

MOTHER SUPERIOR

(She sighs)

I suppose if it must be, then it must be.

MONSIGNOR O'HARA

It must be.

MOTHER SUPERIOR

Very well then.

(Back to Deloris and Eddie)

Welcome to Queen of Angels.

EDDIE

Thank you.

MONSIGNOR O'HARA

(To Eddie)

Come Officer Souther, let us make reparations and there is a tawny port you might enjoy before mass.

(Monsignor O'Hara exits)

EDDIE

(To Deloris)

Behave yourself.

(Eddie exits)

(Beat)

DELORIS

Well.

(Beat)

MOTHER SUPERIOR

Yes.

(Beat)

DELORIS

Okay.

(She hears a small echo, then, loudly and off towards the ceiling-)

OKAY!

(It quickly echoes)

(DELORIS)

Great acoustics!

(Yelling back to the ceiling)

I'm in a church!

(It echoes back)

With a bunch of nuns!

(It echoes back)

Yeah—I like that reverb. You know I'm a singer. Professional. Hey—Mother May I— When this is all over with, could I borrow this space for a few weekends? Fridays, Saturdays...

MOTHER SUPERIOR

Sunday is usually booked.

DELORIS

Hey, I just wanna say thanks for letting me stay here and—and I say this to people all the time—I really dig what you nuns are doing. I love your work. I mean at the end of "The Sound of Music," when you sisters steal the Nazi's car parts so the singing children can get away. That's good stuff.

MOTHER SUPERIOR

Thank you.

DELORIS

So listen, while I'm here, these are my ground rules. I want three meals a day and I'll need two rooms, one for my clothes, one for my down time.

MOTHER SUPERIOR

And these are my rules. You will stay in your room. When you are not in your room, you will behave as a nun. Do you know how a nun behaves?

DELORIS

Hey, I went to catholic school when I was a kid.

MOTHER SUPERIOR

The benefits of which are quite apparent. Now. You will only come out of your room for meals or prayer—do you pray, child?

DELORIS

Well, one time when I saw Donna Summer, she was wearing a white sequin dress and had a white fur—and I said to myself "Jesus Christ I wish I had that dress." Does that count as prayer?

MOTHER SUPERIOR

No.

(MOTHER SUPERIOR)

(Beat)

The material world has no value here. This is a different world you enter now.
Behind these walls we live a life of adoration and grace.

#4 – Here Within These Walls

This is a sanctuary.

OUTSIDE,
LIFE'S A MESS.
NO ONE'S PURE OF SPIRIT ANY LONGER.
THERE'S NO WRONG OR RIGHT
JUST WRONG AND WRONGER.
PEOPLE HAVE AMUSED THEMSELVES TO DEATH—

OUTSIDE,
LIFE IS GRIM.
FILLED WITH SMUT AND SCANDAL TO THE BRIM.
I SUPPOSE THERE MAY BE ROOM FOR HIM.

(Gestures toward God)

FRANKLY, I DON'T PLAN TO HOLD MY BREATH.

BUT HERE WITHIN THESE WALLS,
DAYS ARE FILLED WITH GRACE,
GOD IS IN HIS PLACE,
HIS WISDOM STILL RESPECTED.
HERE WITHIN THESE WALLS
LIFE HAS A DIFFERENT PACE
THAN LIFE BEYOND OUR DOORS ...
AND FOR WHAT IT'S WORTH,
THIS LIFE'S NOW YOURS.

(Deloris, putting a cigarette in her mouth)

DELORIS

Can I get a light? I saw a mess of candles in the other room.

MOTHER SUPERIOR

Not. In. Here.

(Mother Superior slams the window shut. Deloris slams her window shut. Monsignor O'Hara enters through the confessional curtain and sees Deloris.)

Monsignor O'Hara gestures for Deloris to stay. He opens the confessional window. Mother Superior opens her window.)

MOTHER SUPERIOR

You are ruining the church.

MONSIGNOR O'HARA

I'm doing the best I can.

MOTHER SUPERIOR

(Embarrassed)

Bless me Father for I have sinned.

MONSIGNOR O'HARA

Yes yes I'm sure you have and that's fine. But Mother Superior, people are hearing the music and coming in off the streets. They are throwing money into the collection. This is a success!!

MOTHER SUPERIOR

It is?

MONSIGNOR O'HARA

And that is not all! The bachelors, dealing in antiques, love the service. They are donating the money they were going to purchase the church with to keep our services going! Here is the check!

(He gets up and runs to the other side of the confessional. Deloris sits in the Monsignor's chair.)

MOTHER SUPERIOR

Father? Father?

(He opens the curtain on Mother Superior's side of the confessional. She screams)

MONSIGNOR O'HARA

The check! And look! In the memo, they've written a special message.

MOTHER SUPERIOR

(Reading the check)

"Mary, you are fierce!"

(Looking forward)

How did they know my name was Mary?

(She looks to Monsignor O'Hara)

MONSIGNOR O'HARA

How much longer will Sister Mary Clarence be with us?

MOTHER SUPERIOR

I have spoken with Officer Souther about transferring her to our Reading diocese.

MONSIGNOR O'HARA

Oh, no. I do hope she can stay. I adore this music, Reverend Mother. Sister Mary Clarence is a Godsend. You are a visionary.

(Mother Superior doesn't move. Monsignor O'Hara takes the check from her hands and exits)

DELORIS

You are a visionary. I'm a godsend.

MOTHER SUPERIOR

I can hear you smiling.

DELORIS

God has sent me here for a reason, take the hint.

MOTHER SUPERIOR

(A beat, then evenly)

One hymn per service.

DELORIS

But that doesn't include encores!

(They slam their windows shut. The set splits as we transition to ...)

I haven't got a pray Bar 64 – to end

P/V

-6-

=13. "I Haven't Got a Prayer" 9/11/12

63 64 65 66

prayer. I thought I'd get a glimpse of glo - ry. I

67 68 69

thought I'd get a taste of grace. I thought I'd get to bring your

70 71 72

king - dom clos - er to earth. I

73 74 75

thought I'd get to make this fall - en world a fin - er, gent - ler

mf

76 77 78

place... A hav - en for the soul... More

79 80 81 82 83

safe, more pure, more whole... But no! I got

84 85 86

priests do - ing moves like Tra - vol - ta! A com - mun - ion that's some - how ris - que! -

87 88 89

Peo - ple flail - ing their limbs, get - ting down to the hymns while your sanc -

90 ti ty dims— day by day. 91 And I don't have a clue— what to do— 92

Musical notation for measures 90-92. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. Measure 90 contains the lyrics 'ti ty dims— day by day.' Measure 91 contains 'And I don't have a clue—' and measure 92 contains 'what to do—'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

93 — ex - cept grieve. 94 Don't know in what— or in who— to be - lieve. 95

Musical notation for measures 93-95. The vocal line continues with '— ex - cept grieve.' in measure 93, 'Don't know in what— or in who—' in measure 94, and 'to be - lieve.' in measure 95. The piano accompaniment continues with similar rhythmic patterns.

96 Don't real-ly know if it's true— that you're ev - en still there... 97 98 99 So tell me, are you

Musical notation for measures 96-99. The vocal line has 'Don't real-ly know if it's true— that you're ev - en still there...' in measure 96, a three-measure rest in measure 97, and 'So tell me, are you' in measure 99. Measure 98 contains a triplet of eighth notes. The piano accompaniment features a more active bass line in measure 99.

100 there? 101 Tell me, do you care? 102 Lord, if you are 103

Musical notation for measures 100-103. The vocal line has 'there?' in measure 100, 'Tell me, do you care?' in measure 101, 'Lord, if you are' in measure 102, and a final note in measure 103. The piano accompaniment includes a dynamic marking 'f' (forte) in measure 100.

104 105 106 107

near, if I can get your ear, I've had it up to here! Please make her dis - ap - pear!

rall. *sfz*

108 109 110 111 112

Too late for that I fear. You've made your ans - wer clear. *(optional Sca)* have - n't got a

mp *rit.*

113 114 115 116

prayer. And ne - ver had a prayer. have - n't got a

Tempo 1°

117 118 119

prayer.

f *rall.* *sfz*

