

Lullaby of Broadway (for Karen Ziemba)

Arranged by PETER HOWARD
with John Yaffé

Maestoso (Karen's entrance)

Piano

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It consists of nine measures, divided into five sections labeled A through E. Section A (measures 1-2) features a forte (f) dynamic with a steady eighth-note accompaniment in the right hand and a simple bass line in the left. Section B (measures 3-4) has a more active right hand with sixteenth-note patterns. Section C (measures 5-6) continues with similar rhythmic activity. Section D (measures 7-8) shows a change in the right hand's texture. Section E (measure 9) concludes with a final chord. The piece ends with a fermata over the final note.

This section covers measures 6 through 9 of the piano introduction. Measure 6 (labeled F) continues the accompaniment. Measure 7 (labeled G) has a sustained chord in the right hand. Measure 8 (labeled H) contains a bracketed instruction: "(improvise under dialogue)". Measure 9 (labeled I) features a piano (p) dynamic and a fermata over the final note.

Voice

1 Freely

The first line of the vocal melody is marked "1 Freely". The lyrics are: "Come on a-long and lis-ten to— the lul-la-by of Broad-way. The hip hoo-ray and". The piano accompaniment is in 4/4 time, starting with a piano (p) dynamic. The right hand plays a simple harmonic accompaniment, while the left hand provides a steady bass line. The melody is written in a treble clef with a key signature of one sharp.

6

A

Up-tempo Latin feel

The second line of the vocal melody is marked "6" and "Up-tempo Latin feel". The lyrics are: "bal - ly - hoo:— The lul-la by of Broad - way." The piano accompaniment changes to a more rhythmic, Latin-influenced feel. The right hand features a syncopated melody, and the left hand has a more active bass line. The dynamic is marked piano (p). The key signature changes to two flats (Bb and Eb).