

Devora
Act 1

Machon 2010

ACT ONE PROLOGUE

~~ACT TWO~~

~~8 PHARAOH STORY~~ SOME FOLKS DREAM

Gently $\text{♩} = 112$

E F#m(E bass) E

A D NARRATOR

mf

Yesh a-na-shim she-chol-mimkol ha-zman **al kol**
 1 Phar - aoh he was a pow-er-ful man, With the
 2 Down at the o - ther end of the scale,

F#m(E bass) E E

mah she-ya-vi o-to ha-ma-char v'-yesh a-na-shim she-to chosh-
 an - cient world in the palm of his hand. To all in - tents and
 Jo - seph is still do - ing time in jail, For e - ven though he is

E E F#m(E bass)

vim al ha-in-yan lo sho-a-lim o chash-im shum da-var
 pur - poses he Was E - gypt with a ca - pi - tal E. What -
 in with the guards, A life - time in pri - son seems quite on the cards. But if

B F#m(E bass) B

B E

(NARRATOR)

ni lo yo-da-at mi tzo-dek u-mi lo tach
 ev-er he did he was show-ered with praise, If
 my a-na-ly-sis of the po-si-tion is right, At the

im a-tem yosh vimkanha yom 'pt-su-met lib-chem P-sha-
 he cracked a joke then you chor-tled for days. No-one had rights or a
 end of the tun-nel there's a glim-mer of light, For all of a sud-den there's been

ah zehnas-pik lish-mo-a si-puk m'-shu'neh va-a-yik ko
 vote but the king, In fact you might say he was fair-ly right-wing. When
 vi-sions and things Dis-tur-bing the sleep of both pea-sants and kings.

C F

Phar-aoh's a-round chol-mim cha-lo-mot o si-yu-tim
 Strange as it seems, there's been a run of cra-zy dreams,

Joseph and the amazing technicolor dreamcoat

mf

If you ever find your self near Ra-ma-ka-
 And a man who can in-ter-pret could go

Fm(E bass) E B A E

mf

o-rem
 ses, far,
 Get down on your knees.
 Could be-come a star. CHOIR

A Phar-oh sto-ry,
 Could be fam-ous,

A B A E E

a Phar-oh sto-ry,
 could be a big success,
 A Phar-oh sto-ry,
 Could be fam-ous,
 a Phar-oh sto-ry,
 could be a big success.

F#m(E bass) E F#m(E bass)

G NARRATOR

Strange ha-m'-o-ra-ot a-che-ret gam ef-sharlic-ot
 as it seems, there's been a run of cra-zy dreams,

E A E

ing technicolor dreamcoat

And a man who can in - ter - pret could go
 ba-char-lom shel ye - led she-ha - fach lim-tzi-

F#m(E bass) E B A E

far, ut .. Could be come a star.
 zot ef-sha-rut. CHOIR

Could be fa - mous,

A B A E E

could be a big suc-cess, Could be fa - mous, could be a big suc-cess.

F#m(E bass) E F#m(E bass) B

Joseph and the amazing technicolor dreamcoat

Joseph and the amaz

JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

Words by
TIM RICE

ACT ONE

Music by
ANDREW LLOYD WEBBER

1 JACOB and SONS/JOSEPH'S COAT

PIANO *ff* **Broadly** $\text{♩} = 112$

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: E, D(E bass), A, D(E bass), E, E.

accel. **A B** **faster** $\text{♩} = 144$ *mf* **NARRATOR** *Solo*

The vocal line begins with the lyrics: "Pa - am e - coat lif - rei sha -". Below the vocal line, two alternative lyrics are provided: "1 Way, way e - coat back lif ma - ny" and "2 Ja - cob was the found - er of a Ya - a - kov ha - yah m' - say -". The piano accompaniment continues with the same chordal structure as the introduction.

The vocal line continues with the lyrics: "nim - ra - bot - pe - rek la - med gim - mel b' - se -". Below the vocal line, two alternative lyrics are provided: "cen - tur - ies a - go, not long af - ter the" and "whole new na - tion, thanks to the num - ber of". The piano accompaniment continues with the same chordal structure.

The vocal line continues with the lyrics: "fer b' - rei - shit Bi - ble be - gan, chil - dren he'd had. He was al - so known as Is - ra - el but". Below the vocal line, two alternative lyrics are provided: "bim she - ho - lid" and "Ya - a - kov a - vi - nu - yo -". The piano accompaniment continues with the same chordal structure.

Shev bich-na-arr av i'-mo fet u'-i'-dug-ma i - shit
 land of Ca-naan, a fine ex - am-ple of a fam-i - ly man.
 most of the time his sons and his wives used to call him dad.
 el lif-a mim ba-nav v'-nash-o-tav kar-u lo Ab-ba ta - mid

D(add E) A D E

Narrator + Brothers

Ya-a-kov Ja - cob, Ja - cob and Sons, bi - lu et yo - mam b' - ik -
 Ja - cob, Ja - cob and Sons, de - pend - ed on farm - ing to
 an - shei a - da - mah cha - la -

Ya-a-kov
 Ya - a - kov
 Ya - a - kov

D(add E) E D A

vei ha - tzon Ya - a - kov u - va - nav ho -
 their keep, Ja - cob, Ja - cob and Sons, spent
 sheaf and crook. Ja - cob, Ja - cob and Sons, a re -
 lim v' - tzon Ya - a - kov u - va - nav mish - pa -

Ya - a - kov

D(add E) A E

tzi - u lach - mam me' - a - da mat tzi - on
 all of the days in the fields with sheep.
 mark - a - ble fa - mi - ly in an - y - one's book.
 Chah nif - la - ah al Pi Kol Ekri - tir - i - on

A

4 [C] Just Narrator

mf (NARRATOR)
 Reu - u - ven ha - yah ha - b' - chor biv - nei yis - ra - el, with

No Bros *mf* BROTHERS *
 Reu - ben was the eld - est of the chil - dren of Is - rael, with

Girls? *mf* CHOIR
 Ah

[C] E D(add E)

mf

Si - me - on and Le - vi the next in line, Nap - tha - li and Is - aa - char with
 Shi - mon v' - Le - vi ha - ba - im ba - tur Nat - ta - li v' - Is - a - char

Si - me - on and Le - vi the next in line, Nap - tha - li and Is - aa - char with

ah ah

A D E E

Ash - er and Dan, Ze bu - lum, and Gad took the
 A - sher v' - Dan God v' - lu - lun rish - a -

Ash - er and Dan, Ze bu - lum and Gad took the

D(add E) ah A D

*The voice-parts for the Brothers are optional from [C] to [G].

D *f*

to - tal to nine Ya - a - kov
 im - tis - par Ja - cob, Ja - cob and Sons, Bin - ya -
 to - tal to nine Ja - cob, Ja - cob and Sons,

E **D** **A** **E**

Ja - cob, Ja - cob and Sons, -

f

Ben - ja - min and Ju - dah, which leaves on - ly one, Ya - a - kov
 min u - ye' - hu - da u' - mish - a - er rake - Chad. Ja - cob,
 Ben - ja - min and Ju - dah, which leaves on - ly one. Ya - a - kov
 Ja - cob,

D **A** **E** **D**(add E) **A**

Ya - a - kov
 Ja - cob, Ja - cob,

Ja - cob and Sons, rak Jo - seph, Ja - cob's fa - vour - ite son.
 va - nav ha - y' - chid ha - mi - yu - Chad

Ja - cob and Sons, Ah ah,
 va - nav D A E

E (NARRATOR)
 Ya-a-kov
 Ja - cob,
 Ja - cob and Sons,
 u — va-nav
 Ja - cob,
 Ya-a-kov

BROTHERS
 Ya-a-kov
 Ja - cob,
 Ja - cob and Sons,
 u — va-nav
 Ya-a-kov
 Ja - cob,
 Ya-a-kov

(CHOIR)
 Ja - cob,
 Ya-a-kov
 Ja - cob and Sons,
 u — va-nav
 Ja - cob,
 Ya-a-kov

E D(add E)
 E
 D(add E)

Ja - cob and Sons,
 u — va-nav
 Ja - cob,
 Ya-a-kov
 Ja - cob and Sons,
 u — va-nav
 Ja - cob,
 Ya-a-kov

Ja - cob and Sons,
 u — va-nav
 Ya-a-kov
 Ja - cob,
 Ya-a-kov

Ja - cob and Sons,
 u — va-nav
 Ja - cob and Sons,
 u — va-nav
 Ja - cob and Sons,
 u — va-nav
 Ja - cob,
 Ya-a-kov
 Ja - cob and Sons,
 u — va-nav

E D(add E)
 E

allargando molto

a tempo, poco meno $J = 126$

Ja - cob, Ja - cob, Ja - cob, Ja-cob and Sons.
 Ya-a-kov Ya-a-kov Ya-a-kov u - va - nav
 Ja - cob, Ja - cob, Ya-a-kov u - va - nav
 Ya-a-kov Ya-a-kov, Ja - cob, Ja-cob and Sons.

ff *mf* *ff* *mf*

allargando molto

a tempo, poco meno $J = 126$

D(add E) A E E

ff *mf*

FIG v.1 JACOB
v.2 NARRATOR

Et i - mo a - hav-ti et Ra-chel she-
 1. Jo - seph's mo - ther, she was quite my fav - rite wife, I ne - ver - rah et
 2. Ja - cob wan - ted to show the world he loved his son, To make it real - ly
 clear that

B G#m B B

Yom-i vi - et lei - sef chay - yay ey - nay mi - ey -
 loved a - no - ther all my life, And Jo - seph was my joy be - cause He re -
 Jo - seph was the spe - cial one, So Ja - cob bought his son a coat, A

C#m B E B C#m E7

(v. 1 JACOB
v. 2 NARRATOR) v. 1 NARRATOR
v. 2 BROTHERS

naviv-tu ey - ne-ha Ya - a - kov a - har mi - kol et ben zku - nav
 min - ded me of her. Through young Jo - seph Jacob lived his youth - gain.
 mul - ti - co - loured coat to wear. Jo - seph's coat was e - legant, the cut was fine. The

CHOIR *mf*

Ba ba ba ba ba ba

A E F#m7 B B G#m B

U - p - Chen hiz - ni - ach et kol sh - ar ban - nav a - b - a - chim ha - m -
 Loved him, praised him, gave him all he could but then It made the rest feel
 taste - ful style was the ul - ti - mate in good de - sign, And this is why it

ba ba ba ba ba ba, Oo - ee - oo, -

B G#m B E B

v. 1 BROTHERS [H]
v. 2 NARRATOR

ku - fa - chim kin - ah ne - e - zen shey - ne - ah im yo - set a - dit k -
 se - cond best, and e - ven if they were, Be - ing told we're al - so -
 caught the eye; a king would stop and stare, - And when Jo - seph tried it

oo - ee - oo - oo, - king would stop and stare, -

Chm E7 A E F#m7 B7 [H] E A

v. 1 NARRATOR

at rans on nish Does not make us He knew his sheep-skin days were ar-ta-mid sug jo-seph fans. bet a-tzu-yim am-ru b-kol ya- But where they have real-ly missed the Such a dazz-ling coat of ma-ny

(v. 2 only)

Such a dazz-ling coat of ma-ny

v. 1 BROTHERS

v. 1 NARRATOR **J**

ge-a ein ka-mo-nu kenachmi yo-de-a v'-yo-sef b'-chi-yu- boat is We're great guys but no-one seems to no-tice. Jo-seph's charm and win-ning co-lours, How he loved his coat of ma-ny co-lours. In a class a-bove the

co-lours, How he loved his coat of ma-ny co-lours.

Ah

chav smiles Failed to slay them in the aisles, va-a-kov lo chasheichmitka- rest, It e-ven went well with his vest, Such a stun-ning coat of ma-ny

ah ah

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(CV-ger, He could not i-mag-ine a - ny dan-ger, He just saw in Jo - seph
co - lours, How he loved his coat of ma - ny co - lours, It was red and yel-low and

ah, yel - low

B E A B E A

all his dreams come true.
green and brown and blue.

green brown blue.

D(E bass) A E F

1 2

K (NARRATOR) *mf* JACOB
Jo - seph's bro - thers weren't too pleased with what they saw,

JACOB BROTHERS *mf* We have ne - ver

(CHOIR) *mf*
Ba ba ba ba ba ba ba ba ba

K c Am c c

liked him all that much be - fore, And now this_ coat_ has got our goat, We

ba ba ba,

Am C F C Dm F7

BROTHERS **L**

And when Jo - seph graced the scene His bro - thers

feel life is un - fair, —

And when Jo - seph graced the scene His bro - thers

Bb F Gm7 C7 **L** F Bb C

(NARRATOR)

turned a shade of green, His a - stoun - ding cloth - ing took the

(CHOIR)

turned a shade of green, His a - stoun - ding cloth - ing took the

F Bb C F Bb

+ BROTHERS

JOSEPH

bis - cuit, Quite the smooth - est per - son in the dis - trict, I look

bis - cuit,

C 3 3 F Bb C

M

hand - some, I look smart, I am a walk - ing work of

Ah ah

M F Bb C F Bb

art, Such a daz - ling coat of ma - ny co - lours, How I

ah

C F Bb C

(JOSEPH) love my coat of ma - ny co - lours, bitz - va - ei a - dom - tza -

NARRATOR **N** *mp*
It was red and yel - low and

BROTHERS *mp*

(CHOIR) red a - yel - low dom - tza

ah

F Bb C **N** F Bb

mp

cresc.

green and brown And scar - let and black and och - re and peach And

hov ya - rok *cresc.* ka - chol k' - tom se - gol a - dom tza -

green brown ka - scar - let black och - re peach

hov ya - rok chol k' - tom se - gol a - dom tza

Eb(F bass) Bb F Bb Eb(F bass) Bb

cresc.

(NARRATOR) O

ru - by and o - live and vio - let and fawn And li - lac and gold and
 hov_ ya - rok_ ka - chol_ JOSEPH *mf* se - gol_ a - dom tza - *cresc.*

I look hand - some, I look

(BROTHERS)

ru - by o - live vio - let li - lac
 (CHOIR) hov_ ya - rok_ ka - chol_ k' - tom se - gol_ a - dom tza - *cresc.*

ah

O

choc - 'late and mauve And cream and crim - son and sil - ver and rose And
 hov_ ya - rok_ ka - chol_ k' - tom se - gol_ a - dom tza -

smart, I am a walk - ing work of art, Such a

choc - 'late cream sil - ver
 hov_ ya - rok_ ka - chol_ k' - tom se - gol_ a - dom tza

ah

C F Bb C

a-zure and lem-on and rus-set and grey And pur-ple and white and
 hov-ya-rok ka-chol k'-tom se-gol a-dom tza-
 daz-ling coat of ma-ny co-lours, How I love my coat of ma-ny
 a-zure rus-set pur-ple
 ah ah

f

pink and or-ange and red
 hov bitz-va- ei
 co-lours, It was red and yel-low and green and brown And
 bitz-va- ei a-dom tza- hov ya-rok V-
 pink red yel-low green brown
 a-dom tza- hov ya-rok V'-

p *poco a poco cresc.*

p *poco a poco cresc.*

p *poco a poco cresc.*

C F Bb Eb (F bass) Bb

p

cut to last measure

Joseph and the amazing technicolor dreamcoat

2 JOSEPH'S DREAMS

Relaxed $J. = 66$

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a simple bass line. Chords are marked as F, Bb, Eb, Bb, F, Bb, Eb, Bb. The dynamic is marked *f*.

A NARRATOR *mf* BROTHERS

Jo - seph's coat an - noyed his bro - thers, But what makes us mad Are the

The vocal line for the Narrator and Brothers is written on a single staff. The lyrics are: "Jo - seph's coat an - noyed his bro - thers, But what makes us mad Are the". The piano accompaniment is identical to the introduction, with chords F, Bb, Eb, Bb, F, Bb, Eb, Bb and dynamic *mf*.

JOSEPH

things that Jo - seph tells us of the dreams he's of - ten had. I

The vocal line for Joseph is written on a single staff. The lyrics are: "things that Jo - seph tells us of the dreams he's of - ten had. I". The piano accompaniment continues with chords F, Bb, Eb, Bb, F, Bb, F and dynamic *mf*.

B

dreamed that in the fields one day, at corn - col - lect - ing time, —

The vocal line for section B is written on a single staff. The lyrics are: "dreamed that in the fields one day, at corn - col - lect - ing time, —". The piano accompaniment features chords Bb, F, C7, F and dynamic *mf*.

Your e - le - ven sheaves of corn all turned and bowed to mine, My

Bb F C7 F

C
sheaf was quite a sight to see, a gold - den sheaf and tall.

Bb F C7 F

Yours were green and se - cond-rate, and real - ly ra - ther small.

Bb F C F Bb

f

D
BROTHERS

This is not the

Eb Bb F Bb Eb Bb F Bb

mf

kind of thing we bro - thers like to hear, It seems to us that

Chords: Eb, Bb, F, Bb, Eb, Bb, F

E

JOSEPH

Jo - seph and his dreams should dis - ap - pear. I dreamed I saw e -

Chords: Eb, Bb, F, Bb, F, Bb

le - ven stars, the sun and moon and sky, Bow - ing down be -

Chords: F, C7, F, Bb

F

fore my star, it made me won - der why. Could it be that

Chords: F, C7, F, Bb

I was born for high - er things than you? _____ A

Handwritten notes: *No Singing*, *BROTHERS*, *mf*, *Just*, *acc.*

post in some - one's go - vern - ment, a mi - ni - stry - or two? The

Handwritten notes: *acc.*

G faster $\text{♩} = 116$

dreams of our dear bro - ther are the de - cade's big - gest yawn. His

Handwritten note: *END*

talk of stars and gold - en - sheaves is just a load of corn. Not

3 POOR, POOR JOSEPH

Fast $\text{♩} = 160$

Piano introduction in B-flat major, 2/4 time. The piece features a driving eighth-note accompaniment in both hands. Chords are marked above the staff: Bb, Eb, Bb, Bb, F, F, Bb. The tempo is marked 'Fast' with a quarter note equal to 160 beats per minute.

half tempo $\text{♩} = 80$
NARRATOR *f*

Narrator's first line of music in B-flat major, 2/4 time. The tempo is 'half tempo' (80 bpm). The lyrics are: "Next day, far from home, the brothers planned the re-pul-sive crime." The piano accompaniment features chords: F, C7, F, Bb, F, C7, F.

BROTHERS

A

Brothers' first line of music in B-flat major, 2/4 time. The lyrics are: "Let us grab him now, do him in while we've got the time." The piano accompaniment features chords: F, C7, F, Bb, F, C7, F, F, C, F.

NARRATOR

Narrator's second line of music in B-flat major, 2/4 time. The lyrics are: "This they did and made the most of it,". The piano accompaniment features chords: Bb, F, C7, F, Bb, Eb, Bb, F, F7.

Tore his coat and flung him in a pit.

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single melodic phrase. The piano accompaniment includes chords in the right hand (Bb, Eb, Bb, F) and a bass line with some triplets.

B NO SINGING
BROTHERS: ACC ONLY

Let us leave him here all a - lone, and he's bound to die.

The second system is for piano accompaniment only. It features a series of chords in the right hand: F, C7, F, Bb, F, C7, F. The bass line provides a simple harmonic accompaniment.

NARRATOR

When some Ish - mael - ites, a hair - y crew, came rid - ing by.

The third system is for piano accompaniment only, labeled 'NARRATOR'. It features a series of chords in the right hand: F, C7, F, Bb, F, C7, F. The bass line continues the accompaniment.

Repeat these four bars if required

The fourth system is a four-bar piano accompaniment section. It features a melodic line in the right hand with chords: Fm, E, Fm, E, Fm, E, Fm, F7 (add Ab). The bass line includes some triplets and a final chord with a flat sign.

C

In a flash the bro - thers changed their plan.

Bb Eb Bb F

BROTHERS SOLO (spoken) ALL

NARRATOR & CHOIR

We need cash, let's sell him if we can. Poor, poor Jo - seph,

Bb Eb Bb F F C

4th time call.

END
REPEAT 4 TIMES

what-'cha gon - na do? Things look bad for you, hey, what-'cha gon - na do?

Dm F Bb F Gm7 C7 F

D

BROTHERS

Could you use a slave, you hair - y bunch of Ish-mael-ites? Young, strong, well-be-haved,

F C7 F Bb F C7 F F C7 F

4 ONE MORE ANGEL IN HEAVEN

The vocal arrangement included here may require to be modified to suit the available resources. For reference, a melody cue will be found on a separate line.

'Western' tempo ♩ = 96

H *mf* NARRATOR (*whistle*)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system includes a vocal line for a narrator (whistle) and a piano accompaniment. The piano part features a melodic line with triplets in the right hand and a steady eighth-note bass line in the left hand. The second system continues the piano accompaniment with various chords and textures. The third system concludes the piece with a final melodic phrase in the right hand and a consistent bass line in the left hand.

mf

Bb9 F Bb9

F Bb9 F

J Melody (cue)

(NARRATOR)

mf

~~MATTHEW BROTHERS~~ Fa - ther, we've some - thing to tell you, A

mf

J F F

sto - ry of our time. A tra - gic but in - spi -

Bb F C7

- ring tale Of man - hood in its - prime. You

C7 Bb7 F

know you had a do - zen sons, well now that's not quite true,-

Bb Bb F

Oo,
But feel no sor - row, do not grieve - he
Oo, do not grieve -

Bbm F C7

would not want you to. **ALL BROS** There's one more an - gel in

Bb Bb7 Fm6 F F

GIRLS CHOIR

Ah, ah,

(BROTHERS)

heav - en, — There's one more star in the sky, —

F F Gm(F bass)

Ah, get by.

Jo - seph, we'll nev - er for - get you, It's tough but we're gon - na get by.

Gm(F bass) Gm(F bass) C11 C7

[L]

There's one less place at our ta - ble, - There's

Ah ah

[L]

F Dm F Dm

one more tear in my eye, - But Jo - seph, the things that you stood

ah ah,

F Dm Gm(F bass) Gm(F bass)

for, (spoken) Like love and peace never die.

Gm(F bass) C9 F

Skip to bottom of next page

M

Jo - seph died as he wished to, — He an - swered du - ty's

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A box labeled 'M' is placed above the first measure of the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

gol - darn - it, — gol - darn - it, —

call, He sin - gle - han - ded_ fought the beast That

gol - darn - it, — gol - darn - it, —

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A box labeled 'M' is placed above the first measure of the vocal line. The piano accompaniment continues with similar rhythmic patterns and includes a triplet of eighth notes in the right hand.

yip - - - aye - ay. —

would have killed us_ all. — His blood - stained coat is_ tri

yip - - - aye - ay. —

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A box labeled 'M' is placed above the first measure of the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a star symbol above the vocal line.

- bute to his fi - nal sac - ri - fice, — His

F F Bbm

bo - dy may be — past — its peak, but his soul's in Pa - ra - dise.

F C Bb9

N
— There's one more an - gel in hea - ven, — There's

F **N** F F Bb

one more star in the sky, — Jo — seph, we'll nev — er for — get —

F Gm(F bass) Gm(F bass)

— you, It's tough but we're gon — na get by. — There's

Gm(F bass) Gm7 C9 F

O Ah one less place at our ta — ble, There's one more tear in my eye, Ah ah ah

O F Dm F Dm F Dm

ah,

But Jo - seph, the things that you stood_ for, _

ah,

Gm(F bass) Gm(F bass) Gm

P SOLO BROTHER (*spoken*)

When I think of his last great bat-

(*spoken*)
Like truth and light never die. Oo

C11 F

P F

tle, A lump comes to my throat. It

oo woo woo oo,

F Bb F

takes a man who knows not fear to wres - tle with a goat.

gol - darn - it, gol - darn - it, yip - - eye - ay.

C7 C7 Bb

Carve his name with pride and cour - age,

F Bb Bb

Oo, let no tear be shed. If he had not laid down gol - darn - it,

gol - darn - it,

F Bbm F

his life we all would now be dead. There's
 gol - darn - it, we

f

This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "his life we all would now be dead. There's gol - darn - it, we". The piano part features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

one more an - gel in hea - ven, There's one more star in the sky,

f

This system contains the next two lines of the musical score. The lyrics are: "one more an - gel in hea - ven, There's one more star in the sky,". The piano part includes a section with triplets in the right hand. A dynamic marking of *f* is present.

Jo - seph, we'll nev - er for - get you, It's

This system contains the final two lines of the musical score. The lyrics are: "Jo - seph, we'll nev - er for - get you, It's". The piano part continues with a steady accompaniment.

tough but we're gon - na get by. — There's one less place at our ta -

Gm C9 F F

mf. *f*

- ble, — There's one more tear in my eye, — But

Gm7(F bass) F Gm(F bass)

Jo - seph, the things that you stood for, Like de-mo-cra-cy never die. —

Gm7 F6 C9 C11 C7 F6



POTIPHAR

SPEAK

44

CHOIR

Where he was

mf

Ah

mf

mf

Chords: C7(add Eb), Fm, E, Fm, E

Tempo: $\text{♩} = 72$

bought by a cap - tain named Pot - i - phar, Where he was

Ah.

bought by a cap-tain named Pot - i - phar.

f

POTIPHAR
'Twenties' style $\text{♩} = 120$

Skipto
B/E

'Twenties' style $\text{♩} = 120$

*from **A** - **C** and **D** - **F** may be sung by the Narrator alone.

A D NARRATOR + $\frac{1}{2}$ CHORUS MEN

1 Pot - i - phar had ve - ry few cares, He was one of E - gypt's mil - lion - aires.
2 Pot - i - phar was cool and so fine, But his wife would nev - er toe the line,

A D $\frac{1}{2}$ CHORUS MEN

A D

~~Hav - ing made a for - tune buy - ing shares in py - ra - mids,
It's all there in chap - ter thir - ty - nine of Gen - e - sis.~~

~~B7 B7 E~~

V. 1 Narrator

B E V. 2 Mrs. Potiphar

~~Pot - i - phar had made a huge pile,
She was beau - ti - ful but e - vil,~~

~~E B E E~~

Owned a large per - cen - tage of the Nile, Meant that he could real - ly
Saw a lot of men a - gainst his will, He would have to tell her

E B B7

live in style and he did. Jo - seph was an
 that she still was his. Jo - seph's looks and

B7 E C F E

p

poco a poco accel.

un - im - por - tant slave who found he liked his mas - ter, Con - se - quen - tly
 hand - some fig - ure had at - trac - ted her at - ten - tion, Ev - 'ry morn - ing

E B7 B7 E

simile

(NARRATOR & CHOIR)

worked much har - der, ev - en with de - vo - tion. *mf* Pot - i - phar could
 she would beck - on Jo - seph want - ed

v. 2 MRS. POTIPHAR

Come and lie with me, love.

E B7 E E

mf

see that Jo - seph was a cut a - bove the av' - rage, Made him lea - der
to re - sist her, till one day she proved too ea - ger. Jo - seph cried in

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "see that Jo - seph was a cut a - bove the av' - rage, Made him lea - der to re - sist her, till one day she proved too ea - ger. Jo - seph cried in". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features chords of E major and B7.

2nd ending to I

of his house - hold, max - i - mum pro - mo - tion.
vain

v. 2 JOSEPH

Please stop! I don't be - lieve in free love.

Tempo I

Tempo I

3 (Cow-bell)

The second system continues the musical score. It includes a vocal line and a piano accompaniment. The lyrics are: "of his house - hold, max - i - mum pro - mo - tion. vain". Below the vocal line, it says "v. 2 JOSEPH". The piano accompaniment features chords of E major and B7. There are two first endings marked "Tempo I". The second ending includes a triplet of eighth notes in the right hand, labeled "3 (Cow-bell)".

2 Tempo I

G

3 (Cow-bell)

simile

The third system shows the piano accompaniment for the second ending. It starts with a triplet of eighth notes in the right hand, labeled "3 (Cow-bell)". The tempo is marked "Tempo I". The system includes a box containing the letter "G", likely indicating a chord change. The word "simile" is written below the piano part. The system ends with another triplet of eighth notes in the right hand, labeled "3".

B7

B7

B7

E

The fourth system shows the piano accompaniment for the first ending. It features chords of B7 and E major. The system is crossed out with a large diagonal line.

J NARRATOR & CHOIR

p poco a poco accel.

Pot - i - phar was count - ing shek - els in his den be - low the bed - room

When he heard a migh - ty rum - pus clat - ter - ing a - bove him.

mf

Sud - den - ly he knew his rich - es could - n't buy him what he want - ed,

Gold would nev - er make him hap - py if she did - n't love him.

K *maestoso*
f NARRATOR
 Let-ting out a migh - ty roar Pot-i-phar burst through the door,

f CHOIR
 Ah ah ah ah,

K *maestoso*
f

p POTIPHAR *rit.*
 Jo - seph I'll see you rot in jail, The things you have done are be - yond the

poco meno mosso
p NARRATOR & CHOIR *rall.*
 Poor, poor Jo - seph, locked up in a cell, Things ain't going well, hey, locked up in a cell.
 (POTIPHAR)
 pale.

poco meno mosso
p *rall.*
 F#m B7 E

6 CLOSE EVERY DOOR

A *Espressivo* ♩ = 96

B *p* JOSEPH

Close ev - 'ry door to me, hide all the

world from me, Bar all the win - dows and shut out the light.

C

1 Do what you want with me, hate me and laugh at me,
2 I do not mat - ter, I'm on - ly one per - son, De -

Dar - ken my day - time and tor - ture my night.) If my
stroy me com - plete - ly, then throw me a - way.)

D L

(JOSEPH)

mf

life were im - por - tant I would ask will I live or die, But I know the

mf

Ab7 Db Eb Ab Gb7

E M

+ CHOIR on repeat (to the end)

mp

an - swers lie far from this world. Close ev - 'ry door to me, keep those I

mp

Fm Db C Fm Cb9 Fm

to CODA ⊕

F

f

love from me, Child - ren of Is - rael are ne - ver a - lone, For I know I shall

f

Cb9 Fm Db Bbm C Ab

mf

find my own peace of mind, For I have been prom - ised a land of my

mf

Db Eb Ab Gb7 Fm Bbm G7 C7

G

own.

Fm Cb9 Fm Cb9

H

CHOIR
mf

La la la la la la

Fm Db Bbm Cb9 Fm

la la la la la la, La la la la la la la la la la la la, La la la la la la la la la la la la,

Cb9 Fm Cb9 Fm Db

J

La la la la la la la.

Bbm C Ab Db Eb Ab

Joseph and the amazing technicolor dreamcoat

JOSEPH *mp* **K**

Just give me a

num - ber in - stead of my name, For - get all a - bout me, and

Dal ♩ al ♩ e poi CODA
(JOSEPH & CHOIR) **N** *f*

let me de - cay. lone, For we know we shall find our -

own peace of mind, For we have been prom - ised a land of our own.

7 GO, GO, GO JOSEPH

A C

Relaxed $\text{♩} = 66$

NARRATOR

mp



1 Jo - seph's luck was real - ly out, his
2 pri - son walls were wet and black, his

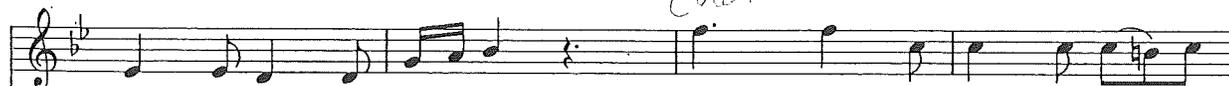
Gm Gm7 Gm7 Gm7 Gm F



spi - rit and his for - tune low, — A - lone he sat, a - lone he thought of
chains were hea - vy, weighed him down. — A can - dle was his on - ly light, the

E♭ D Gm Gm F

chor



hap - py times he used to know. } Hey dream - er! Don't be so up -
hun - gry rats the on - ly sound. }

E♭ D Gm B♭ F F C

set. Hey Jo - seph! You're not beat - en

add
extra
measure
4 beats
on drum
only
in new
tempo

[B D] Tempo di Go-go
+ CHORUS MEN *ad lib.*
mf

yet. Go, go, go Jo - seph, you know what they say. Hang on now

Jo - seph, you'll make it some day. Sha la la Jo - seph, you're do - ing fine,

Tempo I (NARRATOR) *mp*

You and your Dream - coat - a-head of your time. The

E NARRATOR

mp

In the pri - son cell with Jo - seph were two ve - ry fright-ened men. —

Gm F Eb D7 Gm

mp

BUTLER & BAKER

We don't think that we will ev - er see the light of day a - gain. —

Gm F Eb D Gm

Yo - sef, o - zer li im - ya - chol yesh! cha - lom she - a - ni, lo - me -
 Hey Jo - seph! Help us if you can, We've had dreams that we don't un - der -

Bb F F C G Bb F C F

F Tempo di Go-go No Singing
 NARRATOR + CHORUS MEN *ad lib.*

mf

vin stand. Both men were ser - vants of Pha-raoh the king. — Both in the

D C(add D) G C G C(add D)

mf

dog - house for do - ing their thing. — One was a ba - ker, a cook in his prime,

One was a but - ler, the Jeeves of his time. —

Tempo I

GJ Singing resumes

JOSEPH

mp

1 Tell me of your dreams, my friends, and I will tell you what they show, —
 2 You will soon be free old chap, so do not wor - ry a - ny - more. — The

Though I can - not guar - an - tee to get it right, I'll have a go. —
 king will let you out of here, you'll but - tle as you did be - fore. —

First the but - ler tremb - ling took the floor, Ner - vous - ly he spoke of what he
 Next, the ba - ker rose to tell his dream Hop - ing it would have a sim - i - lar

B \flat F F C G B \flat F C F

SINGING RESUMES BOTH VERSES

H K

v. 1 BUTLER
Tempo di Go-go v. 2 BAKER - SPOKEN

saw. There I was stand - ing in front of a vine. I picked some
 theme. There I was stand - ing with bas - kets of bread. High in the

D C G C G C7

grapes and I crushed them to wine. I gave them to Phar - aoh who drank from my cup.
 sky I saw birds ov - er - head. Who flew to the bas - kets and ate ev - 'ry slice.

G C G C7 G D9

Tempo I

I tried to in - ter - pret but I had to give up.
 Give me the mes - sage but keep it con - cise.

G C7 G D7 G \flat G \flat 7 G \flat 7

JOSEPH

mp

Sad to say your dream is not the kind of dream I'd

Gm F Eb D7

mp

like to get. Phar - aoh has it in for you, your

Gm Gm F

ex - e - cu - tion date is set. Don't re - ly on all I said I

Eb D7 Gm Bb F F C

saw, _____ It's just that I have not been wrong be -

G G Bb F C F

5/15/50
Add
1 mea-
sure
just
drums
in new
tempo

(1st time *f*, 2nd time *pp*, 3rd time *f*)

M Tempo di Go-go NARRATOR + CHORUS MEN *ad lib.*

Go, go, go Jo - seph, you know what they say. Hang on now

Go, go, go Jo - seph, you know what they say. Hang on now

fore. Go, go, go Jo - seph, you know what they say. Hang on now

M Tempo di Go-go the following eight bars sung three times

D C(add D) G C G C

f (2nd time *pp*, 3rd time *f*)

Jo - seph, you'll make it some day. Sha la la Jo - seph, you're do-ing fine.

Jo - seph, you'll make it some day. Sha la la Jo - seph, you're do-ing fine.

Jo - seph, you'll make it some day. Sha la la Jo - seph, you're do-ing fine.

G C G D7 G D7

1st time clapping thing
pp(f)

You and your dream - coat - a - head of your time. Go, go, go
pp(f)

You and your dream - coat - a - head of your time. Go, go, go
pp(f)

You and your dream - coat - a - head of your time. Go, go, go
pp(f)

G D9 G D7 G C

Jo - seph, you know what they say. — Hang on now Jo - seph, you'll make it some day. —

Jo - seph, you know what they say. — Hang on now Jo - seph, you'll make it some day. —

Jo - seph, you know what they say. — Hang on now Jo - seph, you'll make it some day. —

N

— Sha la la Jo - seph, you're do - ing fine, — You and your dream -

— Sha la la Jo - seph, you're do - ing fine, — You and your dream -

— Sha la la Jo - seph, you're do - ing fine, — You and your dream -

G D9 G D7 G D9

— coat - a - head of your time. —

— coat - a - head of your time. —

— coat - a - head of your time. —

G D11 G

DECCA
2012

Machos 2010

ACT TWO 8 PHARAOH STORY

Gently $\text{♩} = 112$

E

mf

F#m(E bass)

E

A D NARRATOR

mf

F#m(E bass)

1 Phar - aoh he was a pow - er - ful man, With the
2 Down at the o - ther end of the scale,

E

an - cient world in the palm of his hand. To all in - tents and
Jo - seph is still do - ing time in jail, For e - ven though he is

E

F#m(E bass)

pur - po - ses he Was E - gypt with a ca - pi - tal E. What -
in with the guards, A life - time in pri - son seems quite on the cards. But if

B

F#m(E bass)

B

B E

(NARRATOR)

ev - er he did he was show - ered with praise, If
 my a - na - ly - sis of the po - si - tion is right, At the

he cracked a joke then you chor-tled for days. No - one had rights or a
 end of the tun-nel there's a glim-mer of light, For all of a sud-den there's been

vote but the king, In fact you might say he was fair - ly right - wing. When
 vi - sions and things Dis - tur - bing the sleep of both pea - sants and kings.

cresc.

C F

Phar - aoh's a - round then you get down on the ground,
 Strange as it seems, there's been a run of cra - zy dreams,

mf

If you e - ver find your - self near Ra - ma -
 And a man who can in - ter - pret could go

F#m(E bass) E B A E

mf

ses, far, Get down on your knees...
 Could be - come a star... CHOIR

A Phar - aoh sto - ry,
 Could be fam - ous,

A B A E E

a Phar - aoh sto - ry,
 could be a big suc - cess, A Phar - aoh sto - ry,
 Could be fam - ous, a Phar - aoh sto - ry,
 could be a big suc - cess.

F#m(E bass) E F#m(E bass)

G NARRATOR

Strange as it seems, there's been a run of cra - zy dreams,

E A E

And a man who can in - ter - pret could go

F#m(E bass) E B A E

far, Could be - come a star. —

CHOIR
Could be fa - mous,

A B A E E

could be a big suc-cess, Could be fa - mous, could be a big suc-cess.

F#m(E bass) E F#m(E bass) B E

START HERE SONG OF THE KING

cello as melody

spoken?

C *lento* *ff* **NO SINGING**

Chained and bound, a - fraid, a - lone, **CHOIR** Jo - seph stood be - fore the

Ah

ff

C *lento* *ff*

Em D Em D

PIANO

JOSEPH *mf*

throne. My ser - vice to Phar - aoh has be - gun, Tell me your prob - lems, migh - ty

Ah

mf

Em Am Em D Em Am Em D

D **SONG OF THE KING**
Tempo 1957 Rock ♩ = 116

PHARAOH *f*

one. I was

f

E E E E

gliss.

E L

wan - der - ing a - long the banks of the riv - er when
stand - ing do - ing no - thing in a field out of town when I saw

E E

sev - en fat cows came out of the Nile, a - ha,
 sev - en beau - ti - ful ears of corn, a - ha,

E E

ha, ha, And They were

f GIRLS
 CHORUS Bap - shu wa du wa bap - bap - shu wa du wa,
 MEN

E E

right be - hind these fine health - y an - i - mals came
 ripe, they were gold - en but you've guessed it, right be - hind them there were

E E

sev - en oth - er cows that were skin - ny and vile, a - ha,
 sev - en oth - er ears that were tat - tered and torn, a - ha,

ha, ha, And then the
 ha, Then the

Bap - shu wa du wa bap - bap - shu wa du wa,

F M

thin cows ate the fat cows, which I thought would do them good, a - ha,
 bad corn ate the good corn, man, they came up from be - hind, yes they

Ah,

F M

A A

ha,
did, But it
But

Bap— shu wa du wa bap— bap— shu wa du wa,

A A

did - n't make them fat - ter like such a mon - ster sup - per
Jo - seph, here's the punch - line, it's real - ly gon - na blow your

E E

should,
mind. The
The

Bap— shu wa du wa bap— bap— shu wa du wa,

E E

G N

thin cows were as thin as they had ev - er, ev - er, ev - er, ev - er
 bad corn was as bad as it had ev - er, ev - er, ev - er, ev - er

Ah,

G N

to CODA ⊕

been. This dream has got me baffled, hey, Jo - seph what does it
 been.

H

mean? Now you know that kings ain't stu - pid, But

Ah

H

13

I don't have a clue, So don't be cruel

ah ah

A B A

D:5/4 al Fine poi CODA

Jo - seph, Help me now I beg of you. And I was

ah.

B B7 B7

\oplus CODA

dream has got me all shook up, treat me nice and tell me what it

E Em7 A

10 PHARAOH'S DREAMS EXPLAINED

JOSEPH (*spoken*) Well!
Briskly ♩ = 126
JOSEPH

oooh!

Se - ven years of bum - per crops are on their way, Years of plen - ty,

mf *simile*

Chords: Bb, G#m, B, B

Ahhh!

end - less wheat and tons of hay. Your farms will boom, there won't be room To

Chords: G#m, B, E, B, C#m, E7

store the sur - plus food you grow. Af - ter that the

mf CHOIR
Ba ba ba ba

Chords: A, E, F#m7, B7, A, B

fu - ture does - n't look so bright, E - gypt's luck will change complete - ly ov - er - night And

ba ba ba ba ba ba ba ba,

G#m B B C#m B

fa - mine's hand_ will stalk the land_ With food an all - time

oo - ee - oo, oo - ee - oo - oo, Ba ba

E B C#m E7 A E

~~low_ No - ble king, there is no doubt What your dream is all a -~~

~~ba,~~

~~F#m7 B7 E A B E A~~

bout. All these things you saw in your py - ja - mas Are a

All these things you saw in your py - ja - mas Are a

B E A B

3

long - range fore - cast for your far - mers, And I'm sure it's crossed your

long - range fore - cast for your far - mers. Ah

E A B C E A

mind What it is you have to find. Find a man to lead you through the

ah ah

B E A B E A

fa - mine With a flair for e - co - no - mic plann - ing. But — who this man would

ah,

D *p*

B **E** **A** **B** **D** **E** **A** *p*

be I just don't know, who this man would

p who this man would be I just don't know,

HIGH VOICES *p cresc. poco a poco*

CHORUS who this man would be I just don't, who this man would

LOW VOICES *p cresc. poco a poco*

D(E bass) **A** **E** **A** **D(E bass)** **A** **E** **A** *cresc. poco a poco*

be I just don't know,
mf cresc. poco a poco
 who this man would be I just don't
 be I just don't, who this man would be I just don't,

E7 A E A E7 A

ff
 who this man would be I just don't know.
ff
 know, I just don't know.
ff
 who this man would be I just don't know.
ff

E A D(E bass) A E

12 THOSE CANAAN DAYS*

Gently ♩ = 120 *rall.* REUBEN *mp* **A** *più mosso (rubato)*

1 Do you re - mem - ber the good years in
 mem - ber those won - der - ful

Ca - naan?
 par - ties? The sum - mers were end - less - ly gold. The
 The splen - dour of Ca - naan's cui - sine. Our ex -

fields were a patch - work of clo - ver, The win - ters were ne - ver too
 tra - va - gant, e - le - gant soi - rées, The gay - est the Bi - ble has

mf *dim.* *mp*

Chords: Db7, Bbm7, Gm7, C7, Fm, Fm7, Fm7, Fm6, Fm, Fm7, Bbm6, C7, Gm, Gm7, Gm7, Gm6, C7, C7(b13)

*It is desirable that, in addition to the orchestra, this number should be accompanied (possibly by one of the Brothers) on the accordion.

More Bros **B**

cold. We strolled down the bou-le-ward to - ge - ther,
 seen. It's fun - ny but since we lost Jo - seph,
 Fm C Fm Fm7 Fm7

And ev' - ry - thing round us was fine.
 We've gone to the o - ther ex - treme.
 Fm6 F7 F7(b9) Bbm Bbm

Now the fields are dead and bare, No joie - de - viv - re a - ny - where, Et
 No - one comes to din - ner now, We'd on - ly eat them a - ny - how, I
 Bbm Fm
 colla voce

a tempo ♩ = 90
 + BROTHERS
 mf

D
 main - te - nant we drink a bit - ter wine. } Those Ca - naan days we used to
 ev - en find I'm mis - sing Jo - seph's dreams. }

C7 C7(b13) Fm Fm
 mf

know, Where have they gone? Where did they go? Eh

C Fm(Ebbass) Bb

bien, raise your be - rets to those Ca-naan days. 2 Do you re -

Bbm Fm C7 C7(b13) Fm

rall. REUBEN *mp*

days. It's fun - ny but since we lost Jo - seph, We've gone to the

Fm Fm Fm7 Fm7 Fm6 F

REUBEN *mp* **E** *più mosso (rubato)*

o - ther ex - treme. Per - haps we all mis-judged the lad, Per -

F7(b9) Bbm Bbm Bbm

colla voce

haps he was - n't quite that bad, And how we miss his en - ter - tain - ing

Fm C7

stop playing
Recorded
music
for
dance

mf dreams. Those Ca-naan days we used to know, Where have they

Fm *Fm* *C*

gone? Where did they go? Eh bien, raise your be -

Fm(E♭ bass) *B♭* *B♭m*

Major Fermata!

- rets to those Ca - naan days.

Fm *C7* *C7(b13)* *Fm*

Fm *C* *Fm(E♭ bass)* *B♭*

B♭m *Fm* *C7* *C7(b13)* *Fm*

Joseph and the amazing technicolor dreamcoat

P ing.
réd
sic
ice

START BROTHERS CAME TO EGYPT
Acc. Only No Singing

BROTHERS

Jo. So they all lay be - fore Jo - seph's feet, Migh - ty

NARRATOR & CHOIR

prince give us some - thing to eat. Jo - seph found it a strain not to

JOSEPH

laugh be - cause Not a bro - ther a - mong them knew who he was. I shall

now take them all for a ride, Af - ter all they have tried frat - ri -

P relaxed *♩* = 66 Singing resumes

cide. I dreamed that in the fields one day, at corn - col - lect - ing

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols Eb, Ab, Eb, and Bb are placed above the piano part.

time, Your e - lev - en sheaves of corn all turned and bowed to

The second system continues the vocal line and piano accompaniment. The piano part includes chord symbols Eb, Ab, Eb, and Bb.

Q mine, I dreamed I saw e - lev - en stars, the sun and moon and

mf CHOIR

La la la la la la la la la la la la, La la la la la la

The third system introduces a choir part in the piano accompaniment, marked *mf*. The vocal line continues with the lyrics. The piano accompaniment includes chord symbols Eb, Ab, Eb, and Bb.

sky, Bow - ing down be - fore my star, it made me won - der

la la la la la la, La la la la la la la la la la la la, La la la la la la

The fourth system concludes the vocal line and piano accompaniment. The piano part includes chord symbols Eb, Ab, Eb, and Bb. The system ends with a double bar line and a key signature change to three flats (Bb, Eb, and Ab) and a time signature change to 3/4.

[R] faster $J = 120$ *mf*

why. How do I know where you come from?

la.

[R] faster $J = 120$
ff pesante *mf*
 Ebm Ebm Ebm Cb

You could be spies. Tell - ing me that you are hun - gry -

Abm Ebm Ebm Cb

CUT TO

[U] **[S]**

that could be lies. How do I know

Abm Ebm Cb Db7

~~who you are? Why do you think I should help you?~~

~~Gb Fb Ebm Cb~~

Would you help me? Why on earth should I be - lieve you? I've

Abm D♭11 G♭ D♭7 Ebm C♭

no gua - ran - tee.

T *p* BROTHERS

Gro - vel, gro - vel, cringe, bow, stoop,

Abm Ebm C♭ D♭

fall. Wor - ship, wor - ship, beg, kneel, sponge,

Ebm Ebm C♭ D♭

crawl. We are just e - le - ven bro - thers,

Ebm Ebm Ebm C♭

mf *ff* *mf*

good men and true. Though we know we count for no - thing, when

Abm Ebm Ebm Cb

up next to you. Ho - ne - sty's our mid - dle

Abm Ebm Cb Db7 Gb7

rit. skip to [Z]

name. Life is slow - ly eb - bing from us, Hope's al - most

Fb Ebm Cb Abm Db11

gone. It's get - ting ve - ry hard to see us from side - ways

Cb Db7 Ebm Cb Abm

W *p* on. Gro - vel, gro - vel, cringe, bow, stoop, fall. Wor - ship,

Ebm Cb Db Ebm Ebm

p

quite jus - ti - fied. I shall give you what you came for and

cringe, bow, stoop, fall Wor - ship, wor - ship,

Abm Db11 Gb Db7 Ebm Cb

lots more be - side.

beg, kneel, sponge, Thank you, thank you, cringe, bow, stoop, fall.

Abm Ebm Cb Db Ebm

p

(BROTHERS)

Wor - ship, wor ship, beg, kneel, sponge, crawl. Jo-seph

Ebm Cb Db Eb Ebm

Tempo I ♩ = 132 NARRATOR *mf*

hand - ed them sack - loads of food And they grov - elled with base gra - ti -

Cb Db7 Db7

+ CHOIR **A**

tude, Then un - seen Jo - seph nipped out a - round the back And

Chords: Gb, Gb7, Cb, Ebm

plant - ed a cup in young Ben - ja - min's sack. When the bro - thers were read - y to

Chords: Ab, Ab7, Db, Ab, Db, Db7, Gb

cresc.

go, Jo - seph turned to them all with a ter - ri - ble stare and said

Chords: Cb, Db, Cb, A, Abm6

cresc.

B

f

No! No! No! No! No!

Chords: G, Cb, F#m, E9, Gb

f

14 WHO'S THE THIEF?

NO SINGING

Agitato $\text{♩} = 138$

C JOSEPH *mf*

Stop, you rob - bers, your
CHOIR

Stop!

C

~~lit - tle num - ber's up. One of you has sto - len my prec - ious gold - en cup.~~

NARRATOR

Jo - seph star - ted sear - ching through his bro - thers' sacks, Ev' - ry - one was ner - vous,

SINGING RESUMES

D

no - one could re - lax. Is it

Who's the thief? Who's the thief? Who's the thief? Who's the thief?

D

cresc. poco a poco

Reu-ben? Is it Sim-e-on? Is it Naph-ta - li? Is it Dan? Is it

+ BROTHERS

cresc. poco a poco

No! No! No! No!

cresc. poco a poco

Ash-er? Is it Is-sa-char? Is it Le-vi? Who's the man? Is it

No! No! No! No!

E (NARRATOR)

Ze - bu - lun? Is it Gad? Is it Ju - dah? Is it

(BROTHERS & CHOIR)

No! No! No!

E

him? *ff* Could it be, could it be, could it be, could it be, could it

ff

be, could it be, Could it pos - si - bly be Beh - ja - min?

ff CHOIR Yes! Yes! Yes!

Wait for then continue

F relaxed $\text{♩} = 66$

mf JOSEPH

Ben - ja - min, you nas - ty youth, your crime has shocked me to the core.

Fm Eb Db C Fm

Ne - ver in my whole ca - reer have I en - count - ered this be - fore.

Fm Eb Db C Fm

G

Guards! Seize him! Lock him in a cell! Throw the keys in -

Ab Eb Bb Eb F Ab Eb

H *lento*

to the Nile as well!

mf

CHOIR Each of the bro - thers fell to his

mf

Bb Eb **H** *lento* C C11 F *pp*

15 BENJAMIN CALYPSO

Brightly $\text{♩} = 144$ BROTHERS *mf*

Oh no, — not he, —

How you can ac-cuse him is a my-ste - ry. Save him, — take me, —

Ben-ja-min is straight-er dan de tall palm tree. —

ONE BROTHER

1. I hear de steel drums sing dere song, — Dey're sing-in' man you know you
 2. Sure as de tide wash de gol-den sand, — Ben-ja-min is an

The musical score is written in 4/4 time with a tempo of 144. It consists of four systems. The first system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system introduces a new section titled 'ONE BROTHER' with two verses of lyrics. The piano accompaniment continues with the same eighth-note pattern.

you got it wrong... I hear de voice of de yel-low bird, —
 in - no - cent man. — Sure as ba - na - nas need de sun, —

F Dm Bb

ALL BROTHERS

Sing-in' in de tree, dis is quite ab - surd. — Oh yes, — it's true, —
 We are de crim-in - al guil - ty ones. — Oh no, — not he, —

C7 F Bb

Ben - ja - min is straighter dan de big bam - boo. — No ifs, —
 How you can ac - cuse him is a my - ste - ry. — Save him, —

F C7 F

no butts, — Ben - ja - min is hon - est as co - co - nuts. —
 take me, — Ben - ja - min is straight - er dan de tall palm tree. —

Bb F C7 F

3 TIMES

the following eight bars sung three times

La la la la la la la la,

Bb F

La la la la la la, La la la la

C7 F Bb

la la la, La la la la la.

F C7 F

1, 2

16 JOSEPH ALL THE TIME

J 3
J. = 66

mf NARRATOR

la la. And Jo - seph knew by this his bro - thers now were hon - est

F Bb F C C7

mf sempre

men, The time had come at last to re - u - nite them all a - gain.

K

JOSEPH

Can't you re - cog - nize my face? Is it hard to see That

CHOIR

La la la la la la la la la la la la, La la la la la la la la la la la,

K

Jo - seph who you thought was dead— your bro - - ther— is me?

La la la la la la la la la la la la la la la la.

L *ff* NARRATOR

Jo - seph, Jo - seph, is it real - ly true? _____
 Jo - seph, Jo - seph, is it real - ly you? _____

ff
 BROTHERS Jo - seph, Jo - seph, is it real - ly true? _____
 Jo - seph, Jo - seph, is it real - ly you? _____

ff
L Bb F Bb F

rall.
 Jo - - - seph, _____ Jo - - - seph.
 CHOIR
 Jo - - - seph, _____ Jo - - - seph.
 Jo - - - seph, _____ Jo - - - seph.

rall.
 Bb F Bb F
p *p* *attacca*

17 JACOB IN EGYPT

M Allegro $\text{♩} = 120$

START HERE

maestoso

NARRATOR

O

So Ja - cob came to E - gypt, No long - er feel - ing -

CHOIR & FEMALE CHORUS

So Ja - cob came to E - gypt, No long - er feel - ing -

So Ja - cob came to E - gypt, No long - er feel - ing -

MALE CHORUS

maestoso

O

old, And Jo-seph came to meet him in his cha-ri - ot of gold, of

old, And Jo-seph came to meet him in his cha-ri - ot of gold, of

old, And Jo-seph came to meet him in his cha-ri - ot of gold, of

G C F C11 F C F C11 F

P gold, of gold, of gold, of gold, of gold.

Q Moderato $\text{♩} = 120$

gold, of gold, of gold.

gold, of gold, of gold.

P C F C11 F C F C11 F **Q** Moderato $\text{♩} = 120$

mp

14. ANY DREAM WILL DO

Moving along

B \flat F B \flat

The piano introduction consists of two systems of staves. The first system shows the right and left hands playing chords in the key of B-flat major. The second system shows the right hand playing a melodic line with eighth notes and the left hand playing a bass line with quarter notes.

Moving along $\text{♩} = 120$

mp

The piano accompaniment for the first system of the vocal line, marked *mp*. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Joseph: *mp* F B \flat F B \flat

I closed my eyes,
o - tsem ey - nay, drew back the cur - tain,
so - ger kol pe - tach

The first system of the vocal line, marked *mp*. It includes the vocal melody and the piano accompaniment. The lyrics are in English and Hebrew.

E \flat B \flat F B \flat

To see for cer - tain
lic - ot l³ - ve - tach what I thought I knew.
la - ma u² l¹ - an

The second system of the vocal line. It includes the vocal melody and the piano accompaniment. The lyrics are in English and Hebrew.

F B \flat F B \flat

Far - far a - way,
mi - mer - cha - kim some - one was weep - ing,
kol be - chi bo - ke a

The third system of the vocal line. It includes the vocal melody and the piano accompaniment. The lyrics are in English and Hebrew.

E \flat B \flat F B \flat

But the world was sleep - ing, An - y dream will do.
 a - cheno - lam sho - ke - la cha - lam mu - chan

Core
Cast

F *mf* B \flat F B \flat

I wore my coat with gol - den lin - ing,
 ku - to - net li tza - im lah e - let

I wore my coat, ah, -
 ku - to - net li

E \flat B \flat F B \flat

Bright col - ours shin - ing, Won - der - ful and new.
 tza - im ka - e - leh lo nir - u ad kan

ah, -

F Bb F Bb

And in the east the dawn was break - ing,
 u - b' - miz - rach O - lah ha - she - mesh

And in the east, ah, -
 u - b' - miz - rach

Eb Bb Bb

The world was wak - ing, An - y dream will do.
 O - lam shel e - mesh la - cha - lom mu - chan

ah, - - An - y dream will do.
 la - cha - lom mu chan

Ab (Bb root) Core Cast: Eb

Edah: A crash of drums, a flash of light, My
 ha - la - mot tu - pim pra - tim shel or ha - ku -

Ah, - -

C C Bb (F root)

gol - den cloak flew out of sight, The col - ours fa - ded in - to dark - ness
 to - net a - fah el ha - sha - chor tzva - ei - ha ne' - el - mu ba - cho - shech

ah, _____ The col - ours fa - ded in - to dark - ness
 tzva - ei - ha ne' - el - mu ba - cho - shech

F Eb F

rall. a tempo

I was left a - lone. May I re -
 va' - a - ni P - vad *f* truu li la - cha -

I was left a - lone. ah, _____
 va' - a - ni P - vad *rall.* a tempo

mp cresc. *f*

Bb F Bb Eb

- turn to the be - gin - ning, The light is
 zor pit - chu ha de - let cha - lon u' - p -

May I re - turn, ah, _____
 truu li la - cha - zor

B \flat F B \flat F

dim - ming And the dream is too. The world and
 che - let kvar chat-fu miz-man O - lam She-

ah, —

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat major). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The first vocal line has lyrics 'dim - ming And the dream is too. The world and' with notes above. The second vocal line has lyrics 'che - let kvar chat-fu miz-man O - lam She-' with notes below. A fermata is placed over the word 'ah,' in the second vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B \flat F B \flat

I we are still wait - ing, Still hes - i -
 li O - lam ya - gei - a mit - ga - a -

The world and I ah, —
 O - lam She - li

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The first vocal line has lyrics 'I we are still wait - ing, Still hes - i -' with notes above. The second vocal line has lyrics 'li O - lam ya - gei - a mit - ga - a -' with notes below. A fermata is placed over the word 'ah,' in the second vocal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

B \flat F B \flat B \flat 7

-tat - ing, An - y dream will do.
 ge - a la - cha - lom mu - chan

ah, — An - y dream will do.
 la - Cha - lom mu - chan

The third system of the musical score concludes with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The first vocal line has lyrics '-tat - ing, An - y dream will do.' with notes above. The second vocal line has lyrics 'ge - a la - cha - lom mu - chan' with notes below. A fermata is placed over the word 'ah,' in the second vocal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, ending with a B-flat dominant seventh chord.

Edah: *ff* Give me my col - oured coat, my a - maz - ing col - oured
Girls' Choir: ku - te - na - ti, ku - to - net ha pa -
 ah, ah,

Edah: *sim* coat, Give me my col - oured coat, My a - maz - ing
Girls' Choir: ah, ku - te - na - ti, ku - to - net
 My a - maz - ing
 ku - to - net
allarg.

Edah: *ff* col - oured coat.
Girls' Choir: ha - pa - coat.
 ha - pa - *sim* coat.
 ha - pa - *sim*

Edah: *ff* col - oured coat.
Girls' Choir: ha - pa - coat.
 ha - pa - *sim* coat.
 ha - pa - *sim*