

WHAT IS URINETOWN?

*Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin*

1 **Allegro** 2 3 4 5 6 7 8

Alto
Λ Λ Λ Λ

Tbn
V V V V V V V V

Drs (time)
w/Tbn (St Mute), Bs (arco) w/Bs

9 10 11 12 13 14

+China Cym

ff *mf*

15 (Dialogue) 16 17 18 19 20 21 22

Alto

p

mp

Drs (time - brushes)

23 24 25 26

27 28 29 30

Tbn

p

+Cr

3. WHAT IS URINETOWN?

31

32

33

34

35

36

37

Cl

p

+Tbn

Bs out
+Bs (pizz)

38

39

40

41

42

43

Cl

sim.

Drs (time)

44

45

46

47

48

Cl

p

+Tbn

49 50 51 52 53 54 55 56

Cl Tbn Cl

57 58 59 60 61 62 63 64

Tbn

65 66 67 68 69 70 71 72

Cl

+Tbn (open)

Drs

The image shows a page of a musical score for the song "4. WHAT IS URINETOWN?". The score is arranged in three systems, each with three staves. The first system (measures 49-56) features a vocal line (treble clef) with rests, a Clarinet (Cl) line (treble clef) with a long note, and a Piano (P) line (grand staff) with a rhythmic accompaniment. The second system (measures 57-64) features a vocal line with rests, a Trombone (Tbn) line (treble clef) with a long note, and a Piano line with accompaniment. The third system (measures 65-72) features a vocal line with notes, a Clarinet line with notes, and a Piano line with accompaniment. The Piano line includes a section labeled "+Tbn (open)" and "Drs" (Drumsticks) with rhythmic markings. The page number "49" is in a box at the top left, and "176" is at the bottom center.

5. WHAT IS URINETOWN?

Urinetown

LITTLE BECKY: Sure, kid. Everyone's got... suspicions.

79 Safety (vocal last x)

LITTLE BECKY TWO SHOES:

74 75 76 77 78 80

What is U-rine - town?

Drs (time)

Drs (time - HH w/sticks)

81 82 83 84

U - rine - town's the end! Swift and bru - tal pu - nish - ment, no

Cl.Euph

Euph

sf *mp*

85 HOT BLADES HARRY:

86 87 88

need now to pre tend! The trap - door's sprung and then you're hung and

Cl.Euph

mf

Drs

Drs (time)

89 90 91 92

when they cut you down, they'll box you up and ship you out and

Cl

Euph *p*

mp

93 94 95 96

call it U - rine - town! They'll box you up and ship you out and

THE POOR:

f *staccato*

Bs out
Drs out

97 98 99 100

call it U - rine - town, town, town, town, town!

Cl

f

w/Cl

sub. p *cresc.* *f*

w/Euph

w/Euph
+Bs (arco)
+Drs

101

102

103

101 102 103

+Euph

+CB

+Tamb

104

105

106

107

104 105 106 107

Dance? No! Ne - ver do they dance! Those

Cl.Euph

sf

mf

108

109

110

111

108 109 110 111

peo - ple down in U - rine - town, they ne - ver get the chance!

Drs out

w/Drs

112 113 114 115 116

Danc - ing, for - get it! Ne - ver, na - da, nope! Un - less it's at the

Cl.Euph

Cl

+SD roll

w/Euph

sfz

117 118 119 120 121

bot - tom of a rope!

+Tamb roll

mf

Drs: BD/HH

(Euph out)

w/Bs (pizz), Euph

122 (Dialogue) 123 124 125 126 127 128 129

Euph

p

+Cl

p

mp

Drs (brushes)

130 131 132 133 134 135 136 137

Solo

138 139 140 141 142 143 144 145

146 147 148 149 150 151 152 153

Legato RH

154 155 156 157 158 159 160 161

Drs (sticks)

p

162 163 164 165 166 167

Drs (time - brushes)

CLADWELL: You've got weapons! Use them!
LOCKSTOCK: But, sir!

Safety (vocal last x)

CLADWELL:

168

169

170

171

What is U - rine - town?

U - rine - town's a tool!

An

Cl (last x)

^

mf

f

mf

Drs (sticks)

172

173

174

175

in - stru - ment of po - wer to en - force my i - ron rule! So

A

f

Euph

w/CI

w/Euph

Drs

176

177

178

179

send your troops to all the stoops and let them un - der - stand if

Euph solo

Drs (time)

180

181

182

183

ALL:

Hope is not re - turned it's U - rine - town for all the land! If

+Cr

+Cl

f

Drs

Bs out

184

185

186

187

ALL:

Hope is not re - turned, it's U - rine - town for all the land, land,

Cl.Euph

saccato

sub. p

Drs

188

189

190

191

192

land, land, land!

f

Euph solo

f

sfz

+Tamb

cresc.

f

ff

+Bs (arco)

+BD

193

CLADWELL:

194

195

196

Dance? Dance? Do they think I'll dance? Those

Cl.Euph

sf

mf

Drs (out)

13. WHAT IS URINETOWN?

197

198

199

200

peo - ple with my daugh - ter want to make me change my stance!

Drs \square \times
v

201

202

203

204

Stance, dance, for - get it! Ne - ver, na - da, nein! I'll

+Drs

205

A tempo

206

teach them not to take from me what's

Cl

sfz *mf*

sfz *mf*

+Bs (pizz).Euph

(Dialogue)

207

208

209

210

211

212

213

214

mine!

+Euph (8vb)

niente

+Light SD

mp

Drs (time)

Drs (out)

215

216

217

218

219

220

221

222

223

224

225

226

227

228

Tbn (St Mute)

p

gl.

Drs (brushes)

Drs out

229

230

231

232

233

234

235

236

Musical score for measures 229-236. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a melodic line with some grace notes. The left-hand part provides a steady bass line. Instrumentation includes Clarinet (Cl), Trombone (Tbn), and Drums (Drs). Dynamics include *p* (piano) and *mp* (mezzo-piano).

BOBBY: But if it's true about everyone having a heart, they'll just have to join us.

237

Safety (vocal last x)

BOBBY:

238

239

240

What is U - rine - town?

U - rine - town's a lie! A

Musical score for measures 237-240. The vocal line is in treble clef. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part has a melodic line with some grace notes. The left-hand part has a steady bass line. Instrumentation includes Trombone (Tbn) and Clarinet (Cl). Dynamics include *mp* (mezzo-piano) and *sim* (sustained).

241

242

243

244

means to keep the poor in check un - till the day they die.

Musical score for measures 241-244. The vocal line is in treble clef. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part has a melodic line with some grace notes. The left-hand part has a steady bass line. Instrumentation includes Drums (Drs). Dynamics include *mp* (mezzo-piano) and *cantabile* (cantabile).

245

246

247

248

did not shirk their dirt - y work. but things are diff - rent now! We'll

Cl *mp*

Drs (time)

249

250

251

BOBBY + JOSEPHINE:

252

fight for right with all our might un - till we win some - how! We'll

+Tbn *mp*

Drs } Bs out

253

254

255

256

ALL:

257

fight for right with all out might un - till we win some how, how, how, how,

Tbn *staccato* *sub. p*

+SD roll *sub.* *cresc.*

Drs

259 260 261

how!

Cl

f

+Cr

Tbn

ff w/Tbn

Drs (time)

+Bs (arco)

262 BOBBY:

263 264 265

Dance! Dance! Lis - ten to it dance! My

Cl

Tbn

+Tamb roll

+Tamb roll

mp

+Tamb

sfz

+BD

266 267 268 269

heart is like a stal - lion rac - ing through a great ex -panse!

mp

mf

+Tamb

+Tamb

+Tamb

270 271 272 273

Can - yons of free - dom, that's where it will waltz, per -

Tbn Cl

+Sus Cym roll

f

274 275 276 277

for - ming co - ra - nar - y so - mer - saults!

mp *f*

+Cr +Cr +Cr

mf

w/Bs (pizz)

278 (Dialogue) 279 280 281 282 283 284 Vamp 285

mp

w/Drs

Drs (brushes)

19. WHAT IS URINETOWN?

Urinetown

286 Slower, like a Death March

287 288 289 290 291 292 293

Musical staff with notes and rests, measure numbers 287-293.

Musical staff with notes, rests, and dynamic marking *p*. Includes the marking "Cl".

Piano accompaniment for measures 287-293. Includes dynamic markings *sfz* and *mp*, and the instruction "w/Drs (snares off)".

294 295 296 297 298 299 300 301 302 303

Musical staff with notes and rests, measure numbers 294-303.

Musical staff with notes, rests, and dynamic marking *p*. Includes the marking "Cl".

LITTLE SALLY: Sure. The way I see it, Urinetown isn't so much a place as it is a metaphysical place.

Piano accompaniment for measures 294-303. Includes dynamic marking *p* and the instruction "Bs.Drs out".

304 Safety (vocal last x)

LITTLE SALLY:

305 306 307

What is U - rine - town? U - rine - town is here!

Musical staff with notes, rests, and dynamic marking *p*. Includes the marking "Cl".

Piano accompaniment for measures 304-307. Includes the instruction "Bs.Drs out".

308 309 310 311

It's the town where - e - ver peo - ple learn to live - in fear. So

+Bs

Cl

312 **A tempo** 313 314 315

look a - round, you've fin - 'ly found the place you asked a - bout, for

Cl, Tbn (open)

mp

Tbn (8vb)

+Bs

+Drs

316 317 318 319 **Poco rit. ALL:**

U - rine - town is your town if you're hope - less. down, and out! For

+Cr

+Sus Cym roll

+Tbn

21. WHAT IS URINETOWN?

Urinetown

321

322

U - rine - town is your town if you're hope - less, down, and

323

Molto rall.

Colla voce

LOCKSTOCK:

324

325

326

out! For U - rine - town is your town. If you're hope - less, down, and

Cl: ad lib bluesy fill

F⁶₉

A7 (#11)

+Sus Cym roll

f

pp

mf

ff

mf

(Bs out)

+Bs

327

A tempo (Tempo I)

ALL: 328

329

330

331

332

out, out, out, out, out!

Tbn solo

mf

f

+Tbn

+Cr

+Cr

+Cr

mf

cresc.

f

+Drs

+Tamb

Drs (time)

333 334 335 336

Cl

+Cr

f

w/Tbn

Detailed description: This system covers measures 333 to 336. The vocal line (top staff) has rests. The Clarinet (Cl) staff shows a melodic line starting in measure 334. The Piano (p) staff features a rhythmic accompaniment with chords and eighth notes, marked with a forte (f) dynamic. The Trombone (Tbn) part is indicated as 'w/Tbn' (with Trombone) and is written in the bass clef.

337 338 339 340 341 342 343 344

Cl

+Cr

+Cr

+Cr

+Cr

+Tbn

+Tamb

+Cr

Sub.....

Detailed description: This system covers measures 337 to 344. The vocal line (top staff) has rests. The Clarinet (Cl) staff continues the melodic line. The Piano (p) staff has a complex accompaniment with chords and eighth notes, marked with a forte (f) dynamic. The Trombone (Tbn) part is indicated as '+Tbn' and is written in the bass clef. The Tambourine (+Tamb) is also indicated. A 'Sub' (Substitution) is noted in the bass clef staff for measure 338.

345 346 347 348

+Tamb

+Cr

Detailed description: This system covers measures 345 to 348. The vocal line (top staff) has rests. The Clarinet (Cl) staff continues the melodic line. The Piano (p) staff has a complex accompaniment with chords and eighth notes, marked with a forte (f) dynamic. The Trombone (Tbn) part is indicated as '+Tamb' and '+Cr' and is written in the bass clef.

23. WHAT IS URINETOWN?

Urinetown

350 351 352 353 354 355 356

Cl

+Sus Cym

w/Tbn

tr

ff

+Cr

+Cr

+Cr

+Cr

Bs out

357 358 359 360 361 362 363 364 ALL:

Hey!

+Tamb

fp

sfz

sfz

+Tamb

+Floor Tam

+CB

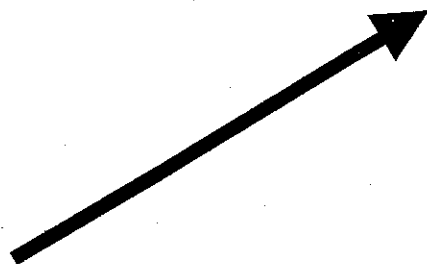
+SD

fp

sfz

w/Tbn (8vb)

+Bs



Piano/Conductor

Urinetown

12

SNUFF THAT GIRL

*Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin*

LITTLE BECKY: Haven't you heard,
Little Sally? We are no better than them.
In fact, we're worse.
LITTLE SALLY: Worse?

**Fast, mean and jazzy
(swing 8th's)**

The musical score consists of eight measures, numbered 1 through 8. It is written for piano and conductor. The first four measures (1-4) are mostly rests for the vocal parts, with the piano accompaniment in the bass clef. The piano part features a rhythmic pattern of eighth notes and quarter notes. The fifth measure (5) is a rest for all parts. The sixth measure (6) begins with the vocal line in the treble clef, marked 'PLAY'. The piano accompaniment continues in the bass clef. The seventh and eighth measures (7-8) continue the vocal and piano parts. The piano part includes dynamic markings: 'Bs (pizz)' and '+Drs (time) mp'.

V.S.

9 10 11 12

13 14 15 16

Safety (Jump On Cue)

HOT BLADES: Cladwell juice! Then we'll see who's better than who!

17 18 20

3. SNUFF THAT GIRL

21 HOT BLADES HARRY:

22 23 24

Look at her there, all bound up, gagged and tied, with her head

Dm7 A9 Em7(b5) A+7 A7 G9 C#o7 G9 Em7(b5) G9 Em7(b5)

Bs

25 26 27 28

full of hair, and her heart full of pride! Well, boys,

Alto, Tbn

f

Dm7 A9 BbMaj9 Em7(b5) Em7(b5)/A A+7

[Play]

29 30 31 32

I've had enough of each arrogant curl, Bing! Bang! Boom!

Dm7 A9 Em7(b5) A+7 A7 G9 C#o7 G9 Em7(b5) G9 Em7(b5) Dm7

33 34 35

Let's get tough, play - in' rough, snuff that girl!

Dm7 A9 B♭Maj9 Em7(b5) Em7(b5) A⁺7 A7 Dm9

36 37 38 39

LITTLE BECKY: Then why does it feel so right?

40 41 42 43

Alto, Tbn

Tutti

[Play] sfz

w/Bs

44 LITTLE BECKY TWO SHOES:

45 46 47

Look at us here, in a hole, on the lam, with our hearts

mf Dm7 A9 Em7(b5) A⁺7 A7 G9 C^o7 G9 Em7(b5) G9 Em7(b5) Dm7

48 49 50 51

full of fear! What a rip! What a sham! You know,

Hns

Dm7 A9 EbMaj9 Em7(b5) Em7(b5)/A A⁺7 [Play]

HOT BLADES HARRY:

52 53 54 55

cops will be here bust - 'in heads might - y quick. But we'll

mp Dm7 A9 A⁺7 A7 C^o7 G9 Em7(b5) [Play]

56 57 58 59

beat them to the punch — when we snuff out that — chick! —

Hns *Shake*

f

w/Bs

60 61 62 63

LB: HBH:

We — tried — do - in' what we should. — Was - n't glad. —

Sx Hns Drs (HH) Snare

Tbn

+TT solo

mf

64 65 66 67

LB: HBH:

Then — we learned that do - in' good — means do - in' bad! —

Hns HH

Tbn

+TT solo

f

7. SNUFF THAT GIRL

Urinctown

[68] LB + HBH:

69 70 71

Nuts, they fall close, so they say, to the tree! Look-y here!

Alto +Tbn Alto +Tbn A A

mf Dm7 A9 Em7(b5) A+7 A7 G9 C#o7 G9 Em7(b5) Em7(b5) G9 Dm7

72 73 74 75

Here's an a corn from Clad well I see! I say

Alto Hns +Cr [Play]

Dm7 A9 BbMaj9 Em7(b5) Em7(b5)/A A7 A7

76 77 78 79

she is the nut, and of course, We're the squirrel, she is

mp *mf* Dm7 A9 Em7(b5) A+7 A7 G9 C#o7 G9 Em7(b5) [Play]

80

what we saved for win - ter. so let's snuff that — girl! —

Hns Alto (opt. 8va), Tbn

84 (No Key)

ALL: Finger snaps

85

86

87

HH solo

Subito p

88

HBH: (Snaps continue)

89

90

91

LB:

Bing!

Bing!

A

Hi T.T.

+ Drum accents w/Vocal
+ Bell of Cym

92

93 SS:

HBH: 94

95 RtheS:

BBB:

bing-bang! Bing - Bang! A bing, bang. boom! Boom! Boom!

Med. T.T. Hi T.T. Med. T.T. Low T.T.

96

HBH:

97

LB:

98

BBB:

LB:

99

Yeah! O - kay, now! Snuff! Snuff the girl! Yeah!

Drs: Toms, ad lib

100

SS/bill

T.T. + RtheS:

LB + HBH:

101

Snuff the girl! Snuff her! Oh, yeah, now

102

RtheS:

LB/HBK

~~OTHERS~~.BBB.RtheS,TT: 103

ALL:

go! Snuff the girl! Yeah! Snuff the girl! Yeah! Snuff the girl!

104

105

Dr fill

Alto

Tbn *f*

+Drs: big snare fill

ff

w/Bs

106

Dance

107

108

109

Hns

+Splash Cym

fff

w/Bs (on 1&3)

II. SNUFF THAT GIRL

110

111

112

113

Musical score for measures 110-113. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats. Dynamics include *sf* (sforzando) and accents (Δ). The piano accompaniment features a drum fill annotation: "+Dr fill".

114

115

116

117

Musical score for measures 114-117. The system includes a vocal line and a piano accompaniment. The vocal line continues with a treble clef and three flats key signature. The piano accompaniment features a drum fill annotation: "+Dr fill".

118

119

120

121

Musical score for measures 118-121. The system includes a vocal line and a piano accompaniment. The vocal line is marked "Alto" and features dynamics *sf* and accents (Δ). The piano accompaniment features a marking: "w/Bs, Tbn".

122

123

124

Alto

w/Bs, Tbn

Str

125

LB + HBH: 126 Finger snaps

127

128 OTHERS, BBB, RtheS, TT:

ff

ffz

(Tbn - out)

Drs (HH - swing)

129

130 LB + HBH:

131

132 ALL:

HH solo

mp

13. SNUFF THAT GIRL

Urinetown

133

(Finger snaps)

134

135

136

137

138

139

140

ALL:

141

142

143

This is the end, roll the dice, place your bets in this mis-

144

145 146 147

'ra - ble world that's as good as it gets. So now,

Cl

w/Tbn

sffz

148

149 150 151

let's live it up, eat the oyster and the pearl! And let's

Tbn

+Cr +TT

fff

sffz
w/Tbn

15. SNUFF THAT GIRL

Urinctown

152

153

154

155

get this part - y jump - in'

Opt. 8va

Cl

Cl (opt wild Benny Goodman improv) w/Tbn

mf

f

f

ff

156

157

158

159

Real - ly get it pump - in'!

f

fff

V.S.

160 161 162 163

Get this part - y jump - in'. yeah let's snuff that...

Cl *ad lib.*

f *w/Tbn* *ff*

164 165 166 167

Snuff that — girl! —

Solo T.T.'s *f* *ffz*

Cl *f* *ffz*

Drs *ffz*

Tbn growl w/Bs trem (8vb)

f *ffz*

w/Bs
w/Tbn (open)

RUN, FREEDOM, RUN

Music and Lyrics by Mark Hollmann
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BOBBY: But in the heat, the actual hotness of battle, the cry of freedom sounds something like...

Rollicking country gospel

→ 4

BOBBY: [5] 6 7 8

Run, free-dom, run! — Free-dom run a way! — My friends, — you have to

Drs

RH Ad lib throughout

w/Bs

Drs (light time)

9 10 11 12

run, run - a, run - a, run, — free-dom run a - way! — That free-dom sun —

G Am7 G/B C Dsus D7

V.S.

13 will shine some day. 14 15 16 'Til then. you bet-ter

G G/B C A7/C#

Bs (ad lib.)

17 run, run - a, run - a, run, 18 19 20 free-dom run - a - way!

Alto, Tbn

mf

G/D C/D C/D G

w/Bs

21 (Dialogue) 22 23 24 → 28 Safety TINY TOM: Literally? BOBBY: Yes. 29 BOBBY: There's a trick-le of

Pno Solo

mp

Vamp: Ad lib

w/Bs (no Drs)

3. RUN, FREEDOM, RUN

Urinctown

31

32

33

sweat
OTHERS:

drip-pin' in your car. —

But still, — you got-ta

There's a trick-le of sweat!

Drip-pin' in your ear!

Hns

mp

Δ

Tutti

mf

sf

+Drs

34

35

36

37

run, run a, run-a, run, free-dom run a-way!

So don't you fret,

Ah —

Run, run a way!

Tbn

mp

G

C

G/B

C

Am/C

Am7

V.S.

38 39 40 41

and ne - ver fear _____ 'Til Free - dom's won.

Ah

Alto solo

(mp)

Tbn

G G/B C A7/C#

42 43 44 45

won - a, won - a, won, free - dom run a - way! There's a

Won, won - a, won - a, won! Run, free - dom. run!

Hns

G/D C/D G C/D G

5. RUN, FREEDOM, RUN

Urinetown

46

47

48

49

great big Clad - well on your tail

Hand Claps

Claps cont'd

And he's

Run, free-dom, run!

Hns
Wail

mp

Dr: Tamb

Dr: Tamb

w/Bs

50

51

52

53

put his hench men on your trail

Claps cont'd

I'm

Run, free-dom, run!

Tbn

mp

mf

V.S.

54 55 56 57

simp - ly lay - in' out the fac's — for your. Great big Clad - well's mak - ing tracks — for you.

Claps cont'd

Ah

Alto

Tbn *mp*

FILL

Am7 (b5)

G G/B C Am7(b5)

58 59 60 60 A Ad lib

Ain't no time to re - lax for you. Run free - dom, run!

Ah Run, free - dom, run!

Hns

mf

G/D C/D G

61

4 62 63 64

Free-dom run a - way!—
Run free-dom, run, — Run, free-dom, run!

65 66 67 68

Free-dom run a way, — Free-dom run a-way!
My friends, — you have to run, run-a, run-a, run, —

V.S.

69

70

71

72

73

Free-dom. run-a.. way!

Free-dom run a-way!

Free-dom run a-way!

Free-dom run a-way!

74

75

76

77

78

79

A tempo

Three - Four!

That free-dom sun (that free-dom sun) will shine some day! Til then. you bet-ter

80

In Tempo

81

82

83

(To 85)

Run, free-dom, run!

run, run - a free-dom run, — Free-dom run a - way!

Alto (ad lib. run up)

E \flat 7

f

+Drum solo

w/Bs

sfz

85

86

87

88

Free-dom run a way! —

My friends... you have to

Hal - le - lu - jah, — Hal - le - lu - jah! —

Alto

Tbn

mf

Tutti

ff Ab

Db/E \flat

Ab

Db/E \flat

Ab

Db/E \flat

Ab

+Drs: Gospel w/Tamb,HH,BD

V.S.

89 90 91 92

run, run-a, run-a, run. free-dom run a-way! That free-dom sun—

Ah. Run. Hal-le-lu!

Alto [^] Hns [^]

Tbn

Ab Db Ab/C Db Bb/D Eb7

93 94 95 96

will shine some day. Til then, you bet-ter

Free-dom sun, some sweet day!

Ab Db/Eb Ab Db Bb7

97

98

99

100

run, run - a, run - a, run, run - a, run - a, run! Hal - le - lu - jah!

Run, run - a, run - a, run, run - a, run - a, run! Hal - le - lu - jah!

Ab/Eb

Db/Eb

Ab/Eb

C7

Fm

sfz

Ab/Bb

Bb7

+Cr

101

102

103

104

With the wind in your hand, you'll run to free-dom glori-ous!

Free-dom run!

HH/Tamb

V.S.

Recitative

105 106 107 108 109

That fr - ee - dom sun — will shine all o-ver our free-dom stor-y! I said

Free-dom sun!

HH/Tamb

Hns

Tbn (opt. 8vb)

sfz

Ad lib riffs w/Vocal

sfz

+Tom roll

110 111 112 113

free-dom... I said free-dom... I said free -

Drs: Tom *crese's. on cue*

f *p* *f* *p*

w/Bs (ad lib finger tremolo under singer)

13. RUN, FREEDOM, RUN

Urinctown

114

115

116

117

→ 119

120

dom run... A - way!!!

Drum Solo

Solo

V.S.

121 122 123 124

Run free-dom, run, run free-dom. Free-dom run a - way!

Hns

f

ff

sfz

+Cr

sfz

ffz

Piano/Conductor

Urinetown

13A

FREEDOM PLAYOFF

*Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin*

V.S.

>>>

FREEDOM PLAYOFF

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

Fade on cue
+Cr 2 **Gospel Pop**

Alto
Tbn

1 2 3 4 5

Ad Lib. fade on cue

f

G C/D G C/D G

w/Bs
+Drs (time)

6 7 8 9 +Cr

Fade out

G Am7 G/B C D7^{sus} D7

(Bs out)

10 11 12 13

G G/B C A7/C#

The score is written for Alto, Tbn, and Piano/Conductor. It consists of three systems of staves. The first system (measures 1-5) includes an Alto line and a Tbn line. The piano part has a dynamic marking of *f* and includes chord charts for G, C/D, and G. Annotations include "Fade on cue", "+Cr 2", "Gospel Pop", and "Ad Lib. fade on cue". The second system (measures 6-9) includes an Alto line and a piano part with chord charts for G, Am7, G/B, C, D7^{sus}, and D7. Annotations include "w/Bs", "+Drs (time)", "Fade out", and "+Cr". The third system (measures 10-13) includes an Alto line and a piano part with chord charts for G, G/B, C, and A7/C#. Annotations include "(Bs out)".

P/C

3. FREEDOM PLAYOFF

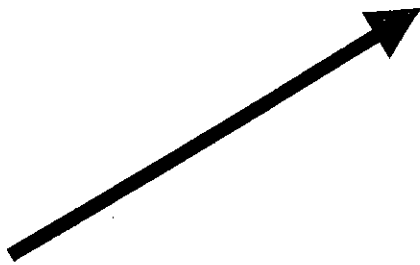
Urinetown

14 15 16 17 +Cr

G/D C/D G C/D G

w/Drs

(Bs out)



11 12 13 14

it's e - ven with you be - fore you de - part. Be

Tbn

Bs Cl

+Glock

+Glock

HOPE: Oh, Bobby...

15 16 17 18

still, hear it beat - ing, it's lead - ing you: fol - low your...

w/Glock

Quick segue

FOLLOW YOUR HEART (Scene Change)

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

Allegretto

13

Bs Cl A A 14 A A 15 A A 16 A

ff

1.Bs.BD

Fade on cue (2nd X, Fade and Cut by BOBBY: "Oh, they'll be up.")

17

Bs Cl (1st x only) 18 19 20

ff

Drs (time) (Tbn out)

21 22 23

ff

24

25

26

27

Musical score for measures 24-27. The score is in 3/4 time and B-flat major. Measure 24 is a whole rest for the vocal line. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Measures 25-27 continue this accompaniment pattern.

28

29

30

Musical score for measures 28-30. The score is in 3/4 time and B-flat major. Measure 28 is a whole rest for the vocal line. The piano accompaniment continues with the same eighth-note bass line and chords. Measures 29-30 continue this accompaniment pattern.

WHY DID I LISTEN TO THAT MAN?

*Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin*

PENNY: Caldwell, what are you saying?
CLADWELL: I closed my heart to love once.
I can do it again! [Go!]

CLADWELL: To Urinetown with him, then! With all haste, Officer Lockstock, with all haste!
BOBBY: You lied to us, Cladwell! Cladwell!!

1 2 3 4

Drs (brushes)

w/Bs (pizz) Bs sim.

5

Safety (vocal last x)
PENNY:

6 7 8

Why did I lis-ten to that man? Why did I lis-ten to the na-ture of his plan?

Alto, Tbn

+Alto, Tbn

w/Drs

Drs (time)

9 10 11 12

And when he talked, I should have balked, I should have walked, I should have ran! — Why did I lis-ten to that

mf
Tutti

sfz

13 14 15 16

man?

f
mp

Drs (time)

17 18 19 20

21

22

23

24

Musical score for measures 21-24. The score is arranged in three systems. The first system contains measures 21, 22, 23, and 24. Each system includes a vocal line (top staff), a piano accompaniment line (middle staff), and a bass line (bottom staff). The piano accompaniment features a rhythmic pattern of eighth notes and chords. The bass line consists of a simple eighth-note accompaniment. Measure 24 ends with a double bar line and a key signature change to two sharps (F# and C#).

25

26

27

Musical score for measures 25-27. The score is arranged in three systems. The first system contains measures 25, 26, and 27. Each system includes a vocal line (top staff), a piano accompaniment line (middle staff), and a bass line (bottom staff). The piano accompaniment continues with the same rhythmic pattern as in the previous measures. The bass line remains consistent. Measure 27 ends with a double bar line and a key signature change to one sharp (F#).

28

29

30

31

Musical score for measures 28-31. The score is arranged in three systems. The first system contains measures 28, 29, 30, and 31. Each system includes a vocal line (top staff), a piano accompaniment line (middle staff), and a bass line (bottom staff). The piano accompaniment continues with the same rhythmic pattern. The bass line remains consistent. Measure 31 ends with a double bar line and a key signature change to one sharp (F#).

44 45 46 47

crook?

Cl.Tbn Cl

mp *pp* *cant.*

48 49 50 51

52 53 54 55

56 **Vamp** LOCKSTOCK: What happens to you happens to all of us, sooner or later.
 BARREL: Rather later than sooner, I'd say.
 BOBBY: But not to Hope! Oh, please not to hope!

57 **On Cue**

58 **LOCKSTOCK, BARREL:** 59 60 61

Now we've fin - 'ly got you. now you're in our claws.

Alto *cant.*

Tbn *mp*

Tutti

+Bs

62 63 64 65

cap - tured in our ci - ty of laws.

mf

66

67

68

69

There's no trial or ju - ry. no - thing to dis - cuss.

Musical notation for vocal line (measures 66-69), including lyrics and dynamic markings like *p*.

Piano accompaniment for measures 66-69, showing chordal textures in both hands.

70

71

72

73

Now the law is speak - ing through us! You'll get

Musical notation for vocal line (measures 70-73), including lyrics and dynamic markings like *mf* and *f*.

Piano accompaniment for measures 70-73, including the instruction *Tutti* and *Sub...*.

74

75

76

77

U - rine-town! Off with you to U - rine-town! A - way with you to

Musical notation for vocal line (measures 74-77), including lyrics and dynamic markings like *mp*, *f*, and *p*.

Piano accompaniment for measures 74-77, including the instruction *+Cr (stick)*.

78 79 80

U - rine-town! Now, no more fuss!

mp (Or RH Gliss) *mf* *f*

81 82 83

pp

84 85 86 87

BUSINESS MAN #1: There may be no saving you,
PENNY: Oh, no? Then take that! And that! And this!
 And a few of these!

(Drs out)

38

Safety (vocal last x)

HOPE:

89 90 91

Why did I lis-ten to that boy! He spoke of hopes and dreams and filled me with such joy.

Cl.Tbn

w/Drs (RS)

ff mf

+Cym roll

92

92 93 94 95

How can I know he loved me so? Was it for show? Was I his toy? — Why did I lis-ten to that

+ High TT

Cl

w/TI's

+ Cl

sfz

Sub

V.S.

96 97 98 99

boy?

dim. *dim.* *p* *pp*

+Chine Cym

f *mp*

Drs (time)

Detailed description: This system covers measures 96 to 99. The vocal line starts with the lyric 'boy?' in measure 96. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *f* (forte) at the start, *mp* (mezzo-piano) in measure 98, and a crescendo from *p* (piano) to *pp* (pianissimo) in measure 99. Percussion instructions include '+Chine Cym' and 'Drs (time)'.

100 101 102 103

+Cym roll →

Detailed description: This system covers measures 100 to 103. The piano accompaniment continues with the same rhythmic pattern. A '+Cym roll' instruction with an arrow pointing right is placed above the piano part in measure 100. The piano part includes dynamic markings *f* and *mp*.

104 105 106 107

Detailed description: This system covers measures 104 to 107. The piano accompaniment continues with the same rhythmic pattern. The piano part includes dynamic markings *f* and *mp*.

113

HOPE:

PENNY:

114

HOPE:

BOTH:

Was he sin - cere? Well, now it's clear. And now I fear that I've been

115

116

117

had! _____ Why did I lis - ten to

FIPP:

That

118

119

120

HOPE:

121

PENNY:

my dad, my dad, my

that cad, that cad, that cad, that cad, that cad, that

BOBBY:

my heart, my heart, my heart, my

+ LOCKSTOCK:

This is U - rine - town! Dead a - head it's U - rine - town!

FIPP:

crook, that crook, that crook, that crook, that

mp

mf

w/BD

122

123

124

125

dad, my dad, my dad, my dad, my dad, my dad, my dad, my dad, my dad, dad.
 cad, that cad, that cad, that cad, that cad, that cad, that cad, that cad, that cad, cad.
 heart, my heart, my heart, my heart, my heart, my heart, my heart, my heart, my heart, heart.

You must go to U - rine-town, U - rine-town, U - rine-town!

crook, that crook, that crook, that crook, crook!

sf *cresc.*
p *ff*

ff *SD*

126

127

128

129

(1st x only)
 +Cym roll →
 Solo
Subito p
 w/Bs (1st x)

130 131 132 133

2nd x

1st x

BOBBY: Wait a minute: You're just going to throw me off this roof, and that's supposed to be Urinetown?
 Death is Urinetown?
LOCKSTOCK: That's one interpretation.

134 **Vamp** 135 136

+Bs (harm)

Cl

Tbn (8vb)

Tutti

ff

Bs (arco)

137

138

139

140

Ah _____ Ah _____

Ah _____ Ah _____

Why did I lis-ten to my heart? I heard its call and made this re - vo-lu-tion start.

There's no trial or ju - ry. — No - thing to dis -

Hah hah

There's no trial or ju - ry. — No - thing to dis -

f Pesante

Tbn (8vb)

+China Cym

+HH

141

142

143

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines feature the word "Ah" and a melodic line. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords.

So let the throng take up my song, make Clad-well see that he is wrong! Why did I

Musical notation for the second system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

cuss. Now the law is speak - ing through

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal lines feature the lyrics "hah hah hah hah hah hah hah hah hah hah hah hah hah". The piano accompaniment continues with the same rhythmic pattern.

hah hah hah hah hah hah hah hah hah hah hah hah hah

Musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

cuss. Now the law is speak - ing through

Musical notation for the fifth system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

Fbn (8vb)

4HH

Musical notation for the sixth system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the seventh system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the eighth system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics "cuss. Now the law is speak - ing through". The piano accompaniment continues with the same rhythmic pattern.

A musical score for the song "Why Did I Listen to That Man?" from the album "Urinctown". The score is written for voice and piano. It consists of several systems of staves. The vocal parts are written in treble and bass clefs, with lyrics underneath. The piano accompaniment is written in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'v' (piano) and 'Drs (big fill)'. The lyrics are: "Ah... hah hah hah hah hah hah", "lis - ten to my heart, hah, hah, hah, hah, hah.", "us... hah hah hah hah hah hah", and "hah hah hah hah hah hah hah hah hah hah hah hah".

150

151

152

153

hah hah hah hah hah hah hah hah hah hah hah hah hah Why did I lis-ten to that

hah hah hah hah hah hah hah hah hah hah hah hah hah Why did I lis-ten to that

So let the throng take up my song, make Clad-well see that he is wrong! ——— Why did I lis-ten to that..

hah hah hah hah hah hah hah hah hah hah hah hah hah Why did he lis-ten to that...

hah hah hah hah hah hah hah hah hah hah hah hah hah Why did I lis-ten to that...

hah hah hah hah hah hah hah hah hah hah hah hah hah Why did he lis-ten to that...

Marc.

+Cr

Tbn (sus)

w/Tbn

21. WHY DID I LISTEN TO THAT MAN?

155

156

(huh, huh, huh) Why did I lis - ten to that... Dad! Why did I

(huh, huh, huh) Why did I lis - ten to that... Cad! Why did I

(huh, huh, huh) Why did I lis - ten to my... Why did I

(huh, huh, huh) Why did he lis - ten to that... Bad! Why did he

(huh, huh, huh) Why did I lis - ten to that... Bad! Why did I

(huh, huh, huh) Why did he lis - ten to that... Bad! Why did he

The vocal staves consist of six systems, each with a treble and bass clef line. The lyrics are written below the notes. The first system starts at measure 155 and ends at 156. The second system continues from 156. The third system continues from 156. The fourth system continues from 156. The fifth system continues from 156. The sixth system continues from 156. The lyrics are: (huh, huh, huh) Why did I lis - ten to that... Dad! Why did I; (huh, huh, huh) Why did I lis - ten to that... Cad! Why did I; (huh, huh, huh) Why did I lis - ten to my... Why did I; (huh, huh, huh) Why did he lis - ten to that... Bad! Why did he; (huh, huh, huh) Why did I lis - ten to that... Bad! Why did I; (huh, huh, huh) Why did he lis - ten to that... Bad! Why did he.

+SD rol!

+Tbn (sus)

Sub.....

The piano accompaniment consists of two staves, treble and bass clef. The right hand has a melodic line with many slurs and accents. The left hand has a bass line with many slurs and accents. There are markings for '+SD rol!' and '+Tbn (sus)'. The piece ends with a 'Sub.....' marking.

157

158

list - ten to my...
list - ten to that...
list - ten to my...
lis - ten to that...
lis - ten to that...

Cl
Tbn
Flutter *ff*
+China Cym
+Snare roll
(Sub)

Quick Segue

AFTER BOBBY'S DEATH

LOCKSTOCK: A shovel and a mop.
Mr. Barrel. You know the drill.

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

Death march

Drs: (Snares off)

→ 3 4 5 6

mf

Cl solo
mournful

mf

w/Bs
pizz. Sub.....

7 8 9 10 11 12

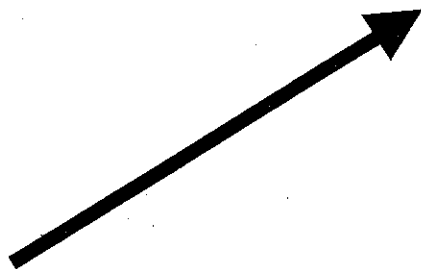
Dr solo

7 8 9 10 11 12

Dr solo

PLAY

(Sub).....



TELL HER I LOVE HER

LITTLE SALLY: Oh, Bobby. The police came soon enough, but not before I heard his last words.

ROBBY THE STOCKFISH: His last words?

LITTLE SALLY: That's right. They were about... her

SOUPY SUE: Well, what were they?

LITTLE SALLY: They were....

STAGE CUE:

Mark tree with first appearance of Bobby's ghost.

Music and Lyrics by Mark Hollmann

Book and Lyrics by Greg Kotis

Orchestrations by Bruce Coughlin

Adagio (♩ = 69) Rit. A tempo

LITTLE SALLY:

1 2 3 3 4

Tell her I love her, tell her I'll al-ways be with her, and I will

Cl.Euph

mf

w/Bs (pizz)

mp

w/Bs (arco)

5 6 3 7

see her in a bet-ter place, where hope is al-ways new Ours was a short time, ours was a

OTHERS: 3

Ooo..... Ooo.....

3

Sub...

w/Bs.Bs Cl

The musical score is written for Piano/Conductor. It features a vocal line for Little Sally and an instrumental accompaniment. The score is in 4/4 time and has a key signature of one sharp (F#). The tempo starts as Adagio (♩ = 69), then Ritardando (Rit.), and finally returns to A tempo. The vocal line begins with the lyrics 'Tell her I love her, tell her I'll al-ways be with her, and I will'. The instrumental accompaniment includes parts for Clarinet in E-flat (Cl.Euph), Bassoon (w/Bs), and Bassoon/Clarinet (w/Bs.Bs Cl). The score includes various musical notations such as dynamics (mf, mp), articulation (pizzicato, arco), and performance instructions (ritardando, a tempo). There are also stage cues and rehearsal marks throughout the piece.

8
love that never bloomed, yet in that love there lives a brand new hope that's call-ing out to you. Its call is

9 10 11

Ooo Ooo

Euph +Cym roll
mp

Sub +Timp

12 BOBBY: 13 14 15

soft and gen-tle, tame and fine, it's do-cile and be-nign, a pick-le in the brine. What did I

(Ooo)

Euphonium

+Mark Tree

w/Bs (sus)

16

17

18

say? That is - n't what I meant. I've lost my sense of scent. I fear my life is

Euph

19

BOBBY + LITTLE SALLY:

20

21

spent. No one is in - no - cent.

Cl

+Timp roll

+Bs

LITTLE SALLY: No one.

SOUPY SUE: "No one is innocent." What did he mean by that?

LITTLE SALLY: I don't know, he started fading in and out after awhile. It was a miracle he was alive at all, the fall was so horrible.

22

23

24

p

2

2

2

2

2

2

w/Bs.Timp

TINY TOM: Was he talking about me? How can he say I'm not innocent? Not innocent of what
 LITTLE BECKY: Not innocent? Who the Hell does he think he is!
 LITTLE SALLY: Wait! Wait, please. There's more. He said...

25 26 27 **LITTLE SALLY:** 3

Tell all the

Cl

Euph *p*

Bs (sus - arco)

28 **A tempo** 29 30 **BOBBY:**

peo - ple, tell them the time is al - ways now. Tell them to fight for what they know is right. I've

Cl

Euph *p*

mp

w/Bs (arco)

5. TELL HER I LOVE HER

Urinctown

BOBBY + LITTLE SALLY:

31

3

32

33

lost my sense of sight, and yet I see them. I see them stand-ing hand in hand. I see them

OTHERS:

Ooo

Ooo

Sob

34

35

36

Poco rit.

stand-ing hand in hand and cheek to cheek and gland in gland. There still is hope, I see it in this land.

Ah

Ah

Cl

+Ride Cym roll

cresc.

f

mp

w/Euph

6. TELL HER I LOVE HER

Urinetown

Colla voce
(slower)

OTHERS: Yes?
LITTLE SALLY: And then... he expired.

LITTLE SALLY:

JOSEPHINE: Yes?

A tempo

38 39 40 41

If on - ly... If on - ly...

Cl, Euph

Cl solo

p Euph p

+Cym (mallets)

p Euph p

Sub.....

WE'RE NOT SORRY

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

HOPE: Now let's go do to them
what they were ultimately going to do to us!

1 2 3 4 (To 9)

HOPE: Now let's go do to them
what they were ultimately going to do to us!

1 2 3 4 (To 9)

w/Cl +Cr

f

w/Bs; Tbn

9 LITTLE SALLY:

10 11 12

With a lust for sav - ing wa - ter.

Tbn

Sva

mp

sfz mf

Drs (light time)

13 14 15 16

man — gives daugh - ter — up for — dead!

Tbn Cl

mf

Drs *sf*

17 **HOT BLADES HARRY:** 18 19 20

Play — it on your — Stra — di - va - ri:

Tbn

mp

21 22 23 24

He's not sor - ry! — Not a — shred! +Cl

25 THE POOR: 26 27 28

He's not sor - ry! — He's not sor - ry! —

HH Cl

p

w/Bs, BD (very soft)

29 Dialogue 30 31 32

pp

He's not sor - ry! — He's not sor - ry! —

Tbn Cl

p

(Drs out)

33 34 35 36

Tbn Cl

37 Safety 38 39 40

(1st x only)

Cl

(Play 2nd X)

41 42 43 44

45 46 47 48

49 50 51 52

53 Vamp

54

55

BARREL: And I love you. Very much.
LOCKSTOCK: I see. [Exits.]
BARREL: Well, that went very well.

Sop Sx

+Cr

w/Bs, Tbn

56

JOSEPHINE:

57

58

59

You who fly the blimp of evil

Sop Sx, Tbn

+Tbn growl

p

Drs (time)

60

61

62

63

shun up hea val in the air!

ff

f

64 **SOUPY SUE:** 65 66 67

Then ask why the ride gets jar - ry!

Hns \wedge

+ Tbn, Sx

68 **JOSEPHINE+LITTLE BECKY:** 69 70 71

Now you're sor - ry — Now you're up — there!

mp

Sop Sx

+ Ratchet

f

+Tbn

72 **THE POOR:** 73 74 75

Now you're sor - ry! — Now you're sor - ry! —

HH

w/Bs, BD (light)

76

pp

77

78

79

Now you're sor - ry! — Nòw you're sor - ry! —

Solo

(Drs out)

80

81

82

83

(To 114)

FIPP: And what if I am flying the coop?! What if I'm actually on my way to the airport right now to catch the last flight to Rio?! What you say to that, hmm?

114

Safety
Jump on cue to 116

115

116

MRS. MILLENNIUM: Can I come?

w/Hns (8vb)
1st X Only

sfz

Cl

f

+Cr

+Tbn

117

THE POOR:

118

119

120

Those who made dough from de - bas - ing

Cl

p

Tbn

mf

Drs (time)

121

122

123

124

(to 167)

need e - ras - ing, need the knife!

Cl

mp

Cl, Tbn

Tbn
Fast lip
trill

f

+Rim shots

167

168

169

170

Let their blood flow like cam - pa - ri!

Cl solo

mp

w/Tbn

171

172

173

174

We're not sor - ry. — Hey, that's — life

Cl

mf

f

+Snare roll

175

Dance

176

177

178

Cl

Tbn

+Cr

+Tri

ff

179

180

181

182

Cl

Tbn

+Cr

+Cr

w/Tbn

183

184

185

186

Musical score for measures 183-186. The score includes staves for Clarinet (Cl), Horns (HH), Piano (P), and Bass (Bs). The Clarinet part has a long melodic line with a slur. The Horns part has a similar line with 'HH choke' markings. The Piano and Bass parts provide harmonic support with chords and bass lines. Performance markings include '+Spl' (spiccato) and 'w/Bs' (with Bass).

187

188

189

190

Musical score for measures 187-190. The Clarinet part continues with a melodic line. The Horns part has 'HH choke' markings. The Piano and Bass parts continue with harmonic support. Performance markings include '+Tbn' (with Trombone) and 'mf' (mezzo-forte).

191

192

THE RICH:

Musical score for measures 191-192. The vocal line begins with the lyrics 'We're not'. The Clarinet part has a melodic line with a slur and '3' markings. The Piano and Bass parts provide harmonic support. Performance markings include 'f' (forte) and 'Opt. Spb.' (optional Spiccatissimo).

II. WE'RE NOT SORRY

193

THE RICH:

194

195

196

sor - ry!
THE POOR:

We're

not

sor - ry!

We're

not

Once they

liked

to

shoot

their

ri -

fles

ff

+Spl

197

198

199

200

sor - ry!

We're

not

sor - ry!

now!

Ba - dap!

Ba - dap!

just for

tri -

fles

hunt

us

down!

Ba - dap!

Ba - dap!

WB

Sub

201 202 203 204

Sor - ry! — We're not sor - ry! — We're not, —

Now — it's we who — play — sa - fa - ri! —

Cl

Tbn

205 206 207 208

We're not sor - ry! —

They're not sor - ry! —

Drs: Cym

mf +TT *p*

209

210

211

212

ALL:

No one's sor - ry!

BILLY BOY BILL:

I'm not sor - ry!

+Bs, BD

+Cr

213

214

215

216

217

218

No one's sor - ry! 'Til they get to U - rine...!

Cl (cue only)

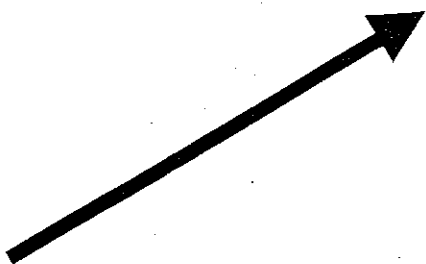
+Cr

+Cym chokes

sfz

sfz

8vb...!



I'M NOT SORRY (Reprise)

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

PENNY: And piles and piles of cash?
CLADWELL: It wasn't just cash, Ms. Penny Wise.
It was an awful lot of cash.

Moderato Rall. 2 Colla voce Rit.

1 Mis - ter, Clad - well, Cald - well Cladwell. 3 4 5

So long, po-wer, So long, mo-ney, I'm the bun-ny this time 'round.

Euph *mf*
Bs Cl *mf* *mp* w/Bells *bring out*

w/Bells *mp*
w/Bs *p*

6 7 8 9

Re-mem-ber when our nights were star-ry. Sure, I'm sor-ry.

Aren't you sor-ry?

poco

10 11 Rit. 12 A tempo 13 Rit.

Just un - - sound.

I'm not sor - ry, just un - - sound.

dim. *p* *p*

+ Tri

Bs (arco)

I SEE A RIVER

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

HOPE: A new age...
TINY TOM: Don't say it!
HOPE: Of hope!!

→ 3 Colla Voce

Musical score for measures 3-6. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I see a ri - ver flow - ing for free - dom, I see a ri - ver just in view." The piano accompaniment is in the same key and time. The grand staff shows the piano part with dynamics like *sf* and *mf*. Measure numbers 3, 4, 5, and 6 are indicated above the vocal line.

Musical score for measures 7-10. The vocal line continues with the lyrics: "I see a ri - ver flow - ing for free - dom, I see a ri - ver straight and true." The piano accompaniment includes a triplet in measure 10. The grand staff shows the piano part with dynamics like *mf*. Measure numbers 7, 8, 9, and 10 are indicated above the vocal line.

+Sus Cym roll

11 **On cue** 12 13 14

Come to the riv - er flow - ing for jus - tice, Come to the riv - er ren - dez - vous.

CI

Euph

piu mosso

+Bs pizz Bs

15 16 17 18

Come to the ri - ver flow - ing for jus - tice, all for the peo - ple, me and you.

19 **(Dialogue)** 20 21 22

CI

p

mp

23 24 25 26 27 28

Jump to next vamp on: **LOCKSTOCK**: Oh, I may be a cop, but I'm also the narrator. So no one can touch me, not if they want this show to end.

+Bs

29 Vamp 30 31

w/Bs,Drs

32 33 34 (To 47)

Vamp (vocal last x)

HOPE: Justice is the only tyrant we need obey.

47

LITTLE BECKY:

48

49 HOPE:

50 LITTLE BECKY:

Sis - ters and broth - ers, fight for the riv - er, fath - ers and moth - ers, bab - ies. too!

Euph

triplet feet

w/Bs,Drs

51

+ HOPE:

52

53

54

All in the fam - 'ly, push toward the riv - er, shove toward the riv - er, why don't you?

Euph

mf

Cl

+Sus Cy w/Euph

55

CHORUS:

56

57

58

Step in the riv - er, wade in the riv - er, soak in the riv - er, through and through

Through and through and

w/Bs (arco)

Euph

triple feel

59

60

61

62

Once in the riv - er, you are the riv - er, friends on the shore - line jump in, too!

+Cr

+Cr

63 (Dialogue)

64

65

66

Musical staff for measures 64-66, top system. The staff contains rests for all measures.

Drs A

Drs sim. →

mp

Musical staff for measures 64-66, middle system. Measure 64 contains a half note with a dynamic marking of *mp*. Measures 65 and 66 contain rests. A hairpin crescendo is shown above the staff, and the instruction "Drs sim." with an arrow is to the right.

Musical staff for measures 64-66, bottom system. The bass line consists of a series of chords, each marked with a triangle symbol (Δ). The instruction "w/Bs (pizz)" is written below the first measure.

Musical staff for measures 67-72, top system. The staff contains rests for all measures.

Cl solo

Drs A

p

Musical staff for measures 67-72, middle system. Measure 67 contains a half note with a dynamic marking of *p*. Measures 68-71 contain eighth notes. Measure 72 contains a half note with a dynamic marking of *p*. A hairpin crescendo is shown above the staff, and the instruction "Drs A" is above measure 71.

Musical staff for measures 67-72, bottom system. The bass line consists of a series of chords, each marked with a triangle symbol (Δ).

Musical staff for measures 77-80, top system. The staff contains rests for all measures.

Drs A

mf

Musical staff for measures 77-80, middle system. Measure 77 contains a half note with a dynamic marking of *mf*. Measures 78-79 contain rests. Measure 80 contains a half note with a dynamic marking of *mf*. A hairpin crescendo is shown above the staff, and the instruction "Drs A" is above measure 77.

Musical staff for measures 77-80, bottom system. The treble line contains chords with accents (v) above them. The bass line consists of a series of chords, each marked with a triangle symbol (Δ). The instruction "(Bs out)" is written below the first measure.

81 82 83 84

Drs Δ

85 86 87 88

Drs Δ Cl *p*

89 90 91 92

+Bs (pizz)
+Sus Cym (mallets)

HOPE: But don't you see, Mrs. Strong? The glass of water's inside you. It always has been.
JOSEPHINE: It has? HOPE: Of course it has. Don't you know what you are?!

93

94

95

96

97

98

Sus Cym

Vamp (vocal last x)

JOSEPHINE: A river?
HOPE: That's right. We all are!!
HOPE:

99

100

101

102

You are the riv - er, I am the riv - er, he is the riv - er, she is too!

Cl

mp

Ad lib as before

p

mf

Euph

+Drs

103

HOPE + JOSEPHINE: 104

105

106

All are the riv - er, flow - ing for free - dom, flow - ing for jus - tice, let's re - view:

molto

+Sus Cym roll

w/Euph

BOBBY + CLADWELL:

108

109

110

We see a riv - er, flow - ing for free - dom. We see a riv - er, just in view.

OTHERS:

We see a riv - er, flow - ing for free - dom. We see a riv - er, just in view.

ff +Cym choke

sfz

HOPE: Ah

Ah

111

You see a riv - er, flow - ing for free - dom, You see a riv - er straight and true.

You see a riv - er, flow - ing for free - dom, You see a riv - er straight and true.

115 ALL (except LOCKSTOCK, LITTLE SALLY):

116 117 118

Ah_____

Cl *tr* no trill *tr* no trill

p *poco* *p* *poco*

mp

+ Bs, Timp Roll

119 120 121 122

Ah_____

tr no trill *tr* no trill

p *poco* *p* *poco*

+ Bs, Timp Roll

II. I SEE A RIVER

Urinctown

123 124 125 126 (To 128)

LOCKSTOCK: But they were prepared for the world they inherited, weaned as they were on the legend born of their founding father's scare tactics. for when the water dried up, they recognized this town for what it really was. [Exit vamp] What it was always waiting to be!

128 Vamp 129 On cue 130 ALL: This is

f *ff*

Vamp ad lib

f *sfz*

Sub

w/Bs (arco), Tbn, Drs: RS

131

132 133 134 135

U-rine-town! Al-ways it's been U-rine-town! This place its called U-rine-town!

f *mf* *ff* *f* *ff* *f*

+Cr *ff* *sfz* *sfz*

+Tbn (sus)
Bs (arco)

136 (Dialogue) 137 Dictated 138

LOCKSTOCK: Hail Malthus!
ALL: Hail Malthus!
LOCKSTOCK: Thank you.
And goodnight!

That was our

ff *ff* *f*

Sop Sx
Tbn

fp *molto* *sfz* *f*

+Timp roll

139

Maestoso

140

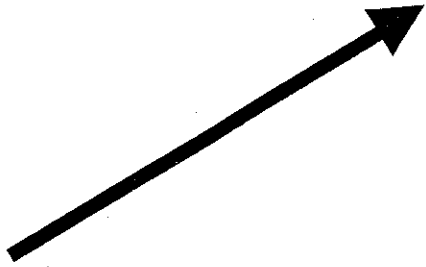
141

142

Show!

The musical score consists of four systems of staves. The first system contains the vocal line in treble clef with a slur over measures 140-142 and the instruction 'Maestoso'. The second system contains the vocal line in bass clef with a slur over measures 140-142 and the instruction 'Show!'. The third system contains the piano accompaniment in treble clef, starting with a piano (*p*) dynamic and moving to fortissimo (*ff*). The fourth system contains the piano accompaniment in bass clef, starting with fortissimo (*fff*) and moving to fortissimo with accent (*fffz*). Performance instructions include '+Floor tom roll', '+Cr/Snare roll', and '+Tbn'. The score ends with a 'FINE' box.

FINE



BOWS

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

Gospel Pop
Drums (big lead-in) 2

Sop Sx *f*

Tbn

+Cr

Tutti

mf

w/Bs
+Bs +Drs (Time)

1 2 3 4 5 6

7 8 9 10

G Am7 G/B C Dsus D7

V.S.

11 12 13

G G/B C

14 15 16 17 18

+Cr +Cr +Dr fill

A7/C# G/D C/D G C/D G Db/Eb Bs

19 20 21 22

Sop Sx: Ad lib, blow →

+Cr

ff Ab Db Ab Db Ab Ab Db Ab Tbn

w/Bs

23

24

25

26

Sop Sx
(as is)

Musical score for measures 23-26. The vocal line (Sop Sx) is written in a soprano clef with a key signature of three flats. The piano accompaniment consists of a grand staff with treble and bass clefs. Chord symbols are provided below the piano part: Ab, Db, Ab/C, Db, Bb/D, and Eb7. The piano part features a steady bass line and arpeggiated chords.

27

28

29

30

Tbn

+Cr

+Cr

Musical score for measures 27-30. The vocal line continues in the soprano clef. The piano accompaniment includes a tenor saxophone part (Tbn) and a drum part (+Dr fill). Chord symbols for the piano part are: Ab, Db, Ab7, Db, and Bb7. The piano part features a steady bass line and arpeggiated chords.

31

32

33

34

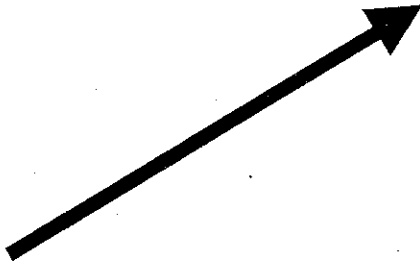
Drums (ride out)

+Cr

sfz

sfz

Musical score for measures 31-34. The vocal line continues in the soprano clef. The piano accompaniment includes a drum part (Drums (ride out)) and a piano part. Dynamic markings include sfz (sforzando) and +Cr (crescendo). The piano part features a steady bass line and arpeggiated chords.



Piano Conductor

Urinetown

20A

AFTER "BOWS" (What is Urinetown?)

Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin

1

Cl

2

w/Drs (Cym/BD)

f

w/Bs (pizz), Tbn

Fast

3

4

5

6

Tbn

Tutti ff

s (time)

Detailed description: This is a piano conductor score for the piece 'After Bows' from the musical Urinetown. The score is written for Piano Conductor, Clarinet (Cl), Drums (w/Drs, including Cymbal and Bass Drum), Trombone (Tbn), and Basses (Bs). The music is in 4/4 time and features a key signature of two flats. The score is divided into two systems. The first system contains measures 1 and 2. Measure 1 has a dynamic marking of *f*. The second system contains measures 3 through 6. Measure 3 is marked 'Fast'. Measure 4 has a dynamic marking of *f*. Measure 5 has a dynamic marking of *ff*. Measure 6 has a dynamic marking of *ff*. The score includes various musical notations such as stems, beams, slurs, and dynamic markings. There are also some performance instructions like 'w/Drs (Cym/BD)' and 'w/Bs (pizz), Tbn'. The page number 200 is visible at the bottom.

7 Cl 8 9 10

sim. w/Tbn

11 Cl 12 13 14

mf

+Cym chokes

+Cr

15 16 Cl 17 (to 26)

w/Tbn

26

Mezmerize

27

28

29

+Cr

+Cr

w/Tbn

(Bs out)

+Bs (arco)

30

31

32

33

(to 42)

+Cr

+Cr

42

Tbn

43

Cl

44

45

+Tamb

Fm

Bbm

Fm

46

Opt. 8va

47

48

49

8va

G7

C7

Fm

C7

Fm

w/Tbn

V.S.

50 51 52 53

Tbn

54 55 56 57

Sub.

74 75 76 77

fp f fp

+Cr

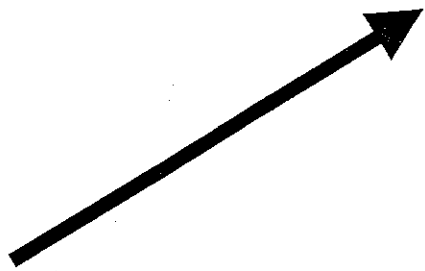
Sub.

78 79 80

Sua Δ
Sua Δ
(Bs out)

81 82 83

+TT roll Δ ALL: Hey! Δ
 Δ
+Bs Δ



EXIT MUSIC

*Music and Lyrics by Mark Hollmann
Book and Lyrics by Greg Kotis
Orchestrations by Bruce Coughlin*

"Snuff That Girl"

106 Dance

The musical score is written for Piano/Conductor and includes parts for several instruments. The score is divided into two systems. The first system covers measures 105 to 107. The second system covers measures 108 to 109. The instruments and their parts are:

- Cl (Clarinet):** Melodic line starting at measure 105.
- Drs (Drum):** Rhythmic accompaniment.
- Tbn (Tuba):** Melodic line starting at measure 106.
- Bs (Bass):** Bass line, including a pizzicato section at measure 106.
- +Cr (Cymbal):** Percussive accents.
- w/Bs (arco):** Piano accompaniment for the first system.

Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo). The score includes various musical notations such as slurs, accents, and articulation marks.

110 Cl

Tbn

111 112 113

sf sf

+Dr fill

+RS

Drs (time)

114 115 116 117

118 119 120 121

+Cr

+TT

w/Tbn

Drs (swing)

122 123 124

+Cr

Sub

(to m. 2 Orig. Exit Music)

"Exit Music"

Swing (Dixieland)

2

3 4 5

Tbn

+Cr

ff

+TT Δ

+Cr

+TT Δ

6 7 8 9

Cl

Tbn

w/Tbn

+Cr

+Cr

10 11 12 13

Drs Δ

Drs: HH \circ

+Spl

+Spl

+Cym choke

+Cym choke

w/Tbn

VS.

14 Cl 15 16 Cl 17

Tbn

mf

w/Tbn

18 19 Or ad lib

+Cr

Opt. Sub

f

20 21 22 23

Tbn solo

ff

24 25 26 27

As is

DRS: Dry Fill (WB, CB, etc.)

Sub

5. EXIT MUSIC

Urinetown

28 29 30 31

32 33 34 35

Cl, Tbn *mp* SD

TT

(Bs out)

36 37 38 39

Tutti

We're not sorry!

Ad lib Dixieland

+Bs +Cr

40 41 42 43

+Cr +Cr

44 Cl Δ 45 Δ (to 50)

Tbn ∇

+Cr ∇ +Cr Δ

sfz *sfz*

Sub.....

50 Drs + 51 52 53 Δ

BIG FILL

+Cr ∇ Tbn (8vb) *sfz*

ff *sfz*

+TT