

The Burden Of Life (Part 1)

(Lily Byrne)
(REV.10/9/02)

Words and Music by
Lynn Ahrens and Stephen Flaherty

(Cue:)

ALFIE: "Well, I was right. Someone I was waiting for, praying for even, got onto me bus out of the blue. A girl."

LILY: "A girl! Oh Alfie! Well, That is the power of the nine weeks of Saint Jude for you."

"...Excuse me while I faint. (MUSIC IN.) No, while I holler it out the window: Mum, Dad..."

Moderately Fast

1 1A 1B

"...wherever you are up there: tell Gabriel to blow his mighty horn. My own dear sweet brother's in love!"

1C 2 SAFETY 3 LILY:
How

ALFIE:
"Lil!"

4 5

long has it been I've been down on my knees say - ing ro - sa - ries in - to my sleep? The

mf

6 7

can - dles I've lit! The no - ve - nas I've said in the hopes St. Lau - ret - ta would weep! The

8 9

girls at So - da - li - ty call me a mar - tyr but that - 'll be all in the past. Now

10 11

hea - ven has lift - ed the bur - den of life and has brought you a swee - tie at last! Oh, you had

poco rit. *molto rall.* *lunga*

12

bet - ter pro - pose to her fast!

ALFIE: "Are you through, Lily? LILY: "I'm all ears, Alf. Speak, lamb. Say sweet words to me, my only angel." ALFIE: "She's not for me. She's for me play."

MUSIC OUT.)

13 *(Tempo Primo)* 14 15 16 17 SAFETY

(Scene continues dry.)

LILY

Oh God, you're not starting that up again, are you? Wasn't last time enough for you?

ALFIE

If you're talking about "The Importance of Being Earnest"!

LILY

I'm talking about you making an utter fool of yourself.

(MUSIC IN!)

V.S.

The Burden Of Life (Part 2)

(Lily Byrne)

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Words and Music by
Lynn Ahrens and Stephen Flaherty

ALFIE: "A play like "Importance" needs more than a single performance to get it right. This time..."

Moderately Fast

... I intend to stage -for four performances—Oscar Wilde's masterpiece, SALOME." LILY: "SALOME? Is that out of the Bible?"

ALFIE: "It's nothing to do with the Bible or nine weeks on your knees to St. Jude. It's to do with art." LILY: "Art! Who puts..."

... these notions in your head? You're an unmarried bus conductor, Alfie, in case you haven't noticed."

12 13

think of the times we was both of us kids. It was me who would stand up for you. I'd

mf

14 15

beat a - ny - bo - dy who'd pick on my bro - ther. I'd pum-mel 'em pur - ple and blue! But,

16 17

here I am now, look - ing af - ter you still! The girls say I'm out of my head, and

18 19

pi - ty a wo-man the bur - den of life with a bro - ther who's ne - ver been wed. Oh, it's a

poco rit. *molto rall.*

20 *Faster*

Devoutly
21 *(A Bit More Relaxed)*

bles - sing our pa - rents are dead! St. Lau - ret - ta, I

The musical score for measures 20 and 21 consists of three staves: a vocal line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. Measure 20 is marked 'Faster' and ends with a double bar line. Measure 21 is marked 'Devoutly (A Bit More Relaxed)'. The lyrics are 'bles - sing our pa - rents are dead!' for measure 20 and 'St. Lau - ret - ta, I' for measure 21. A dynamic marking 'sfz' is present in the piano accompaniment in measure 21.

22 don't e - ven mind if the girl is - n't vir - gi - nal. 23 Fat chance, these days. There's

The musical score for measures 22 and 23 consists of three staves. Measure 22 is marked '22' and measure 23 is marked '23'. The lyrics are 'don't e - ven mind if the girl is - n't vir - gi - nal.' for measure 22 and 'Fat chance, these days. There's' for measure 23. The piano accompaniment features a steady eighth-note rhythm.

24 pro - bab - ly three of us left in all I - re - land. 25 St. Lau - ret - ta, with

The musical score for measures 24 and 25 consists of three staves. Measure 24 is marked '24' and measure 25 is marked '25'. The lyrics are 'pro - bab - ly three of us left in all I - re - land.' for measure 24 and 'St. Lau - ret - ta, with' for measure 25. The piano accompaniment continues with a steady eighth-note rhythm.

26 27

all of the scan - dal you hear and you read of to - day, oh,

Detailed description: This system contains measures 26 and 27. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "all of the scan - dal you hear and you read of to - day, oh,". The piano accompaniment consists of a bass line in the left hand and a chordal line in the right hand, both in treble clef. The music is in a 4/4 time signature.

28 29

what's the whole world co - ming to, a - ny - way? And

poco rit.

Detailed description: This system contains measures 28 and 29. The vocal line continues with the lyrics "what's the whole world co - ming to, a - ny - way? And". The piano accompaniment includes the instruction "poco rit." (poco ritardando) in the left hand. The right hand has a melodic line with a "rit." (ritardando) marking. The time signature changes from 4/4 to 3/8 in measure 29.

30 *A Bit Slower, but Steady* 31

now and a - gain, Mis - ter Car - ney pro - po - ses, and all I can say is... not yet. My

mp

Red.

Detailed description: This system contains measures 30 and 31. The vocal line begins with the lyrics "now and a - gain, Mis - ter Car - ney pro - po - ses, and all I can say is... not yet. My". The piano accompaniment features a dynamic marking of "mp" (mezzo-piano) and a tempo instruction "A Bit Slower, but Steady". The left hand has a bass line, and the right hand has a chordal accompaniment. The time signature is 4/4. A handwritten "Red." is written below the piano part.

32 33

bro - ther, he needs me. Who else has he got but some girl who he still has - n't met! And

34 35

now and a - gain I see gray in your hair and I no - tice the gray in mine, too. Oh,

36 37

pi - ty a wo - man the bur - den of life. How much more do I have to go through? God

poco rit.

38 39

sent you this girl. Al - fie, give it a whirl or I'll bash in your brains with my shoe!

dolce

A Tempo

Musical score for measures 40-42. The vocal line (treble clef) starts at measure 40 with a fermata over a whole note, then continues with the lyrics "Saint Lau - ret - ta" in measure 41 and "is count - in' on" in measure 42. The piano accompaniment (grand staff) features a strong *f* dynamic in measure 40, a *cresc.* in measure 41, and *colla voce* in measure 42. A *gliss.* is indicated in the piano part at the end of measure 42. Measure numbers 40, 41, and 42 are marked above the vocal staff.

Faster

Musical score for measures 43-44. The vocal line (treble clef) begins at measure 43 with the word "you!" and continues through measure 44. The piano accompaniment (grand staff) starts with a very strong *ff* dynamic in measure 43 and features a *gliss.* in the piano part at the end of measure 44. Measure numbers 43 and 44 are marked above the vocal staff.