

**REHERSAL PIANO BOOK
FOR**

**STARLIGHT
EXPRESS**

Revised 20/12/1992

J.C.B

Musical Services

Rehearsal Piano Book for Starlight Express.

Revised 20/11/92 JCB Musical Services

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OVERTURE

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Musical notation for measures 1-7. Measure 1 starts with a tempo marking of $\text{♩} = 145$ and a box labeled "4 times". The melody consists of eighth notes with triplet markings (3) over measures 1, 2, 3, and 4. Measures 5, 6, and 7 contain rests.

Musical notation for measures 8-11. Measures 8, 9, 10, and 11 feature eighth notes with triplet markings (3). A box labeled "Boys voice" is positioned below measure 9. Lyrics are provided for measures 10 and 11: "Hier ist CONTROL! Here is CONTROL!" and "Hier ist CONTROL! Here is CONTROL!".

Musical notation for measures 12-15. Measure 12 is marked with a box labeled "A". Measures 12, 13, 14, and 15 feature eighth notes with triplet markings (3). Lyrics are provided for measures 13 and 14: "Dies ist die wichtigste nacht der weltgeschichte. This is the most important night in world history."

Musical notation for measures 16-18. Measures 16, 17, and 18 feature eighth notes with triplet markings (3). Lyrics are provided for measures 17 and 18: "Heute findet die Weltmeisterschaft im rennen der Today is the world championship race of" and "Internationale züge statt. International trains."

Musical notation for measures 19-21. Measures 19, 20, and 21 feature eighth notes with triplet markings (3). Lyrics are provided for measures 19 and 20: "Wer wird gewinnen? Diesel, elektrizität oder dampf? Who will win? Diesel, Electricity or Steam?". Measure 21 is marked with a box labeled "Loud Knocking" and the instruction "Repeat until cue".

Mom Leg die eisenbahn weg.
Put the trains away.

Boy Och, Mami...
Oh Mommy...

Mom Leg's sie weg und ab ins bett!
Put them away and into bed!

Boy Aber...
but...

Mom Kein aber und macht das licht aus.(nicely)
no buts, and turn the light out.(nicely)

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24 B = 76 25

Wird es um dich dun- kel wird es in dir still
It is dark a- round you It's quiet in- side you

The musical score for measures 24-25 consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melody with eighth and quarter notes. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines in both hands.

26 27

Siehst Du ein licht leuch- ten in der fer- ne
You see a light shin- ing in the dis- tance

The musical score for measures 26-27 consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melody with quarter and eighth notes. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines in both hands.

28 29

und hörst Du den nacht- zug der Dich ho- len will
and you hear the night train it wants to pick you up

The musical score for measures 28-29 consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melody with quarter and eighth notes. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines in both hands.

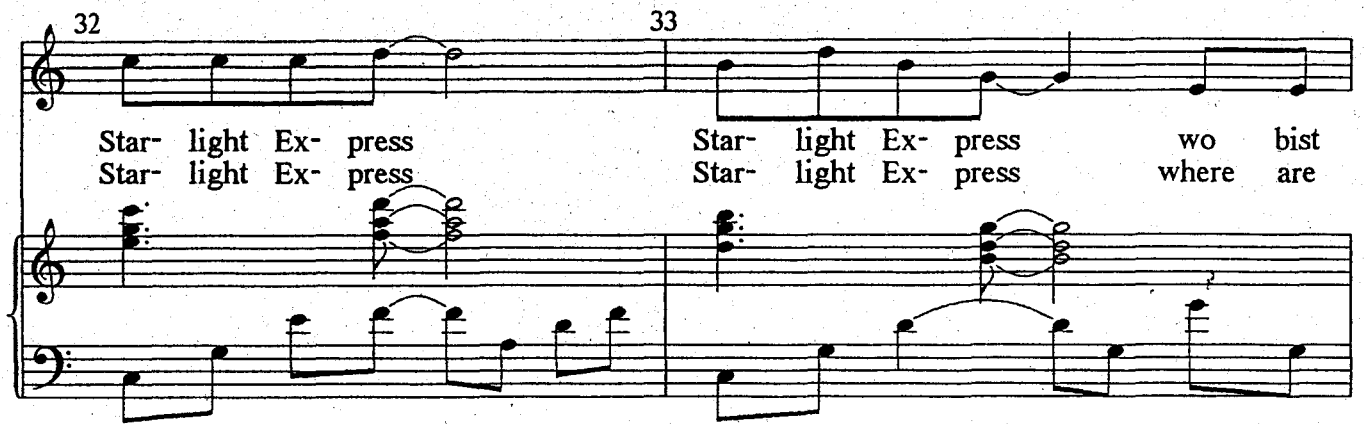
30 31

dann folgst auch Du dem zug der ster- ne
then you too follow the tr- ain of the stars




32 33

Star- light Ex- press Star- light Ex- press wo bist
Star- light Ex- press Star- light Ex- press where are



34 35 36

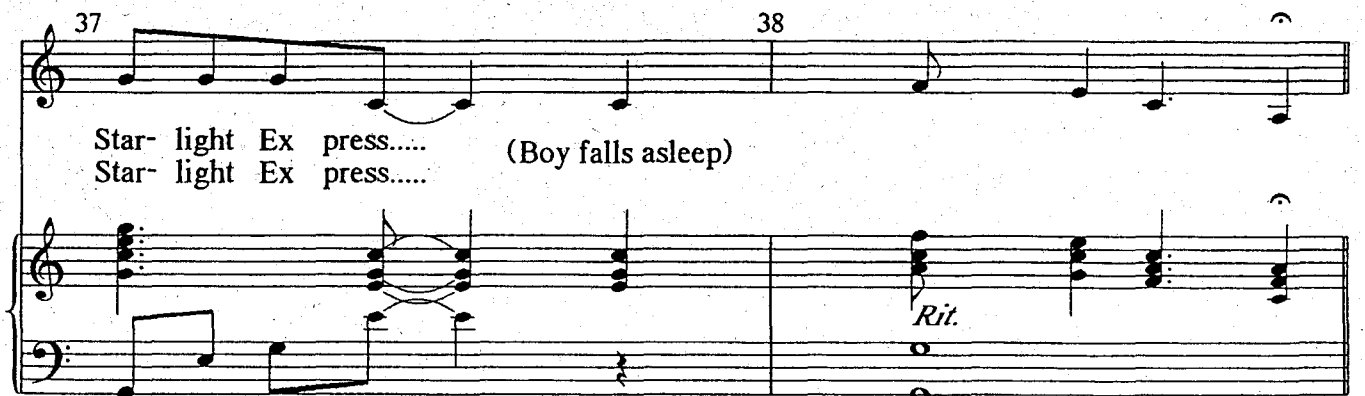
Du? sag' es Mir Star- light Ex- press
you? te- ll me Star- light Ex- press



37 38

Star- light Ex press..... (Boy falls asleep)
Star- light Ex press.....

Rit.



39 40 41 42

Musical notation for measures 39-42. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 39 shows a treble staff with a series of chords and a bass staff with a long, low note. Measures 40 and 41 continue with similar chordal textures. Measure 42 features a treble staff with a melodic line and a bass staff with a long, low note.

C *8ve* 43 44 45 46

Musical notation for measures 43-46. The system consists of two staves. Measure 43 is marked with a box containing the letter 'C' and the instruction '8ve'. The treble staff contains a series of chords, while the bass staff has a long, low note. Measures 44 and 45 continue with similar textures. Measure 46 shows a treble staff with a melodic line and a bass staff with a long, low note.

D 47 48 49

Musical notation for measures 47-49. The system consists of two staves. Measure 47 is marked with a box containing the letter 'D'. The treble staff contains a series of chords, while the bass staff has a long, low note. Measures 48 and 49 continue with similar textures. Measure 49 shows a treble staff with a melodic line and a bass staff with a long, low note.

50 51 52

Musical notation for measures 50-52. The system consists of two staves. Measure 50 shows a treble staff with a series of chords and a bass staff with a long, low note. Measures 51 and 52 continue with similar textures. Measure 52 shows a treble staff with a melodic line and a bass staff with a long, low note.

E 53 54 55 56

Musical notation for measures 53-56. The system consists of two staves. Measure 53 is marked with a box containing the letter 'E'. The treble staff contains a series of chords, while the bass staff has a long, low note. Measures 54 and 55 continue with similar textures. Measure 56 shows a treble staff with a melodic line and a bass staff with a long, low note.

Musical notation for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 57 features a complex chordal texture in the treble with a fermata over the final chord, while the bass has a simple bass line. Measures 58 and 59 continue with similar textures. Measure 60 shows a change in the bass line with a fermata over the final chord.

Musical notation for measures 61-64. Measure 61 has a box containing the letter 'F' above the treble staff. Measures 62 and 63 feature more complex treble textures with fermatas. Measure 64 has a treble staff with a fermata and a bass staff with a simple bass line.

Musical notation for measures 65-67. Measure 65 has a treble staff with a fermata and a bass staff with a simple bass line. Measure 66 has a treble staff with a fermata and a bass staff with a simple bass line. Measure 67 has a treble staff with a fermata and a bass staff with a simple bass line.

Musical notation for measures 68-70. Measure 68 has a treble staff with a fermata and a bass staff with a simple bass line. Measure 69 has a treble staff with a fermata and a bass staff with a simple bass line. Measure 70 has a treble staff with a fermata and a bass staff with a simple bass line. The text 'Accel.' is written below the treble staff in measure 69, and 'Segue Rolling Stock' is written in a box below the treble staff in measure 70.

Rolling Stock

Musical notation for measures 1-3. The piece is in 4/4 time with a tempo of 116. The key signature has three sharps (F#, C#, G#). The right hand plays a melodic line with eighth notes, and the left hand plays a steady eighth-note accompaniment. Measure numbers 1, 2, and 3 are indicated above the staff.

Musical notation for measures 4-6. Measures 4 and 5 continue the eighth-note accompaniment. Measure 6 features a melodic flourish in the right hand with a long slur. Measure numbers 4, 5, and 6 are indicated above the staff.

Musical notation for measures 7-9. Measures 7 and 8 continue the eighth-note accompaniment. Measure 9 features a melodic flourish in the right hand with a long slur. Measure numbers 7, 8, and 9 are indicated above the staff.

Musical notation for measures 10-12. Measures 10 and 11 continue the eighth-note accompaniment. Measure 12 features a melodic flourish in the right hand with a long slur. Measure numbers 10, 11, and 12 are indicated above the staff.

Musical notation for measures 13-15. Measures 13 and 14 continue the eighth-note accompaniment. Measure 15 features a melodic flourish in the right hand with a long slur. Measure numbers 13, 14, and 15 are indicated above the staff.

Greaseball Gang

Ich bin der schnell-ste, den es je-mals gab
 I'm just the fast-est thing you'll e-ver see

denn wie der Blitz fahr ich berg-auf, berg-ab
 that streak of light-ning you just missed was me

27 28

Ich mach mit, und kei- ner kann mich brem- sen heut nacht
don't stop now we got- ta keep it go- ing all night

Musical notation for measures 27-28, including vocal line and piano accompaniment.

29 30

Musical notation for measures 29-30, including piano accompaniment.

31 32

Rol- ling Stock Rol- ling Stock
Rol- ling Stock Rol- ling Stock

Musical notation for measures 31-32, including vocal line and piano accompaniment.

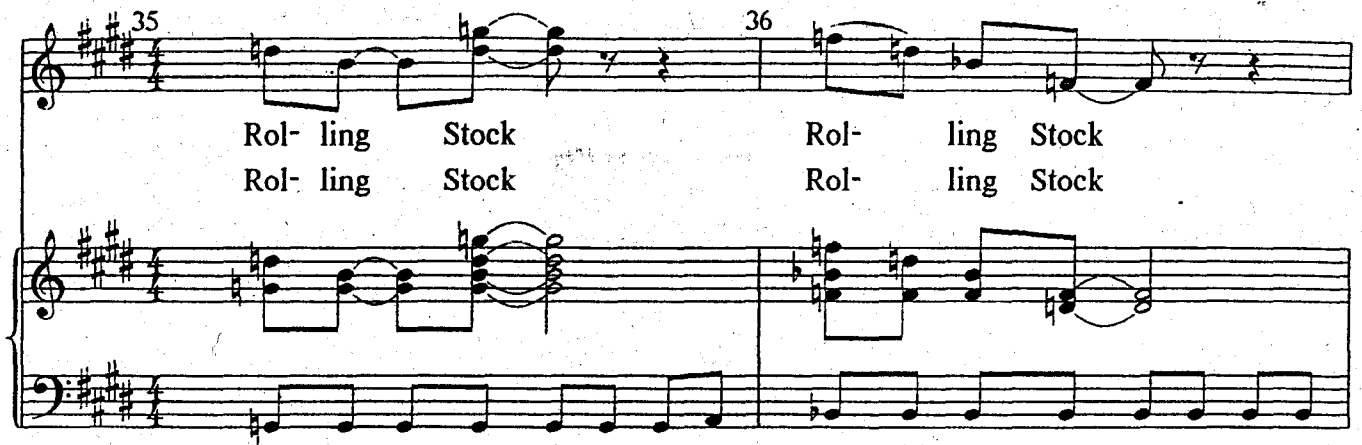
33 34

und wer nicht rollt, er- lebt nie das Ge- fühl
you got no wheels you don't know how it feels

Musical notation for measures 33-34, including vocal line and piano accompaniment.

35 36

Rol- ling Stock Rol- ling Stock
Rol- ling Stock Rol- ling Stock



37 38

und in der Lie- be kommt er nie ans Ziel
you got no lo- vers if you got no wheels



39 40



41 42

komm, heiz mir ein und dann bring mich in Fahrt
come on and heat me up the way you do



43 44 > >

und du wirst se- hen, wel- che Zug- kraft ich hab
and I can keep it go- ing lon- ger than you

Musical notation for measures 43-44, including vocal line and piano accompaniment.

45 > > > 46 >

ich mach mit, und kei- ner kann mich brem- sen heut nacht
don't stop now we got- ta keep it go- ing all night

Musical notation for measures 45-46, including vocal line and piano accompaniment.

47 48

Musical notation for measures 47-48, including vocal line and piano accompaniment.

49 50 >

und wenn du glaubst, du bist noch schnel- ler als ich
don't try to show you can go fast- er than me

Musical notation for measures 49-50, including vocal line and piano accompaniment.

51 > > 52

dann zeigt mein Rück-licht dir, du bist es nicht - HUH
this is my back view and it's all you'll see

Musical notation for measures 51-52, including vocal line and piano accompaniment.

53 > > > 54 >

ich mach mit, und kei-ner kann mich brem-sen heut nacht
don't stop now we got-ta keep it go-ing all night

Musical notation for measures 53-54, including vocal line and piano accompaniment.

55 56

Musical notation for measures 55-56, including piano accompaniment.

57 58

Rol-ling Stock yeah, Rol-ling Stock
Rol-ling Stock we're Rol-ling Stock

Musical notation for measures 57-58, including vocal line and piano accompaniment.

59 60

Musical notation for measures 59 and 60. Measure 59 is a whole rest. Measure 60 is a whole rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

61 62

Rol- ling Stock yeah, Rol- ling Stock
Rol- ling Stock we're Rol- ling Stock

Musical notation for measures 61 and 62 with lyrics. Measure 61: "Rol- ling Stock yeah,". Measure 62: "Rol- ling Stock". The piano accompaniment continues with chords and bass line.

63 64

Musical notation for measures 63 and 64. Measure 63 is a whole rest. Measure 64 is a whole rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

65 66

Musical notation for measures 65 and 66. Measure 65 is a whole rest. Measure 66 is a whole rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Dance Break

Musical notation for measures 67-69. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 67 starts with a treble clef and a key signature of two flats. The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a simple accompaniment of quarter notes.

Musical notation for measures 70-72. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 70 continues the melody from the previous system. Measure 71 is similar. Measure 72 shows a change in the treble staff, with a new melodic line.

Musical notation for measures 73-74. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 73 features a complex chordal texture in the treble staff with many sharps. Measure 74 continues this texture with a piano (*p*) dynamic marking.

Musical notation for measure 75. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 75 continues the complex chordal texture from the previous system.

Musical notation for measures 76-77. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 76 continues the complex chordal texture. Measure 77 features a melodic line in the treble staff with a fermata over the final note.

Musical notation for measures 78 and 79. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 78 features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 79 continues the accompaniment and features a treble clef with a melodic line that includes a fermata over the final chord.

Musical notation for measures 80 and 81. The key signature is three sharps and the time signature is 4/4. Measure 80 shows a treble clef with chords and a bass clef with eighth notes. Measure 81 continues the accompaniment and features a treble clef with a melodic line that includes a fermata over the final chord.

Musical notation for measures 82 and 83. The key signature is three sharps and the time signature is 4/4. Measure 82 features a treble clef with chords and a bass clef with eighth notes. Measure 83 continues the accompaniment and features a treble clef with a melodic line that includes a fermata over the final chord.

Musical notation for measures 84 and 85. The key signature is three sharps and the time signature is 4/4. Measure 84 shows a treble clef with chords and a bass clef with eighth notes. Measure 85 continues the accompaniment and features a treble clef with a melodic line that includes a fermata over the final chord.

Musical notation for measures 86 and 87. The key signature is three sharps and the time signature is 4/4. Measure 86 features a treble clef with a series of chords, marked with a piano (*p*) dynamic, and a bass clef with eighth notes. Measure 87 continues the accompaniment and features a treble clef with a series of chords.

88 89

Nun macht euch auf die Räder für den Start
so get the motion in your wheels somehow

90 91

weil der Moment des großen Rennens naht
the racing action starting here and now

92 93

ich mach mit und keiner kann mich bremsen heut nacht
don't stop now we got ta keep it go ing all night

94 95

96 97

Rol- ling Stock yeah, Rol- ling Stock
Rol- ling Stock we're Rol- ling Stock

98 99

Huh! Huh! Huh! Huh!
Huh! Huh! Huh! Huh!

100 101

Rol- ling Stock yeah, Rol- ling Stock
Rol- ling Stock we're Rol- ling Stock

102 103

104 105

Rol- ling Stock yeah, Rol- ling Stock
Rol- ling Stock we're Rol ling Stock

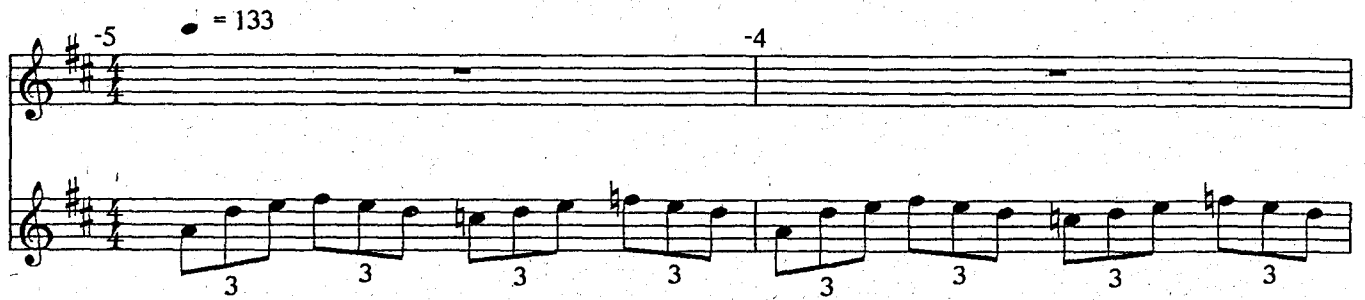
106 107

Huh!
Huh!

LIEBESEXRESS

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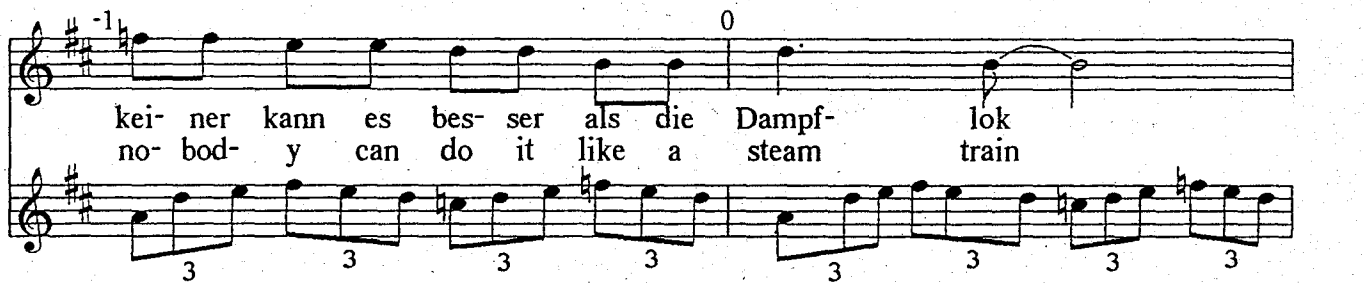
$\bullet = 133$



Rosty

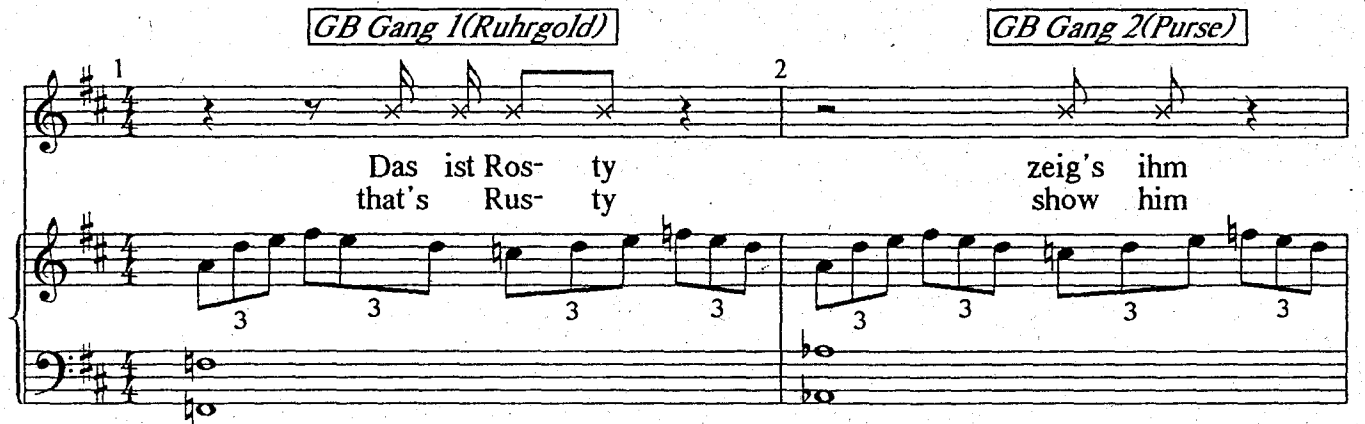


Woo- Woo- woo woo woo- woo- woo woo



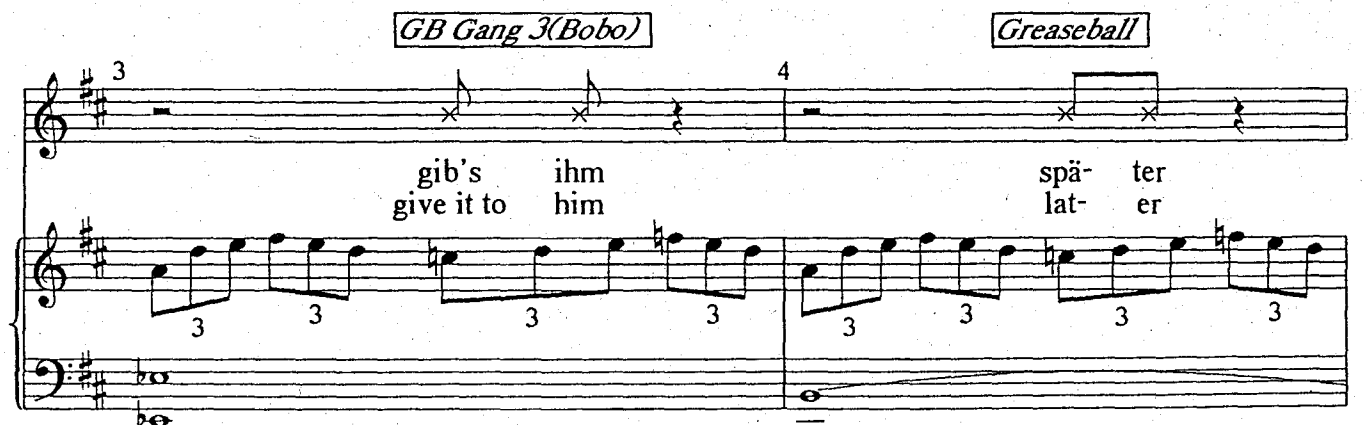
kei-ner kann es bes-ser als die Dampf-lok train
no-bod-y can do it like a steam train

GB Gang 1 (Ruhrgold) **GB Gang 2 (Purse)**



Das ist Ros-ty zeig's ihm
that's Rus-ty show him

GB Gang 3 (Bobo) **Greaseball**



gib's ihm spä-ter
give it to him lat-er

Greaseball

5 6

Jed- er kann es bes- ser als die
a- ny- one can do it like a

7 8 9

Dampf- steam lok train

Rusty 10 11

Woo- woo, woo- woo,

Coaches **Pearl+Buffy, Ashley+Dinah**

Woo- woo, woo- woo,

D - - - D - - -

Rusty 12 13

kei- ner kann es bes- ser als die Dampf- lok
no- bod- y can do it like a steam train

Coaches

kei- ner kann es bes- ser als die Dampf- lok
no- bod- y can do it like a steam train

D - - - D - - -

Rusty 14 15

Woo- Woo- woo, woo, woo- woo, woo, woo, woo,

Woo- Woo- woo, woo, woo- woo, woo, woo, woo,

D D

Rusty 16 17

kei- ner kann es bes- ser als die Dampf- lok
no- bod- y can do it like a steam train

kei- ner kann es bes- ser als die Dampf- lok die
no- bod- y can do it like a steam train there

D D

Rusty 18 19

wenn
you

bes- te Zug- kraft, ist die Zug- kraft mit Dampf
ain't no pow- er like the pow- er of steam

D A min7 D

Rusty 20

du's er- le- ben willst, komm mit mir heut nacht
wan- na feel it ba- by take a ride with me

Coaches

D min 7 D G/A

Rusty 22

Lie- bes- ex- press, nimm mich mit auf
en- gine of love take me with you

Coaches

Lie- bes- ex- press, nimm mich mit auf
en- gine of love take me with you

D D A/C#

Rusty 24

Rei- sen Ich fahr mit dir
ba- by I'll pull you al- ong

Coaches

Rei- sen
ba- by

B min B min 7 E

Rusty 27 28 29 > > >

durch das gan- ze Land, Ich bin dein
right a- long the line 'cos I'm your

Coaches

min 7 E G/A A B A/C#

Rusty 30 31

Lie- bes- ex- press, Ich bring dich in Be-
en- gine of love I'll thrill you with my

Coaches

Lie- bes- ex- press, ah ah
en- gine of love ah

D D A/C#

Rusty 32 33 34

we- gung wenn du an mir hängst,
mo- tion if you'll fol- low me

Coaches

min B min B E min 7

Rusty 35 36 37

geht die Fahrt ins Glück.
your track will be mine

Coaches

die
the

E min7 G/A G/A

Rusty 38 39

wie zum
just re-

Coaches

rie- si- ge Dampf- lok ist wahr- lich ein mäch- ti- ger An- blick
sight of a migh- ty steam en- gine is some- thing ter- rif- ic

D G D G

Rusty 40 41

Bei- spiel der Big Boy von der Un- ion Pa- ci- fic
mem- ber the Big boy on the Un- ion Pa- ci- fic

Coaches

D G D G

Rusty 42 43

Coaches

Er ist heißer als der Wüsten-sand
fire-box hotter than the de- sert sand

wenn
so

D - G - D - G -

Rusty 44 45

Coaches

du's er-leben willst, fahr mit mir durchs Land
why don't you come with me right a- cross the land

D - G - D

Rusty 46 47

Coaches

Lie-bes-ex-press nimm mich mit auf
en-gine of love take me with you

D - D - A/C#

Rusty 48 49 50

Coaches

Rei- sen by ich just fol- ge dir gern pull me a- long

B min B min E min7

Rusty 51 52 53

Coaches

durch das gan- ze Land right a- long the line Ich bin dein 'cos I'm your

E min7 G/A A B min A/C#

Rusty 54 55

Coaches

Lie- bes- ex- press en- gine of love ich bring dich in Be- I'll thrill you with my ah ah

D D A/C#

Rusty 56 57

we- gung wenn
mo- tion if

Coaches

in Be- we- gung
such e- mo- tion

min min
B B

Rusty 58 59

du an mir hängst, geht die Fahrt ins-
you'll fol- low me your track will be

Coaches

min7 min7
E E

Rusty 60 61 62

Glück ich bin dein Lie- bes- ex- press
mine 'cos your my en- gine of love

Coaches

du bist mein Lie- bes- ex- press ah
'cos your my en- gine of love ah

G/A min A B A/C# D

Rusty 63 64

nimm mich mit auf Rei- sen
 take me with you ba- by

Coaches

nimm take mich me mit with auf you Rei- ba- sen by

D A/C# min B

Rusty 65f 66

Ich just fol- ge dir gern
 just pull me a- long

Coaches

Ich just fol- ge dir gern
 just pull me a- long

min min7
 B E

Rusty 67 68

durch das gan- ze Land
 right a- long line

Coaches

durch das gan- ze Land
 right a- long the track

min7 G/A
 E

Rusty 69 70

Woo- woo,
Woo- woo,

Woo- woo,
Woo- woo,

G/A D

Rusty 71 72

woo- woo,
woo- woo,

kei- ner kann es bes- ser als die
no- bod- y can do it like a

woo- woo,
woo- woo,

ker- ner kann es bes- ser als die
no- bod- y can do it like a

D D

Rusty 73 74

Dampf- lok
steam train

Woo- woo,
Woo- woo,

Dampf- lok
steam train

Woo- woo,
Woo- woo,

D D

Liebesexpress - Playout

Rusty 1

Coaches

(Drum fill)

Woo- woo, Woo- woo, Woo- woo, Woo- woo,

Woo- Woo- Woo, Woo, Woo- Woo- Woo, Woo,

7 D 7 D

Rusty 4

Coaches

kei- ner kann es bes- ser als die Dampf- lok no- bod- y can do it like a steam train

kei- ner kann es bes- ser als die Dampf- lok no- bod- y can do it like a steam train

7 D 7 D

Rusty 6

Coaches

Woo- woo, Woo- woo, Woo- woo, Woo- woo,

Woo- Woo- Woo, Woo, Woo- Woo- Woo, Woo,

7 D 7 D

Segue-Taunting Rusty

TAUNTING RUSTY

Purse

1

Du machst mit beim
You gon- na

The musical notation for the 'Purse' section consists of a vocal line and a piano accompaniment. The vocal line starts with a rest for one measure, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with triplets of eighth notes: G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3. The key signature has one sharp (F#), and the time signature is 4/4.

Rürgold Krupp

3

ren-nen dampf- lok
race steam train?

Na klar Kein- er kann es bes- ser als die dampf- lok
should do no- bod- y can do it like a steam train

The musical notation for the 'Rürgold Krupp' section includes a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes: G4, A4, B4, followed by a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a bass line with a triplet of eighth notes: G3, B2, D3, followed by a series of eighth notes: G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3. The key signature has one sharp (F#), and the time signature is 4/4.

Greaseball **Espresso**

7

Wer kann es denn bes- ser als die dampf- lok
who can do it like a steam train

Er sagt nie- mand
he said no- bod- y

The musical notation for the 'Greaseball Espresso' section includes a vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes: G4, A4, B4, followed by a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a bass line with a triplet of eighth notes: G3, B2, D3, followed by a series of eighth notes: G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3. The key signature has one sharp (F#), and the time signature is 4/4.

Turnov **All**

10 11

Dann ist er nie- mand Hal- lo nie- mand
 so he is no- bod- y hel- lo no- body

All **Bobo** **Purse**

14

Du! Nie- mand Dampf- lok Da hast Du's Und
 You! no- body steam train that'll teach ya to

Greaseball **Krupp**

17

hab mehr re- spekt für die sel Denn die- sel wird ge- win- nen
 show some re- spect for die sel cause die- sel's gon- na win

Hashamoto **Greaseball** **All**

20 21

O- kay Rus- ty? O- kay dampf- lok? O- kay Rus- ty?
 O- kay Rus- ty? O- kay steam train? O- kay Rus- ty?

23

CONTROL! CONTROL! *Ihr dieselloks macht euch an die arbeit.
Rusty, hol den frachtzug, dann darfst du vielleicht beim rennen mitmachen.*

All

30

Hörst Du Rust- ty
hear that Rus- ty

31

Rus- ty bye bye
Rus- ty bye bye

32

Du bist der schnell ste ja das wis- sen wir
you're just the fast- est thing a- round the place

34

Hörst Du Rust- ty
hear that Rus- ty

Rus- ty bye bye
Rus- ty bye bye

36

Sag welcher wagen fährt heut nacht mit Dir
 which coach ya tak-in' in the Eng-ine race

3 Times dim. 2nd time

38

Rus-ty bye bye Rus-ty bye bye

40 *Faster* 41

Segue Endlich Kommt

fp Starlight Express - Page 34 - Rehearsa.

ENDLICH KOMMT

Revised 20/11/92 JCB Musical Services

1 *Rusty* 2

End- lich **kommt** für mich die Zeit
This is gon- na be the day

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a measure rest, followed by notes for 'End-lich kommt für mich die Zeit'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure numbers 1 and 2 are indicated above the vocal staff.

3 4

wo ich zei- gen kann, daß ich schnel- ler bin,
I dis- cov- er how a cham- pi- on feels

The second system continues the vocal line and piano accompaniment. The vocal line has notes for 'wo ich zeigen kann, daß ich schneller bin, I discover how a champion feels'. The piano accompaniment continues with similar harmonic support. Measure numbers 3 and 4 are indicated above the vocal staff.

5 6

daß ich die- ses Ren- nen spie- lend ge- winn
when we show the rest a clean pair of heels


The third system concludes the vocal line and piano accompaniment. The vocal line has notes for 'daß ich dieses Rennen spielend gewinnen when we show the rest a clean pair of heels'. The piano accompaniment continues. Measure numbers 5 and 6 are indicated above the vocal staff.

7 8



Pearl, komm mit, es ist so- weit!
come on Pearl we're on our way

9 *Pearl* 10



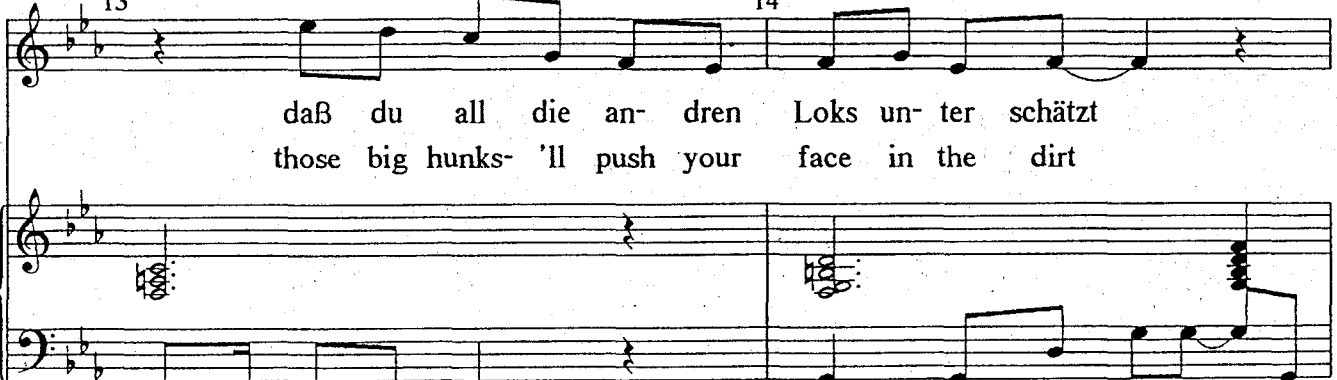
Ros- ty, Ros- ty, ich hab Angst
Rus- ty Rus- ty I'm a fraud

11 12



daß du dich bei die- sem Ren- nen ver- letzt,
if you en- ter for the race you'll get hurt

13 14



daß du all die an- dren Loks un- ter schätzt
those big hunks- 'll push your face in the dirt

Rosty

15 16

mir e- gal, ich bin da- bei.
it's O K I got it made

Buffy, Ashley, Dinah

17 18

Stellt euch bloß vor,
lis- ten to this

19 20

die- ser An- ge- ber bil- det sich ein
big shot talk- ing he seems to im- ply

21 22

er könn- te viel
all the trains should

23 24

schnel- ler als all die an- de- ren
just move ov- er and let him

Musical score for measures 23-24. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Measure 23 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. Measure 24 has a fermata over the first half.

25 26

Dinah *Pearl*

sein Er wird boy- kot- tiert Ros- ty,
by they'll cheat and in- trigue Rus- ty

Musical score for measures 25-26. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Measure 25 has a fermata over the first half. Measure 26 has a fermata over the first half. The name 'Dinah' is written above measure 25 and 'Pearl' above measure 26.

27 28

Ashley

laß es doch sein es wird in- tri- giert doch das
lis- ten to me you're out of your league no he's

Musical score for measures 27-28. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Measure 27 has a fermata over the first half. Measure 28 has a fermata over the first half. The name 'Ashley' is written above measure 28.

29 30 31

All Coaches

sieht er nicht ein ge- wiß kriecht er im Schne- ken- tem- po
out of his tree you'll ei- ther be a hun- dred miles be-

Musical score for measures 29-31. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Measure 29 has a fermata over the first half. Measure 30 has a fermata over the first half. Measure 31 has a fermata over the first half. The name 'All Coaches' is written above measure 30.

32 33

al- len hin- ter- her, und
hind them at the back or

34 35

wenn er Pech hat, liegt er dann in
worse they'll find him scattered in a

36 *poco acc.* 37

poco acc.

tau- send klei- nen Stük- ken rings- um- her
mil- lion tril- ion pie- ces round the track

Rusty 38 39

Rusty

Lie- bes- ex- press ich ge- winn das
en- gine of love ra- cing on the

40 41 42

Ren- nen rail- road ich bin da- bei, out of the way

43 44 45

Dampf hat ei- ne Chance steam is on the line

Segue - Pearl das kannst...

3 3 3 3
rit.

PEARL, DAS KANN...

Revised 20/11/92 JCB Musical Services

♩ = 108

Ashley *Buffy* *Dinah*

1 2


Pearl, das kann nicht wahr sein
Pearl, he can't be seri- ous



Ashley *Buffy* *Dinah* *Ashley*

3 4

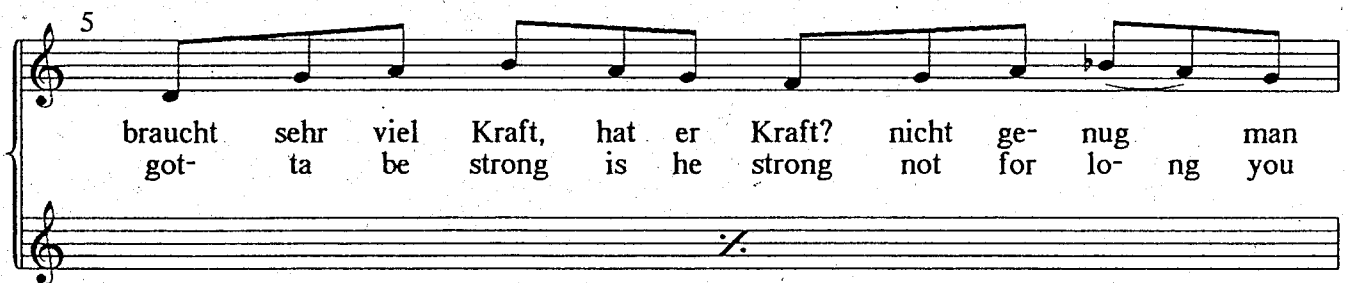
Er macht mit, ist da- bei man
him go in for the race you



Buffy *Pearl* *Ashley*

5

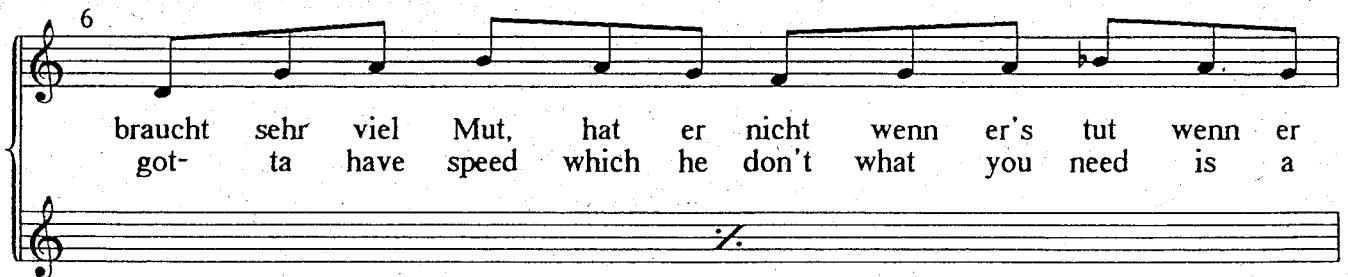
braucht sehr viel Kraft, hat er Kraft? nicht ge- nug man
got- ta be strong is he strong not for lo- ng you



Buffy *Dinah*

6

braucht sehr viel Mut, hat er nicht wenn er's tut wenn er
got- ta have speed which he don't what you need is a



7

glaubt er sei gut, dann braucht er viel Mut, sonst ver-
 mix- ture of strength and pow- er and length if you

8 9

sagt er beim Ren- nen so fort.
 gon- na have pull where it counts

Ashley

10 11

Pearl, wie kannst du mit ihm gehn?
 you're a fool to go with him

Pearl *Dinah*

12 13

Was soll ich denn tun? Man
 should I tell him no? there's

Ashley *+Buffy+Dinah*

14

braucht so viel mehr, du brauchst so viel mehr, bist
 got to be mo- re you got- ta feel mo- re you

Pearl

15

du dir ganz si- cher, du brauchst doch viel mehr, ich
got- ta be cer- tain you got- ta be shu- re I've

Buffy/Ashley/Dinah

All

16

brau- che viel mehr, wir brau- chen viel mehr, wir
got- ta feel mo- re I got- ta feel mo- re we

17

sind uns nicht si- cher, wir brau- chen viel mehr
need to be cer- tain we need to be su- re

'NE LOK MIT LOCOMOTION

Revised 20/11/92 JCB Musical Services

♩ = 116

1 **Pearl** 2 **+Dinah**

'ne Lok mit Lo-co-mo-tion wünsch ich mir
A lot-ta lo-co-mo-tion that's what we need

The first system of the score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The system is divided into two measures, labeled 1 and 2. Measure 1 is associated with the name 'Pearl' and measure 2 with '+Dinah'. The lyrics are written below the vocal line.

3 **+Buffy** 4 **+Ashley**

'nen Zug, der uns be-wegt, den brau-chen wir
from a lo-co-mo-tive who can take the lead

The second system of the score continues the vocal line and piano accompaniment. It is divided into two measures, labeled 3 and 4. Measure 3 is associated with the name '+Buffy' and measure 4 with '+Ashley'. The lyrics are written below the vocal line.

5 **All Girls** 6

ganz e-gal, wo-hin er mit uns fah-ren will,
from the east-ern o-cean to the west-ern sea

The third system of the score continues the vocal line and piano accompaniment. It is divided into two measures, labeled 5 and 6. Measure 5 is associated with the name 'All Girls'. The lyrics are written below the vocal line.

7 8

Lo- co- mo- tion bringt uns schnell ans Ziel
lo- co- mo- tion's gon- na ca- rry me

9 10

'ne Lok mit Lo-co-mo- tion brau- chen wir
a lot- ta o- co- mo- tion that's what we need

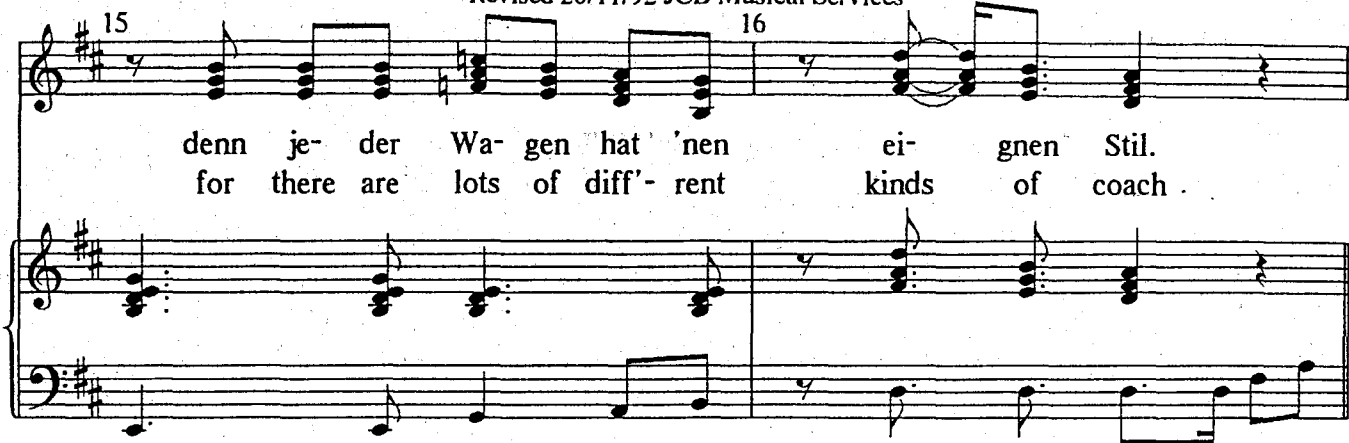
11 12

denn oh- ne Lok komm- wir nie weg von hier
if we are ev- er gon- na get up speed

13 14

'ne Lok mit Lo-co-mo- tion und viel Ge- fühl,
a lot- ta lo- co- mo- tion and the right a- pproach

15 16



denn je- der Wa- gen hat 'nen ei- gnen Stil.
for there are lots of diff'- rent kinds of coach .

Dinah 17 18



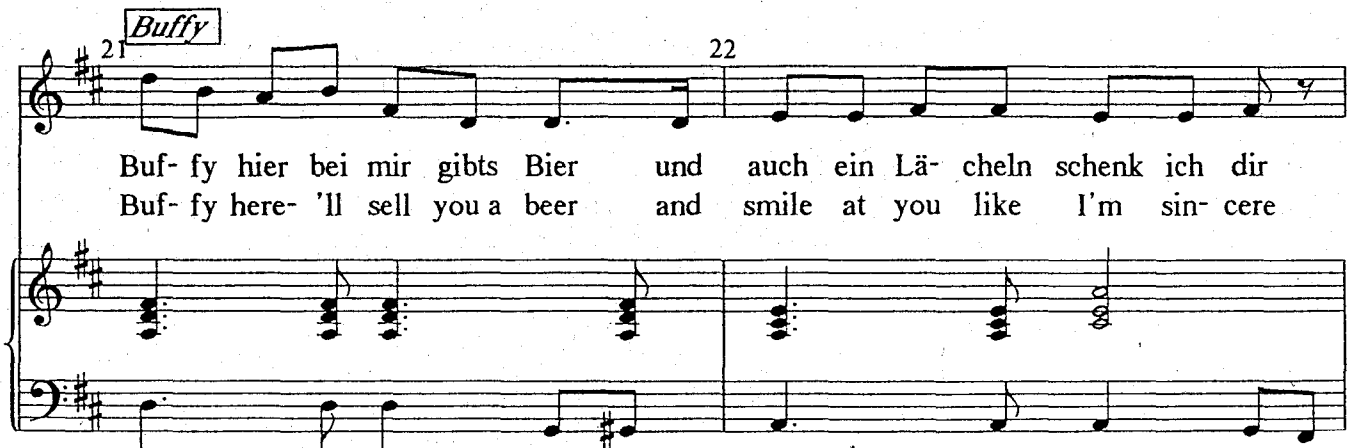
Ich hei- ße Di- nah, ich bin fürs Es- sen da, ich
like me I'm Di- nah I'm the di- ning car I'll

19 20



ko- che gut und hör Dir zu bist Du an mei- ner Bar.
pam- per you with pas- sion fruit cham- pagne and cav- i- ar

Buffy 21 22



Buf- fy hier bei mir gibts Bier und auch ein Lä- cheln schenk ich dir
Buf- fy here- 'll sell you a beer and smile at you like I'm sin- cere

23 24

nicht zu- viel, das macht krank siehs- te wohl, schon liegt er lang!
 not to much sir you may drown wadda ya know he's fal- len down!

25 **Ashley** 26

Hi, ich bin Ash- ley, bin- der Rauch- wag- gon, ich
 like me I'm Ash- ley I'm the smo- king car I've

27 28

kann es halt nicht las- sen Ni- ko- tin bin ich ge- wohnt. Ich
 tried to kick the ha- bit but my in- side's used to tar I

29 30

weiß, daß Rauch mir scha- det, den- noch krieg ich nie ge- nug, wenn
 know if I don't give up I might choke or have a stroke that

31 32

ich drandenk, krieg ich 'nen Schreck, drum nehm ich schnell 'nen Zug.
scares me and when I'm sca- red boy I need a smoke

Musical score for measures 31 and 32. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 4/4 time. Measure 31 contains the first line of lyrics, and measure 32 contains the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

33 34

'ne Lok mit Lo-co-mo- tion brau- chen wir
a lot- ta o- co- mo- tion that's what we need

Musical score for measures 33 and 34. The vocal line continues in treble clef. The piano accompaniment features a more active right hand with sixteenth-note patterns and sustained chords, while the left hand maintains a steady bass line. Measure 33 contains the first line of lyrics, and measure 34 contains the second line.

35 36

denn oh- ne Lok komm wir nie weg von hier
if we are ev- er gon- na get up speed

Musical score for measures 35 and 36. The vocal line continues in treble clef. The piano accompaniment features a more active right hand with sixteenth-note patterns and sustained chords, while the left hand maintains a steady bass line. Measure 35 contains the first line of lyrics, and measure 36 contains the second line.

37 38

ganz e- gal, wo- hin er mit uns fah- ren will,
from the east- ern o- cean to the west- ern sea

Musical score for measures 37 and 38. The vocal line continues in treble clef. The piano accompaniment features a more active right hand with sixteenth-note patterns and sustained chords, while the left hand maintains a steady bass line. Measure 37 contains the first line of lyrics, and measure 38 contains the second line.

39 40

Lo- co- mo- tion bringt uns schnell ans Ziel
 lo- co- mo- tion's gon- na ca- ry me

Pearl 41 42

Ich hei Pearl, bin neu im Ver-kehr, bin noch sehr schn, bin sehr be-quem, ich
 myname's Pearl I'm a brandnew girl my springs still bounce my fans still wirl

43 *Others* 44 *Pearl*

bie- te lux- us bin char- mant als ers- te klas- se welt- be- kannt
 I don't smoke I don't drink whadda ya do then whadda ya think

45 46

'ne Lok mit Lo- co- mo- tion brau- chen wir
 a lot- ta o- co- mo- tion that's what we need

47 48

denn oh- ne Lok komm'n wir nie weg von hier
from a lo- co- mo- tive who can take the lead

49 50

ganz e- gal, wo- hin er mit uns fah- ren will,
from the east- ern o- cean to the west- ern sea

51 52

Lo- co- mo- tion bringt uns schnell ans Ziel
lo- co- mo- tion's gon- na car- ry me

53 54

'ne Lok mit Lo-co-mo- tion brau- chen wir
a lot- ta o- co-mo- tion that's what we need

55 56

drum laßt den Schorn-stein rau- chen, weil wir das Feu- er brau- chen chen
don't stop the pis- ton stro- king don't stop the fire- man sto- king

57 58

Ashley *Others* *Ashley*

ich hör nie auf, zu rau- chen laß das Rau- chen! bin nicht zu ge-brau- chen!
don't make me give upsmo- king give up smo- king you got- ta be jo- king

59 60

All

Lo- co mo- tion ist's, was uns be-
lo- co- mo- tion's gon- na car- ry

61 62

wegt.
me.

FRACHT IST MACHT

$\text{♩} = 112$

DINAH **BUFFY** **PEARL**

Oh Ne Oh Schreck Der

ALWAYS EXTRA SYLLABLE/NOTE FOR FRACHT + MACHT!

Ashley **BUFFY** **DINAH** **ASHLEY**

Frachtzug Auch das Noch vierzig tonnen leerer Stahl sind innen... und aussen kahl hohl

Trucks Heavy open throat - like Elephants in Junglebook

Fracht ist Macht Fracht ist
Freight is power freight is

D A D

Macht wir tra-gen Fracht bei Tag und
power we ca-rry freight by day and

A G

Nacht denn Fracht ist Macht
night because freight is power

C D A

12 2. 13

Macht. Die Gü- ter bringt die
great we ne- ver make a

A D

Detailed description: This system contains measures 12 and 13. Measure 12 is marked with a '2.' above it, indicating a second ending. The music is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 12/8. The lyrics are: 'Macht. Die Gü- ter bringt die' on the top line and 'great we ne- ver make a' on the bottom line. Chord labels 'A' and 'D' are placed below the bass staff.

14 15

Fracht da- für sind wir ge-
fuss you got the goods on

A D

Detailed description: This system contains measures 14 and 15. The lyrics are: 'Fracht da- für sind wir ge-' on the top line and 'fuss you got the goods on' on the bottom line. Chord labels 'A' and 'D' are placed below the bass staff.

16 17

macht wir ha- ben Kraft und tra- gen
us we take the loads from off the

A G

Detailed description: This system contains measures 16 and 17. The lyrics are: 'macht wir ha- ben Kraft und tra- gen' on the top line and 'us we take the loads from off the' on the bottom line. Chord labels 'A' and 'G' are placed below the bass staff.

18 19

Last denn Fracht ist
roads and freight is

C D

Detailed description: This system contains measures 18 and 19. The lyrics are: 'Last denn Fracht ist' on the top line and 'roads and freight is' on the bottom line. Chord labels 'C' and 'D' are placed below the bass staff.

20 21

Coaches

Macht. Wir mö- gen nicht zu- viel Ge- wicht
great could- n't stand gr- avel and sand

A B^b

Detailed description: This system contains measures 20 and 21. Measure 21 is marked with a box labeled 'Coaches' above it. The lyrics are: 'Macht. Wir mö- gen nicht zu- viel Ge- wicht' on the top line and 'great could- n't stand gr- avel and sand' on the bottom line. Chord labels 'A' and 'B^b' are placed below the bass staff.

22 23

von Kies und Sand, sind un-be-kannt, und nie-mand be-schwert sich, wir
 be-ing ig-nored no-one a-board no-bod-y com-plain-ing that

B^b C/B^b

24 25

ka-men viel zu spät. Gü-ter-zug ist nicht ge-nug,
 we were late a-gain I should hate ca-rry-ing freight

C/B^b E^b/B^b

26 27

nichts was lebt und sich be-wegt, Men-schen sind es, was man als Per-
 no-bod-y liv-ing in me got to be a liv-ing breath-ing

E^b/B^b B^b

28 29

so-nen-zug braucht. Fracht ist
 pass-en ger train freight is

B^b C

Trucks

30 31 32

Macht great Fracht freight ist Macht.
 great is great

G C G

Coaches 33 Coaches 34

Wir mö- gen nicht zu- viel Ge- wicht von Kies und Sand, sind un- be- kannt,
 Trucks could- n't stand gra- vel and sand be- ing ig- nored no- one a- board

Fracht Freight ist is

C C

Coaches 35 36

und nie- mand be- schwert sich, wir ka- men viel zu spät.
 Trucks no- bod- y com- plain- ing that we were late a- gain

Macht great wir tra- gen we car- ry

D/C D/C

Coaches 37 38

Gü- ter- zug ist nicht ge- nug, nichts was lebt und sich be- wegt,
 Trucks I should hate ca- rry- ing freight no- bod- y liv- ing in me

Fracht, freight denn Fracht ist and freight is

F/C F/C

Coaches 39 40

Men- schen sind es, was man als Per- so- nen- zug braucht. Für
 Trucks got to be a liv- ing breath- ing pass- en- ger train it's

Macht
 great

C C

Coaches 41

Gros- se und Klei- ne, für
 Trucks Momm- as and Popp- as it's

für Koh- le und Stei- ne,
 it's com- merce and hop- pers

C

Coaches 42

Alt und Jung,
 Trucks daughters and sons

für Ki- lo und Pfund,
 it's quar- ters and tons they

C

Coaches 43 44

für den Spaß am Tarif, Volk! Schnell!
it's the fun of the fair folks fares

mal hoch, mal tief, Fracht! Schwer!
get in your hair freight tares

D/C D/C

Coaches 45 46

Men-schen und Pend-ler und Post,
pass-en-gers comm-u-ters and mail

Stahl und Holz, Kies und Koks sind
trees and meat gravel and shale are

F/C F/C

Coaches 47 48

Macht, sind sind
great are are

Macht, sind sind
great are are

C F G

Coaches
49

Macht, sind Macht, sind
great are great are

Macht, sind Macht, sind
great are great are

C F G

Coaches
51

Macht.
great

Macht.
great

C C

Control

53 54 55

*Control, Control!
Control, Control!*

*Güterwaggons und Personenzüge, hört auf damit!
You wagons and passenger cars just cut it out!*

56 57 58

*Die Waggons sollen sich vorstellen. Kastenwagen!
Trucks will identify themselves - boxcars*

Rocky 1

Revised 20/11/92 JCB Musical Services

59

Ich bin Rok- ky, ich bin der Größ- te, wer
I am Rock- y I got no equ- al bis

60

mich ver- paßt, der nimmt den Näch- sten
you missed me then catch the se- sten
quel

Rocky 2

61

Bin Rok- ky Zwei, wer bist du?
I'm Rock- y two and there's more

Rocky 3

All Rockies

62

Bin Rok- ky Drei, ge- hör auch da- zu. Und
I'm Rock- y three and I'm Rock- y four the

63

wenn ein Schwarz- fah- rer mit uns fährt, dann
on- ly time we get stuck in- side bis

Rocky 2

64

ist bei uns et- was ver- kehrt, wenn
when some bum hit- ches a ride we

Rocky 3

Rocky 1

65 66

wir mal scharf in die Kur- ve gehn, dann kriegt er 'nen Tritt, auf wie- der sehn!
wait for sharp cor- ner to come and o- pen the door bye bye bun

Trucks

Control

67 68

Fracht ist Macht! *Steinwaggon!*
freight is great *Bricktruck!*

C F G

Flat Top

69 70

Flat-Top, wa- rum guckt ihr so? Stei- ne sind halt mein Ni- veau.
flat- top who you look- ing at yeah theyre bricks whats wrong with that

71 72

Ja, sie sind sehr schmal und lang, und auch schwer. Hier, fang!
no you're right they don't all match yeah they're heavy here catch

Revised 20/11/92 JCB Musical Services

Trucks 73 **Control** 75

Fracht ist Macht
freight is great

Big Hopper!
Big Hopper!

C F G

Caboose 76 **Control** 77 **Caboose** 78

Dustin, das bist du!
Dustin, that's you!

Na los, Big Hopper!
Come on hopper!

Los, Dustin!
Come on, Dustin!

Dustin 79

Ich bin Big Hop- per, ich bin kein Pott ...
I'm the big hop- per I'm not a box

Rockies 80

Doch, dein Kopf ist vol- ler Schrott!
Yeah your head is full of rocks

Dustin 81

Das ist kein Schrott, das ist doch Ei- sen,
they ain't rocks they're bits of gra- vel

82 83 +Flat Top

Ei- sen hat ein Recht zu rei- sen Rei- sen tut dem
 grav el's got a right to tra- vel trav- el- lin' with

F

84 85 86

Ei- sen gut wird es naß, miß- fällt uns das.
 gra- vel in pray- ing that we don't get wet

C F C

87 88

Ros- ten die Pfos- ten, kann uns das was kos- ten,
 wa- ter and mor- tar do things they didn't ought- er

B^b E^b

89 90 Control

leer macht es mir noch mehr Spaß. *Red Caboose!*
 emp- ty me be- fore I set *Red Caboose!*

F C

91 Caboose

Ganz am Schluß der Bahn ist
 at the back on ev- ery

D^b

92 93 94

Red Ca-boose, ich fol- ge dir, auf je- der Fahrt bin
piece of track I'm right be- hind you can I be of

A^bE^b D^b/F G^b

95 96 97 Trucks

ich dir nah, bin im- mer für dich da. Hal- lo, Ca-
help at all then sim- ply call for me hel- lo Ca-

D^b/A^b A^b D^b

Caboose 98 99

boose. Hal- lo. Ich bin Ca- boose, und wenn du
boose hel- lo The red Ca- boose would like to

A^b D^b

100 101 102

mich mal suchst, dann schau dich um, und du wirst sehn, die
be of use to ever- y truck and show the world that

A^b/E^b D^b/F G^b

Trucks 103 104 105 106 Coaches

Fracht ist Macht Fracht ist Macht. Für
freight is great freight is great for

D A D A

Coaches 107

Trucks

Gros- se und Klei- ne, für
momm- as and papp- as it's

für Koh- le und Stei- ne,
it's com- merce and hop- pers

D

Detailed description: This block contains the first system of music for rehearsal piano. It features three staves: a vocal line for 'Coaches' (numbered 107), a piano accompaniment for 'Trucks', and a bass line. The key signature is D major (two sharps) and the time signature is 12/8. The lyrics are: 'Gros- se und Klei- ne, für momm- as and papp- as it's für Koh- le und Stei- ne, it's com- merce and hop- pers'. The bass line starts with a 'D' chord.

Coaches 108

Trucks

Alt und Jung,
daughters and sons

für Ki- lo und Pfund,
it's quar- ters and tons they

D

Detailed description: This block contains the second system of music. It features three staves: a vocal line for 'Coaches' (numbered 108), a piano accompaniment for 'Trucks', and a bass line. The key signature is D major and the time signature is 12/8. The lyrics are: 'Alt und Jung, daughters and sons für Ki- lo und Pfund, it's quar- ters and tons they'. The bass line starts with a 'D' chord.

Coaches 109

Trucks

für den Spaß am Ta- rif
It's the fun of the fair

mal hoch, mal tief,
get in your hair

E/D

Detailed description: This block contains the third system of music. It features three staves: a vocal line for 'Coaches' (numbered 109), a piano accompaniment for 'Trucks', and a bass line. The key signature is D major and the time signature is 12/8. The lyrics are: 'für den Spaß am Ta- rif It's the fun of the fair mal hoch, mal tief, get in your hair'. The bass line starts with an 'E/D' chord.

Coaches 110

Volk! schnell!
folks fares

Fracht! schwer!
freight tares

E/D

Coaches 111

Men- schen und Pend- ler und Post,
pass- en- gers comm- u- ters and mail

G/D

Coaches 112

113

sub. p *Cresc.*

auf dem Gleis, auf dem Gleis,
on the rails on the rails

Stahl und Holz, Kies und Koks, auf dem Gleis, auf dem Gleis,
trees and meat gravel and shale on the rails on the rails

G/D

Coaches 114 115

Trucks

auf dem Gleis, auf dem Gleis ist Macht, ist
on the rails on the rails are great are

auf dem Gleis, auf dem Gleis ist Macht, ist
on the rails on the rails are great are

G/D D G

Coaches 116 117 118 *molto rall.*

Trucks

Macht, ist Macht, ist Macht, ist
great are great are great are

Macht, ist Macht, ist Macht, ist
great are great are great are

A D G A A

Coaches 119 120 121

Trucks

Macht.
great.

Macht.
great.

D

ENTRY OF NATIONAL TRAINS

Revised 20/11/92 JCB Musical Services

*Hier ist CONTROL, Hier ist CONTROL, Hört zu, noch zehn
miuten bis zum ersten rennen. Internationale züga -
Für die parade aufstellen! Für die parade aufstellen!*

*Here is Control. Here is Control. Listen up, another ten
minutes until the first race. International trains line up
for parade. Line up for parade.*

1 2
3 3 3 3 3 3 3 3
5 times (or until ready)

3 4 5 6
A1
Aus Frankreich....
From France...

7 8 9 10
Der TGV....
The TGV....
Die kraft des sud-est
The power of the Sud-Est.

11 12 13 14
BOBO!
BOBO!
A2

Aus Italien....
From Italy...

Der Rom mailand express....
The Rome Milan express...

Sittebello angetrieben von...
Sittebello powered by...

15 16 17 18

ESPRESSO!
ESPRESSO!

19 20 21

A3

Aus Russland....
From Russia...

So schnell wie möglich...
as fast as possible...

22 23 24 25

Der trans Sibirien express.... Angetrieben von
the trans Sibirien express.... powered by

TURNOV!
TURNOV!

26 27 28 29

A4

Aus Japan....
From Japan...

30 31 32 33

Der schinkansen zug....
the schinkansen train...

Angetrieben von....
powered by...

Musical notation for measures 34, 35, and 36. The score is written for piano with a treble and bass clef. Measure 34 contains the first vocal line. Measures 35 and 36 contain the piano accompaniment.

HASHAMOTO!
HASHAMOTO!

Musical notation for measures 37, 38, and 39. Measure 37 contains the vocal line with the lyrics 'HASHAMOTO! HASHAMOTO!'. Measures 38 and 39 contain the piano accompaniment.

A5

Aus Deutschland.... Immer pünktlich....
From Germany... always on time...

Musical notation for measures 40, 41, 42, and 43. Measure 40 contains the vocal line with the lyrics 'Aus Deutschland.... Immer pünktlich.... From Germany... always on time...'. Measures 41, 42, and 43 contain the piano accompaniment.

Der internationale city express.... Angetrieben von....
the international city express.... powered by...

RUHRGOLD!
RUHRGOLD!

Musical notation for measures 44, 45, 46, and 47. Measure 44 contains the vocal line with the lyrics 'Der internationale city express.... Angetrieben von.... the international city express.... powered by...'. Measures 45, 46, and 47 contain the piano accompaniment.

Noch weitere anmeldung ?
Any more entries?

Scheint, wir haben ein technisches problem....
Seems we have a technical problem...

Musical notation for measures 48, 49, 50, and 51. Measure 48 contains the vocal line with the lyrics 'Noch weitere anmeldung ? Any more entries?'. Measure 49 contains the piano accompaniment. Measures 50 and 51 contain the vocal line with the lyrics 'Scheint, wir haben ein technisches problem.... Seems we have a technical problem...'. Measure 51 contains the piano accompaniment.

52 53

weitere Anmeldungen

54 55

Scheint wir Haben ein Teh Problem

56 57

58 59

kleine störung

60 61 62 63

SWOOP Bang!

trpts ν ν

"Ruhrgold"

CRACKLE

noch weitere anmeldungen

CRACKLE

scheint wir haben

ein tech problem

CRACKLE

CRACKLE

kleine storung

CRACKLE

p

p

SWOOP

BANG

Kleine störung....
A little disturbance...

Oh, Mann!
Oh, Man!

Musical notation for measures 52 and 53. Measure 52 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 53 continues the melody and bass line. The bass line consists of quarter notes on a single pitch.

Ich glaub, wir haben einen Superstar als herausforderer!
I think we've got a superstar as challenger!

Musical notation for measures 54 and 55. Measure 54 includes a '3 Times' annotation under a triplet of notes in the treble clef. Measure 55 includes a 'Segue ACDC' annotation under a melodic phrase in the treble clef. Both measures have corresponding bass lines.

AC/DC

Revised 20/11/92 JCB Musical Services

$\text{♩} = 202$

Musical notation for measures 1-4. The piece is in 7/8 time with a key signature of three sharps (F#, C#, G#). The bass line consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F#3. The treble clef is mostly empty, with a few notes in measure 1.

Musical notation for measures 5-8. The bass line continues with the same eighth-note pattern. The treble clef features sustained chords: G#3-B3-D#4 in measure 5, A3-C#4-E4 in measure 6, B3-D#4-F#4 in measure 7, and C#4-E4-G#4 in measure 8.

Musical notation for measures 9-10. The bass line continues. The treble clef has sustained chords: G#3-B3-D#4 in measure 9 and A3-C#4-E4 in measure 10. The notation includes an 8va (octave) marking above the treble staff.

2x Krupp "Clear, Electra, verify."
3x Wrench "Go to Electra, load."

Musical notation for measures 11-12. The bass line continues. The treble clef has sustained chords: G#3-B3-D#4 in measure 11 and A3-C#4-E4 in measure 12. A box labeled "3 times" is placed at the end of the system.

13 14 15

Joule "Shift, Electra" Volta "Space, Electra"

16 17 18

Purse "Enter, Electra, Run Electra. Confirm, Confirm, enter

19 20 21

Chorus + booth
E- lec-

22 23 24

tra E-

25 26 27

lec- tra

Musical notation for measures 28-30. The treble clef staff contains a melodic line with a fermata over measures 29 and 30. The bass clef staff contains a rhythmic accompaniment. The lyrics "E- lec" are written below the treble staff.

Musical notation for measures 31-34. The treble clef staff contains a melodic line with a fermata over measures 31 and 32. The bass clef staff contains a rhythmic accompaniment. The lyrics "tra E- lec- tra" are written below the treble staff.

Musical notation for measures 35-36. The treble clef staff contains a melodic line. The bass clef staff contains a rhythmic accompaniment. The lyrics "Ich bin e- lek- trisch, steh un- ter Span- nung, I am e- lec- tric feel my at- trac- tion" are written below the treble staff. A box labeled "Elektra" is placed above measure 35.

Musical notation for measures 37-38. The treble clef staff contains a melodic line. The bass clef staff contains a rhythmic accompaniment. The lyrics "hab mag- ne- ti- sche Kraft, fühlst du es nicht? feel my mag- net- ism you will a- gree" are written below the treble staff.

39 40 41

Ich bin e-lek-trisch, hab die Kon-tak-te Ich bin e-lek-trisch, die
 I am e-lec-tric I have the con-tacts I am e-lec-tric the

42 43 44

Zu-kunft bin ich. A C D C ist o-kay für
 fut-ure is me A C D C is o-kay by

45 46 47 *18va....*

mich. Mei-ne e-ner-
 me I can switch and

48 49 50

gie ver-an-dert sich.
 change my fre-quen-cy

51 52 53

Ich bin e- lek- trisch,
I am e- lec- tric

54 55

ich bin ge- fähr- lich, denn ein Schlag von mir kann
mind how you touch me I can shock you I can

56 57

Her-zen sehr scha- den. Ein Griff von mir holt den
set you on fire I can reach up and

58 59

Blitz aus der Lei- tung, zün- det den Fun- ken
pluck down the light- ning watch the con- duc- tor

60 61 62

in mei-nen A- dern. A C D C ist o- kay für
see the live wire A C D C is o- kay by

63 64 65 *18va (optional) ...*

mich. Me- ne e- ner-
me I can switch and

66 67 *b^b* 68 Booth Singers

gie ver- and- ert sich E-
change my fre- quen- cy

69 70 71

lek- tra

72 E- lek-

75 tra 76 77 E- lek- 78

79 tra 80 81 E- lek- 82 tra

83 **Electra** 84
Ich bin e- lek- trisch, bin ein Com- pu- terrr,
I am e- lec- tric I'm a com- pu- terrr

85 86

weiß ge- nau- stens be- scheid ü- ber dich. Um
 don't a- ttempt to have no se- crets from me

87 88

mich zu ent- las- ten, drück ich die Tas- ten,
 if you make me bored I hit my key- board

89 90 91

lös- ch dei- ne Da- ten und ver- ges- se dich. A C D C
 you'll be e- rased from my mem- o- ry A C D C

92 93 94 95 *&va.....*

ist o- kay für mich. Mei- ne e- ner-
 is o- kay by me I can switch and

96 97 98

gie ver- an- dert sich.
change my fre- quen- cy

This system contains measures 96, 97, and 98. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). Measure 96 starts with a treble clef and a common time signature. The lyrics are: 'gie ver- an- dert sich.' and 'change my fre- quen- cy'. Measure 97 has a dotted line above it. Measure 98 ends with a fermata.

99 *loco* 100 101

A C D C ist o- kay für mich.
A C D C is o- kay by me

This system contains measures 99, 100, and 101. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. Measure 99 starts with a treble clef and a common time signature. The lyrics are: 'A C D C ist o- kay für mich.' and 'A C D C is o- kay by me'. Measure 100 has a dotted line above it. Measure 101 ends with a fermata. The word 'loco' is written above measure 99.

102 103 104

Mei- ne e- ner- gie ver- and- ert
I can switch and change my fre- quen

This system contains measures 102, 103, and 104. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. Measure 102 starts with a treble clef and a common time signature. The lyrics are: 'Mei- ne e- ner- gie ver- and- ert' and 'I can switch and change my fre- quen'. Measure 103 has a dotted line above it. Measure 104 ends with a fermata.

105 *18va.....* 106

sich die e- ner- gie ver- än- dert
cy can switch and change my fre- quen-

This system contains measures 105 and 106. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. Measure 105 starts with a treble clef and a common time signature. The lyrics are: 'sich die e- ner- gie ver- än- dert' and 'cy can switch and change my fre- quen-'. Measure 106 ends with a fermata. The instruction '18va.....' is written above measure 105.

107/loco 108

sich die e- ner- gie ver- än- dert
cy can switch and change my fre- quen-

This system contains measures 107 and 108. It features a vocal line with lyrics in German and English, and a piano accompaniment with treble and bass staves. The tempo marking is '...../loco'.

109 110 Booth Singers 111

sich E- lek-
cy

This system contains measures 109, 110, and 111. A box labeled 'Booth Singers' is positioned above measure 110. The piano accompaniment includes a long melisma in the treble staff.

112 113 114

tra E-

This system contains measures 112, 113, and 114. The piano accompaniment continues with melisma in the treble staff.

115 116 117

lek- tra

This system contains measures 115, 116, and 117. The piano accompaniment continues with melisma in the treble staff.

118 119 120

E- lek-

121 122 123

tra E- lek-

124 125 126

Electra

tra Gleich dreht sich mein Strom und wech- selt
I can switch and change my fre- quen-

127 128

sich!
cy!

Pumping Iron

Revised 5/2/93 JCB Musical Services

Greaseball - " Hey! Moment! "

Greaseball - " Hey! Hold on! "

1 $\text{♩} = 140$ Repeat 5 times 2 Coaches

Boy - " Oh, ha, Da kommt Der Champion! " Seht
Boy - " Oh, ha, here comes the champion! " It's

3 4

Grease- ball seht Grease- ball Grease- ball Der Die- sel
Grease- ball it's Grease- ball Grease- ball the die- sel

5 Ashley & Buffy 6

nimm mich Grease- ball renn mit mich
choose me Grease- ball race with me

7 **Dinah** 8

lasst ihn er gehört Mir
back off girls he's mine

9 **Greaseball** 10

Hier kommt die Die- sel- lok, der Held des
Here comes the die- sel train with it's

E^b D C

11 12

Rol- ling Stock, hört den Rhyth- mus
steel re- frain hear me knock- ing

B^b F C C

13 14

Steigt in den Die- sel ein, er wird der
the die- sels here to stay it's going to

E^b D C

15 16

Sieger sein, hört den Rhythmus
win the day hear me knocking

B \flat F C C

17 18

Nur der Dieselmotor hat die
Listen to the chatter of the

G

19 20

Antriebskraft die viel mehr P. S. als jeder
diesel force generat-ing twenty seven

F G

21 22

An-dre schafft und im Ren-nen im-mer
hun-dred horse cam-shaft roll-ing while the

F G

23 24

vor- ne liegt, mein Rhyth- mus siegt
rock- ers rock hear me knock

F C

25 26

Seht mich lau- fen
see me me hust- el

C G C F C F

27 28

hört mich schnau- fen Pum ping
feel my mus- cle Pum ping

F B \flat F B \flat C

29 30

I ron, tra- ning stählt den Kör-
I ron, tryng to build my bo-

G

31 32

per, dy bringt um den Ver-stand
dy tryng to loose my mind

F

Detailed description: This system contains measures 31 and 32. The vocal line starts with a half note 'per,' followed by a quarter note 'dy' in measure 31, and continues with 'bringt um den Ver-' in measure 32. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A chord symbol 'F' is written below the piano part in measure 32.

33 34

Stan- gen he- ben
see me strain- ing

C B^b/C F/C C F C F

Detailed description: This system contains measures 33 and 34. The vocal line has a half rest in measure 33 and then 'Stan- gen he- ben' in measure 34. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols 'C', 'B^b/C', 'F/C', 'C', 'F', 'C', and 'F' are written below the piano part.

35 36

mich be- we- gen Pum ping
I'm in train- ing Pum ping

F B^b F B^b C

Detailed description: This system contains measures 35 and 36. The vocal line has 'mich be- we- gen' in measure 35 and 'Pum ping' in measure 36. The piano accompaniment features a bass line with chords 'F', 'B^b', 'F', and 'B^b' in measure 35, and a 'C' chord in measure 36. The vocal line has a long note in measure 36.

37 38

I ron, Die- sel hat den Vor-
I ron, I'm a die- sel en-

G

Detailed description: This system contains measures 37 and 38. The vocal line has 'I ron,' in measure 37 and 'Die- sel hat den Vor-' in measure 38. The piano accompaniment continues with eighth-note bass lines and chords. A chord symbol 'G' is written below the piano part in measure 38.

39 40

zug, ine hat Rhyth- mus kning hat

G F

41 42

Rhyth- mus kning hat Rhyth- mus kning I'm kno- cking

43 44

I'm Pum- ping Iron I'm Pum- ping Iron

C

Coaches

45 46

Er hat die bes- te Chance er ist die Well he's the one they'll choose you know he

E^b D C

Coaches

Num- mer eins, er hat Rhyth- mus
just can't loose hear him kno- cking

E^b D C C

Coaches

Mein Chas- sis ist stahl- hart sein Mo- tor
there ain't a- noth- er rig that's e- ven

Sein chas- sis ist stahl- hart sein Mo- tor
there ain't a- noth- er rig that's e- ven

E^b D C

Coaches

bringt in Fahrt, ich hab Rhyth- mus
half as big here me kno- cking

bringt in Fahrt er hat Rhyth- mus
half as big hear him kno- cking

E^b D C

G.Ball
53

54

Coaches

Je- der fin- det die- sen Zug sehr
ev'- ry bod- y's gon- na say that

G

G.Ball
55

56

Coaches

at- trak- tiv wünsch- t sich, daß er mit ihm die- ses
train is smart the-migh- ty die- sel en- gine is a

F G

G.Ball
57

58

Coaches

Ren- nen lief Die- sel ist bei al- len Wa- gen
work of art the un- dis- put- ted lea- der of the

F G

Mein Rhythmus
so hear me
sehr be-lingt, stock
Rol-ling
E^b D C

Detailed description: This system contains measures 59, 60, and 61. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The piano part includes a 'mm' (ritardando) marking over the D and C chords. The lyrics are: 'Mein Rhythmus so hear me sehr be-lingt, stock Rol-ling'.

60 61
siegt knock

Detailed description: This system contains measures 60 and 61. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: 'siegt knock'.

Solo
62 63
C

Detailed description: This system contains measures 62 and 63. It features a piano solo section with a melodic line in the treble clef and a bass line. The key signature is C major. The lyrics 'Solo' are written above the treble clef. The chord 'C' is indicated below the piano part.

64 65
E^b/C

Detailed description: This system contains measures 64 and 65. It features a piano accompaniment with a melodic line in the treble clef and a bass line. The chord 'E^b/C' is indicated below the piano part.

66 67

F/C

68 69

C

70 71

C

72 73

E♭/C

74 75

F/C

76 77

C

78 79

C

80 81

E^b/C

82 83

F/C

84 85

C

86 **All** 87

Seht mich lau- fen hört mich schnau- fen
see me hus- tle feel my mus- cle

C C/E F F/G

88 89

Pum ping I ron
Pum ping I ron

C

90 **Greaseball** 91

Ich stremm mei- ne Kol- ben
stret- ching my bull- wor- ker

G

92 93

heb je- des Ge- wicht
heav- ing at my weights

F C B \flat /C F/C

94 **All** 95

Ich renn mit, denn ich bin fit
see me flex my delts and pects I'm

C C/E F F/G

96 97

Pum ping I ron
Pum ping I ron

C

98 **Greaseball** 99

Dies- el hat den Vor- zug hat
I'm a die- sel en- gine I'm

G

100 101

Rhyth- mus hat Rhyth- mus hat
kno- cking I'm kno- cking I'm

F

102 103

Rhyth- mus hat Rhyth- mus
kno- cking I'm kno- cking

104 105 + Coaches

Die- sel ist im Ren- nen Die- sel ist im Ren- nen
head- ing for the ral- ly hea- ding for the ral- ly

106 107

G.Ball + Coaches

siegt im ers- ten Ren- nen siegt im ers- ten Ren- nen
gon- na win the first race gon- na win the first race

108 109

G.Ball + Coaches G.Ball

ich bin heut der Ers- te der Größ- te und der Stärks- te hab
gon- na run the long- est the big- gest and the stron- gest I'm

110 111 112

Rhyth-mus kno-cking Rhyth-mus kno-cking Rhyth-mus kno-cking Rhyth-mus kno-cking Rhyth-mus kno-cking

113 114

(spoken)
Oh! Ich bin so schön! I'm Pum-ping Iron!
Oh! I am so beautiful! I'm Pum-ping Iron!

C

C O D A O F F R E I G H T

Revised 20/11/92 JCB Musical Services

♩ = 90

1 2 3 Greaseball 4 Elektra

Du bist ü-ber-la-den bin e-
You are o-ver-load-ed I'm E-

5 6 7 Greaseball

lek-trisch, bin viel bes-ser du kämpfst ge-gen
lec-tric tak-ing o-ver you'll have to beat

8 Dinah 9 GB+Coaches 10 Compojints

Die-sel ge-gen Die-sel ge-gen Die-sel E-lek-tri-zi-
die-sel take on die-sel take on die-sel el-ec-tric-it-

12 13 14 15 **Elektra** 16

tät kommt jetzt zum Zug. Ich will sie-gen, ich ge-winn, ge-
y is tak-ing charge I will en-ter I will win win

G. Ball 17 18 19 20

Elektra Du ge-winnst nie, du ge-winnst nie, ich wer-de sie-gen, ich wer-de sie-gen,
You'lhev-er win You'lhev-er win I'mgon-na beat you I'm gon-na beat you

Bobo winn. Ich will den Sieg,
win I'm gon-na win

Welt Je gag-ne

Hash

Turnov

Espresso

G. Ball 21 22 23 24

Elektra du schaffst es nie, du schaffst es nie, ich werde siegen, ich will den Sieg,
have n't a chance have n't a chance I'm gonna win it yes I'm gonna win

Bobo ich will den Sieg, ich will den Sieg, ich will den
I'm gonna win I'm gonna win I'm gonna

Welt rai, je gag-ne- rai, je gag-ne- rai, je gag- ne-

Hash Die gan- ze Welt,

Turnov Ih- Ih- O!

Espresso Bor- zhemoi,

Ad-

G. Ball 25 26 27 28

Elektra ich will Gewinn, ich will Gewinn, ich wer-de sie-gen, ichwer- de sie-gen,
I'm gon- na win I'm gon- a win I'm gon na beatyou I'mgon- na beatyou

Bobo Sieg, ich will den Sieg, ich will den
win I'm gon- na win I'mgon- na

Welt rai, je gag- ne- rai, je gag- ne-

Hash die gan- ze Welt,

Turnov Ih- Ih- O! Ih- Ih- O!

Espresso bor- zhemoi, bor- zhemoi,
es- so, ad- es- so, l'is- tes- so, Es-pres- so, ad- es- so, ad- es- so, l'is- tes- so, Es-pres- so, ad-

G. Ball 29 30 31 32

Elektra ich werd' der Sie-ger sein, ich wer-de sie-gen, ich will den Sieg.
I'm gon-na win the race I'll be victor-ious I'm gon-na win

Bobo Sieg, ich werd' der Sie-ger sein, ich wer-de sie-gen, ich will den Sieg.
win I'm gon-na win the race I'll be victor-ious I'm gon-na win

Welt rai, j'au-rai la vic-toire, ich wer-de sie-gen, ich will den Sieg.
I'll be victor-ious I'm gon-na' win

Hash die gan-ze Welt, ich wer-de sie-gen, ich will den Sieg.
I'll be victor-ious I'm gon-na win

Turnov Ih- Ih- O! ich wer-de sie-gen, ich will den Sieg.
I'll be victor-ious I'm gon-na win

Espresso bor-zhe-moi, ich wer-de sie-gen, ich will den Sieg.
I'll be victor-ious I'm gon-na win

es-so, ad-es-so, ad-es-so, ad-es-so, ich wer-de sie-gen, ich will den Sieg.
I'll be victor-ious I'm gon-na win

33 **Rusty** 34 35

sub p
Er- de, Was- ser, Luft-
Earth Engines water air

Du ge- winnst **nie.** du ge- winnst **nie.** ich wer- de **sie-** gen,
You'll nev- er win you'll nec- er win I'm gon- na beat you

36 37 38

Feu- er, sieh, *mf* der Dampf
fire er, see the steam

ich wer- de **sie-** gen, du schaffst es **nie.** du schaffst es **nie.**
I'm gon- na beat you Have- n't a chance Have- n't a chance

39 40 41

steigt rise hö- her, Er- de,
rise high- er earth *f*

ich wer- de **sie-** gen, ich will den **Sieg.** ich will Ge- **winn.**
I'm gon- na win it yes I'm gon- na win I'm gon- na win

42 43

Was- ser, Luft, air
water air

ich will Ge- winn, ich wer- de sie- gen,
I'm gon- na win I'm gon- na beat you

44 45

Feu- er, sieh, der
fire see the

ich wer- de sie- gen, ich werd' der Sie- ger sein,
I'm gon- na beat you I'm gon- na win the race

46 47 48

Dampf *fff* steigt hö- her. Für
steam rise high- er. It's

ich wer- de sie- gen, ich will den Sieg.
I'll be vic- tor ious I'm gon- na win

Coaches

Comp. 49 $\bullet = 100$ 50

Load e- lec- tri- ci- ty, load e- lec- tri- ci- ty,

Coaches

Engines Gros- se und Klei- ne, für Alt und Jung,
mom- mas and pop- pas it's daughters and sons

Trucks Lo- co- mo- tion, lo- co- mo- tion,

für Koh- le und Stei- ne, für Ki- lo und Pfund,
it's com- merce and hop- pers it's quar- ters and tons

Comp. 51 52

load e- lec- tri- ci- ty, load e- lec- tri- ci- ty,

Coaches

Engines für den Spaß am Tar- rif Volk! schnell!
it's the fun of the fair folks fares

Trucks lo- co- mo- tion, lo- co- mo- tion,

mal hoch, mal tief, Fracht! schwer!
get in your hair freight fares

Comp. 53 54

load e- lec- tri- ci- ty, load e- lec- tri- ci- ty,

Coaches

Engines Men-schen und Pend-ler und Post,
pass- en- gers comm- ut- ers and mail

Trucks lo- co- mo- tion, lo- co- mo- tion, doch
you

Stahl und Holz, Kies und Koks,
trees and meat gravel and shale

Comp. 55 56

sub p
auf dem Gleis, auf dem Gleis, auf dem Gleis, auf dem Gleis, der
On the rails on the rails on the rails on the rails be-

Engines auf dem Gleis, auf dem Gleis, auf dem Gleis, auf dem Gleis, der
On the rails on the rails on the rails on the rails be-

Trucks *sub p*
ker-ner kann sie- gen oh- ne Loko- mo- ti- ven, man kann nicht ge- win- nen, die P. S. müs- sen stim- men, der
haven't a vote if you're not lo- co- mo- tive if you wouldn't for pow- er you must have the horse pow- er

auf dem Gleis, auf dem Gleis, auf dem Gleis, auf dem Gleis, der
On the rails on the rails on the rails on the rails be-

Girls ⁵⁷

Men

Zug kann sich rä- chen, den Geg- ner sehr schwä- chen, will
 ware of the en- gine in- tent on a- ven- gin de-

Zug kann sich rä- chen, den Geg- ner sehr schwä- chen, will
 ware of the en- gine in- tent on a- ven- gin de-

Girls ⁵⁸

Men

nicht un- ter- lie- gen durch üb- le In- tri- gen, gib
 feat by a ri- val who's bent on sur- vi- val look

nicht un- ter- lie- gen durch üb- le In- tri- gen, gib
 feat by a ri- val who's bent on sur- vi- val look

Girls ⁵⁹

Men

Acht auf die Wa- gen, die Fracht- zü- ge ja- gen, die
 out for the carr- iage who's out to dis- par- age the

Acht auf die Wa- gen, die Fracht- zü- ge ja- gen, die
 out for the carr- iage who's out to dis- par- age the

Girls ⁶⁰ ⁶¹

an- de- re Zü- ge be- trü- gen und lü- gen, ich hab
wag- ons who's bat- tle and rat- tle and prattle are great are

Girls ⁶² ⁶³

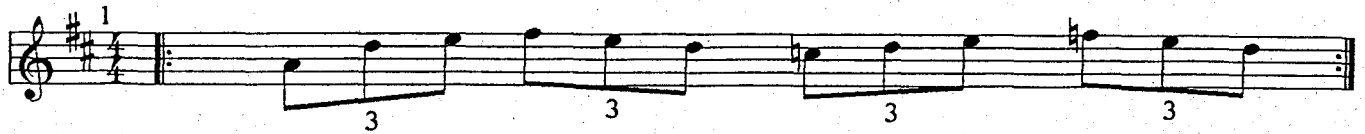
Macht, hab Macht, hab
great are great are

Girls ⁶⁴ ⁶⁵ ⁶⁶

Macht, hab Macht, Macht,
great are are *rit.* great.

HITCHING AND SWITCHING

Revised 20/11/92 JCB Musical Services



*HE! Der streit scheint ja richtig ernst zu werden!
Hey! This is turning into a real grudge match.*

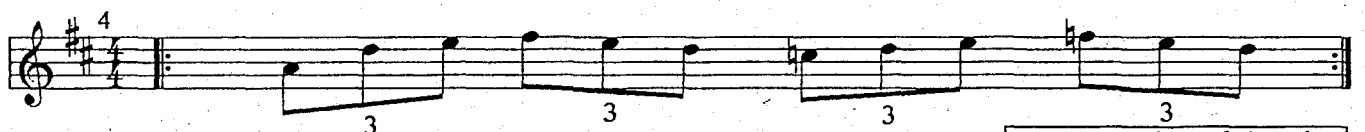
*Immer mit der Ruhe, Leute, das Rennen wird auf den Gleisen
Take a chill pill everybody, we'll settle this on the track*

*entschieden. Also macht euch fertig. Der Titelverteidiger
so let's get hitched and get going. The reigning champion*

*kann als Erster seinen Partner wählen.
has first pick of partners.*

Dinah

'Ne Lok mit Lo-co-mo-tion hab ich ge-fun-den
A lot-ta lo-co-mo-tion I got al-read-y



Segue-Pearl, Welche Ehre

*Ein gutes Team soll man nicht trennen. Die internationale
Why split up the perfect couple?*

*züge haben noch fünf minuten bis zum start. Wählt eure
The rest of you got five minutes to race time.*

*partner. Na macht schon! Und ihr da! Beeilt euch!
C'mon - move it.*

*Wer sich nicht bindet, kann nicht teilnehmen.
If you don't join up - you ain't in the war!*

PEARL, WELCHE EHRE

Revised 20/11/92 JCB Musical Services

♩ = 115

1 2 3

min Eb Cb Db

Detailed description: This system contains the first three measures of the piano accompaniment. The music is in 7/8 time and E-flat major. Measure 1 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 continues with a quarter note G4, a quarter note F4, and a quarter note E4. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

4 **Purse** 5

Pearl, wel- che Eh- re, Pearl, wel- che Gna- de, E-
Pearl you've been hon- oured Pearl you've been cho- sen e-

min Eb Cb Db min Eb

Detailed description: This system contains measures 4 and 5. Measure 4 features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern. Measure 5 features a vocal line starting with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note pattern.

6 7

lek- tra will, daB du jetzt mit ihm fähst.
lec- ted se- lec- ted you for this race

sim....

Detailed description: This system contains measures 6 and 7. Measure 6 features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern. Measure 7 features a vocal line starting with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note pattern.

8 **Rosty** **Purse** 9

Er hat 'ne Bahn! Der Bahn tut der Kopf weh,
he has a coach his coach has a head- ache

Detailed description: This system contains measures 8 and 9. Measure 8 features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern. Measure 9 features a vocal line starting with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note pattern.

10 11

drum soll jetzt Pearl als Bahn mit ihm fahrn.
he's cho- sen Pearl to race in her place

Detailed description: This system contains measures 10 and 11. Measure 10 features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern. Measure 11 features a vocal line starting with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with the same eighth-note pattern.

12 13

Bit- te komm, an- sons- ten flieg ich
 please come I'll be fi- red if you

14 15 16 Pearl

raus. Kann er pfei- fen?
 don't can he whis- tle

17 Purse 18 19

Nein, da wird nichts draus.
 no A C trains dont

Pearl 21 22

Ros- ty braucht mich, mit wem soll ich gehn?
 Rus- ty needs me which way should I go

23 24 25 26

Sag E- lek- tra, ich weiß nicht, mit wem.
 with El- ek- tra say I'll let him know.

Rosty 27 28

Was soll das? Du hast 'nen Part-ner.
What's all this? you have a part-ner

Pearl 29 **Rosty** 30

Tja.. Al-ler dings.
well yes you do

Pearl 31 32

Du hast mich! Ich sag-te dir doch nur,
we're all set I al-ways said that if

Rosty 33 34 35

für den Fall.. Er hat dich be-ein-druckt, er
some-one new.. you fell for the po-sing you

36 Pearl 37

hat dich ver-wirrt. Du weißt ganz ge-nau, das
fell for the star you don't un-der-stand that's

This system contains the musical notation for measures 36 and 37. It features a vocal line with German and English lyrics, and a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#).

38 Rosty 39

ist gar nicht wahr. Ich brau-che Zeit. Ach,
not how things are I must have time but

This system contains the musical notation for measures 38 and 39. It features a vocal line with German and English lyrics, and a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#).

Pearl 40 Pearl 41

Pearl.. Nein, laß mich jetzt bes-ser al-lein.
Pearl.. no let me work it out my way

This system contains the musical notation for measures 40 and 41. It features a vocal line with German and English lyrics, and a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#).

42 43

Ich brau-che mei-ne Frei-
I must be free to leave

This system contains the musical notation for measures 42 and 43. It features a vocal line with German and English lyrics, and a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#).

44 45 46

heit, Ros- ty, denn nur so kann ich auch bei dir sein.
you, Ru- sty that's the on- ly way I'm free to stay.

rit.

rit.

Starlight Express - Page 113 - Rehearsal Piano

Hilf Mir Verstehen

Revised 20/11/92 JCB Musical Services

in F

1 = 102 2 3 4

Musical notation for measures 1-4. Measure 1 is a whole rest. Measures 2-4 contain piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef has a bass line of quarter notes: F3, Bb2, F3, Bb2, F3, Bb2, F3, Bb2.

5 6 7

Musical notation for measures 5-7. Measure 5 is a whole rest. Measures 6-7 contain piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef has a bass line of quarter notes: F3, Bb2, F3, Bb2, F3, Bb2, F3, Bb2.

8 9 Pearl 10

Weiß nicht, für wen ich mich ent-schei-den soll
It's time to choose be-tween the two of them

Musical notation for measures 8-10. Measure 8 is a whole rest. Measures 9-10 contain piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef has a bass line of quarter notes: F3, Bb2, F3, Bb2, F3, Bb2, F3, Bb2.

11 12

mit Ei- nem muß ich gehn.
I'd bet- ter make a start

Detailed description: This block contains the first system of music, covering measures 11 and 12. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a 7-measure rest in measure 11, followed by the lyrics. The piano accompaniment consists of chords and single notes in both hands.

13 14

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

Detailed description: This block contains the second system of music, covering measures 13 and 14. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes.

15 16

Ich kann mich selbst nicht mehr ver- stehn.
tell me how to make up my heart

Detailed description: This block contains the third system of music, covering measures 15 and 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes.

17 18

Ich dach- te, zwei zu lie- ben bringt mir Spaß
they say two lov- ers can be twice the fun

Detailed description: This block contains the fourth system of music, covering measures 17 and 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a 7-measure rest in measure 17, followed by the lyrics. The piano accompaniment continues with chords and single notes.

19 20

doch wie soll's wei- ter- gehn?
the think they're be- ing smart

Musical notation for measures 19 and 20, including vocal line and piano accompaniment.

21 22

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

Musical notation for measures 21 and 22, including vocal line and piano accompaniment.

23 24

Ich kann mich selbst nicht mehr ver- stehn.
tell me how to make up my heart

Musical notation for measures 23 and 24, including vocal line and piano accompaniment.

25 26

Der Ei- ne hat mehr Mut, der And- re hat Ge-
one of them is strong one of them is

Musical notation for measures 25 and 26, including vocal line and piano accompaniment.

27 28 3

fühl, bei- de tun mir gut, mit wem soll ich
 good both could turn out wrong so who gets the

29 30 31

gehn? Hilf mir, mein Herz, hilf mir ver- stehn.
 part make up my mind make up my heart

32 33

Auch wenn ich bei- de nicht ver- lie- ren will,
 I don't want one to win and one to lose

34 35

es kann nur ei- ner sein.
 can't tell them yes or no

36 37

Wem von bei- den sa- ge ich nein? Ich weis wirk-
choos- ing one means let- ting one go oh no I

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. It contains measures 36 and 37. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line and chords in the right hand.

38 39

lich nicht wem sa- ge ich nein
can't face let- ting one go

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. It contains measures 38 and 39. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line and chords in the right hand.

40 41

Ich dach- te, zwei zu lie- ben bringt mir Spaß,
you think two lov- ers would be twice the fun

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. It contains measures 40 and 41. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line and chords in the right hand.

42 43

doch wie soll's wei- ter- gehn?
it's tear- ing me a- part

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. It contains measures 42 and 43. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line and chords in the right hand.

44 45

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

46 47

Der Ei- ne hat mehr Stil, der And- re ist mir
one of them has style sets the world a-

48 49

treu, wer bringt mich ans Ziel, mit wem soll ich
light the other makes me smile so who gets the

50 51

gehn? Hilf mir, mein Herz, hilf mir ver-
part make up my mind make up my

52 53 54

stehn.
heart

55 56 57 58

59 60

Dies Ge- fühl kann kei- ner ver- stehn.
tell me how to make up my heart

61 62

Der Ei- ne hat mehr Stil, der And- re ist mir
one of them has style sets the world a-

63 64 3

treu, wer bringt mich ans Ziel, mit wem soll ich
light the other makes me smile so who gets the

65 66 3 3

gehn? Hilf mir, mein Herz, hilf mir ver-
part make up my mind make up my

67 68 69

stehn. Der Ei-ne hat mehr Mut, der And-re hat Ge-
heart one of them is strong one of them is

70 71 *rall.* 72 3

fühl, bei- de tun mir gut, mit wem soll ich gehn?
good both would turn out wrong so who gets the part

73 74 75

Ich kann mich selbst nicht mehr ver- stehn.
 some- one help me make up my heart.

Playout

76 77 78

F F min
D

79 80 81

min7 min7
G G

82 83

Rosty *Rit.*

Wie soll ich denn das bloß ver- stehen
 Did you have to break up my heart

min7 *Rit.* C
 G/C

Hilf Mir Verstehen

Revised 20/11/92 JCB Musical Services

in Eb

Musical notation for measures 1-4. The top staff is a vocal line with rests. The piano accompaniment consists of a treble and bass staff. Measures 1 and 2 show a piano introduction with a treble staff melody and a bass staff accompaniment. Measures 3 and 4 continue the piano accompaniment.

Musical notation for measures 5-7. The top staff is a vocal line with rests. The piano accompaniment consists of a treble and bass staff. Measures 5 and 6 show a piano introduction with a treble staff melody and a bass staff accompaniment. Measure 7 continues the piano accompaniment.

Musical notation for measures 8-10. The top staff is a vocal line with lyrics. The piano accompaniment consists of a treble and bass staff. Measure 8 is a vocal rest. Measure 9 is marked with a box containing the word "Pearl".

8 9 Pearl 10

Weiß nicht, für wen ich mich ent-schei-den soll
It's time to choose be-tween the two of them

11 12

mit Ei- nem muß ich gehn.
I'd bet- ter make a start

Detailed description: This block contains the first two measures of the song. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). Measure 11 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. Measure 12 starts with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment consists of a treble and bass clef. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

13 14

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

Detailed description: This block contains measures 13 and 14. The vocal line continues from the previous block. Measure 13 starts with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 14 starts with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with chords and a bass line.

15 16

Ich kann mich selbst nicht mehr ver- stehn.
tell me how to make up my heart

Detailed description: This block contains measures 15 and 16. The vocal line continues. Measure 15 starts with a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. Measure 16 starts with a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The piano accompaniment continues with chords and a bass line.

17 18

Ich dach- te, zwei zu lie- ben bringt mir Spaß
they say two lov- ers can be twice the fun

Detailed description: This block contains measures 17 and 18. The vocal line continues. Measure 17 starts with a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 18 starts with a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The piano accompaniment continues with chords and a bass line.

19 20

doch wie soll's wei- ter- gehn?
the think they're be- ing smart

Detailed description: This system contains measures 19 and 20. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The music is in a 4/4 time signature. Measure 19 starts with a whole rest, followed by quarter notes for 'doch', 'wie', 'soll's', and 'wei-'. Measure 20 continues with quarter notes for 'ter-', 'geh'n?', and 'smart'.

21 22

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

Detailed description: This system contains measures 21 and 22. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The music is in a 4/4 time signature. Measure 21 starts with a whole rest, followed by quarter notes for 'Dies', 'Ge-', 'fühl', and 'kann'. Measure 22 continues with quarter notes for 'kei-', 'ner', 'ver-', 'stehn.', and 'some- one help me make up my heart'.

23 24

Ich kann mich selbst nicht mehr ver- stehn.
tell me how to make up my heart

Detailed description: This system contains measures 23 and 24. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The music is in a 4/4 time signature. Measure 23 starts with a whole rest, followed by quarter notes for 'Ich', 'kann', 'mich', 'selbst', and 'nicht'. Measure 24 continues with quarter notes for 'mehr', 'ver-', 'stehn.', and 'tell me how to make up my heart'.

25 26

Der Ei- ne hat mehr Mut, der And- re hat Ge-
one of them is strong one of them is

Detailed description: This system contains measures 25 and 26. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The music is in a 4/4 time signature. Measure 25 starts with a whole rest, followed by quarter notes for 'Der', 'Ei-', 'ne', 'hat', 'mehr', and 'Mut,'. Measure 26 continues with quarter notes for 'der', 'And-', 're', 'hat', 'Ge-', and 'one of them is'.

27 28 3

fühl, bei- de tun mir gut, mit wem soll ich
good both could turn out wrong so who gets the

29 30 3

gehn? Hilf mir, mein Herz, hilf mir ver-
part make up my mind make up my

31 32 33

stehn. Auch wenn ich bei- de nicht ver- lie- ren will,
heart I don't want one to win and one to lose

34 35

es kann nur ei- ner sein.
can't tell them yes or no

36 37

Wem von bei- den sa- ge ich nein? Ich weis wirk-
choos- ing one means let- ting one go oh no I

Musical score for measures 36-37. The vocal line is in G minor, 4/4 time. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

38 39

lich nicht wem sa- ge ich nein
can't face let- ting one go

Musical score for measures 38-39. The vocal line continues from the previous system. The piano accompaniment features a more active bass line in measure 39.

40 41

Ich dach- te, zwei zu lie- ben bringt mir Spaß,
you think two lov- ers would be twice the fun

Musical score for measures 40-41. The vocal line has a slight melodic rise. The piano accompaniment has a steady bass line.

42 43

doch wie soll's wei- ter- gehn?
it's tear- ing me a- part

Musical score for measures 42-43. The vocal line has a slight melodic fall. The piano accompaniment has a steady bass line.

44 45

Dies Ge- fühl kann kei- ner ver- stehn.
some- one help me make up my heart

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting on a whole note G4 and moving through a series of eighth notes: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in G major, starting with a whole note chord of G-B-D and moving through a series of chords: A-C-E, B-A-G, C-B-A, G-F-E, D-C-B, A-G-F, E-D-C, B-A-G.

46 47

Der Ei- ne hat mehr Stil, der And- re ist mir
one of them has style sets the world a-

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a quarter rest, then eighth notes: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in G major, starting with a whole note chord of G-B-D and moving through a series of chords: A-C-E, B-A-G, C-B-A, G-F-E, D-C-B, A-G-F, E-D-C, B-A-G.

48 49

treu, wer bringt mich ans Ziel, mit wem soll ich
light the other makes me smile so who gets the

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a whole note G4, then eighth notes: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in G major, starting with a whole note chord of G-B-D and moving through a series of chords: A-C-E, B-A-G, C-B-A, G-F-E, D-C-B, A-G-F, E-D-C, B-A-G.

50 51

gehn? Hilf mir, mein Herz, hilf mir ver-
part make up my mind make up my

Detailed description: This system contains two staves. The top staff is a vocal line in G major, starting with a quarter rest, then eighth notes: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in G major, starting with a whole note chord of G-B-D and moving through a series of chords: A-C-E, B-A-G, C-B-A, G-F-E, D-C-B, A-G-F, E-D-C, B-A-G.

52 53 54

stehn.
heart

55 56 57

58 59 60

Dies Ge- fühl kann kei- ner ver- stehn.
tell me how to make up my heart

61 62

Der Ei- ne hat mehr Stil, der And- re ist mir
one of them has style sets the world a-

63

64

treu, wer bringt mich ans Ziel, mit wem soll ich
 light the other makes me smile so who gets the

65

66

geh'n? Hilf mir, mein Herz, hilf mir ver-
 part make up my mind make up my

67

68

69

stehn. Der Ei- ne hat mehr Mut, der And- re hat Ge-
 heart one of them is strong one of them is

70

71

72

rall.

fühl, bei- de tun mir gut, mit wem soll ich geh'n?
 good both would turn out wrong so who gets the part

73 74 75

Ich kann mich selbst nicht mehr ver- stehn.
some- one help me make up my heart.

Playout

76 77 78

E^b E^b min
C

79 80 81

min/
F min/
F

82 83

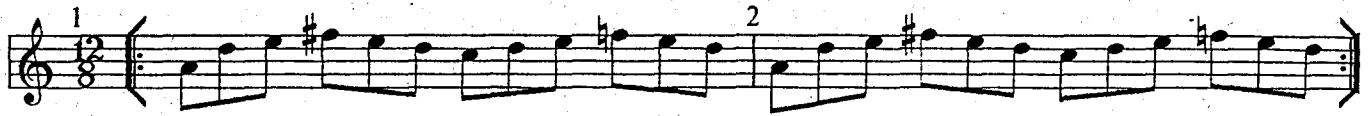
Rosty *Rit.*

Wie soll ich denn das bloß ver- stehen
Did you have to break up my heart

min/
F/B^b *Rit.* B^b

RACE 1

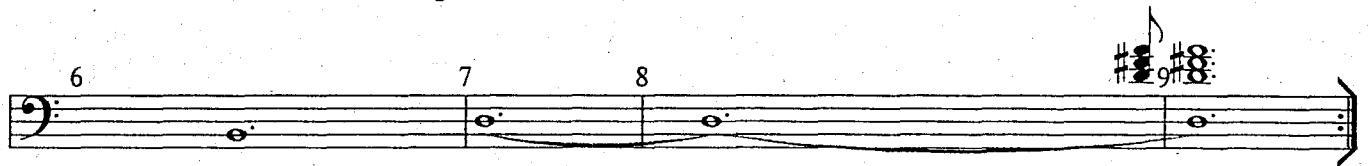
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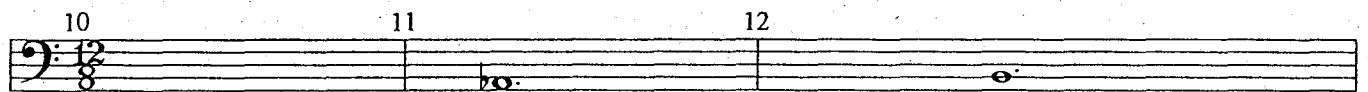
*CONTROL! CONTROL! Noch zwei minuten bis zum start.
Dies sind die regeln. Wir haben zwei vorausscheidungen,
und die ersten beiden züge jeder vorausscheidung nehmen
an der endausscheidung teil.
Zwei rennen - zwei kandidaten aus jedem rennen!
Erstes rennen! Erstes rennen! Noch eine minute bis zum start*



- 3 Times
- | | | |
|----|-------------|--------------|
| 1) | Auf gleis 1 | Aus den USA |
| 2) | Auf gleis 2 | Aus Japan |
| 3) | Auf gleis 3 | Aus Russland |

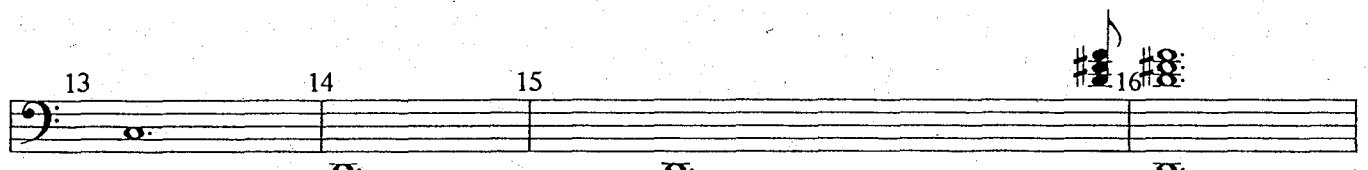


Greasball Der diesel,	mit Dinah -	dem speisewagen!
Hashamoto der shinkansen-zug	mit Volta	dem kühlwagen
Turnov der trans-sibirien express	mit caboose	dem bremswagen



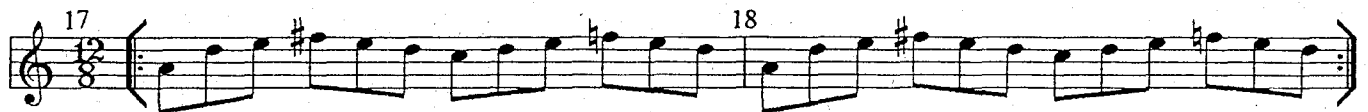
Auf gleis 4

Der superstar Electra die E-lok



mit Pearl

dem erste-klasse wagon



10, 9, 8, 7, 6, 5, 4, 3, 2, 1,

19 20

min D LOS! min D E F min min

21 22 23

min F Sim... min C

24 25 26

min C min D min E^b min E^b min

27 28 29

min D min D E F min F min

30 31 32

min C min C D E^b min mi

33 34 35

min E^b min D min

36 37 38

min min min min min

D E F F

39 40 41

min min min min min

C C D E E b

42 43 44

min min min min min

B A F B A F (Guitar Solo)

45 46 47

Sim...

A b / F

48 49 50

B b / F F

51 52 53

F

54 55 56

A^b/F B^b/F

57 58 59

F

60 61

F^{min}

62 63

A^b min F^{min} G^b A^b min

64 65

E^b min

66 67 68

G^b F^{min}

Musical notation for measures 69-71. Measure 69 starts with a treble clef, a key signature of two flats, and a 12/8 time signature. The bass line consists of eighth notes. Measure 70 has a chord marking of A^b min. Measure 71 continues the bass line.

Musical notation for measures 72-73. Measure 72 has a chord marking of E^b min. Measure 73 continues the melodic line in the treble and the bass line.

Musical notation for measures 74-76. Measure 74 has a chord marking of G. Measure 75 has chord markings of D and C. Measure 76 has chord markings of A^b min, D, and C.

Musical notation for measures 77-82. The lyrics are: "Ein totes rennen! Electra und Greasball haben sich beide für das finale qualifiziert!". The music features block chords in the treble and a simple bass line.

Musical notation for measures 83-89. Measure 83 has a chord marking of A^b min. Measure 84 has a chord marking of A^b min. Measure 85 has a chord marking of A^b min. Measure 86 has a chord marking of A^b min. Measure 87 has a chord marking of A^b min. Measure 88 has a chord marking of A^b min. Measure 89 has a chord marking of A^b min.

Musical notation for measures 90-94. Measure 90 has a chord marking of A^b min. Measure 91 has a chord marking of A^b min. Measure 92 has a chord marking of A^b min. Measure 93 has a chord marking of A^b min. Measure 94 has a chord marking of A^b min.

DAS WAR UNFAIR

Revised 20/11/92 JCB Musical Services

1 = 160

2

3 **Dinah**

Das war un- fair,
That was cheat- ing

4

5

die- ser Kampf mit dem Zug war Be- trug.
what you did to him there was- n't fair

6

7 **Greaseball**

Der? Der hat ver- lorn,
Hey come on we won

8 9 10

hör bloß auf da-mit s'ist ge-nug!
quit that kind of talk you take care

11 12

Dinah

Nein, ich sage trotz-dem, das war doch nicht fair.
No I must say it it just was-n't fair

Greaseball 14

O. K., das langt mir, ich will dich nicht mehr, von
O K that does it I'm giving you air from

15 16

jetzt an, Miss A-me-ri-ka, such
now on Miss A-me-ri-ca, go

17 18

dir nen and- ren Zug, wer
preach at some- one new, you

Musical score for measures 17-18. The vocal line is in G major with a key signature of one flat (F major). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

19 20

mit mir fährt, der spielt mein Spiel, wenn
race with me you use my rules you

Musical score for measures 19-20. The vocal line continues with similar phrasing. The piano accompaniment consists of chords and a simple bass line.

21 22 *rall.*

du's nicht willst; dann geh, ich hab ge- nug!
had your chance you blew it so we're through

Musical score for measures 21-22. The key signature changes to G major (no flats). Measure 22 is marked *rall.* and features a more complex piano accompaniment with sixteenth-note patterns.

23 24 25 26 *sim.*

Dinah Oh, Greaseball! Es tut mir leid!
Oh, Greaseball! I'm sorry!

G. Ball Hau ab!
Get lost!

Musical score for measures 23-26. The key signature remains G major. Measures 23-24 are for Dinah, and measures 25-26 are for G. Ball. The piano accompaniment is simple and rhythmic. Measure 26 is marked *sim.*

27 **G. Ball** **Caboose** 28 29

Hi, Ca- boose! He, Mann, du warst gut! Ihr wart gut. welch ein
Hi Ca- boose champ you're the best what a race what a

30 31 **G. Ball** 32 33

Team! Du meinst, ich und Dinah? Wir sind kein Team mehr, mein Freund.
team You mean me and Dinah? Not a team any more.

34 35 36 37 38 39

Sie ist allein! **Dinah** Greaseball!
She's on her own! Greaseball!

Ganz Allein(There's Me)

Revised 20/11/92 JCB Musical Services

1 = 104 2 3 **Caboose**

Ganz al-lein, nie-mand will
All a-lone you think you're

(Use sus. pedal)

4 5

bei dir sein, die Welt scheint leer und
on your own you think there's no one

6 7

oh- ne Sinn, schau zu mir hin, du
in the world who cares for you that

8 9 10

weiß ich bin dein Freund
is- n't true there's me

Musical score for measures 8-10. The vocal line is in G minor, 7/8 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

11 12

Manch- mal gibt es kei- nen, der dich liebt, und kei- ner
may not be the one you want to see but if you

Musical score for measures 11-12. The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the previous measures.

13 14

hilft dir in der Not, dann
need some- one who's kind then

Musical score for measures 13-14. The vocal line has a slight melodic shift. The piano accompaniment continues with the same rhythmic pattern.

15 16

komm zu mir, ich hel- fe dir als
look be- hind and then you'll find there's

Musical score for measures 15-16. The vocal line concludes with a final melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

17 18 19

Freund. me Es ist wahr I'll be near

Musical score for measures 17-19. Measure 17: Treble clef, B-flat major key signature, quarter note G4. Bass clef, quarter note G2. Measure 18: Treble clef, quarter notes A4, B4, C5. Bass clef, quarter notes G2, A2, B2. Measure 19: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2.

20 21 22

ich bin da stand- ing by bin dir nah nev- er fear wei- ne nicht you can cry

Musical score for measures 20-22. Measure 20: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2. Measure 21: Treble clef, quarter notes A4, B4, C5. Bass clef, quarter notes G2, A2, B2. Measure 22: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2.

23 24 25

trö- ste dich in a while du hast mich, you will smile denn ich bin im- mer da. and I'll be there to see

Musical score for measures 23-25. Measure 23: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2. Measure 24: Treble clef, quarter notes A4, B4, C5. Bass clef, quarter notes G2, A2, B2. Measure 25: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2.

Dinah *a Tempo*

26 *rit.* 27 28

Ganz al- lein, by my- self ich wei- ne I have to cry ganz al- lein, my- self denn es gibt no- bod- y

Musical score for measures 26-28. Measure 26: Treble clef, quarter note G4. Bass clef, quarter note G2. Measure 27: Treble clef, quarter notes A4, B4, C5. Bass clef, quarter notes G2, A2, B2. Measure 28: Treble clef, quarter notes D5, C5, B4. Bass clef, quarter notes G2, A2, B2.

29 30

kei- nen, der mich liebt, - der
else can cry the tears I

Musical score for measures 29-30. The vocal line is in G major with a key signature of one flat. The piano accompaniment consists of a simple bass line in the left hand and a treble line in the right hand. The lyrics are: kei- else, nen, can, der cry, mich the, liebt, - tears, der I.

31 Caboose 32

mit mir weint ... doch dann er- scheint ein
have to cry... but I will try there's

Musical score for measures 31-32. The vocal line continues. The piano accompaniment continues. The lyrics are: mit mir weint ... doch dann er- scheint ein, have to cry... but I will try there's. A box labeled 'Caboose' is placed above measure 31.

33 34 35

Freund. Ich bleib hier, und ich ver-
me un- til then when you're O

Musical score for measures 33-35. The vocal line continues. The piano accompaniment continues. The lyrics are: Freund. Ich bleib hier, und ich ver-, me un- til then when you're O.

36 37

spre- che dir, wenn du mich brauchst, dann
K a- gain you look a- round find

Musical score for measures 36-37. The vocal line continues. The piano accompaniment continues. The lyrics are: spre- che dir, wenn du mich brauchst, dann, K a- gain you look a- round find.

38 39 40

bin ich für dich da, ein Freund steht dir sehr
I'm no lon- ger here but friends are al- ways

Musical score for measures 38-40. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 38, 39, and 40 are indicated above the vocal staff.

41 42 43

nah, du weißt ich bin dein Freund, dein
near you're not a- lone there's me there's

Musical score for measures 41-43. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 41, 42, and 43 are indicated above the vocal staff.

44 45 46 47 48

bes- ter Freund.
al- ways me

Musical score for measures 44-48. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 44, 45, 46, 47, and 48 are indicated above the vocal staff.

49 Caboose 50 51

Ein Freund steht dir sehr nah, du
for friends are al- ways near you're

Dinah

Ein Freund steht mir sehr nah,
for friends are al- ways near

52 53

weiß ich bin dein Freund, dein
not a- lone there's me your
rall.

mein Freund, mein
there's me your

54 55 56

bes- ter Freund.
friend there's me.

bes- ter Freund.
friend there's me

Poppa's Blues

Revised 20/11/92 JCB Musical Services

Slow Blues ♩ = 90

1 G 2 C 3 G

Rocky 1 He, Papa will singen!
Hey, Poppa a gonna sing

Flat-Top Ach nee, der ist doch von gestern!
That stuff is so out of date.

4 5 C

Rocky 3 Ruhig, Mann, Poppa will singen!
Cool it man, Poppa's gonna sing

6 7 G 3

Rocky 2 Papa singt nicht oft,
Poppa don't sing often,

Rocky 1 doch er singt echt stark!
but he do sing mean!

8 9 D 10

11 G 12 D⁷

Oh, die
Oh the

13 G 14 C

er- ste Zeile im Blu- es muß im- mer wie die zwei- te
first line of the blu- es is al- ways sung a se- cond

15 G 16 G⁷

sein Ja, die
time oh yes the

17 C 18

er- ste Zeile im Blu- es muß im- mer wie die zwei- te sein
first line of the blu- es is al- ways sung a se- cond time

19 G 20 G⁷

Denn bis zur
so by the

21 D 22 C⁷

Drit- ten fällt dir ge- wiß ein was am be- sten paßt als
time you get to the third line you've had time to think of a

23 G 24 D⁷

Reim rhyme Es gibt Oh there

25 G 26 C

kein Ge- setz, das sagt, die drit- te Zei- le muß ganz an- der
'aint no law that says that third line has to be diff- erent at

Detailed description: This system contains measures 25 and 26. The vocal line starts on a G chord (measure 25) and moves to a C chord (measure 26). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

27 G 28

sein Es gibt
all no there

Detailed description: This system contains measures 27 and 28. The vocal line has a whole note rest in measure 27 and a half note in measure 28. The piano accompaniment continues with a consistent rhythmic pattern.

29 C 30

kein Ge- setz, das sagt, die drit- te Zei- le muß ganz an- der
'aint no law that says that third line has to be diff- erent at

Detailed description: This system contains measures 29 and 30. The vocal line starts on a C chord (measure 29) and moves to a G chord (measure 30). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

31 G 32

sein Es gibt
all no there

Detailed description: This system contains measures 31 and 32. The vocal line has a whole note rest in measure 31 and a half note in measure 32. The piano accompaniment continues with a consistent rhythmic pattern.

33 ^D 34 ^C

kein Ge- setz das sagt die drit- te Zei- le muß ganz an- ders
'aint no law that says that third line has to be diff- erent at

35 ^G 36 ^D

sein
all

37 ^G 38 ^C

Leih' dir bloß kei- ne Mund- or- gel, nicht ein- mal von ei- nem
Nev- er bor- row a mouth or- gan not ev- en from your best

39 ^G 40 ^C

Freund, Ich sag dir,
friend I said don't

41 C 42

leih' dir bloß kei- ne Mund- or- gel nicht ein- mal -von ei- nem
 never ver bor- row no mouth or- gan not ev- en from your best

43 G 44

Freund, Denn du
 friend 'cos you

45 D 46 C^{#7} C⁷ (ad lib blues 'scat' ending)

ü- ber lebst das Bla- sen doch am En- de wirst du der Ver- lie- rer sei-
 maysur- vive the blow- ing but the suck- ings gon- na get you in the

47 G 48 D^{#9} G^{#9}

-n
 end!

AFTER THE BLUES

Revised 20/11/92 JCB Musical Services

1 2 **Papa** 3 **Rosty**

Ro- sty, was ist mit dir los? 'Sist al- les aus.
Rus- ty, why you look- ing blue? I got no hope,

4 5 **Rocky 1**

Mein Wa- gen läßt mich plötz- lich im Stich. Was,
lost the coach I thought was rac- ing with me what

6 **Rosty** 7

Pearl? Ja, sie steht jetzt auf E- lek- tri- zi- tät.
Pearl? Yeah she upped and joined e- lec- tric- it- y

8 **Papa** 9 **Rosty**

Es ist doch noch nicht zu spät. Hat kei- nen Sinn.
So go find some- bod- y new. It's just no use.

10 **Papa** *rubato*

Ro- sty, wa- rum glaubst du nicht?
Rus- ty, ain't you got no faith?

11

Ich bin ein Dampf-zug, ich hab auch ge- siegt, mir scheint, du bist ein- fachblind.
I'm a steam- er and I was a champ- ion you're like all the rest you're just blind.

12 **Rosty** 13

Nein, nein, ich seh gut, ich weiß, für Dampf ist es viel zu spät.
No, no, I see good, there ain't no pow- er of steam no more

14. Papa 15. 3

E- lek- tri- zi- tät ist jetzt am Zug. Nein! sprich mir nach und sag Dampf!
 e- lec- tric- it- y is fast- er now NO! Let me hear you say steam!

16. Rosty 17. Papa

Dampf Sprecht mir al- le nach, sagt Dampf!
 Steam Let me hear you asll say steam!

18. All Flat-Top 19. Papa

Da- a- ampf! Öl! Öl! Öl! Öl ist das Werk des
 Ste- e- eam! Oil oil oil! Oil is the work of

20. *a tempo* 21. *freely*

Die- sel, mein Kind. Wie oft hast du fest- ge- stellt, du bist al-
 dies- el him- self. How man- y times have you found though you were

22 23

lein auf der Welt, auch wenn an- dre bei dir sind
firm on the ground still the world a- round you sways

24 25

Daß al- les, was du be- sitzt, dir doch am
you not- ice all that you've got does not add

26 27

En- de nichts nützt, wenn das Glück wie Sand zer- rinnt,
up to a lot and the way a- head's a maze

28 29 30

Fühlst dich kraft- los und ver- lo- ren, doch in
you've used ev- ery- thing in- side you so may-

31 32 33

dem Mo-ment ent-deckst du ei-ne neu-e Kraft, die
be it's time you tried to find a brand new power. to

Musical score for measures 31-33. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Measure 31 starts with a treble clef and a common time signature. Measure 32 has a 7/8 time signature. Measure 33 has a common time signature.

34 35 36

Hoff-nung gibt, die Kraft, die in dir liegt und
shine a light a light to brighten up your

Musical score for measures 34-36. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Measure 34 starts with a treble clef and a common time signature. Measure 35 has a 7/8 time signature. Measure 36 has a common time signature.

37 *rit.* 38 ♩ = 77 39

Klar-heit schafft. Star-light Ex-press, Star-light Ex-press ist
dark-est hour, Star-light Ex-press, Star-light Ex-press he's

Musical score for measures 37-39. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Measure 37 starts with a treble clef and a common time signature. Measure 38 has a tempo marking of *rit.* and a metronome marking of ♩ = 77. Measure 39 has a common time signature.

40 41 42

dir im-mer nah. Star-light Ex-press, er
there all a-round Star-light Ex-press will

Musical score for measures 40-42. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Measure 40 starts with a treble clef and a common time signature. Measure 41 has a common time signature. Measure 42 has a common time signature.

43 44 45

leuch- tet dir jetzt, macht dei- ne Träu- me wahr.
an- swer you yes he's wait- ing to be found

46 47 48 49

+ Control

Star- light Ex- press, Star- light Ex- press ist dir im- mer nah.
Star- light Ex- press, Star- light Ex- press he's there all a- round

50 51

Star- light Ex- press, Star- light Ex- press, macht ..
Star- light Ex- press, Star- light Ex- press,

52

Control

*Control. Control. Noch zwei Minuten bis zum zweiten Rennen.
Control. Control. Two minutes to the second heat.
Seht zu, daß ihr einen Partner habt.
You guys better get something sorted out pronto!*

Papa

53 54

Wer fährt mit mir in dem Ren- nen?
Who'll come with me race be- hind me

Rosty **Papa**

55 56

Laß das bloß sein! Ich find schon je- mand, ich
Pop- pa you're mad I'm gon- na find me some-

Rocky 1

57

weiß, je- mand rennt mit mir, he, komm mit, Rok- ky! Ver-
bod- y who'll go with me, hey come on Rock- y My

Papa

58

lie- rer sind bei den Fans un- be- liebt. O. K.,
fans would- n't like to see me get beat O. K.

59 Flat-Top

Flat- Top, dann du! Nie- mals, nicht mit dir! Was,
 Flat- Top you'll do No way not with you! Me

60

ich und 'n Damp- fer, der qualmt so und stinkt, der's
 go with a steam- er all sme- lly and smoking and

61

alt und ganz drek- kig und auch schon halb- blind!
 an- cient and fil- thy you've got to be joking

Starlight Express - Page 160 - Rehearsal Piano

62 Dustin 63

Ich fahr mit dir! Ich fahr mit dir!
 I'll go with you I'll go with you

Starlight Express - Page 160 - Rehearsal Piano

64 **Papa** 65 **Dustin**

Ich bin zwar stark, doch .. O. K., ich weiß.
I may be strong son .. O. K. I know.

66 **Papa** **Dustin**

Du bist schwer, Kind. Oh,
Take too long son, Oh

67 **Rosty**

Pa- pa, nimm mich mit! Ja, nimm ihn mit, Pa- pa, es
please Pop- pa take me Go on Pop- a take him you'll

68

ist doch e- gal, denn du siehst es nicht ein, bleibst
nev- er ad- mit you're too old for the track, 'til you're

69

doch auf der Streck- ke, kannst nie Sie- ger sein!
stuck in the tun- nel or flat on you're back!

70

Control. Control. Entscheidet euch endlich, Jetzt oder nie!
Control. Control. Make up your minds! Now or never!

Poppa - " Komm, Dustin "

Segue Race 2

RACE 2

Revised 20/11/92 JCB Musical Services



*CONTROL! CONTROL! Zweites rennen!
Noch eine minute bis zum start.
Noch eine minute bis zum start.*



3 Times

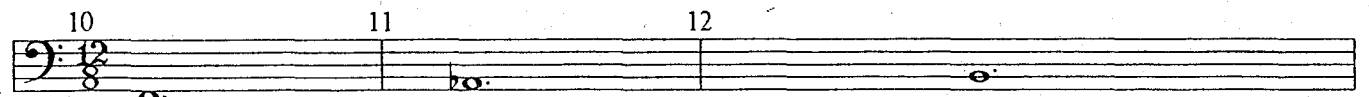
- | | | |
|----|-------------|---------------------------------|
| 1) | Auf gleis 1 | Aus Frankreich |
| 2) | Auf gleis 2 | Aus Italien |
| 3) | Auf gleis 3 | Aus Der Bundesrepublik Deutsche |



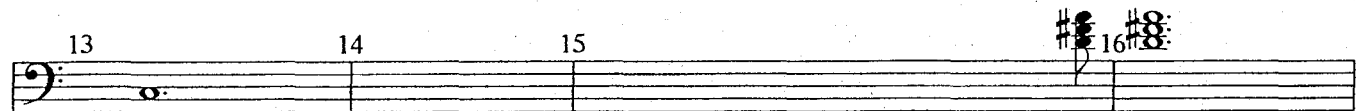
- | | |
|----------------------------------|------------|
| Bobo Der TGV | mit Buffy |
| Espresso Der Rom-Mailand express | mit Ashley |
| Ruhrgold Die Bundesbahnlok! | mit Joule |



- dem buffetwagen
- dem raucherwagen
- dem sprengstoffwagen



- | | | |
|-------------|-------------------|------------------------------------|
| Auf gleis 4 | letzte anmeldung, | Der dampfzug "Rasender Papa M'coy" |
|-------------|-------------------|------------------------------------|



- | | |
|------------|----------------|
| mit Dustin | dem big hopper |
|------------|----------------|



Auf die gleise! 10, 9, 8, 7, 6, 5, 4, 3, 2, 1,

19 20

1) LOS!
2) Du fährst in die falsche richtung Papa!

min
D *min*
D

21 **Sim...** 22 23 24

Gib dampf Papa!
Du fährst in die falsche - pass auf!

min *min*
F C C

min *min*
F F

25 26 27 1st 28 2nd

min *min* *min* *min*
E^b E^b F F

29 30 31 32

min *min* *min* *9*
E^b B^b/E^b E^b A^b/E^b

33 34 35 36

min *o* *min* *min*
E^b E^b E^b A^b/E^b

Musical notation for measures 37-40. Treble clef, bass clef, key signature of three flats. Chords: 37: E^b min; 38: B^b/E^b; 39: E^b min; 40: A^b 9 / E^b.

Musical notation for measures 41-43. Treble clef, bass clef, key signature of three flats. Chords: 41: E^b min; 42: E^b o; 43: D min. A box labeled "3 Times" is above measure 43.

Musical notation for measures 44-47. Treble clef, bass clef, key signature of three flats. Chords: 44: (no chord); 45: F min; 46: (no chord); 47: C min. A box labeled "Sim..." is above measure 44.

Musical notation for measures 48-51. Treble clef, bass clef, key signature of three flats. Chords: 48: (no chord); 49: E^b min; 50: (no chord); 51: F min.

Musical notation for measures 52-55. Treble clef, bass clef, key signature of three flats. Chords: 52: D min; 53: (no chord); 54: F min; 55: (no chord).

56 57 58 59

min C E^b min

60 61 62 63

A^b min F

64 65 66

B^b min E^b

67 68 69

A^b min

70 71 72

Musical score for measures 73-75. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 73 shows a melodic line in the treble and a bass line in the bass. Measure 74 continues the melodic line. Measure 75 features a whole note chord in the treble and a bass line.

Musical score for measures 76-78. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 76 shows a melodic line in the treble and a bass line. Measure 77 continues the melodic line. Measure 78 features a whole note chord in the treble and a bass line.

Musical score for measures 79-83. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 79 shows a melodic line in the treble and a bass line. Measure 80 continues the melodic line. Measure 81 features a whole note chord in the treble and a bass line. Measure 82 features a whole note chord in the treble and a bass line. Measure 83 features a whole note chord in the treble and a bass line. The text "Unglaublich!" is written in the treble staff between measures 81 and 83.

Musical score for measures 84-90. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 84 shows a melodic line in the treble and a bass line. Measure 85 continues the melodic line. Measure 86 features a whole note chord in the treble and a bass line. Measure 87 features a whole note chord in the treble and a bass line. Measure 88 features a whole note chord in the treble and a bass line. Measure 89 features a whole note chord in the treble and a bass line. Measure 90 features a whole note chord in the treble and a bass line. The text "Poppa und Die Deutsche lok Ruhrgold haben sich für das finale qualifiziert!" is written in the treble staff between measures 84 and 90.

Musical score for measures 91-98. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 91 shows a melodic line in the treble and a bass line. Measure 92 continues the melodic line. Measure 93 features a whole note chord in the treble and a bass line. Measure 94 features a whole note chord in the treble and a bass line. Measure 95 features a whole note chord in the treble and a bass line. Measure 96 features a whole note chord in the treble and a bass line. Measure 97 features a whole note chord in the treble and a bass line. Measure 98 features a whole note chord in the treble and a bass line.

BUMMELLOK

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1 2 **Rosty**

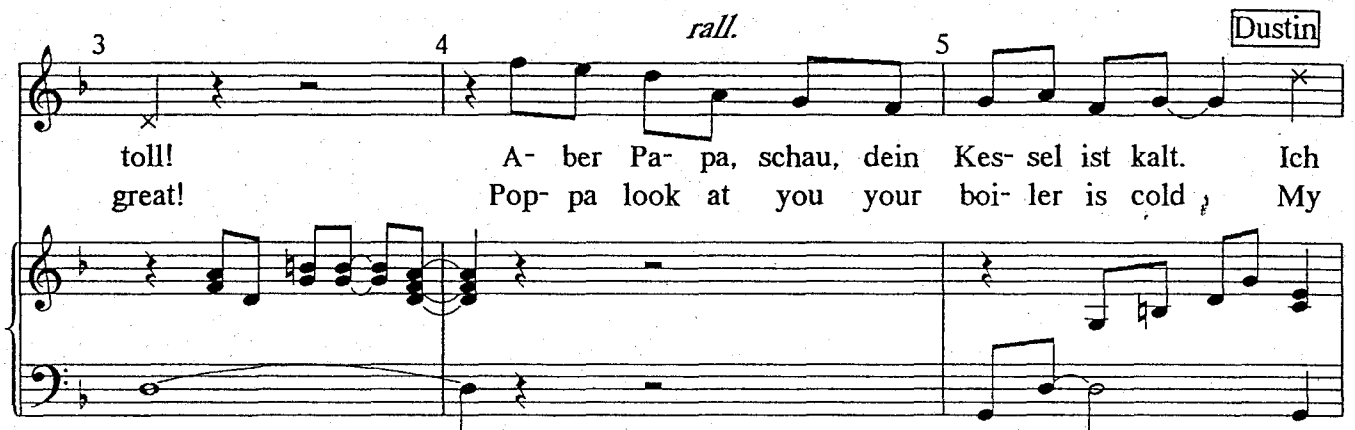
Oh, Mann, Pa- pa, du warst
Hey there Pop- Pa you were



3 4 *rall.* 5 **Dustin**

toll!
great!

A- ber Pa- pa, schau, dein Kes- sel ist kalt. Ich
Pop- pa look at you your boi- ler is cold, My



6 7

weiß, bin zu schwer für ihn, und er ist zu alt.
fault I'm too hea- vy for an en- gine that old



8 9 *a tempo* 10 **Papa**

Die- ses Ren- nen war zu doll.
He should not be pul- ling freight.

Ro- sty, Ro- sty,
Rus- ty, Rus- ty,



11 12 13

hör mir zu, ich kann jetzt nicht mehr.
listen to me I can't car- ry on

14 15 16

Die- ses Ren- nen war für mich wohl doch zu
Looks as though my rac- ing days have just come and

17 18

schwer. Ich hab ge won- nen, ich
gone Thought I could do it sure

19 20

hab es ge- schafft, doch, wie du siehst, hab ich
I was once great can't do it now though can't

21 22

nicht mehr die Kraft, jetzt noch ein-mal zu ren-
 man- age the weight, but got me a pos- i-

23 24 25

nen, bis zum Schluß da- bei zu sein. Drum
 tion got a plac- ing in the race now

26 27

Ro- sty, dir ver- trau ich, du mußt
 Rus- ty I can trust you take it

28 29

für mich ren- nen, sollst der Sie- ger sein!
 for me go and en- ter in the race

30 31 Rosty

Ro- sty, du mußt für mich los! Nein, Pa- pa, nein!
 Get in there and win the game! No Pop- pa no

32 33 Papa

Dei- ne Zwei- fel brin- gen mich noch ins Grab!
 must I kill my- self to make you see sense

34 35 Rosty

Ich glaub nicht, daß ich da- bei Chan- cen hab ..
 I do not be- lieve no point in pre- tence

36 = 132 37

Greaseball

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38 39

Ich hab ge- hört, der macht beim Ren- nen mit.
Well look- ee here they said this train could go

Detailed description: This system contains measures 38 and 39. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and a steady eighth-note bass line.

40 41

Der glaubt im Ernst, er sei tat- säch- lich fit.
If it can go at all it shure is slow

Detailed description: This system contains measures 40 and 41. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and a steady eighth-note bass line.

42 43

Du machst mit, und kei- ner kann dich brem- sen heut nacht.
don't stop now you've got to keep it go- ing all night

Detailed description: This system contains measures 42 and 43. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and a steady eighth-note bass line.

44 45

Detailed description: This system contains measures 44 and 45. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The vocal line contains rests for both measures. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and a steady eighth-note bass line.

46 **Greaseball** 47 **Gang**

Nimmst du jetzt sei- ne Stel- le ein? Na, klar!
will you be rac- ing in his place? Should do!

48 **Greaseball** 49

Be- weist dann al- len, Dampf ist viel zu schwach.
Then you can prove that steam is rea- ly through

50 51 52 **Rockies+Dustin**

Mach mit, Pa- pa, mach mit, Ro- sty! Laß es, Pa- pa,
don't stop Pop- pa don't stop Rus- ty Leave old Pop- pa

53 54 **+GB+Gang**

laß es, Ro- sty! Mach mit, Pa- pa,
leave young rus- ty Laß es,

55 Elektra = 167 56 57

mach mit, Ro- styl! Aus dem
laß es, Clear my

58 59 +Components

Weg, was soll der Un- sinn, der
track what's all this rub- bish this

60 61 Elektra 62

Rost kann doch nicht fahrn, aus dem Weg!
rus- ty junk must go clear the track!

63 Pearl 64 65

Aus dem Weg, ich will mit
Clear my track this is my

66 67 68

ihm gehn, er ist jetzt mein Traum, aus dem
train now this could be my dream clear my

Detailed description: This block contains the first system of music, measures 66 to 68. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The lyrics are in German and English. Measure 66 starts with a treble clef and a key signature change to three flats. Measure 67 continues the vocal line. Measure 68 ends with a double bar line and a repeat sign.

69 70 Caboose

Weg! Ganz al- lein, nie- mand will
track! All al- one you think you're

Detailed description: This block contains the second system of music, measures 69 and 70. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 69 has a treble clef and a key signature of three flats. Measure 70 has a treble clef and a key signature of three flats. A box labeled 'Caboose' is placed above the vocal line in measure 70. The piano accompaniment in measure 70 has a large '8' symbol in the treble clef. The system ends with a double bar line and a repeat sign.

71 72

bei dir sein, die Welt scheint leer und
on your own you think there's no- one

Detailed description: This block contains the third system of music, measures 71 and 72. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 71 has a treble clef and a key signature of three flats. Measure 72 has a treble clef and a key signature of three flats. The piano accompaniment in measure 71 has a large '8' symbol in the treble clef. The system ends with a double bar line and a repeat sign.

73 74

oh- ne Sinn, schau zu mir hin, du
in the world but look be- hind and

Detailed description: This block contains the fourth system of music, measures 73 and 74. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 73 has a treble clef and a key signature of three flats. Measure 74 has a treble clef and a key signature of three flats. The piano accompaniment in measure 73 has a large '8' symbol in the treble clef. The system ends with a double bar line and a repeat sign.

75 76

weiß, ich bin dein Freund.
 you will find there's me

77 Gang

f Rosty

Ich renn gegen dich, Grease- ball! *(laugh)*
 I'm gonna race you Grease- ball

78 Comp.

Rosty

Ich renn gegen dich, E- lek- tra! *(laugh)*
 I'm gonna race you E- lek- tra

79 Rosty 80 *a tempo*

Ich werd euch zei- gen, was Dampf noch kann!
 I'm gon- na show you just what steam can do!

GB,Gang,EL,Comp.,FL.-T.

= 96

81 82

Rol- ling Stock, du bist die Bu- mel- lok,
 Rol- ling Stock, you'll be a lau- gh- ing stock

Rockies, Dustin, Coaches Er hat doch kei- ne
 He has- n't got a

83 84

Rol- ling Stock, Bu- mel- lok,
 Rol- ling Stock, lau- gh- ing stock

Chance! Er hat doch kei- ne
 chance He has- n't got a

85 86

Rol- ling Stock, Bu- mel- lok,
 Rol- ling Stock, lau- gh- ing stock

Chance! Er hat doch kei- ne
 chance He has- n't got a

87 *rall.*

Rol- ling Stock, Bu- mel- lok
 Rol- ling Stock, lau- gh- ing stock

Chance!
 chance

88 *rall.*

89 **Papa** *free tempo*

Ich wuß- te es, du glaubst al- so doch.
 That's my boy I knew you'd be- lieve.

90 **Rosty**

Pa- pa, ich muß doch³ glau- ben, hab kei- ne Wahl.
 Pop- a I have to believe I have no cho- ice.

Segue Starlight Express

Starlight Express

Revised 20/11/92 JCB Musical Services

$\text{♩} = 76$

1 F G^m 2 C/F F^{maj7} 3 B^b/F

4 F 5 G/F^m 6 F/C 7 B^b/C

8 **Rusty** F 9 C C *sus Sim. arps with sustain*

10 F 11 C C *sus*

Wird es um mich dun- kel, wird es in mir still,
When the night is dark- est o- pen up your mind

seh ich ein Licht leuch- ten in der Fer- ne,
what can you see is it get- ting clear- er

12 13

Hö- re ich den Nacht- zug, der mich ho- len will,
 lis- ten to the dis- tance lis- ten and you'll find

F C/F

14 15

dann fol- ge ich dem Zug der Ster- ne.
 the mid- night train is get- ting near- er

F B^b B^b/C

16 17 3

Star- light Ex- press, Star- light Ex- press, wo bist
 Star- light Ex- press, Star- light Ex- press, are you

F m G/C C/F

18 19

du? Sag es mir!
 real? yes or no

B^b/F maj7 F

20 21

Star- light Ex- press, ich brau- che dich jetzt, ich
Star- light Ex- press, an- swer me yes I

m
G/F F/C

22 23

wünsch mir, du wärest hier-
don't want you to go

B^b/C F

24 25

Nimm mich mit und zeig mir, was ich noch nie sah,
show me all the pla- ces I have nev- er seen

F C/F

26 27

bring mich zu- rück, ich will dort nicht blei- ben.
but bring me home safe- ly be- fore I wake up

F C

28 29

Und wenn ich er- wa- che, weiß ich, du warst da, ich
I don't wan- na stay there just to say I've been

F C/F

30

ge- he mit dir durch die Nacht, komm
take me with you through the night but

F

31 32

wie- der, eh der Tag er- wacht. Star- light Ex- press,
get me back be- fore day- light Star- light Ex- press,

B \flat F m G/F

33 34

Star- light Ex- press, wo bist du? Sag es
Star- light Ex- press, are you real? yes or

C/F B \flat /F

35 36

mir. Star- light Ex- press, ich
no Star- light Ex- press,

F m
G/F

37 > 38

brau- che dich jetzt, und wünsch mir, du wärest hier.
an- swer me yes I don't want you to go

F/C B^b/C

39 40 41

F G^b A^b/G^b min D^b/G^b

42 43 44

C^b/G^b G^b maj7 A^b/G^b m

45 46 47

Wenn es dich gibt, dann zeige mir den
and if you're there and if you know then

G^b/D^b C^b/D^b D^b

48 49

Weg, da- mit ich nicht ver- ller.
show me which way I must go

C^b/D^b

50 51 3

Star- light Ex- press, Star- light Ex- press, wo bist
Star- light Ex- press, Star- light Ex- press, are you

G^b A^b/G^b D^b/G^b

52 53

du? Hörst du mich?
real? yes or no?

C^b/G^b G^b

54 55

Star- light Ex- press, Star- light Ex- press, du
Star- light Ex- press, Star- light Ex- press, I

m
A^b/G^b G^b/D^b

56 57 *rit.*

weiß, ich brau- che dich.
don't want you to go

C^b/D^b G^b *rit.*

58 59 *sotto voce*

Star- light Ex- press, Star- light Ex- press, wo bist
Star- light Ex- press, star- light Ex- press, are you

Slower
G^b *m* A^b/G^b D^b/G^b

60 61 62

du? Sag es mir. Star- light Ex- press,
real? yes or no Star- light Ex- press,

C^b/G^b G^b maj7 A^b min /G^b

63 64

Star- light Ex- press, ich bitt dich, komm zu
Star- light Ex- press, I need you to be

G^b/D^b C^b/D^b

65 66

mir.
here.

slowly

G^b

The Rap

1 $\text{♩} = 104$ 2 3 4

Sequencer Loop

Drum fill

5 6 7 8

(Train Whistle)

Drum fill

Rusty

9 10

Rus - ty Hey Rus - ty yeah dampf - lok dampf - lok
 Rus - ty Hey Rus - ty yeah steam train steam train

Rocky 1,2&3

11 12

wir sind die Rock - ies 1 2 3 und kein - er kommt an uns vor - bei
 we are the Rock - ys' 1 2 3 and no - one gets past us you'll see

Ruhrgold

13 14

Ich hei - sse Ruhr - gold und Ich kann viel schne - ller als all die an - dern fahr'n
 I'm called Ruhr - gold and I can much fas - ter than all the oth - ers go!

15 16

Elec/Comp/Pearl

17 18

E - L - E - C - tri - zi - tät e - lec - trisch kommt nie zu spät
 E - L - E - C - tri - cit - y e - lec - tric is never too late

G.B.+Gang(H,E,T,+F.T.)

19 20

Die - sel die die Die - sel
 dies- sel we are die- sel

21 22

23 24

<i>Rocky 1</i>	<i>Rocky 3</i>	<i>Rocky 1&2</i>
25	26	
Hey Du! wer ich?	ja Du, rennst Du?	
Hey you! who me?	yes you race you?	

<i>Rocky 3</i>	<i>Rocky 2</i>	<i>Rocky 1&3</i>
27	28	
hey Du wer ich?	ja, Du rennst Du?	
hey you who me?	yes you race you?	

Components	Gang(H,E,T,B+F.T.) Buffy/Ashley
29	30
Ich weiss El - ec - tra hat viel mehr kraft.	Dies - el's st - ärker. Yeah Die - sel schafft's.
I know El- ec- tra has lots more power	Dies- el's stron- ger yeah Dies- sel'll tower

<i>All Rockys'</i>	Gang(H,E,T+F.T.)/Ruhr/Comp.
31	32
was ist mit Rus - ty kann nicht sie - gen hat	kei - ne chance er wird un - ter - lie - gen.
what's with Rus- ty he can't win he	has no chance he's gon- na be bea- ten

All ohne Rusty	
33	34
Hey Du! wer ich?	ja Du, rennst Du?
you who me	yes you race you?

Rusty **All**

35 36

Hey Du wer ich? ja Du rennst Du?
 Hey you who me? yes you race you?

Rusty **Caboose**

37 38

Ich werd sie - gen Das is' klar Pearl kommt wie - der das is' wahr
 I will win that is sure Pearl comes back that is true

Electra

39 40

brauchst Du hil - fe fahr mit mir. **Hey,** Grease - ball ich re - de mit Dir!
 I need your help ride with me **Hey** Grease - ball I'm speak - ing to you!

41 42

Fährst Du mit Di - nah heu - te nacht? Ein neu - er mo - tor wär an - ge - bracht.
 Do you ride with Dinah to - night? a new - er en - gine would be more use.

G.B. **Comp**

43 44

Hey Du! wer ich? **El -** ec - tra be - siegt Dich!
 Hey you who me? **El -** ec - tra - 'll beat you!

Poppa **All** **Poppa/C.B./Dustin**

45 46

he Du wer ich? Rus - ty be - siegt Dich!
 hey you who me? Rus - ty - 'll beat you!

G.B. **Gang**

47 48

Jeder von den wa - gen hier fährt am lieb - sten nur mit mir Pearl
 Ever - y one of these wa - gons here wants to ride with me so there Not

G.B.

49 50

nicht! wie - so? Pearl rennt mit mir, ich bin doch der bes - te hier.
 Pearl! How come Pearl race with me, I am sure the best one here.

51 52

Pearl is' spit - ze und sie weiß, dass der sie - ger Grease - ball heißt.
 Pearl's the tops and she knows, that the winner is called Grease - ball.

Dinah **Greaseball** **Electra**

53 54

Grease - ball lass das! Ru - hig Di - nah ich be - sieg Dich heu - te, klein - er,
 Grease - ball leave it! Shut it Di - nah I will win to - day you must know,

Greaseball	Dinah	All
55	56	
<p><u>Pearl</u> du weißt er wird nicht sie- gen Pearl you know he just can't win it</p>	<p><u>Grease-</u> ball geh nicht! <u>Ru-</u> hig Di- nah! Grease- ball don't go! Shut it! Di- nah</p>	

Greaseball	
57	58
<p><u>Pearl</u> nun los Du hast die wahl! Ich Pearl now go there is no choice I</p>	<p>ra- te Dir fahr mit mir, dies ei- ne mal! think you must ride with me this once!</p>

All	
59	60
<p><u>He</u> Du, ja Du, he Du, ja Du, Hey you yes you hey you yes you</p>	<p>he Du, ja Du, he Du, yeah! hey you yes you hey you yeah!</p>

61	62
<p>He Du, ja Du, He Du, ja Du,</p>	<p>rennts du</p>

63	64
<p>He Du, ja du He Du, ja du</p>	<p>rennst Du rennst Du!</p>

WIR HABEN RHYTHMUS

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1 $\text{♩} = 142$ 2 **Greaseball**

Pearl, was sagst
So wadda- ya

3 4

du da- zu, wir bei- de, ich und du ha- ben
say then Pearl you wan- na try a whirl hear me

5 **Pearl** 6 **Greaseball** **Pearl** **Greaseball**

Rhyth- mus Rhyth- mus? Spürst du's? Ja! Komm
kno- cking knock knock who's there Pearl. Pearl

7 **Pearl** 8 **Greaseball**

mit! O- kay, ich fahr gern mit dir, ich hab
who? Pearl- ease can I go with you hear me

9 Pearl 10 Dinah

Rhyth- mus Ich spü- re den Rhyth- mus, welch Rhyth- mus! Was
 knock- ing I hear you it's shock- ing your knock- ing I

11 12

du ge- tan hast, find ich sehr ge- mein, du
 hope you're sat- is- fied with what you've done you

G F

13 14

3
 hast doch an- de- re, wa- rum muß es Grease- ball sein?
 could have had a choice and been my on- ly one

G F

15 Pearl 16

Di- nah, du mußt nicht trau- rig sein, mußt nicht wei-
 come on Di- nah it's on- ly fun so quit cry-

G F

17 18 Greaseball 19

nen, nicht wei- nen. Pum- ping Iron.
 ing quit cry- ing I'm pum- ping iron.

C Segue Gekuppelt

U.N.C.O.U.P.L.E.D.

G.E.K.U.P.P.E.L.T.

1 **Ashley** 2 *freely* **Buffy** **Ashley**

He, Di-nah, was ist? Was ist los, wa-rum weinst du? Du
Hey Di-nah, what's wrong? come on girl why you cry-ing? you

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats (B-flat major/D minor). It begins with a measure marked '1' and a box labeled 'Ashley'. The second measure is marked '2' and has the instruction 'freely' above it. The vocal line continues through measures 3 and 4, with a box labeled 'Buffy' above measure 3 and another 'Ashley' box above measure 4. The piano accompaniment consists of two staves (treble and bass clefs) with a 12/8 time signature. It includes chords for F minor and B-flat minor.

3 **Buffy** **Dinah**

mußt doch nicht wei-nen. Was ist? Sag doch was! Bin
ain't got no rea-son don't cry tell me why. I've

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a measure marked '3' and a box labeled 'Buffy'. It continues through measures 4 and 5, with a box labeled 'Dinah' above measure 5. The piano accompaniment includes chords for E-flat 7 and A-flat.

4

nicht - o wie schreck- lich, es ist so ab- surd, bin nicht -
been, gee it's aw- ful, I know it's ab- surd, I've been...

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a measure marked '4'. The piano accompaniment includes chords for B-flat minor and C7b9.

5 *rit.*

ich kann's nicht sa- gen, das Wort sag ich nicht.
No! I can't say it, I can't say the word.

min
F B

6 $\text{♩} = 122$ *Country & Western Style* 7 8

9 **Dinah** 10 11 3 12 13

Bin nicht G. E. K. U. P. P. E. L. T. so- was
I've been U. N. C. O. U. P. L. E. D. I can't

14 15 3 16 17

kann ich doch nicht sa- gen, ihr ver- steht. kann nicht
bring my- self to say it no sir- ee I'm a

18 19 20 21

rei- sen auf den Glei- sen, die- se Bahn hat kei- nen Mann, bin nicht
 car- iage with no mar- riage I'm a van with- out a man, I've been

22 23 3 24 25 26

G. E. K. U. P. P. E. L. T. Hab ich nen Scha- den?
 U. N. C. O. U. P. L. E. D. was I cor- ro- ded

27 28 29 30

Zu viel ge- la- den? Hab zu- viel Mas- se?
 or ov- er load- ed may- be I shamed him

31 32 33

Bin zwei- te Klas- se. Viel- leicht
 who would have bla- med him if he

34 35 36 37

hat ihn das ge- stört, weil er mehr auf Chrom ab- fährt
 thought me sec- ond class went in search of chrome and brass

38 39 40 41

Des- halb bin ich jetzt für ihn pas- se. Ich bin nicht
 went to find some oth- er fool like me now I'm just

42 43 3 44 45 46

G. E. K. U. P. P. E. L. T. da- rum bin ich T. R.
 U. N. C. O. U. P. L. E. D. I can't seem to stop C.

47 48 49 50

A. U. R. I. G. je- der guckt mich an und
 R. Y. I. N. G. peo- ple look at me and

51 52 53 54

denkt: Grease- ball hat sie ab- ge- hängt, sie's nicht G. E. K. U.
 think "there she goes the mis- sing link" she's been U. N. C. O.

55 56 57 58

P. P. E. L. T. Ich bin nicht G. E. K. U.
 U. P. L. E. D. and I'm just U. N. C. O.

59 60 61 62 63 64

P. P. E. L. T. Und ich will R. E. V. A. N. C. H. E.
 U. P. L. E. D. but I'll get my R. E. V. E. N. G. E.

65 66 67 68

Wenn er an- ge- kro- chen kommt, dann sa- ge ich ihm
 he'll come craw- ling back one day then I'll turn to him and

69 ^ ^ 70 > *rall.* 71 72 ^ 73

prompt: Hau bloß ab, du B. A. S. T. A. R. D.
say go a- way you B. A. S. T. A. R. D.

8

Starlight Express - Page 200 - Rehearsal Piano

Girl's Rolling Stock

Revised 20/11/92 JCB Musical Services

1 **Buffy** *colla voce* 2

Ich sag dir, Klei- ne, wie du ihn doch kriegst
Now lis- ten su- gar if you want him back

3 4

du mußt so tun, als ob du ihn nicht siehst
you'll ne- ver get him if you don't at- tack

5 **Ashley** 3 6

Wenn er dich spä- ter sucht, dann sei nicht da
you got to make it so that he can't guess

7 8

und wenn du zu ihm 'nein' sagst, meinst du 'ja'
 when you are say- ing "no" but mean- ing "yes"

Buffy **Ashley**₁₀ 11 ♩ = 124 *a tempo*

Bleib ru- hig und laß ihn auf dich war- ten heut nacht.
 slow dow- n you got- ta keep him wait- ing all night

12 13 **Ashley+Buffy**

Du weißt ge- nau, du bist die
 deep down in- side you know that

14 15

Bes- te für ihn Laß dich nicht hän- gen, geh und
 you are the best so come on ba- by put it

16 17

zeig es ihm gib nicht auf, denn
to the test don't stop now ya

18 19

kei-ner kann dich brem-sen heut nacht.
got-ta keep it go-ing all night

20 21

Rol- ling Stock,

22 23 Dinah

Rol- ling Stock, Er wird mich su- chen, a- ber
so let him look a- round and

24 25 **All**

fin- det mich nicht. Rol- ling Stock,
find you gone

26 27 **Ashley**

Rol- ling Stock, Wie lan- ge, glaubst du, hält er
how long you think he's gon- na

28 29 **Buffy & Ashley**

das wohl durch komm, heiz ihm ein und dann bring
ca- rry on? come on and heat it up the

30 31 **Dinah** **Ashley/Buffy**

ihn in Fahrt bring ihn in Fahrt! und du wirst se- hen, wel- che
way you do no- one can keep it go- ing

32 33

Zug- kraft du hast gib nicht auf, denn
lon- ger than you don't stop now ya

Musical score for measures 32 and 33. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with chords and a steady eighth-note bass line.

34 35

kei- ner kann dich brem- sen heut nacht
got- ta keep it go- ing all night

Musical score for measures 34 and 35. The vocal line continues in treble clef. The piano accompaniment features a more active bass line with eighth notes.

36 37 38

All

Rol- ling Stock, Rol- ling Stock,

Musical score for measures 36, 37, and 38. The vocal line is in treble clef. A box labeled 'All' is placed above measure 37. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

39 40

Ashley/Buffy

drum mach dich auf die Rä- der für den Start.
so get the mo- tion in your wheels and say

Musical score for measures 39 and 40. The vocal line is in treble clef. A box labeled 'Ashley/Buffy' is placed above measure 39. The piano accompaniment continues with eighth-note bass and chords.

41 **All** 42

Rol- ling Stock, Rol- ling Stock,

43 **Dinah** 44

Weil jetzt die zeit der gro- Ben Frei- heit naht.
from here on in it's in- de- pen- dence day

45 46 **Dinah**

Buffy and Ashley Ich will ihn
I won't stop

Rol- ling Stock, Rol- ling Stock,
Rol- ling Stock, Rol- ling Stock,

Dinah
47

48

Musical score for Dinah 47-48. The score is in 4/4 time and features three staves: a vocal line for Dinah, a piano accompaniment for Buf & Ash, and a piano accompaniment for the piano. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "Ich will ihn stop" and "I won't stop". The piano accompaniment includes the lyrics "Rol- ling Stock, Stock," and "Rol- ling Stock, Stock,".

Dinah
49

50

Musical score for Dinah 49-50. The score is in 4/4 time and features three staves: a vocal line for Dinah, a piano accompaniment for Buf & Ash, and a piano accompaniment for the piano. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "Ich will ihn stop" and "I won't stop". The piano accompaniment includes the lyrics "Rol- ling Stock, Stock," and "Rol- ling Stock, Stock,".

Dinah
51

52

Musical score for Dinah 51-52. The score is in 4/4 time and features three staves: a vocal line for Dinah, a piano accompaniment for Buf & Ash, and a piano accompaniment for the piano. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "Ich will ihn stop" and "I won't stop". The piano accompaniment includes the lyrics "Rol- ling Stock, Stock," and "Rol- ling Stock, Stock,".

Dinah
53

54

Buf&Ash

Rol- ling Stock, Er bleibt sich- er
 Rol- ling Stock, he can be

Dinah
55

56

57

Buf&Ash

Und ich krieg was ich will
 and I will keep it going

lie — gen
 su — re

Dinah
58

59

60

Buf&Ash

heut — nacht
 all — night

heut *Gliss.* — nacht
 all — night

DINAH, ES EHRT DICH

INTRO MEIN SPIEL

Revised 20/11/92 JCB Musical Services

1 = 118

2 3 4

Purse

Di- nah, es ehrt dich, E-
Di- nah you're hon- oured E-

5 6 7 8

Dinah

lek- tra läßt fra- gen... *Ja O K! Ich fahr mit ihm..und wenn Greaseball mich doch noch wil*
lec- tra has cho- sen *Yeah O K, I'll race with him...but if Greaseball changes his mind...*

9 10 11 12

Ashley+Buffy

(spoken) Ach, Dinah!
(spoken) Oh, Dinah!

Greaseball

13 14 15

He, Ca- boose, du
Hey Ca- boose you

D/F# G

16 17

rufst mich Was willst du denn von
called me what do you want to

18

Caboose

mir? Ich
say? I

19

woll- te dir sa- gen, ich helf dir heut nacht, das
want you to know that I'm gon- na en- sure your po-

20

Ren- nen wird stän- dig von mir ü- ber- wacht.
si- tion as champ is com- plete- ly se- cure

Gang

21

Ich brem- se Ros- ty! Was du, Sau- ber- mann?
I'll wipe out Rus- ty! What you, mis- ter clean?

(There is no bar 22)

23

glad Laßt ihn, Jungs, und ver- giß nicht für wen du
that you told me but ne- ver for- get ex-

Caboose

24 25

dies Renn mit-ma-chen sollst. Nur für
act-ly whos' side ou are on. I'm on

26 27 28

dich!
yours!

29 30 Elektra

Red Ca- boose, du woll- test mich sehn?
Red Ca- boose, you brought all this way?

31 Caboose

Sag schon, was ist denn ge- schehn? E-
O K wadda you got to say E-

32

lek- tra, ich be- wun- dre dich sehr, ich
 lec- tra, I ad- mire you so I

33

rief dich aus gu- tem Grund hier- her.
 wanted you to be the first to know

34

Nur kei- ne Sor- ge, du wirst Sie- gen, den
 don't you worry 'bout comp- et- i- tion

35

er- sten Platz im Ren- nen krie- gen, denn
 you're gonna finish in first pos- it- ion 'cos

36 37 **Elektra**

ich wer- de Grease- ball brem- sen! Was, du, Red Ca- boose?
I'm gon- na wipe out Greaseball What, you Red Ca- boose?

38 **Caboose**

Pst, glaub mir, ich tu's.
Shh! turn down the juice.

39

Wenn ich auch sehr freund- lich bin,
just 'cos I smile all the time

40

hab ich doch Be- trug im Sinn.
don't mean I'm not in- to crime

41

Je-der Held, e-gal wie klug,
ev-'ry he-ro that you trust

42

en-det schließ-lich durch Be-trug.
in the end they'll all go bust,

43

Components Caboose

RO-BIN HOOD be hielt die Beu-te
Ro-bin Hood kept all the mo-ney

Components Caboose

HEI-DI är-ger-te die Leu-te.
Pig-let poi-soned Pooh Bears ho-ney,

45

Components **Caboose**

E. T. darf- te gar nicht flie- gen
E. T. had no fly- ing per- mit

Components **Caboose**

DO-NALD DUCK will Ker- mit krie- gen
Don- ald Duck has ea- ten Ker- mit

47

Components **Caboose**

BAM-BI stif- tet Brand im Wald, und Ca-
Bam- bi set the woods a- light and the

48

boose macht nicht vor Bö- sem halt.
Red Cab- oose is not Snow White!

Segue Mein Spiel

Mein Spiel

Revised 20/11/92 JCB Musical Services

Caboose

Mein Spiel, mein Stil, ich tu's
Wide smile high style hang loose

Vorwärts, rückwärts, Red Caboose
out front in back Red Caboose

Wenn man in der Zeitung liest,
see the news on your TV

6 7

"Zug ent- gleist", fragt man sich, wie das ge- schieht,
rail di- sas- ter ev- er won- der why was he

8 9

kei- ner weiß Wenn der Zug mir nicht ge- fällt,
get- ting fas- ter ev- ery time the Red Cab- oose

10

folg ich ihm
takes a train

11

und wenn dann kein Brems- schuh hält,
seems to lose it's brea- king shoes

12 13

ist er hin! **HAL- TET IHN!** Mein Spiel, mein Stil,
can't ex- plain **STOP THAT TRAIN** wide smile high style

Musical score for measures 12-13. The vocal line starts with measure 12 and continues into measure 13. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. The key signature has one sharp (F#).

14 15

ich tu's Irr- tum Irr- weg,
hang loose wrong side wrong track

Musical score for measures 14-15. The vocal line starts with measure 14 and continues into measure 15. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. The key signature has one sharp (F#).

16 17

Red Ca- boose. Heim- lich folg' ich dem Fracht- zug,
Red Ca- boose hiding at the back of the freight train

Musical score for measures 16-17. The vocal line starts with measure 16 and continues into measure 17. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. The key signature has one sharp (F#).

18

nie- mand sieht mich,
un- sus- pec- ted

Musical score for measure 18. The vocal line starts with measure 18. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal line. The key signature has one sharp (F#).

19

Ü-ber-fall im Nacht-zug,
when they robbed the great train

Musical notation for measures 19-20, including vocal line and piano accompaniment.

20

sehr ge-fähr-lich
I coll-ec-ted

Musical notation for measures 20-21, including vocal line and piano accompaniment.

21

Al-le Welt sucht das Geld, und fin-det's nicht
let the Feds beat their heads it-aint no use

Musical notation for measures 21-22, including vocal line and piano accompaniment. Measure 22 includes a triplet of notes.

23

Kei-ner glaubt, ich hätt's ge-raubt, sie
there every time at the scene of the crime the

Musical notation for measures 23-24, including vocal line and piano accompaniment.

24 25

ir- ren sich! **HAL- TET IHN!** Fair- play, O- kay,
Red Ca- boose **STOP THAT TRAIN** fair play no way

26 27

Trug- schluß Vor- wärts, rück- wärts,
no truce out front in back

28 29

Red Ca- boose. Irr- tum, Irr- weg,
Red Ca- boose wrong side wrong track

30 31

Red Ca- boose. Spä- ter sucht die Po- li- zei den
Red Ca- boose if the State Po- lice should sniff the

32

Grund, wa- rum der Zug ent- gleist,
truth O K I'll take the fifth

Musical notation for measures 32-33, including vocal line and piano accompaniment.

33

scheint, daß kein Zug hal- ten kann,
seems like an- y train that takes

Musical notation for measures 34-35, including vocal line and piano accompaniment.

34

hängt an ihm der Brems- wag- gon.
me just does- n't get the brakes

Musical notation for measures 36-37, including vocal line and piano accompaniment.

35

HOLT SO- FORT DIE PO- LI- ZEL, SCHON
some- body go and call a cop an-

Musical notation for measures 38-39, including vocal line and piano accompaniment.

36 37

WIE- DER IST EIN ZUG ENT- GLEIST. BREMST DEN ZUG!
 oth- er train just failed to stop BRAKE THAT TRAIN

38 39

Fair- play, o- kay, Trug- schluß!
 wide smile high style hang loose

40 41

Vor- wärts, rück- wärts, Red Ca- boose!
 out front in back Red Ca- boose

42

Man darf kei- nen Wa- gen trau'n,
 can't trust an- y- one these days re-

43 44

die nach bei- den Sei- ten schau'n. Ich trau nur mir,
 mem- ber I can face both ways I'm on my side

45 46

weil ich da- mit nie ver- lier. Mein Spiel, mein Stil,
 this red "C" will not div- ide wide smile high style

47 48

ich tu's. Vor- wärts, rück- wärts,
 hang loose out front in back

49 50

Red Ca- boose. Irr- tum, Irr- weg,
 Red Ca- boose wrong side wrong track

51 52 53

Red Ca- boose!
Red Ca- boose

Glaub mir, ich tu's...
sleep tight sleepy head the

54

Ich bin der Red Ca- boose!
Red Ca- boose is under our bed!

Mein Spiel - Playout

Revised 20/11/92 JCB Musical Services

1 2

3 **Elektra**

Was du sagst, er- staunt mich nicht, a- ber
What you say is I guess O K

4

we- he, wenn du dein Wort brichst, ver
just re- mem- ber mis- ter face both ways re-

5 3 6 **Caboose** 7 >

giß nicht, für wen du heut kämpfst! Nur für mich!
mem- ber who's side y31 are on! I'm on mine!

3 3

Segue Race 3

RACE 3

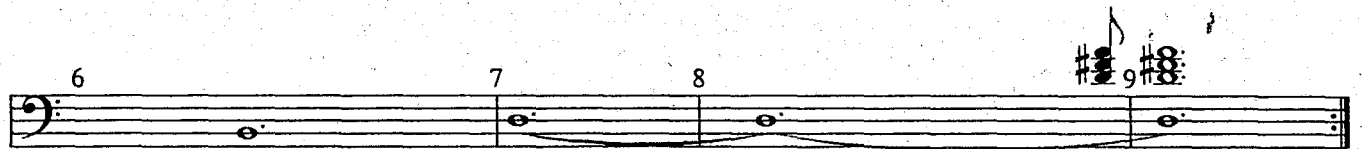
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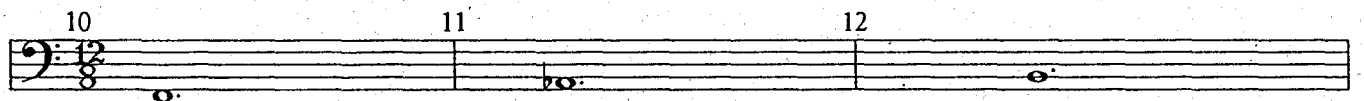
*Das sieht mir ganz nach faulen tricks aus.
Was hat Der Red Caboose bloss vor? Was wird Rusty tun?
Wir werden's ja sehen,
Denn das jahrhunderts-rennen geht gleich los.
Es haben sich qualifiziert für das finale
Der Weltmeisterschaft*



- 1) 3 Times Auf gleis 1
- 2) Auf gleis 2
- 3) Auf gleis 3

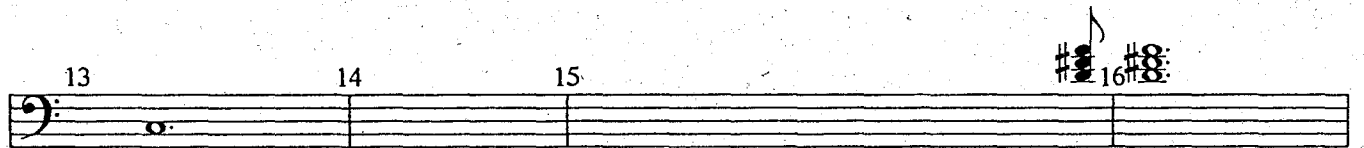


Greaseball der diesel mit Pearl
Electra die E-lok mit Dinah
Ruhrgold Die Bundesbahnlok! mit Joule



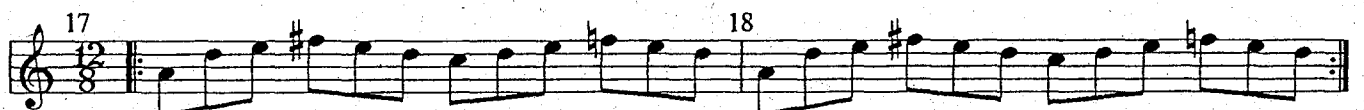
Auf gleis 4

Rusty die dampflok



mit Caboose

dem bremswagen



Auf die gleise!

10, 9, 8, 7, 6, 5, 4, 3, 2, 1,

19 LOS! min D
20 D min
21 Sim... F min

22 F min
23 C min
24 C min
25 E♭ min

26 E♭ min
27 D min
28 D min

29 Sim... F min
30 F min
31 C min
32 C min

33 E♭ min
34 E♭ min
35 F min
36 D min

37 38 39 40

A/D D^{min} G/D D^{min}

Detailed description: This system contains four measures of music. Measure 37 has a treble clef with a whole note chord A/D and a bass line of eighth notes. Measure 38 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes. Measure 39 has a treble clef with a whole note chord G/D and a bass line of eighth notes. Measure 40 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes.

41 42 43 44

D^o D^{min} G/D D^{min}

Detailed description: This system contains four measures of music. Measure 41 has a treble clef with a whole note chord D^o and a bass line of eighth notes. Measure 42 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes. Measure 43 has a treble clef with a whole note chord G/D and a bass line of eighth notes. Measure 44 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes.

45 46 47 48

A/D D^{min} G/D D^{min}

Detailed description: This system contains four measures of music. Measure 45 has a treble clef with a whole note chord A/D and a bass line of eighth notes. Measure 46 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes. Measure 47 has a treble clef with a whole note chord G/D and a bass line of eighth notes. Measure 48 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes.

49 50 51

4 times

D^o G^{min} F/G C/G

Detailed description: This system contains three measures of music. Measure 49 has a treble clef with a whole note chord D^o and a bass line of eighth notes. Measure 50 has a treble clef with a whole note chord G^{min} and a bass line of eighth notes. Measure 51 has a treble clef with a whole note chord C/G and a bass line of eighth notes. A box labeled '4 times' is positioned above measure 50.

52 53 54

Repeat until cue

Sim...

D^{min} D^{min} F^{min}

Detailed description: This system contains three measures of music. Measure 52 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes. Measure 53 has a treble clef with a whole note chord D^{min} and a bass line of eighth notes. Measure 54 has a treble clef with a whole note chord F^{min} and a bass line of eighth notes. A box labeled 'Repeat until cue' is positioned above measure 52, and a box labeled 'Sim...' is positioned above measure 54.

Musical notation for measures 55-58. The score is in a grand staff with a treble and bass clef. Measure 55 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as F min. Measure 56 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as C min. Measure 57 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as C min. Measure 58 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as E♭ min.

Musical notation for measures 59-60. The score is in a grand staff with a treble and bass clef. Measure 59 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as F min. Measure 60 has a treble clef and a bass line with a steady eighth-note accompaniment. Chords are indicated as C min. The lyrics are: *Das renne wird annulliert! Spielwart bitte die gleise räumen*
Das rennen wird in 15 minuten wiederholt - 15 minuten.

DAS WAR BETRUG

Revised 20/11/92 JCB Musical Services

1 $\text{♩} = 165$ 2 **Rosty** 3

Aus Clear dem my

Measures 1-3: Rosty. Treble clef, 4/4 time. Measure 1: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 3: quarter rest, quarter note G4, quarter note A4, quarter note B4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

4 5 6 **Elektra**

Weg, das war un- fair! Für dich ist es
track, that was chea- ting Face it boy you

Measures 4-6: Elektra. Treble clef, 4/4 time. Measure 4: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 5: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

7 **Rosty** 8 9 $\text{♩} = 140$ **Greaseball**

aus! So'n Be- trug! He, Ca- boose, du warst echt
lost! I was robbed! Hey Ca- boose you did that

Measures 7-9: Rosty and Greaseball. Treble clef, 4/4 time. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 9: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

10 **Caboose** 11

* gut! Hey, Grease- ball, yeah! Merk- te man, daß ich es
good! Wow Grease- ball thanks! Did it look like I was

Measures 10-11: Caboose. Treble clef, 4/4 time. Measure 10: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 11: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Greaseball

Elektra

12 mit Ab-sicht tat? Nie-mals! Sah so aus, als käm er
 hol-ding him back? N way Look-ed like every-thing was tot-

Caboose

14 nicht recht in Fahrt. Na klar! schließ-lich war ich auf der
 al-y slack mind you after all these years it should

Pearl

free

16 Hut. Mo-ment hold mall! Red Ca- boose war
 Hey, hold on! Don't tell me the

18 schuld da- ran, daß der Un- fall ge- schah.
 red Ca- boose set him up for the wreck

19 3 20

21 **Greaseball** 22

Ja, er war's, er hat ge- warf ihn
course he did, the brakes went on and he

Detailed description: This block contains the first system of music, measures 21 and 22. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 21 is marked with a box labeled 'Greaseball'. Measure 22 is marked with a box labeled 'Pearl'.

23 24 **Pearl**

aus der Bahn. Ich
hit the deck. I'll

Detailed description: This block contains the second system of music, measures 23 and 24. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 23 is marked with a box labeled 'Pearl'. Measure 24 is marked with a box labeled 'Pearl'.

25 **Greaseball** 26

sag es dem Spiel- wart! Laß das lie- ber sein. Du
go tell the mar- shalls! You're in it as well. They'll

Detailed description: This block contains the third system of music, measures 25 and 26. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 25 is marked with a box labeled 'Greaseball'. Measure 26 is marked with a box labeled 'Pearl'.

27 28 **Pearl**

wirst mit be straft, denn du warst auch da- bei. Das
only sus- pend you if you ev- er tell This

Detailed description: This block contains the fourth system of music, measures 27 and 28. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 27 is marked with a box labeled 'Pearl'. Measure 28 is marked with a box labeled 'Pearl'.

29 30

ist was- ge- n't mein, how das I wußt want- ich ed nicht, it das this

31 32 33

hab was- ich n't nicht what ge- I wollt. saw Mir each scheint, time e- gal, I try was it

34 35 *acc.*

ich seems auch that tu, I es got kommt sad- doch der im- mer but an- ders no als wis- er than be-

36 37 38 **Rosty**

soll fore Das war Be- trug! You held me back!

Caboose

39 40

Hab zwei Sei- ten
I face both ways

42 43 44

wie je- der and- re Zug.
like all trains on the track

45 46 47

Rosty Caboose

Ich werd nie wie- der mit dir fahrn. Ge- nau, jetzt sind die bei- den
That's the last time I race with you That's right the re- run is for

48 49 50

and- ren dran, die wah- ren Zü- ge, star- ken Zü- ge,
just those two the two real en- gines big strong en- gines

51 52

kannst doch nie ein Zug sein, kannst kein Zug sein,
call your- self an en- gine you're no en- gine

53 54

drei, vier, nicht mit mir, kannst kein Zug sein,

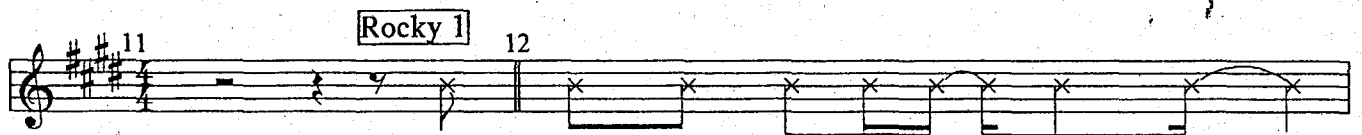
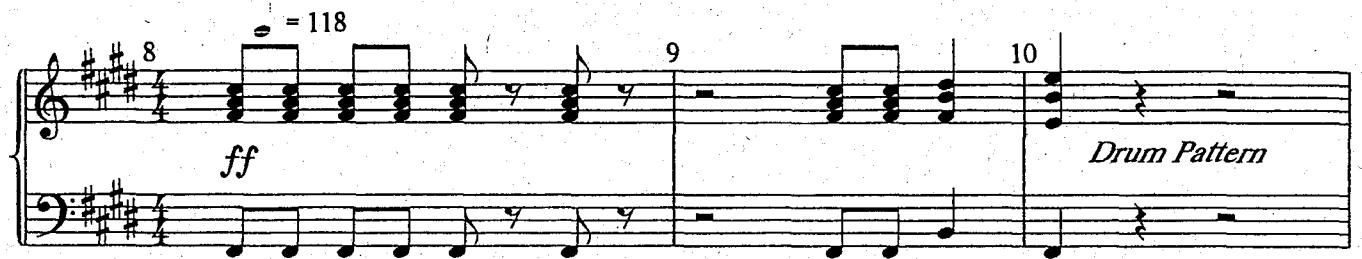
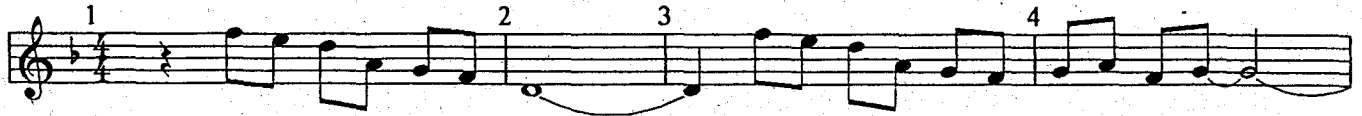
55 56 57

sechs, sie- ben, du bleibst lie- gen, kannst kein Zug sein! *(Laughs)*

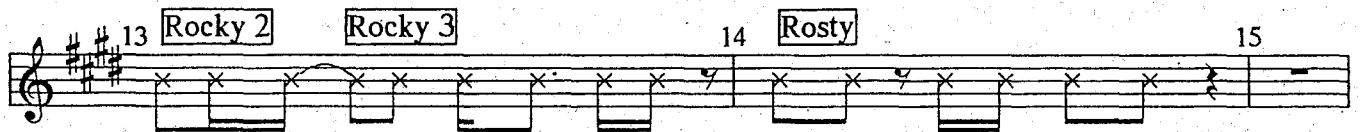
Right Place Right Time

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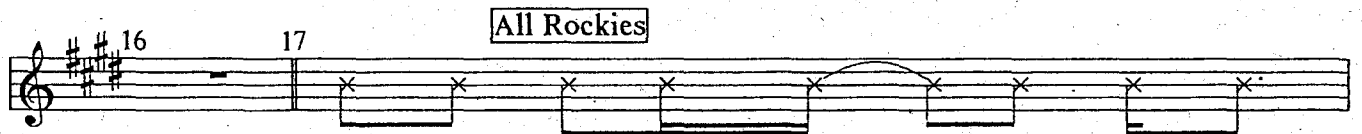
free tempo(harmonica solo)



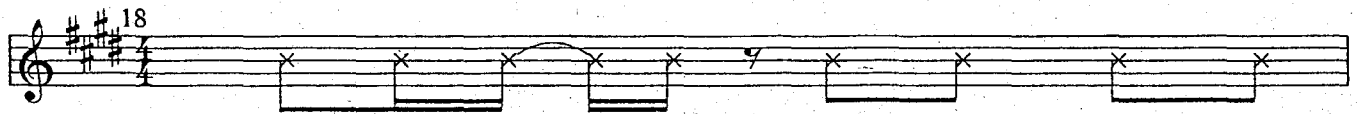
Seht da, wer uns be- su- chen kommt.
Hey look who's pay- ing us a visit



Un- ser Held! Tat- säch- lich, o- der? Hört auf! das war Ab- sicht!
it's the champ it is- n't is it? Shut up! I was chea- ted!



Du hast kei- ne Chance im Ren- nen,
No point in com- plai- ning Rus- ty



dich be- sieg- te das Sys- tem, am
say- ing that the sys- tem's mean they

19

En- de muß du doch er- ken- nen,
keep us down by fight- ing dir- ty

20

daß sie nur krum- me We- ge gehn.
you won't win if you fight back clean

21 22

Ir- gend- wann hast du mal Glück, dann zahlst du es ihm zu- rück, am
once may- be you play a hunch make it with a luck- punch y

23

rech- ten Ort, zur rech- ten Zeit,
at the right time in the right place

24

Du warst nicht dort, warst nicht be- reit, he
rest of the time look out for your face

25

Ros- ty, du hast die Chance ver- paßt,
they won't give you the chance a- gain

26

weil du wie im- mer zu ehr- lich warst.
just sit quiet at the back of the train!

$\bullet = 136$

All

Hätt ich bess- re Chan- cen, hät- te ich den Stil,
 If I'd had the chan- ces if I'd had the brakes

dann wär ich der Sie- ger, dann käm ich ans Ziel, es war
 could have been a win- ner I had what it takes but I

39 40 41

nicht der rech- te Zeit- punkt, nicht der rech- te Ort.
was- n't in the right place at the right time

Musical score for measures 39-41. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. Measure numbers 39, 40, and 41 are indicated above the vocal staff.

42 43 44

hat- te nicht den Rhyth- mus, kam nicht von hier
did- n't have the rhy- thm did- n't have the

Musical score for measures 42-44. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. Measure numbers 42, 43, and 44 are indicated above the vocal staff.

45 46 47

fort. Es war nicht der rech- te Zeit- punkt,
rhyme I was- n't in the right place

Musical score for measures 45-47. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. Measure numbers 45, 46, and 47 are indicated above the vocal staff.

48 49 50 Rocky I

nicht der rech- te Ort. Bei- nah
at the right time could- 've

Musical score for measures 48-50. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. Measure numbers 48, 49, and 50 are indicated above the vocal staff. A box labeled "Rocky I" is placed above measure 50.

51 52

hätt ich ge-won-nen, fast wär ich ein Star,
 been a con-ten-der could-'ve been a star

53 54 All

krieg-te nicht die Kur-ve, war nicht pünkt-lich da, es war
 nev-er reached the fin-al did-n't get that far 'cos I

55 56 57

nicht der rech-te Zeit-punkt, nicht der rech-te Ort.
 was-n't in the right place at the right time

58 59 60

hat-te nicht den Rhyth-mus, kam nicht von hier
 did-n't have the rhyth-m did-n't have the

61 62

fort. rhyme Es war I

Musical score for measures 61 and 62. The system includes a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 61 features a vocal line with the lyrics 'fort. rhyme' and a piano accompaniment with chords and a bass line. Measure 62 features a vocal line with the lyrics 'Es war I' and a piano accompaniment with chords and a bass line.

63 64 65

nicht der rech- te Zeit- punkt, nicht der rech- te Ort.
was- n't in the right place at the right time

Musical score for measures 63, 64, and 65. The system includes a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 63 features a vocal line with the lyrics 'nicht der rech- te Zeit- punkt, was- n't in the right place' and a piano accompaniment with chords and a bass line. Measure 64 features a vocal line with the lyrics 'nicht der rech- te Ort. at the right time' and a piano accompaniment with chords and a bass line. Measure 65 features a vocal line with a whole rest and a piano accompaniment with chords and a bass line.

66 67 68 69

Dance Break

Musical score for measures 66, 67, 68, and 69. The system includes a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 66 features a piano accompaniment with chords and a bass line. Measure 67 features a piano accompaniment with chords and a bass line. Measure 68 features a piano accompaniment with chords and a bass line. Measure 69 features a piano accompaniment with chords and a bass line.

70 71 72 73 74

Musical score for measures 70, 71, 72, 73, and 74. The system includes a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 70 features a piano accompaniment with chords and a bass line. Measure 71 features a piano accompaniment with chords and a bass line. Measure 72 features a piano accompaniment with chords and a bass line. Measure 73 features a piano accompaniment with chords and a bass line. Measure 74 features a piano accompaniment with chords and a bass line.

75 76 77 78

Musical score for measures 75, 76, 77, and 78. The system includes a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 75 features a piano accompaniment with chords and a bass line. Measure 76 features a piano accompaniment with chords and a bass line. Measure 77 features a piano accompaniment with chords and a bass line. Measure 78 features a piano accompaniment with chords and a bass line.

79 80 81 82

Musical score for measures 79, 80, 81, and 82. The system includes a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 79 features a piano accompaniment with chords and a bass line. Measure 80 features a piano accompaniment with chords and a bass line. Measure 81 features a piano accompaniment with chords and a bass line. Measure 82 features a piano accompaniment with chords and a bass line.

Musical notation for measures 83-86. The score consists of a treble and bass staff. Measure 83 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music features a series of chords in the treble and a bass line in the bass. Measures 84, 85, and 86 continue this pattern with some melodic movement in the treble.

Musical notation for measures 87-88. Measure 87 is marked with a box containing the word "All". The lyrics are: "Wenn du glaubst, die and- ren sei- en wirk- lich fair, any- time they seem to op- en up the door". The notation includes a treble staff with the vocal line and a bass staff with the piano accompaniment.

Musical notation for measures 89-90. The lyrics are: "ma- chen sie dich fer- tig, brem- sen den Ver- kehr. slam it in your face and knock you to the floor". The notation includes a treble staff with the vocal line and a bass staff with the piano accompaniment.

Musical notation for measures 91-92. The lyrics are: "Das geht nicht nur dir so, nicht nur dir und mir, 'tis- n't on- ly me son 'tis- n't on- ly you". The notation includes a treble staff with the vocal line and a bass staff with the piano accompaniment.

Musical notation for measures 93-95. The lyrics are: "je- der kann ver lie- ren, all of us are los- ers je- der hat es all of us are schwer. through". The notation includes a treble staff with the vocal line and a bass staff with the piano accompaniment. There is a change in time signature from 4/4 to 2/4 between measures 94 and 95.

96 97

Es war nicht der rech- te Zeit- punkt,
'cause I was- n't in the right place

Musical score for measures 96 and 97. The key signature is three sharps (F#, C#, G#). Measure 96 starts with a treble clef and a whole note chord. Measure 97 continues with a treble clef and a half note melody. The piano accompaniment consists of a bass line and a treble line with chords.

98 99 100

nicht der rech- te Ort.
at the right time

Musical score for measures 98, 99, and 100. Measure 98 has a treble clef and a whole note chord. Measure 99 has a treble clef and a half note melody. Measure 100 has a treble clef and a whole note chord. The piano accompaniment continues with a bass line and a treble line with chords.

101 102 103

hat- te nicht den Rhyth- mus, kam nicht von hier fort.
did- n't have the rhyth- m did- n't have the rhyme

Musical score for measures 101, 102, and 103. Measure 101 has a treble clef and a whole note chord. Measure 102 has a treble clef and a half note melody. Measure 103 has a treble clef and a whole note chord. The piano accompaniment continues with a bass line and a treble line with chords.

104 105

War nicht die rech- te Zeit,
I was- n't in the right place

Musical score for measures 104 and 105. Measure 104 has a treble clef and a whole note chord. Measure 105 has a treble clef and a half note melody. The piano accompaniment continues with a bass line and a treble line with chords.

106 107

nicht die rech- te Zeit, nicht die rech- te Zeit,
was- n't in the right place was- n't in the right place

Musical score for measures 106 and 107. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

108 109 110

nicht der rech- te Ort!
at the right time!

Drum fill

Musical score for measures 108, 109, and 110. The vocal line continues in the same key and time signature. Measure 108 has a rest for the vocal line. The piano accompaniment includes a section labeled 'Drum fill' in measure 108.

Playout

1 2 3 Rocky 1 Drums Fade Out

sieh's ein, Rosty, für Dich ist es aus!
Face it Rusty, it's all over for you!

Musical score for the 'Playout' section, measures 1 through 5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 3 is marked 'Rocky 1' and measure 4 is marked 'Drums Fade Out'. The vocal line has two lines of lyrics.

Rusty Alone

Revised 20/11/92 JCB Musical Services

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

Musical notation for measures 6-8. A box labeled "Rosty" is above measure 6, followed by a tempo marking "♩ = 86". The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 6, 7, and 8 are indicated above the staff.

Ja, das stimmt, es war Be-trug, da-beispiel- te ich fair.
Guess it's true they cheat- ed me' when I tried fight-ing fair

Musical notation for measures 9-11. The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 9, 10, and 11 are indicated above the staff.

Es ist wahr, er brems- te mich, ich
I com- plained they treat- ed me as if

Musical notation for measures 12-14. The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 12, 13, and 14 are indicated above the staff.

hab mich be- schwert. Kei- ner hält zu mir,
I was- n't there left me with no- thing

Musical notation for measures 15-17. The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 15, 16, and 17 are indicated above the staff.

ich bin al- lein, ich weiß nicht wei- ter, weiß nicht aus noch ein.
not ev- en doubt no- one to help me I'm down and I'm out.

Starlight Sequence

Revised 20/11/92 JCB Musical Services

♩ = 75

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a treble clef and a key signature change to one sharp. Measures 2-5 continue with various chordal textures and melodic lines in both staves.

Musical notation for measures 6-9. The key signature changes to two flats (Bb, Eb). Measure 6 begins with a treble clef and a key signature change to two flats. Measures 7-9 continue with complex chordal patterns.

Musical notation for measures 10-13. The key signature changes to one sharp (F#). Measure 10 begins with a treble clef and a key signature change to one sharp. Measures 11-13 continue with dense chordal textures.

Musical notation for measures 14-17. The key signature changes to two flats (Bb, Eb). Measure 14 begins with a treble clef and a key signature change to two flats. Measures 15-17 continue with complex chordal patterns.

Rusty - "Starlight Express"

Musical notation for measures 18-21. The key signature changes to three sharps (F#, C#, G#). Measure 18 begins with a treble clef and a key signature change to three sharps. Measures 19-21 continue with complex chordal textures.

Musical notation for measures 22-24. The key signature changes to three sharps (F#, C#, G#). Measure 22 begins with a treble clef and a key signature change to three sharps. Measures 23-24 continue with complex chordal textures.

molto rall.

25 Poppa 26 ♩ = 80

Du al- lein
On- ly you

E B/E

27 28 29

hast die Kraft tief in dir und wenn du an dich glaubst, dann
have the power with- in you just be lieve in your- self the

Sim. rhythmic arps.
A/E B/E E B/E A/E A/B B

30 31

kann al- les ge- sche- hen, selbst das Meer teilt sich vor
sea will part be- fore you stop the rain and turn the

G#m7 C#m7 F#m7 A/B

32 33 34

dir. Wenn du in dir
tide if on- ly you

E G#m7 A A/B E B/E

35 36

die- se Kraft einst fin- dest,
use the power with- in you

A/E B/E E B/E

37 38

brauchst du nicht die Welt zu bit- ten, dir zu hel- fen, was
need- n't beg the world to turn a- round and help you for you

A/E A/B B G#m7 C#m

39 40

du er- rei- chen willst, schaffst du mit der Kraft in dir.
draw on what you have with- in you some- where deep in- side

A E A G#m A/B

41 42

Rusty

Star- light Ex- press, sa- ge mir jetzt, wo bist
Star- light Ex- press, you must con- fess are you

E F#m/E B/E

43 44

du? real? zeig dich mir!
yes or no

A/E E

45 46 47

Star-light Ex-press, ich brau-che dich jetzt, ich bitt dich, komm zu
Star-light Ex-press, an-swer me yes I don't want you to

F#^m/E E/B A/B

48 49

Poppa
mir. Ro- sty, glaub mir, ich bin in dir, du
Ru- sty you're blind look in your mind in

E F#^m/E B/E

50 51 52

selbst hast in dir den Star- light Ex- press, er
there no- things new the Star- light Ex- press is

A/E E F#^m/E

53 54 55

ist ganz ge- wiß in dir, Ro- sty, ich bin du, bin
 no more or less than you Rus- ty I am you I'm

E/B A/B E/B A/B G#^m/B

56 57

du, denn du al-
 you and on- ly

A E/G# F#^{m7} A/B

58 59

Poppa lein hast die Kraft tief
 you **Rusty** have the power with-

Ich selbst bin Star- light
 I am the Star- light

E G#^m A B

60 61

in dir. Und wenn du an dich glaubst, dann
in you just be- lieve in your- self the

ich weiß, ich kann
I can a- chieve

E G#^m A B

62 63

kann al- les ge- sche- hen. Selbst das Meer teilt sich vor
sea will part be- fore you stop the rain and turn the

al- les tun
any- thing

G#^{m7} C#^{m7} F#^{m7} A/B

64 65

dir. tide Wenn du in
ly

was ich nie zu- vor ge- glaubt.
all the things I did- n't be- lieve

E G#^{m7} A A/B

66 67

dir you die-se Kraft used the power einst with-

Ich selbst bin Star-light, I am the Star-light.

E G# min A B

Detailed description: This block contains the first system of a musical score, covering measures 66 and 67. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two lines of lyrics. The piano accompaniment includes chord markings: E, G# min, A, and B.

68

fin-dest, in you und ich can weiß see ge-it nau, through

E G# min

Detailed description: This block contains the second system of the musical score, covering measure 68. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two lines of lyrics. The piano accompaniment includes chord markings: E and G# min.

69

brauchst du nicht die Welt zu need- n't beg the world to

ich brauch nicht die Welt zu need- n't beg the world to

A B

Detailed description: This block contains the third system of the musical score, covering measure 69. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two lines of lyrics. The piano accompaniment includes chord markings: A and B.

70 71

bit-ten, dir zu hel- fen, denn du schaffst es
 turn ar- round and help you if you draw on

bit-ten, mir zu hel- fen, denn ich schaff es
 turn a- round and help you if you draw on

G#^m C#^m A E/G#

72 73 74

mit der Kraft in
 what is deep in- *rit.*

mit der Kraft in
 what is deep in-

F#^m E/G# A B⁷ *rit.*

75 76 77

dir.
 side

mir.
 side.

78 79 80 81 82

Rall.

Rusty & Dustin

0 1 2 3 4

Rosty Papa? Rocky? Dustin!

F A^b C F/A B^b D^b

5 6

Dustin

Hal- lo, Ro- sty, sei nicht bö- s, mein
Hel- lo Rus- ty 'scuse my cough it's

F D^{min} G^{min} B^b/C

7 8

Hu- sten ist schlimm, bin wohl ein- ge- dö- st.
dus- ty round here must have just dropped off

F B^b F

9 10

Rosty

Dus- tin, e- ben sah ich Star- light,
Dus- tin I have seen the Star- light,

B^b min

11 12

er ist al-les, was ich brauch.
know now what I have to do

E^b min A^b D^b maj7

Dustin 13 14

Ich ver- steh dich gut, ich hab ge- döst, doch
I know what you mean my eyes were shut but

E^b min7 B^b min

15 16 **Rosty**

ich sah ihn auch, be- stimmt, Ro- sty, wirk- lich! Dann
I saw it too I did, Rus- ty tru- ly! So

C^b C^7

17 *a tempo* **Dustin** 18 19

komm mit mir. Du weißt, ich hab viel Kraft und fahr sehr
come with me of course I will you'll find me pret- ty

F A^b C^7 F/A

20 21 3

schnell berg ab. Wo hin soll's denn ge hen?
 quick down hill but where are we go ing?

B \flat D \flat F min D

22 **Rosty** rit. 23 24

Dus- tin, du muß mir ver traun.
 Dus- tin you must trust in me.

F/C F/A A \flat C F

Dinah's Disco

1 = 140 2 3

4 5 6 7

8 **Dinah** 9 10

Hab ge- nug von die- sem Ren- nen, werd mich
 I'm fed up with all this rac- ing this e-

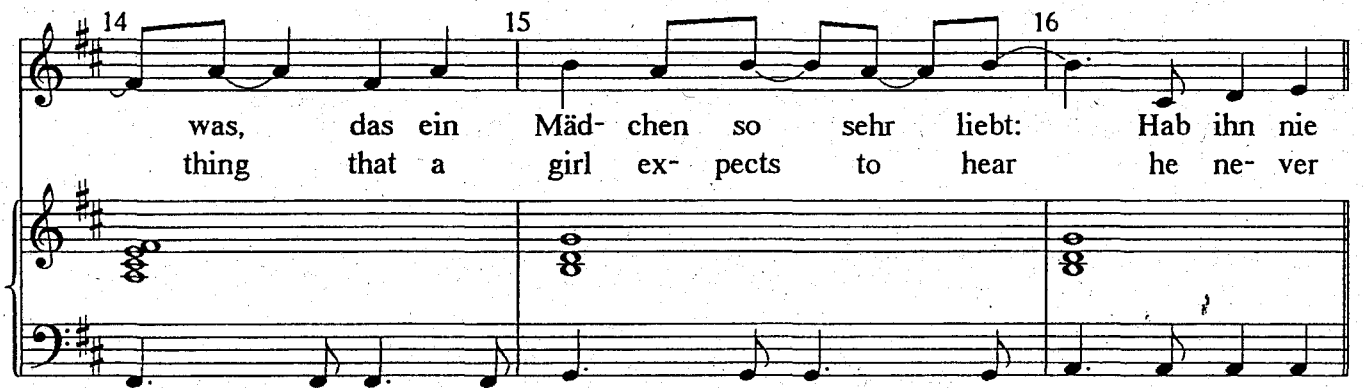
11 12 13

von der E- Lok tren- nen, ihm fehlt das ge- wis- se Et-
lec- tric thing I'm chas- ing does- n't have this cer- tain some-



14 15 16

was, das ein Mäd- chen so sehr liebt: Hab ihn nie
thing that a girl ex- pects to hear he ne- ver



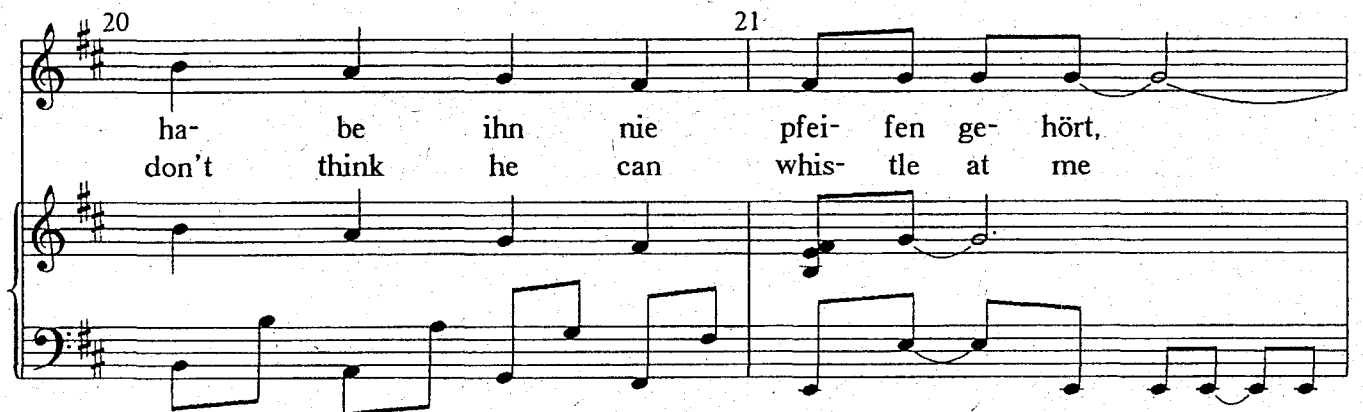
17 18 19

pfei- fen ge- hört, ich kann es nicht be- grei- fen. Ich
whis- tles at me it's dam- ag- ing my sta- tus I



20 21

ha- be ihn nie pfei- fen ge- hört,
don't think he can whis- tle at me



22 23

ich glaub, ihm fehln die Pfei- fen.
he lacks the app- ar- at- us

Musical score for measures 22-23. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. Measure 22 starts with a 7/8 time signature. The lyrics are: 'ich glaub, ihm fehln die Pfei- fen. he lacks the app- ar- at- us'.

24 25 **P**

Nie hab ich dich pfei- fen ge- hört,
why'd you ne- ver whis- tle at me

Musical score for measures 24-25. The piano part begins with a piano (P) dynamic marking. The lyrics are: 'Nie hab ich dich pfei- fen ge- hört, why'd you ne- ver whis- tle at me'.

26 27

das scha- det mei- nem Wa- gen, denn
be- ginn- ing to sus- pect you I

Musical score for measures 26-27. The lyrics are: 'das scha- det mei- nem Wa- gen, denn be- ginn- ing to sus- pect you I'.

28 29

nie- mand hat dich pfei- fen ge- hört,
need som- one to whis- tle at me

Musical score for measures 28-29. The lyrics are: 'nie- mand hat dich pfei- fen ge- hört, need som- one to whis- tle at me'.

30 31

ich will dich nicht mehr ha- ben.
I'm gon- na dis- con- nect you

Musical score for measures 30-31. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Measure 30 contains the lyrics 'ich will dich nicht mehr ha- ben.' and 'I'm gon- na dis- con- nect you'. Measure 31 continues the vocal line with 'ben.' and 'you'.

32 33

Elektra

Red Ca- boose, Red Ca- boose,
Red Ca- boose, Red Ca- boose,

Musical score for measures 32-33. The vocal line is in treble clef. Measure 32 is marked 'Elektra' and contains the lyrics 'Red Ca- boose, Red Ca- boose,'. Measure 33 contains the lyrics 'Red Ca- boose, Red Ca- boose,'. The piano accompaniment is in bass clef.

34 35

Di- nah geht und läßt mich ein- fach hän- gen.
Din- ah's gone and made a dis- con- nec- tion

Musical score for measures 34-35. The vocal line is in treble clef. Measure 34 contains the lyrics 'Di- nah geht und läßt mich ein- fach hän- gen.' and 'Din- ah's gone and made a dis- con- nec- tion'. Measure 35 continues the vocal line. The piano accompaniment is in bass clef.

36 37

Red Ca- boose, Red Ca- boose,
Red Ca- boose, Red Ca- boose,

Musical score for measures 36-37. The vocal line is in treble clef. Measure 36 contains the lyrics 'Red Ca- boose, Red Ca- boose,'. Measure 37 contains the lyrics 'Red Ca- boose, Red Ca- boose,'. The piano accompaniment is in bass clef.

38 39

bit- te hilf mir in dem letz- ten Ren- nen!
got- ta help me in the fin- al sec- tion!

Pre Race 4

slower

*Control. Control. Das letzte Rennen der Weltmeisterschaft
Control. Control. The last race in the world championship!
wird in wenigen Augenblicken wiederholt. Es sind nur noch
Two trains in a head to head race between the title holder
zwei Züge dabei. Ein Kopf-an-Kopf-Rennen zwischen dem
Greaseball and the challenger Electra!*

G. Ball $\bullet = 100$

2 3 4

Lo- co, mo- tion, Lo- co, mo- tion, Lo- co, mo- tion,

Es war Lug should I

E F#/E

G. Ball 5 6 7

Lo- co, mo- tion, Lo- co, mo- tion, Lo- co, mo- tion,

Pearl und have betrug, to lie es why war Lug should I und have betrug, to lie

Caboose

Electra Nur für mich, Just for me. ickämp- fe nur für mich, I'm in this just for me ickämp- fe I'm in this

A/E

G. Ball 8 9

Lo- co, mo- tion, ich wer- de sie gen, ich will den Sieg. I'll be vic- tor- ious I'm gon- na win.

Pearl

Caboose ich wer- de sie gen, ich will den Sieg. I'll be vic- tor- ious I'm gon- na win.

Electra nur für mich, just for me, ich wer- de sie gen, I'll be vic- tor- ious ich will den Sieg. I'm gon- na win.

Hilf mir, Ca- boose, I'm gon- na win. Hilf mir, Ca- boose, must help me win. ich wer- de sie gen, I'll be vic- tor- ious ich will den Sieg. I'm gon- na win.

E

10 Rusty 11

Er- de, Was- ser,
Earth wa- ter

F G/F

12 13

Luft, Feu- er,
air fire er,

min A/F G/F

14 15

sieh, der Dampf
see the steam

G/F min A/F

16 17

steigt hö- her.
rise high- er

G/F min A/F

Rusty 18 Rusty 19

Er- de, Was- ser,
Earth wa- ter

Dustin Dustin

Fracht- gut tut dem Fracht- zug gut.
freight is good and freight trains too

F G/F

Rusty 20 21

Luft, Feu- er,
air fire

Dustin

Fracht ist gut und bringt Ge- winn.
freight is good and brings a win

min A/F G/F

Rusty 22 23

sieh, der Dampf
see the steam

Dustin

Gro- ße Men- gen Ei- sen auf den Glei- sen auf Rei- sen, wie
lots of hea- vy i- ron on the rails that we re- ly on how

G/F min C/F

Rusty 24 25

steigt höher.
rise high-er

Dustin

gut, daß ich ein Gü-ter- zug bin.
good to be a hea- v freight train

G/F min
A/F

Rusty 26 27 28

Er- de, Was- ser, Luft
earth wa- ter air

Dustin

Fracht- gut tut dem Fracht- zug gut. Fracht ist gut und bringt Ge-
freight is good and freight train too freight is good and brings a

B^b/F B^b/F B^b/F

RUSTY 29 30

Feuer!
fire!

DUSTIN

winn.
win.

ALL

Ro- sty ist da- bei, Ro- sty ist da- bei, Ro- sty ist da- bei in dem Ren- nen!
Ru- sty's gon- na run Ru- sty's gon- na run Ru- sty's tak- ing part in the big race!

Rusty 31 32

Sieh, See der Dampf the steam

EI/CB+Pe

Ich wer-de sie-gen, ich will ge-winn, will ge-winn!
I'll be vic-to-ri-ous I'm gon-na win gon-na win!

GB/Dust

Ich wer-de Sie-ger sein, ich will ge-winn, will ge-winn!
I'll be vic-to-ri-ous I'm gon-na win gon-na

Girls

Wer wird der Sie-ger sein, wer wird ge-winn, wird ge-winn?
Who'll be vic-to-ri-ous who's gon-na win gon-na win?

Men

Wer wird ge-winn, wer wird ge-winn, Wer wird der Sie-ger sein, wer wird ge-winn, wird ge-winn?
Who's gon-na win, who's gon-na win, who'll be vic-to-ri-ous who's gon-na win gon-na

Rusty 33 34

steigt
rise

hö-
high-

her!
er

EI/CB+Pe

Ich wer-desie- gen, ich wer-de sie- gen, ich will ge- winn, will ge-
I'll be vic-to- ri- ous I'm gon- na win gon- na I'm gon-na win gon- na

GB/Dust

winn!
win!

Will ge- winn!
gon- na win!

Will ge- winn,werd der Sie- ger sein, ich werd der Sie- ger sein,
gon- na win! be vic-to- ri- ous I'll be vic-to- ri- ous

Girls

Wer wird der Sie- ger sein, wer wird der Sie- ger sein, wer wird ge- winn, wird ge-
who'll be vic-to- ri- ous who's gon- na win gon- na who's gon-na win gon-na

Men

winn?
win?

Wird ge- winn!
gon- na win!

Wird ge- winn, wird der Sie- ger sein, wer wird der Sie- ger sein,
gon- na win! be vic-to- ri- ous who'll be vic-to- ri- ous

Rusty 35 36

Hö-high her! er Sieh, see der the

win be vic- to- ri- ous I'll be vic- to- ri- ous I'll be vic- to- ri- ous I'm gon- na win gon- na

ich I ich werd der Sie- ger sein, ich werd der Sie- ger sein! Sie- ger sein!

win be vic- to- ri- ous who'll be vic- to- ri- ous? who'll be vic- to- ri- ous who's gon- na win gon- na

wer who wer wird der Sie- ger sein? Wer wird ge- winn? Wer wird ge- winn?

who'll be vic- to- ri- ous who's gon- na win? who's gon- na win?

Rusty 37 38

Dampf steam steigt rise

El/CB+Pe

winn! win! Ich wer-de sie-gen, ich wer-de sie-gen,
I'll be vic-to-ri-ous I'll be vic-to-ri-ous

GB/Dust

Ich wer-de Sie-ger sein, ich will ge-winn, will ge-winn!
I'll be vic-to-ri-ous I'm gon-na win gon-na win!

Will ge-winn! Will ge-gon-na

Girls

winn? win? Wer wird der Sie-ger sein, wer wird der Sie-ger sein,
who'll be vic-to-ri-ous who'll be vic-to-ri-ous

Men

Wer wird der Sie-ger sein, wer wird ge-winn, wird ge-winn?
who'll be vic-to-ri-ous who's gon-na win gon-na win?

Wird ge-winn? Wird ge-gon-na

Rusty 39 40

hö-high her! er Hö-high her! er

EI/CB+Fe

ich I'm will ge-winn, gon-na win! will ge-winn,werd der Sie-ger sein, ich werd der Sie-ger sein, gon-na win! be vic-to-ri-ous I'll be vic-to-ri-ous

GB/Dust

winn,werd der Sie-ger sein, ich werd der Sie-ger sein, ich win! be vic-to-ri-ous I'll be vic-to-ri-ous I ich werd der Sie-ger sein, ich werd der I'll be vic-to-ri-ous I'll be vic-

Girls

wer who's wird ge-winn, gon-na win! wird ge-winn,wird der Sie-ger sein, wer wird der Sie-ger sein, gon-na win, be vic-to-ri-ous who'll be vic-to-ri-ous

Men

winn,wird der Sie-ger sein, wer wird der Sie-ger sein, wer? Wer wird der Sie-ger sein, wer wird der win! be vic-to-ri-ous who'll be vic-to-ri-ous who? who'll be vic-to-ri-ous who'll be vic-

Rusty 41 42

Hö-high- her! er

ich werd der Sie- ger sein, ich will ge- winn!
I'll be vic- to- ri- ous I'm gon- na win!

Sie- ger sein, ich will ge- winn, will ge- winn!
to- ri- ous I'm gon- na win gon- na win!

wer wird der Sie- ger sein, wer wird ge- winn?
who'll be vic- to- ri- ous who's gon- na win?

Sie- ger sein, wer wird ge- winn, wird ge- winn?
to- ri- ous who's gon- na win gon- na win?

Segue Race 4

Race 4

Revised 20/11/92 JCB Musical Services

1

Auf die gleise! 10 9 8 7 6 5 4 3 2 1

2

LOS! $\text{♩} = 165$ D^{min}

3

4

Sim... F^{min}

5

6

C^{min}

7

8

E^b min

9

D^{min}

10

11

F^{min}

12

13

C^{min}

14

15

E^b min

16

17

F^{min}

18

Musical notation for measures 19-22. The key signature is two sharps (F# and C#). Measure 19 has chords D and E/D. Measure 20 has chords D and E/D. Measure 21 has chords D and E/D. Measure 22 has chords F# and E/F#. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measures 23-25. Measure 23 has a chord F# and a triplet of eighth notes. Measure 24 has a chord F#min7 and a triplet of eighth notes. Measure 25 has a chord F# and a triplet of eighth notes. The bass line continues with eighth notes.

Musical notation for measures 26-28. Measure 26 has a chord F#min7 and a triplet of eighth notes. Measure 27 has a triplet of eighth notes. Measure 28 has a chord D and a triplet of eighth notes. The bass line continues with eighth notes.

Musical notation for measures 29-31. Measure 29 has a chord F#min7. Measure 30 has a chord Emin. Measure 31 has a chord Emin. The bass line continues with eighth notes.

Musical notation for measures 32-33. Measure 32 has a chord Fmin. Measure 33 has a chord Fmin. The bass line continues with eighth notes.

Musical notation for measures 34-36. Measure 34 has a chord Fmin. Measure 35 has chords G/E, E7, and A. Measure 36 has a chord D. The bass line continues with eighth notes.

Musical notation for measures 37-40. Measure 37: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 38: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chord: B min. Measure 39: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 40: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chord: E min.

Musical notation for measures 41-44. Measure 41: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 42: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chords: D/A, A. Measure 43: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 44: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter.

Musical notation for measures 45-47. Measure 45: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 46: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Measure 47: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter.

Musical notation for measures 48-50. Measure 48: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. *Molto Rall...* Measure 49: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chords: D, E min. *Slower* Measure 50: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chord: A/D.

Musical notation for measures 51-53. Measure 51: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chord: G/D. Measure 52: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chord: D. Measure 53: Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter. Bass clef: G2 quarter, B1 quarter, D2 quarter, E2 quarter. Chords: E min, E/D.

54 **Rusty** 55 56

Wo ist denn Pearl, wo ist denn Pearl, wo
I must find Pearl, I must find Pearl, I

D/A G/A

57 58

ist denn Pearl, wo ist denn Pearl?
must find Pearl, I must find Pearl.

Ein Rock 'n Roll Zuviel

Revised 20/11/92 JCB Musical Services

0 1 $\text{♩} = 100$ 2 3

4 5 **All**

Ein Rock n Ro-ll zu vie
One Rock 'n Ro-ll to ma-

6 7

ny und zu we- nig Schlaf
one one nights sleep to few

8 9

Zu viel Sprit auf der Tour
too much ring- ing that bell

E \flat

10 11 12 Caboose

macht mich to- tal ka- putt Es
takes its' toll out of you the

F B \flat 7

13 14 Greaseball

ist zu laut und viel zu hell, mein
sound's too loud the lights too bright my

E \flat E \flat /D \flat

15 16

Kör- per ist mü- de, all- es geht mir zu schnell
chains are too hea- vy and my shoes are too tight

A \flat /C C \flat 7

17 **All** 18 19

Ein Rock 'n Roll zu viel macht mich toll
one Rock 'n Roll too many takes its' toll

20 21 22

tal kaput
out of you

23 24 25

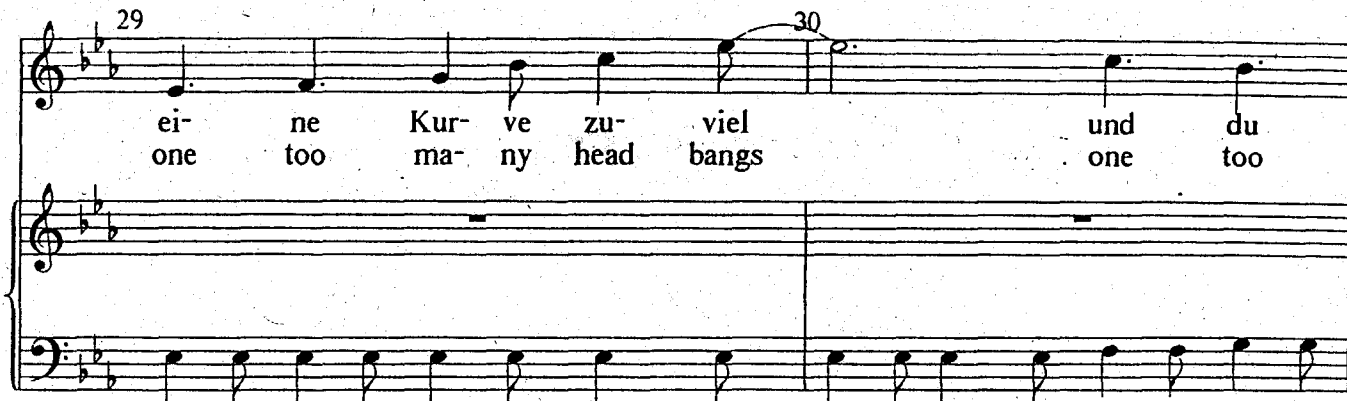
Ein Rock 'n Roll zu viel -
One Rock 'n Roll too ma-

26 27 28

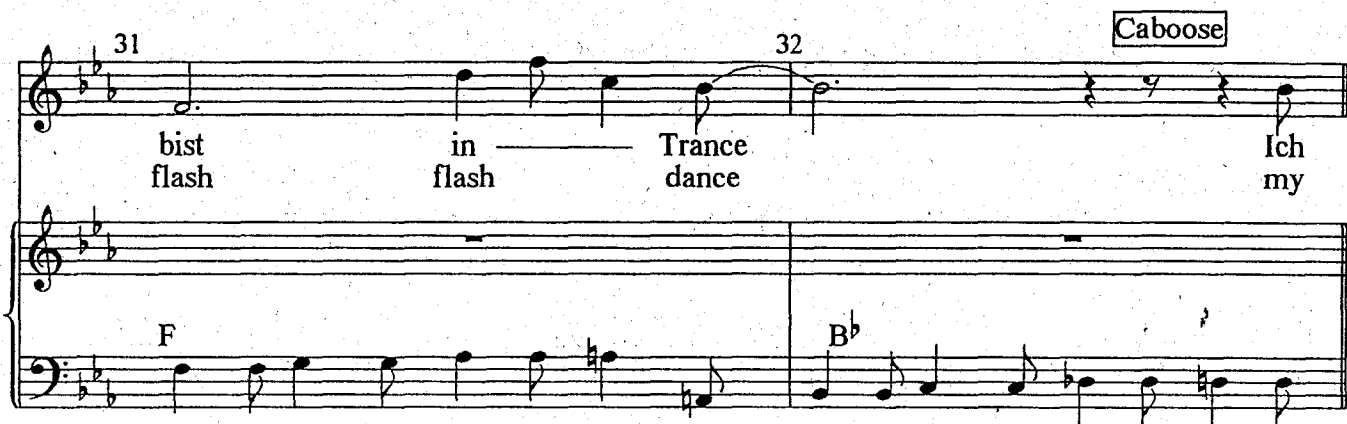
ny nimmt dir je- de chance.
and you got no chance

Sim...(rock & roll)

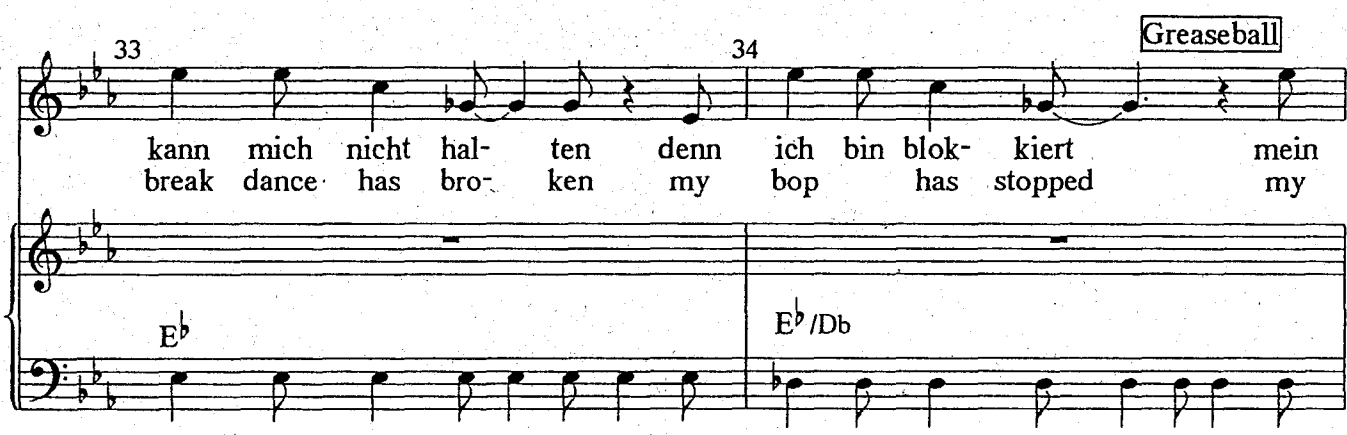
29
ei- ne Kur- ve zu- viel und du
one too ma- ny head bangs one too



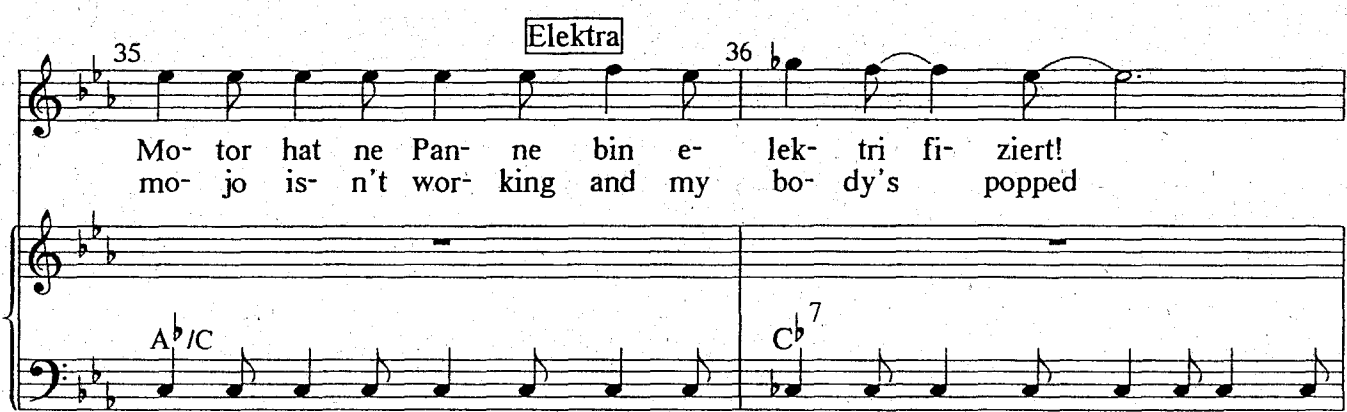
31 32 Caboose
bist in Trance Ich
flash flash dance my



33 34 Greaseball
kann mich nicht hal- ten denn ich bin blok- kiert mein
break dance has bro- ken my bop has stopped my



35 36 Elektra
Mo- tor hat ne Pan- ne bin e- lek- tri fi- ziert!
mo- jo is- n't wor- king and my bo- dy's popped



37 **All** 38

Ein Rock n Ro-ll zu viel macht mich
one Rock 'n Ro-ll too ma-ny takes its'

E^b

39 40 41

to-
toll

42 43

tal ka-putt.
out of you

E^b7 B7

44 45

Ein One Rock Rock n Ro-ll zu viel ich kann
One Rock 'n Ro-ll too ma-ny I can't

8ve E Sim...

46 47

nichts mehr hörn
hear no more

A E

Detailed description: This system contains two measures of music. Measure 46 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'nichts mehr hörn' above and 'hear no more' below. The piano accompaniment in the bass clef starts with a chord of A major (A2, C3, E3) and continues with a descending eighth-note line: A4, G4, F4, E4, D4, C4, B3, A3. Measure 47 continues the melody with a half note D5 and a quarter rest. The piano accompaniment continues with a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2.

48 49

Greaseball Caboose

Was sagst du? Ich kann nichts hör-en
whadda ya say? I can't hear no-thin'

Detailed description: This system contains two measures of music. Measure 48 starts with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'Was sagst du?' above and 'whadda ya say?' below. The piano accompaniment in the bass clef continues with a descending eighth-note line: A4, G4, F4, E4, D4, C4, B3, A3. Measure 49 continues the melody with a half note D5 and a quarter rest. The piano accompaniment continues with a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2.

50 51

Elektra Caboose Greaseball

was sagst du? Ich kann nichts hör-en Ich
whadda ya say? I can't hear no-thin' I

F# B⁷

Detailed description: This system contains two measures of music. Measure 50 starts with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'was sagst du?' above and 'whadda ya say?' below. The piano accompaniment in the bass clef starts with a chord of F# major (F#2, A2, C#3) and continues with a descending eighth-note line: A4, G4, F4, E4, D4, C4, B3, A3. Measure 51 continues the melody with a half note D5 and a quarter rest. The piano accompaniment continues with a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2.

52 53

Caboose Elektra

kann nichts hör-en Was sagst du? Ich
can't hear no-thin' Whadda ya say? I

E E/D

Detailed description: This system contains two measures of music. Measure 52 starts with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'kann nichts hör-en' above and 'can't hear no-thin'' below. The piano accompaniment in the bass clef starts with a chord of E major (E2, G2, B2) and continues with a descending eighth-note line: A4, G4, F4, E4, D4, C4, B3, A3. Measure 53 continues the melody with a half note D5 and a quarter rest. The piano accompaniment continues with a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2.

54 55 **Greaseball** **All**

kann nichts hören Was sagst du? Ich sag:
can't hear no- thin' whadda ya say? I said

A/C# C⁷

Detailed description: This system contains measures 54 and 55. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The vocal line starts with a half note G4 in measure 54 and continues with quarter notes in measure 55. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Chord symbols A/C# and C7 are indicated below the piano part.

56 57 58

Ein Rock 'n' Roll zu viel macht mich to-
one Rock 'n' Roll too ma- ny takes its' toll

E

Detailed description: This system contains measures 56, 57, and 58. The vocal line continues with quarter notes and a half note. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. A chord symbol E is indicated below the piano part.

59 60 61 62

t macht mich to-
and the soul

Detailed description: This system contains measures 59, 60, 61, and 62. The vocal line features a melodic line with a slur over measures 59-61 and a final note in measure 62. The piano accompaniment continues with eighth-note patterns and chords.

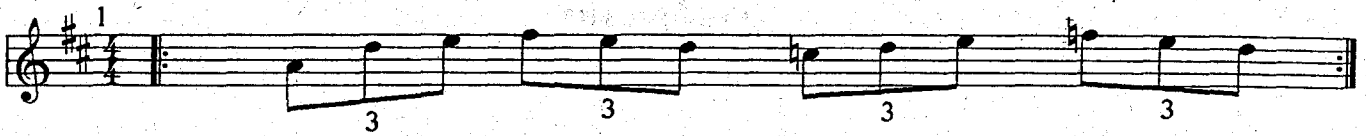
63 64 65 66

t- al ka-putt!
out of you!

Detailed description: This system contains measures 63, 64, 65, and 66. The vocal line has a melodic line with a slur over measures 63-65 and a final note in measure 66. The piano accompaniment features eighth-note patterns and chords.

After Rock 'n Roll

Revised 20/11/92 JCB Musical Services



*Control. Control. Rosty::Sofort melden. Rosty::Sofort melden.
Control. Control. Rusty to return immediately!*

*Oder die Ehrenrunde wird gestrichen.
Or the lap of honour will be cancelled!*

2 Papa 3 All

Ros- ty ist weg. Ros- ty ist weg.
Where's Rus- ty gone? where's Rus- ty gone?

4 Buffy+Ashley All 5

Er sucht nach Pearl. Was ist denn mit Pearl? Was
look- ing for Pearl what hap- pened to Pearl? What

6 Papa 7 *rit.* 8

ist denn mit Pearl? Wir fin- den sie ge- wiß heu- te nacht.
hap- pened to Pearl? You'll show us if it takes you all night.

Musical notation for measures 9-11. Measure 9: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Bass clef, arpeggio style accompaniment. Measure 10: Treble clef, key signature changes to one sharp (F#), 4/4 time. Bass clef, chord E/D with a 'min' (minor) symbol above it. Measure 11: Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef, chord D.

Musical notation for measures 12-14. Measure 12: Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef, chord A. Measure 13: Treble clef, key signature changes to one flat (Bb), 4/4 time. Bass clef, chord F. Measure 14: Treble clef, key signature of one flat (Bb), 4/4 time. Bass clef, chord G/F with a 'min' (minor) symbol above it.

Musical notation for measures 15-16. Measure 15: Treble clef, key signature of one flat (Bb), 4/4 time. Bass clef, chord F, tempo marking *rall.* Measure 16: Treble clef, key signature of one flat (Bb), 4/4 time. Bass clef, chord C, tempo marking *rall.*

Du Allein

Revised 20/11/92 JCB Musical Services

1 = 76 Pearl

2 3 4

Sim. arps Du al-
On- ly

5 6 7

lein you gibst mir Kraft, zu le- ben
you have the pow- er to move me

8 9

und die Welt ist wun- der- schön, wenn wir zu- sam- men sind
and to- ge- ther we'd make the whole world move in sym- pa- thy

Detailed description: The image shows a musical score for the hymn 'Du Allein'. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 76. The score is divided into measures numbered 1 through 9. Measure 1 is a whole rest for the vocal line, with a 'Pearl' box above it. Measures 2-4 contain piano accompaniment with the instruction 'Sim. arps' above the vocal line. Measures 5-7 contain the vocal line with lyrics in German and English. Measures 8-9 continue the vocal line and piano accompaniment with further lyrics. The piano accompaniment features a simple harmonic accompaniment with chords and moving bass lines.

10 11 12

nie zu- vor war mir so klar
but I could not see be- fore
nur du al-
that on- ly

13 14 15

lein you
gibst mir Kraft, zu le-
have the pow- er to move
ben me

16 17

nimm mich, halt mich, führ mich, spür mich und ver- steh mich,
take me hold me mould me change me and im- prove me

18 19

denn ich weiß es jetzt ge- nau, ganz ge-
it's not fun- ny an- y more I am

20 21 22

nau, hier bin ich, su- che dich je- der Tag
sure there was I won- dering why ev- ery day

23 24 25

oh- ne dich ist oh- ne Hoff- nung doch mit dir wirds
dis- ap- eared in- to the dis- tance now with you the

26 27

end- lich hell in mir, du bist das Licht in mei- nem
light is shin- ing through you gave me life not just ex-

28 29 30

Le- ben. Du al- lein
is- tance on- ly you

31 32

gibst mir Kraft, zu Le-ben
have the pow-er to move me

33

und die Welt ist wun-der-schön,
and to-geth-er we'd make the whole

34 35 3

wenn wir zu-sam-men sind, du al-lein kannst mein Le-ben be-
world move in sym-pa-thy on-ly you have the pow-er to

36 37 38

we-gen. me
Rusty Pearl, ich habe dich gesucht. Ist alles O.K.?
Pearl, I had to find you, are you allright?

39 40 41

Pearl *Ich bin O.K., aber meinetwegen hast du verloren.*
I'm fine, thanks to you, but I made you lose the race.

Rusty *Das stimmt nicht, deinetwegen habe ich gewonnen.*
No, you didn't make me lose the race -
you made me win!

42 43 44

Pearl *Du hast gewonnen?*
You won?

Rusty *Ich hab gewonnen. Komm!*
I won, come on!

hier bin
 there was

45 46

Pearl

Rusty ich, su- che dich je- der Tag
 I won- dering why ev- ery day

Rusty

hier bin ich, su- che dich je- der Tag
 there was I won- dering why ev- ery day

Pearl

47 48

oh- ne dich war oh- ne Hoff- nung Doch mit
 dis- a- peared in- to the dis- tance now with

oh- ne dich war oh- ne Hoff- nung Doch mit
 dis- ap- eared in- to the dis- tance now with

Pearl

49 50

dir wirts end- lich hell in mir, du
 you the light is shin- ing through you

dir wirts end- lich hell in mir, du
 you the light is shin- ing through you

Pearl

51 52

bist das Licht in mei- nem Le- ben. Du al-
 gave me life not just ex- is- tance on- ly

bist das Licht in mei- nem Le- ben. Du al-
 gave me life not just ex- is- tance on- ly

Pearl 53 54

lein gibst mir Kraft, zu
 you have the pow- er to

lein, du al- lein gibst mir Kraft, zu
 you on- ly you have the pow- er to

Pearl 55 56

le- ben und die Welt ist wun- der schön,
 Rusty move me and to- geth- er we'd make the whole

le- ben und die Welt ist wun- der schön,
 move me and to- geth- er we'd make the whole

Pearl 57 58

wenn wir zu- sam- men sind, selbst die Nacht ist für mich
 Rusty world move in sym- pa- thy bright- en up the dark- est

wenn wir zu- sam- men sind,
 world move in sym- path- y

Pearl 59 60

hell, Rusty sky nur du al-ly if on-ly

selbst die Nacht ist für mich hell, brigh-ten up the dar-kest sky nur du al-ly if on-ly

Pearl 61 62 63

lein Rustyyou gibst mir Kraft, zu le-ben use the pow-er to move me

lein you gibst mir Kraft, zu le-ben you use the pow-er to move me

Pearl 64

Rusty nimm mich, halt mich, führ mich, take me hold me mould me

nimm mich, halt mich, führ mich, take me hold me mould me

Pearl
65

spür mich und ver- steh mich, und wir wer- dens
 Rusty change me and im- prove me we can make it

spür mich und ver- steh mich, und wir wer- dens
 change me and im- prove me we can make it

Pearl
67

schaft- fen wir al-
 Rusty ha- ppen you and

schaft- fen wir al-
 ha- pen you and

Rall.

Pearl
70

lein.
 Rusty I

lein.
 I

Glückwunsch, Rusty

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Musical notation for measures 0-3. Measure 0 starts with a piano (*p*) dynamic. Measure 3 includes a crescendo (*cresc...*) marking. The notation is in a 4/4 time signature with a key signature of two flats.

Musical notation for measures 4-6. The notation continues in the same 4/4 time signature and key signature.

All - Except Engines

Musical notation for measures 7-8, including vocal lines and piano accompaniment. The key signature changes to two sharps (D major).
Lyrics:
Glück- wunsch, Ro- sty, du hast ge- siegt!
Well done Rus- ty King of the track!

Musical notation for measures 9-10, including vocal lines and piano accompaniment. The key signature remains two sharps. A *rall.* (rallentando) marking is present above measure 10 and below the piano part.
Lyrics:
Glück- wunsch, Ro- sty, du hast ge- siegt!
Well done Rus- ty King of the track!

Musical notation for measures 11-14. Measure 11 is marked *8ve* (octave). The notation continues in the same 4/4 time signature and key signature.

Rall...

15 16 17

Piano accompaniment for measures 15, 16, and 17. The music is in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). Measure 15 features a series of chords and eighth notes. Measure 16 continues with similar accompaniment. Measure 17 has a key signature change to two sharps (D major or F# minor) and includes a triplet of eighth notes.

Country Style

18 **Dinah** 19 = 122 **Greaseball** 20

Grease- ball, tut's weh? Ach, Di- nah, wein doch
Grease- ball, you're hurt? No Di- nah, please don't

Vocal line for measures 18-20. Measure 18 starts with a key signature change to three sharps (F# major or C# minor) and includes the word "Dinah" in a box. Measure 19 has a tempo marking "= 122" and the word "Greaseball" in a box. Measure 20 features a triplet of eighth notes. The piano accompaniment is shown below the vocal line.

21 22 23

nicht. Ich bin al- le, bin fer- tig,
cry. I'm washed up I'm fin- ished

Vocal line for measures 21-23. Measure 21 includes the words "nicht." and "cry.". Measure 22 includes "Ich bin al- le, I'm washed up". Measure 23 includes "bin fer- tig, I'm fin- ished". The piano accompaniment is shown below the vocal line.

24 25 26

a- ber, Di- nah, es... es... ich
but gee Di- nah, I.. I.. I

Vocal line for measures 24-26. Measure 24 includes "a- ber, Di- nah, but gee Di- nah,". Measure 25 includes "es... I..". Measure 26 includes "es... I.. ich I". The piano accompaniment is shown below the vocal line.

27 28 Dinah

kann es doch nicht sa- gen. Buch- sta-
don't know how to tell it come on

29 *rall.* 30 Greaseball 31 32

biers, du mußt es wa- gen. Di- nah, es tut mir sehr L. E. I. T.
Grease ball you can spell it! O K Di- nah I'm S. O. R. R. R.

33 34 Papa

Nein Ihr müßt kon- ver- tie- ren!
Y. You could be con- ver- ted!

Greaseball 3 **Papa** 36

Was heit denn das? Es gibt ei-ne and-re E-ner-gie fr-
 What do you mean? Re-built with a new and bet-ter form of

37

al-le. Du meinst, ich soll- te mich um- stell- en auf
 pow-er You think I would be con- ver- ted to

Papa 38 39 40

Dampf? Ge- nau, denn mit Dampf bist duim-mer dein ei- ge-ner Herr.
 steam? Sure do! and with steam you'd be un-der your own con- troll!

Segue Light...

Licht Am Ende Des Tunnels

Revised 20/11/92 JCB Musical Services

Papa *colla voce*

1 2

Die- sel nimmt dir dei- nen Glau- ben, E- lek- tri- zi- tät schaffts nie.
Die- sel is for un- be- liev- ers, El- ec- tri- cit- y is wrong,

a tempo

3 4

Dampf al- lein hat Kräf- te, die uns jetzt vor- wärts- ziehn, es gibt ein
Steam has got the po- wer that will pull us a- long there's a

$\text{♩} = 126$

5 6

Licht ganz am En- de des Tun- nels, es gibt ein
light at the end of the tun- nel there's a

Sim... (vamp gospel style)

7
Licht ganz am Ende des Tunnels, - ist man im
light at the end of the tunnel nel the

Musical notation for measures 7 and 8, featuring a vocal line and piano accompaniment in G major. Measure 7 contains the first part of the lyrics, and measure 8 contains the second part. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

9
Tunnel drin, dann sieht man es nicht, Es gibt ein
in-side might be black as the night but there's a

All

Musical notation for measures 9 and 10. Measure 9 includes the lyrics and a piano accompaniment. Measure 10 includes the lyrics and a piano accompaniment. A box labeled 'All' is positioned above measure 10.

11
Licht ganz am Ende des Tunnels, es gibt ein
light at the end of the tunnel nel there's a

Musical notation for measures 11 and 12, featuring a vocal line and piano accompaniment in G major. Measure 11 contains the first part of the lyrics, and measure 12 contains the second part.

13
Licht ganz am Ende des Tunnels, ist man im
light at the end of the tunnel nel the

Musical notation for measures 13 and 14, featuring a vocal line and piano accompaniment in G major. Measure 13 contains the first part of the lyrics, and measure 14 contains the second part.

15 16

Tun- nel drin, dann sieht man es nicht, je- doch am
in- side might be black as the night but at the

17 18 Papa

En- de des Tun- nels scheint ein Licht. Es ent-
end of the tun- nel there's a light. It's the

19 20

deck- te James Watt den Dampf im Pott. Der
power of James Watt the steam- ing Scot, the

21 22

Schot- te war ganz platt, daB Dampf Kraft hat, denn
man who watched the pot and said Hey I've got a

23 24

in der Tat bringt Dampf in Fahrt, mit
bril- liant plot when the steam is hot it

Musical score for measures 23 and 24. The system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. The key signature has one sharp (F#).

25 26 Papa

Dampf kann man sehr viel be- we- gen. Er be-
seems to make a lot of pow- er It could

Musical score for measures 25 and 26. The system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. The key signature has one sharp (F#).

27 28 Girls & Boys Papa

wegt das Rad. (kann be- we- gen) Bringt
turn a wheel Lots of po- wer could

Musical score for measures 27 and 28. The system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. The key signature has one sharp (F#).

29 30 Girls & Boys Papa

je- den Zug in Fahrt. (ra- ta- ta, ra- ta- ta) Sein
drive it down a track click- et- y clack click- et- y clack could

Musical score for measures 29 and 30. The system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. The key signature has one sharp (F#).

Girls & Boys

Papa

31 32

Rhyth- mus tut uns gut. (choo- choo- choo) Und er
drive it with a beat (choo- choo- choo) with e-

Girls & Boys

All

33 34

hat ge- nug Kraft für das (woo- oo- woo) Er sah das
nough left o- ver for a (woo- oo- woo) He saw the

35 36

Licht ganz am En- de des Tun- nels, er sah das
light at the end of the tun- nel he saw the

All + Papa

37 38

Licht ganz am En- de des Tun- nels, denn
light at the end of the tun- nel well

39 40 All

dank James Watt bringt Dampf uns in Fahrt, er sah das
thanks James Watt for wat- ching that pot he saw the

Musical score for measures 39-40, featuring a vocal line and piano accompaniment in G major. Measure 39 includes the rehearsal mark 'All'.

41 42

Licht ganz am En- de des Tun- nels, er sah das
light at the end of the tun- nel he saw the

Musical score for measures 41-42, featuring a vocal line and piano accompaniment in G major.

43 44

Licht ganz am En- de des Tun- nels, ist man im
light at the end of the tun- nel the

Musical score for measures 43-44, featuring a vocal line and piano accompaniment in G major.

45 46

Tun- nel drin, dann sieht man es nicht, je- doch am
in- side might be black as the night but at the

Musical score for measures 45-46, featuring a vocal line and piano accompaniment in G major.

47 48 Papa

En- end de des Tun- nels scheint ein Licht. Es are
of the tun- nel there's a light. there are

49 50

kommt ei- ne Zeit gro- Ber Dun- kel heit, wo das
dark days a- head when the pow- er goes dead when the

Ashley Buffy

Ah- ha ha woo-
Ah- ha ha woo-

51 52

Öl ver- siegt, wo es nichts mehr gibt,
oil runs dry Mmm what can we try

All

well- well- es gibt

53 54 55

Papa Doch nachts gibt es sie nie.
but it don't shine at night

All

Son-nen- e- nerg- ie,
we could use the sun- light

A- tom- e- nerg- ie
nu- clear fiss- ion

Papa 56 57

wol- len wir nie! Laßt die Kol- ben nicht ver- stum- men,
bad e- miss- ion soon the pis- tons wil be hum- ming

Girls

Boys

(oo- oo-

Papa ⁵⁸ *alt.* 59

Girls Dampf wird schließ-lich wie-der-kom-men. Wir sehn ein
steam will have a se-cond com-ing we see the

Boys (oo- oo- woo-woo-woo) wir sehn ein
(oo- oo- woo-woo-woo) we see the

Papa ⁶⁰ 61 62

Girls Licht ganz am En-de des Tun-nels.
light the end of the tun-nel

Boys Licht ganz am En-de des Tun-nels.
light at the end of the tun-nel

Papa 63 64 65 66 67

Wir seh'n ein Licht ganz am Ende des Tunnels.
we see the light at the end of the tunnel

Girls + Papa

Wir seh'n ein Licht ganz am Ende des Tunnels.
we see the light at the end of the tunnel

Boys Drum

All + Papa 68 69

grabt ein Loch, und holt Kohle hoch. Wir seh'n ein
dig a hole and haul out the coal we see the

Papa ad lib. 70 71

Licht ganz am Ende des Tunnels, wir seh'n ein
light at the end of the tunnel we see the

Musical score for measures 72-73. The system includes a vocal line with lyrics, a piano accompaniment with a grand staff (treble and bass clefs), and a key signature of one sharp (F#).

72 73

Licht ganz am En- de des Tun- nels. Das Was- ser
light at the end of the tun- nel so let the

Musical score for measures 74-75. The system includes a vocal line with lyrics, a piano accompaniment with a grand staff, and a key signature of one sharp.

74 75

gibt uns Kraft, wir ha- bens ge- schafft, ganz am
wa- ter boil good- bye to oil at the

Musical score for measures 76-77. The system includes a vocal line with lyrics, a piano accompaniment with a grand staff, and a key signature of one sharp. A box labeled "Boys" is positioned above the vocal line at the start of measure 77.

76 77

En- de des Tun- nels scheint ein Licht. Wir sehn ein
end of the tun- nel there's a light we see the

Boys

Girls 78 79

wir sehn ein Licht wir sehn ein Licht wir sehn ein
 we see the light we see the light we see the

Licht ganz am En- de des Tun- nels, wir sehn ein
 Light at the en- d of the tun- nel we see the

Girls 80 81

Licht wir sehn ein Licht wir sehn ein Licht Wenn der
 light we see the light we see the light When the

Licht ganz am En- de des Tun- nels, Wenn der
 light at the en- d of the tun- nel when the

Girls 82 83

En- gel Gab- riel uns ein Zei- chen gibt,
 an- gel Gab- riel blows his mag- ic toot!

En- gel Gab- riel uns ein Zei- chen gibt, sehn wir das
 an- gel Gab- riel blows the ma- gic toot we see the

Girls *Papa ad lib.* 84 85

wir sehn das Licht, wir sehn das Licht, wir sehn das
 we see the light we see the light we see the

Licht ganz am En- de des Tun- nels, wir sehn das
 light at the en- d of the tun- nel we see the

Girls 86 87 *Rall.* +Papa

Licht, wir sehn das Licht, wir sehn das Licht, wir sehn den
 light we see the light we see the light we see the

Licht ganz am En- de des Tun- nels, wir sehn den
 light at the en- d of the tun- nel we see the

Girls 88 89 *molto rall.*

hel- len Schein, der Dampf muß es sein, denn ein
 dis- tant gleam that tells you it's steam at the

hel- len Schein, der Dampf muß es sein, denn ein
 dis- tant gleam that tells you it's steam at the

Girls 90 91 92 93 *Papa ad lib.*

Boys Licht scheint uns in der Dun- kel- heit: Star- light!
end of the tun- nel there's a light. Star- light!

Licht scheint uns in der Dun- kel- heit: Star- light!
end of the tun- nel there's a light. Star- light!

B O W S

Revised 20/11/92 JCB Musical Services

Musical notation for measures 1-3. The piece is in 2/4 time with a tempo of 120. The key signature has one sharp (F#). Measure 1 starts with a treble clef and a key signature of one sharp. Measure 2 has a repeat sign. Measure 3 has a repeat sign. Chords are indicated as G7b10 and C7.

Musical notation for measures 4-6. Measure 4 has a treble clef and a key signature of one sharp. Measure 5 has a repeat sign. Measure 6 has a repeat sign. Chords are indicated as G7b10, C7, G, and B7.

Musical notation for measures 7-9. Measure 7 has a treble clef and a key signature of one sharp. Measure 8 has a repeat sign. Measure 9 has a repeat sign. Chords are indicated as E min, C9, G/D, C/D, and Db/Eb.

Musical notation for measures 10-12. Measure 10 has a treble clef and a key signature of two flats. Measure 11 has a repeat sign. Measure 12 has a repeat sign. Chords are indicated as Ab7b10, Db7, and Ab7b10.

Musical notation for measures 13-15. Measure 13 has a D^b7 chord. Measure 14 is marked "1st" and contains A^b and C^7 chords. Measure 15 contains F^{min} and G^b chords.

Musical notation for measures 16-18. Measure 16 is marked "2nd" and contains A^b and C^7 chords, with the instruction "Rit.". Measure 17 contains F^{min} and D^b9 chords. Measure 18 is marked "Slower in 4" and contains A^b , A^b^{sus} , and A^b chords.

Musical notation for measures 19-22. Measure 19 contains D^b , A^b , and D^b chords. Measure 20 contains an A^b chord. Measure 21 contains a D^b7 chord. Measure 22 contains an A^b chord.

PLAYOUT

Revised 20/11/92 JCB Musical Services

1 = 160 ₂

(Timp.)

5 6 8

9 10 11 12

13 14 15 16

17 18 *Slower* 19 20

Rit.

Musical notation for measures 21-25. The key signature is three sharps (F#, C#, G#). Measure 21 starts with a treble clef and a bass clef. Measures 22-25 feature complex chordal textures in the treble and a steady bass line.

Musical notation for measures 26-29. Measure 26 begins with a treble clef. Measures 27-29 continue with complex chordal textures in the treble and a steady bass line. A triplet of eighth notes is marked in measure 29.

Musical notation for measures 30-34. Measure 30 starts with a treble clef. Measures 31-34 feature complex chordal textures in the treble and a steady bass line. A triplet of eighth notes is marked in measure 31. The instruction *Rit.* is written below measure 31. Measure 34 ends with a fermata.

Musical notation for measures 35-39. Measure 35 starts with a treble clef. Measures 36-39 feature complex chordal textures in the treble and a steady bass line. Measure 39 ends with a fermata.

Musical notation for measures 40-43. Measure 40 starts with a treble clef. Measures 41-43 feature complex chordal textures in the treble and a steady bass line. Measure 43 ends with a fermata.

Musical notation for measures 44-47. Measure 44 starts with a treble clef. Measures 45-47 feature complex chordal textures in the treble and a steady bass line. The instruction *Accel.* is written below measure 47.

Musical notation for measures 48-50. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 48 shows a complex chordal texture in the treble and a steady eighth-note bass line. Measure 49 continues this texture. Measure 50 features a change in the treble part with more active eighth-note patterns.

Musical notation for measures 51-54. The treble part has more melodic movement with eighth and sixteenth notes. The bass line remains steady. The tempo marking *Molto Rall* is present at the end of the system.

Musical notation for measures 55-60. The tempo marking *Slower* is placed above measure 56. Measure 55 has a double bar line. Measures 56-60 feature a series of chords in the treble, with the bass line continuing its steady eighth-note pattern. Measures 58, 59, and 60 have a fermata over the final notes.