

Disney's
THE MUSICAL
NEWSIES

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Carrying The Banner

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High Times, Hard Times

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King Of New York

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World Will Know, The

CARRYING THE BANNER

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Rubato

no chord

Ddim



G



D/A



no chord



Snipeshooter:

Racetrack: That's my ci - gar. You'll steal a - nud - der. *Kid Blink:* Hey bum-mers,

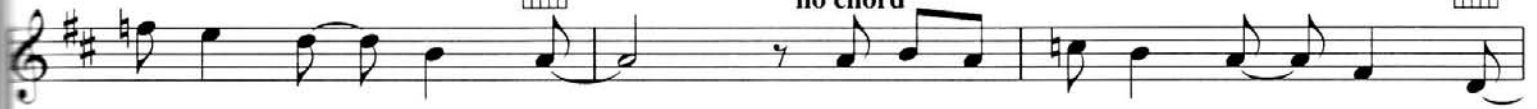


mf

D/A



no chord



we got work to do. *Specs:* Since when did you be - come me mud -



Moderately bright

no chord



Newsies:

- der? *Crutchy:* Ah, stop yer bawl - in'! Who ast you?!



rall.

a tempo

Bb9



D7



Bb9



A



Ddim/A



G/A



D/A



Mush: Try Bot - tle Al - ley or the har - bor. *Racetrack:* Try Cen - tral

Ddim/A



G/A



D/A



Adim



D7



Park, it's guar - an - teed. — *Jack:* Try an - y bank - er, bum — or bar -

G Ddim/A G/A D

- ber. *Skittery:* They al - most all knows how _ to read.

G A/G G A/G G A/G G

Kid Blink: I smell mon - ey! *Crutchy:* You _ smell fo - ul! *Mush:* Met this girl _ last night...

Bb C/Bb Bb C/Bb

Racetrack: *Crutchy:* Move your el - bow! Pass _ the tow - el!

Bb C/Bb Bb A D D/F#

Skittery: For a buck _ I might! *Newsies:* Ain't it a fine life, _

G G7/A D D/F# G G/A D D/F#

car - ry - ing the ban - ner through it all. A might - y fine life, —

G G7/A F#m7 D/F# F#m Bm9 Bm7 Em7

car - ry - ing the ban - ner tough and tall. Ev - 'ry morn - ing — we —

A7sus A7 F#m7 B7sus B7

— goes where we wish - es. We's — as free as fish - es. Sure — beats wash - in' dish - es. What a

Em7 D/F# G G#dim A7sus A7#5 A7 D

fine life — car - ry - ing the ban - ner home free all.

Bb9 A

Jack: It takes a

G7b9 G/A D D/F# G7b9 G/A

smile as sweet _ as but - ter, *Crutchy*: the kind that la - dies can't _ re - sist. _

D D/F# D7b9 D7/F# G

— *Racetrack*: It takes an or-phan with _ a stut - ter. *Jack*: Who ain't a -

Ddim/A G/A D G A/G G

fraid to use _ his fist! _ *Kid Blink*: *Mush & Racetrack*: Sum - mer stinks _ and win -

A/G G A/G G

- ter's wait - in'. Wel-come to ___ New Yawk. ___

Bb C/Bb Bb C/Bb Bb C/Bb Bb A

Boy, ain't na - ture fas - ci - nat - in' when youse got - ta walk. _

D D/F#

Still, it's a fine life ___

G G7/A D D/F# G G7/A

It's a fine life ___ car - ry - in' the ban-ner with me

car - ry - in' the ban-ner with me chums. A might - y

D  D/F#  G  G7/A  F#m7  D/F#  F#m 

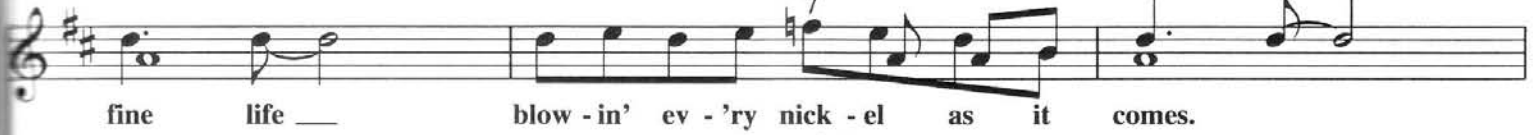
chums.

A might - y

fine

life

fine life — blow - in' ev - 'ry nick - el as it comes.



Bm9  Bm7  Em7  A7sus  A7  F#m7sus 

blow - in' ev - 'ry nick - el as it comes.




Crutchy: I'm no snooz - er. —

Sit - tin' makes me ant - sy. I —



Bsus 

B 

Em7sus 

Newsies:

— likes liv - in' chan - cy. Har - lem to De - lan - cey. What a fine life —



A7sus 

A7 

Dsus 

D 

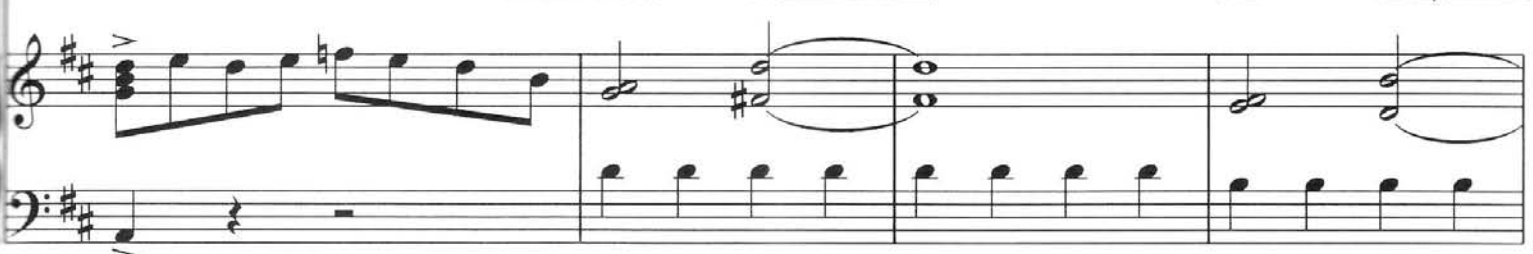
Bsus 

Bm 

car - ry - ing the ban - ner through the slums.





Nuns: Bless - ed —

chil - dren, —








Dsus Em/D D A/B

though you wan - der lost and de -

Dsus:  Em/D:  D:  A/B: 



Bm G(#11) Gsus2 Esus Em9

praved, Je - sus loves you.

Bm:  G(#11):  Gsus2:  Esus:  Em9: 

G/A D7

You shall be saved.

G/A:  D7: 

Final system of musical notation, including piano accompaniment and a vocal line.

Dsus

D

Bsus

Bm



Mother:

Pat - rick, _____ dar - ling, _____

Racetrack: Just gim-me half a cup. _____ Kid Blink: Some-thing to wake me up. _____

Dsus

Em/D

D

A/B



since you left me I _____ am un -

Mush: I got - ta find an an - gle.

Bm

G(#11)

Gsus2

D/F#



done. Moth - er _____

Newsies: Pa - pers is all I got. _____

Crutchy: I got - ta sell more papes. _____ Wish I could catch a breeze. _____

Esus Em7 A7/E Em7sus

loves you. _____ God save _____

Sure hope the head-line's hot. _____ God help me if it's not. _____

_____ All I can catch is fleas. _____

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The chords are Esus, Em7, A7/E, and Em7sus. The lyrics are: "loves you. _____ God save _____", "Sure hope the head-line's hot. _____ God help me if it's not. _____", and "_____ All I can catch is fleas. _____".

G/A A7 D7

_____ my son. _____

_____ *Newsies:* If I hate the head-line I'll _____ make up a head-line and I'll _____

Some - bod - y help me please. _____

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The chords are G/A, A7, and D7. The lyrics are: "_____ my son. _____", "_____ *Newsies:* If I hate the head-line I'll _____ make up a head-line and I'll _____", and "Some - bod - y help me please. _____".

Bb7



D7



say an - y - thing I haf - ta.

'Cause at two for a pen - ny, if —

'Cause at two for a pen - ny, if —

Bb7



— I take too man - y Wea - sel just makes me eat 'em af - ta.

Look! They're

— I take too man - y Wea - sel just makes me eat 'em af - ta.

put - tin' up the head - line. You — call that a head - line?

I — get bet - ter sto - ries from the

What's it say? —

That won't play. —

Em



C7



Em




cop - per on the beat. I was gon - na start with twen - ty now a


So where's your spot? God, it's hot.



C9

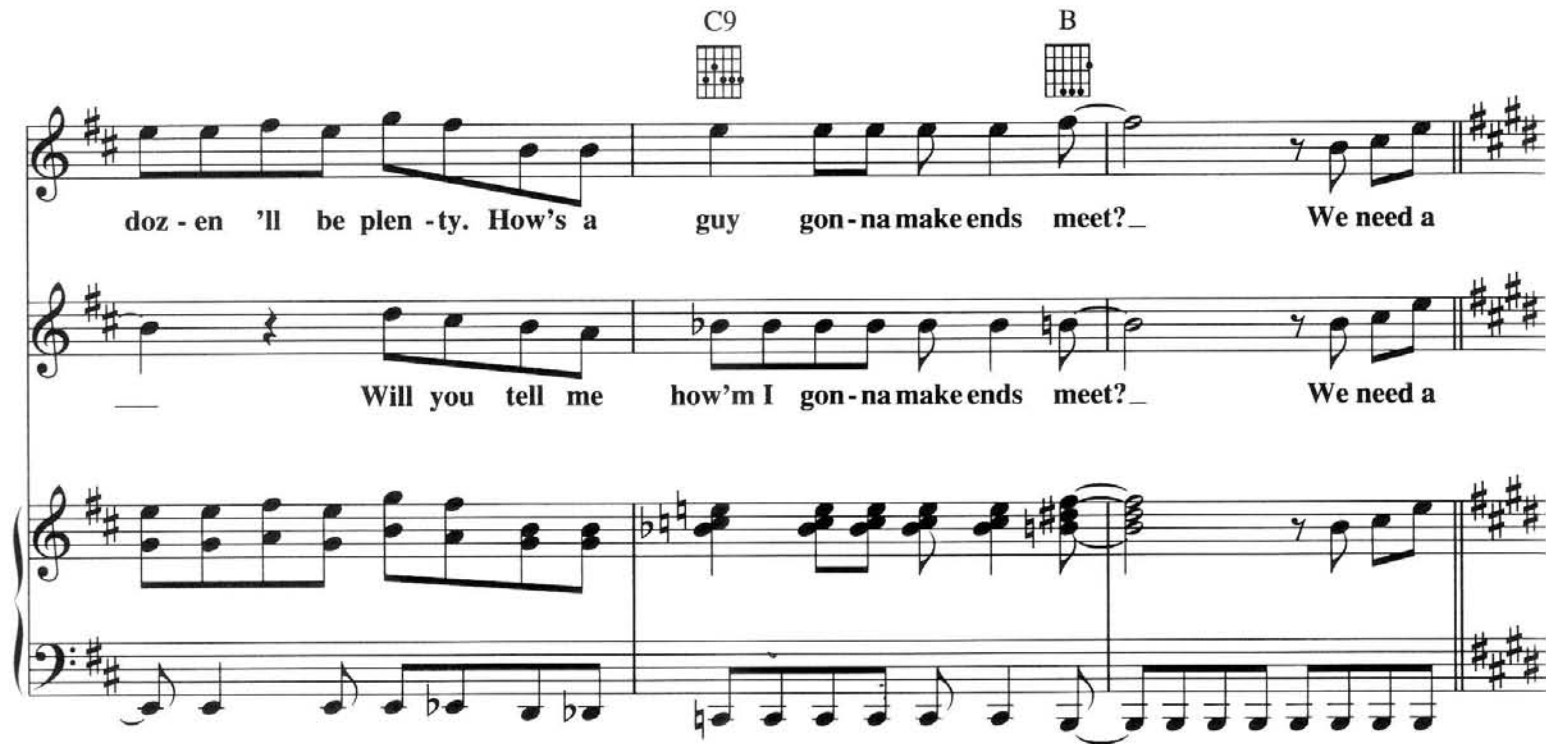


B



doz - en 'll be plen - ty. How's a guy gon - na make ends meet? We need a

Will you tell me how'm I gon - na make ends meet? We need a



A7



A/B



E



E7/G#



C7



A/B



E



good as - sas - si - na - tion. We need an earth-quake or a war.



G7 E7/G# A

— Snipeshooter: How 'bout a crook - ed pol - i - ti - tion? Newsies: Hey stu - pid,

C7 A/B E A B/A A

that ain't news_ no more._ Up - town to Grand Cen -

B/A A B/A A

- tral Sta - tion, down to Ci - ty Hall._

C D/C C D/C C D/C C B

We im - proves_ our cir - cu - la - tion walk - in' 'til_ we fall._

E
E/G#

It's a fine life _
 Look, they're put-tin' up the head-line. You _

Asus2
B7sus
E
E/G#
Asus2
B7sus

It's a fine life _ car-ry-ing the ban-ner through it
 car-ry-ing the ban-ner through it all. A might - y
 _ call that a head-line? I _ get bet-ter stor-ies from the cop-per on the beat. I was

E E/G# Asus2 B7sus G#m7 E/G# G#m

all. A might - y fine life__

fine life __ car - ry - ing the ban - ner tough and tall.

gon - na start with twen - ty but a doz - en 'll be plen - ty. Will ya tell me how'm I ev - er gon - na

G#m/C# C#m7 F#m7sus Asus B7sus B7 G#m7

car - ry - ing the ban - ner tough and tall.

See the head - line: __ New - sies on a mis - sion, kill

make ends meet. __ Hitched it on a trol - ley, meet ya For - ty Fourth and Sec - ond, Lit - tle

the com - pe - ti - tion, sell the next e - di - tion. What a

I - tal - y's a se - cret, Bleek - er's fur - ther than I reck - oned, by the

fine life car - ry - ing the ban - ner. It's a

court-house, by the sta - bles on the cor - ner some - one beck - oned and I

fine life car - ry - ing the ban - ner. It's a fine life

go get 'em Cow-boy. You got 'em now, boy!

C#7

F#m7sus

B7sus

B7

E

E/G#

Asus2

B7sus

E

E/G#

Asus2



B7sus



E



E/G#



car - ry - ing the ban - ner, it's a fine life ____

Go get 'em Cow - boy!



B7sus



E



E/G#



car - ry - ing the ban - ner. It's a fine life ____

You got 'em, now boy!

Asus



Bsus



car - ry - ing the ban - ner it's a... Go!

Go!

8va bassa

SANTA FE

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Freely



So that's

mp

Fm7



F9



Bb(add9)



Bb



what they call — a fam - 'ly — moth - er,

Fm7



F9



Bb(add9)



Gm7



Cm9



daugh - ter, — fa - ther, son. — Guess that ev - 'ry - thing — you

F7sus

F7

Bb

C/Bb

Bb

C/Bb

heard a - bout

is true.

So you

Fm7

F9

Bb(add9)

Bb

Fm7

F9

ain't

got

an - y fam - 'ly.

Well, who said you need - ed

Bb(add9)

Gm7

Bb/C

C7

one?

Ain't ya glad

no - bod - y's wait - in' up for

Ab(add9)

Fsus

F

Bb

you?

When I dream

on my

Gm Eb F Eb/Bb Bb

own I'm a - lone but I ain't lone - ly. For a

This system contains the first five measures of the song. The guitar chord diagrams are: Gm (3-2-3-3-2-3), Eb (3-2-3-3-2-3), F (2-3-3-2-3-3), Eb/Bb (3-2-3-3-2-3), and Bb (3-2-3-3-2-3). The vocal line starts with a quarter rest, followed by a half note 'own', a quarter note 'I'm', a quarter note 'a - lone', a quarter note 'but', a quarter note 'I', a quarter note 'ain't', a quarter note 'lone - ly.', and a quarter note 'For a'.

F/A D/F# Gsus Gm Gm/F Dm/F Eb

dream - er, night's the on - ly time of day. —

This system contains the next five measures. The guitar chord diagrams are: F/A (2-3-3-2-3-3), D/F# (2-3-3-2-3-3), Gsus (2-3-3-2-3-3), Gm (3-2-3-3-2-3), Gm/F (2-3-3-2-3-3), Dm/F (2-3-3-2-3-3), and Eb (3-2-3-3-2-3). The vocal line continues with a quarter note 'dream - er,', a quarter note 'night's', a quarter note 'the', a quarter note 'on - ly', a quarter note 'time', a quarter note 'of day.', and a quarter rest.

Bb/D Cm7 F7 Dm7 Gm7

When the ci - ty's fin - 'ly sleep - in' all my

This system contains the next five measures. The guitar chord diagrams are: Bb/D (2-3-3-2-3-3), Cm7 (3-2-3-3-2-3), F7 (2-3-3-2-3-3), Dm7 (2-3-3-2-3-3), and Gm7 (3-2-3-3-2-3). The vocal line starts with a quarter rest, followed by a quarter note 'When the', a quarter note 'ci - ty's', a quarter note 'fin - 'ly', a quarter note 'sleep - in', and a quarter note 'all my'.

Cm7 F7 Dm7 Gm Dbmaj7 Abmaj7

thoughts be - gin to stray — and I'm on the train that's

This system contains the final five measures. The guitar chord diagrams are: Cm7 (3-2-3-3-2-3), F7 (2-3-3-2-3-3), Dm7 (2-3-3-2-3-3), Gm (3-2-3-3-2-3), Dbmaj7 (3-2-3-3-2-3), and Abmaj7 (3-2-3-3-2-3). The vocal line continues with a quarter note 'thoughts', a quarter note 'be - gin', a quarter note 'to stray —', a quarter note 'and I'm', a quarter note 'on the', a quarter note 'train that's'.

Gm7

C7sus

C7

F7sus



bound for San - ta Fe. _____ And I'm

Bb

Gm

Eb

F

F9



free like the wind, like I'm gon - na live for - ev -

Eb/Bb

Bb

F/A

D/F#

Gsus

Gm

Gm/F



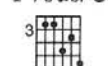
- er. _____ It's a feel - ing time can nev - er take a - way.

Eb

Bb/D

F7sus/C

F7



_____ All I need's a few more dol -

Bb(add9)/D Bb/D Ebmaj7 F7 D7sus D7

- lars _____ and I'm out - ta here to stay. _____ Dreams come

Cm9 F7sus F7 Bb C/Bb

true. Yes, they do _____ in San - ta Fe. _____

accel.

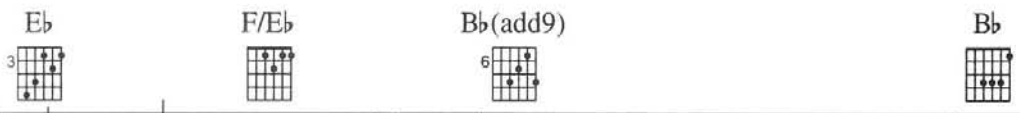
Somewhat Faster

Bb C/Bb Bb Eb F/Eb Eb F/Eb

Where does it say you got - ta live and

Bb Bb(add9) Bb Eb F/Eb

die here? _____ Where does it say a



 Eb F/Eb Bb(add9) Bb

guy can't catch a break?






 Bb/Ab Gm7

Why should you on - ly take what you're giv - en? Why should you spend your

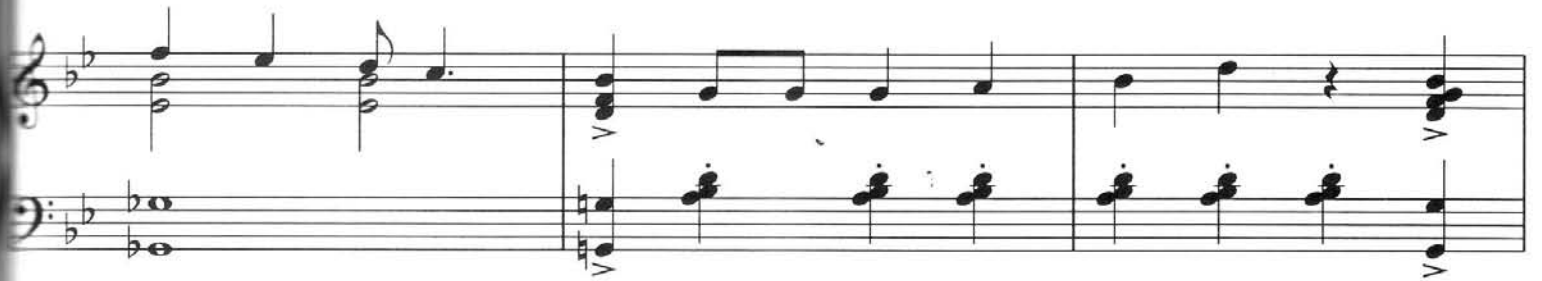
accel.






 Ebm/Gb Gm9

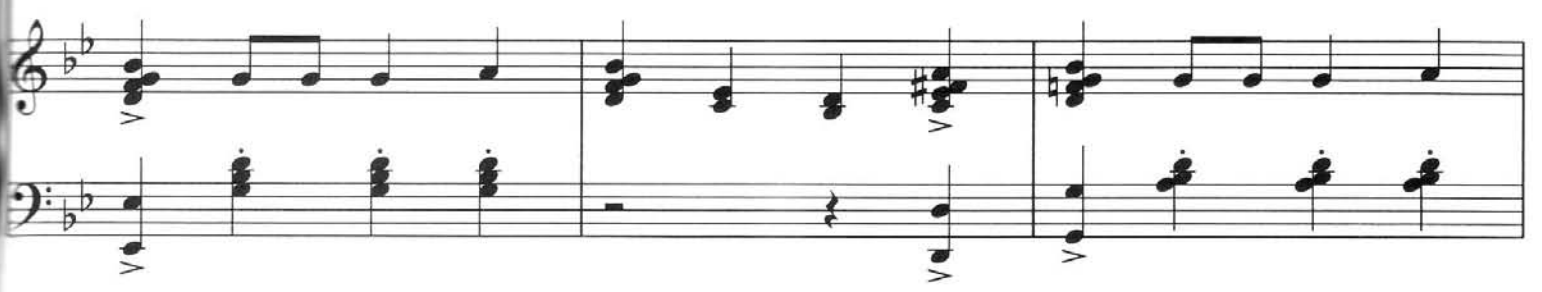
whole life liv - in' trapped where there ain't no fu - ture.





 Ebmaj9 D7(b9) Gm9

E - ven at sev - en - teen break - in' your back for



E♭maj9



some - one else - 's sake. If the

A♭(add9)



A♭



Am7



life don't seem to suit ya, how 'bout a change of

D7



Gm



Gm/F



scene far from the lous - y head - lines and the

F/G



G



dead - lines in be - tween.

accel.

Very Brightly (in one)

F/G G Fmaj7/G

Musical notation for the first system, measures 1-3. Treble and bass staves with guitar chord diagrams for F/G, G, and Fmaj7/G.

G7 Fmaj7/G G7

Musical notation for the second system, measures 4-6. Treble and bass staves with guitar chord diagrams for G7, Fmaj7/G, and G7.

F/G G6 Dm/G C/D

Musical notation for the third system, measures 7-10. Treble and bass staves with guitar chord diagrams for F/G, G6, Dm/G, and C/D.

G C(add9) D/G C(add9) D/G

Musical notation for the fourth system, measures 11-14. Treble and bass staves with guitar chord diagrams for G, C(add9), D/G, C(add9), and D/G.

Eb/F F/G C(add9) D/G C(add9) D/G

Musical notation for the fifth system, measures 15-18. Treble and bass staves with guitar chord diagrams for Eb/F, F/G, C(add9), D/G, C(add9), and D/G.

Chord diagrams: Eb/F, F/G, Eb(add9), F/Bb, Eb(add9), F/Bb

Chord diagrams: Gb/Ab, Ab/Bb, Eb(add9), F/Bb, Eb(add9), F/Bb

Chord diagrams: Gb/Ab, Ab/Dbb, E(no 3rd)

Chord diagrams: G(no3rd), E(no 3rd)

Chord diagrams: A/G, D, G/C, D, C, G, C, G/A, Am7, D, D/E

A F G D

F G D F G

D F G G9 Esus

rall.

Dmaj7/E E Dmaj7/E E Ebmaj7/F F

Esus F7

Broadly
Bb Gm

San - ta Fe, _____ are you there? Do you

Eb F F9 Eb/Bb Bb F D7/F#
 swear you won't for - get me? If I found you would you

Gsus Gm Gm/F Eb Bb/D
 let me come and stay? I ain't

Cm7 F7 Bb(add9)/D Bb/D Ebmaj7 F7sus F7
 get - tin' an - y young - er. And be - fore my dy - in'

D7sus D7 Cm11 F7sus F7
 day I want space, not just air. Let 'em

Bb Dm7/A Gm Bbmaj7/F Cm11 Eb/F

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

sub. p rall.

Freely

Bb C/Bb Bb C/Bb Fm7 F9

So that's what they call — a fam -

Bb(add9) Bb Fm7 F9 Bb(add9) Gm7 Cm9

- 'ly. Ain't you glad you ain't — that way? Ain't you glad you got a

F7sus F7 Bb C/Bb Bb C/Bb Bb

dream called San - ta Fe?

MY LOVEY DOVEY BABY

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Moderately ( played as )

Bb/F



Gdim7



F7/A



Bb



G7



My lov - ey - dov - ey ba -



C9



F7



by, I boo - hoo - hoo — for



Bb



Cm9



C#dim7



Bb/D



Eb



Ebm



you. I used to be your toot -



B \flat G7 C9 F7

- sie - woot - sie. Then you said too - dle - ee - doo. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a B-flat major key signature, starting with a quarter note 'sie', followed by a quarter rest, then eighth notes 'woot' and 'sie'. The second line continues with a quarter rest, then eighth notes 'Then you', followed by quarter notes 'said', eighth notes 'too - dle - ee', and a quarter note 'doo.' with a long dash. The guitar accompaniment consists of a bass line and a treble line with chords. The chords are B-flat major, G7, C9, and F7. The bass line has a steady eighth-note pattern. The treble line features chords and some melodic movement.

B \flat G7 C7 E \flat 6 F

I miss the han - ky - pan - ky each night - y-night till three.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, starting with a quarter rest, then eighth notes 'I miss', followed by quarter notes 'the han - ky - pan - ky', a quarter rest, eighth notes 'each night - y-night', and a quarter note 'till three.' with a long dash. The guitar accompaniment continues with chords B-flat major, G7, C7, E-flat6, and F. The bass line has a steady eighth-note pattern. The treble line features chords and some melodic movement.

B \flat B \flat 7 A7 D7 G7 C9

Come back, my lov - ey - dov - ey ba - by,

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, starting with a quarter rest, then eighth notes 'Come back,', followed by quarter notes 'my lov - ey - dov - ey', eighth notes 'ba - by,', and a quarter rest. The guitar accompaniment continues with chords B-flat major, B-flat7, A7, D7, G7, and C9. The bass line has a steady eighth-note pattern. The treble line features chords and some melodic movement.

B \flat /F F7 B \flat

and coo - chie-coo with — me. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, starting with a quarter rest, then eighth notes 'and coo - chie-coo', followed by quarter notes 'with' and 'me.' with a long dash. The guitar accompaniment continues with chords B-flat/F, F7, and B-flat. The bass line has a steady eighth-note pattern. The treble line features chords and some melodic movement.

B \flat G7 C9 F7

This system contains the first four measures of music. It features a guitar part with four chord diagrams: B \flat , G7, C9, and F7. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

B \flat Cm C \sharp dim7 B \flat /D E \flat E \flat m

This system contains measures 5 through 10. The guitar part includes chord diagrams for B \flat , Cm, C \sharp dim7, B \flat /D, E \flat , and E \flat m. The piano accompaniment continues with chords in the treble and a bass line in the bass.

B \flat /F G7 C9 F7

This system contains measures 11 through 16. The guitar part includes chord diagrams for B \flat /F, G7, C9, and F7. The piano accompaniment features more complex chordal textures in the treble and a steady bass line.

F \sharp G \sharp dim7 F \sharp /A \sharp B G \sharp 7

Our life was duck - y wuck -

This system contains measures 17 through 22. The guitar part includes chord diagrams for F \sharp , G \sharp dim7, F \sharp /A \sharp , B, and G \sharp 7. The piano accompaniment includes the lyrics "Our life was duck - y wuck -" and a dynamic marking of *f* (forte).

C#7



E6



F#7



musical staff with lyrics: y. So good - y - good were we.

musical staff

B



Bb



A



G#7



C#9



musical staff with lyrics: Come back, my lov - ey - dov -

musical staff

B/F#



F#7



musical staff with lyrics: ey ba - by, and coo - chie - coo with me.

musical staff with dynamic marking: *sub. p*

B



B7/D#



Ddim7



C#m7



B



F#(#5)



B6



musical staff

musical staff with triplets and dynamic marking: *v*

THE WORLD WILL KNOW

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Driving
D(no3rd)



mf



Jack: Pul - it - zer and Hearst they think — we're noth - in'.



Are we noth - in'? *Newsies:* No!



Jack: Pul - it - zer and Hearst they think

F C/F F Bb C

— they got — us. Do they got — us? *Newsies: No!*

Bb C Bb C A/C# Dm A/C# Dm

E - ven though we ain't got hats or badg - es,

C/E F Bb/D Eb A

we're a un - ion just by say - ing so. _____ And the

Bb C D D7 G/D

world will know.

This system contains the first four measures of the piece. The guitar part is indicated by chord diagrams for D, A/D, D, G, and A. The vocal line is silent. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

This system contains measures 5-8. The guitar part uses chords D, D7, and G/D. The vocal line begins with the lyrics "What's it gon - na take to stop". The piano accompaniment continues with a melodic and bass line.

This system contains measures 9-12. The guitar part uses chords D, A/D, D, G, and A. The vocal line continues with the lyrics "the wa - gons? Are we rea - dy? Newsies: Yeah!". The piano accompaniment continues with a melodic and bass line.

This system contains measures 13-16. The guitar part uses chords D, F, F7, and Bb/F. The vocal line begins with the lyrics "Jack: What's it gon - na take to stop". The piano accompaniment continues with a melodic and bass line.

F C/F F Bb

the scab - bers? Can we do it? *Newsies: Yeah!*

A/C# Dm A/C# Dm C/E F

Jack: We'll do what we got - ta do un - til we break the will of

Bb/D Eb A(no3rd) Bb C

might - y Bill and Joe. *Newsies: And the World will*

D Bb C F

know and the Jour - nal too.

B♭maj7

Am7

Dm

C/E



Mis - ter Hearst and Pul - it - zer, have we got news for

F

B♭maj7

C

Dm



you. Now the world will hear

Csus/E

C/E

F



what we got to say. We been hawk - in'

B♭maj7

Am7

Dm

C/E

F

F7/E♭



head - lines but we're mak - ing 'em to - day. — And our ranks will

Bb/D



Eb



grow. *Crutchy:* And we'll kick their rear. *Newsies:* And the world will

A(no3rd)



D(no3rd)



know that we been here.

D



D7



G/D



D



A/D



D



Jack: When the cir - cu - la - tion bell — starts ring - ing, will we hear — it?



Newsies:
 No! *Jack:* What if the De-lan-ceys come — out swing - in'?



Will we hear — it? *Newsies:* No! When you got a hun-dred voic



- es sing - in', who can hear — a lous - y whis - tle blow?



— And the World will know that this ain't no



F B♭maj7 Am7

game, that we got a ton of rot - ten

Dm C/E F B♭maj7 C

fruit and per - fect aim. So they gave their

Dm Csus/E C/E F

word but it ain't worth beans.

B♭maj7 Am7 Dm C/E F

Now they're gon - na see what "stop the press - es" real - ly means.

F/E \flat B \flat /D E \flat

And the day has come and the time is now.

F

Boots: And our name is mud.

And the fear is gone and the strike is

D7/F \sharp E \flat Dm Gm

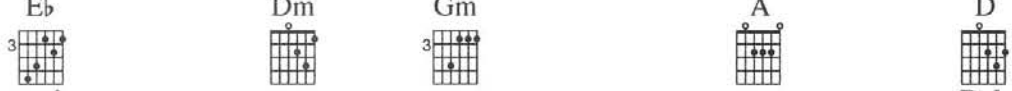
Boots: And I can't stand blood.

on. And the world will... *Jack:* Pul - it - zer may own the World

F/A B \flat

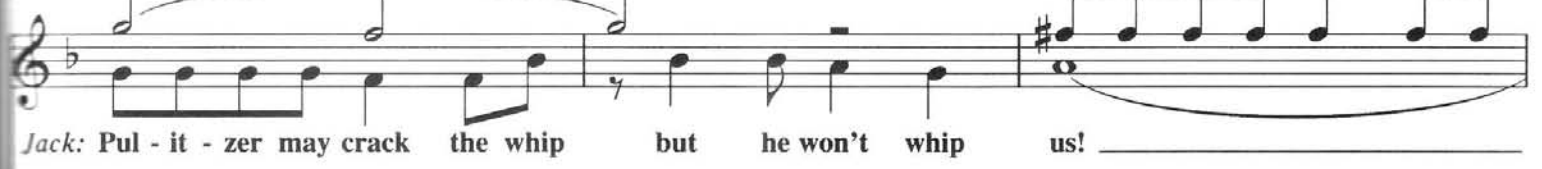
Newsies: Pul - it - zer may own the World but he don't own

but he don't own us!

Eb Dm Gm A D


us! Pul - it - zer may crack the whip

Jack: Pul - it - zer may crack the whip but he won't whip us!



Dsus Eb F


but he won't whip us!


Newsies: And the world will




G Eb F Bb


know and the world will learn.



Ebmaj7 Dm7 Gm F/A


And the world will wonder how we made the tables



B \flat

E \flat maj7 Dm7 Gm

turn. And the world will see

Gm/A F/A B \flat

that we had to choose, that the things we

E \flat maj7 Dm7 Gm F/A B \flat B \flat /A \flat

do to - day — will be to - mor - row's news. And the old will

E \flat /G A \flat (add9) A \flat

fall and the young stand tall. And the time is

Dsus

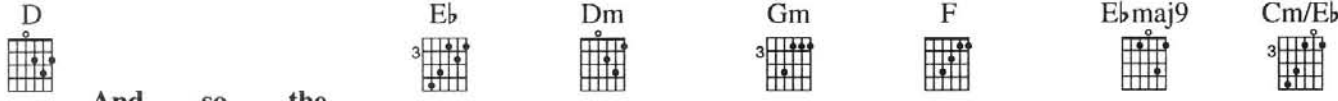


And the winds will blow and grow.

now. And our ranks will grow and

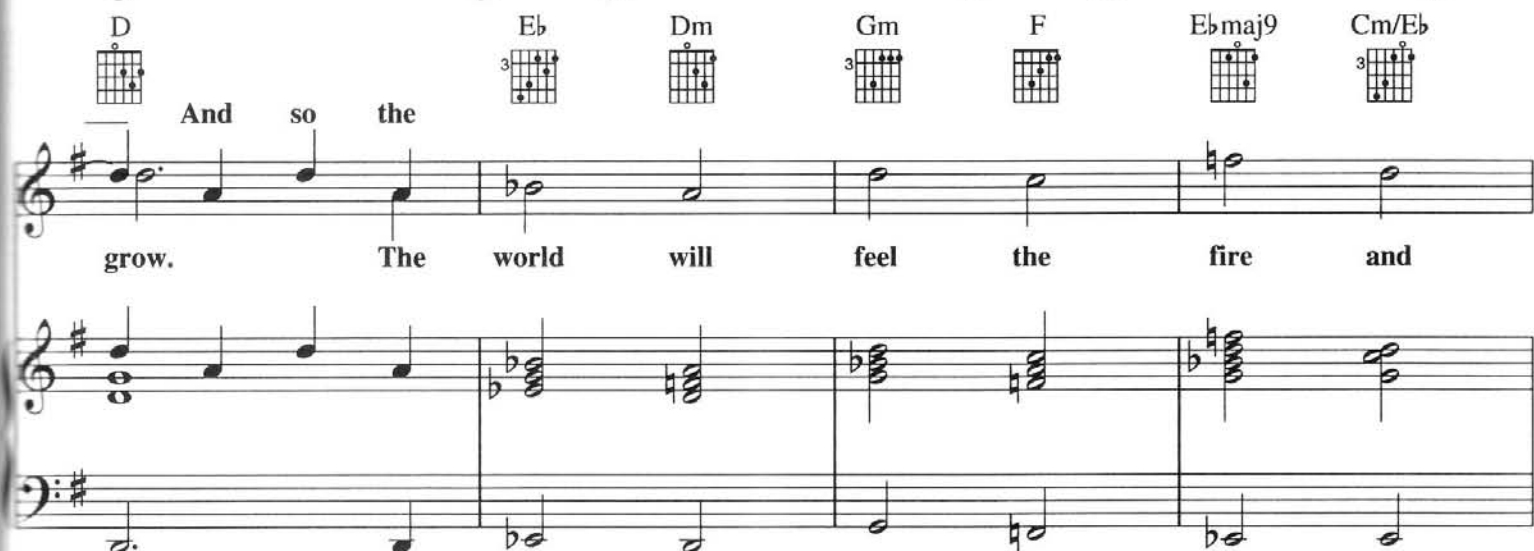


D Eb Dm Gm F Ebmaj9 Cm/Eb

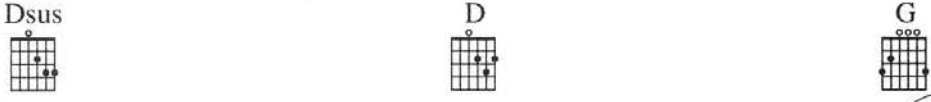


And so the world will feel the fire and

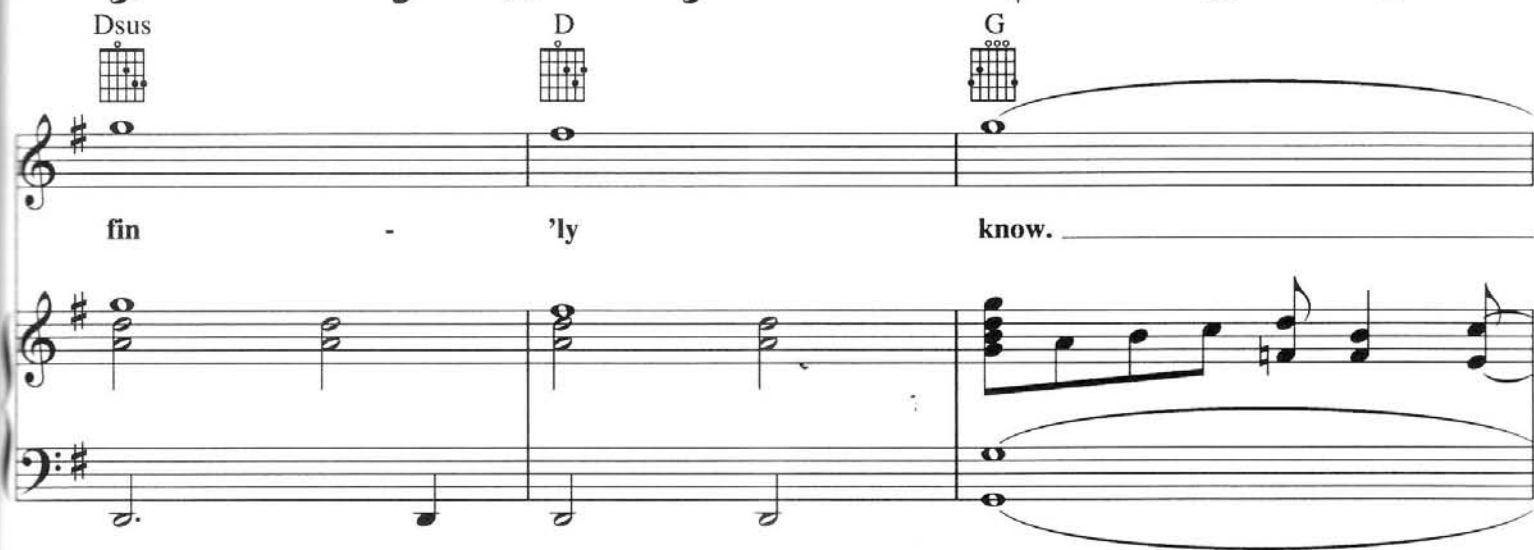
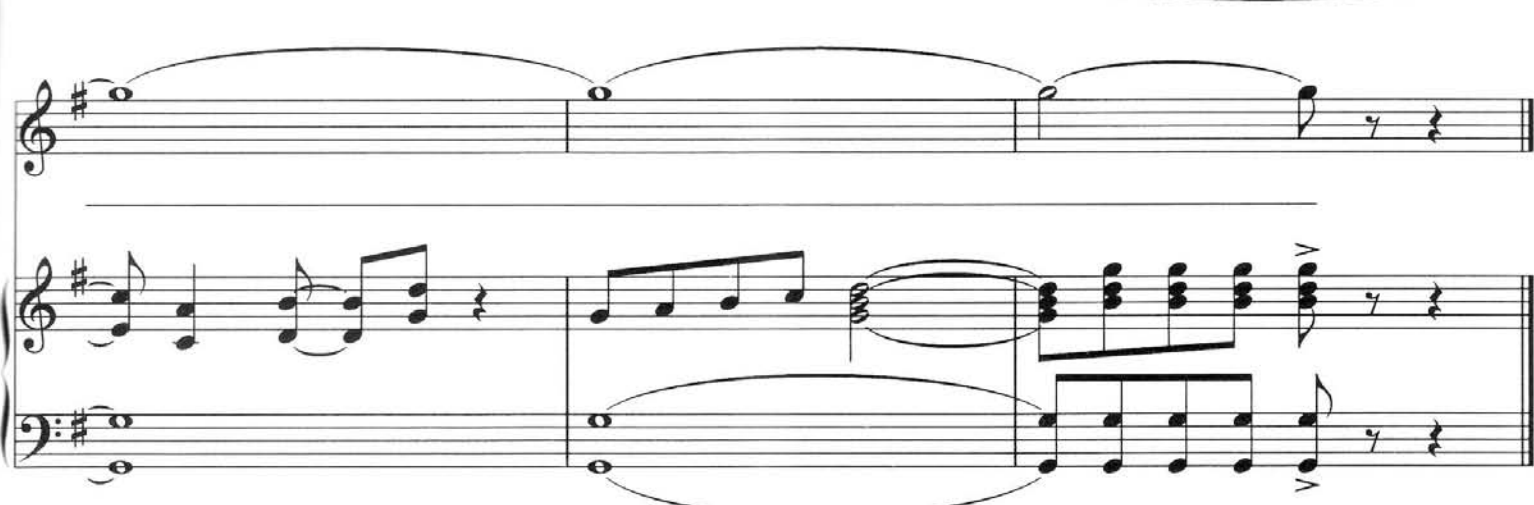
grow. The world will feel the fire and



Dsus D G



fin - 'ly know.

SEIZE THE DAY

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Hymn-like



David: O - pen the

The first system of the score features a vocal line in 2/4 time with a treble clef. The piano accompaniment is in 2/4 time with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest for the first three measures, followed by the lyrics "David: O - pen the". The piano accompaniment provides harmonic support with chords corresponding to the C, G7, and C chord diagrams shown above.



gates and seize the day. Don't be a - fraid and

The second system continues the vocal line with the lyrics "gates and seize the day. Don't be a - fraid and". The piano accompaniment continues with chords corresponding to the Dm and C chord diagrams shown above.



don't de - lay. Noth - ing can break us. No - one can

The third system concludes the vocal line with the lyrics "don't de - lay. Noth - ing can break us. No - one can". The piano accompaniment continues with chords corresponding to the Bb, F, C, G/B, and Am chord diagrams shown above.

Fm6/Ab

C/G

G7

G#dim7

Am

D7/F#

make us give our rights a - way. A -

Brightly

C/G

G7sus

G7

C

rise and seize the day.

rit.

David: Now is the time to seize the day.

Newsies:
(Now is the time to seize the day.) *David:* Send out the call and join the fray.

B \flat F

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment provides a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Newsies:
(Send out the call and join the fray.) *David:* Wrongs will — be right - ed

C Dm/C C

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note accompaniment. The key signature remains two flats.

Am G F G7 C

if we're_ u - nit - ed. *All:* Let us — seize — the day.

The third system features a vocal line with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with eighth-note accompaniment. The key signature remains two flats.

C

Friends of the friend - less seize the day.

The fourth system features a vocal line with a quarter rest followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note accompaniment. The key signature remains two flats.

Bb F

(Friends of the friend - less, seize the day.) Raise up the torch and light the way.

C Dm/C C Am G F

(Raise up the torch and light the way.) Proud and de - fi - ant we'll slay the gi - ant.

F G7 C

Let us seize the day.

Am C7/G F F G

Neigh - bor to neigh - bor, fa - ther to

Asus A/C# Dm C/E

son, _____ one for

Detailed description: This system contains the first two lines of music. The top line is a vocal line with a long note for 'son,' followed by 'one' and 'for'. The second line is a piano accompaniment with a treble and bass clef. A long slur covers the first two measures. Chord diagrams are provided for Asus, A/C#, Dm, and C/E.

F G C

all and all _____ for one.

Detailed description: This system contains the next two lines of music. The vocal line continues with 'all and all' followed by a long note and 'for one.'. The piano accompaniment continues with chords and moving lines. Chord diagrams are provided for F, G, and C.

C

O - pen the gates and seize the day.

Detailed description: This system contains the third and fourth lines of music. The vocal line starts with a rest followed by 'O - pen the gates and seize the day.'. The piano accompaniment features a rhythmic pattern of eighth notes. A chord diagram for C is provided.

Bb F

(O - pen the gates and seize the day.) Don't be a - fraid and don't de - lay.

Detailed description: This system contains the final two lines of music. The vocal line repeats '(O - pen the gates and seize the day.)' and then says 'Don't be a - fraid and don't de - lay.'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb and F are provided.

C Dm/C C Am G F

(Don't be a-fraid and don't de-lay.) Noth - ing — can break us. No one — can make us

G7 C Am C7/G

give our rights — a - way. _____ Neigh - bor to

F G Asus

neigh - bor, _____ fa - ther to son _____

A/C# Dm C/E F G C

_____ one for all and all — for one.

KING OF NEW YORK

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Bright shuffle ( played as )

F#m



Play 3 times

mf
R.H.

Mush: A pair of new shoes with match - in' la - ces! A
cor - du - roy suit with fit - ted knick - ers. *Les:* A

Racetrack:

per - ma - nent box at the Sheeps - head rac - es! A por - ce - lain tub with
mez - za - nine seat to see the flick - ers, Ha - va - na ci - gars that

Spot Conlan:

Snipeshooter:

boil - in' wat - er, A Sat - ur - day night with the may - or's daugh - ter!
cost a quar - ter, An ed - i - tor's desk for the star re - port - er.

Kid Blink:

David:

F#/A#

B

C#m

B/D#

C#m/E C#/E#



Racetrack: Look at me. I'm the king of New York.
Newsies: Tip your hat. He's the king of New York.



F#/A#

B

G#m9

A#m7

B

C#



Denton: How 'bout that! I'm the king of New

Newsies: In



F#

B

C#m

B/D#

E

A



York. Sud - den - ly I'm res - spect - a - ble. Star -
 noth - ing flat he'll be cov - er - ing Brook -



E/A

D

E/D

C#7sus/D C#7



- in' right at 'cha lous - y with sta - ture.
 - lyn to Tren - ton, our man Den - ton.



F#sus F# D#m

Jack: Nob - bin' with all the muck - e - ty - mucks. I'm
 Kid Blink: Mak - in' a head - line out _____ of a hunch. Denton: Pro -

B G#m F#/C# C#

blow - in' my dough and go - in' de - luxe. And
 tect - ing the weak And pay - in' for lunch When
Racetrack:
Denton:

F# B C#m B/D# E A

there I be. _____ Ain't _____ I pret - ty? It's
 I'm at bat _____ strong _____ men crum - ble. *Racetrack:* Proud

E/A D E7/D C#7sus/D C#7

my cit - y. I'm _____ the king _____ of New
 yet *Racetrack and Denton:* hum - ble { I'm _____ } the king _____ of New
 he's _____ } *All: I*

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: F#sus, F#, D#m, B, G#m, F#/C#, C#, F#, B, C#m, B/D#, E, A, E/A, D, E7/D, C#7sus/D, and C#7. The lyrics are a mix of spoken dialogue and song lyrics, with some parts in italics indicating specific characters or sections. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

1 F#m



York!

R.H.

2 F#m



Boots: A York.
got - ta be ei - ther dead or dream - in' 'cause

Gm



look at that pape with my face beam - in'. To - mor - row they may wrap

fish - es in ___ it, but I was a star for one whole min - ute.

Detailed description: This is a page of musical notation for guitar and voice. It features two systems of music. The first system starts with a treble clef staff containing a whole rest and a bass clef staff with a melodic line. The second system continues the melody in the treble clef and includes lyrics. Chord diagrams for F#m and Gm are provided. The notation includes various rhythmic values like eighth and sixteenth notes, rests, and dynamic markings like 'R.H.'.

G/B C F/A Bb

E/G# A D/F# G C/E F

Bb/D D7 G/B C Dm

Start - in' now I'm

C/E Dm/F D7/F# G C Am9 Bm7 C D

Denton: Ain't ya heard I'm the king of New

the king of New York.

G

C

Dm

C/E

F

Bb



York.

Musical staff with treble clef, key signature of one sharp (F#), and lyrics: All: Ho - ly cow, it's a mir - a - cle. Pul -

All: Ho - ly cow, it's a mir - a - cle. Pul -

Musical staff with treble clef and bass clef, accompaniment for the first system.

F/Bb

Eb

F/Eb

Cm/Eb

D7



Musical staff with treble clef and lyrics: - it - zer's cry - in'; Wea - sel, he's dy - in'.

- it - zer's cry - in'; Wea - sel, he's dy - in'.

Musical staff with treble clef and bass clef, accompaniment for the second system.

Gsus

G

Em

C



Musical staff with treble clef and lyrics: Flash - pots are shoot - in' bright as the sun I'm one high fa - lu - tin' son -

Flash - pots are shoot - in' bright as the sun I'm one high fa - lu - tin' son -

Musical staff with treble clef and bass clef, accompaniment for the third system.

Am

G/D

D

G

C

Dm

C/E

F

Bb



Musical staff with treble clef and lyrics: of a gun. Don't ask me how for - tune found me. Fate.

of a gun. Don't ask me how for - tune found me. Fate.

Musical staff with treble clef and bass clef, accompaniment for the fourth system.

F/Bb



Eb



F7/Eb



Eb6



D7



G



C



Dm



just crowned me.

Now I'm king of New

Look and see once

York.

C/E



F



Bb



F/Bb



Eb



F7/Eb



Eb6



D7



a pik - er,

now a strik - er.

I'm the king of New

G



C



Dm



C/E



F



Bb



F/Bb



Eb



Vic - to - ry! Front page sto - ry, guts and glo - ry. I'm

York.

F7/Eb



Eb



Dm7



G



the king of New York!

HIGH TIMES, HARD TIMES

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Oompah waltz

Musical notation for the first system of 'Oompah waltz'. It features a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The first measure has a dynamic marking of *mf*. Chord diagrams for G7 and C are shown above the staff.

Musical notation for the second system of 'Oompah waltz'. It continues the melody and accompaniment. Chord diagrams for Cm/Eb, G/D, and C#m7b5 are shown above the staff.

Musical notation for the third system of 'Oompah waltz'. It continues the melody and accompaniment. Chord diagrams for G/D, D7, G/D, D, G, D, A, D7, G/D, and D are shown above the staff.

Musical notation for the fourth system of 'Oompah waltz'. It includes the lyrics: *Medda:* High times, hard times, *(D.S.) All:*. Chord diagrams for G and Eb7 are shown above the staff.

D7 G C#dim7

some - times the liv - ing is sweet. And

Detailed description: This system contains the first three measures of the song. The guitar part features chords D7, G, and C#dim7. The vocal line has lyrics 'some - times the liv - ing is sweet. And'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

D7 Em

some - times there's noth - ing to eat. But

Detailed description: This system contains the next three measures. The guitar part features chords D7 and Em. The vocal line has lyrics 'some - times there's noth - ing to eat. But'. The piano accompaniment continues with chords and a bass line.

D/A A7 D D7 G/D D

I al - ways land on my feet. So

Detailed description: This system contains the next three measures. The guitar part features chords D/A, A7, D, D7, G/D, and D. The vocal line has lyrics 'I al - ways land on my feet. So'. The piano accompaniment continues with chords and a bass line.

G Eb7

when there's dry times

Detailed description: This system contains the final three measures. The guitar part features chords G and Eb7. The vocal line has lyrics 'when there's dry times'. The piano accompaniment continues with chords and a bass line.

D7 Em G7

I wait for high times and then I

put on my best and I stick out my chest and I'm

C6 Cm/Eb G/D C#m7b5

off to the races a - gain!

G/D D7 G C9

off to the races a - gain!

G/D D7 G C9

off to the races a - gain!

G C9 G C9

off to the races a - gain!

G C9 G C9

off to the races a - gain!

rall.

off to the races a - gain!

Freely

D7 G E7

My good friend the may - or, he
Medda: So your old la - dy don't

Gsus/A D7

called me to - day.
 love you no more. *He said,* "Med - da the vot - ers are
 So you're a - fraid there's a

G6 G G9/B

turn - ing a - way."
 wolf at your door. "Help me," he cried, "or they'll
 So you got street rats that

C6 A7/C#

To Coda ⊕

give me the axe!" I said, "Your Hon - or, you've
 scream in your

D7




got to re - lax." Ev-'ry-bod-y!

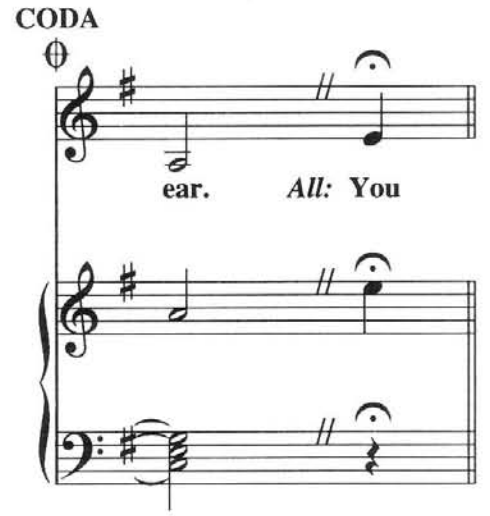
D.S. al Coda



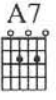
CODA



ear. All: You

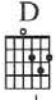


A7




win some, you lose some, my dear!

D

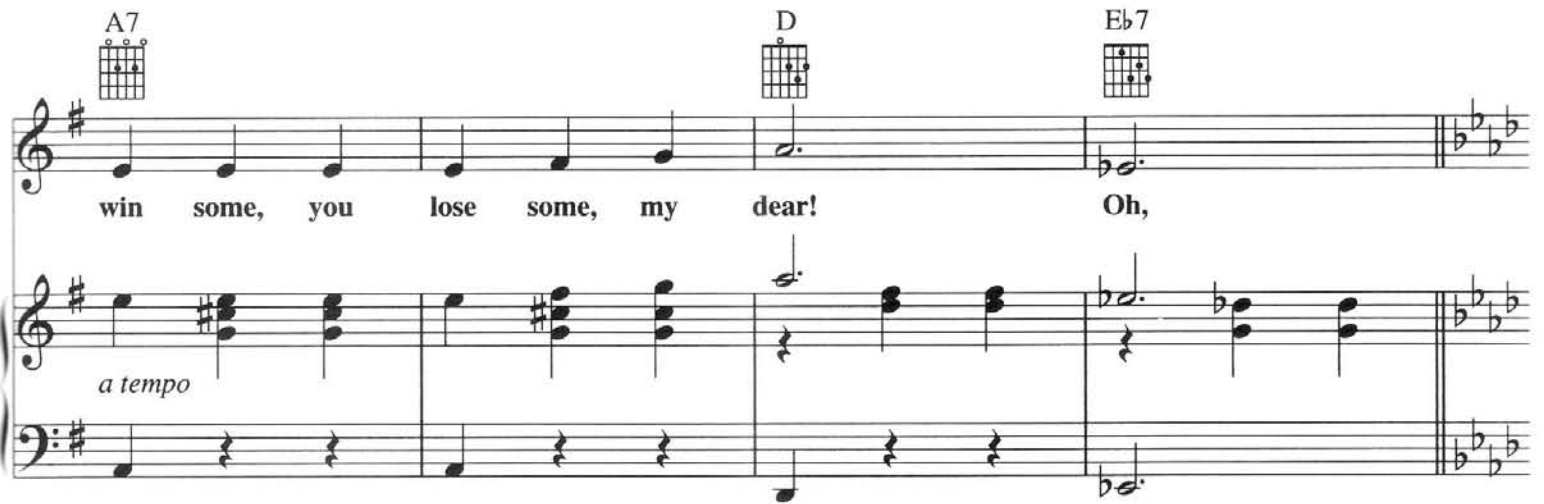


Oh,


Eb7



a tempo

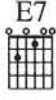


Ab

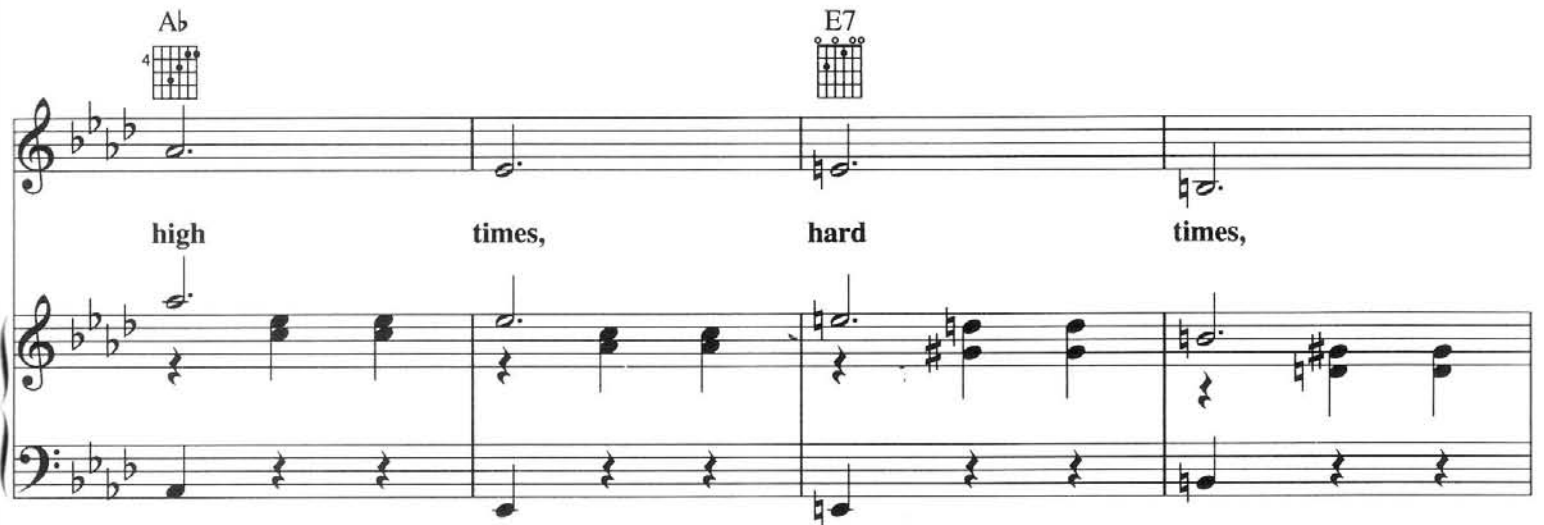


high times,


E7



hard times,




Eb7




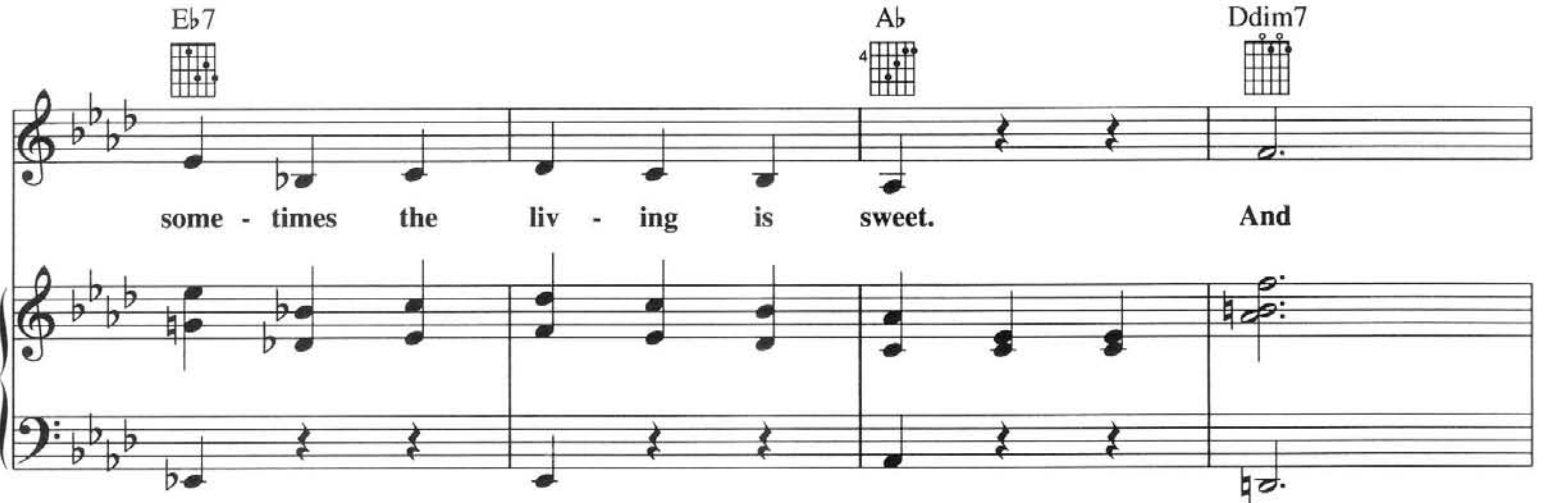
some - times the liv - ing is sweet.




Ab



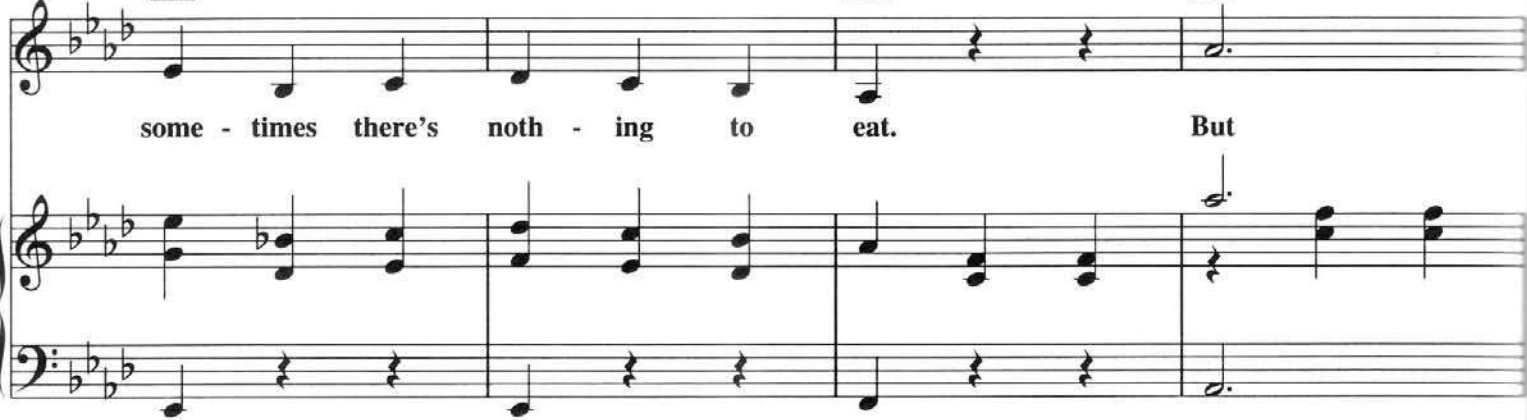
And




Ddim7


E \flat 7  **Fm**  **Fm/Ab** 

some - times there's noth - ing to eat. But



E \flat /B \flat  **B \flat 7**  **E \flat** 




I al - ways lands on my feet. So



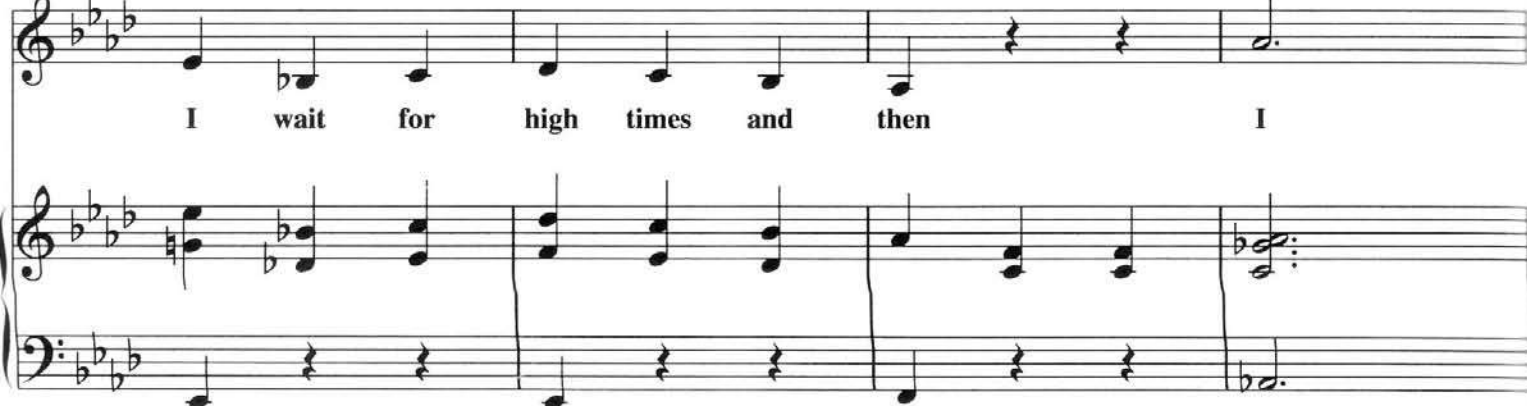
A \flat  **E7** 

when there's dry times



E \flat 7  **Fm**  **A \flat 7** 

I wait for high times and then I








put on my best and I stick out my chest and I'm






off to the rac - es a - gain! I




put on my best. (I put on my best.) Ah yes, and I




stick out my chest. (and I stick out my chest) And I'm

Bbm9



off, (and I'm off) and I'm off, (and I'm off) and I'm

Dbmaj7/Eb



off _____ to the rac - es a -

Ab



Db



Ab



Db



gain. _____

Ab



Db



Ab



ONCE AND FOR ALL

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Driving and intense

E(no3rd)



E9#5(no3rd)



First system of musical notation, including piano (p) and *sim.* markings.



Em6



E9#5(no3rd)

E(no3rd)



E9#5(no3rd)

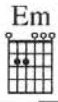


Em6

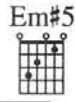


E9#5

Second system of musical notation, including piano (p) and *sim.* markings.



Em



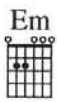
Em#5



Em6



Em#5

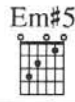


Em

Third system of musical notation, including a section symbol (§).

Denton: This is the sto - ry you want - ed to write. Well, to - night
Newsies: See old man Pul - it - zer snug in his bed, he don't care
This is for kids shin - in' shoes in the street with no shoes

Fourth system of musical notation.



Em#5



Em6



Em#5

Fifth system of musical notation.

is the night that you can.
if we're dead or a - live.
on their feet ev - 'ry day.

Sixth system of musical notation.

Em Em#5 Em6 Em#5 Em

Jack: Just get this done — and by dawn's — ear - ly light — you can fin -
 Three sat - in pil - lows are un - der his head — while we're beg -
 This is for guys — sweat - in' blood — in the shops — while the boss -






ish the fight — you be - gan. —
 gin' for bread — to sur - vive. —
 es and cops — look a - way. —

Gm Gm#5 Gm6 Gm#5


David: This time we're in — it to stay. —
 Joe, if you're still — count - in' sheep, —
 This is to e - ven the score. —

Gm Gm#5 Gm6 Gm#5

Sarah: Think a - bout seiz - ing the day. —
 wake up and read — 'em and weep. —
 This ain't just new - sies no more. —


Bm  Bm#5  Bm6  Bm#5  Bm 

Jack: Think of that train as she rolls in to old San - ta Fe.
 You got your thugs with their sticks and their slugs, yeah, but we
 This ain't just kids with some pie in the sky, this is do



1 no chord

Tell 'em I'm on my way.



2,3 Bm#5  Bm 

got a prom - ise to keep.
 it or die, this is war!



Am7 

Once and for all some - thing tells me the tide 'll be
 Once and for all we'll be there to de - fend one an



F G/F F G/F Dm7

turn - in'. Once and for all there's a fire
oth - er. Once and for all ev - 'ry kid

Am/E Esus E Asus(add9) Am E/A Am To Coda

is in - side me that won't stop a burn - in'.
our friend, ev - 'ry friend friend a broth - er.

Bb C/Bb Bb

Now that the choic - es are clear,

Bm7b5 E7sus E7

now that to - mor - row is here,

F

G/F

F

G



watch how the might - y can fall _____ for once and for

Fmaj7

G

Am

Am#5

Am6

Am#5



all. _____

Am

Am#5

Am6

Am#5

Am

Am#5



Am6

Am#5

Am

Am#5

Am6

Am#5



D.S. al Coda

Bb



C/Bb



Bb



CODA

Five thou-sand fists in the
Five thou-sand fists in the sky.

Bm7b5



sky.

E7sus



Five thou - sand rea

E7



- sons to

Five thou - sand rea - sons to try.

F



try.

G/F



F





We're go - in' o - ver the wall.

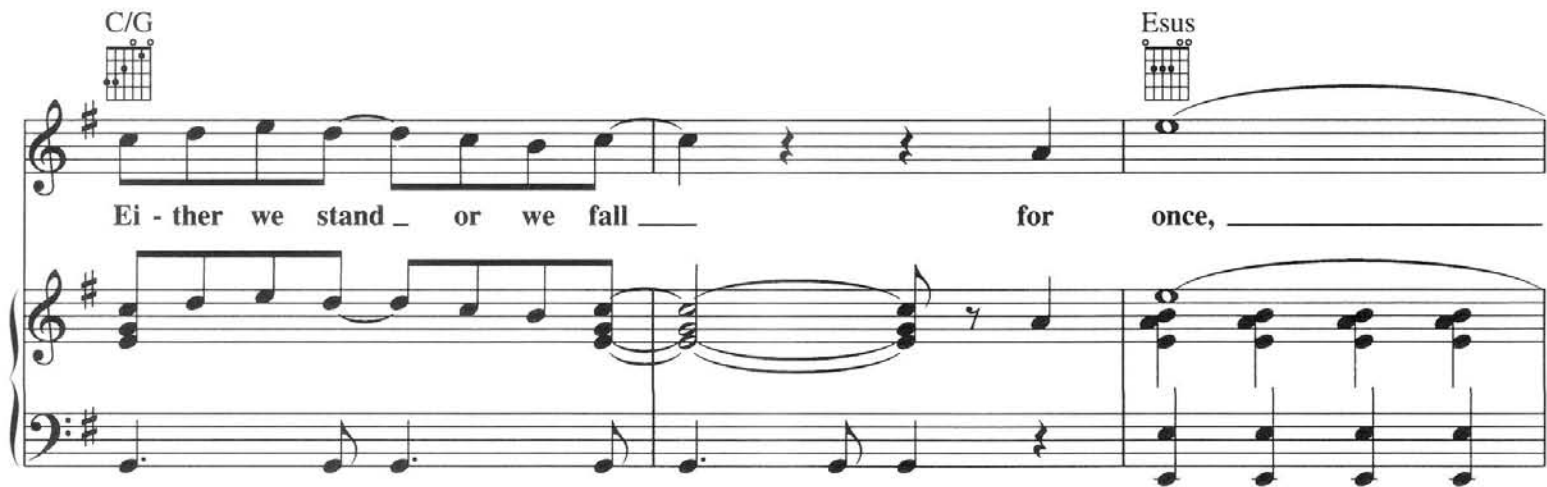
F#m7b5







Bet - ter to die than to crawl.

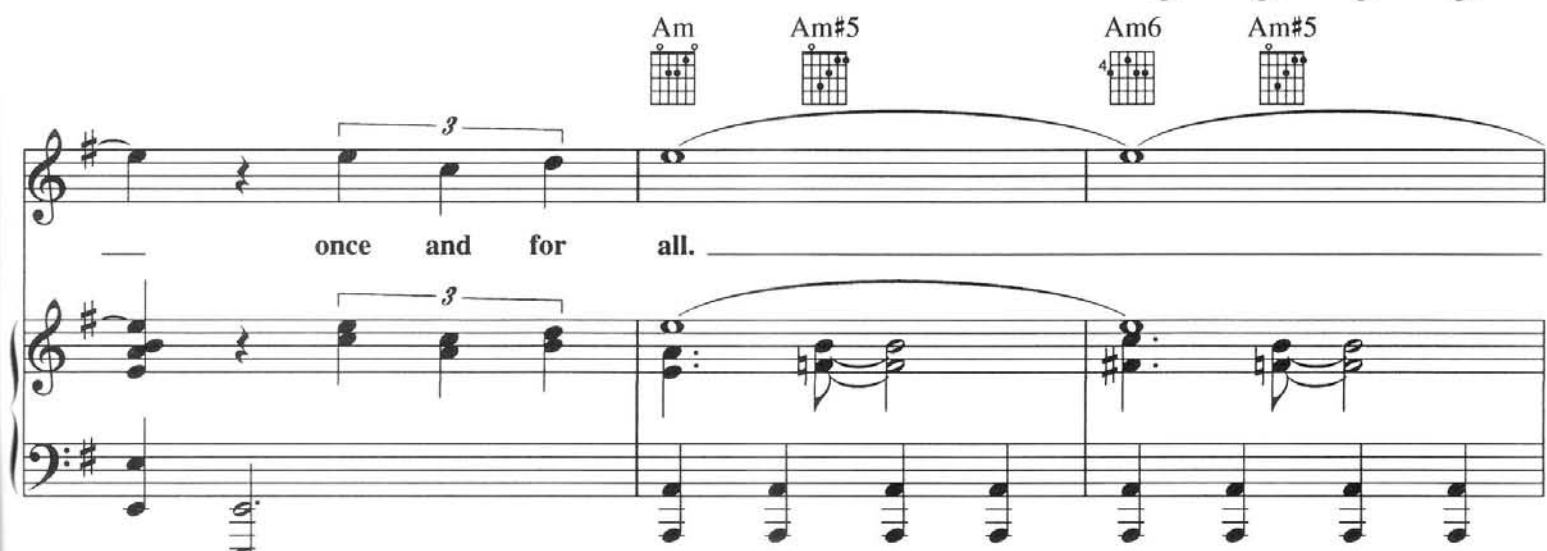
C/G  Esus 







Ei - ther we stand _ or we fall _ for once, _

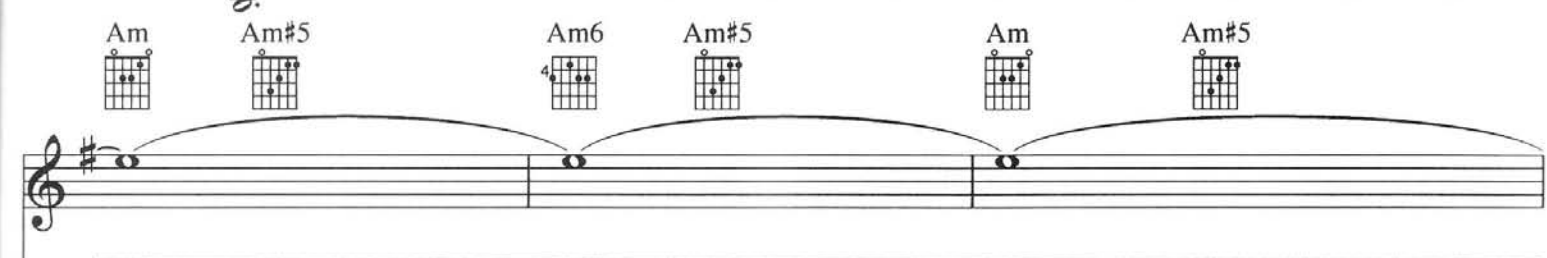




Am  Am#5  Am6  Am#5 

once and for all.



Am  Am#5  Am6  Am#5  Am  Am#5 




Am6  Am#5  A(no3rd) 