

Proud Lady

#6

Music and lyrics by
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(p. I-5-42)

GENEVIEVE: I know ... Thank you ... But don't.

DOMINIQUE: But I can't --

GENEVIEVE: Please. Listen. My husband is a good man. I would never do anything to hurt him. Do you understand?

DOMINIQUE: Yes. I won't trouble you again.

GENEVIEVE: Thank you ... Goodbye.

DOMINIQUE: Genevieve ...

GENEVIEVE: Goodbye. *(She exits.)*

(DOMINIQUE looks after a moment, starts off in the other direction. Then he stops, looks after her again, and sings ...)

DOMINIQUE: 1 Ah! 2 I'm in love! 3 I'm in love at last! 4 I'm in love! I'm in love, there's 5

Tempo Faster, Ad Lib.

noth-ing I can do 6 So no mat-ter 7 what I say 8 what pro-mise I gave, the 9

sfz pp *f*

Slower

10 11 12 13 3

on - ly way that I can be - have is do an - y thing I can till she loves me

14 Allegro Ma Non Troppo

15 16 17

too... Next time I go to get the bread, I know ex-act-ly what I'll

18 19 20

wear: a belt that's tight, a shirt that's red, and o-pen just e-nough to show a lit-tle hair.

21 22 23

And when the bag is full and warm, the way I lift it, she can tell that an - y ac-tion I per -

24 25

form I do it strong, I do it slow, I do it well.

Detailed description: This system contains measures 24 and 25. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "form I do it strong, I do it slow, I do it well." The piano accompaniment is in 3/4 time, with the right hand playing chords and the left hand playing a bass line.

26 27

I can't let up, I can't let down, I can-not sleep un-til I find a way to fin-'lly make her

Detailed description: This system contains measures 26 and 27. The vocal line continues with the lyrics "I can't let up, I can't let down, I can-not sleep un-til I find a way to fin-'lly make her". The piano accompaniment continues with similar chordal and bass line patterns.

28 29

see some things are meant to be and she was meant for

Detailed description: This system contains measures 28 and 29. The vocal line has the lyrics "see some things are meant to be and she was meant for". The piano accompaniment features some rests in the right hand and continues in the left hand.

30 Bolero 31 32

me! And I'm sing-ing, "Oh

Detailed description: This system contains measures 30, 31, and 32. Measure 30 is marked as the start of a "Bolero" section. The vocal line has the lyrics "me! And I'm sing-ing, 'Oh". The piano accompaniment features triplets in the right hand and a steady bass line in the left hand.

33 Proud La - dy! 34 35 I'm so glad to

36 know 37 some day you will be mine. 38

39 And we'll go to a place where the grass is cool and 40

41 sha - dy, and with a smile on your face you'll come in - to my 42

43 *rit.* arms and love will flow like wine." 44 45

OUT CUE:
DOMINIQUE:
"...or any of the others!"

46 VAMP 47

PHILIPPE: (*Runs on*) Dominique, Celeste says she will wait for you by ...

DOMINIQUE: I'm not interested. Tell her I'm not interested.

PHILIPPE: But...

DOMINIQUE: I'm not interested. In her or any of the others.

(*PHILIPPE exits.*)

48 She splits my sen - ses at the seams, she sends a shi - ver up my 49

50 spine, I see her bo - dy in my dreams, and if she's nor - mal she sees 51 6/8

mine. She's all I'm ev-er think-ing of, her mouth, her hair, and all the

rest, I think all wo-men should have love, and one like her de-serves the best!

No mat-ter what the pain, no mat-ter what the price, no mat-ter what I would-n't stop it if I

could How can a thing be bad when it feels so

The musical score consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The score includes measure numbers 52, 53, 54, 55, 56, 57, 58, 59, 60, and 61. The lyrics are placed below the vocal line. The piano accompaniment features a steady rhythmic pattern with chords and single notes.

Bolero

good? And I'm sing-ing, "Oh

Proud La - dy! You and I both

know oh yes, you will be mine

and we'll go to that place where the grass is cool, and

73 74

shad - y and with a smile on your face you'll come in - to my

75 76 **Tempo** 77

arms and love will flow like wine!" I'm - in -

78 **Maestoso** 79 80 81

love! I'm in love at last! I'm in - love! I'm in love, and is n't it a crime?

82 83 84

Is - n't it a cry - ing shame that the love of my life should

85 86 87 88

have to be an - oth - er man's wife? Well, I'm sor - ry for the guy, — but there's

89 90 91 92 93

noth - ing I — won't — try to win the one true love of my — whole

cresc. poco a poco *mp - du* *ten.* *marc* *f*

Bolero

94 95

life!

ff

96 97 98

73

APPLAUSE
SEGUE