

Beautiful City

Stephen Schwartz
orchestration by Michael Holland

Delicately ♩ = 88

1 2 3 4

All *p*

8 Out of the ruins and rubble, out of the smoke,

5 6 7 8

G^b2sus2 *D^b/G^b* *A^bm7(add4)* *A^bm7*

8 out of our night of struggle, can we see a ray of hope?

9 11 12

D^b7sus *D^b7* *D^b7sus* *G^b2/B^b* *B^bm7*

8 One pale thin ray, — reach - ing for the day... — we

C^bMa7 B^bm7 E^bm7 C^bMa7 B^bm/D^b

13 14 15 16

17 17 — can build a beau-ti - ful cit - y, yes, — we can, yes, — we — can. — We —

E^b2 B^bm9 A^b/D^b E^b2 B^bm9 A^b/D^b

18 19 20

— can build a beau - ti - ful cit - y, not a cit - y of an - gels, but

E^b2 B^bm9 D^b A^b/C

21 22 23

8 we can — build a cit - y of man. —

A^bm/C^b D^b7sus G^b2

24 25 26

27

Anthony

Theo

We may— not reach— the end - ing, but we can start—

Chords: G^bsus2, D^b/G^b, A^bm7(add4), A^bm7

Katie

Moya

Caitlin G

slow - ly but tru - ly— mend - ing, brick by brick, heart by— heart.

Chords: D^b7sus, D^b7, D^b7sus, G^b2/B^b, B^bm7

Izzy

All 6

Raphi

Now, may-be now,— we start learn-ing how.— We

Chords: C^bMa7, B^bm7, E^bm7, C^bMa7, B^bm/D^b

39

Brianna

— can build a beau-ti - ful cit - y, yes, — we can, yes, — we — can. — We —

39 40 41 42

Raphi + Brianna

— can build a beau - ti - ful cit - y, not a cit - y of an - gels, but

43 44 45

mf All

we can ³ build a cit - y of man. — When your trust

46 47 48

49

— is all — but shat - tered, when your faith — is all but killed, — you can give

50 51 52

Poco Rubato

8 — up, bit-ter and battered, or you can slow - ly start to build

mp A^bm7(add4) B^bm7 C^bMa7 B^bm/D^b

53 54 55 56

57 A Tempo

8 a beau - ti - ful cit - y, yes, we can, yes,

mf E^b2 B^bm9 A^b/D^b E^b2

57 58 59

8 we can. We can build a beau - ti - ful cit - y, not a

B^bm9 A^b/D^b E^b2 B^bm9

60 61 62

8 cit-y of an - gels, but fin - al-ly, a cit - y of

D^b A^b2/C A^bm7 D^b7sus D^b7

63 64 65

8
man. _____ A cit - y of man...

D E2/D D2 E2/D

66 67 68 69

Detailed description: This system contains measures 66 through 69. The vocal line (treble clef) has a melodic line starting on measure 66 with a slur over measures 66-67, and then continues with a slur over measures 68-69. The piano accompaniment (grand staff) features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord changes are indicated as D, E2/D, D2, and E2/D.

8

D2 E(add4)/D D2 E(add4)/D

70 71 72 73

Detailed description: This system contains measures 70 through 73. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note/quarter-note pattern. Chord changes are indicated as D2, E(add4)/D, D2, and E(add4)/D.

8

pp D2 E2/D D2 E/D

rit.

74 75 76 77

Detailed description: This system contains measures 74 through 77. The piano accompaniment begins with a piano (*pp*) dynamic. The chord changes are D2, E2/D, D2, and E/D. A *rit.* (ritardando) marking is placed above the piano part in measure 77. The system concludes with a double bar line.