

The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 3/26/10]

Music and Lyrics by
ANDREW LIPPA

Keep It Moving

1 GOMEZ:

2

3

4

Musical notation for measures 1-4. The vocal line (treble clef) contains the lyrics: "Right and wrong. Who's to say which we should re - fuse." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

5

6

7

8

Musical notation for measures 5-8. The vocal line (treble clef) contains the lyrics: "All we know, love sur-vives, ei - ther way we choose." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The dynamic marking *simile* is present.

9

10

11

12

Musical notation for measures 9-12. The vocal line (treble clef) contains the lyrics: "Where, you ask, do we go when the world's not right." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand.

rit.

13

14

15

Musical notation for measures 13-15. The vocal line (treble clef) contains the lyrics: "You and I, we re - ply: Some-place out of". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line and a 4/4 time signature.

Romantic (Ebbs and Flows) $\text{♩} = 68$

16 17 18 19

sight.

LURCH:

Move to - ward the dark - ness.

20 21 22

Wel - come the un - known. Face your black - est

23 24 25

de - mons, find your bleak - est bone.

26 27 28

Lose your in - hi - bi - tions. Love what once was

29 *poco rit.* 30 *A Tempo* 31 *rit.*

vile. Move to - ward the dark - ness and

A Tempo 32 **MORTICIA/
WEDNESDAY:** 33 34

Move to - ward the dark - ness.

smile.

ENSEMBLE:

p Move to - ward the

35 36 37

Don't a - void de - spair. On - ly at our

dark. Don't a - void des - pair.

38 39 40

weak - est can we learn what's there.

At our weak - est can we learn what's there.

f

ADDAMS & BEINEKES:

41 42 43

When you face your night - mares, then you'll know what's

MORT, GOMEZ, WEDNESDAY & LURCH:

44 45 46

real. Move to - ward the dark - ness and ,

Move to - ward the dark - ness and

molto rit.

accel.

47 48

feel.

feel.

sub. p

Impassioned

LURCH:

49 50 51

Ah ah ah ah ah.

SOPRANOS:

Ah ah ah

f

52 53 54

ah ah. Ah ah ah ah ah,

ah ah. Ah ah ah ah ah,

MEN: Ah ah ah ah ah,

ah ah. Ah ah ah ah ah,

ah ah.

54A 54B rit.

ah ah.

ah ah.

ah ah.

ADDAMS/BEINECKES:

54C 54D

WOMEN: Move to - ward the

f Move to - ward the dark ness.

MEN: *f* Move to - ward the dark - ness.

54E 54F

dark. Wel - come in your

Wel - come in your pain.

Wel - come in your pain.

54G 54H 55 55A

pain. Of - fer you its rain.

Let each for - eign for - est of - fer you its rain.

Let each for - eign for - est of - fer you its rain.

54G: Treble clef, whole note, quarter rest. 54H: Treble clef, whole rest. 55: Treble clef, quarter notes G4, A4, Bb4, C5. 55A: Treble clef, quarter note Bb4, quarter rest.

Piano accompaniment: Treble clef, quarter notes G4, A4, Bb4, C5. Bass clef, eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

55B 55C 63

On - ly at our low - est can we rise a -

On - ly at our low - est can we rise a -

On - ly at our, at our low - est can we rise a -

no ped.

55B: Treble clef, quarter notes G4, A4, Bb4, C5. 55C: Treble clef, quarter notes G4, A4, Bb4, C5. 63: Treble clef, quarter notes G4, A4, Bb4, C5.

Piano accompaniment: Treble clef, quarter notes G4, A4, Bb4, C5. Bass clef, quarter notes G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

64 65

bove. Move to - ward the

bove.

bove.

sub. *p*

Detailed description: This system contains measures 64 and 65. The vocal line (top staff) begins at measure 64 with a whole note 'bove.' and continues at measure 65 with a half note 'Move', a quarter note 'to', a quarter note 'ward', and a half note 'the'. The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *sub. p* is placed above the piano part at the start of measure 65.

66 67

dark - ness. ALL: move to - ward the

Move to - ward the, move to - ward the

Move to - ward the, move to - ward the

Detailed description: This system contains measures 66 and 67. The vocal line (top staff) has a whole note 'dark - ness.' in measure 66 and a whole rest in measure 67. The piano accompaniment (bottom two staves) continues with the eighth-note accompaniment. A section marker 'ALL:' is placed above the piano part at the start of measure 67. The vocal line resumes in measure 67 with a half note 'move', a quarter note 'to', a quarter note 'ward', and a half note 'the'. The piano accompaniment also continues through measure 67.

**GOMEZ/
MORTICIA:**

68 *molto rall.* 69 70 //

Move to - ward the dark - ness and

dark - ness. *p* Ooh, ooh, ooh.

dark - ness. *p* Ooh, ooh, ooh.

ff *mp*

LURCH: Dictated

71 72 73 //

Love. Love. Love.

Love. Love. Love.

Love. Love. Love.

91 92 93

Love..

Love..

ff 3

p *sffz*

3