

Lost In The Wilderness

CAIN: ...we can be miles away by nightfall.
ABEL: I'm not coming.

Recitativo

1 (ABEL) 2 3

Oh, Fath - er, these gifts may you re - ceive, to thank you...

CAIN: Brother, come with me.
We can't stay rotting away here forever.

4 Vamp (♩ = 92) (last time) 5 6

Here we are, your grate - ful chil - dren. Please, ac -

7 (ABEL) 8

cept our sac - ri - fice. May you

(CAIN)

All these years— of this cru - el joke,— the

9 (ABEL) 10

hear us and for - give us. Bring us

(CAIN)

best of our har - vest go - ing up in smoke, - pray - ing for - a fu - ture from these si -

11 12

back, to par - a - dise...

lent, ston - y shelves. - How much more - of this must we take?

13 14

This is the morn - ing we fin - 'ly make a fu - ture for our

15 (CAIN) ABEL: But Cain, if it is God's will that we were put here...
selves!

17 it god's will, or have we all been conned? Bro - ther,
18

19 we will ne - ver know. We will nev - er grow, if we nev - er go be -
20 21 *rall.*

22 (♩ = 99) yond... ABEL: We promised, Cain.
23

CAIN: We won't be the first ones to break a promise.

Musical score for measures 24-25. The vocal line begins at measure 24 with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. Measure 25 includes a 4/4 time signature.

(CAIN)

I — nev - er made this world. —

I — did - n't e - ven lose — it.

Musical score for measures 26-27. The vocal line starts at measure 26. The piano accompaniment continues in the bass clef.

And I know no — one said it was fair,

but

Musical score for measures 28-29. The vocal line starts at measure 28. The piano accompaniment continues in the bass clef.

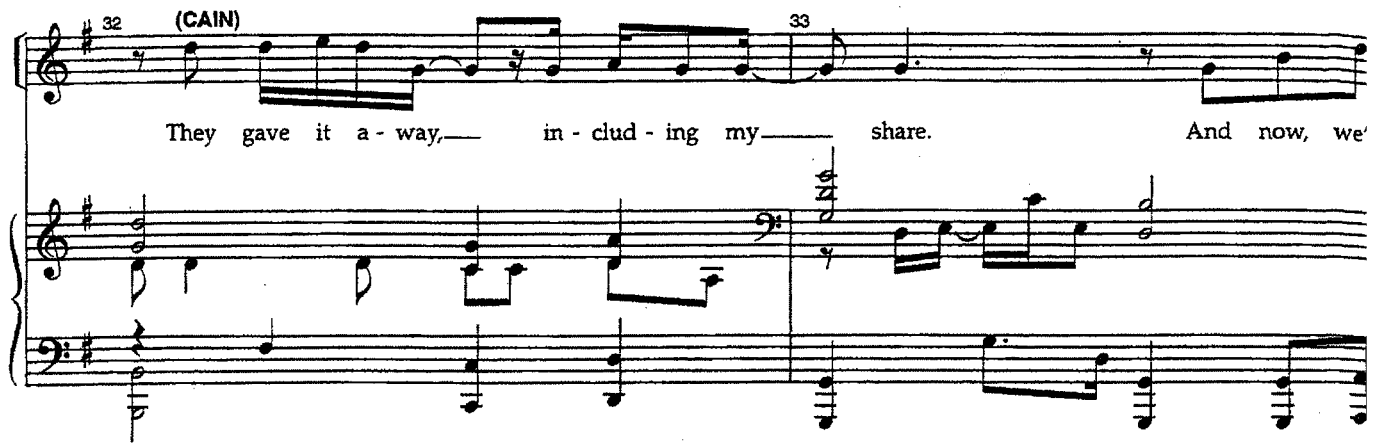
they — had a gar - den once. —

They — had the chance to choose — it.

Musical score for measures 30-31. The vocal line starts at measure 30. The piano accompaniment continues in the bass clef.

32 (CAIN) 33

They gave it a - way, — in - clud - ing my — share. And now, we'



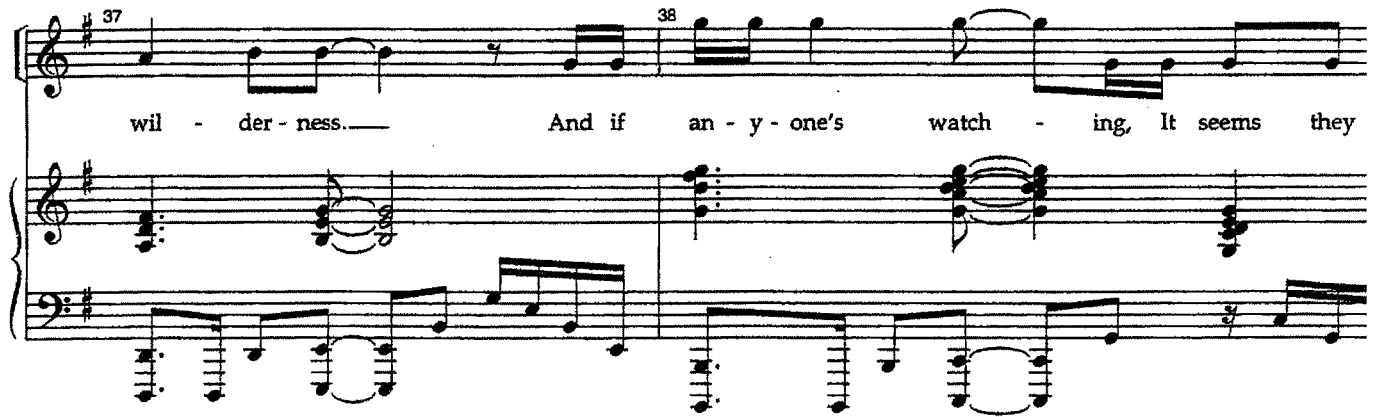
34 35 36

lost in the wil - der - ness, — Lost, — cry - ing in



37 38

wil - der - ness. — And if an - y - one's watch - ing, It seems they



39 40

could - n't care less, — we're lost — in the wil - de



41 (CAIN) 42 ABEL: I can't believe that, Cain.

ness...

43 CAIN: Why can't you? 44

45 (CAIN) 46

You— fol - low all the rules,— You— swal - low all the stor - ies,

47 48

And ev - 'ry night,— you wish on a star,

49 (CAIN) 50

Dream - ing your day will come, — Trust - ting in al - leg - or - ies.

51 3 52

And ev - 'ry morn - ing, boy, look where you are!

53 54

Lost — in the wil - der ness, — Lost, —

55 56

— slow - ly dy - ing in the wil - der - ness, — With

57 (CAIN) 58

no chance of liv - ing — boy, Un - til you con - fess, — you're lost —

59 60

— in the wil - der - ness.

61 62

Don't you ev - er watch — the ea - gle fly to the sun, — And

63 64

won - der how he got — to be so — free?

65 (CAIN) 3 66

If you ev - er have, — you know — your jour - ney's be - gun. — Hey!

67 68

What have we got — to lose, — boy, when al - read - y we — are

69 70

lost —

71 72

in the wil - der - ness? — And

(CAIN)

73 where we are— head - ed,— boy, I 74 could - n't e - ven guess.— But

75 off we go, with - out— a warn - ing, 76 Run - ning as we hit— the ground,

77 Where our fu - ture lies— a born - ing, 78 where our hearts— are— out - ward bound.....

79 Till one— bright and dis - tant morn - ing, 80 we may stop— and look a - round— And

poco ritard

81 (CAIN) 82 83 *rall.*

there, in the wil - der - ness, — fin - 'ly, we'll — be

84 *a tempo* 85

found. —

86 87

Lost In The Wilderness—Reprise

CAIN: Like my Father has faith in you?
 And why did you come now? To stop us leaving?
 FATHER: I'm here to keep you safe.
 CAIN: I don't need you to keep me safe.

(♩ = 101)

The piano introduction consists of three measures. The first measure is marked with a '1' and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second measure is marked with a '2' and continues the pattern. The third measure is marked with a '3' and concludes the introduction with a final chord.

4 (CAIN)

Did you real - ly think — I'd be here,

This system contains the first line of the vocal melody and piano accompaniment. The vocal line begins at measure 4 and continues through measure 5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

6 7

chant - ing a — prayer, — Till you fin - 'ly deigned — to re - ap ³ ₃

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues from measure 6 to measure 7. The piano accompaniment includes a triplet of eighth notes in the right hand at the end of the line.

8 9

pear? Noth - ing you can say — could stop me

This system contains the third line of the vocal melody and piano accompaniment. The vocal line continues from measure 8 to measure 9. The piano accompaniment concludes the phrase with sustained chords.