

# THE GIFTS OF THE MAGI

Book by Mark St. Germain

Music by Randy Courts

Lyrics by Randy Courts and Mark St. Germain

Piano/Vocal arrangements by Randy Courts and Steven M. Alper

Incidental Music by Steven M. Alper

Percussion orchestration by Douglas Besterman

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From the stories of O. Henry

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**PIANO/VOCAL**

from Dramatists Play Service, Inc.

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# No.1—Star of the Night

(City Her & City Him)

St. Germain/Courts

$\bullet = 135$

1 2 3 4

*vamp ad lib.*

5 6 7 8 9

10 11 12 13 14

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**A****HER & HIM**

Star of the Night with your bright ho - ly light Lead me on my way

Through de - sert sands through the snow co - vered lands To Beth - le - hem. Oh,

shin - ing star, shin - ing star All good things of wis - dom and Kings We

bring with joy While the Hea - vens sigh and a Choir on High sings

# No.2—Gifts of the Magi

(All)

In 1

$\text{♩} = 80$

HER & HIM

(1st time only)

vamp 'til cue

cue: WILLY: "...only two more days to Christmas."

**A**

Stor-ies — of — the — day — Sing-ing — out — the — lead —

**B**

No-thing — much — to — say —

21

Just a lot to read

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25

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29

Win - ter takes my song

33

Through the morn - ing air Car-ries it a - long

39

Ev' - ry - where

44

**B1**

49

What would you pre - fer Ink up-on a

54

page Or that I could stir

59

Christ-mas on a stage

64

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69

**C**

Should I tell my tale Will you play a

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74

part Know-ing it's for sale

79

Buy it— with— your heart—

84

And

**D**

89

though I will not swear a vow that

*mf*

93

all I tell is true — I



97

swear it all could hap - pen now to

101

you.

105

**E** *vamp 'til cue*

*pp*

109

**cue: WILLY:** "...Introducing the Dillinghams, Jim and Della."

113

I can— stop— a clock Make the sun— ap -

118

pear Fill a ci-ty block

123

Freeze a sin-gle tear

128

cue: JIM: "Do you have  
any money for the paper?"

**F**

*vamp 'til cue*

133

137

**G**

141

Look and— you— will— see— Hope is all— a - glow—

147

Dreams of what— can be Set- tle— like— the

# No.3—Jim & Della

cue: JIM: "Goodbye."

(Willy, Della, Jim)

$\bullet = 154$

*mf*

6

WILLY

There once were two school kids Out in the

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

*rit.*

11

Wheat Belt Held hands at re - cess and walked home real

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

15

DELLA Se - cond grade

*slow*

*a tempo* *accel.* *poco rit.*

The musical score is written for a piano and two vocalists, Willy and Della. It begins with a tempo marking of 154 beats per minute. The piano part features a steady accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal lines are written in treble clef. Willy's part starts at measure 6 with the lyrics 'There once were two school kids Out in the'. Della's part starts at measure 15 with the lyrics 'Se - cond grade'. The score includes various tempo markings such as 'mf', 'a tempo', 'poco rit.', 'rit.', 'slow', and 'accel.'. The lyrics are written below the vocal lines, and the piano part is written below the vocal lines. The score is divided into measures, with measure numbers 6, 11, and 15 indicated. The key signature is one flat (Bb) and the time signature is 3/4.

19 WILLY

**JIM** No - one as pret - ty as she in the whole world Or in their

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

This score has been downloaded from

24 town of two hun-dred or so And they swore from the

*rit.* ----- *a tempo* *accel.* ----- *a tempo*

30 **B** **JIM** WILLY

Sixth Grade Va - len - tines Day Near the swing in the back - yard They'd

**DELLA**

35 **DELLA** WILLY

mar - ry For - ev - er Be hap - py and wealth - y and wise.

41 JIM DELLA

— We'll buy things for folks Have a house full of

45 DELLA & JIM

kids In a ci - ty so big and so full of sur -

*poco rit.*

49 WILLY

prise — And when

*a tempo accel. poco rit.*

53 C DELLA

fam' - ly and friends would just chuc - kle and say, "There's no

*a tempo*

57

JIM WILLY

way Wait and see when you grow." Jim and Del - la said

62

JIM DELLA

no-thing They'd smile and they'd know they were right We were diff-erent And

67

WILLY

spe-cial And young With a love that they knew would be more than e -

72

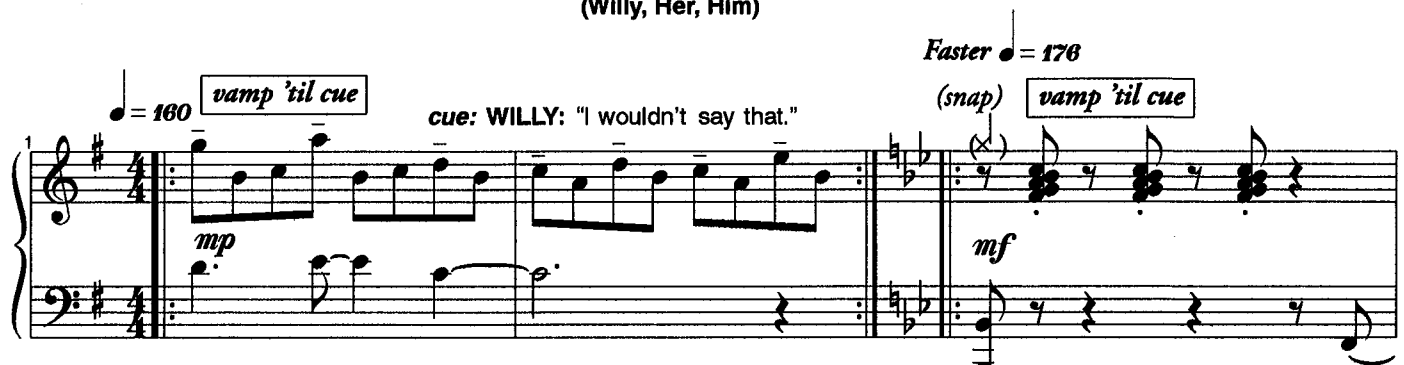
nough In a world that was right as they knew they were right And in

*rit.*

# No.4—Christmas is to Blame

(Willy, Her, Him)

$\bullet = 160$  *vamp 'til cue* *cue: WILLY: "I wouldn't say that."* *Faster*  $\bullet = 176$  *(snap)* *vamp 'til cue*



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*cue: WILLY: "This bug shows  
itself in some mighty odd ways:"*



No performance or use of this score is

**A** **WILLY**



I just saw a cop in blue tear a tic - ket up in two



But there was no bribe or dame, So it must be Christ - mas that's to



blame. Jin- gle all the way.

HER Jin - gle Bells. Jin - gle Bells. Jin- gle all the way.

HIM Jin - gle Bells. Jin - gle Bells. Jin- gle all the... In - mates down at Ci - ty Hall

*mf* *f*

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14 speak - ing ho - nest - ly to all peo ple won - der what's their game

*mp*

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16 HER

WILLY There is

HIM But it might be Christ - mas that's to blame. There is

*mp*

**B**

18

some-thing in the hol - ly Ac - ti-vates the fol - ly in - side your brain—

some-thing in the hol - ly Ac - ti-vates the fol - ly in - side your brain—

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21

Some - thing for - ces you to smile And slow - ly

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Some - thing for - ces you to smile And slow - ly

*mp*

24

bub-bles out the bile like Pink Cham - pagne — Oh, come all ye faith - ful

bub-bles out the bile like Pink Cham - pagne — Oh, come all ye faith - ful

*ff*

27 **C** **WILLY** **HIM**

Bar- keeps don't serve wa-tered ale Butch-ers ev-en up their scale

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30 **HER** **ALL**

Land-lords get a touch of shame So it must be Christ-mas that's to blame.

33 **HER** **WILLY** **HIM**

Don't blame us, Blame the

Don't blame us, Blame the

# No.5—How Much To Buy My Dream?

(Jim)

**cue:** HER: "Daddy will see you *when* he can."

**DELLA:** "I don't think so."

$\text{♩} = 150$

**DELLA**

One - Two -

*vamp 'til cue*

*mf*

**cue:** DELLA: "Is that a penny or a dime? Oh, a penny. Thirty..."

**JIM**

**A**

Three I wait each day in an end - less line On a chair whose back is

brok - en down with wear. I cross my legs as if all is fine And I

*poco rit.*

*a tempo*

12

mask my face to cov- er an- y care. I give my watch a most ca-su- al glance. I pre-

*poco rit.* *a tempo*

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16

tend that I still have on more chance. But know that I don't so all day long I pre-

*poco rit.* *a tempo*

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allowed without written authorization

20

tend that I still feel con- fi- dent and strong.

*poco rit.* *a tempo rit.*

*Red.*

24

*mf*

28

I was think-ing once up-on an-o-ther day— Back when my days were la-

*sub. mf*

31

zy I was think-ing I would al-ways have my way

34

But I was think-ing cra-zy

37

Used to be the fel-low read-y with a joke— Small pond,

**C**

40 big fish Now I'm on - ly one of sev' - ral mil - lion folk—

43 Left with a fad - ing wish How do you hold on-to

45

47 smoke? Where is the edge of the earth? Why would you

50 laugh when your life is the joke? And what would a dream be worth?

*cresc.*

*poco*

*a*

*poco*

- 48 -

**D**

53

How much to buy my dream? — A nick-el or a to - ken? —

*f* *mf*

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57

What price would de - pend it would seem On whe ther the dream is bro - ken. —

*f* *sub. p*

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61

*cresc.* *poco*

*pp.*

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65

*poco* *sub. p*

DELLA: "One, two, three..."



# No.7—Once More

(Della & Jim)

cue: CITY DELLA: "Oh! We need a star."

## Crystalline

♩ = 145

vamp 'til cue

cue: JIM: "It's got..."

JIM & DELLA: "Character."

*pp*

cue: JIM: "Now if it only had  
presents underneath it, too."

**A**

BOTH

DELLA

vamp 'til cue

Who needs pre- sents      Be-neath      a tree      Do you?

*mp*

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allowed without written authorization

JIM

BOTH

DELLA

Do you?

Do

we? \_\_\_\_\_

If Mis- ter

*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

**B**

Car- ti - er

Came to me

Car - ry- ing a      dia- mond ring \_\_\_\_\_

And he said

JIM DELLA

24

"Del-la, dear, Take this thing," I would have to say— What? Who needs it?

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28

Who wants rocks up on their hands? The ex-tra weight would be a

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32

chore Just tell me you love me Once

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JIM

36

more If Ted - dy

**C**

40

Roo-se-velt      Marched right in      and sat me In a chair      And he said

This score has been downloaded from **DELLA**

45

"Mis-ter D. To you from me, please take my ted-dy bear" Who wants it?

**JIM**

49

Though I'd beg him for a job Be-fore I'd show him to the door

54

— Just tell me you love me Once more

**D** **JIM**

59 Each day we de - pend On

**DELLA**

*mf*

63 three words at sun - rise, o - ver and o - ver E - cho - ing at sun - set,

*cresc.*

*mf*

66 one could get sus - pi - cious Here with my best friend

*mf*

70 — Rou - tine - ly count - ing bless - ing af - ter bless - ing is so ve - ry re - pe -

73 DELLA

ve - ry re - pe - ti - tious Will it nev - er end? The trea - sures

*rit.*

*pp rit.*

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78 E JIM DELLA JIM

pil - ed high One more tie Per - sian car - pets on the floor A Whist - ler

*a tempo*

*mp*

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allowed without written authorization

83 BOTH

on the wall Keep them all I can give you some - thing

*poco rit.*

87 JIM DELLA

more No - thing no - vel No - thing new

*slowly*

# No. 7A—"Six A.M."

**applause segue**

**cue: WILLY:** "What say we give 'em a little privacy."

Musical score for No. 7A, "Six A.M." in 4/4 time, key of B-flat major. The tempo is marked as 130. The score begins with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score is marked with a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical score for No. 7A, "Six A.M." in 4/4 time, key of B-flat major. The tempo is marked as 130. The score begins with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score is marked with a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

**cue: CITY HIM** throws  
SOAPY out of restaurant.

**vamp 'til cue**

*poco accel. e cresc.*

*gliss.*

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# No. 7B—Soapy

**cue: CITY HER:** "If only it would snow."

**cue: SOAPY:** "...they have  
no respect for the law."

**cue: JIM:** "I'll say."

Musical score for No. 7B, "Soapy" in 4/4 time, key of B-flat major. The tempo is marked as 150. The score begins with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score is marked with a watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

**cue: SOAPY:** "...similar odor of  
despondency in your tone, Sir?"

**cue: SOAPY:** "You  
don't mean that."

# No.8—Bum Luck

(Soapy & Jim)

**cue: SOAPY:** "Good heavens, man.  
You are laboring under a prejudicial..."

**♩ = 150 Jauntily (Swing 8ths)**

**A**

**SOAPY**

**cue: SOAPY:** ...misapprehension.

Say Mis - ter, can you

*mp* *mf*

spare the time allowed to hear me have my say 'Cause it

pains my tick - er deep - ly when I hear you talk — that way — As a

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11 Joe who lives by wits a-lone,— a - void - ing ev' - ry trap —

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15 There's no bet-ter guy to tell you that a bum gets one bum rap. If a

**B** 19 fel - la's leg feels like it's lead. It's a bum leg? How right you

22 are. If you lose your shirt when your horse drops dead— It's a



SOAPY

3

25

bum tip? Tell me a - bout it. But my meals are free which in -

28

cludes free lunch. It's a big park bench so there ain't no crunch. I don't

31

got no clock or a boss to punch. So if that's bum luck, I'm a luck - y

35

Bum - bum - bum-bum-bum - bum-bum-bum-luck Bum - bum - bum-bum-bum - bum-bum-luck

39 *p*

43 *pp*

**D** **SOAPY** *f*

Hey ho If you lack a pen - sion I feel that I must men - tion The

**JIM**

Hey ho If you lack a pen - sion I feel that I must men - tion The

50

luck - i - est in - ven - tion ev - er known to man is the gar - bage can Yes, right here

luck - i - est in - ven - tion ev - er known to man is the gar - bage can Yes, right here

54

for your res - ti - tu - tion Full of con - tri - bu - tion from the mass - es

for your res - ti - tu - tion Full of con - tri - bu - tion from the mass - es

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57

Now and then there's one or two that pass - es by And what to them is on - ly

Now and then there's one or two that pass - es by And what to them is on - ly

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60

junk or ripped or may - be shrunk They drop it like a gift For those of us who

junk is used or may - be shrunk They drop it like a gift For those of us who

*sub. pp*

63

drift Yes, I could fill a trunk that would break you back to lift From the for-tune left be -

drift Yes, I could fill a trunk that would break you back to lift From the for-tune left be -

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66

hind by man In a gar-bage can \_\_\_\_\_

hind by man In a gar-bage can \_\_\_\_\_

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**E** \* (Optional cut to measure 86)

*ff*

71

*ff*

76

*p*

*ff*

# No. 8A—After “Bum Luck”

(underscore)

*applause segue*

Musical score for No. 8A—After “Bum Luck”. The score is in 4/4 time with a tempo marking of  $\text{♩} = 130$ . It begins with a *mf* dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit. e decresc.* marking.

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# No. 8B—Afternoon Edition

(underscore)

**cue: SOAPY: “CALL OUT MY PADDY WAGON!”**

Musical score for No. 8B—Afternoon Edition. The score is in 4/4 time with a tempo marking of  $\text{♩} = 160$ . It begins with a *mf* dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit.* marking. A large watermark is overlaid on the score.

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Musical score for No. 8B—Afternoon Edition (continued). The score is in 4/4 time with a tempo marking of *a tempo*. It begins with a *mf* dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit.* marking.

Musical score for No. 8B—Afternoon Edition (continued). The score is in 4/4 time with a tempo marking of *a tempo*. It begins with a *mf* dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit. e decresc.* marking. A large watermark is overlaid on the score.

# Delicately

Afternoon Edition (u/s)

♩ = 118 HER: "Mobs and masses—"

## Delicately again

from Dramatists Play Service, Inc.

♩ = 118 8va

# No.9—Greed

(City Her, City Him, Della, and Jim)

**cue:** CITY HER & HIM: "GREED!"

**Allégo giústo**

$\text{♩} = 100$

**HER & HIM**

Greed is the col - or dark - er than black A sack - ful of need, take the

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need then take the sack And if you feel the guilt from the milk that you spilt You lack

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greed. Take what you have to, don't think twice Hard on the make, you a-

**ff**

*sub. mp*

13 wake in pa - ra - dise In the end a means to the end jus - ti - fies the means for

16 *ff* greed.

20 **HIM**  
Greed is hand - some Greed is wrong I feel greed - y all day  
*mp.*

24 **HER**  
Like a fi - re Greed can burn Burn - ing de - si - re my con -  
**HIM**  
long.



*Him*  
*Her*

Greed

28

cern. Bleed who you have to, don't play good

*mf*

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32

Do the dir - ty deed, in - deed you should Nev - er look back, have a

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35

heart that is black - er than greed.

*ff*

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40

**HIM** I would like to take your mon - ey **HER** I would like to spend it

*sfz* *mf* *cresc.* *poco*

## HER &amp; HIM

44

If your day to now's been sun - ny We would like to end it

*a*

48

Tak - ing folk - s' hard-earned loot Can be so ver - y fun

*poco*

52

HIM HER HIM

She will kick your ol' pa - toot Slap your face and stomp your boot While

*ff*

56

*Her*  
*Him*

per - fect - ly I ex - e - cute The pinch - ing of your pock - ets one by

*mf*

60 *con Slancio (impetuously)*

One by one we come to know The

*mp*

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64 love of mon- eys gold - en glow And

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68 lit - tle by lit - tle we all tune our fid - dle to

*pp mf cresc.*

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72 Ma - chi - a - vel - li - an, an - gel or hel - li - on

*-poco a*

76

Soon - er or lat - er we all got - ta cat - er To

*poco* *ff*

80

*(very slow fall off)*

greed.

84

DELLA

What good is a ho - li day When a

*mp*

88

dol - lar nine - ty - sev - en is what you've got

91

No, a dol - lar nine - ty - sev - en is not a

94

lot To spend on him.

97

My Jim

100

**DELLA** What good \_\_\_\_\_ is a ho - li - day When a

**JIM** What good \_\_\_\_\_ is a ho - li - day

*mf*

# No.11—The Same Girl

(Della)

**cue:** WILLY: "...Della returns home to await her Jim."

Gently ♩ = 120

*vamp 'til cue*

The first system of the musical score is for the piano accompaniment. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Gently' with a quarter note equal to 120 beats per minute. The music begins with a piano (*pp*) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note pattern. A box labeled 'vamp 'til cue' is placed over the first few measures. The system ends with a 'rit.' (ritardando) marking and a dashed line indicating a gradual slowdown.

Very steady

*a tempo*

*mp*

The second system of the musical score continues the piano accompaniment. It is marked 'Very steady' and 'a tempo'. The dynamic is *mp* (mezzo-piano). The right hand plays a melody of eighth notes, while the left hand continues with a steady eighth-note pattern. The system is marked with a measure number of 6 at the beginning.

The third system of the musical score includes the vocal melody. It is marked with a measure number of 10 at the beginning. The lyrics are: "Am I still the same girl Or am I some-one". The melody is written in the treble clef, and the piano accompaniment continues in the bass and right-hand staves.

*sim.*

The fourth system of the musical score continues the vocal melody and piano accompaniment. It is marked with a measure number of 11 at the beginning. The lyrics are: "Am I still the same girl Or am I some-one". The melody is written in the treble clef, and the piano accompaniment continues in the bass and right-hand staves.

The fifth system of the musical score continues the vocal melody and piano accompaniment. It is marked with a measure number of 13 at the beginning. The lyrics are: "he won't know Should I change my name One to". The melody is written in the treble clef, and the piano accompaniment continues in the bass and right-hand staves.

The sixth system of the musical score continues the vocal melody and piano accompaniment. It is marked with a measure number of 14 at the beginning. The lyrics are: "he won't know Should I change my name One to". The melody is written in the treble clef, and the piano accompaniment continues in the bass and right-hand staves.

16 go with my look Or my lack there- of Am I still the girl He took To

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

20 love And though I'm kind of ner- vous

*a tempo* *sim.*

24 And though I have the but- ter flies I can't wait to

27 see him see his new sur-prise

*f*

31

Close your eyes, Jim Don't look yet, please Close them tight Don't you

*Faster* ♩ = 130

*ff sub. mf*

34

peek Count of three Not one look 'Till I say One two three and me - ry Christ-mas

37

I love you That I do, —

*f*

*riten.*

40

— my Jim My Jim

*ad lib.*

*pp*

The musical score is for the song 'The Same Girl'. It is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 31-33) includes the instruction 'Faster' with a tempo marking of a quarter note equal to 130 beats per minute. The piano part features a prominent eighth-note bass line. The second system (measures 34-36) includes a 'Count of three' and the instruction 'riten.'. The third system (measures 37-39) features a forte ('f') piano accompaniment. The fourth system (measures 40-42) includes the instruction 'ad lib.' and a piano ('pp') dynamic. The score is overlaid with a large, semi-transparent watermark that reads: 'This score has been downloaded from www.dramatistsplay.com and is for personal use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.'



44

Still I won-der if he'll be The same sweet man in love with

*colla voce*

47

Flowing  $\text{♩} = 130$

me

*mf*

51

May-be he will think that I'm pret-ty as a pic-ture A new ex-per-i-ence,

55

a-dor-a-ble May-be he will think that I'm un-ap-peal-ing

59

Dull and plain - ly hor - ri - ble Oh,

65

where can I hide can I Where can I hide

70

May - be I will dis - ap - pear

75

Run a - way to Si - am Where

80

no - one knows who I am And no - one ev - en knows I'm

*poco rit.*

85

Lightly  $\text{♩} = 175$

here Yes, I fell and hit my head And now I'm ly - ing in a strange dou - ble bed And I'm

*mf sempre cresc.*

88

star - ing up at two dou - ble chins Of these bro - ken - heart - ed Si - am - ese twins Yes,

91

one bro - ken heart But two fun - ny grins And they've tak - en me for dead Un - til I

# No.13—The Gift of Christmas/ Gifts of the Magi—Reprise

(Willy & All)

Dolce ♩ = 116

WILLY

Three wise kings watch a shin-ing star Trav'-ling far with their gold and trea-sure

*mp*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

Three wise kings and a voice that sings Of the Gift of Christ-mas

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

WILLY

Three wise kings hear a ba-by cry Star on high lights a

HER

DELLA

Bmm bmm—

bmm bmm—

bmm bmm—

JIM

Bmm

bmm

bmm

HIM

Bmm

bmm

bmm

13

dis - tant sta - ble Three wise kings and a voice that sings Of the

bmm bmm— bmm Bmm bmm— bmm bmm— bmm

bmm bmm bmm

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16

Gift of Christ - mas

bmm bmm— bmm bmm bmm— bmm bmm—

bmm bmm bmm

*vamp 'til cue*  
*under dialogue*

19

Bmm bmm— bmm bmm— bmm bmm—

Bmm bmm bmm

*underscore*  
*pp*

22

bmm bmm— bmm Bmm bmm— bmm bmm— bmm

bmm bmm bmm

25

bmm bmm— bmm bmm bmm— bmm bmm—

bmm bmm bmm

bmm bmm bmm

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Gift of Christmas/Gifts of the Magi- Repr.

28

Bmm bmm  
bmm bmm  
bmm bmm

bmm bmm bmm Bmm bmm bmm bmm bmm

31

bmm bmm bmm bmm bmm bmm bmm

bmm bmm bmm bmm bmm bmm bmm

34

bmm bmm bmm bmm bmm bmm bmm

cue: SOAPY: "...a  
somebody in this world!"

bmm bmm bmm bmm bmm bmm bmm

**cue: SOAPY:** "And a Merry Christmas to you, too!"

**DIALOGUE**

**more lively, with joy**

**vamp, jump on cue**

**♩ = 124**

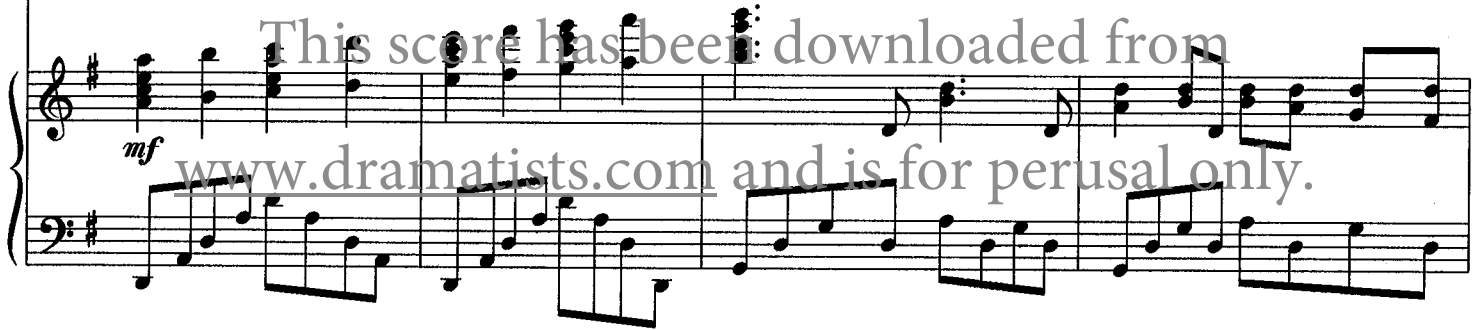
**cue to continue:**  
**SOAPY:** "And a Happy New Year!"  
**HER:** "Snow!"



WILLY, DELLA  
JIM & SOAPY



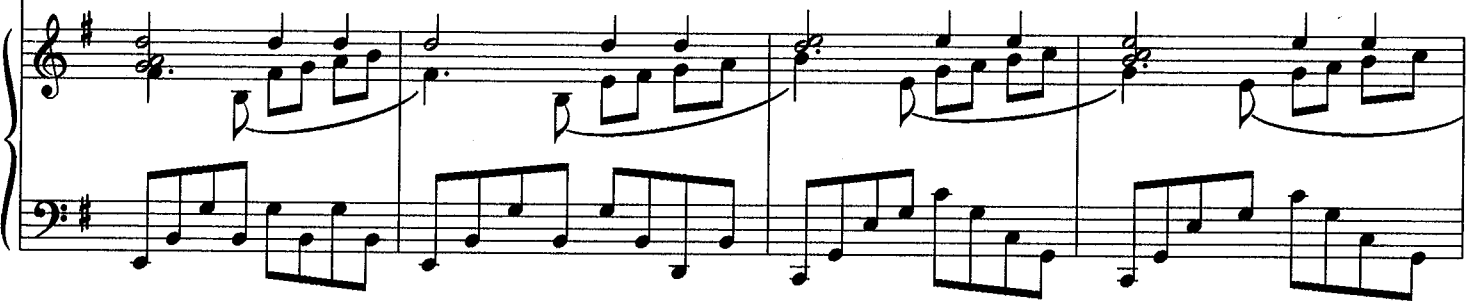
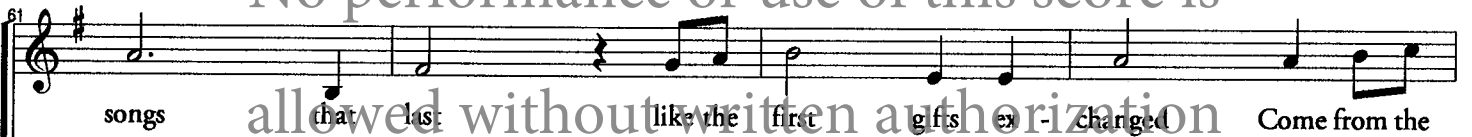
HER & HIM



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allowed without written authorization

from Dramatists Play Service, Inc.



65

**WILLY & HER**  
heart \_\_\_\_\_ Come from the heart, from the

**HIM**  
heart \_\_\_\_\_ Come from the heart,

**SOAPY**  
heart \_\_\_\_\_ from the heart, \_\_\_\_\_

**DELLA**  
Come from the heart, Come from the heart, from the

**JIM**  
Come from the heart, from the heart

*cresc.*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

No performance or use of this score is

68

heart, \_\_\_\_\_ They are giv - en from the

from the heart

from the heart

heart \_\_\_\_\_

*8va* \_\_\_\_\_

*ff*

71 In 1  $\text{♩} = 80$

heart \_\_\_\_\_ And

*loco*

75 though \_\_\_\_\_ speak \_\_\_\_\_ a \_\_\_\_\_ pa \_\_\_\_\_ ra \_\_\_\_\_

*mp*

81 ble \_\_\_\_\_ of \_\_\_\_\_ peo \_\_\_\_\_ ple \_\_\_\_\_ who

86 would \_\_\_\_\_ fly \_\_\_\_\_

91

Would it be so ter - ri -

*cresc.* *poco*

97

ble to try Come and

*a* *poco*

103

try — Oh

107

What could make a king —

*ff*

111

Trail a — star — a - bove —

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

115

Give up — ev' - ry - thing May - be — it — was love

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allowed without written authorization

from Dramatists Play Service, Inc.

119

Love is — what — we bring — And

# No.14—Bows

Con brio  $\text{♩} = 68$

vamp ad lib. for  
duration of bows

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

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allowed without written authorization  
from Dramatists Play Service, Inc.

legato

13

After bows  
U.S. (as one) to  
No.15—Exit

## No.15—Exit Music

Vivo ♩ = 210

*mf*

*f* *mp*

*mf*

*f* *mp*

*mp*

Musical score system 17-19. Treble and bass staves. Key signature: two flats. Measure 17 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes, with some chords. A watermark is visible across the system.

Musical score system 20-22. Treble and bass staves. Key signature: two flats. Measure 20 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes, with some chords. A watermark is visible across the system.

Musical score system 23-25. Treble and bass staves. Key signature: two flats. Measure 23 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes, with some chords. A watermark is visible across the system.

Musical score system 26-28. Treble and bass staves. Key signature: two flats. Measure 26 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes, with some chords. A watermark is visible across the system.

Musical score system 29-31. Treble and bass staves. Key signature: two flats. Measure 29 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes, with some chords. A watermark is visible across the system.