

Cinderella (Broadway Version)

Audition Packet

Please review the entire packet in preparation for Musical Auditions on September 25-26. A sign-up sheet for Auditions will be posted on the Theatre Callboard on September 20.

- **Sides:** Please prepare and memorize all Sides which feature Characters you would like us to see you perform. (It is recommended that you prepare all Sides in case we ask you to read for an additional Character.) *This is a fairy tale which requires polished, charming and energetic characters. It will benefit you to make strong choices and focus on vocal clarity and characterization.*
- **Vocal Excerpts:** Please prepare all Excerpts which fall within your range. You may be asked to perform additional vocal exercises as needed. *Spend time preparing characterizations, facial expressions and movements for your Vocal Excerpts to give us an idea of how you might play the Character while singing.*
- **Broadway Cast Recordings:** The original Broadway Cast (2013) recordings are available on YouTube. Make sure you are listening to the correct version as there are currently three versions of the Musical available to produce. The following link will take you to the correct version of the Overture: <https://youtu.be/2SFB3s6ry4M>

CHARACTER DESCRIPTIONS

By Douglas Carter Beane

ELLA: Though no one notices her beneath her rags and quiet demeanor, she is opinionated, charismatic, passionate, beautiful and funny. Idealistic and hopeful, she courageously challenges the prince to change the policies in his kingdom – and helps him discover who he truly is. Always her late father's daughter, she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman.

TOPHER: A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Charming but NOT a stereotypical ladies man, he is thoughtful, appealing and innocent – with an unforced goofy streak. Moral, genuine and kindhearted, he is at a crossroads and must take control of his kingdom and his future.

JEAN-MICHEL: A feisty, passionate peasant determined to make a change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes.

GABRIELLE: Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behavior. Quietly passionate, empathetic, and witty, she is drawn to Ella and Jean-Michel. Ironically aware that she doesn't fit in.

CHARLOTTE: Ella's stepsister and daughter of Madame. Brash, self-centered, materialistic, snooty, loud, sassy, and bratty, she has a ridiculously high, but unfounded opinion of herself. She never passes up an opportunity to be the center of attention.

MARIE: A friend to Ella and the town's resident crazy lady and beggar woman, Marie is actually a fairy godmother in disguise. Wise, warm, otherworldly and charming. Marie rewards Ella for her kindness by making her dreams a possibility.

MADAME: Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status, and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up the social ladder.

SEBASTIAN: The kingdom's Lord Chancellor. Though he is Topher's trusted advisor, he is devious and selfish. Using propaganda and dishonesty, he keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than himself – and truly believes he deserves to rule the kingdom.

LORD PINKLETON: The Lord Chancellor's right-hand man. Announces royal balls, banquets and even the weather to the villagers.

SIDE A: Sebastian, Topher, Ella & Marie

The Prince and Sebastian are riding through the forest when they meet Ella

SEBASTIAN

You there! Impoverished person! Fetch us some water!

ELLA

Yes, sir.

TOPHER

Don't talk to her that way. How do you know she's poor?

SEBASTIAN

Look at her. She's filthy.

ELLA

Here you are, sire.

TOPHER

Thank you, young lady. That's very kind of you.

ELLA

It's just water.

SEBASTIAN

Give her some money.

TOPHER

Really?

SEBASTIAN

Yes! It's charity! You have things and she doesn't. You're going to give her some of your things, so she doesn't have a revolution and take all of your things.

MARIE

Spare change, any spare change?

SEBASTIAN

The moment charity is mentioned, out comes every lay-about!

TOPHER

Here you are, old woman.

(MARIE reaches for TOPHER. SEBASTIAN draws his sword.)

SEBASTIAN

Be careful, my Lord, many of the very poor have weapons.

SIDE B: Madame, Gabrielle, Charlotte & Ella

Madame and her daughters arrive home from shopping

MADAME

Cinderella! Help me with my parcels this instant! Cinderella, last stepdaughter, help me with MY package!

(ELLA scrambles to do so.)

Careful! Careful! No one knows the extreme torture I am subjected to. Charlotte, Gabrielle, come daughters, come!

GABRIELLE

We are here, Mama!

CHARLOTTE

We are exhausted being as beautiful as we look.

MADAME

Cinderella, idle girl, come help your stepsisters with their shrewd purchases. Into the house, daughters—the real ones.

GABRIELLE

(Helping ELLA collect her packages.)

Madame isn't always terrible. Sometimes she sleeps.

SIDE C: Jean-Michel, Gabrielle & Madame

Jean-Michel calls on Gabrielle

JEAN-MICHEL

Good evening, Madame. Gabrielle? Please forgive me for interrupting your momentous evening. For the ball tonight, I thought your might desire to take these wild flowers. I've picked them myself.

GABRIELLE

Thank you, Jean-Michel. They're so beautiful.

JEAN-MICHEL

(Hands second bouquet to MADAME.)

For the mother of the most perfect girl in all God's creation. I have gathered these myself and—

MADAME

(Throws bouquet out the door.)

You are not welcome here! Out of my house!

SIDE D: Marie & Ella

Marie is about to reveal herself as a fairy godmother

MARIE

Don't wait for everything to be perfect, just go! Now, what else would you dream of?

ELLA

Oh, a white gown, I imagine. A beautiful white gown sewn up with pearls. And jewels. And a tiara of diamonds.

MARIE

And on your feet?

ELLA

Why, the most beautiful grosgrain pumps, I'd imagine.

MARIE

No. Better. The Venetian glass that your stepmother so loves in her trinkets and baubles. An entire pair of shoes made only of Venetian glass.

ELLA

Oh, how silly. I'd be the envy of all. But how would I get to the ball?

SIDE E: Topher & Ella

The Prince dances with Ella

TOPHER

I'm not usually this way with someone I've just met. Events like this...I just feel like—what am I doing here?

ELLA

I feel the same.

TOPHER

Like such a phony.

ELLA

So do I!

TOPHER

You do?

ELLA

Yes!

TOPHER

Me too! My name is—

ELLA

Topher, short for Christopher. Yes, I know.

TOPHER

Have we met before?

ELLA

Yes, and we are seeing each other for the first time right now.

Cinderella

Audition Song Excerpts

You should be prepared to sing all applicable selections. Practice tracks will be available.

All Women

- Prologue m.21-end
- Ten Minutes Ago m.85-104

Ella (Soprano)

- A Lovely Night m.9-36

Marie (Soprano)

- There's Music in You m.1-16

Charlotte (Mezzo-Soprano)

- Step Sister's Lament m.3-26

All Men

- Prologue m.21-end
- Ten Minutes Ago m.21-51

Topher (Tenor/Baritone)

- Me, Who Am I? m.5-31

Lord Pinkerton (Tenor)

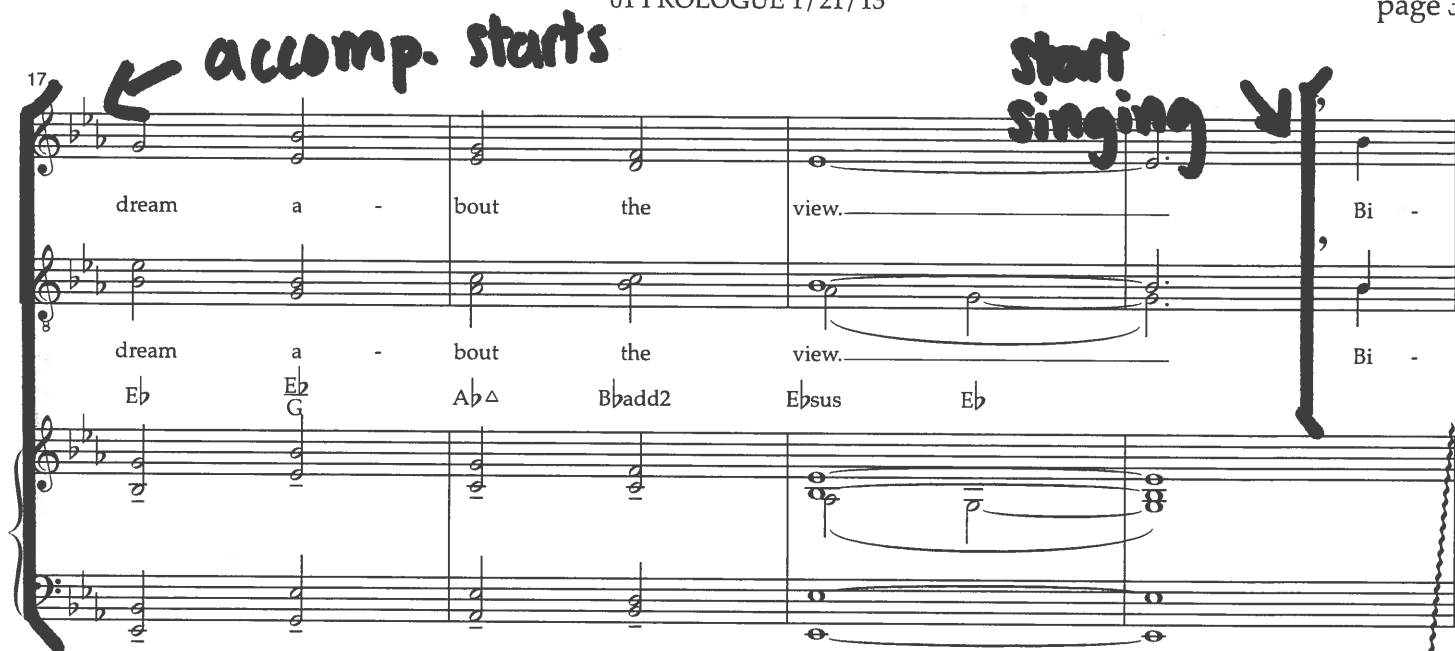
- The Prince is Giving a Ball m.1-23

Callback Duets

- **It's Possible** m.53-74. Ella (Soprano) and Marie (Soprano)
- **Loneliness of Evening** m.22-54. Ella (Soprano) and Topher (Tenor/Baritone)
- **Lovely Night Reprise** m.8-32. Ella (Soprano) and Gabrielle (Soprano/Mezzo-Soprano)

17 ← **accomp. starts** **start singing** ↓

dream a - bout the view. Bi -
dream a - bout the view. Bi -
Eb Eb2 AbΔ Bbadd2 Ebsus Eb



21 [Cinderella enters]

zarre and im - prob - a - ble and pret - ty N.B. As a
zarre and im - prob - a - ble and pret - ty N.B. As a

Ebadd2 Fm9 Bb7 Ab Bb Bb7

mf



25

page from the fair y tale books, It

page from the fair y tale books, It

Chord progression for measures 25-28: Eb add2, Eb°, Bb/D, Db°, Ab/C, Bb7

Detailed description: This block contains the musical notation for measures 25 through 28. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'page from the fair y tale books, It'. The piano part consists of a right-hand melody and a left-hand accompaniment. Chord symbols are written above the piano staff: Eb add2, Eb°, Bb/D, Db°, Ab/C, and Bb7.

29

makes you wish that the world could be as

makes you wish that the world could be as

Chord progression for measures 29-32: Eb/G, Db/F, Eb7, Eb13/9, Ab/C, C+, DbΔ, Bb/D

Detailed description: This block contains the musical notation for measures 29 through 32. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'makes you wish that the world could be as'. The piano part consists of a right-hand melody and a left-hand accompaniment. Chord symbols are written above the piano staff: Eb/G, Db/F, Eb7, Eb13/9, Ab/C, C+, DbΔ, and Bb/D.

33

rit. ELLA: (live)

love - ly as it looks. It

love - ly as it looks.

$E\flat add2$ $A\flat \Delta$ $B\flat add2$ $A\flat add2$
C

37

ELLA:

rit.

makes you wish that the world could be as _____

WOMEN:

as _____

MEN:

as

$E\flat$ $D\flat$ $E\flat7$ $A\flat$ $C+$ $D\flat \Delta$ $B\flat$
G F C C+ D D

41

Slower

MADAME (offstage):
Cinderella!!!

love - ly as it looks.

love - ly as it looks.

love - ly as it looks.

*We hear a roar.
Knights, shouting battle cries,
enter pursued by a Giant.*

ATTACCA

13

accomp. starts

head start - ed reel - ing, you gave me the feel - ing the

p

This block contains the musical notation for measures 13 through 16. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic. The lyrics are: "head start - ed reel - ing, you gave me the feel - ing the".

17

start singing

room had no ceil - ing or floor. Ten

This block contains the musical notation for measures 17 through 20. The vocal line begins with the instruction "start singing" and an arrow pointing to the start of the phrase. The lyrics are: "room had no ceil - ing or floor. Ten".

21

Ensemble starts (MEN proffer their hands)

min - utes a - go I met you And we

mp

Finger Cymbal

This block contains the musical notation for measures 21 through 24. It includes the instruction "Ensemble starts (MEN proffer their hands)". The piano part features a mezzo-piano (*mp*) dynamic and includes a "Finger Cymbal" effect. The lyrics are: "min - utes a - go I met you And we".

25

(WOMEN respond)

mur - mured our how - do - you - do's. I

Finger Cymbal

This block contains the musical notation for measures 25 through 28. The piano part includes a "Finger Cymbal" effect. The lyrics are: "mur - mured our how - do - you - do's. I".

29

musical score for measures 29-32. The vocal line (treble clef) contains the lyrics: "want - ed to ring out the bells and fling out my". The piano accompaniment (grand staff) features chords and single notes in the right and left hands, with a piano (p.) dynamic marking at the end of measure 32.

33

musical score for measures 33-36. The vocal line (treble clef) contains the lyrics: "arms and to sing out the news. I have". The piano accompaniment (grand staff) features chords and single notes in the right and left hands, with a piano (p.) dynamic marking at the end of measure 36.

37

musical score for measures 37-40. The vocal line (treble clef) contains the lyrics: "found her! She's an an - gel, with the". The piano accompaniment (grand staff) features chords and single notes in the right and left hands, with a piano (p.) dynamic marking at the end of measure 40. A marking "+Bell Tree" is present in the left hand of measure 37.

41

musical score for measures 41-44. The vocal line (treble clef) contains the lyrics: "dust of the stars in her eyes. We are". The piano accompaniment (grand staff) features chords and single notes in the right and left hands, with a piano (p.) dynamic marking at the end of measure 44.

45

dan - cing, we are fly - ing and she's

Tri

+Bell Tree

49

tak - ing me back to the skies! In the

Mark Tree

Stop

53

PROMENADE*Slow leans*

arms of my love, I'm fly - ing ov - er

mp

57

moun - tain and mead - ow and glen, and I

77

accomp. starts

ELLA: Yes! TOPHER: Me too! My name is – ELLA: Topher, short for Christopher. Yes, I know.

start singing*rall.*

ELLA:

TOPHER: Have we met before? ELLA: Yes, and we are seeing each other for the first time right now.

Ten

Touchings aka Tai Chi

85

a tempo

min - utes a - go I met you _____ and we

mur - mured our how - do - you - do's. _____ I

93

want - ed to ring out the bells and fling out my

97

arms and to sing out the news: I have

101

Poofs

found him, I have found him

105

18 A LOVELY NIGHT

(2/11/13)

Music by
RICHARD RODGERS
Lyrics by
OSCAR HAMMERSTEIN II

Andante

♩ = 102

ELLA:

1 accomp starts

(A) love - ly night, a love - ly night, a

G D9/A G

5

sing

fin - er night you know you'll nev - er see. You

G/B Bb° Am7 D13b9 G G6 D9

9

meet your prince, a charm - ing prince, as

G D9/A G D9/A

13

charm - ing as a prince will ev - er be! The

G B B \flat ° Am7 D13 \flat 9 E G G7

17

stars in a haz - y heav - en trem - ble a - bove you

C G7 D C+ C6

21

while he is whis - p'ring, "Dar - ling, I love you." You

G Δ G A9 \sharp 11 D9 D7

25

say good - bye, a - way you fly, but

G D9 A G D9 A

29

on your lips you keep a kiss; All your life you dream of this love - ly love - ly

G/B Bb° $Am7$ $B7$ Em $G7$ C Eb/D^b G/D $Am7$ $D7$

35

stop

MADAME : Charlotte, play the pianoforte.

night. _____

$G \Delta 9$ $Am9$ $D7$

mp

41

CHARLOTTE: OK, but it's not going to be good

CHARLOTTE:

$Am9$ $D7$ $G \Delta 9$ $Gm9$ $C7$ A

mf

22. There's Music In You (Marie)

25 **reel** **accomp. starts**

Some - thing that sets your world a - glow.

22 THERE'S MUSIC IN YOU

(2/12/13)

Music by
RICHARD RODGERS
Lyrics by
OSCAR HAMMERSTEIN II

Allegro ♩=126

1 **sing**
MATTIE:

Some - one wants you, you know who,

Gm9 C13₉ Fadd2 A Gm9 C13₉ Fadd2 A

mf

5

Now you're liv - ing, there's mu - sic in you.

Bb C Bb Fadd2 A Eb G C9

9

Now you're hear - ing some - thing new,

Gm9 C7 Fadd2 A Gm9 C7 Fadd2 A

13

stop

Some - one play - ing the mu - sic in you.

B \flat G B \flat Fadd2 A E \flat G C7 F6

17

Now you're liv - ing, you know why.

E \flat m9 A \flat 7 D \flat add2 F E \flat m9 A \flat 7 D \flat add2 F

21

rit.

Now there's noth - ing you won't try.

Gm9 C7 Fadd2 A Cm7 D D7 G13

25

a tempo

Move a moun - tain, Light the sky,

Gm9 C7 Fadd2 A Gm9 C9 Fadd2 A

15 STEPSISTER'S LAMENT

(1/21/13)

Music by
RICHARD RODGERS
Lyrics by
OSCAR HAMMERSTEIN II

CHARLOTTE: ...No, seriously, what just happened? Seriously?

Handwritten: accomp start 3 *Handwritten: Sing*

CHARLOTTE:

Why would a fel - low want a girl like her, a frail and fluf - fy beau - ty?

7

Why can't a fel - low ev - er once pre - fer a sol - id girl like me? She's a froth - y lit - tle

11

bub - ble _____ with a flim - sy kind of charm, _____ and with ver - y lit - tle

15

trou - ble, _____ I could break her lit - tle arm! SOLO: OW! OW!

+ choke + choke

19

CHARLOTTE:

Why would a fel - low want a girl like her, so ob - vious - ly un - u - sual?

23

Why can't a fel - low ev - er once pre - fer a u - sual girl like me? SOLO: Her

stop

02 ME, WHO AM I?

(2/5/13. r1)

Music by
RICHARD RODGERS
Lyrics by
OSCAR HAMMERSTEIN II

[SEGUE from #01B To the Castle!]

TOPHER: Still. (GO)

Bouncy Clip-Clop

♩=108

accomp. starts(TOPHER) These questions. Nag me. Nag. Nag. (*The horse whinnies.*) No, not you buttercup. I just wonder.

B♭ 9

E♭ 9
B♭

mp

Sing

5

TOPHER:

2nd last x

Last x

>> to m7

Me,

Who

am

I?

A

B♭ 9

E♭ 9
B♭

9

far

from

per

-fect

guy.

A

B♭ 9

E♭ 9
B♭

F9

13

bum who wants to do what's right but of - ten does what's wrong. A

Bb Am7b5 D7 Gm C13 F7

17

kid whose voice is way off key. but loves to sing a song. A

Bb Am7b5 D7 Gm C13 F7

21

guy who dreams like a li - on, But wakes up like a lamb.

Bb 6 Cm7 Bb 6 G7 b9

25

Me, who am I but the guy I am? That's who'm

C13 F9 Cm7 F7b9 Bbadd2 D Bb7+5 EbΔ F7

02 ME, WHO AM I? 2/5/13.r1

31

Stop

I!

KNIGHTS:

His Roy - al High - ness, Chris - to - pher Ru - pert,

B \flat add2 Cm7 B \flat

35

Slay - er of dra - gons, Pi - ti - less to o - gres,

B \flat Δ 9 Eb Δ B \flat F7b9

39

THE DRAGON FLIES OVERHEAD**LORD P.: Dragon!**

De - stroy - er of grif - fins and gi - ants. No friend to gar goyles!

B \flat 6/8 Am7b5 D D7 Gm C7 F7

+bell tree

5 (part 2). The Prince is Giving a Ball (Lord Pinkleton)

59

accomp. starts

Musical score for measures 59-62. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Now is the time, The time of your life, The". The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated below the staff: F, F#°, Eb/G, C7b5, F Δ, F7, Bb Δ, Bb°.

63

[LORD PINKLETON rings his bell]

sing

LORD P:

Musical score for measures 63-66. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "time of your life is to - day! Ding! Ding! The". The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated below the staff: E/A, D7/Ab, Gm7, C7, F. A large bracket on the right side of the score indicates the vocal line for Lord Pinkleton. At the end of the score, there is a segue instruction: [SEGUE to #05 part 2 THE PRINCE IS GIVING A BALL].

05 part 2 THE PRINCE IS GIVING A BALL

(3/4/13)

[SEGUE from #05.1
NOW IS THE TIME]Music by
RICHARD RODGERS
Lyrics by
OSCAR HAMMERSTEIN II

LORD P: 1 poco più mosso
♩ = 126

(The) Prince is giv - ing a ball! The Prince is giv - ing a ball!

5

Hear ye! Hear ye! A ball and that's not all! The

9

Prince is giv-ing a ball! The Prince is giv-ing a ball! Hear ye! Hear ye! His

15 LORD P:

Roy - al High - ness Chris-to - pher Ru - pert James is giv-ing a ball! *mf* The

CROWD:

mp He's giv-ing a ball?

D7 F# G7 F C7 E F7 Eb Bb D Db7 F C B°

20

Prince is giv-ing a ball! *f* The Prince is giv-ing a

CROWD:

mf The Prince is giv-ing a ball! *f* The Prince is giv-ing a

F C B° F C B° F Am Dm Am C

26

ball! _____

Bb Fm7 Bb Fm7 Bb Fm7 Bb Fm7

f

Ella & Marie

08C IT'S POSSIBLE 3/2/13

CINDERELLA 2013
page 5

45

accomp. starts

MARIE:

won't be - lieve what sen - si - ble peo - ple say, And be -

Ooh Ah

Ooh Ah

Db6 Dbm Db° A2 C

49

sing

BOTH:

cause these daft and dew - y - eyed dopes keep build - ing up im - pos - si - ble hopes Im -

— — — —

— — — —

— — — —

Eb Bb Bb7 D5 Fb Fb7

53

pos - si - ble things are hap - p'ning ev - 'ry

Ab Eb Bbm7 Eb13

This system contains measures 53 through 56. The vocal line begins with a melodic phrase in measure 53, followed by a whole rest in measure 54. Measures 55 and 56 feature a sustained chord. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Ab, Eb, Bbm7, and Eb13 are indicated above the right-hand staff.

57

day. _____ ELLA: It's

Ab6 f

This system contains measures 57 through 60. The vocal line has a whole rest in measure 57, followed by a half note in measure 58, and then a melodic phrase in measure 59. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A chord symbol Ab6 is shown above the right-hand staff, and a dynamic marking of *f* (forte) is present.

61

MARIE: ELLA: MARIE: ELLA:

pos - si - ble! It's pos - si - ble! It's - pos - si - ble! It's - pos - si - ble! It's

mp cresc poco a poco

This system contains measures 61 through 64. The vocal line features a call-and-response pattern between Marie and Ella. Marie's parts are in measures 61 and 63, while Ella's parts are in measures 62 and 64. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) and the instruction *cresc poco a poco* are included.

65 MARIE: pos si ble! It's pos si ble! It's poss

ELLA: 67

MARIE: Poss... si i -

WOMEN: *mp* Ooh Poss i -

MEN: *mp* Ooh Poss - i -

Bbm7 Bbm7 Eb7

71 Presto ♩=140

ble! WOMEN: ble! MEN: ble!

STOP

>> optional cut to m79

Ab

18B A LOVELY NIGHT reprise

(1/31/13)

Music by
 RICHARD RODGERS
 Lyrics by
 OSCAR HAMMERSTEIN II

GABRIELLE: If I promise to keep your secret of the prince, can you keep my secret of my forbidden love?

ELLA: I can. And I will.

GABRIELLE: It's Jean-Michel. The firebrand.

ELLA: He is a good man. And seems angry for all the right reasons.

GABRIELLE: He wants to change the world and make it a better place. You gotta love a guy like that.

ELLA: You may one day get Jean-Michel. But I will never get Prince Topher.

If he saw who I truly was, he would have no interest in me.

GABRIELLE: That's not true. He would love you for who you are.

ELLA: I don't see how.

GABRIELLE: Well, if Madame ever saw me with Jean-Michel, why I shudder to think what she might do!
 Are you sure you can keep my secret? (*MUSIC GO*)

Andante 1
 ♩=88

ELLA: I can. And you can keep mine. We shall have a secret. That will make us – GABRIELLE: Co-conspirators.

pp

Chords: Gb, Db9, Gb, Db9

5 accomp. starts

ELLA: Friends. GABRIELLE: Sisters. ELLA: May we both find our loves... GABRIELLE: ... and our lives

Sing

GABRIELLE:

The

Chords: G2/Bb, A°, Abm7b5, Db13, Gb7

9

stars in a haz - y heav - en Tremb - ling a - bove me,

Chords: Cb, Gb, Gb7, Cb+, Gb, Abm, Gb

The score for measures 9-12 features a vocal line and a piano accompaniment. The vocal line has a melodic contour with some ties. The piano accompaniment consists of chords in the right hand and single notes or dyads in the left hand. The key signature has four flats (Bb, Eb, Ab, Db).

13

ELLA:

GABRIELLE:

Danced when he prom - ised Al - ways to love me. The

Chords: GbΔ, Gb, Ab9+5, Db9

Measures 13-16 show a vocal entry for Gabrielle. The piano accompaniment continues with chords and single notes. The key signature remains four flats.

17

quasi tempo

ELLA:

day came through, A - way I flew, But

Chords: Gb, Db9, Gb, Db9

Measures 17-20 continue the vocal line for Ella. The piano accompaniment features a more active bass line with eighth notes. The key signature remains four flats.

21

GABRIELLE:

on my lips he left a kiss, All my life I'll dream of this

$G\flat_2$ $B\flat$ $A\flat 7$ $G\flat_2$ $B\flat 7$ $E\flat m$ $G\flat 7$ $C\flat add 2$ $\frac{D+5}{C}$ $\frac{D}{C}$

25

ELLA:

GABRIELLE:

Love - ly, Love - ly

Love - ly, Love - ly

$G\flat_2$ $D\flat$ $A\flat m 9$ $D\flat$ $D\flat 7$ $A\flat m 7$ $D\flat 7$

mp *mf*

29

night! night!

$G\flat$

Rea. Rea.

- Elka & Topher

13 Eb Db F Eb7 Eb13 Eb Db Ab C C+ Db Δ Bb D

start to pray, As I pray each day, That I'll

17 Eb Ab Δ Bb add2 Eb sus Eb

hear some word from you. _____ I

accomp. starts **sing**

23 Eb6 Fm9 Bb7 Ab Bb Bb7

lie in the lone - li - ness of eve - ning, _____ Look - ing

19 LONELINESS OF EVENING 12/29/12

27 Eb6 Eb° Bb/D Db° Ab/C Bb7

out on a sil - ver - flaked sea, _____ And

31 Eb/G Db/F Eb7 Eb13 Eb/D Ab/C C+ DbΔ Bb/D

ask the moon: Oh, how soon, how soon will my

35 EbΔ Eb7 AbΔ Bb9 Eb

love come home to me? _____ I have

39

A \flat

ELLA:

E \flat Δ
G

TOPHER:

I have found my an - gel With the

found her, She's my an - gel With the

mf

43

Fm7

ELLA:

E \flat add2

dust of the stars in your eyes We are

TOPHER:

dust of the stars in your eyes

47

A \flat E \flat Δ
G

danc - ing, We are fly - ing, And he's

We are danc - ing and fly - ing, And she's

51 F7 Bb7sus Bb7 *poco rall.*

tak - ing me back to the skies. **Stop**

tak - ing me back to the skies. I

55 *a tempo* G6 TOPHER: Am9 D7 C/D D7

lie in the lone - li - ness of eve - ning. Look - ing

mf