

Close The Door

(Dowager Empress)
(Rev. 2/24/17)

Music by Stephen Flaherty
Lyrics by Lynn Ahrens

LILY:
I'll light the lamps. Will you be
alright this evening? (*MUSIC IN.*)

DOWAGER EMPRESS:
My precious Anastasia.

LILY:
She doesn't hear me. (*She leaves.*)

Moderato, poco rubato

Musical score for measures 1-4. The score is for piano and voice. The piano part is in the left hand, and the vocal line is in the right hand. The tempo is *Moderato, poco rubato*. The dynamics are *espressivo* and *mp*. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features a steady eighth-note accompaniment. The vocal line consists of a series of eighth notes.

Musical score for measures 5-8. The score is for piano and voice. The piano part is in the left hand, and the vocal line is in the right hand. The dynamics are *mp*. The key signature is one flat. The time signature is 4/4. The piano part continues with the eighth-note accompaniment. The vocal line has lyrics: "These stran-gers come call-ing. Soon e-nough, they're gone."

Musical score for measures 9-12. The score is for piano and voice. The piano part is in the left hand, and the vocal line is in the right hand. The dynamics are *mp*. The key signature is one flat. The time signature is 4/4. The piano part continues with the eighth-note accompaniment. The vocal line has lyrics: "The twi-light is fall-ing. Lamps will soon go on. And". The score ends with a *poco rit.* marking.

13 *Piu' mosso* 14 15 16
where does sum - mer go? I will ne - ver know. Sum - mer used to last end - less - ly.

17 18 19 20 21 22
Child - ren all in white, run - ning down the sand to me... To me...

A bit more relaxed *rit.*

23 *A tempo* 24 25 26
These stran - gers sent pack - ing. What do they ex - pect?

27 28 29 30
So grasp - ing, so lack - ing. Why not be di - rect? The

poco rit.

31 *Piu mosso* 32 33 34
beat-ing of my heart af-ter they de-part. Ly-ing wide-a-wake through the night...

Piano accompaniment for measures 31-34, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *p*.

35 36 37 38 39 40
Will you e-ver come run-ning home to me? You might... You might... I've be-

Piano accompaniment for measures 35-40, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *rall.*

41 *Piu mosso (In $\sharp 1^{\text{st}}$)* 42 43 44
lieved... so long, I have

Piano accompaniment for measures 41-44, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

45 46 47 48
dared to hope... that the

Piano accompaniment for measures 45-48, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *p*.