

From: "Aida [Musical]"

Easy as Life

by

ELTON JOHN

Lyrics by: TIM RICE

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EASY AS LIFE

Music by ELTON JOHN
Lyrics by TIM RICE

Slow

AIDA:

Chords: A $\flat$ (4 fr), G (3 fr), A $\flat$ (4 fr), G7 (3 fr), Cm(add4) (3 fr), Cm (3 fr), E $\flat$ /B $\flat$ (6 fr), Fm6/A $\flat$ (6 fr), Fm7/A $\flat$, Gsus (3 fr), G (3 fr), Fm7, Gsus (3 fr), G (3 fr), **Flowing** Cm (3 fr), Cm7 (3 fr), Fm/C (3 fr), Cm (3 fr), Cm7 (3 fr), Fm/C (3 fr).

Lyrics:

This is the mo-ment when the Gods ex-pect me to beg for help. But I won't

e - ven try. — I want noth-ing in the world but my - self to pro-tect me. And I

won't lie down, roll o - ver and die.

Performance Notes: *mp*, *colla voce*, *L.H.*, *3*, *Flowing*.

Cm  3 fr

A $\flat$ maj7  3 fr

A $\flat$ 6  3 fr

All I have to do is for-get how much I love _____ him. _____

B $\flat$ (add9)  6 fr

_____ All I have to do is put my long-ing to one

Cm  3 fr

Cm/B $\flat$  3 fr

side. _____ Tell my - self that love's

F(add9)/A  3 fr

F/A  3 fr

an ev - er-chang-ing sit - u - a - tion. _____




Pas - sion would have cooled and all the mag - ic would have died.





It's eas - y. It's eas - y. _____

mf poco agitato













All I have to do is pre-tend I nev-er knew _____ him. _____

Bb(add9)



On those ver - y rare oc - ca - sions when he steals in - to my

 The first system of the musical score. The vocal line (treble clef) starts with a whole note rest, followed by a half note, then a quarter note, and continues with eighth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Cm



Cm/Bb



heart bet - ter to have lost him

 The second system of the musical score. The vocal line continues with a half note, then a quarter note, and continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern.

F(add9)/A



when the ties were bare-ly bind - ing.

 The third system of the musical score. The vocal line continues with a half note, then a quarter note, and continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern.

Ab6



Gsus



Bet - ter the con-tempt of the fa-mil - iar can-not start.

cresc.

 The fourth system of the musical score. The vocal line continues with a half note, then a quarter note, and continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern, ending with a crescendo marking.





It's eas - y. It's






eas - y. Un - til I think a - bout him




as he was when I last touched him and





how he would have been were I to be with him to - day.

Bbm7/Db



Those ver - y rare oc - ca - sions don't let up. They keep on

C7(#5)



C7



Bbm7



com - ing. All I ev - er want - ed

N.C.

G/B



C



Ab13/Gb



and I'm throw-ing it a - way. It's eas -

G7sus



G7



Ab13/Gb



G7



y. It's eas - y as

Chord diagrams for guitar:

- Cm**:
- A $\flat$ /C A $\flat$ maj7/C**:
- B $\flat$** :
- Cm**:
- A $\flat$ 6**:
- Cm7**:
- Fm7**:
- B $\flat$ (add9)**:
- Cm7**:
- Cm7/B $\flat$** :

Life.

But then I see the fac - es —

— of a worn, de-feat-ed peo - ple, — a fa - ther and a na - tion

who won't let a cow-ard run. Is this how the gods

Am7b5 F/A

re - ward the faith - ful through the ag - es? _____

Fm/A $\flat$ Fm(add9)/A $\flat$ G7

For - ing us to prove that all the hard - est things we've done _____

A $\flat$ /G $\flat$ G7 Cm

are eas - y, so eas - y. _____

dim.

B $\flat$ m/C Fm/C Fm/A $\flat$

And though I'll think a - bout him till the earth draws in a -

f





round me, and though I choose to leave him for an-oth-er kind of





love, this is no de-ni-al,





no be-tray-al, but re-demp-tion re-deemed in my own eyes





and in the pan-the-on a-bove. It's eas-

mp

10

G7 Ab13/Gb G7sus G7 Cm

y. It's eas - y as life.

Ab13/Gb G7sus G7 Cm

It's eas - y as life.

Bbm/C Fm/CAb13/Gb G7sus G7 Cm

It's eas - y as life.

Ab Abmaj7 G7sus Cm

Broadly

molto rit.

The Ballad of Jane Doe

(from Ride the Cyclone)

Music and Lyrics by
BROOKE MAXWELL
and JACOB RICHMOND

♩ = 120

V1

JANE

SOME MIGHT SAY WE'RE RE - LEASED PUSHING DAI-SIES DE -

Piano

Lots of pedal and reverb, spooky piano!

8

J.

CEASED BUT WE ALL KNOW THE WORMS MUST BE FED. THERE'S JUST

P.

13

J.

ONE LINGERING FEAR. OH MY SOUL, IS IT HERE, OR IS IT ROT - TING SOME - WHERE WITH MY

P.

The sheet music is written for Jane Doe (J.) and Piano (P.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked as 120. The music is divided into three systems. The first system (measures 1-7) includes a 'V1' box above the piano part. The piano part has a note: 'Lots of pedal and reverb, spooky piano!'. The second system (measures 8-12) and the third system (measures 13-18) continue the melody and accompaniment. Chord symbols are provided above the piano part for each measure.

Measure	Chord
1	Fm
2	C7/E
3	Fm
4	C7/E
5	Fm
6	C7/E
7	A ^b /E ^b
8	E ^b 7
9	A ^b
10	C7 ^b 9
11	Fm
12	C7
13	Fm
14	C7/E
15	A ^b /E ^b
16	E ^b 7
17	A ^b
18	C7/E

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19

SOUL

J. HEAD. OH MY SOUL OH MY SOUL

SA BUP BUP AH AH AH BUP BUP

TB

P. Fm Eb7 Ab

24

J. OH MY SOUL OH MY SOUL

SA BAH BUP BUP AH AH AH AH - AH

TB

P. Eb7 Ab C7

ASCENT 1

29

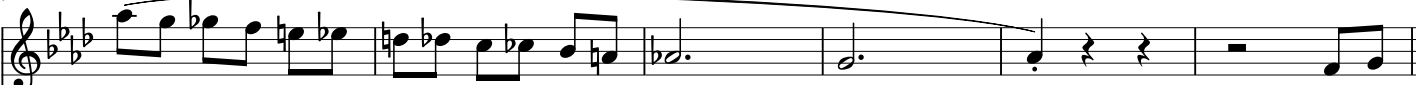
J. 
OO OO OO OO, OO OO OO OO, AH AH!

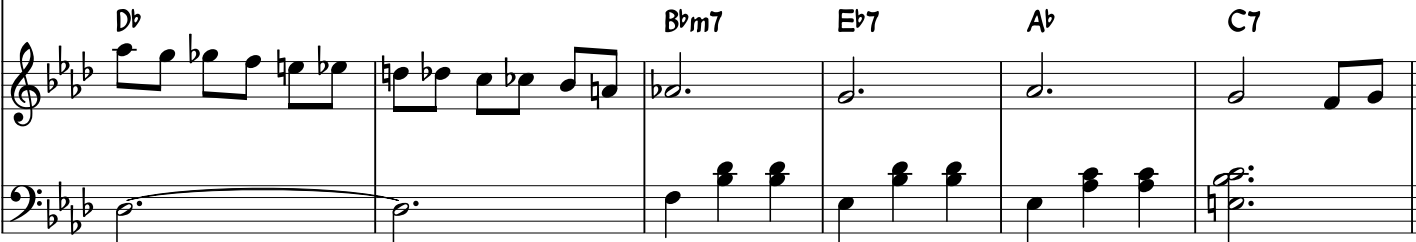
SA 
OO OO OO OO, OO OO OO OO, AH AH!

TB 
OO OO OO OO, OO OO OO OO, AH AH!

P. 
Fm C7/E Ab/Eb Eb7 Ab G7 C7 Fm Db

39

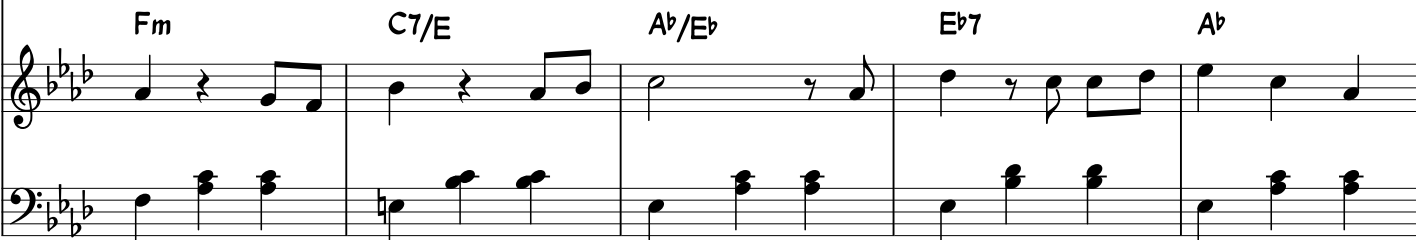
J. 
AH - - - AH! OH NO

P. 
Db Bbm7 Eb7 Ab C7

V2

45

J. 
SOUL ANDNO NAME, ANDNO STO-RY WHAT A SHAME CRUELEX - IS - TENCE WAS

P. 
Fm C7/E Ab/Eb Eb7 Ab

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50

J. ON - LY A SHAM? OH ST. PE-TER LET ME IN YOU MUST KNOW WHERE I'VE

P. *C7b9* *Fm* *C7* *Fm* *C7/E* *A^b/E^b*

56

J. BEEN. WON'T YOU TELL ME AT LAST WHO I AM? WHO I

P. *E^b7* *A^b* *C7* *Fm*

WHO I AM

61

J. AM WHO I AM WHO I AM WHO I A - AM?

SA BUPBUP AH AH AH BUPBUP BAH BUPBUP AH AH AH AH - AH

TB BUPBUP AH AH AH BUPBUP BAH BUPBUP AH AH AH AH - AH

P. *E^b7* *A^b* *E^b7* *A^b* *C7*

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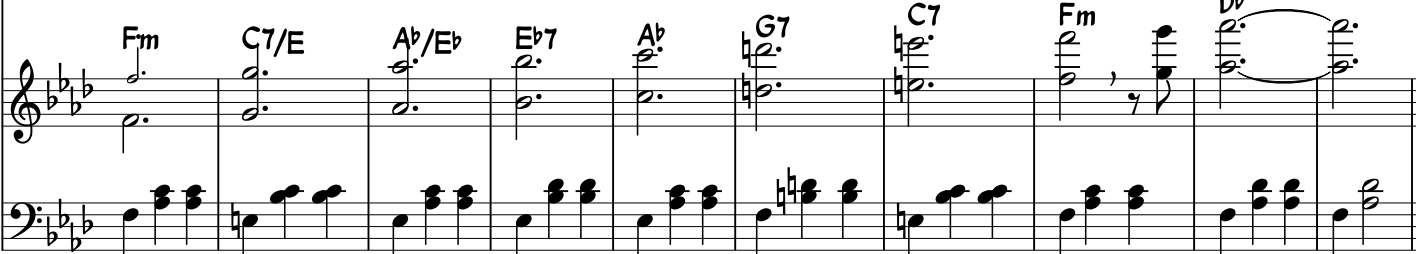
ASCENT 2

69

J. 
OO OO OO OO, OO OO OO OO, AH AH!

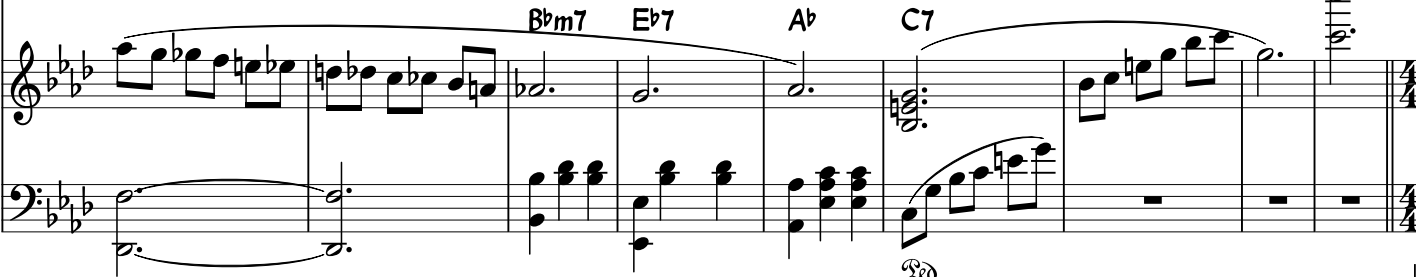
SA 
OO OO OO OO, OO OO OO OO, AH AH!

TB 
OO OO OO OO, OO OO OO OO, AH AH!

P. 
Fm C7/E Ab/Eb Eb7 Ab G7 C7 Fm Db

79

J. 
AH - - - AH

P. 
Bbm7 Eb7 Ab C7

SKELETON SWING!

88 ♩ = 90

V1 rubato

Swung

J.

AND FROM THE GROUND BE - NEATH MY FEET I HEAR THE

P.

Fm *Plodding Fairground Organ* *Swung w/lead Celesta/Toy Piano*

J.

ANGUISH OF THE STREET. AND LIKE AN OLD FORGOTTEN TUNE,

SA

A CHOIR NE - VER COMPLETE!

TB

P.

D♭ **Fm**

J.

A SONG THAT NO - ONE KNOWS! FOR - GOT HOW IT GOES! JUST

P.

D♭

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98

J. *rit.* 3

JOHN AND ME FOR - E - VER E - TER - NAL - LY JANE DOE!

P. *C7b9* *rit.* 3 *Fm*

PART TWO

101 ♩ = 115

CHORUS 1 & 2

BIG lazy SWING
TROMBONE-ESQUE FALL OFF

J. AND I'M ASK - IN' WHY BRA - LORD? TION,

SA *gliss.*

TB *gliss.*

ff WHY BRA - LORD? TION,

P. *Fm* *Fm+5* *Fm6* *Fm+5* *C+7* *ff* *Fm*

105

TROMBONE-ESQUE FALL OFF

J. IF THIS IS HOW I DIE LORD,
JUST THIS CON - SO - LA - TION.

SA DIE LA LORD,
LA - TION.

TB

P. *C7b9*

108

1

J. WHY BE LEFT WITH NO FAM - 'LY AND NO FRIENDS? I'VE GOT NO CE-LE

SA OO OO OO OO'

TB

P. *C7b9* *Fm* *Eb* *Db7* *C7*

112 2

J. TIME EATS ALL HIS CHIL - DREN IN THE END.

P. *C7b9* *Fm* *Fm+5* *Fm6* *Fm+5*

KEYCHANGE

116 V2

J. AH! HAHA HAHAHAHAHA! A MELO-DY FLOATS THROUGH THE AIR WHEN SILENCE

P. *Gm* *Gm+5* *Gm6* *D+7* *Gm*

120

J. FALLS DOES NO-ONE CARE? A-NOTHER SAD FORGOTTEN TUNE.

SA

TB

P. *Cm* *Gm* *Gm(maj7)*

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123

J. A - NOTH - ER SONG THAT NO - ONE KNOWS! SO THAT'S HOW IT GOES! JUST

P. *Gm7* *Gm6* *Cm*

126

J. JOHN AND ME FOR - E - VER E - TER - NAL - LY JANE DOE.

SA *ff* AND SHE'S ASK - IN'

TB

P. *D7* *Gm* (*Gm+5*) *Gm6* (*D+7*)

CHORUS 3

130

130

J. WHY O WHY O WHY O WHY? — NO-ONE TO

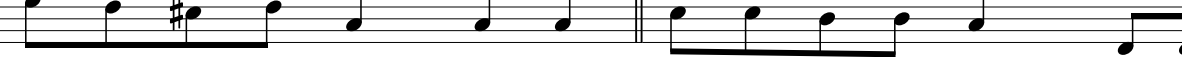
SA WHY LORD? THIS IS NO WAY TO DIE LORD

TB

P. *Gm* *D7b9*

133

155

J. 

SING, NO - ONE TO SIGH NOW THAT ALL IS SAID AND DONE, IS - N'T THERE

P. 

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135

J. *3*
A - NY - ONE TO TELL ME WHO I AM?

SA
OO OO OO NO SING-IN' SONGS OF CE - LE

TB
8 NO SING-IN' SONGS OF CE - LE

P.
Gm F Eb D7

CHORUS 4

138

J.
Ah ha ha ha ha ha ha, ha haa - -

SA
gliss. BRA - TION JUST A SOR-RY SPE-CU - LA - TION

TB
8 gliss. gliss.

P.
Gm D7b9

141

RITARD *ritard until m. 146*

gliss.

J. ah! LIKE JOHN I'LL BE, E - TER-NAL-LY, A FOR - GOT - TEN NAME, SOME LOST RE-FRAIN, JUST

molto rit. (into molasses)

P. **D7b9** **Eb7#11** **D7b9**

146

J. JANE JA - NE DOE!!!

gliss.

(D+7)

Slower, spooky
♩ = 90

P. *snare rolls* *snare swells* *snare*

SPOOKY END

150

J. *straight 1/8ths*

SA A ME-LO-DY FLOATS THROUGH THE AIR, WHEN SI-LENCE FALLS DOES NO-ONE CARE? JANE! DOE!

TB

P. **Gm** **/F#** **/F** **/E** **Eb7** **D7** **Gm**

From: "Les Misérables"

Empty Chairs at Empty Tables

by

CLAUDE-MICHEL SCHÖNBERG

Lyrics by: HERBERT KRETZMER and ALAIN BOUBLIL

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Empty Chairs At Empty Tables

Music by Claude-Michel Schönberg
Lyrics by Alain Boublil & Herbert Kretzmer

Andante ♩ = 88

Am9



There's a grief that can't be

p

Con ped.



spo-ken, _____ there's a pain goes on and on; _____ emp-ty chairs and emp-ty

Dm



E



Am9



ta- bles now my friends are dead and gone. Here they talked of rev - o -



- lu - tion, _____ here it was they lit the flame, _____

Dm



E



here they sang a - bout to - mor - row and to - mor - row nev - er

Am9



Am



C7



F



came. From the ta - ble _____ in the cor - ner they could

Cm7



F9



Bb



Bm7b5



G7



see a world re - born, _____ and they rose with voic - es





ring - ing. I can hear them now, the ver - y







words that they had sung be - came their last com -





mu - nion on the lone - ly bar - ri - cade at



dawn. Oh, my friends, my friends for - give me

C

that I live and you are gone. _____ There's a grief that can't be

Dm E C#m

spo - ken, there's a pain goes on and on.

poco più mosso

mf Phan-tom fac - es at the win - dow, _____ phan-tom shad-ows on the

E F#m

floor; _____ emp - ty chairs at emp - ty ta - bles where my

G# C#m

rit.
f

friends will meet no more. Oh, my friends, my friends, don't

mf

a tempo

E

ask me _____ what your sac - ri - fice was for; _____

F#m G#

emp - ty chairs at emp - ty ta - bles, where my friends will sing no

rit.

C#m C#m7 C#m6 C#m9

more.

pp

From: "The Hunchback of Notre Dame"

Out There

by

ALAN MENKEN

Lyrics by: STEPHEN SCHWARTZ

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The image shows the musical notation for the song "The Rose Tree". At the top, four guitar chords are displayed: C, Fm/C, C, and C7. Below the chords is a musical staff with a melody line. The melody consists of eighth and quarter notes, with a key signature of one flat (B-flat). The bottom of the image shows a bass line with a single note and a whole rest.









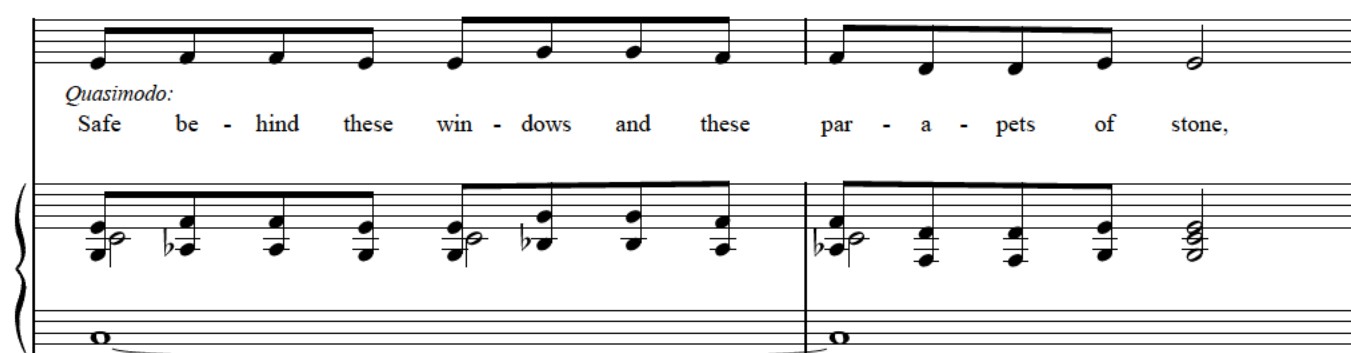








Quasimodo:
Safe be - hind these win - dows and these par - a - pets of stone,





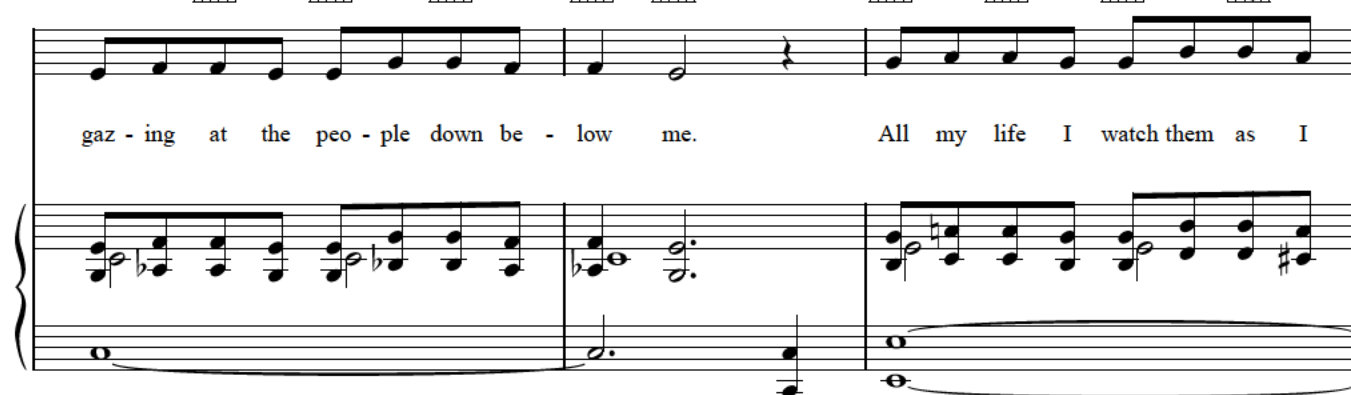








gaz - ing at the peo - ple down be - low me. All my life I watch them as I












hide up here a - lone, hun - gry for the his - to - ries they show me.



6

G7/D



F/C



C



Dm/C



C



G7



All my life I mem - or - ize their fac - es, know-ing them as they will nev - er

F/C



C



Dm/C



C



F



C/E



know me. All my life I won - der how it feels to pass a day, not a -

Dm7



Dm7/G



bove them _____ but part of them _____

cresc. rall.



Fmaj7



Gsus



G



and out there liv - ing in the

*f cantabile
a tempo*







sun. Give me one day out there.







All I ask is one to hold for - ev - er.

poco rall.







Out there where they all live un - a -

a tempo





ware, what I'd give, what I'd

Slower

Em7



Am



Dm7



F/E



dare just to live one

Più mosso, pressing forward

F6



F/G



C



Fm/C



C



C7



Fm/C



day out there.

C



Fm/C



C



C7



Fm/C



F



G/F



F



Out there a-mong the mill-ers and the







weav - ers and their wives, through the roofs and ga - bles I can see them.







Ev - 'ry day they shout and scold and go a - bout their lives,




Maestoso

heed-less of the gift it is to be them. If I was

rall.





in their skin, I'd treas - ure ev - 'ry in - stant

rit.







out there stroll - ing by the Seine,

a tempo









taste a morn - ing out there like or - di - nar - y






men who free - ly walk a - bout there.







Just one day and then I swear I'll be con -

rall.






tent _____ with my share, _____

a tempo








_____ won't re - sent, won't de - spair, old and

pushing forward








bent, I won't care, I'll have

rit.

Slowly

Fm7 A $\flat$ /G A $\flat$ /B $\flat$ E $\flat$ E $\flat$ E $\flat$ 7

spent one day out there.

ff *a tempo*

A $\flat$ m E $\flat$ A $\flat$ m/E $\flat$ E $\flat$ E $\flat$ 7

A $\flat$ m F7(no5) E $\flat$ (add2)

rall. *gva*

From: "Wicked: A New Musical - Piano / Vocal Selections Contemporary Broadway - Revised Edition"

I'm Not That Girl

from the Broadway Musical Wicked

by

STEPHEN SCHWARTZ

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I'M NOT THAT GIRL

from the Broadway Musical *WICKED*

Music and Lyrics by
STEPHEN SCHWARTZ

Simple and steady, like a music box

Asus/D A5/C# A5/B A5/C# Asus/D A5/C#

p

ELPHABA:

Hands touch, _ eyes meet, _

Sud-den si - lence, sud-den heat. _ Hearts leap _ in a gid-dy

Asus/D A5/C# E/B A D/F# F#m E/G#

D(add9)



D



E/G#



C#m7



A/C#



Bm



A/D



whirl,

He could be that boy, _____

but I'm not _ that

girl.

Don't dream _____ too far, _

Don't lose sight _ of

who you are. _

Don't re-mem - ber that rush of

joy.

He could be that boy, _____

I'm not _ that girl. _

D6/9



D



E/G#



C#m7



A/C#



Bm7



A/D



(♩ = ♩)

Chord diagrams: A, F, B♭/D, E♭

Ev - 'ry so of - ten we long to steal to the

cresc. *mf*

Chord diagrams: A♭maj7/C, D♭(add9), Em, A/C♯

land of What-Might - Have - Been, _____ But that does - n't soft - en the

Chord diagrams: F♯7/A♯, Bm, C, Bsus, Asus/B♭, E7/B♭

ache we feel when re - al - i - ty sets back in.

poco rit. e dim.

Tempo I

Chord diagrams: Asus/D, A5/D, A5/B, A5/C♯, Asus/D, A5/C♯

Blithe smile, _ lithe limb, _ She who's win - some,

E/B A D/F# F#m E/G# D(add9) E(add2)/G#

she wins him. _ Gold hair _ with a gen-tle curl— That's the girl he

C#m7 A/C# Bm7 A/D Esus

chose, and heav - en knows,

E Asus/D A5/C# A5/B A5/C#

I'm not _ that girl. _

dim. *p*

Asus/D A5/C# Asus/B Asus/D A5/C#

Don't wish, _

pp *gva*

A5/B A5/C# Asus/D A5/C# E/B A

don't start. _ Wish-ing on - ly wounds the heart. _

(gva)

D/F# F#m E/G# D(add9) D E/G#

I was-n't born for the rose and pearl, There's a girl I

rit. a tempo

C#m7 A/C# Bm7 A/D Esus

know— He loves _ her so,

rit.

E Asus/D A5/C# E/B

I'm not that girl...

a tempo rit.

PIANO/VOCAL

Glinda
Elphaba
Ensemble

17

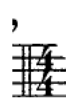
"Wicked"

Defying Gravity

[r 12-06]

Orchestration: William David Brohn





20

Moderato; Under Dialogue

MORRIBLE'S VOICE:
"Citizens of Oz..."

21

22

now!

"There is an enemy who must be found and captured. Believe nothing she says!
She's *evil*, responsible for the mutilation of these poor innocent monkeys!"

GLINDA: "Oh no.-"

MORRIBLE'S VOICE: "Her green skin is but an outward manifestorium
of her twisted nature. This- distortion, this- repulsion, this-"
(CUT OFF)

(in the clear)
"-- Wicked Wiiiitch!"

23 3x

p

24

25 (fermata/cesura 3rd X only)
rit. 3rd X

(in the clear)

GLINDA: "Don't be afraid."

ELPHABA: "I'm not."

(GO)

"It's the Wizard who
should be afraid. Of me."

(GO ON)

GLINDA: "Elphie, listen to me.
Just say you're sorry."

"Before it's...
too late."

GLINDA:

You can

26 Freely

27

28

29

30

E⁵
mp

31

32 still be with the Wiz - ard,

33 What you've worked and wait-ed for, _____

34 You can have

p

ELPHABA:

"I know" E:

35 36 37

all you ev - er want - ed, But I don't want it- No- I can't

37A 37B 37C

want it an - y - more...

38 39 40

Some - thing has changed with - in me, Some - thing is not

colla voce

41 42 43

- the same I'm through with play - ing by the rules

44 45 46 47

- of some-one el - se's game. — Too late — for sec - ond guess-ing,

48 49 50 51

Too late to go back — to sleep — It's time to trust — my in - stincts,

52 53 Allegro ♩ = 160 54

close my eyes — and leap... — It's time — to

55 56 57 58

try de-fy - ing grav - i - ty I think — I'll

59 60 61 62

try de-fy - ing grav - i - ty, and you can't pull — me down. —

63 GLINDA: 64 3 65 3 66 3

— Can't I make you un-der - stand you're hav-ing de - lu-sions of gran-deur? —

mf

67 ELPHABA: 68 69 70

— I'm through ac - cept - ing lim - its 'cause some-one says — they're so. —

Db⁵ Ab/Eb Db/F Gb² Ab(add4) Db⁵ Ab/Eb Db/F Gb² Db²

71 72 73 74

Some things I can - not change, — but 'til — I try, — I'll nev - er know. —

Db⁵ Ab/Eb Db/F Gb² Ab(add4) Db/F Gb² Cb²

76 77

Too long I've been a - fraid of los - ing love I guess

Db⁵ Dbsus Db Cb² Db⁵

78 79 80

I've lost Well, if that's love, it comes at much

Gb⁵/Eb Gb⁵/F

81 82 83

too high a cost... I'd soon - er

8va

Db/Gb Absus Ab

84 85 86 87

buy de - fy - ing grav - i - ty Kiss me good -

88 89 90 91

bye, I'm de - fy - ing grav - i - ty, and you can't pull

GUARD'S VOICES: "Open this door--!
In the name of His Supreme Ozness!"

(Elphaba starts to CHANT)

GLINDA: "What are you doing?"

"Stop it! That's what started all this in the first place,
that hideous Levitation Spell!" (Elphaba ignores her, continues chanting...)

"STOP!"

(QUICK CUT-OFF!)

Vamp until Cut
(Vocal 1st X only)

92 93 94 [To 98]

me down.

2nd/4th X, etc.

GLINDA (CONT'D): "Well?
Where are your wings?"

(beat)

"Maybe you're not as powerful
as you think you are."
(GO ON)

THE BROOM flies
Moderato

98 99

G.P.

pp

GLINDA: "Sweet Oz!"

ELPHABA: "I told you, Glinda. Didn't I tell you?!"

(MORE POUNDING)

GUARD'S VOICE: "Bash it in! Fetch the battering ramikin!"

ELPHABA: "Quick! Get on!"

GLINDA: "What?"

ELPHABA: "Come with me. Think of what we could do... together." (GO ON)

100

Vamp
out any beat

101

Un - lim - it - ed...

(hold thru Vamp)

102

To-gether we're

un - lim - it - ed

To-gether we'll

105

106

107 Freely

be the great-est team there's ev-er been,

Glin - da...

Dreams the way we planned 'em,

p rit.

108 GLINDA: 109 BOTH: 110 Allargando

If we work in tan-dem, There's no fight we— can-not win. Just you and

111 Allegro; as before 112 113 114 E: G:

I de-fy - ing grav - i - ty With you— and—

115 116 117 118 ELPHABA:

I de-fy - ing grav - i - ty, They'll nev-er bring— us down...—

rit.

119 Freely 120 121

ELPHABA: "Well? Are you coming?"
GLINDA: "Elphie, you're trembling."

mf mp

GLINDA: "Here... put this
around you."
(She wraps the blanket
around her shoulders)

(Elphaba rises)

122 123 124

125

Calmly; Rubato

GLINDA:

126 127

I hope you're hap - py. — Now that you're choos -

ELPHABA:
"You too."

ELPHABA:

BOTH:

128 [To 137] 137 138

ing this... — I hope it brings — you bliss, — I

139

140

real - ly hope you get it, and you don't live to re - gret it

rit.

Bb5 Cb5 C+

141

A tempo

142

143

I hope you're hap - py in the end

warmly

Gmaj7

144

145

146

I hope you're hap - py my

C#m7 *rit.**p*

C(add#4)

147

Allegro; As before

[SFX: The door breaks open]
GUARD 1: "There she is!"

148

149

friend.

B 5

E²

GUARD 2: "Don't let her get away!"

GLINDA: "Leave me alone, do you hear--?! Let go of me!"

150

151

2x

B 5

*cresc.*E²

(hold thru repeat)

152

ELPHABA: "It's not her! She has nothing to do with it. I'm the one you want! It's me!"

Possible Safety

mf D $\flat$ 5 G $\flat$ 2

155

GLINDA: "Elphie!"

ELPHABA: "It's MEEEE!"

D $\flat$ 5 G $\flat$ 2

158

ELPHABA:

(Alt. melody)

Look to the west-ern sky—

ff D $\flat$ 5 G $\flat$ 2 D $\flat$ 5 G $\flat$ 2 A $\flat$

So if— you care— to find— me, look— to the west - ern sky—

162

163

164

As some-one told— me late - ly: ev' - ry - one— de - serves—

D $\flat$ 5 A $\flat$ /E $\flat$ D $\flat$ /F G $\flat$ 2 A $\flat$ (add4) E $\flat$ m/G $\flat$ *rit.* E $\flat$ m

165 A tempo

166 167

the chance— to fly! And if I'm fly - ing so - lo,

168 169 170

at least I'm fly - ing free— To those— who'd ground—

171 172 173 174

me, take a mes - sage back— from me... Tell them— how—

175 176 177 178

I am de - fy - ing grav - i - ty I'm fly - ing—

Chords: Db/F, Db, Cb2, Db5, Db, Cb2, Db5, Gb5/Eb, Gb5/F, Db/Gb, Absus, Ab

8va-----

179 high, 180 de-fy - ing 181 grav-i - ty, 182 and soon I'll match them in — re -

Ebm/F poco rit. Fsus7

183 *Deliberately* 184 nown... 185 And no - bod - y 186 in all of Oz, no

Bbm Gbm/Bb sub. p

187 188 Wiz - ard that there is or was 189 is ev - er gon - na 190 bring me

rall. f

191

Maestoso

(ELPHABA):

192

193

194

down

Bring

me

GLINDA:

I hope you're hap - py

ENSEMBLE:

Look at her, she's

wick - ed! Get her!

No one mourns the

Maestoso

ff

195

196

197

down

Ah!

wick - ed!

So

we've

got

to

bring

her

198 199 200

down!

sfz

[End Act I]

The musical score is written for three parts: a vocal line and two piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins at measure 198 with a melodic phrase, followed by a long note in measure 199, and then rests in measure 200. The piano accompaniment features a series of chords in measures 198 and 199, with a 'down!' instruction pointing to the chords in measure 199. In measure 200, the piano part has a single note in the bass clef, marked with a forte dynamic (*sfz*). The score concludes with the instruction '[End Act I]'.

From: "Wicked"

For Good

by

STEPHEN SCHWARTZ

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FOR GOOD

Music and Lyrics by
STEPHEN SCHWARTZ

Note: When performing as a solo, sing the top melody line throughout.

Tenderly, poco rubato

Chord diagrams: D $\flat$ 5, D $\flat$ /G $\flat$, D $\flat$ 5, D $\flat$ /G $\flat$, G $\flat$, A $\flat$, D $\flat$ /F, G $\flat$ maj9, G $\flat$ $\flat$, D $\flat$ /F, G $\flat$ maj9, G $\flat$ $\flat$, D $\flat$ /F, G $\flat$ sus2, A $\flat$, D $\flat$ /F, G $\flat$ maj9, G $\flat$ $\flat$.

p

With pedal

GLINDA:

I've heard it said that peo - ple come in - to our lives _ for a

colla voce

rea - son, bring - ing some - thing we must learn. And we are led to those who

Fm7



Bbm7



Eb/G



Ab sus



Ab



help us most to grow, _ if we let them, _ and we help them in _ re - turn.

Db/F



Gbsus2



Gbm(maj7)



Bbm/F



Well, I don't know if I be - lieve that's true, _ But I

Bbb Fbmaj7(no3)/Bbb



Gbm7



Fb/Bbb



Cb sus



Cb



know I'm who I am _ to - day _ be - cause I knew you... _ Like a

Db/F



Gbsus2



Gbmaj7(no3)/Cb



Db



com - et pulled from or - bit as it pass - es a sun, _ like a








stream that meets a boul - der half - way — through the wood, —






who can say — if I've been changed for the bet - ter? But









be-cause I knew you, I have been changed for

rit.

A tempo, warmly






good. ELPHABA: It well may

mf

G $\flat$ maj9E $\flat$ m7/G $\flat$ D $\flat$ 

Fm



be that we will nev - er meet a - gain _ in this

G $\flat$ maj9G $\flat$ $\frac{6}{9}$ D $\flat$ /FG $\flat$ sus2A $\flat$ D $\flat$ /F

life - time, so _ let me say be - fore _ we part: _ So much of _

G $\flat$ maj9G $\flat$ $\frac{6}{9}$ 

Fm7



_ me is made of what I learned from you, _ you'll _

B $\flat$ m7E $\flat$ /GA $\flat$ susA $\flat$ 

_ be with me _ like a hand - print on my _ heart.






And now what-ev - er way _ our stor - ies _ end, _ I





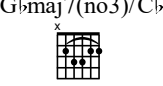


know you have re - writ - ten mine _ by be - ing my friend... _






Like a ship blown _ from its moor - ing _ by a






wind off the sea, _ like a seed dropped _ by a sky - bird _

Cb(add9)



Gb6/Bb



Ab



Ab/Gb



Db/F



Eb7



in a dis - tant wood, _____ who can say _____ if I've _____ been

Fm7



Bbm7



Gbsus2



Db/F



changed for the bet - ter? But be - cause I knew you...

Gb5



Db/F



Eb7(add4)



Db/Gb



Ab

**Più mosso**

F#m7



F#m9

**GLINDA:****BOTH:****ELPHABA:**

Be-cause I knew you... I have been changed _____ for good... And just to

cresc.

B



Emaj7/G#



F#m7



F#m9



clear the air, I ask for - give - ness for the things I've done _____ you

B B/A Emaj7/G# G#m7 B6

GLINDA:

blame me _ for. _ But then, I guess _ we know there's

C#sus C#/B F#/A# Emaj7(no3)/A F#m7(add4)

blame _ to share, _ and none of it seems to mat - ter an - y -

ELPHABA:

and none of it seems to mat - ter an - y -

F#m7/B B B/A Db/F Gbsus2

more. _ Like a com - et pulled from or - bit as it

more... _ Like a ship _ blown _ from its

rit. *a tempo*

D $\flat$ sus/C $\flat$ D $\flat$ D $\flat$ /FG $\flat$ sus2

pass - es a sun _____ like a stream that meets a boul - der _____ 3

moor - ing by a wind off the sea, _____ like a seed dropped by a

G $\flat$ sus2/C $\flat$ G $\flat$ sus2/B $\flat$ 

half - way _____ through the wood, _____ Who can say _____ if I've been

bird in the wood, _____ Who can say _____ if I've been

senza rit. *dim.*

Fm7

B $\flat$ m7G $\flat$ sus2D $\flat$ /FA $\flat$ /E $\flat$ 

changed for the bet - ter? _____ I do be - lieve _ I have been changed for the

changed for the bet - ter? _____ I do be - lieve _ I have been changed for the

mp








bet-ter... _____ And be-cause I knew you...

bet-ter... _____ Be-cause I knew you...

rit. poco a poco







Be - cause I knew you.. I have been changed _____

Be - cause I knew you.. I have been changed

rit.

Tempo I









for good. _____

for good. _____

rit.

No. 6

GREEN FINCH AND LINNET BIRD
(JOHANNA)

JOHANNA: (To Bird Seller) And how are they today? BIRD SELLER: Hungry as always, Miss Johanna.

Ad lib. (Electronically reproduced bird sounds continue, then fade)

A *p* *tr* *tr* *tr*
p *mp* *p* 3

D *p* *mp* *p* 3
 E 5

He lifts the bird cages up to her.

Allegretto, poco rubato (♩ = 112)

mp *poco rit.* *a tempo* *poco rit.*

JOHANNA:

1 *mp* *a tempo*
 Green finch and lin-net bird, night-in-gale, black-bird, How is it you sing? *tr*

5
J. How can you ju-bi-late, sit-ting in cag - es, Nev - er tak-ing wing?

9 Out - side the sky waits, beck - on - ing, beck - on - ing, Just be - yond the bars.

poco rit. *a tempo*

mp *poco rit.* *a tempo*

12 How can you re-main, star - ing at the rain, mad-dened by the

poco accel. e cresc.

15 *mf* *poco rit.* stars?

L.H. *mf* *poco rit.* *simile* *dim.*

17 *mp* *rit.* *a tempo*

J. How is it you sing — an - y - thing? How is it you sing? —

p *rit.* *a tempo*

21

Green finch and lin-net bird, night-in-gale, black-bird, How is it you sing? —

mp *L.H.*

25 *Con poco moto* *cresc. poco a poco*

Whence comes this mel-o-dy con-stant-ly flow-ing? Is it re-joic-ing or

simile *cresc. poco a poco*

28 *f*

mere-ly hal-lo-ing? Are you dis-cuss-ing or fuss-ing or sim-ply

31 *p* *poco rit.* *a tempo*

J. dream - ing? Are you crow - ing?

p subito *poco rit.* *a tempo*

34 *sempre p poco rit.* *a tempo*

Are you scream - ing?

poco rit. *a tempo, sempre rubato* *mp*

37 *mp*

Ring - dove and rob - in - et, is it for wag - es, Sing - ing to be sold?

mf

40 *mf*

Have you de - cid - ed it's saf - er in cag - es,

f

Anthony enters. Instantly he sees her and stands

43
J. Sing - ing when you're told? _____

transfixed by her beauty.

45 *Più mosso*
mp My cage has man - y rooms, dam - ask and dark. Noth - ing there sings, not *ten.*

48 e - ven my lark. Larks nev - er will, you know, when they're cap - tive.

51 *poco rit.* Teach me to be more a - dap - tive.

53 *poco rit.*

J. Ah,

*Tranquillo
a tempo*

poco rit. *dim.*

55

Green finch and lin-net bird, night-in-gale, black-bird, Teach me how to sing.

mp a tempo

R.H.

58 *poco rit.*

If I can-not fly, let me

L.H. *poco rit.* *p*

61 *a tempo*

She gazes disconsolately into the middle distance.

sing.

a tempo

Segue

From: "Sweeney Todd"

Johanna (Anthony)

by

STEPHEN SONDHEIM

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JOHANNA

(Anthony)

Music and Lyrics by
STEPHEN SONDHEIM

Maestoso (♩ = 66)

Anthony:
mp

The first system of the musical score for 'Johanna' (Anthony). It features a vocal line and a piano accompaniment. The vocal line is in treble clef, key of B-flat major, and 4/4 time. It begins with a whole rest for four measures, followed by a half note G4. The piano accompaniment is in bass clef, key of B-flat major, and 4/4 time. It begins with a piano (*p*) dynamic and features a series of chords and moving lines in both hands, with a melodic line in the right hand and a more active line in the left hand. The system ends with a double bar line.

I

The second system of the musical score for 'Johanna' (Anthony). It features a vocal line and a piano accompaniment. The vocal line is in treble clef, key of B-flat major, and 4/4 time. It begins with a whole note G4, followed by a half note F4, a quarter note E4, and a half note D4. The piano accompaniment is in bass clef, key of B-flat major, and 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines in both hands, with a melodic line in the right hand and a more active line in the left hand. The system ends with a double bar line.

feel you, Jo - han - na, I

The third system of the musical score for 'Johanna' (Anthony). It features a vocal line and a piano accompaniment. The vocal line is in treble clef, key of B-flat major, and 4/4 time. It begins with a whole note G4, followed by a half note F4, a quarter note E4, and a half note D4. The piano accompaniment is in bass clef, key of B-flat major, and 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines in both hands, with a melodic line in the right hand and a more active line in the left hand. The system ends with a double bar line.

feel you. I was half con-vinced I'd wak - en,

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sat - is - fied e - nough to dream _ you. Hap - pi - ly, I was mis - tak -

- en, Jo - han - na! _ I'll

cresc.

steal you, Jo - han - na, I'll steal you.

f

con poco moto
mf

Do they think that walls can hide _ you? E - ven now, I'm at your win -

mf

- dow. I am in the dark be - side you,

cresc.

bur - ied sweet - ly in your yel - low hair...

f *a tempo*

I feel you, Jo - han -

ff *a tempo*

na, and one day I'll steal you.

mp *dim. mp* *mp* *r.h.*

mf

Till I'm with you then, I'm with you there,

mf *poco cresc.*

sweet - ly bur - ied in your yel - low hair. _____

f *ff* *fff*

r.h. l.h. r.h. l.h.

Todd drops down into the barber's chair in a sweat, panting.

MRS. LOVETT: *(Who has been watching him intently)* That's all very well, but all that matters now is him! *(She points to the chest. Todd still sits motionless. She goes to him, peers at him)* Listen! Do you hear me? Can you hear me? Get control of yourself. *(She slaps his cheek. After a long pause Todd, still in a half dream, gets to his feet)* What are we going to do about him? And there's the lad downstairs. We'd better go and have a look and be sure he's still there. When I left him he was sound asleep in the parlor. *(She starts downstairs)* Come on!

MRS. LOVETT: *(Todd follows. She disappears into the back parlor and re-emerges)* No problem there. He's still sleeping. He's simple as a baby lamb. Later I can fob him off with some story easy. But him! *(Indicating the ionic parlor above)* What are we going to do with him?

TODD: *(Disinterestedly)* Later on, when it's dark, we'll take him to some secret place and bury him.

MRS. LOVETT: Well, of course, we could do that. I don't suppose there's any relatives going to come poking around looking for him.

No. 18

A LITTLE PRIEST (MRS. LOVETT, TODD)

MRS. LOVETT: *(After a pause)* You know Rubato ($\text{♩} = 120$) me. Sometimes ideas just pop into my head and I was thinking.

TODD: Shame?

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8
M.L. *had... has... nor it can't be traced. Bus - 'ness needs a*

12 *cresc.*
lift... Debts to be e - rased... Think of it as

16 *mf dim.* *(Todd is staring into space)* *(Sighs)*
thrift, as a gift... If you get my drift... No?... Seems an aw - ful

19 *Non rubato (♩ = 60)* *mp*
waste. I mean, with the price of

23 (♩ = 66) (Todd chuckles)

M.I. meat what it is, When you get it, If you get it... Good, you got it.

sempre mp

27 *cresc.*

Take, for in - stance, Mrs. Moo - ney and her

29 *mf*

pie shop. Bus - 'ness nev - er

32

bet - ter, us - ing on - ly pus - sy - cats and toast.

35
M.L. *Now a pus - sy's good for may - be six or sev - en at the most...*

38 *And I'm sure they can't com - pare as far as*

41 (MRS. LOVETT) *cresc. e accel. poco a poco*
taste. . . Well, it
TODD: *mp cresc. e accel. poco a poco*
Mrs. — Lov - ett, What a charm - ing no - tion, Em - i - nent - ly

44 *It's an idea. . .*
does seem a waste. . .
prac - ti - cal and yet ap - pro - pri - ate, as al - ways. . . Mrs. — Lov - ett,

(♩. = 72)

mf

47

M.L. Think a - bout it!

T. How I did with - out you all these years, I'll nev - er know. How de -

mf

50

Lots of oth - er gen - tle - men - 'll soon be com - ing for a shave.

lec - ta - ble! Al - so un - de -

53

Won't they? Think of all them pies. . .

tect - a - ble. How choice! How rare! For

cresc. *rall.* *cresc.* *rall.* *cresc.* *rall.*

57 (♩. = 66)

M.L.

mf

T.

what's the sound of the world out there?

mf

61 *mf*

What, Mis - ter Todd, what, Mis - ter Todd, what is that sound?

Those

65

crunch - ing nois - es per - vad - ing the air?

69

M.L. Yes, Mis - ter Todd, Yes, Mis - ter Todd, Yes, all a - round. . .

T. It's

73

man de - vour - ing man, my dear, And

Then

77

who are we to de - ny it in here?

who are we to de - ny it in here?

81

M.L.

T.

85

Mrs. Lovett goes to the counter

TODD: These are desperate times, Mrs. Lovett, and desperate measures are called for.

mp subito

89

and comes back with an imaginary pie.

Safety

MRS. LOVETT: (Holding it out to him) Here we are, hot from the oven.

rit. *mp*

It's

rit.

What is that?

rit.

93 *a tempo*

M.L. *priest.* *a tempo* Have a lit - tle priest. *mp*

T. Is it real - ly

a tempo sempre mp

97 *ten.*

Sir, it's too good, at least. Then a - gain, they

good?

ten.

ten.

101

don't com - mit sins of the flesh, So it's pret - ty

105

M.L. *fresh.*

T. *(Examining the pie)*
Aw - ful lot of

109

On - ly where it sat.

fat. Have - n't you got

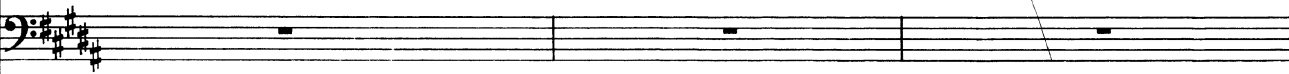
113

No, you see, the

po - et or some - thing like that?

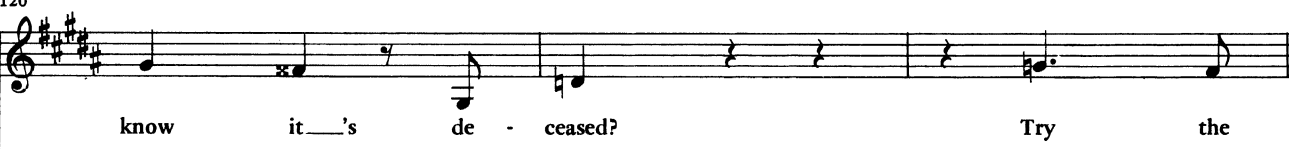
117

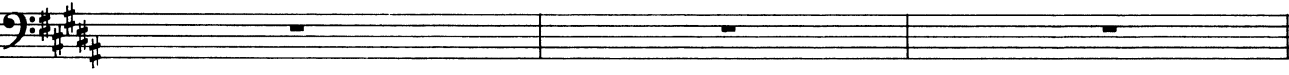
M.L. 

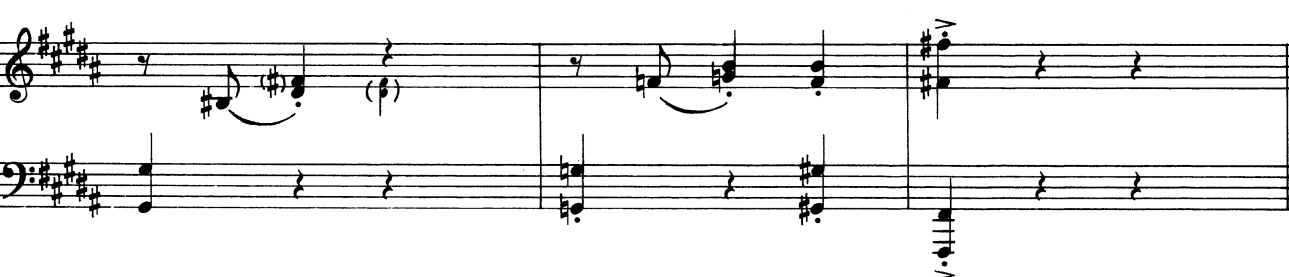
T. 



120

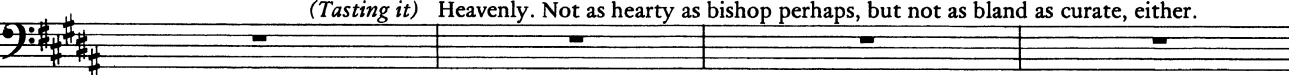






123







dim. poco a poco

127 And good for business — *Safety* always leaves you wanting more. Trouble is, we only get it in Sundays. (Offering another pie)

M.L.

T. Law-yer's rath - er

131 nice. Or - der some-thing

If it's for a price.

sempre mp

135 else, though, to fol - low, Since no one should swal - low it

139

M.L. twice. Well then, if you're

T. An - y - thing that's lean.

143

Brit - ish and loy - al, You might en - joy Roy - al Ma -

147

rine. . . An - y - way, it's clean. . . Though, of course, it

151

M.L. tastes of wher - ev - er it's been... (Looking past her at an imaginary oven)

T. Is that

mf *ten.*

cresc.

155

Mer - cy

squi - re _____ on the fi - re? _____

mf

159

no, sir, look clos - er, You'll no - tice it's gro - cer.

Looks

ten.

167

171

171

mf

The

175

M.L.

T.

his - to - ry of the world, my love...

mf

179

mp

Save a lot of graves, Do a lot of rel - a - tives fa - vors...

mf

Is

mp

183

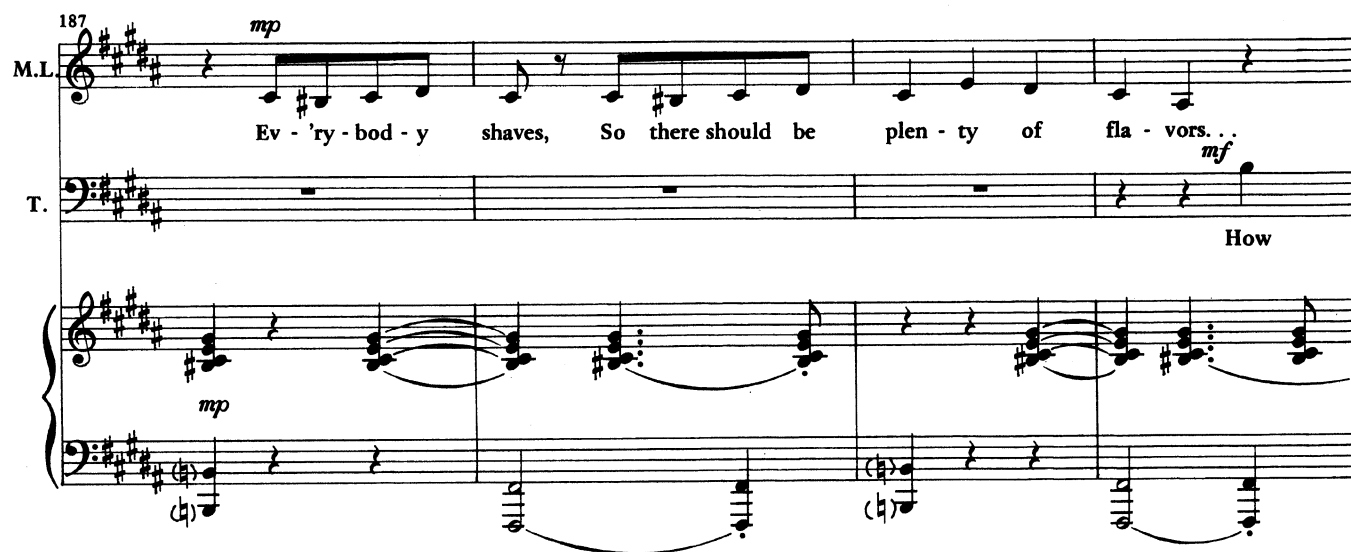
those be - low serv - ing those up a - bove.

mf

187 *mp*

M.L. *mp* Ev - 'ry - bod - y shaves, So there should be plen - ty of fla - vors... *mf*

T. *mf* How



191 *mf*

mf That

grat - i - fy - ing for once to know That



195

those a - bove will serve those down be - low!

those a - bove will serve those down be - low!



199

Mrs. Lovett surveys a tray of pies.

M.L.

T.

L.H.

203

Now, let's see... we've got tinker.

Tailor?

Potter?

(Looks at it) Something pinker.*(Shakes his head)* Something-paler.

Something-

mp

207

Butler?

Locksmith?

*-Safety-**(Offering another pie)*

hotter.

Something- - subtler.

Something- - *(Slumps, defeated)*

Love - ly bit of

mp

211

M.L. *a tempo*

clerk.* *a tempo* *mp* Then a - gain there's

T. *a tempo* *mp* May - be for a lark.

mp a tempo

215

sweep If you want it cheap And you like it dark. Try the fin - an -

219

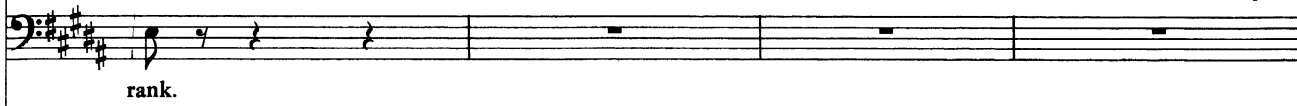
cier - Peak of his ca - reer. That looks pret - ty

*Pronounced "clark."

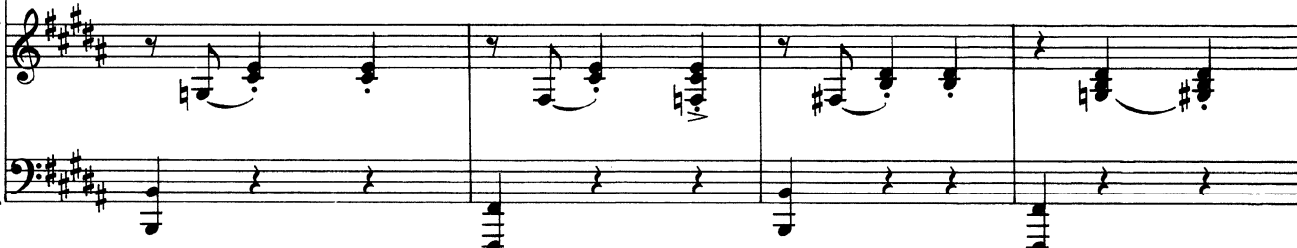
223

M.L. 

Well, he drank. No, it's bank cash - ier. Nev - er real - ly

T. 

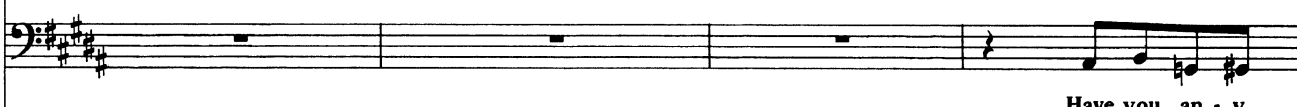
rank.



227



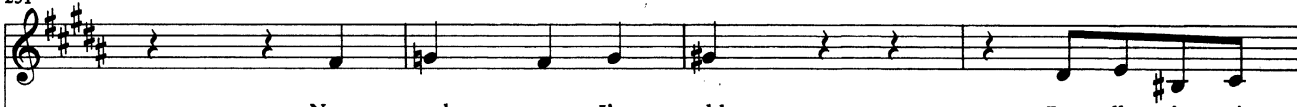
sold... May - be it was old.



Have you an - y



231



Next week, so I'm told. Bea - dle is - n't



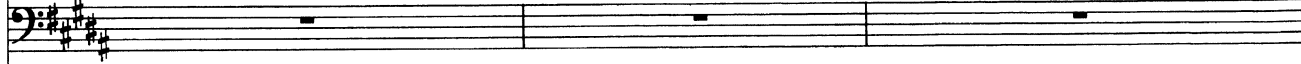
Bea - dle?



235

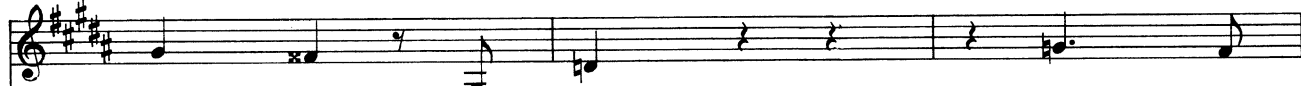
M.L. 

bad till you smell it and no - tice how

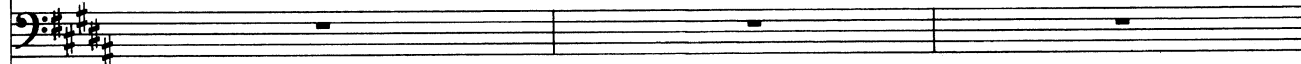
T. 



238

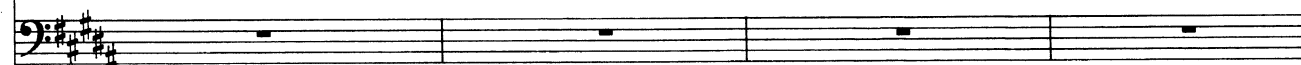
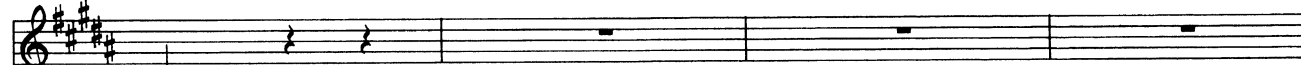


well it___'s been greased. Stick to



241

priest.



241A

(Offering another pie) Now this may be a bit stringy, but then of course it's fiddle player.

M.L.

T.

L.H.

241E

How can you tell?

This isn't fiddle player. It's piccolo player.

It's piping hot.

241I

(Guffaws) Then blow on it first.*They fall about with laughter.**mf*

The

245

M.L.

T.

his - to - ry of the world, my sweet. . .

mf

This block contains measures 245 through 248. The vocal line (T.) begins with the lyrics "his - to - ry of the world, my sweet. . .". The piano accompaniment (M.L.) features a melody in the right hand and a bass line in the left hand, both marked *mf*. The key signature is three sharps (F#, C#, G#).

249

Oh, Mis - ter Todd, Ooh, Mis - ter Todd, What does it tell?

mp *mf*

Is

This block contains measures 249 through 252. The vocal line (T.) continues with the lyrics "Oh, Mis - ter Todd, Ooh, Mis - ter Todd, What does it tell?". The piano accompaniment (M.L.) features a melody in the right hand and a bass line in the left hand, both marked *mp*. The key signature is three sharps (F#, C#, G#).

253

who gets eat - en and who gets to eat.

mf

This block contains measures 253 through 256. The vocal line (T.) continues with the lyrics "who gets eat - en and who gets to eat.". The piano accompaniment (M.L.) features a melody in the right hand and a bass line in the left hand, both marked *mf*. The key signature is three sharps (F#, C#, G#).

257

M.L. And Mis - ter Todd, too, Mis - ter Todd, Who gets to sell. *mf*

T. But

mp

261

mf

But

for - tu - nate - ly it's al - so clear That

265

ev - 'ry - bod - y goes down well with beer.

ev - 'ry - bod - y goes down well with beer.

269

She offers another pie.

M.L.

T.

L.H.

273

Since marine doesn't appeal to you, how about rear admiral?

With or without

mp

dim. poco a poco

Too salty. I prefer general.

277

his privates? "With" is extra.

[-----Safety-----]

(Offering another pie)
mp

(Guffaws)

It's

What is that?

281 *a tempo*

M.L. *fop.* *a tempo* Fin - est in the shop. Or we have some

T.

The musical score for measures 281-284 features a vocal line (M.L.) and a tenor line (T.). The vocal line begins with a rest, followed by a half note G#4, a quarter note A4, and a half note B4. The lyrics 'fop.' are under the first measure. The second measure has a half note G#4, a quarter note A4, and a half note B4, with the lyrics 'Fin - est in the shop.' underneath. The third measure has a half note G#4, a quarter note A4, and a half note B4, with the lyrics 'Or we have some' underneath. The fourth measure has a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment consists of a right hand with a half note G#4, a quarter note A4, and a half note B4, and a left hand with a half note G#3, a quarter note A3, and a half note B3. The tempo is 'a tempo'.

285

shep - herd's pie pep - pered with ac - tu - al shep - herd on

The musical score for measures 285-288 features a vocal line and a tenor line. The vocal line begins with a half note G#4, a quarter note A4, and a half note B4. The lyrics 'shep - herd's pie pep - pered with ac - tu - al shep - herd on' are under the first measure. The second measure has a half note G#4, a quarter note A4, and a half note B4. The third measure has a half note G#4, a quarter note A4, and a half note B4. The fourth measure has a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment consists of a right hand with a half note G#4, a quarter note A4, and a half note B4, and a left hand with a half note G#3, a quarter note A3, and a half note B3.

289

top. And I've just be - gun. Here's the pol - i -

The musical score for measures 289-292 features a vocal line and a tenor line. The vocal line begins with a half note G#4, a quarter note A4, and a half note B4. The lyrics 'top. And I've just be - gun. Here's the pol - i -' are under the first measure. The second measure has a half note G#4, a quarter note A4, and a half note B4. The third measure has a half note G#4, a quarter note A4, and a half note B4. The fourth measure has a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment consists of a right hand with a half note G#4, a quarter note A4, and a half note B4, and a left hand with a half note G#3, a quarter note A3, and a half note B3.

293

M.L. ti - cian, So oil - y it's served with a doi - ly. Not
(Todd refuses it)

T.

297

one?

(Shakes his head) *mp* (As she looks at him quizzically)

Put it on a bun. Well, you nev - er

301

mf ten. Try the

cresc. know if it's go - ing to run.

ten.

cresc. *ten.*

305

M.L.

fri - ar. Fried, it's dri - er.

T.

No, the

mf

Musical score for measures 305-308. The M.L. part has a melodic line with some rests. The T. part has a single note on 'the'. The piano accompaniment features a steady bass line and chords in the right hand.

309

Then

cler - gy is real - ly too coarse and too meal - y.

ten.

Musical score for measures 309-312. The T. part has a melodic line. The piano accompaniment continues with a similar texture to the previous system.

313

ac - tor. That's com - pact - er.

Yes, and

Musical score for measures 313-316. The M.L. part has a melodic line. The T. part has a single note on 'and'. The piano accompaniment continues with a similar texture.

317

M.L.

T.

al - ways ar - rives o - ver - done. I'll

f

321

come a - gain when you have Judge on the men - u...

f

325

Wait! True, we don't have Judge -- yet -- but we've got something you might fancy even better.

mp subito

cresc. poco a poco

325A *(Handing him a butcher's cleaver)* Executioner.

M.L.

T. What's that? Todd picks up her wooden

325B *-Safety-*

rolling pin and hands it to her. *(last time)* **f**

Have

329

char - i - ty towards the world, my pet.

sempre f

333 *f*

M.L. Yes, yes, — I know, my love. . . *f* (b)

T. We'll



337

take the cus - tom - ers that we can get.



341 *f*

High - born — and low, my love. *f*

We'll



345

M.L.

T.

not dis - crim - i - nate great from small. No,

349

f cresc. poco a poco

Mean - ing an - y - one,

cresc. poco a poco

we'll serve an - y - one, Mean - ing an - y - one,

cresc. poco a poco

353

ff

And to an - y - one at

ff

And to an - y - one at

356 358 359

M.L. all!

T. all!

ff

358A 359A 360 *Blackout.*

The musical score is written for three parts: M.L. (Mezzo-Soprano), T. (Tenor), and Piano. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be common time (C). The score consists of five measures, numbered 356 through 360. Measures 358A and 359A are marked as 'Blackout.' The piano part features a 'ff' (fortissimo) dynamic in measure 356 and a '(b)' (basso) marking in measure 360. The vocal parts have lyrics 'all!' in measures 356 and 357. The piano part has a 'ff' (fortissimo) dynamic in measure 356 and a '(b)' (basso) marking in measure 360. The score ends with a double bar line in measure 360.

End of Act I