

Lady of the Rose  
A Musical Odyssey

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Music, Lyrics and Script by  
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Genera: Musical-Fantasy

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CHARACTER DESCRIPTIONS  
*Lady of the Rose---a Musical Odyssey*

**Lady of the Rose/Madonna/Ocean Goddess/Maria/Lady:** (Female, 17-25) *Soprano/Mezzo, pure tonality.* Beautiful, spiritual presence, sometimes playful.

**Questing “Boy”/Mijo’n Yob/ ‘boy’ in Boys' Choir/Christ-Star/Christopher:** (Male 7-10) *Pre-adolescent boy-Soprano.* Innocent, curious, brave, pure-hearted, bright, sensibility.

**Virtual Fetus-Boy:** (Male, 7-9) *Pre-Adolescent boy-Soprano.*

**Wizard/Muckwa’n Blackbird/Yogi:** (Male 45-75) *Baritone/bass.* Wise mystic, mysterious, mischievous, good.

**‘Dark Male’/Broski Cinnabar:** (Male, 25-45) *Bass or Baritone.* Devilishly handsome, slick, aggressive, Rasputin-like, wicked, arrogant.

**Young Adult Male/Ischmiel:** (Male, 17-25) *Tenor.* Passionate, pure, handsome, good-hearted, intelligent.

**“Girl”/Clara:** (8-12) *Soprano.* Pretty, intelligent, pure-heart, perceptive, brave.

**Joseph:** (Male, 25-45) *Bass or Baritone.* Stately looking, young mid-aged, good, caring man of some means.

**Innkeeper:** (Male 30-45) *Baritone.* Middle aged clerical-type.

**Male Archangel:** (Male 18-45) *Tenor.* White robed, winged, with sword.

**Female Archangel:** (Female, 18-45) *Soprano.* White robed, wings, with brass horn.

**Archangel Leviah:** *Narrator* (Male, 25-45). White robed, winged. Beautiful, exquisite -- ethereal divine presence.

*Ensemble as:*

BOYS CHOIR, GIRL’S CHORUS, MEN’S CHOIR, ANGELICAL CHOIR,  
 CREATURES/ANIMALS, DANCERS, SHEPHERDS, PILGRIMS, FAMILY

NOTE: Roles are meant to be multi-ethnic. Several roles are interchangeable for scenes: i.e. Choirs may contain dancers; Choirs may be reduced or expanded to suit production needs or preference. Boys', Girls' choirs/choruses could be 'mixed' a bit etc. 'Off Stage' recorded choral parts are a possibility -- using synthesizer technology such as the portable "Digitech Vocalist".

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**Total Time** (Approximately 80 min., excluding transitions & dialogue)

\* NOTE:

Instrumental-demo-songs available for listening along with lyrics at:

<https://musartproject.com/lady-of-the-rose-a-musical-odyssey>

(To hear selected number while viewing lyrics, click track's "Info" or "Lyrics").

LADY OF THE ROSE--A MUSICAL ODYSSEY

NARRATOR'S INTRODUCTION:

*Curtains closed; Archangel LEVIAH  
appears on stage, lighting stage with the  
brilliance his presence.*

LEVIAH

Behold: it is my great honor and privilege to introduce to you the sacred story of *Lady of the Rose -- a Musical Odyssey*. Please to know, I am Archangel Leviah -- Angel of revelations, messages and dreams -- and director of Heaven's Angelical Choir.

The ongoing story of Creation began eons ago. At the time of God's Big Bang -- a great Goddess was born of the stars. At that moment she was imbued with special powers. She quickly became one of God's Holy Assistants, helping to oversee his Creation-dreams.

Over time she took on many forms. Here on Earth, she began as an Ocean Goddess and soon transformed into Lady of the Rose.

The Lady was favored by God with a Holy Son -- his mission was to help all Earthlings become... as God would have them be.

And so, with no further delay I, Angel Leviah, present to you, *Lady of the Rose -- a Musical Odyssey*.

This story of Lady of the Rose, is the tale of a Boy becoming and overcoming -- coming into the Light, and overcoming darkness... with the help of a donkey, a Wizard and, Lady of the Rose.

*Angel Leviah disappears behind curtains--  
curtains open to cave: Act 1-Scene 1.*

ACT ONE - SCENE 1

SCRIPT PART 1--CAVE DIALOGUE:

*Orphaned Boy arrives at Wizards cave;  
boy and Wizard dialogue. Audience as if in  
cave. Choirs hidden (on risers as rocks  
or stalagmites, or off-stage). Light robed  
Boys' Choir left of cave entrance; dark-  
jade-robed Men's Choir to right.*

*Wizard seated yogi style before his small  
fire pit in cave; his back faces the gigantic  
arched cave entrance (at far rear center-  
stage). Boy appears at entrance with  
donkey--they stand silently silhouetted  
before starry night sky.*

WIZARD

*(without turning to see says)*

Come in Boy, and bring your fuzzy friend. You can secure him on the post by the manger. I have been expecting both of you. You may be seated by my hearth.

*Wizard gestures to sit to his right side on a  
woven grass mat. Boy sits cross legged,  
leans in to warm his hands by fire.*

To whom have I the pleasure of meeting? Tell me, who are you and where from; where going?

BOY

That is why I am here—I am Mijo'n Yob of Edenta; I have come seeking those very answers.

WIZARD

I see. I too have asked those questions. When I was born, I remember being placed on my mother's warm round belly – they say I was born pudgy with a full head of curly raven black hair, and that I did not cry at birth.

WIZARD

As time went on I became more and more curious. As a young boy, I wondered: where was I, and what was I before birth — where would I go should I die... ?

WIZARD (CONT'D)

I sought to know everything — even my being's end on Mother Earth.

Yes, dear boy, you and I share an invisible path, similar, but different paths... we all share a common beginning and destiny. But I digress.

Where is your family, Mijo'n Yob?

BOY

I am orphaned. My parents were killed in our home during the war on Edenta... I was hidden in the secret root cellar, and escaped the fires... . My aunt and uncle traveled three days from their village in the north to find me. They took me in...

*(Mijo'n sobs)*

BOY (CONT'D) (CONT'D)

Not long after three moons passed, I saw the smoke...and saw them taken away by a band of Roman soldiers...I was tending the flock on the far hill. I am now alone --

*(He laments)*

“Why was I alone spared?”

*Mino'n begins to shake, 'silently weeping'.*

Now, I flee from the ruins and for my life. An old woman from a countryside dwelling gave me shelter, and told me of you and your ocean-side cave. She said you might be able help me along my way.

WIZARD

I can and will—for I am Muckwa'n Blackbird, Wizard of Etherlands. Your journey here was not by accident; I have seen...it was set in the stars.

*Boy looks at Wizard in curious wonderment,  
his eyes widen & mouth drops open.*

WIZARD (CONTINUED) (CONT'D)

Can you tell me about from where you are from, and you and your parents? What did you/they do?

MIJO'N YOB

Father was a traveling carpenter and story teller. Mother was a weaver and tended a small orchard—and our home. I was their helper (his voice cracks...).

*Mijon's eyes close as tears swell and roll  
down his reddened cheeks. He takes a deep  
wavering breath as he sighs and composes  
himself.*

MIJO'N YOB (CONTINUED) (CONT'D)

I... I sometimes traveled with father, but mostly, I stayed home and helped mother collect wood for the hearth and fetch water from the well. I fed donkey, and the flock, and helped mother tend the garden, orchard and fig trees.

When we had extra bounty, we would load the cart, and donkey would pull it to market. When we traveled to the Fall Harvest Festival, I would get to play games with the other children, and foot race, and join in the children's archer contest ... . Fall was my favorite season of the year -- last year I won a chicken!

WIZARD

Young traveler, Mijo'n Yob, do you and donkey thirst or hunger?

BOY

Oh Yes.

WIZARD

Then, have you some lentil porridge; it has been warming on the fire, waiting for a very hungry traveler.

*(Smiles, hands BOY a ladle and bowl and gestures to the soup pot on some coals)*

Pita bread?

*(Offers a basket holding unleavened bread)*

Here is a cup. You may enjoy drink from this special vessel. It is filled of the clear spring waters that flow in to fill the sacred pool just outside Blackbird's cave-mouth.

*Wizard points to the right of cave entrance*

BOY

Thank you good Wizard Blackbird.

*Boy eats and drinks*

WIZARD

You are most welcome. Now you eat. In the mean time, I will feed Donkey grain from my bin by his post, and lead him to drink. Soon, I prepare a special ceremony—my gift to you, Mijo'n Yob. But, we must not tarry, for the moon is full, and the 'night of the Angels' favors 'grasshoppers' like you, young Mijo'n.

*Soon after, Wizard rises and gets two folded blankets. He wraps one around himself, and hands the other to Mijo'n.*



WIZARD (CONT'D)

You will need this, for the cave gets cold in the night.

*He unwraps a tied round-cloth-bundle (to his left). A beautiful clear crystal ball is revealed—he carefully wipes it and rests it on its' cloth on raised flat hearth-stone between him and Boy.*

WIZARD (CONT'D)

This, Mijo'n Yob, this is a magic crystal; if you are of pure heart and mind, and look deeply into its fire, it will show you many things in the 'dream-time'—it can bring to you answers you seek. Its' pictures do not lie...they span many realms—past, present and future—All same. Everything that ever has been or ever will be, has already been... you will know this at the end of your journey here on Mother-Earth.

WIZARD (CONT'D)

Boy, do you want this journey still? If so, say so and we will make ready to learn of your origins, your past, your destiny.

BOY

*(Excitedly, but timidly)*

Oh yes...but Wizard Blackbird, but...

WIZARD

*(Interrupts)*

But not—do not fear. Mijo'n is protected... you always have been, and always will be. Remember this, when the student is ready—the teacher will appear. You are brave; you are bold, and wise for your years—you are a rare and priveleged chosen one. It is a great privilege to be born Human... understand that your journey will not be without trial. Does Mijo'n truly want this journey?

BOY

Oh yes, please.

WIZARD

Good, then you and I begin—we pray with prayer: Oh Great Spirit, Creator of All, we request your presence, and ask that you guide and protect us on this journey—that you open our minds eye and hearts to that which we need to know— “Om Cheyeim Na Ma Ha”—Thank You Great Spirit, All knowing, all powerful One, Maker of All. “Om Shanti Shanti”, Peace Peace Peace. Now we smudge for purification.

*Wizard brings out ceramic bowl containing sage-incense, lights it—a brief burst of spark and flame. He begins smudging.*

*Wizard waves a glistening black wing-feather over bowl as he washes smoke over his face, head and body, then over Boy, smudging him head to toe/front to back.*

Mijo'n Yob, you will need to trust in the Creator, in yourself and the magic of this journey; can you—do you?

BOY

Yes—I do; I do.

WIZARD

Good. Now then, I Muckwa'n Blackbird, medicine Wizard of Etherlands will 'read' your sacred records in silence. This, so that you might be guided safely through the times—is Mijo'n ready?

BOY

*(wide eyed)*

Um Hum.

WIZARD

So we proceed?

*(Boy nods "yes")*

WIZARD (CONT'D)

First you place your palms in mine for your special reading.

*Wizard reaches out his leathered opened palms. Boy places his small young hands in Wizard's aged hands, until Wizard speaks again. Withdrawing his hands, Wizard gives Boy another folded blanket.*

WIZARD (CONT'D)

Put this blanket under you—the rock gets very hard.

*(Wizard smiles).*

WIZARD (CONT'D)

The sleeping mat you sit on will not be enough. Now wrap yourself snugly in your first blanket, for the chilly winds will come. Now, Mijo'n Yob, we look deeply into the fire within the crystal...our journey begins!

*The stars are bright; moon is rising; wind blows outside the cave as they stare into the crystal—suddenly the cave goes black. Set and characters disappear momentarily.*

ACT ONE - SCENE 2

*SCRIPT PART 2--PRELUDE (Scenes 2-4...Songs 1 & 2)*

*Scene 2 commences with an instrumental : a synthesized 'sonic-sound-scape' of cosmic creation.*

***SONG NO. 1: "COSMIC BEGINNINGS"***  
*(1 min. 24 sec.)"*

*TRACK 1*

*Cosmic images projected onto the Wizard's cave entrance (screen) and walls, and throughout the theatre in 3D-motion, as if coming from the crystal ball. Boy and Wizard are momentarily flash-silhouetted, their backs to audience as they and audience witness the story of 'Cosmic-Creation'. There is a 'Big Bang' and a spectacular crystallization of Cosmos and Earth: a vast, silent, vacuous beginning yields when two cosmic particles or black holes on collision trajectory, unite, pulse and explode. This stellar spectacle expands, filling theatre; then merges into instrumental/choral celebration of Scene 3.*

ACT ONE - SCENE 3

**SONG NO. 2 : “SUN KING” (2:16)**

*TRACK 2*

*(Sitar, detuned organ, and choirs)*

*Angelic Choir announces Cosmic Creation  
with gusto, proclaiming the Divinity of All.*

*Creation spectacle punctuated by an Angelic  
Choral Celebration. A winged Choir  
appears floating in space to sing their  
powerful annunciation. The Angelic Choir is  
composed of the Men’s Choir, lead female,  
lead males, Boy, the Boy’s Choir, Girl, Girls  
Chorus.*

*All vocalists are costumed in white Angel-  
winged-robles.*

ADULTS

THIS IS A WORLD OF WONDER (ADULT VOICES)

CHILDREN

YES THIS IS A WORLD OF WONDER

ALL

THIS IS A UNIVERSE, DIVINE CREATION

CHILDREN

OH YA, THIS IS A UNIVERSE DIVINE

MADONNA/LADY OF THE ROSE

SO DIVINE

CHILDREN

SO DIVINE

ALL

DIVINE

*(organ & sitar tonal ascent)*

MALE CHORUS / CHOIRS

OH YES THIS IS A WORLD OF WONDER  
YES THIS IS A WORLD OF WONDER

ALL

DIVINE—THIS IS A WORLD OF WONDER  
DIVINE THIS IS A WORLD OF WONDER  
DIVINE THIS IS A UNIVERSE DIVINE

MADONNA

YOU ARE DI-

CHILDREN

WE ARE DI-

ALL

DIVINE

## ACT ONE - SCENE 4

*Fantastical Genesis of Earth and her life-forms rendered via motion picture, sound, atmospheric effects, space-stage lighting-effects, and modern dance. Includes Cosmic and Earthly expressions of the natural world—sights and sounds of creatures (costumed-characters), and elemental forces: Earth, Wind, Fire and Water. PRIMORDIAL DANCERS (in clear capsules) tumble like meteorites as fetal positioned 'homunculi' from heavens to young "volcanic Earth". Transplanted meteoric-homunculi, emerge as primordial creatures from dark, watery world to express their Primordial Dance.*

## ACT ONE - SCENE 5

*SCRIPT PART 3—LIGHT- SHADOW DIALOGUE (Scenes 5-6 ..Songs 3-19)*

*Script Part 3 (Tracks 3-7), is a medley of songs which begins to define the human counterparts of 'light and dark', the conflicts and stakes.*

*Scene 5 begins with stillness, night-time sounds begin to emerge: frogs, crickets, lapping of waves, breeze—wind and waves increasing picking up sounds of sea. Pre-dawn—from the depths of the primordial sea, an Ocean Goddess ascends. She glides waves to shore.*



*Upon reaching shore Goddess morphs into Lady of the Rose. She is surrounded by fuchsia light; golden rays emanate from her being as she presents herself in star studded gown. Night morphs into spectacular luminous dawn: fuchsia/gold rays stream from clouds—blue sky, melding gradients of fuchsia/pink, peach, mauve, turquoise-greens.*



*There (reflected and backed by an  
innocent/pure Boys' Choir) Lady of the Rose  
sings "Crystal Island", her song of  
Universal Love.*

**SONG NO. 3--"CRYSTAL ISLAND"**  
(1:15)

TRACK 3  
(abbreviated song form: a reference to full  
version in Part III)

MADONNA  
CRYSTAL ISLAND IN A COLD STONE LAKE

BOYS CHOIR  
CRYSTAL ISLAND IN A COLD STONE LAKE

MADONNA  
CRYSTAL UNIVERSE YOUR EYE

BOYS CHOIR  
GOLDEN BOWS ACROSS A GREEN GIRAFFED POOL  
GOLDEN BOWS ACROSS A GREEN GIRAFFED POOL

MADONNA  
YOUR LOVE PEBBLES

BOYS CHOIR  
WHITE DRIFTING BLUE PASSED YOUR EYE

MADONNA  
WIND WHISPERS AS YOU LIE  
WHITE DRIFTING BLUE PASSED YOUR EYE

BOYS CHOIR  
WIND WHISPERS AS YOU LIE

*(Sonic primordial effects)*

*Sonic wash of waves, crickets and  
frogs—their songs fade with approach of  
ever louder human 'foot-print'/foot-steps.*

*Brief hush of silence.*

**SONG NO. 4--“WHAT DO YOU DO ON  
A WINTER’S NIGHT” (1:18)**

**TRACK 4**

*A ‘song-dialogue’: Boy and Madonna  
question and admonish the Dark appetite:*

**BOY**

WHAT DO YOU DO ON A WINTER’S NIGHT WHEN ALL ALONE  
WHAT DO YOU DO ON A WINTER’S NIGHT ALONE  
WHAT DO YOU DO ON A WINTER’S NIGHT WHEN ALL ALONE  
DO DA DO YOU EVER THINK OF ME

**BOY/BOYS CHOIR**

DO YOU THINK OF ME

**ALL**

DO YOU THINK OF ME

**DARK-MALE**

I THINK OF YOU

*Dark Male’, (backed by a somewhat jaded  
Men’s Choir), responds In Track 5 with a  
flagrant display of arrogance and power-  
lust—strutting, snapping his fingers or  
suspenders’, polishing his nails on his chest,  
sneering, pinching, pushing, stepping on  
others feet, rocking up on his toes—chest  
puffed out, spinning his hat, helmet or head-  
dress, cane/staff, juggling/flaunting coins.*

**SONG NO. 5--“THE WILL TO POWER”  
(0:56 sec)**

**TRACK 5**

*Sililoquy by Dark Male:*

**DARK-MALE (CONTD)**

I AM THE WILL TO POWER  
I AM THE WILL TO SIN

I AM THE WILL TO TAKE ALL THAT I CAN  
THAT I CAN THAT I CAN THAT I CAN CAN CAN  
I HAVE NO LOVE NOR COMPASSION  
I DO NOT FEEL FOR YOU  
I SEEK TO FILL MY APPETITE  
THAT'S ALL THAT I CAN DO

**SONG NO. 6--"THE POWER OF YOUR  
DARKNESS" (1:18)**

TRACK 6  
(Abbreviated version)

BOYS CHOIR/GIRLS CHORUS & MADONNA  
THE POWER OF YOUR DARKNESS CAN NEVER BE DENIED  
THE POWER OF YOUR DARKNESS CAN NEVER BE DENIED  
FROM THE ICY REGIONS YOU CAME WITH NIGHT EYES SO COLD  
YOU LEFT BEHIND COMPASSION  
THE RULER OF WISE SOULS

**SONG NO. 7--"CENTRAL POWER AND  
ENTERPRISE" (1:34)**

TRACK 7

DARK-MALE / MEN'S CHOIR  
CENTRAL POWER AND ENTERPRISE  
CENTRAL POWER AND ENTERPRISE  
CENTRAL POWER AND 'NEW WORLD ORDER'  
BY ALL MEANS NECESSARY

*(Instrumental: Ritornello & 'Rule Britannia Revelry')*

*The 'light-shadow song dialogue' of Part 3 ends abruptly with a humorous change-of-the-guard. At end of instrumental/Revelry', the Guard' (that has been standing by flanks of Men's Choir), rotates to front of choir, stands at attention; turns on heels & presents back to audience—does synchronized bent-over 'coat-tail-flip'.*

*Script Part 3, (Tracks 8-19):*

*“Medley of the Souls”, forms the platform  
and appeal for Love and Peace*

***SONG NO. 8--“THERE COMES A  
TIME” (0:25)***

***TRACK 8***

MADONNA  
THERE COMES A TIME WHEN ALL MEN MEET

BOYS CHOIR / GIRLS CHORUS  
THERE COMES A TIME WHEN ALL MINDS MIND

MADONNA  
THERE COMES A TIME FOR LOVE

YOUNG MAN / BOYS CHOIR  
FOR LOVE

***SONG NO. 9--“JUST BEFORE THE  
BATTLE MOTHER” (1:11)***

***TRACK 9***

YOUNG MAN  
JUST BEFORE THE BATTLE MOTHER  
I AM THINKING MOST OF YOU  
WHILE UPON THE FIELDS WE'RE WATCHING  
WITH THE ENEMY IN VIEW  
FAREWELL MOTHER YOU MAY NEVER  
PRESS ME TO YOUR HEART AGAIN  
FOR WELL WE KNOW THAT ON THE 'MORROW  
SOME WILL NUMBER WITH THE SLAIN

***SONG NO. 10--“THERE COMES A  
TIME WHEN ALL MEN MEET” (0:19)***

***TRACK 10***

MEN'S CHOIR

THERE COMES A TIME WHEN ALL MEN MEET

BOYS CHOIR

THERE COMES A TIME WHEN ALL MINDS MIND

MADONNA & GIRLS CHORUS

THERE COMES A TIME FOR LOVE

YOUNG MAN / BOYS CHOIR

FOR LOVE

***SONG NO. 11--"WHAT DO YOU DO  
ON A WINTER'S NIGHT" (0:31)***

***TRACK 11***

YOUNG MAN

WHAT DO YOU DO ON A WINTER'S NIGHT WHEN ALL ALONE

BOY

WHAT DO YOU DO ON A WINTER'S NIGHT ALONE

YOUNG MAN / BOYS CHOIR

WHAT DO YOU DO ON A WINTER'S NIGHT WHEN ALL ALONE

MADONNA & GIRL

DO DA DO YOU EVER THINK OF ME

BOY

DO YOU THINK OF ME

YOUNG MAN

DO YOU THINK OF ME

ALL

DO YA DO YA DO YA DO YA--DO YOU THINK OF ME

DARK-MALE

I THINK OF YOU

***SONG NO. 12--"NO MORE KILLING  
FIELDS" (0:12)***

*TRACK 12*

	BOY & MADONNA
NO MORE KILLING FIELDS	
	YOUNG MAN
NO MORE DIE’N HILLS	
	BOY & GIRL
NO MORE LYING	
	BOY / YOUNG MAN / BOY & GIRL CHOIRS
NO MORE SENSELESS DYING	
	BOY
HAVING WHAT YOU NEED	
	GIRL
SHARING WHAT YOU HAVE	
	BOY
I KNOW	
	YOUNG MAN
I KNOW	
	BOY / GIRL/YOUNG MAN / BOY & G. CHOIRS.
SOMEDAY THERE WILL BE NO SLAVE	

***SONG NO. 13--“THERE COMES A  
TIME WHEN ALL MEN MEET” (0:18)***

*TRACK 13*

	ALL
THERE COMES A TIME WHEN ALL MEN MEET	
THERE COMES A TIME WHEN ALL MINDS MIND	
THERE COMES A TIME FOR LOVE	
	BOY / GIRL / MADONNA / YOUNG MAN
FOR LOVE	

ACT ONE - SCENE 6

*Scene begins as a instrumental; evolves into choral-breakout with dance in Track15*

**SONG NO.14--“ORGAN DESCENT**  
(0:47)

**TRACK 14**  
*(Instrumental: Detuned organ with sitar)*

**SONG NO. 15--“JUST FOR LOVE”**  
(1:02)

**TRACK 15**  
*Operatic style reprise, with song and dance?  
Victorian dancers behind, and/or flanking  
Madonna at center stage. (Simultaneous  
detuned organ and sitar)*

VOCALISTS

ONLY JUST FOR LOVE!  
ONLY JUST FOR LOVE  
ONLY JUST FOR LOVE FOR LOVE  
ONLY JUST FOR LOVE

ONLY JUST FOR LOVE.FOR LOVE  
ONLY JUST FOR LOVE  
JUST FOR LOVE (ALL YOUNG VOICE CHORUSES)  
OH JUST FOR LOVE (ALL VOICES/CHOIRS)  
YES ONLY JUST FOR LOVE  
FOR LOVE  
FOR LOVE  
FOR LOVE  
YES , ONLY JUST FOR LOVE--JUST FOR LOVE!  
*(Instrumental and dance--“only just for love” melody)*  
WE TOLD YOU SO (ALL)

*(Instrumental & dance--merge and evolve into song-dance of Track 16)*

**SONG NO. 16--“FLAMBEAU FIRE”**

(0:41)

**TRACK 16**

*(abbreviated version)*

*Song with brief circle folk dance—a break-out celebration of Love and Hope.*

VOCALISTS

FLAMBEAU FIRE, FLAMBEAU FIRE  
I SEE YOU IN THE NIGHT  
FLAMBEAU FIRE, FLAMBEAU FIRE  
A TORCH TO MAKE THE LIGHT

MY BONES THANK YOU FOR YOUR MINERALS—  
EARTH *(spoken)*  
MY BLOOD THANKS YOU FOR YOUR WATERS—  
EARTH *(spoken)*  
YOUR LIGHT CELEBRATES THE BLUE, BLUE BLUE  
IN CREATOR'S SKY

BLUE IS THE SKY  
REFLECTS IN YOUR EYE  
ITS BLUE IN THE SKY  
SHINNING LOVE THROUGH  
GOD'S BIG BLUE SKY

**SONG NO. 17--“HAVING WHAT YOU  
NEED” (0:21)**

**TRACK 17**

VOCALISTS

HAVING WHAT YOU NEED  
SHARING WHAT YOU HAVE  
I KNOW, I KNOW  
SOMEDAY THERE WILL BE NO SLAVE



**SONG NO. 18--“RITORNELLO”**

(1:03)

TRACK 18

(Instrumental)

**SONG NO. 19--“CRYSTAL ISLAND”**

(3:09)

TRACK 19

(Full version)

MADONNA

CRYSTAL ISLAND IN A COLD STONE LAKE

CRYSTAL ISLAND IN A COLD STONE LAKE

BOYS CHOIR

CRYSTAL UNIVERSE YOUR EYE

MADONNA

GOLDEN BOWS ACROSS A GREEN GIRAFFED POOL

BOYS CHOIR

GOLDEN BOWS ACROSS A GREEN GIRAFFED POOL

BOY

YOUR LOVE PEBBLES

MADONNA

WHITE DRIFTING BLUE PASSED YOUR EYE

WIND WHISPERS AS YOU LIE

BOY

WHITE DRIFTING BLUE PASSED YOUR EYE

BOYS CHOIR

WIND WHISPERS AS YOU LIE

MADONNA

OCEAN PINES SWELLING

FOREST STILL

BOYS CHOIR

OCEAN PINES SWELLING

MADONNA

FOREST STILL—YOUR RUSH

BOY

GOLD LACE CROSS YOUR SAND MOUND BELLY

GIRL

GOLD LACE CROSS YOUR SAND MOUND BELLY

BOY / GIRL

MOTHER EARTH

BOY / GIRL / BOYS CHOIR / GIRLS CHOIR

YOU—YOU WARM MY BONES

BOY

SUNNY SPOT IN THE WOODS

I WANT TO SAY

GIRL

SUNNY SPOT IN THE WOODS

I WANT TO STAY

BOY / GIRL

I WANT TO STAY WITH YOU

I WANT TO STAY WITH YOU

WITH YOU, WITH YOU, WITH YOU...

BOY / GIRL / BOYS CHOIR

WIND WHISPERS AS YOU LIE

## ACT ONE - SCENE 7

*SCRIPT PART 4 —THE DECEPTION & REVELATION (Scenes 7-8..Songs 20-25)*

*Script Part 4: A series of songs with heightened drama. “Broski’s Prelude” and Tracks 22, 23, and 24 further identify, express the character, motives, and consequences of human ‘shadow’/ ‘darkness’—Track 24 explores their origins.*

*Scene 7 begins with “Broski’s Prelude”, a self-proclamation song—punctuated by crack of Broski’s whip, his forced prostration of certain/or all characters. Intermittent flashing floodlights focus on Broski. His face ominously light—as if distorted by shadow and light from close-up flashlight, pointed upwards.*

*Broski’s Prelude is preceded by dark ominous sky, lightning, thunder, whirling cloud’s over a hillside graveyard backdrop. The name Broski Cinnabar is inscribed by bursts of searing laser-like-lightning in clouds as Broski forcefully sings “I am Broski, I am Broski, I am Broski Cinnabar” ...the ‘Prelude’ flows into next song, “I am the Will to Power” (but not before Broski announces where he is from in a circus like, sing-song voice).*

**SONG NO. 20--“BROSKI’S PRELUDE—  
A SELF-PROCLAMATION SONG”**  
(0:40)

TRACK 20  
(To be recorded)

BROSKI

*(In recitative)*

I AM BROSKI  
I AM BROSKI  
I AM BROSKI CINNABAR

I AM BROSKI  
I AM BROSKI  
I AM BROSKI CINNABAR

I HAIL FROM THE LAND OF MYSTERIES AND SECRETS  
FROM THE DARK-HEARTLANDS AND ALLURING UNDERWORLD  
OF THE DRAGONS

***SONG NO. 21--“I AM THE WILL TO  
POWER” (3:41)***

*TRACK 21*

*Devilishly handsome and slick, Broski struts  
across stage, taunting audience & choir  
characters as he sings an overt soliloquy:*

BROSKI (CONT'D)

I AM THE WILL TO POWER  
I AM THE WILL TO SIN  
I AM THE WILL TO TAKE ALL THAT I CAN,  
THAT I CAN THAT I CAN CAN CAN

I HAVE NO LOVE NOR COMPASSION  
I DO NOT FEEL FOR YOU  
I SEEK TO FILL MY APPETITE—  
THAT’S ALL THAT I CAN DO...

*(Instrumental break)*

I SEEK MY LIFE OF PLEASURE  
MATERIAL IS MY MEASURE

I DO NOT UNDERSTAND MYSELF  
MY EMPTINESS, MY PAIN

*(String-instrumental-interlude/reprieve—sound of ship's fog  
horn, waves washing)*

COOPERATION—I DO NOT SEEK MUTUAL BETTERMENT  
MANIPULATION IS MY WAY  
I DO NOT KNOW HOW TO NURTURE  
I CANNOT SHARE YOUR JOY YOUR DAY

I DO NOT FEEL CONNECTED TO MYSELF, TO YOU, NOR EARTH  
I AM THE GREAT DESTROYER  
I FEED UPON YOUR LIFE  
YOUR BIRTH

*(Instrumental effects—Synthesized sounds with tolling  
bells—ending in chaotic dissolution)*

BROSKI

*(In recitative)*

IT'S CONTROL I NEED  
I SEEK TO FILL THE VOID  
IT'S FORCE I'LL USE TO RISE ABOVE YOU ALL  
WATCH YOU FALL

YOUR LOSS, MY GAIN  
YOUR LOSS, MY GAME  
I FEED UPON YOUR FEAR AND  
YOUR PAIN

**SONG: NO. 22-- "DARK MALE" (1:33)**

TRACK 22

*A. Male Choir (or Choirs) song & Dance.*

*Prior to beginning of vocals, Broski reappears and disappears behind formally robed and 'caped' choir (composed of singing-actor-dancers). Choir members 'parade' as if mirroring/ mocking 'Dark Male's attributes.*

*Masked as ghoulish Halloween-like characters, choir members march petulantly 2x2; disassociate into modern dance as freaky distorted-creature-like beings. They pull capes to front revealing creature-bodies' (as graphically printed on capes), or they part the front-slit of their robes, and throw them back over shoulders to reveal dance 'tights' (silk-screened as creature's 'body').*

*Ending the number, capes or robes are returned to original placement; dance/choir members return to choir-risers, stand robed and unmasked.*

#### VARIOUS VOICES

THE NIGHT RAPIER  
 THE NIGHT RIPPER  
 THE PIMP THE PUSHER  
 THE MIGHTY HITLER  
 THE RESOURCE STRIPPER  
 THE THIRD WORLD PROFITEER (ECHO WHOLE WORLD PROFITEER)  
 THE VAMPIRE  
 THE MOLESTER THE WIFE/CHILD BEATER  
 THE RACIST SCREAMER  
 THE MASS CROWD KILLER  
 THE WAR MONGER  
 THE COVERT-ER  
 THE 'NEW WORLD ORDER'  
 CENTRAL POWER TO DEVOUR

ALL CHOIRS OR MEN'S CHOIR

DARK MALE

**SONG NO. 23--"CENTRAL POWER  
AND ENTERPRISE" (1:08)**

*TRACK 23*

*Choirs in standard configuration on risers.*

*Song accompanied by continuous &/or  
flashing movie screen projections —  
including a great Roman army brigade or  
legion in battle-formation, full regalia,  
marching with kettle drums ' and great brass  
horns. Choirs in formal choir formation  
become stoic and unobtrusive.*

ALL CHOIRS OR MEN'S CHOIR (CONT'D)

CENTRAL POWER TO DEVOUR  
CENTRAL POWER TO DEVOUR

*(Instrumental)*

*Instrumental part with projected imagery:  
marching & morphing of Roman  
legions/Hitler's troops, and nuclear  
nations' brigades—whose flags brandish  
super-imposed images of nuclear  
explosions. Followed by projections of  
Salvador Dali's paintings depicting the  
'arrival of Columbus/ Conquistadores in  
the New World, & Jihadist horsemen with  
swords. Roman marchers again.*

CHOIRS (CONTINUED)

OH SAY CAN YOU SEE, DARK MALE  
DARK MALE

*(synthesized 'watery ending')*

ACT ONE - SCENE 8

*Cave pre-cession renderd. Dark Male's/Broski's psyche explored.*

**SONG NO. 24--"CAVE PRE-CESSION"**  
(1:03)

TRACK 24

*(Instrumental)*

*Watery ending of Track 23 morphs into Track 24, "Cave Pre-cession"—an instrumental sound-scape with synthesized 'wet/echo'.*

*Paleo scene is visually rendered via motion picture projections. Cave paintings on 'cave-theatre' walls and 'cave-screen-entrance'. Mammoth, steer, deer, hunters with bows.*

*BROSKI/DARK MALE appears (in fur-hide attire?) center stage before 'cave setting/entrance to sing "My Psyche Remains"; he is countered by Boys and Girls chorus, Boy and Girl, and Madonna.*

**SONG NO. 25--"MY PSYCHE REMAINS"** (2:34)

TRACK 25

BROSKI

MY PSYCHE REMAINS

BOYS' AND GIRLS' CHORUS

CRO-MAGNON-DO DOO DO DO DO DOO

BROSKI

'TIL I'VE LEARNED THE MODERN LESSON



BOYS 'CHOIR / GIRLS' CHORUS, MADONNA  
OF CREATION

BOY / GIRL  
DOOT DT DOO DO DOO DO

BROSKI  
THAT SPERM IS HALF OF LIFE  
I HAVE A DREAM TO FILL...  
I AM PART OF CREATOR'S PLAN  
I AM NOT-IMPOTENT INFERTILE MAN

BOY  
PENIS ENVY

YOUNG MAN  
IT'S MANS' PROJECTION

GIRL & MADONNA  
CREATION ENVY

ALL  
THE REAL DETECTION

BROSKI  
THE PEOPLE THAT I KEEP DOWN  
ARE MY EGO BOOSTERS

BOYS' & GIRLS' CHORUS  
EGO BOOSTERS (echoing Broski)

BROSKE  
I DO NOT OWN A PROBLEM  
IT'S ALWAYS YOUR FAULT  
INSIDE I FEEL SO INSECURE SO SMALL  
I MUST PROVE MYSELF  
BY CONQUEST OF ALL  
YOU FALL, I RISE, I RISE YOU FALL—THAT'S ALL

YOUNG MAN / BOYS' CHOIR/GIRLS'  
CHORUS, MADONNA  
DARK MALE, DARK MALE  
DARK MALE MUST TRANSMUTE

BOY / BOYS' CHOIR

DARK MALE, DARK MALE

YOUNG MAN / BOY / GIRL / CHOIRS  
/MADONNA

MUST GO

ALL

DARK MALE, DARK MALE  
DARK MALE MUST TRANSMUTE

BOY / GIRL

'FORE HE BRINGS US TO THE NETHER LANDS

ALL

THE CHILLY NIGHT WATERS UNDERTOW

*Synthesized conclusion of number—a 'sonic-  
visual' undertow)*

## INTERMISSION

\* \* \*

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