1. Road To Hell I

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafouse
Vocal Arrangements by Liam Robinson
Verse 1

Once up-on a time there was a rail road line
Don't ask where, broth-er, don't ask when

Mm...

It was the road to hell
it was hard times
It was a

Mm...

world of gods
and men
It's an

Db E♭7

B♭7
Verse 2

Herm.  
road to hell there was a rail-road line  
and there was  

Bb7

Herm.  
three old women all dressed the same  
And they were  

Herm.  
always singing in the back of your mind  
Ev'ry body meet the fate!  
And on the

S A T B
Mmm...  

S A T B
Mmm...
Verse 3

Herm.
road to hell there was a railroad line

S A T B

Co.

T B
Bb7

Herm.

la - dy step pin off a train with a

S A T B

Co.

T B

Herm.
suit-case full of summer time Per se-pho-ne by name. And if you

S A T B

Co.

T B

SAFETY

Bb7

Db Eb7 Bb7
Verse 4

Herm.

ride that train
If you ride that train
If you ride that train to the end of the line.

Co. T B

Ride that train
(You)ride that train

Bb7

71 72 73 74 75 76

Herm.

Where the sun don't shine and it's always shady.

Co. T B

Mmm...

Mmm...

77 78 79 80 81 82

Herm.

there you'll find the king of the mine, Almighty Mister Hades!

Co. T B

Mmm...

Mmm...

83 84 85 86 87 88 89 90 91

mp cresc.
Hard times in the world of men
Let me introduce you to a few of them. You can tip your hats and your wallets
Brothers and sisters, boys and girls, To the hardest working Chorus
In the god's almighty world

And working just as hard for you
Let's see what this crew can do.

Al-right, al-right, al-right
On the cut off when Hermes quiets the band
Vocal Score  

Verse 7

Herm.  

road to hell there was a rail-road line
And a poor boy working on a song.

S A  

Co.  

T B

Mmm...

Orph.  

La la la la la la

Herm.  

His Ma-ma was a friend of mine and this boy was a mu-

Herm.  

-se's son on the rail road line on the road to hell

S A  

Co.  

T B

Mmm...

4/2/19
Orph.  

Herm.  

You might say the boy was touched  

Cos he was touched by the  

Herm.  

Gods themselves Give it up for Orpheus!  

SA  

Mmm...  

Co.  

TB  

Db  

Eb7  

Bb7  

Herm.  

SAFETY  

Orpheus! Alright. There was  

Bb7  

4/2/19
Verse 8

Herm. (1. Road To Hell I - p.12)

one more soul on this road
Girl, come on in from the cold! On the

rail-road line on the road to hell.
There was a

young girl look-ing for some-thing to eat
And broth-er thus be-gins the tale of

4/2/19
It's an old tale from way back when. And it's an old song.

we're gonna sing... We're gonna sing... We're gonna sing it again!...
It's either blazing hot or freezing cold, Any way the wind blows.

Verse 2

And there ain't a thing that
You can do
Turn on you

You can do
Turn on you

You can do
When the weather takes a turn on you

'cept for hurry up and hit the road
A-ny way the wind blows
Interlude 2/Recit

Eur.

Herm.

F. 1

F. 2

F. 3

Am

C

Am

C

Eurydice lights a flame

An y bod y got a match!

Give me that

met the Fates, re mem ber them?

Al ways sing ing in the back of your mind...

Wher

Ooo

Ooo

Ooo

Ooo

Ooo

ever it was this young girl went,

the Fates were close be hind.

Ooo

Ooo

Ooo

Ooo

Ooo

Am

Bb6

Am

4/4/19
Verse 3

People turn on you just like the wind
Ev'ry body is a fair weather friend.

Play 8vb

Verse 4

Lay it down
When you're hungry and there ain't e-nough to go a-round.

When your body aches to lay it down
there ain't e-nough to go a-round.

Lay it down
there ain't e-nough to go a-round.

Ain't no length to which a girl won't go.

Ain't no length to which a girl won't go.

Ain't no length to which a girl won't go.

Am

Bb6

Am

Chorus 2

and sometimes you think

You would do anything
just to fill your belly full of food

Find a bed that you could fall into

Where the weather wouldn't follow you

Wherever you go
Any way the wind blows

Am
Bb6
D
F(add4)
Now Orpheus was the son of a muse
And you know how the muses are

Sometimes they abandon you
And this poor boy he wore his heart
out on his sleeve. You might say he was naïve to the ways of the world
But he had a way with words,
And a rhythm and a rhyme,
And he sang just like a bird up on a line.

And it ain’t because I’m kind but his mama was a friend of mine,
And I like to hear him sing, And his way of seeing things...
So I took him under my wing.
he al-ways like this? I'm Eu-ry-di-ce
A sing-er? Is that what you are?

Your name is like a mel-o-dy

Yes...

Your name is like a mel-o-dy

Your name is like a mel-o-dy

Your name is like a mel-o-dy

Your name is like a mel-o-dy

A/D A A/B A/E
Ooh, a liar, and a play-er too!
I've met too ma-ny men like you.

I al-so play the lyre.

Oh no, I'm not like that

He's not like a-ny man you've met.
I'm working on a song
It isn't finished yet, but

But tell her what you're working on...
It isn't finished yet, but

It isn't finished yet, but

It isn't finished yet, but

It isn't finished yet, but
when it's done and when I sing it Spring will come again

when it's done and when I sing it Spring will come again

when it's done and when I sing it Spring will come again

when it's done and when I sing it Spring will come again

when it's done and when I sing it Spring will come again

Come again?
When I haven’t seen a Spring or Fall since, I can’t recall.

That’s what I’m working on. A song to fix what’s wrong.

A song.

A song to fix what’s wrong.

A song to fix what’s wrong.

A song.

A song.
Take what's broken make it whole
A song so beautiful
It brings the world back into tune
back into time And all the flow'rs will bloom, when you become my wife

back into time And all the flow'rs will bloom,

back into time And all the flow'rs will bloom,

back into time And all the flow'rs will bloom,

back into time And all the flow'rs will bloom,
Oh, he's crazy! Why would I become his wife?

May be... Because he'll make you feel alive.

A A/B A/E A/D

DIRECT SEGUE

A live? That's worth a lot. What else you got?

A A/B A/E A/D
4. Wedding Song

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

(Vocal Score)

Eurydice
Orpheus
Workers

(♩ = 92)

Intro

Lead Sheet

Play 8vb

Verse 1A

Eur.

Lover tell me if you can, Who's gonna buy the wedding bands?

Times being what they are

Verse 1B

Eur.

Hard and getting harder all the time

Orph.

Lover when I sing my song All the rivers sing a-long

And

they're gonna break their banks for us and with their gold be generous. All a flashing in the pan,

Orph.

all to fashion for your hand The rivers gonna give us the wedding bands

Orph.
Verse 2A

Lo-вер tell me if you’re a-ble Who’s gon-na lay the wed-ding ta-ble? Times be-ing what they are Dark

G G6 G7 G6 Bb G

Verse 2B

and get-ing dark er all the time

Lover when I sing my song All the trees gon-na sing a-long And

Bb C G G6 G7 G

they’re gon-na bend their bran-ches down to lay their fruit u-pon the ground. The al-mond and the ap-ple And the

Bb G G7 G6 G G G6

Instrumental

su-gar from the ma-ple The trees gon-na lay the wed-ding ta-ble

G7 G Bb C

Gm6/D D D(add9) F G

3/6/19
Recit. IA

Eur.

So when you *sing* your song, the one you're *work-ing* on

A

A/B

Eur.

Spring will come a-*gain*, Why don’t you *sing it* then.

Orph.

Yes. It is-*n’t* fin-*ished*.

A/E

A/D

A

Eur.

Sing it You want to take me home? Sing the song.

Orph.

Yes.

A/B

A/E

A/D
Vocal Score

Verse 3A

You have to finish it

Lover, tell me, when we're wed.

G/C

Verse 3B

Who's gonna make the wedding bed?

Times being what they are

Hard and getting harder all the time.

G7      G6      Bb      G      Bb      C

Lover when I sing my song

All the birds gonna sing a long

And they'll come flyin' from all around

G      G6      G7      G      Bb      G

lay their feathers on the ground

And we'll lie down in either down

A pillowneath our heads

The birds

G7      G6      G      G6      G7      G

3/6/19
And the trees gon-na lay the wed-ding ta-ble

— gon-na make the wed-ding bed

B♭ C G⁷ B♭ C

72 73 74

molto rit.

And the riv-ers gon-na give us the wed-ding bands.

Hmmm...

W. 1

Hmmm...

W. 2

Hmmm...

W. 3

Hmmm...

W. 4

Hmmm...

G B♭ C G B♭ C G⁷

75 76 77 78 79

mp
5. Epic I

Orpheus

(G = 134)

Recit A

I don’t know it came to me.

Hermes

Where’d you get that melody?

F

Orpheus

As if I’d known it all along.

Hermes

You have. It’s an old song. A song of love from long ago.

Gm

Gm

F

F

C

You’ve heard that melody before? Tell me more.

Long time since I heard it though. Sure.
5. Epic 1 - Vocal Score - p. 2

Orph.

Recit B

Herm.

Which ones?

Re-mem-ber that tale I told you once, a-bout the gods?

Gm

F

cont. sim.

Herm.

Ha-des_and Per-se-pho-ne. Re-mem-ber how it used to be their love that made the world go 'round?

Gm

F

Gm

I re-mem-ber now but that was long a-go.

Tell it a-gain, though...

F

Gm

F

C

Verse 1

Orph.

King of sha-dows,

King of shades,

Ha-des was king of the

B♭(add2)

C(sus4)

C

B♭(add2)

(Orpheus plays Tenor Guitar from stage)

un-der-world.

But he fell in love with a beau-ti-ful la-dy.

Who walked

C(sus4)

C

B♭(add2)

C(sus4)

C

2/20/19
Orph.

— up a-bove in her moth-er's green field. He fell in love_ with Per-se-

B₆(add2) C(sus4) C B₆(add2)

25

Orph.

pho-ne_ Who was gath-er-ing flowers in the light of the sun. And he

C(sus4) C B₆(add2) C(sus4) C

26

Orph. 

Rit.

took her home to be-come his Queen. Where the sun ne-ver shone on an-y-one. The

B₆(add2) C(sus4) C B₆(add2) C

29

Verse 2

Orph.

la-dy loved him, and the king-dom they shared. But with-out her a-bove not one

B₆(add2) C(sus4) C B₆(add2)

33

Orph.

flow-er would grow. So King Ha-des a-greed that for half of each_ year She would

C(sus4) C B₆(add2) C(sus4) C

36
5. Epic 1 - Vocal Score - p. 4

stay with him there in his world down be-low. But the oth-er half she could walk

in the sun And the sun in turn burned twice as bright Which is

where the sea-sons come from And with them the cy-cle Of the

seed and the sick-le And the lives of the peo-ple And the birds in their flight

Sing-in'
6. Livin' It Up on Top

Vocal Score

Eurydice
Persephone
Orpheus
Hermes
Company

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

S A
Co.
T B

Hermes

And on the road to hell there was a lot of wait - ing

Ex - ry - bo - dy wait - in' on a train.

Wait - in' on that train to bring that la - dy

Mmm wait - in' on the la - dy with the,

Eb/Bb Cm Bb/D

Recit.

mf Cm Cm Bb/D

 mf

Eb/Bb F(add4)/C Cm Bb/D

4/3/19

0

1

2

3

4

5

6

7

8

9

10

11

12
with that suitcase back again.

Mmm, lady.

She's never early always late. These

Waitin', waitin'.

days she never stays for long. But good things come to those who wait.

Mmmmm, mmmmm.

Eb Bb F(add4)/C Cm Bb/D

Eb Bb F(add4)/C Cm Bb/D

Eb F(add4) Cm Bb/D

Eb
Well, it's like

Here she comes!

Verse 1

he said I'm an outdoor girl,

Yeah, and you're late again!

married to the king of the underworld.

She forgot a little thing called Spring!

4/3/19
Are you won 'drin' where I been?

Yeah! Where you been?

Yeah!

I'm won 'drin'

Been to hell and back a-gain. But like my mother always said: Brother

When you're down you're down And when you're up you're up.

Verse 2

If
Vocal Score


you ain't six feet under-ground you're livin' it up on top! Let's not

D

C

D

C

51

52

53

54

Pre-Chorus 1

talk about hard times, pour the wine it's summer time! And right now

Bb

Am

Bb

Am

55

56

57

58

Chorus 1

we're livin' it, livin' it up

Brother right

How are we livin' it?

D

C

D

C

59

60

61

62

4/3/19
Vocal Score

6. Livin It Up On Top - p.6

Pers.

S A

Co.

T B

Verse 3

Who makes the sum-mer sun shine bright? Tha't's right! Per-se-pho-ne!

Who makes the fruit of the vine get ripe? Tha't's me. Per-se-pho-ne!

Who makes the flow-ers bloom a-gain in spite of her man?

You do!
Who is doing the best she can? Persephone, that's who. Now

Verse 4

some may say that weather ain't the way it used to be. But

let me tell you something that my mama said to me: You

Pre-Chorus 2

take what you can get, And you make the most of it. And right now
There was a girl who had always run away

You might say that it was in spite of herself
"That this young girl decided to stay.

Who says times are hard?

There was a poor boy with a lyre

flow-ers bloomed the fruit got ripe And bro-ther for a mo-ment there..."
An - y - bod - y want a drink?

The world came back to life!

Dance Break:
Worker 1

LOW CLAPS OR DRUMS
we ain't got much, but we're Livin' it Livin' it up, just enough to fill our cups
6. Livin' It Up On Top - p.16

Verse 6

Tempo Relaxes

Orph.  

pat-ron-ness of all of this Per-se-pho-ne!  

Who has fi-nal-ly re-turned to us.  

With

Herm.  

Hear, hear!  

W5:

S A  

Co.  

T B  

Hear, hear!

Pre-Chorus 3

Orph.  

wine e-nough to share——  

Ask-ing no-thing in re-turn  

'cept that we should live and

W1:

S A  

Co.  

T B  

Uh-huh

A  

G  

F  

Em  

F

209  

210  

211  

212  

213  

214

215  

216  

217  

218  

219

220  

221  

222  

223
vide and if no one__ takes__ too much, there will al__ ways__ be e__ nough.

Al__ right.

Em F Em F

224 233 234 235

Rit.

I will!

Freely, rubato

She will al__ ways__ fill our cups, and we will al__ ways__ raise them up. To the

Em F Em F

236 237 238 239 240

world we dream a__ bout, and the on__ e we live in now! 244
7. All I've Ever Known

Vocal Score
Hermes
Orpheus
Eurydice

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

Safety

Recit.

Orphe-us was a poor boy.
But he had a gift to give.

He could make you see how the world could be

In spite of the way that it is.
And Eur-y-di-ce was a young girl.

But she'd seen how the world was.

When she

I was a-lone

fell, she fell in spite of her-self
In love with Orphe-us.
Verse 1

so long_ I did-n’t even know that I was lonely.

Out in the cold

Gb Db/F Ab/C Db

Gb Db/F Ab/C Db

Pre-Chorus 1

Turn my collar to the wind This is how it’s always been.

Gb Ab/C Gb Ab/C

Chorus 1

All I’ve ever known is how to hold my own.

Db Ab/C Db Db/F Bbm Ab
Say that we'll stay with each other
And it will always be like this

Bbm
Gb
Bbm
Ab/C

Verse 5
I'm gonna hold you forever
the wind will never change on us

Db
Ab/C
Db
Ab/C

Then it will always be like this,
Long as we stay with each other
Then it will always be like this.

Bbm
Gb
Bbm
Ab/C
Db
8. Way Down Hadestown I

Intro

\( \text{SAFETY Vocal last x} \)

Persephone

\( \text{Hermes} \)

On the road to hell there was a rail-road track

There was a

S A

T B

Bm

Bm

\( \text{mp cont. sim.} \)

\( \text{3} \quad \text{4} \quad \text{5} \)

Pers.

Herm.

That was not six months

train com-in' up from way down below

S A

Co.

T B

\( \text{6} \quad \text{7} \quad \text{8} \quad \text{9} \)
ever wonder what it's like on the underside,

Way down under

yonder side

(A)-way down yonder

Em Bm F#7 Bm

Verse 1

Follow that dollar for a long way down Far away from the poor house door You

Bm Em Bm F#7

either get to hell or to Hadestown Ain't no difference anymore...

Bm Em Bm F#7
Verse 3

Win-ters night and sum-mer’s o’er

Hear that high and lone-some sound

Of my hus-band a-com-in’ for

To bring me home to Ha-des-town

Chorus 3

Way down Ha-des-town, Way down Un-der the ground.

Way down Ha-des-town, Way down un-der the ground
Verse 4

Down there it's a bunch of stuff Brother, I'll be bored to death

Gonna have to import some stuff just to entertain myself

Give me morphine in a tin Give me a crate of the fruit of the vine

Takes a lot of medicine To make it through the winter time

Chorus 4

Way down Hadestown, Way down Under the ground

Way down Hadestown Way down under the ground
Chorus 5

Way down_ Ha-des tow_n_ Way_ down un-der the ground_

Cm Fm Cm G Cm Cm11

Verse 6

Ev-ry-bo-dy hun-gry, ev-ry-bo-dy tired_ Ev-ry-bo-dy slaves by the sweat of his brow The

Cm Fm Cm G7

Herm.

wage is noth-ing and the work is hard_ It's a grave-yard in Ha-des town_

Cm Fm Cm G7

Herm.

Chorus 6

Way down_ Ha-des tow_n_ Way_ down un-der the ground_

Cm Fm Cm G Cm Cm11
Verse 7

With a silver whistle and a golden scale.

Mister Hades is a mean old boss.

And he weighs the cost
And your soul for sale!

A lie for a lie!

SOLD! To the king on the chromium throne
THROWN! To the bottom of a sing-song cell.

Where the

SOLD!

THROWN!
_door open_and a man stepped out_

ev'-ry bo-dy looked and ev'

Mmm_

You're ear-ly

I missed you

Mis-ter Ha-des is a might-y king

Must be mak-ing some might-y big deals

Must be mak-ing some might-y big deals
Vocal Score

8. Way Down Hadestown I - p.13

Eur.  

molto rit.

Kind - a makes you wonder how it feels__

Seems like he owns__ ev'ry__ thing__

Seems like he owns__ ev'ry__ thing__

Cm  Fm  Cm  G7

206 207 208 209

A tempo

Herm.  

HERMES: "All aboard!"  A - One  A - Two  A - One  Two  Three  Four

Chorus 8

Way down__

Way down under the ground__

Way down__

Hades - town__

Way down under the ground__

Cm  Fm  Cm  G  Cm

213 214 215 216

3/29/19
He came too soon  He came for her too soon  It’s not sup-posed to be like this.

se-pho-ne gone the cold came on.

Well, til some-one brings the world back in-to tune  this is how it is.

Hey— where you going?

Orpheus had a gift to give_  Touched by the gods is what he was
Vocal Score

Eur.

Fin-ish it quick
The wind is chan-ging
There’s a storm com-ing on.

Pno.

Am
Bb
Am\textsuperscript{(sus4)}

9. Wind Theme - p.3

Chorus

Eur.

mp

We need food,
We need fi-ne wood.

F. 1

Wind comes up ooh
Wind comes up ooh

F. 2

mp

Wind comes up ooh
Wind comes up ooh

F. 3

mp

Wind comes up ooh
Wind comes up ooh

D
F\textsuperscript{maj7}
D
F\textsuperscript{maj7}

Pno.

26
27
28
29

Eur.

mf

Did you hear me, Or-phe-us?

Herm.

Or-phe-us and Eu-ry-di-ce.
 Poor boy wor-kin’ on a song.

Pno.

Am\textsuperscript{7}
B\textsuperscript{maj7}
D
Poco rit.

Eur.

Orpheus!

Herm.

Okay, finish it.

Young girl looking for something to eat

Undertaking

Pno.

Fmaj7

Am

Bb/F

storm.

Pno.

p
10. Epic II

Words & Music by Anais Mitchell
Arrangements/Orchestrations by Michael Choroney & Todd Sickafuse
Vocal Arrangements by Liam Robinson

Verse 1
\[ J = 135 \text{ Rubato} \]

Orpheus

\[ \text{King of Silver} \quad \text{King of Gold} \quad \text{and every thing glittering under} \]

Lead Sheet

\[ \text{Bb} \quad \text{C} \quad \text{Bb} \]

Orpheus

\[ \text{the ground.} \quad \text{Hades is king of oil and coal} \]

Orpheus

\[ \text{And the riches that flow where those rivers are found.} \quad \text{But for half of the year with Persephone} \]

Orpheus

\[ \text{gone} \quad \text{His loneliness moves in him, crude and black} \]

Orpheus

\[ \text{He thinks of his wife in the arms of the sun} \quad \text{And jealously fuels him and} \]

Verse 2
\[ \text{A Tempo} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]

Orpheus

\[ \text{C} \quad \text{Bb} \quad \text{C} \]
earth.

The pick-axe flash-es, The ham-mer falls Then crash-ing and pound-ing

C\textsuperscript{II}  B\textsubscript{b}(add2)  C\textsuperscript{II}  B\textsubscript{b}  C

His riv-ers sur-round him And drown out the sound of the song he once heard.

B\textsubscript{b}  C  B\textsubscript{b}  C  C\textsuperscript{(sus4)}  C

Chorus 1

La la la la la la la la la

B\textsubscript{b}  C  Dm  B\textsubscript{b}  C
Vocal Score

Orph.

S A Co. T B

D Bb C Dm Bb C

40 41 42 43

DIRECT SEQUE

S A Co. T B

44 45 46 47

N.C.
11. Chant I

Vocal Score
Eurydice
Persephone
Orpheus
Hermes
Hades
Fates
Workers

Words & Music by Anais Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

[Intro] C#m (CLICK CONTINUES)

Lead Sheet

[Chorus 1]

Had.

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

F. 1&2

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

F. 3

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

*on all Choruses, HERMES should sing with W1

W. 1

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

W. 2

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

W. 3

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

W. 4&5

Oh, keep your head, keep your head low kkh Oh, you gotta keep your head

C#m
Keep your head, keep your head
low kkh
Oh, you got ta keep your head
Is he always like this?

La La La La La La

low Keep your head, keep your head low kkh Oh, you gotta keep your head

W. 1

low Keep your head, keep your head low kkh Oh, you gotta keep your head

W. 2

low Keep your head, keep your head low kkh Oh, you gotta keep your head

W. 3

low Keep your head, keep your head low kkh Oh, you gotta keep your head

W. 4 & 5

low Keep your head, keep your head low kkh Oh, you gotta keep your head
keep- ing one eye on the sky and, Try’n to trust that the song he’s work- ing

A

G\#m

C\#m

B

A

Ooh

107

108

109

110

111

112

113

114

115

on is gon- na Shel- ter us From the wind, the wind, the

A

A

A

A

A

A

A

W. 1&2

W. 3-5

G\#m

C\#m

B

A

B

A

4/5/19
Verse 2B

Pers.:

ni-val__
It ain't right__ and it ain't__ na-tu-ral

Hadh.:

Lo-ver you were gone__ so long__

F. 1-3:

A - ooh!

W. 1&2:

A - ooh!

W. 3-5:

A - ooh!

C#m

129 130 131 132 133

Verse 2B

Hadh.:

Lo-ver I was lone-some__ So I laid__ a pow-er__ grid__ In the ground on which

F. 1-3:

Kkh!

W. 1&2:

Kkh!

W. 3-5:

Kkh!

134 135 136 137 138

11. Chant I - p.15
Had. you stood
And wasn't it
elec-tri-fy-
ing?
When I made the neon shine

Sil-ver screen
cathode ray
Bright-er than the light of day

Lover when you see that glare
Think of it as my despair

Verse 2C

They can't find the tune

Orpheus

Think of it as my despair for you.

A G#m Bbm

pp 3

mf

Red
They can’t feel the rhythm
King Hades is deafened by a river of stone

And Lady Persephone’s blinded by a river of

Poor boy working on a song...

wine living in an oblivion

He did not see the storm coming
His black gold flows
in the world down below.
And her dark clouds

on...

Oo.

Oo.

Oo.
roll in the one up above.

And that is the reason we're

Look up!

Keep your head low.

Bbm/Ab
on this road
And the seasons are wrong
And the wind is so
strong That's why times are hard It's because of the gods

W. 1

W. 2

W. 3

W. 4

W. 5

F♯/A♯ F♯/A♯ F♯/A♯ F♯/A♯
The gods have forgotten the song of their love
Sing-in'
Chorus 3

La    La    La    La    La_  La    La

Oh   Keep your head, keep your head low lkh

Oh   you got ta keep your head low lkh

W. 1

Oh   Keep your head, keep your head low lkh

Oh   you got ta keep your head low lkh

W. 2

Oh   Keep your head, keep your head low lkh

Oh   you got ta keep your head low lkh

W. 3

Oh   Keep your head, keep your head low lkh

Oh   you got ta keep your head low lkh

W. 4&5

Oh   Keep your head, keep your head low lkh

Oh   you got ta keep your head low lkh
low kkh Oh, you gotta keep your head low kkh If you wanna keep your head

Interlude 3

Eur.

From the wind
the wind
the wind.

Herm.

Eurydice was a hungry young girl

F. 1

Ooo.

F. 2

the wind
the wind
the wind.

F. 3

the wind
the wind
the wind.

B
A
B
C#m
B

Give that back!

She was no stranger to the wind

F. 1

Ooo.

F. 2

Ooo.

F. 3

A
G#m
C#m
B
Vocal Score

Eur.

Herm.

F. 1

F. 2

F. 3

G#m C#m B/D# A/E

=*

Eur.

Herm.

F. 1

F. 2

F. 3

G#m C#m B A G#m
Verse 3A

Pers.  

E-very year it's get-ting worse,  
Ha-des-town!  
Hell on ear-

Herm.  
in it  
F#m

Did you think I'd be im-pressed with this ne-on  
ne-cro-po-lis?

Pers.  

Lo-ver what have you be-come?  
Coal-cars and oil  

A  

G#m  

A  

G#m

Pers.  

Ware-house walls and fac-tor-y floors  
I don't know you a-ny-more._  

A  

G#m  

A  

B
Vocal Score

And in the mean-time up above, the harvest dies and

people starve. Oceans rise and overflow.

It ain't right and it ain't natural.

Lover, ev'ry thing I do

A-ooh!

A-ooh!

A-ooh!
Vocal Score

11. Chant I - p.32

Had.

I do it for the love of you
If you don’t even want my love
I’ll give it to someone

F. 1-3

Khh!

W. 1&2

Khh!

W. 3-5

Khh!

Had.

who does
someone grateful for her fate
someone who appreciates The

Had.

comforts of a gilded cage
and doesn’t try to fly away The

Had.

moment mother nature calls
someone who could love these walks That hold
Chorus 4

---

Orph.

---

Her close and keep her safe. And think of them as my embrace.

---

Eur.

---

Shelter us!

---

F. 1&2

---

Oh. Keep your head, keep your head

---

F. 3

---

Oh. Keep your head, keep your head

---

W. 1

---

Oh. Keep your head, keep your head

---

W. 2

---

Oh. Keep your head, keep your head

---

W. 3

---

Oh. Keep your head, keep your head

---

W. 4&5

---

Oh. Keep your head, keep your head
Think of them as my embrace.

Oh, keep your head, keep your head.

Oh, keep your head, keep your head.

Oh, keep your head, keep your head.

Oh, keep your head, keep your head.
Harbor me

Think of them as my

embrace of you.
Vocal Score
Eurydice
Hades

Words & Music by Anita Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafuse
Vocal Arrangements by Liam Robinson

12. Hey, Little Songbird

(♩ = 133)

2-BARS CLICK IN

Intro

Straight

Verse 1

Swing

Hey, little songbird,
give me a song
I'm a busy man and I can't stay long,
I've got clients to call,
I've got orders to fill,
I've got walls to build,
I've got

Cm⁹
A₆(add₂)
Gm⁷
Cm
Cm

A₆(add₂)
Bb
G⁷
Cm
A₆(add₂)

Eb
B₆(add₂)/D
Cm⁷
A₆

3/11/19
Verse 2

Hey, little songbird, have you got your tongue?
Always a pity for one so pretty and young

When poverty comes to dip your wings
And knock the wind right out of your lungs
Hey, nobody sings on empty

riots to quell And they're giving me hell back in Hades

Vocal Score

12. Hey, Little Songbird - p.2
Vocal Score

12. Hey, Little Songbird - p. 4

Had.

\[
\begin{align*}
\text{Eb} & \quad \text{B}_b(\text{add2})/\text{D} \\
\text{Cm} & \quad \text{A}_b(\text{add2})
\end{align*}
\]

- will-ing to choose
- See-ing as you've
gor-

Had.

\[
\begin{align*}
\text{Eb} & \quad \text{G}^7 \\
\text{Cm} & \quad \text{A}_b(\text{add2}) \\
\text{G}^7 & \quad \text{G}^7
\end{align*}
\]

- noth-ing to lose_ And I could use_ a ca-na-ry_

Bridge 2

\[
\begin{align*}
\text{Eb} & \quad \text{E}_b/\text{G} \\
\text{B}_b & \quad \text{E}_b^6 \\
\text{Eb}
\end{align*}
\]

- Sud-den-ly noth-ing is_ as it was_
- Where are you now,

\[
\begin{align*}
\text{Cm} & \quad \text{D}_b \\
\text{Cm} & \quad \text{E}_b^{\text{maj7}} \\
\text{E}_b^{\text{maj7}}
\end{align*}
\]

- Or-phe-us?_ Was-n't it gon-na be the

\[
\begin{align*}
\text{B}_b & \quad \text{G}^7 \\
\text{E}_b & \quad \text{G}^7
\end{align*}
\]

- two of us?_ Were-n't we birds_ of a feather?

3/11/19
Verse 4

Hey, little songbird, Let me guess He's some kind of poet,

Cm9 \(\text{Ab}(\text{add}2)\) Gm7 Cm Cm

et, and he's penniless Give him your hand, he'll give you his hand to mouth He'll write you a poem when the

\(\text{Ab}(\text{add}2)\) Bb G7 Cm \(\text{Ab}(\text{add}2)\)

gower's out Hey, why not fly south for the winter?

Eb \(\text{Bb}(\text{add}2)/\text{D}\) Cm7 \(\text{Ab}(\text{add}2)\)
Verse 5

Hey, little songbird, look all around you See how the

Hey, little songbird, look all around you See how the

vip-ers and vul-tures sur-round you (and) They'll take you down, they'll_

vip-ers and vul-tures sur-round you (and) They'll take you down, they'll_

pick you clean If you stick a-round such a

pick you clean If you stick a-round such a

des'perate scene See, peo-ple get mean when the chips are down.

des'perate scene See, peo-ple get mean when the chips are down.
13. When The Chips Are Down

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose

(\( \frac{d}{3} = 97 \))

Recit. Straight 8ths

Eurydice

Hermes

Song-bird vers-us rat-tle-snake.

Fate 3

Mmm

Herm.

hung-ry young girl,

And Had-es gave her a choice to make,

A

Had.

Your tick-et.

F. 1

Mmm

F. 2

Mmm

F. 3

Mmm

Guitar Intro

tick-et to the un-der-world.

Cm

Fm

Cm

Fm

2/14/19
Drums & Bass In

Cm
Fm
Cm
Fm

F1

A girl's gotta fight for her rightful share

F2

Life ain't fair.

F3

Life ain't easy, A girl's gotta fight for her rightful share

Verse 1

Cm
Fm
Eb
Fm9/D
13. When The Chips Are Down - Vocal Score - p. 5

Bridge 1

F.1

F.2

F.3

Piano Solo
Bridge 2

first shall be first
And the last shall be last.

first shall be first
And the last shall be last.

first shall be first
And the last shall be last.

Cm Fm Eb G7/D

Cast your eyes to heaven You get a knife in the

Cast your eyes to heaven You get a knife in the

Cast your eyes to heaven You get a knife in the

Cm Fm Eb G7

Verse 6

back Nobody's righteous Nobody's proud

back Nobody's righteous Nobody's proud

back Nobody's righteous Nobody's proud

Cm Fm Eb G7/D
13. When The Chips Are Down - Vocal Score - p. 9

F.1
\( \text{No - bo - dy's in no - cent} \) Now that the chips are down.

F.2
\( \text{No - bo - dy's in no - cent} \) Now that the chips are down.

F.3
\( \text{No - bo - dy's in no - cent} \) Now that the chips are down.

Cm  Fm  Eb  G7/D

F.1
\( \text{sub} \; p \)

Now that the, now that the, now that the, now that the, now that the chips are down.

F.2
\( \text{sub} \; p \)

Now that the, now that the, now that the, now that the, now that the chips are down.

F.3
\( \text{sub} \; p \)

Now that the, now that the, now that the, now that the, now that the chips are down.

Cm  Fm  Eb  Fm/D  Cm  G7  Cm  G7  Cm
14. Gone, I'm Gone

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose

Vocal Score
Eurydice
Hermes
Fates

Verse 1
Rubato, Colla Voce

Or-phe-us, my heart is yours. Always was and will be. It's my gut I can't ignore. Or-phe-us, I'm hungry.

Eur.

Andante

Oh, my heart, it aches to stay. But the flesh will have its way. Oh, the way is dark and long. I'm already gone.

Herm.:
Verse 2
Train Whistle
A tempo

I'm gone.

(Train Whistle)

F. 1
Talk of virtue

F. 2
Go ahead and lay the blame.

F. 3
Talk of sin.

2/15/19
14. Gone, I'm Gone - Vocal Score - p. 2

In her shoes,

Wouldn't you have done the same?

You can have your principles.

B♭ /D F7/A G G7

But hunger has a way with you,

There's no telling what you're gonna

When you've got a bellyful,

There's no telling what you're gonna

Outro

Slower

do When the chips are down

Now that the chips are down

do When the chips are down

Now that the chips are down

do When the chips are down

Now that the chips are down

Cm Fm Eb B♭/D
What you gonna do when the chips are down,
Now that the chips are down,

What you gonna do when the chips are down,
Now that the chips are down,

Cm    Fm    Cm    G7    Cm    G    Cm
15. Wait For Me I - Intro

COUNT-IN: "3-4"

CLICK THRU #16

\[ \frac{\text{mf}}{2} \text{ C major} \quad \frac{\text{mp}}{3} \text{ C minor} \]

\[ \frac{\text{S}}{4} \text{ F major} \quad \frac{\text{S}}{5} \text{ G major} \quad \frac{\text{S}}{6} \text{ E minor} \]

\[ \frac{\text{A}}{7} \text{ C minor} \quad \frac{\text{A}}{8} \text{ E minor} \quad \frac{\text{A}}{9} \text{ G minor} \]

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafouse
Vocal Arrangements by Liam Robinson

3/25/19
Vocal Score

15. Wait For Me I - Intro - p.2

Where is she?
Whe-ver she is is where I'll go

find an-o-ther muse some-where.
Why you wan-na know?

B/D#  E  C6

B

Down be-low?

And what if I said she's down be-low?
Down be-low

G/D  B/D#  Em

G(b9)/B

six feet un-der the ground be-low
she called your name be-fore she went
but I guess you weren't lis-ten-ing

Cm(#11)/G  G(b9)/B  Eb(#11)
Vocal Score

15. Wait For Me I - Intro - p.3

Orph.

Herm.

G#m/B

E/G#

B/F#

To the end of time

So just how far would you go for her?

F#6

Emmaj7/B

C6

To the end of the earth

No.

You got a tick-et? Yeah, I did-n’t think so

Course there is an-oth-er way, but-
nah.. I ain’t sup-posed to say.

A-round the back

An-oth-er way?
But that ain't easy walking, Jack. It ain't for the sensitive of soul, so do you really wanna go?

With all my heart

With all your heart? Well, that's a start.
16. Wait For Me I

(Vocal Score)

Orpheus
Hermes
Fates
Workers
Company

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafouse
Vocal Arrangements by Liam Robinson

(♩ = 89)

Verse 1

Hermes

How to get to Hades-town
You'll have to take the long way down.
Through the

Lead Sheet

Em

C

Under-ground under cov-er of night.
Lay-ing low, stay-ing out of sight. Ain't no comp

G

D

- ass broth-er.
Ain't no map, Just a te-le-phone wire and a rail-road track.

Em

C

Orph.

Wait

Herm.

Keep on walk-ing and don't look back. Till you get to the bot-tom-land.

G

D

2/18/19
Chorus 1

Orp.

for me, I'm com-ing Wait, I'm com-ing with you Wait

mp

Em C G D Em C G D

Verse 2

Orp.

for me I'm com-ing too I'm com-ing too

Herm.

Riv-er Styx is high and wide

Em C G D

Herm.

Cin-der bricks and ra- zor wire Walls of iron and con-crete Hound dogs howl in round the gate Those

C G D

Herm.

dogs'll lay down and play dead If you got the bones if you got the bread But if all you got is your own two legs

Em C G
Doubt Interlude

Fate 1
Who are you?
Who are you? Why are you all a

Fate 2
Who are you? Where do you think you’re going?
Who are you?

Fate 3
Who are you? Who are you?

Fate 1
Who do you? Who are you?

Fate 2
Who do you think you are? Who are you?

Fate 3
Who do you? Who are you to think that you can walk a road
that no one ever walked before...
Orph.

la

La la la la la la

Herm.

You're

W.1

La la la la la la la

W.2

La la la la la la la

W.3

La la la la la la la

W.4

La la la la la la la

W.5

La la la la la la la

ff
16. Wait For Me I - Vocal Score - p. 8

Verse 3

on the lam, you're on the run Don't give your name you don't have one And don't look no one in the eye That

mp Em C G

town'll try to suck you dry They'll suck your brain They'll suck your breath Pluck the heart right out your chest They'll

D Em C

truss you up in your Sunday best and stuff your mouth with cotton

Wait

B1 sing tenor

G D

2/18/19
Outro

I'm coming wait for me
I hear the walls repeating
The falling of my fear and

Wait
Wait
Wait

Wait
Wait
Wait

Wait
Wait
Wait

Wait
Wait
Wait

Wait, The falling of my fear and
Wait, I hear the walls repeating
Wait, The falling of my fear and

Wait
Wait
Wait
It sounds like drum-ming.    And I am not a lone.    I hear the rocks and stones.    ech-o-ing my song

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait

Wait
I'm com-in'

fp

ff=

I'm com-in'

fp

ff=

I'm com-in'

fp

ff=

co-min'

fp

ff=

co-min'

fp

ff=

co-min'

fp

ff=

co-min'
Vocal Score
Eurydice
Persephone
Hermes
Hades
Company

17. Why We Build The Wall
Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

(♩ = 82)

Intro
Gm7  F  C/E  Gm7

mf  Play 8vb

Gm7  F(sus2)  C/E  Gm7

Gm  F(sus2)  C/E  Gm

Gm9  F(sus2)/Bb  C/E  Gm

Call 1

Had.

Why do we build the wall?  My child-ren, my child-ren, why do we build the wall?

Gm  F(sus2)  C/E  Gm

2/11/19
17. Why We Build The Wall - Vocal Score - p. 2

Response 1

Why do we build the wall? We build the wall to keep us free. That's why we build the wall. We build the wall.

N.B.

Call 2

How does the wall keep us free? My children, my children. How does the wall keep us free?

Response 2

How does the wall keep us free? The wall keeps out the enemy. And we

N.B.

build the wall to keep us free. That's why we build the wall. We build the wall to keep us free.
17. Why We Build The Wall - Vocal Score - p. 3

**Call 3**

Who do we call the enemy? My child-ren, my child-ren, who do we call the enemy?

Gm F(sus2) C/E Gm

---

**Response 3**

Who do we call the enemy? The enemy is poverty, and the wall keeps out the enemy. And we

Gm F(sus2) C/E F9 C/E

---

**N.B.**

build the wall to keep us free, that's why we build the wall. We build the wall to keep us free.

F(sus2) C/E Gm

---

**Call 4**

-cause we have and they have not! My child-ren, my child-ren Because they want what we have got!

Gm F(sus2) C/E Gm

---
-cause we have and they have not. Because they want what we have got. The enemy is poverty, and the

Gm  F(sus2)  C/E  F(sus2)  C/E

N.B.

wall keeps out the enemy. And we build the wall to keep us free, that's why we build the wall. We build the wall.

F(sus2)  C/E  F(sus2)  C/E  Gm

Guitar Solo

to keep us free.

Gm  F(sus2)  C/E  Gm

Gm  F(sus2)  C/E  Gm
17. Why We Build The Wall - Vocal Score - p. 5

Call 5

What do we have that they should want? My child-ren, my child-ren, what do we have that they should want?

Gm F(sus2) C/E Gm

Response 5A

What do we have that they should want? We have a wall to work up-on. We have work and they have none.

Gm F(sus2) C/E F9 C/E

Eur.

And our work is nev-er done. My child-ren, my child-ren and the war is nev-er won.

The
Response 5B

17. Why We Build The Wall - Vocal Score - p. 6

N.B.

Eur.

SPOKEN FREELY: The enemy is poverty. And the wall keeps out the enemy. And we build the wall to keep us free. That’s

Had.

molto rit. . . . . . . . . . . . . . . [APPLAUSE]

Eur.

why we build the wall. We build the wall to keep us free. We build the wall to keep us free.

Had.

That’s why we build the wall. We build the wall to keep us free. We build the wall to keep us free.

Co.

why we build the wall. We build the wall to keep us free. We build the wall to keep us free.

T

B

Gm

Bb F/A Gm

Bb F/A

Gm

Ped. down

[QUICKLY BEGIN UNDER APPLAUSE]

SAFETY

Vocal last x

Herm.

Gm11

Then
Herm.

Ha-des told Eur-y-di-ce:
And he closed the door be-hind.

Had.

There are pap-ers to be signed,
Step in-to my off-ice.

Herm.

Now a lot can hap-pen be-hind closed doors.

Herm.

That's for sure_broth-er, that's a fact.
But a lot can hap-pen on the fac-tory floor when the

Out of time 6 ATTACCA

Pers.

An-y-bod-y want a drink?

Herm.

for-man turns his back.
17. Why We Build The Wall - Vocal Score - p. 7

Ha-des told Eur-y-di-ce: And he closed the door be-hind.

There are pap-ers to be signed, Step in-to my off-ice.

Now a lot can hap-pen be-hind closed doors.

That's for sure_broth-er, that's a fact. But a lot can hap-pen on the fac-tory floor when the

Out of time 6 ATTACCA

An-y-bod-y want a drink?

fore-man turns his back.
17. Why We Build The Wall - Vocal Score - p. 7

Herm.  

Ha-des told Eur-y-di-ce:  

And he closed the door be-hind.

Had.  

There are pap-ers to be signed,  

Step in-to my off-ice.

Now a lot can hap-pen be-hind closed doors.

That's for sure_broth-er, that's a fact.  

But a lot can hap-pen on the fac-tory floor when the

Out of time  

ATTACCA

Pers.

An-y-bod-y want a drink?

Herm.

fore-man turns his back.
18. Our Lady Of The Underground

CLICK for 32 measures

\[ \text{\( \frac{1}{4} \) = 132 Swung 8ths} \]

Intro

\[ \text{[GTR. begins ALONE]} \]
\[ \text{[PNO., BS., DMS. enter in VAMP]} \]

2-bar bass groove

Vocal last x

\[ \text{Step in to my office...} \]

Bm

\[ \text{[+VLN.]} \]

(last time)

\[ \text{mf} \]

Verse 1

I don’t know ’bout you, boys,
But if you’re like me
Then hanging a-round this old man-hole is

\[ \text{[Bm]} \]

\[ \text{[F\#7]} \]

\[ \text{[Bm]} \]

\[ \text{[F\#7]} \]

\[ \text{[Bm]} \]
18. Our Lady Of The Underground

CLICK for 32 measures

\( \textit{Intro} \)

\( J = 132 \) Swung 8ths

\[ \]

\[ \text{Bm} \quad \text{F}^\#7 \quad \text{Bm} \quad \text{F}^\#7 \]

\[ \text{[GTR. begins ALONE]} \]

\[ \text{[PNO., BS., DMS. enter in VAMP]} \]

\[ \text{2-bar bass groove} \]

\[ \text{Vocal last x} \]

\[ \text{VAMP} \]

\[ \text{Step into my office...} \]

\[ \text{[+VLN.]} \]

\[ \text{(last time)} \]

\[ \text{Bm} \quad \text{F}^\#7 \]

\[ \text{Verse 1} \]

I don’t know ‘bout you, boys,

But if you’re like me

Then hanging a round, this old man-hole is

\[ \text{Bm} \quad \text{F}^\#7 \quad \text{Bm} \quad \text{F}^\#7 \]

\[ \text{Bm} \quad \text{F}^\#7 \quad \text{Bm} \]

\[ \text{3/15/19} \]
18. Our Lady Of The Underground - p.2

Verse 2

I can give you what it is you crave
A little something from the good old days

Verse 3

I got the wind right here in a jar
I got the rain on tap at the bar

PERS:

bring-ing you down
Six feet un-der get-ting un-der your skin
Cab-in fev-er is a

Verse 2

set-ting in
You're stir cra-zy!
Stuck in a rut!
You could use a lit-tle pick-me-up

PERS:

I can give you what it is you crave
A lit-tle some-thing from the good old days

Verse 3

I got the wind right here in a jar
I got the rain on tap at the bar

PERS:

F#7  Bm
F#7  Bm
F#7  Bm

Verse 2

F#7  Bm
F#7  Bm

Verse 3

Bm
My name is, / Wanna know my name? I'll tell you my name:

Our lady of the upside down!

Per-seph-o-ne!

Come here, brother, Let me guess

It's the little things you miss. SpringFlow-ers, au-tumn leaves Ask me, brother, and you

Verse 4
Verse 5

You want stars? I got a sky full. Put a quarter in the slot, you'll get an eye full.

SHOUT:

Yeah!

YEAH!

Verse 6

You want the moon? (Yeah) I got her too. She's right here waiting in my

Bm

D+

View. How long's it been? A little moonshine ain't no sin_

Bm

F#7

Bm A G
Tell my husband he can take his time,
What the boss don't know the boss won't
mind.

Outro
19. Way Down Hadestown II

Words & Music by Anais Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

Vocal Score
Eurydice
Hermes
Fates
Workers

\[ \text{Intro} \]

\[ \text{Verse 1} \]

1. I did what I had to do

2. Now in Hades town, there was a lot of souls

3. That's what they did too.
Wor-kin' on a wall with all their might.

Oh, keep your head, keep your head

Oh, keep your head, keep your head

Oh, keep your head, keep your head

Eb  F  Cm  Bb/D
Vocal Score

19. Way Down Hadestown II - p.2

Herm. Ya see they kept their heads down low.

W. 1 Huh kkh Ob. you got-ta keep your head

W. 2 huh kkh Ob. you got-ta keep your head

W. 3 Huh kkh Ob. you got-ta keep your head

W. 4&5 Huh kkh Ob. you got-ta keep your head

Eb F Cm Bb/D

Herm. You could-n't quite see their fa-ces right.

W. 1 Huh kkh if you wan-na keep your head

W. 2 huh kkh if you wan-na keep your head

W. 3 Huh kkh if you wan-na keep your head

W. 4&5 Huh kkh if you wan-na keep your head

Eb F Cm Bb/D

4/6/19
But you could hear them singing...

Oh, keep your head, keep your head

Swinging their hammers in the cold hard ground you could hear the sound of the pick axe ringing...
And they called it freedom.

Huh kkh if you wanna keep your head.

Huh kkh if you wanna keep your head.

Huh kkh if you wanna keep your head.

I'm everybody doesn't anybody hear me?

But they don't care

They can hear

No one has a name down here
Verse 2
Swing

Mister Had-es set you free! To work your self into the ground! Free to spend e-ter-

Cm Fm Cm G7 Cm

And the ware-house, Where the whis-tles scream -

Fm Cm G7 Cm

Hu -

4/6/19
Verse 3
Swing

Down in the river of oblivion, you kissed your little life goodbye.

And Hades laid his hands on ya, and gave you everlasting.
And ever-lasting over-time, in the mine, Your

And ever-lasting over-time, In the mill, Your

And ever-lasting over-time, In the machinery, Your

And ever-lasting over-time, In the machinery, Your

And ever-lasting over-time, In the machinery, Your

And ever-lasting over-time, In the machinery, Your

And ever-lasting over-time, In the machinery, Your

G Cm Fm Cm G

4/6/19
place on the assembly line

place on the assembly line replaces all your memories

oh

oh

oh

oh

oh

Cm  Fm  Cm  G
Vocal Score

Chorus 2

Straight

F. 1

Way down_ Hades town_ Way down_ Hades town_

F. 2

Way down_ Hades town_ Way down_ Hades town_

F. 3

Way down_ Hades town_ Way down_ Hades town_

W. 1

Oh._ Keep your head, keep your head low Oh._ you gotta keep your head

W. 2

Oh._ Keep your head, keep your head low Oh._ you gotta keep your head

W. 3

Oh._ Keep your head, keep your head low Oh._ you gotta keep your head

W. 4&5

Oh._ Keep your head, keep your head low Oh._ you gotta keep your head

Cm Fm Eb Bb/D

97 98 99 100

19. Way Down Hadestown II - p.11
I have to go
Go back

and ev’ry-thing that came be-fore.

You’ve al-re-a-dy for-got-ten...

So, what was your name a-gain?

Ya see it’s like I said be-f ore a lot can hap-pen be-hind closed doors

Eu-ry-di-ce was a hun-gry young girl but she wasn’t hun-gry a-ny more
What she was instead was dead, dead to the world, any way.

Ya see she went behind those doors and signed her life away.

Saw that wheel up in the sky. Heard the big bell tolling.

Verse 4 Suddenly slower – in 2
A lot of souls have got to die To keep the rust belt rolling.
A lot-ta spir-its got ta break_ To make_ the un-der-world go round_

ooh!

Cm  Fm  Cm  G
Way down under the ground.
hold, then slide slowly as next number begins

Chorus 3
molto rit.

Herm.

F. 1

Way down
Hades town
Way down under the ground.

F. 2

Way down
Hades town
Way down under the ground.

F. 3

Way down
Hades town
Way down under the ground.

W. 1

Huh!
Way down under the ground.

W. 2

Huh!
Way down under the ground.

W. 3

Huh!
Way down under the ground.

W. 4

Huh!
Way down under the ground.

W. 5

Huh!
Way down under the ground.

Cm
Fm
20. Flowers

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose

(V = 86)

[Intro]

(B B6 B7 B6) B B6 B7 B

Play 8vb

(B B6 B7 B6) B B6 B7 B/E

[Verse 1]

Eur. What I wanted was to fall asleep
Close my eyes and disappear

B B6 B7 B6 B B6 B7 B

sim.

Eur. Like a pearl on a stream, a feather on the air

B B6 B7 B6 B B6 B7 B/E

[Verse 2]

Eur. Lil’ly white and poppy red, I trembled when he laid me out

B B6 B7 B6 B B6 B7 B6

2/19/19
You won’t feel a thing, he said, when you go down.

B  B\(^6\)  B\(^7\)  B\(^6\)  B  B\(^6\)  B\(^7\)  B/E

Nothing gonna wake you now.

A  B  \(7\)  A  B

A  B

Dreams are sweet until they’re not.
Men are kind until they aren’t.

B  B\(^6\)  B\(^7\)  B\(^6\)

B  B\(^6\)  B\(^7\)  B\(^6\)

Flow-ers bloom until they rot and fall a-part.

B  B\(^6\)  B\(^7\)  B\(^6\)  B
Verse 4

Is anybody listening? I open my mouth and nothing comes out.

Nothing, nothing gonna wake me now.

Bridge

Flowers, I remember fields of flowers, soft beneath my heels.
Walk- ing in the sun I re- mem- ber some- one_ Some-one by my side

Turned his face_ to mine. And then I turned a-way In-to_ the shade.

You,_____________ the one I left be-hind. If you_ ev- er

walk this way_ Come_ and find me ly- ing in the bed I made._
21. Come Home With Me II

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

Vocal Score
Eurydice
Orpheus

Orpheus:
[Music notation]

Lead Sheet:
[Music notation]

Orpheus:
[Music notation]

Eur.
It's you!

It's me,

home with me

Eur.
I called your name before—

You heard?

I know

No, Mister Hermes told me so.

Eur.
No...

You came...

What-ever happened I'm to blame

You called my name
But how’d you get here? On the train?

No, I walked! A long way...

And how’d you get beyond the wall?

I sang a song so beautiful.

the stones wept and they let me in.

And I can sing us home again.

No you can’t. No, you don’t understand.

Yes I can.
22. Papers

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafuso
Vocal Arrangements by Liam Robinson

Vocal Score

Persephone
Orpheus
Hermes
Hades

\( \text{j = 176} \)

A SAFETY
Vocal last x

Young man!
I don’t think we’ve met before
You’re not from around here,

(CLICK TRACK)

[DRUMS]

Lead Sheet

son
I don’t know who the hell you are,
but I can tell you don’t belong.

These are working people, son.
Law-abiding citizens.

3/28/19
Had. [beat stops]
back to where you came from you're on the wrong side of the fence

Pers. Hades, I know this boy.

Had. [PERC. improvisation] One of the unemployed...

Pers. name is Orpheus

Had. You stay out of this!

Freely, rubato
Herm. Orpheus was a poor boy You might say he was naive.

Had. Did ya hear me, son?
"but this poor boy raised up his voice_ with his heart out on his sleeve."

"You bet-ter run!"

"Orpheus, you should go"

"I'm not going back a-long_"

"Hades Laughs On cue, in time"

"I came to take her home."

[DRUMS]
SAFETY

Who the hell you think you are? Who the hell you think you’re talk-ing to?

She could-n’t go a-ny - where e-ven if she wan-ted to. You’re not from a-round here,

son If you were then you would know That ev - ry thing and ev - ry one in

On cue, in time

Hades-town I own. But I on-ly

[DRUMS]
Orph.

What?

Had.

buy what oth - ers choose to sell.

Had.

Oh, you didn’t know? She signed the deal her-self.

Orph.

It is’n’t true! It is’n’t true! What he

Had.

And now she be-longs to me.
Vocal Score

23. Nothing Changes

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose

A cappella

Fate 1

Why the struggle, why the strain? Why make trouble, why make scenes?

A

Fate 2

Why the struggle, why the strain? Why make trouble, why make scenes?

Fate 3

Why the struggle, why the strain? Why make trouble, why make scenes?

(a cappella)

F. 1

Why go against the grain? Why swim upstream?

F. 2

Why go against the grain? Why swim upstream?

F. 3

Why go against the grain? Why swim upstream?

F. 4

It ain’t, it ain’t, it ain’t no use. You’re
23. Nothing Changes - Vocal Score - p. 3

Why beat your handsome brow?

Nothing changes, nothing changes, any how.

Nothing changes, any how.
24. If It's True

Words & Music by Alan Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafosse
Vocal Arrangements by Liam Robinson

Vocal Score

Workers
Orpheus
Hermes

\( \text{Intro} \)

\( \text{Bb} \text{m} \)

\( \text{Gmaj7} \)

Lead Sheet

\( \text{Fm} \)

\( \text{Gmaj7} \)

Verse 1A

If it's true what they say,
If there's no-thing to be done,

Bb\( \text{m} \)

Gmaj7

9 continue sim.

Verse 1B

If it's true that it's too late,
And the girl I love is gone

Bb\( \text{m} \)

Gmaj7

Half-sung

If it's true what they say,
Is this how the world is?
To be beat-en and be-trayed_ and then be told that noth-ing chang-es, It’l-l al-ways be like

Chorus 1 Rubato, cued
If it’s true what they say_ I’ll be on my way_

A Tempo
And the boy turned to go ‘cause he thought no one could hear

But ev-ery bod- y knows That walls have ears.
And the workers heard him

With their hammers swinging

Huh!

Kkhh!

Huh!

Kkhh! If it's true what they say

Huh!

Kkhh! If it's true what they say

Huh!

Kkhh! If it's true what they say

Huh!

Kkhh!

Bbm

GAmaj7(#11)

+ initial left hand pattern
And they quit their working

Kkh! What's the purpose of a man? Kkh! Just to turn his eyes away?

Kkh! What's the purpose of a man? Kkh! Just to turn his eyes away?

Kkh! What's the purpose of a man? Kkh! Just to turn his eyes away?

Kkh! What's the purpose of a man? Kkh! Just to turn his eyes away?

Kkh! Huh! Fin

When they heard him singing

No hammers swinging

Kkh! Just to throw up both his hands?

Kkh! Just to throw up both his hands?

Kkh! Just to throw up both his hands?

Kkh! Just to throw up both his hands?

Kkh! Just to throw up both his hands?
Vocal Score

**Herm.**

No pick-axe rings

**W. 1**

If he never stands up

**W. 2**

What's the use of his back-bone?

**W. 3**

What's the use of his back-bone?

**Herm.**

And they stood and listened

To the poor boy sing

right?

If he turns his back on ev'ry one

right?

If he turns his back on ev'ry one

right?

If he turns his back on ev'ry one

**Fm**

If he turns his back on ev'ry one

Gb\(\text{maj}(511)\)
Chorus 3

Rubato, cued

If it’s true what they say

that he could’ve stood beside?

that he could’ve stood beside?

that he could’ve stood beside?

that he could’ve stood beside?

that he could’ve stood beside?

Bb\(\flat\)m\nBb\(\flat\)m/Ab\nG\(\flat\)maj7

A Tempo

I’ll be on my way

But who are they to say

What the truth is anyway?
'Cause the ones who tell the lies Are the solemnest to swear

And the ones who load the dice Always say the toss is fair
And the ones who deal the cards
Are the ones who take the tricks

With their hands over their hearts
While we play the game they fix
And the ones who speak the word
Always say it is the last

Bbm
G-major(#11)

p
And no answer will be heard
To the question no one asks

Ooo
p

Ooo
p

Ooo
p

Ooo
p

Ooo
Fm
G-major(#11)
I believe there is still a will then there is still a way.

We're stand-in' with him.

We're stand-in' with him.

We're stand-in' with him.

We're stand-in' with him.

We're stand-in' with him.

I believe in us together more than any one alone.

Near him.

Near him.

Near him.

Near him.
Vocal Score

I believe that we are stronger than we know

Verse 6A

I believe that we are many

We're standing

Stand in
25. How Long

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafus
Vocal Arrangements by Liam Robinson

Vocal Score
Persephone
Hades

\( \text{\textit{\textbf{Persephone}}} \)

\( \text{\textit{\textbf{Hades}}} \)

\( \text{\textit{\textbf{Lead Sheet}}} \)

\( \text{\textit{\textbf{Pers.}}} \)

\( \text{\textit{\textbf{Had.}}} \)

\( \text{\textit{\textbf{D}}} \)

\( \text{\textit{\textbf{E}}} \)

\( \text{\textit{\textbf{F}}} \)

\( \text{\textit{\textbf{1}}} \)

\( \text{\textit{\textbf{3}}} \)

\( \text{\textit{\textbf{2}}} \)

\( \text{\textit{\textbf{3}}} \)

\( \text{\textit{\textbf{4}}} \)

\( \text{\textit{\textbf{5}}} \)

\( \text{\textit{\textbf{3}}} \)
I know, but she means ev’rything to him. Let her go.

Verse 1

Hades, my husband, Hades, my light.

Hades, my darkness

If you had heard how he

sang to-night.

You’d pity poor Orpheus.

4/9/19
All of his sorrow won't fit in his chest it just burns like a fire in the pit of his chest And his heart is a bird on a spit in his chest

Verse 2

How long? Just as long as Hades is king Nothing comes of wishing on stars nothing comes of the songs
Vocal Score

Chorus 2

Give them a piece and they'll take it all. Show them the crack and they'll tear down the wall. Lend them an ear and the kingdom will fall. The

Verse 3

What does he care for the logic of kingdom will fall for a song.

kings? The laws of your underworld. It is only for love that he sings. He sings for the love of a girl.

Gm7  Dm7  D7  Gm7

Bb  F/A  Gm7  Bb  F/A

Bb  F/A  Gm9  Bb

C/Bb  Gm9  Gm7

C/Bb  Gm9
Chorus 3

You and your pity don't fit in my bed You just burn like a fire in the

Gm7    Dm7    D7    Gm7

And I turn like a bird on a spit in my bed How

Bb    F/A    Gm7    Bb    F/A

How long? Just as long as I am your

Bb    F/A    Gm9    Bb

long, how long, how long?

Verse 4

It's true the earth must die But then the earth comes back to life and the sun must go on rising And

C/Bb    Gm9    Gm7

C/Bb    Gm9
Vocal Score

Chorus 4

Temporelaxes

PERS.

How does the sun even fit in the sky?
It just burns like a fire in the

HAD.

How does the sun even fit in the sky?
It just burns like a fire in the

Gm7 Dm7 D7 Gm7

molto rit.

PERS.

pit of the sky
And the earth is a bird
on a spit in the sky

HAD.

pit of the sky
And the earth is a bird
on a spit in the sky

Bb F/A Gm7 Bb F/A

QUICK SEGUE

PERS.

long how long how long

HAD.

long how long how long

Bb F/A Gm9
26. Chant II

CLICK THRU VS.3

Recit

Is it true?

Now ev'rybo dy knows that walls have ears

What's that noise?

Worker 1

Worker 2

Worker 3

Worker 4

Worker 5

Lead Sheet
Is it true?

And the walls had heard what the boy was say-in'

It's the boy.
Orp.

Herm.

F. 1

F. 2

F. 3

W. 1

W. 2

W. 3

W. 4

W. 5

Intro

A million tons of stone and steel

Ech-ooed his re-train.

Is it true?

Is it true?

Is it true?

Is it true?

Is it true?

Is it true?

Is it true?
Chorus 1

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

F. 1

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

F. 2

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

F. 3

Oh, Keep your head, keep your head low khh Oh, you got ta keep your head low khh

W. 1

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

W. 2

Oh, Keep your head, keep your head low khh Oh, you got ta keep your head low khh

W. 3

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

W. 4

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

W. 5

Oh, keep your head, keep your head low khh Oh, you got ta keep your head low khh

C#m
If you wanna keep your head huh kkh Oh, you gotta keep your head Low
keep your head, keep your head

C#m
Vocal Score

F. 1

Keep your head

F. 2

Keep your head

F. 3

Keep your head

W. 1

tell me why I can't look in my brother's eye

W. 2

Tell me why

W. 3

Tell me why

W. 4

tell me why I can't look in my brother's eye

W. 5

Tell me why

A

G#m/B

A

G#7

Verse 1 - Hades

Had

Young man got to hand it to ya, guess you don't scare easy, do ya?

C#m

A

G#m

48/19
Are you brave or stupid, son? Does n't matter which one. 'Cause it seems your

song made quite a strong impression on my wife. But it takes more than

singing songs to keep a woman in your arms.

Take it from a man no longer young If you want to hold a woman, son
Hang a chain around her throat, Made of many karat gold

Shackle her from wrist to wrist, With sterling silver bracelets

Fill her pockets full of stones, Precious ones, diamonds

Bind her with a golden band, Take it from an old man
If I raised my head

low

huh kkh

Keep your head

If I raised my head

low

huh kkh

Keep your head

low

huh kkh

Keep your head

low

huh kkh

Keep your head

low

huh kkh

Keep your head

low

huh kkh

Keep your head

low

huh kkh

Keep your head

B/C#
Vocal Score


Eur.

F. 1

F. 2

F. 3

W. 1

W. 2

W. 3

W. 4

W. 5

F#/C#

Could I change my fate?

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head

Could I change

Could I change

Could I change

huh

Could I change my fate?

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head

huh kkh Oh. you got ta keep your head
Could I change the way it is?

If I raised my voice could I?

Keep your head low

Why do we

Keep your head low

Why do we

Keep your head low

Why do we

Keep your head low

Why do we

Keep your head low
Bridge 2

Oh, keep your head,

Oh, keep your head,

Why are we dig-

Oh, keep your head,

Why are we dig-

A

G\#m/B

E

F\#(add4)
Tell me why
We can't even stand upright

Tell me why

Tell me why
If we're free

Tell me why
We can't even stand upright

Tell me why
If we're free
We can stand with our fellow man

We can stand with our fellow man

tell me when

tell me when

A          G#m/B          A          G#7

Keep your head

Keep your head

Keep your head

Keep your head

Keep your head

Keep your head
Verse 2 - Hades

Young man! I was young once too Sang a song of love like you

C#m

A

G#m

Son I too was left behind Turned on one too many times.

C#m

A

G#m
Young man, you can strum your lyre
I have strung the world in wire

oooh!
Khh!

C#m
A
G#m

Young man, you can sing your ditty
I conduct the electric city

oooh!
Huh!
Khh!

C#m
A
(drum fill)
Verse 4 - Hades

I'll tell you what, young man,
since my wife is such a fan

And since I'm gonna count to three
And put you out of your misery

ONE! Give me one more song
One more song before I send you

ONE!

ONE!
To the great beyond Where nobody can hear you singing

THREE! Sing a song for me Make me laugh make me weep

molto rit.

Make the king feel young again Sing for an old man!
27. Epic III

Verse 1

Orpheus

\[ \text{Verse 1 Very freely} \]

Lead Sheet

\( \text{Drums Vamp} \)

Bb King of shadows

C King of shades

Hermes

Ha-des was king of the un-der-world.

But he fell in love with a beau

Go on.

Had.

Bb C Oh see, it's a-bout me.

Verse 2

Orpheus

ti-ful la-dy, Who walked up a-bove in her moth-er's green field.

C Bb C

He fell in love with Per-se-pho-ne Who was gath-er-ing flowers in the light of the

Bb C Bb

sun.

And I knew how it was be-cause he was like me

C Bb C
Orph. | Bb | A man in love with a woman. Sing'in' 

Chorus 1

Had. | Bb | C | Dm | Bb | C | D | Where'd you get that melody?

Orph. | Bb | C | Dm | Bb | C | 

Pers. | Bb | C | Dm | Bb | C | 

4 Let him finish, Hades.
Verse 6

And what has become of the heart of that man now that the man is king

What has become of the heart of that man now that he has every thing
Verse 7

The more he has
the more he holds
the greater the weight of the world

Verse 8

on his shoulders
see how he labors
beneath that load

afraid to look up
and afraid to let go
he keeps his head low

keeps his back bending
he's grown so afraid that he'll lose what he owns

but what he doesn't know is that what he's defending
is already gone.
Verse 9

Where is the treasure inside of your chest where is your pleasure

where is your youth where is the man with his arms outstretched to the

wo-man he loves with no-thing to lose sing in' la, la la la la la

Chorus 4

la, la la la la la_ la

Dm

la, la la la la la

Orph.

Pers.

Had.

Had.

Bb

C

Dm

Bb

C
28. Epic III Dance

Words & Music by Anais Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafouse
Vocal Arrangement by Liam Robinson

[Music notation]

INTRO

Orpheus was a poor boy but he had a gift to give
This poor boy brought the world back into tune, is what he did
And Hades and Persephone they took each other's hands
And brother, you know what they did?

A

They danced.

F

C
Vocal Score

28. Epic III Dance - p.2

Dm

C

Dm

Gm

Bb

C

Dm

F

C

Dm

Gm

Bb

F

Bb

B F

C

Dm

Bb

F

C

Dm

Gm

Bb

C

F

C

Dm

F

Bb

ATTACCA

3/18/19

*ORPHEUS should start softly singing some version of this melody, coming in and out, while playing the guitar.
Vocal Score

29. Promises - p. 2

Orph.

Dmaj7 It's a long road. E(add4) It's a long walk, F#m back in to the cold and dark.

Eur.

Take me home.

Orph.

Dmaj7 Are you sure you wan-na go? E(add4) F#m E/G#

Verse 1A

A have no ring for your fin-ger._ I have no ban-quet ta-ble to lay._

A E/G# A E/G#

Verse 1B

F#m I have no bed of fea-thers._ What-ev-er pro-mi-ses I made._

F#m D F#m E/G#

A I can't pro-mise you fair sky a-bove. Can't pro-mise you kind road be-low.

A E/G# A E/G#
Verse 3

ne'er gon-na get 'em in line a-gain. Damned if you don't, damned if you do. Whole damn-na-tion's

Cm G7/B Ab G7 Cm Fm Cm


G Cm Fm Cm G Cm

Verse 4

Word to the wise:

Here's a little tip.

Here's a lit-tle snip- pet of ad-vice.
Slower

rit.  ATTACCA

Men are frail._ Give 'em the rope and they'll hang themselves.

Men are fools._ Give 'em the rope and they'll hang themselves.

Give 'em the rope and they'll hang themselves.

Cm  C7  Fm  F#7  Cm  G7  Cm
31. His Kiss The Riot

Vocal Score
Hades

SAFETY

Intro
STGS., TBN., Fates ACC. & VLN. LOOP out of time until M.20

Hades

(+ Fates Vln and Acc.)
Cm/G

Verse 1
Freely
dev-il take this Or- phe-us, and his Bel-la-don-na kiss. Beau-tiful and poi-son-ous.

Chorus 1

Love-ly! Dead-ly! Dan-ger-ous this Jack of hearts.

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson
Vocal Score

**Verse 6**

Had.

(poss. spoken)

<table>
<thead>
<tr>
<th>Verse 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fm/C</td>
</tr>
<tr>
<td>Cm</td>
</tr>
</tbody>
</table>

**Chorus 3**

(Sung)

<table>
<thead>
<tr>
<th>Chorus 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm6</td>
</tr>
<tr>
<td>Ab(add2)</td>
</tr>
<tr>
<td>Cm/B</td>
</tr>
<tr>
<td>D7/Ab</td>
</tr>
</tbody>
</table>

**Verse 6**

Had.

out of sight! And he's out of his mind. Ev'ry coward seems courageous In the safety of the crowd.

<table>
<thead>
<tr>
<th>Verse 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm</td>
</tr>
<tr>
<td>D7/Ab</td>
</tr>
<tr>
<td>Cm</td>
</tr>
</tbody>
</table>

**Chorus 3**

Brave can contagious When the band is playing loud. Nothing makes a man so bold as a woman's smile and a hand to hold. But all alone, his blood runs thin. And doubt comes, doubt comes in.

<table>
<thead>
<tr>
<th>Chorus 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab(add2)</td>
</tr>
<tr>
<td>Cm</td>
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</tbody>
</table>

3/26/19

31. His Kiss The Riot - p.4
32. Wait For Me II - Intro

Words & Music by Anais Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafuse
Vocal Arrangements by Liam Robinson

Vocal Score
Eurydice
Orpheus
Hermes
Workers

Eurydice

Recit.

Orpheus

What is it?

Hermes

Well, the good news is he said that you can go.

Lead Sheet

A6

Eur.

Orph.

Herm.

W. 1-5

He did?

He did.

He did?

Dm/A

Cm/A

3/14/19
But why?

no-thing you can do.

Why build walls? Make folks walk single file? Do-

F♯m⁶/A  B♭m⁶  D♭/Ab  F♯m/A

It's a trap?

vide and con-quer's what it's called.

It's a trial.

Do ya trust each oth-er?

A⁶

We do.

We do.

Do ya trust your-selves? Well, lis-ten bro-ther, If you wan-na walk out of hell,
you're gonna have to prove it
before gods and men.
Can you do that?

We can.

We can.

Alright, time to go.
Yes?

It's not a trick?

No it's a test. (The)
you're gon-na have to prove it

be-fore gods and men.

Can you do that?

We can.

Al-right, time to go.

Yes?

It's not a trick?

No, it's a test.

(The)
she can do it so can we
Show the way the world could be
Show the way so we believe

she can do it so can we
Show the way the world could be
Show the way so we believe

she can do it so can we
Show the way the world could be
Show the way so we believe

she can do it so can we
Show the way the world could be
Show the way so we believe

E/G#
Am/E
F
Think they'll make it?

I don't know

We will fol-low where you lead
We will fol-low if you show the way

Show the way

We will fol-low where you lead
We will fol-low if you show the way

Show the way

We will fol-low where you lead
We will fol-low if you show the way

Show the way

We will fol-low where you lead
We will fol-low if you show the way

Show the way

C/G  E/G♯  Am/E
Vocal Score

33. Wait For Me II - p.5

Pers.

Ha-des you let them go

and how 'bout you and P?

Had.

I let them try

W. 1

Show the way

Show the way

W. 2

Show the way

Show the way

W. 3

Show the way

Show the way

W. 4

Show the way

Show the way

W. 5

Show the way

Show the way

F

C/G

E/G#

25

26

27
Are we gon-na try a-gain?

it's al-most spring we'll try a-gain next fall

Show the way

Show the way

Show the way

Show the way

Show the way

Am/E F C/G
Doubt Interlude

Vocal Score

Eur.  
com-ing too  I'm com-ing too

F. 1  
Who are you?  Who do you think you

F. 2  
Who are you?

F. 3  
Who are you?

S/A  
com-ing too, I'm com-ing too.

Co. T/B  

C/E  G  D♯  

37  38  39  40  41  42  

are?  Who are you?

Who are you?  Who are you to lead her?

3/28/19
That is the path to paradise, likewise the road to ruin.

I'm coming...
Eur.

com-ing
Wait.
I'm com-ing with you
Wait

Orph.

com-ing
Wait.
I'm com-ing with you
Wait

S2

A2

I'm com-ing

S

A

co.

I'm com-ing

T

B

I'm com-ing

T2

I'm com-ing

C/E G F C/E G
Chorus 4

for me, I'm coming too. Wait for me, I'm coming. Wait,

for me, I'm coming too.

Wait I'm coming too. Wait. I'm coming. I'm coming.

for me, I'm coming too, Wait for me, I'm coming.

Wait I'm coming too. Wait. I'm coming. I'm coming.

Wait I'm coming too. Wait. I'm coming. I'm coming.

for me, I'm coming too, Wait for me, I'm coming.

Wait I'm coming too. Wait. I'm coming. I'm coming.

Wait I'm coming too. Wait. I'm coming. I'm coming.

F C/E G F C/E G
Eur.
I'm coming with you Wait for me I'm coming too.

Pers.

Herm.
Show the way

W. 1
Show the way

W. 2
Show the way

W. 3
Show the way

W. 4
Show the way

W. 5
Show the way

S A2
I'm coming. Wait I'm coming

S A
I'm coming with you. Wait I'm coming

Co.

T B

T2

F C/E G F C/E G
I'm coming waiting for me
I hear the walls repeating
The falling of our feet and

Show the way
Show the way
Show the way
Show the way
Show the way
Show the way
Show the way
Show the way

Am
F/A
G/A
Eur.

It sounds like drumming
And we are not alone
I hear the rocks and stones

Pers.

Show the way
Show the way
Show the way

Herm.

Show the way
Show the way
Show the way

W. 1

It sounds like drumming
Show the way
Show the way
Show the way

W. 2

It sounds like drumming
Show the way
Show the way
Show the way
Show the way

W. 3

It sounds like drumming
Show the way
Show the way
Show the way
Show the way

W. 4

It sounds like drumming
Show the way
Show the way
Show the way

W. 5

It sounds like drumming
Show the way
Show the way
Show the way

E/A

Am

F/A
Eur.

W. 1

W. 2

W. 3

W. 4

W. 5

G/A

E/A

DIRECT SEQUE

33. Wait For Me II - p.16
echoing our song
I'm comin'

DIRECT SEGUE
Verse 1

Doubt comes in the wind is chang'in.
Doubt comes in________________
Doubt comes in,________________

Gm

Doubt comes in________________
Doubt comes in how cold it's blow'in.
Doubt comes in________________

Gm

Doubt comes in________________
Doubt comes in and________________

Gm

Walk-in' on a road a-lone._
Where is she?________________
Where is she now?

Gm Am Gm

Walk-in' on a road a-lone._
Where is she?________________
Where is she now?

Gm Am Gm

meets a___stranger, walk-in' on a road a-lone._
Where is she?________________
Where is she now?
into the cold and dark again?

Where is she? Where is she Naah...

Where is she? Where is she Naah...

Gm Am Gm
Bridge 1

Or - phe-us, Are ya listen-in’ I am right here And I will be ‘til the end and the cold

f

p

Ah

f

p

Ah

f

p

Ah

Are ya listen-in’ We are all right here will be ‘til the end

C(add4)

Bb(add2)/C Am/C C(add4)
34. Doubt Comes In - Vocal Score - p. 6

La La Interlude 2

Eur. - est. night of the cold-est year comes right be-fore the spring.

Orph. -

F. 1 -

F. 2 - Ah -

F. 3 - Ah -

W. 1 - Cold-est night cold-est year comes right be-fore the spring.

W. 2 - Cold-est night cold-est year comes right be-fore the spring.

W. 3 - Cold-est night cold-est year comes right be-fore the spring.

W. 4&5 - Cold-est night cold-est year comes right be-fore the spring.

Bb F/A
Verse 3

Who am I? Who am I against

him? Why would he let me win?

poss. spoken

Why would he let her go? Who am I to think that he wouldn’t deceive me just to make me leave alone?
34. Doubt Comes In - Vocal Score - p. 8

Verse 4

Is this a trap that's being laid for me? Is this a trick

Doubt comes in, the wind is changin'. Doubt comes in, how

Doubt comes in, the wind is changin'. Doubt comes in, how

Doubt comes in, the wind is changin'. Doubt comes in, how

Gm

I used to see the way the world could be

Doubt comes in, and meets a stranger

Doubt comes in, and meets a stranger

Doubt comes in, and meets a stranger

Gm

that's being played on me?
But now the way it is all I see, and Where is she? Where is she now?

walkin' on a road alone Where is she? Where is she Naah...

walkin' on a road alone Where is she? Where is she Naah...

walkin' on a road alone Where is she? Where is she Naah...

Where is she? Where is she Naah...

Where is she? Where is she Naah...

Where is she? Where is she Naah...

Where is she? Where is she Naah...

Where is she? Where is she Naah...

Gm Am Gm
Bridge 2

Orpheus, You are not alone, I am right behind you. And I

Ah,

You are not alone. We are all behind you.

You are not alone. We are all behind you.

You are not alone. We are all behind you.

You are not alone. We are all behind you.

C(add4)

Bs(add2)/C, Am/C
have been all a-long and the dark-est hour of the dark-est night comes right

Ah

Ah

Ah

Have been all a-long dark-est hour dark-est night comes right

Have been all a-long dark-est hour dark-est night comes right

Have been all a-long dark-est hour dark-est night comes right

Have been all a-long dark-est hour dark-est night comes right

C(add4)
ORPHEUS LOOKS BACK

Freely, Rubato

SEGUE

before the dawn. It's me, Orpheus

It's you. Eurydice.

Ah

before

before

before

before

Bb F/A

l.v. into #34
35. Road To Hell II

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Sickafoose
Vocal Arrangements by Liam Robinson

Vocal Score
Hermes
Euridyce
Persephone
Company

Intro
Rubato, colla voce

It's an old song.
It's an old tale.
From way back when.

Chorus 1

And that is how it ends.
That's how it goes.

Recit. 1

[TACET to m. 33]

Chorus 2

3/26/19
Herm. song was writ-ten long a-go, and that is how it goes. It's a

Chorus 3

Herm. sad song It's a sad tale, it's a trage-dy It's a

Herm. sad song But we sing it an-y-way.

Interlude 1

Herm. Cause

Recit. 2

Herm. here's the thing: to know how it ends and still be-gin to sing it a-gain

Herm. As if it might turn out this time I learned that from a friend of mine.

3/26/19
**Interlude 2**

Herm.

```
<table>
<thead>
<tr>
<th>Bb</th>
<th>Bb/C</th>
<th>Bb/D</th>
<th>Bb/Eb</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>46</td>
<td>47</td>
<td>48</td>
</tr>
</tbody>
</table>
```

Recit. 3

Eur.

```
An-ya-body got a match? Give me that
```

Herm.

```
Or-phe-us was a poor boy But he had a gift to give He could
```

(strikes a match)

Eur.

```
```

Herm.

```
make you see how the world could be In spite of the way that it is Can you
```

Bb

```
<table>
<thead>
<tr>
<th>Bb</th>
<th>Bb/C</th>
<th>Bb/D</th>
<th>Bb/Eb</th>
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</thead>
<tbody>
<tr>
<td>53</td>
<td>54</td>
<td>55</td>
<td>56</td>
</tr>
</tbody>
</table>
Verse 4

sunny day there was a railroad car
And a lady stepping off a train

Bb    Bb/C    Bb/D    Bb/Eb
Mmm...

ry-bo-dy looked and ev-ry-bo-dy saw
That Spring had come a-gain__
With a

Mmm...

Bb  Bb/C  Bb/D  Bb/Eb

Chorus 3

With a love song

With a love song

With a tale of a love from long a-go
It's a

Bb  Bb/C  Bb/D  Bb/Eb
It's a sad song

But we keep singin' ev'ry so

It's an old song

It's an old tale from way back when
And we're gonna sing it again and again. We're gonna sing. We're gonna sing.

It's a love song.

It's a tale of a love from long ago.

It's a love song.
It's a sad song,

It's a sad song,

It's a sad song,

It's an old song,

It's an old song,

It's an old song,

It's an old old old tale from way back when

Bb/F  Bb/G  Bb  Bb/Eb

93 94 95 96

Bb  Bb/C  Bb/D  Bb/Eb

97 98 99 100
And we're gon-na sing it a-gain, and a-gain.

We're gon-na sing it a-gain.
36. I Raise My Cup To Him

Words & Music by Anaïs Mitchell
Arrangements/Orchestrations by Michael Chorney & Todd Stickford
Vocal Arrangements by Liam Robinson

Vocal Score
Eurydice
Persephone
Company

\( \text{\textbf{SAFETY}} \)

\( \text{\textbf{Verse 1}} \)

Pour the wine and raise a cup.

Play & vb

Drink up broth-ers, you know how.

And spill a drop for

Or-phe-us.

Whe-er-\text{-}er he is now.

Some birds sing when the sun shines bright.

Some birds sing when the sun shines bright.

Our praise is

Our praise is

\( \text{\textbf{Chorus 1}} \)
not for them But the ones who sing in the dead of night. We

not for them

Amaj7 B G#m Amaj7 B

Verse 2

raise our cups to them. Wher-ever he is wan-der-ing

Amaj7 B C#(add9) D#m Wher-ever he is wan-der-ing C#(add9)

A lone up on the earth Let all our sing-ing

A#m11 G#(sus4) G# G#m

fol low him And bring him com fort

Amaj7 G# G#(sus4) G#(#11)
Some flowers bloom where the green grass grows Our praise is not for them But the
Some flowers bloom where the green grass grows Our praise is not for them But the

S A
T B

G#m7 Amaj7 G#m Amaj7 B

mf

26 27 28 29

ones who bloom in the bitter snow We raise our cups to them We
ones who bloom in the bitter snow We raise our cups to them We

G#m Amaj7 B Amaj7 B C#(add9)
raise our__ cups and drink them up
We raise 'em high__ and drink them dry
To

raise our__ cups and drink them up
To

raise our__ cups and drink them up.
To

A\text{maj}_7 \quad B \quad C\# \quad A\text{maj}_7 \quad B \quad C\#

Orpheus__ and all of us
Good night, brothers, good night

Orpheus__ and all of us

Orpheus__ and all of us

A\text{maj}_7 \quad B \quad C\#/E\# \quad A^6 \quad B \quad C\#