

SURABAYA-SANTA

from SONGS FOR A NEW WORLD

Music and Lyrics by
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Additional Material by
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Weill-esque

The first system of the musical score is in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G3 and a quarter note F3, with the lyrics "I was" underneath. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with a fermata over the final notes of both staves.

Rubato

The second system continues the piece with a rubato tempo marking. The vocal line has a melodic line with the lyrics "just sev - en - teen when you rode in - to town. Just a girl full of fan - ta - sies and long - ings. I". The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand, providing harmonic support for the vocal melody.

al tempo

The third system returns to the original tempo, marked *al tempo*. The vocal line continues with the lyrics "saw you; I knew I had to be with you. And you". The piano accompaniment features a more active right hand with eighth-note patterns and a consistent bass line in the left hand. The system ends with a fermata over the final notes.

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Rubain

looked in my eyes and you asked me my name, and I rem-bered be-fore you like a ba-by and

gen-dy I kissed you. (Who could re-sist you?)

You took me heart and soul. And be-

fore I had a chance to take con-rol, we re-tir-ed to your pal-ace on the

pole, where we on - ly have our - selves, and the rein - deer and the elves. And a

lot of things we've ne - ver said a - bout the life I could have led if

allarg.
I had had the sense to stay a - way. But here we

are, Nick. And so, Nick. I know it's time for you to go, Nick.

I know by now I'll nev - er claim you_ for my own.

The first system of the musical score is in 4/4 time. The vocal line (treble clef) contains the lyrics "I know by now I'll nev - er claim you_ for my own." with a fermata over the word "you". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. There are triplets in the right hand of the piano part corresponding to the lyrics "nev - er" and "claim".

I've been re - signed to spend my Christ - mas - es a - lone, and so "Au'r -

The second system continues the melody. The vocal line has a fermata over "a - lone". The piano accompaniment maintains the same rhythmic pattern with triplets in the right hand.

'voir," Nick. It's grand, Nick. I don't pre-tend to un - der - stand, Nick.

The third system shows a key signature change from B-flat major to D-flat major (three flats) and a tempo change to 3/4 time, indicated by a double bar line and the new time signature. The vocal line includes the lyrics "'voir," Nick. It's grand, Nick. I don't pre-tend to un - der - stand, Nick." with a fermata over "un - der - stand". The piano accompaniment features a more complex chordal texture in the right hand, with some triplets.

I saw you look at Blit - zen long and lov - ing - ly

The fourth system returns to 4/4 time. The vocal line has the lyrics "I saw you look at Blit - zen long and lov - ing - ly" with a fermata over "lov - ing - ly". The piano accompaniment returns to the original 4/4 pattern with triplets in the right hand.

the way you used to look at me.

I have

sat twenty years in this draught - ty re-treat as the lat - est in the line of "Mrs. Claus - es." I've

sat here and won - dered what you want from me. But you

sit by your-self on the couch in the den, and you watch Mir-a-cle on Thir-ty Fourth Street... You

get sad and dream - y, can't e - ven see me,

won't e - ven say "hel - lo." Now you

rall. *a tempo*

tell me that it's time for you to go. Sling your sack up - on your back and "ho - ho -

ho!" And what mat - ters most of all is to sit in - side some mall, and you'll

nev - er think of me while I am pin - ing by the tree. But nev - er -

mind! I will sur - vive while you are gone. I set you free, Nick. Good -

bye, Nick. Go ride your rein - deer through the sky, Nick.

I don't sup - pose you'd ev - er want me — by your side.

I know you now; you want a play - thing, not a bride. So on your

way, Nick. Sha - lom, Nick. Don't feel the need to hur - ry home, Nick!

Should I need com - fort in a cold and — bit - ter storm,

I've got the elves to keep me warm.

Muz-----

Spoken: Oh, Nick! Nick, I didn't mean it! I'm just going crazy...

(Muz)-----

...all cooped up in here. Oh, Nick!

(Muz)-----

Please take me with you. Please, I'm your wife, damn it. Isn't there one ounce of human...

(Muz)-----

...decency buried beneath all those layers of fat?

rit. *loco* *a tempo*

You disgust me! Oh, yes it's so easy to judge, isn't it? Deciding who's...

rit.

...naughty and who's nice? Well, who died and left you God, Mr. Claus?

But nev - er -

rit.

mind, Nick. O. K., Nick. I'd hate to keep you from your sleigh, Nick.

rit. *loco* *a tempo*

When you re - turn I will be man - y miles a - way.

I'll have my law - yer call your law - yer New Year's Day. That's all for

me, Nick. Gang - way, Nick. I'll miss you less than I can say, Nick!

Have fun with all the lit - tle boys a - long your route.

I'll get the man - sion and the fac - tory to work.

I will not wait un - til the snow be-neath me draws.

I will es - cape your San - ta

colla voce

Vivace

Claws! _____

sfz