

*Rodgers & Hammerstein's*  
*A Grand Night For Singing*

*Music by*  
**RICHARD RODGERS**

*Lyrics by*  
**OSCAR HAMMERSTEIN II**

*Musical Arrangements by*  
**FRED WELLS**

*Orchestrations by*  
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*Conceived by*  
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*Originally produced by Roundabout Theatre Company, New York City, 1993*

PIANO/CONDUCTOR

Ensemble

1

"Grand Night..."

# Sounds Of The Earth

Orch: Michael Gibson

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features a piano part with a Piccolo (Picc) and a bass line. The piano part has a trill in measure 3. The bass line is mostly rests.

Musical score for measures 5-8. The score is in 3/4 time and B-flat major. It features a piano part with a Piccolo (Picc) and a bass line. The piano part has a Piccolo in measure 7. The bass line has a melodic line in measure 5 and rests in measure 6. A bass clef (Bs) is indicated below the bass line in measure 5.

Musical score for measures 9-12. The score consists of three systems of staves. The first system has two treble clef staves, both of which are empty. The second system is a grand staff (treble and bass clefs). The treble clef staff contains a melodic line with a trill (tr) over the final measure. The bass clef staff contains a bass line with a long note in measure 10 labeled (Vc).

Musical score for measures 13-16. The score consists of three systems of staves. The first system has two treble clef staves, both of which are empty. The second system is a grand staff. The treble clef staff contains a melodic line with a trill (tr) over the final measure. The bass clef staff contains a bass line with a long note in measure 14 labeled (Vc). The word (Hp) is written above the treble clef staff in measure 13. The word (Wind Chimes) is written above the second treble clef staff in measure 16.

Musical score for measures 17-20. The score consists of three systems of staves. The first system has two treble clef staves, both of which are empty. The second system is a grand staff. The treble clef staff contains a melodic line with a trill (tr) over the final measure. The bass clef staff contains a bass line with a long note in measure 18 labeled (Bs). The word (Fl) is written above the treble clef staff in measure 18. The word (Wind Chimes) is written above the second treble clef staff in measure 20.

21 22 23 24

Play

(Hp)

(Vc)

25 26 27 28 Martin:

All the

(Wind Chimes)

(Fl)

(Hp)

Play R.H.

(Bs)

29 30 31

sounds of the earth are like mu - sic

(Hp)

(Fl)

Play

J,A: mu - sic

32 33 34

All: All the

L/V: mu - sic

tr

(W.Chms)

(Bs)

35 36 37

sounds of the earth are like mu - sic,

(Hp)

accel e. cresc.

(+Vc)

38 39 40

mu - sic, mu - sic

Direct segue to "Opening"

PIANO/CONDUCTOR

Ensemble

1A

"Grand Night..."

# Opening Medley

Orch: Michael Gibson

Direct segue from "Sounds Of The Earth"

## Brisk Waltz

Musical score for measures 1-4 of "Brisk Waltz". The score is in 3/4 time with a key signature of one sharp (F#). It features a piano part and a conductor's part. The piano part includes a forte (f) dynamic and a section marked (+Hp/VclBs) with a piano (p) dynamic. The conductor's part includes a section marked (Hp) and a section marked (+Fl/Vibes). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the staves.

Musical score for measures 5-8 of "Brisk Waltz". The score continues from measure 4. It features a piano part and a conductor's part. The piano part includes a piano (p) dynamic and a section marked (+Hp/VclBs) with a piano (p) dynamic. The conductor's part includes a section marked (+Fl/Vibes). The score is divided into four measures, with measure numbers 5, 6, 7, and 8 indicated above the staves. The final measure (8) is marked [To 49].

49

Men: 50 51 52

Women:

[+Opt Piano]

(+Vibes)

(+Vc-8vb)

(+Hp)

(+Bs)

53 54 55 56

La

Musical score for measures 57-60. The score includes staves for Violin (V,L), Men's voices, and Piano. The key signature is one sharp (F#). Measure 57 is marked with a forte dynamic (f) and includes the instruction 'A'. The vocal parts feature a long 'La' note. The piano accompaniment includes the instruction 'cresc.' and the addition of Vibraphone (+Vibes) and Basses (+Bs).

Musical score for measures 61-64. The score includes staves for Violin (V,L), Men's voices, and Piano. The key signature is one sharp (F#). Measure 61 is marked with a forte dynamic (f). The vocal parts feature a long 'La' note. The piano accompaniment includes the instruction 'rit.' and the addition of Flute (+Fl) and Harp (+Hp). The score concludes with a tenuto (ten.) marking.



A tempo

65

Vicki Lynne

66 67 68

La La La La La La La La La La

Alyson Jason

La La La La La La La La La

Martin:

La La La La

(+Fl)

(Hp out) (+Vibes)

(+Vc/Bs)

69 70 71 72

La La La La La La La La

La La La La La La La La La

La La La

(Hp)

73 V.L. 74 75 76

La La La La La La La La La La

A

La La La La La La

J M

La La La La La La La

M

La

77 78 79 80

La La La La La La La La

La La La La La La La La La La La La

La La La La La La La La La La La La

(Fl)

(Hp)

(+Vibes)

(+Vc/Bs)

81 82 83 84 85 86

La La La La La

La La La La La La La La

La La La La La La La La

(+Bells)

87 88 89 90

sub. p (Pno/Vc)

91 92 [To 94] 94 [To 96]

*molto rit.*

96 **Moderato**  
Lynne "So Far"

97 98 99

We have nothing to re-member so far, so far. So

*p (Hp)*

100 101 102 103

far we have - n't walked by night and shared the light of a star. So

*(Vibes) mp*

*(+Vc-muted)*

104

far your hearthas nev-er fluttered so near, so near that

my own heart a-lone could hear it. We

112

have - n't gone be - yond the ver-y be - gin - ning. We've

116 117 118 119

just be - gun to know how luck - y we are. So

*p* *rit.*

120 **A tempo** 121 122 123

we have noth - ing to re - mem - ber so far, so far, but

*(+Bs-opt)*

124 125 126 127

now I'm face to face with you, and now at last we've met, and

*rit.*

*(+Bs)*

128 *Slower* 129 *Almost A tempo* 130

now we can look for - ward to the things we'll

131 *Allegro* 132 133

nev - er for - get.

*poco rall.* *Play mf*

134 "Collage"

Martin: 135 136 Vicki 137

Some en - chant - ed eve - ning Ba - li H'ai

*mp* (Vc) (Cl)

138 139 140 Jason 141

may call you \_\_\_\_\_ A hun - dred mil - lion

Glock (Hp)

142 143 Alyson 144 [To 156]

mir - a - cles \_\_\_\_\_ Peo - ple will say we're in

(Cl) (Vc)

156 **Bright Waltz**

All: 157 158 159 Women: Men:

love. \_\_\_\_\_ I I

(Tri) (+Cl) sub. p (+Vc/Bs)



Women: 160 161 L 162 163

sim - ply re - mem - ber my fav - o - rite things I

A,V

I sim - ply re - mem - ber my

Men: J

sim - ply re - mem - ber my fav - o - rite things I

M

I sim - ply re - mem - ber my

164 165 166 167

sim - ply re - mem - ber my fav - o - rite things

fav - o - rite things I sim - ply re - mem - ber

sim - ply re - mem - ber my fav - o - rite things

fav' - rite things

(Cl out)

cresc.

Lynne 168 169 170 171

La

Alyson Peo ple will say we're in

Vicki Ba - li H'ai

Jason

La

Martin: 4

Some en - chant - ed eve - ning

(Hp)

(Tri)

*mf* *cresc.*

8<sup>va</sup>

172 173 174 175 Unis.

love

may call you

La La La

You may see a strang - er

It's a

It's a

It's a

It's a

*f*

8<sup>va</sup>

176

"It's A Grand Night..."

177 178 179

grand night for sing ing, the

grand night for sing ing, the

(Fl) gliss (+Vc-8vb)

(Unis.)

180 181 182 183

moon is fly ing high and

(+Hp)

184 185 186 187

some - where a bird who is bound he'll be heard is

(+Tri)

188 L.A. Mon V 189 190 191 All: It's a

throw - ing his heart at the sky.

192

193 194 195 grand night for sing - ing, the

gliss

196

197 198 199 stars are bright a - bove, the

(+Hp)

div.

200 201 202 203

earth is a - glow and to add to the show, I

earth is a - glow and to add to the show, I

(+Tri)

204 205 206 207

think I am fall - ing in love,

think I am fall - ing in love,

8va - (Fl)

Musical score for measures 208-211. The score is written for voice and piano. The vocal line consists of two staves (treble and bass clef) with lyrics: "Fall - ing fall - ing in". The piano accompaniment is in the grand staff (treble and bass clef) with a dynamic marking of *sub. p*. The key signature has one sharp (F#) and the time signature is 4/4. Measure 208 starts with a treble clef and a key signature change to F#. Measure 211 includes a vocal line with a fermata and a piano line with a fermata.

Musical score for measures 212-215. The score is written for voice and piano. The vocal line consists of two staves (treble and bass clef) with lyrics: "love... love...". The piano accompaniment is in the grand staff (treble and bass clef) with a dynamic marking of *p* and a marking of *(+Fl)*. The key signature has one sharp (F#) and the time signature is 4/4. Measure 212 starts with a treble clef and a key signature change to F#. Measure 215 ends with a treble clef and a key signature change to F#.

216

Men:

217

218

219

May - be it's more than the moon

(Fl)

*p.* (Vibes/Vc)

220

221

222

223

May - be it's more than the birds

*p.*

224

225

226

227

May - be it's more than the sight of a night in a

228 229 230 231

light too love - ly for words.

232

Women: 233 234 235

May - be it's more than the earth

236

237

238

239

shin - y and sil - ver - y blue

cresc.



Women: 240 241 242 243

May - be the rea - son I'm feel - ing this way has

Men:

May - be the rea - son I'm feel - ing this way has

(Vibes)

*mf*

(+Vc/Bs)

div. 244 245 246 247 [To 264]

some - thing to do with you! It's a

some - thing to do with you! It's a

*rit.*

(+Hp)

264

Women: 265 266 267

grand night for sing - ing, the

Men: grand night for sing - ing, the

*gliss* (+Vc-8vb)

(+Cym)

268 269 270 271

stars are bright a - bove, the

stars are bright a - bove all a - bove and I'm

*F/Hp*

(+Glock)

272 273 274 275

earth is a - glow and to add to the show, I  
fall - ing, fall - ing

276 277 278 279

think I am fall - ing in love, Alyson and I'm  
think I am fall - ing, fall - ing in love

280

fall - ing, fall - ing, fall - ing, fall - ing,

fall - ing, fall - ing, fall - ing, fall - ing,

*sub. p*

(Vc)

Play

284

fall - ing, fall - ing, fall - ing, fall - ing,

fall - ing, fall - ing, fall - ing, fall - ing,

(Fl)

(8va)

(+Glock)

288

L.V:

Musical score for measures 288-291. The score includes vocal lines for L.V. and A., and piano accompaniment. The lyrics are "La La La La La La La La". Measure 289 has a fermata over the first "La". Measure 291 has a glissando in the piano part. The piano part includes markings for *sub. p*, *(+Hp)*, and *gliss*.

(+Vc)

(+Bs)

Musical score for measures 292-295. The score includes vocal lines and piano accompaniment. The lyrics are "Fall - ing in". Measure 292 has a fermata over the first "Fall". Measure 295 has a fermata over the word "in". The piano part includes a *ff* marking.

Musical score for measures 296-299. The score is in G major and 4/4 time. It features a vocal line with the lyrics "love" and a piano accompaniment. The piano part includes a section marked "(FUGIK)" starting at measure 297. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line has a melodic line with lyrics "love" written below it.

Musical score for measures 300-303. The score is in G major and 4/4 time. It features a vocal line with a trill and a piano accompaniment. The piano part includes a section marked "gliss" and a section marked "A". The vocal line has a melodic line with a trill (tr) and a triplet (3) starting at measure 300. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piano part includes a section marked "gliss" and a section marked "A".

**PIANO/CONDUCTOR**

Jason  
Alyson  
Lynne  
Vicki

2

"Grand Night..."

# *Surrey With The Fringe On Top*

Orch: Jonathan Tunick

Bright 2

(Temple blocks)  
*mf*  
*mf*  
(+Vc)  
(+Bs)

5 6 7 8  
*mf*  
(+Vc)

9

Jason:

When I take you out to-night with me

Musical score for Jason's first line of music, measures 9-12. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 9 starts with a piano (*p*) dynamic. Measure 11 features a mezzo-forte (*mf*) dynamic. Measure 12 ends with a fermata. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

13

14

15

16

Alyson: "Honey?"

Hon - ey, here's the way it's going to be,

Musical score for Alyson's first line of music, measures 13-16. The score is in treble clef with a key signature of two sharps. Measure 13 starts with a piano (*p*) dynamic. Measure 15 features a mezzo-forte (*mf*) dynamic. Measure 16 ends with a fermata. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

17

18

19

20

You will set be - hind a team of snow - white hors - es

Musical score for Alyson's second line of music, measures 17-20. The score is in treble clef with a key signature of two sharps. Measure 17 starts with a piano (*p*) dynamic. Measure 19 features a *rit.* (ritardando) marking. Measure 20 ends with a fermata. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



21 **Slow** 22 23 **Tempo Giusto** 24 **Alyson: "Do I know you?"**

In the slick - est gig you ev - er see! \_\_\_\_\_

(T.B.)

sub p (Vc)

25 26 27 28

Chicks and ducks and geese bet - ter scur - ry When I take you out in the sur - rey

29 30 31 32

When I take you out in the sur - rey with the fringe on top!

(CU Xylo) (+Vc)

33

34 35 36

Watch that fringe and see how it flut-ters When I drive them high step pin'strut-ters!

(T.B.)

(Vc)

37 38 39 40

Nos - ey pokes - 'll peek thru their shut-ters and their eyes will pop! The

(Cl/Xylo)

41

42 43 44

wheels are yel-ler, the up - holster-y's brown, The dash-board's gen-u-ine leath - er, With

(Hp)

(+Vc)

45 46 47 48

i - singlass curtains y' can roll right down, in case there's a change in the weath - er.

49 50 51 52

Two bright side lights, wink - in' and blink-in' Ain't no fin - er rig, I'm a-think-in'!

(T.B.)

53 54 55 56

You c'n keep yer rig if you're think-in' 'at I'd keer to swop fer that

(Cl)

59 Brightly-Tempo I

57 58 60

shin - y lit - tle sur - rey with the fringe on the top!

(Brush on snare)

*mp* *mf*

61 Alyson: 62 63 64

Would y' say the fringe was made of silk?

(T.B.)

(C)

*p* *mf*

(+Vc)

65 Jason: 66 67 68

Would - n't have no oth - er kind but silk

*p* *mf*

69

Lynne/Vicki:

70 71 72

Has it real - ly got a team of snow - white hors - es?

(Cl)

*p*

*rit.*

Jason:

Tempo Giusto

Alyson: "Good answer."

73 74 75 76

One's like snow, the oth - er's more like milk.

(Cl)

(T.B.)

*p* (+Vc)

77

Jason:

78 79 80

All the world-'ll fly in a flur-ry When I take you out in the sur-rey

(T.B. cont)

(CUHp)

(+Vc)

(Bs)

81 82 83 84

When I take you out in the sur- rey with the fringe on top!

(Cl)

(Vc)

85 86 87 88

When we hit that road, hell fer leath-er, Cats and dogs'll dance in the heath-er

(T.B. cont)

(CvHp)

(+Vc)

(Bs)

89 90 91 92

Birds and frogs-'ll sing all to-geth-er and the toads will hop! The

(Cl)

(Vc)

93

wind - 'll whis-tle as we rattle a - long, The cows - 'll moo in the clov - er, The

(+Snare)

97 98 99 100

riv-er will rip-ple out a whis-pered song, and whis - per it o - ver and o - ver:

101

102 103 104

Don't you wisht y'd go on for-ev-er? Don't you wisht y'd go on for-ev-er?

(T.B.)

pp

105 106 107

Don't you wisht y'd go on for - ev - er and ud nev - er

(C) *p*

108 109 110

stop In that shin - y lit - tle sur - rey with the fringe on the

*mp* *p*

111 **A little slower-  
Tenderly** 112 113 114

top? \_\_\_\_\_

(Tri)

(Hp) *pp*



115

Musical score for measures 115-118. The system includes a vocal line, a triangle (Tri) line, and a piano accompaniment (Hp) with piano (pp) dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I can see the stars git-tin' blur-ry When we ride back home in the sur-rey,"

Musical score for measures 119-122. The system includes a vocal line, a triangle (Tri) line, and a piano accompaniment (Hp) with piano (pp) dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Rid - in' slow - ly home in the sur-rey with the fringe on top."

123

Musical score for measures 123-126. The system includes a vocal line, a triangle (Tri) line, and a piano accompaniment (Hp) with piano (pp) dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I can feel the day git-in' old-er, Feel a sleep - y head near myshouder,"

127 128 129 130

Nod-din', droop-in' close to my shoul-der till it falls, ker - plop! The

(Bells)

131 132 133 134

sun is swimmin' on the rim of a hill, The moon is takin' a head - er, And

(Cl)

(Vc) (+Hp)

(Bs)

135 136 137 138

just as I'm thinkin' all the earth is still, A lark-'ll wake up in the med - der.

tr

rit.

139

A little slower

140 141 142

Hush! You bird, my ba - by's a-sleepin' May - be got a dream worth a-keepin'

(Bells)

*rit. poco a poco*

143 144 145 146

Whoa! you team, and jist keep a-creep-in' at a slow clip clop. Don't you

(T.B.)

Slow

(Tutti) rit.

147 148

hur - ry with the sur - rey with the fringe on the

Very slow

(+Hp) rit. (+Hp)

Segue as one to "Stepsisters' Lament"

**PIANO/CONDUCTOR**

(Jason)  
Lynne  
Vicki

3

“Grand Night...”

# Stepsisters' Lament

Orch: Jonathan Tunick

Jason:

1 2 3 4

top

(Cl) tr

(+Xylo)

mf

(+Hp)

5 6 7 8

Tacet

(Pizz Bs)

(+Hp)

9 Lynne:

10 11 12

Why would a fel-low want a girl like her, a frail and fluf - fy beau - ty?

(Vc pizz)

(+Dms-brsh)

*p*

(+Bs)

13 14 15 16 ~~Vickie~~

Why can't a fel-low ev-er once pre - fer a sol - id girl like me? She's a froth-y lit-tle

(arco)

17 18 19 20

bub - ble with a flim-sy kind of charm, And with ver - y lit-tle

(Fl+Hp) sec

(Vo)

21 22 23 24 Lynne:

trou - ble I could break her lit - tle arm! Oh, oh,

(Fl+Hp)  
(Hp)  
(+Vc)

25 26 27 28

why would a fel - low want a girl like her, So ob - vious - ly un - u - sual?

*p*

29 30 31 32 Vicki:

Why can't a fel - low ev - er once pre - fer a u - sual girl like me? Her

(Hp) (Sn)  
(+Vc, Bs)

33

34 35 36 Lynne:

cheeks are a pret-ty shade of pink, But not an-y pink-er than a rose is. Her

*mp* (Vc) (pizz)

(Xyl)

37

38 39 40 Vicki:

skin may be del-i-cate and soft, But not an-y soft-er than a doe's is. Her

(Fl) (Bells)

(arc)

*mf*

41

42 Lynne: 43 44 Vicki:

neck is no whit-er than a swan's. She's on-ly as dain-ty as a dai-sy. She's

*mp* (Vc) (pizz)

(Fl) (Xyl)

(Hp)

45 46 Both: 47 48

on - ly as grace - ful as a bird. So why is the fel - low go - ing cra - zy? Oh,

(Fl) (Belle) (Hp) (3vb) (BD)

49 50 51

why would a fel - low want a girl like her, a girl who's mere - ly

(Fl) (Vc pizz) (+Bs DB's)

52 53 54 55

love - ly? Why can't a fel - low ev - er once pre - fer a girl who's mere - ly

(+Fl) (arco)



56 Vicki: 57 Lynne: 58 Both:

me? What's the mat-ter with the man? What's the mat-ter with the man? What's the mat-ter with the

(Bells) >

(Hp) >

(+Hp)

(pizz)

59 60

man?

(FT)

(xy)

(+Vc,Bs) (arco)

**PIANO/CONDUCTOR**

Martin

4

“Grand Night...”

# We Kiss In A Shadow

Orch: Jonathan Tunick

Andante

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. It features a vocal line (Vc) and piano accompaniment. The piano part includes a bell tree effect in measure 2, marked *delicato*. The piano part is marked *mp* and includes the instruction *(Hp) (+opt Bs)*. The vocal line is marked *(F)*. The measures are numbered 1, 2, 3, and 4.

Musical score for measures 5-8. The score is in 4/4 time and B-flat major. It features a vocal line (Vc) and piano accompaniment. The vocal line is marked *Martin:* and includes the lyrics: "We kiss in a shad - ow, We hide from the moon". The piano part includes a bell tree effect in measure 7, marked *(F)*. The measures are numbered 5, 6, 7, and 8.

9 10 11 12

Our meet-ings are few and o-ver too soon.

13 14 15 16

We speak in a whis - per, A - fraid to be heard

17 18 19 20

When peo-ple are near we speak not a word.

21

22 23 24

A - lone in our se - cret, To - geth - er we sigh for

(Vc)

Play

(Bs-pizz.) (+Bs)

25 26 27 28

one smil - ing day to be free.

(Fl)

cresc. f poco rit.

(Bs)

29

A tempo

30 31 32

To kiss in the sun - light and say to the sky:

(Bell tree)

(Fl)

mp

(Hp) (+opt Bs) (Vc)

33 Be - hold and be - lieve what you see! 34 35 36 Be -

(Tri)

(Hp)

mf p

mp (Vc)

rit.

(Vc/Bs)

(+Bs arco)

37 hold how my lov - er 38 39 A tempo 40 loves me

(Bell tree)

(Pno)

p

(+Bs)

(Hp)

ten.

(Hp)

(+opt Bs)

(Vc)

(Fi)

41 42 A - lone in our se - cret, 43 44 To - geth - er we sigh for

(Fl/Vc - 2 oc)

taves)

Play

(Bs-pizz.)

(+Bs)

45 46 47 48

one smil - ing day to be free. \_\_\_\_\_

*cresc.* *f* *rall.*

(Bs)

49 **A tempo** 50 51 52

To kiss in the sun - light and say to the sky:

(Bell tree)

(Fl)

*mp* (Hp) (+opt Bs) (Vc)

53 54 55

Be - hold and be - lieve what you see! \_\_\_\_\_

(Tri)

(Hp) *mf p* *p* (Vc) *rit.* (Hp) (Vc Bs) (+Bs arco)

56 57 58

Be - hold how my lov - er loves

Play

*p*

(Hp)

*g*

(+Bs)

59 A tempo 60 61 62

me

(Bell tree)

(Fl)

*p*

(Vc)

(Vc/Bs)

**PIANO/CONDUCTOR**

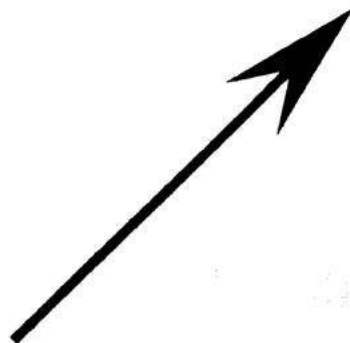
**Ensemble**

**5**

**"Grand Night..."**

# ***Hello Young Lovers***

**Orch: Jonathan Tunick**





**Brightly**

1 2 3 4 All (2nd x):

Hel -

(Bells)

8va

*mf*

(+Hp)

5

6 7 8

lo young lov - ers who - ev - er you are I

8va

*mp*

10 11 12

hope your trou - bles are few

(8va)

13

14 15 16

All my good wish - es go with you to - night

17 18 19 20

I've been in love like you Be

(Fl)

(8va) loco

(+Bs)

(+Hp gliss)

21

22 23 24

brave, young lov - ers and fol - low your star Be

(Hp)

(Vc)

Play

25 26 27 28

brave and faith - ful and true

29 *sub. p*

Men: ver - y close to each oth - er to -

Women: Cling

(f) Play

32 33 34

night I've been in love like

rit.

Direct Segue to "Wonderful Guy"

**PIANO/CONDUCTOR**

(All)  
Alyson

**5A**

"Grand Night..."

# *I'm In Love With A Wonderful Guy*

Orch: Jonathan Tunick

Direct segue from "Hello Young Lovers"

**Allegro**

35 All: 36 37 38

you.

*mf*

(+Hp)

(+Vcl/Bs)

39 40 41 42 Alyson:

I ex -

43

44 45 46

pect ev - 'ry one of my crowd to make fun of my

*p*

47 48 49 50

proud pro - tes - ta - tions Of faith in ro - mance

51

52 53 54

(fl)

*f*

55 56 57 58

And they'll

59 60 61 62

say I'm na - ive as a babe to be - lieve An - y

63 64 65 66

fa - ble I hear from a per - son in pants

67

Musical notation for measures 68-70. Includes piano part with *f* dynamic and guitar part with (Fl) fingering.

71

72

73

74

Musical notation for measures 71-74. Includes piano part with *p* dynamic and guitar part with (Fl/Bells) fingering.

75

76

77

78

Fear - less - ly I'll face them and ar - gue their

Musical notation for measures 75-78. Includes vocal line with lyrics and piano accompaniment with *mp* dynamic and (+Vc) and (+Bs) markings.

79 80 81 82

doubts a - way

(+Fl/Bells)

83

84 85 86

Loud - ly I'll sing a - bout flow - ers and

(+Hp)

87 88 89 90

spring

(+Fl/Bells) (+Hp)



91 92 93 94

Flat - ly I'll stand on my lit - tle flat

95 96 97 98

feet and say

(+Fl/Bells)

99 100 101 102

Love is a grand and a beau - ti - ful

(+Vc/Bs)

(+Hp)

103 104 105 106

thing

(Fl)

(+Vc)

(+Bs)

107 108 109 110

I'm not a - shamed to re -

(Hpl/Bells)

pp

111 112 113 114

veal The

(Fl)

115

116 117 118

world fa - mous feel - ing I

*colla voce*

(+Vc/Bs)

119

120 121 122

feel

*rit.*

*f* (+Tutti)

(+Hp gliss)

123

A tempo

124 125 126

I'm as corn - y as Kan - sas in Au - gust,

*mf* *p* *p* (+Vc)

(+Vc/Bs)

127 128 129 130

I'm as nor - mal as blue - ber - ry pie,

131 132 133 134

No more a smart lit - tle girl with no heart, I have

135 136 137 138

found me a won - der - ful guy!

(Fl) v v v v

(Hp)

(+Hp gliss)

139

140 141 142

I am in a con - ven - tion - al dith - er

143 144 145 146

With a con - ven - tion - al star in my eye,

147

148 149 150

And you will note There's a lump in my throat When I

151 152 153 154

speak of that won - der - ful guy!

(Hp)

155 156 157 158

I'm as trite and as gay As a dai - sy in

(+Tri)  
(+Vc)  
(+Bs)

159 160 161 162

May, A cli - ché com - ing true!

(F)  
(Hp)

163

164 165 166

I'm bro - mi - dic and bright As a moon - hap - py

167 168 169 170

night Pour - ing light on the dew!

(f) *rall.*

(+Hp) (+Hp gliss)

171 A tempo

172 173 174

I'm as corn - y as Kan - sas in Au - gust,

*mf* *p* (+Vc) *pp*

(+VclBs)

175 176 177 178

High as a flag on the fourth of Ju - ly!

179 180 181

If you'll ex - cuse an ex - pres - sion I

(Hp)

(+Bs)

182 183 184

use, I'm in love, I'm in love, I'm in

(Fl)

(Hp)

molto cresc.

(+Vc)



Musical score for measures 185-187. The vocal line (top staff) has lyrics: "love, I'm in love I'm in love with a". The piano accompaniment (bottom two staves) features a steady bass line and chords in the right hand. Measure numbers 185, 186, and 187 are indicated above the vocal staff.

Musical score for measures 188-190. The vocal line (top staff) has lyrics: "won - der - ful guy!". The piano accompaniment (bottom two staves) includes a dynamic marking of *f* (forte) in measure 189. Measure numbers 188, 189, and 190 are indicated above the vocal staff. There is also a marking *(Fl)* in the bass line of measure 189.

**PIANO/CONDUCTOR**

Vicki  
Alyson

# *I Cain't Say No*

Orch: Michael Gibson

6

"Grand Night..."

With Humor

Vicki:  
It

(Cl)

(Vibes)

*mf* (Vc)

5

ain't so much a ques - tion of not know - in' whut to do, I

9  
10  
11

knowed whut's right and wrong since I been ten. I

Play

(+Bs)

12  
13  
14  
15

heard a lot of sto-ries and I reck-on they are true A -

(Cl)

(Vc)

16  
17  
18

bout how girls 're put up - on by men. I

Play

(+Bs)

rit.

19 *Colla voce* 20 21

know I mus-n't fall in - to the pit, ————— But when I'm with a fel - ler, I fer -

(Hp)

(Vibes)

rit.

22 **Brightly** 23 **Alyson:** 24 25 **Vicki: "Yeab!"**

git! You fer - git?

(Cl)

*mf*

(+Foot stamp/Tamb)

*f*

(+VdBs)

26 **Refrain (brightly)** 27 28 29

Vicki:

I'm jist a girl who cain't say no,

(Foot stamp/Tamb out)

*mp*

(+Bs)

30 31 32 33

I'm in a tur - ri - ble fix

(+Vc/Bs)

34 35 36 37

I al - ways say "come on, le's go,"

(+Bs)

38 39 40 41

Jist when I or - ta say "nix!" When a

(Vibes)

(+Vc/Bs)

42

43 44 45

per - son tries to kiss a girl, I

(Hp) Play

(Vibes/Bass-opt)

(Cl)

46 47 48 49

know she or - ta give his face a smack. But as

(Vibes) sfz

(+Bs)

50 51 52 53

soon as some - one kiss - es me, I

(Hp) Play

(Vibes/Bass-opt)

(Cl)

54 55 56 57

some - how sor - ta want - a kiss him back!

*tr*

8va - - *gliss.*

(Vc)

(+Bs)

58

59 60 61

I'm jist a fool when lights are low,

(Cl)

*mf*

(+Hp/Vc/Bs)

62 63 64 65

I cain't be pris - sy and quaint

66

67 68 69

I ain't the type that c'n faint

(+Tamb)  
cresc.  
(Vc)  
(+Bs)

70

71

72

73

How c'n I be whut I ain't? I

74

75

76

77

cain't say



Slightly slower

78 79 80 81

no!

*cresc.* *ff* *fp* *fp (+Vc)*

82

83 84 85

Whut you gon-na do when a fel-ler gits flirt-y and starts to talk purt-y, Whut you gon-na do?

(Hp) (Cl)

(+W.Bik) (Vc)

86 87 88 89

S'pos-in' 'at he says 'at yer lips 're like cher-ries, er ros-es er ber-ries, Whut you gon-na do?

(Hp) (Cl)

(+B.D.)

90

91 92

S'pos - in' 'at he says 'at yer sweet - er 'n cream and he's got - ta have cream or

(Cl)

(+W.Biks)

93 94 95

die? Whut you gon - na do when he talks that way?

(Hp)

(Vc)

(+Bs)

Ad lib

Tempo I

96 97 98

Spit in his eye? \_\_\_\_\_

(+Vibes)

(+Tamb)

Play

*mf*

(Vc)

(+Bs)

99

100 101 102

Though I can feel the un - der - tow

*mp*

(+Hp/Vc/Bs)

(Cl)

103 104 105 106

I nev - er make a com - plaint

107

108 109 110

Till it's too late fer re - straint

*mp*

(+Tamb)

(Vc)

(+Bs)

111 112 113 114

Then when I want to I cain't I

115 116 117 118

Cain't Say

119 120 121 122

No!

*f*

*f cresc.*

*sf sf*

Detailed description: This is a page of a musical score for the song "I Cain't Say No". It contains three systems of music. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The first system (measures 111-114) has the vocal line starting with "Then when I want to I cain't I". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system (measures 115-118) has the vocal line continuing with "Cain't Say". The piano accompaniment continues with similar rhythmic patterns. The third system (measures 119-122) has the vocal line ending with "No!". The piano accompaniment in this system includes dynamic markings: *f*, *f cresc.*, *sf*, and *sf*. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

**PIANO/CONDUCTOR**

Jason

7

"Grand Night..."

# Maria

Orch: Michael Gibson

3 4 5

[Reed tacet]

(Hp)

(Vibes)

7 8

Jason:

When I'm

P/C

9

with her I'm con - fused out of fo - cus and be - mused and I nev - er know ex - act - ly where I

(Hp)

mp

(+Vc/Hp)

12

am Un - pre - dict - a - ble as weath - er, she's as flight - y as a feath - er, she's a

mp

(+Vc/Hp)

15

dar - ling She's a de - mon She's a lamb She'll out - pes - ter an - y pest, drive a

mp

(+Vc/Hp)

17

18 19 20

hor-net from his nest, she could throw a whirl-ing der-vish out of whirl She is

Ad lib-Colla voce

21 22 23

gen-tle, she is wild, she's a rid-dle, she's a child She's a head-ache! She's an an-gel She's a

*cresc.* *poco rit.* *f* *mp*

(Vc)

24 Slow 25 Moderate 4 26 27 28

girl

(Tri)

*p (+Hp)* *mf*

(+Vc/Bs)

29

How do you solve a prob-lem like Ma - ri - a? How do you catch a cloud and pin it

(Glock)

32

down? How do you find a word that means Ma - ri - a A

Colla voce

A tempo

37

fib - ber - ti - gib - bet, a will - o' - the - wisp, a clown Man - y a thing you know you'd like to



38 39 3 40

tell her Man - y a thing she ought to un - der - stand, but

41 3 42 3 43 3

how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the

(Vibes)

Play

*p* *be* *p* *rit.* *be*

(Jason restarts)

44 45 3 46 47

sand? How do you keep a wave up - on the sand? Oh,

Jason: "How do you keep a wave upon the sand?"

A tempo-Meno mosso

Colla voce

48 3 49 50

how do you solve a prob - lem like Ma - ri - a? How do you hold a

*mp* *rit.* *pp* *mp*

A tempo

61 52 53 54

moon - beam in your hand?

*(Vibes)* *Play* *(+Glock/Vc/Bs)*

**PIANO/CONDUCTOR**

Lynne

8

"Grand Night..."

# Do I Love You

Orch: Michael Gibson

Andantino con moto

Musical score for the first system of "Do I Love You". It consists of three staves. The top staff is a vocal line with six measures numbered 1 through 6. The middle staff is a bass line with a box labeled "Bass Tacet" and a triplet of eighth notes marked "(Tri)". The bottom staff is a piano accompaniment with a dynamic marking of *p* and a marking "(+Vibes)". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

7 Slower-Languid

Musical score for the second system of "Do I Love You". It consists of three staves. The top staff is a vocal line with lyrics: "Do I love you be-cause you're beau - ti - ful or are you". The middle staff is a vocal line with a dynamic marking of *p* and a marking "(tip solo)". The bottom staff is a piano accompaniment with a dynamic marking of *p* and a marking "(tip solo)". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

11                      12                      13                      14

beau - ti - ful                      be - cause I love you?

(+Vc) *poco rit.*

15                      16                      17                      18

Am I mak - ing be - lieve I see in you                      a man too

(Vibes)

(Hp)

(Vc)

19                      20                      21                      22

per - fect to                      be real - ly true?

(Fl)

23 A little bigger

24 25 26

Do I want you be - cause you're won - der - ful? Or are you

(Fl)

(+Vibes)

27 28 29 30

won - der - ful be - cause I want you?

31 32 33 34

Are you the sweet in - ven - tion of a lov - er's dream? Or are you

(+Cym roll)

rit.



**PIANO/CONDUCTOR**  
Ensemble

9  
"Grand Night..."

# Honey Bun

Orch: Michael Gibson

Musical score for the first system of "Honey Bun". It consists of four staves. The top staff is a vocal line with four measures, numbered 1, 2, 3, and 4. The second staff is for a Triangle, with notes corresponding to the vocal line. The third and fourth staves are for the piano, with a forte (*f*) dynamic marking. The piano part features a melody in the right hand and a bass line in the left hand, both in 3/4 time.

Musical score for the second system of "Honey Bun". It consists of four staves. The top staff is a vocal line with four measures, numbered 4A, 4B, 4C, and 4D. The second staff is for a Tamburo Jingles, with notes corresponding to the vocal line. The third and fourth staves are for the piano, with a piano (*p*) dynamic marking and a ritardando (*rit.*) instruction. The piano part features a melody in the right hand and a bass line in the left hand, both in 3/4 time. The vocal line ends with the lyrics "My" and "Martin:".

5

Ad lib - Colla voce

(Jason whistles)

doll is as daint-y as a spar-row.— Her fig-ure is some-thing to ap- plaud Where she's

Lynne: "Broad! Can he say that?"  
 Jason: "Lynne, it's musical comedy."

nar-row she's nar-row as an ar-row,— and she's broad where a broad should be broad.—— A

13

Moderate 2

hun-dred and one pounds of fun— that's my lit-tle Hon-ey Bun!—

(Dms/Brushes) (sim.) (Cl)



17 18 19 20

Get a load of Honey Bun to - night. I'm

21 22 23 24

speak-in' of my sweet-ie pie, — on - ly six - ty inch-es high —

25 26 27 28

Ev-'ry inch is packed with dy - no - mite! Her

29

hair is blonde and cur - ly, Her curls are hur - ly bur - ly. Her

*mf*

(+Bs) (Bs) (Bs)

33

lips are pips!— I call her hips— "Twir - ly"— and "Whir - ly"—

*f* *mp*

(Dms) (C1)

(+Bs)

37

She's my ba - by, I'm her pap!— I'm her boob - y, she's my trap!—

*f*

(Dms) (sim.) (C1)

41 42 43

I am caught and I don't want - ta run, — 'cause I'm hav - in' so much

*mf*

44 45 46

fun with Hon - ey Bun! A

47

48 49 50

hun - dred and one pounds of fun— that's my lit - tle Hon-ey Bun!—

*L.A.*  
*V.J.*  
Ba du ba du Wah

*(Dms)*  
*sub mp* *(sim.)*

*sub mp*

51 52 53 54

Get a load of Hon-ey Bun to - night. I'm

wah wah wah *V.J.* Go get a load of Hon - ey Bun-ny to-night, yeah!

*(Cl)*

*8va*

55

56 57 58

spea-kin' of my sweet-ie pie,— on - ly six - ty inch - es high—

*L A V J* Doo wack - a doo ————— doowack - a Six - ty *J A V J* inch - es high— Wah

(C)

59 60 61 62

Ev-'ry inch is packed with dy - no - mite! Her

wah ————— wah wah ————— wah wah Light the fuse, Zap, Pow! Ka-boom!

(Dms/Sticks)

63

64 65 66

hair is blonde and cur - ly, Her curls are hur - ly bur - ly. Her

Plunk plunk-a plunkplunk-a plunk plunk-aplunk-aplunk Plunk plunk-a plunkplunk-a plunk plunk-et- y plunk- et- y- plunk

(Cl)

*mf* *f*

(Bs)

67 68 69 70

lips are pips!— I call her hips— "Twir - ly"— and "Whir - ly"—

Ba dot ba dot J "Twirl - y"— and "Whirl - y"—

(Cl)

(+Bs)

71

Girls

Musical score for measures 71-74. The score includes a vocal line with lyrics, a bass line, and a piano accompaniment. Measure 71 is marked with a box containing the number 71. The lyrics for measures 71-74 are: "Ba du ba du bop ba du ba day Ba do ba doot dot zot du zay—". The piano part features a bass line with chords and a treble part with chords and some melodic lines. A dynamic marking of *f* is present in the piano part. A rehearsal mark *(+Dm set-up)* is located above the piano part at the end of measure 74.

Musical score for measures 75-78. The score includes a vocal line with lyrics, a bass line, and a piano accompaniment. Measure 75 is marked with a box containing the number 75. The lyrics for measures 75-78 are: "Wa - du wa - du— wa - du whad - da you say?—". The piano part features a bass line with chords and a treble part with chords and some melodic lines. Rehearsal marks *(+Dms)* are located above the piano part at the end of measures 76 and 78.

79 Ba du ba du bop ba du ba day Love that Hon - ey Bun!

80 81 82

(+Bs)

Detailed description: This block contains the vocal line and piano accompaniment for measures 79-82. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Ba du ba du bop ba du ba day Love that Hon - ey Bun!". The piano accompaniment is in bass clef. Measure 79 has a dynamic marking 'v'. Measure 80 has an accent 'A'. Measure 81 has a dynamic marking 'v'. Measure 82 has a dynamic marking 'v'. There is a section marked "(+Bs)" at the end of the piano part.

83 "Trombone"

Alyson: >

84 85 86

Wah wah dot dah Wah duh da duh Wah duh da da

(+Dms/time)

Detailed description: This block contains the Trombone part for measures 83-86. The part is in treble clef with a key signature of one sharp (F#). The lyrics are "Wah wah dot dah Wah duh da duh Wah duh da da". Measure 83 has a dynamic marking 'Alyson: >'. Measure 84 has a dynamic marking '(+Dms/time)'. Measure 85 has a dynamic marking 'v'. Measure 86 has a dynamic marking 'v'. The piano accompaniment is in bass clef and consists of a steady bass line.



"Trumpet"

Vicki:

87 Wah dot dot dah 88 Wah dot dah— 89 What not what not 90 What a day!—

"Banjo"

Lynne & Jason:

91 Plunk plunk- a plunk plunk- a 92 plunk plunk- a plunk plunk- a 93 plunk- et- y plunk- et- y plunk- et- y plunk- et- y

(Dms)

94 plunk- et- y plunk- et- y plunk- et- y plunk- et- y plunk 95 [3X] [To 101] 96

(Bs) (+Bs)

101 Martin: 102 103 104

Thum thum thum— thum thum thum thum Thum thum thum Hit it!

(Cl)

(Bs)

105 v: Wah dot dot dah Wah dot dah— What not what not What a day!—

106 107 108

Wah wah dot dah— Wah— duh da duh Wah duh da da—

Plunk plunk-a plunkplunk-a plunkplunk-a plunkplunk-a plunk plunk-a plunk plunk-a plunk plunk-a

Thum thum thum thum thum thum Thum thum thum thum thum thum

(Cl/Dixie ad lib.)

Dixie 2

(+Bs)

Wah dot dot dah Wah dot dah— What not what not What a day!—

109 110 111 112

Wah wah dot dah— Wah— duh da duh Wah duh da da—

plunk plunk-a plunkplunk-a plunk plunk-a plunkplunk-a plunk plunk-a plunk plunk-a plunk plunk-a plunk plunk-a

Thum thum thum thum thum thum Thum thum thum thum

113

114 115 116

He is caught and he don't want-a run— 'cause he's hav-in' so much fun with Hon - ey

(Dms) +

sub p

117 **Half-time** **A tempo** 118 119

Bun She's a cook - ie who can cook him 'til he's

Martin:  
Be - lieve me son - ny

(Cl)

*mf* *gliss.* *sf* *p* 8<sup>va</sup>

120 **Half-time** **A tempo** 121 122

done

Ain't be - in' fun - ny Son - ny put your mon - ey on

(8<sup>va</sup>)

*f* *gliss.* (+Bs) (Bs)

123 124 125

Put your

my Hon - ey Bun

8va

Dms kick D.B.

126 127 128 (Spoken)

mon - ey, Put your mon - ey on Hon - ey Bun! Yeah!

Yeah!

(+Choke cym) gliss.

(Bs) (+Bs) (Bs)

Attacca

PIANO/CONDUCTOR

Alyson

10

"Grand Night..."

# The Gentleman Is A Dope

Orch: Michael Gibson

Razzmatazz Two

1 2 3 4

(Cl)

*f*

(+Bs pizz)

5 6 7 8

9 10 11 12

(+Cl) *mf*  
(+Vc)  
(Bass)

13 14 15 16

(Cym)  
*dim. poco a poco*  
(Cl out) *mp*  
*p al niente*

17 Vamp

(Vocal last x)

18 19 20

boss gets on The my nerves, I've got a good mind to quit. I've

(Hp)  
(Sus cym)

21 22 23 24

tak - en all I can, It's time to get up and git And

25 26 27 28

move to an-oth - er job, Or may - be an-oth - er town! The

29 30 31

gen - tle - man burns me up! The gen - tle - man gets me

*poco rit.* *molto rit.*



**A Tempo**

32 down. 33 34 35 The

*(Hp ossia)* *Étouffé*

*(+Hp)* *rit.* *sub. p*

**A tempo-Moderato**

36 gen - tle - man is a dope — 37 a man of man - y faults — 38 39 A

*(Pno only)* *p*

40 clums - y Joe who would - n't know a rhum - ba from a waltz. 41 42 43 The

44 45 46 47

gen - tle - man is a dope — and not my cup of tea — Why

48 49 50

do I get in a dith - er? He does - n't be - long —

51 52 53

to me! The

*mf*

(Pizz Bs-Tacet) (Bs-Opt 8va) (Bs-loco)

54

55 56 57

gen - tle - man is - n't bright — he does - n't know the score: — A

(Cl) (+Vibes tacet)  
*p*

*p*  
(+Bs tacet)

58 59 60 61

cake will come, he'll take a crumb and nev - er ask for more. The

*mf*

62 63 64 65

gen - tle - man's eyes are blue, — But lit - tle do they see — Why

*p*

66 67 68

am I beat-ing my brains out? He does - n't be-long-

*cresc.* *mf*

*cresc.* *mf*

69 70 71

to me! He's

*f*

(+Bs play)

72 73 74 75

some - bod - y else - 's prob - lem, She's

(+Dms/Brushes)  
Lite time in 2

*mp*

(+Vc)

(+CUHp)

76 77 78 79

wel - come to the guy! She'll

80 81 82 3 83

nev - er un - der - stand him half as

(Dms out on 4)

84 85 86 87

well as I. The

(Dms opt)

pp

(+Cl)

pp pp pp sf

(+Bs tacet)

88

89 90 91

gen - tle - man is a dope — He is - n't ver - y smart — He's

(CIVibes)

*p*

92 93 94 95

*Colla voce*

just a lug you'd like to hug and hold a - gainst your heart. The

*rit.*

96 97 98 99

*A Tempo-slower*

gen - tle - man does - n't know — How hap - py he could be —

*p*

L.H.

(+Bs tacet)

(Bs sim.)

100 *Ad lib.* 101 102 103

Look at me! Cry - ing my eyes out, As if he be - longed to

(Vibes)

104 105 106 107

me! He'll nev - er be - long to

(Cl) (Cl) > Big breath!

rit. *espr.* *molto rit.*

(+Bs play) *mf* (Bs out)

108 *A Tempo* 109 110 111

me. The

*mp*

*f marcato*

(+Bs tacet)

112 113 114 115

gen-tle-man is a dope— The

116 117 118

gen-tle-man is a dope.

119 120 121

*pp* *ff* gliss

(Bs play)  
(+B.D.)



**PIANO/CONDUCTOR**

Jason  
Martin  
Lynne  
Vicki

**11**

“Grand Night...”

# *Don't Marry Me*

Orch: Michael Gibson

[3X]

1 2 3 4

(Fl/Glock)

*mp* (Hp)

(Vc)

5 6 7 8

9 Jason/Martin: 10 11 12

You are young and beau - ti - ful

(Hp) (F/Glock)

*p*

(Vc)

13 14 15 16

Sweet as the breath of May

17 18 19 20

Earn - est - ly I speak to you

(F/Glock) rit.

Deliberate Bright 2

21 22 23

Weigh ev - 'ry word I say

(Hp solo)

Play *mp* (+H.H.)

(+Vc/Bs)

24 25 26 Men:

If you

27 28 29 30

want to have a ro - sy fu - ture and be

(Hp)

31 32 33 34

hap - py as a hon - ey bee, \_\_\_\_\_ with a

35 36 37 38

hus - band who will al - ways love you, ba - by,

39 40 41 42

Don't mar - ry me \_\_\_\_\_ If you

(C1)

43

want a man you can de - pend on, I can

(+B.D.)  
p (+Hp/Vc)  
(+Bs)

ab - so - lute - ly guar - an - tee I will

p (+Hp/Vc)

nev - er fail to dis - ap - point you, ba - by,

p cresc.

55 56 57 58 Martin:

Don't mar - ry me. I eat

*mf* (+Cl/Vc) *p* (+F.Tom)

59 60 61 62

litch - ee nuts and cook - ies in bed. And I

(+Bs) (+Cl/Vc) (+Temple blocks)

63 64 65 66 Jason:

fill the bed with nut shells and crumbs. I have

(+T.Blks) (+Cl/Vc)

67 68 69 70

ir - ri - ta - ting ha - bits you'll dread \_\_\_\_\_ like the

(+Cl/Vc)

71 72 73 74 Jason/Martin:

way I have of crack - ing my thumbs! \_\_\_\_\_ My \_\_\_\_\_

(+Cym)

*f*  
(+Castanet board)

75 76 77 78

grand - pa was a big game hun - ter, \_\_\_\_\_ He met

*mf*  
(+Hp/Jungle Toms)

(+VclBs)

79 80 81 82

grand - ma swing - ing on a tree ————— If you

(Cl)

gliss

83 84 85 86

want to have at - tract - ive child - ren, ba - by,

(+Cl/Vc)

(+Bs)

87 88 89 90

Don't mar - ry me. ————— I would

Lynne:

(+Cl/Vc)





91

92 93 94

like to see my sons and daught - ers Slid - ing

(Hp)

*legato (Drs out)*

(+Vc(Bs-tacet))

95 96 97 98

up and down their fath - er's knee They'll get

Jason: "I don't know..." Martin:

99 100 101 102

splin - ters in their lit - tle fan - nies, cook - ie,

Jason: "Ouch!"

(Cl)

(+Drs)

(+Bs(Vc-tacet))

103 104 105 106 Jason:

Don't mar - ry me I'm de -

107 Martin: "He is."

108 109 110

vot - ed to my dear old ma - ma. And if

(Hp)

(Drs out)

(+Vc/[Bs-tacet])

Martin (spoken): Watch out!

111 112 113 114 Martin:

you and ma - ma dis - a - gree, He would

115 116 117 118 Jason:

al - ways side with her a - gainst you Schnook - ie

(+Drs)

(+Bs/[Vc-tacet])

(Cl)

119 120 121 Martin: 122 Lynne:

Don't mar - ry't me Schnook - ie? I would

mf p

123 124 125 126 Vicki:

al - ways like to know where you go. I don't

(+Bs)

(+Cl/Vc)

127 128 129 130 Jason/Martin:

like a man to keep me in doubt Hon - ey

(+CII/Vc)

131 132 133 134

that's a thing that's ea - sy to know You will

(C1)  
*p* *mf*

(Vc)  
(+Bs)

135 136 137 138

al - ways know where I am, I'm out! I am

*mf*

139

140 141 142

talk - ing like a Chi - nese un - cle, I am

(Hp)

(+T.Blks)

(+Vcl[Bs-tacet])

143 144 145 146 (Spoken)

ser - i - ous as I can be I am

(8va)

147 148 149 150

say - ing this be - cause I love you, dar - ling,

(Cl)

pp (+Drs)

(+Vcl[Bs-tacet])

(Sung)

151: Don't mar - ry me!

152 153 154

*f* (+Vc)

(+Bs)

(+Cym)

155

156 157 158

Mar - ry a dope, In - no - cent and ga - ga,

*pp*

(Vc-[Bs-tacet])

159 160 161 162

Mar - ry a Khan Al - i or the A - ga

163 164 165 166

Mar - ry for mon - ey, or mar - ry for free, but

*grad. cresc.*

(+Cl)

167 168 [To 171] 171 172 [To 175]

Don't mar - ry Don't mar - ry

(Cl)

(+Cl)

(Bs)

*f*

175 176 177 178

Do not mar - ry me!

*tr*

*ff*

(+Hp)

**PIANO/CONDUCTOR**

Alyson  
Lynne  
Vicki

12

"Grand Night..."

# Many A New Day/Wash That Man

Orch: Michael Gibson

Moderato

1 -4x- 2

(Clar)

Étouffé  
(Hp)  
mp

L.V.

3

Alyson:

4 5 6

Why should a wo-man who is heal- thy and strong blub-ber like a ba- by if her man goes a-way? A-

(Cl opt.)



7 8 9 *Colla voce* 10

weep-in' and a-wail-in' how he's done her wrong, That's one thing you'll nev-er hear me say!

*rit.*

11

Lynne: 12 13 14 Vicki:

Nev-er gon-na think that the man I lose is the on-ly man a-mong men. I'll

(Hp)  
mp

(+Vc sord)

15 16 A: 17 18 L:

snap my fin-gers to show I don't care I'll buy me a brand new dress to wear I'll

19 V: 20 All: 21 Bluesy 4

scrub my neck and I'll brush my hair And start all o - ver a - gain.

Play

(Vc)

22 ♩ = 106 [To 29] 29

I'm gon - na

(Dms-ride cym)

f (+Alto sax) p (Alto out)

30 31 32

wash that man right out - a my hair, — I'm gon - na wash that man right

(Brushes) sim.

mp (+Bs pizz)

33 *V:* 34 35

out - a my hair, — I'm gon - na wash that man right out - a my hair, — and

*A, L:* *(Fl Tom)*

36 37 38

send him on — his way. — I'm gon - na

*A* *(Alto Sx)* *mf* *(+Dms sticks)* *(Bs)*

39 40 41 42

wave that man right out - a my arms, — I'm gon - na wave that man right out - a my arms, — I'm gon - na

*(Alto Sx)* *subtone* *V, L* *mp* *(+Bs)*

43 44 45 46

wave that man right out - a my arms, — and send him on — his way. —

47 unis. 48 49 50

Don't try to patch it up, tear it up! tear it up! Wash him out, dry him out, push him out, fly him out

(Tight H.H. only)

51 unis. 52 53 54 A.L. V. (Alto Sax) A.

Can - cel him — and let him go yeah sis - ter! I'm gon - na I'm gon - na

55

56 L: V: 57 58 V: A:

wash that man right out-a my hair,- I'm gon-na wash that man right out-a my hair,- I'm gon-na

wash that man I'm gon-na wash that man I'm gon-na

59 60 61 62 Vicki:

wash that man right out-a my hair,- and send him on his way. If the

wash that man and send him on his way

63

64 65 66

man don't un - der - stand — you, — if you fly on sep - 'rate beams

Ooh — Sep - 'rate beams —

(Alto Sax)

(+Dms/Brushes)

*p*

67 v 68 A: 69 All: 70

Waste no time — Make a change — Ride that man right off of your range. —

[Very soft]

*mf* *f*

(Bs)

71 A: 72 All: 73

Rub him out - a the roll — call — and drum him out - a - your dreams. —

(Dms) *p*

*sub p*

74 75 76 V.L. V.I. A.

Oh, no! — Oh, no! — I'm gon - na

(Alto sax)

77 78 79 80

wash that man — I'm gon - na wash that man — I'm gon - na

*f*

Heavy back-beat

*ff*

81 wash that man right out - a my hair, — and send him — on — his

82

83

84

*sub p*

*Bs/Dms out*

*sf sub p*

(+Bs)

(Bs)

85 way, — his way, —

86

87

88

*Delicato*

(Spoken)

89 Just turn to him and say, "It's been swell, it's been grand. You like my hair? Me too. Now get out!"

90

91

92

*(A. Sax)*

*f*

*8va*

*(Dms out)*

*(+Dms)*

*(gliss-Bs)* *(gl-Bs)* *sim.*

*8vb*



**PIANO/CONDUCTOR**

Vicki

13

"Grand Night..."

# If I Loved You

Orch: Jonathan Tunick

["Wash That Man" playoff]

Hard swing

1 2 3 4

(Drs)

(+Cl)

*f*

(+Bs)

5 6 7 8

(Tri)

(Hr)

(Pno solo)

*sub. p*

*rit.*

(+Bs)

9 A tempo-slower ♩ = 94

Musical score for measures 9-12. Includes parts for Cym (Cymbal), Cl (Clarinet), and piano accompaniment (p) with (Vc) and (+Bs) markings.

Musical score for measures 13-16. Includes vocal line for Vicki with lyrics: "If I loved you, Time and a-gain I would try to say". Includes piano accompaniment.

Musical score for measures 17-20. Includes vocal line with lyrics: "All I'd want you to know...". Includes piano accompaniment with markings (Vc/Bs) and (+Hp).

21

22 23 24

If I loved you, words— would-n't come— in an ea - sy way,

25

26 27 28

'round in cir - cles I'd go.

(Vc/Bs) (+Hp)

29

30 31 32

Long - in' to tell you, but a - fraid and shy,

mp (+Vc) (Bs)

33 34 35 36

I'd let my gol-den chan-ces pass me by.

(+Hp)

(+Cym)

*mf*

*rall.*

37 **Slower** **A tempo**

38 39 40

Soon you'd leave me, off— you would go— in the mist of day,

*p*

(Vc)

(+Hp etc)

*pp*

(+Bs)

41 42 43 44

Nev - er, nev - er to know—

(+Cym)

(+Hp)

45 How I loved you,

46

47

48 If I loved you.

49

50

*f*

*(Hp)*

*P*

*(Pno solo)*

*pp*

*rit.*

*(+Bell tree)*

Detailed description: This musical score page contains two systems of music. The first system (measures 45-47) features a vocal line with lyrics 'How I loved you,' and a piano accompaniment. The piano part includes a forte (*f*) dynamic and a half-piano (*Hp*) section. The second system (measures 48-50) features a vocal line with lyrics 'If I loved you.' and a piano accompaniment. The piano part includes a piano (*P*) dynamic, a piano solo (*Pno solo*) section with a pianissimo (*pp*) dynamic, a ritardando (*rit.*) section, and a section with a bell tree effect (*+Bell tree*). The score is written in a key signature of one flat and a 4/4 time signature.

**PIANO/CONDUCTOR**  
Ensemble

**14**

“Grand Night...”

# Shall We Dance

Orch: Jonathan Tunick

Musical score for 'Shall We Dance' by Jonathan Tunick. The score is in 3/4 time and consists of two systems of staves. The first system includes a vocal line (measures 1-4) and piano accompaniment (measures 1-4). The piano accompaniment features a bass line with a bassoon part (+Bs) and a right hand with piano (+P) and forte (+f) dynamics, and a left hand with piano (+P) and forte (+f) dynamics. The second system includes a vocal line (measures 5-8) and piano accompaniment (measures 5-8). The piano accompaniment features a bass line with a bassoon part (+Bs) and a right hand with piano (+P) and forte (+f) dynamics, and a left hand with piano (+P) and forte (+f) dynamics. The score is marked with various performance instructions such as (Hp), (+Fl/Vc-8bs), f (+S.D.), and (+Bs).

9

(Fl/Vc-8bs)

Musical score for measures 9-12. The score is written for Flute/Violin/Clarinet in B-flat (Fl/Vc-8bs) and Piano. The Flute/Violin/Clarinet part has a melodic line with a crescendo hairpin starting at measure 10. The Piano accompaniment features a steady eighth-note bass line and chords in the right hand.

13

14

15

16

(Jason enters)

Musical score for measures 13-16. The Flute/Violin/Clarinet part has a melodic line with a crescendo hairpin starting at measure 13. The Piano accompaniment continues with a steady eighth-note bass line and chords. Measure 16 is marked with "(Jason enters)".

17

(Jason whistles)

18

19

20

Musical score for measures 17-20. The Flute/Violin/Clarinet part is silent, indicated by a whole rest in each measure, with the instruction "(Jason whistles)". The Piano accompaniment features a melodic line in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* (piano) and *(Hp)* (half piano). Measure 17 is marked with "(Fl)".

21 (Dialogue) 22 23 24

25 26 27 28

29 30 31 32



33 34 35 (Jason moves S.R.) 36 Jason:

We've

rit.

37 Ad lib-Colla voce

38 39 40

just been in - tro - duced, I do not know you well. But

(Hp solo)

41 42 43 44

when the mu - sic start - ed, some - thing drew me to your side. So

45 46 47 48

man - y men and girls are in each oth - er's arms, It

(C)

(Bells)

(+Bs)

(Vc)

49 50 51

made me think We might be sim - i - lar - ly oc - cu -

Play (Hp) Play (Hp) Play

52 A tempo-Mod. 2 Jason: "Then again, no." Slow-Dictated

53 54 55 56 57

ped Shall we

(Bells)

(Xylo)

(Hp)

Play

sf p

(+Fl/Hp/Vc)

58 Easy 2

59 60 61

dance? On a bright cloud of mu - sic Shall we

(+Hp/Xylo)

p

(+Vc/Bs)

62 63 64 65

fly? Shall we dance? Shall we

66 67 68 69

then say "good - night" and mean "good - bye?" Or per -

(Vc)

70

chance When the last lit - tle star has left the sky Shall we

76

still be to - geth - er with our arms a - round each oth - er, and shall

80

you be my new ro - mance? On the

84

85 86 87 88 89

clear un - der - stand - ing that this kind of thing can hap - pen, Shall we dance? Shall we dance? Shall we

(Bells) (Tri)

(+Hp) (+Hp) (+Hp/Xylo)

rit. colla voce

(+Bs) (+Vc/Bs)

90

A tempo-Mod. 2

91 92 93

dance?

(Bells) (Hp)

94 95 96 97

(+Cl/Hp/Xylo)

f

(+Vc)

98 // 99 // 100

Slow-Dictated

(Cl)  
v  
VI  
mf  
V  
IV

p (+VclBs)  
mf  
VI  
V  
IV

101 Dance 102 103 104

A  
(+Hp)  
(+Drs)  
(+Vc) *accel. poco a poco*  
(+Bs)

105 106 107 108

(+Cl)

109 110 111 112

(+Cl/Vc-8vb)

Detailed description: This system contains measures 109 through 112. It features three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves are mostly empty with some rests. The grand staff contains the main piano accompaniment. Measure 112 includes the instruction "(+Cl/Vc-8vb)".

113 **Tango** 114 115

(+Castanets) gliss (+Bs)

Detailed description: This system contains measures 113 through 115. Measure 113 is marked with a box containing the number "113" and the word "Tango". The grand staff includes the instruction "(+Castanets)" in the left hand and "gliss" in the right hand. Measure 115 includes the instruction "(+Bs)" in the left hand.

116 117 118

gliss (+Cl/Vc) (Cast.out/Snare)

Detailed description: This system contains measures 116 through 118. Measure 117 includes the instruction "gliss" in the right hand. Measure 118 includes the instruction "(+Cl/Vc)" in the right hand and "(Cast.out/Snare)" in the left hand, with a horizontal line indicating the end of the castanets.

119

Grand Polka

120 121 122

Musical score for measures 120-122. The score includes a vocal line, a piano line, and a guitar line. The guitar part is marked with *(Cl/Vc-15mob)* and features a glissando. The piano part includes a glissando and a dynamic marking of *4p (+Hp)*. The vocal line has a glissando and a dynamic marking of *4p*.

Jason: "Come, We do it again."

Jason/Lynne:

Musical score for measures 123-127. The score includes a vocal line, a piano line, and a guitar line. The vocal line has a glissando and a dynamic marking of *4p*. The piano line includes a glissando and a dynamic marking of *4p*. The guitar line includes a glissando and a dynamic marking of *4p*.

Shall we

Musical score for measures 123-127. The score includes a vocal line, a piano line, and a guitar line. The vocal line has a glissando and a dynamic marking of *4p*. The piano line includes a glissando and a dynamic marking of *4p*. The guitar line includes a glissando and a dynamic marking of *4p*.

128

Pesante

129 130 131

Musical score for measures 128-131. The score includes a vocal line, a piano line, and a guitar line. The vocal line has a glissando and a dynamic marking of *4p*. The piano line includes a glissando and a dynamic marking of *4p*. The guitar line includes a glissando and a dynamic marking of *4p*.

dance?

On a bright cloud of mu - sic shall we

*(Cl/Xylo/Vc)*

*(Cl/Vc)*

*mf*

*ff*

*mp* (Rachmaninov)

*(+Bs)*

8<sup>vb</sup>



132 133 134 135

fly? Shall we dance? Shall we

(Cl/Xylo)  $\Delta$   $\Delta$   $\Delta$   $\Delta$

gliss  $ff$  (Cl)  $\Delta$

(8<sup>vb</sup>) - , (+Vc/Bs) (Vc/Bs)

136 137 138 139

then say "good - night" and mean "good - bye?" Or per -

(Cl) (Cl/Xylo)  $\Delta$   $\Delta$   $\Delta$

*mp* *molto cresc.* gliss  $ff$  (+Hp)

(+Vc/Bs)

140 chance \_\_\_\_\_ When the last lit - tle

V/A/M: Ah \_\_\_\_\_

(+Cl/Vc) *mp* (+S.D.)

(+Bs)

star has left the sky

143 144 145 V/A/M:

Shall we

8va  
(+Xylo/HP)

146

147 148 149

still be to - geth - er with our arms a - round each oth - er and shall

(+Vc) accel. poco a poco

(+Bs)

150 151 152 153

you be my new ro - mance?

(CIVe)

154 **Vivace**

V:  
M:  
A:

155 156 157

Ah Ah

*f*

158 159 160 161

Ah Ah Ah Shall we

(Cl/Xylo)  $\Delta$   $\Delta$   $\Delta$  (Cl/Vc)

8va  $\Delta$   $\Delta$   $\Delta$

*ff*

162 **Slower**

163 164 165 166 167

dance? (Cl/Xylo/Vc)

*tr*

PIANO/CONDUCTOR

Alyson  
Jason

15

"Grand Night..."

# That's The Way It Happens

Orch: Michael Gibson

Easy Swing 4

1 2 3 4 Alyson:

[Hp/Vc TACET] (Alto sx) (+Dms) *f*

*solo* *p* *f*

(Bs)

You're a

5 6 7

girl from Chi-ca - go on the road with a show, not a soul in New Hav - en you can

(H.H.)

(+Bs)

8 say you know.— 9 You wish you were a mile or so from Mich - i - gan Lake.— 10

(Alto sax)

11 Home with your moth - er and a 12 T - bone steak.— 13 Then a— 14

(Alto) (+Dms)

sub p

(Bs)

15 16 long comes a fel - low with a smile like a kid, And he gets your at - ten - tion with a 17

p

18 time-ly bid.— 19 He says he knows a bis-tro where they give you a break— 20 With

(+Time)

(Alto)

*sub f*

*p* *f*

21 French fried po-ta-toes and a 22 T - bonesteak!— 23 24 You are

(Dms out)

(Alto) (+Dms)

*f*

*p* *f* *sub p*

(Bs)

25 26 27

shy and un-cer-tain, but he pleads and you yield, and you don't have an ink-ling that you're

*p*

*p*

(+Bs)

28 29 30 *Colla voce* *A tempo*

signed and sealed— By mere-ly tell-ing some-one you'd be glad to par-take— of

(Dms out) (Dms)

*poco rit.* *tenderly* *f*

(Bs out)

(Sax)

31 32

French fried po-ta-toes and a T-bone— steak— That's the

(Dms)

*p* *f* *gliss.*

(+Bs)

33 34 35 36

way it hap-pens, That's the way it hap-pens. That's the

(Dms/time) (Sax) (Dms out)

*mf* *f* *mf* (Bs)





47

guy from New Hav - en on the road with a show. There's a girl in the comp - ny that you

(Dms) +

(+Bs) (Bs)

hard-ly know.— You watch her and you won-der if she'd like to par-take— of

(+Time) (Sax)

(Sax) mp

(Bs) f

French fried po-ta-toes and a T-bone steak.— Then a-

(Dms) (H.H. slightly open) (+Dms)

(Sax)

p f p

(+Bs) (Bs) (+Bs)

57

Martin: "You sure are great in the show."  
Alyson: "Oh, thanks."

long comes a fel - low who is quick - er than you.

(Bs out)

Martin: "Want to grab a bite to eat?"

And he does what you thought that you would like to do...

(Bs) (+Bs) (Bs out)

Alyson: "Gee, it's kinda late."

Martin: "I know a swell place."

He

(+Bs)

65

66 67

takes her to a bis-tro where they give you a break— with French fried po-ta- toes and a

(+Sax) (Sax out)

*p* *f* *p*

68

69

70

T - bone steak.—

(No drums) (Lite Dms)

*mf* *sub f*

(Bs out)

71

Martin: "Great steaks, and you'll love the band."

Alyson: "I'd be glad to."

72

73

(+Sax)

*f*

74 75 76

77 **Slow 4** 78

Light

Now you

rit.

(Bs)

79 **Ad lib-colla voce** 80 81

see them to- geth- er and you know in your heart that you lost what you want- ed from the

(Dms out)

p

(Bs out)

82 83 84

ver - y start— Be - cause you did - n't ask her if she'd like to par - take—

Alyson (to Martin):  
*"I guess I was hungrier than I thought."*

85 86 87 88 (spoken)

of French fried po - ta - toes and a T - bone steak.

*pp*

Direct segue to "All At  
 Once You Love Her"

**PIANO/CONDUCTOR**

Martin  
Jason

16

"Grand Night..."

# All At Once You Love Her

Orch: Michael Gibson

Steady flowing 4  $\text{♩} = 120$

Musical score for piano and orchestra, measures 1-2. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Steady flowing 4' with a quarter note equal to 120 beats per minute. The piano part is marked 'mp (Hp solo)'. The first two measures show the piano playing a melodic line in the right hand and a supporting bass line in the left hand. The orchestra parts for strings and woodwinds are shown as empty staves.

Musical score for voice and piano, measures 3-6. The voice part is marked 'M:' and 'Martin:'. The lyrics are: 'You start to light her cig - a - rette'. The piano part continues with a steady accompaniment. The score is in 4/4 time with a key signature of two flats. Measure numbers 3, 4, 5, and 6 are indicated above the voice staff.

M: 7 8 9 10

and all at once you love her

11

M: 12 13 14

You've scarce - ly talked, You've scarce - ly met,

(Vibes)

M: 15 16 17 18

but all at once you love her

Play (+Bs)

19

M: 20 21 22

You like her eyes, You tell her so

(Cl)

*mf*

(+Vc) (+Vc sim.)

M: 23 24 25 26

She thinks you're wise and clever

*poco rit.*

27

M: 28 29 30

You kiss good-night and then you know

(Glock)

(Hp)

(+Vc)



M: 31 32 33 34

You'll kiss good-night for - ev - er!

(+Cl)

Play

35 36 37 38

You won - der where your heart can go,

mf

rit.

(+Vc)

39 Slower 40 41 Tempo I 42

and all at once you know.

(Glock)

(Hp)

Play

(+Vc/Bs)

43 Jason: 44 45 46

You start to light her cig - a - rette

(Vibes)

(+VclBs)

47 48 49 50

and all at once you love her

(+Fl)

51

Martin: 52 53 54

M: You've scarce - ly talked, You've scarce - ly met,

J: Jason: You've scarce - ly talked, You've scarce - ly

M: 55 56 57 58

M: but all at once you love her

J: met all at once you love her

(+Hp) (+Vc-8vb)

59

M: You like her eyes You tell her so

J: You like her eyes You tell her so

*f*

(+Bs)

M: She thinks you're wise and clev - er

J: She thinks you're wise and clev - er

*rit.*

67 **A tempo-meno mosso** 68 69 70

M: You kiss good-night, and then you

J: You kiss good-night, and then you know

(FUHp)

(+Glock)

*p*

(+Vc)

71 72 73 74

M: know \_\_\_\_\_ for - ev - er!

J: You'll kiss good-night for - ev - er!

(+Cym)

75

M: 76 77 78

You won - der where your heart can go

J: You won - der where your heart can go

8va

(+Hp)

(+Vc-8vb)

*f*

*rit.*

(+Bs)

Slower

M: 79 80 81 82

and all at once you

J: and all at once you

(Glock)

*p* (Hp)

*rit.*

(+VclBs)

Segue to "Act I Finale" [Bar 3]

# Act I Finale

Orch: Michael Gibson

Tranquillo

3 (Jason/Martin): 4

know

(Hp)

(Vibes)

Play R.H.

p

(L.H. opt Tacet)

6 Lynne: A

7

8 Vicki: 9 10 Both:

bell is no bell till you ring it, A song is no song till you sing it, And

11 12 13

love in your heart was - n't put there to stay Love is - n't love till you

Meno mosso

(Hp) Play both hands

poco rall. (+Vc)

14 15 16

give it a - way.

Moderate 4

(Cl)

(+Hp) rit.



17

Vicki/Lynne

18 19 20

Some en-chant-ed eve-ning — You may see a strang-er —

(Hp) (+Cl) (Hp) (+Cl)

*mp* (+Vc) (+Bs)

21

22 23 24

You may see a strang-er — a - cross a crowd - ed room And some-how you

(Hp) (Glock) (+Cl)

25

26 27 28

know, — you know ev - en then — that some-where you'll

(Hp)

v BSB

29 30 31 32

see her a - gain and a - gain.

(Hp) (+Gik)

(Cl)

33

Vicki/Lynne:

34 35 36

Some en-chant-ed eve - ning

Jason:

Some - one may be laugh - ing

*p*

37 38 39 40

You may hear her laugh - ing a - cross a crowd - ed room And night af - ter

(Hp) (Cl) (Glock)

41 42 43 44

night as strange as it seems the sound of her

(Hp) (Cl)

45 46 47 48

laugh - ter will sing in your dreams

(+Cl)

49

Alyson:

50 51

Who can ex-plain it? Who can tell you why? Fools give you rea - sons,

Martin:

(Hp/Vibes)

*p*

(Bs out)

62 Alyson/Vicki/Lynne: 53 54

Wise men nev - er try.

Martin/Jason:

(Hp)  
(Vibes)

(+Fl)

(Vibes)

cresc.

(+Bs)

65 56 57

(+Hp gliss)

poco rit.

58 A tempo

Women: 59 60 61

Some en - chant - ed eve - ning ——— When you find your true love, ———

Men:

Some en - chant - ed eve - ning She will

(Fl/Vibes) 8<sup>va</sup>

(Hp)

*mf*

62 63 64 65 *sub. p* 3

When you feel her call you ——— a - cross a crowd - ed room Then fly to her

call you in a crowd - ed room Then fly to her

(8<sup>va</sup>)

*sub. p*

(Hp)

66

67 68 69

side and make her your own

(F/HP)

8<sup>va</sup>

*mf*

70 71 72

Or all thru your life you may dream all a -

(8<sup>va</sup>)

Musical score for measures 73-75. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features four staves: vocal line, bass line, Glockenspiel, and piano accompaniment. Measure 73 shows a vocal line with the word "lone" and a long note. Measure 74 continues the vocal line. Measure 75 is the start of a new vocal phrase: "Once you have found her". The piano accompaniment includes a dynamic marking of *p* and a *d.* (diminuendo) marking. The Glockenspiel part is marked "(Glock)".

Musical score for measures 76-79. The score is in a key signature of three flats and common time. It features four staves: vocal line, bass line, Harp, and piano accompaniment. Measure 76 shows a vocal line with the words "nev-er let her go." and a dynamic marking of *p*. Measure 77 continues the vocal line with "Once you have found her". Measure 78 is marked "molto cresc." and features a vocal line with "Nev - er let her" and a dynamic marking of *f*. Measure 79 continues the vocal line. The piano accompaniment includes dynamic markings of *mp* and *rit.*. The Harp part is marked "(Hp)" and the Flute part is marked "(Fl)".



Più Mosso

*mf* *cresc.*

80 go!

81

82

(Glock)

(Fl)

*f*

83

84 *sub. p*

85

(Fl)

*sub. p*

*sub. p*

(+Hp/VdBs)

End Act I

PIANO/CONDUCTOR

Martin

18

"Grand Night..."

# Oh, What A Beautiful Mornin'

Orch: Michael Gibson

Moderato Maestoso

The first system of the score is for the introduction. It consists of four staves. The top two staves are for the vocal line, with measures labeled A, B, C, and D. The bottom two staves are for the piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes markings for flute (+Fl), horn (+Hp), and strings (+Vc/Bs). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system of the score begins with a first ending bracket labeled '1'. The tempo marking is *Con moto*. The vocal line starts with a melodic phrase marked with an accent (>) and includes a triplet of notes. The piano accompaniment is marked with piano (*Hp*) and features a complex harmonic structure with many accidentals (flats and naturals) and a rhythmic pattern of eighth notes. The piano part includes markings for flute (+Fl) and horn (+Hp).

Musical score for measures 4-7. The score consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment with triplets and a *8va* marking. The fourth and fifth staves are a bass line with chords. Performance instructions include *(+Bells)*, *(+Fl)*, and *(+Hpl/VclBs)*.

Musical score for measures 8-9. The score consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment with a *Solo* section and a *(+Mark tree)* section. The fourth and fifth staves are a bass line with chords. Performance instructions include *(Hp)*, *(VdBs)*, and *(+Fl/Hpl/VclBs)*.

Musical score for measures 10-13. The score consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment with triplets and a *8va* marking. The fourth and fifth staves are a bass line with chords. Performance instructions include *(+Fl/Hpl/VclBs)*.

14 15 16

(Hp)  
(8va)  
(+Fl/Bells/Vc)  
rit.  
(+Fl) loco

Moderato Maestoso

17 18 19 20

(+Hp)  
rit.  
ten.

21

Bright 2

22 23 24

(+Brushes)  
mf  
(+Vc-8va)  
(+Bs)  
(Hp)  
(Cl)  
(Cl)

25 26 27 28

There's a

29 30 31 32

bright gold - en haze on the

*mp*

33 34 35 36

mea - dow There's a

(+Cl)

37 38 39 40

bright gold - en haze on the

(Hp)

41 42 43 44

mea - dow The

(+Hp) >

(+Cl) cresc.

45 46 47

corn is as high as an el - e - phant's

mf

(+Bs)

48 49 50 51

eye and it

(Hp)

(+Vc)

52 53 54 55

looks like it's climb - in' clear

sub. p

(Vc)

cresc. poco a poco

56 57 58 59 60 61

up to the sky.

(Fl)

mf (+Hp)

62 L'istesso tempo

63 64 65

Oh, what a beau - ti - ful morn - in'

(F) tr

(Hp)

*f*

(+Vc/Bs)

66 67 68 69

Oh, what a beau - ti - ful day

tr (F/Hp)

70 71 72 73

I got a beau - ti - ful feel - in'

tr



74 75 76 77 78 79

ev - 'ry-thing's go - in' my way \_\_\_\_\_ All the

(Cl)

(+Vc-8vb)

(+Bs)

80

81 82 83

cat - tle \_\_\_\_\_ are stand - in' \_\_\_\_\_ like

*mp*

(+Vc-8va)

(+Bs)

84 85 86 87

stat - ues \_\_\_\_\_ All the

(Hp)

(+Cl)



99 100 101 102

by \_\_\_\_\_ but a

(C/HP)

103 104 105 106

lit - tle \_\_\_\_\_ brown mav - 'rick \_\_\_\_\_ is

sub. p (Vc) cresc. poco a poco

107 108 109 110 111 112

wink-in' \_\_\_\_\_ her eye. \_\_\_\_\_

mf (+HP)

113

114 115 116

Oh, what a beau - ti - ful morn - in'

*tr*  
*(Fl)*  
*(Hp)*

*f*

(+VclBs)

117 118 119 120

Oh, what a beau - ti - ful day

*tr*  
*(Fl/HP)*

121 122 123 124

I got a beau - ti - ful feel - in'

*tr*

125 126 127 128 129 130

ev - 'ry-thing's go - in' my way \_\_\_\_\_ All the

(Hp)

sub. p (Vc)

131 132 133 134

sounds \_\_\_\_\_ of the earth \_\_\_\_\_ are like

135 136 137 138

mu - sic \_\_\_\_\_ All the

(+Cl/Bells)

139 140 141 142

sounds \_\_\_\_\_ of the earth \_\_\_\_\_ are like

143 144 145 146

mu - sic \_\_\_\_\_ The

(+Cl/Bells)

147 148 149

breeze is so bu - sy it don't miss a

Play  
mp

150 151 152 153

tree, \_\_\_\_\_ and a

(Cl)



154 155 156 157

ol' weep - in' will - er \_\_\_\_\_ is

sub. p cresc. poco a poco

(Vc)

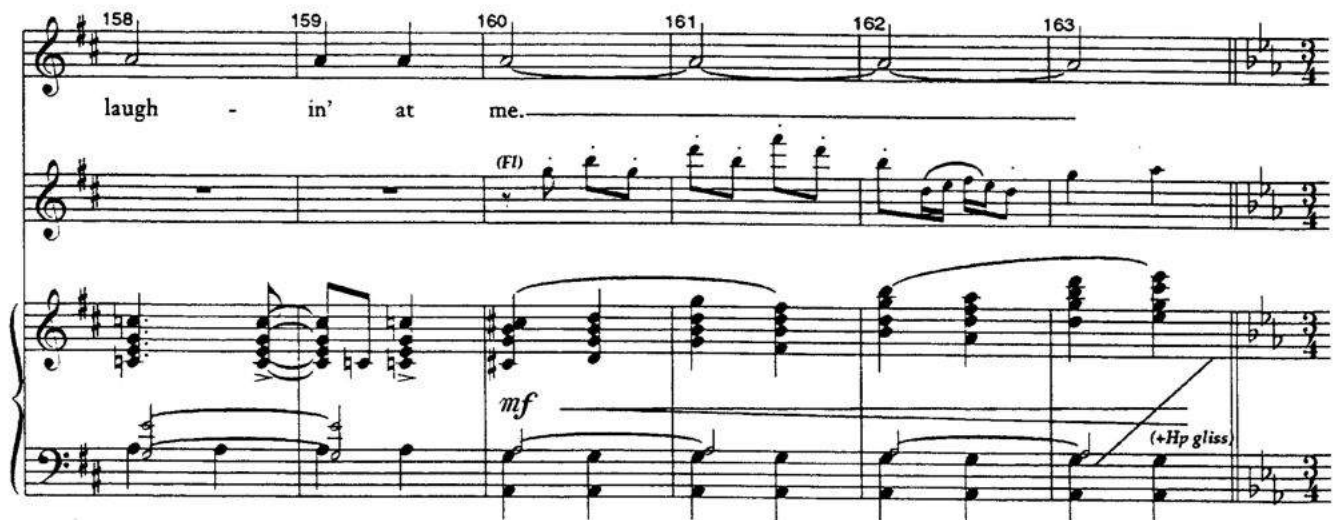


158 159 160 161 162 163

laugh - in' at me. \_\_\_\_\_

(Fl)

mf (+Hp gliss)



164

165 166 167

Oh, what a beau - ti - ful morn - in'

*f*  
(+Vc)

*tr*  
(C/HP)

168 169 170 171

Oh, what a beau - ti - ful day

*tr*

172 173 174 175

I got a beau - ti - ful feel - in'

*tr*



176 177 178 179

ev - 'ry - thing's go - in' my way

180 181

Oh, what a beau - ti - ful

*poco rall*

182 183 184 185

day.

(Chimes)

Sub

PIANO/CONDUCTOR

Ensemble

19

"Grand Night..."

# Wedding Sequence

Orch: Michael Gibson

7 8 Vicki Alyson Martin (2nd x)

Let the

(Fl)

(Tub. Bells)  
(+Hp clusters)

*f*

(Bslpizz)  
(+Vc/8va)

9

10 11 12

church light up with the glo-ry that be- longs to ev- 'ry bride and groom May the

(Chime)

13 14 15 16 17 Jason Lynne

A bit slower

first bright day of their sto - ry be a flow - er that will ev - er bloom. To

(Opt chime) (Glock)

*mf*

18 19 20 21

have and to hold from this day for - ward for

*p* (+Vclarco)

22 23 24 25

bet - ter, for worse, For rich - er, for poor - er, in

26

cut harmony - just line

sick - ness, and in health, To love and to cher - ish, 'til

(Cl)

(+Vc)

(+Bs/pizz DB's)

death do us part, 'til death

Jason

A Tempo

ah mm mm

(+Vibes)

poco rit.

sub p

(Hp) pp

Moderato

34 35 36 37 38

do us part!

(Vibes)

(Cl)

(+Cl)

accel. poco a poco

39

Martin

40 41 42

Two more lov - ers were mar - ried to - day. Wish them

(+Hp/L.H.)

(Vc)

(Bs)

43 44 45 46

well! Wish them well! Wish them well!

(+Vc)

47 Vicki Alyson

48 49 50

Brave and hap - py, they start on their way. Wish them

(+Hp)

(+Hp/L.H.)

(Vc) (Bs)

51 52 53 54

well! Wish them well! Wish them well! They have

(Hp)

(Hp L.H./Vc)

55

56 57 58

faith in the fu - ture, and joy in their hearts, if you

(Hp)

(Cl)

(+Glock)

mf

(+Bs/Vc)

69 look in their eyes you can tell \_\_\_\_\_ How

60 61 62 Unis.

(Sus cym/mallets)

poco rit.

63 Grandly

64 65 66

brave and hap - py and hope - ful are they, Wish them

(Cl)

(Hp)

f

arco (+Bs/Vc)

67 well! Wish them well! Wish them well! Wish them well! Wish them

68 69 70

M V A

V M A

71 72 73 74 Unis. Wish them

well! Jason Lynne

Two more lov - ers were mar - ried to

(Hp)

(+Vc)

75 **Meno mosso** M,V 76 77 78

well! J,L

day! (Fl opt.) (Tub. Bells) (play)

(+Hp) (+Vc) (+Bs)

79 80 81 82 Vicki Alyson

You've

rit.

Direct segue to "The Man I Used To Be"



PIANO/CONDUCTOR

Alyson  
Vicki  
Jason

20

"Grand Night..."

# The Man I Used To Be

Orch: Michael Gibson

[Segue from "Wedding Sequence"]

Rubato

Alyson  
Vicki

1 2 A 3 4

(You've) changed, Bub- You've changed a lot. And the gang you used to go with all con - cur. You've

(Cl) *f* *p*

(+Dms/Brush on Cym) *f* *mp* (+Vcl8vb)

(+Vc) *mp* (+Bs/pizz) (Bs)

Dictated

5 6 7 8

changed, Bub- You're not your -self. If this is your-self, you're not the man you were!

*f*

(+Ve) *f* (+Bs)

9

Easy swing 4

Jason: "Careful girls—My wife's right over there by the punch."

A,V

10 11 12

The

(Dms) (H.H./foot) *sfz* *lite*

(+CD) *mf* Piano-Opt tacet

(+Vc/8vb)

(+Bs) *sf*

13

14 15 16

man you used to be, a hap-py man was he And aim-less as a leaf in a gale.-- What

(Cl/Vc out) *mp* (+Cl) (+Vc)

(Bs)

17 18 19

ev-er has be-come of that light-heart-ed bum— who thought he had the world by the tail?—

(Cl/Vc out) (+Cl) (+Vc/8vb)

21

20 The man you used to be, his life was gay and free And

(Cl) (+Dms/Time) (Hp/secco)

(Vc)

(+Bs)

23

24

25

aim - less as a cloud in the sky.— He thought he knew the game, then a-

(Cl)

(Vc)

(Vc/Bs)

(Bs on 1 & 3)

26

27

28

Jason:

long came a dame who turned him in - to some oth - er guy.— I've got am-

(Hp/Cl) mf

(Cl)

(Vc)

*sfz* *mp* *sf*

(+Bs)

29 **March**

30 31 32

bi - tion now. - I've got a mis - sion now. - I aim to reach the top of the tree. - That oth - er

(Dms/STICKS)

*p*

(Vc out)

(+Cl) (Cl)

(Bs on 1 & 3)

33 34 35 36

+Girls: 3

Quasi tempo

And I'll

fly - by - night - who flew so high by night - has van - ished like a sail on the sea. And you'll

(Hp) (Cym) 8va

(Hp) (Cl)

(+Vc/Bs)

rit.

(Vc/Bs)

37

A tempo

Jason:

38

39

40

nev-er find that ea - sy liv-ing, ea-sy tak-ing, ea-sy giv-ing fel-low that I used to call me— You can

Girls:

Ea - sy! Ea-sy! Ea-sy!

(+Dms/Time) (Hp/secco)

(Cl/Vc)

(Cl)

(+Vc)

(Bs)

41

42

43

44

nev - er find— the man you used— to be.

(Hp)

(Dms)

(+Cl)

(+Vc)

(Bs out on 2)

DANCE

Rag-Straight 8ths

Jason: "What are you doing? Excuse me, I'll just be right over here. I'm a married man... Well, I am. Mercy!"

45

46 47 48

["Shoulders"]

(Cl) (Dms) f

(Dms/8ths) mf f

(+Cl)

(Vc/Bs on 1 & 3) (+Vc/Bs)

Look out, girls—I'm comin' through."

49 50 51 52

["Camille"]

(Gun shot)

(Cl) f

(Vc/Bs on 1 & 3) (+Vc/Bs)

53

54 55 56

["After The Gun"]

(Dms) (Fl tom)  $\wedge$

(+Cl)  $\wedge$

(Vc)  $\wedge$

(Bs on 1 & 3) (+VclBs) **sfz** **f**

57 58 59 60

["Fosse Grind"]

(Cl)  $\wedge$

Jason: (Vc)  $\wedge$

(+Bs)  $\wedge$

61

62 63 64 [To 100]

["Fred And Ginger"]

(Vc)  $\wedge$

(Bs on 1 & 3)

100 [To 106] Jason:

101 102 103

The

(Hp) (Dms)

(+Cl) p (+Vc) f (Vc) (+Bs)

106 Tempo I

107 Alyson: 108 Vicki: All:

man I used to be would go to sleep at three or four A.-M. or sev-en or nine—

(+Dms/Time) (Hp/secco) mp (+Vc) (Bs) (Vc)

109 Vicki: Alyson: 110 111 Jason:

— And when his wear-y head was-n't near an-y bed,— a

(Cl/Vc) (Hp) (Cl/Vc) (Cl/Vc out) (+Cl) (+Vc/8vb) (Bs)



112 113 Girls: 114 Easy swing

tab - le or a chair would be fine— He was a ne'er - do-well— who would - n't

(Hp) (Dms)  
(ClVc) (ClVc out)

*mp* *sf* *mf*

115 116 117 Jason:

dare do well,— He nev-er saw the top of a tree.— But kind of

(Hp)

118 119 120 121

sad I was, - to see the cad I was - dis - solv - ing like a sail on the sea. And I'll

Girls: 3

sail on the sea. And you'll

(Cym)

(Cl)

*p*

*rit.*

3

(+Vc)

(+Bs)

122 123 124

nev - er find that ea - sy liv - in', ea - sy tak - in', ea - sy giv - in' fel - low that I used to call me. -

find him ea - sy, the fel - low - who used to call me. -

(Cl) (+Dms/Time)

*mf*

(+Vc)

(Bs on 1 & 3)

125 126 127

You can nev - er find \_\_\_\_\_ The free and

You can nev - er find \_\_\_\_\_

(Cl) (Hp) (Clvc)

sub p

128 129 130 131

ea - sy kind \_\_\_\_\_ that ea - sy liv-in', ea - sy tak - in', ea -

the man you left be - hind \_\_\_\_\_ that ea - sy liv-in', ea - sy tak - in', ea -

(Cl)

mp cresc.

Jason: "Thanks for coming to the wedding, girls."

132 133 134 135 136

sy giv-in' man I used to be

Vicki: Man Man

Alyson: you used to be

(Cl) (H.H. only)

(Drum fill) 3 3 3 (Damp Cym) p (Cl) p q̄ p q̄

gliss. (Vc out) f p (+Bs)

My wife loved the butter dish.

Those were the days...Yeab!"

137 138 139 140 141

you used to be

Man Be!

Be!

(Cl) (Dms)

sfz (+Bs/gliss)

PIANO/CONDUCTOR

Lynne

21

"Grand Night..."

# *It Might As Well Be Spring*

Orch: Michael Gibson

Driving

Musical score for the first system, marked "Driving". It consists of three staves: two vocal staves and a piano accompaniment. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The first measure is marked with a "1" and the second with a "2". The piano part includes the instruction "(L.H. opt tacet)" and "(+Vc/Bs)".

Musical score for the second system, continuing the piano accompaniment and adding vocal lines. The piano part continues with the same accompaniment. The vocal staves show the beginning of the vocal line, with the lyrics "I'm as" appearing under the second vocal staff. The first measure of the vocal line is marked with a "3" and the second with a "4". The name "Lynne:" is written above the second measure of the vocal line.

5

rest-less as a will-ow in a wind-storm, I'm as jump-y as a pup-pet on a

(+Vc/Bs)

Detailed description: This system contains measures 5, 6, and 7. The vocal line (top staff) has lyrics: "rest-less as a will-ow in a wind-storm, I'm as jump-y as a pup-pet on a". Measure 5 is marked with a '5' in a box. Measure 6 is marked with a '6' above the staff. Measure 7 is marked with a '7' above the staff. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A bracket labeled "(+Vc/Bs)" is placed below the piano part.

string I'd say that I had spring fev-er, but I

Detailed description: This system contains measures 8, 9, and 10. The vocal line (top staff) has lyrics: "string I'd say that I had spring fev-er, but I". Measure 8 is marked with an '8' above the staff. Measure 9 is marked with a '9' above the staff. Measure 10 is marked with a '10' above the staff. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern as the previous system.

know it is - n't spring.

*Spia* *loco*

Detailed description: This system contains measures 11, 12, and 13. The vocal line (top staff) has lyrics: "know it is - n't spring." Measure 11 is marked with an '11' above the staff. Measure 12 is marked with a '12' above the staff. Measure 13 is marked with a '13' above the staff. The piano accompaniment (bottom two staves) features a more complex rhythmic pattern with sixteenth notes. The word "Spia" is written above the piano part in measure 12, and "loco" is written above it in measure 13. A dashed line connects the two words.

14 15 16

I am star - ry eyed and vague - ly dis - con -

*Sua* *loco* (Vibes)

17 18 19

tent - ed, like a night - in - gale with - out a song to sing Oh,

20 21 22

why should I have spring fev - er when it is - n't ev - en

23 24 25

spring? I keep

(+Hp) (Fl)

gliss (Hp) (+Pno opt)

(+Tite H.H.)

(VclBs)

26 27 28 29

wish - ing I were some - where else, walk - ing down a

30 31 32 33

strange new street Hear - ing

gliss



34 35 36 37

words that I have nev - er heard from a man I've

38 39 40

yet to meet.

(Vibes)

(F) (Hp)

Play *sub. p cresc.*

41 42 43

I'm as bus - y as a spi - der spin - ing

*Sua - loco*

(F) (Vibes)

44 45 46

day - dreams, I'm as gid-dy as a ba-by on a swing. I

47 (+Hp) 48 49

have - n't seen a cro - cus or a rose - bud

50 51 52

or a rob - in on the

53 54 55

wing, but I feel so

(+Ride cym)

gliss (+Hp)

(+Hp)

(+VclBs)

56 57 58 59

gay in a mel - an - chol - y way, that it might as

(Hp)

60 61 62

well be spring It

8va (Fl)



**PIANO/CONDUCTOR**

Ensemble

22

"Grand Night..."

# Kansas City

Orch: Michael Gibson

[Cue] Conductor: "One, two...one, two, three, four!"

Fast swing ♩ = 216

1 2 3 4

[Harp/Cello-Tacet]

(Ride cym)

(A.Sax)

*f* Play L.H.

(+Bs-opt)

Detailed description: This block contains the first four measures of the piece. It features a piano part with a treble and bass clef, and a percussion part with a treble clef. The tempo is marked 'Fast swing' with a quarter note equal to 216. The key signature has two flats. Measure 1 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 2 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 3 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 4 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The percussion part has a 'Ride cym' part with a rhythmic pattern of eighth notes and a double bar line with a repeat sign in measure 2.

5 6 7 8

2

(+Bs)

Detailed description: This block contains the next four measures of the piece. Measure 5 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 6 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 7 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Measure 8 has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The percussion part has a 'Ride cym' part with a rhythmic pattern of eighth notes and a double bar line with a repeat sign in measure 6.

9

Vicki:

Ev-'ry-thing's up to date— in Kan - sas Cit - y They've

(/.Sax)

(+Brushes on Sn.)

gone a - bout as far as they— can go. They

17

went and built a sky - scrap - er sev - en stor - ies high A -

(Bs)

(+Bs)

21 22 23 24

bout as high as a build - ing ought - a grow.

25 26 27 28

Ev-'ry-thing's like a dream — in Kan - sas Cit - y. It's

*mp*

(Bs)

29 30 31 32

bet - ter than a mag - ic lan-tern show. You can

33

34 35 36

turn the rad - i - a - tor on — when - ev - er you want some heat with

37 38 39 40

ev - 'ry kind of com - fort ev - 'ry house is all com - plete. — You can

41 42 43 44

walk to priv - ies in the rain — and nev - er, ev - er wet your feet! — They've



45

gone a - bout — as far as they — can go.

46 47

This system contains measures 45, 46, and 47. The vocal line starts with a half note 'gone' on measure 45, followed by a quarter note 'a - bout' on measure 46, and a quarter note 'go.' on measure 47. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

They've gone a - bout as far as they — can

48 49 50

This system contains measures 48, 49, and 50. The vocal line begins with a half note 'They've' on measure 48, followed by a quarter note 'gone' on measure 49, and a quarter note 'can' on measure 50. The piano accompaniment continues with similar rhythmic patterns.

51

go!

52 53 54

(A.Sax)  
*f*

Play L.H.

This system contains measures 51, 52, 53, and 54. The vocal line has a half note 'go!' on measure 51. The piano accompaniment includes a saxophone part starting on measure 52, marked with a forte (*f*) dynamic. The left hand is instructed to 'Play L.H.' with a long note on measure 52.

55 56 57 58

59

Alyson: Ev-'ry-thing's up to date— in Kan - sas Cit - y They've

Vicki: I just got back my-self!

60 61 62

(Bs)

(+Brushes on Sn.)

63 64 65 66

gone a - bout as far as they— can go. They

67

got a big the - ay - ter they call a bur-lee - que. For

71

fif - ty cents you can see a dan - dy show.

75

One of the gals was fat and pink and pret - ty. As

79 80 81 82 Vicki:  
round a-bove— as she was round be-low.— I could

83 84 85 86 Alyson:  
swear that she was pad-ded from her shoul-der to her heel.— But

87 88 89 90 Vicki/Alyson:  
lat-er in the sec-ond act when she be-gan to peel— She

91 92 93 94

proved that ev - 'ry - thing she had — was ab - so - lute - ly real. — Right! She

95 96 97

went a - bout — as far as she could go. —

*8va* *loco*

(Bs)

98 99 100

She went a - bout as far as she — could

101 **Half-time feel** 102 103 104

go.

(Bs)

105 106 107 108 Jason/Lynne:

We

109 Vicki: "This is too coincidental!"

110 111 112

got to Kan - sas Cit-y on - a Fri - d'y by

113 114 115 116

Sat - ur - day— we learned a thing or two. For

117

Vicki/Alyson: "Tell me about it"

118 119 120

up to then we did - n't have— an i - dy of

121 122 123 124

what the mod-ern world— was com - in' to!

(A.Sax)

gliss

(+Bs)

125

All:

126 127 128

Ev - 'rything's up to date in Kan - sas Cit - y They've

(+Bs)

129

130

131

132

gone a - bout as far as they can go. They

133

134

135

136

went and built a sky - scrap - er one, two, — three, — four, five, six,

(Bs) (+Bs)



137 *unis.* 138 139

sev - en stor - ies high! — A - bout as high as a

*gliss*

(Bs)

140 141 142

build - ing ough - a grow! —

(+A.Sax-ad lib)

*gliss*

(+Bs)

143 Vicki/Alyson: 144 145 146

Ev - 'ry - thing's like a dream — in Kan - sas Cit - y. — It's

Lynne/Jason:

Ev - 'ry - thing is like a dream. We got there just — last Fri - d'y.

*mf*

(+Bs)

bet-ter than— a mag-ic lan - tern show. You can  
Bet - ter than a mag-ic lan - tern She and I had no i - dy—

Musical score for measures 147-150. The score includes vocal lines and piano accompaniment. Measure 147 starts with a treble clef and a key signature of two sharps (F# and C#). The vocal line begins with the lyrics "bet-ter than— a mag-ic lan - tern show." and ends with "You can". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Measure 148 continues the vocal line with "Bet - ter than a mag-ic lan - tern" and the piano accompaniment. Measure 149 continues with "She and I had no i - dy—" and the piano accompaniment. Measure 150 concludes the phrase with a long note in the vocal line and a final chord in the piano accompaniment.

turn the rad - i - a - tor on when - ev - er you want some heat— with

Musical score for measures 151-154. The score includes vocal lines and piano accompaniment. Measure 151 starts with a treble clef and a key signature of two sharps (F# and C#). The vocal line begins with the lyrics "turn the rad - i - a - tor on when - ev - er you want some heat— with". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Measure 152 continues the vocal line and the piano accompaniment. Measure 153 continues with the vocal line and the piano accompaniment. Measure 154 concludes the phrase with a long note in the vocal line and a final chord in the piano accompaniment. The piano accompaniment includes dynamic markings: *p* (piano) and *(Silence) sf* (sforzando).

Musical score for measures 155-157. The top staff is the vocal line with lyrics: "ev-'ry sin-gle mod-ern kind of com-fort and con-ven-ience ev-'ry house is all com-plete—". The middle staff is empty. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. Measure 157 includes a bass clef instruction *(Bs)*.

Musical score for measures 158-160. The top staff is the vocal line with lyrics: "— You can walk to priv - ies—". The middle staff is empty. The bottom staff is the piano accompaniment, starting with a *sub. p* dynamic. Measure 160 includes a bass clef instruction *(Bs)*.

Musical score for measures 161-164. The vocal line (top staff) has lyrics: "in the rain and nev-er get— your feet wet!— They've". The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. Measure numbers 161, 162, 163, and 164 are indicated above the vocal staff.

Musical score for measures 165-168. The vocal line (top staff) has lyrics: "gone a - bout as far as they can go, go, go, go! They've". The piano accompaniment (bottom two staves) includes dynamic markings *mf*, *f*, and *sfz*. A note in measure 167 is marked with "(+Vocal bell-tones)". Measure numbers 165, 166, 167, and 168 are indicated above the vocal staff.

Musical score for measures 169-172. The score includes a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "gone a - bout as far as they can". The piano part features a steady bass line with chords in the right hand. A dynamic marking *p* is present in the piano part.

Musical score for measures 173-176. The score includes a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "go! Where you been? I ain't say-in'". The piano part features a steady bass line with chords in the right hand. Dynamic markings *p* and *sub. p* are present in the piano part. Performance directions include "V.L.A.J." and "Martin:" above the vocal line.

Up to Fri-d'y we did-n't have an i - dy that Kan - sas Cit - y's gone a - bout as

far as an - y cit - y's ought - a go, go!

177 178 179

180 181 182 183 184

V: go, L: go, go!

A: go, go!

J: go, go!

(+Bs)

f

(Drs)

3

3

^

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system covers measures 177-179, and the second system covers measures 180-184. The piano part includes various dynamics such as *f* and *(Drs)*, and includes a triplet of eighth notes in measure 183. The vocal line includes lyrics and performance markings like *V:*, *L:*, *A:*, and *J:* above the notes.

**PIANO/CONDUCTOR**  
Ensemble

2  
"Grand N

# Parent Medley

Orch: Jonathan Tunick

The musical score is arranged in two systems. The first system contains measures A through D, and the second system contains measures E through H. The score is written for Piano and Saxophone. The piano part is in the lower staves, and the saxophone part is in the upper staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part includes markings for *f* (forte), *(+Hp)* (with piano), and *(Bs/pizz)* (bass/pizzicato). The saxophone part includes markings for *f* (forte) and *(A.Sax)* (Alto Saxophone). The saxophone part features a melodic line with slurs and accents. The piano part features a rhythmic accompaniment with chords and single notes. The score concludes with a double bar line and a fermata over the final note.

1 **Andante**

2

Alyson:

My

(Hp) *pp* (Finger cym)

*p*

8va

3

4 5 6

Fath - er says that chil - dren keep grow - ing, Riv - ers keep flow - ing too. My

8va

7 8 9 [To 14]

Fath - er says he does - n't know why, but some - how or oth - er they

8va

*rit.*



Relaxed Two feel

14 15 16 Vicki: 17

do. When the chil-dren are a - sleep we'll sit and

(Fl) *loco* (+Bells) (Dms/Brushes) *rit.* *mp* (Vc) (+Bs)

Jason: 18 19 20 21

Dream all a - lone dream the things that ev - 'ry oth-er Dad and Moth-er

(Hp) (+Vc)

Jason: Dreams 22 23 won't be in - ter - rup - ted

dream.

(Cym) (Alto Fl) (Hp) (Vc) (Bs)

24 Jason: 25 Vicki: Lo! 26 and be - hold. 27 If I still

When the chil - dren are a - sleep and lights are low.

(Sn) (Hp)

(+Bs)

28 Vicki: 29 30 31

love you the way I love you to - day, You'll

(Sn) (Alto Fl)

32 33 34 35

par - don my say - ing: "I told you so!"

(Hp) (Sn) (Cym)

(Alto Fl)

36

Jason: You'll dream with me

When the chil- dren are a - sleep I'll dream with you. We'll think what

(Sn) (A. Fl) (Hp)

*mp*

40 fun we have had and be glad that it all came true. Jason: When to - day is a

(Alto Fl)

(Pno only)

*cresc.* *rit.*

43 Both: 44 Ad lib. 45 long time a - go. You'll still hear me say that the best dream I know is

(Cym) (Hp)

*mf* *f* *rall.* *p*

46 A Tempo

Jason: you.

49

Andante

[To 51]

Vicki:  
When the chil-dren are a-sleep I'll dream with you.

(Hp)

(+Finger cym)

tr (Alto Fl)

rit.

mp

(Bs/Vc out)

51 Lynne:

Start-ing out so fool-ish-ly small, It's hard to be-lieve you will grow at all. It's

8va

hard to be-lieve that things like you can ev-er turn out to be men. But I've

8va

59 60 61 62

seen it hap-pen be - fore, So I know it can hap-pen a - gain.

63 64 65 66

Food and sleep and plen - ty of soap, mo - lass - es and sul - fur, and love and hope, The

(8va) (+Bell(s)) *p*

67 68 69 70

win-ters go by, the sum - mers fly and all of a sud - den you're men! I have

8va



80 **Martin:**

My lit-tle girl, pink and white as peach-es and cream is she.

[Piano tacet]

84 3 My lit-tle girl is half a-gain as bright as girls are meant to be!

85 **Ad lib.**

86 **A Tempo**

87

88 3 Doz-ens of boys pur-sue her, man-y a like-ly lad

89 90 3 91

(+Hp) (Hp) (+Vc) (Hp) (Hp) (Vc) (Vc/Bs) rit. (Hp/Bs) (Bs)

92 <sup>3</sup> 93 94 *Ad lib.* 95

does what he can to woo her from her faith - ful dad.

96 **A Tempo** 97 98 <sup>3</sup> 99

She has a few pink and white young fel - lers of two and three But

100 <sup>3</sup> 101 *Slow* 102 *Dictated*

my lit - tle girl gets hun - gry ev - 'ry night and she comes home to



A Tempo

103 Lynne: Seen it hap-pen be - fore 104 105 3 106 I've

Martin: me. My lit-tle girl, pink and white

(+Hp) Play *mp* (Fl/Vc) (Cym) (Hp) (+Fl)

107 seen it hap-pen be - fore 108 and I 109 know it can hap - pen a -

My lit - tle girl gets hun - gry ev-'ry night and she comes home to

*mf* *rit.* *p*

A Tempo

110 gain. 111 112 113

me.

(Fl solo) (+Finger cym) (Hp)

*rit.*

**PIANO/CONDUCTOR**

Alyson  
Martin  
Jason

24

“Grand Night...”

# It's Me

Orch: Michael Gibson

♩ = 100 Plodding

1 2 3 4

(Ride)

mf

f

(+Bspizz)  
(+Vclarco)

5 6 7 8 Alyson:

I'm

mf

9

10 11 12

co - lor - less and shy, in - hib - it - ed and dull. My

(+Hp)

mp

(Vc tacet)

13 14 15 16

en - trance in - to an - y room is fol - lowed by a lull.

Alyson looks at orchestra, then turns downstage

17

Insistently

18 19 20

Vicki, Lynne, Martin, Jason (ad lib): "Did you hear something?" "Is that music?" "Did someone come in?"

(Ride)

(Kick)

(Hp out)

f (+Vc/double stops) mf

(+Bs/arco)

21 22 23 24

This

25 26 27 28

droop - i - ness in me mir - ac - u - lous - ly melts when I

(+Hp)

(Vc out)

29 30 31 32

step on a stage and make be - lieve I'm some - one else. Quite

(Cym/B.D.)

(Hp only) (Pno/tacet)

(Hp/Vc)

(Pno/play)

33 **Rubato**

34 35 36

sud - den - ly I'm men - tal - ly and phy - sic - 'ly e - quipped with

(Glock)

(Hp only)

37 38 39 40 **Quasi tempo**

most un - u - sual qual - i - ties It says so in the

41 **Tempo-Swing 4 feel**

42 43

script!

(+Alto sx)

3

(+Bs)

44 45 46 47

(Dms-solo H.H.)

rim-shots

Easy

mp

(+Bs)

48 Martin/Jason: 49 Alyson: 50 51

Who is that de - lec - ta - ble dame? — Cool as cream and hot - ter than flame? —

(Tight H.H.)

p

2

52 M/J: 53 A: 54 55 56

Who? Who... could it be? It's me! It's me! It's me!

Light easy R.S.

(+Fl) 3 3 3 3 3

57 M/J: 58 59 A: 60

Who's that queen - ly gift to the boys - Al - ways keen and lous - y with poise? -

(Tri) (Hp) p (Fl) tr (Fl) tr

(+Vc) (Bs out)

61 M/J: 62 A: 63 64 Swing 8ths

Who? Who - could it be? It's me! It's me! It's me!

(Fl) (+Dms) (Vc) (+Bs)

65 Easy swing 66 67 68

When the auth - ors make me say - words that make me wit - ti - er -

(Alto sx)

69 70 71 72

I feel just as smart as they,— and what's more I'm pret-ti-er!—

(Alto sx)  
(+Dm hits) *f*

73 74 75 76

Who's that girl who's get-ting the wows?— Who's that babe who's tak-ing the bows?—

(Woodblk) *p*

(+Hp)

M/J: What a babe! Wow! Who could it be?

77 78 79 80

In a daze— I won-der who— is she?— I -

(Alto sx) *ff*



81

MJ: Yes?

mag - ine my sur - prise — when once I re - a - lize —

(Hp/Vc pizz) *p*

Let's guess!

All: 85

MJ: A

It's no - bod - y — else but won - der - ful, beau - ti - ful

(Alto) (+Dms) *sub ff*

*f* *mf*

87

Alyson:

88

89

90

me! My

(FUHp/Vc arco) *sfz p* *rall.* (Fl) (Bs out)

91 **A tempo**

pic - ture hangs in Sar - di's for all the world to see. I

(Fl)

(+Hp)

*p*

(Vc) (Hp/Bs pizz) (Vc out)

95 sit be - neath my pic - ture there and no - one looks at me. I

99 some - times wear dark glas - ses, con - ceal - ing who I am. Then

103 104 105 106

**Fast** -----

all at once I take them off and no one gives a damn! But

(Hp) (Hp/opt tacet) (Glock)

*poco rit.*

107 **Rubato** 108 109 110

when I start to play a part, I play a part o - kay. No

(Glock)

(Hp) (Pno/tacet)

(Hp/Vc)

(Bs out)

**A tempo-Bright 4**

111 112 113 114

long - er am I no - one when I'm some - one in a

Play

(+Bs)

115

116 117 118

play!

(Cl) Δ (Drums-"Krupa")

(+Bs)

119 120 121 122

Slight pullback [To 136]

(Cl) Δ

mf

sf f

136

Slow hard swing

Martin/Jason:

137 138 139

Who has learned the form-u-la which sat-is-fies the sev-en year itch?

f (Drs-backbeat)

(b)

(M.) Who's the daz-zling la - dy we see?

140 Alyson 141 142 143

Who's that daz-zling per - son-al - i - ty? Well,

*p < f*

*A° gliss.*

*sub p*

*(+Dms) f*

144 145 146 147

here's the big sur - prise — What? Hot dog and damn my eyes! — Stand back! It's

*p*

*mp*

*f*

148 149 150

no - bod - y else but won - der - ful, beau - ti - ful

*A M*

*M A*

151 U.M. That la - dy is e - quipp'd It says so in the script.

152 153 154

A: It's me! It's

On stage that la - dy

155 *div.* 156 157

me! comes a - live for ev - 'ry - bod - y It's

(+Crash)

*ff*

158 159 160

me Me!

# Love Look Away

Orch: Jonathan Tunick

[It's Me-Playoff]

Musical score for the first system, measures 1-4. It includes vocal staves and piano accompaniment. The piano part is marked "Pno solo" and "rit.".

Moderato espressivo ♩ = 92

Musical score for the second system, measures 5-8. It includes parts for Clarinet (Cl), Piano (Hp), and Violins/Celli (Vcl/Bs). The piano part is marked "mp" and "rit.".

9

Meno mosso

Jason: 10 11 12

Love, look a-way — Love, look a-way from me

(Vc)

*pp* (Hp)

(Bs)

13 14 15 16

Fly when you pass my door Fly and get lost at sea

17

18 19 20

Call it a day — Love, let us say we're through

(+Cl-8va)



21 22 23 24

No good are you for me No good am I for you

(Vc) (Cl)

Musical score for measures 21-24. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "No good are you for me No good am I for you". The bass line is in a bass clef with markings for "(Vc)" and "(Cl)". The piano accompaniment consists of two staves (treble and bass clefs) with a "Move" annotation in the treble staff.

25 **Più mosso** 26 27 28

Want - ing you — so I try too much —

(+Cl-8va) (Hp) (Bs)

Musical score for measures 25-28. The tempo marking "Più mosso" is present. The vocal line is in a treble clef with lyrics "Want - ing you — so I try too much —". The bass line is in a bass clef with markings for "(+Cl-8va)". The piano accompaniment consists of two staves (treble and bass clefs) with markings for "(Hp)" and "(Bs)".

29 30 31 32

Af - ter you — go I cry too much —

rit.

Musical score for measures 29-32. The vocal line is in a treble clef with lyrics "Af - ter you — go I cry too much —". The bass line is in a bass clef. The piano accompaniment consists of two staves (treble and bass clefs) with a "rit." annotation in the treble staff.

33

Tempo I

34 35 36

Love, look a-way Lone - ly though I may be,

(Cl) (Vc)

(Vc)

pp (Hp)

(Bs)

37 38 39

Leave me and set me free Look a - way, look a - way, look a -

(+Cl-8va)

mp mf

40 41 42

way from me

(Cl-loco) (Vc)

Play (solo)

p (Hp)

43

I have wished be - fore I will wish no

(Vc)

*pp*

47

more Love, look a-way

(Cl-loco)

(+Cl-8va)

(+Cym)

9

*mf*

Play (+Bs)

(Hp)

Lone - ly though I may be Leave me and set me

*p*

(+Hp)

(Hp)

free, Look a - way, look a - way, look a - way

(Vc)

(+Cym)

*mf* *rall.* *f* *sub. p* (Hp)

55 56 57 58

from me.

(Tri)

Play (Hp) (Hp) *pp* *rit.* 8va

PIANO/CONDUCTOR

Vicki Martin  
Alyson Jason

26

"Grand Night..."

*Driving Through The Moonlight/A Lovely Night*

Orch: Jonathan Tunick

Moderato

1 2 3

(Cl)

p

(+Tri/Tamb)

mp

(Vc)

(+Bs)

4 5 6

Vicki:

When you're

7

driv-ing thru the moon-light on the high - way, When you're driv-ing thru the moon-light to the

(+Tri)

(Vc)

(+Bs)

dance; You are breath - less with a wild an - ti - ci - pa - tion of ad -

ven - tures and ex - cite - ment and ro - mance. Than at last you see the tow - ers of the

(+Tri)

(+Tri/Tamb)

16 17 18

pal - ace sil - hou - et - ted on the sky a - bove the park, And be -

19 20 21

low them is a row of light-ed win - dows, like a love - ly dia - mond neck - lace in the

(Cl)

(+Hp) (+Hp) (+Hp/Bell Tree)

rit.

22

A tempo

23 24 25

dark! I sup -

8va

(+Hp/Bells)

pp

(VclBs-Tacet)

26

pose that when you come in - to the ball - room and the room it - self is float - ing in the

air, If you're sud - den - ly con - front - ed by His High - ness You are

32 fro - zen like a stat - ue on the stair. 33 (She stops) 34 A tempo You're a - fraid he'll hear the way your heart is



35 36 37

beat - ing And you know you must-n't make the first ad - vance You are

38 39 40

ser - i - ous - ly think - ing of re - treat - ing Then you seem to hear him ask - ing you to

*rit. poco a poco* (+Hp)

Martin: "May I have the pleasure?"

41 42 Ad lib-Colla voce 43

dance! He is tall and straight as a lance! And his

*pp* (+Hp) (+Tri) (+Hp) (+Vc)

44

45 46

hair is dark and wa - vy. His eyes can melt you with a

*mp*

47 48 49 Martin:

glance! He can turn a girl to gra - vy! A

*molto rit.*

*p* *(Vc)*

50

Graceful 2-beat *Waltz*

51 52 53

love - ly night, A love - ly night, A

*mp*

*(+Bells)*

*(+Hp)*

54 55 56 57 Vicki: You

fin - er night you know you'll nev - er see. \_\_\_\_\_ You

(Cl)

(+Vc)

(+Bs) (+Hp)

58 59 60 61

meet your prince, a charm - ing prince, as

(+Bells)

(+Vc)

62 63 64 65 The

charm - ing as a prince will ev - er be! \_\_\_\_\_ The

(Cl) (Cl)

(Hp) 8vb 8vb

(+Vc/Bs)

66

67 68 69

stars in a ha - zy hea - ven trem - ble a - bove you,

*mf* (+Vc) (Hp) (+Bs)

70 71 72 Martin (parlando): 73 Vicki:

while he is whis-p'ring "Dar - ling I love you." You

*pp*

74

75 76 77

say good - bye, A - way you fly, But

(+Bells) *p* (+Vc)

78 79 80 81

on your lips you keep a kiss; All your life you'll dream of this

*pp* (+Hp) (+Hp)

82 83 84 85

love - ly love - ly night. \_\_\_\_\_ A

*più mosso* Alyson:

(+Hp) (+Brush on H.H.)

*mf*

86 87 88 89

love - ly night A love - ly night A

Jason: Alyson/Jason:

(Hp) (Alto Fl) tr tr

(+Vc) (+Bs)

90 91 92 93 Alyson:

fin - er night you know you'll nev - er see \_\_\_\_\_ You

94 Vicki: You meet your prince, \_\_\_\_\_ as

95 96 97

meet your prince, a charm - ing prince, as

98 99 100 101 Men:

charm - ing as a prince will ev - er be! \_\_\_\_\_ The

102

103 104 105

stars in a ha - zy hea - ven trem - ble a - bove you,

(Vc)

106 Alyson/Vicki: 107 108 Men: 109 All:

while he is whis - p'ring "Dar - ling I love you." You

(+Hp gliss)

110

111 112 113 Vicki:

say good - bye, A - way you fly, But

(Hp)

(+Vc)

(+Bs)

love to each other

114 115 116 117

on your lips you keep a kiss; All your life you'll dream of this

(Fl)

sub. p (Vc)

118 119 120 121 Alyson/Jason/Martin:

love - ly love - ly night. A

(+Hp)

(Hp)

(+Bells)

mf

f

(Hp gliss)

122

Vicki: Ah

123 124 125

love - ly night, A love - ly night, A

(+Brush on H.H.)

f (+Hp)

(Bs)



Ah Ah

126 127 128 129

fin - er night you know you'll nev - er see. You

130

You meet your prince, as

131 132 133

meet your prince, a charm - ing prince, as

134 135 136 137

charm - ing as a prince will ev - er be! Men: The

138

139 140 141

(Sue) stars in a ha - zy hea - ven trem - ble a - bove you,

(Bells)

(Vc) (+Hp-triplet arpeggio)

142 Alyson/Vicki: 143 144 145 146 Alyson:

Men: while he is whis - p'ring "Dar - ling I love you." On cue: You

(Cl) (+Hp) On cue: (F.C.)

rit. pp

147

Slower

Vicki: You say good - bye, 148 149 150 Vicki:

say good - bye, MJ: A - way you fly But

(+Hp)

(Vc/Bs-Tacet)

151 152 153 154

on your lips you keep a kiss, all your life you'll dream of this

(Hp solo)  
rit.

155 A tempo

love - ly - love - ly

A/J/M:

(+Hp)  
Play rit.

158 M/J: 159 160

A/V: love - ly night.

(+Bs/Vcl)  
(Hp)  
Play

PIANO/CONDUCTOR

Lynne

27

"Grand Night..."

# Something Wonderful

Orch: Jonathan Tunick

Moderato  
Vamp

1 2 3 4

(Hp/Triangle)

(Vc) *p*

(Bs tacet till 13)

5 Lynne: 6 7 8

This is a man who thinks with his heart, His heart is not al - ways wise.

(Hp) (Tri)

(Vc) *p*

The musical score is written for piano and conductor. It features a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Moderato'. The score is divided into two systems. The first system (measures 1-4) includes a vocal line (Lynne) which is mostly rests, and piano accompaniment for Harp/Triangle, Violoncello (Vc), and Bass (Bs). The second system (measures 5-8) features the vocal line with lyrics: 'This is a man who thinks with his heart, His heart is not al - ways wise.' The piano accompaniment continues with Harp/Triangle, Violoncello, and Bass. The score includes performance instructions such as '(Bs tacet till 13)' and dynamic markings like '(Vc) p'.

10 11 12

This is a man who stum - bles and falls, But this is a man who tries.

(Tri)

13 14 15 16

This is a man you'll for - give and for-give, and help and pro-tect, as long, — as you

rit.

(+Bs)

17 18 19 20

live. —————

(Tri)

(+Hp)

mp

(+VclBs)

21

He will not al - ways say      What you would have him say,

(+Hp)  
p

(+Bs)

Detailed description: This system contains measures 21 through 24. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "He will not al - ways say      What you would have him say,". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand is marked with a piano dynamic (*p*) and includes the instruction "(+Hp)". The left hand is marked with "(+Bs)".

But now and then he'll say      some - thing      won - der - ful.

(Cl)  
p

(Hp)      (Vc)

Detailed description: This system contains measures 25 through 28. The vocal line continues on the treble clef staff with lyrics: "But now and then he'll say      some - thing      won - der - ful.". The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The right hand is marked with a piano dynamic (*p*) and includes the instruction "(Cl)". The left hand is marked with "(Hp)" and "(Vc)".

29

The thought - less things he'll do      will hurt and wor - ry you,

p

Detailed description: This system contains measures 29 through 32. The vocal line starts at measure 29 on the treble clef staff with lyrics: "The thought - less things he'll do      will hurt and wor - ry you,". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand is marked with a piano dynamic (*p*).

33 34 35 36 — 3 — 3

Then all at once he'll do some- thing won- der- ful He

(Cl)

(Hp)

37 **Poco più mosso** 38 39 40

has a thou- sand dreams that won't come true, You

(Vc) *mf*

(+Bs)

41 42 43 44 **Slow**

know that he be- lieves in them, and that's e- nough for you.

(Hp/Bells)

(+Hp)

*poco accel.* (+Vc) *rit.* (Vc)

45

A tempo

Musical score for measures 45-48. The vocal line (treble clef) contains the lyrics: "You'll al-ways go a-long De-fend him when he's wrong,". The piano accompaniment (grand staff) includes dynamic markings (+Hp) and (p) in the right hand, and (+Bs) in the left hand. Measure numbers 46, 47, and 48 are indicated above the vocal line.

Musical score for measures 49-52. The vocal line (treble clef) contains the lyrics: "And tell him when he's strong, He is won-der-ful." The piano accompaniment (grand staff) includes dynamic markings (Cl) in the right hand, and (Hp) and (+Cym) in the left hand. Measure numbers 49, 50, 51, and 52 are indicated above the vocal line.

53

Musical score for measures 53-56. The vocal line (treble clef) contains the lyrics: "He'll al-ways need your love, And so he'll get your love." The piano accompaniment (grand staff) includes a dynamic marking (mf) in the left hand. Measure numbers 54, 55, and 56 are indicated above the vocal line.



Musical score for measures 57-59. The vocal line (top staff) contains the lyrics: "A man who needs your love can be". Measure numbers 57, 58, and 59 are indicated above the staff. The piano accompaniment (bottom two staves) includes markings for *rit.*, *(Vc)*, *p*, and *(Hp)*.

Musical score for measures 60-62. The vocal line (top staff) contains the lyrics: "won - der - ful.". Measure numbers 60, 61, and 62 are indicated above the staff. The piano accompaniment (bottom two staves) includes markings for *pp*, *(Tri)*, and *(VdBs)*.

**PIANO/CONDUCTOR**

Martin

28

"Grand Night..."

# *This Nearly Was Mine*

Orch: Michael Gibson

Moderato

[Rd/Hp-Tacet]

*p* (Pno solo)

1 2 3 4

5 6 7 8

The musical score is written for Piano and Conductor. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has four measures, each with a fermata. The piano accompaniment is marked 'Moderato' and includes a 'Pno solo' section starting at measure 1. The second system also includes a vocal line and piano accompaniment, with measures 5 through 8. The piano accompaniment continues with chords and a bass line. The score is in 3/4 time and the key signature has two sharps (F# and C#).

9

Martin: 10 11 12

One dream in my heart

13 14 15 3 16

One love to be liv - ing for,

17 18 19 3 20

One love to be liv - ing for,

21 22 23 24

This near - ly was mine.

25 26 27 28

One girl for my dream,

(Vc)

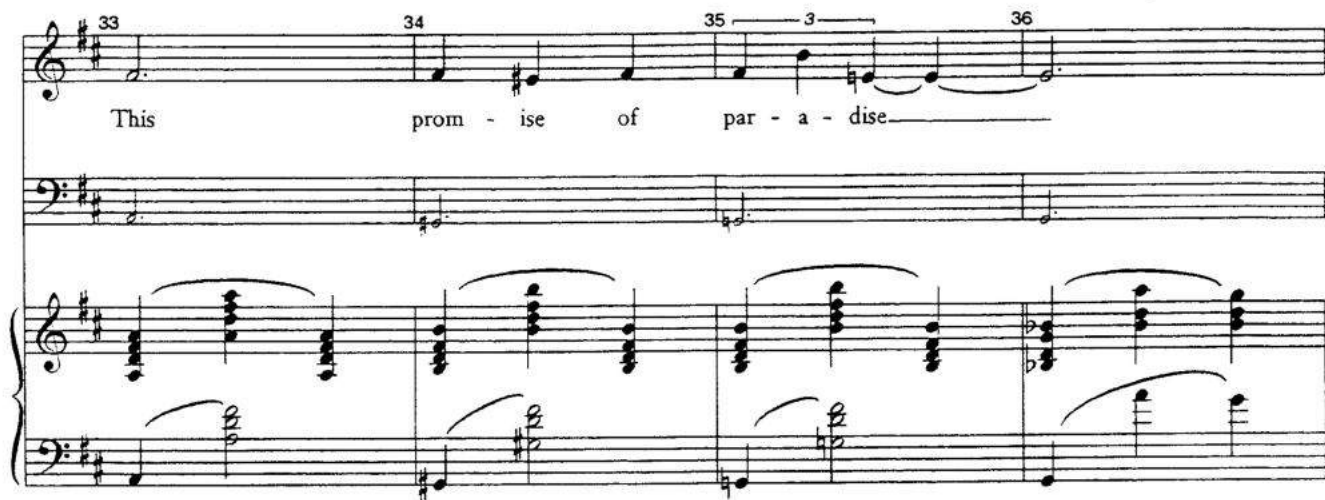
*mp*

29 30 31 32

One part - ner in par - a - dise,

33 34 35 3 36

This prom - ise of par - a - dise



37 38 39 40

This near - ly was mine



41

42 43 44

Close to my heart she came

*pizz.*



45 46 47 48

On - ly to fly a - way,

49 50 51 52

On - ly to fly as day flies from

*cresc.* *rit.*

53 54 55 56

moon - light.

*arco* *p* *mf* *p*

57 **A tempo**

58 59 60

Now, now I'm a - lone,

*p*

61 62 63 3 64

Still dream - ing of par - a - dise,

*cresc.*

65 66 67 3 68

Still say - ing that par - a - dise

*mf*

69 70 71 72

Once near - ly was mine. So

*f*

73 74 75 76

clear and deep are my fan - cies of

*p*

*mp*

77 78 79 80

things I wish were true, I'll

*mp*



81 82 83 84

keep re - mem - ber - ing eve - nings I

Musical score for measures 81-84. The vocal line is in treble clef with lyrics: "keep re - mem - ber - ing eve - nings I". The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamic markings include *mf* and *8va*.

85 86 87 88

wish I'd spent with you I'll

Musical score for measures 85-88. The vocal line is in treble clef with lyrics: "wish I'd spent with you I'll". The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamic markings include *mp* and *8va*.

89 90 91 92

keep re - mem - ber - ing kiss - es from

Musical score for measures 89-92. The vocal line is in treble clef with lyrics: "keep re - mem - ber - ing kiss - es from". The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamic markings include *cresc.* and *8va*.

93 94 95 96

lips I'll nev - er own And

Sub.

97 98 99 100

all the love - ly ad - ven - tures that

rit.

101 102 103 104

we have nev - er known.

p

p rall.

105

A tempo  
Somewhat slower

106 107 108

Now, now I'm a - lone,

Detailed description: This block shows the vocal line for measures 105 to 108. The melody starts on a whole note 'Now,' in measure 105, followed by 'now' (quarter note), 'I'm' (quarter note), and 'a - lone,' (half note) in measure 106. The notes are G4, A4, B4, C5, B4, A4, G4. The key signature has one sharp (F#).

pp

Detailed description: This block shows the bass line for measures 105 to 108. It consists of a single half note G3 in measure 105, followed by a half note G3 in measure 106. The dynamic is *pp*.

pp

Detailed description: This block shows the piano accompaniment for measures 105 to 108. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of half notes: G3, G3, G3, G3, G3, G3, G3. The dynamic is *pp*.

109 110 111 112

Still dream - ing of par - a - dise

Detailed description: This block shows the vocal line for measures 109 to 112. The melody starts with a quarter note 'Still' (G4) in measure 109, followed by 'dream - ing' (quarter note, A4-B4) in measure 110, 'of' (quarter note, C5) in measure 111, and 'par - a - dise' (half note, B4-A4-G4) in measure 112. There is a triplet of notes (A4, B4, C5) in measure 111. The key signature has one sharp (F#).

Detailed description: This block shows the bass line for measures 109 to 112. It consists of a single half note G3 in measure 109, followed by a half note G3 in measure 110, a half note G3 in measure 111, and a half note G3 in measure 112.

Detailed description: This block shows the piano accompaniment for measures 109 to 112. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of half notes: G3, G3, G3, G3, G3, G3, G3.

113 114 115 116

Still say - ing that par - a - dise

Detailed description: This block shows the vocal line for measures 113 to 116. The melody starts with a quarter note 'Still' (G4) in measure 113, followed by 'say - ing' (quarter note, A4-B4) in measure 114, 'that' (quarter note, C5) in measure 115, and 'par - a - dise' (half note, B4-A4-G4) in measure 116. There is a triplet of notes (A4, B4, C5) in measure 115. The key signature has one sharp (F#).

p (+Cym)

Detailed description: This block shows the bass line for measures 113 to 116. It consists of a single half note G3 in measure 113, followed by a half note G3 in measure 114, a half note G3 in measure 115, and a half note G3 in measure 116. The dynamic is *p* with a cymbal effect (+Cym).

8va - - -  
molto cresc.  
rall.

Detailed description: This block shows the piano accompaniment for measures 113 to 116. The right hand plays chords marked *8va*. The left hand plays a series of half notes: G3, G3, G3, G3, G3, G3, G3. The dynamic is *molto cresc.* and *rall.*

A tempo

Musical score for measures 117-119. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a bass line, and a piano accompaniment. The vocal line starts at measure 117 with the lyrics "Once near - ly was mine." and continues through measure 119. The piano accompaniment includes a bass line with a (+Bs) marking and a grand staff with a *colla voce* instruction. Dynamics include *mp*, *mf*, and *ff*. There are also markings for *Gua* and *mp* in the piano part.

Musical score for measures 120-122. The score continues from the previous page. It features a vocal line, a bass line, and a piano accompaniment. The vocal line starts at measure 120 and continues through measure 122. The piano accompaniment includes a grand staff with a *Gua* marking and a *4* (quadruple) marking. Dynamics include *mp*, *mf*, and *ff*. There are also markings for *Gua* and *mp* in the piano part.

# Impossible/I Have Dreamed

Orch: Jonathan Tunick

Moderato

1 2 3 4

(Glock)

(+Cl/Vc-8vb)

*mf*

5 6 7 8

Allyson:

Im -

*rit.*

(+Hp)

9 Rubato

Musical score for measures 9-12. The vocal line (treble clef) contains the lyrics: "poss-i- ble for a plain yel - low pump - kin to be -". Measure numbers 10, 11, and 12 are indicated above the staff. The piano accompaniment (grand staff) includes markings for "(Hp)", "p", "(+Bell tree)", "Play", and "(Hp/Vc)".

Musical score for measures 13-16. The vocal line (treble clef) contains the lyrics: "come a gold - en car - riage! Im - poss-i- ble for a". Measure numbers 13, 14, 15, and 16 are indicated above the staff. The name "Vicki:" is written above measure 15. The piano accompaniment (grand staff) includes markings for "(+Bell tree)", "Play", and "(Hp/Vc)".

Musical score for measures 17-20. The vocal line (treble clef) contains the lyrics: "plain coun - try bump - kin and a prince to join in mar - riage. And". Measure numbers 18, 19, and 20 are indicated above the staff. The name "Martin:" is written above measure 20. The piano accompaniment (grand staff) includes markings for "(Hp/Vc)", "Play", and "(+Bells)".

21 22 23 24 Lynne:

four white mice will nev-er be four white hor - ses. Such

(Hp/Vc) Play (+Bells)

25 26 27 28 A/V/M/L:

fol - de - rol and fid-dle-dee - dee of course is Im -

(Hp/Vc) Play (+Bells)

Quasi Tempo

29 30 31 32 Jason:

poss - i - ble But the

(Hp/Vc) Play sf (+Cl/S.D.) (Vc)

33 A tempo-Easy 2

34 35 36

world is full of za - nies and fools \_\_\_\_\_ who

(Fl/Xylo) ^ ^

(Vc) (+Bs)

37 38 39 40

don't believe in sen - si - ble rules, \_\_\_\_\_ And

^ ^

41 42 43 44 All:

won't believe what sen-si-ble peo - ple say, \_\_\_\_\_ And be -

(Fl) ^ ^

(+Hp gliss)



45 46 47 48

V/A  
I/M

cause these daft and dew-y-eyed dopes keep build - ing up im - poss-i-ble hopes Im -

*mf* (Hp solo)

49 50 51 52

poss-i-ble things are hap - p'ning ev - ry

(Bells)

(Hp)

(+Hp)

53 54 55 56

day

(Cl)

rit.

(Cl)

57 **Meno mosso**  
**Martin:**

58 59 60

I have dreamed that your arms are love - ly

(Cl)

*mp*

(+Vcl/Bs)

61 62 63 64

I have dreamed what a joy you'll be

(Vc)

65 **Jason/Martin:**

66 67 68

I have dreamed ev-'ry word you'll whis - per when you're

(Cl)

69 70 71 72

close, \_\_\_\_\_ close to me. \_\_\_\_\_

73

+Vicki/Alyson:

74 75 76

How you look \_\_\_\_\_ in the glow of eve - 'ning \_\_\_\_\_

*mp*

77 Vicki/Alyson: 78 79 80 Lynne/Alyson: *mf*

I have dreamed \_\_\_\_\_ and en - joyed the view \_\_\_\_\_ Vicki: In these

Jason/Martin: Jason: Martin:

(Hip/Bells)

(Cl)

*mf*

81

82 83 84

dreams I've loved you so that by now I think I know what it's

(Cl/Vd/Bs)

(+Hp) (+Hp)

85 86 87 88

like to be loved by you I will

(Hp/Bells) 8va

p

89 90 91 Più mosso 92 Lynne:

love be - ing loved by you A -

(C/Vc/Bs) (Hp) (Cl) tr

93 94 95 96

lone and a - wake I've looked at the stars, the

97 98 99 100

same that smiled on you And

101

102 103 104

time and a - gain I've thought all the things that

(Hp)  
(Cl)  
tr

105

106

107

108

you were think - ing too.

(Hp)

poco rit.

109

Tempo I

Lynne:

110

111

112

I have dreamed that your arms are love - ly

Martin:

I have dreamed that your arms are love - ly

(Bells)

(+Vc/Bs-sustained)

113 Lynne/Vicki: 114 115 116

I have dreamed what a joy you'll be

Jason/Martin:  
I have dreamed what a joy you'll be

(Cl/Bells)

The musical score for measures 113-116 features a vocal line for Lynne/Vicki and a bass line for Jason/Martin. The lyrics are "I have dreamed what a joy you'll be". A bell line is marked "(Cl/Bells)". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

117

+Alyson: 118 119 120

I have dreamed ev-'ry word you'll whis - per when you're

I have dreamed ev-'ry word you'll whis - per when you're

(Bells)  
(Vc)

(Cl/Vc)

The musical score for measures 117-120 features a vocal line for +Alyson and a bass line. The lyrics are "I have dreamed ev-'ry word you'll whis - per when you're". A bell line is marked "(Bells)" and "(Vc)". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

121 122 123 124

close, close to me

close, close to me

(+Bells) (Clve)

125

Vicki: *mp* 126 127 128

How you look in the glow of eve - 'ning

Alyson: *mp*

How you look in the glow of eve - 'ning

Jason: *mp*

In the glow of eve - 'ning

Martin: *mp*

How you look in the glow of eve - 'ning

(Hp) (Cl)

*mp* (+Vc)



129 Lynne: 130 131 132 *f*

I have dreamed the view \_\_\_\_\_ In these

Vicki: I have dreamed

Alyson: I have dreamed I have dreamed In these

I have dreamed \_\_\_\_\_ In these

I have dreamed \_\_\_\_\_ and en-joyed the view \_\_\_\_\_ In these

*(Hp)* *(Cl)* *(+Cym)* *rit.* *f*

133 A tempo 134 135 136

dreams I've loved you so, that by now I think I know what it's

dreams I've loved you so, that by now I think I know what it's

*(CU/Vd/Bs)* *(+Hfp)*

137 138 139 140 141

*ff* *pp* Vicki:

like to be loved by you I will

like to be loved by Loved by you

(Hp/Bells)

(+Cym)

*pp* *poco rit.*

142

Meno mosso

143 144 145

Alyson: I will love I will

Martin: I will love I will

Jason: I will love I will

+Lynne:

I will love I will

(Clvc)

*p* *poco rit.*



**PIANO/CONDUCTOR**  
Ensemble

30

"Grand Night..."

# Bows

Orchestration: Michael Gibson

Musical score for "Bows" from "Grand Night...". The score is in 4/4 time and G major. It consists of two systems of staves.

**System 1 (Measures 1-4):**

- Staff 1 (Violin):** Rests in measures 1, 2, 3, and 4.
- Staff 2 (Clarinet):** Labeled "(Cl)". Measures 1-4 contain sixteenth-note patterns. Dynamics include *f* and *sf*.
- Staff 3 (Piano):** Labeled "(+Hp/Vcl/Bs)". Measures 1-4 contain sixteenth-note patterns. Dynamics include *sf*.

**System 2 (Measures 5-8):**

- Staff 4 (Bells):** Labeled "(Bells)". Measures 5-8 contain sustained notes.
- Staff 5 (Violin):** Labeled "(Vc)". Measures 5-8 contain sixteenth-note patterns.
- Staff 6 (Clarinet - 8va):** Labeled "(+Cl-8va)". Measures 5-8 contain sixteenth-note patterns.
- Staff 7 (Bass):** Labeled "(+Bs)". Measures 5-8 contain sixteenth-note patterns. Chord markings: G, Am7, D9, G.

Musical score for measures 9-12. Measure 11 includes the instruction "(Bells)". Measure 12 includes the instruction "Ω".

Musical score for measures 13-16. Measure 13 includes the instruction "Am7". Measure 14 includes the instruction "D9". Measure 15 includes the instruction "D9". Measure 16 includes the instruction "G".

Musical score for measures 17-20. Measure 17 is boxed. Measure 20 includes the instruction "gliss". Measure 19 includes the instruction "(+Bells)". Measure 20 includes the instruction "C#9".

Musical score for measures 21-24. The score consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 21 has a treble clef staff with a whole rest. Measure 22 has a treble clef staff with a whole rest. Measure 23 has a treble clef staff with a whole rest. Measure 24 has a treble clef staff with a glissando line and a whole note. The middle treble clef staff has a melodic line starting in measure 22. The grand staff has a piano accompaniment with chords D9 and G. A rehearsal mark '24' is placed above the glissando line.

Musical score for measures 25-28. The score consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 25 has a treble clef staff with a whole rest. Measure 26 has a treble clef staff with a whole rest. Measure 27 has a treble clef staff with a whole rest. Measure 28 has a treble clef staff with a whole rest. The middle treble clef staff has a melodic line starting in measure 26. The grand staff has a piano accompaniment with chords and dynamic markings. Rehearsal marks '25', '26', '27', and '28' are placed above the treble clef staff. Performance instructions include '(+Bells)', '(Cl out)', '(+Hp)', and '(+Cl-8va)'.

Musical score for measures 29-32. The score consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 29 has a treble clef staff with a whole rest. Measure 30 has a treble clef staff with a whole rest. Measure 31 has a treble clef staff with a whole rest. Measure 32 has a treble clef staff with a whole rest. The middle treble clef staff has a melodic line starting in measure 31. The grand staff has a piano accompaniment with chords C, Cm, and G. A rehearsal mark '29' is in a box to the left of the first staff. Performance instructions include '(+Bs)', '(+Hp/Vc)', '(Xylo)', and '(+Bs)'. Rehearsal marks '30', '31', and '32' are placed above the treble clef staff.

33 34 35 36

Musical score for measures 33-36. The system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The piano part features chords labeled C, Cm, and G. The vocal line has rests in measures 33 and 34, and begins in measure 35.

37 38 39 40

Musical score for measures 37-40. The system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The piano part features chords labeled C, Cm, and G. The vocal line has rests in measures 37 and 38, and begins in measure 39.

41 42 43 44

Musical score for measures 41-44. The system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The piano part features chords labeled (+Hp) and (+Vc/Bs). The vocal line has rests in measures 41 and 42, and begins in measure 43.

Musical score for measures 45-48. The score consists of three staves: a vocal line, a bell line, and a piano line. Measure 45 is marked with a treble clef and a key signature of one sharp (F#). Measure 46 has a *(Bells)* annotation above the staff. Measure 47 has a *(Hp gliss)* annotation below the piano staff. Measure 48 is the final measure of this section.

Musical score for measures 49-52, starting with the tempo marking **Tempo di Valse**. The score consists of three staves: a vocal line, a percussion line, and a piano line. Measure 49 is marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measure 50 includes annotations *(Cl)* and *(+Cym DB's)*. Measure 51 includes the annotation *(Xyl)*. Measure 52 is marked **All:** and includes the lyrics "It's a". The piano part includes the instruction **[Pno sets Tpo]** and annotations *(+Xyl)* and *(+Vcl/Bs)*.



53

Women: 54 55 56

grand night for sing - night ing, the

Men:

grand night for sing - night ing, the

(Hp gliss)

gliss (+Vc-8vb)

(+Bs/Vc) (+Bs)

57 58 59 60

stars are bright a - bove, the

stars are bright a - bove all a - bove and I'm

(FUHp)

(+Glock)

61 62 63 64

earth is a - glow and to add to the show, I  
fall - ing, fall - ing

65 66 67 68

think I am fall - ing in love, Alyson and I'm  
think I am fall - ing, fall - ing in love

69

Musical score for measures 69-72. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff has lyrics "fall - ing," and the bottom staff has lyrics "fall - ing,". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The piano part is marked *sub. p* and includes the instruction "Play".

Musical score for measures 73-76. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff has lyrics "fall - ing," and the bottom staff has lyrics "fall - ing,". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The piano part is marked *(Fl)* and includes the instruction "Play".

Musical score for measures 77-80. The score includes vocal lines and piano accompaniment. The vocal lines consist of four staves, each with the syllable "La" written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one sharp (F#). Measure 77 is marked with "LA" above the first note. Measure 79 has a fermata over the first note. Measure 80 has a glissando line over the final notes. The piano part includes markings for (+Hp) sub. p and (+Bs) gliss. There are also markings (+Vc) and (+Bs) below the piano part.

Musical score for measures 81-84. The score includes vocal lines and piano accompaniment. The vocal lines consist of two staves with the lyrics "Fall - ing in". The piano accompaniment is shown in grand staff notation. The key signature has one sharp (F#). Measure 81 has a fermata over the first note. Measure 82 has a fermata over the first note. Measure 83 has a fermata over the first note. Measure 84 has a fermata over the first note. The piano part includes markings for ff and (f). There are also markings (+Vc) and (+Bs) below the piano part.

85 86 87 88

love

love.

(FUGIK)

8<sup>me</sup>

89 90 91 92

tr

gliss

3

# Exit Music

Orchestration: Michael Gibson

Dictated 3 Tempo (In 1)

The score is written for Piano and Conductor. It consists of two systems of staves. The first system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The vocal line has four measures, with a box containing the number '3' above the third measure. The piano accompaniment features chords and a glissando in the right hand. The second system includes a vocal line (top two staves) and a piano accompaniment (bottom two staves). The vocal line has six measures, with a box containing the number '10' above the tenth measure. The piano accompaniment continues with chords and a vocal line in the right hand.

1 2 3 4

(+Fl) (Vc) (Vc) gliss (+Vc) (+Bs)

(+Vc/Bs)

5 6 7 8 9 10

(Vc)

Musical score for "Exit", page 2. The score is in G major and 4/4 time. It consists of three systems of staves, each with a vocal line, a harp line, and a piano line.

- System 1 (Measures 11-14):** The vocal line has whole rests. The harp line has chords. The piano line has chords and bass notes.
- System 2 (Measures 15-18):** The vocal line has notes in measures 15-18. The harp line has chords. The piano line has chords and bass notes.
- System 3 (Measures 19-22):** The vocal line has whole rests. The harp line has chords. The piano line has chords and bass notes. Chord symbols are provided below the piano line: Em/B, Em, Am7, and D9.

23

24 25

(Fl)  
(Hp)

(+Vc/Bs)

26 27 28

29 30 31 32

tr

gliss

(Bs)

Play

The musical score is written for a piano and flute. It consists of three systems of staves. The first system (measures 23-25) features a flute line with notes and slurs, and a piano accompaniment with chords and a bass line. The second system (measures 26-28) continues the piano accompaniment with similar chordal textures. The third system (measures 29-32) includes a trill in the flute part, a glissando in the piano right hand, and a 'Play' instruction. The score is in a key with one sharp (F#) and a common time signature.