

Summer, Highland Falls

Gala 2020

words & music by Billy Joel

arr. by Mark Elliott

$\text{♩} = 180$

M or W:

W:

M: Do - do - do Do - do - do - Do - do - do -

Timing and pitch cues

Do - do - do -

6

doo Doo doo doo

do - do - do - do - doo do - doo - do - doo - - -

6

do - do - do - do - do - do - do

11

Doo _____ Doo doo _____ Doo _____

- Do - do - do Do - do - do - Do - do - do - do - do - do - doo do -

Do - do -

16

They say that these are not the best ___ of times, ___ But

_____ Doo doo

doo - do - doo _____

do - do - do

21

they're the on - ly times I've ev - er known.

26

And I be - lieve there is a time for med - i - ta - tion in ca - the - drals of our own.

31

Now, I have seen that sad sur -

36

ren - der in my lov - er's eyes, And I can on - ly stand a - part and

41

sym - pa - thize For we are al - ways what our sit - u - a - tions hand us, it's eith - er

46

sad - ness or eu - pho - ri - a.

M or W:

W: Doo

M: Do - do - do

46

Do -

52

— Doo doo Doo

Do - do - do - Do - do - do - do - do - do - doo do - doo - do -

do - do - do - do - do - do - do -

The musical score for measures 52-56 consists of three systems. The first system contains the vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note 'Doo' followed by a half note 'doo' and another whole note 'Doo'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and whole notes in the left hand. The second system continues the vocal line with lyrics and piano accompaniment. The vocal line has a melodic line with lyrics 'Do - do - do - Do - do - do - do - do - do - doo do - doo - do -' and a piano accompaniment. The third system continues the piano accompaniment with the same rhythmic pattern.

57

Doo doo Doo Doo

doo - - - Do - do - do Do - do - do - Do - do - do -

do - do Do - do - do -

The musical score for measures 57-61 consists of three systems. The first system contains the vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note 'Doo', a half note 'doo', and two more whole notes 'Doo'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and whole notes in the left hand. The second system continues the vocal line with lyrics and piano accompaniment. The vocal line has a melodic line with lyrics 'doo - - - Do - do - do Do - do - do - Do - do - do -' and a piano accompaniment. The third system continues the piano accompaniment with the same rhythmic pattern.

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6
62

So we'll

doo Doo Doo doo

do - do - do - do - doo do - doo - do - doo

do - do - do - do - do - do - do

67

ar - gue and we'll com - pro-mise, and re-a - lize that noth-ing's ev - er changed.

72

For all our mu-tu-al ex - per-i - ence, our

77

77 — sep-a-rate con - clu - sions are same. —

82 **Lead line:**

W: Now we are forced to rec - og - nize our in - hu - man - i - ty our

M or W: Now we are forced to rec - og - nize our in - hu - man - i - ty our

M: Now we are forced to rec - og - nize our in - hu - man - i - ty our

M: Now we are forced to rec - og - nize our in - hu - man - i - ty our

82 Now we are forced to rec - og - nize our in - hu - man - i - ty our

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8
87

rea-son co - ex - ists with our in - san - i - ty. ——— And though we choose be - tween re -

rea-son co - ex - ists with our in - san - i - ty. ——— And though we choose be - tween re -

rea-son co - ex - ists with our in - san - i - ty. ——— And though we choose be - tween re -

rea-son co - ex - ists with our in - san - i - ty. ——— Doo -

87

rea-son co - ex - ists with our in - san - i - ty. ——— Doo -

92

al - i - ty — and mad - ness, it's eith - er sad - ness or — eu - pho - ri - a. ———

al - i - ty — and mad - ness, Doo - Bah - - - bah - bah ———

al - i - ty — and mad - ness, Doo - Bah - - - bah - bah ———

doo - doo - doo - doo - Bah - - - bah - bah ———

92

doo - doo - doo - doo - Bah - - - bah - bah ———

98

W:
Doo - - - - doo - doo -

M or W:
Doo - doo - doo - doo - doo - doo - doo - doo -

M:
Doo - - - - doo - doo - doo - doo -

98

103

doo - doo - doo - - - - doo -

doo - doo - doo - doo - doo - doo - doo - doo - doo -

doo - doo - doo - doo - doo - doo -

103

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10
108

do - do - do - do - do - do - do - do -

do - do - do - do - do - do - do - do - do - do -

do - do - do - do - do - do - do - do - do - do -

do - do - do - do - do - do - do - do - do - do -

113

How thought - less - ly we dis - si - pate our en - er - gies.

do -

do -

do -

do -

118

Per - haps we don't ful - fill each oth - ers' fan - ta - sies, And as we

123

stand up-on the ledg-es of our lives, with our re - spec - tive sim-i - lar - i - ties,

128

It's eith-er mad-ness or eu-pho - ri-a.

Doo Doo

Do - do - do Do - do - do - Do - do - do -

128

Do - do - do

134

do - do - do - do - doo doo doo doo

do - do - do - do - doo doo doo doo

do - do - do - do - doo doo doo doo

134

139

Doo doo doo doo

- Do - do - do Do - do - do - Do - do - do - do - do - do - do - doo do -

Do - do - do - do - do - do - do -

139

144

The score consists of two systems. The first system includes three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are 'Doo doo doo - doo.' and 'doo - do - doo - doo - doo.' The piano accompaniment features a treble and bass clef with a melodic line in the treble and a harmonic line in the bass. The second system continues the piano accompaniment with a treble and bass clef, showing a more active melodic line in the treble. The score concludes with a double bar line.

Doo doo doo - doo.

doo - do - doo - doo - doo.

do - - - do - - - do do - doo.

144