

#28a - Our Children (Scene)

MOTHER

Well.

TATEH

You say that often. "Well."

MOTHER

It's because I don't know what to say, Baron.

TATEH

I'm not a baron, of course. I'm a poor immigrant, a Jew, who points a camera so that his child can dress as beautifully as a princess. I want to drive from her memory every tenement stench and filthy immigrant street. I will buy her light and sun and clean wind of the ocean for the rest of her life. Now you know me. Now you understand. I am no baron. I am Tateh.

MOTHER

Now I know even less what to say.

TATEH

Now it's my turn: Well.

MOTHER

Thank you for your confidence. I shall keep it here.

*(MOTHER puts her hand to her heart)*

*SHE goes. TATEH follows her with his eyes. He is smiling.*

*The music, lights and set segue to a street in Harlem, late at night.)*

**READ EITHER "HARLEM MAN"  
OR "HARLEM WOMAN"**

#29 - Harlem Sequence (Part 1)

HARLEM WOMAN

MMM...

HARLEM MAN

MMM...

*(YOUNGER BROTHER arrives. Everything stops at the sight of him.)*

**START**

HARLEM MAN

Here he comes again - that cracker who doesn't know he's a cracker. We should have kicked his ass the first time he came looking for Coalhouse.

**HARLEM WOMAN**

They must think we're fools.

**YOUNGER BROTHER**

Good evening. I would still very much like to talk to Mr. Coalhouse Walker, Jr.

**HARLEM WOMAN**

This is still Harlem and this is still a private thoroughfare, cracker.

**YOUNGER BROTHER**

I told you: I shall come here every evening until he is satisfied that it is safe to receive me.

**HARLEM MAN**

And that time will be never!

**YOUNGER BROTHER**

But Mr. Walker knows me. I'm his friend.

**HARLEM WOMAN**

Try that pestilent pond where they sank his car.

**YOUNGER BROTHER**

I've been there.

**HARLEM WOMAN**

Try that cemetery where he buried his Sarah like a queen.

**YOUNGER BROTHER**

I've been there, too.

**HARLEM MAN**

Then try the Gates of Justice where they are deaf to his misery and anger.

**YOUNGER BROTHER**

I understand how you feel.

**#29a - Harlem Sequence (Part 2)**

*(His remark is met with much hostility. YOUNGER BROTHER stands his ground. Finally, a well dressed young Negro approaches him. We will recognize him by his bowler hat as one of COALHOUSE'S MEN.)*

**COALHOUSE FOLLOWER**

You got a dime?

*(YOUNGER BROTHER obliges.)*

**COALHOUSE FOLLOWER**

You seem to have a lot of change there. Could you manage a quarter?

(YOUNGER BROTHER *obliges.*)

**COALHOUSE FOLLOWER**

What about a silver dollar?

(COALHOUSE FOLLOWER *goes.* YOUNGER BROTHER *impulsively follows him.*)

*Transition.* We hear the sounds of a rag piano coming out of a club. Carefree MEN come out onto the street. They are laughing, dancing, ONE stays behind, joined by a YOUNG WOMAN.)

**END**

#29b - *Harlem Pas De Deux*

A figure hiding in the shadows reveals himself as COALHOUSE. He watches the young couple dance a romantic PAS DE DEUX and go off into the warm night. After a moment, COALHOUSE's thoughts come to life in the embodiment of SARAH. HE is remembering the night they first met.)

#30 - *Sarah Brown Eyes*

**COALHOUSE**

What's your name?

**SARAH**

Sarah.

**COALHOUSE**

I'm Coalhouse.

**SARAH**

I know.

**COALHOUSE**

THERE WAS NO MUSIC  
IN MY HEART TONIGHT.  
MELODIES KEPT REFUSING' TO FLOW.  
ONE LOOK AT YOU,  
NOW EVERY NOTE FEELS RIGHT,  
COMIN' OUT ALL SWEET AND SLOW.

*(SARAH nods a happy, tearful assent. The music changes into the vamp for "WHEELS OF A DREAM" as we find ourselves on an idyllic hillside in the country. COALHOUSE has been polishing his car. SARAH, amused at his fastidiousness, holds their son.)*

**START**

**SARAH**

You've been polishing that car so hard there ain't gonna be anything left for us to ride home in!

**COALHOUSE**

You laugh but you wait, you'll see. This is no ordinary car, Sarah. This car is going to take us to a better day and a better time.

**SARAH**

Who have you been talking to, Coalhouse?

**COALHOUSE**

No one, but I've been reading the words of Mr. Booker T. Washington. He's a great man, Sarah.

**SARAH**

I think you're a great man, Coalhouse.

**COALHOUSE**

Not like that, Sarah, not like that. Harvard University awarded him a degree. Imagine that. Imagine what this child's life can be. **END**

# COALHOUSE WALKER JR. - INITIAL AUDITION

No. 15

"RAGTIME" Concert Version

*The Wheels of a Dream*

ride on the wheels of a  
ride on the wheels of a

36

*A Bit Faster*

dream...  
dream...

38

**START**

COALHOUSE:

Yes, the

diminuendo

40

## COALHOUSE:

wheels are tur - ning for us, girl, and the

42

times are star - ting to roll. A - ny

44

man can get — where he wants to if he's

46

got some fire — in his soul. We'll see

48

*Tutti*

jus-tice, Sa - rah, and plen - ty of men who will stand up and give us our

*sfz*

50

*rit.*

due. ————— Oh,

*rit.*

*poco a poco cresc...*

*rit.*

53

*Tutti*

Sa - rah, it's more than pro - mi - ses.

55

Sa - rah, it must be true. A

57

Gl

coun - try that lets a man like me

59

own a car, raise a child, build a life with

*p* *poco a poco cresc...*

61



*poco rall.*

you... with *F/C*

*cym.*

*poco rall.*

64

*A Tempo* SARAH: *rall.*

With you... Be-yond that

COALHOUSE: you... Be-yond that

*A Tempo*

*rall.*

*V-P run*

66

*A Tempo*

road, be - yond this life - time, that car full of

road, be - yond this life - time, that car full of

*A Tempo*

(Full!)

70

Tu

hope will al - ways gleam with the pro-mise of

hope will al - ways gleam with the pro-mise of

74

*SARAH ossia\**

hap - pi - ness. And the free - dom he'll live to know. He'll tra - vel with

**SARAH:**

hap - pi - ness. And the free - dom he'll live to know. He'll tra - vel with

**COALHOUSE:**

hap - pi - ness. And the free - dom he'll live to know. He'll tra - vel with

78

*sd* *Chimes*



head held— high just as far as his heart can go—

head held— high just as far as his heart can go—

head held— high just as far as his heart can go—

82



\* It is the composer's preference that the ossia line not be used unless necessary.

and he will— ride, our son will—  
and he will— ride, our son will

*poco rit.*

85

ride— on the wheels of a dream.—  
ride on the wheels of a dream.—

*alt.*

*Maestoso*

*rit.*

*ff* LH

89

**END**

LH

*sfz*

92