Certitude and Joy

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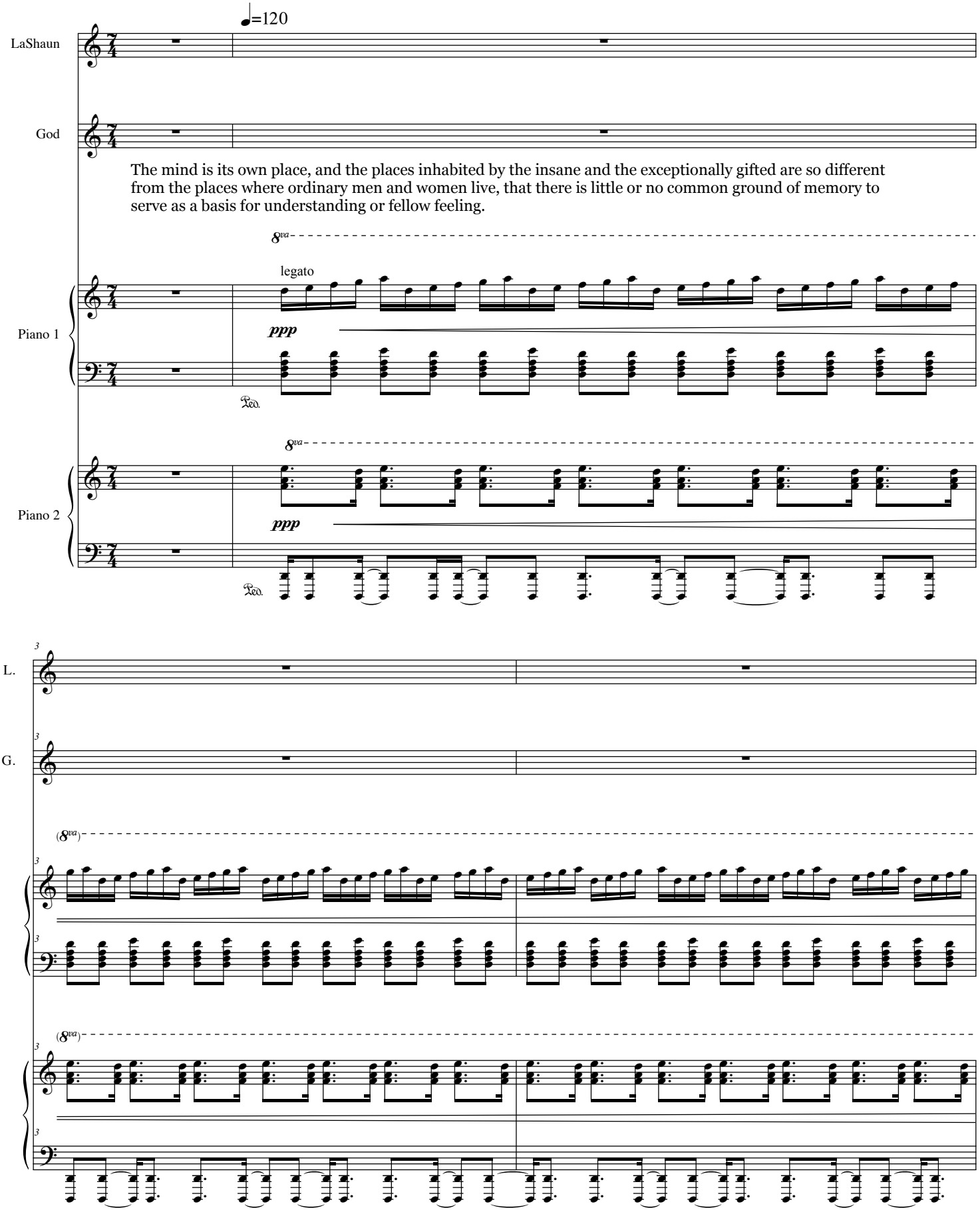
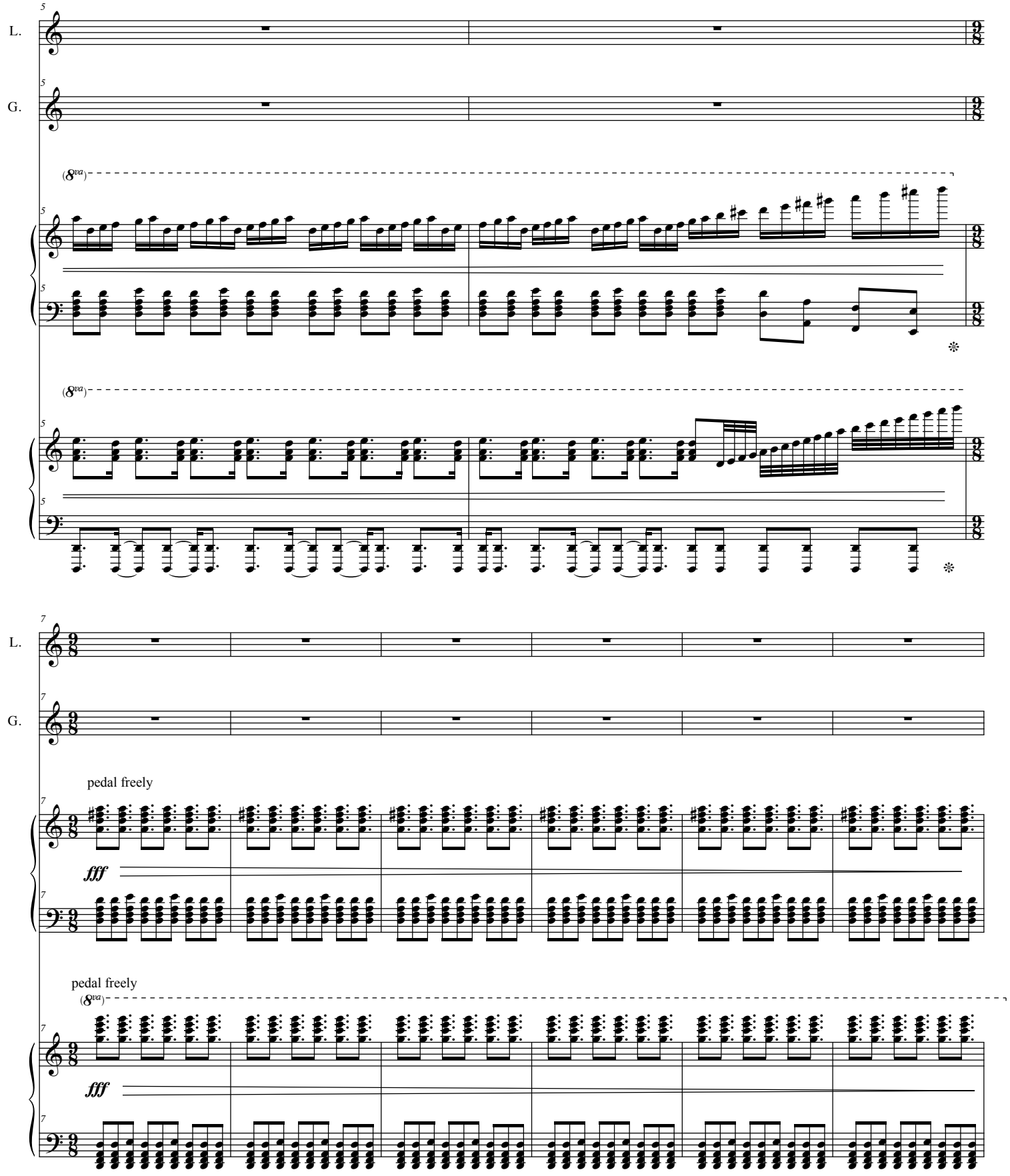
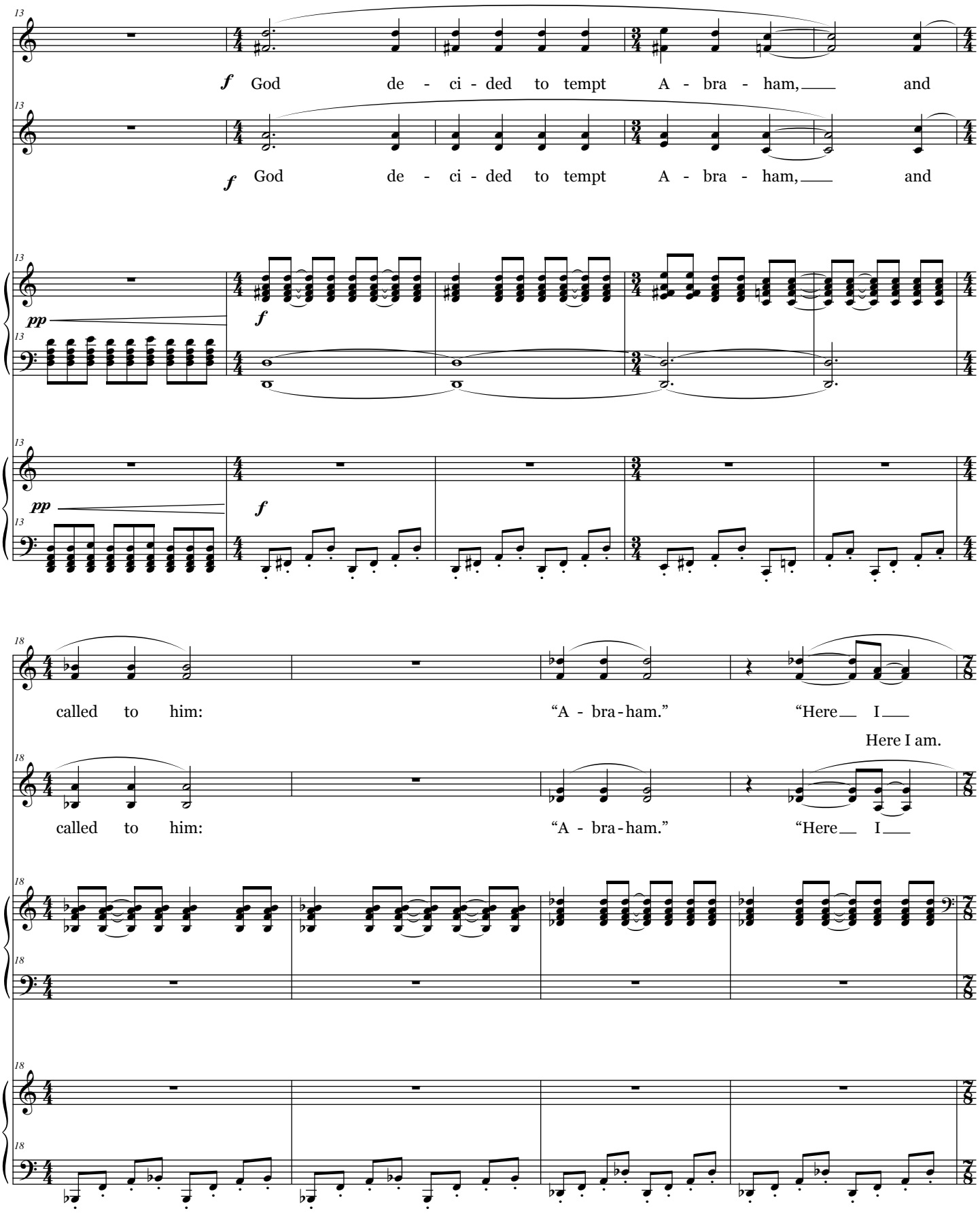
Version of 3/11/12

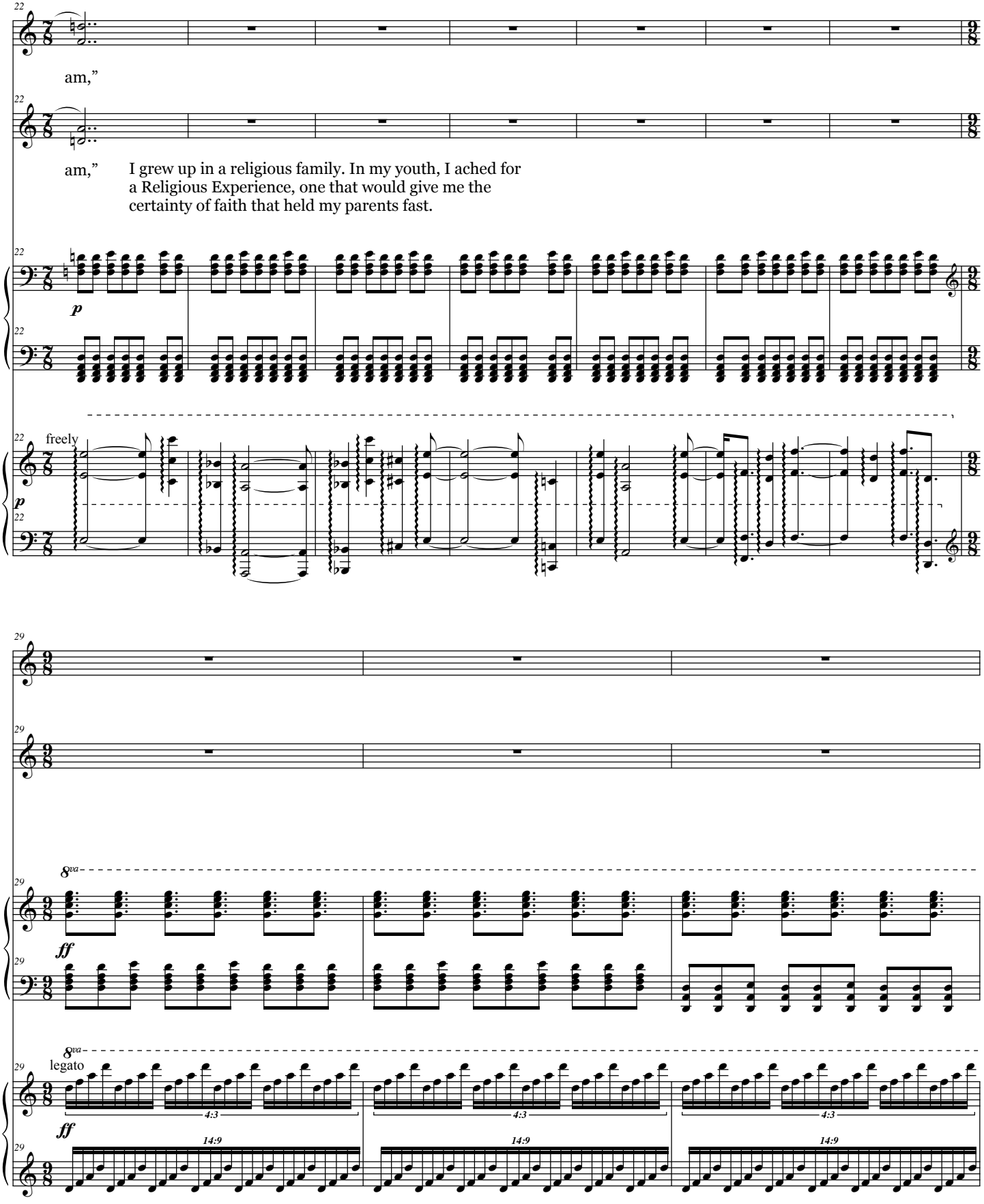
The Proem

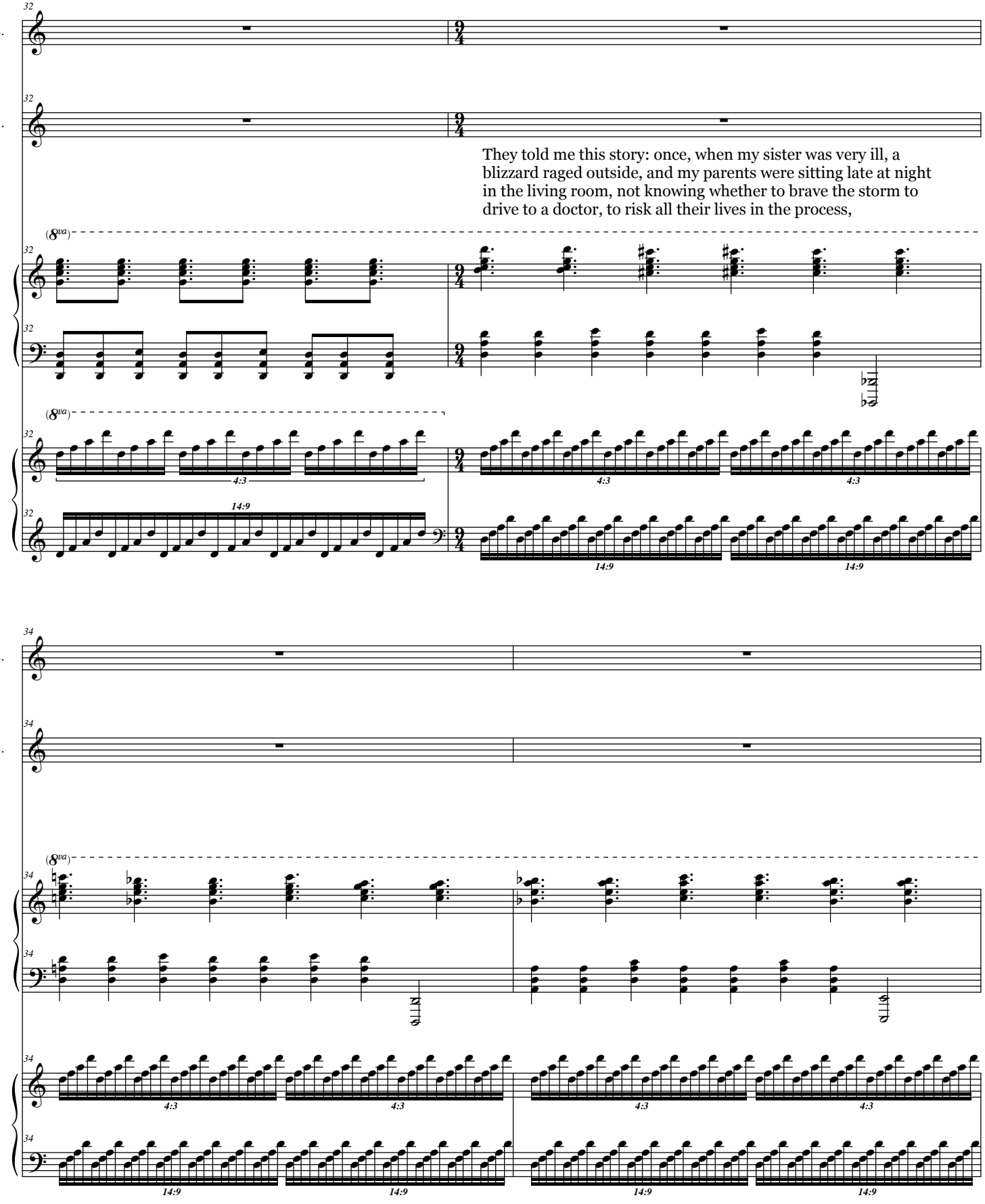


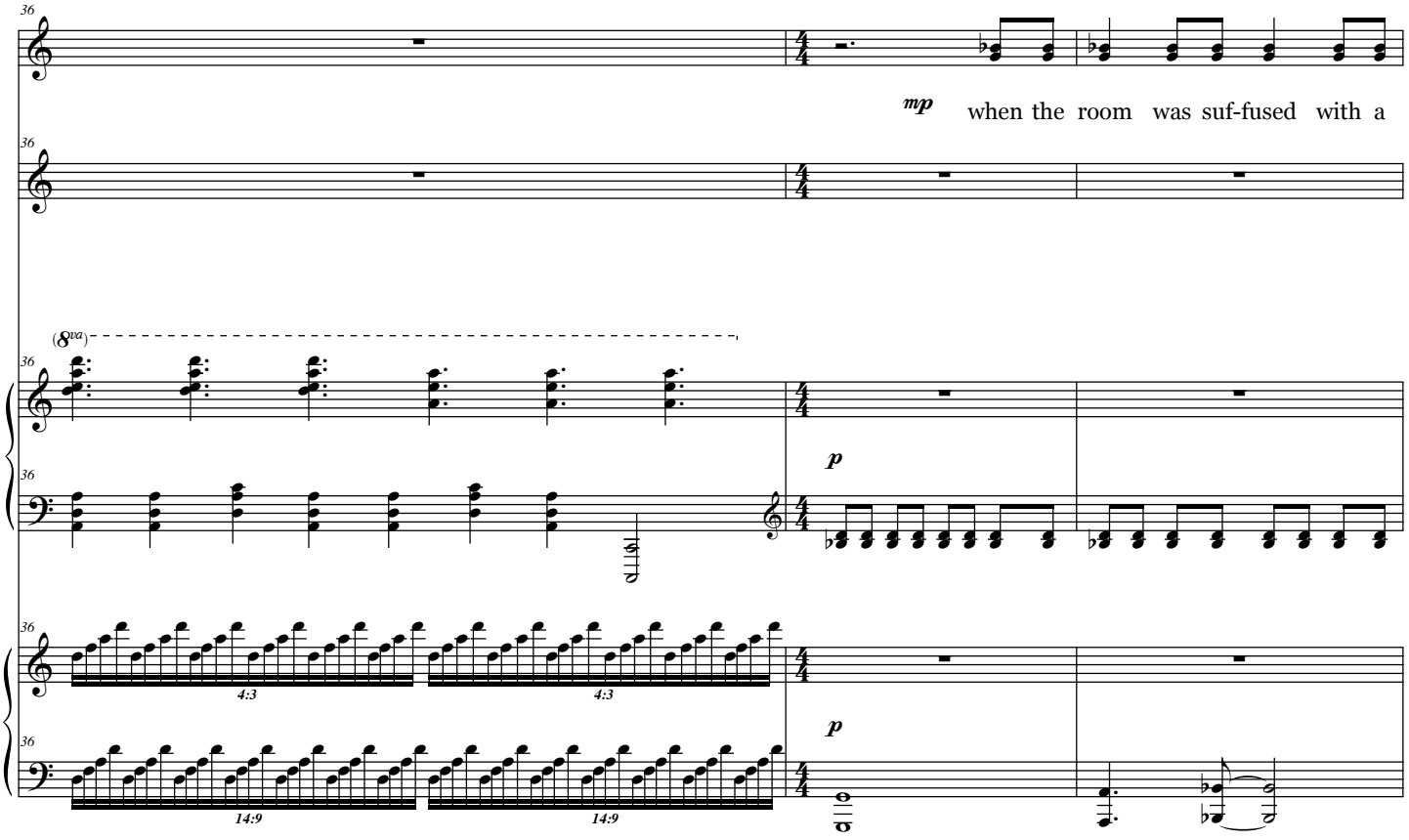
Version of 3/11/12

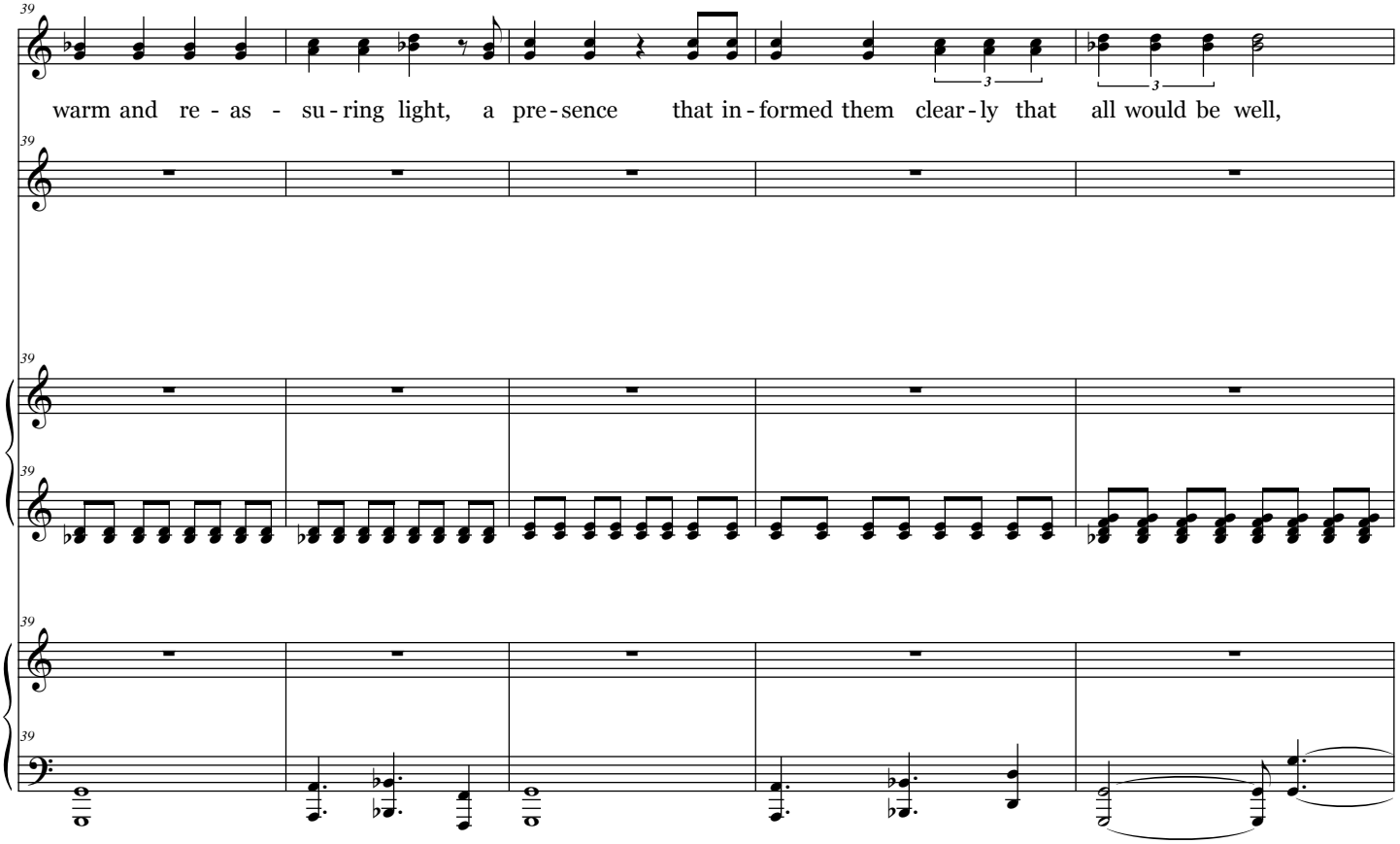

L.
G.
(8va)
pedal freely
fff

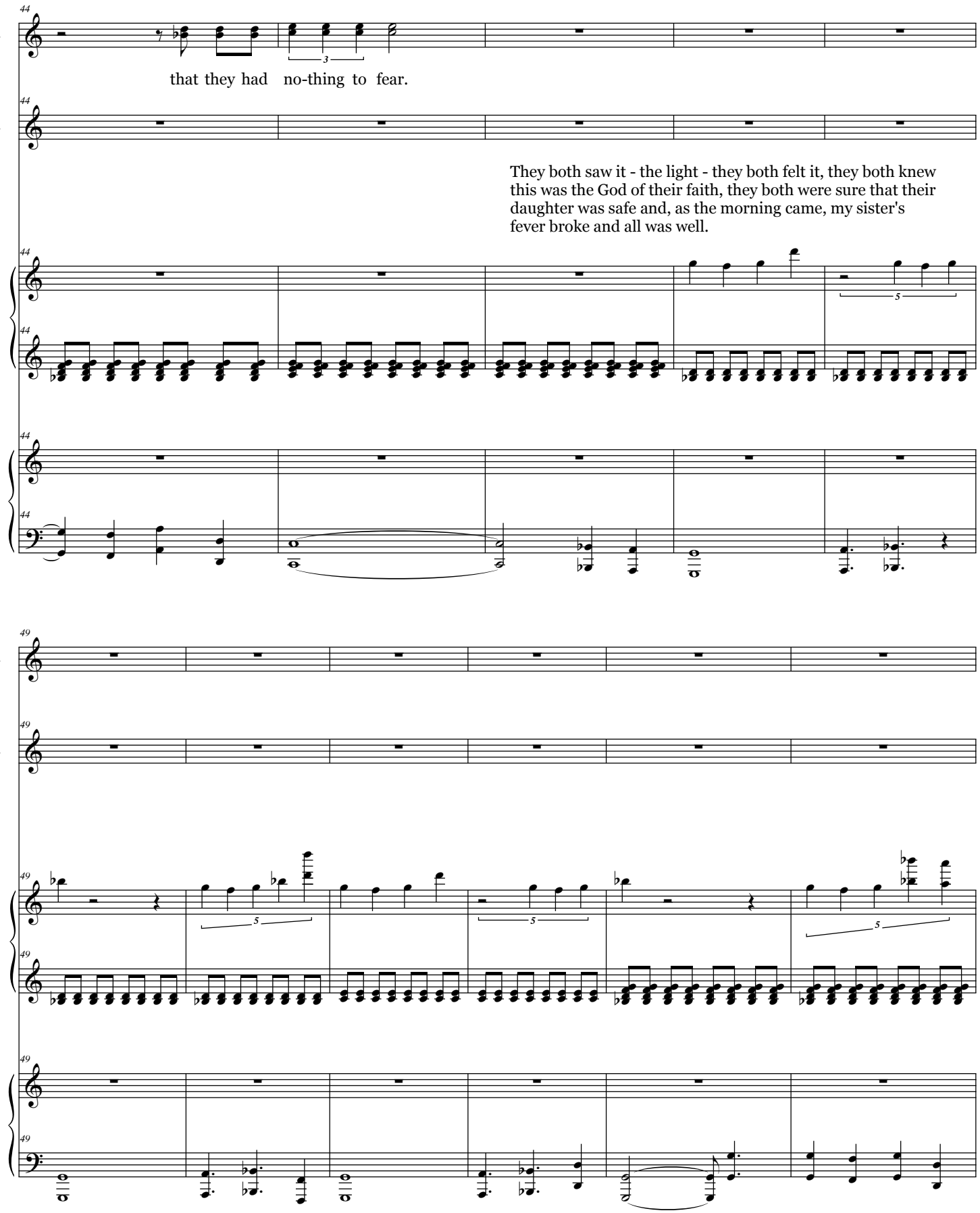

L.
G.
13
f God de - ci - ded to tempt A - bra - ham, and
pp
18
called to him: "A - bra - ham." "Here I
Here I am.

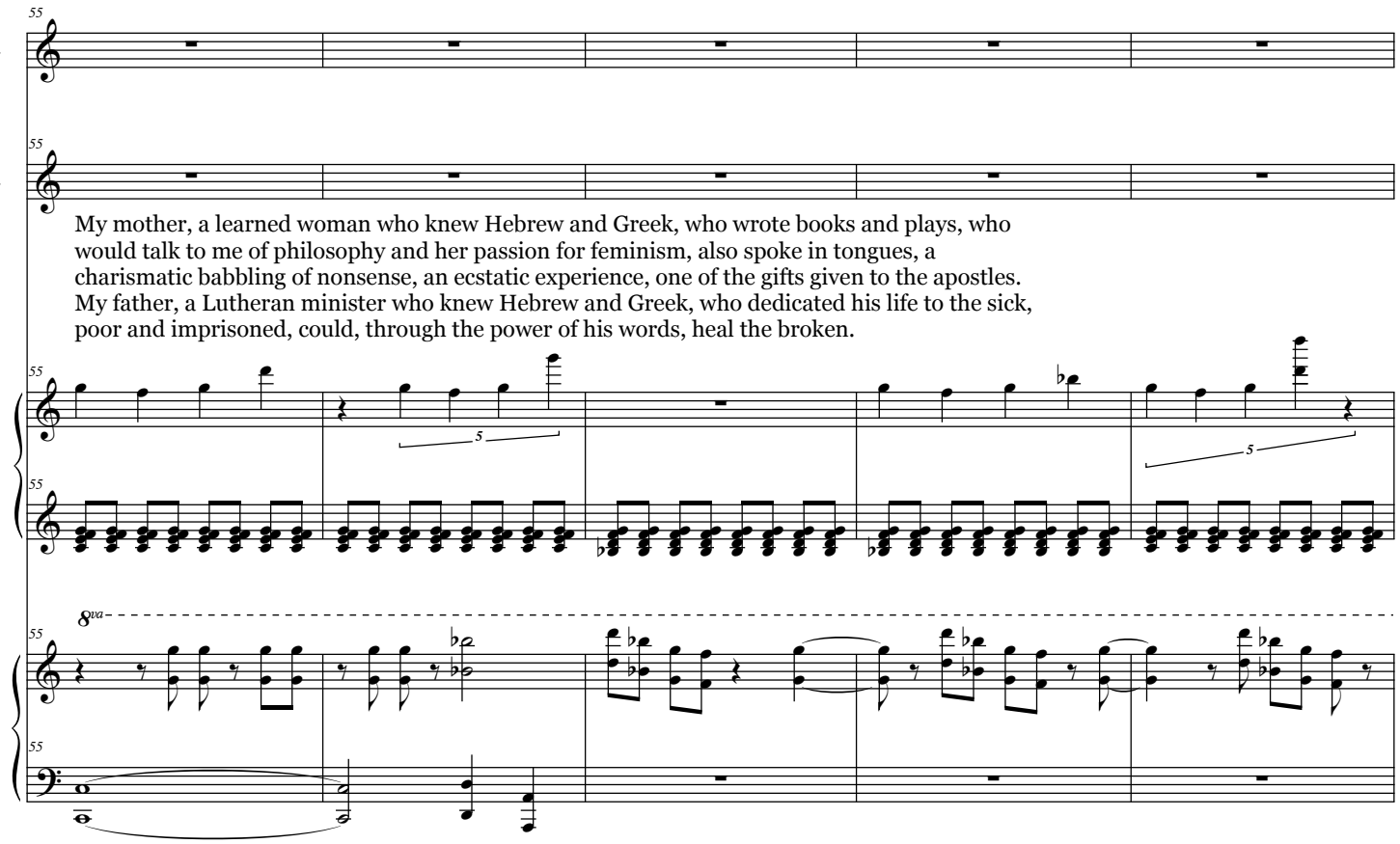

L.
am,"
G.
am,"
I grew up in a religious family. In my youth, I ached for a Religious Experience, one that would give me the certainty of faith that held my parents fast.
p
freely
p
L.
G.
8va
ff
8va
legato
ff
4:3
4:3
4:3
14:9
14:9
14:9

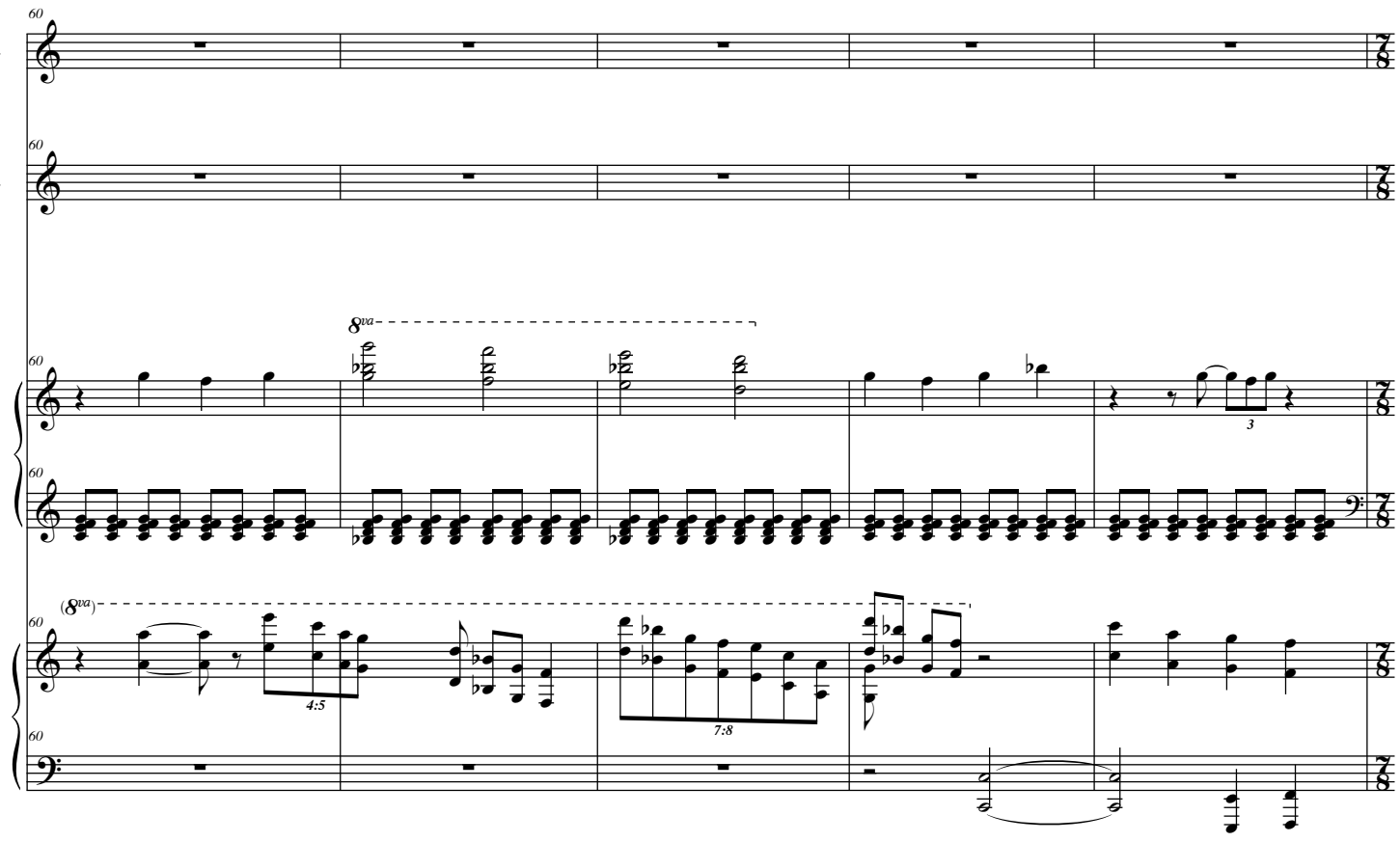

L.
G.
They told me this story: once, when my sister was very ill, a blizzard raged outside, and my parents were sitting late at night in the living room, not knowing whether to brave the storm to drive to a doctor, to risk all their lives in the process,
(8va)
4:3
14:9

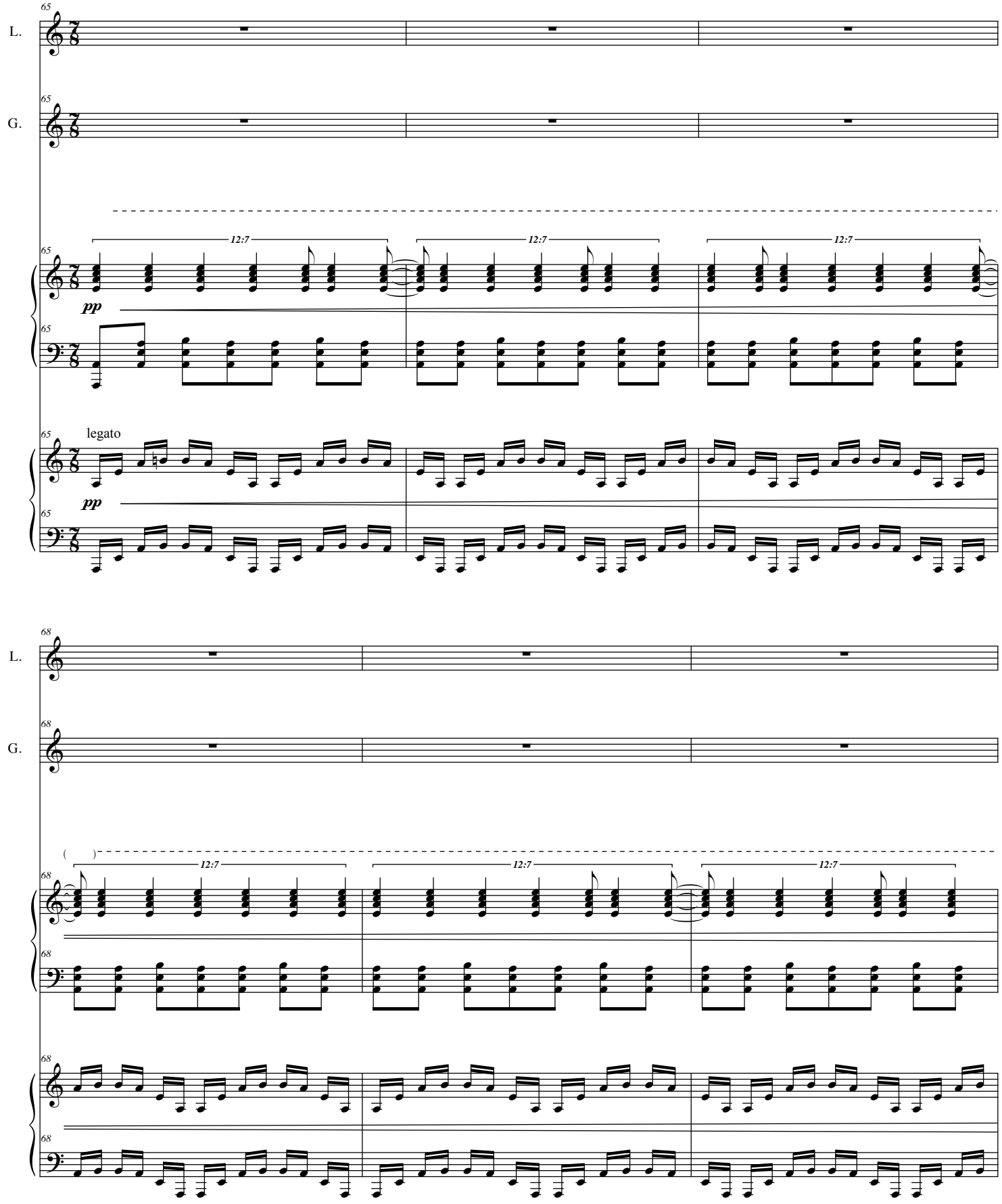

L.
G.
mp
when the room was suf-fused with a
(8va)
p
4:3
14:9

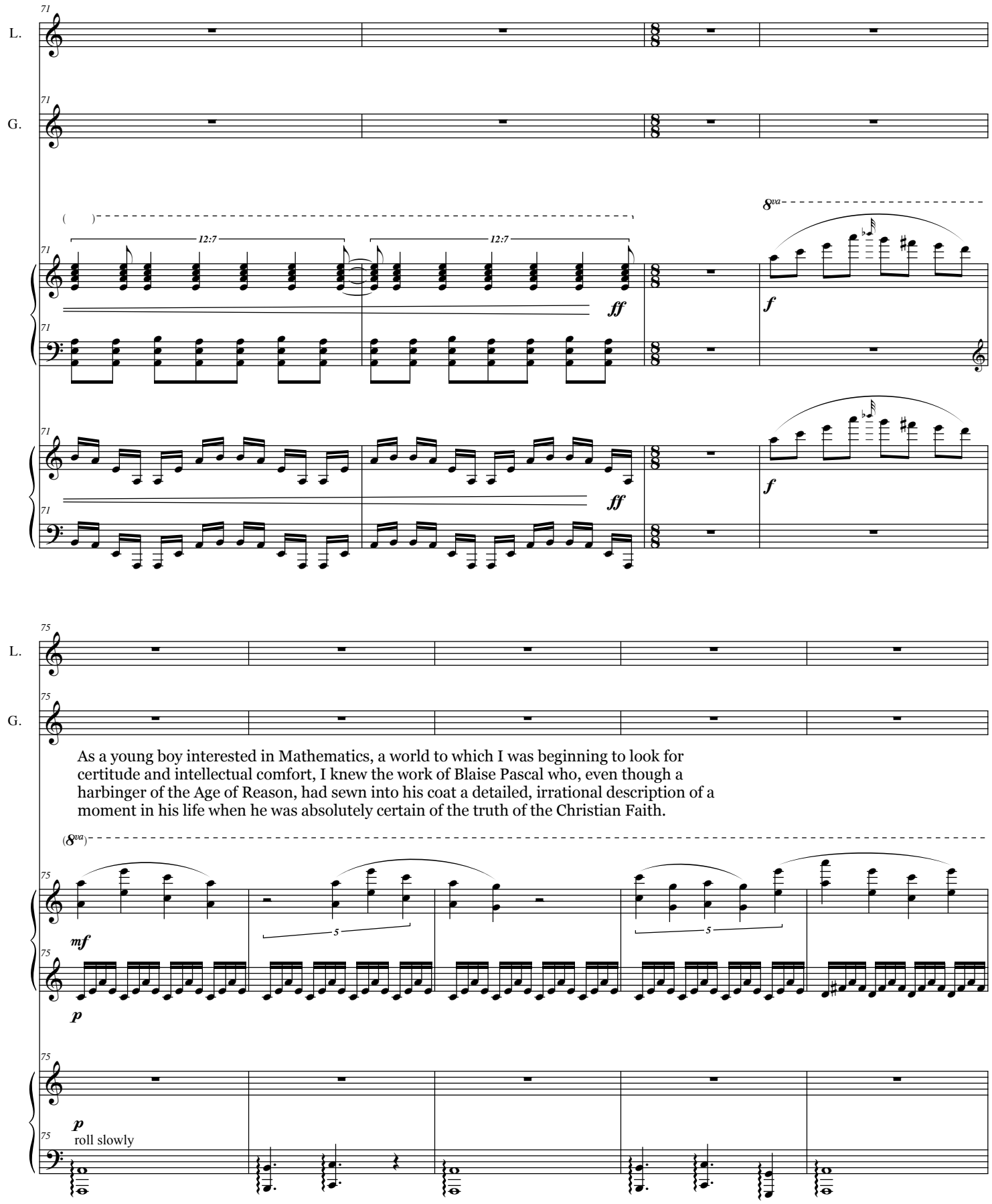

L.
G.
warm and re - as - su - ring light, a pre - sence that in - formed them clear - ly that all would be well,

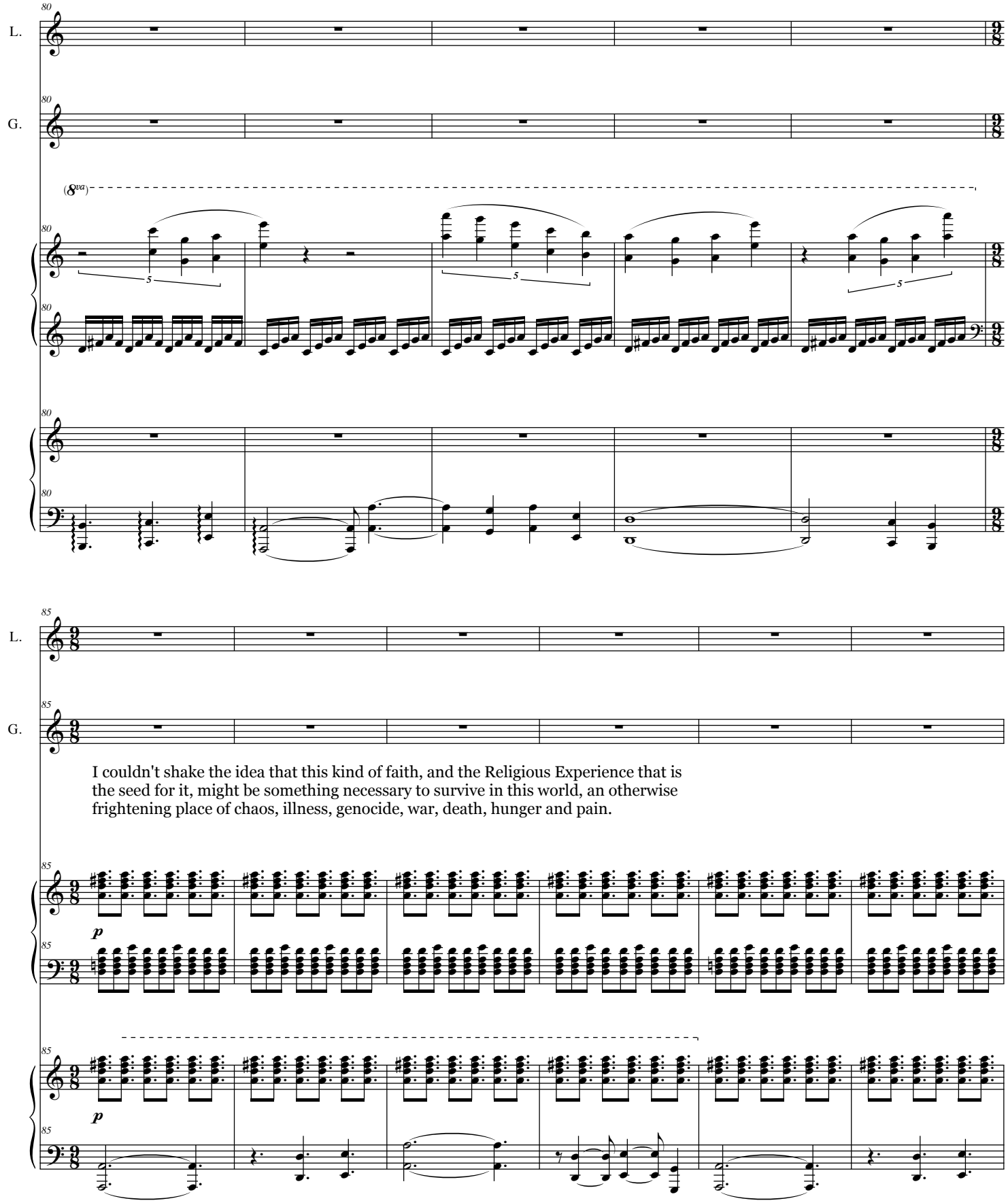

L.
G.
that they had no-thing to fear.
They both saw it - the light - they both felt it, they both knew this was the God of their faith, they both were sure that their daughter was safe and, as the morning came, my sister's fever broke and all was well.

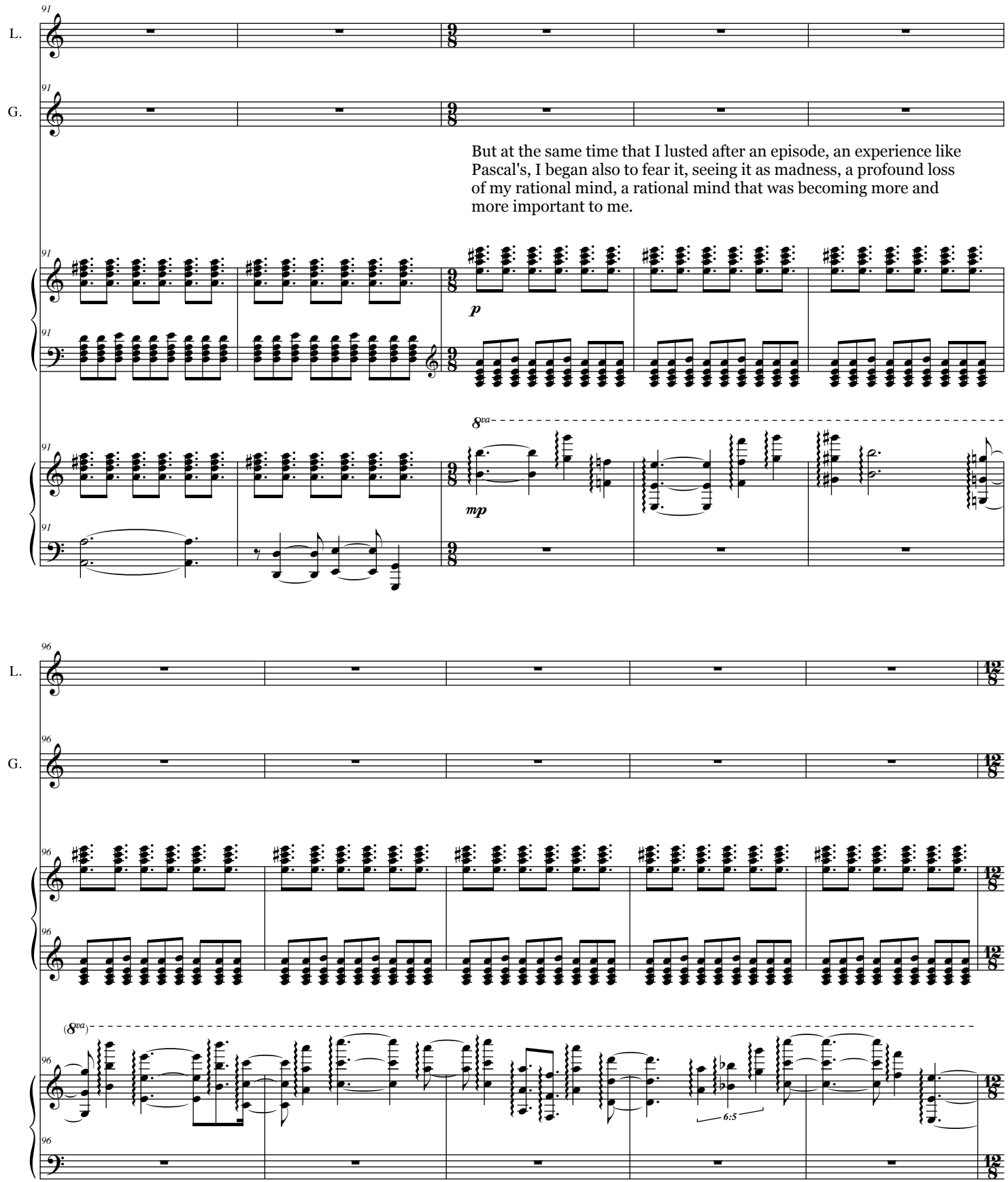

L.
G.
My mother, a learned woman who knew Hebrew and Greek, who wrote books and plays, who would talk to me of philosophy and her passion for feminism, also spoke in tongues, a charismatic babbling of nonsense, an ecstatic experience, one of the gifts given to the apostles.
My father, a Lutheran minister who knew Hebrew and Greek, who dedicated his life to the sick, poor and imprisoned, could, through the power of his words, heal the broken.
8va

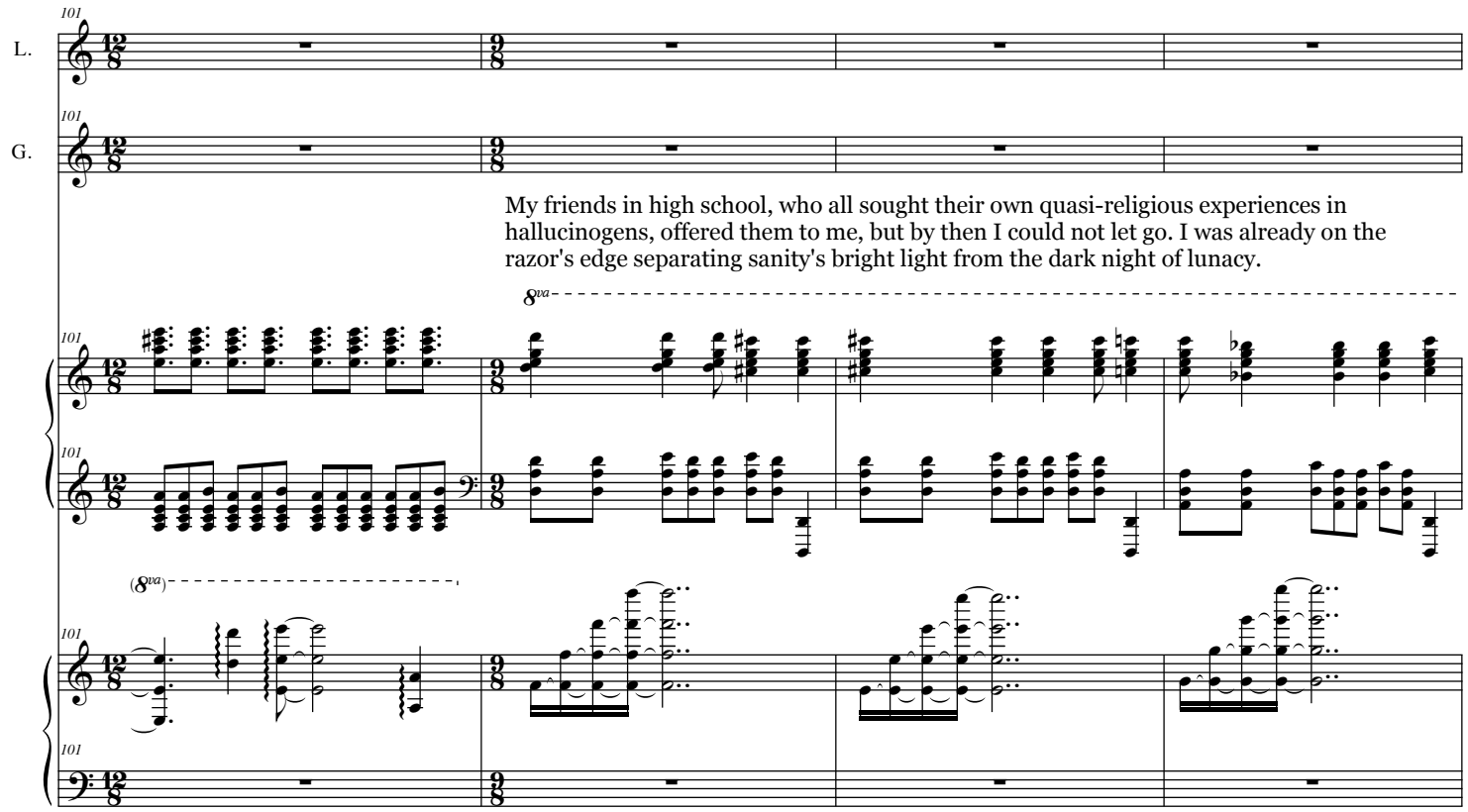

L.
G.
8va
(8va)
4:5
7:8

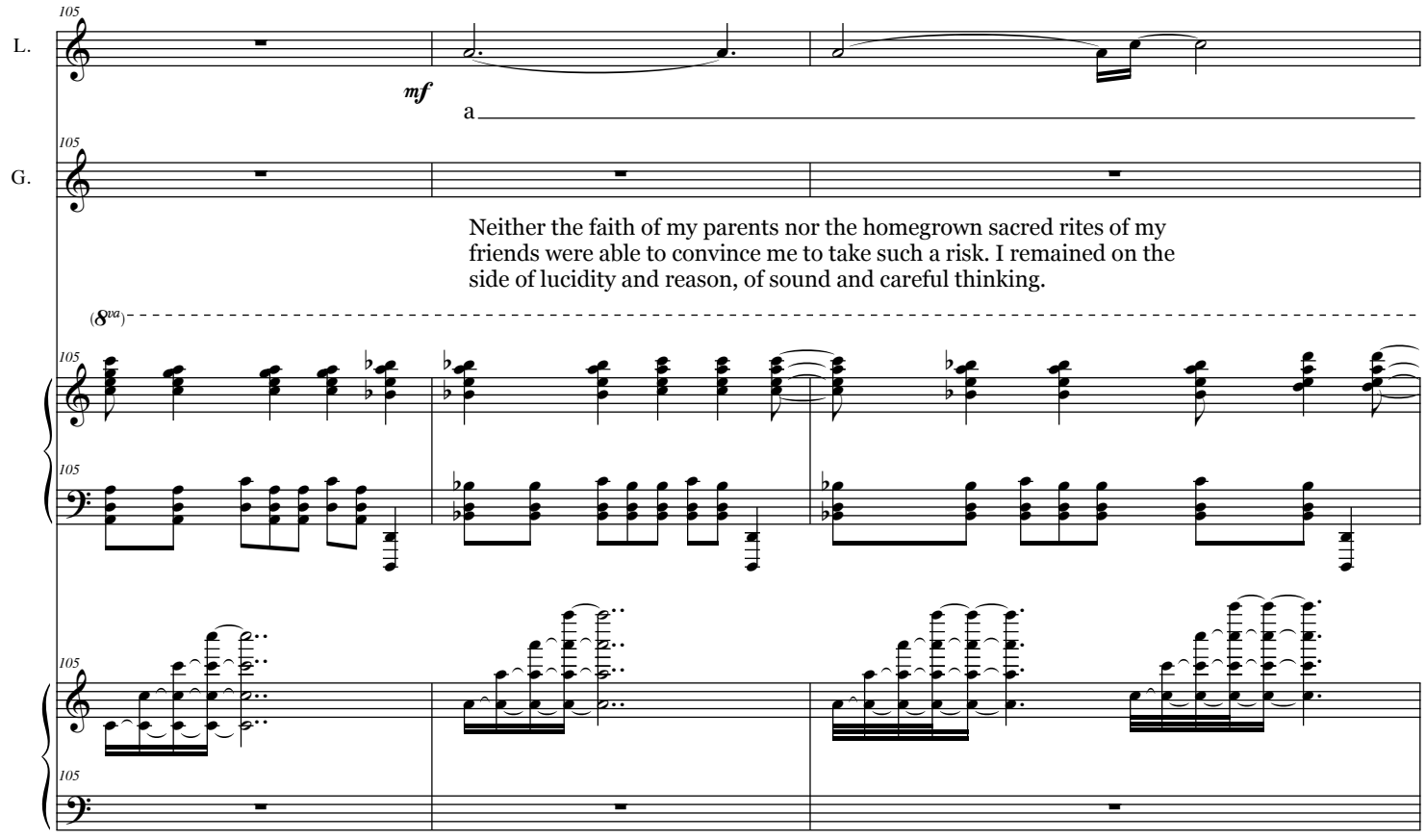

L.
G.
65
12:7
12:7
12:7
pp
legato
pp
68
12:7
12:7
12:7

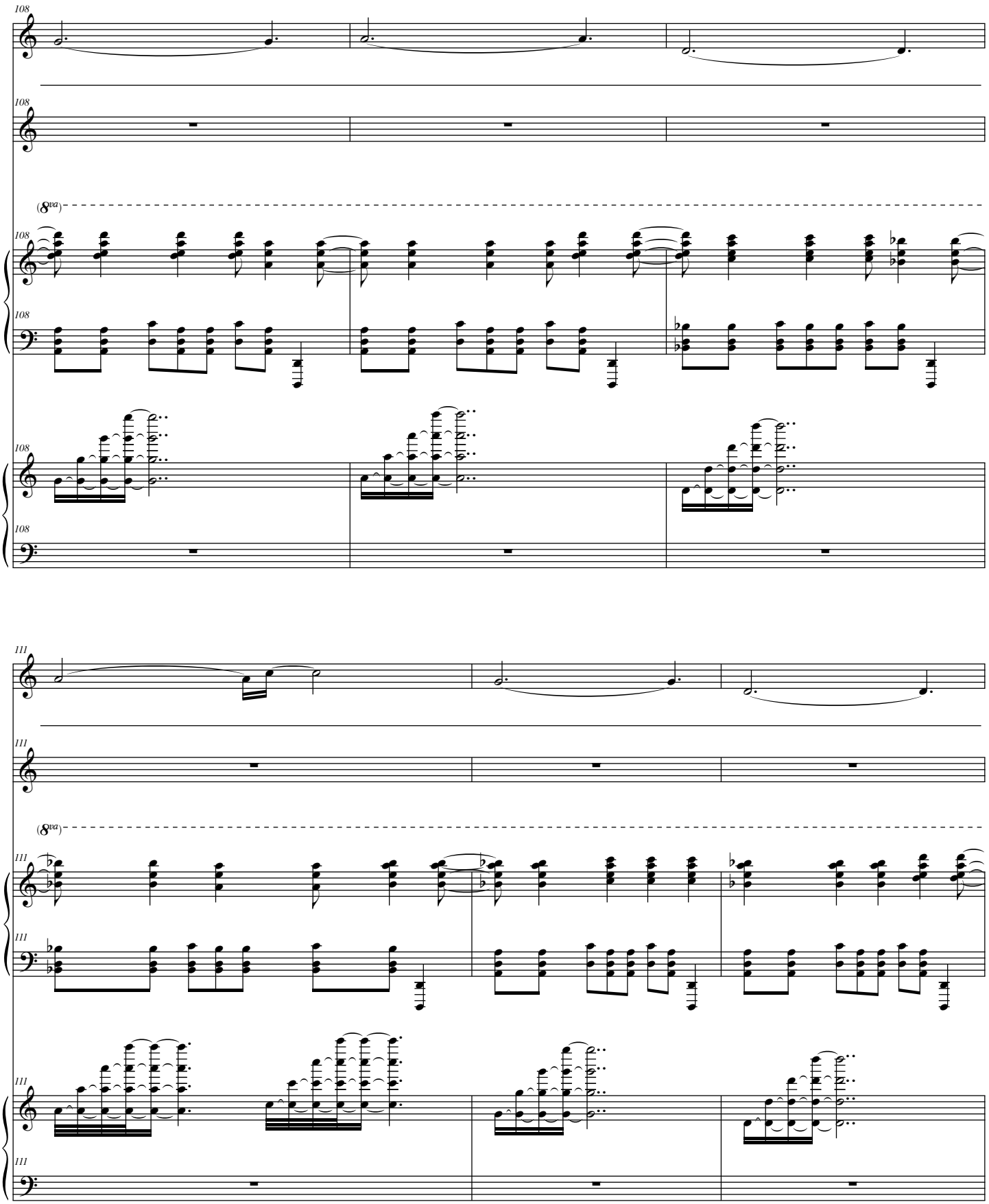

71
L.
G.
12:7
12:7
ff
8va
f
75
As a young boy interested in Mathematics, a world to which I was beginning to look for certitude and intellectual comfort, I knew the work of Blaise Pascal who, even though a harbinger of the Age of Reason, had sewn into his coat a detailed, irrational description of a moment in his life when he was absolutely certain of the truth of the Christian Faith.
(8va)
mf
p
5
roll slowly

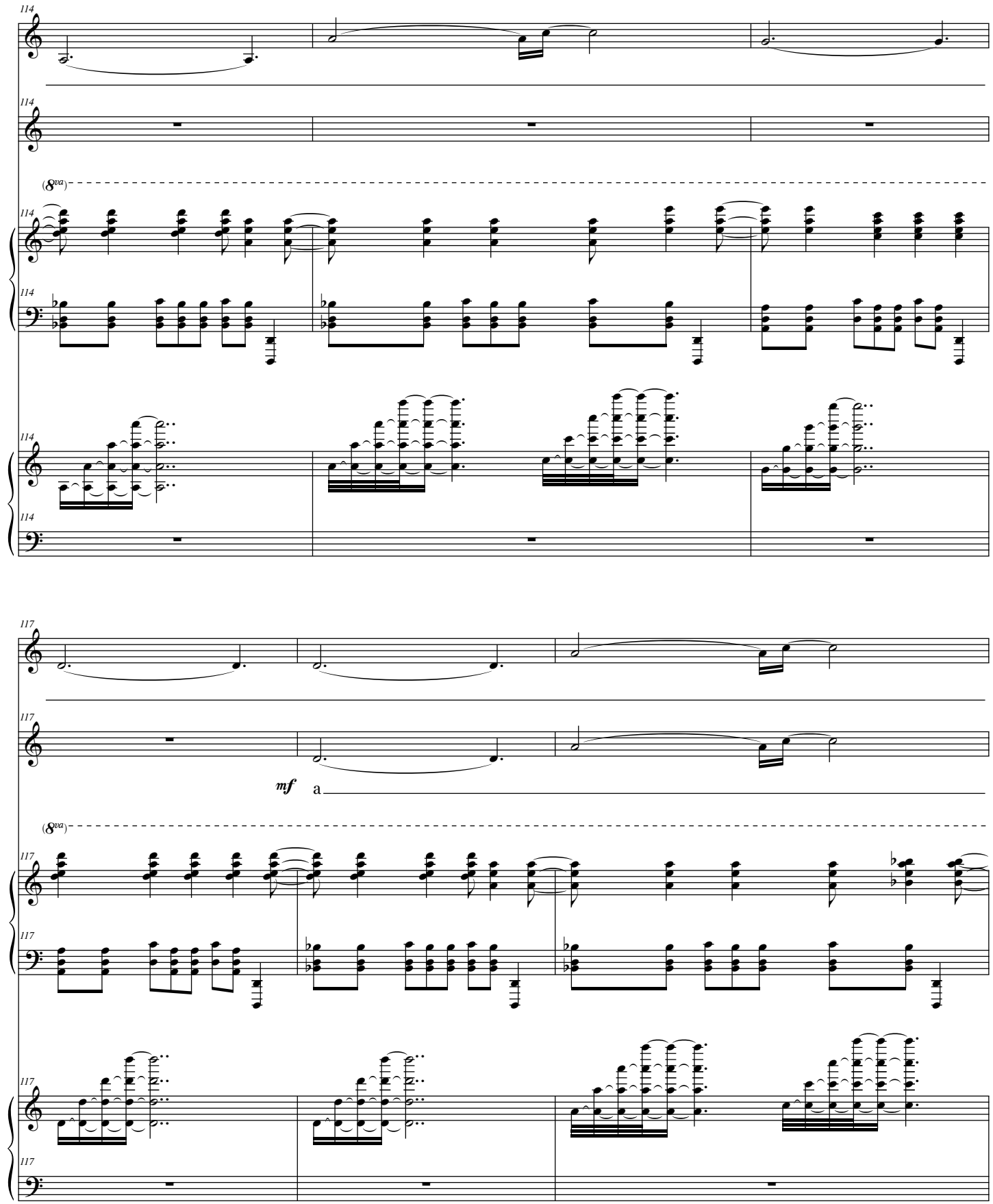

L.
G.
(8va)
I couldn't shake the idea that this kind of faith, and the Religious Experience that is the seed for it, might be something necessary to survive in this world, an otherwise frightening place of chaos, illness, genocide, war, death, hunger and pain.

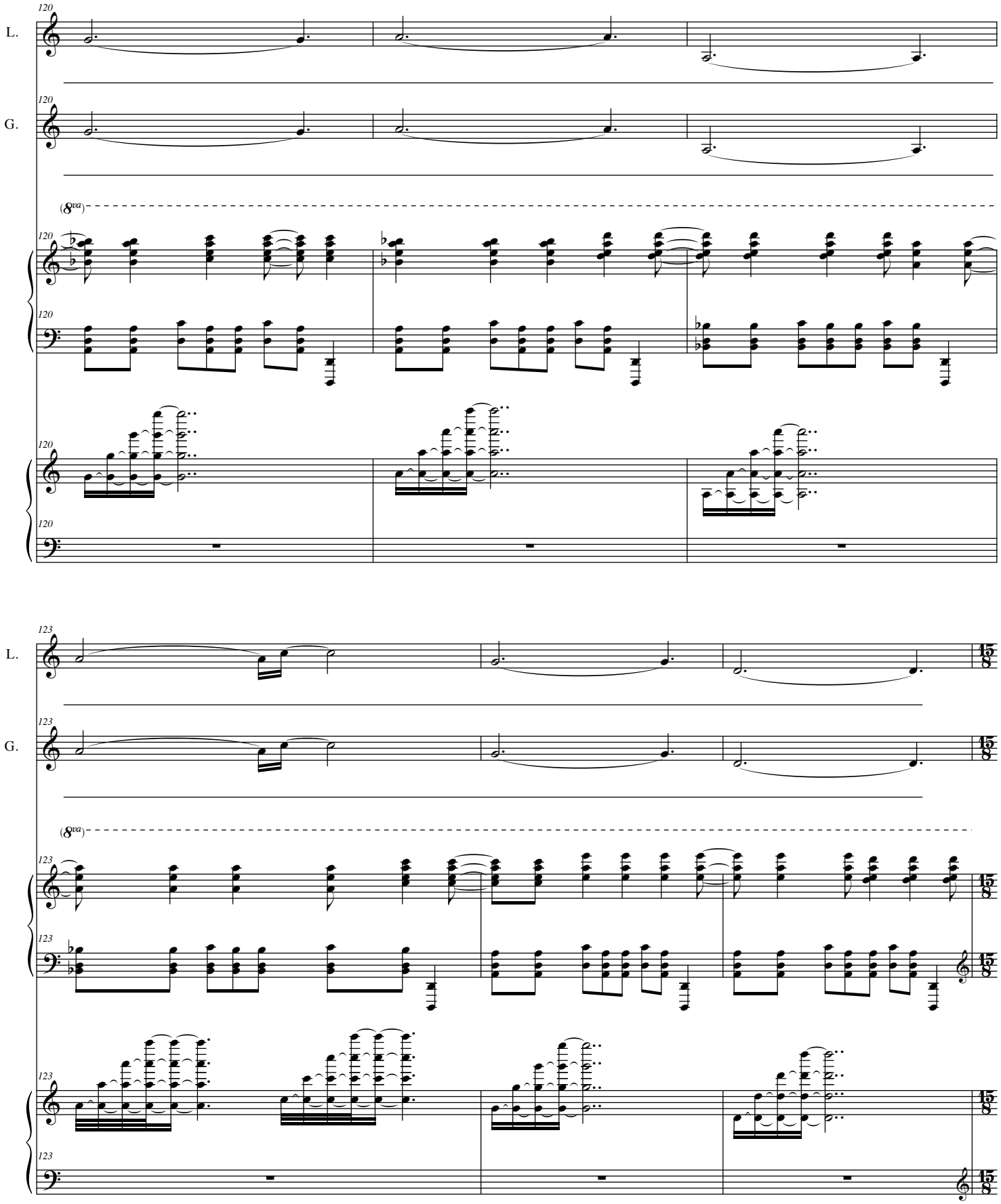

L.
G.
91
But at the same time that I lusted after an episode, an experience like Pascal's, I began also to fear it, seeing it as madness, a profound loss of my rational mind, a rational mind that was becoming more and more important to me.
p
8va
mp
96
(8va)
6:5

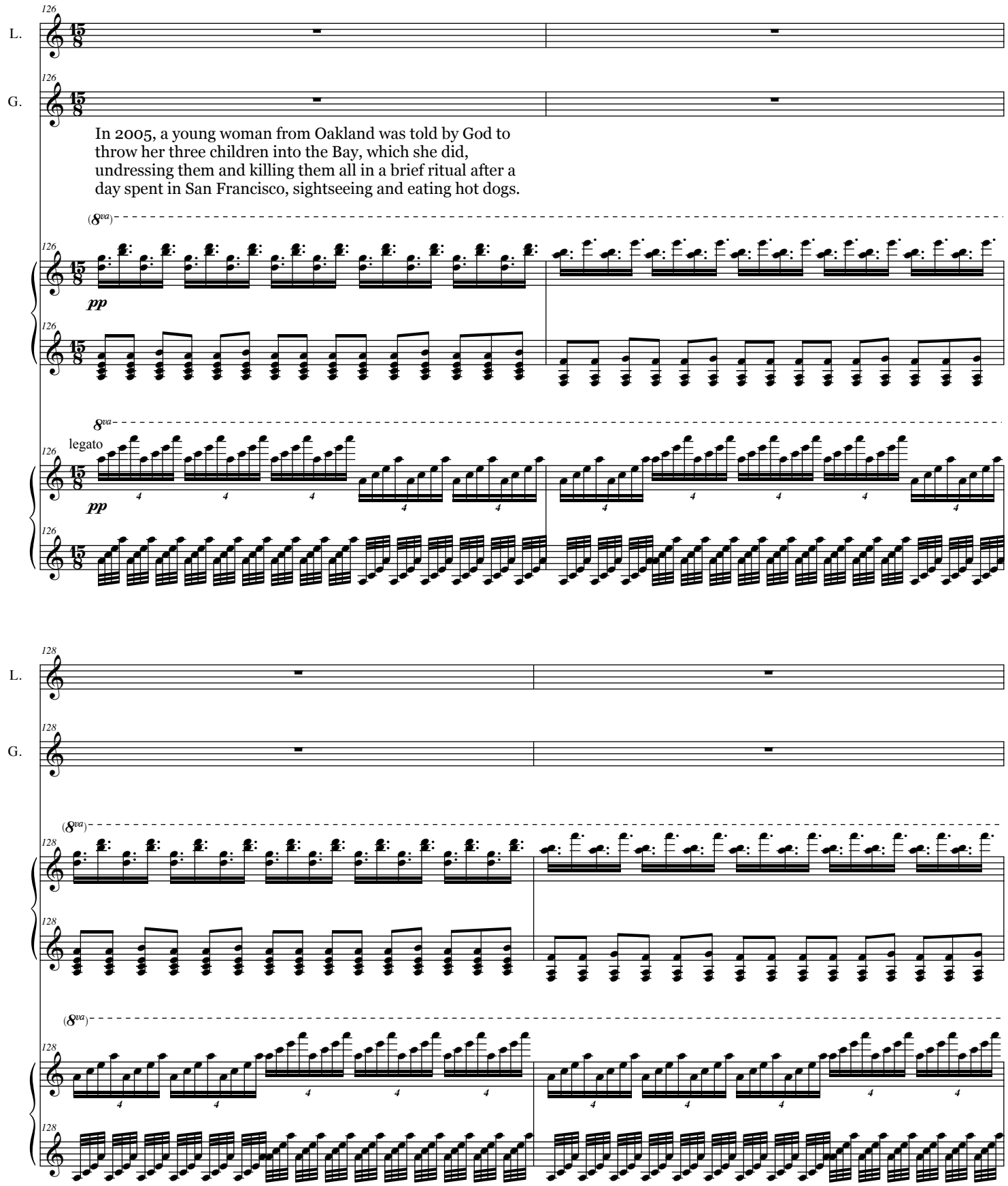

L.
G.
My friends in high school, who all sought their own quasi-religious experiences in hallucinogens, offered them to me, but by then I could not let go. I was already on the razor's edge separating sanity's bright light from the dark night of lunacy.

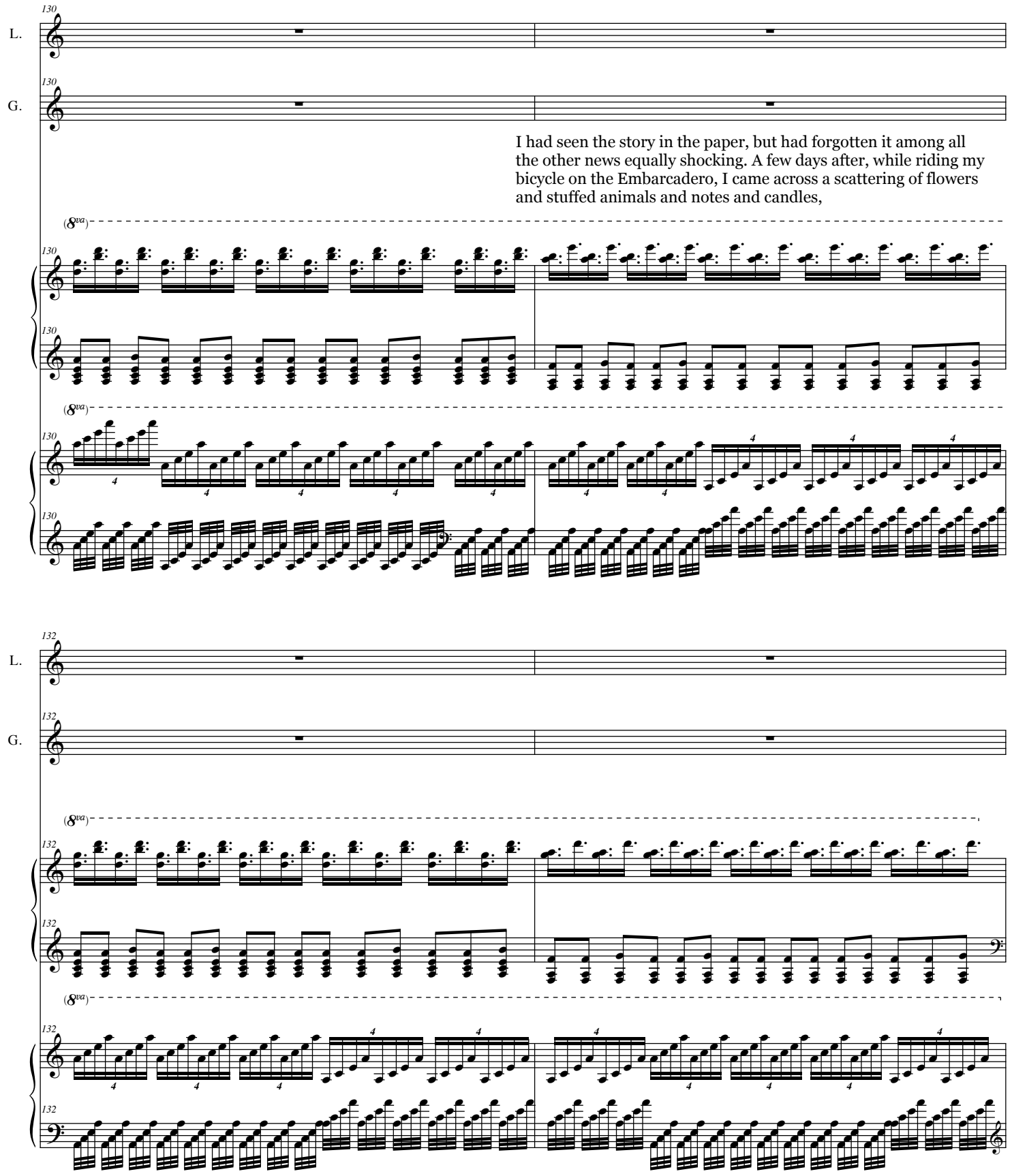

L.
G.
mf
a
Neither the faith of my parents nor the homegrown sacred rites of my friends were able to convince me to take such a risk. I remained on the side of lucidity and reason, of sound and careful thinking.

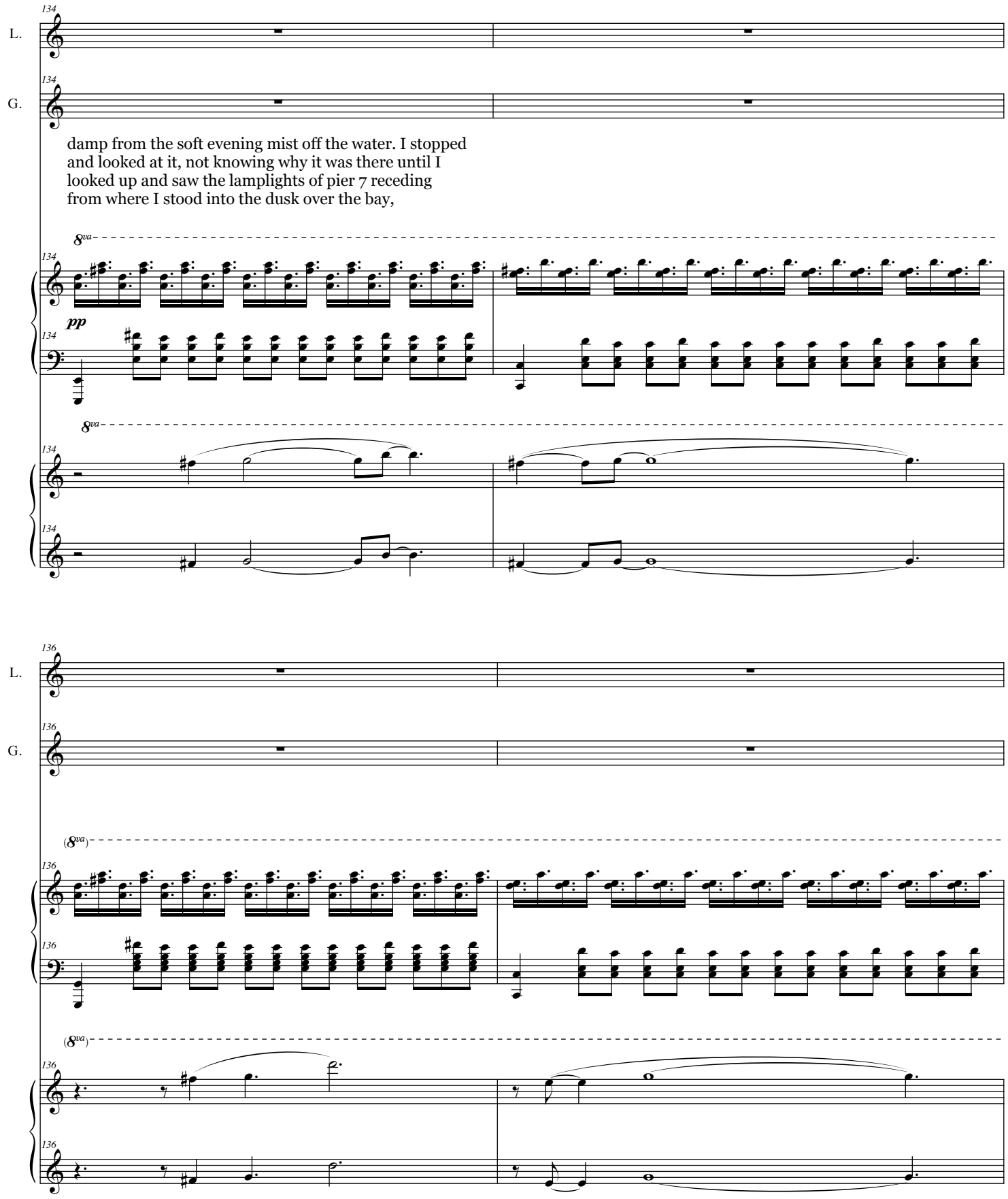

L.
G.
(8va)
L.
G.
(8va)

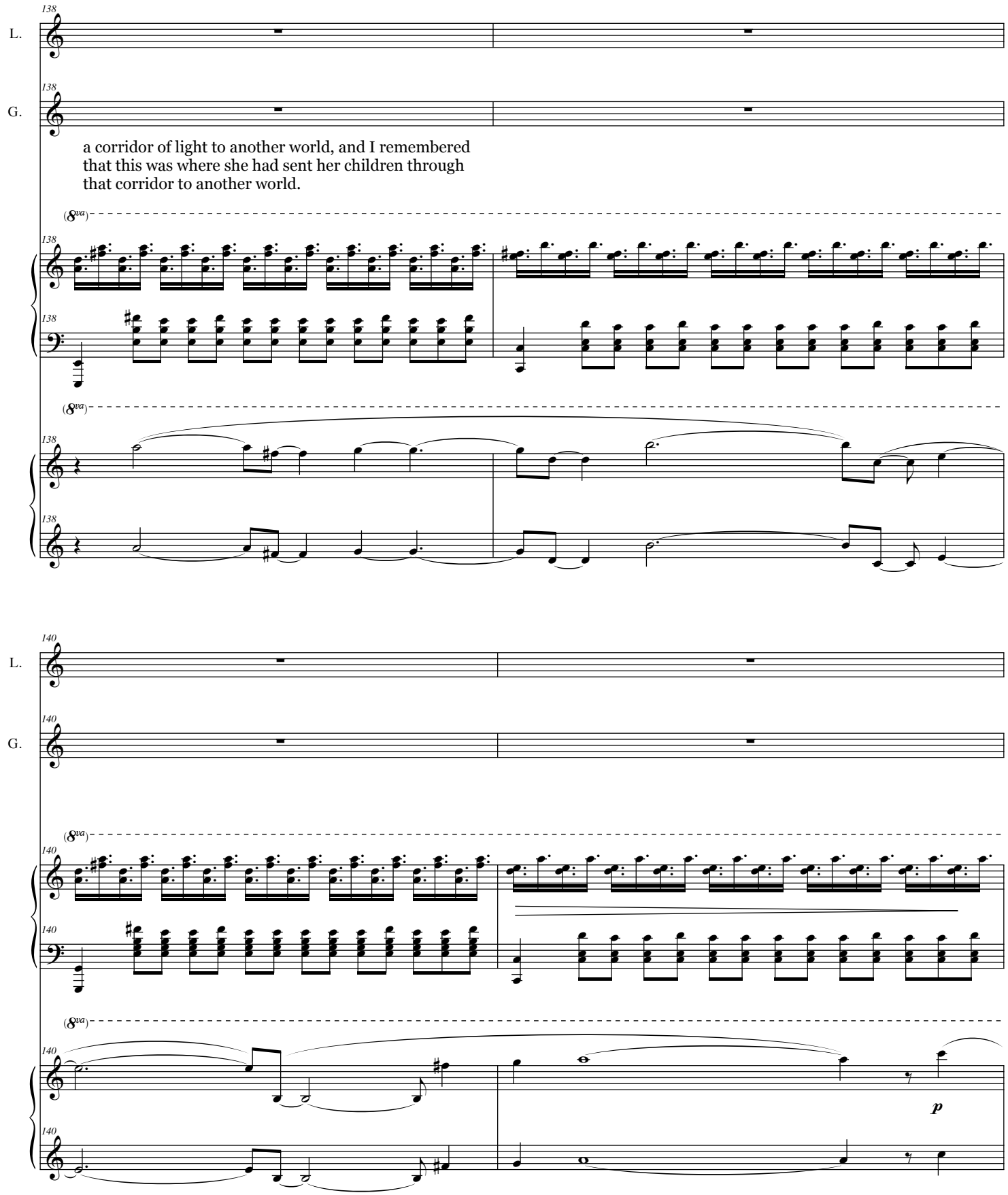

L.
G.
114
(8va)
117
mf
a

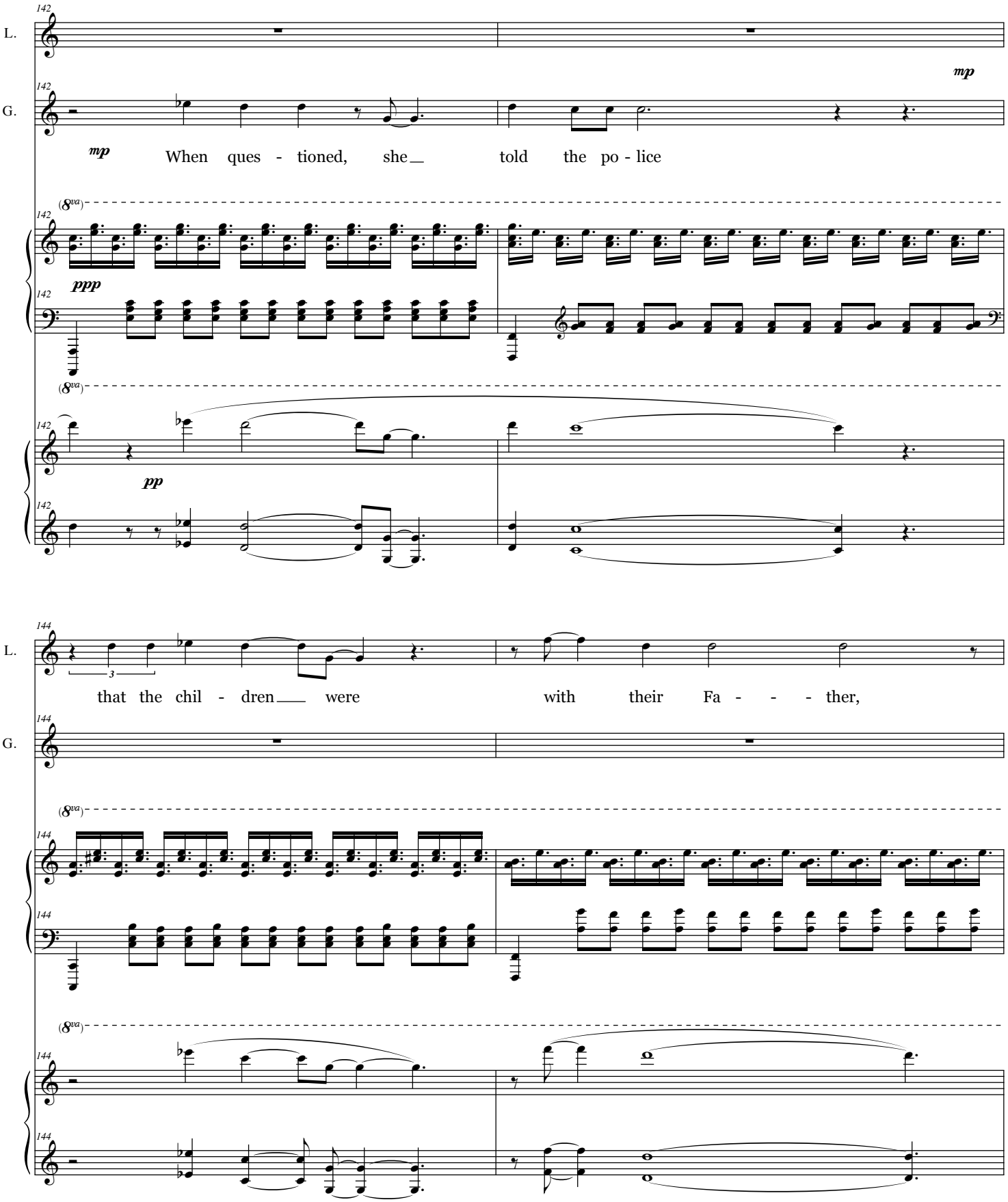

L.
G.
120
(8va)
123
15/8

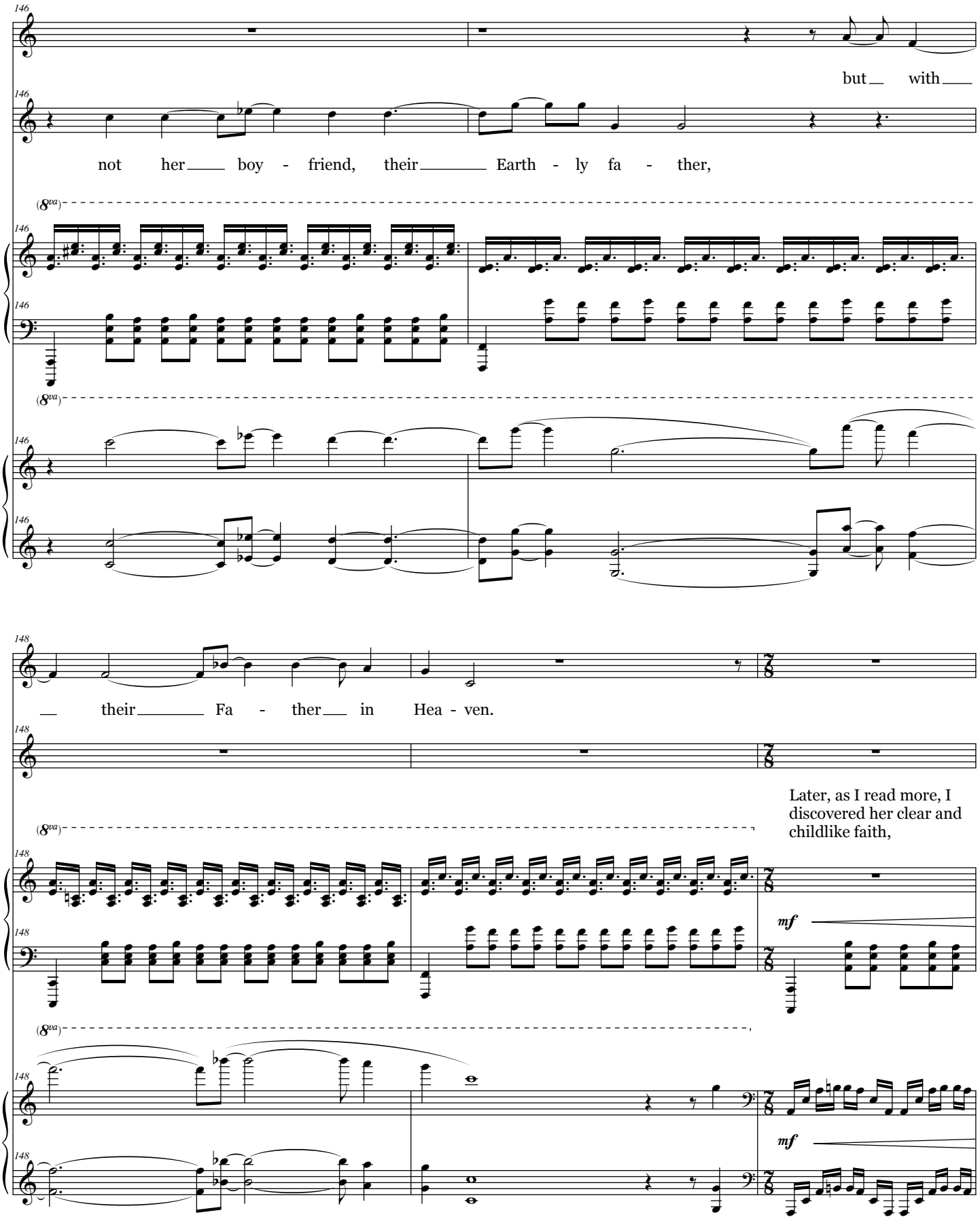

L.
G.
In 2005, a young woman from Oakland was told by God to throw her three children into the Bay, which she did, undressing them and killing them all in a brief ritual after a day spent in San Francisco, sightseeing and eating hot dogs.
(8va)
pp
8va
legato
pp
(8va)
(8va)
(8va)

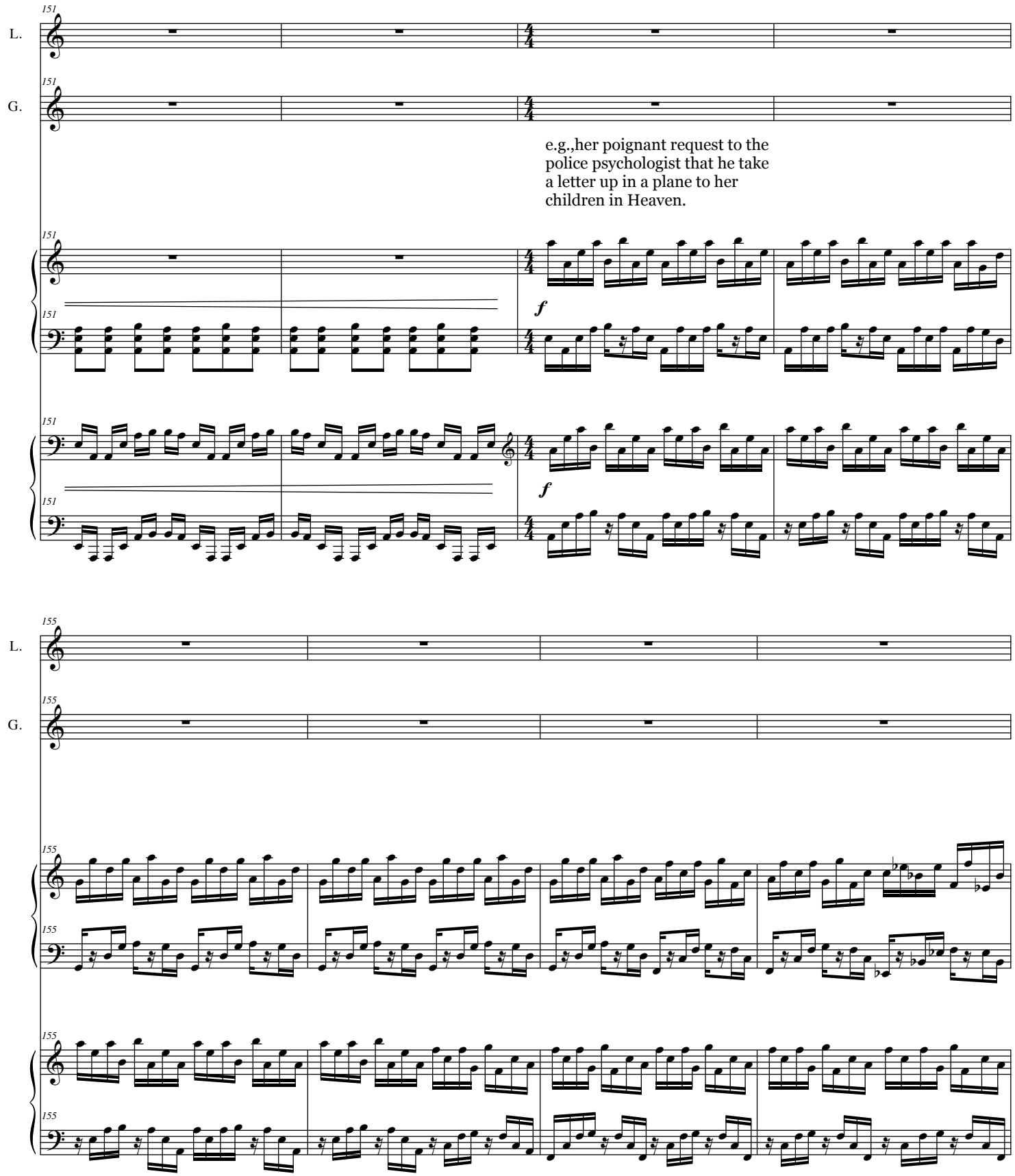

L.
G.
I had seen the story in the paper, but had forgotten it among all the other news equally shocking. A few days after, while riding my bicycle on the Embarcadero, I came across a scattering of flowers and stuffed animals and notes and candles,

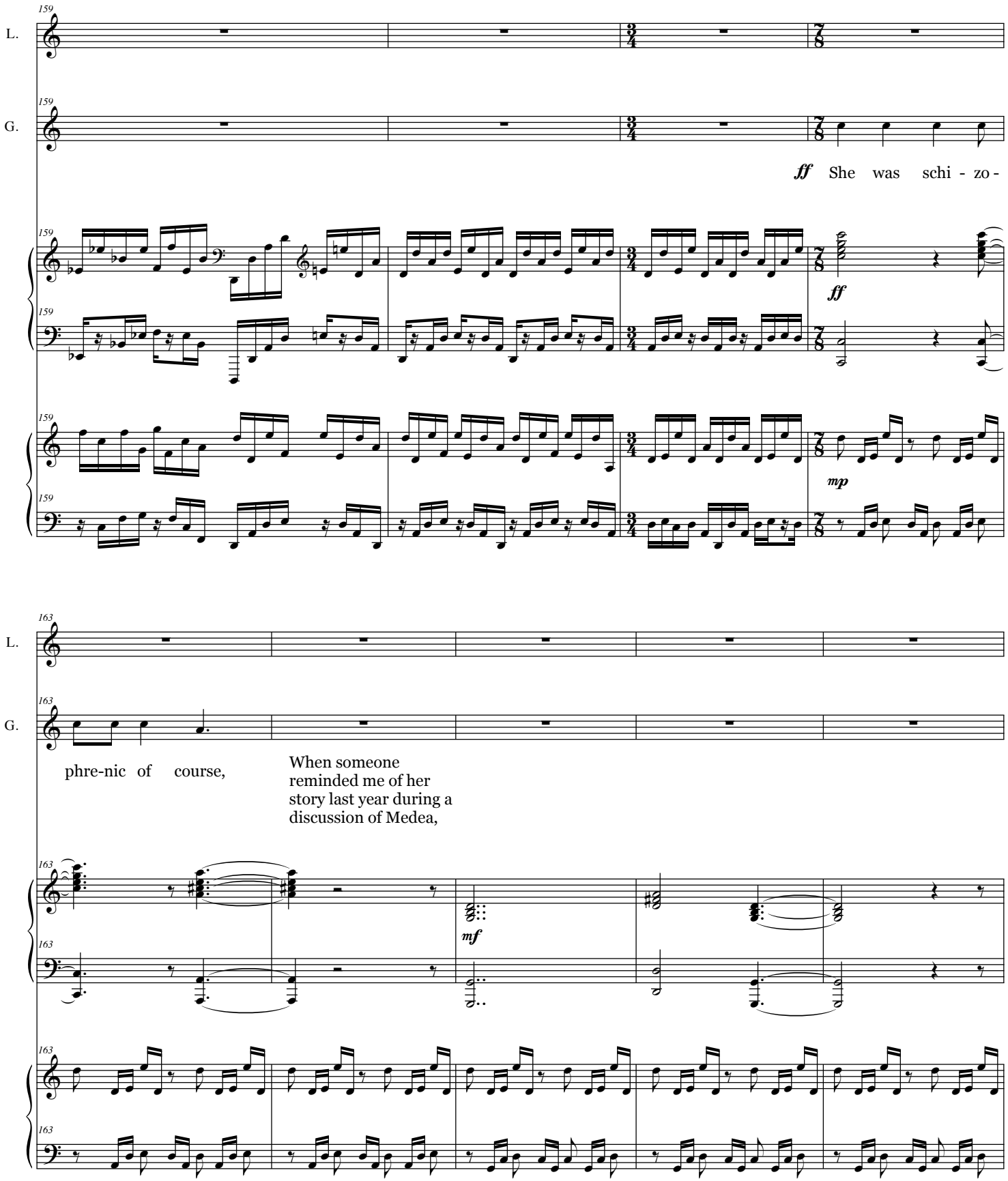

L.
G.
damp from the soft evening mist off the water. I stopped
and looked at it, not knowing why it was there until I
looked up and saw the lamplights of pier 7 receding
from where I stood into the dusk over the bay,
8va
pp
(8va)

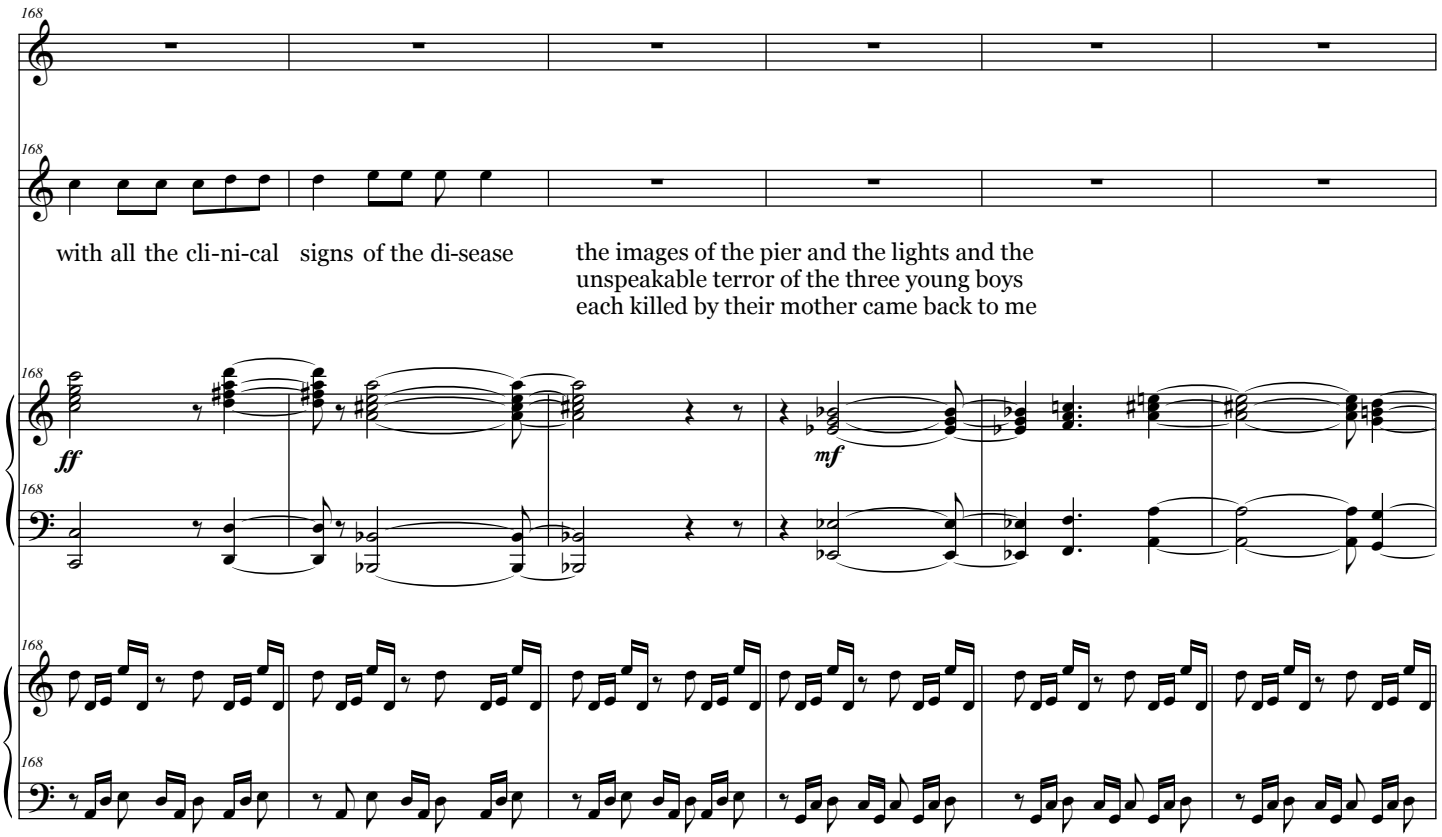

L.
G.
a corridor of light to another world, and I remembered
that this was where she had sent her children through
that corridor to another world.
(8va)
p

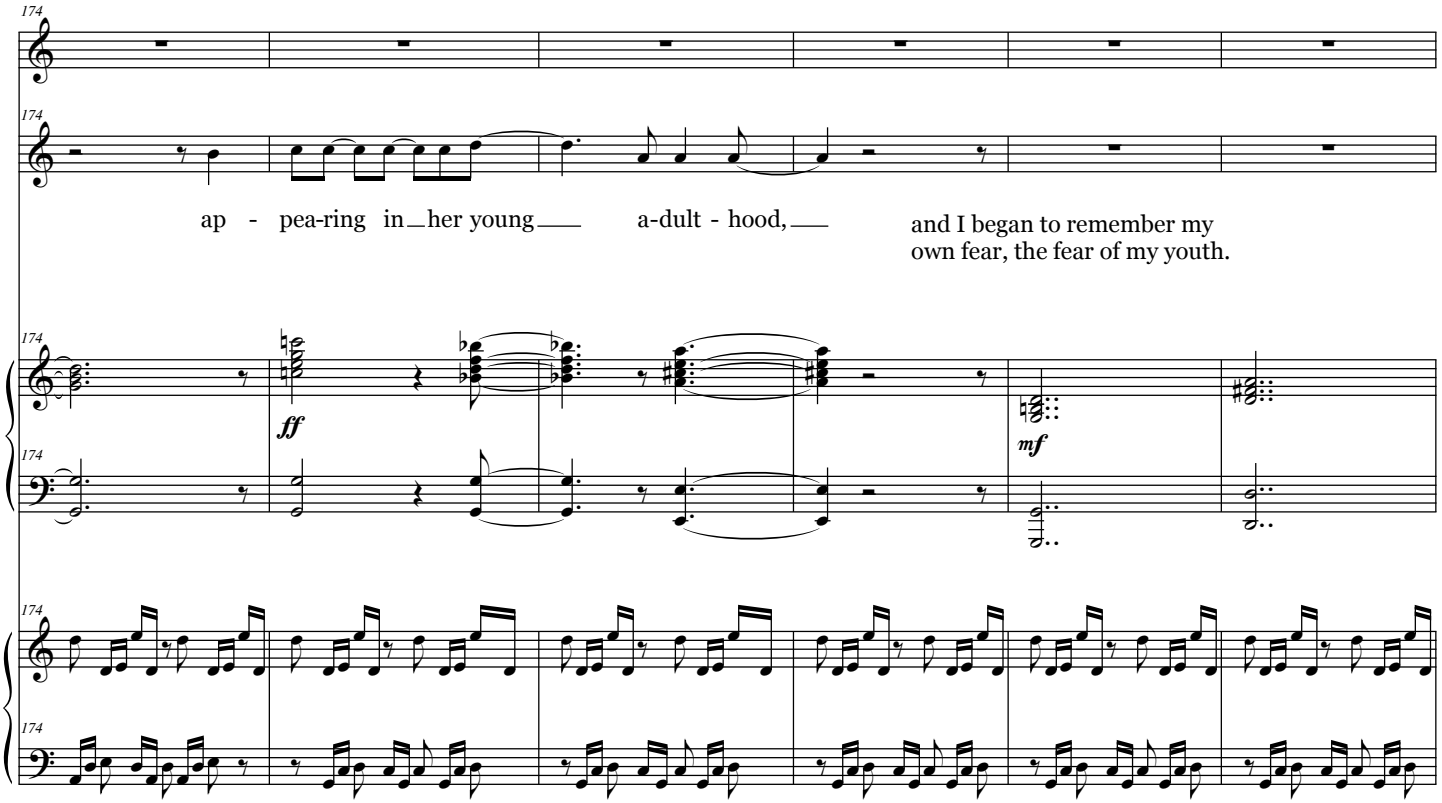

L.
G.
142
mp
mp
When ques - tioned, she told the po - lice
(8va)
ppp
pp
144
that the chil - dren were with their Fa - - - ther,

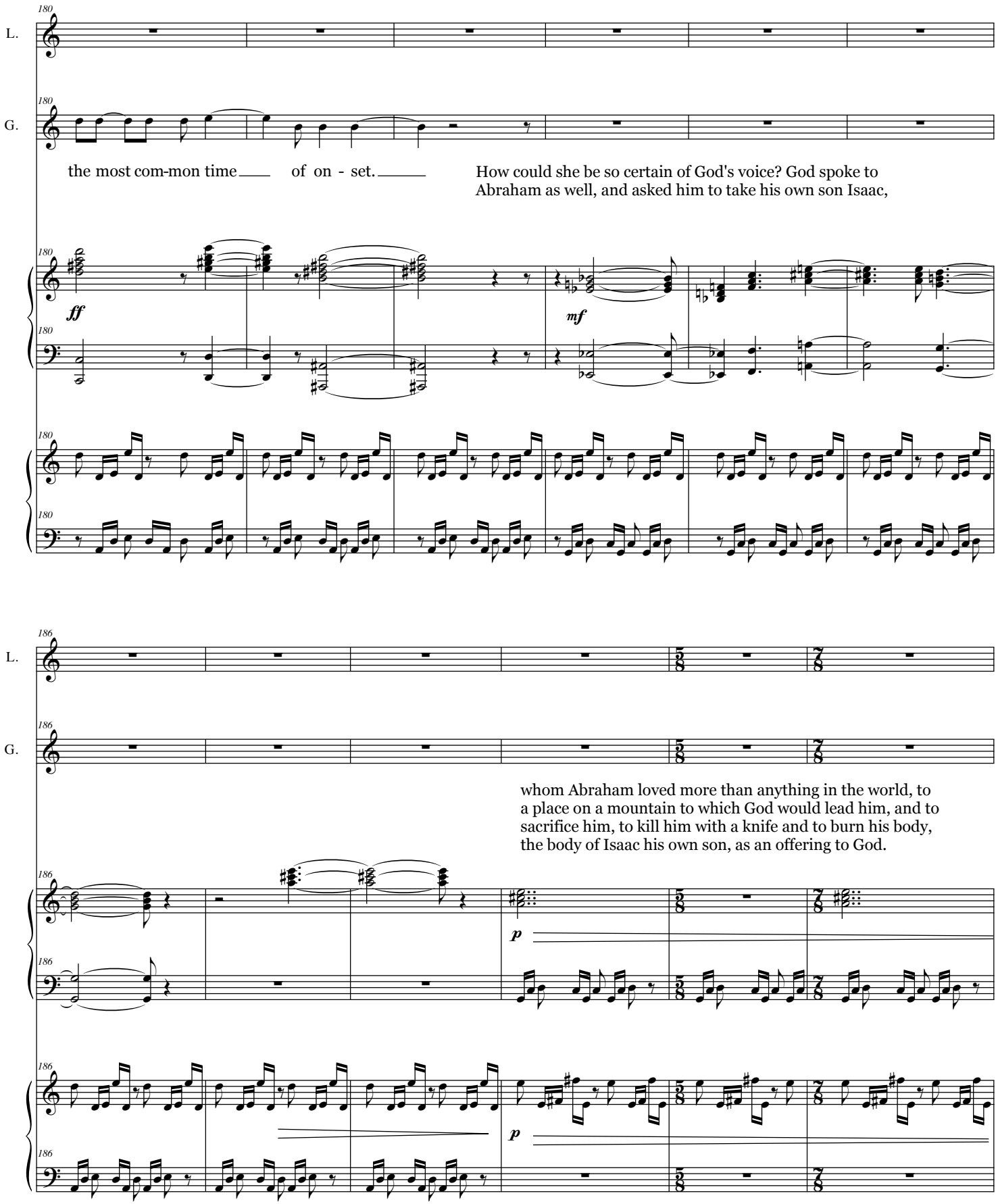

L.
G.
146
but with
not her boy - friend, their Earth - ly fa - ther,
(8va)
148
their Fa - ther in Hea - ven.
Later, as I read more, I discovered her clear and childlike faith,
mf

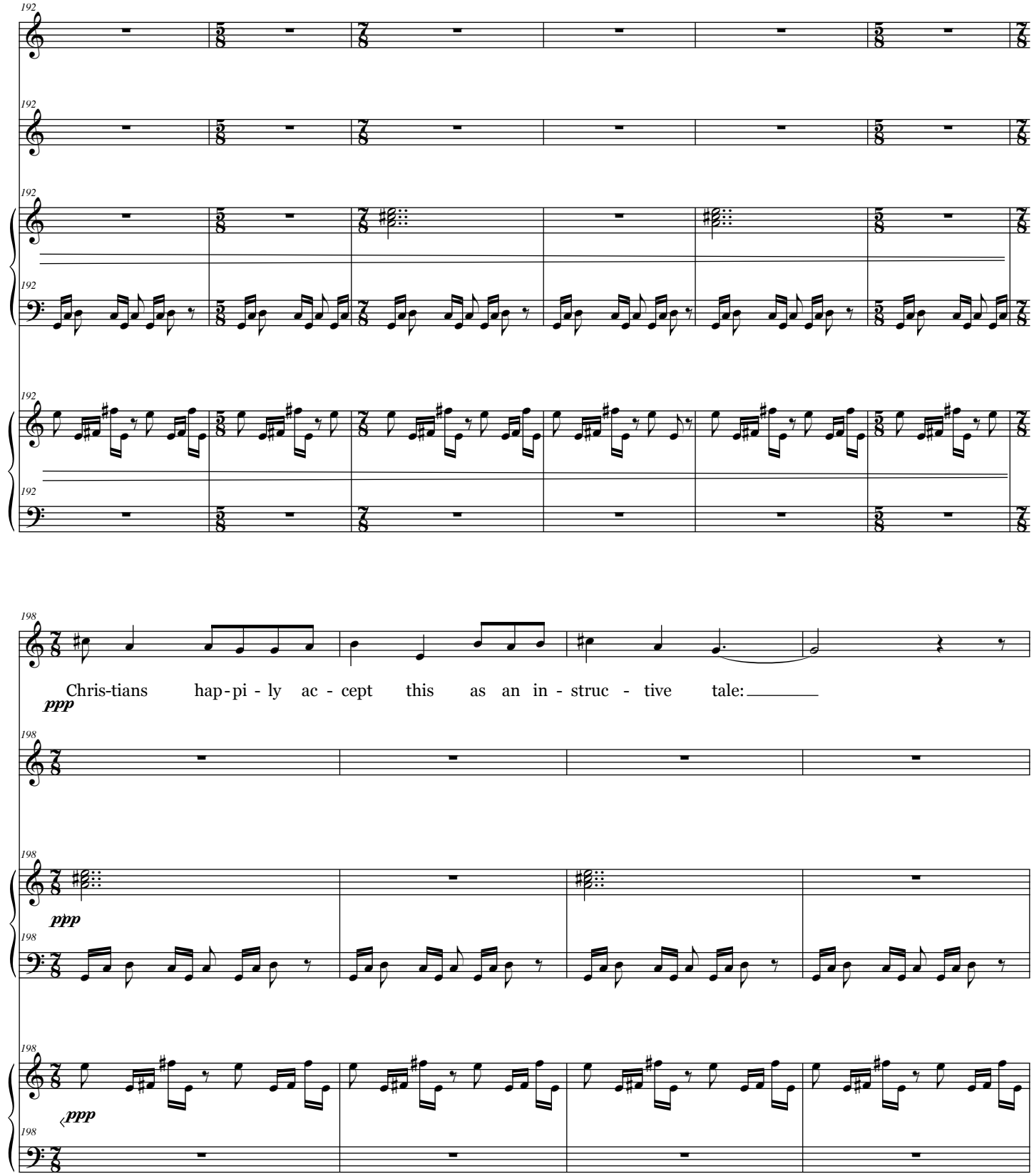

L.
G.
151
155
e.g.,her poignant request to the police psychologist that he take a letter up in a plane to her children in Heaven.
f

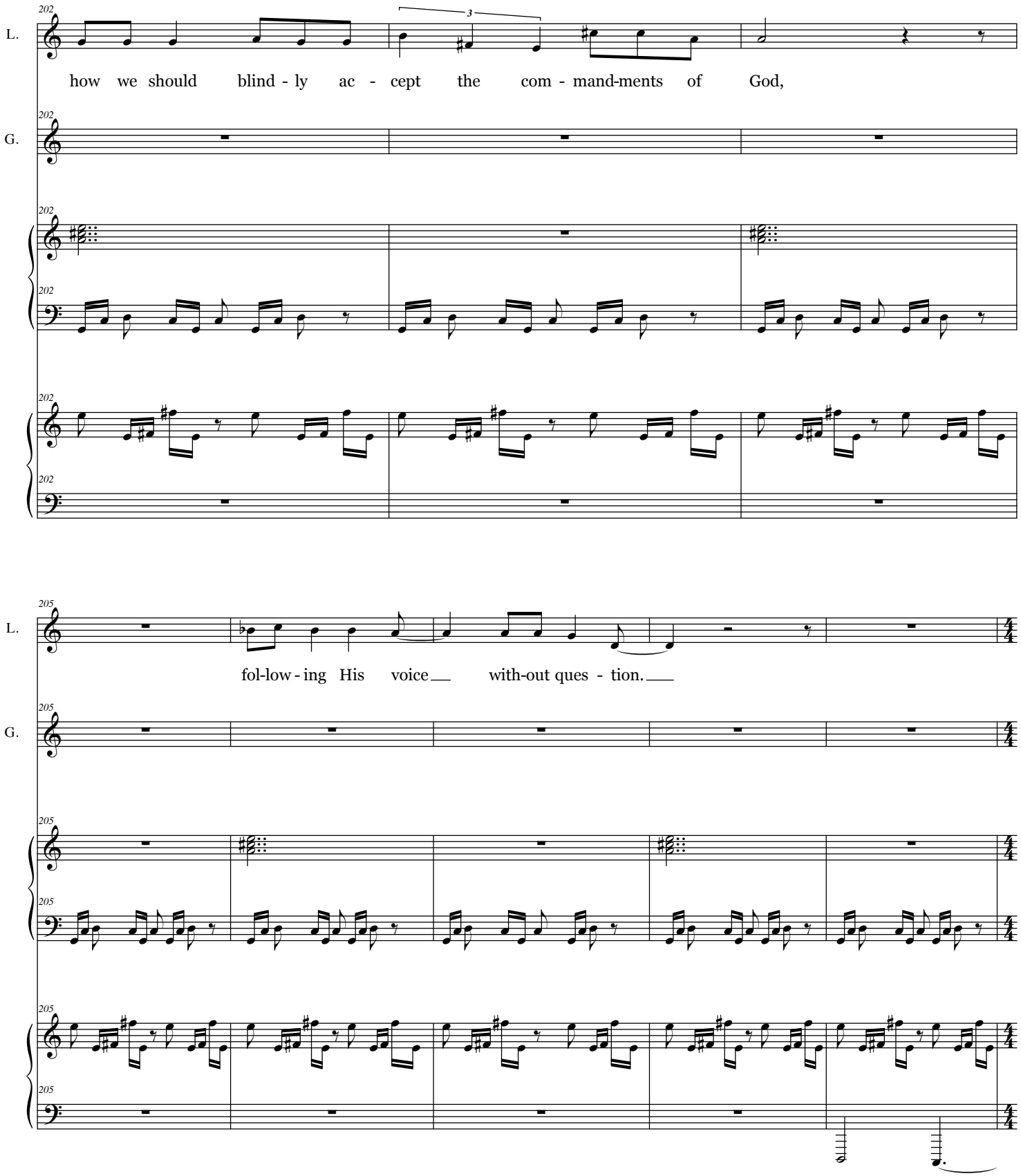

159
L.
G.
ff She was schi - zo -
ff
mp
163
phre-nic of course,
When someone reminded me of her story last year during a discussion of Medea,
mf

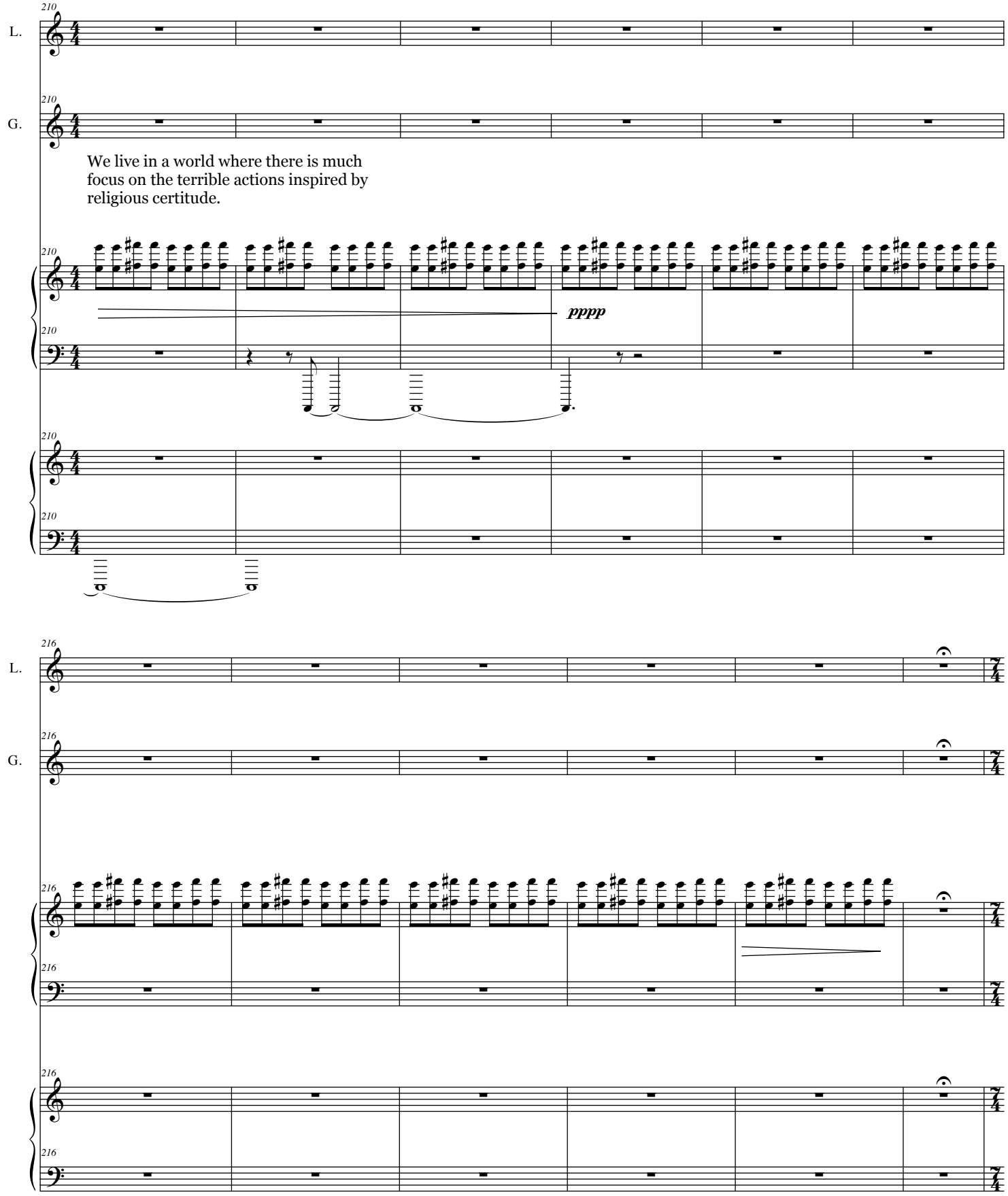

168
L.
168
G.
with all the cli-ni-cal signs of the di-sease
the images of the pier and the lights and the
unspeakable terror of the three young boys
each killed by their mother came back to me
168
ff
mf
168
168
168


174
L.
174
G.
ap - pea-ring in her young a-dult - hood,
and I began to remember my
own fear, the fear of my youth.
174
ff
mf
174
174
174


L.
G.
180
the most com-mon time of on - set.
How could she be so certain of God's voice? God spoke to Abraham as well, and asked him to take his own son Isaac,
ff
mf
186
whom Abraham loved more than anything in the world, to a place on a mountain to which God would lead him, and to sacrifice him, to kill him with a knife and to burn his body, the body of Isaac his own son, as an offering to God.
p
p


192
L.
G.
198
Chris-tians hap-pi-ly ac-cept this as an in-struc-tive tale:
ppp


202
L.
how we should blind - ly ac - cept the com - mand-ments of God,
G.
205
fol-low - ing His voice with-out ques - tion.


L.
G.
We live in a world where there is much focus on the terrible actions inspired by religious certitude.
pppp

L.

G.

Scene 1: in which we meet God and LaShaun

In writing the libretto, LaShaun and I became one and the same. I accept that she was in communication with God, that He told her to kill her children. I am compelled by her certainty and her great joy.

8va

legato

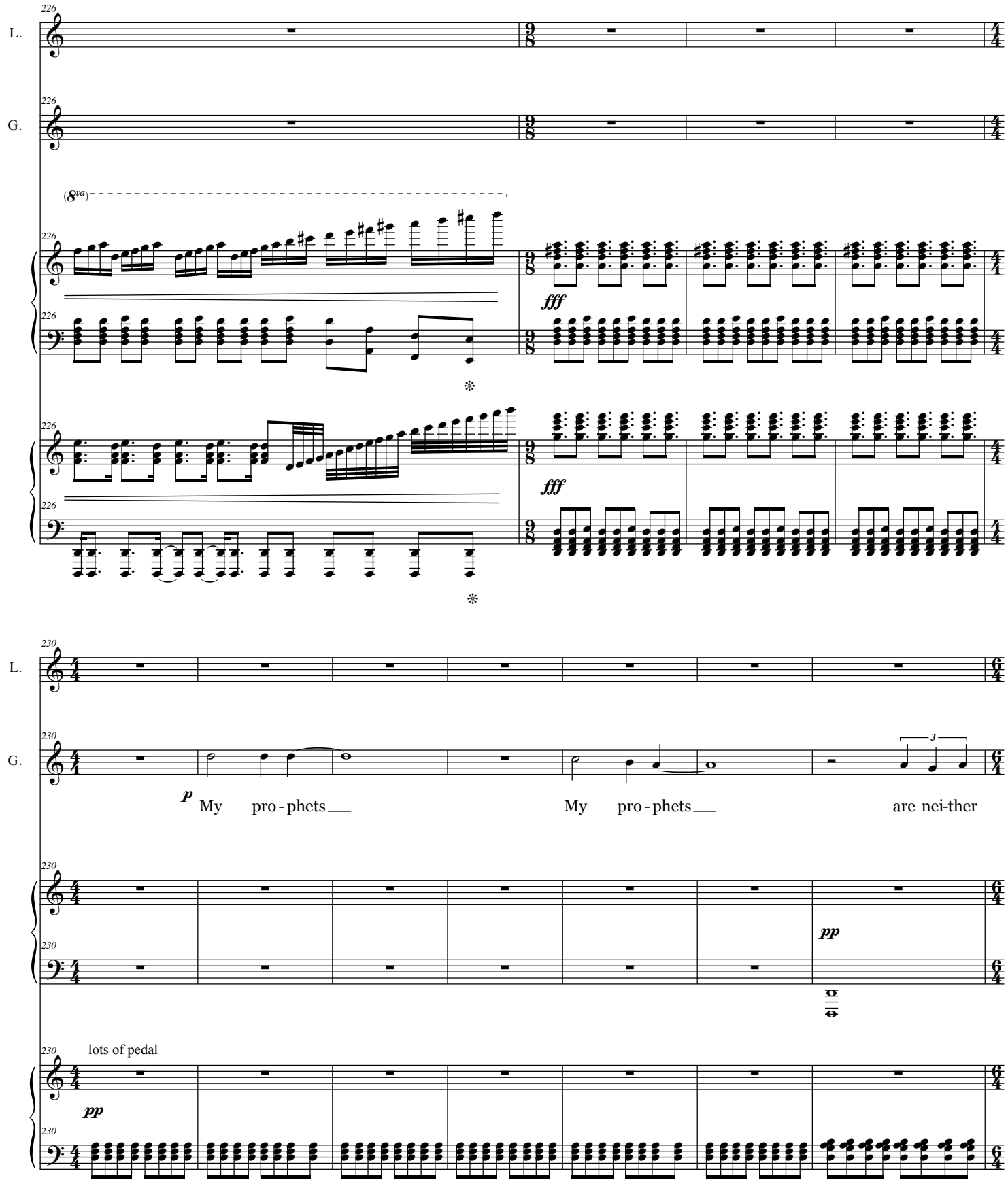
ppp

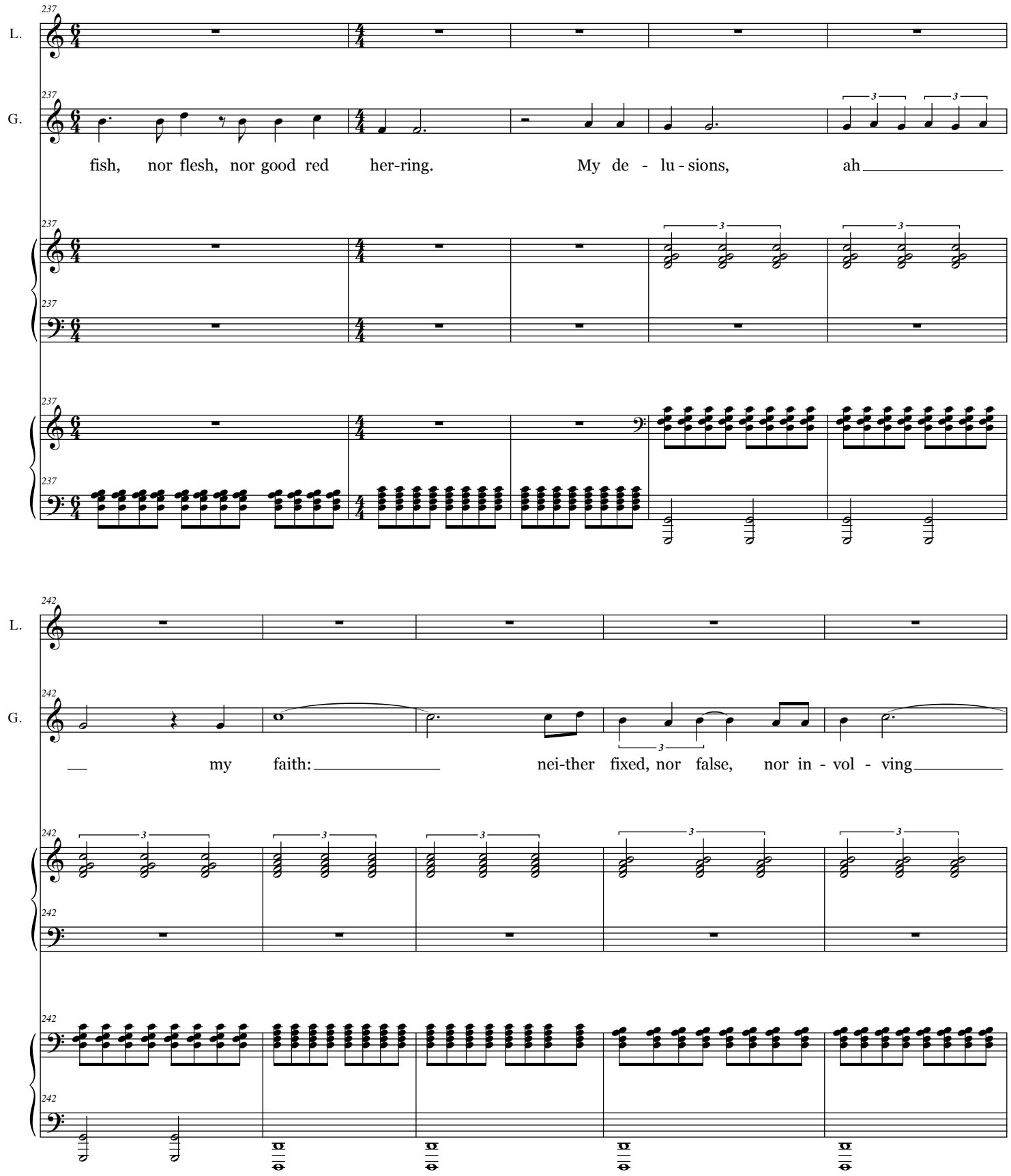
Ped.

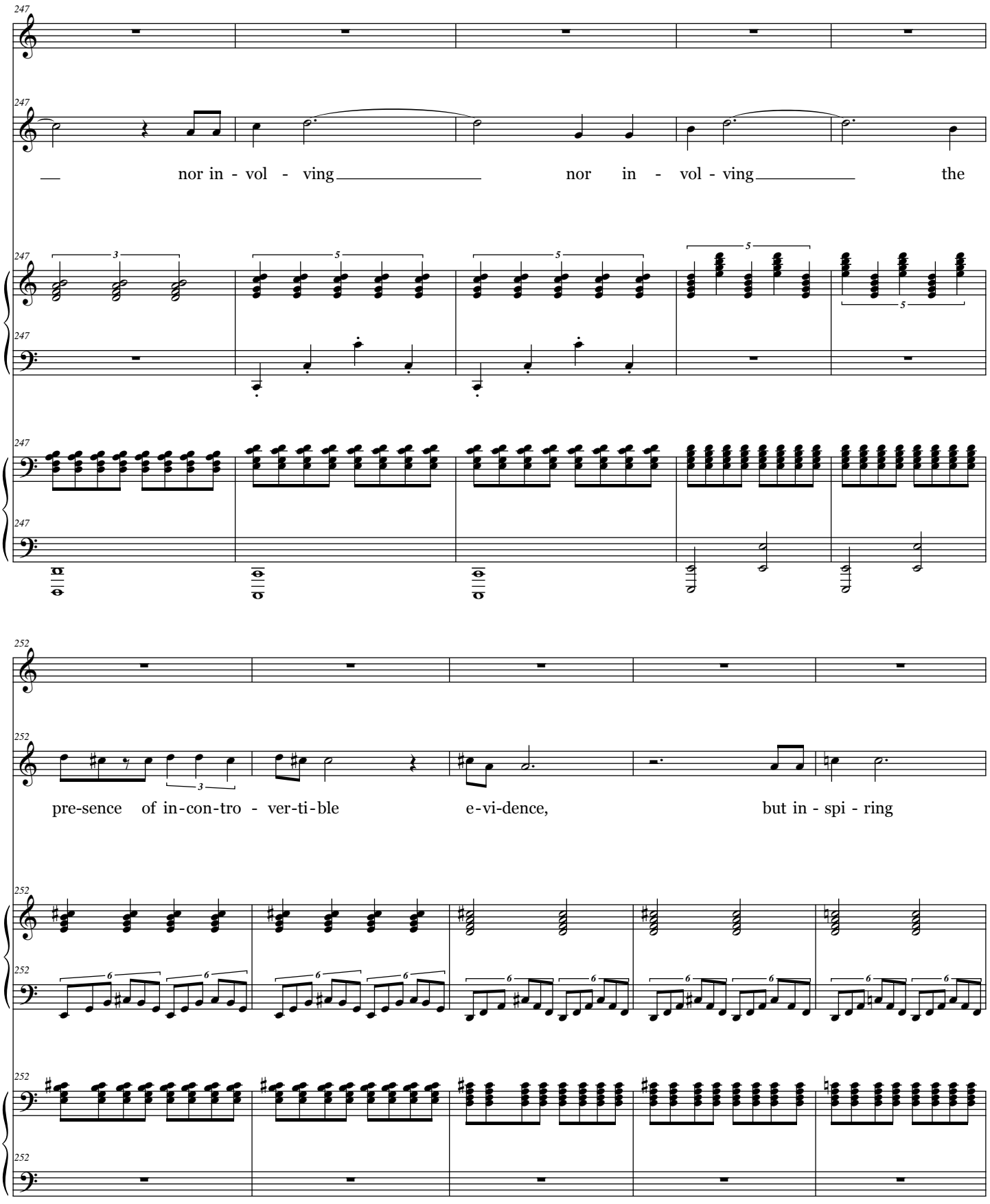
ppp

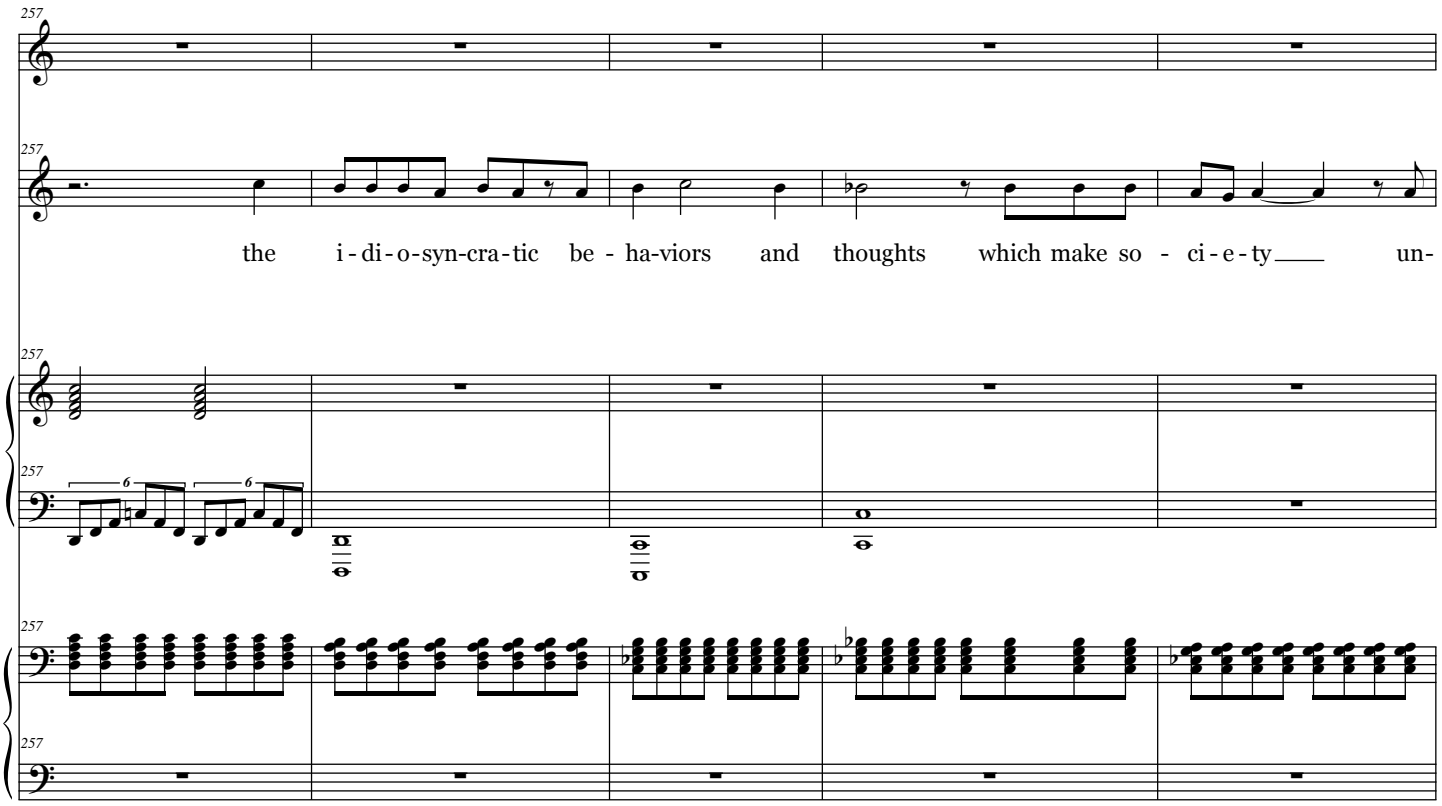
Ped.

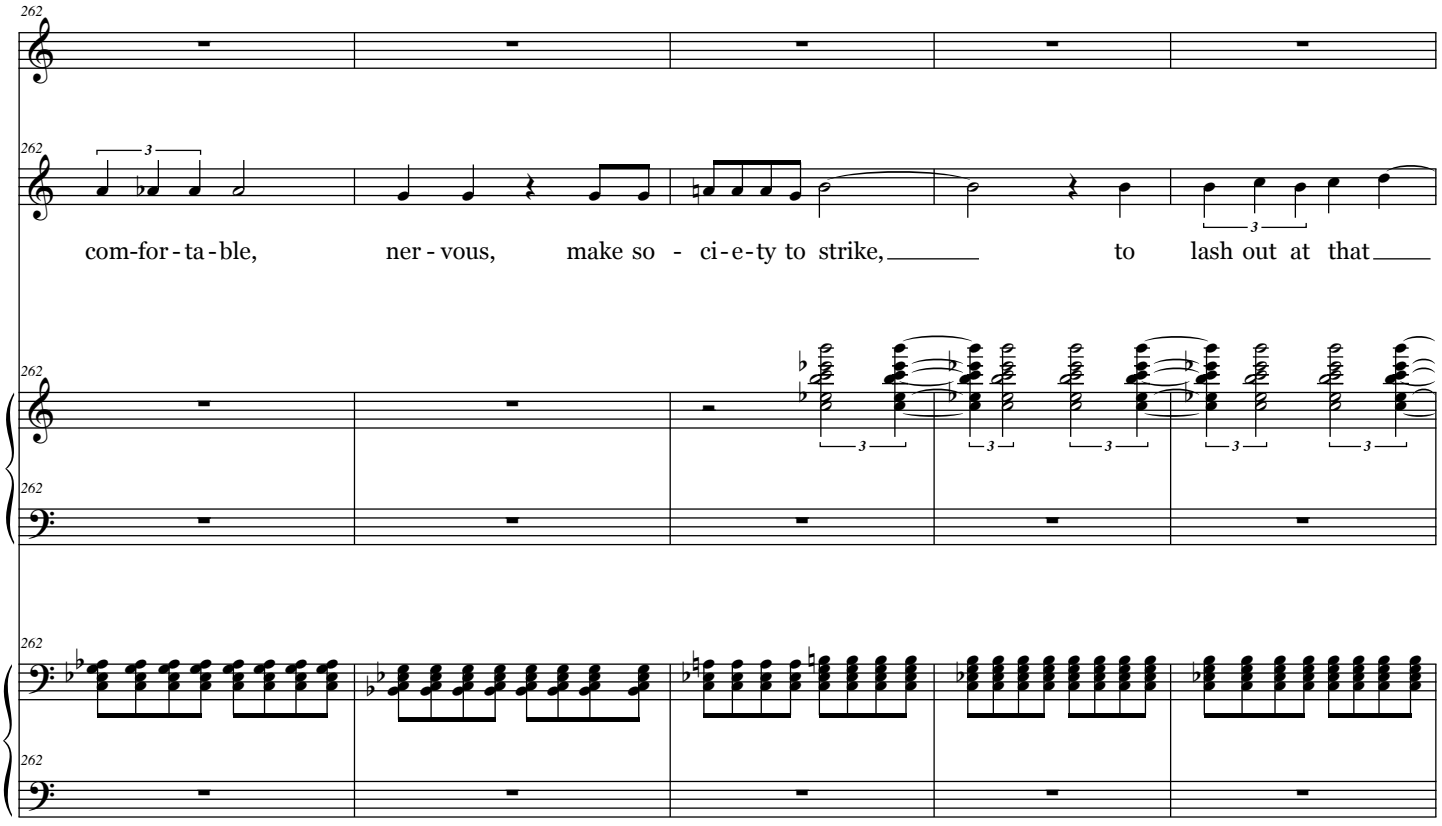
(8va)

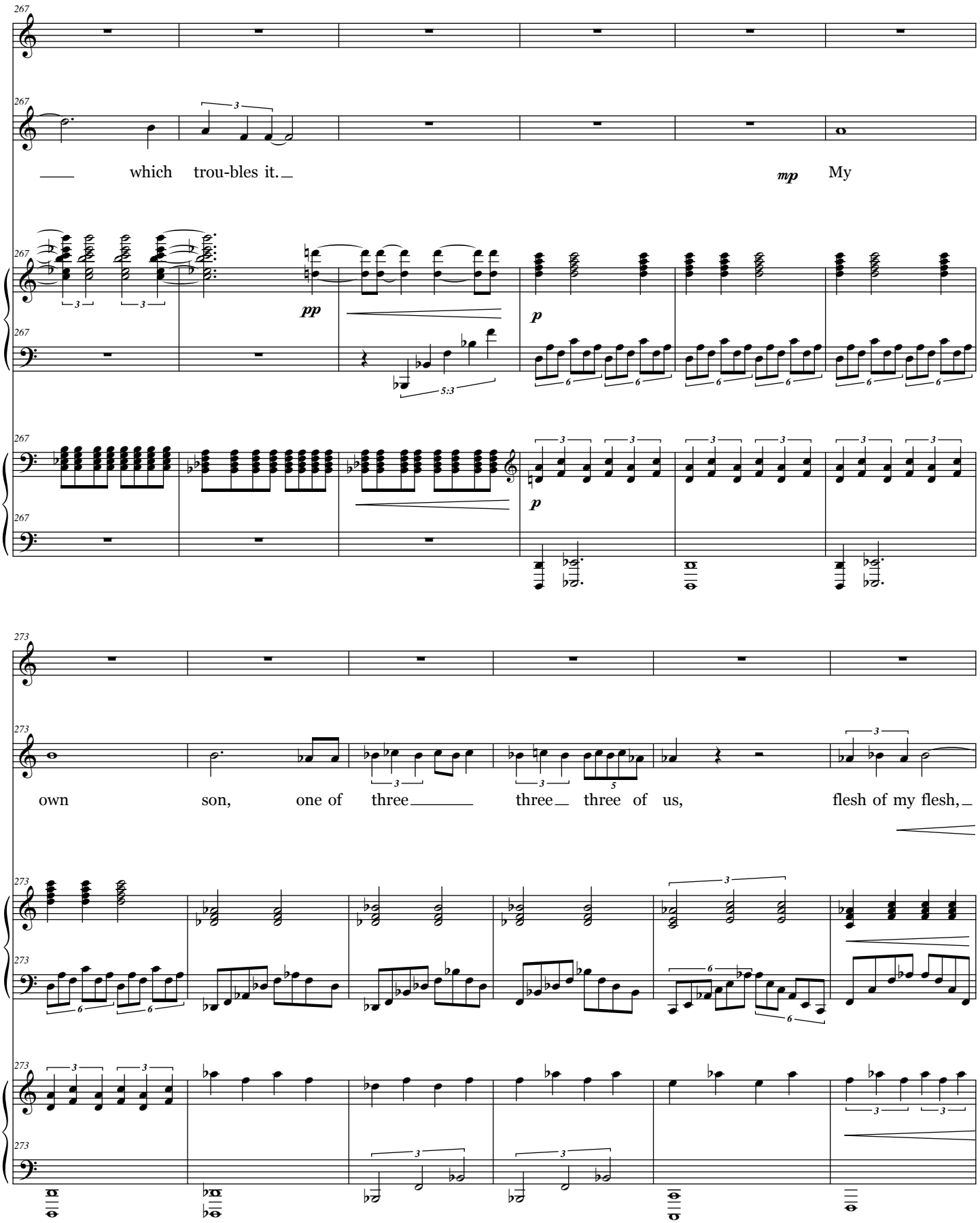

226
L.
G.
(8va)
fff
230
p
My pro - phets My pro - phets are nei-ther
3
pp
lots of pedal

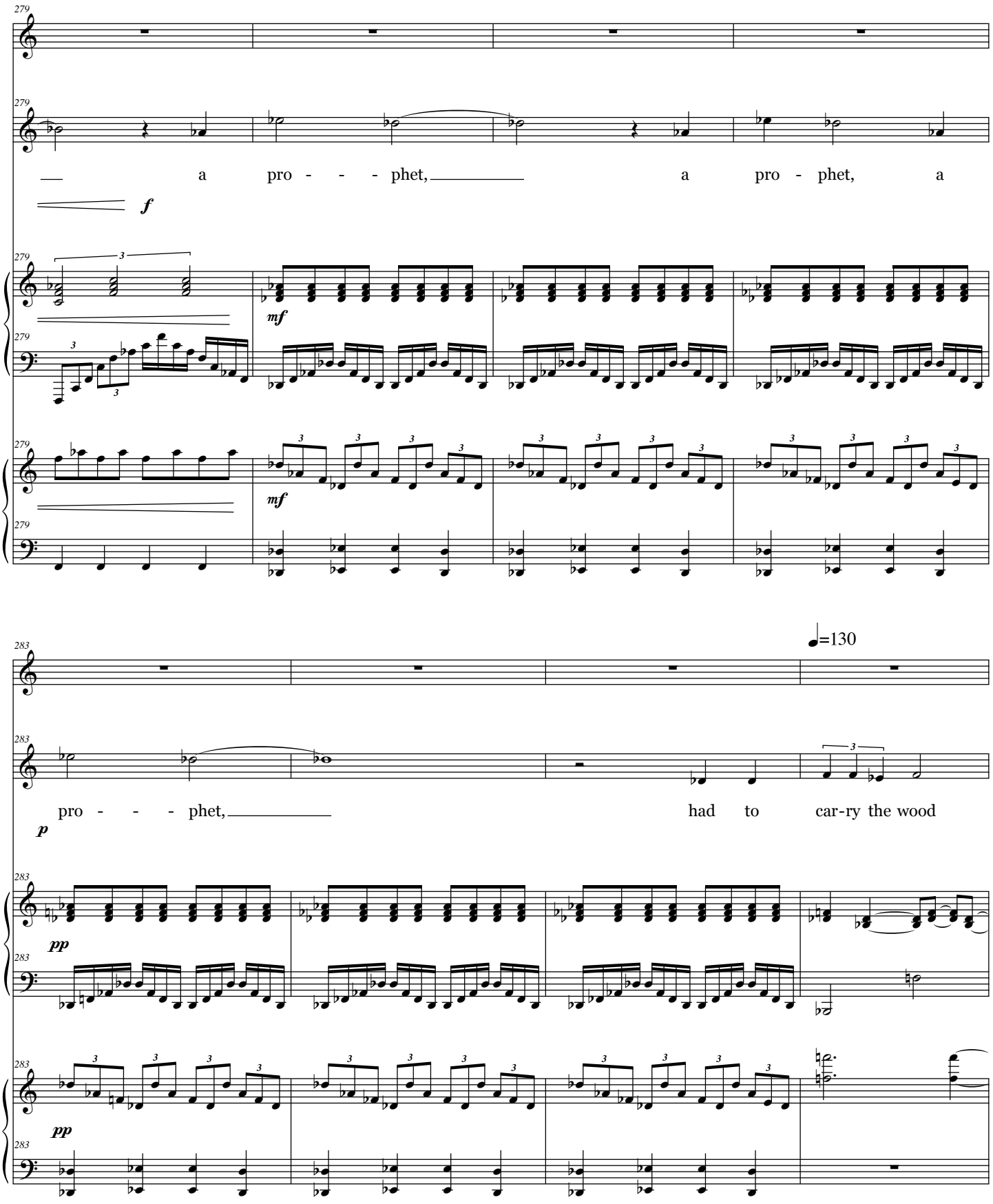

237
L.
G.
fish, nor flesh, nor good red her-ring. My de - lu - sions, ah
242
my faith: nei-ther fixed, nor false, nor in - vol - ving

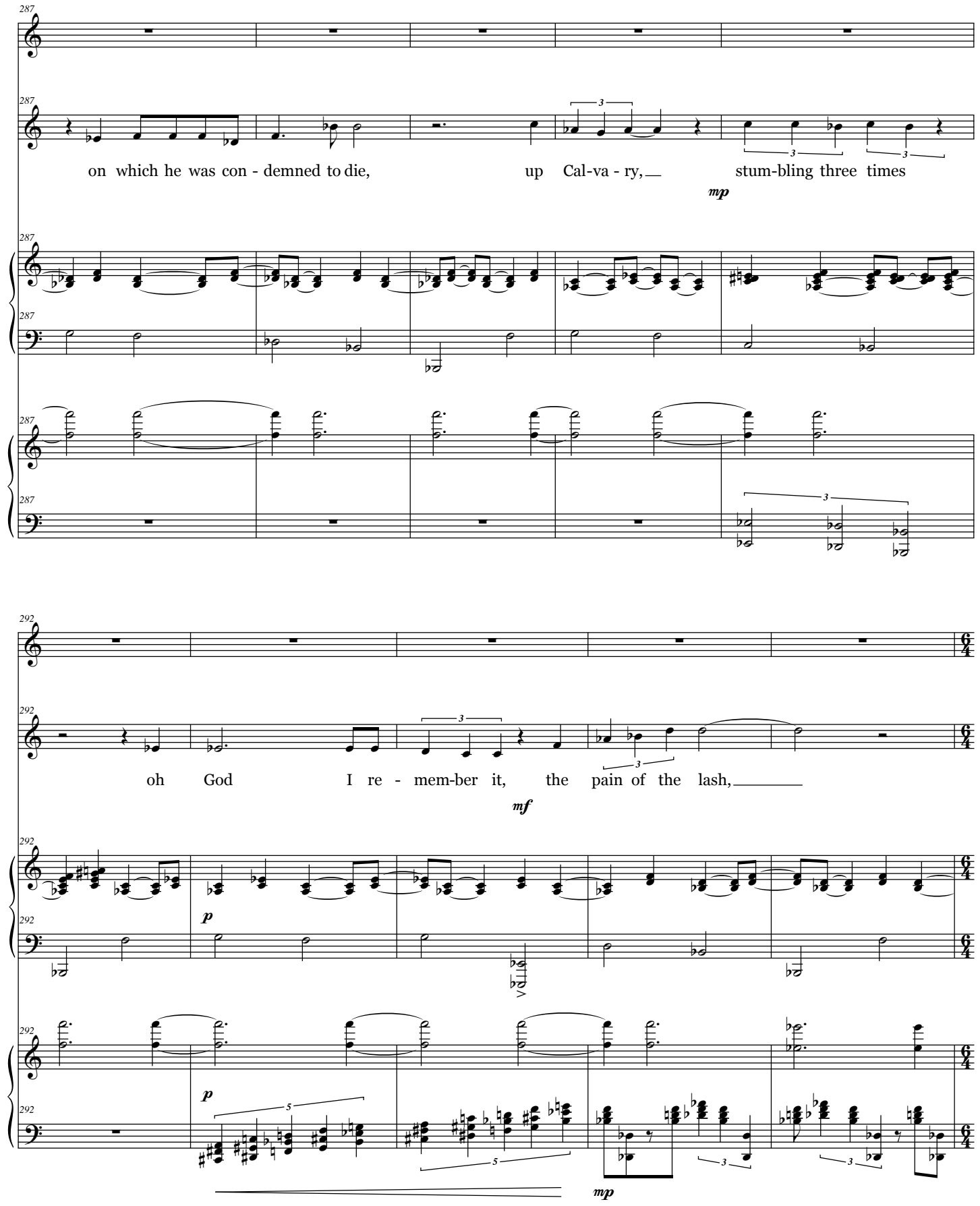

247
L.
G.
nor in - vol - ving nor in - vol - ving the
252
pre-sence of in-con-tro - ver-ti-ble e-vi-dence, but in - spi - ring

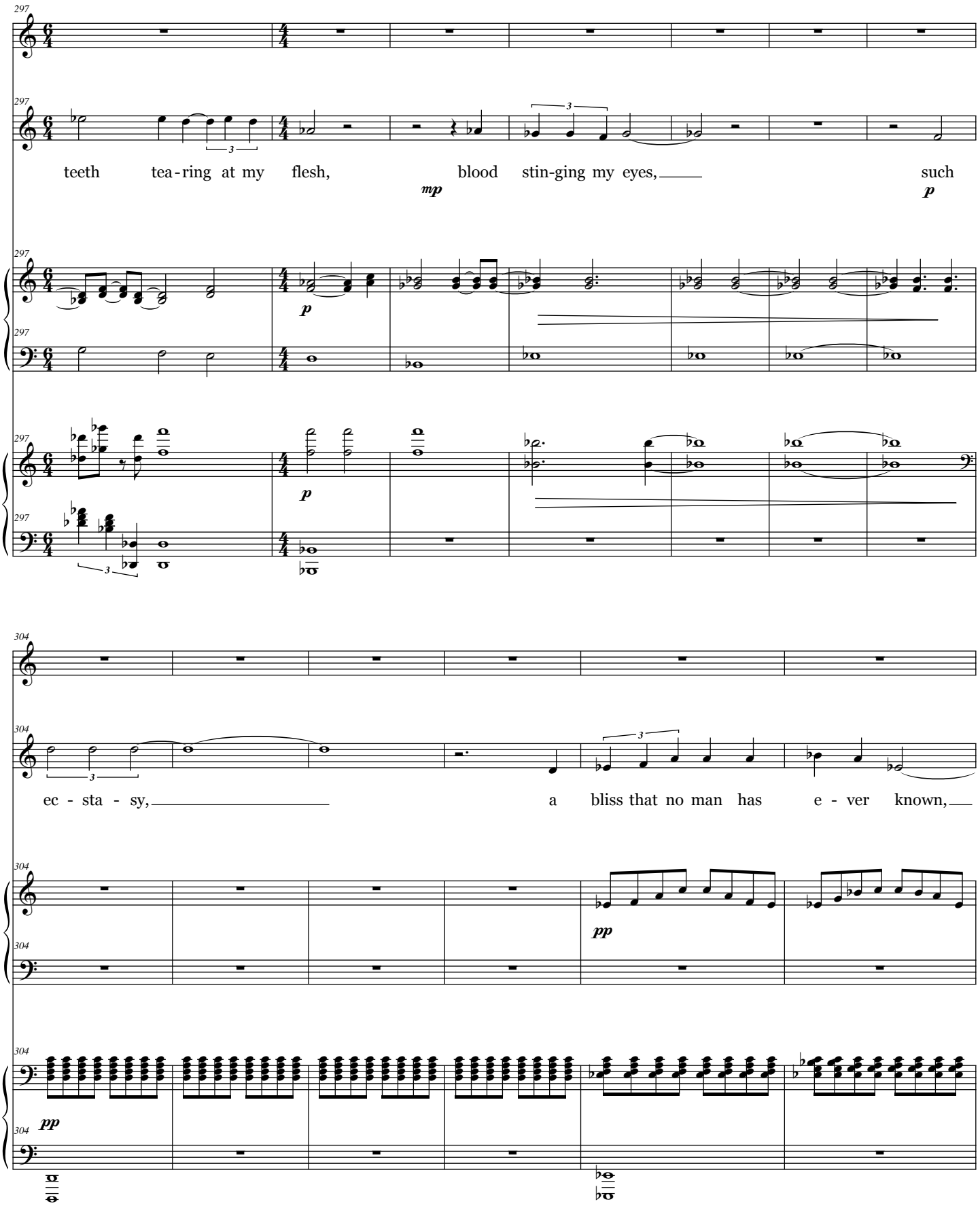

L.
G.
257
the i-di-o-syn-cra-tic be-ha-viors and thoughts which make so-ci-e-ty un-

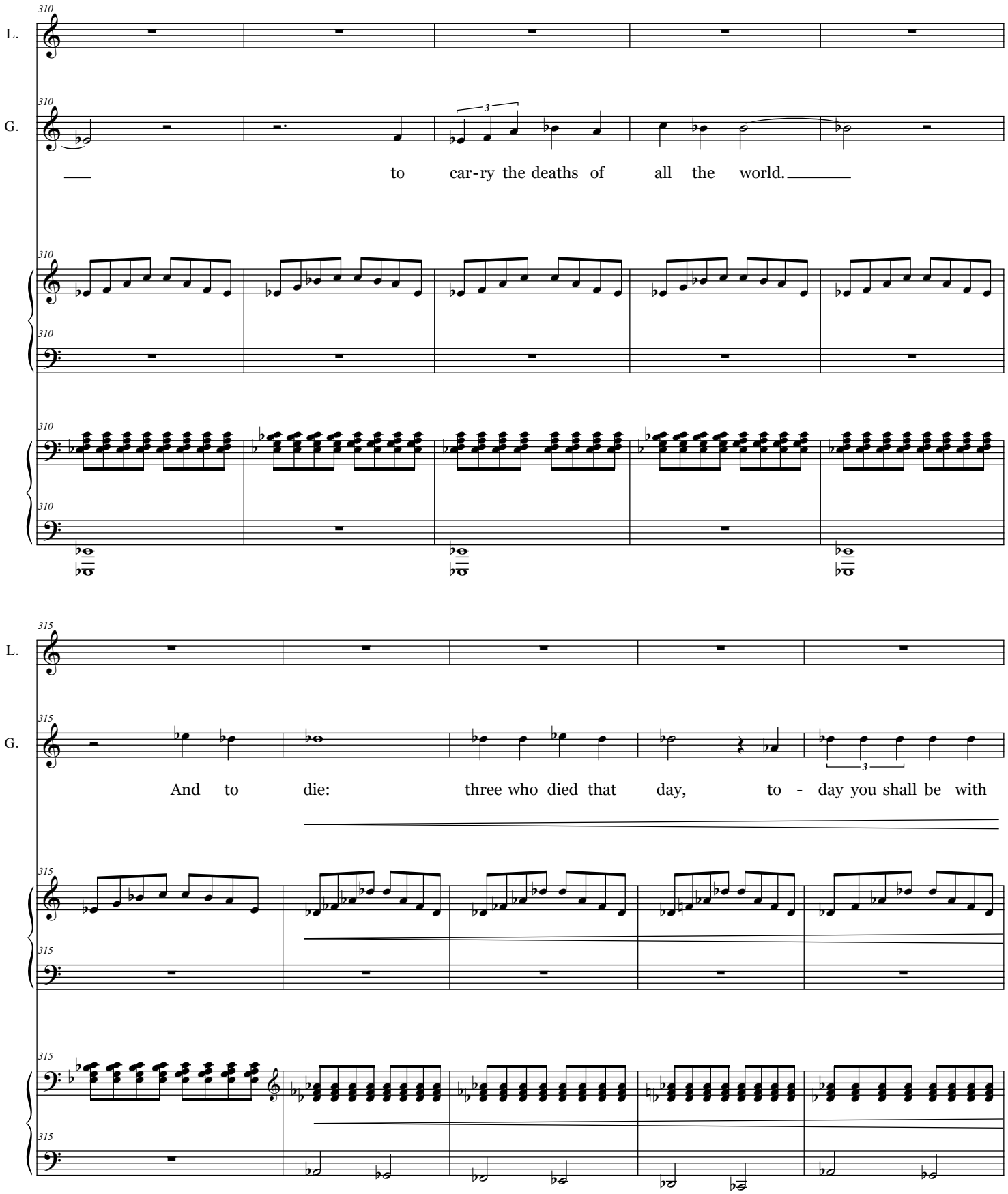

L.
G.
262
com-for-ta-ble, ner-vous, make so-ci-e-ty to strike, to lash out at that

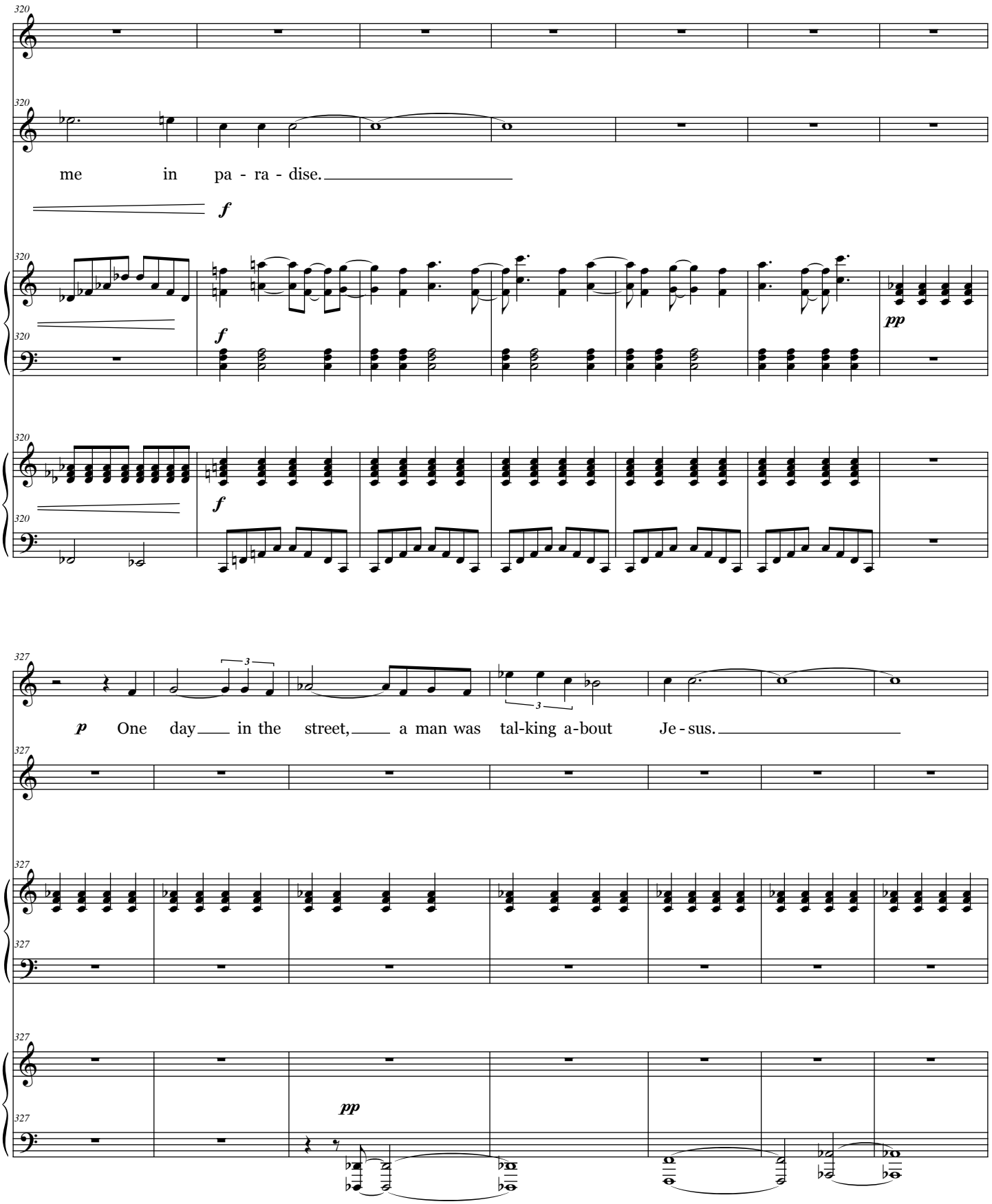

L.
G.
267
which trou-bles it.
mp
My
pp
p
273
own son, one of three three three of us, flesh of my flesh,

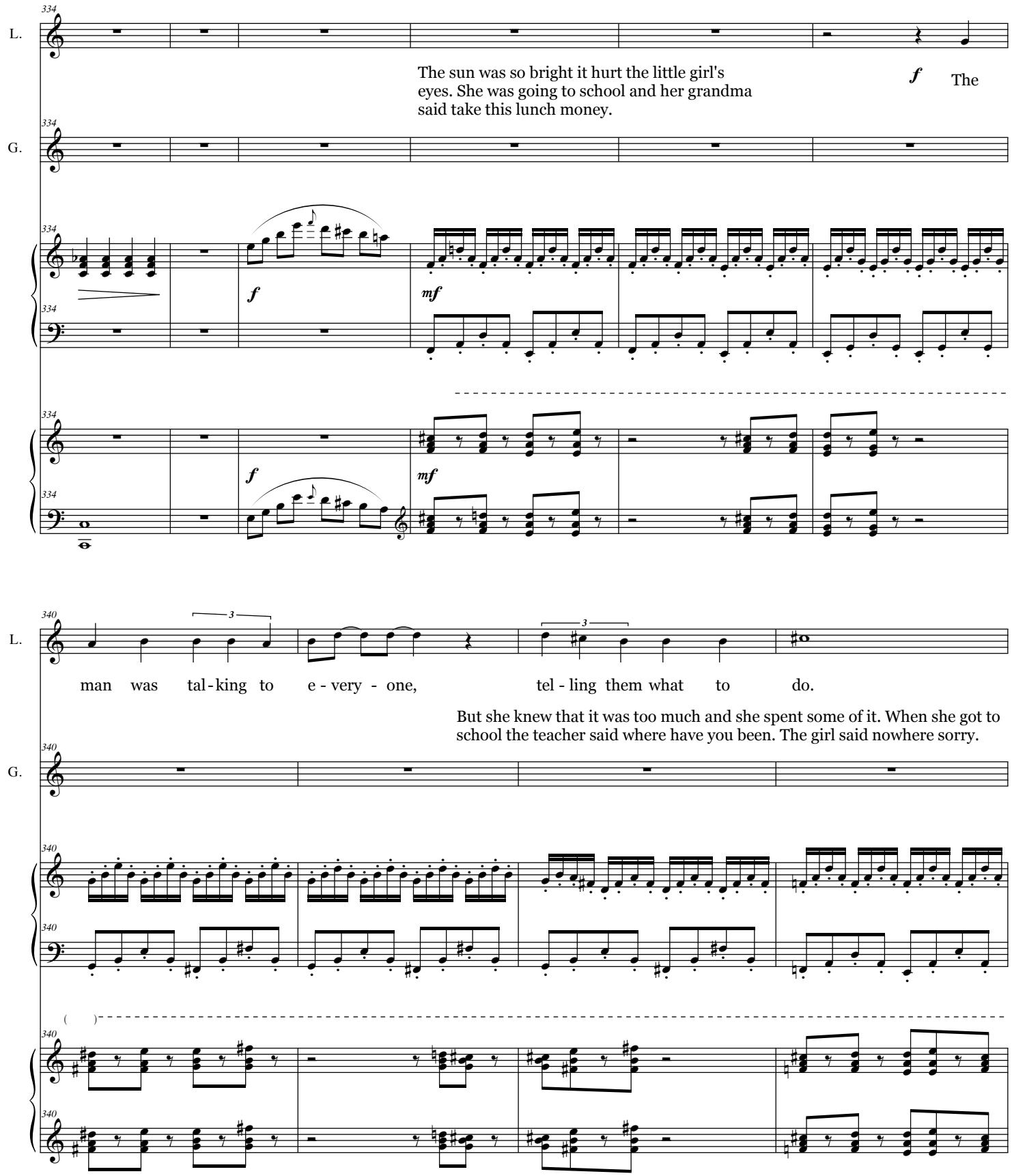

279
L.
G.
a pro - - - phet, a pro - phet, a
f
mf
283
=130
pro - - - phet, had to car-ry the wood
p
pp

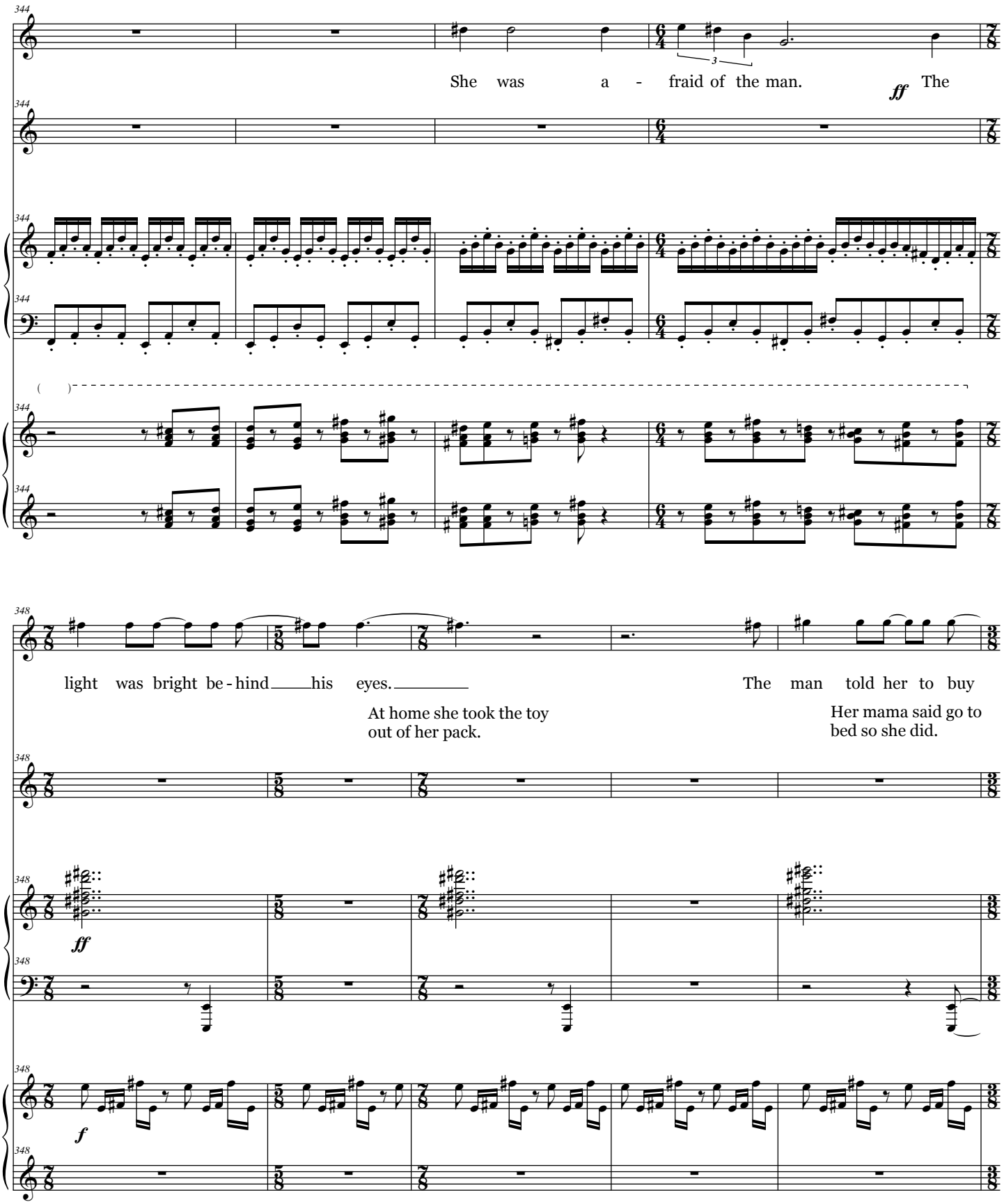

L.
G.
287
on which he was con - demned to die,
up Cal-va - ry,
stum-bling three times
mp
292
oh God I re - mem-ber it, the pain of the lash,
mf
p
mp

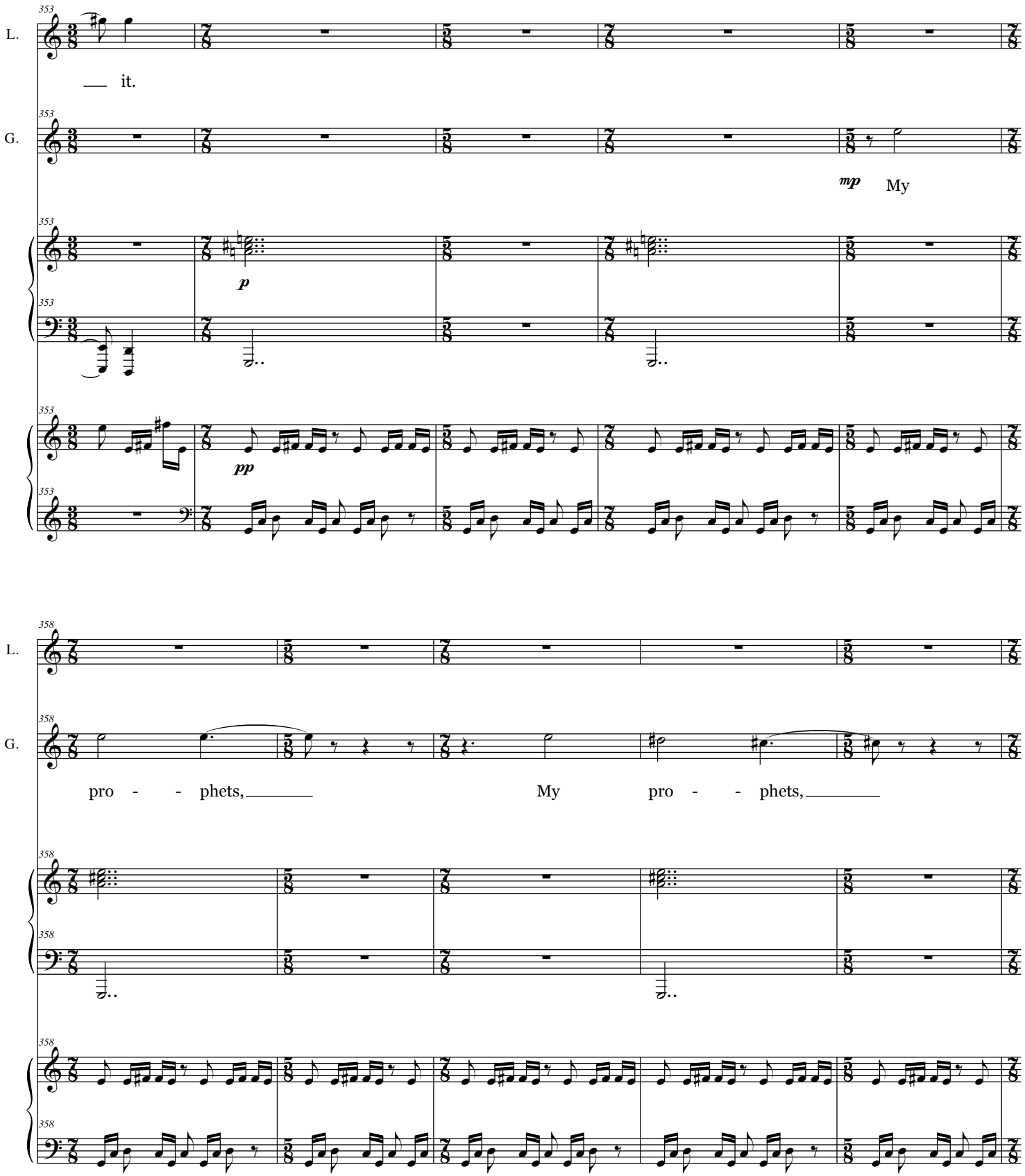

297
L.
G.
teeth tea-ring at my flesh, blood stin-ging my eyes, such
mp
p
304
ec - sta - sy, a bliss that no man has e - ver known,
pp

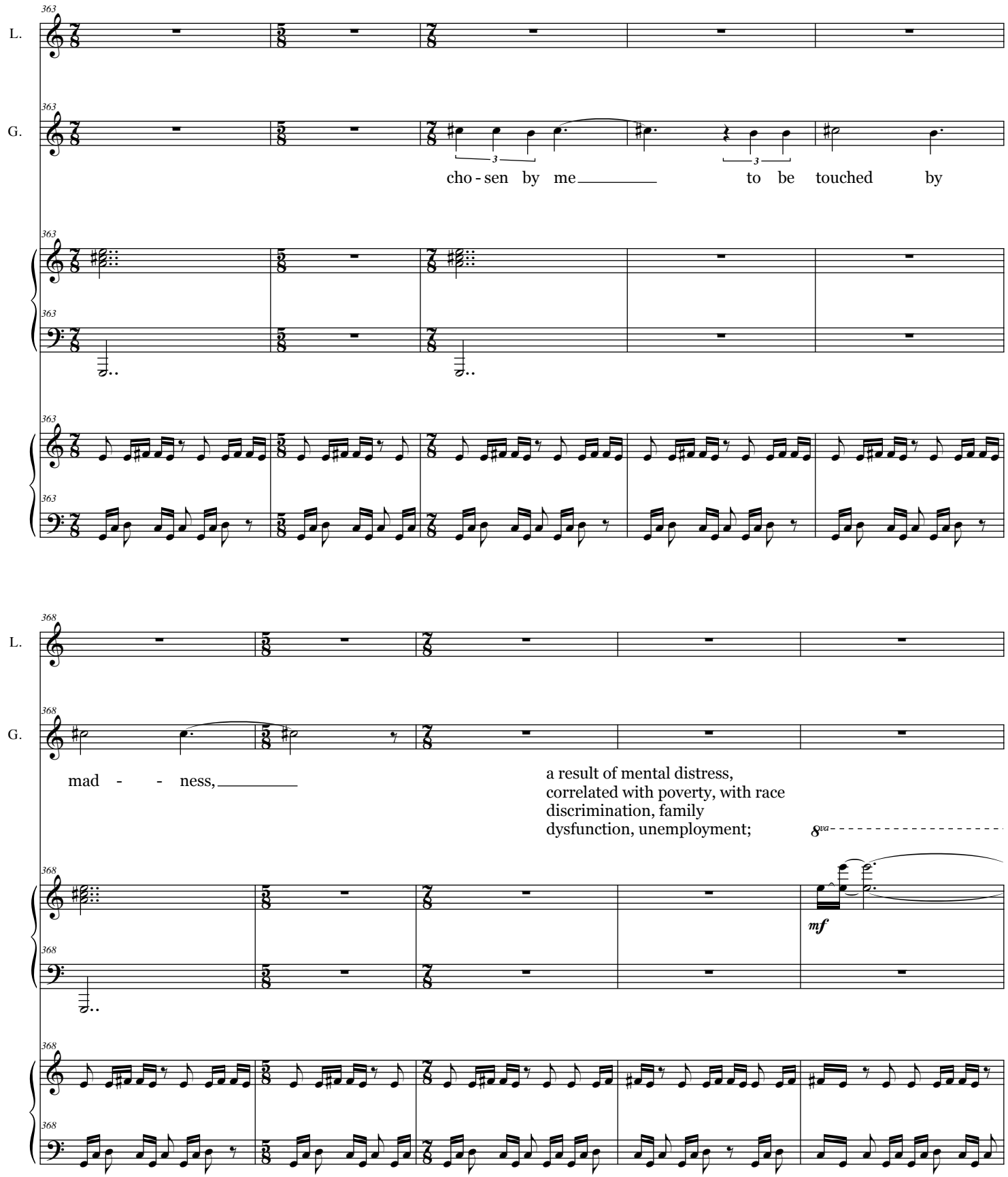

310
L.
G.
to car-ry the deaths of all the world.
315
And to die: three who died that day, to - day you shall be with

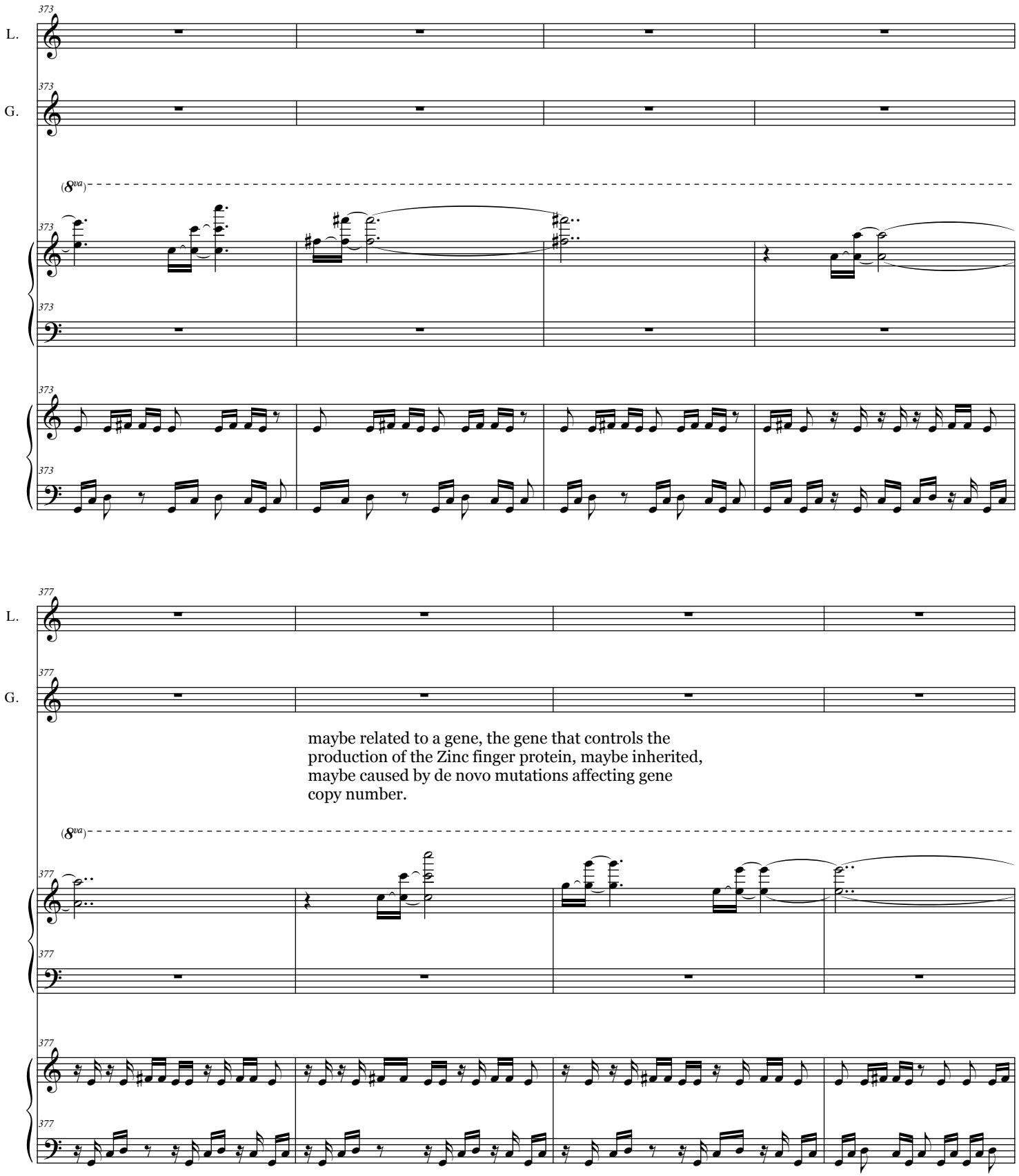

L.
G.
320
me in pa - ra - dise.
f
pp
327
p One day in the street, a man was tal-king a-bout Je - sus.

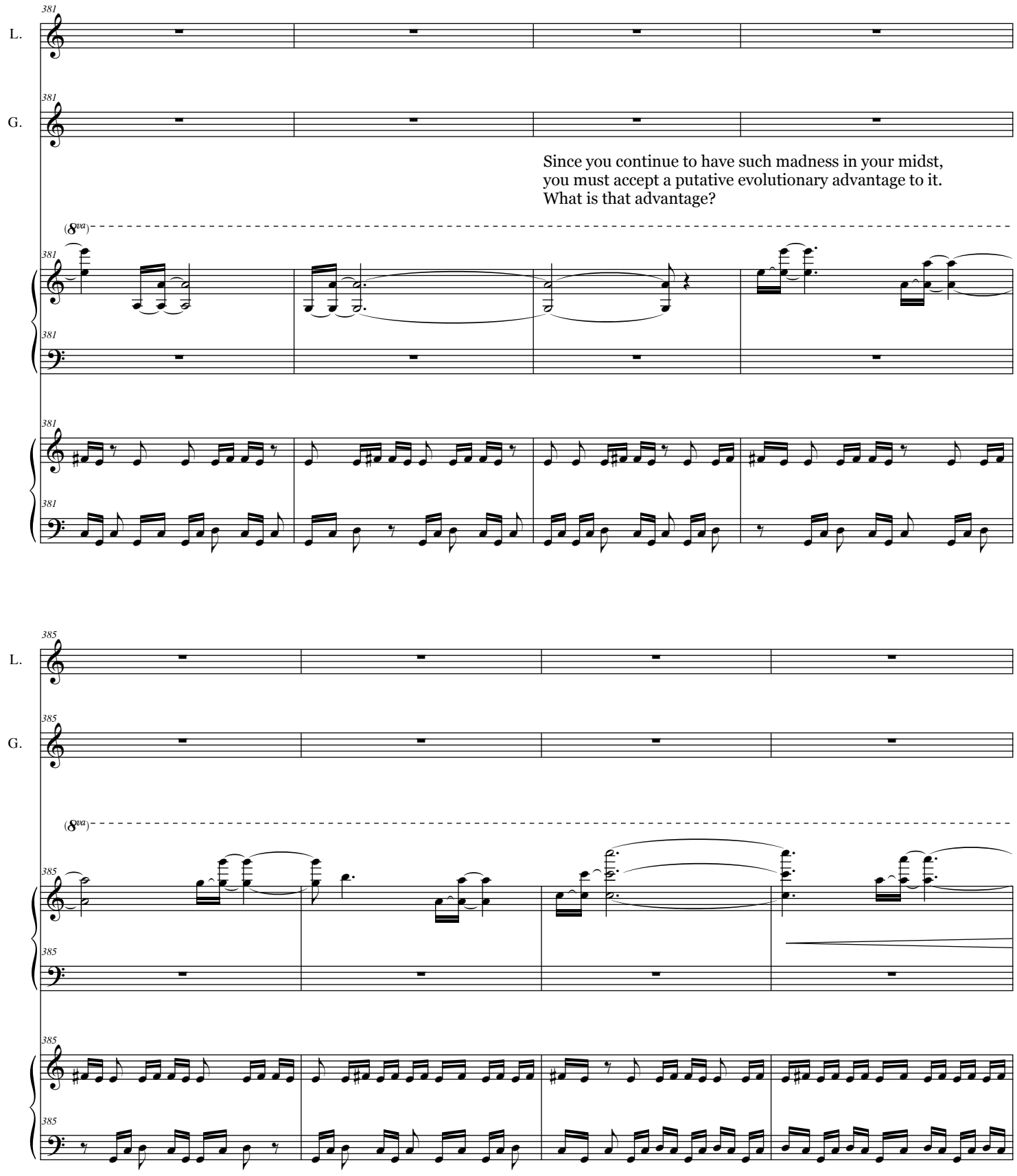

L.
334
The sun was so bright it hurt the little girl's eyes. She was going to school and her grandma said take this lunch money.
f
The
G.
334
334
f
mf
334
334
f
mf
340
L.
3
3
man was tal-king to e-very-one, tel-ling them what to do.
But she knew that it was too much and she spent some of it. When she got to school the teacher said where have you been. The girl said nowhere sorry.
340
G.
340
340
340
340

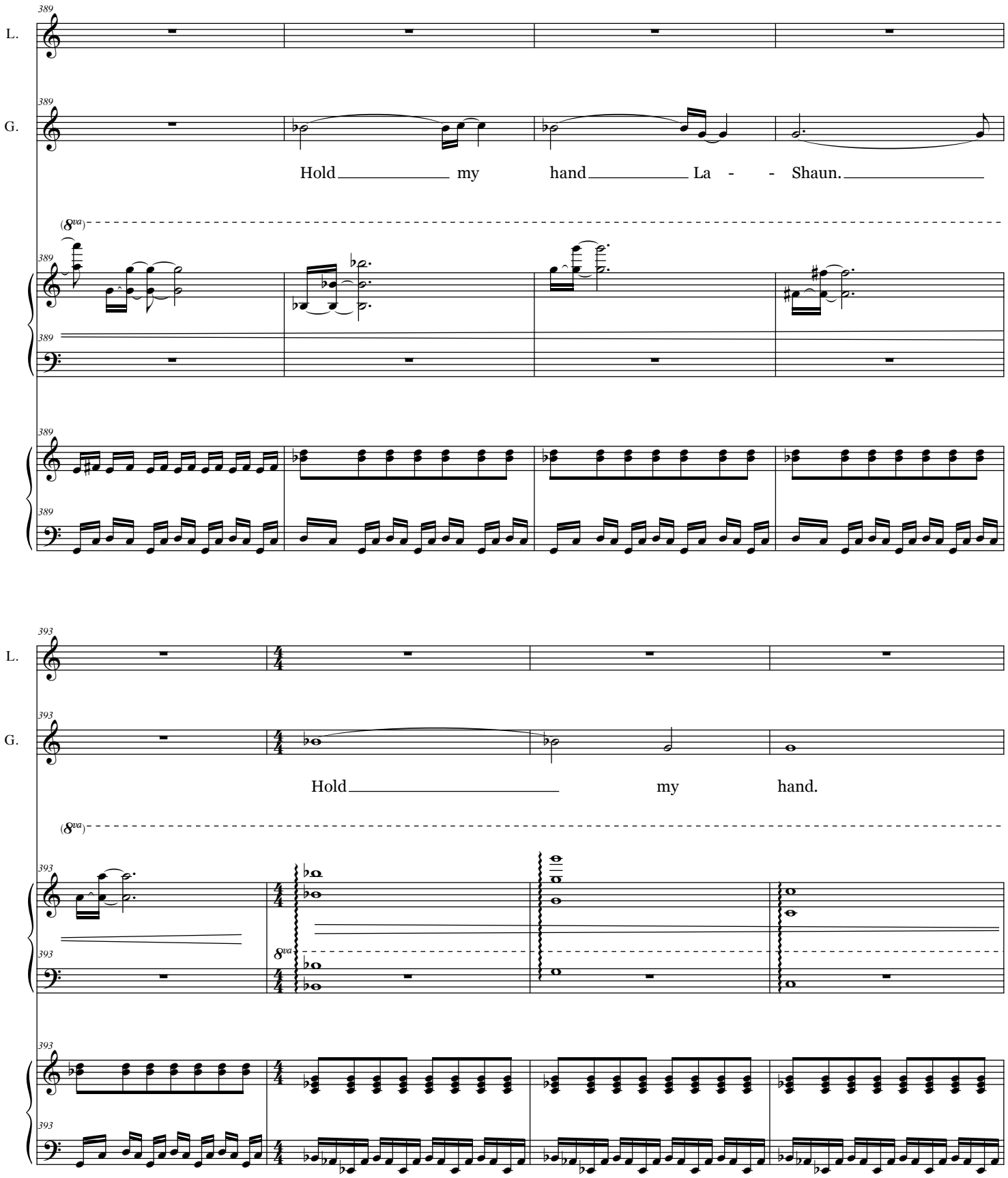

L.
G.
344
She was a - fraid of the man.
ff
The
348
light was bright be - hind his eyes.
The man told her to buy
At home she took the toy
out of her pack.
Her mama said go to
bed so she did.
ff
f

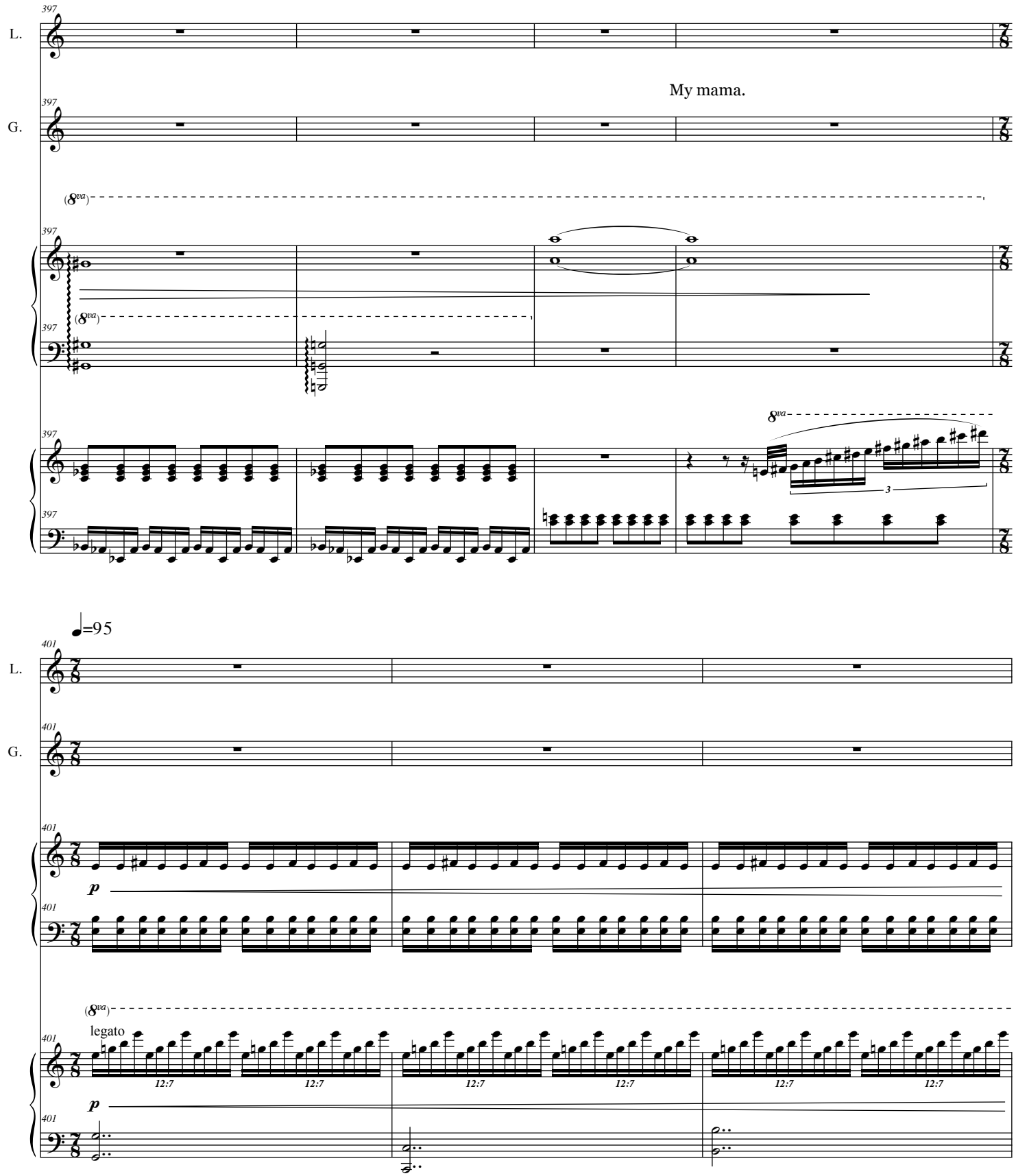

L.
it.
G.
mp
My
p
pp
L.
G.
pro - - phets,
My
pro - - phets,

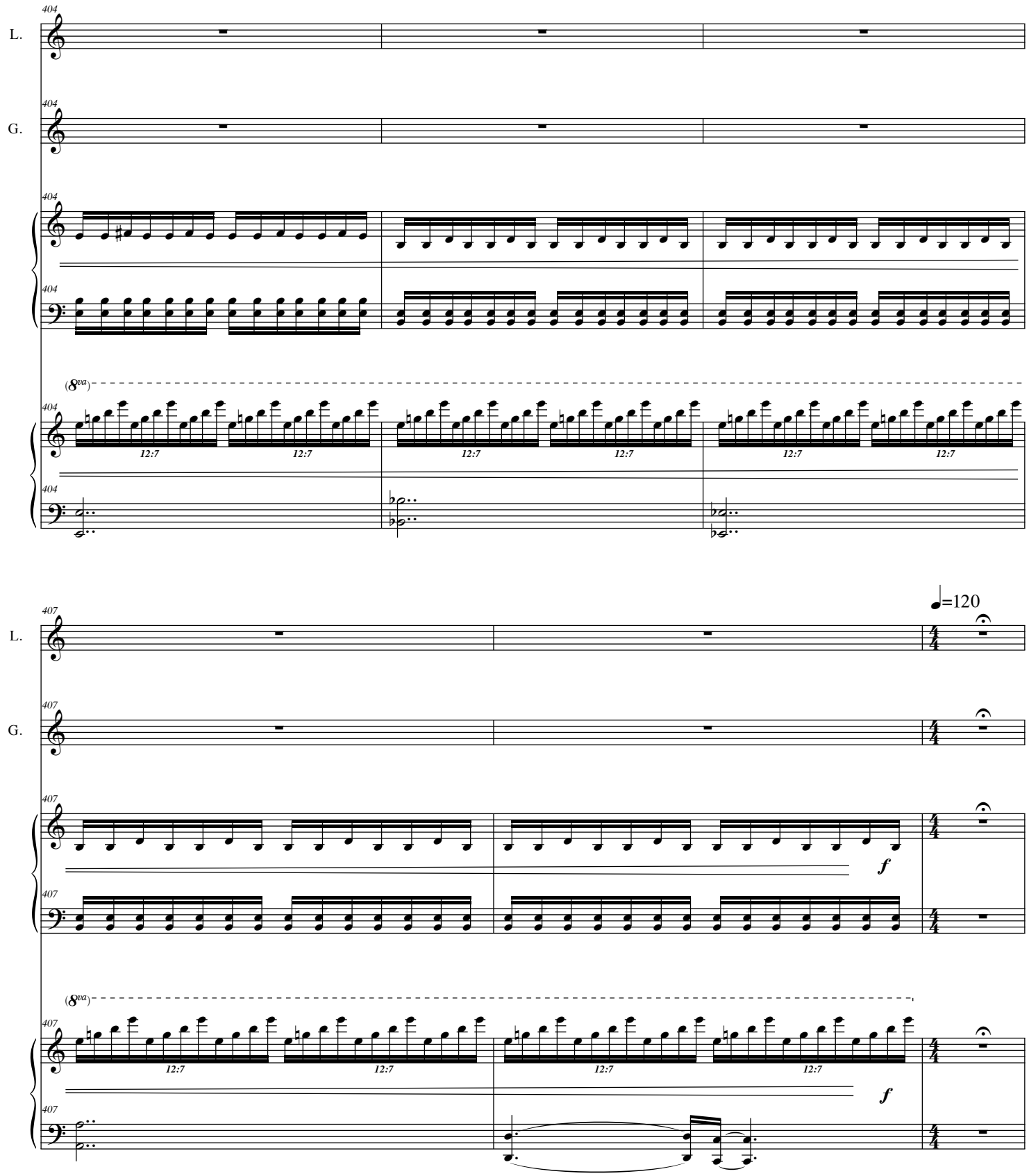

L.
G.
363
cho - sen by me to be touched by
368
mad - - ness,
a result of mental distress,
correlated with poverty, with race
discrimination, family
dysfunction, unemployment;
8va
mf


L.
G.
(8va)
maybe related to a gene, the gene that controls the production of the Zinc finger protein, maybe inherited, maybe caused by de novo mutations affecting gene copy number.

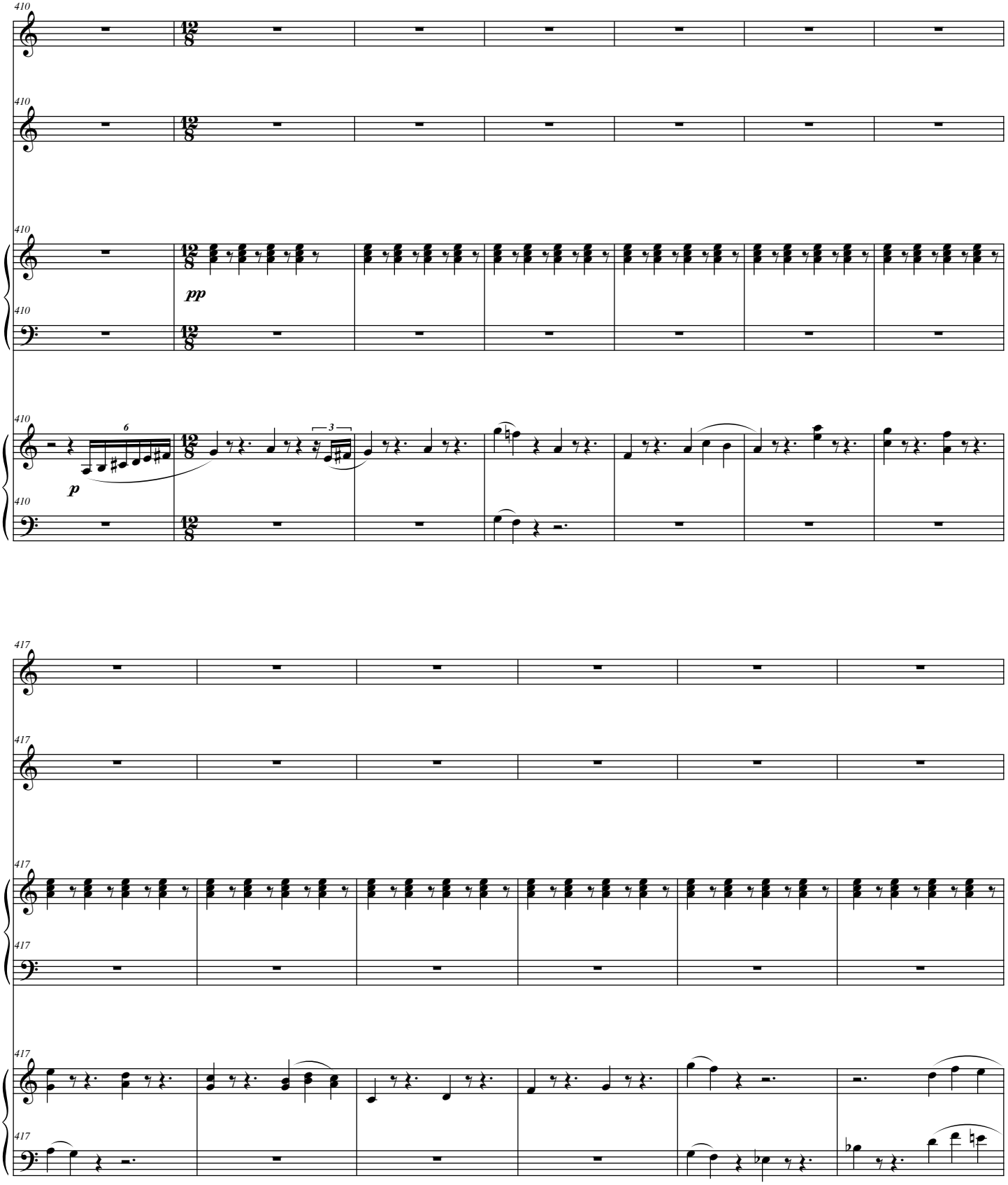

L.
G.
381
Since you continue to have such madness in your midst,
you must accept a putative evolutionary advantage to it.
What is that advantage?
(8va)
385

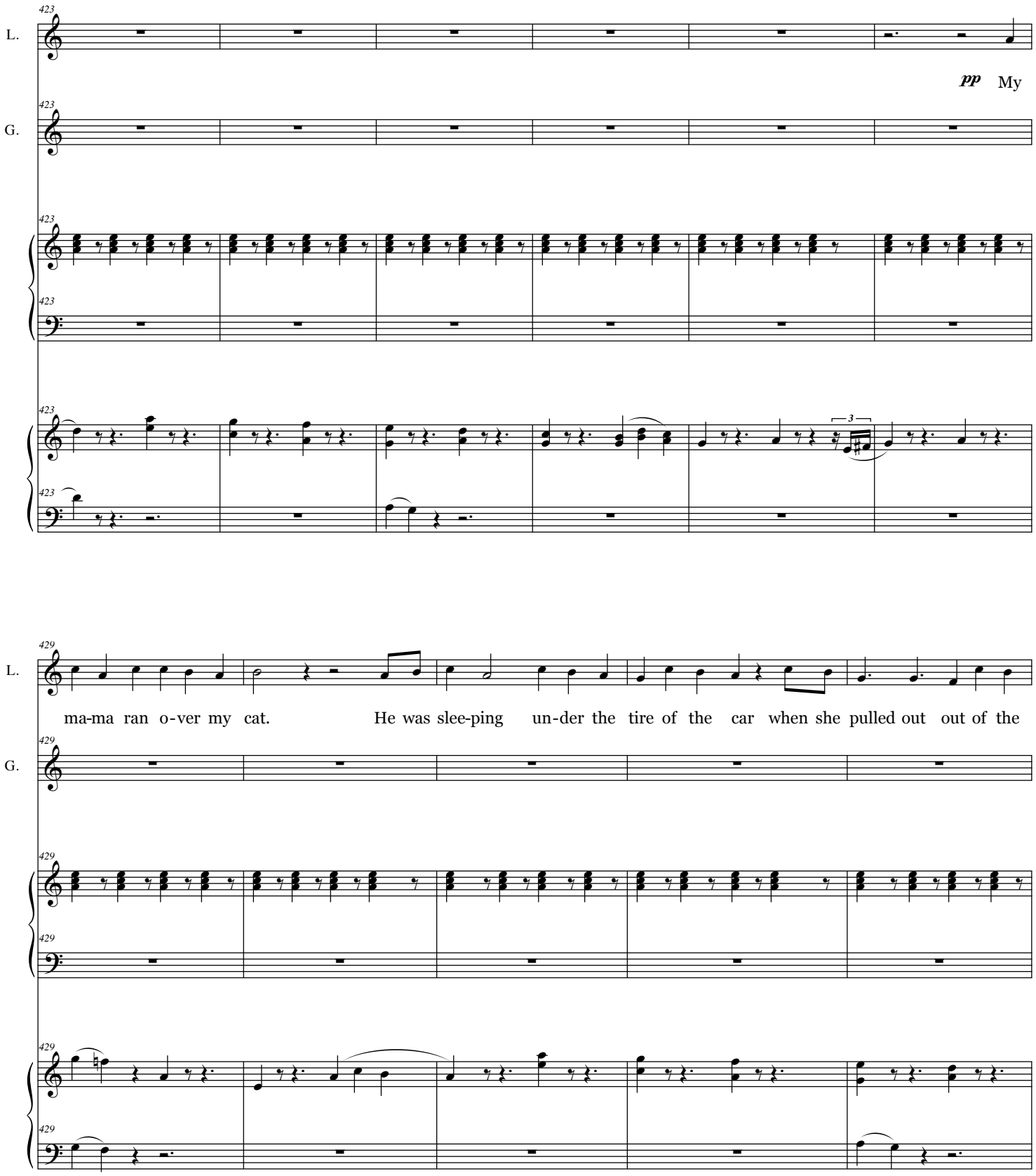

389
L.
G.
Hold my hand La - - Shaun.
(8va)
393
Hold my hand.

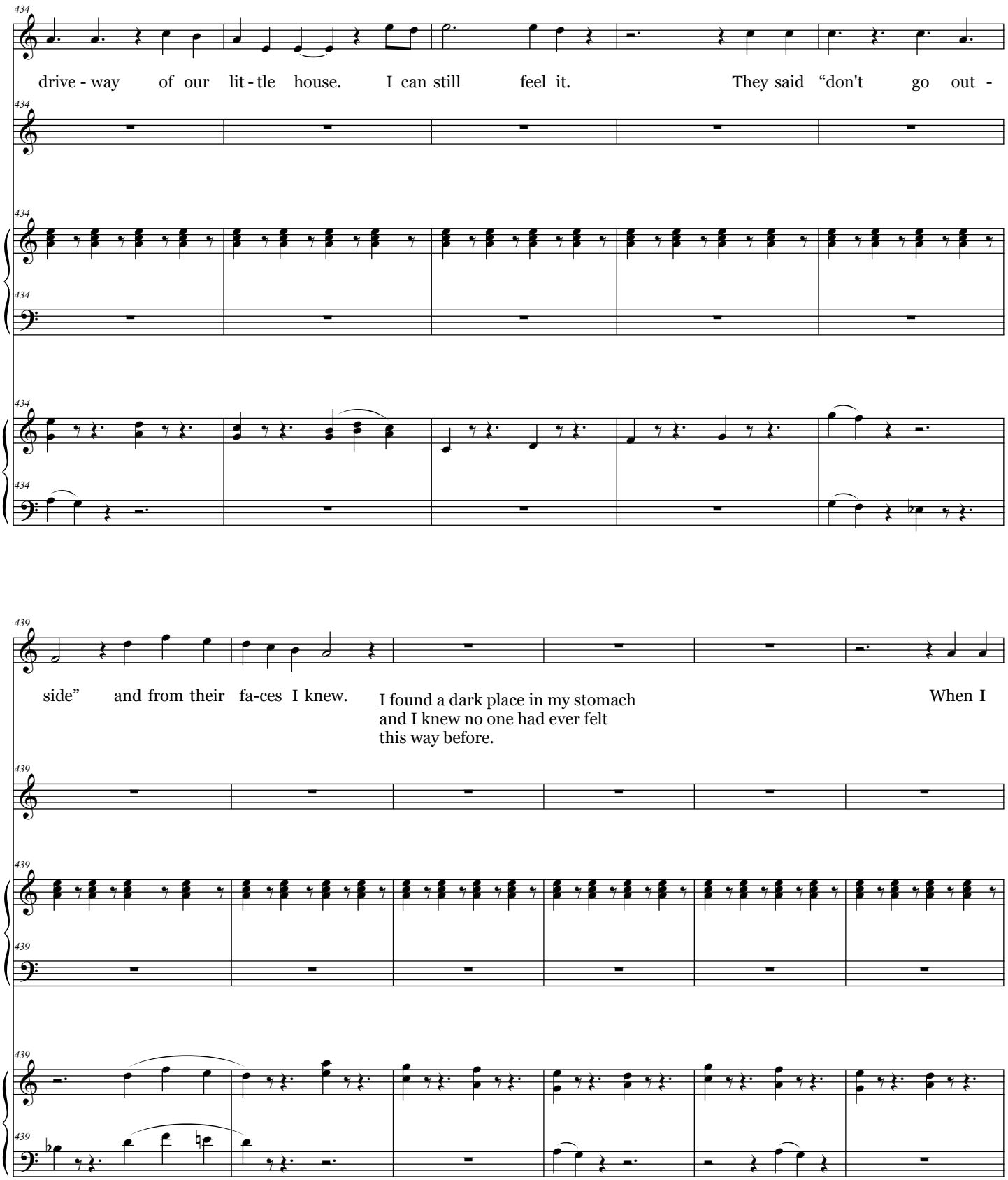

397
L.
My mama.
G.
(8va)
8va
3
♩=95
401
p
legato
12:7

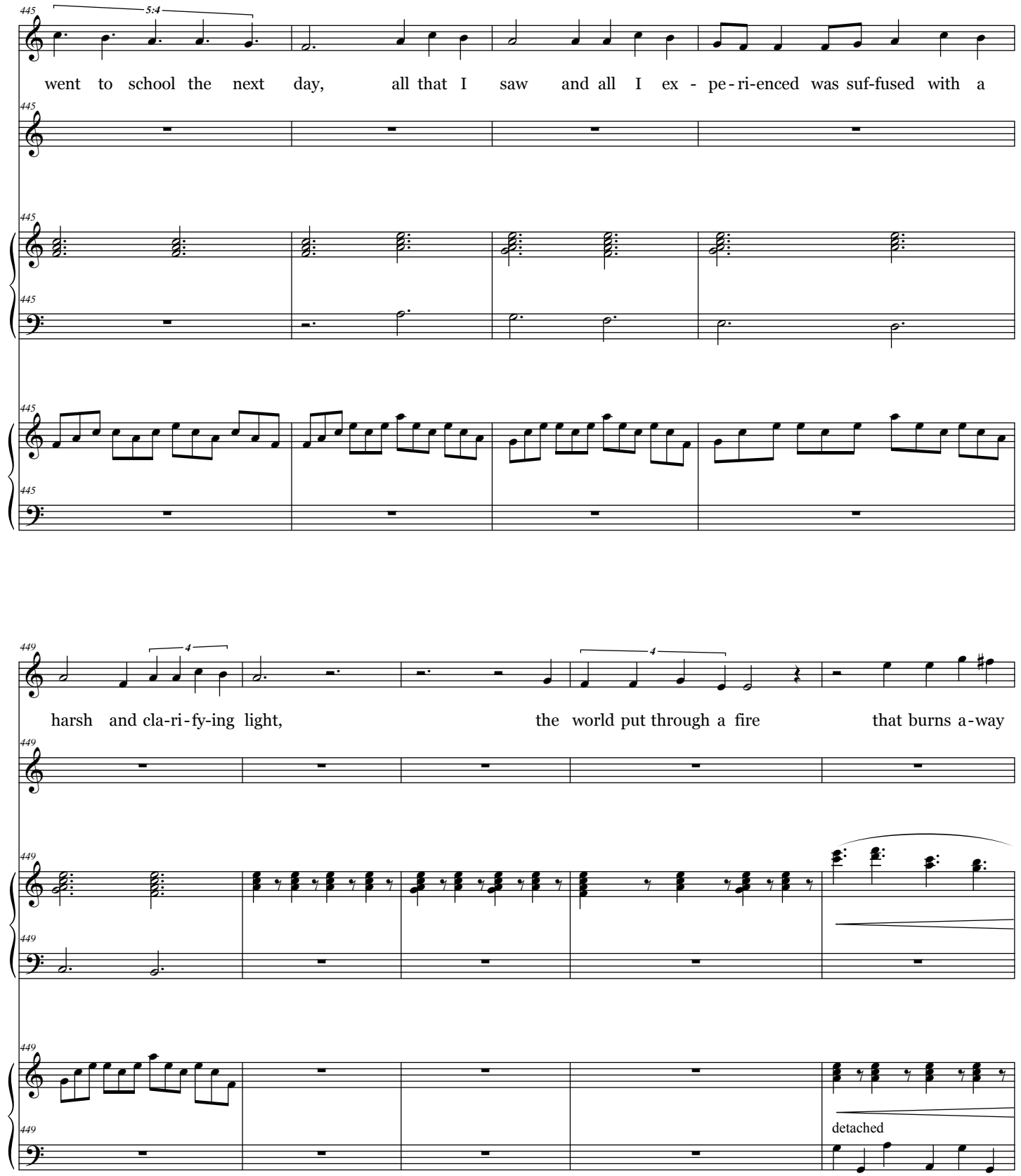

L.
G.
404
(8va)
12:7
407
♩=120
f

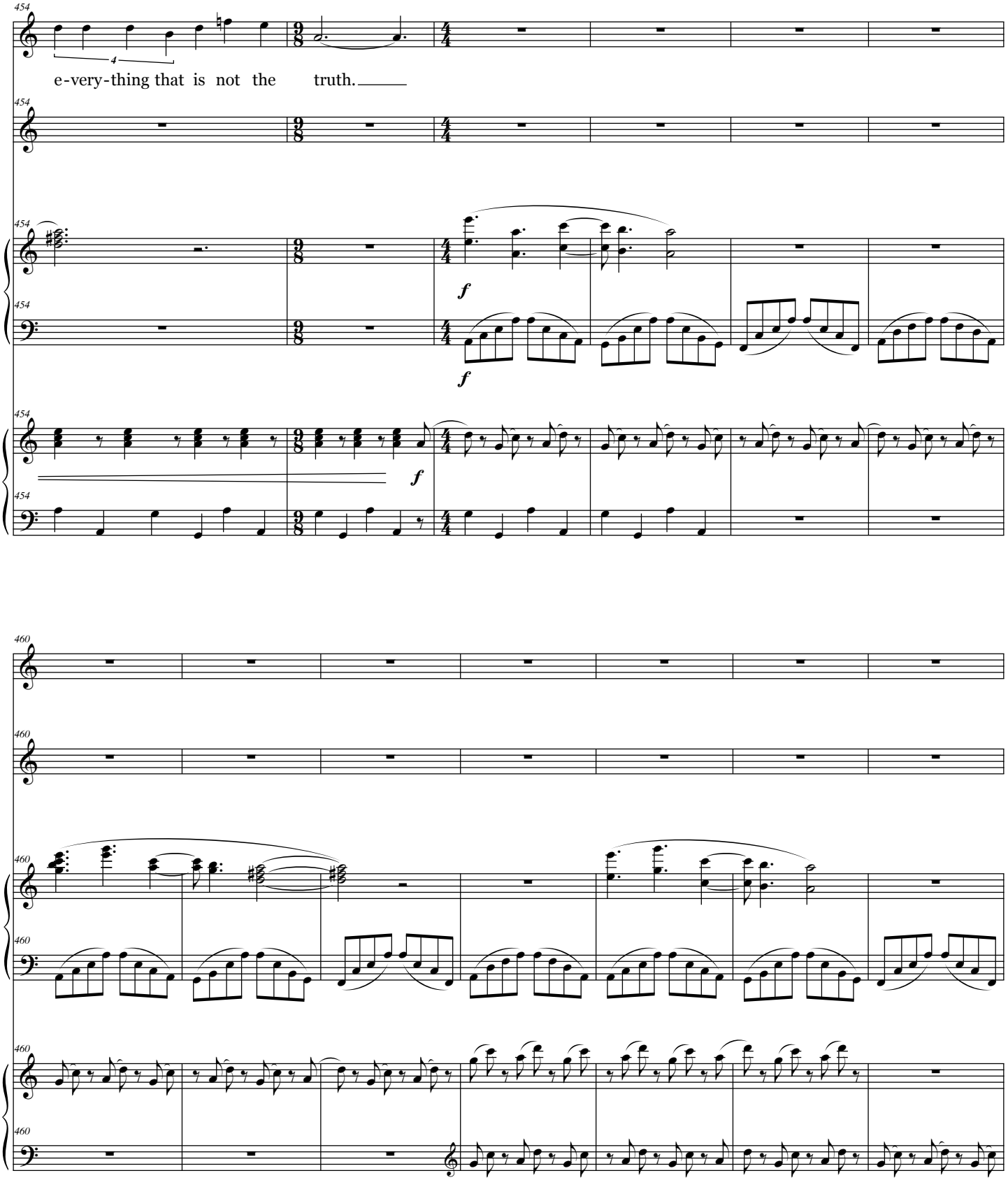
Scene 2: youth

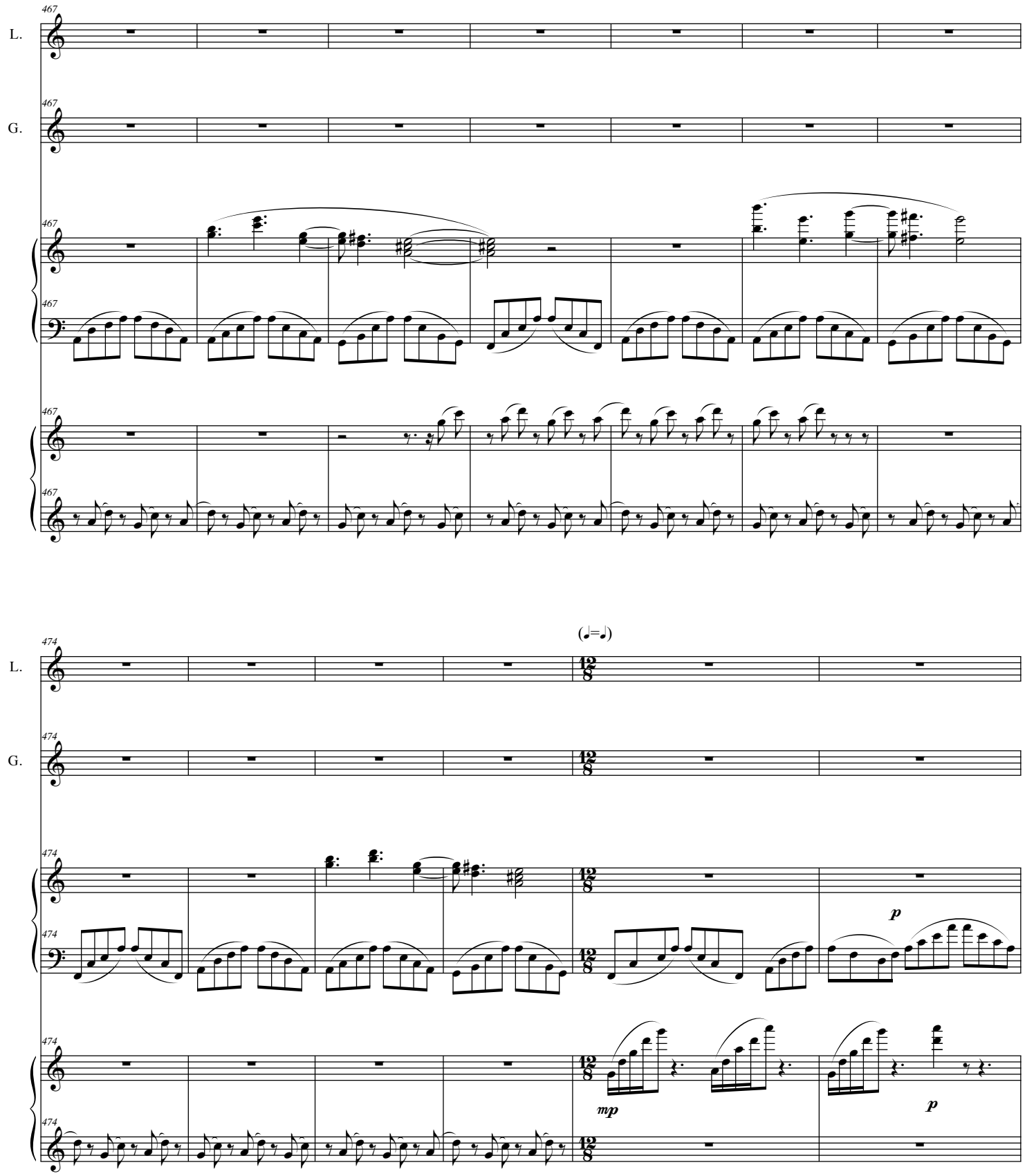


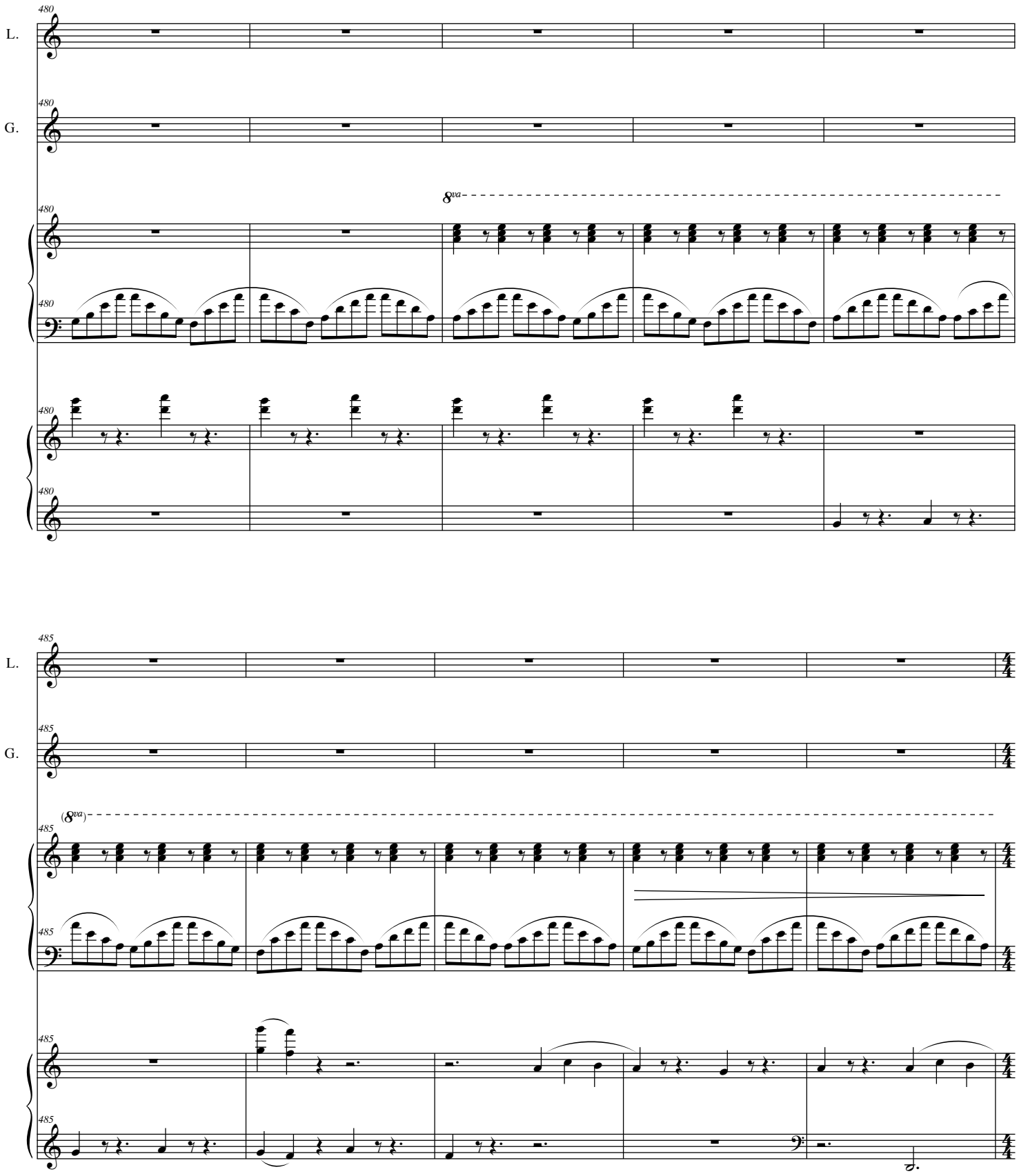

423
L.
pp My
G.
3
429
L.
ma-ma ran o-ver my cat. He was slee-ping un-der the tire of the car when she pulled out out of the
G.

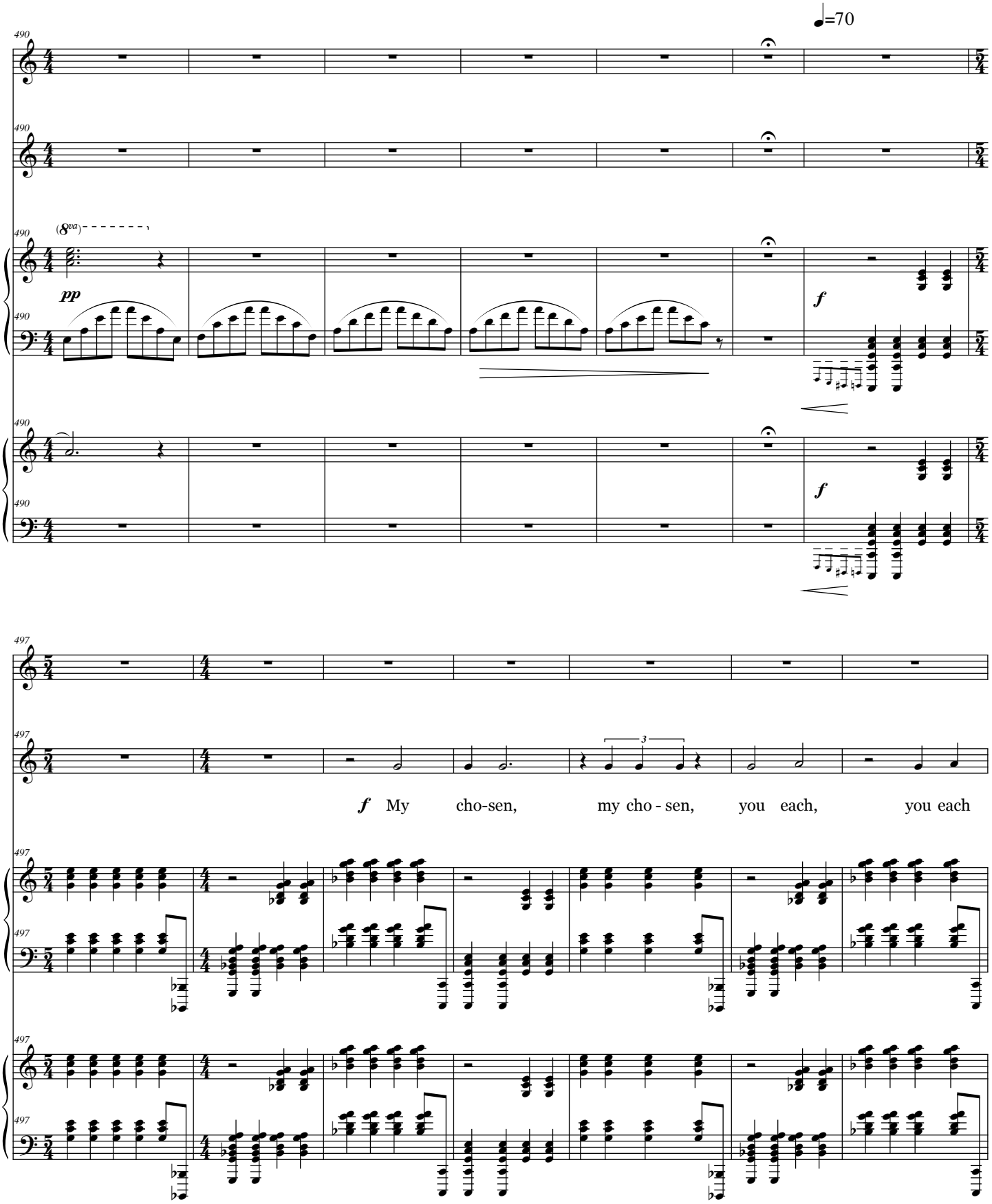

434
L.
drive - way of our lit - tle house. I can still feel it. They said “don't go out -
G.
439
side” and from their fa-ces I knew.
I found a dark place in my stomach
and I knew no one had ever felt
this way before.
When I

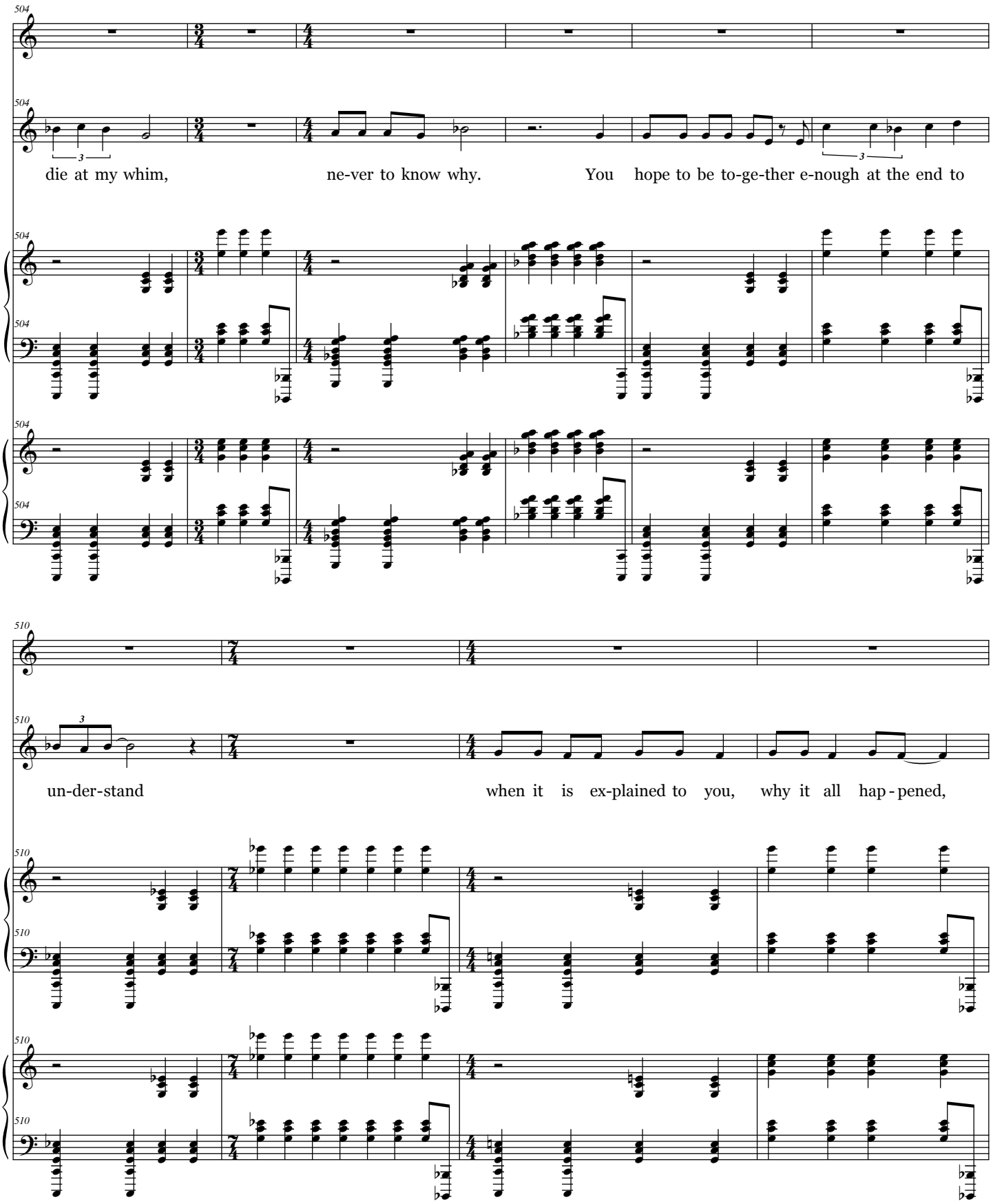

445
5:4
L.
went to school the next day, all that I saw and all I ex - pe - ri-enced was suf-fused with a
G.
449
4
4
harsh and cla-ri-fy-ing light, the world put through a fire that burns a-way
detached

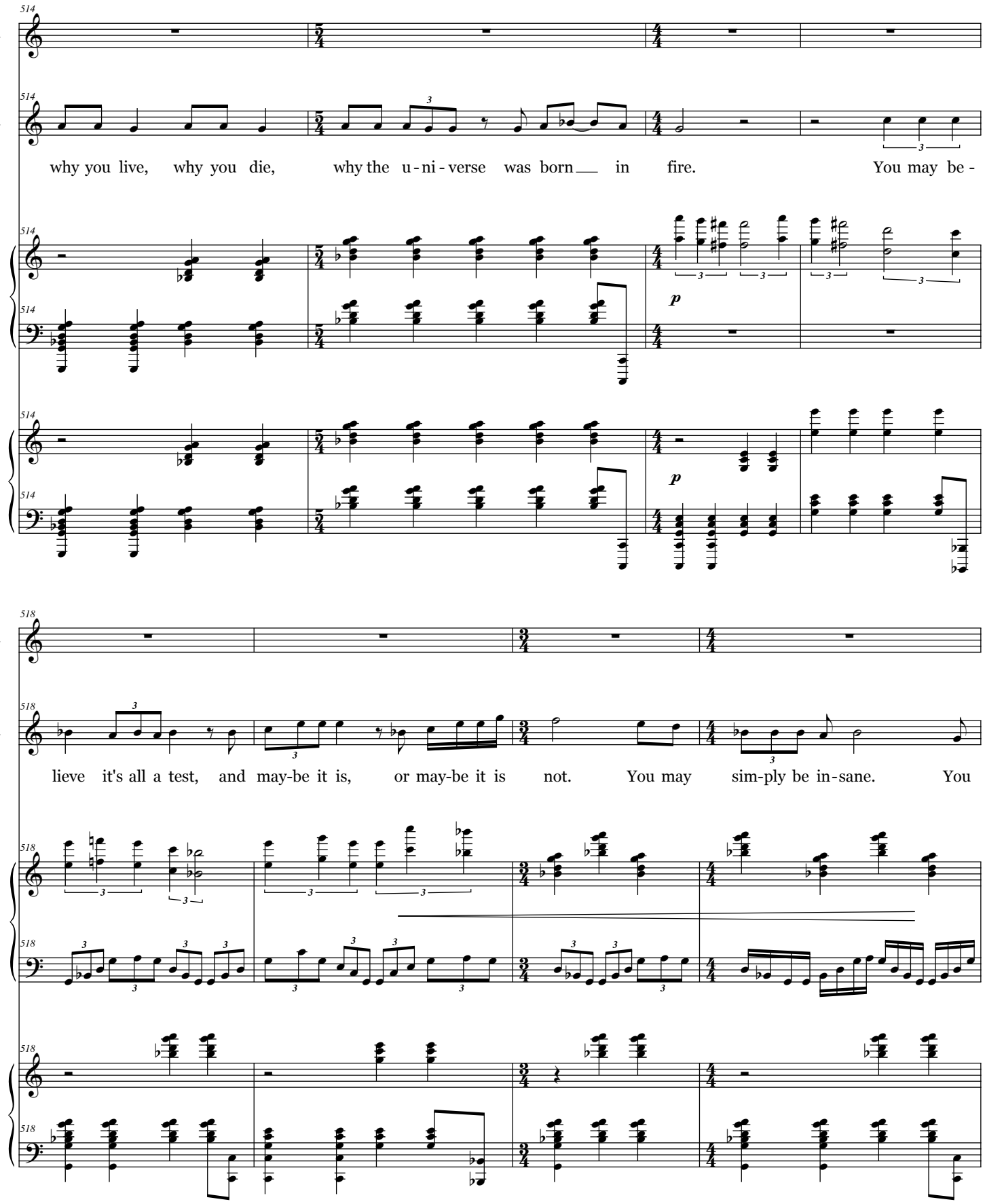

454
L.
G.
e-very-thing that is not the truth.
f
460

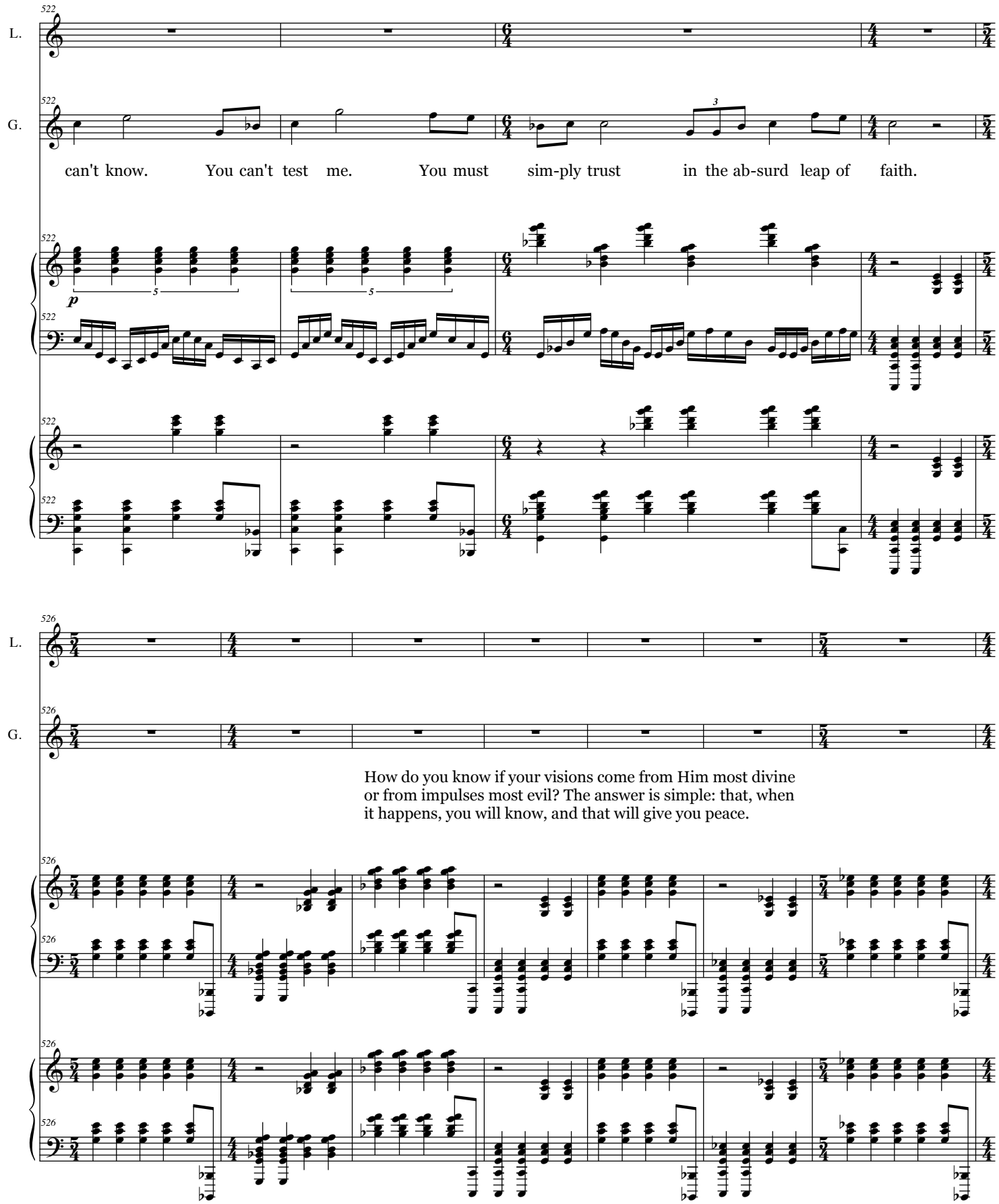

467
L.
G.
474
(♩=♩)
p
mp
p

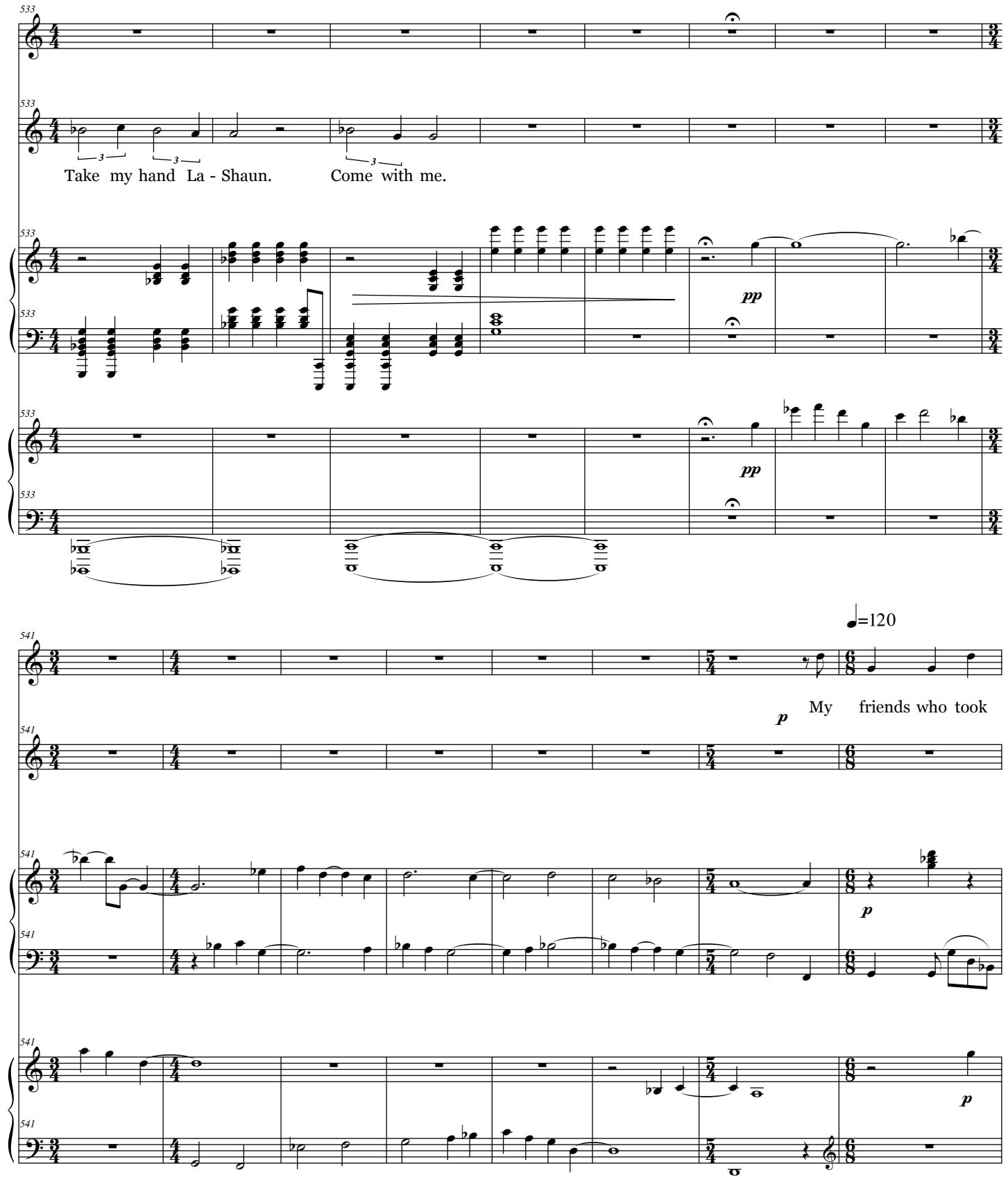

L.
G.
480
8va
485
(8va)

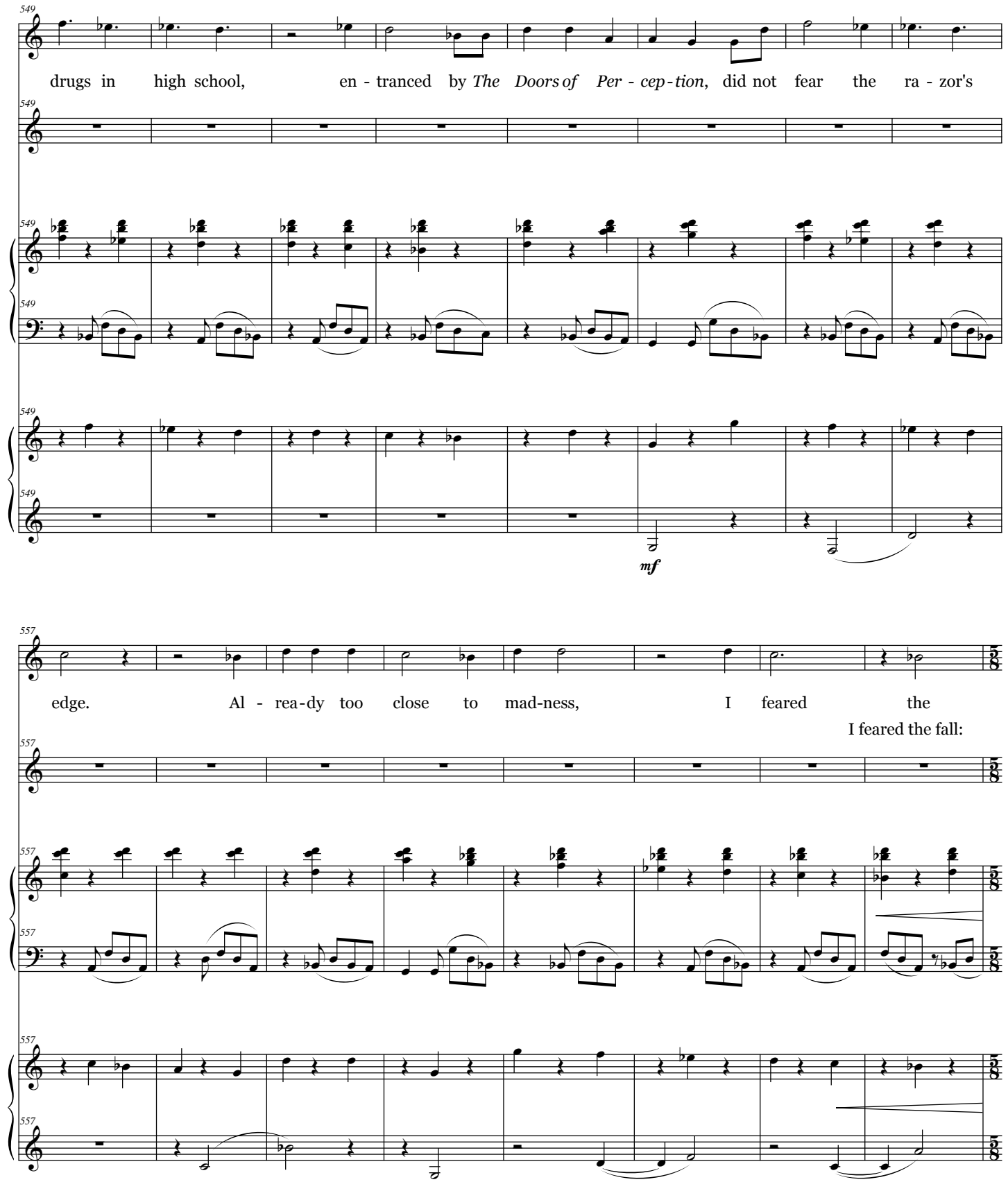

♩=70
L.
G.
490
497
(8va)
pp
f
3
f My cho-sen, my cho - sen, you each, you each

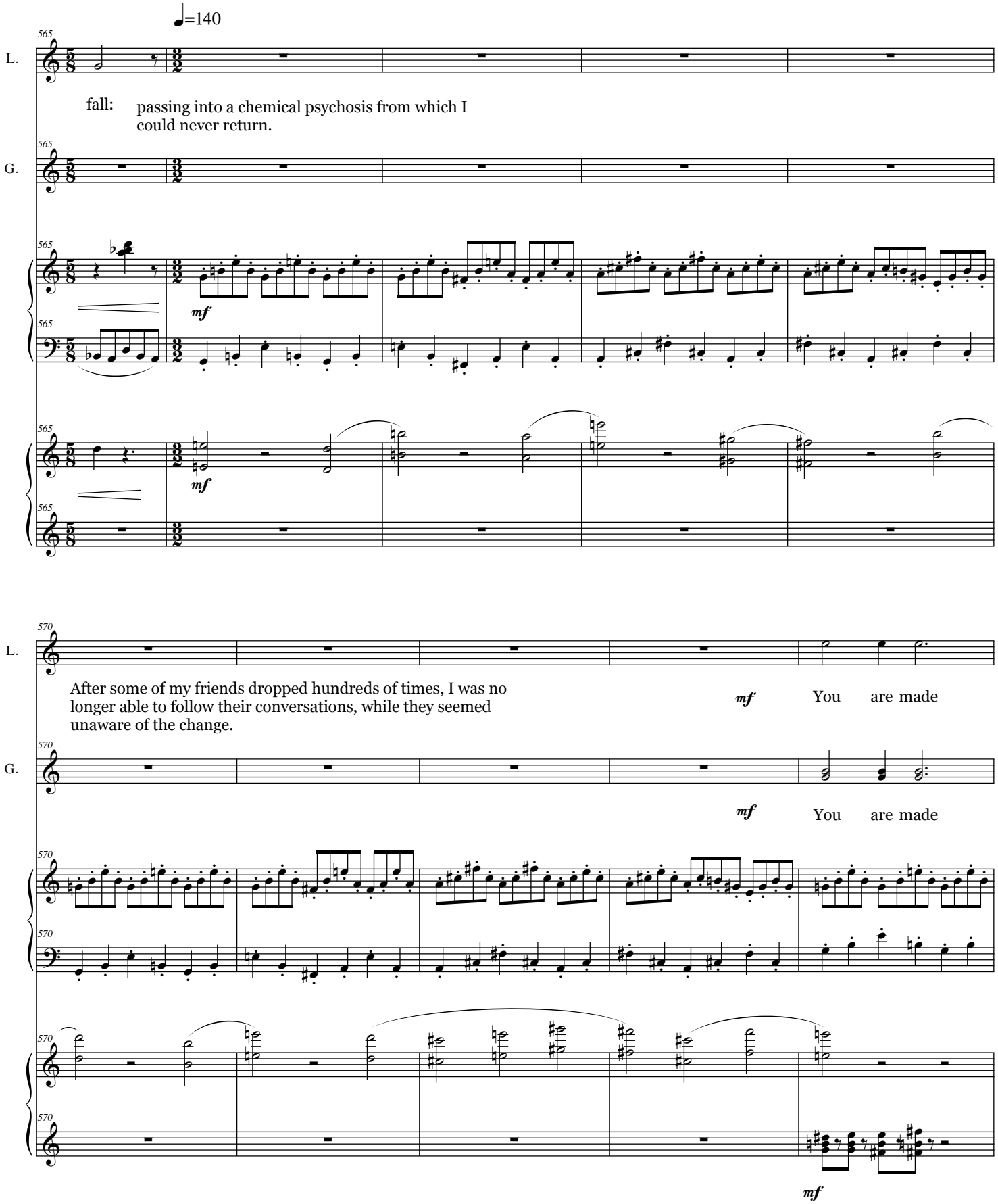

L.
G.
504
die at my whim,
ne-ver to know why.
You hope to be to-ge-ther e-nough at the end to
510
un-der-stand
when it is ex-plained to you, why it all hap - pened,

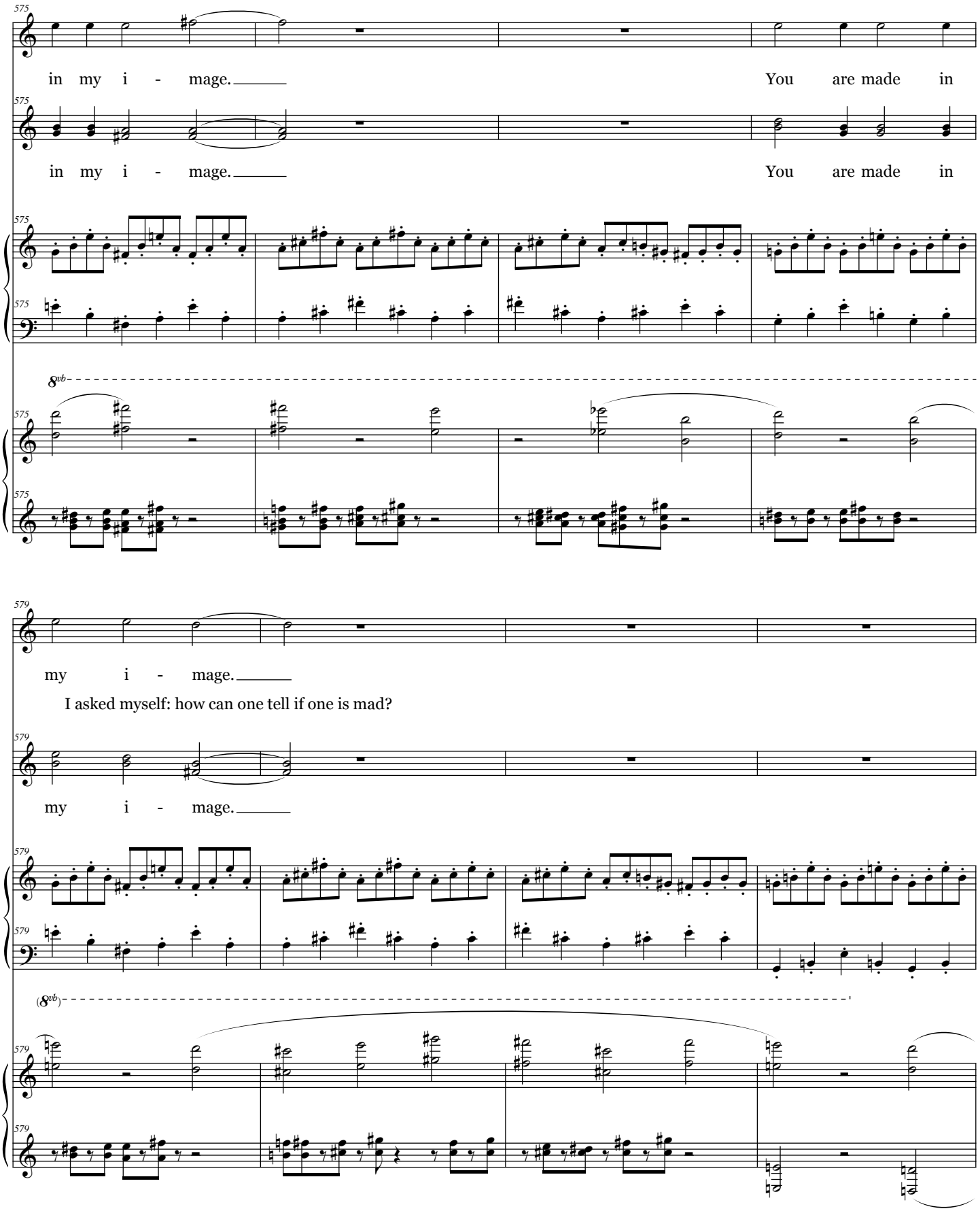

514
L.
G.
why you live, why you die, why the u - ni - verse was born in fire. You may be -
p
518
lieve it's all a test, and may-be it is, or may-be it is not. You may sim-ply be in-sane. You

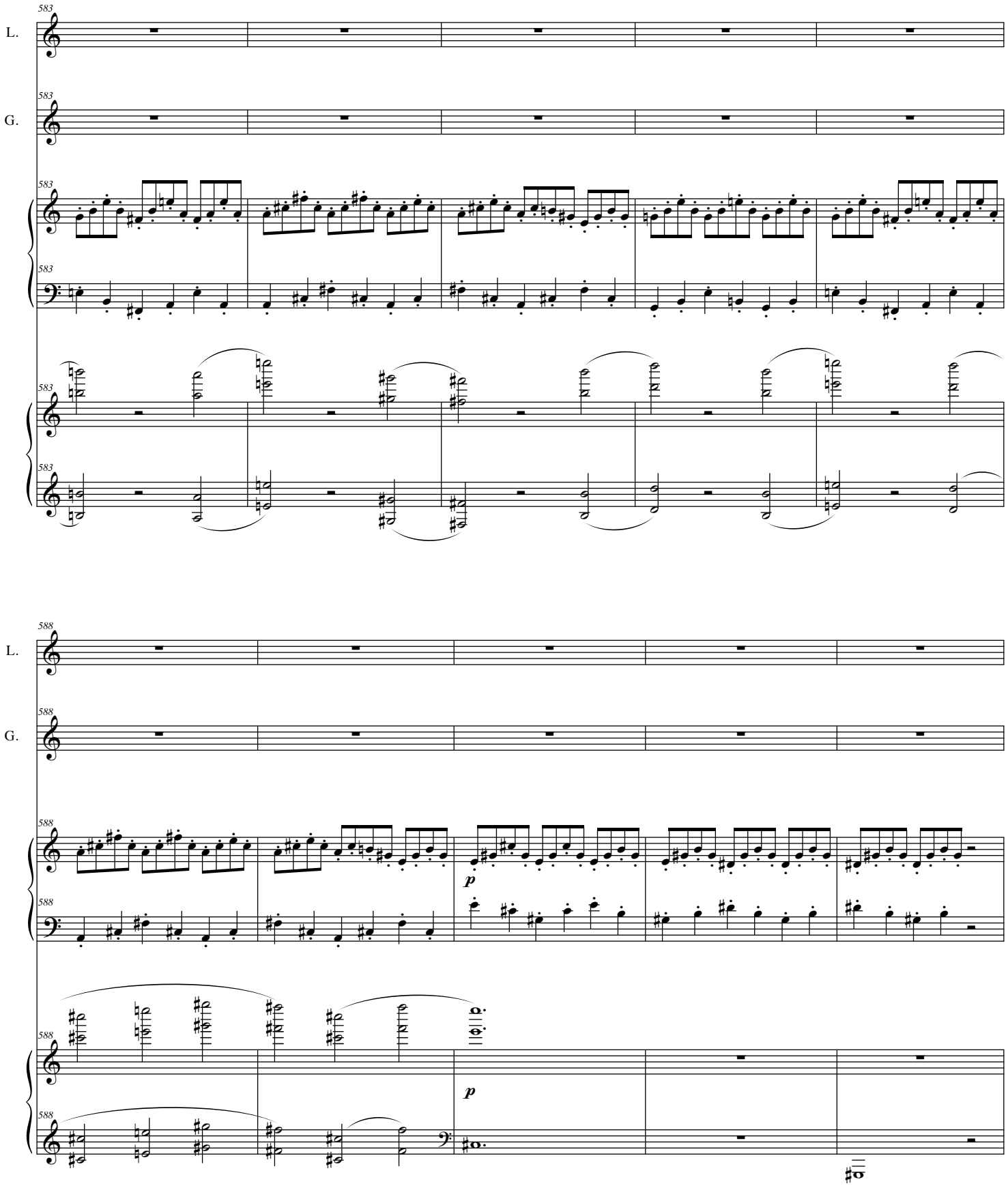

L.
G.
522
can't know. You can't test me. You must sim-ply trust in the ab-surd leap of faith.
p
526
How do you know if your visions come from Him most divine or from impulses most evil? The answer is simple: that, when it happens, you will know, and that will give you peace.

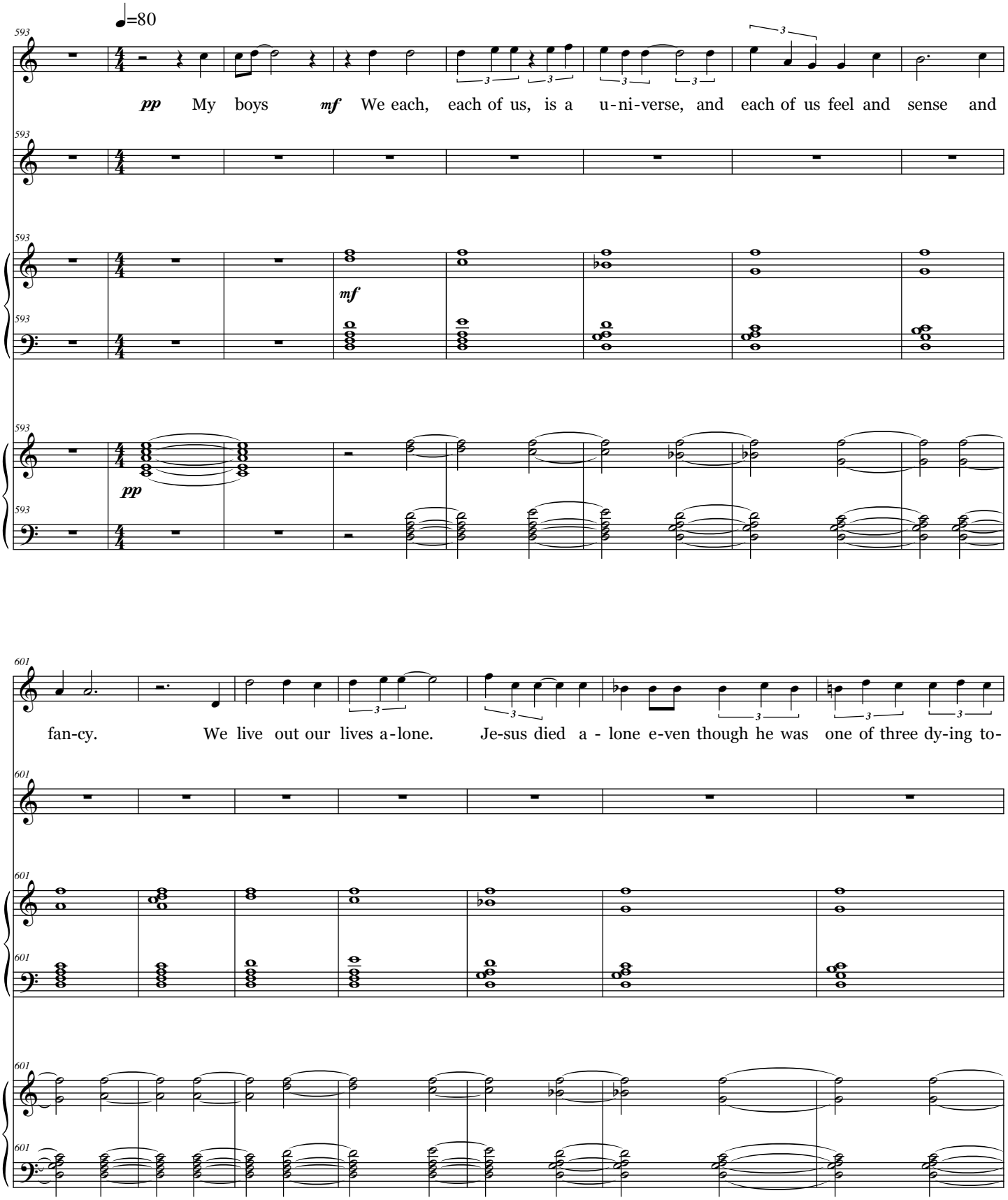

L.
G.
533
Take my hand La - Shaun.
Come with me.
pp
541
=120
My friends who took
p

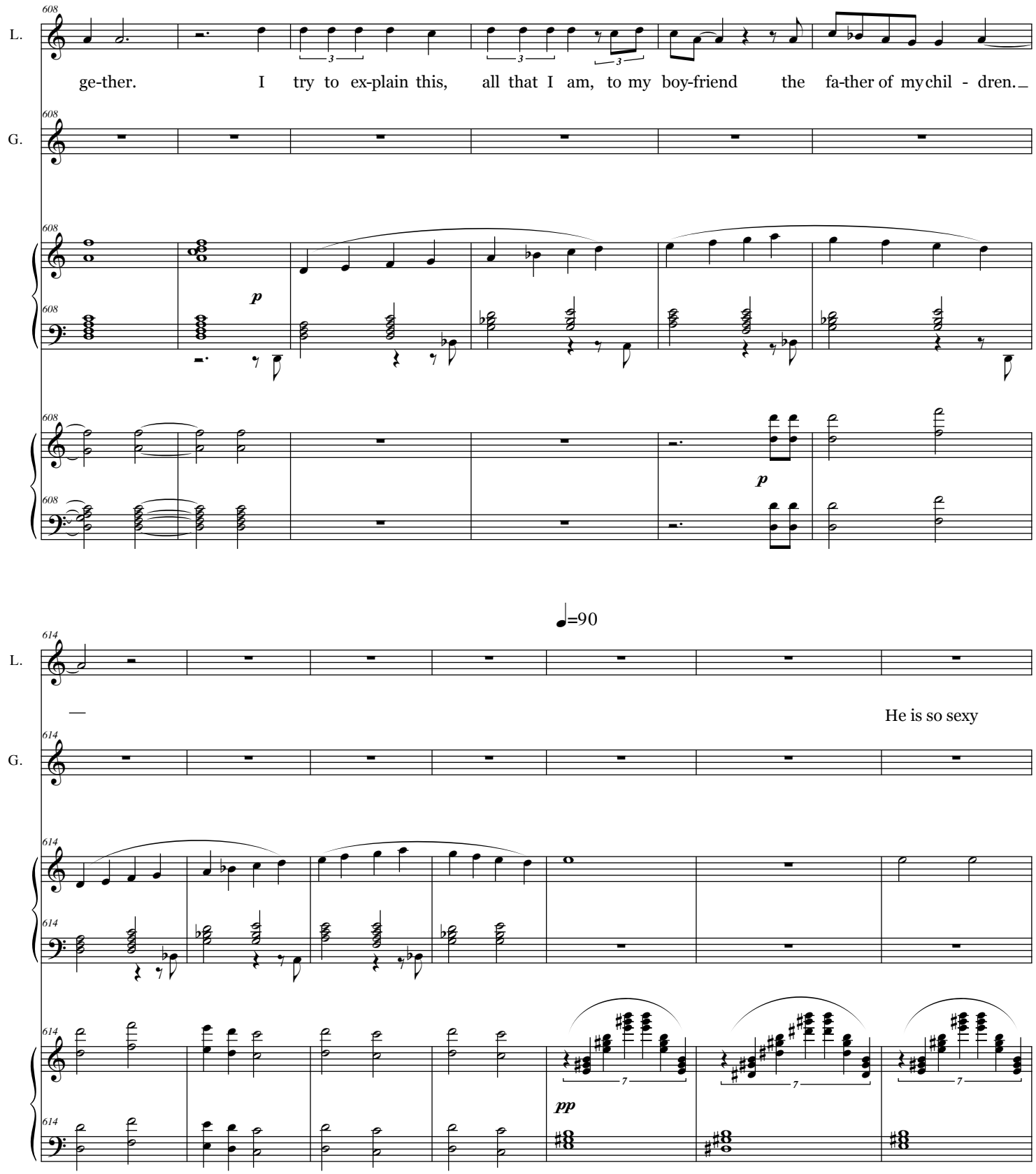

549
L.
drugs in high school, en - tranced by *The Doors of Per - cep - tion*, did not fear the ra - zor's
G.
mf
557
edge. Al - rea - dy too close to mad - ness, I feared the
I feared the fall:

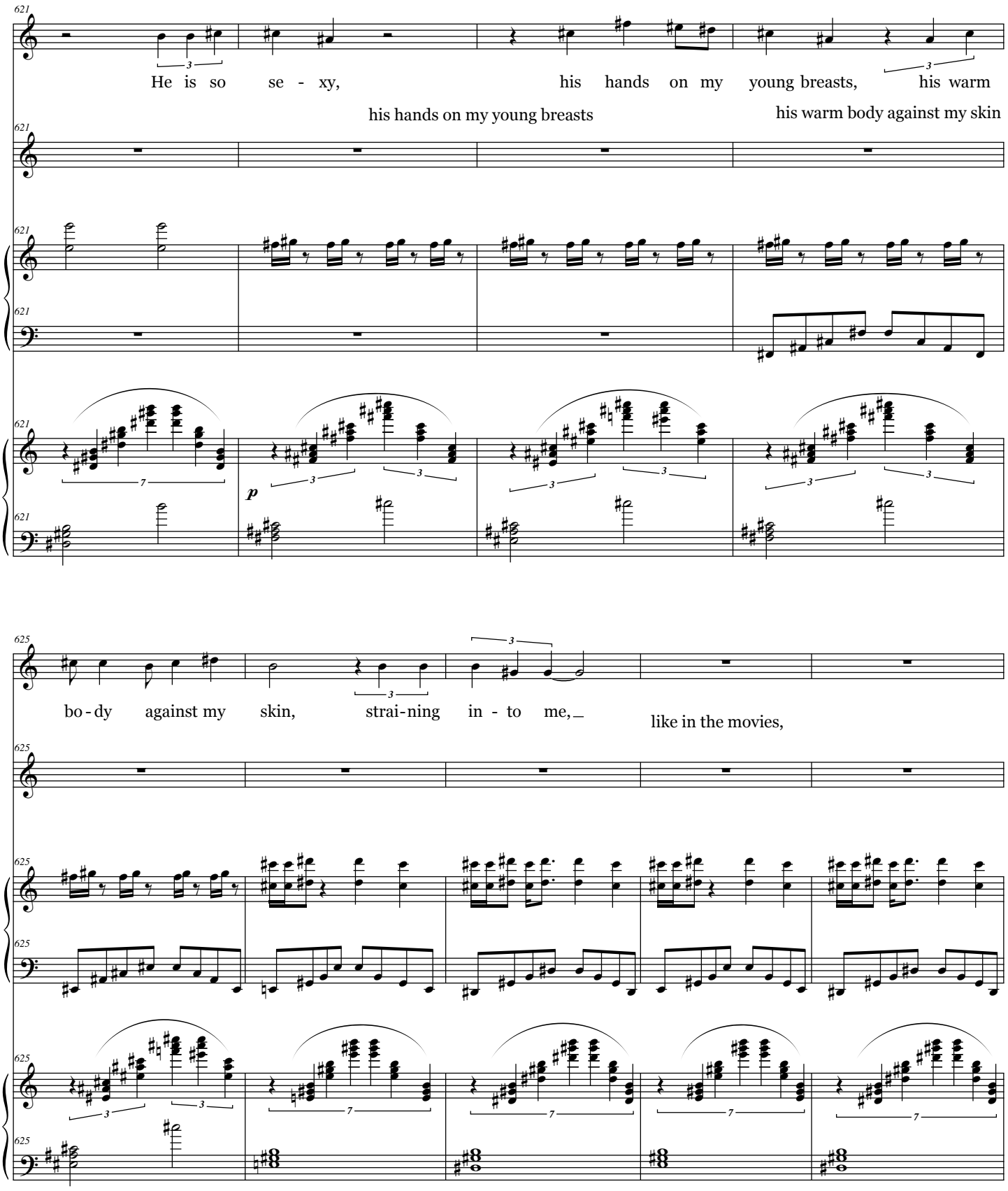

♩=140
565
L.
fall: passing into a chemical psychosis from which I could never return.
G.
mf
570
After some of my friends dropped hundreds of times, I was no longer able to follow their conversations, while they seemed unaware of the change.
mf
You are made
mf
You are made
mf

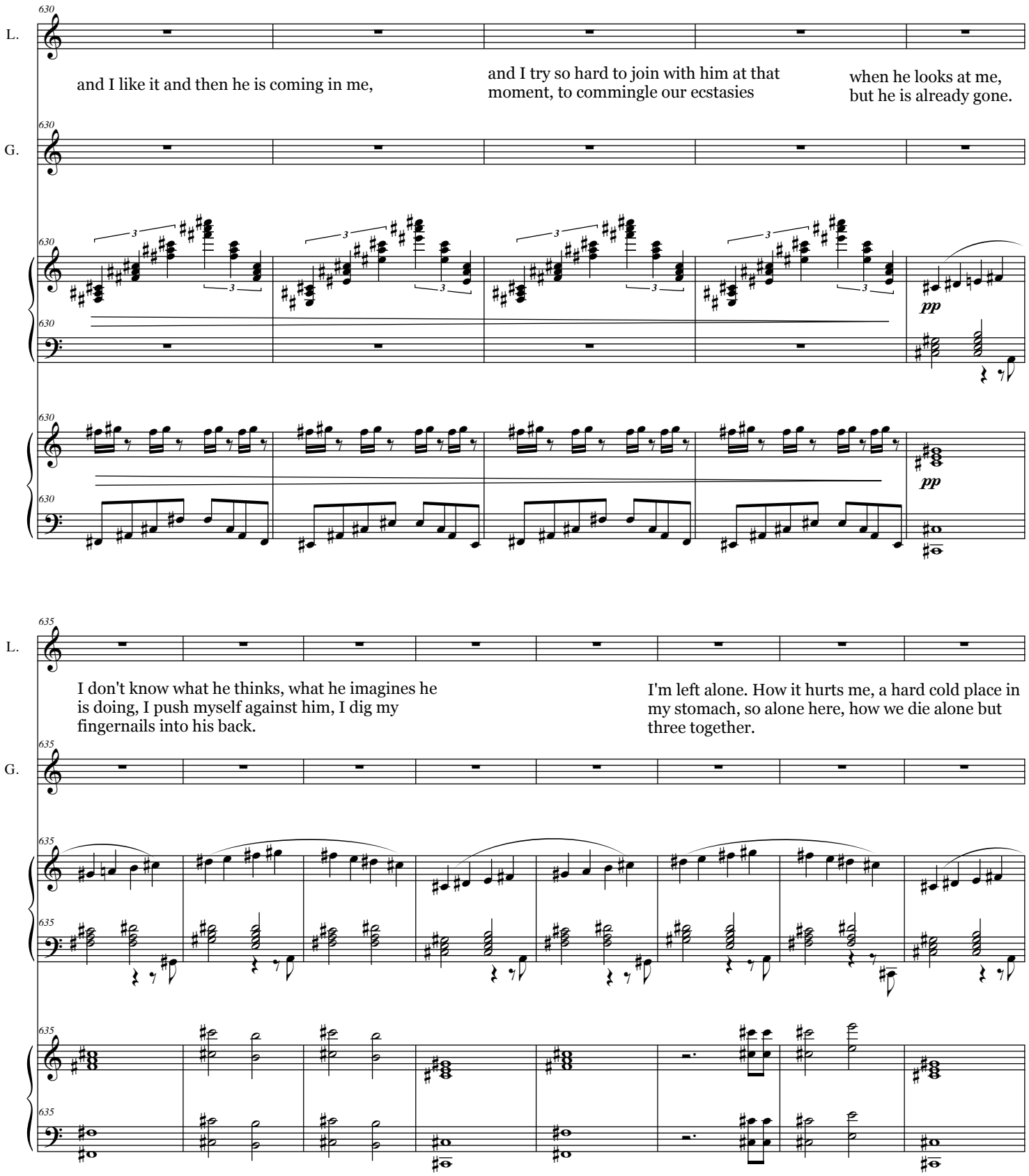

L.
in my i - mage.
You are made in
G.
in my i - mage.
You are made in
8vb
L.
my i - mage.
I asked myself: how can one tell if one is mad?
G.
my i - mage.
(8vb)

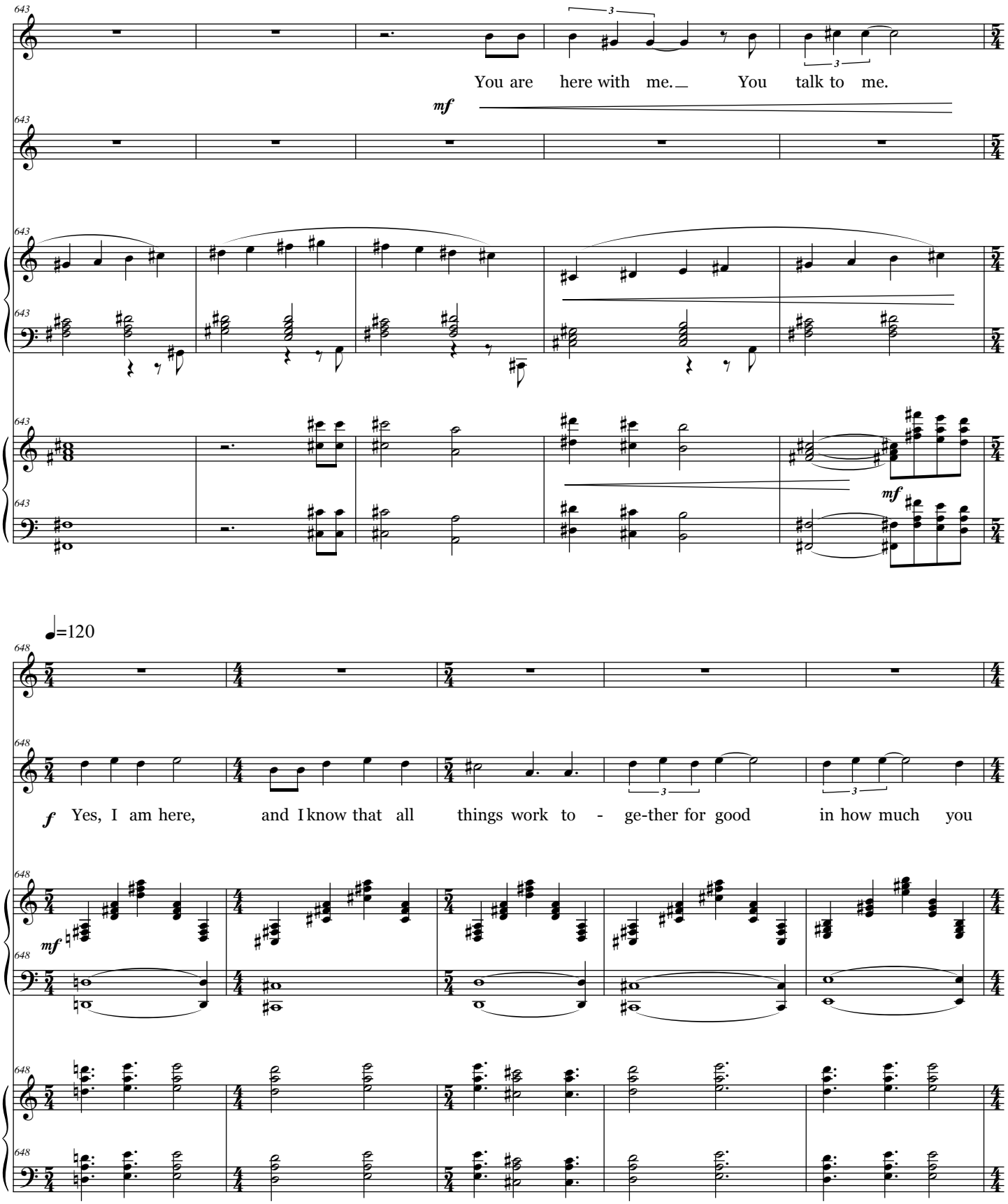

583
L.
583
G.
583
583
583
583
588
L.
588
G.
588
588
p
588
588
p

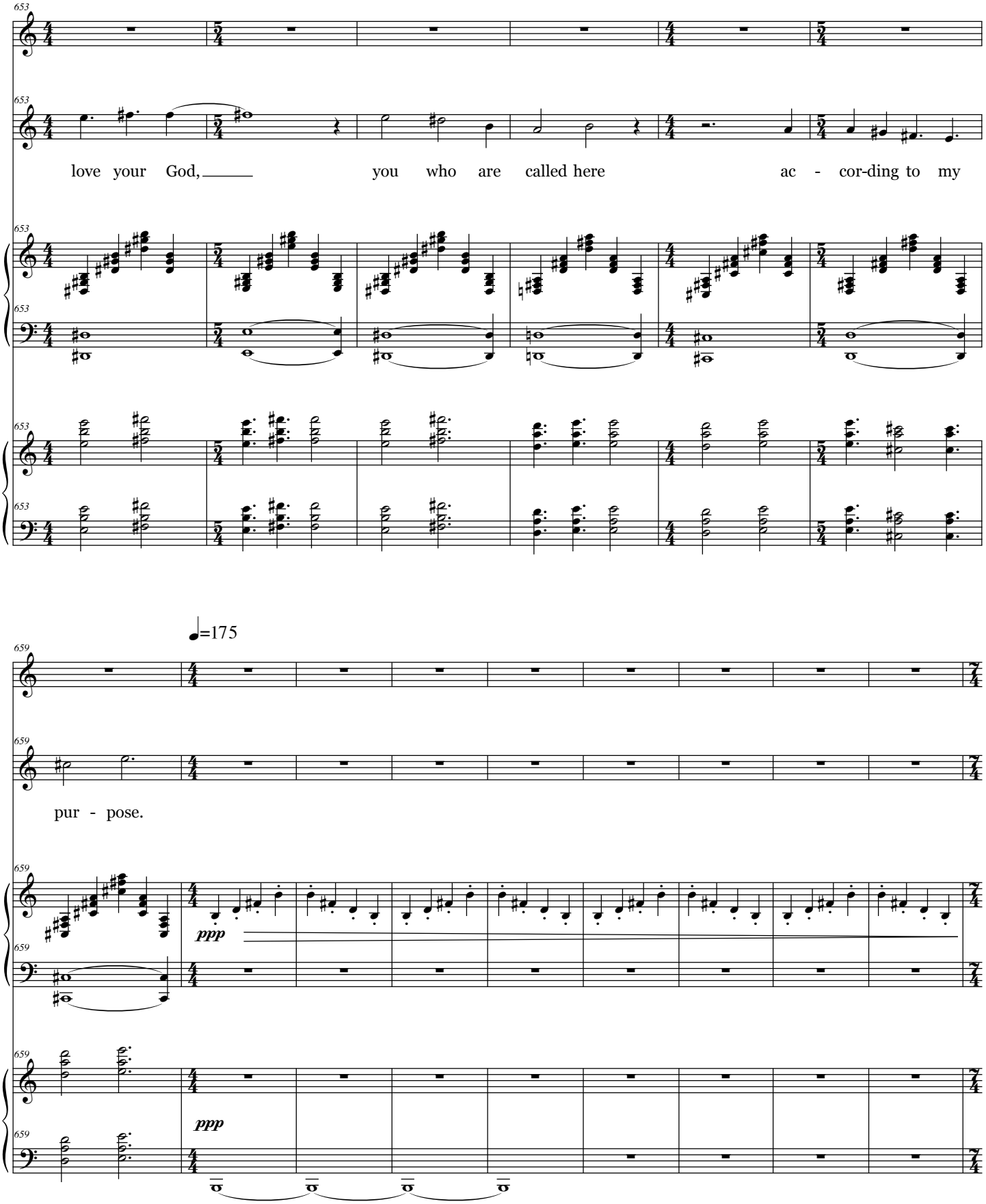

♩=80
593
L.
G.
pp My boys mf We each, each of us, is a u-ni-verse, and each of us feel and sense and
mf
pp
601
fan-cy. We live out our lives a-lone. Je-sus died a - lone e-ven though he was one of three dy-ing to-

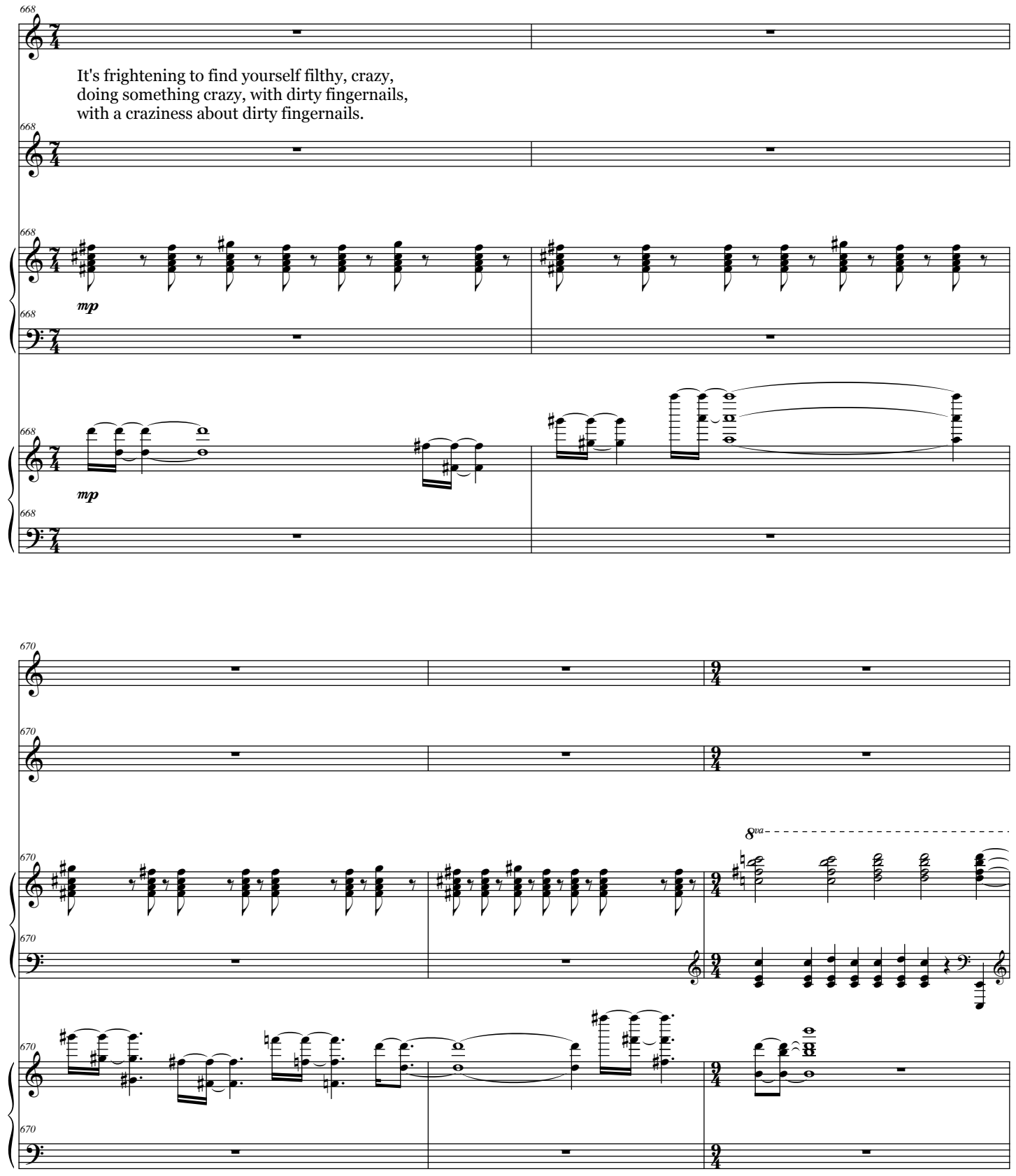

608
L.
ge-ther. I try to ex-plain this, all that I am, to my boy-friend the fa-ther of my chil - dren.
G.
p
p
♩=90
614
He is so sexy
pp

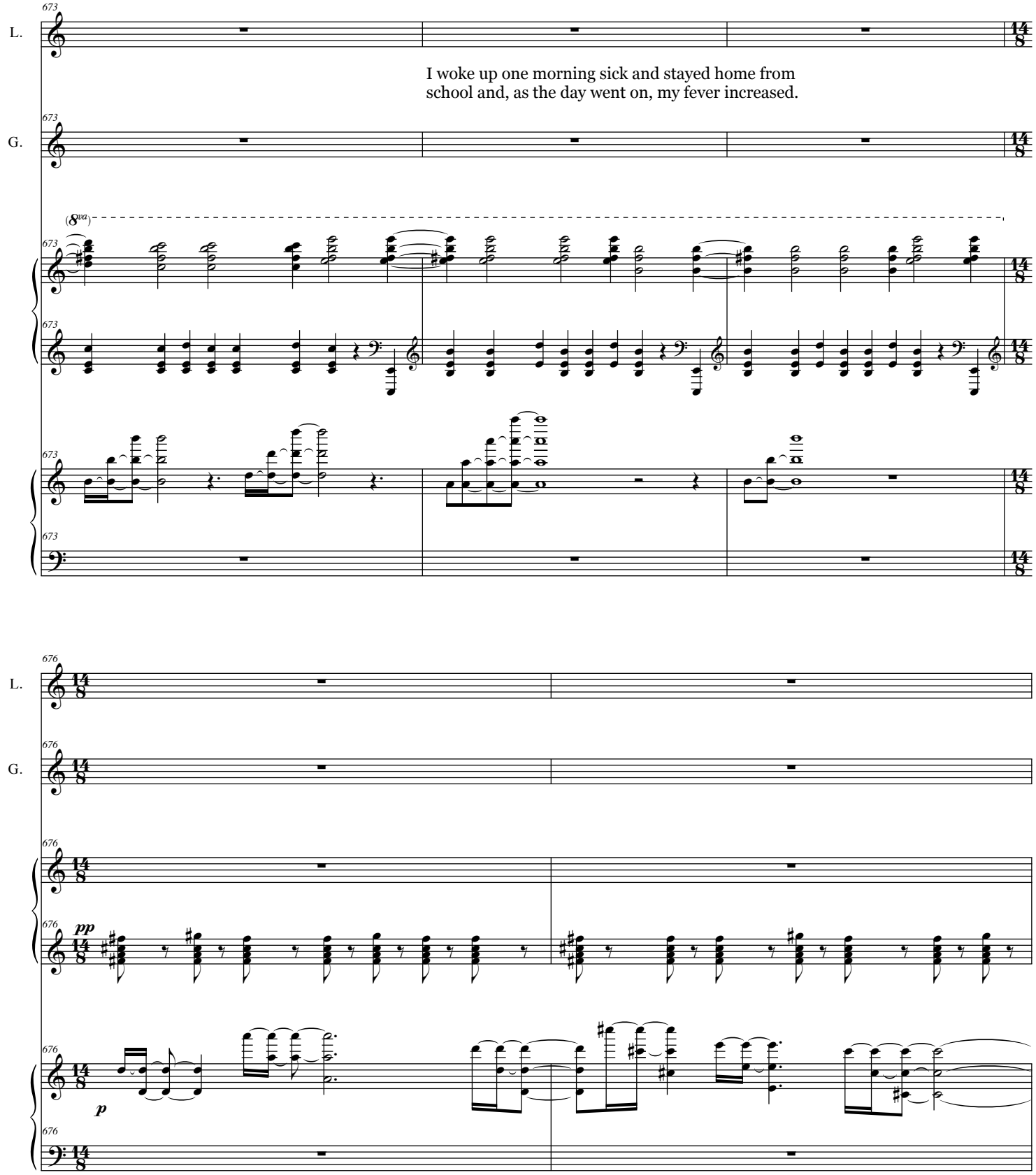

L.
G.
621
He is so se - xy, his hands on my young breasts, his warm
his hands on my young breasts
his warm body against my skin
p
625
bo - dy against my skin, strai - ning in - to me,
like in the movies,

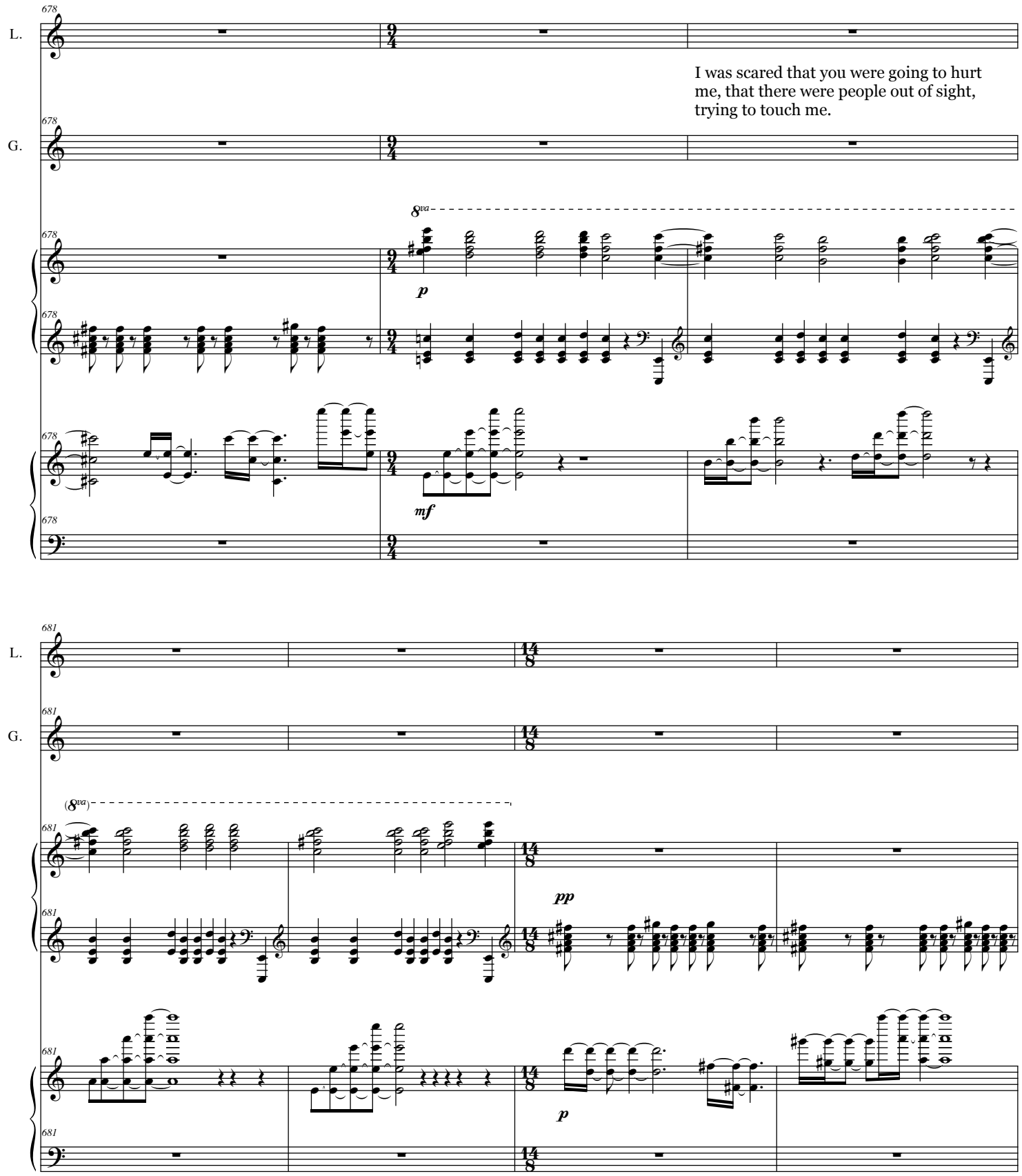

L.
630
and I like it and then he is coming in me,
and I try so hard to join with him at that moment, to commingle our ecstasies
when he looks at me, but he is already gone.
G.
630
pp
635
I don't know what he thinks, what he imagines he is doing, I push myself against him, I dig my fingernails into his back.
I'm left alone. How it hurts me, a hard cold place in my stomach, so alone here, how we die alone but three together.

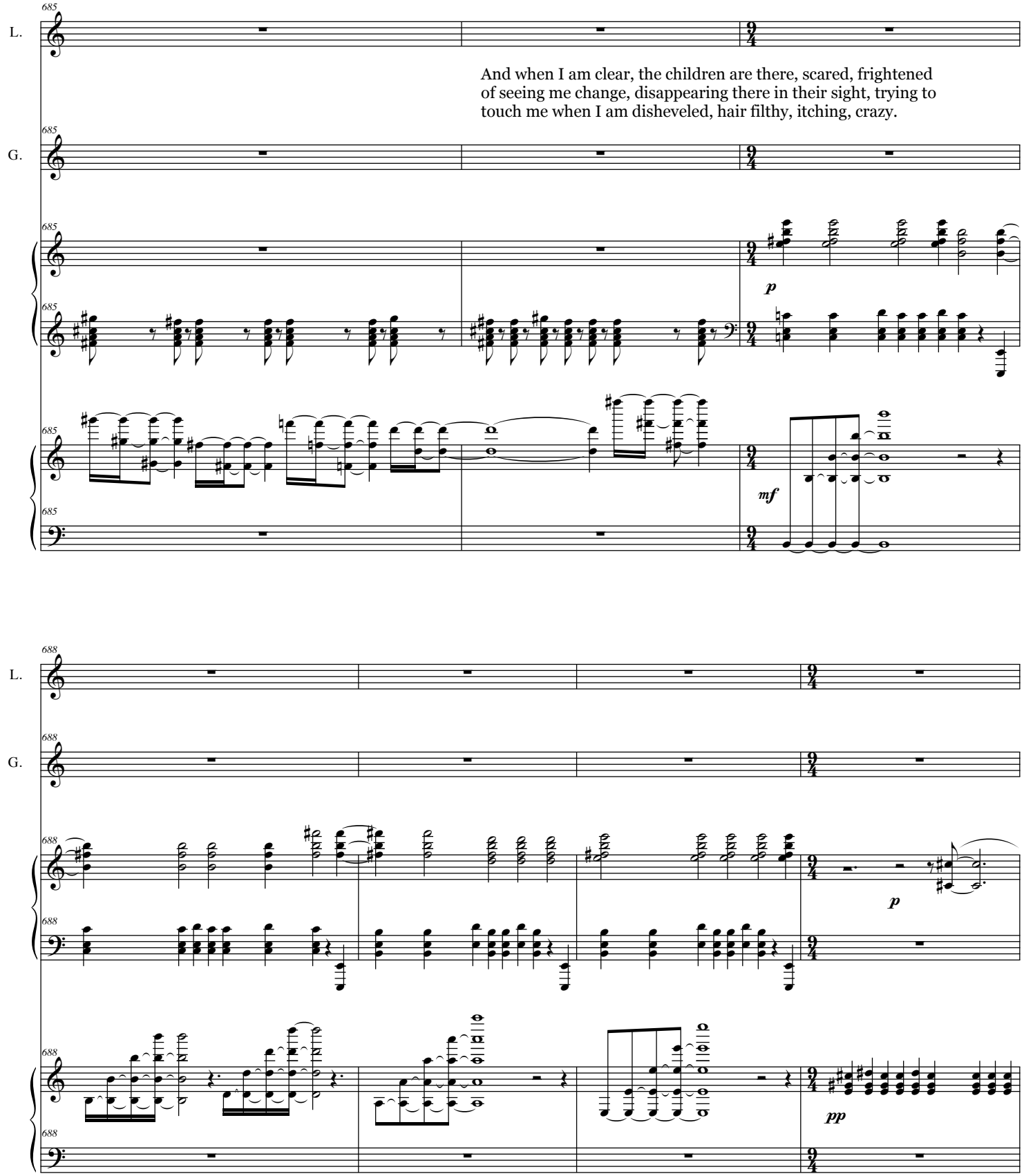

L.
643
You are here with me. You talk to me.
mf
G.
643
643
643
mf
♩=120
L.
648
G.
648
f Yes, I am here, and I know that all things work to - ge-ther for good in how much you
mf
648
648
648
648

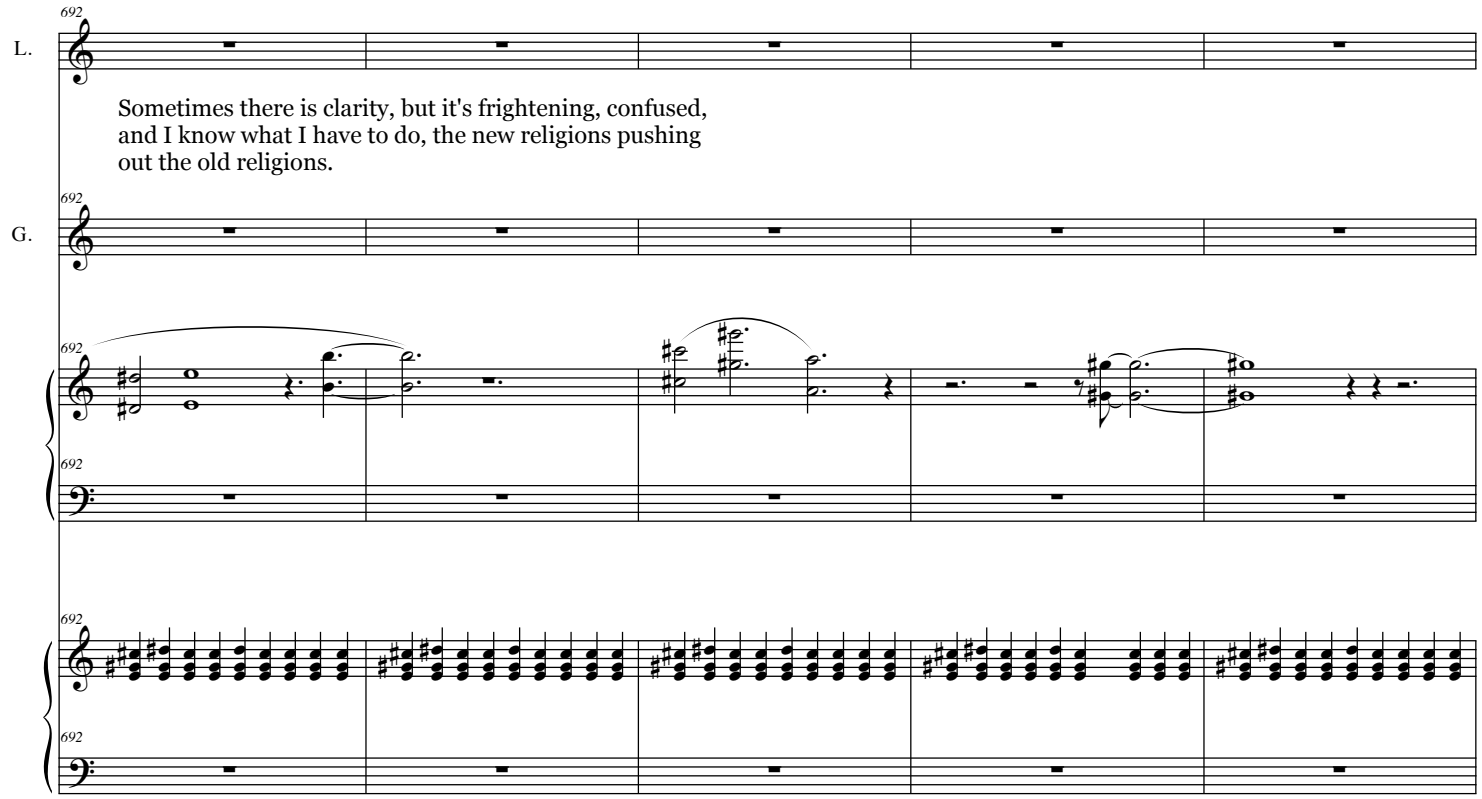

653
L.
G.
love your God, you who are called here ac - cor-ding to my
♩=175
659
pur - pose.
ppp

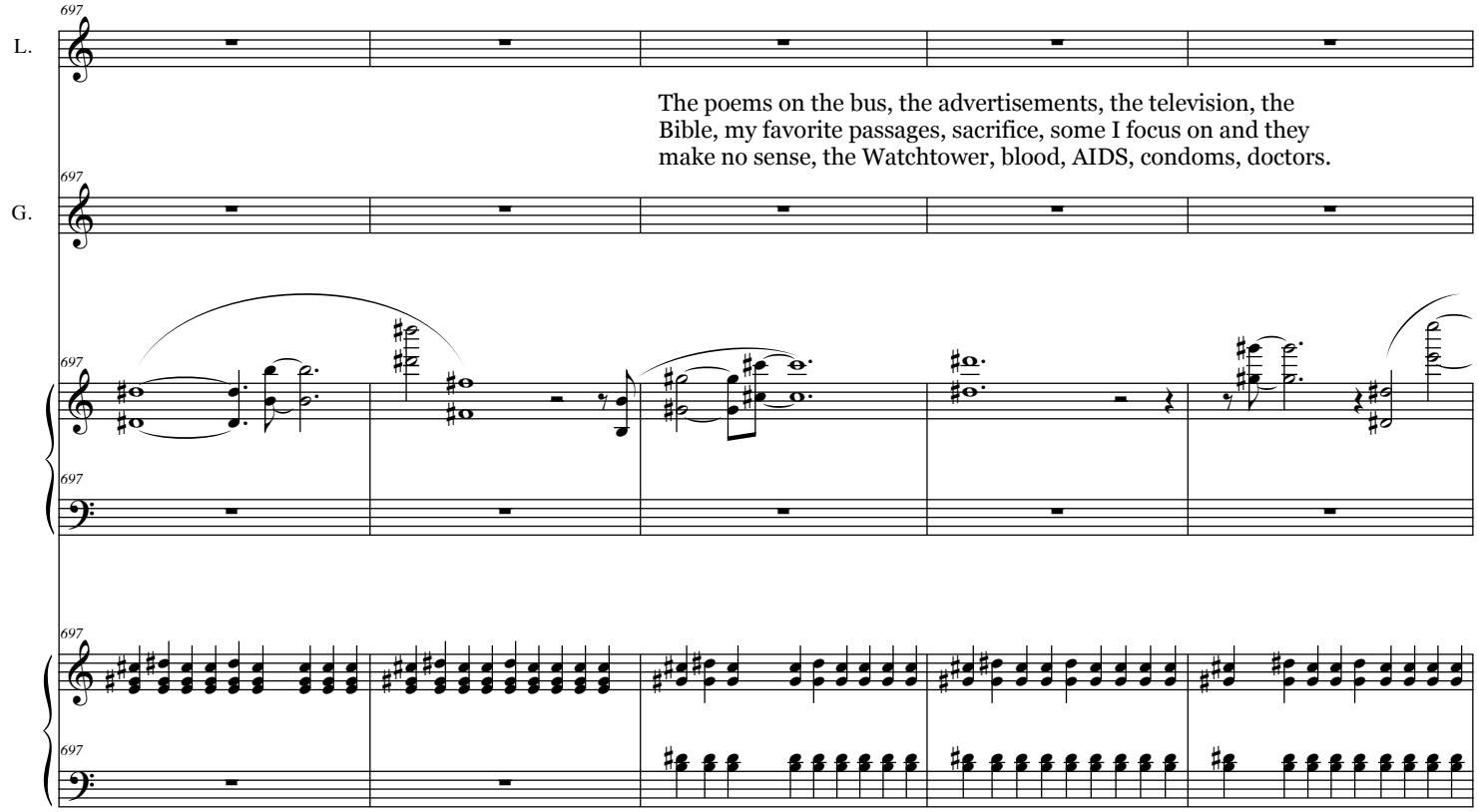

668
L.
It's frightening to find yourself filthy, crazy,
doing something crazy, with dirty fingernails,
with a craziness about dirty fingernails.
668
G.
668
mp
668
668
mp
668
670
L.
670
G.
8va
670
670
670
670

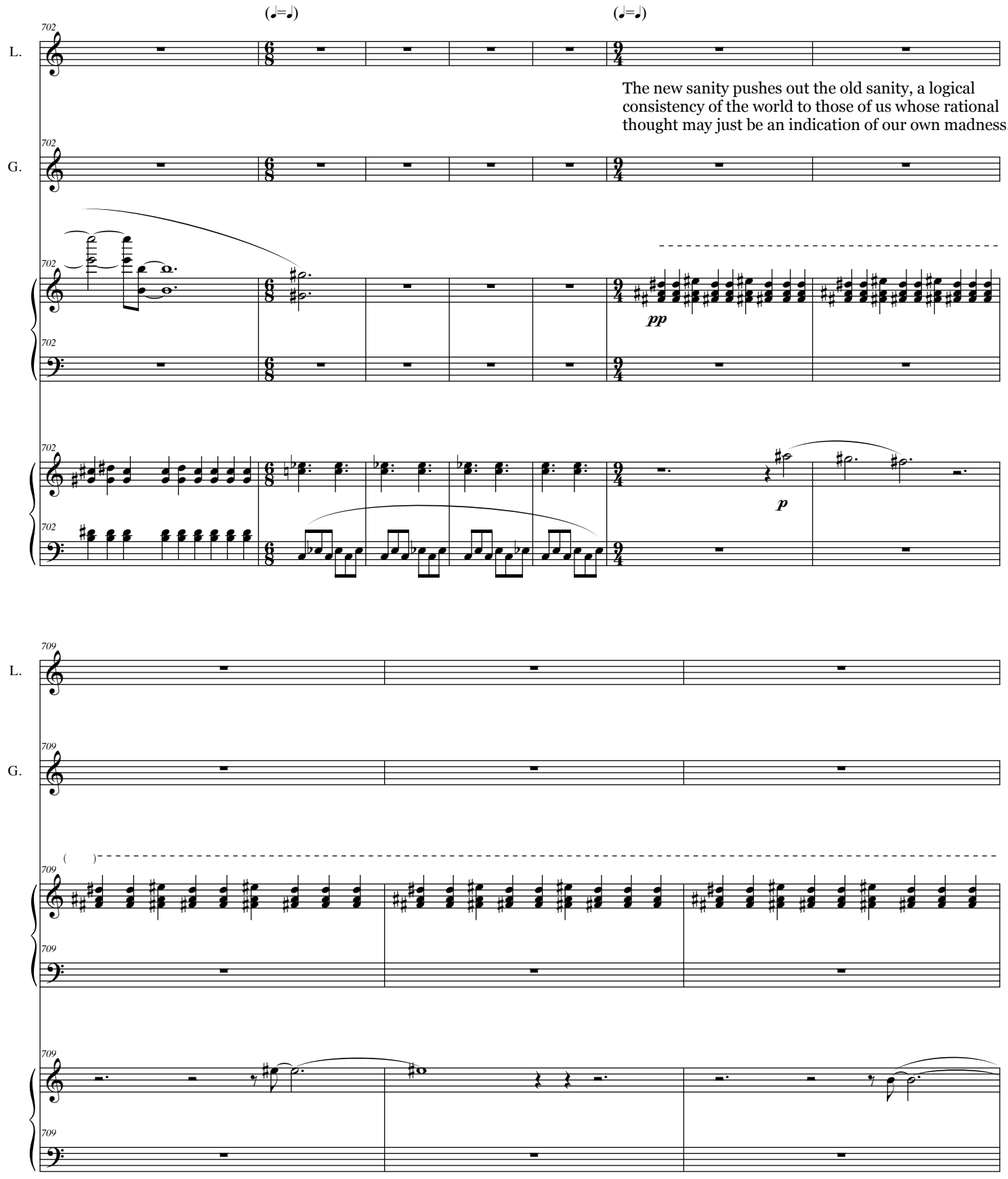

673
L.
I woke up one morning sick and stayed home from school and, as the day went on, my fever increased.
G.
(8va)
676
pp
p

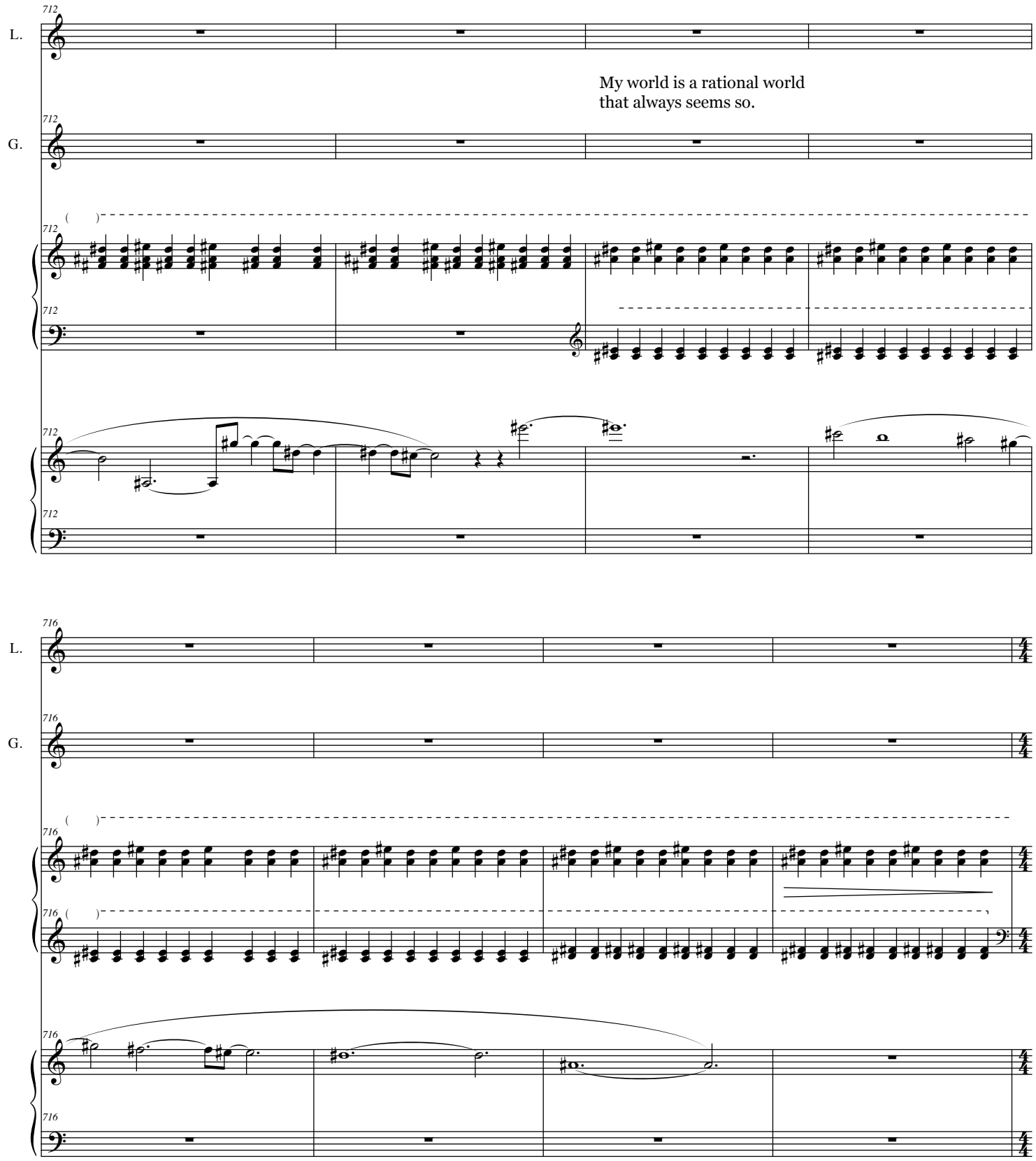

L.
G.
678
681
I was scared that you were going to hurt me, that there were people out of sight, trying to touch me.
8va
(8va)
p
mf
pp
9/4
14/8


L.
G.
685
And when I am clear, the children are there, scared, frightened of seeing me change, disappearing there in their sight, trying to touch me when I am disheveled, hair filthy, itching, crazy.
p
mf
688
p
pp

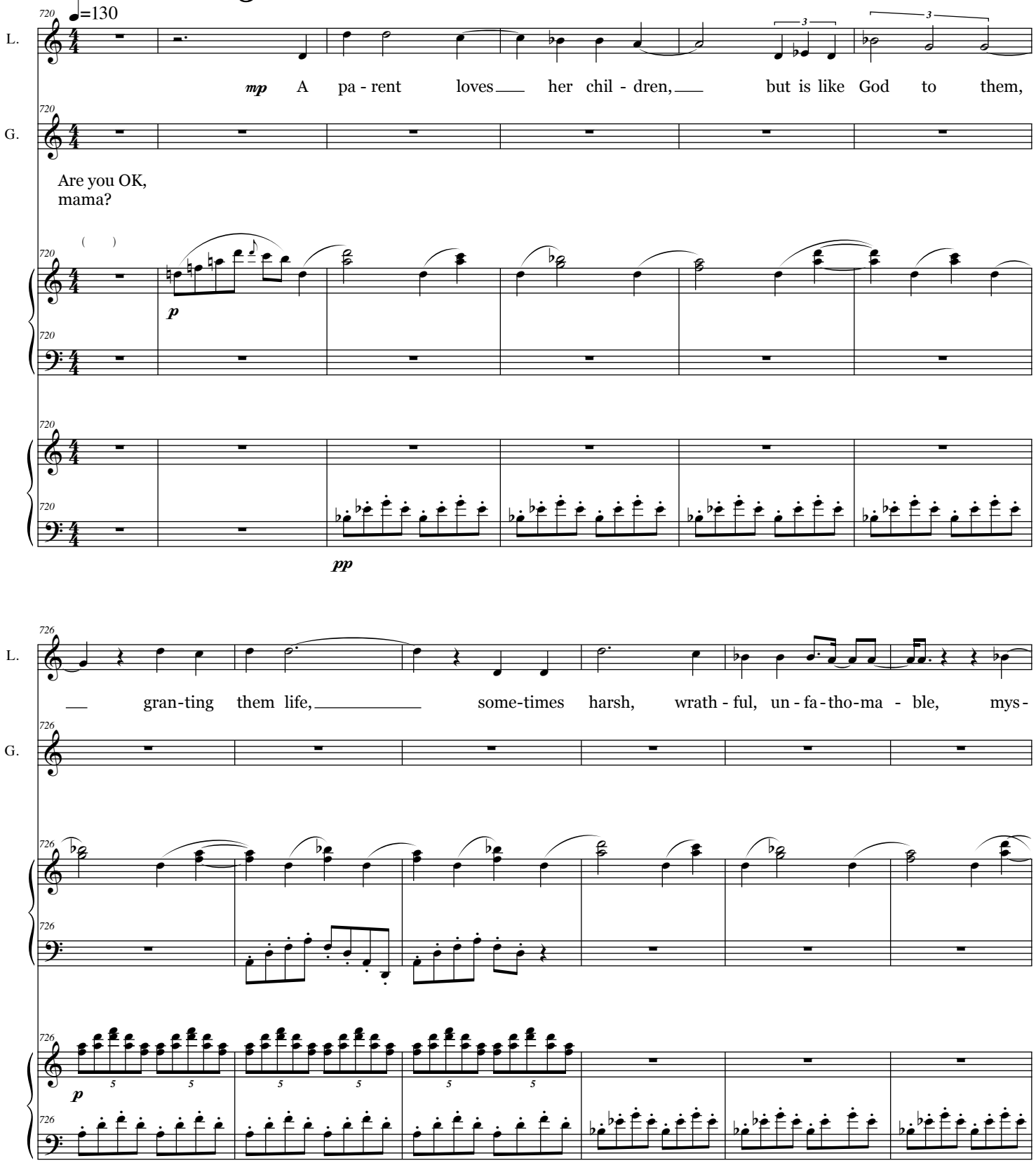

692
L.
Sometimes there is clarity, but it's frightening, confused, and I know what I have to do, the new religions pushing out the old religions.
692
G.
692
692
692
692

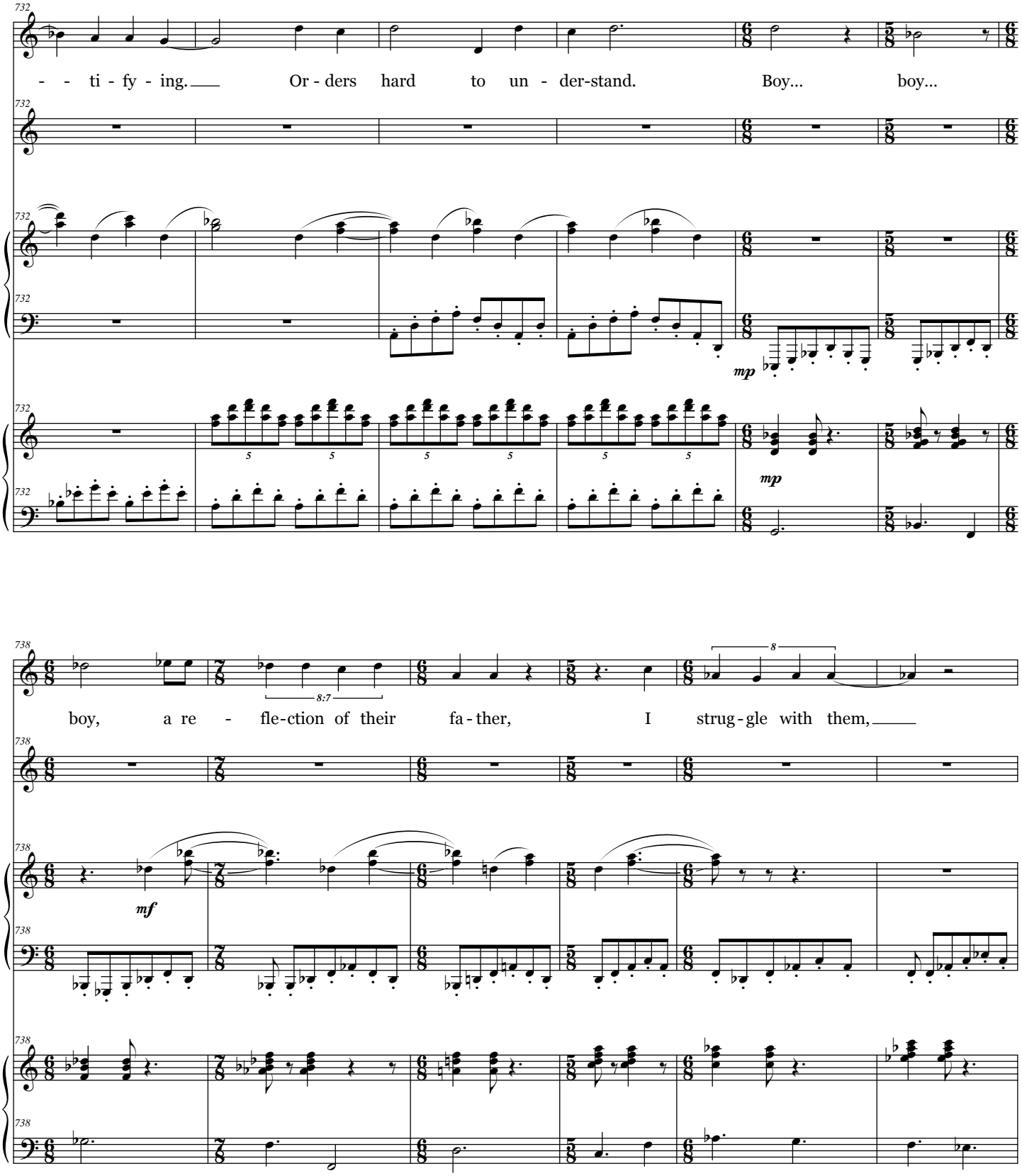

697
L.
The poems on the bus, the advertisements, the television, the Bible, my favorite passages, sacrifice, some I focus on and they make no sense, the Watchtower, blood, AIDS, condoms, doctors.
697
G.
697
697
697
697

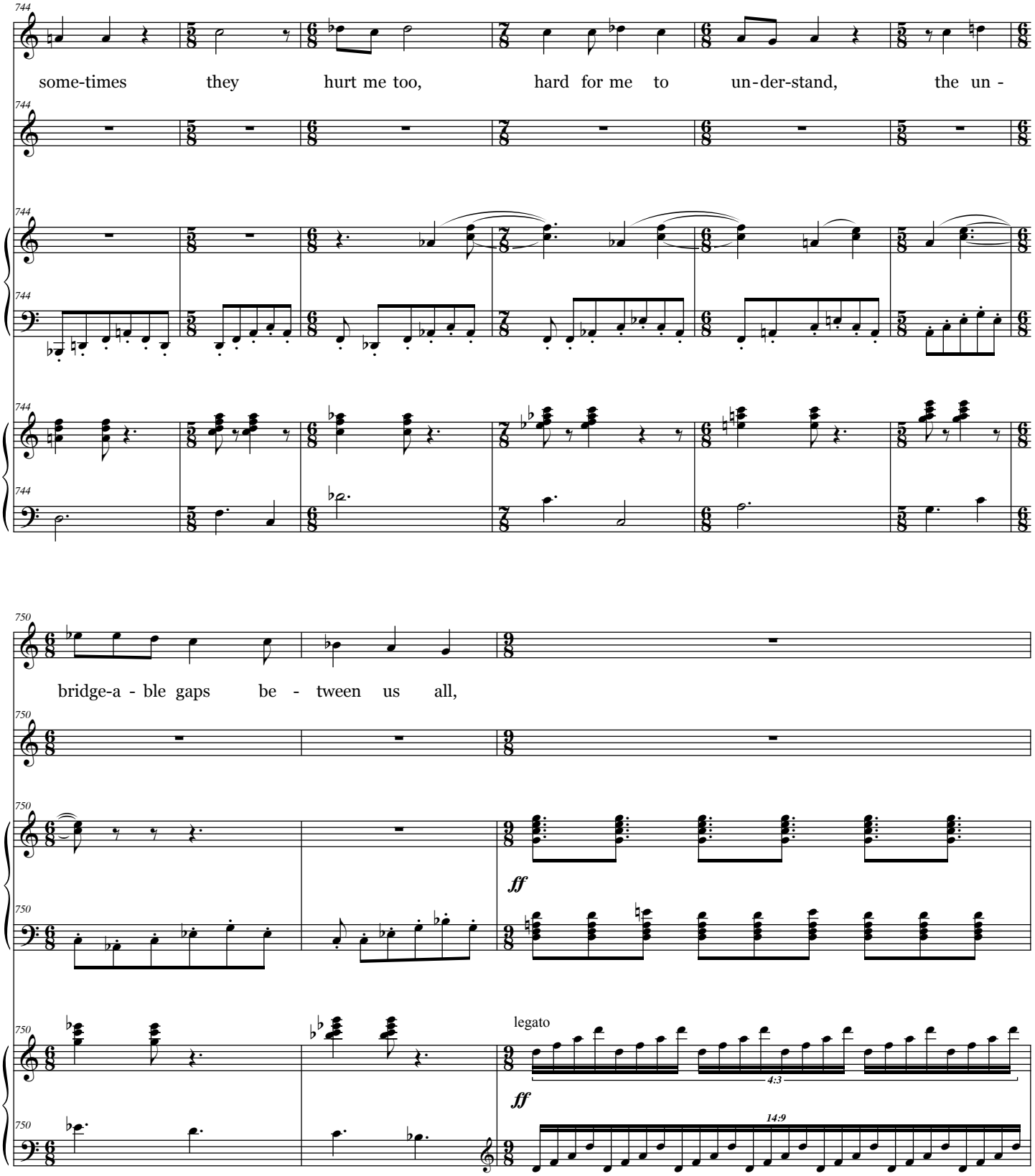

(♩=♩)
(♩=♩)
L.
G.
The new sanity pushes out the old sanity, a logical consistency of the world to those of us whose rational thought may just be an indication of our own madness.
pp
p

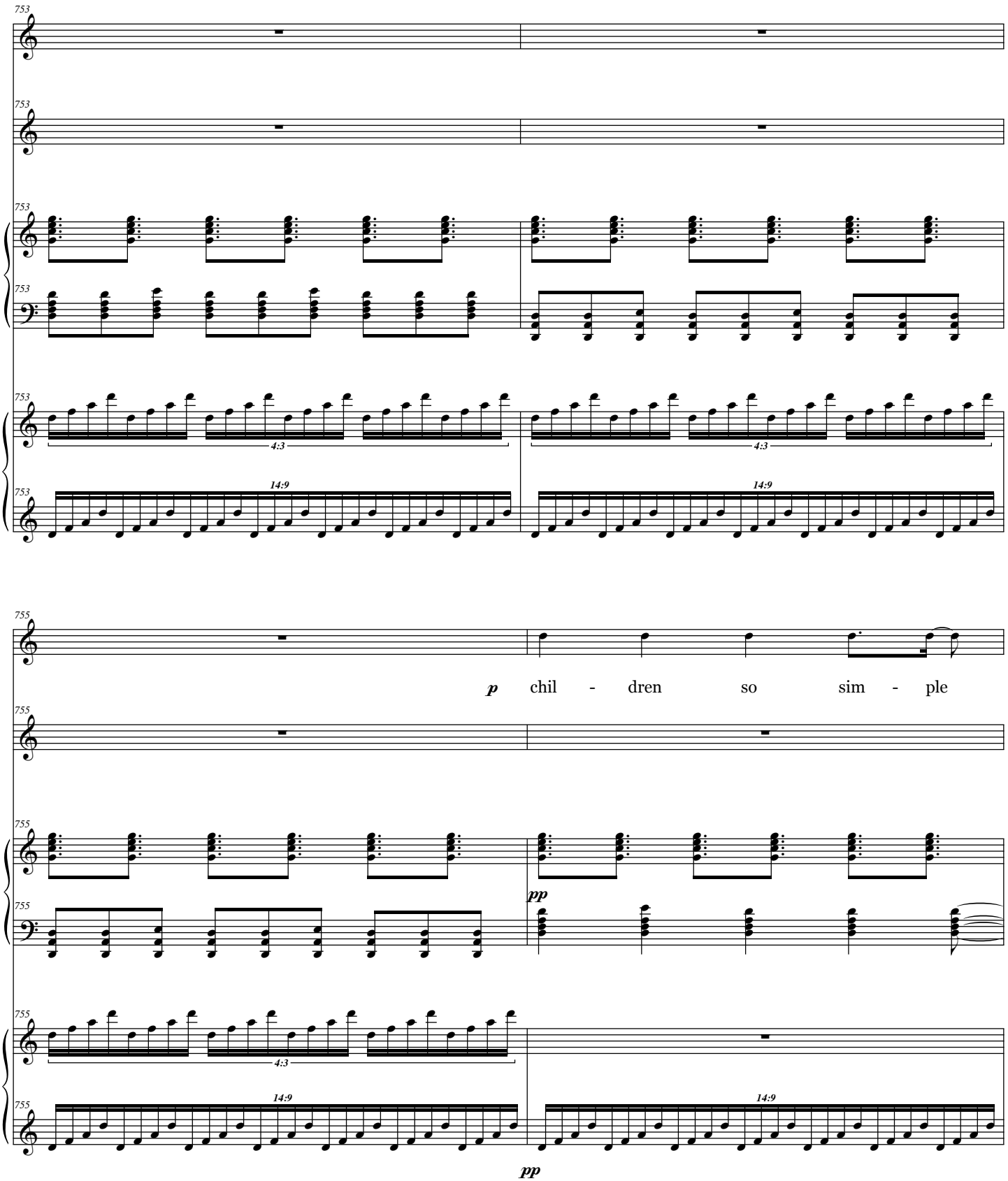

712
L.
My world is a rational world
that always seems so.
712
G.
712
712
712
712
716
L.
716
G.
716
716
716
716

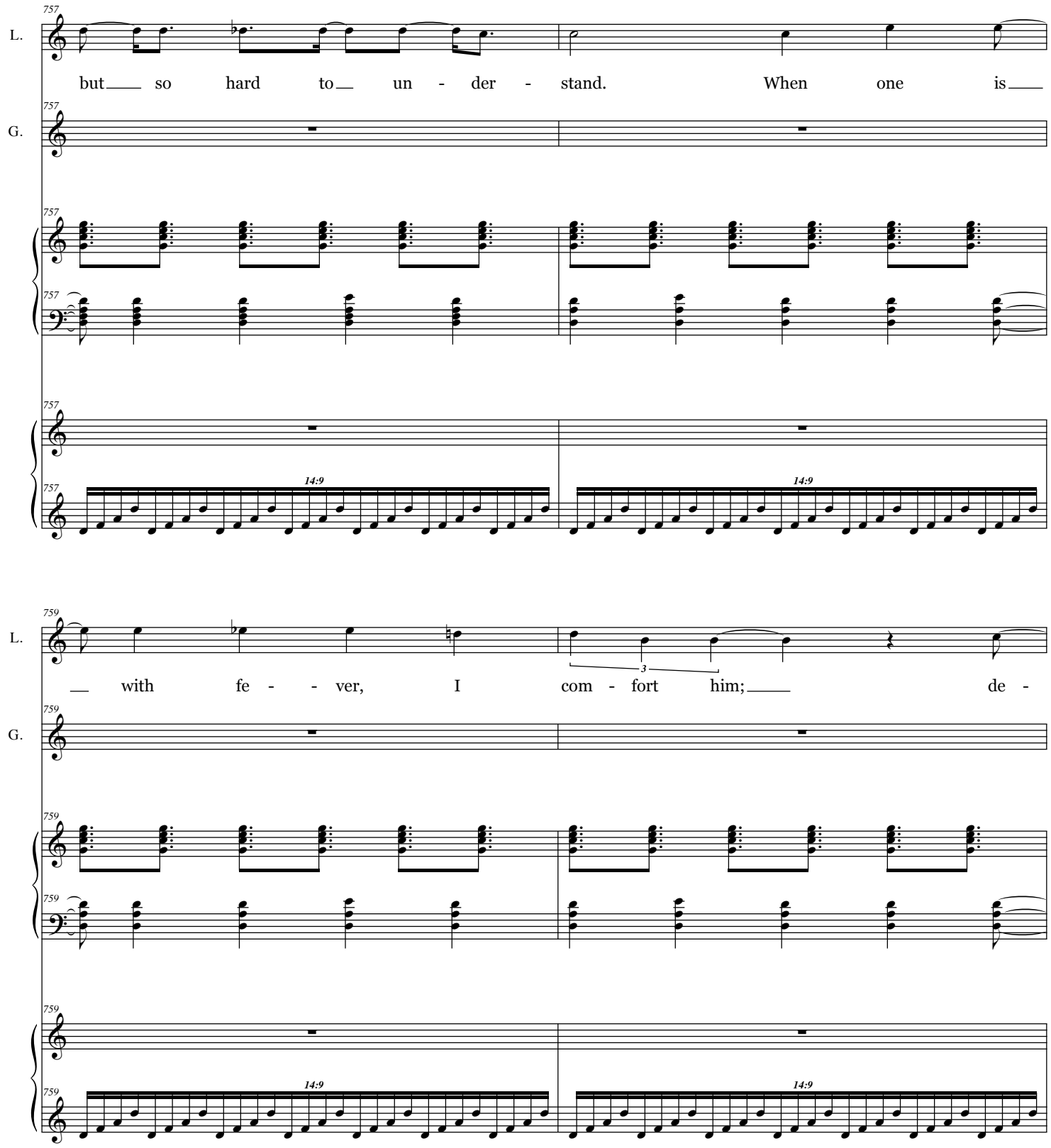
Scene 3: in which meet her children

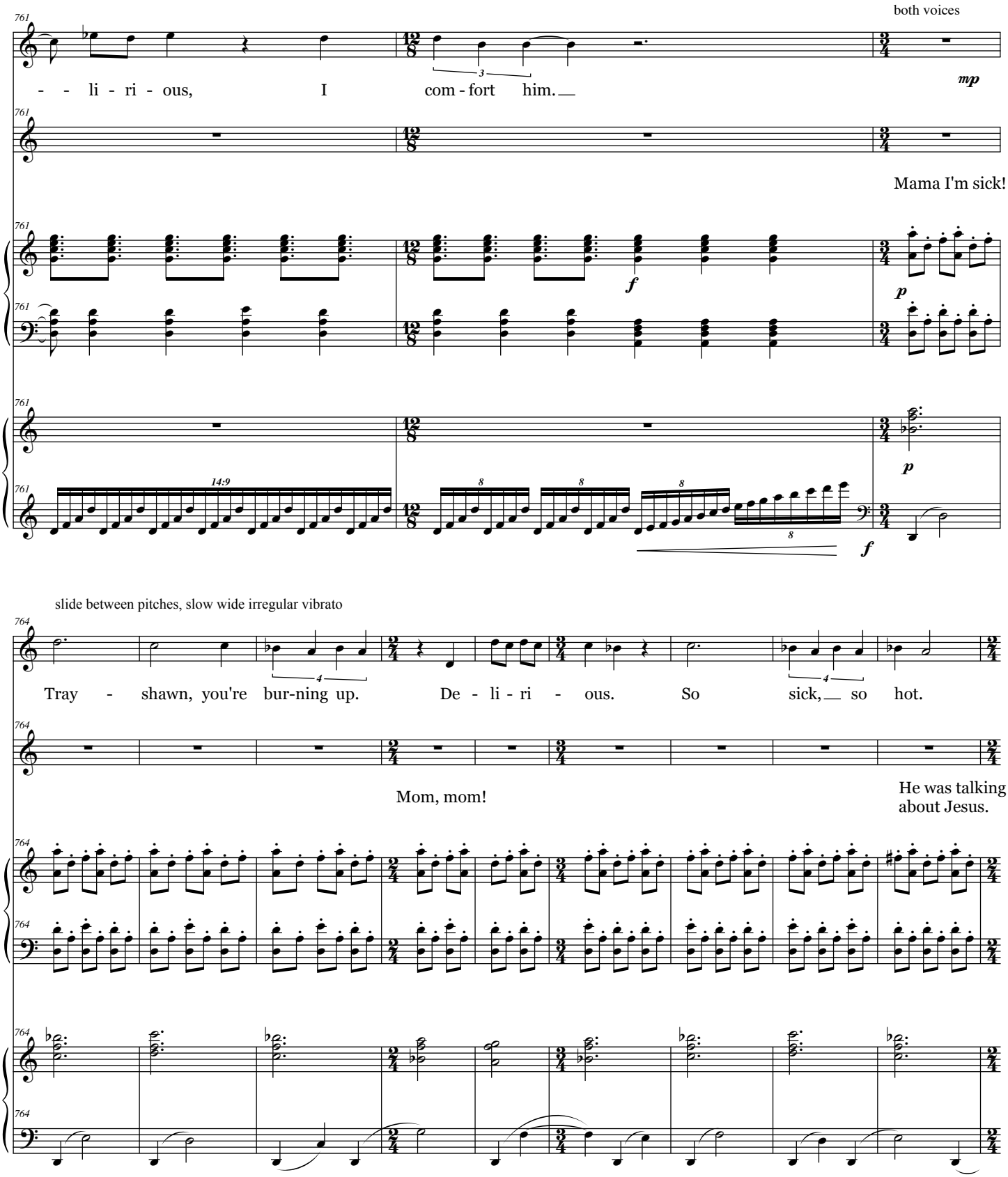


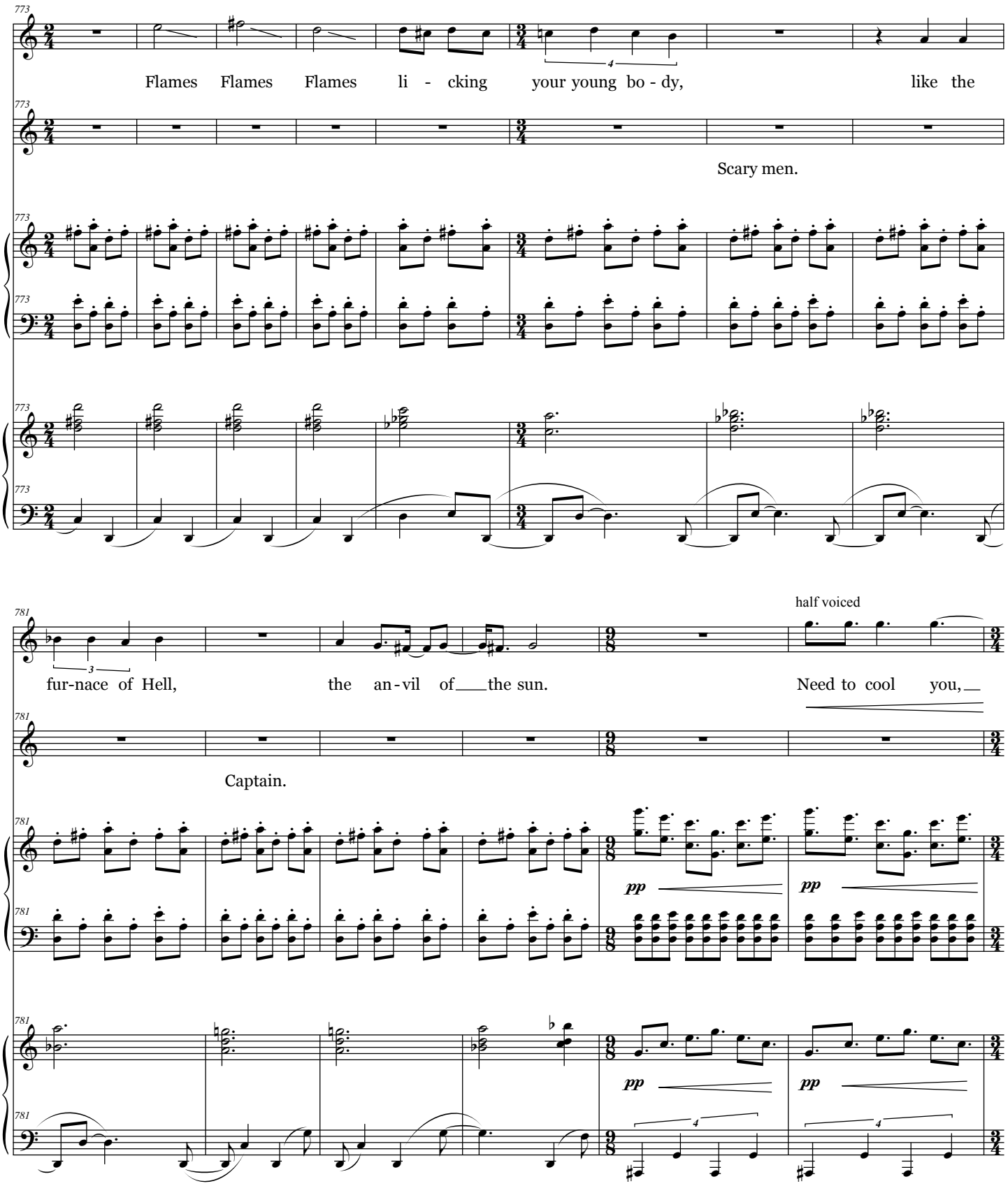

L.
- - ti - fy - ing. Or - ders hard to un - der-stand. Boy... boy...
G.
mp
mp
L.
boy, a re - fle-ction of their fa - ther, I strug - gle with them,
8:7
8
G.
mf

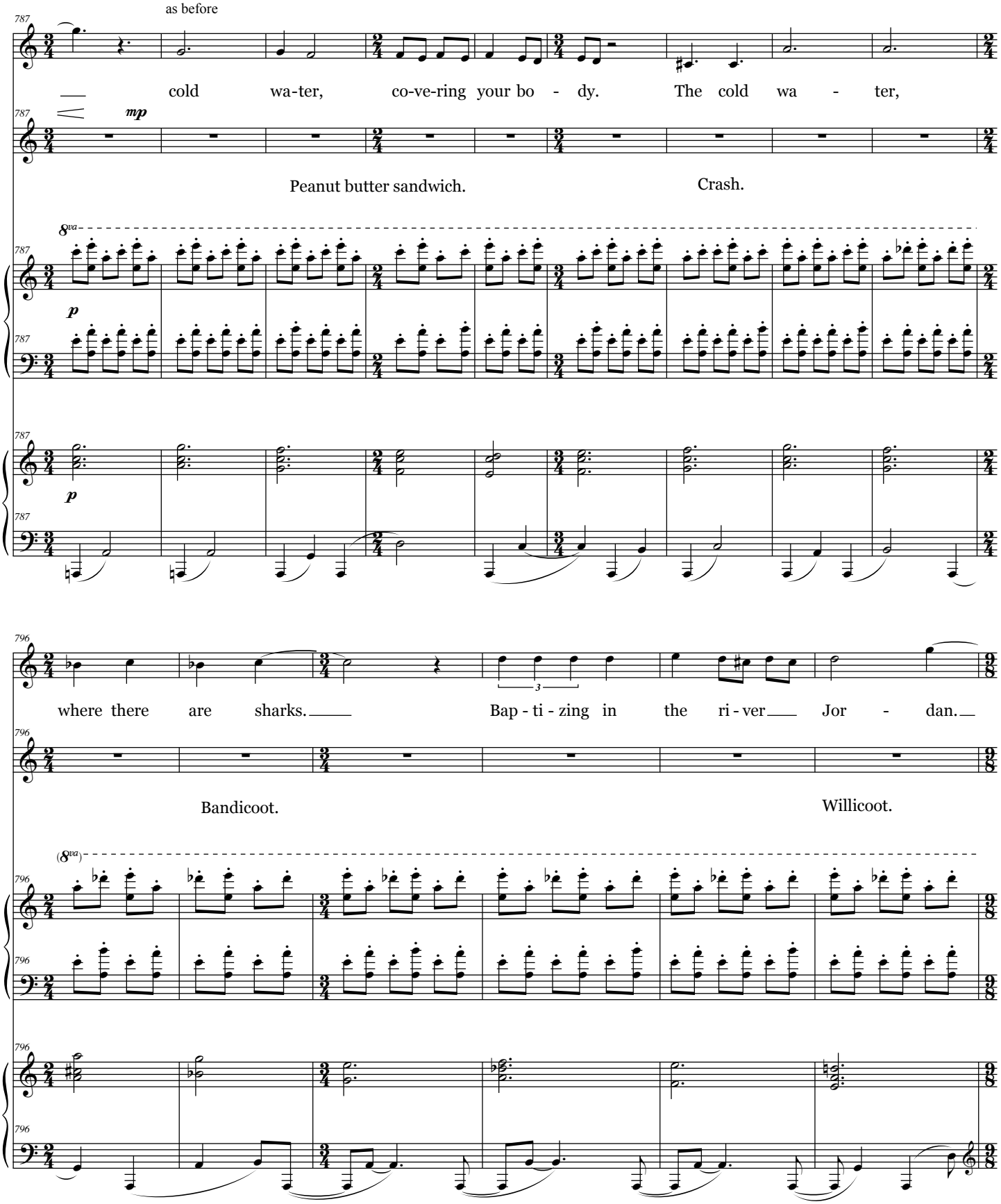

744
L.
some-times they hurt me too, hard for me to un-der-stand, the un -
G.
750
bridge-a - ble gaps be - tween us all,
ff
legato
4:3
14:9

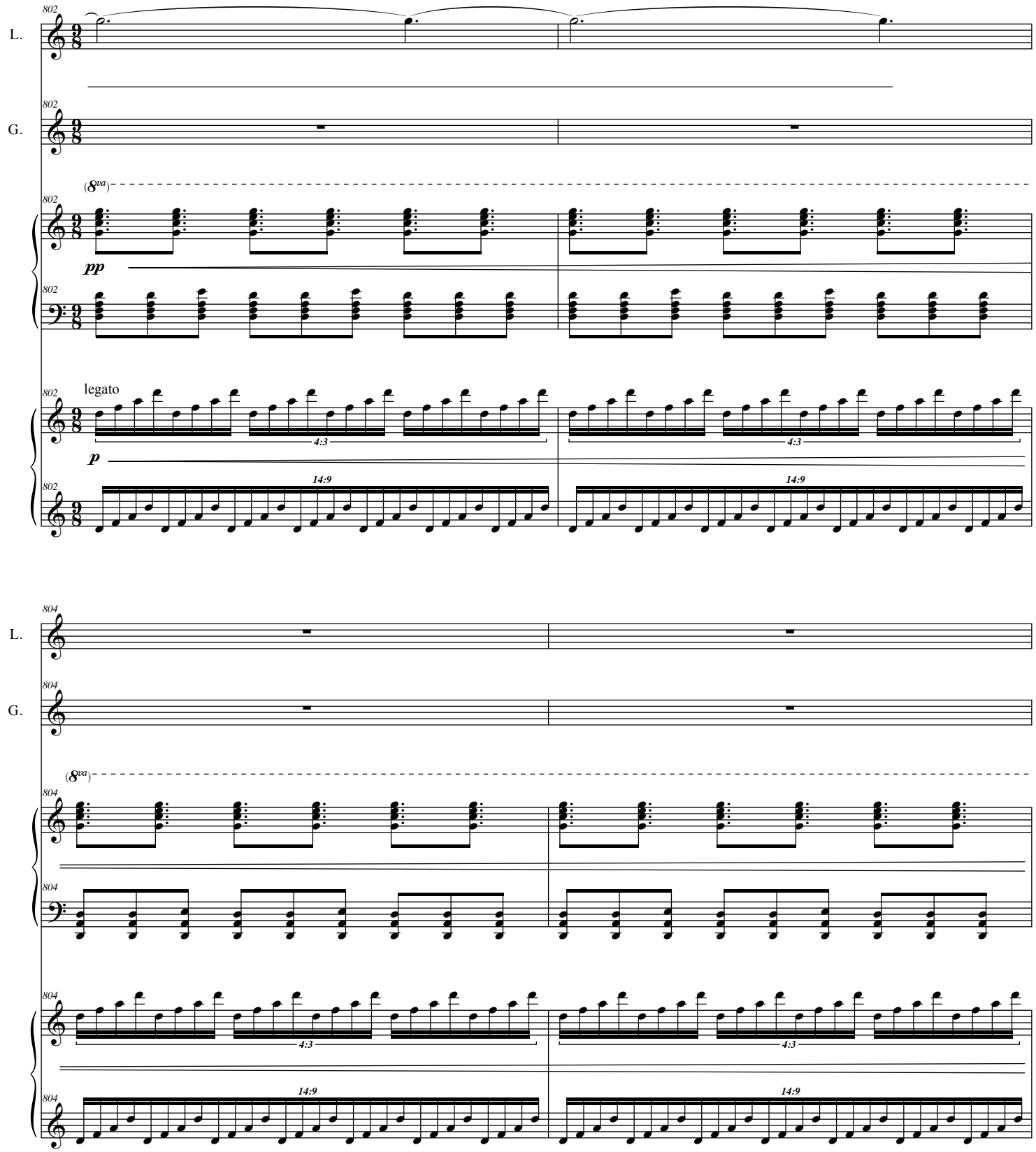

753
L.
753
G.
753
753
753
4:3
4:3
753
14:9
14:9
755
L.
p
chil - dren so sim - ple
755
G.
755
755
pp
755
4:3
755
14:9
14:9
pp

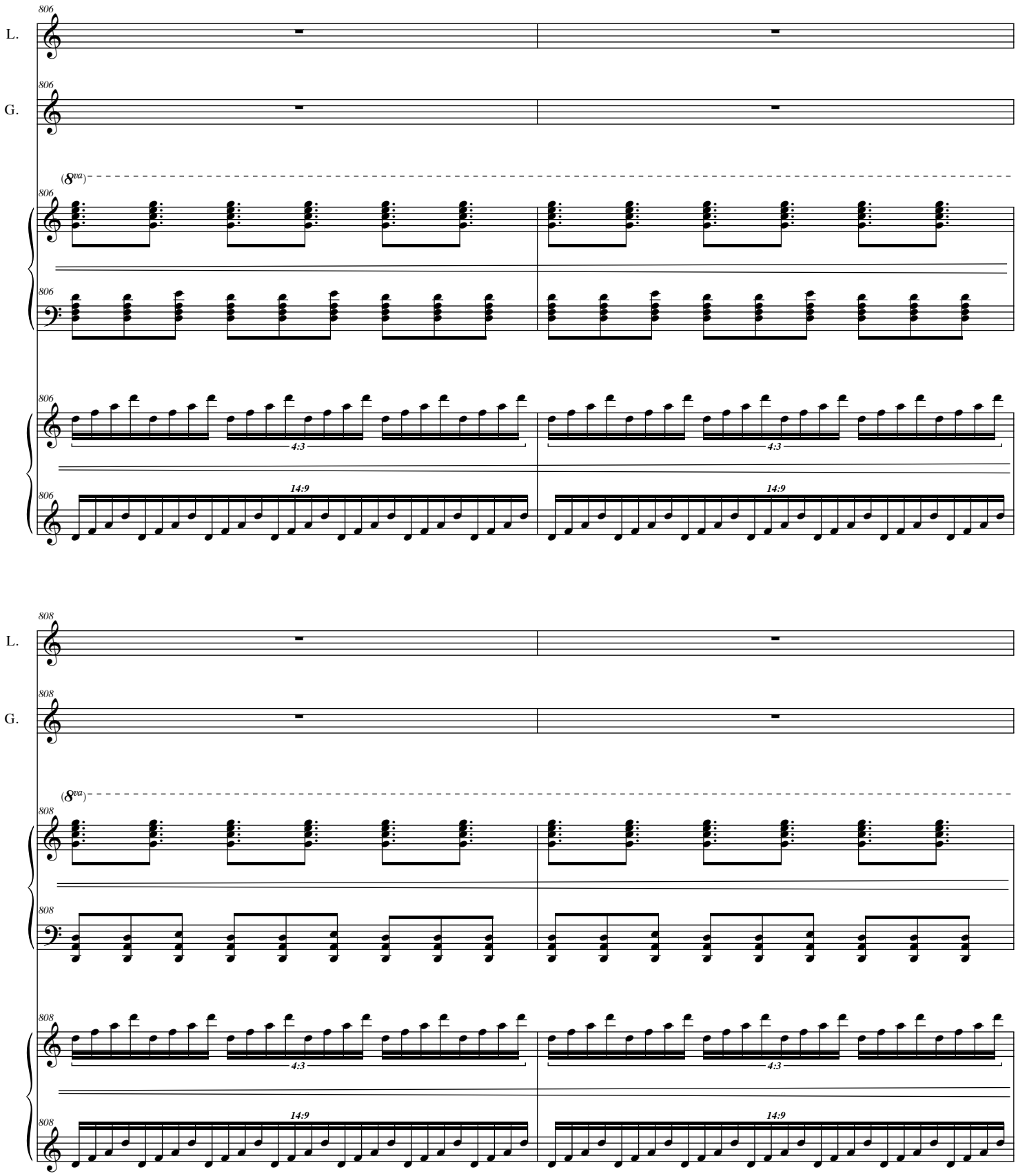

757
L.
but so hard to un - der - stand. When one is
G.
14:9
759
with fe - - ver, I com - fort him; de -
3

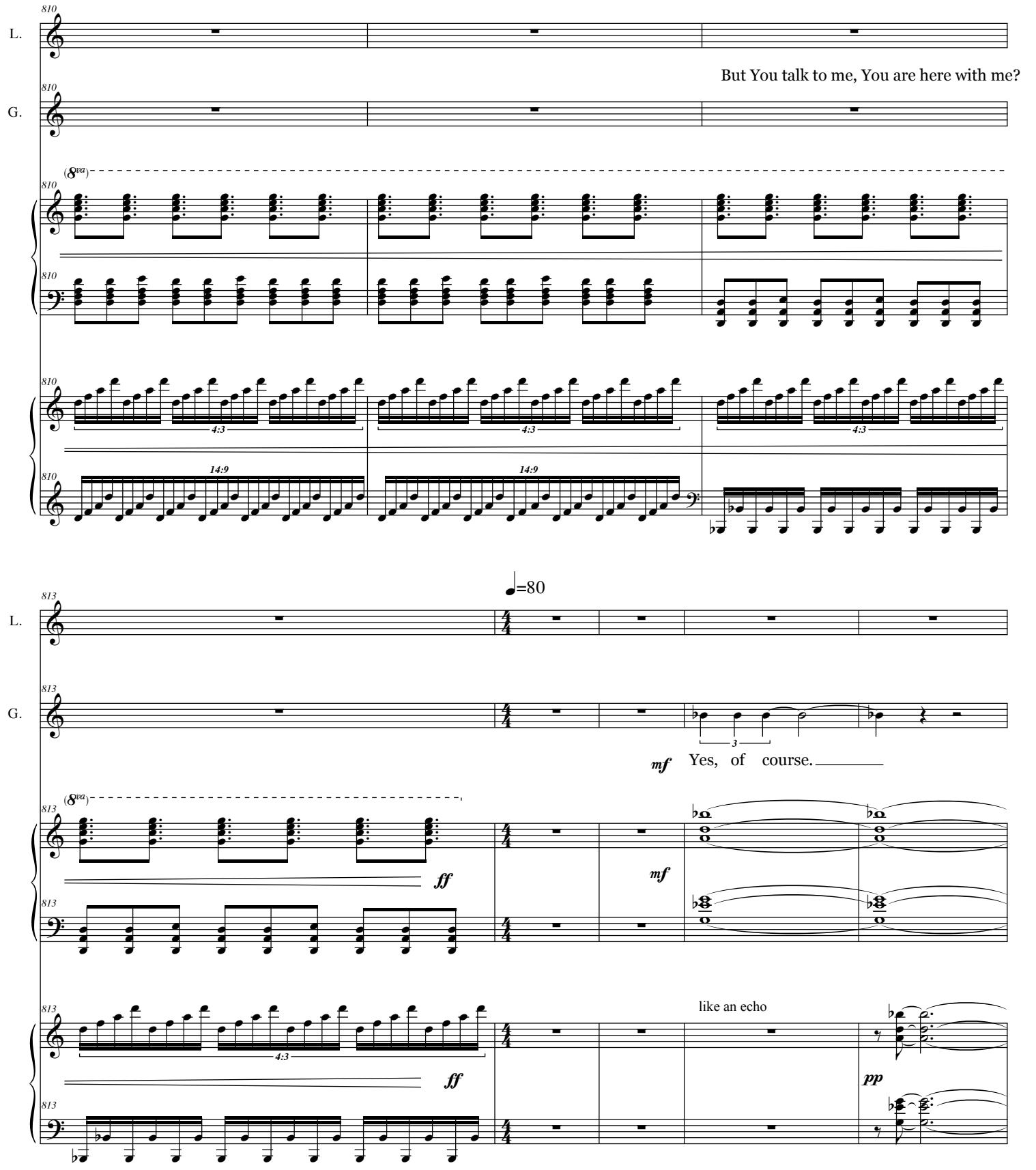

both voices
L.
- - li - ri - ous, I com - fort him.
mp
G.
Mama I'm sick!
f
p
14:9
slide between pitches, slow wide irregular vibrato
Tray - shawn, you're bur-ning up. De - li - ri - ous. So sick, so hot.
Mom, mom!
He was talking about Jesus.

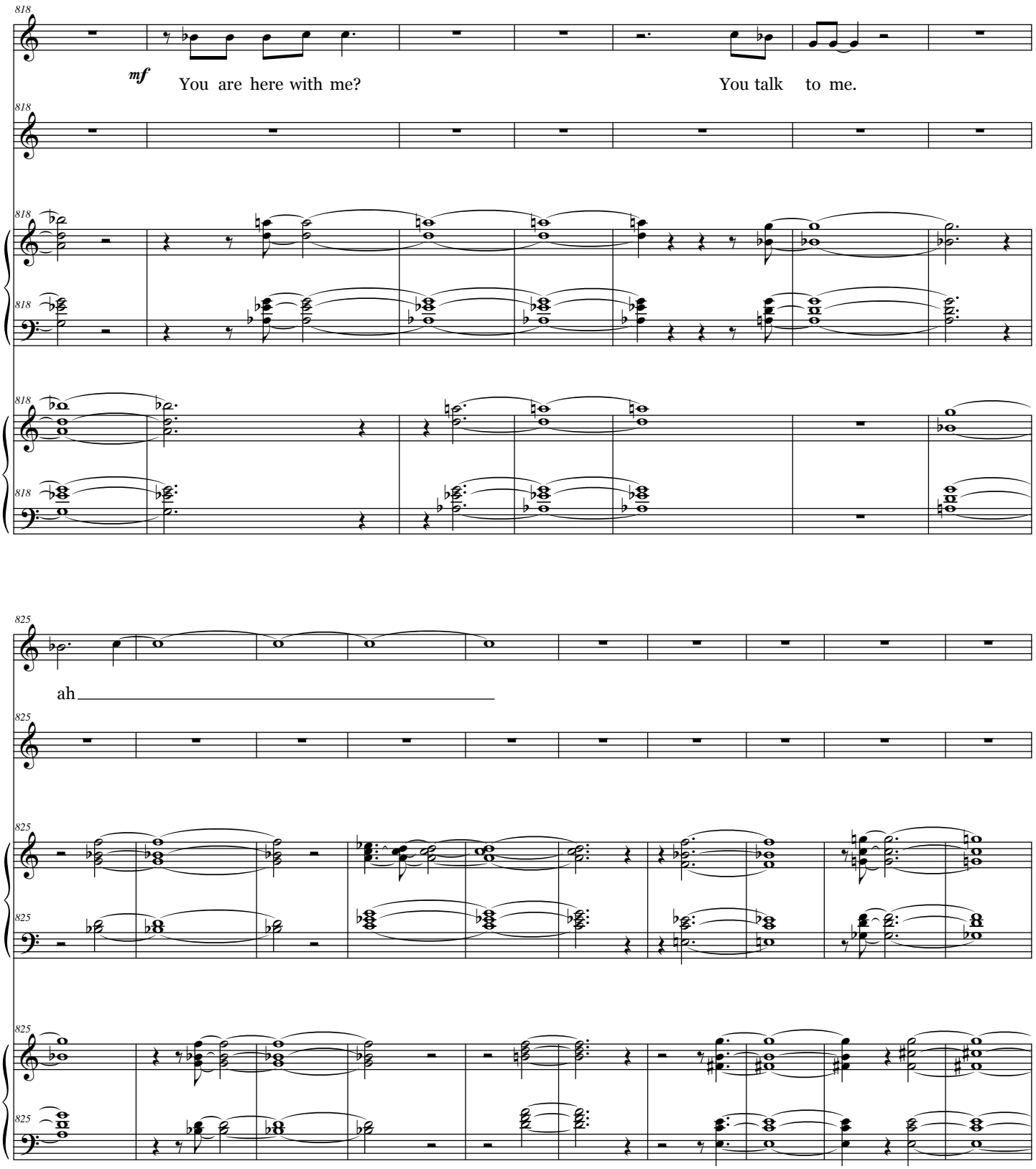

773
L.
Flames Flames Flames li - cking your young bo - dy, like the
G.
Scary men.
781
half voiced
fur-nace of Hell, the an-vil of the sun. Need to cool you,
Captain.
pp
pp
pp
pp

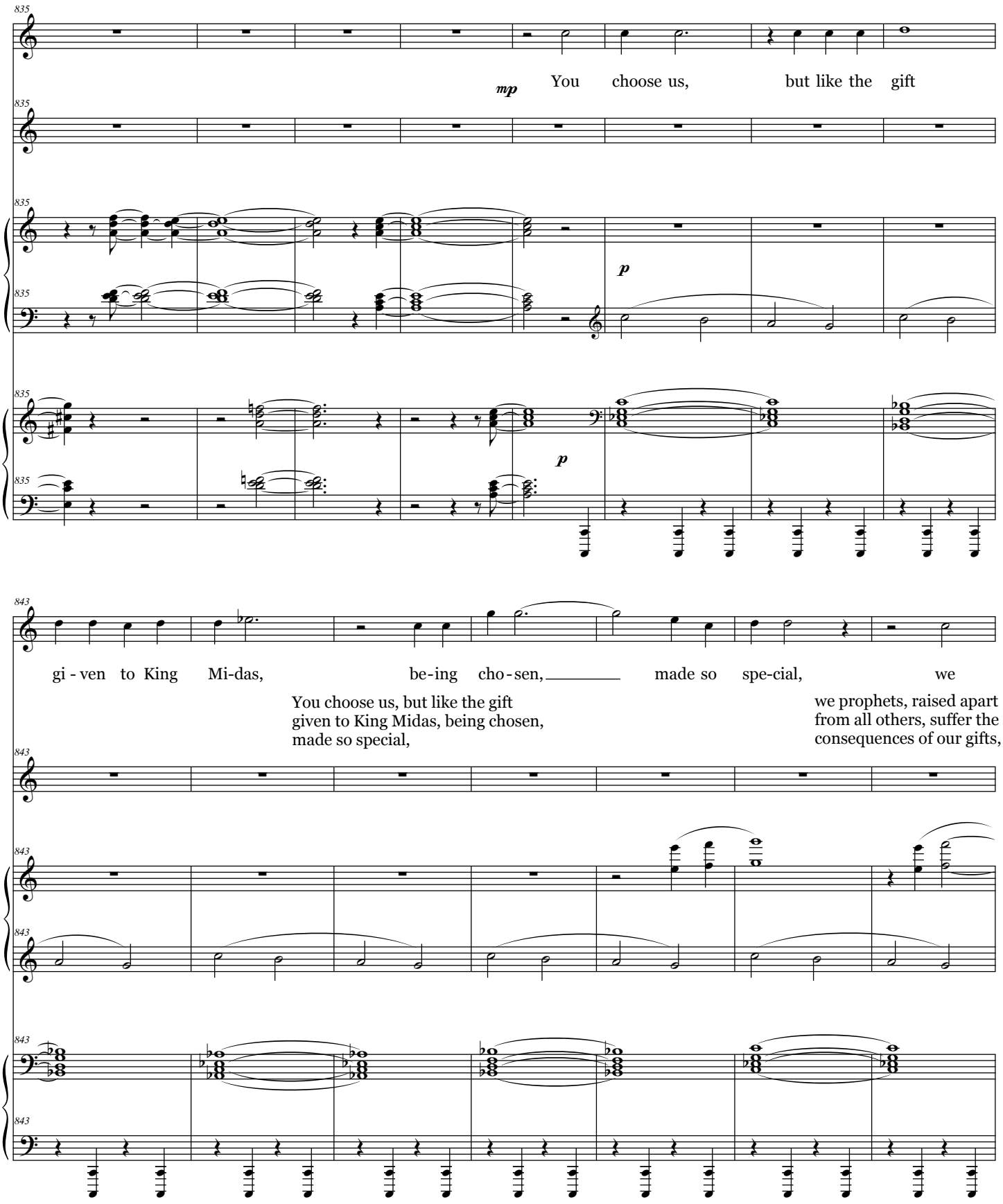

as before
787
L.
cold wa-ter, co-ve-ring your bo - dy. The cold wa - ter,
G.
mp
Peanut butter sandwich.
Crash.
8va
p
796
where there are sharks. Bap - ti - zing in the ri - ver Jor - dan.
Bandicoot.
Willicoot.
(8va)

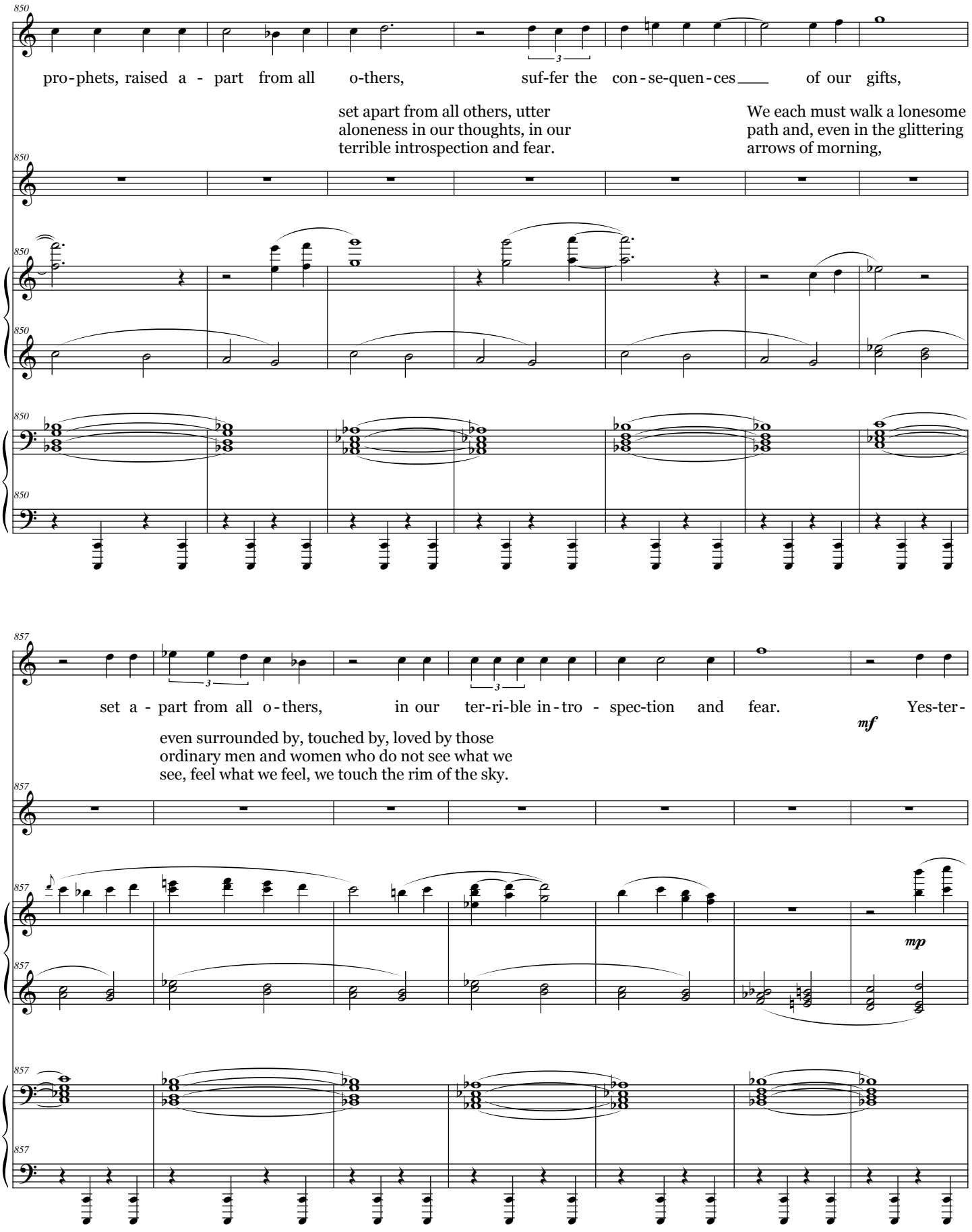

802
L.
G.
(8va)
pp
legato
4:3
14:9
p
804

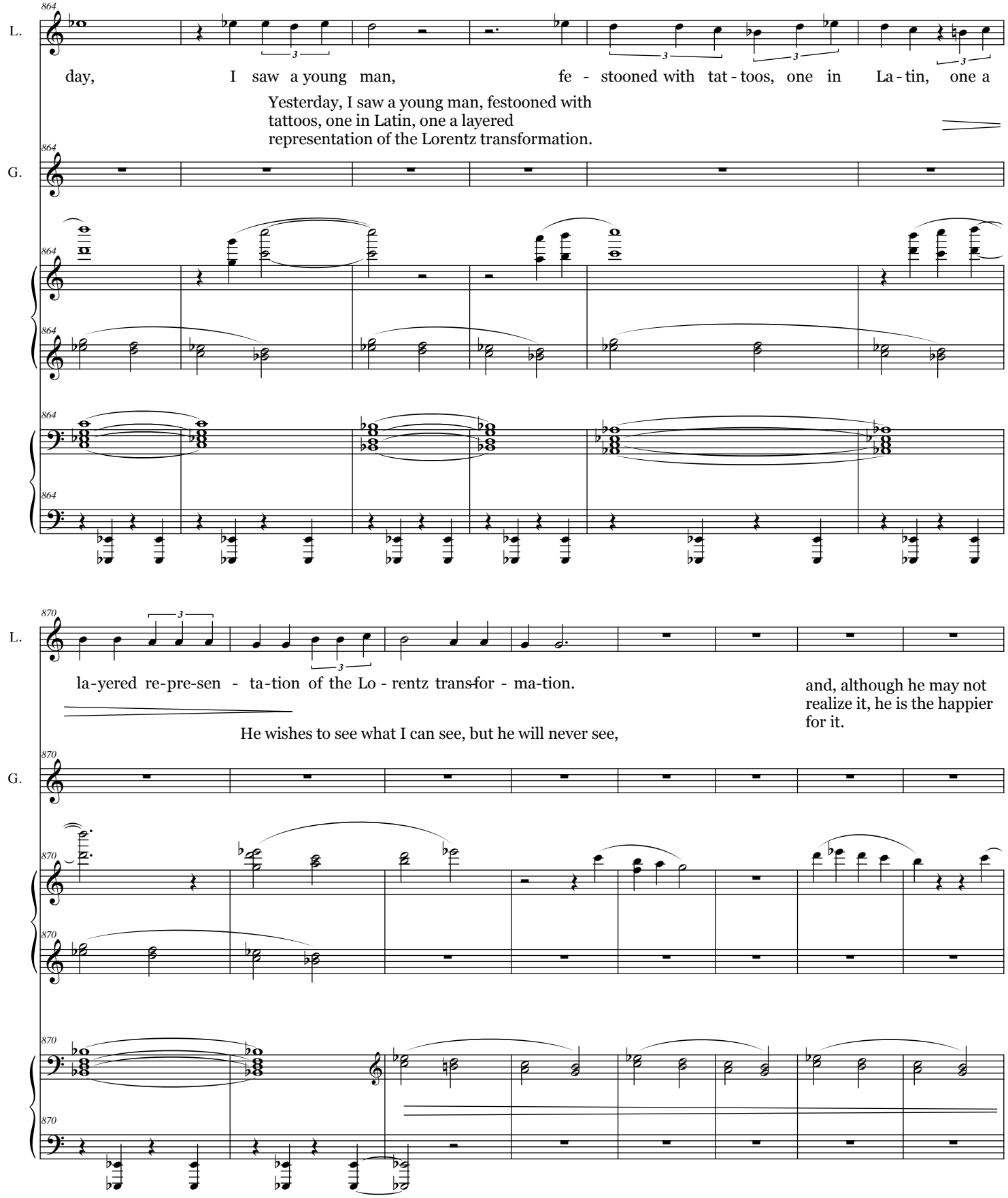

L.
G.
(8va)
4:3
14:9

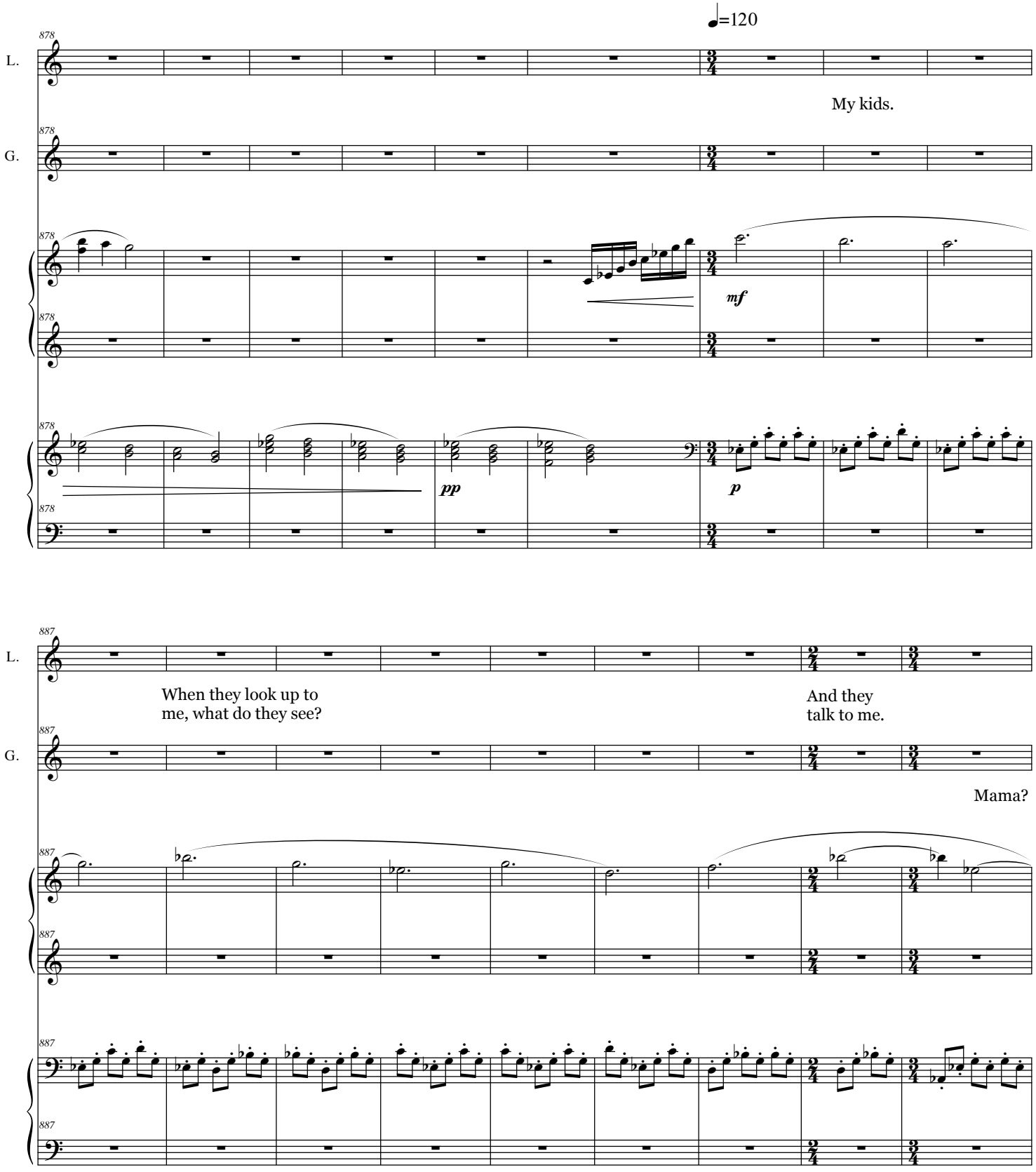

L.
G.
But You talk to me, You are here with me?
(8va)
4:3
14:9
♩=80
mf
Yes, of course.
ff
like an echo
pp

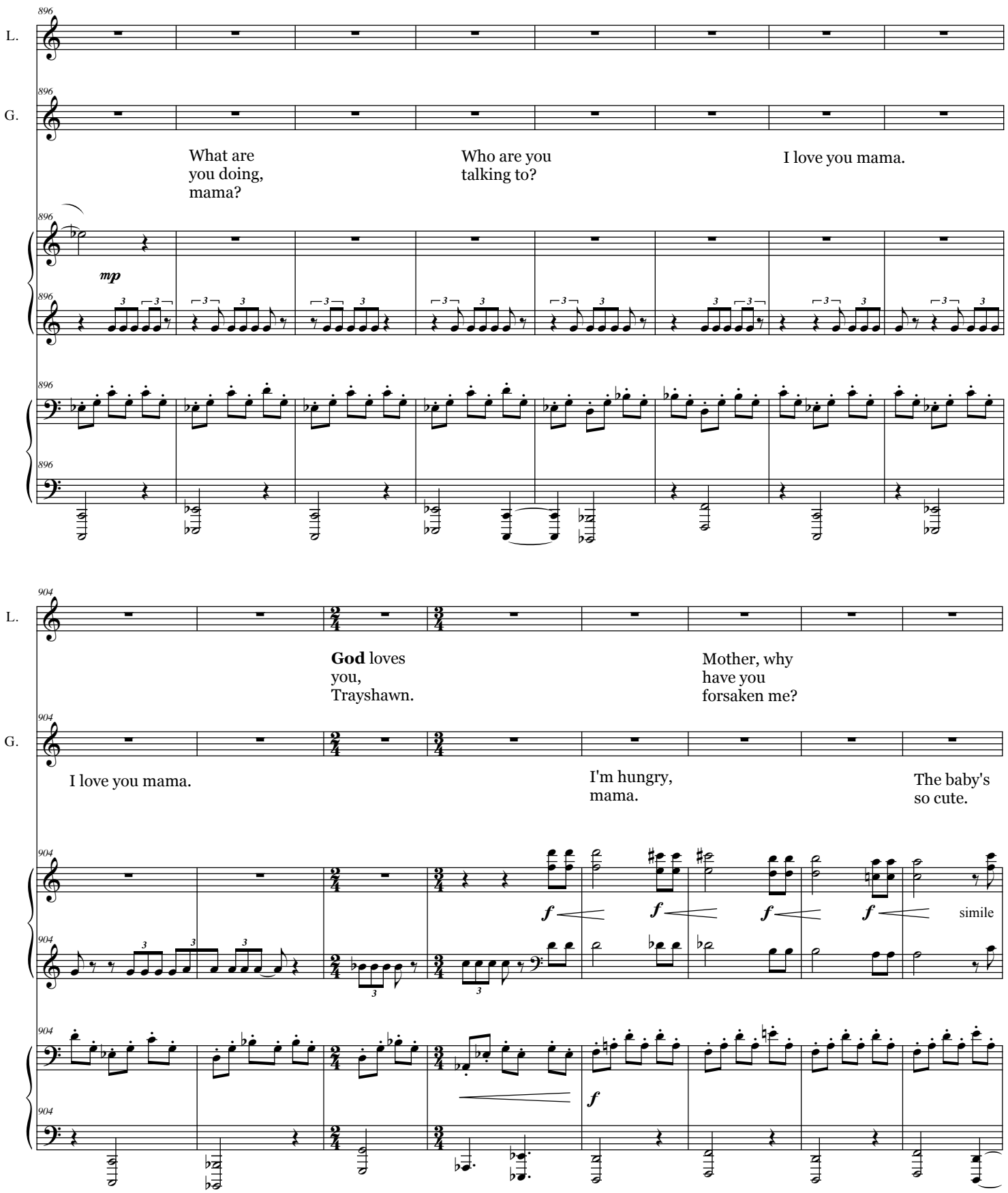

818
L.
mf
You are here with me?
You talk to me.
G.
825
ah

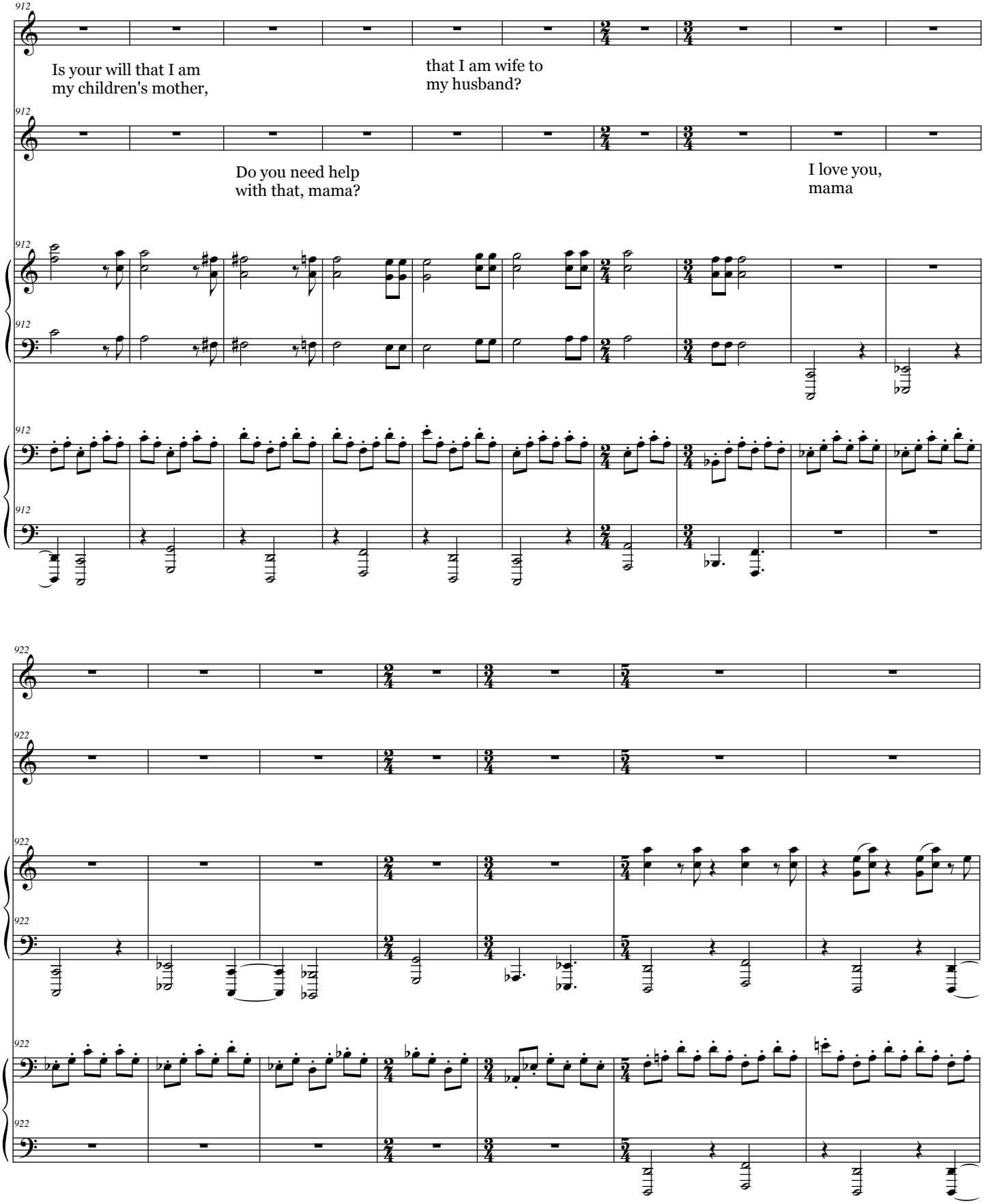

835
L.
mp
You choose us, but like the gift
G.
p
p
843
L.
gi - ven to King Mi-das, be-ing cho - sen, made so spe-cial, we
You choose us, but like the gift
given to King Midas, being chosen,
made so special,
we prophets, raised apart
from all others, suffer the
consequences of our gifts,
G.

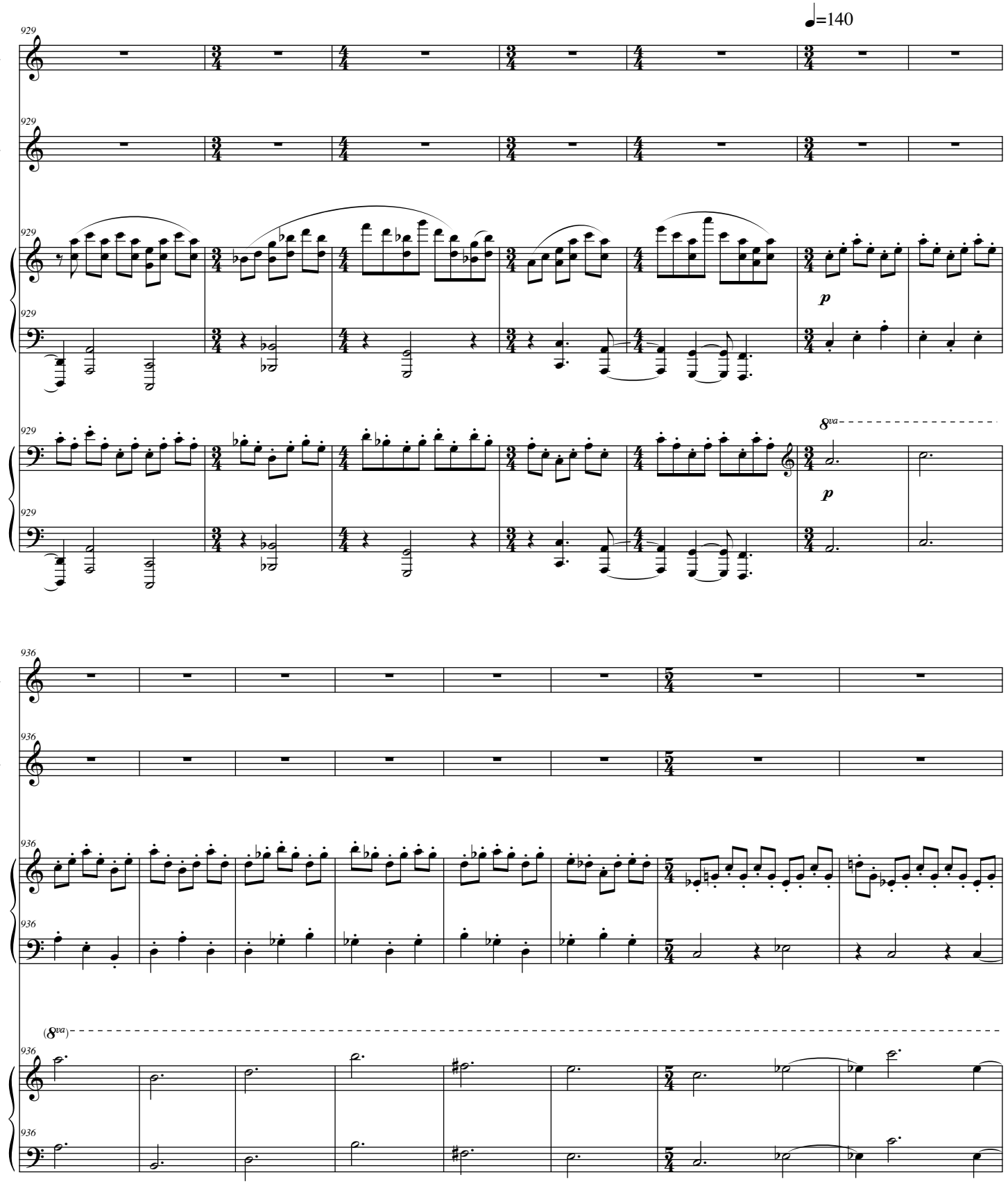

L.
pro-phets, raised a - part from all o-thers, suf-fer the con-se-quen-ces of our gifts,
set apart from all others, utter aloneness in our thoughts, in our terrible introspection and fear.
We each must walk a lonesome path and, even in the glittering arrows of morning,
G.
L.
set a - part from all o-thers, in our ter-ri-ble in-tro - spec-tion and fear. Yes-ter-
mf
even surrounded by, touched by, loved by those ordinary men and women who do not see what we see, feel what we feel, we touch the rim of the sky.
G.
mp

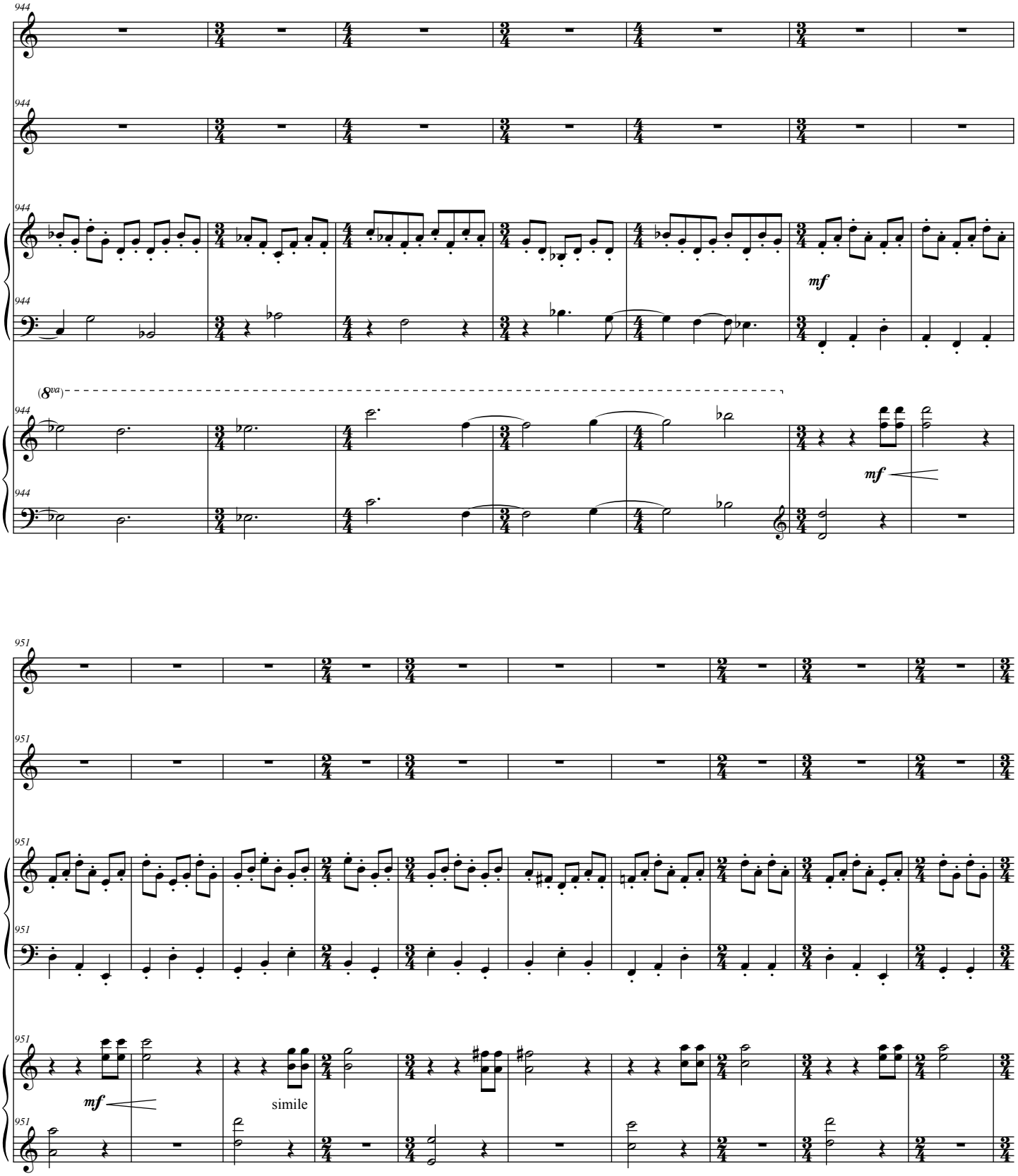

L.
day, I saw a young man, fe - stooned with tat - toos, one in La - tin, one a
Yesterday, I saw a young man, festooned with tattoos, one in Latin, one a layered representation of the Lorentz transformation.
G.
la-yered re-pre-sen - ta-tion of the Lo - rentz trans-for - ma-tion.
and, although he may not realize it, he is the happier for it.
He wishes to see what I can see, but he will never see,


♩=120
878
L.
My kids.
G.
mf
pp
p
887
When they look up to
me, what do they see?
And they
talk to me.
Mama?


L.
G.
What are you doing, mama?
Who are you talking to?
I love you mama.
mp
God loves you, Trayshawn.
Mother, why have you forsaken me?
I love you mama.
I'm hungry, mama.
The baby's so cute.
f
simile


912
L.
Is your will that I am
my children's mother,
that I am wife to
my husband?
912
G.
Do you need help
with that, mama?
I love you,
mama
912
912
912
912
922
L.
922
G.
922
922
922
922


♩=140
L.
G.
929
936
p
8va
(8va)


944
L.
G.
mf
(8va)
951
simile

Scene 4: the migraine

♩=85

L.

God loves you.

G.

I love you,
mama.

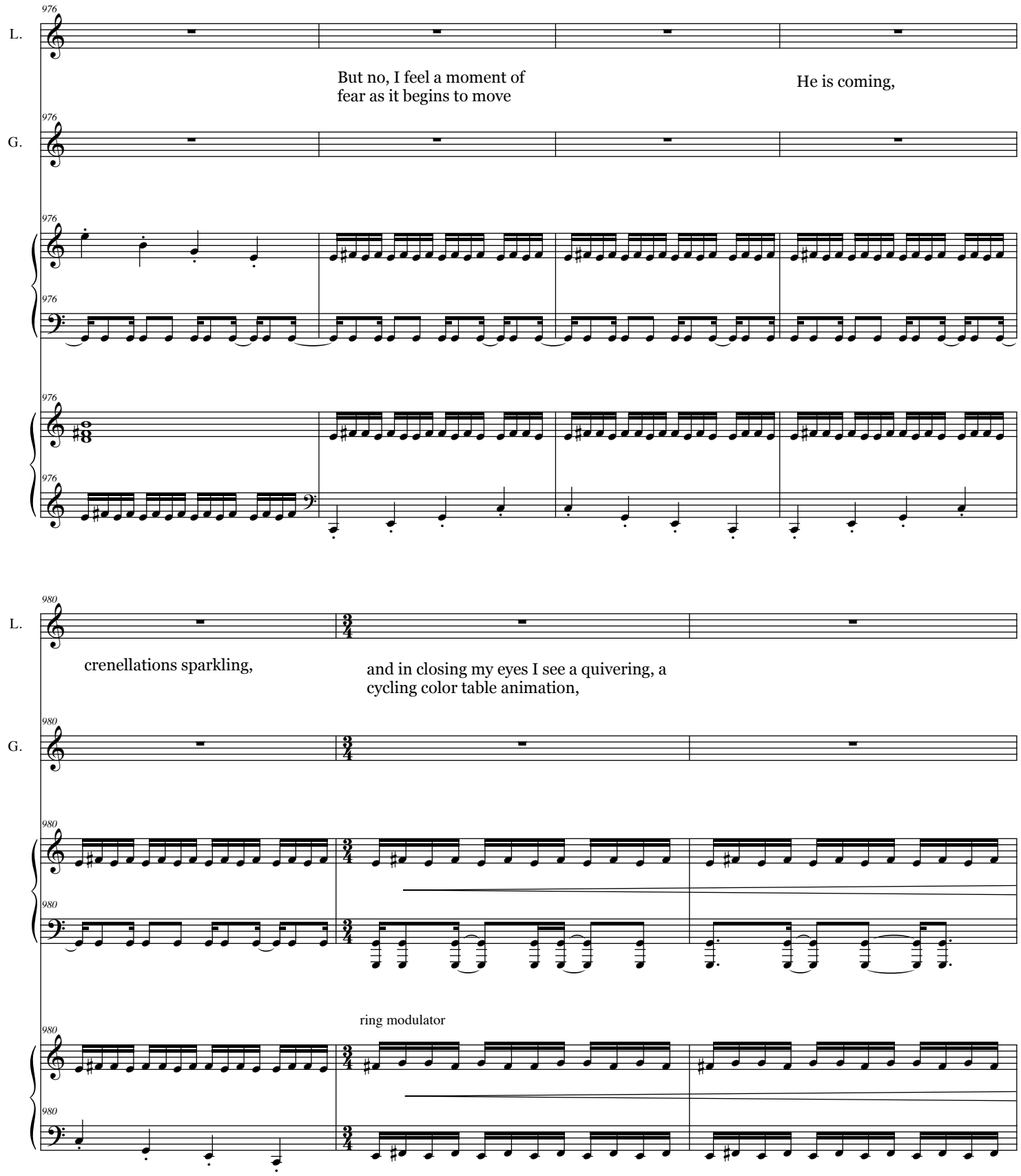
ppp

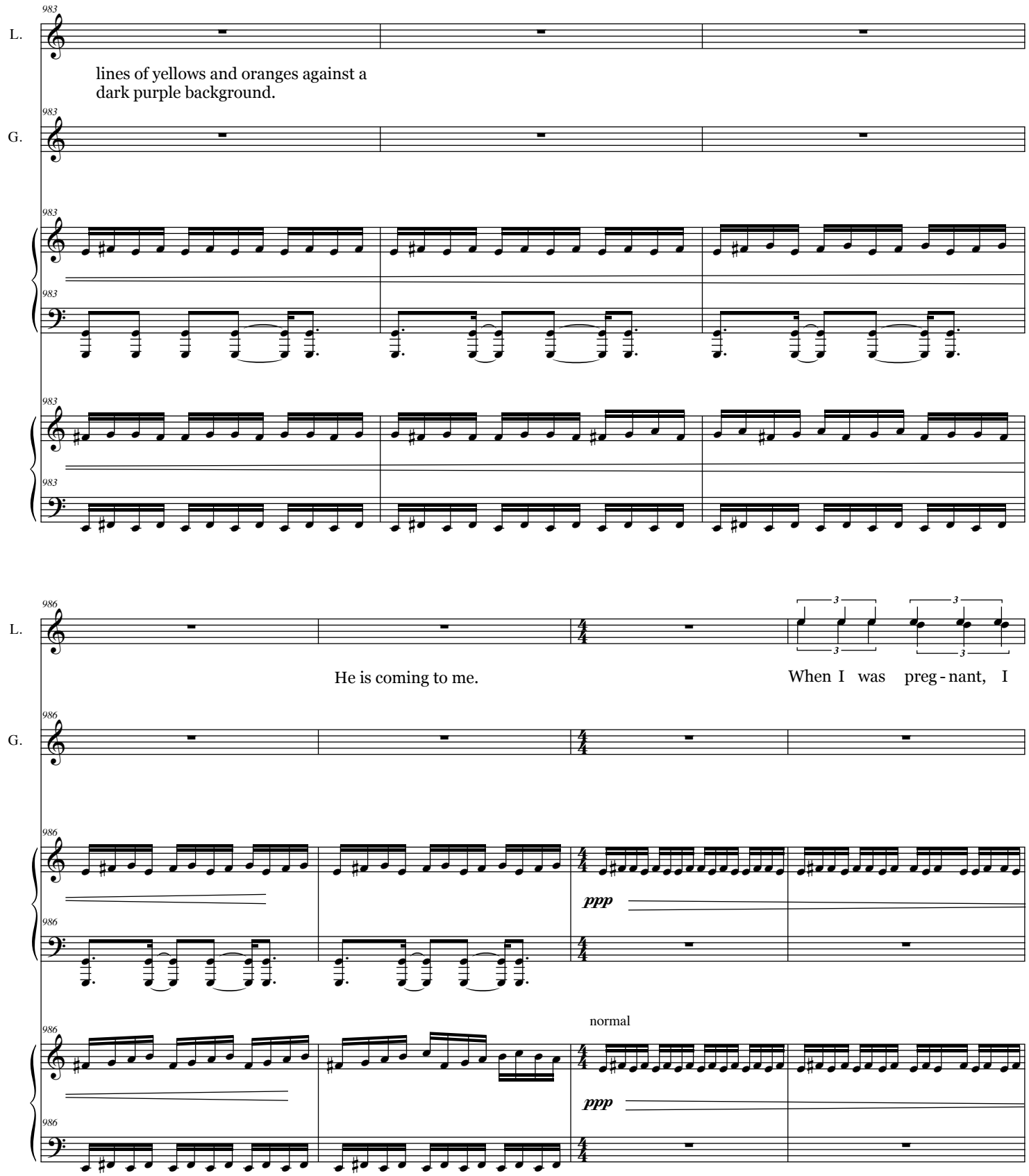
When the headaches
begin, I am still alone. I
am still one person.

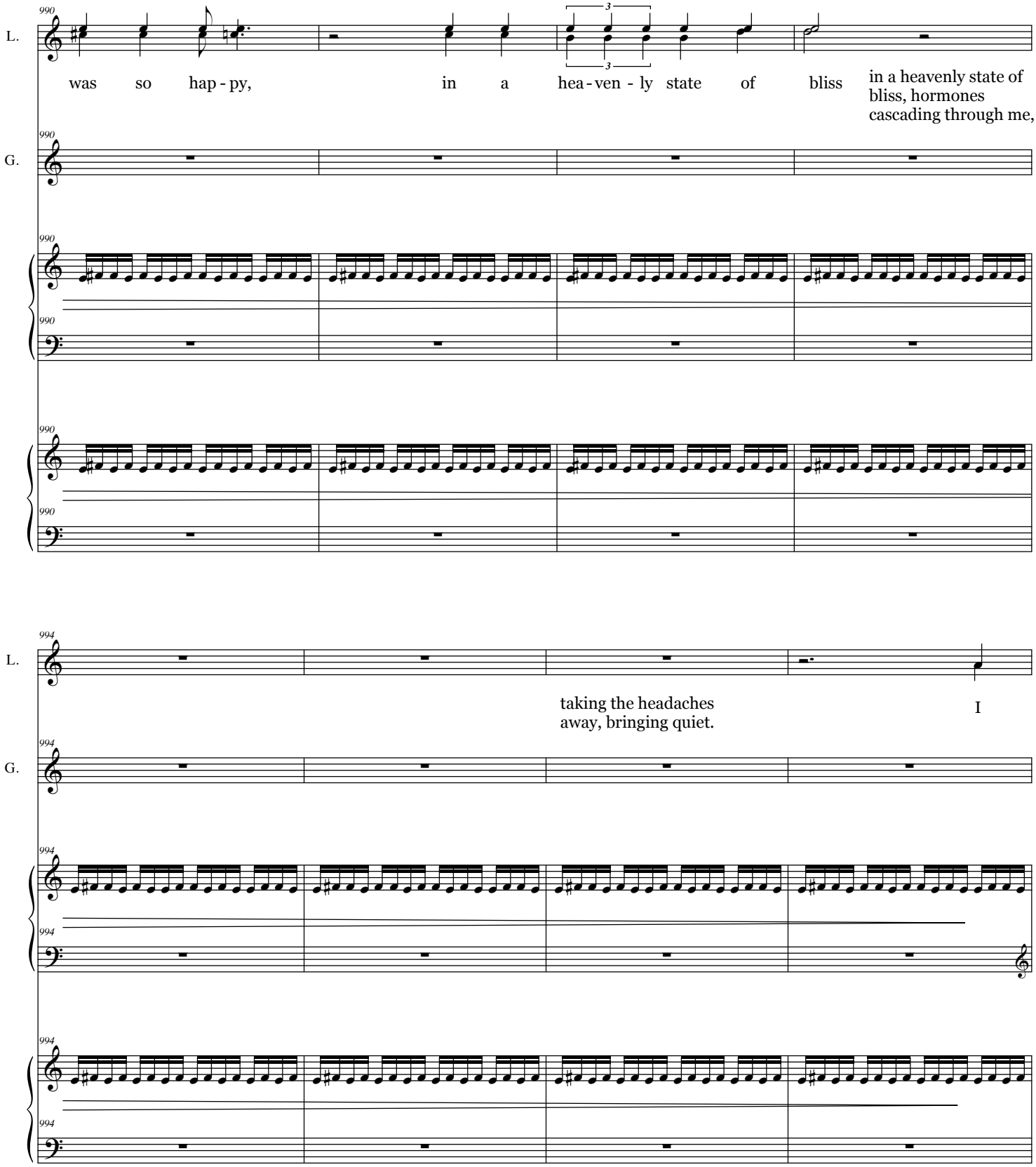
A spark, then a
spot in the center
of my vision,

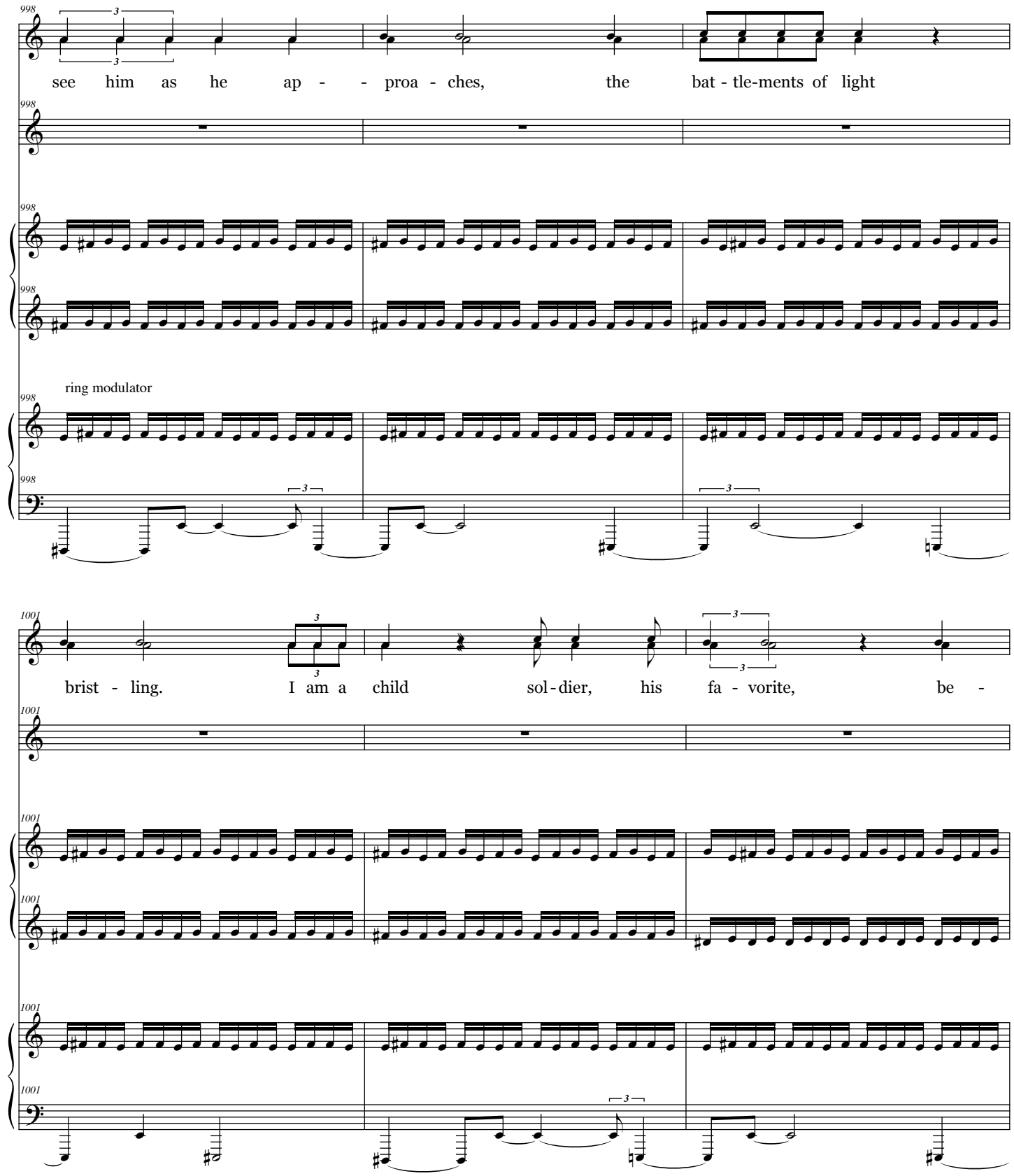
like I've caught a
reflection of the sun
in a mirrored glass,

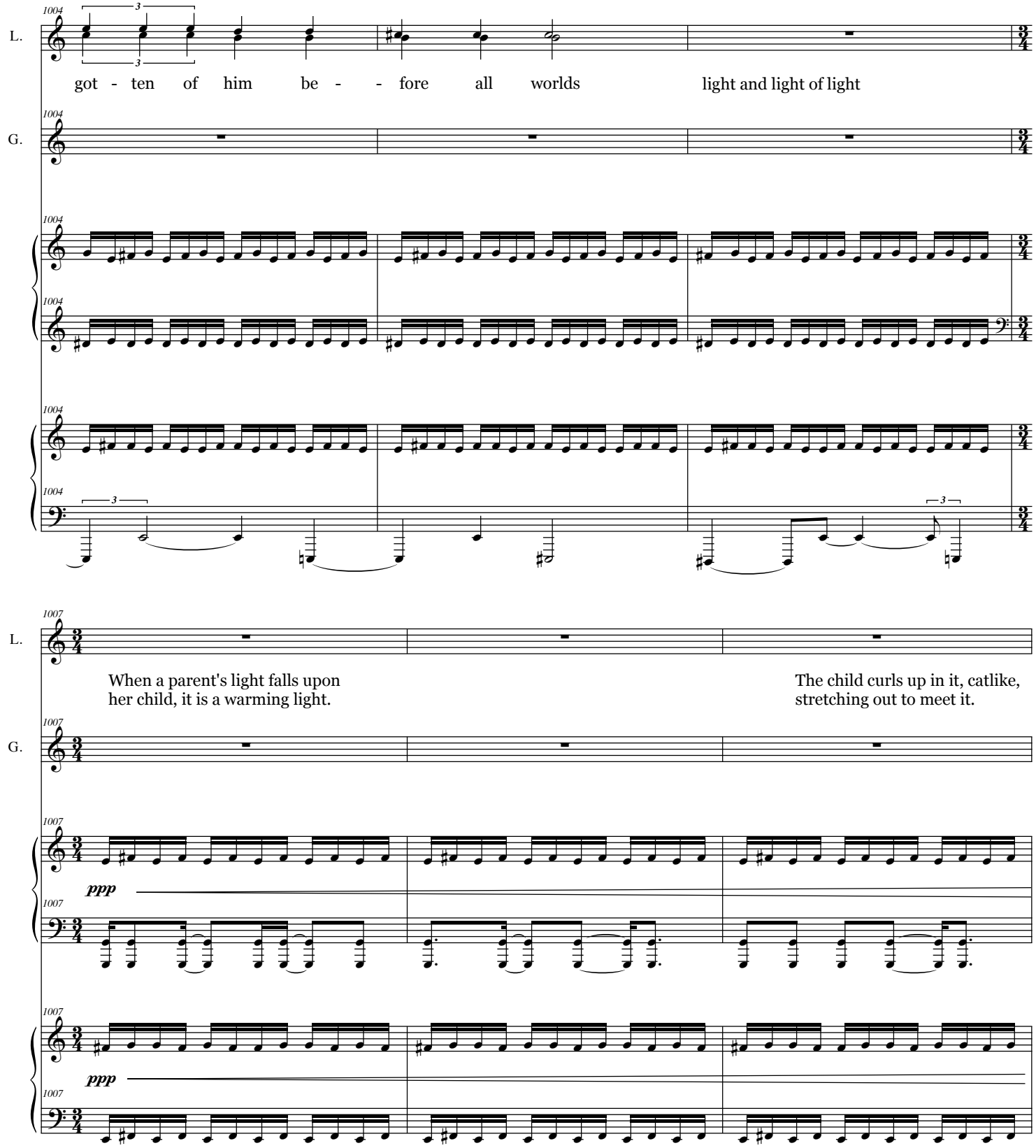
ppp

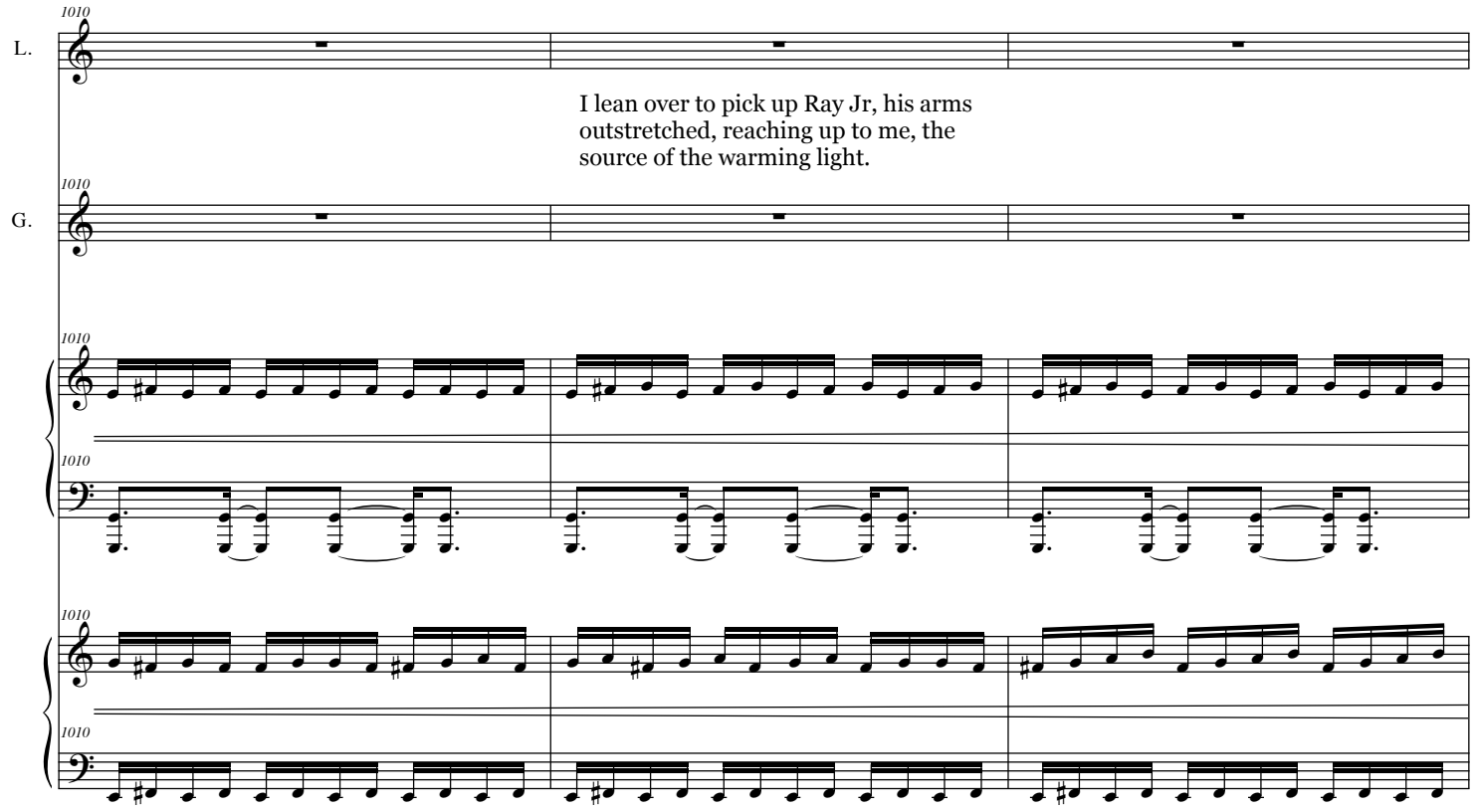

976
L.
But no, I feel a moment of
fear as it begins to move
He is coming,
976
G.
976
976
976
976
980
L.
crenellations sparkling,
and in closing my eyes I see a quivering, a
cycling color table animation,
980
G.
980
980
ring modulator
980
980

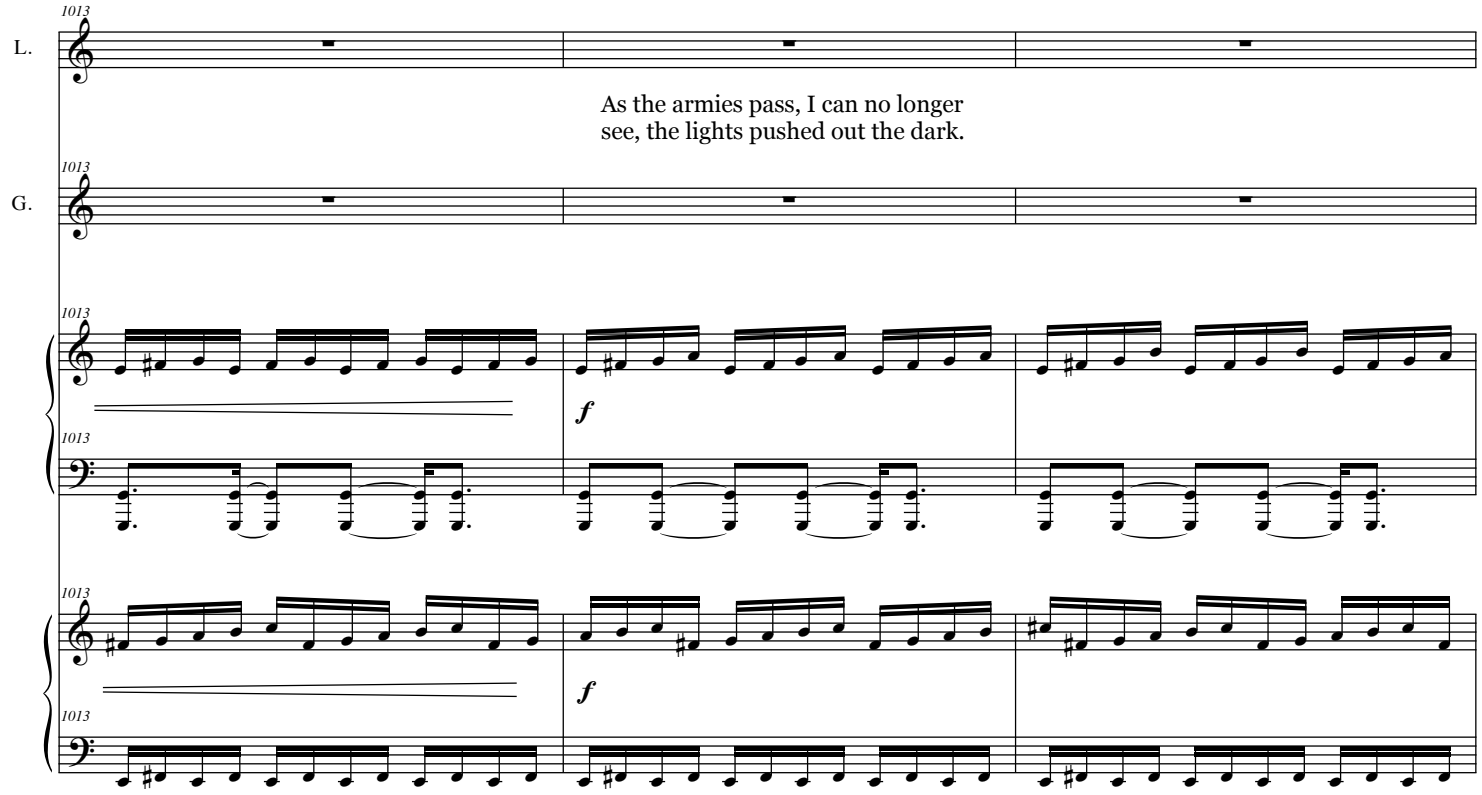

983
L.
lines of yellows and oranges against a
dark purple background.
983
G.
983
983
983
983
986
L.
He is coming to me.
When I was preg - nant, I
986
G.
986
ppp
986
normal
ppp
986

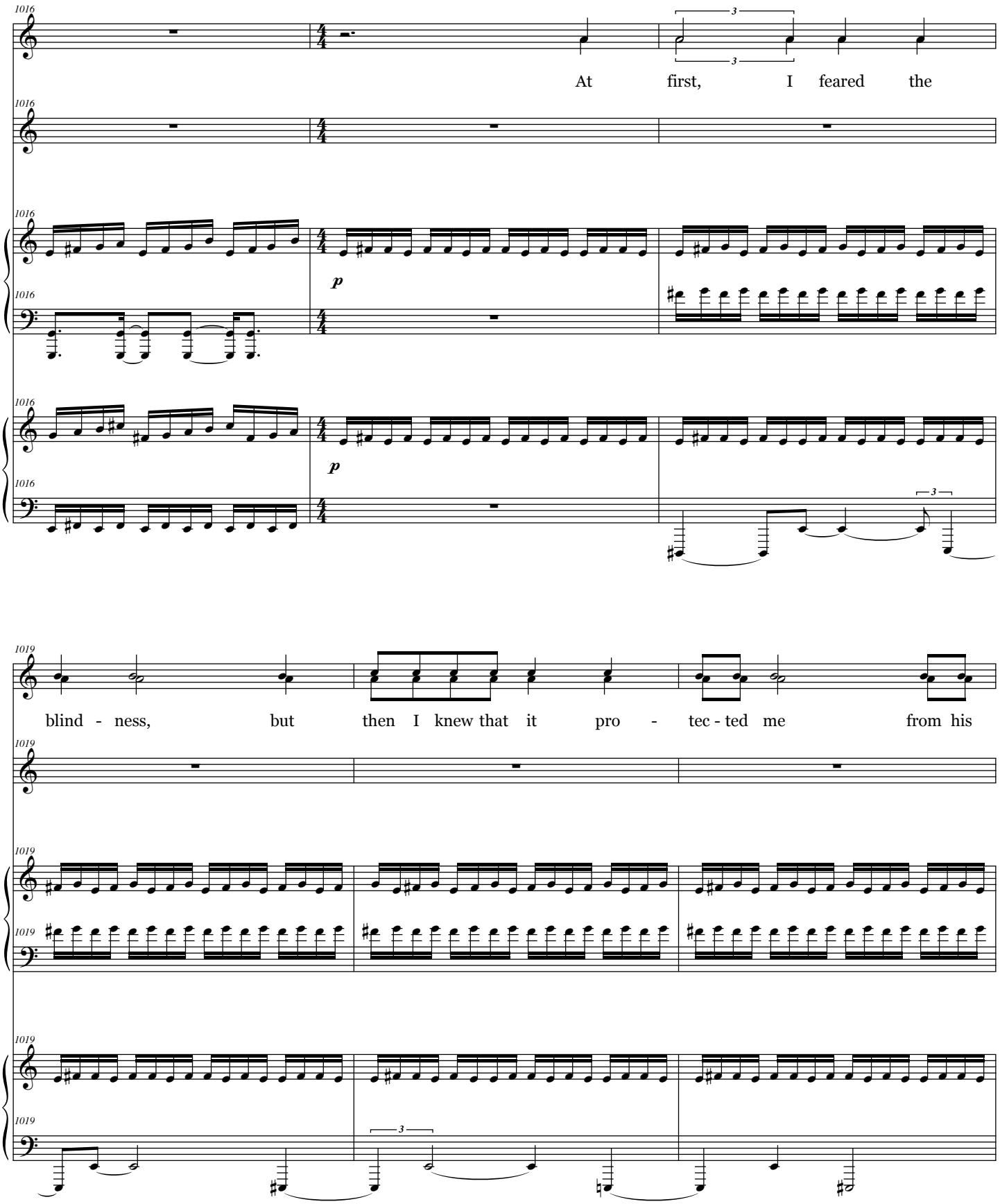

L.
was so hap - py, in a hea - ven - ly state of bliss
in a heavenly state of bliss, hormones cascading through me,
G.
taking the headaches away, bringing quiet.
I

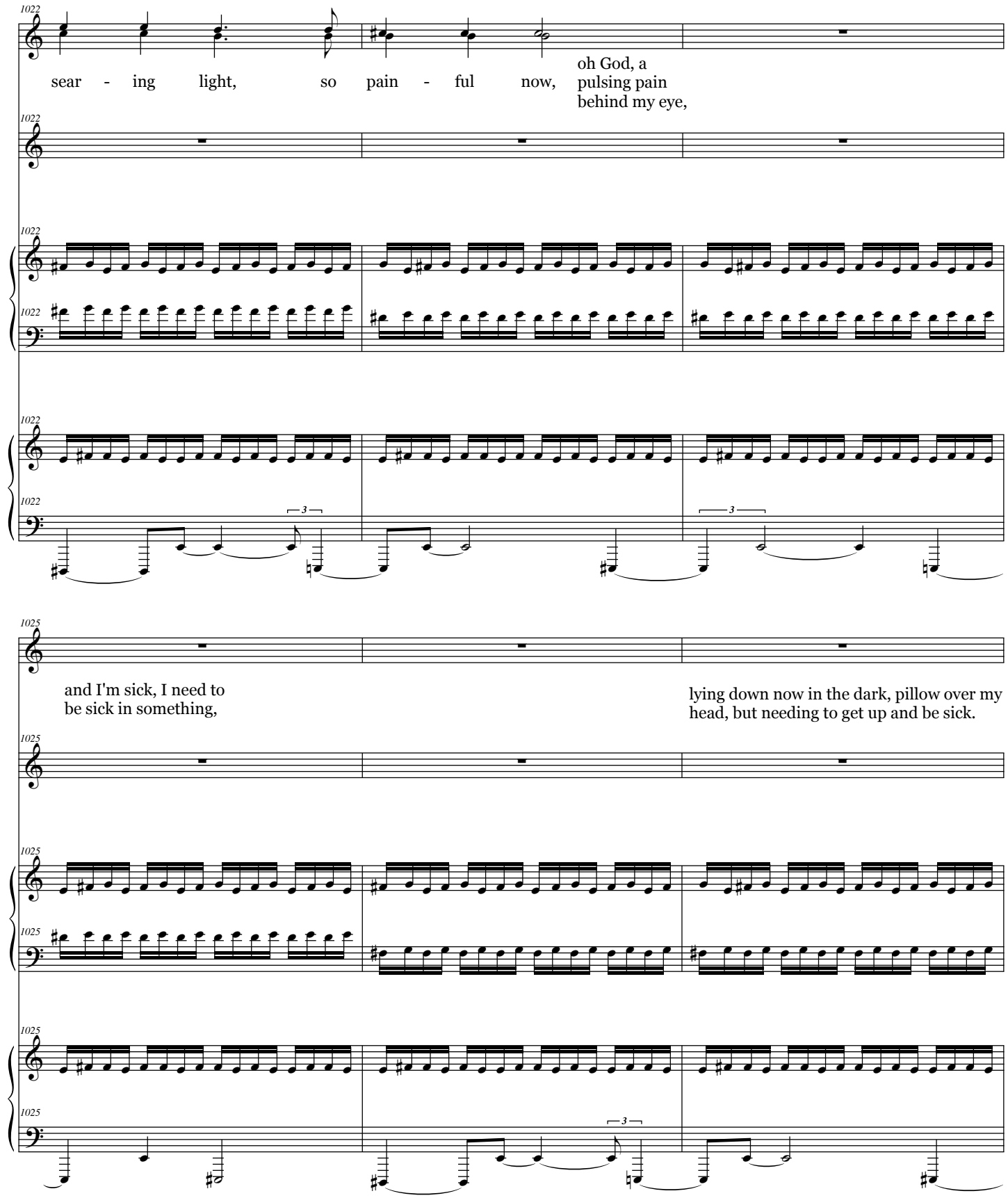

L.
998
see him as he ap - - proa - ches, the bat - tle-ments of light
G.
998
998
998
ring modulator
998
998
L.
1001
brist - ling. I am a child sol - dier, his fa - vorite, be -
G.
1001
1001
1001
1001
1001

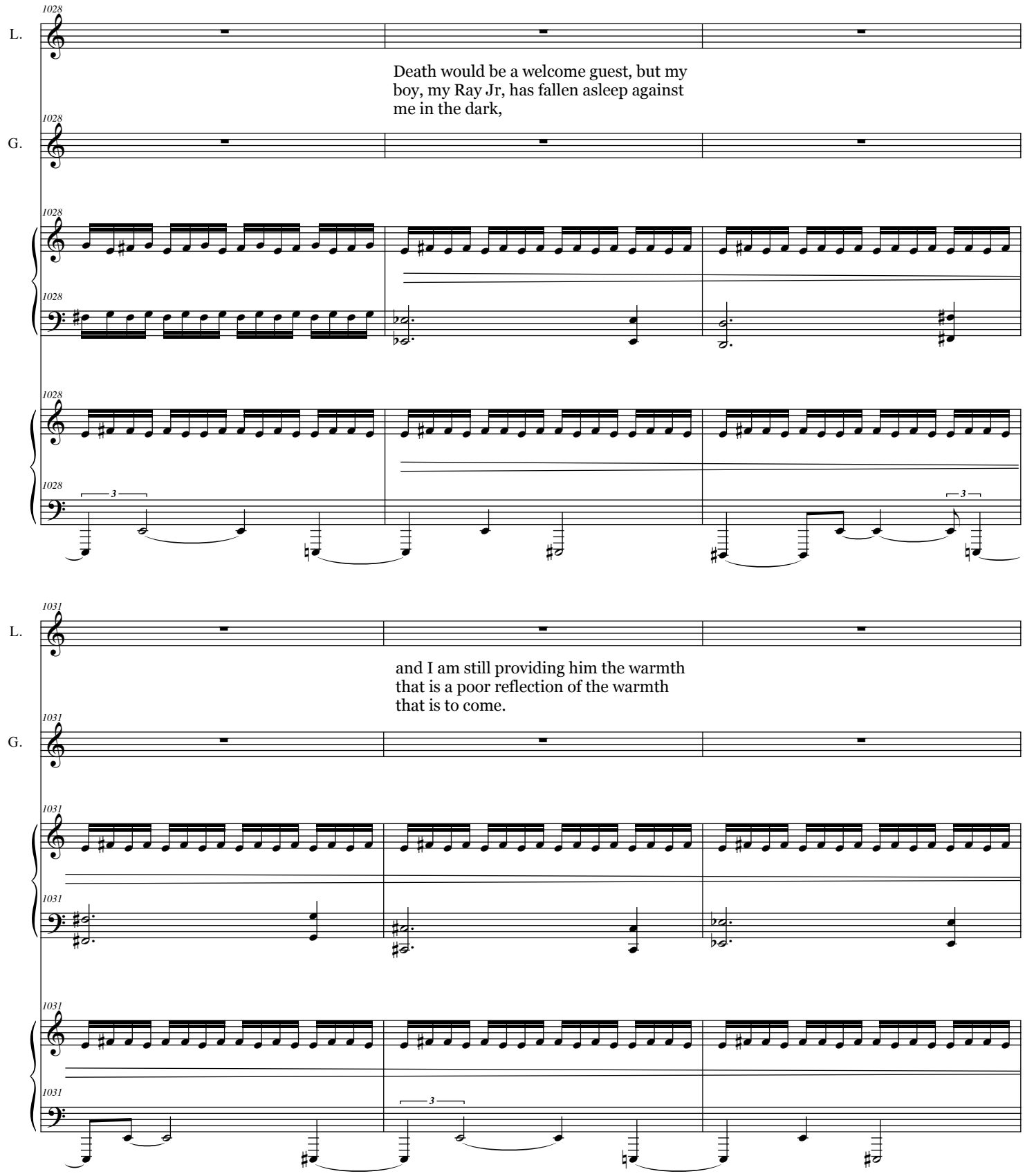

L.
got - ten of him be - - fore all worlds light and light of light
G.
L.
When a parent's light falls upon her child, it is a warming light.
The child curls up in it, catlike, stretching out to meet it.
G.
ppp
ppp

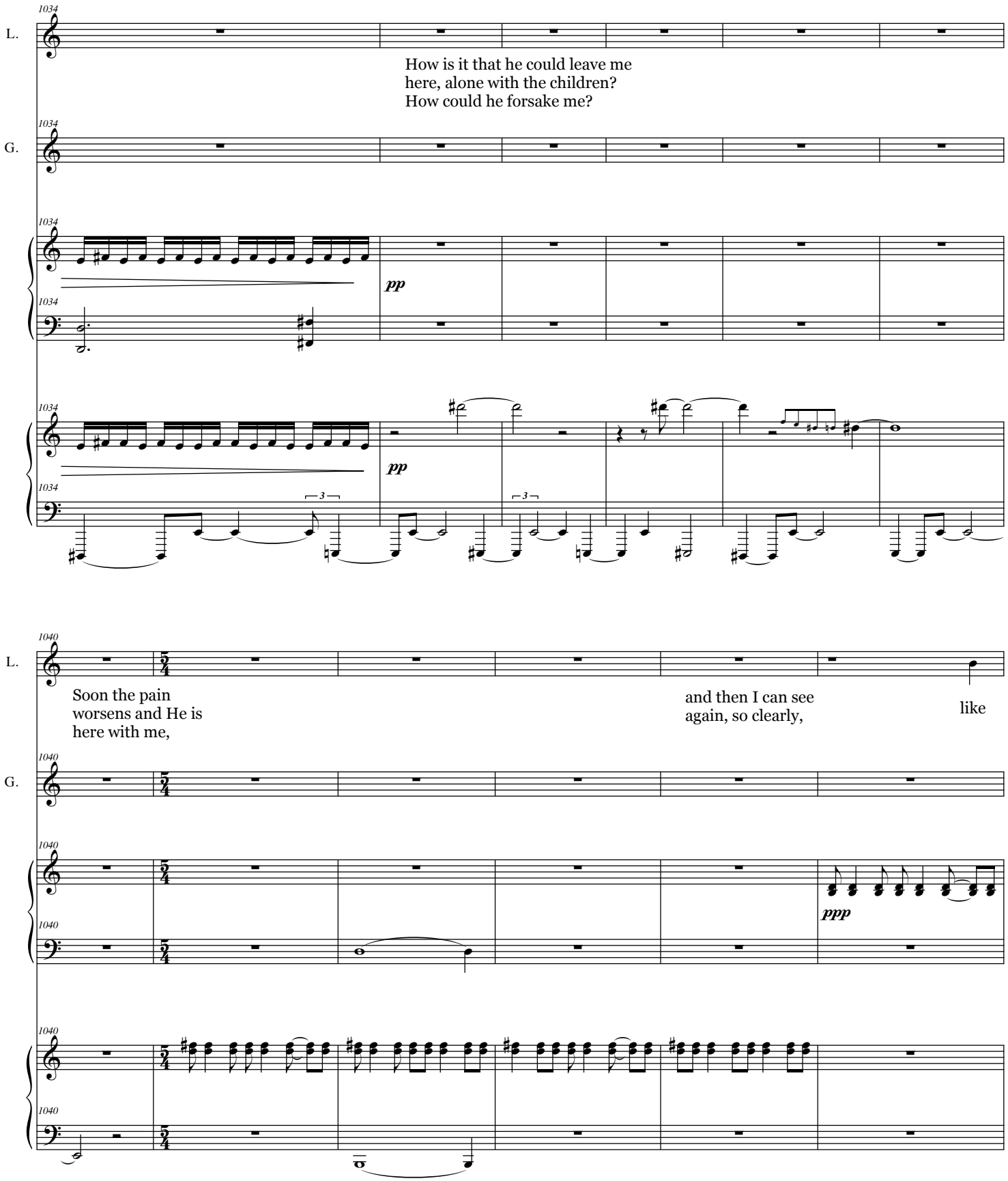

1010
L.
I lean over to pick up Ray Jr, his arms outstretched, reaching up to me, the source of the warming light.
1010
G.
1010
1010
1010
1010

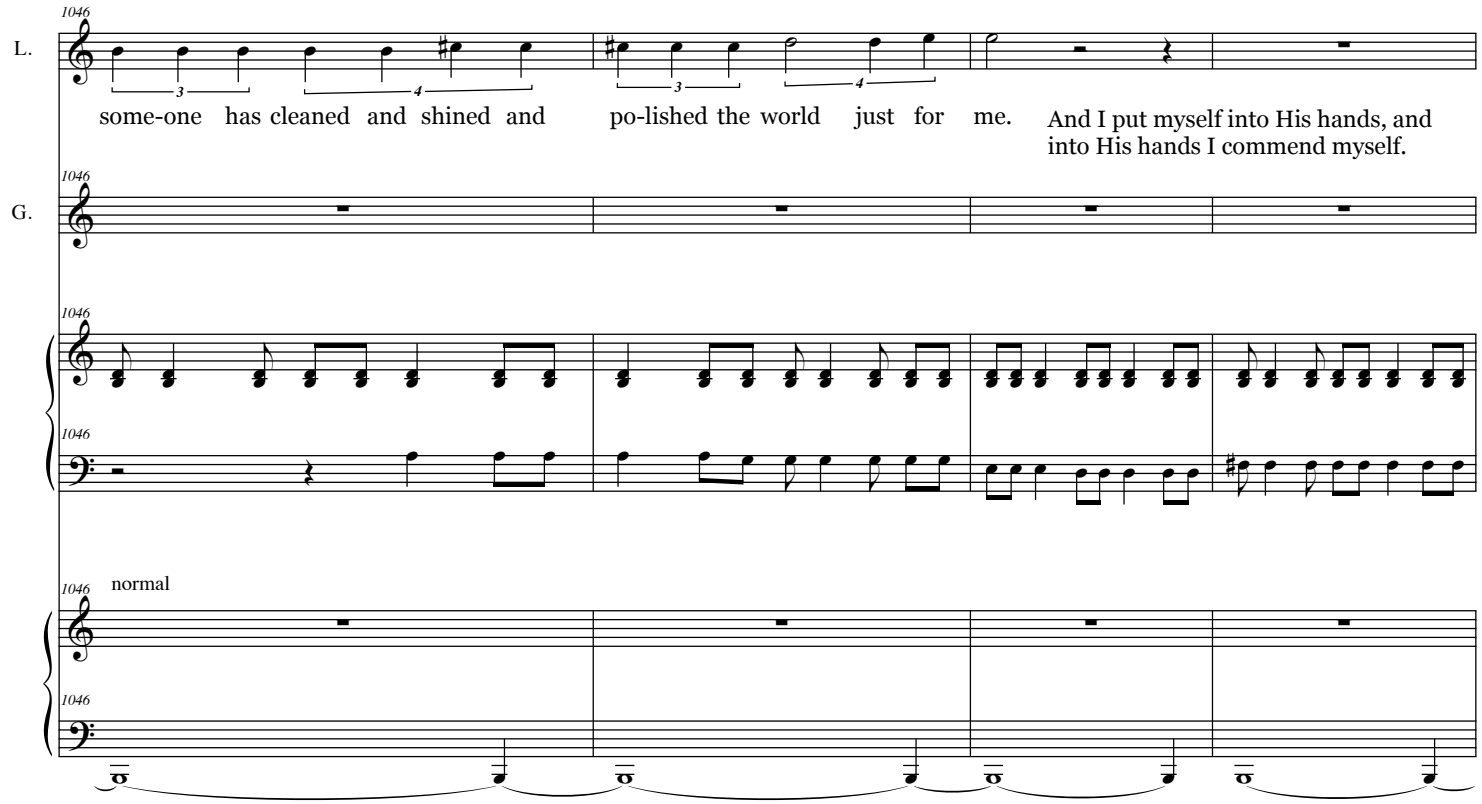

1013
L.
As the armies pass, I can no longer see, the lights pushed out the dark.
1013
G.
1013
f
1013
1013
f
1013


1016
L.
At first, I feared the
G.
p
1019
blind - ness, but then I knew that it pro - tec - ted me from his

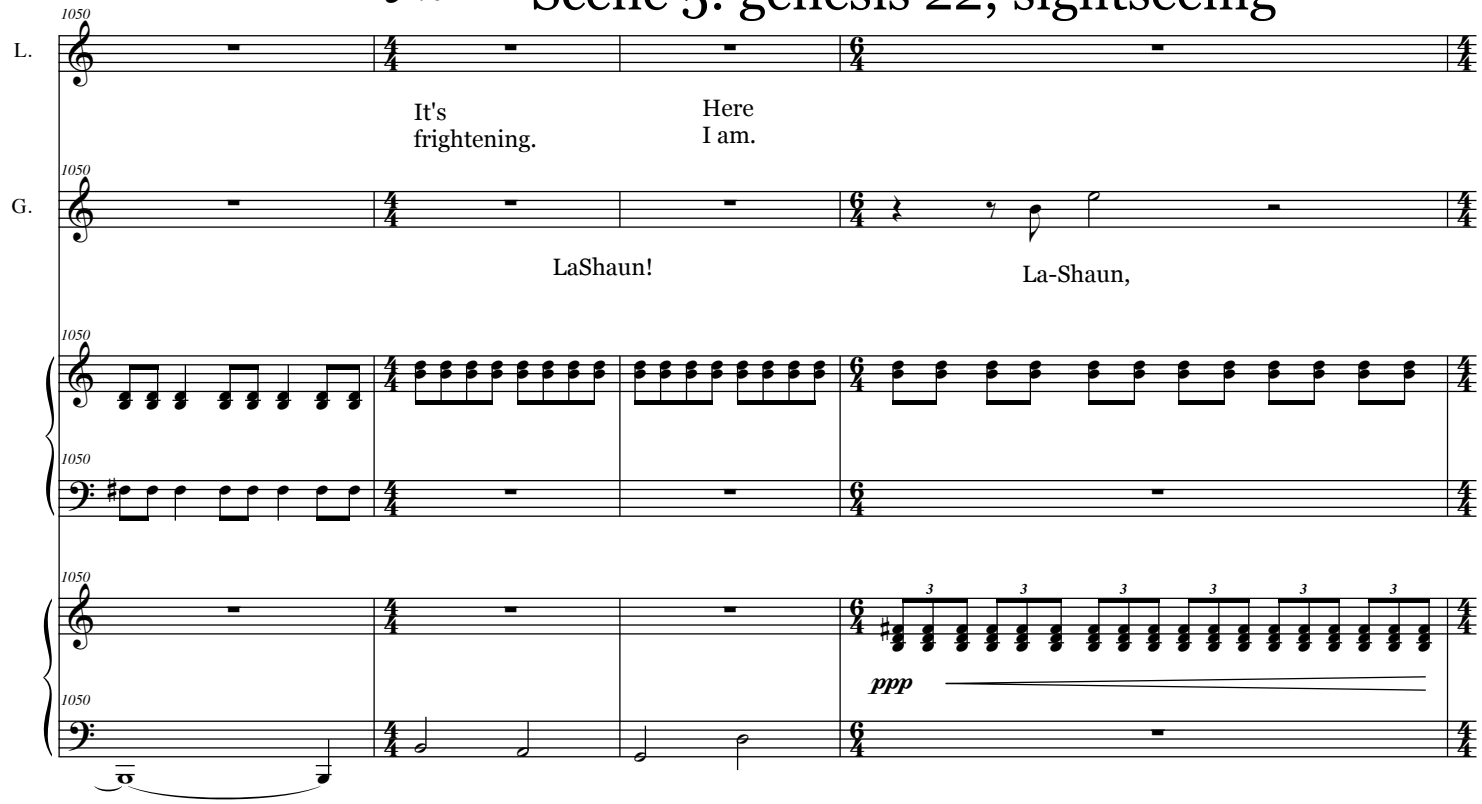

1022
L.
sear - ing light, so pain - ful now,
oh God, a pulsing pain behind my eye,
G.
1025
and I'm sick, I need to be sick in something,
lying down now in the dark, pillow over my head, but needing to get up and be sick.

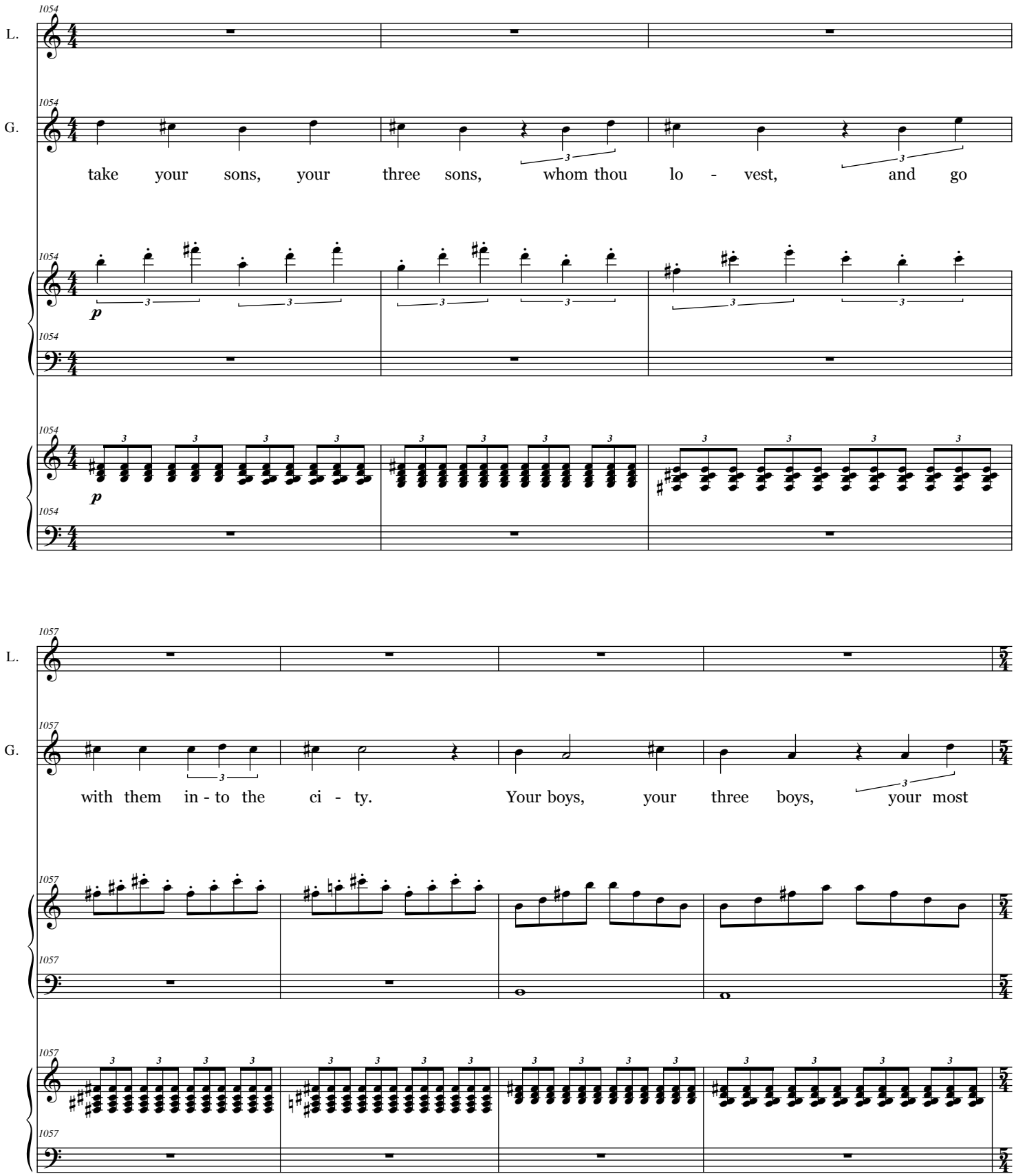

1028
L.
Death would be a welcome guest, but my boy, my Ray Jr, has fallen asleep against me in the dark,
1028
G.
1028
1028
1028
1028
3
3
1031
L.
and I am still providing him the warmth that is a poor reflection of the warmth that is to come.
1031
G.
1031
1031
1031
1031
3

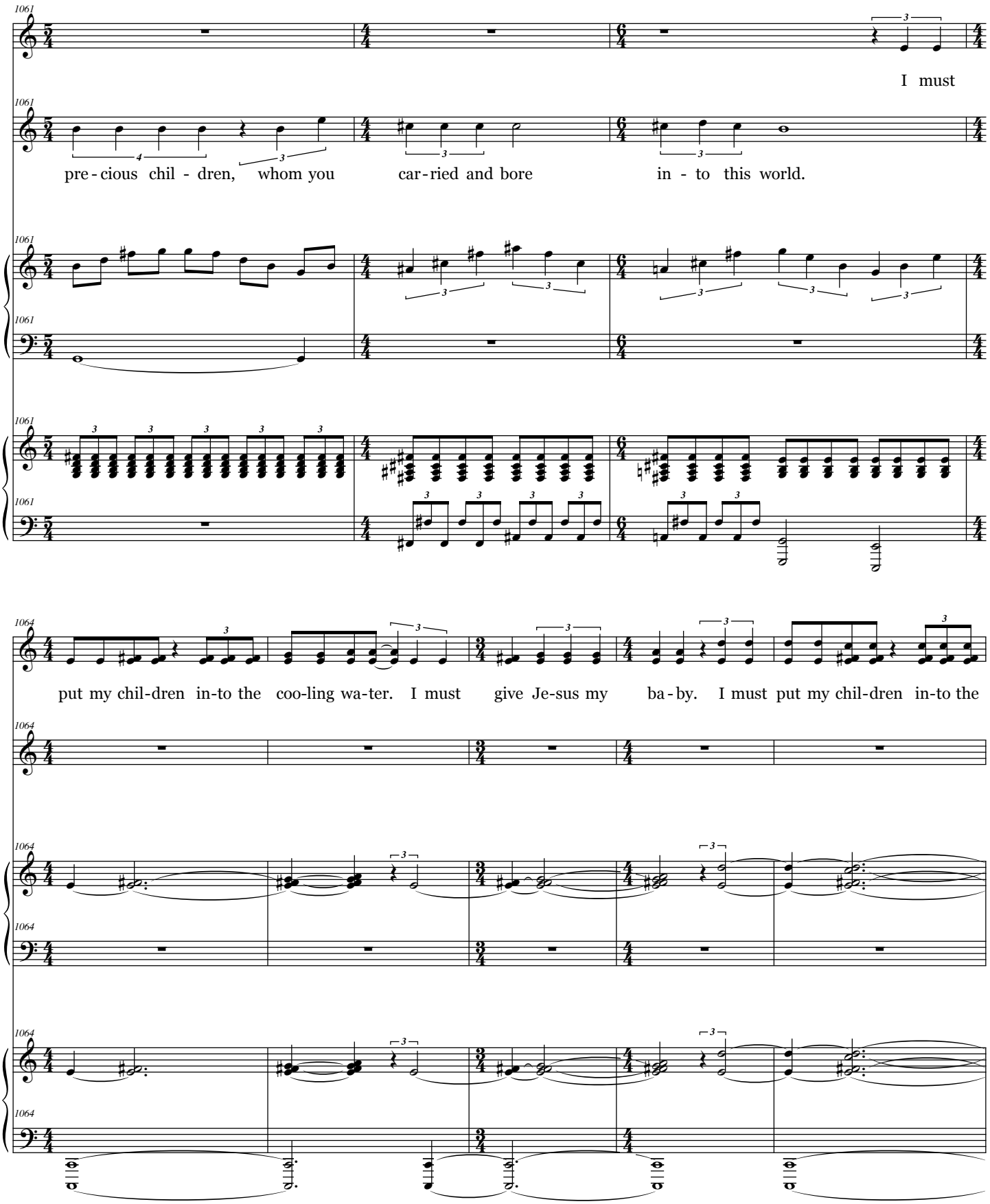

L.
How is it that he could leave me
here, alone with the children?
How could he forsake me?
G.
pp
pp
L.
Soon the pain
worsens and He is
here with me,
and then I can see
again, so clearly,
like
G.
ppp

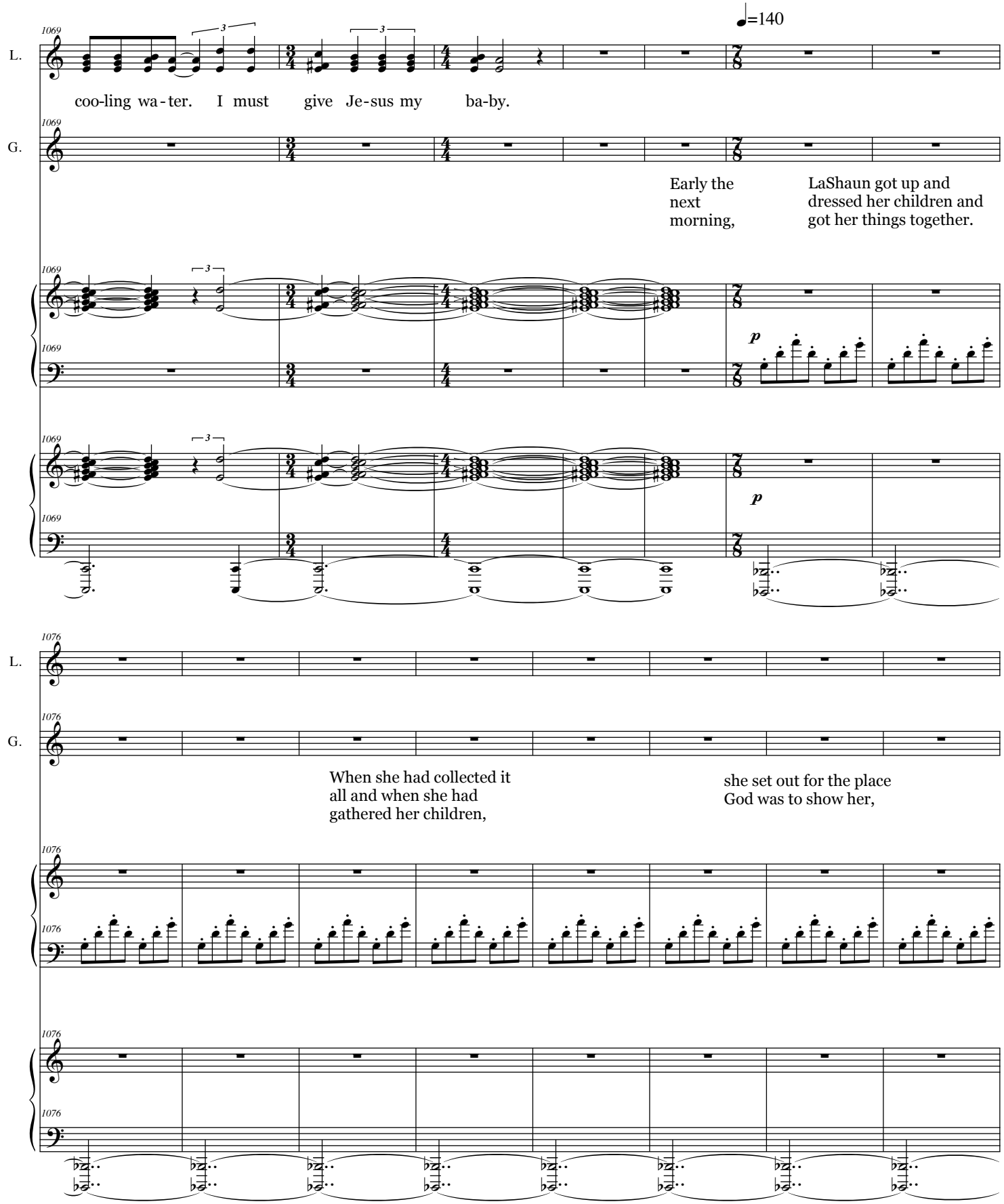


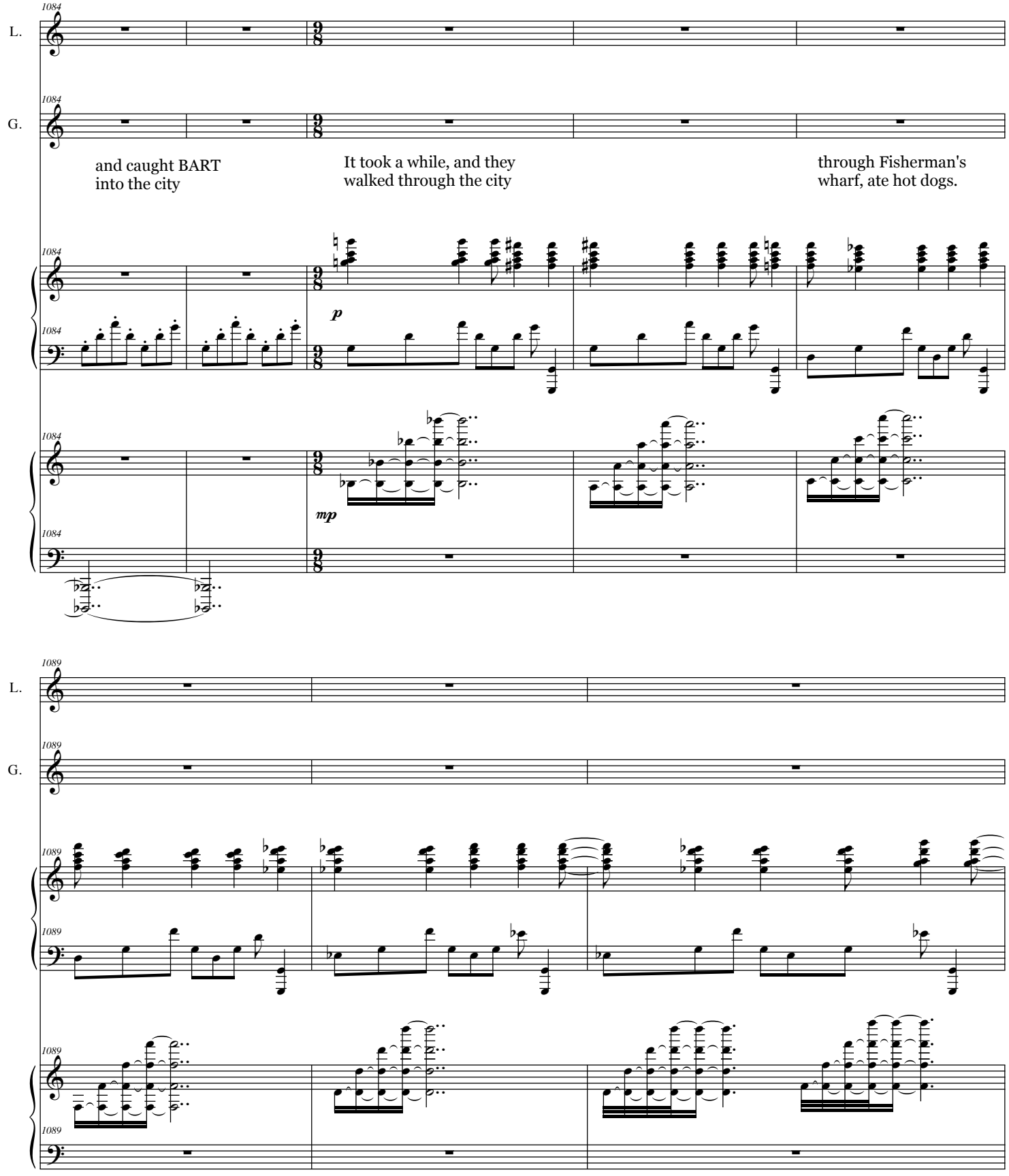
Scene 5: genesis 22; sightseeing

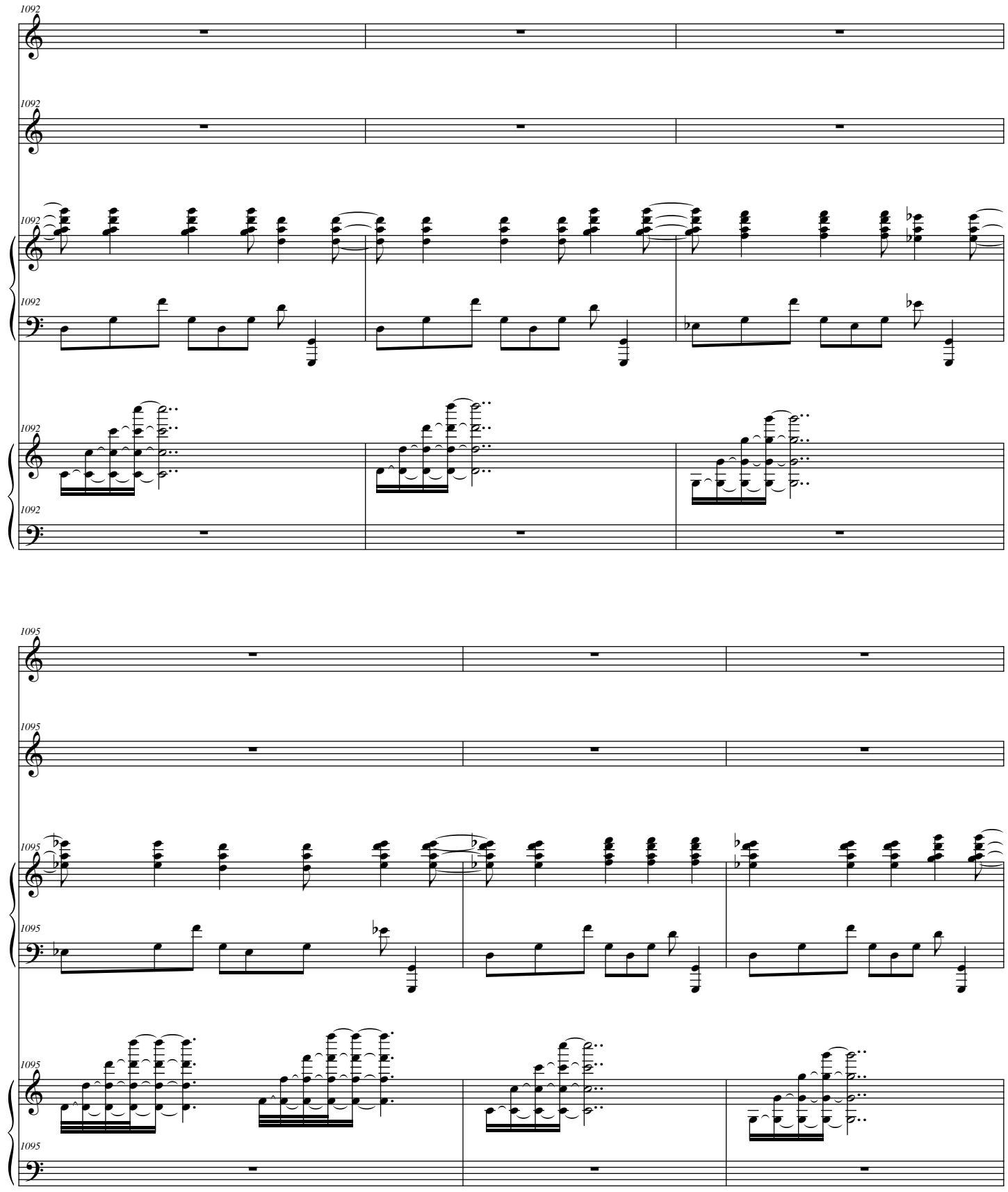


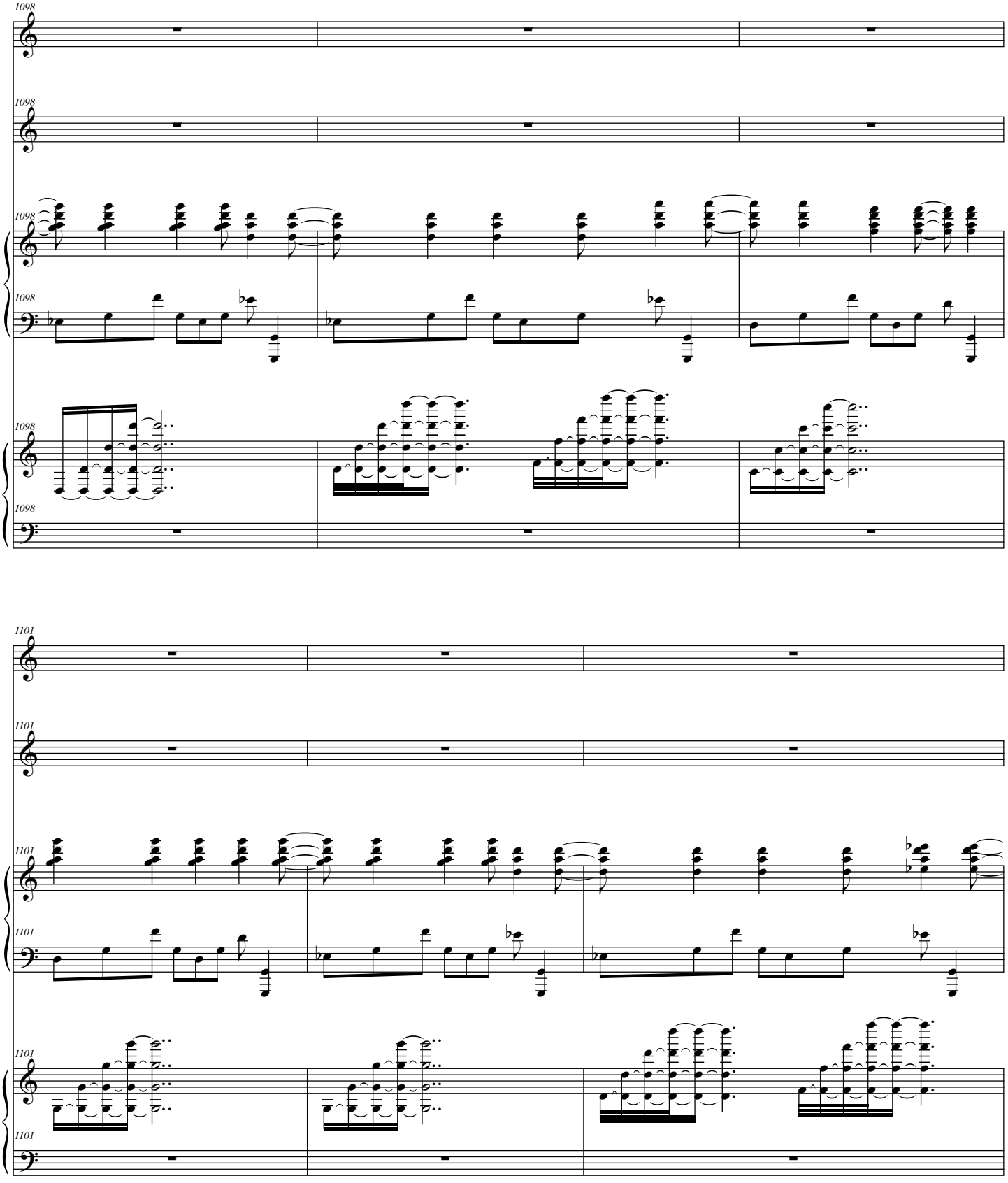

L.
G.
take your sons, your three sons, whom thou lo - vest, and go
with them in - to the ci - ty. Your boys, your three boys, your most

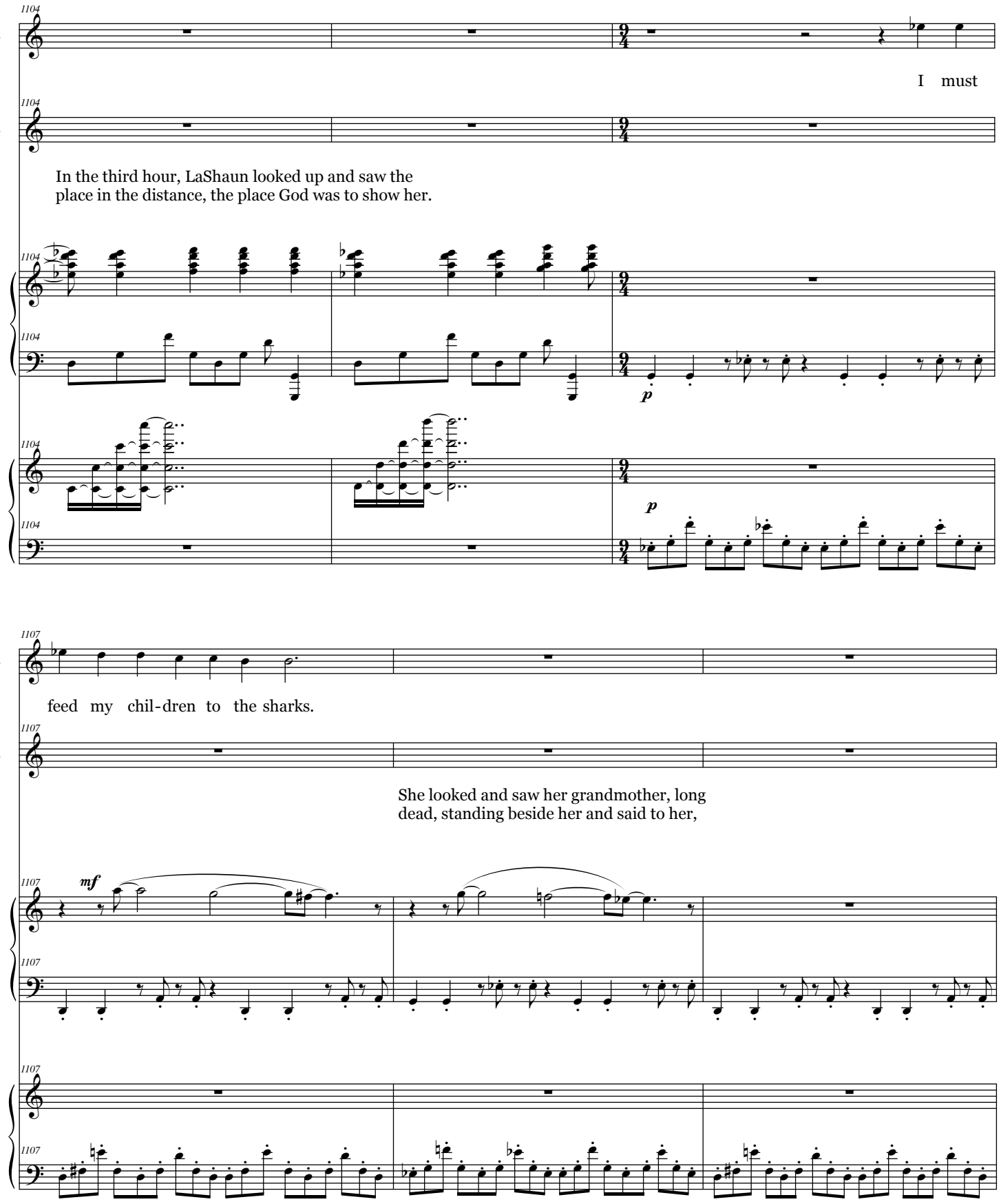

L.
G.
1061
I must
pre - cious chil - dren, whom you car - ried and bore in - to this world.
1064
put my chil-dren in-to the coo-ling wa-ter. I must give Je-sus my ba - by. I must put my chil-dren in-to the

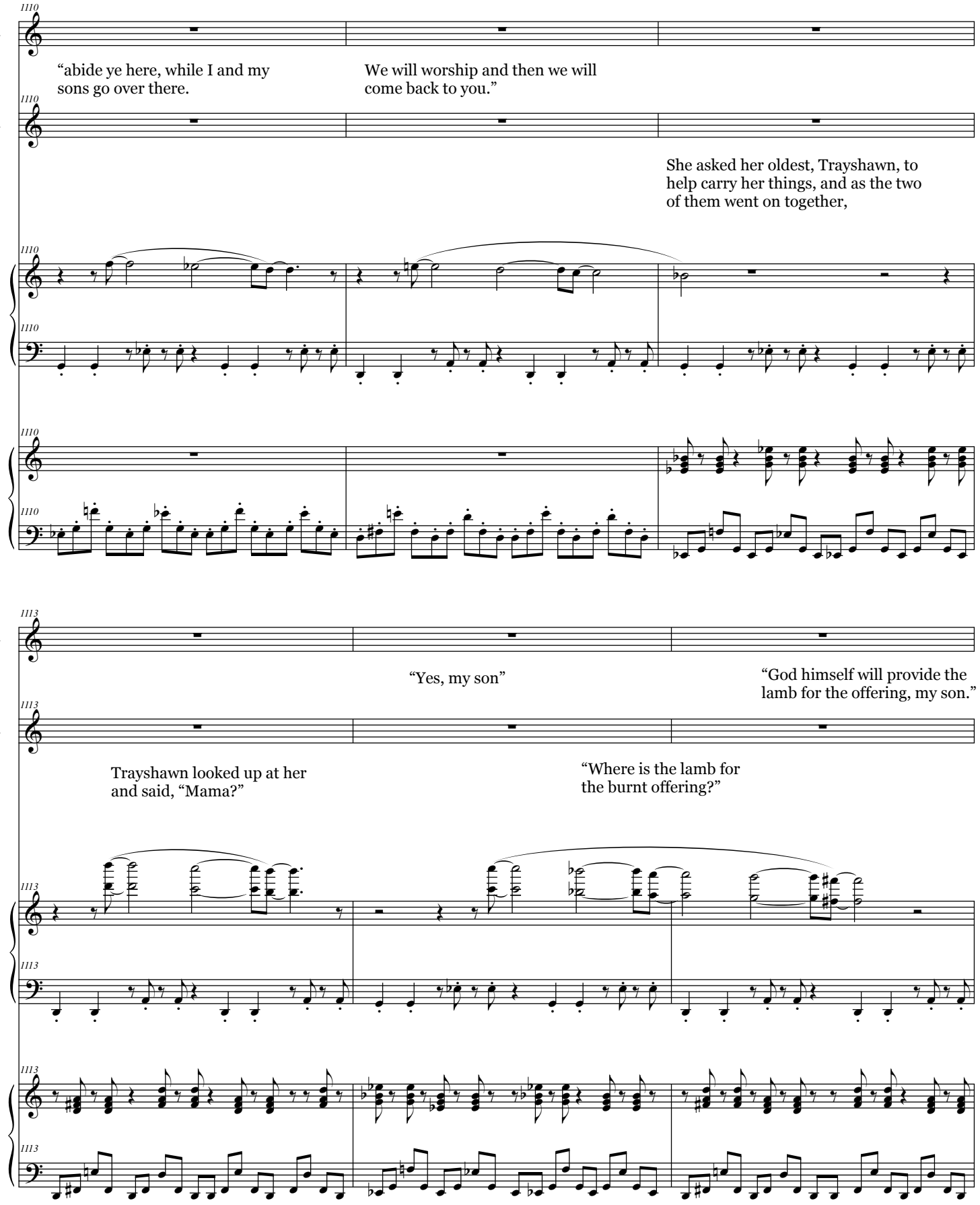

♩=140
L.
G.
1069
1076
coo-ling wa-ter. I must give Je-sus my ba-by.
Early the next morning,
LaShaun got up and dressed her children and got her things together.
When she had collected it all and when she had gathered her children,
she set out for the place God was to show her,
p

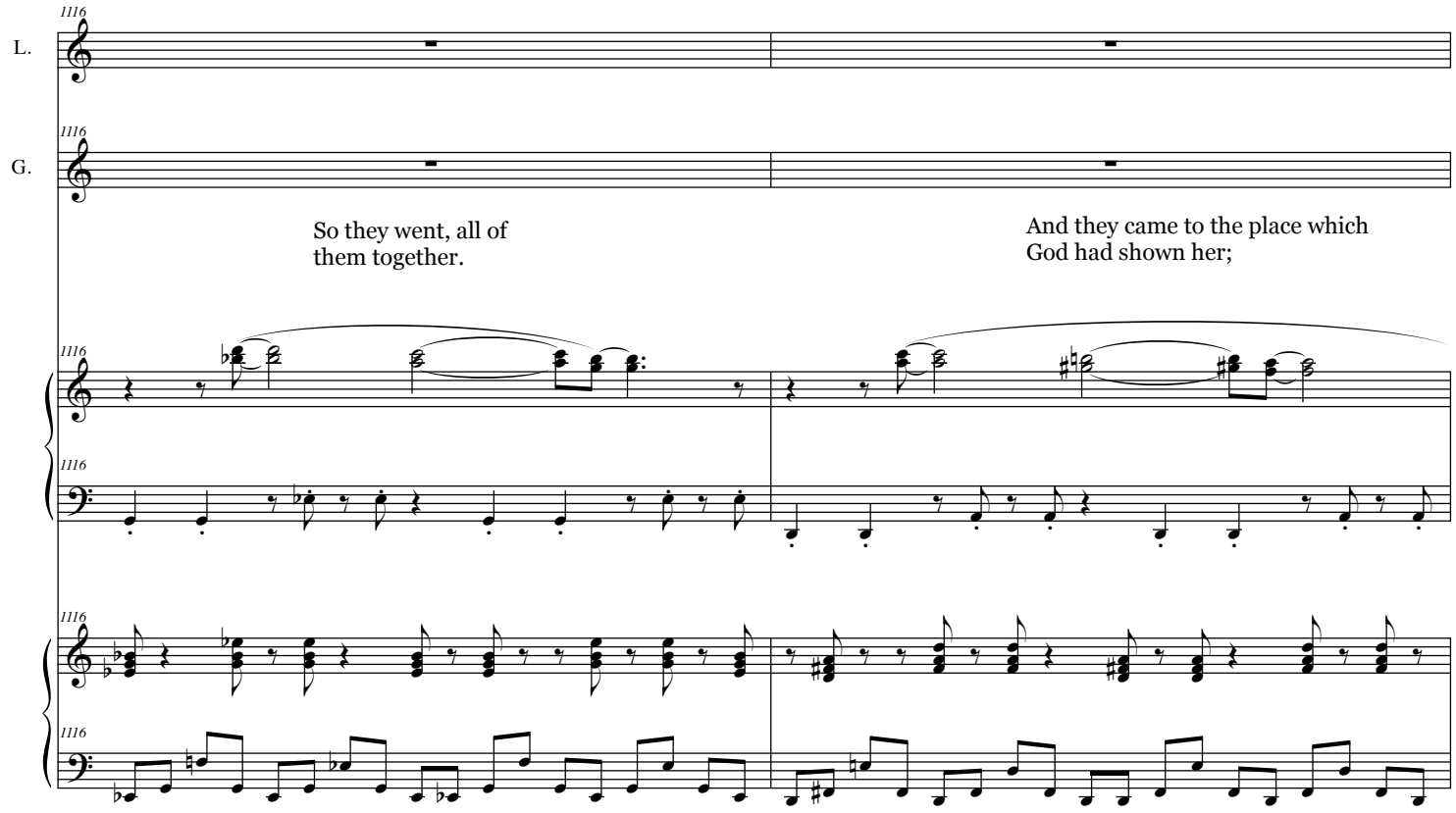

L.
G.
and caught BART into the city
It took a while, and they walked through the city
through Fisherman's wharf, ate hot dogs.
p
mp


1092
L.
1092
G.
1092
1092
1092
1092
1095
L.
1095
G.
1095
1095
1095
1095

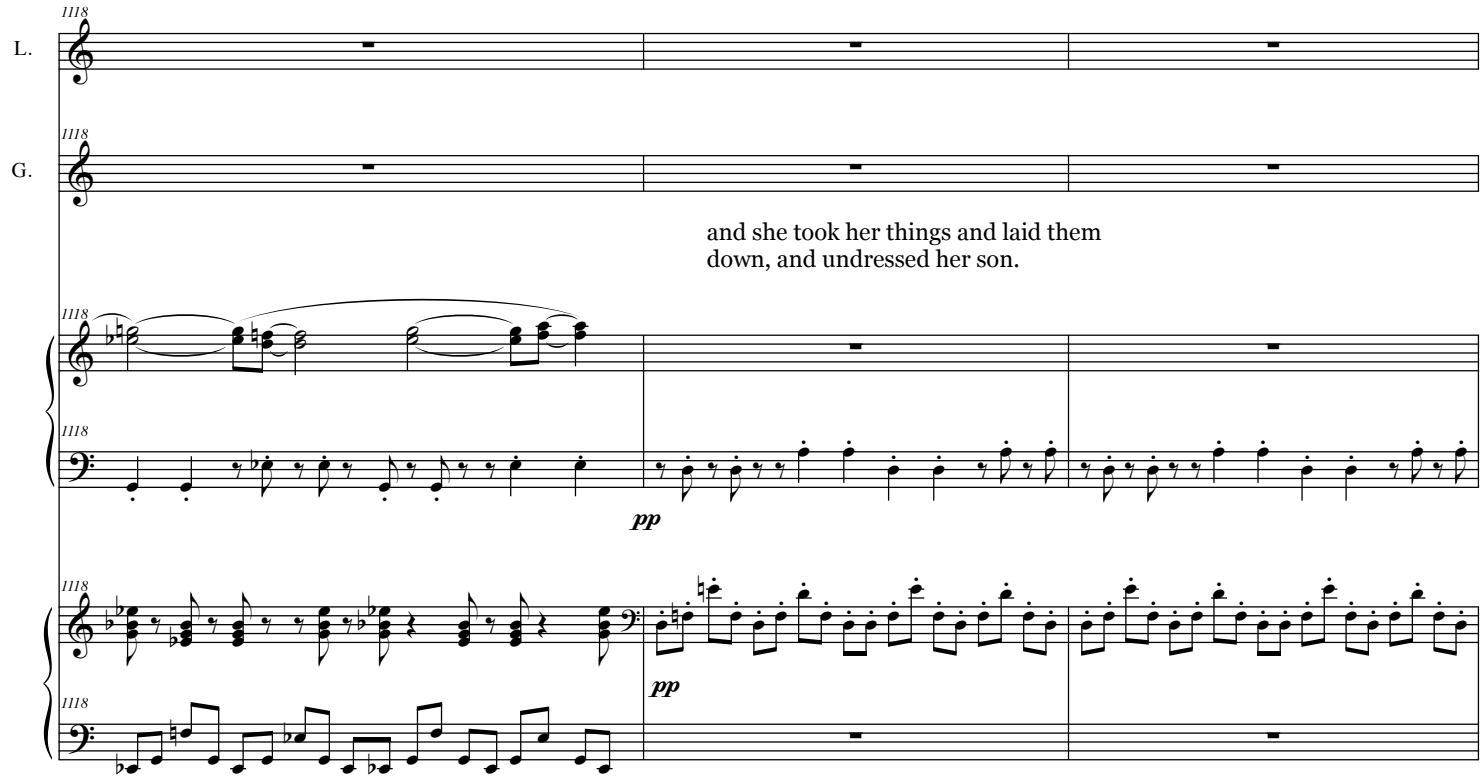

1098
L.
1098
G.
1098
1098
1098
1098
1101
L.
1101
G.
1101
1101
1101
1101

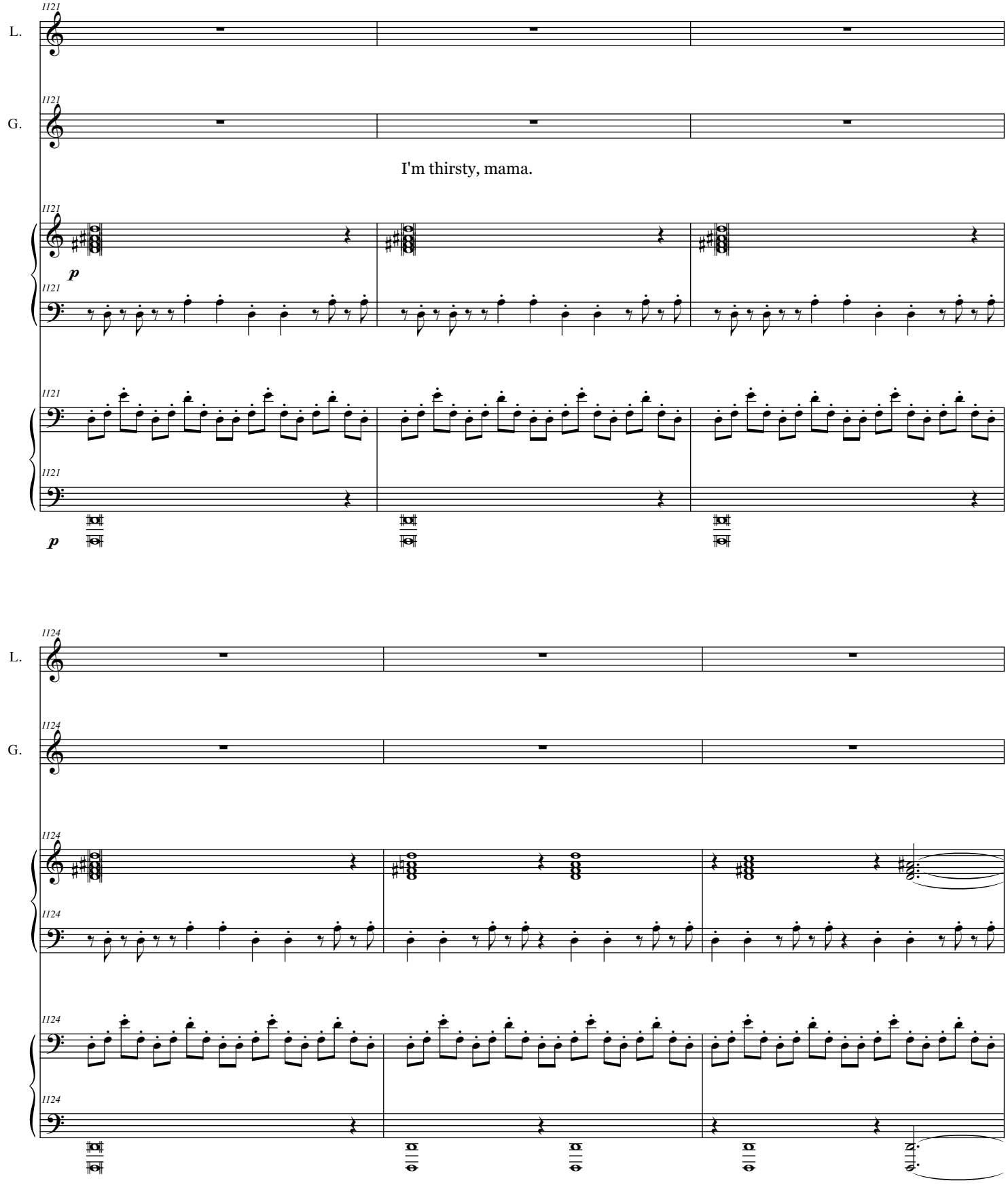

L.
G.
I must
In the third hour, LaShaun looked up and saw the
place in the distance, the place God was to show her.
p
p
feed my chil-dren to the sharks.
She looked and saw her grandmother, long
dead, standing beside her and said to her,
mf

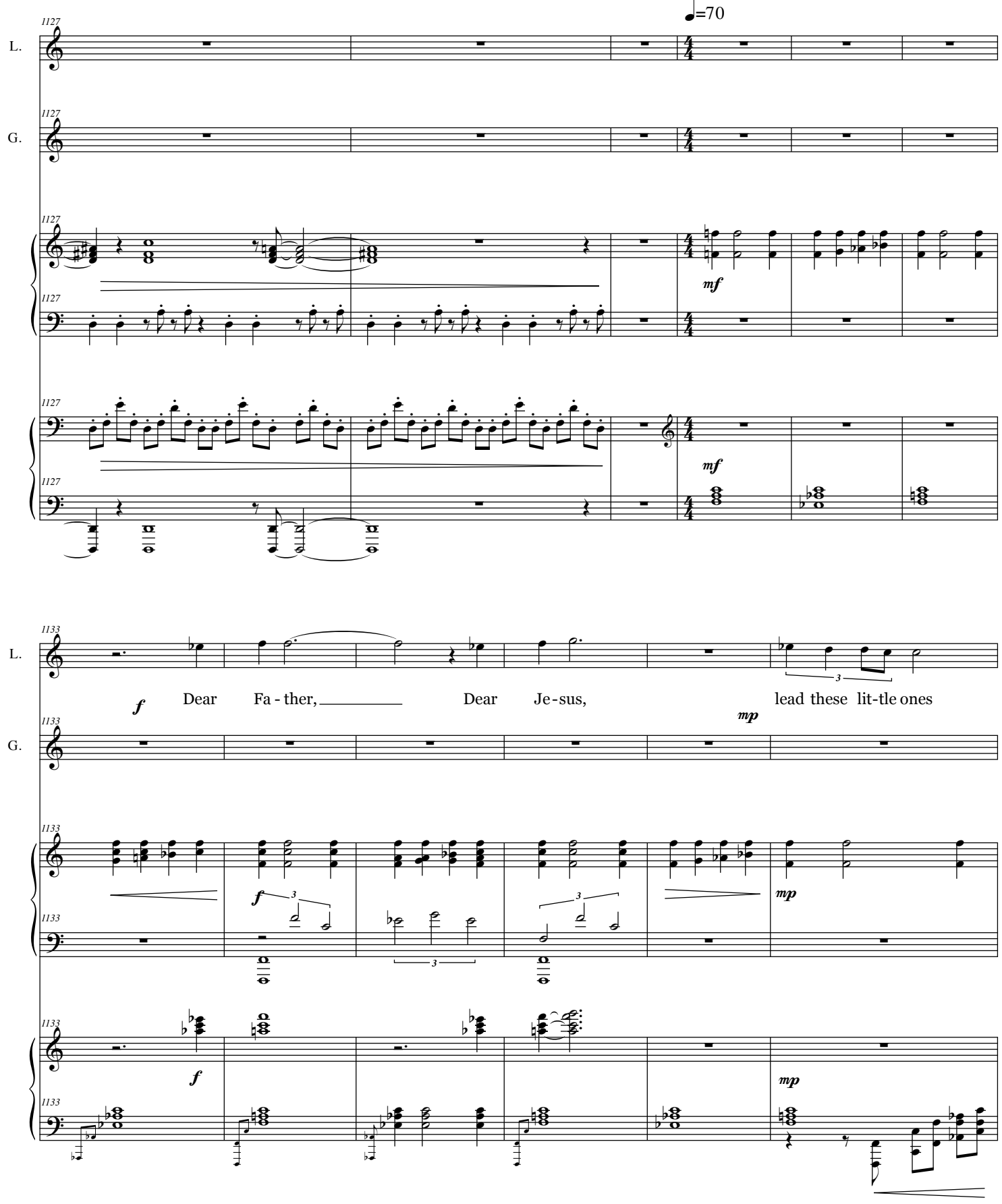

1110
L.
"abide ye here, while I and my sons go over there.
We will worship and then we will come back to you."
1110
G.
She asked her oldest, Trayshawn, to help carry her things, and as the two of them went on together,
1110
1110
1110
1110
1113
L.
"Yes, my son"
"God himself will provide the lamb for the offering, my son."
1113
G.
Trayshawn looked up at her and said, "Mama?"
"Where is the lamb for the burnt offering?"
1113
1113
1113
1113

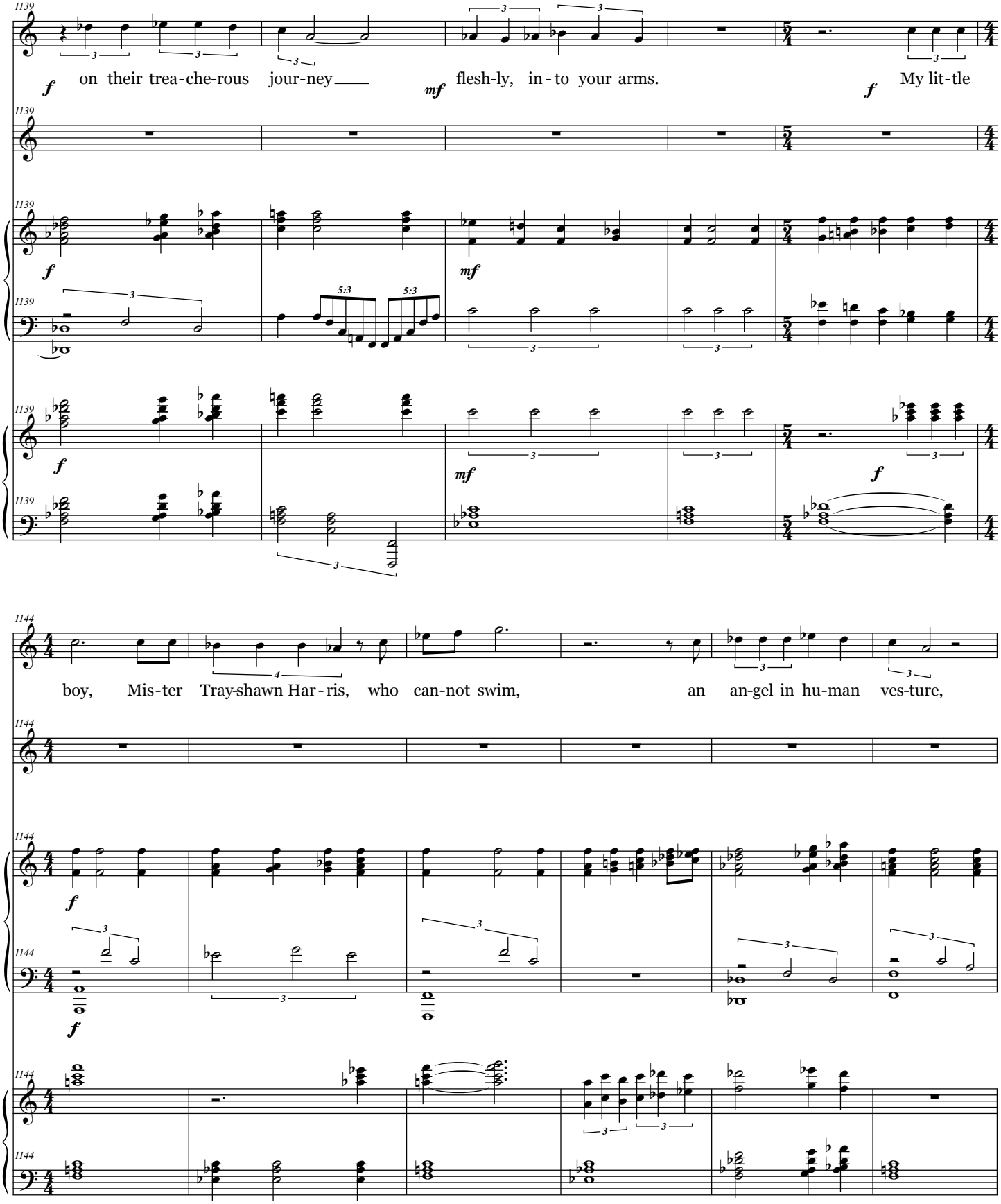


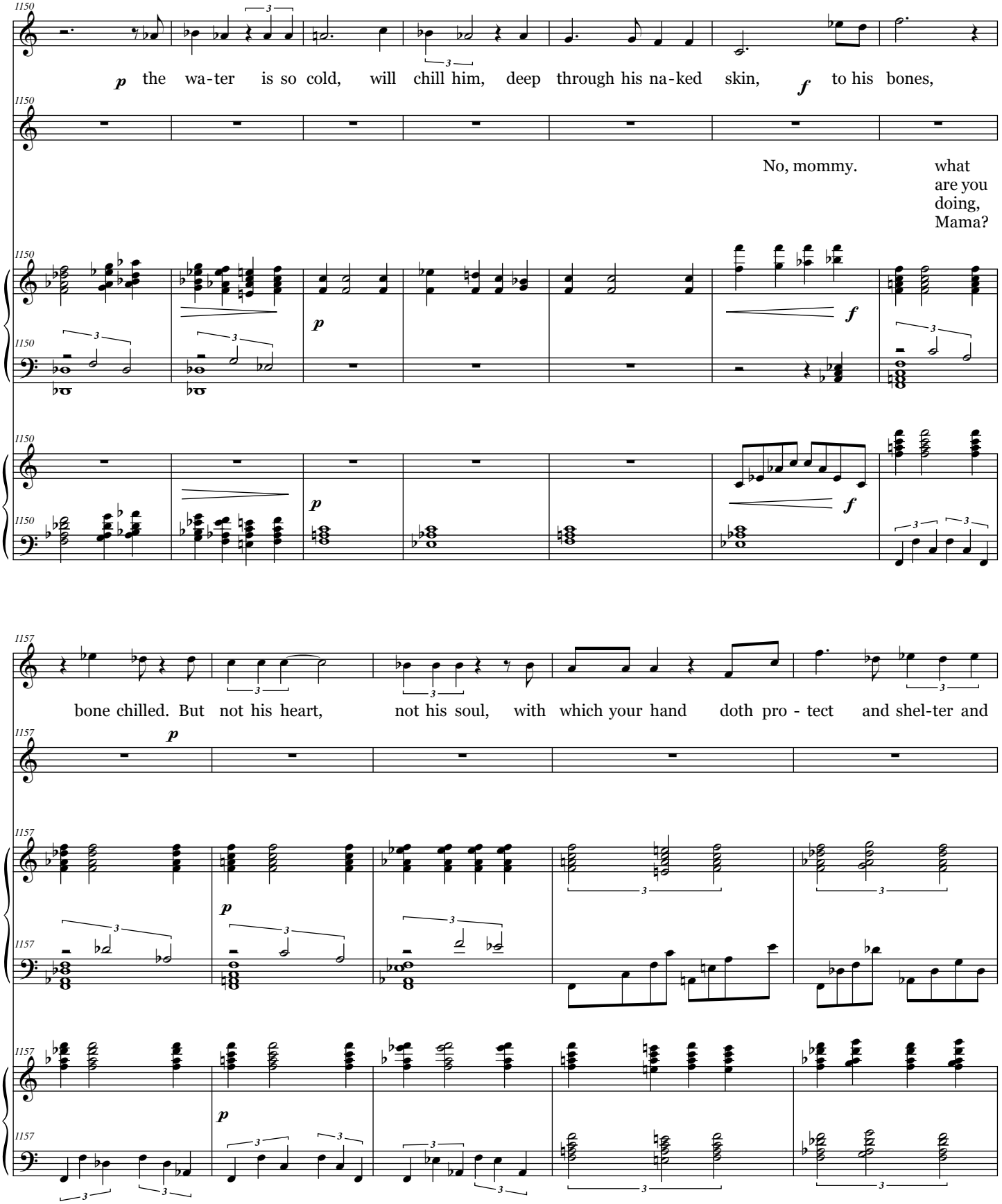
Scene 6: in which she kills her children

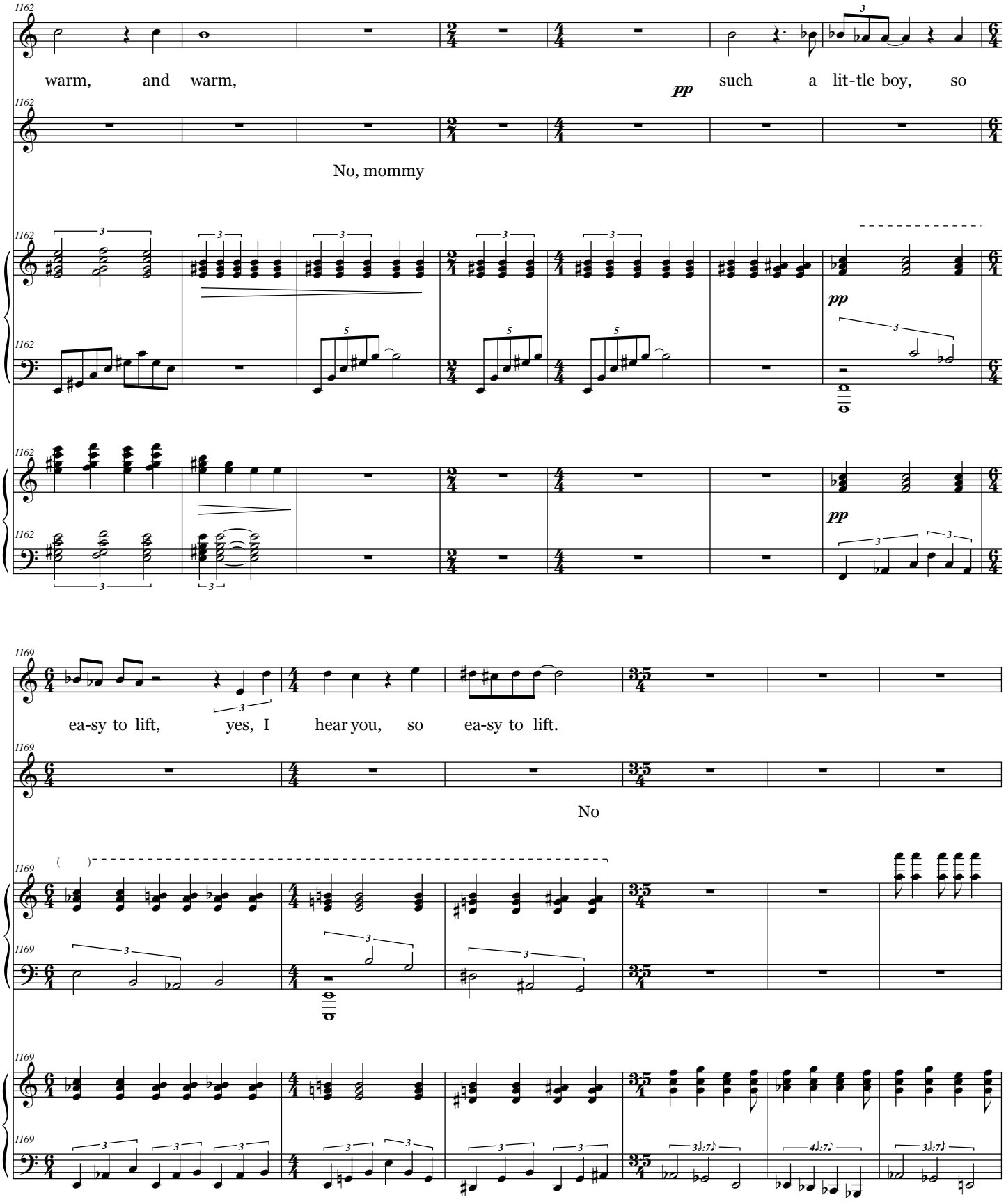


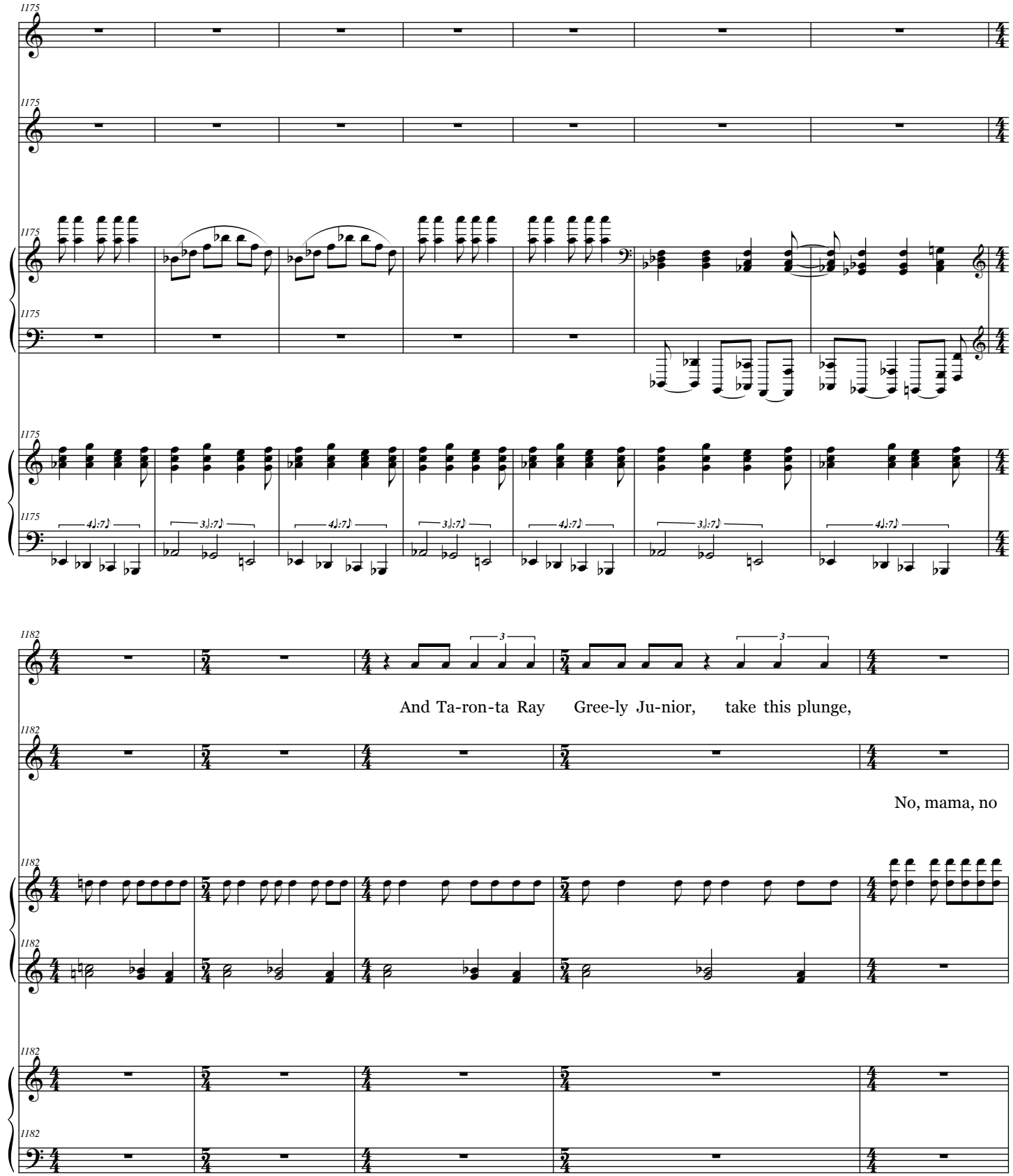

1121
L.
1121
G.
I'm thirsty, mama.
1121
p
1121
1121
1121
p
1124
L.
1124
G.
1124
1124
1124
1124

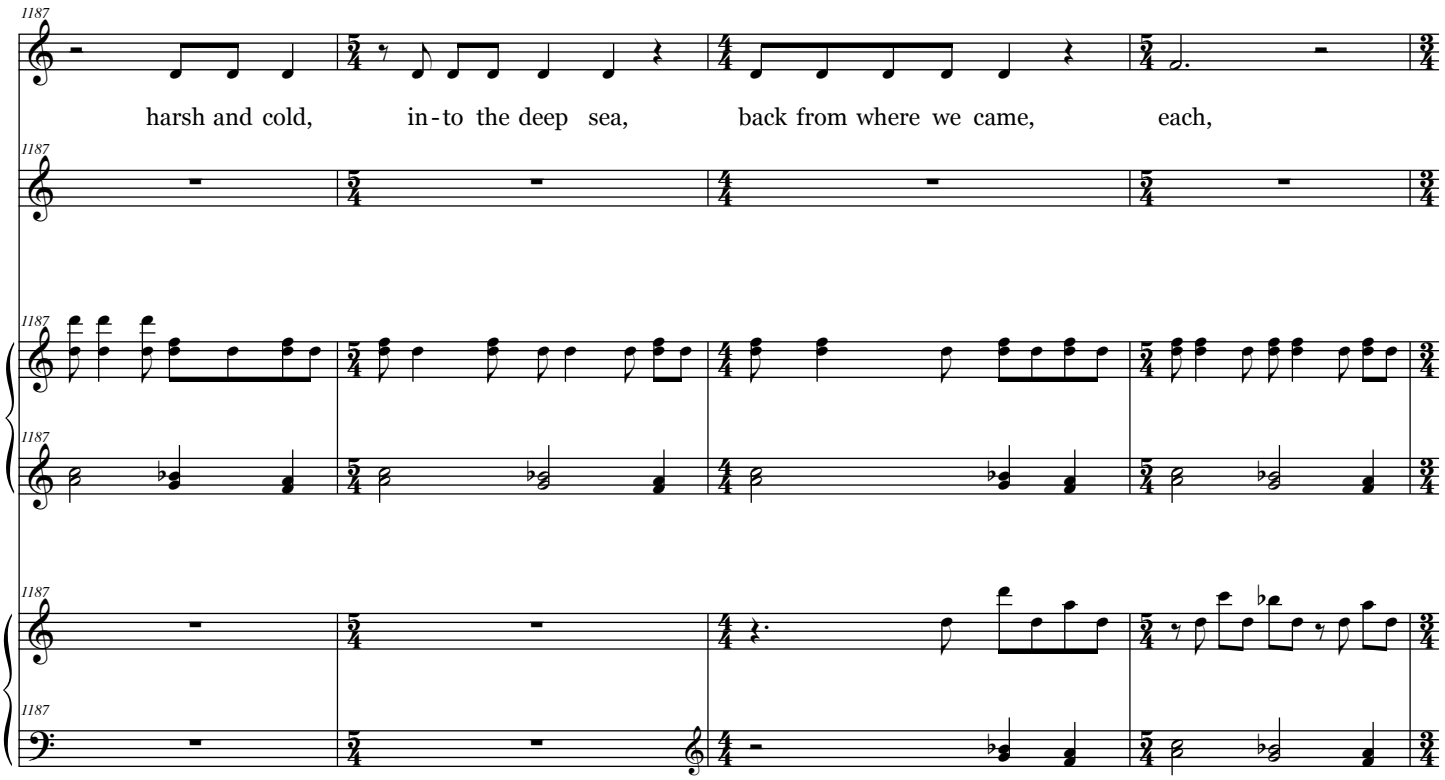

♩=70
L.
G.
1127
1133
mf
f
mp
Dear Fa - ther,
Dear Je - sus,
lead these lit-tle ones

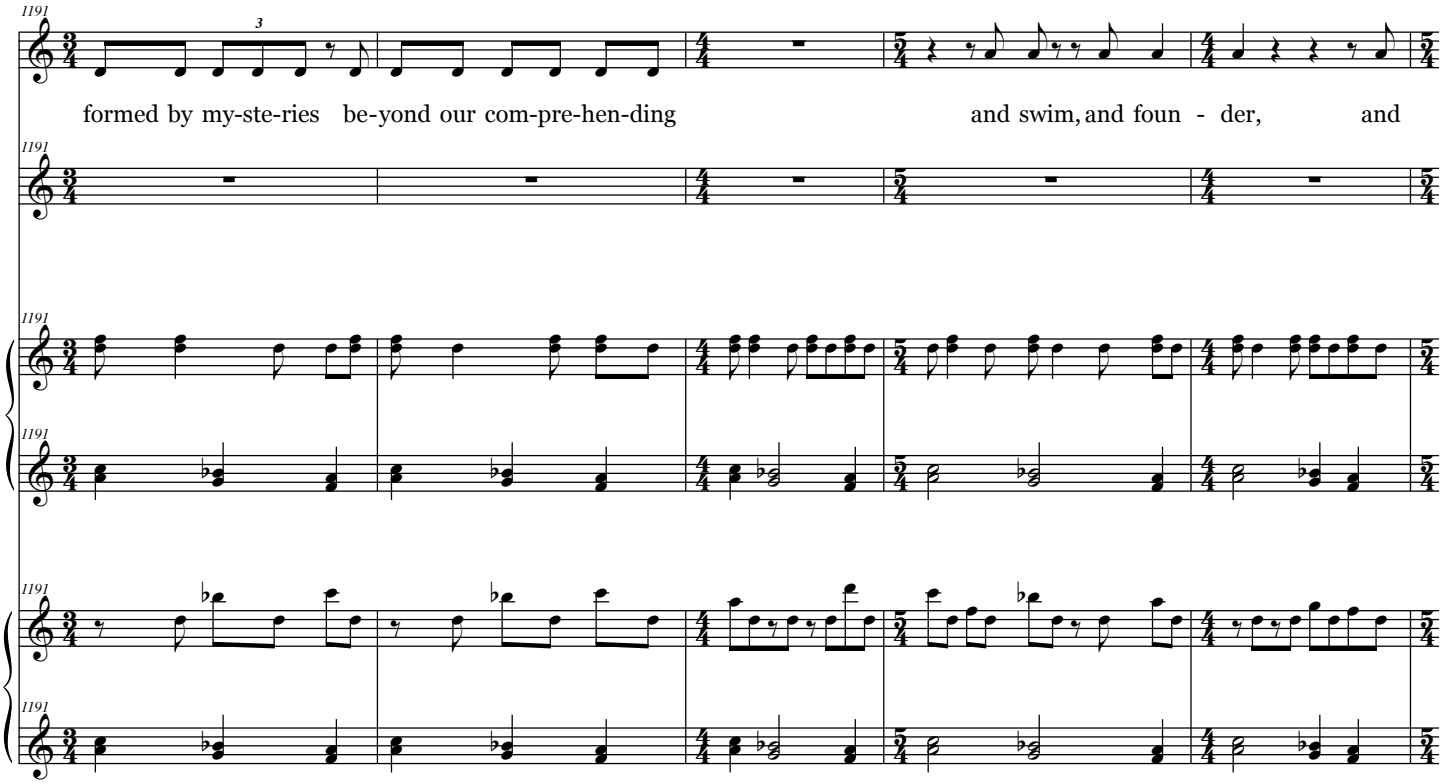

L.
G.
1139
f
on their trea-che-rous jour-ney
mf
flesh-ly, in-to your arms.
f
My lit-tle
5:3
5:3
1144
boy, Mis-ter Tray-shawn Har-ris, who can-not swim,
an an-gel in hu-man ves-ture,

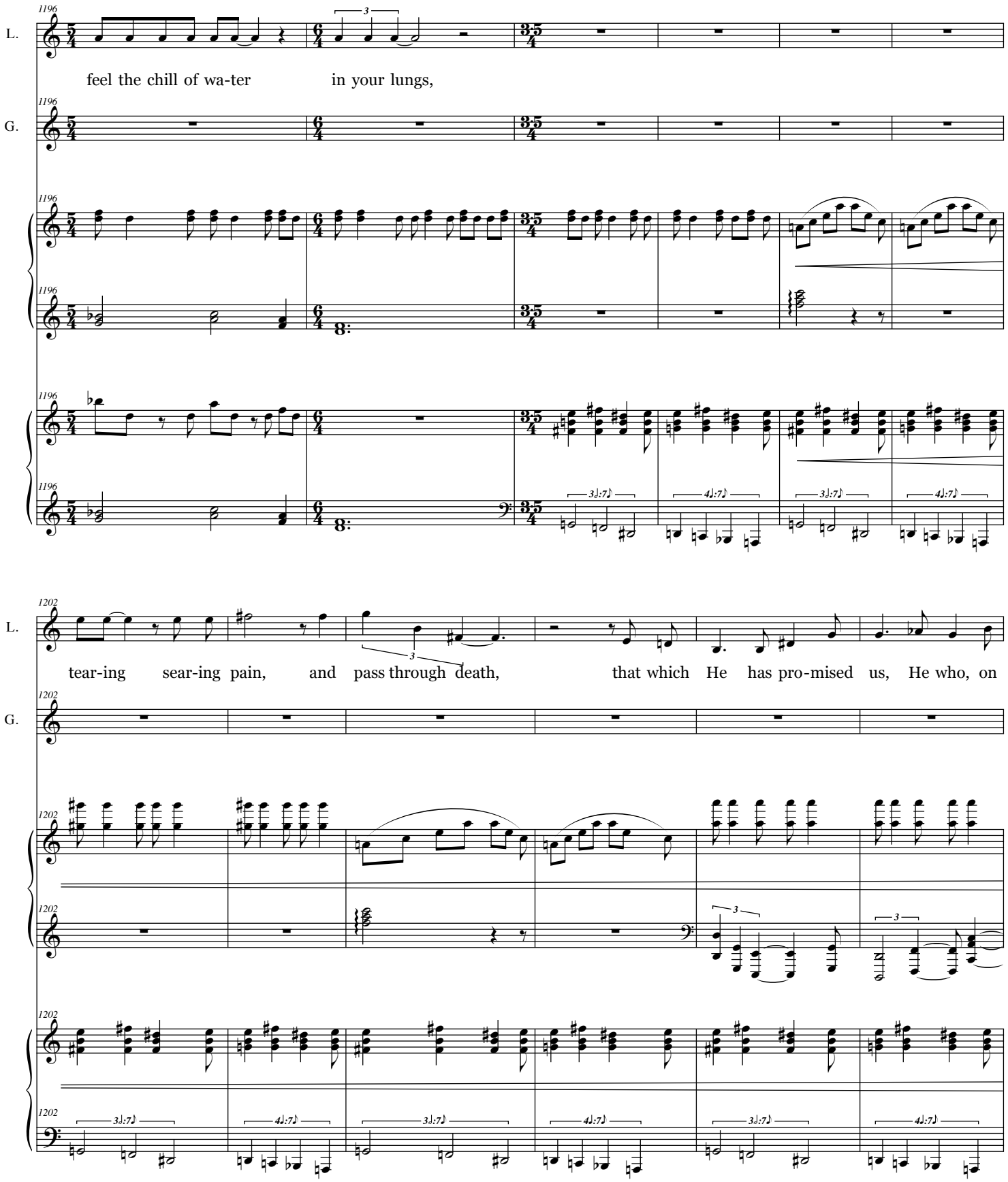

L.
G.
1150
p the wa-ter is so cold, will chill him, deep through his na-ked skin, f to his bones,
No, mommy. what are you doing, Mama?
1157
bone chilled. But not his heart, not his soul, with which your hand doth pro - tect and shel-ter and

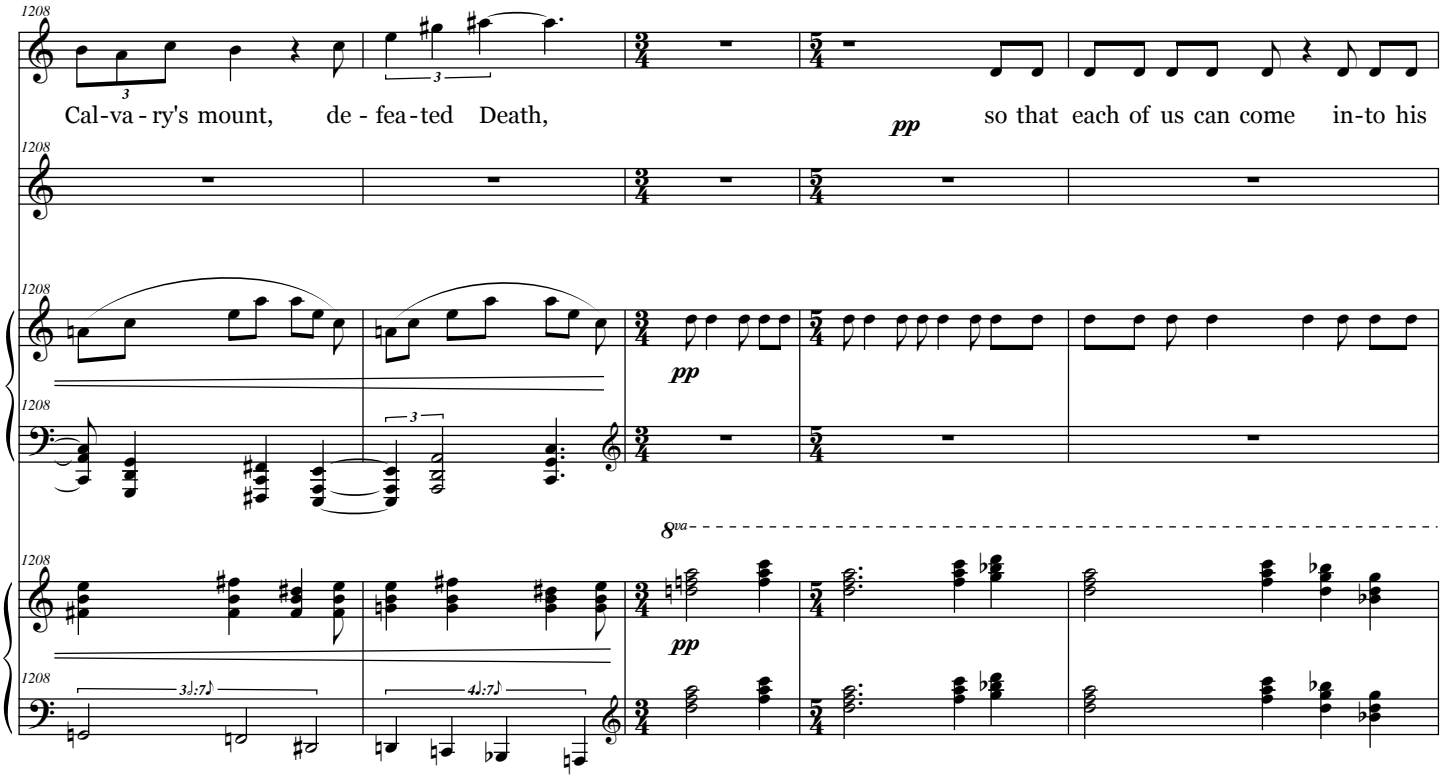

L.
warm, and warm, pp such a lit-tle boy, so
G.
No, mommy
pp
pp
L.
ea-sy to lift, yes, I hear you, so ea-sy to lift.
G.
No

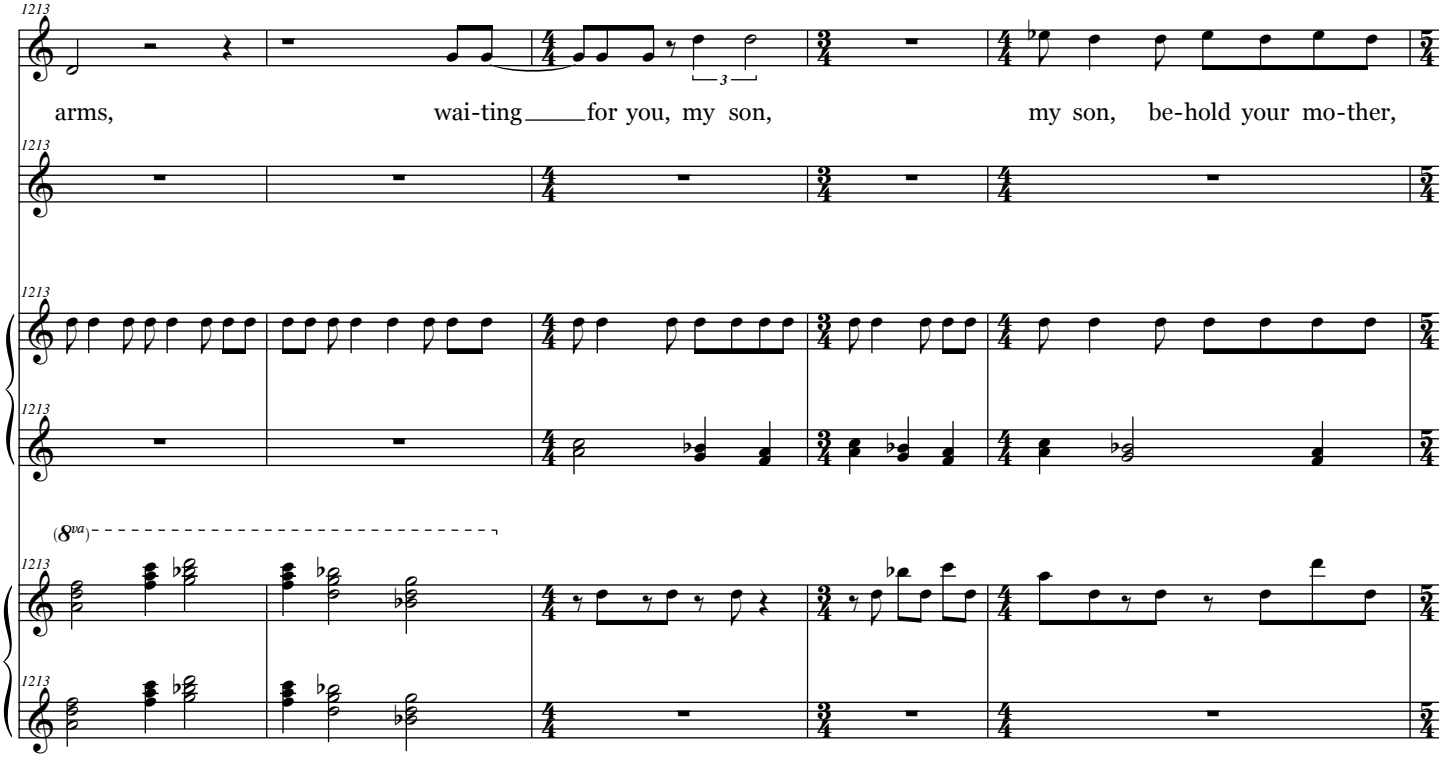

L.
G.
1175
1182
And Ta-ron-ta Ray Gree-ly Ju-nior, take this plunge,
No, mama, no

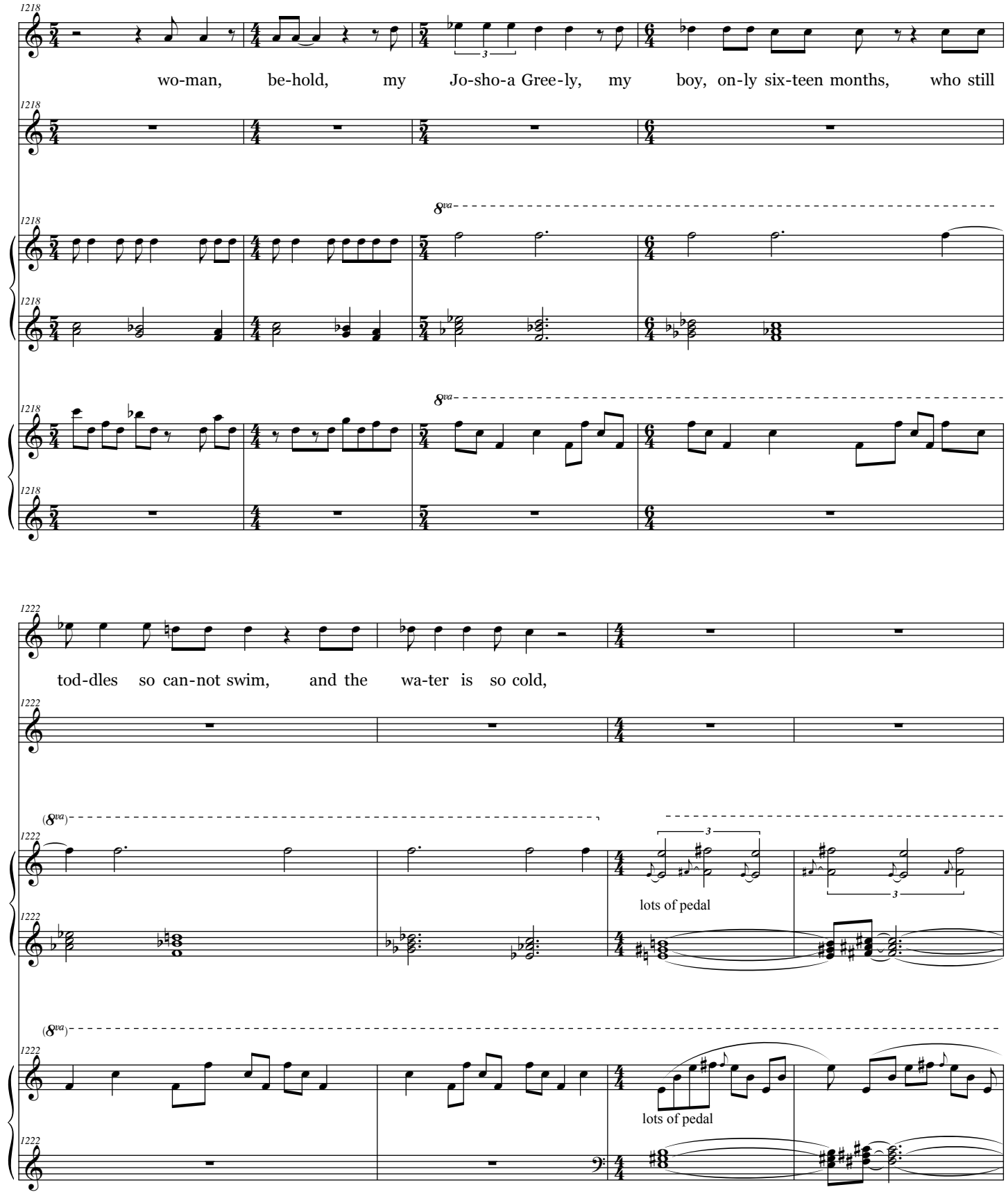

L.
harsh and cold, in-to the deep sea, back from where we came, each,
G.

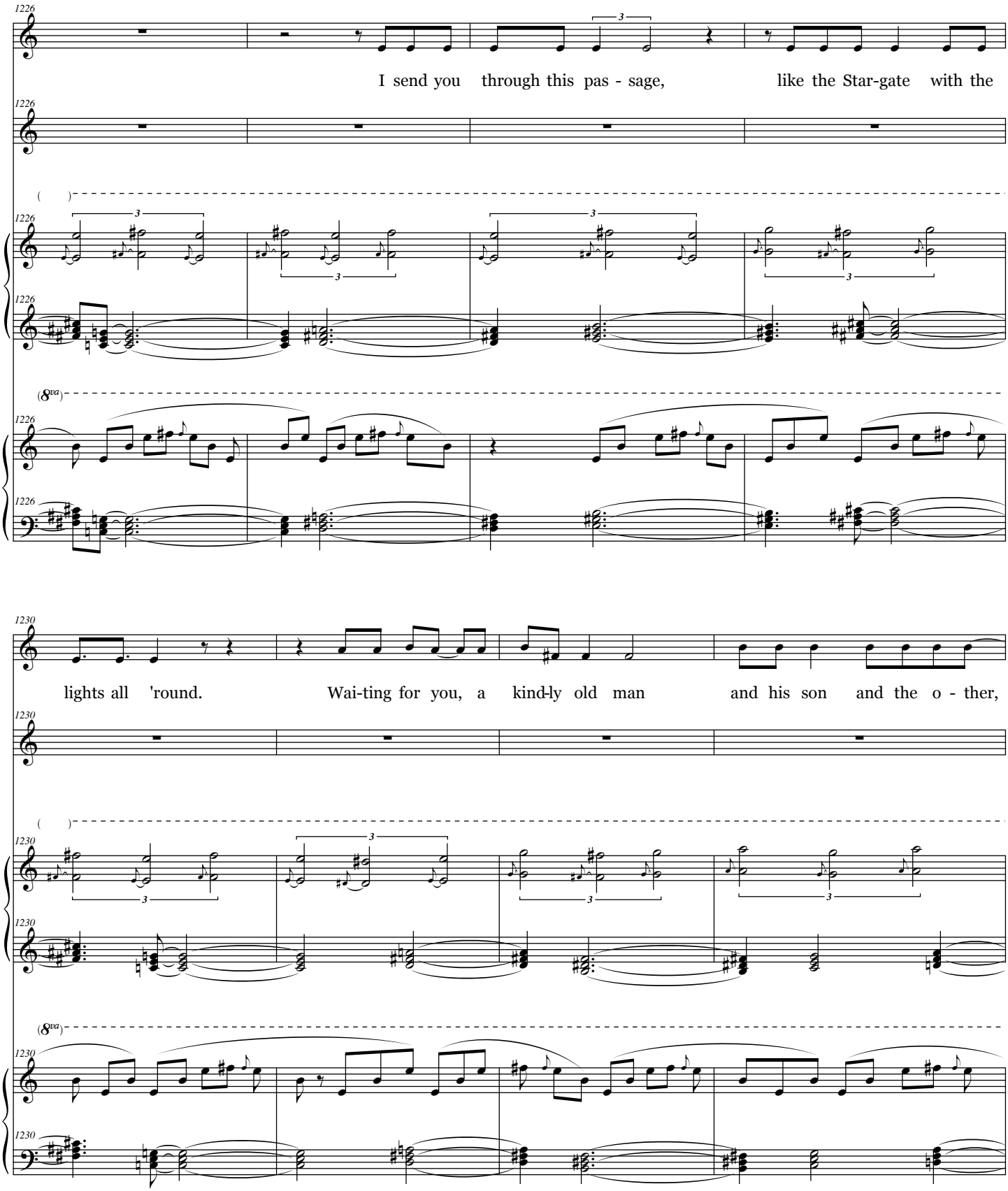

L.
formed by my-ste-ries be-yond our com-pre-hen-ding and swim, and foun - der, and
G.

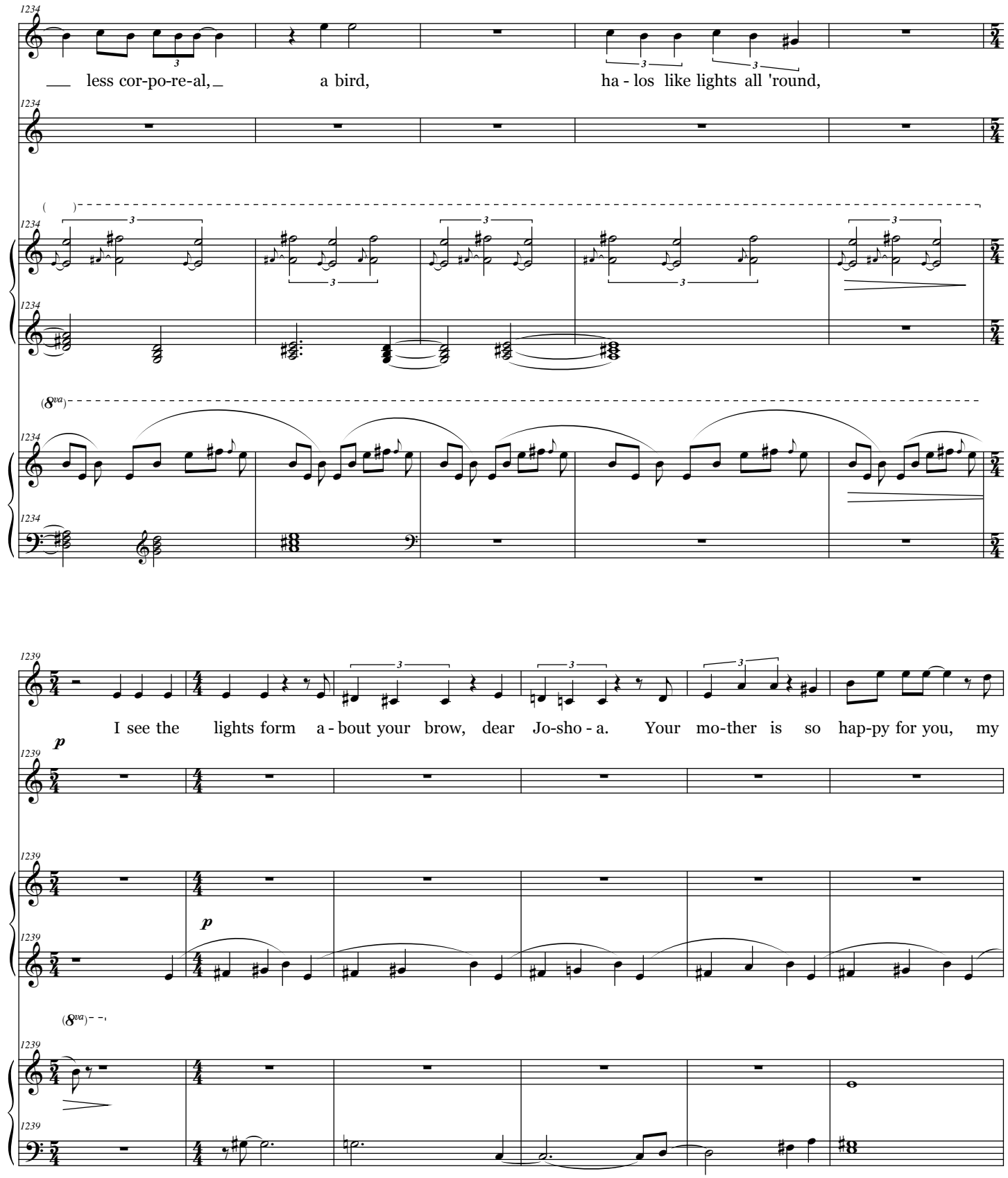

L.
G.
feel the chill of wa-ter in your lungs,
tear-ing sear-ing pain, and pass through death, that which He has pro-mised us, He who, on

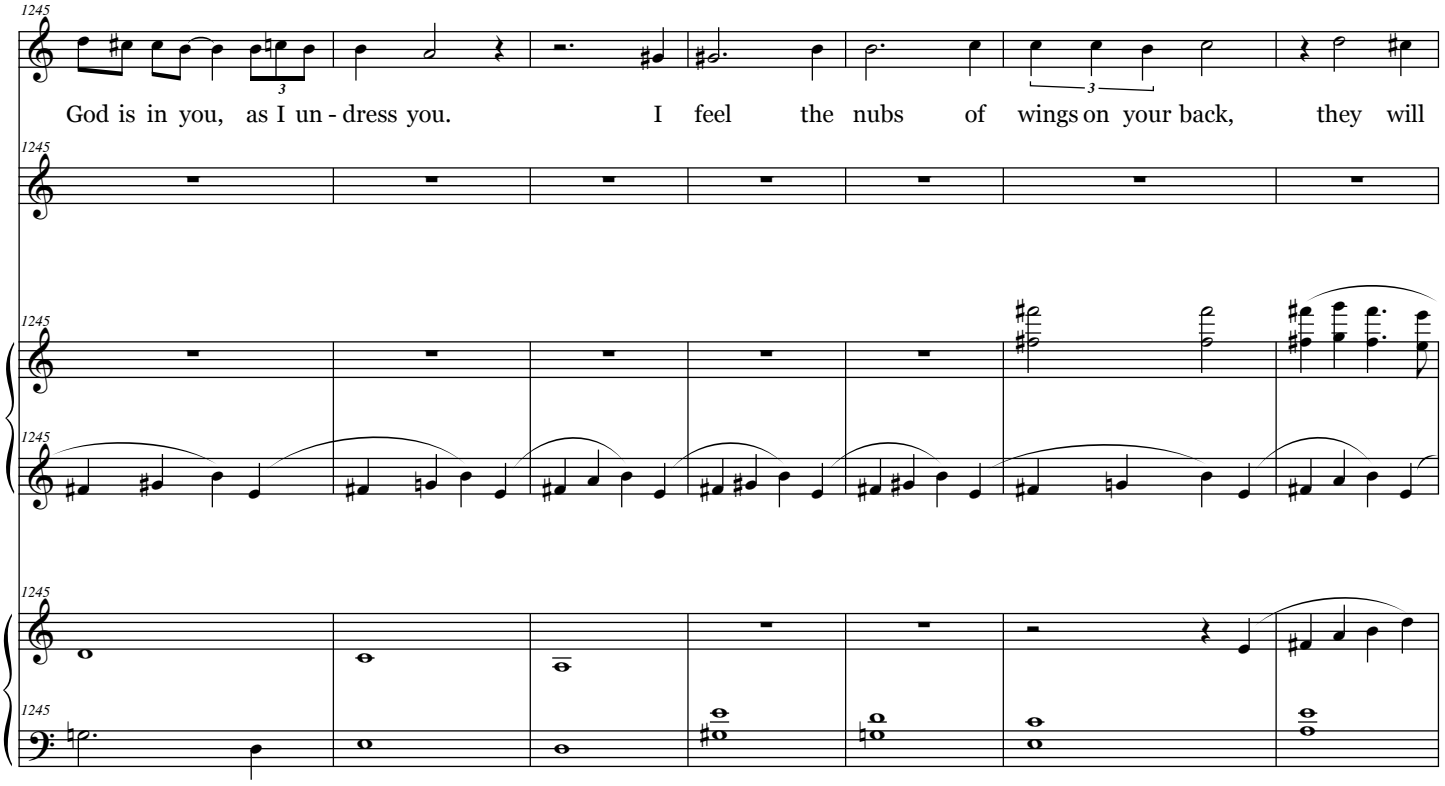

L.
G.
1208
Cal-va-ry's mount, de-fea-ted Death,
pp
so that each of us can come in-to his
8va
3♩:7♪
4♩:7♪

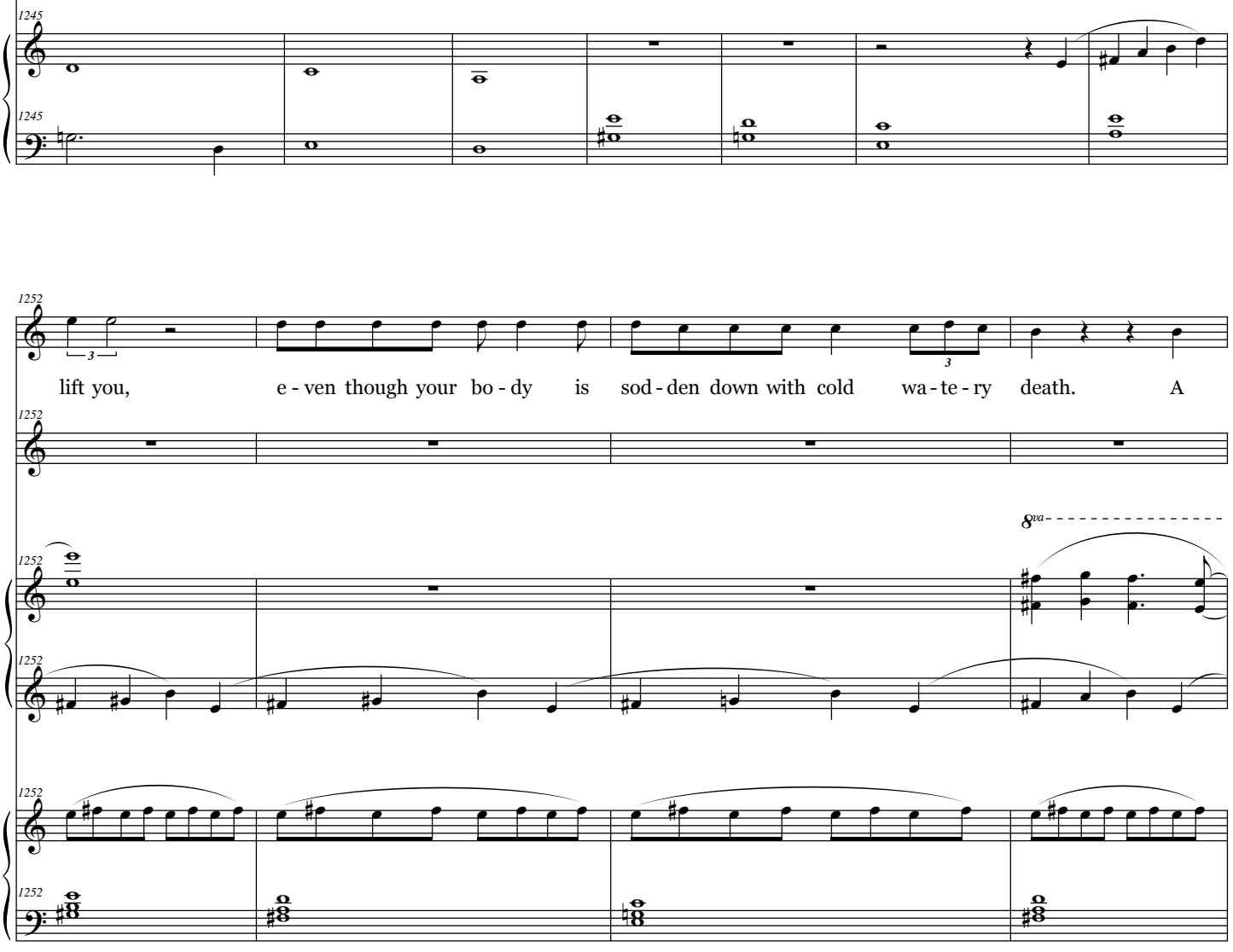

L.
G.
1213
arms, wai-ting for you, my son, my son, be-hold your mo-ther,
(8va)

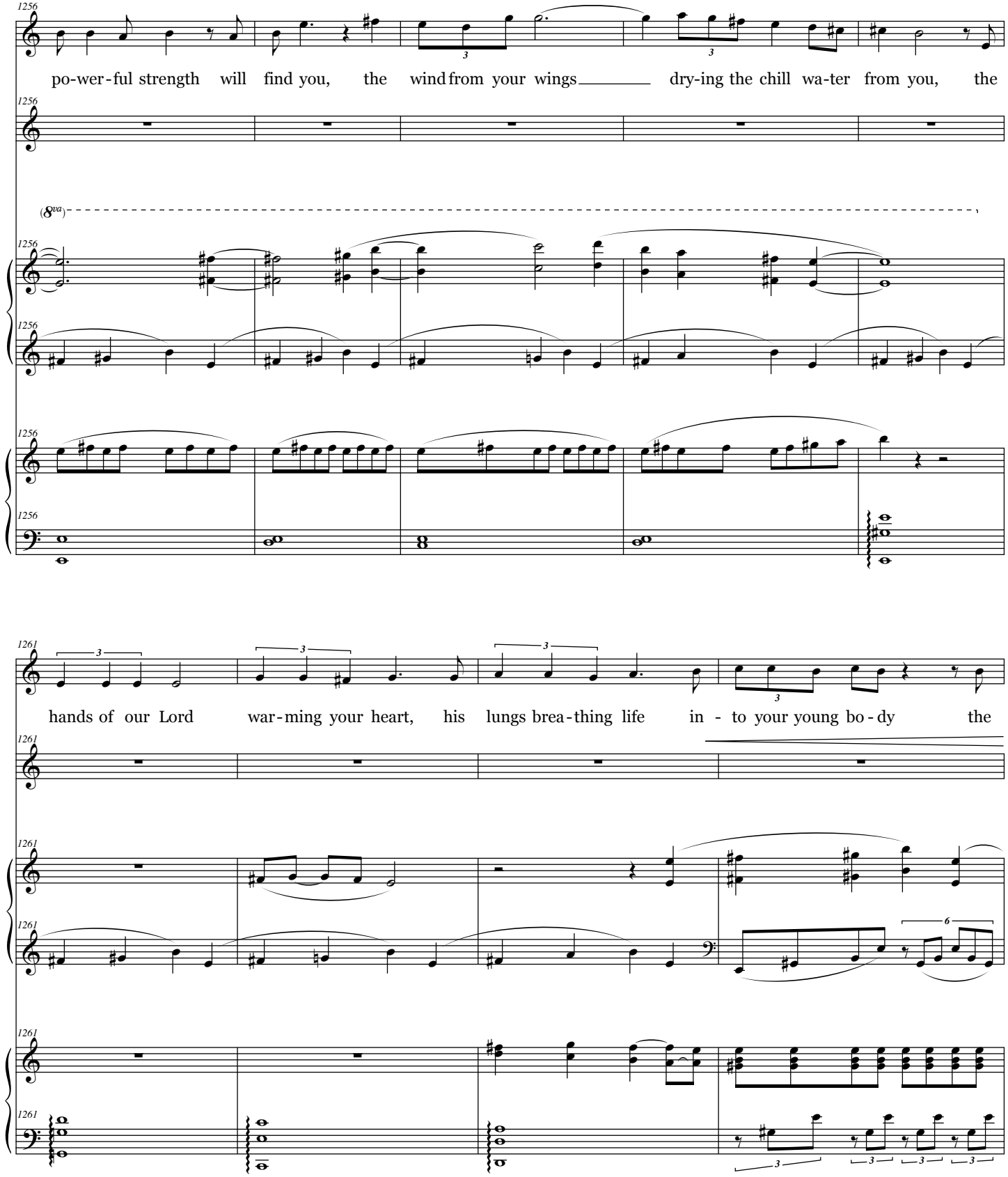

L.
wo-man, be-hold, my Jo-sho-a Gree-ly, my boy, on-ly six-teen months, who still
G.
8va
L.
tod-dles so can-not swim, and the wa-ter is so cold,
G.
(8va)
lots of pedal
(8va)
lots of pedal

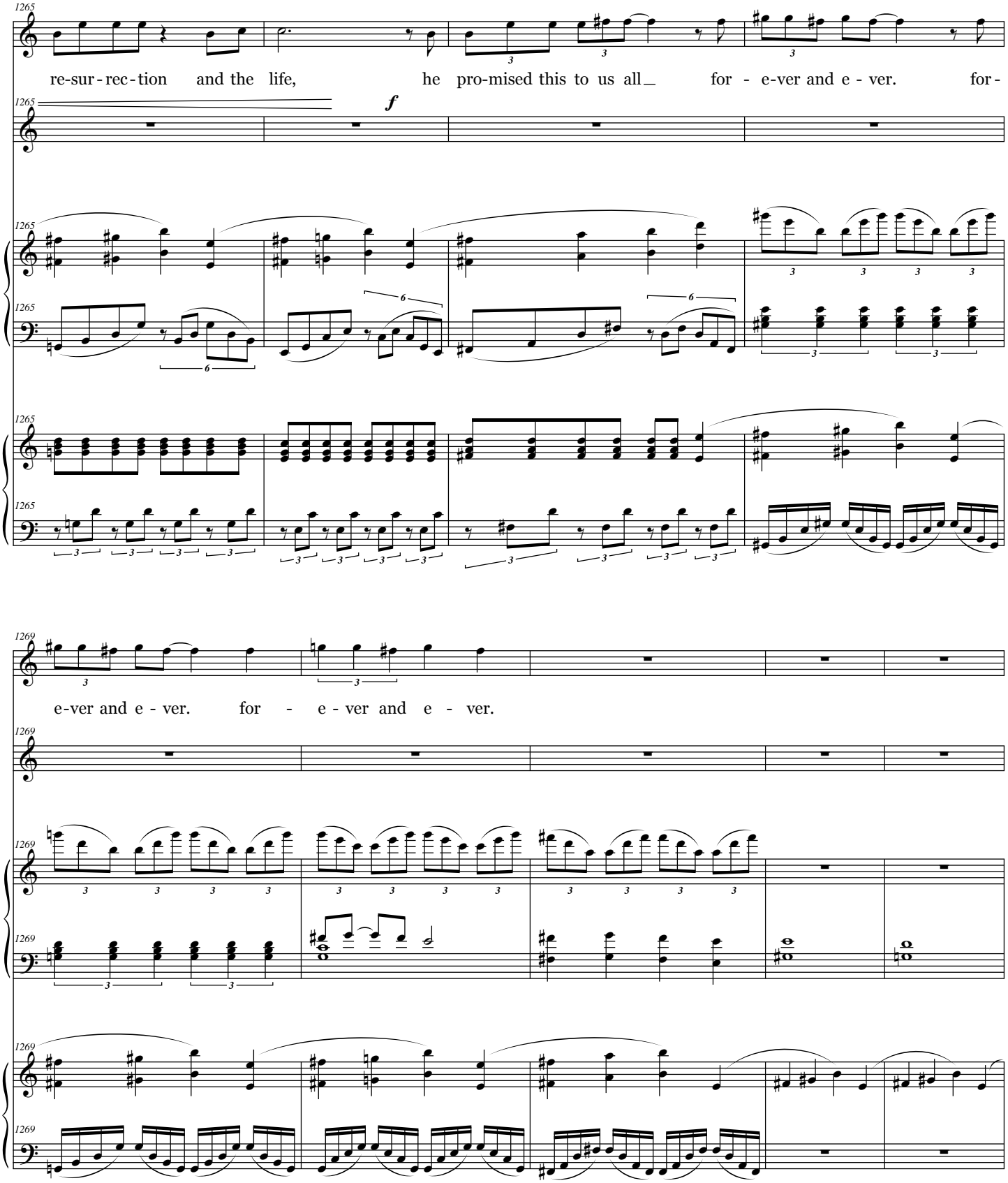

L.
G.
1226
I send you through this pas - sage, like the Star-gate with the
(8va)
1230
lights all 'round. Wai-ting for you, a kind-ly old man and his son and the o - ther,

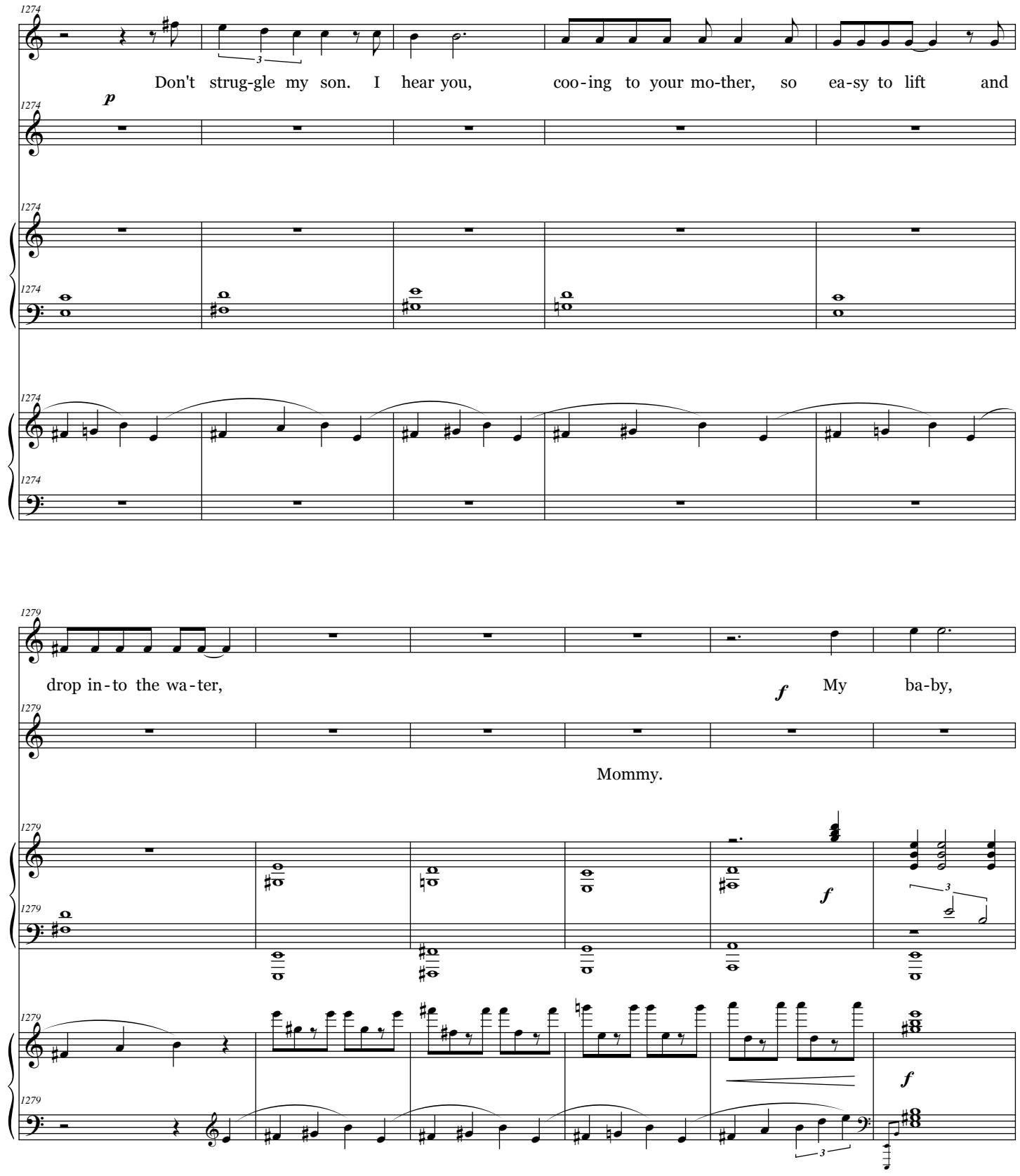

L.
G.
1234
less cor-po-re-al, a bird, ha - los like lights all 'round,
(8va)
1239
I see the lights form a - bout your brow, dear Jo-sho - a. Your mo-ther is so hap-py for you, my
p
p

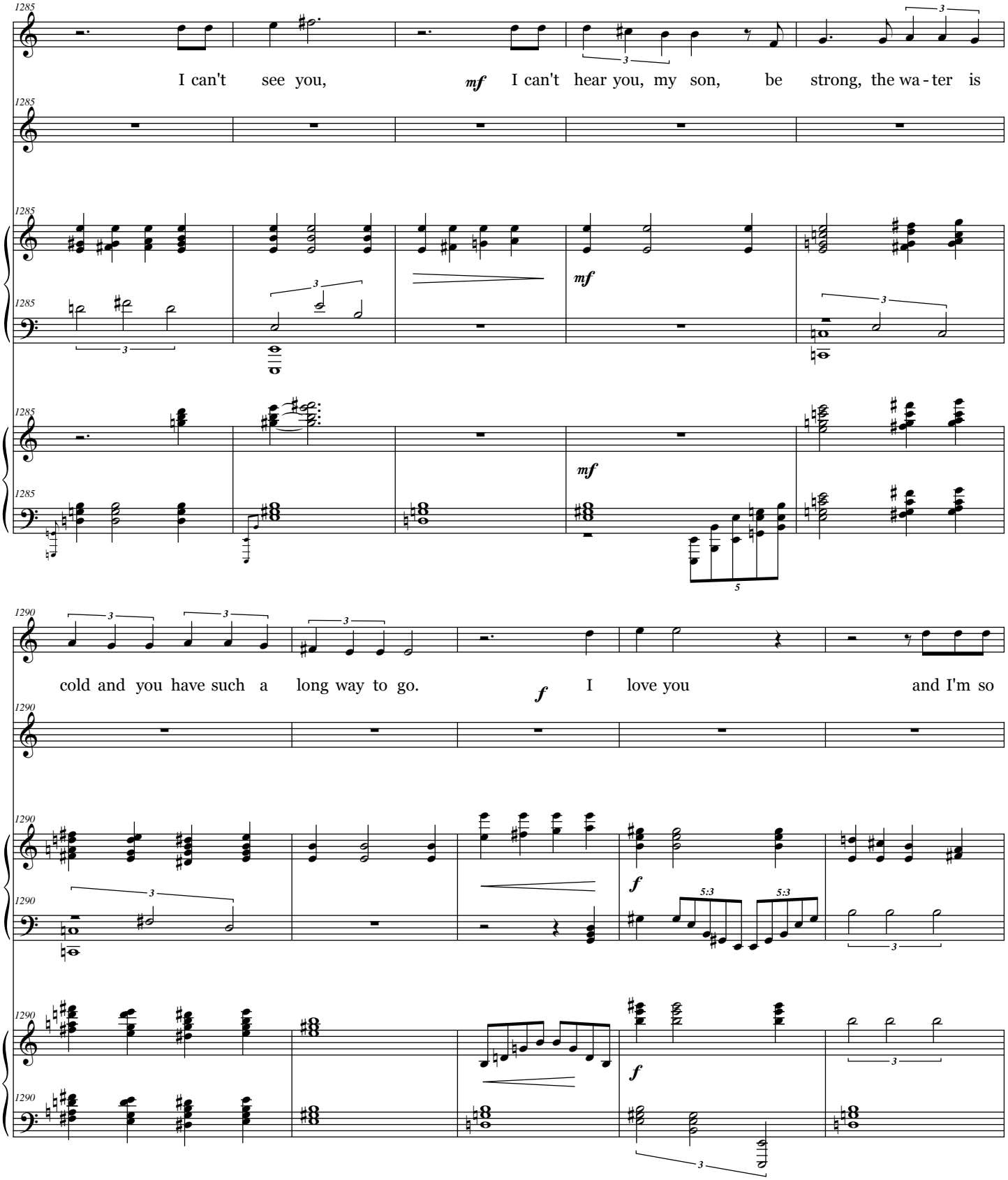

L.
1245
God is in you, as I un - dress you. I feel the nubs of wings on your back, they will
G.
1245

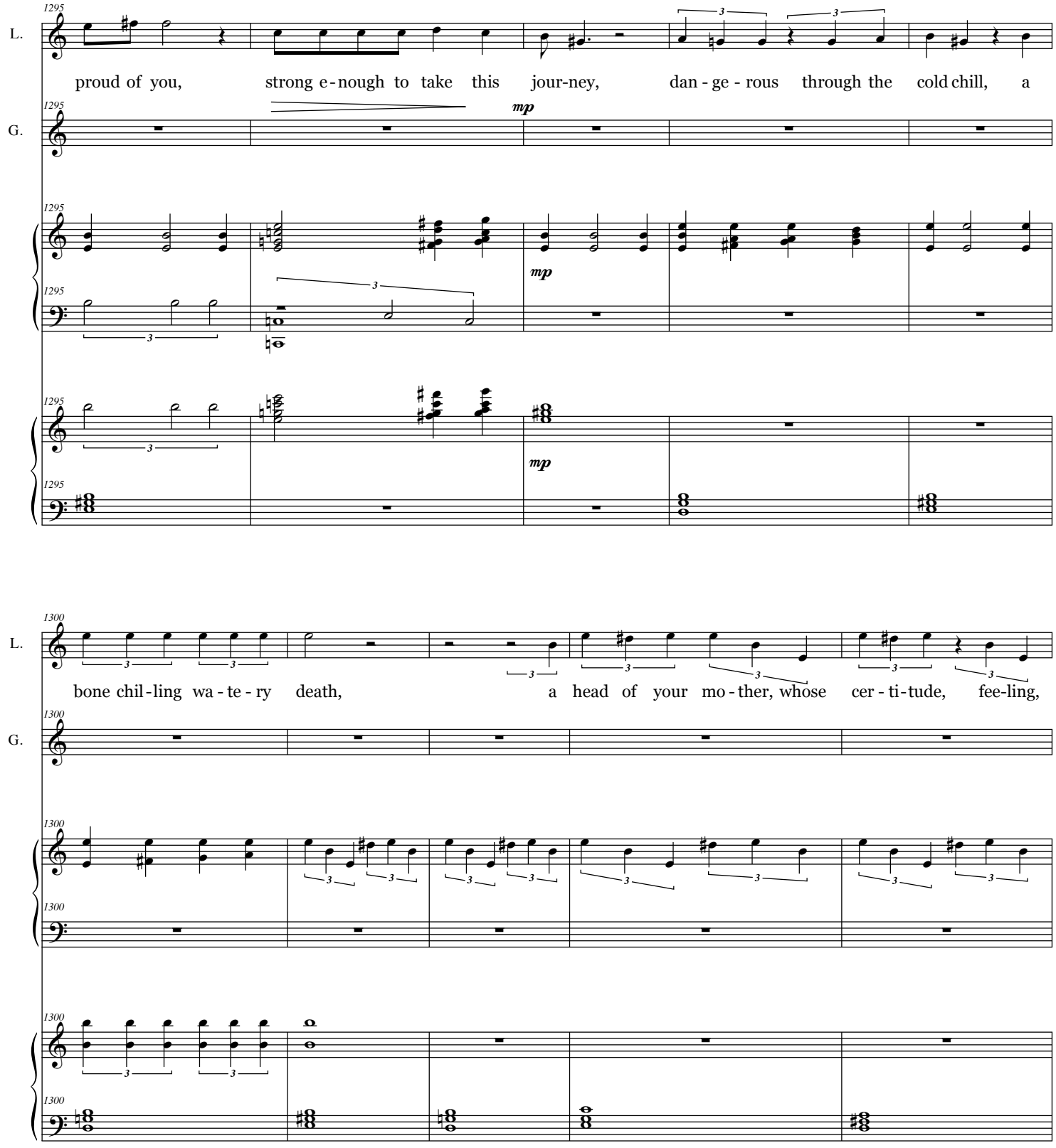

L.
1252
lift you, e - ven though your bo - dy is sod - den down with cold wa - te - ry death. A
G.
1252
8va

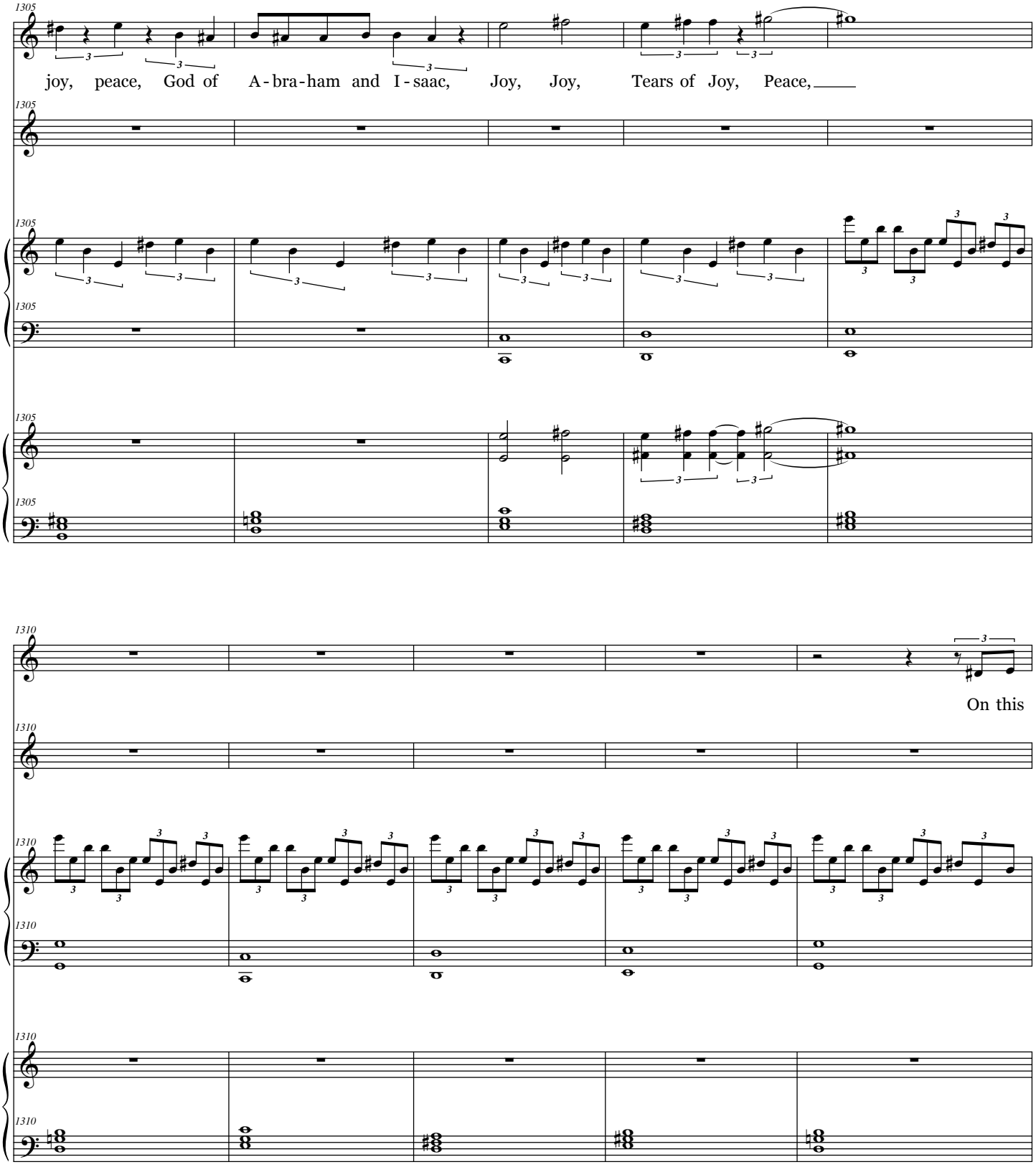

L.
G.
po-wer-ful strength will find you, the wind from your wings dry-ing the chill wa-ter from you, the
(8va)
hands of our Lord war-ming your heart, his lungs brea-thing life in - to your young bo-dy the

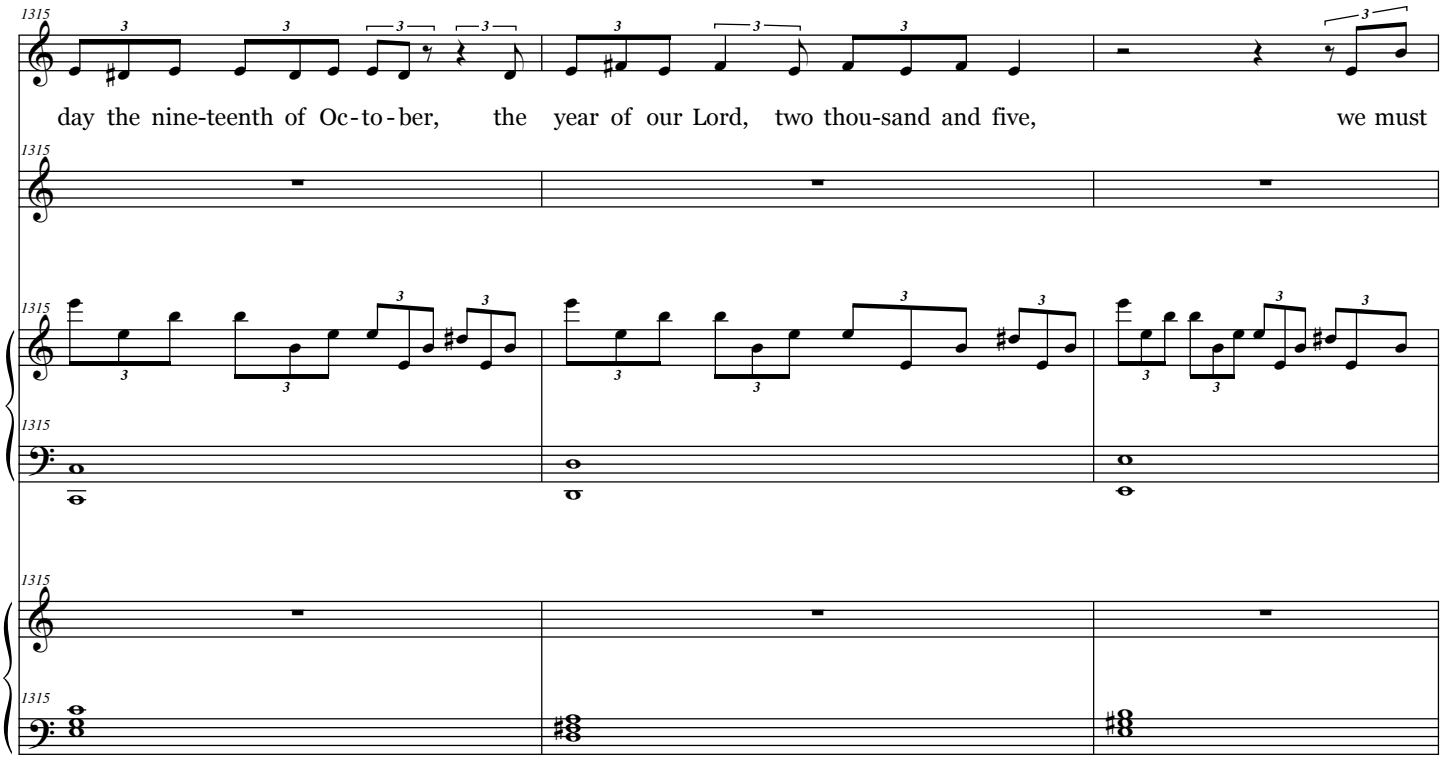

L.
G.
1265
re-sur-rec-tion and the life, he pro-mised this to us all for - e-ver and e - ver. for-
f
1269
e-ver and e - ver. for - e - ver and e - ver.

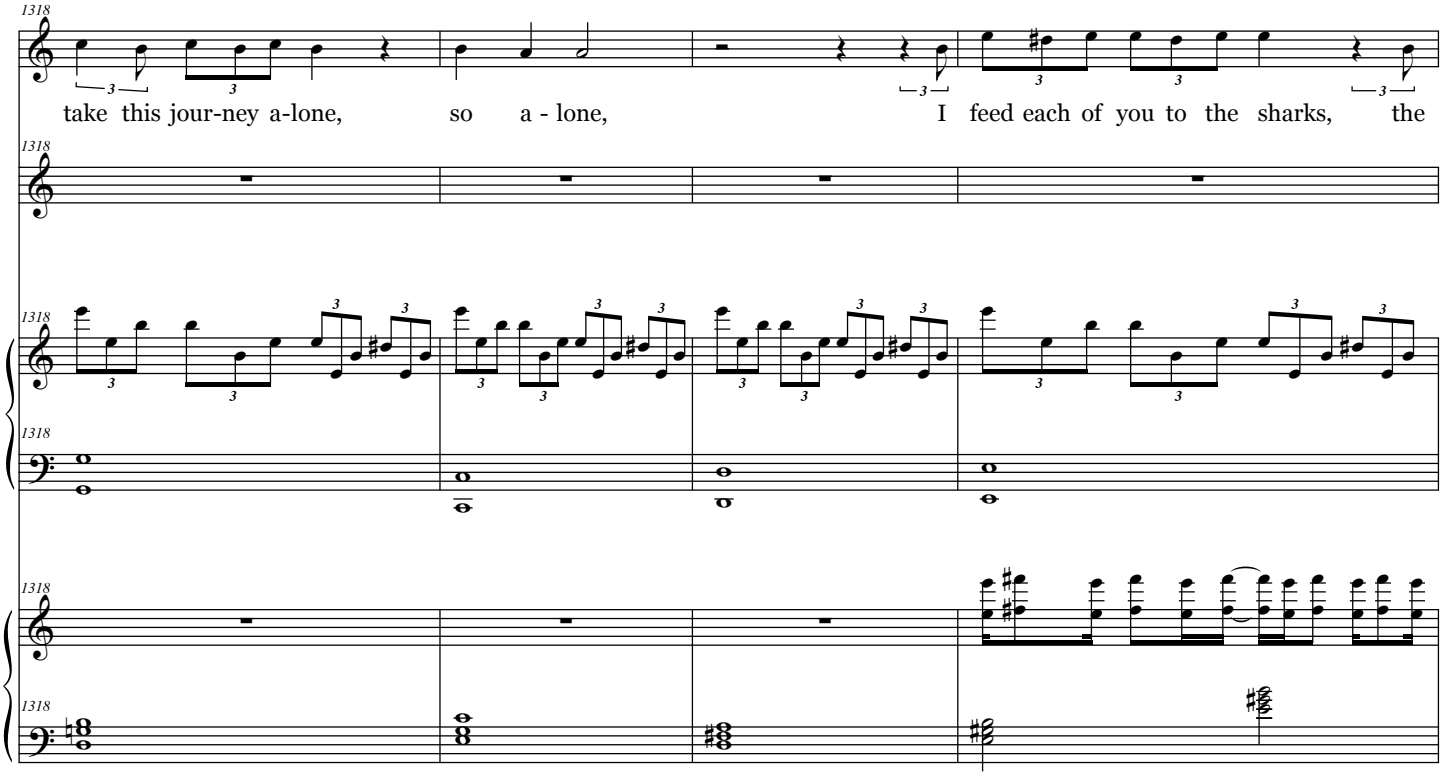

L.
G.
Don't strug-gle my son. I hear you, coo-ing to your mo-ther, so ea-sy to lift and
p
drop in-to the wa-ter,
f
My ba-by,
Mommy.
f
f
f

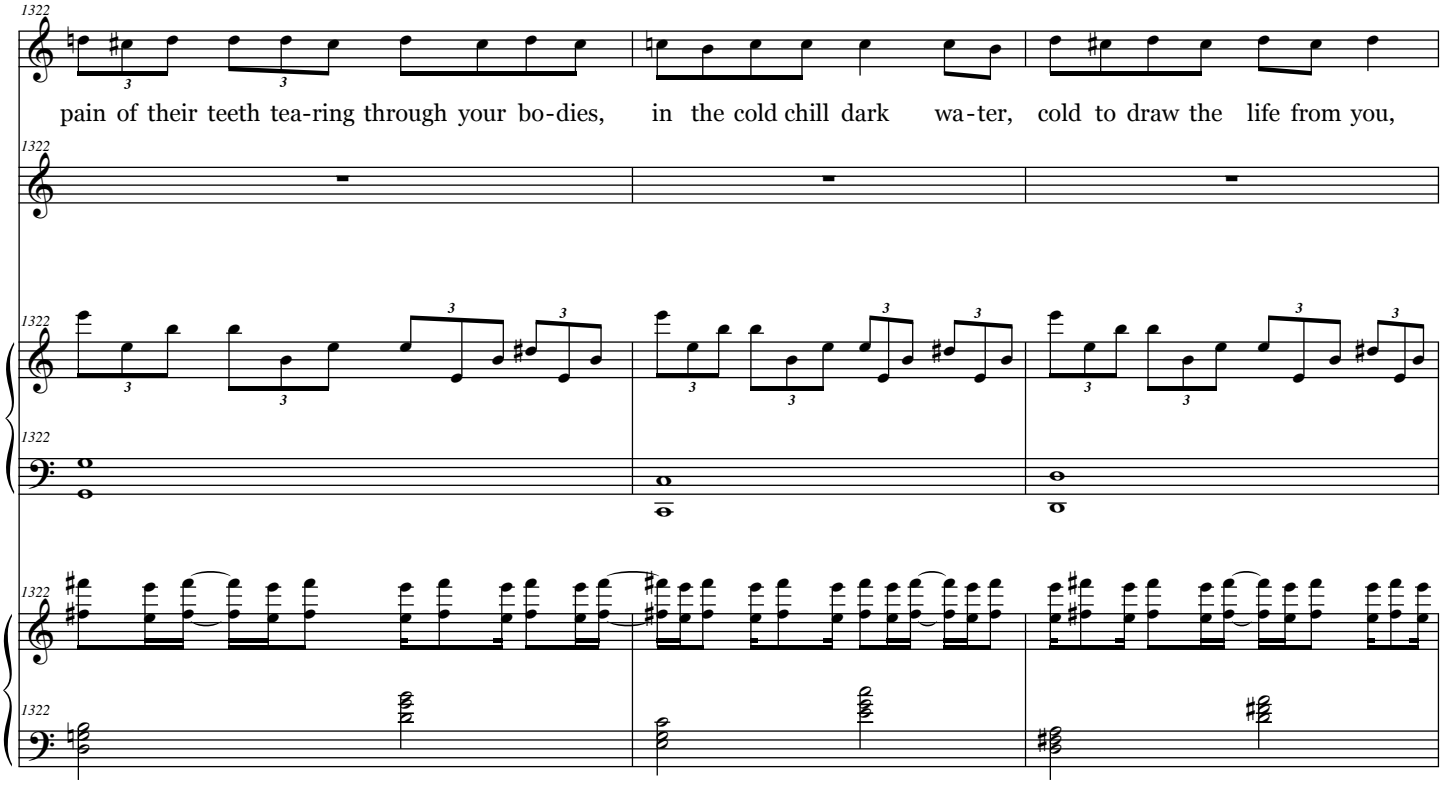

1285
L.
I can't see you,
mf
I can't hear you, my son, be strong, the wa - ter is
1285
G.
1285
mf
1285
mf
1290
L.
cold and you have such a long way to go.
f
I love you and I'm so
1290
G.
1290
f
5:3
5:3
1290
f
1290

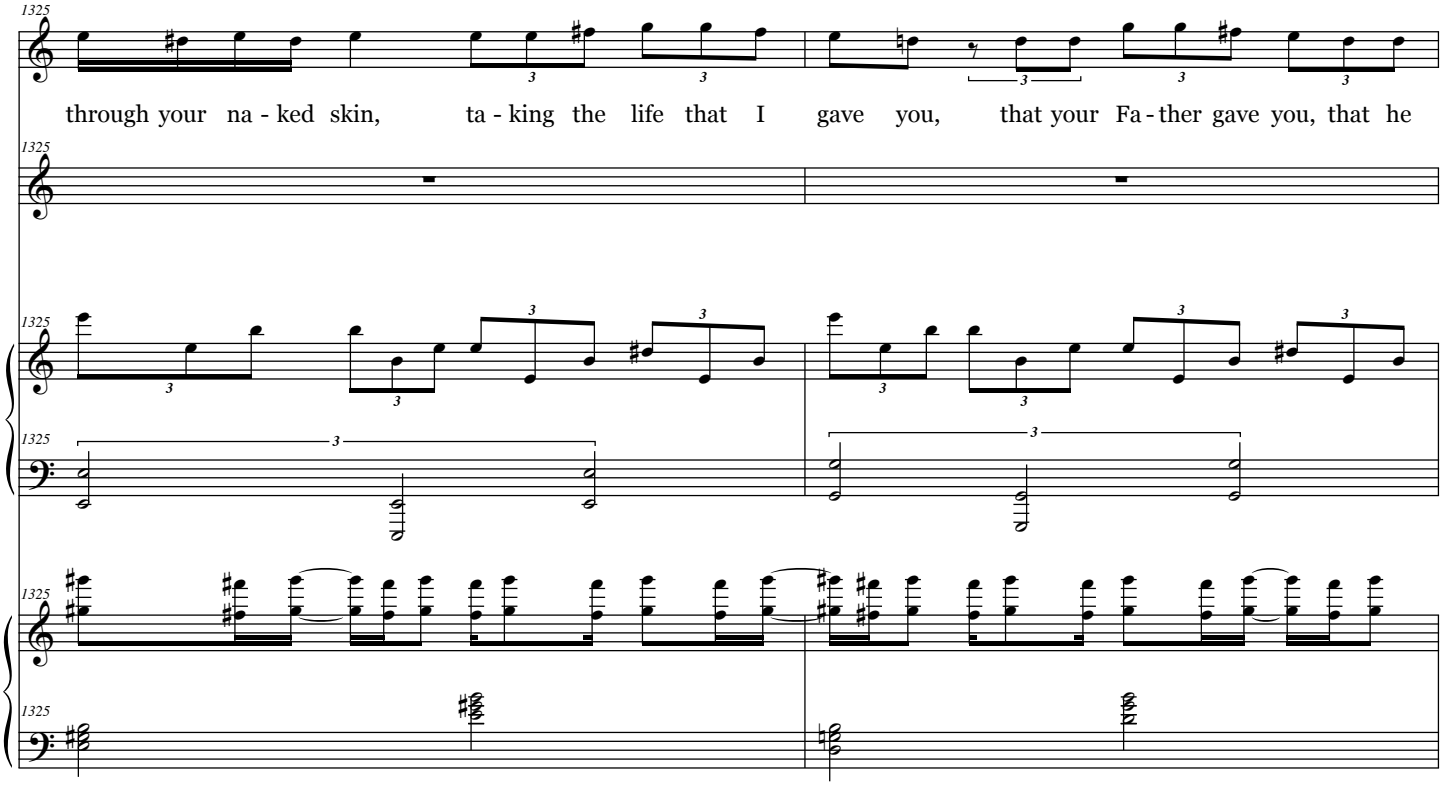

1295
L.
proud of you, strong e-nough to take this jour-ney, dan-ge-rous through the cold chill, a
G.
mp
mp
mp
1300
L.
bone chil-ling wa-te-ry death, a head of your mo-ther, whose cer-ti-tude, fee-ling,
G.

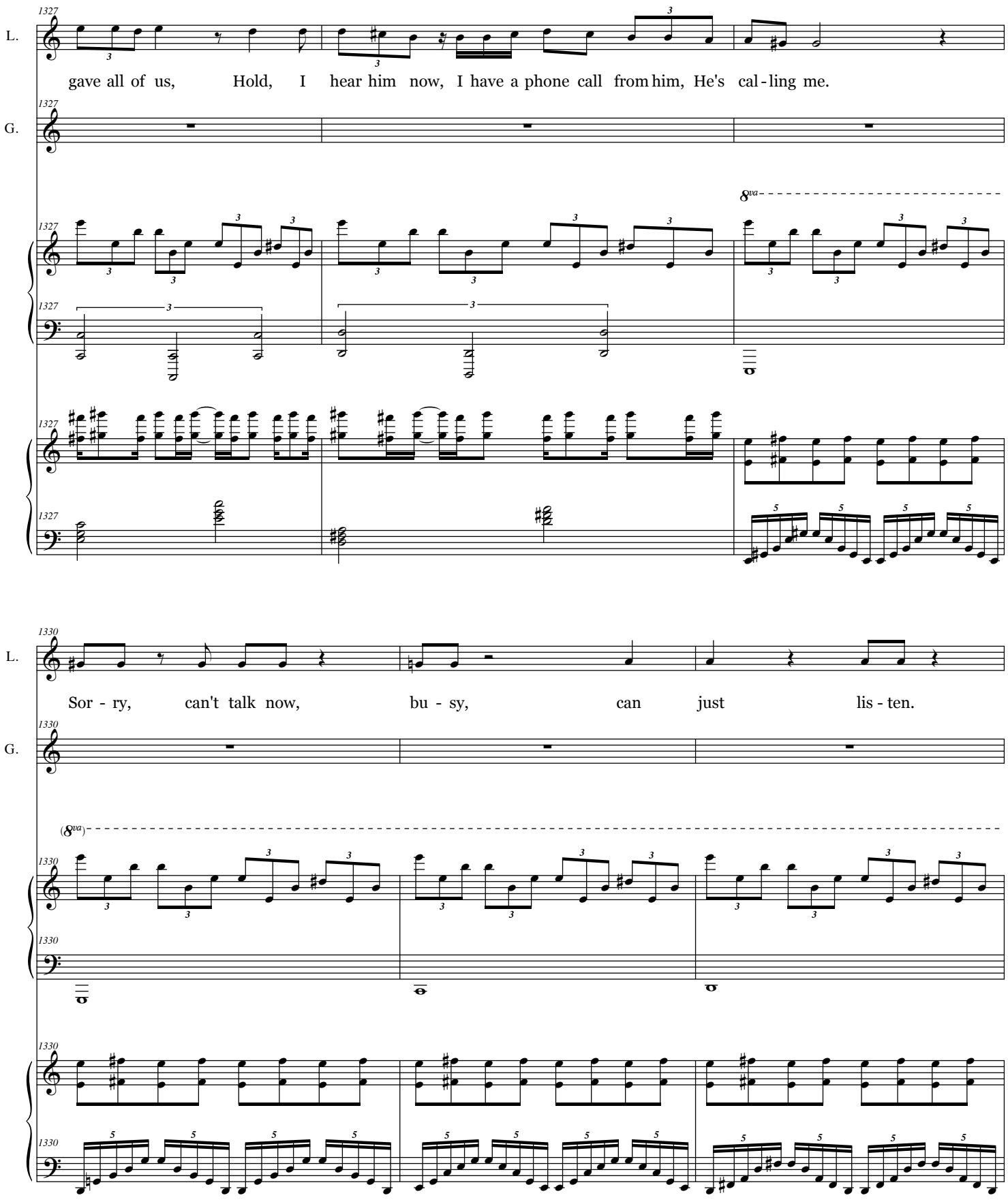

1305
L.
joy, peace, God of A-bra-ham and I-saac, Joy, Joy, Tears of Joy, Peace,
G.
1310
On this

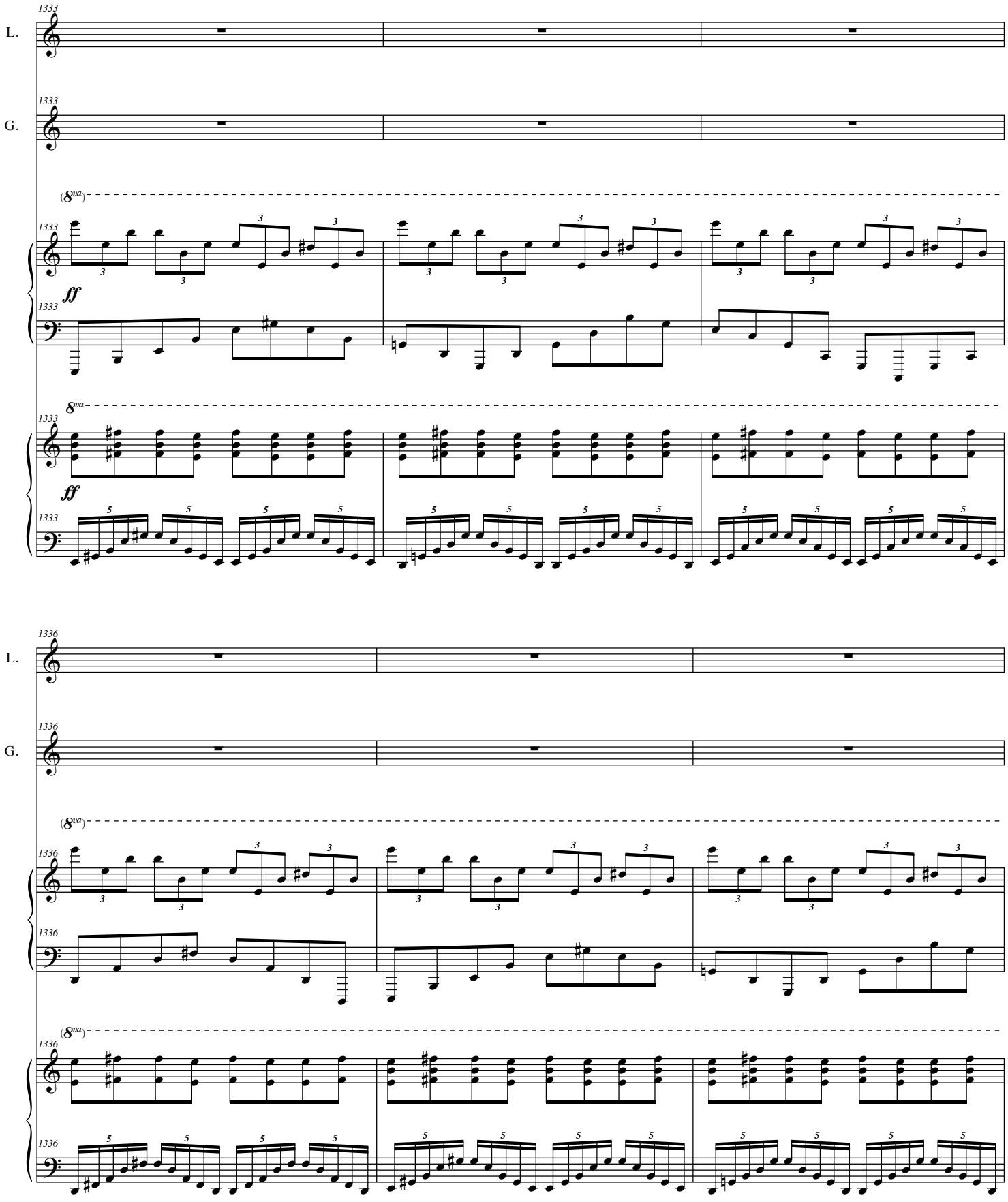

L.
day the nine-teenth of Oc-to-ber, the year of our Lord, two thou-sand and five, we must
G.

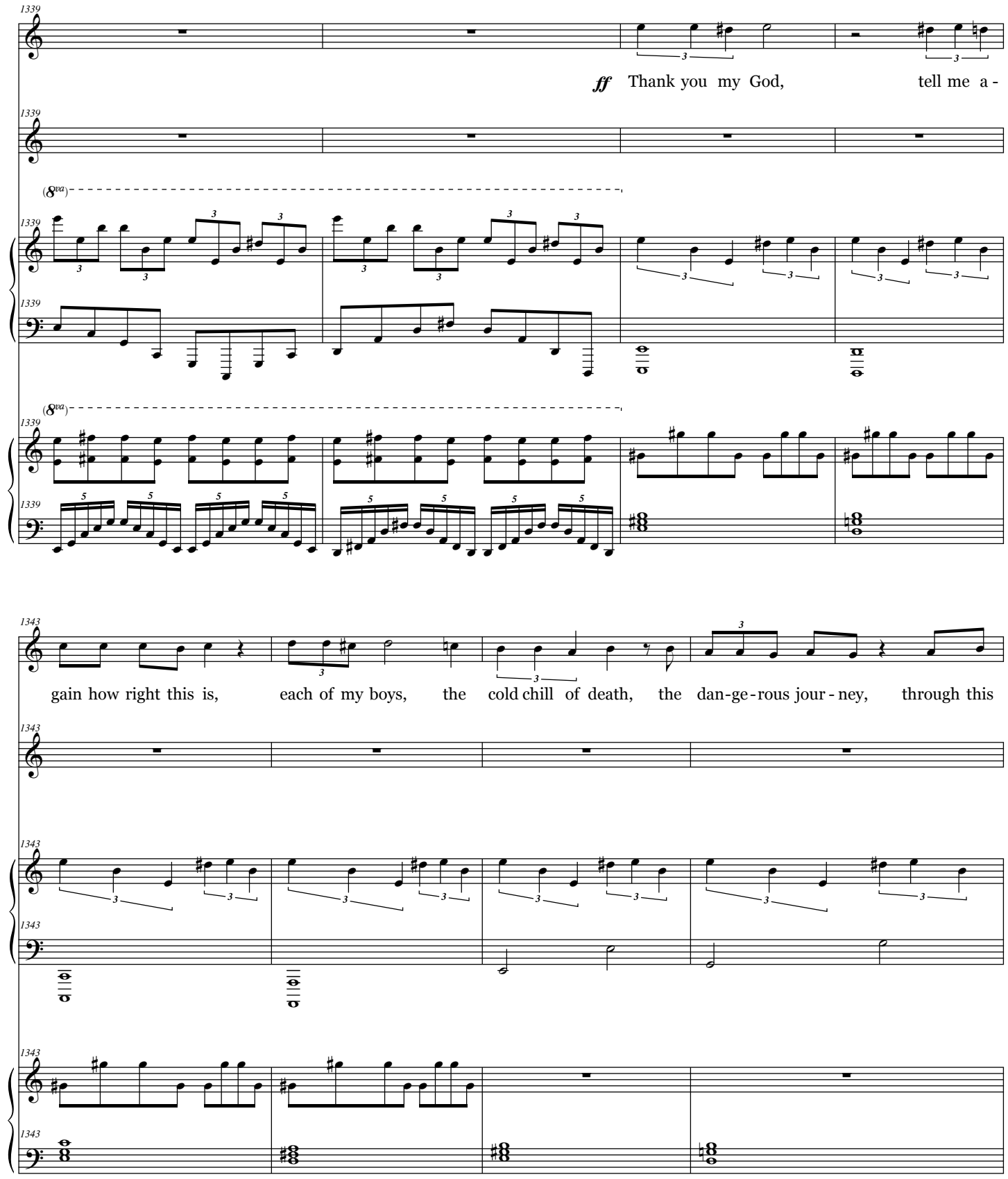

L.
take this jour-ney a-lone, so a - lone, I feed each of you to the sharks, the
G.

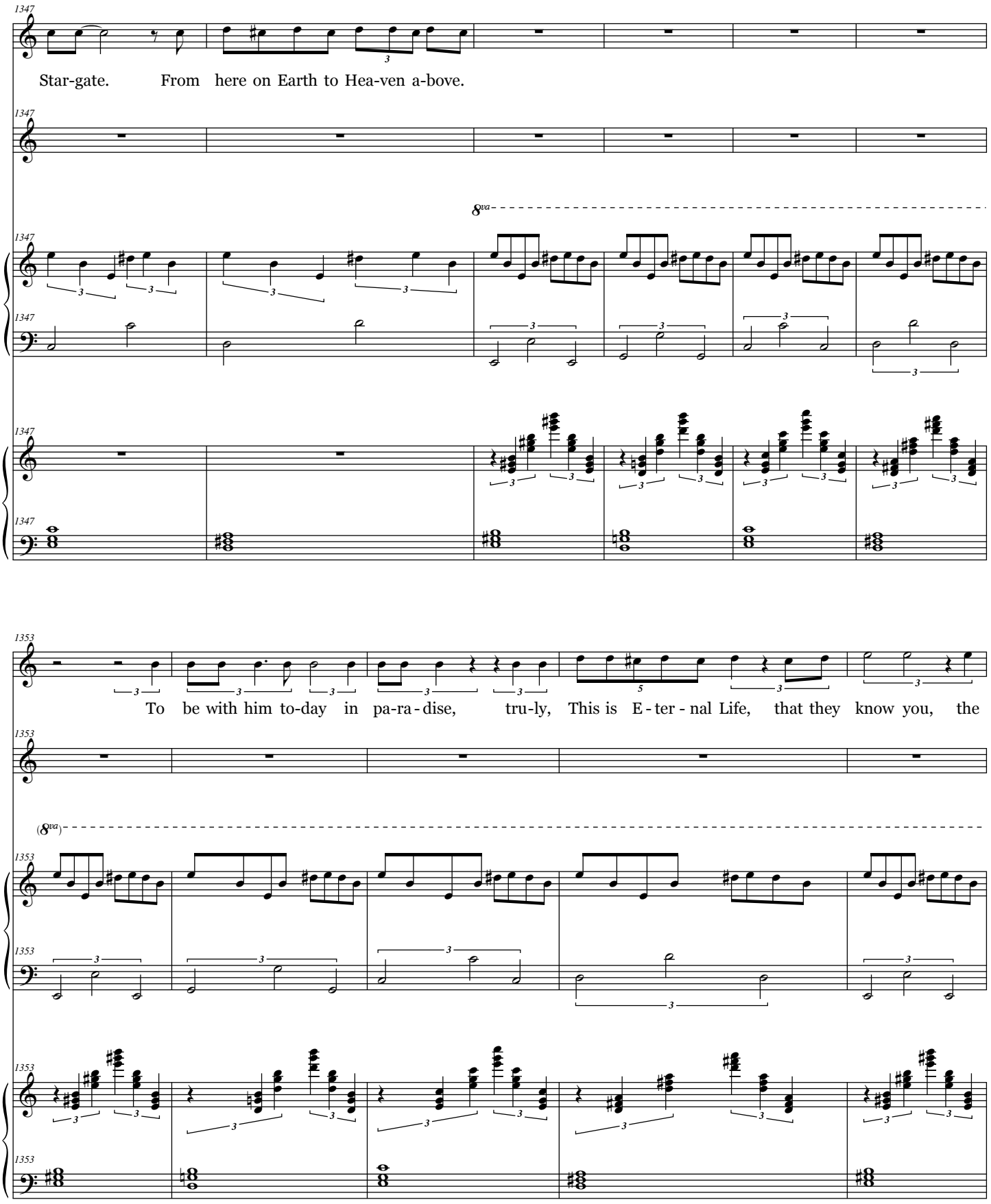

L.
G.
pain of their teeth tea-ring through your bo-dies, in the cold chill dark wa-ter, cold to draw the life from you,

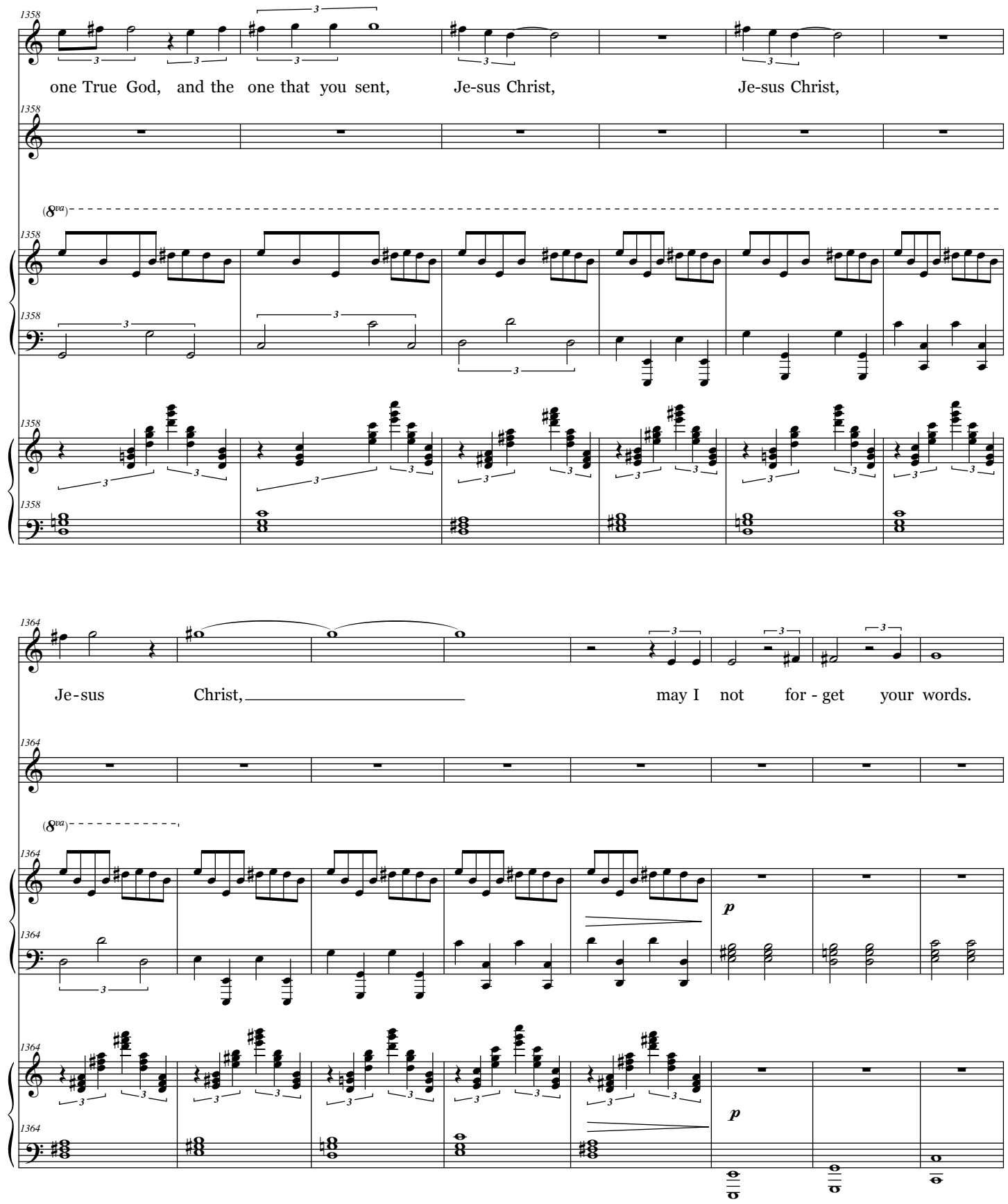

L.
G.
through your na - ked skin, ta - king the life that I gave you, that your Fa - ther gave you, that he

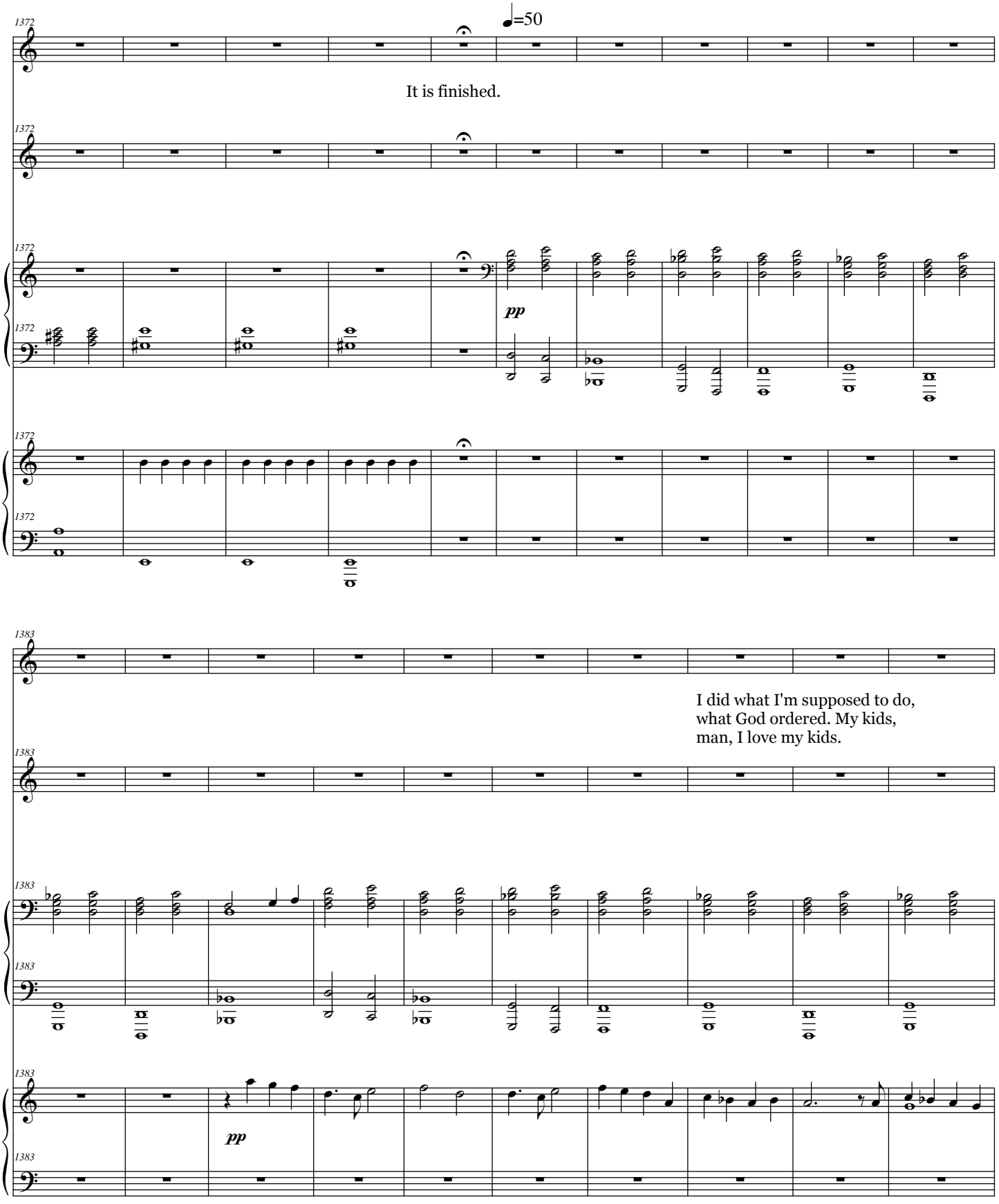

L.
G.
1327
gave all of us, Hold, I hear him now, I have a phone call from him, He's cal - ling me.
8va
1330
Sor - ry, can't talk now, bu - sy, can just lis - ten.
(8va)

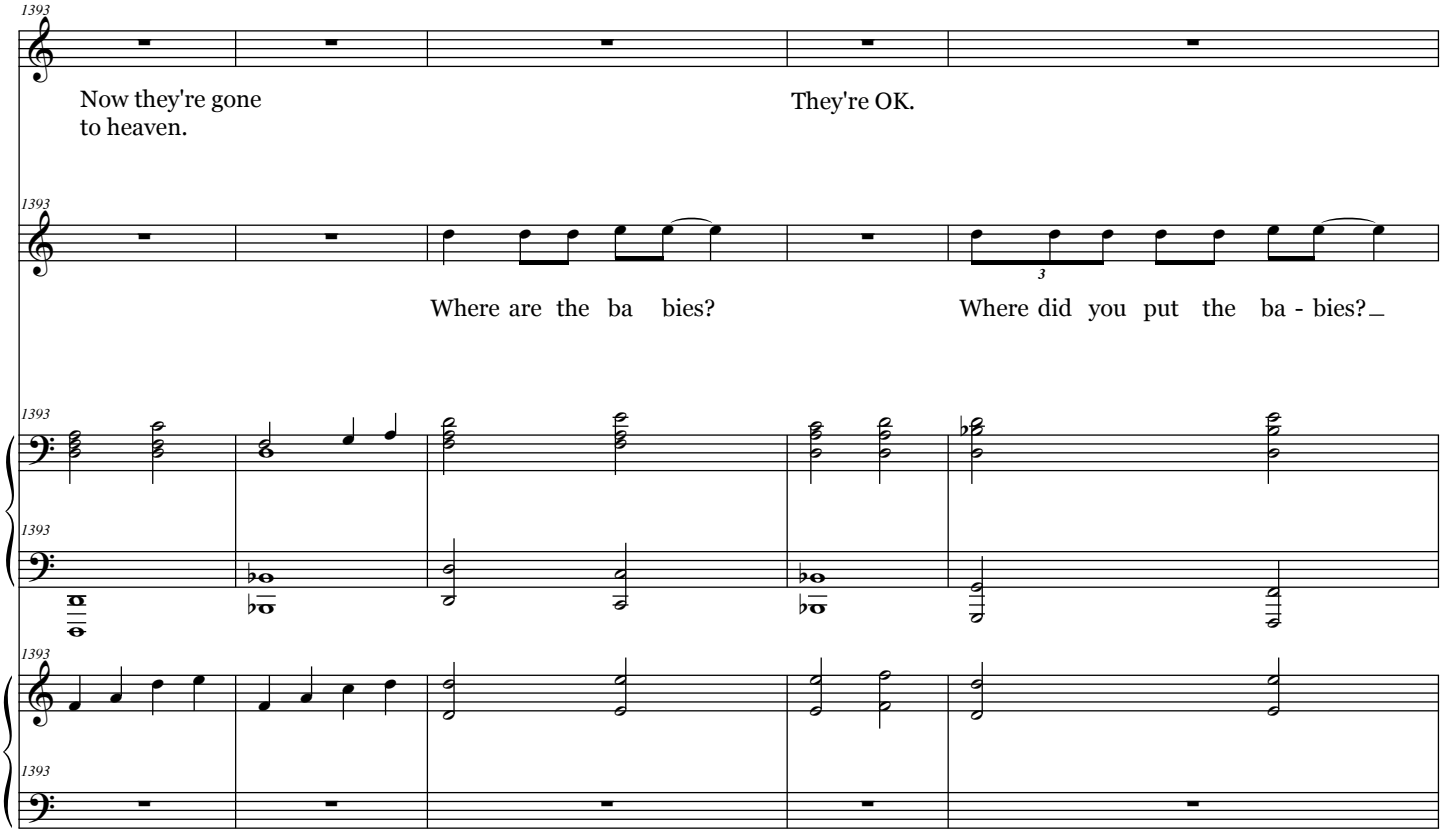

1333
L.
1333
G.
(8va)
1333
ff
1333
8va
1333
ff
1333
1336
L.
1336
G.
(8va)
1336
1336
(8va)
1336
1336

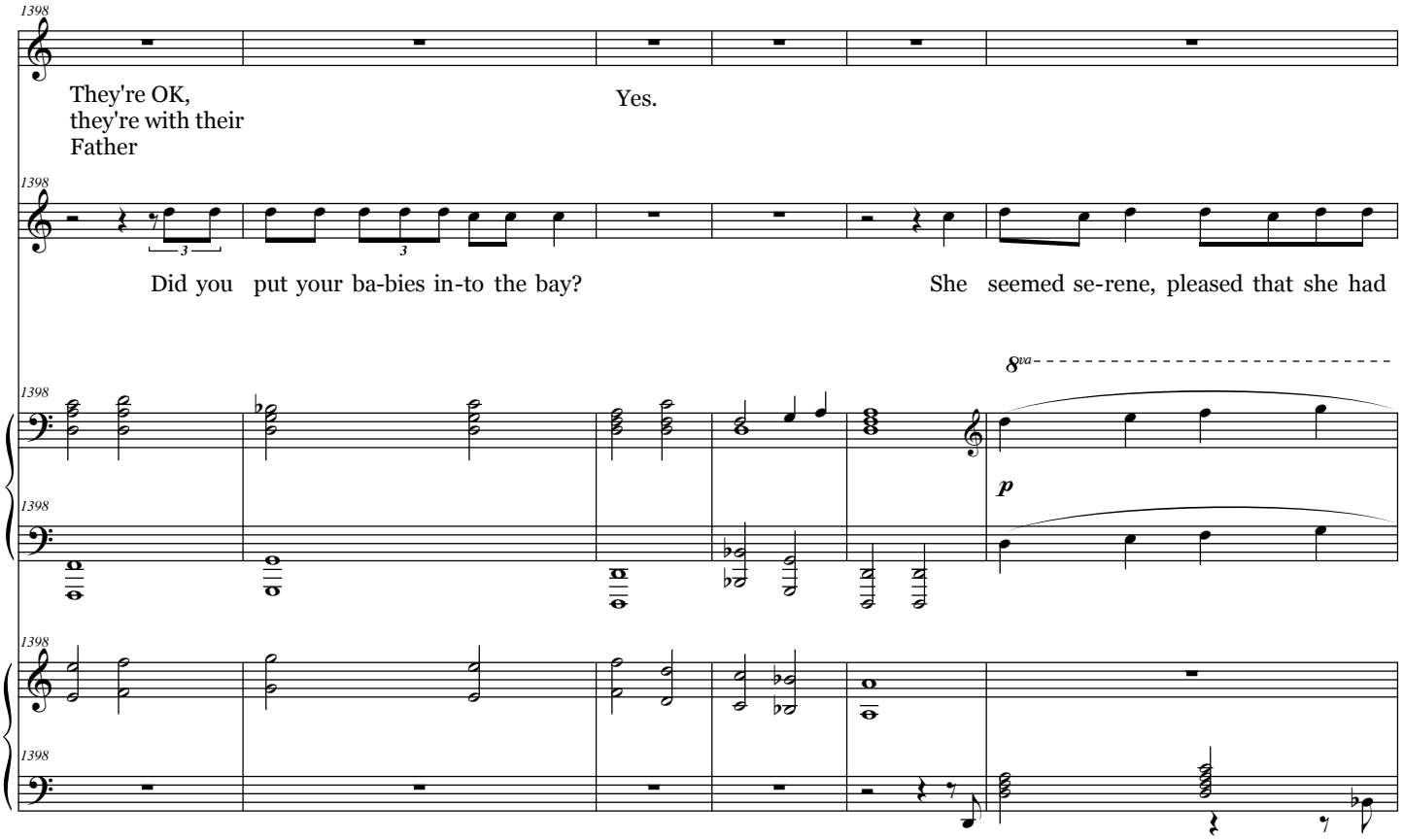

L.
G.
1339
(8va)
ff Thank you my God, tell me a -
1343
gain how right this is, each of my boys, the cold chill of death, the dan-ge-rous jour-ney, through this

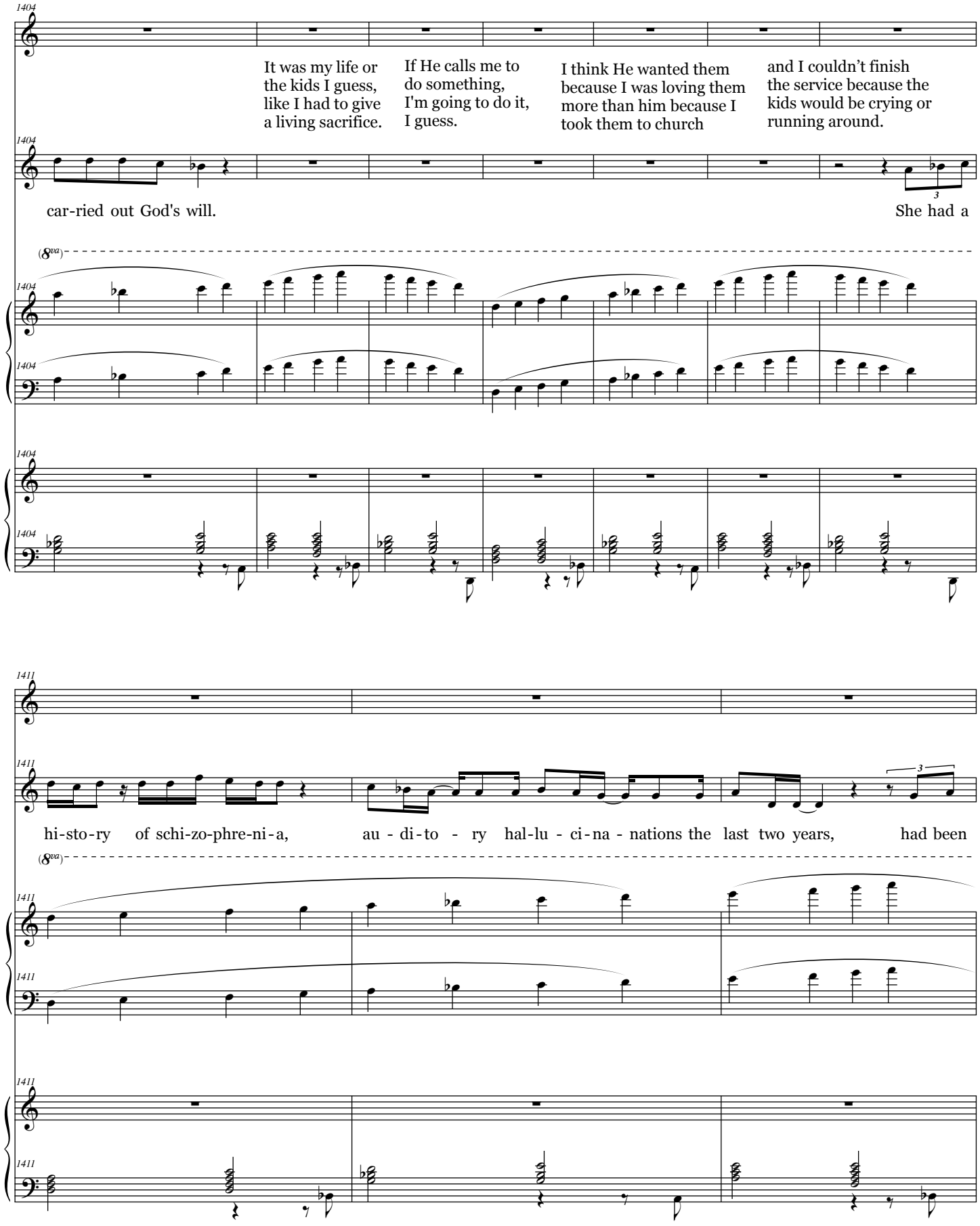

L.
Star-gate. From here on Earth to Hea-ven a-bove.
G.
8va
To be with him to-day in pa-ra-dise, tru-ly, This is E-ter-nal Life, that they know you, the
(8va)

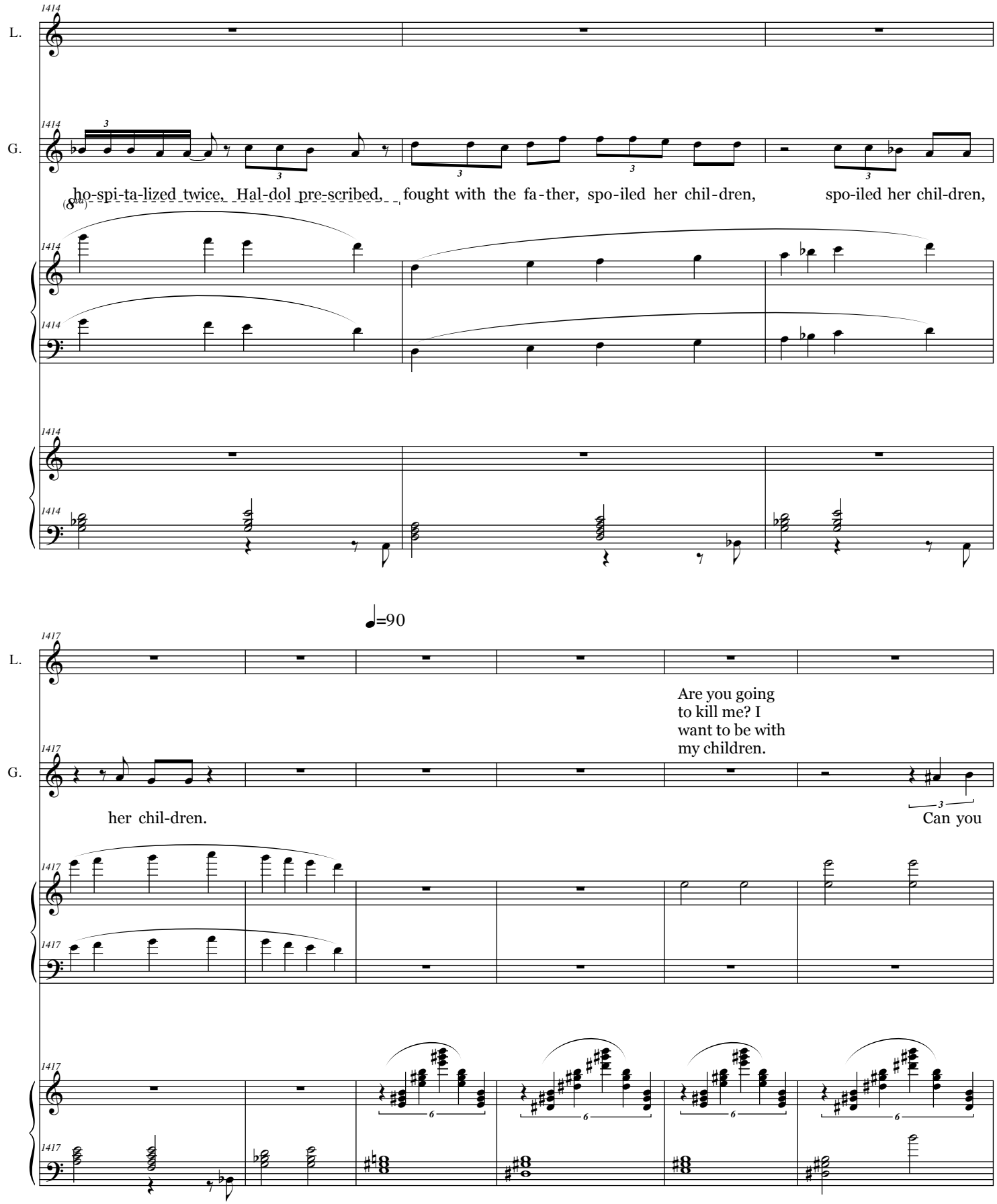

L.
one True God, and the one that you sent, Je-sus Christ, Je-sus Christ,
G.
(8va)
Je-sus Christ, may I not for - get your words.
p
p

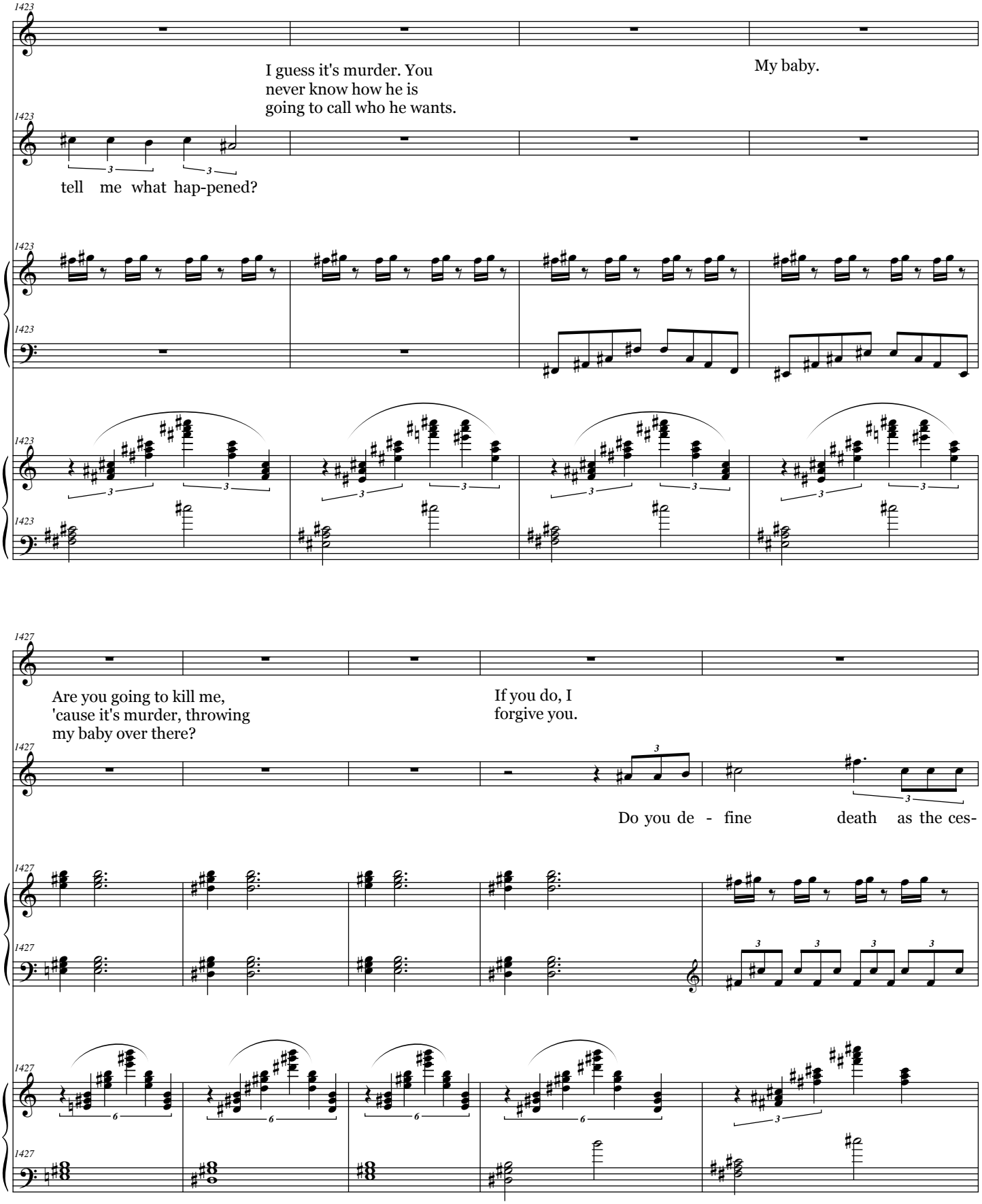

1372
L.
♩=50
It is finished.
G.
pp
1383
I did what I'm supposed to do,
what God ordered. My kids,
man, I love my kids.

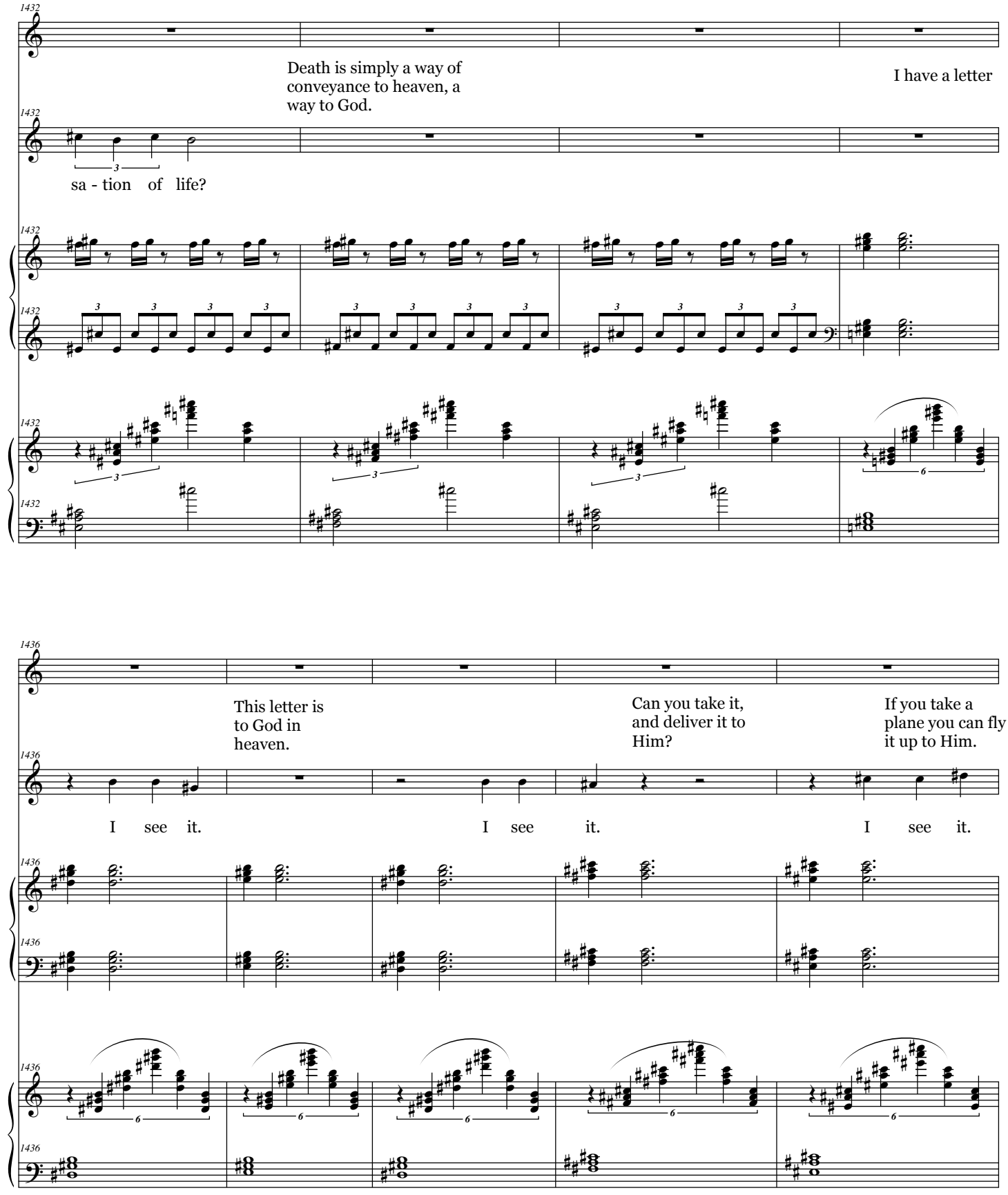

L.
Now they're gone to heaven.
They're OK.
G.
Where are the ba bies?
Where did you put the ba - bies?

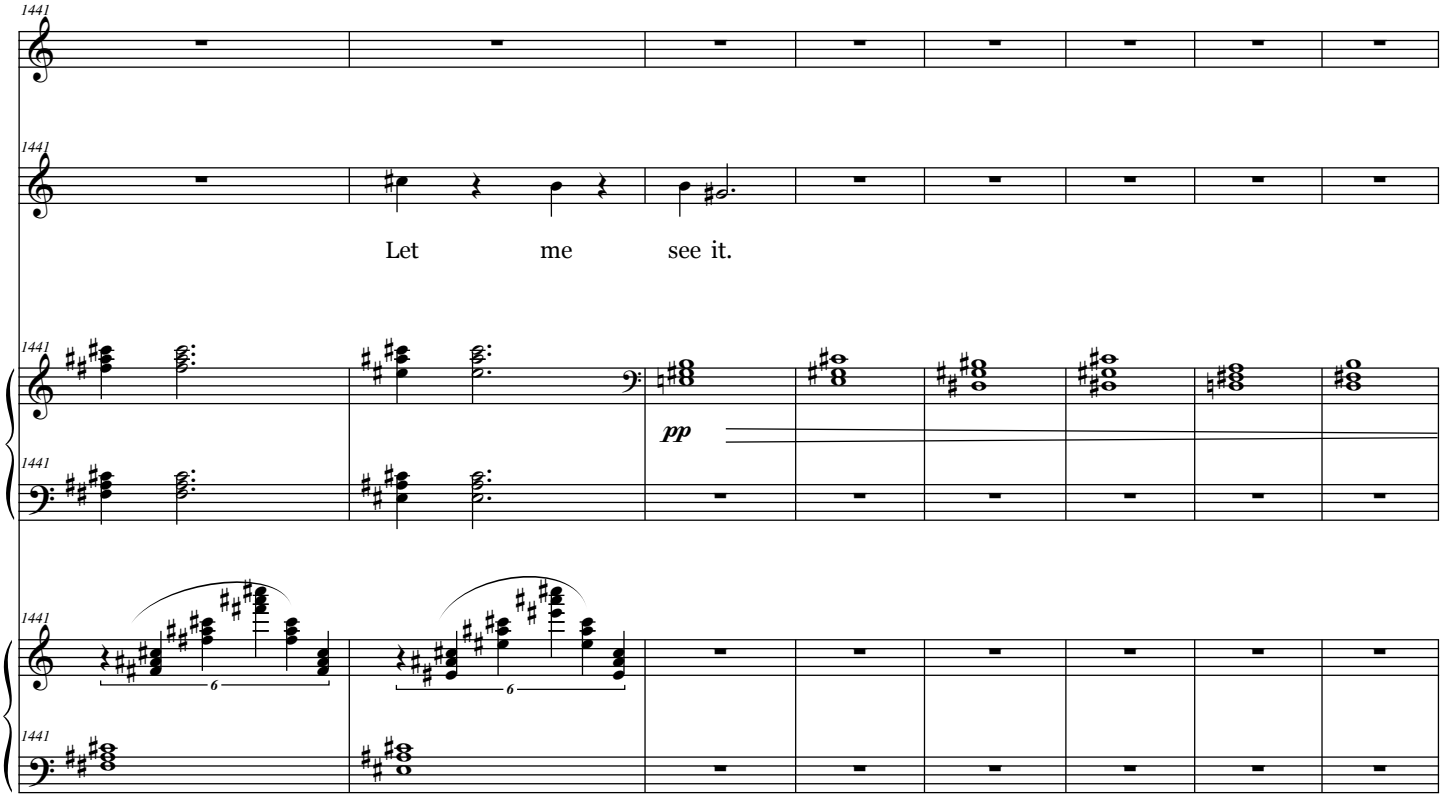

L.
They're OK, they're with their Father
Yes.
G.
Did you put your ba-bies in-to the bay?
She seemed se-rene, pleased that she had
8va
p


L.
It was my life or the kids I guess, like I had to give a living sacrifice.
If He calls me to do something, I'm going to do it, I guess.
I think He wanted them because I was loving them more than him because I took them to church
and I couldn't finish the service because the kids would be crying or running around.
G.
car-ried out God's will.
She had a
(8va)
L.
G.
hi-sto-ry of schi-zo-phre-ni-a,
au - di-to - ry hal-lu - ci-na - nations the last two years,
had been
(8va)

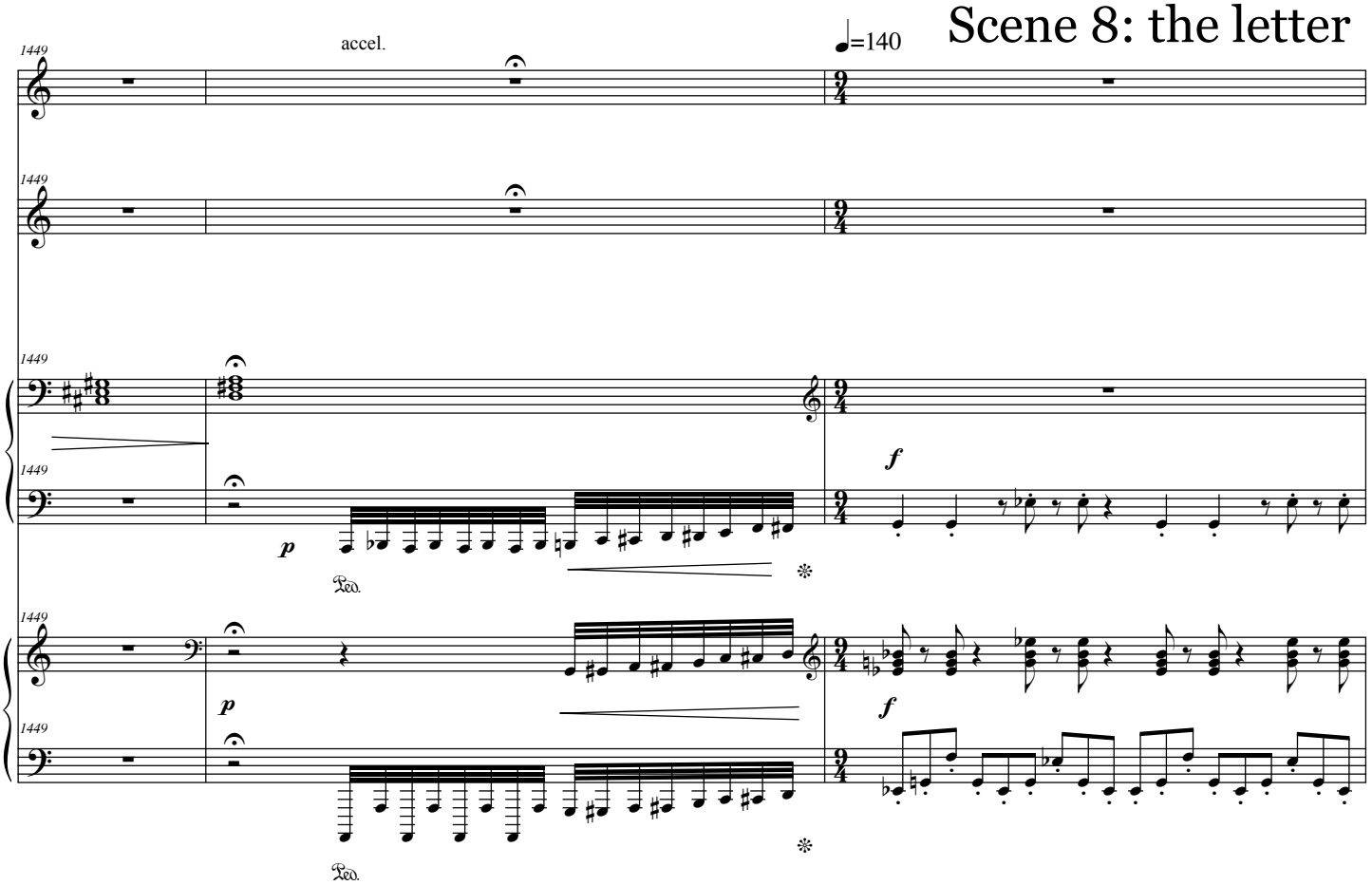

L.
G.
ho-spi-ta-lized twice, Hal-dol pre-scribed, fought with the fa-ther, spo-iled her chil-dren, spo-iled her chil-dren,
(8va)
♩=90
Are you going to kill me? I want to be with my children.
her chil-dren.
Can you

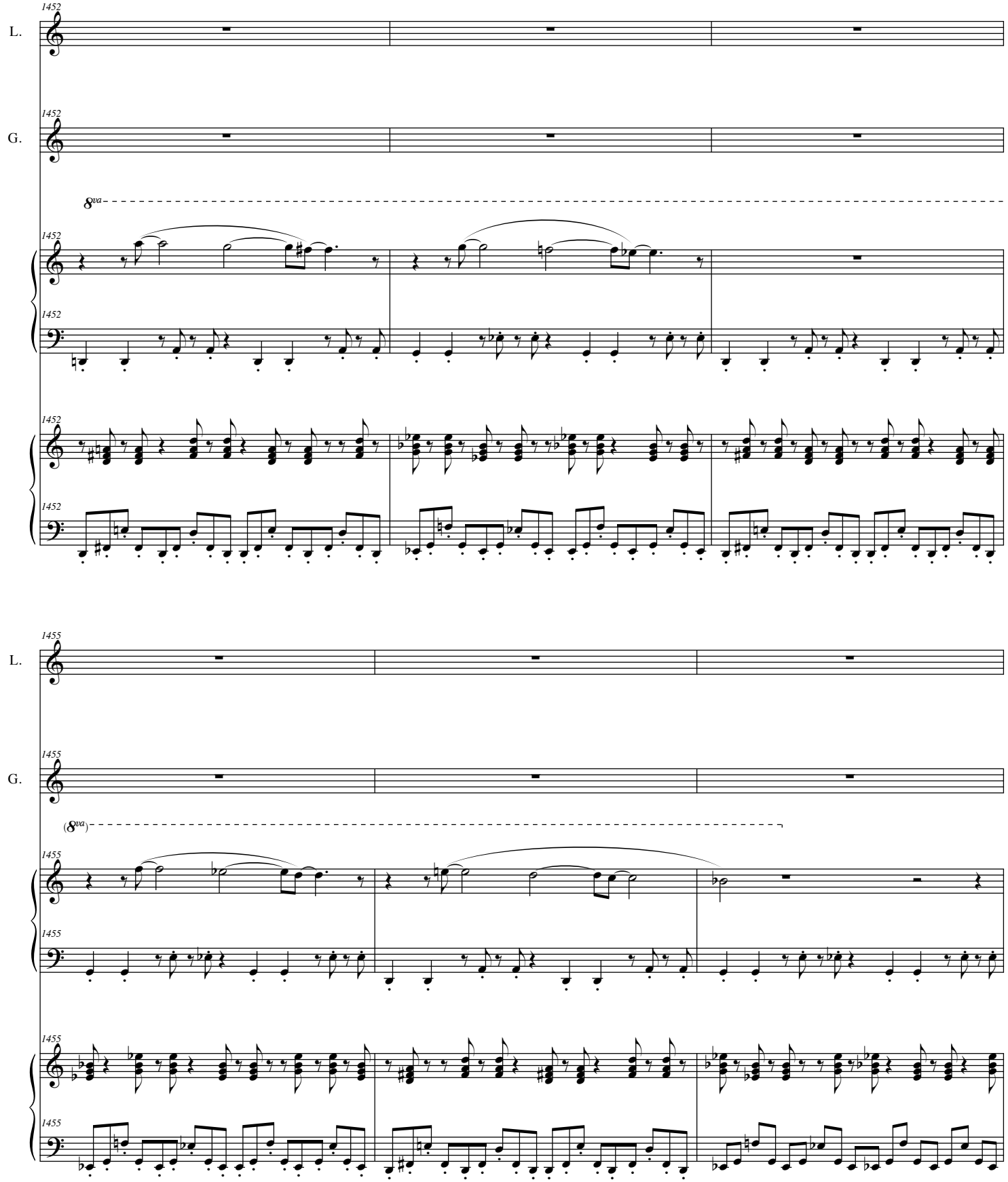

L.
I guess it's murder. You never know how he is going to call who he wants.
My baby.
G.
tell me what hap-pened?
L.
Are you going to kill me, 'cause it's murder, throwing my baby over there?
If you do, I forgive you.
G.
Do you de - fine death as the ces-

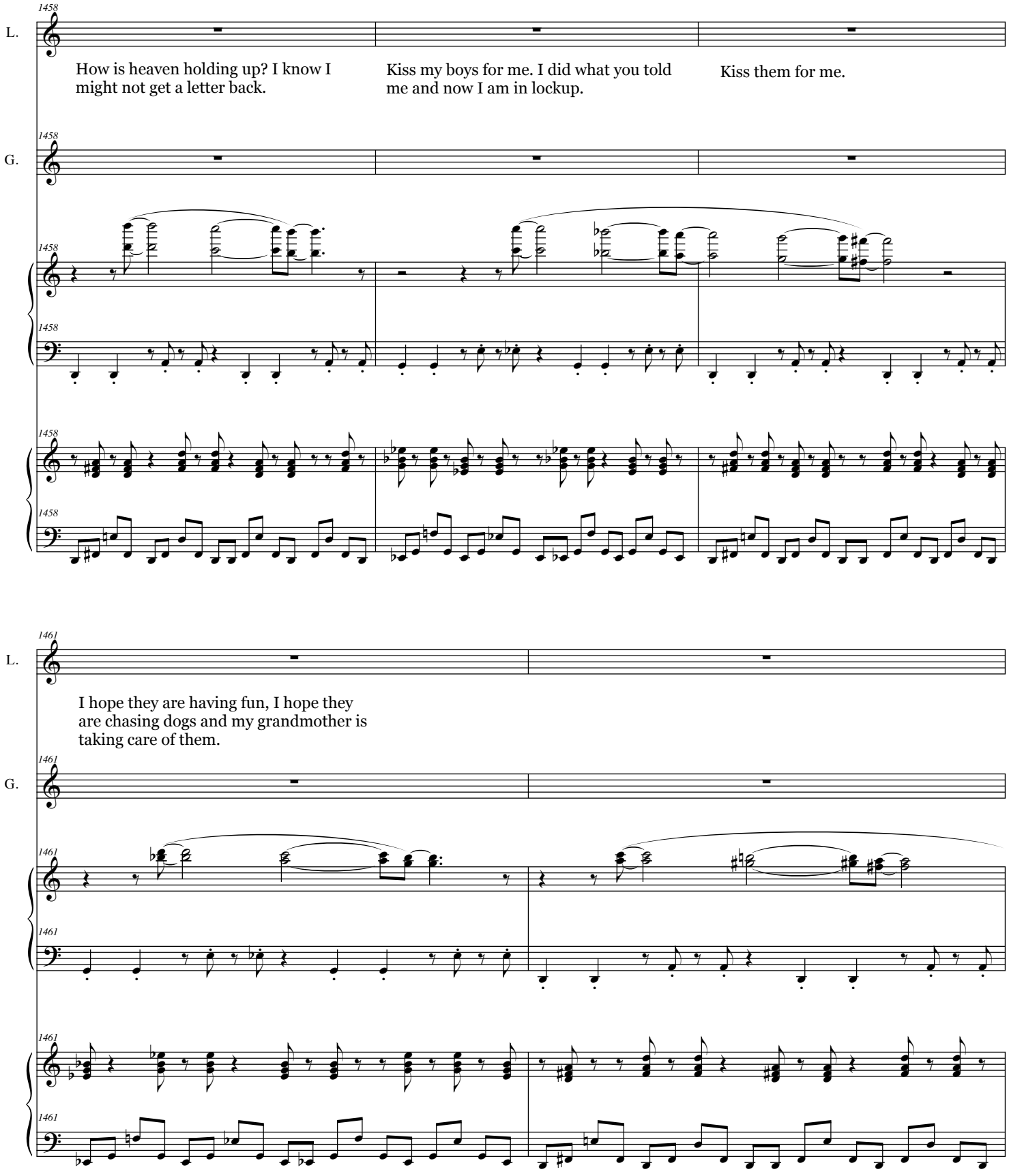

1432
L.
Death is simply a way of conveyance to heaven, a way to God.
I have a letter
1432
G.
sa - tion of life?
1432
1432
1432
1432
1436
L.
This letter is to God in heaven.
Can you take it, and deliver it to Him?
If you take a plane you can fly it up to Him.
1436
G.
I see it.
I see it.
I see it.
1436
1436
1436
1436

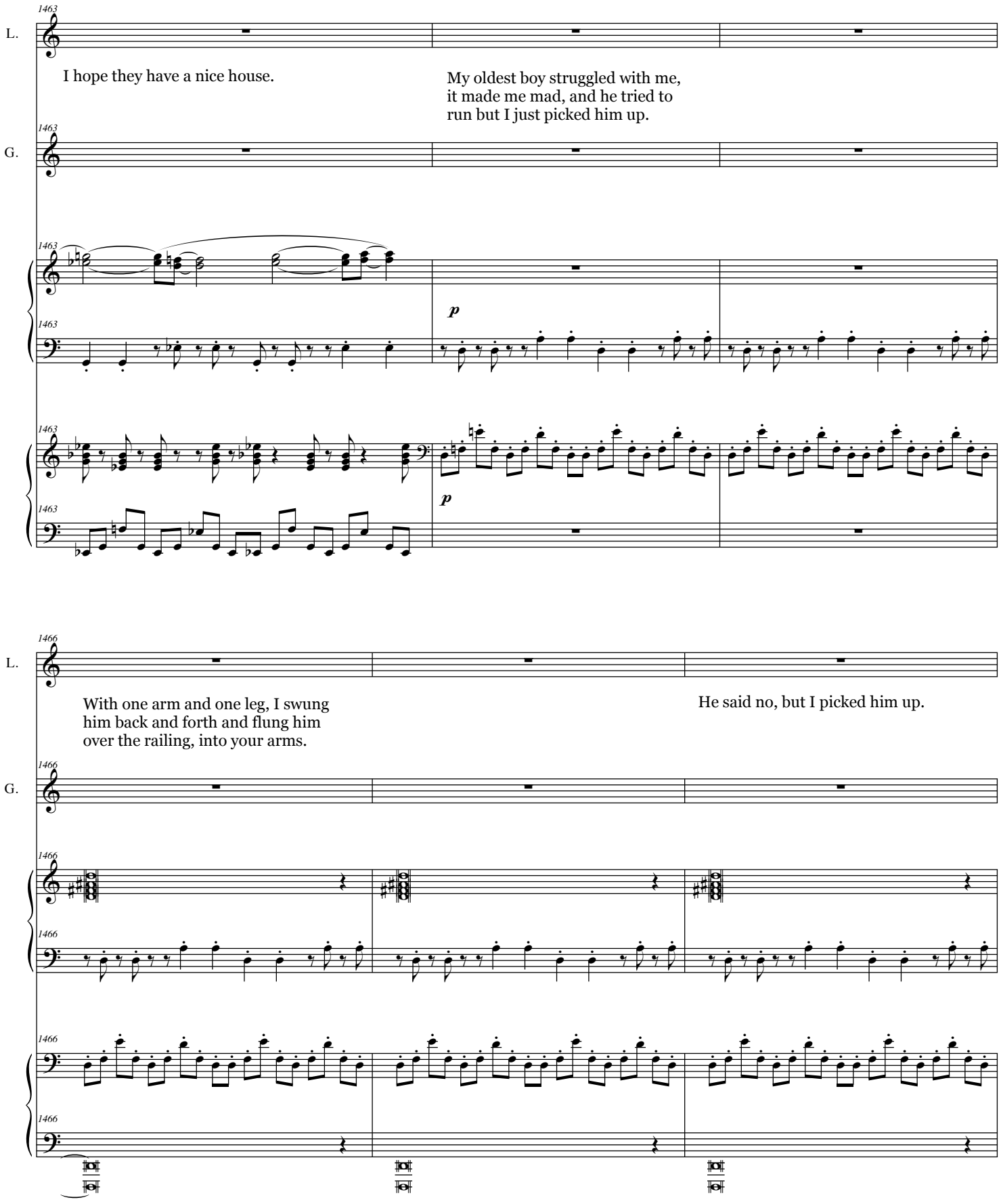


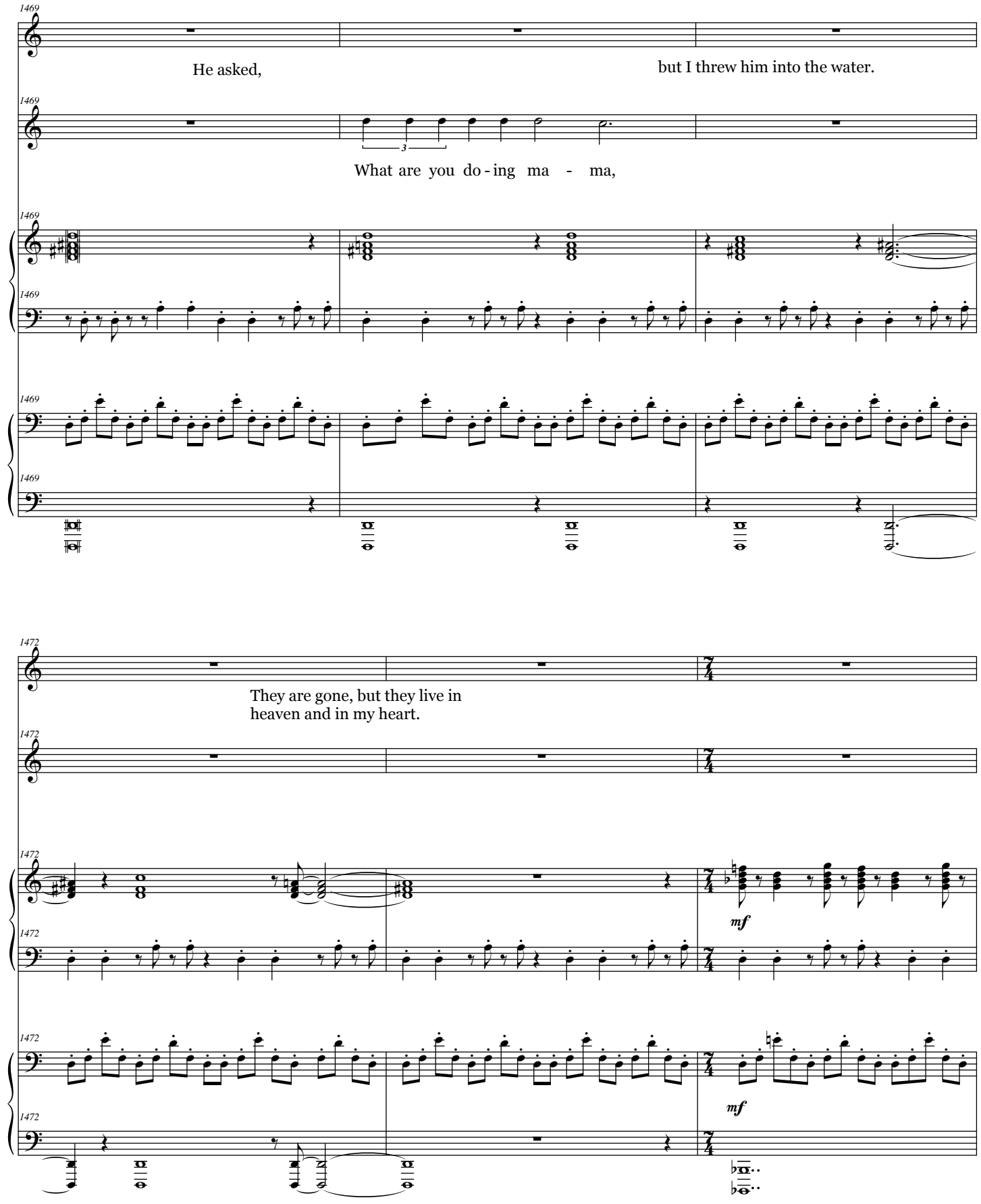
Scene 8: the letter

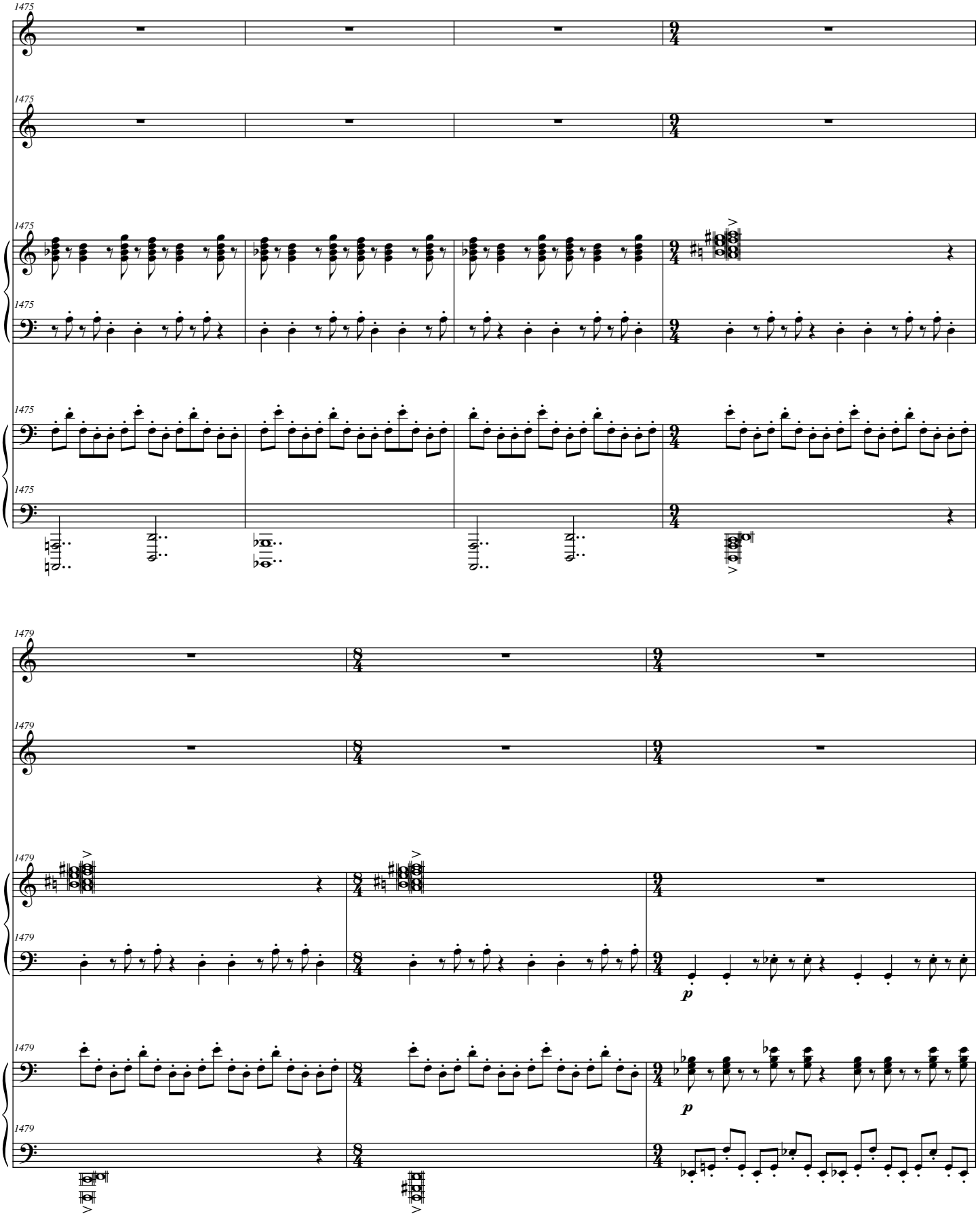


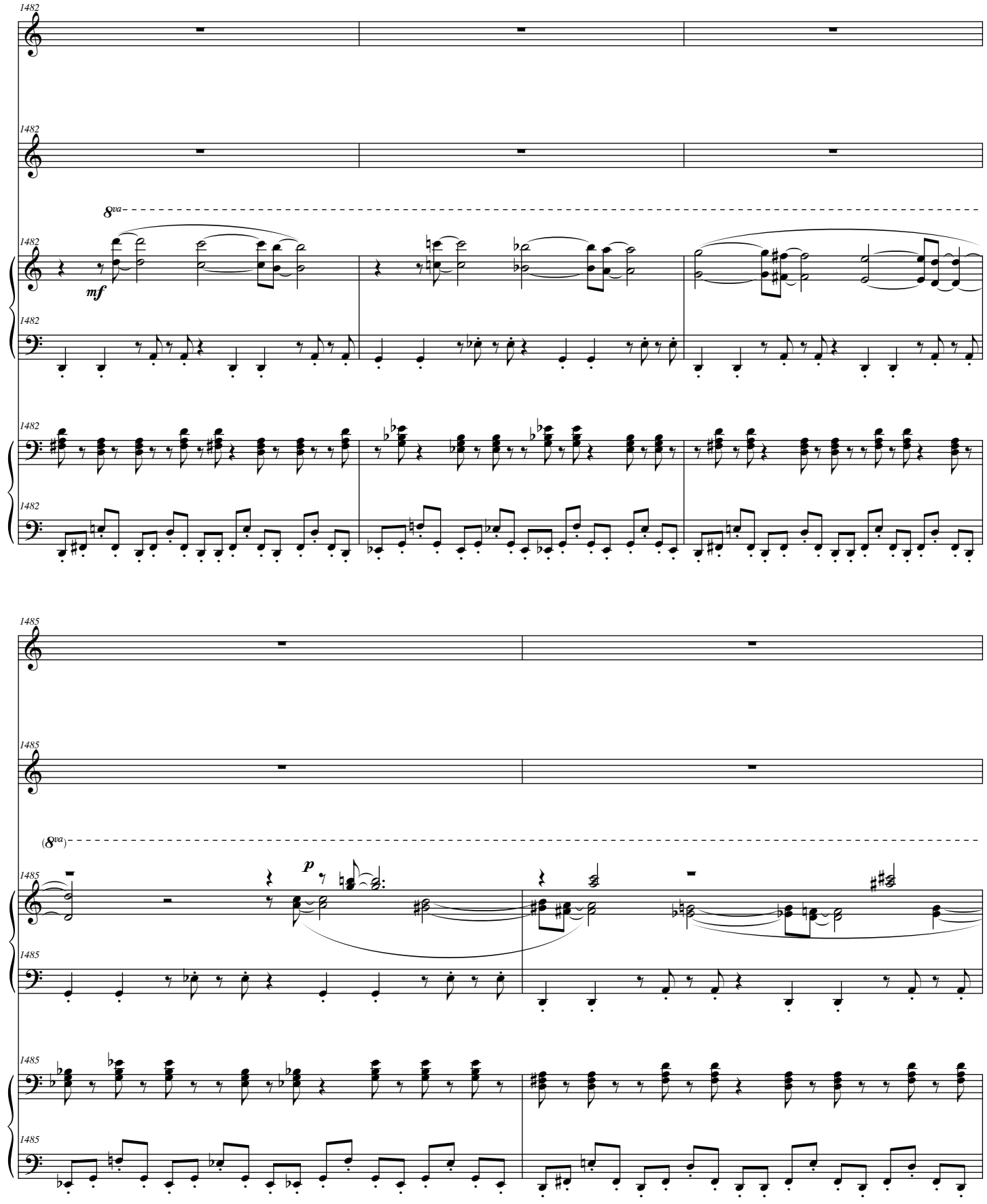

1452
L.
1452
G.
8va
1452
1452
1452
1452
1455
L.
1455
G.
(8va)
1455
1455
1455
1455


1458
L.
How is heaven holding up? I know I might not get a letter back.
Kiss my boys for me. I did what you told me and now I am in lockup.
Kiss them for me.
1458
G.
1458
1458
1458
1458
1461
L.
I hope they are having fun, I hope they are chasing dogs and my grandmother is taking care of them.
1461
G.
1461
1461
1461
1461

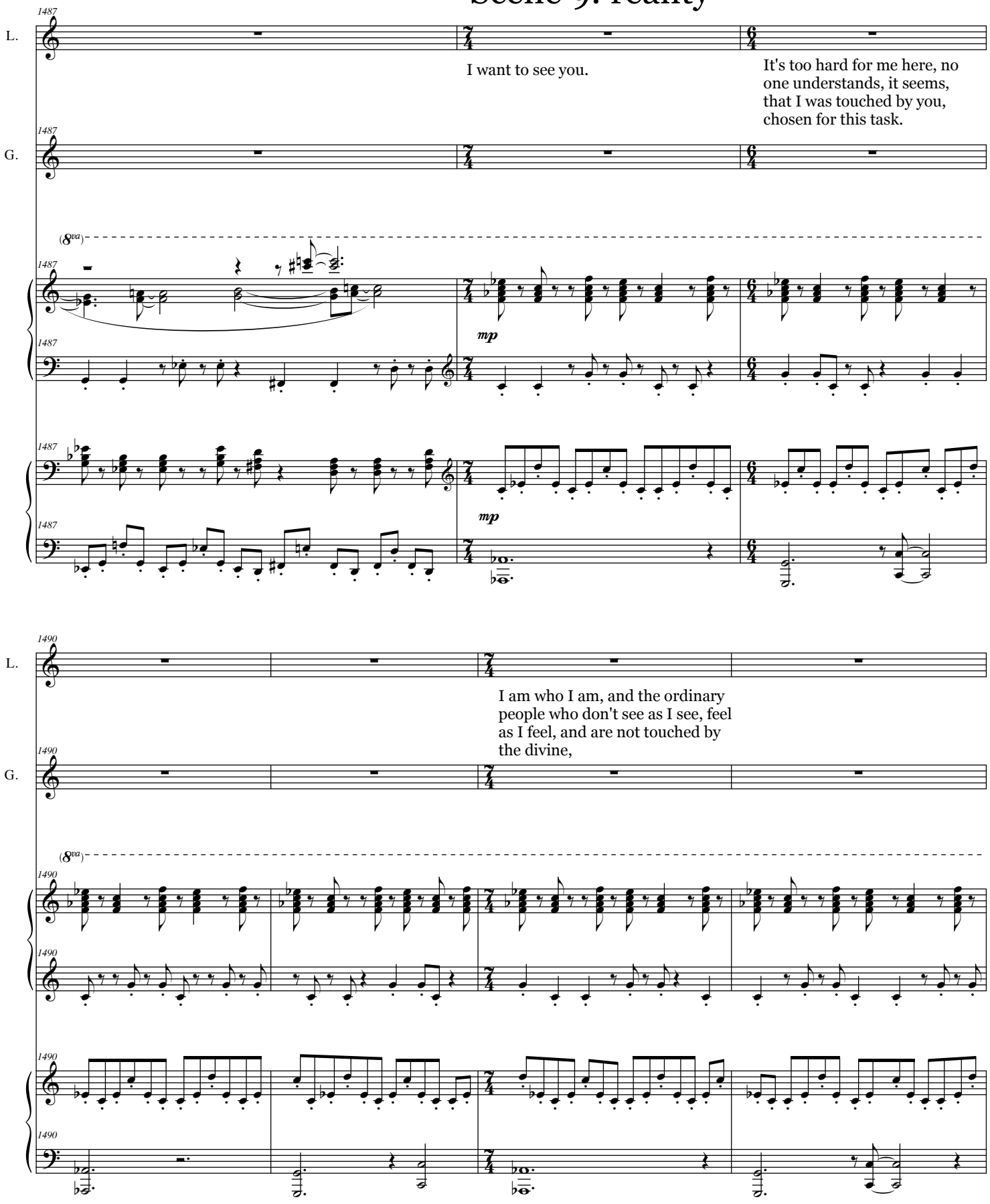

1463
L.
I hope they have a nice house.
My oldest boy struggled with me,
it made me mad, and he tried to
run but I just picked him up.
G.
p
p
1466
With one arm and one leg, I swung
him back and forth and flung him
over the railing, into your arms.
He said no, but I picked him up.

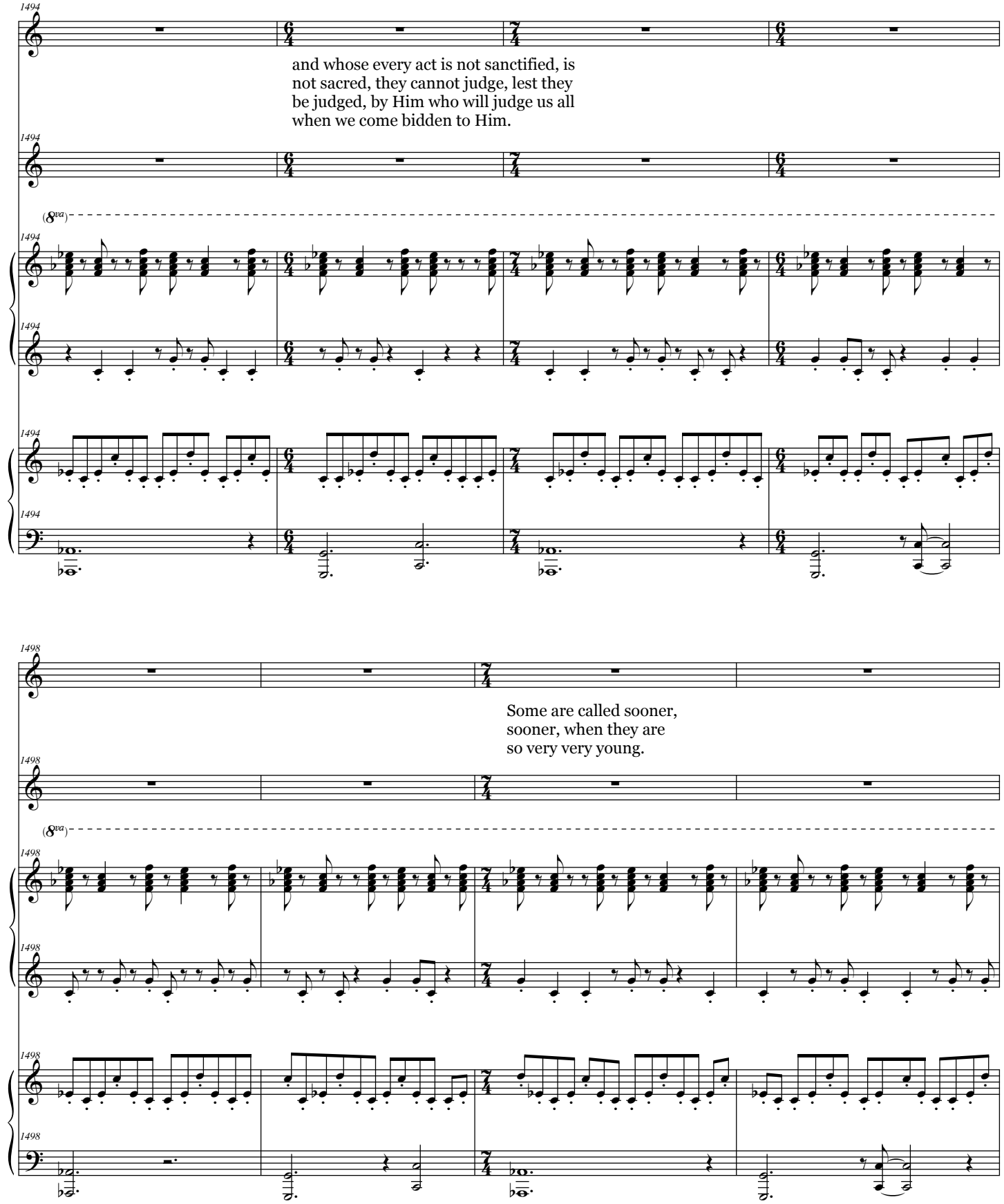

1469
L.
He asked,
but I threw him into the water.
1469
G.
3
What are you do - ing ma - ma,
1469
1469
1469
1469
1472
L.
They are gone, but they live in
heaven and in my heart.
1472
G.
1472
mf
1472
1472
mf

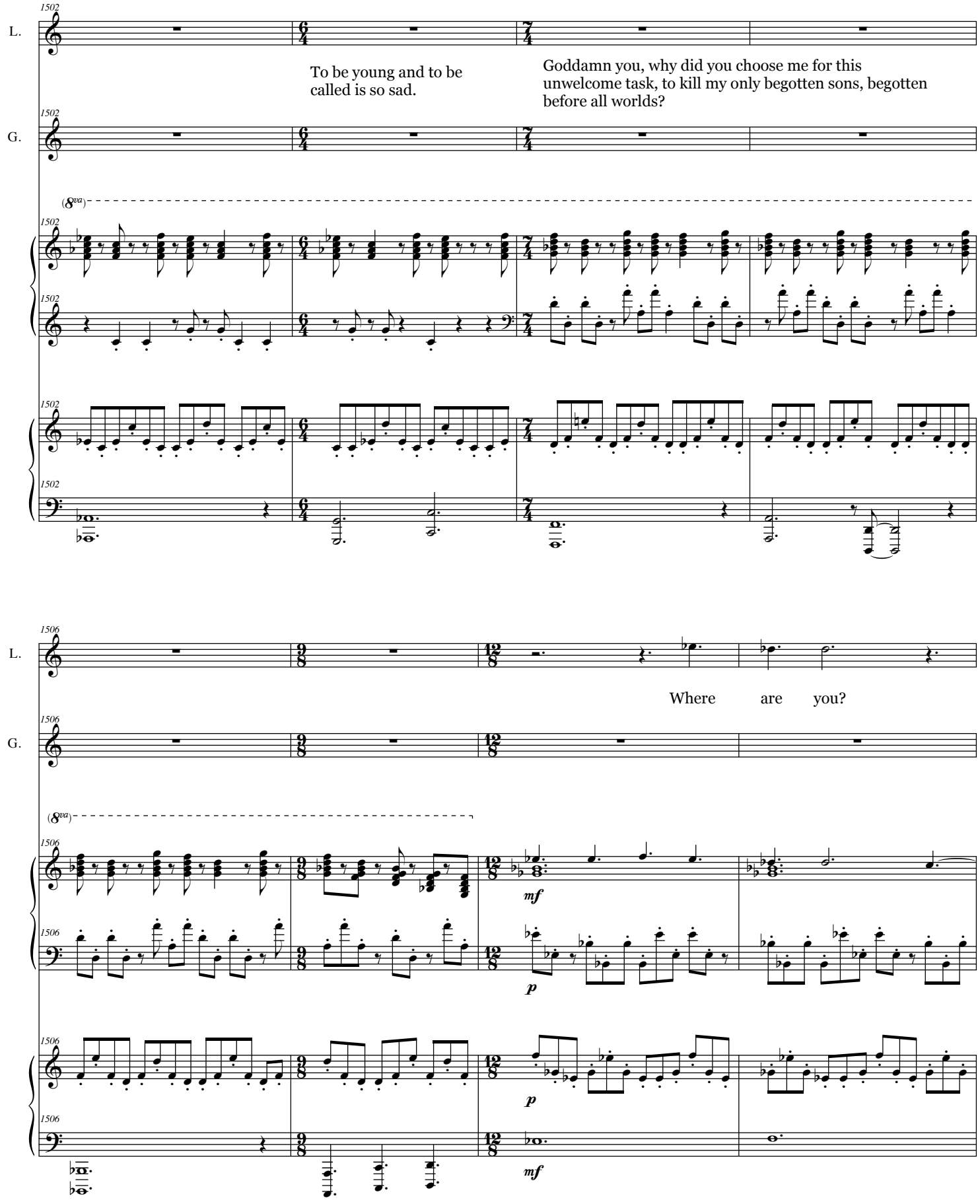

1475
L.
G.
1475
1475
1475
1475
1479
L.
G.
1479
1479
1479
1479
p
p

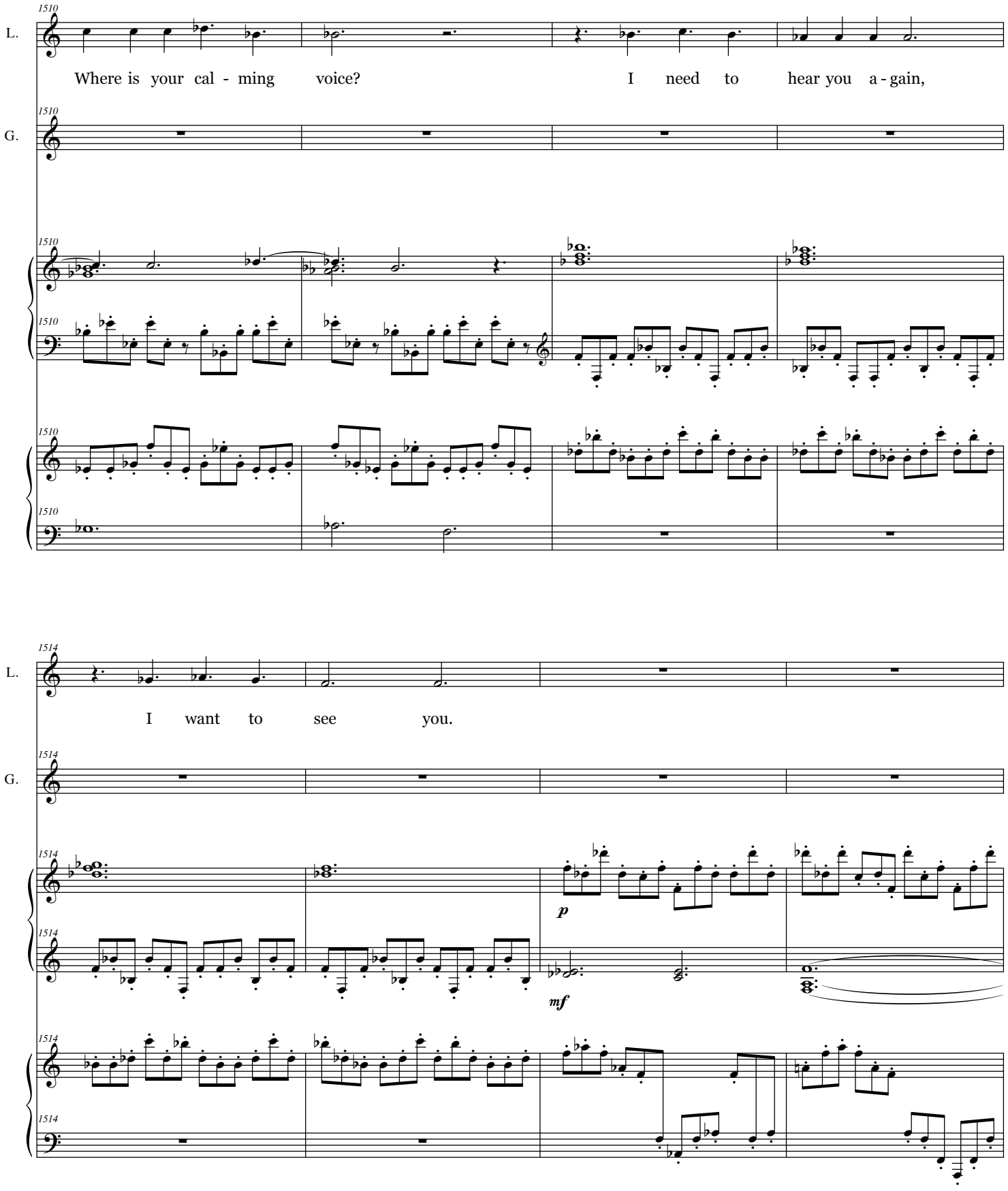

L.
G.
1482
8va
mf
1485
(8va)
p

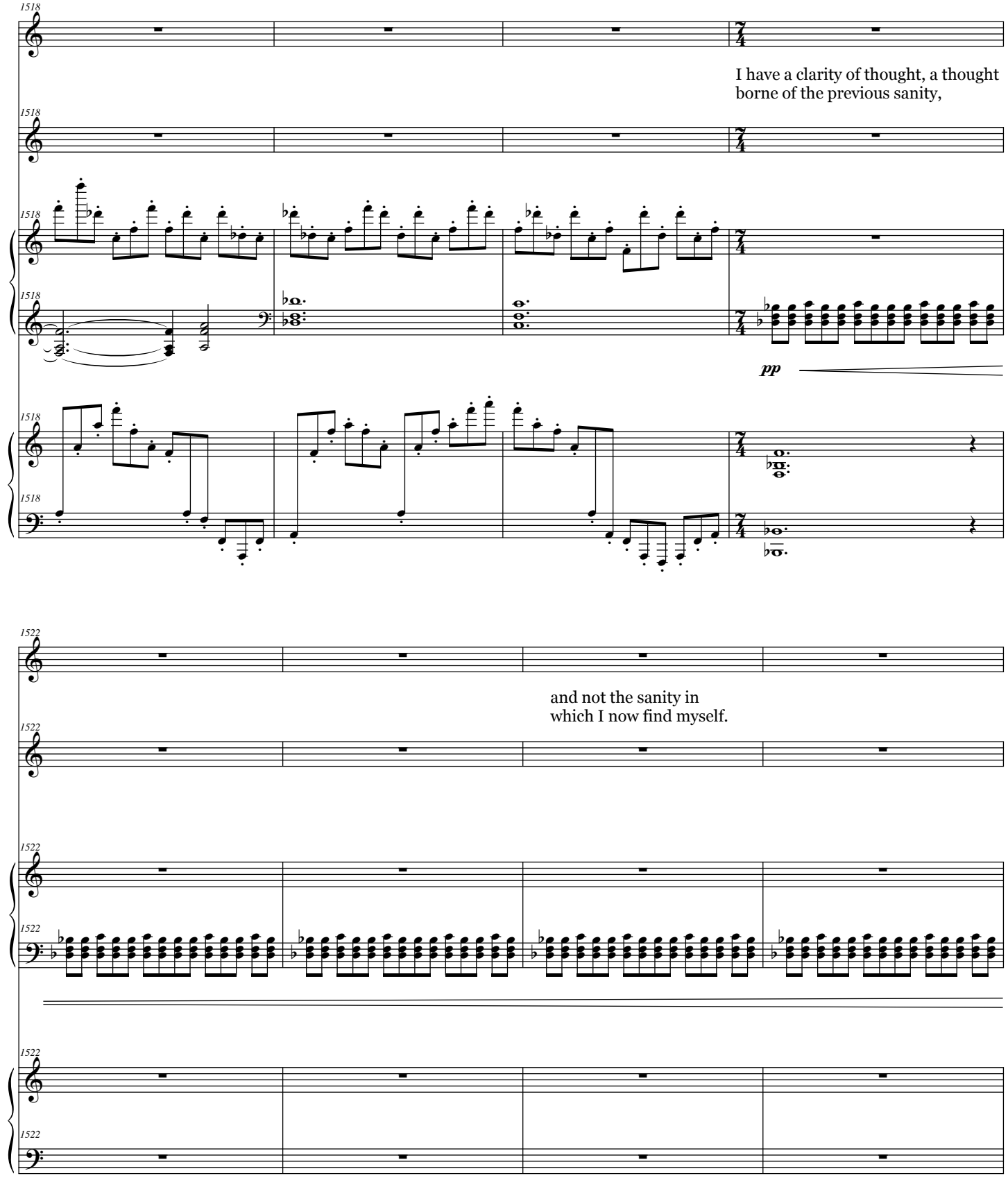
Scene 9: reality

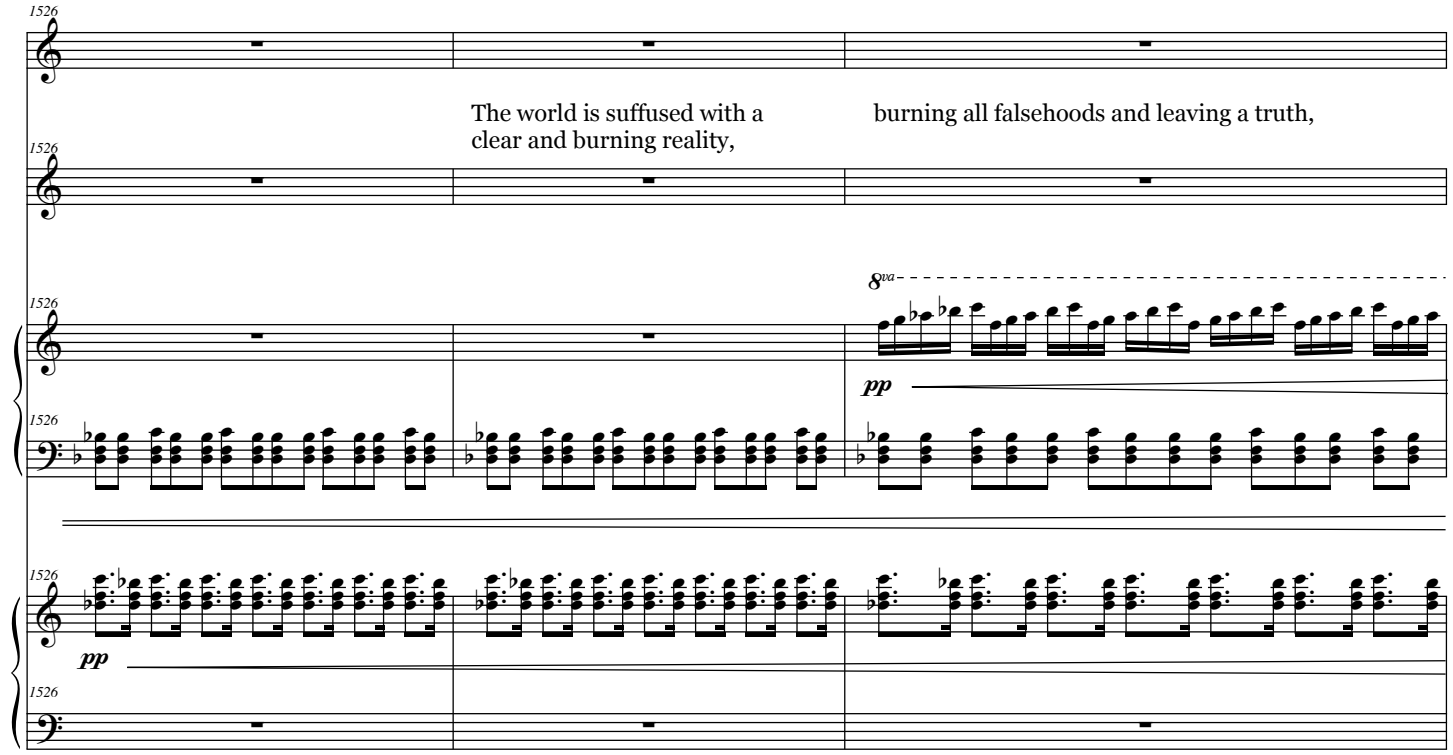


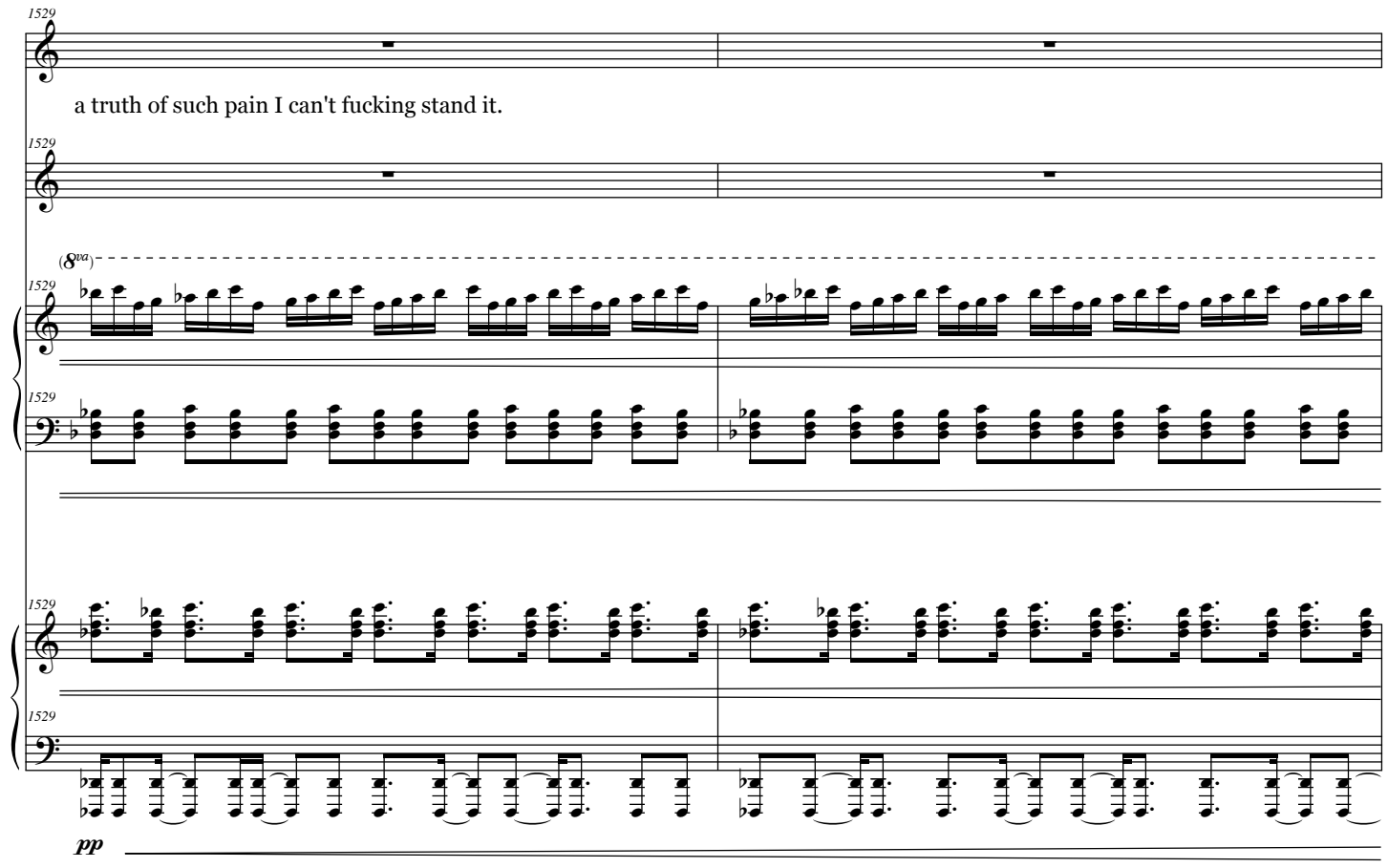

L.
and whose every act is not sanctified, is not sacred, they cannot judge, lest they be judged, by Him who will judge us all when we come bidden to Him.
G.
(8va)
Some are called sooner, sooner, when they are so very very young.

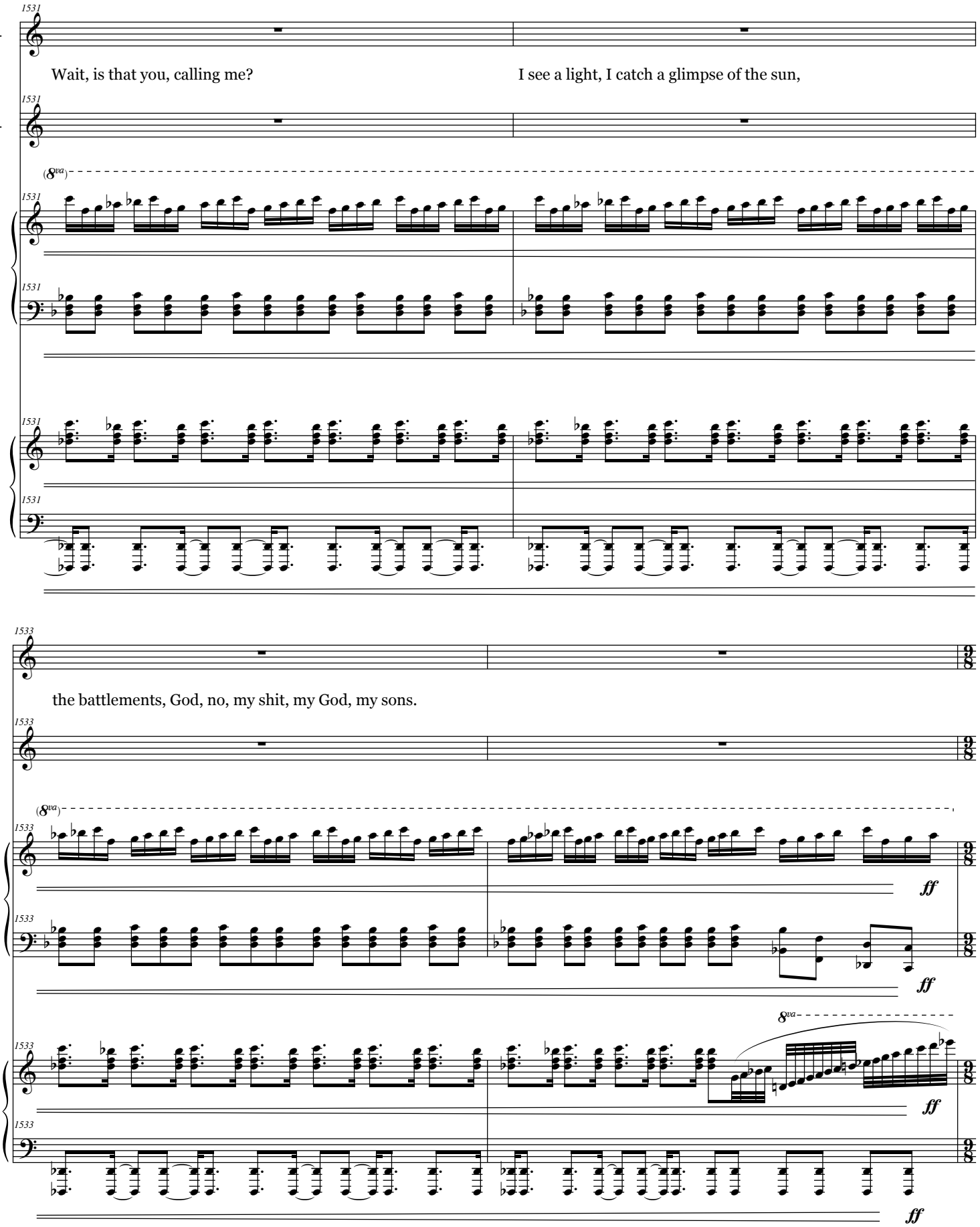

L.
G.
To be young and to be called is so sad.
Goddamn you, why did you choose me for this unwelcome task, to kill my only begotten sons, begotten before all worlds?
(8va)
Where are you?
mf
p
p
mf

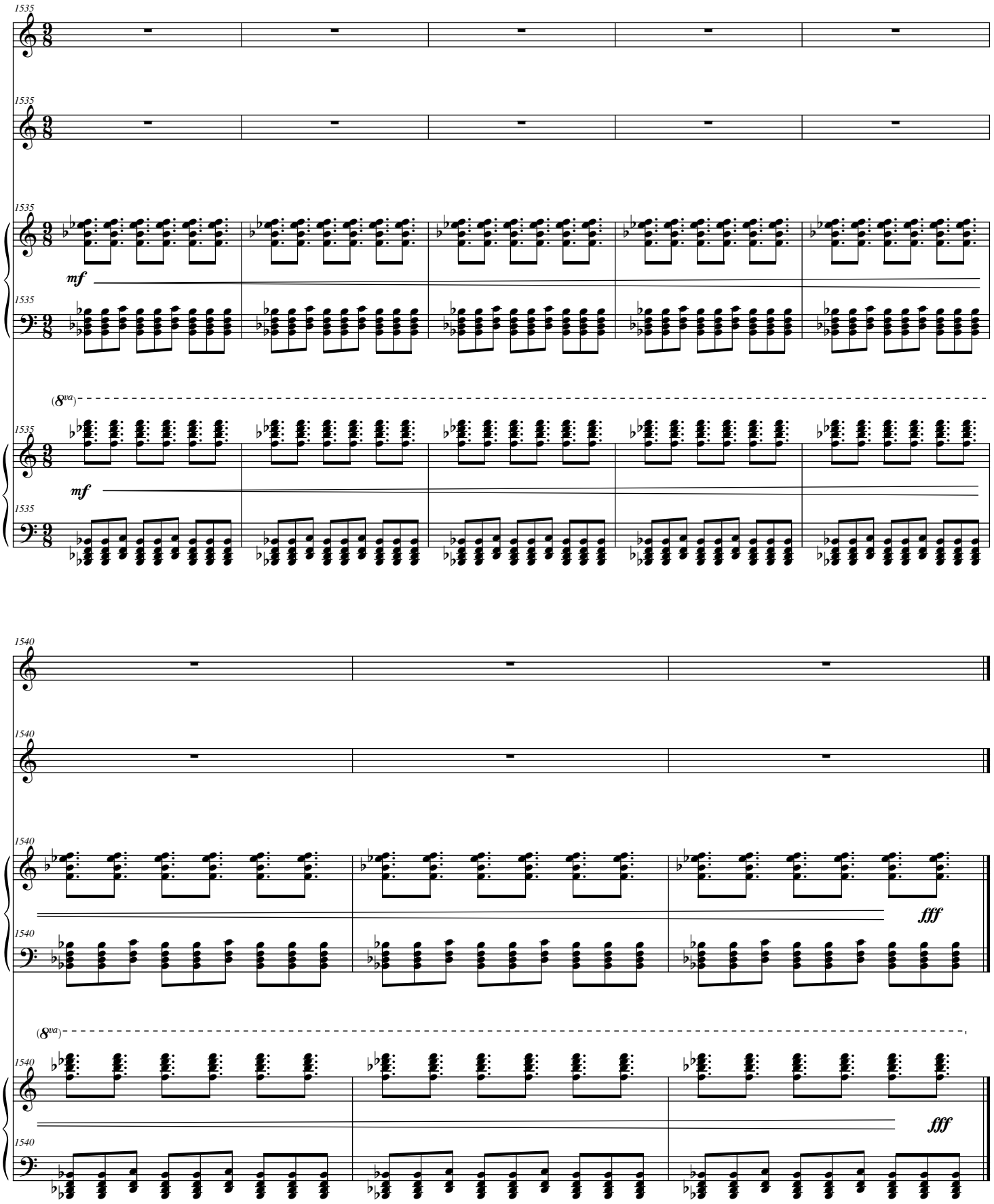

L.
1510
Where is your cal - ming voice? I need to hear you a - gain,
G.
1510
1510
1510
1510
L.
1514
I want to see you.
G.
1514
1514
1514
1514
p
mf


1518
L.
I have a clarity of thought, a thought
borne of the previous sanity,
G.
pp
1522
and not the sanity in
which I now find myself.


1526
L.
The world is suffused with a clear and burning reality,
burning all falsehoods and leaving a truth,
1526
G.
8va
1526
pp
1526
1526
pp
1526


1529
L.
a truth of such pain I can't fucking stand it.
1529
G.
(8va)
1529
1529
1529
1529
pp


1531
L.
Wait, is that you, calling me?
I see a light, I catch a glimpse of the sun,
1531
G.
(8va)
1531
1531
1531
1531
1533
L.
the battlements, God, no, my shit, my God, my sons.
1533
G.
(8va)
1533
1533
ff
ff
8va
1533
1533
ff
ff


1535
L.
G.
mf
(8va)
1540
fff