

# The Alto's Lament

Lyrics by Marcy Heisler

Music by Zina Goldrich

Recitative  $\text{♩} = \text{mf}$

1 I've had much good luck as a per - for-mer. 2 3 4 I've been cast in al-most ev - ry

5 show. 6 From "Ca-rou-sel" to "Hair", 7 on Broad-way I was there, 8 but you'd ne-ver ne-ver

9 know. 10 Per - haps you picked me out last year in "Phan-tom" 11

OR

12 un - der - neath my dirt in "Mis - er - a - ble". But if you tried to pick me out from all the

*mf*

15 voi - ces in the crowd. I'm cer - tain that you must have had a pro - ble... My

16 17

18 Slightly faster

19 20

plight is quite fa - mi - liar to those who've tread the boards at the Ne - der - land - er, Schu - bert and Ri -

21 al - to. Al - though I've got a great high "C", the re -

22

23 ac - tion seems to be, "Wow. That's great dear, but we need you sing - ing al - to." Please

23 24 25

*Andante* ♩ = 72

26 Give me a chance to sing me - lo - dy.

27

*accelerando*

26 27

♩ = 144

28 Give me a crack at the tune. I'm filled with cha - grin ev - 'ry

29 30

28 29 30

31 time I be - gin "By the light of the sil - ver - y mo - bn." Just

32 33

31 32 33

34 one lit - tle shot at the me - lo - dy. 35 Give me a mo - ment to 36

37 shine. I'm sick of "Can't help 38 39

40 lov - in' that man of mine." Just look at "Ok - la - ho - ma" for ex - 41 42

43 am - ple. That rous - ing ti - tled num - ber of the show. While 44 45

46 47 48

ev - ry one is sing - ing Ok - la - ho - ma, I get "sky - y - y - y - y - y - y -

49 50 51

y. Yo - ho!" (spoken:)And now, a medley of some of my finer roles... *The*

The Sound of Music  $\text{♩} = 144$

52 53 54 55

hills are a - live with the Sound of Mu - sic.

Three Little Maids  $\text{♩} = 116$

56 57

Three lit - tle maids from school are we, Part as

58 school girl well can be, Filled to the brim with girl-ish glee - ee, 59 Three 60 lit - tle maids fronschool.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

Memory  $\text{♩} = 40$

61 *Bigger* *f* 62 63 *Touch me,*

Musical notation for the second system. The piano part features a more active accompaniment with chords and moving lines in both hands. The vocal line has a rest at measure 61.

64 *it's so ea - sy to leave me!* 65 66

Musical notation for the third system. The piano part continues with a consistent accompaniment. The vocal line has a rest at measure 66.

$\text{♩} = 60$  I Feel Pretty

67 68 69 70 *What mir - ror,*

Musical notation for the fourth system. The piano part features a more active accompaniment with chords and moving lines in both hands. The vocal line has a rest at measure 67.

71 72 73

where?

74 75 76 77

Which? What? Where? Who? Who? Who?

*mf*

78 79 80 81

Who? Such a pret - ty me!

*f*

82 83 84

Such a pret - ty

# Pullback

85 me! 86 Please 87 Pull a few strings for the

ritard *ff*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'me!' at measure 85, followed by a half note 'Please' at measure 86, and then a half note 'Pull' at measure 87. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. A 'ritard' (ritardando) marking is placed over measures 85 and 86, and a fortissimo '*ff*' marking is placed over measure 87.

88 me - lo - dy! 89 Don't care if the so - lo is 90 teen - y. It

88 89 90  
*p* *p* *p*  
accel. poco a poco

Detailed description: This system contains measures 88 to 90. The vocal line continues with 'me - lo - dy!' at measure 88, 'Don't care if the so - lo is' at measure 89, and 'teen - y. It' at measure 90. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand. Dynamics include piano '*p*' and 'accel.' (accelerando) and 'poco a poco' markings.

91 would be nir - va - na, 92 from hea - ven such man - na, 93 to sing some - thing oth - er than

91 *p* = 144 92 93  
*p* a tempo

Detailed description: This system contains measures 91 to 93. The vocal line continues with 'would be nir - va - na,' at measure 91, 'from hea - ven such man - na,' at measure 92, and 'to sing some - thing oth - er than' at measure 93. The piano accompaniment features a steady eighth-note pattern. A tempo marking '*p* = 144' is placed above measure 91, and 'a tempo' is placed below measure 91.

94 "Swee - ney!" 95 I'm down on my knees for a

94 95 96  
*mf* gliss. *f*

*red.* \*

Detailed description: This system contains measures 94 to 96. The vocal line has a long note 'Swee - ney!' at measure 94, followed by 'I'm down on my knees for a' at measure 95. The piano accompaniment features a rapid sixteenth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include mezzo-forte '*mf*', 'gliss.' (glissando), and forte '*f*'. A 'red.' (redaction) and an asterisk '\*' are placed below the piano part at the end of the system.



97 me - lo - dy. 98 I'm beg - ging with all of my might! 99 Just

100 half a bar, 101 and let this cho - rus 102

*mp*

103 girl be a star! 104 To - 105

*f* *ff* *f* poco ritard

106 night. 107 108 109

*ff* a tempo