

PIANO-CONDUCTOR

The Wild Party

12

A Wild, Wild Party

Orchestrations by MICHAEL GIBSON

NOTE: mm.3-22 ARE CUT. PLEASE DO NOT USE.

PLAY m.2/PLAY m.23

Maestoso *Optional piano*

The piano introduction is in 4/4 time, marked **Maestoso**. It begins with a **f** (forte) dynamic. The right hand plays chords, while the left hand plays a melodic line. A **(Solo)** section is indicated for the left hand starting at measure 3. The introduction ends with a repeat sign.

5 **PHIL:**

Phil's vocal line starts at measure 5. The lyrics are: "In the be - gin - ning, God cre - a - ted Hea - ven and Earth." The line ends with a repeat sign.

OSCAR:

Oscar's vocal line starts at measure 8. The lyrics are: "Hea - ven and

Dainty

The piano accompaniment for the vocal lines is marked **Dainty**. It features a light, flowing melody in the right hand and a steady bass line in the left hand.

9 **10** **11** **12**

Phil's vocal line continues from measure 9. The lyrics are: "The Saint, The O - live, Earth. The Sin, and gin."

The piano accompaniment continues with the same **Dainty** character, supporting the vocal line.

13 **PHIL:** 14 15 16 17

In the Be - gin - ning, God was on a roll, and all the world was

ALL:

Ooh ooh ooh ooh, Ah ah ah

+W.W.'s
Growing

cresc.

+Bass

18 **OSCAR:** 19 20 **PHIL:** 21 **BOTH:** 22

whole, but since that day we found a way to take con - trol...

ah!

p *rit.* *gliss.*

23 **Till Cut** 24 25 **Women (nasal):** 26

Jungle Fever Ah ah

+Kybd. 2 (Oboe)

p

+Bass
Bs. Clar 8^{va}

(Dialog)

CUE: OSCAR: And she sings!

27 28 29 30

OUT Q: Oscar: Wearing only a fig leaf.

ah ah! _____

Colla Voce

mf

31

Colla Voce

QUEENIE:

32 GOD (MAX) sung at pitch:

33

PHIL and OSCAR

God has said:

Don't eat that ap-ple, child, it's

bad for-bid-den fruit. _____

Hoo... _____

+Kybd 2

3

34

GOD:

35

QUEENIE:

36

GOD:

That's right.

God has said:

Don't break my laws or give me

Bad for-bid-den fruit!

Hoo... _____

3

37 38 39

cause to use my boot. I mis-un-der-stood him, or

Don't go that route!

Alto

(SHE bites apple, then:)
GOD: Ooo, you in trouble now.

Colla Voce
QUEENIE:

40 41 42

may-be I for-got. But af-ter just one bite... Whoo! what a night. Cool

(slow roll)

GOSPEL JUMP
(Tempo di Sunday Morning)

43 pa - ra - dise turned 44 hot!_____

45 We were hav - ing_____ a 46 wild, wild, par - ty.

47 We were lov - ing_____ it 48 loud and fast._____ 49 We were ha - ving_____ a

50 51 52

wild, wild par - ty — and hop - ing the beer — would last. — A - dam, help me now! —

53

QUEENIE and BURRS:

54

We were dri - ving — it fast and fun - ky,

Kybd. 2

+Gtr
mf

55 56 57

We were dan - cing — and run - ning free. — We were hav - ing — a

58 59 **QUEENIE:**

wild, wild par - ty and all be - cause of that — tree.

+Kybd 2

60 **TREE (EDDIE):** 61 **OSCAR:**

A wild, wild, wild par - ty. Chap - ter next!

W.W.'s/Tpt

sfz

62 **Misterioso**

PHIL: 63 64

So - dom and Gom - or - rah, that seed - y, greed - y den, — God said to Ab - ra - ham: —

OSCAR:

Huh! Huh huh!

mp +Bass/Kybd 2 L.H.

8vb

Down Home Feel

65 **GOD:** "Go find me right-eous men!" 66 **PHIL:** A - bie went — to find one gent, — (and 67

Saxes/Tpt Alto/Tenor

68 69 70 **OSCAR:** you could guess — those folks were less than glad he was sent) — for when the Boss came

W.W.'s/Tpt

mp 3

71 down, 72 PHIL: they were burn - ing up the town 73

OSCAR:
Why?
THE SODOMITES:
Ah

Alto/Tpt



74

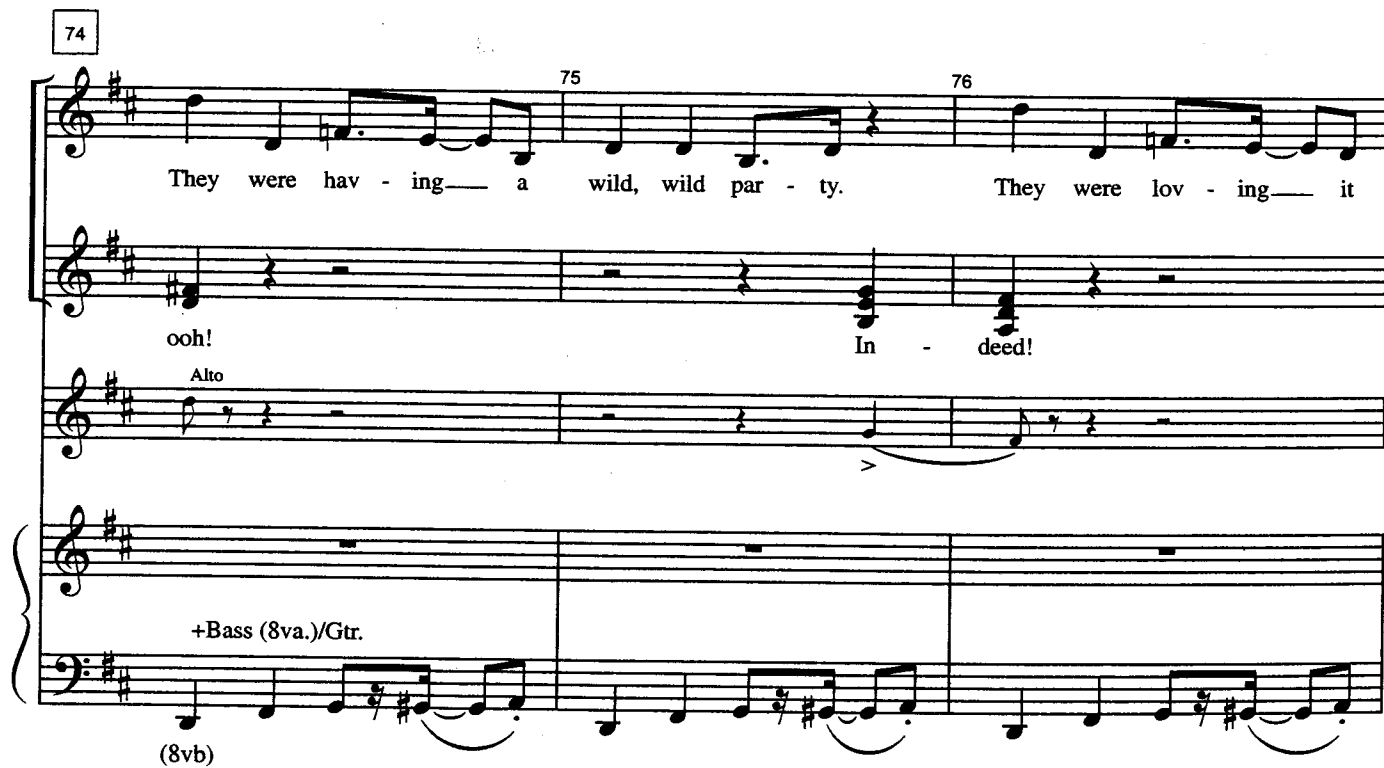
75 They were hav - ing a wild, wild par - ty. 76 They were lov - ing it

ooh! In - deed!

Alto

+Bass (8va.)/Gtr.

(8vb)



loud and fast.—— They were hav - ing—— a wild, wild par - ty—— and

Such speed!

hop - ing the beer—— would—— last.—— (to 90)

OSCAR:

Hey, what's on tap?——
Saxes/Tpt

+Bass (8va.)

The musical score is written for Piano-Conductor and includes vocal parts. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 77 to 79. The second system covers measures 80 to 81, with a reference to measure 90. The piano part features a bass line with octaves marked in the second system. The vocal part includes lyrics and a character name 'OSCAR'.

PHIL and OSCAR

90 91 92

They were driv - ing — it fast and fun - ky. They were do - ing — it

Kbd 2 Wah ooh!

+Gtr.

+Bs, Bari Sax



93 94 95

to a fault. — They were hav - ing — a wild, wild par - ty

So true!

Alto/Tenor



96 **BURRS:** 97

un - til that wo - man turned — to salt.

+Tpt

98 **QUEENIE:** 99 100

Hea - ven watched us tear - ing up — the joint. Hea - ven

PHIL and OSCAR

Hea - ven watched us tear - ing up the joint. Hea - ven

Alto/Tenor

+Bass

f

101 102

e - ver slow - ly got — the point.

e - ver slow - ly got the point.

Solo

103 104

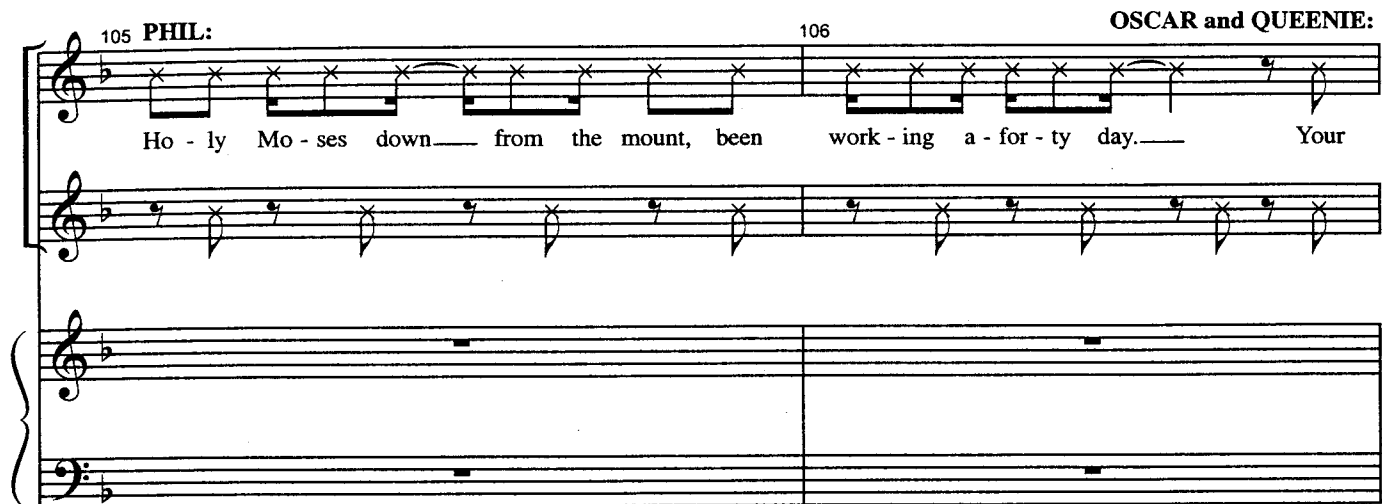
QUEENIE:

Mo - ses com - ing down — from the mount what's that I hear — you say? —

(finger snaps)

105 **PHIL:** 106 **OSCAR and QUEENIE:**

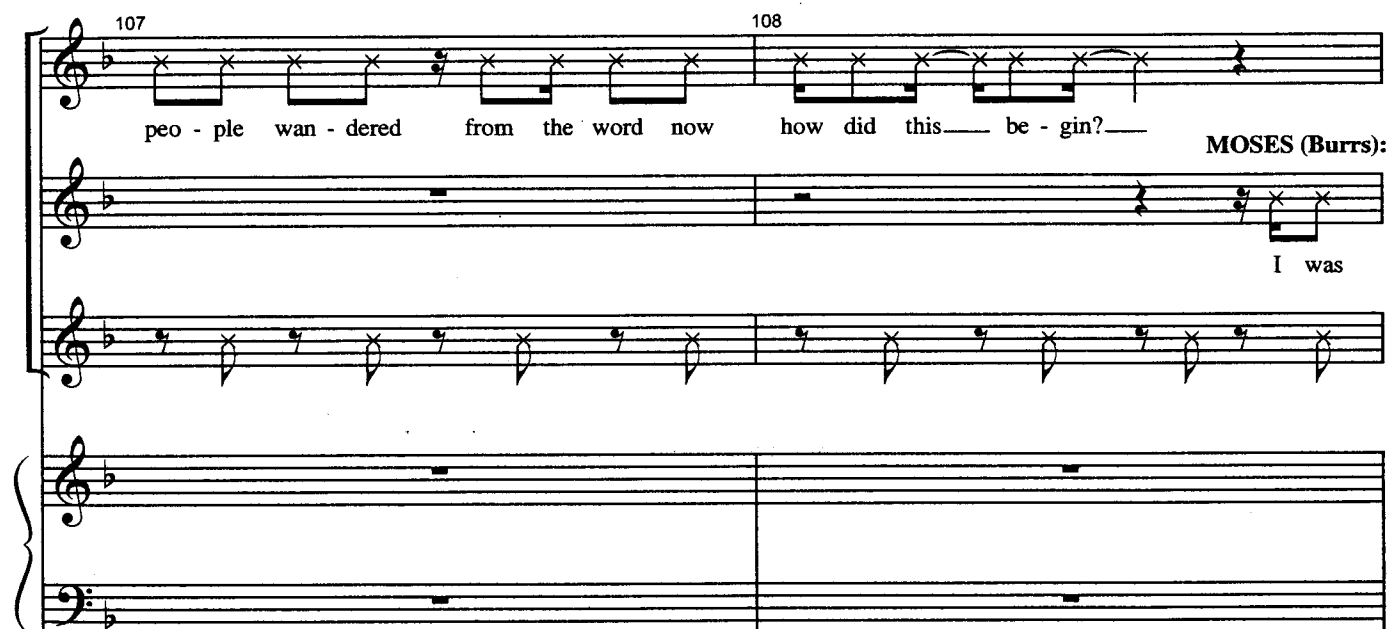
Ho - ly Mo - ses down — from the mount, been work - ing a - for - ty day. — Your



107 108

peo - ple wan - dered from the word now how did this — be - gin? — **MOSES (Burrs):**

I was



109 **PHIL:** 110 (to 119)

Well, Mo, what was their sin?

so in shock they made me drop my rock.

+W.W.'s/Tpt/Kbd 2

+Bass /Gtr.8va.

f

119 **MOSES (Burrs):** 120

They were hav - ing — a wild, wild par - ty,

MEN & WOMEN:

Ba - ruch - a -

Gtr.

+W.W.'s, Kbd 2

+W.W.'s, Kbd 2

121 122

They were dan - cing — and liv ing free. —

tah Ba - ruch - a -

+W.W.'s, Kbd 2

123 124

They were hav - ing — a wild, wild par - ty, —

tah > +W.W.'s/Tpt >

+W.W.'s, Kbd 2

125 **BURRS:** 126 **PHIL and OSCAR**

And not a soul in - vit - ed me! ——— So

QUEENIE:

So

127 128

don't you see: ——— That's the way ——— it was meant to be.

don't you see: (Saxes/Tpt) That's the way it was meant to be.

+Bass

BURRS: 129

From chap - ter one, —

QUEENIE: 130

To one hun - dred thir - ty three



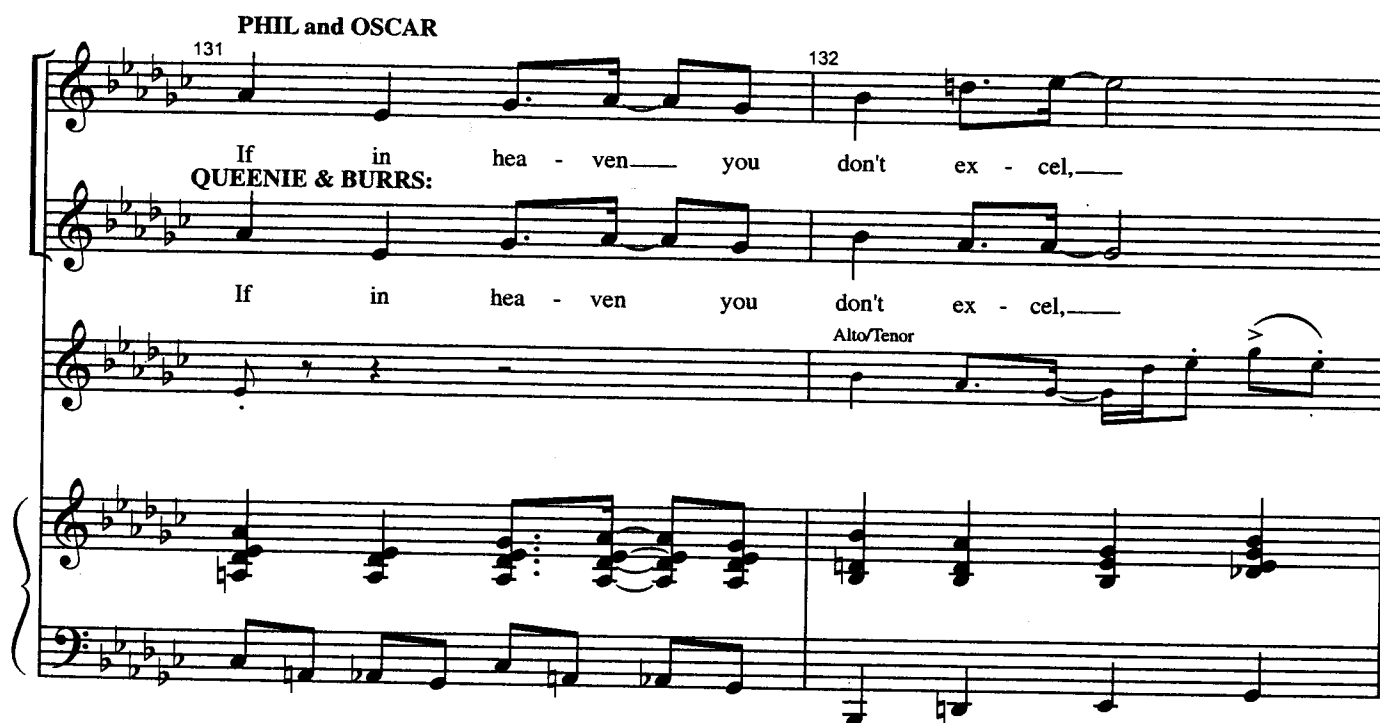
PHIL and OSCAR 131

If in hea - ven — you don't ex - cel, —

QUEENIE & BURRS: 132

If in hea - ven you don't ex - cel, —

Alto/Tenor



133

you can al - ways par - ty down in Hell, then fin' - lly

134

you can al - ways par - ty down in Hell! _____

W.W.'s/Tpt

135

ALL:

136

137

We'll be hav - ing — a wild, wild par - ty, we'll be lov - ing — it

(claps)

138 139 140

loud and fast, — We'll be hav - ing — a wild, wild par - ty — and

141 142 (OSCAR riffs to m.150)

hop - ing the beer — will last. —

W.W.'s/Tpt *f*

+Bass

144

We'll be hav - ing — a wild, wild par - ty,

Alto/Tenor

+Bass

—207—

145 we'll be lov - ing — it loud and fast, —

146

147 we'll be hav - ing — a wild, wild par - ty — and

148

149 hop - ing the beer — will last. —

150 (PHIL riffs 154)

151

We'll be driv - ing — it fast and fun - ky, we'll be dan - cing — in

Tpt

Alto/Tenor

+Bass

154

155

156

pri - mor - dial stew, such a won - der - ful wild, wild par - ty,

(Saxes/Tpt)

157

158

159

and we're in - vi - ting

Saxes

ff

160

you! Ah ooh Ah-

(Saxes/Tpt)

ff

162 Ooh!

163 Q, Bu, O, & P: And we're in - vi - ting you!—

ALMOST SEGUE

The musical score is written for Piano-Conductor. It consists of two systems of staves. The first system starts at measure 160 and includes a vocal line with lyrics 'you! Ah ooh Ah-' and an instrumental line for Saxophones and Trumpets. The piano accompaniment is marked *ff*. The second system starts at measure 162 and includes a vocal line with lyrics 'Ooh! And we're in - vi - ting you!—' and an instrumental line. The piano accompaniment continues. The score ends with the instruction 'ALMOST SEGUE'.

sim - ply found a new rou - tine to ban - ish all my ills. _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains four measures of music, ending with a double bar line. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It also contains four measures of music, ending with a double bar line.

Moderate rock

f

The second system is a piano introduction in 4/4 time. It features a grand staff with treble and bass clefs. The music is marked with a forte (*f*) dynamic. The introduction consists of two measures of music, ending with a double bar line.

I have my

The third system continues the piano introduction and includes a vocal line. The piano introduction part consists of two measures of music in grand staff, ending with a double bar line. The vocal line is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains two measures of music, ending with a double bar line.

cof - fee in the morn - ing, ——— My bran - dy in the eve - ning, — And

Ar - thur in the af - ter - noon. . I

don't have an - y grey days — Since I've my mat - i - nee days . With Ar - thur in the af - ter - noon. —

Latin

He has a small a-part - ment in the cen-ter of town. _ I'd

hard - ly say _ it was posh. But I gun my Grem - lin and I

hur - ry on down _ To hear the ban - nis - ter squeak. And the wa - ter - bed slush. So,

Rock

you can have your T. M. _____ Ev - 'ry A. M., ev - 'ry P. M. _____ But

Latin

this kid's id's in tune. Be - cause _ she's got

Ar - thur, _ That's right, _ I said "Ar - thur, _ There's noth - ing like

Rock

Ar - thur _____ in the af - ter - noon. _____

Yes, I've been through Est, dear. _____ But

I was un - im - pressed dear. *I need-ed some* Ar - thur in the af - ter - noon. _____

ARTHUR

(Alto Sax. Solo)

(Trumpet Solo)

Piano

5 Sax.

(Both)

Pno.

5

sfz

9

(+ Trumpet)

(+ Sax.)

(Tutti)

Pno.

9

3

3

3

3

3

3

12

Pno.



16

Vox.

GET YOUR SHOP-PING CART ____ OUT AND GO SAFE-WAY YOUR HEART ____ OUT. BUT

16

Pno.

mf



20

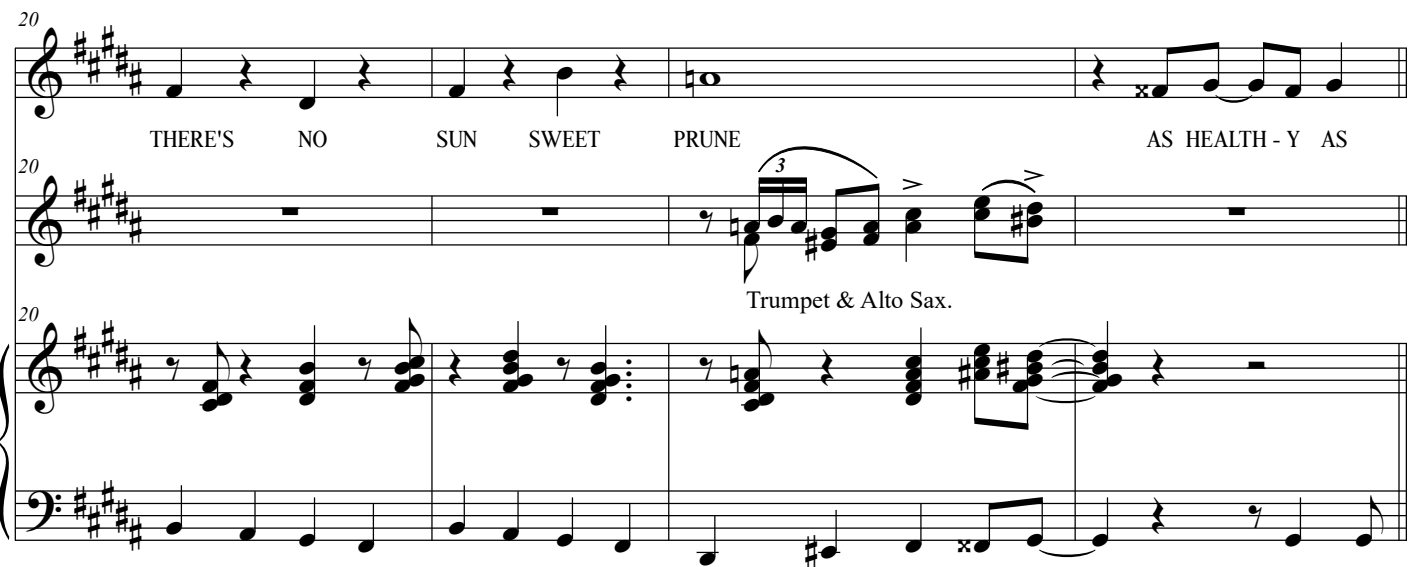
Vox.

THERE'S NO SUN SWEET PRUNE AS HEALTH - Y AS

20

Pno.

Trumpet & Alto Sax.



24

Vox. AR - THUR OOH THAT AN-I-MAL AR - THUR GET BIT - TEN BY

Pno.

28

Vox. AR - THUR IN THE AF - TER -

Pno.

sfz *sfz*

32

Vox. NOON!

32 Tpt. Sax.

Pno.

sfz *sfz*

Piano

You Can't win

♩ = 128

Piano

f

3 Eb(omit 3)

7 Ab(omit 3) Eb(omit 3)

11 Bb(omit 3) Eb(omit 3)

15 Ab(omit 3) Cm7 F

19 $A\flat 9sus$ $A\flat$

23 $E\flat(omit\ 3)$ $A\flat(omit\ 3)$

27 $E\flat(omit\ 3)$ $B\flat(omit\ 3)$

31 $E\flat(omit\ 3)$ $A\flat(omit\ 3)$

35 $Cm7$ F $A\flat 9sus$ $A\flat$

A piano score for the piece 'You Can't win'. The score is written for piano (p) and consists of five systems of music. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The score includes various chords and melodic lines. The first system (measures 19-22) features a $A\flat 9sus$ chord in measure 19 and an $A\flat$ chord in measure 20. The second system (measures 23-26) features $E\flat(omit\ 3)$ and $A\flat(omit\ 3)$ chords. The third system (measures 27-30) features $E\flat(omit\ 3)$ and $B\flat(omit\ 3)$ chords. The fourth system (measures 31-34) features $E\flat(omit\ 3)$ and $A\flat(omit\ 3)$ chords. The fifth system (measures 35-38) features $Cm7$, F , $A\flat 9sus$, and $A\flat$ chords. The score includes various musical notations such as notes, rests, and accidentals.

You Can't win

3

39 Eb(omit 3) Gb/Eb Ab/Eb Eb(omit 3)

43 Cm7 Eb/F

47 Cm7 F Bbsus

51 Eb(omit 3) Ab(omit 3) Ab G

55 Cm7 F Ab9sus Ab

Eb(omit 3)

F(omit 3)

59

Measures 59-62 of the piano score. The key signature is three flats (Bb, Eb, Ab). The melody in the right hand features eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes and some beamed sixteenth notes. Measure 62 ends with a fermata over the final chord.

Ab(omit 3)

Bb(omit 3)

63

Measures 63-66 of the piano score. Measures 63 and 64 continue the melodic and harmonic patterns. Measures 65 and 66 feature a more complex texture with chords and moving lines in both hands, including some triplets and beamed sixteenth notes.

Eb(omit 3)

F(omit 3)

67

Measures 67-70 of the piano score. Measures 67 and 68 show a continuation of the melodic flow. Measures 69 and 70 introduce a new melodic phrase in the right hand, characterized by eighth-note patterns and some grace notes.

Ab

70

Measures 71-73 of the piano score. Measures 71 and 72 feature a complex, fast-moving melodic line in the right hand with many beamed sixteenth and thirty-second notes. The bass line remains more rhythmic. Measure 73 ends with a fermata.

Bb

Eb(omit 3)

73

Measures 74-77 of the piano score. Measures 74 and 75 feature a complex texture with chords and moving lines in both hands. Measures 76 and 77 show a continuation of the melodic and harmonic patterns, with some beamed sixteenth notes and a final fermata in measure 77.

77 $A\flat$ (omit 3) $E\flat$ (omit 3)

Measures 77-80: Musical notation for piano, showing a sequence of chords and melodic lines in the right and left hands.

81 $B\flat$ (omit 3) $E\flat$ (omit 3)

Measures 81-84: Musical notation for piano, showing a sequence of chords and melodic lines in the right and left hands.

85 $A\flat$ (omit 3) $G7$ $Cm7$

Measures 85-87: Musical notation for piano, showing a sequence of chords and melodic lines in the right and left hands.

88 F $Gaug$ $Cm7$ F $Gaug$

Measures 88-90: Musical notation for piano, showing a sequence of chords and melodic lines in the right and left hands.

91 $Cm7$ F $Gaug$ $Cm7$

Measures 91-93: Musical notation for piano, showing a sequence of chords and melodic lines in the right and left hands.

94 F G aug C m7 F G aug

97 Gb/Ab Eb7 Gb/Ab Ab(omit 3)

101 Gb9(13) F 9(13) E 9(13) Eb(omit 3)

DYIN' AIN'T SO BAD

Words by
DON BLACK

Music by
FRANK WILDHORN

Steady 4 ♩ = 68

Slow, rubato $\text{♩} = 56$

BONNIE: F/A G/B C
rit. *a tempo*

Dy - in' ain't so bad, not if

rit. *a tempo*

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

you both go to-geth-er. On-ly when one's left be-hind does it get sad. But a



Steady 4 ♩ = 68

short and lov - in' life, that ain't so bad. ____

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C Fmaj7 Bm7(b5) E/G#

I on - ly hope to God _ that I go first, I could - n't live _ on

Am C/G F

mem - o - ries. _ I'm sor - ry, _ but I'm not that strong. _

C Em7 F#sus2 Bm7(b5) E/G#

There are some things in life _ you can't _ re - place, _ a love like ours _ don't _

Am G#sus Fmaj7 rit.

_ hap - pen twice. _ When all his days are through, mine will be

Slow, rubato ♩ = 56

C/G G F/A G/B C F/A G/B C

too. 'Cause dy - in' ain't so bad, not if you both go to-gether. On-ly

Am F C/G G *breathy*

when one's left be-hind does it get sad. *But a*

(opt. r.h.)

Dm7 Em7 Fmaj7

short and lov - in' life, that ain't so

Steady 4 ♩ = 68

F/C C F#sus2

bad. I've met boys who talk a-bout farms and hors - es and they

C/G Gsus G Dm7 F

don't do much for me. — I don't need to end — up in a rock - ing chair. —

Gsus G F#sus2

Seems you get to live your life — just — once, — and if that's

Bm7(b5) E7 Am Dm7 C F#sus2

how it's got - ta be. — And I'd rath - er breathe _ in life — than dust - y

G Gsus G F/A G/B C

rit. *a tempo*

air. Dy - in' ain't so bad, not if

F/A G/B C Am F

you both go to- geth- er. On- ly when you're left _ a- lone _ does it _ get _

G/C G *a tempo* Dm7 Em7 Fmaj7 Dm7 C/E Fmaj7

rit. *press forward* *hold back*

_ sad. _ But a short and lov - in' life, a short and lov - in' life, _ a

Freely
Dm7 Em7 Fmaj7/G

short and lov - in' life, that ain't so _ bad. _

(opt. r.h.)

(♩ = 68)

F/A G/B C G/B F C

Easy Street

(Miss Hannigan, Rooster, Lily, Chorus)

ROOSTER: Aw, Aggie, how'd the two
Hannigan kids ever end up like this?
On the skids.

2 Freely

(ROOSTER)

I re - mem - ber the way our saint - ed moth - er would sit and

(Bells solo)

(Tbn - solotone mute)

(Piano Tacet till 18)

mp

1 (Tenor, Bari Saxes) 3

(HANNIGAN)

croon us her lul - la - by, She'd say, "Kids, there's a place that's like no

4 5 6

(ROOSTER)

oth - er, you got - ta get there be - fore you die. You don't

(Clar solo)

mp

7 8 9

10 (ROOSTER) (HANNIGAN) (ROOSTER)

get there by play - ing from the rule book, you stack the a - ces, you load the

(Clar)
(Tbn 1)
(Saxd)

11 12

(TOGETHER)

dice!" Moth - er dear, oh, we know you're down there

13 14

lis - tening how can we fol - low your sweet ad - vice to

15 16 17

(+Bass arco)

18

Tempo - Slow 4 "New Orleans"

(ROOSTER)

Eas - y Street, Eas - y

(Tpt 1 - Wood mute) (Alto Sax) (Tpt 1)

(Tbn 1)

(Piano) *mf*

(Bass pizz)

18 19 20

Street, where you sleep 'til

(Alto Sax)

(Tpt 1) (#)

21 22 23

noon. Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

(HANNIGAN)

(Vln solo)

(Tenor Sax)

24 25

26 (TOGETHER)
(HANNIGAN)

yeah! She'd re - peat Eas - y Street

(Alto Sax)

(Tbn 1)

growl

growl

(Tpt 1)

26 27 28 29

Bet - ter get there soon.

(Clar)

(Tenor)

(Bass arco)

30 31 32

33 Slower
(Dialogue)

(Banjo, +Wood Block)

mp

(Tbn 1 solo - open)

(Bass pizz)

(arco)

33 34 35 36

56

(Dialogue)

(Piano solo)

(Cello solo)

56

57

58

59

(ROOSTER)

It ain't

60

61

62

63

64

fair how we scrounge for three or four bucks while she gets

(Tpt 1 solo - Wood mute)

mp

(Saxes, Tbn 1)

64

(Bass arco)

65

sfz

(LILY)

(HANNIGAN)

War - bucks the lit - tle brat! It ain't fair this here life is driv - ing

66

67

68

sfz

sfz

(HANNIGAN) (ROOSTER)

me nuts! While we get pea - nuts, she's liv - ing fat! May - be

69 70 71

sfz *sfz*

72 (HANNIGAN) (ROOSTER)

she holds the key, that lit - tle la - dy, to get - tin' more bucks in - stead of

(Alto Sax solo)

(Piano solo)

(Vln)

(Cello)

72 73 74

(LILY)

less. May - be we fix the game with some - thing shad - y... Where does that

(Tpts)

(Tbns, Tuba, Bass)

75 76 77

MISS HANNIGAN:

(LILY)

Oh, tell her

(ROOSTER)

(ALL)

put us?

Give you one

guess.

Yes!

p

molto cresc.

80

New Orleans 4

(ALL)

Eas - y Street,

Eas - y

f

(+Alto Tenor Saxes, Xylo 8va)

(Bari Sax, Tbns)

(Bass pizz)

80

81

82

Street,

An - nie is the

(+Alto Tenor Saxes, Xylo 8va)

83

84

85

(ALL)

key, yes sir - ee, yes sir - ee, yes sir - ee, yeah!

(+Tpt 2)

86 87

88 (Tpts, Tbns)

f

(Saxes, +8vb)

88 89

90 91 (to 108)

(Tpts, Alto Sax)

(Saxes, Tbns)

92 93

94

(ALL)

Eas - y Street, Eas - y

(Tpt 1)

f (Tpt 2—lead)

(Saxes)

f

(Tbns) >

94 95 96

Street, That's where we're

97 98

gon na

(+Tpts, Saxes)

sfz

99 100

(ALL)

be.

(Tpts)

(Saxes, Tbns)

101 102

103 104

sfz

sfz

Applause Segue

[Playoff]

That's where we're

PLAY

(Drum kick in)

(Brass, Saxes)

105 106 107

gon na

(+Tpts, Saxes)

108 109

sfz

(ALL)

be.

(Tpts)

(Saxes, Tbns)

110 111

112 113

sfz

•MARIAN

My White Knight

23.

MARIAN: Or Ed Gamidge and that buggy of his with the removable back seat. But I'm not waiting for a man in shining white armor either.

Moderato

(MARIAN)

1 My White Knight, not a

(Violins)

(WWS, Strings)

pp (Piano tacet until m. 14)

p *mp*

2 Lan - ce - lot, nor an an - gel with wings. Just some - one to

3 love me, who is not a - shamed of a few nice things.

4

5

6

7

8

9

#23 - My White Knight

10 (MARIAN)

11 12 13

My White Knight, — what my heart would say if it on - ly knew how.

(WWs, Strings)

14 Slightly slower

15 16

Please, dear Ve - nus, show me

(WWs, Strings)

(Strings)

Piano

18 Poco mosso

17 19

now. All I want is a plain man;

(Violins)

mf *p*

(Piano tacet until m. 30)

(Cellos)

20 (MARIAN)

all I want is a mod - est man; a qui - et man, a

(WWS, Strings)

23 gen - tle man, a 24 straight - for - ward and 25 hon - est man to 26 sit with me in a

27 cot - tage some - where in the 28 state of I - o - wa. 29 And I would like him to

30 be more in - t'rest - ed in me 31 than he is in him - 32 ten. 33

(+Strings)

Piano

(Strings)

mp

(Piano tacet until m. 46)

The musical score is written for a vocal soloist (Marian) and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes various dynamics and performance instructions. The lyrics are written below the vocal line. The score includes measures 20 through 33. Measure 20 is marked with a box containing the number 20. Measure 21 is marked with the number 21. Measure 22 is marked with the number 22. Measure 23 is marked with the number 23. Measure 24 is marked with the number 24. Measure 25 is marked with the number 25. Measure 26 is marked with the number 26. Measure 27 is marked with the number 27. Measure 28 is marked with the number 28. Measure 29 is marked with the number 29. Measure 30 is marked with the number 30. Measure 31 is marked with the number 31. Measure 32 is marked with the number 32. Measure 33 is marked with the number 33. The piano accompaniment includes various dynamics and performance instructions. The score includes measures 20 through 33.

#23 - My White Knight

(MARIAN)

34 35 36 37

self. And more in-t'rest-ed in us than in me.

Celeste

(Strings - pizz.)

p (#) (Strings - arco)

38 **Poco lento**

ten.

39 40 41

And if oc-ca-sion-'ly he'd pon-der what makes Shake-speare and Bee-tho-ven great,

pp

42 **Lento** 43 44 **Molto lento** 45

him I could love 'til I die. Him I could love 'til I die.

46 **Tempo 1°** 47 48

My White Knight, not a Lan-ce-lot nor an

(WWs, Strings)

Piano

(Piano tacet until m. 54)

(Cellos)

(MARIAN)

49 50 51 52

an - gel with wings. Just some - one to love me, — who is not a - shamed of a

(WW's, Strings)

53 54 55 56

few nice things. My White Knight, — let me walk with him where the

Piano

pp

(Piano tacet until m. 62)

57 58 59

oth - ers ride by; walk, and love him —

(WW's)

pp

#23 - My White Knight

60 **Very broadly** (MARIAN) **Molto lento**

'til I die. 'Til I

(Violins) **ff**

(WWs) **Piano** **pp** (Tmts.)

(Cellos)

Tempo 1°

63 *ossia:* 64 65

die.

(Tmts.) (WWs)

(Tmts.)

(+Reeds, Strings—8on)

66 67 68

From: "The Majestic"
Orange Colored Sky

by

MILTON DELUGG and WILLIE STEIN

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ORANGE COLORED SKY

Words and Music by
MILTON DeLUGG and WILLIE STEIN

Walking Tempo

mf

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes and rests. The tempo is marked as 'Walking Tempo'.

Chorus (Wistfully)

$A\flat$ $A\dim$ $B\flat m7$ $B\dim$ $A\flat$ $G\flat maj7$

I was walk-in' a - long _ Mind-in' my busi - ness when out of an Or - ange Col-ored

mp-mf

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes a 'crash' effect in the second measure. The tempo is 'Walking Tempo'.

$F9$ $B\flat m7$ $B\dim$ $A\flat$ $F7$ $B\flat m7$ $E\flat7$

Violent

Sky Flash! Bam! A - la - ka - zam! _ Won-der-ful you _ came

Violent

(crash) (crash) *mp-mf*

The second line of the chorus continues the vocal melody and piano accompaniment. The piano part includes two 'crash' effects in the second and third measures. The tempo is 'Walking Tempo'.

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$A\flat$ Adim $E\flat 7$ $A\flat$ Adim $B\flat m 7$ Bdim $A\flat$ $G\flat maj 7$
 by. I was hum-min' a tune _ Drink-in' in sun - shine when out of that or - ange col-ored

$F 9$ *Violent* $B\flat m 7$ Bdim $A\flat$ $F 7$ $B\flat m 7$ $E\flat 7$
 view Flash! Bam! A - la - ka - zam! _ I got a look _ at
Violent
 (crash) (crash) *mp-mf*

$A\flat$ $B\flat m 7 A\flat$ $A\flat 9 (\#5)$ $D\flat$ $A\flat 7 (\#9)$ $G 7$ $C 7$ $C 7 \flat 5$ $F m$
 you. One look and I yelled "Tim - ber Watch out for fly-ing glass" 'Cause the

$F m$ $D\flat$ $B\flat 7$ $F m 7$ $B\flat 7$
 ceil-ing fell in, and the bot-tom fell out, I went in - to a spin, and I start-ed to shout "I've been

Eb7 3 3 Bbm7A7(b⁵) A^b Adim Bbm7 Bdim
 hit! This is it! This is it!" I was walk-in' a - long - Mind-in', my busi - ness when
 (crash) *mp-mf*
 A^b Gbmaj7 F9 8vb Violent Bbm7 Bdim A^b F7 3
 love came and hit — me in the eye. Flash! Bam! A - la - ka - zam! Out of an
 Violent (crash) (crash)
 1. Bbm7 Eb7(b9) A^b Bbm7A^b Eb7 Bbm7 A9 Db6 Dbm6
 Or-ange Col-ored Sky. I was Or-ange col-ored, Pur-ple striped, - Pret-ty green Pol-ka dot-ted
 2. A^b C7b5 F7 Bbm7 Eb7(b9) A^b6 Gb13(#11) A^b6
 sky Flash! Bam! A - la - ka - zam! and good - bye. _____
 (crash) (crash)

(TIME TA) MAN UP

[Rev. 4/19/11]

Music and Lyrics by
TREY PARKER
ROBERT LOPEZ
MATT STONE

Vocal Arrangements by
STEPHEN OREMUS

NABULUNGI: "Everyone is waiting! Just come back to the village and you will have your listeners! I swear it!" [MUSIC]

ELDER CUNNINGHAM:

1 2 3 4 5

What did Je - sus do, when they sen-tenced him to die? Did he

6 7 8 9

try to run a-way? Did he just break down and cry? No,

A 11 12 13

Je - sus dug down deep, know-ing what he had to do. When

14 15 16 17

faced with his own death, Je - sus knew that he had to... man

F Cadd9/D

B Power Ballad (Feels in 2)

19 20 21

up. He had to man up. So he crawled up on that cross, and he stuck it out. And he manned

mp G G/F C/E Cm/Eb

22 23 24 25

up. Christ, he manned up. And taught us all what real man-ning up is a-bout.

rall.
G5 G5/F C/E Gsus/D

Driving, in 4 ♩ = 142

C

26 26A 28

And now it's up to me and it's time____ ta man up.

E⁵ E⁵ D⁵ E⁵

29 30 31 32

Je-sus had his time ta, now it's mine ta man up. I'm tak-ing the reins, I'm cross - ing the bear.

D⁵ E⁵ C Bm B^{sus} Em

33 34 35 36

Just like Je - sus, I'm grow - ing a pair. I've got to stand_ up, can't_ just clam up, it's

C Bm B Em C/A Bm C A⁵/C[#]

37 38 39 40

time ta____ man up!_____ 'Cause there's a

C/D ff G^{sus}/D

D

42 43 44

time in your life when you know you've got to man up! Don't let it pass you by, there's just one time ta man up!

mf E⁵ D⁵ E⁵ D⁵ E⁵

45 46 47 48

Watch me man up like no - bo-dy else! I'm gon-na man up all o - ver my-self! I've

C Bm Bsus Em C Bm B Em

49 50 51 52

got to get read - y, it's time - ta - time - ta - fill -

C/A Cym. G/A C/D Gsus/D G⁵

E

54 55 56

What did Je-sus do, when they put nails through his hands? Did he scream like a girl, or did he take it like a man? When

mf Gsus G Gsus² G Gsus G D/E Em

57 some - one had to die, 58 to save us from our sins.

C/A A7sus Bm

59 Je - sus said, "I'll do it." 60 And he took it on the chin! 61 He manned 62

F(add9) Gsus/D

[F] 64 up! And he manned up. 65 He took a bul - let for me and you. 66 That's man

G5 [drs] G5/F C/E Cm/Eb

67 up. 68 Real man up. 69 And now it's my time ta 70 do it too. 71

G5 G5/F C/E Gsus/D G5 Drm. Fill

G

73 74 75

Time ta be a he-ro and slay the mon-ster! Time ta bat-tle dark-ness, you're not my fa-ther!

mf E⁵ D⁵ E⁵ D⁵ E⁵

76 77 78 79

It's time ta time ta, just watch me go! Time ta step up and steal the show! It's

C Bm Bsus Em C Bm B Em

80 81 82 83

time ta! It's mine ta! It's time ta! Time ta. Time

C/A Bm C A⁵/C[#] Gsus/D

H

85 86 87

ta. NABULUNGI: Man up!

Salt Tlay Ka-si-ti, A place of hope and joy And

G Em C D

88 89 90 91

Time

if we want to go there, we just have to fol - low that white boy!

G Em Cadd⁹/A C/D D

I

93 94 95

ta!

ELDER PRICE:

Hea-ven - ly Fath - er why do you let bad things hap - pen?

NABULUNGI:

Did you get my

UGANDANS:

Ka - lay Ka - si - ti?

CMaj⁷ Bm⁷ D/G G D/G G

(ELDER PRICE)
96 3 97 3 98 99
More to the point, why do you let bad things hap-pen to me? I'm
(NABULUNGI)
text? Ka-lay Ka - si - ti!
(UGANDANS) Ka-lay Ka - si - ti, we got your text!

C^{Maj}7 B^m7 D/E E D/E E

J
ELDER CUNNINGHAM:
101 102 103
Man up!
sure you don't think I'm a flake, be-cause you've clear - ly made a mis - take.
MORMONS:
Turn it off!

A^m D B^m C^{Maj}9

104 3 105 106 107

I'm go-ing where you need me most: Or - lan - do! _____

Or - lan - do! _____

UGANDANS: (unis)

We will

Am D Δ D/E E D/E E

K ELDER CUNNINGHAM:

109 110

My time ta time ta now it's my time ta time ta No

lis-ten to the fat white guy But ha-sa di - ga ee - bo-wai.

A⁵ F^{#5} B⁵ A⁵

111 112 114 **L**

time ta not time ta no now it's time ta time ta I'm in the lead for the ve - ry first time!

UGANDAN WOMEN:

Huh!

UGANDAN MEN:

Time ta! _____

Huh!

F^{#5} B⁵ A⁵ D A/C[#] C^{#7} F^{#m}

ELDER CUNNINGHAM:

ELDER PRICE:

I've got-ta stand up get my flip-pin' can__ up it's

I'm go-ing where the sun__ al-ways shines!

+MORMONS

Shines ta!_

Ha_

time

ta__

time

ta__

man

M

up! _____

ELDER PRICE:

Or -

NABULUNGI:

Sal Tlay Ka - si - ti, Sal Tlay Ka - si - ti

MORMONS:

Turn it off! _____ Turn it

UGANDAN WOMEN:

Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya

UGANDAN MEN:

A⁵ A⁵/G D⁵/F[#] D⁵/F

126 127 128 129

Man up!

lan - do, Or - lan - do, I'm com - ing, Or-lan - do!

Sal Tlay Ka - si - ti,

Turn it off, turn it off! Turn it Turn it off, turn it off! Turn it

Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya

A⁵/E G/D F/C Bm7(b5)

Detailed description: This is a musical score for a song. It consists of six systems of music. The first system shows measures 126 to 129. The vocal line (treble clef) has lyrics: 'lan - do, Or - lan - do, I'm com - ing, Or-lan - do!'. The piano line (treble clef) has lyrics: 'Man up!'. The second system continues the vocal line with lyrics: 'lan - do, Or - lan - do, I'm com - ing, Or-lan - do!'. The piano line has lyrics: 'Sal Tlay Ka - si - ti,'. The third system has lyrics: 'Turn it off, turn it off! Turn it Turn it off, turn it off! Turn it'. The piano line has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The fourth system has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The piano line has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The fifth system has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The piano line has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The sixth system has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. The piano line has lyrics: 'Hay - ya - ya Hay - ya - ya Hay - ya - ya Hay - ya - ya'. Chord symbols are provided for the piano part: A⁵/E, G/D, F/C, and Bm7(b5).

130 131 132 133 134 135

It is time ta! *sub. mp*

sub. mp

Sal Tlay Ka-si-ti *sub. mp*

off *sub. mp*

UGANDAN: 130 131 132 133 134 135

I have mag-gots in my scro - tum! *sub. mp*

Ha! *sub. mp*

mf
A/E

DRS.

Don't Let Me Go

Words by
David Lindsay-Abaire

Music by
Jeanine Tesori

Freely

Gm Eb7

Donkey Hey, hey, hey. ya got - ta let me go with you —

mf

Gm Eb7

You don't know what it's like to be con - sid - ered a freak Well, may - be you

Gm Cm/Eb

do, but that's why we got - ta stick to - geth - er — No. no. no.
Shrek: Don - key

Moderately fast (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

F D Em7 D/F#

no. don't speak, don't speak, don't speak Just hear me out.

C/G G D Em7 D/F# C/G G

I might sur - prise — you I'll — be a friend when oth - ers de - spise — you

D Em7 D/F# G7 Bb

Don't roll your eyes; stop with the mop - in' You need a pal: — my

A7 D Em7 D/F#

cal - en - dar's o - pen — I'll bring you soup when

C/G G D Em7 D/F# C/G G

you feel con - gest - ed I'll — bail you out when you get ar - rest - ed.

D Em7 D/F# G7 Bb7

I got - cher back — when things get scar - y, and I'll shave it

A7 E F#m7 E/G#

when it gets hair - y — Don't let me go — Don't let me

F#m7 E/G# A G#m7 C#m F#m7 B7sus4

go Don't let me go. — oh. — oh. — oh. — oh You need —

E F#m7 E/G# C/G G D Em7 D/F#

me. you need me I'll treat you right and

C/G G D Em7 D7/F# C/G G/B

nev - er act shod - dy If you kill a man. I'll hide the bod - y

D Em7 D/F# G7 Tacet

Whad - da - ya say? You're not re - spond - ing

A7 E F#m7 E/G#

I think we're bond - ing Don't let me go Don't let me

F#m7 E/G# A G#m7 C#m F#m7 B7sus4

go Don't let me go, — oh, — oh. oh. — oh You need —

E F#m7 E C Bb F F/G

— me — You 'n' me. — we — be - long to - geth - er,

A G D E

like but - ter and grits. like kib - bles and bits, like yin and yang,

A G D E

Sturm und Drang. — like Eng — and Chang, at - tached at the hip;

A G D/F# A/C#

but not an old la - dy hip that might break I'm gon - na be

Bm7 B7 C Bb

on you like a fat kid on cake Like Cupid and Psyche, like

F G C Bb F G

pop rocks and Mikey. We'll stick together like that Velcro stuff. I'm the fuzzy side, you'll be the spiky Ooh! Like little

C Bb F G Dm C/E

kids and the pajamas with those funny things at the bottom: You know, feeties! Like donuts and oh, what goes with donuts?

F Dm7 G13

Do - nuts and di - a - be - tes _____ Don't let me

rit e cresc.

C#m A E/B

go Don't let me go _____ Don't let me go _____ Don't let me

f

F#7 D F G F/C

go Hold me. _____ hug me. _____ take me, please

D F G F/C

Na na na na na _____ na Please don't _____ let me go

D F G F/C

1 need you, 1 need you, 1 need you. 1 need you, 1 need you, 1 need you, 1 need you, 1

Freely A7

need you. 1 need you. 1 need you. 1 need you. 1 need you. 1 need you. 1 need you, 1 need you Don't let

G7 F9 E7b9 Eb9

me go. go. go. Don't let me

Bb9 B9 C9 C#9 D9

g - g - g - g - g - g - g - g - g - g - go!

Wherever He Ain't

Jerry Herman

Voice

Piano

This nin - ny of a pup - pet was a -

5

Vo.

Pno.

vail - a - ble the sec - ond that he called And

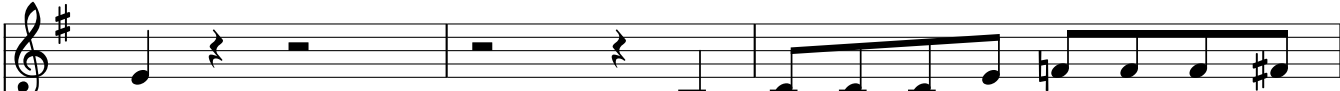
8

Vo.

Pno.

#all he had to do was yell "Hey Ma - bel", and this dumb hash sling - er

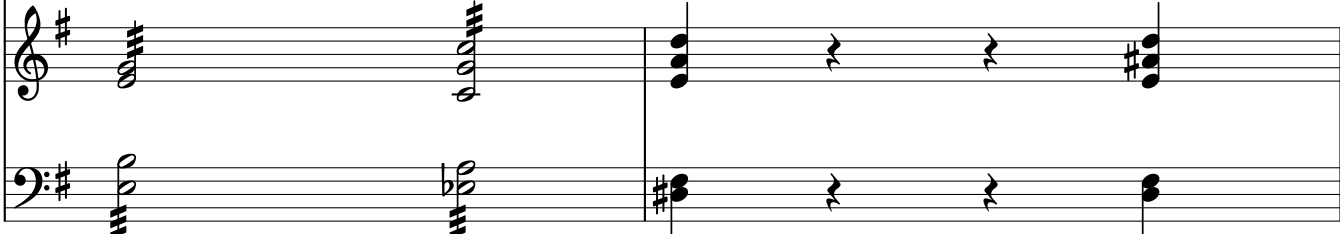
10

Vo. 
 crawled! For se - ven lou - sy years I watched him

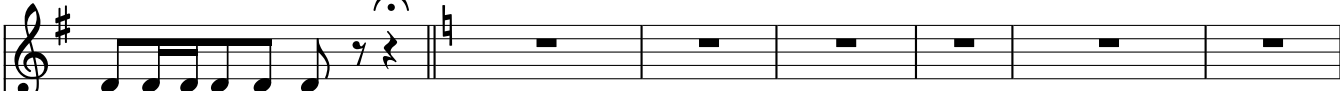
Pno. 

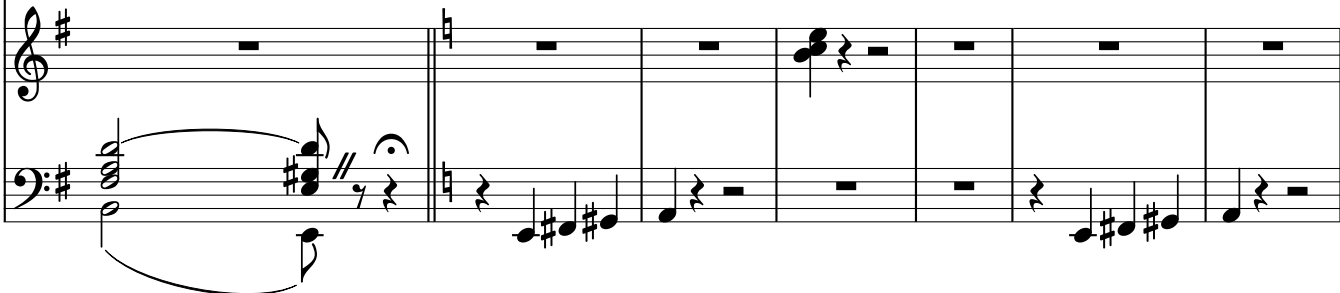
13

Vo. 
 swear and shove and shout "With you or with - out you!" Well,

Pno. 

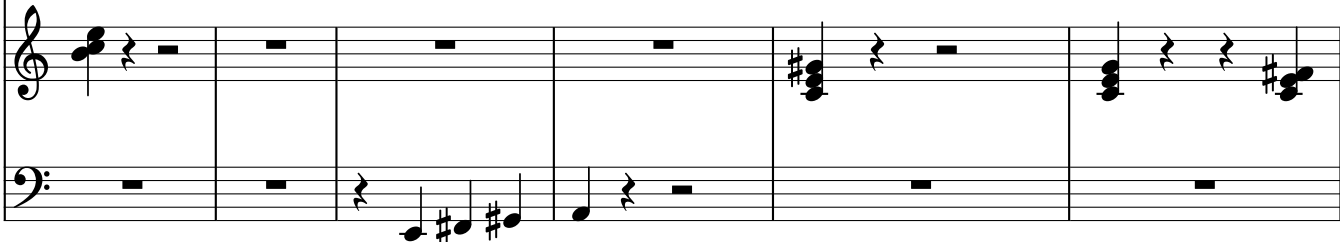
15

Vo. 
 it's gon na be with out

Pno. 

22

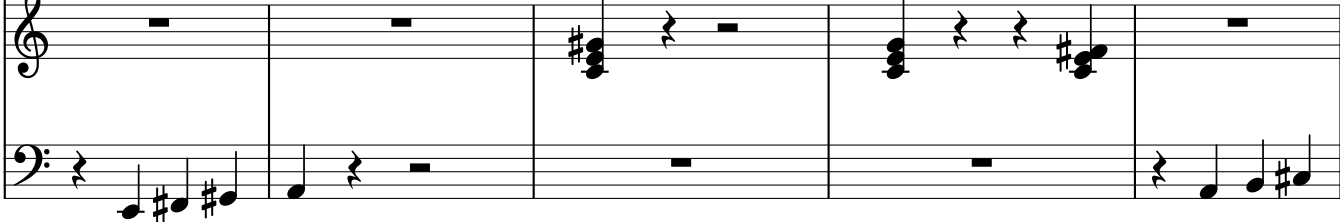
Vo. 
 I got - ta give my life some spar - kle and fizz

Pno. 

28

Vo. 

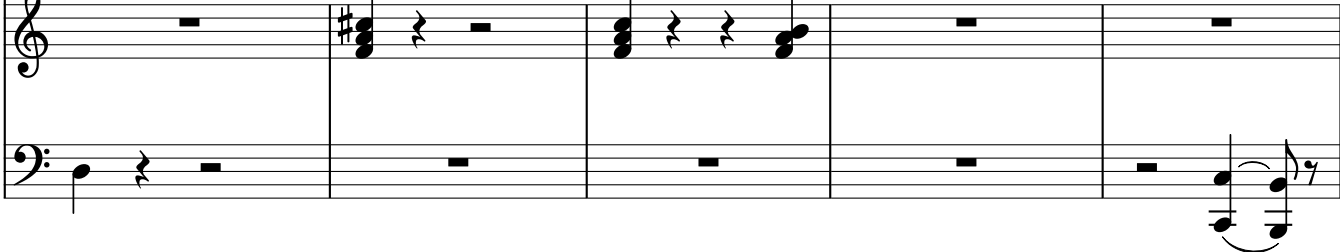
And think a thought that is - n't wrapped up in his

Pno. 

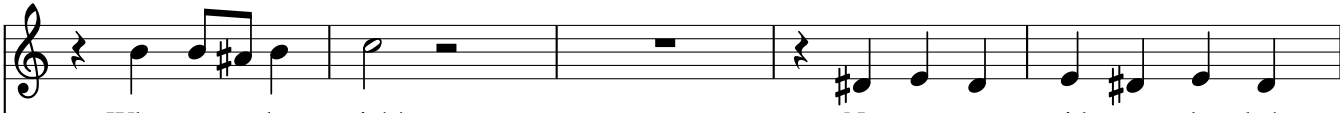
33

Vo. 

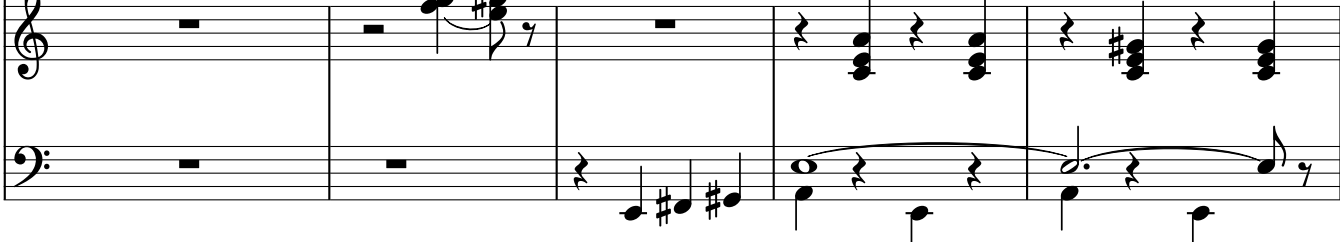
The place that I con - sid - der par - a - dise is wher - ev - er he ain't!

Pno. 

38

Vo. 

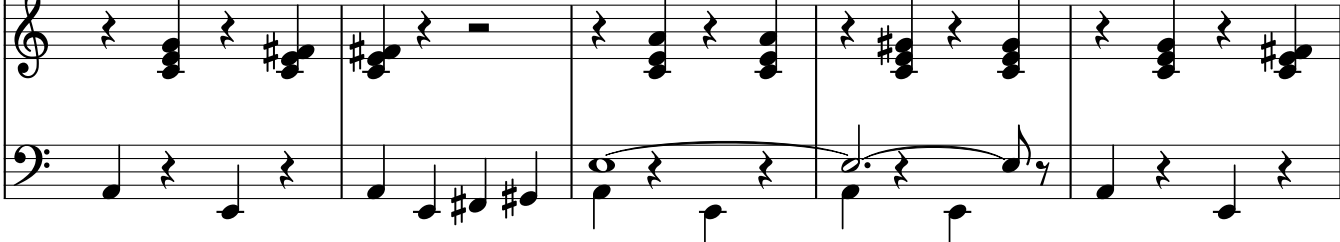
Wher - ev - er he ain't! No more to with - er when he's

Pno. 

43

Vo. 

grouch-y and gruff No more to list - en to him bel - low and bluff

Pno. 

48

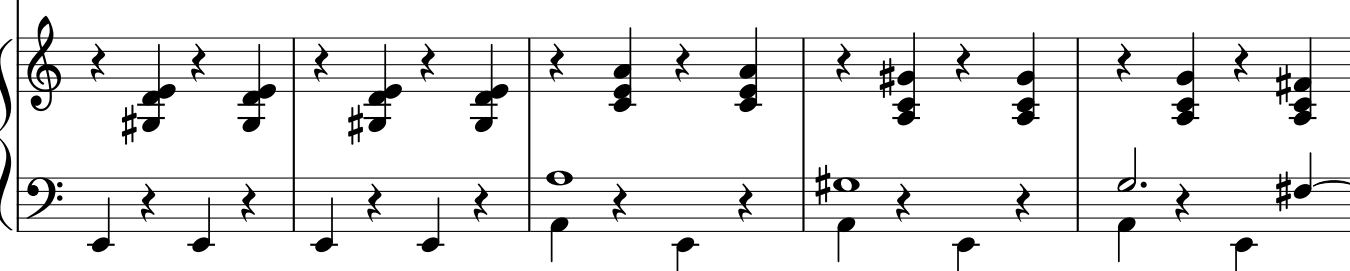
Vo.  To-mor-row mor-ning I'll be strut-tin' my stuff wher-ev-er he

Pno.

71

Vo. 

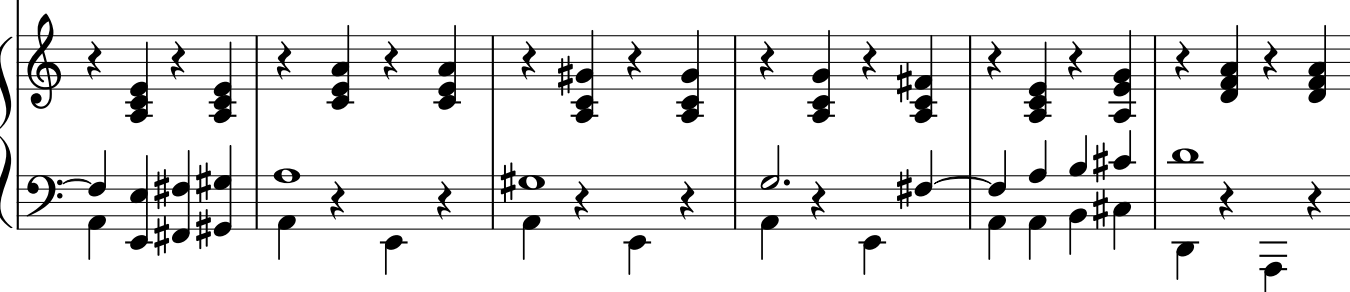
- - I walked be - hind him like a meek lit - tle lamb

Pno. 

76

Vo. 

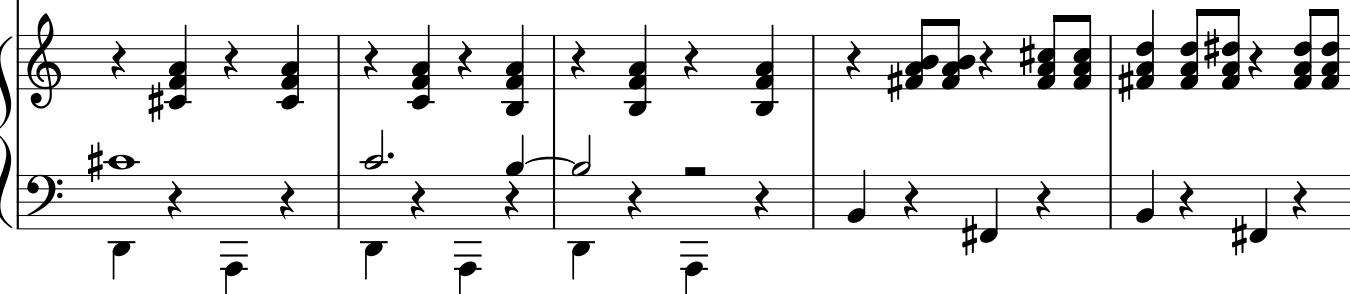
And had my fill of his not giv-ing a damn I'll go to

Pno. 

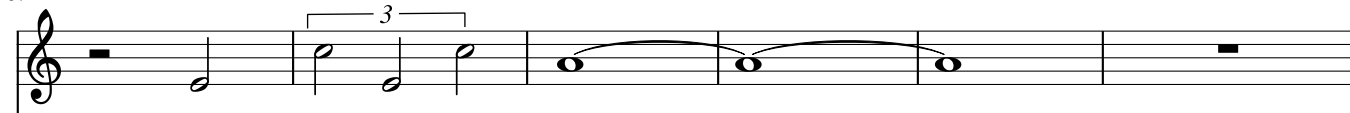
82

Vo. 

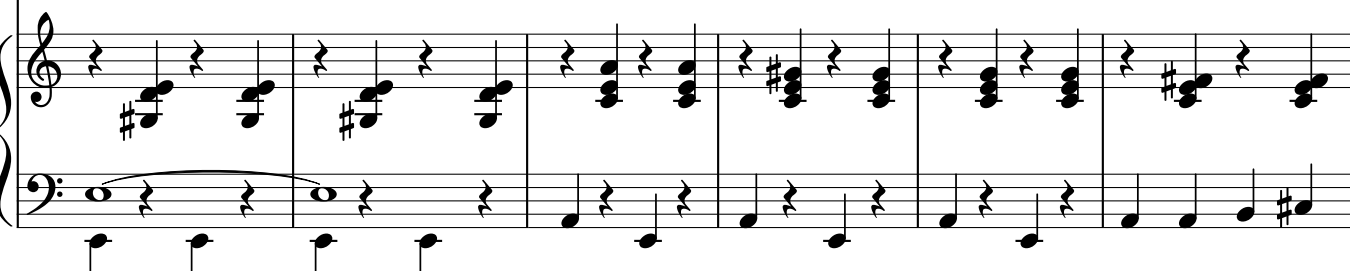
Syd-ney or Cey - lon or Si-am wher-ev-er he ain't!

Pno. 

87

Vo. 

Wher - ev - er he ain't!

Pno. 

116

Vo.

Pno.

My lit - tle love nest was a ter - ri ble trap

121

Vo.

Pno.

With me be - hav - ing like a sim - per - ring sap

126

Vo.

Pno.

And so I'm look - ing for a spot on the map If he's go - ing south

131

Vo.

Pno.

I'm go - ing north It he's go - ing back I'm go - ing forth -

137

Vo.

- Wher - ev - er he

Pno.

143

Vo.

ain't

Pno.

149

Vo.

Pno.

On the Street Where You Live

from My Fair Lady

by

FREDERICK LOEWE

Lyrics by: ALAN JAY LERNER

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from MY FAIR LADY

ON THE STREET WHERE YOU LIVE

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Allegro moderato

Piano introduction in D major, 4/4 time. The music is marked *p* (piano). It features a series of chords and single notes in both the treble and bass staves, creating a gentle, romantic atmosphere.

6

FREDDY:

Vocal line for Freddy: "I have of - ten walked _____ down this street be - fore; _____ But the". The piano accompaniment is marked *p* (piano) and *con tenderezza* (with tenderness). It features a series of chords and single notes in both the treble and bass staves, supporting the vocal melody.

11

Vocal line: "pave-ment al - ways stayed be - neath my feet be - fore. _____ All at once am I _____". The piano accompaniment is marked *p* (piano) and *sempre* (always). It features a series of chords and single notes in both the treble and bass staves, supporting the vocal melody.

16

Vocal line: "_____ sev - 'ral sto - ries high, _____ Know - ing I'm on the". The piano accompaniment continues with a series of chords and single notes in both the treble and bass staves, supporting the vocal melody.

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street where you live. _____ Are there li - lac trees _____ in the

This system contains measures 20 through 24. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "street where you live. _____ Are there li - lac trees _____ in the". The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The music features a mix of eighth and quarter notes, with some measures containing rests.

heart of town? _____ Can you hear a lark in an - y oth - er part of town? _____

This system contains measures 25 through 29. The vocal line continues with the lyrics: "heart of town? _____ Can you hear a lark in an - y oth - er part of town? _____". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

_____ Does en - chant-ment pour _____ out of ev - 'ry door? _____ No, it's

This system contains measures 30 through 34. The vocal line begins with a rest followed by the lyrics: "_____ Does en - chant-ment pour _____ out of ev - 'ry door? _____ No, it's". The piano accompaniment continues with a steady flow of chords and moving lines.

just on the street where you live. _____ And oh, _____

poco cresc. *mf*

This system contains measures 35 through 39. The vocal line continues with the lyrics: "just on the street where you live. _____ And oh, _____". The piano accompaniment includes dynamic markings: *poco cresc.* (poco crescendo) and *mf* (mezzo-forte). The music concludes with a final chord in measure 39.

40

the tow - er - ing feel - ing Just to know

44

some - how you are near! The o -

48

- ver - pow - er - ing feel - ing That an - y sec - ond you may

52

sud - den - ly ap - pear! Peo - ple stop and stare.

They don't both - er me, For there's no - where else on

earth that I would rath - er be. Let the time go by;

I won't care if I Can be here on the

street where you live. Peo - ple stop and stare.

72

They don't both - er me. For there's no - where else on

76

earth that I would rath - er be. Let the time go by,

80

I won't care if I Can be here on the

84

street where you live.

a tempo

f cresc. a tempo

ff

Not My Father's Son

Moderately Slow ♩ = 71

Lola

8

When I was just a kid, — ev - 'ry-thing I did

Piano

mp

6

T.

8

was to be like him, under my — skin. — My

Pno.

11

T.

8

fath - er always thought — if I was strong and fought. —

Pno.

15

T. 8

Not like some al - ba-tross, I'd begin to fit in.

Pno.

20

T. 8

Look at me pow - er-less and hold-ing my breath. Trying

Pno. *mf*

23

T. 8

hard to repress what scared him to death. It was nev - er eas - y to

Pno.

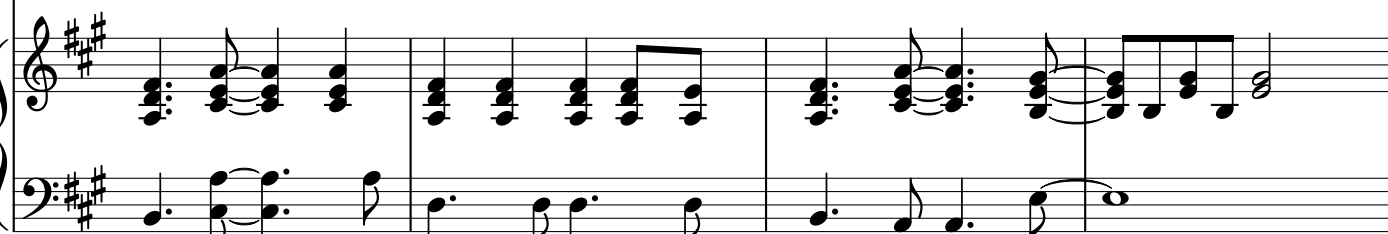
26

T.  be his type of man.____ To breathe free - ly was not in his plan.____ And the

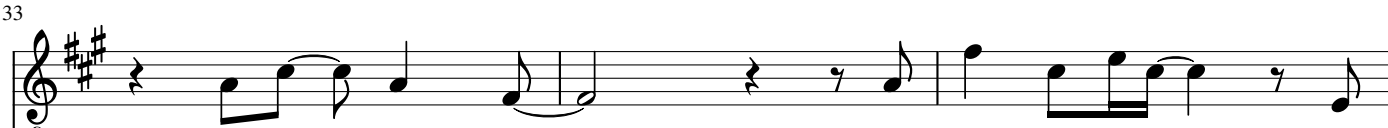
Pno. 

29

T.  best part__ of me____ is what he would - n't____ see.____ I'm not

Pno. 

33

T.  my fath-er's son.____ I'm not the im-age__ of

Pno. 

36

T. 8 what he dreamed of.____ With the strength of Spar - ta and the

Pno.

38

T. 8 pa-tience of Job,____ still could - n't be the one____ to ech-o

Pno.

42

T. 8 what he'd done,____ and mi-ror what was not____ in me.____

Pno.

46

T. 8

So I jumped in my dreams and

Pno.

48

T. 8

found an es - cape, ——— maybe I went to ex - tremes — of

Pno.

50

T. 8

leath - er and lace. ——— But the world seemed bright - er six

Pno.

52

T. 8

inch - es off the ground. — And the air seemed light - er,

Pno.

54

T. 8

I was pro-found — And I felt so — proud — just to

Pno.

57

T. 8

live out — loud. — I'm not my fath - er's son. — I'm

Pno.

61

T. 8 not the im-age__ of what he dreamed of,____ with the

Pno.

63

T. 8 strength of Spar - ta and the pat-i-ence of Job,____ still could - n't

Pno.

66

T. 8 be the one__ to ech-o what he'd done__ and mirror

Pno.

70

T. 8 what was not in me.

Pno.

73

T. 8 *f* The end - less tor - rent of ex - pec - ta - tions.

Pno. *f*

75

T. 8 swirl - in in - side my mind. Wore me down.

Pno.

77

T. 8

I came to the rea - li - za - tion and I fin-'lly turned a - round

Pno.

80

T. 8

to see that I could just be me.

Pno.

mp

mp colla voce

a tempo

84

Charlie:

T. 8

I'm not my fath - er's son I'm not the im-age of

Pno.

p

p

88 Lola: Lola & Charlie:

T. 8 what he dreamed_ of_ With the strength of Spart - a and the

Pno.

90

T. 8 pat-ience of Job, still could - n't be the one to ech-o

Pno.

94

T. 8 what he'd done and mir-ror what was not in

Pno.

97

T.

8

me.

Pno.

The musical score consists of two staves. The top staff is for the voice (T.) and the bottom staff is for the piano (Pno.). The key signature is three sharps (F#, C#, G#). The voice part begins with a vocal line that has a slur and a fermata. The piano part has a complex accompaniment with many beamed notes and a fermata. The score ends with a double bar line.

I've Been Invited To A Party

Words and Music by
NOËL COWARD

Tempo di Valse

Piano

The piano introduction consists of two systems of music. The first system is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass line starts with a half note G3, followed by a quarter note F3, a quarter note E-flat3, and a half note D3. The second system continues the melody and bass line, ending with a half note G4 in the right hand and a half note G3 in the left hand. The dynamics include a forte (f) marking and a mezzo-forte (mf) marking.

Refrain (with a Viennese lilt)

The first line of the refrain is in 3/4 time, starting with a treble clef and a key signature of two flats. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "I've been in - vit - ed to a par - ty. Ev-'ry-one will". The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a quarter note F3, a quarter note E-flat3, and a half note D3. The dynamics include a mezzo-piano (mp) marking and a tenuto (ten.) marking.

The second line of the refrain is in 3/4 time, starting with a treble clef and a key signature of two flats. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "say 'Who's that pret-ty girl?' As they see me swirl round the floor and be - fore the". The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a quarter note F3, a quarter note E-flat3, and a half note D3. The dynamics include a mezzo-forte (mf) marking and a crescendo (cresc.) marking.

5534-6

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Fm7 Bb7 Eb Bbdim Bb7 Fm7

night is through I'll be drink-ing cham - pagne out of ev - 'ry - one's

Bb7 Eb Bb7 Eb Bb7

shoe. Peo - ple will mur - mur "But she's charm - ing! What a love - ly

mp poco rit. *a tempo*

Eb

smile! What a sense of style!" No - bod - y will guess that my dress is the

cresc. *mf*

G7 Cm F7 Abm6 Eb Gm

one that I wear in Scene Three. And the whole roy - al court will a -

C7 Fm7 Bb7 Eb

gree _____ That the belle of the ball is me. _____

Gb Abm7 Db7

The most en - tranc - ing waltz will be The

R.H. *mf*

Abm7 Db9 Gb

waltz the prince will dance with me. And as we're float - ing

F7(sus.4) F7 Bbm

cheek to cheek, the press-ure of his hand _____ Will make me un-der-

E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$

stand there's real-ly no ne - ces - si - ty to speak. Guests will cheer and

rit. *a tempo*

A $\flat$ m7 D $\flat$ 7 A $\flat$ m7 D $\flat$ 9 G $\flat$

cry "Bra - vo!" As round and round and round we

B $\flat$ Cm7 F7

go And when the mu - sic comes to an end he'll

B $\flat$ 7 B $\flat$ dim B $\flat$ 7

say: "Hey, you've found a friend!" I've been in -

rit. *mp poco rit.*

E^b B^b7 E^b B^b7 E^b
 vit - ed to a par - ty And when they've at last played the fi - nal
a tempo *cresc.*

$F^{\#dim}$ B^b7
 dance, Some - one will ad - vance and I'll wait 'til a state - ly lim - ou -
mf

$Fm7$ B^b7 E^b B^bdim B^b7 $Fm7$
 sine Drives me back thru the sun - rise to Cam - ber - well

B^b7 E^b B^b7 E^b B^b7
 Green. And when I write home, to Mil - wau - kee, Mom will have a
mp poco rit. *a tempo*

E^b

fit when she reads the bit say- ing that I danced with a prince and that

cresc. *mf*

G7 *Cm* *F7* *A^bm6* *E^b*

since I've been asked round to tea. Then she'll tell all the

Gm *C7* *Fm7* *B^b7*

neigh- bors with glee That the belle of the ball was

poco allarg.

E^b *B^b7* *E^b*

me!

a tempo

ALONE IN THE UNIVERSE

Music by STEPHEN FLAHERTY

Lyrics by LYNN AHRENS

Moderately ♩ = 96

G **HORTON:** **G** **Gdim7**

There are se - crets on a leaf, in the

Eldim7/G **G** **Gdim7** **D/G** **D7/G** **G** **D7/G** **G**

wa - ter, in the air, hid - den plan - ets, ti - ny worlds, all in - vis - i - ble! Not a

Gdim7 **Eldim7/G** **G** **Bm**

per - son seems to know. Not a per - son seems to care. There is no one who be - lieves a thing I

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 96 beats per minute. The score is divided into three systems. The first system shows the vocal melody starting with a whole note rest, followed by a half note melody. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal melody with lyrics 'wa - ter, in the air, hid - den plan - ets, ti - ny worlds, all in - vis - i - ble! Not a'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. The third system concludes the vocal melody with lyrics 'per - son seems to know. Not a per - son seems to care. There is no one who be - lieves a thing I'. The piano accompaniment provides harmonic support with chords and moving lines.

Alone in the Universe - 12 - 1
0484B

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Freely, a bit slower

C(9) *poco rit.* Am7(b5)/E♭ G/D Cmaj7/E D/F# G7sus G7 C/E Cm6/E♭

say. Well, I'm fair - ly cer - tain at one time or oth - er, great

poco rit.

G/D D7sus E(9) **A tempo (with wonder)**

think - ers all feel this way. _____

Red.

Esus Bsus

B E(9)

E(9) Esus

I'm a - lone in the u - ni-verse. So a -

Rea

Bsus B

lone in the u - ni-verse. I've found mag - ic, but they won't

E(9)

see it. They all

Rea

Esus

call me a lu - na - tic. O - kay. Call me a lu - na - tic.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'If', followed by a half note 'I', and then a triplet of eighth notes 'stand on my own, so be it.' The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature has three sharps (F#, C#, G#).

If I stand on my own, so be it.

Second system of the musical score. The vocal line continues with a half note ''Cause I', followed by a half note 'have wings.' and then a whole note 'Yes,'. The piano accompaniment continues with the same harmonic structure. The key signature remains three sharps.

'Cause I have wings. Yes,

Third system of the musical score. The vocal line starts with a whole note 'I can fly', followed by a half note 'a - round the moon'. The piano accompaniment continues with the same harmonic structure. The key signature remains three sharps.

I can fly a - round the moon

Fourth system of the musical score. The vocal line continues with a half note 'and far be - yond the sky' and then a whole note 'and'. The piano accompaniment continues with the same harmonic structure. The key signature remains three sharps.

and far be - yond the sky and

A(9) E/G# G

one day soon I know there you'll be.

E/G# A(9)

One small voice in the u - ni - verse.

E/G# C#m7 F#sus

One true friend in the u - ni - verse...

B5 E(9)

who be - lieves in me.

D $\flat$ (9)
(HORTON:)D $\flat$ sus

JO-JO:

I'm a - lone in the u - ni-verse. So a -

Rea

Detailed description: This system contains the first three measures of the song. The vocal line begins with a whole note rest, followed by a half note 'I'm', a quarter note 'a', a half note 'lone in the u - ni-verse.', and a quarter note 'So a -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some triplets.

A $\flat$ sus A $\flat$

lone in the u - ni-verse. My own plan - ets and stars_ are

Detailed description: This system contains measures 4 through 6. The vocal line continues with a half note 'lone in the u - ni-verse.', a quarter note 'My', a half note 'own', a quarter note 'plan - ets and stars_', and a quarter note 'are'. The piano accompaniment continues with the same rhythmic pattern as the first system.

D $\flat$ (9)

A - lone in the u - ni-verse.

glow - ing_ No one

Rea

Detailed description: This system contains measures 7 through 9. The vocal line continues with a half note 'A - lone in the u - ni-verse.', a quarter note 'glow - ing_', a quarter note 'No', and a half note 'one'. The piano accompaniment continues with the same rhythmic pattern as the first system.

D♭sus

no - tic - es an - y - thing. Not one per - son is lis - ten - ing.

A♭sus

A♭

D♭(9)

They don't have an - y way_ of know - ing...

HORTON:

G♭(9)

D♭/F

No - bod - y knows_ that I have_ wings._ Yes, I have wings.

Ebm Ebm/A^b D^b G^b(9)

I can fly a round the moon

I can fly

D^b/F F/A F/C Bbm D^b7/A^b

and far be - yond the sky. Well,

be - yond the sky. Well,

G^b(9) D^b/F F^b

some day soon, you will hear my plea.

some day soon, you will hear my plea.

The musical score is written for a vocal line and a piano accompaniment. The key signature has five flats (Bb, Eb, Ab, Db, Gb) and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of the vocal melody. The second system contains the next two lines. The third system contains the final line of the vocal melody. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols are placed above the staff to indicate the harmonic structure.

One small voice in the u - ni - verse.

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "One small voice in the u - ni - verse." The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, creating a shimmering effect.

D♭F

JO-JO:

B♭m7

E♭sus

One true friend in the u - ni - verse.

The second system of the musical score. The vocal line continues with the lyrics "One true friend in the u - ni - verse." The piano accompaniment maintains its intricate rhythmic texture, with various chordal and melodic lines in both hands.

A♭5

BOTH:

D♭(9)

Please be - lieve in me.

The third system of the musical score. The vocal line begins with the lyrics "Please be - lieve in me." The piano accompaniment continues with its characteristic complex rhythms and chordal structures.

E♭m

E♭m/A♭

cresc.

The fourth system of the musical score, which is a piano solo. It features a melodic line in the right hand and a supporting bass line in the left hand. The right hand includes a crescendo marking (*cresc.*) and a series of beamed notes. The system concludes with a final chord in the right hand.

Yes, I have wings and

JO-JO:
I have wings,

A $\flat$ /E $\flat$ E $\flat$ m/A $\flat$ D $\flat$ G $\flat$ (9)

I can fly a round the moon

I can fly

D $\flat$ /F F/A F/C B $\flat$ m D $\flat$ /A $\flat$

and far be - yond the sky. You

be - yond the sky.

G $\flat$ D $\flat$ /F F $\flat$

called my name and you set me free...

D $\flat$ /F G $\flat$ 2

One small voice in the u - ni - verse...

D $\flat$ /F B $\flat$ m11 E $\flat$ m11

One true friend in the u - ni - verse...

Absus
poco rit. *D(9)*
a tempo

who be - lieves in me.

who be - lieves in me.

poco rit. *a tempo*

Red.

Dsus *Absus*

Ab *D(9)* *Db*

rit.

rit.

Red.

When You've Got It, Flaunt It!

[r 4/02]

Orchestration: Larry Blank

1 Ulla: 2 Swing 3

Ven you got it. flaunt it

Sw-----

(Pno—elaborate Db7 arp.)

(WWs)

p

(Tpt 3/Tbns)

(Tpts 1+2)

Red. —

4 5 6

Step right up and strut your stuff Peo - ple tell you mo - des - ty's — a

(W.B.)

7 *wir - tue —* 8 But in the thea - tre mo - des - ty — 3 can hurt you — 9 Ven you

(Tpts/Tbns)

(Solo Tbn)

10 got it, 11 flaunt it 12 Show your as - sets let 'em know you're

(Fls/Picc)

mp

(Tpts/Tbn 1)

13 proud 14 Your good - ies you must push, stick your 15 chest out, shake your rush Ven you

(Brass)

16 got it. shout it out loud!

(Tbns) *mf*

(+ Tpts)

(Tbn 3)

18 Now U - la dance!

19 A little faster

20

(Wood Block)

(Fl/Picc)

(Hn) *p*

mp

21

22

23

mf

(Tenors)

(Hp gliss)

24

Samba

25

(Hn)

mf

(Wws/Brs)

ff

(Bari/Bs + Bongos)

26

27

Ven you

28

Lite Swing

29

30

got it

show it

put your hid-den trea-sures on dis-

(Tenors)

pp

mp

mp

(Tbns)

Sweetly (♩ = ♪³ ♪)

C#m7(b5) F#7 Bm F#7(b9)/B Bm F#m7(b5) F#7

I was yust a lit - tle girl in Sve - den _____ my thought-ful moth-er gave me this ad -

mp

Bm Bm7 E7 A6 F#m7

vice: If na - ture bless-es you from top to bot - tom, _____

6 8va--

Swing! (♩ = ♪³ ♪)

Bm11 E13 A13

show that top to bot - tom, don't think twice. _____ Don't think

mf

3

Fm9/Bb Bb13 Fm/Bb Gm/Ab Ab/G Bb/F

twice. _____ Ven you

f

3 3 3 3

Broad Swing

E6 E6/D# C#m7 E6/B F#13 F#13/E F#13/D# F#13/C#
 got it, _____ share it. _____
ff
 B7 B9 E6 C#7/E# F#m7 B9
 Let the pub - lic feast up - on your charms.
 E E/D# C#m7 E/B F#m11 B7 F#m11 B13
 Peo-ple say that be - ing prim is prop - er. But ev - 'ry show-girl knows that "prim" will
mf
 E C9 F F/E Dm9 F/C
 stop her. Ven you got it, _____
f

The musical score is written for a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/style is 'Broad Swing'. The score is divided into four systems. The first system has a vocal line with lyrics 'got it, _____ share it. _____' and a piano accompaniment with triplets and a forte (*ff*) dynamic. The second system has lyrics 'Let the pub - lic feast up - on your charms.' and a piano accompaniment with triplets. The third system has lyrics 'Peo-ple say that be - ing prim is prop - er. But ev - 'ry show-girl knows that "prim" will' and a piano accompaniment with a mezzo-forte (*mf*) dynamic. The fourth system has lyrics 'stop her. Ven you got it, _____' and a piano accompaniment with triplets and a forte (*f*) dynamic. Chords are indicated above the vocal line, and dynamics are indicated below the piano line.

G7 C7 Gm/Bb

give it. _____ Don't be self - ish, give it all a -

A7 G(add9)/B Cdim7 A7/C#

vay! _____ Don't be

D7

shy, be bold and cute, show the

p *ff*

G9b5

boys that birth - day suit. Ven you

p *ff*

"Going home"

Gm9 Bbm7

got it, _____ if you got it, _____

f

F6/C G9/C C13

once you got it, shout out hoo -

Samba (♩ = ♩)

C7 F

ray! _____

ff

F/Eb Bb/D Bbm/Db C7sus F6/9

fff

The musical score is written for voice and piano. It begins with a key signature of one flat (Bb) and a common time signature. The first system features a vocal line with the lyrics 'got it, _____ if you got it, _____' and a piano accompaniment starting with a forte (*f*) dynamic. The piano part includes chords Gm9 and Bbm7. The second system continues the vocal line with 'once you got it, shout out hoo -' and includes chords F6/C, G9/C, and C13. The piano accompaniment features triplets and a rising scale in the right hand. The third system is marked 'Samba (♩ = ♩)' and includes a vocal line with 'ray! _____' and a piano accompaniment starting with a fortissimo (*ff*) dynamic. The piano part includes chords C7 and F. The final system includes chords F/Eb, Bb/D, Bbm/Db, C7sus, and F6/9, and ends with a fortissimo (*fff*) dynamic and a 7-measure rest in the vocal line.

MAKE THEM HEAR YOU

Lyrics by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Simple, with emotion

The image displays a musical score for the song "The Lord's Prayer" by Franz Schubert. The score is written for voice and piano in 4/4 time, with a key signature of three flats (B-flat major or D-flat minor). The lyrics are in English and are written below the vocal line. The piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into three systems, each with a key signature change indicated above the vocal line: C minor (Cm), G minor (Gm), and A-flat major (A^b). The first system includes the lyrics "out and tell our sto - ry. Let it ech - o far and wide. Make them". The second system includes the lyrics "hear you. Make them hear you. How". The third system includes the lyrics "hear you. Make them hear you. How". The piano part includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and a tempo change to *più mosso* (faster) in the third system. The score is presented in a clear, legible format with a white background and black ink.

(a tempo)

E⁺ Gm A^b B^b Cm

jus - tice was our bat - tle and how jus - tice was de - nied. Make them

(a tempo)

Fm B^bsus E^bsus E^b E^bmaj7/D

hear you. Make them hear you. And

cresc.

più mosso

Cm Gm A^b B^b E^b E^bmaj7/D

say to those who blame us for the way we chose to fight that

mf più mosso

(Slowly building)

Cm Gm7 Cm B^b A^b A^b6

some - times there are bat - tles which are more than black or

poco rit. *(a tempo)*

G B $\flat$ E $\flat$ E $\flat$ /G

white. And I could not put down my sword when

poco rit. *(a tempo)*

A $\flat$ B $\flat$ Cm Fm Fm7 B $\flat$ sus

jus - tice was my right. Make them hear you. Make them

piu mosso E $\flat$ sus E $\flat$ E $\flat$ sus E $\flat$ B

hear you... Go

piu mosso cresc.

E E/F $\sharp$ E/G $\sharp$ A B C $\sharp$ m G $\sharp$ m7

out and tell the sto - ry to your daugh - ters and your sons. Make them

F#m F#m7 Bsus B7 B/C# C#m B/A A E B/D# C#m G#m
 hear you. Make them hear you. And tell them, in our strug- gle, we were

A B C#m G#m F#m F#m7 Bsus B7 F#m7/E E E/D#
 not the on - ly ones. Make them hear you. Make them hear you. Your

C#m G#m7 A B E E/D# C#m G#m7 C#m B
 sword can be a ser - mon or the pow - er of the pen. Teach ev - 'ry child to raise his voice and

A A6 G# *rall.* B E *a tempo Defiantly!* E/G#
 then, my bro - thers, then will jus - tice be de - man - ded by ten

a tempo
rall.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four systems. The first system contains the first line of the song, with lyrics 'hear you. Make them hear you. And tell them, in our strug- gle, we were'. The second system contains the second line of the song, with lyrics 'not the on - ly ones. Make them hear you. Make them hear you. Your'. The third system contains the third line of the song, with lyrics 'sword can be a ser - mon or the pow - er of the pen. Teach ev - 'ry child to raise his voice and'. The fourth system contains the fourth line of the song, with lyrics 'then, my bro - thers, then will jus - tice be de - man - ded by ten'. The piano accompaniment consists of a right hand melody and a left hand bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'rall.' and 'a tempo'. The lyrics are written below the vocal line.

A B C#m G#m F#m A/B
 mil - lion righ - teous men. Make them hear you. When they

C#m G#m C#m F# F#7 F#m7(b5)/E Am/B
 hear you. I'll be near you a

E G#m/B A/E Bsus
 gain.

E B/D# C#m E/B A A/C# G#m7/B E
poco rall.

poco rall. *sfz*

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the corresponding piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody ending with a long note, while the piano accompaniment continues with a series of chords. The fourth system shows the piano accompaniment with a series of chords and a final chord marked with a forte dynamic (sfz). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The Music That Makes Me Dance

Cue: FANNY is alone at work-table. The lights dim.

2 Ad lib.

I add two and two-- The most sim-ple ad-di-tion, Then

Piano

Piano only

swear that the fig-ures are ly-ing. I'm a much bet-ter com-ic than

math-e-ma-ti-cian 'Cause I'm bet-ter on stage than at in-ter-mis-sion. And as

10

far as the man is con-cerned-- If I've been burned, I have-n't

L.H.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems. The first system includes a vocal line and a piano accompaniment. The piano part is marked 'Piano only' and 'Piano'. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The score is marked with 'Ad lib.' and 'L.H.'.

VOICE: (over loudspeaker) Ladies and gentlemen, Florenz Ziegfeld
presents the one and only Fanny Brice!
Slowly - In tempo

learned. I

[Orch.]
Cls., Str. (Celesta)
mf

16 Moderately slow 4

know he's a - round when the sky and the ground start in ring - ing. —

Cls., Str.
p

I know when he's near by the thun - der I hear in ad -

Alto Sax.
mf

24

vance. His words and his words a - lone are the

Alto solo
mf

Str., W.W.
p

Alto Sax. 8 bassa

words that can start my heart sing - ing. — And

Str.

his is the on - ly mu - sic that makes me dance.

+ W.W. Alto Sax.

32

He'll sleep and he'll rise in the light of two eyes that a -

Alto Sax.

dore him. Bore him it might, But he

mf

won't leave my sight for a glance. In ev-'ry

Str. +Cls. Trbs. Cls.

40 way, ev-'ry day, I need less of my-self And need more him..

Vins. Trb. Cls. Tpt. solo L.H. rall.

Ad lib.

more him. 'Cause his is the on - ly - mu - sic that makes me

colla voce

48 dance. Br. 'Cause his is the on - ly

fz *p* Str., W.W.

mu - sic that makes me dance!

ff Tutti

Trbs. Saxs.

Attacca

No. 27a

Change Of Scene

(The Music That Makes Me Dance)

Moderately - In 4

Piano

f Tutti
Hn., Trb., Cello

L.H.

R.H.

9

pp Trbs., Hn., Cello

Hold until cue:
EMMA: Well, they
cleaned it up alright.

Vlins.
ppp

Fade

No. 34

SUNDAY – FINALE
(COMPANY)GEORGE: (Reading) "Order."
Rubato(Old Lady enters) GEORGE: "Design..." (continues)
Maestoso e non rubato (♩ = 76)

24 (Safety) 25

DOT: "Harmony."

24a (Last time) 25a (to 26) 26

LDIER,
ESTE #1,
ESTE #2:

DOT,
ONNE,
LADY,
RIEDA,
URSE,
UISE:

Sun-day, By the blue Pur-ple yel-low red wat - er

Sun-day, wat - er

sim.

27 37

On the green Pur-ple yel-low red grass, As we

As we

38/

pass Through ar-range-ments of shad-ows

pass Through ar-range-ments of shad-ows

cresc.

41/

cresc. Towards the vert-i-cals of trees For-

cresc. Towards the vert-i-cals of trees For-

poco rall.

mf *poco rall.*

44/

A tempo *f* ev-er ... By the blue Pur-ple yel-low red wat-er

f *A tempo* *l.h.* ev-er ... wat-er *(l.h.)*

47

ALL MEN:

On the green — Or-ange vi - o - let mass Of the grass

ALL WOMEN:

Of the grass

50

DOT: *mp*

GEORGE: *p*

In our per-fect park, — Made of flecks of light —

54

ALL MEN: *p*

And dark, — And par - a - sols: —

(8vb)

loco

58/ 61 LOUISE, SOLDIER,
FRANZ: *mp*

CELESTE #1,
CELESTE #2: *cresc. poco a poco*

p Peo - ple stroll - ing through the trees. *mp* Of a small sub - urb - an

cresc. poco a poco

63/ + NURSE, OLD LADY,
YVONNE, LOUISE:

park On an is - land in the riv - er

+ BOATMAN, JULES:

park On an is - land in the riv - er

66/ GEORGE, LOUIS,
CELESTES #1 & #2,
FRANZ: *f rall.*

On an ord - in - ar - y

ALL OTHERS: *f rall.*

On an ord - in - ar - y

rall.

(They begin to leave slowly,
except for Dot, who remains
Downstage with George)

69 *A tempo* *ff*

Sun-day ... Sun-day ...

ff *8va* *dim.*

A tempo *dim.*

(Dot leaves George, crossing
Upstage into the park; she
turns toward him.
The white canvas drop descends)

GEORGE: "White. A blank
page or canvas. His
favorite. So many
possibilities..."

(He looks up and sees Dot disappearing
behind the white canvas. Lights fade to
black)

73 *p*

Sun-day ...

p *mf*

End of Act II

No. 35

BOWS

Moderato (♩ = 112)

The first system of the musical score for 'BOWS' consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte piano (*fp*) dynamic and a crescendo marking (*cresc. poco a poco*). The middle and bottom staves are a grand staff (treble and bass clefs) playing a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic and the instruction *sempre stacc.* (always staccato). The tempo is marked Moderato with a quarter note equal to 112 beats per minute.

(Company's bows)

The second system of the musical score, labeled '(Company's bows)', begins with a measure number '4' at the start of the top staff. The top staff features a melodic line with accents and a forte (*f*) dynamic. The middle and bottom staves continue the grand staff accompaniment. The bottom staff includes a section marked *(gva)* (glissando) and *(stacc.)* (staccato), followed by a section marked *loco* (loco). The dynamics remain forte (*f*).

7

Measures 7-9. The score is in G major (one sharp). The vocal line (top staff) features various ornaments (v) and a piano accompaniment (bottom staves) with a steady eighth-note pattern in the right hand and chords in the left hand.

10

Measures 10-12. The score is in G major (one sharp). The vocal line (top staff) features various ornaments (v) and a piano accompaniment (bottom staves) with a steady eighth-note pattern in the right hand and chords in the left hand. A dynamic marking *dp* is present in measure 11.

13

Musical score for measures 13-15. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The time signature is 4/4. The piano part features a complex texture with many beamed sixteenth notes and chords. The vocal parts have melodic lines with some grace notes. The word *legato* is written above the piano staff in measure 15.

16

Musical score for measures 16-18. The score continues with the same four staves. The piano part has a more rhythmic texture with many beamed sixteenth notes. The word *marcato* is written above the piano staff in measure 17. The vocal parts continue their melodic lines.

19

Musical score for measures 19-21. The score is written for four staves: Treble 1, Bass 1, Treble 2, and Grand Staff (Piano). The key signature is one sharp (F#). Measure 19 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). Measure 20 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). Measure 21 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). The Grand Staff (Piano) features a Treble staff with a whole note chord (F#, C#, G#) and a Bass staff with a whole note chord (F#, C#, G#). The word "legato" is written below the Treble staff of the Grand Staff in measure 19.

22

(Dot and George's bows)

Musical score for measures 22-24. The score is written for four staves: Treble 1, Bass 1, Treble 2, and Grand Staff (Piano). The key signature is one sharp (F#). Measure 22 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). Measure 23 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). Measure 24 features a Treble 1 staff with a whole note chord (F#, C#, G#) and a Bass 1 staff with a whole note chord (F#, C#, G#). The Grand Staff (Piano) features a Treble staff with a whole note chord (F#, C#, G#) and a Bass staff with a whole note chord (F#, C#, G#). The word "f" is written below the Treble staff of the Grand Staff in measure 22.

25

sim.

29

33

36

39

Measures 39-41 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords and moving lines in both the right and left hands, with some measures containing triplets or complex rhythmic patterns.

42

Measures 42-44 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with some measures featuring triplets.

45

Measures 45-47 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with some measures featuring triplets.

48

Measures 48-50 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with some measures featuring triplets.

rall.
(2nd time only)

After 2nd time, segue

No. 36

EXIT MUSIC

Maestoso (♩ = 76)

mf *sim.*

poco rit.

A tempo

4 8 12

15

dim.

19

mp

8vb

23

cresc.

loco

rall. e cresc.

A tempo

27

ff

ff

31

sfz