

# MEADOWLARK

From the musical "THE BAKER'S WIFE"

Music and Lyrics by  
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Light, childlike - grow more "adult" throughout

Emaj9 A(9)/E

When

Emaj9 A(9)/E

I was a girl, I had a fa - v'rite sto - ry of the

Emaj9 A/D

mea - dow - lark who lived where the riv - ers wind. Her

*sfp* *p*

B/D# D#m7 C#m7

voice could match the an - gels' in its glo - ry, but she was

D(9) F#m7/B

blind, the lark was blind. An

Emaj9 A(9)/E

old king came and took her to his pal - ace where the

Emaj9 A/D

walls were bur - nished bronze and gold - en braid. And he

B/D# Bmaj7/D# C#m

fed her fruit and nuts from an i - v'ry chal - ice and he



G Bsus7

prayed: 1. "Sing for

*accelerando poco a poco*

*gliss.*



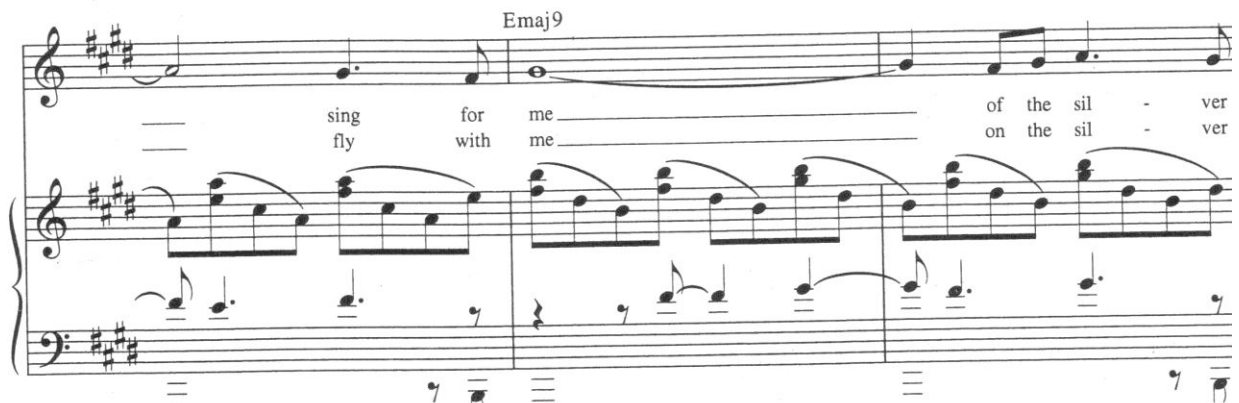
Emaj9 F#m7/E

me, my mea - dow - lark,  
(2.) me, my mea - dow - lark,



Emaj9

sing for me of the sil - ver  
fly with me on the sil - ver



F#m7/E Emaj9

morn - ing. \_\_\_\_\_ Set me free, \_\_\_\_\_  
 morn - ing. \_\_\_\_\_ Past the sea \_\_\_\_\_

F#m7/E

\_\_\_\_\_ where my mea - dow - lark, \_\_\_\_\_ and I'll  
 \_\_\_\_\_ the dol - phins bark, \_\_\_\_\_ we wi

C#m F#m/A B Bsus B C#m F#m/A

buy you a price - less jew - el, \_\_\_\_\_ and cloth of bro - cade and  
 dance on the cor - al beach - es, \_\_\_\_\_ make a feast of the plums and

B Bsus B F#m G#m Bm7

crew - el, \_\_\_\_\_ and I'll love you for life if you will \_\_\_\_\_  
 peach - es, \_\_\_\_\_ just as far as your vi - sion reach - es \_\_\_\_\_

To Coda

Emaj9

sing \_\_\_\_\_ for \_\_\_\_\_ me."  
fly \_\_\_\_\_ with \_\_\_\_\_ me."

Amaj7/E

Emaj9

Then one day as the lark

Amaj7/E

sang by the wa - ter, the

Emaj9

A/D

god of the sun heard her in his flight

B/D# Bmaj7/D#

and her sing - ing moved him so he came and

C#m7 A(9)/C# C#m7 D(9)

brought her the gift of sight

F#m7/B

He gave her sight and she

Emaj9 Amaj7/E

o - pened her eyes to the shim - mer and the splen - dor

Emaj9

of this beau - ti - ful young god, so proud and

A(9)/D B/D#

strong. And he called to the lark in a

Bmaj7/D# C#m7 A(9)/C# C#m

voice both rough and ten - der. "Come a -

G(9) F#m7/B D.S. al Coda

long. 2. Fly with

gliss.

8<sup>ub</sup>



Coda

G#7sus G#7 C#m

But the mea-dow - lark — said

8vb

D(9) C#m D(9)

no, for the old king loved her so,

Bm G Em7 A D/A

she could-n't bear — to wound — his — pride. —

A C#m D(9)

So the sun - god flew a - way, and when the



C#m D(9) A#m

king came down that day, he found his

sub. p

G#m(9)

mea - dow - lark had died.

A#m F#m6/B

Ev - 'ry time I heard that part, I cried.

cresc.

*sfp* *Col 8<sup>vb</sup>* *loco*

1. And

(cresc.)

8<sup>vb</sup>

Emaj9 Amaj7/E

now I stand here star-ry eyed and stor - my  
 (2.) what can I do if fi - n'ly for the first time

Emaj9

oh, the just one when I thought my heart was fi - n'ly  
 the one I'm burn - ing for re - turns the

A/D B/D#

numb, a beau - ti - ful young  
 glow? If love has come at

Bmaj7/D# C#m7 A(9)/C# C#m7

man ap - pears be - fore me, sing - ing:  
 last, it's picked the worst time, still I

1. D(9) F#m7/B

"Come, oh, won't you come?"

2. G(9)

2. And know

B7sus Emaj9

I've got to go! Fly a - way,

mea - dow - lark, fly a -

gliss.

3

Emaj9 F#m7/E

way in the sil - ver morn - ing.

Emaj9

If I stay. I'll grow to

F#m7/E C#m F#m/A

curse the dark. So it's off where the days won't

B C#m F#m/A B

bind me, I know I leave wounds be - hind me but I

F#m G#m Bm9 Emaj9

won't let to - mor - row find me back this

D(9)/E E/D A/C# E/B

way be - fore my

rall.

Col 8<sup>ub</sup>

A G#m Bm7(4)

past once a - gain can blind me.

Broadly

(8<sup>ub</sup>)-1

A/B Andantino N.C.

Fly a - way.

rall. a tempo rall.

Col 8<sup>ub</sup>

And we won't wait to say good - bye, my

*rall.* *a tempo*

beau - ti - ful young man

*rall.* *accelerando poco a poco*

G(9) B9sus

and I.

*rall.* *gliss.* *poco a poco accel.*

Amaj7/E

accelerando

This system contains the first system of music. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#). The tempo marking 'accelerando' is written below the bass staff. The system concludes with a fermata over a whole note chord.

This system contains the second system of music. It continues the melodic and bass lines from the first system. The bass staff includes a fermata over a whole note chord at the end of the system.

rall.

This system contains the third system of music. The tempo marking 'rall.' is written below the bass staff. The system concludes with a fermata over a whole note chord. The time signature changes to 4/4 at the end of the system.

E(9)

This system contains the fourth system of music. The key signature changes to two sharps (F#, C#). The time signature is 4/4. The system concludes with a fermata over a whole note chord.