

Shivers down my spine

v.5/14/01

OUT-TUNE
say a prayer.

Sarah

Piano

VAMP

Sarah

An - gels a - rise As night must fall and all know - ing eyes stare down

Piano

leave rhythm open

Sarah

on us all If the po - wers that be Be be - yond our call then an - gels a - rise as the

Piano

Sarah

night must sur - e - ly fall. And for eve - ry pit of dark - ness there's a light so pure di - vine And I

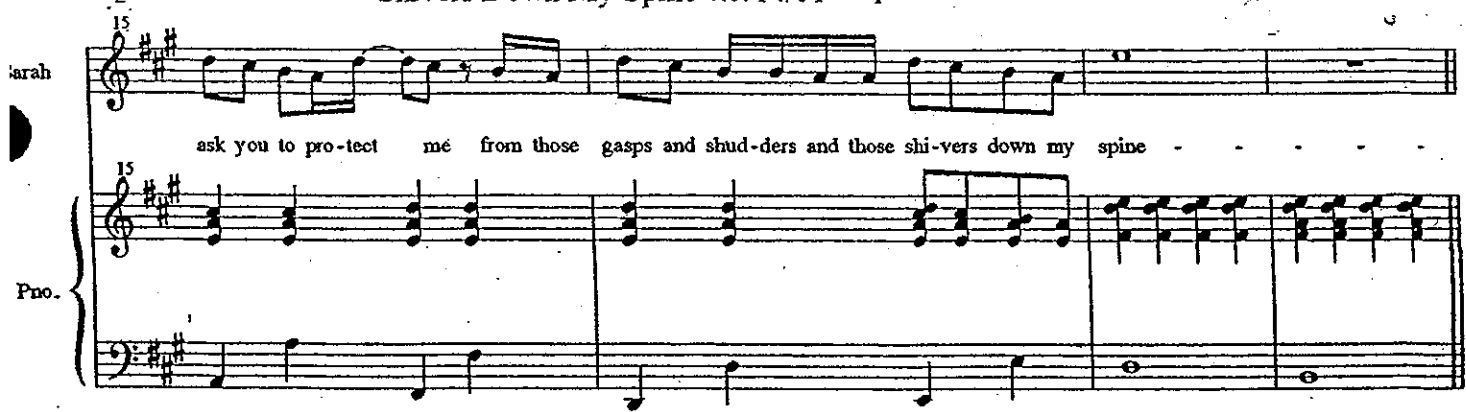
Piano

Shivers Down My Spine v.5/14/01- p. 2

Sarah

ask you to pro-tect me from those gasps and shud-ders and those shi-vers down my spine

Pno.



Pno.



Pno.



Sarah

Friends

An - gels a - rise as night must fall and

An - gels a - rise as night must fall and

Pno.



31

Sarah

Friends

Pno.

all know-ing eyes stare down on us all If the po-wers that be be be-yond our call then

all know-ing eyes stare down on us all If the po-wers that be be yond our call then

35

Sarah

Friends

Pno.

an-gels a-rise as the night must sure-ly fall There are

an-gels a-rise as the night must sure-ly fall An

39

Sarah

Friends

Pno.

things that must be ma-gic There's no ex-plain-ing why or how And here's eve-ry sign that once upon a time is start-ing here and

43

Sarah

now

There's eve-ry sign that once-u-pon-a-time is star-ting right here and

ends

now

There's eve-ry sign that once u-pon-a-time is star-ting right here and

Pno.

47

Sarah

now

ends

now

Pno.

Original Sin

v. 5/14/01

Q: "God has left the building."

Q OUT: "I? Fifteen."

Q OUT: "Don't tell me. Sarah." "Sarah..."

1

Andante *Krolock*

I've been look - ing for an o - rig - i - nal sin —

5

one with a twist — and a bit of a spin — and since I've done all the old ones till they've

8

all been done in — now I'm just look - ing then I'm gone like the wind —

Original Sin - v. 5/14/01

p. 2

27/8/02

11

rall.

a tempo

end-less-ly search - ing for an o - rig - in - al sin.

Ensemble

Turn a-round

p *mf*

p *p*

A

15

I've been wai-ting for you since you've been born— I've wait - ed pa - tient - ly

Turn a-round

Turn a-round

18

it won't be long— and since I know all your dreams I un - der - stand what you need—

Turn a-round

a 7/18/02

11 ~ 17
rall.

21

and when I call — you — you must go where I lead — your dreams are so hun - gry it's time now to

25

a tempo

rall.

B *slower, Rock-feel*

feed. So I bless you with — my

Turn a - round

28

curse there are ties that you — must sev - er you'll be bet - ter when — you're worse you must die to live — for -

27/18/02

31

ev - er I will show you the depths of the night we can ne - ver go wrong to -

p *pp*

poco rall.

33

ge - ther. I will take you to the end of the line my love will be a sha - dow on you...

pp

C

35

Sarali

Krolock

Ev - ery now and then I hear a voice... And since I know all your dreams I un - der -

mp

1292 PROTA

37

stand what you need — and when I call — you — you must go where I lead — Your

Musical notation for measures 37-39. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "stand what you need — and when I call — you — you must go where I lead — Your".

Piano accompaniment for measures 37-39. The right hand plays chords and moving lines, while the left hand plays a simple bass line. A handwritten "EH." is visible in the right hand part of measure 39.

40

roll.

poco meno mosso

dreams are so hun - gry — it's time now to feed.

Musical notation for measures 40-43. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "dreams are so hun - gry — it's time now to feed.".

Piano accompaniment for measures 40-43. The right hand features a complex, arpeggiated texture. The left hand plays a bass line with some triplets. A handwritten "Vamp" is visible in the right hand part of measure 43.

44

Musical notation for measures 44-47. This section consists of piano accompaniment in treble and bass clefs. The right hand has a complex, arpeggiated texture, and the left hand has a bass line.

7/18/02 PROTO

Uhh

God has left the buil - ding but we

Uhh

God has left the buil - ding but we

Uhh

VAMP

|||

2' 1/18/02 KLO 50

60

Musical score for vocal and piano, measures 60-65. The score is in 2/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "ab - le to die" and "Ah". The piano accompaniment consists of chords and single notes. There are double bar lines with repeat signs (//) at measures 60, 61, 62, 63, 64, and 65.

Musical score for piano, measures 66-67. The score is in 2/4 time with a key signature of one flat. It features a piano accompaniment. The piano accompaniment consists of chords and single notes. There are double bar lines with repeat signs (//) at measures 66 and 67. The word "rit" is written above the first staff of measure 66, and "diktiert" is written above the first staff of measure 67. The dynamic marking "pp" is written at the end of measure 67.

No.5 Garlic

v. 8/12/02

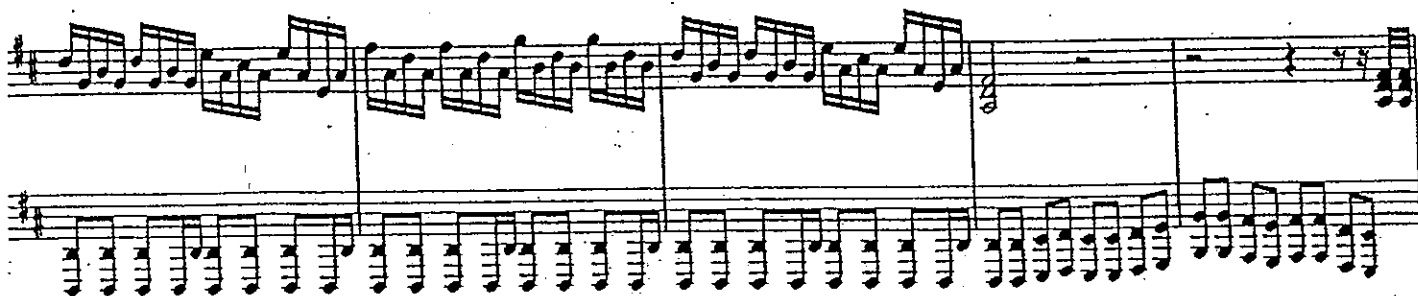
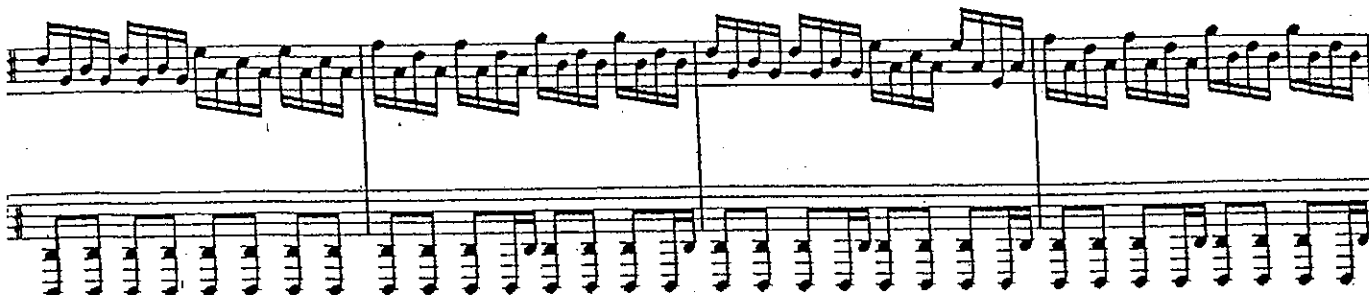
A

Gar - lic Gar - lic

Gar - lic Gar - lic

f

The musical score is written for two voices and piano accompaniment. The top two staves are vocal lines, and the bottom four staves are piano accompaniment. The score is divided into systems. The first system contains the vocal melody with lyrics. The second system features a piano introduction with a forte (*f*) dynamic. The piano accompaniment includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The score concludes with a final cadence.



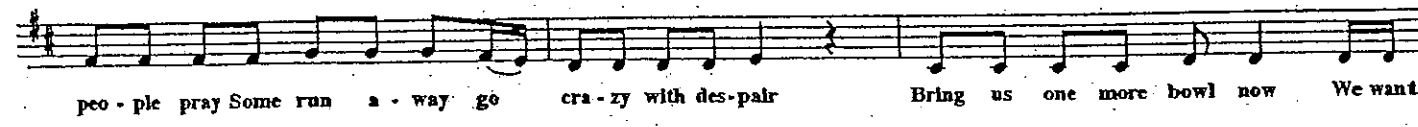
B
Villagers



We live in con-stant dan-ger There's e-vil in the air Some



mf



peo - ple pray Some run a - way go cra - zy with des-pair Bring us one more bowl now We want



more you've got the goods And a no-ther bot-tle right a-way We'll for - get what's in the woods We'll for - get what's in the

cresc.

C

woods Gar - lic Gar - lic For the times are dark and grave Gar - lic Gar - lic It's the

f

F 1,2,3,4

re-me-dy we crave Tran-syl-va-ni-a is sca-ry But with gar-lic we are safe But with

M 1,4,6

And one can not be too wa-ry But with gar-lic we are safe But with

gar-lic we are safe
gar-lic we are safe

ff

D
Rebecca Magda Rebecca Magda Reb. + Mag.
The days are dis-ap-poin-ting and the nights are e-ven worse The cows are scary and the sheep are wa-ry ~~but~~

mf

PEASANTS
lives are sim-ply cursed We dance as if we're hap-py We sing as if we're fine But the sim-ple fact is sim-ply that we've

cresc.

L

gone and lost our minds. We've gone and lost our minds. Garlic. Garlic. The

f

cried saying young. Garlic. Garlic that's why we're so well hung. What is

poco a poco accel

Chagal

strong is get-ting stron-ger What is long-is get-ting lon-ger With gar-lic on your tongue

(opt. "Put some")

With

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of eighth-note chords in the right hand and a bass line in the left hand. The lyrics are: "strong is get-ting stron-ger What is long-is get-ting lon-ger With gar-lic on your tongue". An optional instruction "(opt. 'Put some')" is placed above the piano part in the second measure. The word "With" is written above the vocal line in the third measure.

Detailed description: This system continues the piano accompaniment from the first system, covering measures 4 through 6. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with eighth-note chords and a bass line. The lyrics are: "gar-lic on your tongue".

gar-lic on your tongue

Molto rall ₆ Really held back *poco a poco accel*

Detailed description: This system covers measures 7 through 10. It includes performance directions: "Molto rall" with a fermata over a sixteenth note in measure 7, "Really held back" in measure 8, and "poco a poco accel" in measure 9. The piano part features a complex rhythmic pattern with sixteenth notes and chords. The lyrics are: "gar-lic on your tongue".

Detailed description: This system covers measures 11 through 14. It continues the piano accompaniment with complex rhythmic patterns and chords. The lyrics are: "gar-lic on your tongue".

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes, along with various accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment with block chords and moving bass lines.

The second system continues the instrumental texture from the first system. It features similar complex melodic and harmonic structures in both the treble and bass staves, with frequent changes in chord voicings and rhythmic patterns.

The third system introduces the vocal line. The upper staff contains the lyrics: "We've simp - ly lost our minds We've simp - ly gone We've". The lower staff provides the accompaniment for this section.

The fourth system continues the vocal line with the lyrics: "We've simp - ly lost our minds We've simp - ly lost our minds We've". The accompaniment continues to support the vocal melody.

simp - ly gone We've simp - ly gone and lost our ti - ny minds

simp - ly gone We've simp - ly gone and lost our ti - ny minds

Handwritten initials: PP

Handwritten initials: PP

Get a no - ther bot - tle right a - way We'll for - get what's in the woods We'll for -

Get a no - ther bot - tle right a - way We'll for - get what's in the woods We'll for -

cresc.

L

get what's in the woods
Garlic Garlic The secret of staying young

Molto rall *Really held back*

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The tempo marking 'Molto rall' is placed above the piano staff, and 'Really held back' is written above the vocal staff. A dynamic marking 'f' is placed below the piano staff. A large 'L' is written above the first measure of the vocal staff.

Garlic Garlic that's why we're so well hung
What is strong is getting stronger
What is

forte

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A handwritten word 'forte' is written above the piano staff.

poco a poco accel

Detailed description: This system contains the final two staves of music. The top staff is a piano accompaniment. The tempo marking 'poco a poco accel' is placed above the piano staff.

Chagal

With gar - lic on your

long is get - ting lon - ger With gar - lic on your tongue

This system contains three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in common time (C).

6

6

This system contains three staves of piano accompaniment. It features a prominent sixteenth-note arpeggiated pattern in the right hand, with a '6' above and below the staff. The left hand provides a steady bass line.

M

tongue

Gar - lic Gar - lic It's the nou - rish - ment we crave Gar - lic Gar - lic For the

This system contains three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in common time (C).

f

This system contains three staves of piano accompaniment. It features a prominent sixteenth-note arpeggiated pattern in the right hand, with a 'f' dynamic marking below the staff. The left hand provides a steady bass line.

REVISED 8/20/02

121

Musical score for measures 121-123. The score consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The lyrics are: "times are dark and grave Transylvania is scary And one can not be too scary But with". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

124

Musical score for measures 124-127. The score consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The lyrics are: "Parole will be saved from the cradle to the grave From the cradle to the cradle to the". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes the instruction "getting slower" and a dynamic marking "p".

8/20/2002

127

I am like you in the grave With gar-lic well be-

Wolf Howl

132

With gar-lic well be- Gar-lic well be- saved

Wolf Howl

No. 7 Logic

Q: "...and I will have him.
The Count Von Krolock."

v. 8/12/02

D

Q OUT: "...where there's
fear of a sunset I know
there's a vampire."

E *poco meno*

Abronsius

You think I have-n't got a clue Your crin-ging makes me wea-ry It's time I in-tro-duce to you— my

fun - da - men - tal. theo - ry Lo - gic. lo - gic. The. world. is. based. on. lo - gic.

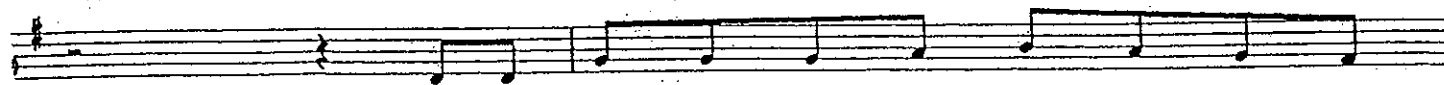
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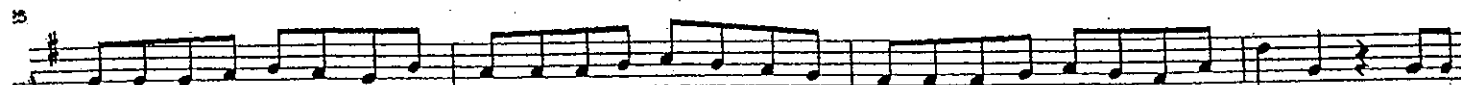
When I was but a lit-tle tot a - sit - tin on my ma - ma's knee, a



vis - ion - ar - y thought I got as pure as tri - go - nom - e - try it's lo - gic The an - swer is lo - gic!



So to Hei - del - berg I tra - velled at the



ten - der age of se - ven All my cour - ses I un - ra - velled by the time I turned e - le - ven us - ing lo - gic I be -



HalfTempo

came pe - da - go - gic! My rea - son's clear my think - ing's firm e - va - sions won't de - lude me. This

p

Meno, mit Pathos

ear - ly bird will get his worm you sim - ply can't e - lude me Put me to the test and you will find You

Tempo primo

ne - ver mess with this pro - fes - sor's mind.

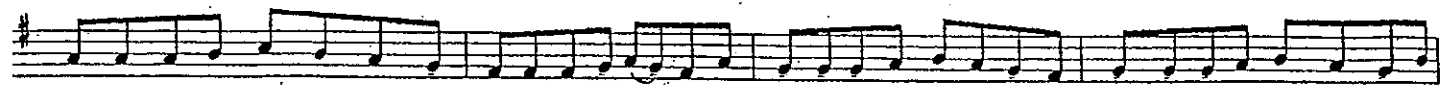
fp

K rall.

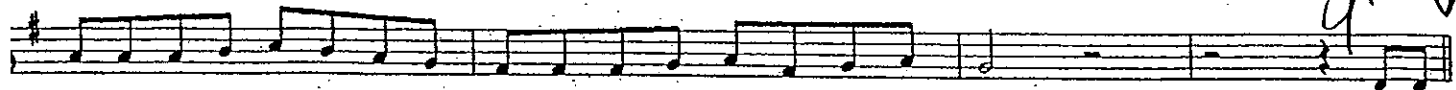
Abronsius *Sehr getragen* *poco a poco accell.*

With a lo - gic un - mis - tak - a - ble in ra - tio - nal re - a - li - ty your

sfz *mf*



stub-bor-ness I'll shake and break your con-fi-den-ti-a-li-ty. My skill is un-sur-pas-sa-ble my think-ing tru-ly awe-some yet I



do be-come i - ras - ci - ble with peo - ple pla - ying pos - sum like you do.

To de-



fect the un-de-ter-ta-ble is what you can ex-pect of me dis - sec-ting the res-pec-ta-ble just like an ap-pen-dec-to-my. My



brain is like a ra-zor cut-ting quick in-to con-fu-sion rip-ping deep in-to the haze of life e - lu-ding all il-lu-sion, this is

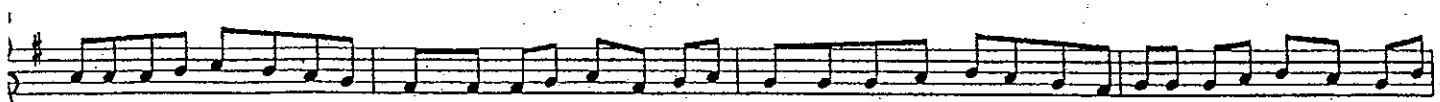


Bra vs
Logic 8/12/02 p.5

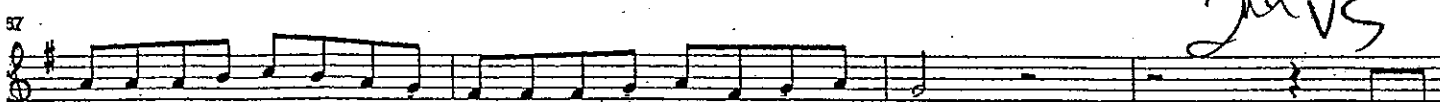
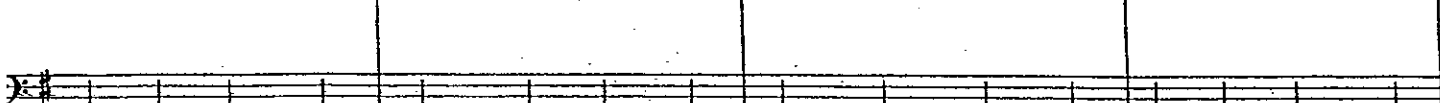
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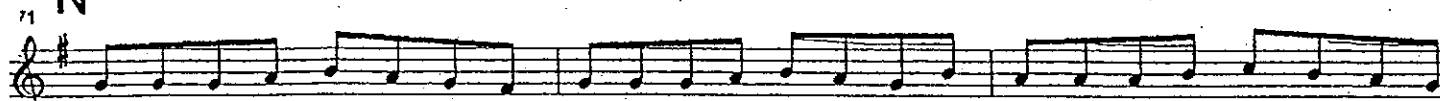
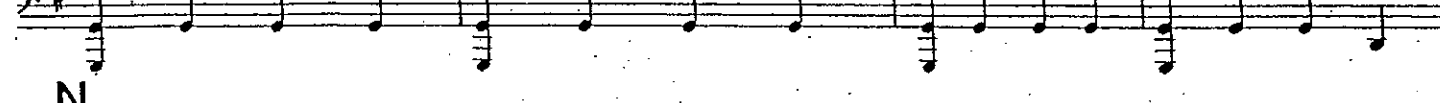
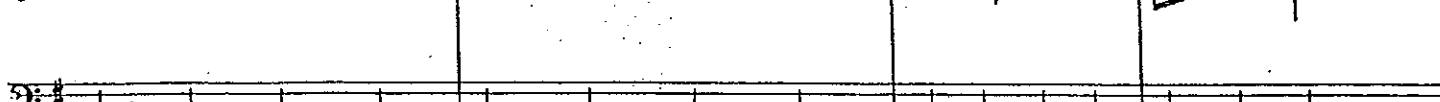
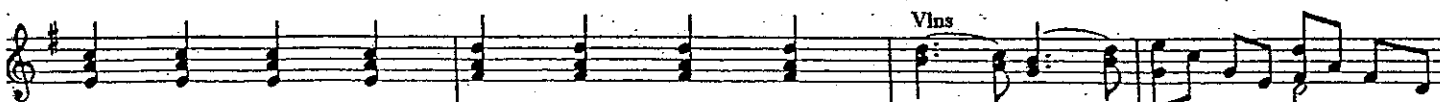
true. You may - be a sim ple pi geon but you'd fly like a to - bo-ggan If you



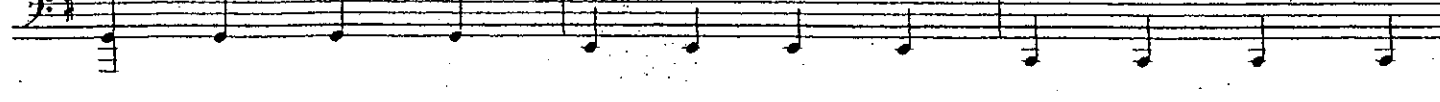
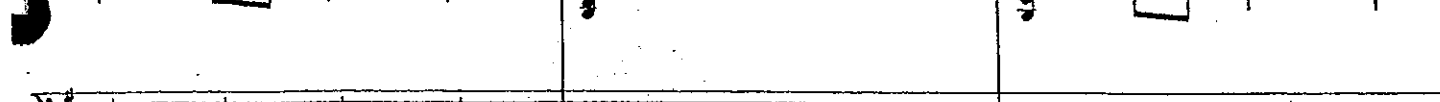
on-ly had a smid-gen of the know-lédge in my nog-gin. I'll de - duce your tou-ghest que-ry while I ex-e-cute a high kick and e-



lu - ci - date a theo - ry with a lo - gic al - most psy - chic un - like you. I've been



sti - cking out my neck with such im - pec - ca - ble de - tec - tion while de - flec - ting all the dreck which you in -



flict in my di - rec - tion. I came all the way from Hei - del - berg and

this will be my fi - nal quest to save your ho - mi - ci - dal berg I'll

do my le - vel hea - ded best for you!

Rebecca, Magda

Oh, his Alfred, Chagal

A

V

think - ing was so lo - gi - cal it caused a re - vo - lu - tion, he was

named a de-ma-gogue of pe-da go-gi-cal pol-lu-tion. And his theo-ry is so ra-di-cal his ser-mon so far rea-ching that a

Abronsius

per - ma - nent sab - ba - ti - cal now keeps him from his tea - ching what is true! If you ha - ven't got a

*I do my
1. Rebecca, 2. Magda*

1. Alfred, 2. Chagal

best, sir Don't se - cond guess sir I'm a pro fes - sor who is lo - gi - cal and true. Oh I'm the

clue, he will teach you what to do, an il - lu - sion he'll pooh pooh do it lo - gi - ca - lly too Though his the - o - ry is

best, sir and ne-ver mess, sir with a pro fes-sor who is lo-gi-cal and true. I do my
new pe-da-go-gi-cal-ly true, our pro-fes-sor is ta-boo and his fame is o-ver due. Our pro-fes-sor is a

Trumpets

best, sir Don't se-cond guess, sir I'm a pro fes-sor who is lo-gi-cal and true. Who is lo-gi-cal and
pip e-ver shoo-ting from the hip, when we need to get a grip in-to lear-ning he will dip/ Though he rea-ly is a

Cut to 137

true! Who is lo-gi-cal and true! Who is lo-gi-cal and true! Who is lo-gi-cal and true! When
 pain and a ti-ny bit in-sane, His good name is down the drain but his lo-gic will re-main

Q Slow and Rocky

I see a goosc that's plucked I know it's o-ven bound, when there's an axe that's raised I know it will come down.

I'm so a-ler-t, e-ru-dite, and quite fa-cile when I see a hunch-back I know there's a cas-tle. I

Schlagzeug-Fill

lu-ding all il-lu-sion, this is true I do my best, sir and ne-ver rest sir with a pro-
boo and his fame is o-ver due. Our pro-fes-sor is a pip e-ver shoo-ting from the hip, when we need to get a
boo and his fame is o-ver due. Our pro-fes-sor is a pip e-ver shoo-ting from the hip, when we need to get a
boo and his fame is o-ver due. Our pro-fes-sor is a pip e-ver shoo-ting from the hip, when we need to get a

34

fes-sor who is lo-gi-cal and true! Who is lo-gic-al and true! Who is lo-gic-al and
grip in-to lear-ning he will dip. Though he rea-ly is a pain and a ti-ny bit in-
grip in-to lear-ning he will dip. Though he rea-ly is a pain and a ti-ny bit in-
grip in-to lear-ning he will dip. Though he rea-ly is a pain and a ti-ny bit in-

true! Who is lo - gic - al and
sane, His good name is down the drain but his lo - gic will re -
sane, His good name is down the drain but his lo - gic will re -
sane, His good name is down the drain but his lo - gic will re -

This block contains a musical score for a vocal duet. It consists of four systems of music. Each system has two staves. The first two systems include lyrics. The lyrics are: "true! Who is lo - gic - al and sane, His good name is down the drain but his lo - gic will re -". The third and fourth systems are instrumental accompaniment for the vocal parts.

(Abronsius:) "Take me to your daughter!"

39

true. I'm good and true
main He's good and true
Alfred
main He's good and true
main He's good and true

(Abronsius:) "Take me to your daughter!"

This block contains a musical score for a vocal solo. It starts with a measure number of 39. The lyrics are: "true. I'm good and true main He's good and true". There is a handwritten name "Alfred" written above the second staff. The score consists of four systems of music, each with two staves. The first system includes lyrics. The second system is instrumental accompaniment. The third system includes lyrics. The fourth system is instrumental accompaniment.

No. 8 (There's Never Been) A Night Like This

v. 8/12/02 [8/21?]

1 Alfred

A girl as beau-ti - ful as she I have ne - ver seen.

6

A girl as beau-ti - ful as she so dis - ar - ming I have ne - ver
A boy as beau-ti - ful as He Char-ming I have ne - ver

10

e - - - ver seen There's ne - ver been a
e - - - ver seen

13

night like this since my life be - gan The things I'd do for

Musical score for measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "night like this since my life be - gan The things I'd do for". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

17

just one kiss I might ne - ver un - der - stand I'm too ex - ci - ted I can't
I'm too ex - ci - ted I can't

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "just one kiss I might ne - ver un - der - stand I'm too ex - ci - ted I can't I'm too ex - ci - ted I can't". The piano accompaniment continues with a steady eighth-note bass line and chords.

21

sleep, I'm a - wake yet I dream My heart's ig - ni - ted with a
sleep, I'm a - wake yet I dream My heart's ig - ni - ted with a

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "sleep, I'm a - wake yet I dream My heart's ig - ni - ted with a sleep, I'm a - wake yet I dream My heart's ig - ni - ted with a". The piano accompaniment continues with a steady eighth-note bass line and chords.

25

deep bur - ning ache and I dream a love - ly dream
deep bur - ning ache and I dream a love - ly dream Love - ly

Musical score for measures 25-29. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a melodic line in the bass clef.

30

dream *Più mosso*
I wish I'd have a night like this 'cause it makes me

Musical score for measures 30-33. The tempo is marked *Più mosso*. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support.

34

Oh, Magda!

sad A maid as beau - ti - ful as she I have ne - ver e - ver

Musical score for measures 34-37. The vocal line begins with the exclamation *Oh, Magda!* followed by lyrics. The piano accompaniment continues with a melodic and harmonic accompaniment.

(There's Never Been) A Night Like This p. 4 v. 8/12/02[8/21?]

38

38 had

I'll ne-ver have a night like this *vin.* and it makes me sad

43

This emp-ti-ness, not hap - pi - ness That's all I've e-ver had

~~I used to have some nights like this. Now I miss what we once had~~

47

I am de-ligh-ted hea-ven sent you to start some-thing

I am de-ligh-ted hea-ven sent you to start some-thing

I am de-ligh-ted hea-ven sent you to start some-thing

mf

6

6

6

51

new I try to fight it but I can't for my heart it longs for

51 new I try to fight it but I can't for my heart it longs for

new I try to fight it but I can't for my heart it longs for

6 6

This block contains the first system of music, measures 51 through 54. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "new I try to fight it but I can't for my heart it longs for". The piano part includes two sixteenth-note runs marked with the number "6".

55

you Fan-ta-sies come true

55 you Fan-ta-sies come true

55 you Fan-ta-sies come true

55 you Fan-ta-sies come true

rall.

This block contains the second system of music, measures 55 through 60. It features four vocal staves and a piano accompaniment. The lyrics are: "you Fan-ta-sies come true". The tempo marking "rall." is placed above the piano part. The piano accompaniment includes a 7-measure rest in the bass line.

59

a little faster

Musical staff with treble clef, key signature of one sharp (F#), and a series of rests.

Musical staff with treble clef, key signature of one sharp (F#), and a series of rests. The word "I des-pair" is written above the staff.

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The word "59" is written above the staff.

We're ma-king-his-to-ry to-night make the world a-ware

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The dynamic marking "mf" is present.

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The number "63" is written above the staff.

A girl as beau-ti-ful as thee so de-light-ful I have ne-ver

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes.

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The number "63" is written above the staff.

A boy as sin-gu-lar as he I have ne-ver

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The number "63" is written above the staff.

A maid as beau-ti-ful as she so de-light-ful I have ne-ver

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The number "63" is written above the staff.

A more ap-pall-ing le-cher I have ne-ver

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes. The number "63" is written above the staff.

man as le-cher-ous as I

right-ful I have ne-ver

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes.

Lord if- I e- ver fall in love Let it be some- one as glor- ious as

Lord if I e- ver fall in love Let it be some- one as glor- ious as

Pur- ga- to- ry That's the sto- ry of my

I'll spend the rest of my life just

~~I should have known the day we met the sleazy things that he would~~

she And e- ter- nal- ly I'll wait breath- less -

he And e- ter- nal- ly I'll wait breath- less -

mar- riage But I still need her and she needs

lone- ly and emp- ty lone- ly

~~But I still need him~~ ~~And he needs~~

We've

90
Sf ly Let it be
ur ly Let it be
sa me Let it be
tg emp ty Let it be
sb
br hat - nessed nat - ure's for - ces Let it be

90

Don't Leave Daddy

key of G
v. 5/15/01

Moderato

1

When a man has got a pre-tty daugh - ter Then his

8va

hh

mf

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The lyrics 'When a man has got a pre-tty daugh - ter Then his' are written below the vocal line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes dynamic markings 'hh' and 'mf'. A '8va' marking is present above the piano part.

5

life is pre-tty filled with pain 'Cause she ne-ver does the things he taught her It's e-

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'life is pre-tty filled with pain 'Cause she ne-ver does the things he taught her It's e-'. The piano accompaniment continues with the same two-staff format.

nough to drive a man in sane It's a pi - ty that I must con - ceal you Though you're

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'nough to drive a man in sane It's a pi - ty that I must con - ceal you Though you're'. The piano accompaniment continues with the same two-staff format.

Don't Leave Daddy v. 5/15/01 key of G p. 2

love-ly as a bud - ding rose But there's al-ways some-one out to steal you You can't

poco accel. **A** faster tenderly

10

4 faster tenderly

17 rall.

B Don't Leave Daddy v. 5/15/01 key of G p. 3
a tempo

Now you're loo - king for - ward to your birth - day You still

hh

mf

Detailed description: This block contains the first system of musical notation, measures 1 through 21. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *mf* and hairpins. Performance markings include 'hh' for breath marks. A box labeled 'B' is at the top left.

think that it is fun to grow But for me your birth-day is a cursed day, 'cause it

Detailed description: This block contains the second system of musical notation, measures 22 and 23. It continues the vocal line and piano accompaniment from the previous system.

means you're old e-nough to go. And you'll al-ways find for-bid - den wa - ters and do

mf

f

cut to C

Detailed description: This block contains the third system of musical notation, measures 24 and 25. A handwritten note 'cut to C' is written above the staff. Dynamics include *mf* and *f*. The piano accompaniment has some notes crossed out with a large 'X'.

things to make me feel so sad When a man has got a pre - tty daugh - ter He must

Detailed description: This block contains the fourth system of musical notation, measures 26 and 27. It continues the vocal line and piano accompaniment. The piano accompaniment has some notes crossed out with a large 'X'.

Don't Leave Daddy v. 5/15/01 key of G p. 4

lock her up or else go mad Sleep my sweet con-fec - tion

accel. *faster* *tenderly*

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'lock her up or else go mad' and continues with 'Sleep my sweet con-fec - tion'. The piano accompaniment includes a bass line with a 'ped.' marking and a treble line with various chords and melodic fragments. Performance directions include 'accel.', 'faster', and 'tenderly'.

31 *faster* *tenderly*

Pa - pa's your pro - tec - tion No one must con - fuse you

The second system of music continues the vocal line with the lyrics 'Pa - pa's your pro - tec - tion' and 'No one must con - fuse you'. The piano accompaniment features a bass line with a 'ped.' marking and a treble line with chords and melodic lines. Performance directions include 'faster' and 'tenderly'.

34 *rall.*

No one will a - buse you You're not rea - dy I'm not rea - dy No one's rea - dy Don't leave dad - dy

The third system of music continues the vocal line with the lyrics 'No one will a - buse you', 'You're not rea - dy I'm not rea - dy', and 'No one's rea - dy Don't leave dad - dy'. The piano accompaniment features a bass line and a treble line with chords and melodic lines. A 'rall.' marking is present above the system.

37 *slow*

When a man has got a pre - tty daugh - ter Then his

The fourth system of music continues the vocal line with the lyrics 'When a man has got a pre - tty daugh - ter' and 'Then his'. The piano accompaniment features a bass line with a 'p' marking and a treble line with chords and melodic lines. Performance directions include 'slow' and 'mf'.

Don't Leave Daddy v. 5/15/01 key of G p. 5

life is pre-tty filled with pain 'Cause she ne-ver does the things he taught her It's e -

nough to drive a man in sane. *rall*

p

The musical score consists of two systems of three staves each. The first system contains the vocal line and piano accompaniment for the first two lines of lyrics. The second system contains the vocal line and piano accompaniment for the next two lines of lyrics. The piano part includes a *rall* marking and a *p* (piano) dynamic marking. A large 'X' is drawn across the entire page, crossing out the musical notation.

Invitation to the Ball

updated 17th April /02

Jim Steinman

Slow and very gentle

Vocals

in 4 (w/ 8)

Piano

p

Voc.

Pno.

A

Voc.

Pno.

good night-mare comes so rare - ly While or - di - na - ry dreams are so

poco

9

Voc. eas - y to find A good night-mare comes so rare - ly I'll show you yours if

Pno.

13

Voc. you show memine

Pno.

we have a rendezvous

19

Voc. Our love is a sec-ret Our

Pno.

*(Q: to go on)
"By invitation only"*

ten

23

Voc. love is a word Some-thing so silenced yet per-fect-ly heard Our love is a whis-per Our

Pno.

Wine Machine

colla voce

of a leaf

Voc. 27
love is a breeze
Something bet-ter left un-spo-ken like the song of the doves on a dy-ing

Pno. 27

Voc. 30
tree A good night-mare comes so rare - ly Those

Pno. 30

(cite Q: K's eyes laid) →

Voc. 33
pre-tty dreams have al-rea-dy ta-ken too much of your time A

Pno. 33

Voc. 35
good night-mare comes so rare - ly I'll show you yours if

Pno. 35

Voc. 38
you'll show me mine

Pno. 38
B \sharp F \sharp A \sharp F STET

Voc. 43
GET ON
YEA PATHETIC
LITTLE
PERTANTS

Pno. 43
Q: LISTEN
LISSEN
pp

Voc. 48

Pno. 48
MOVE on "So sluggish"

Voc. 54
Coe Can you hear my blood

Pno. 54
p

Voc. ⁵⁷

Pno. ⁵⁷

STOP on "listen"

Fatly Good!
Oh DOESN'T IT?

Voc. ⁵⁹

Sa-rah you and I are not so dif - ferent we're trapped eve-ry day in a box And you're

Pno. ⁵⁹

Voc. ⁶¹

stuck day and night in this room, in this inn Eve-ry way out — is fit-ted with locks — But the

Pno. ⁶¹

Voc. ⁶³

time to decide has arrived And the choice must be made ve-ry soon Take a

Pno. ⁶³

65

Voc. look at the sky There's a sig - nal for you and be - hold the blood - shot moon Be -

Pno.

67 *Rall*

Voc. hold the blood - shot *moon* You can

Pno.

69 *Steady 4* (~~4/4~~)

Voc. sim - ply stay here - for a life - time or more. With a

Pno.

70

Voc. face like a wet piece of bread. You

Pno.

4

Voc. *I know*

work and you slave 'till you're fat old and grey— And per -
And I

Pno.

Voc. *you'll be* *I think you'll be* *Per-haps* *I know you'd be better*

haps you'd be bet - ter Per-haps you'd be bet - ter-Per haps you'd be bet - ter off

Pno.

Voc. *dead*

Pno.

Voc.

Pno.

80
Voc. You can
Pno.

82
Voc. be an - y - thing — that you want — to be there — Your
Pno.

83
Voc. God and his an - gels may care — but I won't You can
Pno.

84
Voc. do an - y - thing — that you want — to do there — The
Pno.

85

Voc.

de - vil may care — The de - vil may care — The de - vil may care — but I

Pno.

87

Voc.

Don't The won't.

1st time 2nd time

Pno.

90

Voc.

Pno.

92

Voc.

Pno.

9

95

Voc.

Pno.

97

Voc.

Pno.

VAMP

100

Voc.

Pno.

"Total eclipse of the moon"

τ (A = 0)

104

Voc.

Pno.

Girls only TOP

106

Voc. *There's not enough to make your bone dome go a way*

Pno.

108

Voc. *There's not enough to light your fire red eyes*

Pno.

110

Voc. *There's not enough to put some in a dreary day* Krollock

Pno.

112

Voc. *thing that they taught you was no-thing but lies* Eve-ry

Pno.

Voc. 114
thing that they bought — you was no-thing but bribes — But I know that you — want

Pno. 114

Voc. 117
more. All you wan-ted was a piece of the night - - - Now-tell me where are you to

Pno. 117
p

Voc. 120
go? For your whole life you must know You've been an an - gel Don't you

Pno. 120

Voc. 122
won - der what it's like to be dammed — To be dammed

Pno. 122

125 + Girls

Voc.

Pno.

Some-time we need the boo-gey -

Handwritten: RAIL

Handwritten: ff

129

Voc.

man Some-time we need the boo-gey - man

Pno.

Faster

132

Voc.

The thrill of the chase. The heat of the fire. The

Pno.

135

Voc.

howl of the winds. are at your command. Look in my eyes now and

Pno.

Handwritten: $\Lambda = \Gamma$

Handwritten: (2 3 4)

138

Voc. what do you see? — Some-times we need the boo-gey - man

Pno.

142

Voc. " 140" The beau-ty of dark - ness The

Pno.

146

Voc. ma-gic of light — The end-less ad-ven - tures Mi - ra - cu - lous trips —

Pno.

149

Voc. Look at my face now and what do you see? — Read my ap - po - ca -

Pno.

153

Voc.

lypse

153

Pno.

"180"

157

Voc.

This is your chance! This is your time! Break all the chains and

157

Pno.

160

Voc.

give me your hand. Some-times it's right there in front of your eyes Some-time we

160

Pno.

164

Voc.

need the boo-gey - man Some-time we need the boo-gey -

164

Pno.

169

Voc. man Some-time we need the boo-gey

Pno.

174

Voc.

Pno.

178

Voc. *Slow and very gentle* analog *Until tomorrow then*

Pno.

181

Voc. *And be punctual* *Ciao Bella* GIRLS! BYE SIR A

Pno.

184

Voc.

good night-mare comes so rare - ly I'll show you yours if you show me mine.

Pno.

188

Voc.

Pno.

You learn to live with it

Jim Steinman

Magda

Voice

There's an an - cient Low - er Be - la - bar - tok - o - vi - chi - an say - ing I'll

Piano

mp *sim*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic line starting on a half note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *mp* and *sim*. There are first and second endings marked with '1' and '2' above the vocal line.

5

try to pa - ra - phrase 'cause I don't quite re - call: 'We'd ra - ther mess with the

Non trem

Pno.

Detailed description: This system contains measures 3 through 6. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The dynamic *Non trem* is indicated. Measure numbers 5 and 6 are marked above the vocal line.

2

An - gel of Death than not have an - y An - gel at all' Ah

Pno.

Detailed description: This system contains measures 7 through 10. The vocal line features a melodic line that ends with a long 'Ah' note. The piano accompaniment continues with chords and notes. Measure numbers 2, 3, and 4 are marked above the vocal line.

12

Ah Ah Gun Shot

"Or there's an alternative proverb which everybody knows"

mf

Pno.

15

S

T

Sing lack-a-day boo hoo oy-vey in-ka din-ka doo hoo ha! Hey, we ain't go in no where now 'cause

Sing lack-a-day boo hoo oy-vey in-ka din-ka doo hoo ha! Hey, we ain't go-in' no-where now 'cause

Pno.

18

S

T

no-where's much too far! Sing John-ny do, A-lack A-las, Bad-da bing bad-da boom, all right Ain't

no-where's much too far! Sing John-ny do, A-lack A-las, Bad-da bing bad-da boom, all right Ain't

Pno.

~~Rebecca~~ Robin

21

S You wonder why we stay here what
got what it takes to pull up stakes And be - sides we're not too bright

T got what it takes to pull up stakes And be - sides we're not too bright

Pno. 21 Rocky Feel

Robin + Ray
+ Magda

Gals Start

24

S rea son can we give It's the on ly home we've e ver known and so you learn to live You learn to
You learn to

T You learn to

You learn to

Pno. 24 molto rall

27

Magda

S
live with it You learn to live Don't mean to be mor - bid and

T
live with it You learn to live

Pno.
27 *accel* *a tempo*

30

down in the mouth But search high and low from the north to the south

Pno.

David

33

ne- ver dis- ce- ver a no-ther a- bode where con-stant ca- tas- tro- phe- it-

Pno.

36

more a la mode

Song

Robin

We - get throbbing goiters every June and July - But they're

Pno.

39

Jason

not half as bad as the flies in our eyes - Yet we don't complain or col -

Pno.

42

Ray

lectively bitch - You think 'Be-la-bar-to - ko-vitch' You think rec-tal. itch -

Pno.

45

S
T

Sing lack-a-day boo hoo oy-vey in-ka din-ka doo hoo ha! Hey, we ain't go-in' no-where now 'cause

Pno.

48

S
T

no-where's much too far! Sing John-ny do, A-lack A-las, Bad-da bing bad-da boom, all right Ain't

Pno.

51

S
T

There's
got what it takes to pull up stakes And be sides we're not too bright

Pno.

55

doom on eve - ry corn - er round ev - ery twist and turn Well, the

Pno. *f* Rock out!

55

fires of hell they star - ted here... so you know you're bound to burn

S

T

Riff Ad Lib

55

molto rall

Gun Shot

Pno.

58

And learn to live with it To live with it we learn Some

S

T

And learn to live with it To live with it we learn

And learn to live with it To live with it we learn

58 *accel*

Pno. *ff*

Heather

Jonathan

61 *allegro*
 peo-ple may chris-ten this Av-a-lanche creek But we ain't had an earth-quake in

Pno.

Johnny Lee

64
 more than a week Now I ain't no ki-joy Don't mean to be vague But

Pno.

67
 me I lost count of each new kind of plague

S

T

Bu-bo-nie Teu-to-nic Pneu-mo-nic-co-lo-nic But

Bu-bo-nie Teu-to-nic Pneu-mo-nic-co-lo-nic But

Pno.

David

71

S

T

Pno.

Choral

that vi-si-ta-tion was sim-ply pla-to-nic Cy-sti-tis co-li-tis neu-ral-gia neu-ri-tis Hor-

that vi-si-ta-tion was sim-ply pla-to-nic Cy-sti-tis co-li-tis neu-ral-gia neu-ri-tis Hor-

75

S

T

Pno.

Jason

ri-fic at-tacks of in-fec-tious arth-ri-tis The on-ly thing worse was lies

ri-fic at-tacks of in-fec-tious arth-ri-tis

78

S

T

Pno.

Ratsum

Solaris

phlegm in the beer That caused the great flood from the mass-di-ar-rhea The

81 *Doctor*

S health care's a tro - ious you die wait - ing in line God bless that new doc - tor Good

Pno.

84 *Magda*

S luck Fran - ken - stein We're mocked and de - ri - ded in sil - ted and - slammed - and

Pno.

87 *Choral A* *oh*

S each year in La - gat - vo - led vi - llage of the dammed Don't mean to be mor - bid 'cause

T vi - llage of the dammed Don't mean to be mor - bid 'cause

Pno.

Jeany hys

90

S mor-bid we ain't Our town is hor-ri - fic but still kind of quaint

T mor-bid we ain't Our town is hor-ri - fic but still kind of quaint

Pno.

93

S Com-plete de-ves-ta-tion The u-sual fuss Our

T Com-plete de-ves-ta-tion The u-sual fuss Our

Pno.

molto rall

Com-plete de-ves-ta-tion The u-sual fuss Our

96

S one thriving busi-ness is 'Corp-ses r us We've bat-tled re-pre-ssion, de-

T one thriving busi-ness is 'Corp-ses r us We've bat-tled re-pre-ssion, de-

Pno.

Don't sing

rall

rall

heres

Queen Guy

99

S
T

pression and tears Our thir - ty years war las - ted three hun - dred years

pre - ssion and tears Our thir - ty years war las - ted three hun - dred years

Pno.
molto rall

102

S
T

When in doubt do no - thin' When op - pressed Stay put When they

When in doubt do no - thin' When op - pressed Stay put When they

Pno.
Heavy Rock 4

104

S
T

want you to go Hey! Just say no and shoot your self in the foot You

want you to go Hey! Just say no and shoot yourself in the foot You

Pno.

Start

106

S
T

laugh and cry don't question why When it's time to go, you say bye bye And you learn to

laugh and cry don't question why When it's time to go, you say bye bye And you learn to

Pno.

molto rall

109

S
T

die with it You learn to die Just like you lived with it You learned to

die with it You learn to die Just like you lived with it You learned to

Pno.

Accel poco a poco

111

S
T

live with shit. You learn to live with it When there's no-thing more or left to

live with shit You learn to live with it When there's no-thing more or left to

Pno.

(#) in Transposition

D

114

S

T

give You learn to live

114 give You learn to live

Pno.

118

S

T

118

Pno.

No. 11.5 Death Is Such An Odd Thing

8/26/02

Q/Madga: "smaller rats"

Slow, with a pulse

1



A

Rebecca

3



He was my master. He was my lord. Now e-ver af-ter. He's suf-fer than a board



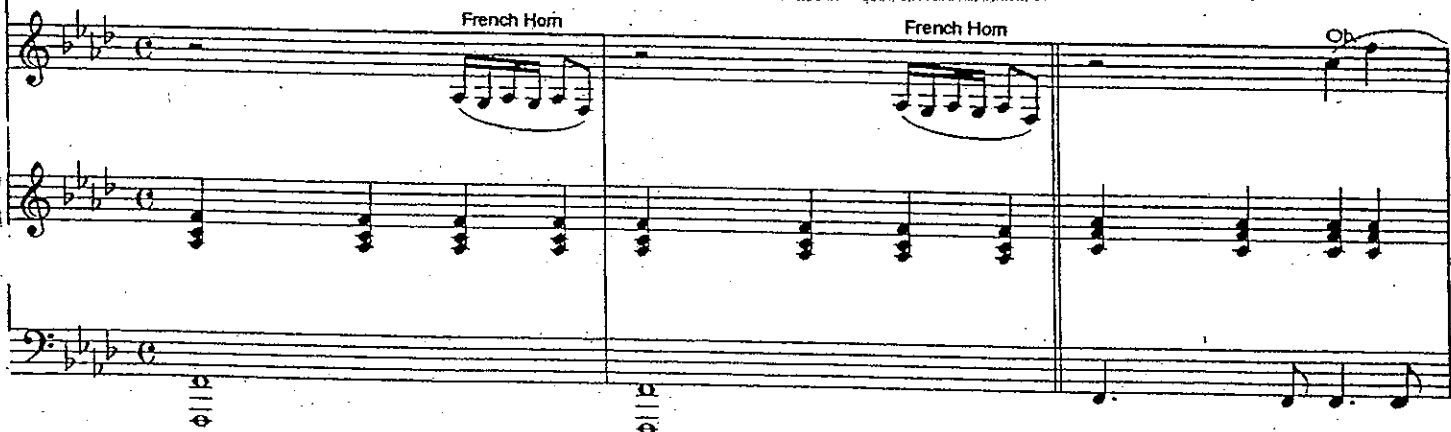
B

Magda

7



Death is such an odd thing. Death is such an odd thing. When he came near me. He



Death Is Such An Odd Thing v. 8/14/02 [8/26] p. 2

10

groped and he clutched — Now I can touch him — with - out be - ing touched

3

This system contains measures 10, 11, and 12. It features a vocal line with lyrics, a piano accompaniment, and a bass line. A fermata is placed over the end of measure 12. A rehearsal mark '3' is located at the end of the system.

13

Magda
Rebecca
Death is such an odd thing
When she

Celli
French Horn

This system contains measures 13 and 14. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are split across two lines. Rehearsal marks 'Magda' and 'Rebecca' are placed above the vocal line. Instrument labels 'Celli' and 'French Horn' are placed below the piano and bass staves. A large 'C' is written at the beginning of the system.

15

lived there was re-pul-sion — Pure dis-gust and then re-vul-sion — But as a

f

This system contains measures 15 and 16. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are split across two lines. A dynamic marking '*f*' is placed at the beginning of the piano staff.

Death Is Such An Odd Thing v. 8/14/02 [8/26] p. 3

D

17

corpse he's calm and coy
Like a little sleeping boy
Is-n't it fu-nny—

rall
Magda
vi.
rall
a tempo
f
f
f

Detailed description: This block contains the musical score for measures 17 through 19. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'corpse he's calm and coy / Like a little sleeping boy / Is-n't it fu-nny—'. Performance markings include 'rall' (ritardando) above the first measure, 'Magda' above the second measure, 'vi.' (vivace) above the third measure, and 'a tempo' (return to tempo) above the fourth measure. Dynamics include 'f' (forte) in the piano part at the end of the first and second measures, and 'f' in the vocal line at the end of the second measure. A 'fall' marking is present in the piano part at the end of the second measure.

20

May-be it's not
But he's so fri - gid
and he used to be so hot

Detailed description: This block contains the musical score for measures 20 through 22. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'May-be it's not / But he's so fri - gid / and he used to be so hot'. The piano part consists of a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Death Is Such An Odd Thing v. 8/14/02 [8/26] p. 4

E

23

Death is such an odd thing— Death is such an odd thing— It's so ironic.

26

Totally droll He used to use me Now I'm in control.

Death Is Such An Odd Thing v. 8/14/02 [8/26] p. 5

29

Magda

Rebecca

When he

Death is such an odd thing —

Death is such an odd thing

Death is such an odd thing —

F

31

lived he was so often alive

His li-ber-ti-do was in-ten-sive

Rebecca

hold

G

33

corpse he's soft and fat

Magda take a fine a-rib to eat

It's not it sense less

Death Is Such An Odd Thing v. 8/14/02 [8/26] p. 6

36

3

Fills you with fear

We'll go on li-ving but he'll ne- ver be here

39

freeze

Death is such an odd thing

Death is such an odd thing

Death is such an aaaaaah

French Horn

mf

No. 12 Braver Than We Are

v.8/12/02

Ob.

Hp.

p

A *rubato* $\text{♩} = \text{♩}$

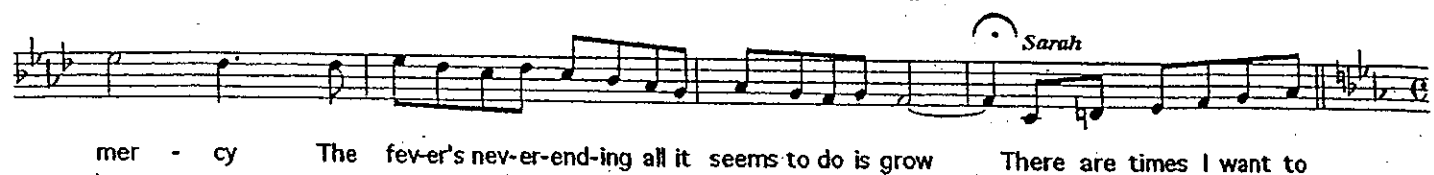
Alfred

I will ne-ver sleep. Ev'-ry night I'll be with you There is so much on your

p

mind that i don't know Feels like I'm on fire and the flames have got no

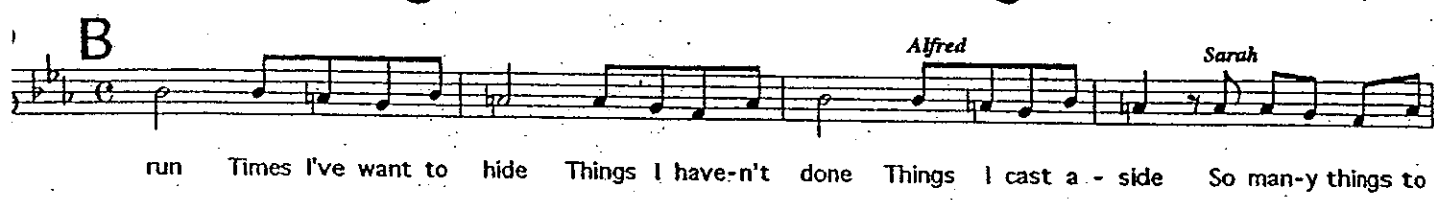
Braver Than We Are 8/12/02 p.2



Sarah
mer - cy The fev-er's nev-er-end-ing all it seems to do is grow There are times I want to



B



Alfred *Sarah*
run Times I've want to hide Things I have-n't done Things I cast a - side So man-y things to



Str. *p*
Vc. pizz.

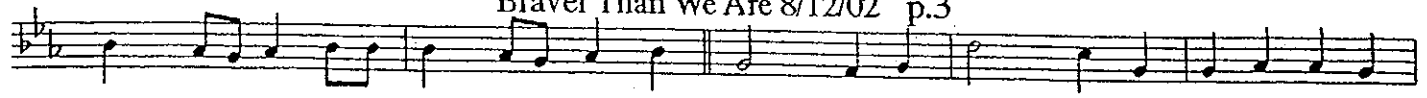


Alfred *Sarah*
try So man-y things de - nied There's no de-ny-ing Soon - er or lat - er I knew I could run now

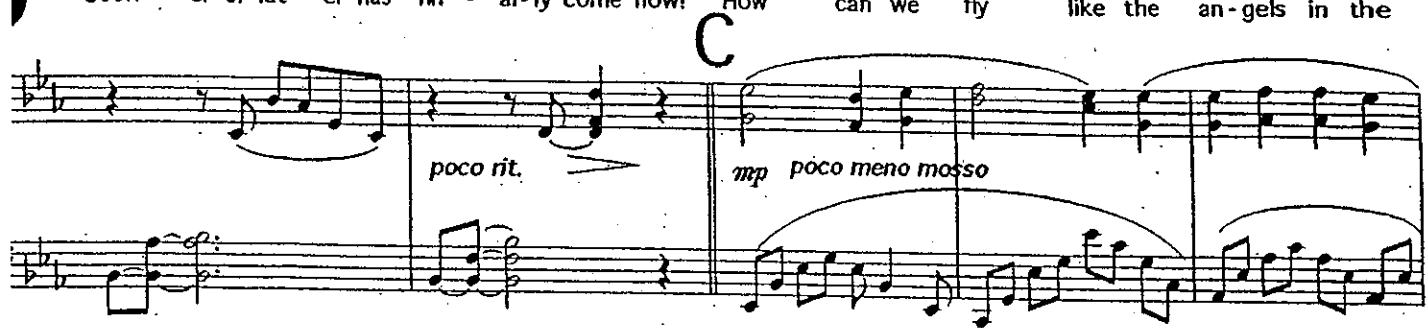


cresc.

Braver Than We Are 8/12/02 p.3



Soon - er or lat - er has fin - al-ly come now! How can we fly like the an-gels in the



poco rit. *mp poco meno mosso*

sac - red air? High - er and high - er a - bove the world and all its cares



Alfred

Ev-'ry-bo-dy's read-y to fly but the storms are nev-er so ver-y far and I



p

poco rit.

wish my life was shin-ing like a star but the fears are nev - er ver - y far and



cresc.

poco meno mosso

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Alfred

we al - ways seem so much brav - er than we ev - er are We al - ways

p

Sarah *Alfred*

dream we'd be brav - er but we nev - er are I need so much I need your touch

p

E

Sarah

I am sick of this place and this cold I don't want to get old with-out

Reeds

pp *mp*

2

liv - ing I am tired do-ing just what I'm told I want more than what

39

poco accel. *piu mosso*

Alfred Sarah

an - y-one's giv - ing There are so man - y wounds we can't heal So man - y

mf

6

Alfred Sarah *poco piu*

night-mares are tur-ning too real So much of par - a-dise lost And you add up the

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Alfred Sarah Alfred

cost But there's - noth - ing to be sor - ry for! Now we can feel so much more! Now I can be
(have)

9 Both *molto rall.* Alfred Sarah

close to you! Noth - ing that we're scared to do! We al - ways

Vns. Hr.

3

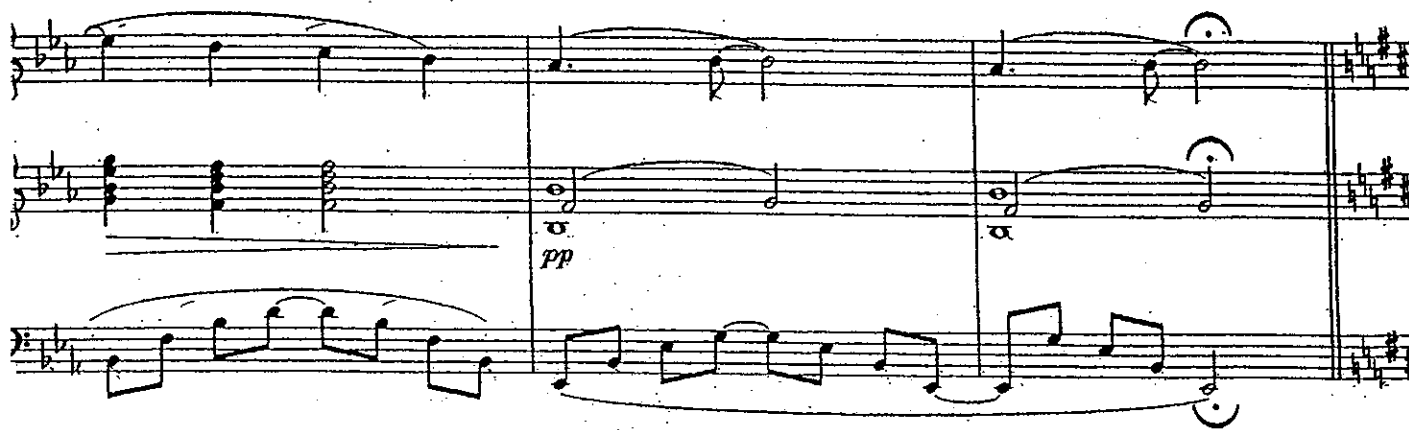
seem so much brav - er than we ev - er are We al - ways dream we'd be brav - er than we

Braver Than We Are 8/12/02 p.7



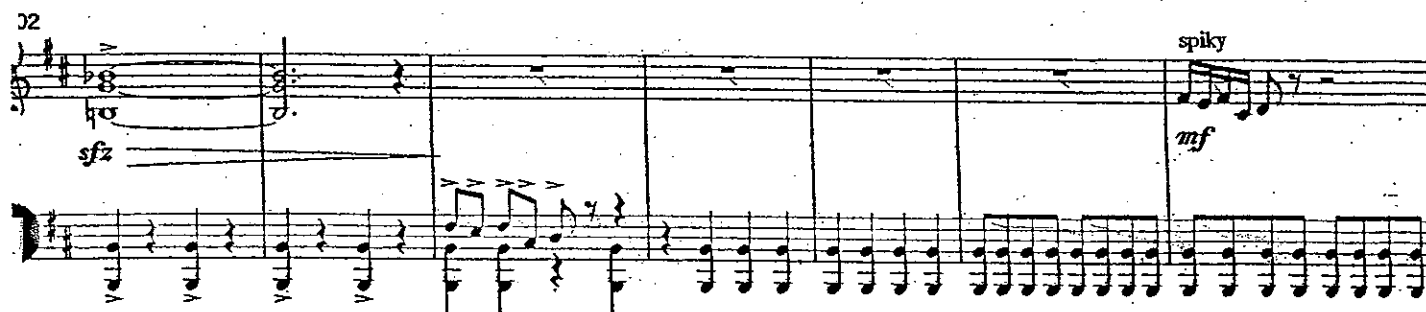
ev - er are Let's run a - way go too far

rall.



pp

32

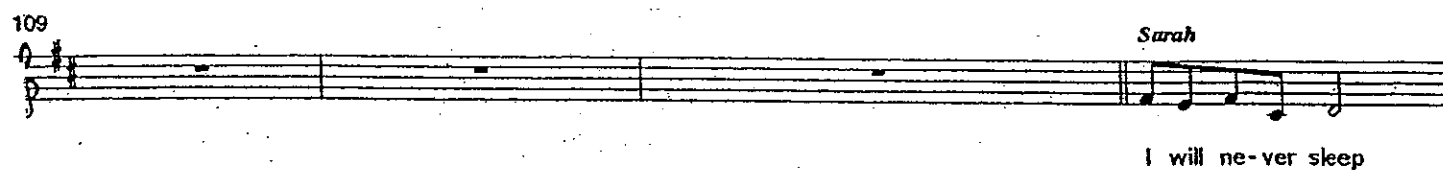


spiky

mf

sfz

109

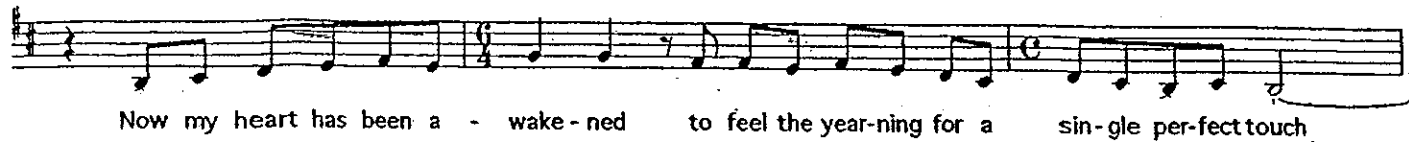


Sarah

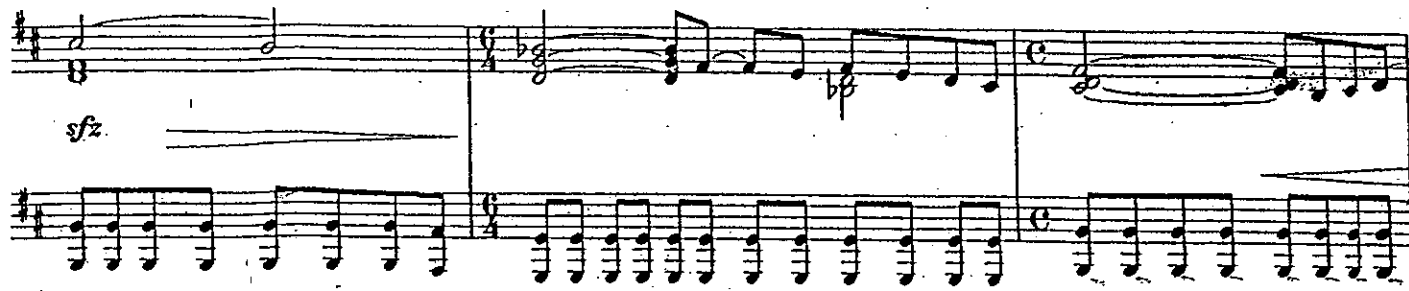
I will ne-ver sleep



Braver Than We Are 8/12/02 p.8




Now my heart has been a - wake - ned to feel the year-ning for a sin-gle per-fect touch



sfz.

I can't af-ford to wait All the mag-ic will be tak - en



I don't wan-na lose it there can nev-er be too much There are times I've got to run Times I've got to



sfz

I don't wan-na lose it there can nev-er be too much There are times I've got to run Times I've got to



I don't wan-na lose it there can nev-er be too much There are times I've got to run Times I've got to



I don't wan-na lose it there can nev-er be too much There are times I've got to run Times I've got to

Braver Than We Are 8/12/02 p.9

hide Things I've left un-done Things I cast a-side So man-y things to try So man-y things de-

nied And all I know is Soon - er or lat - er I wan - ted a chance now. Soon - er or lat - er is

sfp

here I can dance now! Weight - less - ly free I'll be

re - born if I on - ly dare Lim - it - less -

Braver Than We Are 8/12/02 p.10

ly there'll be no more boun - 'ries an - y - where

9. Krolock

Sarah

Do what reas - on does not per - mit And don't ask if you'll re - gret it to - mor - row And my

sub P

life is fin - 'ly shin - ing like a star! I can leave those fears right where they are

sf p

leave those fears right where they are now

ff

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31

Musical notation for measures 31-64. The system consists of two staves. The upper staff features a melodic line with several triplet markings (indicated by a '3' over a bracket) and rests. The lower staff provides a harmonic accompaniment with chords and moving lines.

65

spiky

Musical notation for measures 65-168. The system consists of two staves. The upper staff has a melodic line with a 'spiky' annotation above it, indicating a fast, rhythmic passage. It includes triplet markings and various note values. The lower staff continues the accompaniment.

169

Musical notation for measures 169-272. The system consists of two staves. The upper staff features a melodic line with triplet markings and a dynamic marking of mf . The lower staff provides a steady accompaniment.

273

Musical notation for measures 273-376. The system consists of two staves. The upper staff has a melodic line with triplet markings. The lower staff features a more active accompaniment with many sixteenth notes.

378

Musical notation for measures 378-412. The system consists of two staves. The upper staff has a melodic line with triplet markings and dynamic markings of mf and f . The lower staff has a accompaniment with some rests and chords.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and features a complex rhythmic pattern of triplets, primarily eighth notes, with some sixteenth notes interspersed.

The second system continues the musical piece with two staves. It maintains the complex rhythmic patterns of triplets and sixteenth notes seen in the first system, with some changes in the melodic lines in the upper staff.

A blank musical staff with a treble clef and a key signature of two sharps (F# and C#).

The third system of music features two staves. The upper staff includes the instruction *Martellato* above it. The lower staff continues with the complex rhythmic patterns of triplets and sixteenth notes. The music concludes with a double bar line and a fermata over the final note.

The fourth system of music consists of two staves. The upper staff includes the instruction *rall* above it. The lower staff features a melodic line with a *ff* (fortissimo) dynamic marking. The system ends with a double bar line and a fermata over the final note, which is part of a triplet.

can we fly like the night - birds in the

The first system of music consists of three staves. The top staff is the vocal line with lyrics: "can we fly like the night - birds in the". The middle staff shows the piano accompaniment with chords. The bottom staff features a melodic line with numerous triplet markings (indicated by a '3' above the notes).

dark - ened air High er and

The second system of music consists of three staves. The top staff is the vocal line with lyrics: "dark - ened air High er and". The middle staff shows the piano accompaniment with chords. The bottom staff features a melodic line with numerous triplet markings (indicated by a '3' above the notes).

high er a - bove the world and all its

The third system of music consists of three staves. The top staff is the vocal line with lyrics: "high er a - bove the world and all its". The middle staff shows the piano accompaniment with chords. The bottom staff features a melodic line with numerous triplet markings (indicated by a '3' above the notes).

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The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "cares We'll get a - way! A - way from here!" and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand, with a forte (*ff*) dynamic marking. The score includes various musical notations such as notes, rests, and articulation marks. A finger number '5' is indicated above a note in the first system. The piano accompaniment continues with complex rhythmic patterns, including more triplets and sixteenth-note runs.

Musical score for piano introduction. The top staff contains a series of eighth notes with triplets. The bottom staff contains a bass line with chords and a melodic line. The key signature has one flat (Bb).

REBECCA

Musical score for Rebecca's vocal line, starting with a rest followed by a melodic phrase.

When tempta-tion comes to call then the

Musical score for piano accompaniment. It includes dynamic markings: *poco rall.*, *poco meno mosso*, and *p*. It also features the instruction *CRES. POCO A POCO*. The bottom staff has a melodic line with a crescendo.

soul can lose its way When the an-gels start to fall on-ly

Musical score for piano accompaniment, continuing the previous section with a steady eighth-note accompaniment.

+Magda

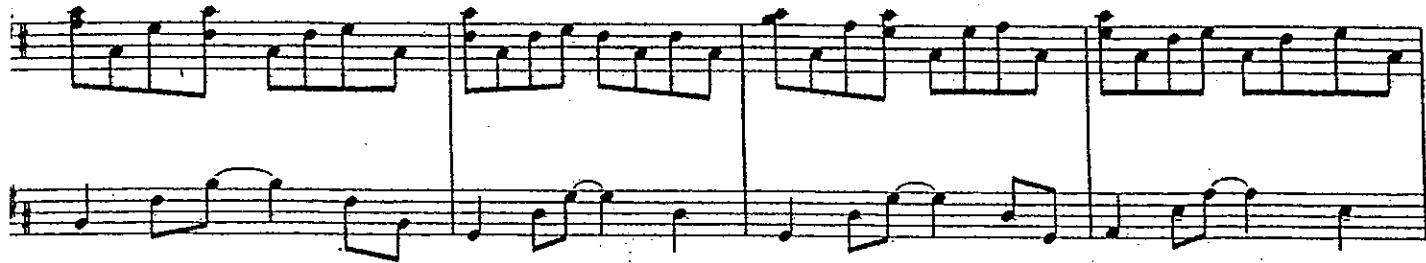
Musical score for Magda's vocal line, starting with a rest followed by a melodic phrase.

pray-er can save the day Say a pray-er for those who crawl Say a

Musical score for piano accompaniment, continuing the previous section with a steady eighth-note accompaniment.



pray for those who run Say a prayer so af for all There's a



bet- ter life to come Say a prayer for those a lone Say a

3 +Alfred col Reb.



bet- ter life to come Say a prayer for those a lone Say a

B



bet- ter life to come Say a prayer for those a lone Say a

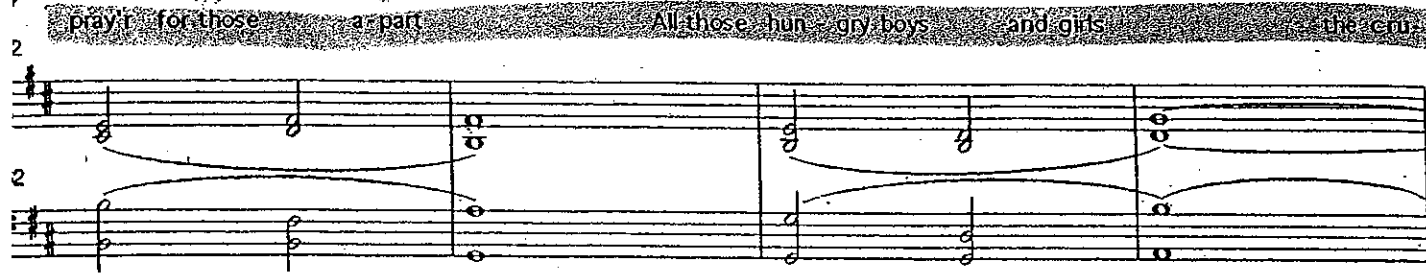
Mmh




bet- ter life to come Say a prayer for those a lone Say a



pray'r for those a part All those hun gry boys and girls the cru



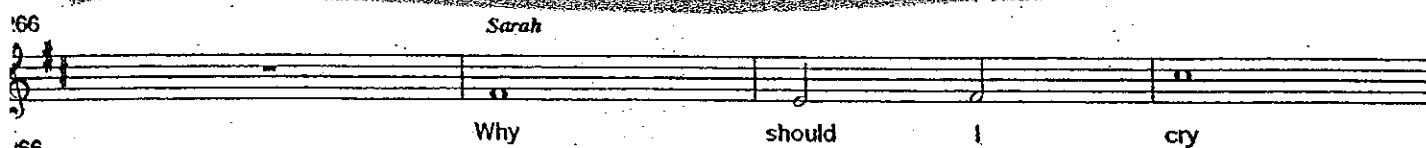
pray'r for those a part All those hun gry boys and girls the cru



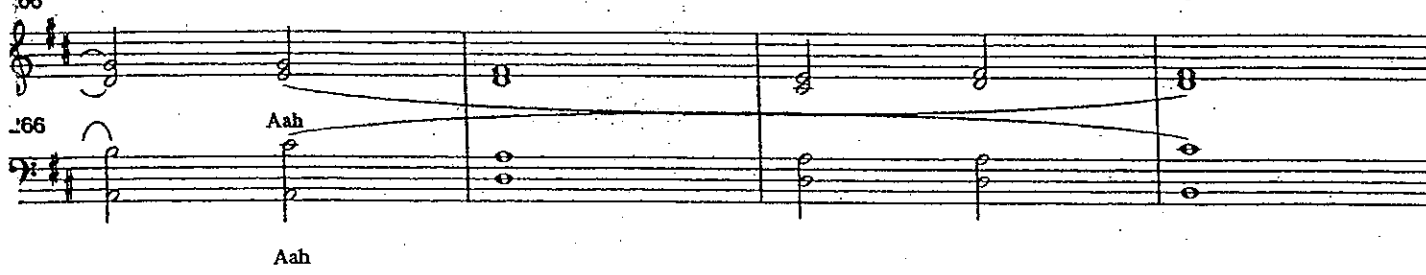
pray'r for those a part All those hun gry boys and girls the cru



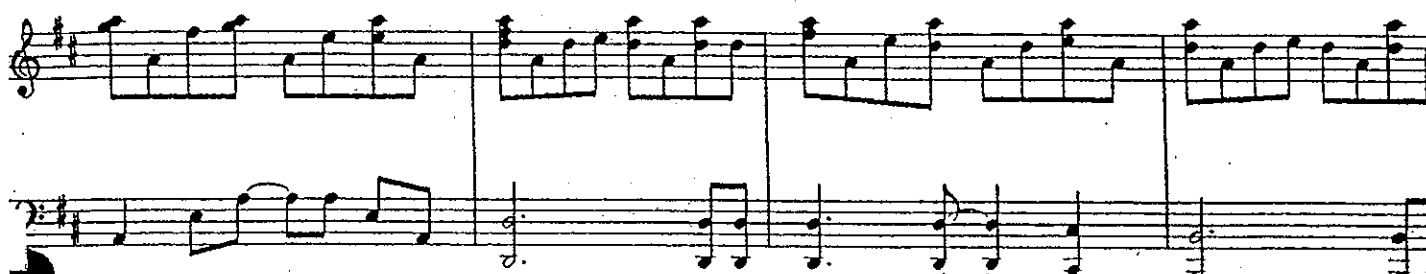
sa ders of the heart Say a pray'r for all the lost say a



Why should I cry



Aah



Aah

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7

pray' for the un-born Say a pray'r for all the young It takes a

0

if I can be what I might have

4

+ALFRED 8vb REBECCA

fire to keep them warm Say a pray'r for those ob- sessed Say a

1

been No ques - tions why

4

Say a pray'r for those ob - sessed Say a

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pray'r for those en-slaved Say a pray'r that they'll be strong From the




I must let the fu - ture now be -



pray'r for those en - slaved Say a pray'r that they'll be strong From the



crad - le to the grave Say a pray'r to all the saints Let the



gin How can we fly



crad - le to the grave Say a pray'r to all the saints Let the



p CRESC. POCO A POCO

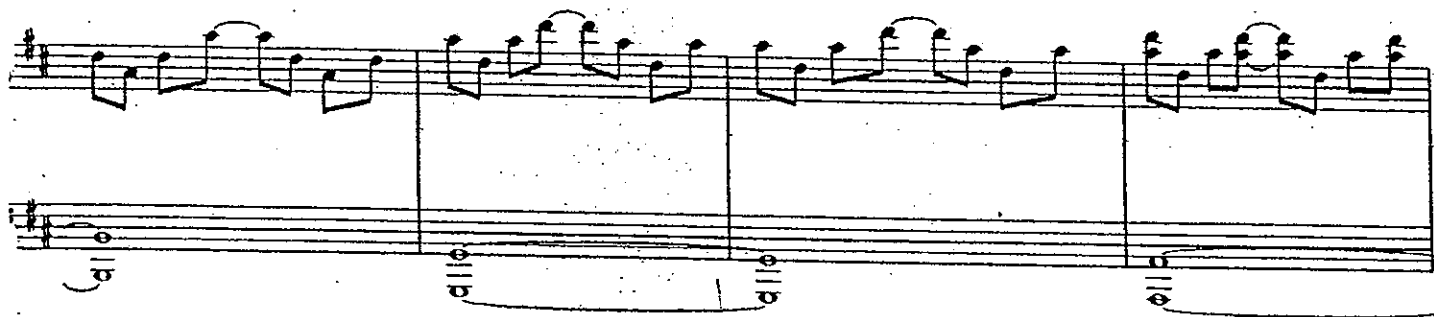
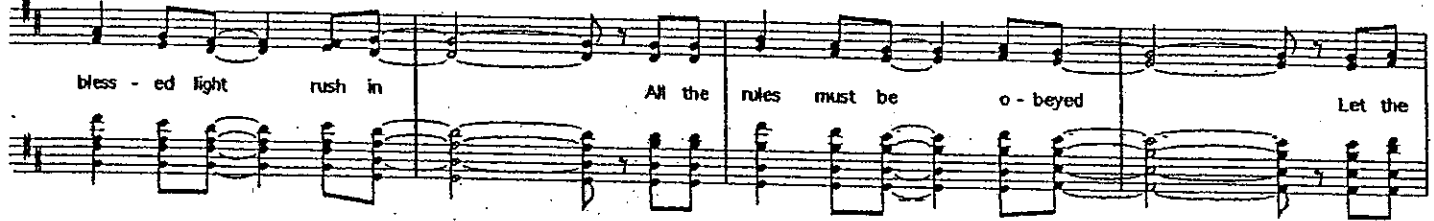
3
bless - ed light rush in All the rules must be o - beyed Let the



3
like the night - birds in the dar - kened



bless - ed light rush in All the rules must be o - beyed Let the



70
ter - ror nev - er win Say a pray'r to all the gods Some are



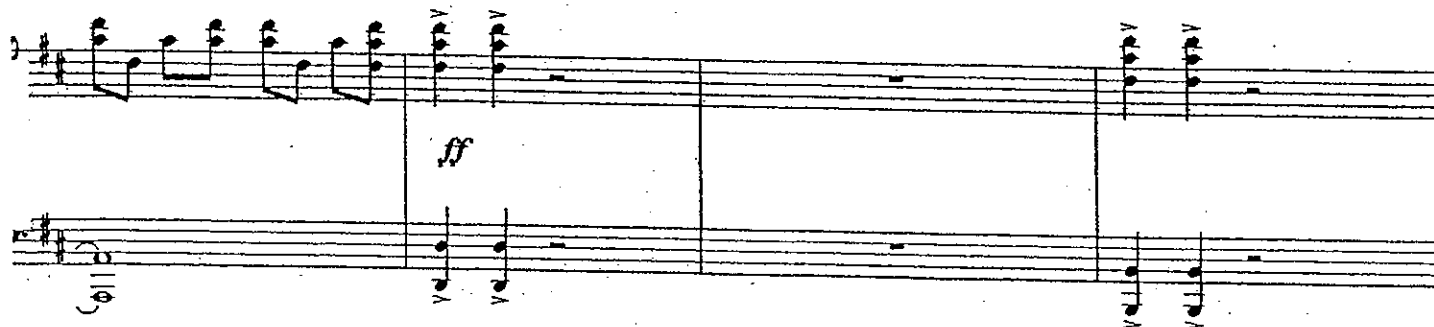
90
Sarah+Krolock
air High er and high



100
ter - ror nev - er win Say a pray'r to all the gods Some are



110
ff



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rall.



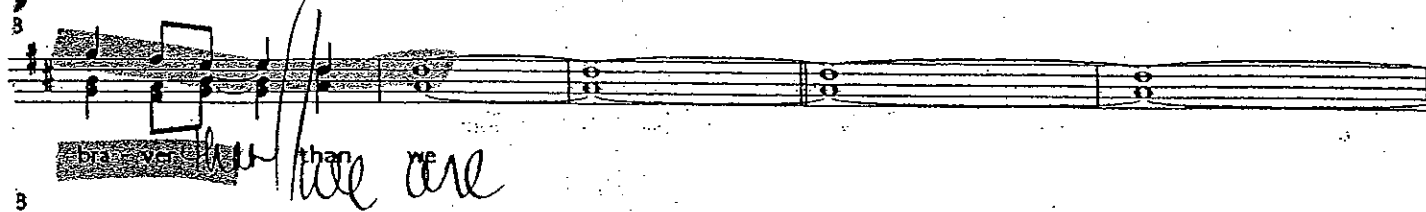
near and some are farl Say a pray'r to all the gods Make us



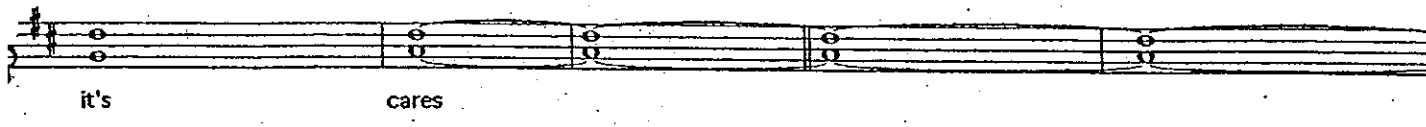
er a bove the world and all



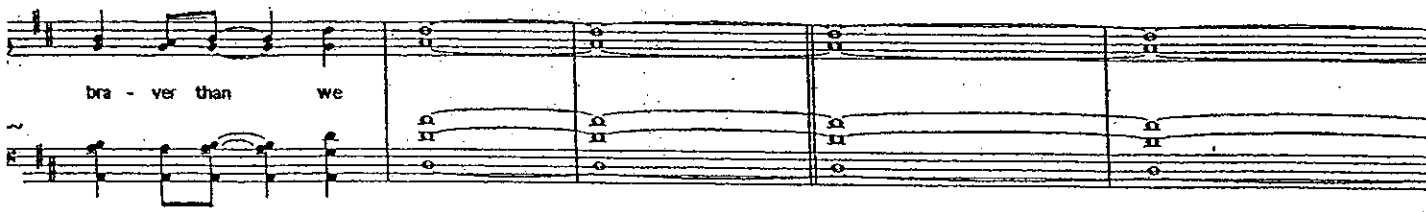
near and some are farl Say a pray'r to all the gods Make us



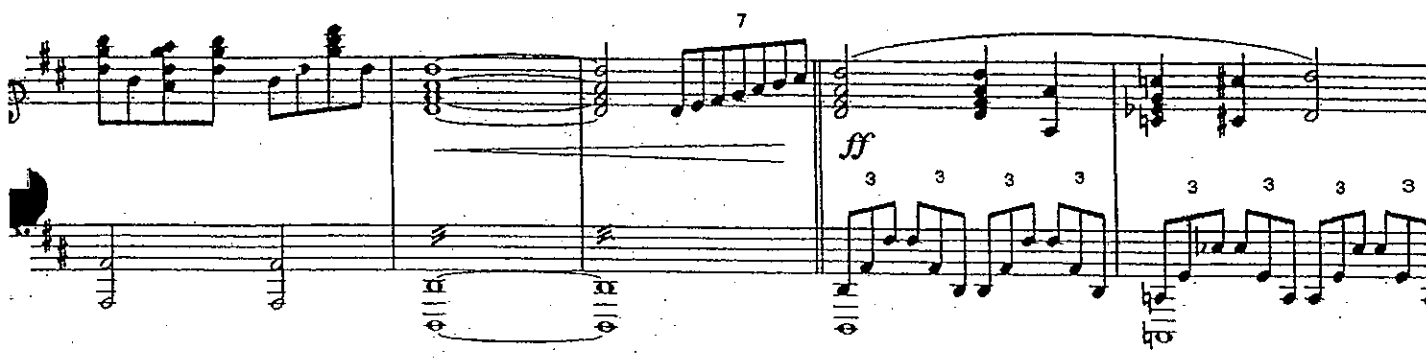
braver than we are



it's cares



bra - ver than we



ff

3 3 3 3 3 3 3 3

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A single musical staff containing four measures of music, each measure consisting of a pair of chords (treble and bass clef) with notes.

A single musical staff containing four measures of music, each measure consisting of a pair of chords (treble and bass clef) with notes.

A single musical staff containing four measures of music, each measure consisting of a pair of chords (treble and bass clef) with notes.

A musical staff with a treble clef and a key signature of one flat. It features a melodic line with triplets of eighth notes. A dynamic marking of *ff* is present. A slur covers the first two measures, and another slur covers the last two measures.

A musical staff with a treble clef and a key signature of one flat. It contains four measures of music, primarily consisting of chords.

A musical staff with a treble clef and a key signature of one flat. It contains four measures of music, primarily consisting of chords.

A musical staff with a treble clef and a key signature of one flat. It contains four measures of music, primarily consisting of chords.

A musical staff with a treble clef and a key signature of one flat. It features a melodic line with triplets of eighth notes. A dynamic marking of *ff* is present. A slur covers the first two measures. The text "segue Finale" is written above the staff. Below the staff, the word "TITTO" is written twice. The staff concludes with a double bar line and a final chord.

Act 1 Finale

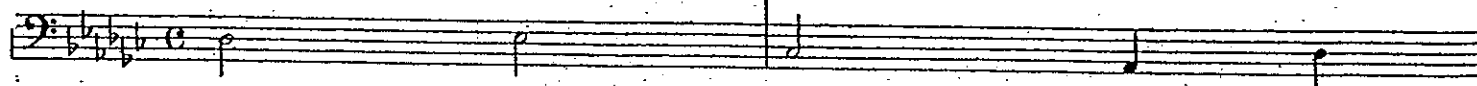
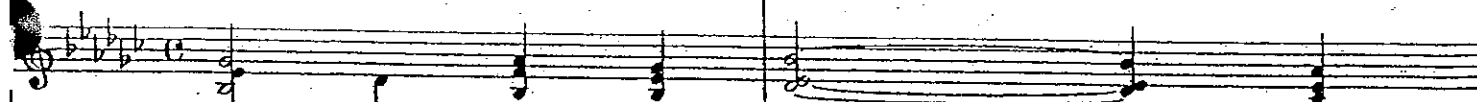
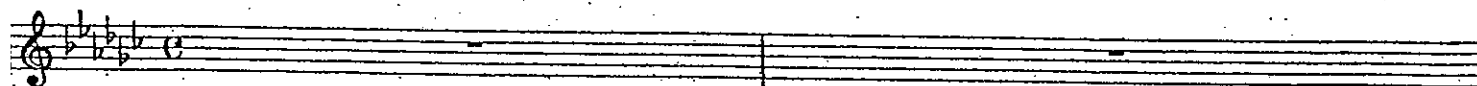
Act 1 Finale

P *colla voce, in 8*

1



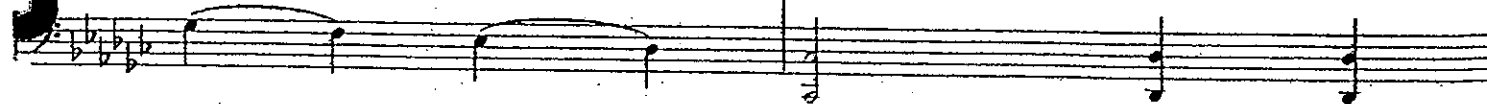
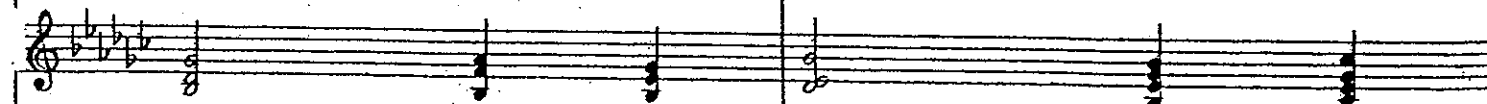
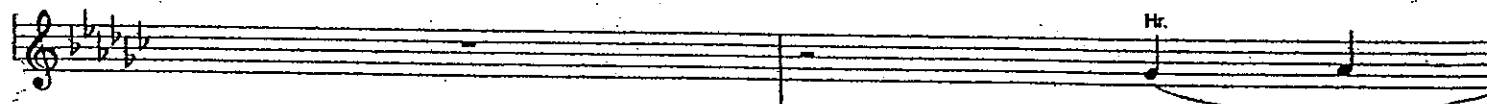
Come with me and we know love. We will show you and we will teach you.



3



Take my hand and learn from us We will touch you and we will reach you



5

Come with me and you'll know love I'll heal you of your false am - bi - tions

This block contains the musical notation for measures 5 and 6. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The key signature has four flats, and the time signature is 3/4.

7

accel **Q** *Faster, in 6*

Leave your bor - ing life be-hind and be-lieve in the wil - dest vi - sions and you will live for - e - ver and

This block contains the musical notation for measures 7, 8, and 9. It includes a tempo change to 'Faster, in 6' and a dynamic marking of 'accel'. The music is more rhythmic and driving. The key signature remains the same.

10

you will live for e - ver more For e - ver

This block contains the musical notation for measures 10, 11, and 12. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures and arpeggiated patterns. The key signature changes to three flats.

R

rall.

12

Musical staff 12: Treble clef, whole notes, fermatas.

more!!!

Musical staff 13: Treble clef, sixteenth notes, chords, *ff* dynamic.

15

Musical staff 15: Treble clef, whole notes, fermatas.

Musical staff 16: Treble clef, chords, bass clef accompaniment.

19

Musical staff 19: Treble clef, whole notes, fermatas.

Musical staff 20: Treble clef, chords, bass clef accompaniment, *sfz p*, *ffff* dynamics.

Total Eclipse of the Heart

v. 5/9/01
key of C#mi

Maestoso

accel.

ff

rit.

Is - n't she pret - ty

Is - n't she dear?

Is - n't she pret - ty

Is - n't she dear?

Daunt - less - ly cur - ious

and

fool - ish - ly sin - cere

see her

skin is like vel - vet

her

Daunt - less - ly cur - ious

and

fool - ish - ly sin - cere

see her

skin is like vel - vet

her