

A Little Princess

Piano-Vocal Score

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1. PROLOGUE

(Ram Dass)

3/19/2013

Orchestrations by
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Music by
ERIC ROCKWELL
Lyrics by
MARGARET ROSE

Moderato

1 2 3

4 5 6 7

RAM DASS:
At - man, At - man, ar - tha At - man, ar -

8 9 10 11

tha Dhar - ma!

poco rit.

mf

mp

RAM DASS: I like the sound of it, though I have no idea what it means. They say it tells a story that holds the meaning of life. It has been passed down through generations, beautiful but unchanging, loved but uncomprehended. That is fine for a song, but not for a story.

(Segue #2
"Happy Ending")

2. HAPPY ENDING

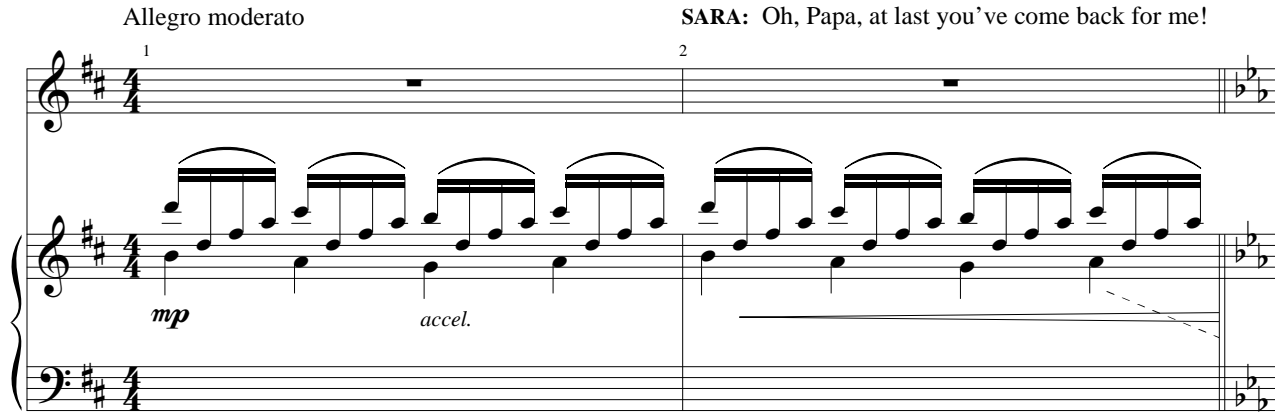
(Company)

3/19/2013

(Segue from previous song)

Allegro moderato

SARA: Oh, Papa, at last you've come back for me!



SARA: (cont'd)
Now we shall live happily ever after!

3 Vivace

4

A ALL:
The stor-y fi-n'ly has a



6 hap - py end - ing. 7 It's end - ed as we hoped it would. 8 All loose



2. HAPPY ENDING

9 ends are neat-ly tied, And our tears have all been dried. Hap-py end-ings al-ways make you feel so

10

11

leggiero

B TEACHER: 13 good! A lit - tle Prin-cess and her hap - py end - ing. So like a fair - y tale come

14 ALL:

mp *f*

15 true! SARA: 16 For so long now I have yearned, And at last Pa - pa's re-turned. We're de -

17 ALL:

mp *f*

18 light-ed things are look-ing up for you!

19

20

rit.

2. HAPPY ENDING

SARA: Oh, Papa, I'm so glad you came back!
I knew you wouldn't leave me here in school forever!

CREWE: Sara, these were the longest two weeks of my life.
Then I got the Constable's letter and I just had to come back.

C

Più lento e rubato

22 23 24

CREWE: (cont'd) Did you really rescue three
of your little classmates from drowning?

TEACHER: She did. I was going to give up teaching until
Sara re-inspired me. There's no one like Sara Crewe!

25 26 27

CONSTABLE: Without 'er 'elp, we'd never 'ave caught Jack the Ripper!

GIRLS:
Hurrah for Sara!

SARA:

28 29 30 31

poco rit.

Dear

D

33 34 35

a tempo

Friends, You've made me feel so wel-come, It's hard now to re - call I

2. HAPPY ENDING

36 37 38 39

once thought I would hate it here, But here's a hap - py end - ing for all!

mp slow arp.

CREWE: Oh, Sara, how can I get along without you? I was wrong to leave you here. Won't you come back to India with me?

SARA: Oh, Papa, all my new friends need me, too!

40 41 42 43 44

CREWE: Then it's time for me to return to the lonely existence I have caused for myself.

SARA: Papa!

45 46 47

rit. *accel.* *mp*

E

a tempo
ALL:

49 50

Dear Sar - a Crewe has made a hap - py end - ing. Too bad the end - ing came so

ff

2. HAPPY ENDING

51 fast. Dear Sar - a, won't you stay? You must nev - er go a - way! On - ly

54 you know how to make the mag - ic last! For

GIRLS:

[F] 57 since the ar - ri - val of Sar - a, It's all like a dream com - ing true. Each

mp

60 day in the school - house is bright - er. We owe ev - 'ry -

2. HAPPY ENDING

SARA: (cont'd)
goodbye!

76 77 GIRLS:

For

a tempo

[H]

79 80

since the ar - ri - val of Sar - a, It's all like a dream com - ing

ADULTS:
There is a mor - al in this hap - py end - ing,

81 82 83

true. Each day in the school - house is bright - er. We

For ev - 'ry stor - y sheds some light. Af - ter all that she's been through, We have

2. HAPPY ENDING

84 85 86

owe ev - 'ry - thing to you! The girl most

learned a thing or two: If you're true to your own heart, then all is right!

87 88 89

sure - ly has a way a - bout her. A

Won - der what we did with - out her. A

I 91 92 93 94

clev - er, charm - ing, most de - light - ful girl! Sar - a

clev - er charm - ing girl! Sar - a

2. HAPPY ENDING

Musical score for 'Happy Ending'. The score consists of three systems. The first system has two vocal staves (treble clef) with lyrics 'Crewe!' and measures 95, 96, 97, and 98. The second system has two piano staves (treble and bass clef) with the tempo marking 'molto rit.' and a 'rit.' instruction. The piano part includes a 'rit.' instruction and a 'pva' (pizzicato) marking. The piano accompaniment features a steady bass line and chords in the right hand.

Applause Segue #2a
"Happy Ending Tag"

2a. HAPPY ENDING TAG

(Company)

3/19/2013

(Applause Segue from previous song)

Vivace

1 2 3 4

GIRLS: A clever, charming, most delightful girl!

ADULTS: A clever charming girl!_____

ff *mf*

5 6 //

Sar - a -

Sar - a -

ff //

8^{va}

(Music stops abruptly and bright lights up as CREWE steps back into the scene. The ENSEMBLE of happy players has become a shadowy formation at the rear of the stage.)

CREWE: Sara! It's time for us to be going! I've been calling and calling for you. Whatever are you doing?

SARA: (Embarrassed) Oh, I was just...

CREWE: Making up stories, eh? Well, come along, now. You mustn't be late on your first day of school. And I have to be off for India.

SARA: (Hopefully) Would you like to hear my story? It had the happiest ending.

CREWE: (Affectionately) Now now. Save it for me, for when I return for you.

SARA: But a story can never be the same again.

CREWE: Then we shall have a new story. Come along now, Sara.

(Segue #3
"Song of the Storyteller")

3. SONG OF THE STORYTELLER

(Ram Dass & Chorus)

3/19/2013

(Slow Segue from previous song)

RAM DASS:

From the far side of the world comes a little girl who has everything ... to lose.

Andante

It is both an ending and a beginning, as are all things in life. This story has never been told before ... by me ... to you. I am Ram Dass. You are ... who you are.

Together let us create our story of a little princess.

A

RAM DASS:

12

13

14

A stor - y is - n't dead and cold.

There's life in ev - 'ry word.

WOMEN: Mm

Mm

MEN: Mm

Mm

3. SONG OF THE STORYTELLER

15 16 17 18

A stor-y can't grow old. It chang - es ev-'ry time it's told And

Mm _____ It chang - es ev-'ry time it's told _____ And

Mm _____ It chang - es ev-'ry time it's told _____ And

mf

19 20 21

ev - 'ry time it's heard.

ev - 'ry time it's heard.

ev - 'ry time it's heard.

mp

4. I KNOW YOU BY HEART

(Sara & Crewe)

3/19/2013

SARA: Oh, I shall be fine, but I do worry somewhat about Emily...

CREWE: Emily? (*music*)

A Gently

CREWE: And who is Emily?

SARA: Oh, don't let her hear that you don't even know her name!

CREWE: Ah, more make-believe stories!

SARA: You used to like them.

CREWE: So *this* is Emily. I never had the pleasure of a formal introduction. (*music*)

B (*He bows to the doll.*)

CREWE: A lovely name for a lovely young lady.

SARA: Papa, you mustn't flirt with her! She is already overcome by the thought of your departure.

CREWE: But I just bought her... that is... made her acquaintance yesterday. (*music*)

C In One

SARA: Nevertheless, you have already made a distinct impression.

4. I KNOW YOU BY HEART

D

brief time for you, A life-time for her, A time filled with mem-'ries that

nev - er will fade. For in that brief life-time, What an im - pres-sion you've

freely

E

made! The face of a sol-dier, The

a tempo

mp gently flowing

stur-dy phy-sique, — The smell of to - bac-co, The scratch of your cheek. — And the

4. I KNOW YOU BY HEART

33 34 35 36 37 38

crook in your nose, A fine work of art! She'll nev - er for - get you,

poco rit.

39 40 41 42 43 44

For she knows you by heart. _____

CREWE:

Her

a tempo

F

46 47 48 49 50

por-c'lain com - plex-ion, The curl of her hair, — The arc of her eye - brow, Her

4. I KNOW YOU BY HEART

51 52 53 54 55 56 57

del - i - cate stare. — And that look in her eye, So pierc - ing and smart! I'll nev - er for -

58 SARA: 59 60 61 62 63 64 65

You'll nev - er for - get HER.

get you. I'll nev - er for - get YOU, For I know you by heart.

poco rit. *a tempo*

mf

66 BOTH: G 68 69 70 71 72

How long will it be till I see you a - gain? How can I make the years

con moto

4. I KNOW YOU BY HEART

fly? _____ What part of you can I hold in my mind Long

mf *espressivo*

Measures 73-78: Vocal line with lyrics and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* *espressivo*.

af - ter we say our good - bye!?

f *8va*

Measures 79-84: Vocal line with lyrics and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f* and an *8va* marking for the right hand.

H (They have drawn together, embracing the doll between them.)

86 87 88

CREWE:
Your

pp *delicatissimo* *8va*

Measures 86-88: Vocal line with lyrics and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *pp* *delicatissimo* and an *8va* marking for the right hand.

4. I KNOW YOU BY HEART

I

90 SARA: 91 92 93

Your kind - heart - ed style.____

make - be - lieve stor-ies. Your quaint sense of

(8^{va})

94 95 96 97 98 99

Your lop - sid - ed smile.____ I'll re - mem - ber it all.____ So

hu - mor. I'll re - mem - ber it all.____

(8^{va}) *poco rit.* *a tempo*

mf

100 101 102 103 104

while we're a - part I'll nev - er for - get you.____

While we're a - part I'll nev - er for - get you.

f

4. I KNOW YOU BY HEART

(SARA abruptly turns away,
overcome but refusing to show it.)

CREWE: And now we must part... Emily. I feel I shall
miss you more than is warranted by our short acquaintance.

105 106 107 108 110

J

poco rit. *a tempo*

sf *pp*

SARA:
Not as much as she will miss you. I fear that Emily lacks
the emotional restraint necessary for a good soldier.

CREWE:
But Sara will take good care of you while I am gone. She
is thoughtful and loving and the very best of company...

111 112 113 114 115 116

(He hugs the doll
when he can't go on.)

SARA:
Come, Papa, Emily mustn't be
late on her first day of school.

CREWE:
Be brave, little soldier.

SARA:
Good-bye, Papa.

117 118 119 120 121 122 123

G. P.

4. I KNOW YOU BY HEART

K 125 126 127 CREWE: **L** 129

Your stal - wart com - po - sure, The

pp semplice

130 131 132 133 134 135

tear in your eye, — How you look like your moth - er When - ev - er you cry. —

rit. *mf*

(SARA has stopped with her back turned, listening. She puts Emily down before she throws herself into CREWE's arms.)

M 137 138 139

Nei - ther

Nei - ther

a tempo espressivo

4. I KNOW YOU BY HEART

140 141 142 143

dis - tance nor time Can keep us a - part. You'll

8 dis - tance nor time Can keep us a - part. You'll

mf

This system contains the first three measures of the piece. It features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "dis - tance nor time Can keep us a - part. You'll". The piano accompaniment is in a treble and bass clef, marked *mf*. Measure numbers 140, 141, 142, and 143 are indicated above the vocal staves.

144 145 146 147 149

al - ways be with me, For I know you by

8 al - ways be with me, For I know you by

rit.

N

This system contains measures 144 through 149. The vocal lines continue with the lyrics: "al - ways be with me, For I know you by". The piano accompaniment includes a *rit.* (ritardando) marking. A box containing the letter "N" is placed above measure 147. Measure numbers 144, 145, 146, 147, and 149 are indicated above the vocal staves.

150 151 152 153

heart.

8 heart.

a tempo *rit.*

p

This system contains measures 150 through 153. The vocal lines end with the word "heart.". The piano accompaniment includes markings for *a tempo*, *rit.*, and *p* (piano). Measure numbers 150, 151, 152, and 153 are indicated above the vocal staves.

5. REMEMBER WHO YOU ARE

(Miss Minchin, Schoolgirls, Sara)

3/19/2013

MISS MINCHIN: That will not be necessary.

Allegretto (in one)

1 MISS MINCHIN: 3 4 5 6 7

On - ly one thing will help you feel use - ful, On - ly one thing will put you at

MISS MINCHIN:
The Rules!

8 9 10 11 12 13 14 15

ease, On - ly one thing will show you the way:

poco rit.

A Allegro moderato

17 18 19

Re - mem - ber who you are, You are a stu - dent of my school. Don't re -

5. REMEMBER WHO YOU ARE

20 21 22

fuse to fol-low or-ders, Do not dare to break a rule, Don't be tar-dy for your les-sons, Don't be

23 24 25

late when called for tea, Don't ne-glect to show re-spect, And do not raise your voice to me! Re-

B

27 28

mem-ber who you are, You are a la-dy quite sub-dued. Don't for-get to mind your man-ners, Don't be

GIRLS:
Don't for-get. Don't be

5. REMEMBER WHO YOU ARE

29 vul - gar, don't be rude, Do not lean up - on your el - bows, Do not slouch and do not twitch, Do not

vul - gar. Do not lean. Do not slouch. Do not

30 31

32 touch your face in pub - lic, Do not scratch al - though you itch!

touch. Do not scratch. I

33 SARA:

C

35 hear the rules, I know I must o - bey. So

36 37

mp

5. REMEMBER WHO YOU ARE

38 39 40 41 GIRLS:

much we may not. Is there an - y - thing we may? Do not

D

43 44 45

stray. Do not play. Do not run. Don't have fun. Don't Don't Don't

46 47 wistfully E 49 50

Don't. Some - day when we are grown, We'll make up rules all

51 52 53 54 55 MISS MINCHIN:

Re-

on our own. But for now all we will do Is what she tells us to!

5. REMEMBER WHO YOU ARE

F

57 58

mem-ber who you are, You are not heath-ens run-ning wild. Do not run or skip or frolic, Do not

Do not run. Do not

mf

59 60 61

whim-per like a child, Do not laugh and do not shout, And don't make nois-es an-y-where, Do not

whim - per. Do not laugh. Don't make nois-es. Do not

62 63

prance a - round the par - lor, Do not dance up - on the stair. Re -

SARA:
I

prance. Do not dance.

5. REMEMBER WHO YOU ARE

G

65 66

mem-ber who you are, You are a stu-dent of myschool. Don't re - fuse to fol-low or-ders, Do not
 hear the rules, _____ I know I must o -
 Do not. Do not. Do not.

mf

67 68 69

dare to break a rule! Be a cred - it to Miss Min-chin As you trav - el near and far. So con -
 bey. So much we may not. _____ Is there
 Don't. Don't. Do not. Do not.

5. REMEMBER WHO YOU ARE

70 71 72 73

duct your-self with dig-ni-ty. Re-mem-ber who you are. Re-mem-ber who you
an-y-thing we may? Re-mem-ber who you
Don't Don't Don't Don't. Do not. Re-mem-ber who you

mp

Detailed description: This block contains the first system of a musical score, measures 70 through 73. It features three vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "duct your-self with dig-ni-ty. Re-mem-ber who you are. Re-mem-ber who you an-y-thing we may? Re-mem-ber who you Don't Don't Don't Don't. Do not. Re-mem-ber who you". The piano accompaniment includes dynamic markings such as *mp* and accents.

74 75 76 77

are! DON'T!

are.

are. Do not, Do not, Do not! DON'T!

f *ff*

Detailed description: This block contains the second system of the musical score, measures 74 through 77. It features three vocal staves and a piano accompaniment. The lyrics are: "are! DON'T! are. are. Do not, Do not, Do not! DON'T!". The piano accompaniment includes dynamic markings such as *f* and *ff*, and features a crescendo leading to a fortissimo section.

6. YOU NEED ME

(Carrisford, Crewe, Ram Dass)

3/20/2013

CARRISFORD: Remember who you are, Captain Crewe: adventurer, explorer!

A fine upstanding man! Now sit down before you fall flat on your face.

CREWE: I resent your implication, sir, that I am inebriated.

CARRISFORD: The correct term is "blind drunk."

CREWE: You may thank yourself for my condition.

CARRISFORD: I do. (*music in*)

Tempo Rubato

1 CARRISFORD: 2 3

8 **CARRISFORD:** (*cont'd*)
I congratulate myself
for your condition.

Oh, Crewe, Dear Crewe! Oh,

4 3 5 6 7

8 tell me what hap - pened? — What hap-pened to the men-tor of my youth?

CARRISFORD:
The man who taught me how to shin back up the old
school drainpipe after a long night at the local?

What could bring back the adventure
and excitement that you've lost?

8 9 10 11 **CARRISFORD:**
Ah,

poco rit. *a tempo*

6. YOU NEED ME

A

8 13 14 15

Crewe! Dear Crewe! What hap - pened to you?

16 CREWE: 17 18 19

Mar - riage hap-pened, Fath-er-hood, Re-spon - si - bil - i - ty...

BOTH:

CARRISFORD: 20 21 22 23

Lesser mortals might yield to such temptations, but a man of your capacity... My capacity for alcohol is all that

CREWE:

has diminished, and it has left a new capacity for love and warmth and caring and...did I mention love?

24 25 26 B CREWE:

My

poco rit. *a tempo*

6. YOU NEED ME

28 29 30 31 CARRISFORD:

wife, My Love, If you could have known her... I'm

mf

CREWE:
No, actually, she was
French. *Actuellement.*

CARRISFORD:
Beastly language. Honking sort
of language, all in the nose.

32 33 34 35 36

sure she was a per-fect Eng-lish Rose.

poco rit.
mp

CREWE:
You should hear my daughter speak it, like a perfect little French lady. *Ma petite Sara.* I wish she were here now, but I had
Dolente

C 38 39 40

CREWE: (*cont'd*)
to send her back for her studies.
You can't speak French in the jungle.

CARRISFORD:
Well, you can, but it frightens the
animals. So she's back where? In Paris?

41 42 43 44

p

6. YOU NEED ME

CREWE: Paris? That was her mother's home. But I'll speak no more of my daughter with you. She is an angel and you are some sort of devil who's come to lead me astray.

D **CARRISFORD:** A role I am honored to fill!
Tempo di marcia

E **CREWE:**

61 62 63

8 afraid you don't val - ue my worth! When you start to play You get

This system contains measures 61, 62, and 63. The vocal line features eighth notes with triplet markings. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

64 65 66

8 car - ried a - way, Then I bring you back down to earth. But

CARRISFORD:

This system contains measures 64, 65, and 66. The vocal line continues with eighth notes and triplet markings. The piano accompaniment features more complex chordal textures and triplet patterns in both hands.

F 68 69 70

8 why not fly? Why not soar? Why not

This system contains measures 68, 69, and 70. It begins with a box containing the letter 'F'. The vocal line has a long note in measure 69. The piano accompaniment includes a dynamic marking 'f' and features complex rhythmic patterns with triplet and quintuplet markings.

6. YOU NEED ME

71 seize the ad-ven-ture and ___ When it's done look for more! Look for more!

72 73 74

CREWE:
Look for more! _____

mf

G CARRISFORD:

76 You need me! What a bore with-out me for your guide! You

77 78

CREWE:

79 have - n't changed a bit, But I've missed you, I ad-mit. It's good to have you by my

80 81

mp leggiero

poco rit.

6. YOU NEED ME

H Tempo Rubato

CARRISFORD: And I have something else you sorely need: a challenge!

CREWE: What are you trying to put over on me?

83 84 85 86

side!

CARRISFORD: How cynical and suspicious you've become. Why must I be trying something on you?

CREWE: It's the first time you paid for the drinks.

CARRISFORD: I'll give you that, but I also give you...diamonds!

87 88 89 90 91 92

I Più mosso

CREWE: Diamonds?

CARRISFORD: I have the land already. It just wants a

94 95

8va

mp *pp*

CREWE: Ah, I see. I need the change, and you need... certain amount of financing.

CARRISFORD: a lot of change! And how can you be so sure there are diamonds?

CARRISFORD: *parlando*

96 97 98

I've (safety)

6. YOU NEED ME

J

8 on - ly scratched the sur - face, Just ¹⁰⁰ lit - tle gems to show ¹⁰¹ A ti - ny lit - tle prom - ise Of the

CREWE: You make it sound very simple,
but before I could consider even a small
investment...

¹⁰² gi - ant gems be - low ¹⁰³ Wait - ing just for us! ¹⁰⁴ CARRISFORD: You have to believe!

(vamp)

K

CARRISFORD: ¹⁰⁶ Dia - monds are for dream - ers. Dream big and grab your share, ¹⁰⁷ For you are such a friend to me, I

gva

mp

¹⁰⁸ feel it's on - ly fair ¹⁰⁹ You're a part of this. ¹¹⁰ CREWE: *risoluto* You don't fool me for a mo - ment. Let's

mf

6. YOU NEED ME

11 112 113

8 say it out, point blank: While you pro - vide the charm - ing smile, You see me as the *poco rit.*

CARRISFORD:
But there is a fortune to be had!

L Tempo di marcia 115 **CARRISFORD:** 116 117

8 bank! There are won - ders wait - ing un - der the ground! And

18 119 120 121

8 won't it be fun to re - trieve ev - 'ry one? The prof - its are sure to a - bound!

M CREWE:

123 124 125

8 You need me! I am hap - py to keep you in line, But I

6. YOU NEED ME

26 3 127 3 128 3 129

won't be so rash As to give you my cash. I'm sor-ry, but I must de-cline.

mp leggiero

rit.

CARRISFORD:

If you won't believe me, you must believe Ram Dass. He's the most convincing fellow I've ever met. Dass, where are you?

N

Meno mosso

131 132 133

mp

p

Wake up, you scoundrel!

RAM DASS:

I am not sleeping, Sahib.

CREWE:

I forgot your man was here.

CARRISFORD:

He forgets that he's my man.
(to RAM DASS)
Still no bow, eh?

34 135 136 137

poco rit.

6. YOU NEED ME

RAM DASS: A bow is a gesture of deep respect. If I bowed whenever I was summoned, the gesture would lose its meaning. 139

CARRISFORD: I'd just like to get one bow out of you before I die.

CARRISFORD:
(to CREWE) You see, a brutally honest man. (to RAM DASS) Tell him about the diamonds.

RAM DASS: Oh, you will, Sahib, but when you have earned it you will also have passed beyond caring whether you receive it or not.

RAM DASS: What would you know, Sahib?
CREWE: Are there really diamonds? And is all that's needed some money?

RAM DASS: The diamonds will be had eventually, and money is the least of what they will cost you.
CREWE: What do you...

CARRISFORD: Oh, don't mind his gibberish. Old Dass is always correct, but he does like to cloak himself in mystery. That'll do, Dass. 145

RAM DASS: As you wish, Sahib. 146 //

CARRISFORD: So what do you say to wealth beyond your wildest dream?

CREWE: I have enough to make Sara comfortable for life.

CARRISFORD: Don't let her be comfortable, let her be ecstatic.

(music in)

6. YOU NEED ME

CREWE: You make it very tempting...

CARRISFORD: Don't wrap her in papers, deck her in diamonds!

P

Tempo di marcia (con moto)

(CREWE becomes sold on the idea.)

CARRISFORD: Then it's decided!

6. YOU NEED ME

Q (optional: cut to m. 167)

159 160

You need me! Bet you

You need me! Bet you thought you were fine to the

61 162 163

thought you were fine to the end. But your life was in-complete. Nev-er

end. You thought life was sweet, But your life was in-complete. Nev-er

rit. *mf* *rubato espressivo* *a tempo*

(BOTH:) 64 165 166

guessed you were miss-ing a friend, My friend!

R

168 169

You need me! From now on we're to-gether like

ff *mf*

170 171 172

glue. We will work as a team, We will have what we dream, We'll have

173 174 175 176

rich - es be - fore we are through. CREWE: We'll have dia - monds! CARRISFORD: Ad - ven - ture! CREWE: And

f *sfz* *sfz*

6. YOU NEED ME

77 CARRISFORD: 178 BOTH: 179 180

friend - ship! Friend - ship! For you need me and I

sfz *mf* *8va*

81 182 183 184

need you!

ff *8va*

6a. SONG OF THE STORYTELLER (REPRISE)

(Ram Dass)

3/20/2013

SARA: If one were a beggar, one would have to suppose all the time. And one wouldn't have to behave like the thing everyone supposes them to be. (*Music in*)

ERMENGARDE: (*Thrilled*) A little princess!

LAVINIA: (*Scornfully*) A little princess!

MISS MINCHIN: (*Condescendingly*) Our little princess.

SARA: (*Musing*) A little princess.

(*All lights out. Spot on RAM DASS*)

Andantino

1 2 3 4 **RAM DASS:**

As time goes on and on, things change.

5 6 7 8

As time goes on, things die. As time goes on, you grow, But

9 10 11 12 13

what will change, and how and when, You're not allowed to know.

poco rit.

Piano-Vocal

7. THE OTHER SIDE OF THE WALL

(Sara & Schoolgirls)

3/20/2013

Orchestrations by
Matt Castle & Frank Galgano

Music by
ERIC ROCKWELL

Lyrics by
MARGARET ROSE

ERMENGARDE: She's just like a diamond you'd
find in the dirt. I mean, in a mine. (*music*)

Andante SARA: The rarest treasures are often
found in the least expected places.

1 2 3

It's hard to know if some-thing's there When it's

mp

4 5 6 7

some-thing you can't see. In - stead of see-ing, use your mind To im - ag - ine what might

mp

8 9 10 11

be. On the be. On the

mf

7. THE OTHER SIDE OF THE WALL

A

13 14 15

oth - er side of the wall — Might be mag - nif - i - cence un - told: — A

16 17 18 19

treasure chest, — a sil - ver key, — A gleam - ing pot — of gold! — So no

20 21 22 23

mat - ter what — all the facts im - ply — Or what the ev - i - dence shows, The

24 25 26 27 28

ver - y thing that you look for May be right un - der your nose! On the

7. THE OTHER SIDE OF THE WALL

3

B

30 31 32

oth - er side of the wall ____ Is where the an - swer of - ten lies. ____ And

33 34 35 36 **ONE GIRL:**

though it's been there all a - long, It comes as a ____ sur - prise! ____ 'Round the

37 38 **ANOTHER GIRL:** 39 40

oth - er side of the bend. ____ Or in some near - by lit - tle nook.

ALL: 42 43 44

You may find ____ what you're seek - ing, If you on - ly would look!

7. THE OTHER SIDE OF THE WALL

C

SARA: 46 47 48

What a strange co - in - ci - dence To find things close at hand. —

49 50 51 52

Is it just co - in - ci - dence? Or has it all been planned?

D

54 55 56 57 58

Some say it's Fate. Some say it's Chance. But I'm not de - bat - ing, I'm just

59 60 61 62 63

wait - ing to see What's wait - ing there — for

64 65 66 67 ALL:

me! _____ On the

E

69 70 71 SARA:

oth - er side of the wall _____ There might be wealth be - yond com - pare. _____ But

72 73 74 75 GIRLS:

if you're look - ing some - where else, You'll nev - er know it's there! _____ On the

7. THE OTHER SIDE OF THE WALL

76 77 78 79

oth - er side of the wall — The hap - py end - ing lies in store. — So

80 81 82 83

if you want to en - joy it, Go and o - pen the

84 85 86 87

door! —

7a. REMEMBER WHO YOU ARE (REPRISE)

(Miss Minchin)

3/20/2013

MISS MINCHIN: Go put on your black.

Tempo rubato

1 2 3

MISS MINCHIN:

Re - mem - ber who you are, You are a ser - vant, noth - ing more. You will

4 5 6

work down in the kit - chen, You will sweep and scrub the floor, You will learn to fol - low or - ders, You will

7 8 9

do just as you're told, You will show me more re - spect Or you'll be put out in the cold.

7a. REMEMBER WHO YOU ARE (REPRISE)

SARA:

May I keep Emily? You are welcome to everything else if I may keep her.

MISS MINCHIN:

Emily?

A

Grave

11

12

13

SARA: My doll. My father paid for her before I came here.

MISS MINCHIN: Keep your doll.

SARA: Thank you, Miss Minchin. (She turns to exit)

14

15

16

17

MISS MINCHIN: The girl cares more for a stupid doll than she cares for the death of her father!

SARA: (Turning back, sharply) My father is not dead! Emily will keep me company until he returns for me.

B

19

20

21

MISS MINCHIN: Give up your foolish dreams, girl.

SARA: (Calmly, with dignity) When I give up my dreams, I will die.

22

23

24

25

8. SUPPOSE

10 pose a crim - son rug, 11 A bed that's clean and dry. 12 Sup -

13 pose there is a blan - ket soft and thick and warm 14 And cush - ions pil - ed three feet 15

ERMENGARDE: I feel warmer already! 16 high! 17 SARA: Sup -

B 19 pose a shelf of books, Sup-pose a read-ing lamp, 20 A chair o - vernear the door.

8. SUPPOSE

21 22 23

Sup - pose there are some pain - ings hang - ing on the walls And

24 25 26

car - pet laid up - on the floor! Just sup - pos - ing makes me

27 28 29 30

feel As if it might be real! Sup -

C 32 33

pose a se - cret box, Sup - pose a gol - den lock, And I have the on - ly key.

8va

mp 3 3 3 3 3 3 3 3 3 3 3 3

8. SUPPOSE

ERMENGARDE: 34 35 36

Sup- pose that hid in- side it there's a ta - ble - cloth And a

SARA: Yes! 37 38 39 BECKY:

tea set just for three! Sup-

[D] BECKY: I'm afraid I'm not very good at it, Miss.

41 42 43

pose... Sup- pose...

SARA: Just close your eyes and ask yourself what you'd like more than anything else in the world. BECKY: Meself's not answerin'. BECKY: Ooooh!

44 45 46 (safety) 47 48 BECKY:

Sup-

straight eighths poco rit.

p D#7 arp.

E

pose I 'ad a crum - pet and a bit of jam, A sau - sage and some eggs and

a tempo
mp

52 **SARA: Good!** **ALL:** 53 54

ham. Just sup - pos - ing makes it seem As if it's

mf

55 56

not a dream.

F

SARA: 58 59

When I had ev - 'ry - thing, There was noth - ing that tas - ted as sweet

8va
mf

60 61 62

As the lus - cious, de-lect - ta-ble fla - vor - Of a

63 64

strict - ly im-ag - i - nar - y treat! Sup -

G

BECKY: SARA: 66 ERMENGARDE: BECKY & ERMENGARDE:

pose! A spark - ling crown! Sup - pose! An er - mine robe! You'll sit on a gol - den throne.

68 SARA: 69 70

Sup - pose I wave my scep - ter like a mag - ic wand And

8. SUPPOSE

71 72 ALL: 73 74

take a-way the pain we've known. Keep sup-posing as you do, And it may

75 76 77 78

Largamente

all come true! Keep sup-posing as you do, And it may

molto rall

fp

[H] As before (or a little faster)

80 81

all come true!

82 83 84 85

8va

9. ACT ONE FINALE

(Company)

3/24/2013

BECKY: But I got a glimpse of the servant an' 'e was wearin' a turban.

SARA: Father! (*Music begins*)

Moderato

1 2 3 4

BECKY: What, Miss?

SARA: It is the only thing that makes sense! Father must have lost his

memory, or he would have sent word! But a vague recollection brought him close to me.

A Con brio

5 6

8 9 10 11

SARA:

It can't be plain co - in - ci - dence That brought him close at hand. ___

12 13 14 15

This is not co - in - ci - dence. Our stor - y has been planned!

B

SARA: Which house is he in? (**BECKY** thinks, trying to picture the outside) Oh, quickly, girl! Which house?

BECKY: That one. Next door.

SARA: I

17 18 19 20 21

mp sub.

C

23 24 25

can't wait to see him wait - ing there —

26 27 28 29 30

for me — On the

f

9. ACT ONE FINALE

D

32 33 34

oth - er side of the wall — There might be wealth be - yond com - pare, — But

mp intense

35 36 37 38

best of all — the rich - es Is my fa - ther wait - ing there! On the

molto rit.

E Più lento

40 41

oth - er side of the wall The hap - py end - ing lies in

p

WOMEN: Ah!

p

MEN: Ah!

mf glittery, magical

F Grandioso

store. _____

43 44 45

ff Our stor - y fi - n'ly has a hap - py end - ing! It's end - ed as we hoped it would!

ff Our stor - y fi - n'ly has a hap - py end - ing! It's end - ed as we hoped it would!

BECKY:
If Miss Minchin catches you, you'll never get out.

SARA:
The rain gutter outside runs to the window

46 *mp* 47 48

Oo

mp Oo

mp

next door. She can't stop me there!

BECKY: Oh, Miss Sara,
you'll fall to your death!

SARA: I must take Emily with
me; she'll be so happy to see him!

BECKY: (cont'd)

Them stories are dangerous things. I should leave them stories to those as know what they're doin'.

H Andante tranquillo

59 60 61 SARA:
I

(She stops singing abruptly as she slips.) //

62 63 64
once thought I would hate it here, But here's a hap - py en—

SARA: Don't be frightened, Emily. Just hold tight to my hand.

I

GIRLS:

66

67

Our stor - y fi - n'ly has a hap - py end - ing! Our stor - y fi - n'ly has a—
Our stor - y fi - n'ly has a Our stor - y fi - n'ly has a hap - py end - ing!
Our stor - y fi - n'ly has a—
Our stor - y fi - n'ly has a hap - py end - ing! A hap - py—

a tempo accel.
mp

SARA: Little Princess reporting for duty, Sir.

CHORUS:

68 69 70 71

Hap - py, hap - py, hap - py, hap - py—

Hap - py, hap - py, hap - py, hap - py—

mp sub.

mp

CARRISFORD:

Where on earth did you come from?

SARA:

I... I'm sorry. I was... wrong. I'm sorry!

72 73 74

Very slow (in 8)

end - ing.

end - ing.

fp

mp

(in the clear:)

CARRISFORD: Wait! Who are you? Blast it all! Dass, get in here! Where are you?

RAM DASS: I am here, Sahib.

CARRISFORD: A little girl just jumped out the window! I don't even know who she was!

(music in)

J

Dolente

RAM DASS: She is a servant next door.

CARRISFORD: Crewe's daughter might be as bad off as she is.

76 77

pp

3

CARRISFORD: (*cont'd*)

I must find her! Pack our bags. We'll start in Paris!

RAM DASS:

Yes, Sahib.

CARRISFORD:

She

needs

78 79 80

più mosso

(vamp)

K

Moderato (in 1)

me!

82 83 84

mf

CREWE: Be brave, Little Soldier.

SARA: What are you? Why are you here?

85 86 87 88

$\text{♩} =$

$\frac{3}{4}$

CREWE:

Now, Sara, we've discussed this!

SARA:

No, I've discussed it! I make up stories, while you stand there repeating the things I remember my father saying. What are you?

89 90 91 92 93 94 //

CREWE:

Moderato (in 1)

You know what I am.

CREWE: 99

96 97 98 99 100

The face of a sol-dier, The

pp semplice

101 102 103 104 105 106

stur - dy phy - sique, — The smell of to - bac - co, The scratch of my cheek... —

poco rit.

M

SARA: I know you by heart. You are the memory of my father. And where is my real father?

108 109 110

a tempo
mp

SARA: He is dead! And I am indeed all alone, on the edge with no way out... except perhaps... down.

CREWE:
You know that, too.

111 112 113 114

ff

N

Andante misterioso

116 117 118

mp
GIRLS: For since the ar-ri - val of Sar - a, It's
mp
CHORUS: Dear Sar-a Crewe has made a
mf *pp*

119 *CREWE:* 120 121 122

I'll al - ways be with you, Sar - a,
 all like a dream com-ing true, All like a dream com-ing true. So con -
 hap - py end - ing, Hap - py end - ing, Sar - a.

p

123 124 125 126

Sar - a Crewe. Be strong lit - tle
 duct your-self with dig-ni-ty. Re - mem-ber who you are. Re-mem-ber who you are.
 Sar - a Crewe, Re - mem-ber who you are. Re-

f

MISS MINCHIN:
Here, girl! I
know you're
here! Lavinia
told on you!

O Allegro

127 128 130 131

Sar - a, Try not to cry! _____

Re - mem-ber who you are.

mem-ber who you are. _____

f *p sub.* *mf*

MISS MINCHIN:
What? So
you've come to
this, have you?

132 133 134 135 136 137

MISS MINCHIN:
Where? Girl!

MISS MINCHIN:
Give me your

mf *mf*

P

139 140 141

hand, girl! _____ Be prac - ti - cal now. You still can be

mp

142 143 144 145

saved, girl. I'll show you how.

CARRISFORD:
An - oth - er ad -

Q 147 148 149 150

ven - ture! I'm off on my quest! I find that ad - ven - ture

mf

CARRISFORD:

I won't stop till I find Sara Crewe... on the other side of the channel!

151 152 153 154 155 156

Is what I do best!

pp sub.

169 170 171 172

right!

right?

right!

right!

(CREWE:)

Be

ff

S

174 175 176

MISS MINCHIN:

Give me your hand!

CARRISFORD:

An-oth-er ad-

strong, lit-tle Sar-a.

p

177 178 MISS MINCHIN: 179 180

I un - der - stand. I'll give you a

ven - ture!

CREWE:
Be

T

182 183 184

home, girl. It's meant to be. Learn to sur -

CARRISFORD:
She needs

strong, lit - tle Sar - a, Try not to cry.

185 186 187 188

vive, girl, Learn it from me! E-nough of your
me!

Dear lit - tle Sar - a, Help is near - by! Be

U

190 191 192

dream - ing! Be prac - ti - cal now. You still can be
An - oth - er ad - ven - ture! I'm off on my quest!

strong, lit - tle Sar - a, Try not to cry.

CHORUS:
Hap - py, hap - py, hap - py, hap - py,

193 194 195 196

saved, girl. I'll show you how!

I find that ad - ven - ture Is what I do best!

Dear lit - tle Sar - a, Help is near - by! I'll

hap - py, hap - py, hap - py end - ing—!

ff

SARA:
 You! You are only my dreams,
 my pretending, my supposing! You are nothing!

(CREWE:)

197 198 199 200

al - ways be with you.

mp sub. *sf*

MISS MINCHIN: V Andante tranquillo

201 203 204 205

Lis - ten to me, girl. Look in my eye: Once and for

mp

206 207 208 209 210

all, girl, Sup-posing must die. Dream-ing must die.

(8va)

211 212 214 215 216

Dreams must die!

W Tempo I^o

SARA:
I have stopped dreaming. (To CREWE) Forever.

(CREWE vanishes as SARA takes MISS MINCHIN's outstretched hand. CARRISFORD enters, searching. He finds his umbrella and exits, as RAM DASS turns to the audience and sings.)

X Più lento

218 219 220 *f*

RAM DASS: At -

mp sub. *f*

221 222 223 224 225

man! At - man! Dhar - ma.

poco rit. *p* *mf*

End Act One

10. ENTR'ACTE

(Orchestra, Beggar Girl)

3/24/2013

Bright and rhythmic

Maestoso

Musical notation for measures 1-5. The score is in 4/4 time. Measure 1 starts with a piano (*mp*) dynamic. Measure 2 increases to fortissimo (*ff*). Measure 3 has a fermata over the first half. Measure 4 is marked with a box 'A' and a dynamic of mezzo-forte (*mf*). Measure 5 continues with *mf*. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 6-9. The right hand has a long slur spanning all four measures. Measure 9 includes a triplet of eighth notes. The left hand continues with a steady accompaniment.

Musical notation for measures 10-13. The right hand continues with a long slur. Measure 12 features a change in the bass clef signature to one flat (B-flat major). The left hand accompaniment remains consistent.

Musical notation for measures 14-16. The right hand continues with a long slur. The left hand accompaniment concludes the section with a final cadence.

B Tempo di marcia

Musical notation for measures 18-22. The score changes to 3/4 time. Measure 18 starts with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand provides a steady accompaniment.

Musical notation for measures 23-28. The piece is in G major (one sharp) and 4/4 time. Measures 23-24 feature a piano introduction with a treble clef staff playing eighth-note chords and a bass clef staff playing a simple harmonic accompaniment. Measures 25-28 continue with similar textures, including a *mp* dynamic marking and a crescendo hairpin.

Musical notation for measures 29-34. Measure 29 begins with a **C** time signature change to common time (C). The tempo is marked "L'istesso tempo (Celtic feel)". Measures 29-30 feature a triplet of eighth notes in the treble. Measures 31-34 show a more complex texture with a *f* dynamic marking and a crescendo hairpin.

Musical notation for measures 35-40. The treble clef staff features a series of chords and eighth-note patterns, with a *mf* dynamic marking. The bass clef staff provides a steady accompaniment.

Musical notation for measures 41-47. The treble clef staff has a melodic line with eighth-note runs. Measures 45-47 show a *poco rit.* marking. The piece concludes with a 4/4 time signature.

Musical notation for measures 49-50. Measure 49 is marked "Andante" and *mf*. Measure 50 is marked *poco rit.* and features a 6/8 time signature change. The piece ends with a final chord in G major.

E Rubato

BEGGAR GIRL:

52 53 54 55 56 57 58

Spread _____ a lit - tle kind - ness, Show _____ a lit - tle care. _____ Im-

sfz

BEGGAR GIRL:
(to MARIETTE)
 'Ere, mum. Spare
 a girl a coin? You
 know the old song:

59 60 61 62 63 64 65 66

ag - ine what a world we'd have ___ If ev - 'ry - one would share.

F

BEGGAR GIRL: 68 69 70 71

There's e - nough to go a - round, And what goes a - round comes back.

a tempo

mp

MARIETTE: I do not know this song and I do not think it makes much sense, but I will give you something for luck.

BEGGAR GIRL: Ta, mum, you're very kind.
(music in)

72 73 74 75 76

Give a bit a - way, And you'll nev - er feel the lack!

BEGGAR GIRL:
(Taking a coin and departing)

G

78 79 80 81

There's e - nough to go a - round, And what goes a - round

a tempo

sva

p

11. SPEAK THE TRUTH

(Mariette & Servants)

3/24/2013

MARIETTE: *Mes amis*, you can have both! (*Music begins*)

Modéré

1 It is all a matter of timing!

MARIETTE: 3

When she's here you have to show re - spect,

avec liberté

4

5

6

When she's here you keep your feel - ings checked. But

7

8

9

when she's gone? Oooh! When she's gone! Speak the

retenu

11. SPEAK THE TRUTH

A

Largement

11 12 13

truth, mes a - mis, Don't hold back, don't be shy. Speak the

en animant peu à peu

mp

15 16 17

truth, un - re - strained: Let's give hon - es - ty a try. Speak the

accélérez

B

Modérément animé

19 20 21

truth, mes a - mis, Make a strong, sharp at - tack! Speak the

SERVANTS:

pp Mm Oo

pp Mm Oo

f

11. SPEAK THE TRUTH

22 23 24 25

truth, as I do: Do it all be - hind her back! Miss

C *parlante* 27 28 29

Min - chin has a tem - per That would make a sol - dier cower, So

30 31 32 33

i - ron willed and rig - id, Like an Eng - lish Eif - fel Tower! Her

11. SPEAK THE TRUTH

34 35 36 37

frown is such a mas - ter - piece, I know you will ap - prove, She's

38 39 40 41 42 *A tempo*

such a work of art, We ought to hang her in the Louvre! Speak the

retenu

D 44 45 46

truth, *mes a - mis*, Though it may be *ris - qué*. What we

mp

47 48 49 50 **SERVANTS:**


say *en fran - çais* Is "Dites La Vé - ri - té." "Speak the

mf

11. SPEAK THE TRUTH

E *Très animé* 52 **MARIETTE:** 53 54 55

truth, *mes a - mis.*" You'll feel good, you'll feel free. Speak your thoughts, harsh and

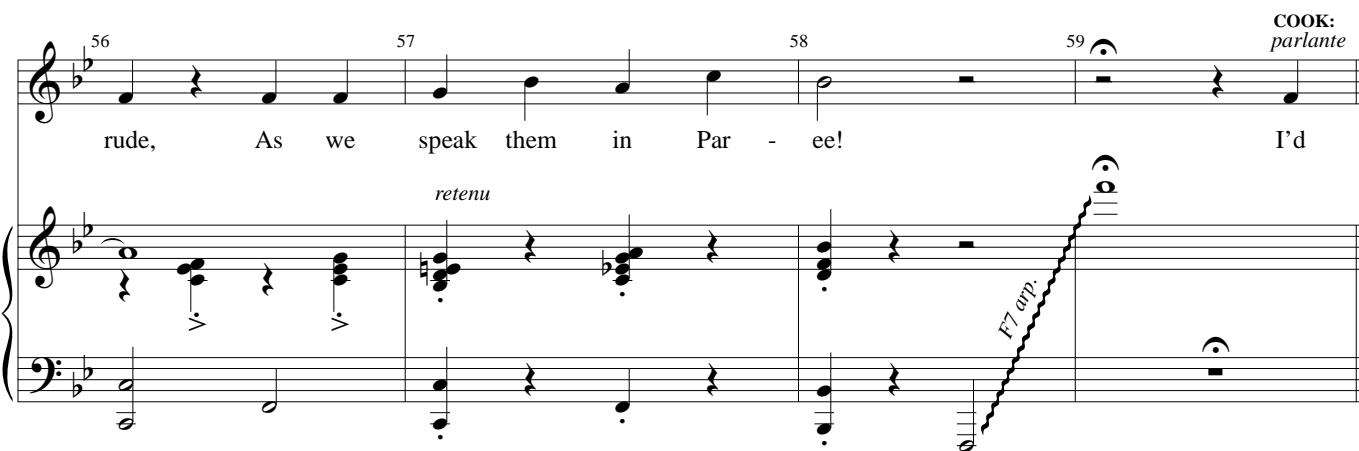


56 57 58 59 **COOK:** *parlante*

rude, As we speak them in Par - ee! I'd

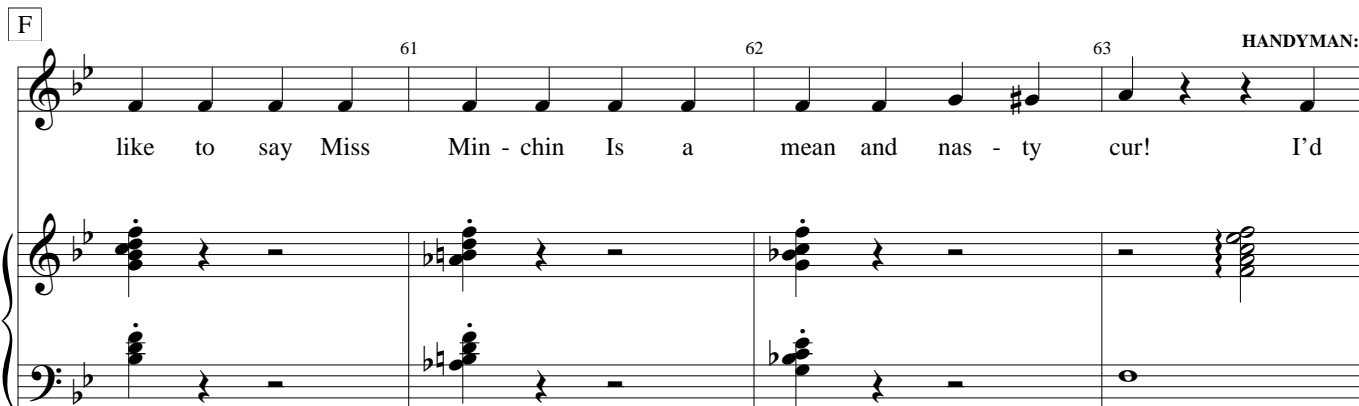
retenu

F7 app.



F 61 62 63 **HANDYMAN:**

like to say Miss Min - chin Is a mean and nas - ty cur! I'd



64 65 66 67 **TEACHER:**

like to break the boss in 'alf, But 'oo wants two of 'er? My

sf



11. SPEAK THE TRUTH

68 69 70 71

thought of her has changed a bit, And let me tell you how: She

mp

72 73 74 75 76 **SERVANTS:**

used to be a pain in the neck; The pain is low-er now! Speak the

retenu *avec liberté* *f*

(perc: ratchet) (cello gliss down)

A tempo

G 78 79 80

truth, if you dare, Shout it out and be glad! You will

ff

81 82 83 84 **MAID:**

find, as you do, It feels good to be so bad. She

11. SPEAK THE TRUTH

H *Très animé*

86 87 88

likes to say that char - i - ty Is what her life's a - bout. There

89 90 91 92 **MARIETTE:**

must be lots of good in her, For she nev - er lets it out! If

93 94 95 96

Min - chin push - es me too far, I real - ly would - n't care, 'Cause

97 98 99 100 **SERVANTS:**

then I'd tell her to her face To kiss my der - ri— [gasp!] Oh,

retenu

p sub.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and performance instructions such as 'Très animé', 'retenu', and 'p sub.'. The score includes measure numbers 86 through 100. The first system (measures 86-88) is marked 'H' and 'Très animé'. The second system (measures 89-92) is marked 'MARIETTE:'. The third system (measures 93-96) is marked 'SERVANTS:'. The fourth system (measures 97-100) is also marked 'SERVANTS:'. The piano accompaniment includes dynamics like 'mp' and 'p sub.', and articulation like 'retenu'. There are also some performance markings like 'V' and 'A' in the piano part.

11. SPEAK THE TRUTH

I Plus lent

102 103 MARIETTE: 104 SERVANTS: 105

Mar - i - ette, you 'ave such gall, You're ter - ri - ble. It's true! You're dis - re - spect - ful,

106 107 // MARIETTE: 108 109 110

brash, and down-right rude! Mer - ci beau - coup! Speak the

J Largement

112 113 114

truth, mes a - mis, Though it may be ris - qué, Speak the

en animant peu à peu *accélérez.*

11. SPEAK THE TRUTH

115 116 117 118 *Très animé*

truth, tell it all, I say *Vive La Vé - ri - té!*

SERVANTS:
Speak the

K Plus vif

MARIETTE: 120 121 122 123 124

Ah!

truth, *mes a - mis*, Though it may be *ris - qué*, What they say in *fran - çais* Is

125 126 127 128 129

Vive La Vé - ri - té! Speak the truth!

"*Vive La Vé - ri - té!*"

12. RIPPLES

(Ram Dass)

3/24/2013

CARRISFORD: And if I can't help everyone, why should I help just one?

Andantino

RAM DASS:

1 2 3 4

I stand, just one man up - on the earth, And the

5 6 7 8

reach of my arms is ver - y small. So why try to reach an - oth - er man, When I

9 10 12

can - not reach them all? I stand on the bank a - bove a stream, All the

pp

8va

mp

12. RIPPLES

13 14 15

woes of the world flow-ing by. I can - not reach the far side of the

(8^{va})

16 17 18

stream, Yet there is some-thing I might try: I can

(8^{va})

B

20 21

drop a peb-ble in, Right where I stand, Drop a peb-ble in,

mf

22 23 24

Watch the rip - ples grow. And I

con moto

25 26 C

know _____ Though it on - ly was a peb - ble, noth - ing

poco rit.

8va

a tempo

28 29 30

more, The rip - ples will reach the dis - tant shore. The

(8va)

31 32 33 34 35

rip - ples will reach the dis - tant shore! _____

(8va)

3

ppp

8va

13. ENOUGH TO GO AROUND

(Sara & Ensemble)

3/24/2013

BAKE SHOP WOMAN: I'll throw in two for the makeweight. (*Music*)

SARA:
I am much obliged
for your kindness.

(**BAKE SHOP WOMAN** goes back into shop.
SARA takes out bun, starts to eat, stops.)

SARA:
I could

Andante

A Tempo rubato

eat them now. But if I eat them now, I'll just be hun - gry lat - er.

SARA:
Better if I save them; that gives me anticipation now and satisfaction then!

B

So I'll save them for

13. ENOUGH TO GO AROUND

(The **BEGGAR GIRL** returns.
SARA wants to leave, but she can't.)

11 12 13 14

lat - er, And there'll be so much more for me.

pp

SARA: There she is again, supposing her sixpences.
 Well, let her suppose all she wants while I... Hmm.

Eating two buns would be nice, but
 four would probably make me sick.

15 16 17 18

SARA: I don't expect something
 for nothing. I only paid for two,
 so I suppose one is yours and, of
 course, I'll give Becky the other.
 As I can only eat two, that works
 out fair.

(Calling to the **BEGGAR GIRL**)
 Here, girl, one of these is yours.

BEGGAR GIRL:
 What, Miss?

19 20 21 22

BEGGAR GIRL: Oh, thank you, Miss!
(*She wraps the bun in a handkerchief
and puts it in her pocket*)

That's for me father.

SARA:
When did you eat last?

BEGGAR GIRL:
I'm not sure. Two days ago?

C

SARA: Fair is fair and
we must take turns.

I ate yesterday, so
today's your turn.

Have another, this one is
for you. Fathers should
look out for themselves.

BEGGAR GIRL:
Oh, thank you, Miss. (*Talking as she eats*)
You're an angel, you are, come down from—

SARA: (*Embarrassed by her gratitude*)
Must you speak with your mouth full? Well, your table
manners have put me right off my appetite. You'd better
take this one, too. No, this one. That one's Becky's,

D

13. ENOUGH TO GO AROUND

E and I'm quite greedy for the pleasure of watching her face light up.

34 35 SARA: F

So I'll save one for

37 38 39 40

Beck - y, And there'll be so much more for

poco rit.

BEGGAR GIRL:
 But there's
 nothing for you!

SARA: G Tempo rubato

41 43

me. There's e - nough to go a - round, And what

mf

13. ENOUGH TO GO AROUND

BEGGAR GIRL:
But if you give
it all...

44 45 46 SARA: 47

goes a - round comes back; Give a bit a - way, And you'll

mp *accel.*

48 49 50 51

nev - er feel the lack. When some - thing good should come your way, You'll

Animato e spiritoso

52 53 54 55

nev - er real - ly know; But take the chance to spread it 'round To

13. ENOUGH TO GO AROUND

BEGGAR GIRL:

Oh, Father, look what I have for you, thanks to the young lady.

56 57 58 59 60

see if it will grow.

pp

H

BAKE SHOP WOMAN: Girl, I saw that young one give those buns to you,

62 63

BAKE SHOP WOMAN: (*cont'd*) when she wanted to eat them all.

BEGGAR GIRL:

There's e -

64 65 66 67

I

Energico

69 70 71

nough to go a - round, And what goes a - round comes back;

mf

13. ENOUGH TO GO AROUND

BEGGAR: **BAKE SHOP WOMAN:**

72 73 74 75

Give a bit a - way, And you'll nev - er feel the lack. Though

76 77 78 79

shar - ing food with oth - ers Will not help your hun - ger fade, The

80 81 82 83

plea - sure you re - eive Will far sur - pass the price you paid!

BAKE SHOP WOMAN:
Come in for a treat when you're hungry!

FLOWER GIRL: J

84 85 86 88

There's e - nough to go a - round, And what

mp

13. ENOUGH TO GO AROUND

89 90 91 92 93 94 **CONSTABLE:**

goes a-round comes back; Give a bit a-way, And you'll nev-er feel the lack. When

95 96 97 98

some-one does you some-thing nice, There's on-ly one re-ply: You

99 100 101 102 103

do a lit-tle some-thing For a stran-ger pass-ing by!

K **Con moto**

GENTLEMAN: 105 106 107 **LADY:** 108 109

Sing as you go stroll-ing. Dance a-long the

mf

13. ENOUGH TO GO AROUND

110 111 **BOTH:** 112 113 114 115

way. _____ It does - n't take a lot of work _____ To

116 117 118 119 120 121 **ALL:**

bright - en some - one's day! _____ There's e -

L 123 124 125

nough to go a - round, And what goes a - round comes back;

126 127 128 129 130 **GENTLEMAN:**

Give a bit a - way, And you'll nev - er feel the lack. I try to keep a

13. ENOUGH TO GO AROUND

131 132 133 134 135

bud - get, But there's one thing that I've found: Spend or save, There's al - ways just e -

136 137 138 139

nough to go a - round. There's e -

ALL:

M

141 142 143 144

nough to go a - round, And what goes a - round comes back; Give a bit a -

ff marcato

145 146 147 148 149

way, And you'll nev - er feel the lack. If you have - n't got a bob to spare, Then

FLOWER GIRL:

mp

13. ENOUGH TO GO AROUND

150 151 152 153 154

just a smile will do; And if you give me one of yours, I'll give one back to

155 156 158 159 160

you! Spread _____ a lit - tle kind - ness,

GROUP 1: GROUP 2:

Spread _____ a lit - tle kind - ness,

f

161 162 163 164

Show _____ a lit - tle care; _____ Im -

Show _____ a lit - tle care; _____ Im -

pp *pp*

13. ENOUGH TO GO AROUND

165 166 167 168 169 170

ag - ine what a world we'd have___ If ev - 'ry - one would

ag - ine what a world we'd have___ If ev - 'ry - one would

pp sub.

171 172 173 174

share._____

share._____

WOMEN: *ff* There's e -

MEN: *ff* There's e -

176 177 178

nough to go a - round, And what goes a - round comes back;

nough to go a - round, And what goes a - round comes back;

fff

13. ENOUGH TO GO AROUND

179 180 181 182 *mf*

Give a bit a - way, And you'll nev - er feel the lack! So the

Give a bit a - way, And you'll nev - er feel the lack!

183 184 185 186 *mp*

next time that you see a tup - pence Shin - ing on the ground...

Just

f

P

188 189 190 191

E - nough to go a - round, E -

pick it up and share, 'Cause there's e - nough to go a - round, E - nough to go a -

p

13. ENOUGH TO GO AROUND

Musical score for measures 192-196. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "nough to go a - round, E - nough to go a - round!". The piano part has a melodic line with slurs and a bass line with dotted notes. The double bass part has a simple accompaniment of dotted notes. A dynamic marking of *ff* is present at measure 195.

Musical score for measures 197-200. The score continues from the previous system. The lyrics are: "A - round!". The piano part features a melodic line with slurs and a bass line with dotted notes. The double bass part has a simple accompaniment of dotted notes. A dynamic marking of *ff* is present at measure 197. The score ends with a final chord marked *8va* and *ff*.

14. A PERFECTLY GOOD UMBRELLA

(Carrisford)

3/25/2013

BEGGAR: Come along, dear, we've all 'ad a bit o' luck tonight.

CARRISFORD: But...

Moderato

CARRISFORD:

1 2 *freely* 3 4

8 A gift. I don't e-ven know him! A

8va- - - - - 1 8va- - - - - 1

mp

5 6 7 8

8 gift From a stran-ger pass-ing by. A

9 10 11 12

8 gift. Why on earth did he do that? Some peo-ple do pe-cu-liar things.

8va- - - - - 1 8va- - - - - 1

14. A PERFECTLY GOOD UMBRELLA

13 14 15 16 17

I'll nev-er know why... A

poco rit.

A Allegretto giusto

19 20 21

per-fect-ly good um - brell-la ___ Can bright-en the rain - i - est day. An

mf

22 23 24 25

or - di - nar - y um - brell - la, ___ How fool-ish to give it a - way! Per-

26 27 28 29

haps he did - n't need ___ it. Per-haps, ___ but e - ven so, ___ I

14. A PERFECTLY GOOD UMBRELLA

30 31 32 33

can't im - ag - ine I'd give a gift To some-one whose name I don't know! A

B

35 36 37

perf-ect-ly good um - brel-la, A suit - a - ble thing in the rain! The

mp

38 39 40 41

han - dle's made out of i - vo-ry. It al - so can serve as a cane! The

42 43 44 45

one I had was splen - did, But this — one's just as grand! — So I

14. A PERFECTLY GOOD UMBRELLA

46 47 48 49

hap - pened on_ to a bit of luck When it was put in - to my hand. But

C Con spirito

51 52

what on earth has come o - ver me? Is it some - thing like

53 54 55

glee? I feel gid - dy and slight - ly a -

56 57 58 59

skew. Who knows what I might do? I might

allargando

14. A PERFECTLY GOOD UMBRELLA

D Allegretto giusto

61 62 63 64 65
 of - fer a smile to the peo - ple I meet, I might whis - tle a song as I

66 67 68 69 70 71
 waltz down the street, I might take out my mon - ey and throw it all in - to the

72 73 74 75
 air! A

76 77 78 79 80 81
 feel - ing this good I sim - ply must share! rit.

mp

f

ff

rit.

14. A PERFECTLY GOOD UMBRELLA

(He sees the
BEGGAR and
gets an idea)

E Moderato

CARRISFORD:

Here, fellow, thanks. I've no more need of this.

Musical score for measures 82-85. The vocal line (treble clef) has notes at measures 82, 84, and 85. The piano accompaniment (grand staff) includes dynamics *fp* and *mp*, and a *8va* marking for the right hand. The tempo is **E** Moderato.

BEGGAR:
But it was a gift.

CARRISFORD:
Oh, I still have the gift. I just don't need the umbrella.

(The **BEGGAR** accepts the
umbrella and exits with it.)

Musical score for measures 86-90. The vocal line (treble clef) has notes at measures 86, 87, 88, 89, and 90. The piano accompaniment (grand staff) includes a *poco rit.* marking. The tempo is **E** Moderato.

F Tempo rubato

92

(quickly)

93

(relaxing)

94

per-fect-ly good um - brel-la Is some-thing I don't real - ly need. In-

Musical score for measures 92-94. The vocal line (treble clef) has notes at measures 92, 93, and 94. The piano accompaniment (grand staff) includes dynamic markings *p* and *f*. The tempo is **F** Tempo rubato.

14. A PERFECTLY GOOD UMBRELLA

95 96 97 98

stead I find that I'm long - ing_ To do a mag-nan - i - mous deed. I'd

accel.

G Tempo vivo

100 101 102

nev - er have be-lieved_ it, But take_ a look and see_ What an

mf rhythmic but smooth

103 104 105

un - be - liev - a - ble change of heart Has sud - den - ly hap-pened to

14. A PERFECTLY GOOD UMBRELLA

106 107 H 109

me! What an un - be - liev - a - ble change of heart An

f *mf*

110 111 112 113

in - sig - nif - i - cant, Or - di - nar - y,

fp

114 115 116 117 118

Per-fect-ly good um - brel-la Has made in

f

119 120 121 122

me!

ff

15. THE REAL WORLD

(Miss Minchin)

3/25/2013

CARRISFORD: Why do you do this? Why deny the girl a bit of happiness?

Tempo rubato

MISS MINCHIN:

1 Hap - pi - ness? A bit of hap - pi - ness.

4 What good would it do her? 5 Hap - pi - ness. Your gift of hap - pi - ness

8 **A** Andante espressivo 10 Would be an il - lu - sion.

f *mp* *fp* *f* *mp* *sfz* *mp*

15. THE REAL WORLD

11 I will show her the real world, 12 Where noth-ing comes eas-y or free. 13 14 And

15 though I'll be mis-un-der-stood, 16 17 I will sti-fle her Spir-it, 18 *parlando* But I'll

19 do it all for her own good. 20 21

B

23 I will show her the real world. 24 I'll teach her that life is un-

15. THE REAL WORLD

25 kind, That noth - ing in life is fair. 27 She will 28

29 *parlando* think that I'm hate-ful, But she'll know I will al-ways be there. 32 But

C *Agitato*

33 you, you'll give her trin - kets, 35 You'll give her trin - kets, And 36 you'll be called a

37 saint! 38 And when you 39 tire of your pret - ty lit - tle

Meno mosso

15. THE REAL WORLD

40 toy, 41 When you tire of your pret - ty lit - tle 42 toy, What

D Poco tranquillo 44 then? *con affetto* 45 Will you give her your care? 46 Will you

8va

p dolce

47 give her a home? 48 Will you 49 al - ways be there? 50

(8va)

poco rit.

p

MISS MINCHIN:
No. I see by your
expression you
would not.

SARA: Oh, sir.

(She curtseys)

I'm so sorry about... (She sees MISS MINCHIN)

...that other time. I had a foolish idea that you might be my...

But no, it was just a dream and not worth talking about.

51 52 53

mp 6

CARRISFORD: (Starts to speak, stops, gets an idea, looks at MISS MINCHIN, then back to SARA)

Never give up on your dreams. (He points excitedly at the bag) Even a little bag like that might hold a miracle. (Exits)

54 55

MISS MINCHIN:

What have you in the bag?

SARA: Oh, it's a bun.

It was a remarkable thing! I found tuppence and bought two buns, but she gave me—

E 57 58 59

p dolce

15. THE REAL WORLD

MISS MINCHIN:
 Give it to me. (*SARA reluctantly hands it over. MISS MINCHIN looks into the bag*)
 You have stolen this, have you not?

SARA: (*Shocked*)
 Miss Minchin... do you really believe I could do that?

MISS MINCHIN: You are still the princess, aren't you?

MISS MINCHIN: (*cont'd*)
 (*Suddenly intense*) Persons far better than yourself have been reduced to stealing and even worse! (*Recalling herself*) Go to bed. There will be no supper for you tonight.

(*SARA starts to answer, then lowers her head in acceptance and exits.*)

MISS MINCHIN:
 And when you

F

leave her a - ban-doned and a - lone, When you leave her a - ban-doned and a - lone, What

15. THE REAL WORLD

Recitativo

70 71 72 73 74

then? What's to become of the hope, All the hope that's ris-en in her breast? Don't you

G Agitato

76 77 78

see?! All the hope will turn to gall and worm-wood in her mouth! I

79 80 81

know! I know! And I'll not let it

H Tempo Io

83 84 85

be! I have lived in the real world, Where

turbulent

15. THE REAL WORLD

86 87 88 89

fair - y tales nev - er come true, Where peo-ple you love die.

90 92

I *parlando*
I will save her from hop-ing, I will save her from dream-ing, For a

93 94 95 96 97

dream is on-ly a lie.

poco rit.

16. SOMEONE MADE THE MAGIC

(Sara)

3/25/2013

Cue: Lights up.

Tranquillo

1 2

What a

pp

7

7

3

4

dream! What a soft, sat - in dream,

5

6

Like ei - der - down kiss - es!

16. SOMEONE MADE THE MAGIC

SARA: I haven't awakened. I am dreaming yet...

7 8

A

10

What a glow! What a

11 12 13 3

warm, burn - ing glow, Like com - fort - ing

B

Allegretto

SARA: Oh, this cannot be real!

15 16

fire!

p

16. SOMEONE MADE THE MAGIC

17 Warm, 18 So warm, 19 So ver - y warm!

Ped.

20 Ow! 21 SARA: How did all this get here? Could it be... Magic?

mf *rit.*

*

C Lively

23 24 25 26 27

Is there mag - ic in the pil - low? Is there

mf *mp*

28 29 30 31 32 33

mag - ic in the rose? Is there mag - ic in the

mf *mp*

16. SOMEONE MADE THE MAGIC

34 35 36 37 38

slip - pers That are here to warm my toes? Is there

39 40 41 42 43 44

mag - ic in the quilt And in the rug up - on the floor? Mag - ic must be there In that um -

45 46 47 48 49 51

brel - la by the door. There is mag - ic on the ta - ble, In the

52 53 54 55 56 57

eggs and in the ham. There is mag - ic in mm mm mm in mm

58 59 60 61 62

mm mm in the jam. There is mag - ic in...

63 64 65 67

SARA: Books!
Oh, how I've missed you!

E Slower

SARA: "To the little girl in the attic. From a friend." I have a friend!

poco rit.

F Rubato

69 70 71

Some - one made the mag - ic, The mag - ic in this room. A mys -

72 73 74 75

ter - i - ous, won - der - ful Some - one Has swept a - way the gloom.

poco accel.

16. SOMEONE MADE THE MAGIC

G Moderate Ballad (in 4)

77 78

Some-one made the mag - ic, It is - n't just pre -

79 80 81

tend. And out in the u - ni - verse Some - where,

82 83 84

I have an un-known friend. I

poco rit.

H A little faster

86 87 88

once be-lieved fair - y tales nev - er come true. I

mf *p*

89 once was told 90 all you can count on is you. 91 But 92

93 now I see 94 in the Real World 95 An - y - thing can

96 be! 97 For Some - one made the

I Con moto

poco rit.

16. SOMEONE MADE THE MAGIC

99 100 101

mag - ic, I real - ly don't know how. I'm

102 103 104 105

liv - ing a won - der - ful stor - y, For Once Up - on a Time

poco accel.

mp *f*

106 107 108 109 110

is now!

ff

17. FAR AWAY

(Girls)

3/24/2013

ERMENGARDE: And what do you think she did then? Just use your imagination! (*Music begins*)

MISS MINCHIN: What?

ERMENGARDE: She jumped out the window.

MISS MINCHIN: Out the window?

Allegro

1 (safety) 2

A

ERMENGARDE:

Out the win - dow,

LAVINIA:

Miss Minchin, I think
I ought to tell you...

4 5 6 7

Down the trel - lis, Through the gate and up the stair...

LOTTIE:

8 9 10 11

By the gar - den, Up the al - ley, She was head - ed to the Square.

fp **p** **mf**

LAVINIA:

Miss Minchin, it's important that I tell you...

JESSIE:

12 13 14

For she said she could - n't

p *mf*

15 16 17

stay, And by now she's far a - way.

MISS MINCHIN:

Be quiet, girls! You should all model yourselves on Lavinia. She has learned that self-interest is more important than petty loyalty and someday she may hope to be like me.

LAVINIA: They're not telling the truth!

(music out)

19 20 21

p sub. *poco rit.*

LAVINIA:

Be like?!...

MISS MINCHIN:

Come, Lavinia,
(music in)

MISS MINCHIN: (cont'd)
what are they not telling?

LAVINIA: (hesitantly) She didn't say she longed
for home and then jump out the window.

MISS MINCHIN:
I suspected as much.

22 23 24 25 26

G. P.

p

molto rit.

C LAVINIA: She said she wanted to travel abroad... To a land where she could be more wealthy, more popular...

28 29 30

poco accel. (new idea...)

p

poco accel.

in fact, more like me.

LAVINIA:

LAVINIA:

And then she jumped out the win-dow!

For she

31 32 33 34

poco accel.

p

sfz

a tempo

mp *mf*

D

36 37 38 39

said she could-n't stay, And by now she's far a - way.

GIRLS:
She's far a - way!

a tempo
mp

E

JESSIE:

41 42 43

'Round the cir - cle, To the pla - za, Past the stat - ue on the green...

mp sub.

44 LAVINIA:

45 46

To the docks Be - side the riv - er, That's the last that she was

47 **GIRLS:** 48 49

seen! For she said she could - n't stay, And by

50 51 **F** **LOTTIE:** 53

She left no clue

pp

now she's far a - way. She left no clue To

p sub.

54 55 56

To what she'd do.

what she'd do. ...Ex - cept to say that she would write us

17. FAR AWAY

57 58 59

Pe - ru!

from the moun-tains of Pe - ru!

f

MISS MINCHIN:

Whatever she said, I'll wager she's gone to see that Carrisford creature next door.

(To CONSTABLE)

Come with me!

GIRLS:

She's a -

61 62 63

mp

H

cross the chan - nel, To the o - cean, On a steam - er

65 66

mf

67 68 69

'round the cape, O - ver wa - ter, O - ver boun - d'ries.

70 71 72

She has made a grand es - cape! For she said she could - n't

73 74 75

stay, And by now she's far a - way! By now, she's

I

77 oh, so far _____ A -

78 _____

79 _____

80 far, far, far, far, far _____ A -

81 way! _____

82 way! _____

83 _____

84 _____

(RAM DASS stands before them, then bows deeply.)
 RAM DASS: As you wish, Sahib.

CARRISFORD:
 What are you doing,
 Dass! Don't waste
 time, you devil, there's
 too much to be done.

(RAM DASS straightens
 from his bow; SARA draws
 away from CARRISFORD,
 still holding his hand.)

SARA: I know just what
 will make us happy. B

We can begin by helping a little girl
 who has to suppose most of her meals.

And the father she looks
 out for ahead of herself.

And the Bake Shop lady who is so...
 (Stopping suddenly, with uncertainty)

If you have enough to do all this.

(Brightening) If not, you
 can give them my share!
 That would be...

CARRISFORD: (*Mock-seriously, holding up a hand to break into her excitement*) I've been told, little Sara, and I believe it, that

there's enough to go around and we'll have a whole lifetime to prove it. (*They hug again and CARRISFORD looks mischievously at RAM DASS*)

We'll just drop Ram Dass in and watch the ripples grow.

C

42 43 **SHADOW CHORUS:** 44

(*RAM DASS rasies his hand to indicate laughter.*)

RAM DASS: That is our story of Sara Crewe. What does it mean? Sometimes, if we listen

45 46 47 48

with our whole selves, even the words of the unknown tongue will speak to us.

D

RAM DASS:

mf

At - man!

Oo

At - man!

Oo

At - man!

poco rit.

mf

Ar - tha!

Dhar - ma!

Ar - tha!

Dhar - ma!

Ar - tha!

Dhar - ma!

8va

pp

Segue #19
"Bows & Exit"

