



Portrait of a Girl

Chantelle

Ok. Let's just try to put yesterday's rehearsal behind us.
New day, new attitude. Nadia, put the crackers away...

Chantelle

3 - 4.

B min A B min C B min A G G G A

6

All

Two house-holds both a-like in dig - ni - ty In fair ver-o-na where we lay our scene.

6

B min A G F# E min D A

10

Chantelle

"Sounds medieval all right.
Like a torture chamber."

3 - 4. From an - cient grudge break to new

10

B min A B min A B min B min A B min A

Bare: A Pop Opera pg. ()

13

mu - ti - ny, Where civ - il blood make ci - vil hands un - clean.

14

G F# E min D A

17 Chantelle "Everybody, that last note is a D natural. There's nothing natural about what you're singing...."

A G A F#min G A F#min

22 Ivy "Sister Chantelle, I did some sketches, you know, like for the poster of the program..."

A F#min G E min A F#min G A

22

A F#min G E min A F#min G A

27 Nadia "Bathroom stalls don't lie: she's good with her hands." Ivy 3

27

Nadia "Bathroom stalls don't lie: she's good with her hands." Ivy 3

D E min D/F# G

Por - trait of a

31 girl. ____ Canvas of a - ges. ____ The stage is hers ____ de - mure_ in prac -

31

girl. ____ Canvas of a - ges. ____ The stage is hers ____ de - mure_ in prac -

D E min D/F# G D

36 - ticed beau - ty. Holding all____ in thrall. ____ Por-trait of a girl. Ob-ject of

36

- ticed beau - ty. Holding all____ in thrall. ____ Por-trait of a girl. Ob-ject of

E min D/F# G D E min

ru - mor. A post at play, They say she's fair - est of them all.

41

D/F#	G	D	E min
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45

— Paint her in, watch-ing one col-or end and one be - gin.

45

D		A	F#min
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49

— Brush a-way what's stay add a fin-ish-ing touch, The rap - ture cold —

49

G	E min	A
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— as a pearl. — Now the por-trait has cap-tured the girl. — Now the por-

52

B min G B min

55

- trait has cap-tured the girl.

55

G B D

59

Ivy 3

59

Por - trait of a

E min D/F# G

61

girl.
Paint-ed il - lu - - - sion.

62

D E min D/F#

65

— She'll play her part, - she sees that she's a work of art.

65

G D E min

68

Paint her in, wacth-ing one co - lor end
Just un - der - stand, I'm ta - ken in_____

68

D /C# A

— and one__ be - gin.____ Brush a-way what' stray____ there's dis-guise in her eyes.

71

F♯min	G	E min
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74 Ivy

— Add shadows that dance__ a - cross her skin.____ Hide the doubt that cries out

74 Matt

Don't know__ what__ to say.____ Did I_____ say

A	F♯min	G
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77

— with - in__ her.____ Stripped bare__ be - neath__ all the lay - ers,would you

77

— too_____ much?__ Stripped bare__ be - neath__ all the lay - ers,_____

E min	A	F♯min
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re - cog - nize the girl ____ ly - ing there. Sought af - ter trapped
— I know there's love ____ ly - ing there.

G E min A

— like a pearl. Now the portrait has captured the girl. Now, the por -

B min G B min

- trait has cap-tured the girl.

G B D E min D/F#

Musical score for voice and piano. The vocal line consists of two staves of music. The first staff begins with a rest, followed by a melodic line with a bracketed group of three notes. The second staff begins with a rest, followed by a melodic line with a bracketed group of three notes. The lyrics "Dar-ing you to fall _____ fair - est of them all." are written below both staves. The piano accompaniment is in the bass clef, with a treble clef above it, indicating a transposition. The piano part shows harmonic changes between G major, D major, E minor, and D major. Measure numbers 92 and 93 are indicated at the top left of each staff.

Dar-ing you to fall _____ fair - est of them all.

92

Dar-ing you to fall _____ fair - est of them all.

92

G D E min D