

LIMBO

(ver. 04/30/2022)

Composer: Nick Grosso

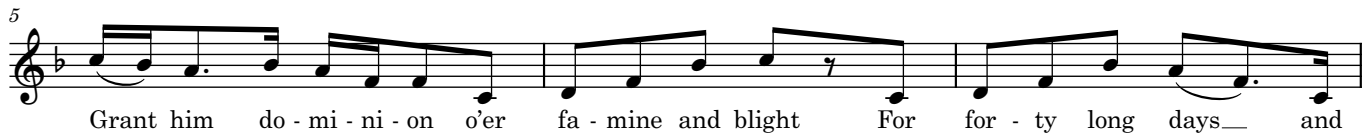
Arranger: Ruiran Xun

1. Second Bell

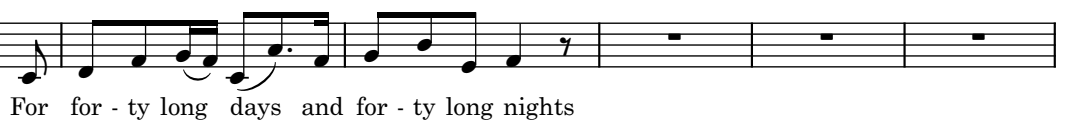
(Beatrice, Chorus, Virgil)

BEATRICE:

(freely)



VIRGIL:



SOUL 1 / 3 / 2 / 4:

[part splits explicitly notated throughout score]



(slower)



SOUL 1:

23

Se - cond bell Take my breath Feed it to a camp - fire

[repeat 3x]
Dm/Bb

SOUL 2:

29

See if I ____ can burn a se - cond more Se - cond bell Take my death

A7 Dm/Bb

35

Turn it in - to some - thing Some - thing much bet - ter than I e - ver was

A7 Dm/Bb

SOUL 1:

SOUL 1 + 2:

41

What is wrong with me? What is wrong with me? Dim ho - ri - zon, there's

(+ light improvised arpeggiation)

45

smoke in my eyes Run - ning emp - ty from all these good - byes

B \flat Dm B \flat F C7 F

48

SOUL 2:

Se - cond bell

SOUL 3:

Se - cond bell Take my steps E - cho them in thun - der

Dm/B \flat

52

Why must I go a - way? I'm still here just wai - ting

May my tears_ fall_ on fer - tile ground

A7 Dm/B \flat

57

SOUL 1:

Se - cond bell__ Se - cond bell Se - cond bell

SOUL 4:

Se - cond bell__ Se - cond bell__ Se - cond bell__ Se - cond bell

SOUL 3: **SOUL 3 / 2:**

Se - cond bell Why come so soon? Just wait Just wait_____ a

Am7 A7

61

Se - cond bell__ Se - cond bell__

SOUL 4:

Se - cond bell__ Se - cond bell__ What is wrong with the

SOUL 1 / (3 / 2):

while What is wrong with me?

(+ light improvised arpeggiation)

Dm/Bb Bb F

65

world?! SOUL (1 / 3) / 2: SOUL (1 / 3) / (2 + 4):

What is wrong with me? Why do I lie a - wake e - very night?

69 SOUL (1 / 3) / (2 / 4):

Why do I dis - a - ppear in the light?

72 SOUL 3:

I don't know my name a - ny - more It's

76

so un - im - por - tant to me I am on - ly fi - re and brim - stone I can - not hear a

BEATRICE + SOUL (1 + 3) / (2 + 4):

80

thing I don't know my name a - ny - more It's so un - im - por - tant to me

BEATRICE + SOUL 3 / 1 / (2 + 4):

84

I am on - ly fi - re and brim - stone I can - not hear a

VIRGIL:

87

thing I hear you... I hear you...

[SEGUE]

2. Angel's Message

(Beatrice, Virgil)

♩ = 90

VIRGIL:

I hear you....

BEATRICE: Virgil was a good man. Funny. Soft-spoken. A poet. He spent his days in the family villa, writing. He would write about ethics and politics, he wrote stories. And then he died. [GO]

VIRGIL:

[last time]

4

I hear you...

BEATRICE: Only 17 years before the birth of Christ. If he knew back then what he knows now about that guy, he probably would have held out for another couple decades through sheer power of will. [GO]

VIRGIL:

[last time]

8

I hear you....

BEATRICE: Everyone else resigns to their fate eventually. But not Virgil. He always knew he didn't belong in Limbo. He wanted answers. And so, for very many millenia, he walked in a steady, straight line. [GO]

11 $\text{♩} = 72$ $\text{♩} = 60$ (BEATRICE:)

BEATRICE: And so it's no wonder,
out of all the damned of Inferno,
he would be the one sharp enough,
hopeful enough, to hear the
angel's call. [GO]

VIRGIL: Hello? What is that? Show yourself!

Be not a - fraid_

18

VIRGIL: Whoa. Whoawhoawhoawhoa. What's... what's going on...

Be not a - fraid, Vir - gil I

22 $\text{♩} = 66$

come to you with a mes - sage from on high We find our - selves at the end of time

25

The world is done and the end is nigh, Vir - gil The world needs

Am I drea - ming?

28 (BEATRICE:) $\text{♩} = 66$

sa - ving...

VIRGIL:

VIRGIL: Are you an angel?
BEATRICE: Yes.

I've so ma - ny ques - tions— Who are you? Why am I—

32 (VIRGIL:)

here? I've been wal - king for a real - ly long time, you know! I've prayed and I've

35

Pa - tience, man, I'm get - ting

ran and I've shou - ted I've so ma - ny__ ques - tions

38 (BEATRICE:) $\text{♩} = 72$

there, al - right? I am sent with news of the son of God's re - turn...

(VIRGIL:)

So - rry...

41

That guy

Christ? You mean the Christ who left us all be - hind? The one who

43 (VIRGIL:) BEATRICE: Yes, him.

died for all our sins? Al - though I had none

E^b

45 BEATRICE: BEATRICE: We know it. God knows it.

You were born too soon and died too young

47 (BEATRICE:)

You're the one that hea - ven left be - hind But your time has come You're the

49 VIRGIL: The call?

on - ly one With the pa - tience and the wis - dom to an - swer the call

52 $\text{♩} = 42$

A shep - herd for our Christ A gen - tle soul with tem - pered stride

57 VIRGIL: You want me to guide... Jesus?

Won't you be kind, Vir - gil? Won't you be his guide? At the

61 (BEATRICE:)

end of days and the end of man There's one last train to the pro - mised land

65

You woul - dn't mind, Vir - gil? If you hopped on for the ride

VIRGIL:
What do you want
me to do?

♩. = 66

68

You'll show him the hor - rors of hell Give

71

him one last chance to dis - pel A - ny lin - ge - ring doubts a - bout the fate of man Who will

73 (BEATRICE:)

burn in hell_ for - e - ver? Who de - serves a se - cond chance

(VIRGIL:)

A se - cond chance?

75

A se - cond chance? Is that a yes?

A se - cond chance?

VIRGIL: Wait, what can I show him that he doesn't already know?

BEATRICE: He's lost the memory of his past life. He is reincarnated as a man named Dante.

This petal from the Empyrean Rose will guide you to him and show you the way through Inferno.

VIRGIL: This is all happening so quickly.

BEATRICE: It will have been worth the wait.

VIRGIL: Is this really happening? [GO]

78

80

BEATRICE: It can be. Will you go?

VIRGIL: I'll go.

BEATRICE: Go!

[SEGUE]

3. Dark Wood

(Dante, Virgil)

♩. = 66



7

DANTE:

Measures 7-11. The vocal line enters in measure 7 with the lyrics "I woke to find my - self a -". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody of eighth notes in the right hand.

12

Measures 12-16. The vocal line continues with the lyrics "- lone in a dark wood". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody of eighth notes in the right hand.

17

Measures 17-21. The vocal line continues with the lyrics "I can - not re - mem - ber a thing a - bout a - ny - thing Must - 've took a wrong turn at the". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melody of eighth notes in the right hand.

20 (DANTE:)

turn that I was sup - posed to turn on— Some - thing feels wrong

The musical score for measures 20-22 features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The moon sits in the sky I know what that is that I

The musical score for measures 23-27 continues the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment maintains the eighth-note pattern in both hands.

re - cog - nize! I can see se - veral stars! And croo - ked old... trees! Yes it's

The musical score for measures 28-30 shows the vocal line with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment continues with the eighth-note pattern.

all co - ming back to me— Good on - ya— Um... What the hell is— my

The musical score for measures 31-34 includes the vocal line with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment continues with the eighth-note pattern.

(DANTE:)

35

name...? Hel - lo?! Is a - ny - bo - dy out there I'm

This system contains measures 35 through 38. The vocal line begins with a whole rest in measure 35, followed by a half note in measure 36, and then a series of eighth and sixteenth notes in measures 37 and 38. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some beamed sixteenth notes in measures 37 and 38.

39

lone - ly and lost and a - fraid Hel - lo?! Is a - ny - bo - dy a - bout there I

This system contains measures 39 through 42. The vocal line starts with a half note in measure 39, followed by a half note in measure 40, and then a series of eighth and sixteenth notes in measures 41 and 42. The piano accompaniment continues with the same eighth-note pattern as the previous system.

43

fear that I've been left a - stray_ I'm just sear - ching for an - swers on

This system contains measures 43 through 45. The vocal line begins with a half note in measure 43, followed by a half note in measure 44, and then a series of eighth and sixteenth notes in measure 45. The piano accompaniment continues with the same eighth-note pattern.

46

how to get back on_ my way I'm just sear - ching for an - swers on

This system contains measures 46 through 49. The vocal line starts with a half note in measure 46, followed by a half note in measure 47, and then a series of eighth and sixteenth notes in measures 48 and 49. The piano accompaniment continues with the same eighth-note pattern.

50 (DANTE:) how to get back on my way VIRGIL: I



55 woke to find my - self a - lone in a dark wood Fa -



59 - mi - liar old_ trees bat - tered bare by the breeze The ques - tions I'll ask him, the



62 ques - tions I should - n't_ like Hea - ven - ly fa - ther? Why does my sen - tence feel



(VIRGIL:)

65

like it be - trays e - ter - ni - ty's gaze? Too im - pure for Pa - ra - dise, too good for In - fer - no

This system contains measures 65 through 68. The vocal melody is in a B-flat major key signature (two flats) and 4/4 time. It features eighth and sixteenth notes with lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex sixteenth-note pattern in the left hand.

69

A - li - en you wan - dered the stars for a long time

This system contains measures 69 through 73. The vocal melody continues with a longer note in measure 69, followed by eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic patterns as the previous system.

74

Soon you may just find your way___ a - gain Off to an e - ter - ni - ty_ all__mine

This system contains measures 74 through 77. The vocal melody includes a measure with a whole note and a measure with a half note. The piano accompaniment continues with its established patterns.

78

I al - most feel free It's a fee - ling most a - li - en_ to me

This system contains measures 78 through 81. The vocal melody features a measure with a quarter note and a measure with a half note. The piano accompaniment continues with its established patterns.

82 (VIRGIL:)

Hel - lo?! Sal - va - tion, are you out there? You

The musical score for measures 82-84 is in B-flat major (two flats). The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some ties.

DANTE:

I don't want to get_ flayed

The musical score for measures 85-86 is in B-flat major. The vocal line (treble clef) starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note pattern.

(VIRGIL:)

an - swer the things that I've prayed Hel - lo! Is there

The musical score for measures 87-89 is in B-flat major. The vocal line (treble clef) begins with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note pattern.

I'm con - fused, is it night or_ day?

The musical score for measures 90-91 is in B-flat major. The vocal line (treble clef) starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note pattern.

a - ny - bo - dy_ a - bout there? It's time to be - gin a__ new day.

The musical score for measures 92-94 is in B-flat major. The vocal line (treble clef) begins with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note pattern.

The piano accompaniment for measures 92-94 continues with the same eighth-note pattern in both hands.

91 (DANTE:)

Hel - lo If I wait a - ny lon - ger I might lose my mind

(VIRGIL:)

Hel - lo If I wait a - ny lon - ger I might lose my mind Hel-

95 Hel - lo If some - one is out there please Find me! Find me!

- lo If some - one is out there please Find me! Find me!

98 Some - one! A - ny - bo - dy! O - kay o - kay

Some - one! A - ny - bo - dy! O - kay o - kay

BEATRICE: Virgil and Dante share a conversation... [GO]

103 (DANTE:)

Let's get on our way _____

(VIRGIL:)

Let's get on our way _____

[SEGUE]

4. Bells

(Minos, Miletus)

$\text{♩} = 54$

MINOS: The bells, Mile,
keep on ringing the bells!
[GO]

MILE: The Serpent King, Minos. Judge of all departed
souls. The giant snake head growing out of his ass grants
him the wisdom of God Himself... [GO] or so he says.

MINOS: The bells, Mile! Oh!
How they tickle my little eardrummies!
MILE: But I don't know if I buy it.

Piano introduction in 8/8 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

9 **MINOS:**

Bells! Bells! Bells! I love when they ring for no rea - son at all! Ring the bells! The bells!

Musical notation for Minos's first vocal line, starting at measure 9. The melody is in the treble clef, and the piano accompaniment continues in the bass clef.

15 Bells! The sound of them sings like a cho - ir of an - gels! **MILE:**

The

Musical notation for Miles's first vocal line, starting at measure 15. The melody is in the treble clef, and the piano accompaniment continues in the bass clef.

18 Bells! Bells! Bells! Bells! The sound of the

king of__ hell speaks The prince of__ hell weeps

Musical notation for Miles's second vocal line, starting at measure 18. The melody is in the treble clef, and the piano accompaniment continues in the bass clef.

21 (MINOS:)

bells makes me do a lit - tle sil - ly dance Bells! Bells!

(MILE:)

Bells! Bells! I so hate the bells

25 *rit.*

That hea - ven - ly__ rin - ging Is this how we'll be for - e - ver?

— Is this how we'll be for - e - ver?

29

Bells! Bells!

MINOS: Mile...

MILE: Yes, father?

MINOS: I was thinking we could use some renovations around here. I would like a window.

MILE: A window?

MINOS: A window that would allow me to gaze out upon all of Inferno.

MILE: Of course, father.

MINOS: Bring me my oil!

MILE: Of course, father. [GO]

34 (MINOS:)

Bells! Bells!

(MILE:)

Force a mask for the old, But a tool for the young How can I sit by for

39 (MILE:)

thou - sands of years Wat - ching him, hel - ping him put them in cof - fins? How can I sit by

♩. = 54

43 (MINOS:)

Bells! Bells! Bells! The way that the bells make my sna - key go mmmm

(MILE:)

Some - thing must change

47 (MINOS:)

Bells! Bells! Bells! The day that the bells stop will be for la - men - ting!

(MILE:)

The day that the bells stop will be for re - joi - cing!

51

Bells!

What the hell do we need all this suf - fer - ing for? What's the point of e -

54

Bells! Bells!

- ter - nal dam - na - tion? Can't peo - ple change? Can't peo - ple learn?

57 (MINOS:)

Bells! Bells! Bells! Bells! Mi - le, I'm sen - sing great an - ger in

(MILE:)

Why must they burn? _____ Un - stop - pa - ble force

3

61

you There's al - ways such an - ger

Im - mov - a - ble ob - ject Not an - gry fa - ther, just cu - ri - ous,

65

The ser - pent knows all _____ The ser - pent speaks

some - times...

69 (MINOS:)

through me The ser - pent is oil, the ser - pent is God

(MILE:)

No, fa - ther, I know not to ques - tion your wis - dom, your

73

sys - tem is just

MINOS: You know, Mile... I do love having you around, but should you continue to doubt me, I will be forced to reverse your pardon. You don't want to go back to the tar pits, now, do you?

MILE: I don't doubt you. I'm fine.

MINOS: Attaboy. Now, before you go...

freely

80 (MINOS:)

Ring the bells! The bells! Bells! The sound of the bells rings me clo - ser to

84 (MINOS:)

God The bells! Bells! Bells! The sound of the bells makes me love my

(MILE:)

One day this place will see free - dom One

88 (MINOS:) (freely, to the end)

job! I'll stay like this for - e - ver...

(MILE:)

day there'll be just - ice It won't be like this for - e - ver... I'm

MINOS: Are you talking to me, son?
MILES: Not at all.

93

go - ing to see a guy a - bout that win - dow

[SEGUE]

5. As Above, So Below

(Beatrice, Virgil, Dante, Ensemble, Miletus)

♩ = 90

BEATRICE: Virgil and Dante delve ever deeper into the depths of Inferno.
And I... I mean, God... isn't getting nervous at all. [GO]

BEATRICE:
[last time]

3

O bro - ther, do be wa - ry For the

VIRGIL: Don't make eye contact, Dante. They'll get the wrong ideas.
DANTE: Are you sure? They just look like they're hurting.
VIRGIL: I am to keep you safe, so were the explicit instructions of the angel. Take a good look, and let's keep moving. You can save them once you... ascend, my lord.
DANTE: Oh, I don't like that at all. // That's uncomfortable.
VIRGIL: // Sorry, your, uh... highness.
DANTE: No, no. Just... Dante.
VIRGIL: Dante. Virgil.
DANTE: I know. You've said.
VIRGIL: ... Okay. [GO]

6

un - known on - ly gets more un - known The dee - per you go

DANTE: So... what is this place, exactly?
VIRGIL can't answer.

9 (BEATRICE:)

A - ny pain is__ tem - po - ra - ry Still, keep mar - ching on let faith tem - per your

12

toes The dee - per you go Trust the

DANTE: I see. So this isn't what life is like.
VIRGIL: I don't know. VIRGIL: You don't remember... life?

15

love that's as a - bove is so be - low

DANTE: No. Colors, maybe. Uh. Heat. Like, a good kind. Maybe.
VIRGIL: Maybe, yes.

18 VIRGIL / DANTE:

Wal - king_____on the edge of the earth Tal - king_____on the

21 (VIRGIL / DANTE:)

edge of the earth with a stran - ger Gues - sing a - bout

[23]

this and that Stress - ing who are you to fall from the

25

VIRGIL / DANTE:

sky Who are you And why

VIRGIL: We should get a move on.

♩. = 210

CREEP:

29

Hey now, a toy! What do we got here, is that a boy, that flesh, those ro - sy cheeks

VIRGIL:

CREEP:

31

VIRGIL:

In - fer - nal wretch, har - py, just leave us be, we're on - ly pas - sing through Bah! Bah!

CREEP:

CREEP +
VIRGIL:

CREEP:

♩ = 90

34

Bah! Get on then!

VIRGIL looks to DANTE, who is looking at him nervously.
VIRGIL: Well... what?

WRETCH:

36

His cheeks are bright and ro - sy He re - minds me of some - one I used to

WRETCH + DANTE / SINNER + VIRGIL:

39

know The dee - per we go Could he be my sa - vior There is

42 **DANTE:** **ALL (minus BEATRICE):**

some - thing deep with - in that seems to glow The dee - per we go **VIRGIL:** Trust the

The dee - per we go

MESENTER:
(freely)

45 love that's as a - bove is so be - low Son of God There are re - ports of one quote

MILE: What?

(freely)

49 "Son of God" A li - ving man in In - fer - no A lim - ban spi - rit guide in

52 **(MILE:)**

(MESENTER:) Oh? What a per - plex - ing point of

tow What would His High - ness like to do

55

news Go! And tell old Cha-ron make haste to the Styx and

♩ = 90

(MILE:)

57

row!
ALL (minus MILETUS):
Sca-ling splin-tered moun-tain-tops Fail-ing re-a-li-zing this is a

60

big one Spea-king a-bout this and that

62

Slee-ping and sur-prised by some lit-tle dream That would seem to be
DANTE: Thanks.

SINNER + WRETCH + BEATRICE:

65

right

[VAMP on Eb/Db and Ab during DANCE BREAK in different octaves;
start slow and accel.]

69

♩ = 132

DANTE / VIRGIL:

71

Dan - cing with a beat - up hip Pran - cing like an i - di - ot It's a - ma - zing

ALL:

75

Las - ting may - be far too long Fas - ting_ may - be far too long Is this real?

DANTE / VIRGIL:

79

Cha - sing some - thing in - con - crete Was - ting_ is - n't this what be - ing a - live is like

VIRGIL: ♩ = 90

DANTE: Maybe I really *am* Jesus.

MILE:

ALL:
rit.

83

No more was - ting time let's move, let's go! Has an o - ppor - tu - ni - ty a - rose May the

6. Something Divine

(Charon, Virgil, Dante, Ensemble)

♩ = 57

CHARON: Ahoy, mateys!

MILE: Charon. Boatman of the River Styx who owes me several favors.

CHARON: You two look like you could use a lift. Care to take a paddle down the Styx?

VIRGIL: I think we can make it on foot.



CHARON:
(last time)

8



I took to the falls to be

CHARON: Is that so? Your friend there looks like he's seen a ghost. Ahaha! Just a little dead person humor. Hop in.

DANTE: Could we?

CHARON: Of course! (*They get in the boat.*)

You don't look like you're from around here. I should probably let you know—*not* a good idea to look into the water.

You don't want *them* to see you...

DANTE: Who's "them"—

CHARON: I like to keep my passengers distracted with a little song an old lass taught to me once. How I miss her?

DANTE: What happened to her?

CHARON: Oh, she's one of them. [GO]



14



close to the sky To look for the brigh - test thing e'er one could find The



(sim.)

17



moon told me up - wards so up - wards I'll climb The



CHARON: I don't know what any of it means
but I love it—

20 (CHARON:)

falls al - ways go to the ri - ver_ in time O

Measures 20-22: The vocal line begins with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody starts on a half note, followed by a quarter note, then a half note, and continues with eighth and quarter notes. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. Measure 22 ends with a double bar line and a repeat sign.

watch - man, o watch - man please look to the sky Find me the brigh - test thing

Measures 23-25: The vocal line continues with a treble clef and three flats. The melody features a mix of eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Measure 25 ends with a double bar line and a repeat sign.

e'er one could find In cool shores as emp - ty as my heart's de - signed

Measures 26-28: The vocal line continues with a treble clef and three flats. The melody includes a half note, a quarter note, and a half note. The piano accompaniment continues with the eighth-note bass line and chords. Measure 28 ends with a double bar line and a repeat sign.

In clear - est_ of mir - rors lies some - thing div -

Measures 29-31: The vocal line continues with a treble clef and three flats. The melody starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with the eighth-note bass line and chords. Measure 31 ends with a double bar line and a repeat sign.

31 (CHARON:)



-ine

VIRGIL: You should know how grateful I am for your return, my—

DANTE: It's— my name is just...

VIRGIL: Dante.

DANTE: Thanks. But I'd be lying if I said I wasn't feeling a little... overwhelmed.

VIRGIL: Oh, I am as well. I haven't interacted with others, much. Not since I was alive, like you.

DANTE: Do you miss your life?

VIRGIL: I don't remember it much anymore, really.

DANTE: Huh. Based on the way you and everybody else here describes it, it seems pretty hard to forget. [GO]

(improvise on melody during repeats)

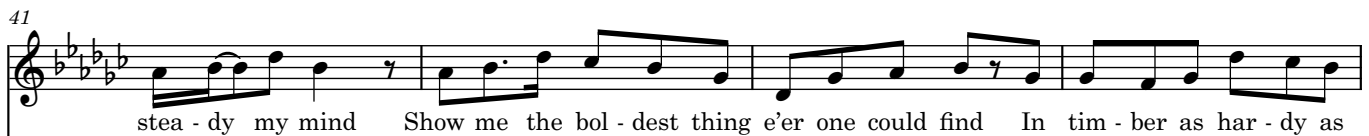


CHARON:

(last time)



O hun - tress, o hun - tress please



stea - dy my mind Show me the bol - dest thing e'er one could find In tim - ber as har - dy as



my heart's de - signed,

In de - li - cate flo - wers lies some - thing di -



48 (CHARON:) VIRGIL: Well I suppose, I—

vine I took to the o - cean to cast in_ my line To

52

look for the ra - rest thing e'er one could find The waves told me pa - tience will

55 VIRGIL: So, my life—

give me a sign The sea rocks me gent - ly for time a - fter time

59

O sai - lor, o sai - lor please cast me a line Catch me the ra - rest thing

63 (CHARON:)

e'er one could find In sha - dows as wa - t'ry as my heart's de - signed

66

In dee - pest of wa - ters lies some - thing di - vine...

69 (CHARON:)

O bro - ther, o bro - ther please

DANTE / VIRGIL:

Ooh

DANTE: Say it.

VIRGIL: I don't know. Yes, I miss it. It was beautiful. It was something. This... this is all just... static.

DANTE: Well, I have nothing to compare this to, so for me it's just kind of... scary? I guess? But that's it.

(A pause.) What if I get to Paradise and I don't remember my life? I'll be like the only dead person who never really lived.

VIRGIL: Maybe that's a blessing.

DANTE: Maybe.

VIRGIL: Maybe. [GO]

75 (CHARON:)

show me__ a sign Bring me the tru - est thing e'er one could find A -

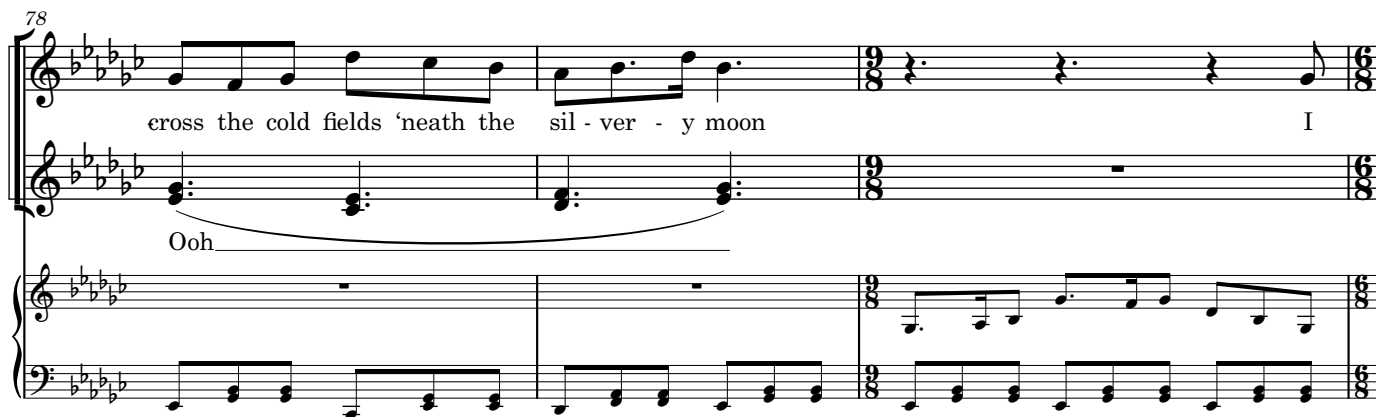
(DANTE / VIRGIL:)



78

cross the cold fields 'neath the sil - ver - y moon I

Ooh



81

ne - ver thought I would find some - thing like you

I ne - ver thought I would find



84 (DANTE / VIRGIL:)

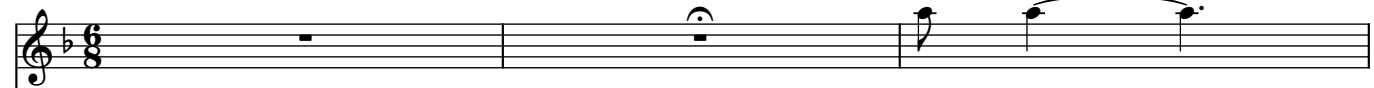
some - thing like you

[SEGUE]

7. The City of Dis

(All)

MILE:



Je - sus!_____

CHARON: Land Ho! Welcome to the shores of Dis! That must be for you.

DANTE: For us?

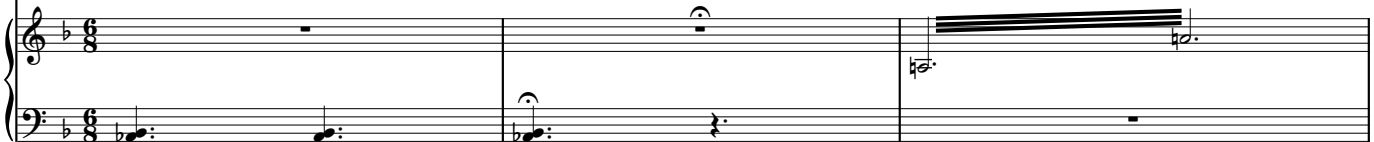
VIRGIL: Why would they... ring the bells for us?

CHARON: The prince Miletus himself sent me after you. I didn't ask questions. I never do!

VIRGIL: I... don't like that.

CHARON: Do enjoy the city. Mind the tar pits on your way in. They're difficult to get out of. Exeunt Charon!

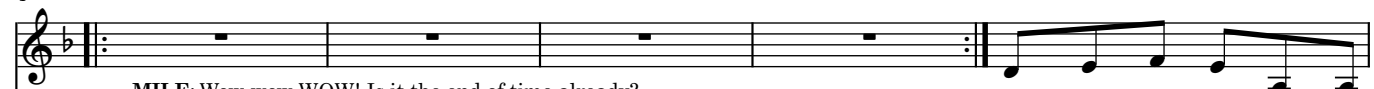
VIRGIL: Stay behind me, Dante, and pull up your hood—we should keep as low a profile as possible— [GO]



4

♩. = 66

MILE:



MILE: Wow, wow, WOW! Is it the end of time already?

Time flies when you're being a bureaucrat.

Anyways, Christ! I've always wanted to meet you.

Come in. We have so much to catch up on! [GO]

Please mind your step here Don't



9

MILE: Though you know all about that, I'm sure.



fall in the tar pits Not fun bur - ning in ru - bber

Right through the gates now re-



13



- lease your sus - pi - cion There's no - thing to fear We're in the great hub of it all It's the



16 (MILE:)

ci - ty of Dis! You'll fall in love with a ci - ty like this! We've

This system contains measures 16, 17, and 18. The vocal line (treble clef) features a melody with eighth and quarter notes, including rests. The piano accompaniment (grand staff) consists of a right-hand melody with eighth notes and a left-hand bass line with chords and eighth notes. The key signature has one flat (B-flat).

19

all been thin - king of you, here! I've cooked up a list Things you won't want to miss All the

This system contains measures 19, 20, and 21. The vocal line continues the melody with eighth and quarter notes. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with chords and eighth notes. The key signature has one flat (B-flat).

22

shops made of slop and the foun - tain of piss— It's the ci - ty of Dis! The big bra - ssy bells and the

This system contains measures 22, 23, 24, and 25. The vocal line continues the melody with eighth and quarter notes. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with chords and eighth notes. The key signature has one flat (B-flat).

26

ser - pent king's hiss The crown je - wel of hell Yes you would be re - miss to just

This system contains measures 26, 27, and 28. The vocal line continues the melody with eighth and quarter notes. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with chords and eighth notes. The key signature has one flat (B-flat).

29 (MILE:)

speed right through this So kick back and re-lax, get your kicks in the ci - ty of

32

Dis

VIRGIL: We unfortunately are on a strict deadline that must be carefully adhered to—
 MILE: Oh, deadline, schmeadline. We're dead! We have nothing but time!
 DANTE: Virgil, I think I should be learning more about the people who live here. I need to judge their souls, right?
 MILE: You should talk to my father, the Serpent King. He will tell you about literally every soul here.
 VIRGIL: We really shouldn't. The angel said—
 MILE: The angel! God, you sound like my father. Says God speaks directly to him. (*winks/nudges to Dante*)
 Why don't they just tell us themselves, you know?
 DANTE: Yes. He judges the souls right? He'll remember me from when I was Jesus, he can give me answers.
 VIRGIL: We don't need the Serpent King. We have our heading, and we should go.
 DANTE: No. I'm sorry, Virgil, but all this about an angel... I need to see things for myself. [GO]

VIRGIL: Dante, everyone here is either demon or damned. They aren't to be trusted!
 DANTE: You're damned too, aren't you? What makes you any better than the rest of these people? I notice the way you look at them, like they're monsters. They're not. There's something wrong here. I'm gonna find out what it is for myself. (*He runs off.*) [GO]

36

38 MILE:

Vir - gil, you're a ve - te - ran Sure - ly you know bet - ter than to

VIRGIL: Dante. Dante!

41 (MILE:)

rea - son with a pro - phet All they do is lie for pro - fit With you I've_ some bu - siness I'd

44

like to dis - cuss So give up the fuss, let's just?

MILE: Virgil, you say an angel spoke to you. Now that's a very brash rumor to spread.
Almost heresy. Why would you lie about angels to the son of the Serpent King?

VIRGIL: No, no. Look— (VIRGIL reveals the Rose Petal) [GO]

47

MILE:
(last time)

51

VIRGIL: The angel gave me this. It's been guiding me this whole time. Please. I need to get him home so he can save us— [GO] It

53

shines It shines like the ser - pent's eyes

MILE: Let me see it.
VIRGIL: No.
MILE: Virgil...
VIRGIL: No!

$\text{♩} = 66$

59 (MILE:) VIRGIL: I won't.

Give me the flo - wer Since when have an - gels kept their pro - mi - ses? Just

61 VIRGIL: What do you want with it?

give me the flo - wer I'll kill my

63

fa - - ther Co - ver a dag - ger in this stuff *Scchlick!* Bye - bye, no

65 VIRGIL: What?!

bo - ther! And then we'll kid - nap Christ! Oh, hush— Just think for a

68 (MILE:)

mi - nute: Why would he save us from In - fer - no When he put us in it? Huh?

VIRGIL: He's... different now. Dante is good. He'll see we've changed...

MILE: He decided that a paltry number of misdeeds on Earth earned us an eternity of torture. Forgive me if I'm not as trusting. He filled my lungs with molten rubber. My skin was ash, my brain magma, for... forever. For his own selfish needs, my father freed me. But that was his mistake, because I'm going to free everyone else at any cost. [GO]

71 ♩ = 96

DANTE: Virgil? Virgil?!

VIRGIL: Dante? Where is he?

MILE: He's in good hands. We'll need him in pristine condition if we want a ransom.

(Two guards approach VIRGIL from behind.)

VIRGIL: Ransom? What are you talking about, what did you do?!

MILE: Heaven will get her favorite son when the damned are set free.

My conditions. Simple. Else he dies here with us.

VIRGIL: The Serpent King will see his goodness and send him to Heaven.

MILE: Not if he's dead!

(The guards seize VIRGIL, making him drop his petal. MILETUS picks it up.)

Ohh, for me?

VIRGIL: Give that back!

MILE: Or what? We've got nothing to lose, Virgil. Stand by if you want, but I'm going to be the first man in the universe to have a say in my own fate. [GO]

76 ♩ = 66

(add occasional descending chromatics in RH)

(The guards throw VIRGIL to the ground. The angel appears before him. She looks very shaky.)

VIRGIL: Angel.

BEATRICE: You lost him.

VIRGIL: He ran off. The prince—

BEATRICE: Why'd you lose him...

VIRGIL: He's being held for ransom.

God will save him, right? [GO]

BEATRICE: No.

VIRGIL: Why not? [GO]

78 ♩ = 72

♩. = 42

MILE:

81

Now is the par - ting of fa - ther and child

MINOS: Oh, Mile, you're back! Tell me,
how goes the window-shopping, ahahaha!

84

Bless him this jour - ney with mer - cy mild

Grant him for - give - ness o'er

MINOS: Oh, how I wish I could
see better...

88

fa - mine and blight For for - ty long days and for - ty long nights For

MINOS: You have such a lovely voice,
my son. Like bells... How I

92

♩. = 90

for - ty long days—

wish I could—

96

VIRGIL:

What are you

BEATRICE:

He was so lost, — Vir - gil He did such
sa - ying?

104

aw - ful things I had to bring him here to show him what a -

(BEATRICE:)

- wai - ted him **VIRGIL:** Life is - n't fair, — Vir - gil,
What are you sa - ying?

111 (BEATRICE:)

Death's e - ven worse, you know that I tried to save him, but I

115 (BEATRICE:)

went and ru - ined e - very - thing I went and ru - ined e - very - thing He's

VIRGIL:

You—

119

♩ = 72

not the Son of God I'm fl - ying to a - no - ther sun The king is dead the war is won

123

♩ = 90

And hea - ven knows a bet - ter world is here be - gun

♩. = 42

ENSEMBLE:

127

MILE: Damned of Inferno! Rise!
The pits that once held us run dry!
The holds that bound us are no more!
Rise! And build a new eternity! [GO]

I don't know my name a - ny - more It's

ENSEMBLE 1:

132

so un - im - por - tant to me I am on - ly fi - re and brim - stone I can't hear a

LEADS:

136

I don't know my name a - ny - more It's so un - im - por - tant to

(ENSEMBLE 1:)

thing I can't hear a thing I can't hear a thing

ENSEMBLE 2:

I can't hear a thing I can't hear a thing I can't hear a

(improvise fill)

141 (LEADS:) DANTE + VIRGIL:

me I am on - ly fi - re and brim - stone I can't hear a thing I

(ENSEMBLE 1:)

I can't hear a thing I can't hear a thing I can't hear a—

(ENSEMBLE 2:)

thing I can't hear a thing I can't hear a thing

146 hear you... (improvise low rumbling)

[FIN]