

LIMBO

(ver. 04/30/2022)

Composer and Lyricist: Nick Grosso

Arranger: Ruiran Xun

1. Second Bell

(Beatrice, Chorus, Virgil)

BEATRICE:

(freely)

Now is the par - ting of fa - ther and child Bless him this jour - ney with mer - cy mild

5

Grant him do - mi - ni - on o'er fa - mine and blight For for - ty long days_ and

8

for - ty long nights For for - ty long days and for - ty long nights

VIRGIL:

For for - ty long days and for - ty long nights

SOUL 1 / 3 / 2 / 4:

[part splits explicitly notated throughout score]

For for - ty long days and for - ty long nights

(slower)

14

23 SOUL 1:

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

[repeat 3x]
Dm/Bb

29 SOUL 2:

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

A7 Dm/Bb

35

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

A7 Dm/Bb

41 SOUL 1: SOUL 1 + 2:

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

(+ light improvised arpeggiation)

57

SOUL 1:
Se - cond bell_ Se - cond bell Se - cond bell

SOUL 4:
Se - cond bell_ Se - cond bell_ Se - cond bell_ Se - cond bell

SOUL 3: Se - cond bell
SOUL 3 / 2: Why come so soon? Just wait Just wait_____ a

Am7 A7

61

Se - cond bell_ Se - cond bell_

SOUL 4:
_ Se - cond bell_ Se - cond bell_ What is wrong with the

SOUL 1 / (3 / 2):
while What is wrong with me?

Dm/Bb (+ light improvised arpeggiation) Bb F

65

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

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

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

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

72 SOUL 3:

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

76

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

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

80

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

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

84

I am on - ly fi - re and brim - stone I can - not_ hear a

VIRGIL:

87

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

[SEGUE]

2. Angel's Message

(Beatrice, Virgil)

♩ = 90

VIRGIL:

I hear you...—

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

VIRGIL:

[last time]

4

I hear you...

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

VIRGIL:

[last time]

8

I hear you...—

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

Angel's Message

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

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

Be not a - fraid_

VIRGIL: Hello? What is that? Show yourself!

18

VIRGIL: Whoa. Whoawhoawhoawhoa. What's... what's going on... Be not a - fraid, Vir - gil I

22 $\text{♩} = 66$

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

25

The world is done and the end is nigh, Vir - gil The world needs
Am I drea - ming?

28 (BEATRICE:) ♩. = 66

sa - ving...

VIRGIL:

VIRGIL: Are you an angel?
BEATRICE: Yes.

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

Detailed description: This block contains the first system of music. It starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked as quarter note equals 66. Beatrice's vocal line begins with a half note followed by a quarter note, then a rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

32 (VIRGIL:)

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

Detailed description: This block contains the second system of music. It continues with the same key signature and time signature. Virgil's vocal line starts with a quarter note, followed by eighth notes, then a quarter note, and ends with a quarter note. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and a key signature change to one flat (B-flat).

35

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

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

Detailed description: This block contains the third system of music. It continues with the same key signature and time signature. Virgil's vocal line starts with a quarter note, followed by eighth notes, then a quarter note, and ends with a quarter note. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

38 (BEATRICE:) $\text{♩} = 72$

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

(VIRGIL:)

So - rry...

41

That guy

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

43 (VIRGIL:) BEATRICE: Yes, him.

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

E_b

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

You were born too soon and died too young

47 (BEATRICE:)

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

49 VIRGIL: The call?

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

52 $\text{♩} = 42$

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

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

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

61 (BEATRICE:)

end of days and the end of man There's one last train to the promised land

65

You wouldn't mind, Virgil? If you hopped on for the ride

VIRGIL:
What do you want
me to do?

68 $\text{♩} = 66$

You'll show him the horrors of hell Give

71

him one last chance to dispel any lingering doubts about the fate of man Who will

73 (BEATRICE:)
 burn in hell_ for - e - ver? Who de - serves a se - cond chance

(VIRGIL:)
 A se - cond chance?

75
 A se - cond chance? Is that a yes?
 A se - cond chance?

VIRGIL: Wait, what can I show him that he doesn't already know?
 BEATRICE: He's lost the memory of his past life. He is reincarnated as a man named Dante.
 This petal from the Emyrean Rose will guide you to him and show you the way through Inferno.
 VIRGIL: This is all happening so quickly.
 BEATRICE: It will have been worth the wait.
 VIRGIL: Is this really happening? [GO]

78

80 BEATRICE: It can be. Will you go? VIRGIL: I'll go. BEATRICE: Go!

[SEGUE]

3. Dark Wood

(Dante, Virgil)

♩ = 66

Piano introduction in 6/8 time, featuring a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

7 DANTE:
I woke to find my - self a -

Vocal line for Dante starting at measure 7, with lyrics "I woke to find my - self a -".

Piano accompaniment for measures 7-11, continuing the eighth-note accompaniment and melody.

12
- lone in a dark wood

Vocal line for Dante starting at measure 12, with lyrics "- lone in a dark wood".

Piano accompaniment for measures 12-16, continuing the eighth-note accompaniment and melody.

17
I can - not re - mem - ber a thing a - bout a - ny - thing Must - 've took a wrong turn at the

Vocal line for Dante starting at measure 17, with lyrics "I can - not re - mem - ber a thing a - bout a - ny - thing Must - 've took a wrong turn at the".

Piano accompaniment for measures 17-21, continuing the eighth-note accompaniment and melody.

20 (DANTE:)

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

23

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

28

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

31

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

(DANTE:)

35

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

39

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

43

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

46

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

50 (DANTE:)

how to get back on my way

VIRGIL:

I

55

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

Fa -

59

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

62

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

(VIRGIL:)

65

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

69

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

74

Soon you may just find your way a - gain Off to an e - ter - ni - ty all mine

78

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

82 (VIRGIL:)

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

The musical score for measures 82-84 features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

85 DANTE:

I don't want to get_ flayed

The musical score for measures 85-86 features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note bass line and treble line pattern as in the previous system.

(VIRGIL:)

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

The musical score for measures 87-89 features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note bass line and treble line pattern.

88

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

The musical score for measures 90-91 features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note bass line and treble line pattern.

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

The musical score for measures 92-94 features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note bass line and treble line pattern.

The piano accompaniment for measures 92-94 continues with the same eighth-note bass line and treble line pattern as in the previous systems.

91 (DANTE:)

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

(VIRGIL:)

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

95

Hel - lo If some - one is__out there please Find me! Find me!

-lo_____ If some - one is__out there please Find me! Find me!

98

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

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

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

103 (DANTE:)

Let's get on our way _____

(VIRGIL:)

Let's get on our way _____

[SEGUE]

4. Bells

(Minos, Miletus)

$\text{♩} = 54$

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

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

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

Piano introduction in 6/8 time, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

9 **MINOS:**

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

Musical notation for Minos's first vocal line, including a treble clef staff with lyrics and a piano accompaniment in the bass clef.

15

Bells! The sound of them sings like a cho - ir of an - gels!

MILE:

The

Musical notation for Minos's second vocal line, including a treble clef staff with lyrics and a piano accompaniment in the bass clef.

18

Bells! Bells! Bells! Bells! The sound of the
king of__ hell speaks The prince of__ hell weeps

Musical notation for Minos's third vocal line, including a treble clef staff with lyrics and a piano accompaniment in the bass clef.

21 (MINOS:)

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

(MILE:)

Bells! Bells! I so hate the bells

25 *rit.*

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

Is this how we'll be for - e - ver?

29

Bells! Bells!

Force the ser - pent's fang, the ser - pent's tongue

MINOS: Mile...
 MILE: Yes, father?
 MINOS: I was thinking we could use some renovations
 around here. I would like a window.
 MILE: A window?
 MINOS: A window that would allow me to gaze out
 upon all of Inferno.
 MILE: Of course, father.
 MINOS: Bring me my oil!
 MILE: Of course, father. [GO]

34 (MINOS:)

Bells! Bells!

(MILE:)

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

39 (MILE:)

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

♩ = 54

43 (MINOS:)

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

(MILE:)

Some - thing must change

47 (MINOS:)

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

(MILE:)

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

51

Bells!

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

54

Bells! Bells!

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

57 (MINOS:)

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

(MILE:)

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

61

you There's al - ways such an - ger

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

65

The ser - pent knows all The ser - pent speaks

some - times...

69 (MINOS:)
 through me The ser - pent is oil, the ser - pent is God

(MILE:)
 No, fa - ther, I know not to ques - tion your wis - dom, your

73
 sys - tem is just

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

freely

80 (MINOS:)
 Ring the bells! The bells! Bells! The sound of the bells rings me clo - ser to

84 (MINOS:)
 God The bells! Bells! Bells! The sound of the bells makes me love my

(MILE:)
 One day this place will see free - dom One

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

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

(MILE:)

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

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

93

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

[SEGUE]

5. As Above, So Below

(Beatrice, Virgil, Dante, Ensemble, Miletus)

$\text{♩} = 90$

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

Musical notation for Beatrice's first line, featuring a treble and bass clef with a 4/4 time signature and a trill mark above the staff.

BEATRICE:

[last time]

3

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

VIRGIL: Don't make eye contact, Dante. They'll get the wrong ideas.

DANTE: Are you sure? They just look like they're hurting.

VIRGIL: I am to keep you safe, so were the explicit instructions of the angel. Take a good look, and let's keep moving. You can save them once you... ascend, my lord.

DANTE: Oh, I don't like that at all. // That's uncomfortable.

VIRGIL: // Sorry, your, uh... highness.

DANTE: No, no. Just... Dante.

VIRGIL: Dante. Virgil.

DANTE: I know. You've said.

VIRGIL: ... Okay. **[GO]**

Piano accompaniment for the second system, featuring a treble and bass clef with a 4/4 time signature.

6

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

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

Piano accompaniment for the third system, featuring a treble and bass clef with a 4/4 time signature.

9 (BEATRICE:)

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

toes The dee - per you go Trust the

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

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

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

18 VIRGIL / DANTE:
Wal - king_____on the edge of the earth Tal - king__ on the

21 (VIRGIL / DANTE:)

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

[23]

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

25

VIRGIL / DANTE:

sky Who are you And why

VIRGIL: We should get a move on.

♩ = 210

29 CREEP:

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

VIRGIL:

CREEP:

31

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

CREEP + VIRGIL:

CREEP:

♩ = 90

34

Bah! Get on then!

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

WRETCH:

36

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

WRETCH + DANTE / SINNER + VIRGIL:

39

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

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

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

MESENTER:
(freely)

45

love that's as a - bove is so be - low Son of God There are re - ports of one quote
MILE: What?
(freely)

49

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

(MILE:)

52 **(MESENTER:)**

Oh? What a per - plex - ing point of
tow What would His High - ness like to do

55

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

$\text{♩} = 90$
(MILE:)

57

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

60

ALL (minus MILETUS):
big one Spea - king a - bout this and that

62

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

SINNER + WRETCH + BEATRICE:
DANTE: Thanks.

65

right

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

69

$\text{♩} = 132$

DANTE / VIRGIL:

71

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

ALL:

75

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

DANTE / VIRGIL:

79

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

VIRGIL: ♩ = 90

ALL:
rit.

DANTE: Maybe I really *am* Jesus.

MILE:

83

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

**BEATRICE /
VIRGIL /
DANTE:**

86

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

91

[SEGUE]

6. Something Divine

(Charon, Virgil, Dante, Ensemble)

$\text{♩} = 57$

CHARON: Ahoy, mateys!

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

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

VIRGIL: I think we can make it on foot.

Musical score for measures 1-7. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and a change in rhythm at measure 6.

CHARON:
(last time)

8

Musical score for measure 8. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of a few notes followed by a double bar line and a repeat sign.

I took to the falls to be

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

DANTE: Could we?

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

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

DANTE: Who's "them"—

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

DANTE: What happened to her?

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

Musical score for measures 9-13. The score is in 4/4 time with a key signature of three flats. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and a change in rhythm at measure 12.

14

Musical score for measures 14-16. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and a change in rhythm at measure 15.

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

(sim.)

17

Musical score for measures 17-19. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and a change in rhythm at measure 18.

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

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

20 (CHARON:)

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

23

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

26

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

29

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

31 (CHARON:)

-ine

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

DANTE: It's— my name is just...

VIRGIL: Dante.

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

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

DANTE: Do you miss your life?

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

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

(improvise on melody during repeats)

CHARON:

(last time)

36

O hun - tress, o hun - tress please

41

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

45

my heart's de - signed, In de - li - cate flo - wers lies some - thing di -

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

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

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

55 VIRGIL: So, my life—

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

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

63 (CHARON:)

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

66

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

69 (CHARON:)

O bro-ther, o bro-ther please

DANTE / VIRGIL:
Ooh

DANTE: Say it.

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

DANTE: Well, I have nothing to compare this to, so for me it's just kind of... scary? I guess? But that's it.
(A pause.) What if I get to Paradise and I don't remember my life? I'll be like the only dead person who never really lived.

VIRGIL: Maybe that's a blessing.

DANTE: Maybe.

VIRGIL: Maybe. [GO]

75 (CHARON:)

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

(DANTE / VIRGIL:)

78

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

Ooh

81

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

I ne - ver thought I would find

84 (DANTE / VIRGIL:)

some - thing like you

[SEGUE]

7. The City of Dis

(All)

MILE:

Je - sus! _____

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

DANTE: For us?

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

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

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

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

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

4

♩. = 66

MILE:

MILE: Wow, wow, WOW! Is it the end of time already?
Time flies when you're being a bureaucrat.
Anyways, Christ! I've always wanted to meet you.
Come in. We have so much to catch up on! [GO]

Please mind your step here Don't

9

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

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

Right through the gates now re-

13

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

16 (MILE:)

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

19

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

22

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

26

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

29 (MILE:)

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

32

Dis

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

VIRGIL: Dante, everyone here is either demon or damned. They aren't to be trusted!

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

38 MILE:

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

VIRGIL: Dante. Dante!

41 (MILE:)

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

44

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

MILE: Virgil, you say an angel spoke to you. Now that's a very brash rumor to spread. Almost heresy. Why would you lie about angels to the son of the Serpent King?
 VIRGIL: No, no. Look— (VIRGIL reveals the Rose Petal) [GO]

47

MILE:
 (last time)

51

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

53

shines It shines like the ser - pent's eyes

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

♩ = 66

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

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

61 VIRGIL: What do you want with it?

give me the flo - wer I'll kill my

63

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

65 VIRGIL: What?!

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

68 (MILE:)

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

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

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

71 $\text{♩} = 96$

DANTE: Virgil? Virgil?!

VIRGIL: Dante? Where is he?

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

(Two guards approach VIRGIL from behind.)

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

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

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

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

MILE: Not if he's dead!

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

Ohh, for me?

VIRGIL: Give that back!

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

76 $\text{♩} = 66$

(add occasional descending chromatics in RH)

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

VIRGIL: Angel.

BEATRICE: You lost him.

VIRGIL: He ran off. The prince—

BEATRICE: Why'd you lose him...

VIRGIL: He's being held for ransom.

God will save him, right? [GO]

BEATRICE: No.

VIRGIL: Why not? [GO]

78 $\text{♩} = 72$

♩. = 42

MILE:

81

Now is the parting of father and child

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

84

Bless him this journey with mercy mild

Grant him dominion o'er

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

fa - mine and blight

88

For for - ty long days and for - ty long nights For

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

MINOS: How I

♩. = 90

92

for - ty long days—

wish I could—

96 **VIRGIL:**

What are you

100 **BEATRICE:**

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

104

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

108 **(BEATRICE:)**

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

111 (BEATRICE:)

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

115 (BEATRICE:)

went and ru - ined e - very - thing I went and ru - ined e - very - thing He's
VIRGIL:
You—

119

♩ = 72

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

123

♩ = 90

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

♩ = 42

ENSEMBLE:

127

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

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

ENSEMBLE 1:

132

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

LEADS:

136

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

(ENSEMBLE 1:)

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

ENSEMBLE 2:

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

(improvise fill)

141 (LEADS:) DANTE + VIRGIL:

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

(ENSEMBLE 1:)

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

(ENSEMBLE 2:)

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

146

hear you... (improvise low rumbling)

[FIN]