

GEHL

WEBBER

# TWELVE SOPRANOS

*in two scenes*

# TWELVE SOPRANOS

*for twelve sopranos and piano*

The 12 singers are divided into 4 groups:

Veronica	Ver
Carolyn	Cly
Betti Lou	Byl

Peggy	Peg
Margie	Mar
Bonnie	Bon

Olivia	Oli
Chantal	Cha
Martha	Mat

Caroline	Cli
Pam	Pam
Grace	Gra

Scene 1	p3	durata 7' 37"
Scene 2	p37	durat 8' 40"

scene 1  
in Two Scenes

John Gehl

John Webber

Scene 1 ♩ = 96 *Enter 12 Divas, Caroline is searching in her bag*  
*p*

Caroline

Scene 1 ♩ = 96 *A tra - gic si - tu - a - tion*

Piano *pp*

6 *Caroline continues searching*

Cari

Pf

11 *I've lost my co - py of the score*

Cari

Pf

15 *A tra - gic si - tu - a - tion*

Cari

Pf

20

Vero Carly Btlu *p* ————— *mf*  
 She's gone and lost her score

Cari  
 Where IS the thing!? *f*  
 I've lost it

Pf *mf* *p*

24

Peg Marg Bon *p* ————— *mf*  
 She's gone and lost her score

Oli Cha Mat  
 The Mu - sic Di - rec - tor wil go in - sane

Cari  
 Where can it be?

Pf *mf* *p*

26

Vero Carly Btlu  
 He's al - rea - dy ex - treme - ly in - sane.

Peg Marg Bon  
 The Mu - sic Di - rec - tor wil go in - sane

Cari  
 I've lost it

Pf

28

Peg  
Marg  
Bon

He's al - rea - dy quite in -

Pf

29

Vero  
Carly  
Btlu

Peg  
Marg  
Bon

Oli  
Cha  
Mat

Caro  
Pam  
Grac

Pf

*pp* The as - -

- sane He's al - rea - dy quite in -

*pp* Caro Pam Grac The as - -

He's al - rea - dy quite in - sane

30

Vero Carly Btlu  
- sign - ments he gives are me - di - e - - - val

Peg Marg Bon  
- sane

Oli Cha Mat  
- sign - ments he gives are me - di - e - - - val

Caro Pam Grac  
*pp*  
He's al - rea - dy quite in - sane

Pf

32

Vero Carly Btlu  
*pp*  
He's al - rea - dy quite in - sane

Oli Cha Mat  
sane Are you

Pf  
*pp*

33

Cha  
know - led - ga - ble a - bout me - di - e - val tor - ture Mar - gie? I

Pf

35 **Oli Cha Mat**

Cha  
Caro  
Pam  
Grac

thought you flunked your his - to - ry ex - am, *mp*

looks like we're

Pf *pp*

38 *mp*

Vero  
Carly  
Btlu

looks like we're in for some fun *mp*

Peg  
Marg  
Bon

We have a ma - jor con - fron - ta - tion

Caro  
Pam  
Grac

in for some fun looks like we're

Pf

40 *f*

Vero Carly Btlu  
Oh fun oh fun, oh fun, oh fun, oh fun, oh fun oh fun! fun! fun!

Peg Marg Bon  
brew - ing. Oh fun oh fun, oh fun, oh fun oh fun! fun! fun!

Oli Cha Mat  
*Oli Cha Mat* *f*  
Oh fun oh fun, oh fun! fun! fun!

Caro Pam Grac  
*mp* in for some fun *f*  
Oh fun oh fun, oh fun! fun! fun!

Pf

43 *f* Mar

Chan - tal, don't be spread - ing false ru - mors Are you one of those mean girls they make

Pf

45 Peg Marg Bon

Mar  
mo - vie a - bout?

Cha  
*Cha* *p*  
No Mar - gie I'm just try - ing to be

Pf



48

Cha help - ful Your prob - lem is - n't that you've lost your score

Pf

50

Cha it's that you lost your boy - friend ro - ger You need to face up to re -

Pf

52 *f*

Vero Carly Btlu This could knock - down This could knock - down

Peg Marg Bon *f* be a drag - out be a drag - out

Cha *f* Oli Cha Mat - a - li - ty Who will be the re - fe - ree

Caro Pam Grac *f* fight fight fight fight Who will be the re - fe - ree

Pf

54 Byl

Vero Carly Btlu  
 This could knock - down Who will be the re - fe - ree

Peg Marg Bon  
 be a drag - out Who will be the re - fe - ree

Oli Cha Mat  
 Who will be the re - fe - ree Cari

Caro Pam Grac  
 fight fight fight fight Who will be the re - fe - ree

Pf

57 *f* Cari

Cari  
 I'll be the re - fe - ree I don't have strong feel - ings for ei - ther one

Pf

59 *mp* Byl

Byl  
 Who do you have strong feel - ings for Ca - ro - line

Pf

60 Vero Carly Btlu

Vero Carly Btlu  
The whole world wants to know

Peg Marg Bon  
The whole world wants to know

Oli Cha Mat  
Who do you have strong feel - ings for Ca - ro - line

Caro Pam Grac  
Who do you have strong feel - ings for Ca - ro - line

Pf

61 *f*

Vero Carly Btlu  
The whole world wants to know

Peg Marg Bon  
*f* The whole world

Oli Cha Mat  
*f* The whole world wants to know

Caro Pam Grac  
*f* What fun what fun *f* What

Pf

63

Vero Carly Btlu  
wants to know May - be they'll put us on the eve - ning

Peg Marg Bon  
What fun what fun What fun what fun

Oli Cha Mat  
The whole world wants to know May - be they'll put us on the

Caro Pam Grac  
fun what fun What fun what fun

Pf

65

Vero Carly Btlu  
news

Peg Marg Bon  
Bon We'd be picked up by C N N and Fox News. C N

Oli Cha Mat  
eve - ning news

Pf

67

Bon  
N and fox hate each o - ther C N N and Fox News hate each

Pf

*p*

70

Peg

o - ther? Why do they hate each o - ther That could be a good de - bate

Pf

73

Peg

to - pic **Bon** *f* We're not a de - ba - ting so - ci - e - ty *p* We're the twelve so -

Pf

76

Bon

- pra - nos **Peg** *mp* What's the dif - f'rence be - tween twelve so - pra - nos

Pf

79

Peg

and a de - ba - ting so - ci - e - ty, *mp* Bon - nie? **Bon** *mp* Since you put it that way

Pf

Peg Marg Bon

82

Bon

I guess there's no dif - f'rence

accel.....

Pf

86

Caro  
Pam  
Grac

$\text{♩} = 108$

*mf*

This is big

Pf

Peg Marg Bon

89

Peg  
Marg  
Bon

*mf*

This is real - ly big news

Oli  
Cha  
Mat

*mf*

This is big news!

Caro  
Pam  
Grac

news!

Pf

91 *f* *f*

Vero Carly Btlu  
There is no real dif - f'rence *mf* There is

Oli Cha Mat  
*mf* This is big news! *f*

Caro Pam Grac  
*mf* This is big news! *f* There is

Pf

93

Vero Carly Btlu  
no real dif - f'rence

Peg Marg Bon  
*mf* This is real - ly big news

Oli Cha Mat  
*f* be - tween the twelve so - pra - nos

Caro Pam Grac  
no real dif - f'rence *mf* This is big

Pf

95 *mf*

Vero Carly Btlu

Peg Marg Bon

Oli Cha Mat

Caro Pam Grac

Pf

This is big news! Peg This is big

This is real - ly big news *f* *f*

and a de - and a de - ba - ting so - ci - e - ty.

news! and a de - ba - ting so - ci - e - ty.

97 *f*

Vero Carly Btlu

Peg

Pf

news! Peg

Then there's no real dif - f'rence be - tween C N N and Fox



99

Vero Carly Btlu *mp*

Peg Marg Bon Hold the

Peg News

Oli Cha Mat *mp*

Caro Pam Grac *mp* This is real - ly big news!

Pf *p*

This is real - ly big news!

101

Vero Carly Btlu pres - ses! Peg Marg Bon This is real - ly

Peg Marg Bon This is real - ly big news!

Oli Cha Mat Hold the pres - ses!

Caro Pam Grac Hold the

Pf

102

Vero Carly Btlu

Peg Marg Bon

Oli Cha Mat

Caro Pam Grac

Pf

Hold the pres - ses! There is

Hold the pres - ses! Hold the pres - ses! There is

This is real - ly big news! There is

pres - ses! Hold the pres - ses! Hold the pres - ses! There is

*f*

104

Vero Carly Btlu

Peg Marg Bon

Oli Cha Mat

Caro Pam Grac

Pf

no real dif - f'rence be - tween C N N and Fox News. Peg

no real dif - f'rence be - tween C N N and Fox News. Mat

no real dif - f'rence be - tween C N N and Fox News.

no real dif - f'rence be - tween C N N and Fox News.

*pp*

$\text{♩} = 84$

107 **Mat** *mf*

How would you go a - bout pro - ving that as - ser - tion

Mat

Pf

110 *mp*

that there's no real dif - f'rence be - tween C N N and

Mat

Pf

114 *mp*

C N N and Fox News are ex - act - ly the same

Vero  
Carly  
Btlu

**Oli Cha Mat** *mf*

Mat  
Fox News? Peg - gy will

Caro  
Pam  
Grac

C N N and Fox News are ex - act - ly the same

Pf

117 *mp*

Vero Carly Btlu C N N and

Oli Cha Mat  
 prove it Be - caue she's a Ma - rine Bi - o - lo - gist.

Pf

120 *rit.*.....  $\text{♩} = 84$

Vero Carly Btlu  
 Fox News are ex - act - - ly the same

Peg Peg *mf*  
 A ma - rine bi - o - lo - gist

Caro Pam Grac *mp*  
 C N N and Fox News are ex - act - ly the same

*rit.*.....  $\text{♩} = 84$

Pf

123

Vero Carly Btlu

Peg

Oli Cha Mat

Caro Pam Grac

Pf

*p* has no busi-ness *mf* talk-ing a-bout

*p* has no bsui-ness *p* talk-ing a-bout

*p* has no busi-ness *p* talk-ing a-bout

*p* has no busi-ness *p* talk-ing a-bout

125

Peg

Pf

*mf* what takes place on dry land. *mf* At least dry most of the time

128

Peg

Pf

*rit.* *mf* Here's a lit-tle song from ma-rine bi-o-lo-gy

*rit.*

22

♩ = 108

133

♩ = 132

Peg

Sci - ence tells us not to be choo - sy a - bout who you're going to mar - ry

Pf

*pp*

139 ♩ = 108

Peg

Who you gon - na call your own Mar - ry a - ny Tom or Dick or

Pf

143

Peg

Har - ry what's ther dif - f'rence? Just don't mar - ry a fish Leave him in the

Pf

148

Peg

o - cean or place him in a skil - let (if you real - ly love him or wish to

Pf

153

Peg

bring him home) For a fish in the skil - let is worth two in thee

Pf

158

Vero  
Carly  
Btlu

That's sci - ence That's sci - ence

Peg

sea That's sci - ence

Oli  
Cha  
Mat

That's sci - ence That's sci - ence

Caro  
Pam  
Grac

That's sci - ence That's sci - ence

Pf

163

Vero Carly Btlu  
Peg  
Oli Cha Mat  
Caro Pam Grac  
Pf

That's sci - ence

And a fish in the skil - let tastes sur - pri - sing - ly good! That's

That's sci - ence

That's sci - ence

**VERONICA:** Peggy, I've always known you were smart but I think you've outdone yourself!

**PEGGY:** Thank you Veronica

168

Peg  
Pf

sci - ence too.

8<sup>a</sup>



a tempo ♩ = 132

174

Ver *p* Ver  
Scie-ence tells us

Peg *p* Peg  
Scie-ence tells us

Oli *p* Oli  
Scie-ence tells us

Pam *p* Pam  
Scie-ence tells us

*PEGGY:*  
Okay, girls, break  
into groups of three  
and pick a leader

*VERNOICA, PAM,  
and OLIVIA are  
chosen*

*PEGGY:*  
Sure, I love  
Quartets

a tempo ♩ = 132

Pf *pp*

180

Ver  
don't be choo - sy A - bout who you're gon - na mar - ry

Peg  
don't be choo - sy A - bout who you're gon - na mar - ry

Oli  
don't be choo - sy A - bout who you're gon - na mar - ry

Pam  
don't be choo - sy A - bout who you're gon - na mar - ry

Pf

183

Ver  
Who you gon - na call your own Mar - ry a - ny Tom Dick Har - ry Who cares?

Peg  
Who you gon - na call your own Mar - ry a - ny Tom Dick Har - ry Who cares?

Oli  
Who you gon - na call your own Mar - ry a - ny Tom Dick Har - ry Who cares?

Pam  
Who you gon - na call your own Mar - ry a - ny Tom Dick Har - ry Who cares?

Pf

186

Ver  
Just don't mar - ry a fish leave him in the o - cean Or

Peg  
Just don't mar - ry a fish leave him in the o - cean Or

Oli  
Just don't mar - ry a fish Or

Pam  
Just don't mar - ry a fish Or

Pf

190

Ver  
place him in a skil - let If you real - ly love him and

Peg  
place him in a skil - let If you real - ly love him and

Oli  
place him in a skil - let If you real - ly

Pam  
place him in a skil - let If you real - ly

Pf

193

Ver  
want to bring him home For a fish in the skil - let tastes sur - pris - ing - ly

Peg  
want to bring him home For a fish in the skil - let tastes sur -

Oli  
love him bring him home For a fish in the

Pam  
love him bring him home For a

Pf

Ver *f* *f*  
good good good good That al - so is

Peg *f* *f*  
-pris - ing - ly good good good That al - so is

Oli *f* *f*  
skil - let tastes sur - pris - ing - ly good good That al - so is

Pam *f* *f*  
fish in the skil - let tastes sur - pris - ing - ly good That al - so is

Pf *f* *mf*

♩ = 68

Vero Carly Btlu

Ver sci - ence Peg Marg Bon

Peg sci - ence

Oli sci - ence What would it sound like if it were

Pam sci - ence

Pf *pp* ♩ = 68

205 Oli Cha Mat

Oli *done with the full force of the twelve\_\_\_\_\_ sop - ra - nos?*

Pam *Let's find*

Pf

212 Vero Carly Btlu

Vero Carly Btlu *Sci - ence tells us not to be choosy*

Peg Marg Bon *Sci - ence tells us not to be choosy*

Oli Cha Mat *Sci - ence tells us not to be choosy*

Pam *out five six se - ven eight: Sci - ence tells us not to be choosy*  
*(Pam is confused)*

Pf

219

Vero Carly Btlu  
a - bout who you're going to mar - - ry

Ver  
mar - - ry

Cly  
mar - - ry

Byl  
mar - - ry

Peg Marg Bon  
a - bout who you're going to mar - - ry

Mar  
going to mar - - ry

Bon  
going to mar - - ry

Oli Cha Mat  
a - bout who you're going to mar - ry

Cha  
who you're going to mar - ry

Mat  
who you're going to mar - ry

Caro Pam Grac  
a - bout who you're going to mar - ry

Pam  
a - bout who you're going to mar - ry

Gra  
a - bout who you're going to mar - ry

Pf  
*cresc.*  
*f*

222

Cly

Byl

Mar

Bon

Cha

Mat

Pam

Gra

Pf

*p*

what's the

Mar - ry a - ny Tom Dick or Har - ry what's the dif - f'rence? what's the

what's the

Mar - ry a - ny Tom Dick or Har - ry what's the dif - f'rence? what's the

what's the

Mar - ry a - ny Tom Dick or Har - ry what's the dif - f'rence? what's the

what's the

Mar - ry a - ny Tom Dick or Har - ry what's the dif - f'rence? what's the

what's the

Mar - ry a - ny Tom Dick or Har - ry what's the dif - f'rence? what's the

226

Ver what's the dif - f'rence? Just don't mar - ry a fish Leave him

Cly dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Byl dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Peg what's the dif - f'rence? Just don't mar - ry a fish Leave him

Mar dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Bon dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Oli what's the dif - f'rence? Just don't mar - ry a fish Leave him

Cha dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Mat dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Cari what's the dif - f'rence? Just don't mar - ry a fish Leave him

Pam dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Gra dif - f'rence? what's the dif - f'rence? Just don't mar - ry a fish Leave him

Pf



231

Ver  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Cly  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Byl  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Peg  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Mar  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Bon  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Oli  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Cha  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Mat  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Cari  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Pam  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Gra  
in the o - cean Or place him in a skil - let (if you real - ly love him or

Pf

The piano accompaniment consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

236

Ver wish to bring him home) For a fish in the skil - let is worth

Cly wish to bring him home) For a fish in the skil - let is worth

Byl wish to bring him home) For a fish in the skil - let is worth

Peg wish to bring him home) For a fish in the skil - let is worth

Mar wish to bring him home) For a fish in the skil - let is worth

Bon wish to bring him home) For a fish in the skil - let is worth

Oli wish to bring him home) For a fish in the skil - let is worth

Cha wish to bring him home) For a fish in the skil - let is worth

Mat wish to bring him home) For a fish in the skil - let is worth

Cari wish to bring him home) For a fish in the skil - let is worth

Pam wish to bring him home) For a fish in the skil - let is worth

Gra wish to bring him home) For a fish in the skil - let is worth

Pf *f*

240

Ver  
two in thee sea That's - al - so - sci - ence That's - al - so -

Cly  
two in thee sea That's - al - so - sci - ence That's - al - so -

Byl  
two in thee sea That's - al - so - sci - ence That's - al - so -

Peg  
two in thee sea That's - al - so - sci - ence That's - al - so -

Mar  
two in thee sea That's - al - so - sci - ence That's - al - so -

Bon  
two in thee sea That's - al - so - sci - ence That's - al - so -

Oli  
two in thee sea That's - al - so - sci - ence That's - al - so -

Cha  
two in thee sea That's - al - so - sci - ence That's - al - so -

Mat  
two in thee sea That's - al - so - sci - ence That's - al - so -

Cari  
two in thee sea That's - al - so - sci - ence That's - al - so -

Pam  
two in thee sea That's - al - so - sci - ence That's - al - so -

Gra  
two in thee sea That's - al - so - sci - ence That's - al - so -

Pf

243 *short*

Ver  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Cly  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Byl  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Peg  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Mar  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Bon  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Oli  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Cha  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Mat  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Cari  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Pam  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Gra  
-sci - ence That's - al - so - sci - ence That's - al - so - sci - ence *short*

Pf

*attacca*

247 Scene 2  $\text{♩} = 68$  *mf*

Oli

Scene 2  $\text{♩} = 68$  I think we should break up

Pf

*p*

251

Oli

in - to groups of three be - cause that's what they do at TED

Pf

258

Oli

con - f'ren - ces

PAM:

They do? You've been to TED conferences? What does TED even stand for?

Tech - no - lo - gy E - du -

Pf

264 Peg Marg Bon

Peg

I learn some - thing eve - ry day

Oli Cha Mat

Oli

-ca - tion De - sign

PAM:

That's be-cause you're a scientist. In the liberal arts we learn at our own pace. Some days nothing at all!

Pf

**GRACE:**  
 Okay, we're in  
 groups of three.  
 Now what?

**PEGGY:**  
 You could come  
 up with some  
 innovation or you  
 could sing a song,

**GRACE:**  
 Well, since we're in  
 groups of three, and  
 we're all sopranos, I  
 think our audience  
 would expect us to  
 sing in trios.

271

Pf

277 (L'Istesso tempo) ♩ = 100

Vero Carly Btlu

(L'Istesso tempo) ♩ = 100 *VAMP*  
*GROUP 1 to centre front*

Three so - pra-nos

Pf

281

Vero Carly Btlu

sing - ing in a tree Why are they up there sing - ing so high? Be -

Pf

284

Vero Carly Btlu

- cause they have high voi - ces, so they're do - ing what seems na - tu - ral.

Pf

287

Vero  
Carly  
Btlu

Three so - pra-nos sing - ing in a tree Why are they up there sing - ing so high?

Pf

291

Ver

Three so - pra - nos sing - ing in a tree Why are they up there

Cly

Three so - pra - nos sing - ing in a tree Why are they up there

Byl

Three so - pra - nos sing - ing in a tree Why are they up there

Pf

294

Ver

sing - ing so high? Be - cause they have high voi - ces, so they're do - ing what seems

Cly

sing - ing so high? Be - cause they have high voi - ces, so they're do - ing what seems

Byl

sing - ing so high? Be - cause they have high voi - ces, so they're do - ing what seems

Pf

297

Ver  
na - tu - ral. Three so - pra - nos sing - ing in a tree

Cly  
na - tu - ral. Three so - pra - nos sing - ing in a tree

Byl  
na - tu - ral. Three so - pra - nos sing - ing in a tree

Pf

300

Ver  
Why are they up there sing - ing so high? Be - cause they have high voi - ces,

Cly  
Why are they up there sing - ing so high? Be - cause they have high voi - ces,

Byl  
Why are they up there sing - ing so high? Be - cause they have high voi - ces,

Pf



303

Ver  
cause they have high voi - ces, cause they have high voi - ces, three sop - ra - nos

Cly  
cause they have high voi - ces, cause they have high voi - ces, three sop - ra - nos

Byl  
cause they have high voi - ces, cause they have high voi - ces, three sop - ra - nos

Pf

306

Ver  
sit - ting in a tre be - cause they have high voi - ces.

Cly  
sit - ting in a tre be - cause they have high voi - ces.

Byl  
sit - ting in a tre be - cause they have high voi - ces.

Pf

*f*

Peg Marg Bon  
*mf*

310

Peg Marg Bon

*APPLAUSE*  
*VAMP*  
*GROUP 2 to centre front*

Three knives ly - ing

Pf

315

Peg Marg Bon

ly - ing in a drawer Who needs three knives ly - ing in a drawer? They on - ly

Pf

319

Peg Marg Bon

have mean - ing if they're put to good use

Pf

322

Peg Marg Bon

Then we'll know what they're good for Then we'll know what they're

Pf

325

Peg  
Marg  
Bon

good for

Peg

Three knives ly - ing ly - ing in a drawer Who needs three knives

Mar

Three knives ly - ing ly - ing in a drawer

Bon

Three knives ly - ing

Pf

329

Peg

ly - ing in a drawer? They on - ly have mean - ing

Mar

Who needs three knives ly - ing in a drawer? They on - ly

Bon

ly - ing in a drawer Who needs three knives ly - ing in a drawer?

Pf

332

Peg if they're put to good use Then we'll know what they're

Mar have mean-ing if they're put to good use

Bon They on - - ly have mean - ing if they're put to

Pf

335

Peg good for Then we'll know what they're good for

Mar Then we'll know what they're good for

Bon good use Then we'll know what they're good for

Pf

*APPLAUSE*

339 *GROUP 3 to centre front*

*VAMP*

Pf

## 345 Oli Cha Mat

Oli  
Cha  
Mat

Three blind mice what do they say no - thing in Eng - lish as far as we know

Pf

## 349

Oli  
Cha  
Mat

An in - ter - pre - rer may pave our way Un-

Pf

## 353

Oli  
Cha  
Mat

-less they're from a count - ry filled with-snow with-snow with-

Pf

## 357

Oli  
Cha  
Mat

Oli

-snow with-snow

Pf

361

Oli

Three blind mice what do they say

Cha

Three blind mice what do they

Mat

Three blind mice

Pf

364

Oli

no - thing in Eng - lish as far as we know

Cha

say what do they say no - thing in Eng - lish as far as we

Mat

what do they say no - thing in Eng - lish as far as we

Pf

367

Oli

Cha

Mat

Pf

know An in - ter - pre - rer may pave our way Un-

know An in - ter - pre - rer may pave our way Un-

know An in - ter - pre - rer may pave our way Un-

371

Oli

Cha

Mat

Pf

-less they're from a count - ry filled with-snow with-snow with

-less they're from a count - ry filled with-snow with-snow with

-less they're from a count-ry filled with-snow with-snow with

375

Oli

Cha

Mat

Pf

- snow with-snow

- snow with-snow

- snow with-snow

*APPLAUSE  
GROUP 4  
to centre front*

379 *VAMP*

Pf

384

Caro  
Pam  
Grac

Three lit - tle po - nies run - ning left and right If some - one's rid - ing them they

Pf

387

Caro  
Pam  
Grac

bet - ter hang on tight If they fell off of their pon - ies

Pf

389

Caro  
Pam  
Grac

they would sure - ly have a fright

Pf



392

Cari  
Three lit - tle po-nies run - ning left and right

Pam  
Three lit - tle po-nies run - ning left and right

Gra  
Three lit - tle po-nies run - ning left and right

Pf

396

Cari  
If some - one's rid - ing them they

Pam  
If some - one's

Pf

398

Cari  
bet - ter hang on tight

Pam  
rid - ing them they bet - ter hang on tight

Gra  
If some - one's rid - ing them they bet - ter hang on tight

Pf

400

Cari

Pam

Gra

Pf

If they fell off of their pon - ies they would sure - ly have a fright

If they fell off of their pon - ies they would sure - ly

If they fell off of their pon - ies

402

Cari

Pam

Gra

Pf

have a fright have a fright

have a fright have a fright have a fright

they would sure - ly have a fright have a fright have a fright

405 *pp*

Cari *pp* Three lit - tle po-nies Three lit - tle po-nies

Pam *pp* Three lit - tle po-nies Three lit - tle po-nies

Gra *pp* Three lit - tle po-nies Three lit - tle po-nies

Pf *pp* *8<sup>a</sup>*

410

PAM: Now what?

OLIVIA: I think we should end on a patriotic song

PAM: Let's do God Bless America. I love that song.

OLIVIA: Me too. Everyone loves it.

PAM: Then let's do. 5 6 7 8: (*Pam is confused*)

Pf *colla voce*

415 *pp* All (*humming*)

*♩ = 60* mmm mmm etc.

Pf *ppp*

420

All

mmm mmm etc. mmm

Pf

425

All

mmm etc.

Pf

429

All

Pf

434

All

God bless A - me - ri ca Land that I love Stand be

Pf

438

All

-side her and guide her Through the night with the light from a - bove

Pf

442

All

From the moun - tains To the prai - ries To the

Pf

445

All

o - ceans White with foam God bles A - me - ri - ca My

Pf

449

All

home sweet home

Pf

453

Pf

Musical score for measures 453-454. The piece is in G major (one sharp) and 2/4 time. Measure 453 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 454 continues the melodic line in the treble and adds a more active bass line with eighth notes.

455

Pf

Musical score for measures 455-456. Measure 455 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 456 continues the melodic line and features a more complex bass line with some chords.

457

Pf

Musical score for measures 457-459. Measure 457 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 458 continues the melodic line and features a more complex bass line with some chords. Measure 459 continues the melodic line and features a more complex bass line with some chords.

460

Pf

Musical score for measures 460-461. Measure 460 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 461 continues the melodic line and features a more complex bass line with some chords.

462

Pf

Musical score for measures 462-463. Measure 462 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 463 continues the melodic line and features a more complex bass line with some chords.

464

Pf

Musical score for measures 464-467. Measure 464 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 465 continues the melodic line and features a more complex bass line with some chords. Measure 466 continues the melodic line and features a more complex bass line with some chords. Measure 467 continues the melodic line and features a more complex bass line with some chords.

468

All

Pf

God bless A - me - ri ca

473

All

Pf

Land that I love Stand be - side her and guide her Through the

477

All

Pf

night with the light from a - bove

480

All

Pf

From the moun - tains To the prai - ries To the

483

All

Pf

o - - ceans White with foam

485

All

Pf

God bles A - - me - ri - ca My home

*ppp*

488

All

Pf

sweet home