

# SUNSHINE AND CLOUDLESS SKY

ANNE FRANK

LINDA TUTAS HAUGEN

Moderato (♩ = 120), expressively

*mp*

S  
I go to the at-tic al-most ev-'ry morn-ing... This morn-ing

A  
I go to the at-tic al-most ev-'ry morn-ing... This morn-ing

Moderato (♩ = 120), expressively

*p*

S  
Pe-ter was clean-ing up. He fin-ished quick-ly, and came o-ver to where I was

A  
Pe-ter was clean-ing up. He fin-ished quick-ly, and came o-ver to where I was

più mosso (♩ = 132)

S1 sit-ting on the floor. The *mp*

S2 sit-ting on the floor. The *mp*

A sit-ting on the floor. The *mp*

più mosso (♩ = 132)

*p*

*pp cresc. poco a poco*

S1 two of us, Pe - ter and I looked out at the blue

S2 two of us, Pe - ter and I looked out at the blue

A two of us, Pe - ter and I looked out at the blue

*mp*

S1  
sky, the bare chest - nut tree glist - 'ning with

S2  
sky, the bare chest - nut tree glist - 'ning with

A  
sky, the bare chest - nut tree glist - 'ning with

20

*cresc. poco a poco*

S1  
dew, the sea - gulls and oth - er birds glint - ing with  
*cresc. poco a poco*

S2  
dew, the sea - gulls and oth - er birds glint - ing with  
*cresc. poco a poco*

A  
dew, the sea - gulls and oth - er birds glint - ing with

*cresc. poco a poco*

*mf*

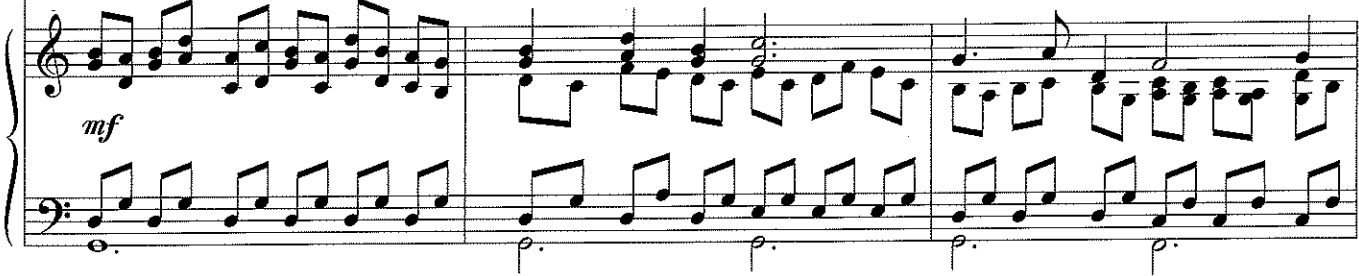
S1  
sil - ver; — they swooped through the air, and we were so moved and en -

*mf*

S2  
sil - ver; — they swooped through the air, and we were so moved and en -

*mf*

A  
sil - ver; — they swooped through the air, and we were so moved and en -



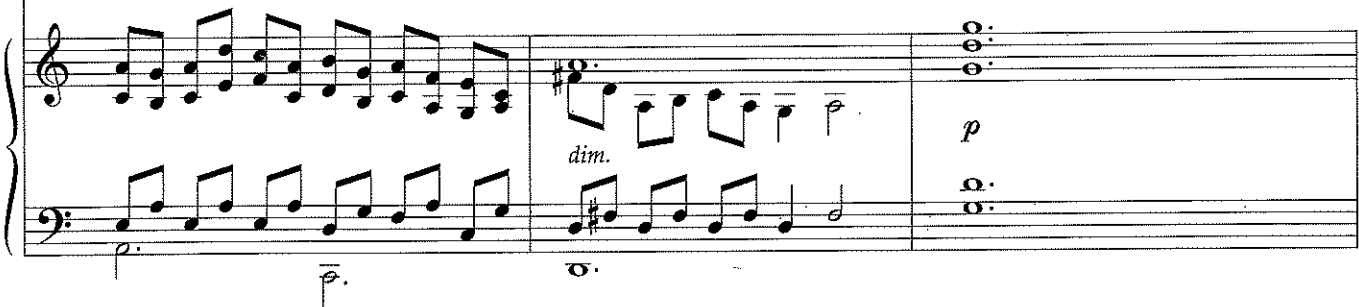
S1  
tranced that we could not speak. — We breathed in the air and

*mp*

S2  
tranced that we could not speak. — We breathed in the

*mp*

A  
tranced that we could not speak. — We breathed in the air and



S1  
looked out - side, and both felt the spell should not be

S2  
air and looked out - side, and both felt the spell

A  
looked out - side, and both felt the spell should not be

Piano accompaniment with treble and bass staves.

30 rit.

S1  
brok - en... As long as this ex - ists, this

S2  
should not be brok - en... long as this ex - ists, this

A  
brok - en... As long as this ex - ists, this

Piano accompaniment with treble and bass staves.

a tempo (♩ = 132)

S1  
sun - shine and cloud - less sky \_\_\_\_\_ and as long as I can en -

S2  
sun - shine and cloud - less sky \_\_\_\_\_ and as long as I can en -

A  
sun - shine and cloud - less sky \_\_\_\_\_ and as long as I can en -

a tempo (♩ = 132)

*mp*

*mf*  
S1  
joy \_\_\_\_\_ it, how can I be sad? \_\_\_\_\_

*mf*  
S2  
joy \_\_\_\_\_ it, how can I be sad? \_\_\_\_\_

*mf*  
A  
joy \_\_\_\_\_ it, how can I be sad? \_\_\_\_\_

*mf*

Moderato (♩ = 120), broadly

*, mf*

S1  
I lie in bed at night— af-ter end-ing my prayers with the words,

*, mf*

S2  
I lie in bed at night— af-ter end-ing my prayers with the words,

*, mf*

A  
I lie in bed at night— af-ter end-ing my prayers with the words,—

Moderato (♩ = 120), broadly

*mf*

S  
'thank you God for all that is good and dear and beau - ti - ful,' — and I'm

*mf*

A  
'thank you God for all that is good and dear and beau - ti - ful,' — and I'm

*mf*

rit.

50

più mosso (♩ = 132)

S1  
filled with joy

S2  
filled with joy At such moments

A  
filled with joy

più mosso (♩ = 132)

I don't think about all the mis-er-



60

*cresc. poco a poco*

First system of the musical score. The vocal line (top staff) begins with a long note on 'y' followed by 'but a - bout the beau - ty'. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line with a 5/4 time signature change. The instruction *cresc. poco a poco* is written above the piano part.

Second system of the musical score. The vocal line continues with 'that still re - mains'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings *mf* and *mp* are placed above the piano part, with a crescendo hairpin indicating a transition from *mf* to *mp*.

Third system of the musical score. The vocal line concludes with a long note. The piano accompaniment features a *rit.* (ritardando) and *dim.* (diminuendo) marking above the vocal staff. The piano part also has a *rit.* marking above the right hand and a *dim.* marking above the left hand. The system ends with a *pp* (pianissimo) dynamic marking in the right hand.