

The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

23

Music and Lyrics by
ANDREW LIPPA

Romantic (Ebbs and Flows) ♩ = 68

16

GOMEZ: "You are a true Addams."

LURCH:

17

18

19

Musical score for measures 16-19. The vocal line (bass clef) is mostly silent in measure 16, then begins in measure 17 with the lyrics "Move to - ward the dark - ness." The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked as Romantic (Ebbs and Flows) with a quarter note equal to 68 beats per minute. The key signature has one flat (B-flat).

Move to - ward the dark - ness.

20

21

22

Musical score for measures 20-22. The vocal line continues with the lyrics "Wel - come the un - known. Face your black - est". The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat).

Wel - come the un - known.

Face your black - est

23

24

25

Musical score for measures 23-25. The vocal line continues with the lyrics "de - mons, find your bleak - est bone." The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat).

de - mons,

find your bleak - est bone.

26 *b* 27 28 *b*

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 33 **WEDNESDAY/
MORTICIA:** 34

Move to - ward the dark - ness.

smile. **ANCESTORS:** *p* Move to - ward the

p *mf*

35 Don't a - void de - spair. 36 37 On - ly at our

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

38 weak - est 39 can we learn what's 40 there.

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

f

f

41 MORT/GOMEZ/ALICE/
MAL/WED/LUCAS:

42 43

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

44 real. 45 **ALL:** 46 **molto rit.**

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

molto rit.

GOMEZ: "Fester, Fester - What are you doing?"

FESTER: "I'm embracing the unknown! I'm moving toward my darkness!"

MORTICIA: "Au revoir, Fester. May you find your bliss."

49 **A Tempo - Playful** 50 51 52

feel.
 feel.

54H ALICE: "Excuse me, Fester, but where are you going?"
FESTER: "To the moon, Alice." [GO ON to ms. 54I]

54I WEDNESDAY: 54J

Some - thing old. LUCAS: Some - thing new.

Vamp Vamp (vocal last time)

54K 54L ALICE: 54M

Cra - zi-ness writ large. MAL: Some-one true. Some-one bold. Some-one new in charge.

rall.

Slower WEDNESDAY: ALICE: 54O n. b. 54P 54Q rall.

LUCAS: You and I face the sky and the light we see fades a - way in the gray, leav-ing you and
MAL: You and I face the sky and the light we see fades a - way in the gray, leav-ing you and

Slower rall.

FESTER: "Pugsley, will you do the honors?
I'm coming, my love. Stay full!"
[SFX: MUSIC OUT]

GOMEZ: "Fly..."
[GO ON to ms. 64]

54R **Vamp** (*vocal 1st X only - CUT ON CUE*) 54S 54T

me.

me.

[G.P.]

GOMEZ: (cont.) "...my lunatic brother! Fly on wings of love!"

accel.

64 65

sub. p

Impassioned

66 **LURCH:** 67

Ah

f

68

Ah

3 FEMALE ANCESTORS:

Ah

70

ALL WOMEN: Ah
MORT/GMA (Svb):

Ah

ALL MEN:

Ah

72 73

Ah

Ah

Ah

[to m. 91]

ADDAMS/
BEINECKES:

92

91

FEMALE ANCESTORS: Move to - ward the

f Move to - ward the dark ness.

MALE ANCESTORS: Move to - ward the dark - ness.

f

93 94

dark. Wel - come in your
Wel - come in your pain.
Wel - come in your pain.

This system contains measures 93 and 94. It features a vocal line, a piano accompaniment with two staves (treble and bass clef), and a grand staff. The vocal line begins with a whole note rest in measure 93, followed by the lyrics 'dark. Wel - come in your' in measure 94. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (B-flat).

95 96

pain.
Let each for - eign for - est
Let each for - eign for - est

This system contains measures 95 and 96. The vocal line has a whole note rest in measure 95 and a whole rest in measure 96. The piano accompaniment continues with chords and a moving bass line. The lyrics 'pain. Let each for - eign for - est' are spread across measures 95 and 96. The key signature remains one flat.

97 98

Of - fer you its rain.
of - fer you its rain.
of - fer you its rain.

sfz
ff

99 100

On - ly at our low - est
On - ly at our low - est
On - ly at our, at our low - est

mf
no ped.

101 102

can we rise a - bove.

can we rise a - bove.

can we rise a - bove.

103 104

Move to - ward the dark - ness.

Move to - ward the,

Move to - ward the,

sub. p

GOMEZ: Love triumphs at last!
[CRYPT GATE OPENS GO ON]

ALL: **molto rall.**

105 106

move to - ward the dark - ness. //

move to - ward the dark - ness. //

molto rall.
ff

107 **MORTICIA:** (at pitch) 108 109

Move to - ward the dark - ness and //

GOMEZ: Move to - ward the dark - ness and //

LURCH: Love. _____

p Ooh _____

p Ooh _____

mp

GOMEZ: "Are you unhappy,
my darling?"
MORTICIA: "Oh yes, yes."
[MUSIC OUT]

MORTICIA: (*in the clear*)
"Completely."
[GO ON ms. 113a]

110 111 112 112A 113 114

Dictated

Love. Love. Love. Love.

Dictated

p *ff*³ *mf* *sfz*

3

[CURTAIN]