

# Santa Fe

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: Michael Kosarin

**Driving**

G m7 C/G Jack (last x) G m7 C/G

1 2 3 4

Folks, we fi - n'ly got a head - line: "Newsies

*mp*

G m7 C/G E♭/G F/G C/G D/G

5 6 7 8 9

crushed as bulls at - tack!" Crutch-ie's call - in' me, dumb crip's just too damn slow.

G m7 C/G G m7 C/G

10 11 12 13 14

Guys are fight-in', bleed-in', fall-in'. Thanks to good ole' Cap-tain Jack. Cap-tain

C/D

D 9

Bb2

-2-

C

Passionately, more freely

15 16 17 18 19

Jack just wants to close his eyes and go... Let me go far a -

*mf*

A m

F

G/F

F/C

C

G/B

E/G#

A m

/G

20 21 22 23 24

way, some-where they won't nev - er find me. And to - mor - row won't re - mind me of to -

C/E D m7 G7 E m7 A m7 D m7 G7

25 26 27 28 29

day. When the cit - y's fin'l - ly sleep - in', and the moon looks old and

E m7

A m7

Ebmaj9

Bbmaj9

A m7

D 9

G 7sus

G 7

30 31 32 33 34

gray, I get on the train that's bound for San - ta Fe. And I'm

*dolce*

*mp*

C A m F G/F D m/C C G/B E/G#

35 36 37 38 39

gone! And I'm done! No more run-nin', no more ly - in'. No more fat old men de -

A m /G F F D m7 G7 E m7 C/E

40 41 42 43 44

ny - in' me my pay. Just a moon so big and yel - low, it turns

F maj7 G/F E 7sus E7 D m7 G 7sus C D/C

45 46 47 48 49

night right in - to day. Dreams come true, yeah, they do, in San-ta Fe.

*poco rit.* ----- *molto accel.*

**With more drive**

C D/C F G/F F G/F D m/C C D m/C C

50 51 52 53 54

Where does it say you got - ta live and die here?

55 F G/F F G/F C2 C C/Bb

8 Where does it say a guy can't catch a break? Why should you on - ly

*poco accel.* -----

60 A m F m/Ab Am2

8 take what you're giv-en? Why should you spend your whole life liv-in' trapped where there ain't no

**Solidly, slightly faster**

64 F maj7 A2 F maj7

8 fu-ture, e-ven at sev-en - teen, break-in' your back for some-one el-se's sake?

70 71 72 73 74

If the life don't seem to suit ya, how 'bout a change of scene,

75 76 77 78 79 80

far from the lous-y head-lines and the dead-lines in be - tween! *molto rall.*

81 82 83 84 85

**Broadly, in 4** *moving forward*

San - ta Fel My old friend! I can't spend my whole life

86 87 88 89 90

dream-in', though I know that's all I seem in-clined to do. I ain't

Em7 A7 F#m7 D/F# G maj7 A7/G F#7sus F#7 Em9 G maj7/A

91 92 93 94 95 96

get-tin' an - y young-er, and I wan-na start brand new. I need space, and fresh air. Let 'em

*more broadly*

D F#m/C# Bm F#m/A G maj7 A 7sus A tempo (poco rubato)

97 98 99 100 101

laugh in my face, I don't care. Save my place, I'll be there...

*rit.* *mp*

D/A E/A D/A E/A F/A

102 103 104 105 106 107

Just be real is all I'm

D/A F/A D/A B m/E G/A

108 109 110 111 112

ask - in', not some paint-in' in my head. 'Cause I'm dead if I can't count on you to -

113 B m /A 114 B b /A 115 G m7 F#m/AA 116 B m B m11 117

day. I got no-thin', if I ain't got San - ta Fe.

*rall.* *f* *ff*

118 B b C/B b D 119 120

*molto rall.* *sfz p* *ff*

Detailed description: This musical score page contains two systems of music. The first system (measures 113-117) features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has lyrics: "day. I got no-thin', if I ain't got San - ta Fe." The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord symbols are placed above the vocal staff: B m (113), /A (114), B b (115), /A (116), G m7 (116), F#m/AA (116), B m (117), and B m11 (117). Dynamics include *rall.* (rallentando) from measure 114 to 115, *f* (forte) from measure 115 to 116, and *ff* (fortissimo) from measure 116 to 117. The second system (measures 118-120) continues the piano accompaniment. Measure 118 has a *molto rall.* (molto rallentando) marking. Measure 119 has a *sfz p* (sforzando piano) marking. Measure 120 has a *ff* marking. Chord symbols above the vocal staff in the second system are B b (118), C/B b (118), D (119), and D (120). The piano accompaniment in the second system includes a melodic line in the right hand and a bass line in the left hand, with various articulations like accents and slurs.