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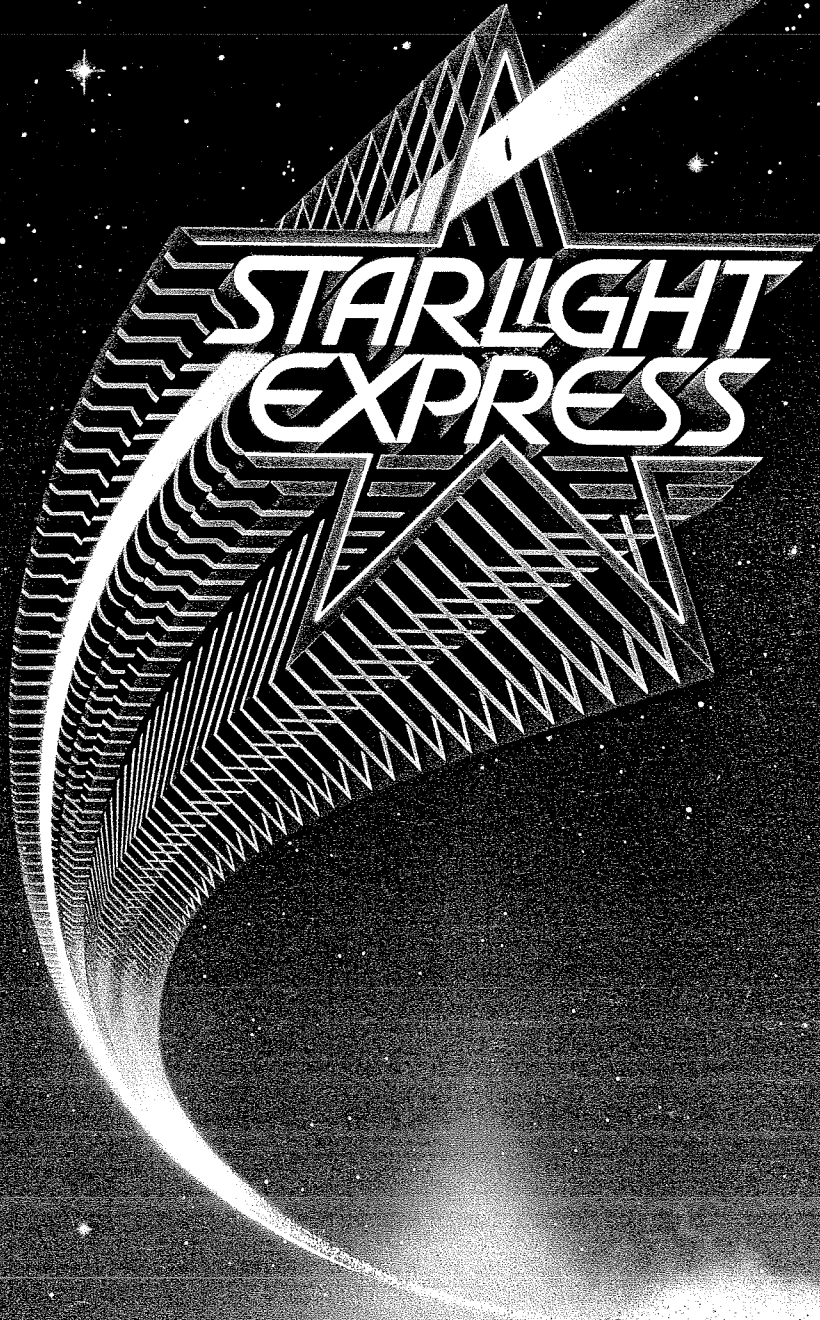
Medley from

SATB US \$2.50

STARLIGHT EXPRESS

music by ANDREW LLOYD WEBBER lyrics by RICHARD STILGOE

Arranged by ED LOJESKI



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HAL LEONARD PUBLISHING CORPORATION

8112 West Bluemound Road, Milwaukee WI 53213
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Medley from
STARLIGHT EXPRESS

STARLIGHT EXPRESS • ENGINE OF LOVE • ONLY YOU • LIGHT AT THE END OF THE TUNNEL

For SATB* Voices and Piano with Optional Instrumental Accompaniment

Performance Notes:

The arrangements here are not difficult but the director is urged to carefully observe all tempo markings in order to achieve a smooth transition between songs. There are many opportunities for solos and small groups. Have fun!

E.L.

Performance Time: Approx. 8:00

Arranged by
ED LOJESKI

Words by RICHARD STILGOE
Music by ANDREW LLOYD WEBBER

Moderately Fast (♩ = 144)

Soprano
Alto

Tenor
Bass

Piano

f
(Play in absence of synthesizer)

ff

Announcer: "All trains hear this,..."

all trains hear this."

*Available for SATB and SAB
Instrumental Pak and ShowTrax
Cassette available separately.

The music on the cassette may not be duplicated or publicly performed save as the sole accompaniment to Choral Performances and the composition may not be performed dramatically or in a dramatic context without prior license from THE REALLY USEFUL GROUP plc which may be given or withheld at their discretion.

"Tonight is race night,..."

8va - - - - -

tonight is race night."

rit.

rit.

dim. e rit.

18 Slowly (♩ = 72)

molto rall.

molto rall.

18

molto rall.

f

22 STARLIGHT EXPRESS

rit. *f* *unis.*

Star - light Ex - press, — Star - light Ex - press, — are you

rit. *f* *unis.*

Fm7 22 Bb Cm/Bb F/Bb Bb

real? Yes, or no? — Star - light Ex - press, —

Eb/Bb Bbmaj7 Gm7 Cm/Bb

unis.

an-swer me "yes." I don't want you — to go. —

unis.

Bb/F Eb/F Bb F/G G

f *unis.*
 Star - light Ex - press, — Star - light Ex - press, — are you real? Yes, or

f
 C Dm/C G/C C F/C

unis.
 no? — Star - light Ex - press, — please an - swer me "yes." — I

Cmaj7 Am7 Dm/C C/G

37 Bright Rock (♩ = 120-126)

rall.
 don't want you to go. —

rall. *f*
 F/G Fadd9

f

No-bod - y can do it like a steam train. —

f

Basses only S - s - s

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a forte (*f*) dynamic and contains the lyrics "No-bod - y can do it like a steam train. —". The middle staff is a bass line in bass clef, also starting with a forte (*f*) dynamic and containing the lyrics "Basses only S - s - s". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of chords in the right hand and a simple bass line in the left hand.

No-bod - y can do it like a steam train. —

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "No-bod - y can do it like a steam train. —". The middle staff is a bass line in bass clef, also containing the lyrics "No-bod - y can do it like a steam train. —". The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic pattern of chords in the right hand and a simple bass line in the left hand.

Woo, — woo, —

Woo, — woo, —

S - s - s steam.

G7

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Woo, — woo, —" and "Woo, — woo, —". The middle staff is a bass line in bass clef, containing the lyrics "S - s - s steam." and "S - s - s steam.". The bottom staff is a piano accompaniment in grand staff, featuring a rhythmic pattern of chords in the right hand and a simple bass line in the left hand. A "G7" chord symbol is placed above the first measure of the piano accompaniment.

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steam pow - er.

S - s - s steam. *Solo* Work in the yard burn - in' all of my day - light,

mf

G7 49 G7

mf unis.

Watch - in' the clock

work - in' till it's time to play, — Watch - in' the clock till my

run - a - way.

time is my own — now. Watch me I'm a run - a - way.

cresc.

57

f En-gine of love _____ take me with you, ba - by. —

f unis.

57

G Em

f

I'll take you a - long _____ right a - long the

Em Am7

line, _____ 'cause you're my en - gine of love _____

unis.

unis.

C/D D Em D/F# G

and I'll thrill you with e - mo - tion — If

G Em

you'll fol - low me — your love can be mine.

Am7 C/D

Woo, — woo,

S - s - s steam,

D Em D/F# Fadd9

Oo, Oo, Oo. Steam, steam pow-er.

S - s - s steam.

Fadd9

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a bass line with lyrics, and a piano accompaniment. The piano part includes a 'Fadd9' chord and a melodic line with an accent (^) on the final note of the second measure.

unis.
Oo Oo, Oo. No-bod - y can do it like a steam train. —

S - s - s steam train. —

Detailed description: This system contains measures 4-6. It features a vocal line with lyrics, a bass line with lyrics, and a piano accompaniment. The vocal line is marked 'unis.' and includes an accent (^) on the final note of the second measure. The piano part includes an accent (^) on the final note of the second measure.

No-bod - y can do it like a steam train. — No-bod - y can do it like a

rall. *molto rall.*

rall. *molto rall.*

S - s - s steam train. — S - s - s

rall. *molto rall.*

Detailed description: This system contains measures 7-9. It features a vocal line with lyrics, a bass line with lyrics, and a piano accompaniment. The vocal line is marked with 'rall.' and 'molto rall.' and includes an accent (^) on the final note of the second measure. The piano part includes 'rall.' and 'molto rall.' markings and an accent (^) on the final note of the second measure.

85 Slowly (♩ = 69)

steam train.

steam train.

mf

ONLY YOU

Solo Look at me a wom - an _____ calm and in con-trol,

mf

no sil - ly girl whose head's al-ways turn - ing. *end solo*

8va -----

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mf

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

a brand new flame in me is burn - ing.

f div.

95

The second system continues the vocal line with the lyrics "On - ly you _____". The piano accompaniment includes a dynamic marking of *f* and a *div.* (divisi) instruction. The vocal line has a melisma over the word "you".

On - ly you _____

mf

Oo _____

C

F

F/G

95

C

Em

The third system shows the piano accompaniment for the second system. It features a variety of chords (C, F, F/G, C, Em) and a dynamic marking of *f*. The piano part includes a melisma over the word "you".

unis.

unis.

have the pow - er _____ to move me _____ and to - geth - er we'd make the

The fourth system continues the vocal line with the lyrics "have the pow - er _____ to move me _____ and to - geth - er we'd make the". The piano accompaniment features a melisma over the word "you" and a dynamic marking of *f*.

Oo _____

F

G

C

Em

F

G7

The fifth system shows the piano accompaniment for the fourth system. It features a variety of chords (F, G, C, Em, F, G7) and a dynamic marking of *f*. The piano part includes a melisma over the word "you".

unis.
 whole world move in sym-pa-thy — but I could-n't see be - fore —
 Oh — Ah —
 Em Am Dm7 G11 G C Em

div. *unis.*
 that on - ly you — have the pow - er — to
 I am the star - light —
 F F/G C Em F G

unis.
 move me, take me, hold me, mould me, change me and im - prove me —
 I can a - chieve an - y - thing —
 C Em F G7 Em Am

it's not fun-ny an-y - more. *ff* On - ly

ff On - ly

Dm7 G11 G6 C C7

cresc.

111

unis. you can make my bur - den light, on - ly you can make a wrong - seem right. - On - ly

you, on - ly you, on - ly

ff

111 F C/E

unis. you can make the shad - ows bright and make the dark - ness gleam - ing white.

you, and make the dark - ness gleam - ing white.

Dm7 F/G C C7/E

you, you and me, on-ly you have the pow-er ev - 'ry

you, you and me, on-ly you have the pow-er

F C/E Dm7 F F#dim

day, ev - 'ry hour, you move me.

div. unis.

I am the

F/G Dm/F G7 C Em

122 Faster (♩ = 120-126)

rit.

rit.

star - light.

122

F F/G C

rit. f

Recitativo

mf

Baritone solo Die-sel is for un - be - liev - ers. E - lec - tric - i - ty — is wrong.

124 G G7

mf

8va -- ↓

a tempo

128

Steam has got the pow - er that will pull us a - long. There's a light at the end — of the

128 G7 G7

mf

tun - nel. There's a light at the end — of the tun - nel. The

C7 G7 C7

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in - side might be as black as the night, but there's a light at the end of the

G B7 Em C G7

tun-nel. There's a light at the end of the tun-nel. The

C7 G7 C7

in - side might be as black as the night, but at the end of the tun-nel there's a light.

G B7 Em F9 G/D C/D *end solo*

There's a light. It's the pow - er.

All Bases There's a light. It's the pow-er of James Watt, the steam-ing Scot. — The

G Am/G G C G

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The vocal line starts with the lyrics 'There's a light. It's the pow - er.' The piano accompaniment includes a dynamic marking of *f* and a box containing the number '142'. The piano part consists of chords and a bass line.

Oo

Hey, I've got

man who watched the pot and said, Hey, I've got a bril - liant plot. — When the

G A7 D G G7/F

Baritone solo

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics 'man who watched the pot and said, Hey, I've got a bril - liant plot. — When the'. A baritone solo is indicated with a bracket and the text '*Baritone solo*'. The piano accompaniment features chords G, A7, D, G, and G7/F. The key signature remains one sharp.

Oo, Woo, Woo.

steam gets hot — it seems to make a lot of pow - er. — *Alto or tenor solo* It could

C/E Eb7 G/D C/D G C/G G

The third system of the musical score features the vocal line with the lyrics 'steam gets hot — it seems to make a lot of pow - er. — *Alto or tenor solo* It could'. The piano accompaniment includes chords C/E, Eb7, G/D, C/D, G, and C/G. A dynamic marking of *f* is present. The key signature is one sharp.

f Lot's of pow - er. Clik-i - ty

turn a wheel. — It could drive it down the track.

150 G7 C G G7

clack clik-i - ty clack. Choo,choo, choo.

It could drive it with a beat with e -

A7 D G G/F C/E Eb7

158 Woo, woo. *unis.*

nough left o - ver for a *End solo.* Saw the light at the end — of the

G/D C/D D9(add♭13) 158 G7 *f*

f Oh — he saw the light. *unis.* He saw the light.

tun - nel. He saw the light at the end — of the tun - nel. Well,

C7 G7 C7

div. Thank you Mis - ter Watt, watch that pot.

thanks James Watt for watch - ing that pot. He saw the light at the end — of the

G B7 Em C G7

f Oh — he saw the light

tun - nel. He saw the light at the end — of the tun - nel. *Baritone solo* The

C7 G7 C7

Oo

in - side might be as black as the night, - but at the end of the tun - nel there's a light.

G B7 Em F9 G/D

End solo.

171

f unis.

We see the light, we see the light. We see the

unis. f

171

We see the light at the end of the tun - nel. We see the

E \flat 7sus Ab7 Db7

light, we see the light. We see the light. Oo

div. unis.

light at the end of the tun - nel. When that an - gel Gab - ri - el blows his

Ab7 Db7 Ab C7

We see the light, we see the light. We see the
unis.
 mag - ic toot, see the light at the end — of the tun - nel. — We see the
 Fm Db Ab7 Db7

light, we see the light. We see the light. Oo — *unis.*
div.
 light at the end of the tun - nel. So let that wa - ter boil,
 Ab7 Db7 Ab C7

We see the light. *div.*
 good - bye to oil. At the end of the tun - nel there's a light. Well, there's a
 Fm Gb9 Ab/Eb Db/Eb Ab

We see the light. We see the light. We see the light.

light at the end of the tun-nel. We see the light at the end— of the

Ab

This system contains the first three measures of the piece. It features a vocal line with the lyrics 'We see the light.' repeated three times, and a piano accompaniment with chords and a bass line. A key signature change to Ab is indicated below the piano part.

We see the light. Ah

tun-nel.

Bbm/Ab

cresc.

cresc.

cresc.

This system contains measures 4-6. The vocal line continues with 'We see the light.' followed by a long note 'Ah'. The piano part features a steady accompaniment with a 'cresc.' (crescendo) marking in the bass line and a key signature change to Bbm/Ab in the treble part.

ff

div.

Star - light Ex - press Star - light.

ff

Bbm/Ab *Db/Ab* *Ab*

ff

This system contains the final three measures (7-9). The vocal line has the lyrics 'Star - light Ex - press Star - light.' with a 'div.' (divisi) marking. The piano part is marked 'ff' (fortissimo) and features a key signature change to Ab in the final measure.

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Arranged by ED LOJESKI

Available for SATB and SAB Voices

Songs include:
STARLIGHT EXPRESS
ENGINE OF LOVE
ONLY YOU
LIGHT AT THE END OF THE TUNNEL

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Bass, and Drums



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music by **ANDREW LLOYD WEBBER** lyrics by **RICHARD STILGOE**

produced in association with MCA MUSIC ENTERTAINMENT GROUP,
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originally produced on the London stage by THE REALLY USEFUL THEATRE COMPANY,
executive producer GATCHELL & NEUFELD, LTD., production advisor ARTHUR CANTOR,
casting by JOHNSON-LIFF ASSOCIATES, orchestrations by DAVID CULLEN and
ANDREW LLOYD WEBBER, musical direction and supervision by DAVID CADDICK,
musical director PAUL BOGAEV, sound designed by **MARTIN LEVAN**,
lighting designed by **DAVID HERSEY**, designed by **JOHN NAPIER**,
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