

# VANISHING POINT

**BOOK AND LYRICS BY LIV CUMMINS & ROB HARTMANN**

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**ORIGINAL CONCEPT & ADDITIONAL LYRICS BY SCOTT KEYS**

**PIANO-VOCAL SCORE 2014**

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## Adventure, Spectacle, Mystery

VANISHING POINT

Musical score for measures 1-6. The piece is in 4/4 time and marked *Misterioso*. The right hand features a series of chords and moving lines, while the left hand is mostly silent. Dynamic markings include *+ 8vb* (8th octave below) for the first and third measures.

Musical score for measures 7-9. The right hand continues with complex textures, including a section marked *8va* (8th octave above). The left hand features a rhythmic pattern with *ped.* (pedal) markings and asterisks. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4.

Musical score for measures 10-12. The right hand plays chords in a 3/4 time signature, marked *p* (piano). The left hand has a simple melodic line. The key signature remains three sharps.

14 Amelia

There's A - me - lia Ear - hart.

*repeat as needed*

19 Queen of the Air. She crossed the o - ceans, east and

*accel.* In One

25 west. She's al - ways first, she's al - ways best...

*poco rit., freely* Smoothly

32 Peo - ple love her "can do" spir - it, Sto - ic, plain spo - ken and

36

free. Peo - ple love a risk ta - ker, peo - ple love a

This system contains measures 36 through 40. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

41

re - cord break - er, peo - ple love ad - ven - ture.

In One

This system contains measures 41 through 46. The key signature remains three sharps. At measure 41, the time signature changes to 3/4. The piano accompaniment continues with chords and a bass line, with some chords marked with a fermata.

47

Ad - ven - ture! I need ad -

This system contains measures 47 through 51. The key signature remains three sharps. The piano accompaniment features more complex chordal textures, including some chords with fermatas.

54

ven - ture...

Agatha

54

There's A - ga - tha Chris - tie, "Mis - tress of Mys - te - ry..." She

*Slightly slower*

60

60

spins her webs of blood - less crime. She's at her peak, she's

66

66

in her prime... Peo - ple love her bril - liant puz - zles,

70

de-vi-ous, craf-ty and sly. They love her clev-er ex - e - cu-tion,

75

Amelia

peo-ple love a clean so-lu-tion. Peo-ple love... Peo-ple love

80

ad - ven-ture. Ad - ven-ture. Ad - ven-ture, mys - te-ry.

86

Mys-te-ry...

Mys - te-ry. Mys-te-ry...

Aimee

91 (hold for a loooong time)

There's Sis - ter Ai - mee, "Least of All Saints." An ev -

Broader

96

an - ge - list who en - ter - tains, she pulls you in, she takes the

(Swung) (no swing)



100

reins. Peo-ple love her strength and pow - er,

*With building excitement*

103

**Amelia & Agatha** Oh, e - lec - tric, thrill - ing, on fire! They

*Amelia*  
*Agatha*

Oh, e - lec - tric, thrill - ing, on fire! They

106

hun-ger for a burst of feel - ling, they howl for her

hun-ger for a burst of feel - ing., they howl for her

109 Aimee Agatha

gift of heal - ing Peo - ple need Peo - ple need...

gift of heal - ing

112 Amelia All 3 Aimee

Peo - ple need... Ad - ven - ture, - - Spec - ta - cle! -

112

116 Agatha Amelia Aimee Agatha

Mys - te - ry... Ad - ven - ture! Spec - ta - cle! Mys - te - ry...

116

AIMEE : Evangelist Aimee Semple  
McPherson vanishes. Last seen  
swimming in the ocean, feared  
drowned!

AGATHA: Mystery novelist Agatha  
Christie vanishes, her car found  
abandoned on a deserted road ...

AMELIA: Aviatrix Amelia Earhart  
vanishes on the last leg of her round  
the world flight!

122 **All 3**

Mys - te - ry...

125 **Amelia** **Agatha**

(go on after dialogue is finished)

Pic - ture A - me - lia a - lone in the cock - pit. Pic - ture

125 *accel.*

130 **Aimee**

A - ga - tha driv - ing through the night... Pic - ture Ai - mee, a -

130

All 3

134

lone on the shore... How did they get there?

134

In One

140

What did they do?

140

144

Amelia  
Aimee & Agatha

Where did they

144

148

go? Oh...

148

152 **Agatha** **Aimee**

Van - ished off that fog - gy road. Van - ished in the sea.

156 **Amelia**

Van - ished in - to thin air.

161 **Aimee**

It was an ad -

V.S

162

Agatha

Aimee & Agatha

ven - ture! It was a spec - ta - cle. Ad -

This system contains the first four measures of the piece. It features a vocal line for Agatha and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ven - ture! It was a spec - ta - cle. Ad -".

166

Amelia

All 3

ven - ture, Spec - ta - cle, Mys - te - ry, Ad -

This system contains measures 166 through 169. It features a vocal line for Amelia and a piano accompaniment. The key signature changes to three sharps (F#, C#, G#), and the time signature remains 4/4. The lyrics are: "ven - ture, Spec - ta - cle, Mys - te - ry, Ad -".

170

ven - ture, Spec - ta - cle.

*Allargando*

This system contains measures 170 through 173. It features a vocal line for Amelia and a piano accompaniment. The key signature remains three sharps. The lyrics are: "ven - ture, Spec - ta - cle.". The tempo marking *Allargando* is present. The system ends with a double bar line and repeat dots.

174

Mys - te - ry...

This system contains measures 174 through 177. It features a vocal line for Amelia and a piano accompaniment. The key signature remains three sharps. The lyrics are: "Mys - te - ry...". The system ends with a double bar line.

# The Atlantic

2

VANISHING POINT

*♩ = 70*

Amelia

Hesitantly; free

"Dear Miss Ear - hart."

"Three o' clock Tues-day..." And so on and so on, well that's the door. They're

look-ing for a la - dy pi-lot... A - mel - ia, what did you come here for?

Piano

Pno.

Pno.

10

Char-les Lind-bergh flew the At-lan - tic. He

Pno.

13

land - ed in Pa - ris a house - hold name. A wo - man has yet to do the same.

Pno.

*poco rit.*

15

Ev' - ry week you hear a - no - ther one has tried.

Pno.

*a tempo*

17

Some have lost their nerve. Some have turned back. Some have died.

Pno.



Anthemic, not too fast

20

Why fly the At -

20

*Steady; don't rush*

Pno.

23

lan-tic? Why do sail - ors sail the sea? Is there

23

Pno.

26

some-thing that you're pro-ving? Do you have to keep on mov-ing to be

26

Pno.

29

free? To be free...

29

Pno.

32

Why fly the At - lan-tic? Why do ex -

Pno.

35

plor - ers blaze a trail? What would you be learn-ing? Af - ter

Pno.

38

all, there's no re - turn-ing if you fail.

Pno.

41

I was aim-less, wan-der-ing, search - ing for a pas-sion.

Pno.

45

Noth - ing seemed to fit. But when I fly, I

Pno.

48

know who I am and what I'm meant to do. This is

Pno.

51

*no breath here*

it! I will fly the At - lan - tic, set my

Pno.

54

course and sail a - way. What makes me want to try?

Pno.

57

Af - ter all, who am I? Just some - one who wants it

Pno.

60

more I need to soar. I have to

Pno.

63

fly.

Pno.

# Lady Lindy

3

VANISHING POINT

**"G.P."**

*♩ = 100 Ragtime Razzmatazz*

You'll be "La - dy Lin - dy,

5 **Bb7** AMELIA: Queen of the Air?  
Queen of the Air!" Dain - ty but cour - a - geous,

9 **Eb** **Eb** **Eb7/Db**  
wil - ling to dare. A na - tional her - o - ine with a boy - ish grin and a

13  $A^{\flat}$   $A \dim 7$   $E^{\flat}$

tous - led mop of hair Look at -

16  $C7$   $F7$   $B^{\flat}7$   $E^{\flat}$

La - dy Lin - dy, she's the Queen - of the Air!

AMELIA: Thanks for the song, Mr. Putnam, but I don't know.

GP: You don't need to know. I do. And I can see it all now.  
 Lady Lindy, the female Lindbergh! The public will eat you up.  
*(really looks at her)*

Stand up straight. And smile *(reacting to the gap between her teeth)*  
 -- with your lips together.

Always be aware that people are watching you... (MUSIC IN)

20

20

*(MUSIC IN)**Now GP is with Reporters, 'spinning' Amelia.*

GP: Here's the scoop, friends: Amelia Earhart has just landed – the first woman to cross the Atlantic.

*(inventing this story)*

Y'know, some deck hand looked up and called her "Lady Lindy" ... that's right!  
Lady Lindy --Queen of the Air!!

*[continue with dialogue]*

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

**System 1 (Measures 21-26):** The vocal line has rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols above the staff are E<sup>b</sup> and B<sup>b</sup>7.

**System 2 (Measures 27-33):** The vocal line begins with the lyrics. The piano accompaniment continues with the eighth-note bass line. Chord symbols above the staff are E<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>7/D<sup>b</sup>, A<sup>b</sup>, and A dim7. A dynamic marking of *8<sup>va</sup>* is present above the piano part.

**System 3 (Measures 34-38):** The vocal line continues. The piano accompaniment concludes with a final cadence. A dynamic marking of *accel.* is present in the piano part.

REPORTER (AGATHA): Lady Lindy... weren't you scared on such a dangerous flight?

AMELIA: Amelia Earhart. No, I wasn't scared. I love to fly.

REPORTER (AGATHA): What'd you have for lunch?

AMELIA: For lunch? We had chicken sandwiches.

REPORTER (AGATHA): Just chicken...?

AMELIA: Chicken... with lettuce and tomato.

REPORTER (AGATHA): What'd your mother think?

AMELIA: I didn't tell her I was going.

*REPORTER wheels around to MRS. EARHART, Amelia's mother, played by AIMEE.*

REPORTER (AGATHA): Mrs. Earhart, did you hear your daughter flew all the way across the Atlantic?

MRS. EARHART (AIMEE): (*flat, midwestern. Doesn't get the media circus*)

I thought she'd have more sense than to try it.

REPORTER (AGATHA): Was she always a risktaker?

MRS. EARHART (AIMEE): Well, now that it's all over, I'll have a chance to catch up on my mending.

*The REPORTER wheels back around to AMELIA.*

REPORTER (AGATHA): What do you think of your new nick-name, "Lady Lindy"?

AMELIA: (*completely frustrated*) I'm just Amelia. I don't think I look a bit like Mr. Lindbergh! (MUSIC OUT)

*(EVERYONE stares at AMELIA in shock. She attempts to save the moment.)*

AMELIA: ... he's much better looking than I am!

38

Pno.

43

Pno.

49

Pno.



55

55

60

60

65

65

71

REPEAT UNTIL:  
"I don't think I look a bit  
like Mr. Lindbergh!"

71

75 **"Reporters"** (straight, not swung)

75 She is La - dy Lin - dy, Queen of the Air! Queen of the Air!

Snappy

80 *"Skipping" feel*

80 Dain - ty but cou - ra - geous, wil - ling to dare! A na - tional her - o - ine with a

85

85 boy - ish grin and a tou - sled mop of hair! She is La - dy Lin - dy,

90

90 She's the Queen of the, She's the Queen of the, She's the Queen of the Air!

The Plot (*Hotel Underscore*)

VANISHING POINT

*(MUSIC IN)*

AGATHA

"The hotel. The hotel was elegant, but slightly frayed. Who were the suspicious persons sitting in the lobby armchairs, drawn up before the fire, exchanging knowing glances?"

*MUSIC OUT AT :*

CLERK (AIMEE): M'help you, mum?

*(dialogue continues)*

The musical score consists of three staves. The top staff is a single treble clef staff with a 12/8 time signature, containing a whole rest followed by a double bar line. The middle and bottom staves are grand staff notation (treble and bass clefs) with a 12/8 time signature. The middle staff contains a series of chords, and the bottom staff contains a melodic line with eighth and quarter notes.

AGATHA

Oh. I, uh, yes, I have a reservation. Christie.

CLERK

Let's see ... here we are. Christie.

AGATHA

Mrs. Archibald Christie.

CLERK

I see you're here for two weeks. Will your husband be joining you, mum?

AGATHA

I only wish he could. He's a pilot in the RAF.

CLERK

Bombing the Kaiser, eh? Good man. Now let me just get your key.

(MUSIC IN)

AGATHA

"The slightly grubby man ruffled through his desk with a furtive look. What secrets was he hiding? What were the mysterious stains on his hands?"

(MUSIC OUT)

CLERK

It's ink, mum.

The musical score consists of two staves. The top staff is a vocal line in treble clef, showing a triplet of three quarter notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), also featuring a triplet of eighth notes in the bass line and a triplet of chords in the treble line.

AGATHA

Of course. Of course.

CLERK

A walk on the moors will do you good. Take your mind off things.

AGATHA

Yes. I'm here to do just that. Walk on the moors. And ... to write.

CLERK

Write ... what?

AGATHA

A book.

CLERK

A book. (*Sizes her up, thinking it not likely.*)  
Whatever you say, mum.

(CONTINUE TO 4b, THE PLOT)

# The Plot

(MUSIC IN)  
AGATHA: Cyanide? Arsenic?

(*pause*) Strychnine.

(*pause*) A little man. A detective. With waxed mustaches. French? No. Belgian.

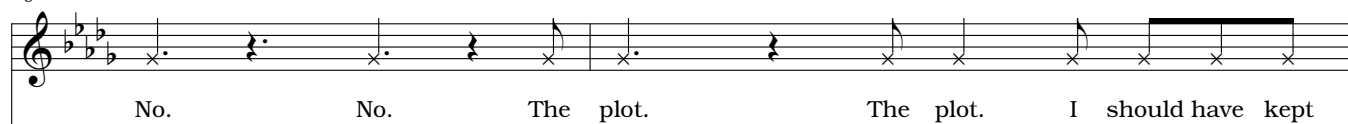
Agatha

The plot. The plot. The plot. The plot.

Where to be-gin? There's the old cli-ché with the hus-band who wants his wife done a-way with.

Or there's the old re-li-a-ble but-ler, he does in the mis-sus and steals all the cut-ler-y,

8



8

10

up with my sing-ing and play-ing pi - a - no and had a car-er as a lyr-ic so-pra-no. This

10

12

book? Well, I'm sor-ry I ev-er be-gan, oh I can't write a book, why'd I bet that I can? NO! a

12

14

plot! A plot! I've got a plot!

14

16



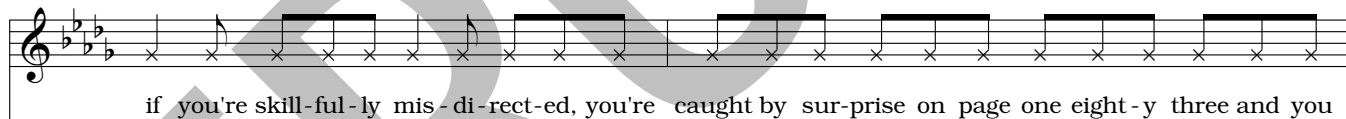
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17



17

19



19

21



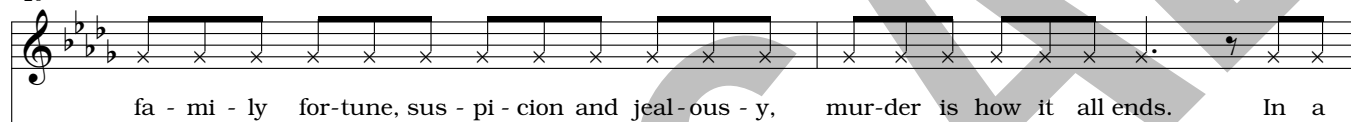
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24



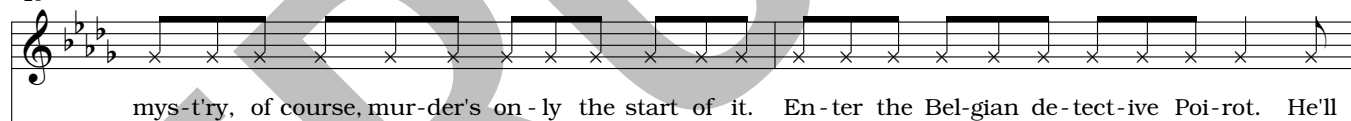
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26



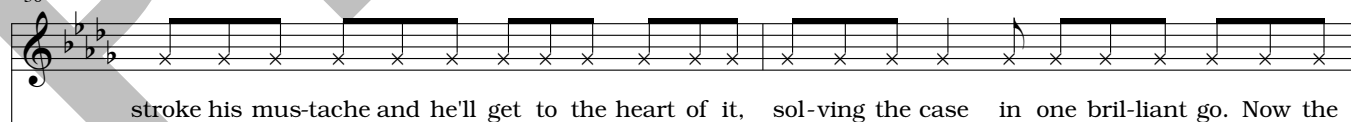
26

28



28

30



30



32 *(speak first time only)*

char-ac-ters... the char-ac-ters ... Cyn-thi - a, Al-fred and Dor-cas the maid,

32

34

Law-rence and John and Mar-y, John's wife. And don't for-get old Mis-sus Em-i-ly Ing-le-thorpe,

34

36

rath-er a pill, who felt a bit ill, went in - to con-vul-sions that end-ed her life. Poor

36

38

Em-i-ly. Now the clues! The clues! There are so man-y, but which to choose? A

38

41  
 locked box, open-ed by force. A quar-rel-ing coup-le this close to div-orce. A

41  
 41

43  
 mis-sing cup, a false beard, a let-ter that seems to have dis-ap-peared. A

43  
 43

45  
 sig-na-ture forged, a dan-ger-ous drug. Cof-fee and can-dle-wax stains on the rug.

45  
 45

47  
 (*significantly*) Cynthia never took sugar in her coffee. And why was a fire lit in midsummer? And what about the freshly planted bed of begonias?

47  
 47  
 And

50

what was the mur-der-er's mot-ive to kill? And what of the foot-prints out-side of the sill? From a

50

52

pap - er half burnt, Poi - rot has learnt Em - i - ly Ing - le-thorpe re-wrote her will.

52

54

"Be - ing poss-essed of sound mind..." "I am poss-essed of sound mind..."

54

56

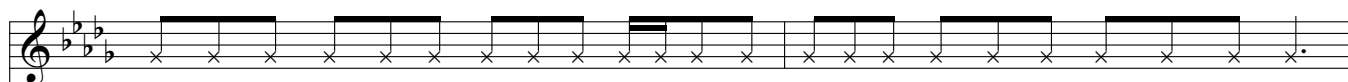
*slowly falling out of rhythm*

Oh, Archie. I am possessed.

"I am poss-essed, I am poss-essed, I am poss-essed, I am poss-essed..."

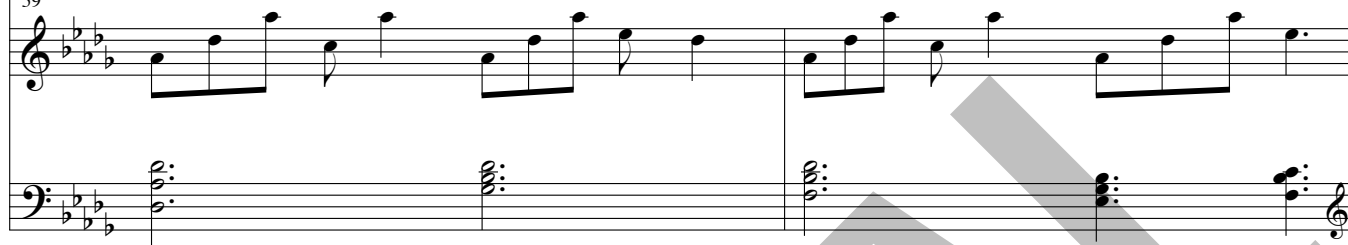
56

59



Bold Cap-tain Chris-tie and shy lit-tle Ag-a-tha ran off to be mar-ried one cold Christ-mas Eve.

59

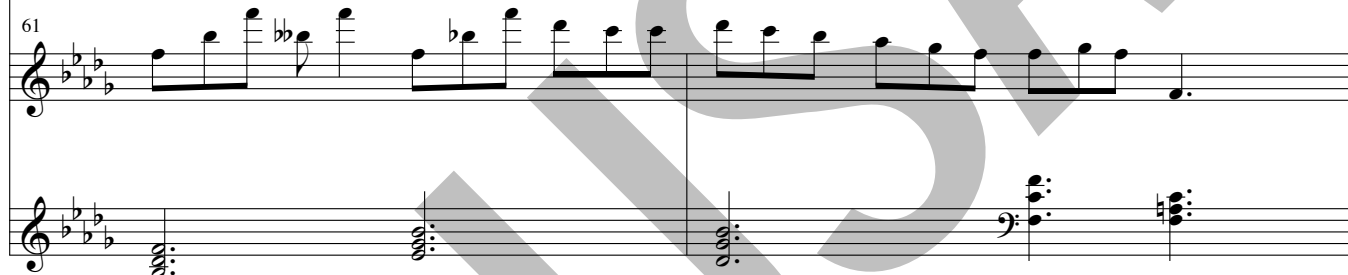


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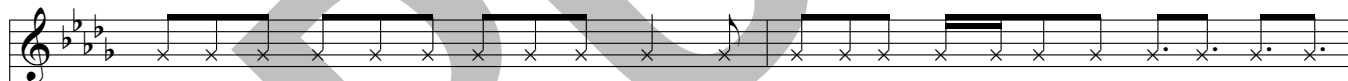


Arch-ie, our plot is so aw-'ffly ro-man-tic, the kind of thing read-ers can hard-ly be-lieve. And where-

61

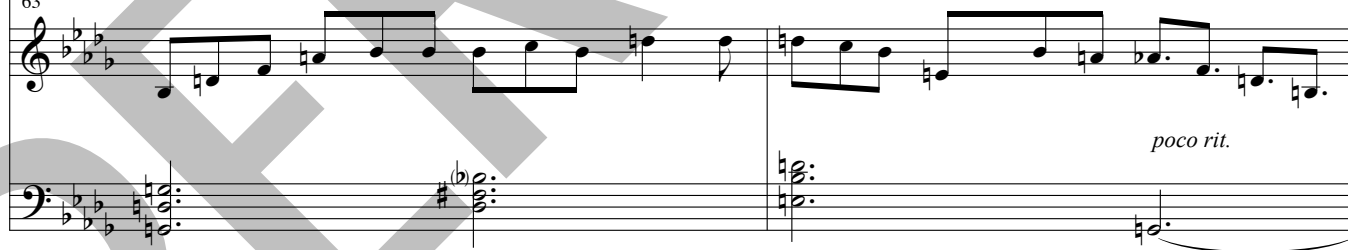


63



ev-er you are now, I wish I were there; I'm lost in a dream of our mys-ter-i-ous af-

63



65



fair... at Styles! A ti-tle! "The Mys-ter-i-ous Af-fair at Styles!" Where

65



68

am I, oh dear, I've been walk - ing for miles! Hmm, now have I

70

left some-thing out? A - ny - thing vi - tal? Char - ac - ters, clues, a de - tect - ive, a ti - tle. It's

72

all in my head, no more pa - cing a - bout. The on - ly thing left is to write it all out. Oh

74

"The Mysterious Affair at Styles."  
"Chapter One."

dear. I sup - pose that's the nat - u - ral place to be - gin.

77

No stal-ling Ag - a - tha, time to dive in. You took the bet and you know you can win. Page

79

one. (typing) Page two. Page three... page ten ... page

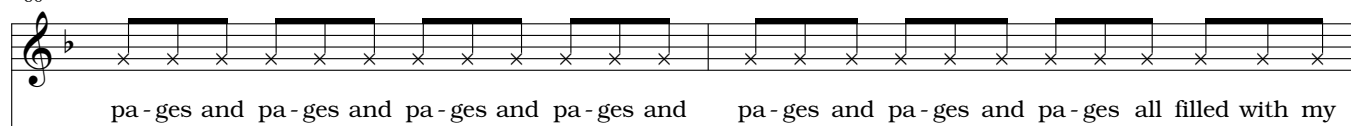
82

tween-ty, page thir-ty, page for-ty. Good-ness, what time is it? Where did the hours go?

84

Did I have din-ner? Per-haps I for-got. Oh dear it's been a - ges but look at the pa - ges and

86



86

88

plot. What a lot! Al - most through! Hmm.

88

90

No, I'm not. On with the plot!

90

## The Heat (Prelude)

VANISHING POINT

(MUSIC IN) AIMEE: I'm here.

ROBERT SEMPLE: And what's your name, now?

AIMEE: Aimee.

ROBERT SEMPLE: God has something in mind for you, Aimee.

AIMEE: I don't know God. I don't know you either.

ROBERT SEMPLE: Robert Semple.

AIMEE: That's your name. But I don't know you. Why should I believe you?

ROBERT SEMPLE: Tell me what you do believe in.

AIMEE (*spell-bound now*) I - I don't know...

ROBERT SEMPLE: You are God's little daughter. He's calling to you. Do you hear Him?

AIMEE: I'm listening...

ROBERT SEMPLE (*touching her cheek gently*) Hear Him. Feel Him. Open your heart.

LIGHTS SHIFT. AIMEE is alone onstage.

**Expressively** ♩ = 90

(Cl.) (harp\_)

*p*

(cello)

The musical score is for a piano piece in 4/4 time, marked 'Expressively' with a tempo of ♩ = 90. It begins with a piano (*p*) dynamic. The score is divided into two systems. The first system (measures 1-5) features a clarinet (Cl.) in the upper voice and a cello in the lower voice. The clarinet part consists of a series of eighth notes, while the cello part has a more melodic line with some rests. A harp part is indicated in the upper right of the first system. The second system (measures 6-10) continues the clarinet's eighth-note pattern and the cello's melodic line. The score concludes with a final chord in the right hand.

*continue to 5b The Heat*



# The Heat

5b

VANISHING POINT

*Flowing, gently* Aimee *almost whispered*

Touch me a -

*In Two (half note = 55)*

gain, a-gain, and now... Your hands, my

*build gradually*

skin. Your fin-gers, my spine. Trace the line of my back, my neck, up to my

14 *light/mixy*

hair, my chin, my cheek, the air, the sun, the moon ex - plodes

19 Oh Oh

24 And just the heat, *surging, with pedal* the heat, *(sim.)* the

29 heat of the fire, your love, your voice. It burns my brain, my

33

breath, my bo - - - - dy, My

37

bo - dy, my soul, my soul

42

My past, my fu-ture. I'm whole I am

47

whole with your heat, the heat. The heat.

LIGHTS SHIFT and we move forward in time. Now, AIMEE stands in a field, preaching to a small group of people.

52

Hymn (quasi "Down In the River to Pray")

Then the

♩ = 75

repeat if needed

Faster

\*keep the vocal line moving forward: tell the story.  
Keep accompaniment very spare -- avoid "gospel" improv  
Should feel very bare, folk, Appalachian

57

C F C G

heat of the Lord \_\_\_\_\_ burned in my heart, burned in my heart. And the

63

C F D F C

63 preach-er and God's lit-tle daugh-ter came to-gether, \_\_\_\_\_ came \_\_\_\_\_ to-gether.

70

G C F Am G/B C Am G/B

70 Now to live as one, \_\_\_\_\_ live as one, \_\_\_\_\_ to do God's work, to do God's

77 C G Am G/B C

work, — the will of the Lord to be done — the will of the

83 *Vocal push forward, no ritard.* F C D G D

Lord — to be done. — But the will of the Lord — was not my own, — was

91 A D G

not my own, for a fev - er one day came and took my love right to

97 E G D A D

hea-ven, — right — to hea-ven. Now I roam these lands, —

102 G Bm A/C# D Bm A/C# D

roam these lands a lone, a lone but with the

109 A Bm A/C# D G

heat of the Lord in my hands The heat of the Lord

115 *AIMEE reaches out to a WOMAN (AMELIA) who kneels, crumpled over, in front of her. AIMEE holds out her hands and lays hands upon the woman.*

in my hands. The

*Tempo Io*

*repeat if needed*

120

heat the heat the

124

heat of God's fire, His love, His voice, it fills my breath, my

128

hands, my bo - - - - - dy, -

131

your - - - - - bo - dy. - My soul, - - - - - your

135

soul. - - - - - Your past, your fu - ture. You are

139

whole, \_\_\_\_\_ You \_\_\_\_\_ are whole \_\_\_\_\_ with the

*The WOMAN takes Aimee's hand as AIMEE pulls her up. The woman STANDS.*

143

heat, \_\_\_\_\_ the heat, \_\_\_\_\_ the heat, \_\_\_\_\_

148

Oh. \_\_\_\_\_ Oh. \_\_\_\_\_



# How Do You Do It?

*Amelia is giving a lecture. She is a bit awkward.*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment is in 4/4 time, starting with a whole rest in the first measure, followed by a half note G3, a half note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

AMELIA

So there we were, over the Atlantic. We came out of the clouds and caught sight of a ship below us. Do we have that slide?

*SHE turns her back as she looks to see if the slide comes up.*

AMELIA

Yes. That's a picture I took.

AIMEE

*(from off)*

Speak up! We can't hear!

The second system of music starts at measure 5. The vocal line is in 4/4 time, starting with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment is in 4/4 time, starting with a whole rest in the first measure, followed by a half note G3, a half note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

## AMELIA

*(talking more loudly)*

So there we were, over the Atlantic. I was in the back of the plane like a sack of potatoes, on my tummy taking pictures.

*She chuckles. No one else does.*

Oh, well. Anyway, I was lucky to be invited along. We had an excellent crew. I'm just a dub – that's an amateur flyer. I'm grateful for the chance to fly, and for the chance to speak to you this evening. Thank you.

*(a beat)*

Which way do I go?

11

16

*let underscoring go  
out underneath her*

Reporters (AGATHA and AIMEE) are waiting for her after her lecture.

"Reporters"

20 How do you do it? Do what you do? What are you think-ing?

Smoothly, not too fast

24 What makes you you? Where are you off to? Give us a clue. How do you do it?

28 Do what you do?

AMELIA  
Well, I didn't really do anything.

REPORTER 1 (AGATHA)  
Ha! Ha! Ha! I LOVE it!

REPORTER 2 (AIMEE)  
She's selfless!

REPORTER 1 (AGATHA)  
Self-deprecating!

REPORTER 2 (AIMEE)  
Modern!

REPORTER 1 (AGATHA)  
She's funny!

AIMEE AND AGATHA  
She wears pants!

AMELIA  
I wear pants because they're comfortable. And I have thick ankles.

REPORTER 1 (AGATHA)  
Ha! Ha! Ha! I LOVE it! Didja get that Frank?

AIMEE AND AGATHA  
Thick ankles!

*THEY leave her.*

32

C6 Dm7/G G9 C6 C7/E

37

F Ddim Em A7 D7(b9) Gaug7 C6

AMELIA

*(checking through her schedule)*

Lecture in Chicago on the 19th. Des Moines on the 20th. Indianapolis on the 21st. Why am I still talking about a flight that's a year old?

*She makes calculations in her head, adding up lecture fees.*

Pittsburgh. Allentown. Scranton. Then I'll have enough for the new plane.

*She sees her new plane, and settles in to the cockpit.*

My new red Vega. Here we go, baby.

42

47

51 *And now she is flying.* Amelia

Keep it lev - el. Pull back slow-ly, then

51

57

climb, climb, climb.

62

Climb and dive.

66

Bank and turn, cir - cle smooth-ly, then

71

climb, climb if

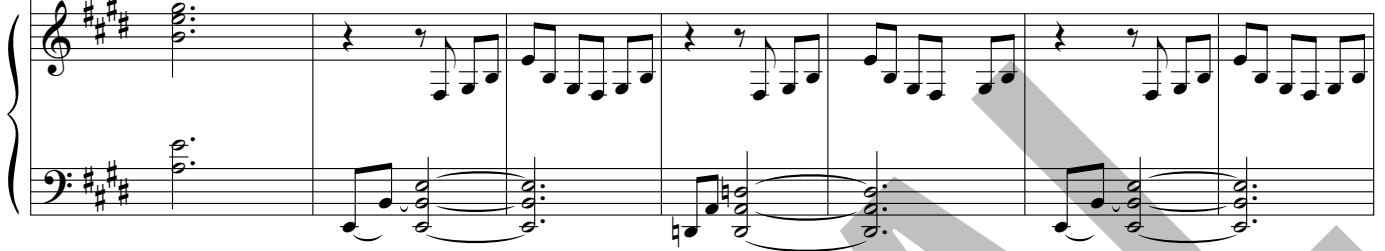
76



there's e-nough time.

If there's e-nough time.

76



83

*She bounces in her seat as she comes in for a bumpy landing.*

AMELIA (note to self)  
Work on landings.



If there's e-nough...

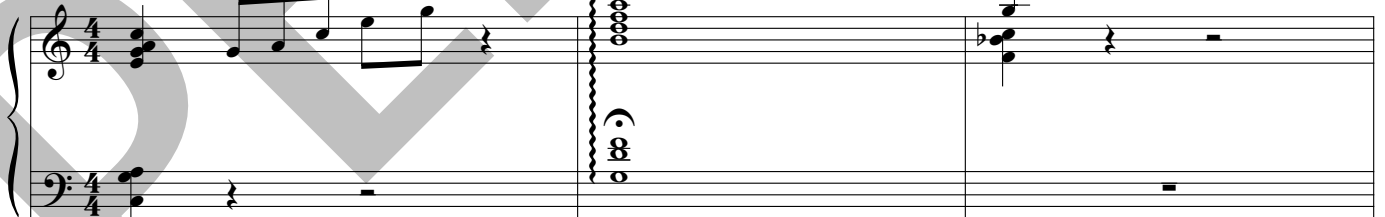
83



AGATHA  
"Amelia Earhart drinks  
Horlick's Malted Milk."

*A flashbulb goes off.*

88



*Amelia is at the end of a triumphant speech.*

AMELIA

In aviation, women are outnumbered forty to one. But we can change that as more and more of us knock at the door. And when you knock at the door, bring an ax along...

91

C6 Dm7/G G9 C6

...you might have to chop your way through!

95

C7/E F Ddim

*She poses for another ad.*

AIMEE  
"Amelia Earhart uses  
Modernaire Luggage"

*flashbulb!*

98

F Ddim



*Amelia, self assured and poised, is waving to large, far-off crowds in a parade.*

AMELIA

*(loudly and distinctly so as to be heard over cheering)*

I accept the key to the great city of Duluth!

*(parade wave; she has her moves down)*

Hello! Thank You!

*(again)*

Hello! Thank you!

*(turning to the other side)*

Thank you! Hello!

101 *Parade march*

*Don't rush*

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Parade march'. The music consists of rhythmic patterns in both hands, with some triplets and accents. The instruction 'Don't rush' is written below the bass line.

*She poses for another ad.*

AIMEE

“Own a replica of the actual hat Amelia Earhart wore, with a ribbon bearing her signature. Only three dollars.”

107

*Sprightly*

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Sprightly'. The music includes triplets and rests. The instruction 'Sprightly' is written below the bass line.

Amelia

110

Come see La - dy Lin - dy, Queen of the Skies,

This musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The music includes rests and rhythmic patterns. The lyrics 'Come see La - dy Lin - dy, Queen of the Skies,' are written below the treble line.

114

Queen of the Skies! Hear her thril - ling ac - counts of the

117

pla - ces she flies. She's got a cloth - ing line, and she'll

120

glad - ly sign post - ers an - y - bod - y buys: "Thanks! from

124

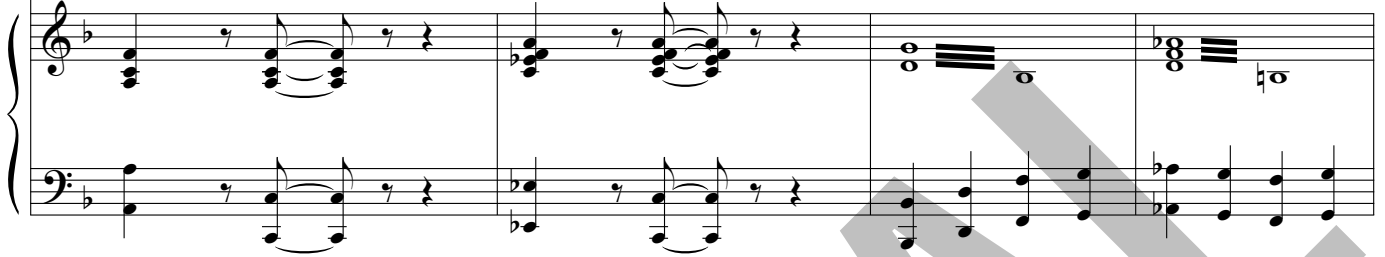
La - dy Lin - dy, dar - ing Queen of the Skies." So folks come

127



see and hear, buy a sou-ven - ir, oh the hats fit an-y size.

127

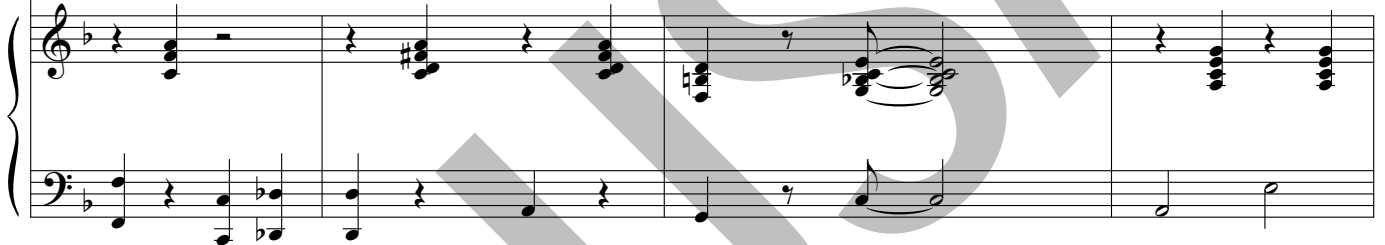


131



Read it: "La - dy Lin - dy, Fear - less Queen of the Skies."

131

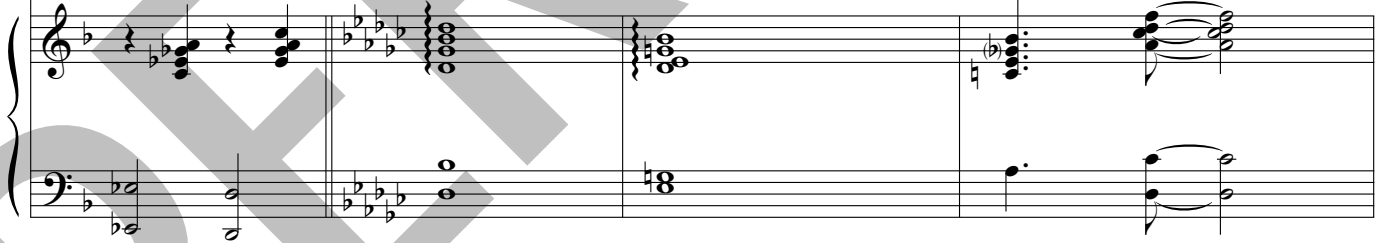


135



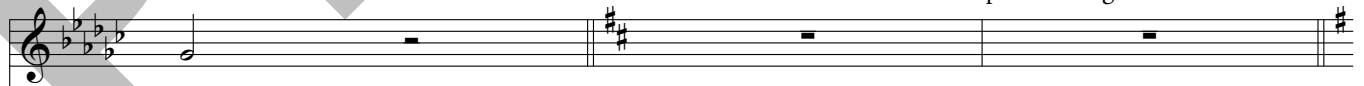
Get your piece of his - t'ry, see the Queen of the

135



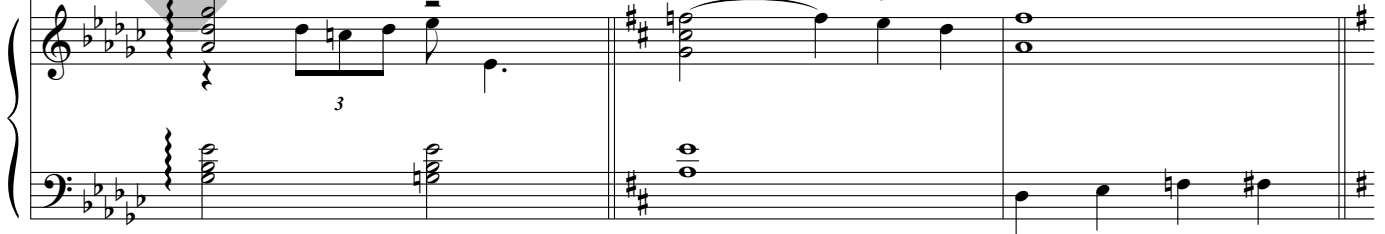
139

AGATHA: Amelia Earhart writes to the faithful readers of Cosmopolitan Magazine.



Skies.

139



AMELIA

People often ask me, How do I do it? It's simple really. Be true to yourself, and make time for what's really --  
 (AIMEE AND AGATHA rush on as adoring fans, shrieking)

142

142

AGATHA: Miss Earhart!  
 AIMEE: There she is! Amelia!  
 AGATHA: I wanna be just like  
 you! I love you!  
 AIMEE: *I have your hat!!*

146

"Fans"

146

How do ya how do ya do it? Do what-cha do what-cha do do do do,

149

149

What - a - ya, what - a - ya think-ing? What what what makes you you, you, you you you you

152 Agatha Aimee Both

152 Wah wah wah wah wah? Doo doo doo doo doo doo doo doo doo, How

155

155 do you do it? Do what you do?

AIMEE  
I bet you're gonna win the Women's Air Race!

AGATHA  
Have ya been practicing a whole lot?

AIMEE  
She's so good, she doesn't need to practice!

AMELIA  
Wish me luck girls!

160

160

AGATHA

“Lucky Strikes were the cigarettes carried on the ‘Friendship’ when she crossed the Atlantic. They’re toasted. No cough or irritation. They were smoked continuously.”

161

161

F6 Gm7/C C9 F6

3 3 3 3

AMELIA  
They told you I don't  
smoke, right?

165

165

F7/A Bb Gdim

3 3

V.S.

168 AIMEE  
"Amelia Earhart Sportswear."

AMELIA  
So there we were,  
over the Atlantic!

AGATHA  
"Amelia Earhart Placemats"

Musical score for measures 168-170. The top staff is a vocal line with rests. The bottom two staves are piano accompaniment with chords and rests.

171 AMELIA  
Chop your way through!

AIMEE  
"Amelia Earhart Luggage."

AMELIA  
So there we were,  
smoking continuously!

Musical score for measures 171-173. The top staff is a vocal line with rests. The bottom two staves are piano accompaniment with chords and rests.

174

"Fans"

Where will you be fly - ing? What will you wear?

174

Broader

Musical score for measures 174-176. The top staff is a vocal line with notes and lyrics. The bottom two staves are piano accompaniment with chords and notes.

AMELIA:  
I'm off to the Women's Air Race!

177

Are you a-fraid of dy - ing? Who does your hair? How long will it take you?

180

What will you eat? Does noth-ing ev-er shake you? What size are your feet?

183

AMELIA: See you at the finish line, girls!

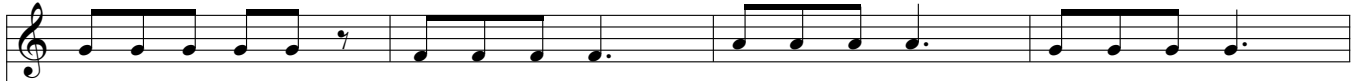
How what where who, How what where who, how what where who,  
Same pulse



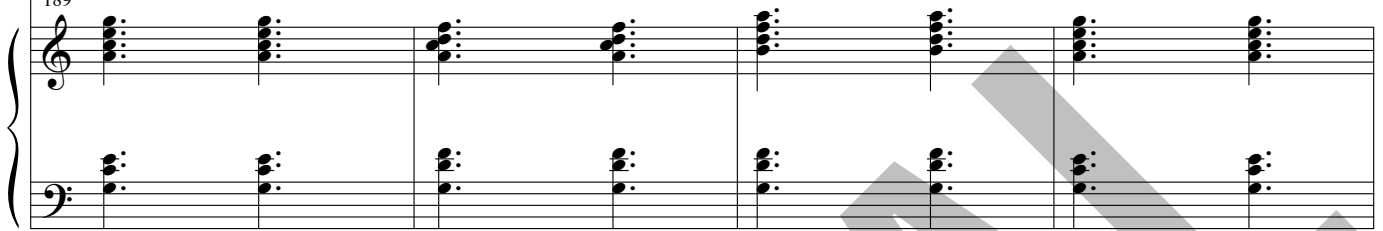
Aimee & Agatha

*AMELIA is trying to control her plane as the fans watch the race.*

189



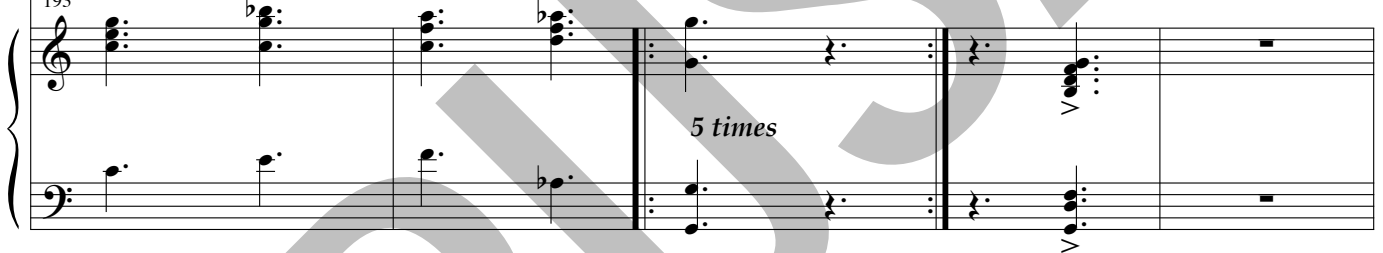
How do ya do it, do what-cha do, do what-cha do, do what-cha do?



193



What-a - ya think - ing, give us a clue. How do ya do it Do what you



198

*AMELIA has a terrible, bumpy landing.*



do!



# Lady Lindy Reprise

## "Queen of the Flops"

*(In the clear)*

ANNOUNCER VOICE (AGATHA)

And now, the winners of the Women's Air Race:  
First Place, Miss Louise Thaden!  
Coming in second, Miss Gladys O'Donnell.  
And third place goes to... Miss Amelia Earhart!

*The reporters mock Amelia. (MUSIC IN)*

**"Reporters"**

Look! It's La - dy Lin - dy, Queen of the Flops!

Queen of the Flops! When it's a lit - tle win - dy, watch how she drops!

The musical score consists of two systems. The first system features a vocal line for the 'Reporters' and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Look! It's La - dy Lin - dy, Queen of the Flops!'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The second system continues the piano accompaniment with the lyrics 'Queen of the Flops! When it's a lit - tle win - dy, watch how she drops!'. The score includes chord markings for Gb and Db7.

9 G<sup>b</sup> G<sup>b</sup>7/E B

9 Whoops! Ya think she'll ev-er learn how to make a turn? Look, this is how she

13 C dim7 *raspberry* G<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7

13 stops: ppbth! That's for La - dy Lin - dy, reign - ing Queen of the

17 G<sup>b</sup> Agatha G<sup>b</sup> Aimee G<sup>b</sup>7/E Both B

17 Flops! The worst I've ev-er seen! Yeah, who made her Queen when she should be dust-ing

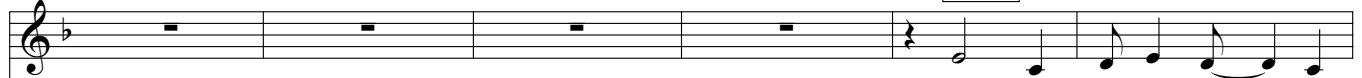
21 C dim7 G<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup>

21 crops! Ha! All hail La - dy Lin - dy, reign-ing Queen of the Flops!

AGATHA: Did ya SEE that LANDING?  
AIMEE & AGATHA: HA HA HA!

Amelia

26



No, I did-n't land, I

Pno.

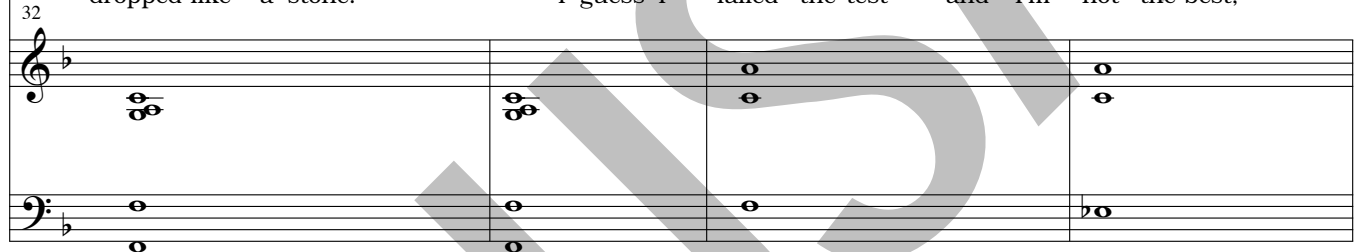
Dejected



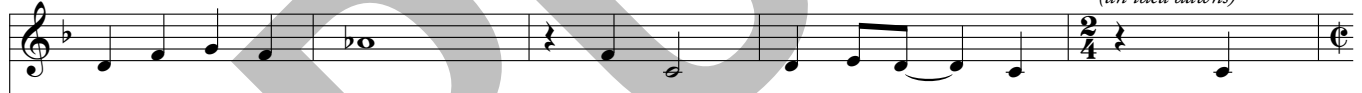
32



dropped like a stone. I guess I failed the test and I'm not the best,

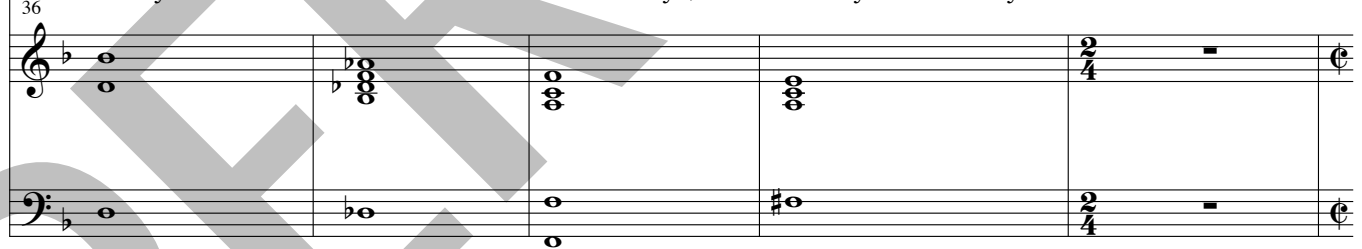


36



(an idea dawns)

on - ly the best known. Good-bye, "La - dy Lin - dy." I'll



41



fly the At - lan - tic a - lone.



## On The Way

VANISHING POINT

*AIMEE is driving.*

Aimee

Easy Two (♩=90) D

Stop - ping in Sav - an - nah.

5

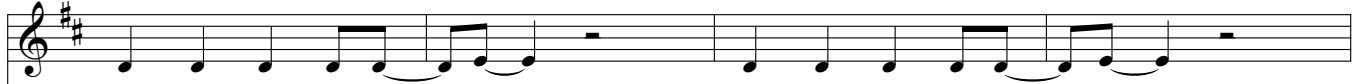
Shout - ing to the work - ers.

10

Hand - ing out the pamph - lets,                      preach - ing from the back - seat.

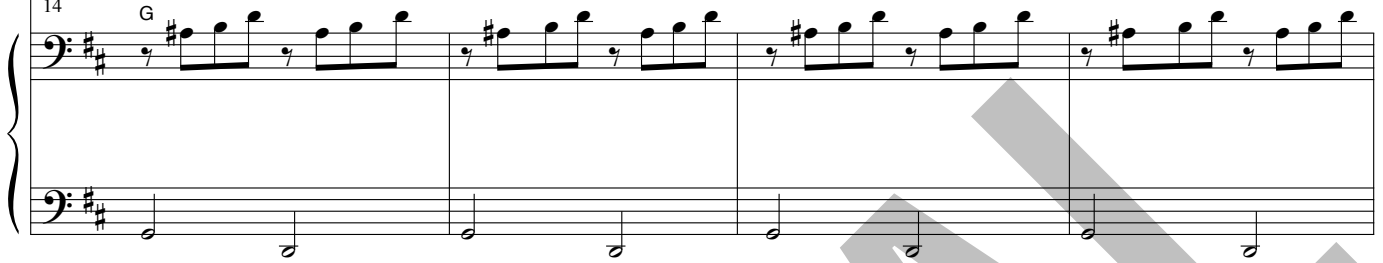
+8vb

14



Driv - ing to At-lan - ta, Driv - ing to Pa-du - cah,

14

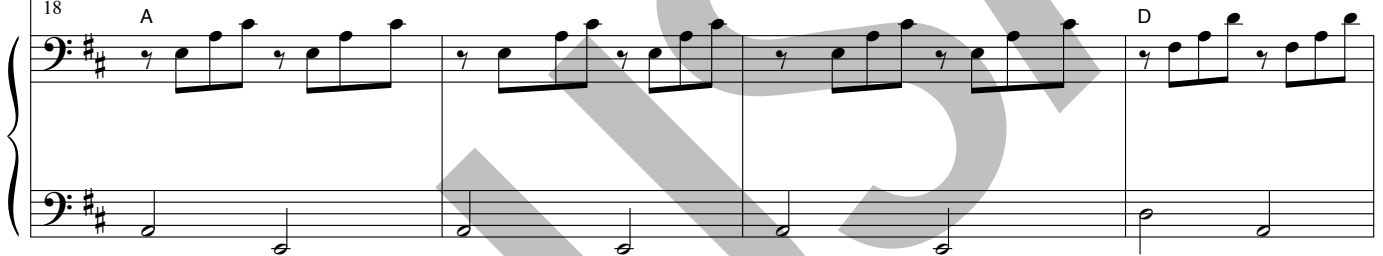


18



Driv - ing to New Jer - sey, Moth-er, close the door.

18



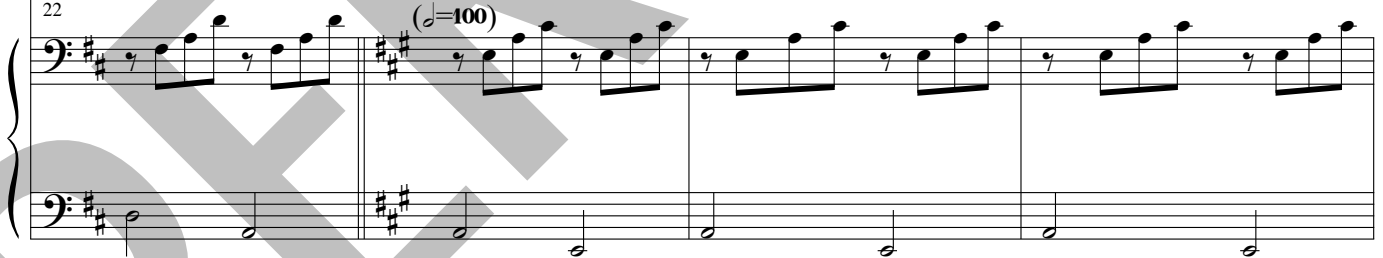
22

*Now, AIMEE is preaching again, a simple, direct sermon.*



You know, I'm just a help - less wo-man, folks, ain't

22



26



got me no bag of tricks. Je - sus walked on wa - ter,

26



30

me, I'm just God's lit-tle daugh - ter, but I got the per-fect fix.

30

34

The way to sal - va - tion is o - pen to all. So turn from temp -

34

A D A A

40

ta - tion, and heed the call. Yes, lis - ten to the Word, hear when I

40

B E A D

46

say Je - sus is on the way, on the way.

46

B A G D A(add2)

51

. AIMEE is overseeing a bigger tent revival,  
calling out to a crowd of unseen workers.

Aimee

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

You go pitch the tent

51

E A little faster

Musical notation for the second system, including a vocal line and piano accompaniment. The piano accompaniment has a more active rhythmic pattern with eighth notes and rests.

55

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics.

and you in - stall the lights and you set up the seats

55

Musical notation for the fourth system, including a vocal line and piano accompaniment. The piano accompaniment continues with its rhythmic pattern.

59

Musical notation for the fifth system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics.

and you go hang the post - ers. You can pass the bas -

59

Musical notation for the sixth system, including a vocal line and piano accompaniment. The piano accompaniment includes a section marked 'A'.

(+8vb)

63

Musical notation for the seventh system, including a vocal line and piano accompaniment. The vocal line includes the lyrics.

ket. Help me move the pia - no, You go run the spot -

63

Musical notation for the eighth system, including a vocal line and piano accompaniment. The piano accompaniment includes a section marked 'B'.



67

light. Moth-er, work the door. You

67 E

71

know, I'm just a help-less wo-man, folks, ain't got me no bag of tricks.

71 B

(a la banjo)

75

Je - sus walked on wa - ter, me, I'm just God's

75 E B

79

lit-tle daugh - ter, but I got the per-fect fix. The

79 G#m C#7 Eb7 E7

83 Faster -- hoedown feel

way to sal - va - tion is a trick - y road to find.

83 A (♩=120) D7

(+8vb)

There's all that temp - ta - tion a - nip-pin' at your be-hind. We

88 A B7 E7

all know ve - ry well it's ea - sy to get to hell, but if you wan - na go to

93 A D7 B7/D# E7(#9)

hea - ven, I'll show you the way. Now Je - sus said "Bles - sed are they who make

98 E7 A D A D

102

peace," so go and make peace! He said, "Bles-sed are the pure of heart,"

102

G D Bm

106

so go and love! He said, "Blest are the meek," Well, I'll

106

E7 A

111

tell ya the rest next week, And if you wan - na go to hea-ven, I'll show you the

111

D7 B7/D# E7(#9) E7

*AIMEE decks herself in a shimmering robe. SHE is playing a huge hall now, heading for the stage.*

115

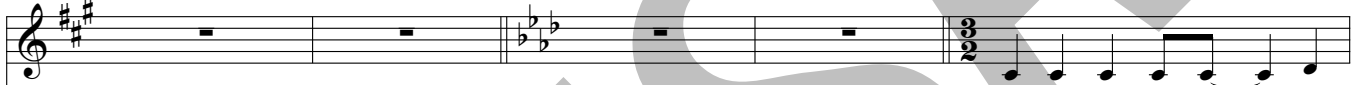


way!

115

Piano accompaniment for measures 115-120. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. Chords are indicated above the staff: A, G, D, D, C, G.

121

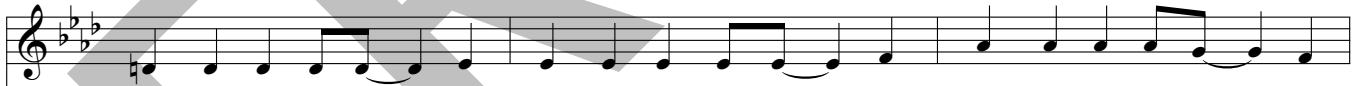


De-co-rate the hall and

121

Piano accompaniment for measures 121-125. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. Chords are indicated above the staff: Am, Gm/C, Dm, Fm/C, Fm.

126



don't for-get my pic-ture. Who put up these cur-tains? Where are all the ush-ers?

126

Piano accompaniment for measures 126-131. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. Chords are indicated above the staff: Ddim/F, Ab/F, Fm.

129

Some-one set the stage and some-one get the mikes and some-one cue the band!

129 *B♭m* *G7*

Pno.

132 *vocal ad lib*

Moth-er, get the door! The way

132 *D/E*

Broad Stride

136

to sal-va-tion is a trick-y road to find.

136

139

There's all that temp-ta-tion just a nip-pin' at your be-hind.

139

142



We all know ver - y well it's

142

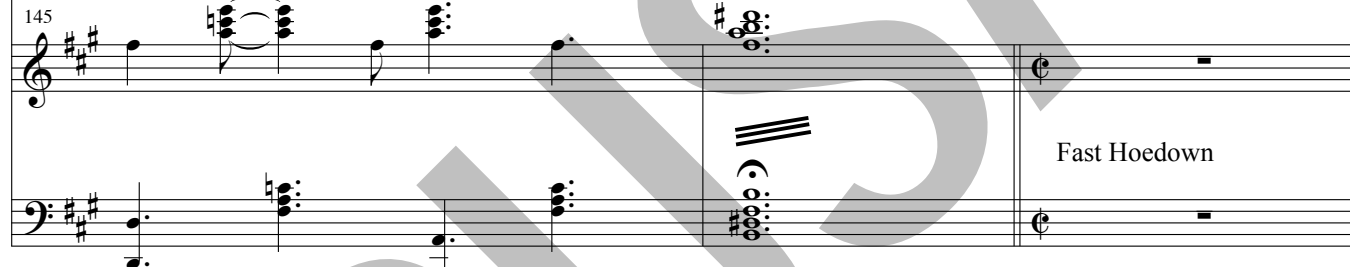


145



eas - y to get to hell. but if you

145

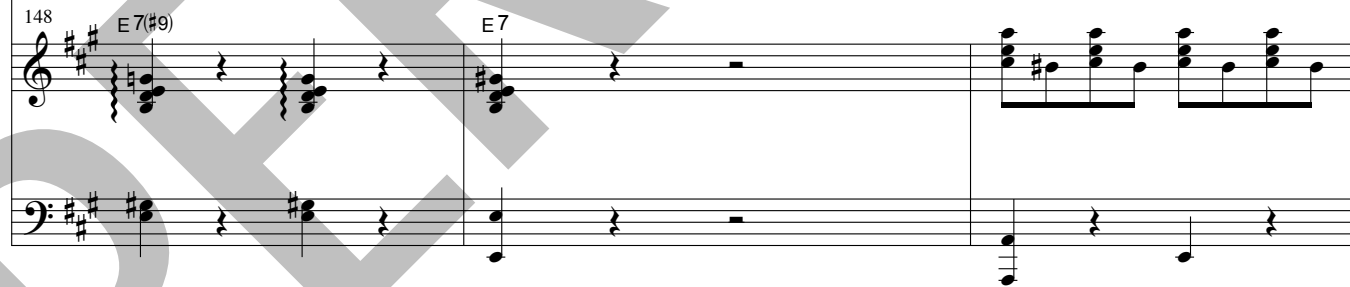


148



wan - na go to hea - ven, I'll show you the way!

148



151

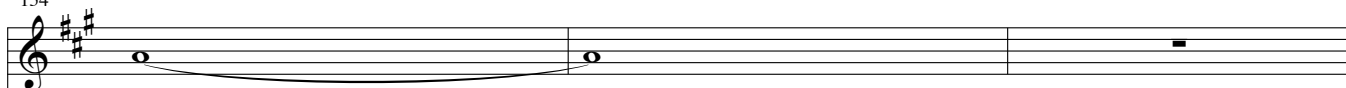


Yes if you wan - na go to hea - ven, I'll show you the

151



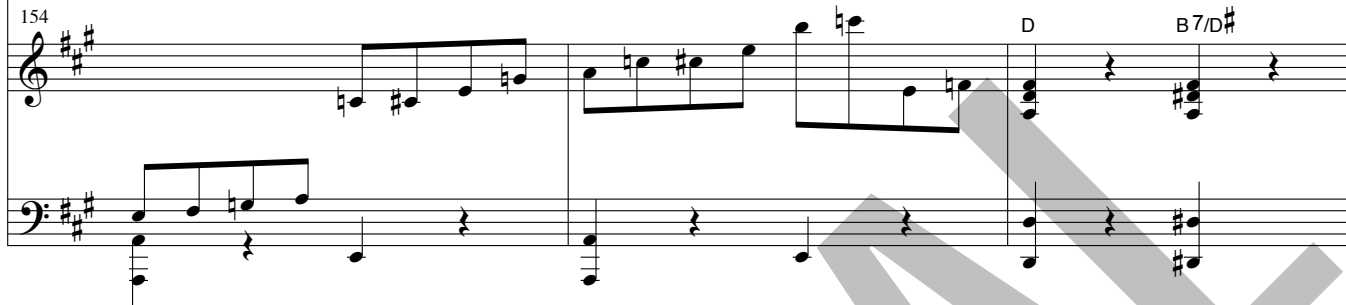
154



Vocal line for measure 154, starting with a whole note G4 and a whole rest.

way!

154



Piano accompaniment for measures 154-156. Measure 154: G4, A4, B4, C5. Measure 155: D5, C5, B4, A4. Measure 156: G4, F#4, E4, D4. Chords: D (measure 156), B7/D# (measure 156).

157



Vocal line for measure 157, starting with a whole rest, followed by a triplet of eighth notes: G4, A4, B4. The word "free" is written above the triplet.

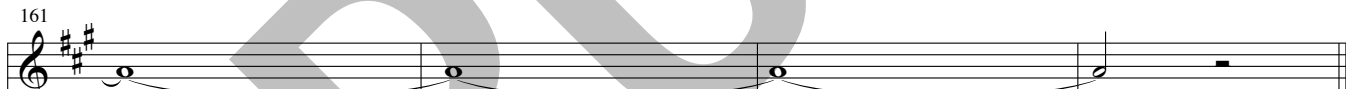
Sis - ter Ai - mee is on the way

157



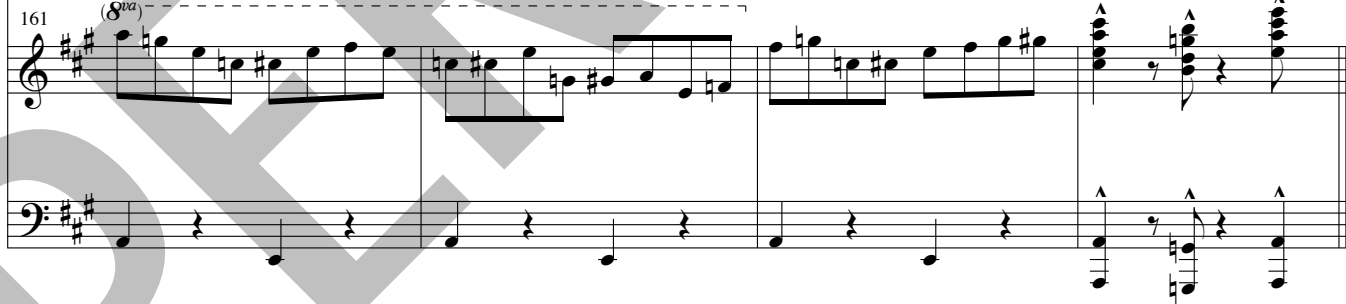
Piano accompaniment for measures 157-160. Measure 157: E7(#9) chord. Measure 158: E7(#9) chord. Measure 159: whole rest. Measure 160: whole rest. Chord: E7(#9) (measures 157-158). Dynamic: *8<sup>va</sup>* (measure 160).

161



Vocal line for measure 161, starting with a whole note G4 and a whole rest.

161



Piano accompaniment for measures 161-164. Measure 161: eighth notes G4, A4, B4, C5. Measure 162: eighth notes D5, C5, B4, A4. Measure 163: eighth notes G4, F#4, E4, D4. Measure 164: quarter notes G4, F#4, E4, D4. Chords: G4, A4, B4, C5 (measure 161), D5, C5, B4, A4 (measure 162), G4, F#4, E4, D4 (measure 163), G4, F#4, E4, D4 (measure 164). Dynamic: *8<sup>va</sup>* (measure 161).

## The Plot, Part 2

*AGATHA strides on.*

Agatha

Now back to my plot. The plot. There's -

Em - i - ly In - gle - thorpe, dead in her bed, but there's more to this puz - zle than meets the eye. Our

lit - tle Poi - rot has some ques - tions to an - swer: not on - ly "Who - dun - nit?" but how, and why?



7

John or Law-rence or Cyn - thi - a? Who? At last Poi - rot cries out, "Mon Dieu!" In that

9

com - i - cal way, un - mis - take - ab - ly his, Poi - rot de - clares, "Ze mur - der - er is..." While I'm the

12

first to ag - ree that some rules need bend - ing, you're mad if you think that I'll spo - il the end - ing!

14

We all love a mys - te - ry, and what it shows is that

14

16

peo - ple can't see what's right un - der their nos - es. We lay out the sus - pects and clues to the crime, but the

16

18

fun is in get - ting it wrong all the time. It's puz - zles and trick - er - y, read - er be - ware! a

18

20

mys - te - ry writ - er will nev - er play fair. Now back to my

20

22

book. It's a book! I wrote a book! A book! I don't think I'll ev-er write more than one, but it

22

25

cer - tain - ly has been fright - ful - ly fun. Let's see, the plot, the crime, the cup, the

25

27

lock, the stain, the will, the beard, the maid, the let - ter, the kil - ler, the Bel-gian de -

27

29

tect - ive, the end. Good heav - ens, I'm done.

29

## Tell us, Mrs. Christie

(MUSIC IN)  
 REPORTER A (AMELIA'S VOICE, BRITISH): It's a best seller!  
 REPORTER B (AIMEE'S VOICE, BRITISH): She's a genius!  
 REPORTER A (AMELIA): The Queen of Crime!  
 REPORTER B (AIMEE): The Duchess of Death!  
 REPORTER A (AMELIA): The Mistress of Mystery!  
 REPORTER B (AIMEE): Hold up your book, so we can get that in the picture.  
 AGATHA: Oh, these lights are rather blinding, aren't they.  
 REPORTER A (AMELIA): Tell us, Mrs. Christie...

"Reporters"

Where do you get your i - deas?

Agatha *(in rhythm ... don't "stammer")*

Where do I get my..? Hm, not a clue. I nev - er, I real - ly, I don't, well I DO, it's

AGATHA: It's a mystery.

more that I, well, it's act - ual - ly, no, I'd have to say, when I be - gin, that I... Oh...

# Mysterious Affair

VANISHING POINT

(part 1)

Agatha  $D\flat$

There it is a-gain, that

fun-ny lit-tle tin-gle, e-ras-ing ev-'ry sin-gle thought that's in my mind.

You come in and I'm poss-essed. You will nev-er let me rest.

6  $A\flat/C$  B  $G\flat/B\flat$   $A(b5)$   $D\flat dim$   $D\flat 7/F$

10  $G\flat$   $G\flat m$   $D\flat/F$   $E\flat m7$   $F m$   $B^\circ(Maj7)$   $B\flat 7$

14  $E\flat m7$   $D\flat/F$   $G\flat$   $G\flat/A\flat$   $D\flat$   $B\flat m7$

Yes, you're al - ways there, a mys - ter - i - ous af - fair, you and I...

17  $E\flat 7$   $A\flat 7(b9)$  *Dialogue continues...*  $D\flat$   $A\flat/C$

20  $B$   $G\flat/B\flat$   $A(b5)$

## Mysterious Affair

VANISHING POINT

(part 2)

4  $D^b$   $B^b m7$   $E^b 7$   $A^b 7(\flat 9)$  Agatha  $D^b$

Mys - ter - i - ous af - fair, this

*Passionate, not too slow -- keep moving*

7  $A^b/C$   $B$   $G^b/B^b$

ov - er - whelm - ing feel - ing comes and leaves me reel - ing, wond - er - ing what's

10 A(b5) D<sup>b</sup>dim D<sup>b</sup>7/F G<sup>b</sup> G<sup>b</sup>m D<sup>b</sup>/F E<sup>b</sup>m7 Fm

real. Why does love con - ceal what's true, then sud - den - ly re - veal it

14 B°(Maj7) B<sup>b</sup>7 E<sup>b</sup>m7 D<sup>b</sup>/F G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup>

too? This is like a dream where my sen - ses seem to

17 E G<sup>#</sup>7 C<sup>#</sup>m

lie. Oh, I should have run a way,

Faster, In one

21 F<sup>#</sup>m9 B

lis - tened to the ones who'd say, "This is mad, this is



25 G#7 F#m/G# C#m

wrong." I made my mind up ev 'ry day to

*stretch* a tempo

28 F#m9 B Eb7

leave you but I had to stay for your pull is too

*rit.*

32 Ab9 Db Db/Eb Db/Bb Gb/Ab

strong. Pull me in your arms and let me fall and dis - ap - pear

*Gently*

35 Db Db/F Db/Gb Ab/Bb Eb

here. Mys - ter - i - ous af - fair.

*Allargando* Sweeping

38  $B^{\flat}/D$   $D^{\flat}$   $A^{\flat}/C$   $B(b5) E^{\flat}dim E^{\flat}7/G$

Oh, the way you hold me, like they al-ways told me love af-fairs would be.

42  $A^{\flat}$   $A^{\flat}m$   $E^{\flat}/G$   $Fm7$   $Gm$

Will there be a price to pay? Will the mys-t'ry fade a -

45  $D^{\flat}(Maj7)$   $C7$   $Fm7$   $E^{\flat}/G$   $A^{\flat}$   $A^{\flat}m$   $Gm$   $C7$

way? No, it nev-er will. We should-n't love, but still we do.

49  $Fm7$   $B(b5)$   $E^{\flat}$

Will I ev - er solve - the mys - te - ry of you?

# All Mothers Do

12

VANISHING POINT

"Mrs. Earhart"

E(add2) *(speak-sing)*

*(Play Legato, but no rubato in this figure when it occurs, slight rubato elsewhere if desired)*

Do you know what you're

5 B E(add2) B/D# F#m/A A/C#

do-ing? You're in the news, you're on the screen. Is this real-ly

9 G#m EMaj7 B/D# F#m/A

you? You said it was your dream to fly. Now you're just an-gry.

13 C#m G#m C#

I won-der why. I wor-ry.

*AMELIA turns away from her mother (played by AIMEE). AMELIA turns to AGATHA, now playing Agatha's mother, Clara.*

*(Wait until key change to begin speaking)*

CLARA (AMELIA): Agatha... I know there's something terribly wrong. Is Archie ...?

AGATHA: Mother, you don't understand.

17 E/F# B

All moth-ers do.

23 G(add2) D G(add2) D/F# A/C#

**"Clara"**

Do you know what you're do-ing? You're thin and pale. You're far a-way.

(no breath here; open into "I" vowel)

27 C/E Bm GMaj7 D/F#

How can I get through? I know what it is you fear.

31 Am/C Em Bm

Please let me help you. I'm al-ways here. I

AGATHA turns away, and turns to AIMEE. AGATHA plays Aimee's mother, Minnie:

MINNIE (played by AGATHA):  
Aimee, stop!

35 E G/A D "Minnie"

wor-ry. All moth-ers do. Do you know what you're

39 Gm D/F# Em 3

do - ing? You'll be dis - graced. You'll ru - in us. I

42 C F Maj7/E E All Mothers

wor - ry, all moth - ers do. All moth - ers

Clara high  
Minnie middle  
Mrs. Earhart low

45 A Maj7(9) E/G# D

do is lie a-wake at night. All moth-ers do is pray.

49 A/C# <sup>3</sup> Caug Bsus4 <sup>3</sup>

49 Want-ing to al - ways keep you in sight; let-ting you slip a -

53 A/B <sup>3</sup> E A(add2) <sup>3</sup>

53 way. Do you know what you're do-ing? O - pen your eyes.

57 E/G# B/D# D C#m

57 Why can't you see? I was once like you. There's

60 A Maj7 <sup>3</sup> E/G# Bm/D <sup>3</sup>

60 noth - - ing I can do or say I'm so a - fraid

63 F#m C#m **"Minnie"**

you'll lose your way. I

66 **"Amy"** **"Clara"** F# A/B **All Mothers** E

watch. I wish. I wor-ry. All moth-ers do.

66 *steadily, no rubato*

70 **"Mrs. Earhart" and "Clara"** AGATHA reacts to the news of her mother's death. AGATHA: Mother. **"Clara"**

All moth-ers do. All moth-ers

73 *TELEPHONE interrupts (no applause)*

do



## Leave It Behind

(ACT ONE FINALE)

Amelia

Ad - ven - ture, - - - - -

Triumphantly

Ad - ven-ture! Peo-ple love ad - ven - ture,

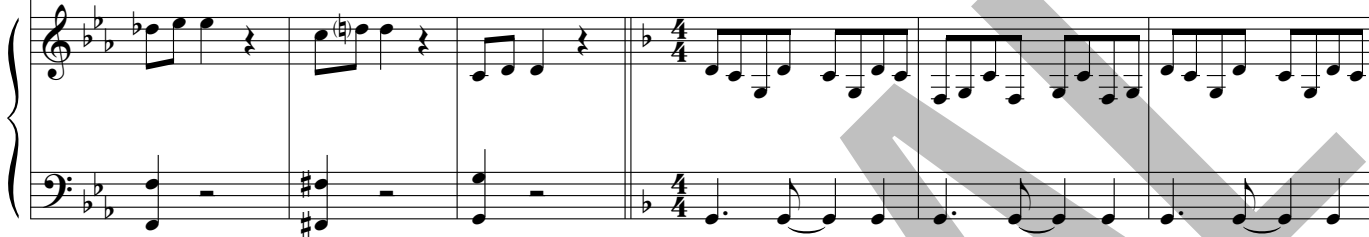
Peo-ple love ad - ven - ture, - - - - -

AMELIA: Ladies and gentlemen of the press, I know what you might have heard, but it's all going gangbusters now – just had a little hitch. My round the world flight is back on track.

17



17



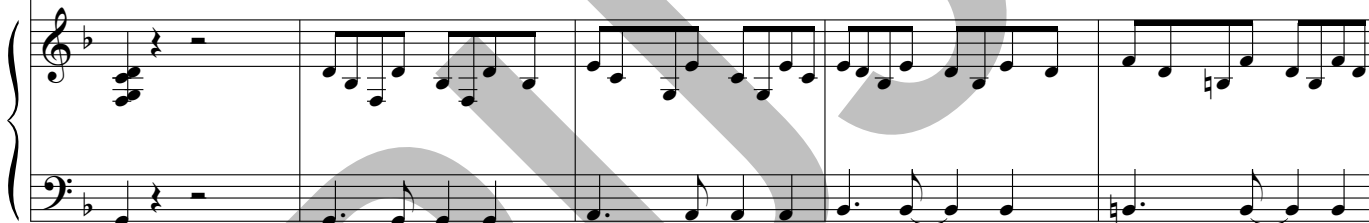
Amelia

23

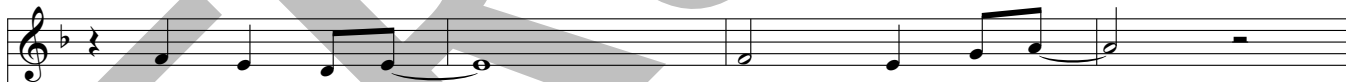


I'm go-ing a diff - 'rent di-rec - tion. One small cor-rec - tion.

23

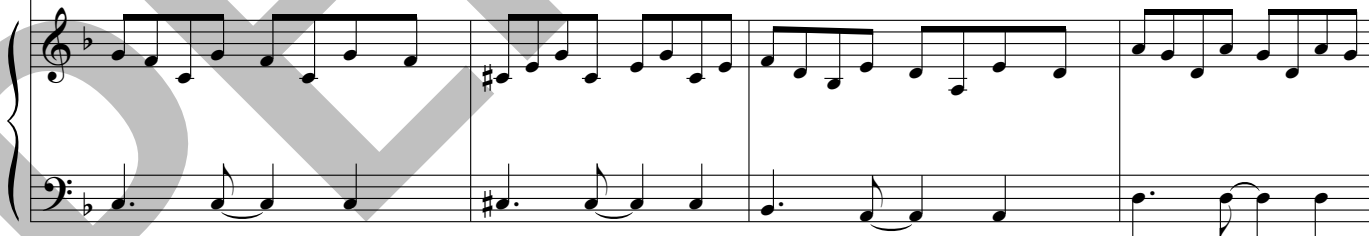


28



I changed my mind. I changed my mind.

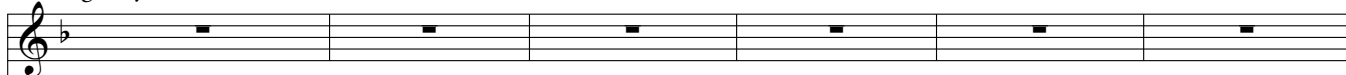
28



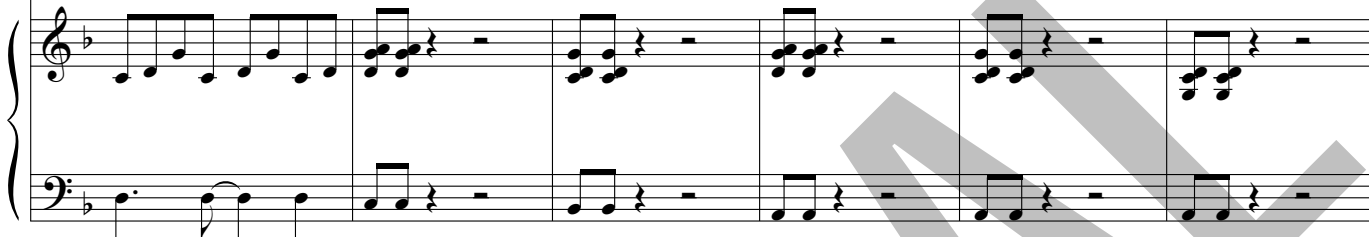
AMELIA: *(To mechanics)*

Gather round boys. You've done a great job fixing 'er up. But with those extra fuel tanks, we're still a little heavy. Something's gotta go. You know what we don't need? The extra radio antenna. I'm never gonna use it. I always got by without the radio before. Get rid of it.

32



32



Amelia

38

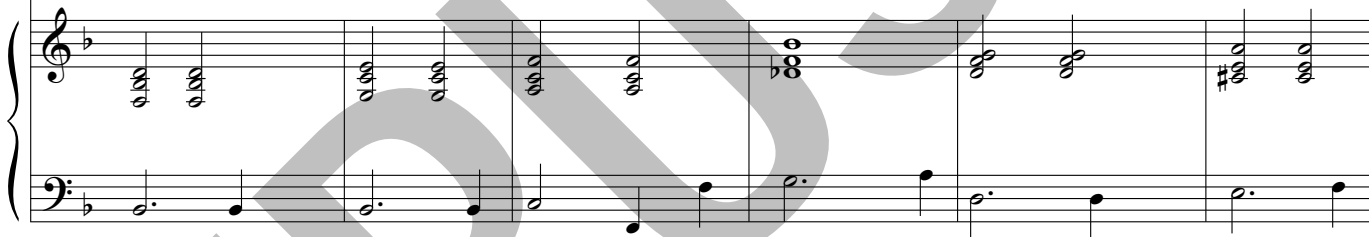


Light-en the load.

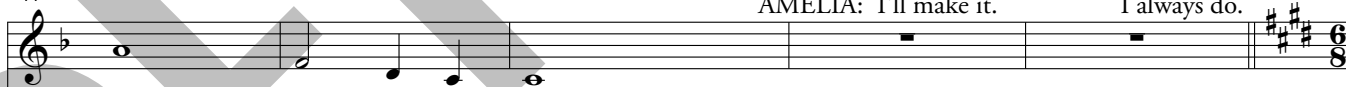
Who needs Morse code?

Leave it be-hind.

38



44



Leave it be-hind.

AMELIA: I'll make it.

I always do.

44



AGATHA: Nancy. Nancy Neele! "We're away for the weekend."  
 "Staying with friends!" You can't leave me behind so easily.

49

49

*"Bumpy car" staccato*

(MM=120)

53

Amelia

53

58

58

AGATHA: "Don't humiliate yourself by coming here and making a scene!" Don't make a scene ...

We'll see about that!

61

61

AMELIA: (*shaking hands*) Goodbye! Thank you.

Goodbye! Thank you. Thank you. Goodbye!

Amelia

67

State din-ners at each land-ing.

All this glad

67

72

hand-ing

can be a grind.

Leave that be-hind.

72

AMELIA: We're still heavy? You know, the heaviest thing in here is the damn life raft.

And if we go down in the ocean, a parachute's not gonna help. Get rid of 'em both.

77

77

Amelia

82

Don't tempt fate. Get rid of dead weight.

82

87

Leave it be-hind. Leave it be -

87

91

hind. Sen - e - gal, Khar -

91

95

toum, Gwa - dar...

95

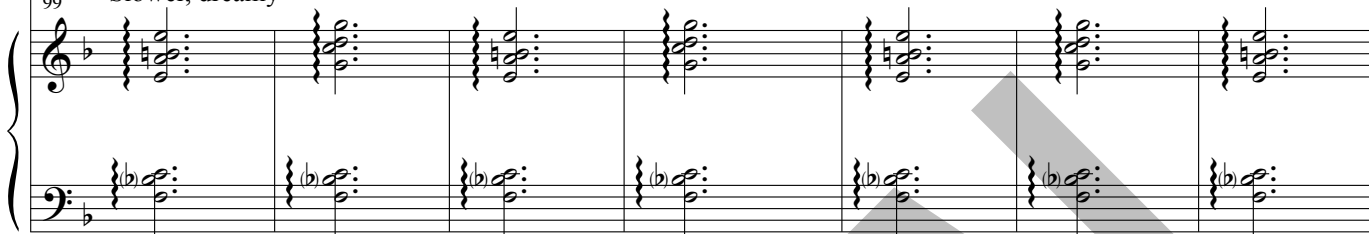
Aimee

99



Look-ing out ov-er the o-cean.

99 Slower, dreamy

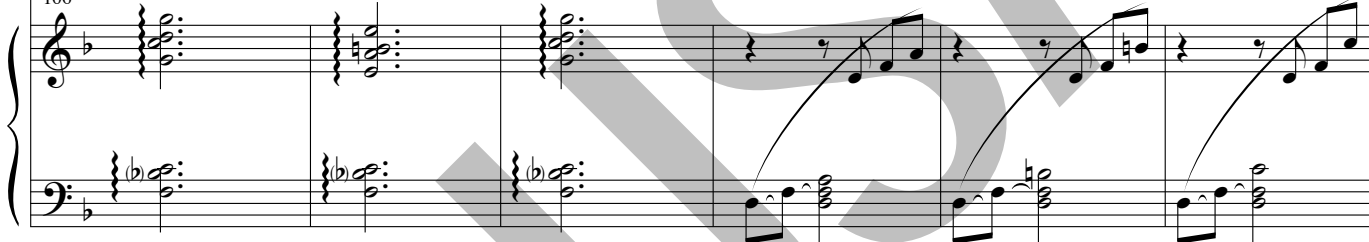


106

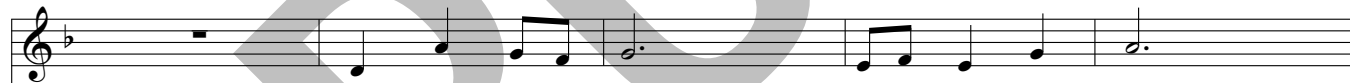


Wat-er's calm. Skies are clear.

106



112



Wish - ing I could be a - ny-where but here.

112



117



Wish - ing I were fro - zen. Wish-ing I were numb. I'll

117



121 Aimee

swim. I'll swim un - til I no long - er care. I'm al - most

*accel.*

126 there. I'm al - most there. Amelia

As before Ka - ra - chi.

*Urgently*

130 Cal - cut - ta. Ran - goon.

130



134

Vocal staff for measures 134-137. The melody consists of quarter and eighth notes, with a final half note. The lyrics are "Sing - a - pore. New Gui - nea."

Sing - a - pore.

New Gui - nea.

134

Piano accompaniment for measures 134-137. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line with dotted half notes.

138

Vocal staff for measures 138-142. The melody includes rests and quarter notes. The lyrics are "For - ty days of straight fly - ing. Tired, but I'm try - ing."

For - ty days of straight fly - ing. Tired, but I'm try - ing.

138

Piano accompaniment for measures 138-142. The right hand has a rhythmic eighth-note pattern, and the left hand provides harmonic support with chords and single notes.

Faster

143

Vocal staff for measures 143-146. The melody features rests and quarter notes. The lyrics are "I'm fly - ing blind. I'm fly - ing blind."

I'm fly - ing blind. I'm fly - ing blind.

143

Piano accompaniment for measures 143-146. The right hand has a rhythmic eighth-note accompaniment, and the left hand plays a bass line with chords.

G.P.: What? Amelia, speak up. I can't hear you.

AMELIA: Hold on. *(to someone off)*

Thanks so much, Colonel. Uh... can somebody help Mr. Noonan to his room. We've got an early takeoff tomorrow. Yes, he is the life of the party, isn't he? G.P., you still there?

G.P.: What's going on?

AMELIA *(code word for: "He's drunk. ")*: We've got ... personnel problems.

G.P.: Noonan's drinking? Okay, shut everything down.

AMELIA: Tomorrow we head for Howland. We're so close.

G.P.: Close? You're not close. Stop. Now!

AMELIA  
I've got one  
good flight  
left in me.

This is it.

148

We now see all three: AMELIA, in her cockpit, AGATHA in her car, AIMEE in the waves.

154 Amelia

How-land Is - land. How-land Is - land.

154 Agatha Aimee

Ar - - - - - chie... Fro-zen. Fro-zen.

160 Amelia

How - - - - - land, How - - - - - land.

160

Ar - Fro - zen. - - - Fro - zen. - chie... Fro - zen. Fro - zen.

AMELIA :  
 Earhart calling U.S.S. Itasca. Earhart calling Itasca.  
 Have been unable to reach you by radio.  
 We must be on you but cannot see you.  
 Itasca. Itasca. Report!

164 **Amelia** (last time)

Are-you there? Are you there? I'm left be-hind, I'm left be-hind.

Musical score for Amelia (last time) in 4/4 time, key of B-flat major. The vocal line starts at measure 164 with the lyrics "Are-you there? Are you there? I'm left be-hind, I'm left be-hind." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

168

Each mis - take, each wrong step, leave it be-hind leave it be-hind.

Musical score for Amelia (last time) in 4/4 time, key of B-flat major. The vocal line starts at measure 168 with the lyrics "Each mis - take, each wrong step, leave it be-hind leave it be-hind." The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line with chords in the left hand.

172

**Aimee & Agatha** I'm al - most there, I'm so close, I'm al - most

172 Leave it be - hind. Al - most there.

Musical score for Aimee & Agatha in 4/4 time, key of B-flat major. The vocal line starts at measure 172 with the lyrics "I'm al - most there, I'm so close, I'm al - most" and "Leave it be - hind. Al - most there." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

176

there, Al - most there. Al - most, al - most,

176 *Aimee top notes*

Al - most there. Al - most there. Al - most, al - most,

180

al - - - most... where?

180

al - - - most... where?

183

Where? **Agatha** **Aimee** Leave it all be - hind all the pain, all the

183

Where? Where? All the pain and all the

188

fear. Let it all dis - ap - pear.

fear. All the fear. I dis - ap - pear.

AMELIA: Earhart calling Itasca! We are running north and south. We cannot see you.  
*We cannot see you. We cannot see you!*

193

**Aimee & Agatha**

Dis - ap - pear. Dis - ap - pear.

All 3

198

Vocal line for measure 198 in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Dis - ap - pear! Leave the world be - hind, set me

198

Piano accompaniment for measures 198-201. The right hand plays chords in G major, and the left hand plays a bass line with some triplets. Dynamic markings include *mf* and *f*. A large watermark 'SAMPLE' is visible across the page.

202

Vocal line for measure 202 in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

free. I can't see. I can't see I can't see!

202

Piano accompaniment for measures 202-205. The right hand plays chords in G major, and the left hand plays a bass line with some triplets. Dynamic markings include *mf* and *f*. A large watermark 'SAMPLE' is visible across the page.

206

Vocal line for measure 206 in G major, 4/4 time. The melody consists of a half note: G4.

*ppa*

206

Piano accompaniment for measures 206-209. The right hand plays chords in G major, and the left hand plays a bass line with some triplets. Dynamic markings include *ppa*, *f*, and *mf*. A large watermark 'SAMPLE' is visible across the page.

# Adventure, Mystery

VANISHING POINT

*As the houselights dim...*

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth notes and a dynamic marking of *v* (piano) above the first measure. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system, measures 5-8. Measure 5 is marked with a '5' above the treble clef. The right hand continues with a rhythmic pattern of eighth notes, and the left hand has a similar accompaniment. The system concludes with a double bar line and the text 'V.S.' (Verso) below the bass staff.



10

Misterioso

+ 8vb

+ 8vb

AGATHA, AIMEE and AMELIA reappear from the shadows.

16

8<sup>va</sup>

Led.

Led.

Led.

They take their places as before.

(lights might blink as though skipping forward in the number)

19

Amelia (last time)

Agatha

There's A-me-lia Ear-hart. Queen of the Air. She spins her

repeat as needed

accel.

24

24

webs of blood - less crime. She's at her peak, she's in her

30 *(skipping forward)*

Amelia Amelia & Agatha

prime... Peo-ple love... Peo-ple love... Ad -

35 Agatha Amelia Agatha

ven-ture, mys - te-ry. Ad - ven-ture. Mys - te-ry.

42 Amelia & Agatha *(Aimee does nothing)*

Mys - te - ry...

**Agatha**

*(freely, sotto voce cueing Aimee)*

46 3 3 3

"There's Sis - ter Ai - mee, Least of All Saints"...

AMELIA  
What's the problem?

AGATHA  
*(gently)*  
It's your turn. That's your cue.  
*(To AMELIA)*  
She's never missed a cue before.

AMELIA  
Well now we'll have to start over.  
*(To AIMEE)*  
You'd better not screw it up this time.

48

48 G.P.

*They take their places as before.*

49 **Amelia** *(last time)*

There's A - me - lia Ear - hart. Queen of the Air.

repeat as needed *accel.*

*(skipping forward)*

53 **Agatha**

Ad - ven - ture. Mys - te - ry.

58 **Amelia & Agatha**

Mys - te - ry...

# Yes to No

for Isabel

VANISHING POINT  
Key of G

Freely ♩ = 75

Aimee

G B $\flat$  F Csus C

I have al-ways known what I was do-ing. I

5 G B $\flat$  F Csus C **Faster** ♩ = 100

5 al-ways had a plan. I laid out the plan. Peo-ple fol-lowed the plan. And we

9 A

9 all marched for-ward do-ing the plan. But what I planned slipped from my hand.

12

Dsus Em C G

Where did it go? Wind in my hair, driv-ing 'cross the plain.

17

Dsus D Em C G Asus A

End-less joy in the mud and the rain.

21

Em C G Dsus D Em C

Who stopped me? I did. Oh, I'm tired. My spir-it slow-ly van-ished,

25

Bsus C A **Building** ♩ = 115

drained and un-in-spired. I won't go back to that whole mess.

29 *Bsus* *Bsus/G* *Bsus/C*

Be-hav-ing and cav-ing and say-ing yes \_\_\_\_\_ when I meant

33 *Em* *C* *G* *Dsus* *D* *Em* *C* *G* *Dsus* *D*

No. No, no, say yes to No. No, no, say yes to No.

37 *A* **More gently** *Csus* *C* *G* *Bb* *F* *Csus* *C*  $\text{♩} = 100$

If I'm a saint, saints nev-er bleed. They say

41 *G* *Bb* *F* *Csus* *C* *G* *A#* *F* *Csus* *C*

"Yes," fill ev-'ry need. So I give, I give. For-get the cost. I for -

45 G B $\flat$  F Dsus Em C

got how to live, and now I'm lost. I wan-ted free-dom, but I

49 G Dsus D Em C G

built my-self a cage I preached love, got swal-lowed up by

53 A sus A Em C G Em Dsus D

rage. Who's to blame? I am. Why go on?

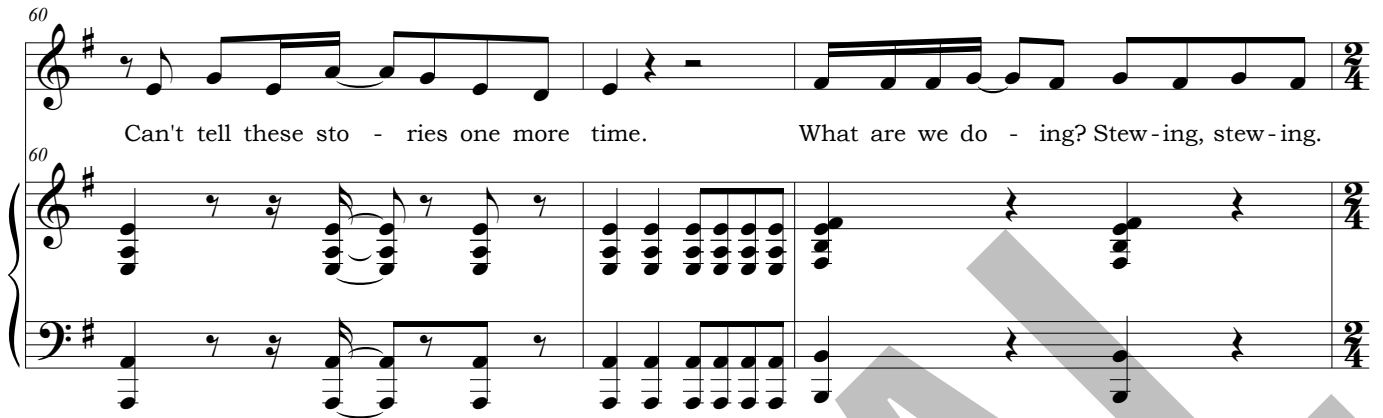
57 Em C Bsus C A **Building**  $\text{♩} = 115$

Go - ing 'round in cir - cles, Sis - ter Ai - mee's gone.



Bsus

60



Can't tell these sto - ries one more time. What are we do - ing? Stew-ing, stew-ing.

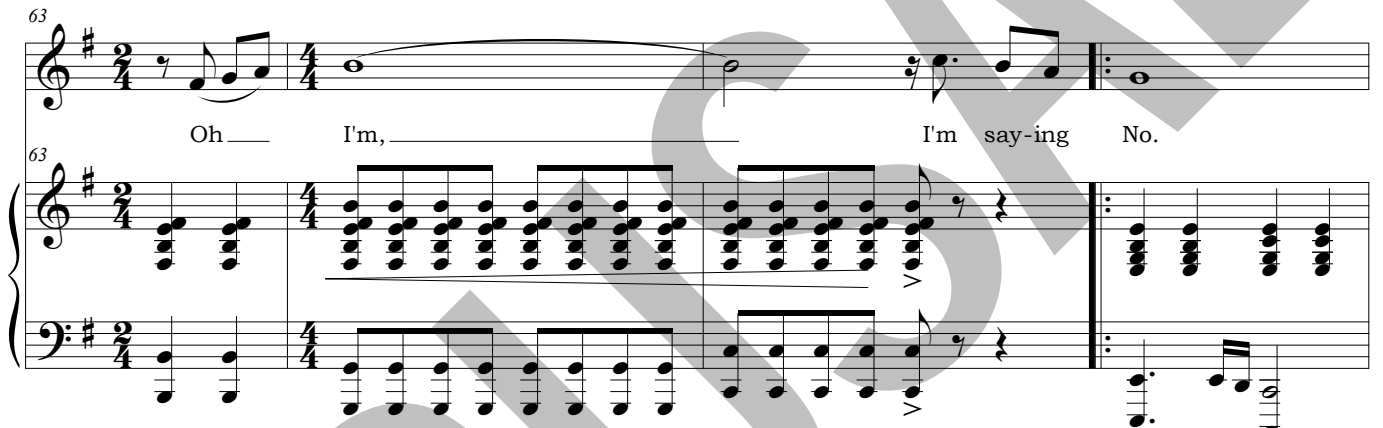
Bsus/G

Bsus/C

Em

C

63



Oh \_\_\_ I'm, \_\_\_ I'm say-ing No.

G

Dsus

D

Em

C

G

Dsus

D

Em

C

G

67



No, no, say yes to No. \_\_\_ No, no, say yes to No. No! \_\_\_

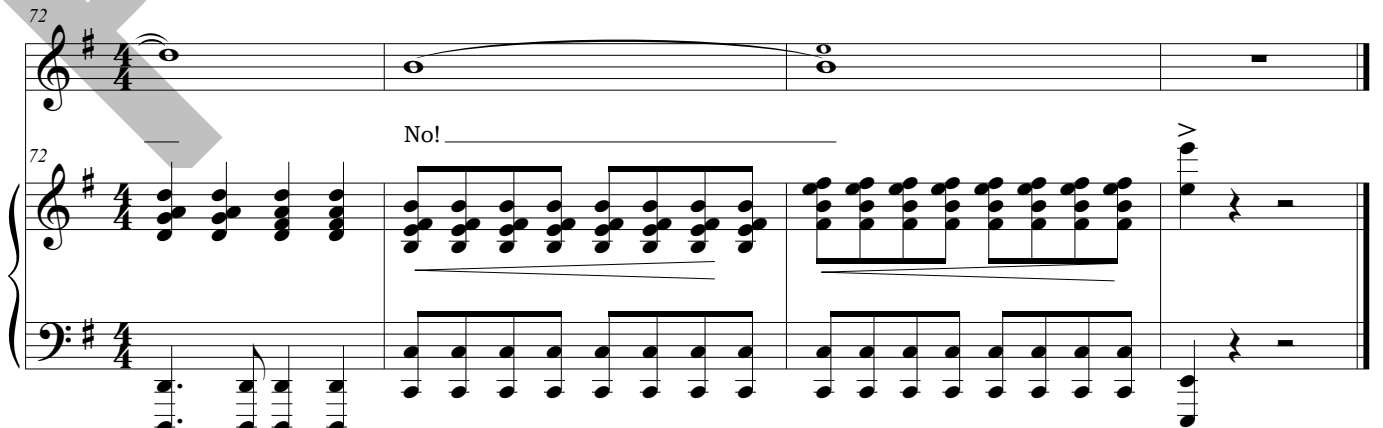
Dsus

D

Bsus/C

Em

72



No! \_\_\_

# Afternoon Tea

# 16

VANISHING POINT

AGATHA *applauds.*

AGATHA: How marvelous! Of course! Why didn't I see it? Choose an alternate path! Start with the same characters ... the same dilemma ... but change one detail and the end result is entirely different.

(MUSIC IN)

For example ... it happens in the library instead of in the drawing room. Instead of footprints in the vegetable garden, you find fingerprints on the mantelpiece. Instead of cocktails after dinner, it's ....

Agatha

Not too fast ♩. = 110

An af - ter-noon tea par - ty, noth - ing too fan - cy, just

Ar - chie and Nan - cy and me. Squeeze in if you're a - ble, I know that this ta - ble's a

tri - fle too crowd - ed for three. A D A

Tea, tea, a spot of tea. A

8<sup>va</sup> ----- ♩. = 140

accel into new tempo

Jaunty Music Hall

9 D A/C# B7 E7 A E/G# G7(b5) F#m

pit, a pot of nice hot tea. How to cure a-dul-te-ry:

13 B9 E6 A6 F7

a lit-tle ar-sen-ic in Ar-chie's af-ter-noon tea.

AMELIA (as NANCY): Lovely, lovely.  
 AIMEE (as ARCHIE): Agatha doesn't know! She doesn't know anything!

17 B7/A Gm/E A6 F7 B7/A Gm/E

Agatha

20 F#m/A C#7/B A/C# B7/D# Fdim7 F#m

Boil the wat-er, hot the pot, steep but not too strong. Guests of hon - or have arrived, don't

23 B7(b9) E7 F#m/A C#7/B A/C# B7/D#

keep them wait-ing long. Serve it with ex-ped - i-ence, su-gar, lem-on, cream. We

26 Fdim7 F#m B7 E7 All A D A

have all the in-gred-i-ents, time to let off steam. Tea, tea, a spot of tea. A

30 D A/C# B7 E7 A E/G# G7(b5) F#m

drip, a drop, of tip top tea. Oh, ho, what's the re - medy?

34 **B7** **Agatha** **E6**

A lit - tle ar - sen - ic in Ar - chie's \_\_\_\_\_ af - ternoon

*(stretching it out)* AGATHA: How many lumps would you like, my dear?

37 **A6** **F7** **B7/A** **Gm/E** **F#m/A** **C#7/B**

tea. Pour the tea, fill up the cup,

40 **A/C#** **B7/D#** **Fdim7** **F#m** **B7(b9)** **E7**

it's my spe-cial blend. We'll toast your lives to-geth - er, — how ev - er they might end. A

43 **F#m/A** **C#7/B** **A/C#** **B7/D#** **Fdim7** **F#m**

bro-ken pledge, a Wedg-wood cup, pass the trea-ble tart, a knife, a fork, a spoon, the tongs, and

46 All

B7 E7 A D A

look, a poi son dart! Tea, tea, a spot of tea. A

49 D A/C# B7 E7 A E/G# G7(9) F#m

jig. a jag of mag-nif tea. Had your fill of in-fi-del-i-ty?

53 Agatha

B9 E6

A lit - tle ar - sen - ic in Ar - chie's \_\_\_\_\_ af - ter-noon

56 A6 F7/A A6 F7/A A6 F7/A

tea. Take strychnine in your oo - long and the

Double time feel

59 B9/A Gm6/A F#m7 B7 Edim7

sei-zures won't last too long, and of course Lap-sang Sou-chong can dis - guise a bit-ter taste.

*poco rit.*

62 *Eaug freely* A6 F7/A B9/A Gm6/A

Sip bel - la - don-na with Dar-jeel - ing, and soon you've lost all feel - ing and you're

*colla voce* *a tempo*

65 F#m7 B7 E7

star - ing at the ceil - ing. Ha, ha! your tea was laced. Out

*molto rit.*

67 F#m/A C#7/B A/C# B7/D#

pop their eyes in great sur-prise, they laugh un - til they choke. They

*Slightly slower than at first*

69 Fdim7 F#m B7(b9) E7 F#m/A C#7/B

gasp for air, fall off the chair, I think they get the joke. They writhe and make a rack-et while I

72 A/C# B7/D# Fdim7 F#m B7 E

take a - no - ther scone, un - til five min - utes lat - er, — it seems I'm quite a - lone.

*rit.*

75 E6 F#7 Bm7 E7 A C#dim/G

Ar - chie does - n't look well, in fact he's turn - ing blue. The tea is cold, the cream is spoiled and

*Sentimental rubato*



78 A/F A/E $\flat$  E7 F $\sharp$ m/A C $\sharp$ 7/B

Nan-cy's ran-cid, too. ooo! Do you think I'm be - ing has - ty? — Per -

78

*a tempo*

81 A/C $\sharp$  B7/D $\sharp$  Fdim7 F $\sharp$ m

chance I've lost my grip. Still, re - venge could be quite tast - y, — I'd

81

*rit.*

83 B7 E All A D A

love to have a sip of tea, tea Lov-e-ly lov-e-ly tea.

83

*gliss*

Broader

87 D A/C $\sharp$  B7 E7 A E/G $\sharp$  G7( $\flat$ 5) F $\sharp$ m

Tit for tat, a splat of tea. Yes, sir, a per-fec rec - i-pe.

87

91 B9 E6

A lit - tle ar - sen - ic in Ar - chie's

94 A6

af - ter - noon tea!

# Vanity and Gravity

17

VANISHING POINT

Lightly (M.M. ♩ = c. 160)

Amelia

In the

cock - pit of my sil - ver E - lec - tra, I

thought I could pro - tect a dream. But like

*sim.*

*with pedal*

12

I - ca - rus — as - cend - ing on beau - ti - ful wings, I heard

*Keep moving forward*

16

laugh - ter from the gods. "She is vain and fool - ish — to

20

think that she could beat the odds." —

23

Van - i - ty and grav - i - ty: two op - pos - ing for - ces. Your

*Gracefully*

27

dream keeps you up, keeps you go-ing. — The world — keeps slow-ing you down. —

31

Van - - - - - i - ty and gra - vi - ty. I was

34

pulled in two di - rec - tions. Out - ward ex - pec - ta - tions,

38

in - ner — am - bi - tion. — I did what — I do: I

42

kept push - ing through, and I left — gravi - ty be -

46

hind. — Van-i - ty is for - ward mo - tion, —

50

strength and pow - er and drive. —

54

Van-i - ty sets me a - part. —

58

Van-i-ty is what it took to be the first, the last, the on - ly. Made me

62

spec - ial. Made me sep - rate. Made me lone - ly. —

65

69

Van - i ty... ——— Soon it had con - sumed me.

73

Seem - ing - ly an en - gine push - ing me high - er.

77

Sec - ret - ly pull - - - - ing me down.

81

(same note)

In the



84

cock - pit of my sil - - - ver E - lec - tra,

87

I thought I could per-fect a dream. \_\_\_\_\_ but like

91

I - ca - rus \_\_\_\_\_ as - cend - ing on wish - - - ful wings, on

95

sel - - fish wings. The gods were crying now.

99

"She ex - pects per - fec - tion, what the world will

102

nev - er quite al - low.

105

How can I live if I don't suc - ceed? If I fall be - hind and

*poco accel.*

108

lose the lead? How can I un - do

111

what I've al - ways done? To love

114

the run - ning of the race,

117

ev - en if I have - n't won.

Detailed description: This block shows the vocal line for measures 117-120. The melody starts with a quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, G4. There is a whole rest for two measures, then a half note on G4, and finally a whole note on G4. The lyrics are "ev - en if I have - n't won." with a long line under "won." indicating a sustained note.

117

Detailed description: This block shows the piano accompaniment for measures 117-120. The right hand features a continuous eighth-note pattern in the treble clef, with some notes beamed together. The left hand plays a steady bass line with quarter notes in the bass clef.

121

Pulled in two di - rec - tions by

Detailed description: This block shows the vocal line for measures 121-124. The melody begins with a whole rest, followed by a half note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, and a whole note on C4. The lyrics are "Pulled in two di - rec - tions by".

121

*p*

Detailed description: This block shows the piano accompaniment for measures 121-124. The right hand continues with eighth-note patterns. The left hand features a series of chords, with a dynamic marking of *p* (piano) in the second measure.

127

van - i - ty and gra - vi - ty.

Detailed description: This block shows the vocal line for measures 127-130. The melody consists of quarter notes on G4, A4, B4, C5, B4, A4, G4, followed by a whole rest for two measures. The lyrics are "van - i - ty and gra - vi - ty.".

127

*Immediate segue to #18*

Detailed description: This block shows the piano accompaniment for measures 127-130. The right hand has a few notes in the treble clef, and the left hand has notes in the bass clef. A text box in the bottom right corner indicates "Immediate segue to #18".

# How Do You Do It? (Reprise)

18

VANISHING POINT

**Aimee** *Gently, like a lullaby*

**Haunting** (♩ = c. 70)

*p*

lots of pedal

How do you do it? Do what you do?

What are you think-ing? What makes you you? The one thing that makes you,

breaks you, too. How do you do it? Do \_\_\_\_\_ what you

*rit.*

11 "The Heat" ♩ = 120

11 do. \_\_\_\_\_ We need the

*surging, with rubato*

15 heat, \_\_\_\_\_ the heat, \_\_\_\_\_

18 — the heat of the fire, the love, the voice that

22 burns your brain, your breath, your body, \_\_\_\_\_ your

26

bo - - - - - dy, your soul.

*cresc e accel poco a poco*

30

34

Your

*subito p*

38

soul.

38

*very gently*

41

How do you do it, do what you do?

44

May-be the truth is the do-ing is you.



47

There's no ex-pla-na - tion, \_\_\_ but we know it's true: \_\_\_\_\_

50

got - ta get to it, \_\_\_

52

got - ta get to it \_\_\_ and do \_\_\_\_\_ what we

Segue as one to #19

# Point A

# 19

VANISHING POINT

*Inspired by AIMEE, AMELIA sits in the pilot's seat of her plane, as in "How Do You Do It?"  
AIMEE and AGATHA climb in behind her. AMELIA prepares a takeoff.*

**With building energy** ♩ = 120

(Aimee) Amelia (last time)

do \_\_\_\_\_ Keep it le - vel.

4 Pull back slow - ly, \_\_\_\_\_ then climb,

4

8 climb, climb! \_\_\_\_\_

8

12 All 3

Climb! \_\_\_\_\_ Climb! \_\_\_\_\_

*cresc. and push forward*

16 *subito p* They fly.

Climb \_\_\_\_\_ and fly!

*subito p* Floating ♩ = 75

II II

AGATHA and AIMEE gaze in wonder at the night sky above them and the earth below them, while AMELIA pilots the plane.

AIMEE: The moon -- !  
 AGATHA: The stars -- !  
 AIMEE: Look down there -- !  
 AGATHA: Everything looks so different.  
 AIMEE: Smaller.  
 AMELIA: But where are we going?  
 AIMEE: Anywhere!  
 AGATHA: An adventure!

19 Agatha *ethereally* 3

The lost land \_\_\_\_\_ of At - lan - tis \_\_\_\_\_

*Feel it in a sweepy slow two*

Red. II \* Red. II \* Red. II \*

21 **Amelia** 3 **Aimee** 3 **Amelia** [ 3 ]

Atch - i - son, Kan - sas — At - lan - tic Ci - ty, At - lan - ta Geor - gia

21

*ped.* II *ped.* II *ped.* II *ped.* II

23 **Agatha** 3 **Agatha & Aimee** 3 **All 3**

An - cient An - ti - och or As - sy - ri - a — **Amelia** 3 The

Ap - ril in Ath - ens is pret - ty.

23

*ped.* II *ped.* II *ped.* II *ped.* II

25 3 [ 3 ] 3 [ 3 ] 3 [ 3 ]

Isle of Av - a - lon, — me - an - der a - long the Am - a - zon — Ar -

25

II II II II

27 ca - di - a, As-gard, A - las - ka or Af - ri - ca \_\_\_\_\_ Point

29 A. Down un - der in Austral - ia, fresh

31 air is good for what ails ya \_\_\_\_\_ Ar - gen - ti - na, Ar - i - zo - na

33 Amelia Agatha & Aimee All 3 A - la - ba - ma Am - ster - dam \_\_\_\_\_ Point

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal lines contain lyrics and are marked with performer names in boxes: Amelia, Agatha, Aimee, and All 3. The lyrics describe various locations: 'ca - di - a, As-gard, A - las - ka or Af - ri - ca', 'Down un - der in Austral - ia, fresh', 'air is good for what ails ya', and 'A - la - ba - ma Am - ster - dam'. The score includes musical notations such as treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. There are also dynamic markings like 'II' and '3' (triplets) throughout the piece.

35

A \_\_\_\_\_ Point A \_\_\_\_\_

**Stronger** ♩ = 150

41

\_\_\_\_\_ Point A. \_\_\_\_\_

41

47

Peo-ple need risk tak - ers, Peo-ple need rec - ord break-ers.

47

51

Peo-ple need, peo-ple need, peo-ple need. No! I \_\_\_\_\_ need ad - venture!

(Amelia top note, stay on "Adventure")

51

Point A • 6

57 *(2 on top note)*

Spec - ta- cle! Mys - te - ry! \_\_\_\_\_ Ad - ven - ture! Spec - ta - cle! Mys - te - ry! \_\_\_\_\_

57 **(All 3)**

Mys - te - ry! Specta - cle! Ad - ven - ture! \_\_\_\_\_ Ad -

64

64

70 *Amelia begins to bring the plane down.*

ven - ture. \_\_\_\_\_ Oh \_\_\_\_\_

70

74 \_\_\_\_\_ Ad - ven - ture. \_\_\_\_\_

74 *p*

# The Solution

(Direct segue from #19 "Point A")

♩ = 120

Agatha

The so - lu - tion is sim - ple. The

7 mar - riage is ov - er. Arch - ie's un - hap - py, and he ought to be free. The so -

13 lu - tion is sim - ple: it's up to me. When you real - ly see,

*Slightly faster*



19



when you real-ly look,

life can't be like a book where the guil-ty are

19

25



pun-ished, and for the rest, life is good.

Life can't be like

25

31



that. Don't you wish that it could?

The so - lu - tion is sim - ple. There's

31

37



real-ly no mys-t'ry.

An-ger is poi-son: it poi-soned me. The so - lu - tion is

37

44

sim - ple. The so - lu - tion: Ag - a - tha, time for tea.

50

"The Plot" tempo

*Direct segue to #21*

*As AGATHA toasts the others, flashes envelop them. They have returned to their lives, in the glare of popping flashbulbs. The sounds of an excited mob hubbub, reporters.*

## The Return

AGATHA: Yes, it's me, I'm back!

AIMEE: Sister Aimee has returned!

AMELIA: I made it! I always do.

AGATHA: I'm sorry, could you repeat the question?

AMELIA: What's that now? Say again?

AGATHA: *(repeating the question as she stalls for time)* Where have I been?

AMELIA AND AIMEE: What happened to me?

AGATHA: Well of course one would wonder that.

AIMEE: Now that's a stumper.

Agatha Aimee Agatha Amelia

Where have I..? What did I...? Well I can't say. I

Agatha Aimee Agatha Aimee Agatha Amelia Agatha

3 sort of— I nev-er— I'm think-ing, o-kay?! It's more that I... Er... It's ac-tual-ly... Well... I'd

Aimee

5 *(They reappear in the vanishing point.)*

5 have to say, that is, I real-ly... Oh hell.

8<sup>va</sup>

Leo.

# Red Herrings

22

VANISHING POINT

$\bullet = 140$

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked as quarter note = 140. The word "Saucy" is written below the grand staff. The piano accompaniment begins with a series of eighth notes in the bass line and chords in the treble line.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are grouped as a grand staff. The key signature and time signature remain the same. The word "Agatha" is written in a box above the top staff. The lyrics "Red her - rings and an" are written below the top staff. The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are grouped as a grand staff. The key signature and time signature remain the same. The lyrics "air - tight a - li - bi will get 'em off your scent," are written below the top staff. The piano accompaniment continues with similar rhythmic patterns.

10



they won't know where you went, ooo oo, a false

10

Piano accompaniment for measures 10 and 11. Measure 10 is mostly rests, while measure 11 features a complex chordal texture with sixteenth-note patterns in the right hand and a steady bass line.

12



clue or two and they'll mis - con - strue your true in - tent.

12

Piano accompaniment for measures 12, 13, and 14. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

15



Red her - rings and an

15

Piano accompaniment for measures 15, 16, and 17. Measure 15 has a complex chordal texture, while measures 16 and 17 feature a more active bass line.

18



air - tight a - li - bi will throw 'em off the track,

18

Piano accompaniment for measures 18, 19, and 20. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

20

they'll nev - er crack the case. My friend the right ex - cuse will

20

23

send 'em on a wild goose chase.

23

$\bullet = 100$   
A la Gilbert & Sullivan

26



Let's con - struct the mis-sing chap-ter, let's as-sume some-one kid-napped her, had her

26

28



trapped in some di-lap-i-da-ted shack and then her cap-tors wrapped her hands and feet, then

28

30



this is what you did, you found a rus - ty tin can lid and then you

30

31



sawed and cut the cord and bowed your head to thank the Lord and beat a fast re-treat. A

31

33

ran - som note and rope burns on your wrist will con - vince an - y skep - ti - cal

33 *freely*

36

Aimee

a - the - ist. Sand! Sand! Sand! Sand! As

36 Melodramatically

40

far as the eye could see! There I was, craw - ling thru the des ert!

40

43

Flee - ing from that pri - son of a shack. The sun beat down, I

43



46



don't know how I made it. It's faith that got me thru, it was mir - rac - u - lous.

46

AGATHA: (*still British*)

Kidnapped? As district attorney, I'd be very interested in knowing where this "shack" is.

49

Yes, oh, yes, I'll glad - ly lead you to it.

49

AIMEE: If only I hadn't been blindfolded!

52

Your sto - ry's rath - er hard to be - lieve.

52

AIMEE: Really?

Aimee

55

Where, for in-stance did you get these brand new clothes? All I know is one said his name was

58

"Steve", that's right, and the oth-er said her name was "Mex - i - ca - li Rose"

AGATHA:  
And how is it  
you weren't  
severely  
dehydrated?

AGATHA: And  
how is it you  
found your  
way back  
through the  
desert alone?

62

Thanks to God. Thanks to

AGATHA: You were  
seen frolicking on the  
beach. With a  
married man!

Agatha

67

God. What do you have to say to the

AIMEE; My story is as  
true today as the first  
time I told it.

Agatha

70

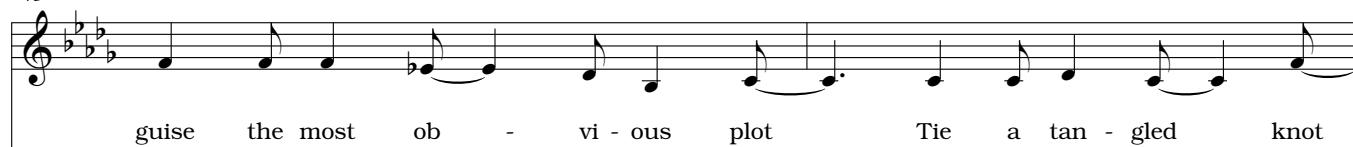
char - ges you're a fraud? Yes,

♩ = 140

73

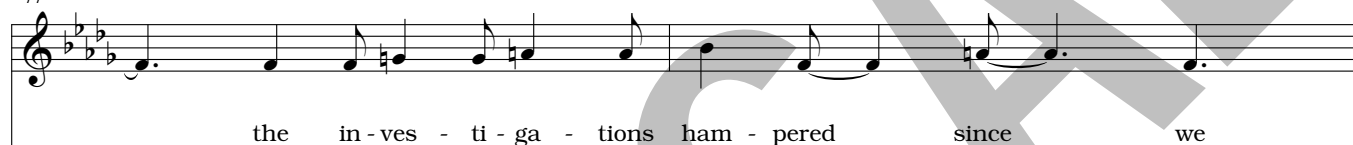
red her - rings and an air - tight al - i - bi will dis -

75



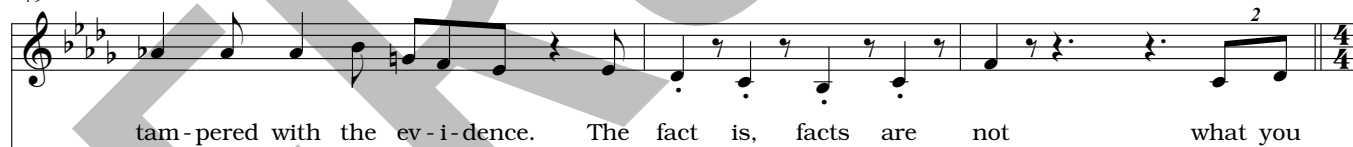
75

77



77

79



79

82 AGATHA: Now, take MY case ...

82 *♩ = 150* thought. Dis - traught. Ov - er - wrought. Nerves

Ominously

86 shot. Driv - ing to con - front my hus - band and his mis - tress Nan - cy

86

90 Neele. But the car spun a - bout, bumped my

90 *accel.*

93 head, I blacked out. And then how did I

93

Agatha  
Amelia  
Aimee

All

96

feel? Am - ne - sia! Am - ne - sia! It's

99

*poco rit.*

all a blank, I'd like to thank am - ne - sia. Am - ne - sia.

AIMEE: (*Interrogating*) So. You were in an accident. And you somehow found your way to a resort hotel.  
AGATHA: Did I?

AIMEE: And registered using the name of your husband's mistress.  
AGATHA: Did I?

102

Am - ne - sia! Am - ne - sia.

*fff martellato* *mp lamentoso*

AIMEE: You publicly humiliated your husband!  
 AGATHA: Did I?  
 AIMEE: You landed on the front page of every newspaper!  
 AGATHA: Did I?  
 AIMEE: Have you anything to say?  
 AGATHA: Buy my next book.

107 *Angelically (straight tone)*

Am - ne - - - - sia, Ah.

*dolce*

112  $\bullet = 140$  **All**

With red her - rings and an air - tight a - li - bi

*As before*

115

you can't be placed at the crime, but if you're the prime

117 *p* (whisper)

sus - spect, e - rase your trails, they'll chase their tails and

117 *subito p.*

120 AMELIA: All right -- how about me?

waste their time.

120

AGATHA: The best explanation, my dear, is no explanation at all.

124 **Agatha**

124 *mf* I may or may not have flown on a mis-sion where I

129 may or may not have spied. I can-not con - firm or de-ny. It's

129



134

## Agatha &amp; Amelia



clas - si - fied.

I may or may not be a gov - ernment pawn, I

134

138



may or may not have facts to hide.

No com - ment, no com - ment. It's

138

143

## Amelia



clas - si - fied.

I may or may not have

143

148



fol - lowed a plan where I may or may not have flown to Ja - pan where I may or may not have

148

152

crashed-on Sai-pan where I may or may not have near-ly died.

152

157

Eith - er way I can-not say. It's clas-si-fied. Smoke screen?

157

163

Sub-ter-fuge? Con - spir-a-cy? Cov-er up? It's clas - si-fied

163

Broadly

167

Oh Red her-rings, red her-rings and an

167

170



air - tight

a - li - bi.

Let the ru - mors

fly

170

Piano accompaniment for measures 170-173. The right hand features chords and moving lines, while the left hand provides a steady bass line with quarter notes.

174



A clue or two they'll

mis - con - strue.

174

Piano accompaniment for measures 174-177. The right hand features chords and moving lines, while the left hand provides a steady bass line with quarter notes.

177



Cause some doubt

and

some con - fu - sion,

177

Piano accompaniment for measures 177-180. The right hand features chords and moving lines, while the left hand provides a steady bass line with quarter notes.

Agatha  
Amelia  
Aimee

179

Musical staff for vocal line at measure 179, showing a melody in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notes are: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4.

Watch them jump to the wrong con - clu - sion.

179

Piano accompaniment for measures 179-180. The right hand plays chords and moving lines, while the left hand plays a steady bass line with dotted rhythms.

181

Musical staff for vocal line at measure 181, showing a melody in a key with three flats. The notes are: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4.

Let the ru - mors fly.

181

Piano accompaniment for measures 181-183. The right hand features a rapid ascending scale in measure 181, followed by chords. The left hand continues with a bass line.

ALL: That's my story  
and I'm sticking to it!

184

Musical staff for vocal line at measure 184, showing a melody in a key with three flats. The notes are: G4, A4, B-flat4, A4, G4, F4, E4, D4, C4.

184

Piano accompaniment for measures 184-186. The right hand plays chords, and the left hand plays a bass line with some melodic movement.

# When I Am The Wind

VANISHING POINT

$\bullet = 100$  A **Amelia** G6 D

*Freely*  
When I fly I don't care how much it costs. I don't care if my pic-ture will

4 Em6 A G6 GMaj7  
be in the pa - per. There's noth - ing I want, noth - ing I need.

7 G Maj7/A D G/D A  
That's when I am the wind. Oh, when I fly, I don't

*mf* *Smoothly* 6

11 G6 D

care where I go. There is no end in sight when

14 E

I am the wind. Ev-'ry part of me is work-ing, I feel noth-ing

*with growing excitement*

17

and ev-'ry-thing! I move in all di-rec-tions, I for-get a-bout my sen-ses, a

20

min - ute is for - ev - er, it's clear and I can

22

fin - - - - 'lly see

6

22

6

24

when I am the wind.

A

24

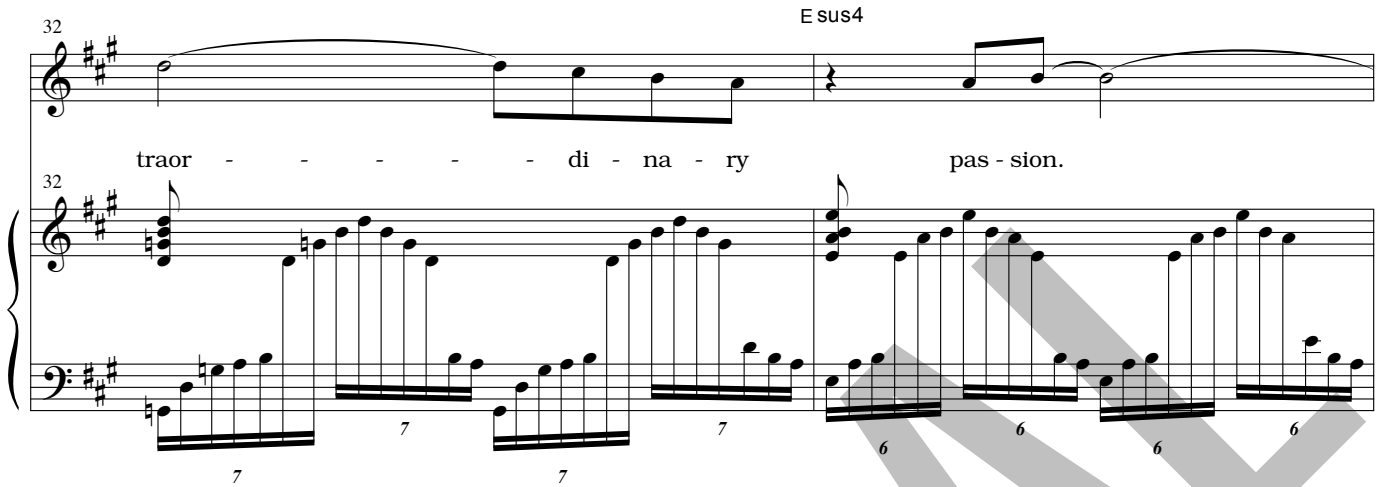
6





32 E sus4

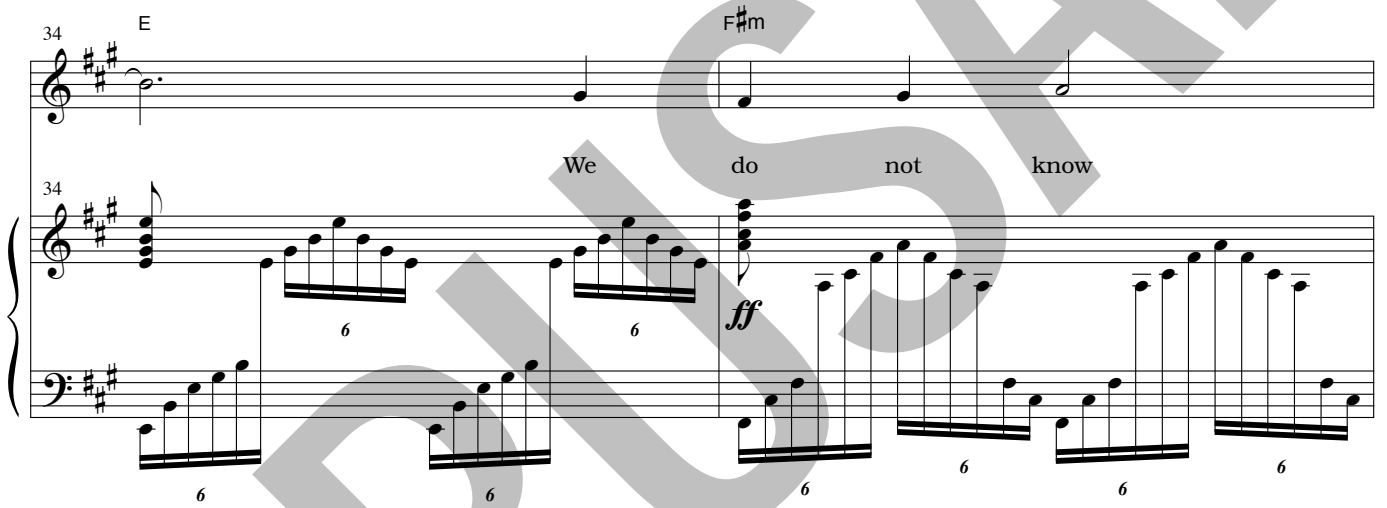
traor - - - - di - na - ry pas - sion.



34 E F#m

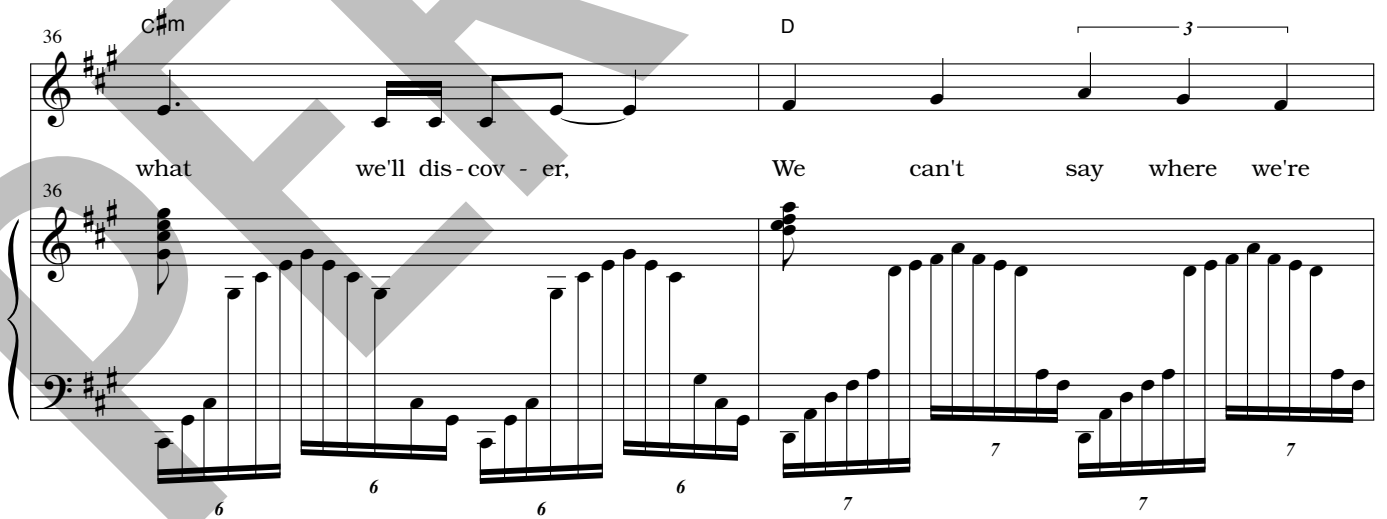
We do not know

*ff*



36 C#m D

what we'll dis - cov - er, We can't say where we're



38 A/E G

go - ing or ex - plain com - lete - ly

40 C#sus4

where we've been.

42 C# F#m C#m D A

But our ad-ven-tures give the world some-thing to dream a-bout,  
Gently

*mp*

46 E/G# B7/D# D/E A

some-thing to be - lieve in. And if one day some-one

*mp*

50 G6 D B/D# D

looks to the stars and won - ders what she sees, she'll feel the breeze.

54 A(add2) G6 A(add2)

That's when I am the wind. The wind.

*p*

## Finale

AIMEE: Let me get a good look at you. Oh yes ... the Queen of the Air.

AGATHA: Flying into the sunset.

AIMEE: Not Icarus. Not with your wings melted and gone.

AGATHA: Apollo, in a blazing chariot.

AIMEE: Soaring. Gliding. Free.

*Freely*

$\text{♩} = 100$

3

4

*AGATHA goes to the typewriter. SHE writes a new ending for AMELIA.*

AGATHA: Amelia Earhart was never found. I do not say she was “lost,” because she wasn’t lost. She knew exactly where she was headed.

Some clues were left to tantalize us ... to throw us off the trail. A shoe, a piece of twisted, rusted metal ... a fragment of bone. But Amelia herself went on ... flying ... exploring. A marvelous adventure.

7 **Amelia**

This is how I write my sto - ry. My

7 *gently (last time)*

12 **All 3**

fin - est hour, my fin - est hour.

16 *Amelia  
Aimee  
Agatha*

All the her-oes, saints and seers, ex - plor - ers and cre - a - tors

16

The musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features vocal lines and piano accompaniment. The first system, labeled 'Amelia', starts at measure 7 and includes the lyrics 'This is how I write my sto - ry. My'. The piano accompaniment is marked 'gently (last time)'. The second system, labeled 'All 3', starts at measure 12 and includes the lyrics 'fin - est hour, my fin - est hour.'. The piano accompaniment features a triplet in the final measure. The third system, labeled 'Amelia Aimee Agatha', starts at measure 16 and includes the lyrics 'All the her-oes, saints and seers, ex - plor - ers and cre - a - tors'. The piano accompaniment also features a triplet in the final measure.

20

have this ex - traor - di - na - ry pas - sion. We

24

do not know what we'll dis - co - ver. We can't say where we're

27

*Amelia & Aimee top  
Agatha bottom*

go - ing.

*surging forward*

30

**Aimee & Agatha**

or ex - plain com - plete - ly where we've

*subito p*

33 **Amelia** *freely*

been. But our ad - ven - tures give the world some - thing to dream a - bout.

37 **Aimee & Agatha** **All 3** *slowly*

Some - thing to be - lieve in. Be - lieve in ad -

40 **ALL: Mystery**

ven - ture, spec - ta - cle...