

The Best of All Possible Worlds

from *Candide*

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

Lyrics by
JOHN LA TOUCHE

Music by
LEONARD BERNSTEIN
Arranged by Robert Page

124

Volkov

Allegro molto

Soprano

Alto

Tenor

Bass

Allegro molto

Piano

[A]

Let us re - view les - son e - lev - en,

Let us re - view les - son e - lev - en,

[A]

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Par - a - graph two, Ax - i - om sev - en.

Par - a - graph two, Ax - i - om sev - en.

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and G major. The lyrics are "Par - a - graph two, Ax - i - om sev - en." There are some handwritten annotations above the first vocal line, including a circled 'f' and a bracket.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the right hand.

mp Once one dis - miss-es the rest of all pos - si - ble worlds,

mp Once one dis - miss-es the rest of all pos - si - ble worlds,

mp Once one dis - miss-es the rest of all pos - si - ble worlds,

mp Once one dis - miss-es the rest of all pos - si - ble worlds,

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and G major. The lyrics are "Once one dis - miss-es the rest of all pos - si - ble worlds,". There are handwritten annotations above the first vocal line, including a circled 'mp' and a bracket.

mp

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the right hand. The dynamic marking 'mp' is present at the beginning.

One finds that this is the best of all pos-si-ble worlds.

One finds that this is the best of all pos-si-ble worlds.

One finds that this is the best of all pos-si-ble worlds.

One finds that this is the best of all pos-si-ble worlds.

mp

gliss

Once one dis-miss-es the rest of all pos-si-ble worlds,

Once one dis-miss-es the rest of all pos-si-ble worlds,

Once one dis-miss-es the rest of all pos-si-ble worlds,

Once one dis-miss-es the rest of all pos-si-ble worlds,

One finds that this is the best of all possible worlds.

One finds that this is the best of all possible worlds.

One finds that this is the best of all possible worlds.

One finds that this is the best of all possible worlds.

B

Pray, clas - si - fy pi - geons and

Pray, clas - si - fy pi - geons and

sim.

sim.

cam - els. Pi-geons can fly.

cam - els. Pi-geons can fly.

Pi-geons can fly. Cam-els are mam - mals.

Pi-geons can fly. Cam-els are mam - mals.

The first system contains four vocal staves and a piano accompaniment. The lyrics are: "cam - els. Pi-geons can fly." on the first two staves, and "Pi-geons can fly. Cam-els are mam - mals." on the third and fourth staves. The piano accompaniment is written in treble and bass clefs.

mp
There is a rea-son for ev - ry-thing un - der the sun.

mp
There is a rea-son for ev - 'ry-thing un - der the sun.

pp (lightly)
There is a rea-son for ev - 'ry-thing un - der the sun.

pp (lightly)
There is a rea-son for ev - 'ry-thing un - der the sun.

sub. pp

The second system contains four vocal staves and a piano accompaniment. The lyrics are: "There is a rea-son for ev - ry-thing un - der the sun." on the first two staves, and "There is a rea-son for ev - 'ry-thing un - der the sun." on the third and fourth staves. The piano accompaniment is written in treble and bass clefs. Dynamic markings include *mp*, *pp (lightly)*, and *sub. pp*.

f
 There is a rea-son for ev-'ry-thing un-der the sun.
 There is a rea-son for ev-'ry-thing un-der the sun.
 There is a rea-son for ev-'ry-thing un-der the sun.
 There is a rea-son for ev-'ry-thing un-der the sun.

ff
 Oh?
ff
 Oh?
ff
 Ob-ject - tion! What a-bout snakes?
 Ob-ject - tion! What a-bout snakes?

C

mf cresc.

GIRLS: Well, let me see! 'Twas Snake that tempt-ed

mf cresc.

GIRLS: Well, let me see! 'Twas Snake that tempt-ed

C

Moth - er Eve. Be - cause of Snake we now be - lieve That though de - praved, we

Moth - er Eve. Be - cause of Snake we now be - lieve That though de - praved, we

mf

Be - cause of Snake we now be - lieve That though de - praved, we

Be - cause of Snake we now be - lieve That though de - praved, we

stacc. sempre

Sub. to

div. ff *unis.*

can be saved from hell-fire and dam - na - tion. Be - cause of Snake's temp -

ff

can be saved from hell-fire and dam - na - tion. Be - cause of Snake's temp -

div. ff *unis.*

can be saved from hell-fire and dam - na - tion. Be - cause of Snake's temp -

ff

can be saved from hell-fire and dam - na - tion. Be - cause of Snake's temp -

mf

ta - tion. If Snake had not se - duced our lot, and primed us for sal -

mf

ta - tion. If Snake had not se - duced our lot, and primed us for sal -

pp

ta - tion. The Snake se - duced and primed sal -

ta - tion.

pp *stacc. sempre*

va - tion, Je - ho - vah could not par - don all the sins that we call

va - tion, Je - ho - vah could not par - don all the sins that we call

va - tion, A - men, A - men, A - men, A -

A - men, A - men, A - men, A -

pp

sfz *pp stacc.*

car - di - nal, in - volv - ing bed and bot - tle!

car - di - nal, in - volv - ing bed and bot - tle!

men, in - volv - ing bed and bot - tle!

men. *ff*

Now on to Ar - is -

tr *ff*

ff D *f pesante*

O - kay! Man - kind is one, All men are

mf *f pesante*

O - kay! Man - kind is one, All men are

f pesante

Man - kind is one, All men are

f pesante

to - tie! Man - kind is one, All men are

D *f pesante*

broth - ers. As you'd have done, Do un - to oth - ers.

broth - ers. As you'd have done, Do un - to oth - ers.

broth - ers. As you'd have done, Do un - to oth - ers.

broth - ers. As you'd have done, Do un - to oth - ers.

It's un - der - stood in this best of all pos - si - ble worlds,
It's un - der - stood in this best of all pos - si - ble worlds,
It's un - der - stood in this best of all pos - si - ble worlds,
It's un - der - stood in this best of all pos - si - ble worlds,

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff contains the lyrics: "It's un - der - stood in this best of all pos - si - ble worlds,". The piano accompaniment is written for the right and left hands on a grand staff.

All's for the good in the best of all pos - si - ble worlds,
All's for the good in the best of all pos - si - ble worlds,
All's for the good in the best of all pos - si - ble worlds,
All's for the good in the best of all pos - si - ble worlds.

The second system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff contains the lyrics: "All's for the good in the best of all pos - si - ble worlds,". The piano accompaniment is written for the right and left hands on a grand staff.

Yes! What a - bout war?

Yes! What a - bout war?

Ob - jec - tion!

Ob - jec - tion!

ff

ff

ff

ff

ff

ff

E

Well, it seems to me Though war may seem a

Well, it seems to me Though war may seem a

E

sempre stacc.

Handwritten initials "M." are written above the first staff. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "blood-y curse, It is a bless-ing in re-verse. When can-nons roar, both".

The second system consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "Till ev-ry wrong is rich and poor by dan-ger are u-nit-ed." The word "div." is written above the piano accompaniment staff. The piano part includes a fermata over the final chord.

right-ed. *mp* Phi - los - o - phers make ev - i - dent the point that I have

right-ed. *mp* Phi - los - o - phers make ev - i - dent the point that I have

unis. ff Yes! *p* It's true. It's true. So

ff Yes!

mp *stacc. sempre*

cit - ed. 'Tis war makes e - qual, as it were, the no - ble and the

cit - ed. 'Tis war makes e - qual, as it were, the no - ble and the

cit - ed. *p* Brrr - rum The drum Brrr - rum The

mf Brrr - rum The drum *pp* Brrr - rum The

stacc. *stacc.*

com-mon-er, Thus war im-proves re - la-tions.

com-mon-er, Thus war im-proves re - la-tions.

drum. Thus war im-proves re - la-tions. Now on to con-ju -

drum. Now on to con-ju -

The first system of music features four staves. The top two staves are vocal lines with lyrics. The third staff is a drum part with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* and *tr* (trills).

Slower - easy waltz

p dolce
div.

A - mo, a -

p dolce

A - mo, a -

ga - tions.

ga - tions.

Slower - easy waltz

p

F

The second system of music features four staves. The top two staves are vocal lines with lyrics. The third staff is a drum part with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p dolce*, *div.*, and *p*. A fermata is present at the end of the piano part.

mas, a - mo, a - mas,

mas, a - mo, a - mas,

p dolce
a - mat, a - ma - mus. a - mat, a -

p dolce
a - mat, a - ma - mus. a - mat, a -

Piano accompaniment with arpeggiated chords.

p delicately, a little detached
unis. Prov-ing that this is the best of all pos - si - ble worlds.

p delicately, a little detached
Prov-ing that this is the best of all pos - si - ble worlds.

delicately, a little detached
ma - mus. Prov-ing that this is the best of all pos - si - ble worlds.

ma - mus.

Piano accompaniment with arpeggiated chords.

pp stacc. sempre
 With love and kis-ses, the best of all pos-si-ble worlds.

pp stacc. sempre
 With love and kis-ses, the best of all pos-si-ble worlds.

pp stacc. sempre
 With love and kis-ses, the best of all pos-si-ble worlds.

pp stacc. sempre
 With love and kis-ses, the best of all pos-si-ble worlds.

mf smooth
 Prov-ing that this is the best of all pos-si-ble worlds.

mf smooth
 Prov-ing that this is the best of all pos-si-ble worlds.

mf smooth
 Prov-ing that this is the best of all pos-si-ble worlds.

mf smooth
 Prov-ing that this is the best of all pos-si-ble worlds.

molto

f With love and kiss-es, the *molto* best of all pos-si-ble... *pp* Quod

f With love and kiss-es, the *molto* best of all pos-si-ble... *pp* Quod

f With love and kiss-es, the *molto* best of all pos-si-ble... *pp* Quod

f With love and kiss-es, the *molto* best of all pos-si-ble... *pp* Quod

f *molto* *pp* *tr* *sub. f*

G

er - at de - mon - stran - dum! Q. E. D.

er - at de - mon - stran - dum! Q. E. D. Quod

er - at de - mon - stran - dum! Q. E. D. Quod

er - at de - mon - stran - dum! Q. E. D.

G *tr*

A - mo, a - mas. Quod er - at de - mon - stran - dum!

er - at de - mon - stran - dum! Q. E. D. Quod

er - at de - mon - stran - dum! Q. E. D. Quod

A - mo, a - mas. Quod er - at de - mon - stran - dum!

ff

A - mo, a - mas. Quod er - at de - mon - stran - dum!

er - at de - mon - stran - dum! Quod er - at de - mon - stran - dum!

er - at de - mon - stran - dum! Quod er - at de - mon -

A - mo, a - mas. Quod er - at de - mon -

cresc. molto

In this best of all pos-si-ble, best of all pos-si-ble

cresc. molto

In this best of all pos-si-ble, best of all pos-si-ble

cresc. molto

stran-dum, In this best of all pos-si-ble, best of all pos-si-ble

cresc. molto

stran-dum. In this best of all pos-si-ble, best of all pos-si-ble

cresc. molto

ff

worlds. _____ Quod er-at de-mon-

ff

worlds. _____ Quod er-at de-mon-

ff

worlds. _____ Quod er-at de-mon-

ff

worlds. _____ Quod er-at de-mon-

ff

stran - dum. E. DI

stran - dum. E. DI

stran - dum. E. DI

stran - dum. E. DI

Detailed description: This block contains four staves of vocal music, likely for soprano, alto, tenor, and bass. Each staff has the lyrics 'stran - dum. E. DI' written below it. The music is in a 4/4 time signature and features a melodic line with some rests and a final flourish. There are 'V' markings above the notes, possibly indicating vibrato or breath marks.

Detailed description: This block shows the piano accompaniment for the first system of the vocal score. It consists of two staves, treble and bass clef. The right hand plays a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand provides a steady bass line. There are 'V' markings above the notes in both hands.

gliss.

gliss.

gliss.

gliss.

Detailed description: This block shows the piano accompaniment for the second system. It consists of four staves, two for the right hand and two for the left hand. Each staff is marked with the word 'gliss.' (glissando), indicating a sliding effect. The music is mostly sustained notes with a tremolo or vibrato effect.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves, treble and bass clef. The right hand has a melodic line with many sixteenth notes, while the left hand has a rhythmic bass line. There are 'V' markings above the notes in both hands.