

Soprano
Alto

Mighty Nudledhad

Act 1-1

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by: EDWARD BORGERS

Majestically $\text{♩} = 112$

3



[7] *tutti with conviction*

A musical staff in G clef and common time. It contains two measures of music with lyrics: "Nudedhad! Nuded- had!" followed by "Burst-ing withen-er-gy!". The tempo is indicated as $\text{♩} = 112$.

mf

[12]

A musical staff in G clef and common time. It contains two measures of music with lyrics: "Good deedsfor all to see!" followed by "Bus - i - er than an - y bee!". The tempo is indicated as $\text{♩} = 112$.

[17]

A musical staff in G clef and common time. It contains two measures of music with lyrics: "Nuded-had! Nuded- had!" followed by "E - ver". The tempo is indicated as $\text{♩} = 112$. The word "tutti" is written above the staff.

[22]

A musical staff in G clef and common time. It contains one measure of music with lyrics: "striv - ing: Build - ing, reach - ing, toil - ing, haul - ing; drag - ing, push - ing,". The tempo is indicated as $\text{♩} = 112$.

[29]

A musical staff in G clef and common time. It contains one measure of music with lyrics: "pull - ing, lift - ing. Striv - ing, strugg - ling, stret\ch - ing, strain - ing, -". The tempo is indicated as $\text{♩} = 112$.

[35]

A musical staff in G clef and common time. It contains one measure of music with lyrics: "migh - ty Nud - led - had!". The tempo is indicated as $\text{♩} = 112$.

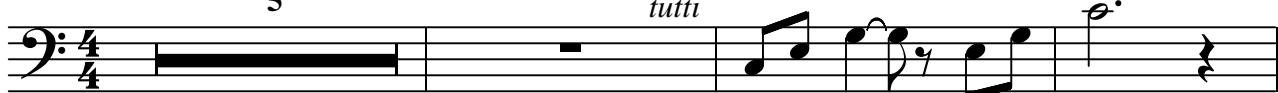
Mighty Nudledhad

Act 1-1

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by: EDWARD BORGERS

Tenor
Bass

Majestically $\frac{5}{4}$ = 112



Nudled-had! Nudled- had!

9

Nud-led - had! Nud-led - had! Burst - ing with en- er - gy!

13

Good deeds for all to see! Bus - i - er than an - y bee!

17

Nudled-had! Nudled- had! Nudled-had! Nudled- had! E - ver

22

striv - ing: Build - ing, reach - ing, toil - ing, haul - ing; drag - ing, push - ing,

29

pull - ing, lift - ing. Striv - ing, strugg - ling, stret\ch- ing strain - ing,

35

migh - ty Nud - led - had!

Hawili's Ambition

Act I - 2
(Hawili)

Music DANIEL LEO SIMPSON
Los Angeles, CA 1993
Lyrics by EDWARD BORGERS

Freely **Lazily** $\text{♩} = 70$

O, I'd love to be, a tor-na-do of ac-tion. A

flash-ing ball of act and re-ac-tion. Ara-jah who sides with the mas-ter-ful fac-tion.

Who'd ne-ver con-sent to make a re-trac-tion. Of -

fend-ed he'd al-ways de-mand sat-is-fac-tion. Right up to the ul-ti-mate

de-ci-mal fraction. But e-ven more... I love my post-lunchmed i-ta-tion.

Slower $\text{♩} = 60$ **Ritardando**

Vocal

What Life Is For

Act I - 3
(Durga, Yodhara, Gopika)

leisurely....rubato



4 What a cur - i - ous sit - u - a - tion

7 to re - qui - re such med- i - ta - tion for we

11 sans hes - i - ta - tion with con - fi - dent e - la - tion can

15 give a re - ci - ta - tion on the na - ture of our sta - tion

in this life: We're here to

18 **Tempo di Soft Shoe** $\text{♩} = 144$

21 ren - ter - tain the men who fall with - in our ken,

25 to give each man or boy, the max - i - mum of joy. To re - place each frown or fear with hi -

28



31

lar - i - ty or cheer and with our art - ful - ness,

34

his spir - its ef - fer - vesce! But then a -

37

again, as you men will soon be learn - ng;

40

we girls ex - pect, we ex - pect a full re -

43

turn - ing. In ex - change for our car -

46

ess - es; our names and our add - ress - es,

49

we all are look ing for a gift; that will give our hearts a

lift.

So un - less

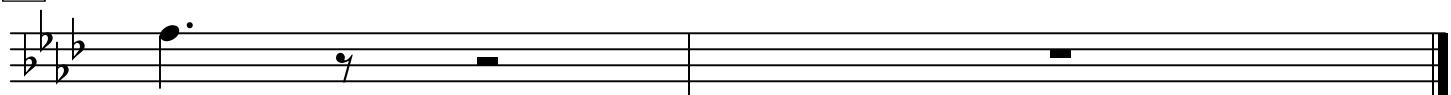
all you men and boys are

53



churls, you must en - ter - tain us

57



girls!

Hawili

Lazy Love

Act I - 4
(Hawili - reprise)

Music by DANIEL LEO SIMPSON
Los Angeles, CA 1993
Music by EDWARD BORGERS

Freely

Music for the first line of lyrics: "E - ver and a - non, I would". The music is in 4/4 time, treble clef. It starts with a rest, followed by a dotted half note, a quarter note, another quarter note, a sharp sign over a quarter note, a eighth note with a 'rit.' instruction, and a sixteenth note. The tempo is indicated as "Lazy tempo as before". The key signature changes from no sharps or flats to one sharp.

E - ver and a - non, I would

A tempo

Music for the second line of lyrics: "al - so be a Don Juan... , Though love is such a bub - ble, it's". The music is in 3/4 time, treble clef. It consists of two measures of eighth notes with a 'rit.' instruction, followed by a measure with a comma, then a measure with eighth notes. The tempo is indicated as "Tempo I - Brightly". The key signature changes back to no sharps or flats.

al - so be a Don Juan... , Though love is such a bub - ble, it's

Tempo I (Brightly)

Music for the third line of lyrics: "hardly worth the trou - ble. Still I'd love a love - ly creature, if on - ly I could reach her... But I". The music is in 3/4 time, treble clef. It consists of two measures of eighth notes with a 'rit.' instruction, followed by a measure with eighth notes, then a measure with eighth notes. The tempo is indicated as "Tempo I (Brightly)". The key signature changes back to no sharps or flats.

hardly worth the trou - ble. Still I'd love a love - ly creature, if on - ly I could reach her... But I

Lazily $\text{♩} = 55$

Music for the fourth line of lyrics: "love my post - lunch med - i - ta - tion more.". The music is in 3/4 time, treble clef. It consists of two measures of eighth notes, followed by a measure with a single eighth note, then a measure with a single eighth note. The tempo is indicated as "Lazily". The key signature changes back to no sharps or flats.

love my post - lunch med - i - ta - tion more.

Trio

Dream Time

Act I - 5

(Durga, Yodhara, Gopika)

$\text{♩} = 140$

It's a great time for dream-ing, the

This musical score consists of a single staff in common time with a key signature of one sharp. It features a melody line with eighth and sixteenth notes, accompanied by a bass line consisting of quarter notes. The lyrics "It's a great time for dream-ing, the" are written below the notes.

[4]

sea - son for schem - ing For each lad and each maid,

This musical score continues the melody and bass line from the previous staff. The lyrics "sea - son for schem - ing For each lad and each maid," are written below the notes.

[8]

the foun - da - tions are laid. Give your - self a good boost,

This musical score continues the melody and bass line. The lyrics "the foun - da - tions are laid. Give your - self a good boost," are written below the notes.

[11]

toward your tar - get - ed roost. So - ne

This musical score continues the melody and bass line. The lyrics "toward your tar - get - ed roost. So - ne" are written below the notes.

[14]

sure you don't miss your chan - ces for bliss and re -

This musical score continues the melody and bass line. The lyrics "sure you don't miss your chan - ces for bliss and re -" are written below the notes.

[16]

mem - ber to say at work and at play: "My big chance may

This musical score continues the melody and bass line. The lyrics "mem - ber to say at work and at play: "My big chance may" are written below the notes.

[19]

come an - y day!"

This musical score concludes the melody and bass line. The lyrics "come an - y day!" are written below the notes.

Vocal

A Work of Art

Act I - 6
(Ramji)

Bright & Breezy ♩=140

The musical score consists of two staves of music. The top staff, labeled "Bright & Breezy ♩=140", begins at measure 4. The lyrics for this section are:

A work of art has more im - port - ance then a
hair - cut or a shave. Even more we look for
ro - mance from the cra - dle to the grave. So we

The bottom staff, labeled "Broadly ♩=140", begins at measure 10. The lyrics for this section are:

live for love and love for art, we
give them all our heart. 'Till a
gnaw - ing in our tum - my says it's
time for some - thing yum - my. Our de - vo - tion is un -
can - ny to the cause that we a - dore.
'Til w've missed a meal too man - y when a
hot soup lures us more!

Measure numbers 4, 7, 10, 14, 18, 19, 22, 27, and 30 are indicated on the left side of the staves.

Vocal

We're Doing Our Homework Today

ACT I - 7

(Trio)

$\text{♩} = 140$

Musical notation for the first line of the song. The key signature is one flat, and the time signature is common time (4/4). The lyrics are: "We're do - ing our home work to - day; it's". The music consists of quarter notes and eighth notes.

[4]

Musical notation for the second line of the song. The lyrics are: "far more im - por- tant than play. For it we're to climb the". The music consists of quarter notes and eighth notes.

[7]

Musical notation for the third line of the song. The lyrics are: "lad - der sub - lime we must learn what to do and to". The music consists of quarter notes and eighth notes.

[9]

Musical notation for the fourth line of the song. The lyrics are: "say. We must learn when to scrape and to bow; when to". The music consists of quarter notes and eighth notes.

[12]

Musical notation for the fifth line of the song. The lyrics are: "whee - dle and when to kow - tow, when to". The music consists of quarter notes and eighth notes.

[14]

Musical notation for the sixth line of the song. The lyrics are: "snub and to snoot, when to give friends the boot, when to". The music consists of quarter notes and eighth notes.

[16]

Musical notation for the seventh line of the song. The lyrics are: "put on the dog and just how.". The music consists of quarter notes and eighth notes.

Vocal

I Know

ACT I - 8

(Visakha)

$\text{♩} = 130$

5

rit.

2

a tempo

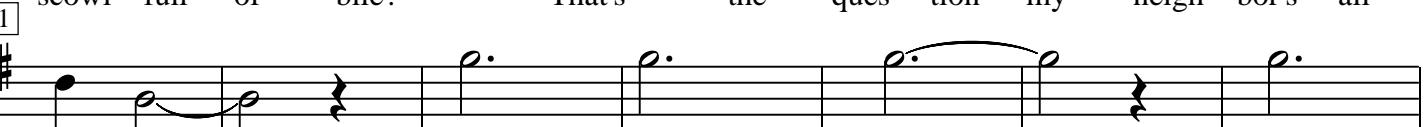
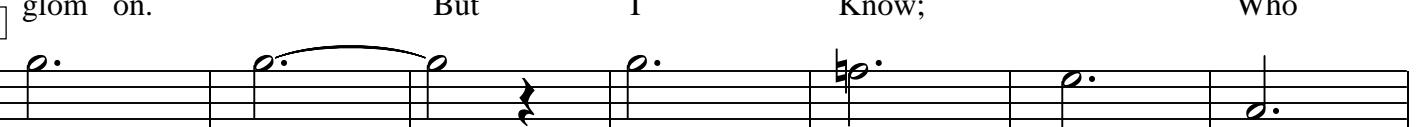
The musical score consists of ten staves of music for voice. The key signature is one sharp (F#), and the time signature is common time (indicated by '4'). The tempo is marked as $\text{♩} = 130$. Performance markings include *rit.* (ritardando) at measure 5 and **a tempo** (normal tempo) at measure 2. The lyrics are integrated into the musical lines, with some words appearing below the staff. Measure numbers 8, 10, 15, 20, 26, 32, 37, 43, and 49 are indicated in boxes above the staff.

8 I Know,
all the peo - ple who live on this road are
15 try - ing to put me to code. Should they hail **rit.** me with
20 pride, or else say some - thing snide, to them it's a
26 a tempo $\text{♩} = 130$
ter - ri - ble load. I Know, the big
32 fact of my life on this plan - et, is the ques - tion of
37 how I be - gan it. Is my fa - ther top caste? Should he
43 speak in Bom - bast? Is his sta - tus as sol - id as gran - ite?
49 Or is my fa - ther not real - ly a Brah - min?

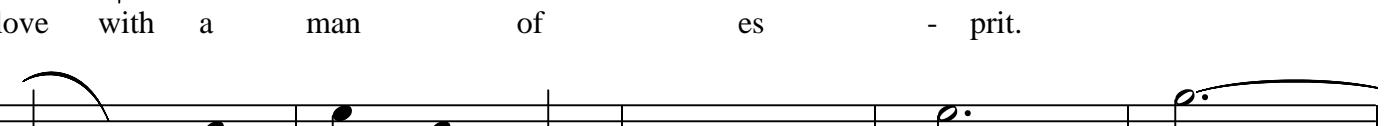
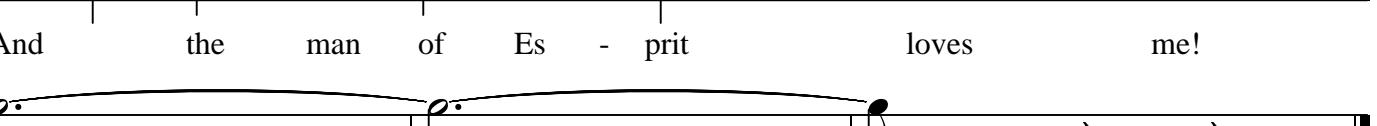
54 2

 But on - ly a meat cut - ter com - mon?
 60 2

 Do I rate a warm smile? Or a
 66

 scowl full of bile? That's the ques - tion my neigh - bor's all
 71

 glom on. But I Know; Who
 78

 I Am. I can write my
 85

 own mon - o - gram. I'm a girl in //
 91

 love with a man of es - prit.
 97

 And the man of Es - prit loves me!
 102


Ramji

Our Love

ACT I - 9
(Ramji & Visakha)

Sentimentally $\text{♩} = 108$

11

No mat - ter who or what you
are, a rin - cess or a toad bi - zarre, a hot - dog or some ca - vi -
ar, I love you! I love you!
16
We both were speared by cu - pid's
dart, our love will last for - e - ver! Till the
eve - ning sun in the east sky sets,
un -
til the el - e - phant for - gets, our love will last for - ev - er!
For - e - ver will last our love! Our love, our
love, our love!

Our Love

Visakha

ACT I - 9
(Ramji & Visakha)

Sentimentally

$\text{♩} = 108$

16

9

No

mat - ter what it is you do, you whack a whis - ker, woo me too. I'll

trust my hair to your sham - poo I love you! I love you!

15

No mat - ter when or where the

start, who first went sweet a - round the heart;

2

our love will last for - e - ver!

'Till the Grate - ful Dead dance min - u - ets, un - til the el - e - phant for -

gets, our love will last for - e - ver! For -

e - ver will last our love! Our love, our



love, our Love!

Vocal

By Chic!

ACT I - 10
(Ekasamagi)

With motion

$\text{♩} = 120$

4

A musical score for a vocal part, likely a soprano or alto, featuring ten staves of music. The key signature is one flat, and the time signature is common time (indicated by '4'). The tempo is marked as $\text{♩} = 120$. The vocal line consists of eighth and sixteenth notes, with various rests and dynamics. The lyrics are integrated into the musical lines, with some words appearing below the staff. The score is titled "By Chic!" and includes the subtitle "ACT I - 10 (Ekasamagi)".

How do you tell the
dain - ty Ga - zelle from the el - e - phant's swell? By Chic!
the slick cad - il - lac from the dump truck in back as a
mat - ter of fact By Chic! How
do you de - duct the wad - dl - ing duck from An -
dan - te of Gluck By Chic! The
Par - a - dise Bird from the 'ga - tor ab - surd? Well
have - n't you heard By Chic!
What gives the pas - sion to ev - 'ry new fash - ion and

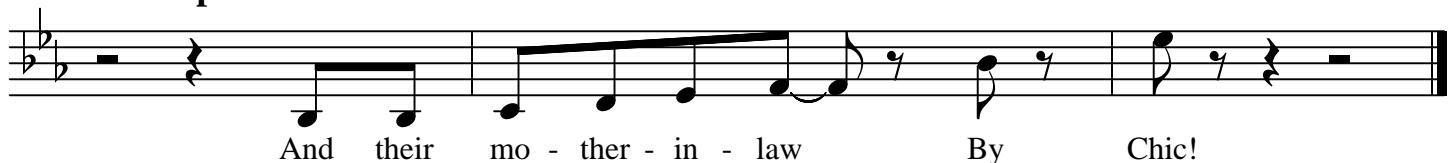
makes the en - sembl' com - plete? From
 ga - la Pa - ri to the A - gi - an Sea they'll
 come to know me By Chic! 4
 And if by mer - est per - chance in the course of ro - mance while
 hap - pened to glance I con - fess; it was
 on - ly by luck I just hap - pened to pluck a
 full - blood - ed Brah- min no less. Now I have
 one more stop on my trip to the top, a fi - nal
 leap to the peak of the heap, If my

Vuoto



on - ly off - spring can mar - ry a king,

a tempo ♩=33



And their mother-in-law By Chic!

Bishma

My High Hat

ACT I - 11
(Bhisma & Ramji)

Rather melodramatic $\text{♩} = 90$

The musical score consists of ten staves of music. The key signature is one sharp, indicating G major. The time signature varies between common time (4/4) and 8/8. The tempo is marked as "Rather melodramatic" with a quarter note equal to 90 BPM. The lyrics are written below the notes, corresponding to the vocal line. Measure numbers are indicated in boxes on the left side of the staves.

When I put my high hat on, I'm a
human par-a-gon a Brah-min de-lec-ta-ble, for -
bears im-pec-ca-ble; a dull but re-spec-ta-ble, **Briskly** $\text{♩} = 172$
daz-zl-ing so-sial e-vent. When I take
my high hat off, I'm the fav-rite
vill-age toff, a butch-er de-spi-ca-ble
crude-ness pre-dic-ta-ble, be -
loved but kick-a-ble a thor-ough-ly low-class gent.
When I think up-on my ti-

34

 tle, my High Hat's clear - ly
 38
 vi - tal. This man wants to wed my
 41
 44 daugh - ter, worse than mix - ing fi - re and wa - ter. If his
 4
 50 field weren't cutt - ing hair he could be my son and heir!
 When I think up - on my ti - tle, my High Hat's clear - ly
 53
 56 vi - tal. But a man who chops up meat,
 can't be so - cial - ly e - lite. This man
 59
 62 wants to wed my daugh-ter, worse than mix - ing fire and wa - ter.
 If his field weren't cutt - ing hair he could

[65]

Musical score for measure 65. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "be my son and heir! If his field weren't cutt - ing hair he could". The vocal line ends with a fermata over the last note.

[67]

Musical score for measure 67. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. The lyrics are: "be my son and heir! Son - ny! Son - ny!". The vocal line ends with a fermata over the last note.

Ramji

My High Hat

ACT I - 11
(Bhism & Ramji)

Rather melodramatic $\text{♩} = 90$

12

//

Briskly $\text{♩} = 172$

16

2

32

When I see his low - ly call - ing, then I find his rank ap -

35

pall - ing.

But he is a Brah - min great,

38

Ti - tu - lar - ly most or - nate.

E - ven

41

though Vi - sa - kha loves me, she is hope - less - ly a - bove me.

44

5

When I see his low - ly call -

52

ing

then I find

his rank ap -

56

pal - ling.

And though Vi - sa - kha loves me,

she is

60

hope - less - ly a - bove me.

If my job weren't such a flaw,

[63]

Musical score for measure 63. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "I could be his son - in - law." The vocal line ends with a short rest followed by a fermata over the next measure.

I could be his son - in - law. If my

[66]

Musical score for measure 66. The key signature is A major (two sharps). The melody continues with eighth and sixteenth notes. The lyrics are: "job weren't such a flaw, I could be his son - in - law. Pop - py,"

job weren't such a flaw, I could be his son - in - law. Pop - py,

[69]

Musical score for measure 69. The key signature is A major (two sharps). The melody features sustained notes with grace notes above them. The lyrics are: "pop - py!"

pop - py!

Arrest Him I

ACT I - 12a
(Ekasamgi)

Briskly $\text{♩} = 126$

f

Ar - rest him, ar - rest him, Con - sta - ble Chief, That

4

sneak - ing, con - ni - ving, throat - slit - ting thief!

Arrest Him II

ACT I - 12b

(Villagers)

4

f

Ar - rest him? Ar-rest him?

7

What's your beef?

Who are you cal-ling a throat-slitt-ing thief?

Chorus(Sop)

Arrest Him II

ACT I - 12b
(Villagers)

Ar - rest him, ar - rest him, Con-sta - ble Chief, That

4

sneak - ing, con - ni - ving, throat-slitt - ing theif!

Chorus(Alto)

Arrest Him II

ACT I - 12b

(Villagers)

Ar - rest him, ar - rest him, Con-sta - ble Chief, That

4

sneak- ing, con - ni- ving, throat-slitt-ing theif!

Chorus(Ten)

Arrest Him II

ACT I - 12b
(Villagers)

Musical score for "Arrest Him II" in G clef, 4/4 time. The score consists of two staves of music. The top staff begins with a dynamic **f**. The lyrics are: "Ar - rest him, ar - rest him, Ar-rest him, That". The bottom staff continues the lyrics: "sneak-ing, con - ni- ving, throat-slitt-ing theif!". The key signature changes from G major to A major (one sharp) at the beginning of the second staff.

Chorus(bass)

Arrest Him II

ACT I - 12b
(Villagers)

The musical score consists of three staves of music in bass clef and 4/4 time. The first two staves begin with a dynamic of **f**. The lyrics are:

Ar - rest him, Ar - rest him, Ar - rest him,
That sneak-ing, con - ni-v ing, throat-slitt-ing theif!

A measure of silence follows the third staff.

My Hobby

 $\text{♩} = 132$

3

When I'm not squan - der - ing the

pub - lic purse, not spread - ing ter - ror or e - ven worse;

6

we world's great min - i - sters of state, in rest - ful hob - bies do

9

ad - vo - cate. The ail - ing Ra - jah of Fed - a - sins,

12

has bar -rels full of med - i - cines; his col - league rules South

15

Tel - le - dives with bed - rooms full of pret - ty wives.

18

The won - der - ful Ra - jah of Glox, spends his time by the shore

21

choos- ing rocks, while the cast - les of Bod - kin the Just are com -

24

Musical score for measure 24. The vocal line consists of eighth and sixteenth notes. The lyrics are: mit - ted to ga - ther - ing dust! But Pan - du the

27

Musical score for measure 27. The vocal line consists of eighth and sixteenth notes. The lyrics are: not - ed go - tet - ther, spends his time on a hob - by still bet - ter

30

Musical score for measure 30. The vocal line consists of eighth and sixteenth notes. The lyrics are: his hours a - wake he will ren - der find - ing mounds of ne -

33

Musical score for measure 33. The vocal line consists of eighth and sixteenth notes. The lyrics are: go - tia - ble ten - der...

16

Paudu

My Weakness

(Pandu)

tempo di soft shoe ♩ = 180

The musical score consists of ten staves of music for voice and piano. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The tempo is marked as 'tempo di soft shoe ♩ = 180'. The lyrics are written below the notes, corresponding to the vocal line. Measure numbers (3, 6, 9, 11, 14, 17, 19, 21) are placed to the left of the staves at appropriate intervals.

3 Oh it's true,
6 that I pro - ba - bly do have a
9 slight cer - tain weak - ness for beau - ty.
11 The on - ly times,
14 when I'm e - ver un - true, is when I
17 see some - one else more cute - y.
19 I once loved a lov - - e - ly
21 love - ly lass; she bore the name of
Cres - si - der; what ev - er she want - ed I

brought to pass, the jewels that I gave her im -
 25
 press - ed her. I let her use all my cred - it cards,
 27
 and paid for ev - 'ry - thing that she charged;
 29
 Though it was hard to keep her hap - py, she
 31
 called me sug - ar pap - py, and what -
 32
 ev - er it was she lacked But the
 35
 full moon waned and the skies turned grey, and I
 37
 found out then with sud - den chills; that my
 39
 part - ner in play had gone far a - way, and

41

// a tempo



44

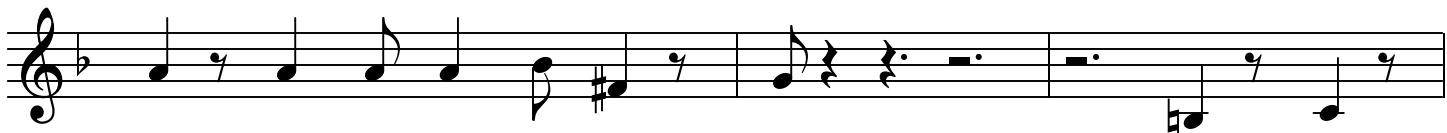
Now I



47



49



52



55



57



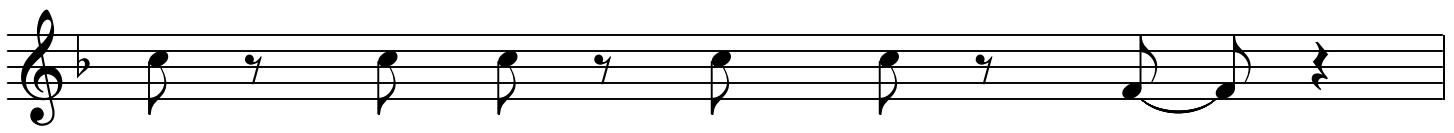
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61



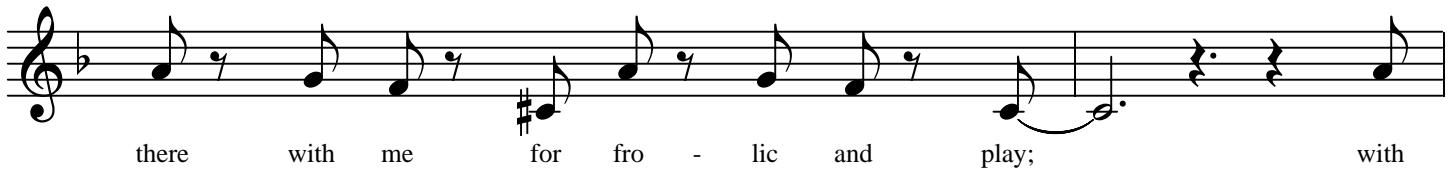
63



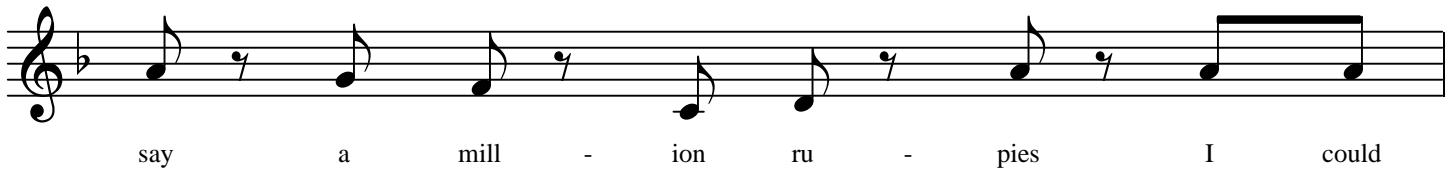
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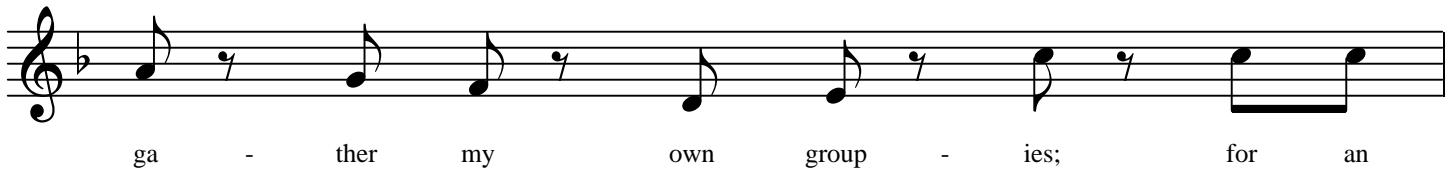
66



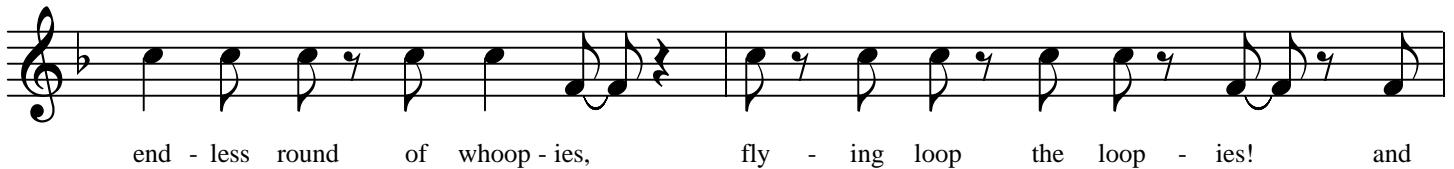
68



69



70



72

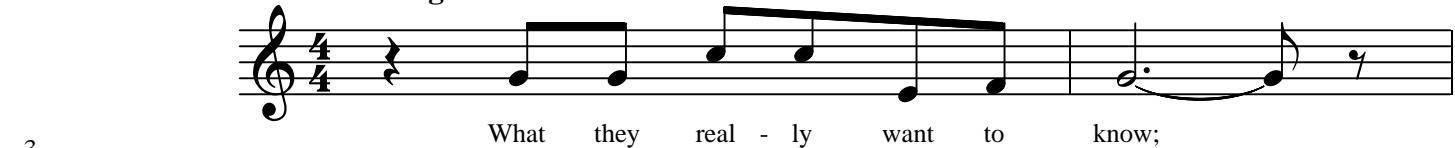


Lending Money

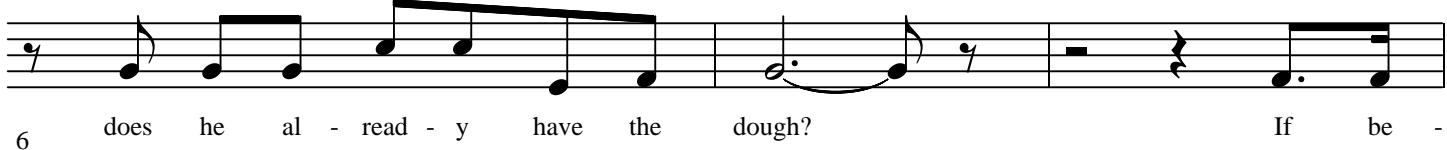
(Pandu)

Pandu

Bright and cheerful ♩ = 140



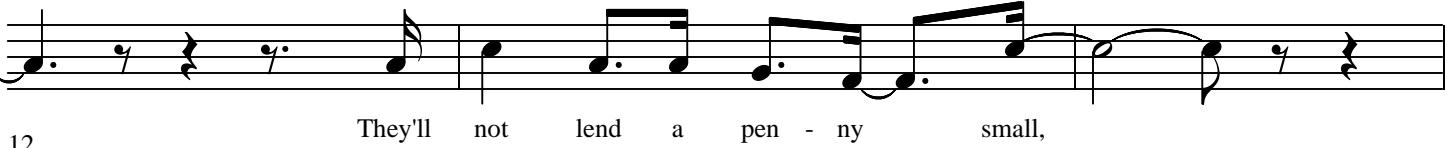
3 What they real - ly want to know;



6 does he al - ready have the dough? If be -

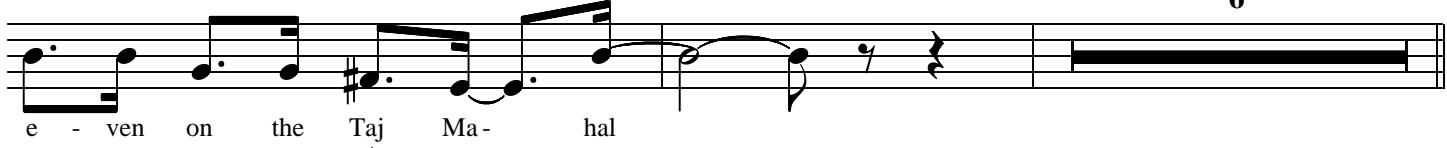


9 hind his blue serge fine, they de - tect a tin - y shine.



12 They'll not lend a pen - ny small,

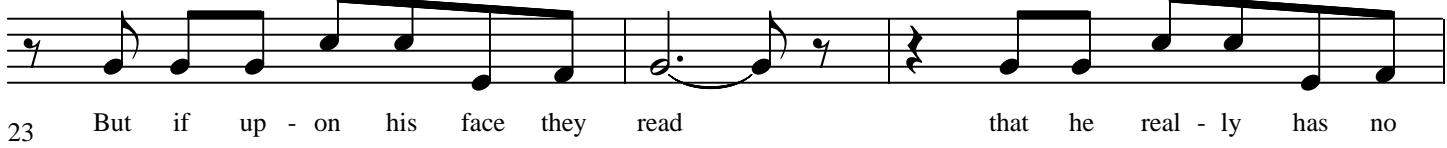
6



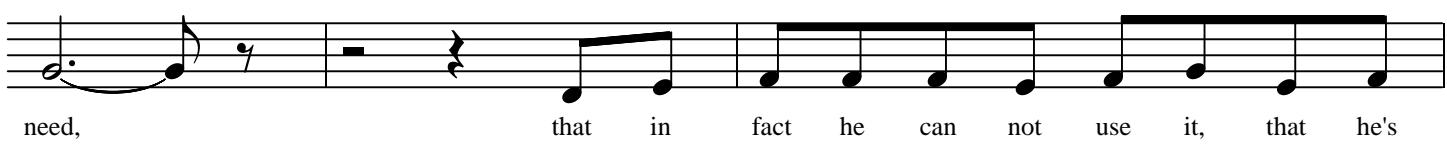
15 e - ven on the Taj Ma - hal

Back to original tempo ♩ = 140

20

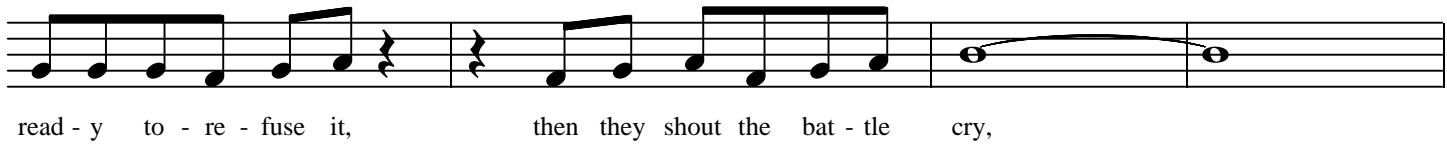


21 But if up - on his face they read that he real - ly has no



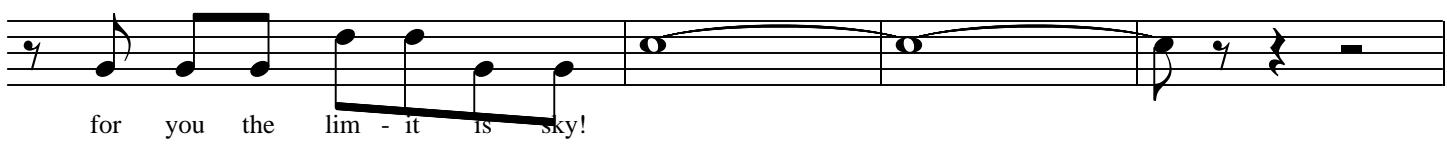
24 need, that in fact he can not use it, that he's

26



27 read - y to - re - fuse it, then they shout the bat - tle cry,

30



31 for you the lim - it is sky!

34



Chorus
alto/sop

Finale Act 1

(Principals & Chorus)

Ramji in tempo $\text{J} = 120$ ad libitum

in tempo but slower Visakha $\text{J} = 90$

My sweet - heart's vin - di - ca - tion is an

out - ward in - di - ca - tion, of the na - ture that I al - ways knew he had. But

now he must look to it, that he does - n't o - ver do it or his

faster... $\text{J} = 126$

Trio

fate could still be ver - y, ver - y When he lacked that vi - tal ap -

pend - age, a ti - tle, our Ram - ji was al - ways a

fiz - zle. But now that he has that "Roy - al - ty" jazz

rit.

in tempo $\text{J} = 104$ ad lib Ekasam - mi in tempo $\text{J} = 104$

It hit me like a gong that there's

The musical score consists of eight staves of music. The first staff is for the Chorus (alto/soprano) and starts with a tempo of $\text{J} = 120$. The second staff is for Visakha, starting with a tempo of $\text{J} = 90$. The third staff begins with a tempo of $\text{J} = 126$. The fourth staff is for the Trio. The fifth staff continues the Visakha part. The sixth staff continues the Trio part. The seventh staff continues the Visakha part. The eighth staff concludes the piece. The music includes various musical elements such as quarter notes, eighth notes, sixteenth notes, rests, and dynamic markings like f (fortissimo) and p (pianissimo). Performance instructions like "ad libitum", "in tempo but slower", and "rit." are also present. The lyrics describe a story involving Ramji, Visakha, and their fate.

some - thing ver - y wrong with the ti - tle that this bar - ber here has sport - ed. If you
 leave it up to me you will short - ly come to see a stor - y that has not yet been re -
Heroic $\text{♩} = 212$
 port - ed. Hoo - ray, hoo - ray! Our
 ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo - ray! We
 hope that's where he'll stay! We hope that's where he'll stay! We
 hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray! Hoo -
 ray, hoo - ray! Our ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo -
 ray! We hope that's where he'll stay! We hope that's where he'll
 stay! We hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray!

Chorus
- Tenor - Bass

Finale Act 1

(Principals & Chorus)

Ramji in tempo $\text{♩} = 120$

Musical score for Ramji in tempo. The vocal line starts with a rest followed by eighth notes. The lyrics are: I'm now ec - sta - tic at my dra - ma - tic and shin - ing days of glo - ry. With the mo - ther it seems of the girl of my dreams, it will now be a whole diff - rent sto -

ad libitum

in tempo but slower
Visakha

$\text{♩} = 90$

Trio

Musical score for Visakha in tempo but slower. The vocal line consists of eighth notes and rests. The lyrics are: ry. faster... $\text{♩} = 126$

8

rit.

in tempo $\text{♩} = 104$

Musical score for Visakha in tempo. The vocal line consists of eighth notes and rests. The lyrics are: It's with some ag - i - ta - tion I

Musical score for Visakha in tempo. The vocal line consists of eighth notes and rests. The lyrics are: make the no - ta - tion of a man's el - e - va - tion on

Musical score for Visakha in tempo. The vocal line consists of eighth notes and rests. The lyrics are: mer - it. It's a threat to our class to a -

ad lib

Ekasamgi

Musical score for Ekasamgi ad lib. The vocal line consists of eighth notes and rests. The lyrics are: rise from the mass for some - thing you did - n't in - her - it.

in tempo $\text{♩} = 104$

Heroic $\text{♩} = 212$

Musical score for Heroic. The vocal line consists of eighth notes and rests. The lyrics are: Hoo - ray, hoo - ray! Our

8

ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo - ray! We

8

hope that's where he'll stay! We hope that's where he'll stay! We

8

hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray! Hoo - ray, hoo -

8

ray! Our ra - jah's go - ing a - way! Hoo - ray, hoo - ray, hoo -

8

ray! We hope that's where he'll stay! We hope that's where he'll

8

stay! We hope that's where he'll stay hoo - ray, hoo - ray, hoo - ray!

Ramji

No So Great

Act 2-1
(Ramji)

moderately ($\text{♩}=118$)

When we rise from a sta - tion that's base, to po -

4

si - tion that makes us an ace, Some - times in life's hec - tic race, we

7 a bit slower ($\text{♩}=96$) *rall.* steady tempo now... ($\text{♩}=96$)

find that we've slipped back a pace. Al - though to the con - cept of "Royal,"

10 Ill cer - tain - luy al - ways be loyal, look - ing for - ward to hav - ing more
Steady tempo ($\text{♩}=118$)

13

cash was an ex - pec - ta - tion quite rash. And now that my

17

bus' - ness is lost, I am start - ing to count up the cost.

20

I wish I could shake off this yoke. And get back to be - ing just

23

broke. 8

Trio

No So Great

Act 2-1
(Ramji)

moderately ($\text{♩}=118$)

hold back

a bit slower ($\text{♩}=96$)

8 steady tempo now... ($\text{♩}=96$) Steady tempo ($\text{♩}=118$) 8

This

25

man who we thought was the Word Has turned out to be just a

28

nerd. His title we thought was so clever, has

31

made him more use - less than e - ver...

The Meaning of Life

Act 2-2
(Ramji)

Daniel Léo Simpson

Easy soft-shoe tempo ($\text{♩} = 126$)

4 Ah, if on - ly I could un - der - stand

9 Life's mys - tries on ev - r'y hand!

14 Es - pe - cially what'scut off the dough. Thatto my

18 cof - fers used to flow? The fa - thers

23 of those la - dies there once calledon me to cut their hair. But now their tops are

27 blowing wild, and beards up - on their chestsare piled. Pla - to and that

32 phil-o - so - phic band; Sail to face the, the is - sue grand.

37 And so to hea - ven I send my cry

oh, what is the rea - son why oh why?

Vocal

It Used To Be

Act 2-3
(Trio)

May 15, 1993

medium tempo $\text{♩} = 152$

The musical score consists of eight staves of music for voice, set in common time with a key signature of four flats. The vocal range is mostly soprano. The lyrics are integrated directly onto the musical staff. Measure numbers are placed at the start of each new line of music.

4
It used to be my pop would stop for a
hair - cut or a shave. The place he'd stop was
7
Ram - ji's shop for the gos - sip Ram - ji gave.
10
It was the same with my dad, too. With mine it was a
13
ha - bit. For them it was the thing to do And the
16
gos - sip they would grab it But ex - alt - ed per - sons
19
you can't ask that "Roy - al Art - ist" did it... To
22
stoop to such a hum-ble task, all pro - to - cols for - bid it.

Too Highbrow

(Ramji)

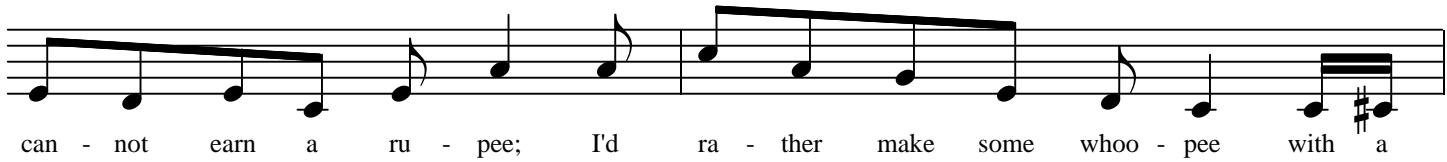
Act 2-5

moving along briskly ($\text{♩} = 108$)

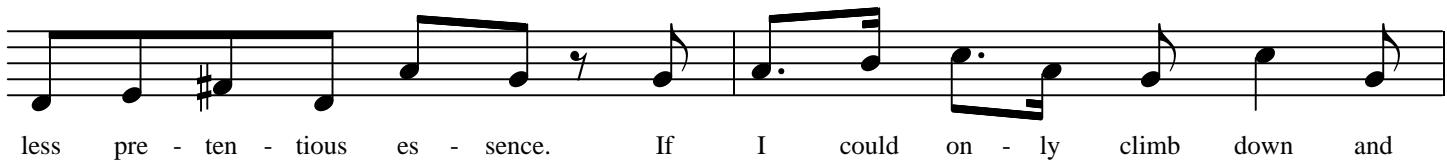
Vocal



3



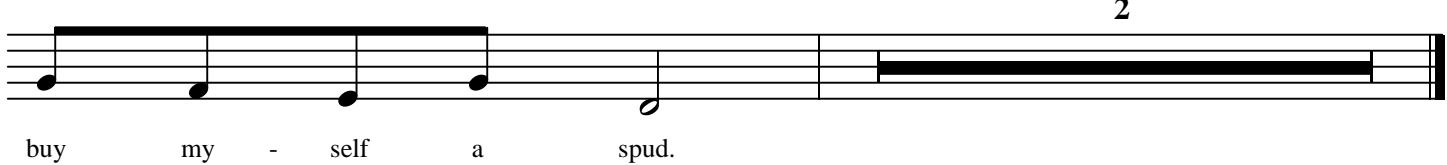
5



7



9



2

Flowers Will Always Discover a Way

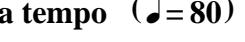
(Ramji & Visakha)

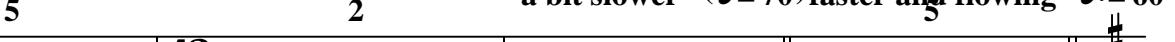
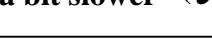
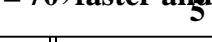
Act 2-6

Ramji    -   Now we must try out their

with emotion ($\text{♩} = 90$)

ma - gi - cal pow - ers; co - lor - ful, fresh ga - thered, sweet-scent - ed flow - ers.

Con - fi - dent, trust - ing our deep love we say:  
 

Flow   ways dis - cov - er a way.  

 So now we call on this bou - quet to prove

Blos - soms like these e - ven hard hearts can move.

Con - fi - dent, trust - ing our deep love we say: 


Flow - ers will al - ways dis - cov - er a way.

Flowers Will Always Discover a Way

(Ramji & Visakha)

Act 2-6

YakshaTheme

steady ($\text{♩}=112$)

Vocal

Oog - sum, dit - sy, qua - del - rack koo,

Oh, what fun it is to be, Hi - pa - dil - ly, smar - fax,

all - a - gram boo, a real - ly wick - ed

8

Yak - sha Tree! Oog - sum, dit - sy,

qua - del - rack koo, Oh, what fun it is to be,

Hi - pa - dil - ly, smar - fax, all - a - gram boo, a

real - ly wick - ed Yak - sha Tree!

It Was a Grand Old Party

(Pandu)

lively ♩ = 146

Vocal

lively ♩ = 146

Vocal

1
It was a grand old par - ty, ver - y

3
posh and ver - y art - y, yet we o - pened it to vo - ters and their

5
kin. All class - es and all ra - ces, were met with our em - bra - ces, an - y

8
mill - ion ru - pee tic - ket got you in. We sang our old hymn sing, for im -

11
prov - ing ev - ery - thing, with - out chang-ing an - y - thing as we grow. We

14
gave the mid - dle class - es who still pay their in - come tax - es all free

16
pass - es to the show.

19
15
It was fair don't you think, for those

37

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "fam - 'lys in red ink; To watch us pose and prink; In our". The piano accompaniment features eighth-note chords.

41

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "sa - ble and our mink. From all these". The piano accompaniment features eighth-note chords.

44

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "par - ty days we have come home in a daze, we". The piano accompaniment features eighth-note chords.

46

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "send you our best greet - ings in a fizz; we". The piano accompaniment features eighth-note chords.

48

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "wish you a gay may day bang up forth or as we may say, "Hay - py". The piano accompaniment features eighth-note chords.

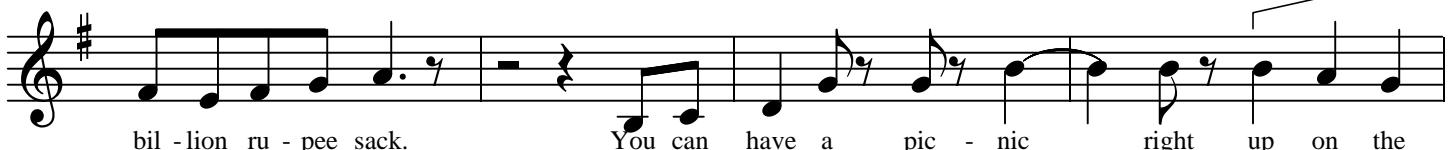
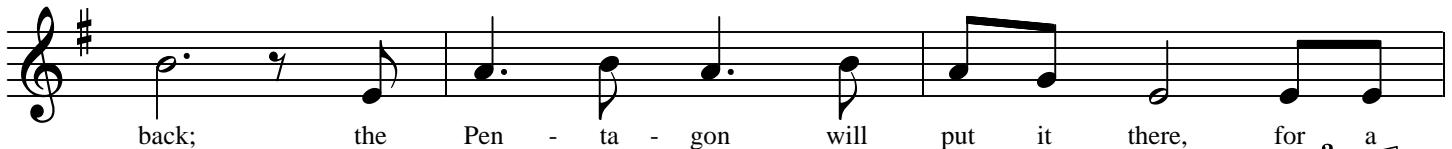
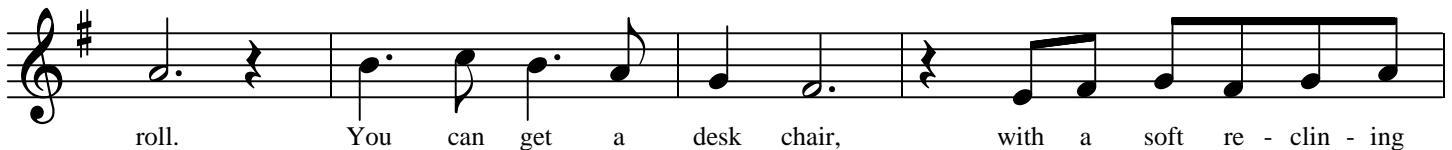
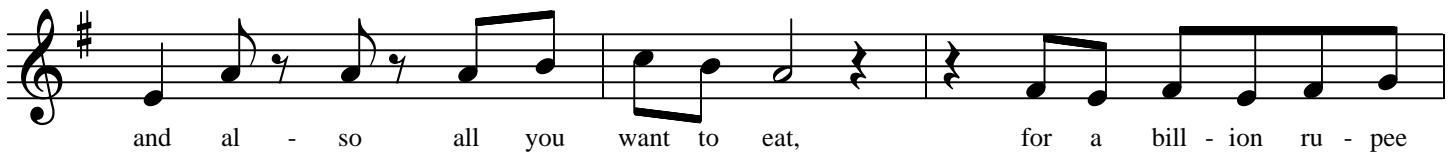
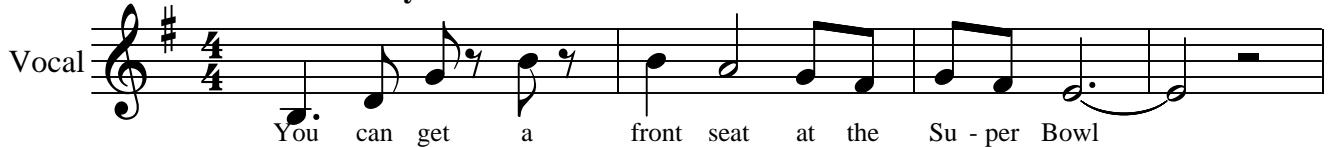
50

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes. The lyrics are: "New Year" or what - e - ver day it is!". The piano accompaniment features eighth-note chords.

A Billion Rupees

(Pandu)

moderately ($\text{♩}=180$)



Bring Me A Few Things

(Pandu)

Composed
October 8th, 1992

lively ($\text{♩} = 150$)

4

Vocal

Kneives and forks and curl - ers and twee - zers;

This musical score consists of a single vocal line on a treble clef staff. The tempo is marked as 'lively' with a quarter note equal to 150. The time signature is 4/4. The vocal part begins with a whole rest followed by a eighth note. The lyrics 'Kneives and forks and curl - ers and twee - zers;' are written below the staff. The melody continues with eighth notes and sixteenth-note patterns.

nut - crak - ers, wren - ches, and orange juice squeeq ers; roll - ing pins, spears, pick -

This section of the musical score continues the vocal line. The lyrics 'nut - crak - ers, wren - ches, and orange juice squeeq ers; roll - ing pins, spears, pick -' are provided. The music features eighth and sixteenth-note patterns, with a key change indicated by a sharp sign.

ax - es and ra - zors; and what - ev - er you have that mash - es per - ta - ters!

This section of the musical score continues the vocal line. The lyrics 'ax - es and ra - zors; and what - ev - er you have that mash - es per - ta - ters!' are provided. The music includes eighth and sixteenth-note patterns, with a key change indicated by a sharp sign.

Sand - pap - er, salt, and stick - y mo - las - sas, need - les and pins and a

This section of the musical score continues the vocal line. The lyrics 'Sand - pap - er, salt, and stick - y mo - las - sas, need - les and pins and a' are provided. The music features eighth and sixteenth-note patterns.

few bro - ken glass - es: Bring me a few things!

This section of the musical score continues the vocal line. The lyrics 'few bro - ken glass - es: Bring me a few things!' are provided. The music includes eighth and sixteenth-note patterns, with a key change indicated by a sharp sign.

2

Har - poons and skill - ets, and

This section of the musical score continues the vocal line. The lyrics '2 Har - poons and skill - ets, and' are provided. The music features eighth and sixteenth-note patterns, with a key change indicated by a sharp sign.

8

gar - den - ing rakes, a sledge - ham - mer sure - ly to drive in the stakes.

Jav' - lin spikes and the old fam' - ly gun; some free - roll - ing can - non would sure

add to the fun! Nails and screws, and ac - com - pa - ny'ng ra - chets;

2

flame - throw - ers, chi - sels, and wed - ges and hat - chets.

15

Bring me a few things!

See Our Rajah, So Urbane

(Trio)

Composed
May 23, 1993
Van Nuys, CA

Vocal

not too fast ($\text{♩} = 160$)

See our Ra - jah, so ur - bane, His jet - black splen - dor,

4

stunn - ing glo - ry! Note the won - drous, re - gal mane.

7

On his rad - 'ant up - per sto - ry!
rit.

Fare Thee Well

(Villagers)

Composed
May 24, 1993
Van Nuys, CA

slow moving ♩ = 160

Vocal

The musical score consists of two staves. The top staff is labeled "Vocal" and the bottom staff is labeled "Solo 2". Both staves are in common time (indicated by a "4") and use a treble clef. The tempo is marked as "slow moving" with a quarter note equivalent to 160. The vocal part begins with a rest followed by a dotted half note. The lyrics start at measure 5: "Good - bye, glor - 'ous lead - er, good - bye; speed - y sail - ing on your trip a - cross the sky." Measures 10-14 continue the lyrics: "If the gate - keep - er says no, your friends are all be - low. Good - bye, glor - 'ous lead - er, good - bye." Measures 19-24 continue: "Fare thee well, jol - ly Ra - jah, fare thee well; We all wish you." Measures 28-32 continue: "When you a safe jour - ney in - to Hell. cross the Sty - gian wa - ters, we'll feel saf - er for our daugh - ters, Fare thee." The final section, starting at measure 36, is labeled "All:" and includes the lyrics: "well, jol - ly Ra - jah, fare thee well. Fare thee well, jol - ly Ra - jah, fare thee well."

Finale Act II

(Cast)

medium fast ($\text{♩} = 140$)

Vocal

In - stead of dog - ging in - for - ma - tion,
I can stu - dy guard for - ma - tion. Drop - ping da - ta that don't
6 mat - ter, I can fo - cus on the lat - ter;
9 If you claim that my new list, on glo - bal ills
12 makes no im - pact; in my wis - dom I will in - sist, "You
15 can't save the world by facts." If you doubt the
18 case for chic, at this Ram - ji take a peek.
21 First he start - ed out a clod; now he's end - ed up like a
24 god. His first score it was a ze - ro; now he's end - ed
28 up a he - ro. If in - to gloom you're stum - bl - ing;

Instrumental

31

note the change in ug - ly dump - ling.

8 3

44

No mat - ter what you come to be, you will al - ways be the girl for

48

me. Pla - cid as the calm - est sea. Ner - vous as an itch - ing flea,

52

bus - y as a sum - mer bee; sweet as cher - ries jub - i -

56

lee, our love dear, will last for - e - ver... for -

61

ev - er will last our love. No mat - ter what may be our

66

fate, you will al - ways be my mate An - y

69

food you think is great I will pile up - on your plate; What

73

e - ver you pre - ci - pi - tate, in it I'll par - ti - ci - pate;

77

Our love, will last for - e - ver, you will al - ways be my

Poco rit...

83

mate; for e - ver will last our lve!

Bright and cheery ♩ = 112

89

Much slower... ♩ = 72

11

Now we're off to our new sta - tion;

103

There to cap our ed - u - ca - tion; How much bet - ter could we

106

do, than to learn from this gu - ru When deep think - ing

110

has to be done, four heads will im - prove on one.

113

Es - pe - cial - ly like - ly that it will be if they all a - gree with

116

me! Hur - rah for Pan - du, Pan - du the bald,

119 by which name he'll now be called; Hur - rah for big-heart-ed

122 Pan - du, and all that his new mon - ey can do!

125 Hur - rah for Pan - du sub - lime who once would not give

128 us a dime. But now in the full - ness of time for his

131 boun-ties let us hear the bells chime!

134 **rallentando**

Af - ter all this fuss and grind - ing cer - tain

136 se - crets are un - wind - ing and this is the truth we now are

138

141 find-ing; De - si - re we are told is that sev - enth Jar of Gold,

143 that we vain-ly chase un - til we're old. And then

145 when our life is done, we have missed out on the fun

148 that the o - ther six jars mighthave won; so wis - er by far to

151 live by the star and try to find out who we real- ly are!

153 Bless you gals and bless you guys; may you're fol - lies shrink to size hur -

3

rah for the big - gest sur -prise, hur - rah for Pan - du the wise! And hur - rah for Pan - du the wise, for Pan - du the wise; The

155

slow down

Broad and Majestically

♩=140

Faster ♩=200

163

A musical score for a single voice. The key signature is one flat. The melody consists of eighth and sixteenth notes. The lyrics are: boo - by first prize! No con - tra - ry wise; our

167

A musical score for a single voice. The key signature is one flat. The melody consists of eighth and sixteenth notes. The lyrics are: ear - li - er sur - mise we now must needs re - vise; -

172

16 16 9

A musical score for three measures. Measure 172 ends with a fermata over the first note. Measures 173 and 174 are entirely blacked out, indicating a repeat or a section of the music.