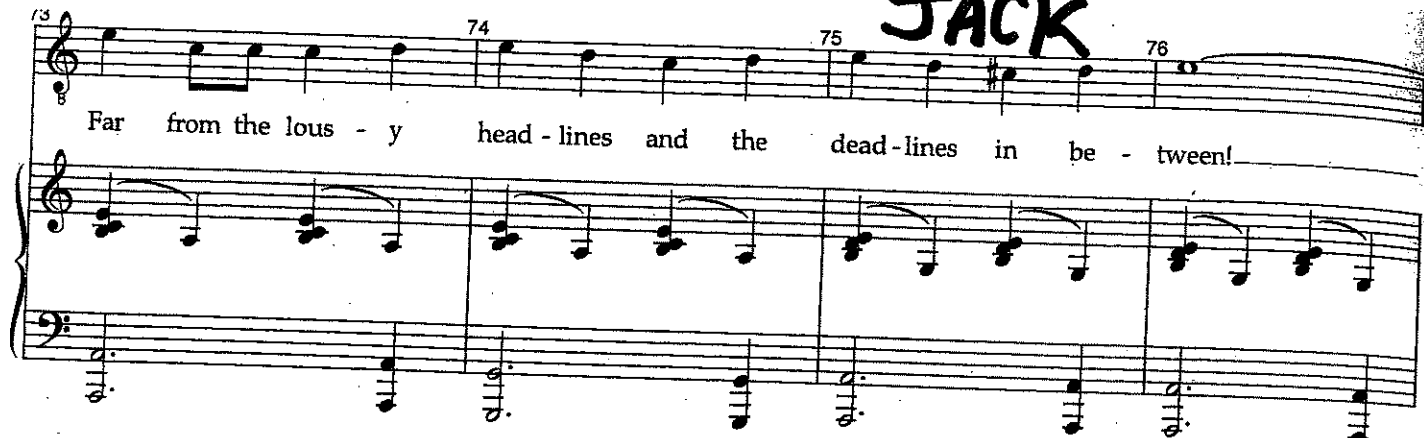


SANTA FE

JACK

73 74 75 76

Far from the lous - y head - lines and the dead - lines in be - tween!



77 78 79 80

San - ta

molto rall.



START ↓

81 **Broadly, in 4** **Moving forward**

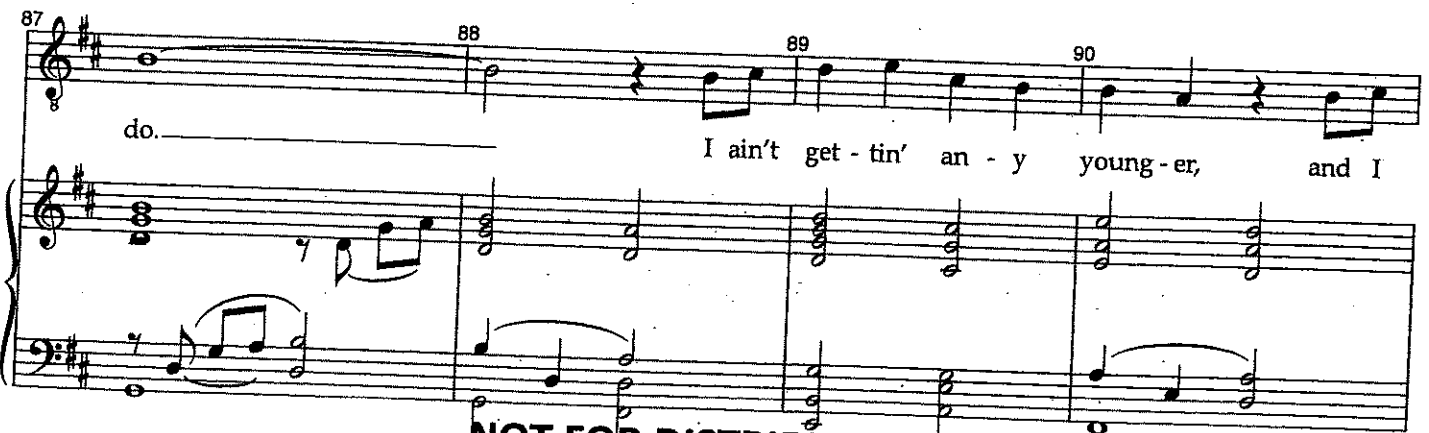
82 83 84 85 86

Fel My old friend, I can't spend my whole life dream-in', though I know that's all I seem in-clined to



87 88 89 90

do. I ain't get - tin' an - y young - er, and I



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More broadly

91 wan - na start brand new. I need space, and fresh air... Let 'em

Musical score for measures 91-94. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. Chord diagrams are provided for measures 93 and 94. Measure 93 diagrams: V, IV, V. Measure 94 diagrams: V, IV, V.

95 laugh in my face, I don't care... Save my place, I'll be there...

Musical score for measures 95-98. The vocal line continues. The piano accompaniment includes a 'rit.' (ritardando) marking in measure 96 and a '11' marking (likely a fingering or measure count) in measure 96. Chord diagrams are provided for measures 97 and 98: V, IV, V.

99 A tempo (poco rubato)

100 101 102 103 104 Just be

Musical score for measures 99-104. Measure 99 is a rest for the vocal line. The piano accompaniment starts in measure 100 with a 'mp' (mezzo-piano) marking. The vocal line resumes in measure 104 with the lyrics 'Just be'.

105 real is all I'm ask - in', not some paint-in' in my head, 'cause I'm

106 107 108

Musical score for measures 105-108. The vocal line continues with the lyrics 'real is all I'm ask - in', not some paint-in' in my head, 'cause I'm'. The piano accompaniment provides harmonic support.

SANTA FE

SANTA FE

109 110 111 112

dead if I can't count on you to - day. I got

rall.

113 114

no - thin', if I ain't got San - ta

f

Briskly

115 116 117 118

Fe.

ff *molto rall.* *sfz p* *ff*

END

[END ACT ONE]

KATHERINE

111 112 113

world we're in-her - it-ing, and think of the one we'll cre - ate. Their mis-take is they got

(Tbn)

114 115 116 117

old. That is not a mis - take we'll be mak-ing. No, sir, we'll stay - young - - - for - ev - er!

f

119 120 121

Give those - kids - - - and me the brand - new - cen - tu - ry and

mf

122 123 124 125

watch what hap - pens! - - - It's Da - vid and Go -

(Tbn)

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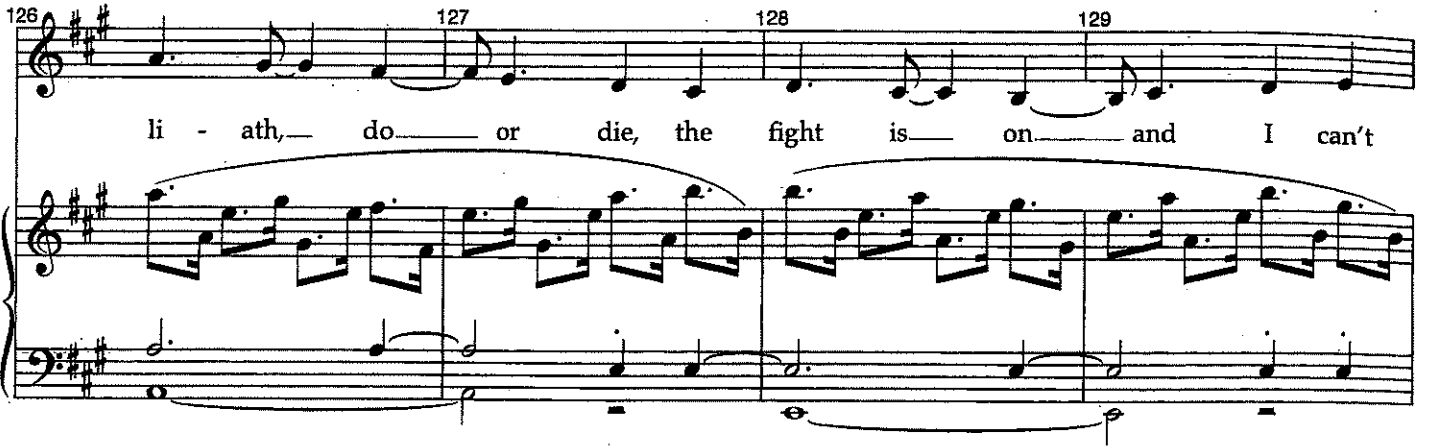
WATCH WHAT HAPPENS

Start

WATCH WHAT HAPPENS

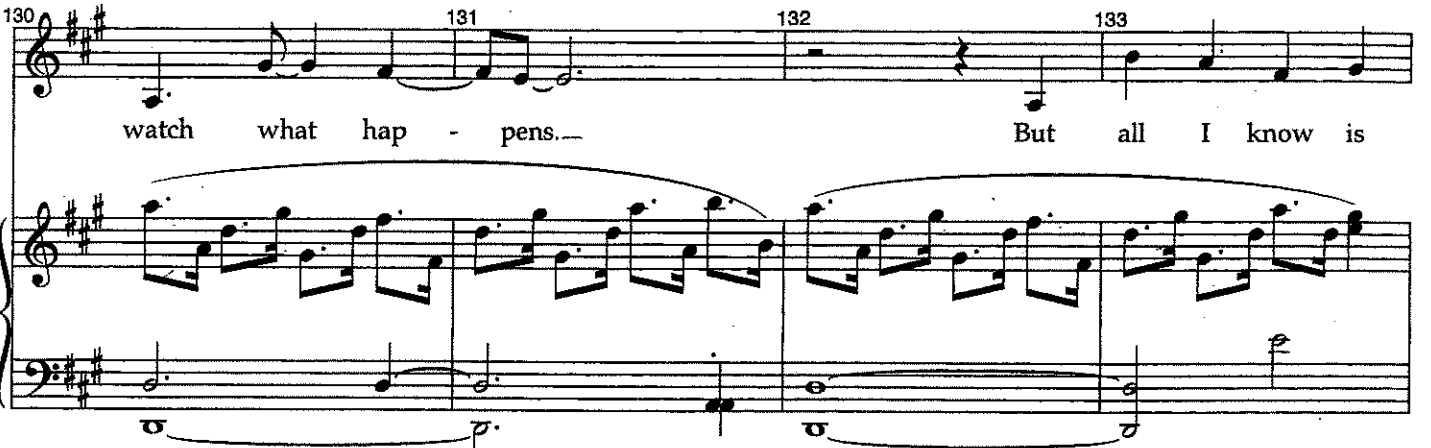
126 127 128 129

li - ath, do or die, the fight is on and I can't



130 131 132 133

watch what hap - pens. But all I know is



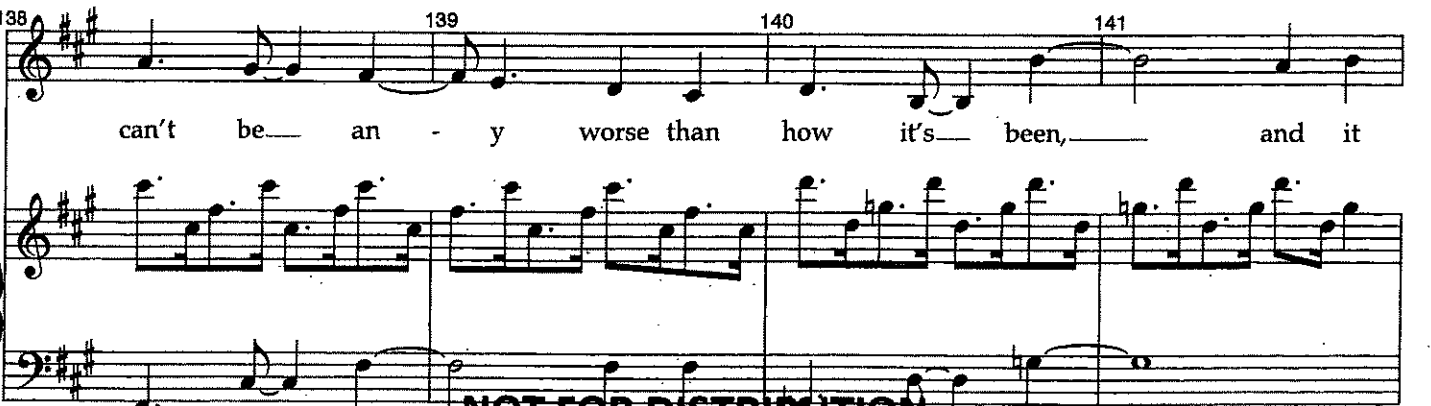
134 135 136 137

noth - ing hap - pens if you just give in. It



138 139 140 141

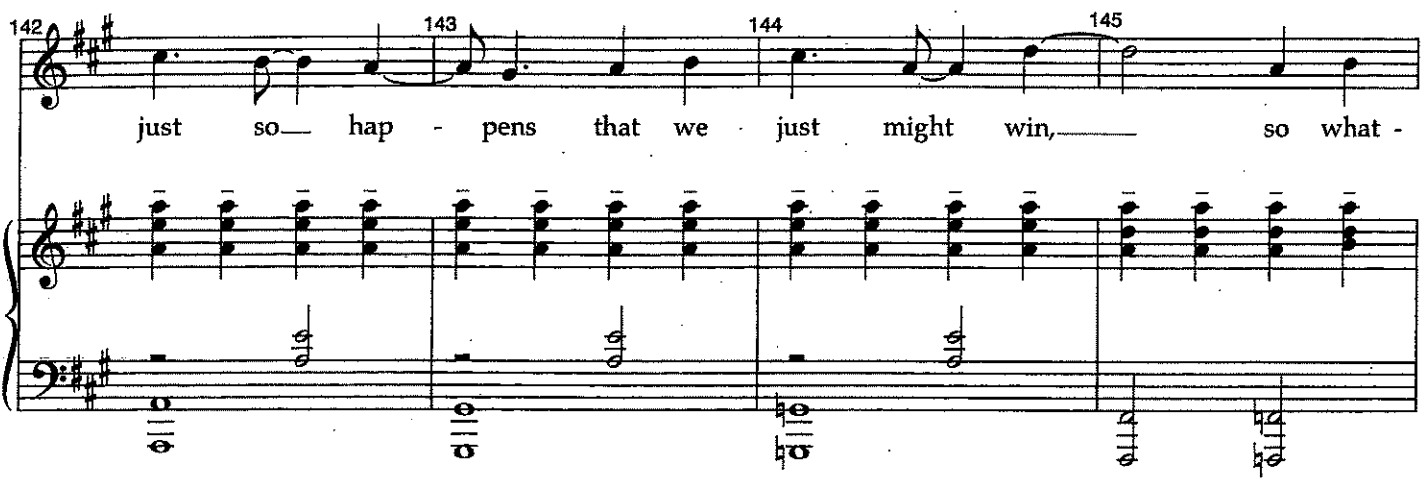
can't be an - y worse than how it's been, and it



WATCH WHAT HAPPENS

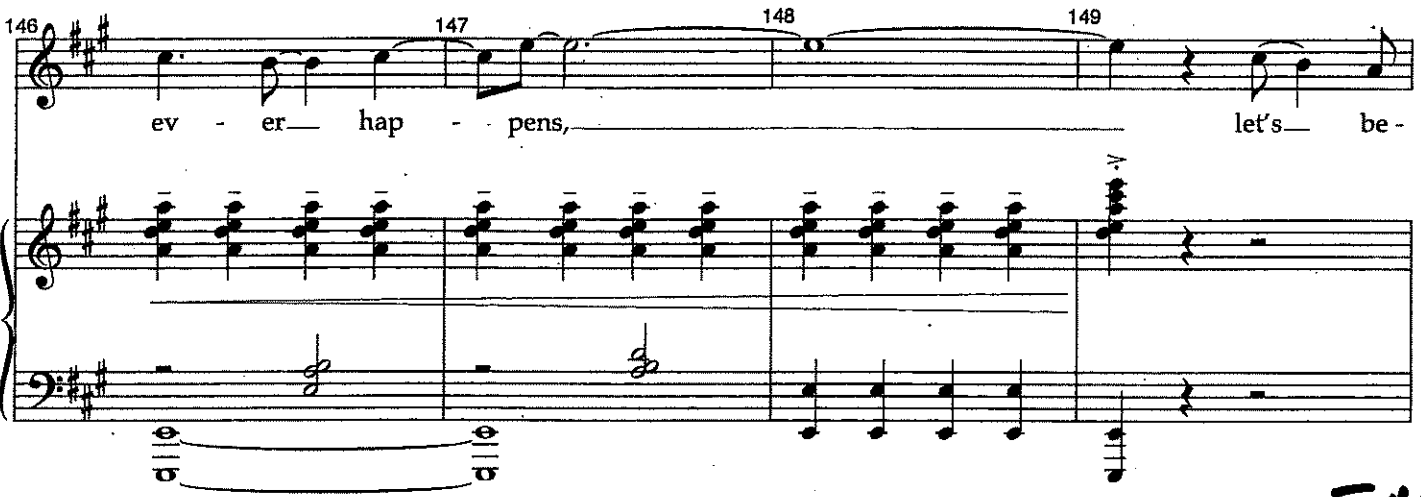
142 143 144 145

just so hap - pens that we just might win, so what -



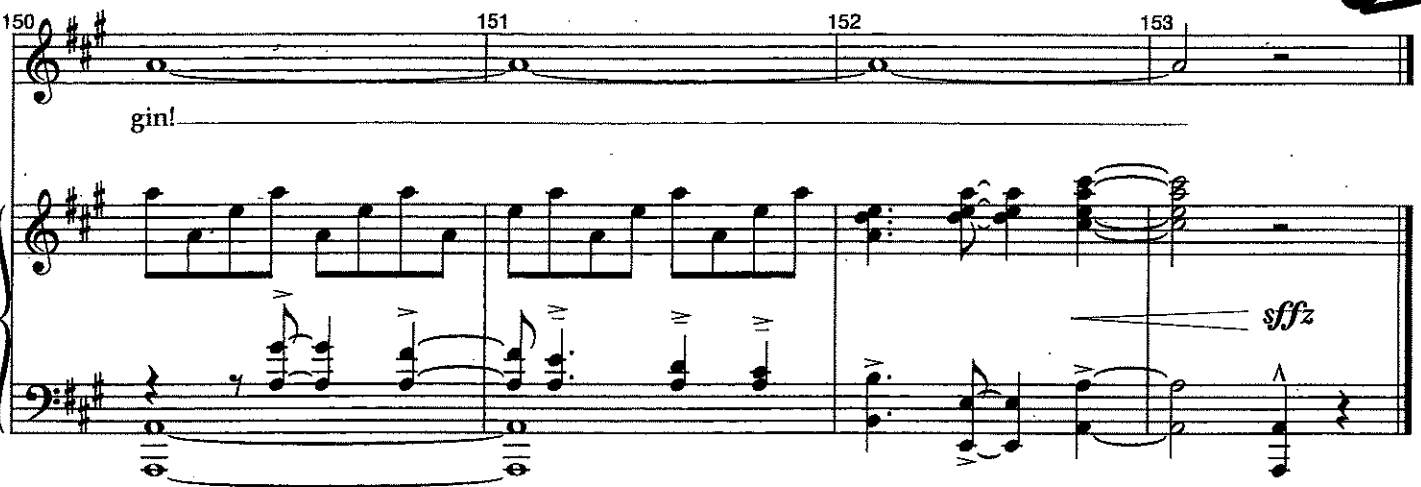
146 147 148 149

ev - er hap - pens, let's be -



150 151 152 153

gin!



END

[APPLAUSE SEGUE]

DAVEY

SEIZE THE DAY

12 13 14 15

Min-ute by min - ute, that's how you win it. We will find a way. But

16 17 18 19 20

let us seize the day. CRUTCHIE: Hey, Jack. Look what I made! Good, huh? RACE: That's great. That's pitiful. LES: Don't be so quick to judge. Maybe Pulitzer will see that out his window and feel sorry for us, JACK: Hey Specs, any sign of reinforcements?

Start

[VAMP]

DAVEY: (last x)

21 22

Cour - age can - not e - raise our fear.

very gently

23 24

Cour - age is when we face our fear.

SEIZE THE DAY

25 Tell those with pow - er, 26 safe in their tow - er, 27 we will not o -

28 bey. JACK, DAVEY: Be -

30 hold the brave bat - ta - lion that stands side by side, 31 too few in num - ber and 32

stay on melody

33 too proud to hide. 34 Then say to the oth - ers who did not fol - low through, 35

END

36 37 38 39

"You're still our broth-ers, and we will fight for you."

SEIZE THE DAY

Moving a bit more ♩=96

40 JACK, DAVEY:

41 42 43

Now is the time to seize the day. Stare down the odds and seize the day.

RACE, CRUTCHIE:

Now is the time to seize the day. Stare down the odds and seize the day.

44 +MUSH: 45 +LES: 46 47

Once we've be-gun, if we stand as one, some - day be - comes some - how, and a

+FINCH: +SPECS:

Once we've be-gun, if we stand as one, some - day be - comes some - how, and a

CRUTCHIE

57 Slower

train makes... CRUTCHIE: Damn this place. I'll be

gently mp *rit.*

Start

60 Tempo 1°

fine, good as new. But there's one thing I need you to do: On the

C2 Am7 Em D m/F G

Moving forward

roof-top you said that a fam - 'ly looks out for each oth - er, so you

E/G# Am G7/B

tell all the fel - las for me to pro - tect one an - oth - er. The

C mf G7/D C/E A7sus A7 rit.

LETTER

72 Slower

end. Your friend... Your best friend... Your

F maj7 *mp* C2/E C m/Eb

LETTER

broth - er... Crutch - ie. SNYDER:
You in there-
pipe down!

p (As CRUTCHIE blows
out candle)

END

[APPLAUSE SEGUE]

PULITZER

BUNSEN: But how does that help us sell more papers? HANNAH: We don't sell papers, silly. Newsies sell papers.

19

20 21 22

BUNSEN: I've got it! Right now we charge the newsies fifty cents for a hundred papers. PULITZER: Yes...
BUNSEN: But if we raised their price to sixty cents per hundred... PULITZER: Now you're getting somewhere...

BOTTOM LINE

23 24 25 26

SEITZ: A mere tenth of a penny per paper. BUNSEN: Every single newsie would have to sell ten more papers just to earn the same amount as always. PULITZER: My thought exactly. It's genius.

27 28 29 30

[VAMP - out either bar]

HANNAH: It's going to be awfully rough on those children. PULITZER: Nonsense. I'm giving them a real life lesson in economics. I couldn't

31 32 33 34

Start

35 36 37 PULITZER:

PULITZER: offer them a better education if they were my own. Give me a week— and I'll train—

mf

BOTTOM LINE

38 39 40

them to be like an ar - my that's march - ing to war.

41 42 43 44

Proud of them-selves and so grate-ful to me, they'll be beg-ging to pay ev - en more! When there's

45 46 47

dirt on our shoes, boys, for God's sake, re - lax! Why throw them out? All we

48 49 50 51

need is some wax. List-en well to these bar - ber-shop les - sons for they'll see you through.

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END

BOTTOM LINE

52 (PULITZER) 53 54 55

HANNAH:
When you're stuck in the muck, you'll be fine. — You'll er - ase an - y trace of de - cline

SEITZ:
BUNSEN:
When you're stuckin the muck, you'll be fine. — You'll er - ase an - y trace of de - cline

56 57 58 59

PULITZER:
And the pow'r of the press, yes!

HANNAH:
And a snip!

SEITZ:
With a trim!

BUNSEN:
And a shine! —

60 61 62 63

Once a - gain - is mine! PULITZER: The price for the newsies goes up in the morning!

mf

BOTTOM LINE

Start Again

64 65 66

Just a few com - mon cents, gents, that's the bot - tom

f

67 68 69 70

line!

Ev-'ry new out - come is in - come for you, thanks to that bot - tom line!

Ev-'ry new out - come is in - come for you, thanks to that bot - tom line!

ff

END

MEDDA - THAT'S RICH

[SAFETY]

Start

43 I ran out my luck get-ting stuck with this mope. MEDDA: Oh, honey, I was Now, just talking about you!

C9 Eb/F mp

THAT'S RICH

46 list-en, sport, this life's too short to waste it on you. It

F7 Eb/F Ab/F F7

50 may be rough, but soon e-nough I'll learn to make do with the

G7 F/G Gdim G7 F/A Bbm Bdim

54 man-sion, the oil-well, the dia-monds, the yacht, with An-dy, Ed-uar-do, the Pon-tiff, and Scott and

f C C maj7/G C6 G7(b5) C C maj7/G C6 A7

THAT'S RICH

58 59 60 61

Frank, and my bank! So spill no tears— for me, ——— 'cause there's

D m7 Fm6 Em7 A7 G2/B Cm6 A7/C#

62 63 64 65

one thing you ain't that I'll ——— al-ways be, and hon-ey, yeah, that's ——— right, that's

D m7 D#dim7 C/E A7 mf D m7 G7

66 67 68 69

rich! ——— That's rich! ——— That's

f C Cmaj7/G Dm G7(b5) C Cmaj7/G Dm G7(b5)

70 71 72 73

rich! ——— That's rich!

C C9/Bb F/A D7 Dm7(b5) G7(b5) C

END