

And Then There Were None

(Moritz with Onstage Boys)
[12/31/06]

lyrics by Steven Sater
music by Duncan Sheik

1 *detached* 2 3 4

5 6 7 8

9 10 11

GABOR: "...And even if it were, I cannot provide the money you request."

MORITZ:

12 13 14

Uh

25 thing that sucks— o - kay?— for me, — A 26 thou - sand bucks, I'm, like, — scot - free. And

27 I mean, please... That's all I need. — Get real, ^{o - kay} ~~o - kay~~ By now, you know the

29 score. — 30 31

GABOR: "...could have worked harder last semester,
and also that too rigorous a condemnation of your
current misfortune (could have the gravest...)"

MORITZ:

32 33 34 You

35 wan - na laugh. It's too ab - surd. You start to ask. Can't hear

legato

Pno

Vc

38 a word. You wan - na crash and burn

40 Right, tell me more.

41 42

Gtr

GABOR: "...escape not be possible,
you would take your own life."

MORITZ:

43 44 45 46

+Vc

Gtr

p

47 48 49

kay, so now we do the play. — Act like we so care. — No way. You'll write my folks—? Well, o-kay.

50 51 52

Babe, — that's how it goes. —

53 54 55

more legato

Pno
Vc

56 57

GABOR: "... Leopold Habsburg. Or that rare and estimable essayist, Jacob Knechtel... and yet gone on to brilliant careers. MORITZ: Consider, for example..."

They're

59 60 61 62

not my home. Not a-ny - more. Not like they so were be fore.

BOYS:

oooh... (Gtr continues rhythm) oooh... ah...

63 64 65 66

Still, I'll split, and they'll, like... Well, who knows? Who knows? Who

ah...

FRAU: "...feelings for you, or on
your relationship with Melchior."
**MORITZ/
HANSCHEN:**

67 68 69 70

knows? Uh

+Vc

Gtr

82 You start to cave. 83 You start to cry. 84 You

85 try to run. 86 No - where. 87 to hide. You want to crum - ble up, -

88 and close that door. 89 90

GABOR: "...unchangingly and most fondly yours, Fanny Gabor."

91 92 93 94 MORITZ:
Just

95 96 97

fuck it— right? E nough. — That's it. You'll still go on. — Well, for a bit. — A - no ther day of ut ter shit—

f

This system contains three measures of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). Measure 95 starts with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

98 99 100

MORITZ/
OTTO:

And then... there were none. — And then... there were none. —

This system contains three measures of music. The vocal line is on a treble clef staff. Measure 98 begins with the vocal line. Measure 99 continues the vocal line. Measure 100 is a full measure for the vocal line. The piano accompaniment continues with the same eighth-note accompaniment. The name "MORITZ/OTTO:" is written above measure 100.

101 102 103

And then... there were none... —

GEORG:

And then... there were none... —

This system contains three measures of music. The vocal line is on a treble clef staff. Measure 101 is a full measure for the vocal line. Measure 102 begins with the vocal line. Measure 103 continues the vocal line. The piano accompaniment continues with the same eighth-note accompaniment. The name "GEORG:" is written above measure 102.

104

105

108

And then... there were none...

HANSCHEN/
ERNST:

And then... there were none...

The musical score consists of four staves. The top three staves are vocal parts for Hanschen and Ernst, each with the lyrics "And then... there were none...". The bottom two staves are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure numbers 104, 105, and 108 are indicated above the vocal staves.

SEGUE AS ONE TO:
"Mirror Blue Night"