

## HERMES VOCAL CUTS:

### INITIAL AUDITION CUT

ROAD TO HELL (Measures 15-27)

15 HERMES:

Once up - on a time there was a rail - road line

COMPANY S/A:

Don't ask where, bro - ther, don't ask when. It was the

(HERMES:) road to hell It was hard times It was a

(HERMES:) world of gods

### CALLBACK CUTS:

ANY WAY THE WIND BLOWS (MEASURES 9-16)

9 HERMES:

(FATES:) Eur - y-di-ce was a hun - gry young girl A run-a-way from ev-'ry-where she'd ev-er been

among them a hurricane candle.)

She was no strang-er to the world No strang-er to the wind

# ORPHEUS VOCAL CUTS

## INITIAL AUDITION CUT:

COME HOME WITH ME: (MEASURES 33-40)

33 (ORPHEUS:)

That's what I'm work-ing on A song to fix what's wrong...

Take what's bro - ken, make it whole... A song so beau - ti - ful

It brings the world back in - to tune... Back in - to time...

And all the flow'rs will bloom When you be-come my wife

## CALLBACK CUTS:

EPIC III (MEASURES 18-29)

Keyboard-Conductor

27 - Epic III - p.2

Hadestown: Teen Edition

18 (ORPHEUS:)

He fell in love with Per-se - pho-ne... Who was gath-er-ing flow'rs in the light of the sun And I

know how it was be- cause... he was like me A man in love with a wo-man Sing-in'

26 (ORPHEUS:)

la la la la la la La la la la la la

## DOUBT COMES IN (MEASURES 42-50)

Keyboard-Conductor

34 - Doubt Comes In - p.4

Hadestown: Teen Edition

42 ORPHEUS: *mf*  
cues = alt melody

Who am I? Where do I think I'm goin'? Who am I?

Doubt comes in

S.D. buzz

Why am I all a - lone? Who do I think I am? Who am

Doubt comes in

(ORPHEUS:)

I to think that she would fol - low me in - to the cold and dark a - gain?

50 (ORPHEUS:)

FATE 1:  
FATE 2:

Where is she?\_\_\_

FATE 3:

Where is she?\_\_\_

# PROMISES (MEASURES 67-77)

67 EURYDICE:

I don't know where\_\_\_ this road\_will end\_\_\_ But I'll walk it with\_\_\_ you hand\_ in hand

ORPHEUS:

I don't know where\_\_\_ this road\_will end\_\_\_ But I'll walk it with\_\_\_ you hand\_ in hand

71

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

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

But I'll walk be - side you love\_\_\_ An - y way\_ the wind\_ blows\_

But I'll walk be - side you love\_\_\_ An - y way\_ the wind\_ blows\_

# EURYDICE VOCAL CUTS

## INITIAL AUDITION CUT

### FLOWERS (MEASURES 41-49)

Keyboard-Conductor 20 - Flowers - p.5 Hadestown: Teen Edition

41

Is an-y-bo - dy list-en-ing? I o-pen my mouth and no-thing comes\_ out\_

No-thing\_ No-thing gon-na wake\_ me now\_

## CALLBACK CUTS:

### ANY WAY THE WIND BLOWS (MEASURES 17-24)

Keyboard-Conductor 2 - Any Way The Wind Blows - p.3 Hadestown: Teen Edition

17 EURYDICE:  
(To herself and audience.)

Wea-ther ain't the way\_ it was be-fore Ain't no spring or fall at all\_ an-y-more

It's ei-ther blaz - ing hot or freez-ing cold An-y way the wind blows\_

### WAIT FOR ME (REPRISE) (MEASURES 66-74)

66

EURYDICE:



WYB., 1911.



## PROMISES (MEASURES 67-77)

67

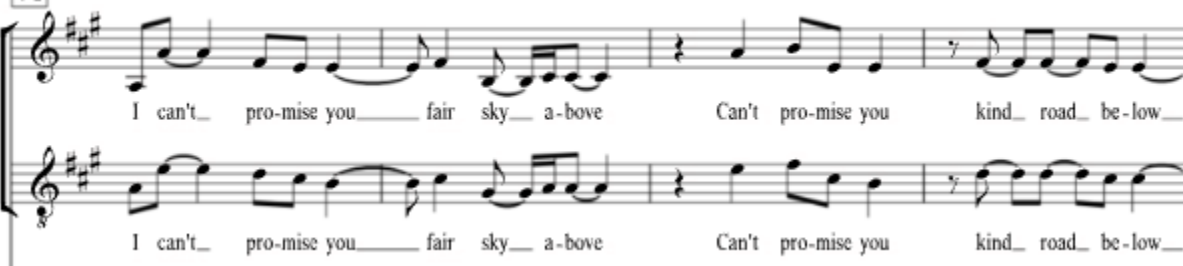
EURYDICE:



ORPHEUS:



71



— But I'll walk be - side you love\_\_\_ An - y way\_\_\_ the wind\_ blows\_

— But I'll walk be - side you love\_\_\_ An - y way\_\_\_ the wind\_ blows\_

Detailed description: This is a musical score for two voices, likely soprano and alto, in the key of G major (indicated by two sharps: F# and C#). The music is written on two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a treble clef, a key signature of two sharps, and an '8' below the staff. Both staves contain a melody with lyrics underneath. The lyrics are: '— But I'll walk be - side you love\_\_\_ An - y way\_\_\_ the wind\_ blows\_'. The melody features several triplet markings (a '3' over a group of three notes) and a fermata over the final note of the first phrase. The music concludes with a double bar line.

# HADES VOCAL CUT

## INITIAL AUDITION CUT:

### HIS KISS, THE RIOT (MEASURES 22-31)

Keyboard-Conductor

31 - His Kiss, The Riot - p.2

Hadestown: Teen Edition

**22** Loosely in time (♩=82)

All my child-ren came here poor Clam-or-ing for bed and board

Now what do they clam-or for? Free-dom! Free-dom!

Of some paup-er's min-or chord? Who will lead them?

Keyboard-Conductor

31 - His Kiss, The Riot - p.3

Hadestown: Teen Edition

**30** A tempo

Who lays all the best-laid plans?

## CALLBACK CUTS:

### HEY, LITTLE SONGBIRD (MEASURES 74-84)

Hey, lit-tle song-bird, you got some-thing fine You'd

Keyboard-Conductor

12 - Hey, Little Songbird - p.6

Hadestown: Teen Edition

(HADES:)

shine like a dia-mond down in the mine And the choice is yours,

if you're will - ing to choose

See - ing as you've got no - thing to lose And I

could use a ca - nar - y

## HOW LONG (START-9)

**C PERSEPHONE:** **HADES: PERSEPHONE:**

What are you a - fraid of? What? He's just a boy in love

**HADES:** **PERSEPHONE:**

Have a drink, why don't you? No I've had e-nough He

**I HADES:**

loves that girl, Ha - des Well, that's too bad

**PERSEPHONE:** **HADES:**

He has the kind of love for her That you and I once had The

**PERSEPHONE:**

girl means no - thing to me I know But

Keyboard-Conductor

25 - How Long - p.3

Hadest

**HADES: PERSEPHONE:**

she means ev - 'ry-thing to him So? Let her go

# PERSEPHONE VOCAL CUT

## INITIAL AUDITION CUT:

LIVIN UP ON TOP (MEASURE 67-93)

67 (PERSEPHONE:)

Who makes the sum-mer sun shine bright? That's right! Per-seph-o - ne!

(PERSEPHONE:)

Who makes the fruit of the vine get ripe? That's me!

WORKERS:

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

(PERSEPHONE:)

Who is do-ing the best she can? Per - seph - o - ne, that's who Now

(To EURYDICE.)

83 some may say the wea-ther ain't the way it used to be But

let me tell you some - thing that my ma - ma said to me: You

91 take what you can get And you make the most of it

## CALLBACK CUTS:

### OUR LADY OF THE UNDERGROUND (MEASURE 89-105)

89

Wipe a-way your tears, bro-ther Bro-ther, I know how you feel...

I can see you're blind - ed By the sad - ness of it all

Look a lit - tle clo - ser, and Ev - 'ry-thing will be re - vealed

Look a lit - tle clo - ser, and... There's a crack in the wall!

105 (Trombone solo.)

### HOW LONG (START-9)

C PERSEPHONE: HADES: PERSEPHONE:

What are you a-fraid of? What? He's just a boy in love

HADES: PERSEPHONE:

Have a drink, why don't you? No I've had e-nough He

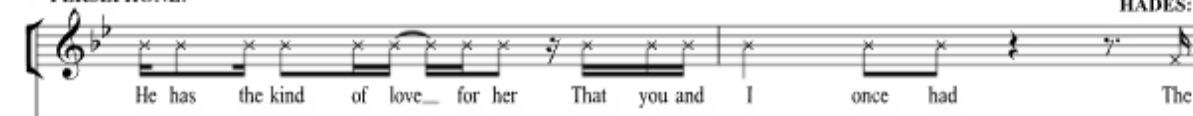
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HADES:



PERSEPHONE:

HADES:



PERSEPHONE:



Keyboard-Conductor

25 - How Long - p.3

Hades

HADES:

PERSEPHONE:



# FATES VOCAL CUT

## INITIAL AUDITION CUT:

WHEN THE CHIPS ARE DOWN (MEASURES 98-118)

And the  
(Vc. loco)

99

first shall be first And the last shall be last

Cast your eyes to heav - en You get a knife in the

107

back! No - bo - dy's right - eous No - bo - dy's proud

No - bo - dy's in - no - cent Now that the chips are down

sub. *p* *f*

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

## CALLBACK CUTS:

DOUBT COMES IN (MEASURES 42-50)

42 **ORPHEUS: *mf***  
*cues = alt melody*

Who am I? Where do I think I'm goin'? Who am I?

**\*(FATES:)** *P*  
Doubt comes in \_\_\_\_\_  
S.D. buzz

Why am I all a - lone? Who do I think I am?\_ Who am

Doubt comes in \_\_\_\_\_

**(ORPHEUS:)**

I to think that she would fol - low me in - to the cold and dark a - gain?

50 **(ORPHEUS:)**

**FATE 1:**  
**FATE 2:**  
Where is she? \_\_\_\_\_

**FATE 3:**  
Where is she? \_\_\_\_\_

9

FATE 2: FATE 1: FATE 3:

Got-ta think quick Got-ta save face Caught'tween a rock and a hard place

g

What you gon-na do? What you gon-na do? What you gon-na do? What you gon-na do now? If you

17

(FATE 2:) FATES 1&3: Oh

tell'em no

## CHANT (MEASURES 87-100)

WORKERS S/A & FATES:

Oh, keep your head, keep your head low (Kkh!) Oh, you got-ta keep your head

IS IT FIN-ISHED?

WORKERS T/B:

Oh, keep your head, keep your head low (Kkh!) Oh, you got-ta keep your head

low (Khh!) If you wan-na keep your head (Huh! Kkh!) Oh, you got-ta keep your head

low (Khh!) If you wan-na keep your head (Huh! Kkh!) Oh, you got-ta keep your head

low Keep your head, keep your head low (Kkh!) Oh,

(WORKERS S/A & FATES:)

— you got - ta keep your head low (Khh!) If you wan - na keep your head

(WORKERS T/B:)

# WORKERS VOCAL CUT

## INITIAL AUDITION CUT:

CHANT (MEASURES 87-100)

**WORKERS S/A & FATES:** is it tin-ished?

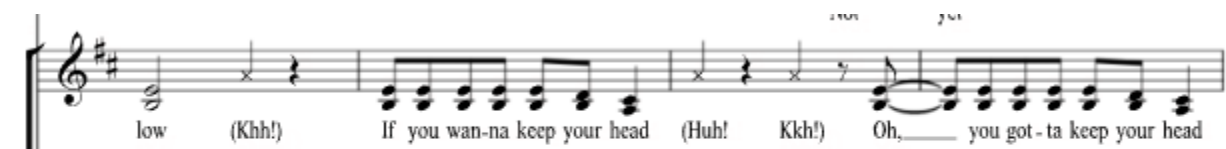


Oh, keep your head, keep your head low (Kkh!) Oh, you got-ta keep your head

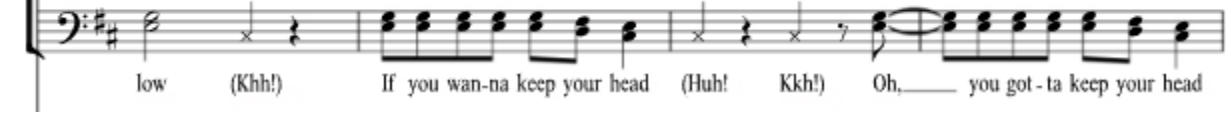
**WORKERS T/B:**



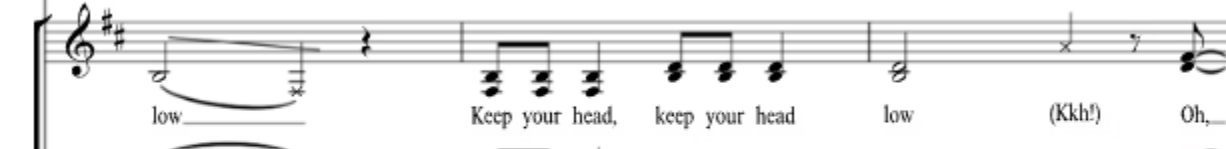
Oh, keep your head, keep your head low (Kkh!) Oh, you got-ta keep your head



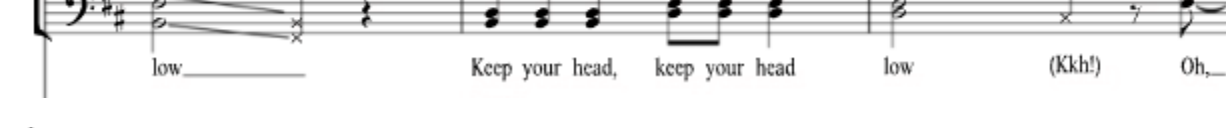
low (Khh!) If you wan-na keep your head (Huh! Kkh!) Oh, you got-ta keep your head



low (Khh!) If you wan-na keep your head (Huh! Kkh!) Oh, you got-ta keep your head



low Keep your head, keep your head low (Kkh!) Oh,



low Keep your head, keep your head low (Kkh!) Oh,

**(WORKERS S/A & FATES:)**



you got-ta keep your head low (Khh!) If you wan-na keep your head

**(WORKERS T/B:)**



you got-ta keep your head low (Khh!) If you wan-na keep your head