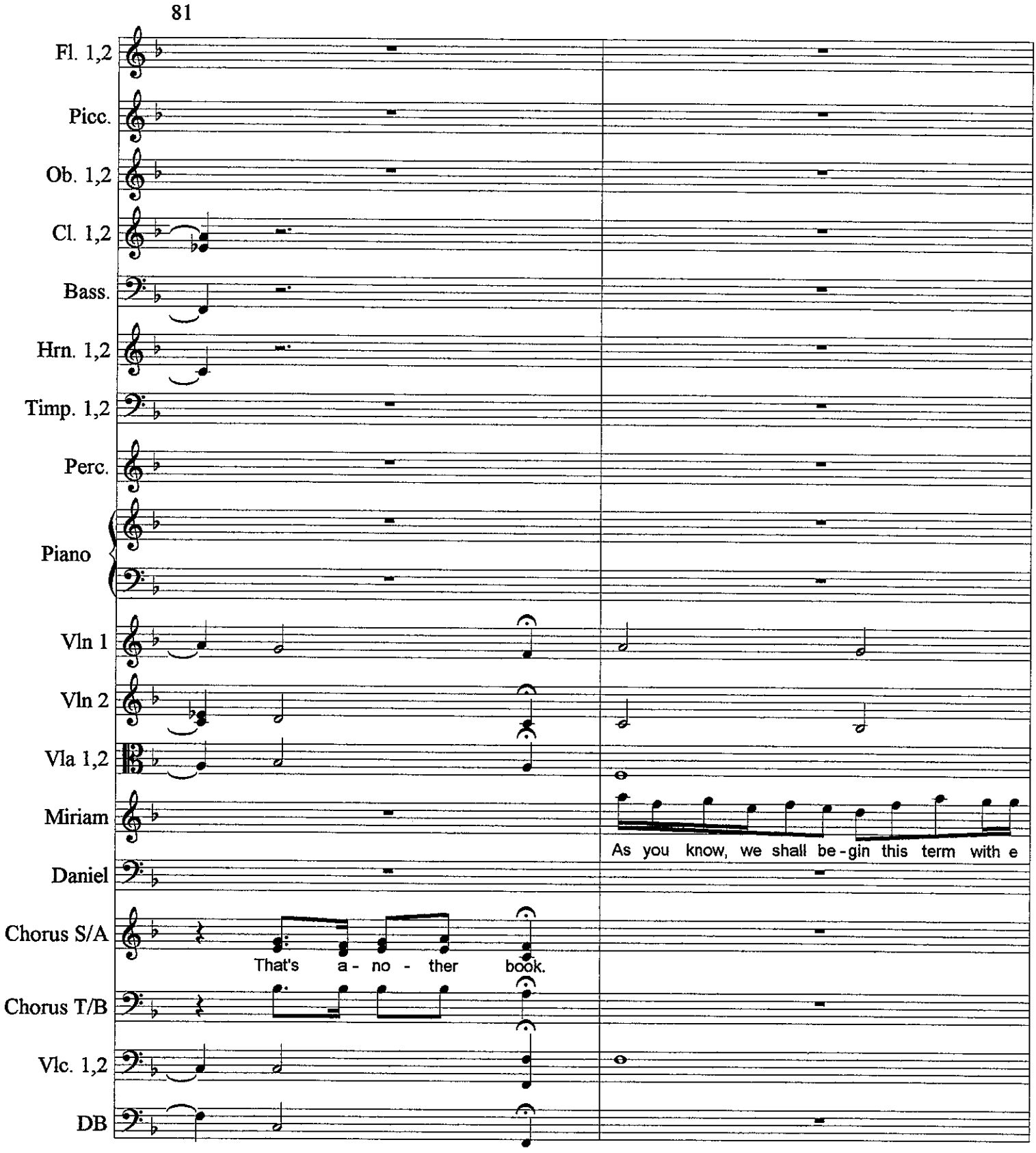

64
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
we may come to un - der - stand our world,
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

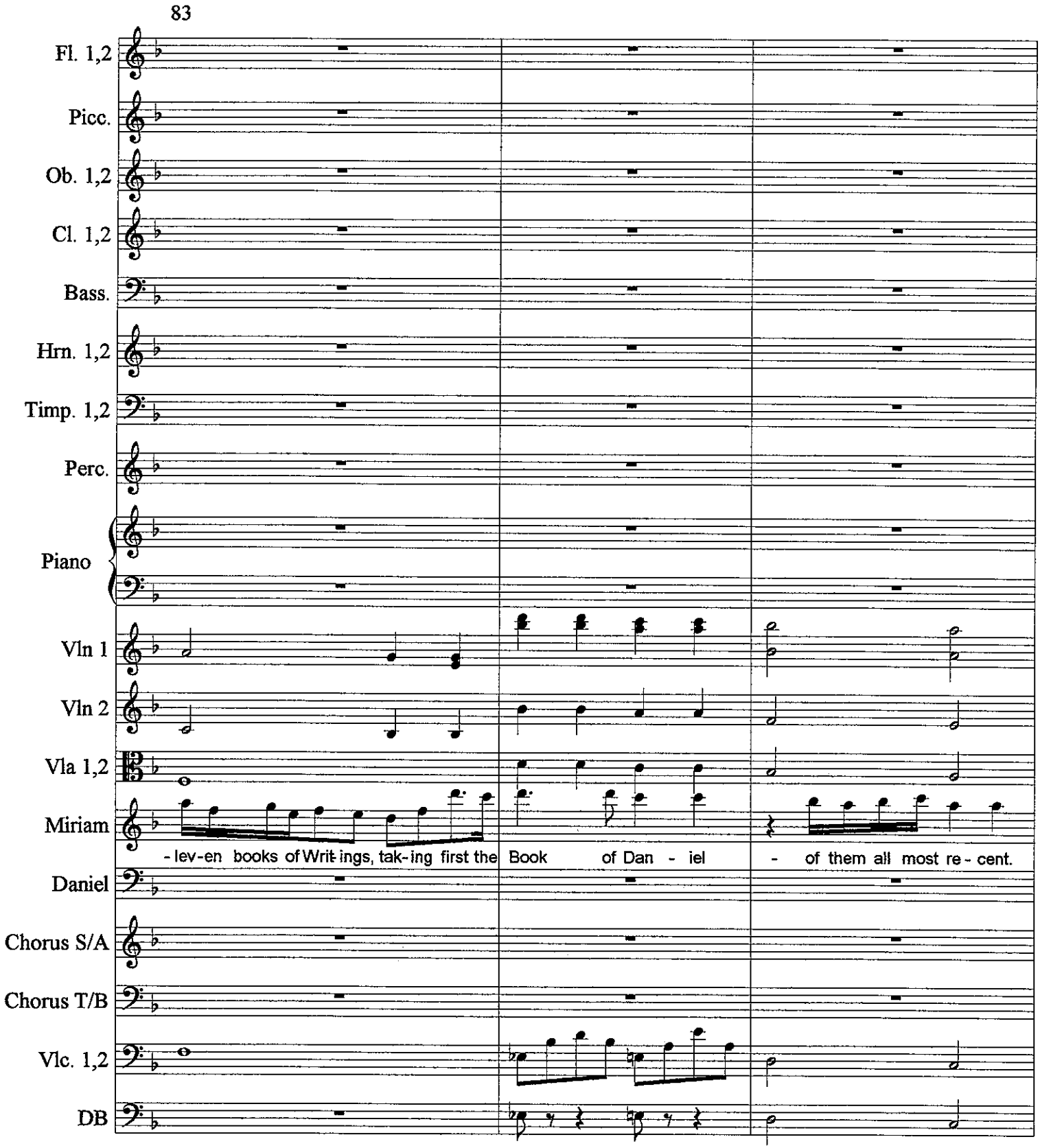

67
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
one world:
Ho - ly, form - ing
in His hand.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

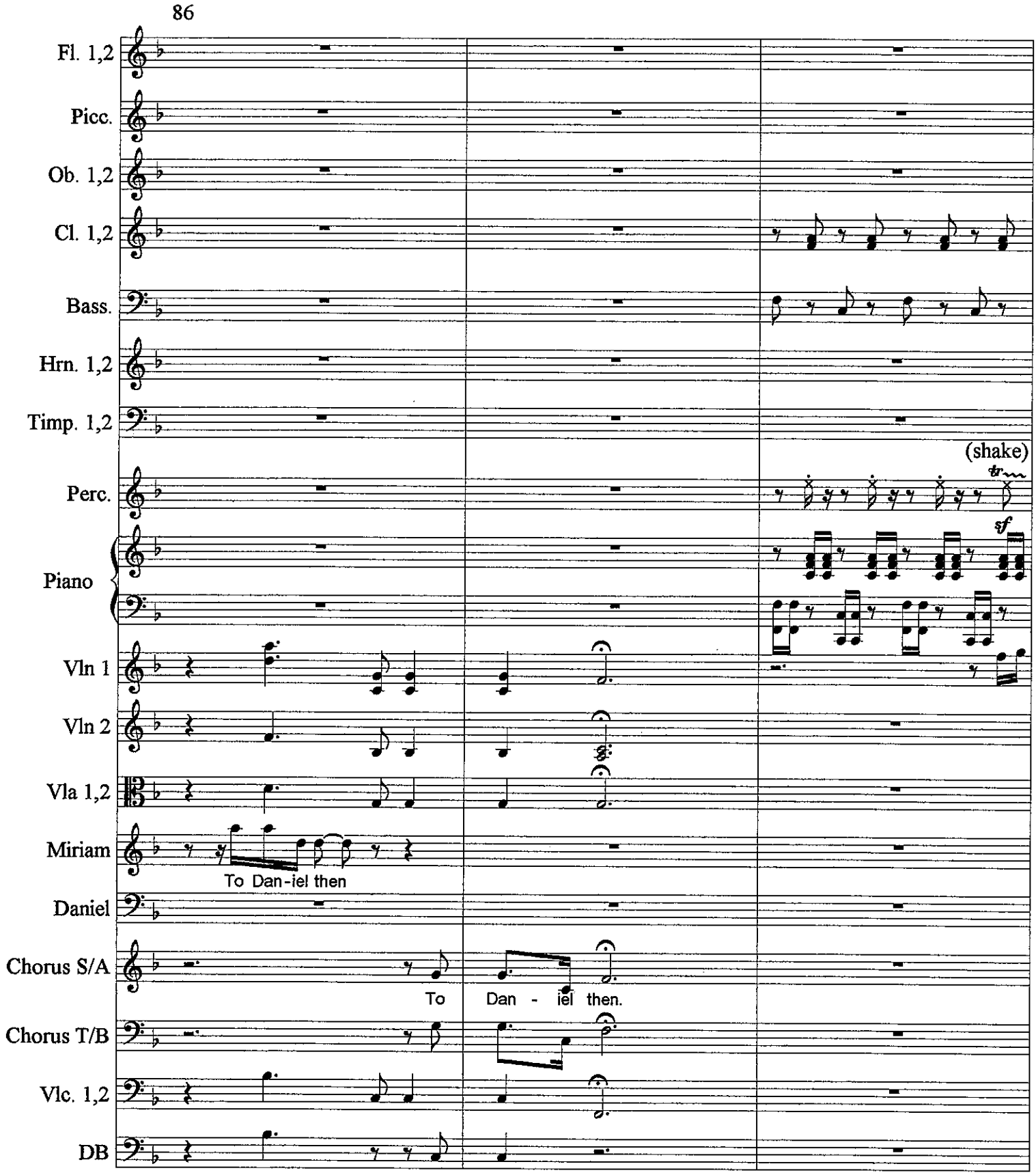

72
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Div.
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

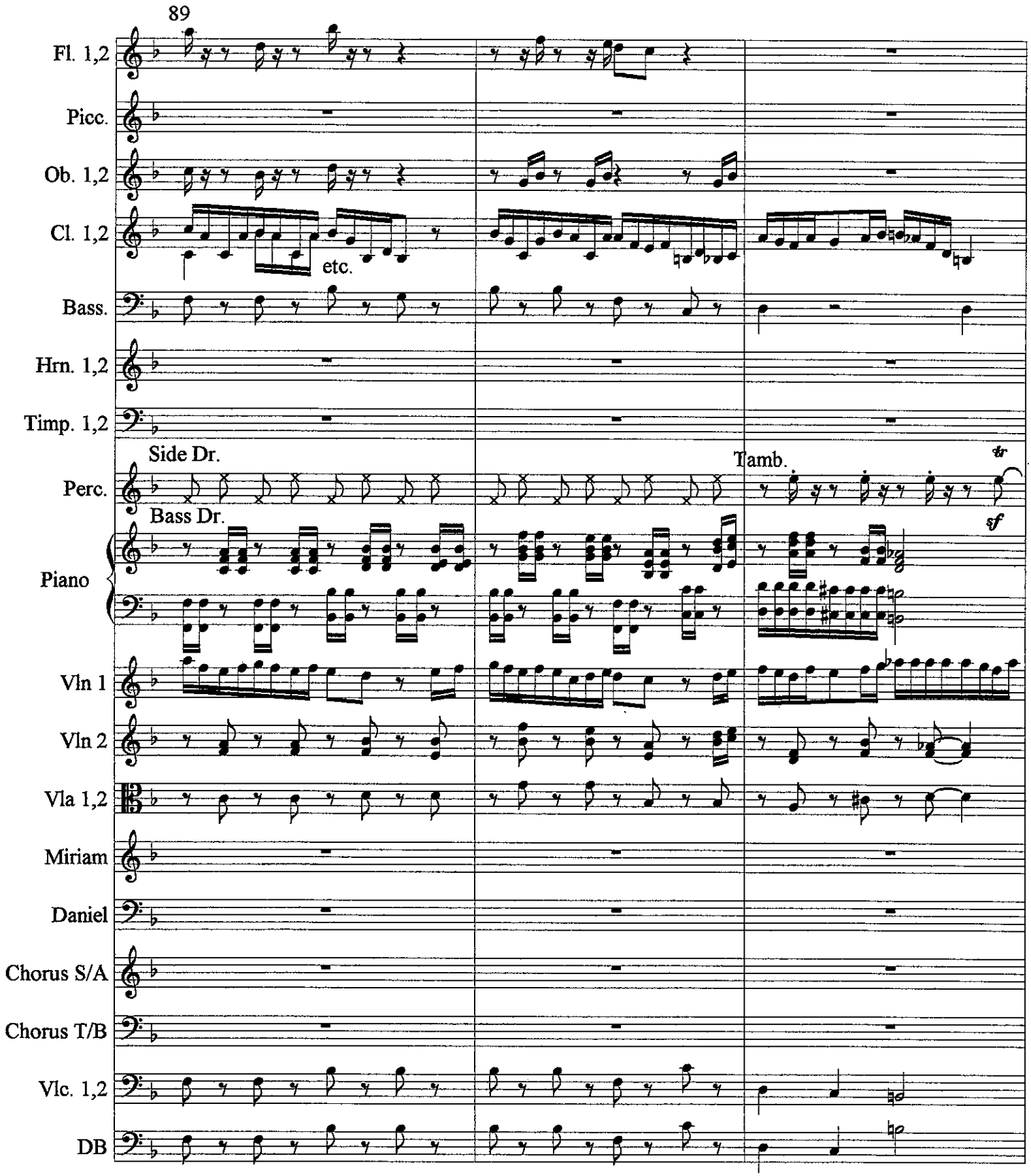

76
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
accelerando
Bass.
Hrn. 1,2
accelerando
Timp. 1,2
Cym.
Perc.
Side Dr.
pp
accelerando
Piano
Vln 1
accelerando
Vln 2
accelerando
Vla 1,2
Miriam
(Miriam speaks to the class.)
mf
Mis - ter Sa - per - stein and I were talk - ing
Daniel
accelerando
Chorus S/A
Chorus T/B
accelerando
Vlc. 1,2
DB

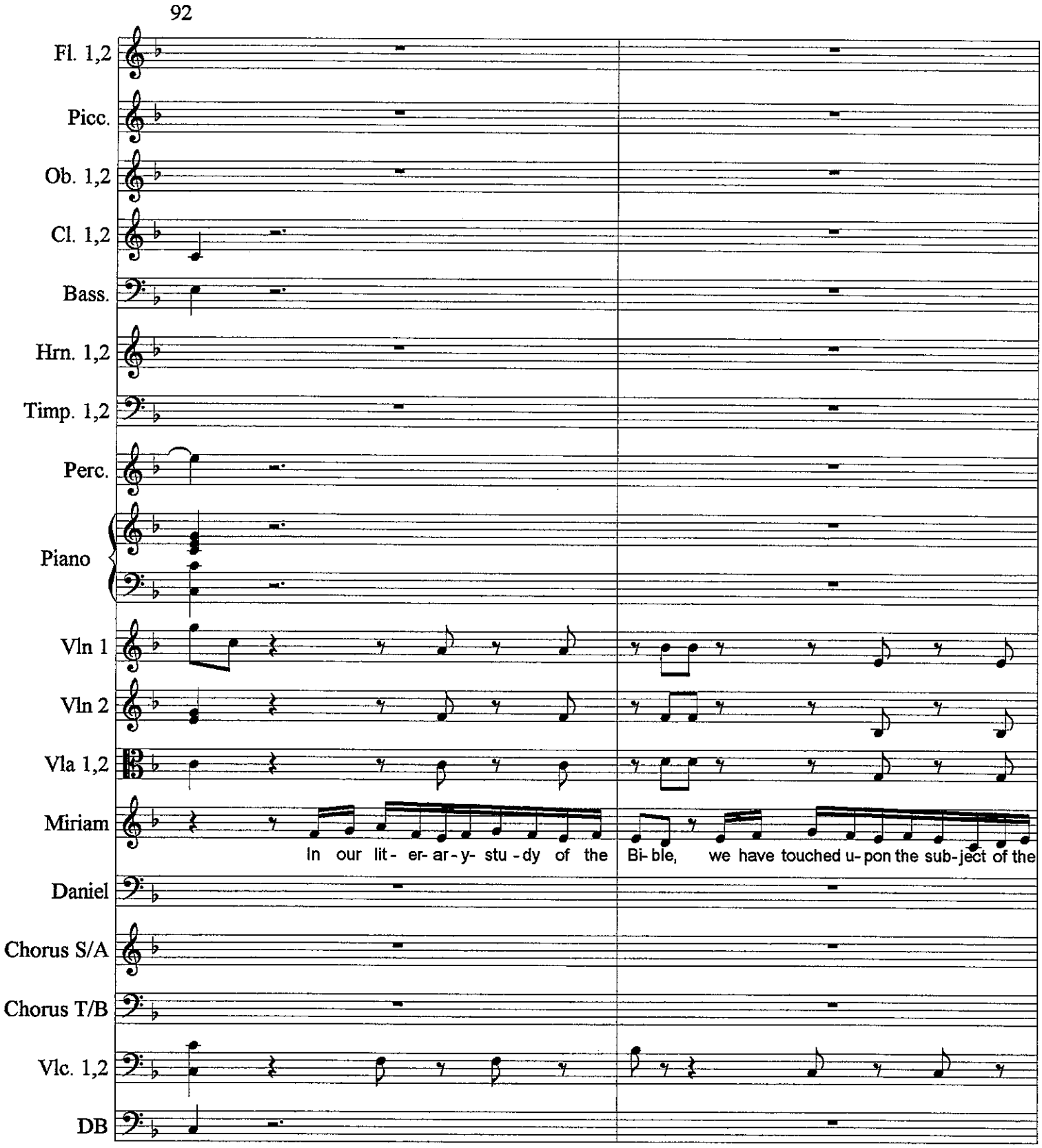

78
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Harp
Vln 1
Vln 2
Vla 1,2
Miriam
a-bout Kier-ke-gaard and cer-tain phras-es
found in He- brews -
but that's a-no-ther book.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

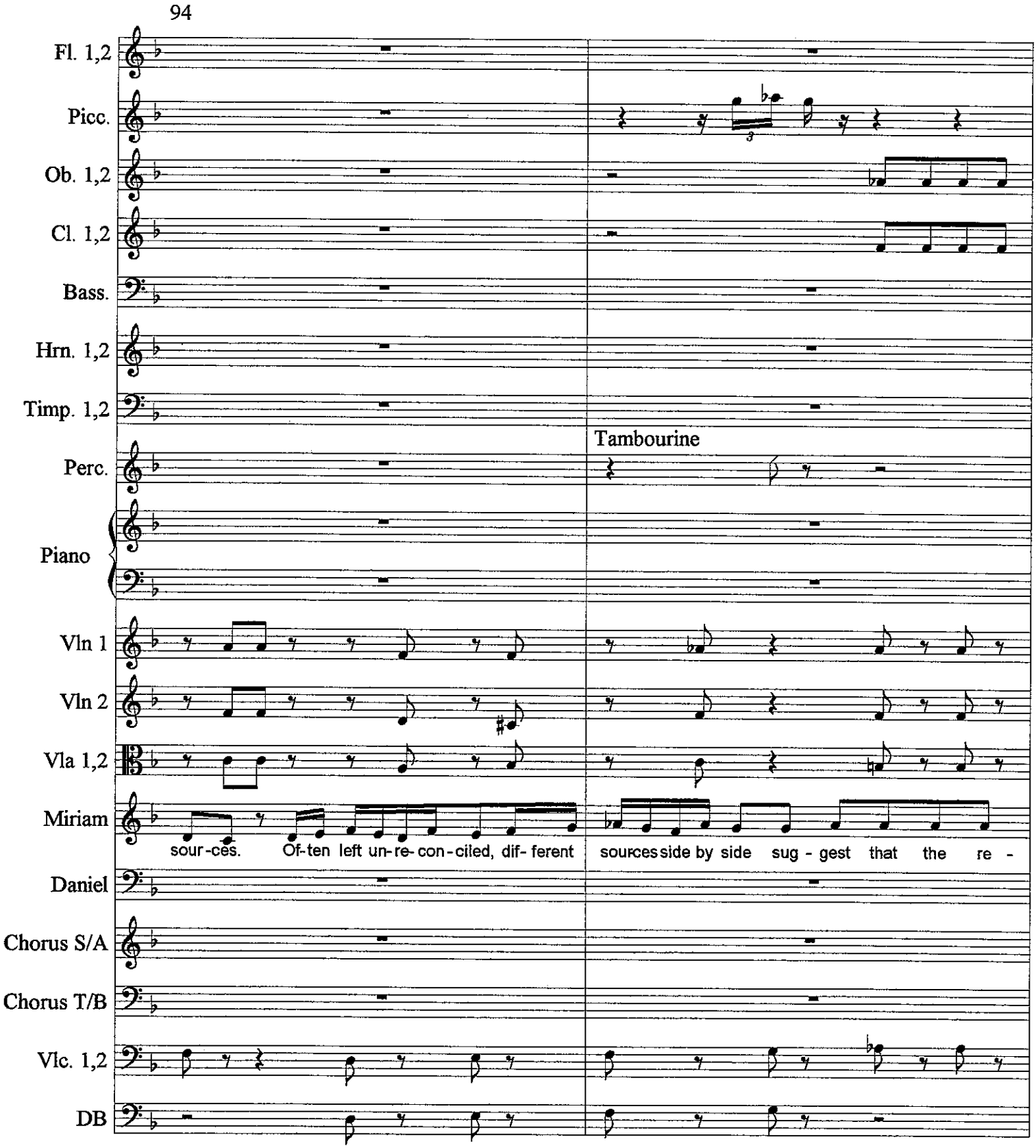

81
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
As you know, we shall be-gin this term with e
That's a- no - ther book.

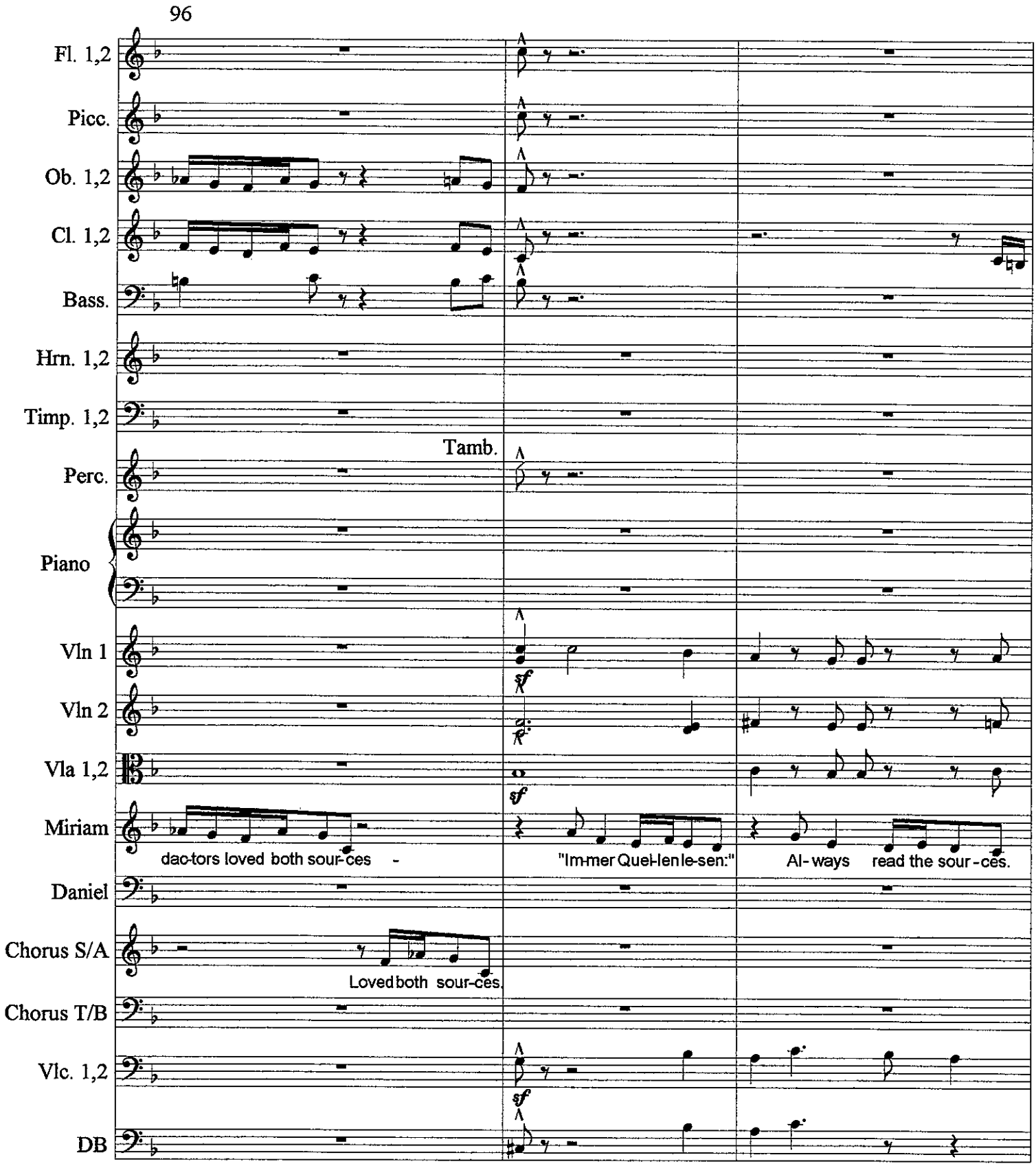

83
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
- lev-en books of Writ-ings, tak-ing first the
Book of Dan - iel
- of them all most re - cent.

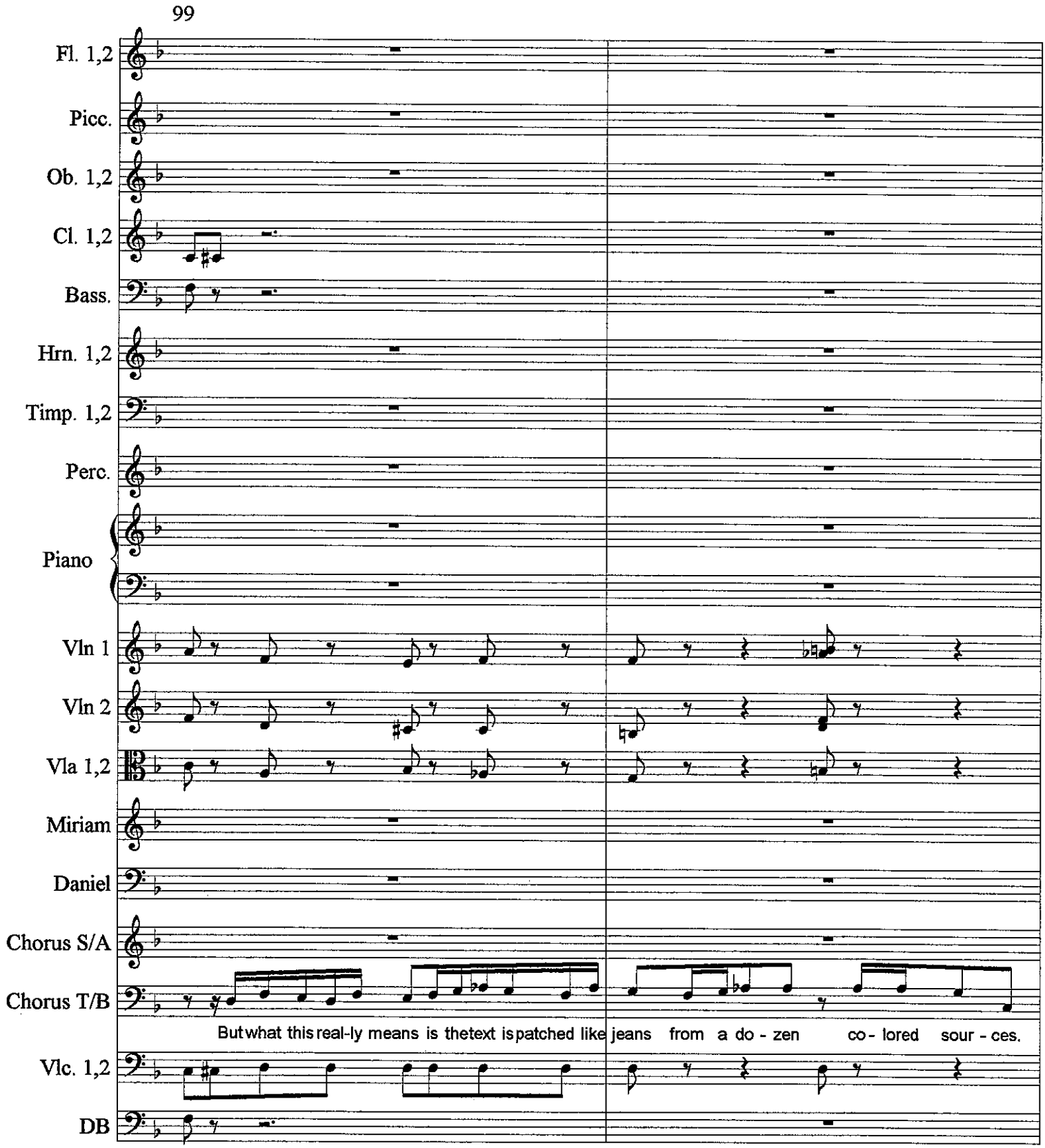

86
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
(shake)
Piano
sf
Vln 1
Vln 2
Vla 1,2
Miriam
To Dan-iel then
Daniel
Chorus S/A
To
Dan - iel then.
Chorus T/B
Vlc. 1,2
DB

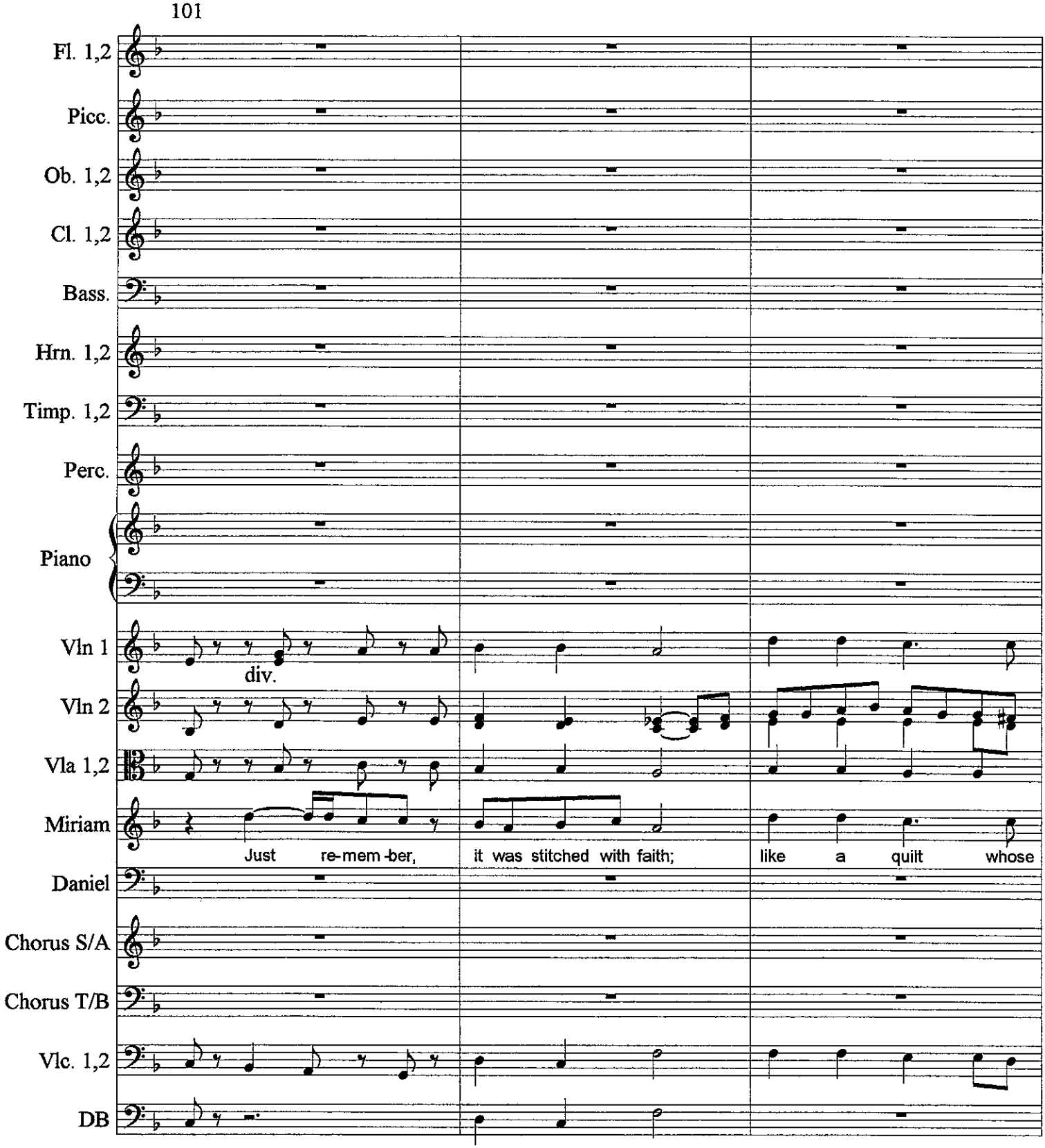

89
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
etc.
Bass.
Hrn. 1,2
Timp. 1,2
Side Dr.
Bass Dr.
Tamb.
tr
sf
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

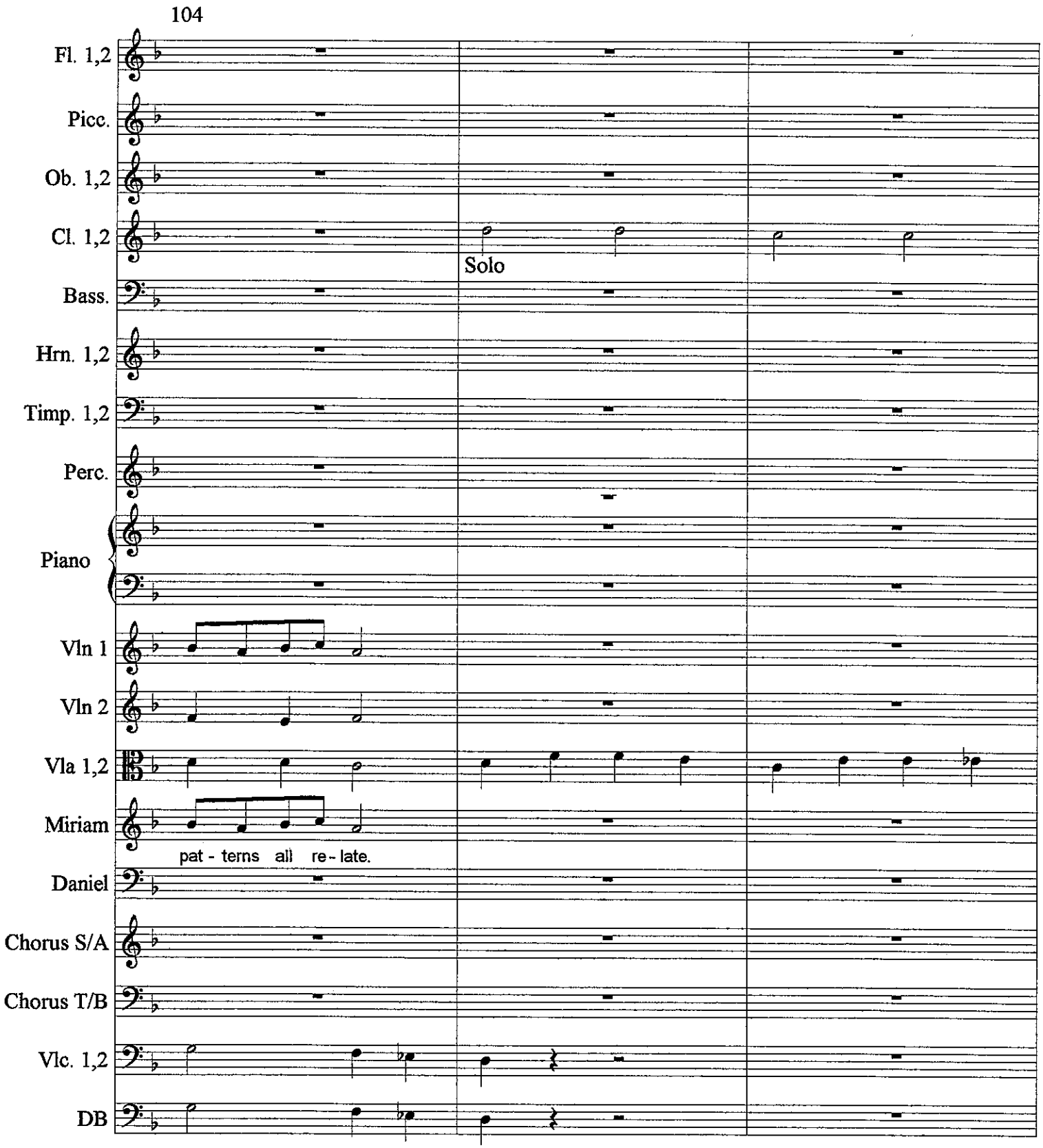

92
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
In our lit- er- ar- y- stu - dy of the Bi- ble, we have touched u- pon the sub- ject of the
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

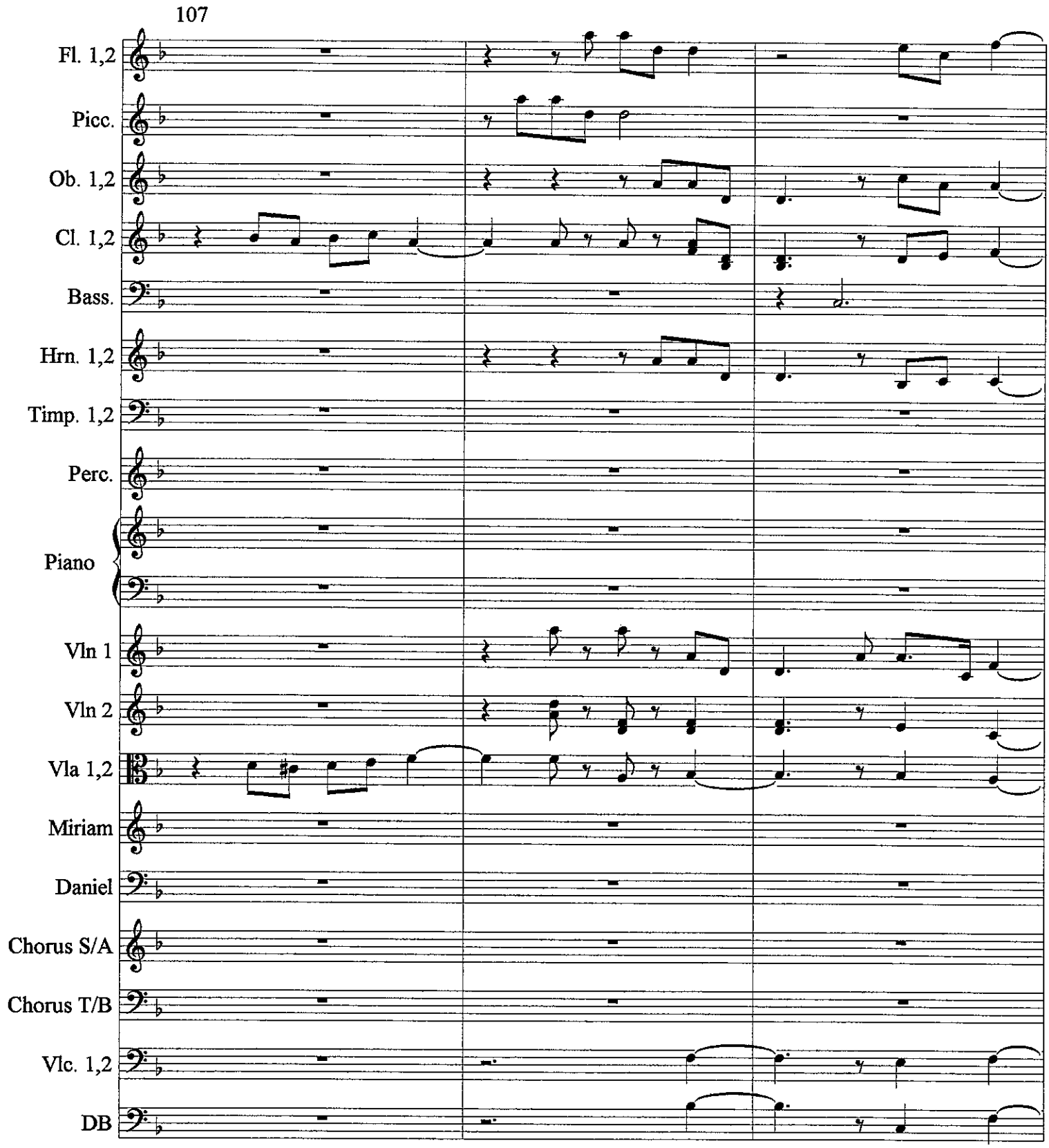

94
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Tambourine
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
sour-ces. Of-ten left un-re-con-ciled, dif-ferent sources side by side sug-gest that the re-
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

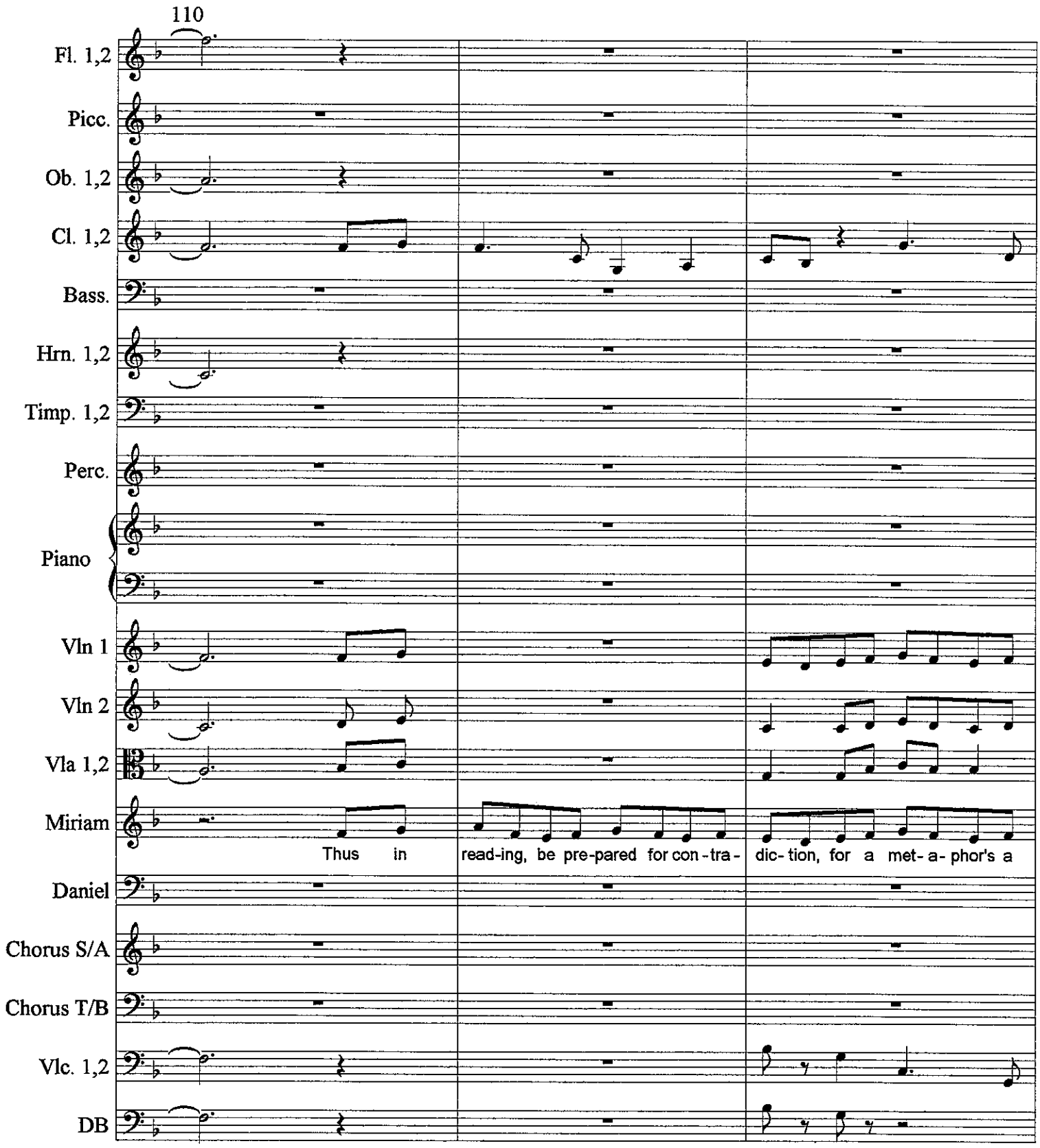

96
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Tamb.
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
dac-tors loved both sour-ces -
"Im-mer Quel-len le-sen:"
Al- ways read the sour - ces.
Daniel
Chorus S/A
Loved both sour-ces.
Chorus T/B
Vlc. 1,2
DB

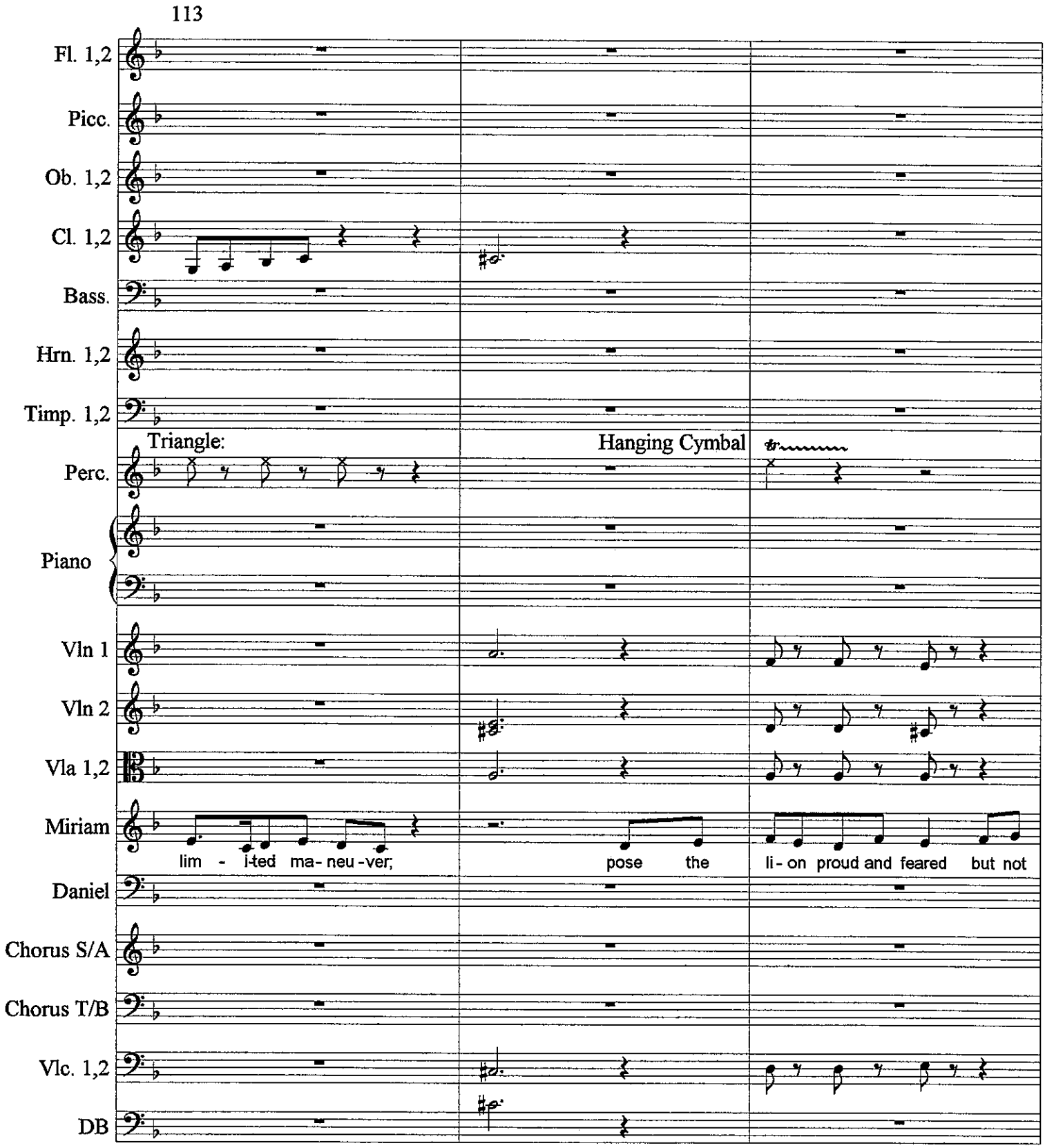

99
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
But what this real-ly means is the text is patched like jeans from a do - zen co - lored sour - ces.

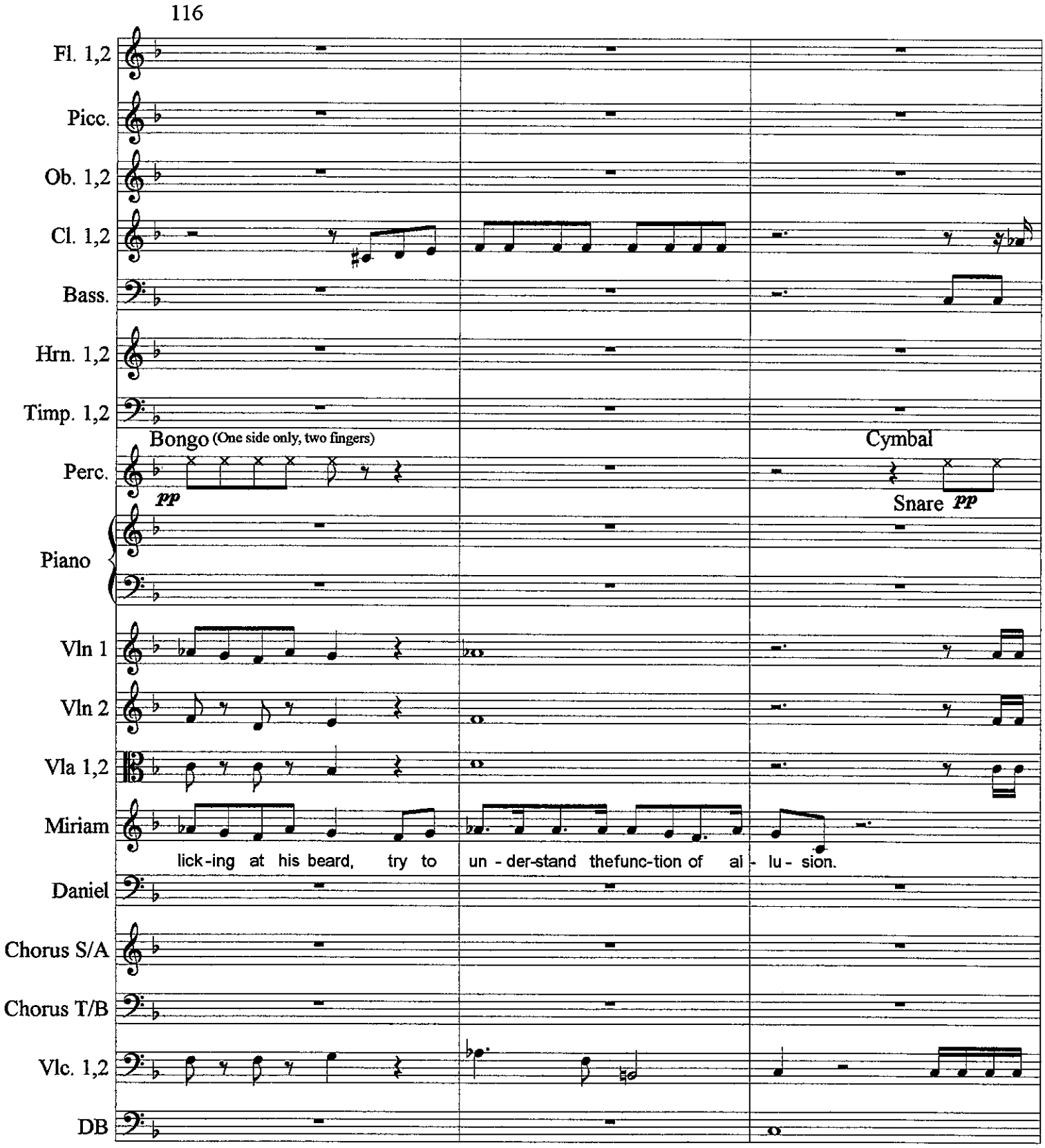

101
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
div.
Vln 2
Vla 1,2
Miriam
Just re-mem-ber,
it was stitched with faith;
like a quilt whose
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

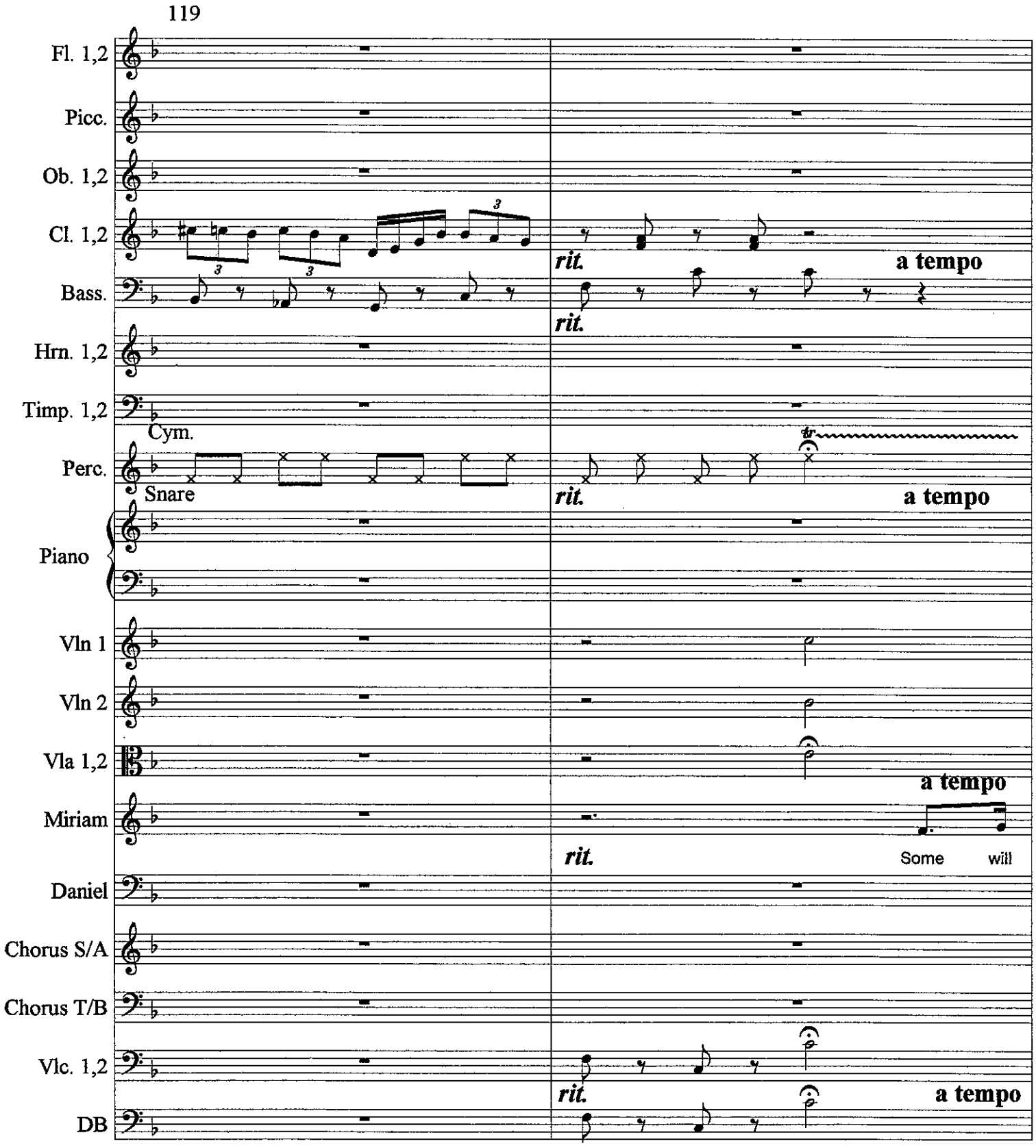

104
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Solo
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
pat - terns all re - late.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

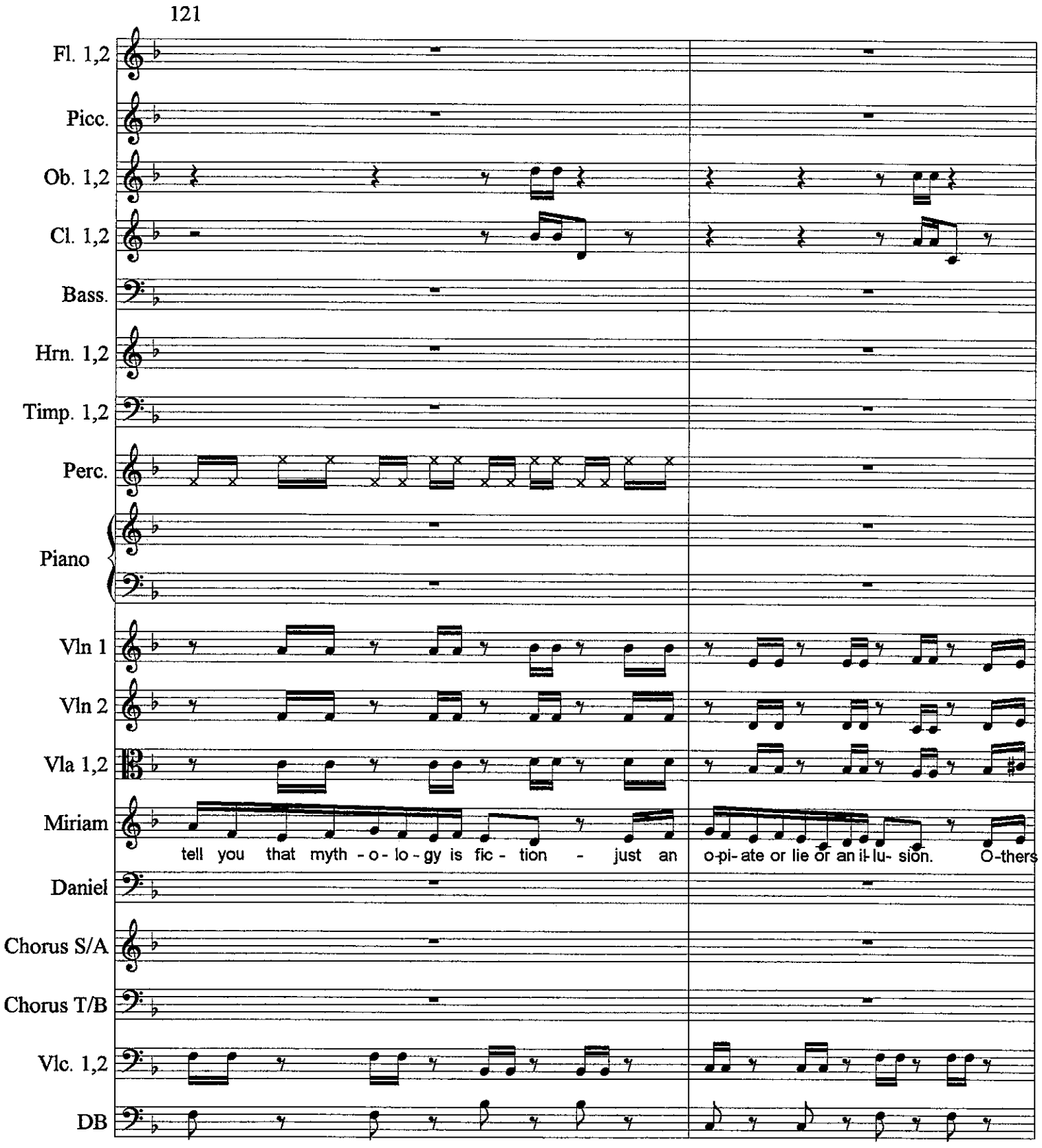

107
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

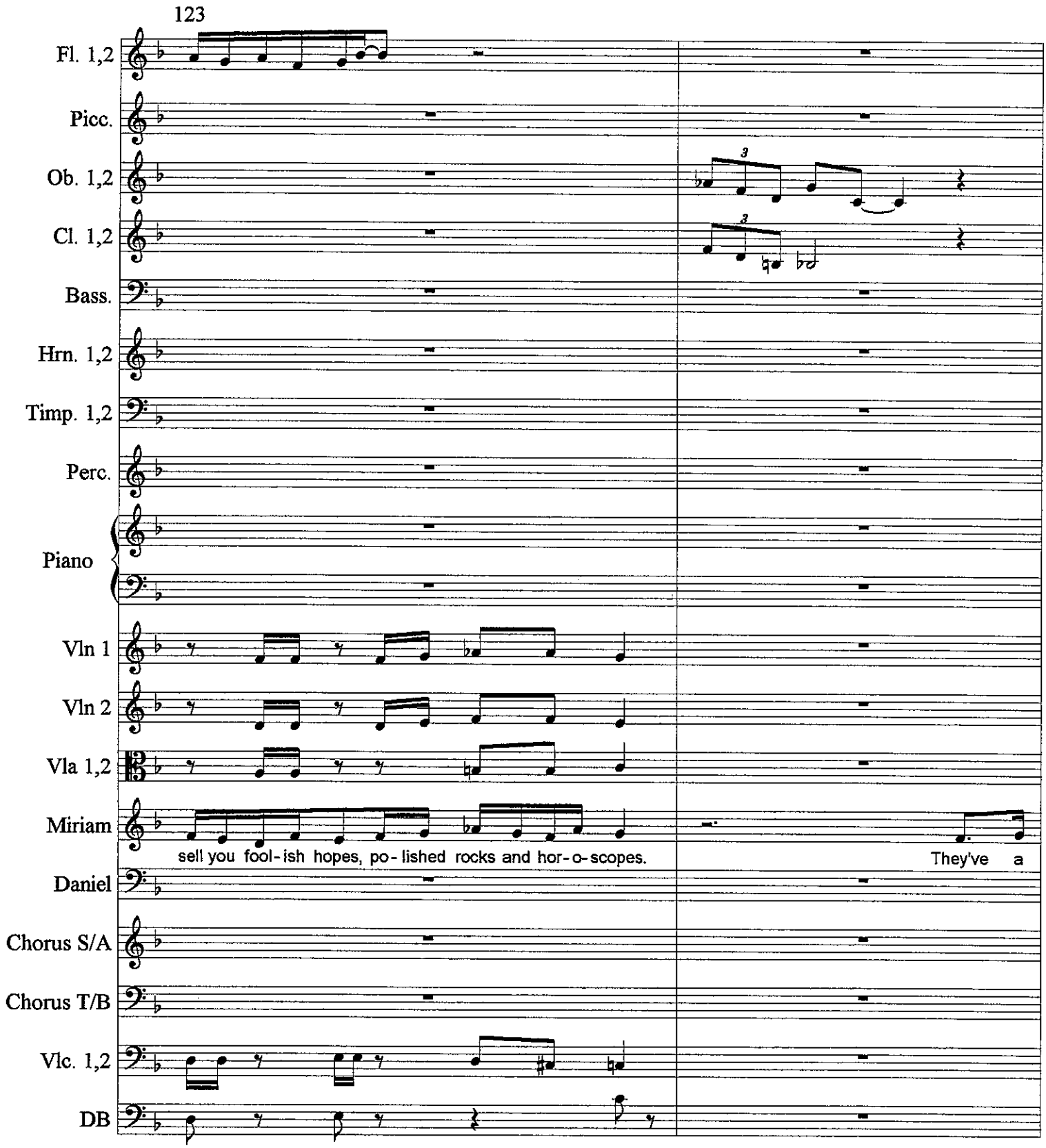

110
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Thus in read-ing, be pre-pared for con-tra- dic-tion, for a met-a-phor's a
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

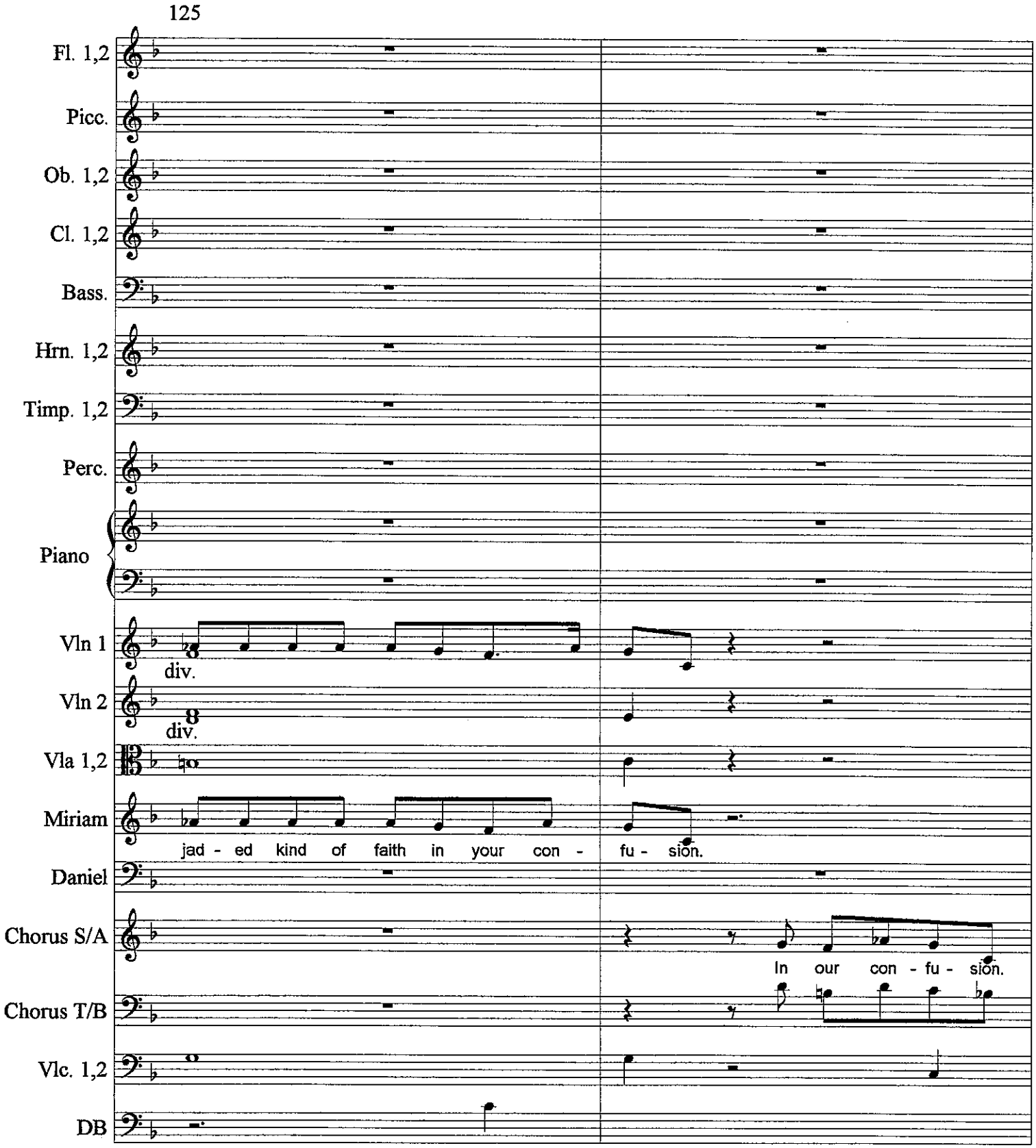

113
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Triangle:
Hanging Cymbal
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
lim - i-ted ma- neu-ver;
pose the
li- on proud and feared but not
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

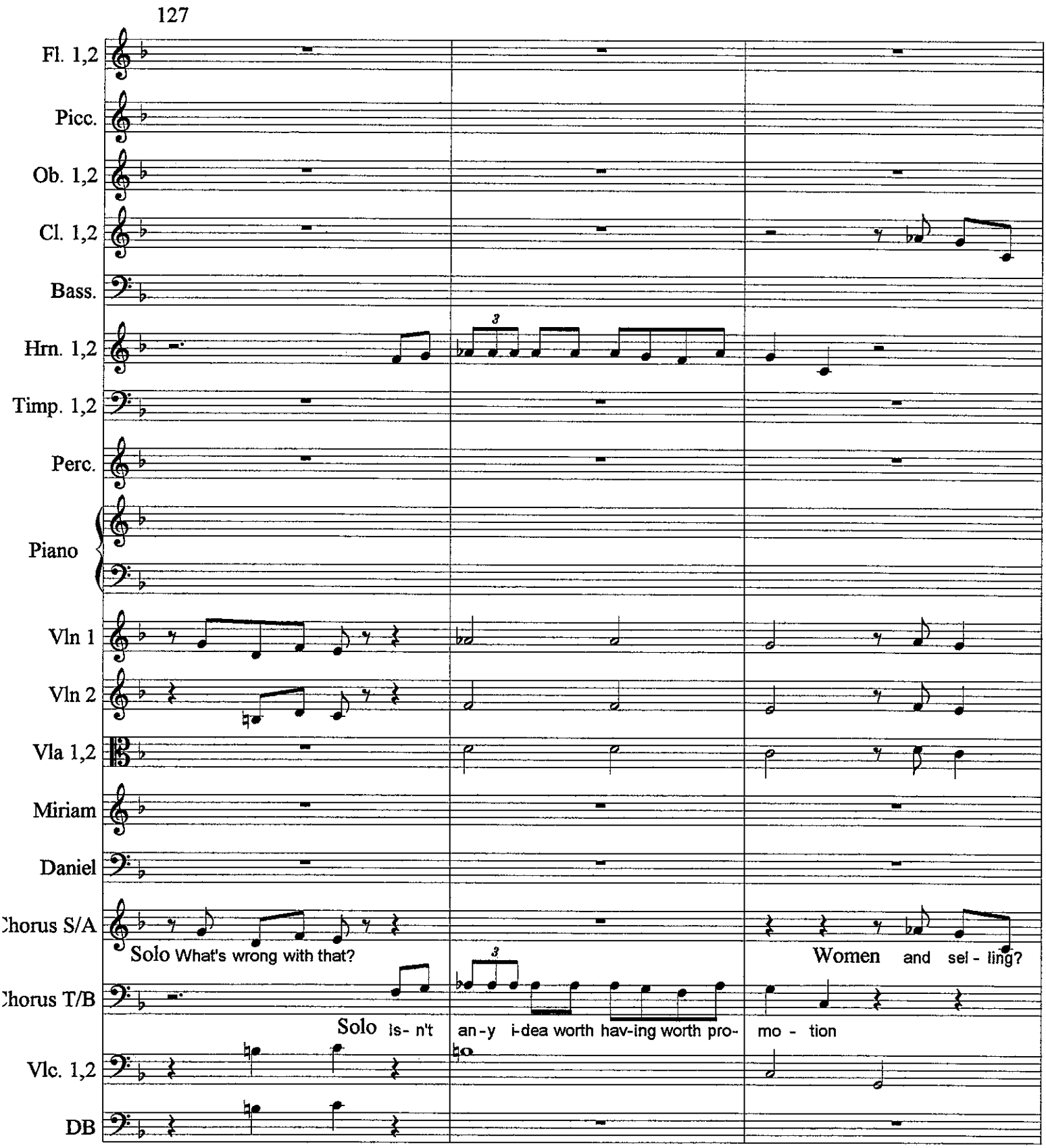

116
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Bongo (One side only, two fingers)
pp
Cymbal
Snare pp
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
lick-ing at his beard, try to un - der-stand thefunc-tion of al - lu - sion.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

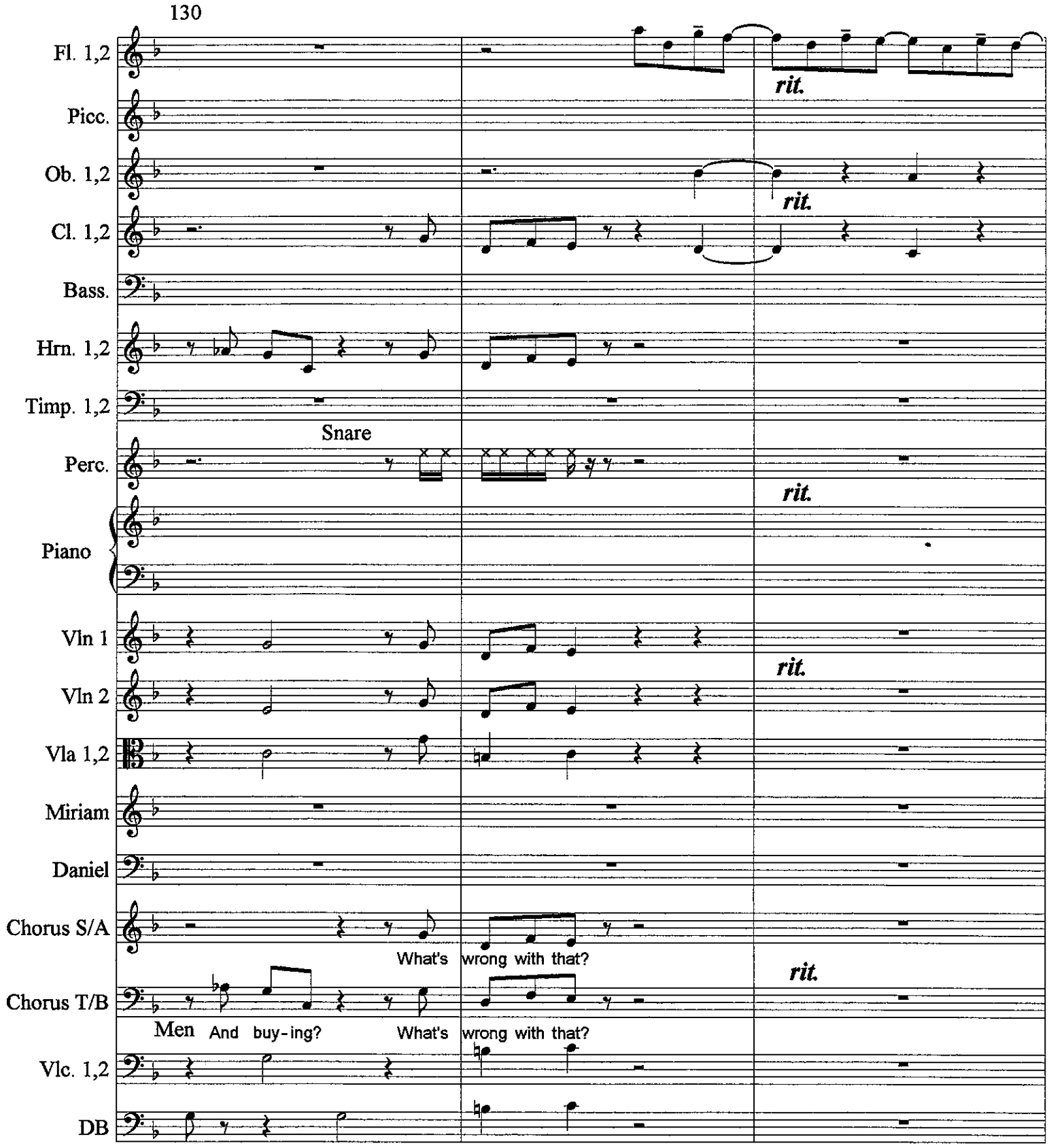

119
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Cym.
Perc.
Snare
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
rit.
a tempo
rit.
rit.
a tempo
a tempo
rit.
Some
will
rit.
a tempo

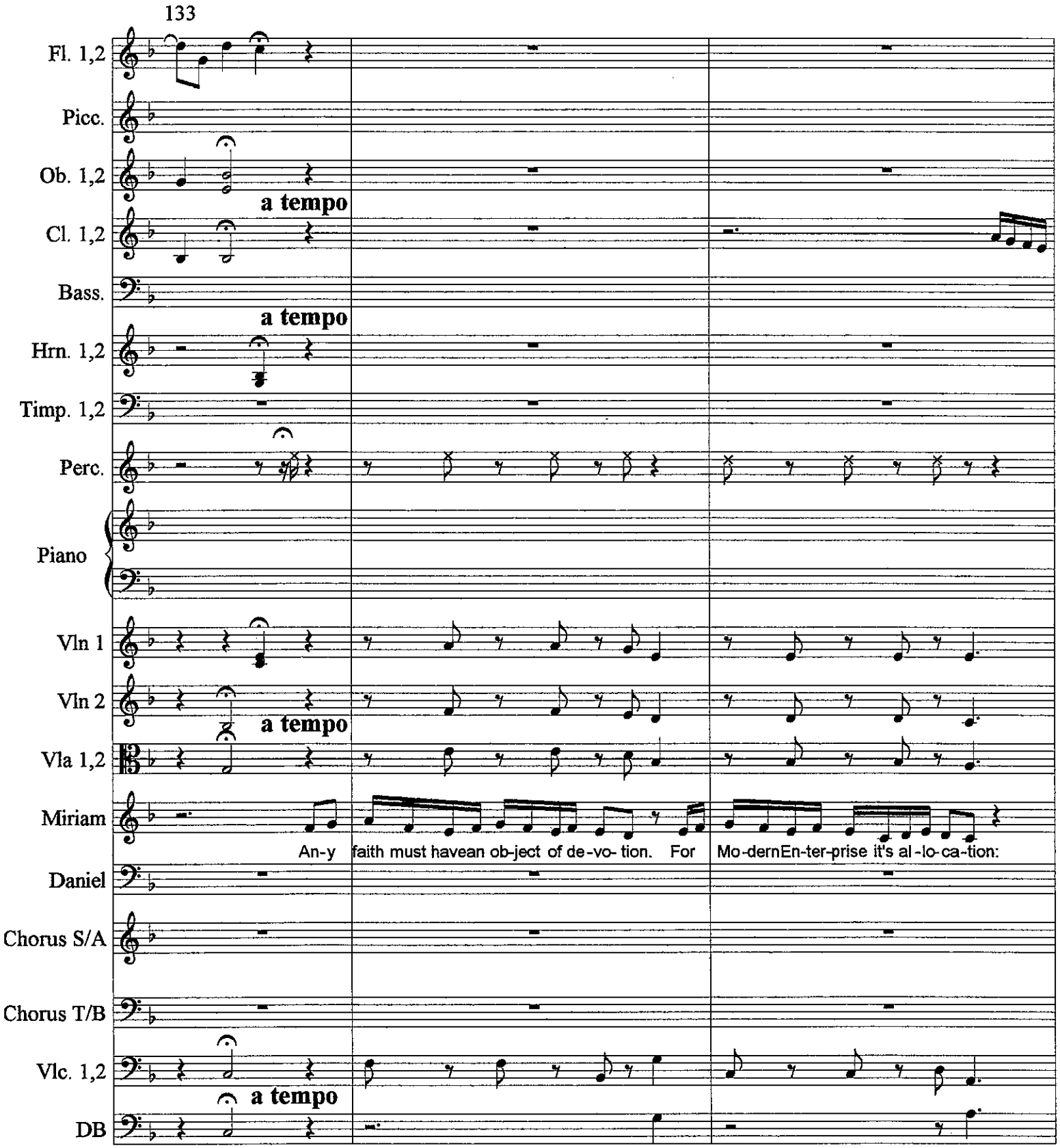

121
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
tell you that myth - o - lo - gy is fic - tion - just an
o-pi-ate or lie or an il-lu- sion. O-thers
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

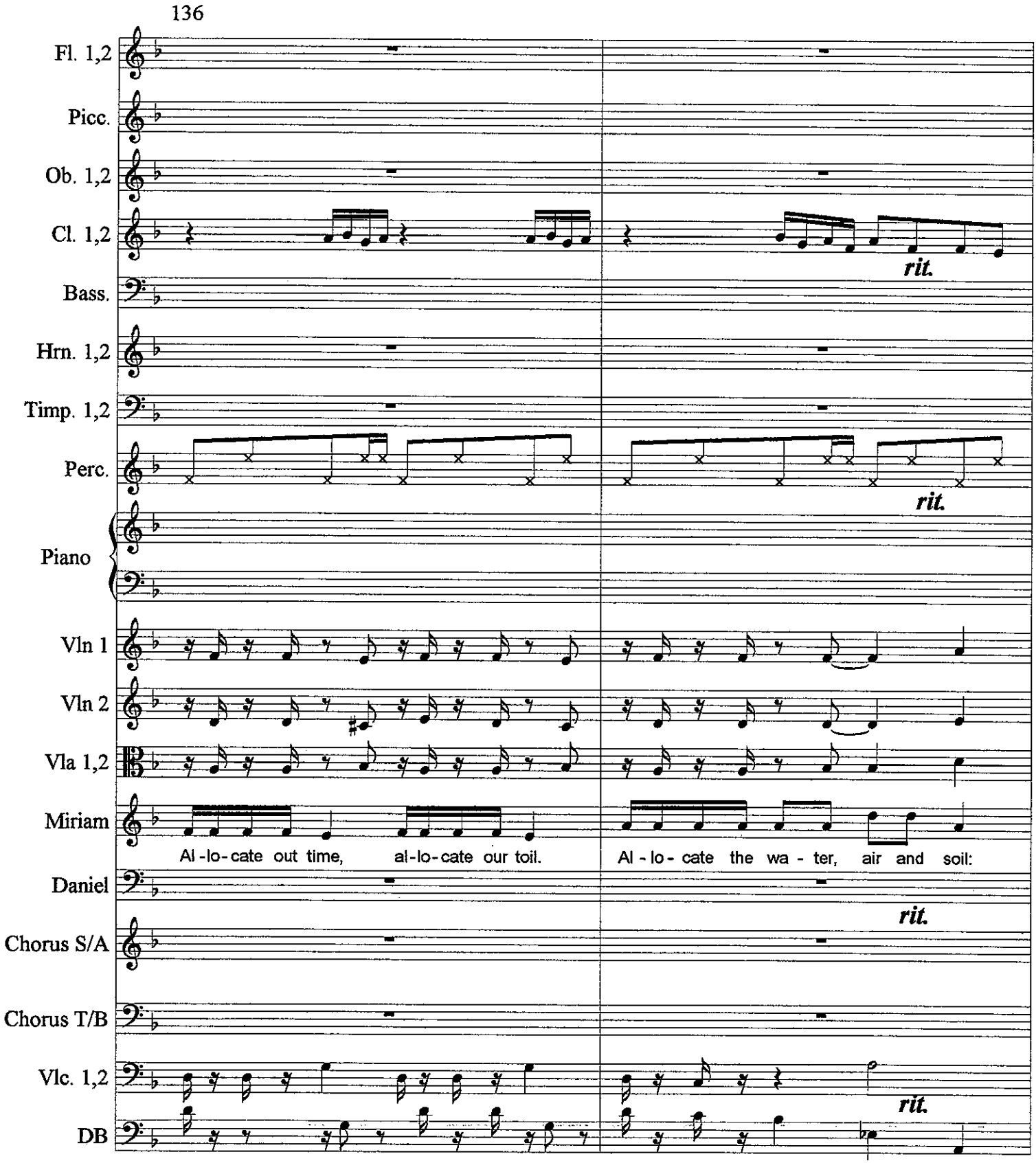

123
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
sell you fool-ish hopes, po-lished rocks and hor-o-scopes.
They've a
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

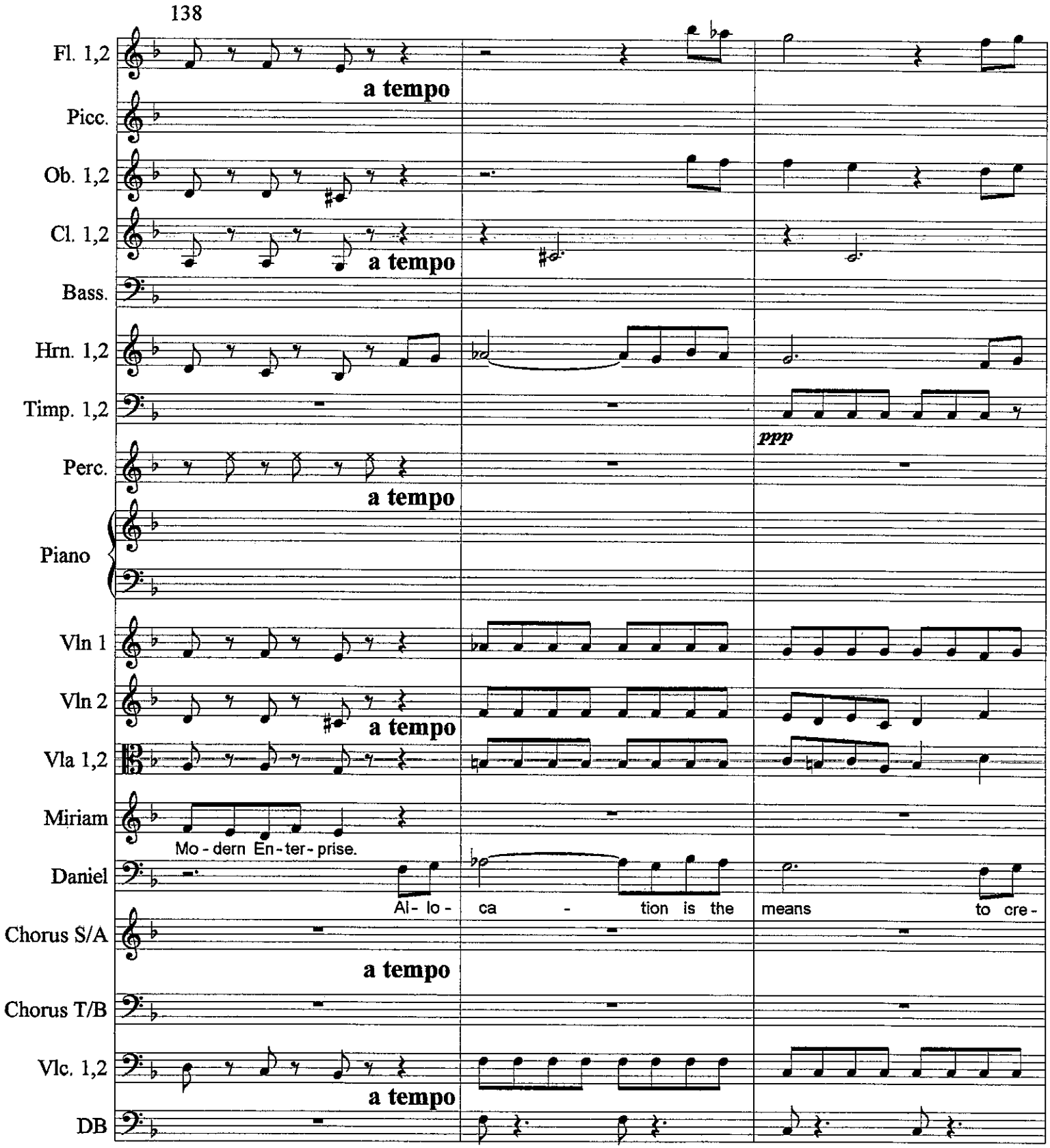

125
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
div.
Vln 2
div.
Vla 1,2
Miriam
jad - ed kind of faith in your con - fu - sion.
Daniel
Chorus S/A
In our con - fu - sion.
Chorus T/B
Vlc. 1,2
DB

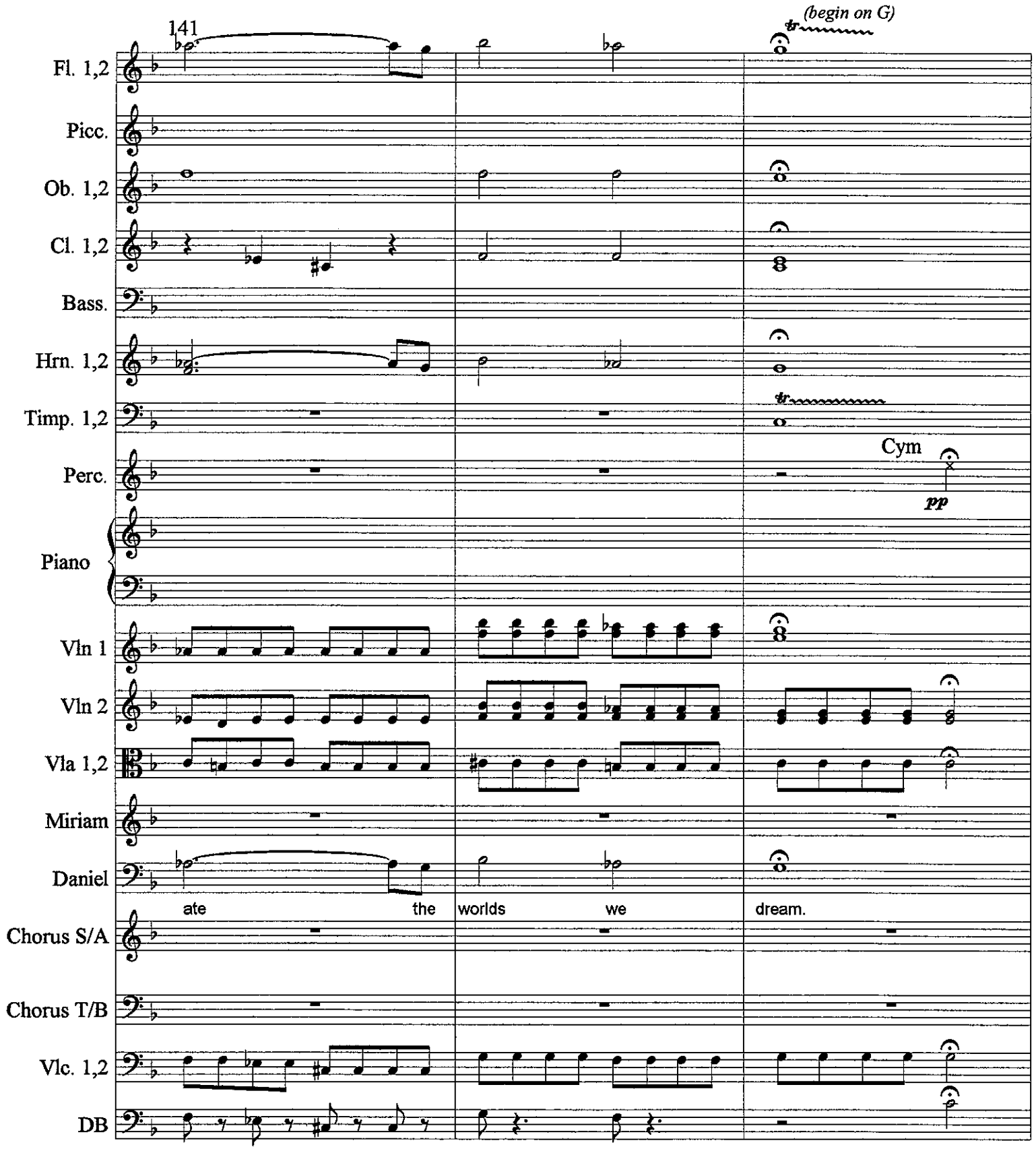

127
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Solo What's wrong with that?
Women and sel - ling?
Chorus T/B
Solo Is- n't an - y i-dea worth hav-ing worth pro- mo - tion
Vlc. 1,2
DB

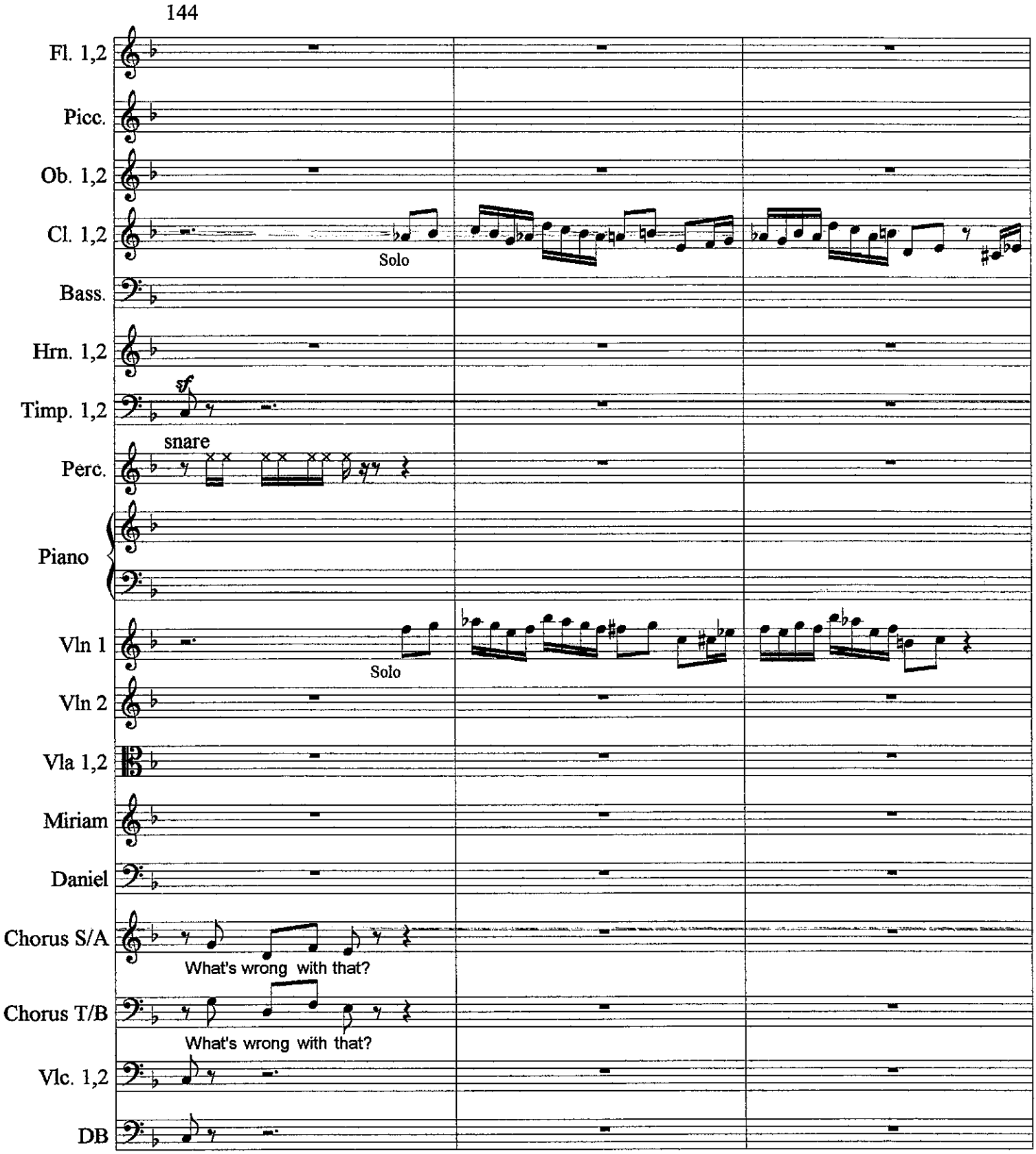

130
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Snare
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
rit.
What's wrong with that?
Men And buy-ing?
What's wrong with that?

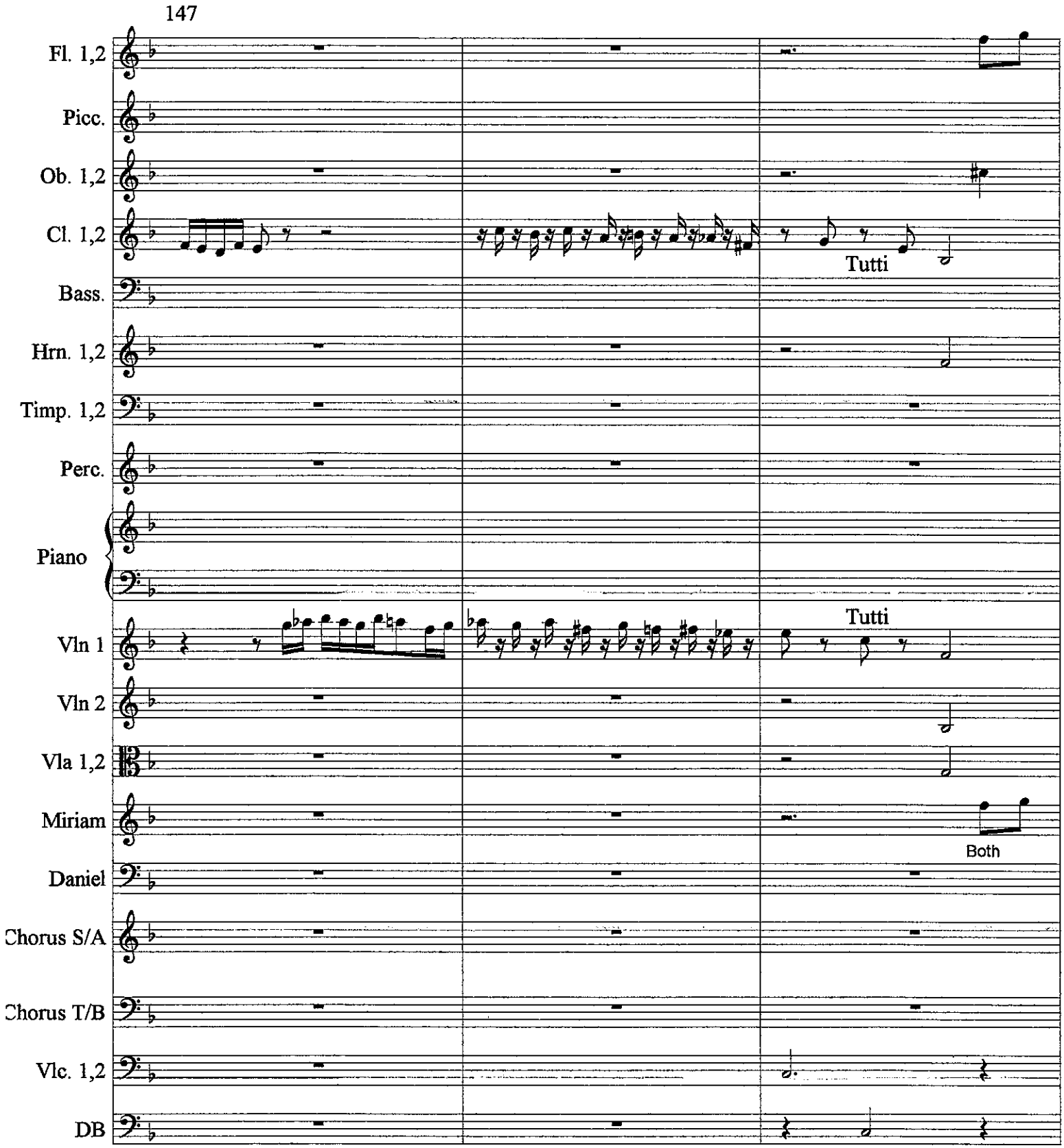

133
Fl. 1,2
Picc.
Ob. 1,2
a tempo
Cl. 1,2
Bass.
a tempo
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
a tempo
Vla 1,2
Miriam
An-y faith must havean ob-ject of de-vo- tion. For Mo-dernEn-ter-prise it's al-lo-ca-tion:
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
a tempo
DB

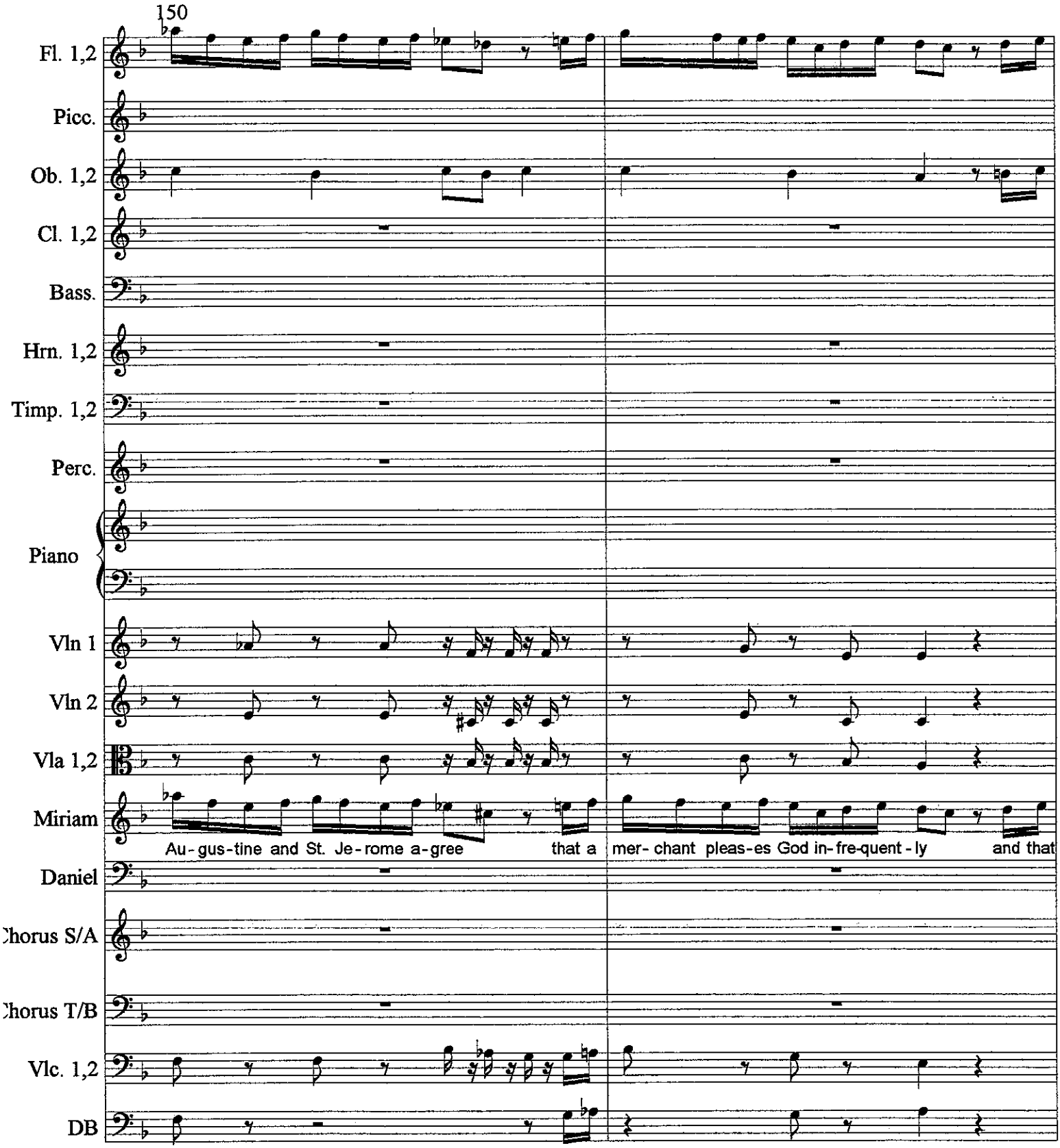

136
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
rit.
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
rit.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Al - lo - cate out time, al - lo - cate our toil.
Al - lo - cate the wa - ter, air and soil:
Daniel
rit.
Chorus S/A
Chorus T/B
Vlc. 1,2
rit.
DB

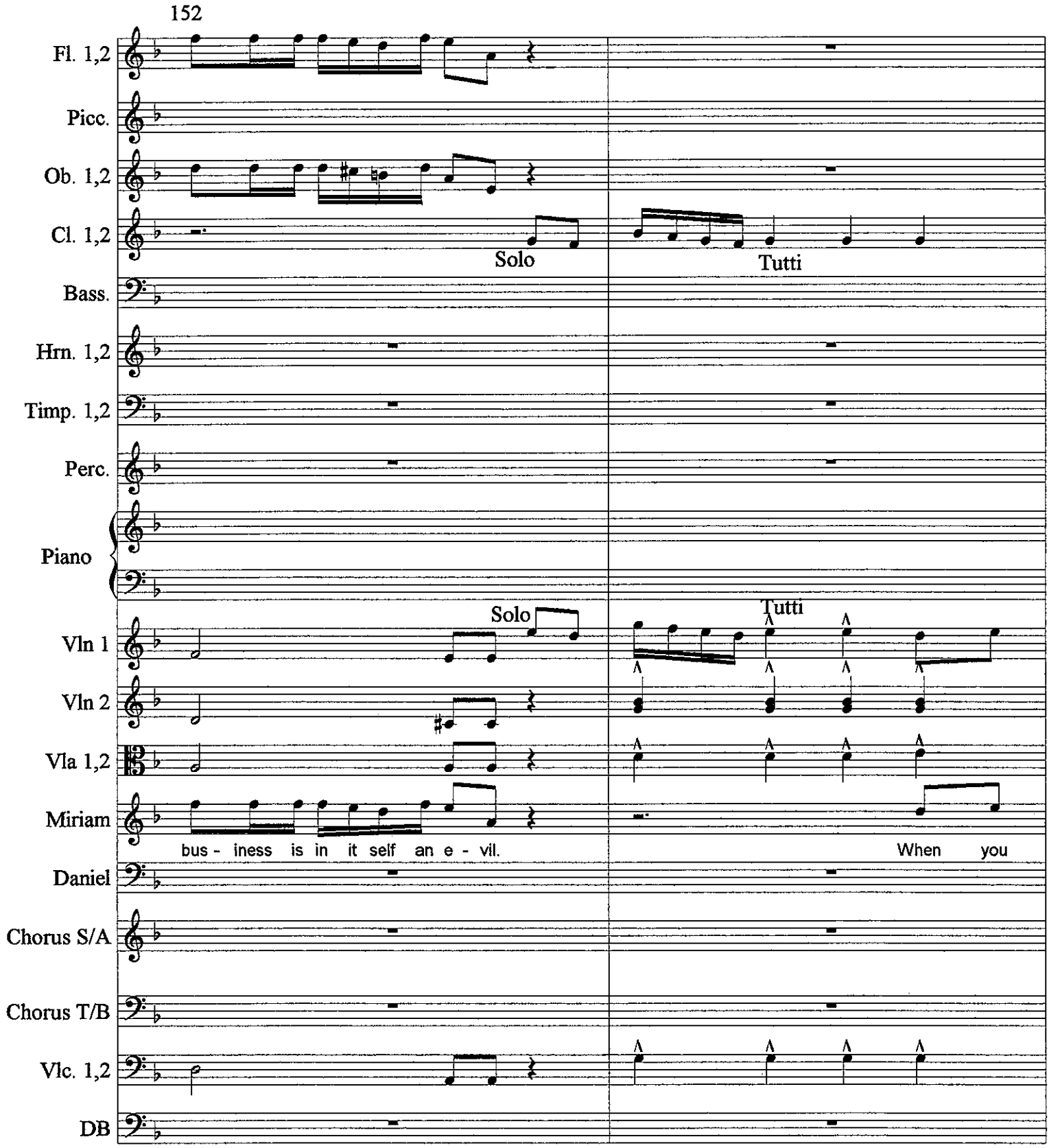

138
Fl. 1,2
a tempo
Picc.
Ob. 1,2
Cl. 1,2
a tempo
Bass.
Hrn. 1,2
Timp. 1,2
ppp
Perc.
a tempo
Piano
Vln 1
Vln 2
a tempo
Vla 1,2
Miriam
Mo - dern En - ter - prise.
Daniel
Al - lo - ca - tion is the means to cre -
Chorus S/A
a tempo
Chorus T/B
Vlc. 1,2
a tempo
DB

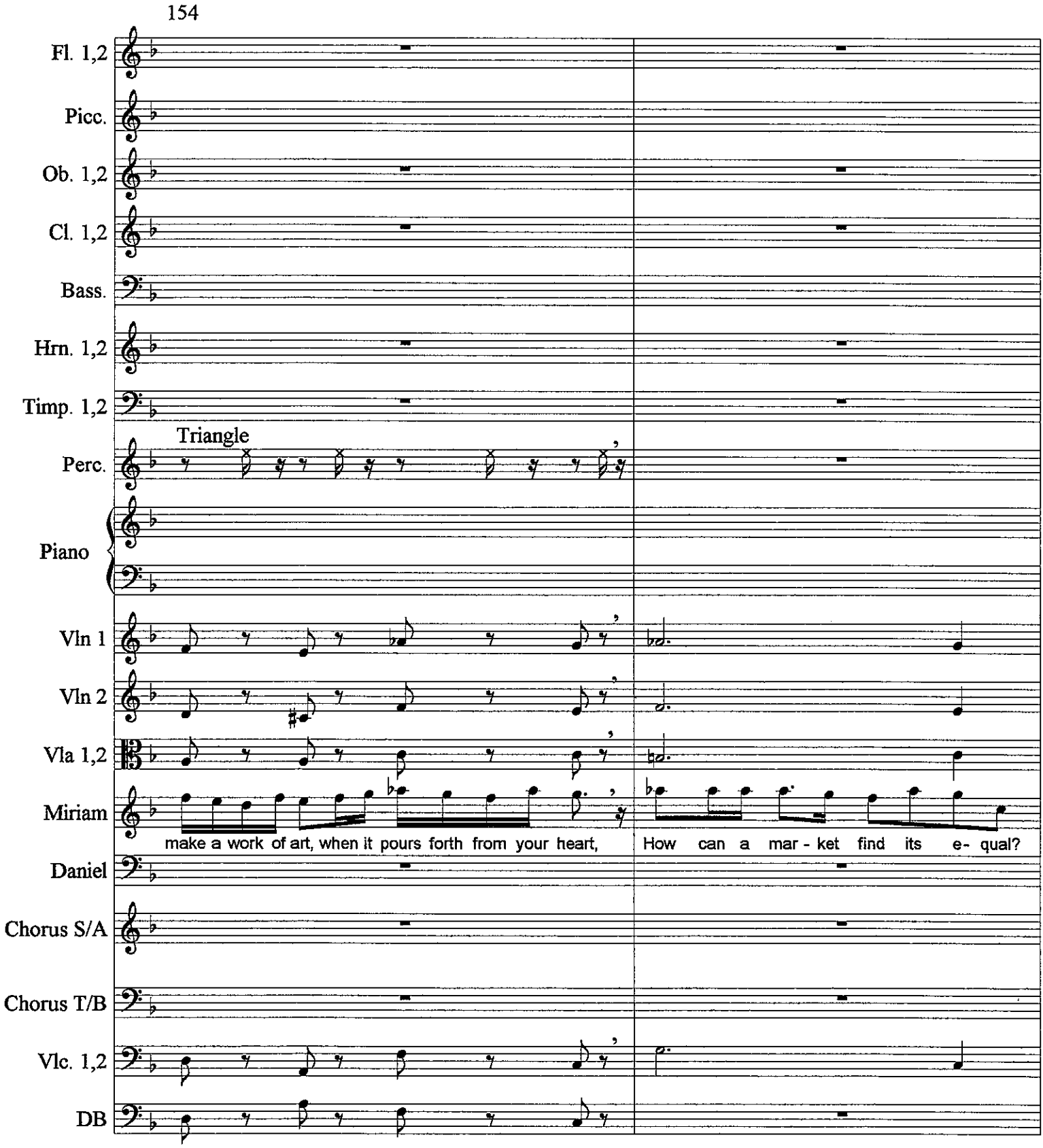

141
(begin on G)
tr
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Cym
pp
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
ate the worlds we dream.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

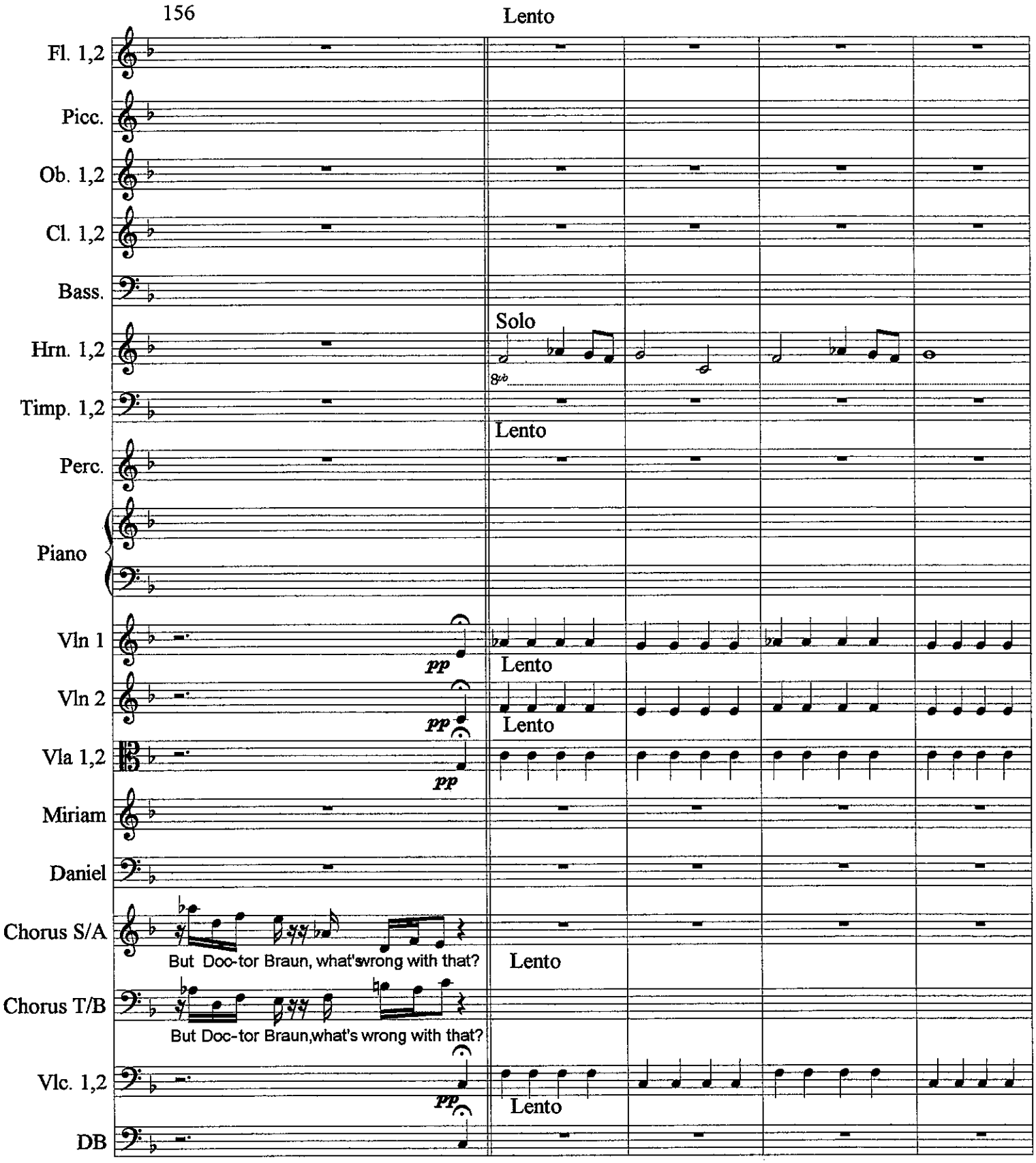

144
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Solo
Bass.
Hrn. 1,2
Timp. 1,2
sf
snare
Perc.
Piano
Vln 1
Solo
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
What's wrong with that?
Chorus T/B
What's wrong with that?
Vlc. 1,2
DB

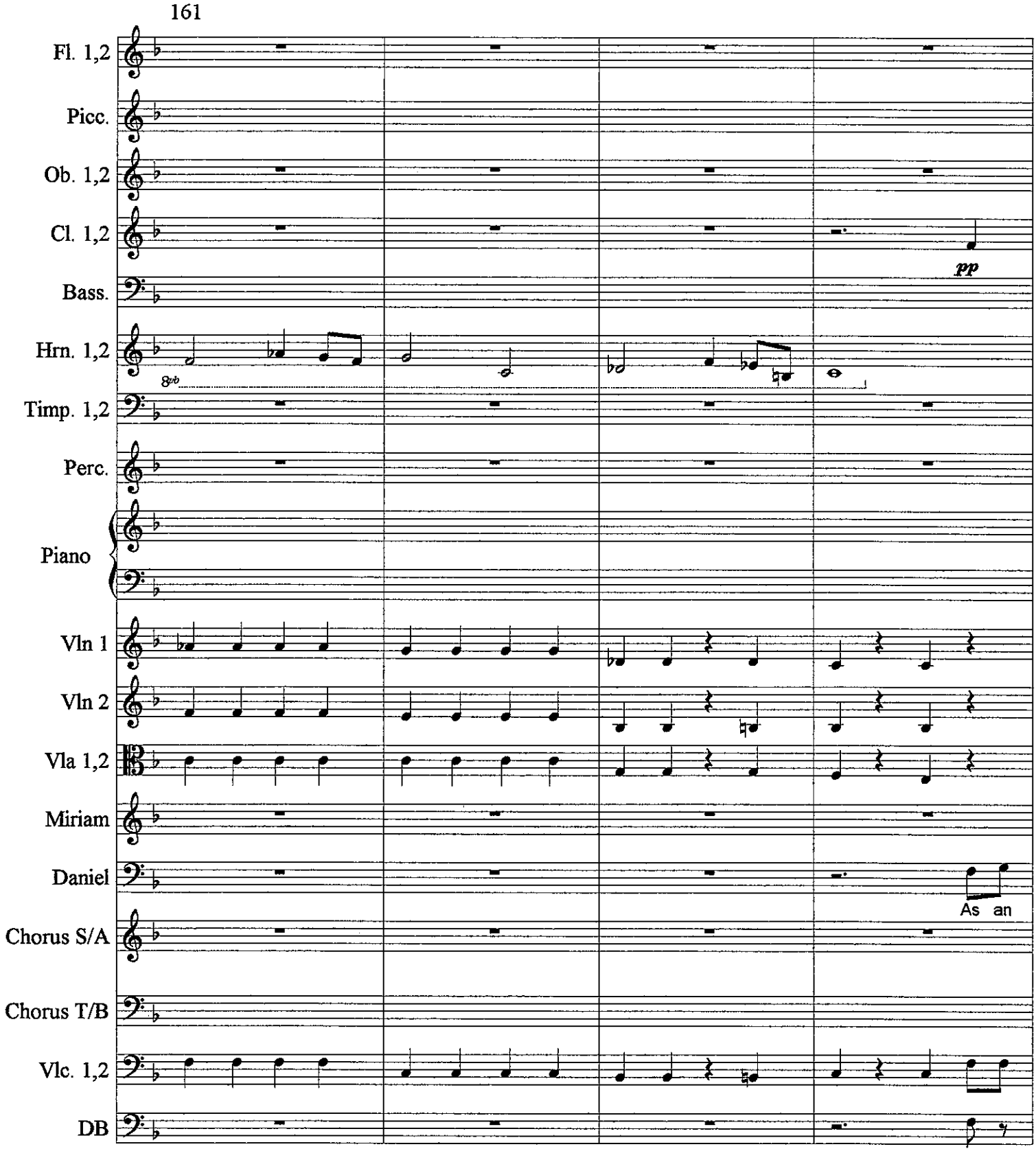

147
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Tutti
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Tutti
Vln 1
Vln 2
Vla 1,2
Miriam
Both
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

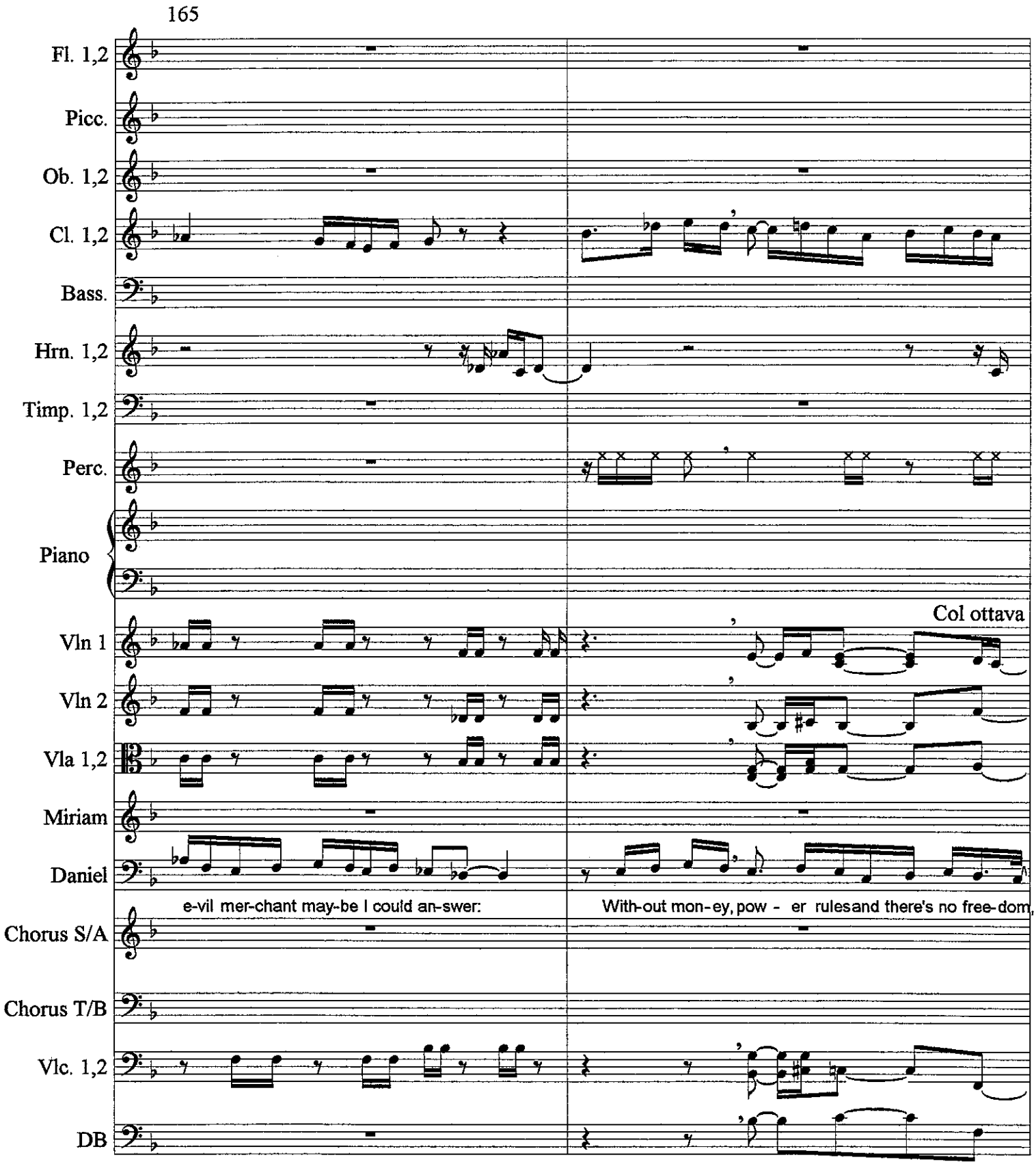

150
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Au-gus-tine and St. Je-rome a-gree that a mer-chant pleas-es God in-fre-quent-ly and that
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

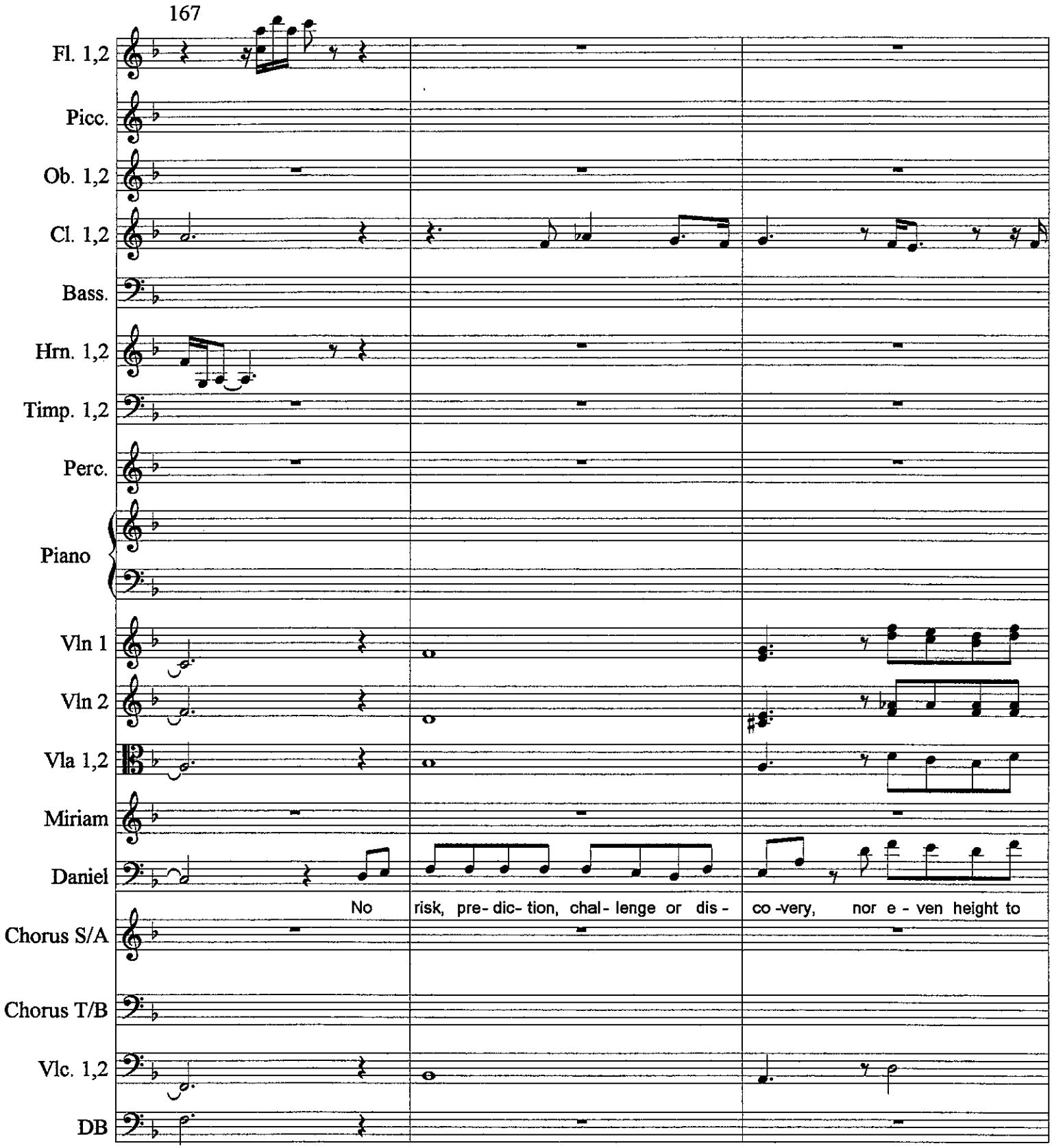

152
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Solo
Tutti
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Solo
Tutti
Vln 1
Vln 2
Vla 1,2
Miriam
bus - iness is in it self an e - vil.
When you
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

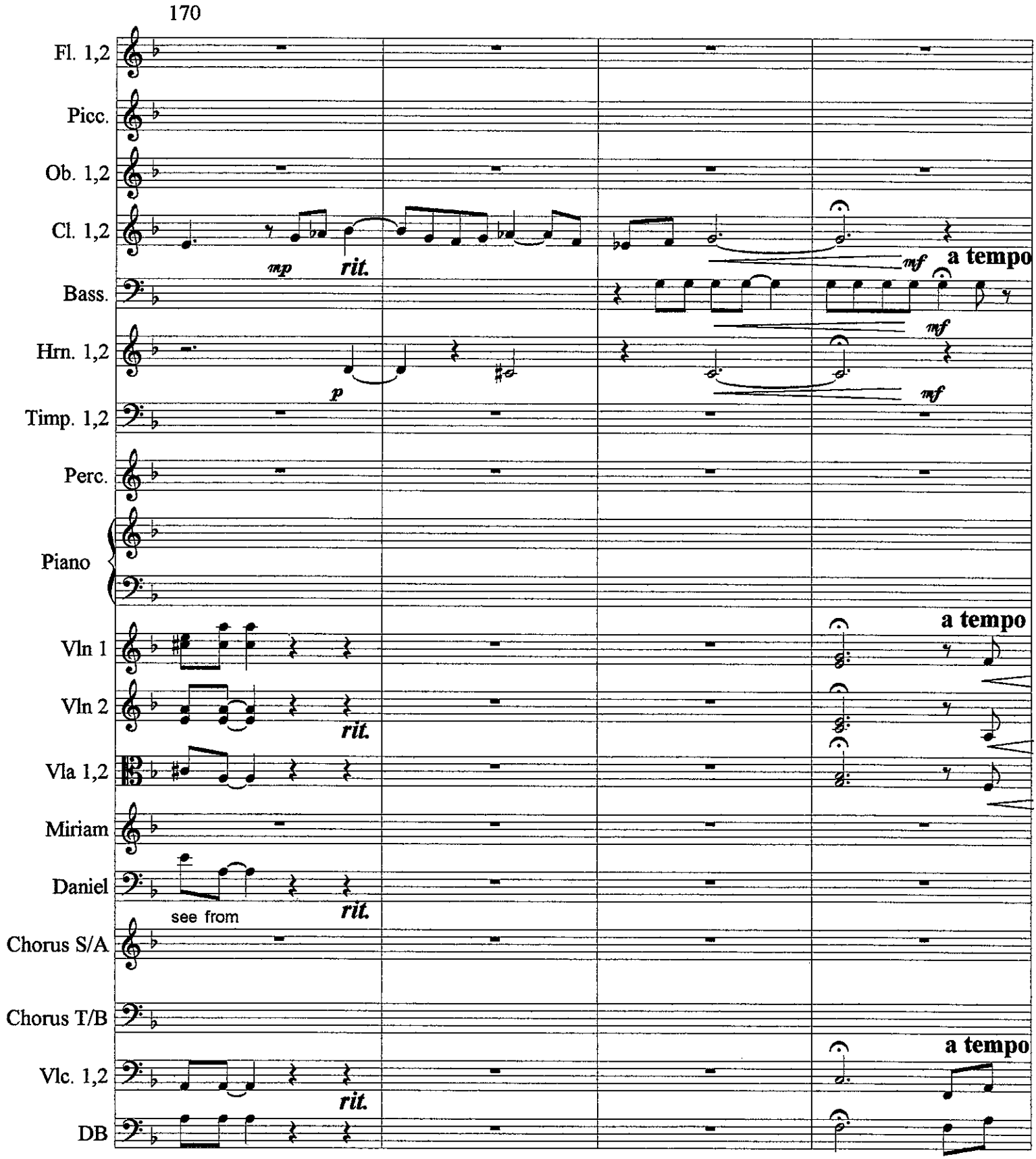

154
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Triangle
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
make a work of art, when it pours forth from your heart,
How can a mar - ket find its e- qual?
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

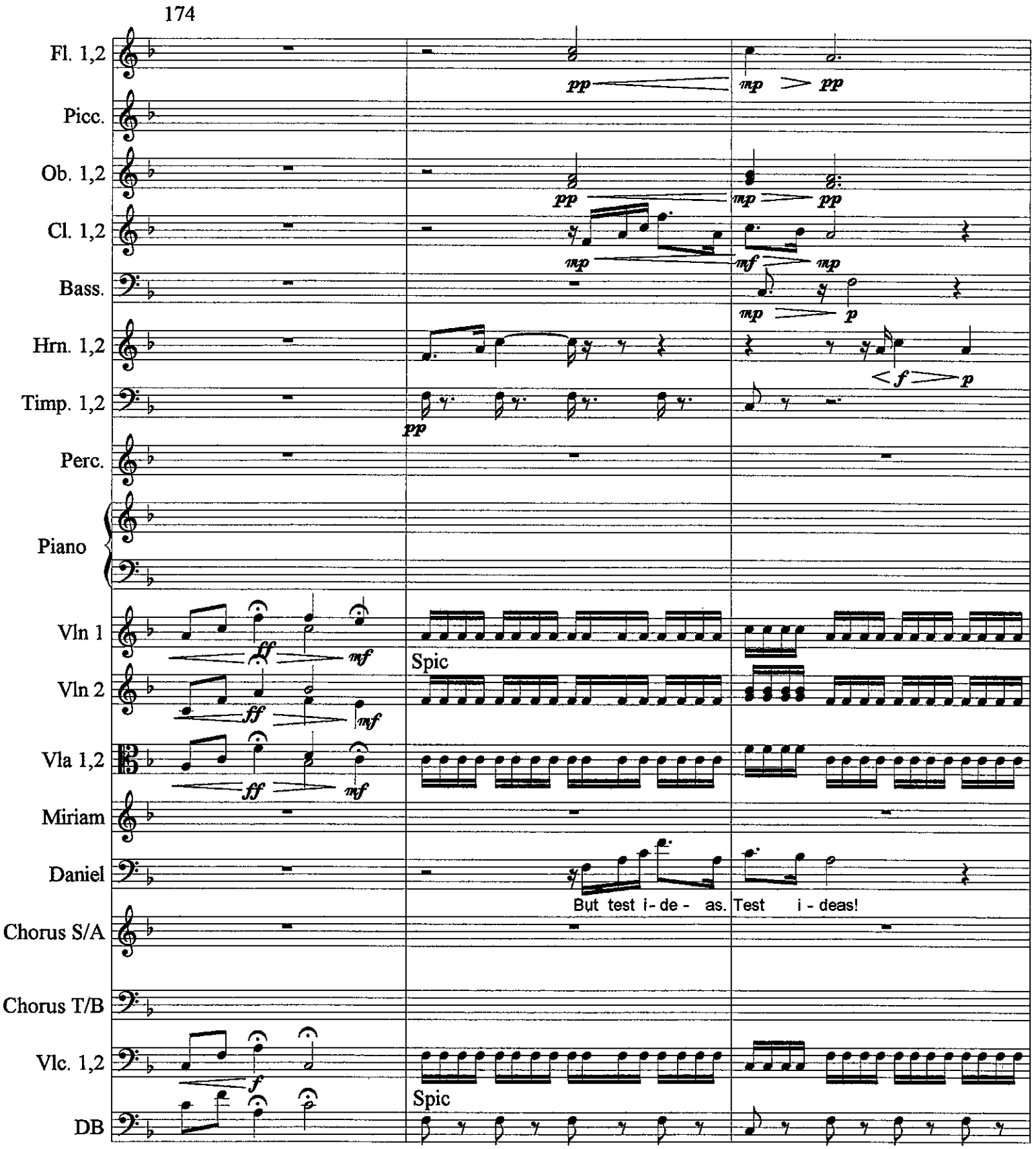

156
Lento
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Solo
8vb
Timp. 1,2
Lento
Perc.
Piano
Vln 1
pp
Lento
Vln 2
pp
Lento
Vla 1,2
pp
Miriam
Daniel
Chorus S/A
But Doc-tor Braun, what'swrong with that?
Lento
Chorus T/B
But Doc-tor Braun,what's wrong with that?
Vlc. 1,2
pp
Lento
DB

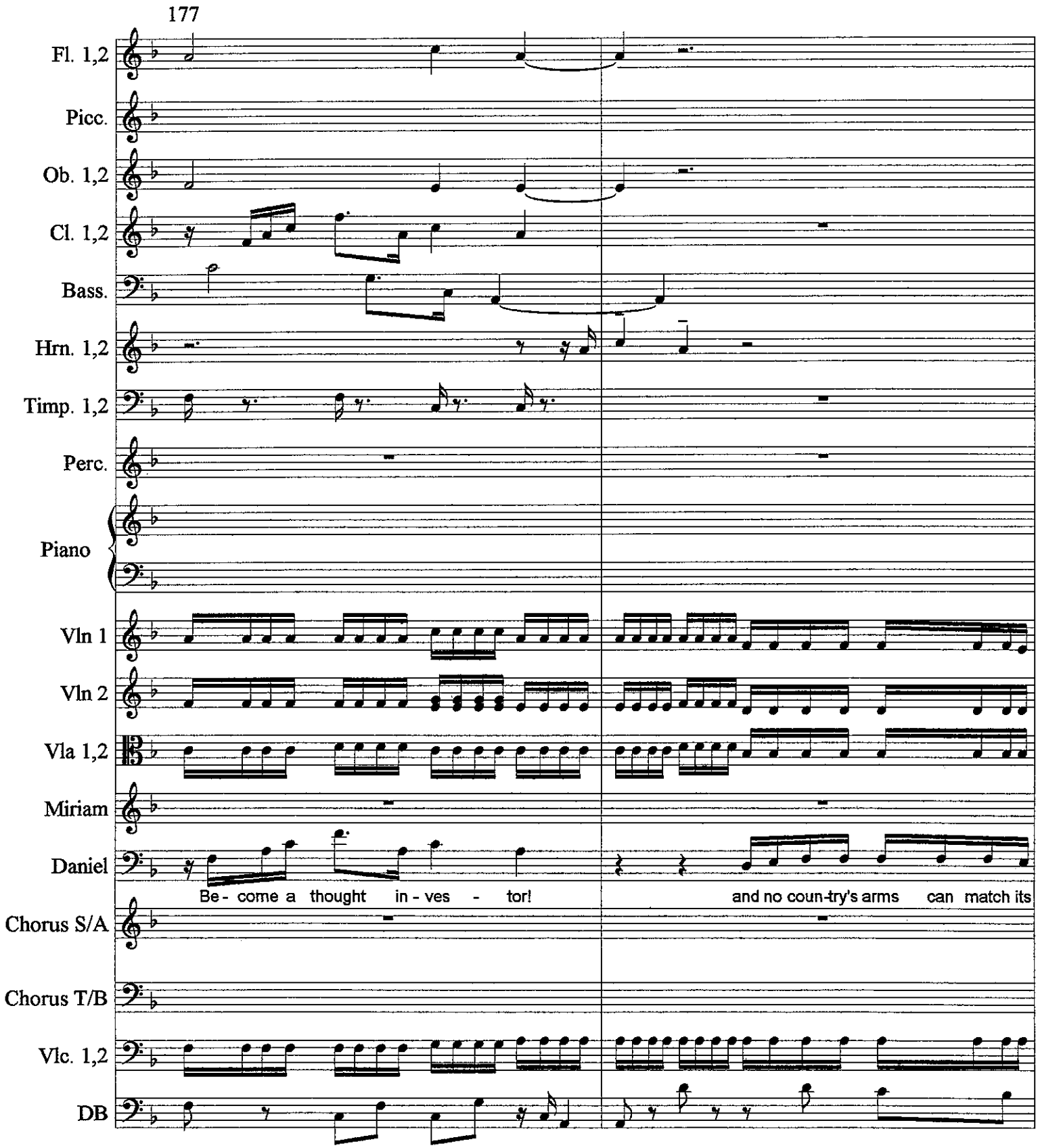

161
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
8vb
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
pp
As an

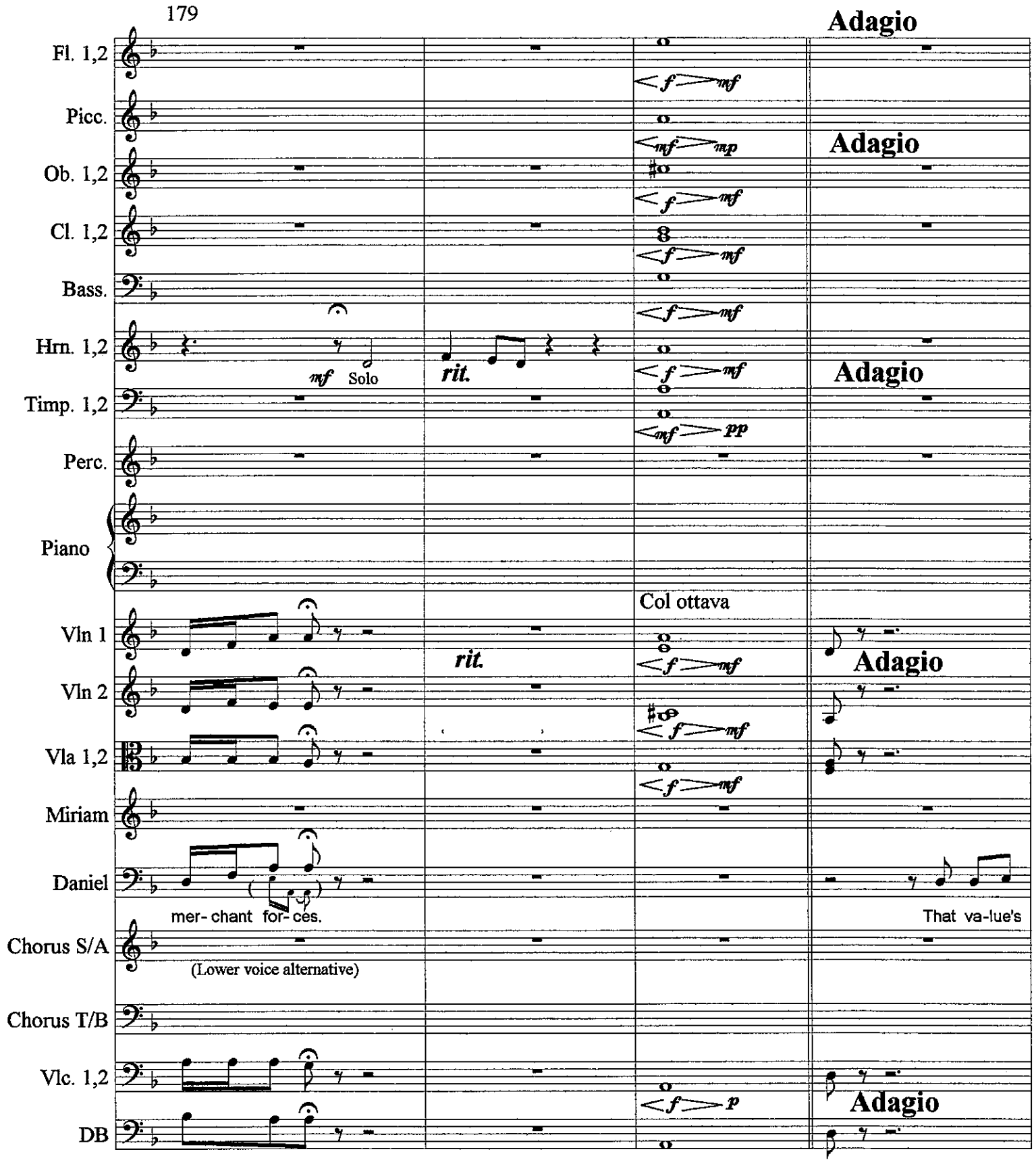

165
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Col ottava
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
e-vil mer-chant may-be I could an-swer:
With-out mon-ey, pow - er rulesand there's no free-dom,
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

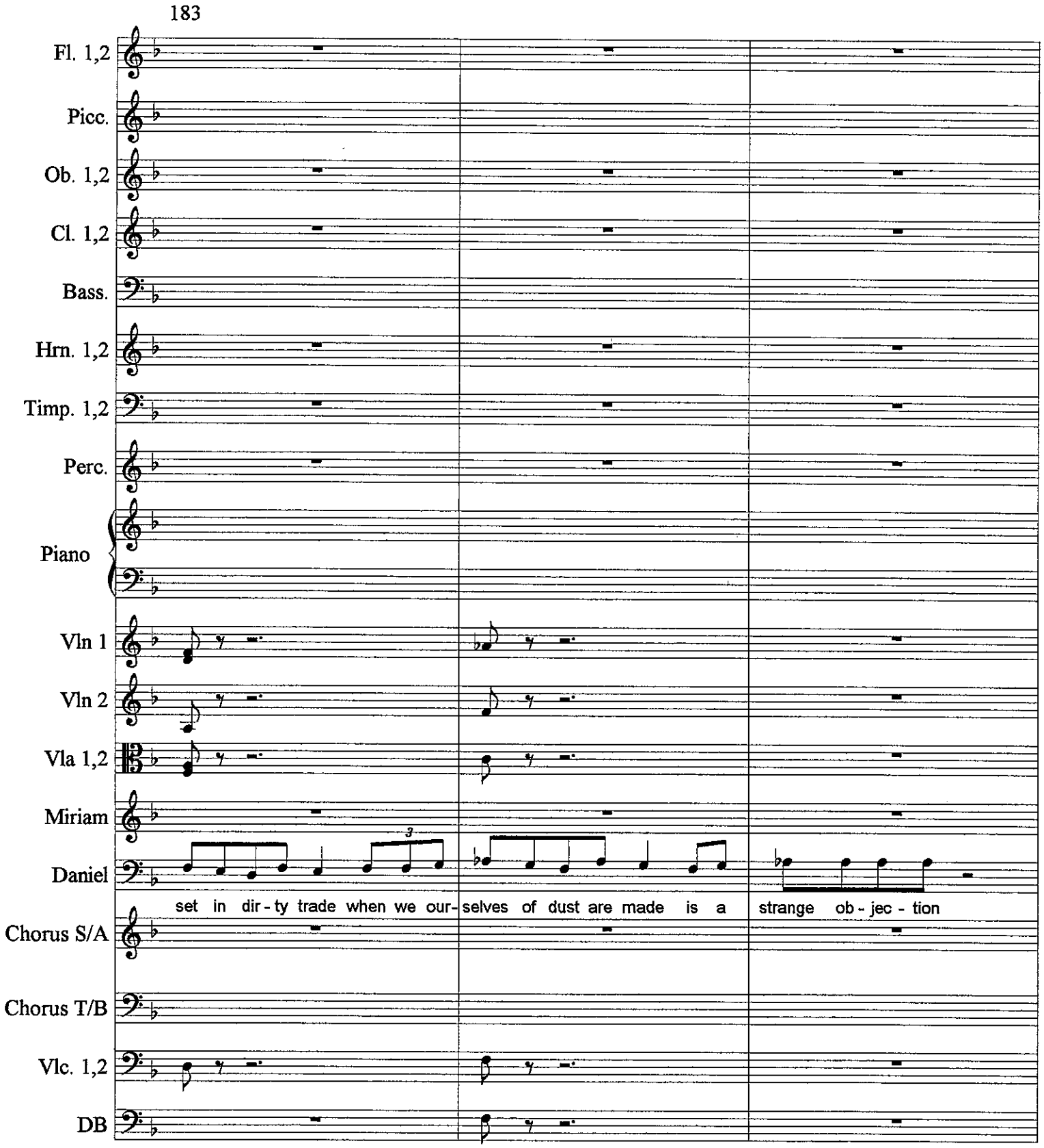

167
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
No risk, pre- dic- tion, chal- lenge or dis - co -very, nor e - ven height to

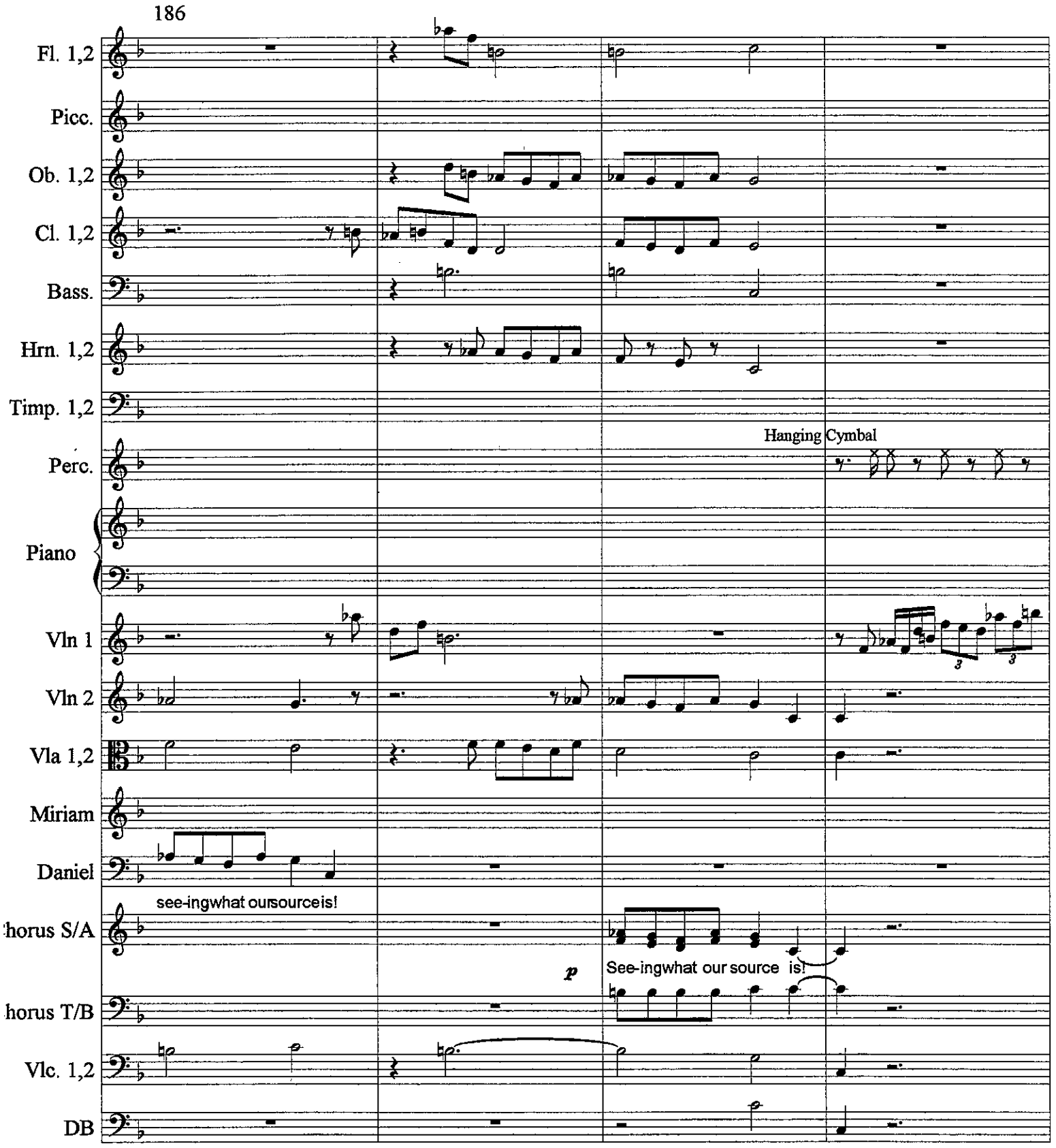

170
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
mp
rit.
mf
a tempo
Bass.
mf
Hrn. 1,2
p
mf
Timp. 1,2
Perc.
Piano
a tempo
Vln 1
Vln 2
rit.
Vla 1,2
Miriam
Daniel
rit.
see from
Chorus S/A
Chorus T/B
a tempo
Vlc. 1,2
rit.
DB

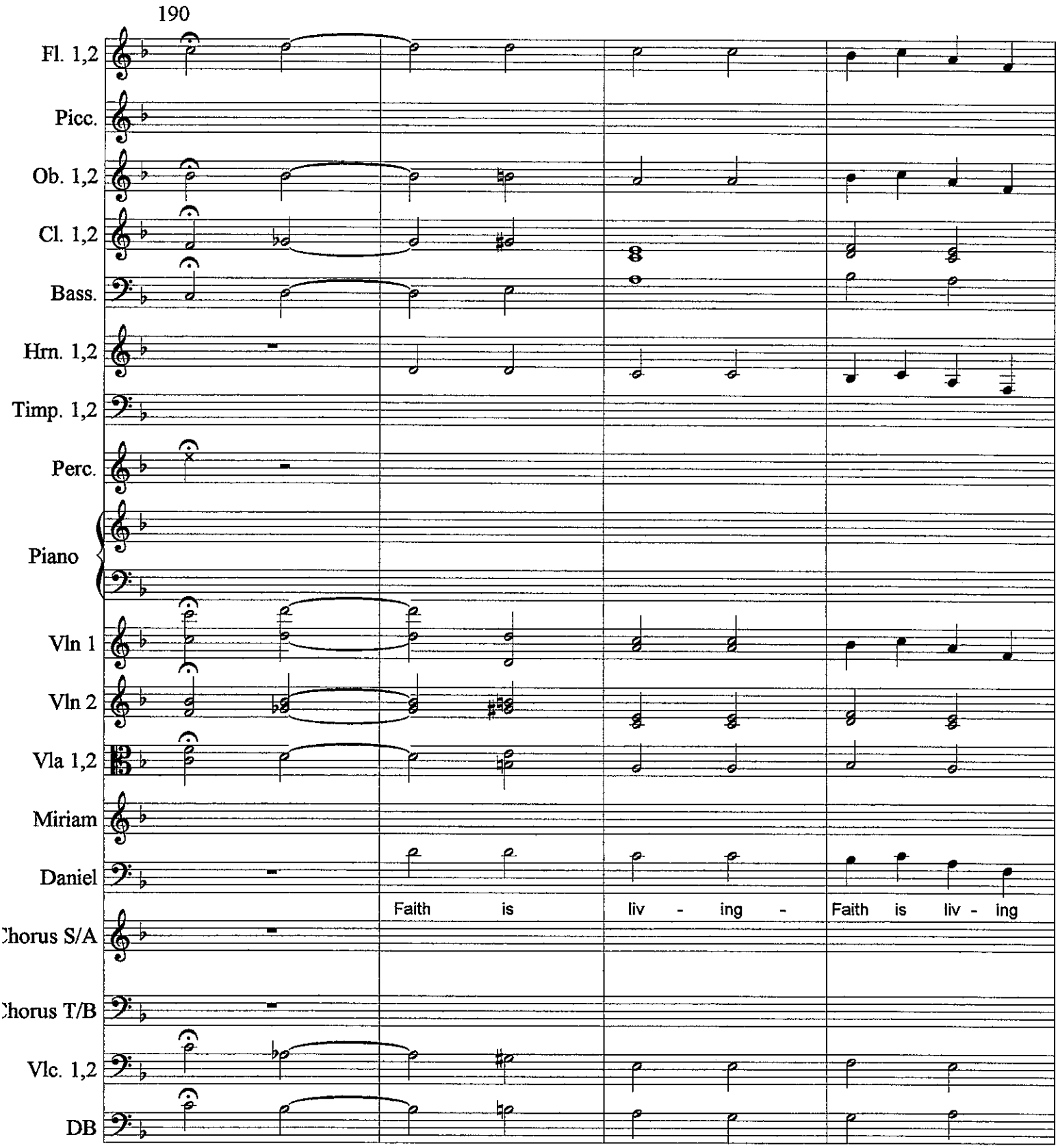

174
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
Spic
But test i- de - as.
Test i - deas!
Spic

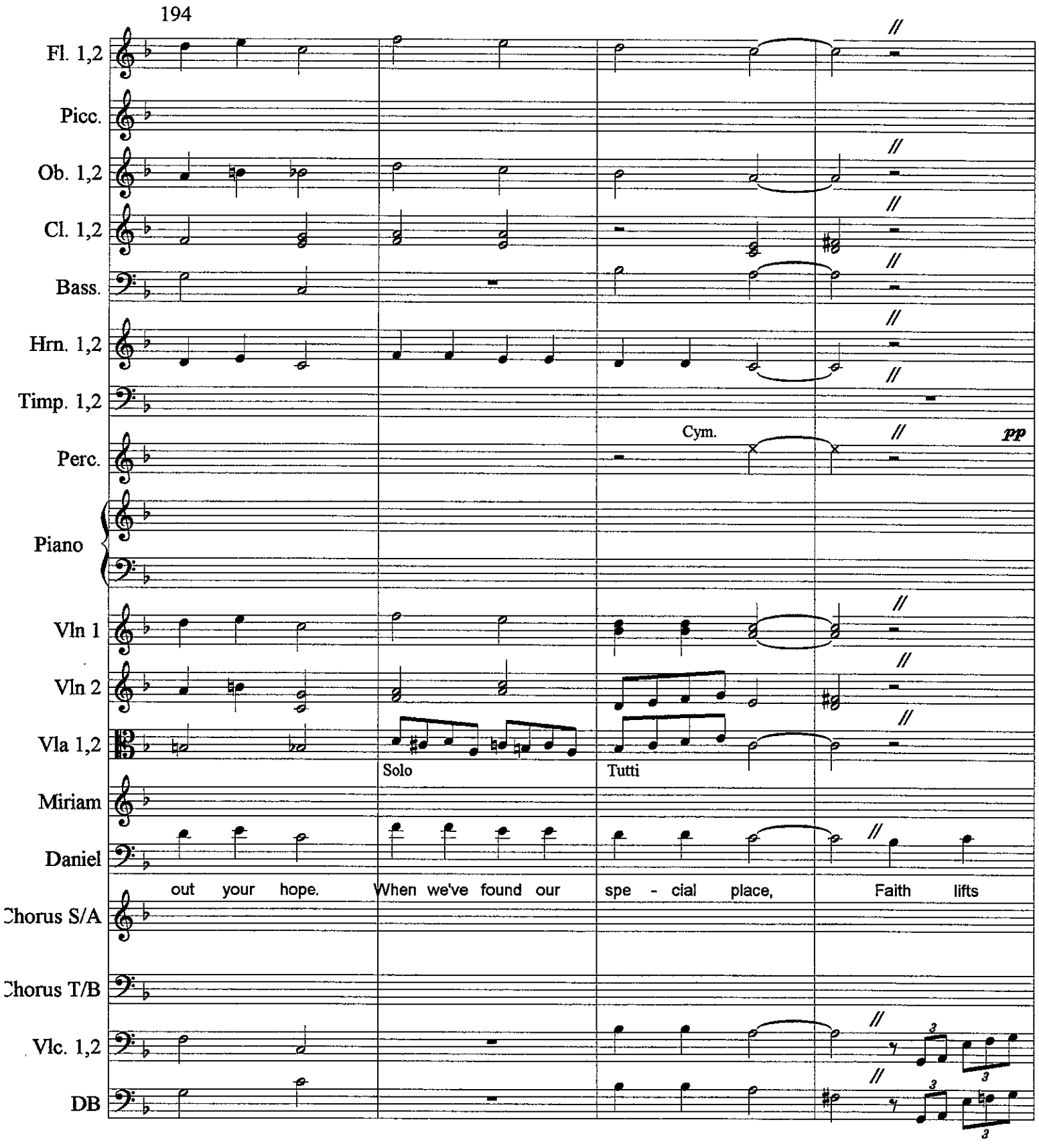

177
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Be - come a thought in - ves - tor!
and no coun-try's arms can match its
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


179
Adagio
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
mf Solo
rit.
Col ottava
Adagio
mer- chant for- ces.
That va-lue's
(Lower voice alternative)

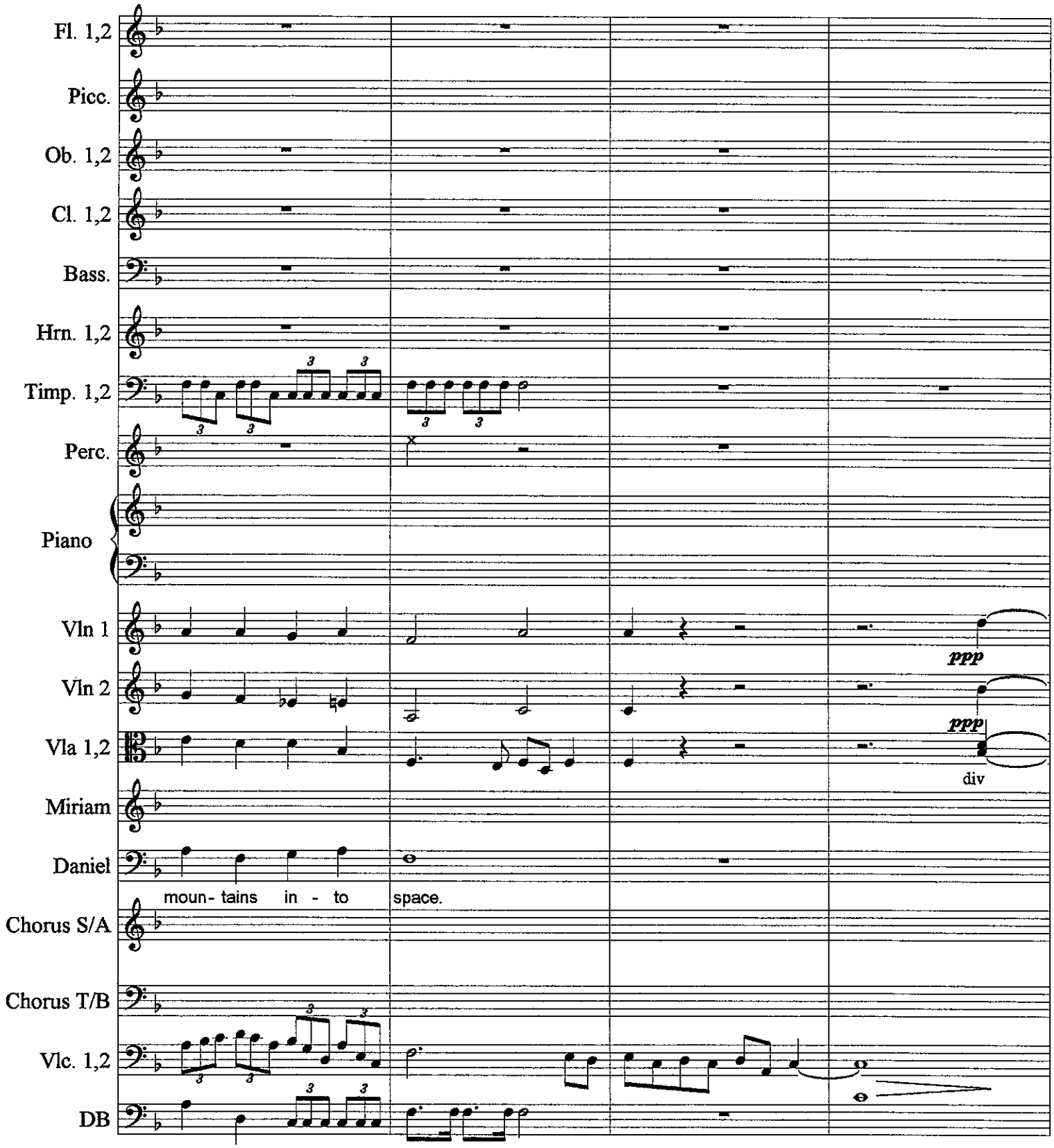

183
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
3
set in dir - ty trade when we our- selves of dust are made is a strange ob - jec - tion


186
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Hanging Cymbal
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
see-ingwhat oursourceis!
horus S/A
p
See-ingwhat our source is!
horus T/B
Vlc. 1,2
DB

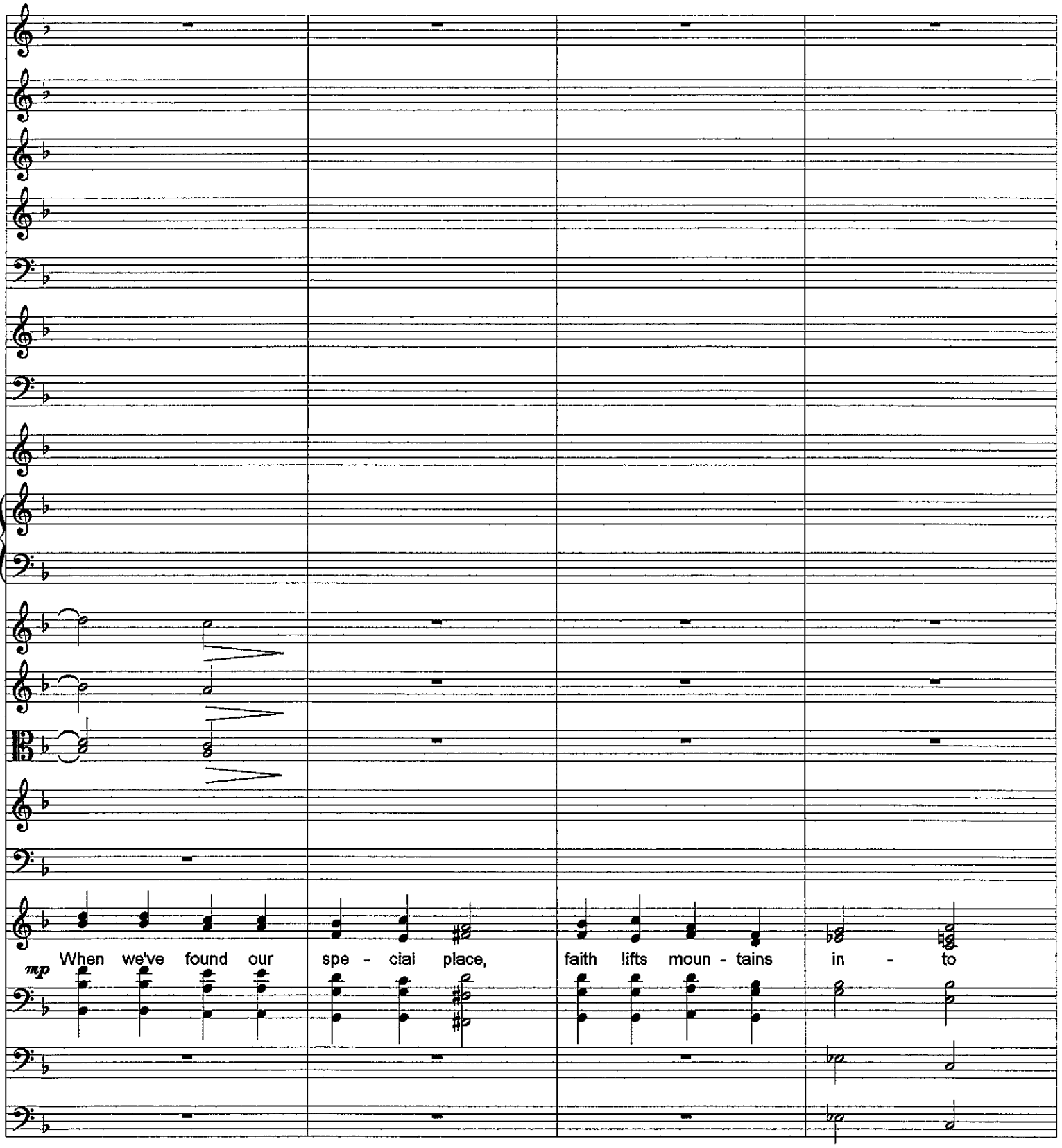

190
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
Faith is liv - ing - Faith is liv - ing

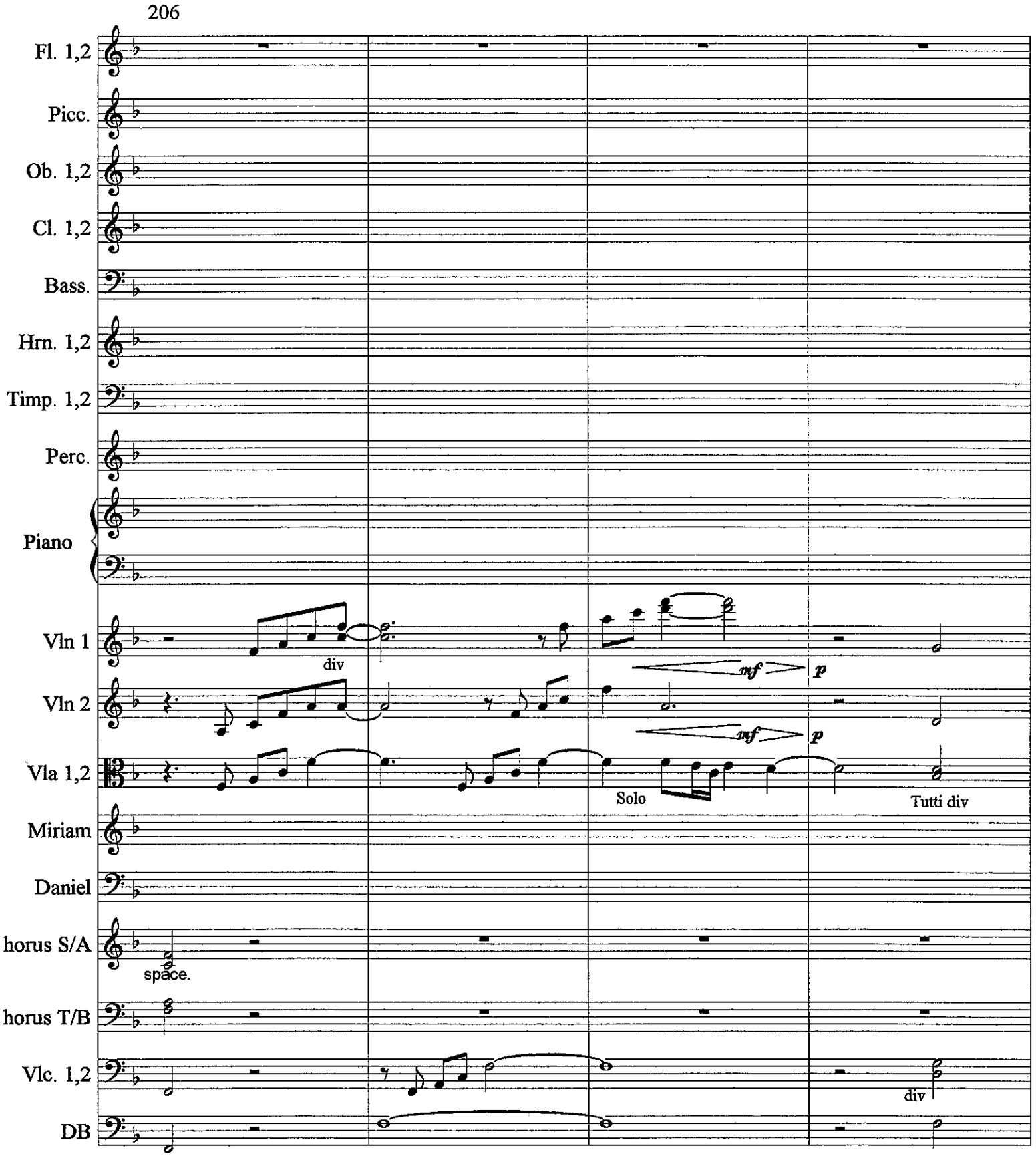

194
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Cym.
pp
Piano
Vln 1
Vln 2
Vla 1,2
Solo
Tutti
Miriam
Daniel
out your hope.
When we've found our
spe - cial place,
Faith lifts
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

198

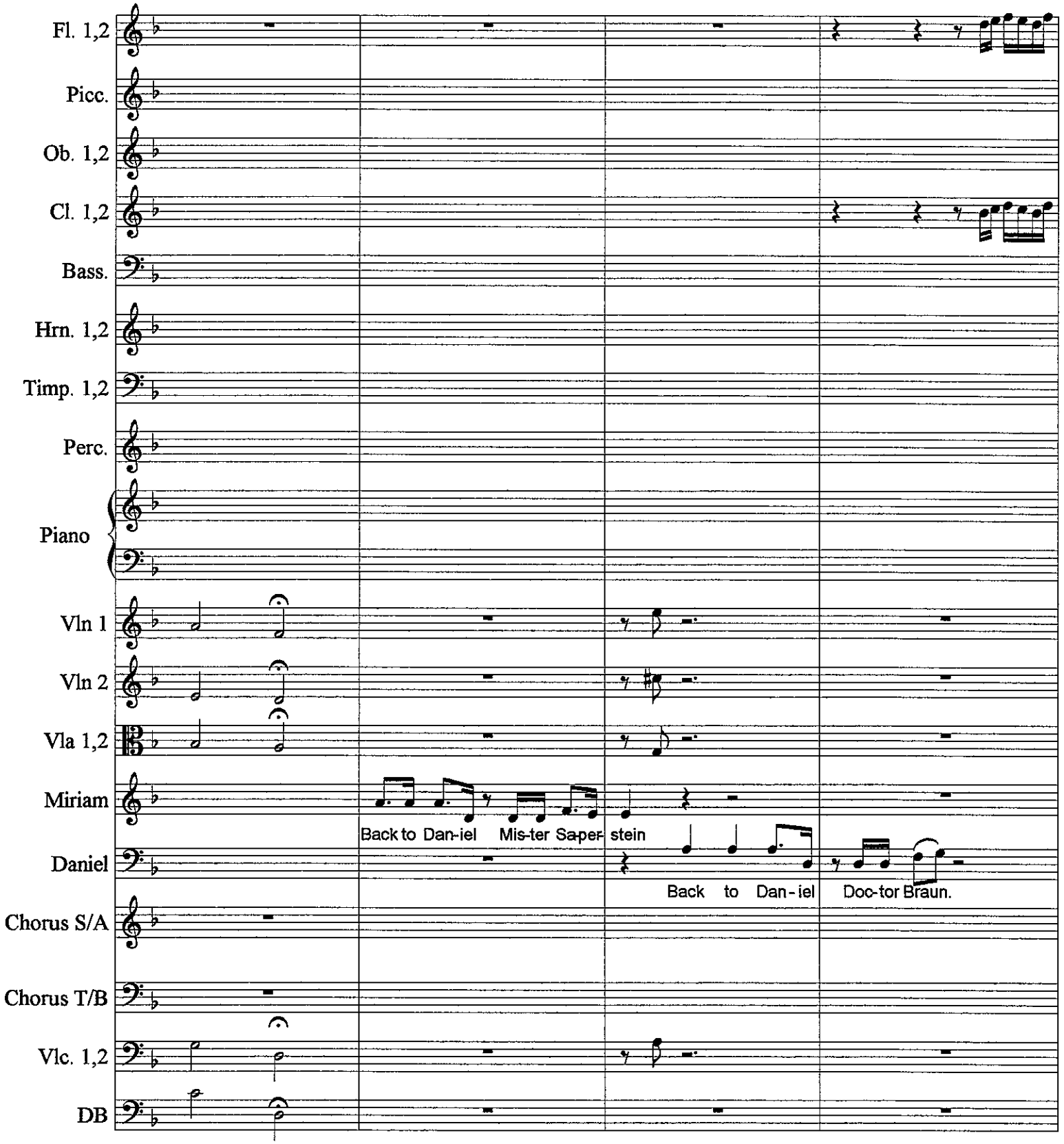

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
ppp
ppp
div
moun- tains in - to space.

202

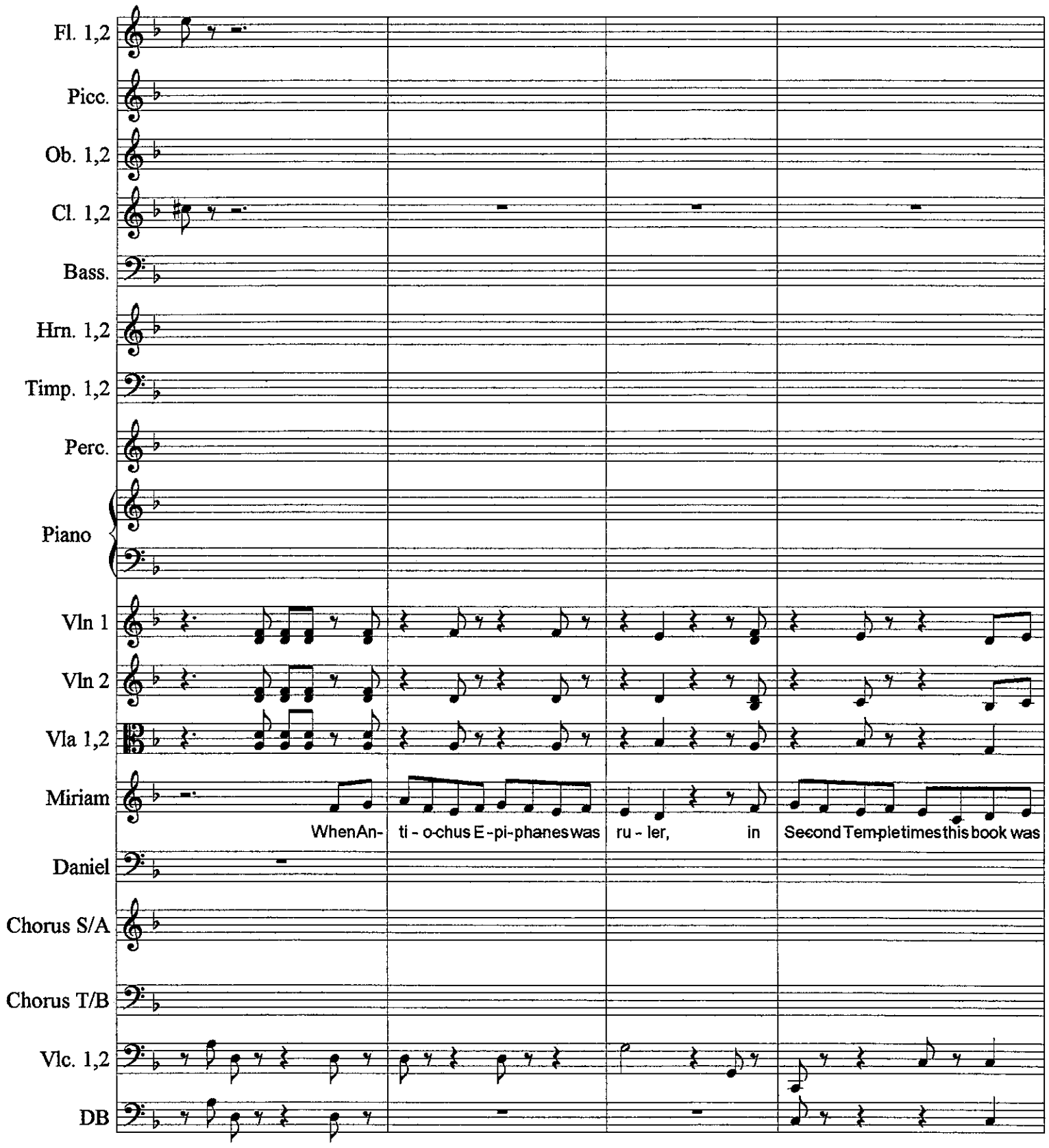

mp
When we've found our spe - cial place, faith lifts moun - tains in - to

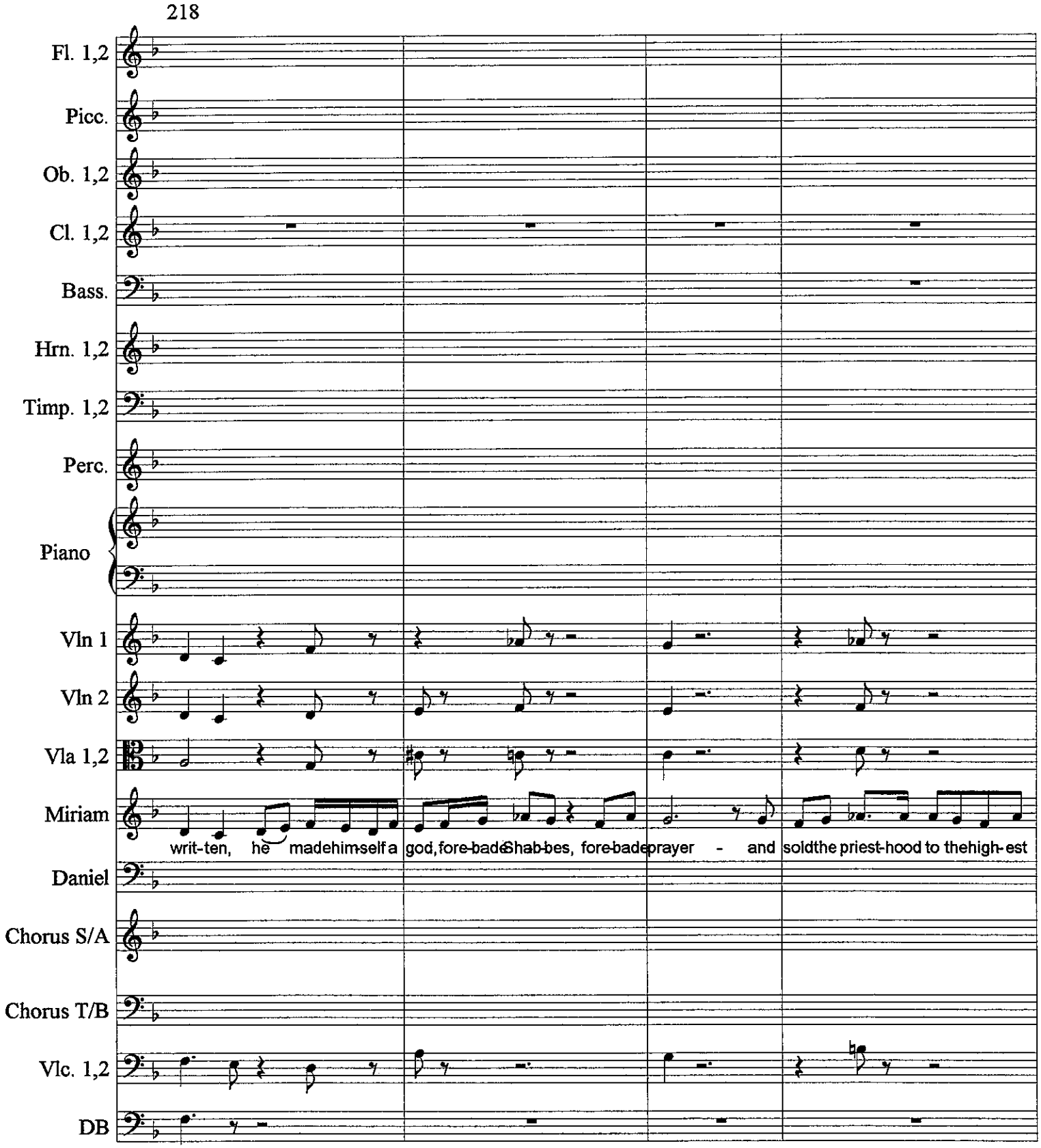

206
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
horus S/A
horus T/B
Vlc. 1,2
DB
div
mf
p
mf
p
Solo
Tutti div
space.
div

210

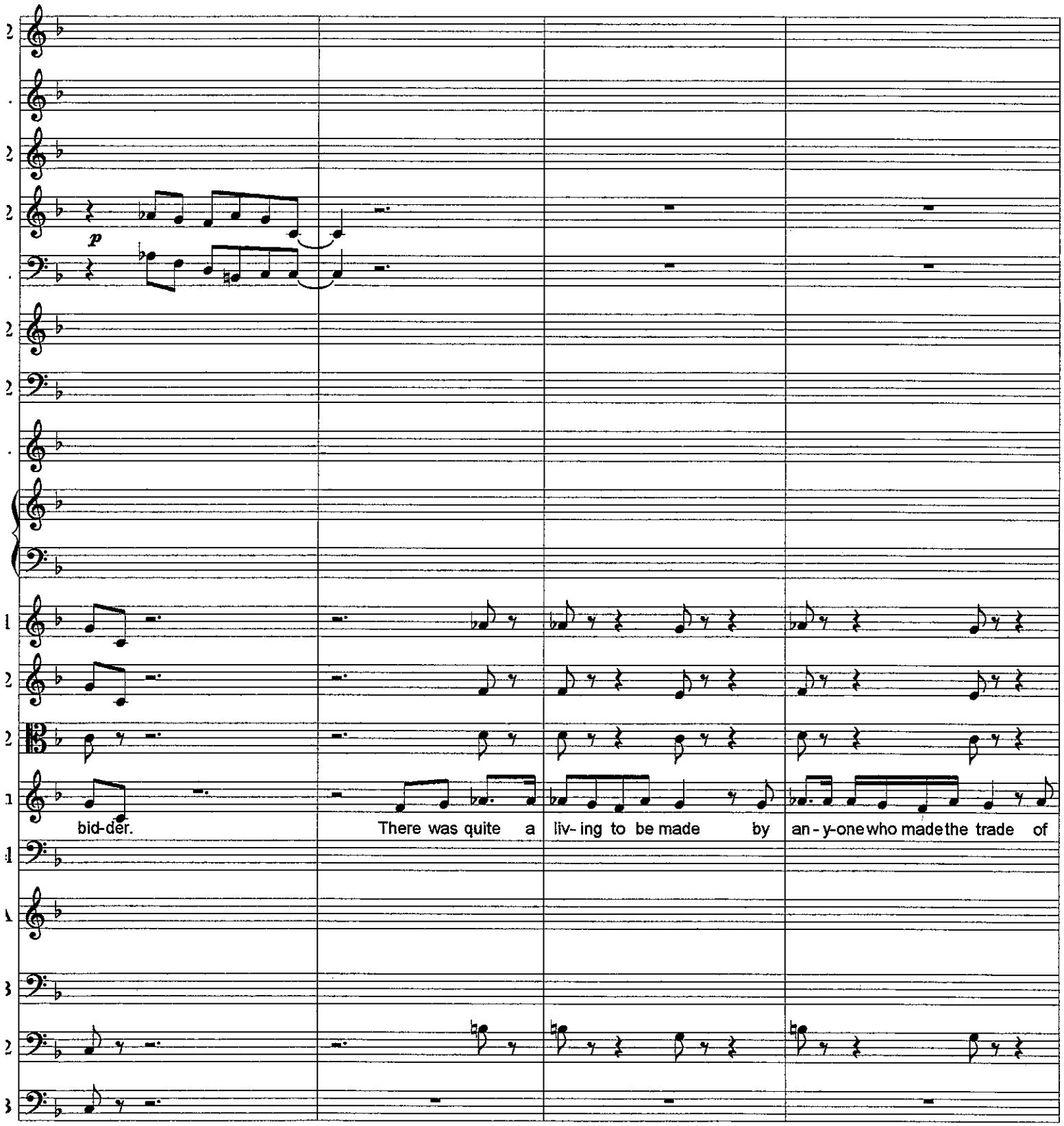

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Back to Dan-iel Mis-ter Sa-per- stein
Daniel
Back to Dan-iel Doc-tor Braun.
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

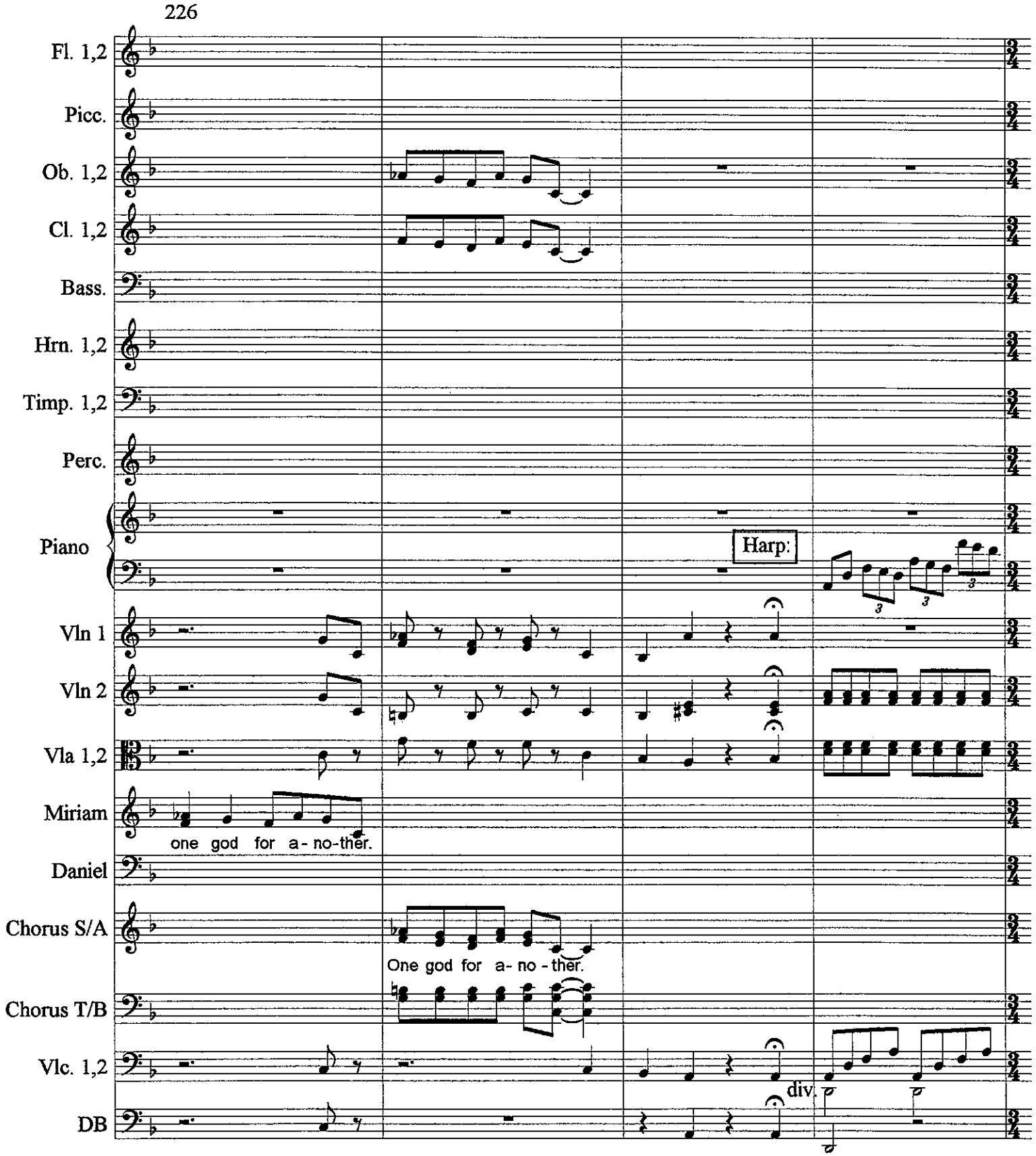
214


Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
When An- ti - o-chus E-pi-phanes was ru - ler, in Second Temple times this book was
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

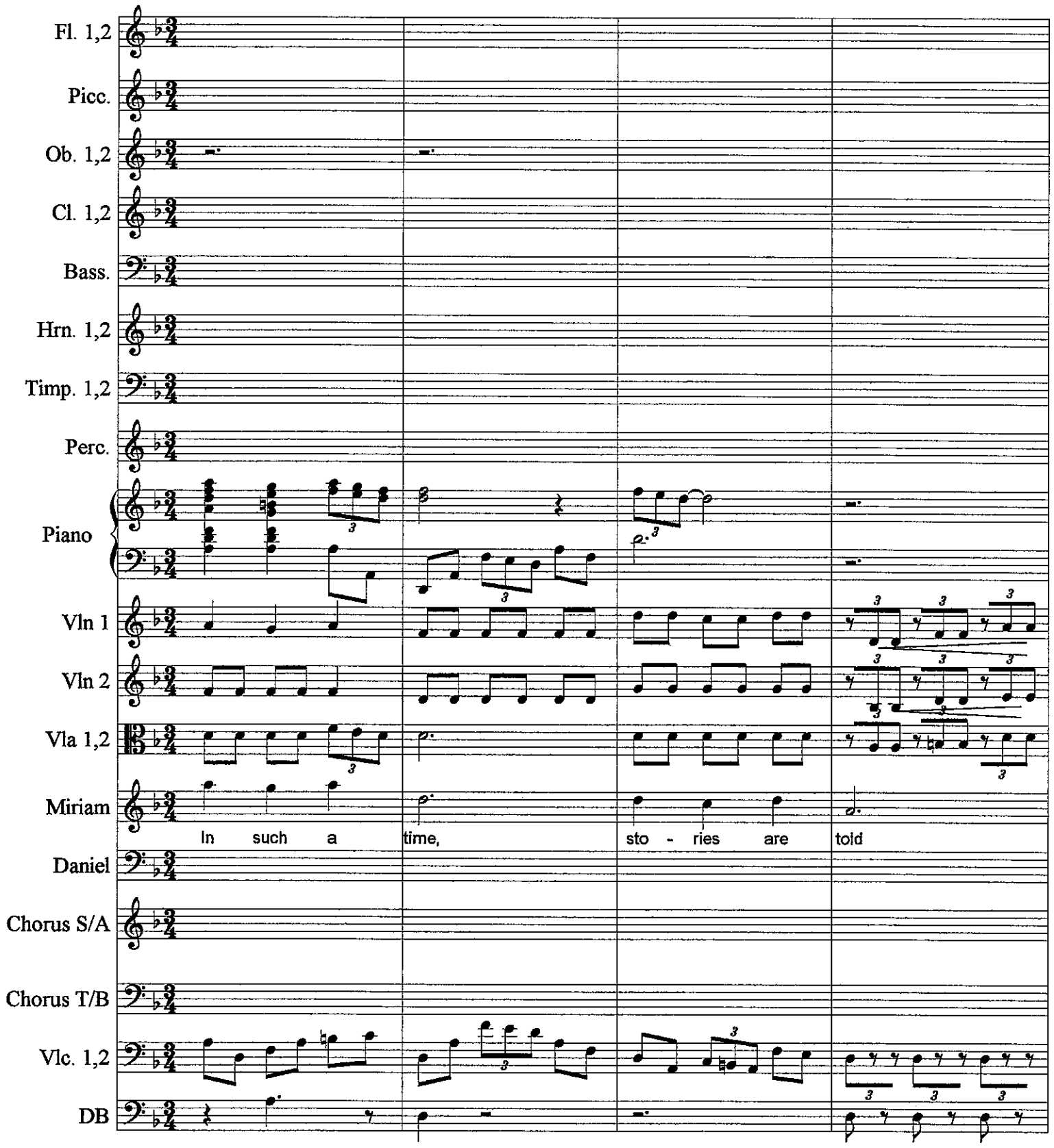

218
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
writ-ten, he made him-self a god, fore-bade Shab-bes, fore-bade prayer - and sold the priest-hood to the high-est

222

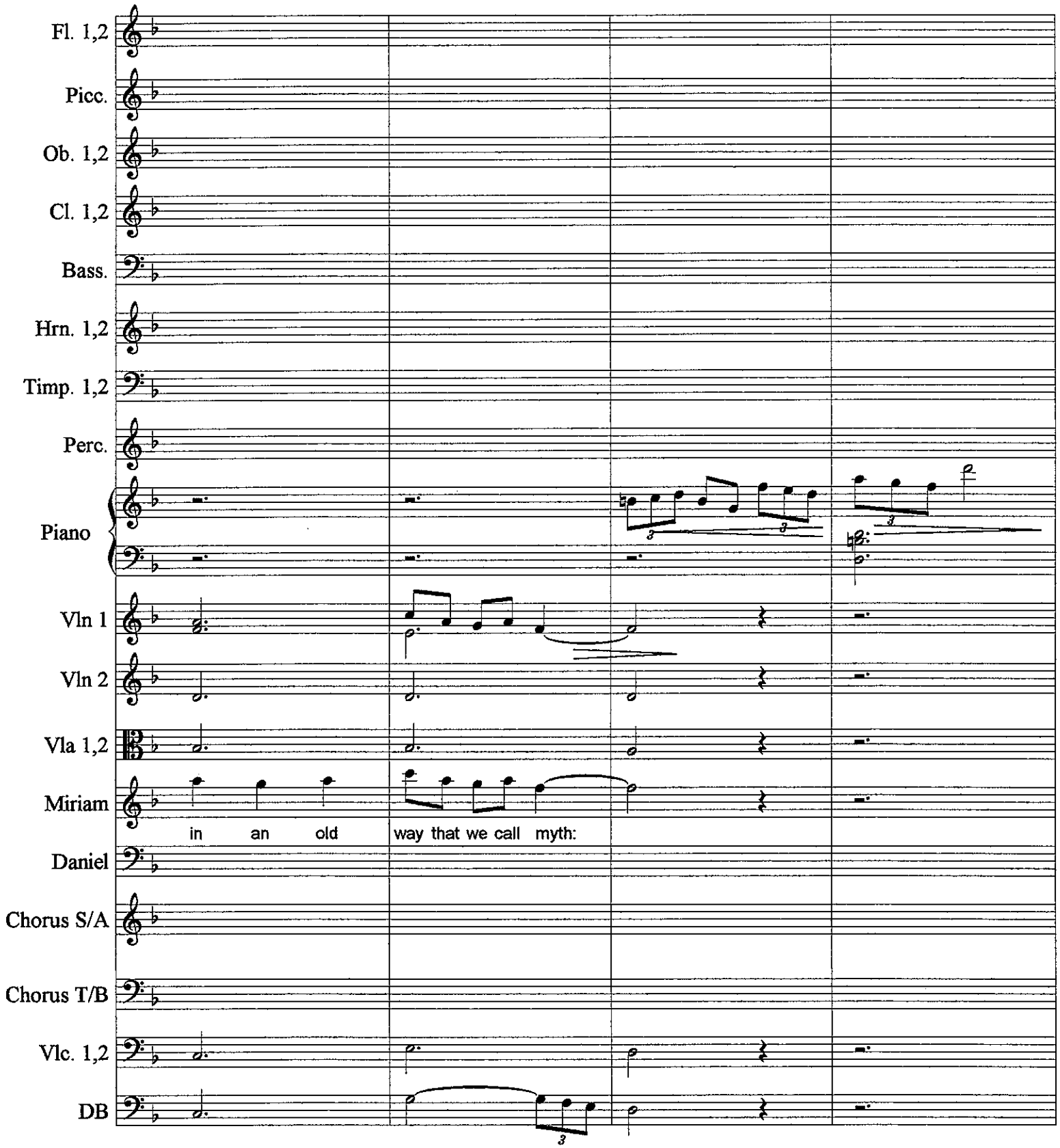

p
bid-der.
There was quite a liv- ing to be made by an - y-one who made the trade of

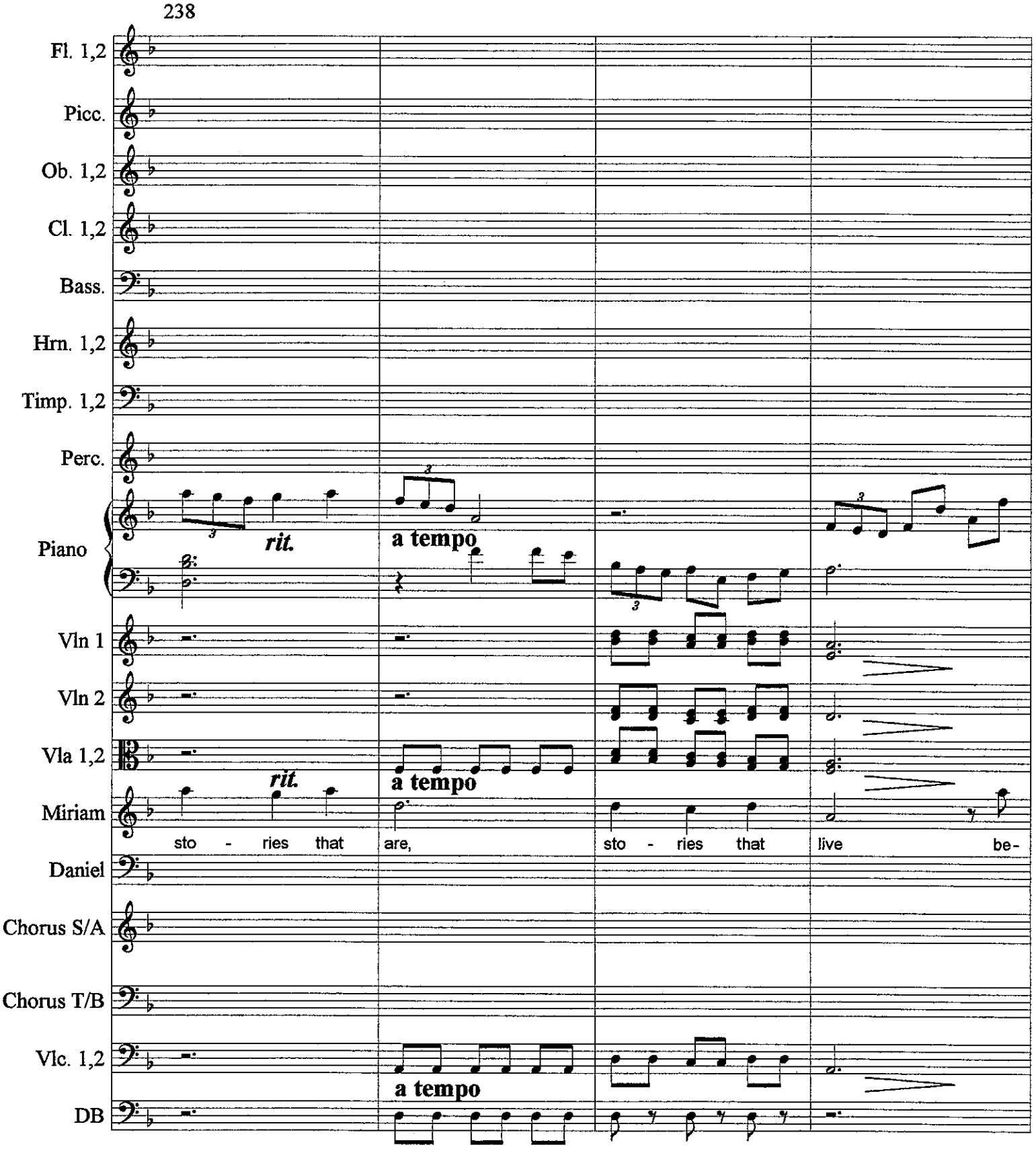

226
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Harp:
Vln 1
Vln 2
Vla 1,2
Miriam
one god for a- no-ther.
Daniel
Chorus S/A
One god for a- no - ther.
Chorus T/B
Vlc. 1,2
div.
DB

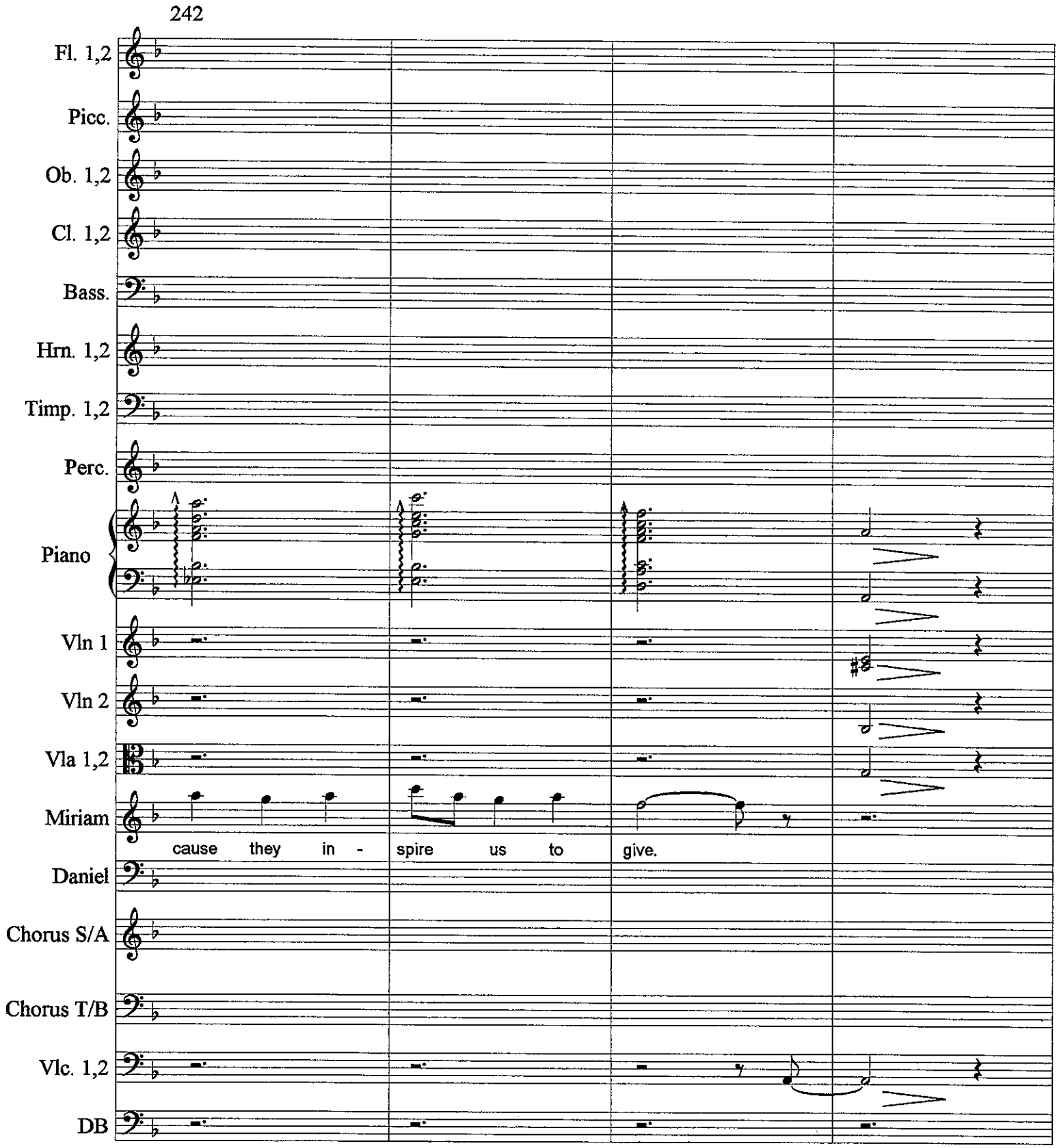
230

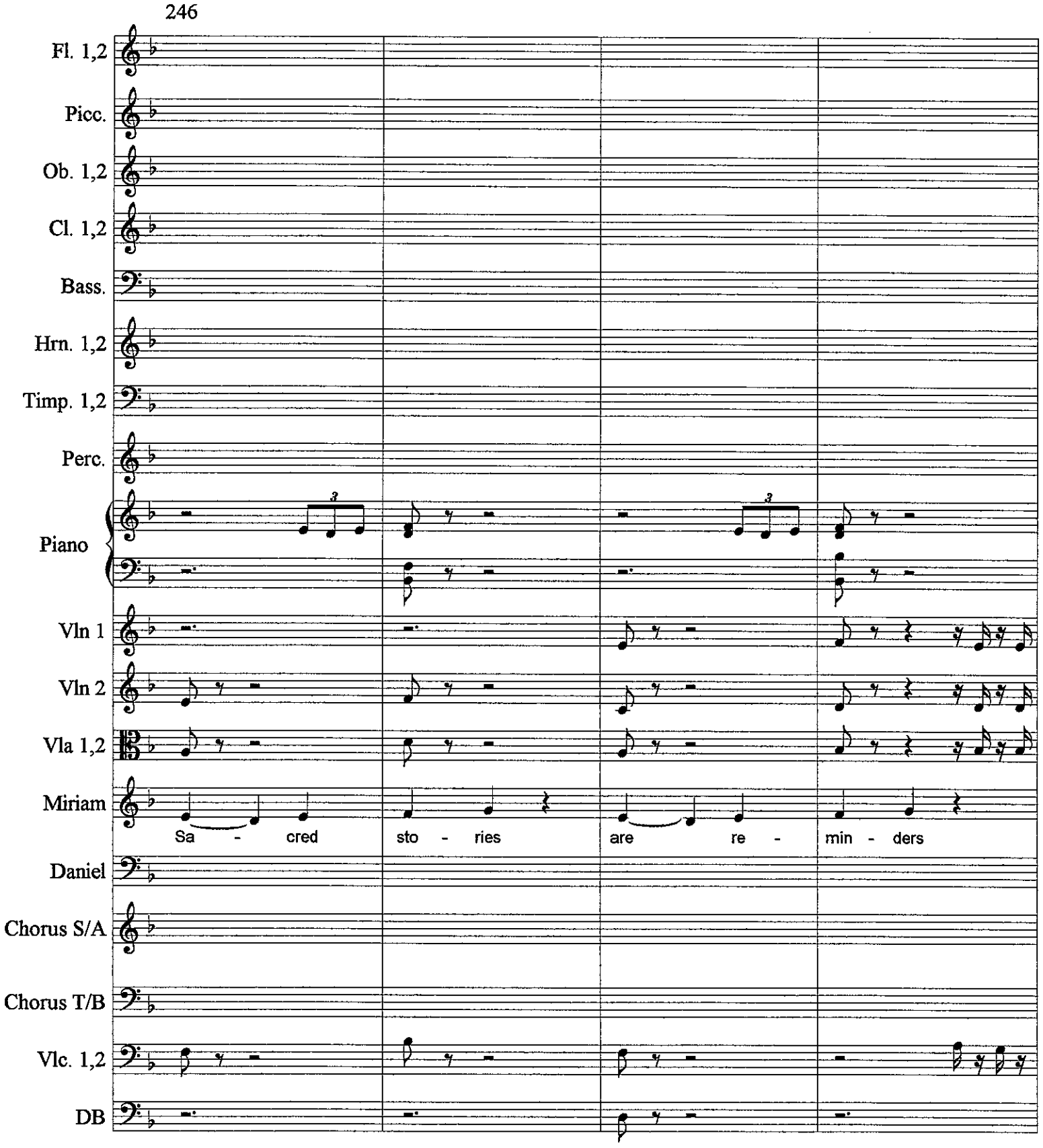

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
In such a time, sto - ries are told
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

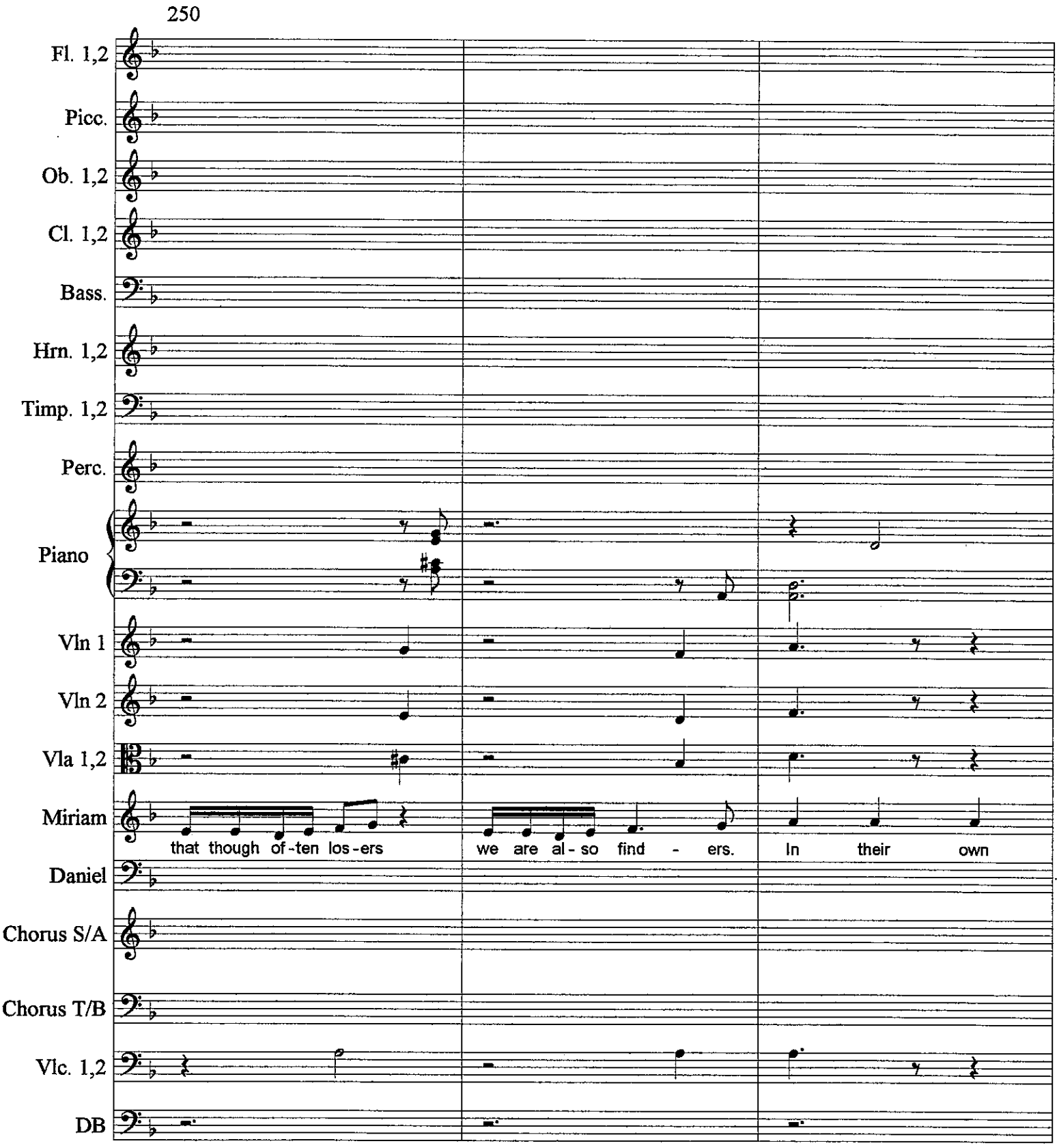
234

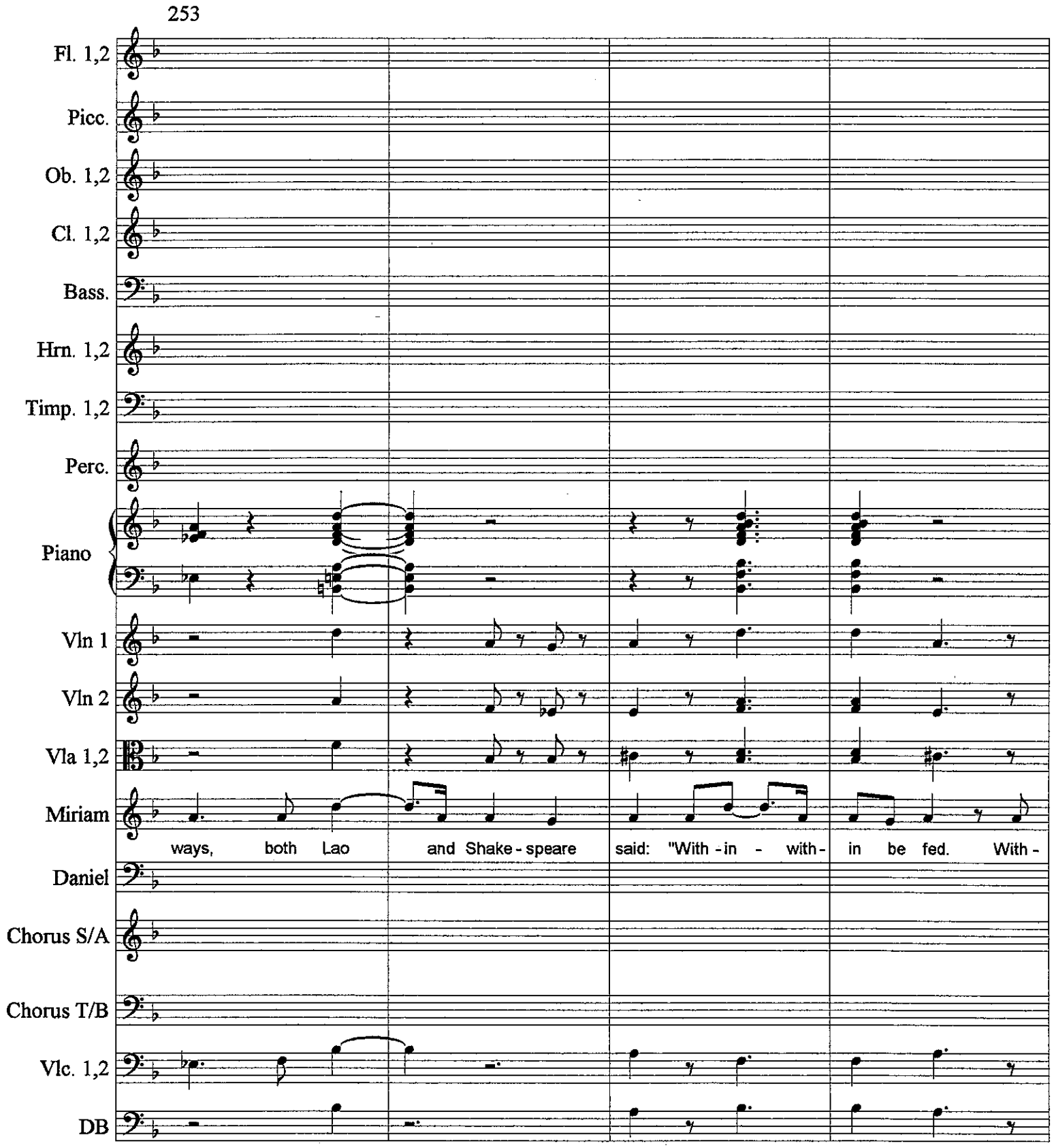

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
in an old way that we call myth:
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

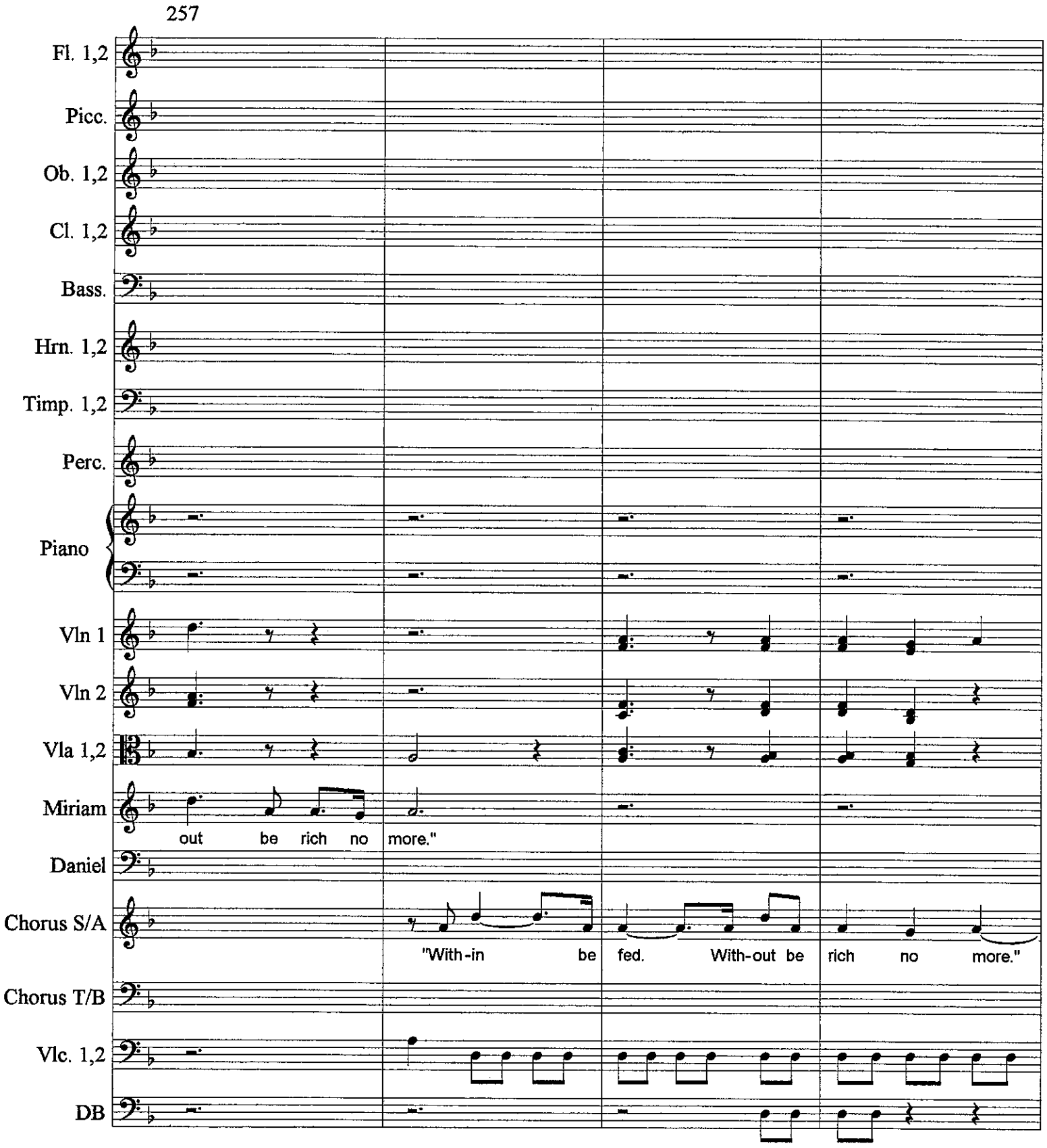

238
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
rit.
a tempo
rit.
a tempo
a tempo
sto - ries that
are,
sto - ries that
live
be-

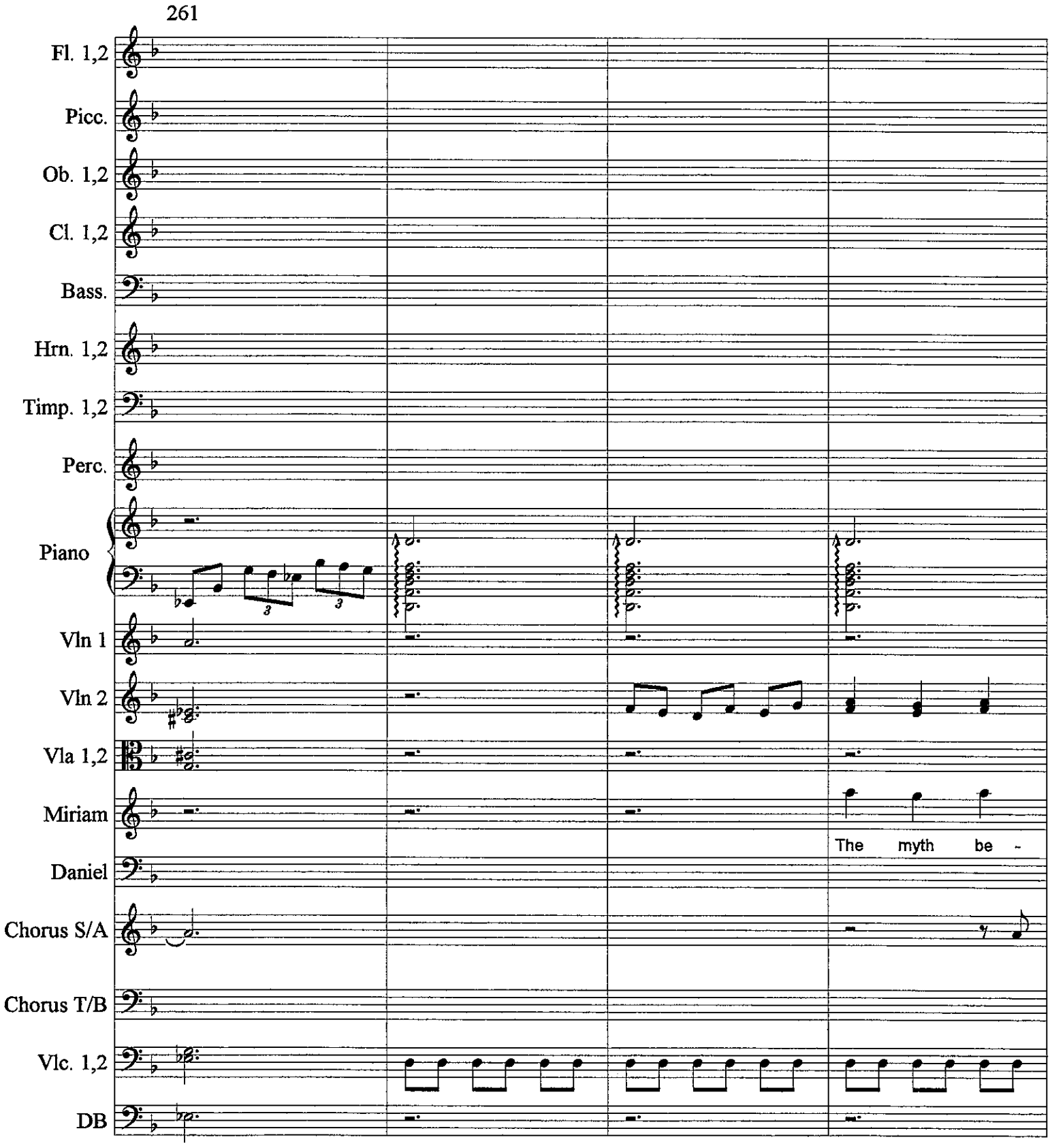

242
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
cause they in - spire us to give.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

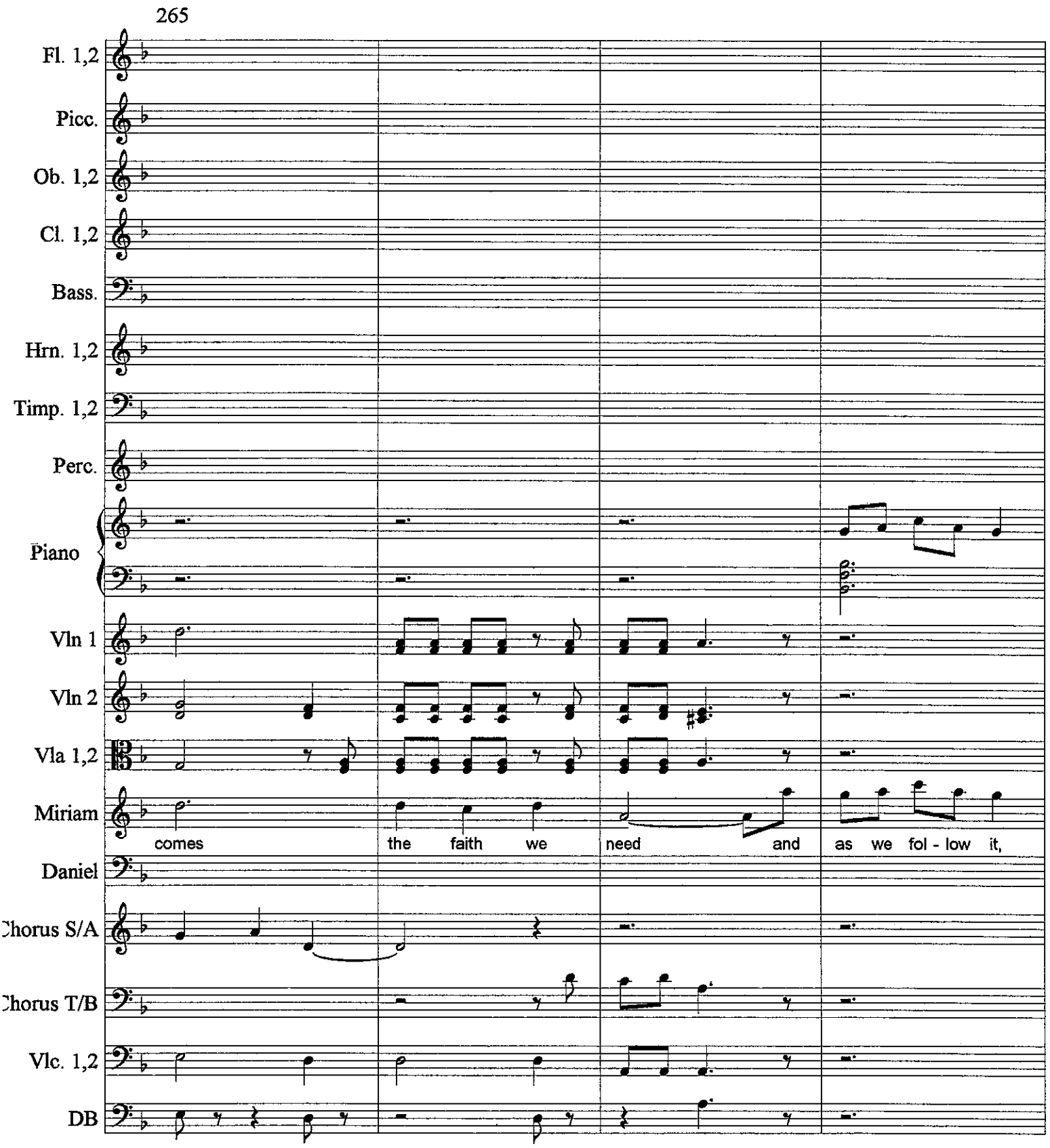

246
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Sa - cred sto - ries are re - min - ders
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

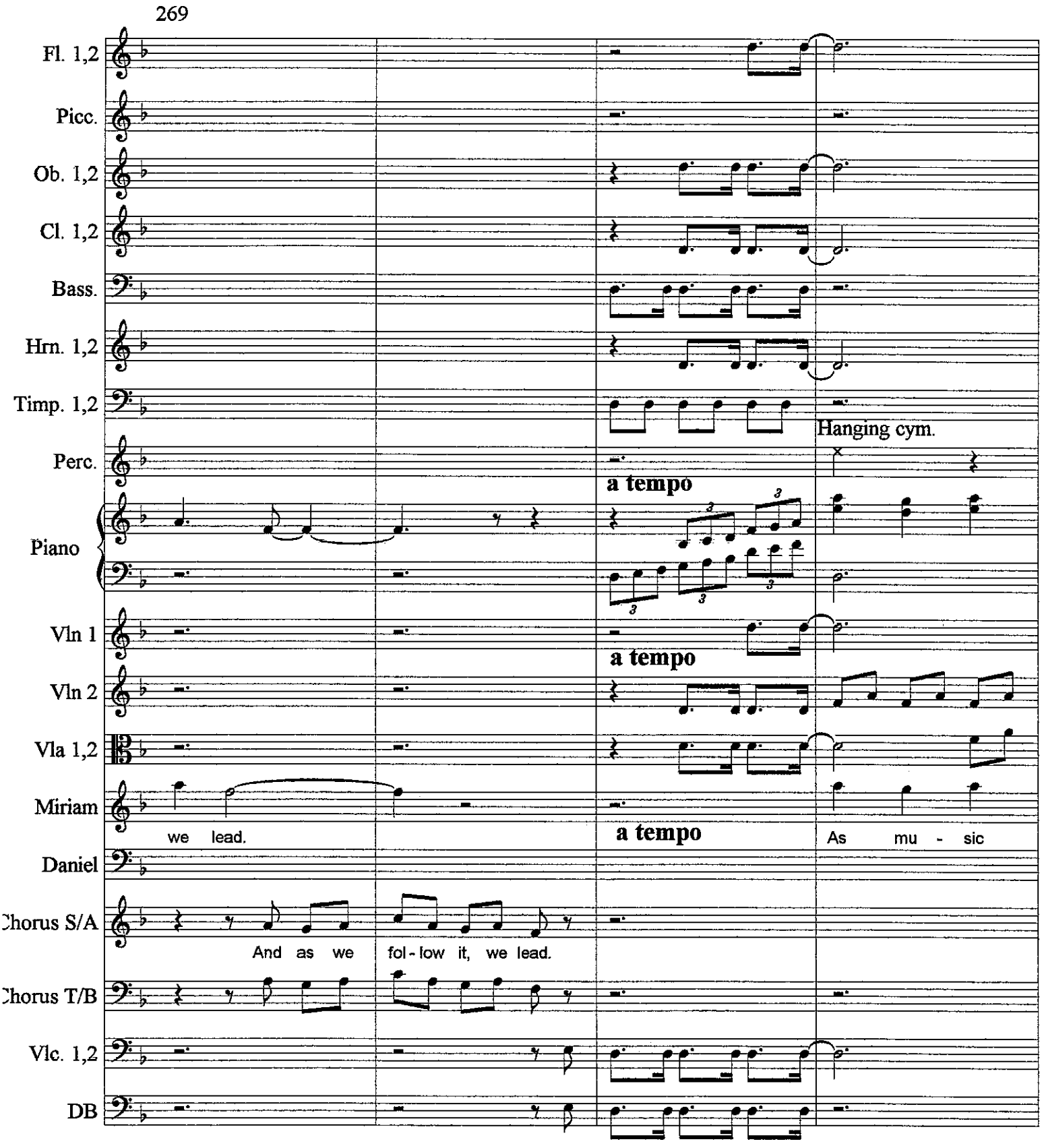

250
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
that though of-ten los-ers
we are al-so find - ers.
In their own

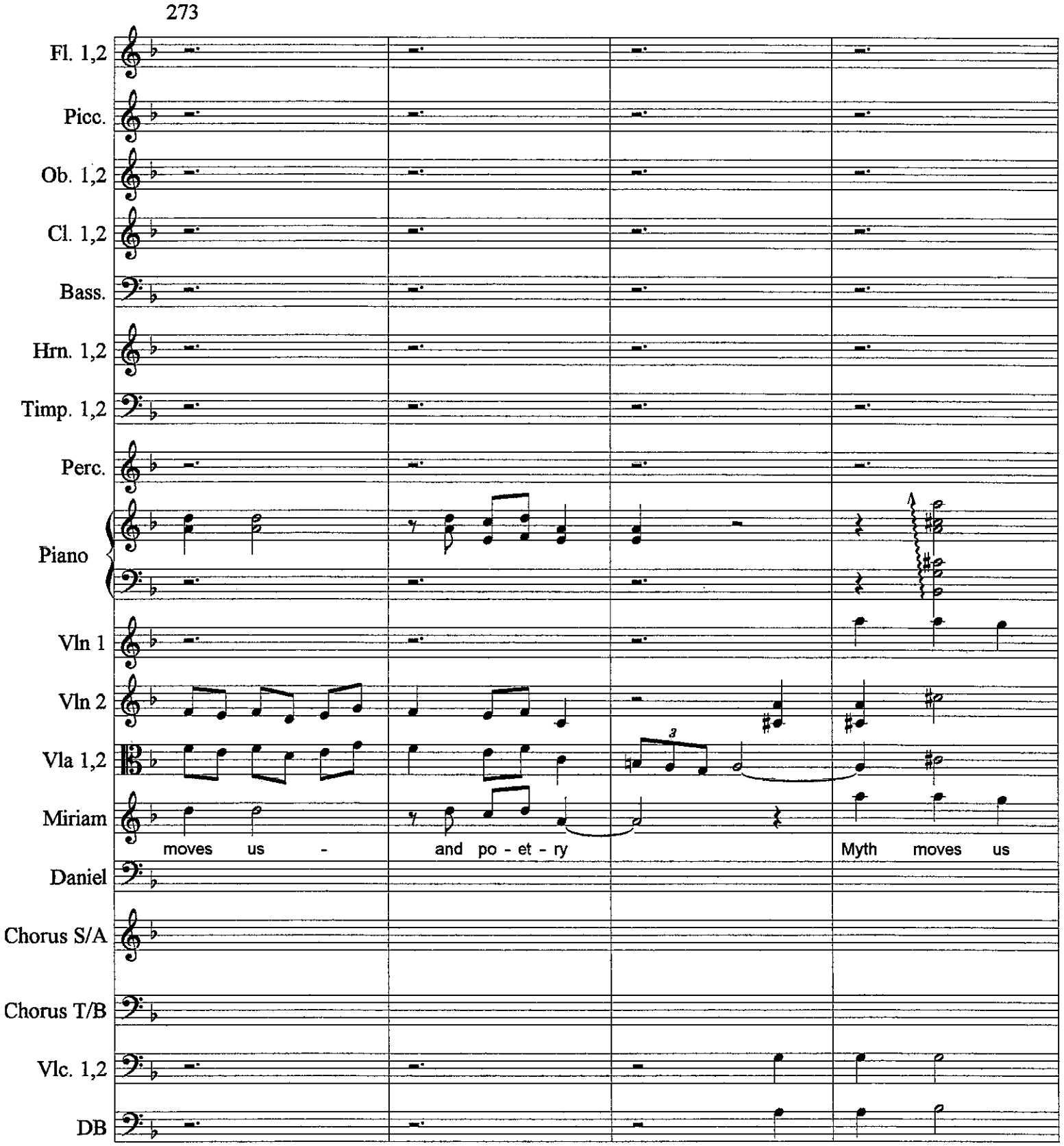

253
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
ways, both Lao and Shake - speare said: "With - in - with - in be fed. With -
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

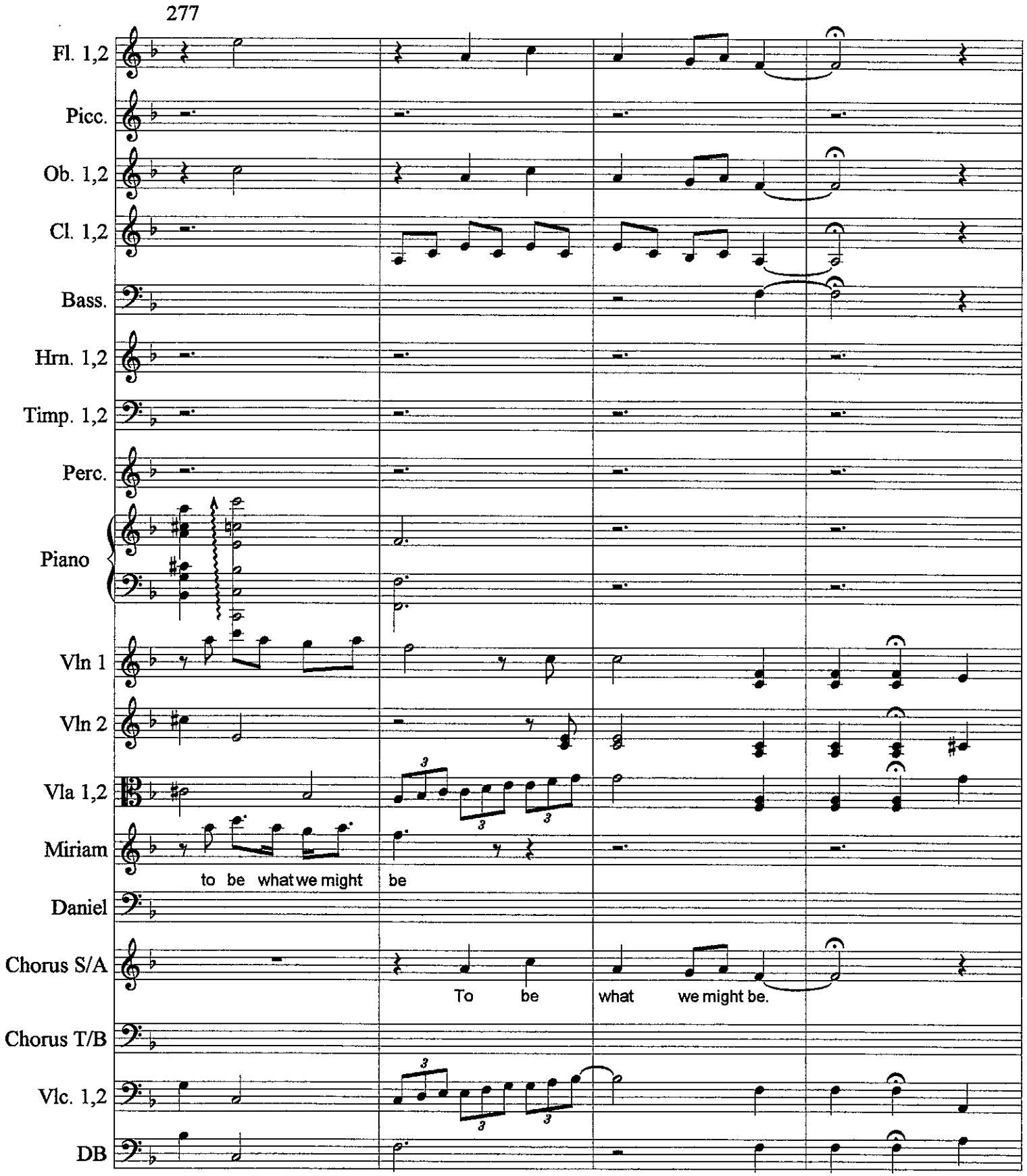

257
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
out be rich no more."
Daniel
Chorus S/A
"With-in be fed. With-out be rich no more."
Chorus T/B
Vlc. 1,2
DB

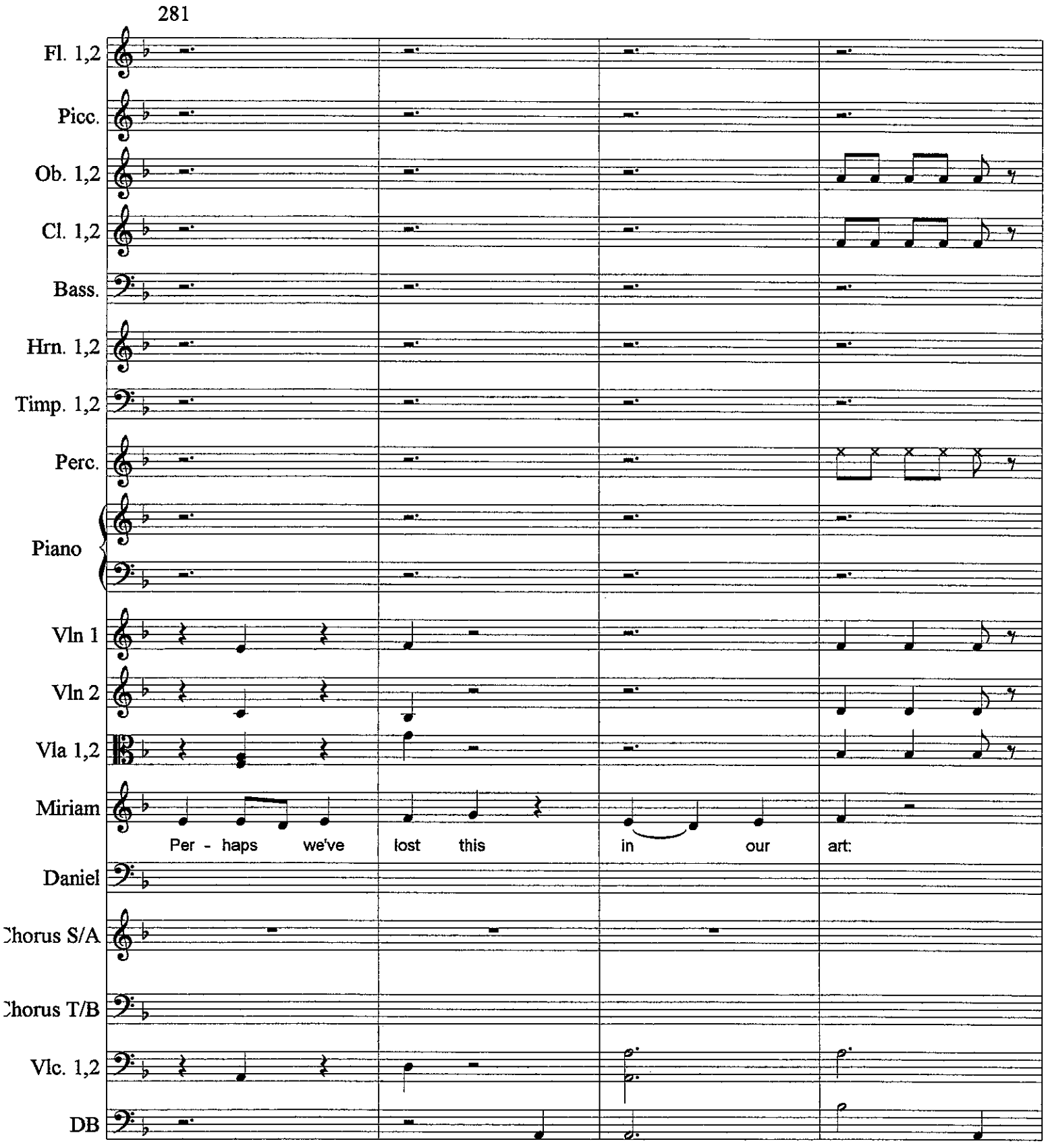

261
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
The myth be -

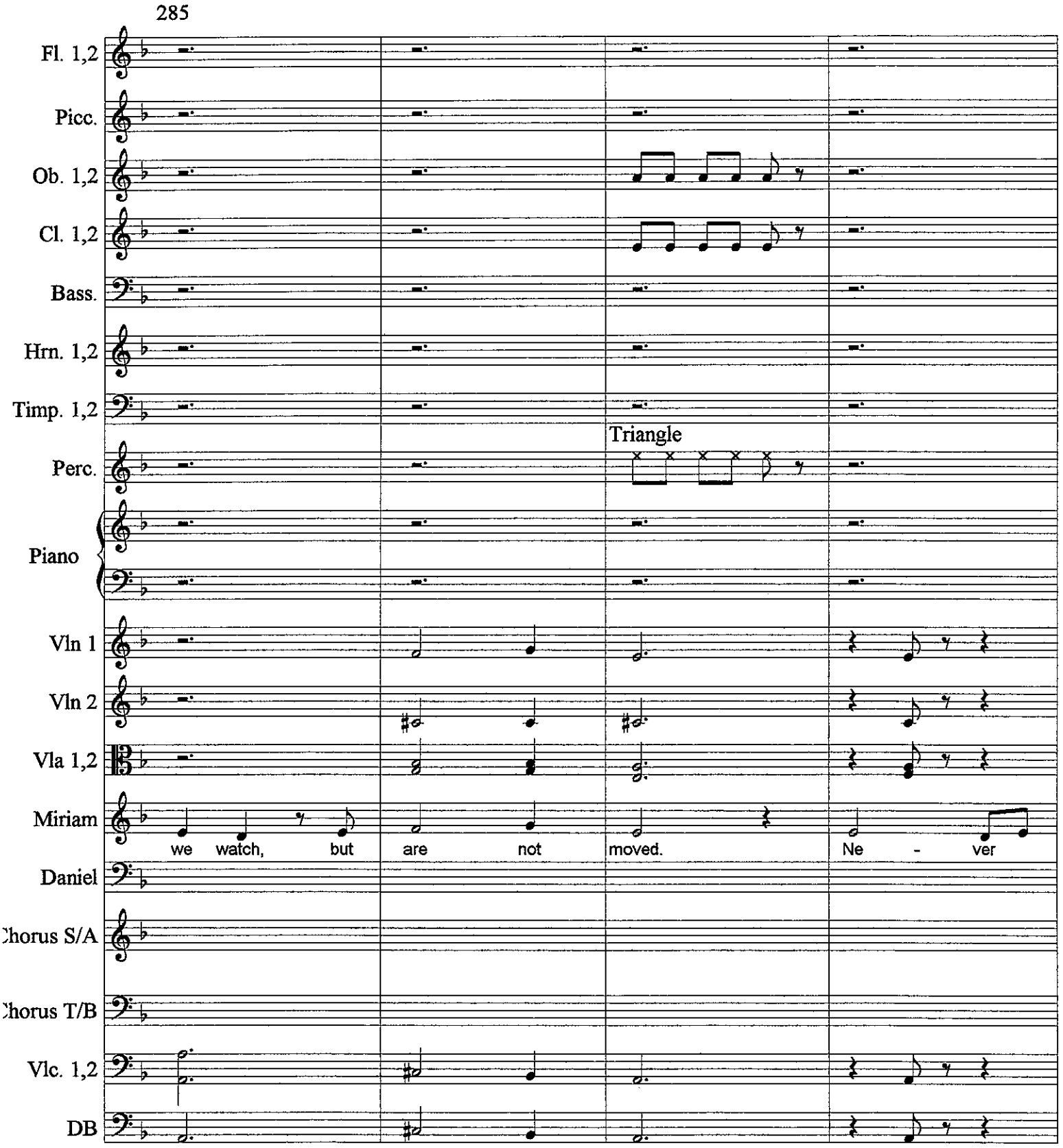

265
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
comes
the faith we need and as we fol - low it,
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


269
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Hanging cym.
Perc.
a tempo
Piano
Vln 1
a tempo
Vln 2
Vla 1,2
Miriam
we lead.
a tempo
As mu - sic
Daniel
Chorus S/A
And as we
fol - low it, we lead.
Chorus T/B
Vlc. 1,2
DB

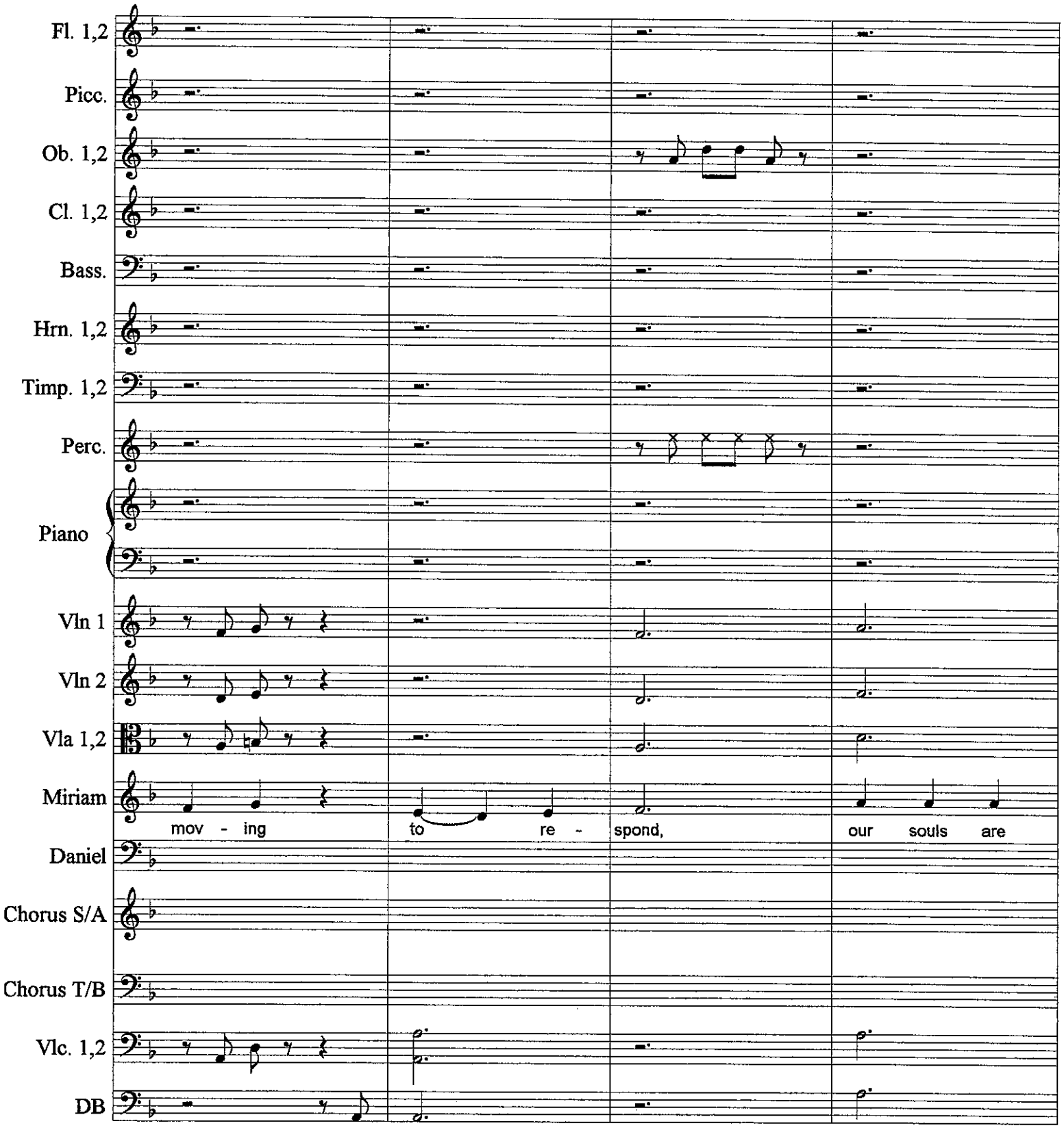

273
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
moves us -
and po - et - ry
Myth moves us

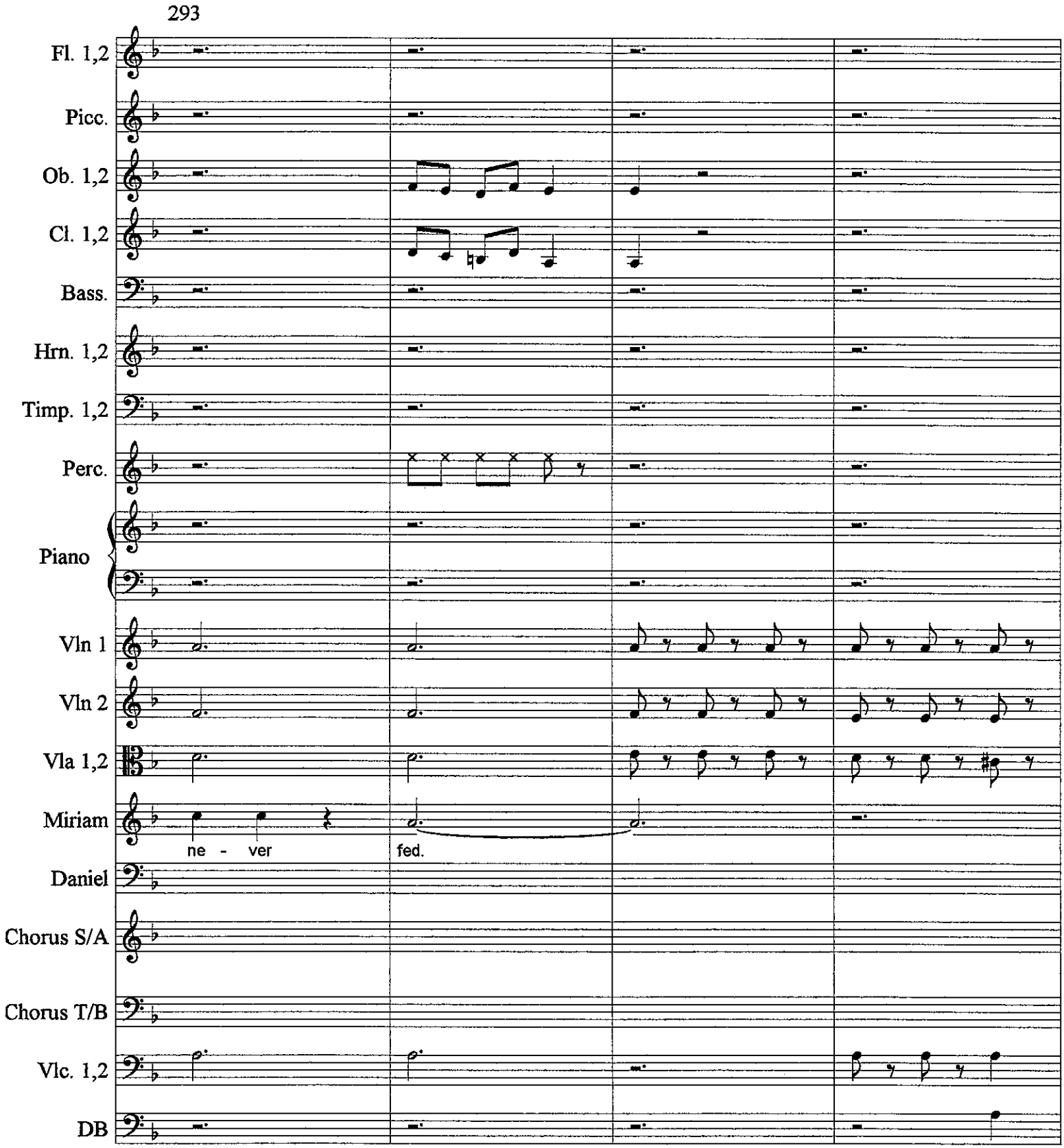

277
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
to be what we might be
Daniel
Chorus S/A
To be what we might be.
Chorus T/B
Vlc. 1,2
DB


281
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Per - haps we've lost this in our art:
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

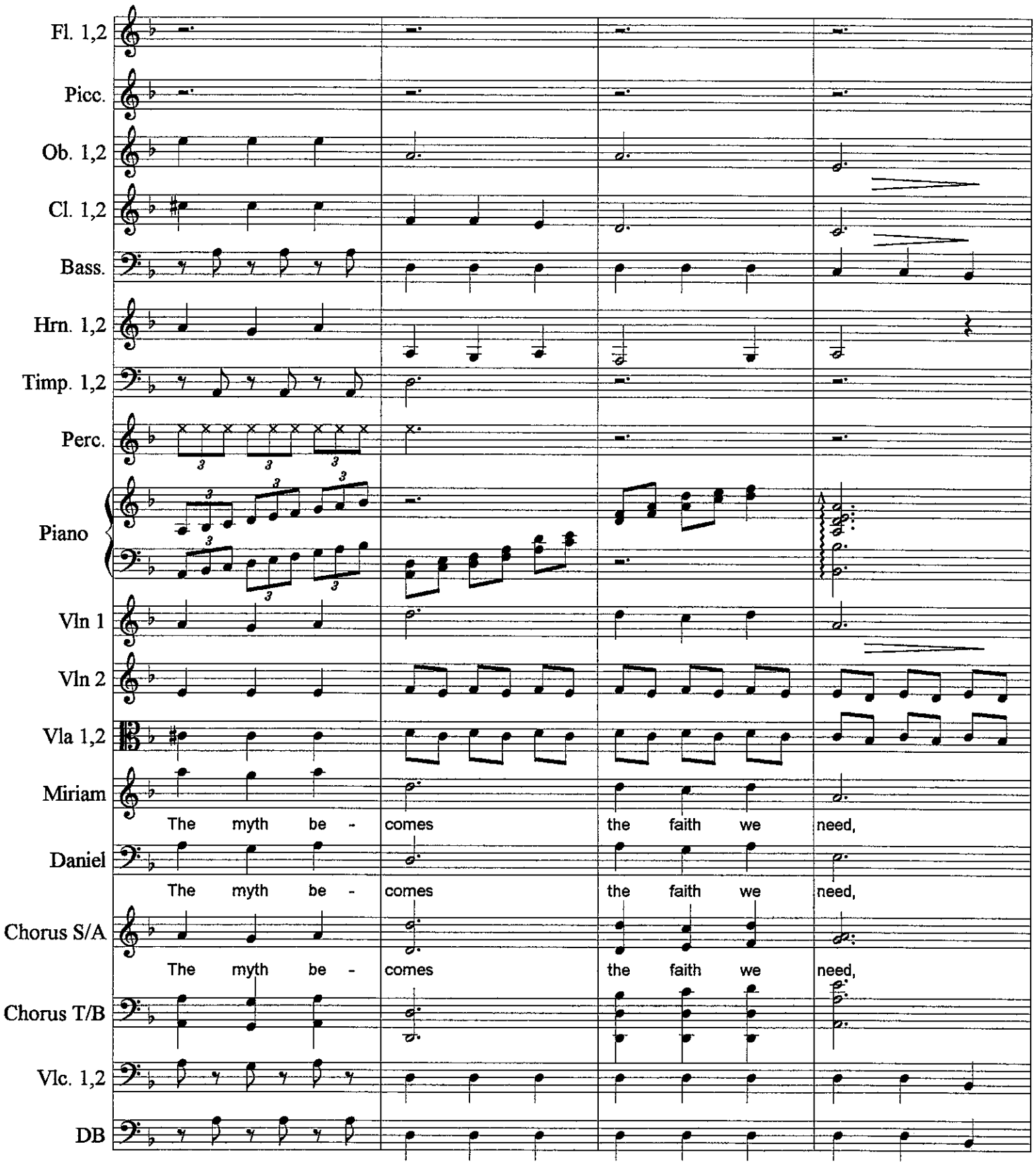

285
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Triangle
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
we watch, but are not moved. Ne - ver
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

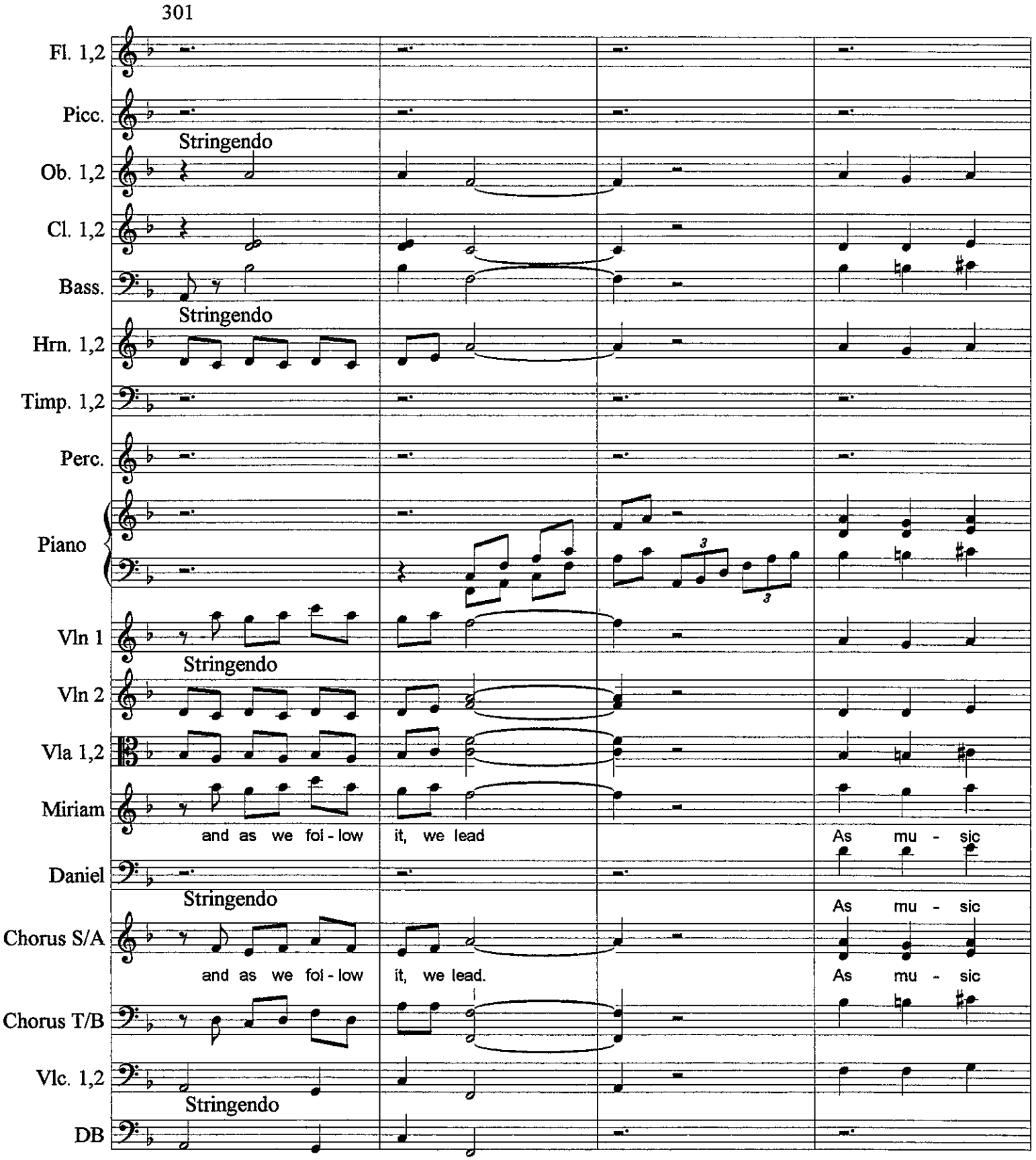
289

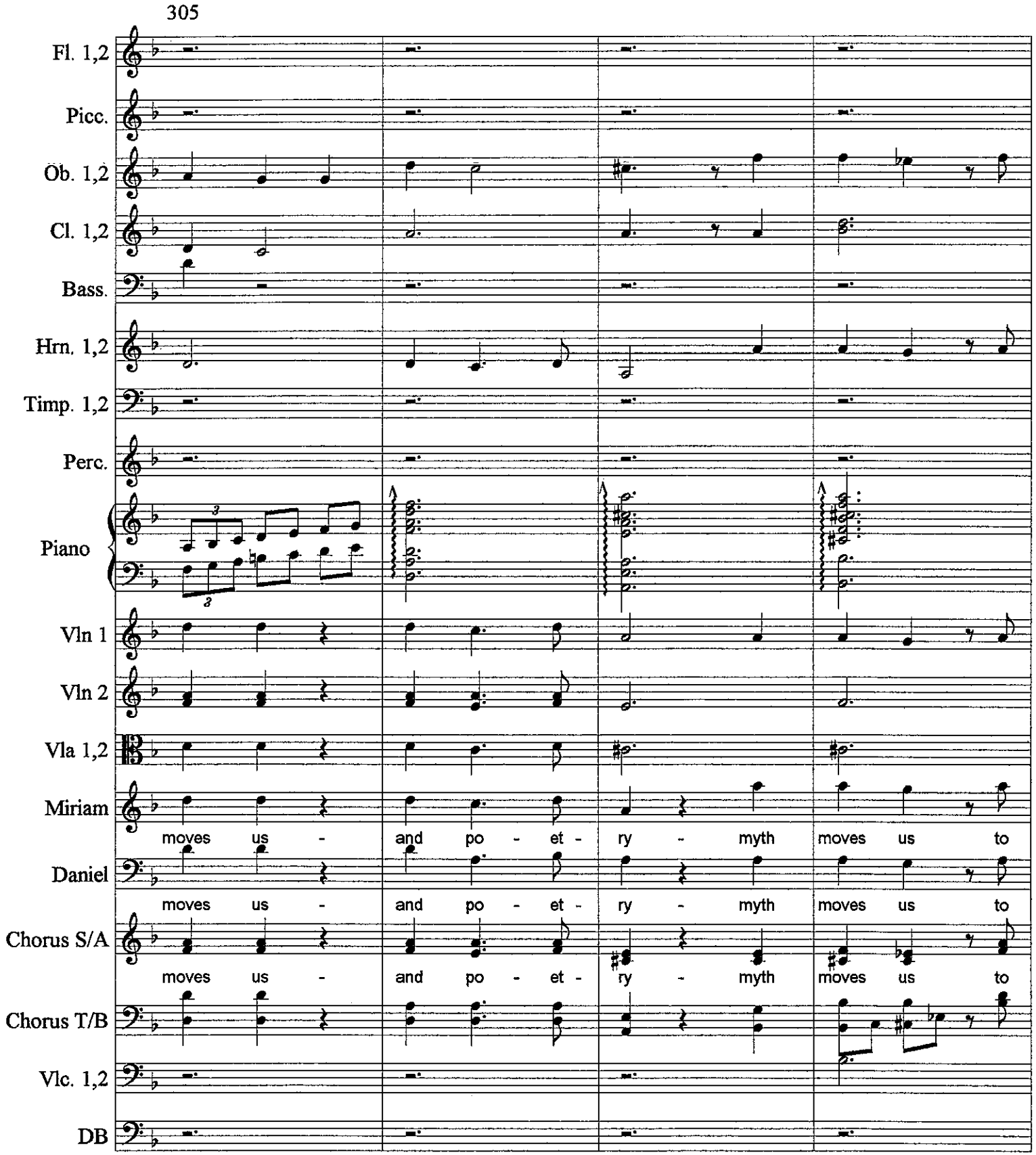

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
mov - ing
to re -
spond,
our souls are
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


293
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
ne - ver
fed.
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

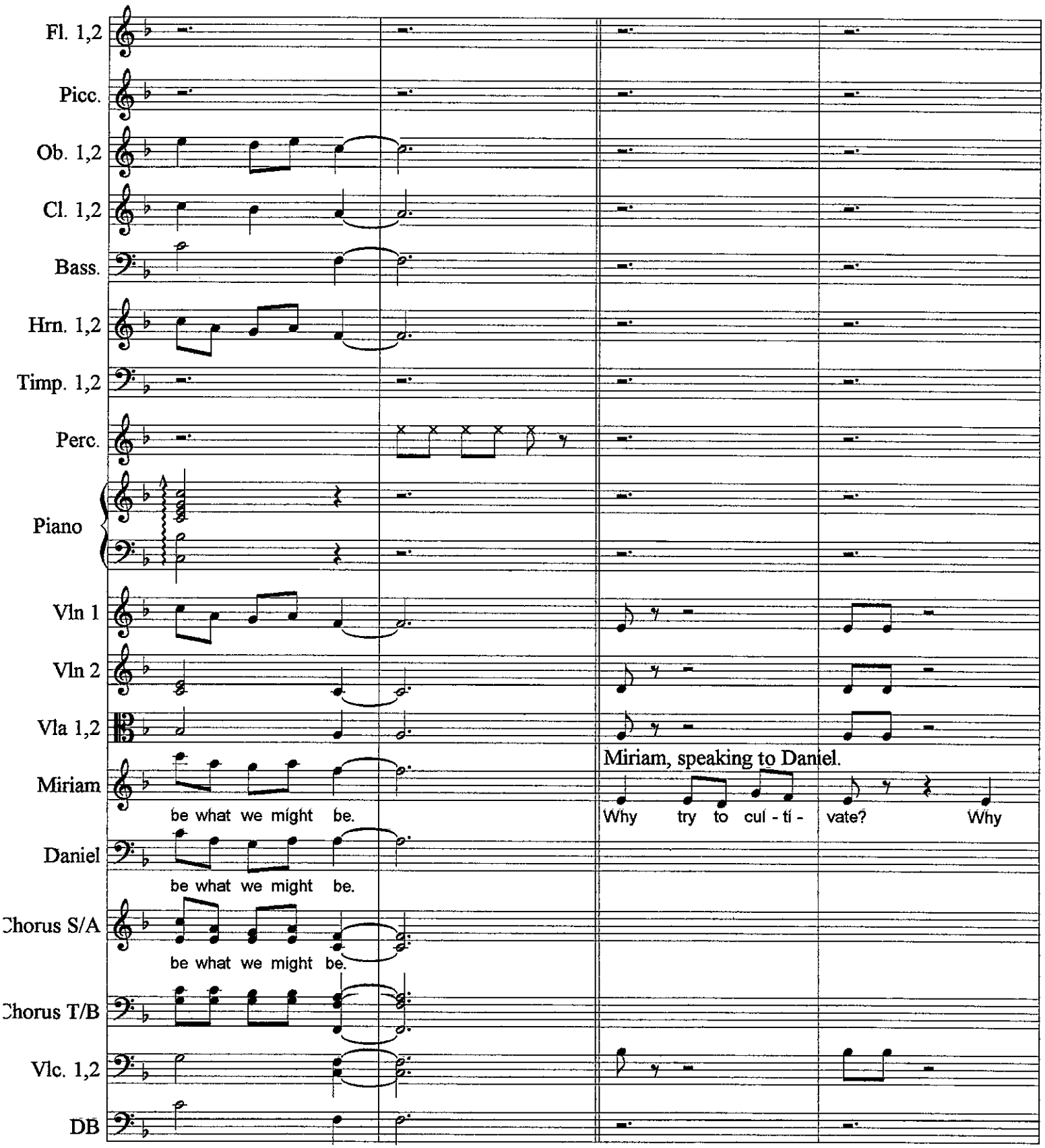
297

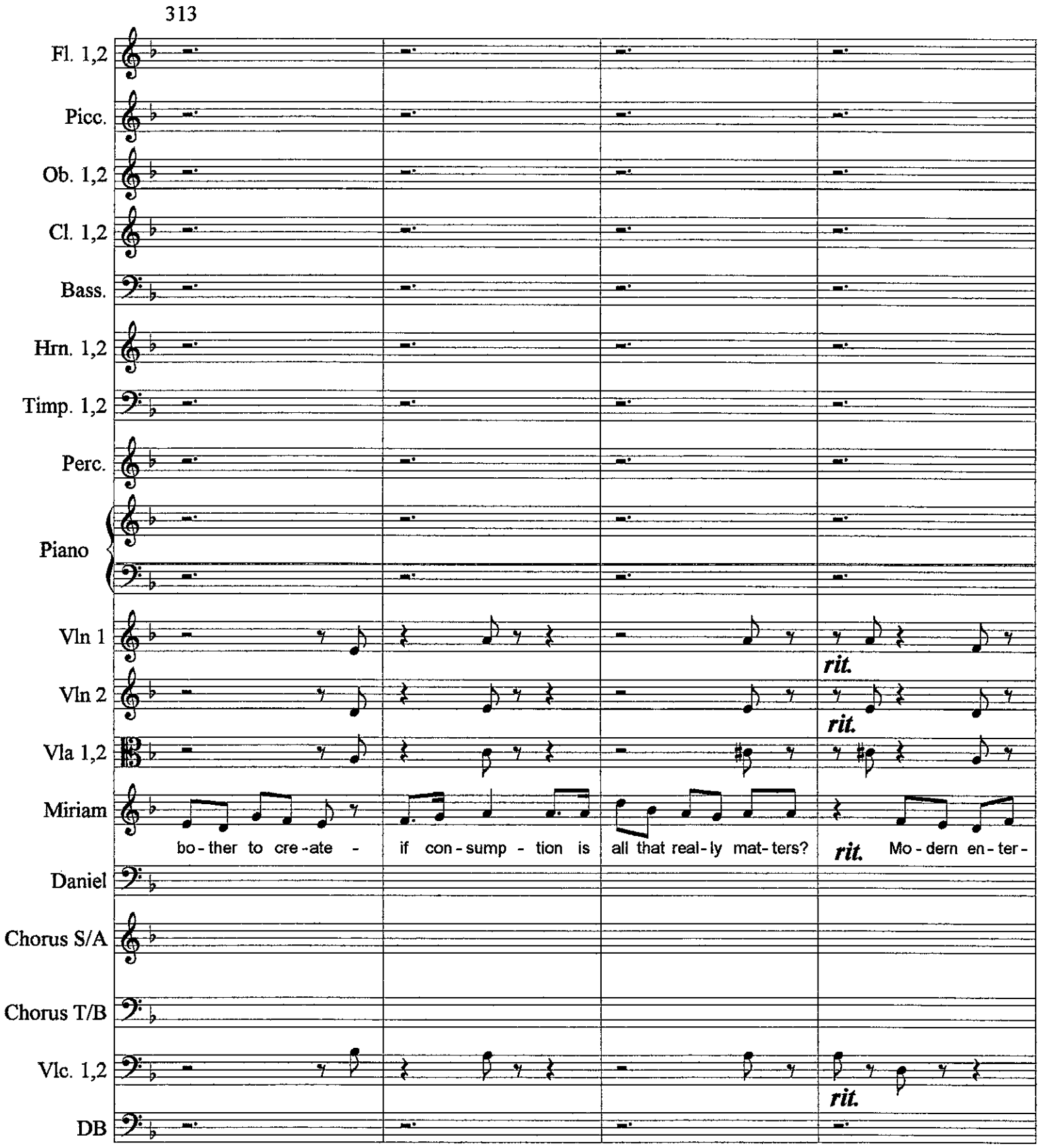

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
The myth be - comes the faith we need,
Daniel
The myth be - comes the faith we need,
Chorus S/A
The myth be - comes the faith we need,
Chorus T/B
Vlc. 1,2
DB


301
Fl. 1,2
Picc.
Stringendo
Ob. 1,2
Cl. 1,2
Bass.
Stringendo
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Stringendo
Vln 2
Vla 1,2
Miriam
and as we fol - low
it, we lead
As mu - sic
Daniel
Stringendo
As mu - sic
Chorus S/A
and as we fol - low
it, we lead.
As mu - sic
Chorus T/B
Vlc. 1,2
Stringendo
DB

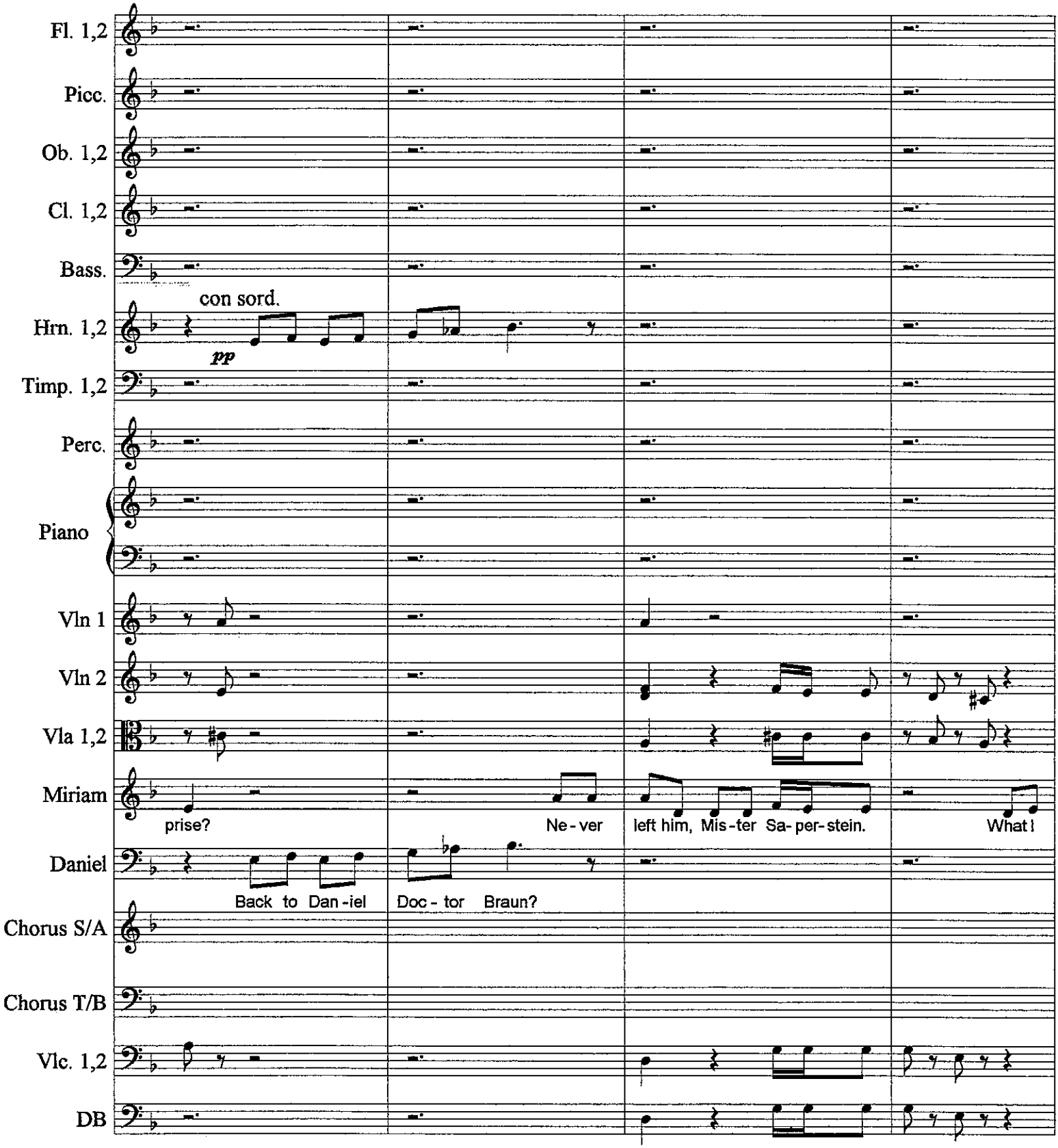

305
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
moves us - and po - et - ry - myth moves us to
Daniel
moves us - and po - et - ry - myth moves us to
Chorus S/A
moves us - and po - et - ry - myth moves us to
Chorus T/B
Vlc. 1,2
DB

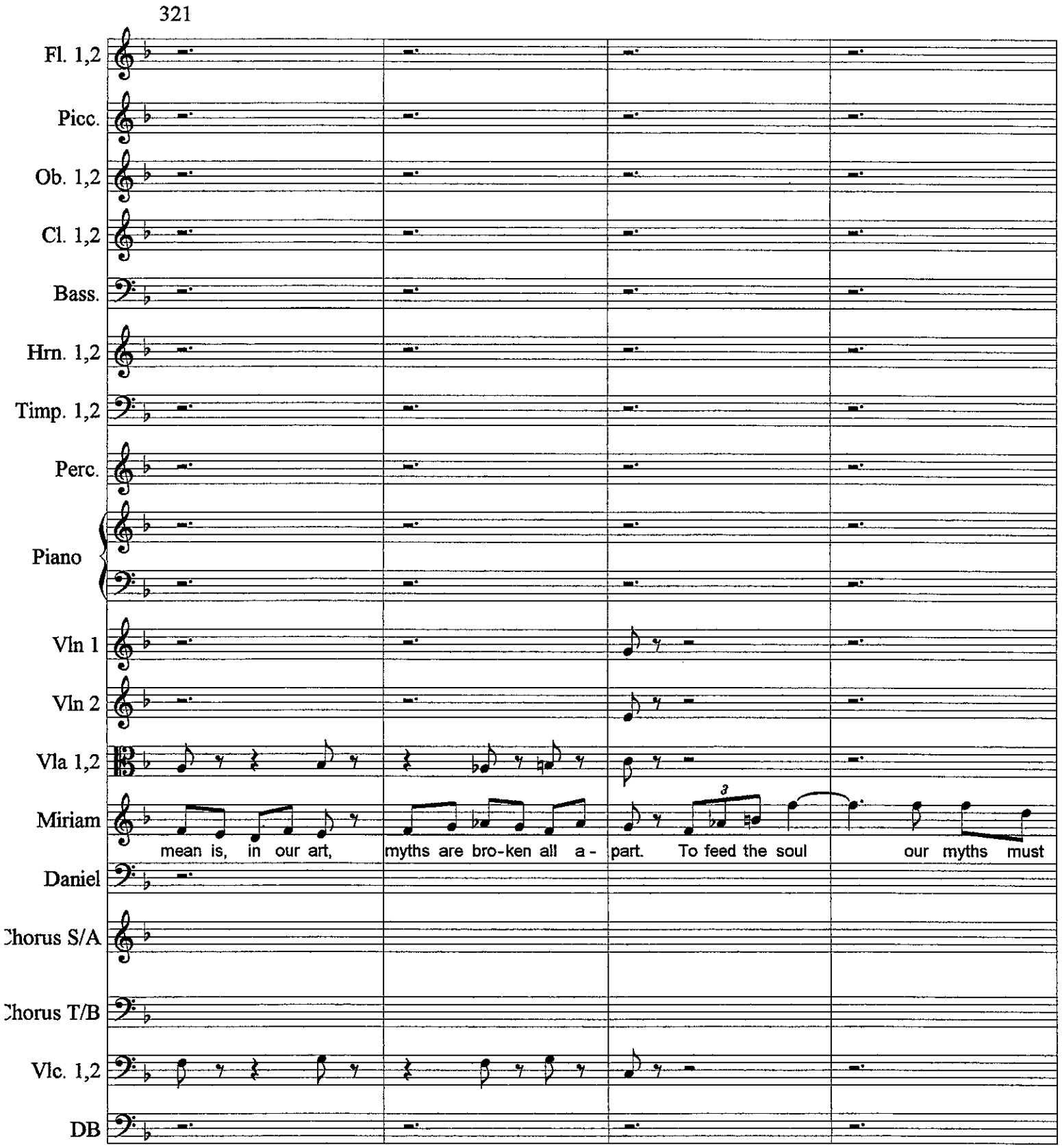
309

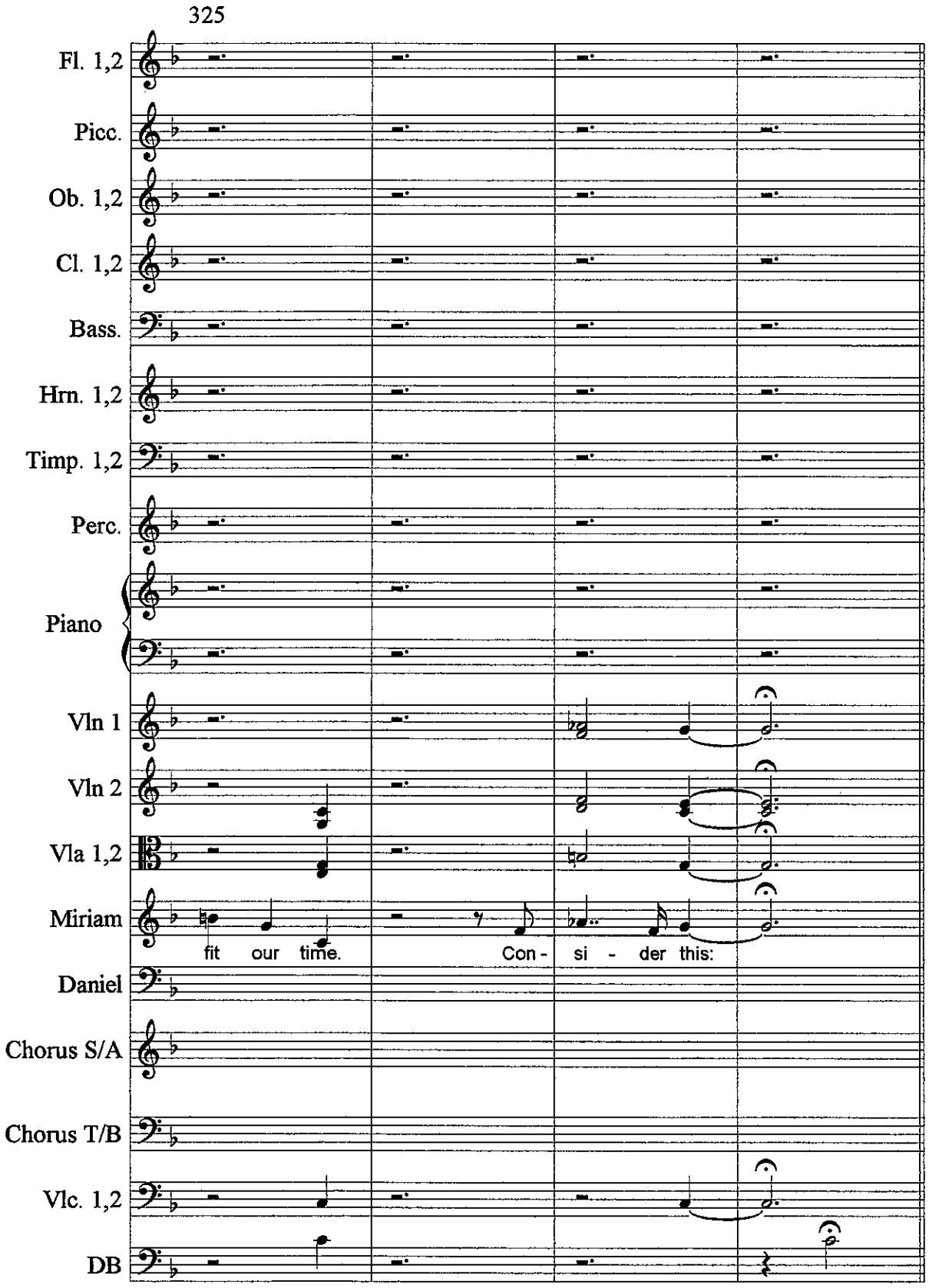

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
be what we might be.
be what we might be.
be what we might be.
Miriam, speaking to Daniel.
Why try to cul - ti - vate? Why


313
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
rit.
rit.
rit.
bo - ther to cre - ate -
if con - sump - tion is
all that real - ly mat - ters?
rit.
Mo - dern en - ter -

317

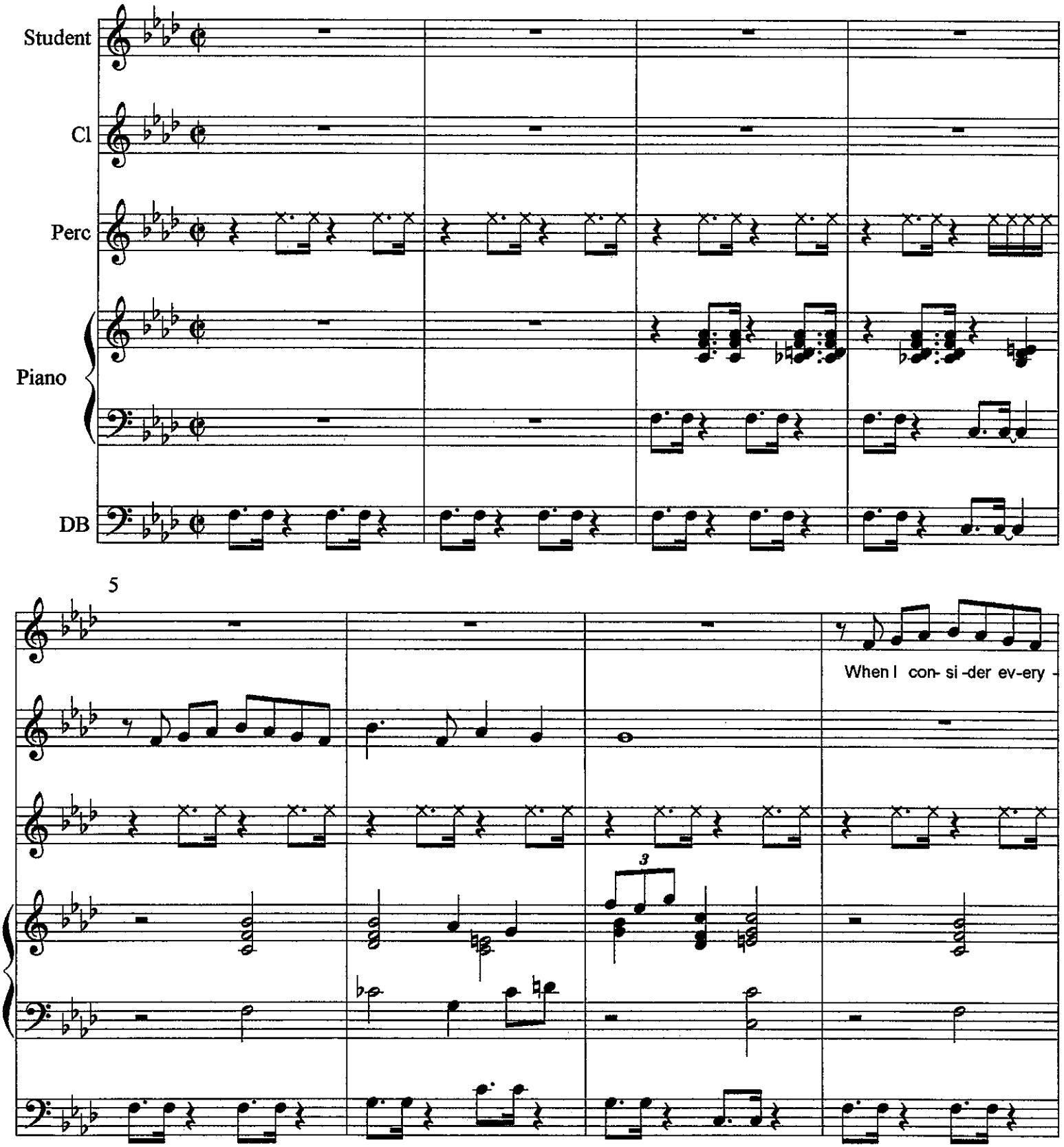

Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
con sord.
Hrn. 1,2
pp
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
prise?
Ne - ver
left him, Mis - ter Sa - per - stein.
What!
Daniel
Back to Dan - iel
Doc - tor Braun?
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

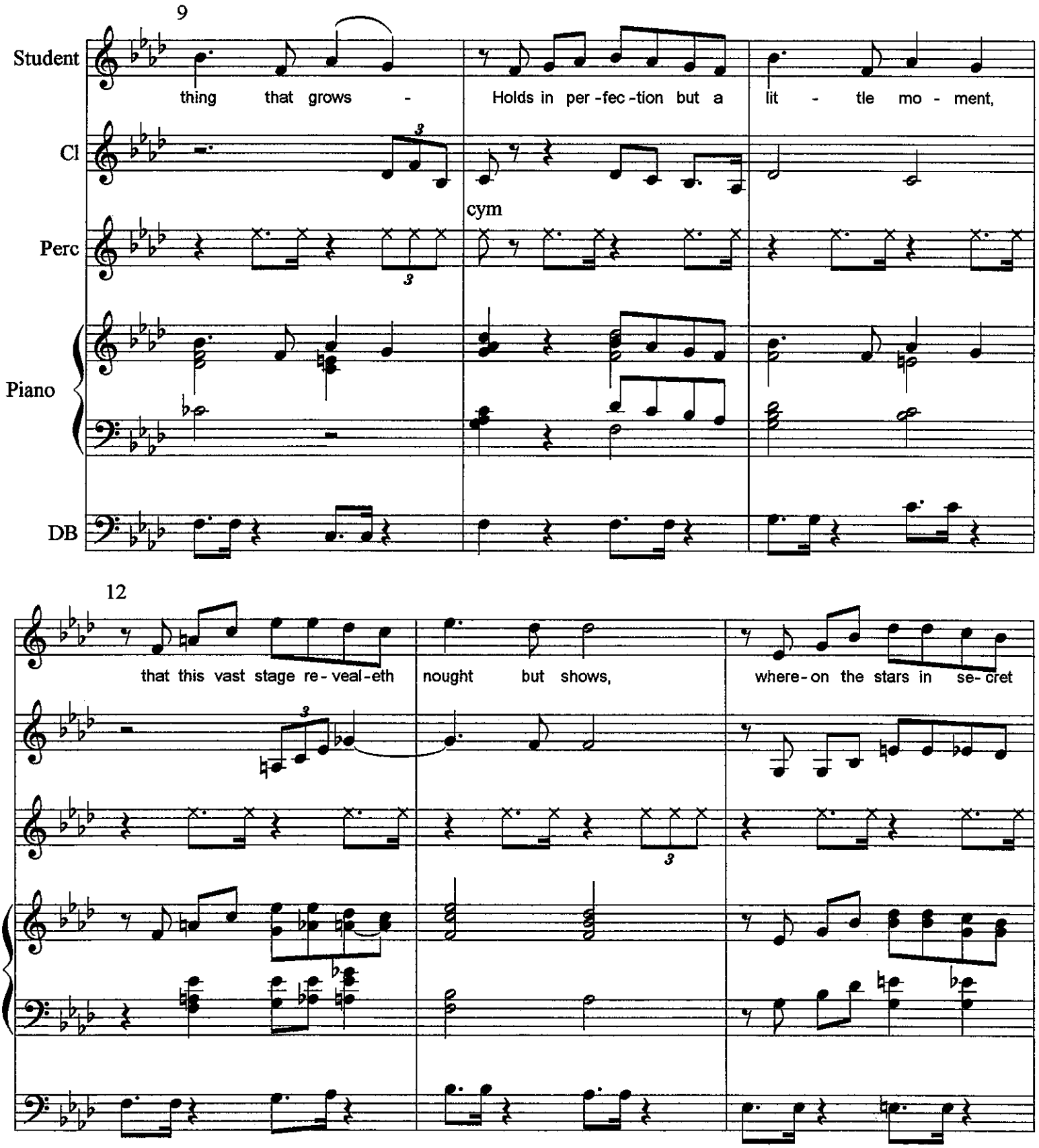

321
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln 1
Vln 2
Vla 1,2
Miriam
mean is, in our art,
myths are bro-ken all a -
part. To feed the soul
our myths must
Daniel
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

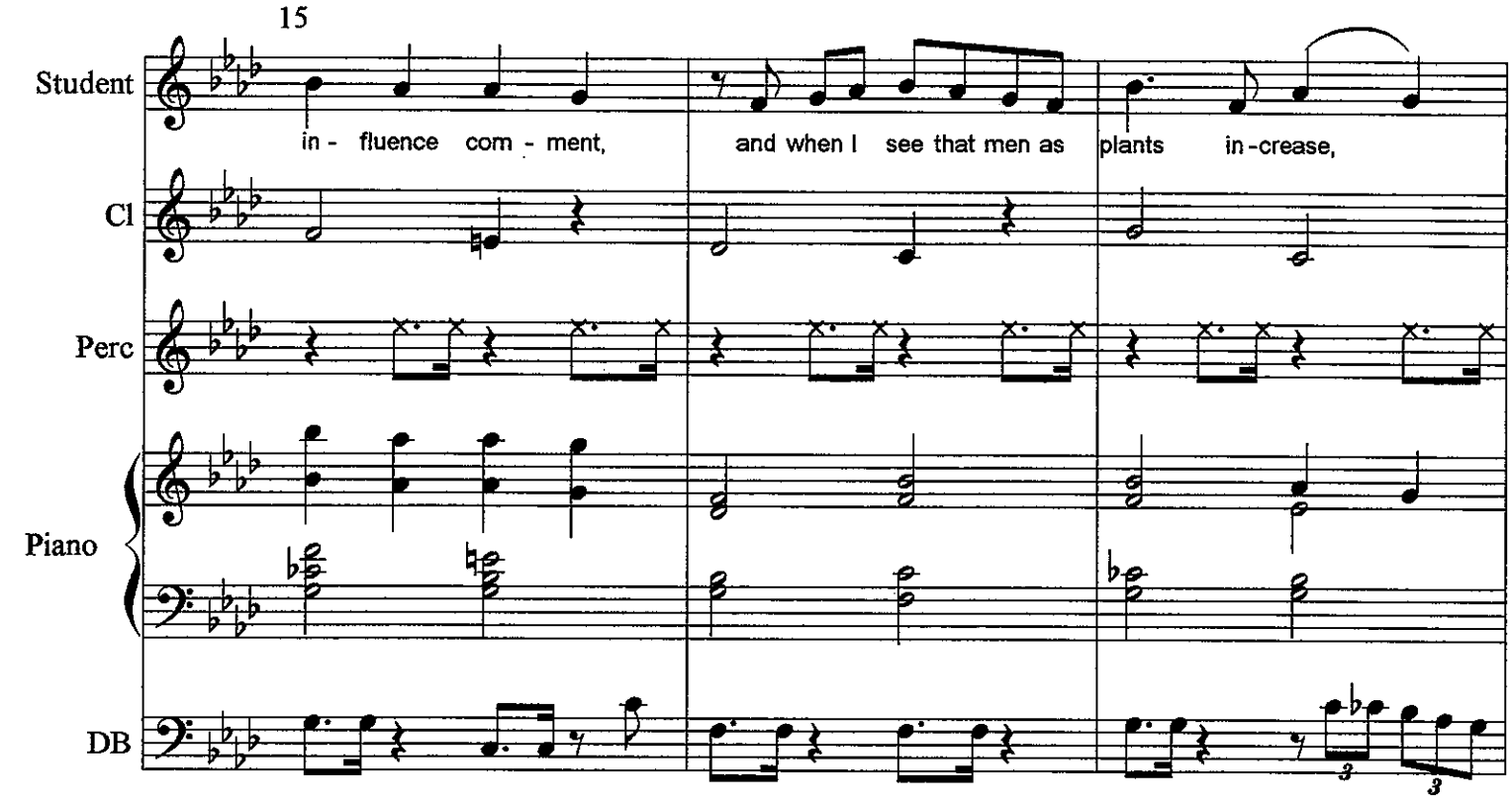


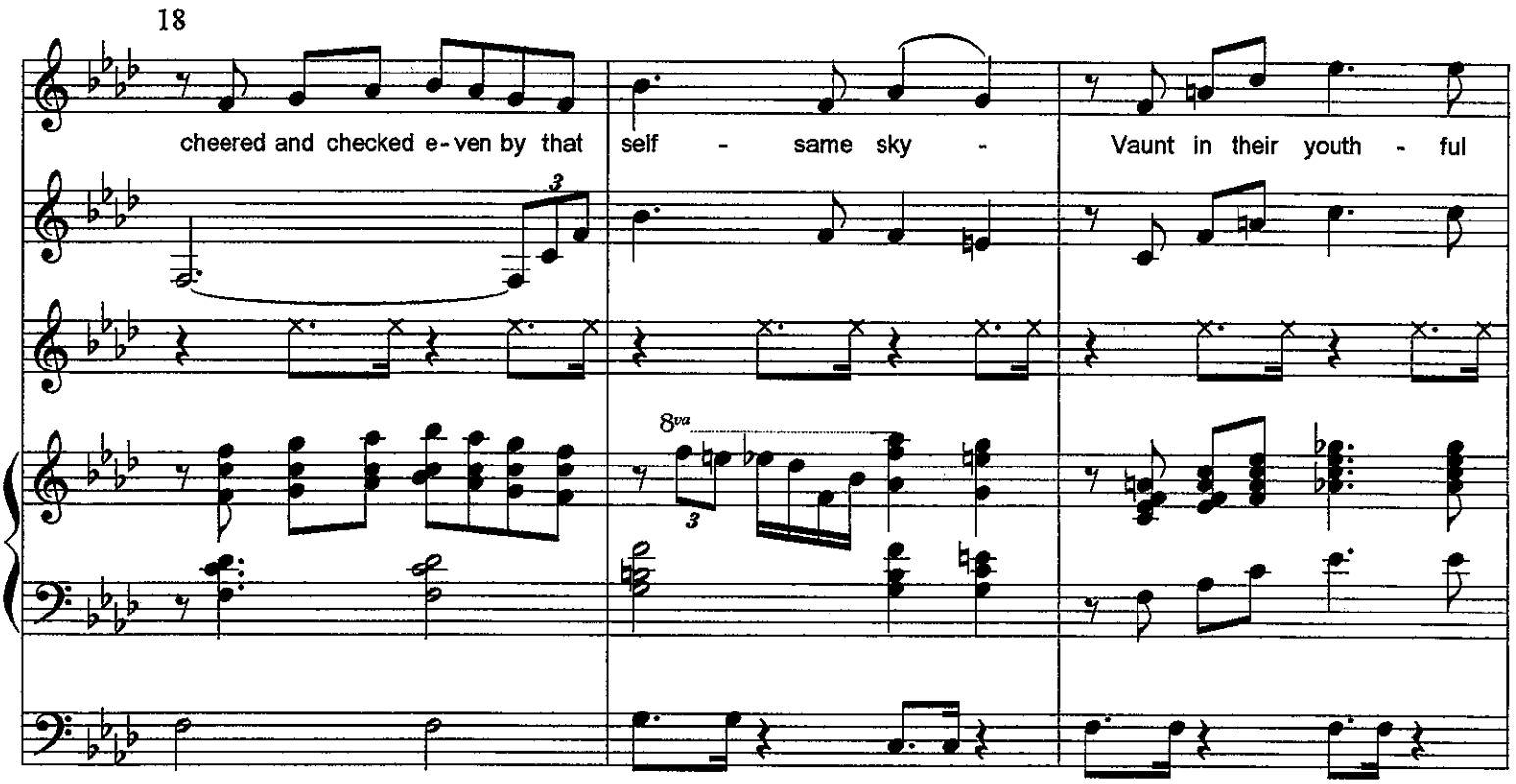
Miriam shows one of the students where she is to read from a small book.

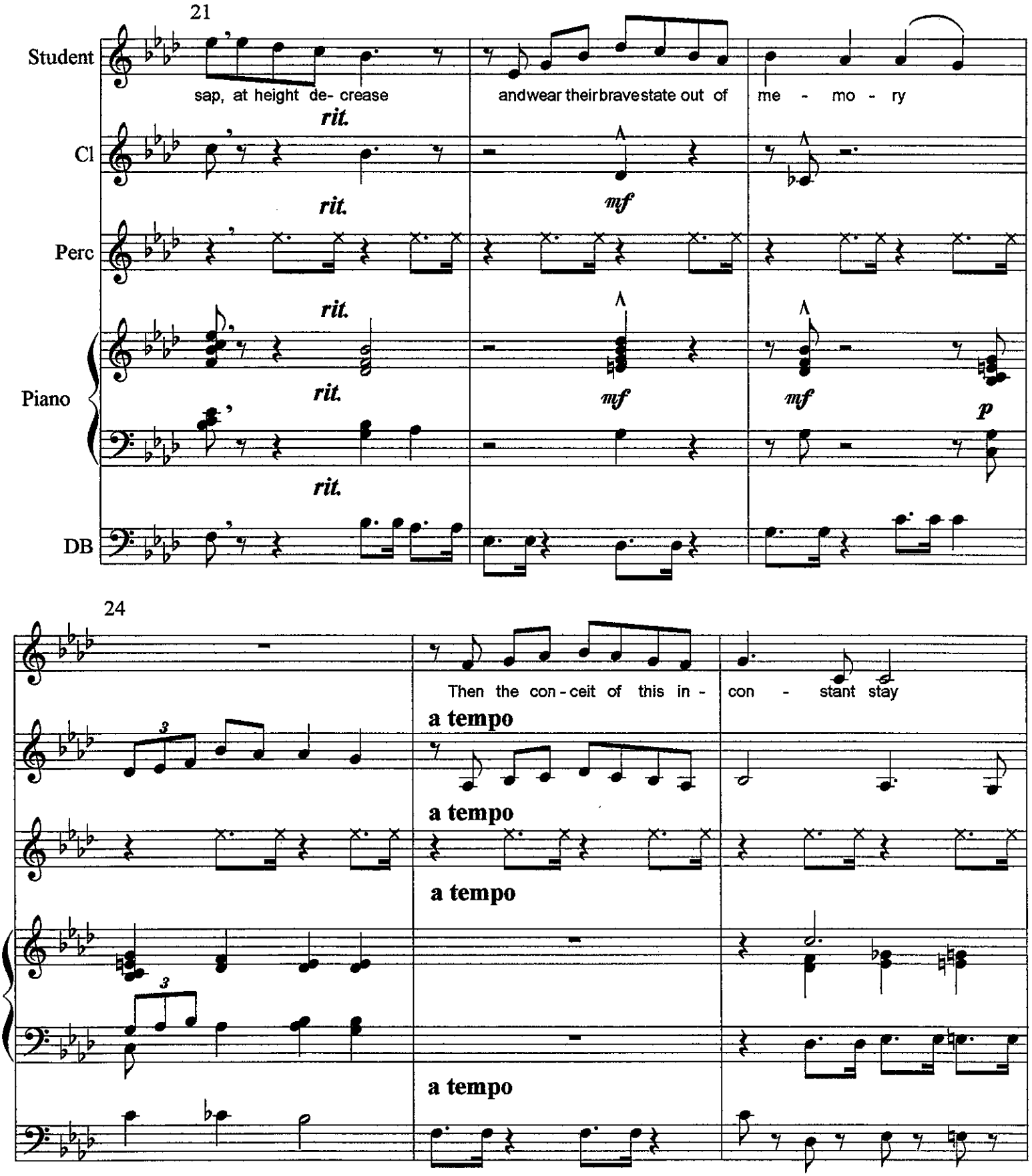
Act 2 Scene 1 (Shakespeare)

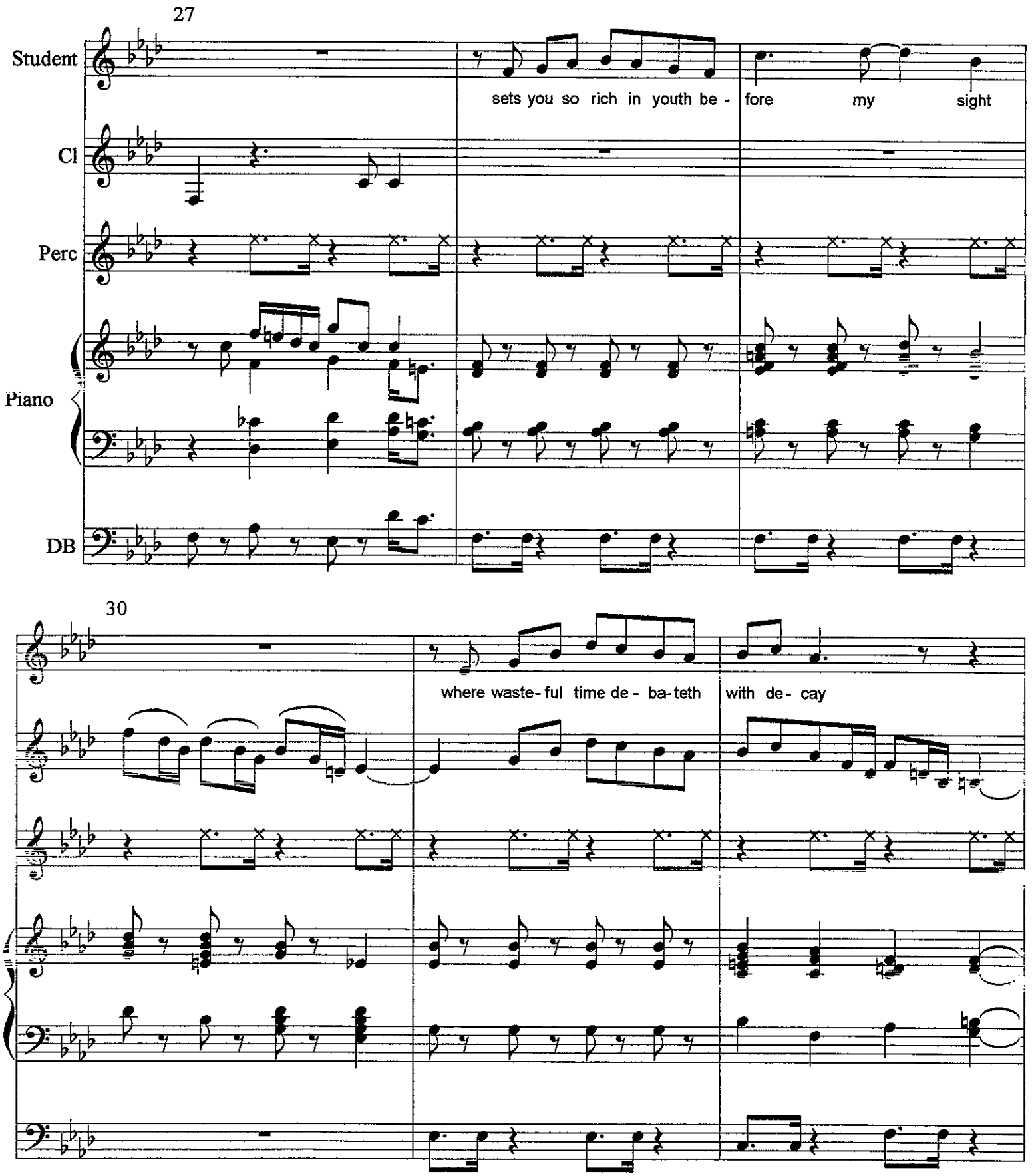


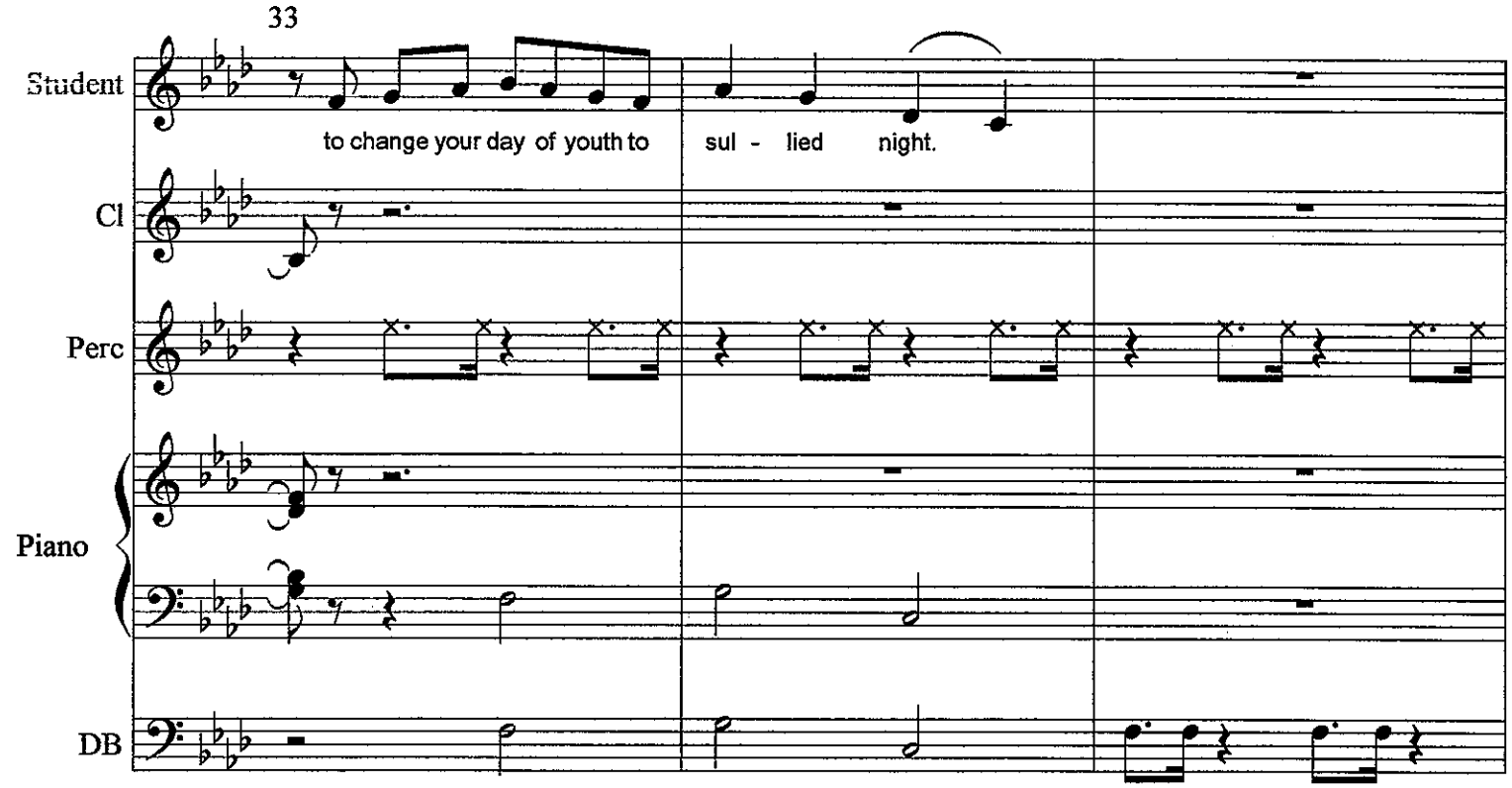

9
Student
thing that grows -
Holds in per-fec-tion but a lit - tle mo - ment,
Cl
3
cym
Perc
3
Piano
DB
12
that this vast stage re-veal-eth
nought but shows,
where-on the stars in se-cret
3
3

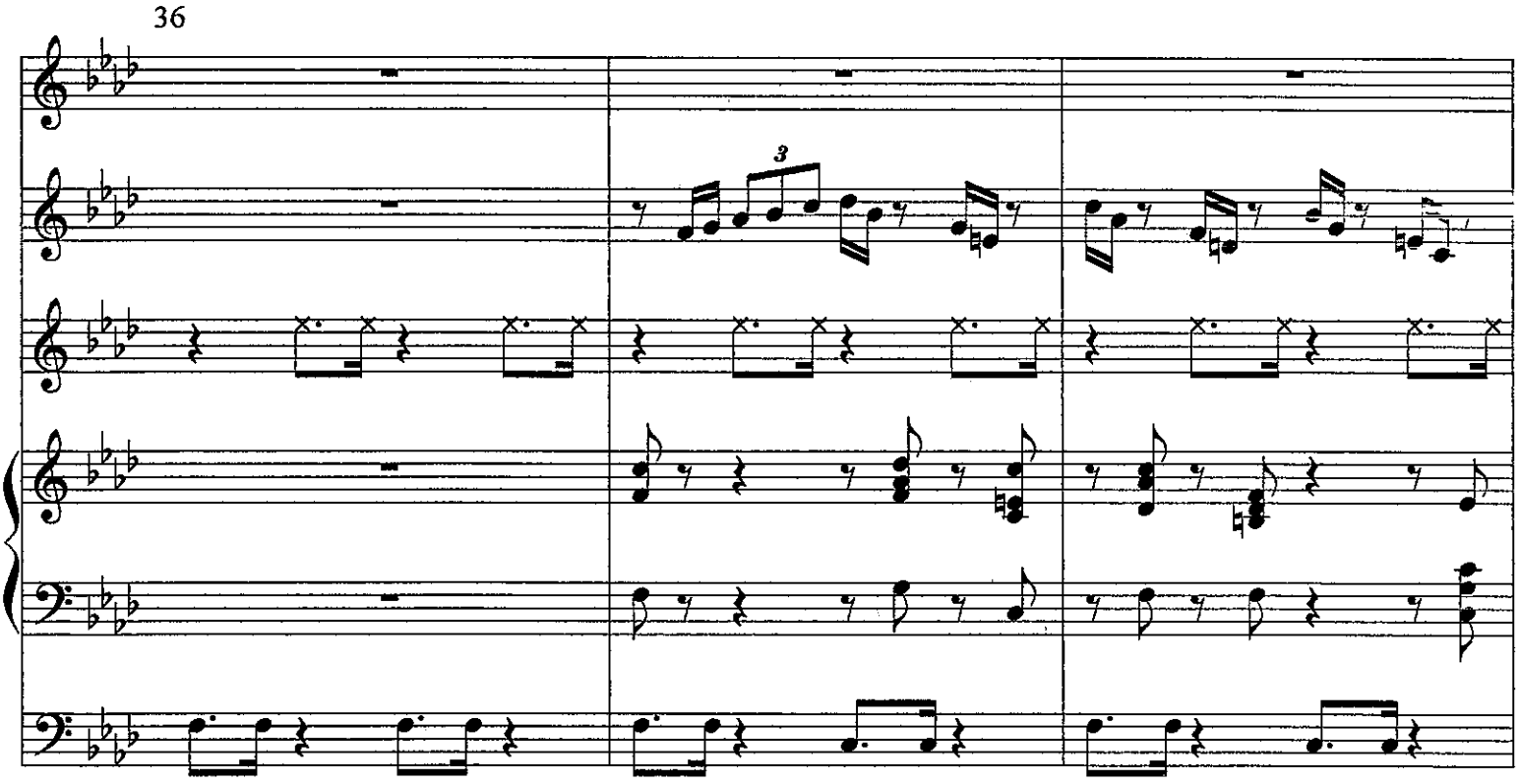

15
Student
in - fluence com - ment,
and when I see that men as
plants in-crease,
Cl
Perc
Piano
DB

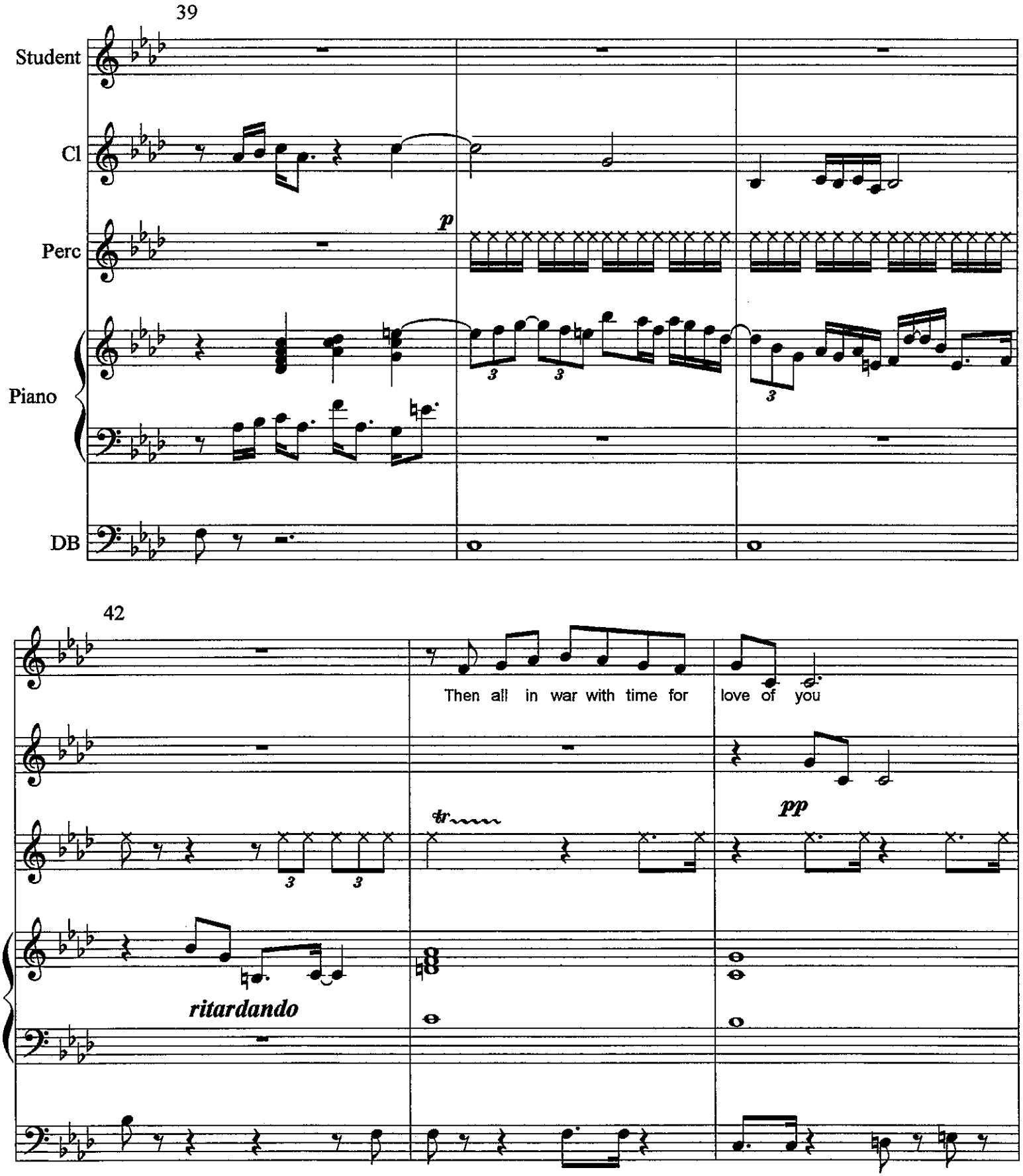

18
cheered and checked e-ven by that
self - same sky -
Vaunt in their youth - ful
8va


21
Student
sap, at height de- crease
and wear their brave state out of
me - mo - ry
Cl
Perc
Piano
DB
rit.
mf
p
24
Then the con - ceit of this in -
con - stant stay
a tempo


27
Student
sets you so rich in youth be - fore my sight
Cl
Perc
Piano
DB
30
where waste- ful time de - ba- teth with de- cay


33
Student
to change your day of youth to
sul - lied
night.
Cl
Perc
Piano
DB


36
3


39
Student
Cl
Perc
p
Piano
DB
42
Then all in war with time for
love of you
tr
pp
ritardando

rit.

45

Student

as he takes from you; I en - graft you new.

Cl

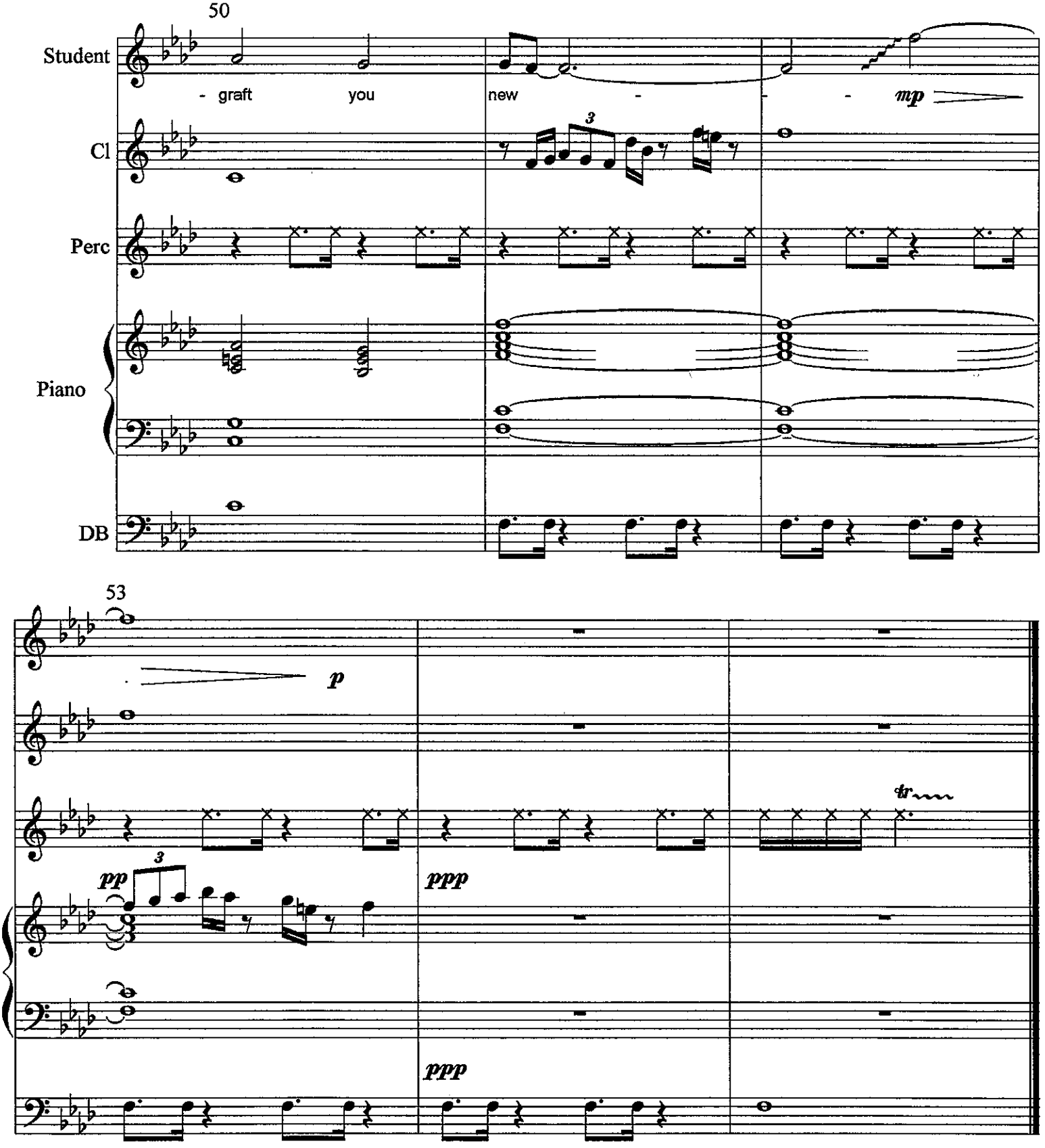
Perc

Piano

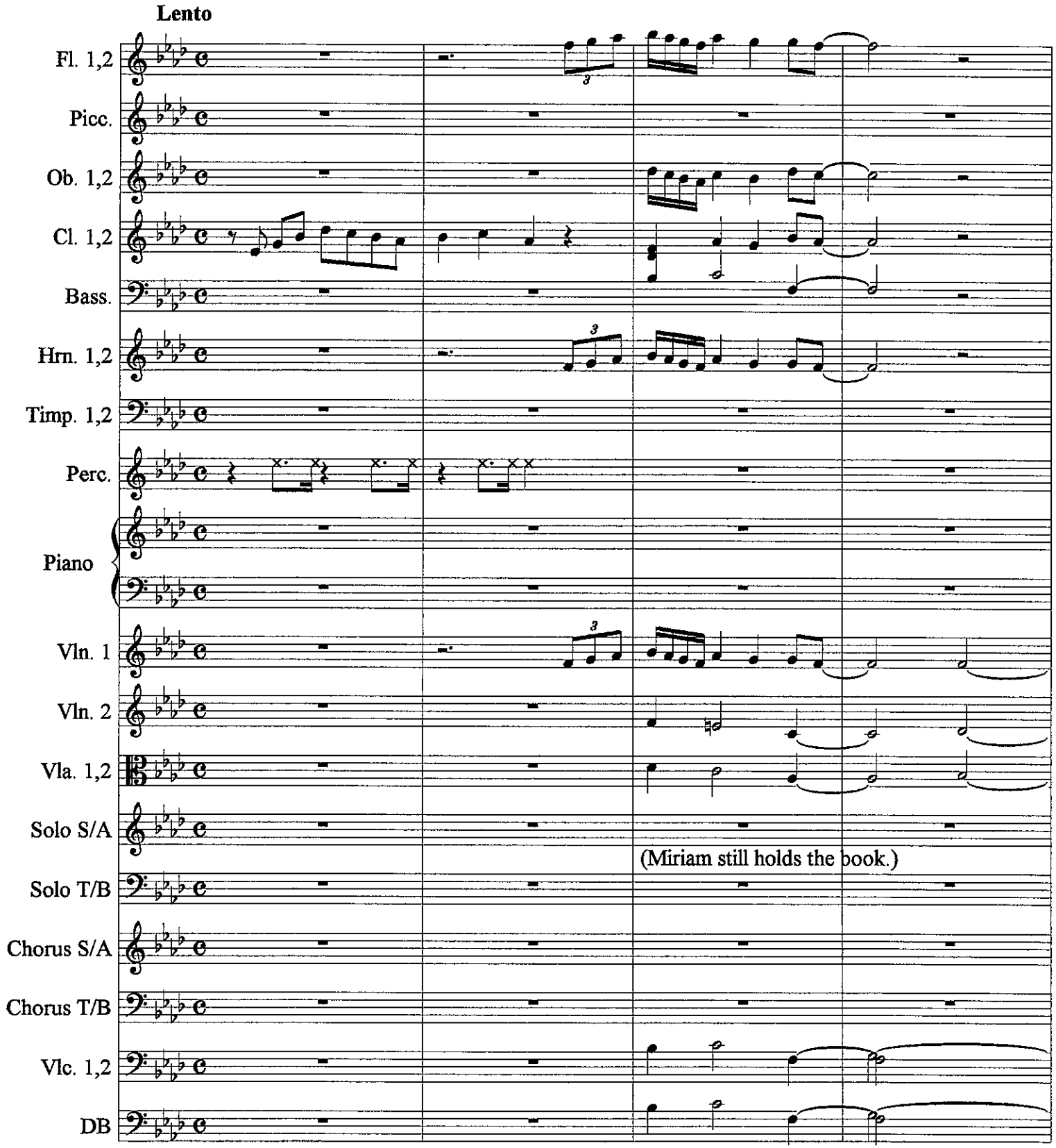
DB

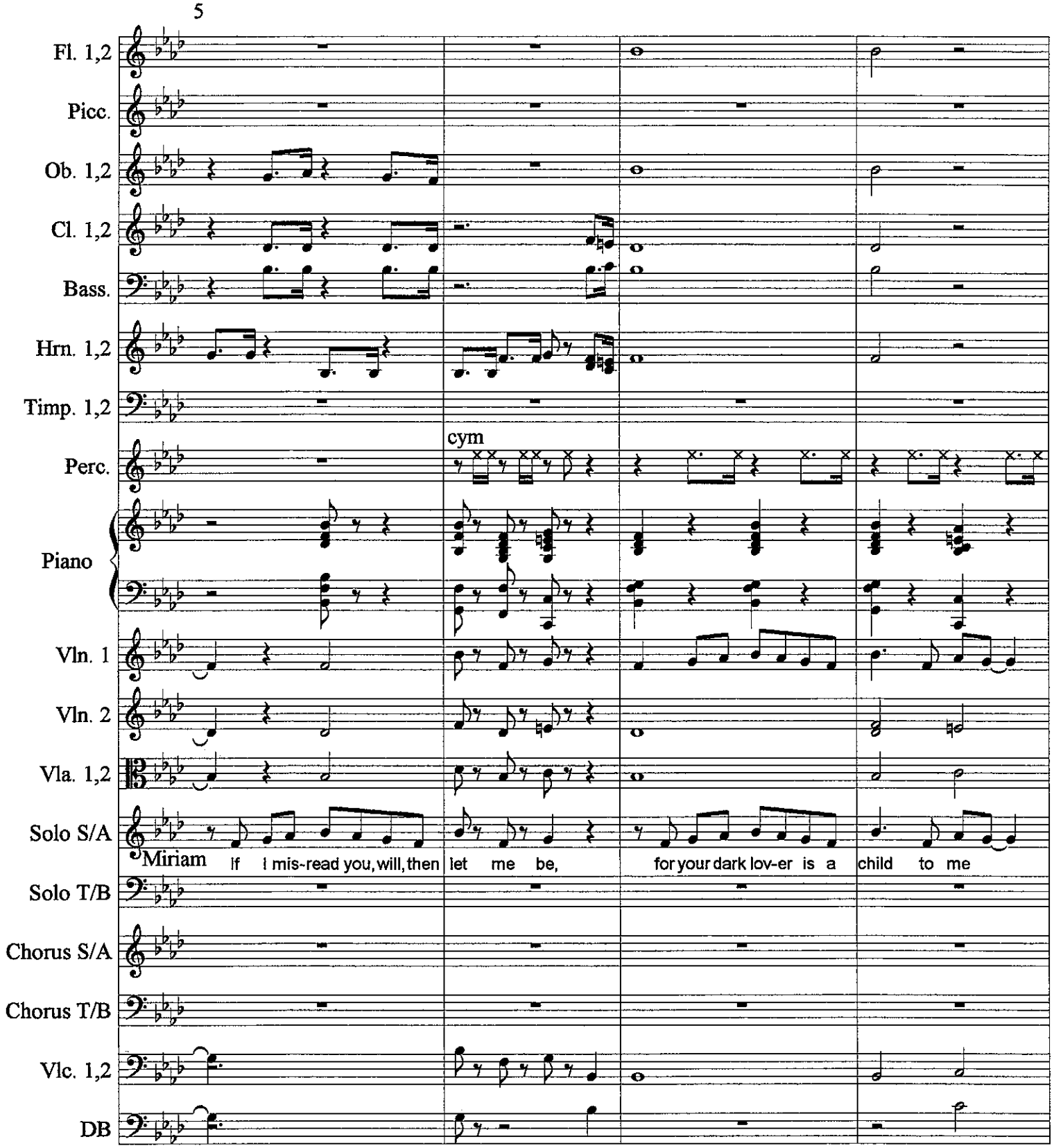
47

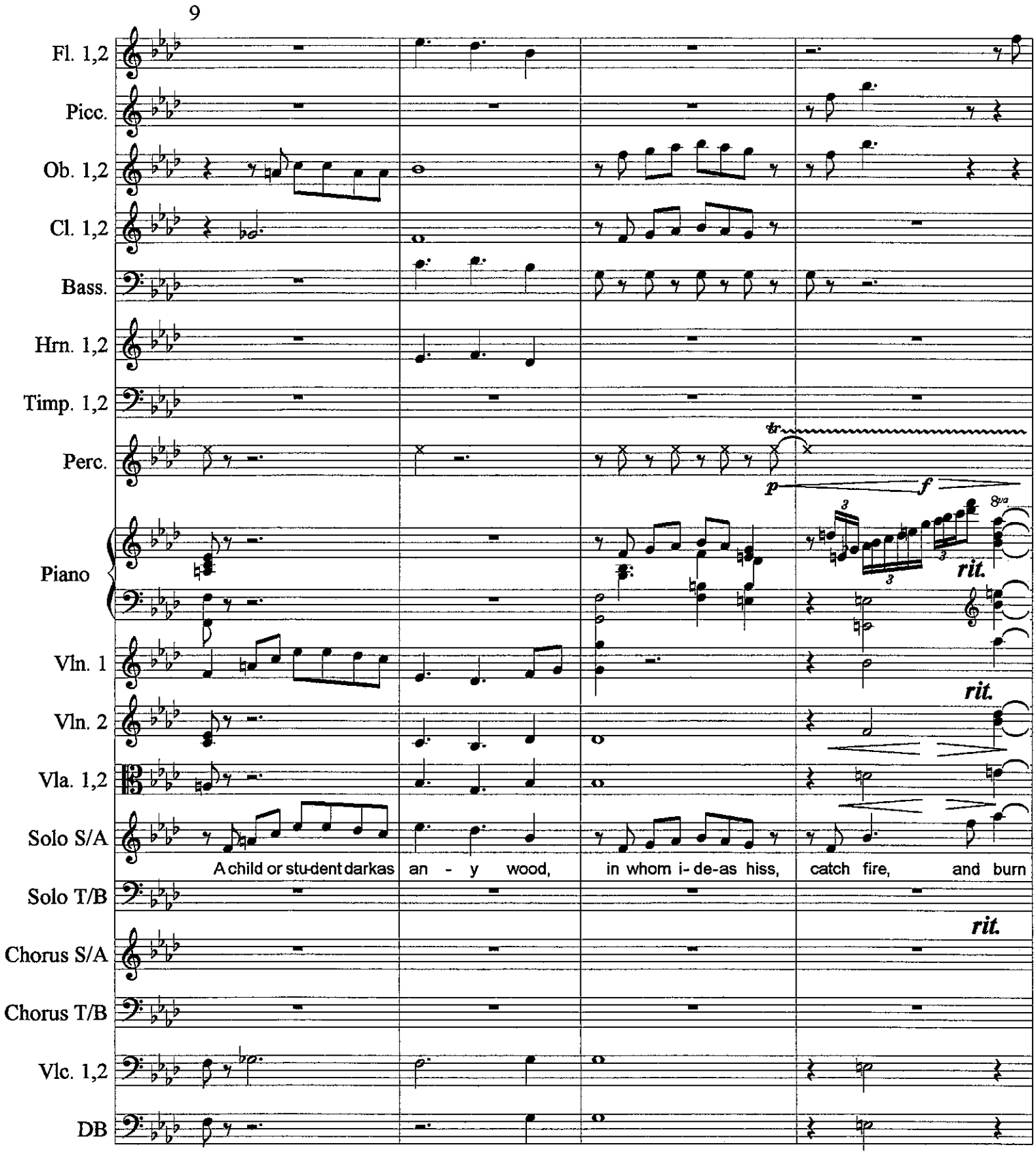
Then all in war with time for love of you as he takes from you, I en

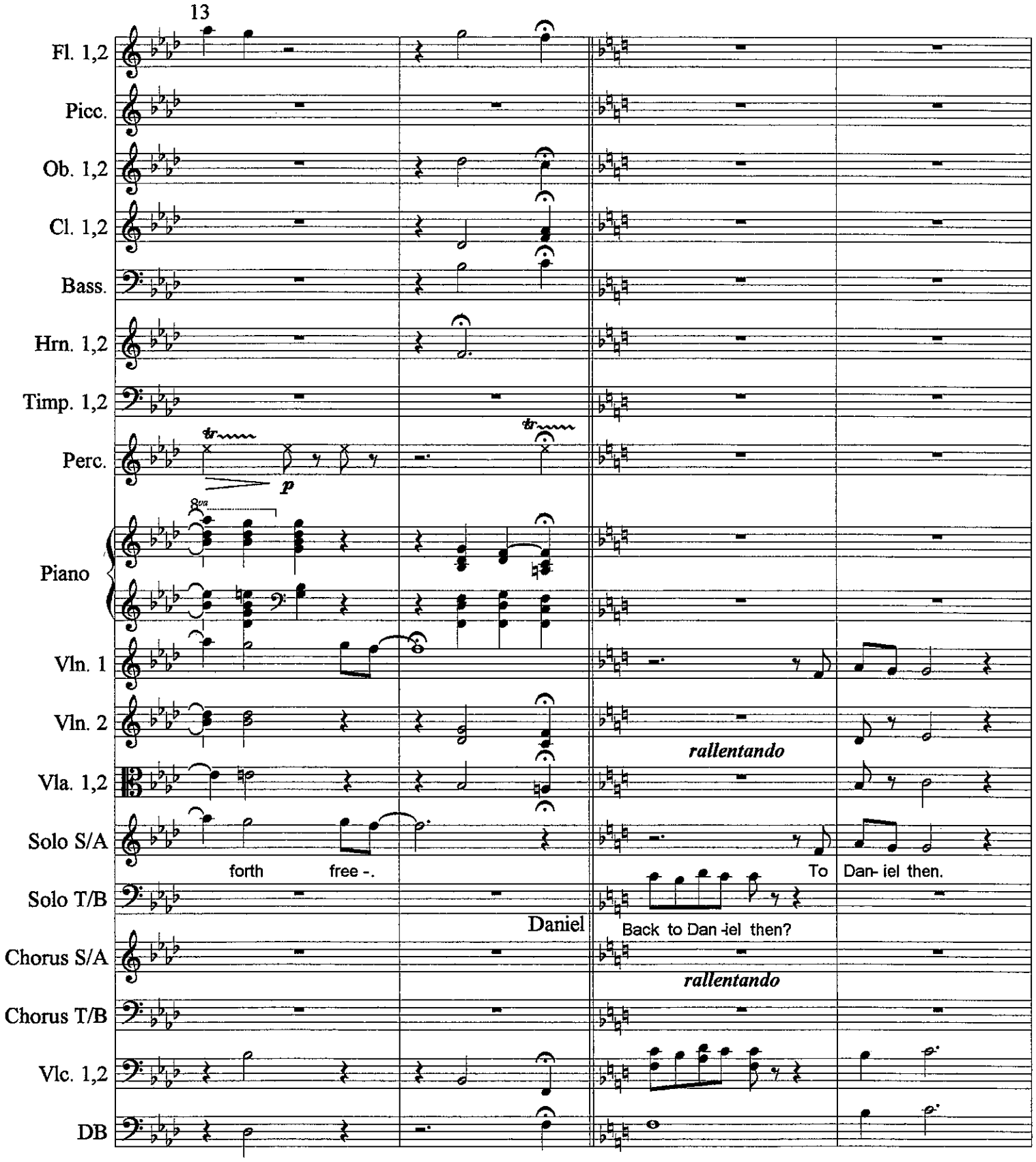

50
Student
- graft
you
new
-
- -
mp
Cl
3
Perc
Piano
DB
53
p
pp
3
ppp
tr
ppp

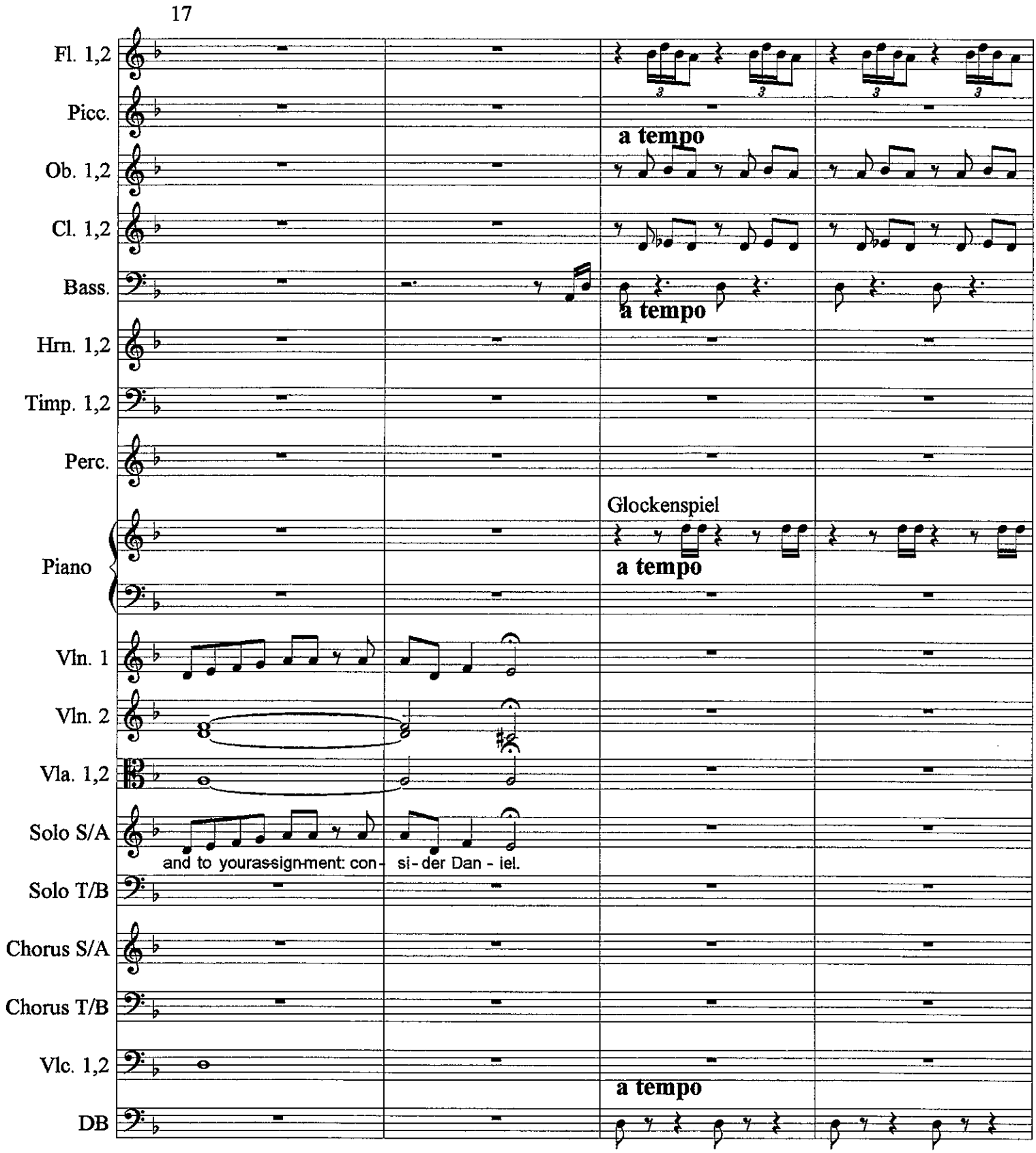
Act 2 Scene 1 Continued

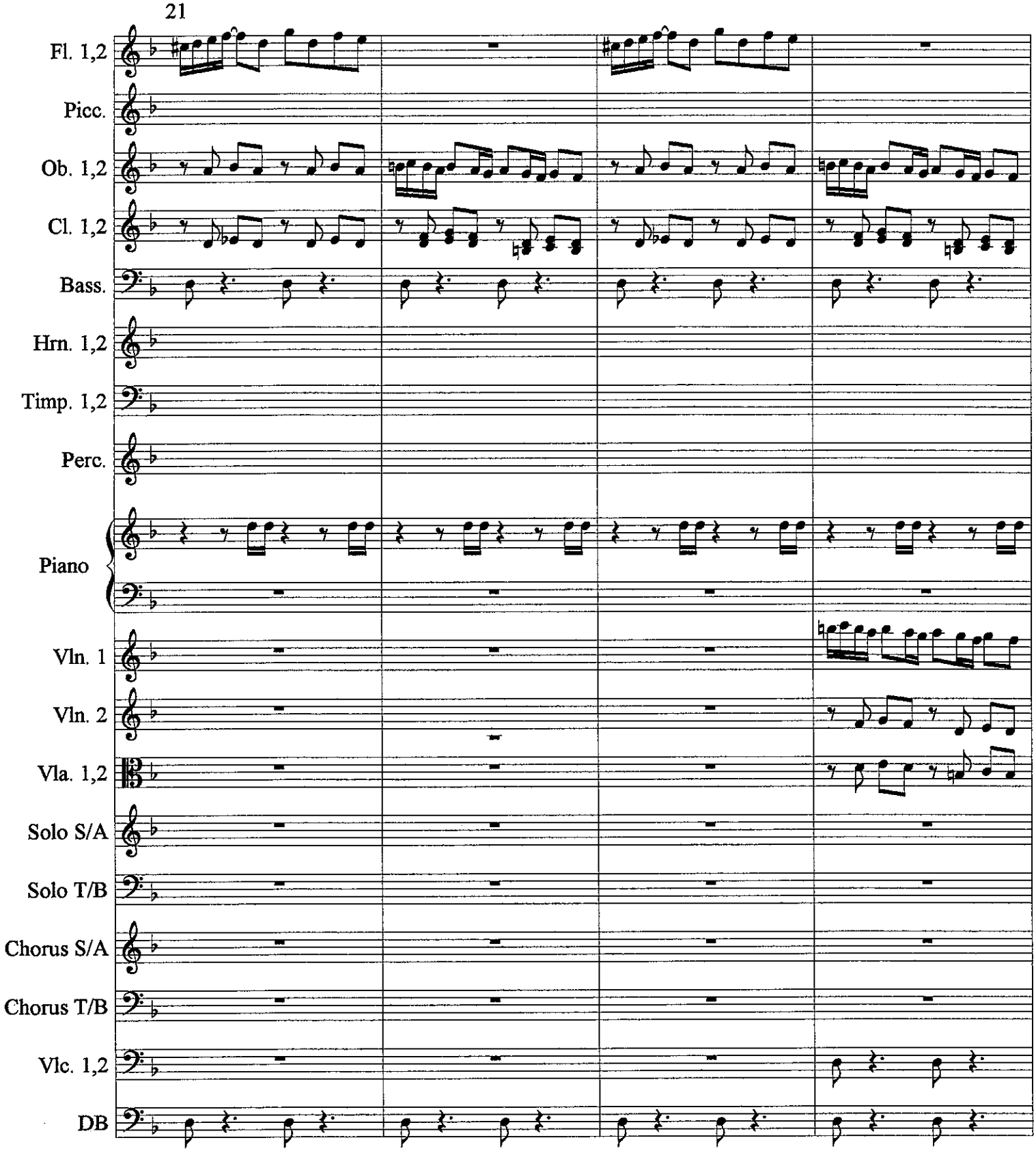


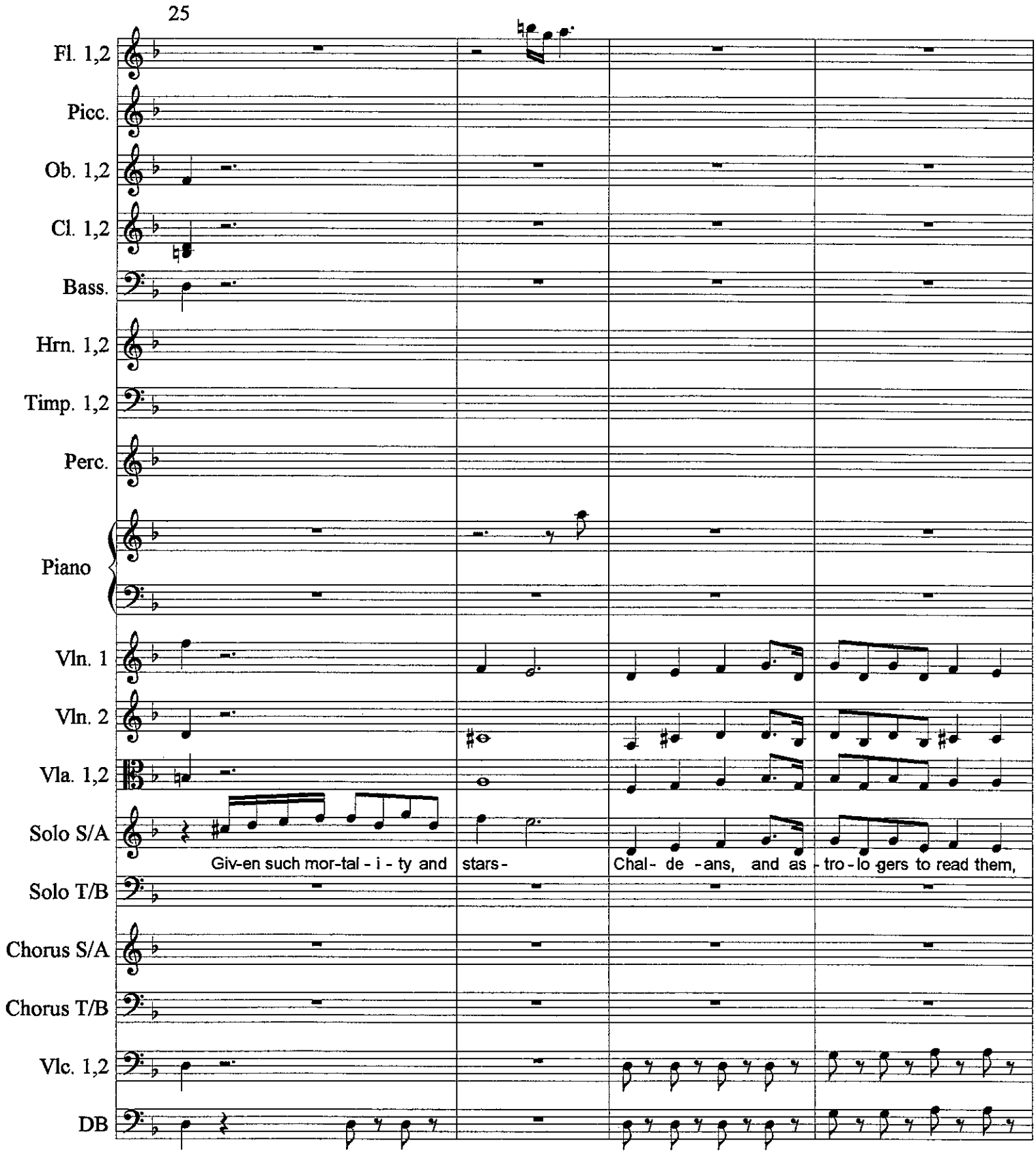

5
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
cym
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Miriam If I mis-read you, will, then let me be, for your dark lov-er is a child to me
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

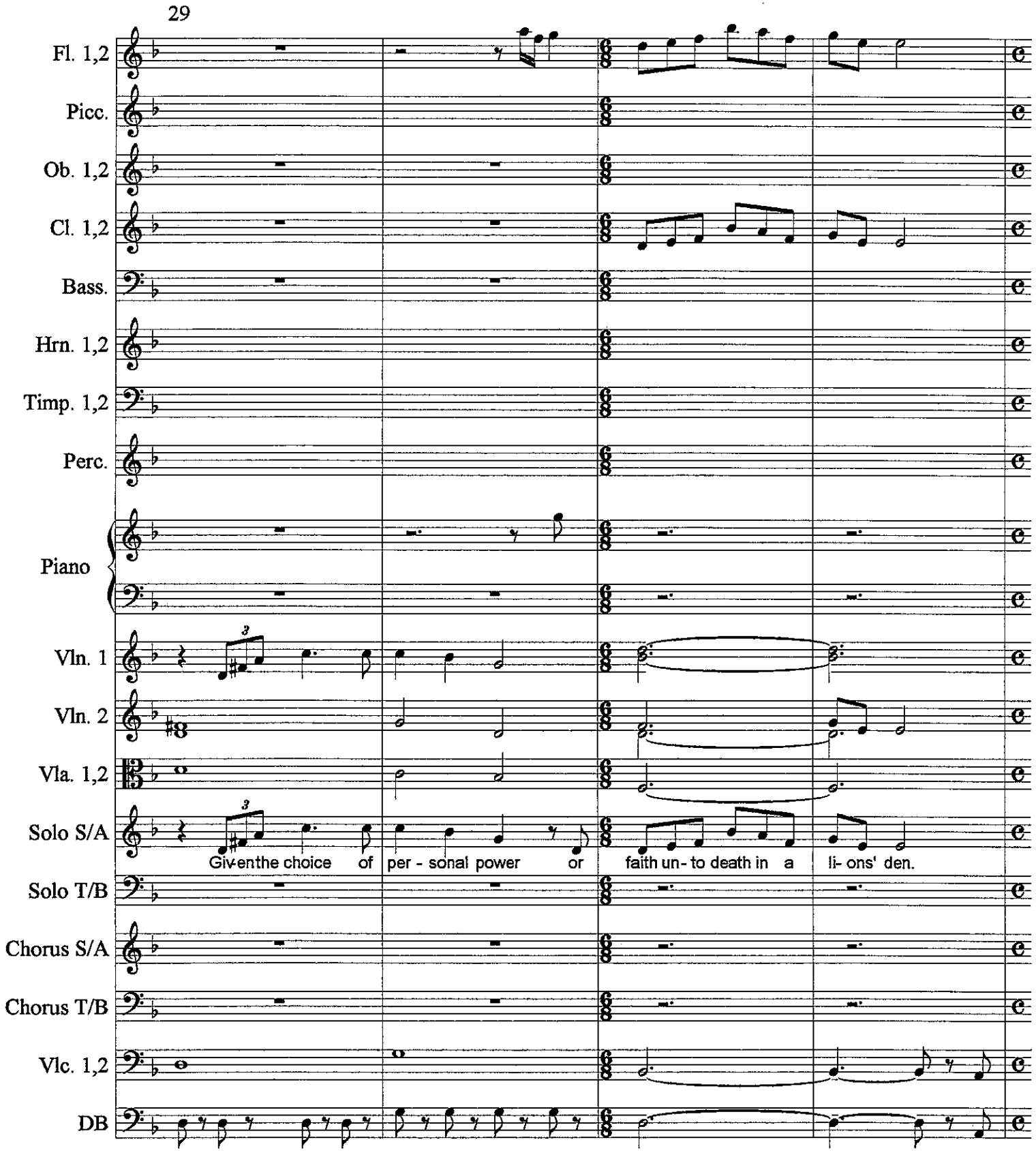

9
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
tr
p
f
8va
rit.
rit.
rit.
A child or stu-dent darkas an - y wood, in whom i- de-as hiss, catch fire, and burn

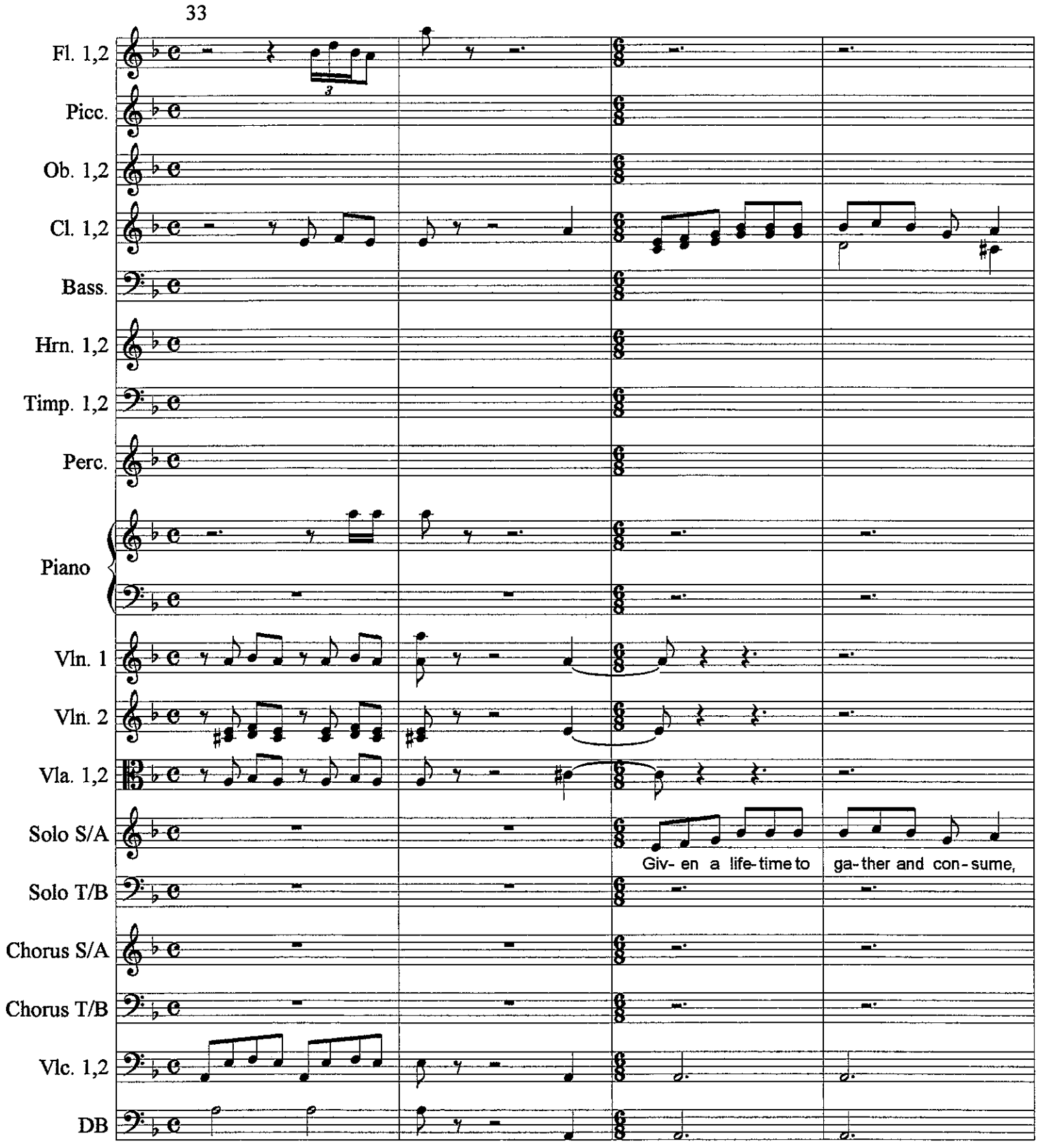

13
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
tr
tr
p
Piano
8va
Vln. 1
Vln. 2
rallentando
Vla. 1,2
Solo S/A
forth free -.
To Dan- iel then.
Solo T/B
Daniel
Back to Dan -iel then?
Chorus S/A
rallentando
Chorus T/B
Vlc. 1,2
DB

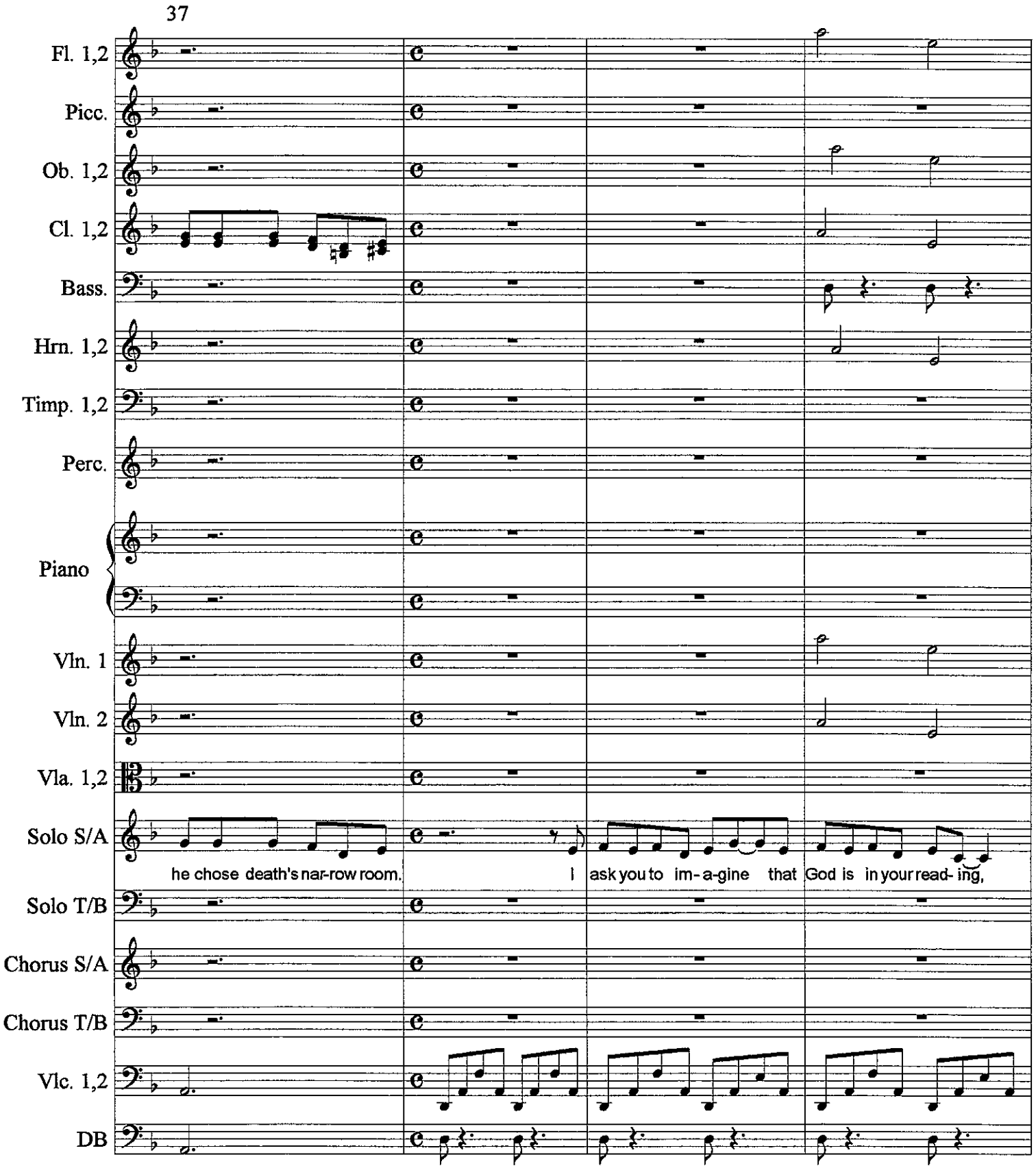

17
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
a tempo
a tempo
Glockenspiel
a tempo
a tempo
and to yourassign-ment: con- si - der Dan - iel.

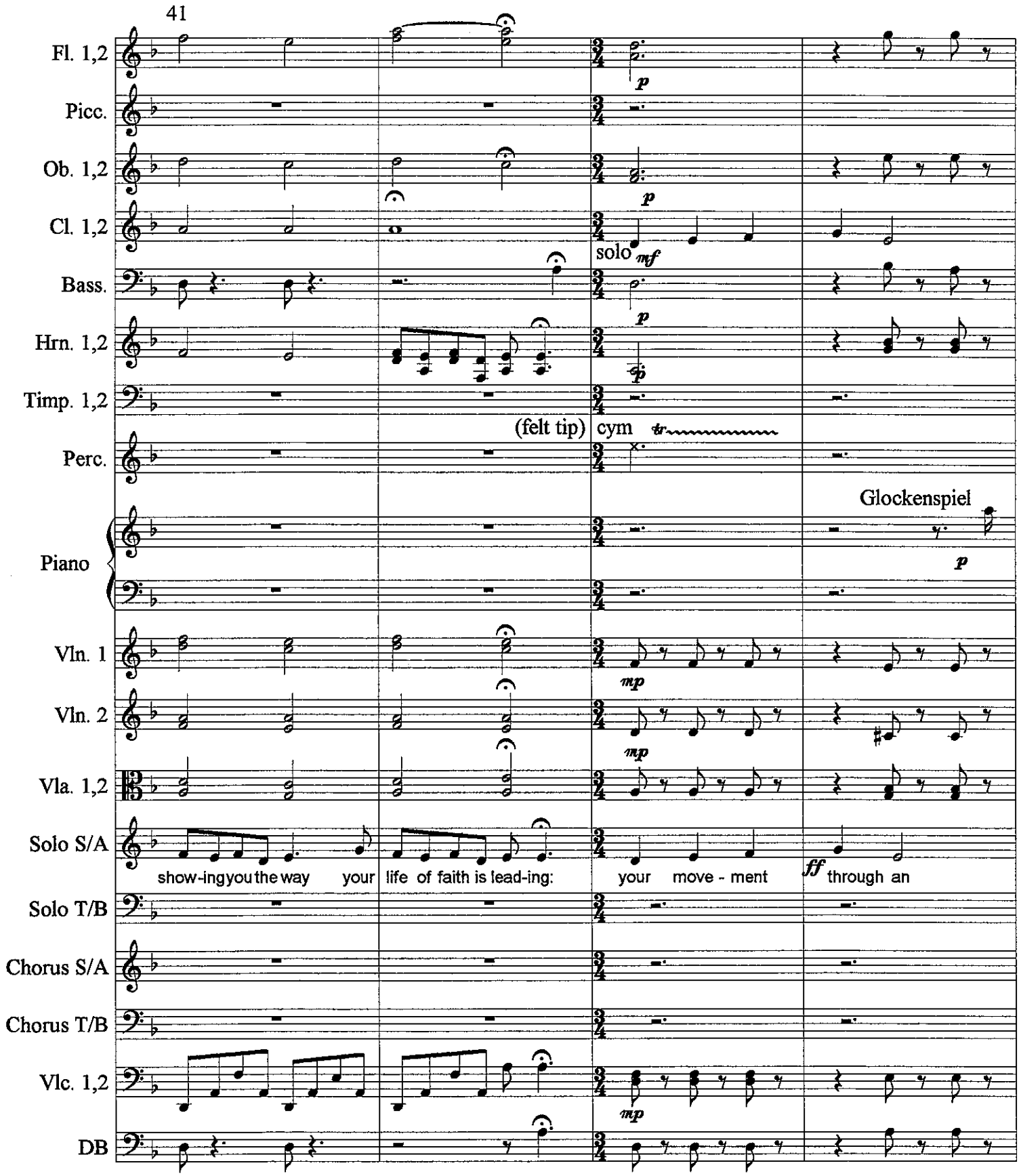

21
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

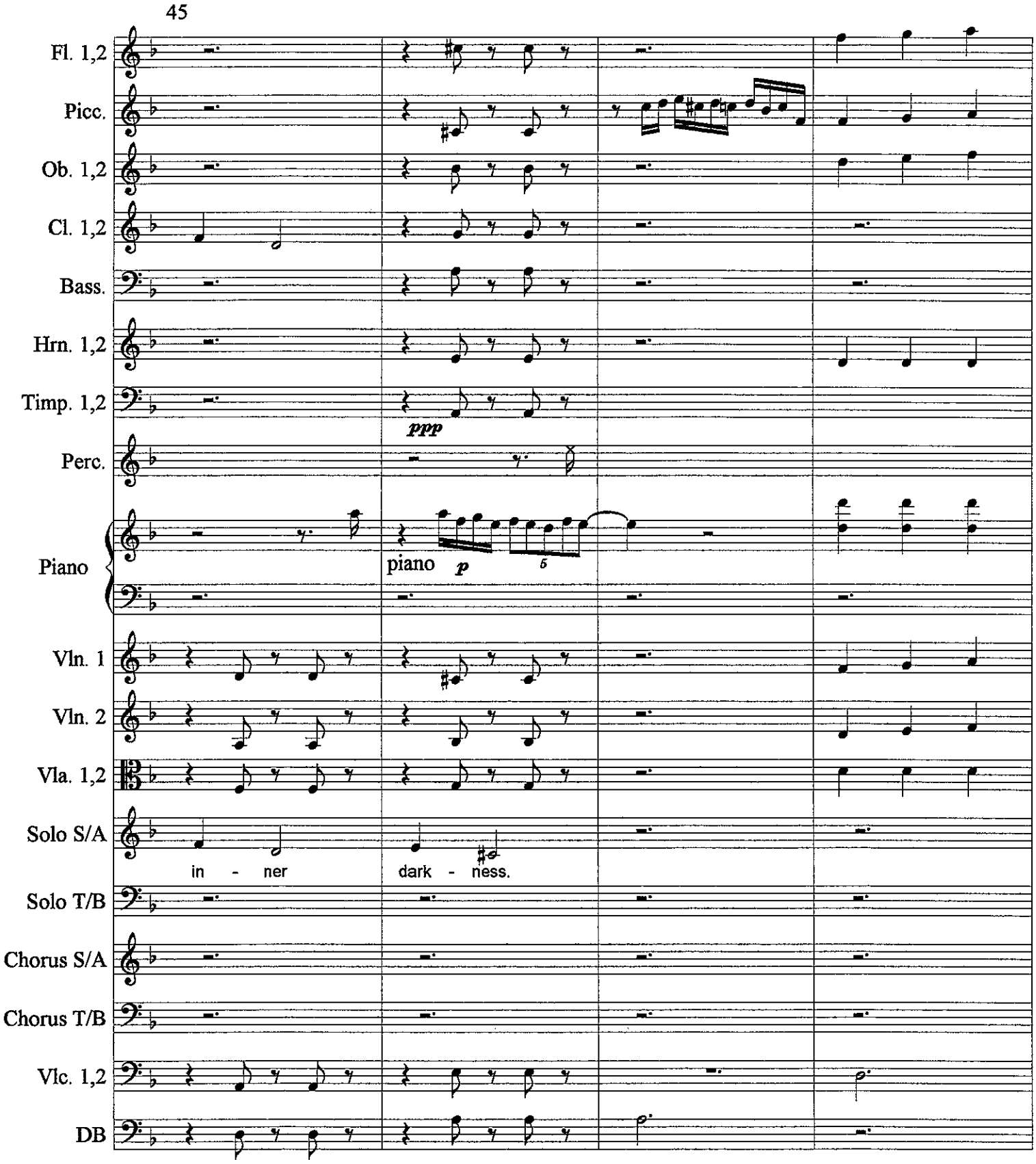

25
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Giv-en such mor-tal - i - ty and
stars -
Chal- de -ans, and as - tro - lo gers to read them,
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

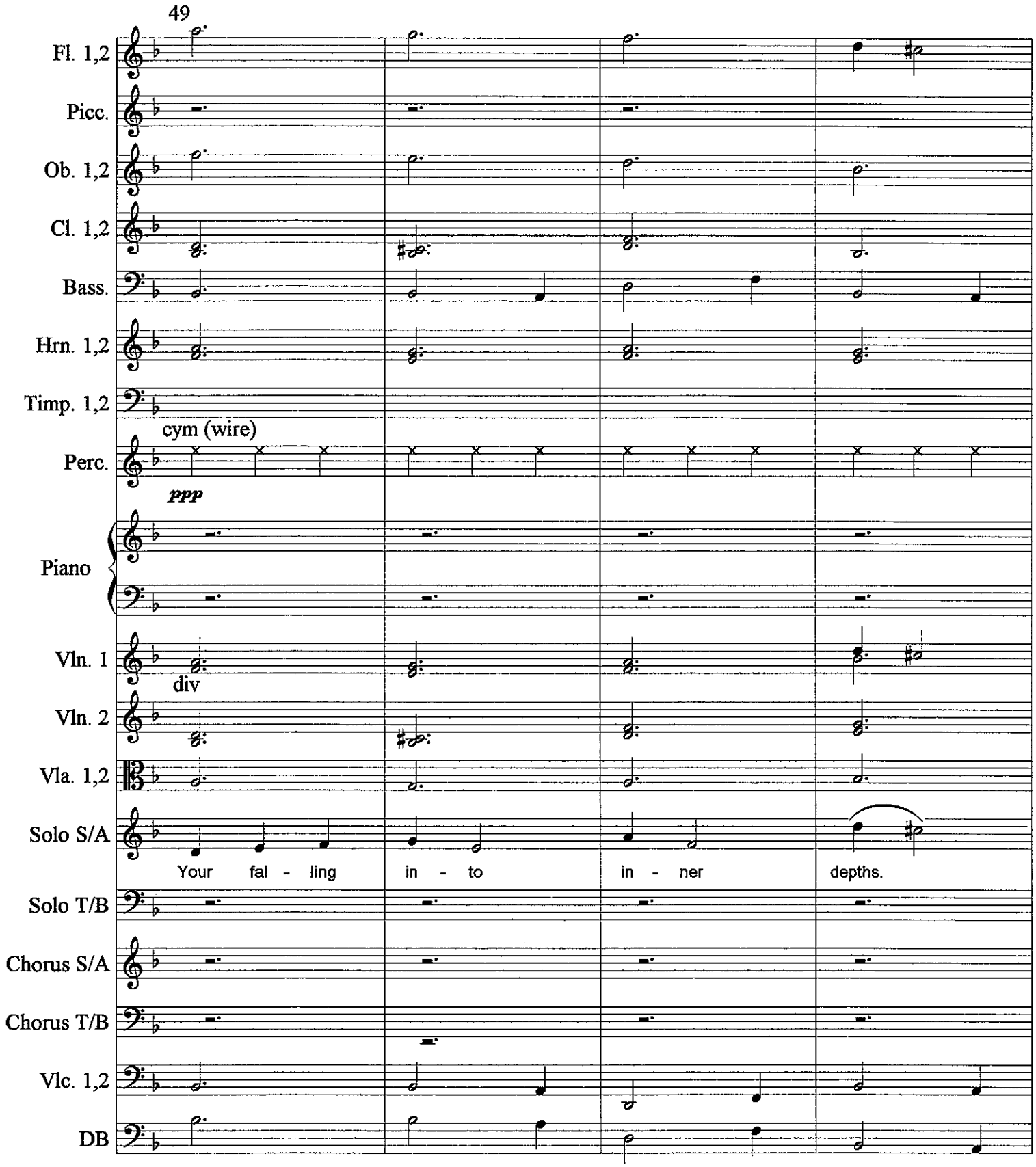

29
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
Given the choice of per - sonal power or faith un- to death in a li- ons' den.

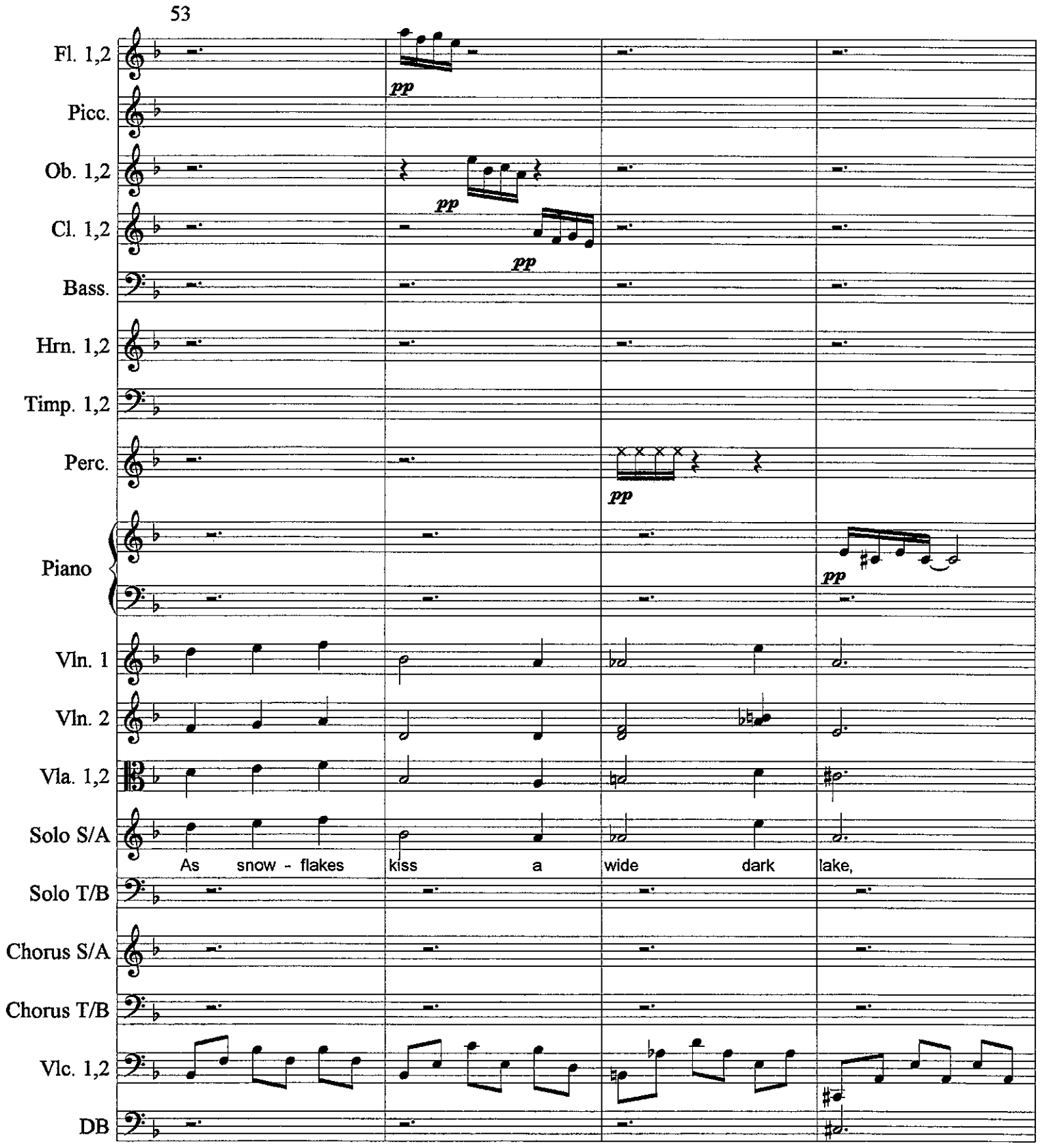

33
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
Giv- en a life-time to
ga-ther and con-sume,

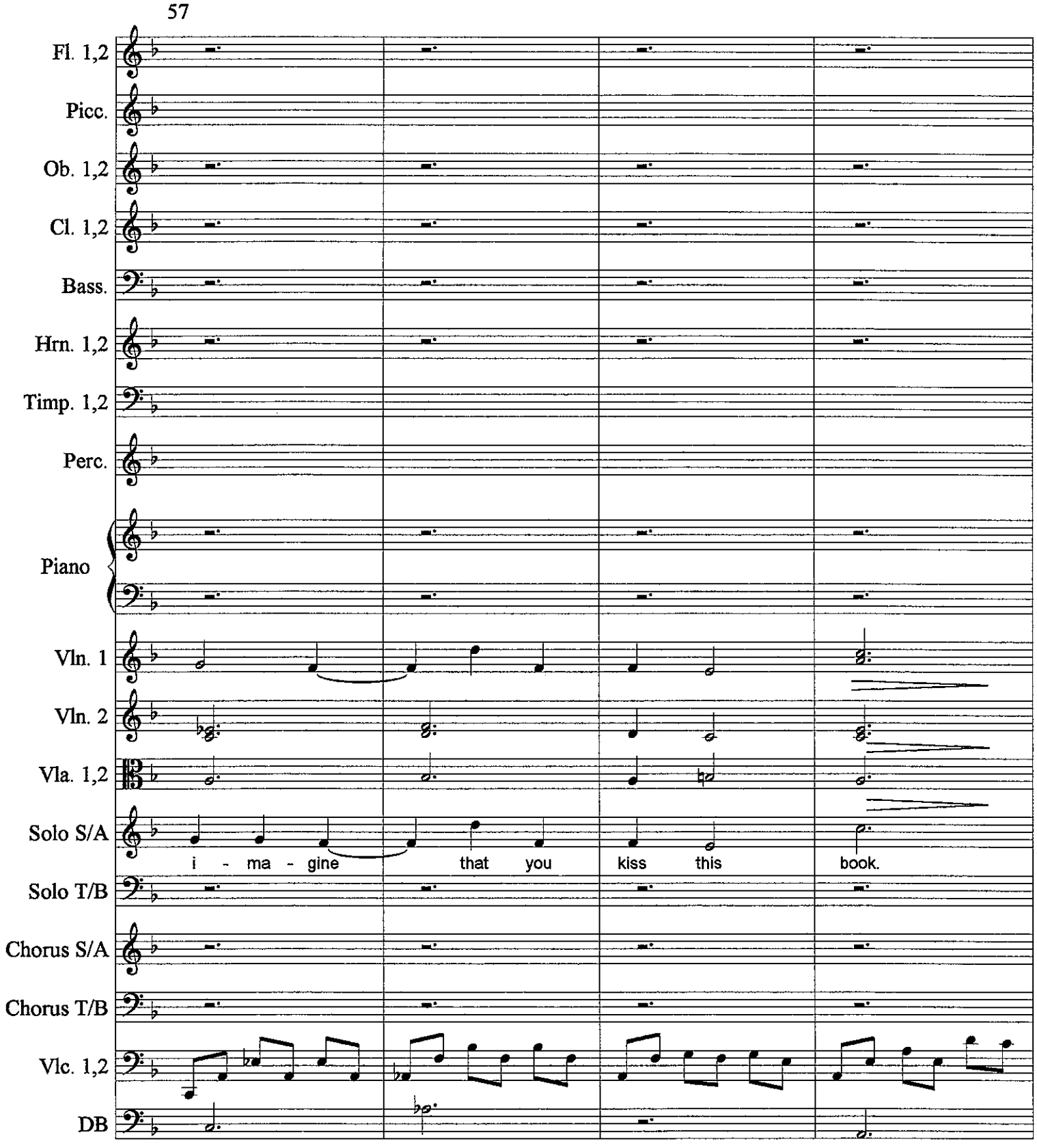

37
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
he chose death's nar-row room.
I
ask you to im-a-gine that God is in your read-ing,
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

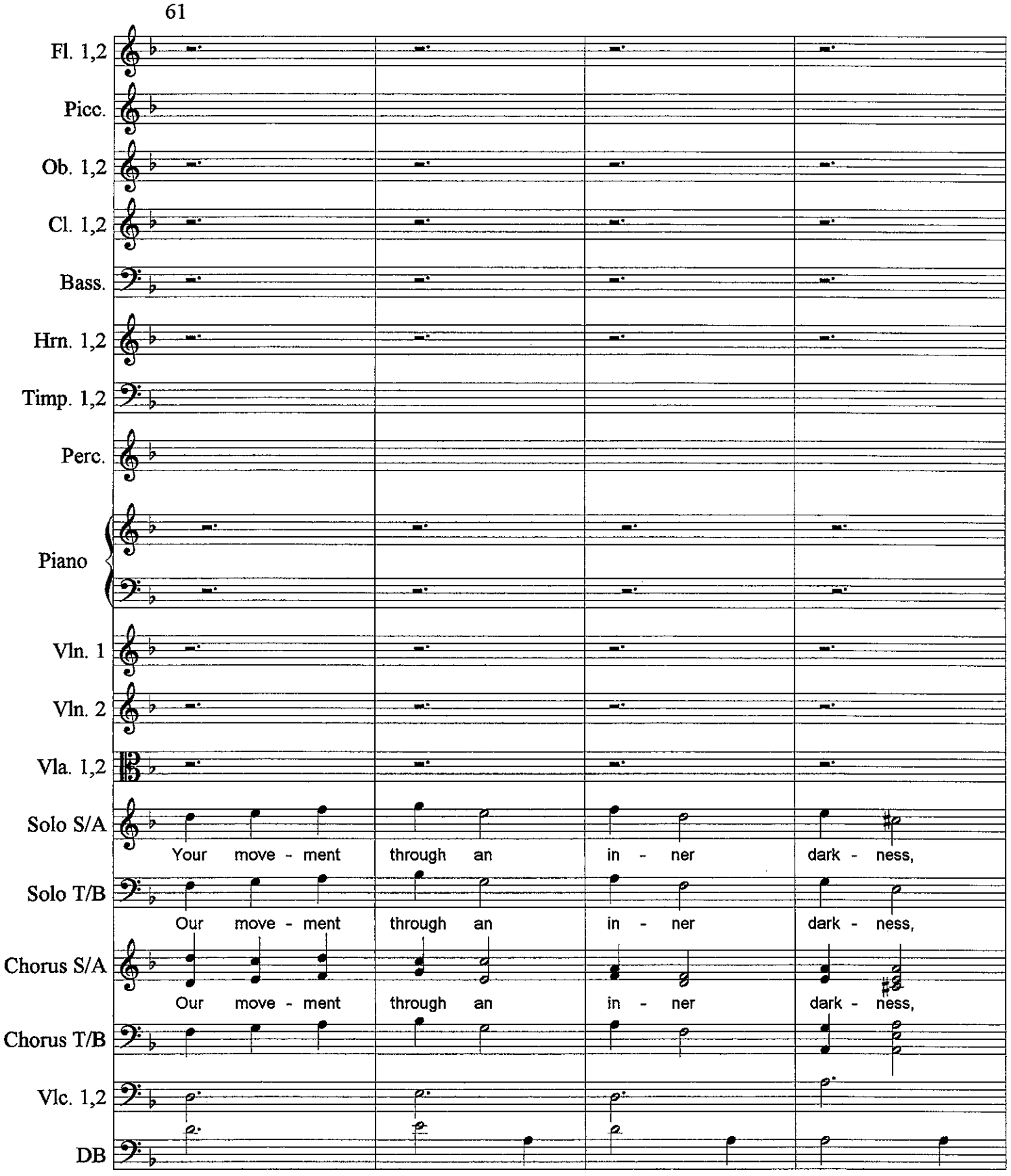

41
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
p
solo mf
(felt tip) cym
Glockenspiel
mp
ff
show-ing you the way your life of faith is lead-ing: your move - ment through an

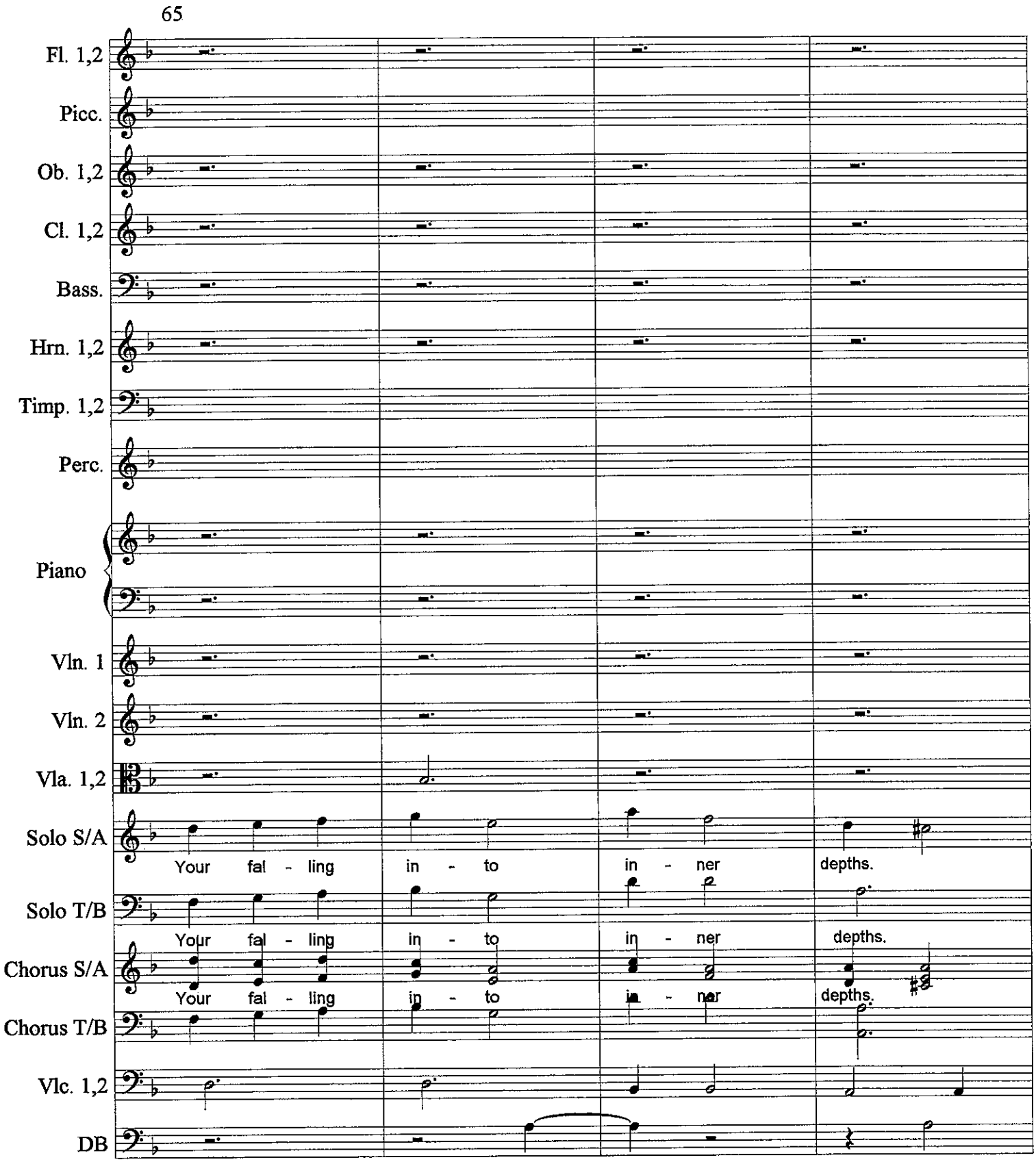

45
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
ppp
Perc.
Piano
piano p
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
in - ner
dark - ness.
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

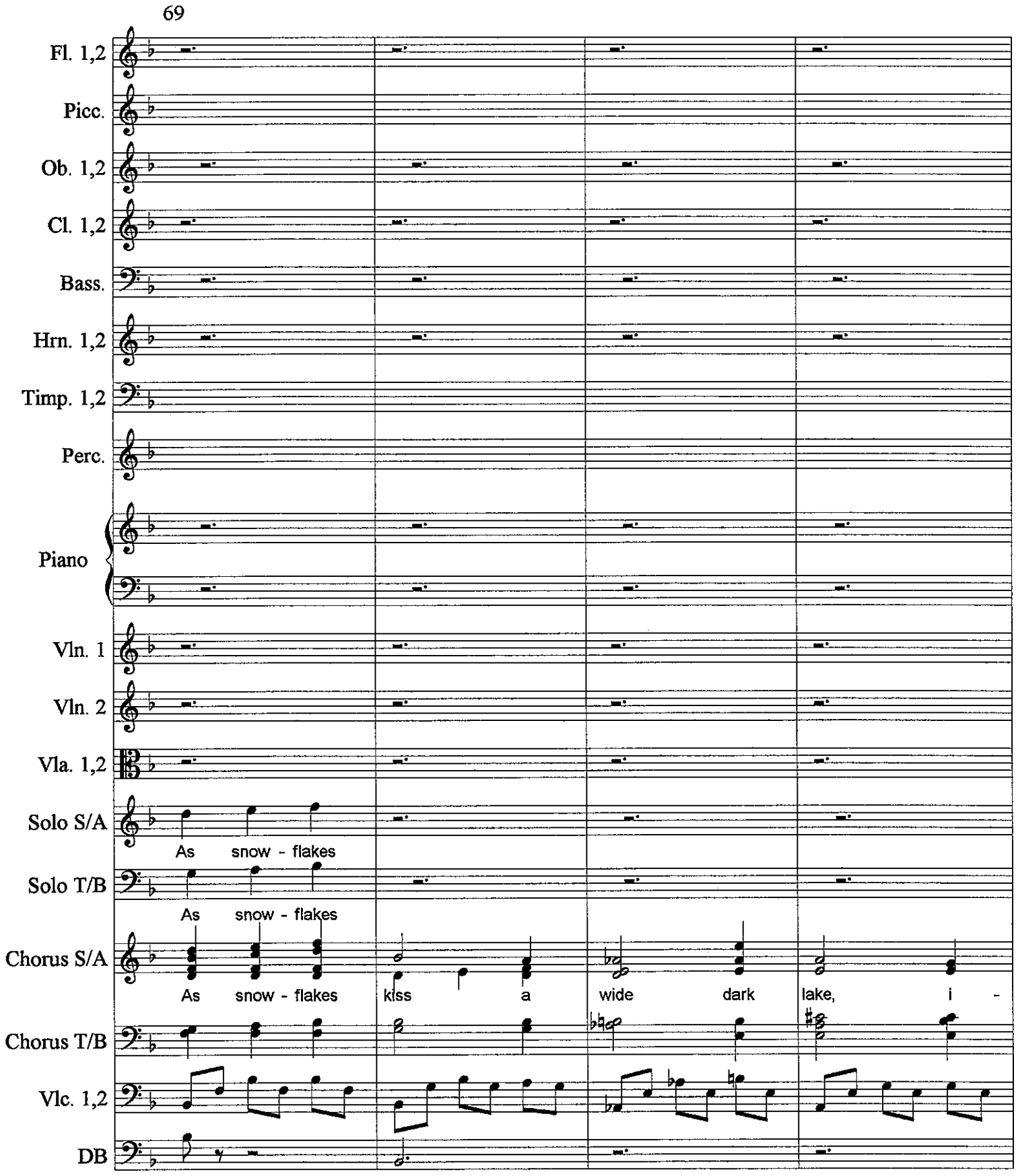

49
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
cym (wire)
Perc.
ppp
Piano
Vln. 1
div
Vln. 2
Vla. 1,2
Solo S/A
Your fal - ling in - to in - ner depths.
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

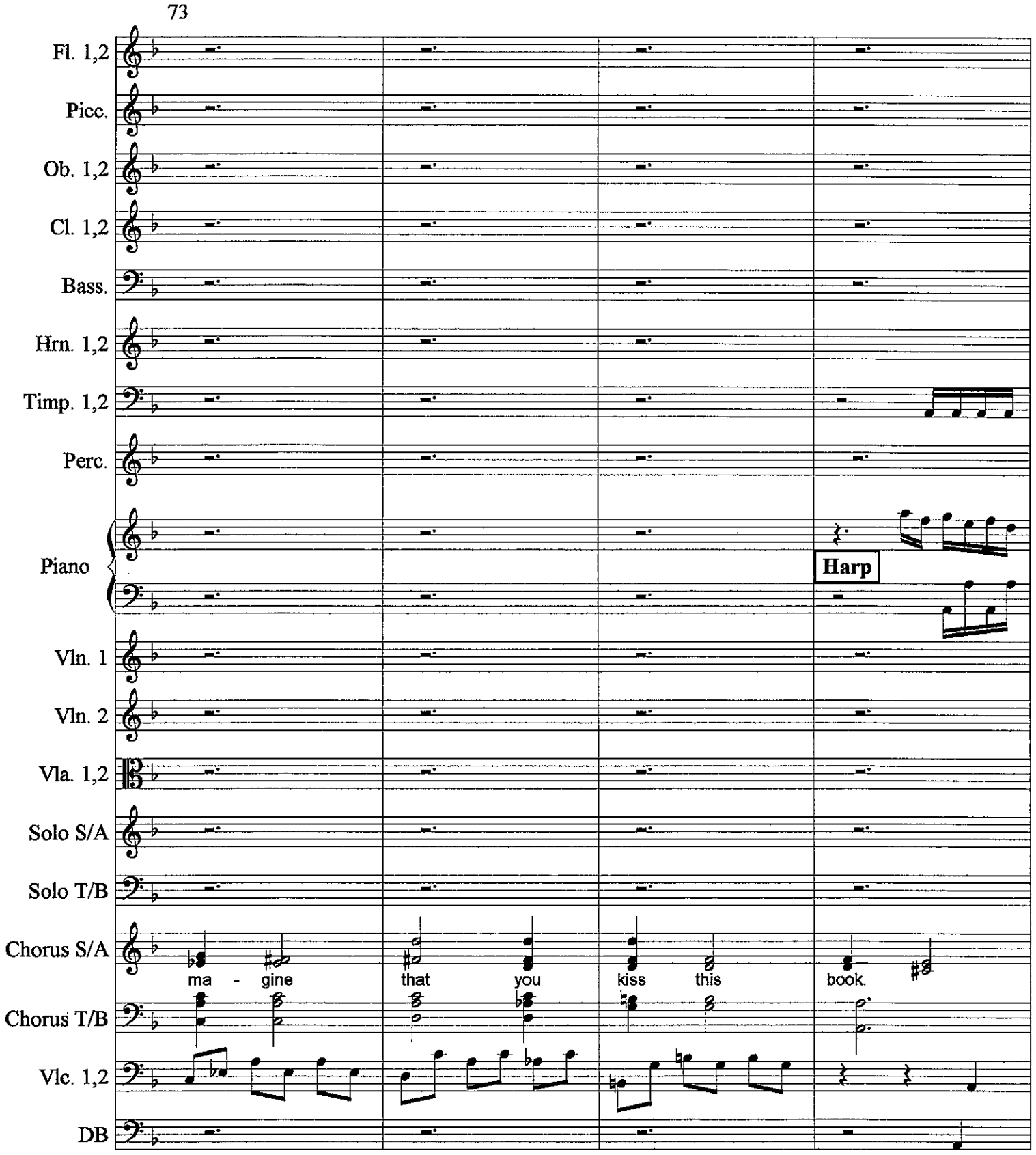

53
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
pp
pp
pp
pp
pp
As snow - flakes
kiss a
wide dark
lake,

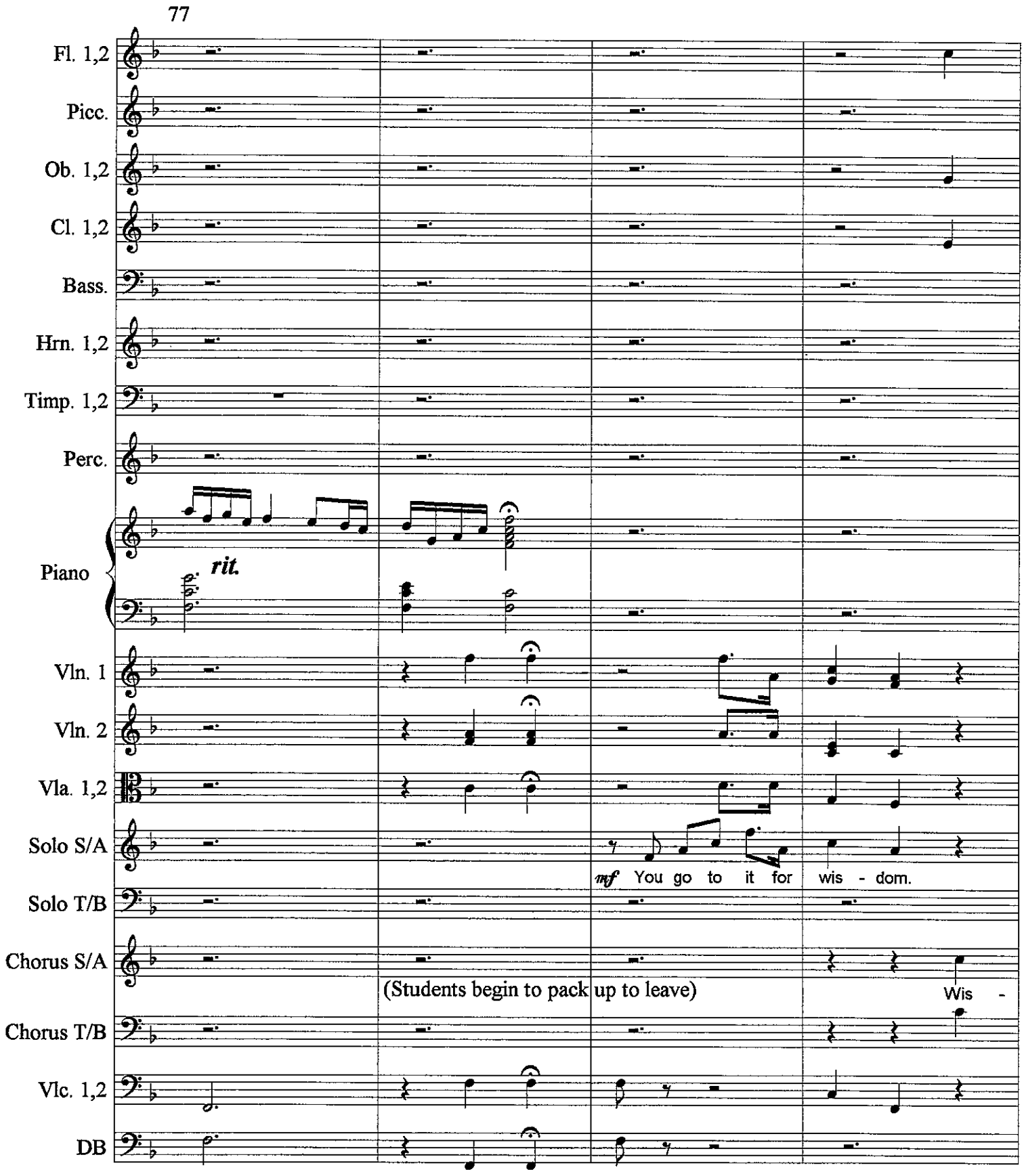

57
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
i - ma - gine that you kiss this book.
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

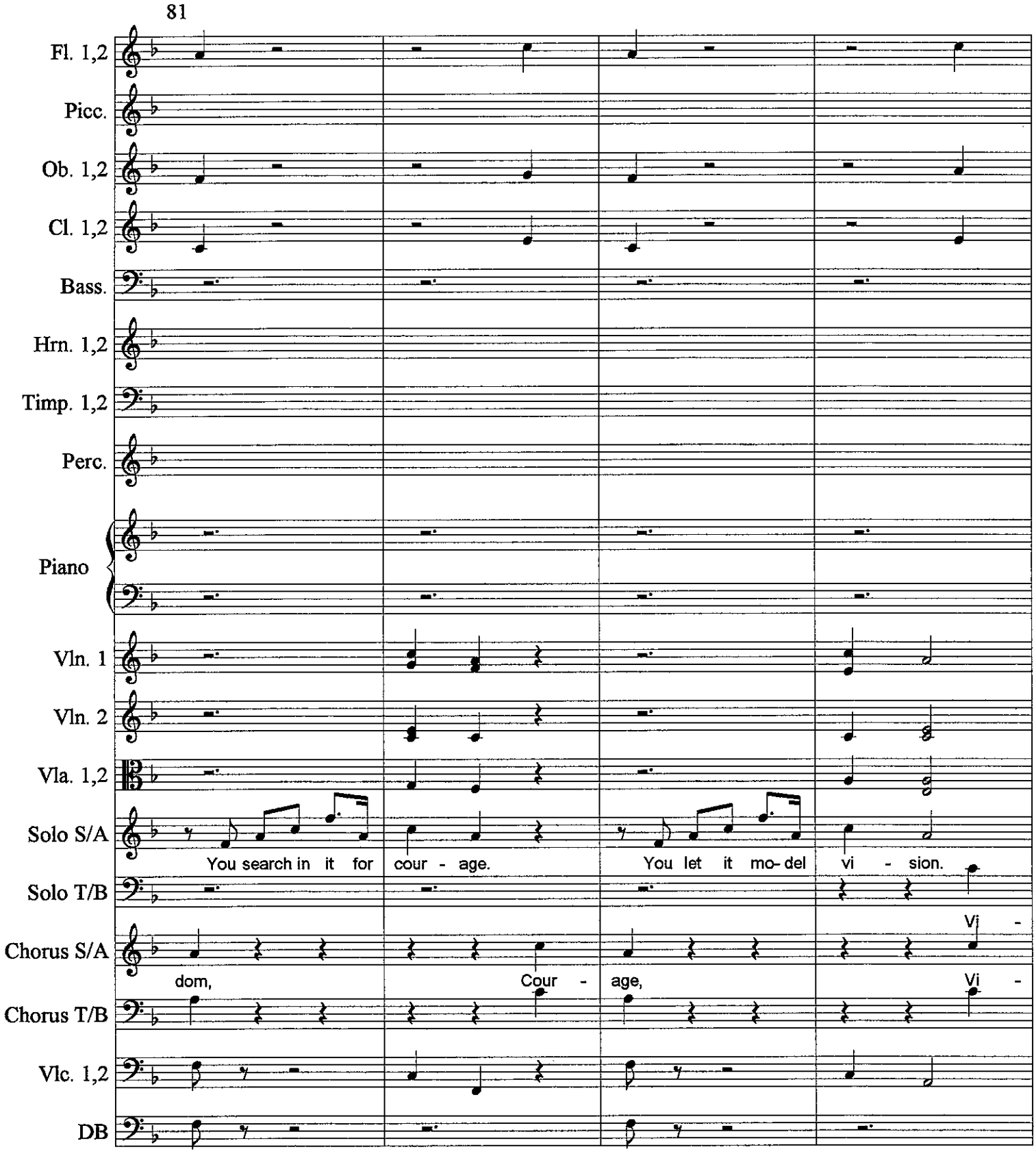

61
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Your move - ment through an in - ner dark - ness,
Solo T/B
Our move - ment through an in - ner dark - ness,
Chorus S/A
Our move - ment through an in - ner dark - ness,
Chorus T/B
Vlc. 1,2
DB

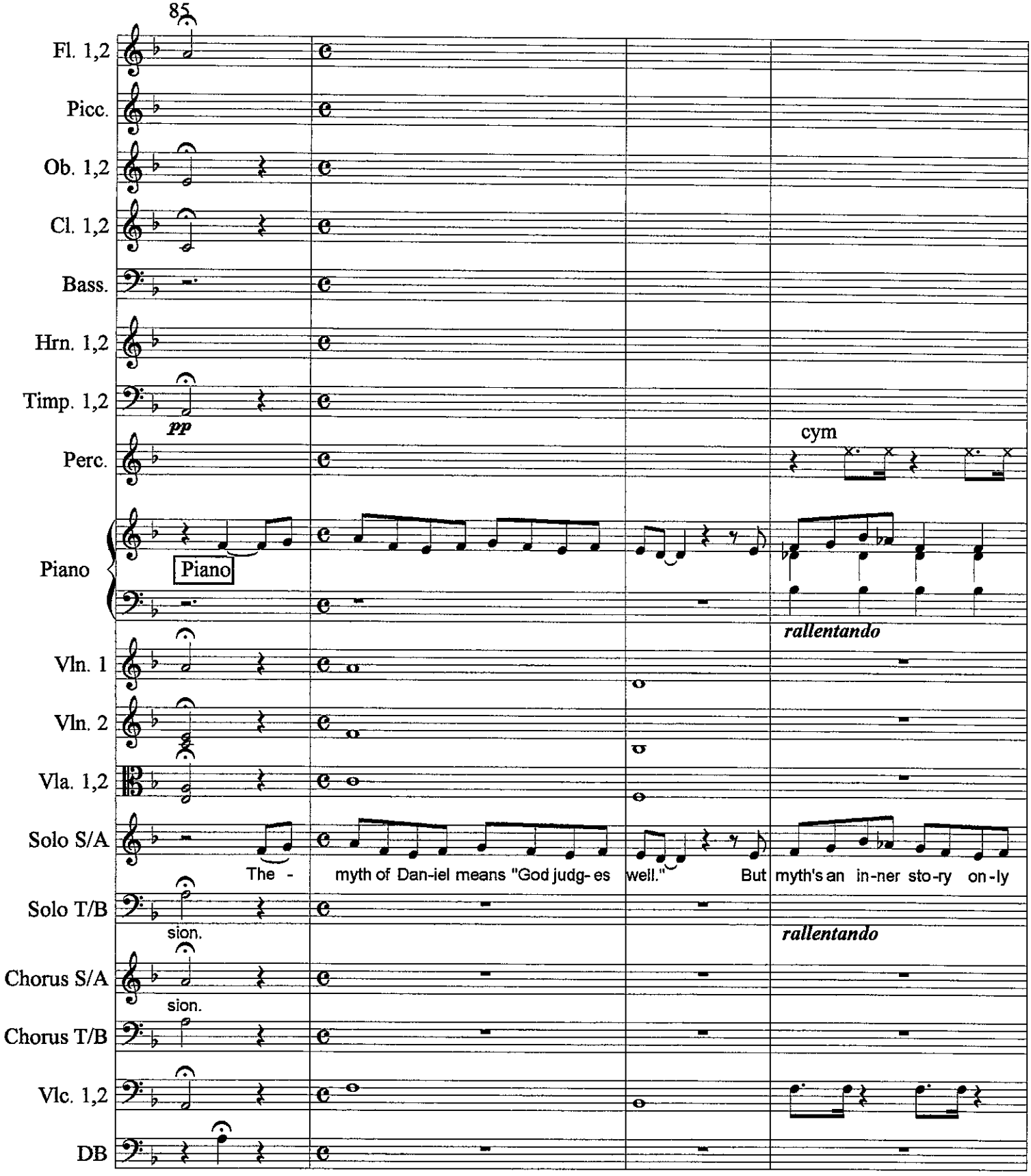

65
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Your fal - ling in - to in - ner depths.
Solo T/B
Your fal - ling in - to in - ner depths.
Chorus S/A
Your fal - ling in - to in - ner depths.
Chorus T/B
Vlc. 1,2
DB

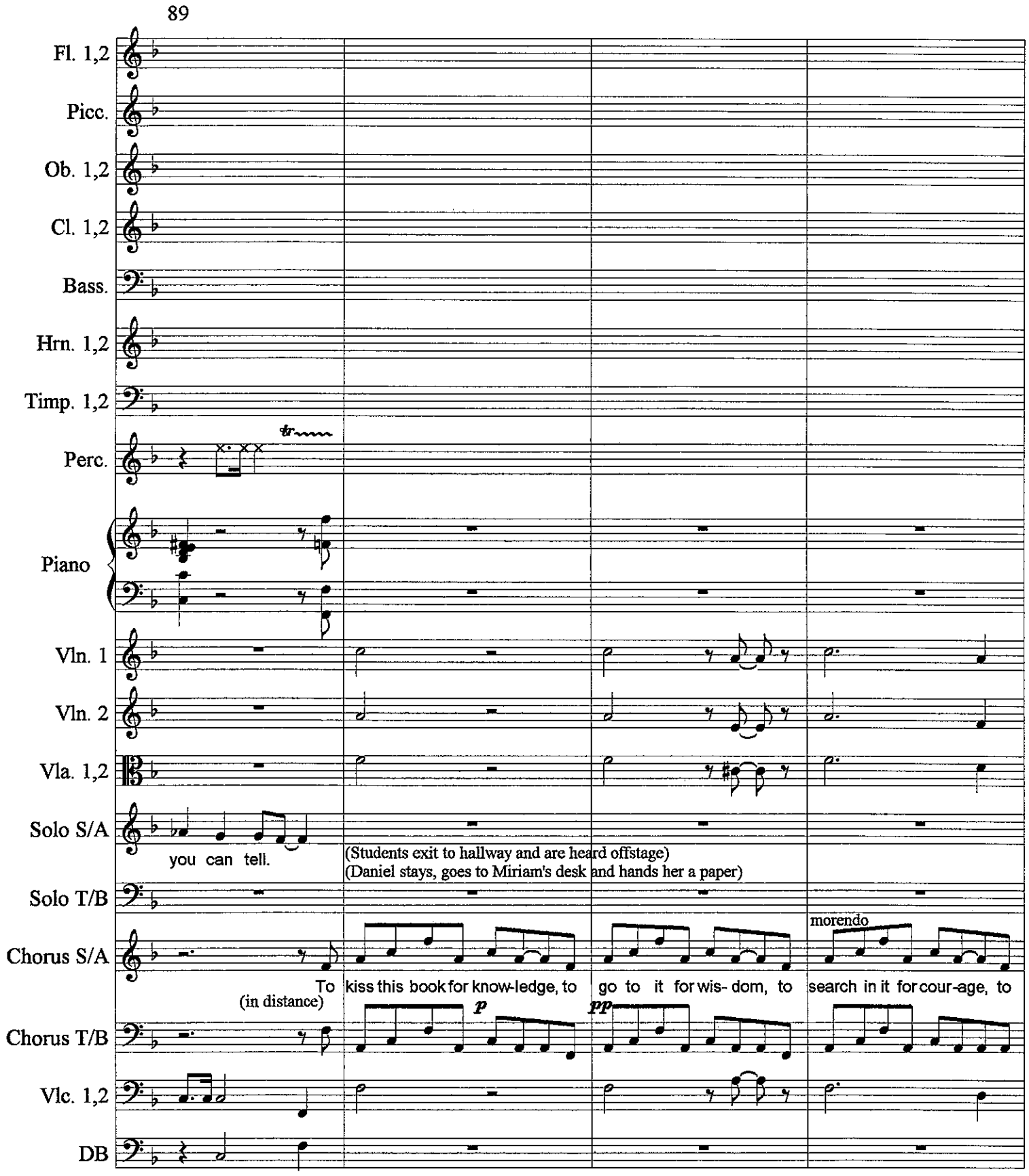

69
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
As snow - flakes
Solo T/B
As snow - flakes
Chorus S/A
As snow - flakes kiss a wide dark lake, i -
Chorus T/B
Vlc. 1,2
DB

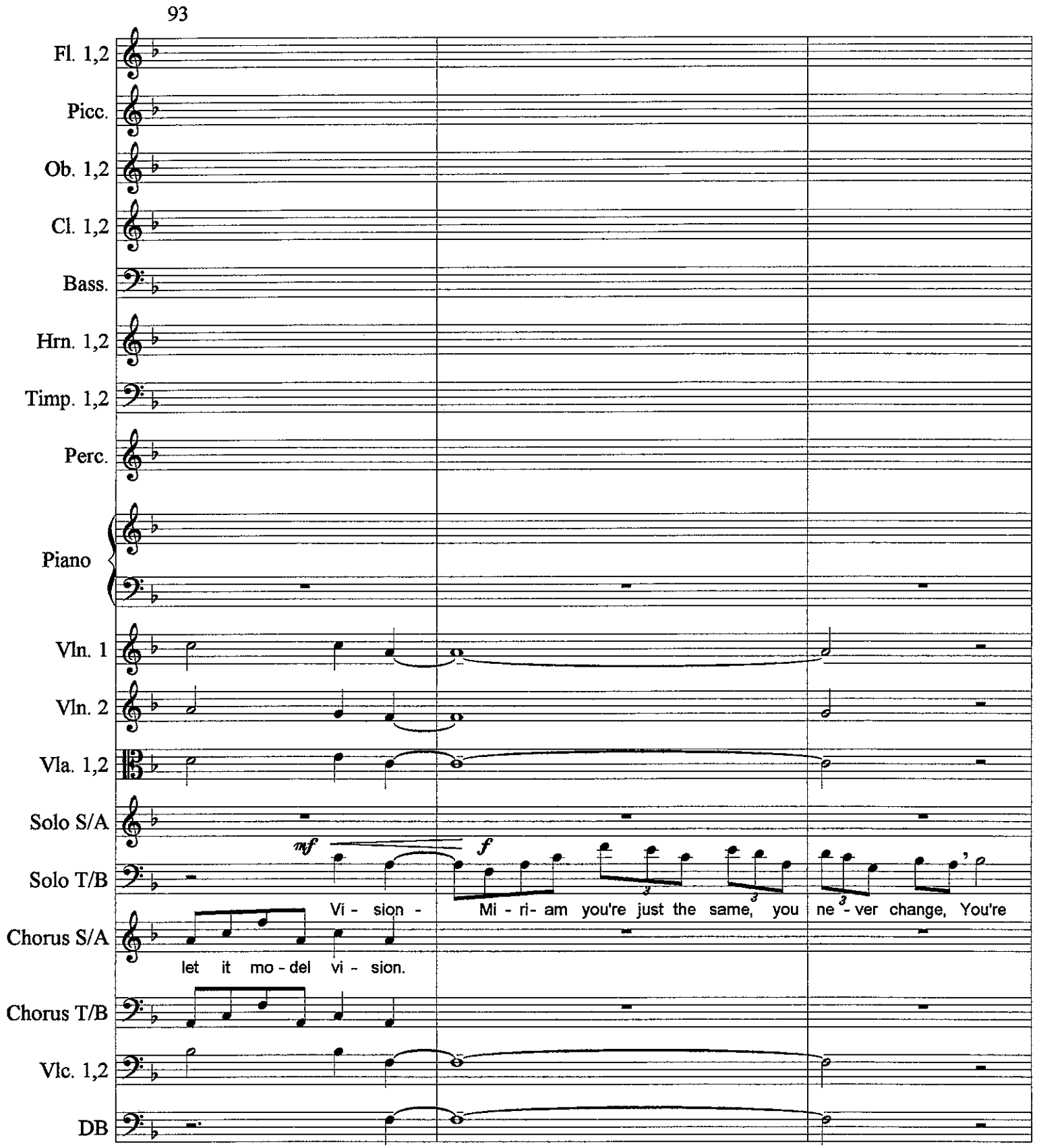

73
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Harp
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
ma - gine
that
you
kiss
this
book.
Chorus T/B
Vlc. 1,2
DB

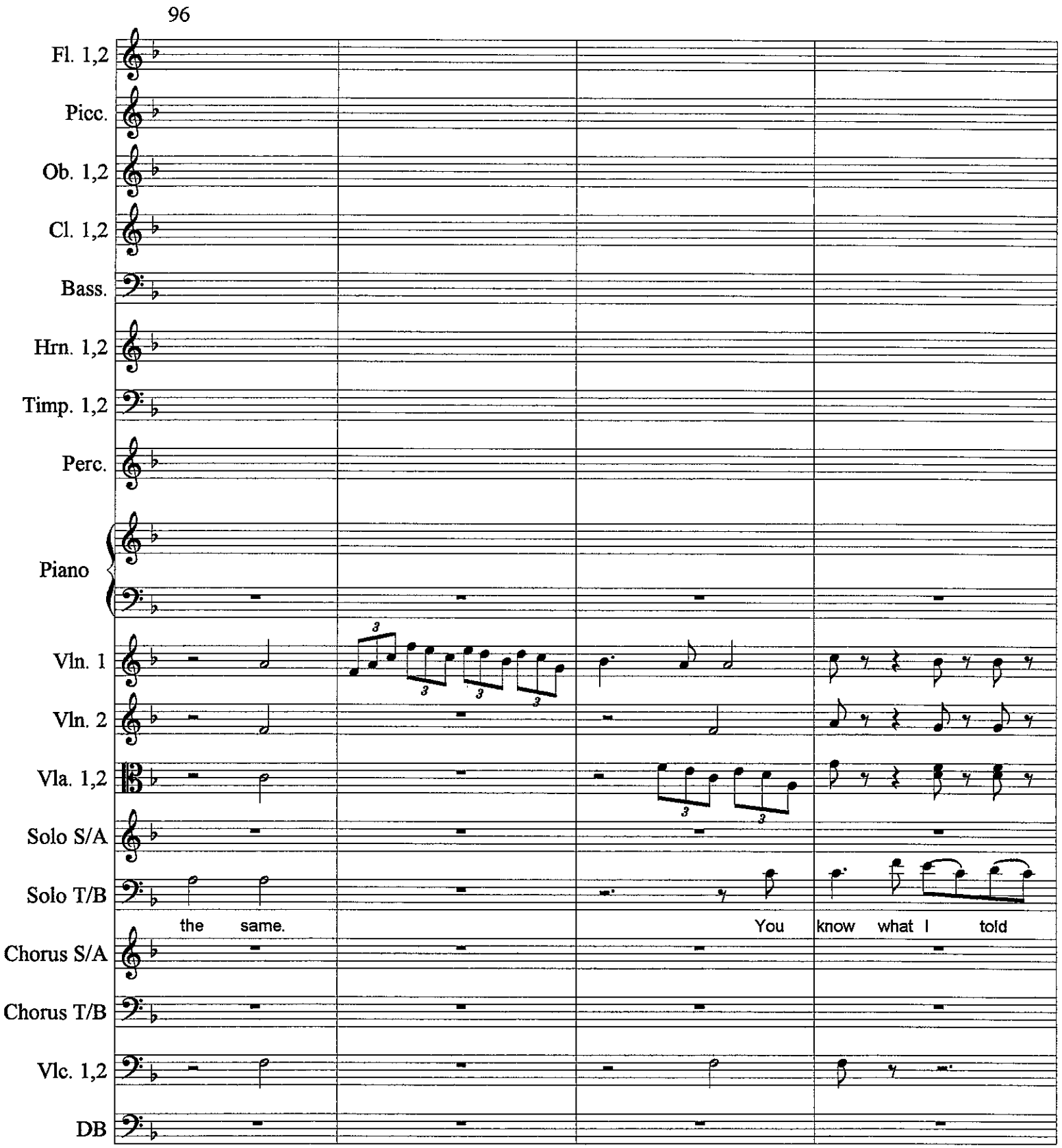

77
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
rit.
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
mf You go to it for wis - dom.
Solo T/B
Chorus S/A
(Students begin to pack up to leave)
Wis -
Chorus T/B
Vlc. 1,2
DB

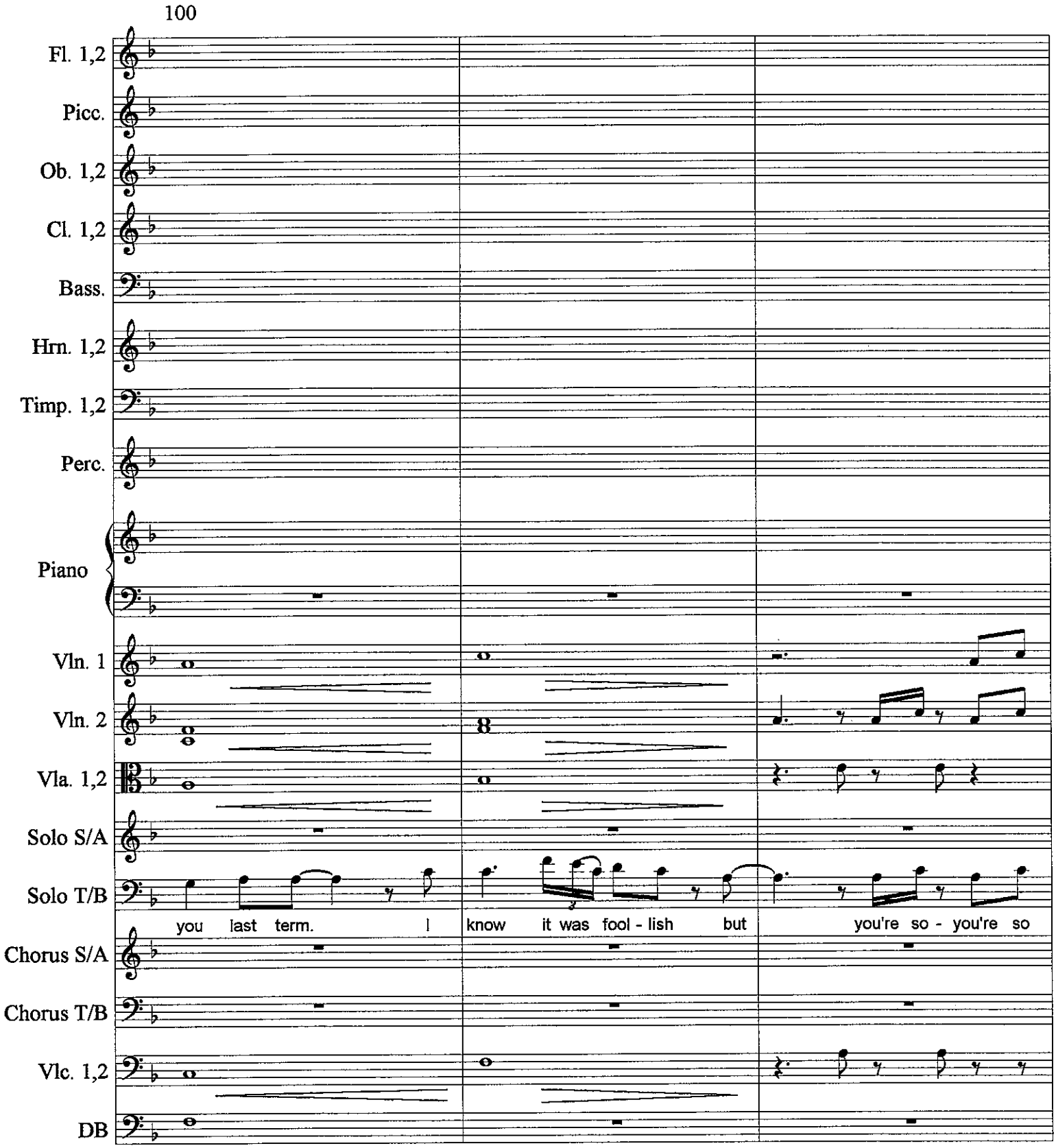

81
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
You search in it for cour - age.
You let it mo- del vi - sion.
Solo T/B
Chorus S/A
dom,
Cour - age,
Vi -
Chorus T/B
Vi -
Vlc. 1,2
DB

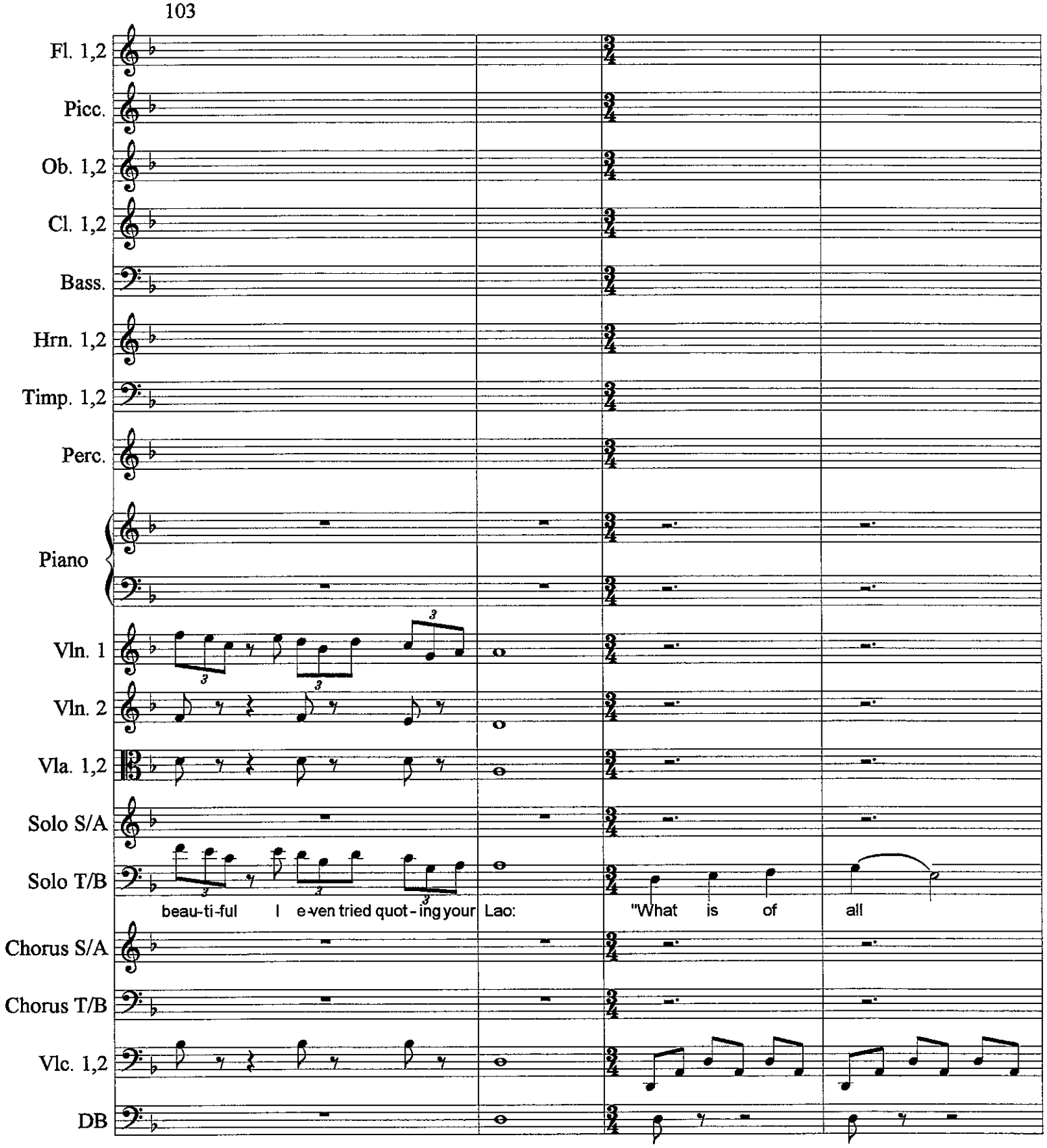

85
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
pp
Perc.
cym
Piano
Piano
rallentando
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
The -
myth of Dan-iel means "God judg- es
well."
But
myth's an in-ner sto-ry on-ly
Solo T/B
sion.
rallentando
Chorus S/A
sion.
Chorus T/B
Vlc. 1,2
DB

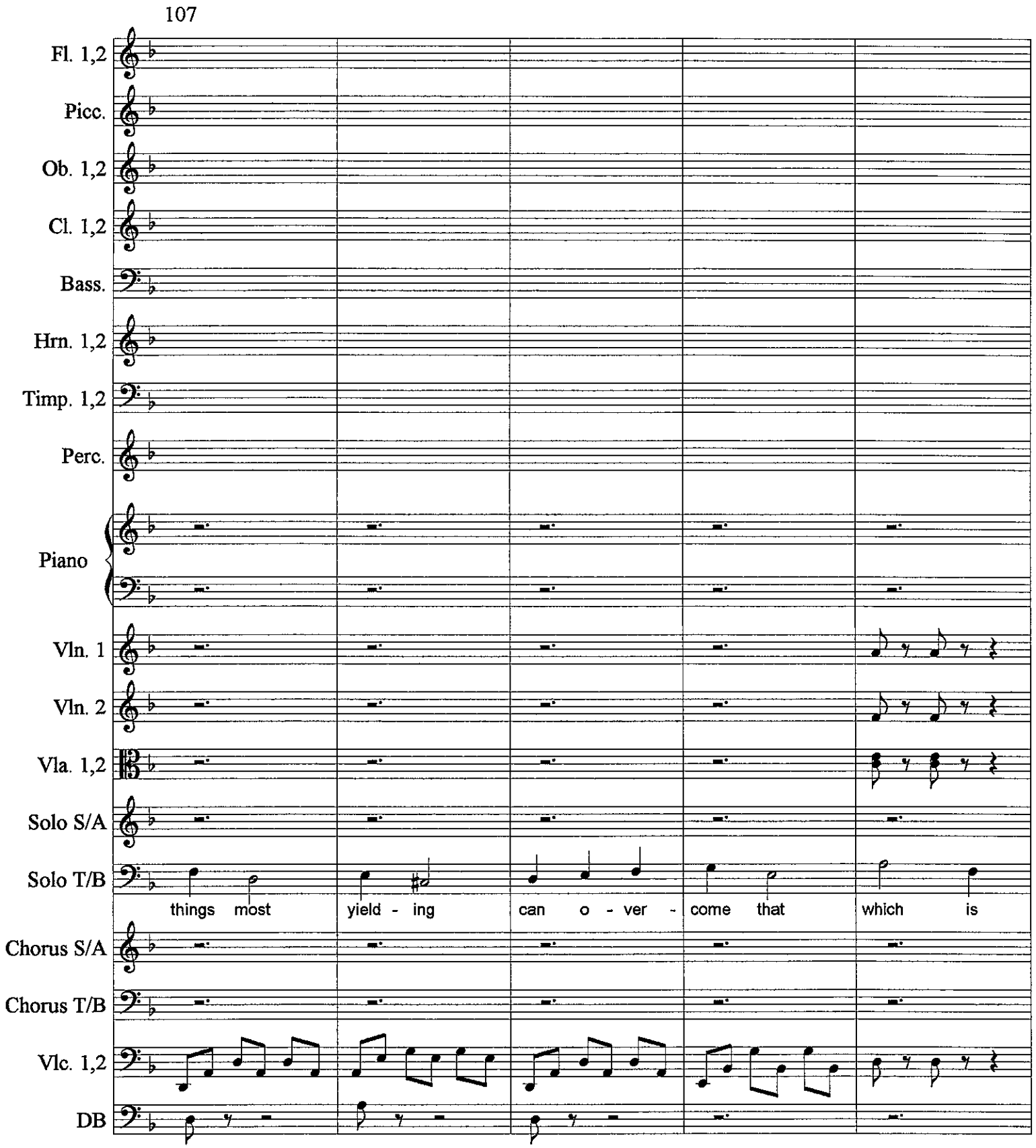

89
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
you can tell.
(Students exit to hallway and are heard offstage)
(Daniel stays, goes to Miriam's desk and hands her a paper)
Solo T/B
Chorus S/A
To
(in distance)
kiss this book for know-ledge, to
go to it for wis- dom, to
morendo
search in it for cour-age, to
p
pp
Chorus T/B
Vlc. 1,2
DB

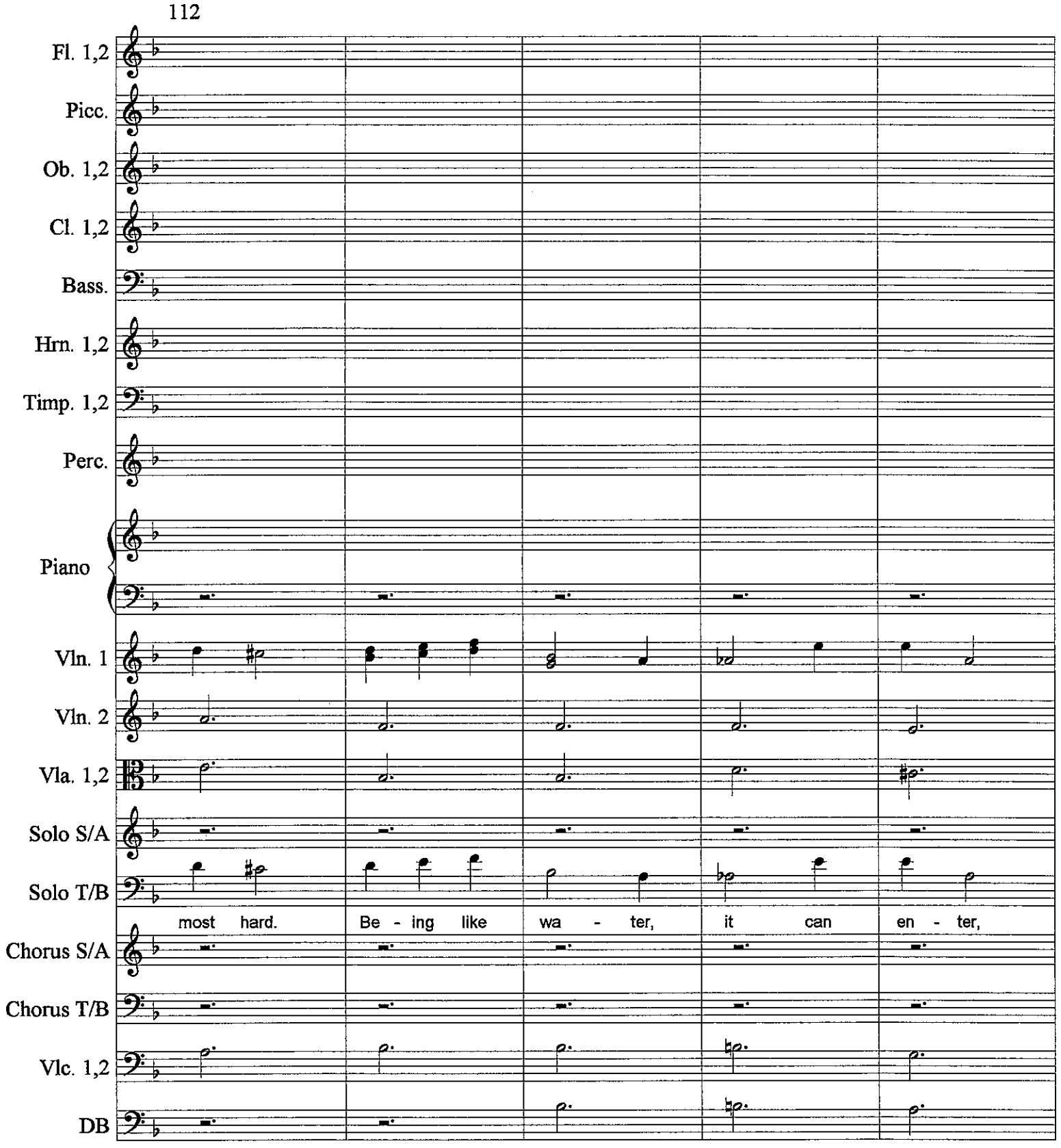

93
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
mf
f
Vi - sion -
Mi - ri- am you're just the same, you ne - ver change, You're
let it mo - del vi - sion.

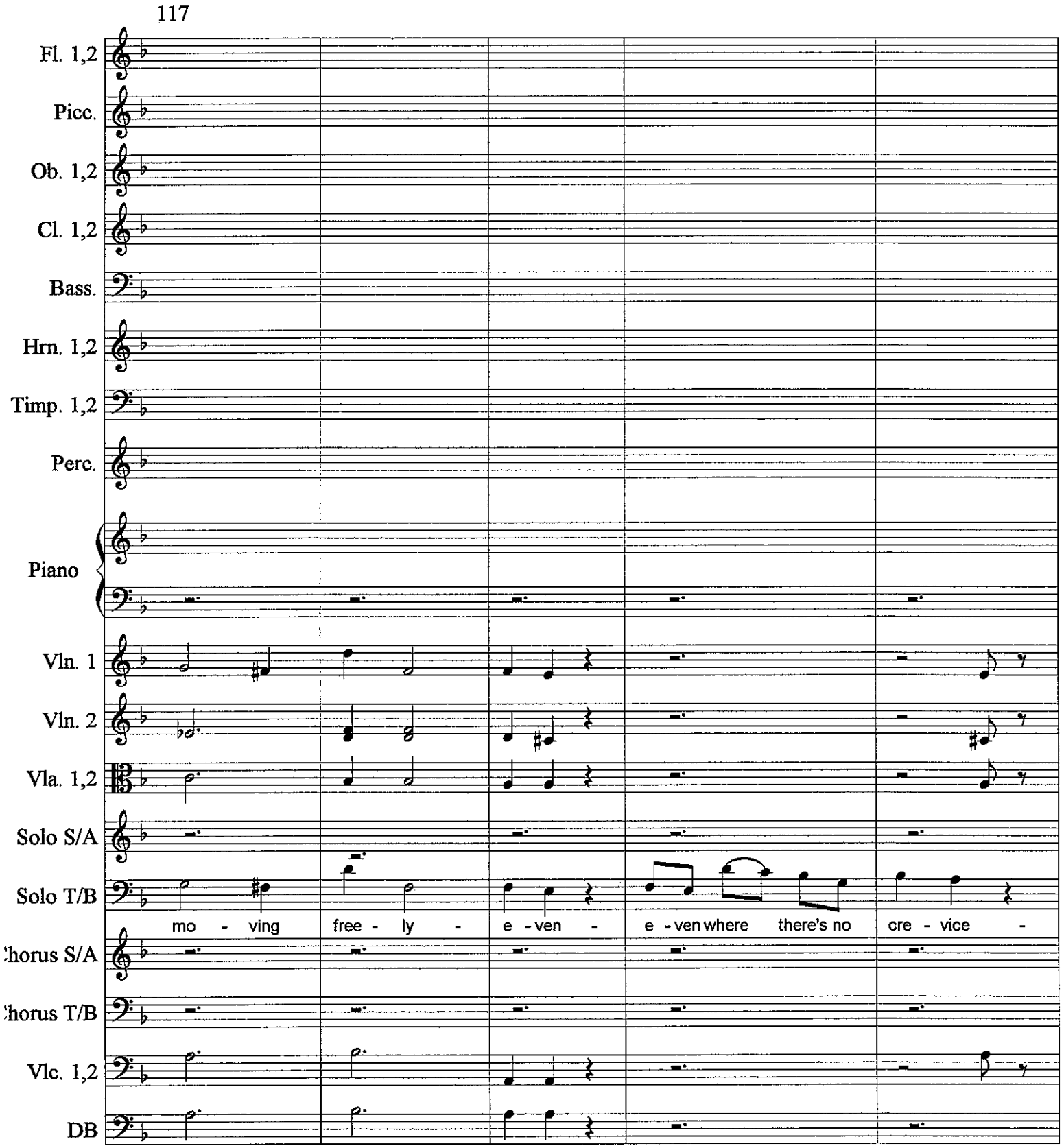

96
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
the same.
You know what I told
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

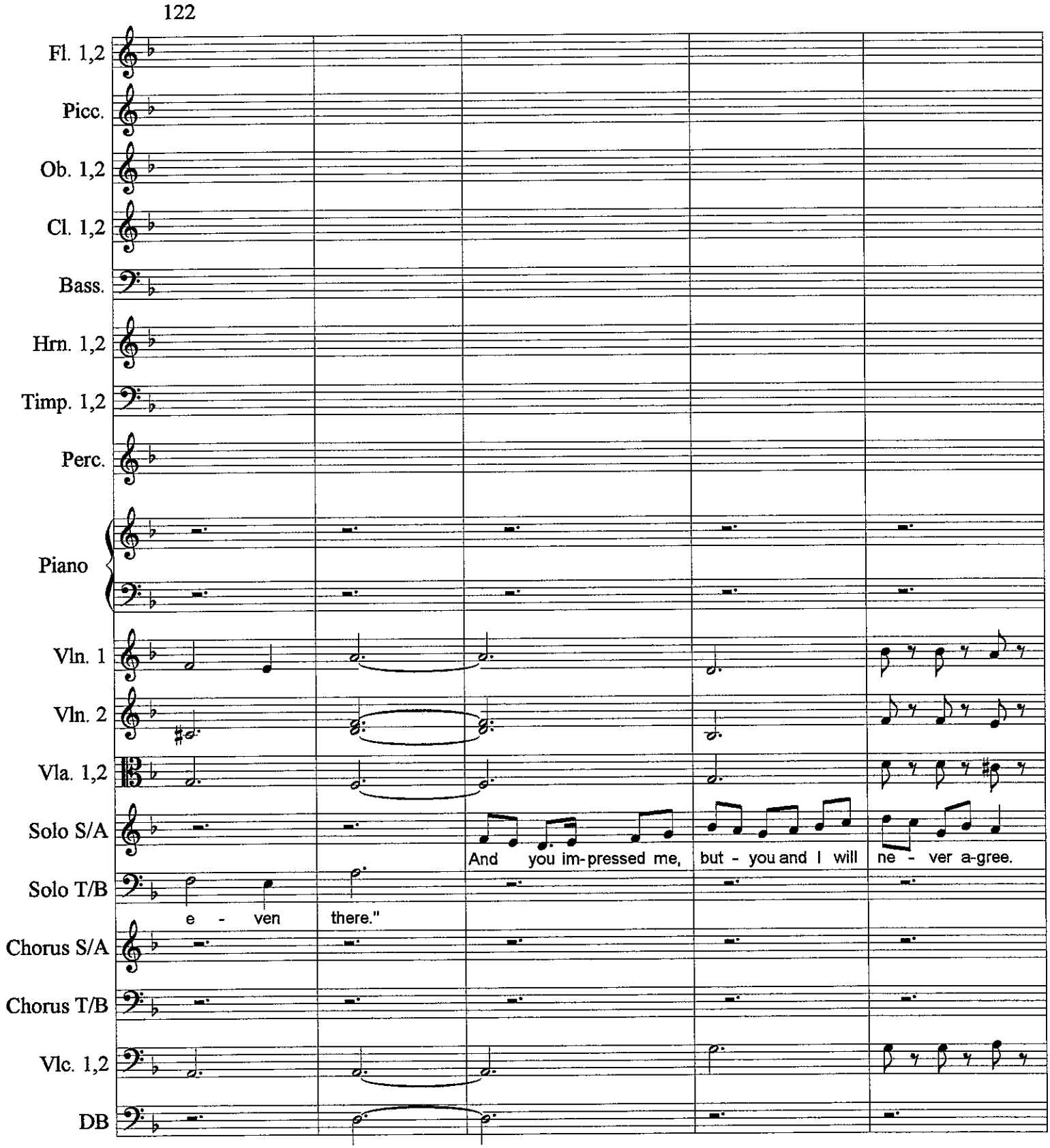

100
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
you last term. I know it was fool - lish but you're so - you're so
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

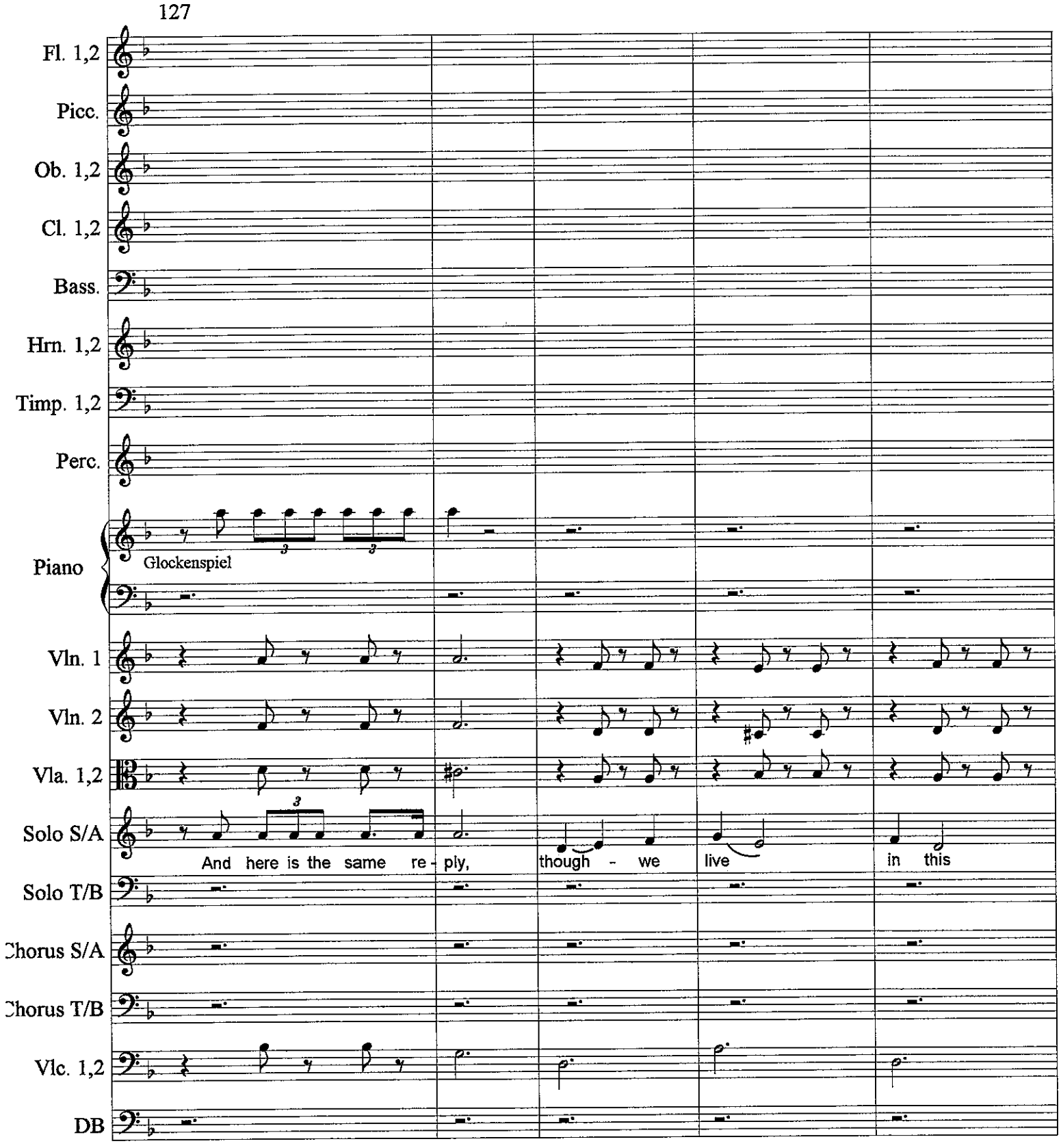

103
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
beau-ti-ful I e-ven tried quot-ing your Lao: "What is of all
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

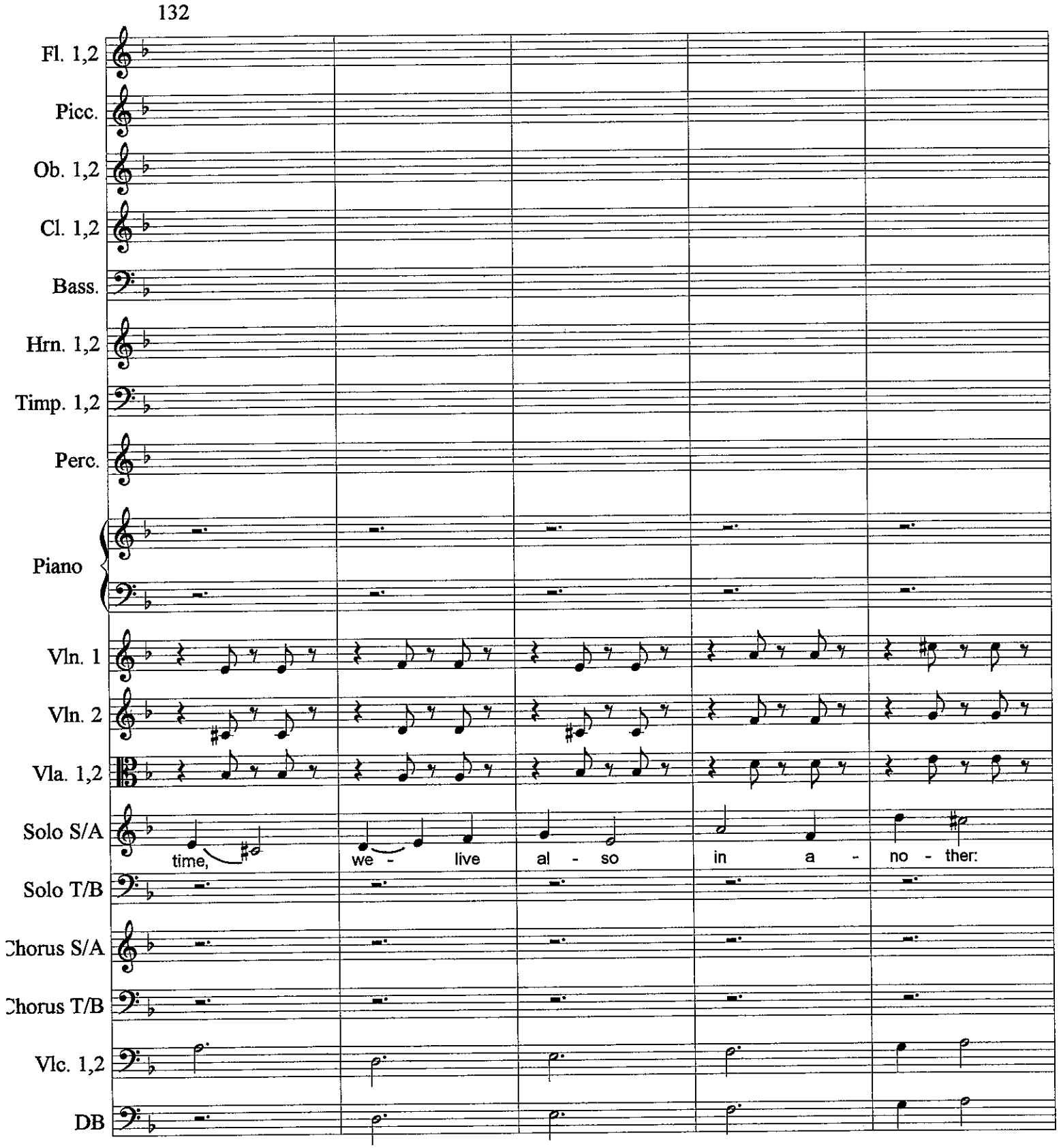

107
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
things most
yield - ing
can o - ver -
come that
which is
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

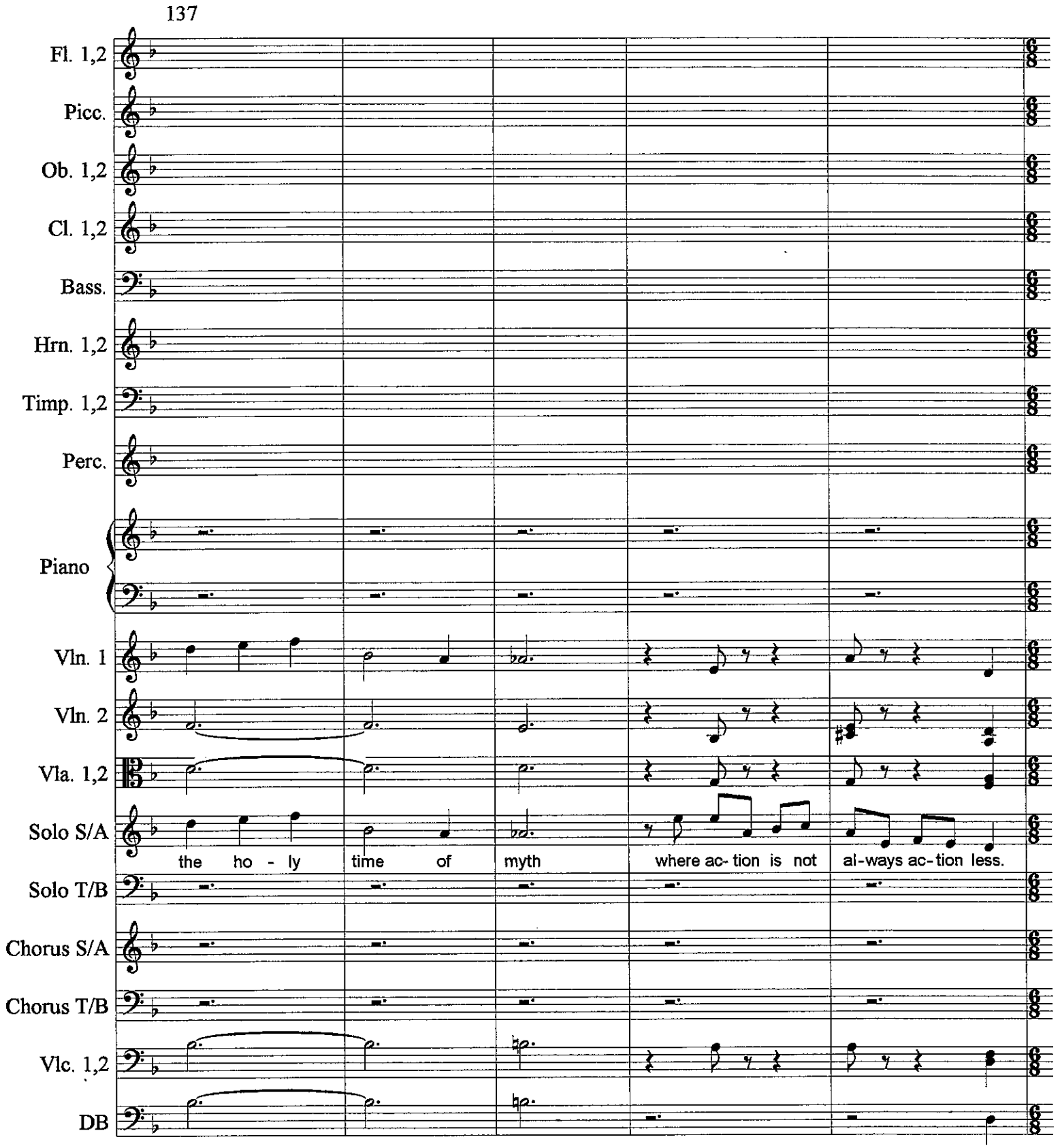

112
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
most hard.
Be - ing like wa - ter, it can en - ter,
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

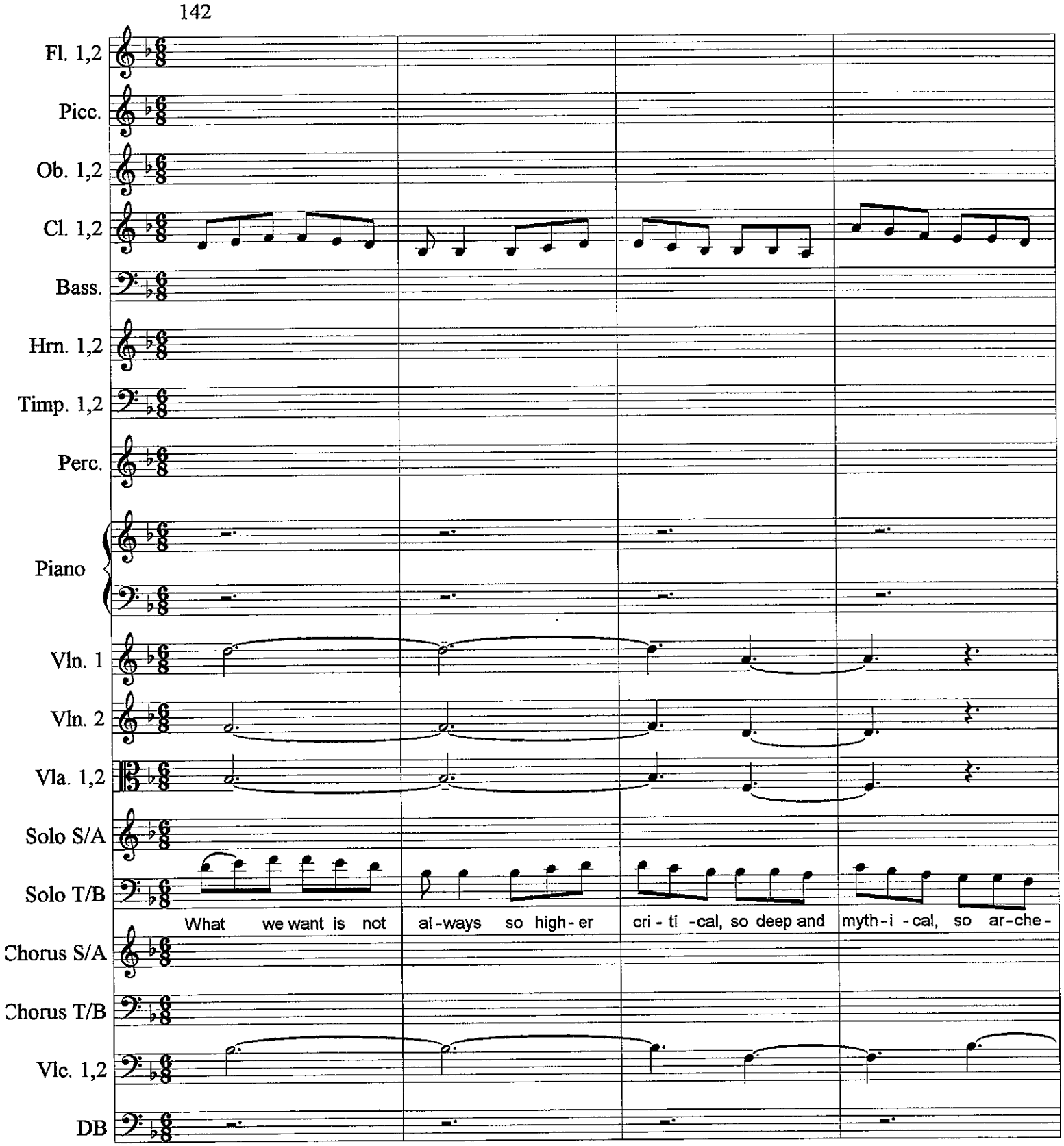

117
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
mo - ving
free - ly -
e - ven -
e - ven where there's no
cre - vice -
horus S/A
horus T/B
Vlc. 1,2
DB

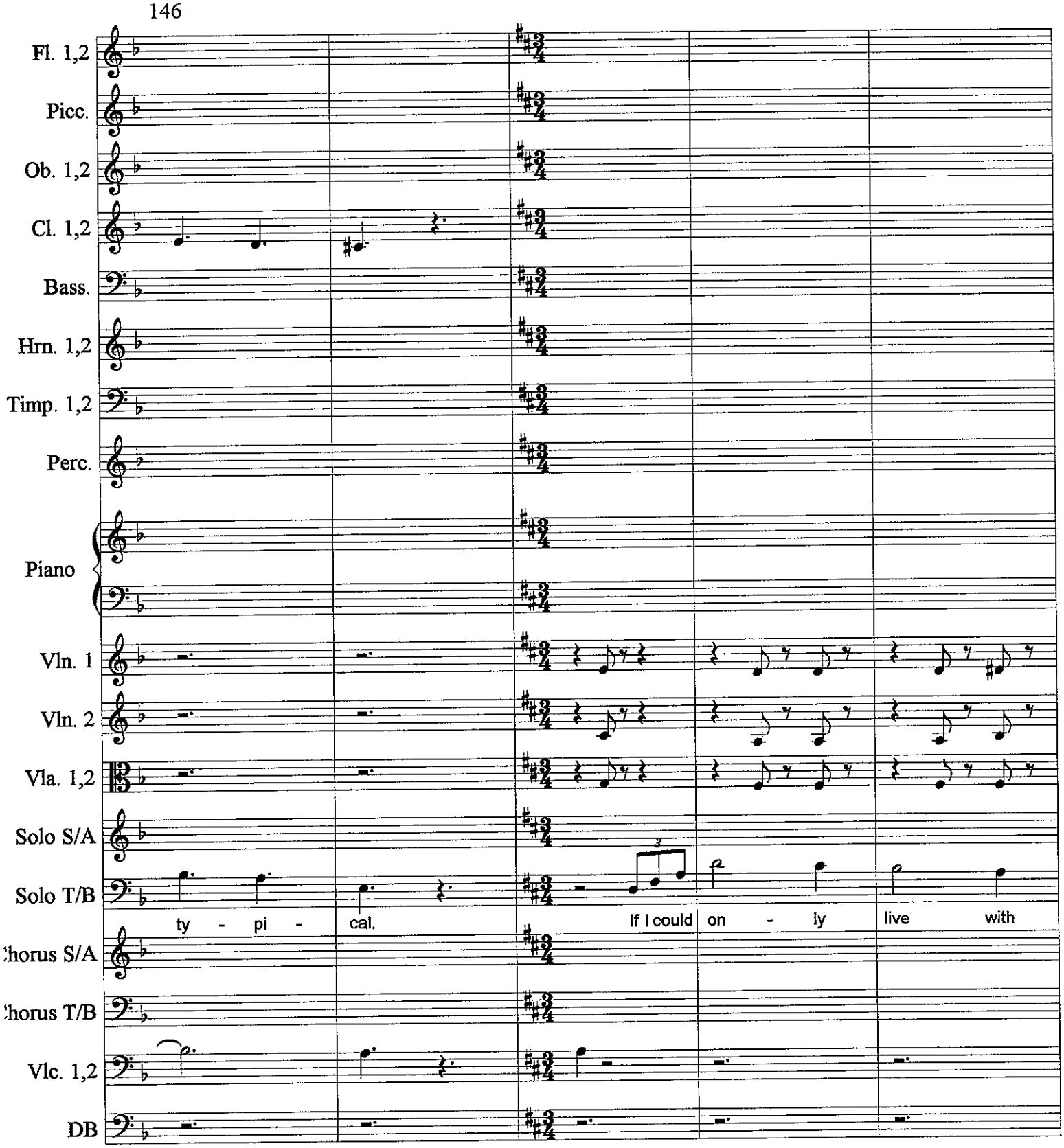

122
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
e - ven
there."
And you im-pressed me,
but - you and I will
ne - ver a-gree.

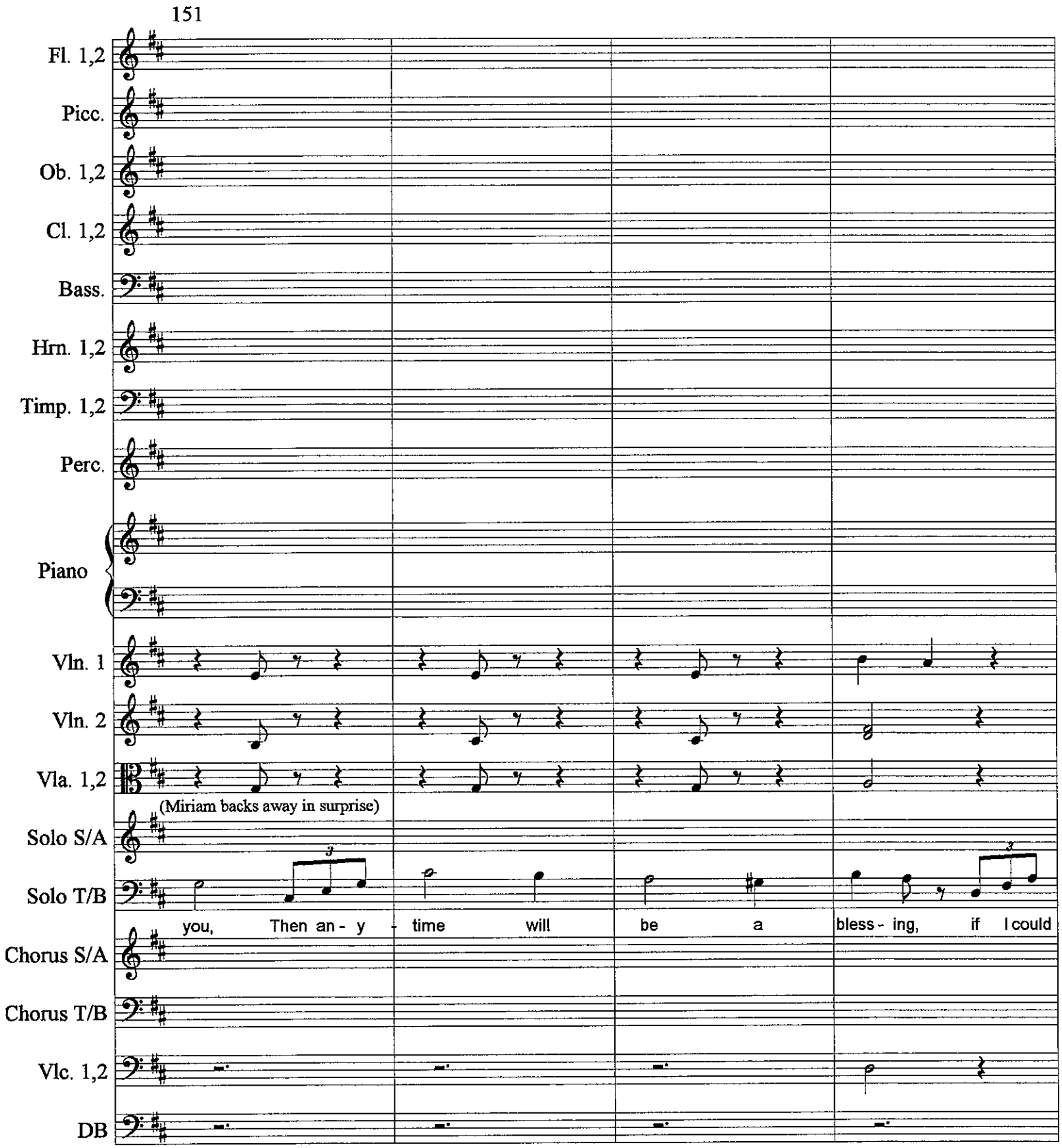

127
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Glockenspiel
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
And here is the same re - ply,
though - we
live
in this
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

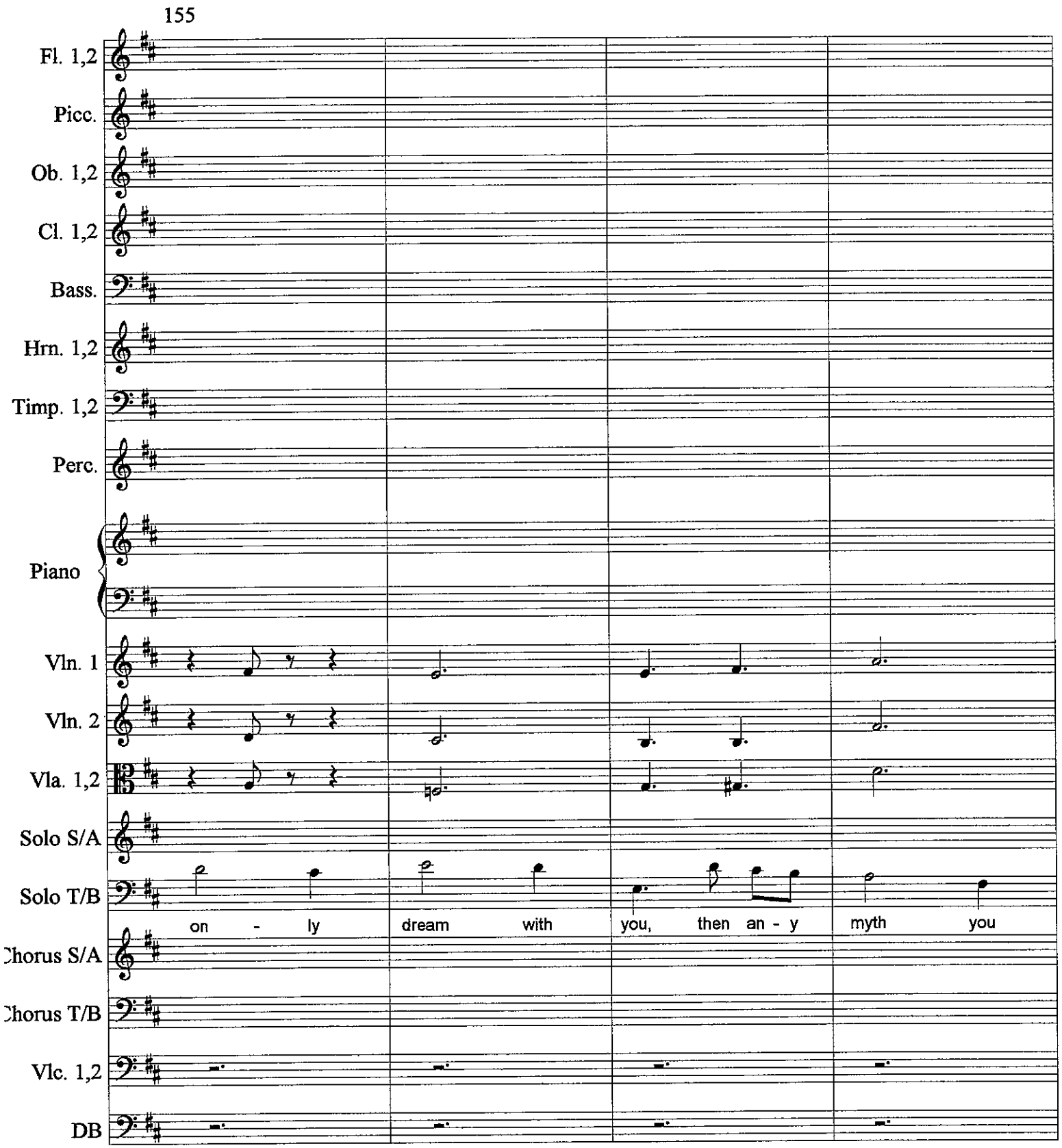

132
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
time,
we - live al - so in a - no - ther:
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

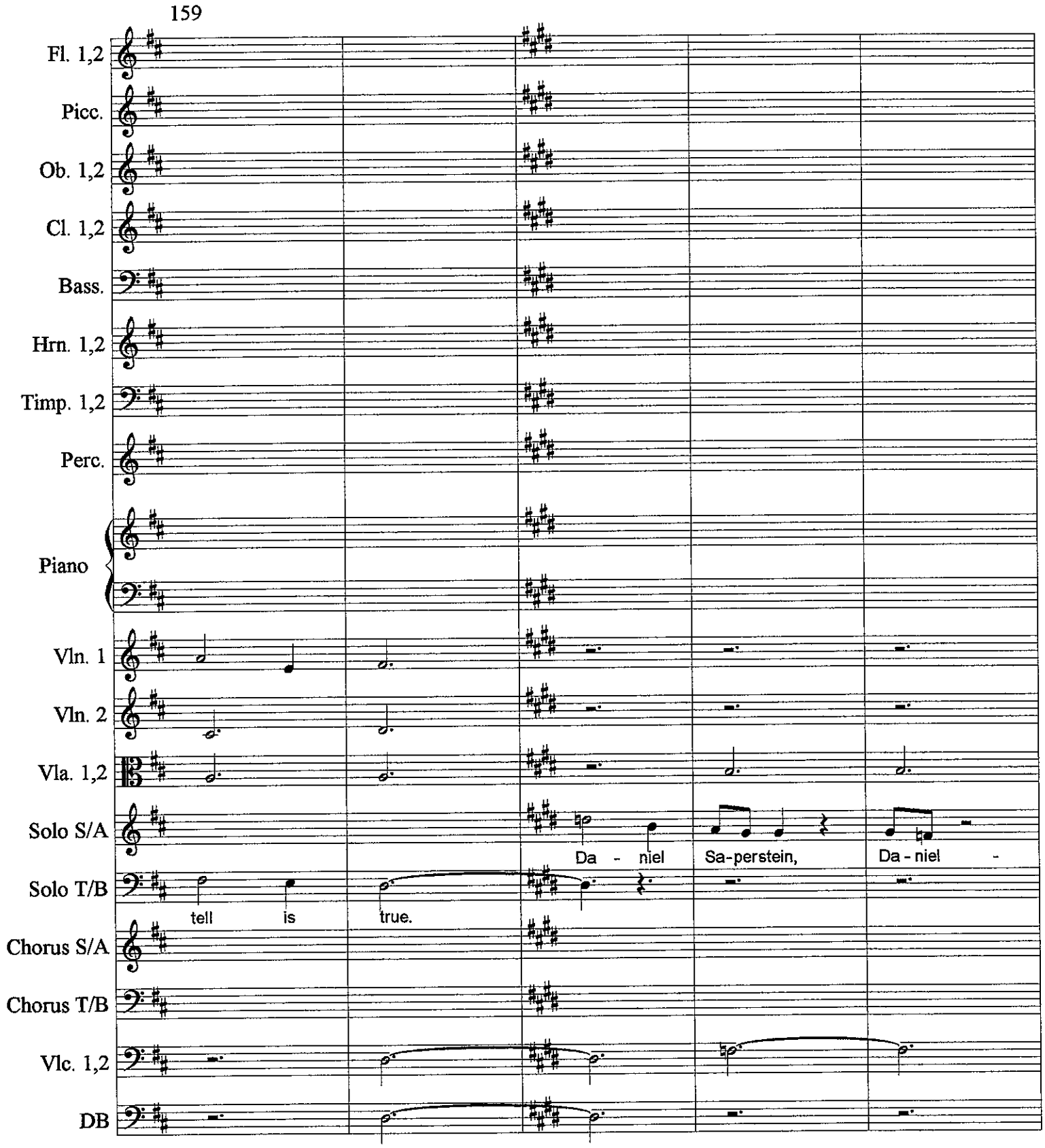

137
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
the ho - ly time of myth where ac- tion is not al-ways ac- tion less.
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

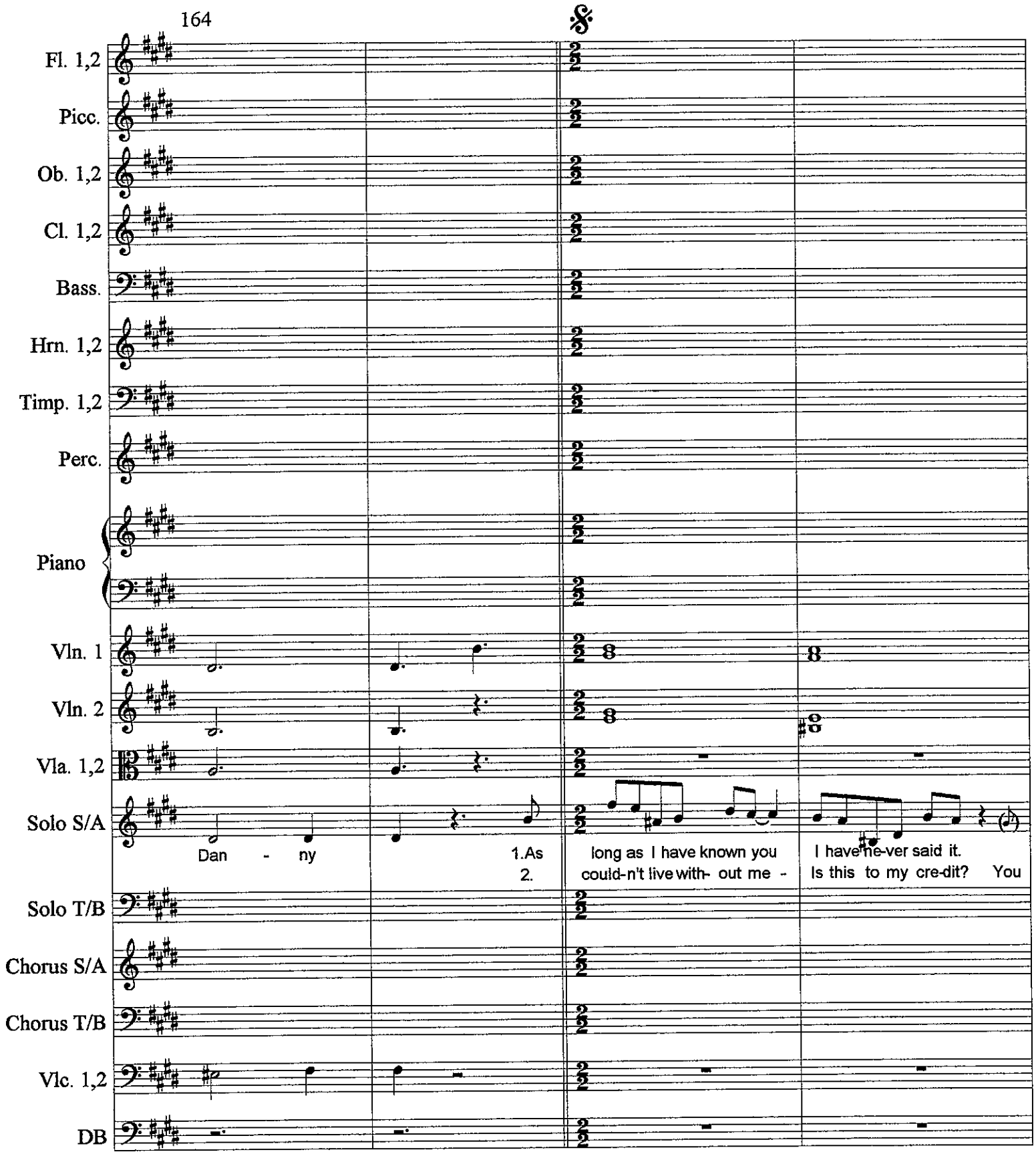

142
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
What we want is not al-ways so high-er cri-ti-cal, so deep and myth-i-cal, so ar-che-
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

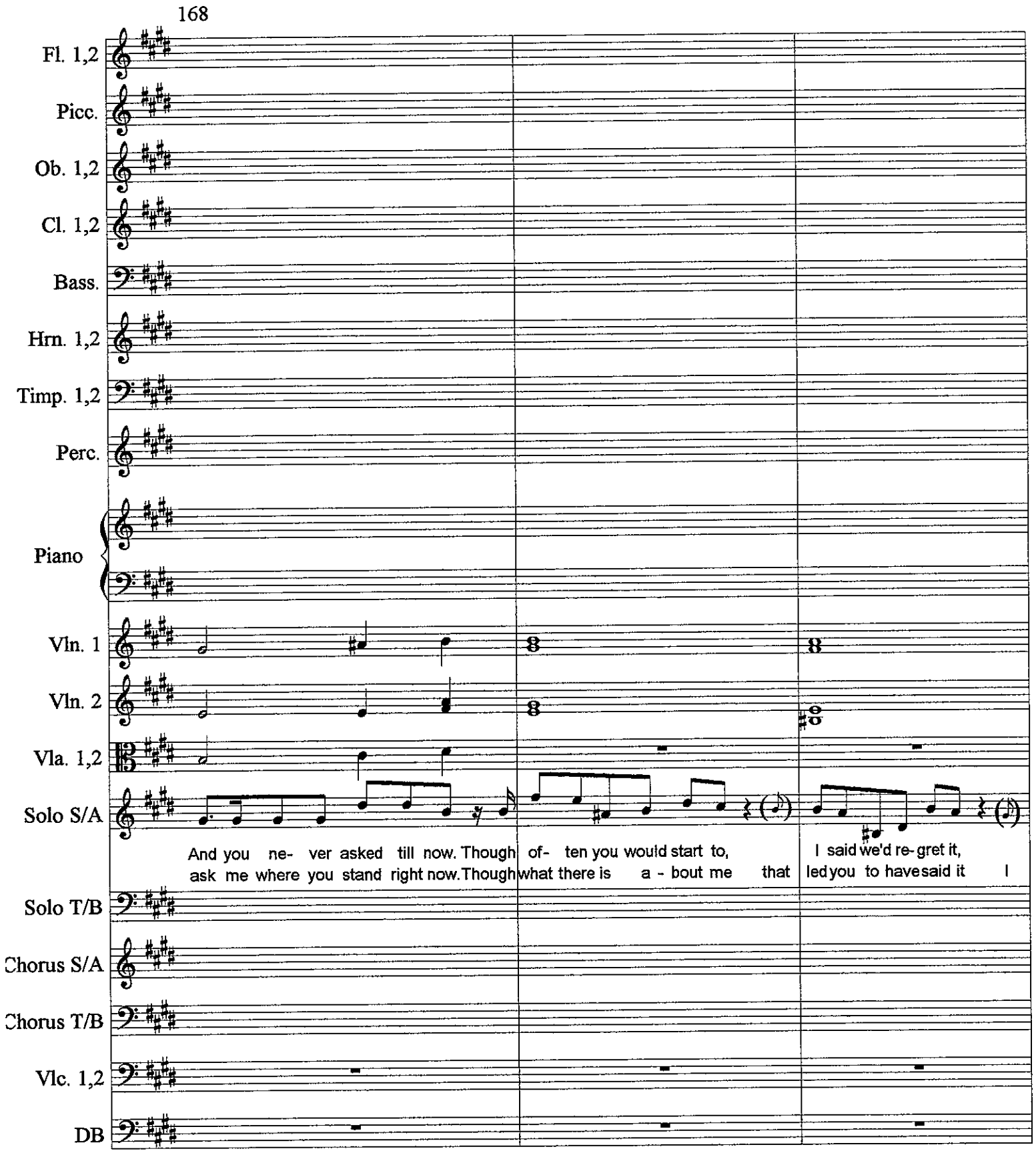

146
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
ty - pi - cal.
If I could on - ly live with
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

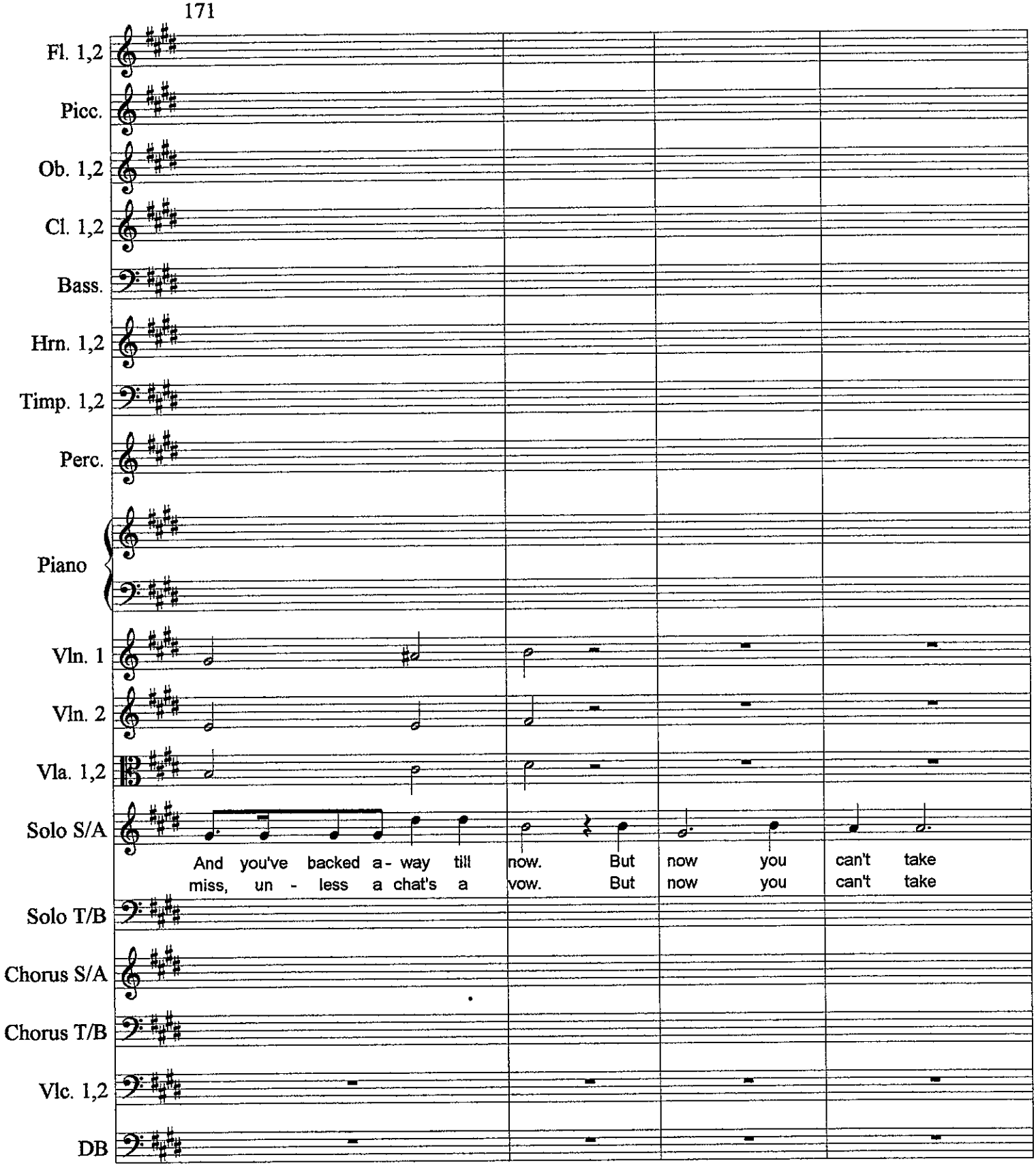

151
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
(Miriam backs away in surprise)
Solo S/A
Solo T/B
you, Then an - y time will be a bless - ing, if I could
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

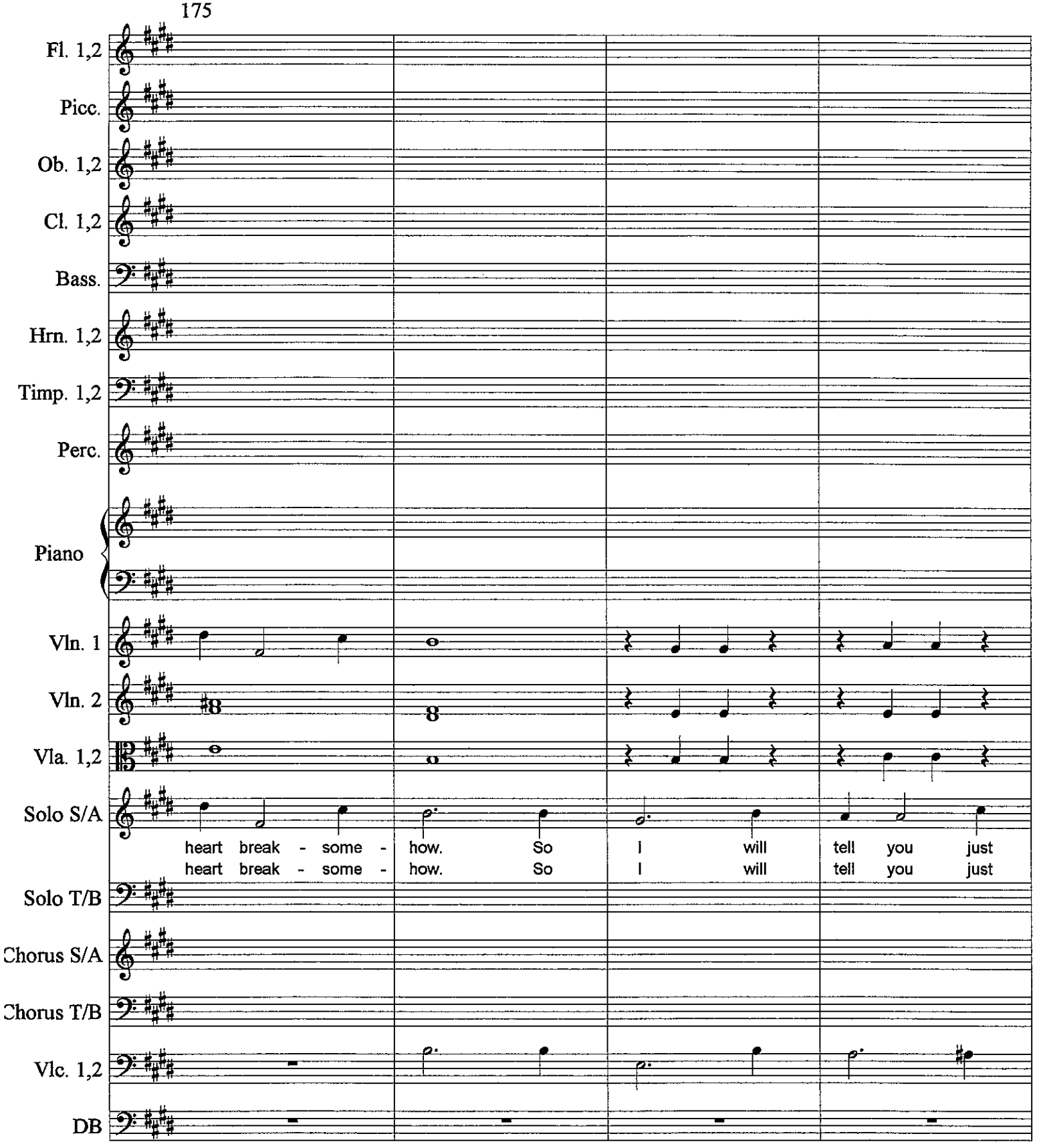

155
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
on - ly
dream with
you, then an - y
myth you

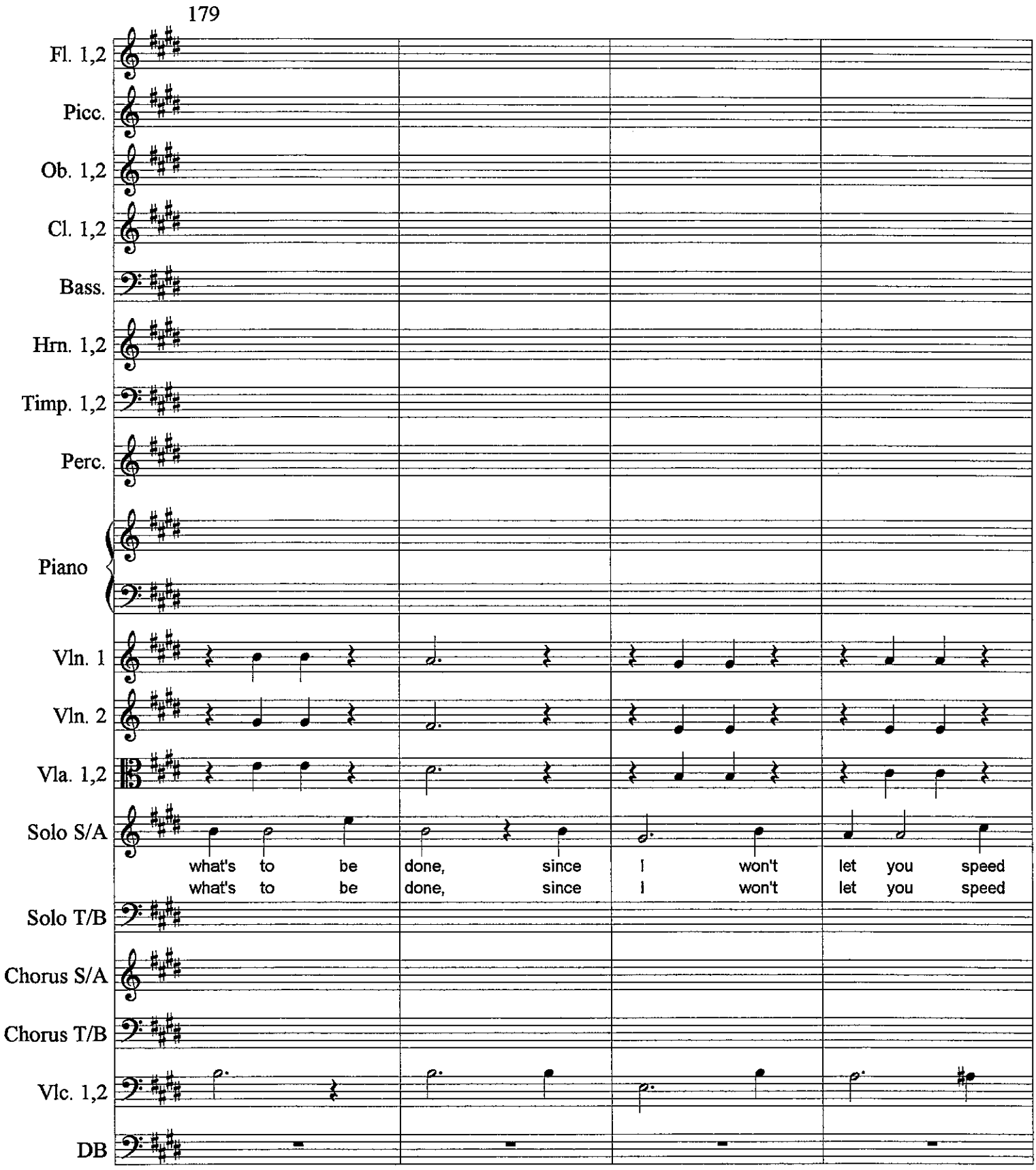

159
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB
tell
is
true.
Da - niel
Sa-perstein,
Da - niel -

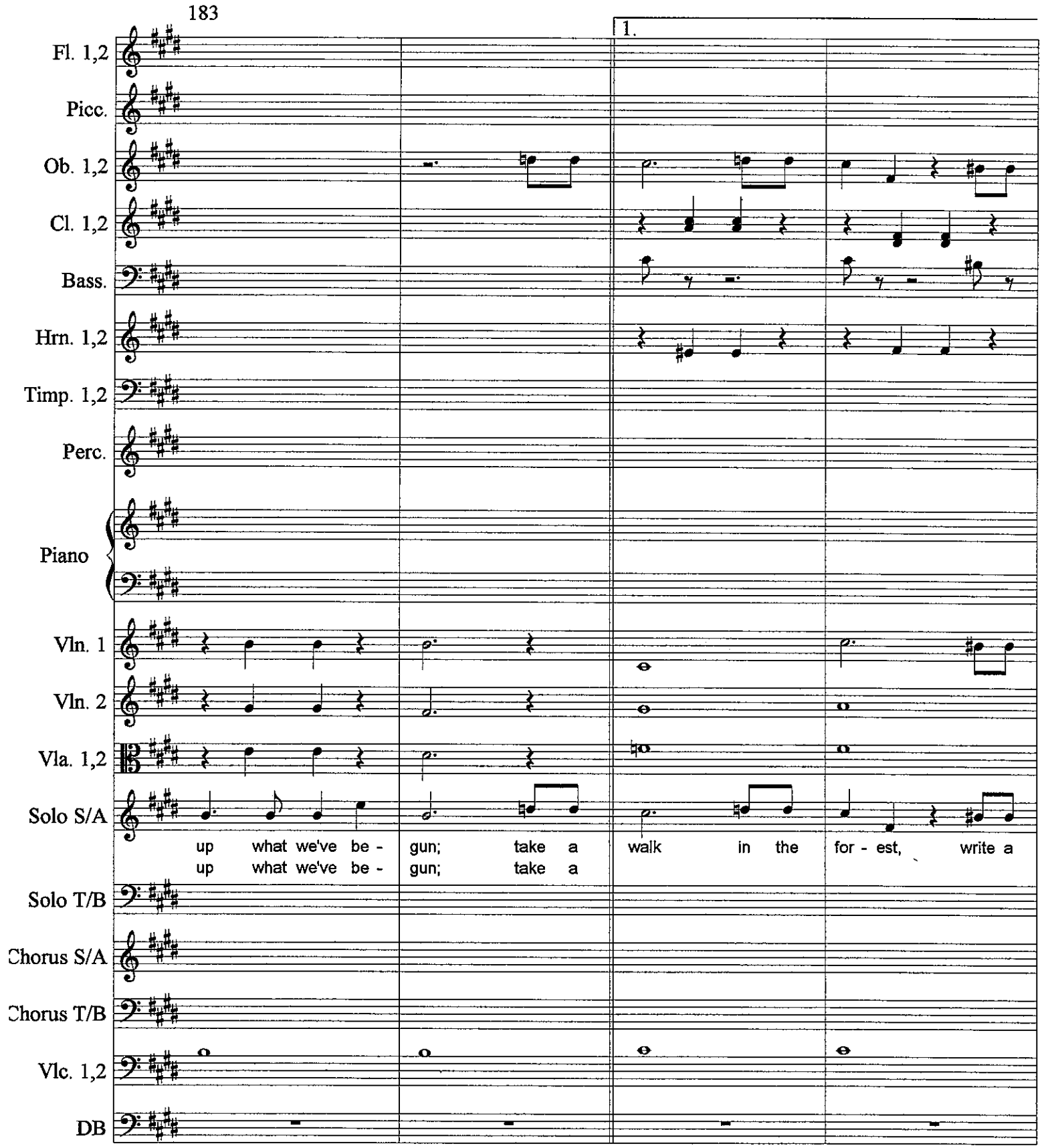

164
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Dan - ny
1.As
2.
long as I have known you
could-n't live with- out me -
I have ne-ver said it.
Is this to my cre-dit? You
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

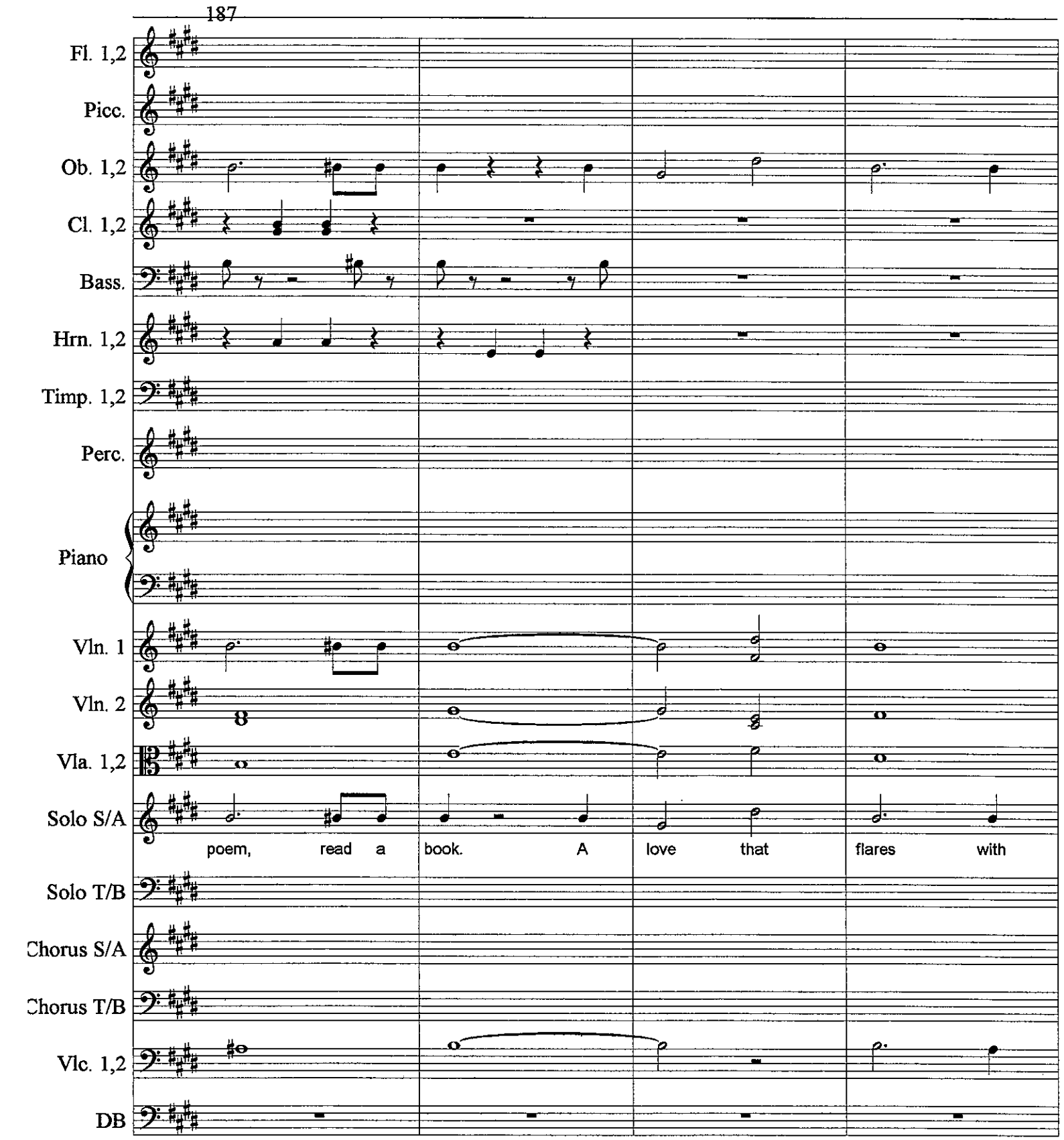

168
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
And you ne- ver asked till now. Though of- ten you would start to, I said we'd re- gret it,
ask me where you stand right now. Though what there is a - bout me that led you to have said it I
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

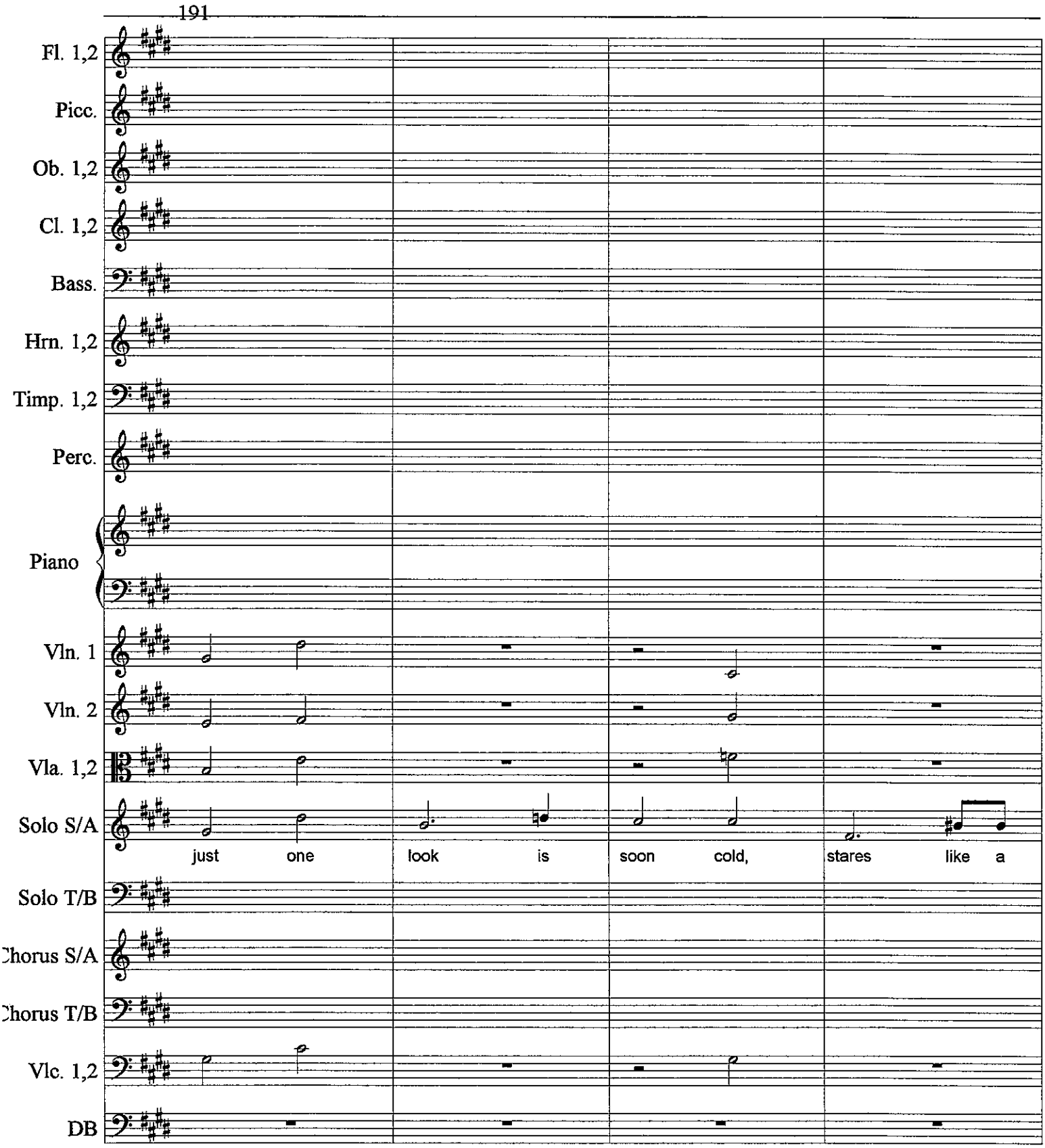

171
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
And you've backed a - way till now. But now you can't take
miss, un - less a chat's a vow. But now you can't take
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

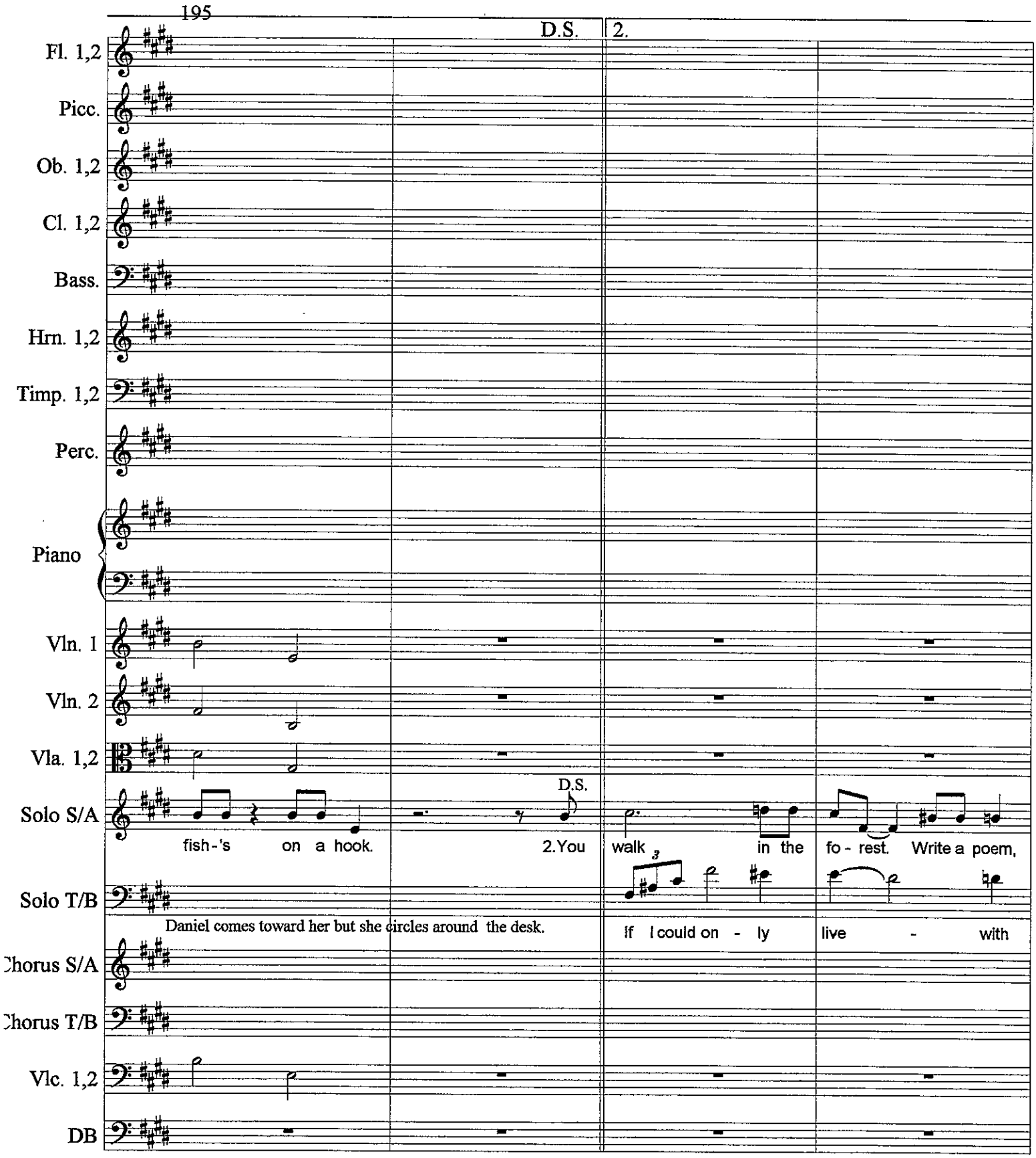

175
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
heart break - some - how. So I will tell you just
heart break - some - how. So I will tell you just
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

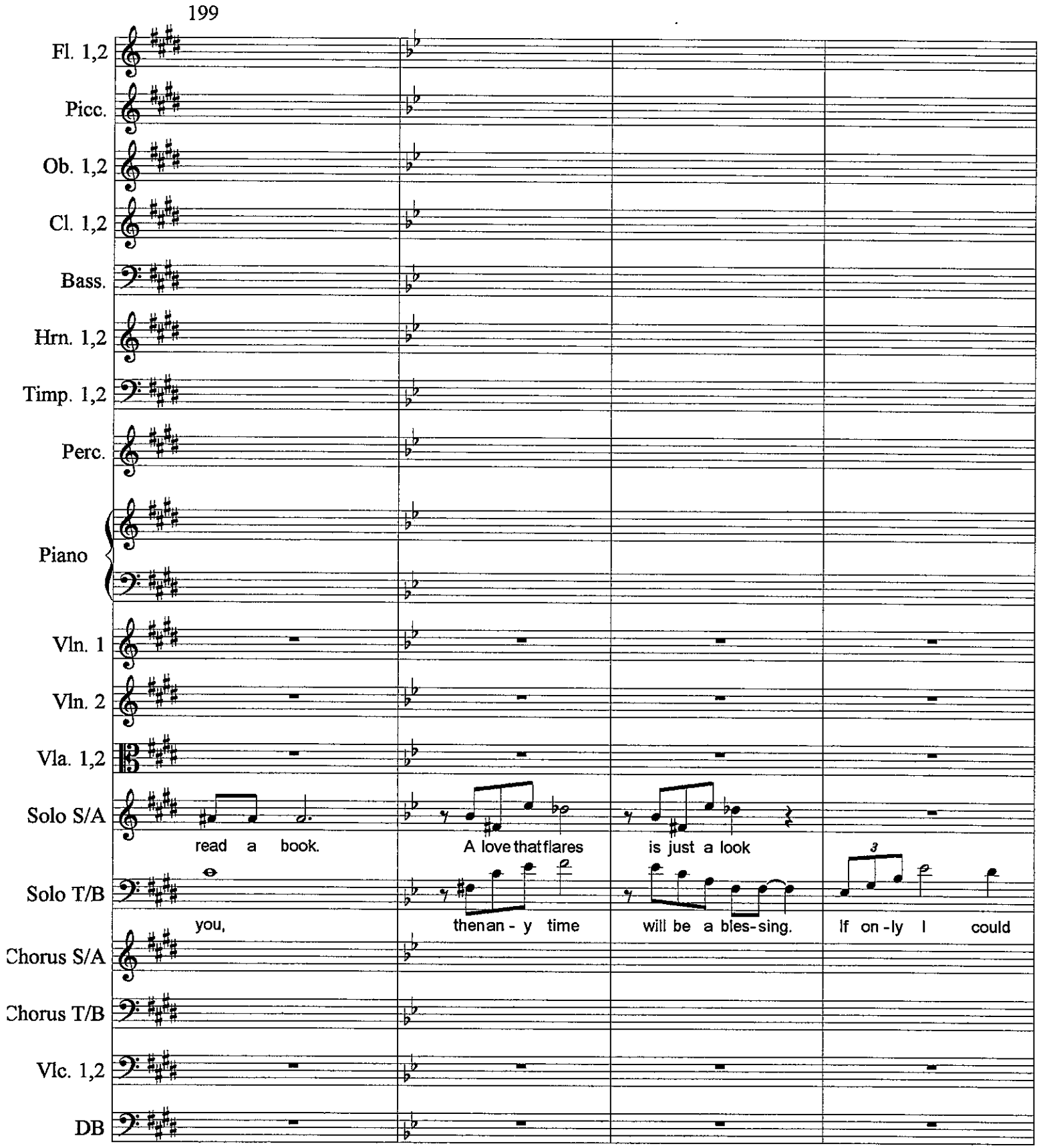

179
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
what's to be done, since I won't let you speed
what's to be done, since I won't let you speed
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB

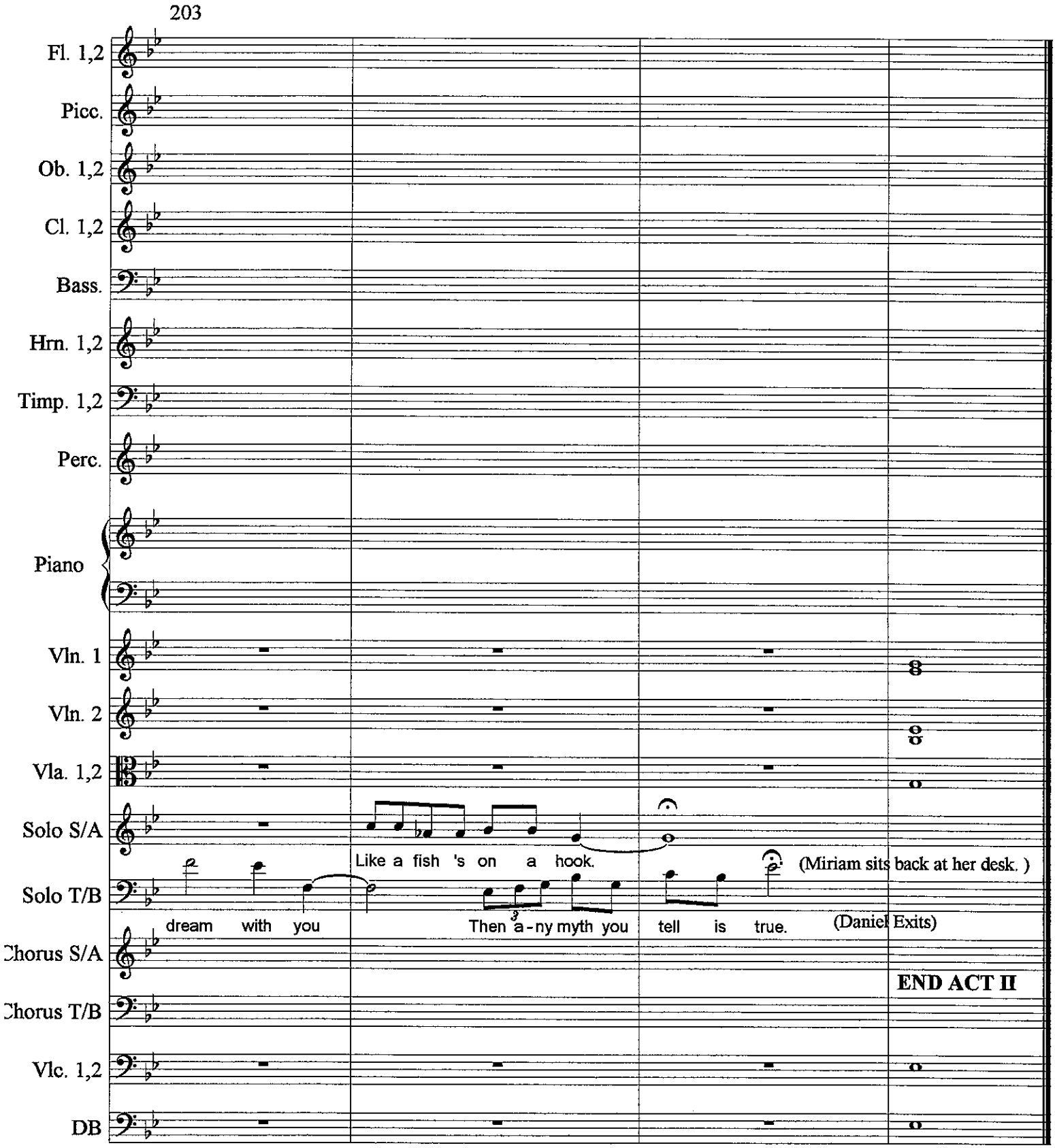

183
1.
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
up what we've be - gun; take a walk in the for - est, write a
up what we've be - gun; take a
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


187
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
poem, read a book. A love that flares with
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


191
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
just one look is soon cold, stares like a
Solo T/B
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


195
D.S.
2.
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
fish-'s on a hook.
D.S.
2.You
walk
in the
fo - rest. Write a poem,
Solo T/B
Daniel comes toward her but she circles around the desk.
If I could on - ly
live - with
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


199
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
read a book.
A love that flares
is just a look
Solo T/B
you,
then an - y time
will be a bles-sing.
If on -ly I could
Chorus S/A
Chorus T/B
Vlc. 1,2
DB


203
Fl. 1,2
Picc.
Ob. 1,2
Cl. 1,2
Bass.
Hrn. 1,2
Timp. 1,2
Perc.
Piano
Vln. 1
Vln. 2
Vla. 1,2
Solo S/A
Like a fish 's on a hook.
(Miriam sits back at her desk.)
Solo T/B
dream with you
Then a-ny myth you tell is true.
(Daniel Exits)
Chorus S/A
END ACT II
Chorus T/B
Vlc. 1,2
DB