1989

Songs for Cinderella & Fred

John Hilary Sheehan
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Sheehan, John Hilary, M.A.

San Jose State University, 1989

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SONGS FOR
CINDERELLA & FRED

A Musical Score
Presented to
The Faculty of the Department of Music
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By
John Hilary Sheehan
May, 1989

APPROVED FOR THE DEPARTMENT OF MUSIC

Dwight Cannon, Committee Chair

Michael West, Member

William George, Member

APPROVED FOR THE UNIVERSITY

TABLE OF CONTENTS

	<u>Page</u>
PREFACE	iv
ACKNOWLEDGEMENTS	vi
SYNOPSIS	1
OPENING: SUM WON 4 U	4
CINDERELLA'S LAMENT	38
RELATIONSHIP	57
CHOICES	79
CONVERSATION PIECES	111
GREED BREED	127
CALL YOUR MECHANIC	160
TURN SIGNAL	179
A BLACK PIECE OF WHITE PAPER	221
CLOSING: ONCE UPON A TIME IS NOW- SUM WON 4 U (Reprise)	247

PREFACE

This collection of songs is the first step toward creating the full score for Cinderella & Fred, a musical comedy.

The instrumental and vocal arrangements given here are to serve primarily as a preliminary guide to actual staging of the musical, although they are usable in their present form as well. To achieve a realistic objective for this project, only the songs have been included here. Music used for entrances, exits, entract, bows, underscores, and so on, will be composed later at the feasible step of actual staging and trial rehearsals. Of course, at that point, it will probably be necessary to delete and insert songs as well.

Before each song in this collection, there is a page or two which describes the scene in the drama, how it leads into the particular song, and how the character relates to the song. The musically significant aspects of each song and the reasons for specific compositional choices are explained with particular emphasis on the music-text relationship. A synopsis is also included before the first song which provides the general story line, the main characters, and where each song appears.

The parts written for winds are interchangeable. A few of the possible combinations include: 1) 2 alto saxophones or 2) 2 trumpets in B flat or 3) 1 alto saxophone and 1 trumpet. In the sections where only one part is written, both instruments may play unless, in a certain choice of instruments, a poor blend or balance results. In such an instance, the music director shall designate the appropriate solo instrument.

This score was prepared on a Macintosh computer using a Deluxe Music Construction Set¹ program.

¹Brown, Geoff. Deluxe Music Construction Set, Version 2.0. San Jose, CA: Electronic Arts, 1986.

ACKNOWLEDGEMENTS

I would like to thank several people for their invaluable assistance to me in completing this project.

My collaborator and the author of the stage play, Rita Wadsworth, provided me with many of the lyrics used in these songs. I thank her for allowing me to set her words to music as well as to add some of my own songs to the show.

Throughout my graduate studies, William George provided much needed advice and encouragement. I cannot thank him enough.

Daniel Wyman's insights into the psychology of character development via music were useful during every phase of the composing process.

I wish to thank Michael West for his advice on writing for singers. Now the show is theirs.

Dwight Cannon has made me ever mindful of a vital element of every successful composer's style: feeling.

SYNOPSIS

Cinderella & Fred is a musical farce based on the fairy tale, Cinderella. Set in the contemporary American culture rather than the familiar kingdom of long ago, its charm and appeal lie in its deviation from the original tale.

The show begins with Cindy's (Cinderella) fairy godmother, Fey, in front of the curtain singing the opening song, "Sum Won 4 U." Cindy meets her friend, Fred, in the forest and tells of her disappointment with the prince's boring and egocentric personality in "Cinderella's Lament." Later, Cindy and Fred try to describe the nature of their own platonic (but becoming romantic) relationship in a duet, "Relationship." Meanwhile, from a distance, Tevya and Ali Baba (characters taken from Fiddler on the Roof and A Thousand Arabian Knights respectively) have been spying on the two and the magical mice and pumpkins. They are plotting some sort of secret mischief when the first act ends.

In the second act, Cindy meets her fairy godmother, Fey, at the local track. Because Cindy is confused over what to do with her life and some major decisions that she must make now, Fey and members of the

cast sing "Choices" to her. Meanwhile, at Cindy's home, her stepsisters, Tiffany and Valora, and stepmother, Lilly, have also been talking about the ball. Lilly counsels her daughters on what to say when the prince arrives in "Conversation Pieces."

The prince, Lance, arrives at the home to fit the magic slipper on all of the eligible women. When it fits Cindy, the prince is ecstatic. However, Cindy tells Lance that he is not her "type." Furious at being rejected, he sings "Greed Breed." At the end of the second act, Tevya and Ali Baba appear again. They kidnap Lance to hold him for ransom.

Act III begins with Fred and Valora in Fred's Trustworthy Garage. Valora wants to learn how to be a mechanic, so Fred sings "Call Your Mechanic." Later on, Fey and Cindy are exercising together on a street. Cindy feels even more pressure now to make a decision. She sings about the signs that the time for action has come in "Turn Signal." When Cindy arrives at home, she learns of Lance's kidnapping. When she seeks Fred's help in rescuing Lance, Tevya and Ali Baba kidnap Fred as well.

The last act begins with Cindy's stepsisters blaming her for the kidnapping. Cindy leaves to exercise and

meets Fey who gives her a magical compass. This will lead her to Fred and Lance. Meanwhile, at the hideout, Fred has time to evaluate his relationship with Cindy. He discovers that he is in love with her as he sings "A Black Piece of White Paper." When Cindy arrives to rescue Fred, they fall in love. Fey has the last song in the show; she sings "Once Upon a Time is Now" which leads immediately into a reprise of "Sum Won 4 U."

OPENING: SUM WON 4 U

Fey is standing in front of the curtain before the actual drama begins. She sings the first number which consists of two parts: an extended introduction followed immediately by a fast light rock section in a standard binary structure.

In the introduction, the slightly melancholy mood of the lyrics is accentuated by word painting. For instance, in the phrase "Night is darkest before the dawn," the word "darkest" falls on a minor subdominant chord. Also, in the phrase "when the daylight promise shines down on you," the word "shines" occurs on a dominant seventh chord with an added sixth and "down" occurs on the subdominant as the melody descends.

The fast rock section in 4/4 time which follows yields an answer to the promise in the introduction, that there will be "someone for you." The chorus is a standard I-IV-V progression with the vocal melody accompanied by a busy and independent piano part. The cadence adds emphasis to the words "someone for you" by repeating them and harmonizing them with subtonic and flatted mediant major chords.

The verses are distinguished by more accompanimental rhythmic variation, use of minor chords, and modulation to the relative minor. These effects are employed to complement the lyrics which, unlike the refrain, focus towards greater detail. An exaggerated use of word painting occurs at measure 52; after Fey sings "Fly away," an improvised lead guitar fill is indicated to portray the lyrics' exhortation.

The bridge also contains both subtle and overt instances of text painting. The syncopated lyrics "Keep on goin' strong" are accompanied by steady quarter notes. On the word "strong" the harmony progresses from a D major triad to an E major triad. The cadence of the bridge has all of the parts using the same syncopated rhythm as the vocal line exhorts, "Break out of your cocoon." The number concludes with a repetition of the refrain and a brief coda.

SONGS FOR
CINDERELLA & FRED
Lyrics by Rita Wadsworth & John H. Sheehan Music by John H. Sheehan
OPENING: SUM WON 4 U
Fey and Cast

♩ = 100
Slowly

Piano

Winds

Guitar

Elec. Bass

Drums

legato

mp F

Bbmi

F

Musical score for a vocal and piano piece. The score is written on four staves. The first staff is the vocal line, and the other three are piano accompaniment. The lyrics are "Night is dark- est be-". The music is in 4/4 time and features a key signature of two flats (Bb and Eb). The piano part includes chords labeled "F" and "Bbmi". The vocal line has a melodic line with lyrics and a lower line with notes. The piano accompaniment has a bass line and a treble line. The score is marked with "mp" (mezzo-piano) and "p" (piano).

fore the down when the day- light

mp

F Bbm Am

prom- ise----- shines----- down on

Bb C7/6 Bb6

musical score for the song "You--no!". The score is written for four staves, likely representing different vocal parts or instruments. The lyrics "You--no!" are written below the first staff. The music features a mix of treble and bass clefs, with various notes, rests, and accidentals. The score is divided into measures by vertical bar lines. The lyrics "You--no!" are written below the first staff, with "You" under the first measure and "no!" under the second measure. The music is written in a style that suggests a 19th-century composition, with a focus on melody and harmony. The score is presented in a clear, legible format, with the lyrics and musical notation clearly separated.

Day be-gins with the

mf *mf* *mf* *mf*

DbMA7 F Bbmi

16

curtain drawn now the day is light

mp

F Bbm Am

19

Detailed description: This is a musical score for page 19. It consists of two systems of music. The first system has three staves: a vocal staff (treble clef) with lyrics 'curtain drawn now the day is light', a piano accompaniment staff (treble clef) with a melodic line, and a bass line (bass clef). The second system continues the piano accompaniment and bass line. Chord symbols F, Bbm, and Am are indicated below the piano staff. A dynamic marking of *mp* (mezzo-piano) is present. The page number 19 is at the bottom right.

prom- ise--- shines--- down on

Bb C7/6 Bb6

22

This musical score is for a piano and voice piece, spanning two pages. The first page (page 13) contains the vocal melody and piano accompaniment for the first system. The second page (page 22) contains the piano accompaniment for the second system. The vocal melody is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The lyrics are 'prom- ise--- shines--- down on'. The piano accompaniment features a series of chords: Bb, C7/6, and Bb6. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The piano part includes a series of chords and a melodic line that moves from the bass to the treble. The vocal part is a simple melody that follows the lyrics. The score is written in a standard musical notation style, with notes, rests, and bar lines. The page number 22 is at the bottom right.

Musical score for a piano piece, measures 24-28. The score is written for four staves: Treble (Right Hand), Bass (Left Hand), Treble (Right Hand), and Bass (Left Hand). The key signature is one flat (B-flat). The time signature is 4/4. The score includes a vocal line with the lyrics "you----" and a piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes a repeat sign at the beginning of measure 24. The piano accompaniment includes a trill in measure 25. The score includes a fermata over the final measure (measure 28). The score includes a double bar line at the end of measure 28.

you----

F

Dmi

Gm17

FEY AND CAST = 144 Fast Rock

SUBITO *f* One day you will find there's

SUBITO *f*

SUBITO *f* A E A A E A D E

C7 *f*

f

f

28

some- one for you. One day you'll

A E A D A E A

31

Musical score for the song "Come Home to Some for You". The score is written for four parts: Treble (Soprano), Treble (Alto), Bass (Tenor), and Bass (Bass). The lyrics are: "come home to some for you." The score includes a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the Treble parts, with the Bass parts providing harmonic support. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are placed below the Treble parts. The score ends with a double bar line and a repeat sign.

Some- one for you. Some- one for

G C A G C

37

Detailed description: This is a musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The score is written on a grand staff with three vocal staves and two piano staves. The lyrics are "Some- one for you. Some- one for". The piano accompaniment includes chords G, C, and A. The score is marked with a double bar line and a repeat sign at the end of the piano part.

This musical score is for the song "You Will Not Know the Time". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "You will not know the time". The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent bass line and a melody in the right hand. The vocal parts enter with a melody that is repeated in the piano accompaniment. The score concludes with a final piano accompaniment.

for it won't be- gin with a chime. Try and

take a chance break your trance Set your eyes on an-

A E A C#7

46

Detailed description: This is a musical score for three voices and piano accompaniment. The lyrics are 'take a chance', 'break your trance', and 'Set your eyes on an-'. The score is divided into three systems, each corresponding to a line of lyrics. Each system contains staves for three voices (Soprano, Alto, and Tenor/Bass) and a piano accompaniment part. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord symbols 'A' and 'E' are written above the piano part staves, and 'C#7' appears above the Tenor/Bass staff in the third system. The score concludes with a double bar line and repeat dots. The page number '46' is located at the bottom right.

oth- er

fly a- way----

DM1A7

Bmi7

f One day you will find there's some-one for

f *A* *E* *A* *E* *D* *E* *A* *E* *A*

f

55

you. One day you'll come home to

D A E A D E

The musical score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "you. One day you'll come home to". The notes are: you. (D4, E4, F#4, G4, A4, B4, C5), One (D4, E4, F#4, G4, A4, B4, C5), day (D4, E4, F#4, G4, A4, B4, C5), you'll (D4, E4, F#4, G4, A4, B4, C5), come (D4, E4, F#4, G4, A4, B4, C5), home (D4, E4, F#4, G4, A4, B4, C5), to (D4, E4, F#4, G4, A4, B4, C5). The notes are: D, A, E, A, D, E. The notes are: D, A, E, A, D, E. The notes are: D, A, E, A, D, E.

This musical score is for the song "You Will Not Know the Place" by The Beatles. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (B-flat). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "some- one for you. You will not know the place". The music is marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line and repeat signs on the piano staves.

Though you might look twice at a face try and

mf Fill----

mf Fill----

mf

64

Detailed description: This is a musical score for a song, likely a piano or organ piece. It consists of two systems of music. The first system has three staves: a treble staff with a key signature of two sharps (F# and C#), a bass staff, and a grand staff (treble and bass). The lyrics 'Though you might look twice at a face try and' are written above the treble staff. The second system continues the melody and accompaniment. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also 'Fill' markings with dashed lines, indicating a short melodic or harmonic fill. The score is numbered 64 at the bottom right.

take a chance break your trance set your mind on some

A E A C#7

67

oth- er

Fly a- way

DMA7

Bmi7

70

Live your fan-ta-sy

Guitar Solo Fill-----Enc

Esus E D/E

Fill----

73

Keep on go- in' strong It's ov- er soon

D E F#

76

Throw the dice make a

sac-rif-ice for love-

C#7sus

AMA7

AMA7

AMA7

79

Break out of your co- coon. One day you

Bmi7 D/E A E A

f

82

Detailed description: This is a musical score for piano and voice, page 82. The score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is a single melodic line. The lyrics are 'Break out of your co- coon. One day you'. The score is divided into two systems. The first system contains the first two measures of the piano and vocal parts. The second system contains the next four measures. The piano part includes a key signature change from G major to E minor (three sharps) in the third measure, indicated by 'Bmi7'. The vocal line has a key signature change from G major to E minor in the third measure, indicated by 'A'. The score ends with a double bar line and a repeat sign in the fifth measure. The page number '82' is at the bottom right.

will find there's some-one for you.

E D A D

One day you'll come home to some-one for

A E A D E G C

88

you. Some- one for you.

A G C A

ad lib

91

Detailed description: This is a musical score for three voices and piano accompaniment. The score is written on a grand staff with three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The lyrics are "you. Some- one for you." The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment features a steady bass line and a more active treble line. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 91 is located at the bottom right of the score.

Some- one for you.

G C A

CINDERELLA'S LAMENT

Cindy is in the forest after the ball. The magical pumpkin, cat, and mice have all returned to their normal states. Cindy has just met Fred and in her song, she describes her disappointment with the prince and what she is really seeking in a man.

This lament song is unique in that rather than using a halting and slow or somber rhythm, a medium tempo blues groove is used instead. The key of C also helps create a neutral atmosphere for the protagonist's position in the lyrics. The last verse, however, is in D to create a more intense mood and greater sense of urgency in reflecting the lyrics. Since the lyrics are mostly narrative in nature, the melody and harmony in the first part of each verse remain mostly diatonic. The latter part of each verse contains borrowed major seventh chords and a secondary dominant to maintain interest for entrance into the succeeding section. Cindy nears the end of the song repeating, "He's a prince of a fellow," and concludes finally on a half cadence singing, "But..." The unresolved dominant conveys to the audience that there is tremendous reservation in Cindy's mind.

CINDERELLA'S LAMENT
Cinderella and Cast

Walking Blues

♩ = 96

The musical score is arranged in five systems, each with five staves. The instruments are Piano, Winds, Guitar, Elec. Bass, and Drums. The time signature is 12/8. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (mf, acc). The Piano part features a walking bass line. The Winds part has a melodic line with accents. The Guitar part plays a C7 chord. The Elec. Bass part has a steady eighth-note pattern. The Drums part has a simple drum pattern. The score is divided into measures by vertical bar lines.

Piano

Winds

Guitar

Elec. Bass

Drums

CINDY

A

Well I met him he's as hand- some as they say and quite

mf

F7 G7 C7 C9

Fill-----

4

charm-ing in the ver-y nic-est way Such a danc-er the most

C7(*9) F7 G7 AbMA7

7

grace-ful that I found and it
 seemed as if he want-ed me a-
 round

EdMA7 F D7 G9 Fill-----

CINDY: He's a prince of a fellow.

B

My life's pic- tures post-card

c7

13

The musical score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system shows the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score is marked with a 'B' and a 'c7' chord symbol. The page number 13 is at the bottom right.

pret- ty skies of blue crys- tal wat- ers and per- haps a swan or two. but what

C9 C7(*9) F7 G7

16

hap- pens if Prince Charm-ing can't come through? Must be the one to make my dreams come

AbMA7 EbMA7 F D7

19

true?

Prince

f

69

Fill-----

22

[illegible]

some-thing for the birds.

The musical score is written for piano and voice. It begins with a treble clef and a key signature of one flat (B-flat). The piano part is in the right hand, and the voice part is in the left hand. The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The piano part features a series of chords and melodic lines, while the voice part consists of a single line of music. The score is marked with 'mf' (mezzo-forte) and 'f' (forte) dynamics. The piano part includes a 'Fill' section and a 'C7 (sc:io)' section. The voice part includes a 'C7' section. The score is numbered 28 in the bottom right corner.

This musical score is for a 32-measure piece in 3/4 time, written for piano. The score is organized into four systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-8) features a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 9-16) continues the melodic development with some harmonic changes. The third system (measures 17-24) includes specific harmonic markings: **F7** at measure 17, **C7(*9)** at measure 18, **G7** at measure 21, and **ADMA7** at measure 22. The fourth system (measures 25-32) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines.

CINDY & CAST

Prince

f

69 -----(End Solo)

D7

F

EbmA7

34

Detailed description: This is a musical score for a piano and voice. The score is written on five staves. The first staff is for the voice, with the name 'Prince' written above it. The second staff is for the piano, with a forte dynamic marking 'f' above it. The third staff is for the piano, with a forte dynamic marking 'f' above it. The fourth staff is for the piano, with a forte dynamic marking 'f' above it. The fifth staff is for the piano, with a forte dynamic marking 'f' above it. The score includes various musical notations such as notes, rests, and accidentals. There are also chord symbols: 'D7', 'F', and 'EbmA7'. The score ends with a double bar line and a repeat sign.

E

Charm-ing likes to talk. He's ver- y good with words But I must ad- mit his list'n-ing skills are

f *mf* *f* *f*

F *C* *F* *F#dim7*

37

CINDY

The musical score for Cindy's part consists of two systems of music. The first system has three staves: a vocal staff in treble clef with lyrics "some- thing for the birds", a piano accompaniment staff in treble clef with a forte (*f*) dynamic marking, and a bass line staff in bass clef. The second system also has three staves: a vocal staff in treble clef with lyrics "af- ter", a piano accompaniment staff in treble clef with a mezzo-forte (*mf*) dynamic marking, and a bass line staff in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

some- thing for the birds

af- ter

Ev- er

Will I

be my prin- ce's bride? Have I

G7 G7(*5) A7 D9

f *mf*

Fill-----

40

cour- age to throw my fears a-side? Is Prince Charm-ing real-ly

D7#9 G7 A7 BbMA7

like a toad in-side? Will he ev-er won-der how I feel in-side

F#m7 G E7 A9

G

He's a prince of a fel- low.

He's a prince of a fel- low.

He's a prince of a fel- low.

f

D7

G9

D7

f

Ad lib----

f

49

He's a prince of a fel- low.

But...

69

A7

52

Detailed description: This is a musical score for piano and voice. It consists of four systems of staves. The first system (measures 69-70) shows the vocal melody in a treble clef and the piano accompaniment in a bass clef. The vocal line has the lyrics 'He's a prince of a fel- low.' The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 71-72) continues the piano accompaniment. The third system (measures 73-74) shows the vocal melody in a treble clef and the piano accompaniment in a bass clef. The vocal line has the lyrics 'But...'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The fourth system (measures 75-76) shows the vocal melody in a treble clef and the piano accompaniment in a bass clef. The vocal line has the lyrics 'He's a prince of a fel- low.' The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is written in G major (one sharp) and 4/4 time. The piano part is marked with a '69' and an 'A7' chord symbol. The vocal part is marked with a '52'.

RELATIONSHIP

Cindy and Fred are in the midst of some idle chatter while they relax and sit in the forest. They sing a duet which attempts to describe the nature of their relationship.

In virtually every dimension, this is the most complex of the songs in the show so as to reflect the complications of life's relationships. Harmonically, there is a consistent use of extended tertian sonorities, added note chords, and altered dominants in a highly dissonant and chromatic climate. Whereas most of the other songs are predominantly homophonic with background figures and fills for interest, "Relationship" contains several sections of busy 4-voice counterpoint. The form of the song also stands out among the other songs as a standard binary was consciously avoided and the form ABABCADAE was used instead. The key of A flat was used to produce a lightly somber feeling. The melodically descending blues ostinato in the bass, at points sounding alone, conveys an analogy of relationships that most people experience in life, relationships that start on a high note and then go down.

♩ = 144

Slow Jazzy Blues

RELATIONSHIP

Fred and Cindy

<p>Piano</p>	<p>Winds</p>	<p>Guitar</p>	<p>Elec. Bass</p>	<p>Drums</p>	<p>(Suggested comp rhythm: <i>1 2 3 4 5 6 7 8 9 10 11 12</i>)</p>
<p><i>mp</i></p>					
<p>Ab Gb6/9 Fmi7addBb Dbmi6/Fb Ab Gb6/9</p>					
<p><i>mp</i></p>					
<p><i>mp</i></p>					
<p><i>mp</i></p>					

BOTH

A

Re-
mf

la- tion-ship

We

mf

Fmi7add Bb Dbmi6/E

Gb6/9 Ab

Fmi7add Bb Dbmi6/E

Cymbals

Fill----

mf

4

<p>got this re-le- tion-ship</p>	<p>Re-</p>	<p>la- tion-ship</p>
<p>Eb9 Eb9/Db Cm17</p>	<p>Bbm17 A1A7-5</p>	<p>Ab7+5 Bb7-5</p>

FRED

We got this re-la-tion-ship

Not

C7+5 Db6 C7-9 BMA7+5 Bbmi7 Eb7-9

Fill----

B

CINDY	FRED	CINDY
hus-band and wife <i>mp</i>	sis-ter and broth-er.	I'm not your pet and
not		
<i>mp</i>		
<i>mp</i>		
<i>mp</i> F7	Db9	B7+5
Ebmi7	GbMA7	Emi9
<i>mp</i>		
<i>mp</i>		
<i>mp</i>		
<i>mp</i>		

13

BOTH

Music score for both vocal parts, featuring lyrics: "I'm not your mother. It's easy to see all the things we are not so in-". The score includes vocal staves with lyrics and piano accompaniment with chords: AMA7+11, Gb13/9, B6, and Gbmi7. The page number 16 is visible at the bottom right.

1. 2.

BOTH

stead let's see what we got

Fdim7 EMA7

Db/Eb

Fill----

19

CINDY

I have a friend named Fred.
(Trpt. or Piano)

No not flash- y

EMA7-5 B9 B/Db DMA7 EMA7-5 B7-9

22

No not dash- ing when he smiles the walls don't come do crash- ing They

EMA7-5 Cmi9 BMA7 Gb7-9

stand there as firm as a might-y se-quoi- And that's the kind of a friend my

(Piano)

Abm17 Dbm17 Abm17

Abm17 Dbm17 Abm17

28

Detailed description: This is a musical score for piano and voice, spanning measures 27 and 28. The piano part is written in the left hand, and the vocal part is in the right hand. The key signature has two flats (Bb and Eb). The piano part features a steady eighth-note accompaniment. The vocal part has lyrics: 'stand there as firm as a might-y se-quoi-' in measure 27 and 'And that's the kind of a friend my' in measure 28. Chord markings 'Abm17' and 'Dbm17' are placed below the piano staff. A large brace at the bottom groups the piano part across both measures.

D

Fred is to me. *mf*

Re-
tion-ship
(Trpt. or Piano)

We

E♭7-9

G♭6/9

A♭

Fm7add B♭

D♭m16/F♯

Cymbals

Fill----

31

got this re-la- tion-ship

Re- la- tion-ship

la- tion-ship

Eb9 Eb9/Db Cm17
 Bbm17 AMA7-5
 Ab7+5 Bb7-5

We got this re-lationship

C7+5 Db6 C7-9 BMA7+5 Bbmi7 Eb7-9

Fill----

E

Cind- y dear I have to say-----

In your own pe-cul- iar way-----

DMA7 G6 DMA7 G6 DMA7 BbMA7

Cymbal Fills-----

Musical score for a song. The score is written on a grand staff (treble and bass clefs) and includes lyrics. The lyrics are: "You will of- ten save the day for me when my". The score is divided into four measures, each with a specific chord indicated below the staff: A7(+5-9), Ab11, DbMA7, and Ab9. The final measure is marked F6. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The score is written in a style that is typical of a lead sheet or a simple musical score.

You will of- ten save the day for me when my

A7(+5-9) Ab11 DbMA7 Ab9 F6

world is in a spin then you flash that im-pish grin. You re-place the funk I'm in with

Chord symbols: D7-9, EbMA7, AbMA7, Db7/6, Ab7-9

BOTH

glee----

Re-

la- tion-ship

We

Db/Eb

Ab

Gb6/9

Fmi7add Bb

Dbmi6/Fb

Fill----

mf

49

FRED

got this re-la- tion-ship

f

won't ev-er end

f

E♭9 E♭9/D♭ Cm17 Bbm17 AMA7-5 A♭6 Eb11

52

CINDY FRED CINDY FRED

won't ev-er end won't ev-er end won't ev-er end won't ev-er end

Cuz

Ab6 Eb11 Ab6 Eb11 Ab6 Eb11

Ad lib----

55

CINDY BOTH

Cind- y Fred You're----

f *f* *f* *f* *f* *f* *f* *f*

Bb7 Db6 Eb13

58

musical score for piano and voice, measures 60-64. The score is written in B-flat major (two flats) and 4/4 time. The piano part is in the lower staves, and the voice part is in the upper staves. The lyrics are "my---- friend----".

The score consists of five systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment.

The lyrics are "my---- friend----".

The piano part features a complex accompaniment with many beamed sixteenth and thirty-second notes, creating a rhythmic texture. The vocal part is a simple melody with long notes and rests.

The score is marked with "my----" and "friend----" under the vocal line. The piano part is marked with "Ab6/9" under the fourth system.

The score is numbered 61 at the bottom right.

CHOICES

Cindy is jogging at the local junior high school track. She meets Fey there and tells about her time at the ball and what a disappointment the prince was.

This first song of the second act is sung primarily by Fey. The introduction is in the dark and intense key of B flat minor. This section is also distinguished by several abrupt harmonic and key changes to achieve word painting. For instance, on the word "confusion" the harmony progresses from B flat minor to D half diminished seventh and finally to a G seventh with a flatted fifth and a flatted ninth. And on the rhyming word "illusion" there is a similar manipulation of materials as the C minor seventh chord progresses to an A dominant seventh.

When the refrain arrives at measure 41, the tempo, meter, rhythms, mode, and key all change to convey the jubilant spirit of the lyrics. Individual members of the cast then sing short interludes successively. These sections were through composed to reflect the individuality of each singer's passage. When a boy and a girl are both specified to sing "I'd rather be me than somebody's wife," humor is intended as the boy will put on an embarrassed expression.

After two more repetitions of the refrain, there is an extended coda. "Choices" is repeated several times over various chord changes and between wind and piano counter-melodies. The augmentation of the motive in the final bars further serves to emphasize the multitude of "choices" that one has. This coda section would be an excellent spot for choreography.

CHOICES
Fey and Cast

Fast Jazz Waltz
♩ = 180

Piano

Winds

Guitar

Elec. Bass

Drums

1

FEY **A**

mp Cin--- dy dear you

4

have your- self--- lost in

7

Eb7

Bbmi

your--- con- fu--- sion. You

Dmi7-5 G7(-5-9)

10

think that life is run- ning you---

F#m7 D9

13

but that is pure il-

Chords: EbMA7, Cm17

The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains the lyrics "but" and "that". The second measure contains the lyrics "is" and "pure". The third measure contains the lyrics "il-" and "il-". The fourth measure is empty. The piano part features a series of chords and melodic lines. The voice part features a series of notes and rests. The score is written on a grand staff with a brace on the left side.

lu- sion You have a

B

Bbmi

F7-9

A7/C#

Bbmi

19

chance re- mem- ber that When

Eb7

22

This musical score is for piano and voice. It consists of five systems of music. The piano part is written in the left hand, and the voice part is written in the right hand. The lyrics are: "chance re- mem- ber that When". The piano part features a complex, arpeggiated figure in the left hand, which is repeated across the systems. The voice part is a melody that follows the lyrics. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with a "22" at the bottom right, indicating the page number. The piano part includes a "Eb7" chord marking. The voice part includes a "When" marking.

hope is all you have

Bbm17 Dmi7-5

25

Detailed description: This is a musical score for a song, likely a hymn or worship song, with the lyrics "hope is all you have". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are placed below the vocal staves. The piano part is written in the bottom two staves. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The lyrics "hope", "is", "all", and "you" are aligned with the first two measures, and "have" is aligned with the third measure. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure of the first system, and a similar pattern in the first measure of the second system. The piano part also includes chords labeled "Bbm17" and "Dmi7-5". The score is numbered 25 in the bottom right corner.

as life un-folds its

G7(-5-9)

FMA7

28

Detailed description: This is a musical score for a song. The lyrics are 'as life un-folds its'. The score is written on five staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb). The second staff is a treble clef with a key signature of two flats. The third staff is a bass clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two flats. The fifth staff is a bass clef with a key signature of two flats. The lyrics are placed below the first four staves. The notes are written on the staves, with some notes beamed together. There are also some accidentals (sharps and flats) and a key signature change (from two flats to one flat) in the fourth staff. The score is divided into two systems by a brace at the bottom. The first system contains the first three staves, and the second system contains the last two staves. The page number '28' is at the bottom right.

mag- ic tale--- You can

D9 EbMA7

31

write your own plot be- cause

Cmi7 F7 F9

Cymbal Fill----

34

[illegible]

musical score for a choir and piano accompaniment. The score is written on five staves. The top two staves are for the choir (Soprano and Alto), and the bottom three staves are for the piano accompaniment (Right Hand and Left Hand). The lyrics are: "You have choic- ces lots of choi- ces A- lone is not your on-". The piano part includes chord markings: Bb, C, F, D, F, G, F, G. The score ends with a fermata and a forte (f) dynamic marking.

ly-----

You have choi-ces

lots of choi-ces

Bb C D F

D F G

Fill-----

43

D

$\text{♩} = 180$ Lightly
BOY 1

mp *f* *mp* *f*

rath- er be am- or- ous not meek

mp *f* *mp* *f*

A7 DMA7 F#mi

mp *f* *mp* *f*

2

GIRL 1

mf

rath- er be glam- or- ous and

B7

EMA7

GIRL 2 & BOY 1

chic while I play my

p

B9 B9+5 C#mi7

role on the stage we call life

CM7+5 B6 BbMA7+5

55

GIRL 3

f I'd rather be some- bod- y's than me

AMA7 G7-9 Fdim7

[E] $\text{♩} = 132$ Lively CAST

wife. There's No such thing as on-ly---

f *f* *f* *f* *f*

E7-9 G

61

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Lively' with a quarter note equal to 132 beats per minute. The score is divided into two systems. The first system contains the lyrics 'wife. There's No such thing as on-ly---'. The second system contains the lyrics 'ly---'. The piano part includes chords E7-9 and G. The voice part includes a long note on 'ly---'.

You have choi- ces lots of choi- ces A- lone is not your on-

Bb C D F D F G G

Fill----

f

This musical score is for a choir and piano accompaniment. It consists of five systems of music. The piano part is written in treble and bass staves, while the choir part is written in four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "ly---", "You have", "lots of", and "ces". The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are provided for the piano part: Bb, C, D, F, and G. A "Fill---" section is indicated at the end of the fourth system. The page number 67 is located at the bottom right.

ly--- You have lots of ces

Bb C D F G

Fill---

67

Score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "You have choi- ces lots of choi- ces You have choi- ces". The piano part includes chords: Bb, C, D, F, G, and a section marked "Fill----". The score is marked with a large bracket and the number 70.

Lyrics: You have choi- ces lots of choi- ces You have choi- ces

Chords: Bb C D F G Fill----

70

lots of choi- ces.

Choi- ces

mp

mf

f

f

f

D F G

Bb G

73

This musical score is for a choir and piano accompaniment. The score is written on ten staves, with the first five staves for the choir and the last five for the piano. The key signature is one flat (Bb). The tempo is marked *mp* (mezzo-piano). The score begins with the lyrics "lots of choi- ces." and "Choi- ces". The piano part features a melodic line with a trill and a series of chords. The choir part consists of four voices (Soprano, Alto, Tenor, Bass) with various melodic lines and harmonies. The score includes dynamic markings such as *mp*, *mf*, and *f*. The page number 73 is located at the bottom right.

Choi- ces

Choi- ces

Choi- ces

Choi- ces

F

G

Bb

Fill----

76

This musical score is for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics "Choi- ces" are repeated in each vocal part. The piano accompaniment features chords labeled F and G, and a section marked "Fill----". The score is written on a grand staff with three vocal staves and two piano staves. The lyrics "Choi- ces" are written below the vocal staves. The piano accompaniment includes chords labeled F and G, and a section marked "Fill----". The score is written on a grand staff with three vocal staves and two piano staves. The lyrics "Choi- ces" are written below the vocal staves. The piano accompaniment includes chords labeled F and G, and a section marked "Fill----".

Choi- ces

Choi- ces

Choi- ces

F

G

G

Fill----

This musical score is for a choir and piano accompaniment. The page is numbered 82 in the bottom right corner. The score is written in G major, indicated by a large 'G' in a box at the beginning of the first staff. The tempo is marked 'Allegro' at the bottom left. The key signature is one sharp (F#). The score is divided into two systems. The first system consists of a vocal staff (treble clef) and a piano staff (grand staff). The vocal staff has the lyrics 'Choi- ces' written below it. The piano staff has a treble and bass clef. The second system also consists of a vocal staff and a piano staff. The piano staff has a treble and bass clef. The score ends with a double bar line and a repeat sign. The page number 82 is located at the bottom right.

Choi- ces

F

82

This musical score is for a choir and piano accompaniment. The score is written on five staves. The first staff is for the choir, with the lyrics "Choi - ces" written below it. The second staff is for the piano accompaniment, with a treble clef and a key signature of one flat (B-flat). The third staff is for the piano accompaniment, with a bass clef and a key signature of one flat (B-flat). The fourth staff is for the piano accompaniment, with a treble clef and a key signature of one flat (B-flat). The fifth staff is for the piano accompaniment, with a bass clef and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. The word "Choi - ces" is written below the first staff. The number "85" is written at the bottom right of the page.

Choi - ces

85

This musical score is for a 12-measure piece, with measures 88 through 91 shown. The score is written for a piano and features a treble and bass staff for each of the four measures. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure (88) begins with a treble clef and a key signature change to one flat. The second measure (89) features a treble clef and a key signature change to one flat. The third measure (90) features a treble clef and a key signature change to one flat. The fourth measure (91) features a treble clef and a key signature change to one flat. The score concludes with a double bar line and a repeat sign. The page number 88 is located at the bottom right of the score.

88

CONVERSATION PIECES

After the ball, Lilly advises her daughters, Tiffany and Valora, on how to impress the prince who will be coming by the home to try on the slipper. In "Conversation Pieces," she extols the virtues of having prefabricated lines and tried and true subject matter for conversation. Valora, however, sings the last verse which opposes Lilly's viewpoint.

A recurring piano figure utilizing blues material is among the many elements that distinguish the song. The general feeling is light-hearted and the attitude is tongue-in-cheek. The syncopated melodies in a moderate 12/8 meter accentuate these effects.

Harmonically, the song is mostly diatonic. The only exception in the verses is the E flat major seventh with an augmented eleventh which occurs on the punch line (lyrically speaking) in each stanza. From the bright and cheerful key of G, there is a sudden tonal shift to B flat in the bridge. This enhances the more pensive feeling in the lyrics: "Didn't you know? Life is a show, staging of the props by you." An instrumental fill occurs after this line to emphasize this thought; specifically, there is a bass run harmonized by a D seventh with an augmented fifth.

CONVERSATION PIECES
Lilly and Valora

Medium Blues

$$I = 120$$

The musical score for "Midnight Blues" is presented in a five-staff format. The Piano part (top staff) features a melodic line with a key signature of one sharp (F#) and a 12/8 time signature. The Winds part (second staff) provides harmonic support with a similar melodic line. The Guitar part (third staff) includes chords G7, C7, D7, and G, with a melodic line. The Elec. Bass part (fourth staff) features a bass line with a key signature of one sharp and a 12/8 time signature. The Drums part (bottom staff) includes a Ride pattern and a key signature of one sharp. The score is marked with a key signature of one sharp and a 12/8 time signature. The Piano part is marked with a key signature of one sharp and a 12/8 time signature. The Winds part is marked with a key signature of one sharp and a 12/8 time signature. The Guitar part is marked with a key signature of one sharp and a 12/8 time signature. The Elec. Bass part is marked with a key signature of one sharp and a 12/8 time signature. The Drums part is marked with a key signature of one sharp and a 12/8 time signature.

Piano

Winds

Guitar

Elec. Bass

Drums

A LILLY

mf Con- ver- sa- tion pie- ces are the seed

F *C* *G6* *C6*

Fill-----

4

Con-ver-sa-tion pie-ces we all need--- you say some-thing so or-ig-in-al that they

G6 Bmi7 C6 D7 C6 C#dim7

fig- ure it's got- ta be crim-in-al----- it's con- ver-sa- tion pie- ces they need-

G/D Ami7/D EbMA7(*11) D7 C7

10

This musical score is for a piano and guitar duo, spanning measures 116 to 119. The piano part is written in treble and bass staves, while the guitar part is in a single staff. The key signature has one sharp (F#), and the time signature is 4/4. Measure 116 features a piano melody with a grace note and a guitar accompaniment. Measure 117 continues the piano melody with a grace note and includes guitar chords C7, D7, and G. Measure 118 shows the piano melody and guitar accompaniment with a G chord. Measure 119 is the final measure of this section, marked with a double bar line and repeat dots. A large brace groups the piano and guitar staves across all four measures.

Con- ver-sa- tion pie- ces in the bag

116

117

Chords: F, C, G6, C6

16

Detailed description: This is a musical score for piano and voice. It consists of two systems of staves. The first system (measures 116-117) has a vocal line and a piano accompaniment. The vocal line has lyrics: "Con- ver-sa- tion pie- ces" and "in the bag". The piano accompaniment features a bass line with chords F, C, G6, and C6, and a treble line with various melodic figures. The second system (measures 118-119) continues the piano accompaniment with a bass line and a treble line. The page number 117 is at the top right, and 16 is at the bottom right.

Con- ver-sa- tion pie- ces when you lag you have some-thing ere to talk a-bout when your

G Bmi7 C6 D7 C#dim7

com- pan- y's read-y to squawk and shout---- Your con- ver-sa tion pie- ces a- gree

G/D Am7/D EdMA7(♯11) D7 C7

22

Musical score for 'The Girl Who Came to Supper'. The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The lyrics are: 'All that you wear----- no one will care'. The piano accompaniment features a variety of chords and melodic lines, including a prominent bass line. The score ends with a double bar line and a repeat sign.

Did- n't you know-----

things that you do----

No one will like

C F6 C F6 Bb Eb6

28

Detailed description: This is a musical score for three voices and piano accompaniment. The top staff is a vocal line with lyrics: "Did- n't you know-----", "things that you do----", and "No one will like". The middle staff is a vocal line. The bottom staff is a vocal line. The piano accompaniment is shown in the bottom two staves, with chords C, F6, and Eb6 indicated. The score is divided into three systems by vertical lines. The first system contains the first line of music, the second system contains the second line, and the third system contains the third line. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are written below the vocal staves. The page number 28 is at the bottom right.

Life is a show--- Stag-ing of the props by you---

Bb Eb6 F7/6 D7+5 F11

D VALORA

f Con-ver-sa-tion pie- ces What a bore---

f

G6 (Guitar solo fills ad lib) C

f

Fill-----

34

Con- ver-sa- tion pie- ces say no more----- You take all day just to think it up one thing

G Bmi7 C6 D7 C#dim7

guar- an- teed sure-ly to stink it up----- Those con- ver-sa- tion pie- ces are'nt me'

6/D Ami7/D EbMA7(*11) D7 C7

40

This musical score is for a piano and guitar duo. The piano part is written on a grand staff (treble and bass clefs), and the guitar part is on a single staff with a treble clef. The score is divided into two systems by a double bar line. The first system (measures 1-4) features a piano introduction with a dashed line in the first measure, followed by a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 5-8) continues the piece with various dynamics including *f* (forte), *pp* (pianissimo), and *fz* (forzando). Chordal textures are indicated with 'x' marks on the guitar staff. The piece concludes with a 'Fill' section marked with a dashed line and a final melodic flourish.

43

GREED BREED

Lance has just been rejected by Cindy. She has told him that he is not her "type." The prince is furious and storms out of the house with Tiffany following him.

As indicated in the score, the feel of the song is agitated and its pulse is the fastest of all the songs in the show. The key of G minor also projects an intense and serious mood. The syncopated rock ostinato of the bass which accompanies the vocal refrain adds a feverish spark to the momentum. Energy released as anger culminates in the final repetition of the refrain lyrics, "She's a greed breed." Here the vocal melody climaxes as the flatted ninth of a D seventh chord. Moreover, after each repetition of "greed breed," there are syncopated notes in the winds which create a sort of response effect to the vocal line.

The verses have a much simpler bass ostinato since the lyrics require more listener attention; Lance details why he thinks that Cindy is wrong. The repeated notes of the vocal line also serve to achieve this. The last part of the second verse and the third refrain are sung by Tiffany. She attempts to arouse his anger further.

The tempo abruptly slows at measure 57 as Lance begins to ponder what he can see as Cindy's good qualities. The mode switches to major, the accompaniment to solo piano with block chords and a smoothly arpeggiated bass, and the character of the melody to lyric and calm. The electric bass joins in later but most unobtrusively and simply to add interest to the fabric.

Tiffany has been listening to Lance and does not like to see him feeling tenderness toward Cindy. So she recapitulates the refrain; the music returns to its original style, feel, tempo, and so on.

GREED BREED
Lance and Tiffany

$\text{♩} = 152$ Agitated

Piano

Winds

Guitar

Elec. Bass

Drums

Gmi

Ami

This musical score is for a piano and string ensemble. It consists of five staves: two for the piano (treble and bass clef) and three for strings (two treble and one bass clef). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The string part provides a steady accompaniment. The score is divided into four measures by vertical bar lines. The first measure shows the piano entering with a melodic phrase. The second measure continues the piano's melody. The third measure features a piano chord labeled 'D7' in the right hand. The fourth measure concludes the piano's phrase with a final chord. The string part remains consistent throughout, providing a harmonic foundation. The score ends with a double bar line and a repeat sign.

4

LANC

She's a
f

greed breed

f

Gmi

Gmi

Fill----

7

She's a

Greed breed

Gmi f

Ami

10

This musical score is written for a piano and voice. It consists of two systems of staves. The first system has three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system has four staves: a vocal line (treble clef), two piano accompaniment staves (treble and bass clefs), and a grand staff (treble and bass clefs). The lyrics 'Greed breed' are written under the first two staves of the first system, and 'She's a' is written under the vocal line of the first system. The lyrics 'Gmi f' and 'Ami' are written under the piano accompaniment staves of the second system. The score ends with a double bar line and a repeat sign. The page number 10 is written at the bottom right.

greed breed

al- ways want-ing more
watch me slam the door

D7

Gmi

13

1. 2. **B**

She's a grab-ber She's a get-ter

mf *mf*

Gmi Gmi

mf *mf*

Fill-----

16

The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are: "I don't need her in my life And to think I near-ly iet her be my prin-cess and my wifel". The score is divided into three systems. The first system contains the vocal entries and the piano accompaniment. The second system continues the vocal lines and the piano accompaniment. The third system concludes the piece with a final chord and a repeat sign. The piano accompaniment is written in the right hand, and the vocal parts are written in the left hand. The lyrics are written below the vocal staves.

I don't need her in my life And to think I near-ly iet her be my prin-cess and my wifel

Cmi Gmi Cmi Bb

Now I see She's not near-ly good e-nough-- to

22

[illegible]

She's a

greed breed

greed breed

Ami

D7

31

The image shows a musical score for a song. It consists of two systems of staves. The first system has four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The lyrics 'Greed breed' are written above the first two staves, and 'She's a' is written above the third staff. The second system also has four staves, with the lyrics 'greed breed' above the first two. The piano accompaniment includes chords labeled 'Ami' and 'D7'. The score ends with a double bar line and a repeat sign. The page number '31' is at the bottom right.

1.

al-ways want-ing more
watch me slam the door

She's a

al-ways want-ing more
watch me slam the door

al-ways want-ing more
watch me slam the door

Gmi

D7

Fill-----

2. D

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "She says that I'm su-per-fic-i- al. No one's called me that be- fore." The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are written below the vocal staves. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The piano part includes dynamic markings such as *mf* and *f*. The vocal parts include lyrics and musical notation. The score is numbered 2. and 37.

She says that I'm su-per-fic-i- al. No one's called me that be- fore.

mf *f* *mf* *f*

Gmi Gmi Cmi Gmi

Fill----

37

TIFFANY

Her con-tempt is pre-jud-ic-ial. She im-plies that I'm a bore! Rude and

Cmi Gmi Cmi Bb Eb

40

bold--- she's been like that since five years old. I could have

D Ab Gmi

may--- be--- told--- you--- She's a
f

Eb F D7

musical score for a four-part setting of the words "greed breed". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two staves. The first system is marked with a large "E" in a box. The second system is marked with a large "G" in a box. The lyrics "greed" and "breed" are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings (f, f). The score concludes with a double bar line and a repeat sign.

E

greed breed

G

greed breed

49

She's a greed breed

D7

52

This musical score is written for a piano and voice. It consists of a single system with four staves. The first staff is the vocal line, and the other three are piano accompaniment. The lyrics 'She's a greed breed' are written under the vocal staff. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A 'D7' chord symbol is placed above the piano staff. The score concludes with a double bar line and repeat dots on the vocal staff, and a final chord on the piano staff.

LANCE

Tempo: Calmly

Time Signature: 4/4

Key Signature: B-flat

Lyrics:

Al- ways want-ing more

Yet her

Tacit

Instrumentation: Voice, Piano

Score Details:

- The score is written for voice and piano.
- The tempo is marked "Calmly".
- The time signature is 4/4.
- The key signature has one flat (B-flat).
- The lyrics are: "Al- ways want-ing more", "Yet her", and "Tacit".
- The piano part features chords and arpeggios.
- The score ends with a double bar line and repeat signs.

smile--- is so charm- ing and sweet anc. she

smile--- is so charm- ing and sweet anc. she

smile--- is so charm- ing and sweet anc. she

smile--- is so charm- ing and sweet anc. she

smile--- is so charm- ing and sweet anc. she

has such ti- ny lit- tle feet has such ti- ny lit- tle

feet---

What more do I need of a bride? A

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The lyrics are: "feet---", "What more do I", "need of a bride? A". The score is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a steady accompaniment with chords and moving lines. The vocal parts have various melodic lines, including some with grace notes and slurs. The score is divided into measures by vertical bar lines, and the lyrics are placed below the corresponding vocal staves.

face that's a treat Not too much con-

67

ceit And she has such ti- ny feet

70

This musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "ceit And she has such ti- ny feet". The score is divided into four systems, each corresponding to a vocal part. The piano accompaniment is shown in the bottom system. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written above the vocal staves, and the piano accompaniment is written below the vocal staves. The score is numbered 70 at the bottom right.

Has such ti-ny feet.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Has such ti-ny feet." The score is divided into two systems. The first system contains the vocal entries and the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in a traditional SATB format, with the Soprano part on the top staff, the Alto part on the second staff, the Tenor part on the third staff, and the Bass part on the bottom staff. The piano accompaniment is written on a grand staff (treble and bass clef). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are placed below the vocal staves. The first system ends with a double bar line, and the second system continues the music. The piano part includes various musical notations such as notes, rests, and dynamic markings.

TIFFANY = 152 Agitated

greed braed

f She's *a*

f

Gmi

76

The musical score is written for a piano and voice. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'greed braed' and 'She's a'. The piano accompaniment features a bass line with a forte dynamic (*f*) and a treble line with a forte dynamic (*f*). The second system continues the vocal line with the lyrics 'Gmi' and '76'. The piano accompaniment continues with a forte dynamic (*f*) and a treble line with a forte dynamic (*f*). The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 'Agitated' with a metronome marking of 152. The score is numbered 76 at the bottom right.

greed breed She's a greed breed

Ami D7

79

The image shows a musical score for a song. It consists of two systems of music. The first system has three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics 'greed breed' are written under the vocal line. The second system also has three staves, with the lyrics 'She's a greed breed' written under the vocal line. The piano accompaniment line in the second system includes the chords 'Ami' and 'D7'. The score ends with a double bar line and a repeat sign. The page number '79' is at the bottom right.

1.

Al-ways want-ing more .
Watch me slam the door.

She's a

Gmi

D7

Fill----

82

2. **I**

Greed breed

Gmi

Ami

Fill----

85

A musical score for a four-part setting of the hymn "Greed breed". The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics "Greed breed" are written below the vocal staves. The piano part includes chords and a "Fill" section at the end.

91

Cymbal Fill----

The musical score for page 91 consists of two staves. The upper staff is a piano part, and the lower staff is a cymbal part. The piano part begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord of B-flat and D. The second measure contains a whole note chord of B-flat and D. The third measure contains a whole note chord of B-flat and D. The fourth measure contains a whole note chord of B-flat and D. The fifth measure contains a whole note chord of B-flat and D. The sixth measure contains a whole note chord of B-flat and D. The seventh measure contains a whole note chord of B-flat and D. The eighth measure contains a whole note chord of B-flat and D. The cymbal part begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord of B-flat and D. The second measure contains a whole note chord of B-flat and D. The third measure contains a whole note chord of B-flat and D. The fourth measure contains a whole note chord of B-flat and D. The fifth measure contains a whole note chord of B-flat and D. The sixth measure contains a whole note chord of B-flat and D. The seventh measure contains a whole note chord of B-flat and D. The eighth measure contains a whole note chord of B-flat and D. The cymbal part is labeled "Cymbal Fill" and is followed by a dashed line.

CALL YOUR MECHANIC

When Act III begins, Fred and Valora are conversing in Fred's Trustworthy Garage. Fred is busy fixing cars while Valora is trying to persuade him to teach her his trade. In the song, Fred explains his occupation.

The walking blues in 12/8 meter reflects Fred's carefree personality. There are numerous mimicking effects of the music to the lyrics which, in general, create the humor of the song. For instance, in the first verse, the melody descends from C sharp to C natural on the word "pit" in the lyrics "all the world can seem a pit." When Fred sings, "You may think you want to burn it," the word "burn" is sung as the augmented ninth in an A dominant seventh. And on the word "panic" in the exclamation "Never panic!" there is a dramatic tonal shift from the D seventh chord to the B flat minor chord. The melody also dramatizes the word as there is an octave leap with syncopations elongating the first vowel. Similar effects are employed in the remaining verses of the song.

CALL YOUR MECHANIC
Fred and Valora

Walking Blues

$\text{♩} = 96$

Piano

Guitar

Elec. Bass

Drums

The musical score is for a 12-bar blues in 12/8 time, featuring Piano, Guitar, Electric Bass, and Drums. The key signature has one sharp (F#). The Piano part has a melody with accents and slurs, marked with 'mf'. The Guitar part has a walking bass line with chords A7 and D7. The Electric Bass part has a walking bass line with chords A7 and D7, marked with 'mf'. The Drums part has a simple pattern with a '1' above the first bar and 'mf' below the first bar.

FRED

A

When your ve- hic- le's not hum-min' all the world can seem a pit you may

f

f

D7

A7

D7

Fill----

4

think you want to burn it but my friend that is-n't it nev- er pan-ic

A7 A7+9 D7 Bbm1

7

Call your mech-an-ic call your mech-an-ic

F#mi Bmi F7/6

10

an- ic. When your clutch in-sists on slip--- pin' and your gears re-fuse to shift When you

B

E7 E7+5 A7 D7

Fill----

13

have no trans- por- ta- tion then you clear- ly need a lift. Don't get man- ic.

ic.

ic.

ic.

A7 A7+9 Bbm1 B

16

Call your mechanic an- ic

Call your mechanic an- ic

Call your mechanic an- ic

Call your mechanic an- ic

F#m1

Bm1

F7/6

19

CAST

an- ic Once you fussed and you cussed a re-

f

f

f

E7

A7

Fill----

Fill----

22

The musical score for "The Rose Tree" consists of two systems. The first system contains the vocal melody and the beginning of the guitar accompaniment. The second system continues both parts. The guitar part includes various chords such as D7, D#dim7, E7, E7+5, A7, and mp (mezzo-piano) dynamics. A section labeled "Fill----" indicates a short instrumental interlude.

The image displays a musical score for three systems, each consisting of two staves and a grand staff. The first system (top) features a grand staff with a treble clef and a key signature of one sharp (F#). The second system (middle) features a grand staff with a treble clef and a key signature of one sharp (F#). The third system (bottom) features a grand staff with a treble clef and a key signature of one sharp (F#). Each system includes a two-staff system with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The page number 28 is located at the bottom right of the page.

This musical score is for a piano piece on page 31. It consists of two systems of staves. The first system has three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The second system has two staves: a grand staff and a bass clef staff. The score begins with a 3-measure rest in the first system, followed by a 3-measure repeat. The key signature is one sharp (F#). The first system is marked with a 'D7' chord symbol, and the second system is marked with an 'A7' chord symbol. The score ends with a double bar line and a repeat sign.

31

34

34

This musical score is for piano, spanning measures 33 and 34. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into two systems by a double bar line. The first system (measures 33-34) features a complex texture with many beamed sixteenth and thirty-second notes. The second system (measures 35-36) is simpler, with a few notes and rests. The score is marked with 'E7' and 'D7' in the second system. The page number '34' is written at the bottom right of the score.

CAST

E

Once you fussed and you

f

f

A7 E7 E7+5 (End Solo)

f

Fill----

f

37

FRED

musical score for the song "FRED". The score is written for voice and piano. The lyrics are: "cussed a re- pair- man you can trust is a must *mf* When you". The piano part includes chords: D7, D^{dim}7, E7, and E7+5. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The second system contains the vocal melody and piano accompaniment for the next two lines of lyrics. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a "Fill" at the end of the first system and a "Fill" at the end of the second system. The page number 40 is located at the bottom right of the score.

cussed a re- pair- man you can trust is a must *mf* When you

D7 D^{dim}7 E7 E7+5

Fill----

40

hate your car-bur-e- tor and your fuel pump won't pump bring her in and I'll be-gin to get her

mf *mf* *mf* *mf*

A7 D7 A7 A7+9

43

VALORA: It's organic.

past her stink-in' dump Nev-er pan---- ic. Call your mech-

A7 D7 Bbm1 F#m1

VALORA: It's titanic.

an- ic call your mech- an- ic

Call your mech- an- ic

Bmi

F7/6

E7

E7+5

Fill----

Musical score for piano, measures 51-55. The score is written for four staves (two grand staves). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols A7, D7, E7, Bb, and A are indicated above the staves. The section concludes with the instruction "Ad lib-----".

Measure 51: Treble staff has a whole note chord (F#4, A4, C#5). Bass staff has a whole note chord (F#2, A2, C#3) with a forte (*f*) dynamic marking.

Measure 52: Treble staff has a whole note chord (F#4, A4, C#5). Bass staff has a whole note chord (F#2, A2, C#3) with a forte (*f*) dynamic marking. Chord symbols A7 and D7 are written above the bass staff.

Measure 53: Treble staff has a whole note chord (F#4, A4, C#5). Bass staff has a whole note chord (F#2, A2, C#3) with a forte (*f*) dynamic marking. Chord symbols E7 and Bb are written above the bass staff.

Measure 54: Treble staff has a whole note chord (F#4, A4, C#5). Bass staff has a whole note chord (F#2, A2, C#3) with a forte (*f*) dynamic marking. Chord symbols A and "Ad lib-----" are written above the bass staff.

Measure 55: Treble staff has a whole note chord (F#4, A4, C#5). Bass staff has a whole note chord (F#2, A2, C#3) with a forte (*f*) dynamic marking.

52

TURN SIGNAL

Fey and Cindy have been talking again about the prince and Cindy's decision to reject him. Cindy has had some time to think over the decisions that she has made and will have to make in the future. "Turn Signal" is Cindy's conjecture to herself that decisions are the natural response to the signs that one encounters in life.

To create a serious and intense atmosphere for the song, the key of A minor was chosen. The harmony remains mostly diatonic in the verses and refrains, but in the bridge (measures 67 through 86) there is a sudden and dramatic shift to the key of F sharp. Also within the bridge there are shifting tonal centers. This is to enhance the lyrics "Change, all of my life to survive..." The change in background rhythm from the syncopated rock ostinatos of the verses and refrains to a simple repeated eighth note pattern accentuates the effect. The bridge concludes with a measure of silence as Cindy sings "when it's all gone." Repetitions of the refrain and a coda conclude the song.

TURN SIGNAL
Cindy

♩ = 144 Fast Rock

Piano

Winds

Guitar

Elec. Bass

Drums

This musical score is for page 181 and features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The score is divided into four measures by vertical bar lines. The first measure shows the piano part with a treble clef and a bass clef, and the vocal line with a treble clef. The second measure shows the piano part with a treble clef and a bass clef, and the vocal line with a treble clef. The third measure shows the piano part with a treble clef and a bass clef, and the vocal line with a treble clef. The fourth measure shows the piano part with a treble clef and a bass clef, and the vocal line with a treble clef. The piano part includes chords labeled C, Am, and Em. The vocal line includes notes and rests. The score ends with a double bar line and a repeat sign.

Chords: C, Am, Em

4

Musical score for piano, page 182, showing measures 7 and 8. The score is written for piano (p) and includes a forte (f) dynamic marking. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two staves (treble and bass clef).

Measure 7:

- Staff 1 (Treble): C (C4), Ami (A3), Emi (E3). Chords: C (C4), Ami (A3), Emi (E3).
- Staff 2 (Bass): C (C4), Ami (A3), Emi (E3). Chords: C (C4), Ami (A3), Emi (E3).

Measure 8:

- Staff 1 (Treble): C (C4), Ami (A3), Emi (E3). Chords: C (C4), Ami (A3), Emi (E3).
- Staff 2 (Bass): C (C4), Ami (A3), Emi (E3). Chords: C (C4), Ami (A3), Emi (E3).

The score concludes with a double bar line and a repeat sign (two dots) in the final measure of the second system.

This musical score is a four-part setting of a hymn tune, arranged for Soprano, Alto, Tenor, and Bass voices. The music is written in a common time signature (C) and features a key signature of one flat (B-flat). The lyrics are printed below the vocal staves, and the musical notation includes notes, rests, and bar lines. The score is divided into four systems, each corresponding to one of the four voices. The first system shows the beginning of the piece, with the Soprano and Alto parts starting on a whole note, and the Tenor and Bass parts starting on a half note. The second system shows the continuation of the melody, with the Soprano and Alto parts moving to a new note, and the Tenor and Bass parts moving to a new note. The third system shows the continuation of the melody, with the Soprano and Alto parts moving to a new note, and the Tenor and Bass parts moving to a new note. The fourth system shows the end of the piece, with the Soprano and Alto parts ending on a whole note, and the Tenor and Bass parts ending on a half note. The score is written in a clear, legible style, with a large, ornate brace at the bottom of the first system.

Soprano: Ami C
Alto: Ami C
Tenor: Ami C
Bass: Ami C

This musical score is a four-part setting of a hymn tune, arranged for Soprano, Alto, Tenor, and Bass voices. The score is written on four staves, with the Soprano staff at the top and the Bass staff at the bottom. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The lyrics "Ami" and "Emi" are written below the staves, corresponding to the notes. The Soprano part begins with a treble clef and a key signature change to one flat. The Alto part begins with a treble clef and a key signature change to one flat. The Tenor part begins with a bass clef and a key signature change to one flat. The Bass part begins with a bass clef and a key signature change to one flat. The score includes a repeat sign at the end of the first system and a final double bar line at the end of the second system.

Ami Emi

Ami Emi

Ami Emi

Ami Emi

CINDY **A**

Turn signal light the high-way.

mf *mf*

C Ami Emi End Solo Ami

Fill-----

16

Detailed description of the musical score: The score is for a piece titled 'CINDY'. It begins with a section marked 'A' in a box. The vocal line (treble clef) has the lyrics 'Turn signal light the high-way.' The guitar line (bass clef) provides accompaniment. In measures 1 and 3, the guitar plays a rhythmic pattern with a dynamic marking of *mf*. Chords are indicated as C, Ami, Emi, and Dmi. The score concludes with a 'Fill' and a double bar line. The page number '16' is located at the bottom right of the page.

Turn sig-nal

show me my way.

Turn sig-nal

FMA7

Dmi

E7

Ami

19

What di-rec-tion? Turn--- sig-nal

The musical score is written for a piano and voice. It consists of two systems of music. The first system has three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has the lyrics 'What di-rec-tion?' and 'Turn---'. The piano accompaniment line has the lyrics 'sig-nal'. The second system has three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has the lyrics 'Ami' and 'Emi'. The piano accompaniment line has the lyrics 'Ami' and 'Emi'. The bass line has the lyrics 'Ami' and 'Emi'. The score includes various musical notations such as notes, rests, and accidentals.

22

The image displays a musical score for guitar, consisting of four systems of music. Each system is divided into two staves: a treble clef staff on the left and a bass clef staff on the right. The first system shows a treble staff with a chord of F major (F, A, C) and a bass staff with a chord of C major (C, E, G). The second system shows a treble staff with a chord of F major (F, A, C) and a bass staff with a chord of C major (C, E, G). The third system shows a treble staff with a chord of F major (F, A, C) and a bass staff with a chord of C major (C, E, G). The fourth system shows a treble staff with a chord of F major (F, A, C) and a bass staff with a chord of C major (C, E, G). The score includes various musical notations such as notes, rests, and bar lines. The page number 25 is located at the bottom right corner.

25

The image displays a musical score for three systems. Each system consists of two staves. The first system features a treble clef on the left staff and a bass clef on the right staff. The second and third systems each consist of a single staff. The notation includes various musical symbols such as notes, rests, and chords. In the third system, the notes are labeled with letters: 'Ami' and 'Emi'. The score concludes with a double bar line and repeat dots.

[illegible]

[illegible]

Scream-ing

I'll de- cide

though I might crash and

E7

Ami

G

F

Bmi7-5

37

burn---

Turn sig- nal

mf

f

E7sus

E7

Ami

mf

f

Fill---

40

light the high-way. Turn sig-nal show me my way.

The musical score is written for a piano and voice. It consists of a single system with three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "light the high-way. Turn sig-nal show me my way." The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided for the piano accompaniment: Dmi, F#m7, and E7. The score ends with a double bar line and repeat signs.

Turn sig-nal what di-rec-tion? Turn---

Ami E7 Ami Emi

46

Detailed description: This is a musical score for a song. It consists of three systems of music. The first system has three staves: a vocal line with lyrics 'Turn sig-nal', a piano accompaniment in treble clef, and a bass line in bass clef. The second system continues the vocal line with lyrics 'what di-rec-tion?' and the piano accompaniment. The third system continues the vocal line with lyrics 'Turn---' and the piano accompaniment. The piano accompaniment features chords labeled 'Ami' and 'E7'. The bass line features chords labeled 'Ami' and 'Emi'. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are 'Turn sig-nal what di-rec-tion? Turn---'. The page number '46' is at the bottom right.

The musical score for "The Rose Tree" is presented in three systems. The first system includes the vocal melody (treble clef) and piano accompaniment (treble and bass clefs). The lyrics "sig- nal" are written under the first vocal measure. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal measure and piano accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

The image displays a musical score for piano, consisting of four systems of music. Each system is divided into two staves by a vertical line. The first two systems are in treble clef, and the last two are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The first system shows a treble clef staff with a series of notes and a treble clef staff with a series of notes. The second system shows a treble clef staff with a series of notes and a treble clef staff with a series of notes. The third system shows a bass clef staff with a series of notes and a bass clef staff with a series of notes. The fourth system shows a bass clef staff with a series of notes and a bass clef staff with a series of notes. The score is written in a standard musical notation style, with notes and rests clearly visible. The page number 52 is located at the bottom right of the page.

Ami Emi

Ami Emi

Ami Emi

Ami Emi

Musical score for piano and voice, measures 55-58. The score is written in treble and bass clefs. The vocal line includes the lyrics: "Rush-ing my way through one last de-lay at". The piano accompaniment features chords and dynamics such as *mp*, *Ami*, *Emi*, and *G*. The score is divided into four measures, with a double bar line at the end of measure 58.

Measure 55: Vocal line starts with "Rush-ing my way". Piano accompaniment includes a chord marked *mp*.

Measure 56: Vocal line continues with "through". Piano accompaniment includes a chord marked *mp*.

Measure 57: Vocal line continues with "one last de-lay". Piano accompaniment includes a chord marked *mp*.

Measure 58: Vocal line ends with "at". Piano accompaniment includes a chord marked *mp*.

Musical score for "The Last Day of Pompeii" (No. 58). The score is written for four staves, likely representing different vocal parts or instruments. The lyrics are: "last my de- ci- sion goes. Ach- ing". The music features various notes, rests, and dynamic markings such as *f* (forte) and *f* (f). The score is divided into measures by vertical bar lines. The bottom right corner of the page is marked with the number 58.

Shak-ing

Break-ing

I'll move on

Ami

E7

Ami G F

Ami F

61

though the gods might op-
pose---

8

Bmi7-5

E7sus

E7

Fill----

||

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "all of my", "Change---", and "Tacit". The piano accompaniment is written in two staves, treble and bass clef, with a key signature of one sharp. The right hand features a repeating eighth-note pattern, while the left hand has a bass line. The score is divided into three systems, each corresponding to a line of lyrics. The first system includes the lyrics "all of my". The second system includes the lyrics "Change---". The third system includes the lyrics "Tacit". The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score is written in a style typical of early 20th-century musical notation.

life to sur- vive---

G F#

70

This musical score is for a choir and piano accompaniment. The choir part is written for four voices (Soprano, Alto, Tenor, Bass) and includes the lyrics "life to sur- vive---". The piano accompaniment is written for the right and left hands. The score is divided into two systems. The first system shows the vocal entries and the piano accompaniment. The second system shows the continuation of the vocal parts and the piano accompaniment. The piano part features a prominent bass line with notes G and F#.

Change if I want to know why we go

The score is written for guitar on a six-string instrument. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Change if I want to know why we go". The music is in a key with one sharp (F#) and a 4/4 time signature. The accompaniment consists of a steady eighth-note pattern in the bass and a more complex pattern in the treble. The melody is simple and follows the lyrics.

musical score for piano and voice, measures 75-76.

Measure 75:

- Piano:** Treble and Bass staves. Treble staff has a whole note chord (F, A, C, E). Bass staff has a whole note chord (F, A, C, E). A bracket groups both staves.
- Voice:** Treble staff. Starts with a whole note chord (F, A, C, E). A bracket groups the piano and voice staves.
- Annotations:** "on." is written above the piano treble staff. "Change----" is written above the voice staff.

Measure 76:

- Piano:** Treble and Bass staves. Treble staff has a whole note chord (F, A, C, E). Bass staff has a whole note chord (F, A, C, E). A bracket groups both staves.
- Voice:** Treble staff. Starts with a whole note chord (F, A, C, E). A bracket groups the piano and voice staves.
- Annotations:** "CMA7" is written above the piano treble staff. "F" is written above the voice staff.

musical score for a vocal and piano piece, page 79. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has three staves: a vocal line (soprano) and two piano accompaniment staves (treble and bass). The second system has four staves: the vocal line, two piano accompaniment staves, and a basso continuo line (bass). The lyrics are: "I need it to be a-live---". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody. The basso continuo line provides a harmonic foundation with a steady eighth-note pattern.

I need it to be a-live---

Change if I need to know

82

Detailed description: This is a musical score for piano and voice. It consists of two systems of staves. The first system (measures 81-82) features a piano accompaniment on the left and a vocal line on the right. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#). The vocal line is in treble clef. The lyrics 'Change if I need to know' are written below the vocal staff. The second system (measures 83-84) continues the piano accompaniment and vocal line. The piano part has a double bar line at the end of measure 84. The vocal line continues with the lyrics 'to know'. The page number '82' is located at the bottom right of the page.

The musical score is written for guitar and consists of four systems. The first three systems are in treble clef, and the fourth system is in bass clef. Each system contains a single melodic line with various musical notations including eighth notes, quarter notes, and rests. Chord labels are placed above the notes: 'Ami' and 'C' in the first system, 'Ami' and 'Emi' in the second, and 'Ami' and 'Emi' in the third. The fourth system, in bass clef, also features 'Ami' and 'Emi' labels. The score concludes with a double bar line and a repeat sign. A large brace is positioned below the first three systems, and a smaller brace is below the fourth system.

musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The score is in 4/4 time and consists of three systems. The first system shows the vocal entries. The second system shows the vocal parts with piano accompaniment. The third system shows the vocal parts with piano accompaniment. The score ends with a double bar line and repeat signs.

System 1:

- Soprano: Ami Emi
- Alto: Ami Emi
- Bass: Ami Emi

System 2:

- Soprano: Ami Emi
- Alto: Ami Emi
- Bass: Ami Emi

System 3:

- Soprano: Ami Emi
- Alto: Ami Emi
- Bass: Ami Emi

HA

f Turn sig- nal

light the high- way.

f

C Ami Emi

Solo Ami

Dmi Ami

94

Detailed description: This is a musical score for guitar and voice, spanning measures 94 to 97. The score is written on a grand staff with two treble clefs and two bass clefs. The guitar part is indicated by a 'HA' symbol at the beginning of measure 94. The voice part has lyrics: 'Turn sig- nal' and 'light the high- way.' The music features a variety of notes, rests, and dynamic markings. A forte (*f*) dynamic is marked at the start of measure 94 and again at the start of measure 95. Chord symbols are provided for the guitar: C, Ami, Emi, Solo, Ami, Dmi, and Ami. The score concludes with a double bar line and a repeat sign at the end of measure 97.

Turn sig-nal

show me my way.

Turn sig-nal

FMA7

Dmi

E7

Ami

97

what di-rec-tion? Turn---- sig-nal

E7 Ami Emi Ami Emi

100

Detailed description: This is a musical score for a song. It consists of a single system with four staves. The first staff is a vocal line with lyrics 'what di-rec-tion? Turn---- sig-nal'. The second staff is a piano accompaniment line. The third staff is a guitar line with a capo on the second fret, indicated by a 'C' on a line. The fourth staff is a bass line. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the first staff. The guitar line has a capo on the second fret. The bass line has a capo on the second fret. The score ends with a double bar line and a repeat sign.

This musical score is for guitar, spanning four systems. The notation includes standard musical symbols such as treble and bass clefs, notes, rests, and bar lines, along with guitar-specific symbols like the 'x' for muted notes and the 'v' for natural harmonics. Chord labels (Ami, Emi, C) are placed above the notes to indicate the harmony. The score is divided into four measures by vertical bar lines. The first measure of each system shows a guitar-specific notation with a 'v' symbol. The second measure shows a guitar-specific notation with a 'v' symbol. The third measure shows a guitar-specific notation with a 'v' symbol. The fourth measure shows a guitar-specific notation with a 'v' symbol. The score concludes with a double bar line and a repeat sign.

Ami Emi

Ami C

C

Ami Emi

Ami Emi

This musical score is for three voices and piano accompaniment, spanning measures 106 to 109. The voices are Soprano (top), Alto (middle), and Tenor (bottom). The piano accompaniment is shown in the bottom staff. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Measure 106: Soprano and Alto have whole notes (F4 and E4). Tenor has a half note (D4). Piano has a whole note chord (F4, A4, C5).

Measure 107: Soprano and Alto have half notes (F4, E4). Tenor has a half note (D4). Piano has a whole note chord (F4, A4, C5).

Measure 108: Soprano and Alto have half notes (F4, E4). Tenor has a half note (D4). Piano has a whole note chord (F4, A4, C5).

Measure 109: Soprano and Alto have half notes (F4, E4). Tenor has a half note (D4). Piano has a whole note chord (F4, A4, C5).

Turn sig-nal light the high-way. Turn sig-nal

Ami Dmi Ami FMA7

109

A musical score for three voices and piano accompaniment. The score is written on a grand staff with three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The lyrics are: "show me my way. Turn sig-nal what di-rec-tion?". The piano accompaniment features chords labeled Dmi, E7, and Ami. The score includes various musical notations such as notes, rests, and bar lines.

show me my way. Turn sig-nal what di-rec-tion?

Dmi E7 Ami

Turn----

sig- nal

Ami Emi

Ami Emi

Ami Emi

115

This musical score is for three voices and piano accompaniment, spanning measures 113 to 115. The voices are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The piano accompaniment is on the right. The lyrics are 'Turn----', 'sig- nal', and 'Ami Emi'. The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The vocal parts enter in measure 113 and continue through measure 115, with the Soprano and Alto parts having a final measure of rest in measure 115.

5

Turn----

C Ami C

E7

Ad lib.

118

Detailed description: This musical score is for piano and voice. It consists of four systems of staves. The first system (measures 118-119) features a piano introduction with a treble and bass staff. The second system (measures 120-121) includes a vocal line with a 'Turn' instruction. The third system (measures 122-123) shows the piano accompaniment with chords labeled 'C', 'Ami', and 'C'. The fourth system (measures 124-125) continues the piano part with a chord labeled 'E7' and a final 'Ad lib.' section. The score is marked with a large '5' in a box at the beginning of the first system. The page number '118' is located at the bottom right.

This musical score is for a 12-measure piece, with measures 120 and 121 explicitly labeled. The score is written for a single melodic line, likely for a vocal or instrumental part, using a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures featuring a half note. The lyrics "sig- nal" are written under the first measure, and "Ami" is written under the fifth measure. The score is divided into two systems, each containing six measures. The first system (measures 120-121) shows the beginning of the piece, with the melody starting on a half note. The second system (measures 122-123) shows the continuation of the melody, ending with a half note. The score is written on a single staff, with the lyrics "sig- nal" and "Ami" written below the staff. The measures are numbered 120 and 121 at the bottom right of the page.

sig- nal

Ami

120 121

A BLACK PIECE OF WHITE PAPER

Kidnapped and held for ransom along with the prince at Tevya's and Ali Baba's hideout, Fred is bound up and begins to ponder again his relationship with Cindy. In the duet, "Relationship," both he and Cindy concluded that they had a splendid relationship without any romance or permanent attachment. In the soliloquy number, "A Black Piece of White Paper," Fred reveals his change in feeling that the separation from Cindy has induced.

This ballad is the most intimate in nature of all the songs. A simple solo piano accompaniment allows Fred the space to pour out his thoughts and feelings easily. The descending bass of the piano accompaniment combined with a lyric melody is the vehicle for Fred to sing his tender feelings: "...my longing and love for her." However, when the refrain arrives, a more cerebral expression occurs; "black piece of" sounds on a G seventh with a flatted ninth and resolves to a C major chord on "white paper." In this section, Fred makes the analogy that a friendship where two are romantically interested in one another is like "a black piece of white paper."

After an extended instrumental bridge (which will probably be choreographed), these lyrics return in a new

melody harmonized by G flat and C major chords, black keys resolving to white keys on the piano and a sudden and poignant juxtaposition acoustically of dark to neutral sound.

$\text{♩} = 96$ **Gently** **A BLACK PIECE OF WHITE PAPER**
Fred

Piano

A musical score for three staves, likely piano, showing a sequence of chords and melodic lines. The score is written in a system with three staves. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The music is written in a key with one flat (B-flat). The first staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The second staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The third staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The score is written in a system with three staves. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The music is written in a key with one flat (B-flat). The first staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The second staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The third staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The score is written in a system with three staves. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The music is written in a key with one flat (B-flat). The first staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The second staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The third staff contains a series of chords, mostly triads and dyads, with some notes beamed together.

A musical score for three staves, measures 1-3. The staves are connected by a brace at the bottom. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The first measure contains a whole note chord in the first staff, a whole note chord in the second staff, and a whole note chord in the third staff. The second measure contains a whole note chord in the first staff, a whole note chord in the second staff, and a whole note chord in the third staff. The third measure contains a whole note chord in the first staff, a whole note chord in the second staff, and a whole note chord in the third staff. The dynamic marking *mf* is present in the first measure of the third staff.

FRED

A

mp As I dream I think of her my long- ing and
 It may seem I don't want her I feel I

10

love for her. Now I know it.
won't tell her. that I need her.

13

can't car- ry on Can I show it? read her. I mis- ry

16

musical score for a vocal and piano piece, measures 18-19.

The score is written for a vocal line (soprano) and a piano accompaniment (treble and bass staves).

Measure 18:

- Vocal:** The vocal line begins with a whole note G4, followed by a half note A4, and a half note B4. The lyrics "I'm" and "It's" are written below the notes.
- Piano:** The piano accompaniment features a steady eighth-note pattern in the right hand, starting on G4 and moving up stepwise. The left hand provides a harmonic foundation with chords.

Measure 19:

- Vocal:** The vocal line continues with a half note C5, followed by a half note D5, and a half note E5. The lyrics "so con-", "tra-dic-", and "tor-" are written below the notes. The phrase "Like a" is written above the final note.
- Piano:** The piano accompaniment continues with the eighth-note pattern in the right hand. The left hand features a descending line of eighth notes, creating a sense of movement.

The score concludes with a double bar line and the measure number 19.

B

black piece of white pa- per no---- shade of

mf *mf*

22

A musical score for three voices and piano accompaniment. The top staff is a vocal line with lyrics: "gray---", "black", "piece", "of", "white", "pa-", "per". The bottom staff is a piano accompaniment line. The score is divided into three systems by vertical bar lines. The first system contains the lyrics "gray---", "black", and "piece". The second system contains "piece", "of", and "white". The third system contains "pa-", "per", and a measure with a fermata. The piano accompaniment consists of chords and arpeggiated figures. A large brace at the bottom of the piano staff indicates a section spanning measures 24 and 25, with the number "25" at the end.

gray--- black piece of white pa- per

25

like no col- or take my mind a-

28

A musical score for three staves, measures 30 and 31. The first staff is in treble clef and contains a single note in measure 30. The second and third staves are in treble and bass clefs respectively, and contain a melodic line in measure 30. Measure 31 continues the melodic line in the second and third staves. The word "way" is written above the first staff in measure 30. The number "31" is written below the third staff in measure 31.

way---

31

A musical score for three staves, measures 32-34. The staves are connected by a brace at the bottom. The first staff (top) is a treble clef. The second staff (middle) is a treble clef. The third staff (bottom) is a bass clef. The music is written in a single system. The first staff has a whole note chord in measure 32, a half note chord in measure 33, and a half note chord in measure 34. The second staff has a whole note chord in measure 32, a half note chord in measure 33, and a half note chord in measure 34. The third staff has a whole note chord in measure 32, a half note chord in measure 33, and a half note chord in measure 34. The measure number 34 is written at the end of the third staff.

A musical score for three staves, measures 35-37. The staves are arranged vertically. The first staff (top) has a treble clef and a key signature of one flat. The second staff (middle) has a treble clef and a key signature of one flat. The third staff (bottom) has a bass clef and a key signature of one flat. A bracket labeled '1.' spans measures 35 and 36. Measure 35 contains a whole note chord in the first staff (F4, A4, C5), a whole note chord in the second staff (F4, A4, C5), and a whole note chord in the third staff (F3, A3, C4). Measure 36 contains a whole note chord in the first staff (F4, A4, C5), a whole note chord in the second staff (F4, A4, C5), and a whole note chord in the third staff (F3, A3, C4). Measure 37 contains a whole note chord in the first staff (F4, A4, C5), a whole note chord in the second staff (F4, A4, C5), and a whole note chord in the third staff (F3, A3, C4). The number 37 is written at the bottom right of the third staff.

2. 40

A musical score for the song "The Rose Tree". The score is written for three voices: Soprano, Alto, and Tenor. The Soprano part is on a single staff with a treble clef. The Alto and Tenor parts are on a grand staff (two staves) with a treble clef for the Alto and a bass clef for the Tenor. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the staves. The music features a simple melody with some syncopation and a chorus that repeats. The score ends with a double bar line and a repeat sign.

A musical score for three staves, measures 45 and 46. The staves are arranged vertically. The first staff (top) is a treble clef. The second staff (middle) is a treble clef. The third staff (bottom) is a bass clef. The music is written in a key with one flat (B-flat). Measure 45 shows a melodic line in the first staff, a harmonic line in the second staff, and a bass line in the third staff. Measure 46 continues the melodic line in the first staff, the harmonic line in the second staff, and the bass line in the third staff. The score is enclosed in a large bracket on the left side.

A musical score for three staves, measures 47-49. The staves are arranged vertically. The top staff is a treble clef, the middle staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat). The notation includes various notes, rests, and accidentals. The bottom staff has a measure number '49' at the end. The staves are connected by a brace on the left side.

A musical score for three staves, measures 51-54. The staves are arranged vertically. The top staff is a treble clef, the middle staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat). The notation includes eighth notes, quarter notes, and half notes, with various accidentals (sharps, flats, naturals) and slurs. The bottom staff has a measure number '52' at the beginning. The staves are connected by a brace on the left side.

A musical score for three staves, measures 53-55. The staves are arranged vertically. The top staff is a treble clef, the middle is an alto clef, and the bottom is a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features various note values, including eighth and sixteenth notes, and rests. There are also some unusual markings, such as a 'b' with a dot and a 'b' with a cross. The score is written in a style that appears to be a manuscript or a printed score from a specific era.

55

Black piece of

f

f

58

This musical score consists of three staves. The top staff is a vocal line with lyrics 'Black piece of'. The middle staff is a piano accompaniment line, and the bottom staff is a bass line. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large bracket is placed under the bottom staff, and the number 58 is written at the end of the bottom staff.

A musical score for three voices and piano accompaniment. The score is written on four staves. The top staff is for the Soprano voice, the middle staff for the Alto voice, and the bottom staff for the Bass voice. The piano accompaniment is written on a grand staff (treble and bass clefs) at the bottom. The lyrics are: "white", "pa-", "per", "no---", "shade of", "gray----". The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano part features a prominent bass line with eighth and sixteenth notes, and a treble part with chords and moving lines. The vocal parts enter at different times, with the Soprano and Alto voices having more melodic lines and the Bass voice providing a more harmonic foundation. The score ends with a double bar line and the number 61.

white pa- per no--- shade of gray----

61

Black piece of white pa- per like no col- or

54

Detailed description: This musical score segment covers measures 52, 53, and 54. It features a vocal line and a piano accompaniment. The vocal line begins in measure 52 with a large 'F' time signature. The lyrics are 'Black piece of white pa- per like no col- or'. The piano accompaniment consists of chords and melodic lines in both hands. Measure 54 is the final measure shown, ending with a double bar line and the number 54.

like no col- or

67

This musical score is for three voices: Soprano, Alto, and Bass. The lyrics are 'like no col- or'. The Soprano part begins with a whole note 'like' and a half note 'no'. The Alto part begins with a whole note 'like' and a half note 'no'. The Bass part begins with a whole note 'like' and a half note 'no'. The score is written in a key with one flat (B-flat) and a common time signature. The Soprano and Alto parts have a final measure with a whole note, while the Bass part has a final measure with a half note. The page number 67 is at the bottom right.

Take my mind & - way---

70

The image shows a musical score for three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a piano accompaniment line. The score is divided into three measures. The first measure contains the lyrics 'Take my mind & -'. The second measure contains the lyrics 'way---'. The third measure is empty. The score is numbered 70 at the bottom right.

CLOSING: ONCE UPON A TIME IS NOW-SUM WON 4 U (Reprise)

Cindy has just rescued Fred and Lance from Tevya and Ali Baba. Cindy and Fred now tell each other how much they are in love. Lance, on the other hand, has fallen under Tiffany's spell and apparently they are to fall in love some time in the future. The lights fade as the show ends. Fey appears in her aerobic exercise outfit to sing the closing number.

This song is in two main parts; the first is "Once Upon a Time is Now," a medium bossa rock number. Background vocalists sing the title refrain before Fey enters. The most significant word painting occurs in her verses. For instance, when she sings "time for miracles," the word "miracles" occurs on an F major seventh chord in the key of A. The bright quality that this key exudes becomes even more apparent with the use of a borrowed major seventh chord.

A subtle and humorous instance of chord-text association occurs in the lyrics "But magic is not passe'." The word "passe'" is harmonized by a passe' progression, i.e., a tonic major seventh moving to a minor subdominant with an added sixth.

After another refrain and verse, a bridge occurs

that maintains the tempo but lessens the accompanimental activity. Fey sings about miracles and life by drawing analogies. In keeping with her new pattern of thought, there is a great deal of modulation and sudden chromatic relationships between chords. To impart a shimmering quality to the section, many major seventh and dominant eleventh chords are used. An instance of rhythmic and melodic word painting occurs with the phrase "Turns empty into overflowing." The words "empty into" are quarter notes which ascend to the syncopated word "overflowing."

After the final verse and coda, the tempo accelerates as the reprise of "Sum Won 4 U" begins. Although the principal sections heard in the opening are all heard again here, there are fewer repetitions of the sections. The key has also been changed; the opening was in A and the reprise has been raised a half step to B flat. Since the introduction of the opening was in F, there is a strong tonal relationship between the first and last songs which projects a firm resolution in the large dimension.

[illegible]

Once up-on a time--- is now-

E11

AMA7

E11

FEV **A**

f

Some say once up- on

A⁷

Fill----

7

The musical score is written for four staves. The first staff is the vocal line, starting with a key signature of two sharps (F# and C#) and a common time signature. The lyrics 'Some say once up- on' are written below the first staff. The second staff is the piano accompaniment, starting with a key signature of two sharps and a common time signature. The third staff is the piano accompaniment, starting with a key signature of two sharps and a common time signature. The fourth staff is the piano accompaniment, starting with a key signature of two sharps and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'A'.

A musical score for a song, featuring a vocal line and a piano accompaniment. The score is written on a grand staff with five systems. The lyrics are: "a time is the time for mir-a- cles Though". The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment includes chords and arpeggios, with a specific F#A7 chord marked in the fourth system. The score ends with a double bar line and repeat dots.

Lyrics: a time is the time for mir-a- cles Though

Chord: F#A7

they can't im-ag-ine where or why or how---

C#m7

E7sus

But mag-ic is not pas-s'e--- it

E13 F#MA7 Bmi6

hap-pens ev'-ry day--- and once up- on a time

AMA7 Dmi6 E7 B7

19

is now---

Once up- on a time---

Once

Once

DMA7

AMA7

E11

22

Detailed description: This is a musical score for piano and voice, page 22. The score is written for piano (left hand) and voice (right hand). The piano part features a series of chords and arpeggios, with labels DMA7, AMA7, and E11 indicating specific harmonic areas. The voice part includes lyrics: "is now---", "Once up- on a time---", and "Once". The score is divided into measures by vertical bar lines, and the piano part is marked with a double bar line at the end of the first system. The page number 22 is located at the bottom right corner.

up- on a time--

Once

up- on a time---

AMA7

E11

AMA7

AMA7

25

This musical score is for a piano and voice piece, page 28. The piano part is written in treble and bass staves, and the voice part is in a single staff. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics "is now" are written under the voice staff. The piano part includes various chords and melodic lines, with some measures marked with "E11" and "A7". The score ends with a double bar line and a repeat sign.

is now

E11

A7

Fill----

B

Some say far a- way's the on- ly place for mir- a- cles---

31

in some mag-ic king-dom where by the sea...

The musical score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures by vertical lines. The lyrics are written below the voice staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "in some mag-ic king-dom where by the sea...". The score includes various musical notations such as notes, rests, and accidentals. The piano part includes a section marked "FMA7" and another marked "CMA7". The score ends with a double bar line and a repeat sign.

But

mir-a- cles you will find-

E7sus

E13

F#MA7

are just a state of mind--- they

Bmi6 AMA7 Bmi6 E7

40

Detailed description: This is a musical score for a song. It features a vocal melody and a piano accompaniment. The lyrics are 'are just a state of mind--- they'. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part includes chords labeled Bmi6, AMA7, Bmi6, and E7. The score is divided into four measures by vertical lines. The first measure contains the lyrics 'are just', the second 'a state of', the third 'mind---', and the fourth 'they'. The piano accompaniment consists of a series of chords and melodic lines. The score ends with a double bar line and a repeat sign.

hap-pen ev' ry day--- to you and me---

B7 .DMA7 AMA7

Fill----

musical score for page 46, featuring vocal and piano parts. The score is divided into two systems, each with four staves. The first system includes the lyrics "f For life" and "Life is a mir-". The second system includes the lyrics "Cymbal Fills". The score is written in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings.

System 1:

- Staff 1 (Vocal): Treble clef, key signature of two sharps (F# and C#). Lyrics: "f For life".
- Staff 2 (Piano): Treble clef, key signature of two sharps. Lyrics: "Life is a mir-".
- Staff 3 (Piano): Bass clef, key signature of two sharps.
- Staff 4 (Piano): Bass clef, key signature of two sharps.

System 2:

- Staff 1 (Vocal): Treble clef, key signature of two sharps. Lyrics: "Cymbal Fills".
- Staff 2 (Piano): Treble clef, key signature of two sharps. Lyrics: "Cymbal Fills".
- Staff 3 (Piano): Bass clef, key signature of two sharps.
- Staff 4 (Piano): Bass clef, key signature of two sharps.

The score is written in treble and bass clefs, with various musical notations including notes, rests, and dynamic markings. The page number 46 is located at the bottom right corner.

a- cle

Life is a cir-

cle it's a play-

AMA7

AMA7

it's a gift that's ours each day--- And love---

The musical score is written for a piano and voice. It consists of a single system with five staves. The first staff is the vocal line, and the other four are piano accompaniment. The lyrics are: "it's a gift that's ours each day--- And love---". The piano part features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line and repeat dots.

Chords indicated in the piano part:

- F#mi7
- G#7

Love is the mir- a- cle.

EMA7

C#

55

This musical score is for a piano and voice piece. It consists of five systems of staves. The first system shows the vocal melody with the lyrics 'Love is the mir-' and 'a- cle.' The piano accompaniment is in the right hand, with a key signature of one sharp (F#) and a time signature of 4/4. The second system continues the vocal melody and piano accompaniment. The third system features a piano solo section with a key signature change to one sharp (F#) and a time signature of 4/4. The fourth system continues the piano solo section. The fifth system concludes the piece with a final chord and a double bar line.

Turns

emp- ty in- to

ov-er- flow- ing

AMA7

E11

58

This musical score is for three voices and piano accompaniment. The vocal parts are arranged in three staves at the top, and the piano accompaniment is in the bottom staff. The lyrics are: "Turns emp- ty in- to ov-er- flow- ing". The piano part features a series of chords and melodic lines, with specific chords labeled AMA7 and E11. The score is marked with a double bar line and a repeat sign at the end of the piano part.

Ev-ry thing in sea-son grow-ing Yeah---

A MA7 F#mi7 Bmi7 E11

Fill---

61

Some say once up- on a time is the

E

mf

AMA7

64

Detailed description: This is a musical score for piano and voice, spanning measures 63 and 64. The piano part is written in treble and bass staves. The voice part is written in a single staff with lyrics. The score is divided into two systems. The first system (measures 63-64) features a piano introduction with a forte (*mf*) dynamic. The voice enters in measure 63 with the lyrics "Some say once up- on a time is the". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 65-66) continues the piano accompaniment. The voice part has a long note in measure 65, followed by a rest in measure 66. The piano part features a prominent chord labeled "AMA7" in measure 65, which is sustained into measure 66. The score concludes with a double bar line in measure 66.

time for mir-a-cles--- though they can't im-ag-ine where--

The musical score is written for a piano and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the first line of the lyrics. The second system continues the melody and accompaniment. The third system includes a piano solo section with a melodic line and a bass line, marked with 'FMA7' and 'CMA7' chords. The fourth system concludes the piece with a final chord and a repeat sign.

or why or how----

Rut

E7sus

E13

70

Detailed description: This is a musical score for piano and voice. The piano part is written in treble and bass staves. The voice part is written in a single staff. The score consists of five measures. The first measure has the lyrics 'or why or how----'. The second measure has the lyrics 'Rut'. The third measure has the chord label 'E7sus'. The fourth measure has the chord label 'E13'. The fifth measure is a double bar line. The page number '70' is at the bottom right.

mag-ic is not pas-se--- hap-pens when you pray---

F#MA7 Bmi6 AMA7

73

and once up- on a time--- is now---

Dmi6 E7 B7 Dmi7

76

Once up- on a time--

Once up- on a time--

AMA7

E11

AMA7

Once up- on a time--- is now-

AMA7 E11

E11

is now

E11

AMA7

85

Detailed description: This is a musical score for piano and voice, page 85. The score is written on a grand staff with two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'Allegretto'. The score is divided into four systems. The first system shows the piano introduction with a treble clef and a bass clef. The second system shows the voice entry with the lyrics 'is now'. The third system shows the piano accompaniment with the chords E11 and AMA7. The fourth system shows the piano accompaniment with the chord E11. The score ends with a double bar line and a repeat sign.

Musical score for piano and voice, measures 278-283. The score is written for piano (left hand and right hand) and voice (soprano and alto parts). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "is now---" are written under the voice parts in measure 279. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The score ends with a double bar line and a repeat sign in measure 283.

is now---

AMA7

Fill----

[illegible]

you. One day you'll come home to

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are: "you. One day you'll come home to". The score is divided into four systems. The first system shows the vocal entries. The second system shows the vocal parts moving together. The third system shows the vocal parts with piano accompaniment. The fourth system shows the vocal parts with piano accompaniment and a final cadence. The piano accompaniment features a steady bass line and a more melodic upper line. The score ends with a double bar line and repeat dots.

some- one for you will not know the time--

Ab Db Bb Gmi

97

For it won't be gin with a chime. Try and

The musical score is written for piano and voice. It consists of three systems of staves. The first system has three staves: a vocal line with lyrics, a piano accompaniment, and a grand staff (treble and bass clef). The second system has three staves: a vocal line, a piano accompaniment, and a grand staff. The third system has three staves: a vocal line, a piano accompaniment, and a grand staff. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line has lyrics: "For it", "won't", "be gin with a chime.", and "Try and". The grand staff shows the piano's internal structure with treble and bass clefs. The score ends with a double bar line and a repeat sign.

take a chance break your trance. Set your eyes on some

The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are: "take a chance", "break your trance.", and "Set your eyes on some". The piano part includes chords labeled Bb, F, and D7. The score is divided into three systems, each corresponding to a line of lyrics. The first system is for "take a chance", the second for "break your trance.", and the third for "Set your eyes on some". The piano accompaniment is written in the right hand, with chords labeled Bb, F, and D7. The score is written in a key signature of one flat (Bb) and a common time signature (C). The piano part includes a variety of musical notations, including eighth notes, quarter notes, and chords. The lyrics are written below the vocal staves. The score is divided into three systems, each corresponding to a line of lyrics. The first system is for "take a chance", the second for "break your trance.", and the third for "Set your eyes on some". The piano accompaniment is written in the right hand, with chords labeled Bb, F, and D7. The score is written in a key signature of one flat (Bb) and a common time signature (C). The piano part includes a variety of musical notations, including eighth notes, quarter notes, and chords.

This musical score is for a piano piece, spanning measures 105 and 106. It is written for a grand piano, with a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each containing two staves. The first system (measures 105-106) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "oth- er." and "Fly a- way---". The piano accompaniment consists of a series of chords and single notes. The second system (measures 107-108) continues the vocal line with the lyrics "Cmi" and the piano accompaniment. The score concludes with a double bar line and a repeat sign. The page number 106 is located at the bottom right.

oth- er.

Fly a- way---

Cmi

EbMA7

106

Live your fan- ta- sy.

Fsus F Eb/F

Fill----

Keep on go- 'in strong, it's ov- er soon.

I

E♭ F G Fill----

112

Throw the dice make a sac- rific- ice for love-

D7sus BbMA7

115

Detailed description: This is a musical score for piano and voice, spanning measures 115 to 119. The piano part is written in treble and bass staves, while the voice part is in a single treble staff. The lyrics are 'Throw the dice make a sac- rific- ice for love-'. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols 'D7sus' and 'BbMA7' are present above the piano part in measures 117 and 118 respectively. The page number '115' is located at the bottom right.

This musical score is for the song "Break Out of Your Cocoon" by The Beatles. It is a piano/vocal arrangement. The score is written for a piano (left hand and right hand) and a vocal line (soprano). The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into two systems. The first system covers the first two lines of the score, and the second system covers the next two lines. The piano part features a prominent bass line in the left hand and a more active melody in the right hand. The vocal line is written in a soprano clef and includes lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The lyrics are: "Break out of your co- coon. One day you". The score is numbered 118 in the bottom right corner.

will find there's some-one for you.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment. The lyrics are: "will find there's some-one for you." The score is divided into four systems, each corresponding to a line of the lyrics. The first system contains the lyrics "will find there's" and the second system contains "some-one for". The third system contains "you." and the fourth system contains a repeat sign. The piano accompaniment is written in the right hand, with chords and melodic lines. The chords are: F, Eb, F, Bb, F, Bb, EbMA7. The score is written in 4/4 time and ends with a repeat sign.

One day you'll come home to some-one for

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are: "One day you'll come home to some-one for". The score is divided into four systems, each corresponding to a line of the lyrics. The first system is for the Soprano and Alto parts, the second for the Tenor and Bass parts, and the third and fourth for the piano accompaniment. The piano part features a series of chords and arpeggiated figures. The lyrics are written below the vocal staves, and the piano part is written on a grand staff (treble and bass clef). The score ends with a double bar line and repeat signs.

you. Some- one for you.

Ab Db Bb

The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are "you. Some- one for you." The score is divided into three systems. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal lines with some piano accompaniment. The third system concludes the piece with a final piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Some one for you--- for

Ab Db Gb

130

Detailed description: This is a musical score for a choir and piano. The score is written on ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The vocal parts have lyrics: 'Some one for you--- for'. The piano accompaniment includes chords labeled 'Ab', 'Db', and 'Gb'. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part features a variety of musical notations, including chords, arpeggios, and melodic lines. The vocal parts are written in a style that suggests a choir, with some parts having lyrics and others being instrumental. The score is divided into two systems, with the first system containing the first five staves and the second system containing the last five staves. The page number '130' is located at the bottom right of the score.

musical score for piano and voice, measures 1-8. The score is written in G major (one sharp) and 4/4 time. The piano part is in the left hand, and the voice part is in the right hand. The lyrics are: "you--- for you---".

Measure 1: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (G) with the lyric "you---".

Measure 2: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (B) with the lyric "for".

Measure 3: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (D) with the lyric "you---".

Measure 4: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (F) with the lyric "for".

Measure 5: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (G) with the lyric "you---".

Measure 6: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (B) with the lyric "for".

Measure 7: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (D) with the lyric "you---".

Measure 8: Piano part has a whole note chord (G, B, D, F). Voice part has a whole note (F) with the lyric "for".

The score includes a key signature change to G major (one sharp) at the beginning of measure 1. The piano part is marked with a "K" in a box at the beginning of measure 1. The voice part is marked with a "K" in a box at the beginning of measure 1. The score ends with a double bar line and repeat signs in both hands.

A musical score for piano, showing measures 135 and 136. The score is written on a grand staff with two staves per system. The key signature is one flat (B-flat). The time signature is 4/4. The music consists of a series of chords and single notes, with a final measure (136) containing a double bar line and a repeat sign. The notation includes treble and bass clefs, a key signature of one flat, and a time signature of 4/4. The music is written in a simple, clear style, with notes and chords clearly visible. The first measure (135) starts with a treble clef and a bass clef, followed by a series of chords and single notes. The second measure (136) continues the sequence, ending with a double bar line and a repeat sign. The score is enclosed in a rectangular box with a decorative border.