

PIANO/CONDUCTOR SCORE

SPRING AWAKENING

Book and Lyrics by **Steven Sater**

Music by **Duncan Sheik**

Based on the play by **Frank Wedekind**

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Spring Awakening

Piano/Conductor Score

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Spring Awakening

Piano/Conductor Score

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Mama Who Bore Me

NOTE: Throughout score:

Krysta = Stage Left girl

Robi = Stage Left boy

Jenn = Stage Right girl

Gerard = Stage Right boy

(Wendla)

lyrics by Steven Sater
music by Duncan Sheik

WENDLA:

1 2 3

Ma-ma___ who bore___ me.

(Gtr cues)

arpeggiata sim.

4 5 6

Ma-ma___ who gave___ me No way___ to han - dle things. Who___ made me___ so___ sad.

7 8

Ma - ma,___ the weep - ing. Ma - ma,___ the an - gels.

Vln

9 No sleep in Heav - en, 10 or Beth - le - hem. Some

11 pray that, one day, 12 Christ will come a'-call - ing. 13 They light a can - dle, and

mf

+Vla, Vc

14 hope that it glows. 15 And some just lie there, cry - ing for 16 him to come and find them. But

Vln
Vla

Vc

17 18 19

when he comes, they don't know how to go...

WENDLA:

20 21 22

Ma-ma who bore me. Ma-ma who gave me No way to han-dle things. Who

Stgs, Glock

mf

Hrm

mf

arpeggiata sim.

Bs

23 made me so bad. Ma-ma, the weep-ing. Ma-ma, the an-gels.

24 25

Hrm

26 No sleep in Heav-en, or Beth-le-hem.

27 28 29

sub. p Glock

Hrm sub. mp

no arpeggio

The musical score is for the hymn 'Mama Who Bore Me'. It is arranged for Piano/Conductor, Horns (Hrm), and Glockenspiel (Glock). The score is divided into two systems. The first system covers measures 23 to 25. The second system covers measures 26 to 29. The vocal line is in the top staff, with lyrics written below it. The piano accompaniment consists of three staves: Horns (Hrm) in the middle, Glockenspiel (Glock) in the upper right, and Piano (P) in the bottom. The piano part features a steady bass line with chords in the right hand. The Glockenspiel part has a melodic line in the right hand and a bass line in the left hand. The Horns part has a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'sub. p' and 'sub. mp'. The key signature has one sharp (F#), and the time signature is 4/4.

Piano/Conductor

Harmonium

SPRING AWAKENING

2

Mama Who Bore Me - Reprise

(All Onstage Girls)

lyrics by Steven Sater
music by Duncan Sheik
vocal arr. by AnnMarie Milazzo

ALL GIRLS (except WENDLA):

Ma-ma who bore me. Ma-ma who gave me. Ma-ma the an -

Dms

f

Vc

Bs

This system contains the first three measures of the vocal line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Measure 1 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 2 starts with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 3 starts with a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. The piano accompaniment is in bass clef. The right hand (RH) has a whole rest in all three measures. The left hand (LH) plays a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include a forte (f) marking in measure 1.

gels. Who made me so sad.

This system contains measures 4 and 5 of the vocal line. Measure 4 starts with a quarter note G3, an eighth note F#3, and a quarter note E3. Measure 5 starts with a quarter note D3, an eighth note C3, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the LH. Dynamics include a forte (f) marking in measure 4.

ANNA

Ma - ma _____ who bore _____ me. Ma - ma _____ who gave _____ me

MARTHA
THEA

Ma - ma _____ who bore _____ me. Ma - ma _____ who gave _____ me

ILSE
WENDLA

Ma - ma _____ who bore _____ me. Ma - ma _____ who gave _____ me

Gtr (8vb)

Vc
(Bs ad lib)

ANNA

No way _____ to han - dle things. _____ Who _____ made me _____ so _____ sad.

MARTHA
THEA

No way _____ to han - dle things. _____ Who _____ made me _____ so _____ sad.

ILSE
WENDLA

No way _____ to han - dle things. _____ Who _____ made me _____ so _____ sad.

ANNA

Ma - ma, _____ the weep - ing. Ma - ma, _____ the an - gels. _____

MARTHA
THEA

Ma - ma, _____ the weep - ing. Ma - ma, _____ the an - gels. _____

ILSE
WENDLA

Ma - ma, _____ the weep - ing. Ma - ma, _____ the an - gels. _____

Vln, Vla



ANNA

No sleep _____ in Hea - ven, or Beth - le - hem. _____ Some

MARTHA
THEA

No sleep _____ in Hea - ven, or Beth - le - hem. _____ Some

ILSE
WENDLA

No sleep _____ in Hea - ven, or Beth - le - hem. _____ Some



ANNA 14 15
pray _____ one day, Christ _____ will come a' - call - in'. call - in'.

MARTHA
THEA
pray _____ one day, Christ _____ will come a' - call - in'. call - in'.

ILSE
WENDLA
pray that _____ one day, _____ Christ _____ will come a' - call - in'.

Hrm

mf

Vln

+Vla, Vc, Bs, (Gtr strums)

ANNA 16 17
light _____ hope that it glows. _____

MARTHA
THEA
light _____ and hope that it glows. _____

ILSE
WENDLA
They light _____ a can - dle, and hope that it glows. _____

Hrm

Vla

ANNA 18 cry for him to come and find them. But

MARTHA THEA And some just lie there, cry - ing for him to come and find them. But

ILSE WENDLA And some just lie there, cry - ing for him to come and find them. But

Hrm

ANNA 20 when he comes, they don't know how to go... Ma-ma

MARTHA when he comes, they don't know how to go... Ma-ma

THEA when he comes, they don't know how to go... Ma-ma

ILSE when he comes, they don't know how to go... Ma-ma who

WENDLA when he comes, they don't know how to go...

Hrm

Vla

ANNA 23 Ma - ma who gave me

MARTHA THEA 24 Ma - ma who gave me

ILSE bore me Ma-ma who gave me. Ma-ma the an -

WENDLA Ma-ma who bore me. Ma-ma who gave me

Vln, Vla

Gtr (8vb)

Bs

ANNA 25 No way to han - dle things. Who made me so bad.

MARTHA THEA 26 No way to han - dle things. Who made me so bad.

ILSE gels. Ma-ma Ma-ma the weep -

WENDLA No way to han - dle things. Who made me so bad.

Vln, Vla

Gtr (8vb)

Bs

ANNA 27 Ma-ma, the weep - ing. Ma-ma, the an - gels. 28

MARTHA THEA Ma-ma, the weep - ing. Ma-ma, the an - gels.

ILSE ing. Ma-ma the an - gels. Sweet Ma-ma

WENDLA Ma-ma, the weep - ing. Ma-ma, the an - gels.

Gtr arp sim.

ANNA 29 No sleep in Hea - ven, or Beth le - hem. 30

MARTHA THEA No sleep in Hea - ven, or Beth le - hem.

ILSE No sleep in Hea - ven, or Beth le - hem.

WENDLA No sleep in Hea - ven, or Beth le - hem.

Hrm

Gtr arp sim.

ANNA

MARTHA
THEA

ILSE

WENDLA

Hrm

p.

31

32

All That's Known

(Melchior)

3

lyrics by Steven Sater
music by Duncan Sheik

MELCHIOR:

1 All that's known, — In His-to-ry, in Sci-ence,

2

3

4 O-ver - thrown — At school, at home, by blind men. You doubt them, And soon

5

6

7 they bark and hound you— Till e-v'ry-thing you say is just a-no - ther — bad a - bout — you. —

8

9

10 All they say — is "Trust In What — Is Writ - ten." — Wars are made, — And some

11

12

+Gtr

Piano

mp

+Vc, Bs

+Vln, Vla

13 how that is wis-dom. 14 Thought is sus-pect, And mo-ney— is their i-dol, And 15

+Vln, Vla

+Vln, Vla

16 no-thing is o-kay un-less it's script-ed in their Bi-ble. 17

3

18 But I know— There's so much more to find— just in 19

Vln, Vla

Vc

mf

20 3 21

look - ing through my - self, and not at them. _____

Vln, Vla

Vc

22 23

Still, I know _____ To trust my own true mind, _____ And to

Vln, Vla

24 3 25

say: _____ there's a way through _____ this...

Vln, Vla

26 On I go, To won-der and to learn-ing- Name the stars and know

27 3

28

mp

+Vc, Bs

29 their dark re-turn-ing. I'm cal-ling, To know the world's true yearn-ing- The

30 31

Vln, Vla

32 33

3 hun-ger that a child feels for ev - 'ry - thing they're shown.

Vln, Vla

34 35 36

You watch_ me- Just watch_ me- I'm call - ing, And one

Vln, Vla

Vc

mf

Bs

37 38 39

day all will know... You watch_ me- Just watch_ me- I'm

call - ing, _____ I'm call - ing, _____ And one -

_____ day all _____ will know... _____

mf +Gtr, Dms

The musical score is for measures 40 through 44 of the piece "All That's Known". It is written for Piano/Conductor. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of four systems of staves. The first system (measures 40-42) includes a vocal line with lyrics "call - ing, _____ I'm call - ing, _____ And one -", a guitar line with a tremolo effect in measure 40 and fingerings 5 and 6 indicated, and a piano accompaniment. The second system (measures 43-44) includes a vocal line with lyrics "_____ day all _____ will know... _____", a guitar line, and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present at the start of measure 44, along with the instruction "+Gtr, Dms" (guitar and drums).

The Bitch of Living

(All Onstage Boys)

lyrics by Steven Sater
music by Duncan Sheik
vocal arr. by AnnMarie Milazzo

$\text{♩} = 122$

MORITZ:

1 2 3

God, I dreamed there was an an - gel, who could

4 5

hear me through the wall, As I cried out, like, in La - tin: "This is

6 7

so not life at all. Help me out - out of this night - mare." Then I

Gtr, Bs
(Gtr cues)

8 heard her sil-ver call___ She said: "Just give it time,___ kid. I come to one and all."___ She said:

Ah_____

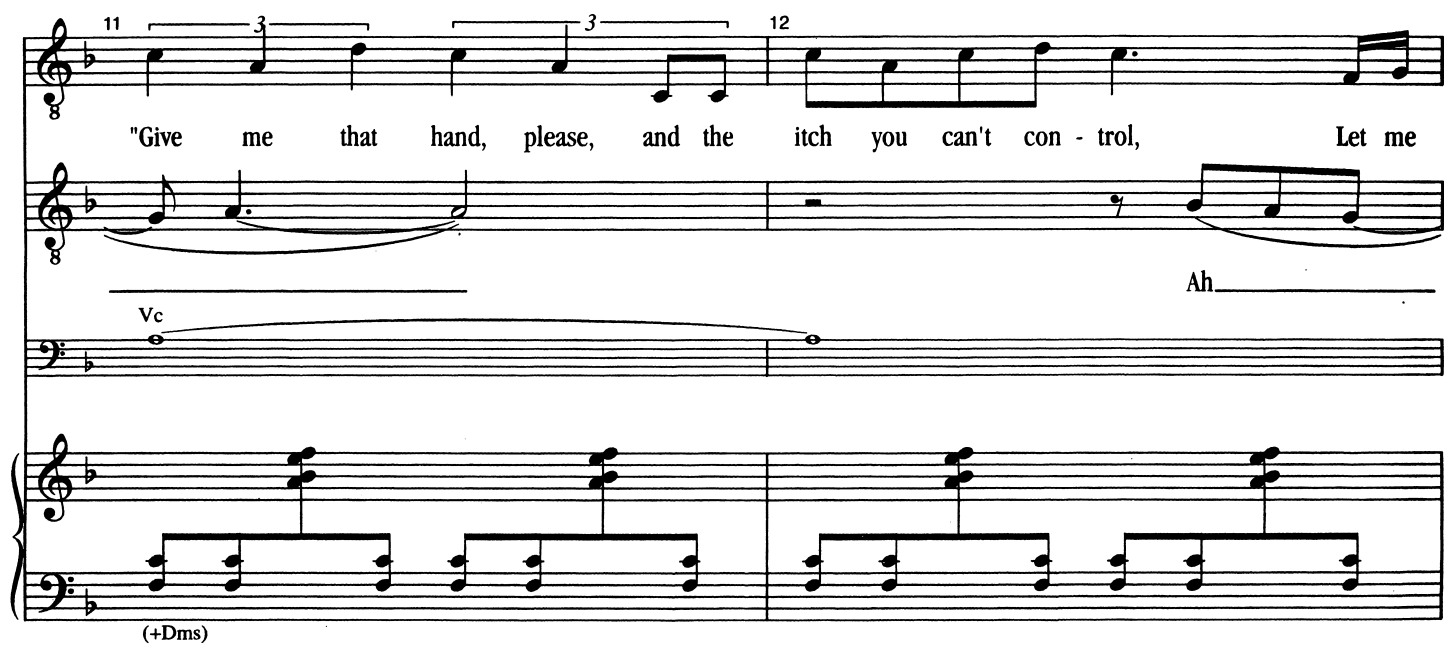


11 "Give me that hand, please, and the 3 3 12 itch you can't con - trol, Let me

Ah_____

Vc

(+Dms)



13 teach you how to han - dle 14 all the sad - ness in your soul.____ Oh, we'll

Ah_____



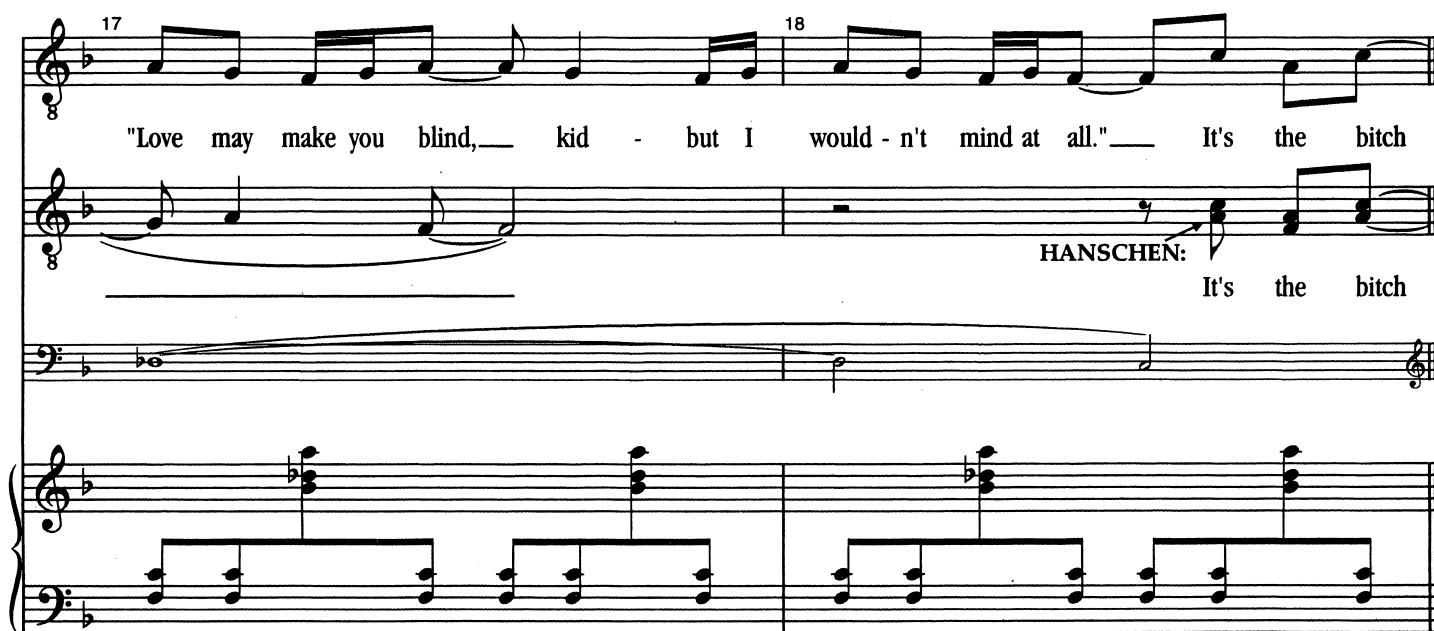
15 work that sil-ver mag - ic, then we'll aim it at the wall." ____ She said:

Ah ____



17 "Love may make you blind, ____ kid - but I would - n't mind at all." ____ It's the bitch

HANSCHEN: It's the bitch



19 20 21

8

— of liv - ing With no - thing but your hand. —

8

— of liv - ing With no - thing but your hand. —

OTTO:

Bitch — Just — the Bitch Just the

+Gtr 2

+Vc

Detailed description: This block contains the first system of the musical score, measures 19 through 21. It features five staves. The top two staves are vocal parts with lyrics. The third staff is for Otto, with lyrics. The bottom two staves are for guitar and bass. Measure numbers 19, 20, and 21 are indicated above the first three measures. The key signature has one flat (B-flat). The time signature is 8/8.

22 23 24

8

Just the bitch — of liv - ing As some - one you can't stand... See, each night,

HANSCHEN:

Just the bitch — of liv - ing As some - one you can't stand...

OTTO:

Bitch Yeah, Just the bitch — of liv - ing As some - one you can't stand...

Vc

Detailed description: This block contains the second system of the musical score, measures 22 through 24. It features five staves. The top two staves are vocal parts with lyrics. The third staff is for Hanschen, with lyrics. The fourth staff is for Otto, with lyrics. The bottom two staves are for guitar and bass. Measure numbers 22, 23, and 24 are indicated above the first three measures. The key signature has one flat (B-flat). The time signature is 8/8.

25 26 27

it's, like, fan-tas-tic toss-ing, turn-ing, with-out rest, 'Cause my day's at the pi-a-no with my

Vc

28 29 30

teach-er and her breasts; And the mu-sic's, like, the one thing I can e-ven get at all, And those

31 32

breasts! I mean, God, please, just let those ap-ples fall... ALL: HANSCHEN: It's the bitch

33 34 35

— of liv - ing OTTO: OTHERS: With no - thing go - ing on. —

Bitch Ah Ah Ah No -

+Vc

36 37 38 MORITZ:

Just the bitch — of liv - ing ask - ing: What went wrong? Do

OTTO, GEORG
HANSCHEN, ERNST:

- thing go - ing on. Just the bitch — of liv - ing ask - ing: What went wrong? Do

Bs, Vc

MORITZ:

39 40 41

they think we want this? Oh — who knows? —

OTTO, GEORG
HANSCHEN, ERNST:

they think we want this? OTTO, GEORG:
HANSCHEN, ERNST: Oh — who knows? —

+Vc

42 43

ERNST:

See, there's

OTHERS:

Ah

44 45 46

HANSCHEN:

show - er - ing in gym class... Bob - by Ma - ler, he's the best...

Ah

PNO PLAYS

f +Gtrs
Vc

con pedale

47 48 49

ERNST:

Looks so nas - ty in those kha - kis... God, my whole

Ah

Ah

50 OTTO:

life's, like, — some test. Then there's

51

OTHERS (exc. GEORG/MORITZ): Ah



52 53 54

GEORG/MORITZ: Mar - i - a - na Whe-lan, as if she'd — re - turn my call.

Ah Ah

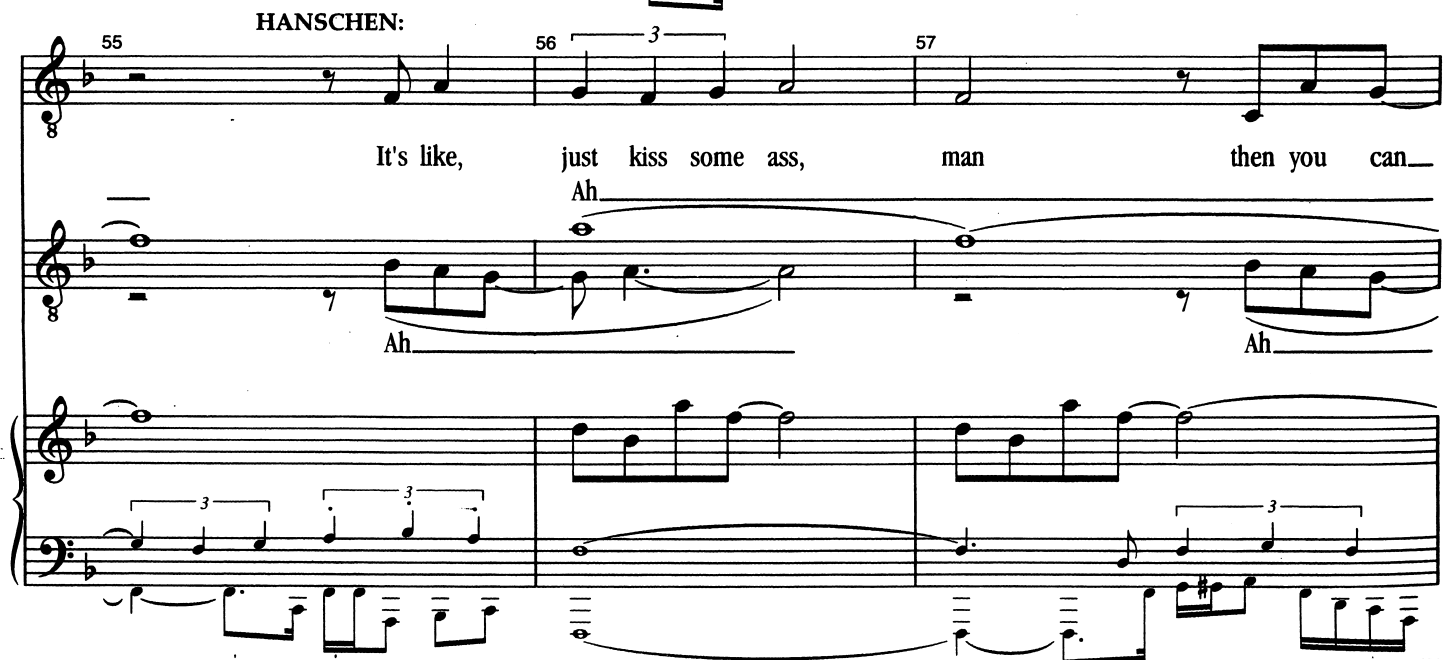


55 HANSCHEN:

It's like, just kiss some ass, man then you can —

56 57

Ah Ah



58 59 60 61

_____ screw 'em all. _____ all. _____

OTTO:

MELCHIOR:

It's the bitch _____

+Gtr 2 (8vb)

PNO OUT

62 63 64

HANSCHEN:

OTTO, HANSCHEN:

It's the bitch _____ of liv - ing. In _____ your head.

OTHERS:

GEORG/MORITZ:

ERNST:

MELCHIOR:

_____ of liv - ing And liv - ing in your head. _____

+Gtrs, Vc

65 66 67

It's the bitch

It's the bitch

It's the bitch

It's the bitch of liv - ing And sens - ing God is dead.

+Vc

Detailed description: This block contains the first system of the musical score, measures 65 to 67. It features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'It's the bitch' in measure 65. In measure 66, the lyrics continue with 'of liv - ing'. In measure 67, the lyrics are 'And sens - ing God is dead.' The piano accompaniment provides harmonic support, with a +Vc (Violoncello) part indicated in measure 67.

68 69 70

HANSCHEN:

MELCHIOR:

of liv - ing And tryin' to get a - head.

You watch me. Just watch me. I'm call -

Detailed description: This block contains the second system of the musical score, measures 68 to 70. It features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'of liv - ing' in measure 68. In measure 69, the lyrics continue with 'And tryin' to get a - head.' In measure 70, the lyrics are 'You watch me. Just watch me. I'm call -'. The piano accompaniment provides harmonic support, with a +Vc (Violoncello) part indicated in measure 70.

71 MORITZ: 72 73 ALL: HANSCHEN: MELCHIOR:

It's the bitch_____ of liv-ing Just get - ting out of bed._____ It's the bitch_____

- in' and one_____ day._____ All will know._____

+Vc

74 75 76

_____ of liv-ing Liv - ing_____ Liv-ing And get - ting what you get._____

_____ All will know._____

Vc

77 78 79

Just the bitch_____ of liv-ing God, is_____

Just the bitch_____ of liv-ing And know - ing this is it._____ God, is_____

+Gtrs, Vc

80 81 82 83

— this it? — This can't be it. —

— this it? — This can't be it. —

The musical score for measures 80-83 features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). Measures 80 and 81 show the vocalists singing "— this it? —". Measures 82 and 83 show the vocalists singing "This can't be it. —". The piano accompaniment consists of chords and eighth-note patterns in the bass line.

84 85

Oh, God, what a bitch!

Oh, God, what a bitch!

The musical score for measures 84-85 continues with two vocal staves and a piano accompaniment. Measures 84 and 85 show the vocalists singing "Oh, God, what a bitch!". The piano accompaniment features chords and eighth-note patterns in the bass line, with some accents in measures 84 and 85.

My Junk

(All Onstage Actors)

lyrics by Steven Sater
music by Duncan Sheik
vocal arr. by AnnMarie Milazzo

$\text{♩} = 108$ VAMP, VOCAL LAST X (WENDLA:)

1 2 3

In the midst of this no-thing, this

Gtr 2

Gtr

4 5 6

MARTHA:

miss of a life, Still, there's this one thing— just to see you go by. It's

THEA:

7 al - most like lov - in' - 8 sad _____ as that is. _____ May _____

ANNA:

9 _____ not be cool, but it's so _____ 10 where I live. It's like _____

11 _____ I'm your lov-er- or, more _____ 12 like your ghost- 13 I spend the day won-d'rin' what you do,

(+Bs)

THEA:

14 15

— where you go... — I try — and just kick it, but then, what —

ALL+ILSE:

16 17 18

— can I do? — We've all — got our junk, and my junk is you. See us, win -

WENDLA/MARTHA (upper)
THEA/ILSE/ANNA (lower):

19 20 21

- ter walk - in' - af - ter a storm. — It's chill — in the wind — but it's warm

Vc

+Gtr 2

— in your arms. We stop, — all snow - blind — May

— not be true — We've all — got our junk, and

my junk is — you. —

3

22 23 24 25 26 27 28 29

The musical score is for a piece titled "5. My Junk". It is written for Piano/Conductor. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "— in your arms. We stop, — all snow - blind — May", "— not be true — We've all — got our junk, and", and "my junk is — you. —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The score is divided into systems, with measures 22 through 29 shown. Measure 28 includes a triplet of eighth notes. The piece ends with a double bar line and a key signature change to F major (two flats) in measure 29.

"Piano Lesson"

FRAÜLEIN GROSSEBUSTENHALTER: Well done, Georg.
Allegro Moderato And now the Prelude in C Minor.

30 31

GEORG PLAYS PIANO thru m. 47

1st x: segue from Bach – QUICK OUT on door knock

2nd x: "Well, then." – QUICK OUT on Fraülein's interruption

3rd x: "And this time, bring out the left hand." – QUICK OUT on door knock

4th x: "One minute." (beat) – QUICK OUT on Fraülein's interruption

32 33 34 35 36

Gtr (8vb)

p

37 38 39 40 41

42 43 44 45 46 47

GEORG:

48 49 50

Well, you'll have to ex-cuse me, I know it's so off, I love

Gtr

HANSCHEN:

51 52 53

— when you do— stuff that's rude— and so wrong. I go up to my room, turn the ste -

+Vc, Bs

THEA:

54 55 56

re - o on, Shoot up some you in the You of some song. I lie—

ILSE/GEORG/ERNST:
(8^{vb}) I lie

WENDLA/OTTO:
(8^{vb}) I lie

MARTHA/MORITZ/ANNA:
(a tono) I lie

57 58 59

— back, just drift-in', and play — out these scenes. I ride on the rush - all the hopes,

back Drift - in' These scenes — The rush

back Drift - in' These scenes — The rush

back Drift - in' These scenes — The rush

(+Dms)



ANNA:

60 61 62

— all the dreams. I may — be neglectin' the things — I should do. — (But) we've all

the — dreams. — (women a tono) We've all got our junk

the — dreams. — (women a tono) We've all got our junk

the — dreams. —



ANNA/THEA/MELCHIOR/
ERNST/HANSCHEN:

63 64

— got our junk, and my junk is you. See we still—

Junk Yeah— Yeah— Yeah—

Junk Yeah— Yeah— Yeah—

Yeah— Yeah— Yeah— Yeeah— Yeah—

65 66 67

— keep talk - in' af - ter you're gone.— You're still— with me then,— feels so good

af - ter you're gone.— Good

(OTTO lower)

af - ter you're gone.— Good

af - ter you're gone.— Good

68 in my arms. They say you go blind. May -

69

70

in my arms. Stop. Go blind. Stop. May -

in my arms. Stop. Go blind. Stop. May -

in my arms. Stop. Go blind. Stop. May -

71 be it's true. (But) we've all got our junk, and

72

73

be it's true. But our junk yeah junk is you.

be it's true. But our junk yeah junk is you.

be it's true. But our junk yeah junk is you.

be it's true. But our junk yeah junk is you.

MEN: 74 3 75

WOMEN: my junk is you. It's like

My junk is you. Oh we stop

My junk is you. Oh we stop

My junk is you. Oh we stop

My junk is you. Oh we stop

76 77 78

we stop time. What can I do.

time. What can I do

time. What can I do

time. What can I do

79 We've all _____ got our junk, and my junk is _____ you. _____

80 when my junk _____ is _____ you. _____ and my junk is _____ you. _____

81 when my junk _____ is _____ you. _____ and my junk is _____ you. _____

82 my junk is _____ you. _____ YOU YOU YOU!

83 my junk is _____ you. _____ YOU YOU YOU!

84 my junk is _____ you. _____ YOU YOU YOU!

85 my junk is _____ you. _____ YOU YOU YOU!

The musical score is for a piece titled "5. My Junk". It is written for Piano/Conductor. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The music is arranged in five systems, each with a vocal line and a piano accompaniment. The vocal line consists of four staves, and the piano accompaniment consists of two staves. The score includes lyrics and musical notation, including notes, rests, and dynamic markings. The lyrics are: "We've all _____ got our junk, and my junk is _____ you. _____", "when my junk _____ is _____ you. _____ and my junk is _____ you. _____", "my junk is _____ you. _____ YOU YOU YOU!", "my junk is _____ you. _____ YOU YOU YOU!", "my junk is _____ you. _____ YOU YOU YOU!", and "my junk is _____ you. _____ YOU YOU YOU!". The score includes measures 79 through 85. Measure 79 is the start of the first system. Measure 80 is the start of the second system. Measure 81 is the start of the third system. Measure 82 is the start of the fourth system. Measure 83 is the start of the fifth system. Measure 84 is the start of the sixth system. Measure 85 is the start of the seventh system. The score includes a piano introduction in measure 79. The piano accompaniment features a steady eighth-note rhythm in the right hand and a steady eighth-note rhythm in the left hand. The vocal line features a melody that is simple and easy to sing. The lyrics are simple and easy to remember. The score is suitable for a children's choir or a school band.

Piano/Conductor

Piano
Harmonium

SPRING AWAKENING

6

Touch Me

(All Boys and Girls)

lyrics by Steven Sater
music by Duncan Sheik
vocal arr. by AnnMarie Milazzo

Piano accompaniment for measures 1-3. The music is in 6/8 time with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of eighth notes.

MELCHIOR:

Vocal line and piano accompaniment for measures 4-6. The vocal line begins with a rest in measure 4, followed by the lyrics "Where I go, when I go there, No more". The piano accompaniment continues with the same eighth-note pattern.

Vocal line and piano accompaniment for measures 7-9. The vocal line continues with the lyrics "mem - 'ry a - ny - more. On - ly drift - ing on some ship,". The piano accompaniment continues with the same eighth-note pattern.

WENDLA, ANNA,
GEORG:

Oh

THEA, MARTHA,
HANSCHEN:

Oh

MELCHIOR, OTTO,
ERNST, ILSE:

I

MORITZ:

The wind that whis-pers of the dis - tance__ to shore. Where I

go.

go.

go.

go, when I go there, No more list' - ning__ a - ny-

Bs

16 Ah

17 Ah

18 Hi - yi - yi

8 more. On - ly hymns u - pon your lips; A mys - tic wis - dom, ris - ing

19 with them, to shore.

20

ERNST:

21 Touch Me just like that. And that oh, yeah

22 4

23

Gtr (strum)

Piano

+Stgs, Dms

Detailed description: This is a musical score for a piano and conductor. It consists of three systems of staves. The first system (measures 16-18) features vocal lines with lyrics 'Ah', 'Ah', and 'Hi - yi - yi'. The second system (measures 19-20) continues the vocal lines with lyrics 'more. On - ly hymns u - pon your lips; A mys - tic wis - dom, ris - ing' and 'with them, to shore.'. The third system (measures 21-23) is marked 'ERNST:' and includes lyrics 'Touch Me just like that. And that oh, yeah'. It also includes guitar (Gtr) strumming and piano accompaniment (Piano +Stgs, Dms) parts. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). Measure numbers 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the top of their respective staves. A '4' is written above a group of notes in measure 18 and measure 22.

24 25 26

8

now, that's heaven. Now, that I like. God, that's so nice.

27 28 29 30

8

Now low-er down, where the figs___ lie.

*Underscore***GROUP 1:**

31 32 33

Oh___ my God Oh___ yeah, yeah, yeah Oh___ my God Oh___

GROUP 2:

Oh___ my God Oh___ yeah, yeah, yeah Oh___ my God Oh___

GROUP 3:

Oh___ my God Oh___ yeah, yeah, yeah Oh___ my God Oh___

[GO TO HARMONIUM]

Stgs

Measures 34, 35, and 36 of the musical score. The vocal parts (three staves) and piano accompaniment (grand staff) are shown. The lyrics are: "— yeah, yeah, yeah" for measure 34; "Oh_____ my God" for measure 35; and "Oh_____ yeah, yeah, yeah" for measure 36. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 37, 38, and 39 of the musical score. The vocal parts (three staves) and piano accompaniment (grand staff) are shown. The lyrics are: "Oh_____ my God" for measure 37; "Oh_____ yeah, yeah, yeah" for measure 38; and "Touch Me_____" for measure 39. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

40 41 42

Touch Me Ah

Touch Me Ah

Touch Me Ah

40 41 42

43 44 45 46 SAFETY

Ah

Ah

Ah

Hrmn.

HARMONIUM

p TACET

43 44 45 46 SAFETY

Ah

Ah

Ah

Hrmn.

HARMONIUM

p TACET

47 **+KRYSTA:** 48 49

Oh Oh Oh my God

Oh Oh Oh my God.

+GERARD: **+JENN/ROBI:**

Oh Oh Oh my God

OTTO:

Where I go, when I

PLAY

p *cresc.* *mf* +Vla

Gtr (strum)

50 51 52

go there, No more sha - dows. a - ny - more. On - ly

Hrmn.

Hrmn.

53 54 55

4

you there in the kiss; And no-thing miss-ing as you're drift-ing, _____ to

Hrmn.

GROUP 1:

56 57 58 59

Where I go. No more weep-ing

GROUP 2:

Where I go. No more weep-ing

GROUP 3:

Where I go. No more weep-ing

GEORG:

8

shore. Where I go, when I go there, No more weep-ing _____ a-ny-

Hrmn.

sub. p

60

Oh No___ No___ No___

Oh No___ No___ No___

Oh No___ No___ No___

Oh No___ No___ No___

more.____ On - ly in and ⁴ out your lips;

61

Hrnn.

62

63

64

Touch me____

+JENN: Touch me____

Touch me____

Touch me____

The bro-ken wish-es wash-ing with them,____ to shore.

Hrnn.

65 66 67

All si - lent Ba - by just tell me

All si - lent Ba - by just tell me

All si - lent Ba - by just tell me

MELCHIOR/
MORITZ:

Touch me all si-lent, Tell me please

Hrmn. *p*

ILSE PLAYS PIANO al fine

+Gtr

68 69 70

All is for - gi - ven Touch Oh Oh

All is for - gi - ven Touch Oh Oh

All is for - gi - ven Touch Oh Oh

+MEN: 4 4

all is for - gi - ven. Con-sume my wine. Con-sume my mind.

Hrmn.

ERNST, WENDLA,
ANNA:

71 Oh _____

72 There I go, There I go,

THEA, MARTHA,
HANSCHEN:

There I go, There I go,

OTTO, ILSE,
GEORG:

Oh _____

There I go, There I go,

MELCHIOR, MORITZ only:

I'll tell you how, how the winds sigh.

Hrnm.

Hrnm.

7 7 7 7

ERNST, WENDLA,

ANNA: (Men 8vb)

73 74 75 76

Touch me Just try it. Now, that's it. God Oh that's hea-ven Touch

THEA, MARTHA:

Touch me Just try it. Now, that's it. God Oh that's hea-ven Touch

MORITZ, Touch me

MELCHIOR, ILSE:

Touch me Just try it. Now, that's it. God Oh that's hea-ven Touch

GEORG:

Touch Me just try it. Now, there that's it God, that's heaven.

HANSCHEN/

OTTO:

ooh ooh ooh ooh ooh

Hrnn.

f

3 3

77 78 79 80

I love your light Where the sins cry

I love your light Where the sins cry

I love your light Where the sins cry

8 I'll love your light. I'll love you right. We'll wan-der down where the sins cry.

ooh ooh ooh ooh ooh

Hrmn.

4 4

Detailed description: This musical score is for a piece titled '6. Touch Me'. It features four vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: 'I love your light' (measures 77-78), 'Where the sins cry' (measures 79-80), and 'I'll love your light. I'll love you right. We'll wan-der down where the sins cry.' (measures 81-84). There are also 'ooh' vocalizations. The piano part includes a 'Hrmn.' section and a section with four-measure rests. The score is numbered 77 through 80 at the top.

81 82 83

ALL: Touch me just like that. now low - er down,

Touch me

Touch me

Touch me

Touch me GEORG: *vocal ad lib.*

Touch Me

Hrmn.

84 85 86 87

where the sins__ lie. Love me just for a bit. We'll wan-der down,

GEORG + SWINGS:

Ooh_____

Hrmn.

88 *f* 89 90 ALL: *mf* 91

where the winds__ sigh. where the winds sigh.

Hrmn.

dim. poco a poco

+Bs

92 *mp* 93 94 *p* 95

where the winds__ sigh. where the winds__ sigh.

Hrmn.

Vln, Vla

Vc

The musical score is for a piece titled "6. Touch Me". It is a page from a larger score, indicated by the page number "- 56 -". The score is written for Piano/Conductor, Horns (Hrmn.), Violins and Violas (Vln, Vla), and Violoncello (Vc). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 88 to 91. The second system covers measures 92 to 95. The vocal line (soprano) has lyrics: "where the winds__ sigh." in measure 88, "where the winds sigh." in measure 90, "where the winds__ sigh." in measure 92, and "where the winds__ sigh." in measure 94. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The tempo/mood is marked "ALL: *mf*". The score includes various musical notations such as slurs, ties, and articulation marks.

Piano/Conductor
Harmonium

SPRING AWAKENING

7

The Word of Your Body

(Wendla, Melchior)

lyrics by Steven Sater
music by Duncan Sheik

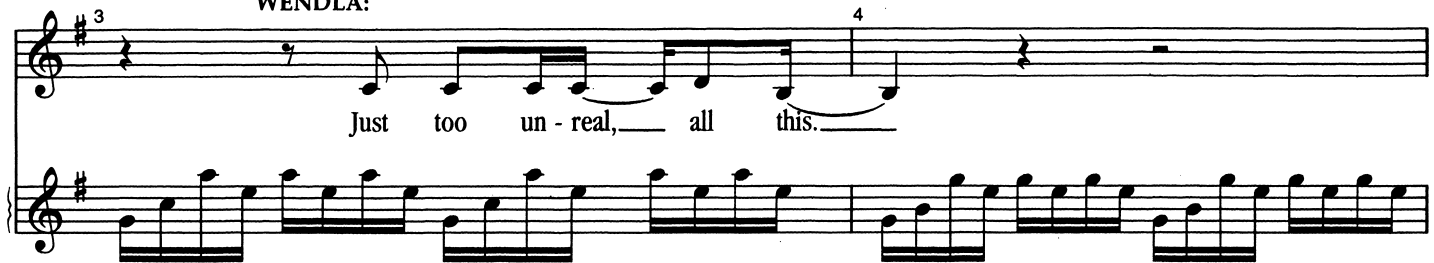
"...Peace settles over you."

Very Steadily ♩ = 63

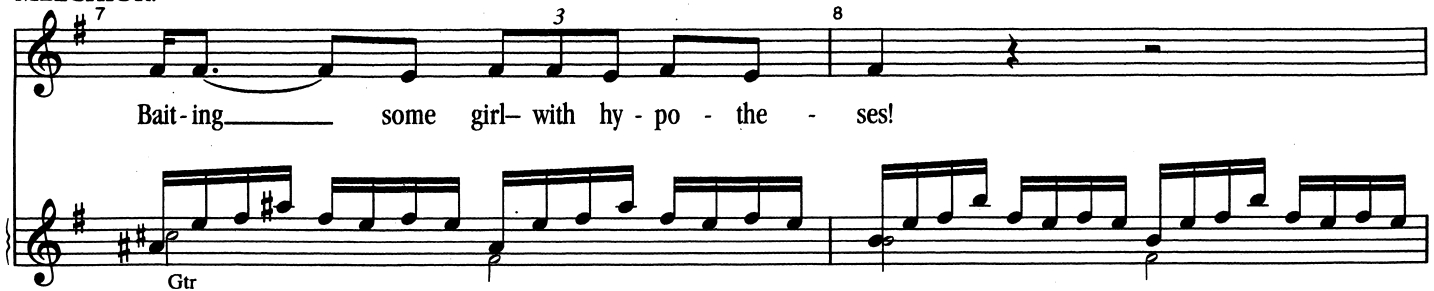
COMPUTER TRACK



WENDLA:



MELCHIOR:



WENDLA:

Measures 9 and 10 of Wendla's vocal part. The key signature is one sharp (F#). Measure 9 contains the lyrics "Have - n't you heard the word" and features a triplet of eighth notes. Measure 10 contains the lyrics "of your bo - dy?" and features a triplet of eighth notes. The melody is written on a single staff.

MELCHIOR:

Measures 9 and 10 of Melchior's vocal part. The key signature is one sharp (F#). Measure 9 contains the lyrics "Have - n't you heard the word" and features a triplet of eighth notes. Measure 10 contains the lyrics "of your bo - dy?" and features a triplet of eighth notes. The melody is written on a single staff.

Piano accompaniment for measures 9 and 10. The key signature is one sharp (F#). The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The music is written on a grand staff.

MELCHIOR:

Measures 11 and 12 of Melchior's vocal part. The key signature is one sharp (F#). Measure 11 contains the lyrics "Don't feel a thing- You wish." and features a triplet of eighth notes. Measure 12 contains the lyrics "Don't feel a thing- You wish." and features a triplet of eighth notes. The melody is written on a single staff.

Gtr

Guitar accompaniment for measures 11 and 12. The key signature is one sharp (F#). The guitar plays a series of eighth notes. The music is written on a single staff.

Hrnn.

p

Horn and Piano accompaniment for measures 11 and 12. The key signature is one sharp (F#). The horns play a series of eighth notes, and the piano plays a series of eighth notes. The music is written on a grand staff.

Vln, Vla,
Glock

Vc

Violin, Viola, Glockenspiel, and Violoncello accompaniment for measures 11 and 12. The key signature is one sharp (F#). The violins, violas, and glockenspiel play a series of eighth notes, and the violoncello plays a series of eighth notes. The music is written on a grand staff.

WENDLA:

Grasp - ing at pearls with my fin - ger-tips...

Hrnn.

Detailed description: This block contains the musical notation for Wendla's vocal part, measures 13 and 14. The vocal line is in treble clef with a key signature of one sharp (F#). Measure 13 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 14 starts with a quarter note F#4, followed by a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes in the treble clef, and the left hand plays a series of eighth notes in the bass clef. The piano part is marked with a piano (p) dynamic.

MELCHIOR:

Hold - ing her hand like some lit - tle tease.

Hrnn.

Detailed description: This block contains the musical notation for Melchior's vocal part, measures 15 and 16. The vocal line is in treble clef with a key signature of one sharp (F#). Measure 15 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 16 starts with a quarter note F#4, followed by a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes in the treble clef, and the left hand plays a series of eighth notes in the bass clef. The piano part is marked with a piano (p) dynamic.

17 3 18

Have - n't you heard the word of my want - ing?

Hrmn.

BOTH:

19 20

O, I'm gon - na be wound - ed.

Hrmn.

(Gtr downbeats)

Bs

21
0, I'm gon-na be your wound.

Hrmn.

23
0, I'm gon-na bruise you.

Hrmn.

25
0, you're gon-na be my bruise.

Hrmn.

The musical score is written for Piano/Conductor, Harmonium (Hrmn.), and Piano (P). It consists of three systems of music, each with a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system covers measures 21-22, the second system covers measures 23-24, and the third system covers measures 25-26. The vocal lines are in a soprano or alto range, and the piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: '0, I'm gon-na be your wound.' (measures 21-22), '0, I'm gon-na bruise you.' (measures 23-24), and '0, you're gon-na be my bruise.' (measures 25-26). The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte).

WENDLA: 27 28

Just too un - real, all this.

MELCHIOR:

Just too un - real, all this.

Gtr

WENDLA: 29 30

Watch - ing his world slip through my fist...

MELCHIOR: 31 32

Play - ing with her in your fan - ta - sies.

Vln, Glock

Measures 33 and 34 of the score. The vocal parts (Soprano and Alto) sing: "Have - n't you heard a word— how I _____ want _____ you? _____". The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

Measures 35 and 36 of the score. The vocal parts (Soprano and Alto) sing: "O, I'm gon - na _____ be wound - ed." The piano accompaniment includes a section for "Hrnn." (Horn) and a section for "Vln, Glock" (Violin and Glockenspiel). The piano part also includes a section for "(Gtr downbeats) (+Vla) Vc" (Guitar downbeats, Viola, and Violoncello). The bass line in the piano part includes a "Bs" (Bass) section.

37 38

0, I'm gon-na be your wound.

Hrnn.

39 40

0, I'm gon-na bruise you.

Hrnn.

41 42

0, you're gon-na be my bruise.

Hrnn.

Glock

Detailed description: This is a page of a musical score for a piece titled '7. The Word of Your Body'. The page is numbered 64. It features four systems of music. Each system includes a vocal line (soprano), a harp line (labeled 'Hrnn.'), a piano line, and a glockenspiel line (labeled 'Glock'). The vocal line has lyrics: '0, I'm gon-na be your wound.' (measures 37-38), '0, I'm gon-na bruise you.' (measures 39-40), and '0, you're gon-na be my bruise.' (measures 41-42). The harp and piano lines provide accompaniment. The glockenspiel line has various markings, including 'Glock' and 'Glock' with a circled 'G'. The score is written in G major (one sharp) and 4/4 time. The piano part includes dynamic markings like 'p' and 'p.'.

The Dark I Know Well

(Martha, Ilse, Moritz, Georg, Otto, 2 Boys, 2 Girls)

lyrics by Steven Sater
music by Duncan Sheik

♩ = 108 **VAMP** **MARTHA:**

[Harmonium TACET] There is a part I can't tell

pp
Gtr, Vc

about the dark I know well. You say,

— "Time for bed now, child," Mom just smiles that smile—

mp
(constant  rhythm continues, strumming)



11 12 13 14 3

Just like___ she nev-er saw me. Just like___ she nev-er saw me... So, I

15 16 17 18

leave, want-in' just to hide.___ Know-in' deep___ in - side___

+Vc

19 20 21 22 3

You are___ com-in' to me. You are___ com-in' to me... You say all___

GEORG PLAYS PIANO

23 24 25

___ you want is just a kiss___ good - night,___ Then you hold___ me and you whis-per, "Child, the

Piano+Vc (8vb)

f

continues...

+Bs, Dms

26 27 28

Lord won't mind. It's just you and me. Child, you're a

29 30

beau - ty. God,

31 32 33

it's good- the lov-in'- ain't it good to - night You ain't seen noth-in' yet- gon-na treat

ff

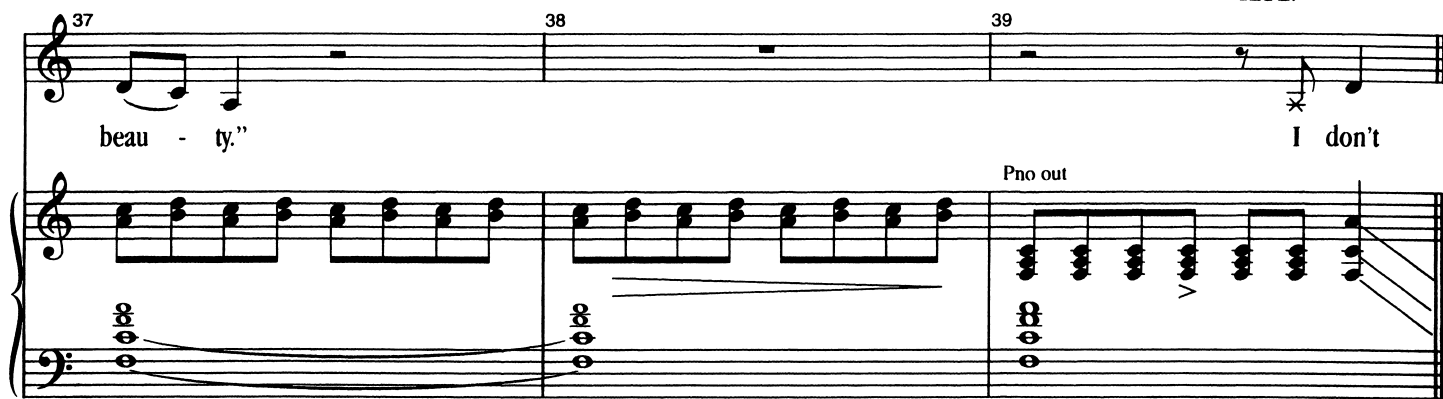
34 35 36

you right. It's just you and me. Child, you're a

ILSE:

37 beau - ty." 38 39 I don't

Pno out



40 scream, though I 41 know it's wrong. 42 I just play a - long.

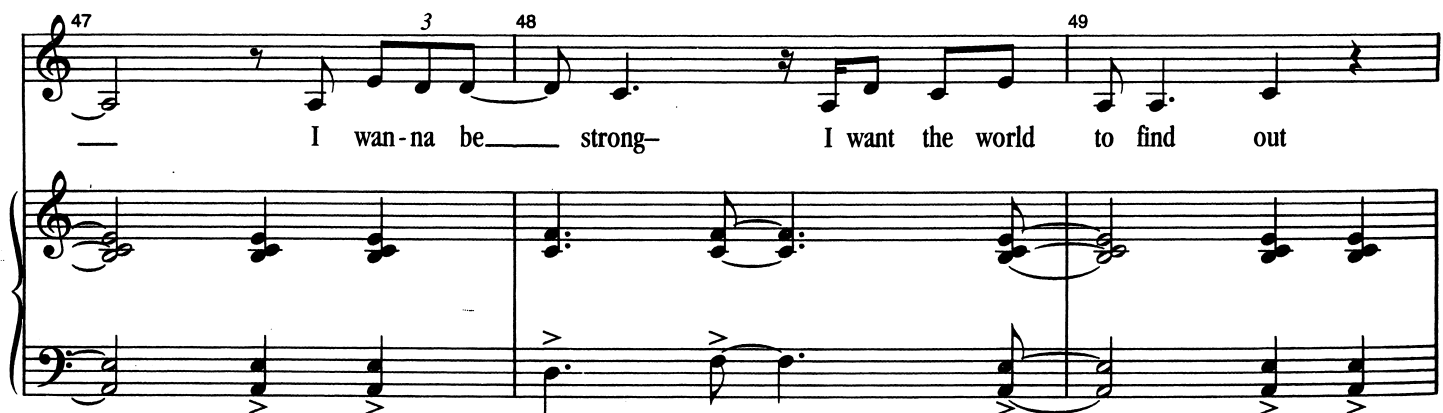
mp (+Dms)



43 I lie there and breathe, 44 45 lie there and breathe.



47 I wan-na be strong- 48 49 I want the world to find out



50 That you're dream - in' on me, 51 Me and my 52

+MARTHA:

53 "beau - ty," 54 Me and my 55 "beau - ty." You say all

56 you want is just a kiss 57 good - night, 58 Then you hold me and you whis-per, "Child, the

MORITZ, OTTO, GEORG,
MALE SWINGS:

Ah Ah

Piano + Vc (8vb)

f

+Bs, Dms

continues...

59 60 61

Lord won't mind. It's just you and me. Child, you're a

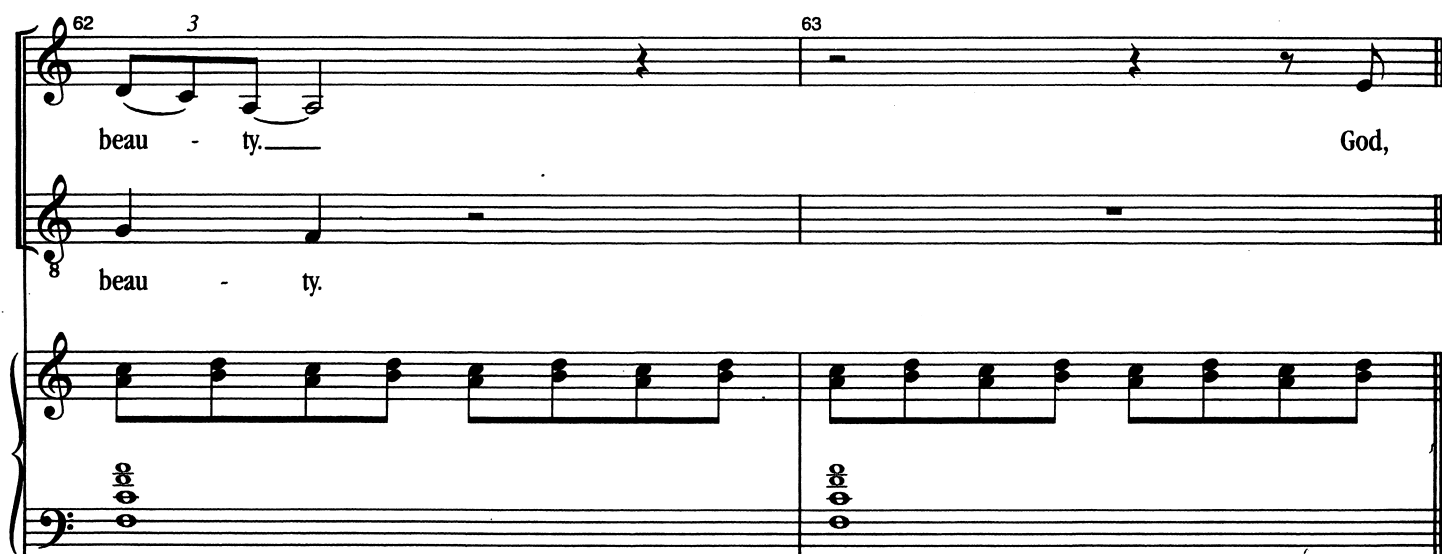
Child, you're a



62 3 63

beau - ty. God,

beau - ty.

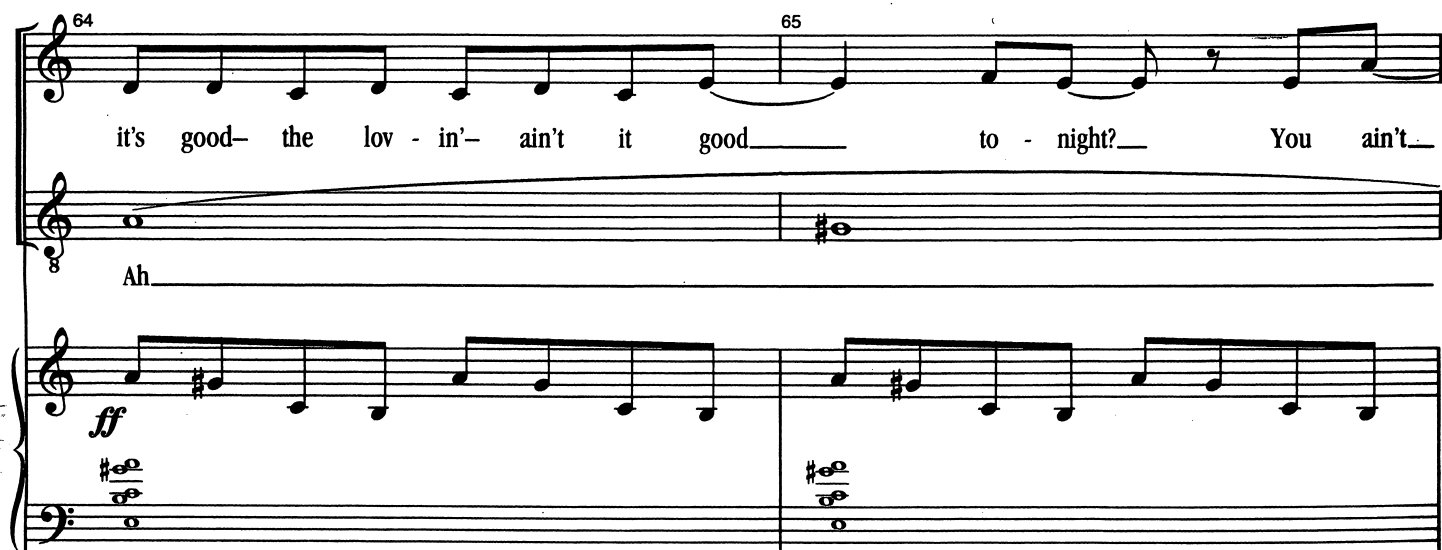


64 65

it's good- the lov - in'- ain't it good to - night? You ain't

Ah

ff



66 67 68

— seen no-thin' yet— gon-na teach— you right. It's just you and me.

Ah

+ 1 FEMALE SWING:

69 70 71

Child, — you're a beau - ty." There is a part I can't

Child, — you're a beau - ty.

+ 2nd FEMALE SWING:

72 73 74 75

tell about the dark — I — know — well. — There is a part I can't

Ah Dark I know well. —

76 77 78 79

tell about the dark I know well. There is a part I can't

Ah Ah

80 81 82 83

tell about the dark I know well. There is a part I can't

Ah Dark I know well.

84 85 86 87

tell about the dark I know well.

Ah Ah

8a

The Word of Your Body - Reprise 1

(Otto and Georg)

lyrics by Steven Sater
music by Duncan Sheik

OTTO:

1 2 3

GEORG PLAYS

p

Vc

0, you're gon - na be wound - ed.

+GEORG:

4 5 6

0, I'm gon-na be your wound... 0, I'm gon-na bruise

7 8 9

you. 0, you're gon-na be my bruise.

And Then There Were None

(Moritz with Onstage Boys)

lyrics by Steven Sater
music by Duncan Sheik

1 *detached* 2 3 4

Gtr
p

5 6 7 8

9 10 11

GABOR: "...And even if it were, I cannot
provide the money you request."

MORITZ:
vocal last x

12 13 14

Uh

15 huh... uh huh... uh huh... well, fine. 16 Not like it's e - ven worth the time. But

+Vc

f (+Dms)

+Bs

17 still, you know, you wan-ted more. 18 Sor-ry, it won't change- Been there be -

19 fore. 20 21

p

GABOR: "On the contrary, as Melchior's mother,
I truly believe it to be my duty (to curb this...)"

MORITZ:

22 23 24

The

25 thing that sucks— o - kay?— for me, — A 26 thou - sand bucks, I'm, like, — scot - free. And

27 I mean, please... That's all I need. — 28 Get real, o - kay. By now, you know the

29 score. — 30 31

GABOR: "...could have worked harder last semester,
and also that too rigorous a condemnation of your
current misfortune (could have the gravest...)"

32 33 34 **MORITZ:**
You

35 wan - na laugh. It's too ab - surd. You start to ask. Can't hear

36

37

legato

Pno *f* Vc

38 a word. You wan - na crash and burn

39

40 Right, tell me more.

41

42

Gtr, Vc

GABOR: "...escape not be possible,
you would take your own life."

MORITZ:

43

44

45

46

0 -

p Gtr, Vc

47 48 49

kay, so now we do the play.____ Act like we so care.____ No way. You'll write my folks-? Well, o-kay.

f

50 51 52

Babe,____ thats how it goes._____

p

53 54 55

more legato

mf Pno >
Gtr, Vc

GABOR: "...and yet gone on to brilliant careers.
Consider, for example..."

MORITZ:

56 57 58

They're

59 not my home. Not a-ny - more. 60 61 Not like they so were before. 62

BOYS:

oooh... oooh... ah...

(Gtr continues rhythm)

Vc

f

Bs

63 Still, I'll split, and they'll, like... Well, who knows? Who knows? Who 64 65 66

ah...

FRAU: "...feelings for you, or on your relationship with Melchior."
MORITZ/
HANSCHEN:

67 knows? 68 69 70 Uh

Gtr, Vc

Gtr, Vc

71 huh... uh huh... uh huh... well, fine. 72 Not like it's e - ven worth the time. But

HANSCHEN: MORITZ: MORITZ/
OTTO:
73 still, you know, you wanted more. 74 O - kay, so nothing's changed. 75 Heard that be - fore. You

76 wan - na laugh. 77 It's too ab - surd. 78 You start to ask. Can't hear

OTTO: MORITZ:
79 a word. 80 You're gon - na crash and burn. 81 Right, tell me more.

82 83 84

You start to cave. You start to cry. You

Gtr Pno

85 86 87

try to run. No - where to hide. You want to crum - ble up,

Gtr Pno

88 89 90

and close that door.

Gtr, Vc

GABOR: "...unchangingly and most
fondly yours, Fanny Gabor."

91 92 93 94

MORITZ:

Just

Gtr, Vc

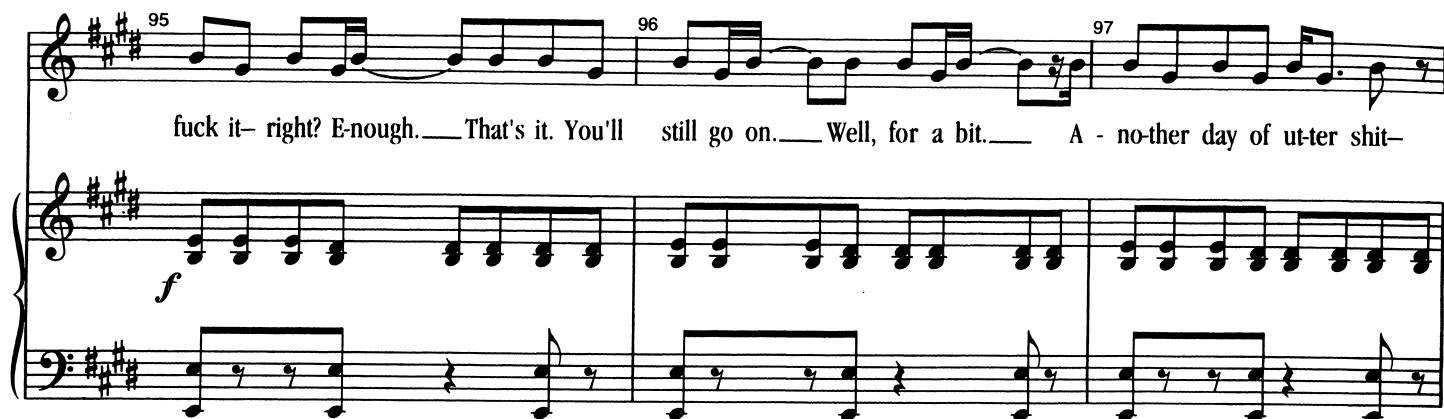
p

+Vc

95 fuck it- right? E-nough. That's it. You'll still go on. Well, for a bit. A - no-ther day of ut-ter shit-

96

97

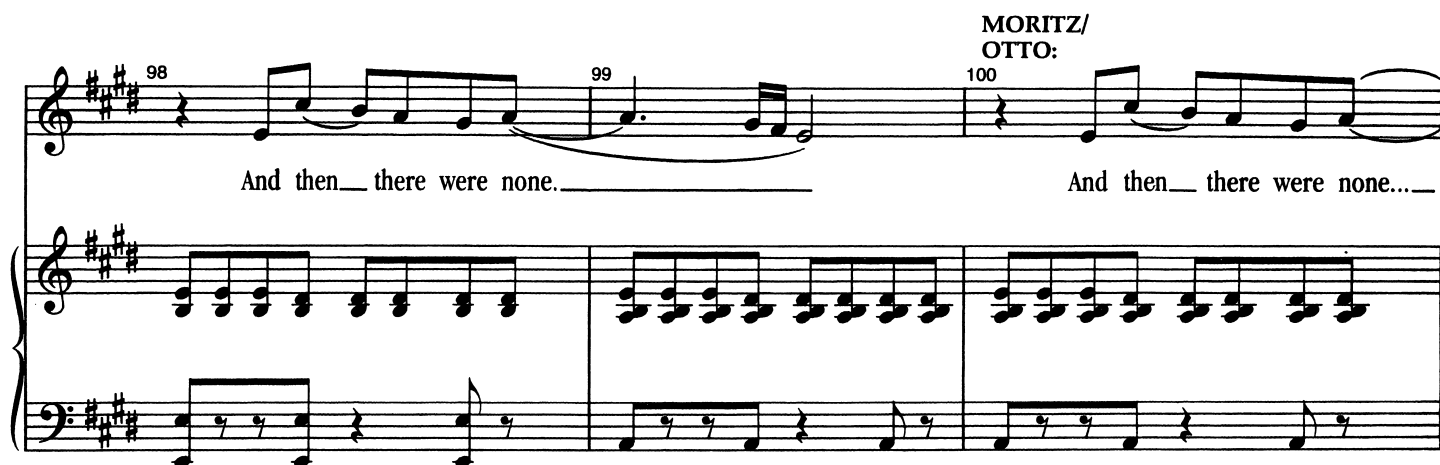


MORITZ/
OTTO:

98 And then__ there were none.

99

100 And then__ there were none...



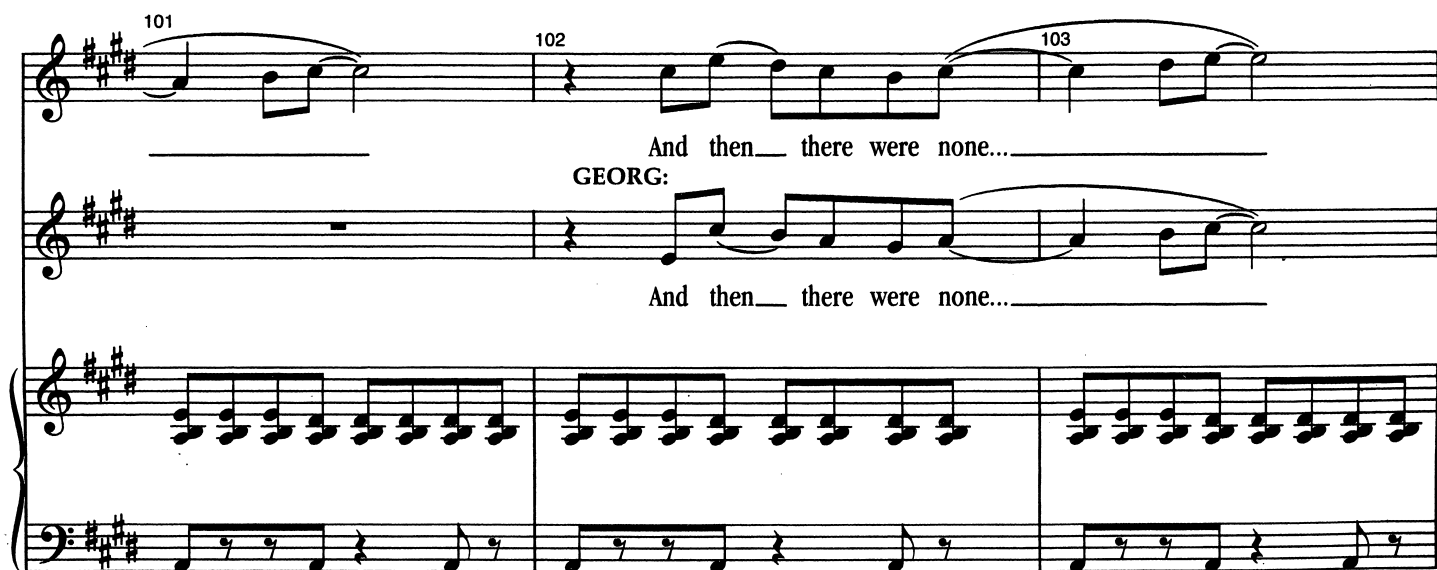
101

102 And then__ there were none...

GEORG:

103

And then__ there were none...



104

And then___ there were none...

105

And then___ there were none...

HANSCHEN/
ERNST:

And then___ there were none...

106

Gtr (solo)
(+Cym)

The musical score is for the piece 'And Then There Were None'. It features four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part consists of chords in the right hand and single notes in the left hand. The vocal parts have lyrics: 'And then___ there were none...'. The score includes measure numbers 104, 105, and 106. A guitar solo with cymbal is indicated at the end of the piano part.

SEGUE AS ONE TO:
"Mirror Blue Night"

Mirror-Blue Night

(Melchior and Boys except Moritz)

lyrics by Steven Sater
music by Duncan Sheik

BOYS:

1 2 3 4

Flip—

g^{ua} Vln Vla Vc

Computer Track

(Vln, Vla, Vc — harmonic efx)

5 6

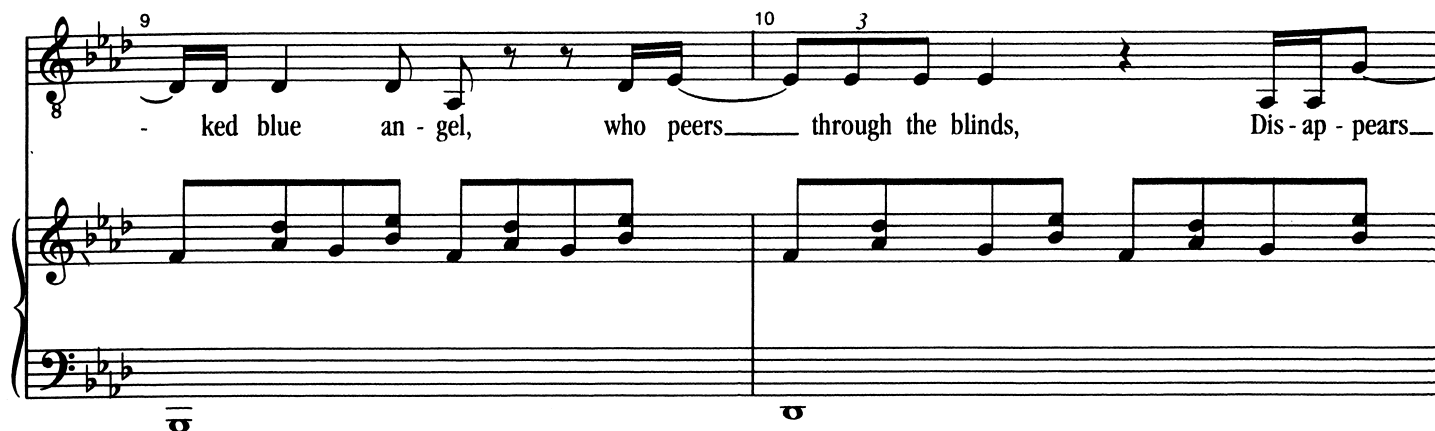
— on a switch, and e - v'ry - thing's fine — No more lips,

7 8

no more tongue, — no more ears, — no more eyes. — The na -

9 10 3

- ked blue an - gel, who peers through the blinds, Dis - ap - pears

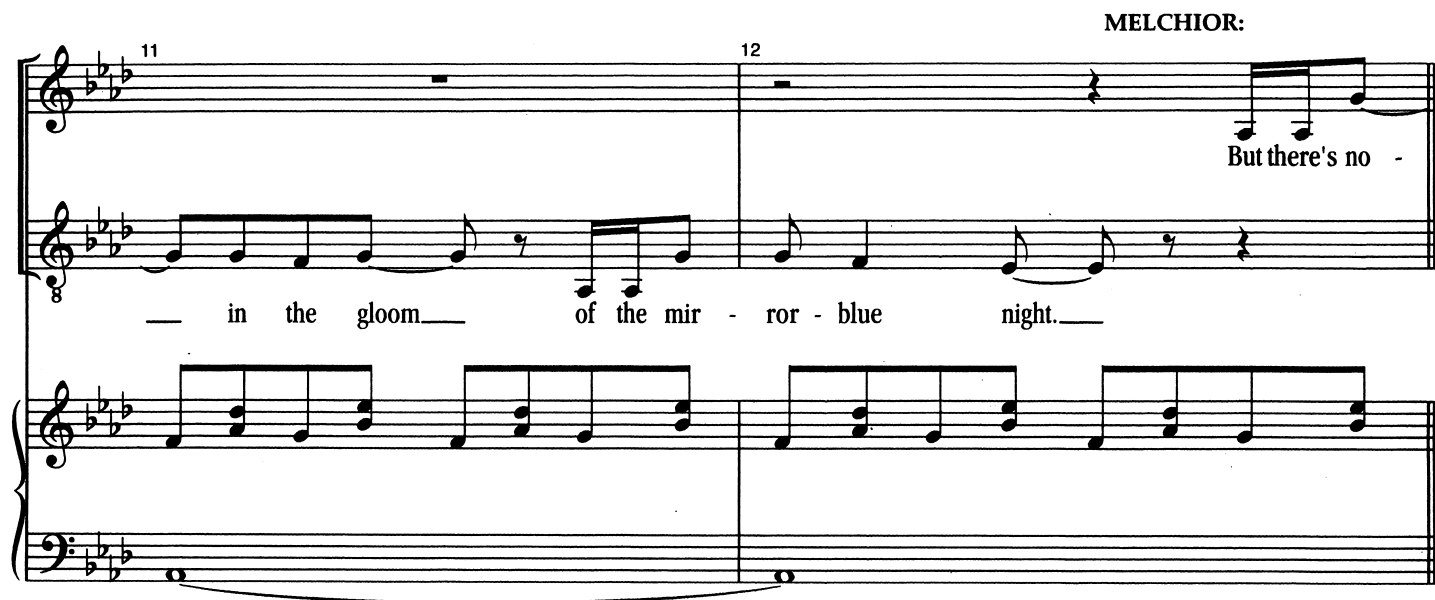


MELCHIOR:

11 12

But there's no -

- in the gloom of the mir - ror - blue night.



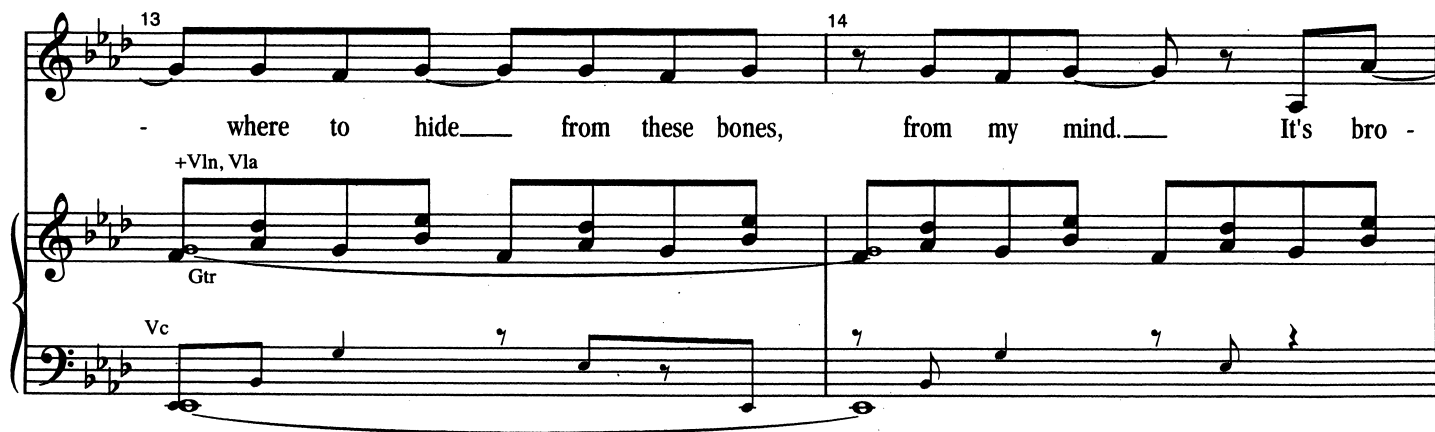
13 14

- where to hide from these bones, from my mind. It's bro -

+Vln, Vla

Gtr

Vc



15 ken in - side - I'm a man_____ and a child._____ I'm at home_____

16

17 _____ with a ghost,_____ who got left_____ in the cold,_____ I'm locked_____

18

19 _____ out of peace,_____ with no keys_____ to my soul._____

20

Stgs

Hrmn.

21 22 23 24

p

ILSE PLAYS PIANO

Gtr

Stgs

(+Dms)

BOYS:

25 26 27 28

8

Hrmn.

And the whis -

29 30 31

- pers of fear, the chill up the spine, Will steal a-way too, with a flick

Hrmn.

+Vln, Vla

(Gtr sim.)

Vc

+Bs

The musical score is for a piece titled "10. Mirror-Blue Night" and is page 87 of a larger work. It features a vocal part for boys and a piano accompaniment. The score is divided into two systems. The first system covers measures 25 to 28. The vocal part (BOYS) begins in measure 28 with the lyrics "And the whis -". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a more complex, flowing line. The second system covers measures 29 to 31. The vocal part continues with the lyrics "- pers of fear, the chill up the spine, Will steal a-way too, with a flick". The piano accompaniment continues with similar patterns. Additional instruments are introduced in the second system: Violins and Violas (+Vln, Vla), a guitar simulation (Gtr sim.), a double bass (Bs), and a cello (Vc). The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

32 33 34

— of the light. — The min - ute you do it, with fin - gers so blind, — You re-move —

Hmn.

35 36

MELCHIOR:

But there's no -

— e - v'ry bit — of the blue — from your mind. —

Hmn.

37 38 39

where to hide, from the ghost in my mind, It's cold in these bones— of a man—

Ooh Ooh

Hmn. *f*

40 41 42

and a child. And there's no one who knows, and there's no where to go. There's no

Ooh

Hmn.

3 3

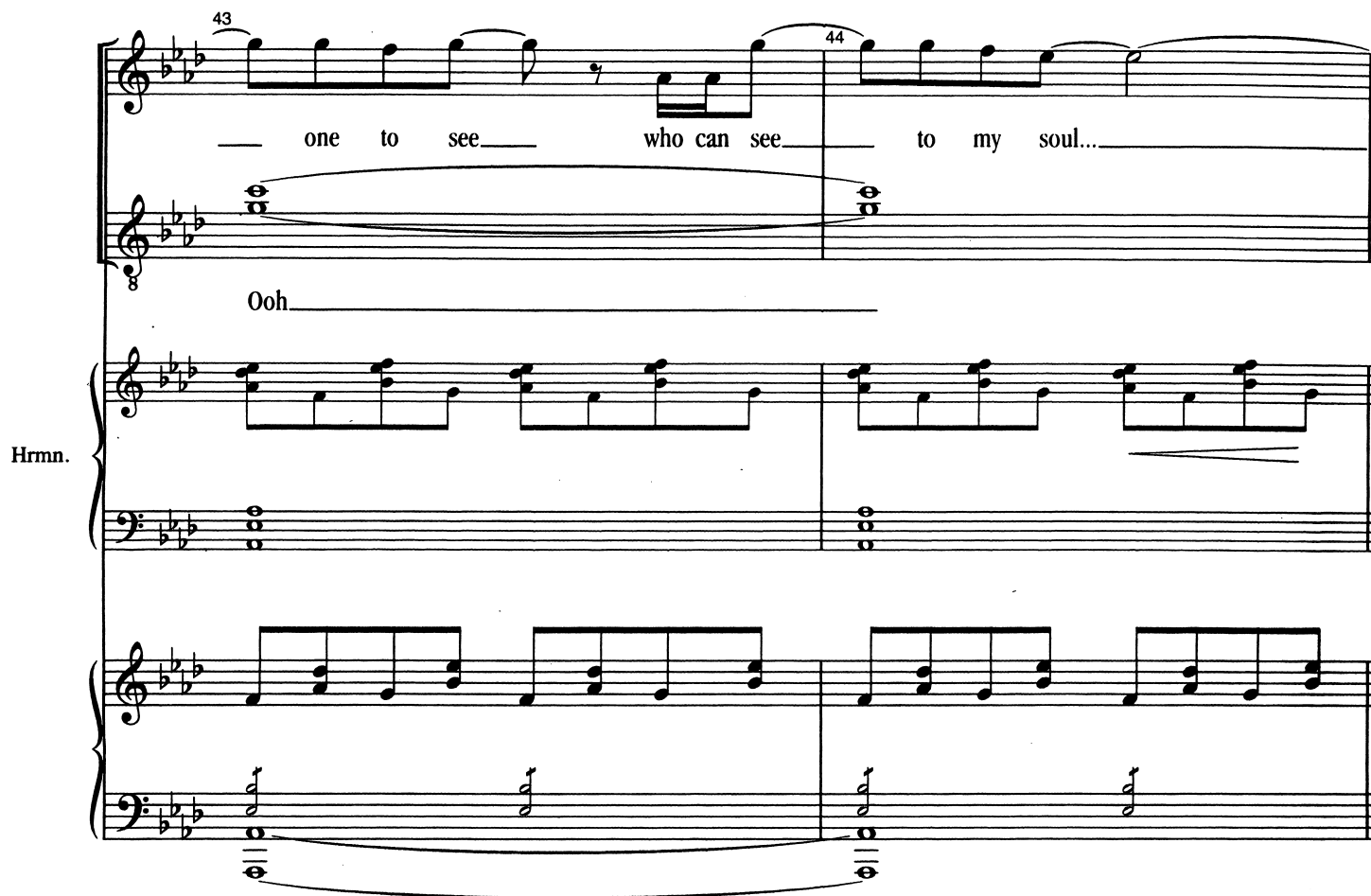
43

one to see who can see to my soul...

44

Ooh

Hrmn.



45 46 47 48 49

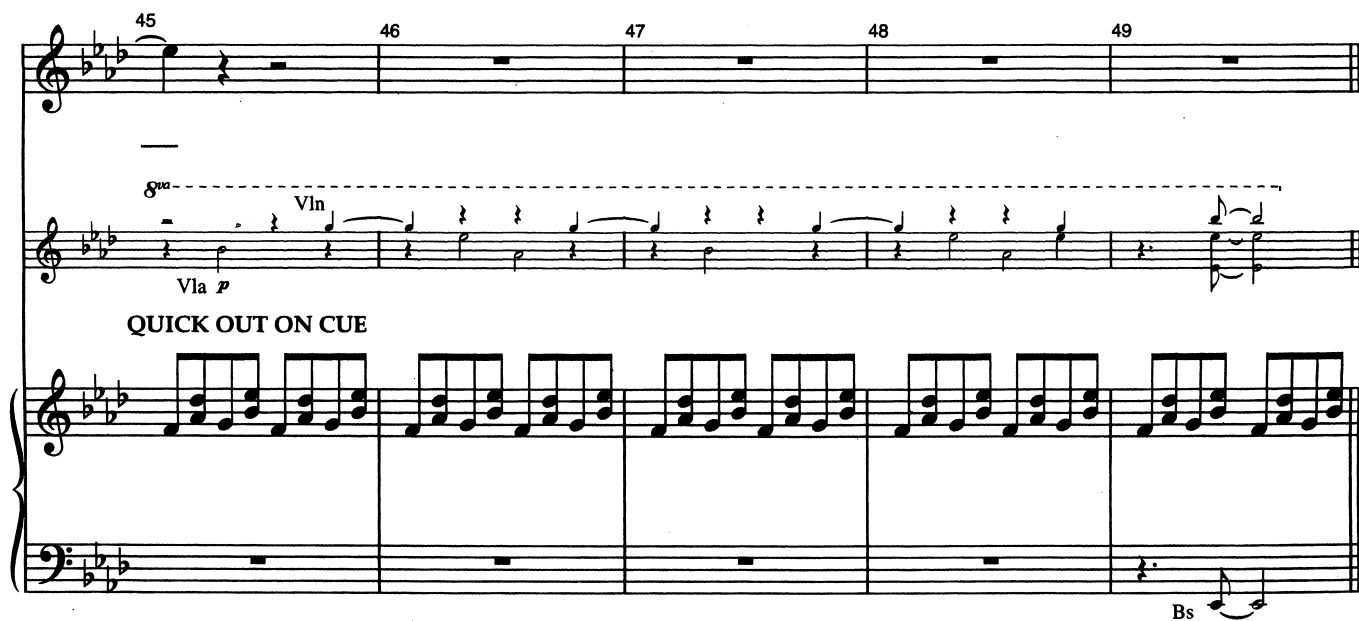
8va

Vln

Vla *p*

QUICK OUT ON CUE

Bs



Piano/Conductor
Harmonium

SPRING AWAKENING

11

I Believe

(All Boys & Girls, except Moritz)

lyrics by Steven Sater
music by Duncan Sheik

*Assign vocals based on available vocal resources

The musical score is written for Piano/Conductor and Harmonium. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 1-4) shows a vocal line with rests for measures 1-3 and a vocal entry in measure 4 with the lyrics "I believe, —". The piano accompaniment consists of a guitar (Gtr) part in the right hand and a bass line in the left hand. The second system (measures 5-7) continues the vocal line with the lyrics "I be - lieve, — I be - lieve, — oh, I — be - lieve — all —". The piano accompaniment continues with the guitar and bass parts. The third system (measures 8-10) shows the piano accompaniment continuing, with a computer track added in the right hand. The piano part is marked *mp* (mezzo-piano).

1 2 3 4

I believe, —

5 6 7

I be - lieve, — I be - lieve, — oh, I — be - lieve — all —

+Computer track

mp

8 will be for - giv - en. I be - lieve I be - lieve, I be - lieve,

9

mp

10 oh, I be - lieve 11 all will be for - giv - en. I be - lieve 12

13 I be - lieve, I be - lieve, 14 oh, I be - lieve 15 there

f +Shaker
Vc

16 is love in hea-ven. I be-lieve I be-lieve, I be-lieve,

17

18 oh, I be-lieve there is love in hea-ven. I be-lieve

19

20

21 I be-lieve, I be-lieve, oh, I be-lieve

22

f

mp

Detailed description: This is a musical score for the song 'I Believe'. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics and measure numbers (16, 17, 18, 19, 20, 21, 22). The piano accompaniment features chords and melodic lines. Dynamics include *f* (forte) and *mp* (mezzo-piano). The key signature has one sharp (F#).

23

all will be for - giv - en. I be - lieve, —

25 26 27

I be - lieve, I be - lieve, oh, I be - lieve —

mf

28 29 30

All will be for-giv-en. All —

There is love in hea - ven. There is love in hea - ven. —

+Stgs

p *cresc. poco a poco*
(Shaker out)

pp

31 32 33

I believe _____

_____ will be _____ for-given. All _____ will be _____ for-given.

I be-lieve _____ I be-lieve

There is love _____ in hea - ven. _____

34 35

Oo _____

I be - lieve _____

All _____ will be _____ for - giv - en.

I be - lieve _____

There is love _____ in hea - ven. _____

This musical score is for the hymn 'I Believe'. It is written for a Piano/Conductor and includes vocal staves and piano accompaniment. The score is divided into two systems, each containing four staves. The first system covers measures 31 to 33, and the second system covers measures 34 to 35. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on the top four staves of each system, while the piano accompaniment is on the bottom two staves. The lyrics are: 'I believe _____', '_____ will be _____ for-given.', 'All _____ will be _____ for-given.', 'I be-lieve _____', 'I be-lieve', 'There is love _____ in hea - ven. _____', 'Oo _____', 'I be - lieve _____', 'All _____ will be _____ for - giv - en.', 'I be - lieve _____', and 'There is love _____ in hea - ven. _____'. The piano part features a steady accompaniment with chords and moving lines in both hands.

36

I be - lieve

All will be for - giv - en.

I be - lieve

There is love in hea - ven.

37

38

I be - lieve

All will be for - giv - en.

I be - lieve

There is love in hea - ven.

39

Detailed description: This is a musical score for the hymn 'I Believe'. It is arranged for Piano/Conductor. The score is divided into two systems, each containing vocal staves and piano accompaniment. The first system (measures 36-37) features a vocal melody in the soprano staff and a piano accompaniment in the grand staff. The lyrics 'I be - lieve' are written under the vocal staff. The second system (measures 38-39) continues the vocal melody and piano accompaniment. The lyrics 'All will be for - giv - en.' and 'I be - lieve' are written under the vocal staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The page number '96' is centered at the top, and the title '11. I Believe' is in the top right corner. The measure numbers 36, 37, 38, and 39 are indicated at the beginning of their respective staves.

40 Peace_____ and joy be with them,

I be - lieve_____

All_____ will be_____ for - giv - en.

I be - lieve_____

There is love_____ in hea - ven._____ All_____ will be_____ for - giv - en.

42 har - mo - ny_____ and 43 wis - dom.

I be - lieve_____

There is love_____ in hea - ven._____ All_____ will be_____ for - giv - en.

All_____ will be_____ for - giv - en.

There is love_____ in hea - ven._____ All_____ will be_____ for - giv - en.

[illegible]

47 wis - dom. Oh, I be - lieve! 48 49

wis dom. Oh, I be - lieve! _____

wis dom.

wis dom.

wis dom.

wis dom.

Gtr (solo) *sfzp* Tutti

The musical score is for the song "I Believe". It features five vocal staves and a piano/guitar accompaniment. The vocal parts are arranged in a choir-like fashion, with each staff having a vocal line and lyrics. The lyrics are "wis - dom. Oh, I be - lieve!". The piano/guitar part includes a guitar solo section marked "Gtr (solo)" and a tutti section marked "Tutti". The score is numbered 47, 48, and 49. The page number is 99, and the title is "11. I Believe".

Piano/Conductor

Piano

SPRING AWAKENING

12

The Guilty Ones

(All Girls and Boys)

*lyrics by Steven Sater
music by Duncan Sheik*

COMPUTER TRACK

Musical notation for measures 1-4 of the Computer Track. The music is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The notation is marked with a '1' above the first measure and a '2' above the second measure. The first measure is marked with a '1' above the first measure and a '2' above the second measure. The first measure is marked with a '1' above the first measure and a '2' above the second measure. The first measure is marked with a '1' above the first measure and a '2' above the second measure.

con ped.

Musical notation for measures 5-8 of the Computer Track. The music is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The notation is marked with a '5' above the first measure and a '6' above the second measure. The first measure is marked with a '5' above the first measure and a '6' above the second measure. The first measure is marked with a '5' above the first measure and a '6' above the second measure. The first measure is marked with a '5' above the first measure and a '6' above the second measure.

Musical notation for measures 9-12 of the Computer Track. The music is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The notation is marked with a '9' above the first measure and a '10' above the second measure. The first measure is marked with a '9' above the first measure and a '10' above the second measure. The first measure is marked with a '9' above the first measure and a '10' above the second measure. The first measure is marked with a '9' above the first measure and a '10' above the second measure.

Musical notation for measures 13-16 of the Computer Track. The music is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The notation is marked with a '13' above the first measure and a '14' above the second measure. The first measure is marked with a '13' above the first measure and a '14' above the second measure. The first measure is marked with a '13' above the first measure and a '14' above the second measure. The first measure is marked with a '13' above the first measure and a '14' above the second measure.

Measures 17-21: Piano accompaniment. The right hand features a series of chords, while the left hand plays a steady bass line.

Measures 22-25: Piano accompaniment. The right hand continues with chords, and the left hand maintains the bass line.

Measures 26-29: Piano accompaniment. Measure 26 includes a guitar (Gtr) part. The right hand features a melodic line with a slur over measures 28 and 29.

Measures 30-33: Piano accompaniment. Measure 32 includes a sharp sign (#) before the first note. The right hand features a melodic line with a slur over measures 32 and 33.

WENDLA:

Measures 34-36: Vocal part for Wendla. The lyrics are: "Some-thing's start-ed cra-zy- Sweet and un-known." The piano accompaniment continues below the vocal line.

(+Dms)

37 38 39

Some-thing you keep in a box on the street. Now it's long-ing for a

ALL (except
MELCHIOR
& WENDLA):

40 41 42

home. And who can say what____ dreams are...?____

WENDLA:

ALL (except
MELCHIOR
& WENDLA):

43 44 45

Wake me in time____ to be lone-ly and____ sad. And who can say what____

WENDLA:

46 47 48 49

____ we are...?____ This is the sea-son for____ dream-ing...____ And

50 51 52 3

now our bod-ies are the guil - ty ones, Who touch, and co-lor the

Gtr +Bs

53 54 55

hours; Night won't breathe Oh how we

56 57 58

Fall in si - lence from the sky, And

(cont. sim.)

59 60 61 62

whis-per some sil - ver re - ply...

Bs

MELCHIOR:

63 Pulse is gone and ra - cing 64 All fits___ and starts.___ 65

PLAY

Piano

+Bs
senza ped.

Vc

66 Win - dow by win - dow you try and look in - to 67 3 3 68 This brave new you___

etc.

69 ___ that you___ are. 70 ALL (except MELCHIOR & WENDLA): 71 And who can say what___ dreams are...?___

Gtr

MELCHIOR:

72 3 73 Wake me in time___ to be out___ in the cold. 74 And who can say what

MELCHIOR: 75 76 3 3 77 78 ALL:

— we are...?— This is the rea-son for— dream - ing...— And

(cont. sim.)

79 80 81 3 82

now our bo-dies are the guil-ty ones— Our touch Will fill ev'-ry hour.

Vln, Vla

Vc

con ped.

83 84 85 3

Huge and— dark, Oh our— hearts Will mur - mur the blues from on—

86 87 88 3

— high, — Then whis - per— some sil - ver re -

89 90 91

ply... Wo - o - Wo - o

Underscore
Vln, Vla

92 93 94 95

Vc

Rall.

96 97 98

And now our bo - dies are the guilt - y ones.

Vc

Bs

stop immediately on
MORITZ: "Enough!"

Don't Do Sadness

(Moritz)

MORITZ: Enough. Enough. Enough....

*lyrics by Steven Sater
music by Duncan Sheik*

Rhythmic ♩ = 110

MORITZ:

1 2 3 *p*

Aw - ful sweet____

lighter

Vc

4 5 6 7

to be a lit-tle but - ter - fly. Just wing-in' ov - er things, -

8 9 10 *f*

and no - thin' deep____ in side.____ No-thin' go -

11 12 13 14

8 in', go - in' wild in you- you know- You're slow-in' by the

Vln, Vla

mf

15 16 17 18

8 riv - er - side or float-in' high and blue. Or,

19 20 21

8 may - be, cool to be a lit - tle sum - mer wind.

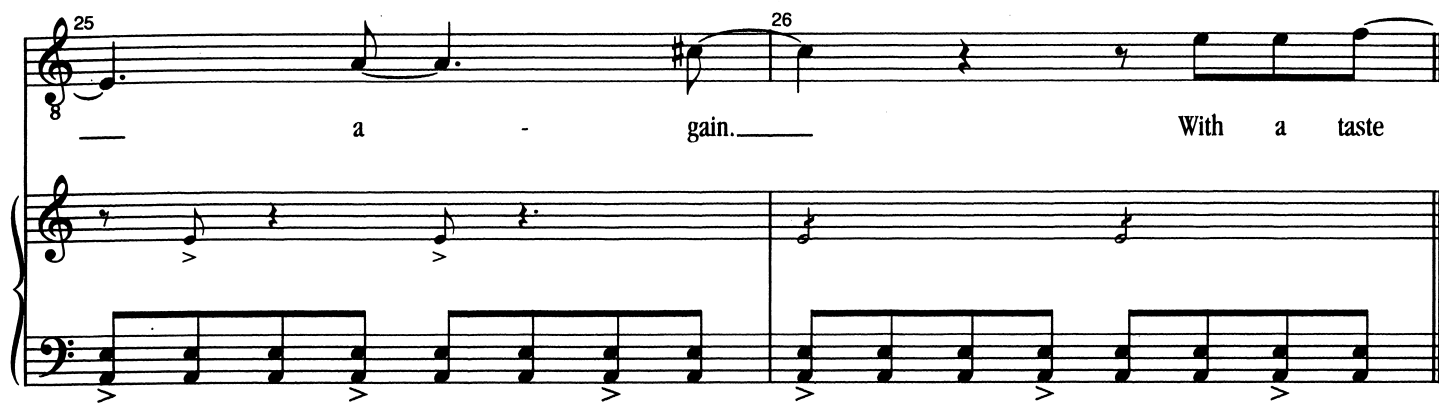
Vln, Vla

+Bs

22 23 24

8 Like, once through ev' - ry - thing, and then a - way -

25 a - gain. 26 With a taste

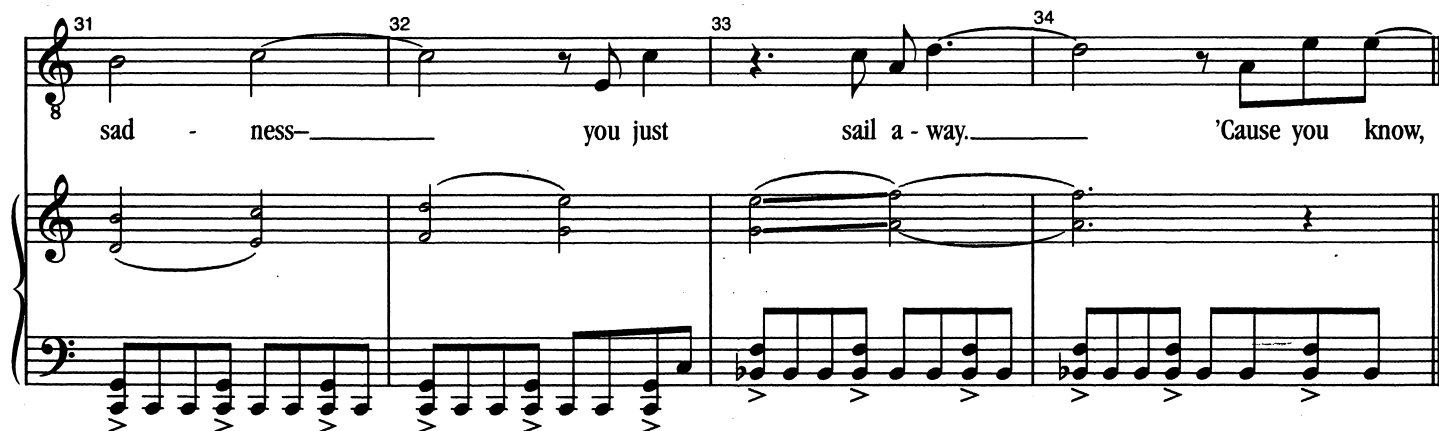


27 of dust in your mouth 28 all day, 29 But no need to know, 30 Like

Vln, Vla
mf
Vc, Bs



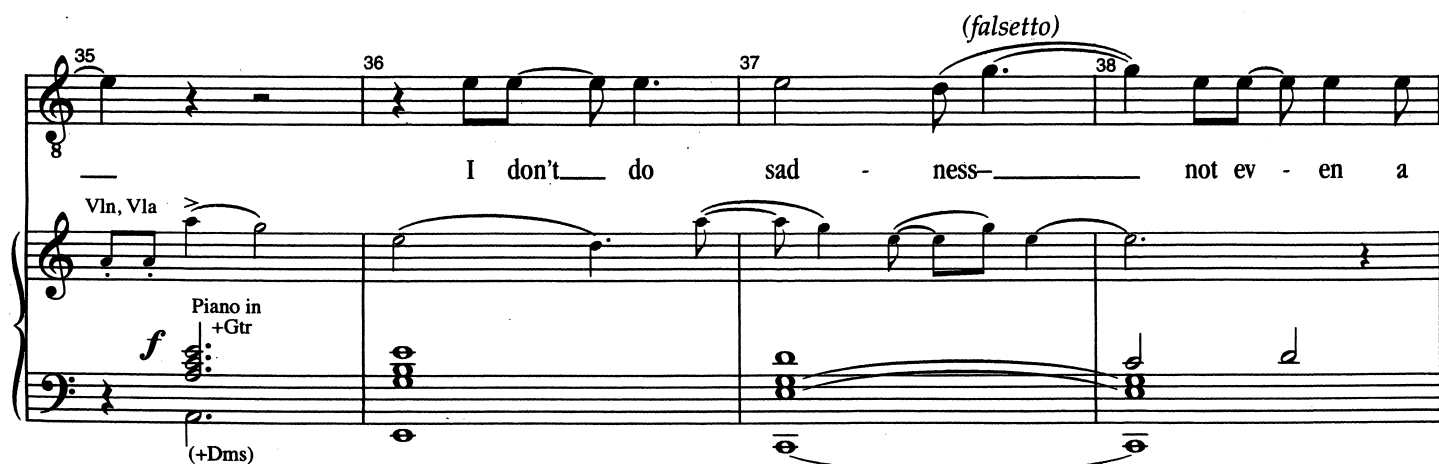
31 sad - ness- 32 you just 33 sail a - way. 34 'Cause you know,



35 I don't do 36 sad - ness- 37 not ev - en a 38

(falsetto)

Vln, Vla
f
Piano in +Gtr
(+Dms)



39 40 41 42

lit-tle bit. Just don't need it in my life— don't want an-y part

43 44 45 46

of it. I don't do sad - ness. Hey, I've done

47 48 49 50

— my time. Look-in' back on it all, man, it blows my mind. I don't do sad-

Vln, Vla

51 52 53 54 *rit.*

ness. So been there. Don't do sad - ness. Just don't care.

p

Underscore
55 *solo* 56 57 58

pp

una corda

59 60 61 62

63 64 65 66 67

Blue Wind

(Ilse)

lyrics by Steven Sater
music by Duncan Sheik

CUE: "Wendla Bergman. Melchior Gabor. You and I.

ILSE:

1 2 3 4

Spring and sum - mer, Ev -

Gtr (8vb)

Glock

Gtr

mp

con ped.

Detailed description: This is the first system of the musical score for 'Blue Wind'. It consists of three staves. The top staff is for the vocal part, Ilse, in 4/4 time. It begins with a rest for two measures, then has a melodic line starting on measure 3. The lyrics 'Spring and sum - mer, Ev -' are written below the staff. The middle staff is for guitar (8vb) and glockenspiel. The guitar part starts on measure 3 with a melodic line. The glockenspiel part has two measures of chords. The bottom staff is for piano. It has a guitar part (Gtr) and a piano part. The piano part has a melodic line starting on measure 3. The dynamics 'mp' and 'con ped.' are indicated.

5 6 7 8

- 'ry o - ther day. Blue wind gets so sad. Blow-in' through the

Detailed description: This is the second system of the musical score for 'Blue Wind'. It consists of three staves. The top staff is for the vocal part, Ilse, in 4/4 time. It begins with a rest for two measures, then has a melodic line starting on measure 3. The lyrics '- 'ry o - ther day. Blue wind gets so sad. Blow-in' through the' are written below the staff. The middle staff is for guitar (8vb) and glockenspiel. The guitar part starts on measure 3 with a melodic line. The glockenspiel part has two measures of chords. The bottom staff is for piano. It has a guitar part (Gtr) and a piano part. The piano part has a melodic line starting on measure 3. The dynamics 'mp' and 'con ped.' are indicated.

9 10 11

thick corn, Through the bales of hay, Through the o - pen books on the grass...

12 13 14 15

Spring and sum-mer...

16 17 18 19

Sure, when it's au - tumn, Wind al - ways wants to creep up and haunt

Vla (quasi solo)

(Gtr sim.)

sim.

20 21 22 23 24

— you. Whist-lin', it's got — you, With its heart-ache, with its sor-

25 26 27 28

row. Win-ter wind sings, and it cries... —

29 30 31 32

Spring and sum - mer, — Ev - 'ry o - ther day, — Blue

Glock

Stgs

33 34 35

— wind gets — so pained. — Blow-in' through the thick corn, — Through the bales

36 37 38

— of hay, — Through the sud - den drift — of the rain... —

39 40 41

Spring — and sum - mer...

42 *solo* 43 44 45 46 47

pp

una corda

48 49 50 51 52 53 54

Don't Do Sadness / Blue Wind

(Moritz & Ilse)

CUE: "Eighty lines of Virgil..."

lyrics by Steven Sater
music by Duncan Sheik

Rhythmic ♩ = 110

MORITZ:

1 2 3 4

So, may - be I should be some kind-a laun -

Vc > > > > > > sim. +Gtr

5 6 7

dry line- Hang their things on me,

8 9 10

and I will swing 'em dry. You just wave

11 12 13 14

in the sun through the af - ter - noon, And then, see, they come to

Vln, Vla

+Vc, Bs, (Dms)

15 16 17 18

set you free _____ be-neath the ris-ing moon. _____ 'Cause, you know, _____

ILSE:

19 20 21

Spring and sum - mer, _____ Ev' - ry oth - er day, _____
(falsetto)

I don't _____ do sad - ness - _____

Vln, Vla

Piano in *f* +Vc

22 23 24

Blue _____ wind gets _____ so lost _____ Blow - in' through the

_____ not ev - en a lit - tle bit. Just don't need _____

25 26 27

thick corn, Through the bales of hay, Spring and

it in my life— don't want an - y part of it.

28 29 30

sum - mer, Ev - 'ry oth - er day. Blue

I don't do sad - ness. Hey, I've done

31 32

— wind gets so lost. Blow - in' through the

my time. Look - in' back on it all— it blows

Vln, Vla

33 34

thick corn, Through the bales of hay, Through the

my mind. I don't do sad -

35 36 37 38 rit.

wan-der-ing clouds of the dust... Spring and sum-mer...

ness. So been there. Don't do sad - ness. Just don't care.

Underscore

39 solo 40 41 42

43 44 45 46

47 48 49 50 51

52 53 54 55 56 57 58 59

60 61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76 77

78 79 80 81 82 83 84 85

Musical score for measures 78-85. The score is written for piano and conductor. Measures 78-81 show a melodic line in the right hand with a descending sequence of notes, while the left hand provides a harmonic accompaniment with sustained notes and chords. Measures 82-85 continue the melodic and harmonic development, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

86 87 88 89

Musical score for measures 86-89. Measures 86-87 show a melodic line in the right hand with a descending sequence of notes, while the left hand provides a harmonic accompaniment with sustained notes and chords. Measures 88-89 continue the melodic and harmonic development, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

90 91 92 93

Musical score for measures 90-93. Measures 90-91 show a melodic line in the right hand with a descending sequence of notes, while the left hand provides a harmonic accompaniment with sustained notes and chords. Measures 92-93 continue the melodic and harmonic development, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

94 95 96 97 98

Musical score for measures 94-98. Measures 94-95 show a melodic line in the right hand with a descending sequence of notes, while the left hand provides a harmonic accompaniment with sustained notes and chords. Measures 96-98 continue the melodic and harmonic development, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

Left Behind

(Melchior, All Girls and Boys, except Moritz)

lyrics by Steven Sater
music by Duncan Sheik
vocal arr. by AnnMarie Milazzo

Rubato, slowly **Poco rall.**

MELCHIOR:

1 2 3 4

You

TACET **TACET** **TACET** **PLAY**

Harmonium

Vln, Vla

Gtr, Vc

etc. **Bs**

Steady tempo, gently

5 3 3 3 3 6 3 3 3 3

fold his hands, and smooth his tie. — You gent - ly lift his chin — Were you

Gtr

3 3 3 3 3 3 3 3

real-ly so blind, and un-kind to him? Can't help the itch to touch, to kiss, To

10 11 12

ALL GIRLS:

ALL BOYS:

hold him— once a-gain. Now, to close his eyes, nev-er o - pen them...? A

The musical score is written for voice and piano. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The score is divided into two systems. The first system contains measures 13 and 14. The lyrics are: "shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing". The piano part features triplet patterns in both hands, indicated by a '3' over the notes and a bracket. The second system continues the melody and accompaniment.

The image shows a page from a musical score for the film "The Godfather Part II". The title "The Fool" is at the top. The score is for a vocal ensemble and piano. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is for the piano (P). The score is in 3/4 time, key of D major, and consists of 17 measures. The lyrics are: "for the fool it called a home." The piano part features a prominent triplet figure in the right hand and a more active line in the left hand. The vocal parts enter in measure 15 and sing the lyrics. The score ends with a double bar line in measure 17.

Conductor

- 125 -

14. Left Behind

15 16 17

for the fool it called a home.

8 for the fool it called a home.

Vc

MELCHIOR:

MELCHIOR:

8 All things he nev-er did are left be-hind;—

19 20

8 21 All the things his Ma-ma wished he'd bear in mind; And

22 23

24
all his Dad ev - er hoped he'd know.

Hrmn.

Vln, Vc

26
Ohh

27
The

Stgs

28
talks you nev - er had, —

29
The Sat - ur - days — you nev - er spent, — All the

Vln, Vla

Vc

8 30 "grown - up" pla - ces_ you nev - er went;_ And

8 32 all of the cry - ing_ you would-n't un - der - stand, You just

8 34 let him cry- "Make a man_ out of him." A

ALL GIRLS: A

ALL BOYS: A

The musical score is for a piano and voice. It features three systems of music. Each system has a vocal line and a piano accompaniment. The key signature is one sharp (F#). The time signature is 8/8. The score includes lyrics and musical notation with triplets and slurs. The first system covers measures 30-31, the second covers measures 32-33, and the third covers measures 34-35. The third system includes parts for 'ALL GIRLS' and 'ALL BOYS'.

36 3 3 3 37

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

8 shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

Vln 3 3 3 3

Vla 3

+Vc 3 3 3 3 3 3 3 3

38 3 39 3 40

for the fool it called a home.

8 for the fool it called a home.

3 3 3 3

MELCHIOR:
41 All things he ev - er wished are

WENDLA / MARTHA / JENNIFER:
Ahh

THEA:
Ahh

ANNA / KRYSTA:
Ahh

Hrnn.
+Vla
mp +Vln (8va)
+Vc, Bs
Gtr

43 left be hind; 44 All the things his Ma - ma 45

Ahh

Ahh

Ahh

Ahh

Hrnn.

did to make him mind; And how his Dad had hoped he'd grow.

All things he ev-er lived are left be-hind;

52 3 3 53 54 3 3 3

All the fears that ev - er flick-ered through his mind; All the

Ahh

Ahh

Ahh

Hrmn.

The first system of the musical score features a vocal line starting at measure 52. The lyrics are "All the fears that ev - er flick-ered through his mind; All the". Above the vocal line, there are triplet markings (3) over measures 52, 53, and 54. Below the vocal line, there are three staves, each with a long "Ahh" vocalization spanning measures 53 and 54. To the left of these staves is the label "Hrmn.". Below the vocal staves is a piano accompaniment consisting of two staves. The right hand plays a series of triplet eighth notes, and the left hand plays a similar triplet pattern. The key signature is one sharp (F#).

MELCHIOR:

55 3 56 57

sad - ness that he'd come to own. Ohh

Hrmn.

Stgs

The second system begins with Melchior's entry at measure 55. The lyrics are "sad - ness that he'd come to own. Ohh". Above the vocal line, there are triplet markings (3) over measures 55 and 56. Below the vocal line, there is a horn section (Hrmn.) with two staves. The piano accompaniment continues with triplet patterns in both hands. The key signature remains one sharp (F#).

+ ALL BOYS:

Measures 58-60 of the score. The vocal line (treble clef) features a melody starting on G4, moving to A4, B4, and then a half rest. The piano accompaniment (grand staff) consists of a steady eighth-note triplet pattern in the bass line and chords in the treble. Measure 59 includes the vocal instruction "Ohh" with a long line underneath.

ALL GIRLS:

Measure 61 of the score. The vocal line (treble clef) starts on G4 and moves to A4. The piano accompaniment continues with the eighth-note triplet pattern. The vocal instruction "Ohh" is written below the staff.

ALL BOYS:

Measure 62 of the score. The vocal line (treble clef) starts on G4 and moves to A4. The piano accompaniment continues with the eighth-note triplet pattern. The vocal instruction "Ohh" is written below the staff.

Hrmn.

Measures 63-64 of the score. The vocal line (treble clef) features a melody starting on G4, moving to A4, and then a half rest. The piano accompaniment (grand staff) continues with the eighth-note triplet pattern. The vocal instruction "Hrmn." is written to the left of the staff.

63 3 3 3 3 64

shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

8 shad - ow passed. A shad - ow passed, Yearn - ing, yearn - ing

Vln 3 3 3 3

Vla 3

+Vc 3 3 3 3 3 3 3 3

65 3 66 3 67

for the fool it called a home.

8 for the fool it called a home.

Hrmn. +Stgs

3 3 3 3 3 3 3 3

MELCHIOR: 3
(falsetto) And it

Hrmn.

MELCHIOR: 3 71 72 3
whis - tles through the ghosts still left be - hind...

ANNA: Ahh Ahh

MARTHA / ILSE / GEORG: (all at pitch) Ahh Ahh

THEA / KRYSTA / JENNIFER: Ahh Ahh

GERARD / ROBERT / HANSCHEN / OTTO / ERNST: Ahh Ahh

Vla Vln

[illegible]

MELCHIOR:
8 left be - hind... It

ANNA:
Ahh

**MARTHA on top,
GEORG bottom (at pitch):**
Ahh

GERARD only:
Ahh

The piano accompaniment features a complex rhythmic pattern with many triplets in both hands.

MELCHIOR:

MELCHIOR:

whis - tles through the ghosts still left be - hind...

Hrmn.

+Vln, Vla

Vc

Vln, Vla

Rall.

Ohh

PLAY

TACET

gliss

Vln

+Stgs

Totally Fucked

(All, except Moritz)

lyrics by Steven Sater
music by Duncan Sheik

FRAU K.: "Did you write this?"

1 2 3 4

Gtr

MELCHIOR:

There's a mo -

5 6

8

7 8 9 10

8 - ment you know..._ you're fucked- Not an inch_

Gtr, Vc, Bs, (Dms)

11 12 13 14

8 _ more room_ to self - de-struct._ No more moves-_

15 16 17 18

8 _ oh yeah,_ the dead - end zone._ Man, you just

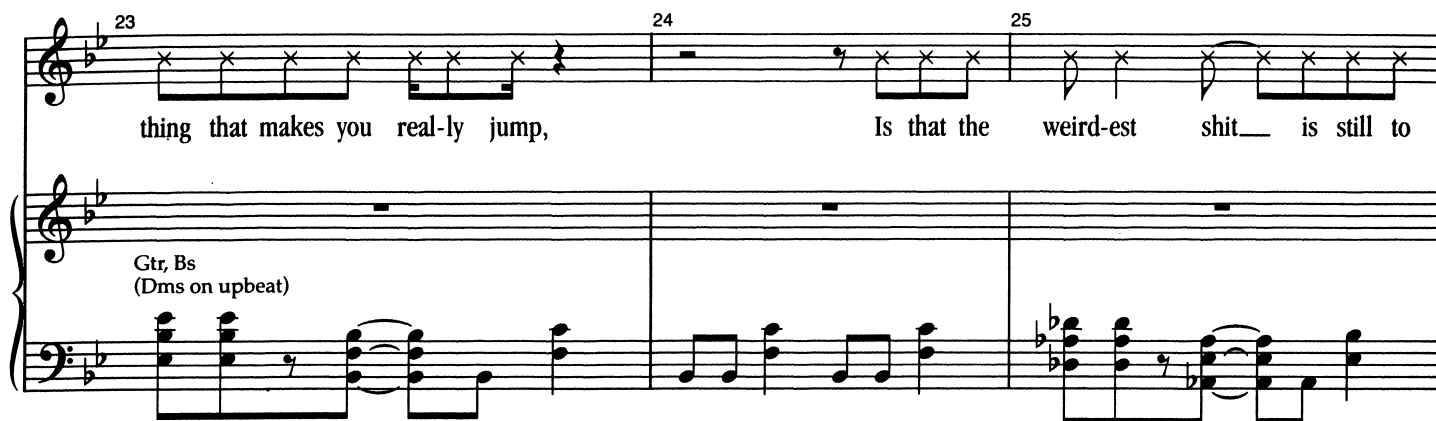
19 20 21 22 OTTO:

8 _ can't call_ your soul_ your own._ But the

23 24 25

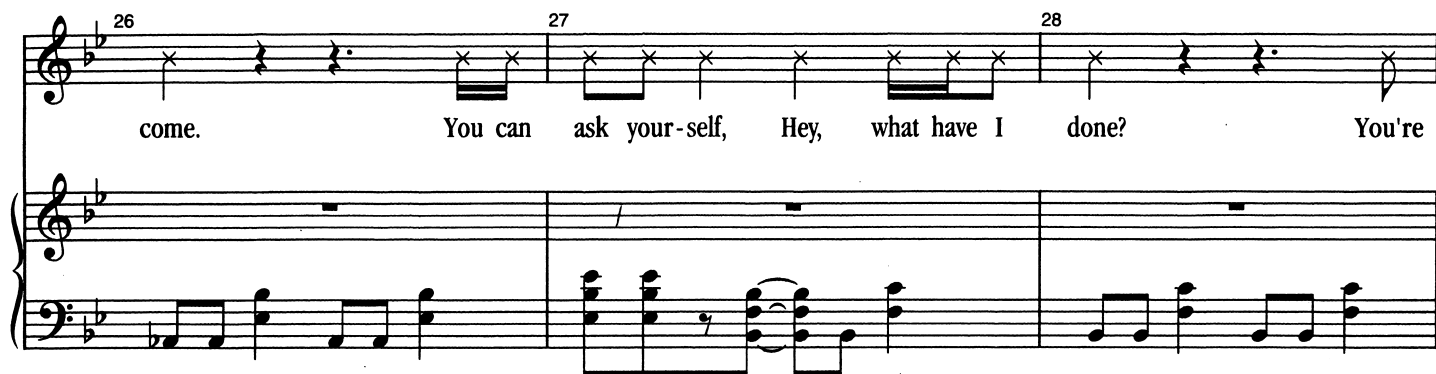
thing that makes you real-ly jump, Is that the weird-est shit__ is still to

Gtr, Bs
(Dms on upbeat)



26 27 28

come. You can ask your-self, Hey, what have I done? You're



29 30

just a fly- the lit - tle guys, they kill for fun.

GEORG:

Man, you're fucked



31 32 33

if you just__ freeze up,__ Can't do__ that thing-__ that

Gtr, Vc, Bs, (Dms)



GEORG/
HANSCHEN/
OTTO:

HANSCHEN:

34 35 36

keep-in' still. But, you're fucked if you speak your mind, And you know-

The musical score for measures 34-36 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). Measure 34 starts with a treble clef and a key signature change to two flats. The lyrics are: 'keep-in' still. But, you're fucked if you speak your mind, And you know-'. Measure 35 continues the vocal line. Measure 36 ends with a double bar line.

GIRLS:

38

37 38

uh huh- you will. Yeah, you're fucked, BOYS: Yeah, you're fucked,

The musical score for measures 37-38 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. Measure 37 starts with a treble clef and a key signature change to two flats. The lyrics are: 'uh huh- you will. Yeah, you're fucked, BOYS: Yeah, you're fucked,'. Measure 38 continues the vocal line. Measure 39 ends with a double bar line.

39 40 41 42

all right- and all for spite. You can kiss your sor - ry ass good - bye.

The musical score for measures 39-42 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. Measure 39 starts with a treble clef and a key signature change to two flats. The lyrics are: 'all right- and all for spite. You can kiss your sor - ry ass good - bye.'. Measure 40 continues the vocal line. Measure 41 continues the vocal line. Measure 42 ends with a double bar line.

43 44 45 46

Totally fucked. Will they mess___ you up?___Well, you know___ they're gon - na try.____

8

Totally fucked. Will they mess___ you up?___Well, you know___ they're gon - na try.____

47 48 49 50

GIRLS:

Blaa blaa blaa blaa blaa___ blaa blaa...

MELCHIOR:

Blaa blaa blaa blaa blaa___ blaa blaa...

BOYS:

Blaa blaa blaa blaa blaa___ blaa blaa...

Gtr, Bs
(Dms on upbeat)

51 52 53 54

MELCHIOR:

Dis-ap - pear-

SONNENSTICH:
"Herr Gabor?"

Gtr

55 56 57 58

— yeah, well, — you wan - na try. — Wan-na bun -

Gtr, Vc, Bs, (Dms)

59 60 61 62

- die up — in-to some big-ass lie, — Long e - nough

63 64 65 66

— for them — to all — just quit. Long e - nough —

67 68 69 70

GIRLS:
Yeah, you're fucked, —

BOYS:
— for you — to get out — of it. — Yeah, you're fucked, —

Gtr2, Vc

71 72 73 74

— all right— and all— for spite.— You can kiss— your sor - ry ass— good - bye.—

8 — all right— and all— for spite.— You can kiss— your sor - ry ass— good - bye.—

75 76 77 78

Totally fucked. Will they mess— you up?— Well, you know— they're gon - na try.—

8 Totally fucked. Will they mess— you up?— Well, you know— they're gon - na try.—

79 80 81 82 83

GIRLS:
Yeah, you're fucked,—

BOYS:
Yeah, you're fucked,—

SONN.: "Melchior Gabor,
for the last time..."

SONN./KNUPP.: "Did you write this?"

MELCHIOR: "Yes."

Gtr, Bs, Dms

Gtr

Dms

84 85 86 87

— all right— and all — for spite. — You can kiss — your sor - ry ass — good - bye. —

8

— all right— and all — for spite. — You can kiss — your sor - ry ass — good - bye. —

Gtr, Vc, Bs, (Dms)

88 89 90 91

Totally fucked. Will they mess — you up? — Well, you know — they're gon - na try. —

8

Totally fucked. Will they mess — you up? — Well, you know — they're gon - na try. —

92 93 94 95

Blaa blaa blaa blaa blaa — blaa blaa — blaa Blaa — blaa blaa blaa — blaa, —

+ADULTS

8

Blaa blaa blaa blaa blaa — blaa blaa — blaa Blaa — blaa blaa blaa — blaa, —

96 97 98 99

Blaa blaa blaa blaa blaa____ blaa blaa____ blaa Blaa____ blaa blaa____ blaa blaa...____

Blaa blaa blaa blaa blaa____ blaa blaa____ blaa Blaa____ blaa blaa____ blaa blaa...____

100 101 102 103

Blaa blaa blaa blaa blaa____ blaa blaa____ blaa Blaa____ blaa blaa blaa blaa,____

Blaa blaa blaa blaa blaa____ blaa blaa____ blaa Blaa____ blaa blaa blaa blaa,____

104 105 106 107 108

Blaa blaa blaa blaa blaa____ blaa blaa blaa Blaa____ blaa blaa blaa blaa...____ Totally fucked!

Blaa blaa blaa blaa blaa____ blaa blaa blaa Blaa____ blaa blaa blaa blaa...____ Totally fucked!

l.v.

Word of Your Body - Reprise 2

(Hanschen, Ernst, and All Boys & Girls)

lyrics by Steven Sater
music by Duncan Sheik

VOCAL LAST X

HANSCHEN:

1 2

Come, cream a - way the bliss,

COMPUTER TRACK

3 4

Tra - vel the world with - in my lips,

5 3 6

Fon - dle the pearl of your dis - tant dreams...

Gtr

7 3 3 8

Have - n't you heard the word of your _____ bo - dy? _____

9 10 11 12

O, you're gon - na _____ be wound - ed. O, you're gon - na be _____ my wound.

Bells

+Gtr

(sixteenth note figure continues with these harmonies)

Vc

13 14 15 16

O, you're gon - na bruise _____ too. O, I'm gon - na be _____ your _____ bruise.

Underscore

17 18 19

Gtr

PLAY

Piano

pp

Bs

una corda

con ped.

20 21 Gtr 22

Vln

Vc

23 24 25

Gtr

Bs tre corde

HANSCHEN: "And so you should."

26 27 28

ERNST:

29 30 31 32

O, I'm gon - na be wound-ed. O, I'm gon-na be your wound.

Bells, Vln

+Gtr +Bs

mp (sixteenth note figure continues with these harmonies)

**ERNST,
HANSCHEN:**

33 34

O, I'm gon - na bruise you.

35 36

O, you're gon - na be my bruise.

GIRLS, ERNST:

37 38

O, you're gon - na be wound - ed.

BOYS, HANSCHEN:

O, you're gon - na be wound - ed.

Vla

Vln

Bells (sounds 15ma)

Bs

39 40

8 0, you're gon-na be__ my wound.

8 0, you're gon-na be__ my wound.

3

p

41 42

8 0, you're gon-na bruise__ too.

8 0, you're gon-na bruise__ too.

p

43 44

8 8

0, I'm gon-na be your bruise.

0, I'm gon-na be your bruise.

3 3 3

16a

Melchior Letter Underscore

lyrics by Steven Sater
music by Duncan Sheik

Slowly

pp

una corda

1 2

3 4 5

Whispering

(Wendla, Melchior)

lyrics by Steven Sater
music by Duncan Sheik

COMPUTER TRACK

Musical notation for the Computer Track, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass clef contains whole rests. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

WENDLA:

Musical notation for Wendla's vocal part, measures 5-8. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Whis-per-ing... hear the ghosts in the moon-light." Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Musical notation for Wendla's vocal part, measures 9-12. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sor-row do - ing a new dance Through their bones, through their skin." Measure numbers 9, 10, 11, and 12 are indicated above the staff.

WENDLA:

13 14 15 16

Lis-ten-ing... to the souls in the fool's night.

Vln (pizz) (cont. + Vla)

17 18 19 20

Fumb-ling mute - ly with their rude hands, And there's heart - ache with-out end.

Vc

Underscore

21 22 23 24 25 26

27 28 29 30 31 32

WENDLA:

See the

WENDLA:

33 34 35 36

fa-ther bent in grief, the mo-ther dressed in mourn - ing. Sis-ter crum-

MELCHIOR:

Touch me. Hold me close.

PLAY

+Vln, Vla

mf (Gtr rhythm)
(Dms)

+Vc, Bs

37 38 39

ples And the neigh - bors grum - ble. The preach - er is - sues warn -

40 41 42 43

ings.

Vln, Vla

Underscore

COMPUTER TRACK

44 45 46 47

WENDLA:

48 His-to-ry... Lit-tle Miss did-n't do right.

MELCHIOR:

8 No more whis - p'ring.

Vc

Bs

(Dms)

52 Went and ru - ined all the true plans— Such a shame, such a sin.

53

54

55

On - ly you...

3

3

(Dms)

56 Mys - te - ry... Home a - lone on a school night.

57

58

8 No more list - 'ning.

Gtr

Vln, Vla

Vc

Bs

59 60 61

Har - vest moon_ o - ver the blue_ land, Sum - mer long -

On - ly you_

(Dms)

62 63

ing on the wind..._

(Dms)

Underscore

64 65 66 67 68 69

70 71 72 73 74 75

WENDLA:

Had a

WENDLA:

76 77 78 79

sweet-heart on his knees. So faith-ful and a-dor-ing. And he touched

MELCHIOR:

Hold me. Don't let go.

PLAY
+Vln, Vla

mf (Gtr rhythm)
(Dms)

+Vc, Bs

80 81 82

me. And I let him love me. So let that be my sto -

83 84 85 86

ry.

Don't let go.

Vln, Vla

WENDLA:

87 88 89 90

Lis - ten - ing... For the hope, for the new life.

p

Reo.

91 92 93

Some - thing beau - ti - ful, a new chance Hear its whis - p'ring there a - gain...

Vla

Rall.

94 95 96

Reo.

l.v.

17a

Wendla Letter Underscore

lyrics by Steven Sater
music by Duncan Sheik

Slowly

The musical score is written for piano and voice (Vc) in 4/4 time. It consists of two systems of four measures each, numbered 1 through 8. The tempo is marked 'Slowly'. The key signature has one flat (B-flat). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The voice part enters in measure 1 with a single note and continues with a melodic line. Measure 8 ends with a double bar line.

17b

Abortionist Underscore

lyrics by Steven Sater
music by Duncan Sheik

1 2 3 4

Piano
pp

con pedal

Vc, Bs
5 6 7 8

9 10 11 12 13

JUMP TO M.13 ON CUE:
"We do what we can."

Melchior's Escape

18

Short, marcato, furious but clean

lyrics by Steven Sater
music by Duncan Sheik

[TACET]

1 2 3 4

short, marcato

Vc *f*

Vla *f*

simile

5 6 7

Vln short, marcato

f

simile

ff

8 9 10

Underscore

11 12 13 14 15

16 17 18 19

marcato

fff

18a

Almost Midnight

lyrics by Steven Sater
music by Duncan Sheik

$\text{♩} = 80$

Pno 1

p

con pedal

Vln

Vla

Bs

Vc

10 11 12

Those You've Known

(Melchior, Wendla, Moritz)

lyrics by Steven Sater
music by Duncan Sheik

Colla voce
MORITZ:

1 2 3 4

Those you've known, — And lost, still walk behind you...

Vla (harm) +Vln 8va

p Pno

Vc (harm)

con pedal

5 6 7

All a - lone, — They lin-ger till they find you... With-out them, The world

Vc

8 9 10

grows dark a-round you And no - thing is the same un-til you know that they have found — you. —

A Tempo**WENDLA:**

11 12 13

legato, with a pulse

Those you've pained — May car -
+Vln, Vla +Vln, Vla

mp

Vc

14 15 16 17

ry that still with them... All the same, — They whis - per: "All for-gi-ven." Still, your heart says: The sha -

(cont.)

18 19 20

dows bring the star-light, And e-very-thing you've e-ver been is still — there in the dark night. —

WENDLA:

21 22 23

When the nor - thern wind — blows, The sor - rows — Your

MORITZ:

Though you know — You've left them far be-hind — You walk on by your - self, and not with

Vln

mf

Vla

+Vc, Bs

24 heart holds, _____ 25 There are those _____ who still _____ know— They're

them, Still you know, _____ They fill your heart and mind, _____ When they

Vln

27 still home; _____ 28 We're still home. _____ 29 30

say: there's a way through _____ this...

WENDLA, MORITZ:

31 Those you've known, _____ And lost, still walk be-hind you. 32 All a - lone, _____ Their song

as before

mp

Stgs

34 still seems to find you. 35 They call you, As if 36 you knew their long-ing— They whi -

37 stle through the lone - ly wind, the long 38 blue sha - dows fall - ing. —

MELCHIOR:
39 All a - lone, — 40 But still I hear their yearn-ing; 41 Through the dark, — the moon,

(Dm solo)

42 a - lone there, burn-ing. 43 The stars too, They tell 44 of spring re - turn - ing And sum -

Gtr

45 mer with a - no - ther wind that no one yet has known... 46

Vc

Stgs

7

WENDLA:

47 MELCHIOR: When the north - ern wind blows, The sor - rows Your

48

49

MORITZ: They call me Through all things Night's fal - ling, But some-

Still you know There's so much more to find A - nother dream, a - nother love you'll

Vln, Vla

mf

Vc

+Bs

50 heart's known- I be - lieve... 51 They're

52

how on I go. You watch me, Just watch me- I'm

hold. Still you know To trust your own true mind On your

(non rit.)

53 still home.____ 54 They're still home.____ 55 56

call - ing____ From long - ing...____ Now they'll walk____

____ way- you are not a - lone.

Vln, Vla

57 on my arm____ through the dis-tant night, 58 And I won't let them stray____ from my heart. 59

legato.

mf

Vc, Bs

60 Through the wind, through the dark,____ 61 through the

Vla

62 win-ter light, 63 I will read all their dreams to the stars. 64 I'll walk now with

WENDLA:

65 Not gone 66 Not gone 67 68

them. I'll call on their names, I'll see their thoughts are

MORITZ:

Not gone Not gone

Vln Vla *mp* Vc

69 70 71 72

Not gone—

known.— Not gone— Not gone— They walk with my

Not gone—

73 74 75 76

Not gone—

heart— I'll never let them go.— I'll never let them go.

Not gone—

p

Measures 77-80 of the score. The vocal line consists of two staves. The first staff has lyrics "Not gone" under measures 77 and 78, and "Not gone" under measures 79 and 80. The second staff has the lyric "I'll never let them go..." under measure 79. The piano accompaniment consists of two staves. Measures 77 and 78 feature a steady eighth-note accompaniment. Measures 79 and 80 feature a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Colla voce**MELCHIOR:**

Measures 81-84 of the score. The vocal line consists of two staves. The first staff has lyrics "You watch me, Just watch me, I'm call - ing. I'm" under measures 81-84. The second staff has a piano accompaniment with a *pp* dynamic marking in measure 81 and a *ppp* dynamic marking in measure 83. The piano part features a steady eighth-note accompaniment in the right hand and a steady eighth-note accompaniment in the left hand.

Measures 85-87 of the score. The vocal line consists of two staves. The first staff has lyrics "cal - ling And one day all will know..." under measures 85-87. The second staff has a piano accompaniment with a *pp* dynamic marking in measure 85 and a *ppp* dynamic marking in measure 86. The piano part features a steady eighth-note accompaniment in the right hand and a steady eighth-note accompaniment in the left hand. A section marked "+Stgs" begins in measure 87.

Song of Purple Summer

(Full Company)

lyrics by Steven Sater
music by Duncan Sheik

ILSE:

Lis-ten to what's in the heart of a child, A song so big in one so small

Gtr, Stgs

Soon you will hear where beau - ty lies- You'll hear and you'll re-call... The

sad - ness, the doubt, all the loss, the grief, Will be - long to some play from the past; As the

7 8

child leads the way to a dream, a be-lief, A time of hope through the land...

9 10

A sum - mer's day A mo - ther sings a

PLAY (+Gtr)

11 12

song of pur - ple sum-mer Through the heart of ev 'ry thing...

add MARTHA: +THEA/ANNA:

13 14

And heav - en waits So close it seems To

HANSCHEN/OTTO: add ERNST:

And heav - en waits So close it seems To

15 show her child the won-ders of a world be - yond her dreams. The
+GEORG/ADULTS:

16 show her child the won-ders of a world be - yond her dreams. The

17 earth will wave with corn, The days so wide, so
18 earth will wave with corn, The days so wide, so
19 earth will wave with corn, The days so wide, so

Stgs

+Bs

20 warm. And mares will neigh with
+FEMALE SWINGS:

21 warm. And mares will neigh with
+MALE SWINGS:

22 23

add WENDLA:

Stal - lions that they mate, — foals — they've borne... And

add MORITZ:

Stal - lions that they mate, — foals — they've borne... And

24 25

all shall know the won - der — Of pur - ple sum -

all shall know the won - der — Of pur - ple sum -

Vln

Vla

Vc

26 27

mer...

mer...

(+Dms)

28 29

And so___ I wait.___ The swal - low___ brings___ A

+MELCHIOR:

And so___ I wait.___ The swal - low___ brings___ A

30 31

song of what's to fol low, the glo - ry of___ the spring...___

song of what's to fol low, the glo - ry of___ the spring...___

Wmn 32 33

The fen - ces sway. The por - ches swing. The

WENDLA/MARTHA (top)
ILSE (bottom):

I The fen - ces sway. The por - ches

GEORG/OTTO /MELCHIOR:

III The fen - ces sway. The por - ches

Men

The fen - ces sway. The por - ches swing. The

Wmn

34 clouds be - gin to thun-der, 35 Crick-ets wan - der, mur-mur-ing— The

WENDLA (top)
MARTHA (middle)
ILSE (bottom):

I swing. Thun-der.

ANNA/WENDLA:

II Earth will

III swing. Thun-der. Earth will

Men (MORITZ bottom):

clouds be - gin to thun-der, Crick-ets wan - der, mur-mur-ing— The

The musical score is written for a vocal ensemble and piano/conductor. It features five vocal parts: Wmn (Women), I (Soprano), II (Alto), III (Tenor), and Men (Men). The piano part is at the bottom. The score is in G major (one sharp) and 4/4 time. Measures 34 and 35 are indicated. The lyrics are: 'clouds be - gin to thun-der, Crick-ets wan - der, mur-mur-ing— The'. The piano part provides harmonic support with chords and melodic lines.

THEA/JENNIFER (top)
KRYSTA (bottom): 37

+ANNA/WENDLA: 38 (ANNA top):

Wmn
earth will wave with corn, The days so wide, so

MARTHA/ILSE/MORITZ: MARTHA/ILSE:

I
Earth__ will__ wave with corn. Days__ so__ wide, so

II
wave with corn. so

KRYSTA/OTTO:

III
wave with corn. Days so wide, so

GEORG/MELCHIOR:

Men
earth will wave with corn, The days so wide, so

+OTTO: (MORITZ bottom):

Stgs

The musical score is written for a mixed choir and piano. It consists of six vocal staves and a piano accompaniment. The vocal parts are: Wmn (Women), I (Soprano), II (Alto), III (Tenor), Men (Men), and Stgs (Stages). The piano part is at the bottom. The score is in G major (one sharp) and 4/4 time. The lyrics are: 'earth will wave with corn, The days so wide, so'. The score includes measure numbers 36, 37, and 38. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

ALL WOMEN:

Wmn

39 warm, 40 And mares will neigh with

I warm.

II warm.

III warm

Men

ALL MEN:

warm, And mares will neigh with

The musical score is written for a vocal ensemble and piano. It consists of six staves. The first four staves are for vocalists: Soprano (Wmn), Alto (I), Tenor (II), and Bass (III). The fifth staff is for Men (Bass). The sixth staff is for Piano/Conductor. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into two systems. The first system contains measures 39 and 40. Measure 39 has the lyrics 'warm,'. Measure 40 has the lyrics 'And mares will neigh with'. The vocal parts for Wmn, I, II, and III have a melodic line in measure 39 and a whole note in measure 40. The Men part has a melodic line in measure 39 and a whole note in measure 40. The Piano/Conductor part has a rhythmic accompaniment in measure 39 and a whole note in measure 40.

sub. mp

Wmn

41

Stal-lions that they mate,____ foals____ they've borne..._____ And

42

sub. *mp*

ANNA/MARTHA (top)
WENDLA (bottom): *sub. mp*

I

And

II

ILSE/THEA/ADULT WOMAN/
GEORG/OTTO:

(all at pitch)

foals____ they've borne..._____

ROBERT (top)
OTTO /GEORG/MELCHIOR (middle)
HANSCHEN/ADULT MAN (bottom): *sub. mp*

III

And

MORITZ/ERNST/GERARD/ADULT WOMAN:
sub. mp

Men

8

Stal-lions that they mate,____ foals____ they've borne..._____ And

3

Wmn ⁴³ all shall know the won - der ⁴⁴

I all shall know the won - der

III ⁸ all shall know the won - der (OTTO /GEORG top)

Men ⁸ all shall know the won - der

a capella

(for rehearsal only)

+ANNA/WENDLA: ⁴⁵ I will sing the song Of pur - ple sum-mer... ⁴⁶

MARTHA/ILSE: I will sing the song Of pur - ple sum-mer...

OTTO /GEORG/
MELCHIOR/ADULT MAN: I will sing the song Of pur - ple sum-mer...

+HANSCHEN/
MORITZ/ROBERT: (MORITZ/
ROBERT top): I will sing the song Of pur - ple sum-mer...

Dms

Wmn 47 All shall know the won - der 48

MELCHIOR:

I All shall know the won - der

GEORG/OTTO:

III All shall know the won - der

+ADULT MAN:

Men All shall know the won - der

Vln

Vla

Vc

+Bs

Wmn 49 I will sing the song Of pur - ple sum-mer... 50

ILSE/MARTHA:

I I will sing the song Of pur - ple sum-mer...

+ADULT WOMAN:

III I will sing the song Of pur - ple sum-mer...

+MELCHIOR:

Men I will sing the song Of pur - ple sum-mer...

WOMEN:

Wmn 51 52

All _____ shall know _____ the won - der _____ Of pur - ple sum -

WENDLA/MARTHA:

I All _____ shall know _____ the won - der _____ Of pur - ple sum -

GEORG/OTTO:

III 8 All _____ shall know _____ the won - der _____ Of pur - ple sum -

MEN:

Men 8 All _____ shall know _____ the won - der _____ Of pur - ple sum -

Wmn 53 54

mer...

I mer...

III 8 mer...

Men 8 mer...