

157 Train mo - vin' on with the show! Good - bye!

158 Train mo - vin' on with the show! Good - bye!

159 Train mo - vin' on with the show! Good - bye!

[KB:Brass]

[+Sus. Cym. roll]

DbM7 B7(#11)

160 Good - bye! Look out! Here comes the

161 Good - bye! Look out! Here comes the

162 Good - bye! Look out! Here comes the

B13 *ff*

Detailed description: This page of a musical score contains vocal and piano parts for measures 157-162. The vocal lines are in a soprano, alto, and tenor range, with lyrics: 'Train mo - vin' on with the show! Good - bye!' (measures 157-159) and 'Good - bye! Look out! Here comes the' (measures 160-162). The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Chord changes are marked as DbM7 and B7(#11) in measures 158-159, and B13 in measure 162. Performance instructions include '[KB:Brass]' in measure 159, '[+Sus. Cym. roll]' in measure 160, and '*ff*' (fortissimo) in measure 162. Measure numbers 157, 158, 159, 160, 161, and 162 are placed above the vocal staves.

163 164 165

Steam Train!

Steam Train, co-min' down the track. Bet-ter watch your step, bet-ter watch

Steam Train, co-min' down the track. Bet-ter watch your step, bet-ter watch

(KB: Brass)

(KB: B3 Organ)

f F7 (+Congas) Db7

166 167 168

your back, 'cause you'll see a sha-dow fast and black, then the Steam

your back, 'cause you'll see a sha-dow fast and black, then the Steam

F7

169 170

Train's roll - in' by!

Train's roll - in' by!

Db2 Csus4 Fsus4

171 172 173

Steam Train, chug - gin' down the hill! If you don't move now, then you ne -

Steam Train, chug - gin' down the hill! If you don't move now, then you ne -

Steam Train, chug - gin' down the hill! If you don't move now, then you ne -

F7 Db7

174 175 176

ver will! He's on your tail and he's in for the kill, then the Steam

ver will! He's on your tail and he's in for the kill, then the Steam

ver will! He's on your tail and he's in for the kill, then the Steam

F7 Db7

177 178 179

Train's roll - in! Steam

Train's roll - in! Steam

Train's roll - in! Steam

[Hi-hat]

Csus4 Db7 [Tutti]

180 181 182

Train's roll - in!

Train's roll - in!

Train's roll - in!

Csus4

183 184 185 186 187

Steam Train's roll - in'...

(spoken) You don't know me.
There were twelve boys in my fifth grade
class at Sojourner Truth. Four of them are
in jail. Six of them are dead. And Gordon
Connors works at Twin Donut on 125th
Street. You don't know me...

...but you will.

Steam Train's roll - in' by...

Steam Train's roll - in' by...

[Crash]

[Drums or Sequencer]

Db7 Csus4

END OF ACT 1

ACT 2

9. The World Was Dancing

Music & Lyrics by Jason Robert Brown

(Man 2, Company)
(version 6/17/99)

CUES

1 2 3 4 5 6 7

C ELEC. PIANO F/C C F/C C F/C

Pno./Cond.

WOMAN 1

8 9 10 11

TO - MOR - ROW YOU'LL BE HERE, MY LOVE. TO - MOR - ROW WE'LL BE ONE.

CUES

F/G C Dm7 F2

Pno./Cond.

WOMAN 1

12 13 14 15 16

TO - MOR - ROW WE CAN FOL - LOW THROUGH ON ALL THAT WE'VE BE - GUN. TO -

CUES

Gsus G C/E F2 Dm7 Gsus G

Pno./Cond.

WOMAN 1

17 18 19 20 21

MOR - ROW WE'LL BE FREE, MY LOVE WE'LL NE - VER BE A - FRAID...

WOMAN 2

AH AH AH AH AH

MAN 1

AH AH AH AH AH

CUES

F2 C2/E Dm7 Dm7/C Bb2

Pno./Cond.

TO PIANO

MAN2 ²² ²³ ²⁴ ²⁵ ^{mf} ²⁶ **MAN 2**
DAD - DY BOUGHT A STORE

CUES

Pno./Cond. ^D *mf*

MAN2 ²⁷ ²⁸ ²⁹ ³⁰
OUT IN PITTS-BURGH, AND HE CALLED HIS BOSS AND QUIT. AND WE TRIED TO CON-VINCE HIM THE RISK

CUES

Pno./Cond. ^{Bm9/D}

MAN2 ³¹ ³² ³³ ³⁴
WASTOO MUCH, BUT HE STILL WASCON-VINCED OF HIS OWN MI-DAS TOUCH, SO HE BOUGHT THIS PIECE OF SHIT.

CUES

Pno./Cond. ^{Am9/D} ^{Bm9/D} ^{G2/D} ^{Em11}

MAN2 ³⁵ ³⁶ ³⁷ ³⁸ ³⁹

CUES

Pno./Cond. ^D ⁵ ^D

MAN2

40 I PACKED UP AND WENT OFF TO PRINCE-TON, WITH A SCHO - LAR - SHIP IN HAND, AND I'D CALL

CUES

Pno./Cond.

MAN2

44 UP MY FOLKS EV - RY WEEK - END OR SO, AND I'D TELL THEM HOW COL - LEGE WAS HELP - ING ME GROW, WHICH WAS JUST

CUES

Bm9/D Am9/D Bm9/D G2/D

Pno./Cond.

MAN2

48 WHAT THEY HAD PLANNED. AND THEN I MET THIS GIRL NAMED A - MY, WITH A SMILE AS BRIGHT AS DAY,

CUES

Em11 C G/B C

Pno./Cond.

WOMAN 1

53 TO -

MAN2

54 AND WHILE THE PI-RATES BEAT THE O - RI-LES, WE FELL IN LOVE AND DANCED THE NIGHT A-WAY...

CUES

G/B Bb2 F/A Ab2 Eb2

Pno./Cond.

Detailed description of the musical score: The score is for a piano and voice performance. It features four systems of music. Each system includes a vocal line (MAN2 or WOMAN 1), a CUES line, and a piano/condensed accompaniment line. The key signature is one sharp (F#). The tempo is marked 'mp'. The score includes lyrics and chord symbols. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The vocal lines are in a 4/4 time signature. The score is numbered 40-57.

WOM1 *mp* MOR - ROW WE'LL BE FREE, MY LOVE WE'LL NE - VER BE A - FRAID...

WOM2 *mp* WOMAN 2 AH AH AH AH

MAN1 *mp* MAN 1 AH AH AH AH AH

MAN2 *mf* AND WE WERE

CUES

Pno./Cond. *mp* F C/E Dm7 Dm7/C Bb2

MAN2 DAN CING; THE WORLD WAS DAN CING...

CUES

Pno./Cond. *mf* Em9 F2 D D Em9 C2

MAN2 *mp* DAN - CING.

CUES

Pno./Cond. *mp* Am7 G D7(#9)/G D (*bass solo ad lib...*) *mf* 8^b

MAN2 76 77 78 79 80
DAD-DY LOST HIS SHIRT OUT IN PITTS-BURGH AS MY SOPH' - MORE YEAR ROLLED 'ROUND. HE HAD HI -

CUES

Pno./Cond. D

(8#)

MAN2 81 82 83 84
REDSOME SCHMUCK THAT HE KNEW FROM THE WAR, AND ONE WEEK - END, HE LEFT HIM IN CHARGE OF THE STORE, AND HE BURNED

CUES

Pno./Cond. Bm9/D Am9/D Bm9/D G/D

(8#)

MAN2 85 86 87 88 89
IT TO THE GROUND. AND THEN I MET THIS GIRL NAMED LI - SA ON A COUCH AT AL - PHA MU,

CUES

Pno./Cond. Em9 C G/B C

loco

MAN2 90 91 92 93
BUT THEN SHE TRANS-FERRED TO MA - CAL - AS - TER, SO IT'S JUST AS WELL THAT A -

CUES

Pno./Cond. G/B Bb2 F/A Ab

WOM1 *mp* **WOMAN 1** 94 95 96 97 98 99
 TO - MOR - ROW WE'LL BE FREE, MY LOVE WE'LL NE - VER BE A - FRAID

WOM2 *mp* **WOMAN 2**
 AH AH AH AH AH

MAN1 *mp* **MAN 1**
 AH AH AH AH AH

MAN2
 MY NE - VER KNEW. AND WE WERE

CUES

Pno./Cond. *mp* E \flat 2 F C/E Dm7 Dm7/C B \flat 2 *mf* 3

MAN2 100 101 102 103 104 105
 DAN CING; THE WORLD WAS DAN CING...

CUES

Pno./Cond. *mf* Em9 F2 D D Em9 C2

WOM1 106 107 108 109 110 111
 LA LA LA LA LA

WOM2
 LA LA

MAN1
 LA LA LA LA LA

MAN2 *mp* *mf*
 DAN - CING. LA, LA, LA, LA, LA, LA,

CUES

Pno./Cond. *mp* *mf* Am7 E \flat /G A \flat 2 B \flat m7

WOM1 (LA...)

WOM2 (LA...)

MAN1 (LA...)

MAN2 (LA...)

CUES

Db2 Eb7sus Eb Ab/C Db2 Bbm7 Ebsus Eb

Pno./Cond.

WOM1 LA LA LA LA LA LA

WOM2 LA LA LA

MAN1 LA LA LA LA

MAN2 LA LA LA

CUES

Db2 Ab/C Bbm7 p D 8va

Pno./Cond.

MAN2 DAD-DY GOT HIS JOB BACK THAT SUM-MER, SO HE HID HIS PRIDE AND PAIN

CUES

Pno./Cond.

MAN2 130 AND THEY THREW HIM A PAR - TY AND BAKED HIM A CAKE, AND THEY SENT ME A TICK - ET TO COME

CUES

Pno./Cond. Bm7/D Am9/D Bm9/D

(Sub)

MAN2 134 WIN - TER BREAK BUT I GUESS I MISSED THE PLANE AND SINCE I'D SPENT SO LONG WITH A -

CUES

Pno./Cond. G/D Em11 C2 mf

(Sub)

MAN2 138 MY, WE GOT OUR - SELVES EN - GAGED, BUT THEN I THOUGHT, "I CAN'T, THIS CAN'T

CUES

Pno./Cond. G2/B C2 G2/B Bb2

MAN2 142 BE RIGHT, 'CAUSE DREAMS GET BURNED DOWN O - VER NIGHT." I WAS - N'T QUITE PRE - PARED

CUES

Pno./Cond. F2/A Bb2 F2/A Bb2

MAN2
TO CHOOSE TO TAKE THAT RISK AND MAY - BE LOSE. AND SINCE I COULD - N'T TELL HER WHY I

CUES

Pno./Cond.
F2/A Bb2 F2/A Bb2 F2/A

WOM1
WOMAN 1 TO MOR - ROW YOU'LL BE FREE MY LOVE, TO -

MAN2
HIT THE ROAD AND NE - VER SAID GOOD-BYE.

CUES

Pno./Cond.
Ab2 Eb2 Bb Cm7

WOM1
MOR - ROW WEL'LL BE ONE TO - MOR - ROW WE CAN FOL - LOW THROUGH ON ALL THAT WE'VE BE - GUN

CUES

Pno./Cond.
Eb2 F7sus F Bb/D Eb2 Cm7

WOM1
TO - MOR - ROW WE'LL BE FREE, MY LOVE, WE'LL NE - VER BE... A - FRAID

MAN2
TO - MOR - ROW WE'LL BE FREE, MY LOVE, WE'LL NE - VER BE...

CUES

Pno./Cond.
F7sus F Eb Bb2/D Cm2 Cm2/Bb

WOM1 185 **WOMAN 1** *mf* 186 187 188 189
AND I WAS DAN CING I

WOM2 **WOMAN 2** *mf*
AND I WAS DAN CING

MAN1 **MAN 1** *mf*
AND I WAS DAN CING I WAS

MAN2 *mf*
AND I WAS DAN CING; AND THEY WERE

CUES

Pno./Cond. *mf*
Cm7(+F) D \flat 8 B \flat E \flat /B \flat B \flat

WOM1 170 171 172 173 174 175
WAS DAN CING DAN

WOM2
AND THEY WERE DAN CING DAN

MAN1
DANCE... AND THEY WERE DAN CING DAN

MAN2
DAN CING. THE WORLD WAS DAN

CUES

Pno./Cond. *f*
Cm7(+F) D \flat 8 B \flat E \flat /B \flat B \flat Cm7 A \flat 2

176 177 178 *mp* 179 180 181 182

WOM1 CING...

WOM2 CING... *mp*

MAN1 CING *mp*

MAN2 CING. DAN - CING... *mp*

CUES

Pno./Cond. *Fm7* *8va* *Ab/Bb* *Eb* *mp* *mf*

The musical score is for a piece titled "The World Was Dancing" (version 6/17/99), page 132 of "Songs for a New World". It features six parts: WOM1, WOM2, MAN1, MAN2, CUES, and Pno./Cond. The score is in 2/4 time and includes lyrics such as "CING...", "DAN - CING...", and "8va". The piano part includes chords like Fm7, Ab/Bb, and Eb, and dynamic markings like mp and mf.

10

Surabaya Santa

[Jessica]

music and lyrics by
Jason Robert Brown

Weill-esque

1 2 3 4

I was

+ Bass

+ Drums

f

colla voce

5

Rubato

6 7 8

just sev - en - teen when you rode in - to town Just a girl full of fan - ta - sies and long - ings. I

Solo Piano

9 10 11 **A Tempo** 12

saw you I knew I had to be with you. And you

+ Drums

13 **Rubato** 14 15 16

looked in-to my eyes and asked me my name and I trem- bled be- fore you like a ba- by and

Solo Piano

17 18 19 20

gen- tly I kissed you (who could re- sist you?)

8va

21 22 23 24

You took me heart and soul. And be -

gliss. **+ Orchestra**
A Tempo

25 26 27

fore I had a chance to take con- trol We re- tir- ed to your pal- ace on the

28 29 30

pole Where we on - ly have our - selves and the rein - deer and the elves And a

+ Timp.

31 32

lot of things we've ne - ver said a - bout the life I could have led if

33 **allarg.** 34

I had had the sense to stay a - way. But here we

35 36 37 38

are, Nick. And so, Nick. I know it's time for you to go, Nick.

8va

+ Arco Bass

39 40 41 3 3 42

I know by now I'll ne - ver claim you for my own.

+ Bass/Kbd.

43 44 45 46

I've been re - signed to spend my Christ - mas - es a - lone and so "Au re -

47 48 49 50

voir", Nick. It's grand, Nick. I don't pre - tend to un - der - stand, Nick.

51 52 53 3 3 54

I saw you look at Blit - zen long and lov - ing - ly

55 56 57

The way you used to look at me.

+ Tutti

58 59 60

I have

61

2nd Verse

62 63 64

sat twen - ty years in this draugh - ty re - treat as the lat - est in the line of "Mrs. Claus - es". I've

65 66 67 68

sat here and won - dered what you want from me. But you

69 70 71 72

sit by your-self on the couch in the den and you watch "Mir-a-cle on Thir-ty Fourth Street"... You

+ Synth.

73 74 75 76

get sad and dream - y, can't e - ven see me,

8va-----

+ Synth./perc.

77 78 79 80

won't e - ven say "Hel - lo." Now you

rall. a tempo

(h) gliss.

81 82 83

tell me that it's time for you to go. Sling your sack u - pon your back and "Ho - ho -

84 85 86

ho!" And what mat - ters most of all is to sit in - side some mall and you'll

87 88

ne - ver think of me while I am pin - ing by the tree, But ne - ver

89 90

mind! I will sur - vive while you are gone. I set you

allargando

91 92 93 94

free, Nick. Good - bye, Nick. Go ride your rein - deer through the sky, Nick.

95 96 97 98

I don't sup - pose you'd e - ver want me by your side

99 100 101 102

I know you now, you want a play - thing, not a bride. So on your

103 104 105 106

way, Nick. Sha - lom, Nick. Don't feel the need to hur - ry home, Nick!

107 108 109 110

Should I need com - fort in a cold and bit - ter storm

111 112 113 114

I've got the elves to keep me warm.

8^{va}-----

115 (8^{va})----- Oh Nick! Nick, I didn't mean it! I'm just going crazy...

Solo Piano

116 117 118

...all couped up in here. Oh, Nick!

(8^{va})-----

119 120 121 122

Please take me with you. Please, I'm your wife, damnit. Isn't there one ounce of human

(8^{va})-----

123 124 125 126

+ perc.

decency buried beneath all those layers of fat?

(8^{va})-----

127 128 129 130

[rit. to line up w/dialog!]

gliss. loco A Tempo

gliss. ff

You disgust me!

Oh, yes it's so easy to judge, isn't it? Deciding who's

131 132 133 (b) 134

naughty and who's nice?

Well, who died and left you God, Mr. Claus?

But ne - ver

135 136 137 138

139 **A Tempo**

mind, Nick.

O - kay, Nick.

I'd hate to keep you from your

sleigh, Nick.

140 141 142

When you re - turn I will be man - y miles a - way.

143 144 145 146

147 148 149 150 151

I'll have my law - yer call your law - yer New Year's Day. That's all for

152

A Tempo

153 154 155

me, Nick. Gang - way, Nick. I'll miss you less than I can say, Nick!

156 157 158 159

Have fun with all the lit - tle boys a - long your route.

160 161 162 163

I'll get the man - sion and the fac - tor - y to boot

164 165 166 167

I will not wait un - til the snow be - neath me thaws.

168 169 170

I will es - cape your San - ta

colla voce

171 172 173 174

Claws!

ffz

11. Christmas Lullaby

(Woman 1)

Simply and serenely

Piano

p [Piano solo; Orch. tacet]

(Ped. throughout)

The piano introduction consists of six measures. The right hand plays a simple, flowing melody in 4/4 time, while the left hand provides a steady accompaniment of chords. The tempo and mood are indicated as 'Simply and serenely'.

7 8 **WOMAN 1** 9 10

I'll ne - ver have the po - wer to con -

The vocal line begins at measure 7 with a rest. At measure 8, the singer enters with the lyrics 'I'll ne - ver have the po - wer to con -'. The piano accompaniment continues with the same simple melody and accompaniment as the introduction.

11 12 13 14 15 16

trol the land, or con - quer half the world, or claim the sun; I'll

The vocal line continues with 'trol the land, or con - quer half the world, or claim the sun; I'll'. The piano accompaniment remains consistent with the previous section.

17 18 19 20

ne - ver be the kind who sim - ply waves her hand and

The vocal line concludes with 'ne - ver be the kind who sim - ply waves her hand and'. The piano accompaniment continues until the end of measure 20.

21 22 23 24 *mp*

has a mil - lion peo - ple do the things I wish I'd done, But in the eyes

legato *poco accel.* *mp*

25 26 27 28

of Hea - ven, my place is as - sured. I

Warmly, *poco rubato*

29 30 31 32

car - ry with me Hea - ven's grand de - sign.

33 34 35 36 *p*

"Glo - ri - a! Glo - ri - a!" I will sing the name of the Lord, and He will

37 38 39 40 *mp*

make me shine... And I will be

p *mp*

41 42 43 44

like Mo-ther Ma - ry with a bless-ing in my soul, and I will

Steadily

mp

45 46 47 48 49

give the world my eyes so they can see, And I will be like Mo-ther Ma -

mp

50 51 52 53 54

ry with a bless-ing in my soul, And the fu - ture of the world in - side of me.

mp

55 56 57 58

bring out; lyrically

59 60 61 62 *mf*

In the eyes

63 64 65 66

of Hea - ven, my place is as - sured. I

Rich and warm

mf

67 68 69 70

car - ry with me Hea - ven's grand de - sign.

71 72 73 74

"Glo - ri - a! Glo - ri - a!" I will sing the name of the Lord, And He will

p

colla voce

75 76 77 78 79 80

make me shine. And I will be like Mo-ther Ma - ry with a

mf

poco allarg. More steadily

p *mf*

81 82 83 84 85

bless-ing in my soul, And I will give the world my eyes so they can see,

86 87 88 89 90

And I will be like Mo-ther Ma - ry with a bless-ing in my soul, And the

91 92 93 94

fu - ture of the world in - side of me. And I will be

full sound
mf *poco accel.*
f

95 96 97 98

like Mo - ther Ma - ry with the po - wer in my veins to be -

With passion

99 100 101 102

lieve in all the things I've yet to be! And I will be

103 104 105 106

like Mo - ther Ma - ry and I'll suf - fer an - y pains... For the

107 108 109 110

fu - ture of the world... For the

Rubato

p

(simply; poco accel.)

111 112 113

fu - ture of the world, in - side of me.

slowly, deliberately

mp

(roll down)

114 115 116 117

Come prima

p

(roll up, slowly)

12

King of the World

[Man 1]

music and lyrics by
Jason Robert Brown

Medium Funk Feel; Intense

A

mf

B

Both hands
8vb

C

loco

loco

ff

D

(8vb)

A Tempo

Conga (wire brushes)

Bongo

1 2 3 4

Tom-Tom Rim (wooden brushes)

sub. mp

8vb

5 6 7 8

mf

(8vb)

9 MAN 1: 10 11 12

Once u-pon a time— I had tides— to con-trol— I— had moons to spin— and stars— to ig-nite—

Conga (wire brushes) Bongo 3

Tom-Tom Rim (wooden brushes)

C2 F2/C C2 F2/C Bb7/C

(8vb)

13 14 15 16

And they threw flow-ers at my feet— When I walked—through the town—

F2/C C

mf *f*

(8vb)

17 18 19 20

Once u-pon a time,— I had lives— to pro-tect— I— had rules to change—and wrongs— to set right—

mp C2 F2/C C2 F2/C BbMaj7/C

(8vb)

21 And there were peo-ple at my side 22 and there were riv - ers I could guide—

(Drums & Perc.)

(8vb)

F2/C

23 I want - ed no - thing in re - turn... 24 Let me out—

(Perc.)

(Drums)

Gm7/C

mf

(8vb)

25 of here— 26 Give me back— to the wind— 27 Let me out— of here— let me please—

Kbd. 2 (Marimba)

mp

secco

mp

Dm7

C/E

Dm7

(8vb)

28 see the sun— Let me out— of here— 29 At least tell— me what I— did wrong... 30

(Kbd. 2)

Bbma7sus4 Dm7 C2

(8vb)

31 I'm— 32

Gsus/B

8vb

33 king— of the world— 34 chief of the sea— 35 high in the wind—

mf C Dm7 F2

+ Bass

8vb

36 at least I used to be I'm 37 king of the world 38 Please set me free

Bb2 C Dm7

8^{vb}

39 Let me re - mind 40 them of my pro - mise, 41 Live my giv - en des - tin - y.

F2 Bb2 *subito p* *mf*

(8^{vb}) *loco*

42 43

Kbd. 2 (Marimba)

f

8^{vb}

44 (Kbd. 2) 45

(8vb)

46 47 48

Once u - pon a time, I had Fate in my hands And the con - fi - dence of a mil -

Kbd. 2 (Vibes)
sub. mp

mp
C F2/C C2

(8vb)

49 50 51

lion re - gimes— And they said, "Bro - ther, you're in charge.— We'll fol - low an - y - thing— you

F2/C Bbma7/C F2/C

(8vb)

52 say." — 53

(Kbd. 2)

mf

C

(8th)

54 Once u - pon a time, — Fa - ther said — 55 to me, "Child, You are

C F2/C

(8th)

56 ev - 'ry - thing — 57 that you see — in your dreams," —

C2 F2/C

(8th)

58
And I thought "Je - sus, that's the key— There are no walls— sur - round - ing me!—

(Kbd. 2)

B♭ma7/C F2/C

(8th)

60
— There are no pri - sons in— this life!" — Let me out—

Gm7/C *mf*

(8th)

62
— of here— give me back— all my dreams!— let me out— of here— Can I please—

(Kbd. 2)

mp Dm7 *sim.* C/E Dm7

(8th)

65 ³ see my son! Let me out of here— 66 Don't you un - der - stand who I am?— 67

(Kbd. 2)

Bbma7sus4 Dm7 C2

(8^{va})

68 I'm— 69

Gsus4/B

loco

70 king— of the world— 71 chief of the sea— 72 high in the wind—

mf C2 Dm7 F

8^{va}

73 at least I try to be I'm 74 king of the world, 75 Please set me free

Bb2 C2 Dm7

(8th)

76 I had the pow - er and the prom - ise. 77 Give me back my fam - i - ly! 78

Kbd. 2

F Bb2

subito *p* *mf*

(8th) loco

79 80 81 Why are we pun - ished for

Perc. (Timp. Bowl) Drums

f *p* *mp*

f connected, but heavy

F(#11)

(8th)

+ Kbd. 2 (Timp.)

82 83 84

want - ing to ex - plore? — Why — am I sit - ting in — this — cell?

(Drums)

This system contains the first three measures of the score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Measure 82 features a melodic line starting on D4, moving up stepwise to F4, then descending to E4 and D4. The piano accompaniment consists of eighth-note patterns in the right hand and chordal accompaniment in the left hand. Measure 83 continues the vocal line with a triplet of eighth notes (G4, A4, B4) and ends with a quarter note C5. Measure 84 is a whole rest for the vocal line. The piano accompaniment continues with eighth-note patterns. A drum line is shown below the vocal line with diagonal slashes indicating drum hits.

85 86 87

I was not chal - len - ging — the sy - stem, I — was work - ing for the peo - ple - I just want - ed — to be

This system contains the next three measures. Measure 85 has a vocal line starting on D4, moving up to F4, and then a triplet of eighth notes (G4, A4, B4). The piano accompaniment continues with eighth-note patterns. Measure 86 features a vocal line with a triplet of eighth notes (C5, B4, A4) and ends with a quarter note G4. Measure 87 continues the vocal line with a triplet of eighth notes (F4, E4, D4) and ends with a quarter note C4. The piano accompaniment continues with eighth-note patterns. A drum line is shown below the vocal line with diagonal slashes indicating drum hits.

88 89 90

bet - ter. Why am I pun - ished for try - ing to sur - vive? — Why — am I

Cym.

mf

This system contains the final three measures of the score. Measure 88 has a vocal line with a quarter note D4, followed by a whole rest. The piano accompaniment continues with eighth-note patterns. Measure 89 features a vocal line with a quarter note G4, followed by a quarter rest, then a quarter note G4. The piano accompaniment continues with eighth-note patterns. Measure 90 continues the vocal line with a melodic line starting on D4, moving up to F4, and then descending to E4 and D4. The piano accompaniment continues with eighth-note patterns. A cymbal (Cym.) effect is indicated above the drum line in measure 89. The piano accompaniment in the left hand has a dynamic marking of *mf*.

91 locked be - hind — these bars? — 92 93 Tell the child - ren I'll — re - turn —

(Drums)

94 - to them- - tell — them! 95 3 3 96 Some - one Let them know I will — be

97 free! 98 I will not be de - feat - ed! 99

Kbd. 2

f *ff*

D

8^{va}

100 I will stand like a moun - tain! And the road— will stretch be - fore—

(Kbd. 2)

mf *f* *mf*

(8th)

103 - me, And they'll know it's time— to fol - low And we'll lift our eyes and

mp *crescendo*

F/D G/D

(8th)

105 raise our heads and face the sun and tell the fu - ture I'm

106

B \flat 2/D *f*

(8th)

107 108 109

king_ of the world, Land of the free! High in the sky,

(Kbd. 2)

ff
C2 Dm7 F2

(8^{va})-----

110 111 112

- the best that I can be- I'm king_ of the world! Watch and you'll see!

Bb2 C2 Dm7

(8^{va})-----

113 114 115

No - thing can stop me from to - mor - row, Keep me from my des - tin - y! I'm

F2 *sub. mf* Bb2 *ff*

loco *8va*

(8^{va})-----

(8^{va})-----

116

king of the world! I'm

(Kbd. 2)

(8va)

C2

(8vb)

118

king of the world! I'm...

(8va)

(8vb)

120 121 122 123

I'm...

p subito

(8vb)

124 125 126 127

At least I used to be...

Kbd. 2 (Metal)

pp

(8^{vb})

128 129 130 131

Drums >

Perc. >

w/Kbd. 2

3

tr.

Vamp

sempre pp

sub. fff

(8^{vb})

+ Bass

I'd Give It All For You

[Woman 1, Man 2]

music and lyrics by
Jason Robert Brown

Piano

(No Drs/Perc.)

+ Bass

Man 2

5 6 7 8

I had a

Man 2

9 10 11

house while you were gone.— The week af - ter you left me, I

Piano only

Man 2

12 4 13 14

found a cou - ple ac - res near Se - ver - na Park. I had a

Am7 Dsus D Dsus D

Man 2

15 16 17 4

house while you were gone: A house with sil - ver shut - ters, and a

F#m9 Bm7

Man 2

18 4 19 20

drive - way laid in mar - ble, and thou - sands of rooms to fill, and

Am7 G2 D/F#

Man 2

21 22 23

mi - les of space to fly... and I tried to be -

F2 EbMaj7

Man 2

24 lieve it. 25 It was bet-ter with-out 26 you, 27 I was sa - fer a -

D/Em D/C

Man 2

28 lone... 29

Am7 C/D

Man 2

30 No, I'd give it all for you, 31 I'd give it all for you 32 by my side 33 once more.

G Am7 G/B F/C

+ Bass

Man 2

34 Oh, I'd give it all for you. — 35 I'd give it all to hold — you a - gain, — 36 to feel

G Am7 F2

Man 2

37 — I'm com - plet - ed, to know — there and then — 38 that all — that I need - ed was 39

Dm7 G/D G/C

Man 2

40 you — to fight — 41 you — the — fear... — 42 And now you're 43

C/Bb F/A Gm7 Gm7/C + Cym.

Woman 1 44 45 46 47

I took a

Man 2

here.

Kbd 2 (Warm Strings)

Horn

Vibes

Cymbal (brushes)

D Em7 D/F# G D Em7 G/A

Woman 1 48 49 50 51

trip while I was gone. I cashed in all my sav-ings and bought an El-do-ra-do,

Kbd 2 (Str/Hn)

Dsus D Dsus D Bm7 Am7

Woman 1 52 53 54 55

drove to Ten-nes-see. I took a trip while I was gone. I

Dsus D Dsus D F#m9 Vibes Piano

Woman 1

56 57 58 59

drove a-cross—the coun-try and I stopped at lots— of di-ners and stared at a mill-ion stars, — and

Bm7 Am7 G2 D/F#

Woman 1

60 61 62

thought I could touch the sky... And I tried to be -

+ Vibes

F2 EbMaj7

p

Woman 1

63 64 65 66

lieve it. — It was bet-ter with-out — you. — I was fi-nal-ly

Woman 1

67 68

free.....

Kbd 2 (Str/Hrn)

Am7 C/D

Detailed description: This system covers measures 67 and 68. The vocal line for 'Woman 1' starts with a whole note on G4 (measure 67) and continues with a half note on G4 (measure 68). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The keyboard part (Kbd 2) is marked for strings or horns and contains a few notes.

Woman 1

69 70 71 72

No, I'd give it all for you.— I'd give it all for you— by my side once more.——

G Am7 G/B F/C

Detailed description: This system covers measures 69 through 72. The vocal line begins with a half note on G4 (measure 69), followed by eighth notes for 'I'd give it all for you' (measures 70-71), and ends with a half note on G4 (measure 72). The piano accompaniment continues with eighth-note patterns. The keyboard part has four measures with chords G, Am7, G/B, and F/C.

Woman 1

73 74 75 76

Oh, I'd give it all for you.— I'd give it 'cause the moun - tains I climb get high - er and high - er. I'm

G Am7 F2 Dm7

Detailed description: This system covers measures 73 through 76. The vocal line starts with a half note on G4 (measure 73), followed by eighth notes for 'I'd give it all for you' (measure 74), eighth notes for 'I'd give it 'cause the moun - tains I climb' (measure 75), and eighth notes for 'get high - er and high - er. I'm' (measure 76). The piano accompaniment and keyboard part continue with their respective parts, with chords G, Am7, F2, and Dm7.

Woman 1

77 78 79

run - ning from time— and walk - ing through fi - re, and dreams— just

G/D G2/C C/Bb

Detailed description: This block contains the musical notation for measures 77 to 79. The top staff is the vocal line for 'Woman 1', with lyrics 'run - ning from time— and walk - ing through fi - re, and dreams— just'. The middle staff is the piano accompaniment, featuring chords G/D, G2/C, and C/Bb. The bottom staff shows a cymbal part with the instruction 'Cymbal (Sticks - Bell)' and a dynamic marking of 'mp'.

Woman 1

80 81 82

don't— come— true... But now there's

F2/A Gm7 Gm7/C

Cymbal (Sticks - Bell)
mp

Detailed description: This block contains the musical notation for measures 80 to 82. The top staff is the vocal line for 'Woman 1', with lyrics 'don't— come— true... But now there's'. The middle staff is the piano accompaniment, featuring chords F2/A, Gm7, and Gm7/C. The bottom staff shows a cymbal part with the instruction 'Cymbal (Sticks - Bell)' and a dynamic marking of 'mp'.

Woman 1

83 84

you.—

A Asus4 A Asus4 A

+ Drums

Detailed description: This block contains the musical notation for measures 83 to 84. The top staff is the vocal line for 'Woman 1', with lyrics 'you.—'. The middle staff is the piano accompaniment, featuring chords A and Asus4. The bottom staff shows a drum part with the instruction '+ Drums'.

Man 2

85 86 87 88

God knows it's ea - sy to hide.— Ea - sy to hide— from the things that you feel,— and

Kbd 2 (Str/Clar)

G/F Drums continue C/E G/F C/E

Man 2

89 90 91 92

har - der to blind - ly trust what you don't un - der-stand.—

E♭2 B♭ F Fsus F

Woman 1

93 94 95 96

God knows it's ea - sy to run.— Ea - sy to run— from the peo-ple you love,— and

F/E♭ B♭/D F/E♭ B♭/D

Woman 1

97 har - der to stand. 98 and fight for the things you 99 be - lieve. 100

Strings

Db2 Ab2 C Csus C Csus C

Drums fill

Woman 1

101 No - thing a - bout - us was per - fect or clear, but when Pa - ra - dise calls - me, I'd rat - her be here. - There's

Man 2

102 103 104

No - thing a - bout - us was per - fect or clear, but when Pa - ra - dise calls - me, I'd rat - her be here. - There's

Am7 F2 Am7 F2

Woman 1

105 some - thing bet - ween - us that no - body else - needs to see... 106 107 108 There were

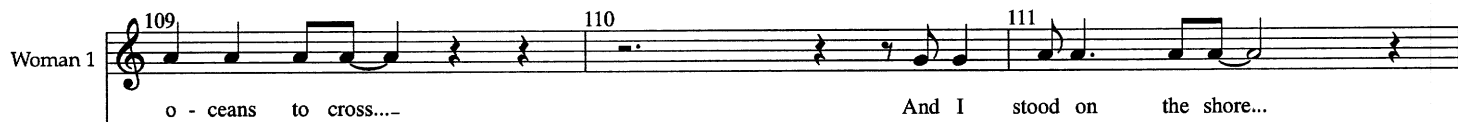
Man 2

some - thing be - tween - us that no - body else - needs to see... 106 107 108

Am7 G2/B Csus2 G/D Eb7 (#11)

Drums fill

Woman 1 109 110 111




o - ceans to cross... And I stood on the shore...

Man 2



There were moun-tains to con - quer... And I

Shaker




Dm7 **C2/E** **Dm7**

Drums continue



8^{vb}

Woman 1 112 113 114




And the sec - ond be - fore I jumped, I knew where I

Man 2




stood on the cliff. And the sec - ond be - fore I jumped, I knew where I



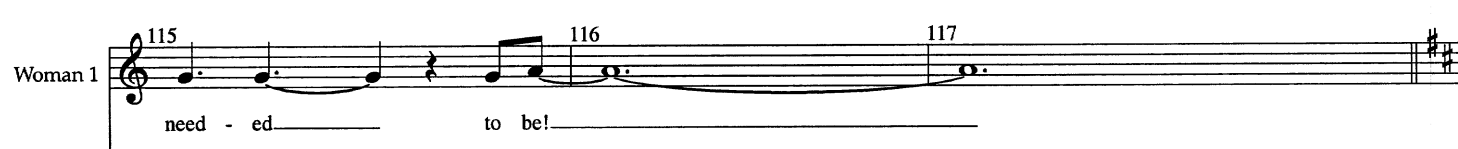
C2/E **Bb/F** **F**

Drums fill



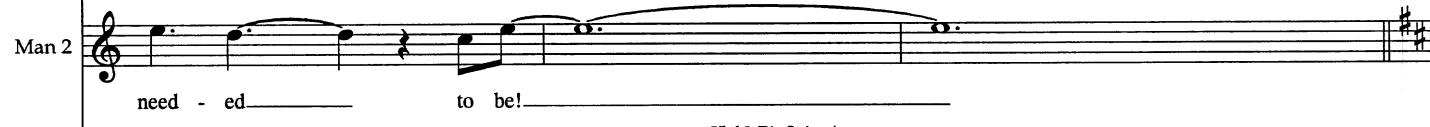
(8^{vb})

Woman 1 115 116 117



need - ed to be!

Man 2



need - ed to be!

Kbd 2 (Big Strings)



G/A **D/E**

Woman 1
118 Oh, I gave it all for you. I gave it all for you by my side once more. Oh,-
119
120
121

Man 2
Oh, I gave it all for you. I gave it all for you by my side once more. Oh,-

+ Congas

Woman 1
122 — I gave it all for you. I gave it 'cause it's har - der to touch — the things
123
124

Man 2
— I gave it all for you. I gave it 'cause it's har - der to touch — the things

A2 Bm7 G mp

Woman 1
125 — that are— dear - er. I love you too much to trust some - thing clear - er. I

Man 2
— that are— dear - er. I love you too much to trust some - thing clear - er. I

Em7 A/E A/D
poco *molto* *f*

8:6

3

Detailed description: This block contains the musical score for measures 125-127. It features two vocal staves (Woman 1 and Man 2) and a piano accompaniment. The vocal lines are in a key with two sharps (D major) and have lyrics: "— that are— dear - er. I love you too much to trust some - thing clear - er. I". The piano accompaniment includes chords Em7, A/E, and A/D. Dynamics include *poco*, *molto*, and *f*. There is a triplet of eighth notes in the right hand of the piano part.

Woman 1
128 know ————— I fell ————— too ————— far... —————

Man 2
know ————— I fell ————— too ————— far... —————

D/C G/B Am7

p

Detailed description: This block contains the musical score for measures 128-130. It features two vocal staves (Woman 1 and Man 2) and a piano accompaniment. The vocal lines are in a key with two sharps (D major) and have lyrics: "know ————— I fell ————— too ————— far... —————". The piano accompaniment includes chords D/C, G/B, and Am7. Dynamics include *p*.

Woman 1

Man 2

Vibes *mp*

p

But, here you

But, here you

Woman 1

Man 2

G Am7 G/B

Piano

+ Bass

are...

are...

ritard.

Woman 1

Man 2

Kbd 2 (Str/Hn) *p ff*

+ Cym.

C Bb6 F2/A G

(rolled)

13A

Transition: Into "The Flagmaker, 1775"

[Man 1]

music and lyrics by
Jason Robert Brown

The musical score is written for Man 1 and Piano in 4/4 time. It consists of two systems of staves. The first system includes a vocal line for Man 1, a Snare Drum line, and a Piano line. The second system includes a vocal line for Man 1 with lyrics, a Snare Drum line, and a Piano line. Dynamics include *mf*, *p*, *f*, and *mp*. The piano part features a prominent bass line with long notes and a treble part with chords and melodic lines. The snare drum part has a rhythmic pattern in the first measure.

Man 1

1 2 3 4 *mf*

Snare Drum

p 3

Piano

f

mf

Man 1

5 6 7 8

new world — pro - mised it — would teach — me. — And

mp *mf* *f*

Man 1

9 showed me 10 what I had— 11 to learn. 12 A

Man 1

13 new world— 14 left me here— 15 to won - der:— 16 Where to

Man 1

17 turn?— 18 Where to turn?— 20 (Fade under first bars of #14)

ATTACCA "The Flagmaker"

14. The Flagmaker, 1775

(Woman 2)

Orch. Cues

[KB:Stgs.]

8va

[+Crotales]

Piano

mf - sharply accented

4 **WOMAN 2** *mp* 5

With the guns flar - ing and the

p

6 7

drums pound - ing, there's no hope of get - ting

8
rest. With the lights glar - ing and the

9

10
calls sound - ing and the clench - ing in your

11

12
chest... When the man's in bat - tle, and the

13

8^{va} [Crotales]

mf

[+E. Bass/
KB: Stgs.]

Detailed description: This page of a musical score contains three systems of music. Each system includes a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. Measure 8: The vocal line begins with a rest, followed by the lyrics 'With the lights glar - ing and the'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 9: Continuation of the vocal line. Measure 10: The vocal line has the lyrics 'calls sound - ing and the clench - ing in your'. Measure 11: Continuation of the vocal line. Measure 12: The vocal line has the lyrics 'chest... When the man's in bat - tle, and the'. Measure 13: Continuation of the vocal line. The piano accompaniment includes a section marked '8^{va} [Crotales]' in measure 12 and a section marked '*mf* [+E. Bass/KB: Stgs.]' in measure 13.

21 22

star, one more stripe, to es-cape your lone-ly bed. One more

mf

23 24

star, one more stripe: Join the blue, the white, and red. One more

25 26

star, one more stripe, as you pray your child's not

27 28

dead... With the

[Piano solo]

f - sharply accented

29 With a beat

roof lea - king, and the

mf
With a beat

[+Bass/Snare]

30

walls wet - ter, and the

31

night as black as

32

pitch, With the

mf

[KB: Mute Tpt/Stgs.
+Crotales]

f

mp (like an echo)

33 wind shriek - ing, and his last let - ter says he's

34

35 fight - ing in a ditch, Then the

36 [+Crotales]

37 can - dle flick-ers and the ri - ver bick-ers, What else

38

[+Timp.]

8va

mp

f

mp

Detailed description: This is a page of a musical score for 'The Flagmaker, 1775 (6-21-99)'. The page is numbered 189. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The score is divided into three systems. The first system covers measures 33 and 34, with lyrics 'wind shriek - ing, and his last let - ter says he's'. The second system covers measures 35 and 36, with lyrics 'fight - ing in a ditch, Then the'. The third system covers measures 37 and 38, with lyrics 'can - dle flick-ers and the ri - ver bick-ers, What else'. The piano part includes various dynamics such as *mp*, *f*, and *mp*, and includes performance instructions like '[+Crotales]' and '[+Timp.]'. There are also markings for '8va' and 'v'.

39 can you do but stitch one more

[KB:Tpts.]

[+Sus. Cym. roll]

41 star, one more stripe, till you feel the ri - sing sun? One more

[KB:Hn./Stgs.]

f [+Snare]

43 star, one more stripe, till this fool - ish - ness is done. One more

[+KB:Brass]

Detailed description: This page of a musical score is for 'The Flagmaker, 1775' and covers measures 39 to 44. It features a vocal line and piano accompaniment. The vocal line includes lyrics: 'can you do but stitch one more star, one more stripe, till you feel the ri - sing sun? One more star, one more stripe, till this fool - ish - ness is done. One more'. The piano accompaniment includes various instrument groupings: [KB:Tpts.] in measures 39-40, [+Sus. Cym. roll] in measure 40, [KB:Hn./Stgs.] in measure 41, *f* [+Snare] in measures 42-43, and [+KB:Brass] in measure 44. The score is written in a key with one sharp (F#) and a common time signature. The piano part consists of a complex rhythmic pattern of chords and single notes, often with a 'roll' effect indicated by slurs and ties.

45 46

star, one more stripe. Who'll be wait - ing when we've

[KB:Octave Stgs.]

[+Sus. Cym. roll]

47

won? Grab a

ff

48

nee - dle, grab a thim - ble if it's all that keeps you sane. Think of

f

[+KB:Brass]

49
free - dom as a sym - bol, think of jus - tice as a gain! Think of

50
life with in - de - pen - dence, think of mus - kets and bri - gades, think of

51
ta - king the op - pres - sors, think of ban - ners and pa - rades! When the

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems, each with a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A snare drum is indicated by a '+' sign above the piano staff in the second system. The lyrics are printed below the vocal lines.

52

gate creaks and the paint cracks and the cat cries and the night crawls, raise a

[+Sus. Cym. roll]

sub.p

53

flag! Raise a flag! Raise a flag 'til you're

54

[KB:Hn/Stgs.]

f

8va

55

free!! One more

8va

[+Timp.]

ff

56

star, one more stripe, 'til this blood - shed's fin - 'llythrough! One more

57

[+KB:Hns.]

fff

[+Timp.]

58 star, one more stripe 'til they come back home to you! One more

60 star, one more stripe, when there's no - thing you can

62 do! If they take all thahings that de -

64

[KB:Hn/Stgs.]

f [+Cym. crash]

fff

mp - sharply accented

[Bass/Dr. tacet]

Detailed description: This page of a musical score contains vocal and piano parts for measures 58 through 64. The vocal line is in a soprano register, with lyrics in English. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamic markings include *f* (+Cym. crash), *fff*, and *mp* - sharply accented. Performance instructions for keyboard instruments are provided: [KB:Hn/Stgs.] and [Bass/Dr. tacet]. Measure numbers 58, 59, 60, 61, 62, 63, and 64 are clearly marked above the vocal staff. The score is in a key signature of one sharp (F#) and a 12/8 time signature.

65 66 67

fine what you were and are... one more...

[+Bass/Timp.]

68 69 70 71

star...

f *8va*

[+Crotales]

[+Timp/Bass
+Cym/KB/Stgs.]

15. Flying Home

(Man 1, Company)
(version 6/17/99)

Music & Lyrics by Jason Robert Brown

1 2 3 4

CUES

G#m9 E2 G#m9 E2

Pno./Cond.

MAN 1 *p*

5 6 7 8 9

THE AN - GELS CALLED YOU TO LEAVE THIS LAND MY WORK IS FINISHED, MY

CUES

G#m9 E2 G#m9 D#m7 C#m7 B2/D#

Pno./Cond.

MAN 1

10 11 12 13

WORK IS FI-NISHED THE AN - GELS COM-MAND I'LL COME TO

CUES

DM7 A/C# B2 E2

Pno./Cond.

MAN 1

14 15 16 17

JOIN YOU REACH OUT YOUR HAND AND I'LL BE FLY-ING HOME

CUES

C#m7 G#m9 F#m9 B F# E2

Pno./Cond.

Detailed description: This musical score page contains four systems of music. Each system includes a vocal line for 'MAN 1' and piano accompaniment for 'Pno./Cond.'. The piano part includes 'CUES' for the conductor, with chord symbols and melodic lines. The lyrics are: 'THE AN - GELS CALLED YOU TO LEAVE THIS LAND MY WORK IS FINISHED, MY WORK IS FI-NISHED THE AN - GELS COM-MAND I'LL COME TO JOIN YOU REACH OUT YOUR HAND AND I'LL BE FLY-ING HOME'. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Dynamics include piano (*p*) and a crescendo in the final system.

MAN1 18 19 20 21

STRAIGHT IN-TO YOUR ARMS, AND I'LL BE FLY-ING HOME. CAR-RY ME ON,

CUES

B F# E2 B F# E2

Pno./Cond.

MAN1 22 23 24 25

CAR-RY ME ON. AND I'M FLY-ING HOME.

CUES

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

Pno./Cond.

mp

WOM1 *p* 26 27 28

OO OO

WOM2 *p*

OO

MAN2 *p*

OO OO

MAN1

THE AN - GELS CALL ME TO SHUT THE

CUES

G#m7 E2 G#m7

Pno./Cond.

WOM1 29 30 31
WE'RE AL - MOST TOUCH - ING OO OO

WOM2
WE'RE AL - MOST TOUCH - ING OO OO

MAN2
WE'RE AL - MOST TOUCH - ING OO OO

MAN1
DOOR. WE'RE AL - MOST TOUCH - ING. WE'RE AL - MOST TOUCH - ING. JUST

CUES

Pno./Cond.
D#m7 C#m7 B/D# DM7 A/C#

WOM1 32 33 34 35
AH AH AH AH

WOM2
AH AH AH AH

MAN2
AH AH AH AH

MAN1
ONE MI-NUTE MORE I'LL HEAR YOU CALL ME

CUES

Pno./Cond.
B2 E2 C#m7

36 *p* 37 38 39

WOM1
OO OO OO OO OO

WOM2
OO OO OO OO OO

MAN2
OO OO OO OO OO

MAN1
p
JUST LIKE BE - FORE, AND I'LL BE FLY-ING HOME. STRAIGHT IN-TO YOUR

CUES

G#m9 F#A# B F# E B F#

Pno./Cond.
p

40 41 42 43

WOM1
AAH OO OO OO CAR - RY ME ON, CAR - RY ME ON.

WOM2
AAH OO OO OO CAR - RY ME ON, CAR - RY ME ON.

MAN2
AAH OO OO OO CAR - RY ME ON, CAR - RY ME ON.

MAN1
ARMS, AND I'LL BE FLY-ING HOME. CAR - RY ME ON, CAR - RY ME ON.

CUES

E B F# E B/F# F#

Pno./Cond.
mp
8th..... loco

44 45 46

WOM1

WOM2

MAN2

MAN1

CUES

Pno./Cond.

AND I'M FLY - ING HOME.

Drums

A/F# E/G# G/A D/A A

mf

47 48 49

WOM1

WOM2

MAN2

MAN1

CUES

Pno./Cond.

CAR - RY ME ON!

CAR - RY ME ON!

CAR - RY ME ON! SPEAK MY NAME

CAR - RY ME ON! SPEAK MY NAME AND I'LL RISE IN - TO THE SKY.

CAR - RY ME ON, AND I'LL TASTE THE

Dmin Bb6 Dmin

WOM1 *mf* 50 HEA - VENS! 51 CAR - RY ME ON! 52 AH AH

WOM2 *mf* HEA - VENS! CAR - RY ME ON! AH AH

MAN2 *mf* HEA - VENS! CAR - RY ME ON! AH AH

MAN1 *mf* HEA - VENS! CAR - RY ME ON AND MY SHAME AND MY FEAR WILL PASS ME BY. I AM

CUES

Pno./Cond. *mf* Bb9 Dm7 Amin G2/B

Detailed description: This system contains the first four vocal staves (WOM1, WOM2, MAN2, MAN1), a CUES staff, and a piano/conditor staff. The vocal parts are in a key with one flat (Bb) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'HEA - VENS! CAR - RY ME ON! AH AH' for the women and 'HEA - VENS! CAR - RY ME ON AND MY SHAME AND MY FEAR WILL PASS ME BY. I AM' for the men. The piano part includes chords Bb9, Dm7, Amin, and G2/B.

WOM1 53 RI - SING, 54 RI - SING! 55 CAR - RY ME ON

WOM2 RI - SING, RI - SING! CAR - RY ME ON

MAN2 RI - SING, RI - SING! CAR - RY ME ON

MAN1 RI - SING, RI - SING! SAY THE WORD AND I'LL

CUES

Pno./Cond. Bb/C C/D Db/Eb E7(#11) Ebmin7

Detailed description: This system contains the second four vocal staves (WOM1, WOM2, MAN2, MAN1), a CUES staff, and a piano/conditor staff. The vocal parts continue with the lyrics: 'RI - SING, RI - SING! CAR - RY ME ON' for the women and 'RI - SING, RI - SING! SAY THE WORD AND I'LL' for the men. The piano accompaniment continues with chords Bb/C, C/D, Db/Eb, E7(#11), and Ebmin7. The piano part includes triplets in the right hand.

WOM1
WOM2
MAN2
MAN1
CUES
Pno./Cond.

57 58

CAR-RY ME ON E - VER!

CAR-RY ME ON E - VER!

CAR-RY ME ON E - VER!

LIFT IN - TO THE AIR! CAR-RY ME ON, AND I'LL STAY FOR - E - VER! I AM

Cb2 Ebmin7 Db/Ab Ab

WOM1
WOM2
MAN2
MAN1
CUES
Pno./Cond.

59 60 61

FA-THER AH

FA-THER AH

FA-THER AH

REA - DY, FA - THER! TAKE MY HAND! I AM REA - DY, FA - THER TO

Gb2 Gb2/E Gb2

WOM1
mf 62 FLY AH 63 AH AH 64

WOM2
mf FLY AH AH AH

MAN2
mf FLY AH AH AH

MAN1
mf FLY, FLY! FLY (*ad lib...*)

CUES

Pno./Cond.
mf Eb/F

WOM1
65 AAH! 66 *ff* FLY - ING HOME! 67 I AM FLY - ING I AM FLY - ING HOME

WOM2
AAH! FLY - ING HOME! I AM FLY - ING I AM FLY - ING HOME

MAN2
AAH! FLY - ING HOME! I AM FLY - ING I AM FLY - ING HOME

MAN1
AND I AM FLY - ING HOME

CUES

Pno./Cond.
ff Bb F Eb

WOM1 68 STRAIGHT IN-TO YOUR ARMS 69 FLY-ING HOME! 70

WOM2 STRAIGHT IN-TO YOUR ARMS FLY-ING HOME!

MAN2 STRAIGHT IN-TO YOUR ARMS FLY-ING HOME!

MAN1 STRAIGHT IN-TO YOUR ARMS AND I AM FLY-ING

CUES

Pno./Cond. B \flat F E \flat E \flat /F B \flat F

WOM1 71 *mf* I AM FLY-ING HOME! 72 CAR-RY ME ON 73 CAR-RY ME ON CAR-RY ME ON

WOM2 *mf* I AM FLY-ING HOME! CAR-RY ME ON CAR-RY ME ON CAR-RY ME ON

MAN2 *mf* I AM FLY-ING HOME! CAR-RY ME ON CAR-RY ME ON CAR-RY ME ON

MAN1 *mf* HOME. CAR-RY ME ON, CAR-RY ME ON. YOU GOT-TA CAR-RY ME

CUES

Pno./Cond. E \flat B \flat F A \flat E \flat *mf* (ad lib...)

74 75 76

WOM1 CAR - RY ME ON CAR - RY ME ON CAR - RY ME ON

WOM2 CAR - RY ME ON CAR - RY ME ON CAR - RY ME ON

MAN2 CAR - RY ME ON CAR - RY ME ON CAR - RY ME ON

MAN1 ON. NO MORE SICK - NESS, NO MORE PAIN I JUST WAN - NA SEE YOU A - GAIN.

CUES

Pno./Cond. Bb F Ab Eb Bb F

77 78

WOM1 CAR - RY ME ON CAR - RY ME

WOM2 CAR - RY ME ON CAR - RY ME

MAN2 CAR - RY ME ON CAR - RY ME

MAN1 OH LORD, YOU GOT - TA CAR - RY ME ON OH

CUES

Pno./Cond. Ab Eb Bb/F F

WOM1 79 *ff* 80 81
CAR-RY ME CAR-RY ME I'M FLY - ING HOME I AM FLY - ING I AM FLY - ING HOME

WOM2
CAR-RY ME CAR-RY ME I'M FLY - ING HOME I AM FLY - ING I AM FLY - ING HOME

MAN2
CAR-RY ME CAR-RY ME I'M FLY - ING HOME I AM FLY - ING I AM FLY - ING HOME

MAN1
AND I AM FLY-ING HOME.

CUES

Pno./Cond. *ff*
Eb/F Bb F Eb

WOM1 82 83 84
STRAIGHT IN-TO YOUR ARMS FLY - ING HOME

WOM2
STRAIGHT IN-TO YOUR ARMS FLY - ING HOME

MAN2
STRAIGHT IN-TO YOUR ARMS FLY - ING HOME

MAN1
STRAIGHT IN-TO YOUR ARMS AND I AM FLY - ING

CUES

Pno./Cond. Bb F Eb Eb/F Bb F

85 *Rit...* 86 87

WOM1 I AM FLY - ING HOME CAR - RY ME ON CAR - RY ME ON

WOM2 I AM FLY - ING HOME CAR - RY ME ON CAR - RY ME ON

MAN2 I AM FLY - ING HOME CAR - RY ME ON CAR - RY ME ON

MAN1 HOME CAR - RY ME ON CAR - RY ME ON AND **ff**

CUES

Pno./Cond. *Rit...* **f** Eb Bb/F F Ab/F Eb/G

Dictated

88 89 90

WOM1 **ff** I'M FLY - ING HOME!!

WOM2 **ff** I'M FLY - ING HOME!!

MAN2 **ff** I'M FLY - ING HOME!!

MAN1 I'M FLY - ING HOME!!

CUES

Pno./Cond. **ff** Gb/C (dictated) Ebm/F F7 Bb (ad lib...) *Squ...* **fff**

Final Transition: The New World

1 2 3 4 Woman 1
It's a - bout

5 *mp* one mo - ment, 6 the mo - ment you see this world— 7 $\overbrace{\quad\quad\quad}^3$

8 $\overbrace{\quad\quad\quad}^3$ — will be fine. 9 And in that one mo - ment, 10 you

ff

mp B2 C#m7/B

C#m7/B B2

11 3 12 3 13

turn and you see a - bound - ar - y line and you've got one se - cond

A2/B D2 7 (Bass)

14 3 15 3 16 3

to try to de - cide: Be safe or be free, the

D2 C2/D

17 3 18 19 3

new or the old. And the wind starts to

G2 Esus E

20 (Woman 1) 21 Woman 1

blow and

Man 1/2 3

The wind starts to...

E/F#

22 Oh, you're sud - den - ly — a strang - er —

Oh, ————— you're

mf B C#m7 loco E2

Sub.....

25 — with time to learn — to touch — the sky. —

sud - den - ly — a strang - er —

E2 B C#m7

28 — If you did - n't try — then you'd

to touch the sky —

E2 *f* C#7sus

31 ne - ver get — to fly. ————— 32 So you pick a spot — to roam — 33

Chords: C#7, E2

34 ————— 35 Add Woman 2
and you're wel - comed

(dry)
mf B/F#

Chords: B/F#

36 home ————— 37 to a

Chords: V, V

Woman 1/2

38 39 40

New World — call - ing me — to fol - low. —

Man 1/2

f G2 Em7 C2

41 42 43

— There's — a New World — just be - hind — the door —

f C2 G2 Em7

44 45 46

A New World —

F G/F F G2/D

Musical score for measures 47-49. The vocal line (top two staves) features a melody with lyrics: "calls me and I'm rea - dy to ex -". A triplet of eighth notes is marked above measures 47 and 48. The piano accompaniment (bottom two staves) includes chords Em7 and C2, with a *mf* dynamic marking. The piano part features a descending eighth-note line in the bass and a more active treble line.

Musical score for measures 50-51. The vocal line (top two staves) features lyrics: "plore. to ex - plore." A dotted line indicates the first bars of measure 17. The piano accompaniment (bottom two staves) includes a chord F and a *ritard* marking. The piano part features a descending eighth-note line in the bass and a more active treble line. The piece concludes with an *Attacca* marking.

17. Hear My Song

(Company)
(version 6/17/99)

Music and Lyrics by Jason Robert Brown

1 2 3 4

WOM1
- PLORE

MAN1
- PLORE

CUES

C/D D C/D D

Pno./Cond. *p*

5 6 7 8

WOM2
CHILD, I KNOW YOU'RE WEA - RY AND YOUR EYES WANT TO CLOSE AND THE

CUES

C/D D2 C/D D2

Pno./Cond.

9 10 11

WOM2
DAYS ARE GET - TING LONG - ER WE'RE NOT GET - TING A - NY STRONG - ER TRUST ME, MA - MA KNOWS.

CUES

Am7 G2/B Am7 G2/B F2

Pno./Cond.

12 13 14 15

WOM2
BUT LIE IN MY ARMS WHILE YOU'RE SLEEP - ING AND THINK OF THE RI - VERS YOU'VE CROSSED

CUES

Bm7 C2 G2

Pno./Cond. *mp*

16 17 18 3

WOM2 I'LL TELL YOU THE DREAMS I'VE BEEN KEEP - ING FOR MO - MENTS LIKE

CUES

Pno./Cond. D G/D D D/C# Bm7 C2

19 20 21 22

WOM2 THIS WHEN YOUR HOPE IS LOST. HEAR MY SONG IT'LL HELP

CUES

Pno./Cond. Bbm7 G/A D Emin7

23 24 25 26

WOM2 YOU BE - LIEVE IN TO - MOR - ROW HEAR MY SONG IT'LL SHOW

CUES

Pno./Cond. D/F# G2 Am7 G D Emin7

27 28 29 30 mp

WOM2 YOU THE WAY YOU CAN SHINE HEAR MY SONG, IT WAS MADE

CUES

Pno./Cond. D/F# G F2 Cm/Eb G/D mp

WOM2 31 FOR THE TIMES WHEN YOU DON'T KNOW WHERE TO GO LIS-TEN TO THE

CUES

Pno./Cond. G/C FM7 BbM7 *p*

WOM1 34 CHILD, I KNOW YOU'RE FRIGHT-

WOM2 SONG THAT I SING YOU'LL BE FINE.

CUES

Pno./Cond. C/D G/D C/D *mp*

WOM1 37 ENED AND YOUR THROATS PARCHED AND DRY BUT JUST

CUES

Pno./Cond. D C/D D

WOM1 40 TRUST IN MA - MA'S SING - ING AND THE GIFT TO-MOR - ROW'S BRING - ING TRUST IT, DON'T ASK WHY

CUES

Pno./Cond. Am7 G2/B Am7 G2 F2

43 44 45 46

WOM1
JUST LIE IN MY ARMS AND I'LL TELL YOU THE THINGS THAT YOU KNOW, BUT FOR - GET

WOM2
JUST LIE IN MY ARMS AND I'LL TELL YOU THE THINGS THAT YOU KNOW BUT FOR - GET

CUES

Pno./Cond.
Bm7 C2 G2

47 48 49 50

WOM1
THE LIES NO ONE E - VER COULD SELL YOU DON'T GIVE UP YET

WOM2
THE LIES NO ONE E - VER COULD SELL YOU; I KNOW THAT IT'S HARD, BUT DON'T GIVE UP YET

CUES

Pno./Cond.
D G/D D D/C# Bm7 C2 Bbm7

51 52 53 54 55

WOM1

WOM2

MAN1
HEAR MY SONG, IT 'LL HELP YOU BE-LIEVE IN TO - MOR-ROW

CUES

Pno./Cond.
G/D D Emin7 D/F# G Am7

56 57 58 59

WOM1 OH OH AH

WOM2 OH OH AH

MAN1 HEAR MY SONG, IT'LL SHOW YOU THE WAY YOU CAN SHINE

CUES

G2 D Emin7 D/F# G F2

Pno./Cond.

60 61 62

WOM1 AH AH AH

WOM2 AH AH AH

MAN1 HEAR MY SONG, IT WAS MADE FOR THE TIMES WHEN YOU DON'T

CUES

Gm/Eb G/D G/C

Pno./Cond.

63 64 65 66

WOM1 AH AH LIS-TEN TO THE SONG THAT I SING

WOM2 AH AH LIS-TEN TO THE SONG THAT I SING YOU'LL BE FINE

MAN1 KNOW WHERE TO GO LIS-TEN TO THE SONG THAT I SING

CUES

F Bbm7 C/D G/D

Pno./Cond.

87 68 *mp*₆₈

WOM1 'CAUSE I'LL BE SING - IN HOLD *mp*

WOM2 'CAUSE I'LL BE SING - IN HOLD *mp*

MAN1 'CAUSE I'LL BE SING - IN HOLD *mp*

MAN2 MAN 2 'CAUSE I'LL BE SING - IN HOLD *mp*

CUES

Pno./Cond. D/C D2 CM7 *mf* *mp*

70 71 72

WOM1 ON HOLD TIGHT

WOM2 ON HOLD TIGHT I KNOW IT'S

MAN1 ON HOLD TIGHT

MAN2 ON HOLD TIGHT

CUES

Pno./Cond. D/C CM7 D/C

73 74 75

WOM1 AH AH AH AH AH

WOM2 DARK RIGHT NOW, BUT JUST BE-LIEVE SOME-HOW THAT SOON THERE WILL BE LIGHT

MAN1 AH AH AH AH AH

MAN2 AH AH AH AH AH

CUES

F/C C G/D D CM7/E

Pno./Cond.

76 77 78

WOM1 HOLD ON

WOM2 HOLD ON

MAN1 HOLD ON

MAN2 HOLD ON

CUES

CM7 D/C

Pno./Cond.

79 80 81

WOM1 HOLD FAST AH AH

WOM2 HOLD FAST THAT'S NOT E - NOUGH FOR SOME BUT TRUST THE LIGHT

MAN1 HOLD FAST AH AH

MAN2 HOLD FAST AH AH

CUES

Pno./Cond. CM7 D/C F/C C

82 83 84 *f*

WOM1 AH AH AH AH SAFE AT

WOM2 WILL COME AND WE'LL GET PAST YOU AND MA-MA SAFE AT

MAN1 AH AH AH AH SAFE AT

MAN2 AH AH AH AH SAFE AT

CUES

Pno./Cond. G/D D Am7 Am7 G2/B *ff*

85 86 *mf* 87 88

WOM1
LAST HEAR MY SONG

WOM2
LAST HEAR MY SONG

MAN1
LAST HEAR MY SONG

MAN2
LAST HEAR MY SONG; IT - 'LL HELP US GET THROUGH 'TIL TO -

CUES

Pno./Cond.
f
Bb/C Bb/C F Gm7 F/A Bb

89 90 91 92

WOM1
AH AH HEAR MY SONG AH

WOM2
AH AH HEAR MY SONG AH

MAN1
AH AH HEAR MY SONG AH

MAN2
MOR - ROW HEAR MY SONG, IT - 'LL HELP US SUR - VIVE ALL THE

CUES

Pno./Cond.
Cm7 Bb F/AGm7 F F Gm7 F/A Bb

WOM1 AH AH

WOM2 AH AH

MAN1 AH AH

MAN2 PAIN HEAR MY SONG IT'S THE ONE

CUES

Pno./Cond. *Ab*M7 *Ebm9/Gb* *Bb/F* *8va*

WOM1 AH AH AH LIS-TEN TO THE

WOM2 AH AH AH LIS-TEN TO THE

MAN1 AH AH AH LIS-TEN TO THE

MAN2 THING I HAVE THAT HAS NE - VER LET ME DOWN LIS-TEN TO THE

CUES

Pno./Cond. *Bb/Eb* *8va* *Ab*M7 *Db*M7

99 100 101

WOM1
SONG THAT I SING LISTEN TO THE WORDS IN MY HEART LIS-TEN TO THE HOPE I CAN BRING AND WE'LL START

WOM2
SONG THAT I SING LISTEN TO THE WORDS IN MY HEART LIS-TEN TO THE HOPE I CAN BRING AND WE'LL START

MAN1
SONG THAT I SING LISTEN TO THE WORDS IN MY HEART LIS-TEN TO THE HOPE I CAN BRING AND WE'LL START

MAN2
SONG THAT I SING LISTEN TO THE WORDS IN MY HEART LIS-TEN TO THE HOPE I CAN BRING AND WE'LL START

CUES

Pno./Cond.

$E\flat M7/F$ $B\flat/E\flat$ $E\flat M7/F$ $B\flat/E\flat$ $E\flat M7/F$ $B\flat/E\flat$

102 103 104

WOM1
TO GROW AND SHINE

WOM2
TO GROW AND SHINE

MAN1
TO GROW AND SHINE

MAN2
TO GROW AND SHINE

CUES

Pno./Cond.

$A\flat M7$ $Gm7$ $G\flat M7$ $G\flat 8$

Dry *legato*

105 106 107 108 109

WOM1
WOM2
MAN1
MAN2
CUES
Pno./Cond.

WE'LL BE FINE
WE'LL BE FINE
LIS-TEN TO THE SONG THAT I SING AND TRUST ME WE'LL BE FINE
WE'LL BE FINE

Gbm7 EbM7/F Cm7 Cm7/F Bb Cm7

ff *p*

110 111 112 113 114

WOM1
WOM2
MAN1
MAN2
CUES
Pno./Cond.

A NEW WORLD CALLS A-CROSS THE O-CEAN.

Bb/D Eb Rit. Bb/F Fm7 8va.....

p *mp* *fff*

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