PIANO CONDUCTOR SCORE

RENT
School Edition

Book, Music and Lyrics by Jonathan Larson

Musical Arrangements by
Steve Skinner

Music Supervision and Additional Arrangements by
Tim Weil

Original Concept and Additional Lyrics by
Billy Aronson

Dramaturg
Lynn Thomson

RENT was originally produced in New York
by New York Theatre Workshop and on Broadway
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon
and New York Theatre Workshop

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PIANO / CONDUCTOR SCORE
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Tune Up A

1

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Music and Lyrics by
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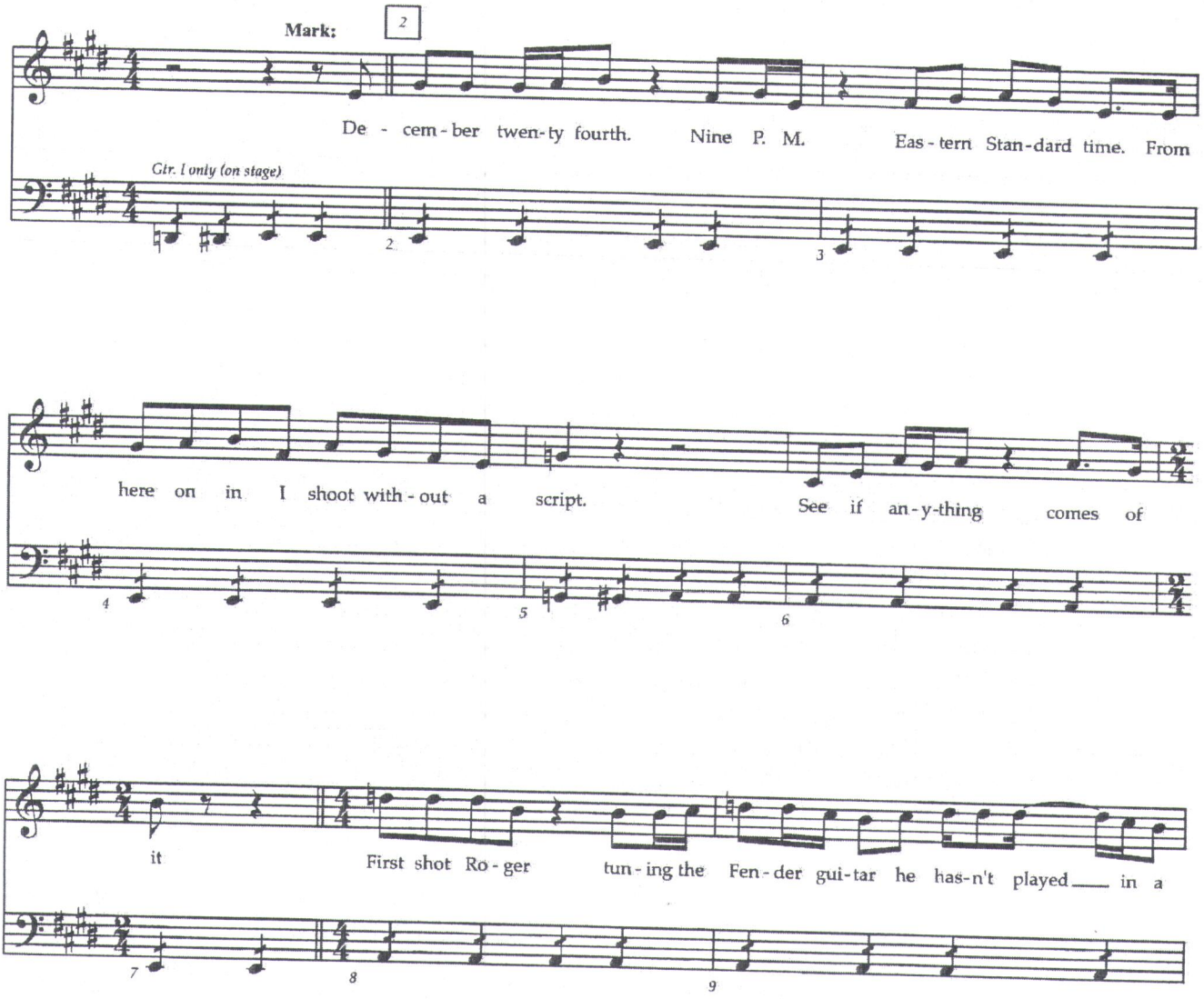
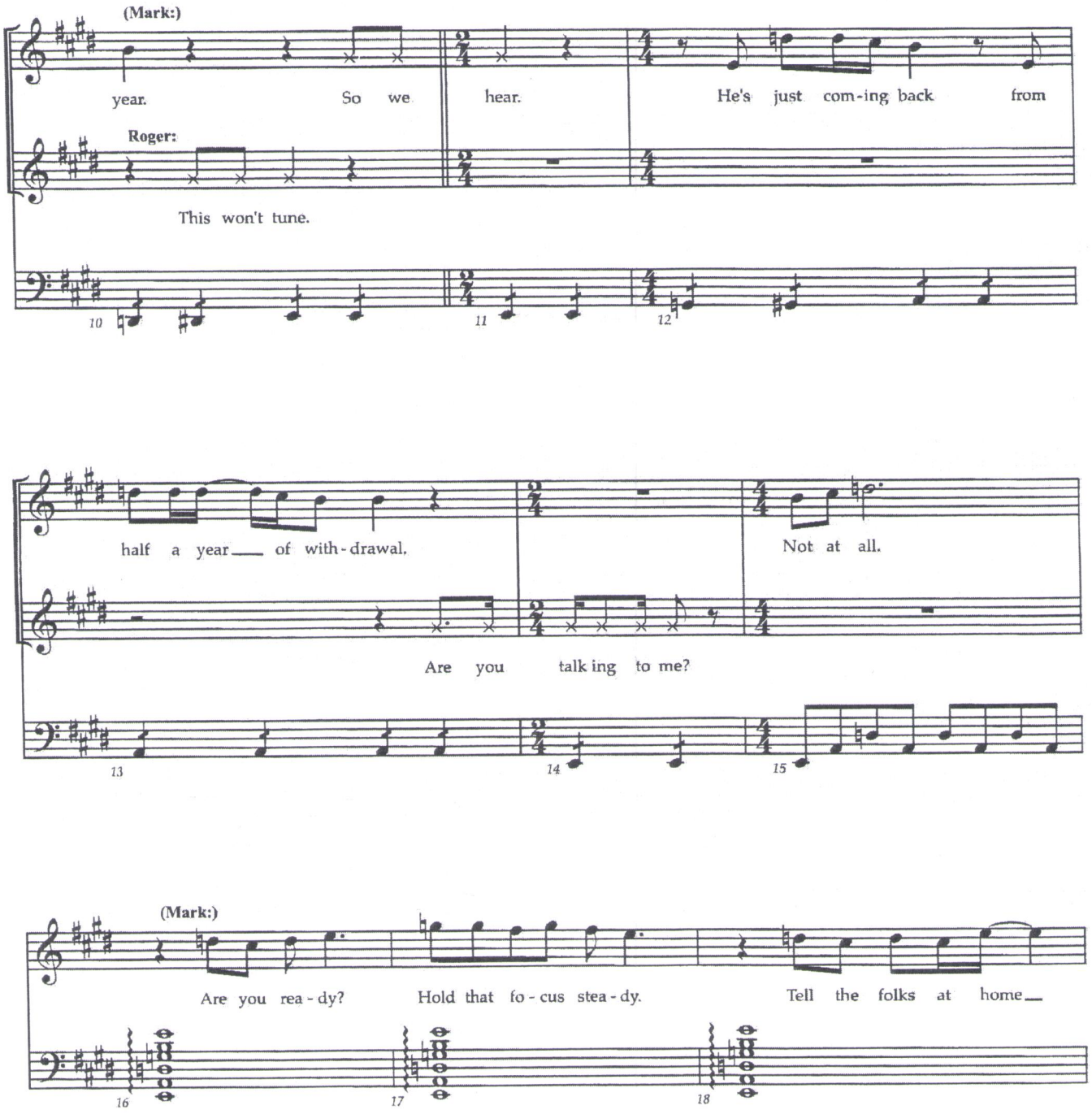
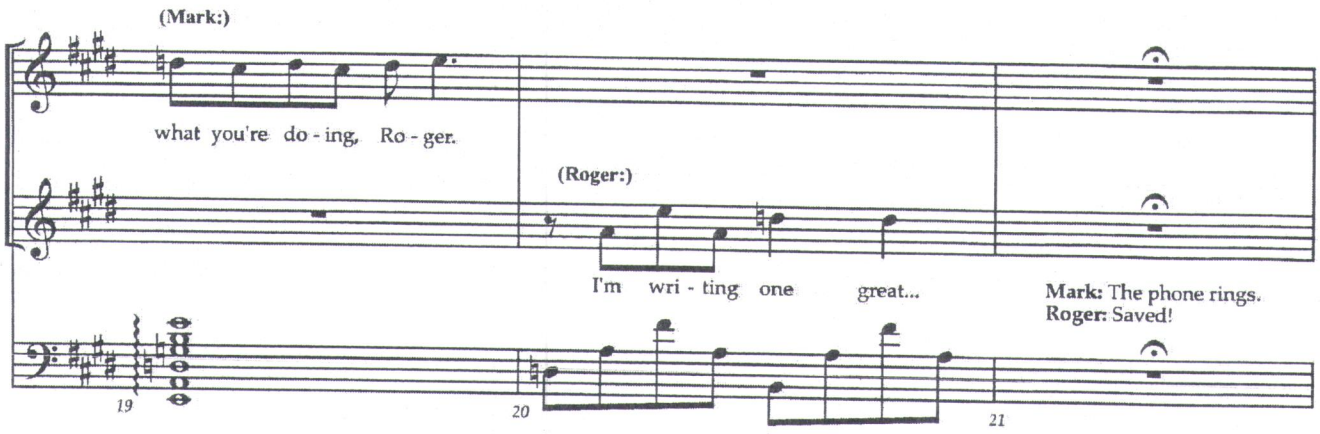
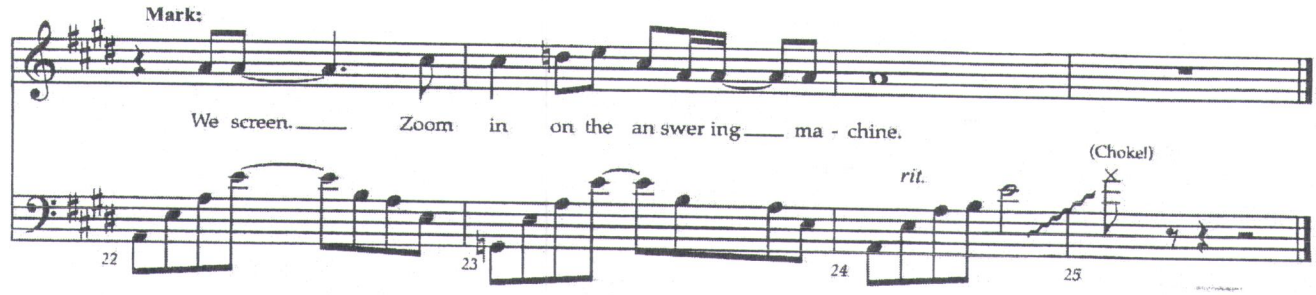



(Mark:)
year. So we hear. He's just com-ing back from
Roger:
This won't tune.
10
11
12
half a year___ of with-drawal.
Not at all.
Are you talk ing to me?
13
14
15
(Mark:)
Are you rea-dy? Hold that fo-cus stea-dy. Tell the folks at home___
16
17
18


(Mark:)
what you're do - ing, Ro - ger.
(Roger:)
I'm wri - ting one great...
Mark: The phone rings.
Roger: Saved!
19
20
21


Mark:
We screen. Zoom in on the an swer ing ma - chine.
rit.
(Choke!)
22
23
24
25

1a

Voice Mail #1

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Music and Lyrics by
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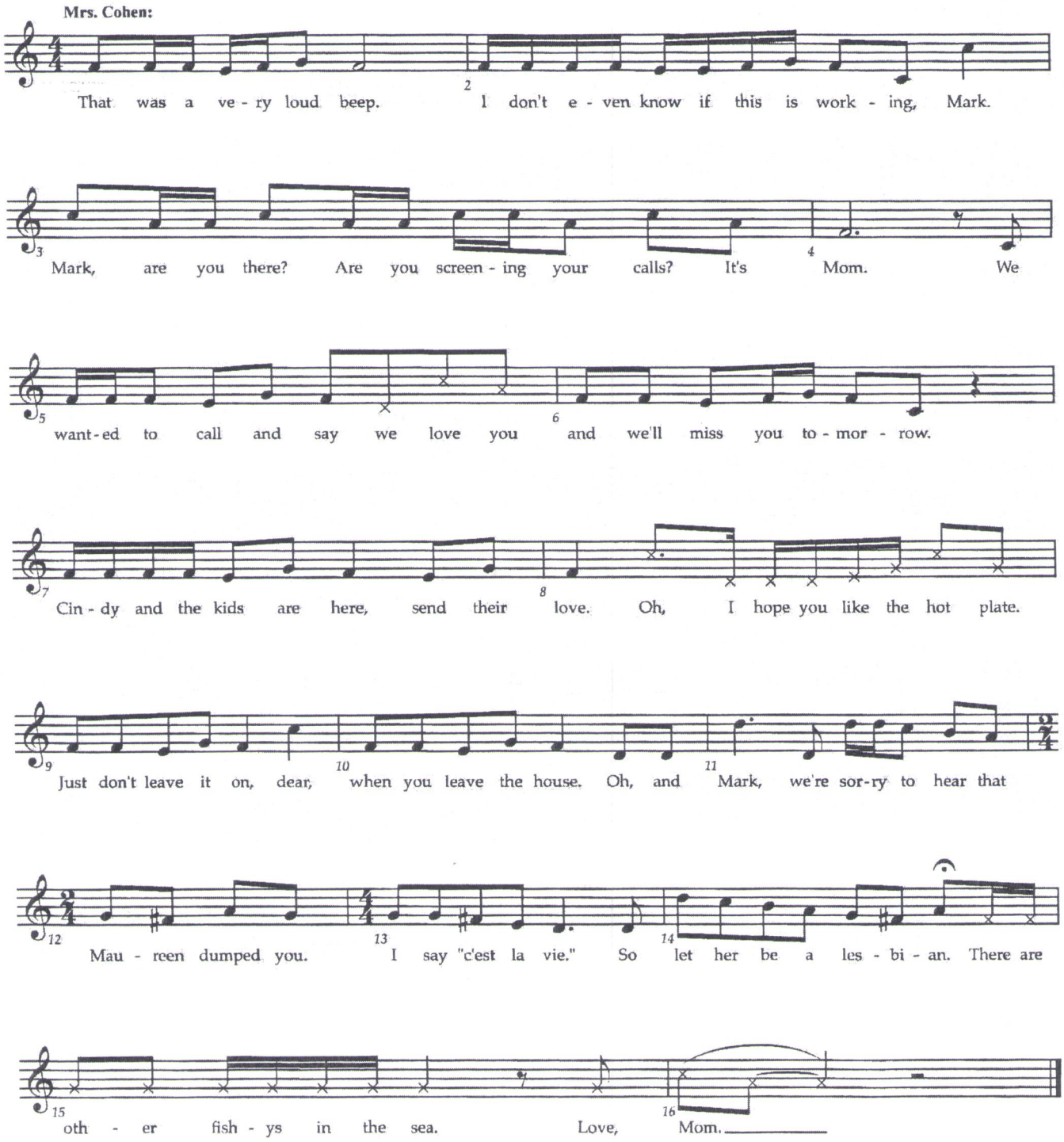

Tune Up B

2

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Music and Lyrics by
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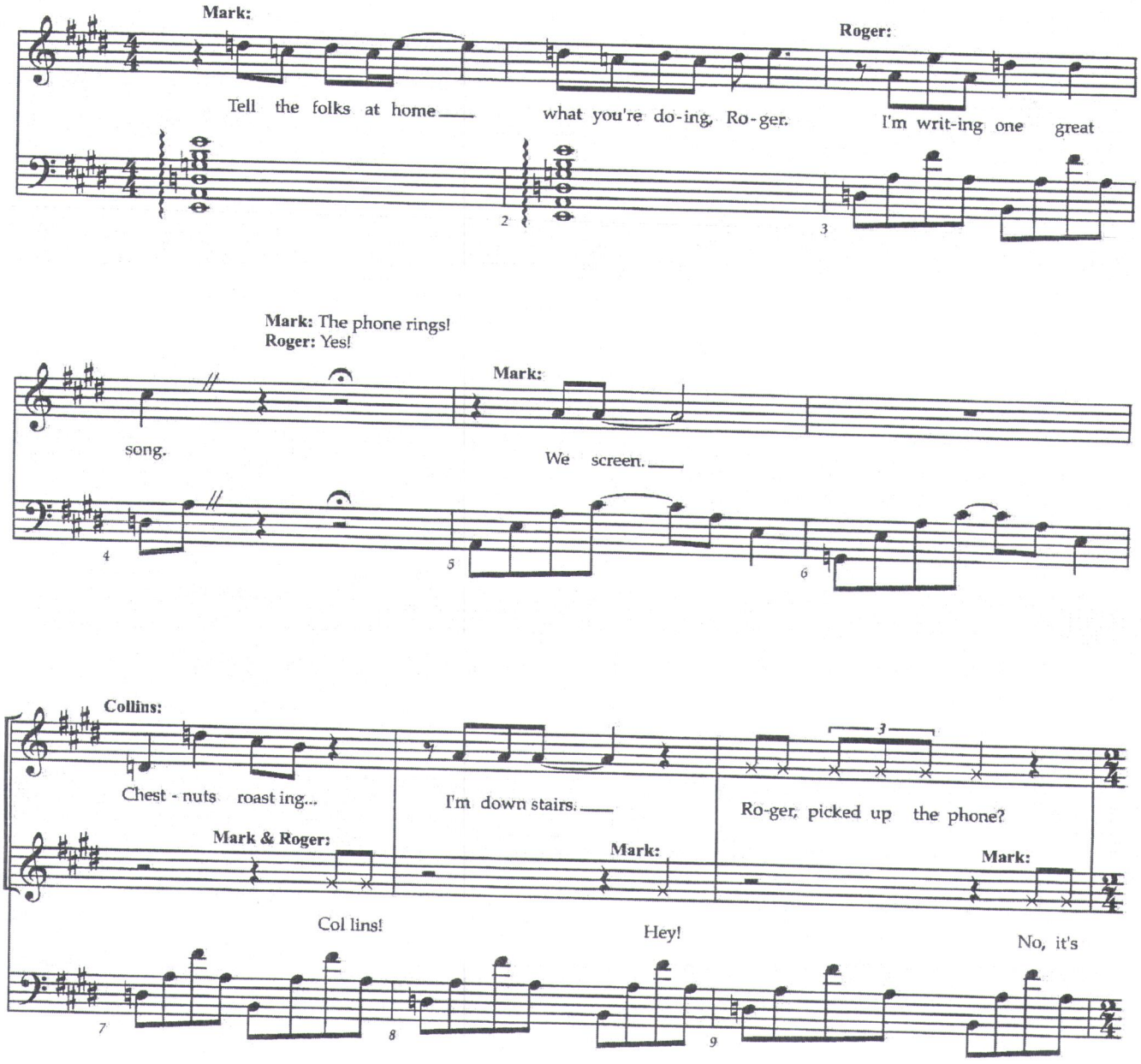
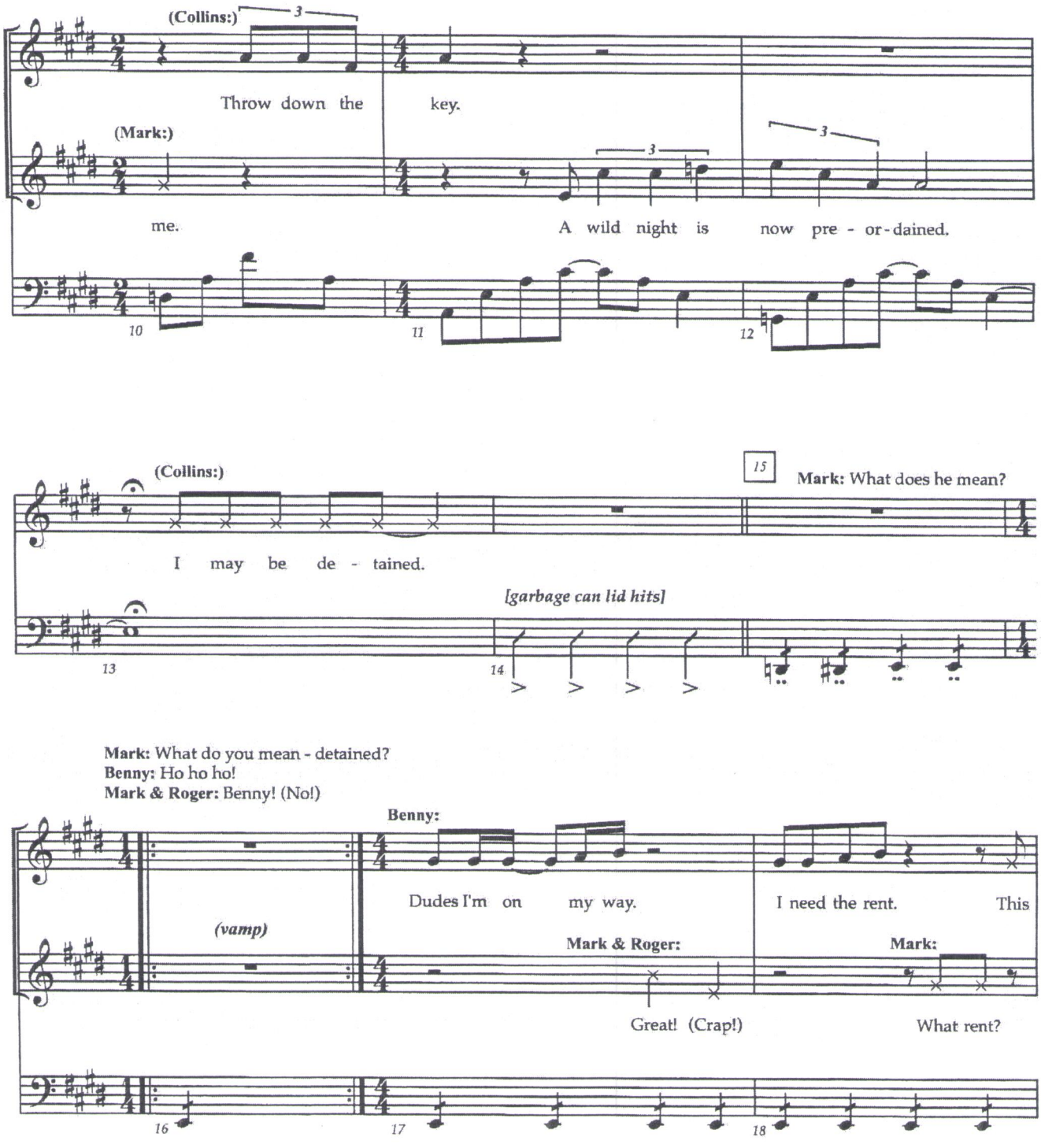
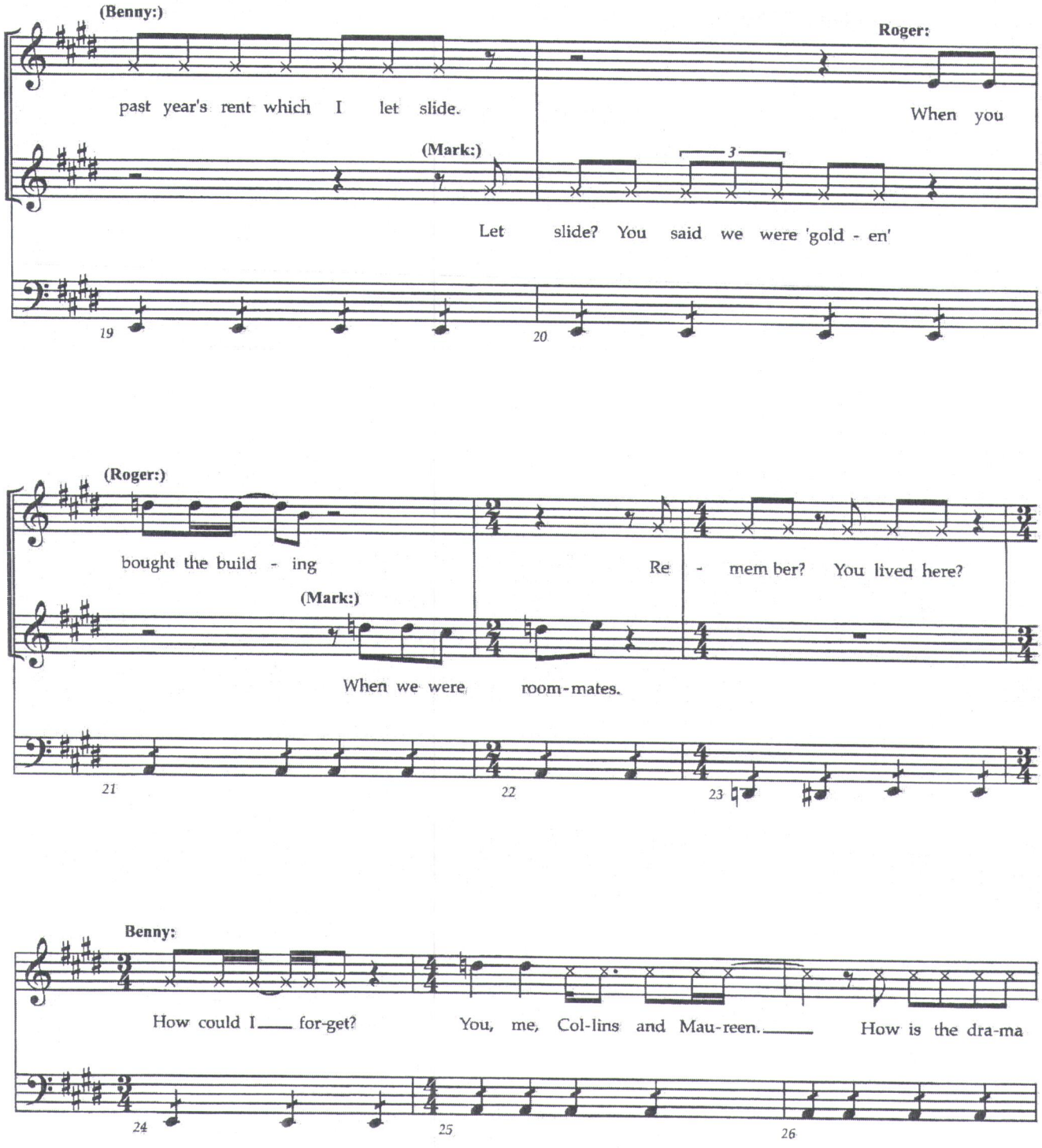
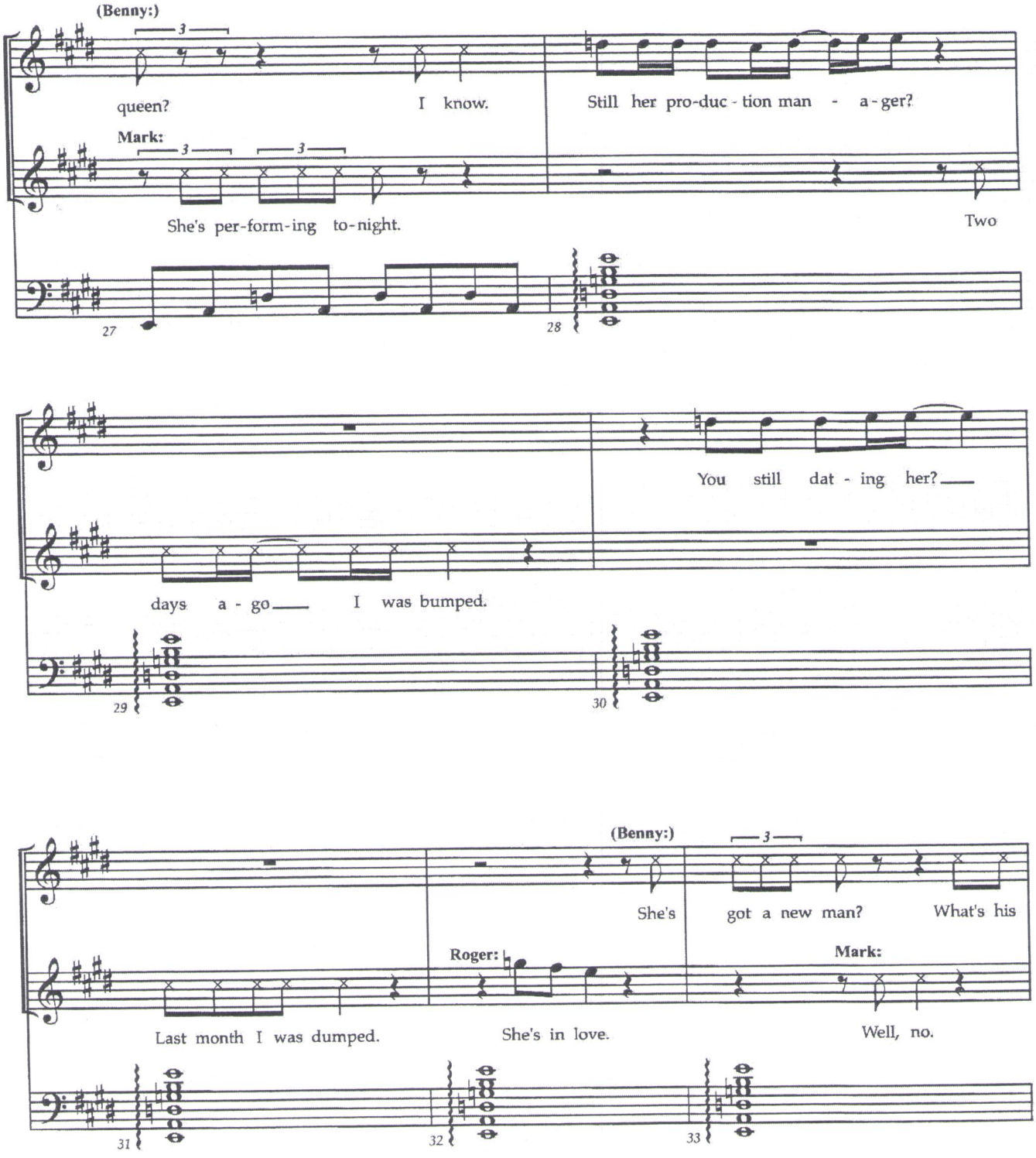
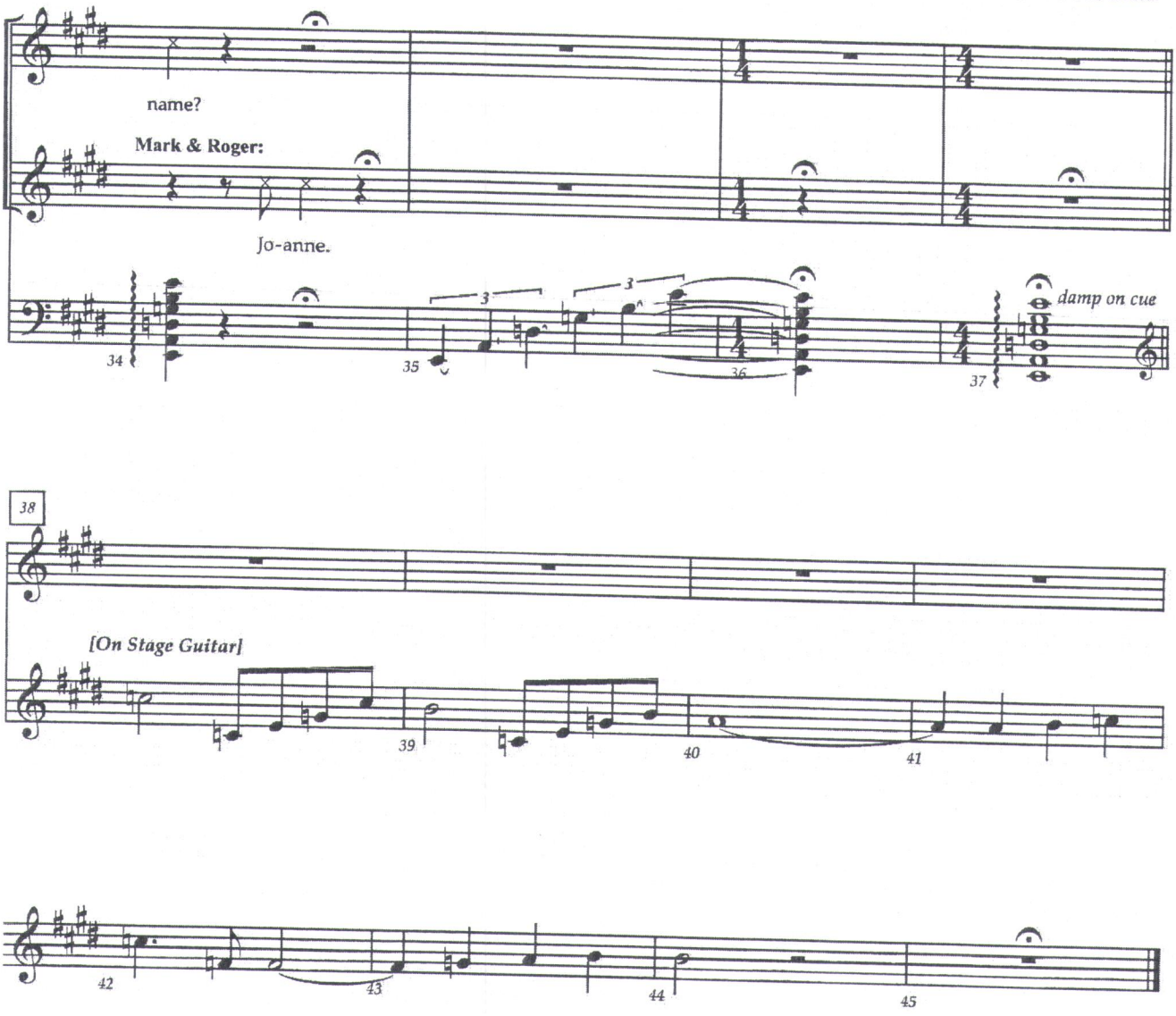



(Collins:)
3
Throw down the key.
(Mark:)
3
3
me.
A wild night is now pre - or - dained.
10
11
12
(Collins:)
15
Mark: What does he mean?
I may be de - tained.
[garbage can lid hits]
13
14
Mark: What do you mean - detained?
Benny: Ho ho ho!
Mark & Roger: Benny! (No!)
Benny:
(vamp)
Dudes I'm on my way.
I need the rent. This
Mark & Roger:
Mark:
Great! (Crap!)
What rent?
16
17
18


(Benny:)
past year's rent which I let slide.
Roger:
When you
(Mark:)
Let slide? You said we were 'gold - en'
19
20
(Roger:)
bought the build - ing
Re - mem ber? You lived here?
(Mark:)
When we were room-mates.
21
22
23
Benny:
How could I for-get?
You, me, Col-lins and Mau-reen.
How is the dra-ma
24
25
26


(Benny:)
queen?
I know.
Still her pro-duc - tion man - a - ger?
Mark:
She's per-form-ing to-night.
Two
27
28
You still dat - ing her?
days a - go
I was bumped.
29
30
(Benny:)
She's
got a new man?
What's his
Roger:
Mark:
Last month I was dumped.
She's in love.
Well, no.
31
32
33

Benny: Rent, my amigos, is due—or I will have to evict you. Be there in a few.



Rent

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Music and Lyrics by
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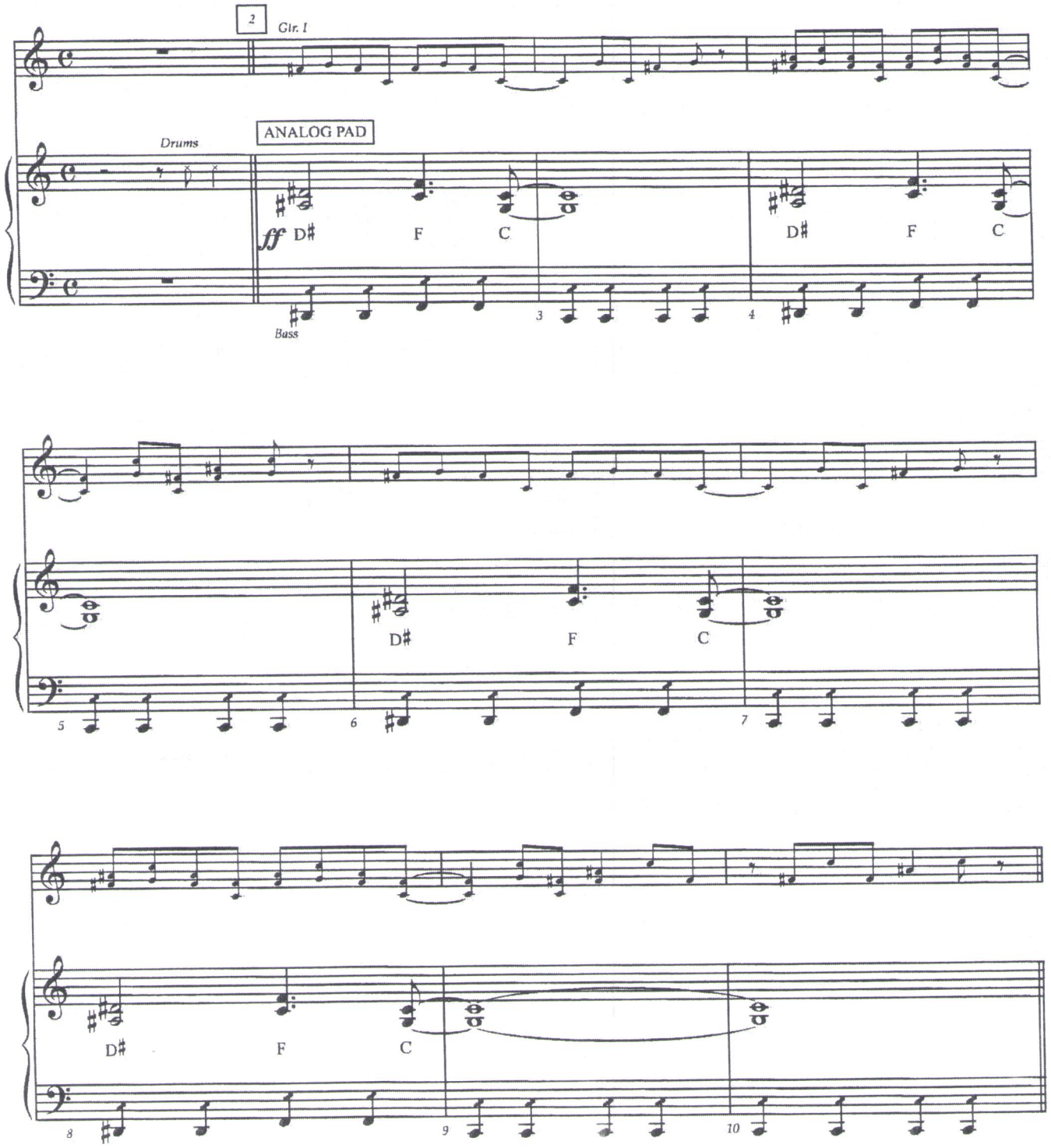
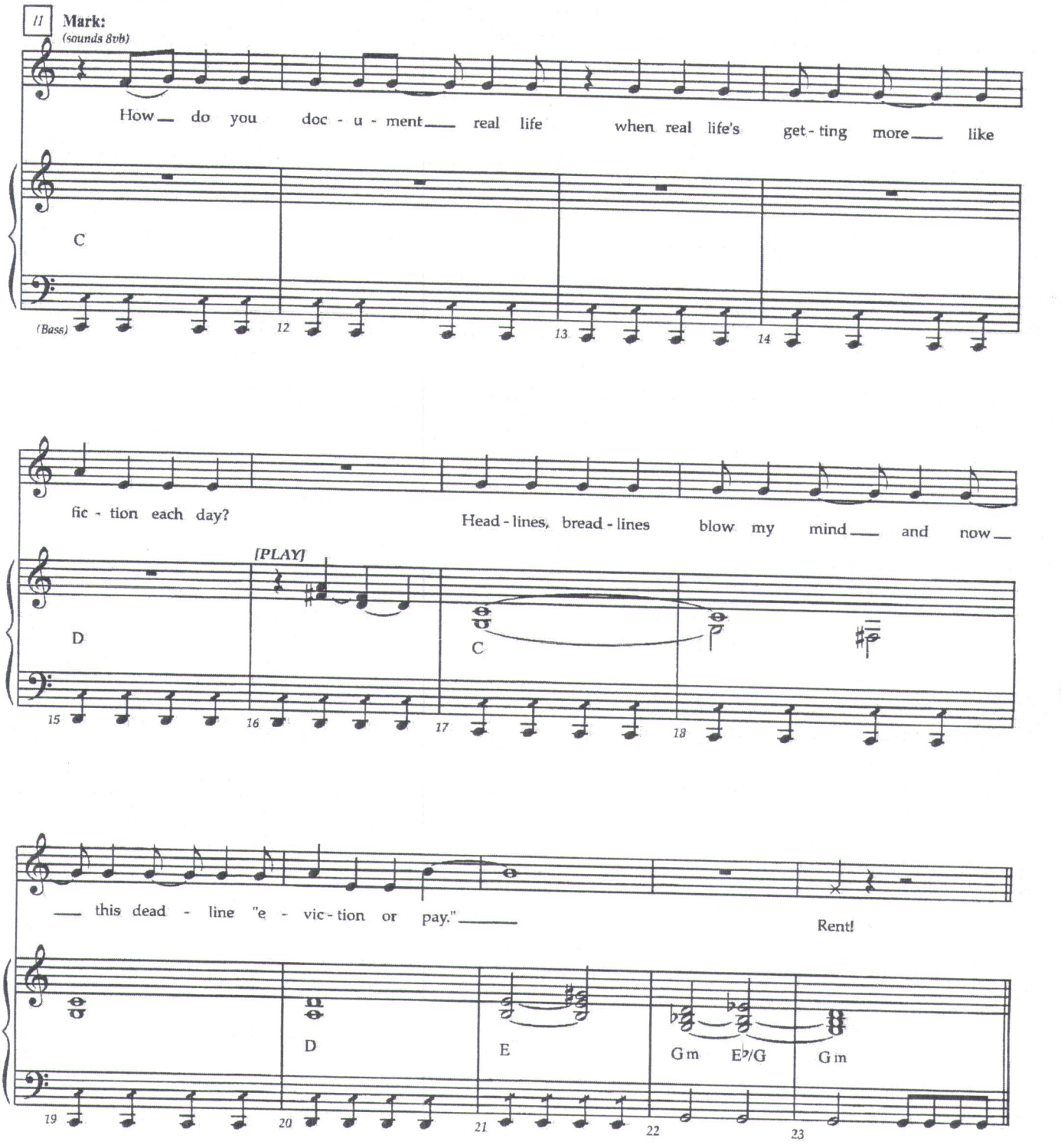
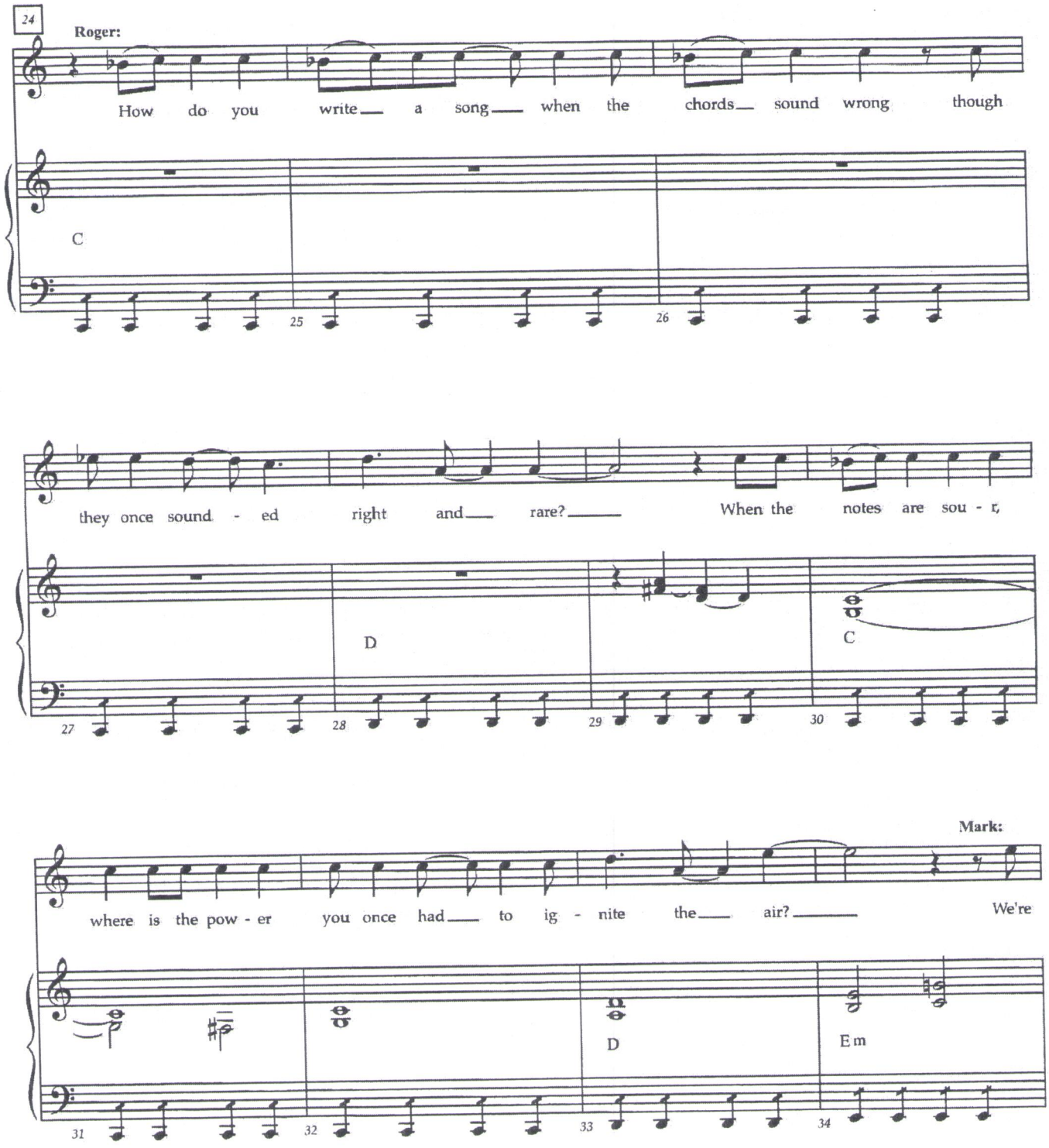
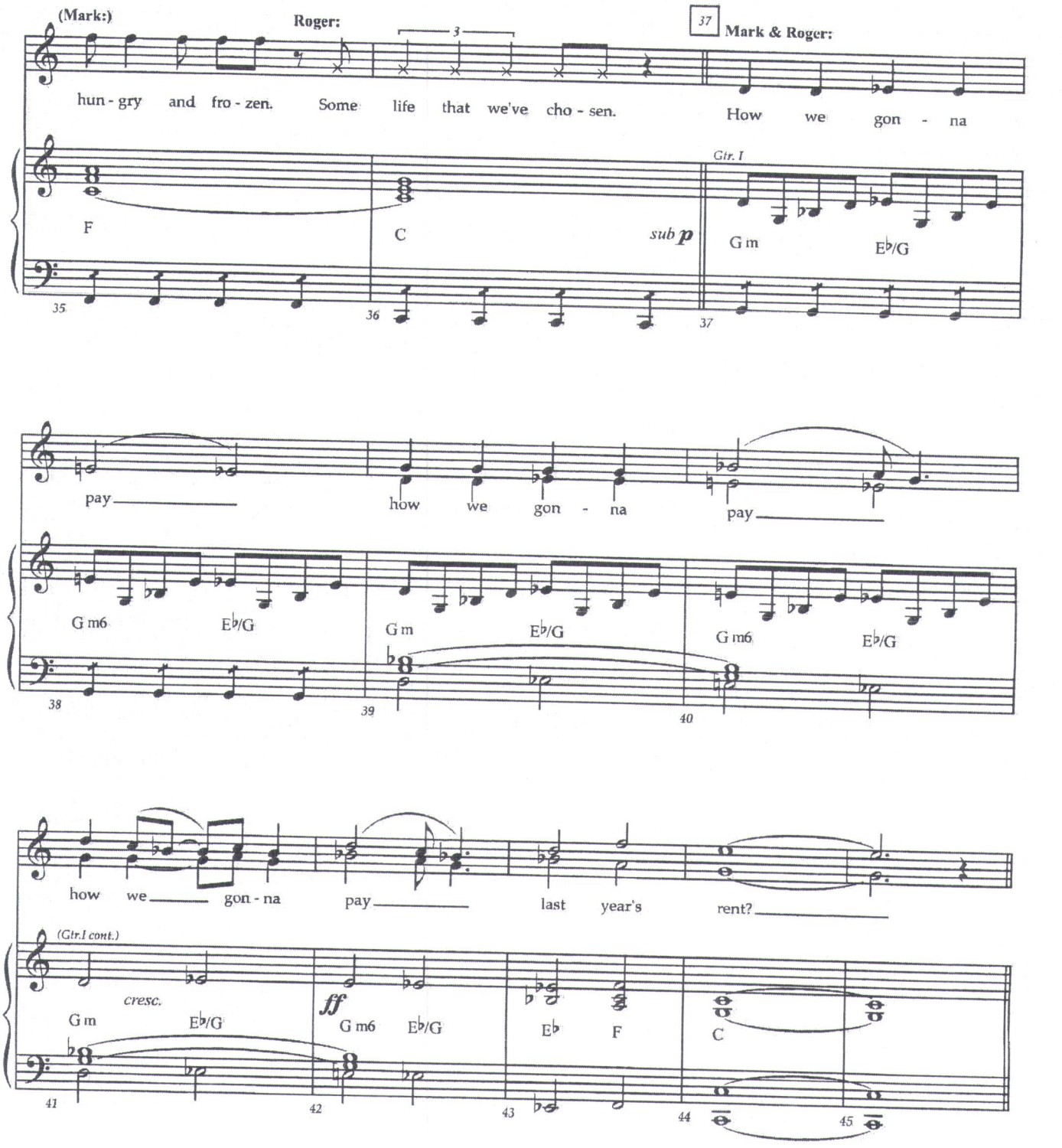
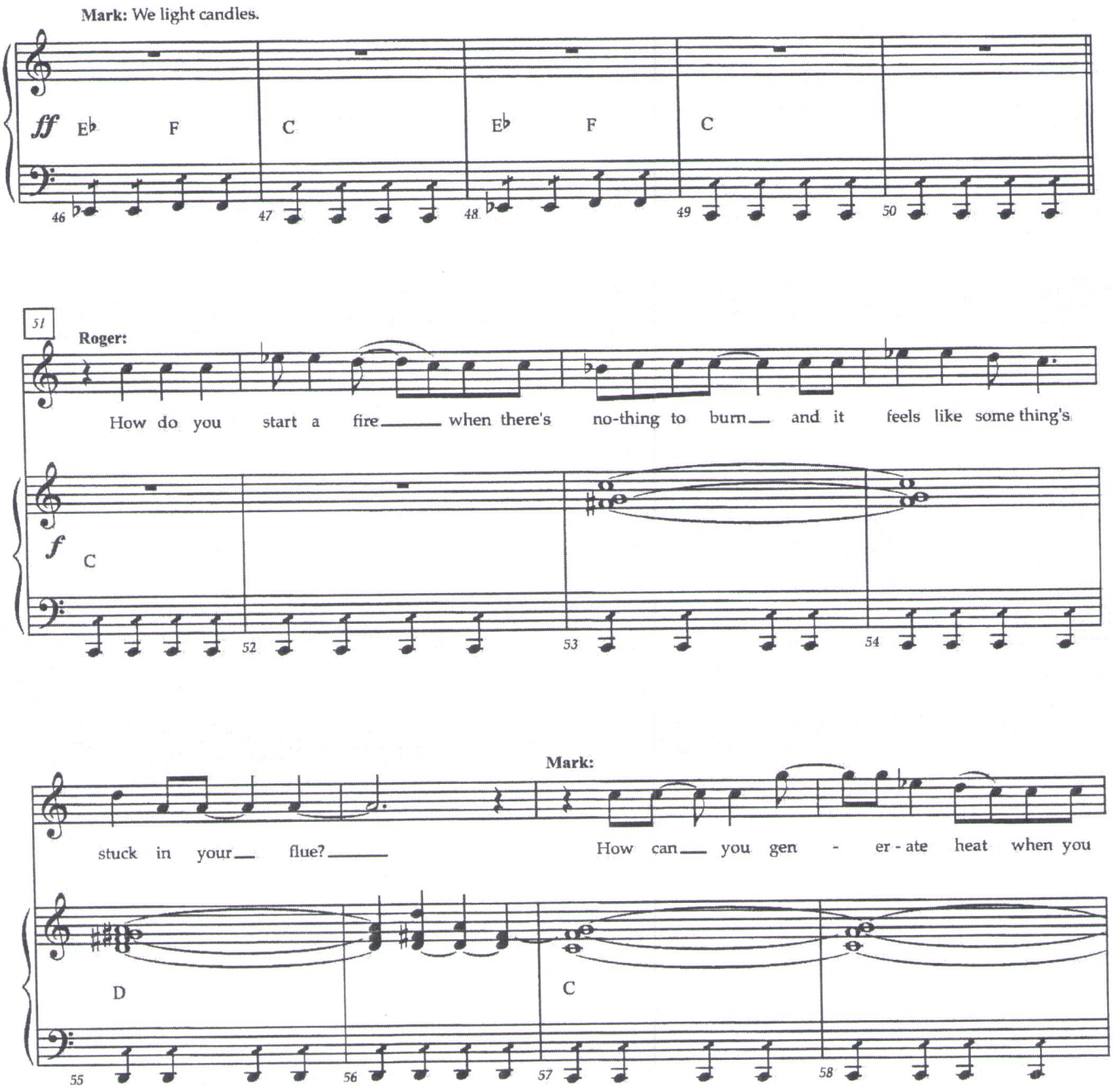
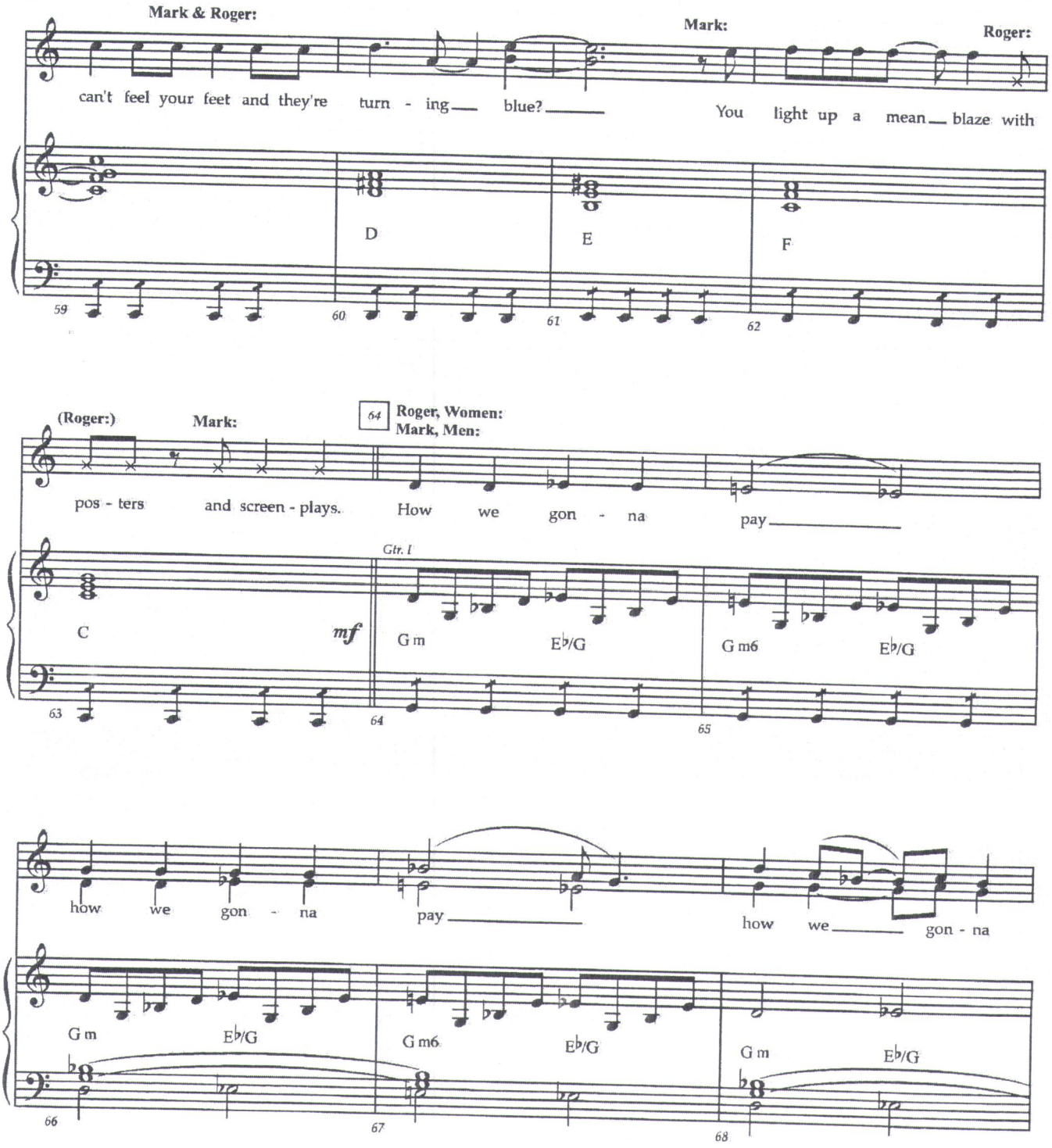


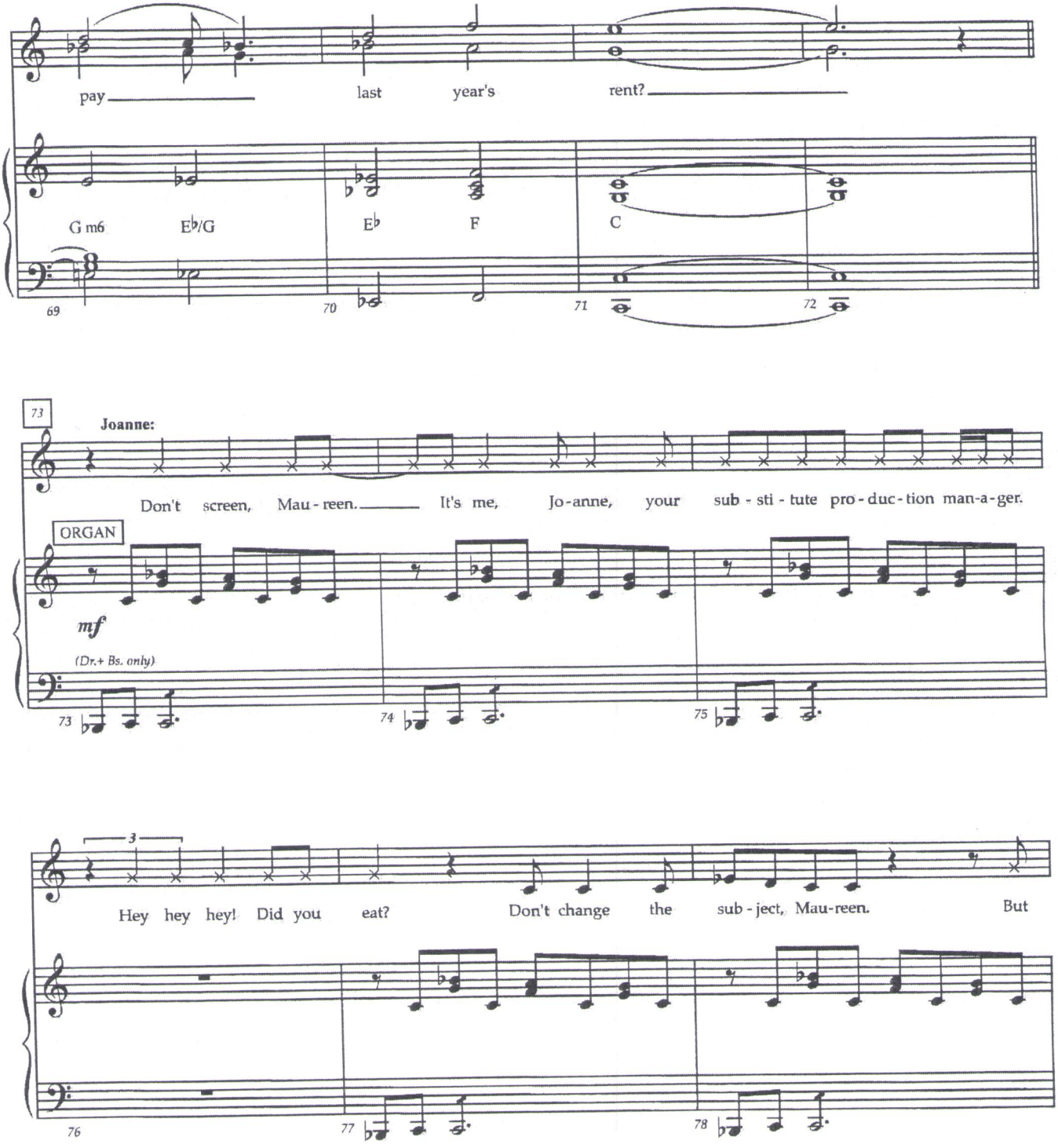

11
Mark:
(sounds 8vb)
How do you doc - u - ment real life when real life's get - ting more like
C
(Bass)
12
13
14
fic - tion each day?
Head - lines, bread - lines blow my mind and now
[PLAY]
D
C
15
16
17
18
this dead - line "e - vic - tion or pay."
Rent!
D
E
Gm
E♭/G
Gm
19
20
21
22
23

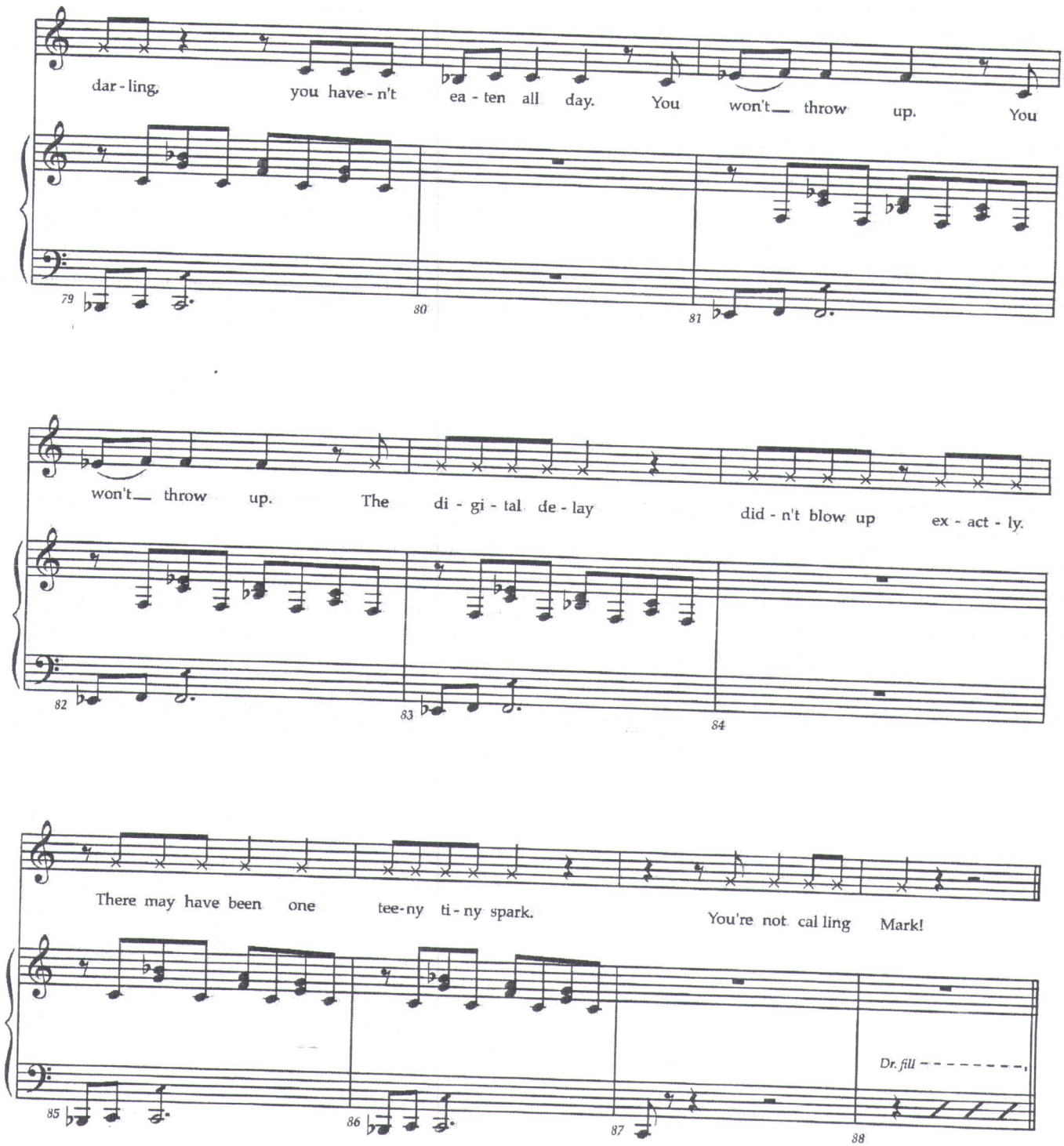

24
Roger:
How do you write a song when the chords sound wrong though
C
25
26
they once sound - ed right and rare? When the notes are sou - r,
D
C
27
28
29
30
Mark:
where is the pow - er you once had to ig - nite the air? We're
D
Em
31
32
33
34

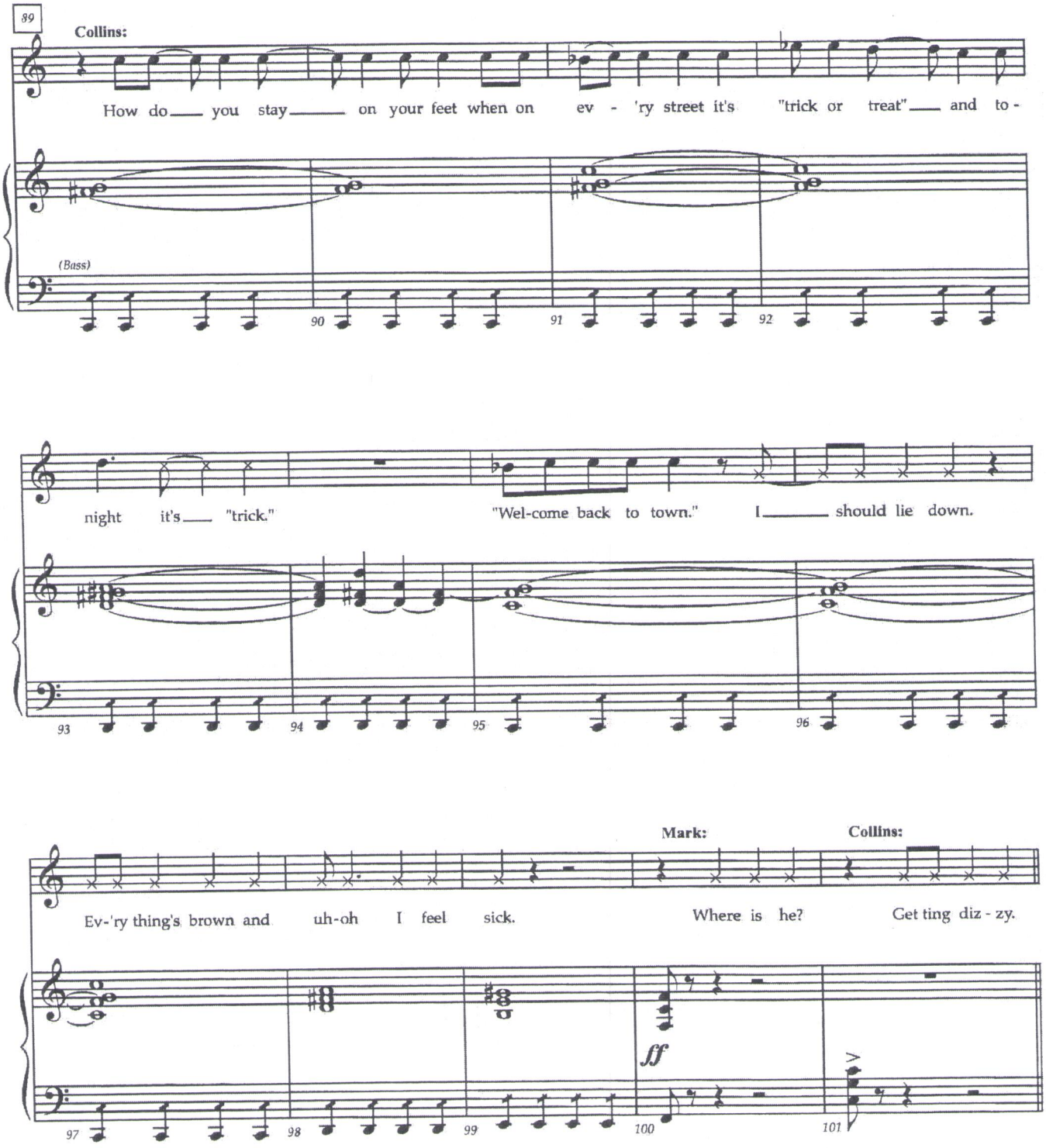

(Mark:)
Roger:
3
37
Mark & Roger:
hun - gry and fro - zen. Some life that we've cho - sen. How we gon - na
Gtr. I
F
C
sub p
G m
E♭/G
35
36
37
pay
how we gon - na
pay
G m6
E♭/G
G m
E♭/G
G m6
E♭/G
38
39
40
how we gon - na
pay
last year's
rent?
(Gtr.I cont.)
cresc.
G m
E♭/G
ff
G m6
E♭/G
E♭
F
C
41
42
43
44
45

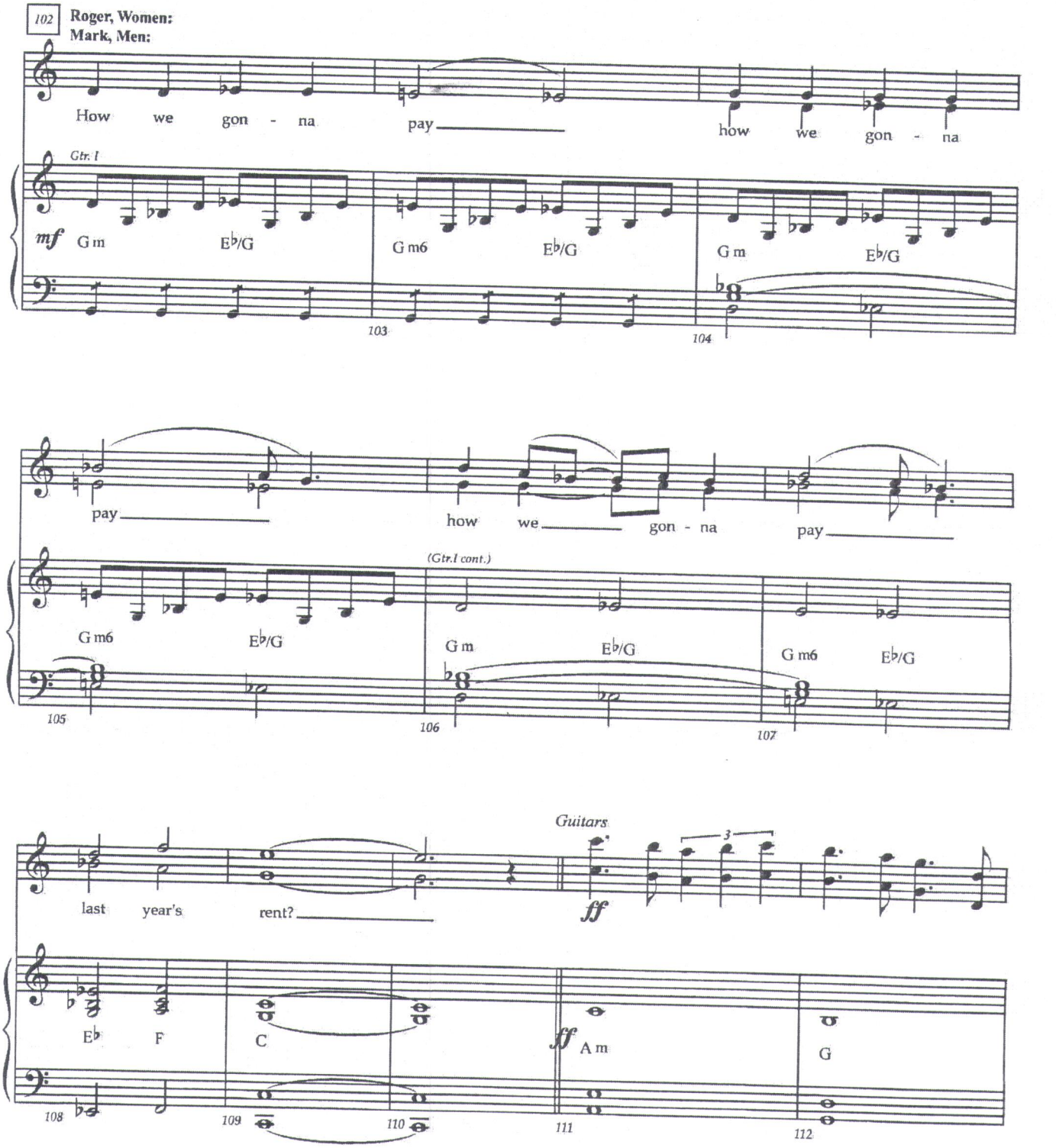

Mark: We light candles.
ff
E♭
F
C
E♭
F
C
46
47
48
49
50
51
Roger:
How do you start a fire when there's no-thing to burn and it feels like some thing's
f
C
52
53
54
Mark:
stuck in your flue?
How can you gen - er - ate heat when you
D
C
55
56
57
58

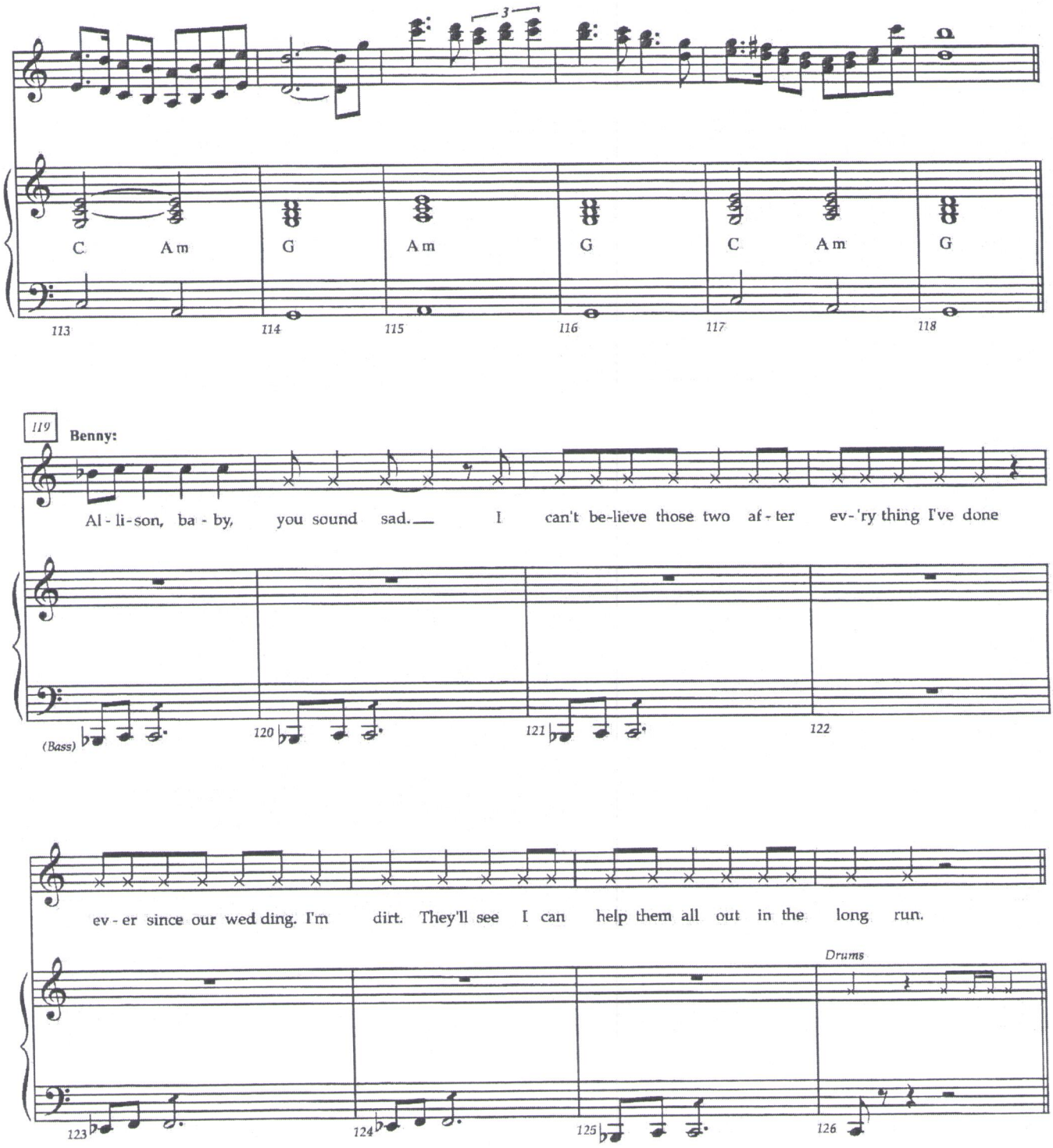

Mark & Roger:
Mark:
Roger:
can't feel your feet and they're turn - ing blue? You light up a mean blaze with
D
E
F
59
60
61
62
(Roger:)
Mark:
64
Roger, Women:
Mark, Men:
pos - ters and screen - plays. How we gon - na pay
Gtr. I
C
mf
G m
E♭/G
G m6
E♭/G
63
64
65
how we gon - na pay how we gon - na
G m
E♭/G
G m6
E♭/G
G m
E♭/G
66
67
68

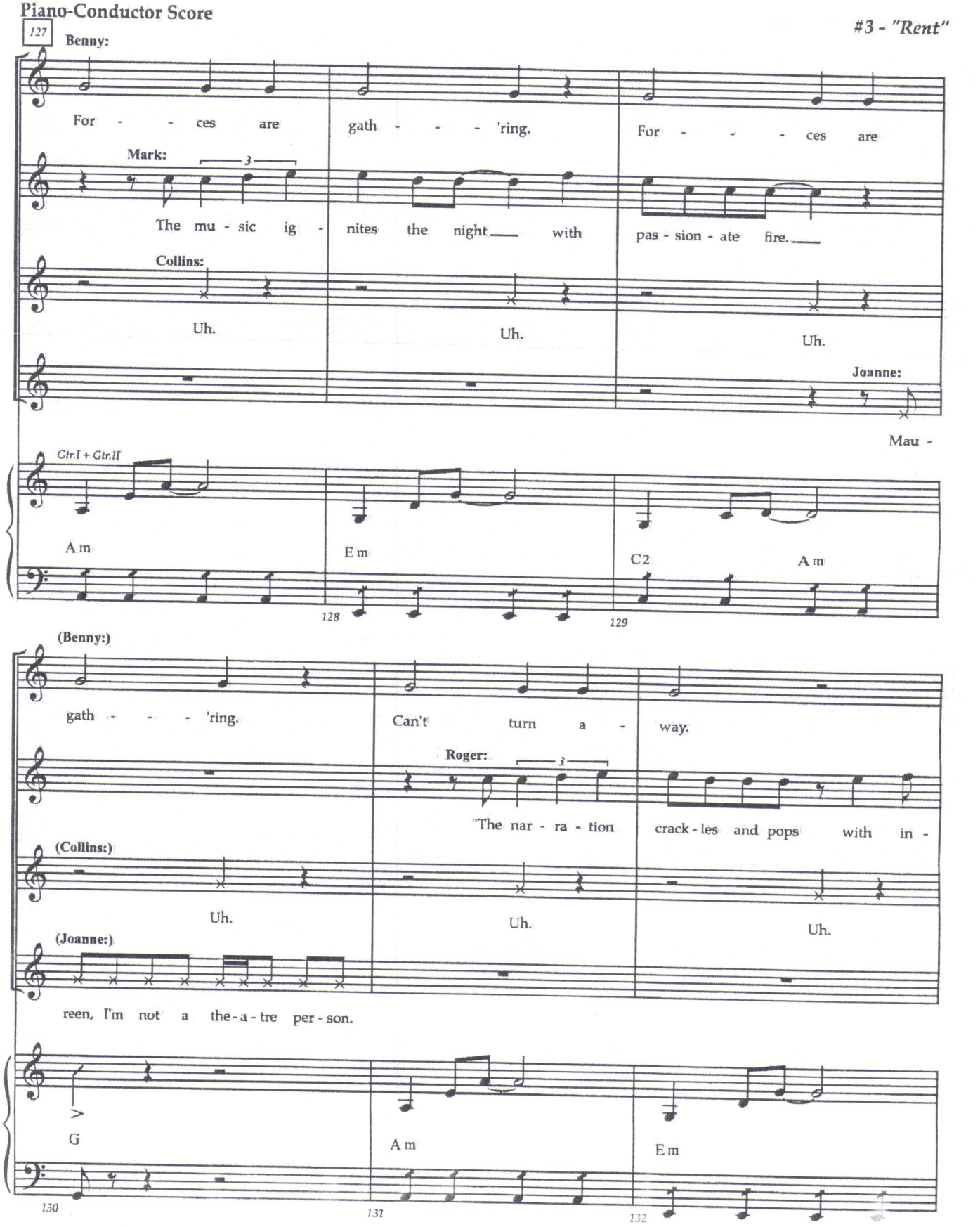

pay
last
year's
rent?
G m6
E♭/G
E♭
F
C
69
70
71
72
73
Joanne:
Don't screen, Mau - reen. It's me, Jo-anne, your sub - sti - tute pro - duc - tion man-a-ger.
ORGAN
mf
(Dr.+ Bs. only)
73
74
75
3
Hey hey hey! Did you eat? Don't change the sub - ject, Mau-reen. But
76
77
78

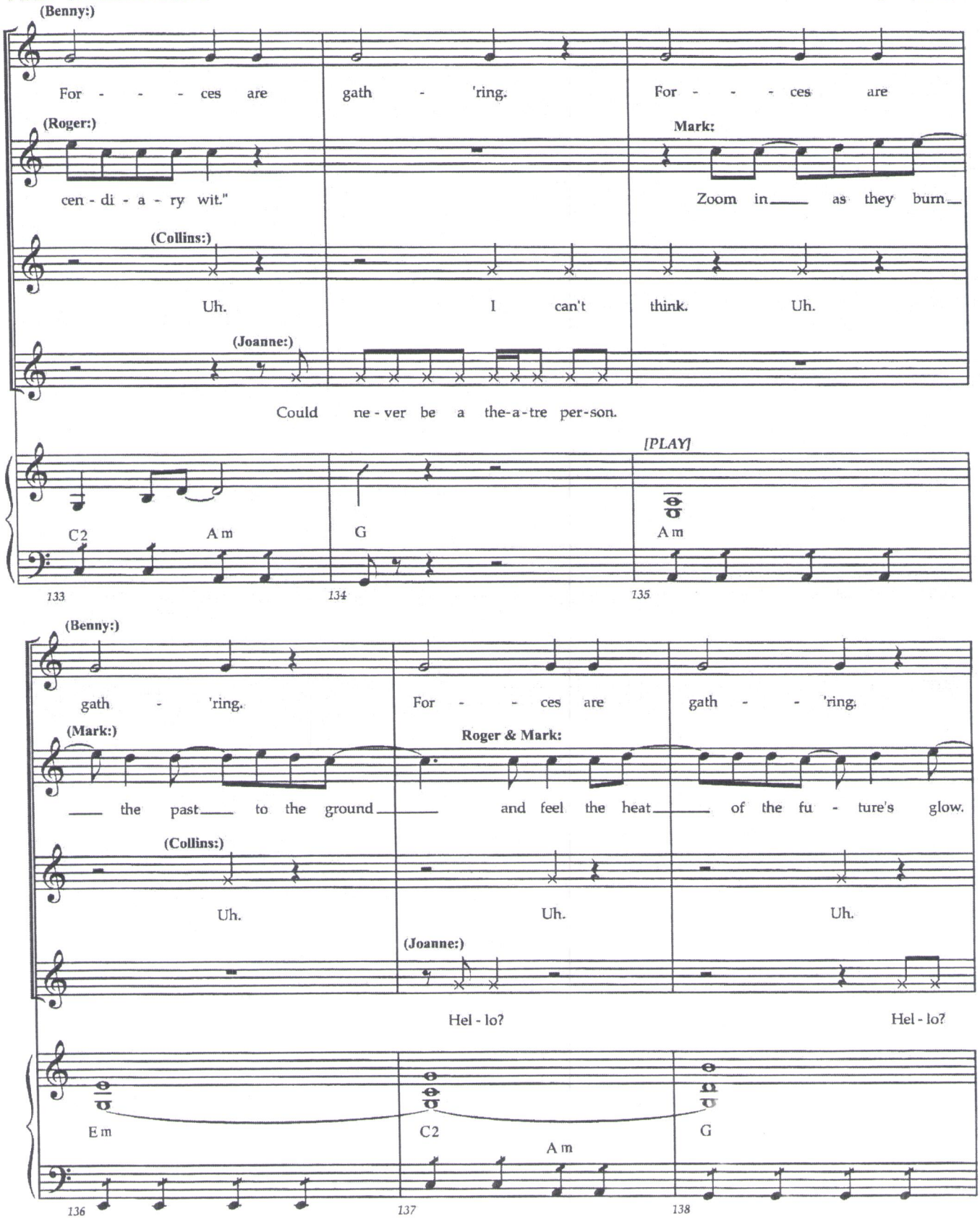

dar - ling, you have - n't ea - ten all day. You won't throw up. You
won't throw up. The di - gi - tal de - lay did - n't blow up ex - act - ly.
There may have been one tee-ny ti - ny spark. You're not cal ling Mark!
Dr. fill
79
80
81
82
83
84
85
86
87
88

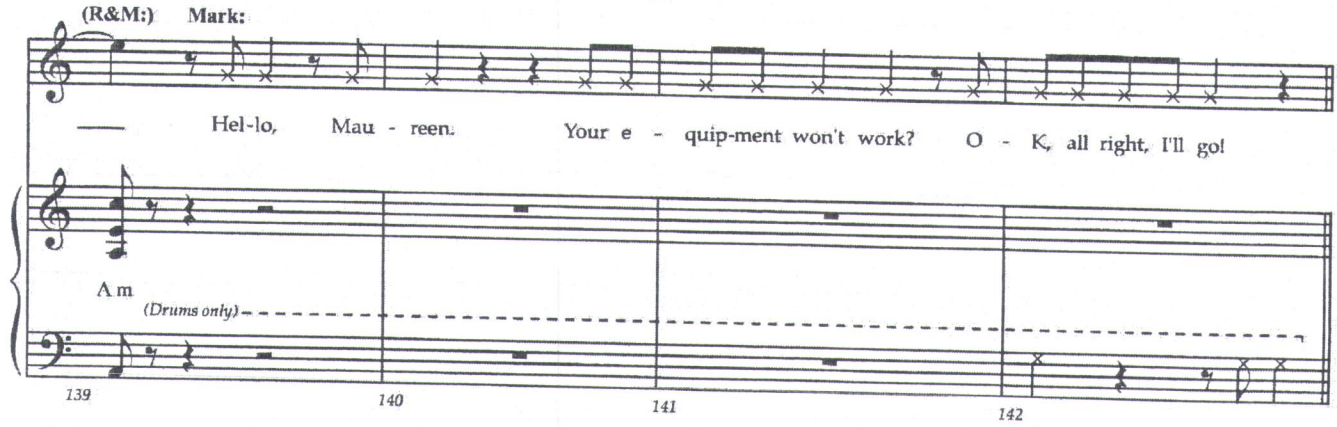

89
Collins:
How do you stay on your feet when on ev - 'ry street it's "trick or treat" and to -
(Bass)
night it's "trick." "Wel-come back to town." I should lie down.
Mark:
Collins:
Ev-'ry thing's brown and uh-oh I feel sick. Where is he? Get ting diz - zy.
ff

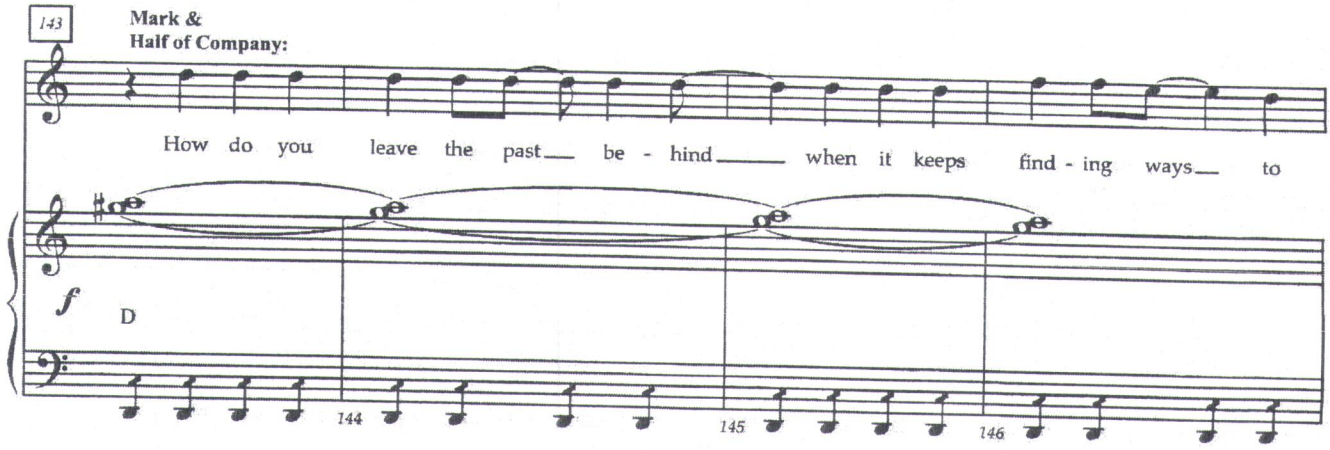

102
Roger, Women:
Mark, Men:
How we gon - na pay how we gon - na
Gtr. I
mf
G m
E♭/G
G m6
E♭/G
G m
E♭/G
103
104
pay how we gon - na pay
(Gtr.I cont.)
G m6
E♭/G
G m
E♭/G
G m6
E♭/G
105
106
107
Guitars
last year's rent?
ff
3
E♭
F
C
ff
A m
G
108
109
110
111
112

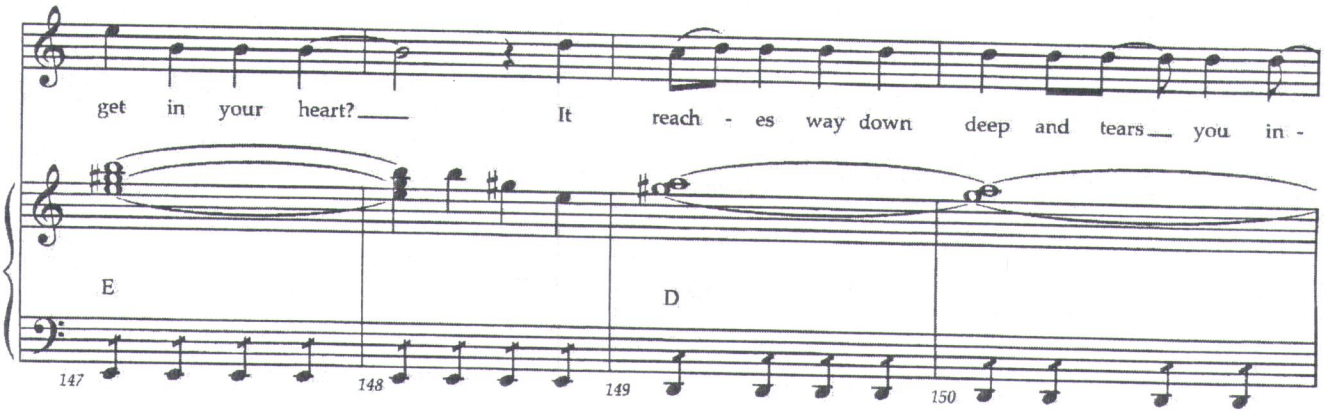

3
C Am G Am G C Am G
113 114 115 116 117 118
119
Benny:
Al - li - son, ba - by, you sound sad. I can't be-lieve those two af - ter ev - 'ry thing I've done
(Bass)
120 121 122
ev - er since our wed ding. I'm dirt. They'll see I can help them all out in the long run.
Drums
123 124 125 126

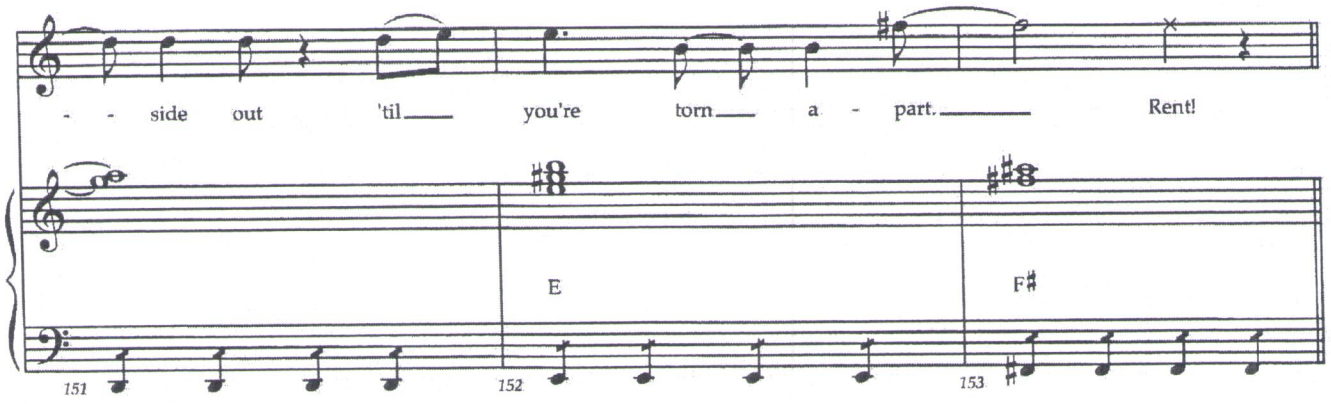

127
Benny:
For - - ces are
gath - - - 'ring.
For - - - ces are
Mark:
3
The mu - sic ig - nites the night with
pas - sion - ate fire.
Collins:
Uh.
Uh.
Uh.
Joanne:
Mau -
Gtr.I + Gtr.II
Am
Em
C2
Am
128
129
(Benny:)
gath - - - 'ring.
Can't turn a - way.
Roger:
3
"The nar - ra - tion
crack - les and pops with in -
(Collins:)
Uh.
Uh.
Uh.
(Joanne:)
reen, I'm not a the - a - tre per - son.
G
Am
Em
130
131
132

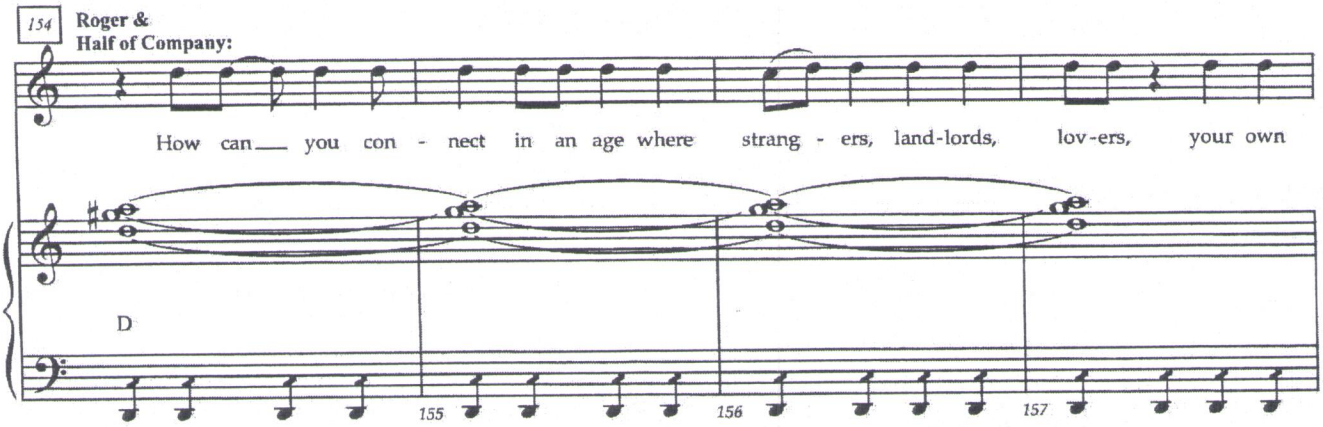

(Benny:)
For - - - ces are gath - 'ring. For - - - ces are
(Roger:)
cen - di - a - ry wit."
Mark:
Zoom in as they burn
(Collins:)
Uh. I can't think. Uh.
(Joanne:)
Could ne - ver be a the-a-tre per-son.
[PLAY]
C2 Am G Am
133 134 135
(Benny:)
gath - 'ring. For - - ces are gath - - 'ring.
(Mark:)
Roger & Mark:
the past to the ground and feel the heat of the fu - ture's glow.
(Collins:)
Uh. Uh. Uh.
(Joanne:)
Hel - lo? Hel - lo?
Em C2 Am G
136 137 138

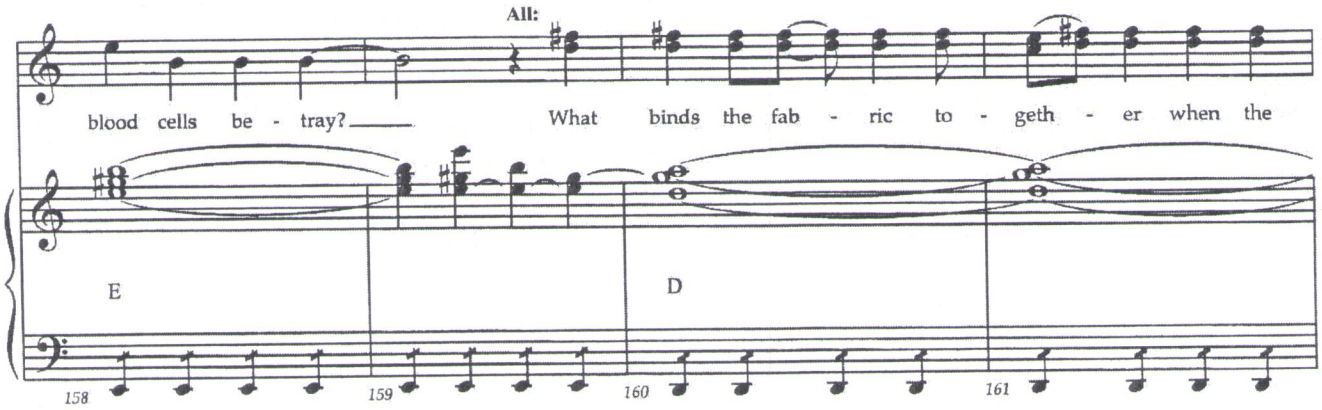

(R&M:) Mark:
Hel-lo, Mau - reen. Your e - quip-ment won't work? O - K, all right, I'll go!
Am
(Drums only)
139
140
141
142

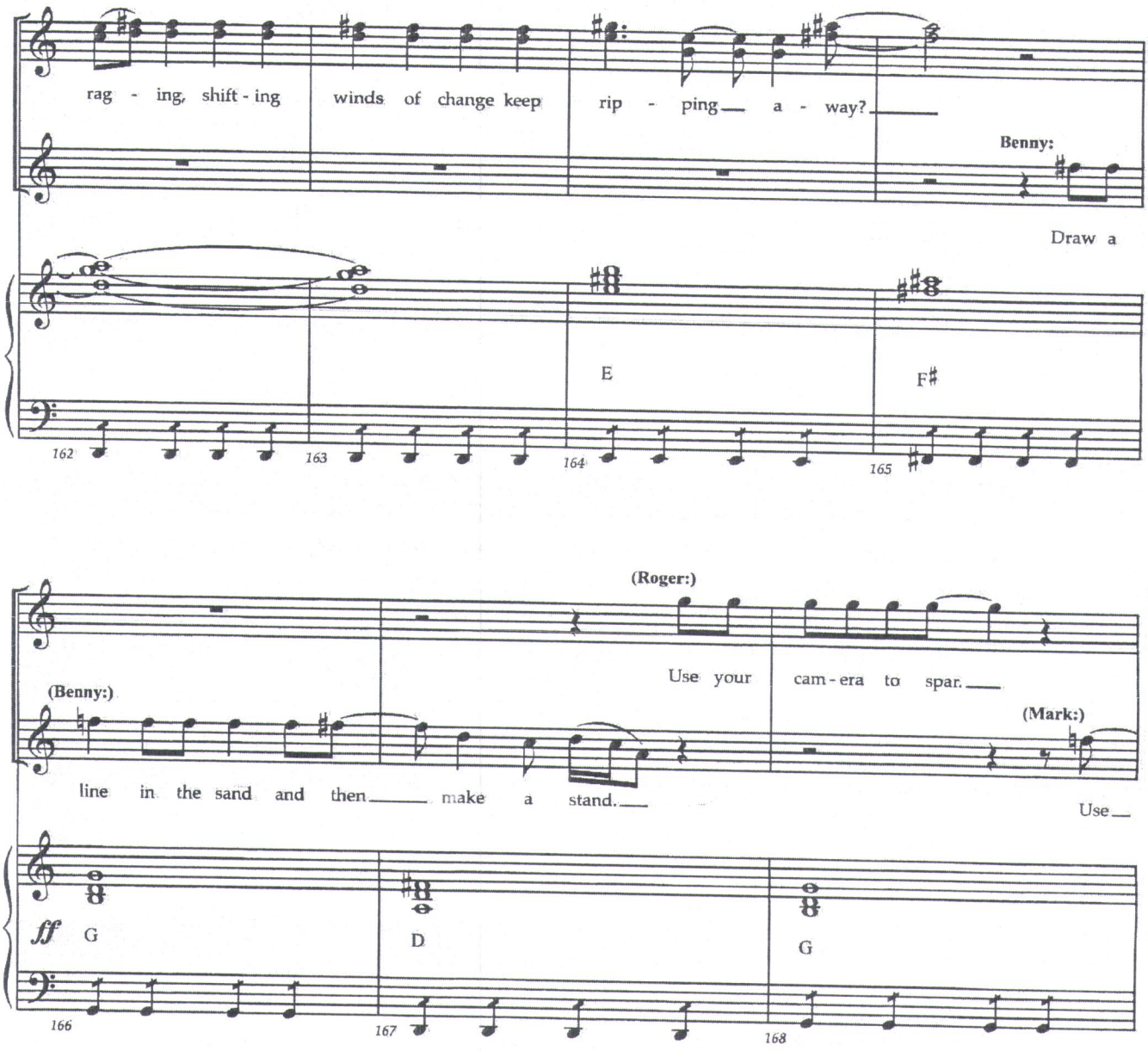

143
Mark &
Half of Company:
How do you leave the past be - hind when it keeps find - ing ways to
f
D
144
145
146

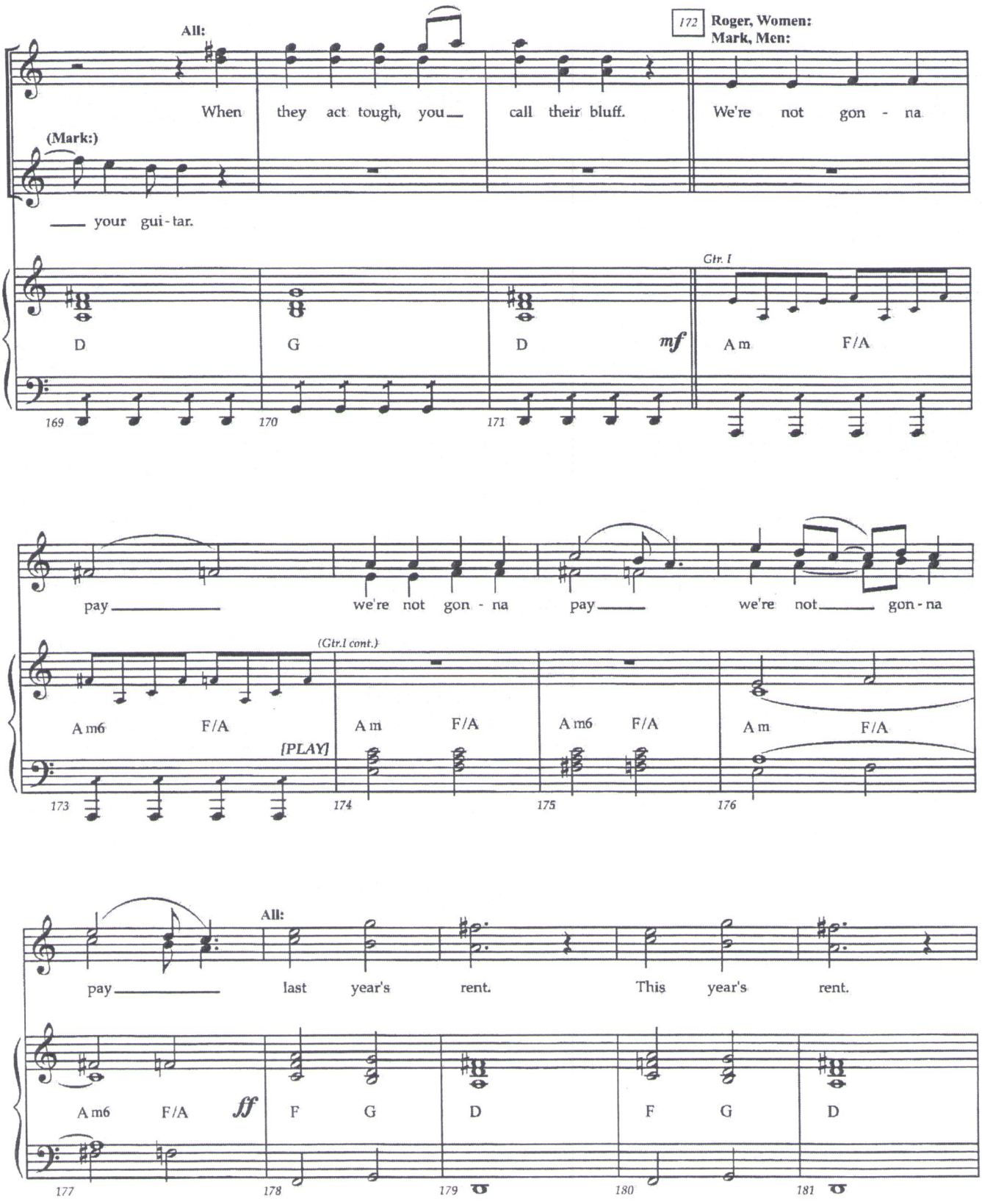

get in your heart? It reach - es way down deep and tears you in -
E
D
147
148
149
150

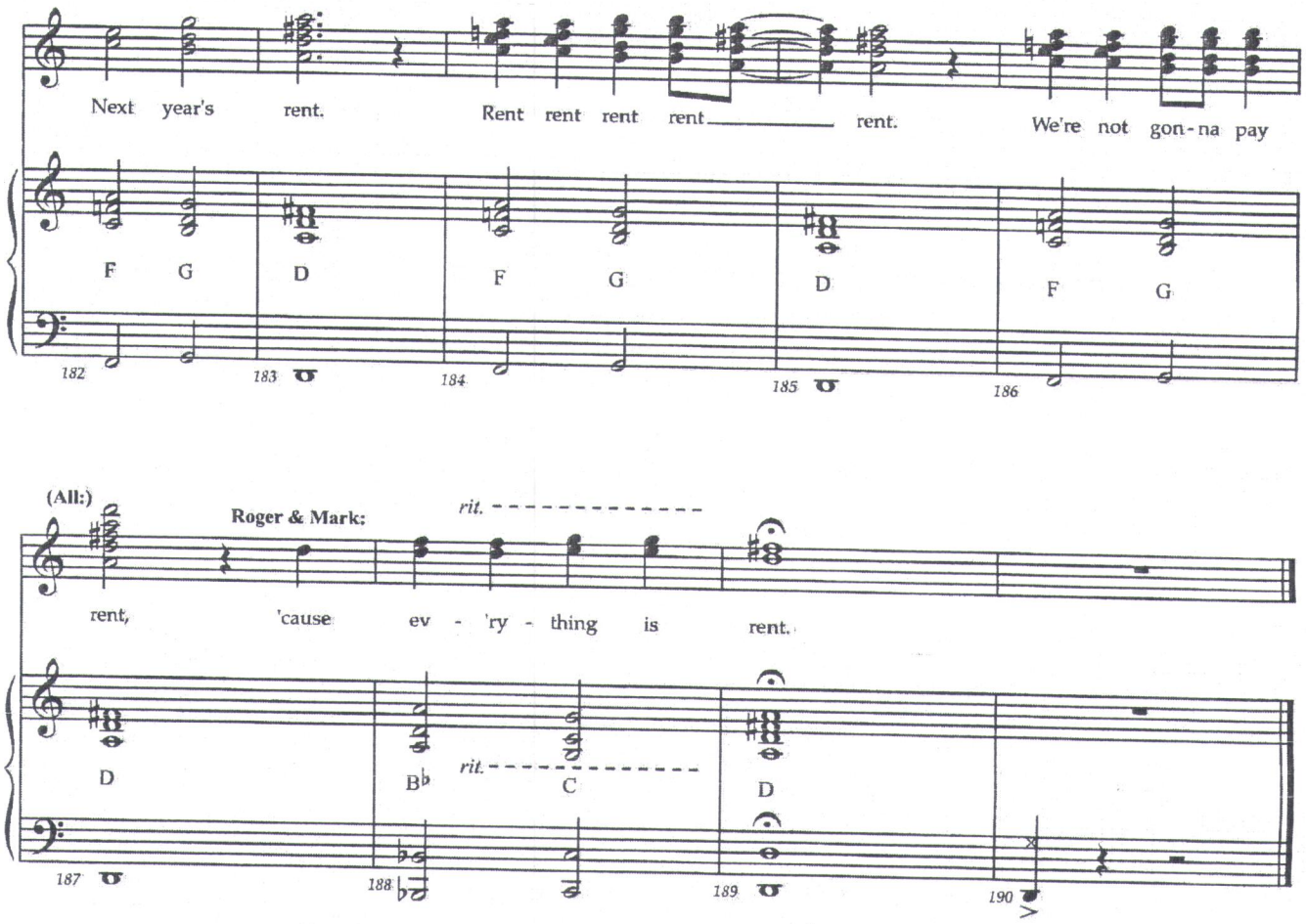

- - side out 'til you're torn a - part. Rent!
E
F♯
151
152
153


154
Roger &
Half of Company:
How can you con - nect in an age where strang - ers, land-lords, lov-ers, your own
D
155
156
157


All:
blood cells be - tray? What binds the fab - ric to - geth - er when the
E
D
158
159
160
161


rag - ing, shift - ing
winds of change keep
rip - ping a - way?
Benny:
Draw a
E
F♯
162
163
164
165
(Roger:)
Use your
cam - era to spar.
(Benny:)
(Mark:)
line in the sand and then make a stand.
Use
ff
G
D
G
166
167
168


All:
172 Roger, Women:
Mark, Men:
When they act tough, you call their bluff. We're not gon - na
(Mark:)
your gui - tar.
Gtr. I
D G D mf Am F/A
169 170 171
pay we're not gon - na pay we're not gon - na
(Gtr.I cont.)
Am6 F/A [PLAY] Am F/A Am6 F/A Am F/A
173 174 175 176
All:
pay last year's rent. This year's rent.
Am6 F/A ff F G D F G D
177 178 179 180 181

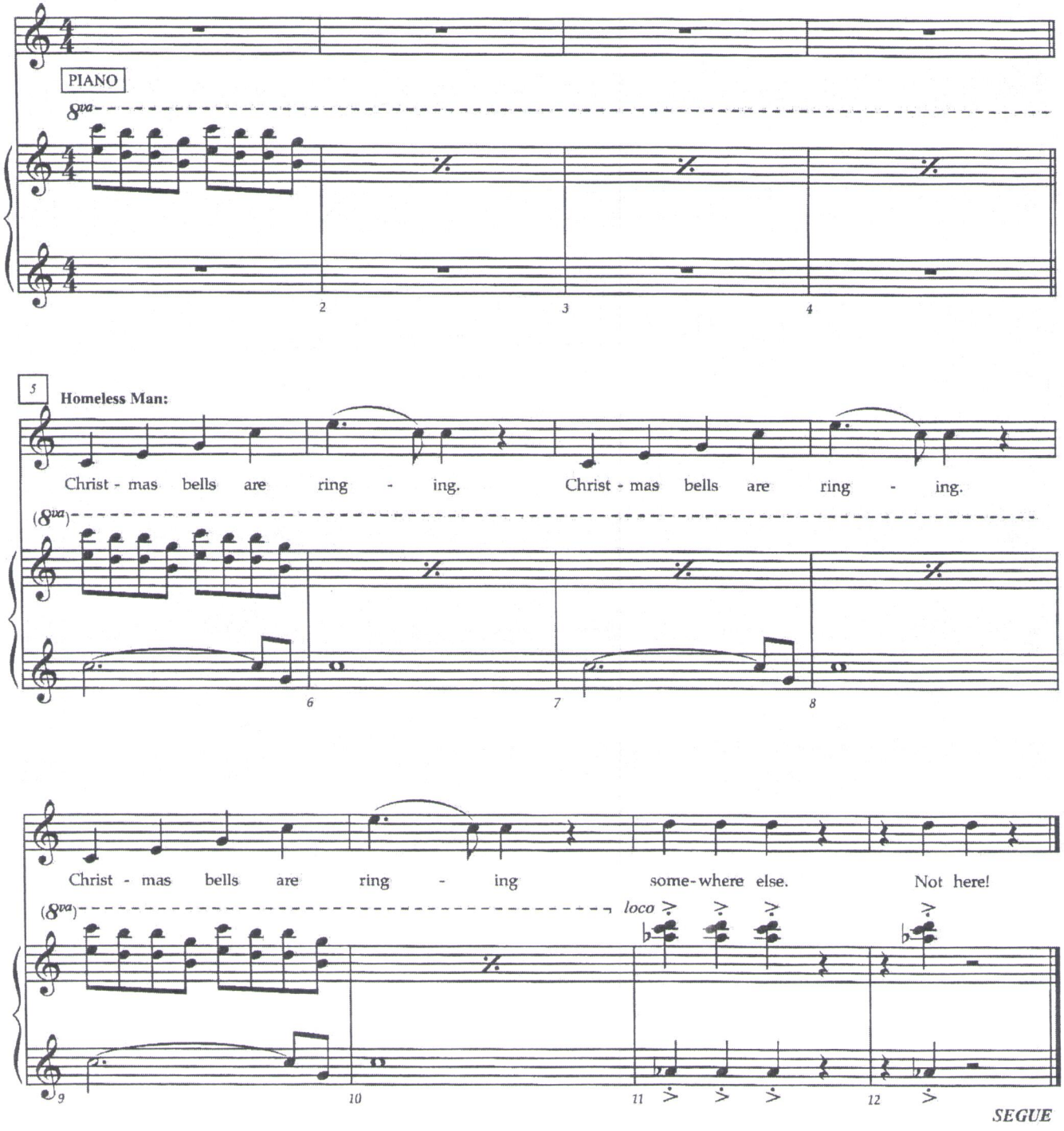

Next year's rent.
Rent rent rent rent rent.
We're not gon-na pay
F G D F G D F G
182 183 184 185 186
(All:)
Roger & Mark:
rit.
rent, 'cause ev - 'ry - thing is rent.
D B♭ C D
rit.
187 188 189 190

Christmas Bells #1

4

RENT School Edition

Music and Lyrics by
Jonathan Larson

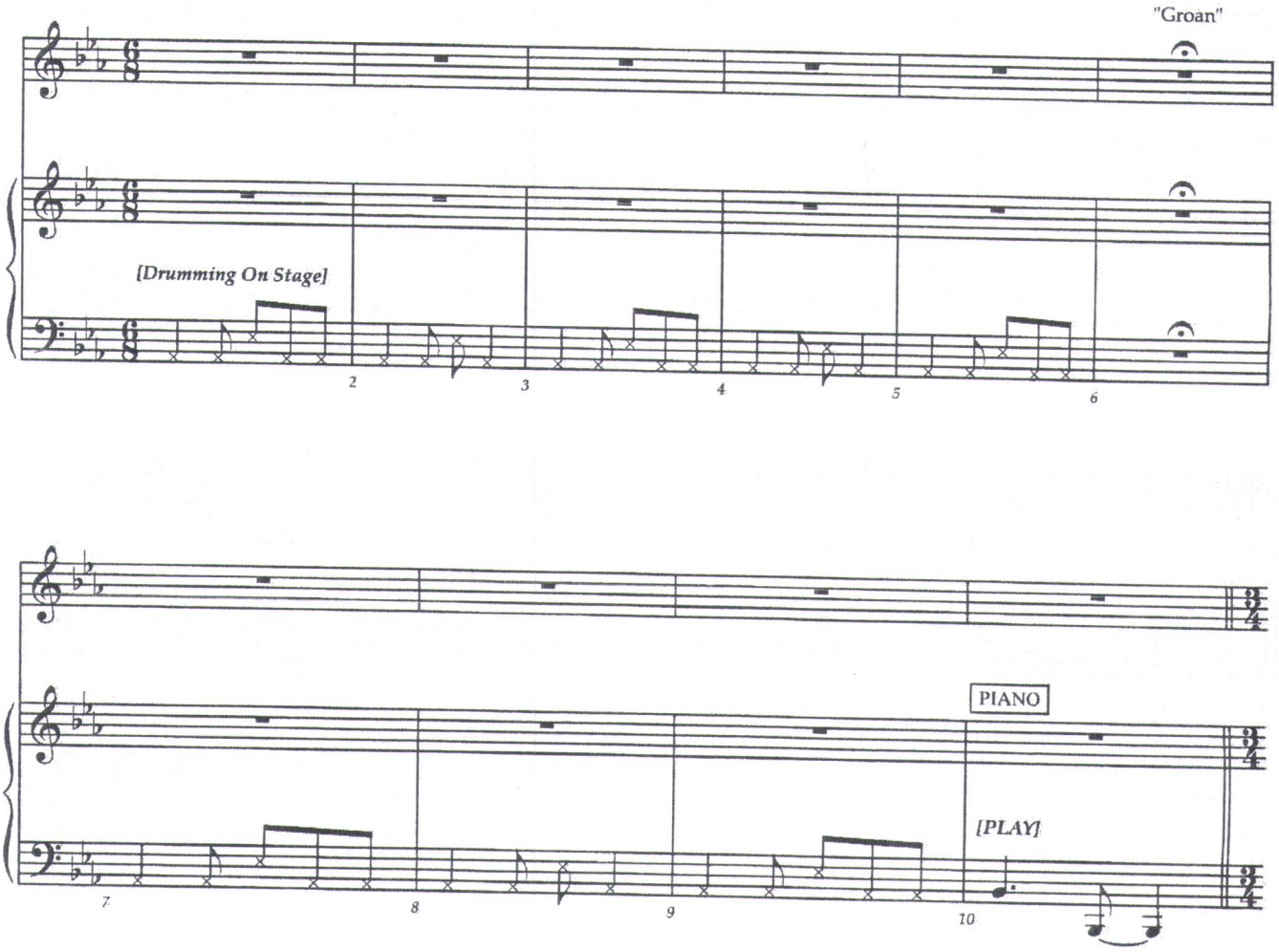


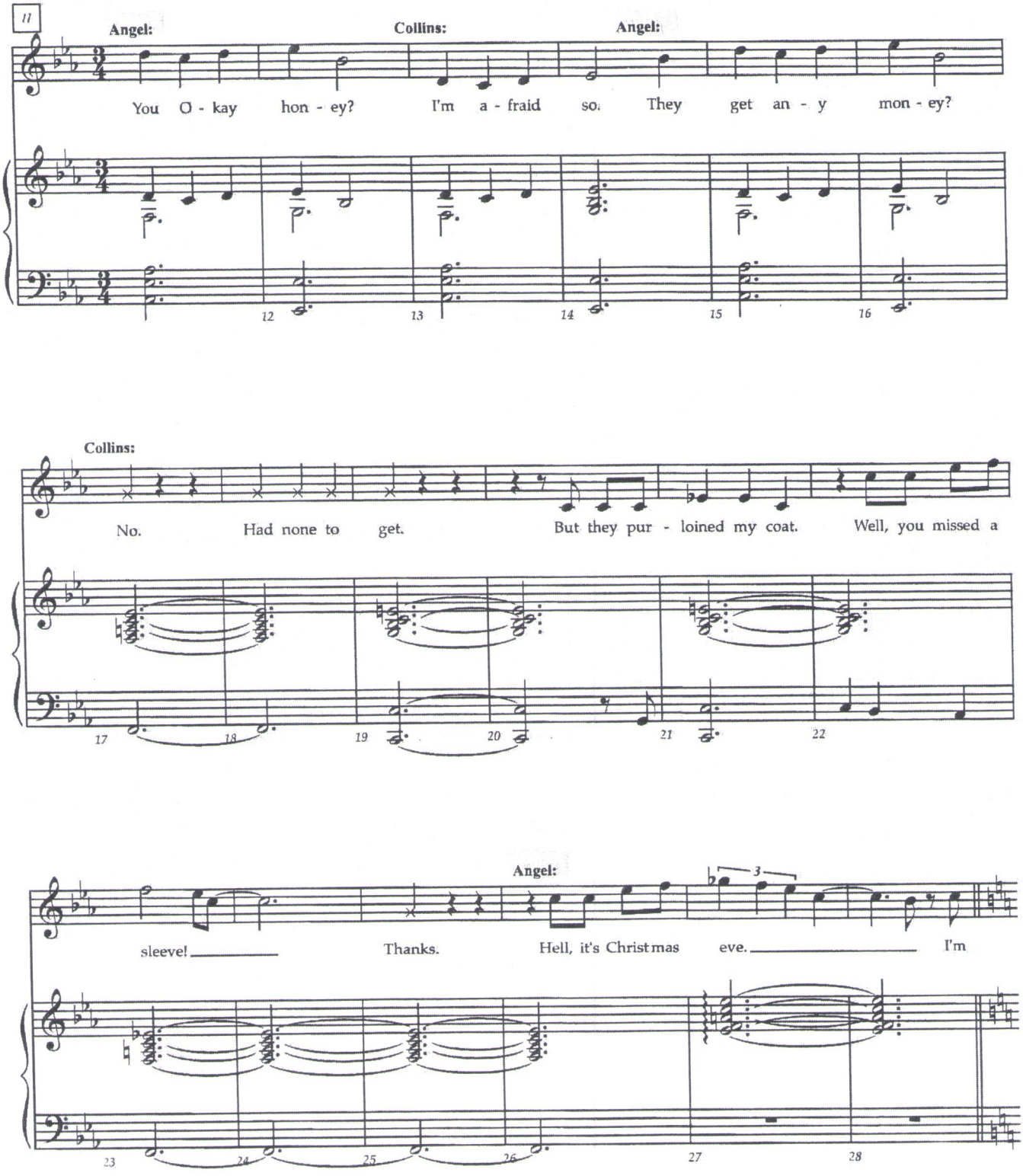
You Okay, Honey?

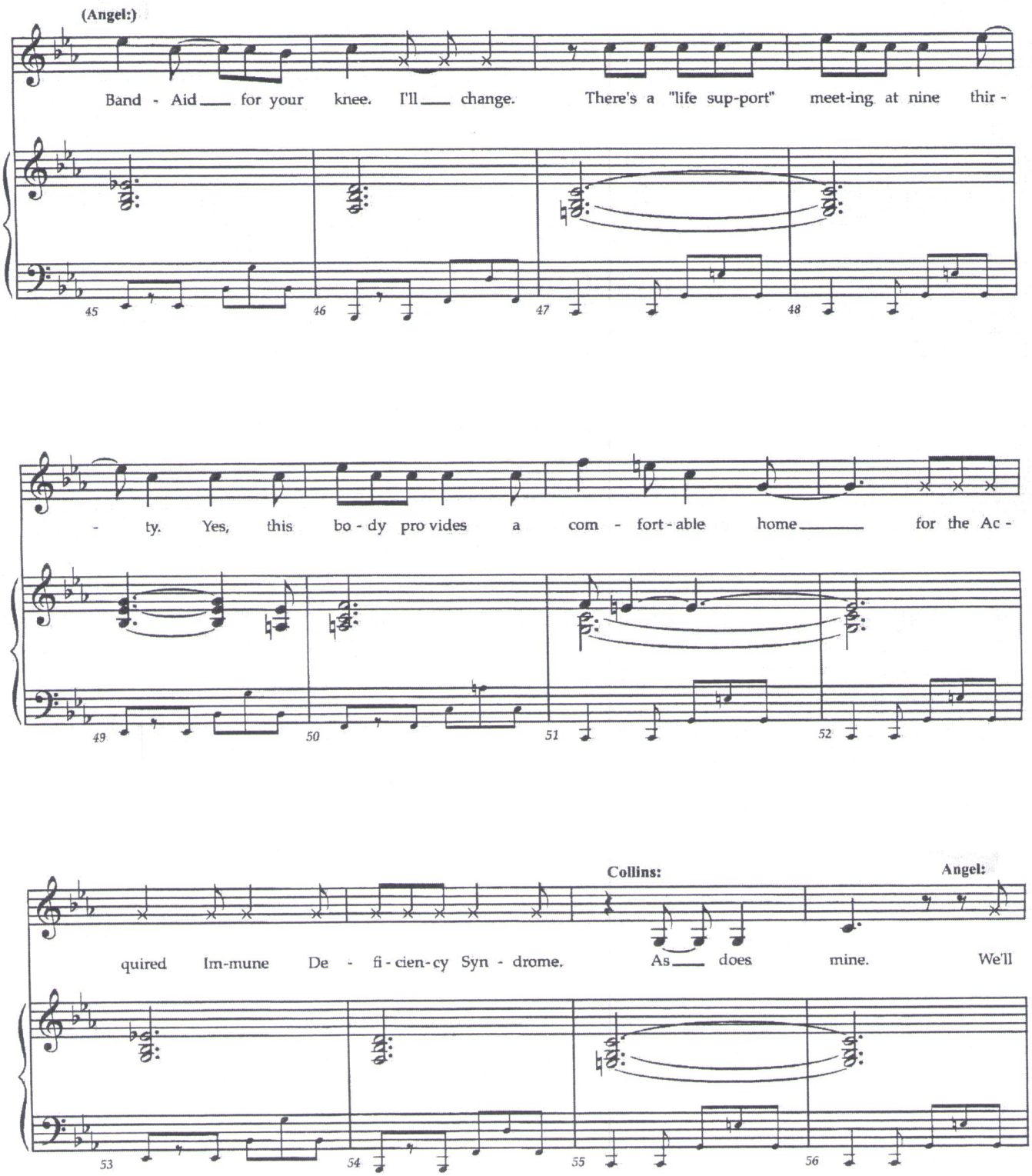
5

RENT School Edition

Music and Lyrics by
Jonathan Larson




11
Angel:
Collins:
Angel:
You O - kay hon - ey? I'm a - fraid so. They get an - y mon - ey?
12 13 14 15 16
Collins:
No. Had none to get. But they pur - loined my coat. Well, you missed a
17 18 19 20 21 22
Angel:
3
sleeve! Thanks. Hell, it's Christmas eve. I'm
23 24 25 26 27 28

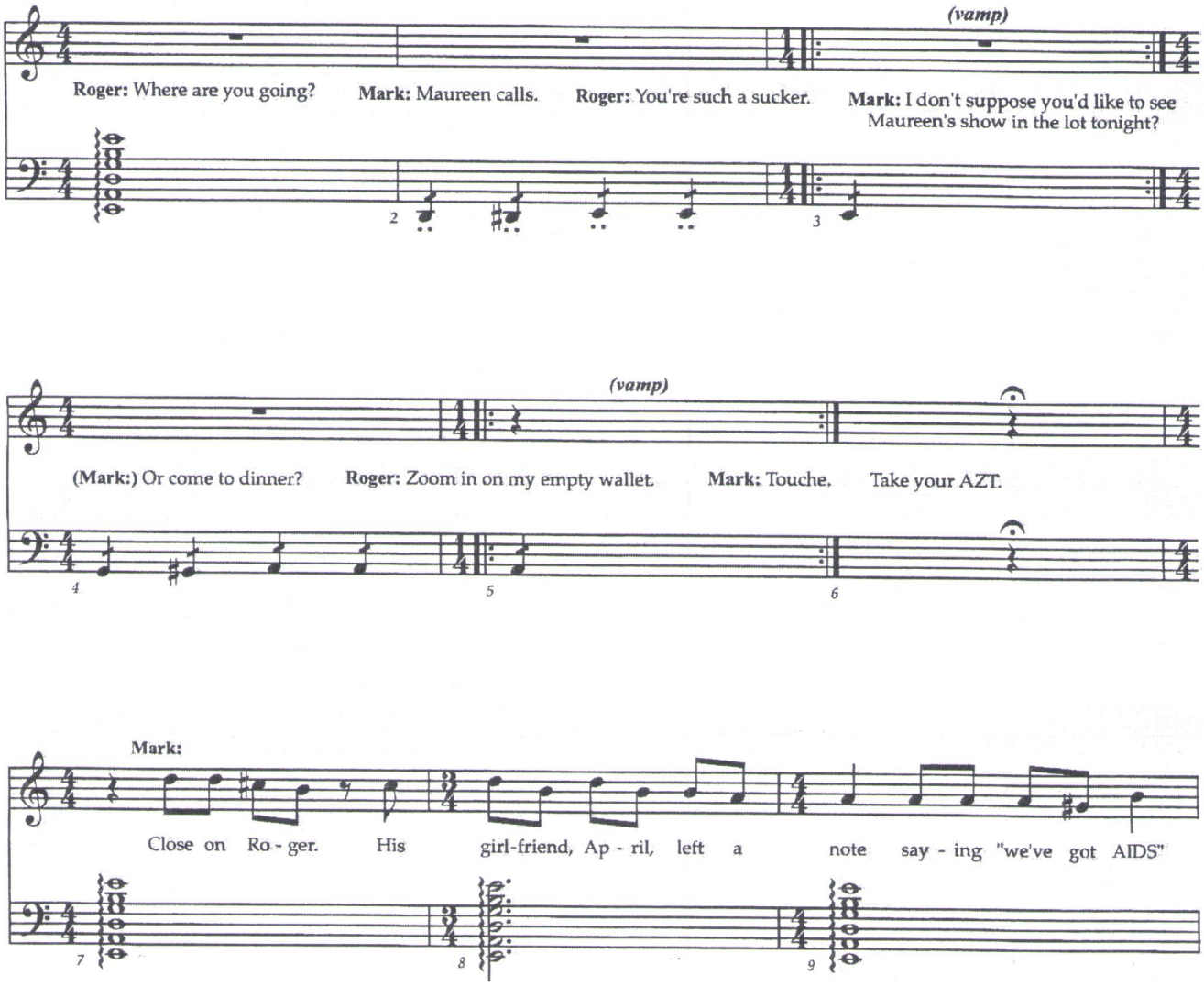

(Angel:)
Band - Aid for your knee. I'll change. There's a "life sup-port" meet-ing at nine thir -
45
46
47
48
- ty. Yes, this bo - dy pro vides a com - fort - able home for the Ac -
49
50
51
52
Collins:
Angel:
quired Im-mune De - fi - cien - cy Syn - drome. As does mine. We'll
53
54
55
56

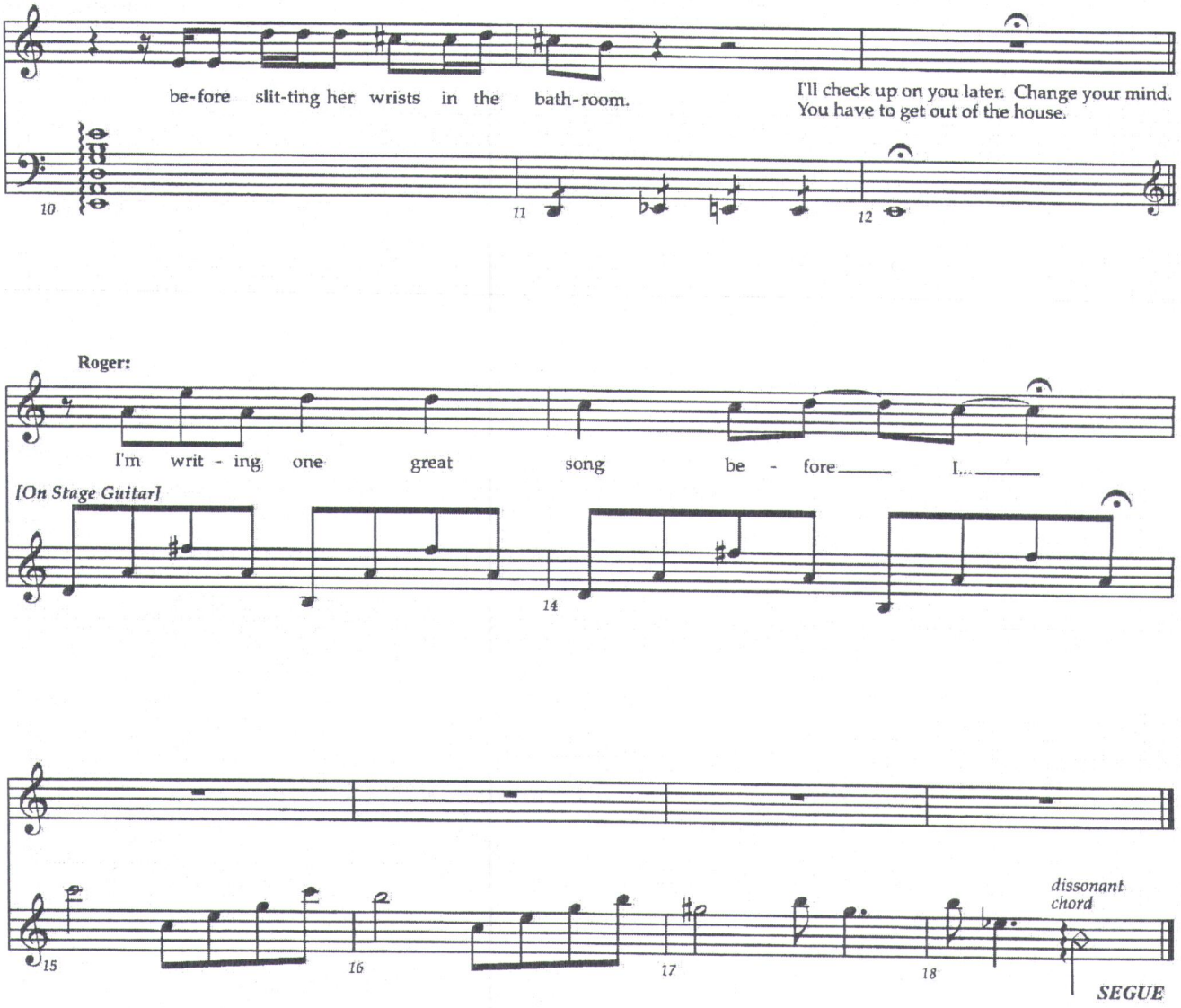
Tune Up (Reprise)

6

RENT School Edition

Music and Lyrics by
Jonathan Larson



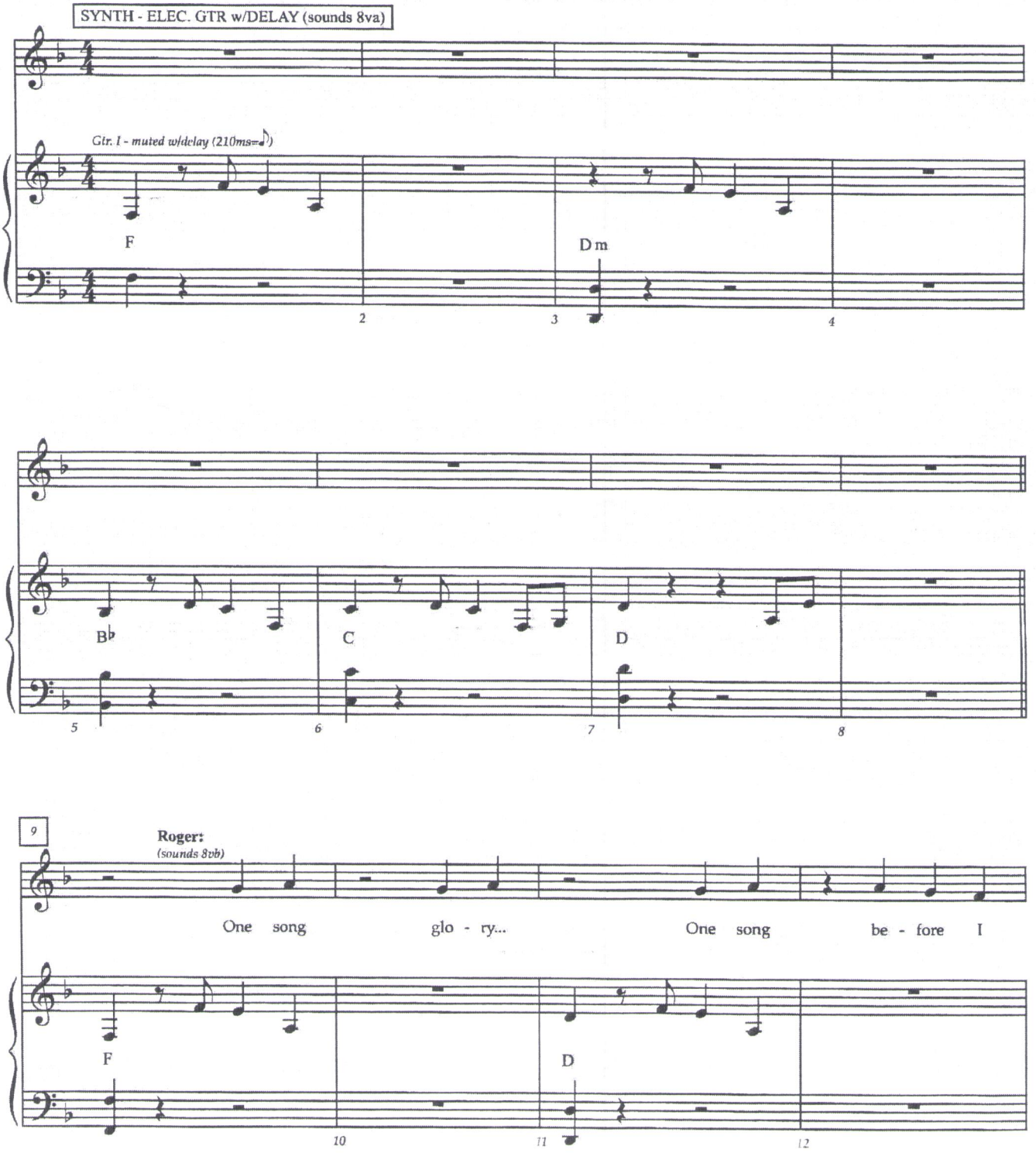

be-fore slit-ting her wrists in the bath-room.
I'll check up on you later. Change your mind.
You have to get out of the house.
10
11
12
Roger:
I'm writ - ing one great song be - fore I...
[On Stage Guitar]
14
15
16
17
18
dissonant chord
SEGUE

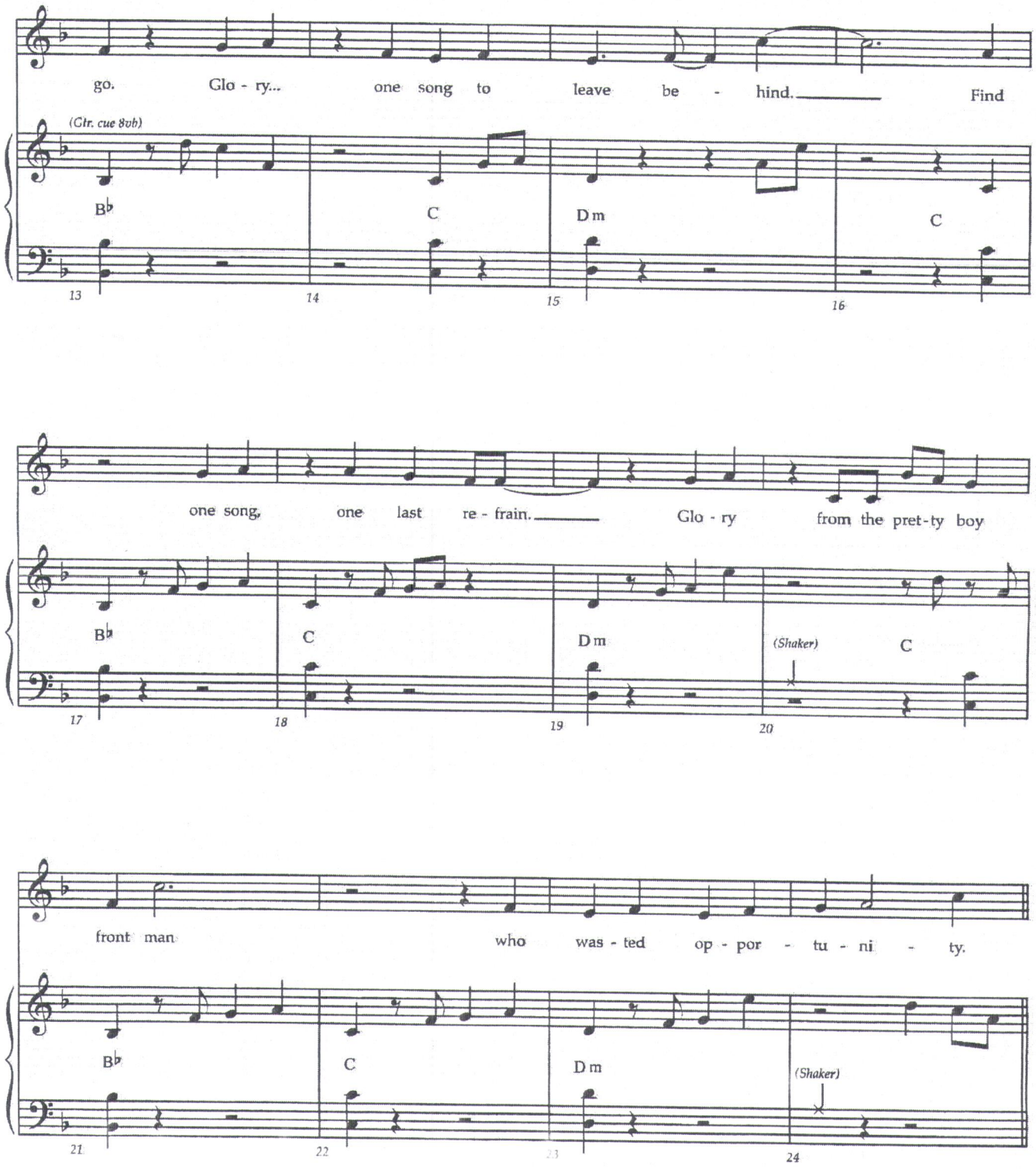
One Song Glory

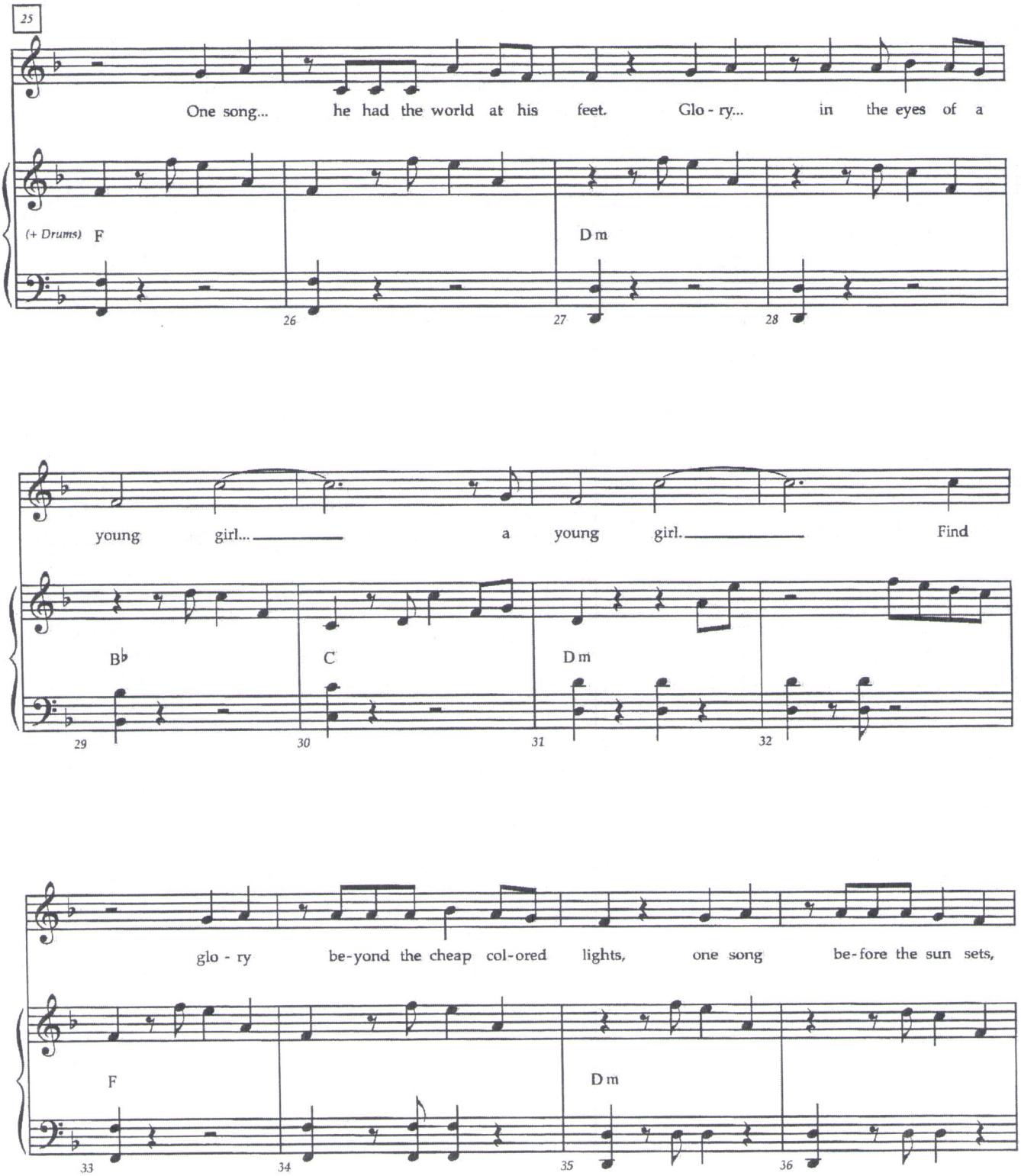
7

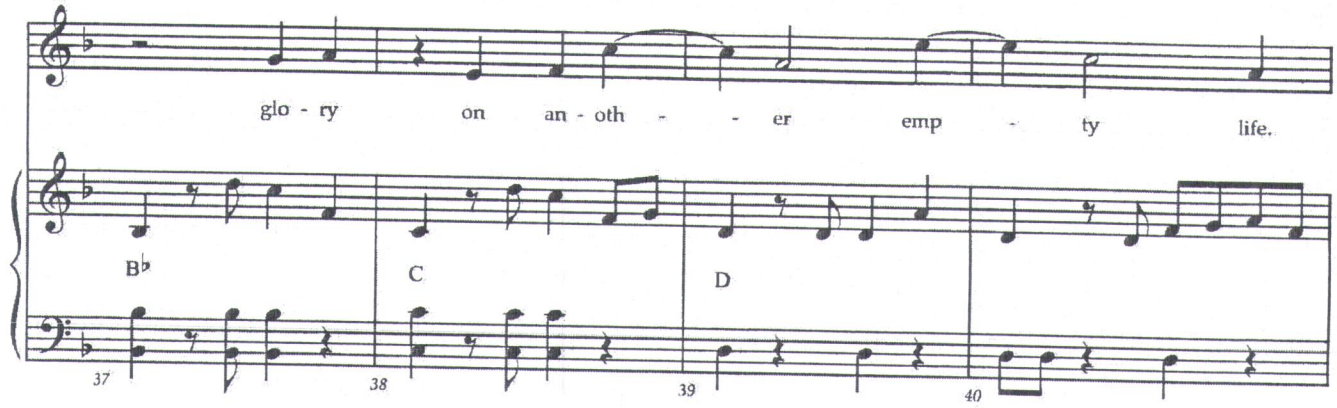
RENT School Edition

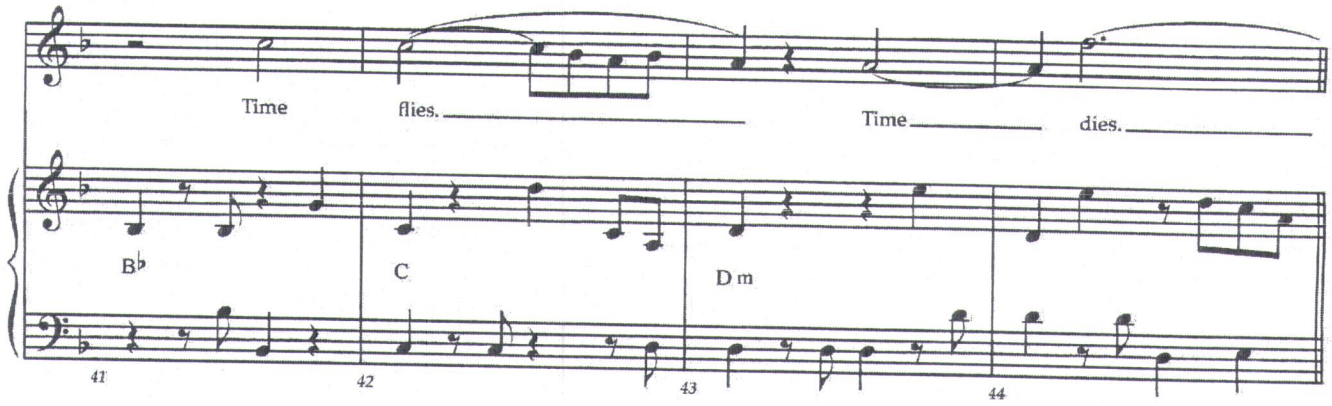
Music and Lyrics by
Jonathan Larson

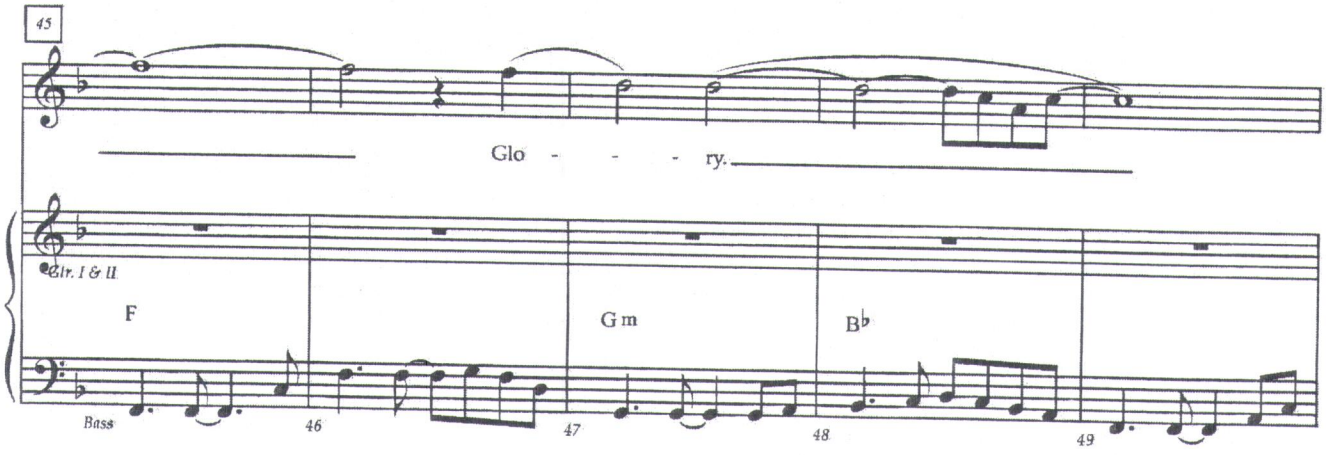


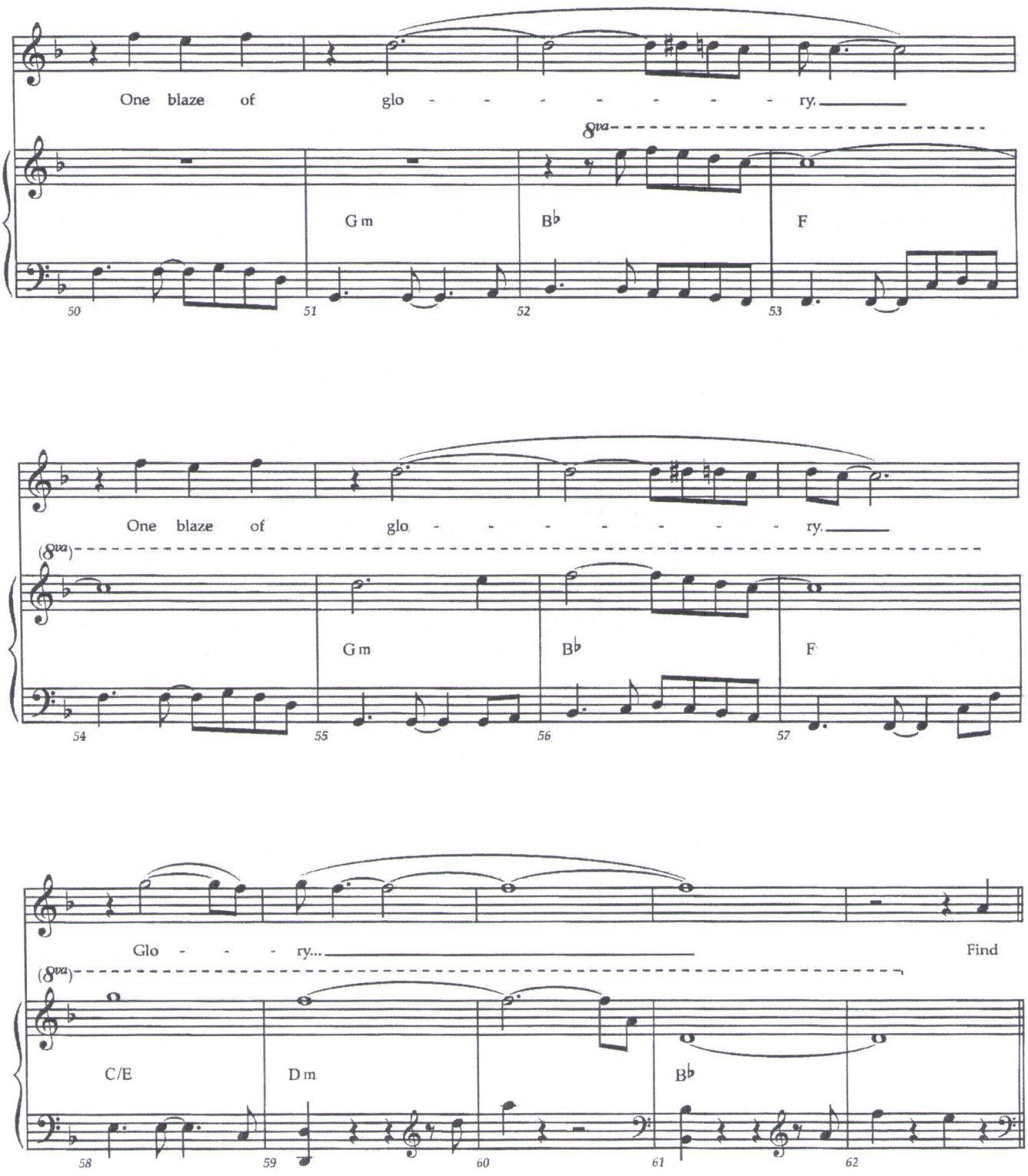

go. Glo - ry... one song to leave be - hind. Find
(Gtr. cue 8vb)
B♭ C Dm C
13 14 15 16
one song, one last re - frain. Glo - ry from the pret-ty boy
B♭ C Dm (Shaker) C
17 18 19 20
front man who was - ted op - por - tu - ni - ty.
B♭ C Dm (Shaker)
21 22 23 24

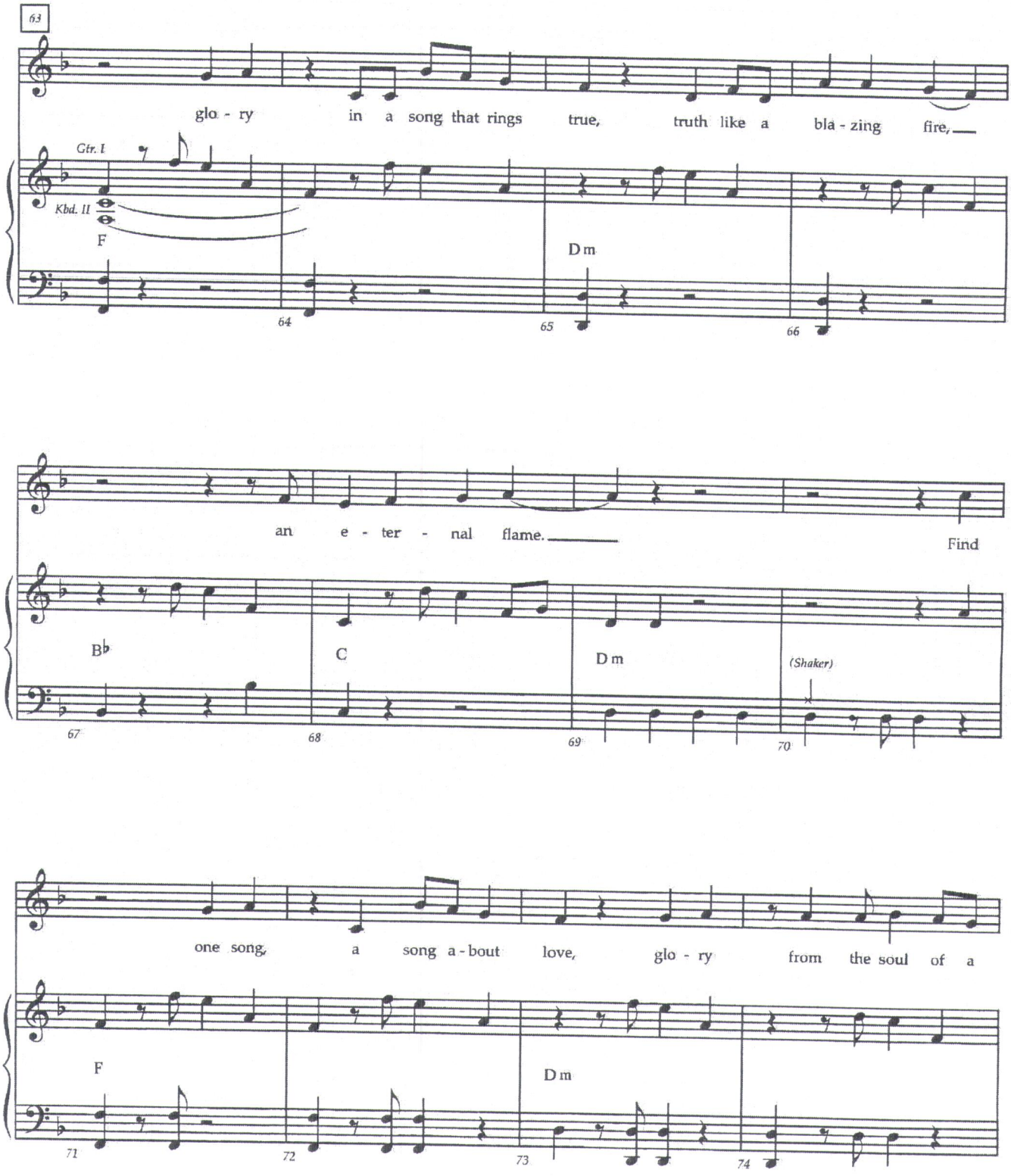

25
One song... he had the world at his feet. Glo - ry... in the eyes of a
(+ Drums) F
D m
young girl... a young girl. Find
B♭
C
D m
glo - ry be-yond the cheap col-ored lights, one song be-fore the sun sets,
F
D m

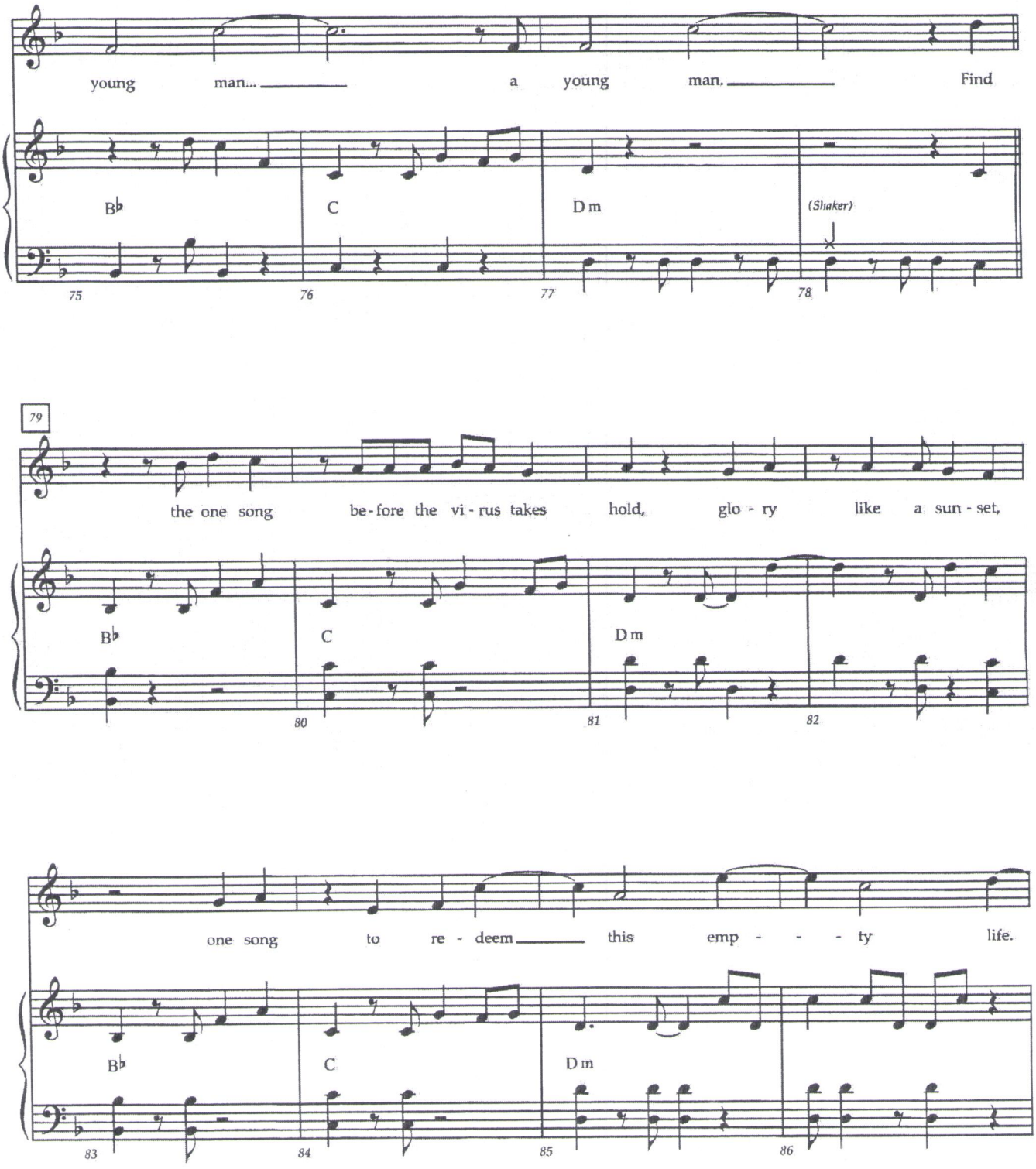

glo - ry on an - oth - - er emp - ty life.
B♭
C
D
37
38
39
40

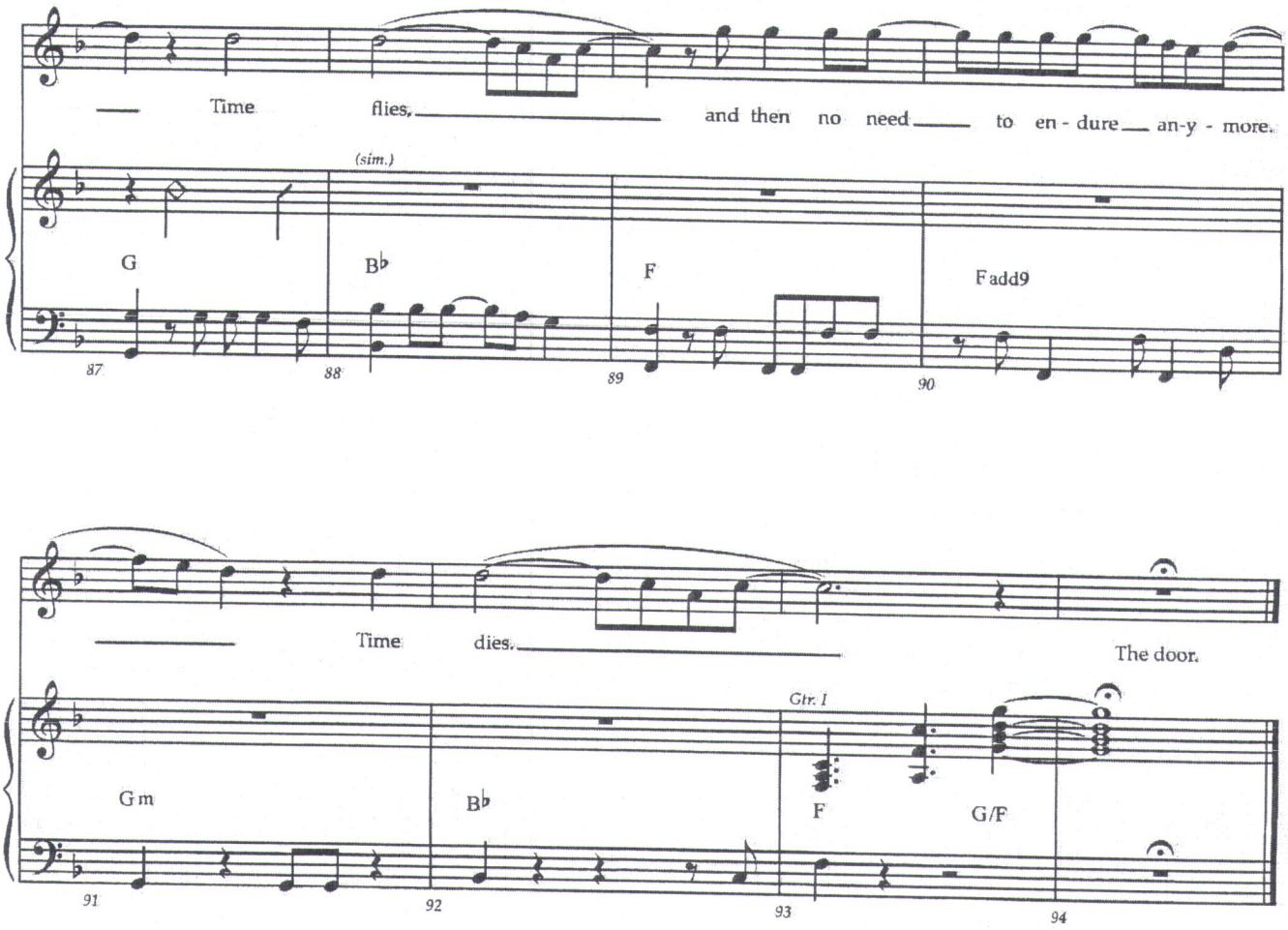

Time flies. Time dies.
B♭
C
D m
41
42
43
44


45
Glo - - - ry.
Gtr. I & II
F
G m
B♭
Bass
46
47
48
49


One blaze of glo - - - - - - - - ry.
8va
Gm
B♭
F
50
51
52
53
One blaze of glo - - - - - - - - ry.
(8va)
Gm
B♭
F
54
55
56
57
Glo - - - ry...
Find
(8va)
C/E
Dm
B♭
58
59
60
61
62


63
glo - ry in a song that rings true, truth like a bla - zing fire,
Gtr. I
Kbd. II
F
Dm
64
65
66
an e - ter - nal flame.
Find
B♭
C
Dm
(Shaker)
67
68
69
70
one song, a song a - bout love, glo - ry from the soul of a
F
Dm
71
72
73
74


young man... a young man. Find
B♭ C Dm (Shaker)
75 76 77 78
79
the one song be-fore the vi-rus takes hold, glo-ry like a sun-set,
B♭ C Dm
80 81 82
one song to re-deem this emp-ty life.
B♭ C Dm
83 84 85 86

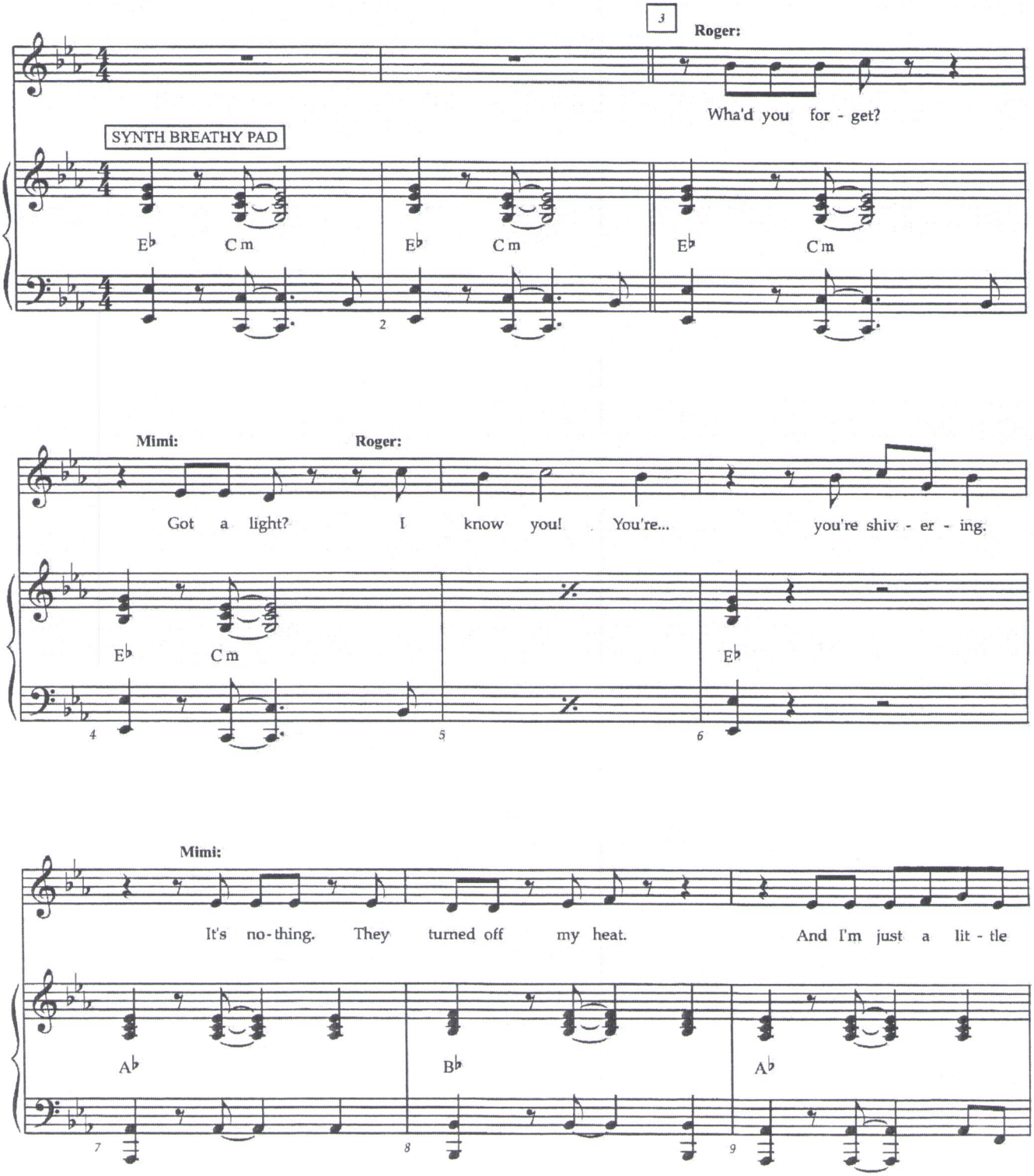

Time flies, and then no need to en - dure an-y - more.
(sim.)
G
B♭
F
Fadd9
87
88
89
90
Time dies. The door.
Gtr. I
Gm
B♭
F
G/F
91
92
93
94

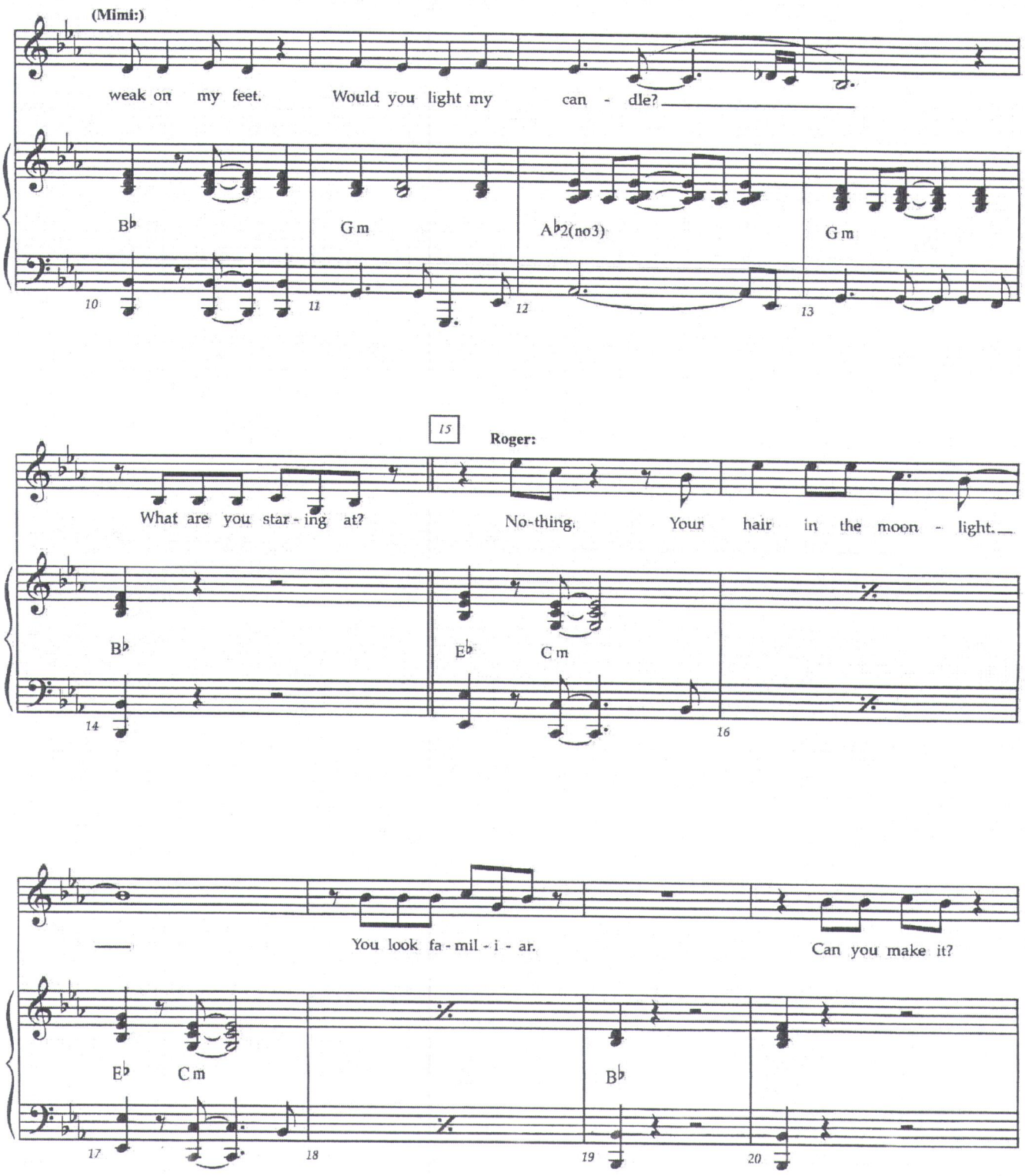
8

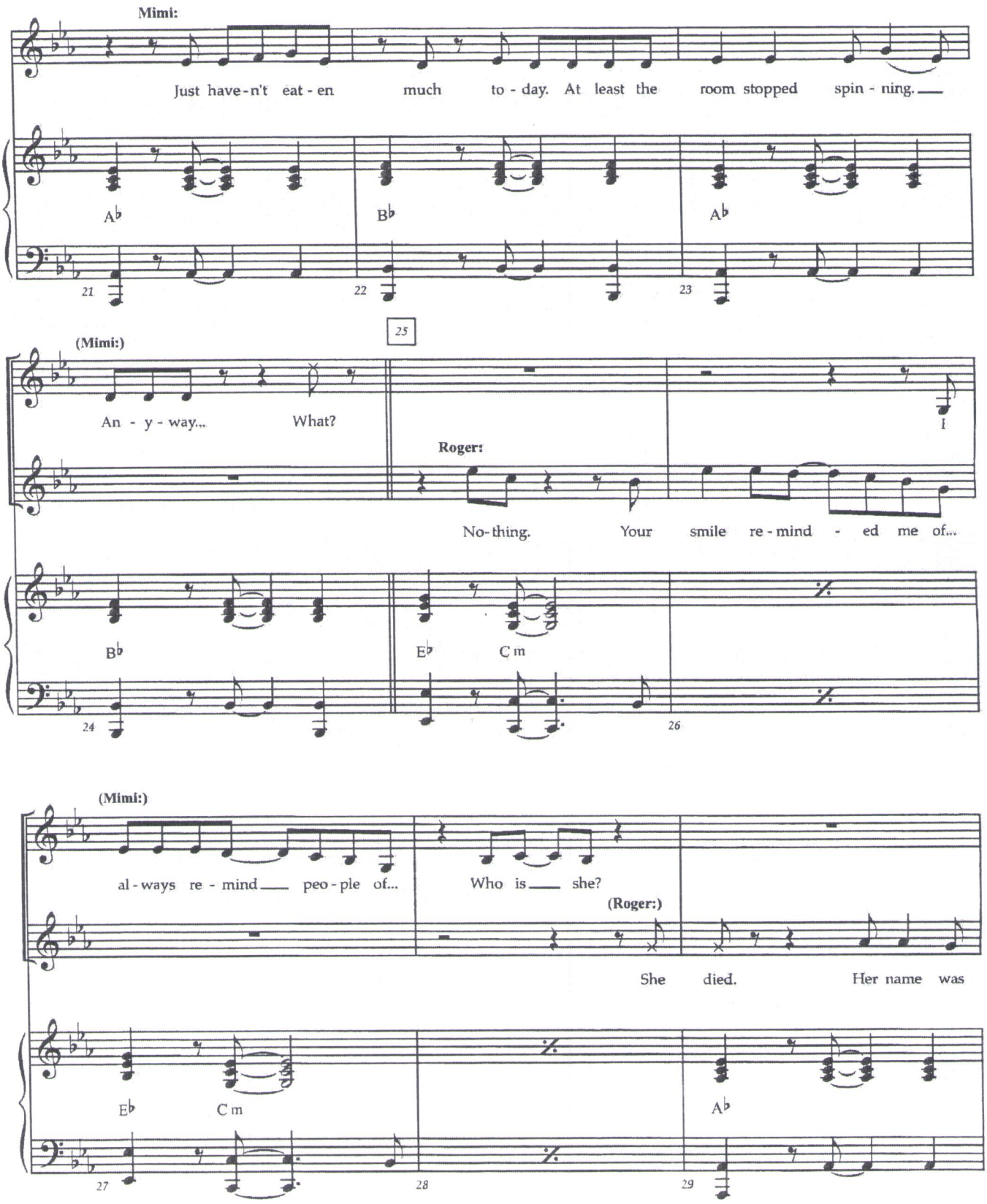
Light My Candle

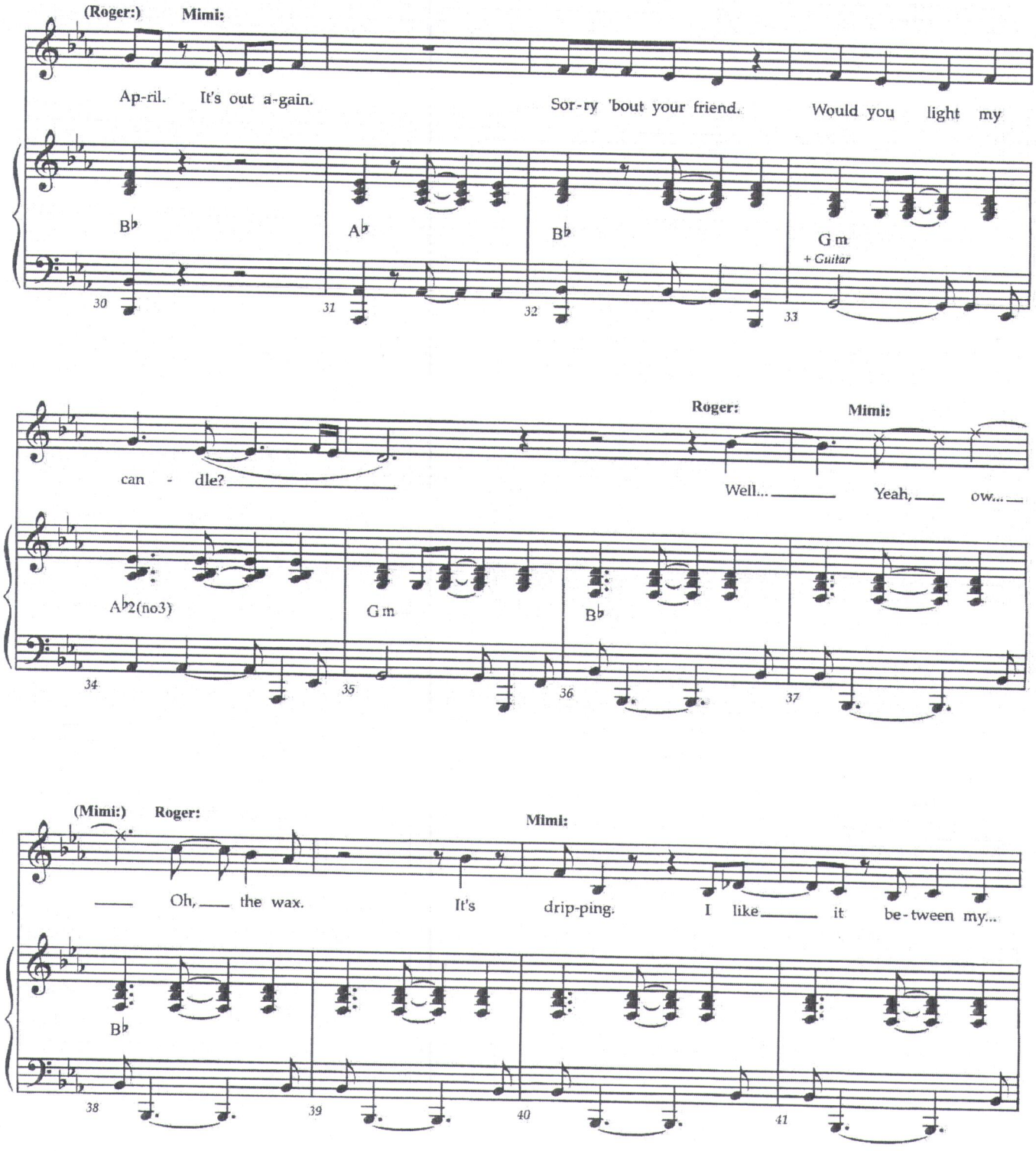
RENT School Edition

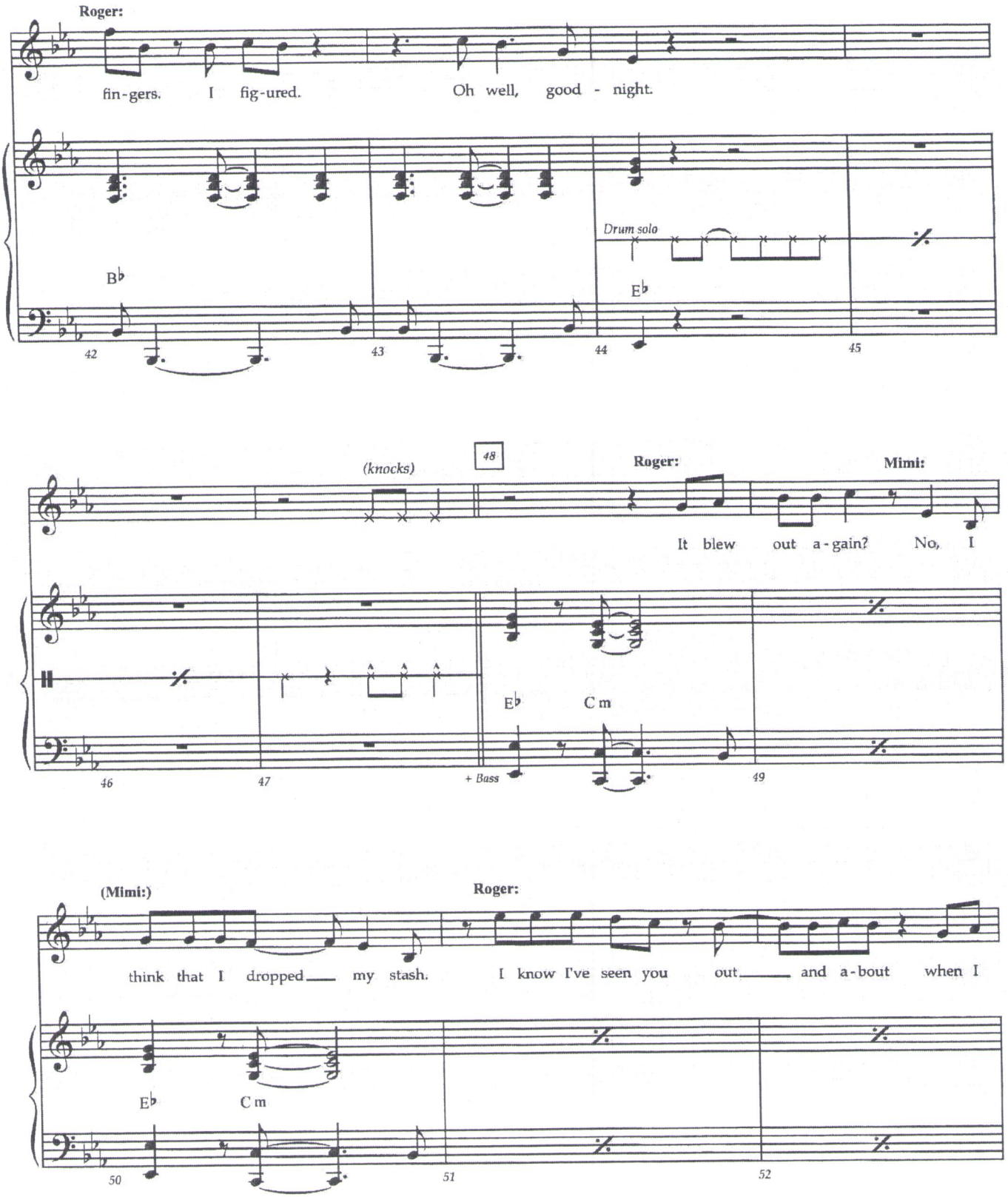
Music and Lyrics by
Jonathan Larson

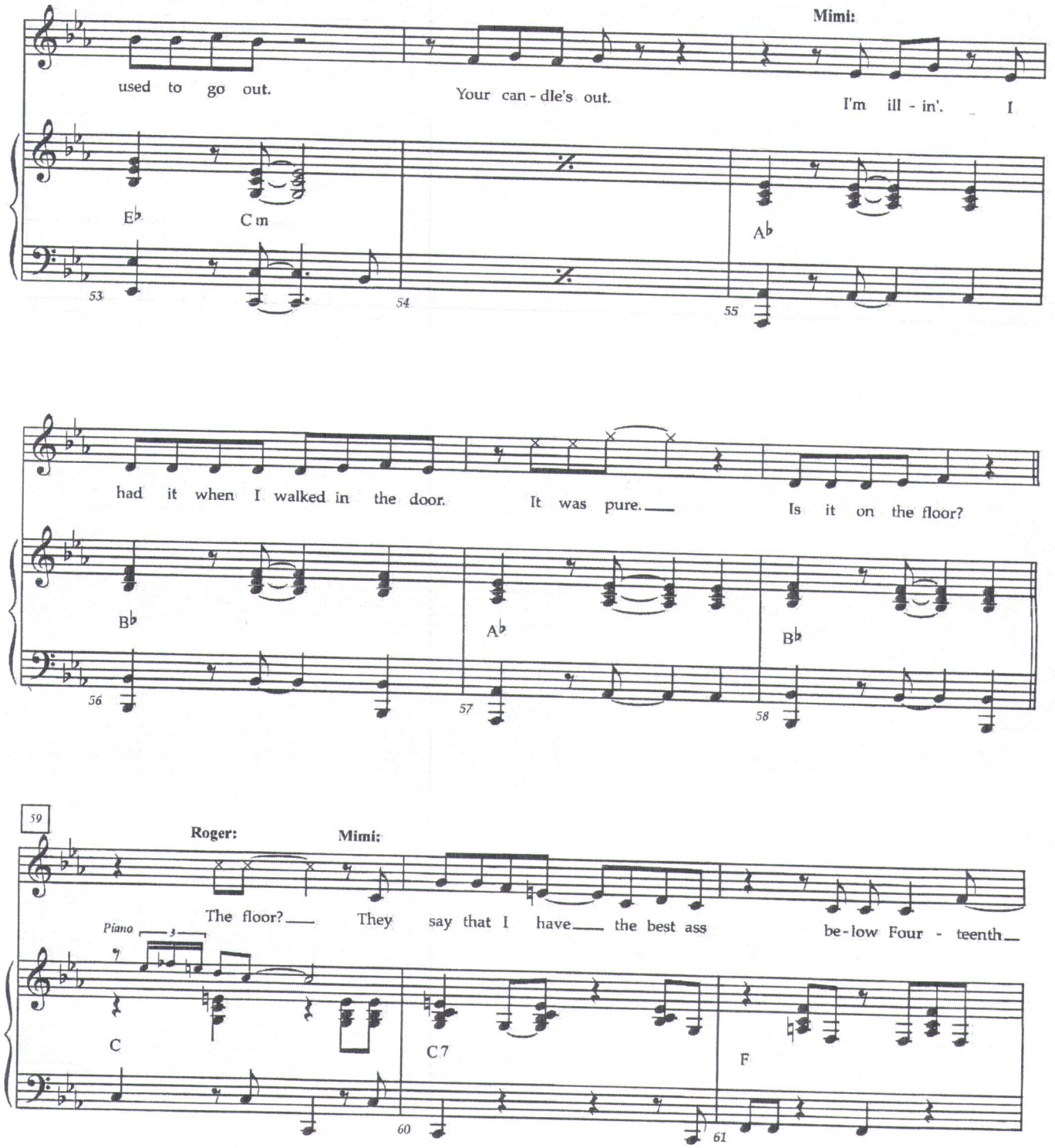


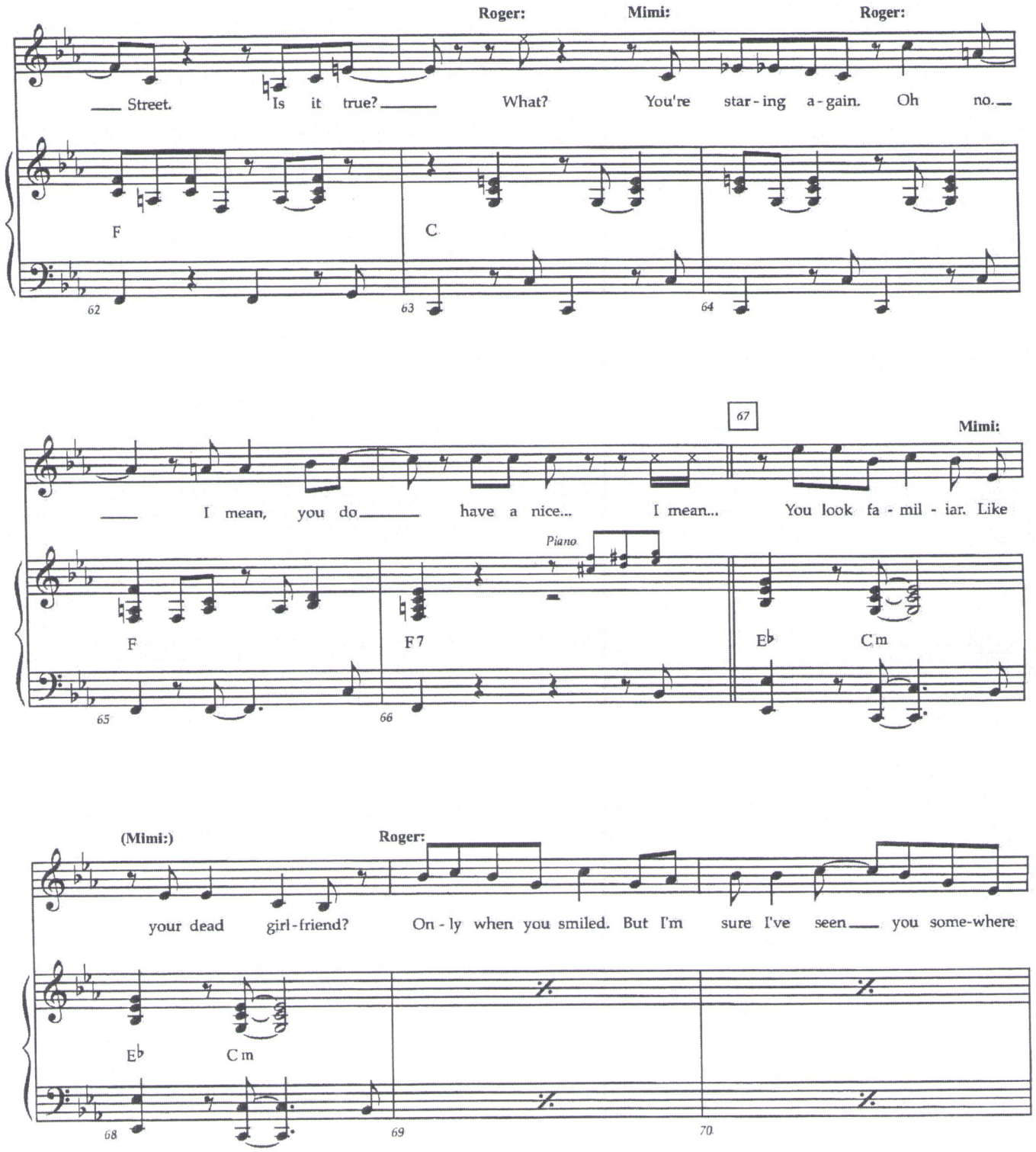

(Mimi:)
weak on my feet. Would you light my can - dle?
B♭
G m
A♭2(no3)
G m
10
11
12
13
15
Roger:
What are you star - ing at?
No-thing. Your hair in the moon - light.
B♭
E♭
C m
14
16
You look fa - mil - i - ar.
Can you make it?
E♭
C m
B♭
17
18
19
20

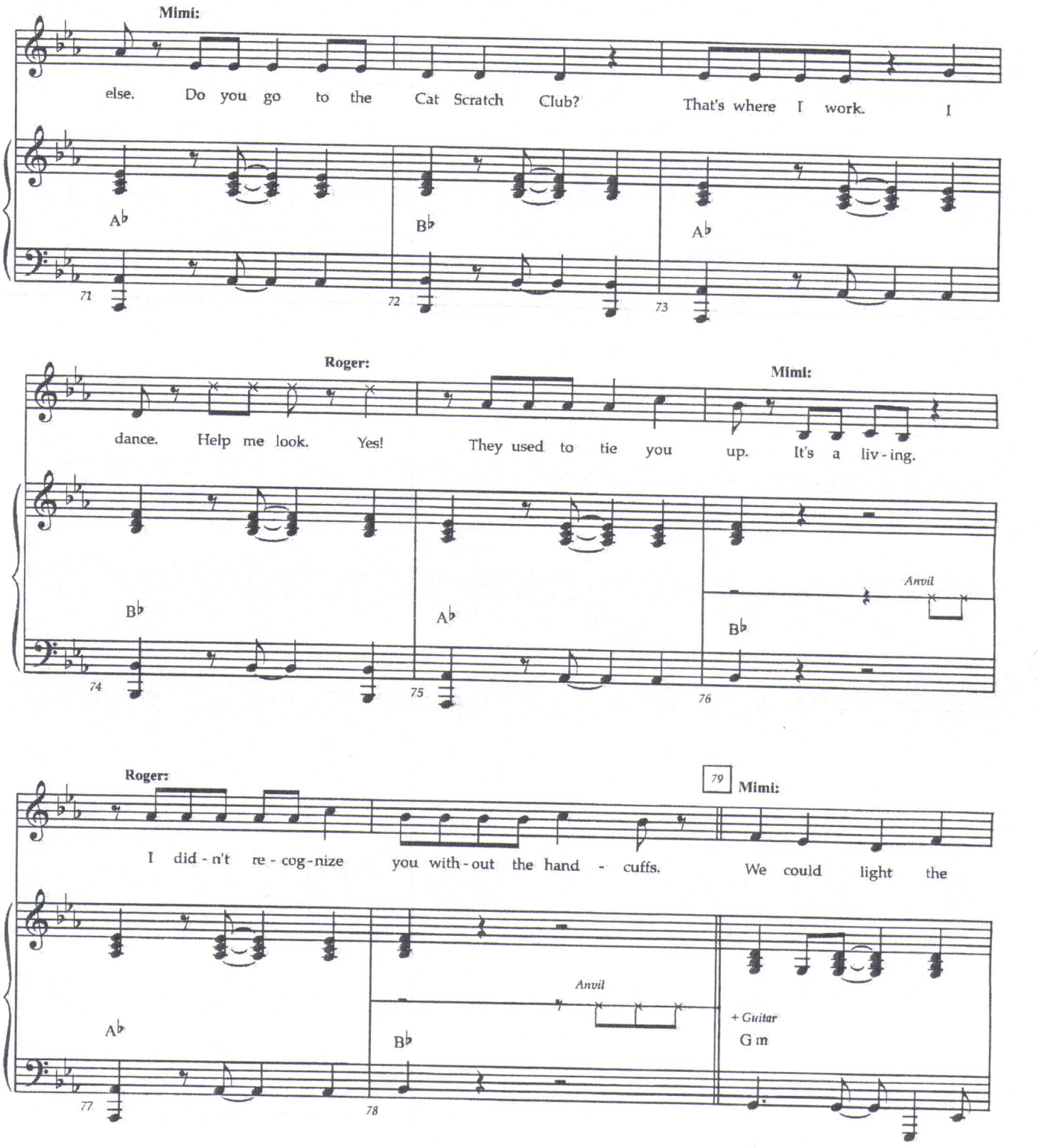

Mimi:
Just have-n't eat-en much to-day. At least the room stopped spin-ning.
A♭ B♭ A♭
21 22 23
25
(Mimi:)
An-y-way... What?
Roger:
No-thing. Your smile re-mind-ed me of...
B♭ E♭ Cm
24 26
(Mimi:)
al-ways re-mind peo-ple of... Who is she?
(Roger:)
She died. Her name was
E♭ Cm A♭
27 28 29

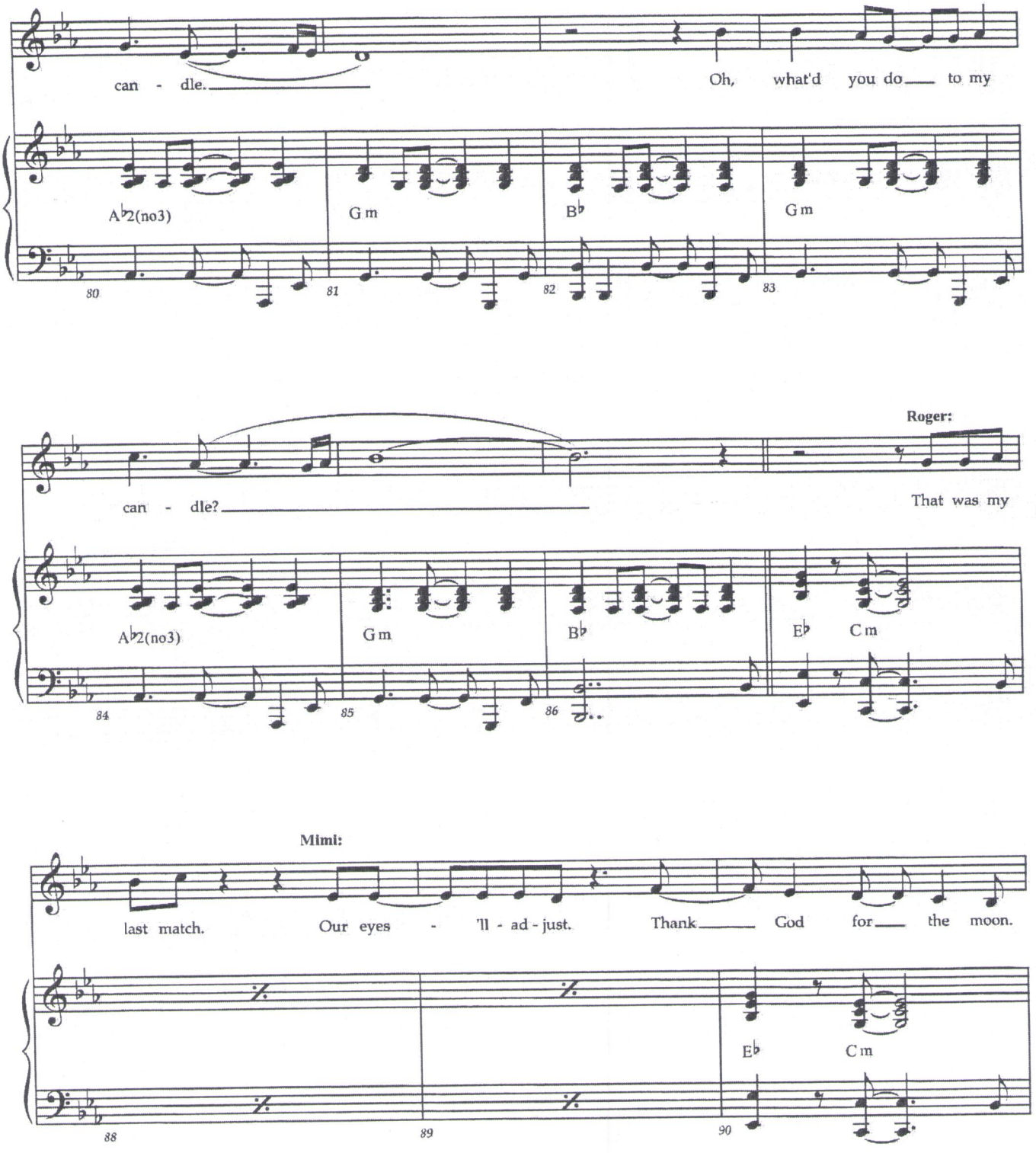

(Roger:)
Mimi:
Ap-ril. It's out a-gain.
Sor-ry 'bout your friend.
Would you light my
B♭
A♭
B♭
G m
+ Guitar
30
31
32
33
can - dle?
Roger:
Mimi:
Well...
Yeah,
ow...
A♭2(no3)
G m
B♭
34
35
36
37
(Mimi:)
Roger:
Mimi:
Oh,
the wax.
It's
drip-ping.
I like
it
be-tween my...
B♭
38
39
40
41

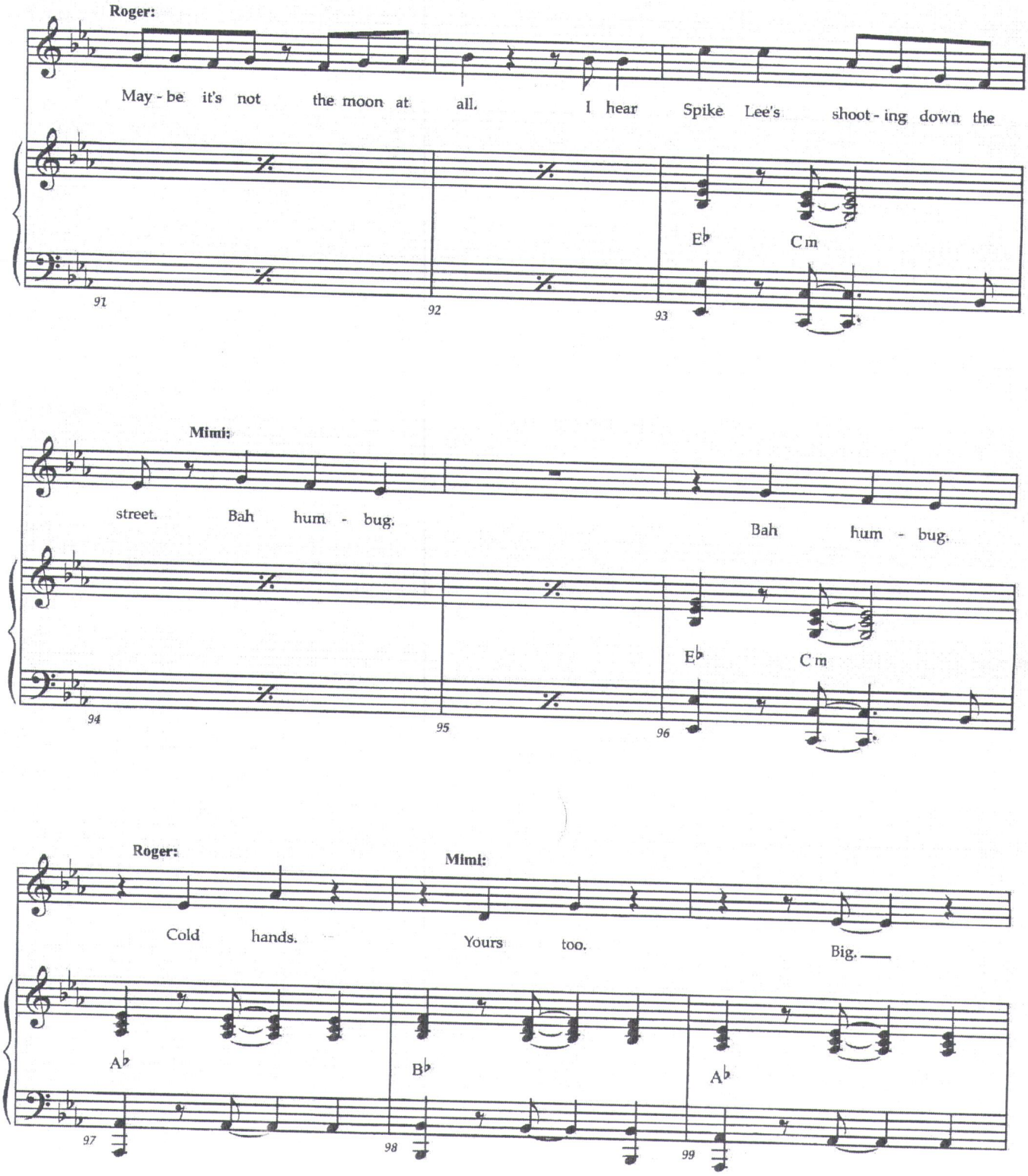

Roger:
fin-gers. I fig-ured. Oh well, good - night.
Drum solo
B♭
E♭
42
43
44
45
(knocks)
48
Roger:
Mimi:
It blew out a-gain? No, I
E♭
C m
+ Bass
46
47
49
(Mimi:)
Roger:
think that I dropped my stash. I know I've seen you out and a-bout when I
E♭
C m
50
51
52

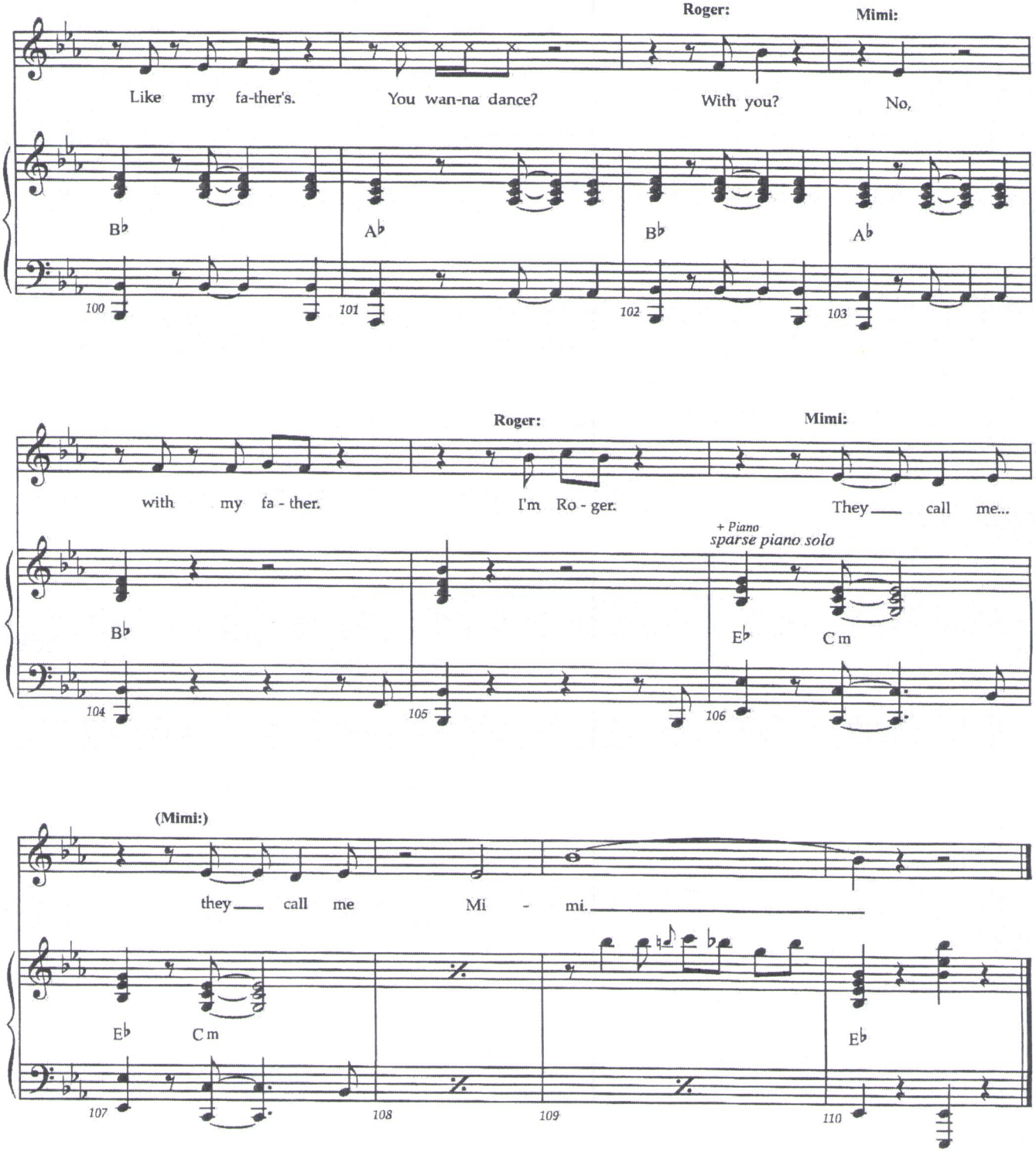

Mimi:
used to go out.
Your can - dle's out.
I'm ill - in'. I
E♭
C m
A♭
53
54
55
had it when I walked in the door.
It was pure.
Is it on the floor?
B♭
A♭
B♭
56
57
58
59
Roger:
Mimi:
The floor?
They say that I have
the best ass
be - low Four - teenth
Piano
3
C
C7
F
60
61


Roger:
Mimi:
Roger:
Street. Is it true? What? You're star - ing a - gain. Oh no.
F
C
62
63
64
67
Mimi:
I mean, you do have a nice... I mean... You look fa - mil - iar. Like
Piano
F
F7
E♭
Cm
65
66
(Mimi:)
Roger:
your dead girl - friend? On - ly when you smiled. But I'm sure I've seen you some-where
E♭
Cm
68
69
70


Mimi:
else. Do you go to the Cat Scratch Club? That's where I work. I
A♭
B♭
A♭
71
72
73
Roger:
Mimi:
dance. Help me look. Yes! They used to tie you up. It's a liv - ing.
B♭
A♭
Anvil
B♭
74
75
76
Roger:
79
Mimi:
I did - n't re - cog - nize you with - out the hand - cuffs. We could light the
A♭
Anvil
B♭
+ Guitar
G m
77
78


can - dle.
Oh, what'd you do to my
A♭2(no3)
G m
B♭
G m
80
81
82
83
Roger:
can - dle?
That was my
A♭2(no3)
G m
B♭
E♭
C m
84
85
86
Mimi:
last match.
Our eyes - 'll - ad - just.
Thank God for the moon.
E♭
C m
88
89
90


Roger:
May - be it's not the moon at all. I hear Spike Lee's shoot - ing down the
E♭ Cm
91 92 93
Mimi:
street. Bah hum - bug. Bah hum - bug.
E♭ Cm
94 95 96
Roger:
Mimi:
Cold hands. Yours too. Big.
A♭ B♭ A♭
97 98 99

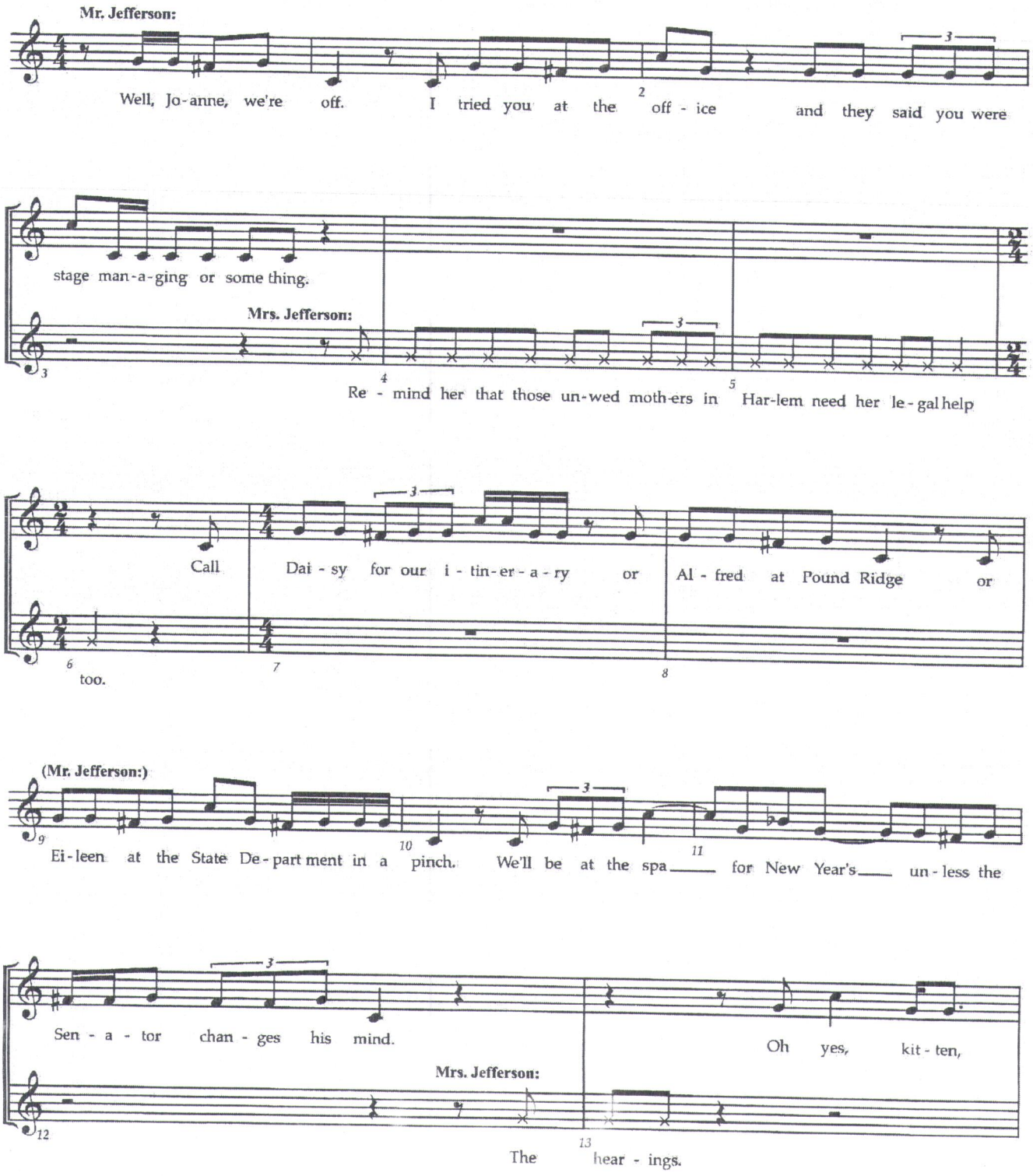

Roger:
Mimi:
Like my fa-ther's.
You wan-na dance?
With you?
No,
B♭
A♭
B♭
A♭
100
101
102
103
Roger:
Mimi:
with my fa - ther.
I'm Ro - ger.
They call me...
+ Piano
sparse piano solo
B♭
E♭
C m
104
105
106
(Mimi:)
they call me
Mi - mi.
E♭
C m
E♭
107
108
109
110

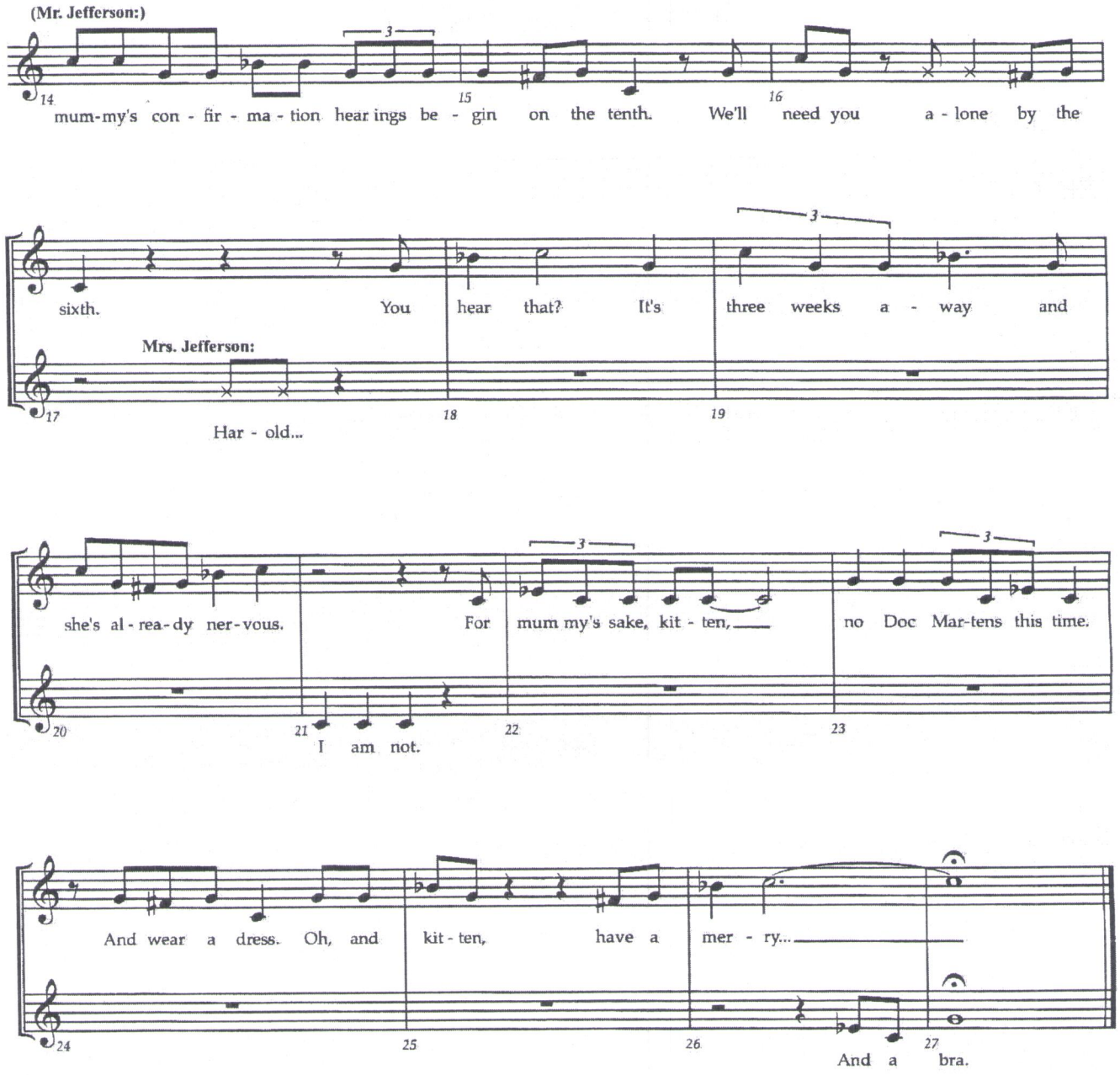
Voice Mail #2

9

RENT School Edition

Music and Lyrics by
Jonathan Larson



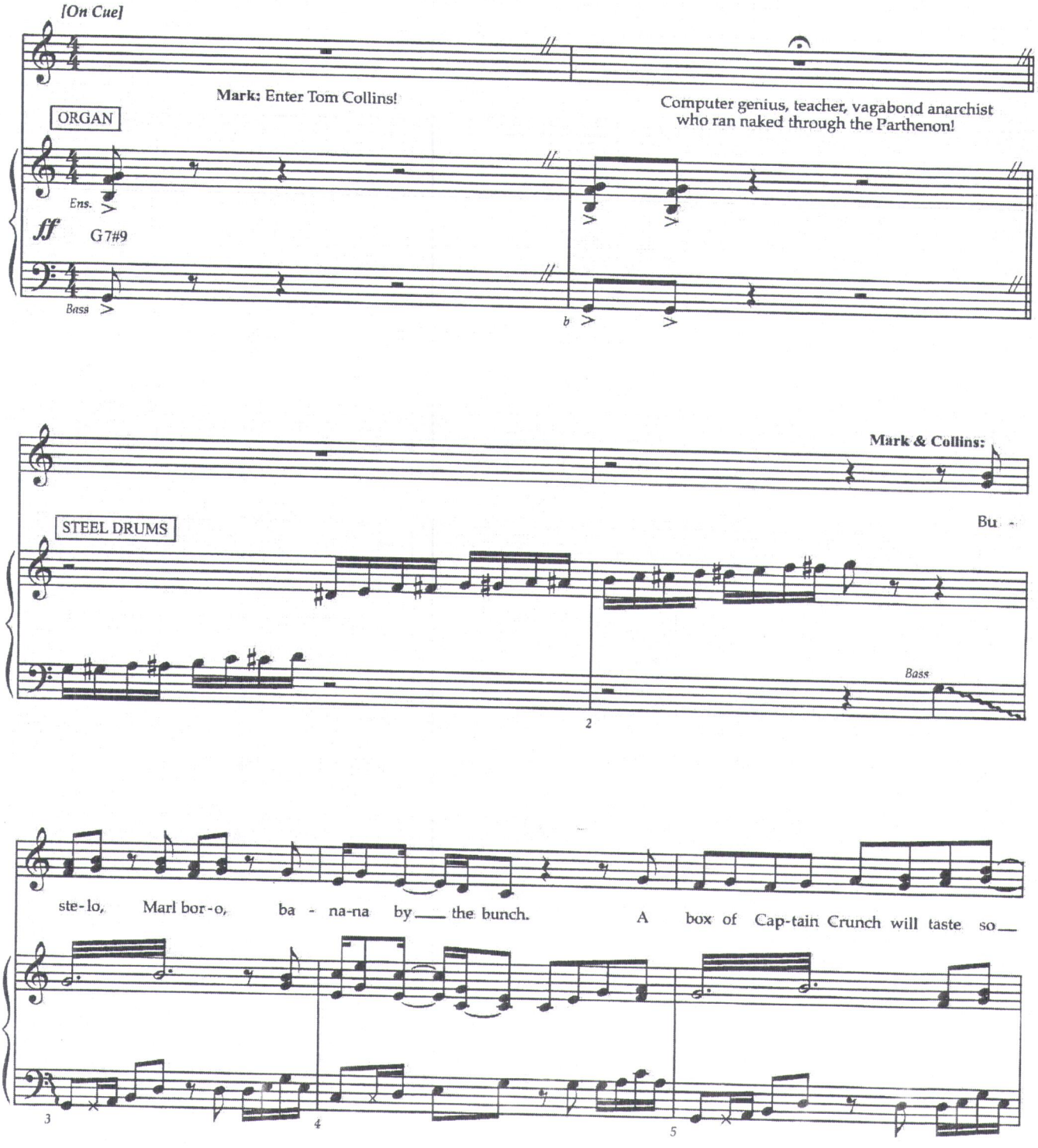

(Mr. Jefferson:)
mum-my's con - fir - ma - tion hear ings be - gin on the tenth. We'll need you a - lone by the
sixth. You hear that? It's three weeks a - way and
Mrs. Jefferson:
Har - old...
she's al - rea - dy ner - vous. For mum my's sake, kit - ten, no Doc Mar-tens this time.
I am not.
And wear a dress. Oh, and kit - ten, have a mer - ry...
And a bra.

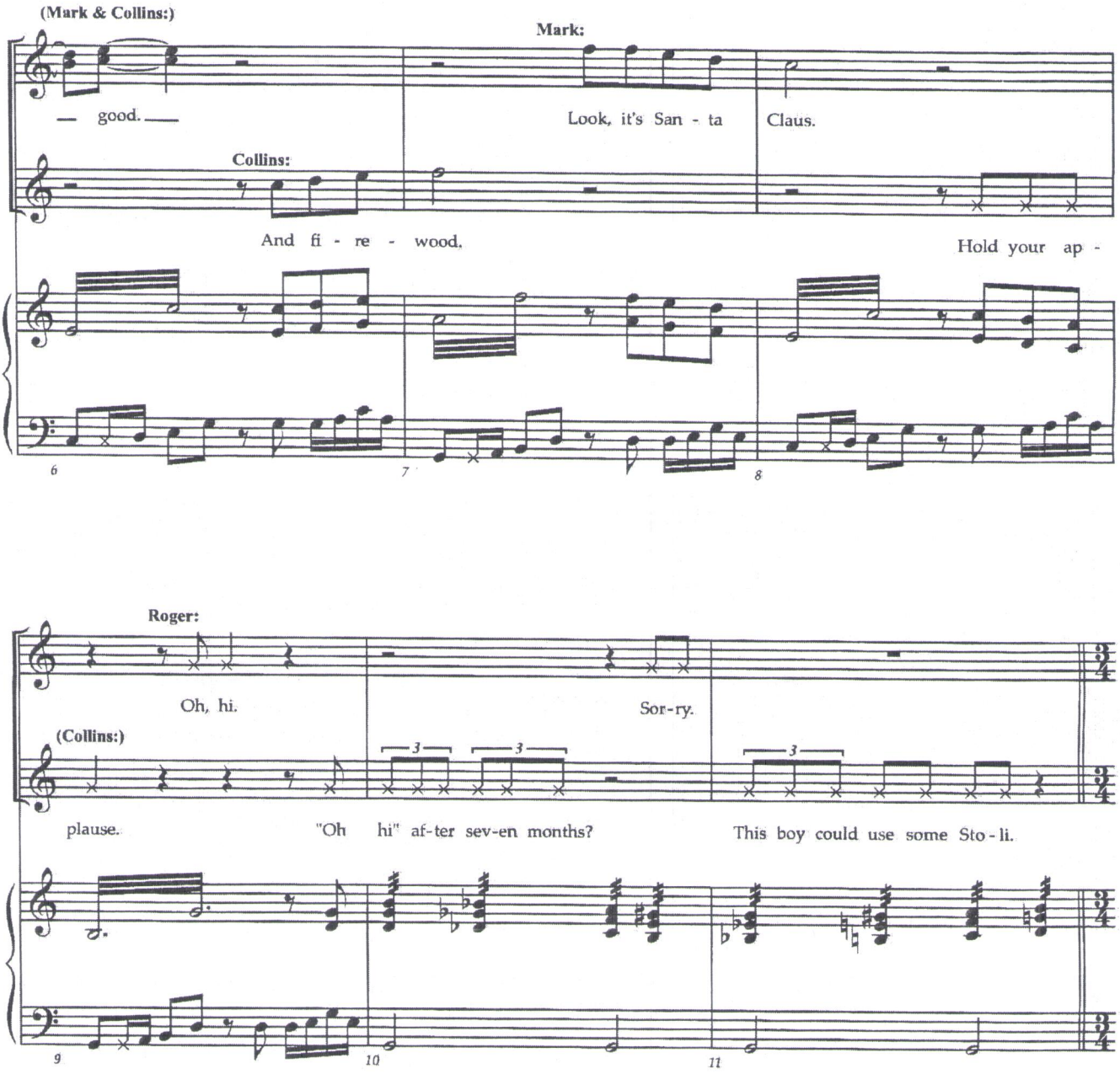
Today For You A

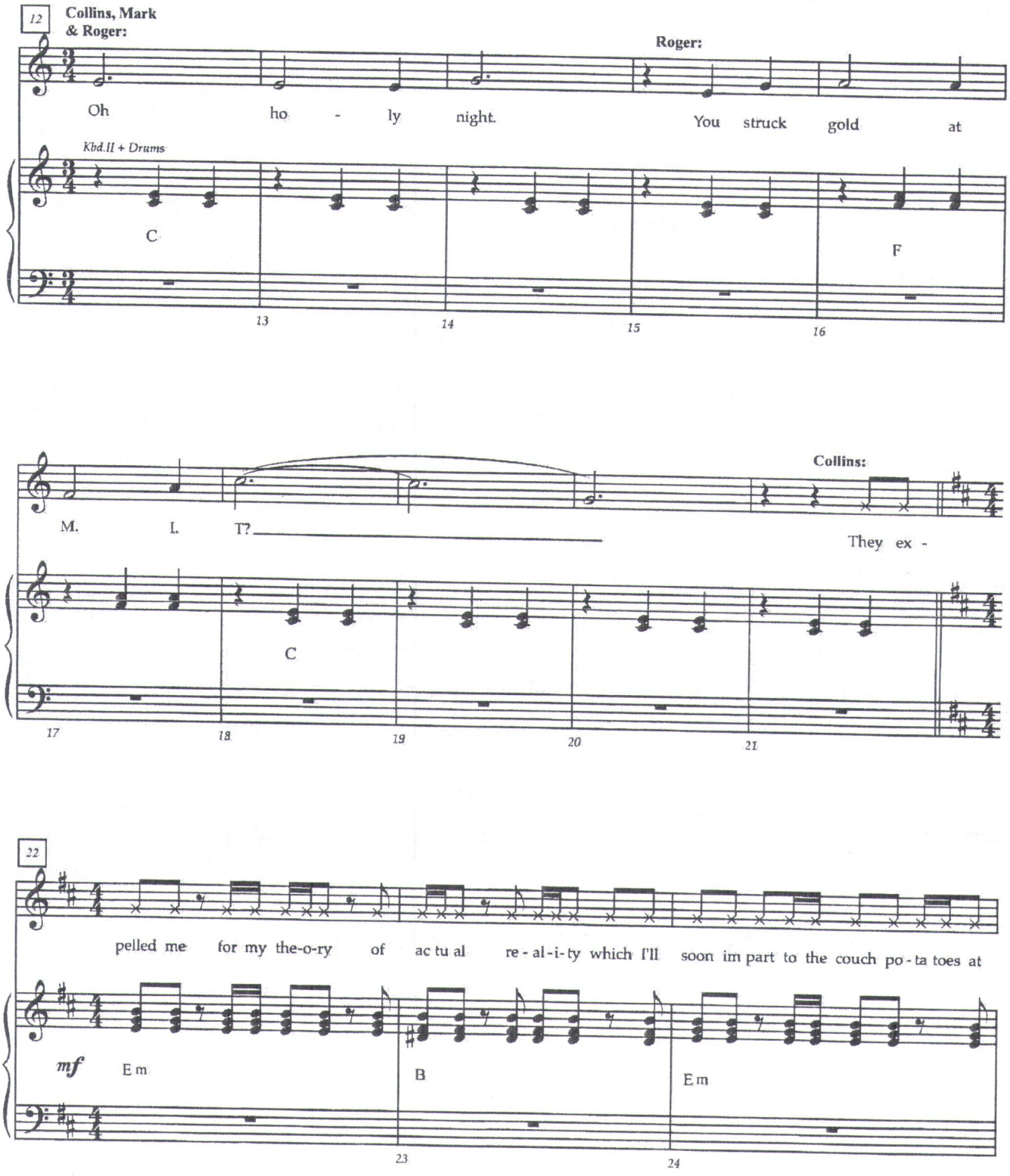
10

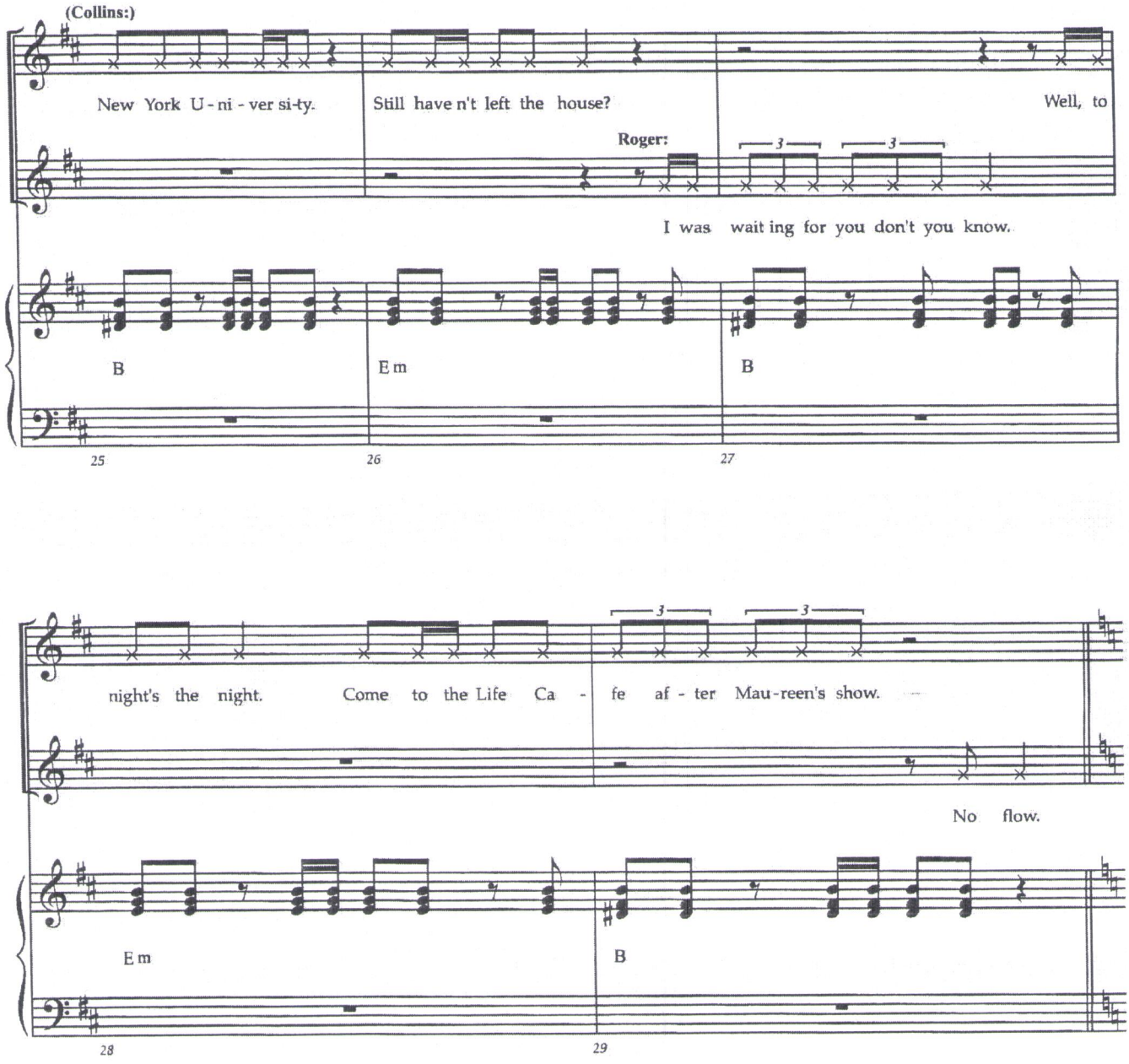
RENT School Edition

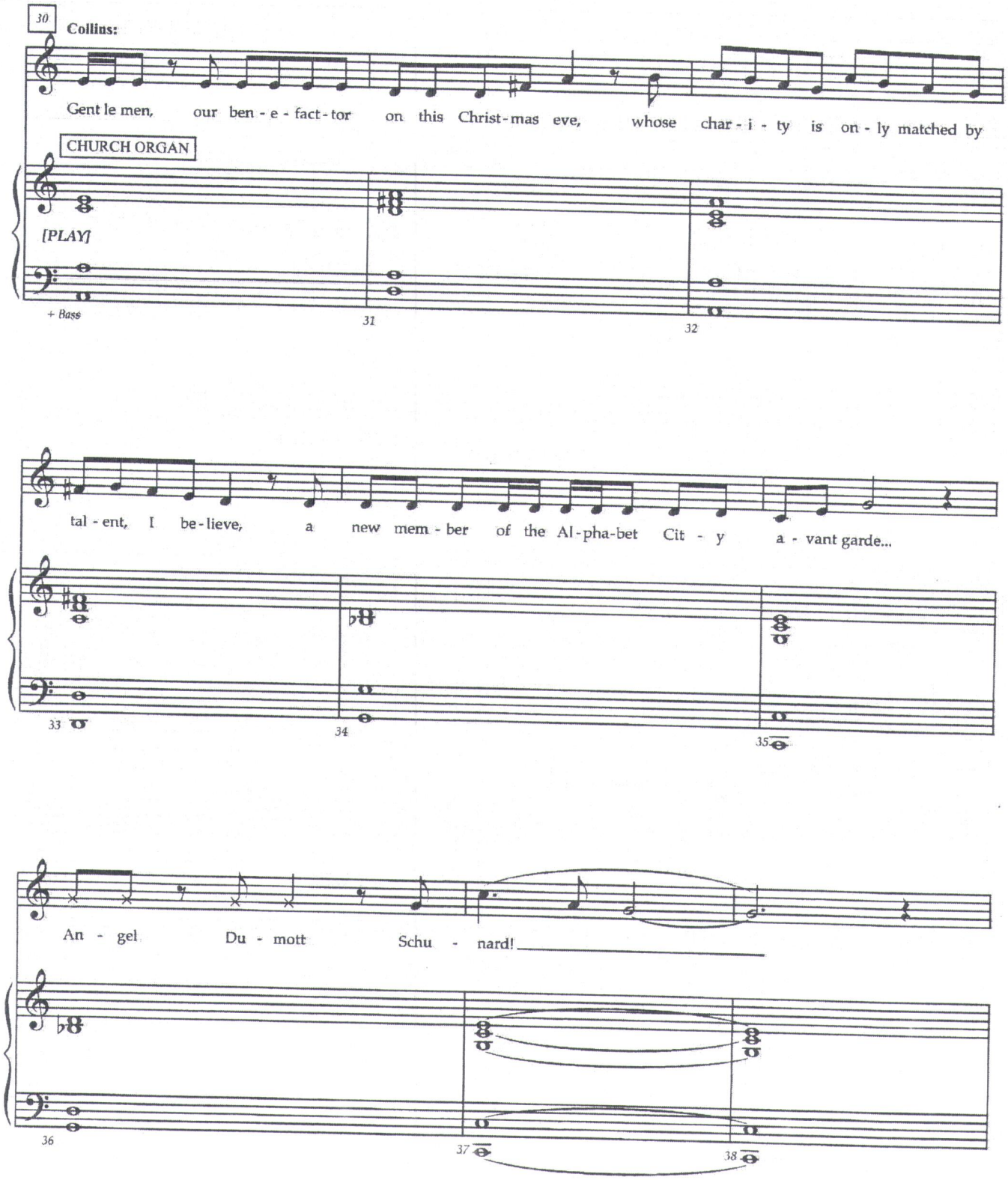
Music and Lyrics by
Jonathan Larson

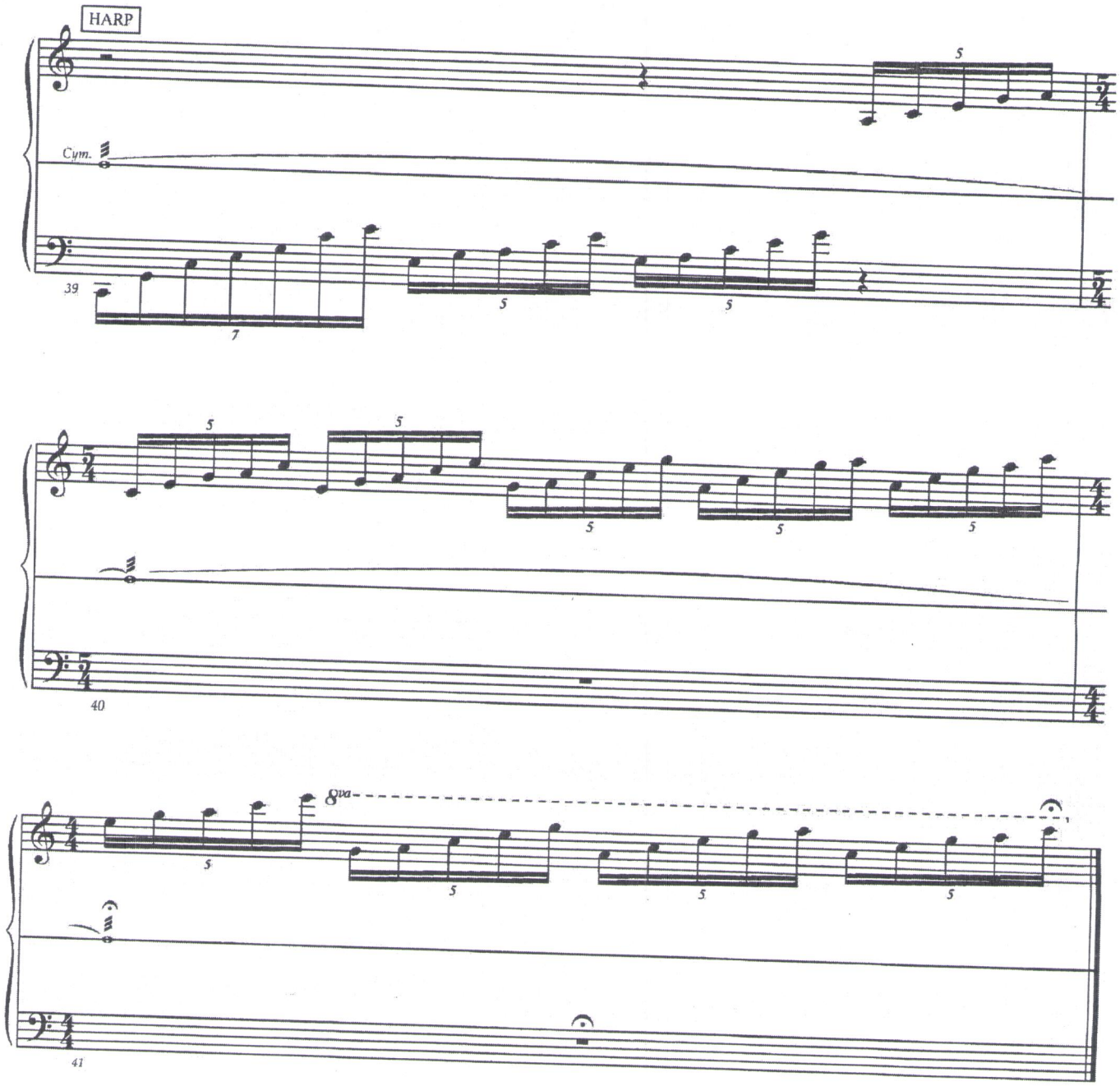



(Mark & Collins:)
Mark:
— good. —
Look, it's San - ta
Claus.
Collins:
And fi - re - wood.
Hold your ap -
6
7
8
Roger:
Oh, hi.
Sor-ry.
(Collins:)
plause.
"Oh hi" af-ter sev-en months?
This boy could use some Sto-li.
3
3
3
9
10
11


12
Collins, Mark & Roger:
Roger:
Oh ho - ly night. You struck gold at
Kbd.II + Drums
C
F
13
14
15
16
Collins:
M. I. T? They ex -
C
17
18
19
20
21
22
pelled me for my the-o-ry of ac tu al re - al - i - ty which I'll soon im part to the couch po - ta toes at
mf
Em
B
Em
23
24


(Collins:)
New York U - ni - ver si-ty.
Still have n't left the house?
Well, to
Roger:
I was wait ing for you don't you know.
B
Em
B
25
26
27
night's the night.
Come to the Life Ca - fe af - ter Mau-reen's show.
No flow.
Em
B
28
29


30
Collins:
Gent le men, our ben - e - fact - tor on this Christ - mas eve, whose char - i - ty is on - ly matched by
CHURCH ORGAN
[PLAY]
+ Bass
31
32
tal - ent, I be - lieve, a new mem - ber of the Al - pha - bet Cit - y a - vant garde...
33
34
35
An - gel Du - mott Schu - nard!
36
37
38

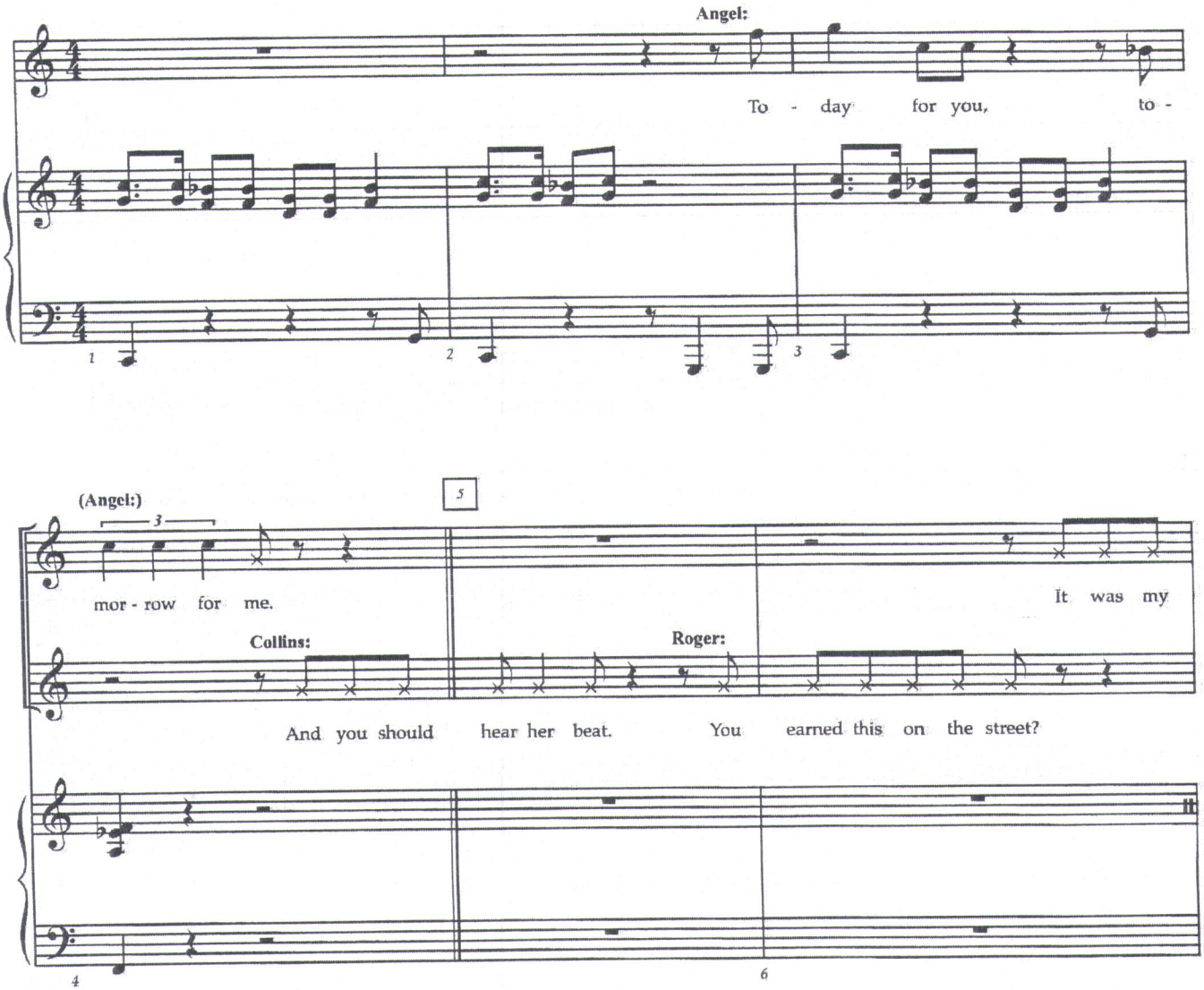

HARP
Cym.
39
40
41
8va

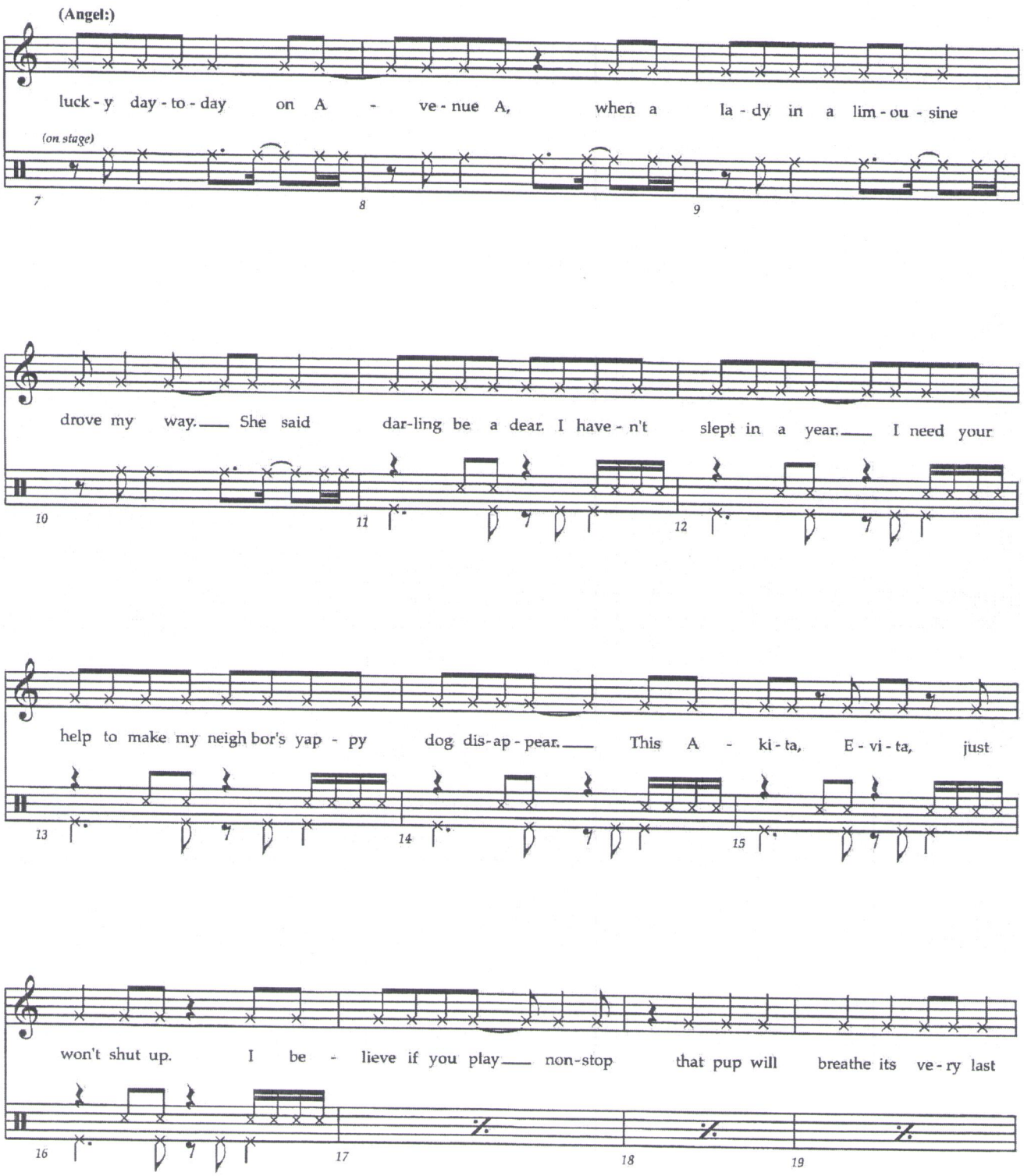
Today For You B

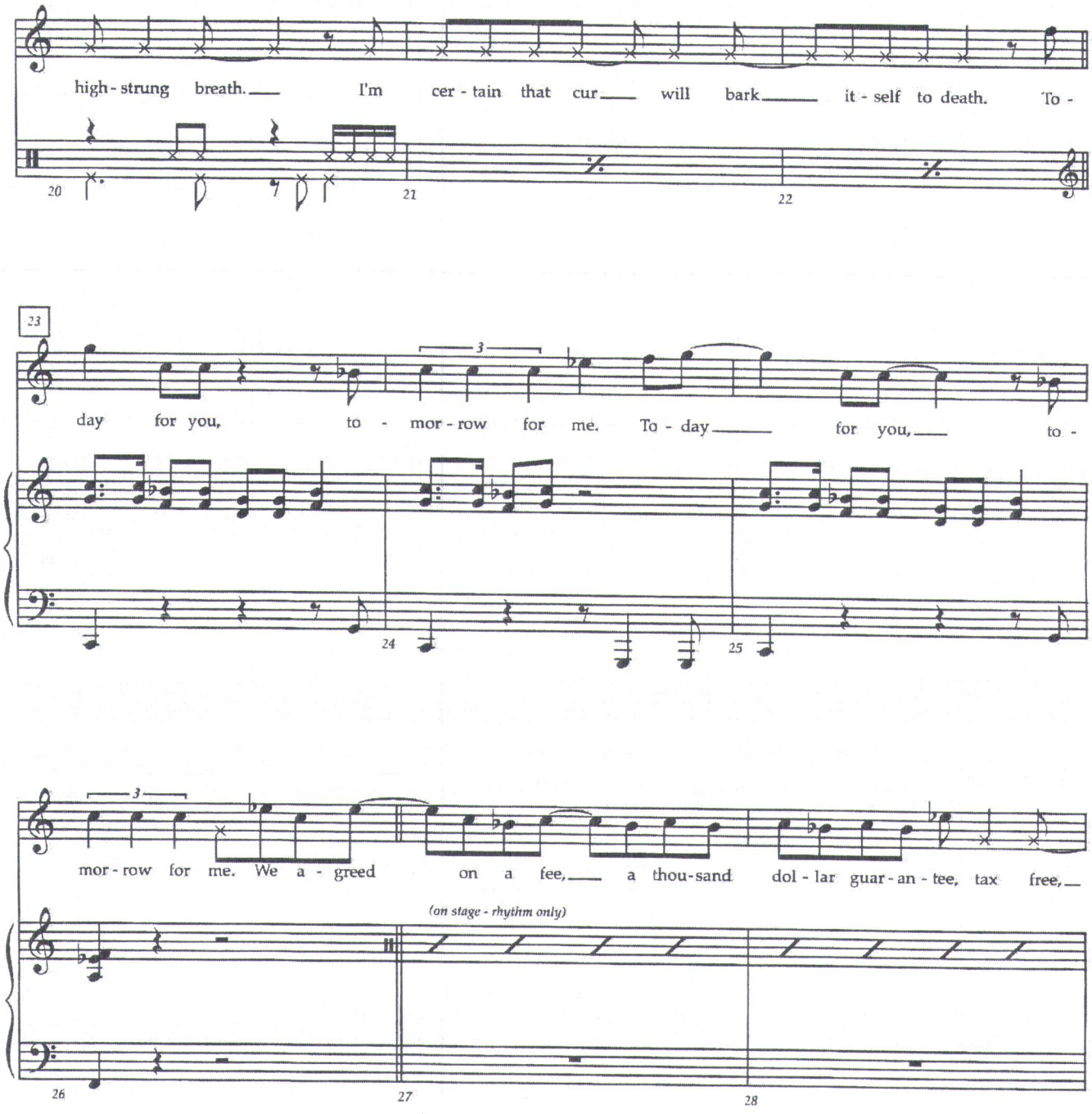
10a

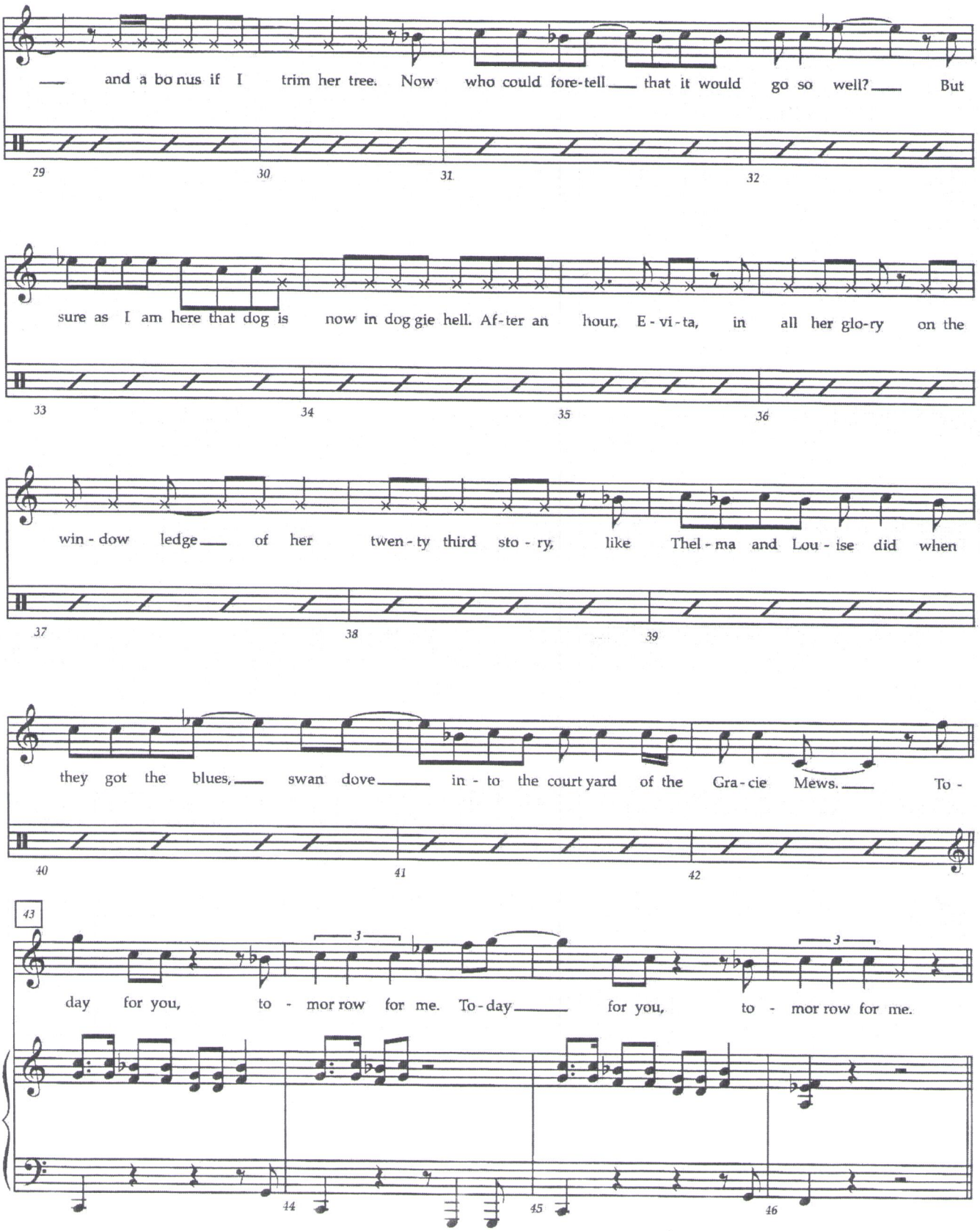
RENT School Edition

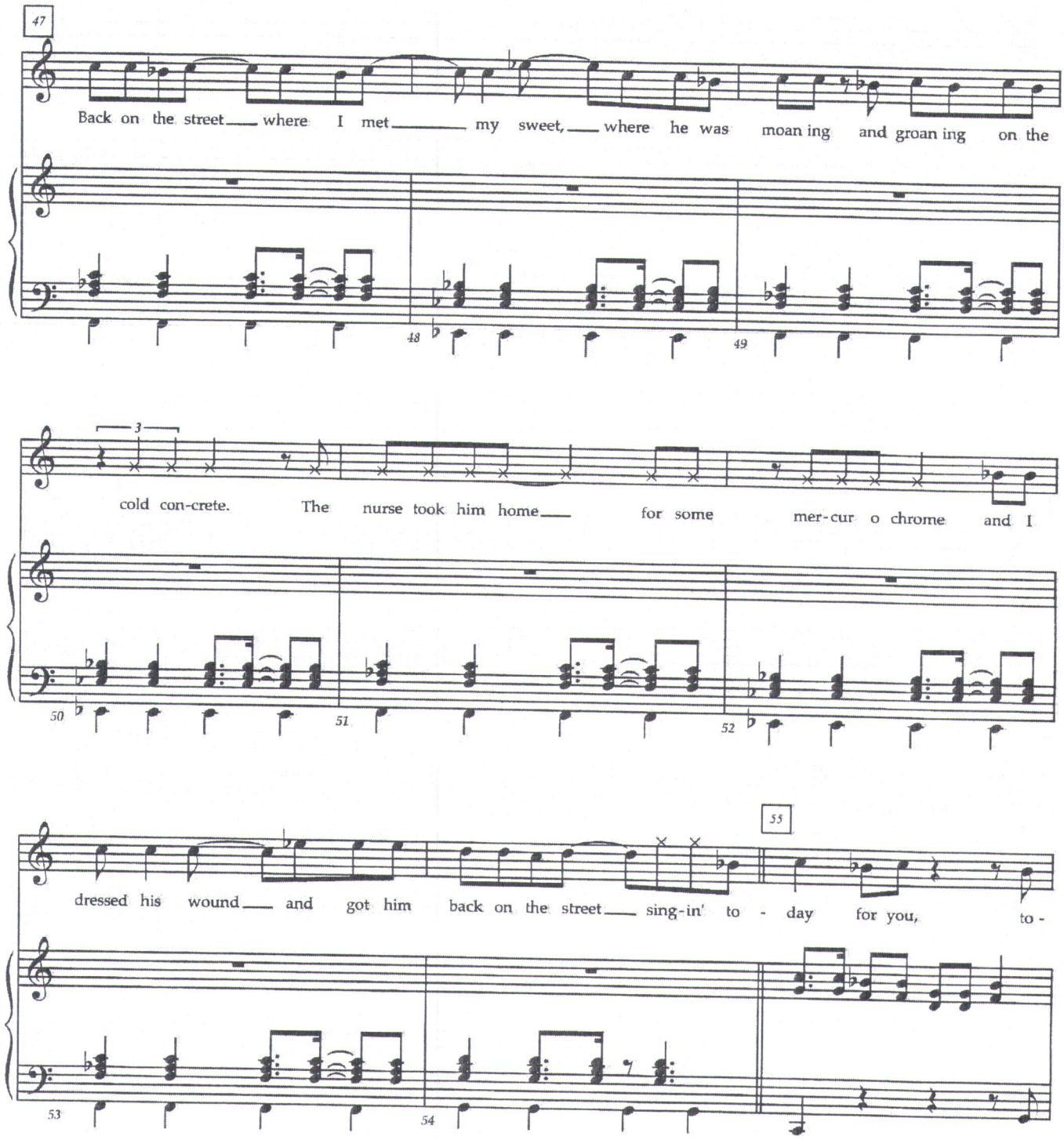
Music and Lyrics by
Jonathan Larson

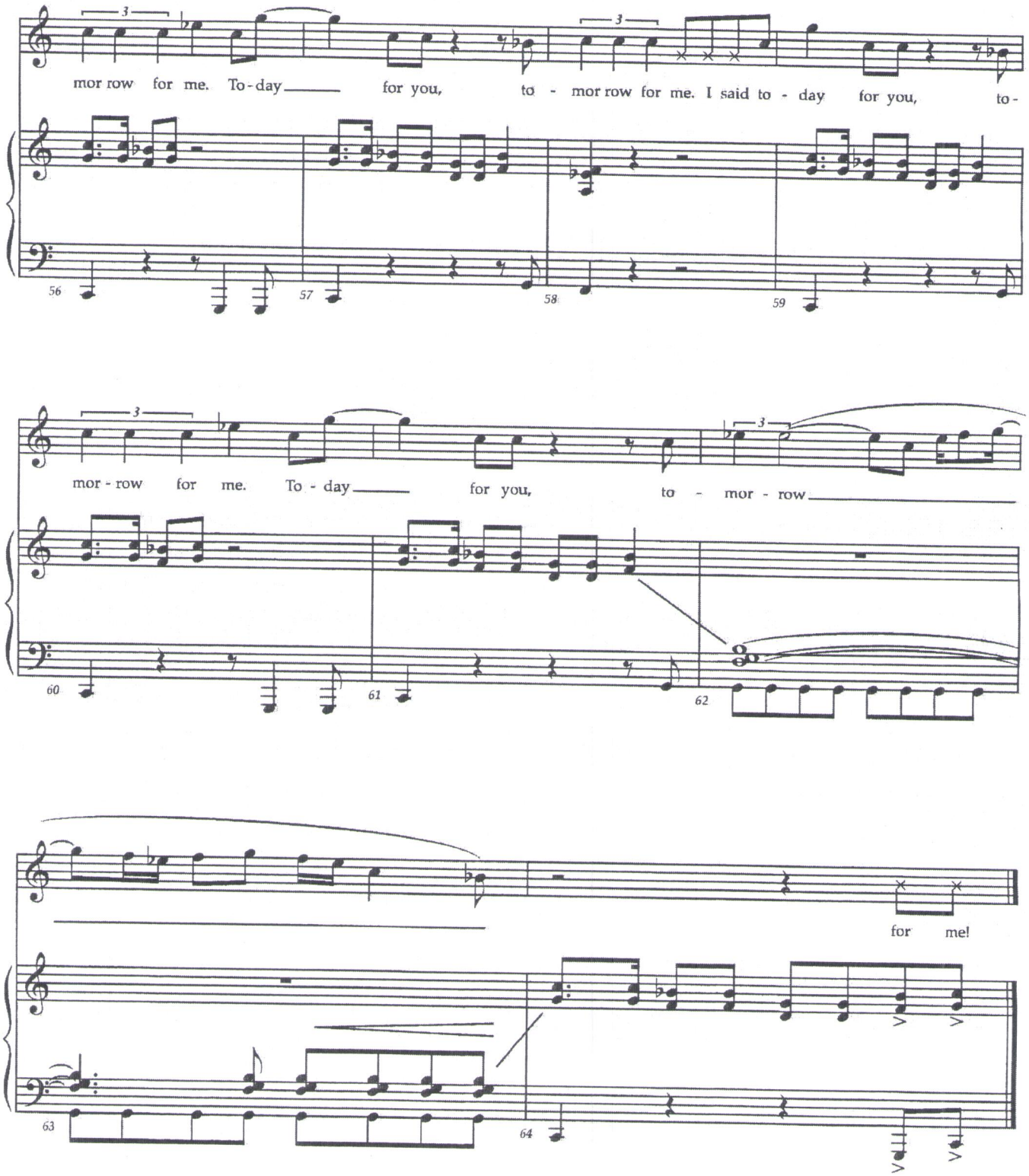



(Angel:)
luck - y day - to - day on A - ve - nue A, when a la - dy in a lim - ou - sine
(on stage)
7
8
9
drove my way. She said dar-ling be a dear. I have - n't slept in a year. I need your
10
11
12
help to make my neigh bor's yap - py dog dis-ap - pear. This A - ki - ta, E - vi - ta, just
13
14
15
won't shut up. I be - lieve if you play non-stop that pup will breathe its ve - ry last
16
17
18
19


high - strung breath. I'm cer - tain that cur will bark it - self to death. To -
20
21
22
23
day for you, to - mor - row for me. To - day for you, to -
3
24
25
mor - row for me. We a - greed on a fee, a thou-sand dol - lar guar - an - tee, tax free,
3
(on stage - rhythm only)
26
27
28


— and a bo nus if I trim her tree. Now who could fore-tell — that it would go so well? — But
29
30
31
32
sure as I am here that dog is now in dog gie hell. Af-ter an hour, E-vi-ta, in all her glo-ry on the
33
34
35
36
win-dow ledge — of her twen-ty third sto-ry, like Thel-ma and Lou-ise did when
37
38
39
they got the blues, — swan dove — in-to the court yard of the Gra-cie Mews. — To-
40
41
42
43
3
3
day for you, to-mor row for me. To-day — for you, to-mor row for me.
44
45
46


47
Back on the street where I met my sweet, where he was moan ing and groan ing on the
48
49
3
cold con-crete. The nurse took him home for some mer-cur o chrome and I
50
51
52
55
dressed his wound and got him back on the street sing-in' to - day for you, to -
53
54

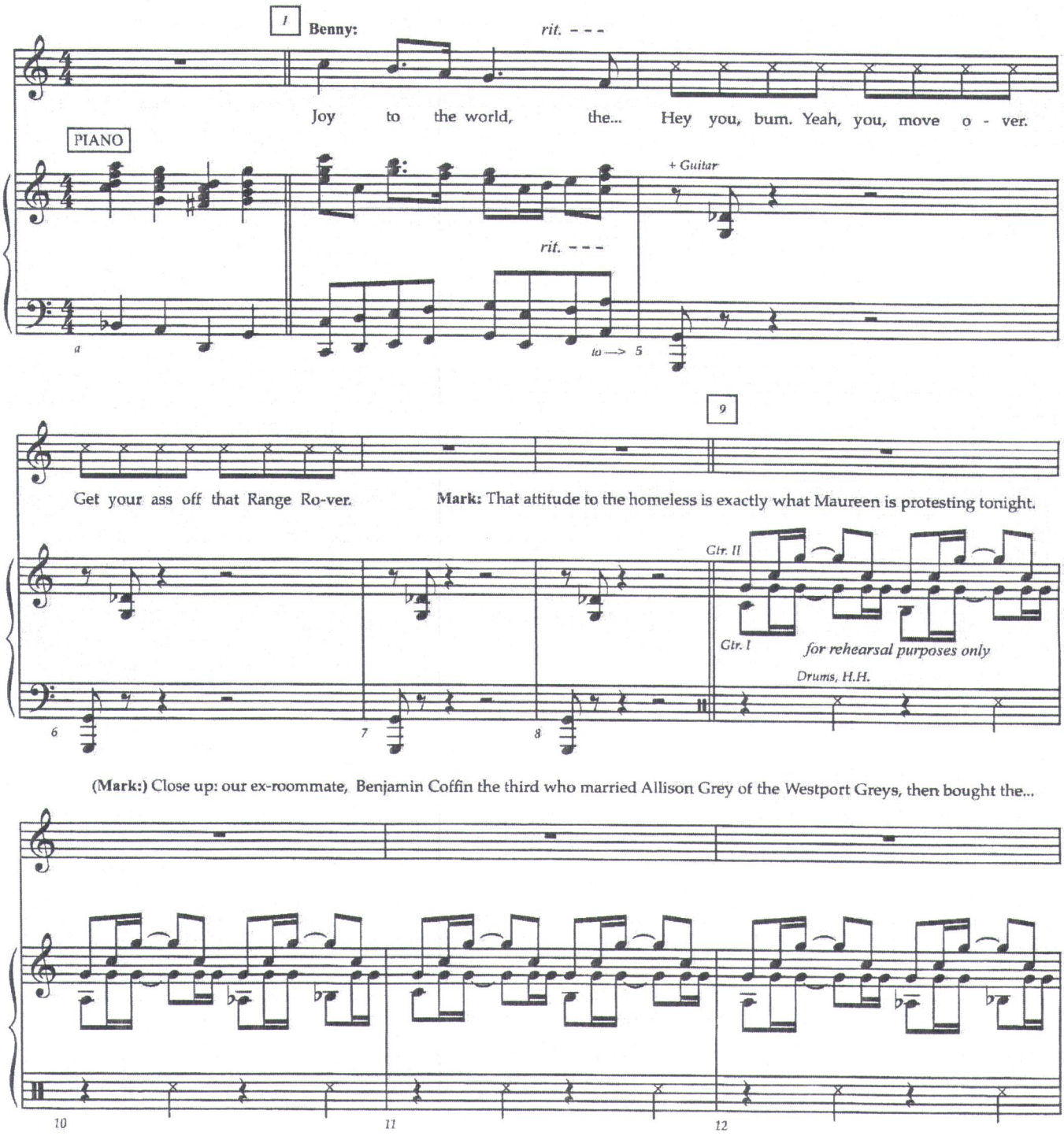

mor row for me. To-day for you, to - mor row for me. I said to - day for you, to-
56
57
58
59
mor - row for me. To - day for you, to - mor - row
60
61
62
for me!
63
64

11

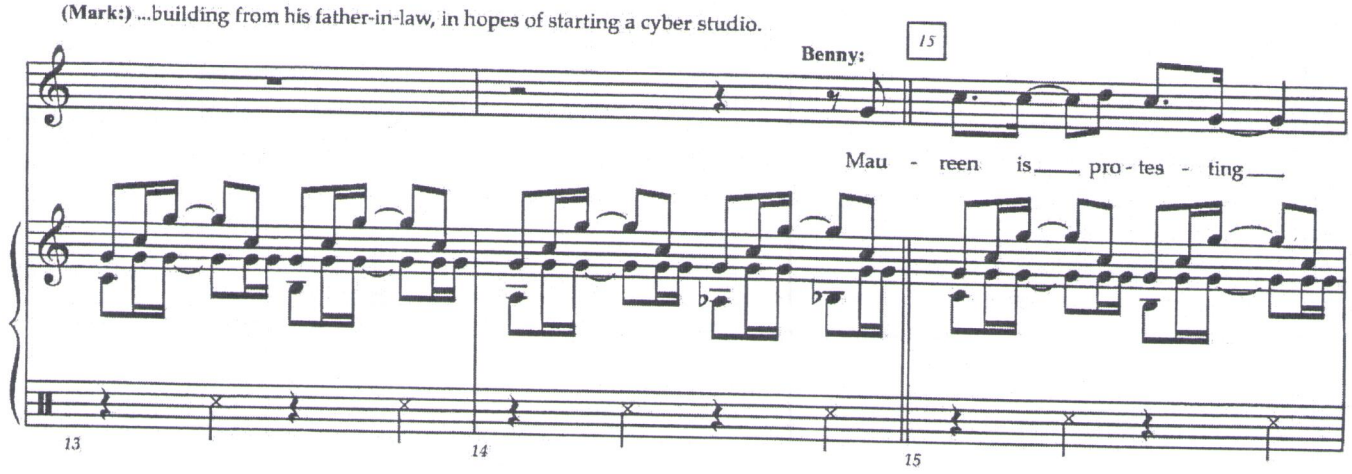
You'll See

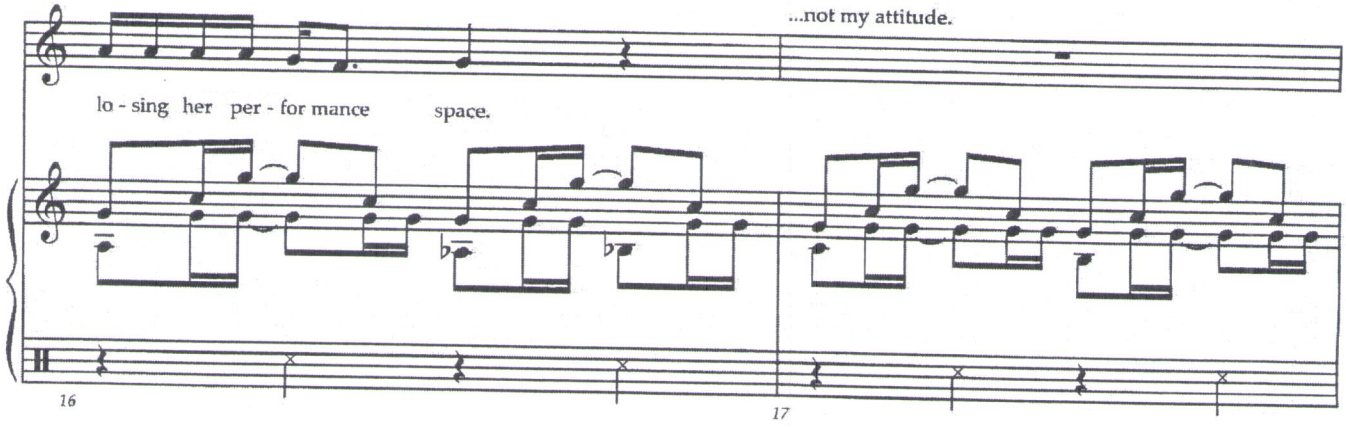
RENT School Edition

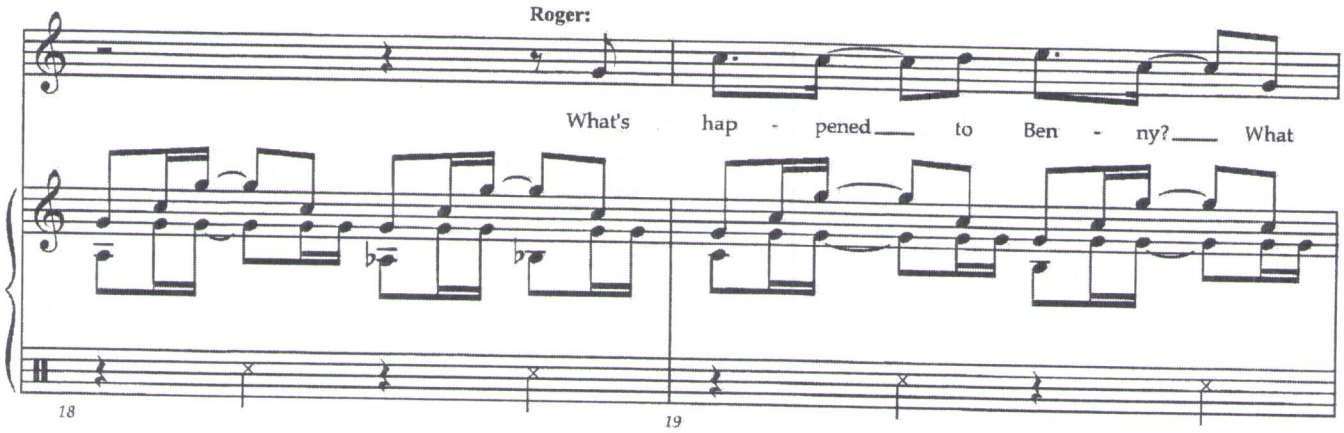
Music and Lyrics by
Jonathan Larson

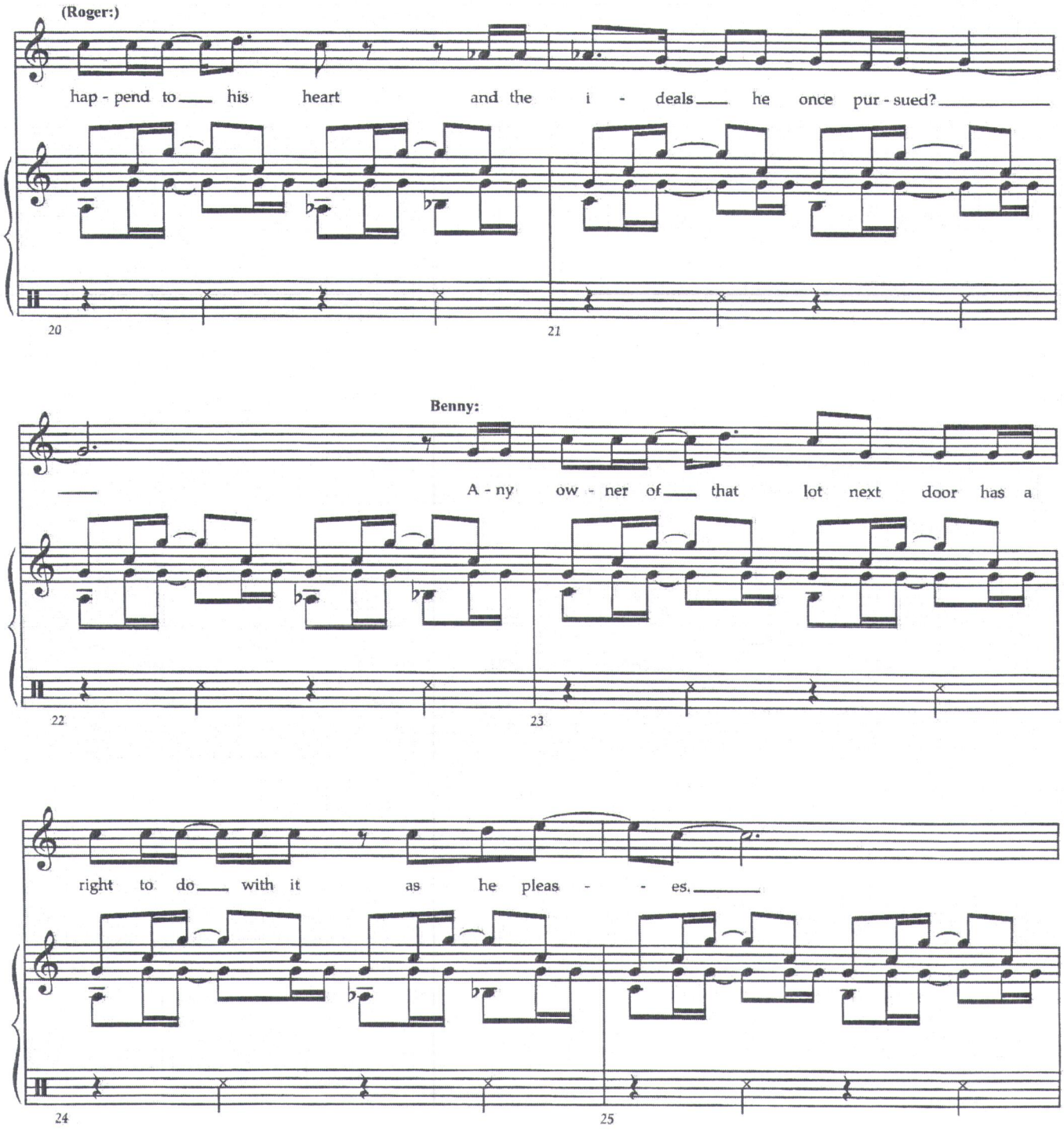


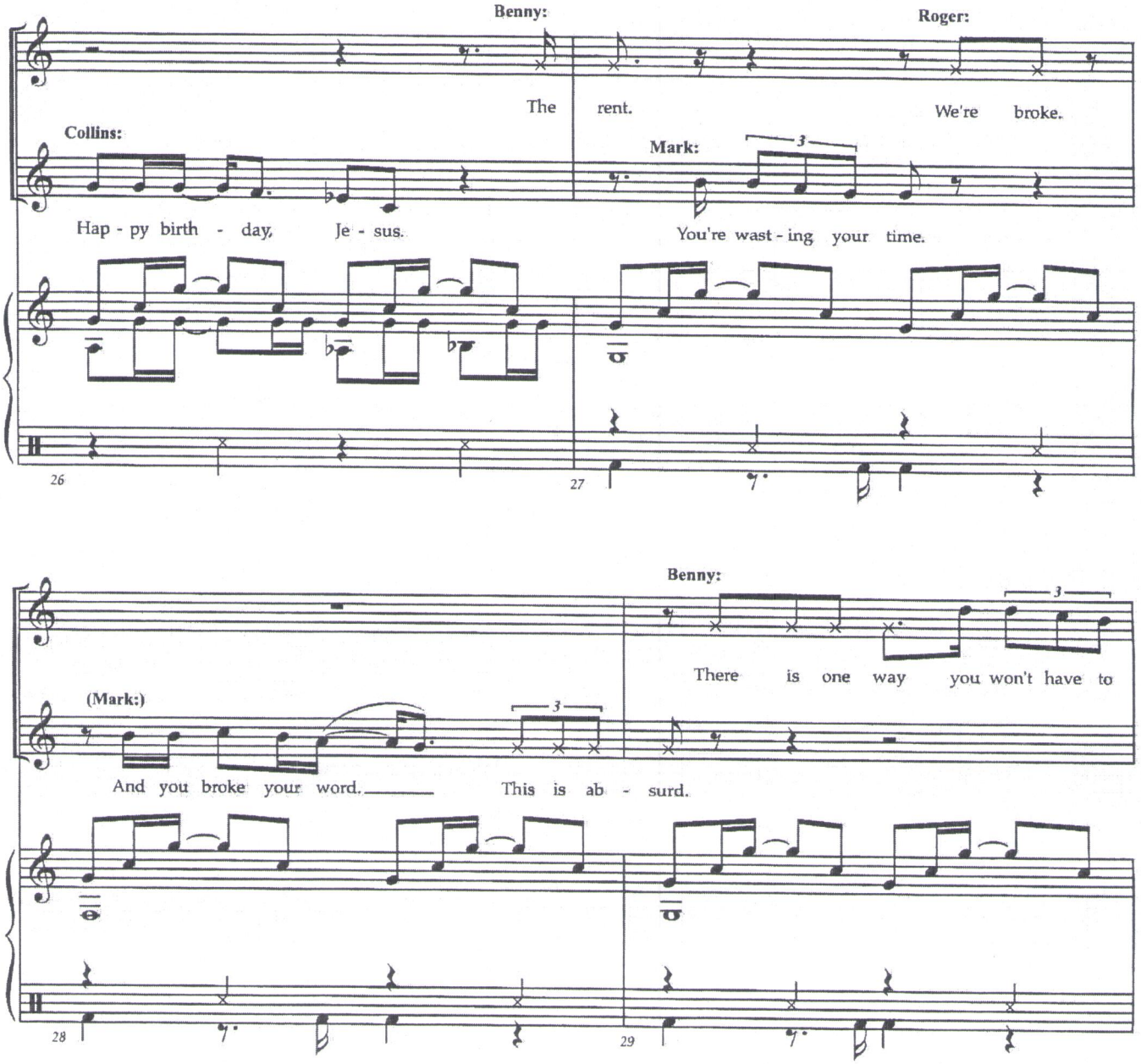
(Mark:) ...building from his father-in-law, in hopes of starting a cyber studio.

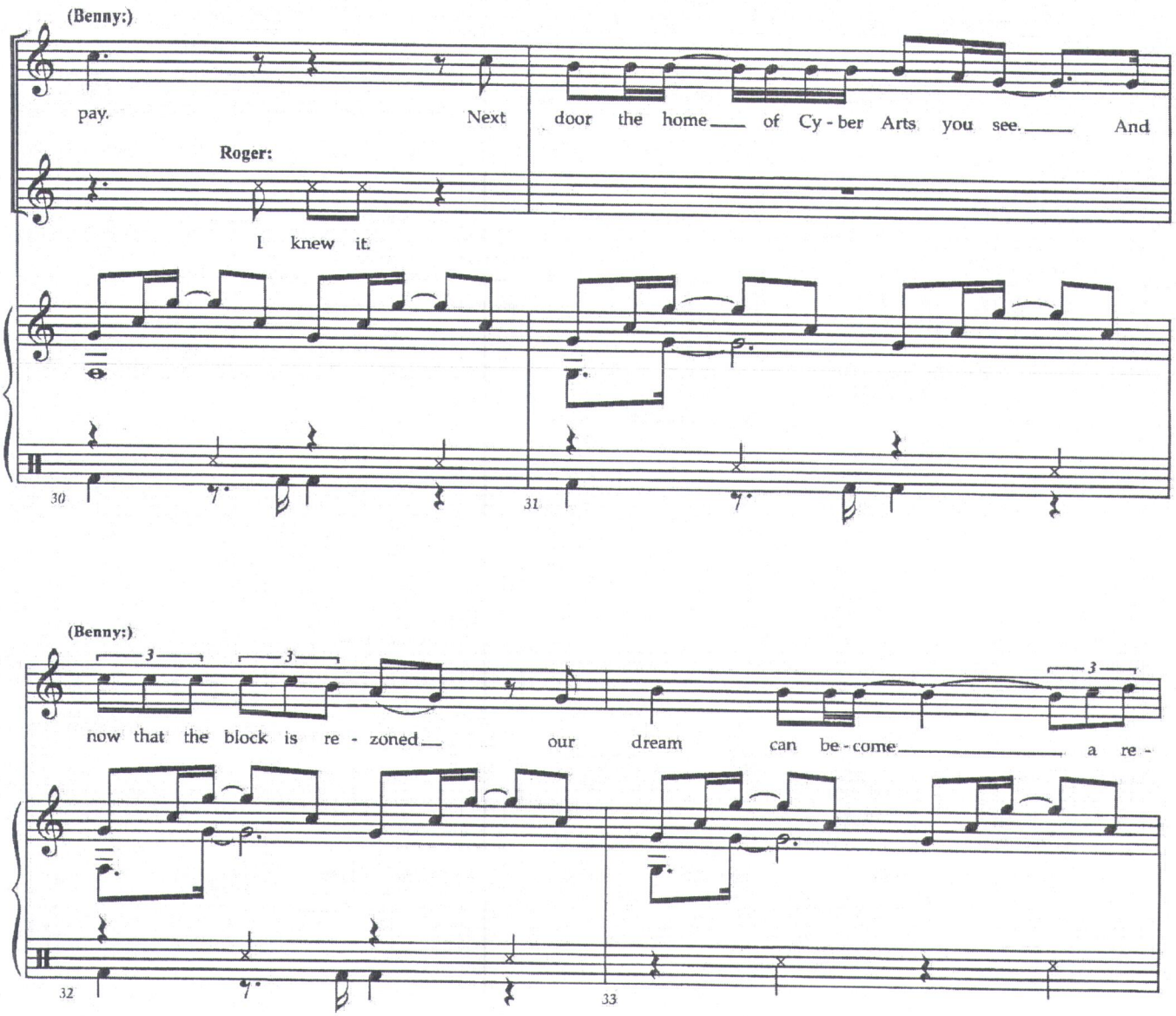


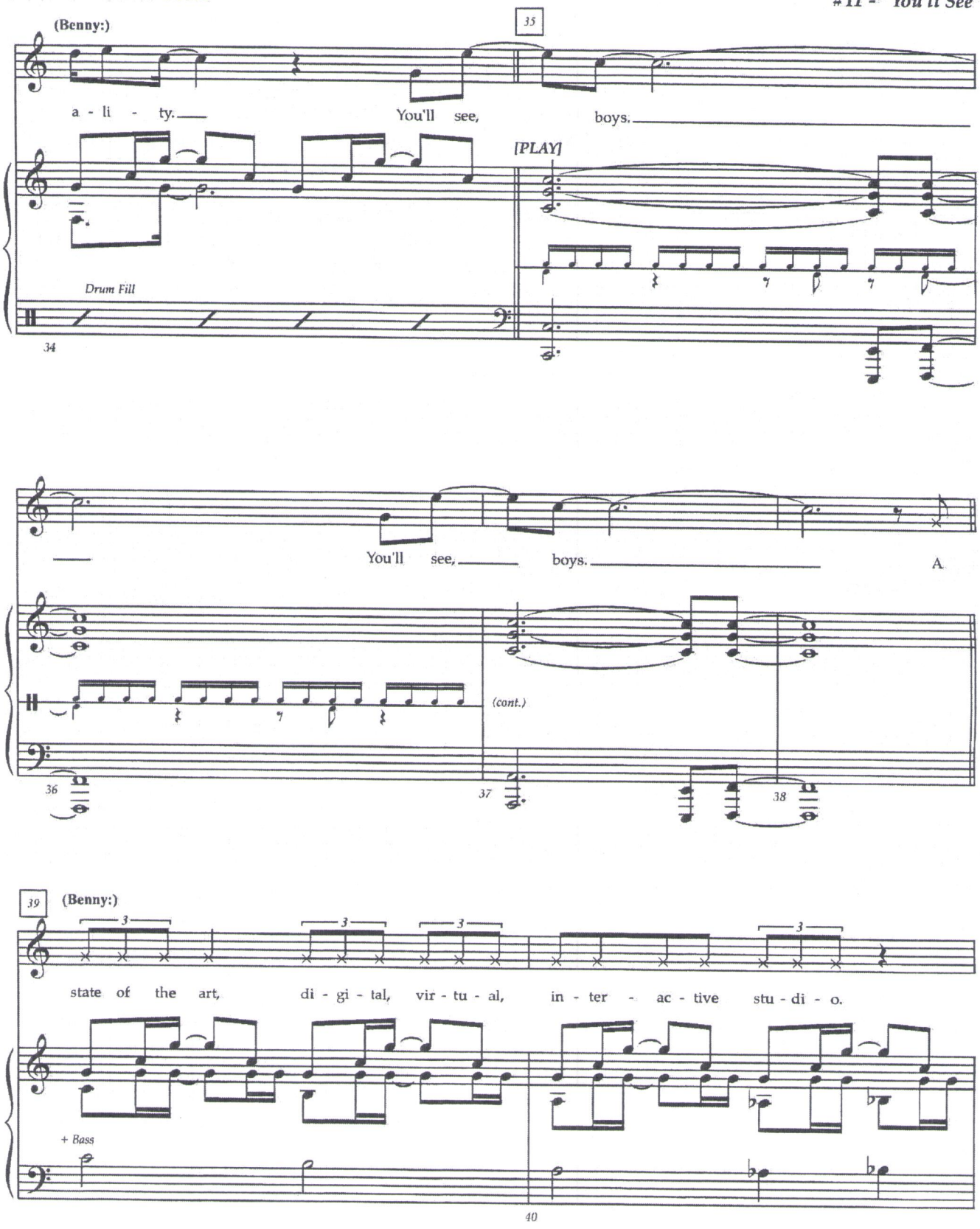


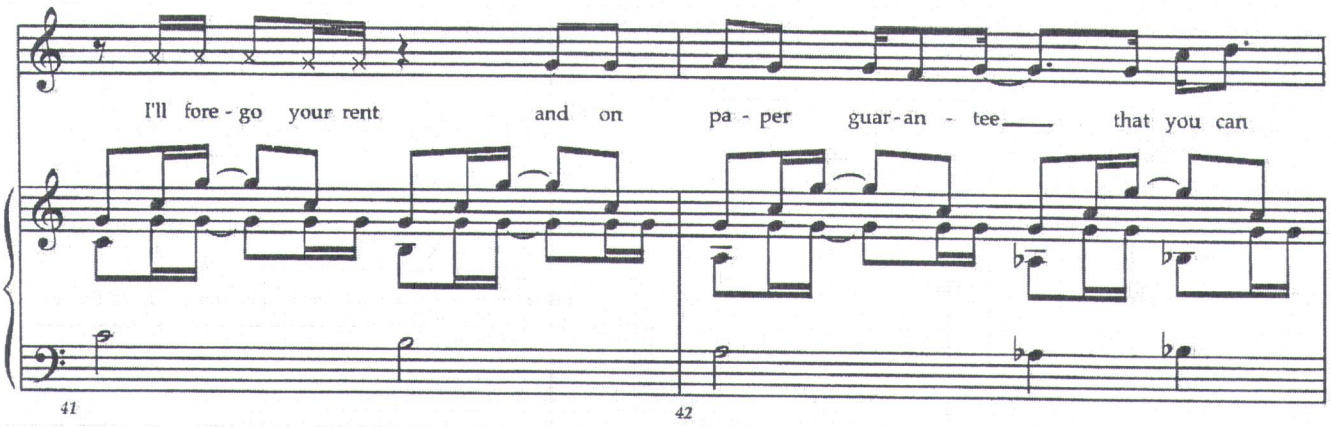


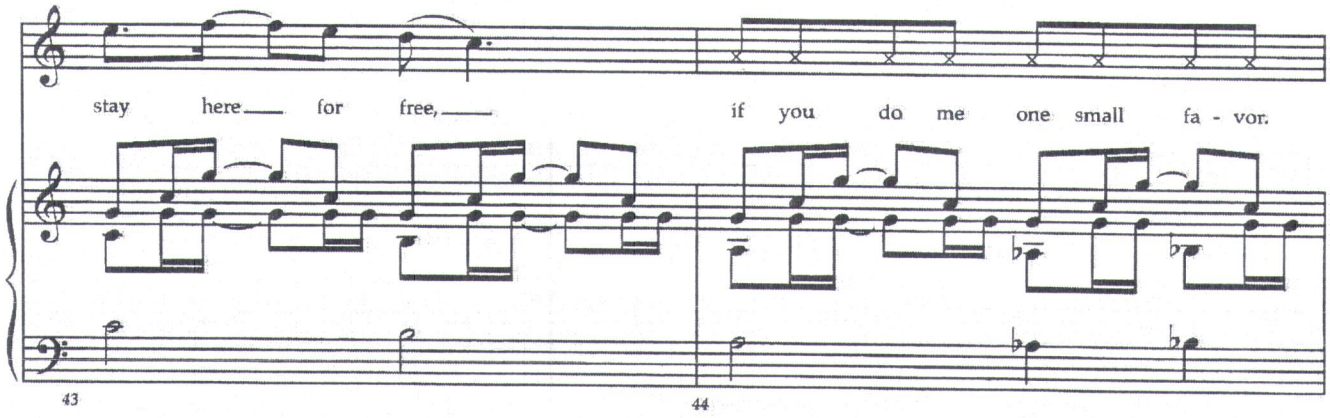

(Roger:)
hap - pend to his heart and the i - deals he once pur - sued?
20
21
Benny:
A - ny ow - ner of that lot next door has a
22
23
right to do with it as he pleas - - es.
24
25

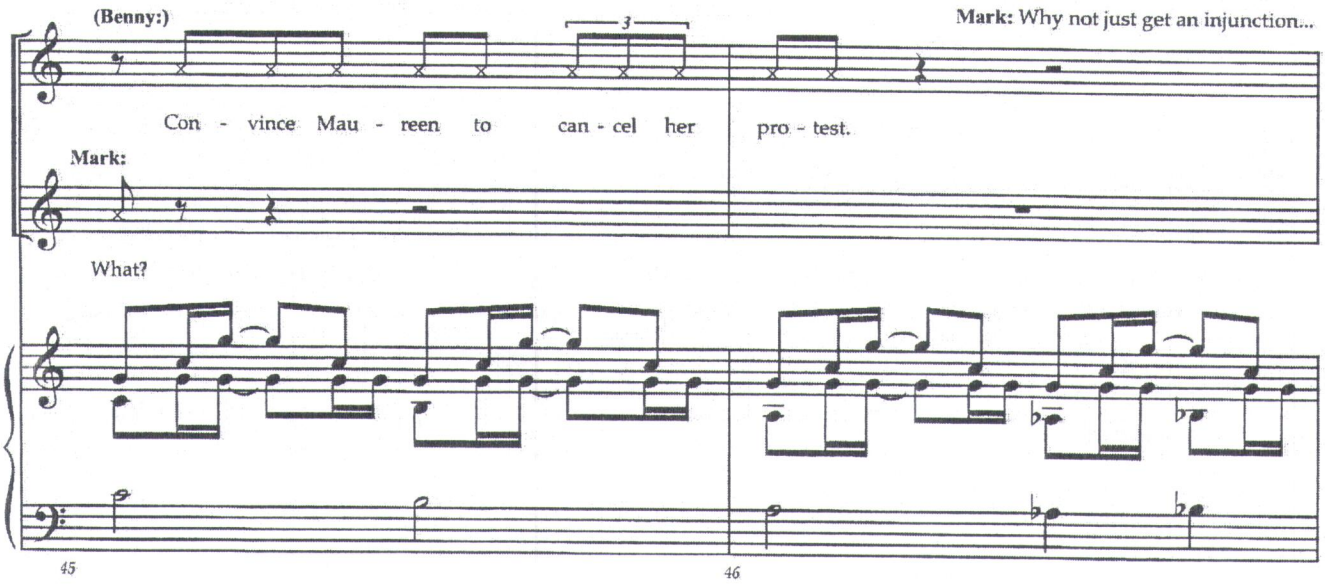

Benny:
Roger:
The rent.
We're broke.
Collins:
Mark:
Hap - py birth - day, Je - sus.
You're wast - ing your time.
26
27
Benny:
There is one way you won't have to
(Mark:)
And you broke your word.
This is ab - surd.
28
29


(Benny:)
pay.
Next door the home of Cy - ber Arts you see. And
Roger:
I knew it.
30
31
(Benny:)
3
3
3
now that the block is re - zoned our dream can be - come a re -
32
33


(Benny:)
35
a - li - ty.
You'll see,
boys.
[PLAY]
Drum Fill
34
You'll see,
boys.
A
(cont.)
36
37
38
39
(Benny:)
state of the art,
di - gi - tal,
vir - tu - al,
in - ter - ac - tive
stu - di - o.
+ Bass
40


I'll fore - go your rent and on pa - per guar-an - tee that you can
41
42


stay here for free, if you do me one small fa - vor.
43
44


(Benny:)
3
Mark: Why not just get an injunction...
Con - vince Mau - reen to can - cel her pro - test.
Mark:
What?
45
46

(Mark:) ...or call the cops? **Benny:** I did and they're on standby.

(Benny:)

But my in - ves - tors would rath - er I

47 48 49

(Benny:)

Roger: You can't quietly wipe out an entire tent city then watch...

han - dled this qui - et - ly.

gliss.

50 51

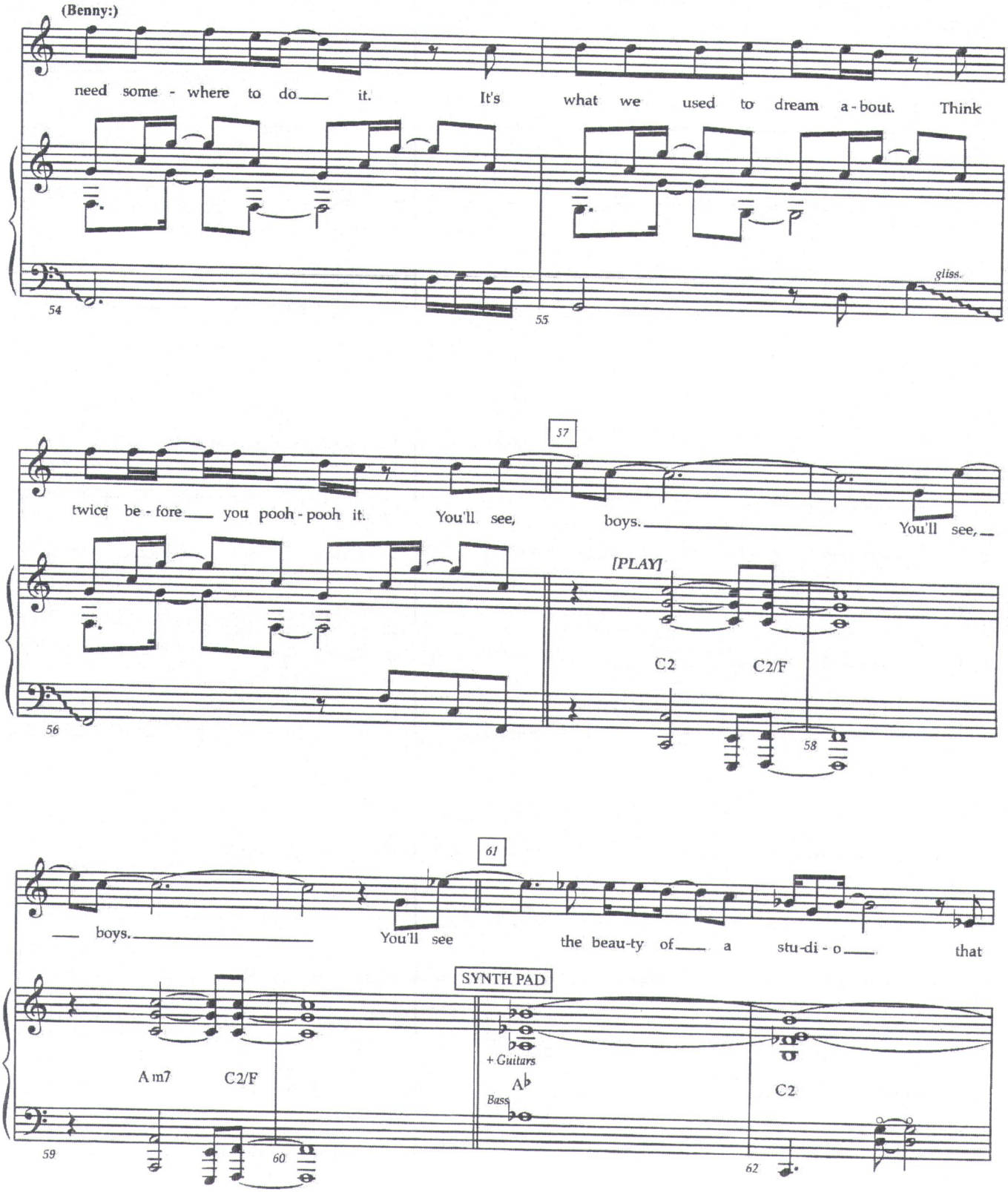
(Roger:) ..."It's a Wonderful Life" on TV! **Benny:** You want to produce films, write songs?

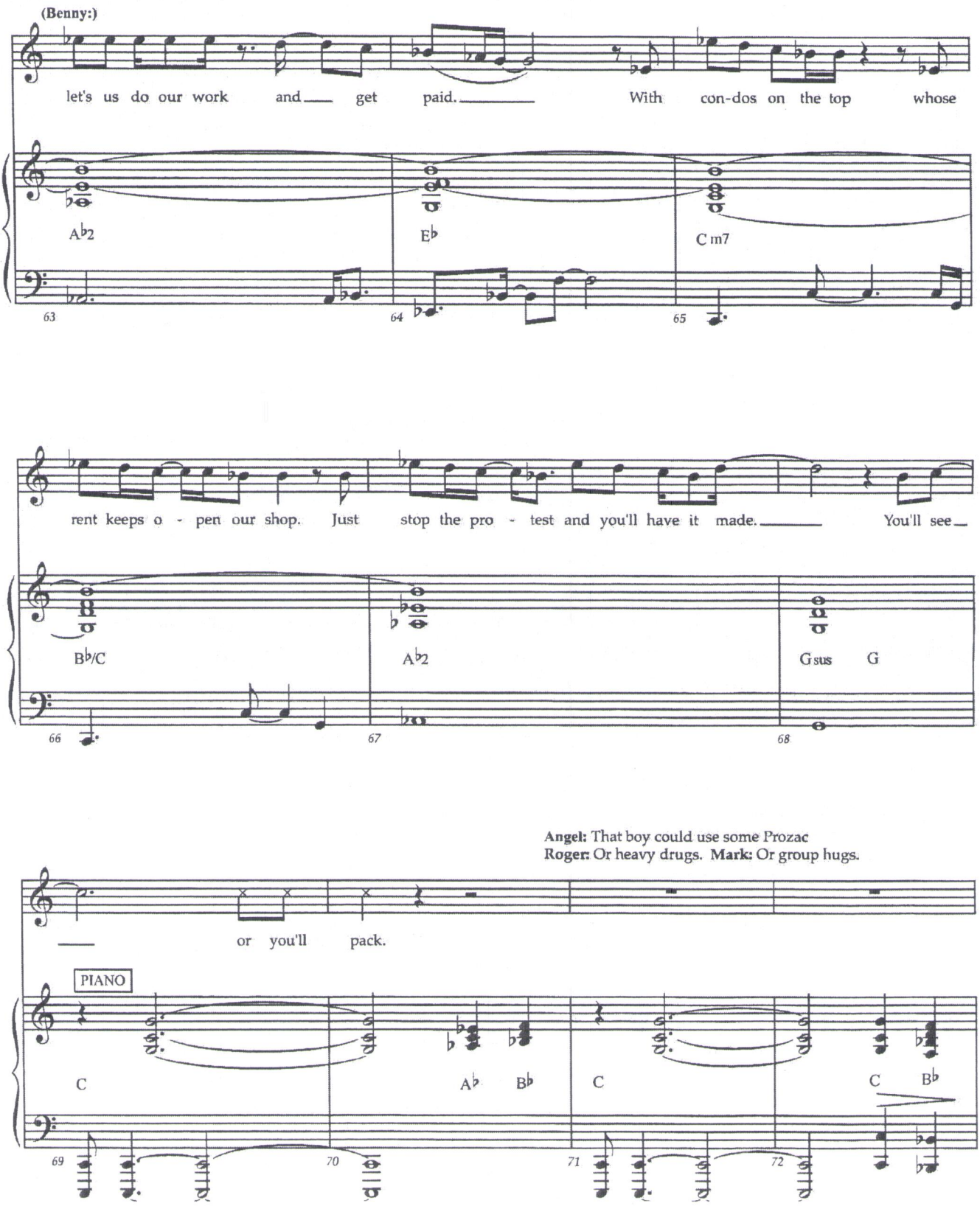
(Benny:)

You

gliss.

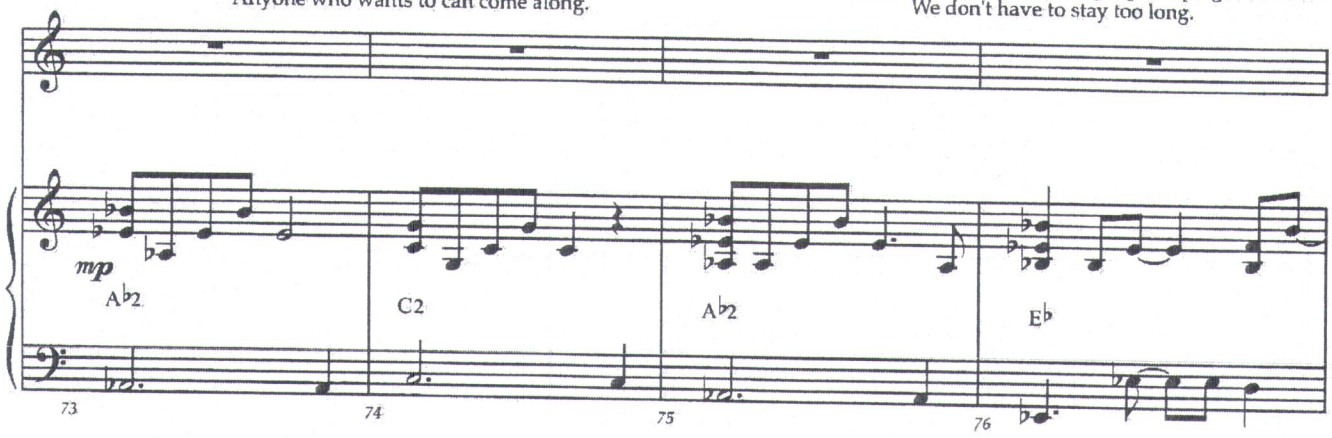
52 53


(Benny:)
need some - where to do___ it. It's what we used to dream a - bout. Think
gliss.
54
55
57
twice be - fore___ you pooh - pooh it. You'll see, boys.___ You'll see,___
[PLAY]
C2
C2/F
56
58
61
___ boys.___ You'll see the beau-ty of___ a stu-di - o___ that
SYNTH PAD
Am7
C2/F
+ Guitars
Bass
A♭
C2
59
60
62


(Benny:)
let's us do our work and get paid. With con-dos on the top whose
A♭2
E♭
C m7
63
64
65
rent keeps o - pen our shop. Just stop the pro - test and you'll have it made. You'll see
B♭/C
A♭2
Gsus G
66
67
68
Angel: That boy could use some Prozac
Roger: Or heavy drugs. Mark: Or group hugs.
or you'll pack.
PIANO
C
A♭ B♭
C
C B♭
69
70
71
72

Collins: Which reminds me -- we have a detour to make tonight.
Anyone who wants to can come along.

Angel: Life Support's a group for people coping with life.
We don't have to stay too long.



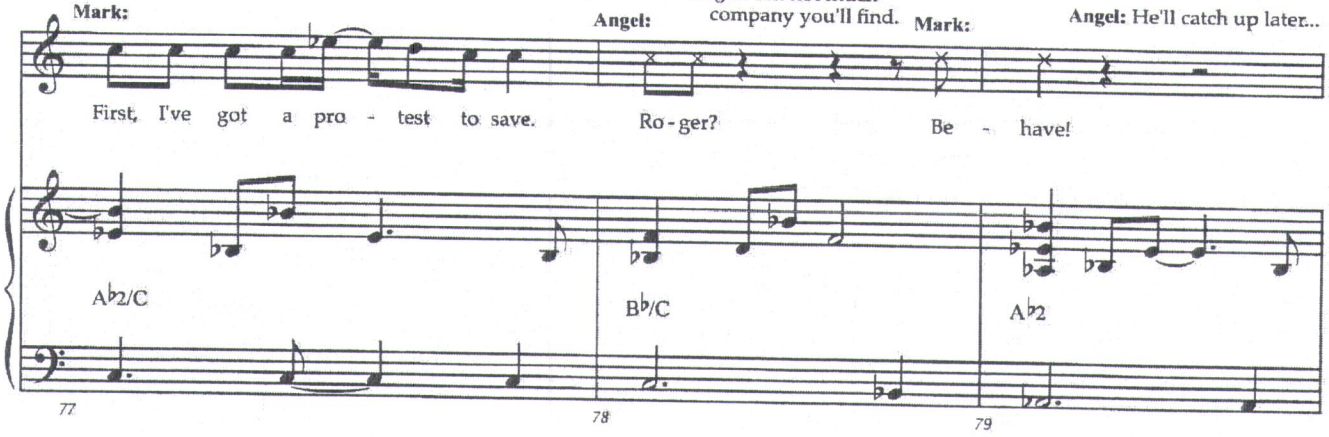
Mark: First, I've got a pro - test to save.

Angel: Ro - ger?

Roger: I'm not much company you'll find.

Mark: Be - have!

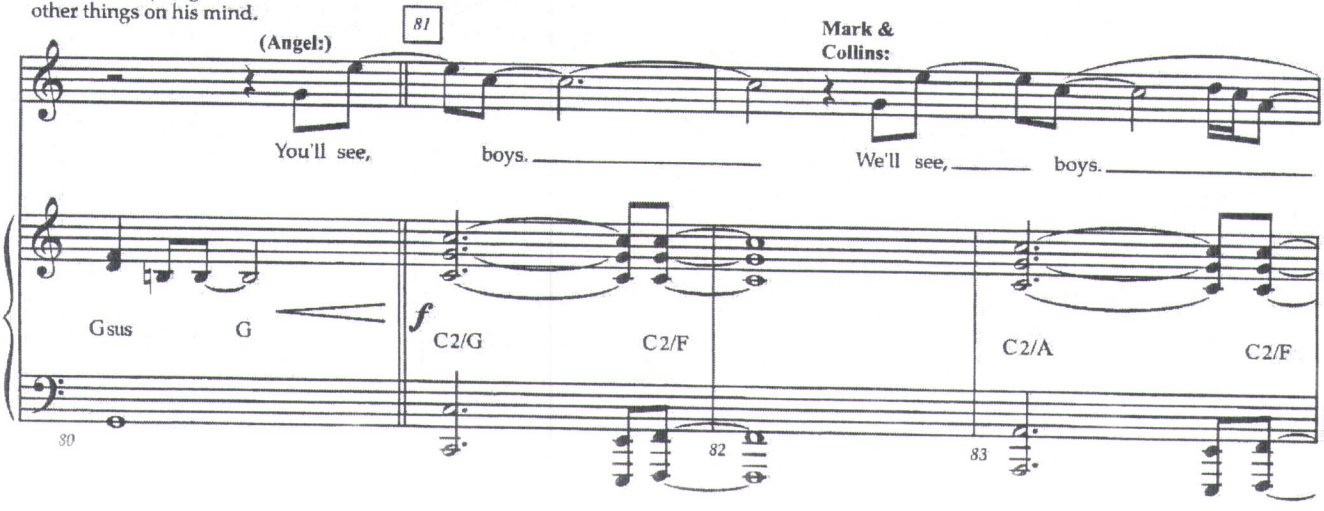
Angel: He'll catch up later...

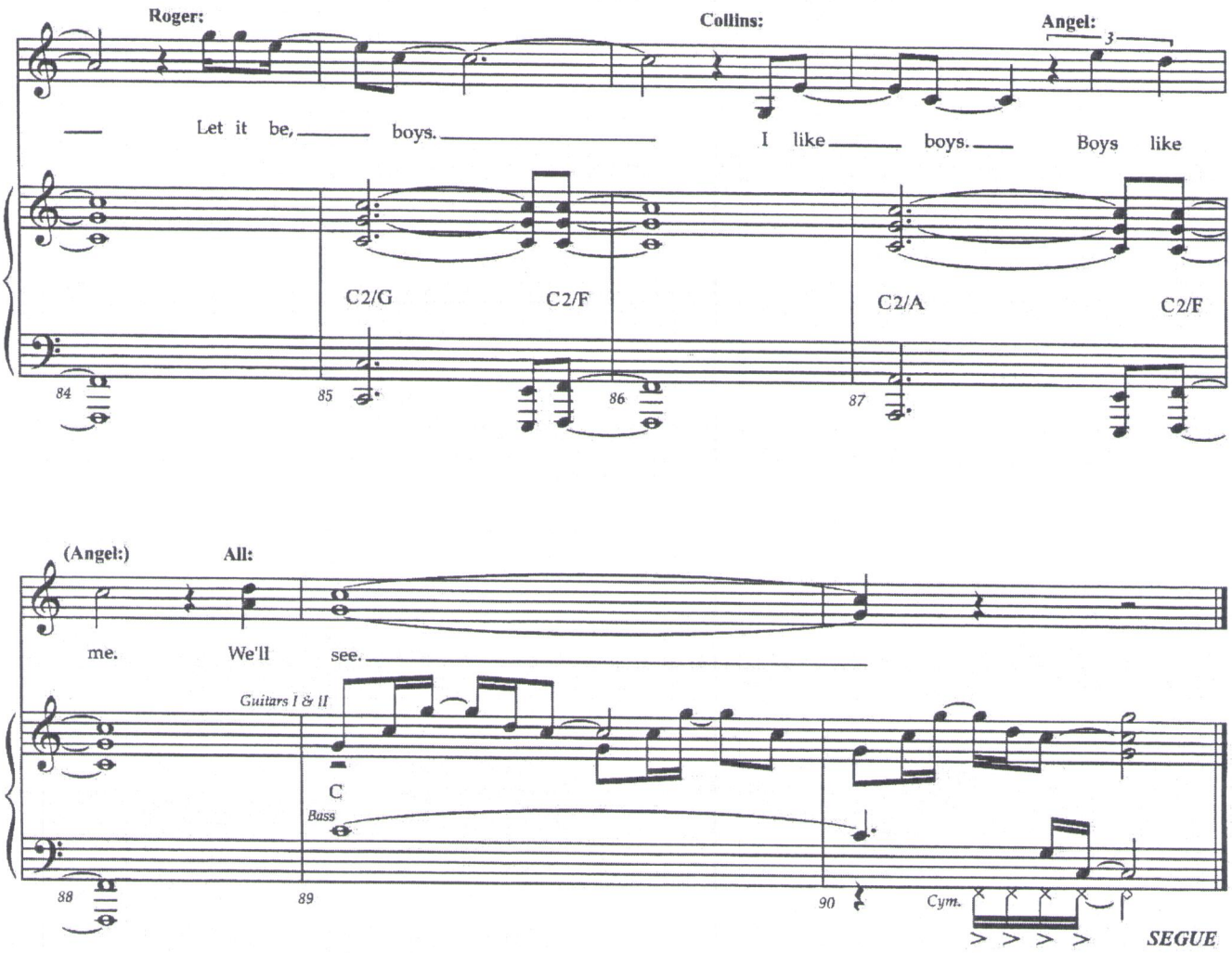


(Angel:) He's just got other things on his mind.

(Angel:) You'll see, boys.

Mark & Collins: We'll see, boys.



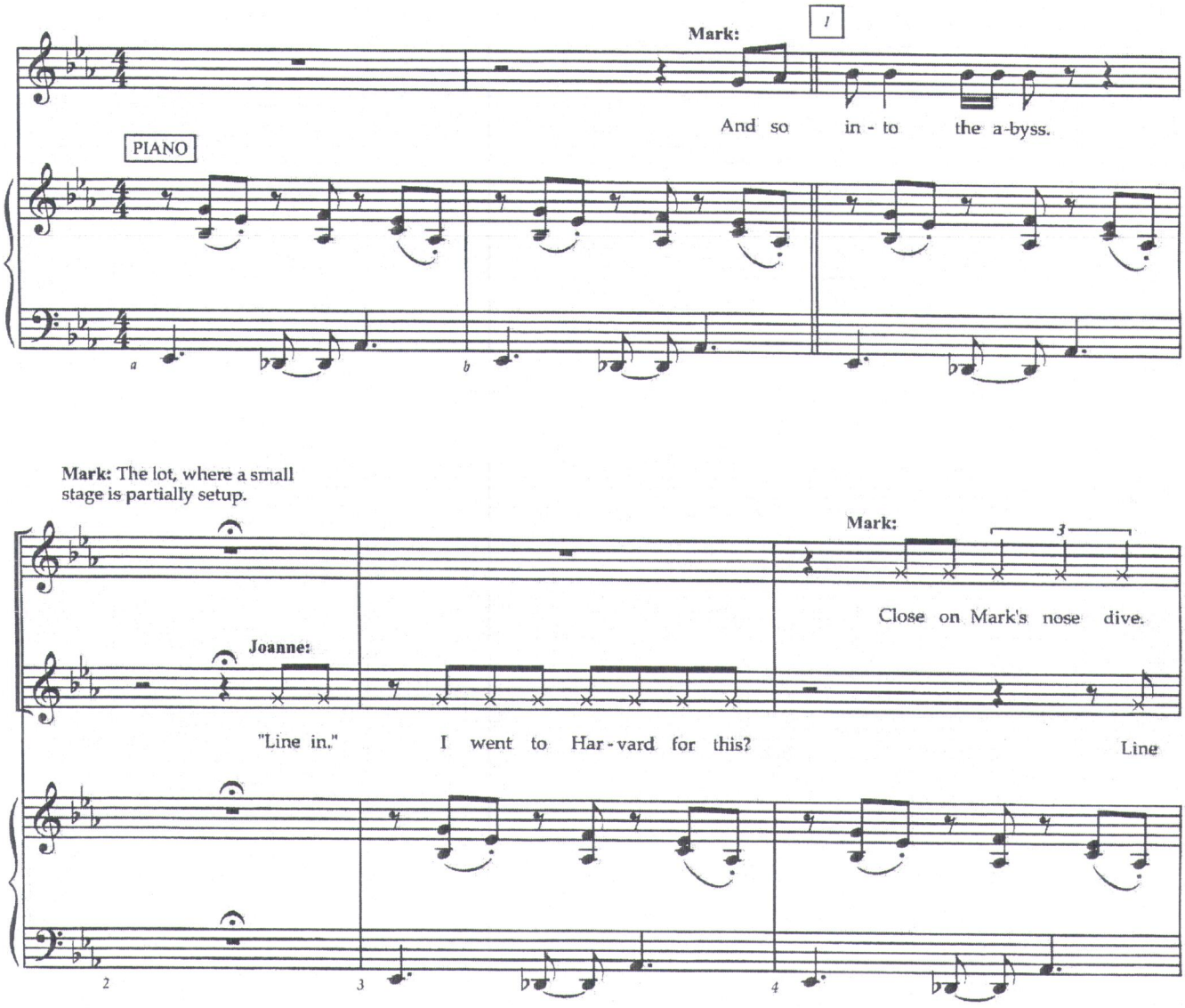

Roger:
Collins:
Angel:
3
Let it be, boys.
I like boys.
Boys like
C2/G
C2/F
C2/A
C2/F
84
85
86
87
(Angel:)
All:
me.
We'll see.
Guitars I & II
C
Bass
88
89
90
Cym.
SEGUE

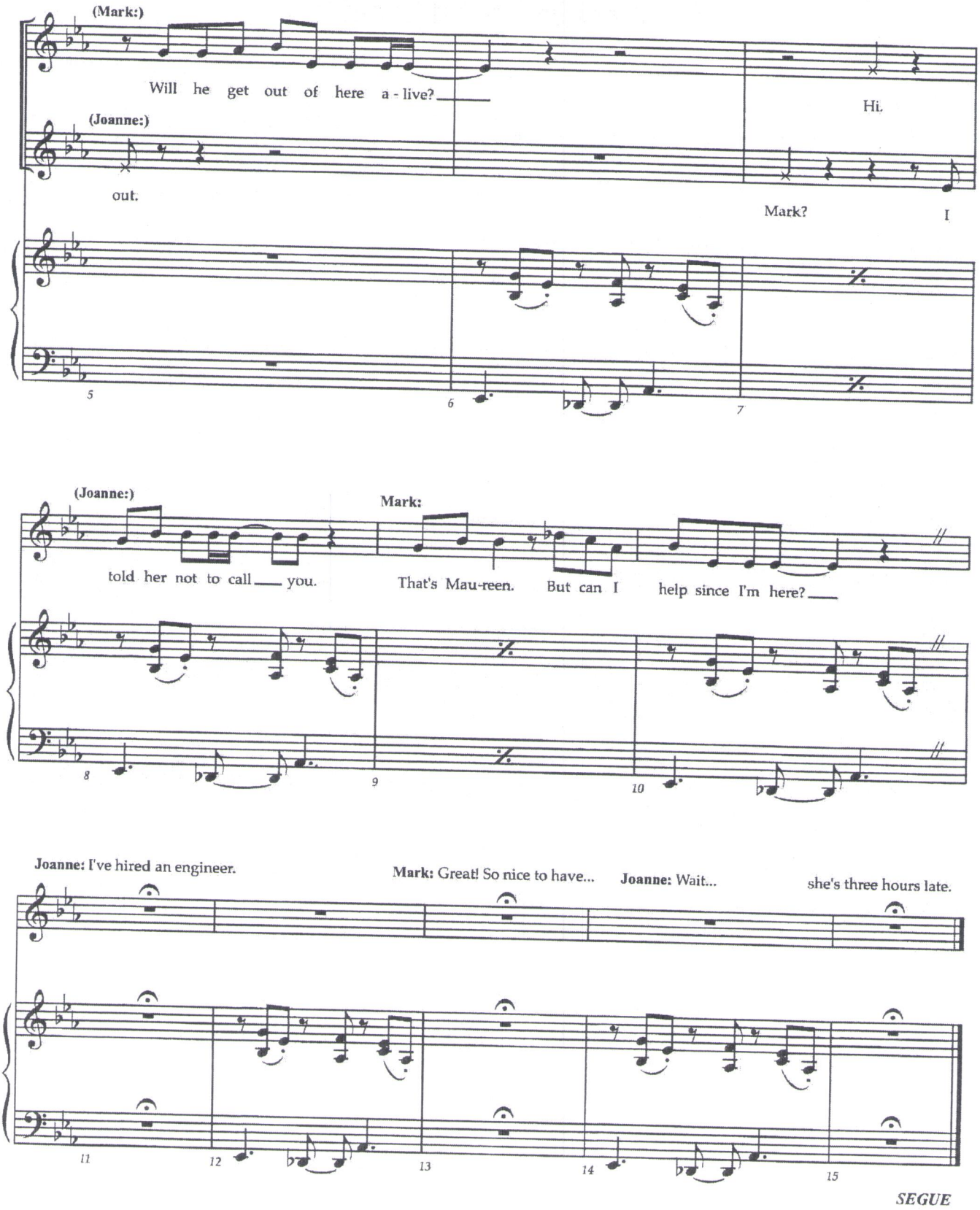
Tango Maureen (Intro)

12

RENT School Edition

Music and Lyrics by
Jonathan Larson



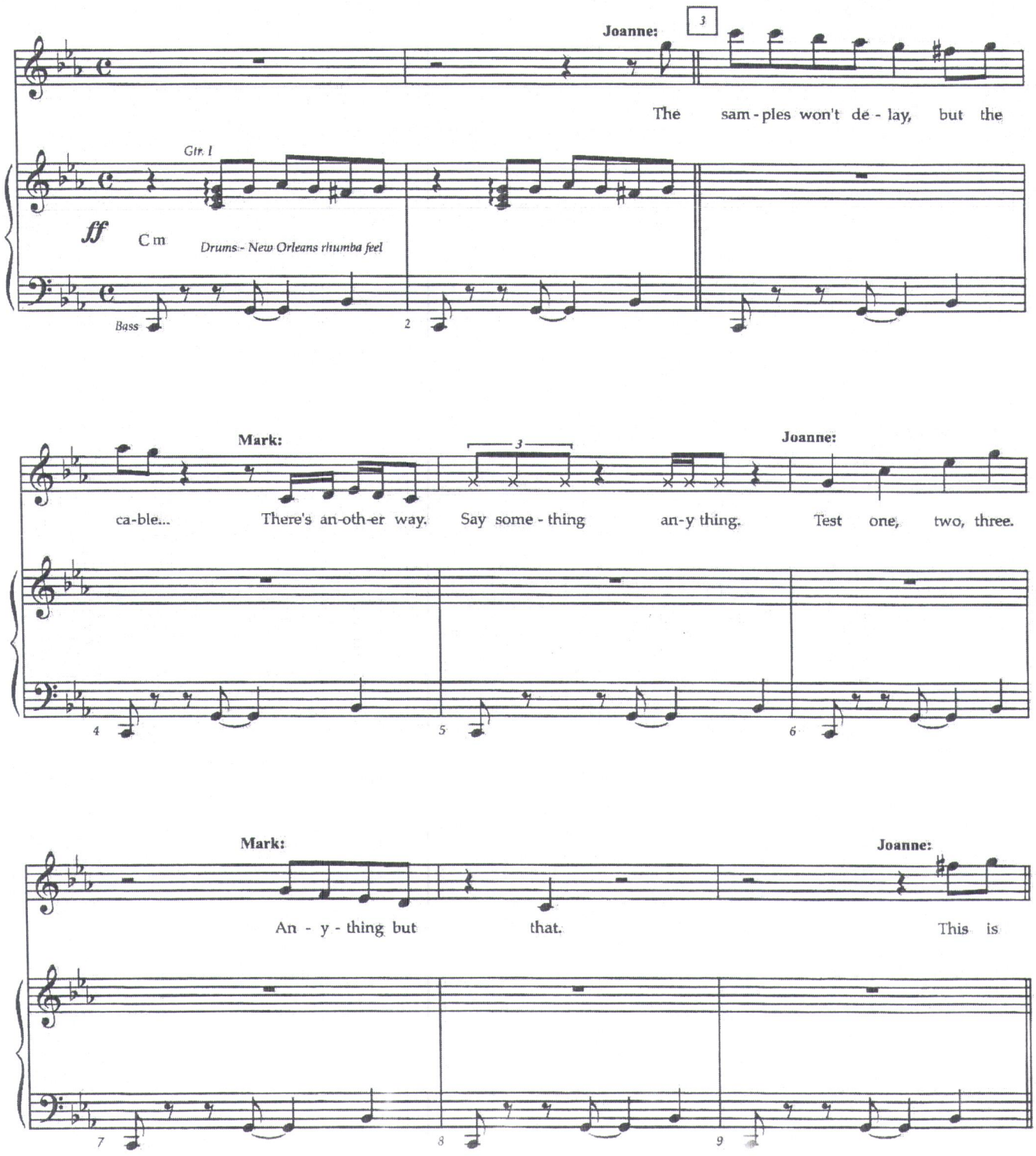

(Mark:)
Will he get out of here a - live?
Hi.
(Joanne:)
out.
Mark?
I
5
6
7
(Joanne:)
Mark:
told her not to call you.
That's Mau-reen.
But can I
help since I'm here?
8
9
10
Joanne: I've hired an engineer.
Mark: Great! So nice to have...
Joanne: Wait...
she's three hours late.
11
12
13
14
15
SEGUE

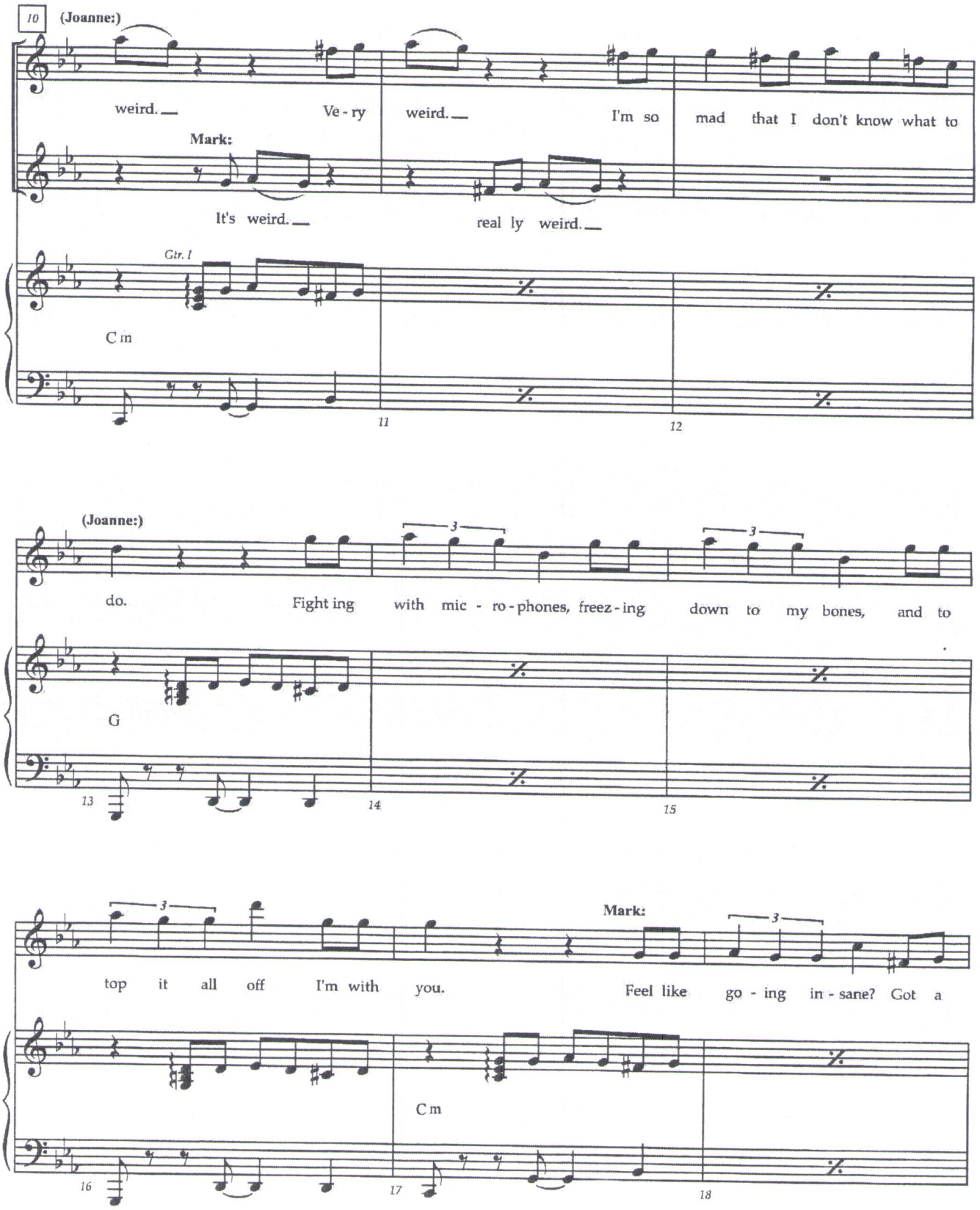
Tango Maureen

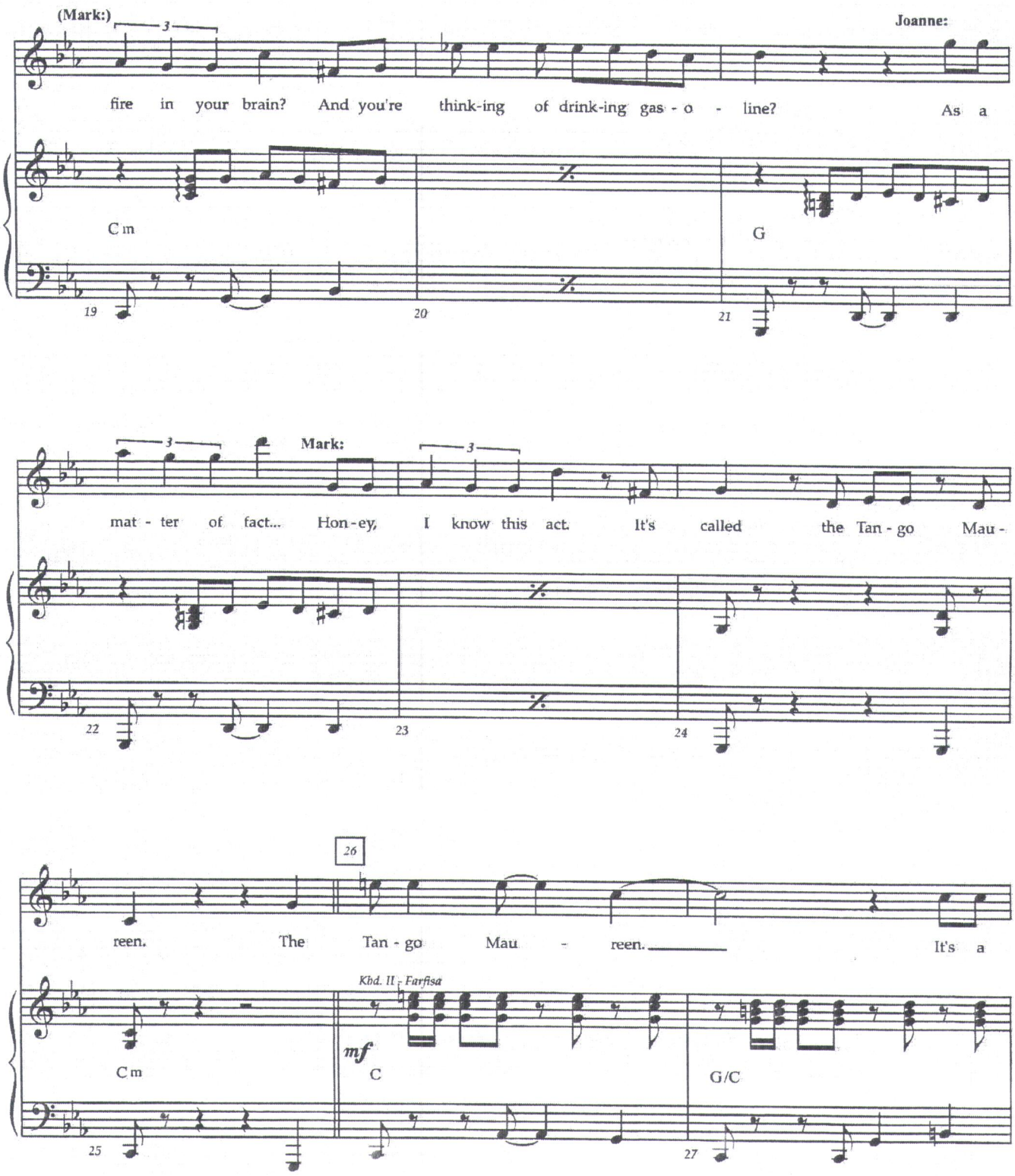
12a

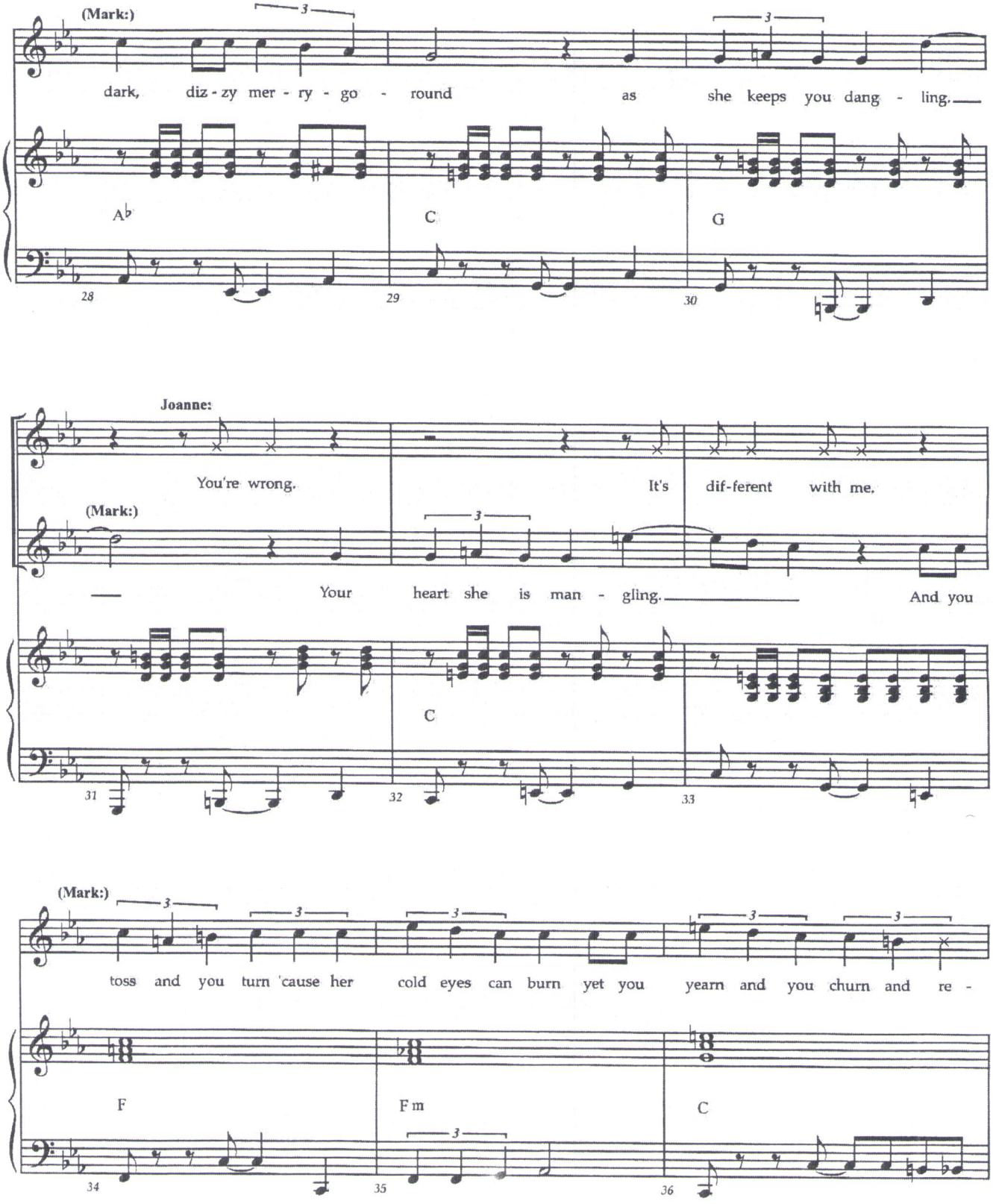
RENT School Edition

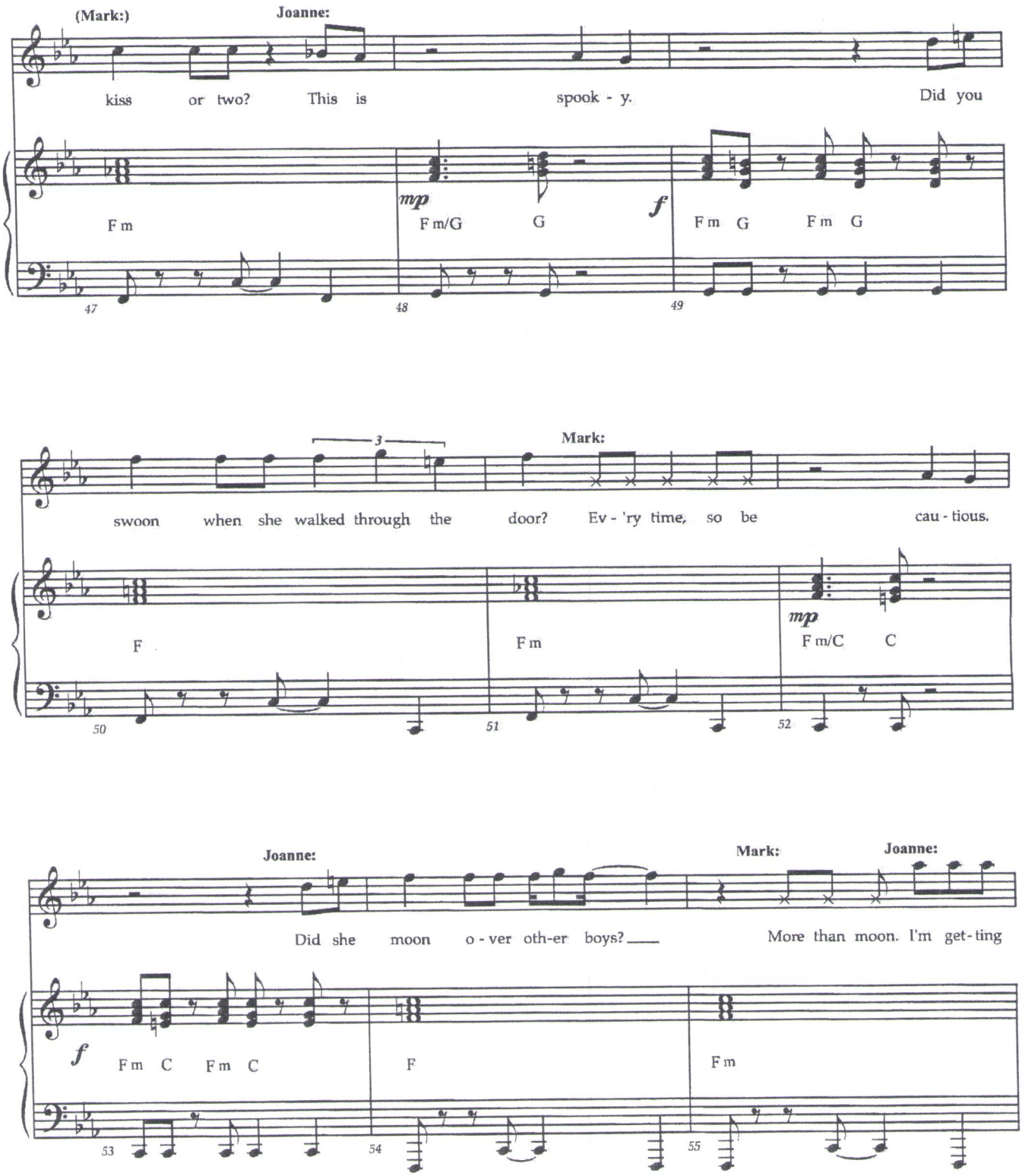
Music and Lyrics by
Jonathan Larson

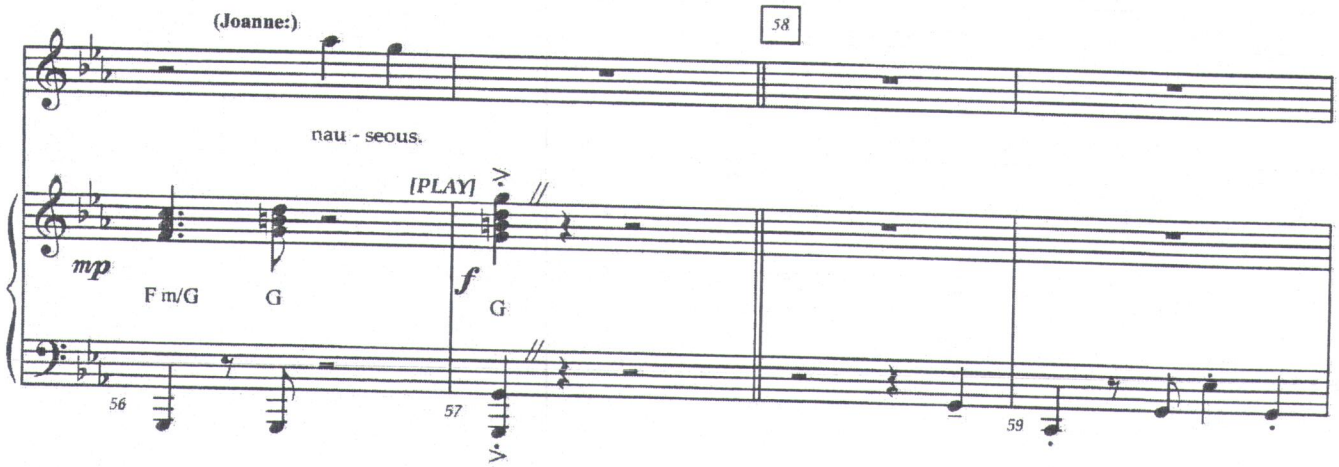


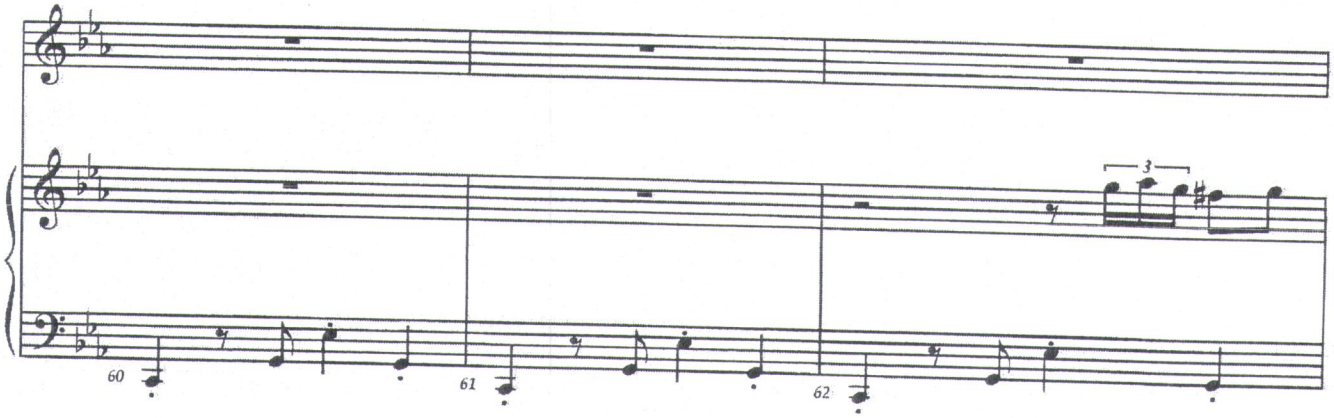

10
(Joanne:)
weird. Ve - ry weird. I'm so mad that I don't know what to
Mark:
It's weird. real ly weird.
Gtr. I
C m
11
12
(Joanne:)
do. Fight ing with mic - ro - phones, freez - ing down to my bones, and to
G
13
14
15
top it all off I'm with you.
Mark:
Feel like go - ing in - sane? Got a
C m
16
17
18


(Mark:)
Joanne:
fire in your brain? And you're think-ing of drink-ing gas - o - line? As a
Cm
G
19
20
21
Mark:
mat - ter of fact... Hon-ey, I know this act. It's called the Tan - go Mau -
22
23
24
26
reen. The Tan - go Mau - reen. It's a
Kbd. II - Farfisa
mf
Cm
C
G/C
25
27

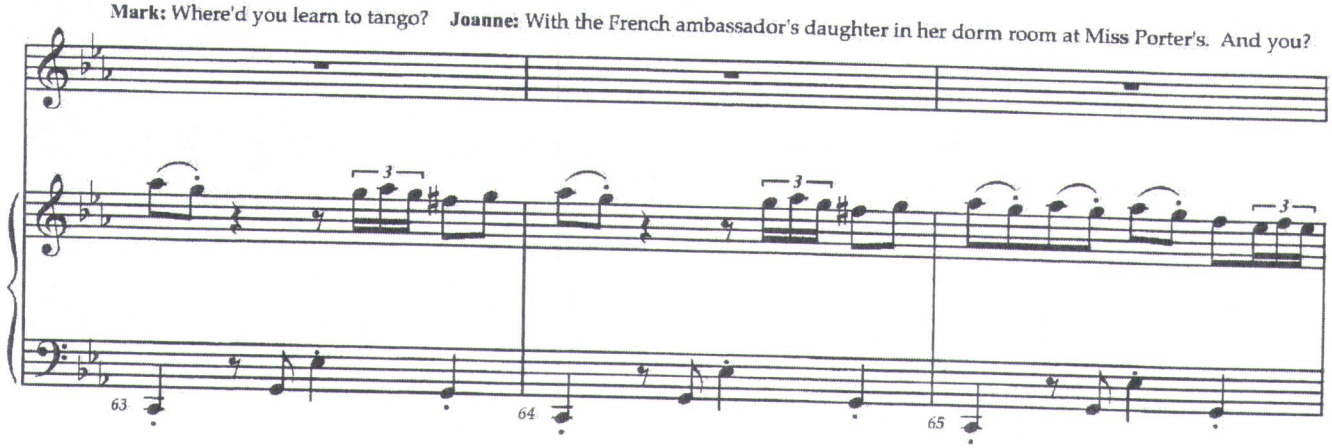

(Mark:)
dark, diz - zy mer - ry - go - round as she keeps you dang - ling.
A♭
C
G
28
29
30
Joanne:
You're wrong. It's dif-ferent with me.
(Mark:)
Your heart she is man - gling. And you
C
31
32
33
(Mark:)
toss and you turn 'cause her cold eyes can burn yet you yearn and you churn and re -
F
Fm
C
34
35
36


(Mark:)
Joanne:
kiss or two? This is spook - y. Did you
mp
f
Fm
Fm/G G
Fm G Fm G
47
48
49
3
Mark:
swoon when she walked through the door? Ev - 'ry time, so be cau - tious.
mp
F
Fm
Fm/C C
50
51
52
Joanne:
Mark:
Joanne:
Did she moon o - ver oth-er boys?
More than moon. I'm get-ting
f
Fm C Fm C
F
Fm
53
54
55



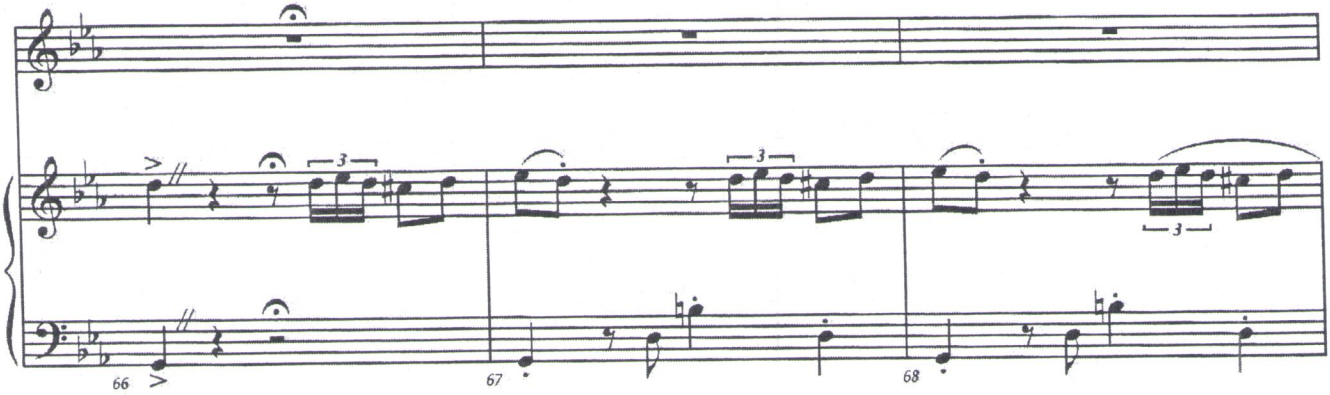


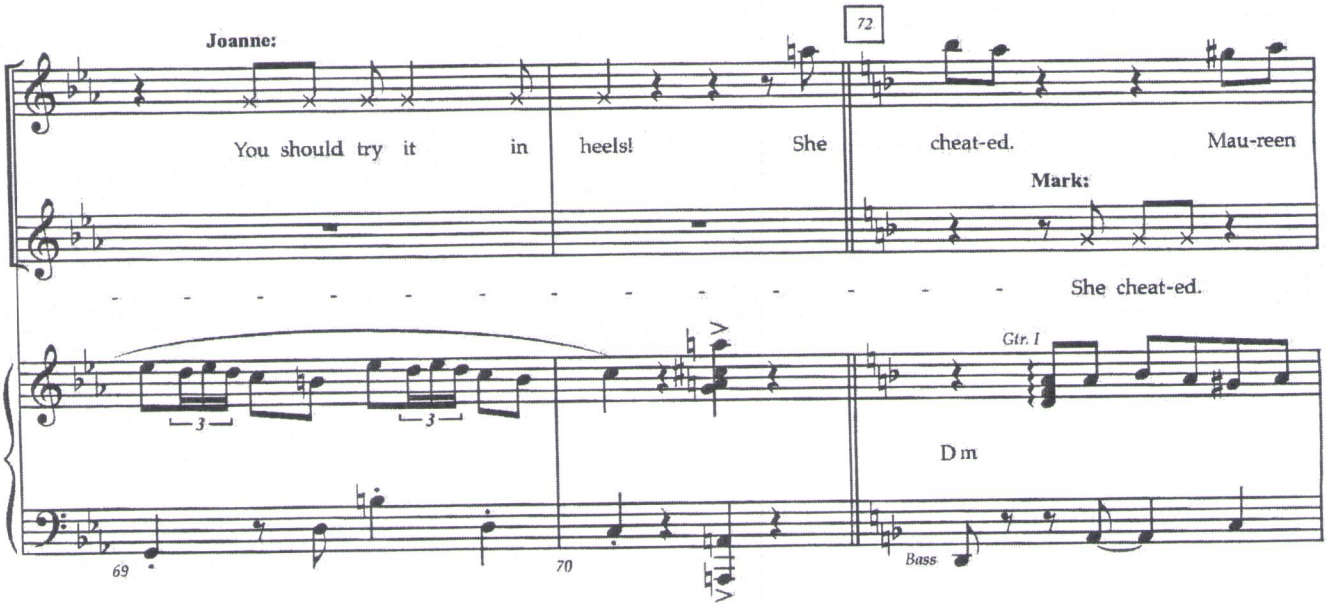
Mark: Where'd you learn to tango? **Joanne:** With the French ambassador's daughter in her dorm room at Miss Porter's. And you?

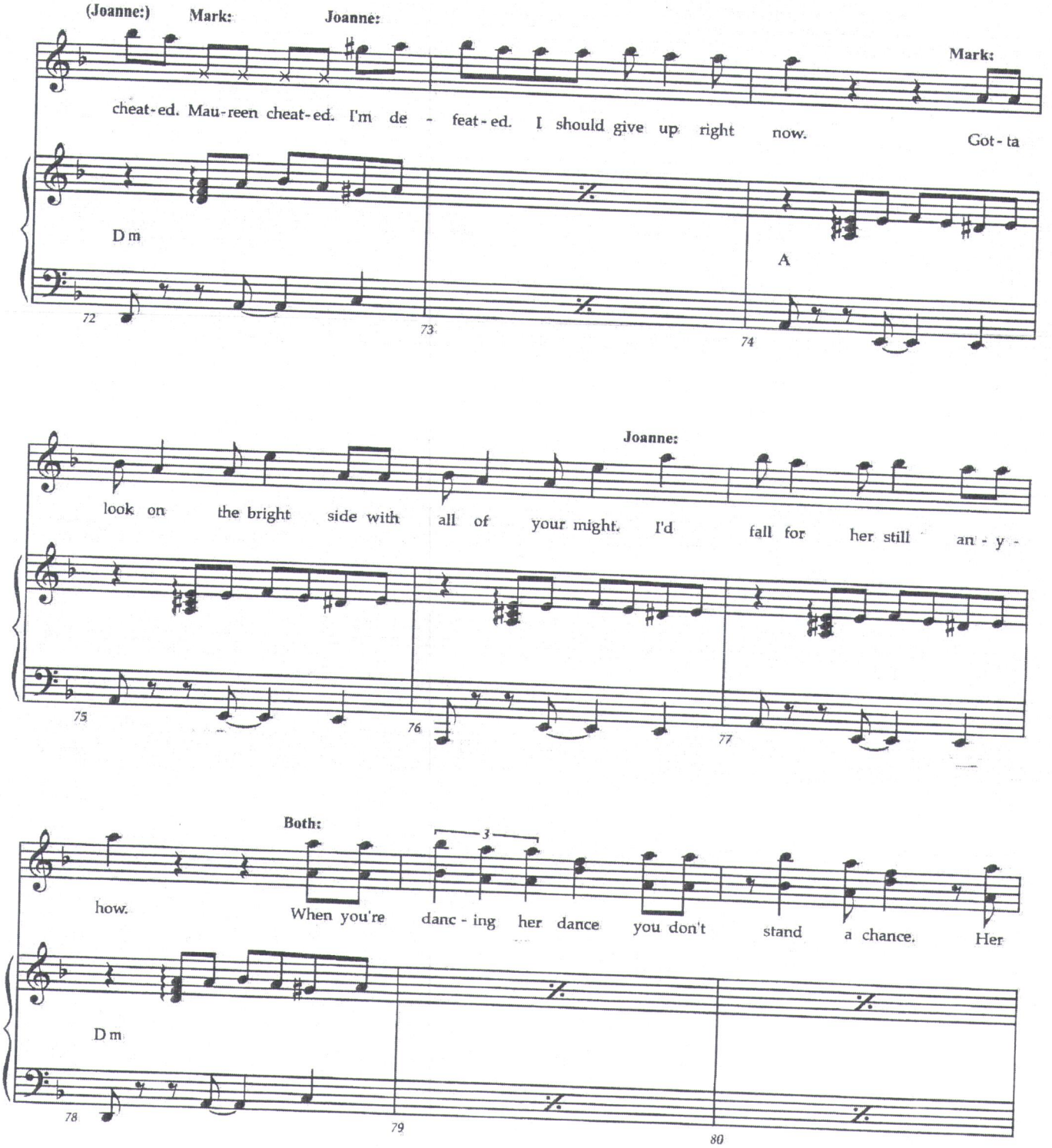


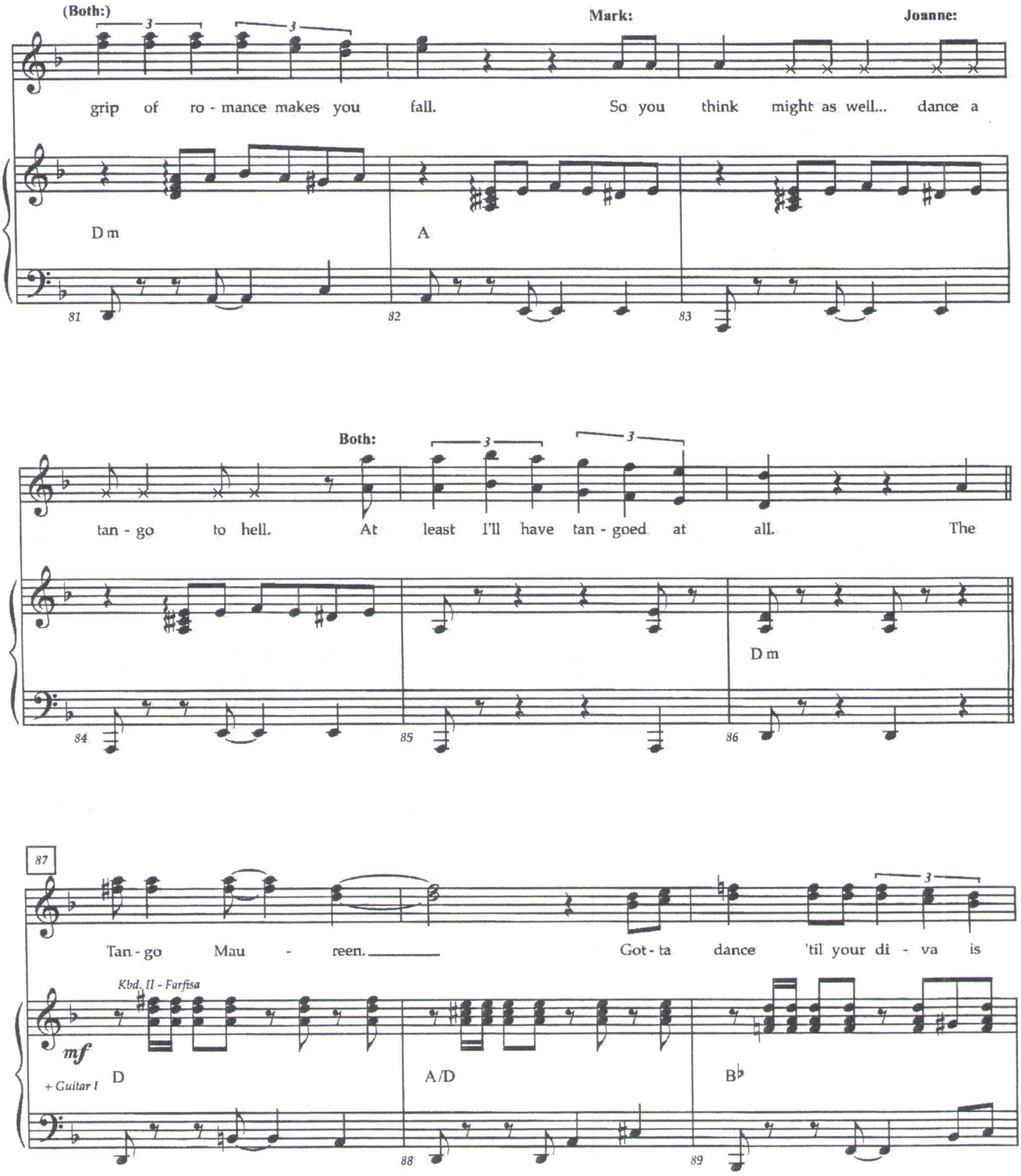
Mark: With Nanette Himmelfarb, the Rabbi's daughter, at the Scarsdale Jewish Community Center.

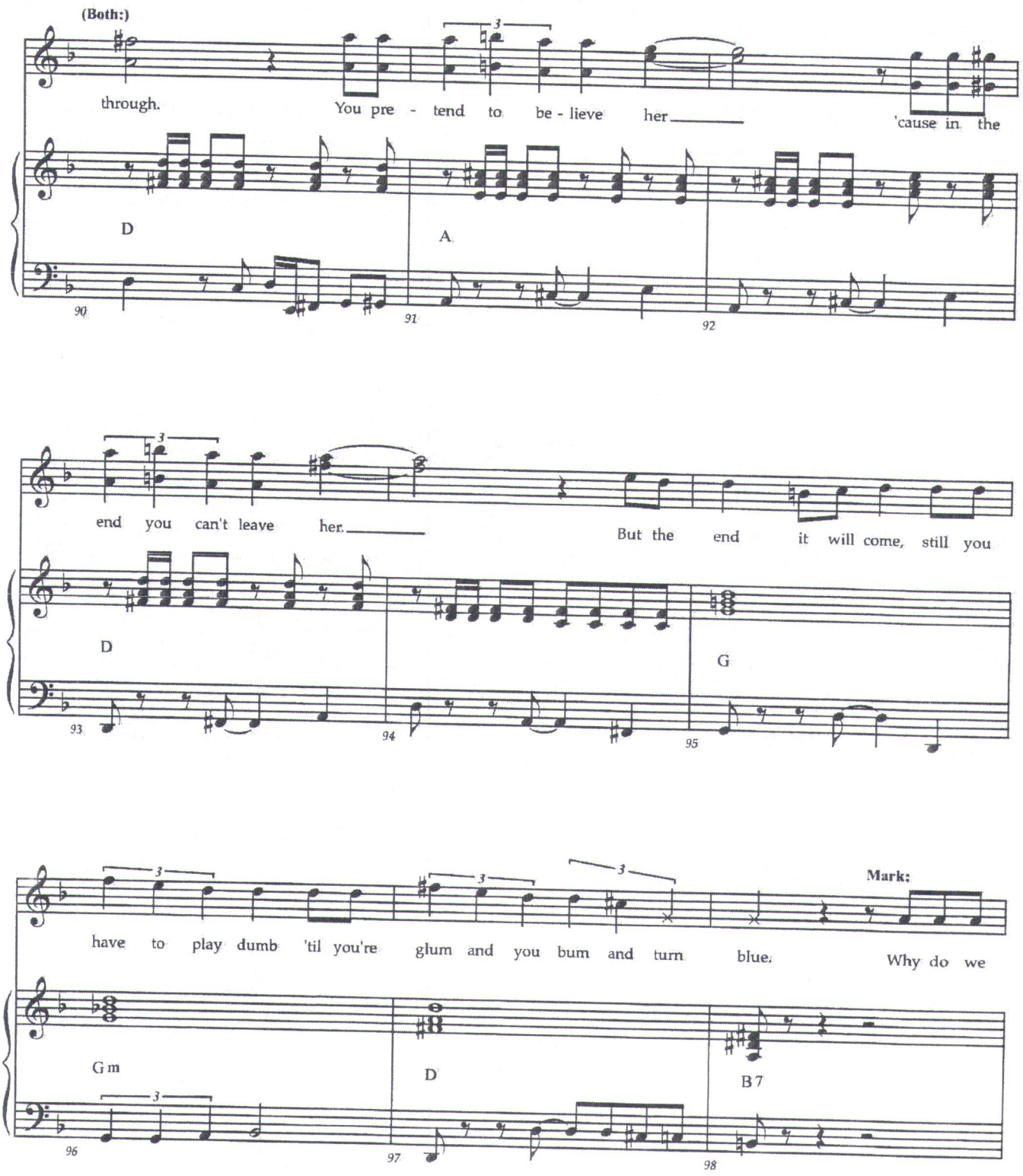
It's hard to do this backwards.

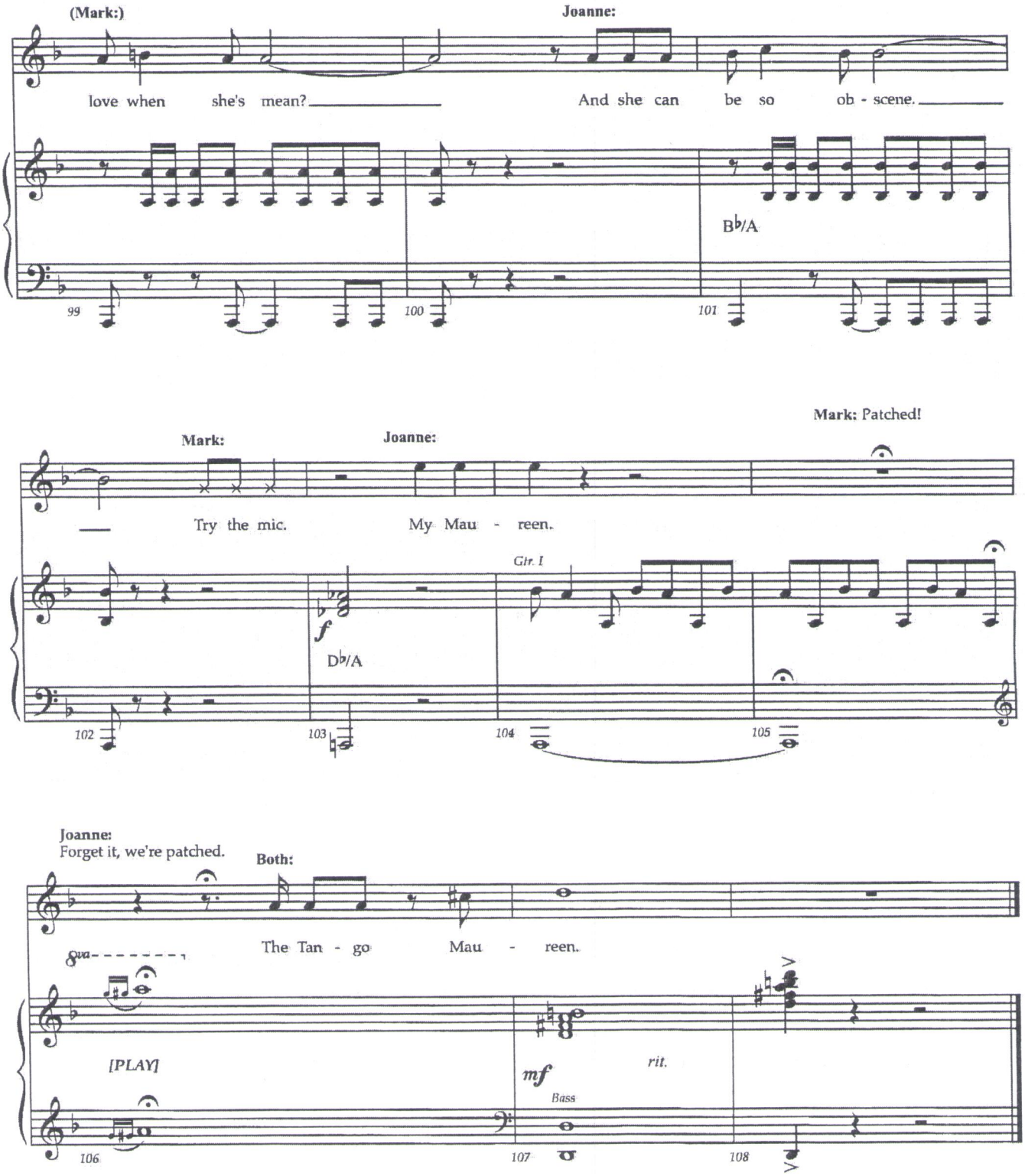





(Joanne:)
Mark:
Joanne:
Mark:
cheat-ed. Mau-reen cheat-ed. I'm de - feat-ed. I should give up right now. Got-ta
Dm
A
72
73
74
Joanne:
look on the bright side with all of your might. I'd fall for her still an - y -
75
76
77
Both:
3
how. When you're danc - ing her dance you don't stand a chance. Her
Dm
78
79
80


(Both:)
Mark:
Joanne:
grip of ro - mance makes you fall. So you think might as well... dance a
Dm
A
81
82
83
Both:
tan - go to hell. At least I'll have tan - goed at all. The
Dm
84
85
86
87
Tan - go Mau - reen. Got - ta dance 'til your di - va is
Kbd. II - Farfisa
mf
+ Guitar I
D
A/D
B♭
88
89


(Both:)
through.
You pre - tend to be - lieve her
'cause in the
D
A
90
91
92
end you can't leave her.
But the end it will come, still you
D
G
93
94
95
have to play dumb 'til you're glum and you bum and turn blue.
Mark:
Why do we
Gm
D
B7
96
97
98

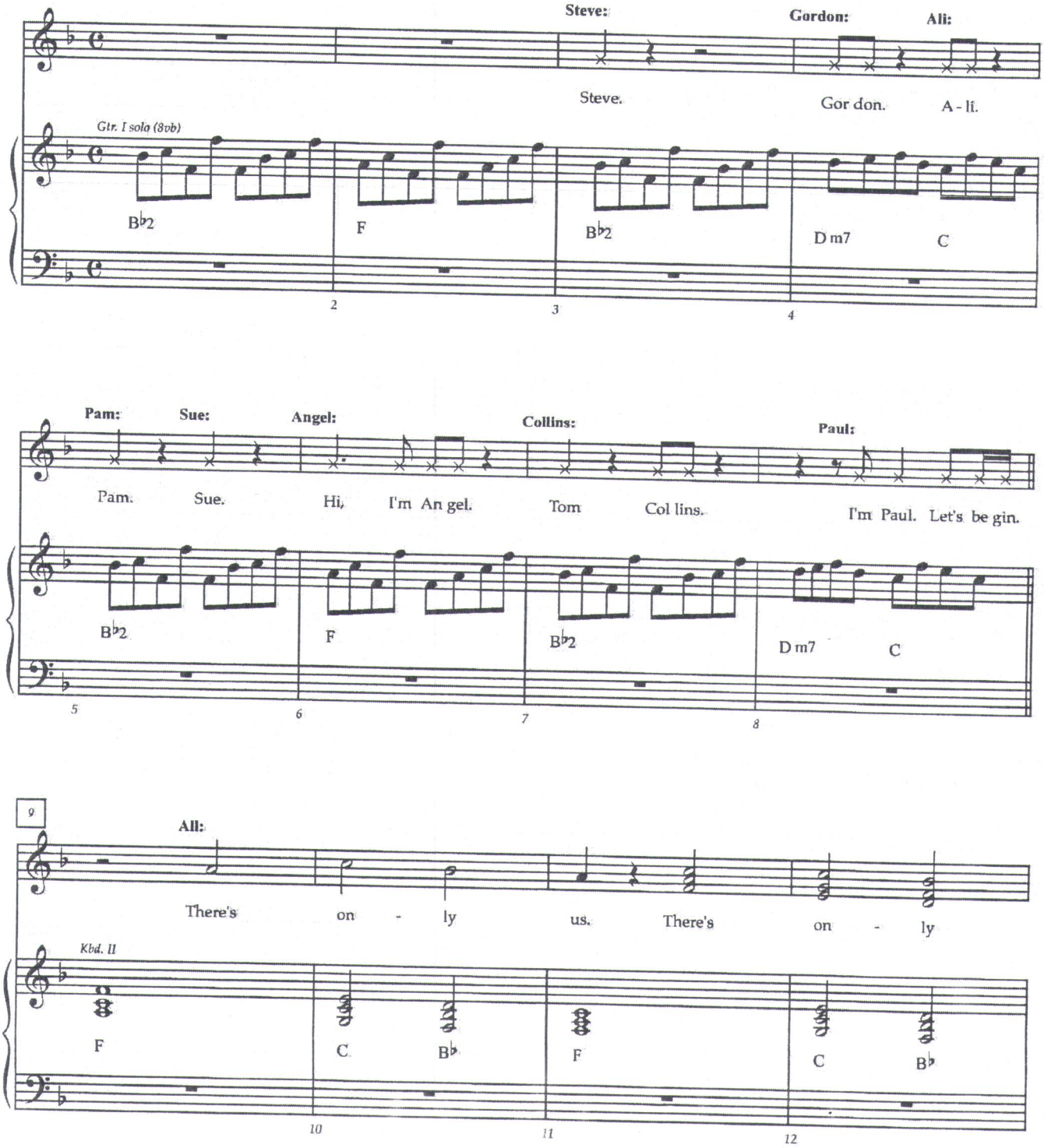

(Mark:)
Joanne:
love when she's mean?
And she can be so ob - scene.
B♭/A
99
100
101
Mark: Patched!
Mark:
Joanne:
Try the mic.
My Mau - reen.
Gtr. I
f
D♭/A
102
103
104
105
Joanne:
Forget it, we're patched.
Both:
The Tan - go Mau - reen.
8va
[PLAY]
mf
rit.
Bass
106
107
108

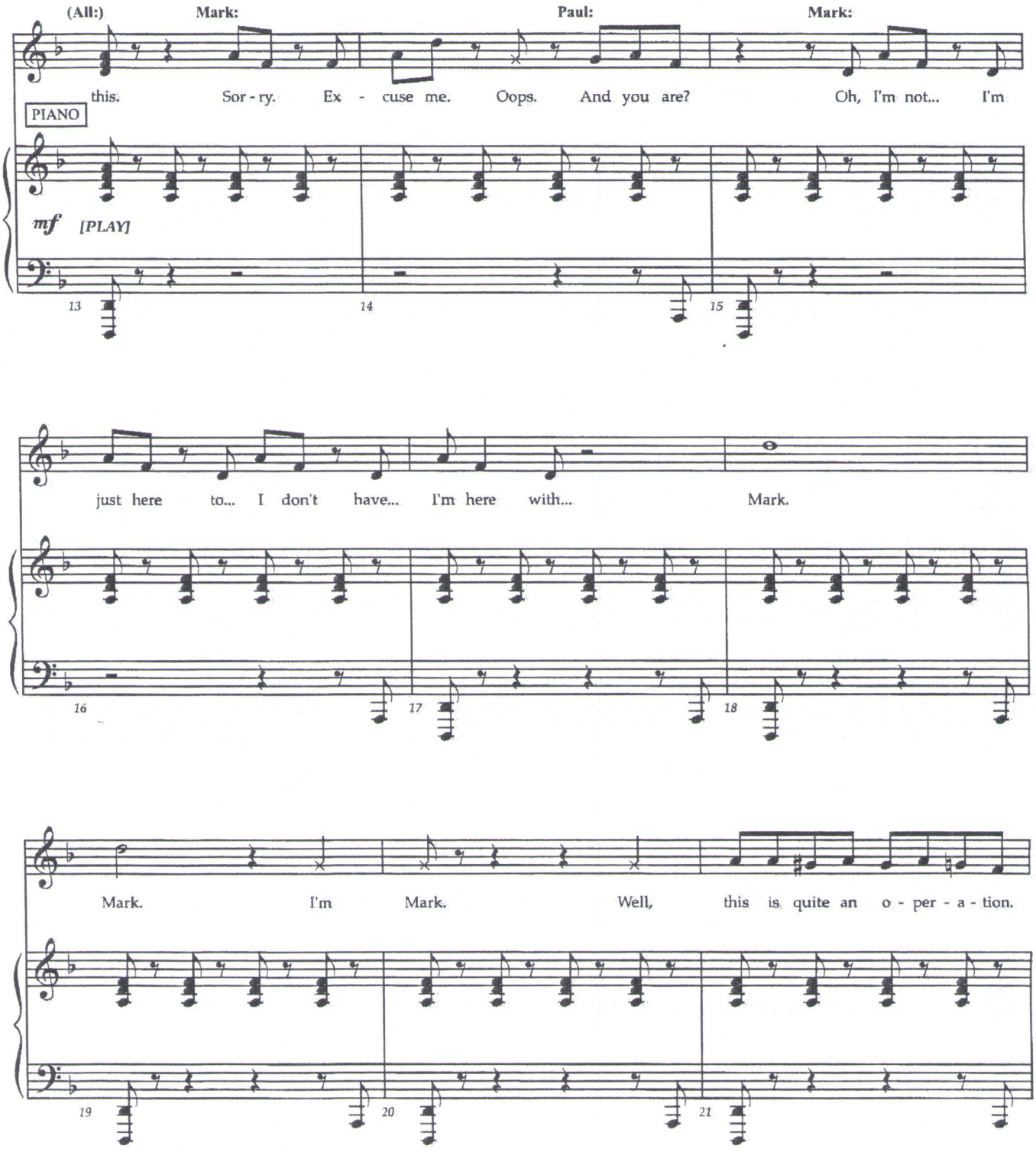
Support Group

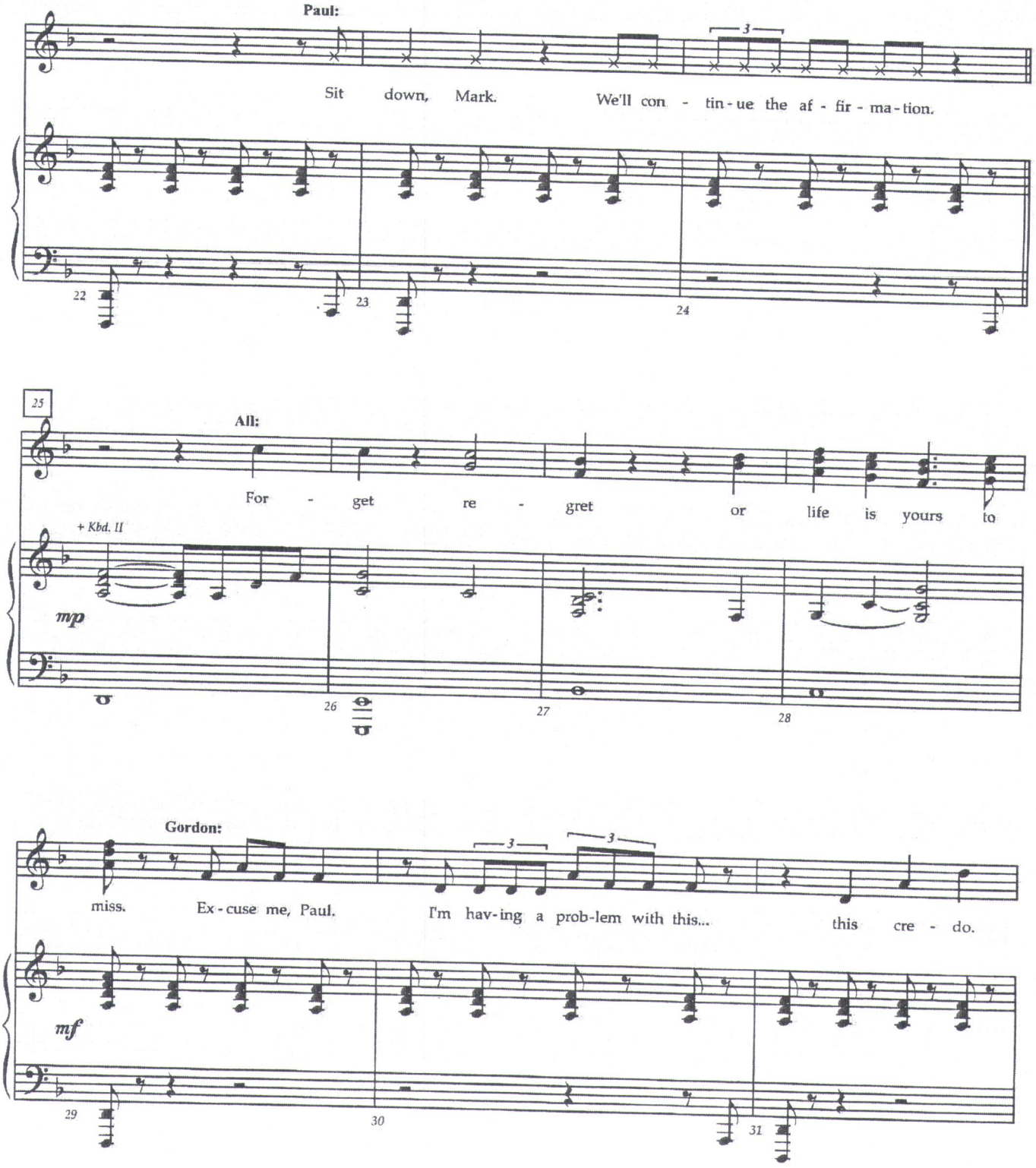
13

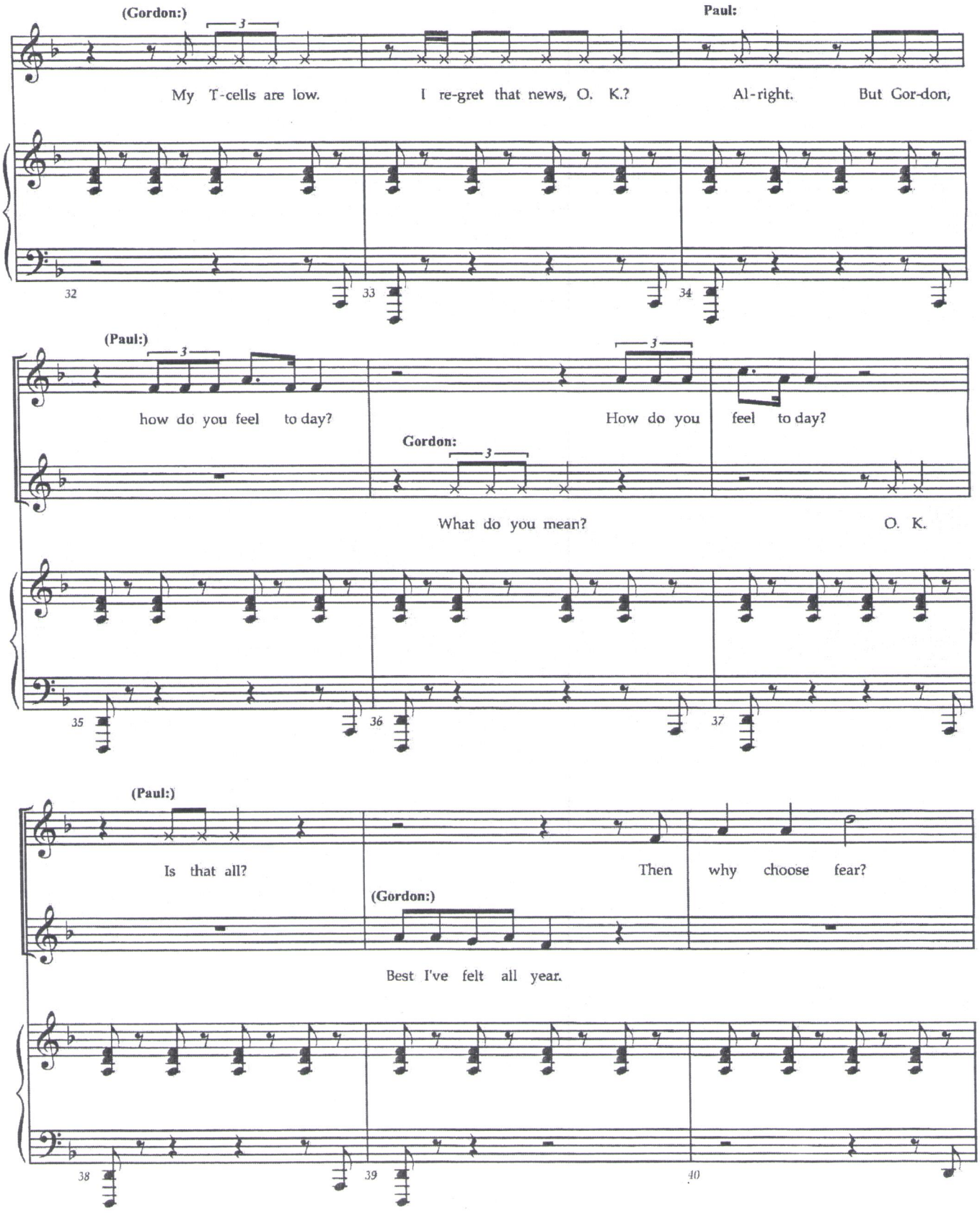
RENT School Edition

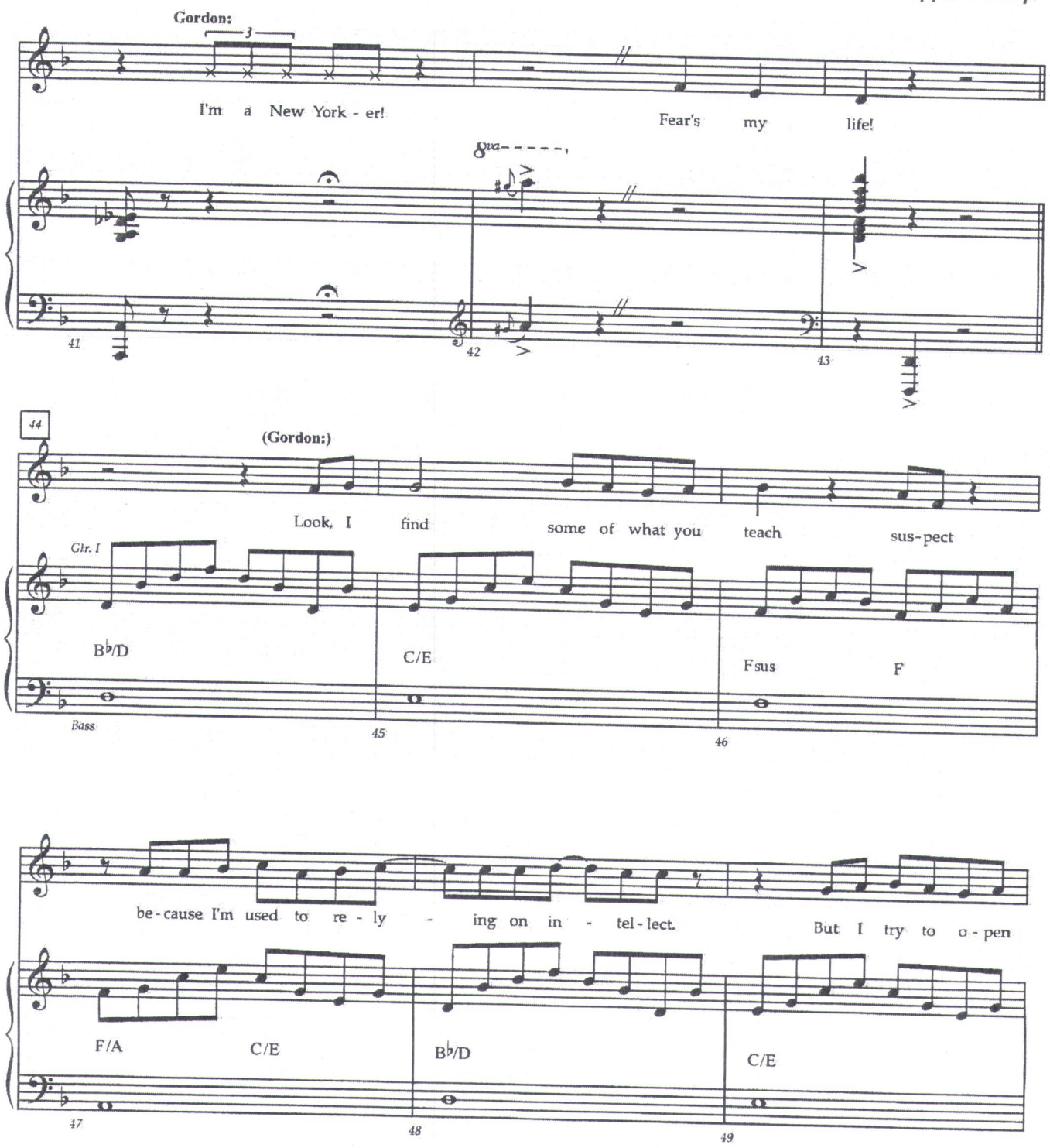
Music and Lyrics by
Jonathan Larson

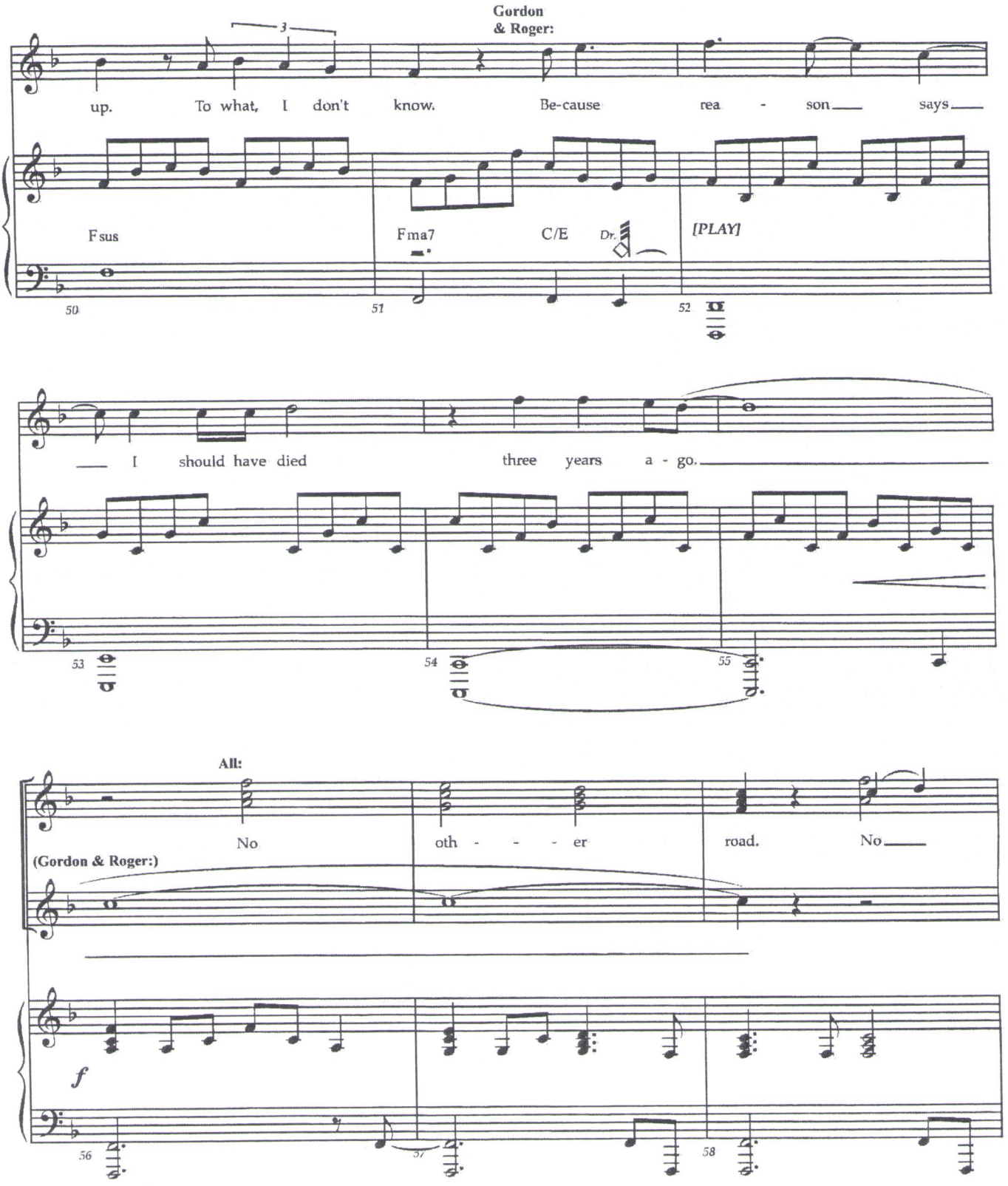



(All:)
Mark:
Paul:
Mark:
this.
Sor - ry.
Ex - cuse me.
Oops.
And you are?
Oh, I'm not...
I'm
PIANO
mf
[PLAY]
13
14
15
just here
to...
I don't have...
I'm here with...
Mark.
16
17
18
Mark.
I'm
Mark.
Well,
this is quite an o - per - a - tion.
19
20
21


Paul:
Sit down, Mark. We'll con - tin - ue the af - fir - ma - tion.
22
23
24
25
All:
For - get re - gret or life is yours to
+ Kbd. II
mp
26
27
28
Gordon:
miss. Ex - cuse me, Paul. I'm hav - ing a prob - lem with this... this cre - do.
mf
29
30
31


(Gordon:)
Paul:
My T-cells are low.
I re-gret that news, O. K.?
Al-right.
But Gor-don,
32
33
34
(Paul:)
how do you feel to day?
How do you
feel to day?
Gordon:
What do you mean?
O. K.
35
36
37
(Paul:)
Is that all?
Then
why choose fear?
(Gordon:)
Best I've felt all year.
38
39
40


Gordon:
I'm a New York - er!
Fear's my life!
41
42
43
44
(Gordon:)
Look, I find some of what you teach sus-pect
Gtr. I
B♭/D
C/E
Fsus
F
Bass
45
46
be-cause I'm used to re - ly - ing on in - tel-lect.
But I try to o-pen
F/A
C/E
B♭/D
C/E
47
48
49

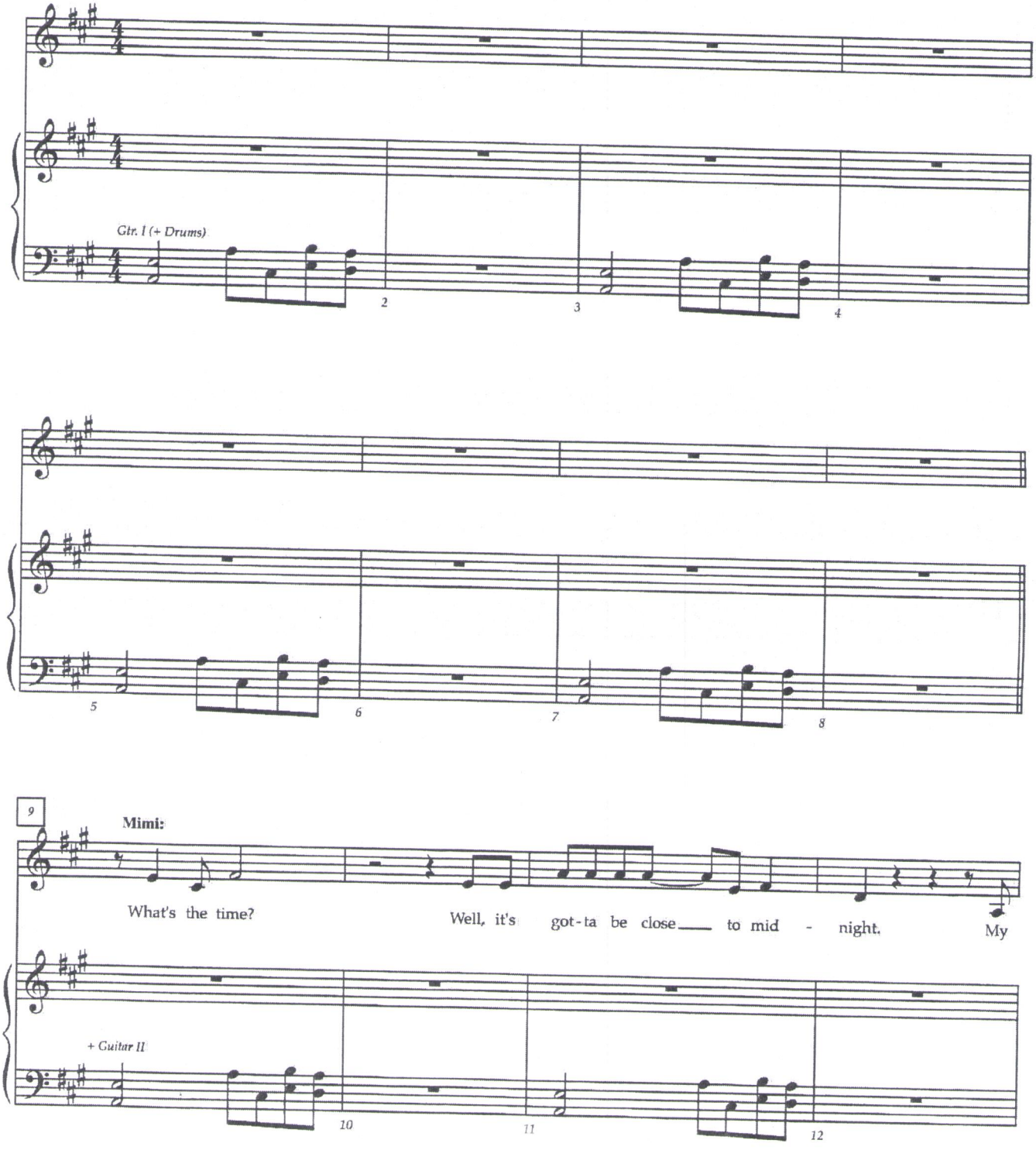

Gordon & Roger:
up. To what, I don't know. Be-cause rea - son says
Fsus
Fma7
C/E
Dr.
[PLAY]
50
51
52
I should have died three years a - go.
53
54
55
All:
No oth - - - er road. No
(Gordon & Roger:)
f
56
57
58

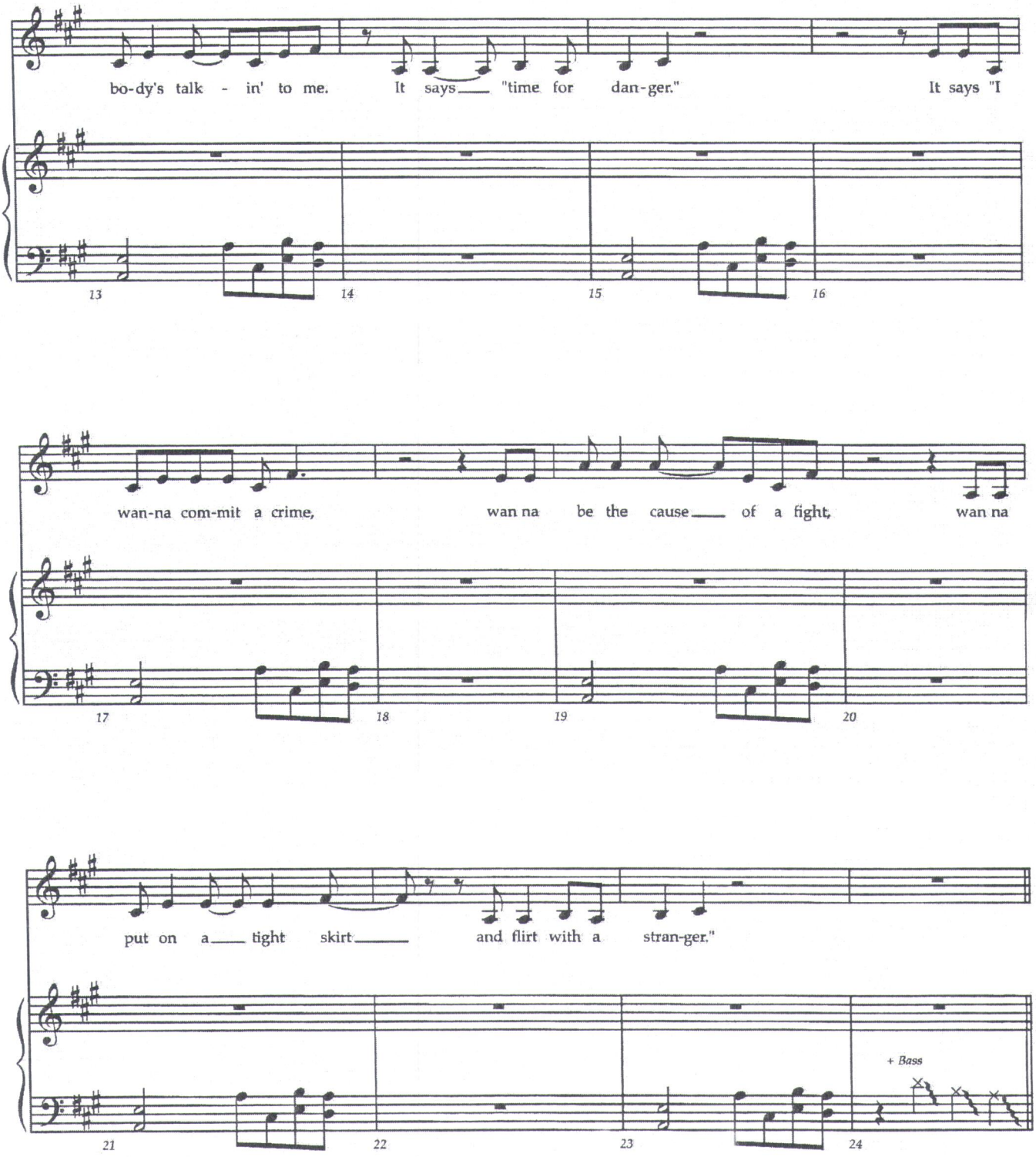
Out Tonight

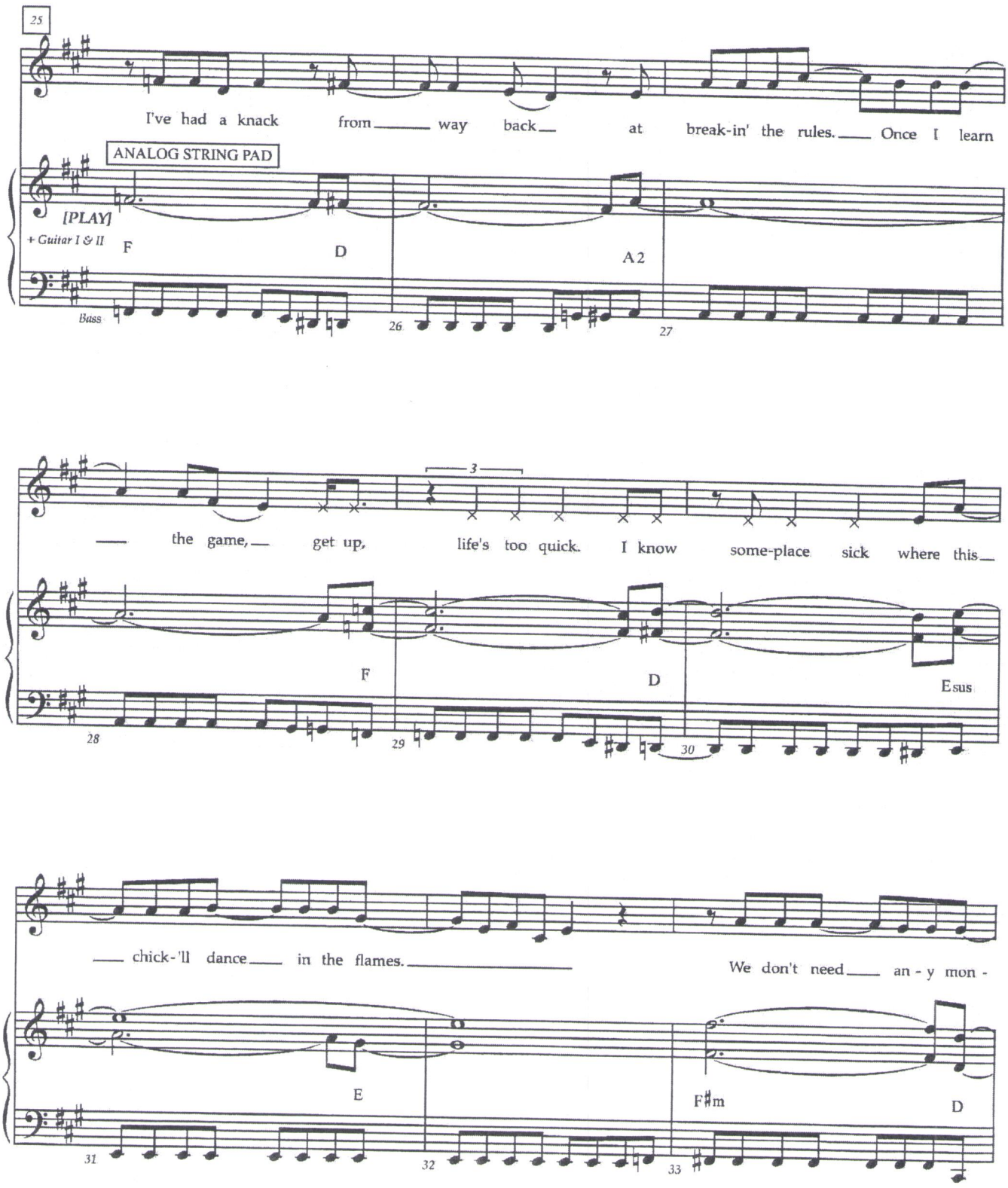
14

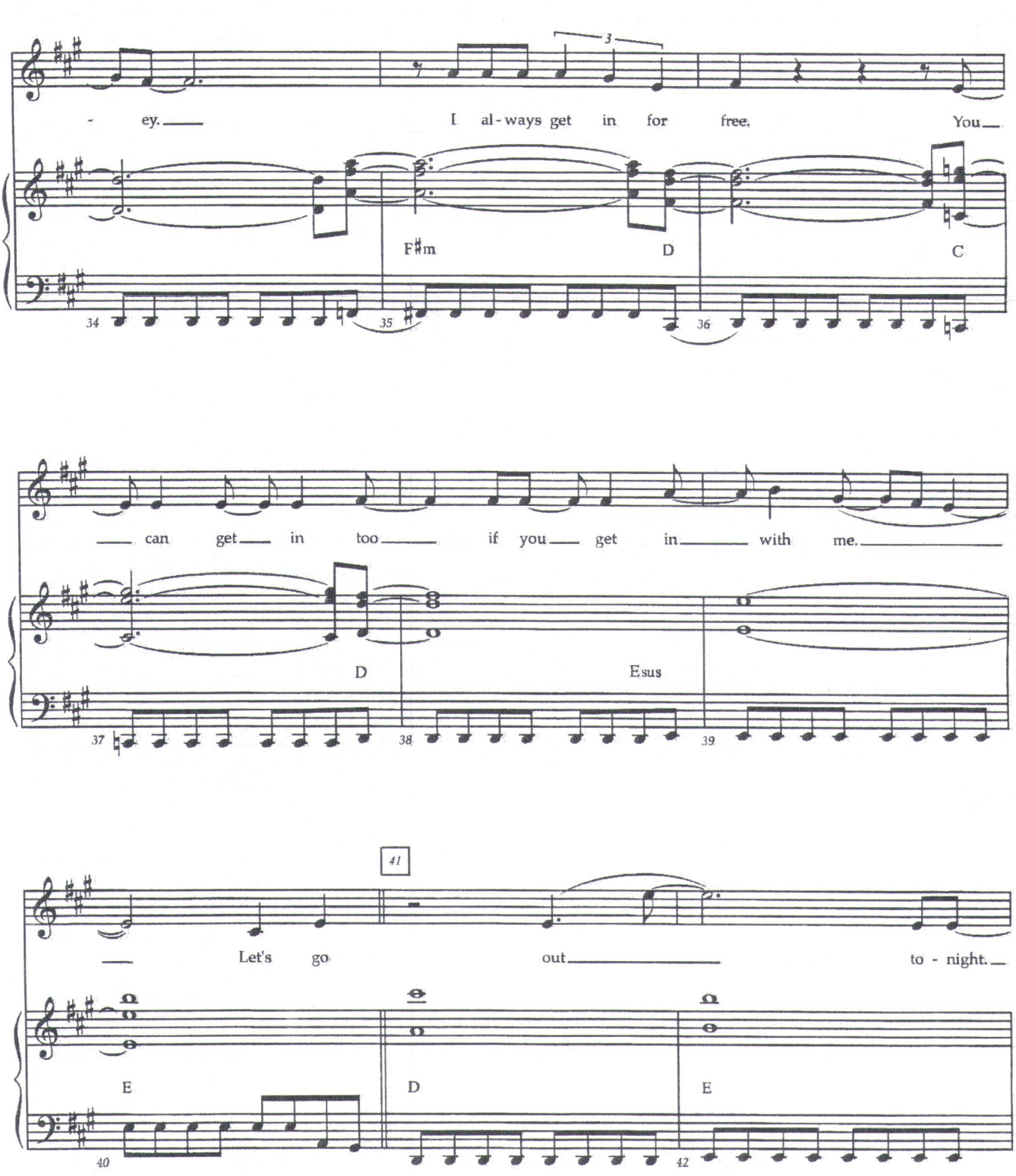
"RENT School Edition"

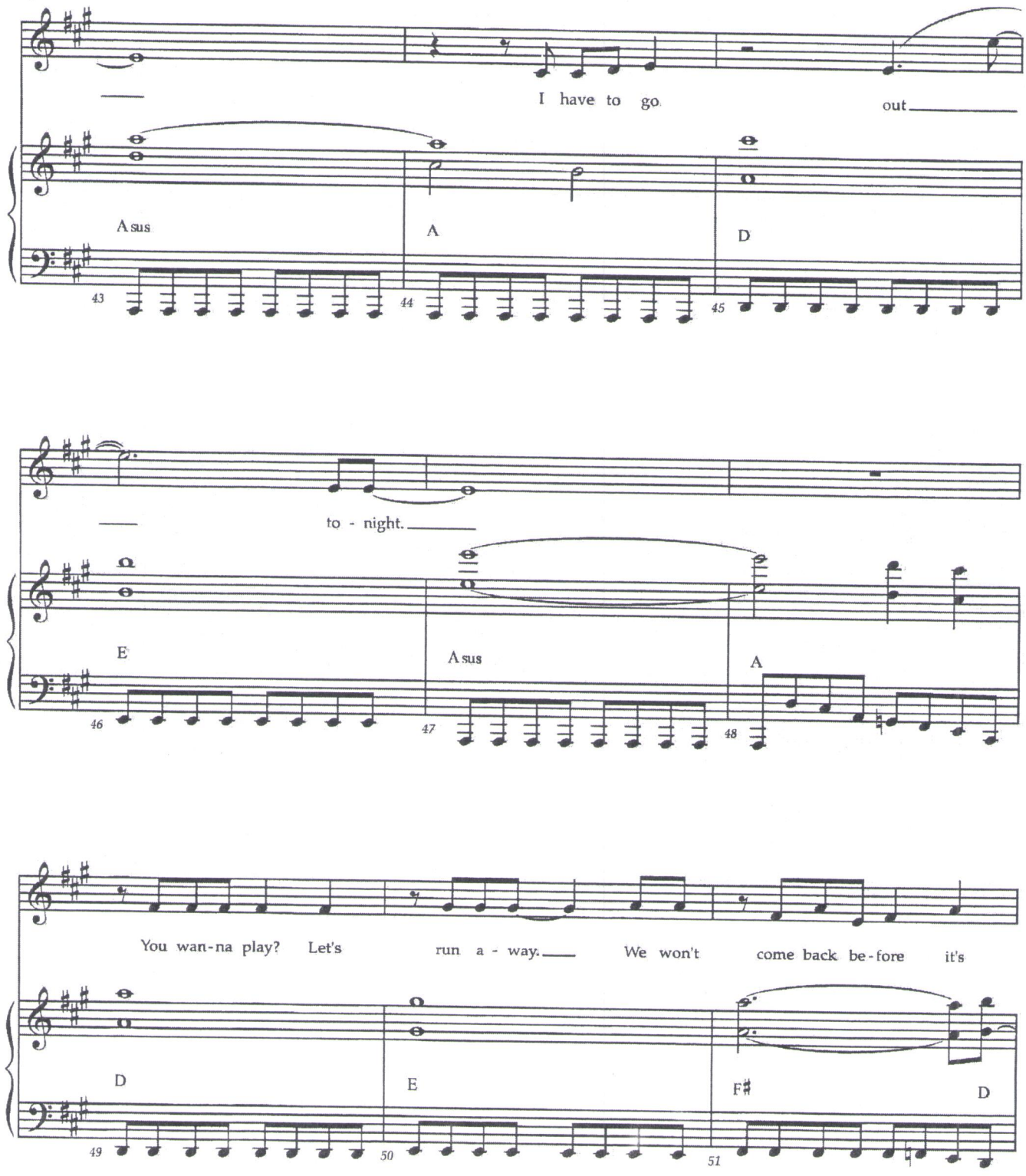
Music and Lyrics by
Jonathan Larson

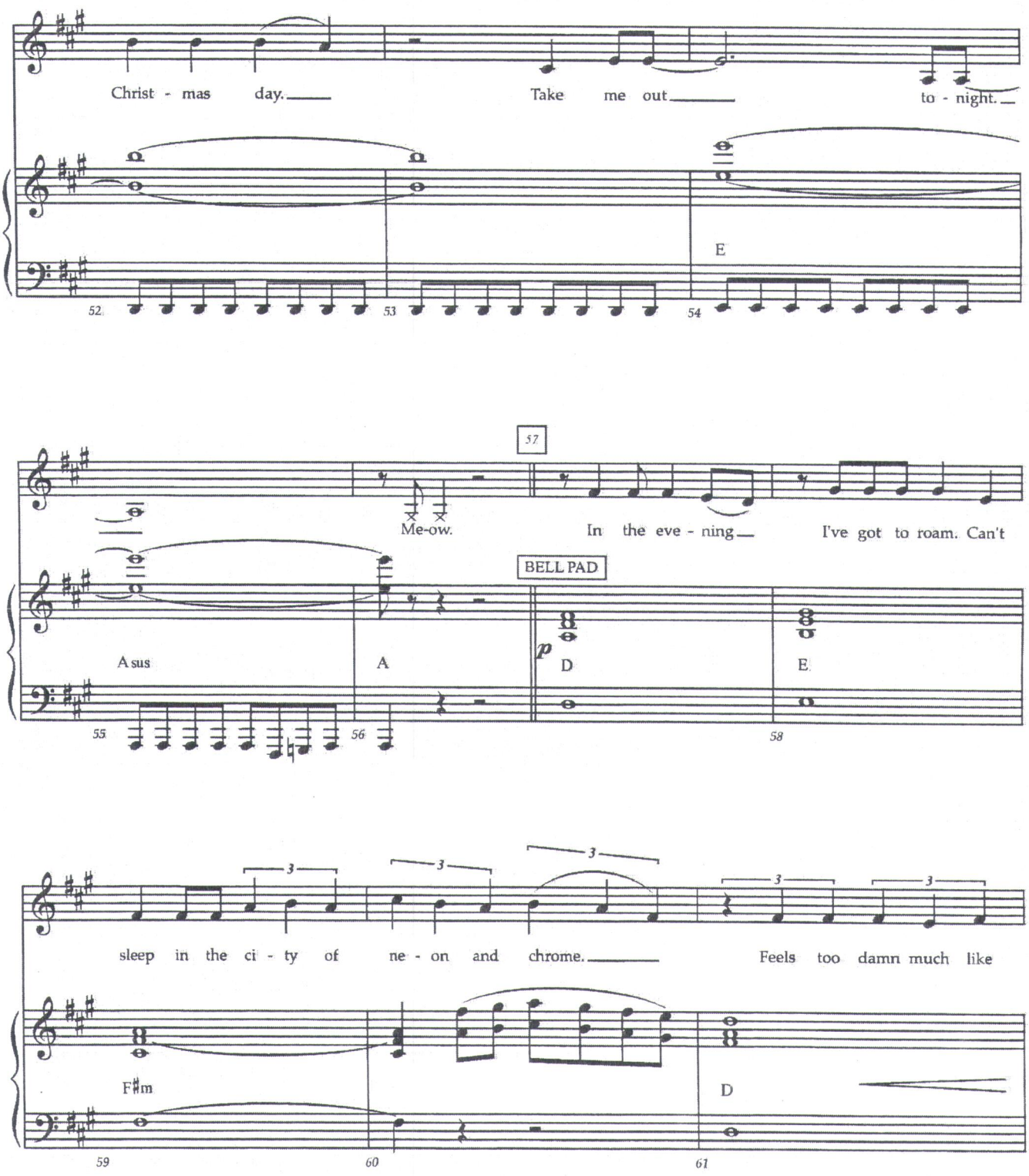


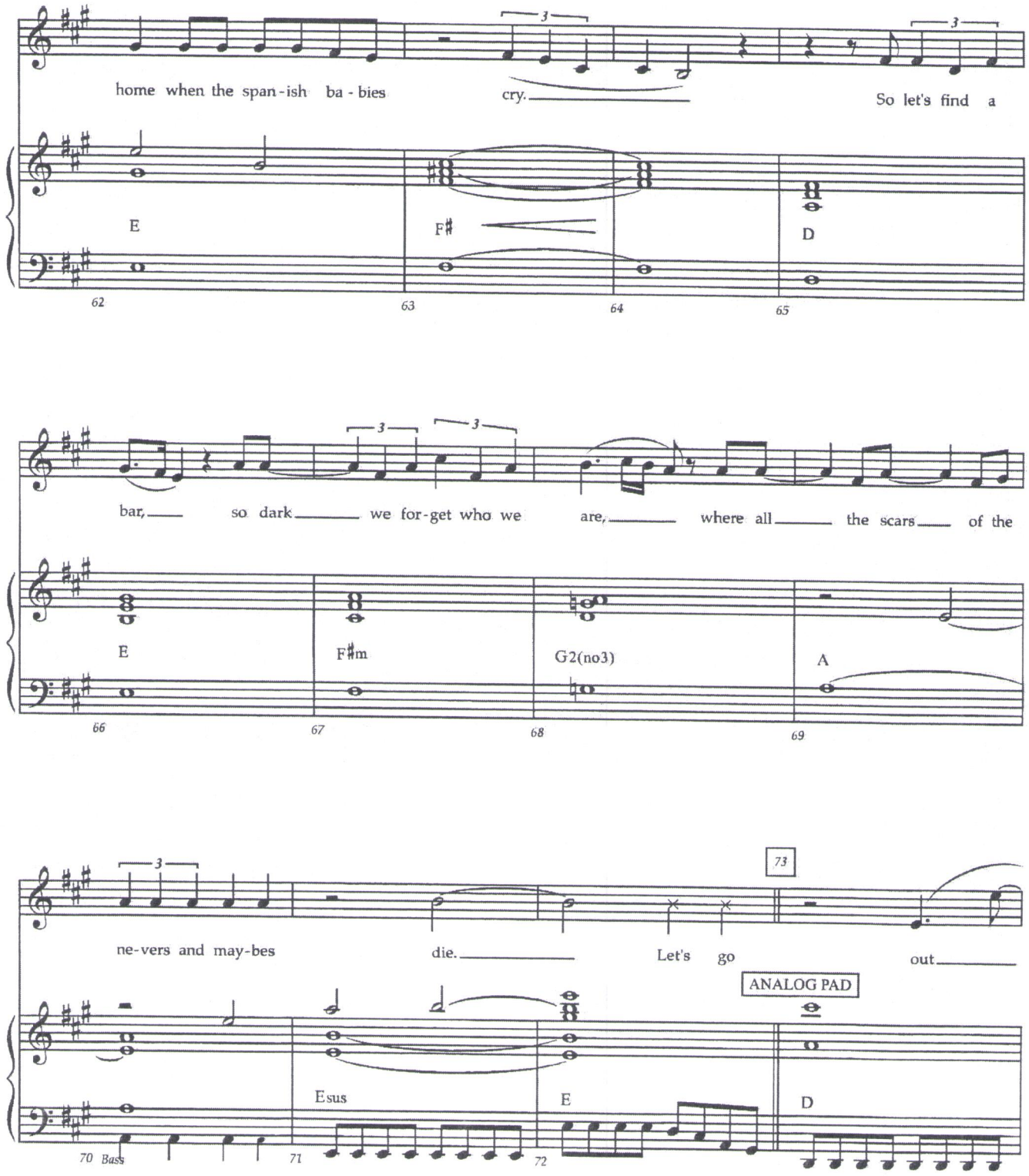

bo-dy's talk - in' to me. It says "time for dan-ger." It says "I
13
14
15
16
wan-na com-mit a crime, wan na be the cause of a fight, wan na
17
18
19
20
put on a tight skirt and flirt with a stran-ger."
21
22
23
24
+ Bass

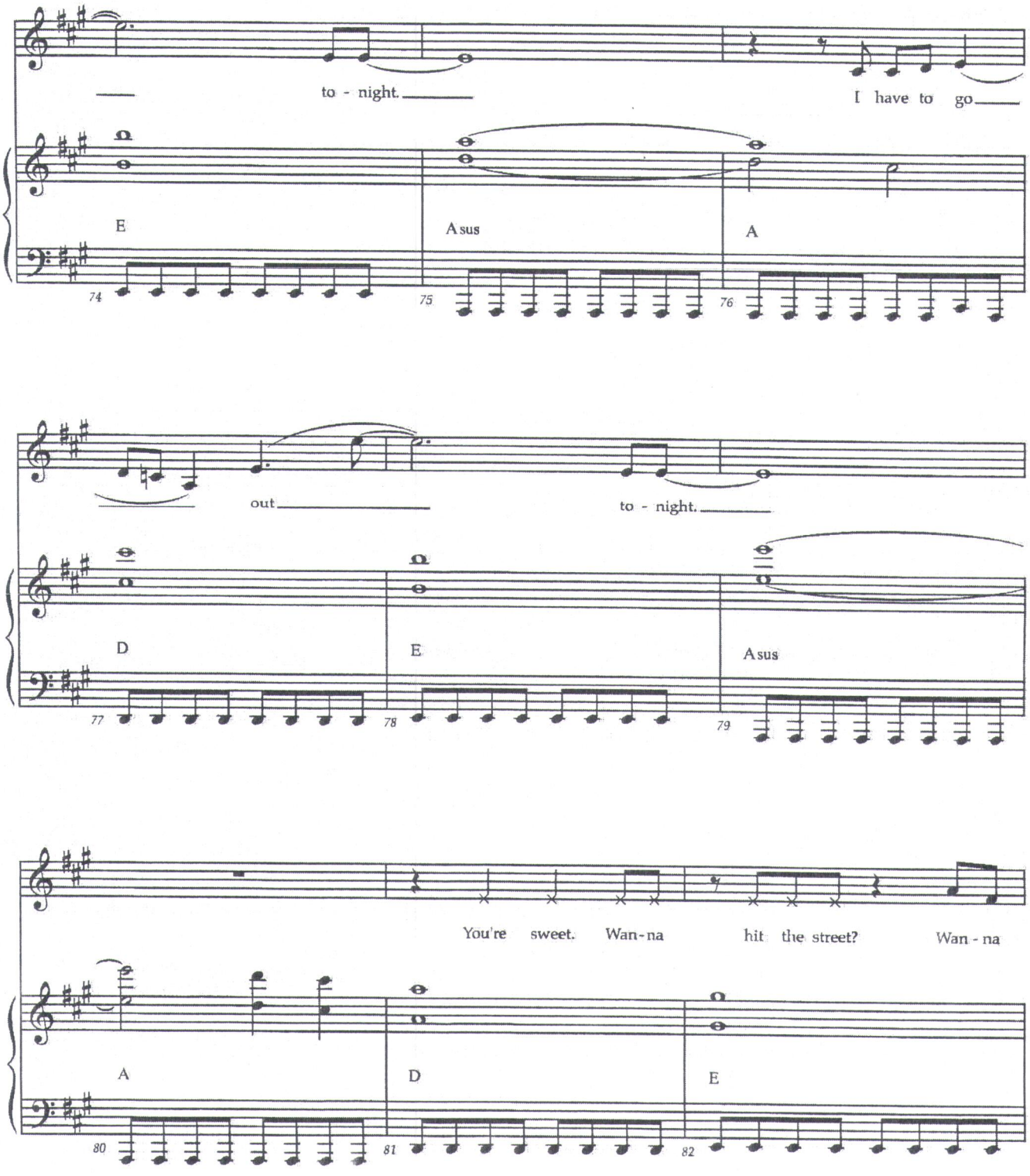

25
I've had a knack from way back at break-in' the rules. Once I learn
ANALOG STRING PAD
[PLAY]
+ Guitar I & II
F
D
A2
Bass
26
27
3
the game, get up, life's too quick. I know some-place sick where this
F
D
Esus
28
29
30
chick-'ll dance in the flames.
We don't need an - y mon -
E
F♯m
D
31
32
33

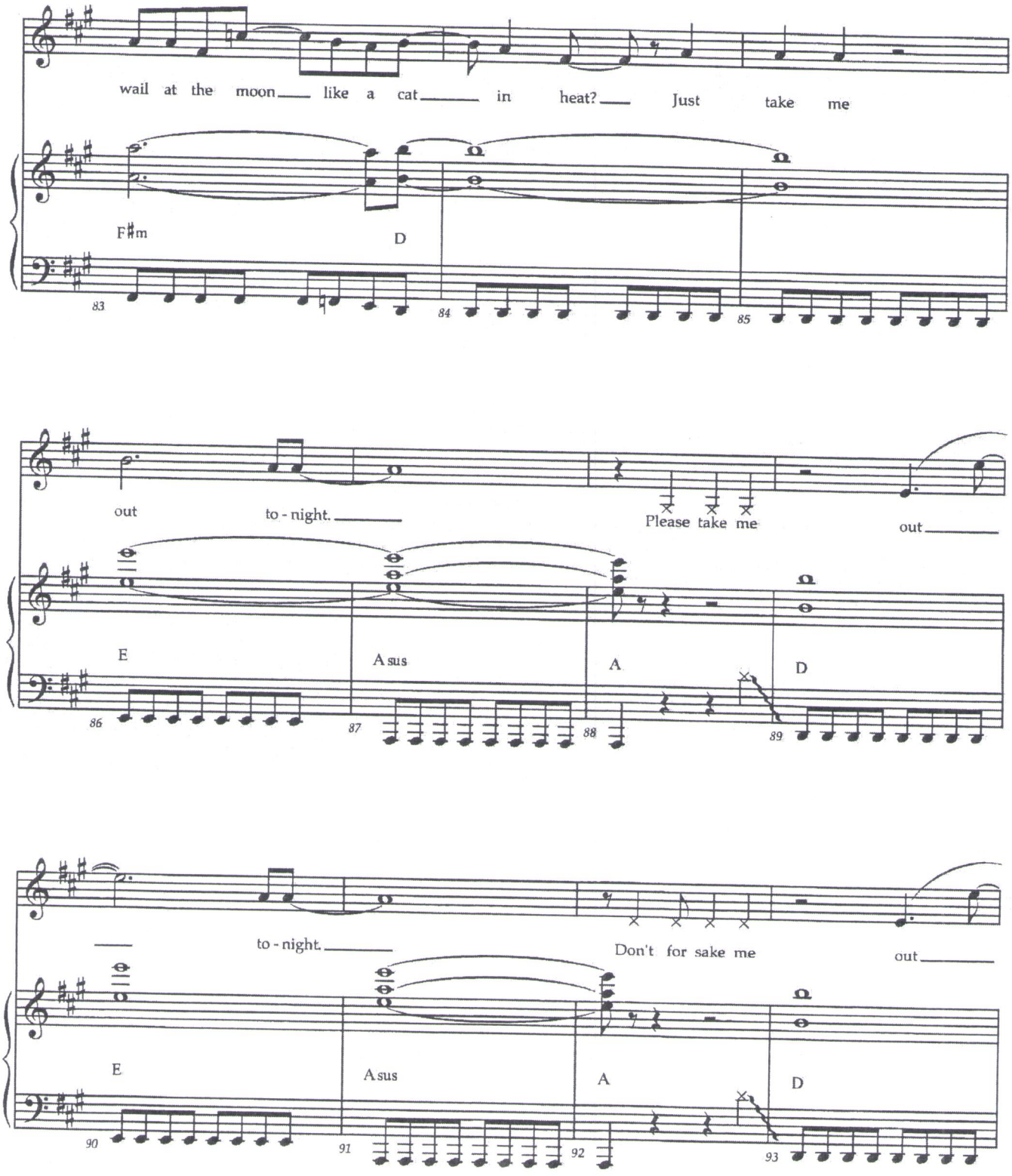

3
- ey. I al - ways get in for free. You
F♯m
D
C
34
35
36
can get in too if you get in with me.
D
Esus
37
38
39
41
Let's go out to - night.
E
D
E
40
42

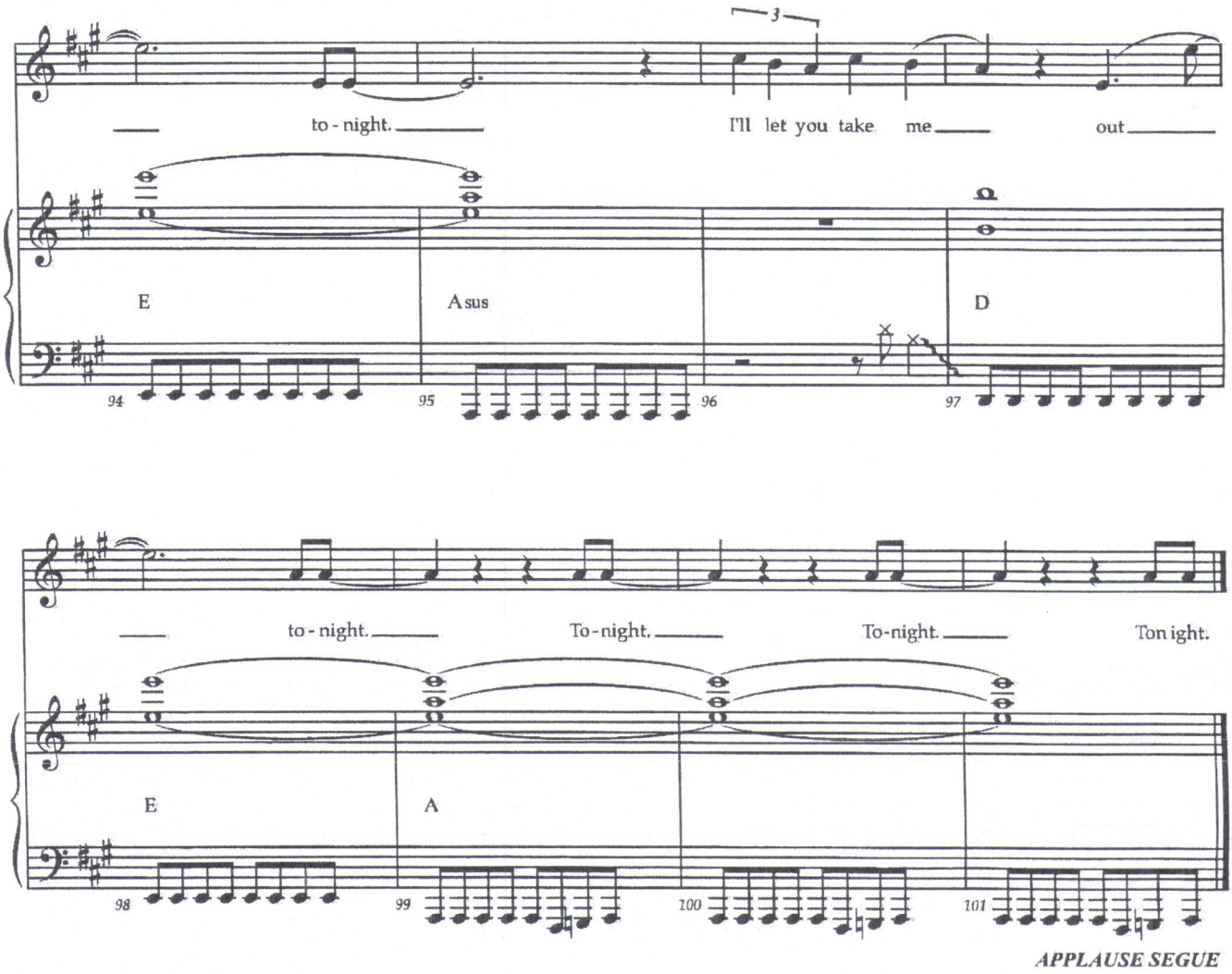

I have to go
out
Asus
A
D
43
44
45
to - night.
E
Asus
A
46
47
48
You wan-na play? Let's
run a - way.
We won't
come back be-fore
it's
D
E
F♯
D
49
50
51


Christ - mas day.
Take me out
to - night.
E
52
53
54
57
Me-ow.
In the eve - ning
I've got to roam. Can't
BELL PAD
Asus
A
p
D
E
55
56
58
sleep in the ci - ty of ne - on and chrome.
Feels too damn much like
F♯m
D
59
60
61


home when the span-ish ba-bies
cry.
So let's find a
E
F♯
D
62
63
64
65
bar, so dark we for-get who we are, where all the scars of the
E
F♯m
G2(no3)
A
66
67
68
69
ne-vers and may-bes
die.
Let's go
out
73
ANALOG PAD
Esus
E
D
70 Bass
71
72


to - night.
I have to go
E
Asus
A
74
75
76
out
to - night.
D
E
Asus
77
78
79
You're sweet. Wan-na hit the street? Wan - na
A
D
E
80
81
82


wail at the moon like a cat in heat? Just take me
F♯m
D
83
84
85
out to - night.
Please take me out
E
Asus
A
D
86
87
88
89
to - night.
Don't for sake me out
E
Asus
A
D
90
91
92
93



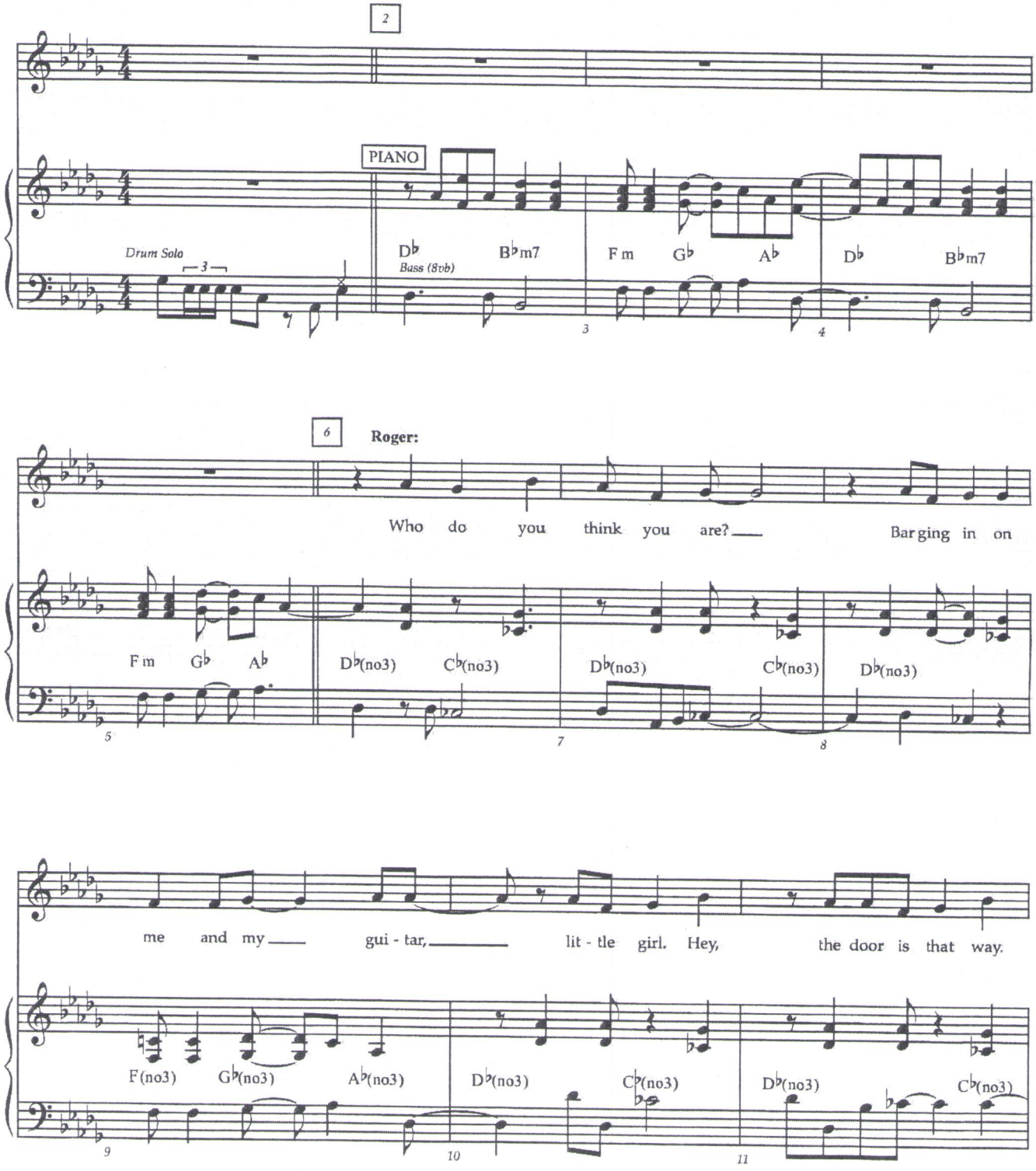
APPLAUSE SEGUE

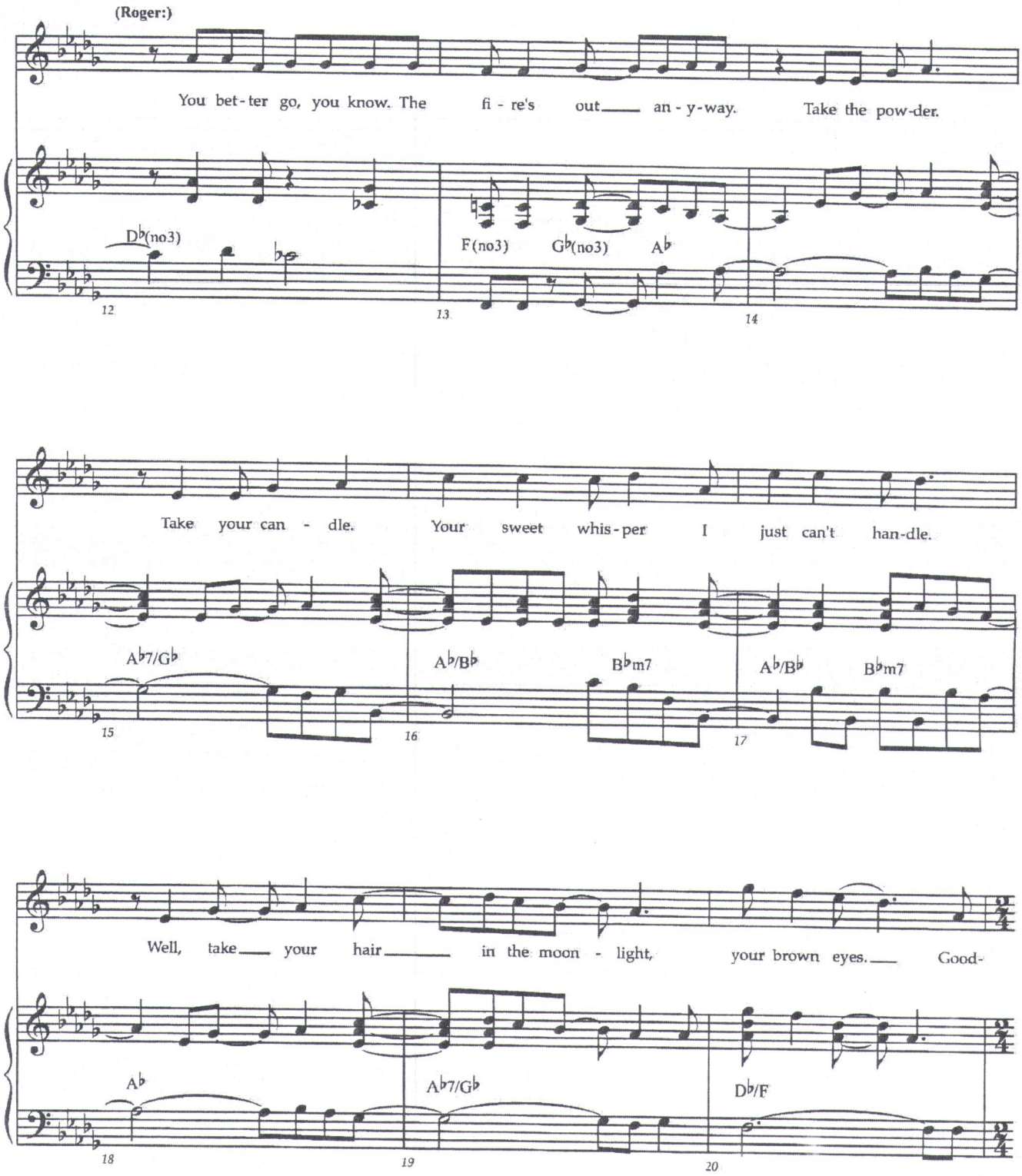
Another Day

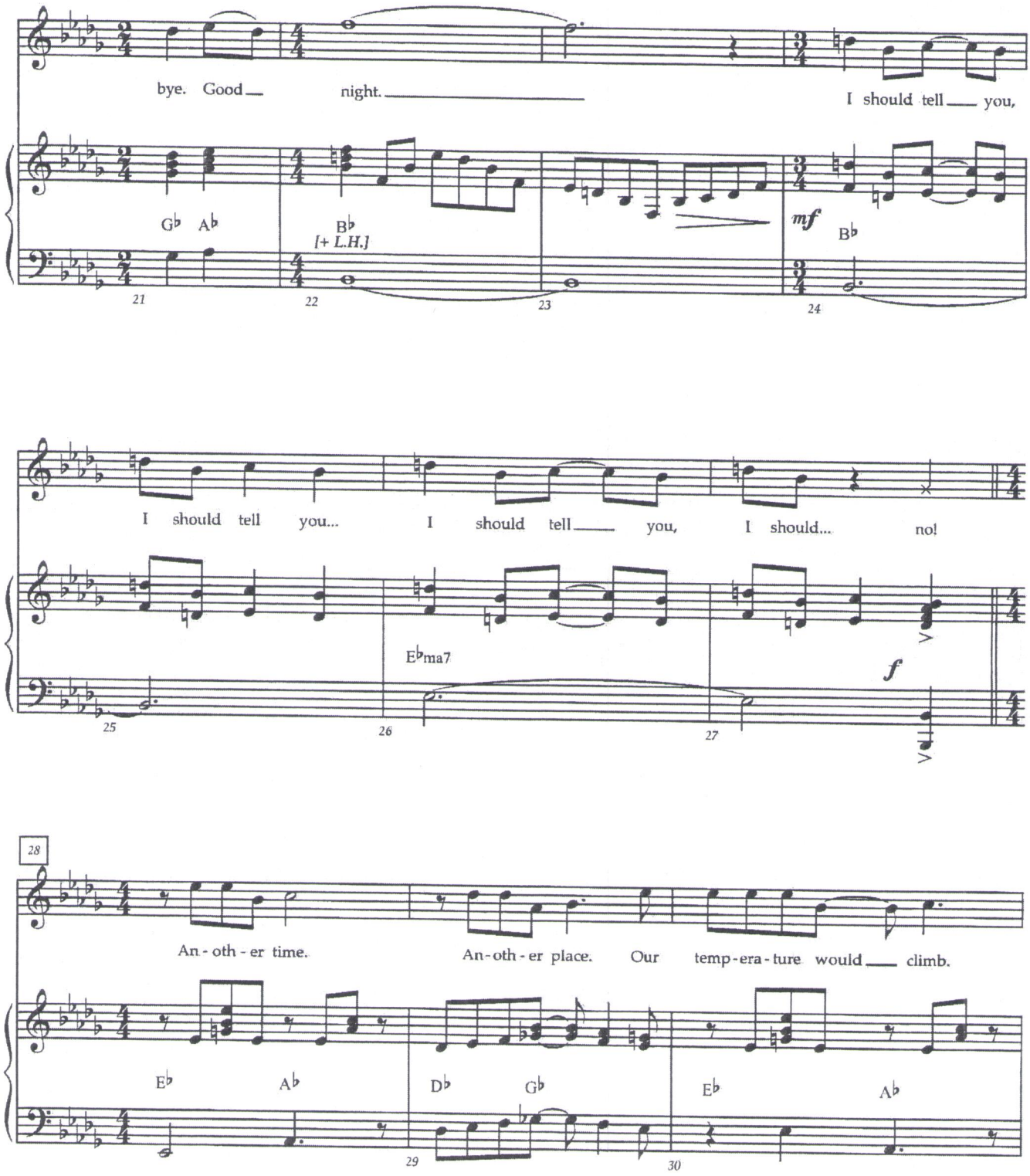
15

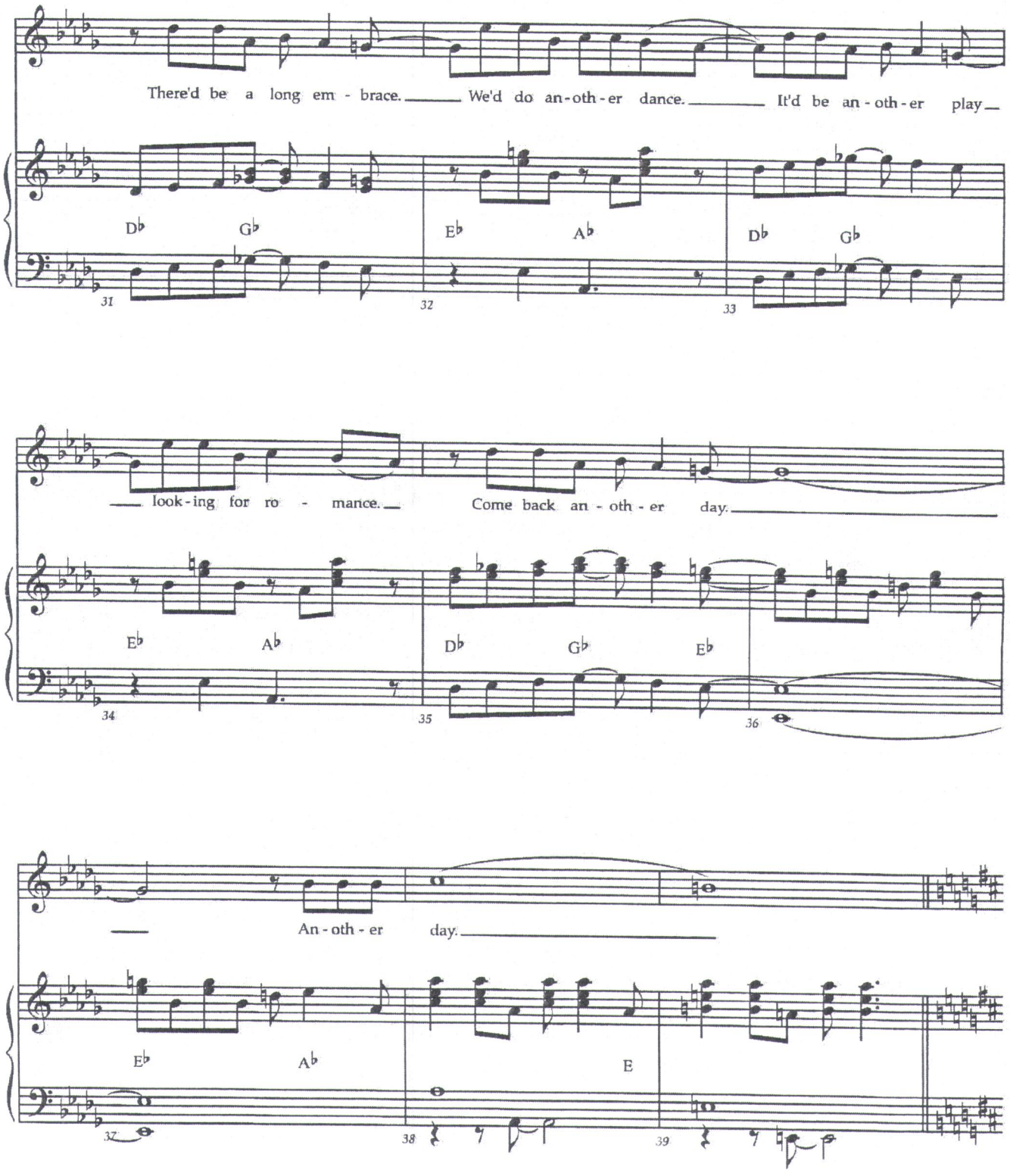
RENT School Edition

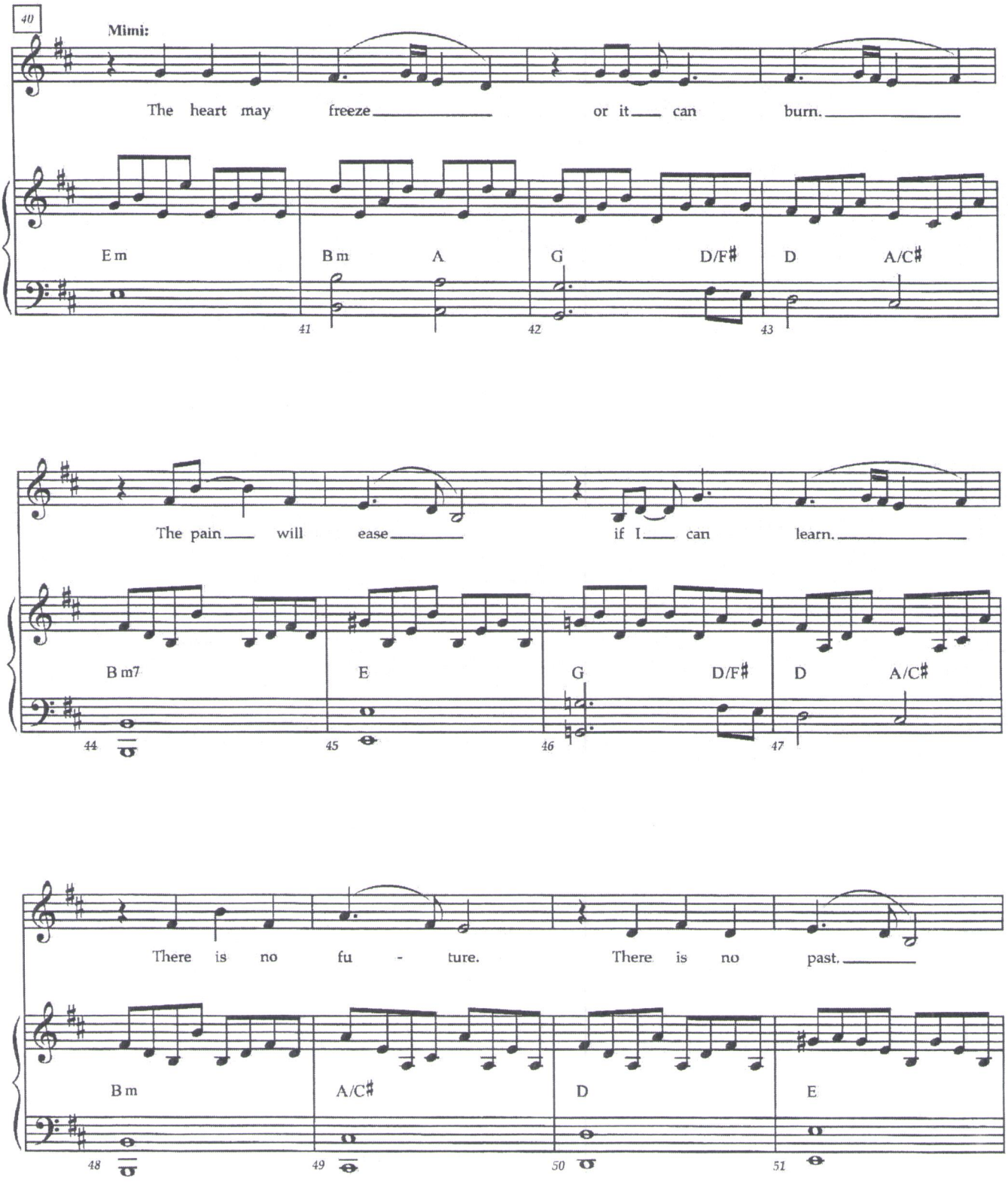
Music and Lyrics by
Jonathan Larson

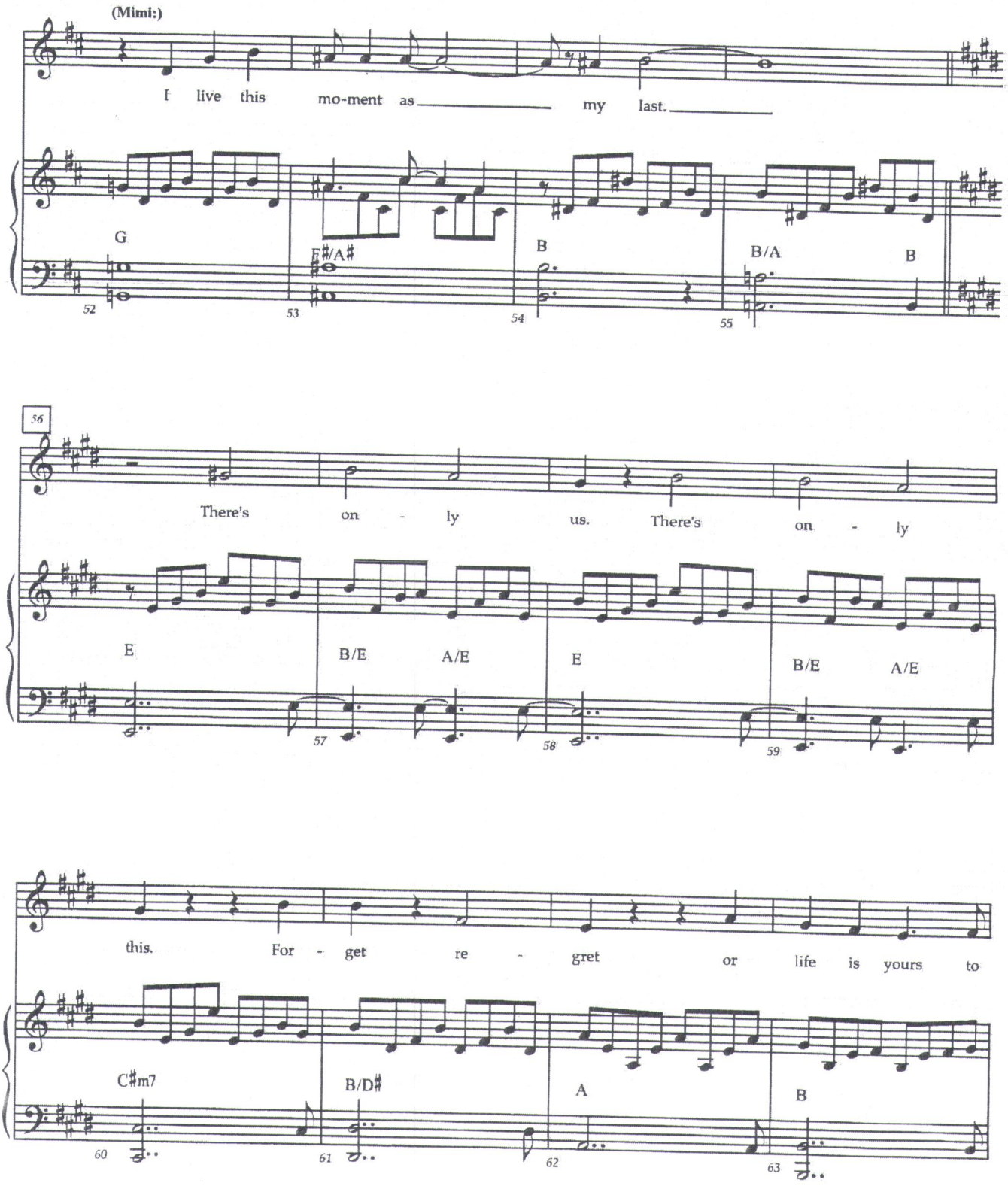


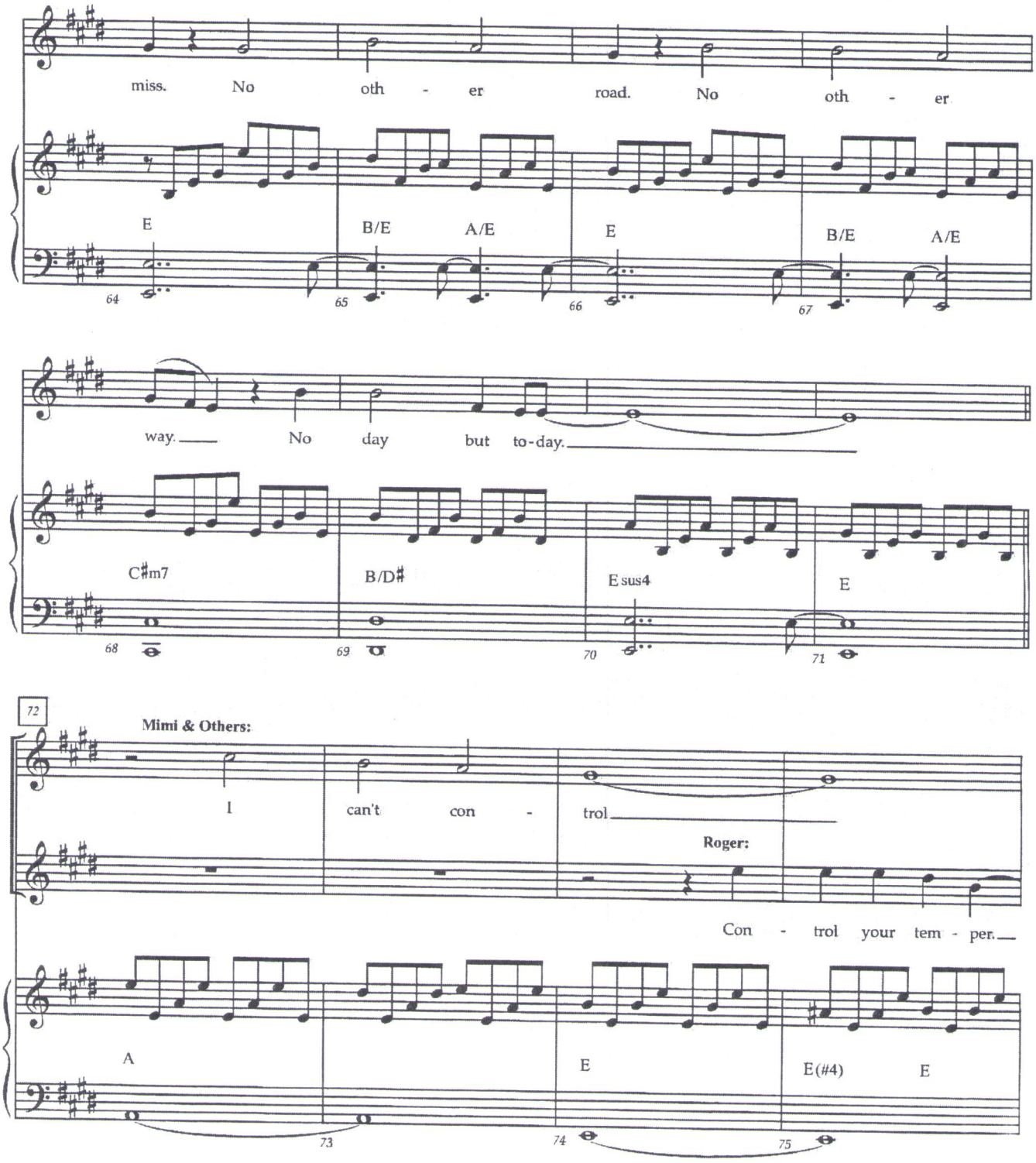

(Roger:)
You bet-ter go, you know. The fi - re's out an - y-way. Take the pow-der.
Db(no3)
F(no3) Gb(no3) Ab
12
13
14
Take your can - dle. Your sweet whis-per I just can't han-dle.
Ab7/Gb
Ab/Bb
Bbm7
Ab/Bb
Bbm7
15
16
17
Well, take your hair in the moon - light, your brown eyes. Good-
Ab
Ab7/Gb
Db/F
18
19
20

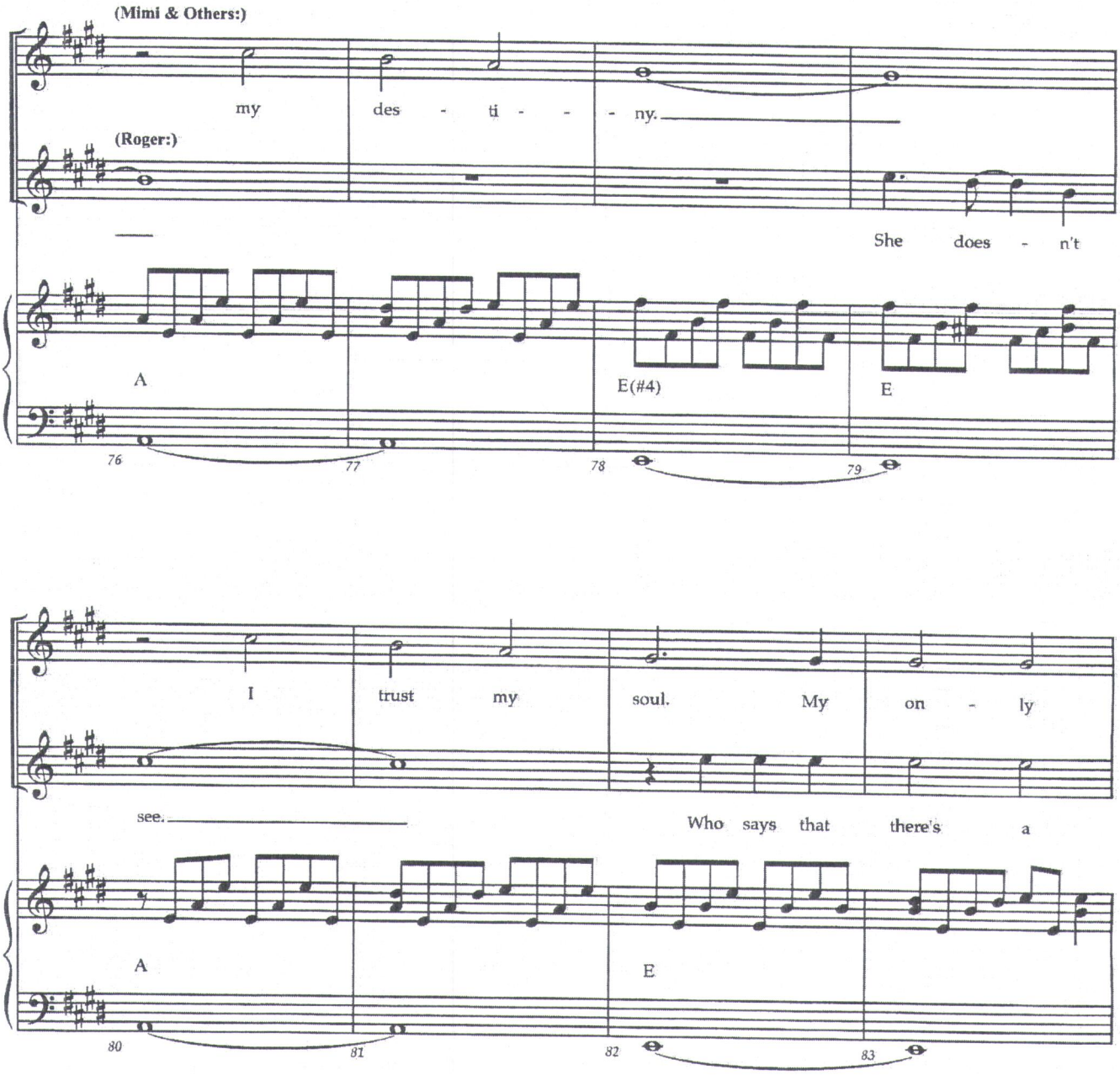

bye. Good night. I should tell you,
G♭ A♭
B♭
[+ L.H.]
mf
B♭
21
22
23
24
I should tell you... I should tell you, I should... no!
E♭ma7
f
25
26
27
28
An - oth - er time. An - oth - er place. Our temp - era - ture would climb.
E♭ A♭ D♭ G♭ E♭ A♭
29
30

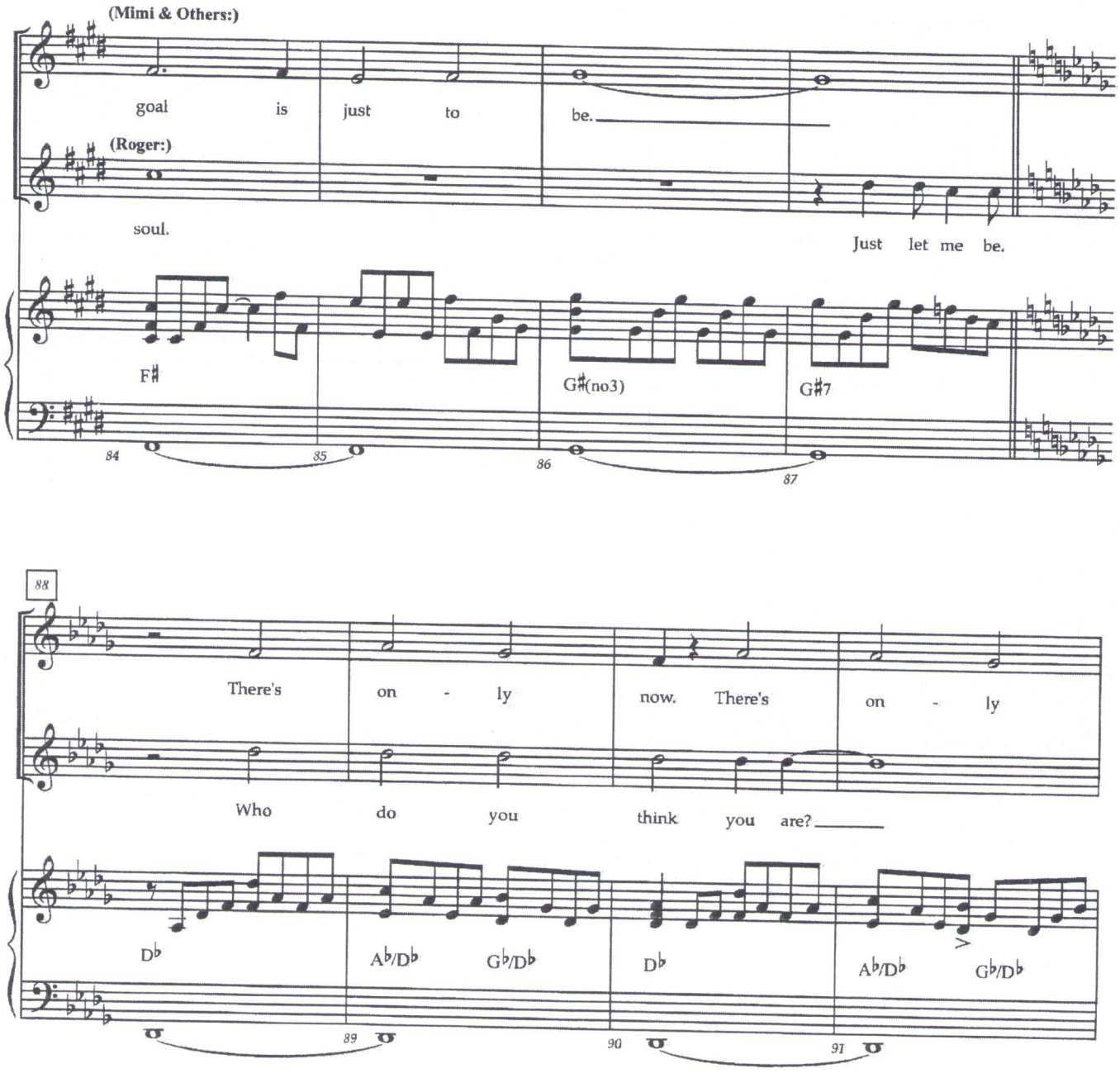

There'd be a long em - brace. We'd do an-oth-er dance. It'd be an-oth-er play
look-ing for ro - mance. Come back an-oth-er day.
An-oth-er day.
D♭ G♭ E♭ A♭ D♭ G♭
E♭ A♭ D♭ G♭ E♭
E♭ A♭ E
31 32 33
34 35 36
37 38 39

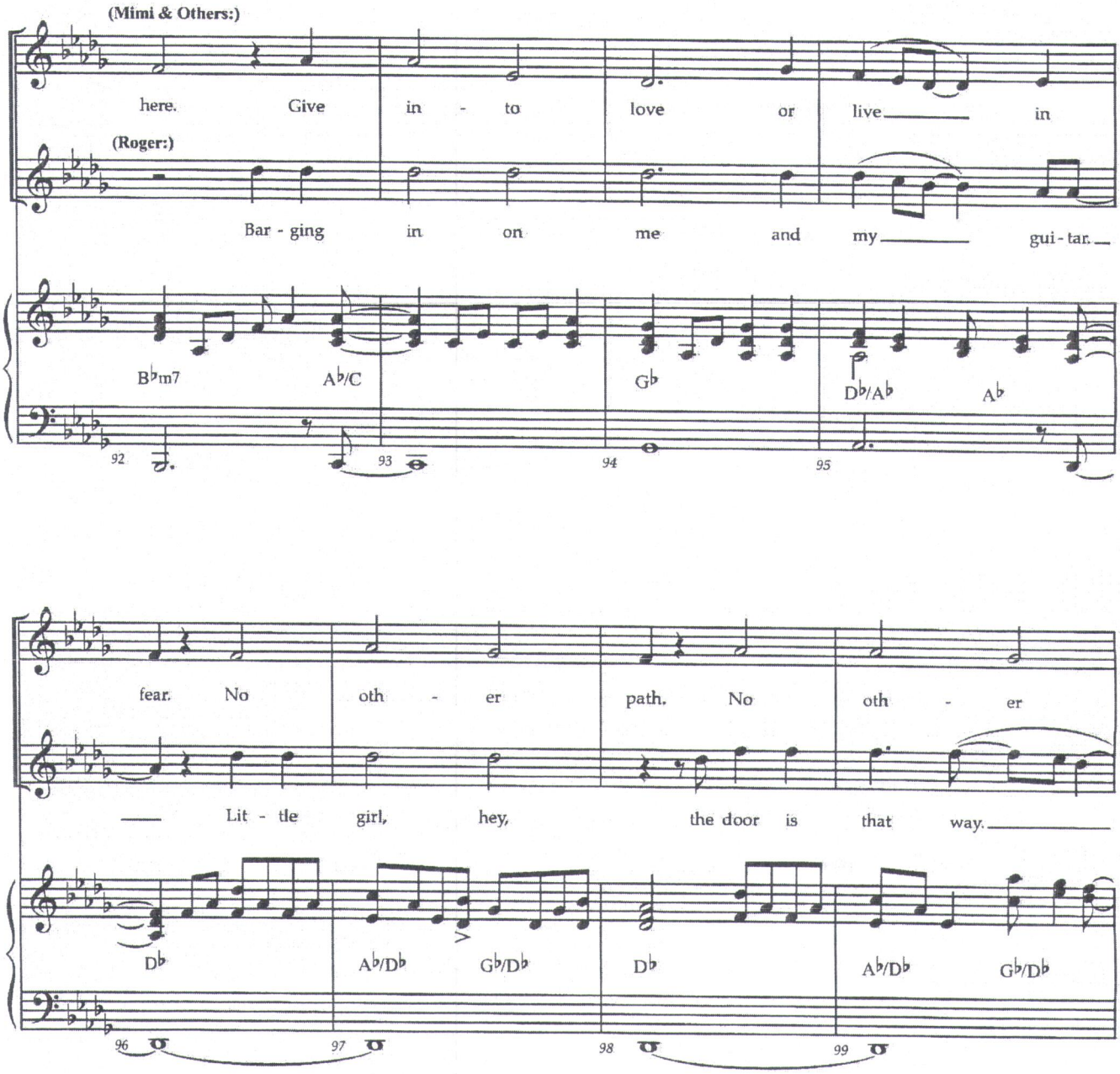

40
Mimi:
The heart may freeze or it can burn.
Em Bm A G D/F♯ D A/C♯
41 42 43
The pain will ease if I can learn.
Bm7 E G D/F♯ D A/C♯
44 45 46 47
There is no fu - ture. There is no past.
Bm A/C♯ D E
48 49 50 51

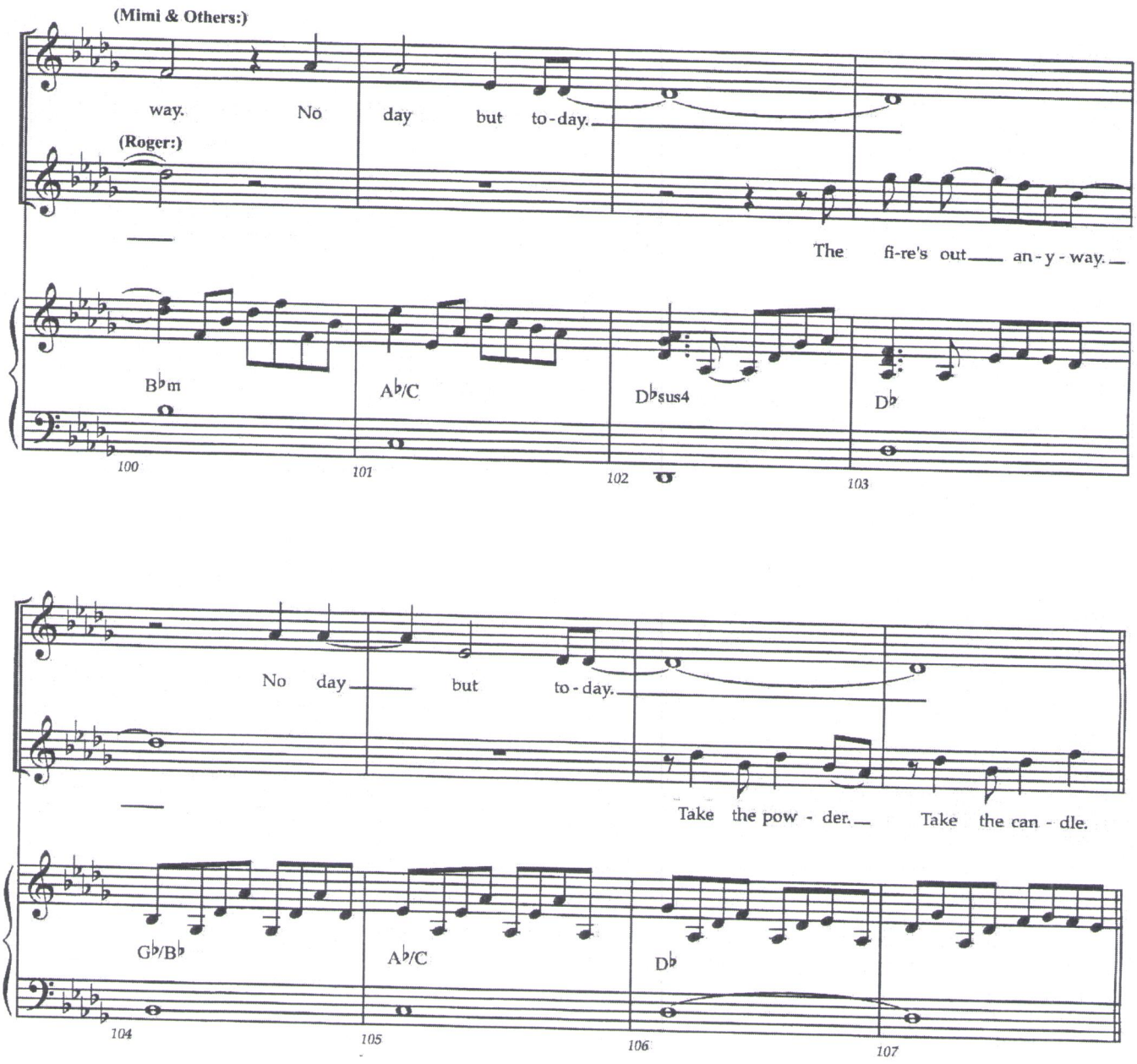

(Mimi:)
I live this mo-ment as my last.
G
F♯/A♯
B
B/A
B
52
53
54
55
56
There's on - ly us. There's on - ly
E
B/E
A/E
E
B/E
A/E
57
58
59
this. For - get re - gret or life is yours to
C♯m7
B/D♯
A
B
60
61
62
63

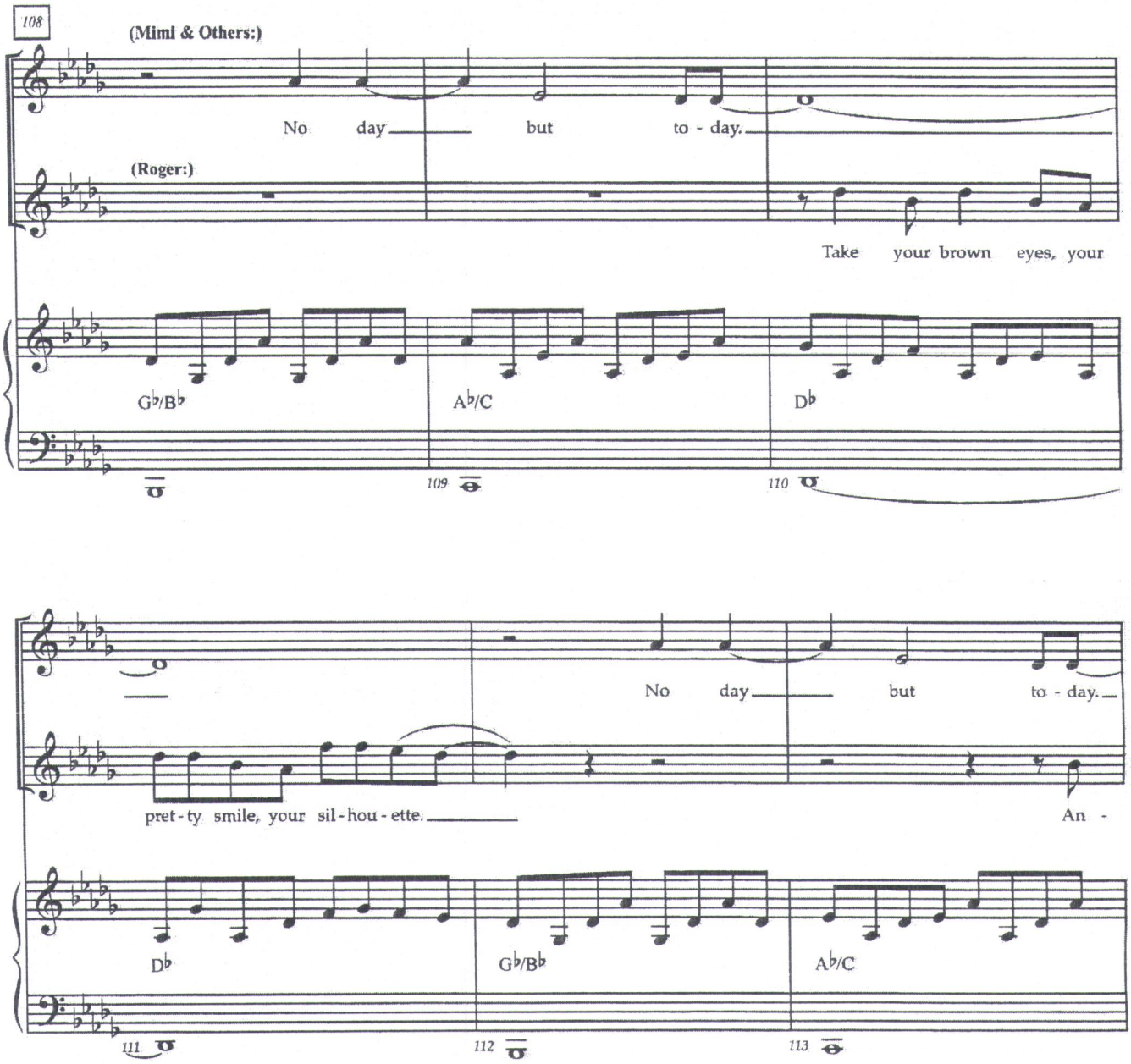

miss. No oth - er road. No oth - er
E B/E A/E E B/E A/E
64 65 66 67
way. No day but to-day.
C♯m7 B/D♯ E sus4 E
68 69 70 71
72
Mimi & Others:
I can't con - trol
Roger:
Con - trol your tem - per.
A E E(#4) E
73 74 75

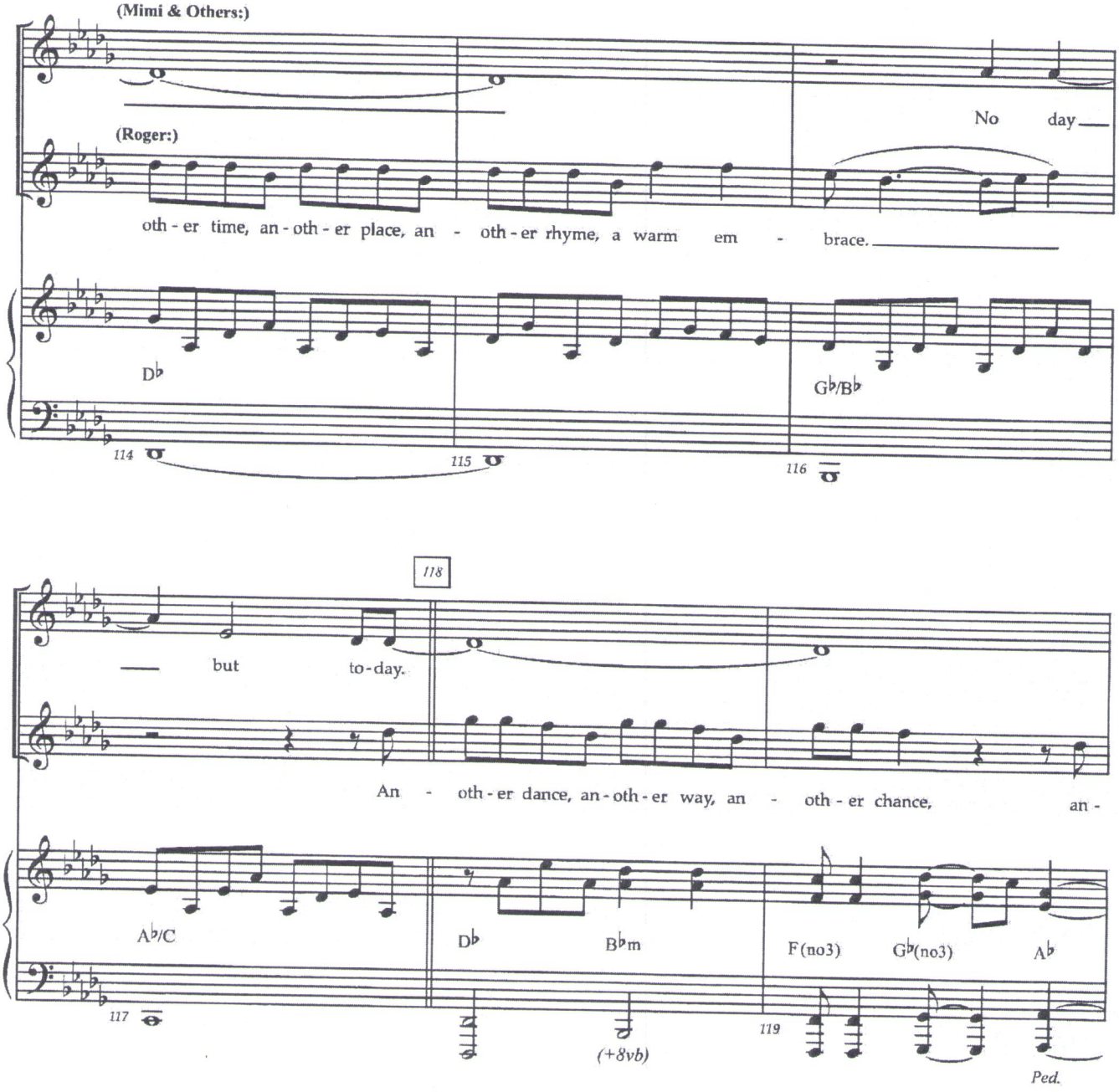

(Mimi & Others:)
my
des - ti - - - ny.
(Roger:)
She does - n't
A
E(#4)
E
76
77
78
79
I trust my soul. My on - ly
see.
Who says that there's a
A
E
80
81
82
83

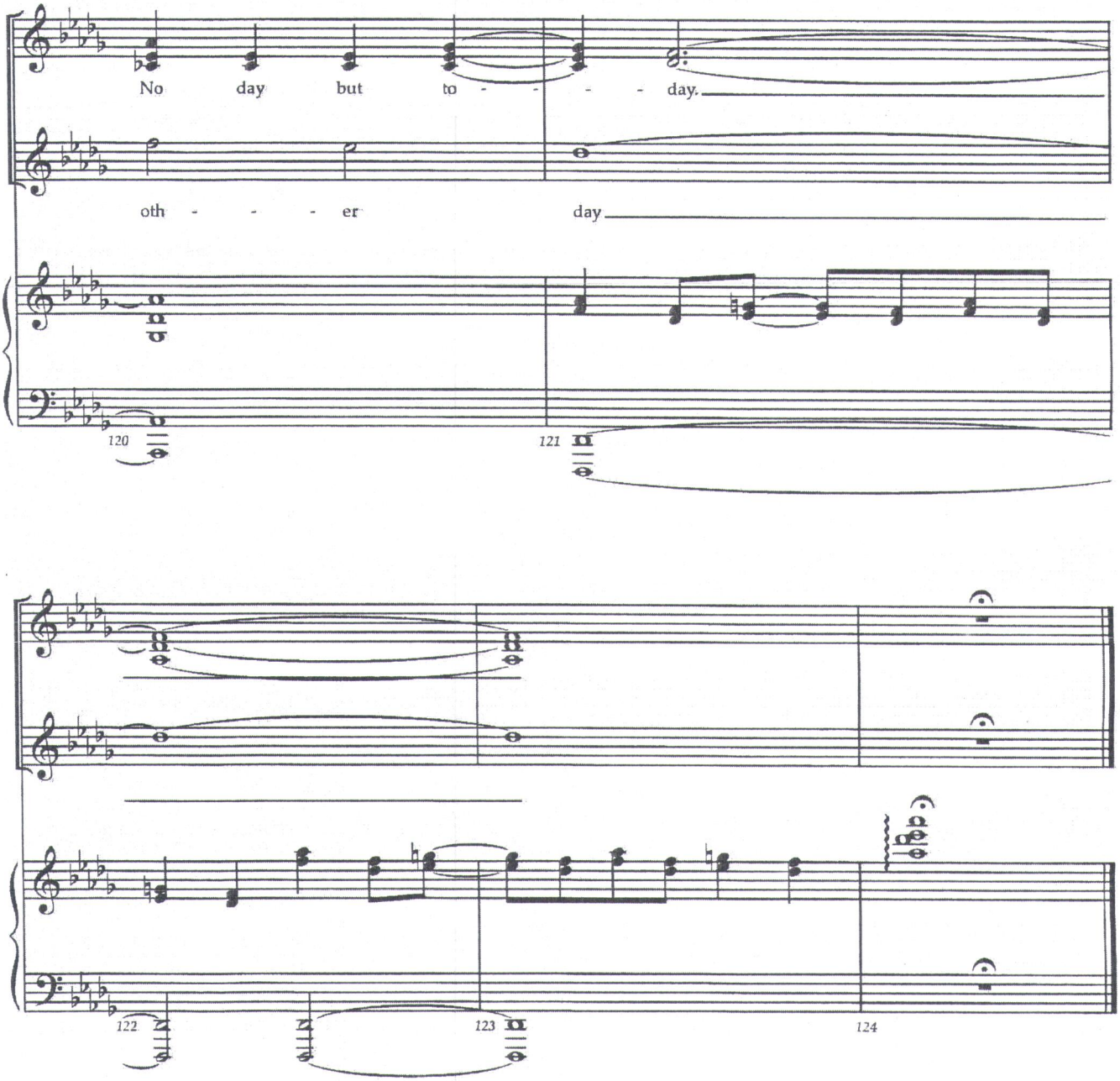

(Mimi & Others:)
goal is just to be.
(Roger:)
soul.
Just let me be.
F♯
G♯(no3)
G♯7
84
85
86
87
88
There's on - ly now. There's on - ly
Who do you think you are?
D♭
A♭/D♭
G♭/D♭
D♭
A♭/D♭
G♭/D♭
89
90
91


(Mimi & Others:)
here. Give in - to love or live in
(Roger:)
Bar - ging in on me and my gui - tar.
B♭m7 A♭/C G♭ D♭/A♭ A♭
92 93 94 95
fear. No oth - er path. No oth - er
Lit - tle girl, hey, the door is that way.
D♭ A♭/D♭ G♭/D♭ D♭ A♭/D♭ G♭/D♭
96 97 98 99


(Mimi & Others:)
way. No day but to-day.
(Roger:)
The fi-re's out an-y-way.
B♭m
A♭/C
D♭sus4
D♭
100
101
102
103
No day but to-day.
Take the pow - der. Take the can - dle.
G♭/B♭
A♭/C
D♭
104
105
106
107


108
(Mimi & Others:)
No day but to - day.
(Roger:)
Take your brown eyes, your
G♭/B♭
A♭/C
D♭
109
110
pret - ty smile, your sil - hou - ette.
No day but to - day.
An -
D♭
G♭/B♭
A♭/C
111
112
113


(Mimi & Others:)
(Roger:)
No day
oth - er time, an - oth - er place, an - oth - er rhyme, a warm em - brace.
D♭
G♭/B♭
114
115
116
118
but to-day.
An - oth - er dance, an - oth - er way, an - oth - er chance, an -
A♭/C
D♭
B♭m
F(no3)
G♭(no3)
A♭
117
(+8vb)
119
Ped.

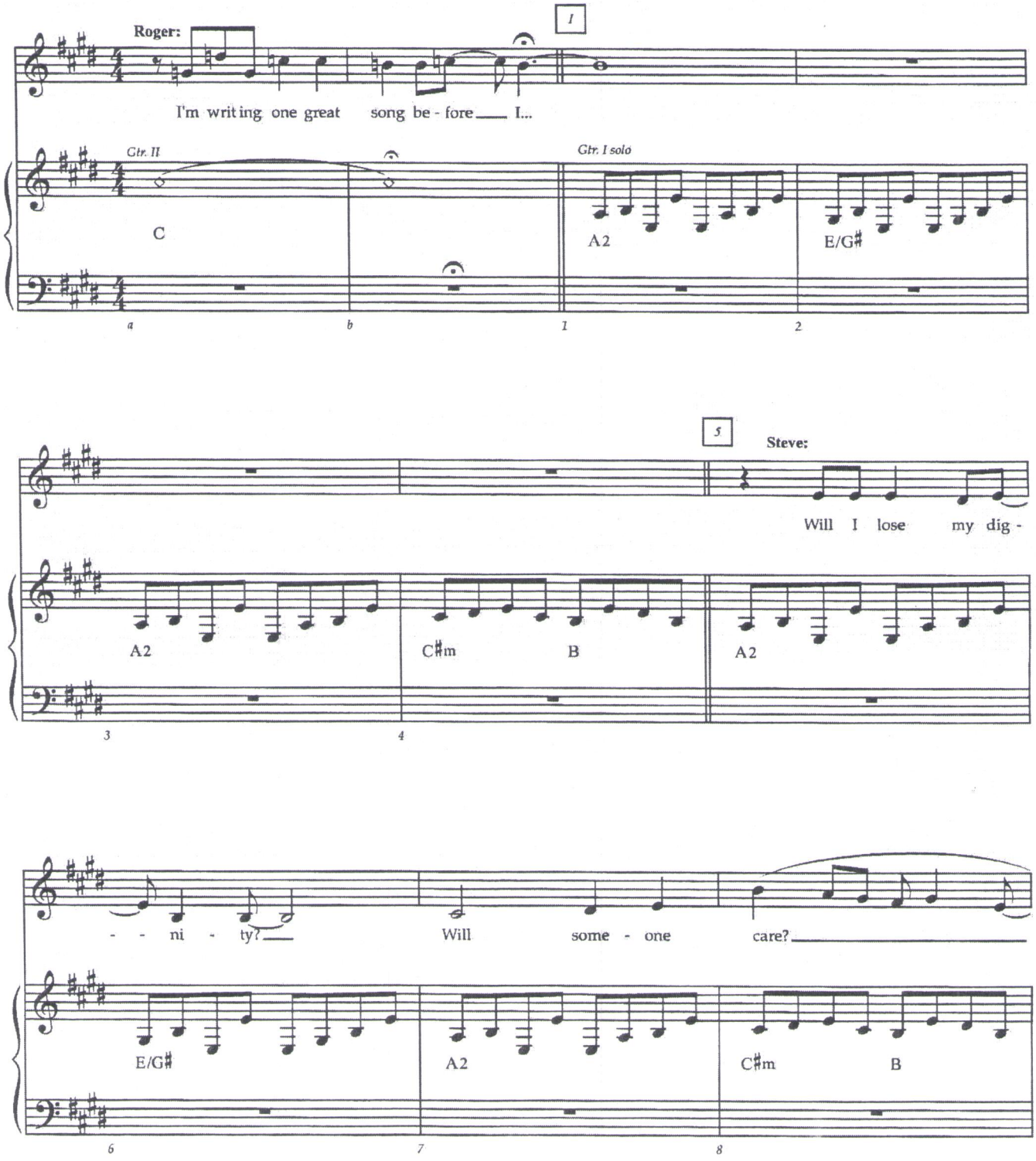

No day but to - - - - day.
oth - - - er day
120
121
122
123
124

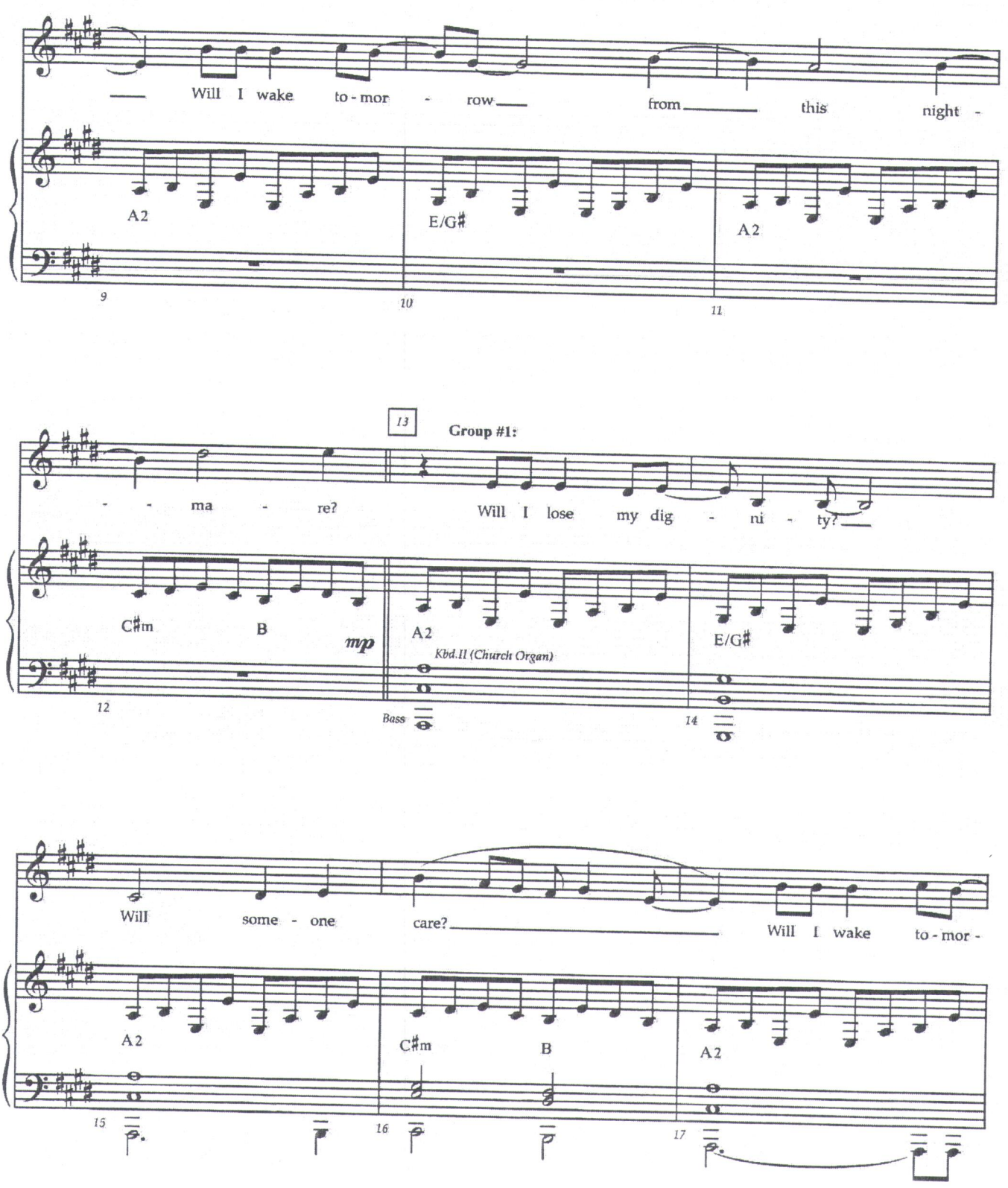
Will I

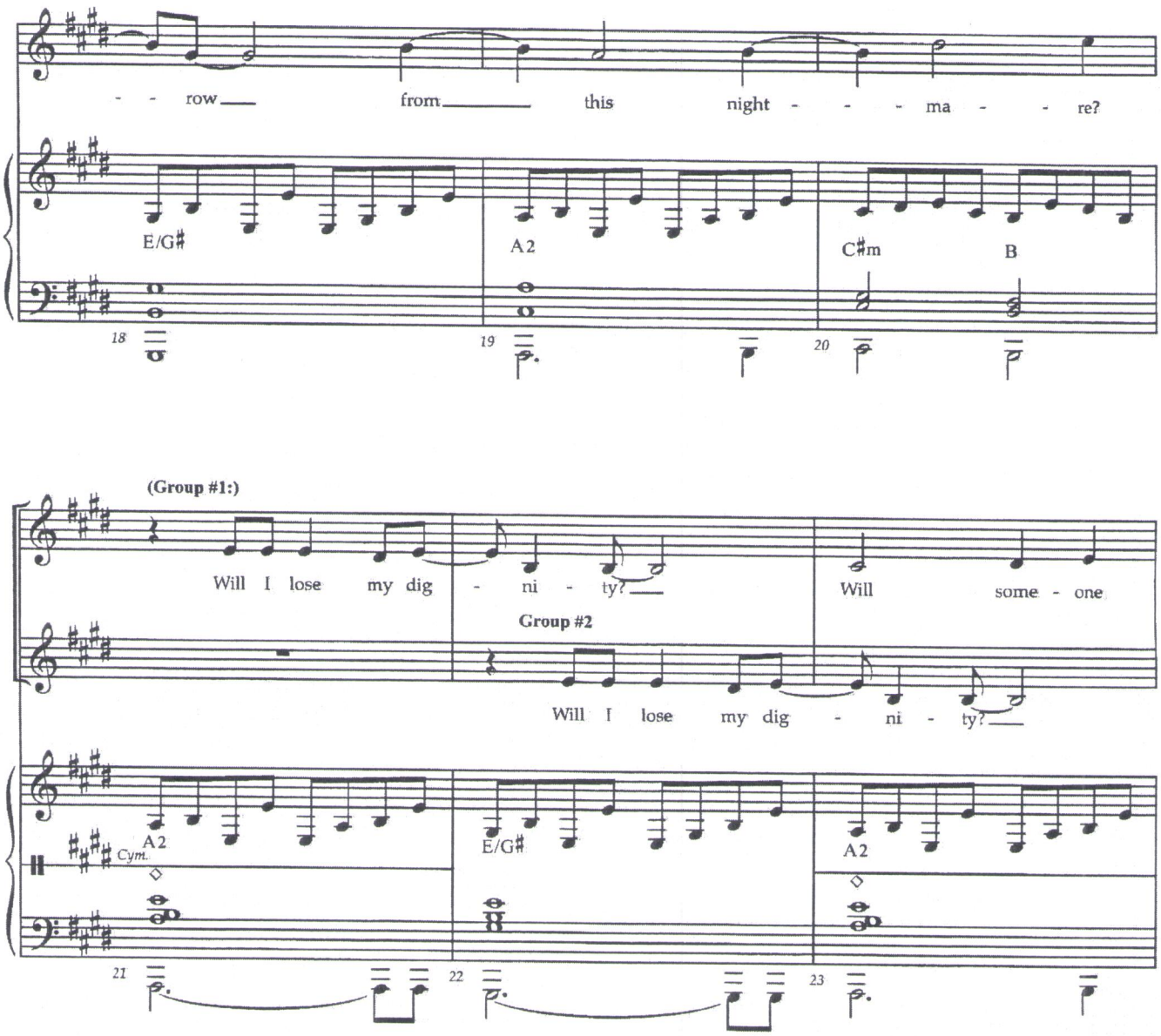
16

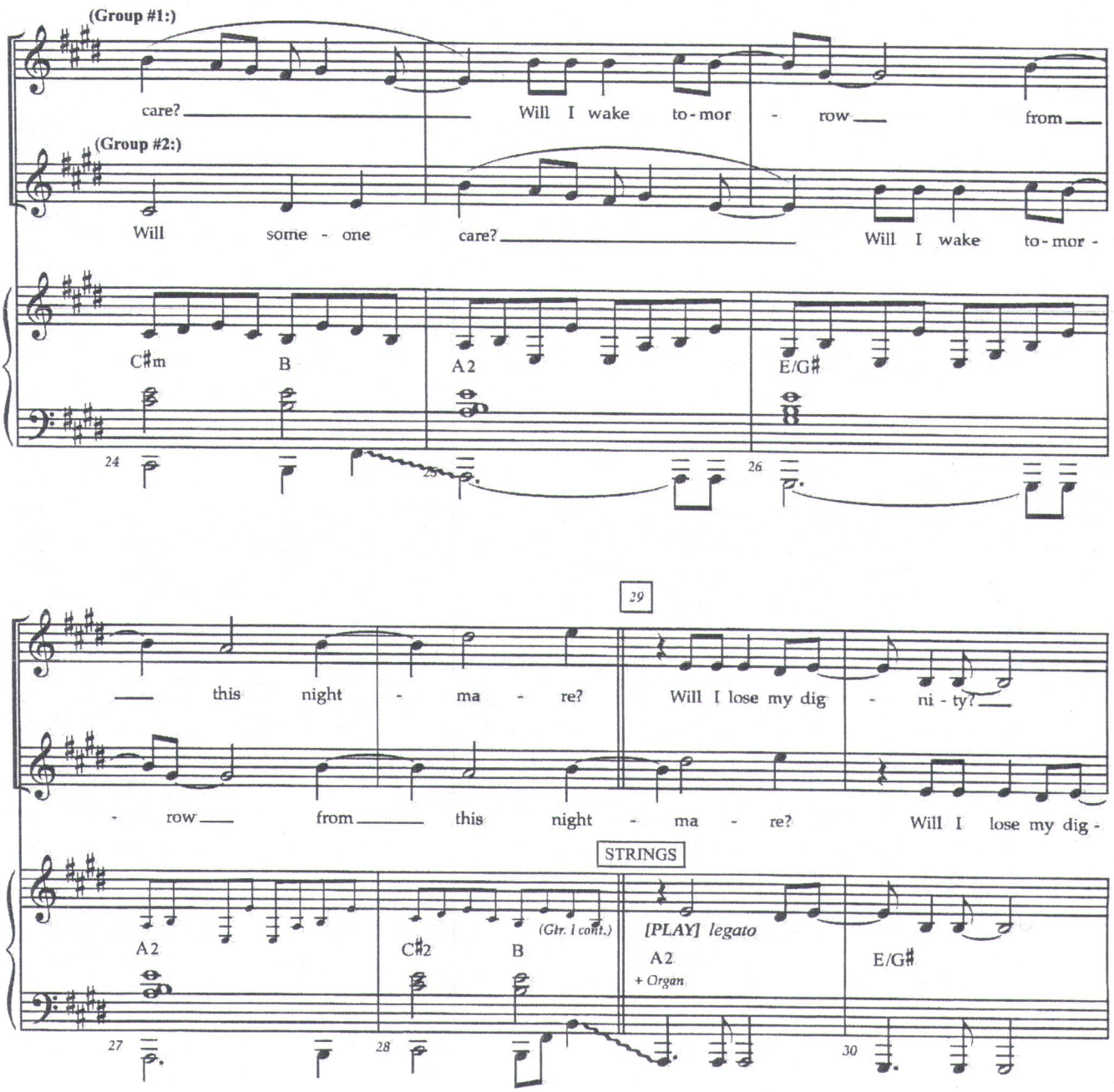
RENT School Edition

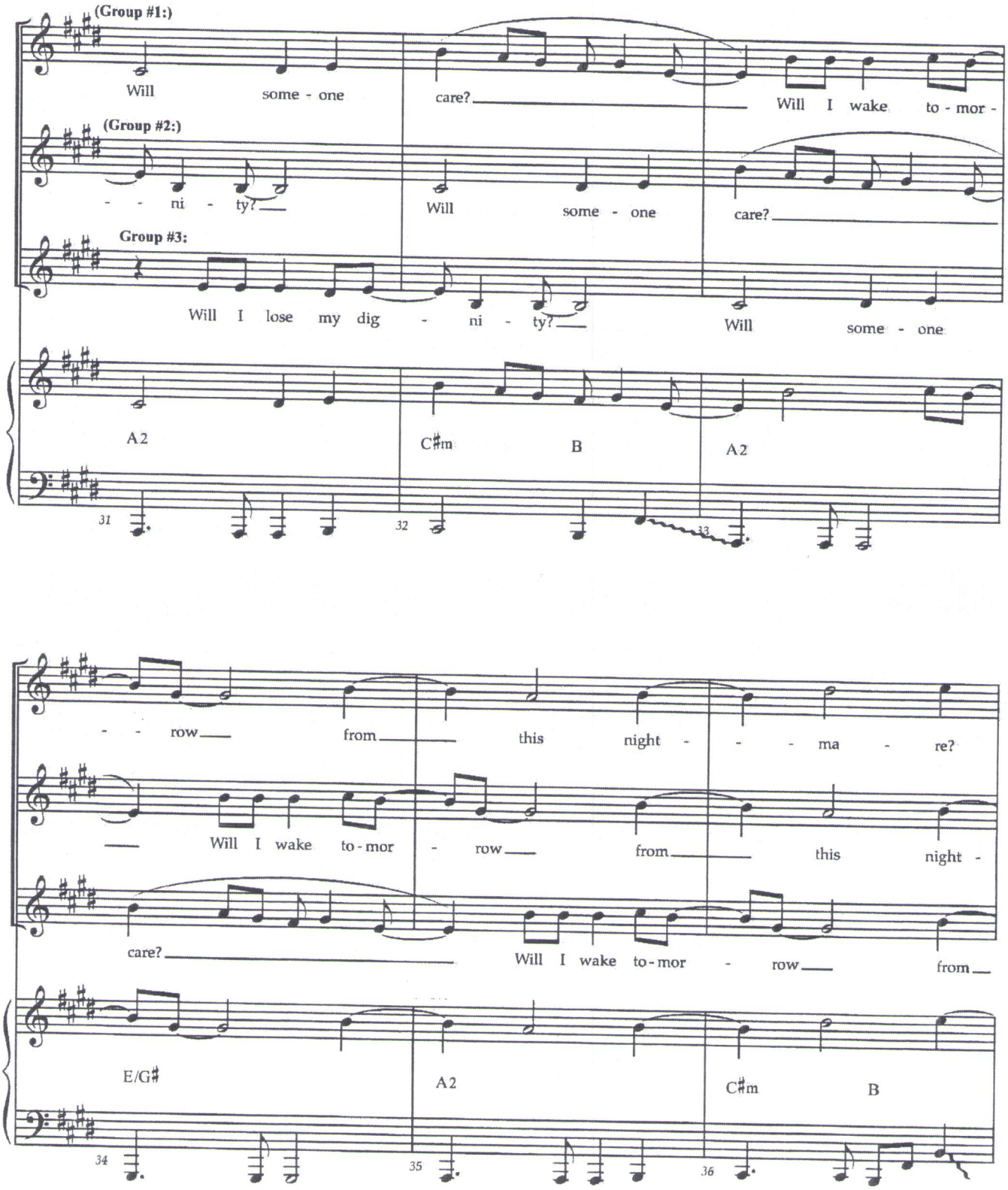
Music and Lyrics by
Jonathan Larson

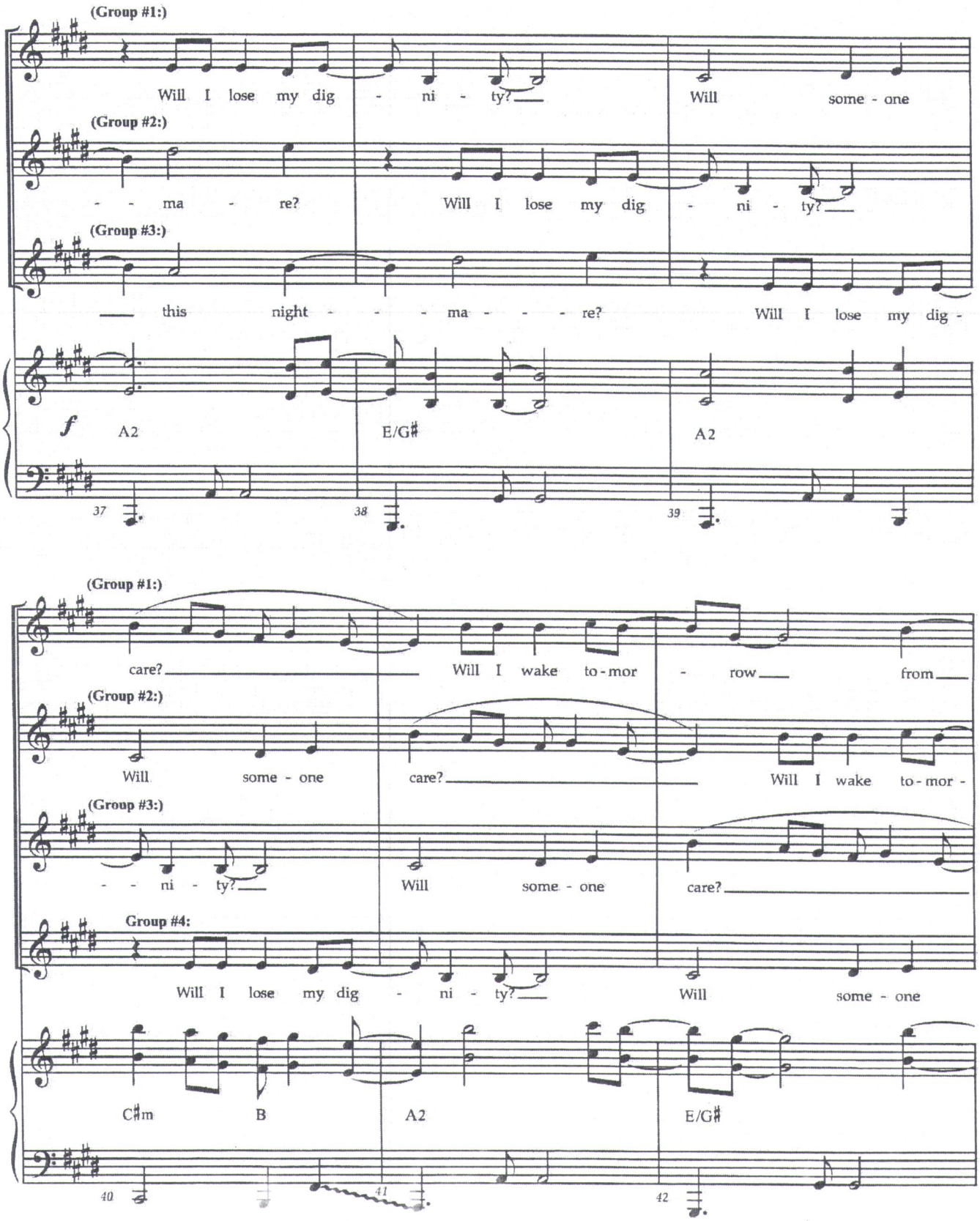


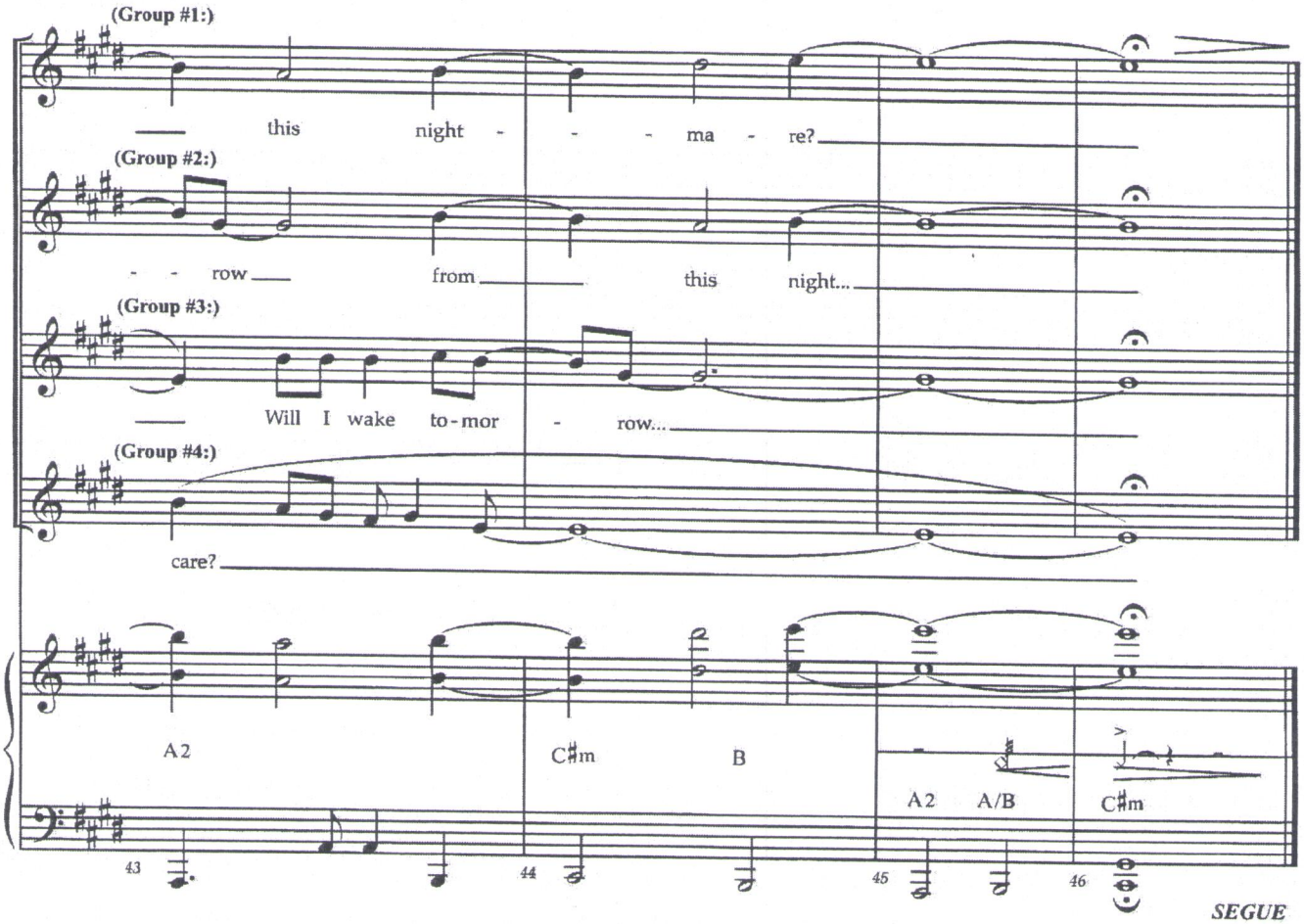

Will I wake to-mor - row from this night -
A2
E/G♯
A2
9
10
11
13
Group #1:
- - ma - re? Will I lose my dig - ni - ty?
C♯m
B
mp
A2
Kbd.II (Church Organ)
E/G♯
12
Bass
14
Will some - one care? Will I wake to-mor -
A2
C♯m
B
A2
15
16
17


- - row___ from___ this night - - - ma - - re?
E/G♯
A2
C♯m
B
18
19
20
(Group #1:)
Will I lose my dig - ni - ty?___
Will some - one
Group #2
Will I lose my dig - ni - ty?___
A2
Cym.
E/G♯
A2
21
22
23


(Group #1:)
care?
Will I wake to-mor - row from
(Group #2:)
Will some - one care?
Will I wake to-mor -
C♯m
B
A2
E/G♯
24
25
26
29
this night - ma - re?
Will I lose my dig - ni - ty?
- row from this night - ma - re?
Will I lose my dig -
STRINGS
A2
C♯2
B
(Gtr. 1 cont.)
[PLAY] legato
A2
+ Organ
E/G♯
27
28
30


(Group #1:)
Will
some - one
care?
Will I wake to - mor -
(Group #2:)
- - ni - ty?
Will
some - one
care?
Group #3:
Will I lose my dig - ni - ty?
Will
some - one
A2
C♯m
B
A2
31
32
33
- - row
from
this
night - - - ma - re?
Will I wake to - mor - row
from
this
night -
care?
Will I wake to - mor - row
from
E/G♯
A2
C♯m
B
34
35
36

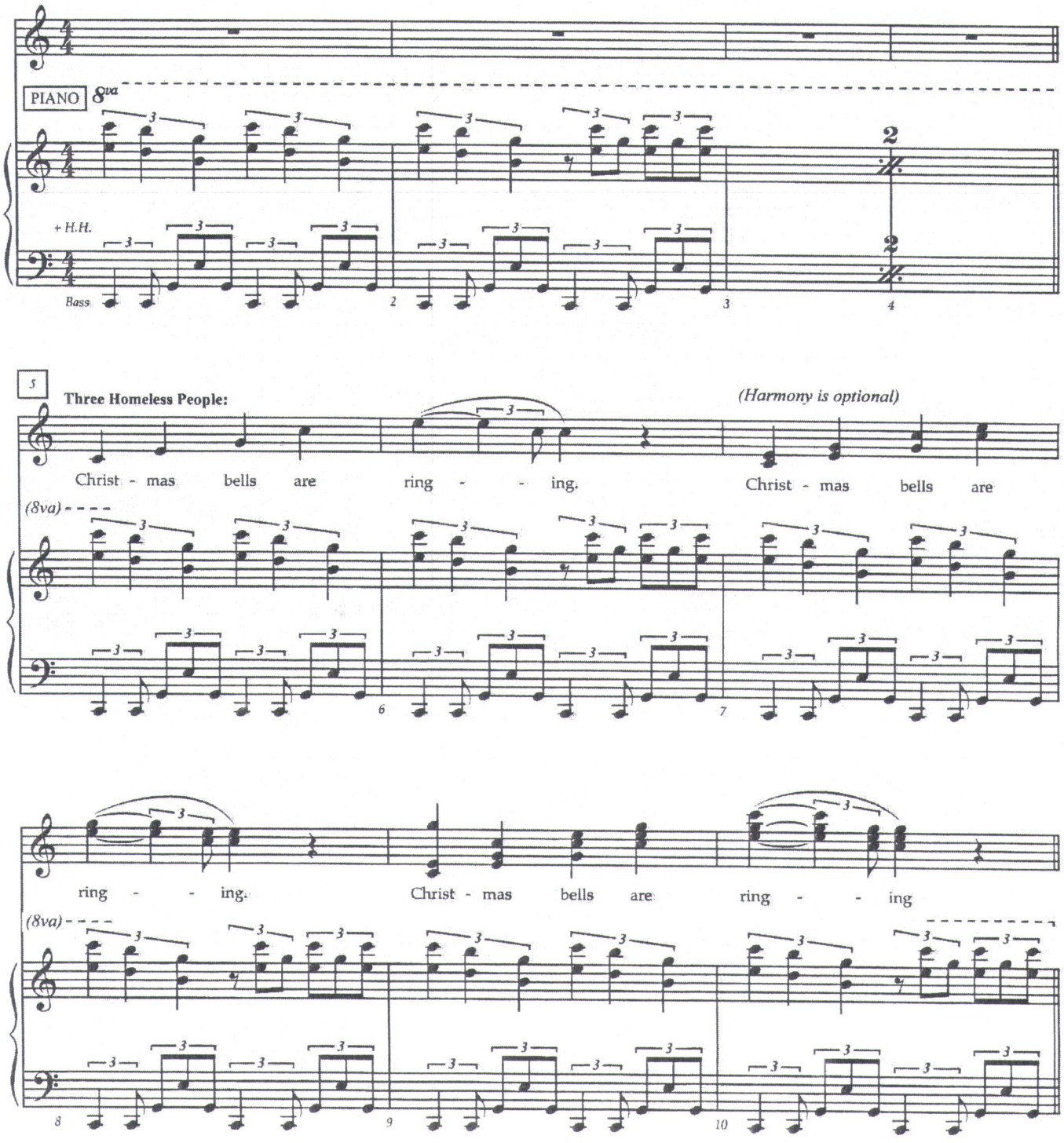

(Group #1:)
Will I lose my dig - ni - ty?
Will some - one
(Group #2:)
- - ma - re?
Will I lose my dig - ni - ty?
(Group #3:)
this night - - - ma - - - re?
Will I lose my dig -
f
A2
E/G♯
A2
37
38
39
(Group #1:)
care?
Will I wake to-mor - row
from
(Group #2:)
Will some - one
care?
Will I wake to-mor -
(Group #3:)
- - ni - ty?
Will some - one
care?
Group #4:
Will I lose my dig - ni - ty?
Will some - one
C♯m
B
A2
E/G♯
40
41
42

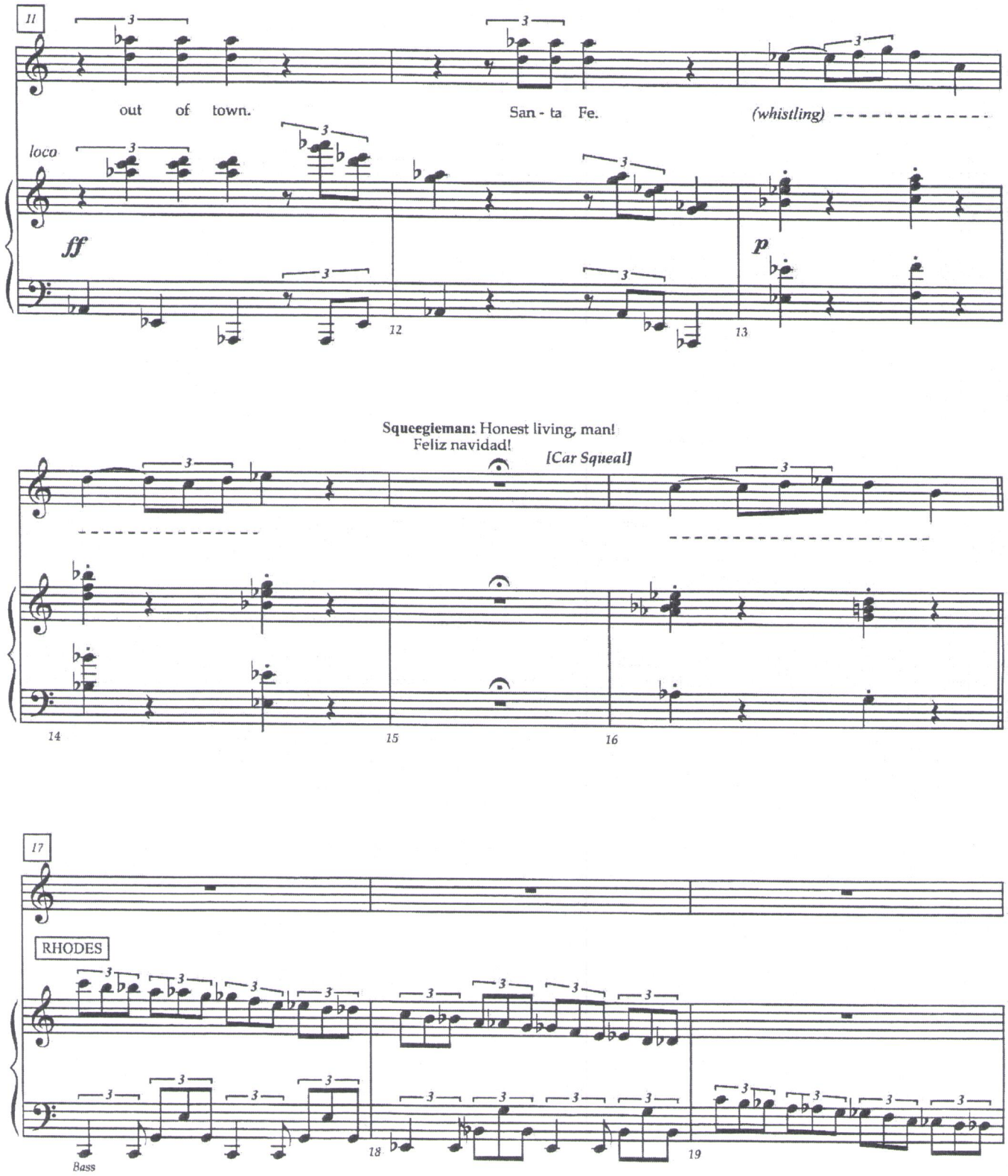

(Group #1:)
this night - - - ma - re?
(Group #2:)
- - row from this night...
(Group #3:)
Will I wake to-mor - row...
(Group #4:)
care?
A2
C♯m
B
A2
A/B
C♯m
43
44
45
46
SEGUE

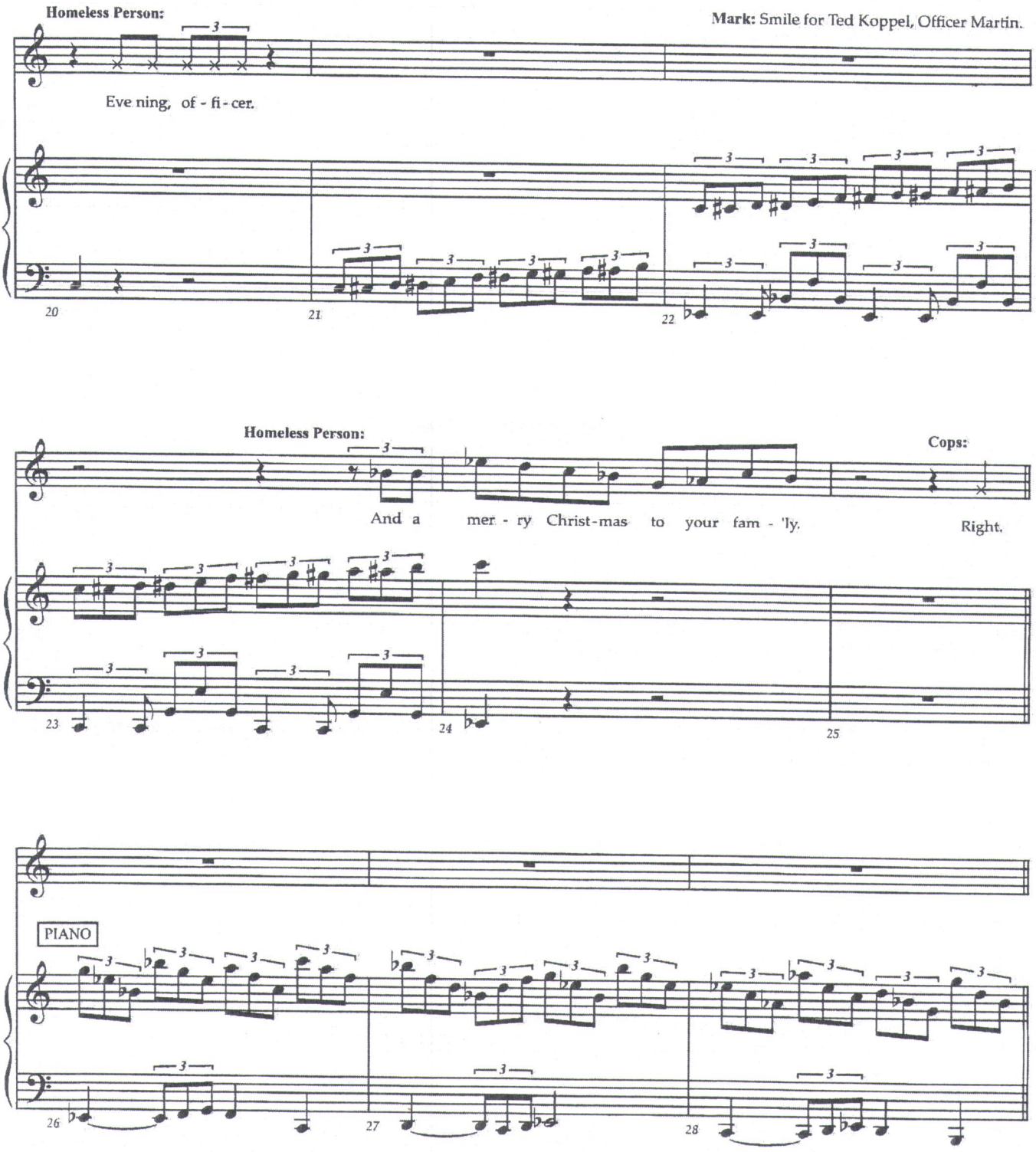
On The Street

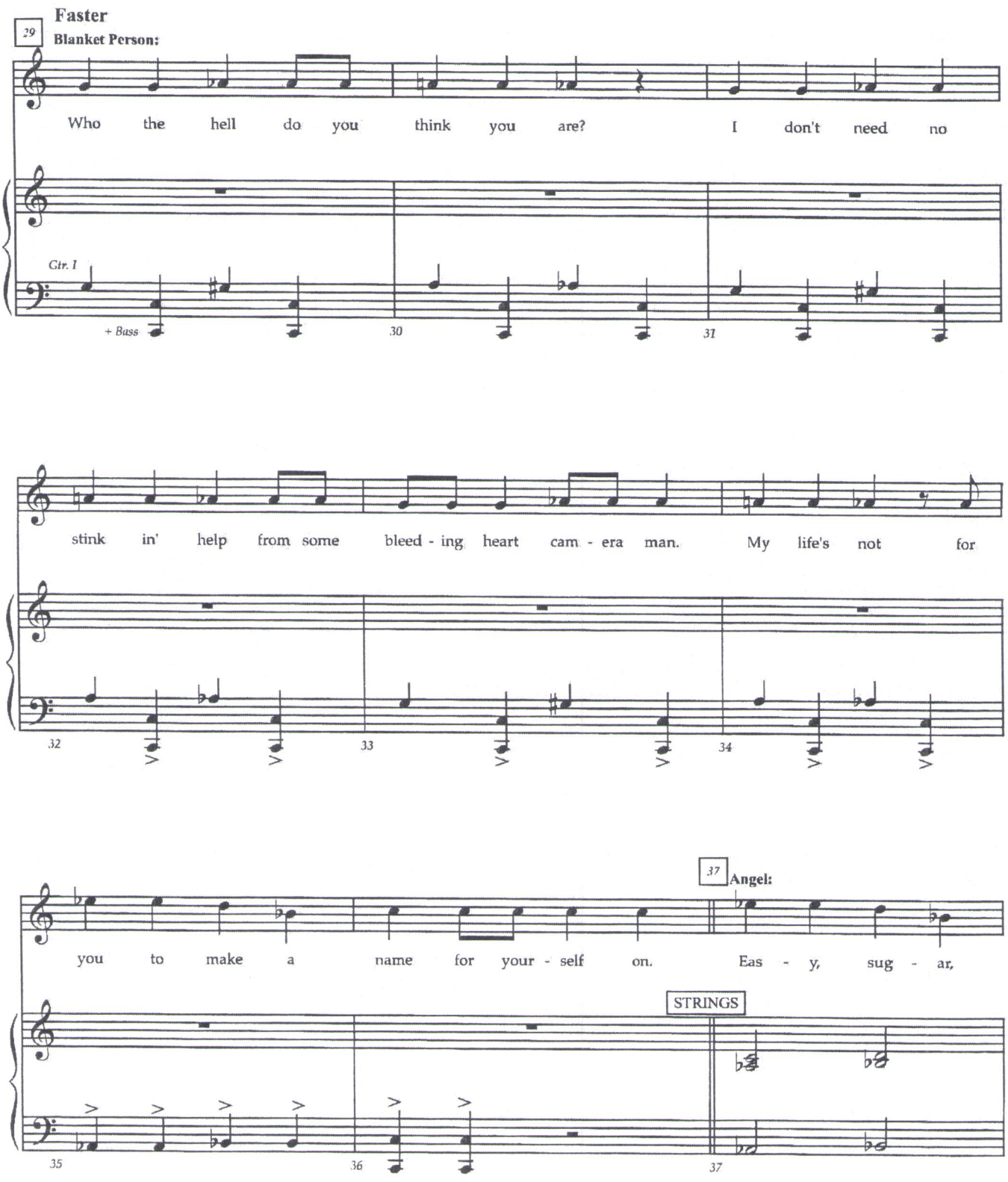
RENT School Edition

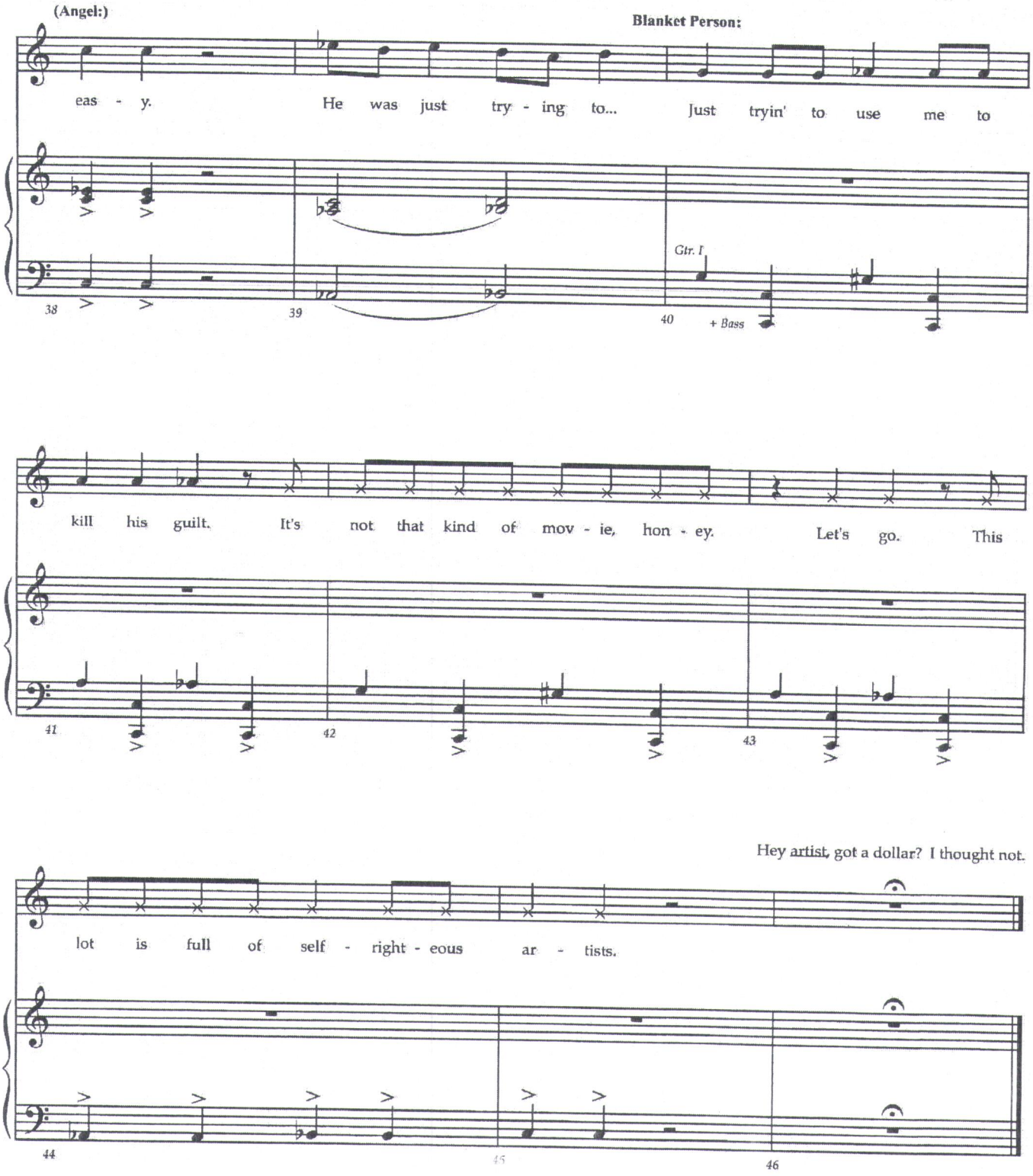
Music and Lyrics by
Jonathan Larson




11
out of town.
San - ta Fe.
(whistling)
loco
ff
p
12
13
Squeegieman: Honest living, man!
Feliz navidad!
[Car Squeal]
14
15
16
17
RHODES
Bass
18
19


Homeless Person:
Mark: Smile for Ted Koppel, Officer Martin.
Eve ning, of - fi - cer.
20
21
22
Homeless Person:
Cops:
And a mer - ry Christ-mas to your fam - 'ly.
Right.
23
24
25
PIANO
26
27
28


Faster
29
Blanket Person:
Who the hell do you think you are? I don't need no
Gtr. I
+ Bass
30
31
stink in' help from some bleed - ing heart cam - era man. My life's not for
32
33
34
37
Angel:
you to make a name for your - self on. Eas - y, sug - ar,
STRINGS
35
36
37

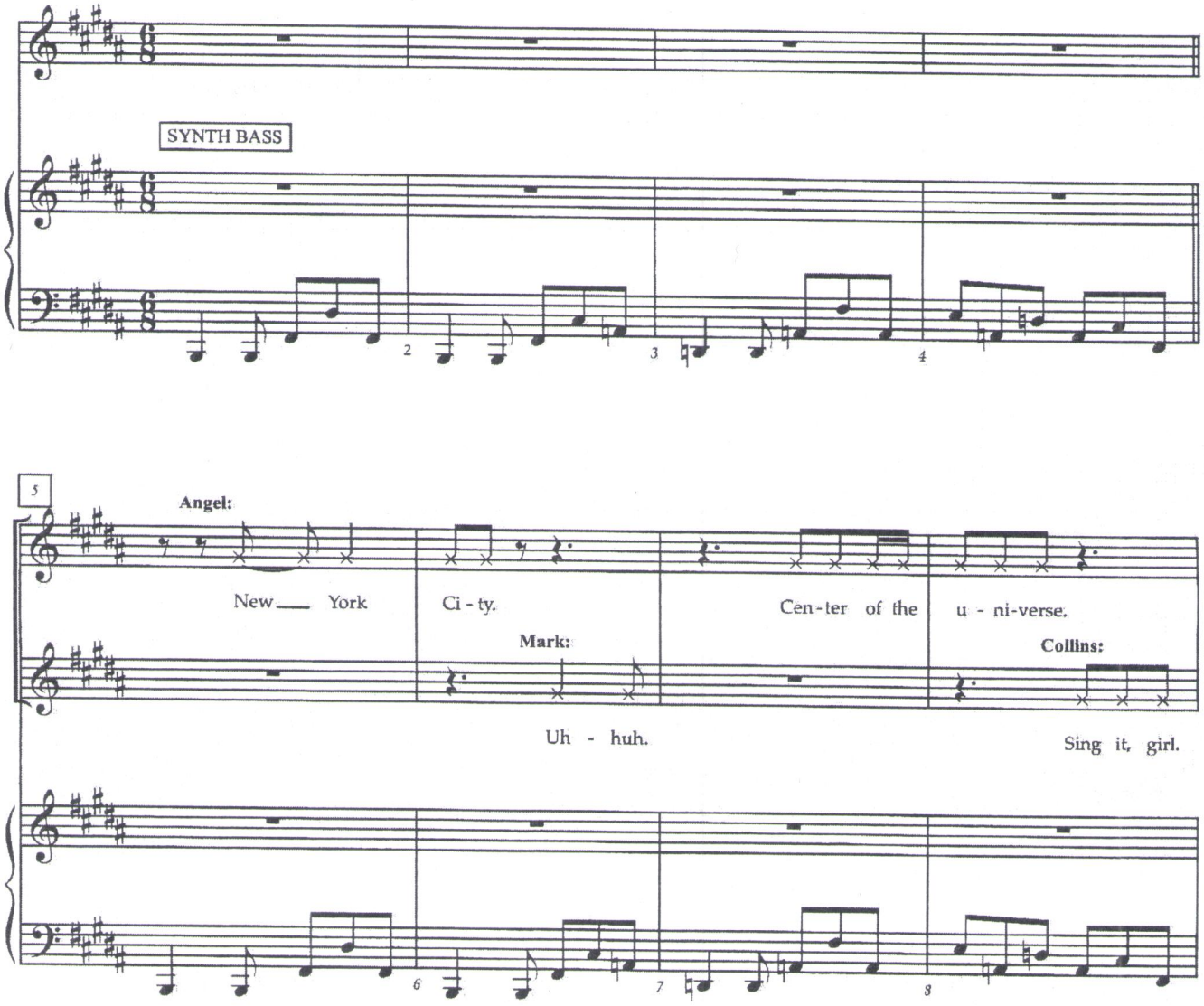

(Angel:)
Blanket Person:
eas - y. He was just try - ing to... Just tryin' to use me to
Gtr. I
+ Bass
38
39
40
kill his guilt. It's not that kind of mov - ie, hon - ey. Let's go. This
41
42
43
Hey artist, got a dollar? I thought not.
lot is full of self - right - eous ar - tists.
44
45
46

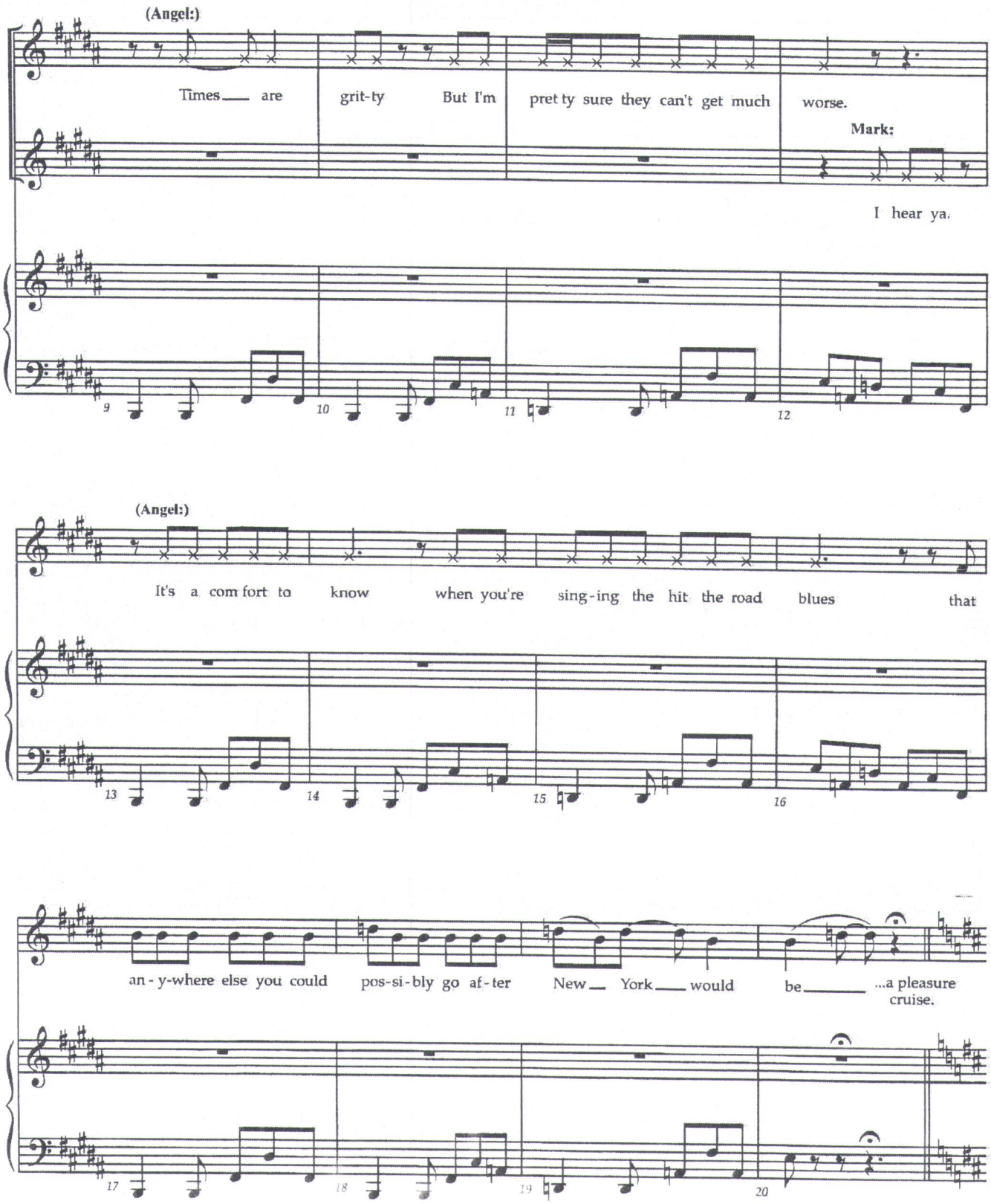
Santa Fe

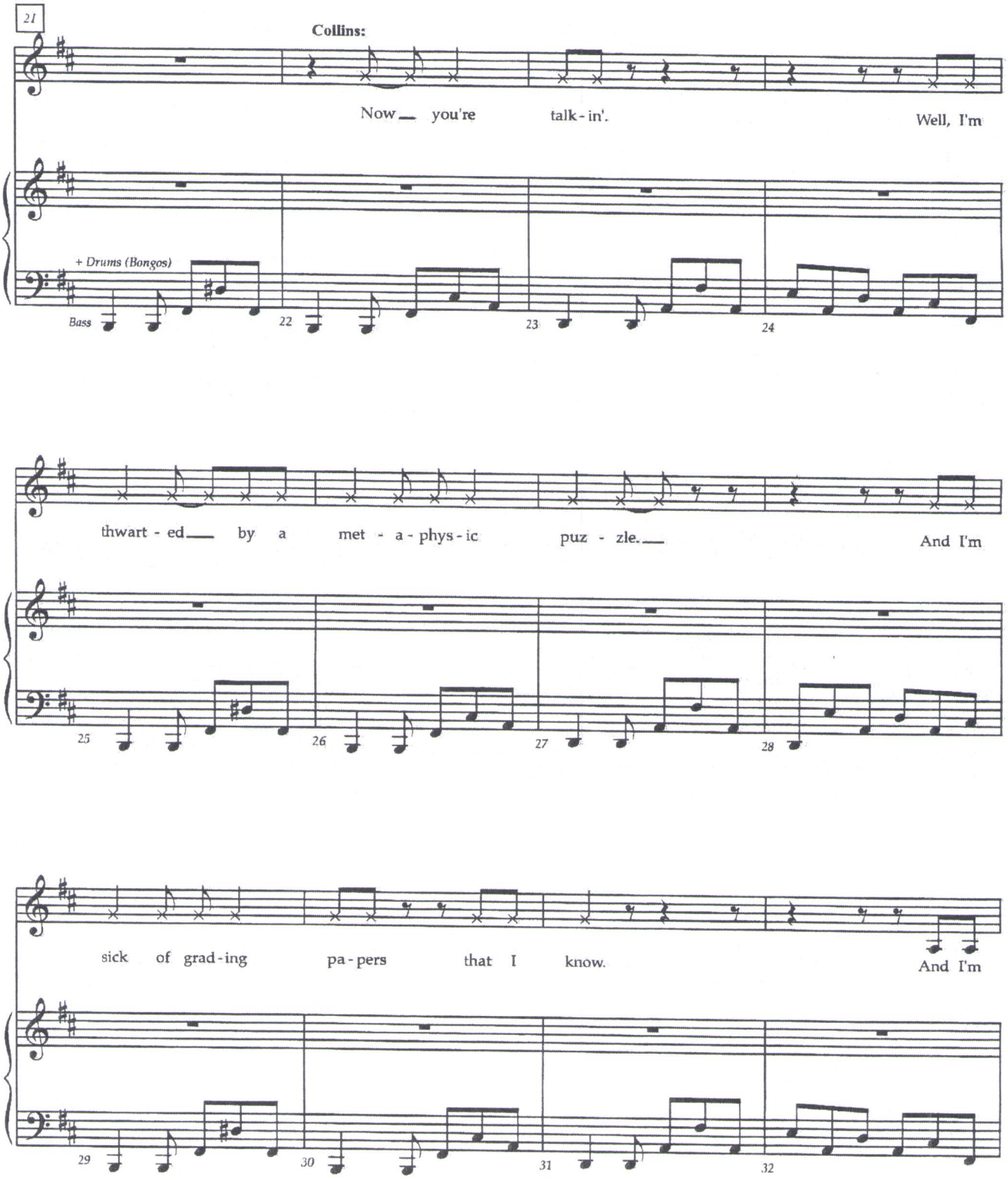
18

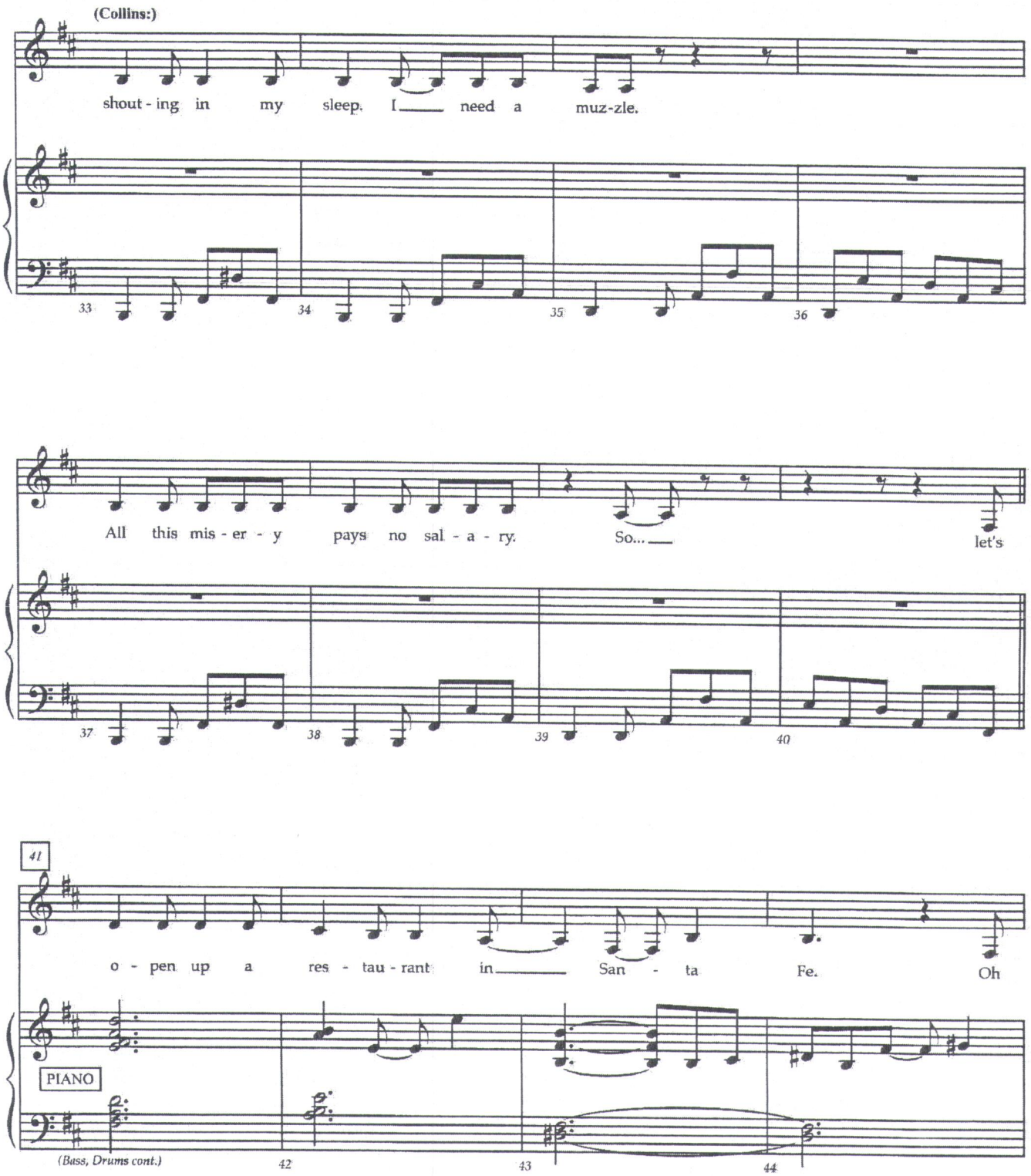
RENT School Edition

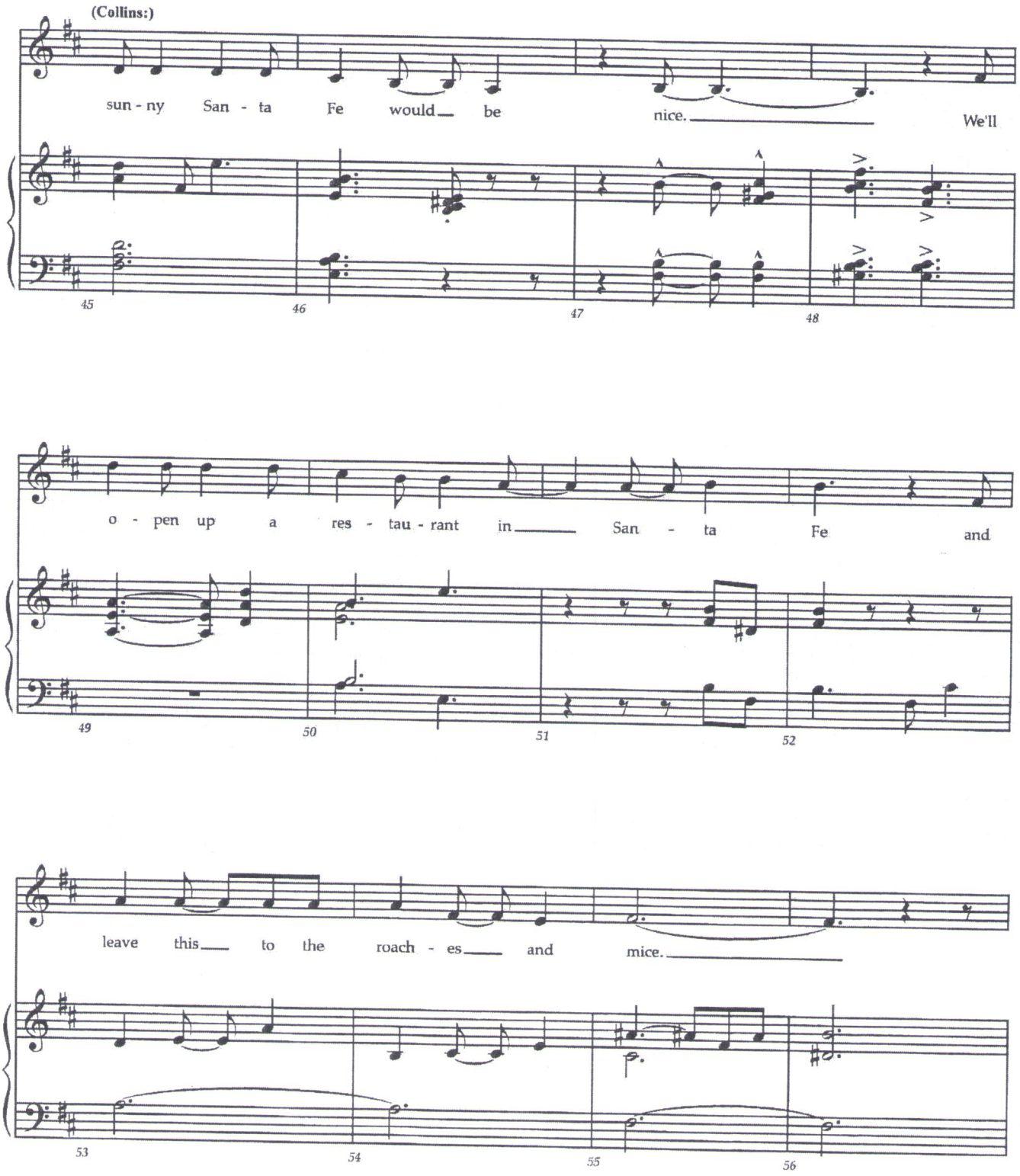
Music and Lyrics by
Jonathan Larson

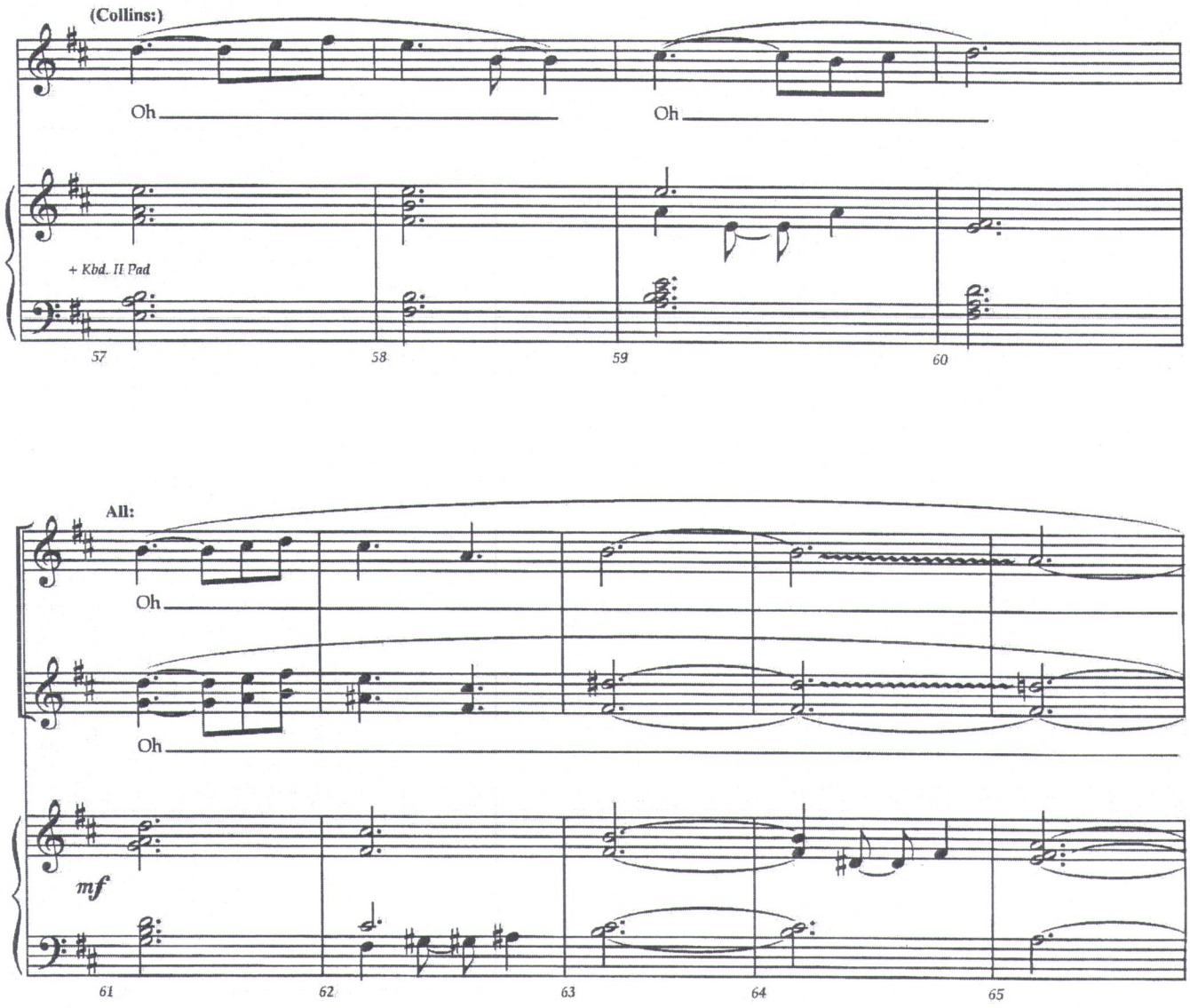


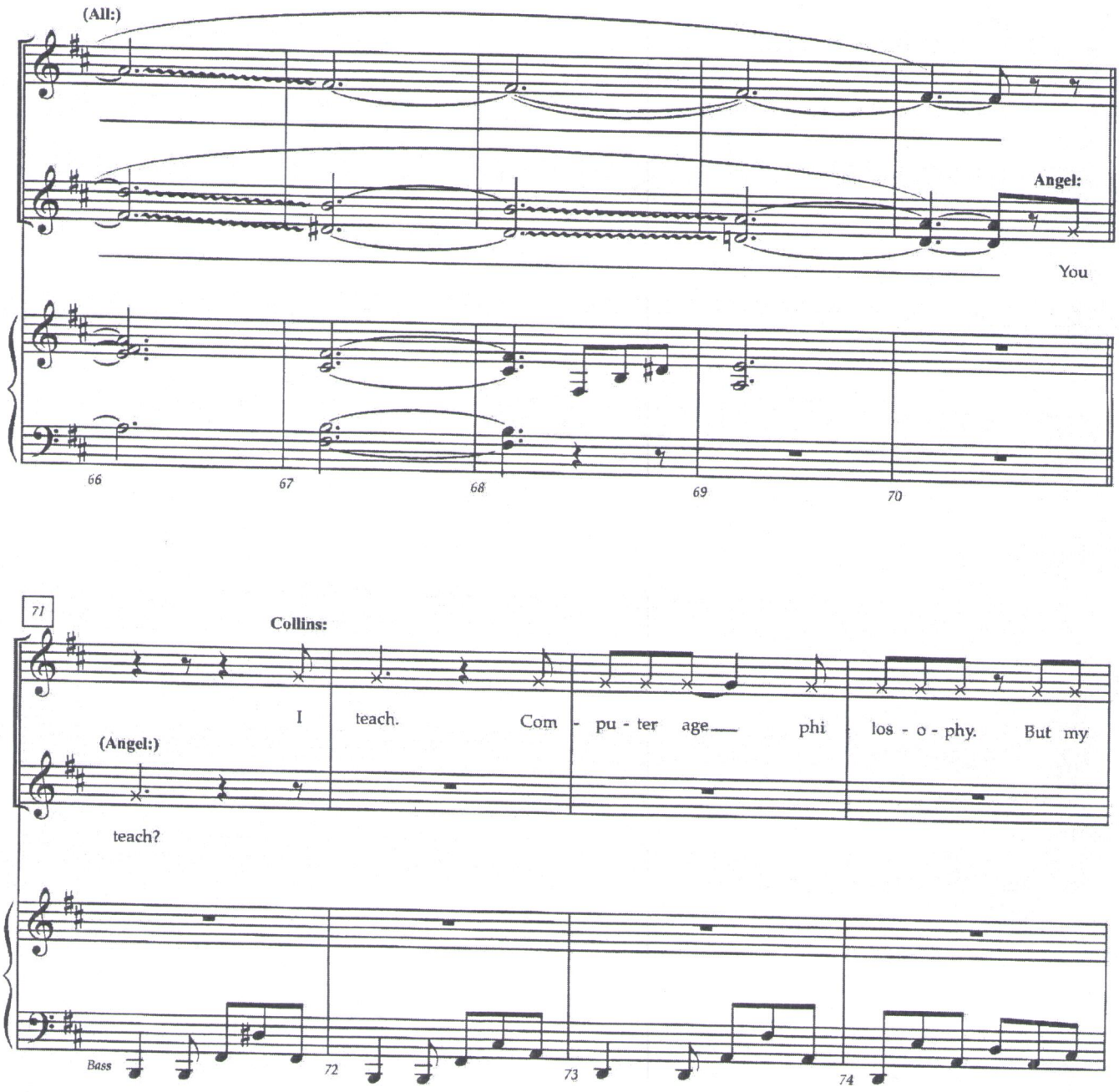

(Angel:)
Times___ are grit-ty But I'm pret ty sure they can't get much worse.
Mark:
I hear ya.
9
10
11
12
(Angel:)
It's a com fort to know when you're sing-ing the hit the road blues that
13
14
15
16
an - y-where else you could pos-si-bly go af - ter New___ York___ would be_____ ...a pleasure cruise.
17
18
19
20

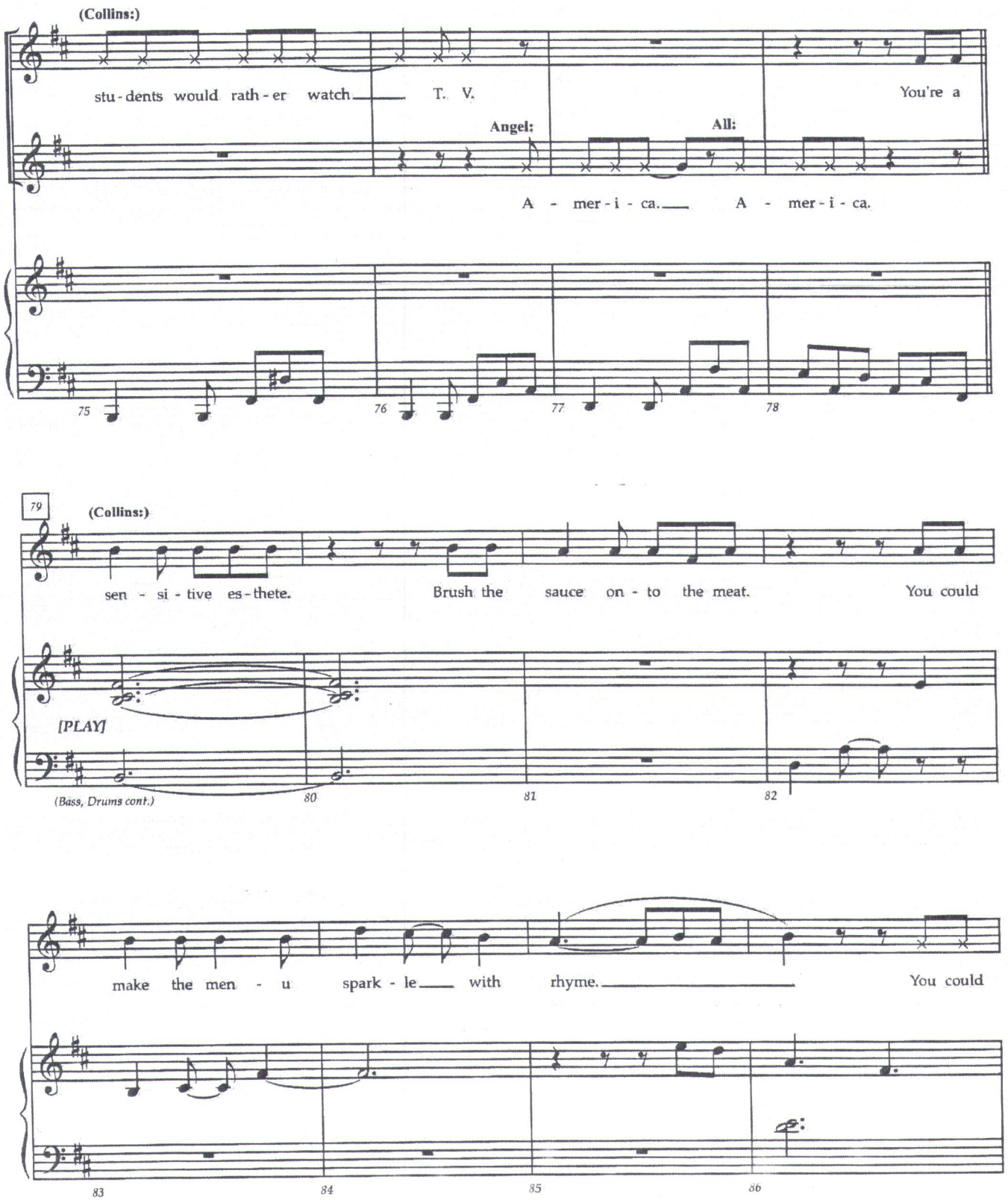

21
Collins:
Now you're talk-in'.
Well, I'm
+ Drums (Bongos)
Bass
22
23
24
thwart-ed by a met-a-phys-ic puz-zle.
And I'm
25
26
27
28
sick of grad-ing pa-pers that I know.
And I'm
29
30
31
32

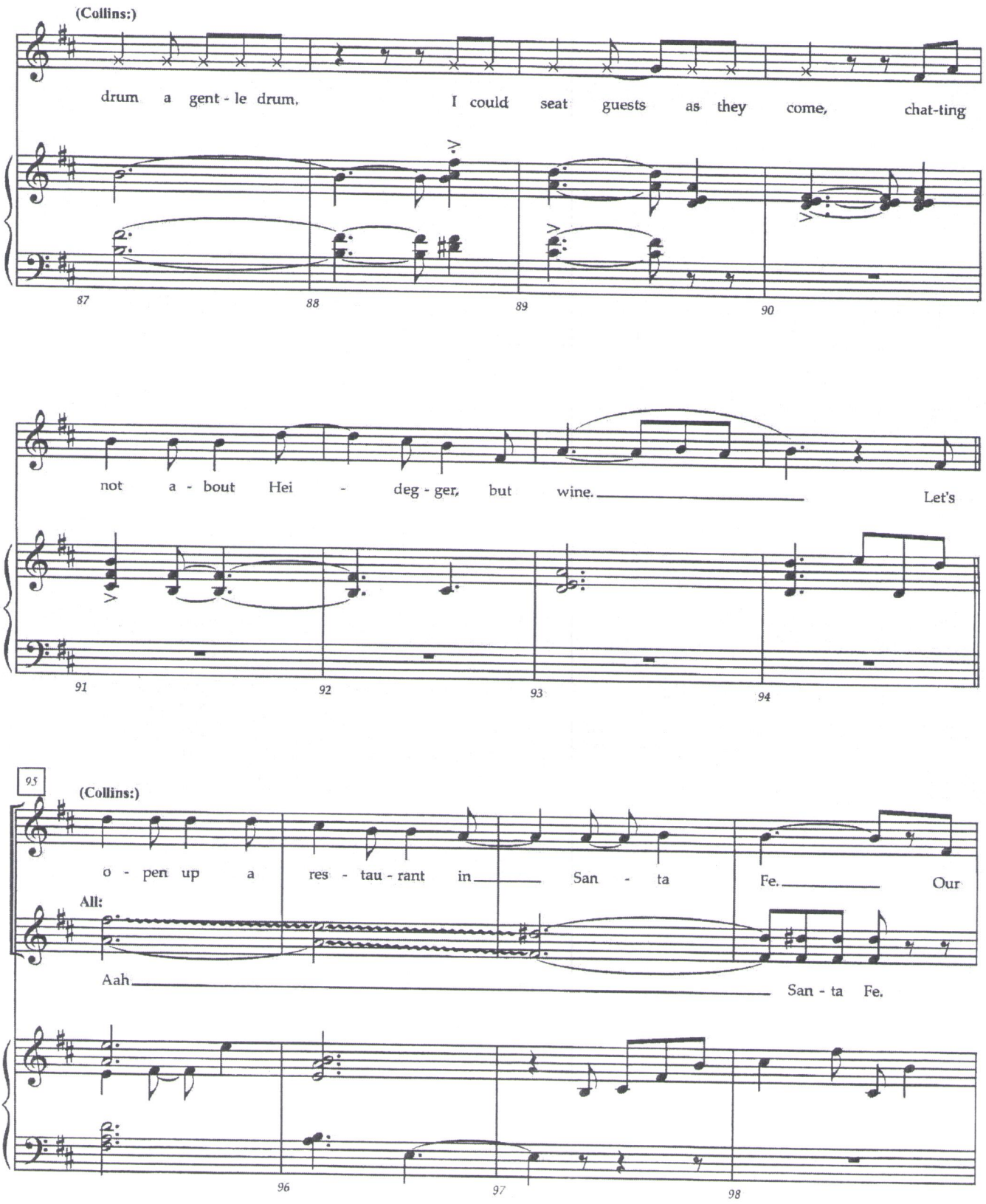

(Collins:)
shout - ing in my sleep. I need a muz-zle.
33
34
35
36
All this mis - er - y pays no sal - a - ry. So... let's
37
38
39
40
41
o - pen up a res - tau - rant in San - ta Fe. Oh
PIANO
(Bass, Drums cont.)
42
43
44

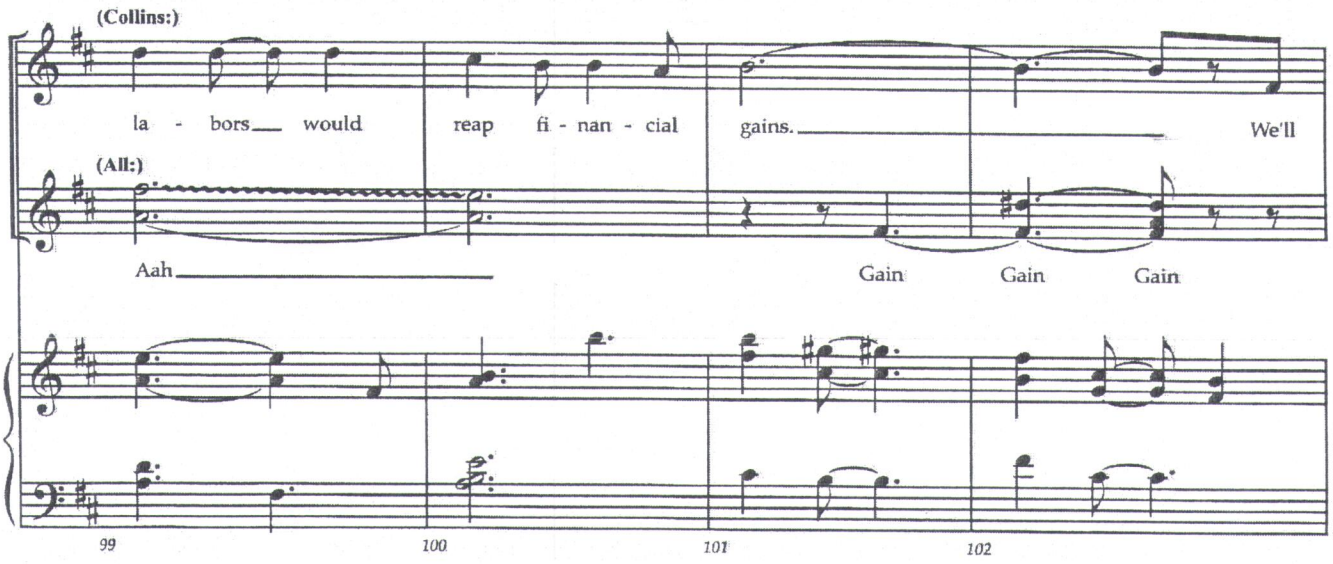

(Collins:)
sun - ny San - ta Fe would be nice. We'll
45
46
47
48
o - pen up a res - tau - rant in San - ta Fe and
49
50
51
52
leave this to the roach - es and mice.
53
54
55
56

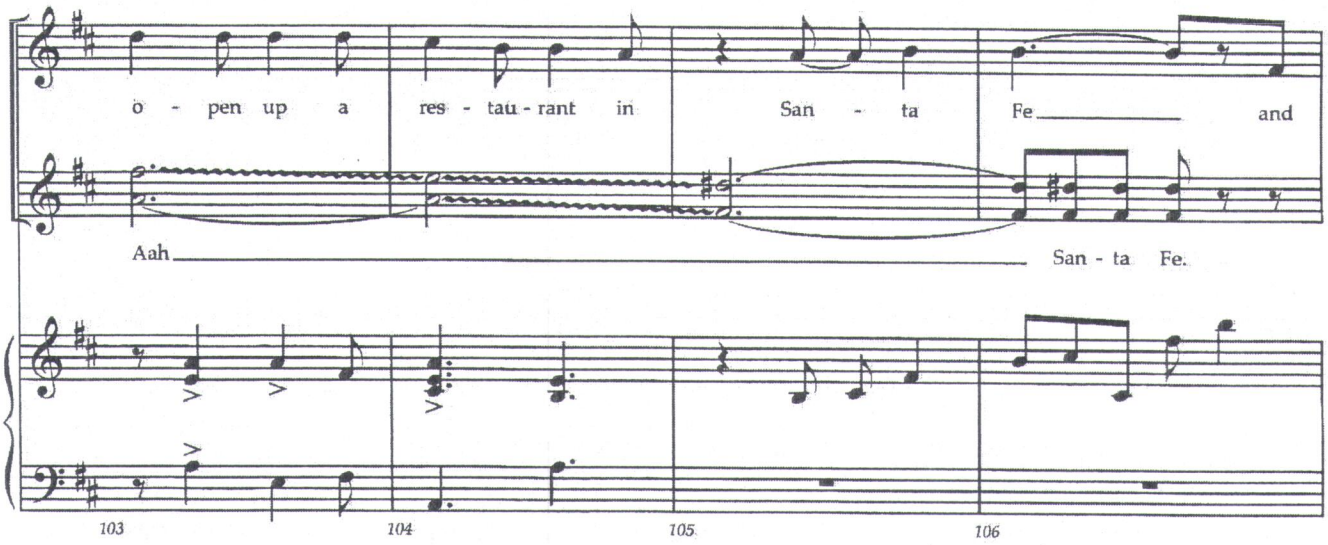

(Collins:)
Oh
Oh
+ Kbd. II Pad
57
58
59
60
All:
Oh
Oh
mf
61
62
63
64
65

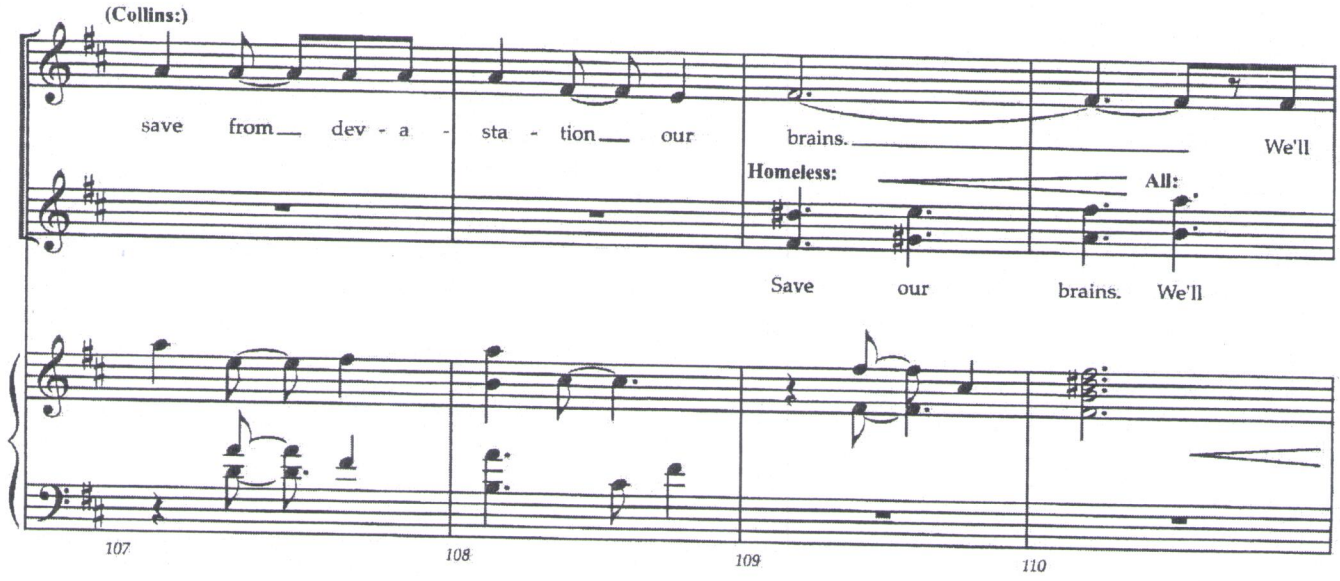

(All:)
Angel:
You
66
67
68
69
70
71
Collins:
I
teach.
Com - pu - ter age
phi - los - o - phy.
But my
(Angel:)
teach?
Bass
72
73
74

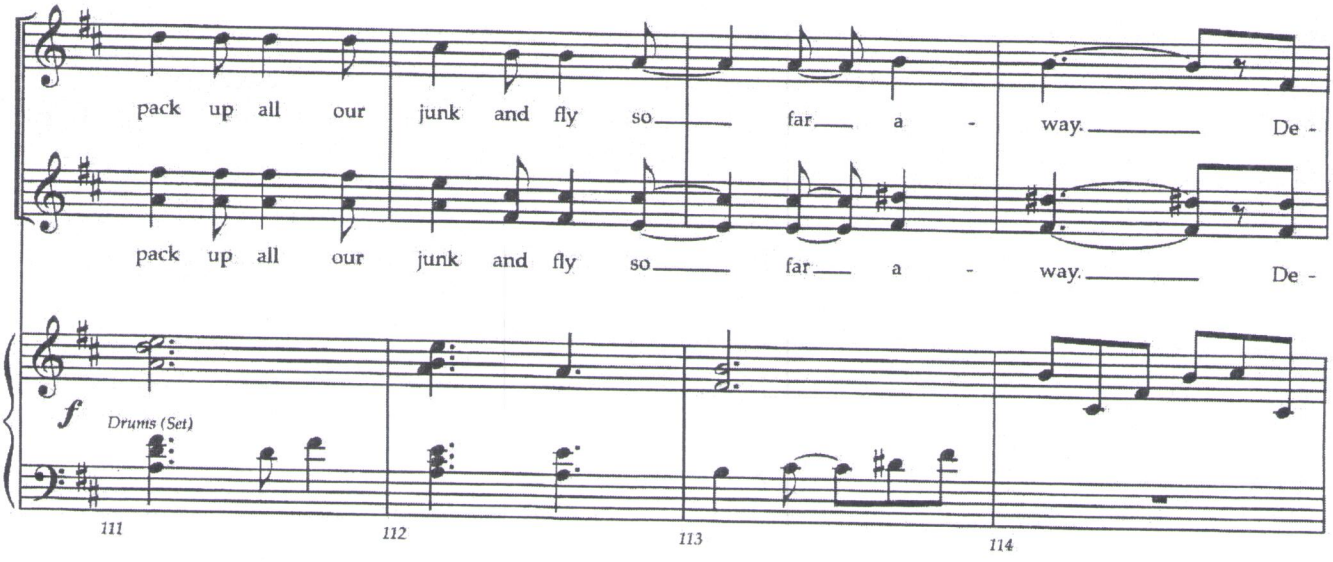

(Collins:)
stu - dents would rath - er watch T. V.
You're a
Angel:
All:
A - mer - i - ca. A - mer - i - ca.
75
76
77
78
79
(Collins:)
sen - si - tive es - thete.
Brush the sauce on - to the meat.
You could
[PLAY]
(Bass, Drums cont.)
80
81
82
make the men - u spark - le with rhyme.
You could
83
84
85
86

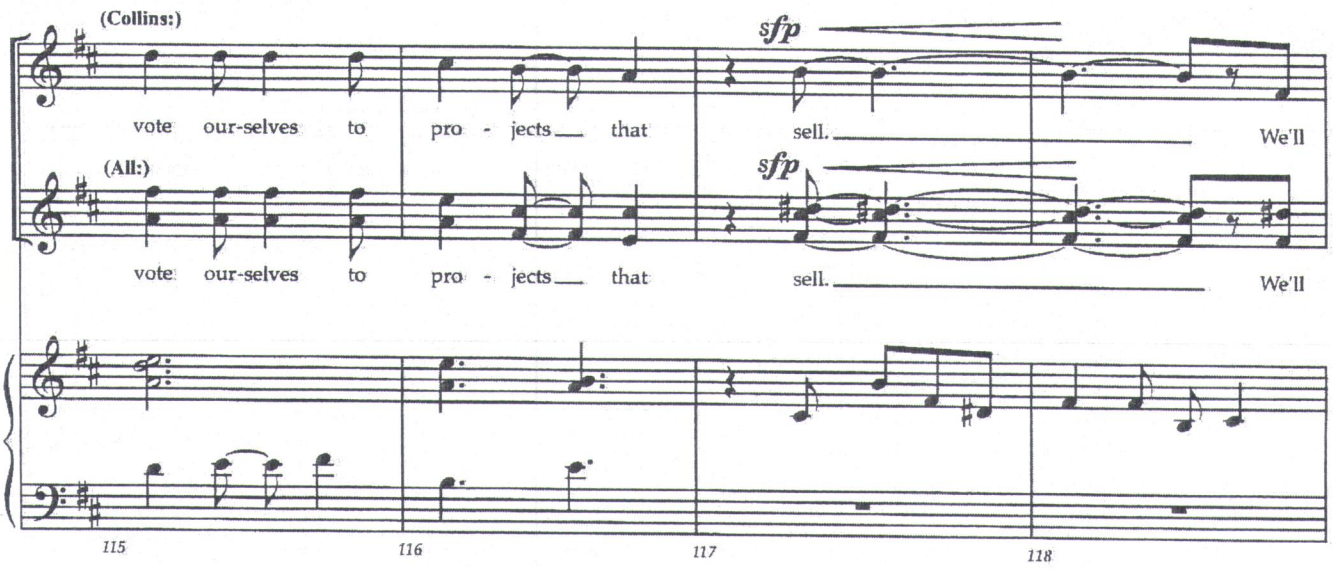

(Collins:)
drum a gent - le drum, I could seat guests as they come, chat-ting
87
88
89
90
not a - bout Hei - deg - ger, but wine. Let's
91
92
93
94
95
(Collins:)
o - pen up a res - tau - rant in San - ta Fe. Our
All:
Aah San - ta Fe.
96
97
98

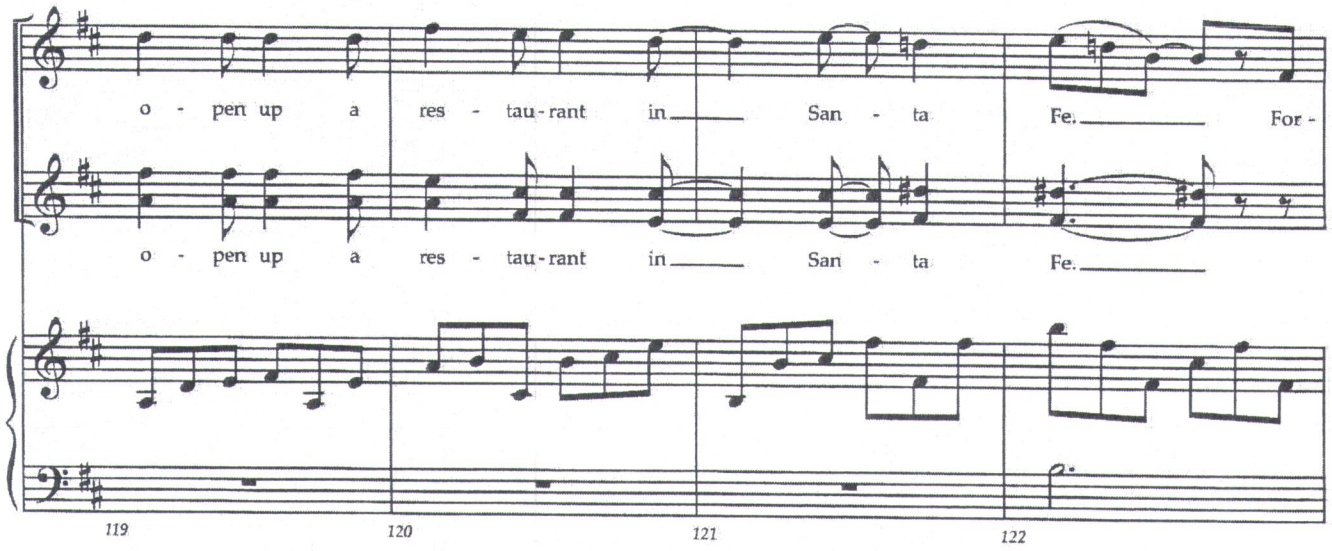

(Collins:)
la - bors would reap fi - nan - cial gains. We'll
(All:)
Aah Gain Gain Gain
99
100
101
102

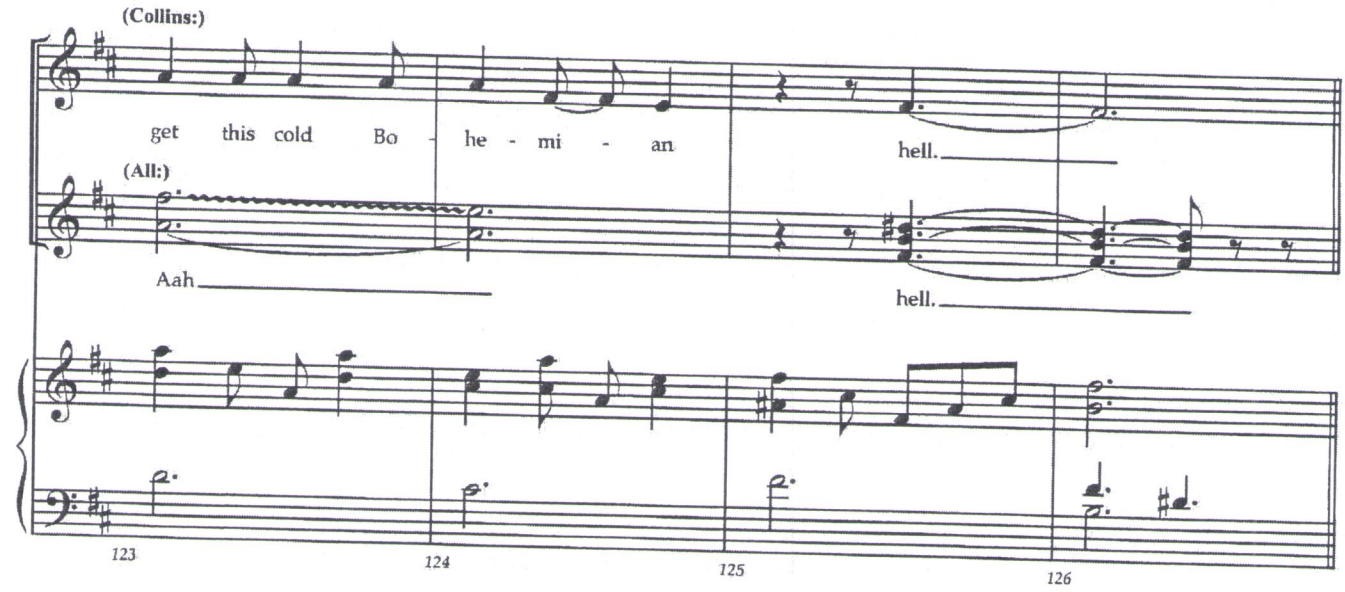

o - pen up a res - tau - rant in San - ta Fe and
Aah San - ta Fe.
103
104
105
106

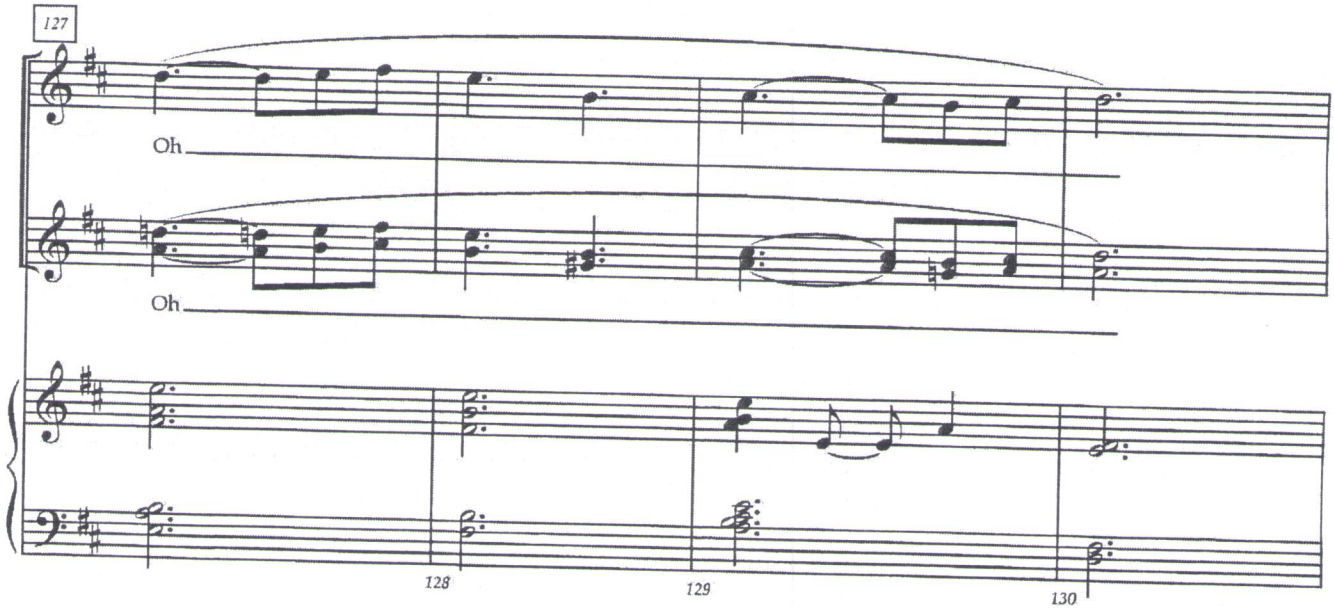

(Collins:)
save from dev - a - sta - tion our brains. We'll
Homeless:
All:
Save our brains. We'll
107
108
109
110

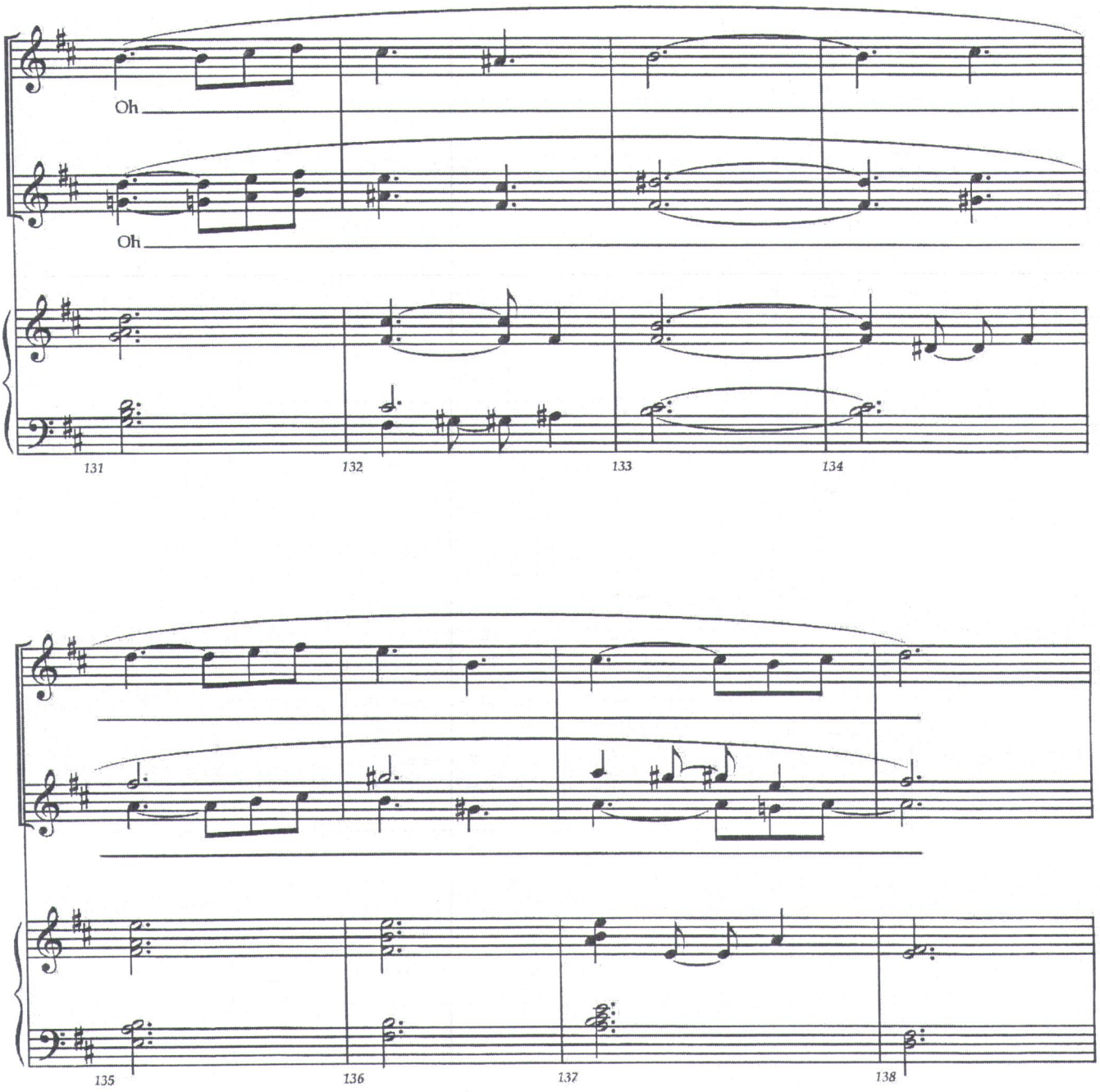

pack up all our junk and fly so far a - way. De -
pack up all our junk and fly so far a - way. De -
f
Drums (Set)
111
112
113
114

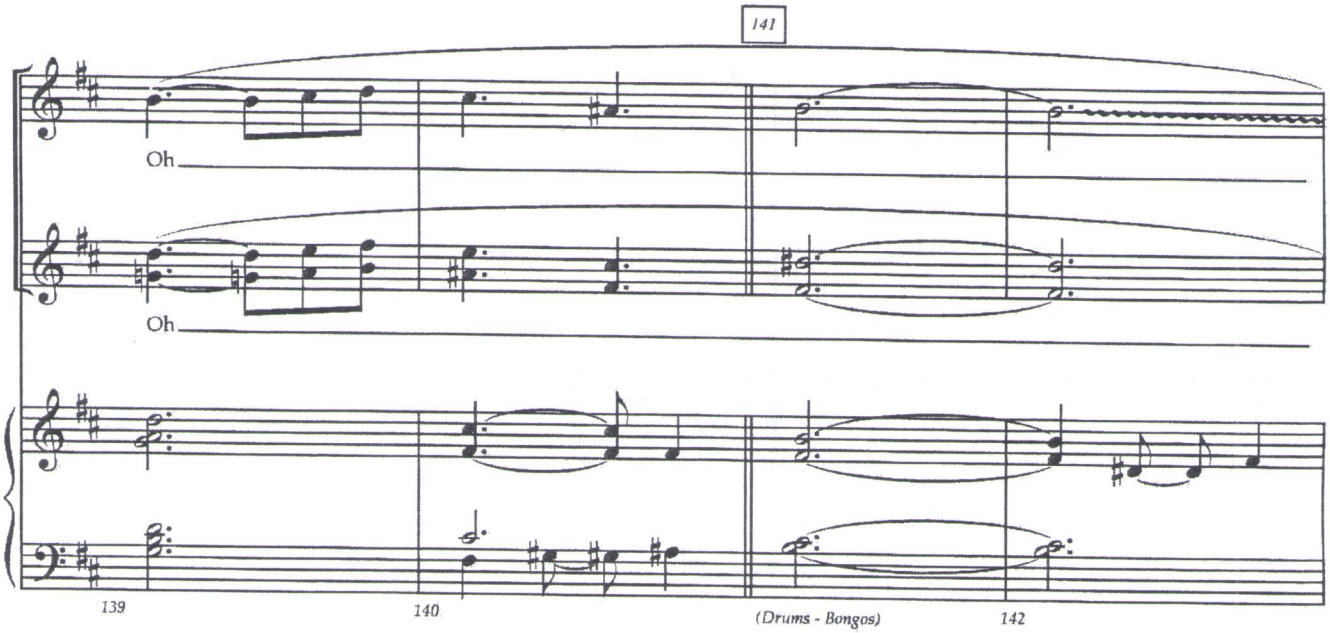

(Collins:)
vote our-selves to pro - jects that
sell. We'll
(All:)
vote our-selves to pro - jects that
sell. We'll
115
116
117
118

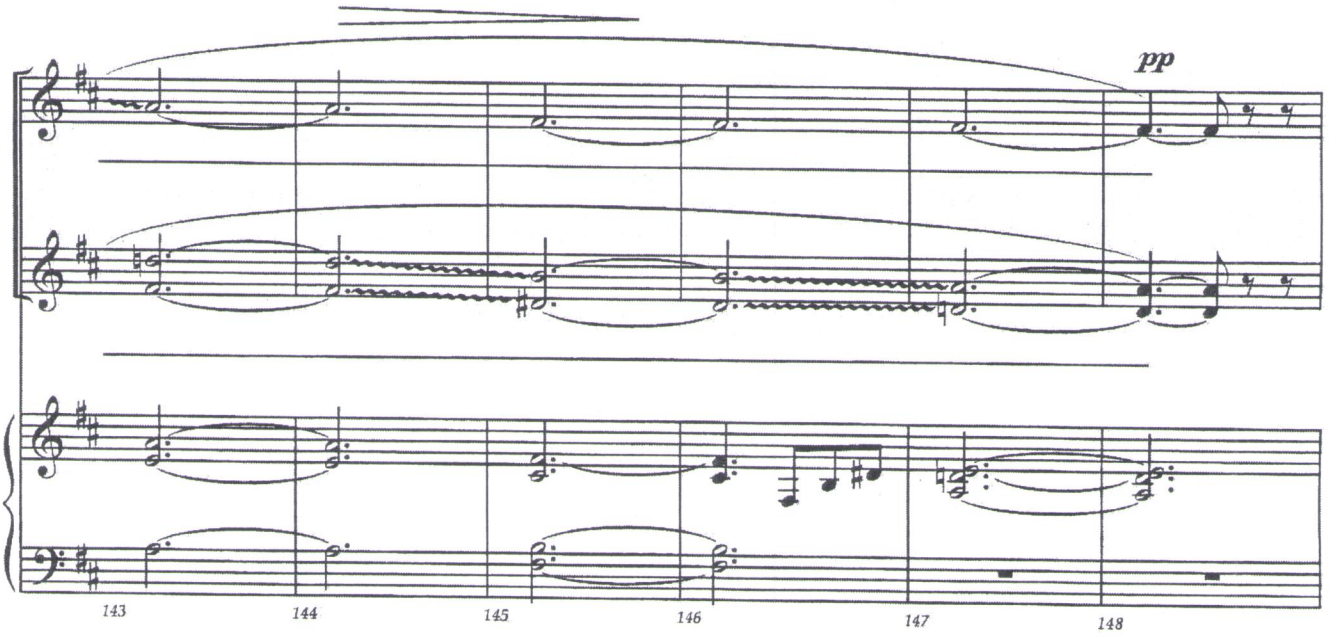

o - pen up a res - tau-rant in San - ta
Fe. For -
o - pen up a res - tau-rant in San - ta
Fe.
119
120
121
122

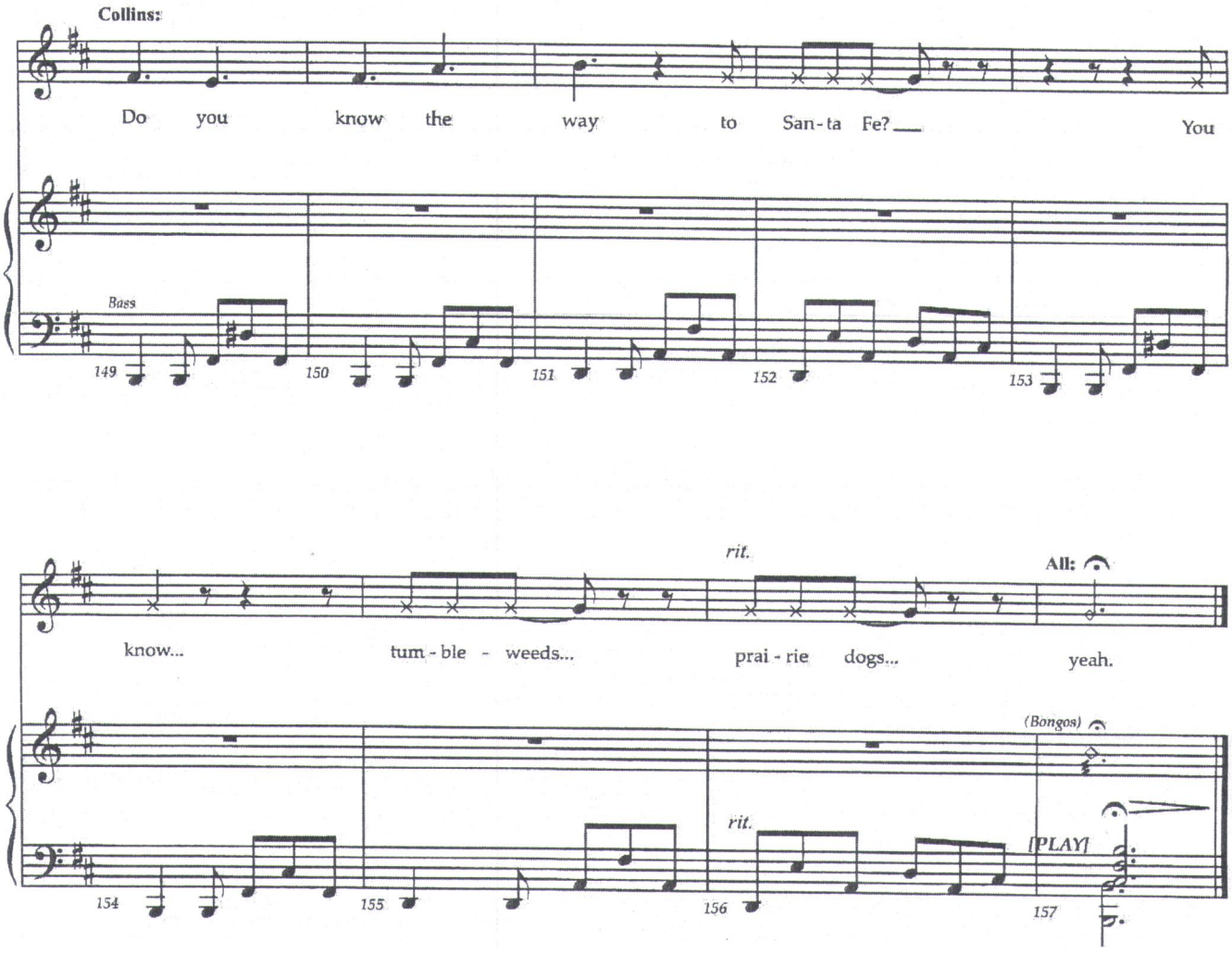

(Collins:)
get this cold Bo - he - mi - an
hell.
(All:)
Aah
hell.
123
124
125
126


127
Oh
Oh
128
129
130


Oh
Oh
131
132
133
134
135
136
137
138


141
Oh
Oh
139
140
(Drums - Bongos)
142

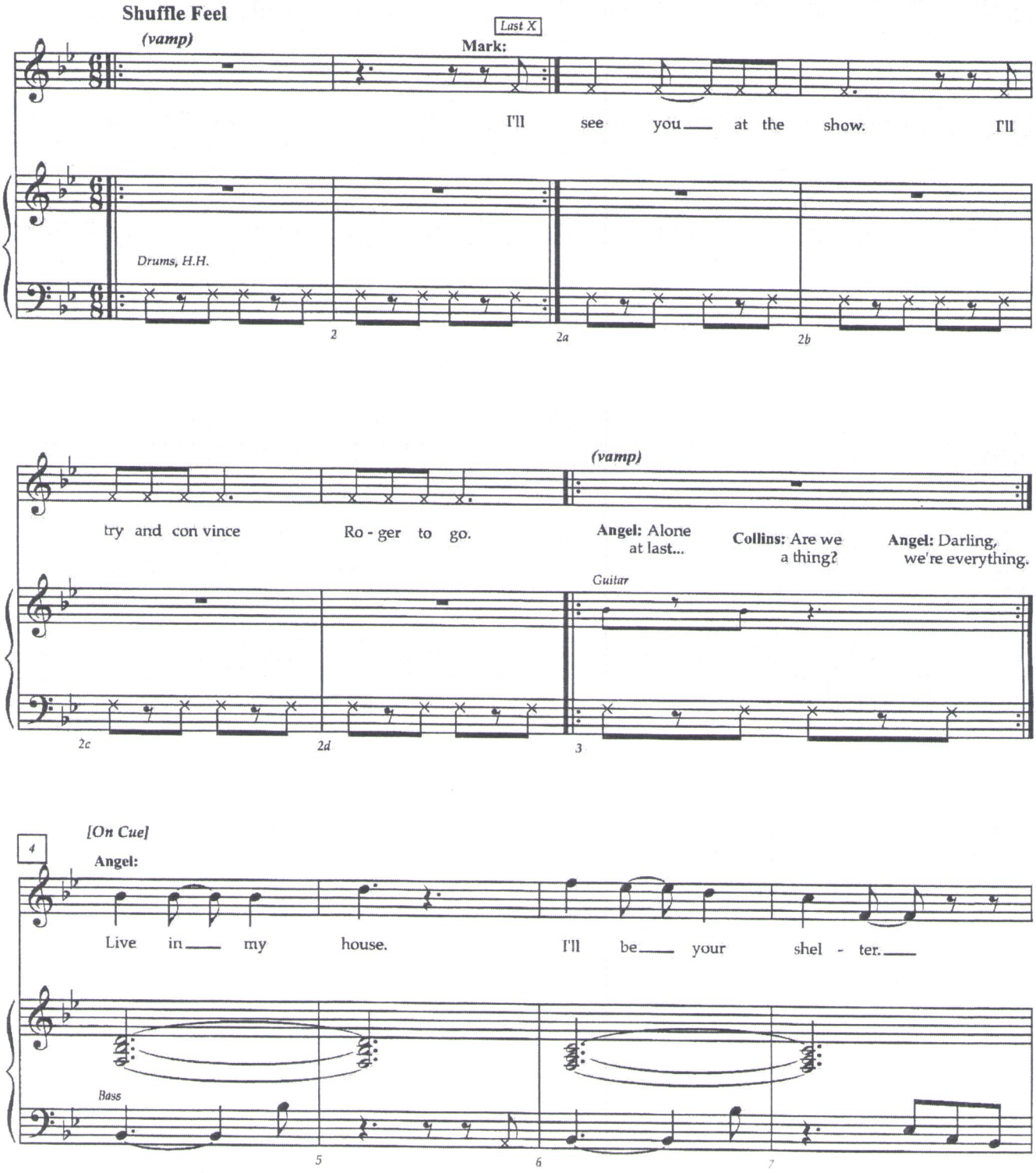

pp
143
144
145
146
147
148

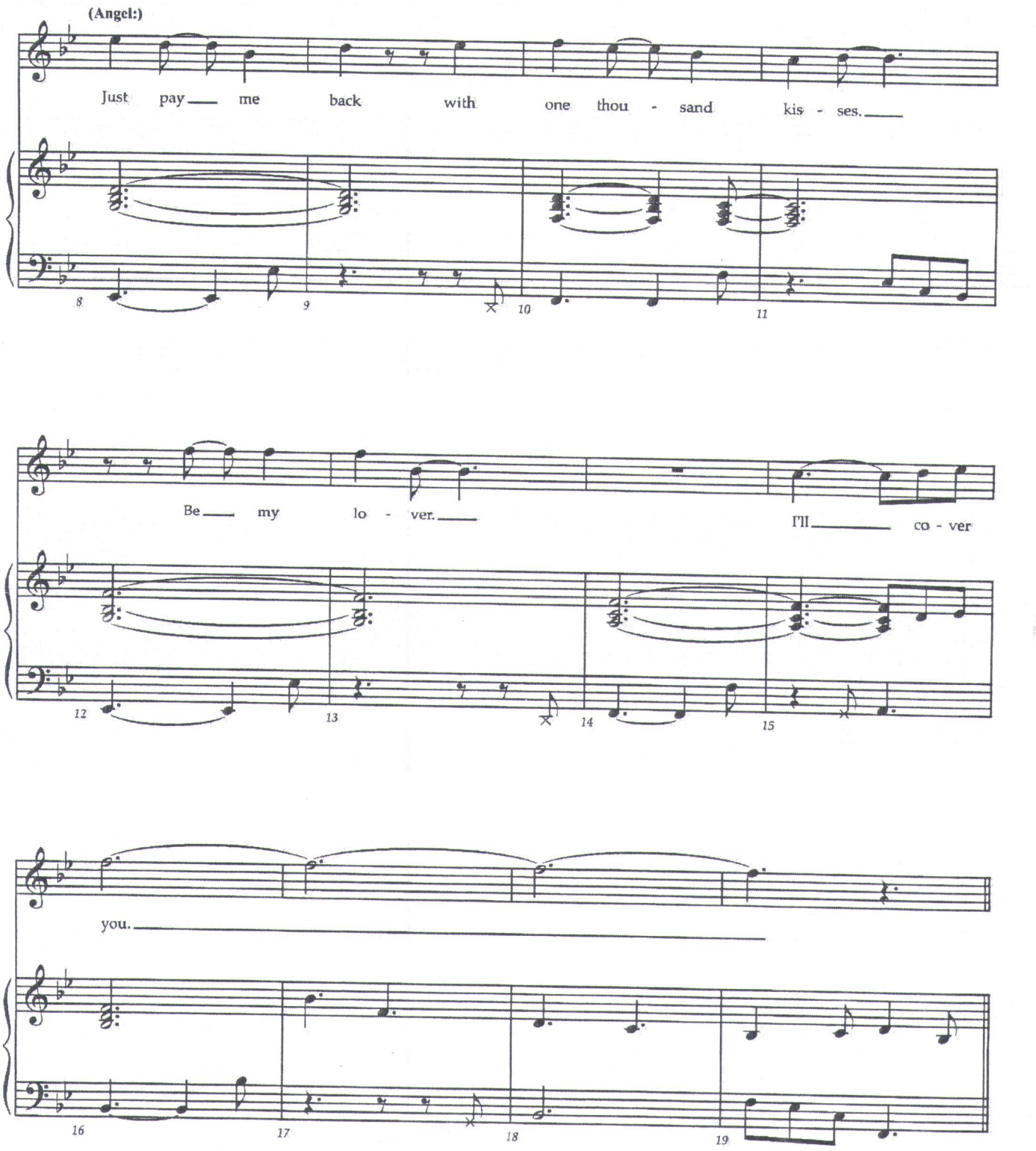

Collins:
Do you know the way to San-ta Fe?
You
Bass
149
150
151
152
153
rit.
All:
know...
tum-ble - weeds...
prai-rie dogs...
yeah.
(Bongos)
rit.
[PLAY]
154
155
156
157

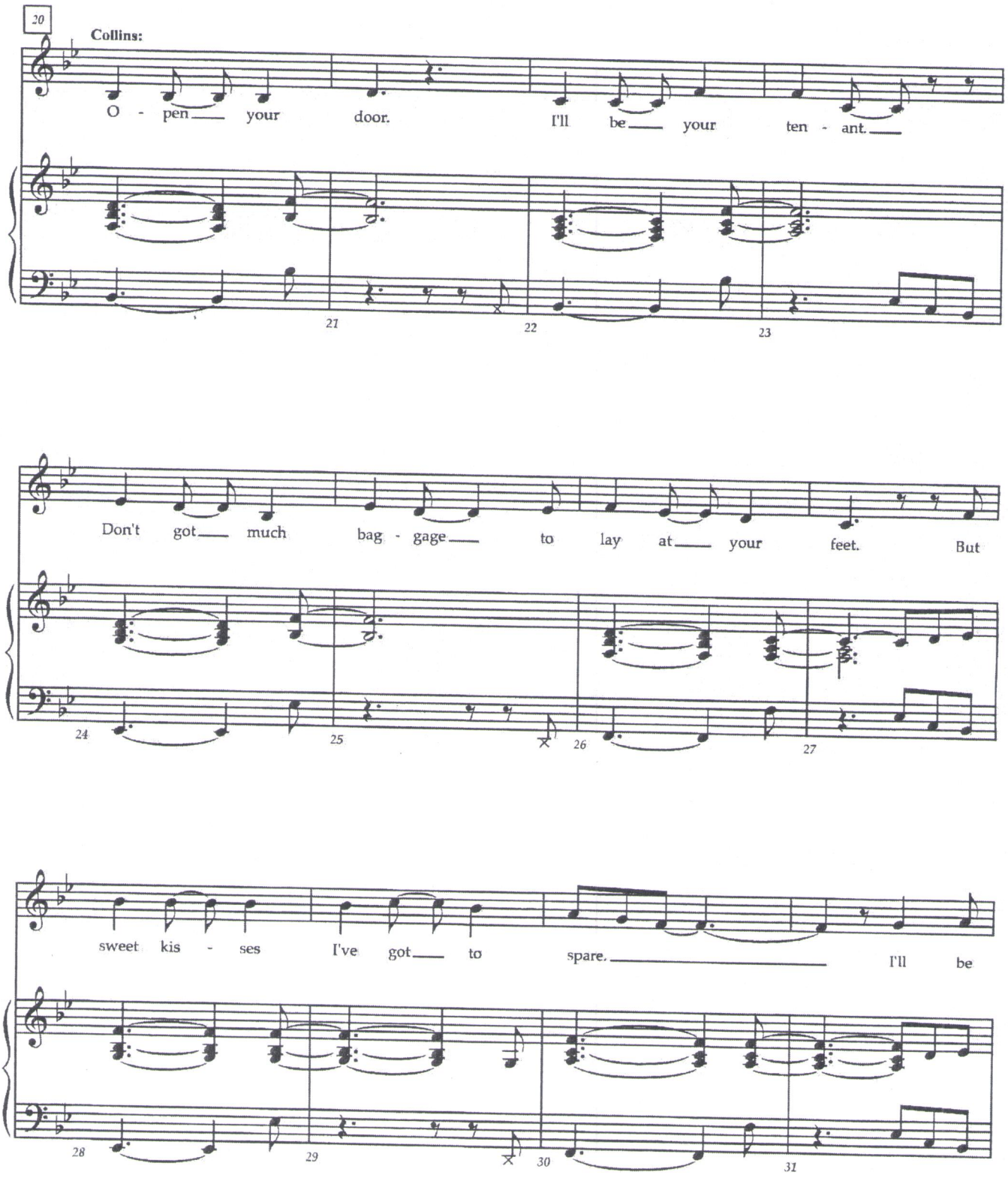
I'll Cover You

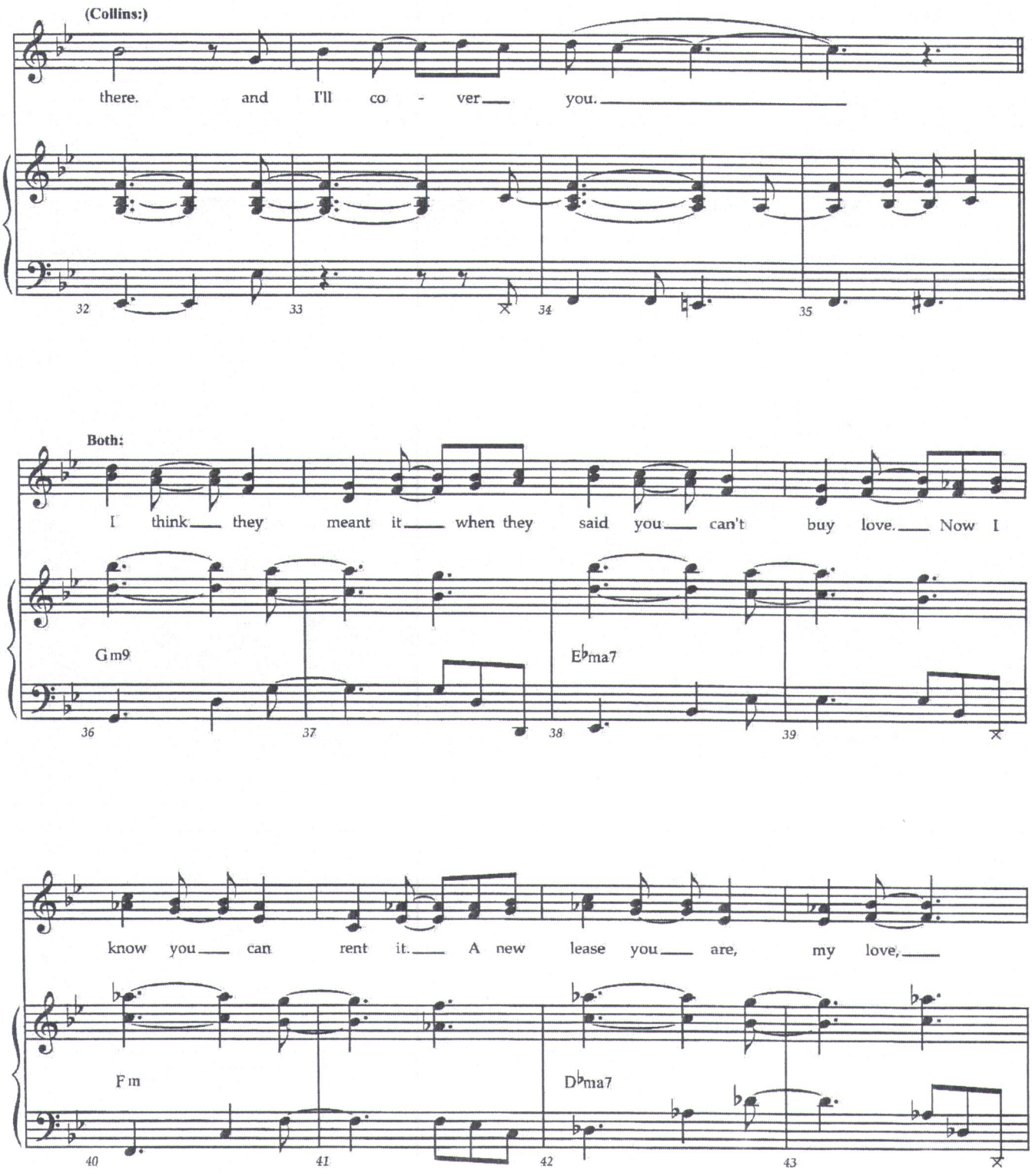
RENT School Edition

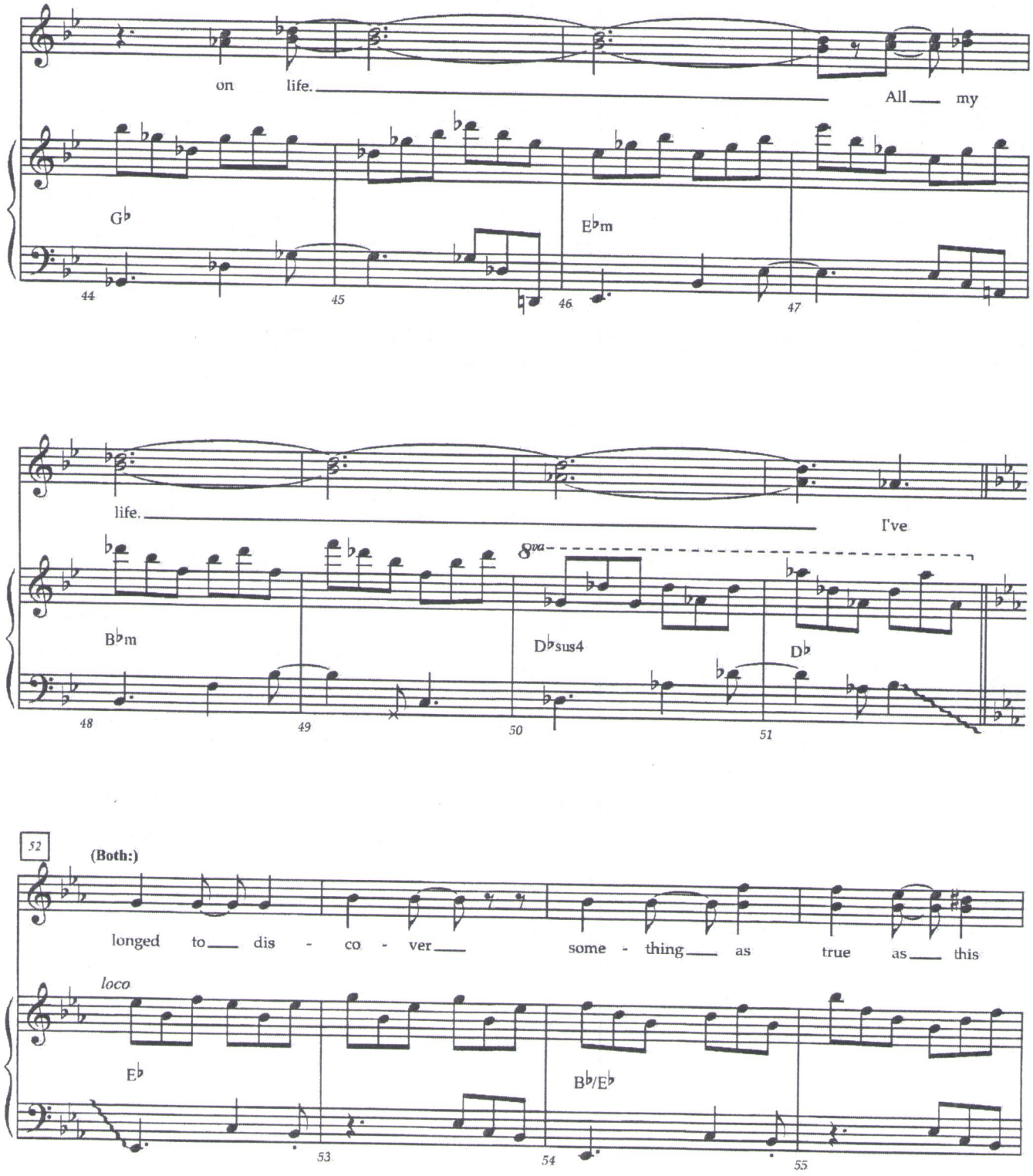
Music and Lyrics by
Jonathan Larson

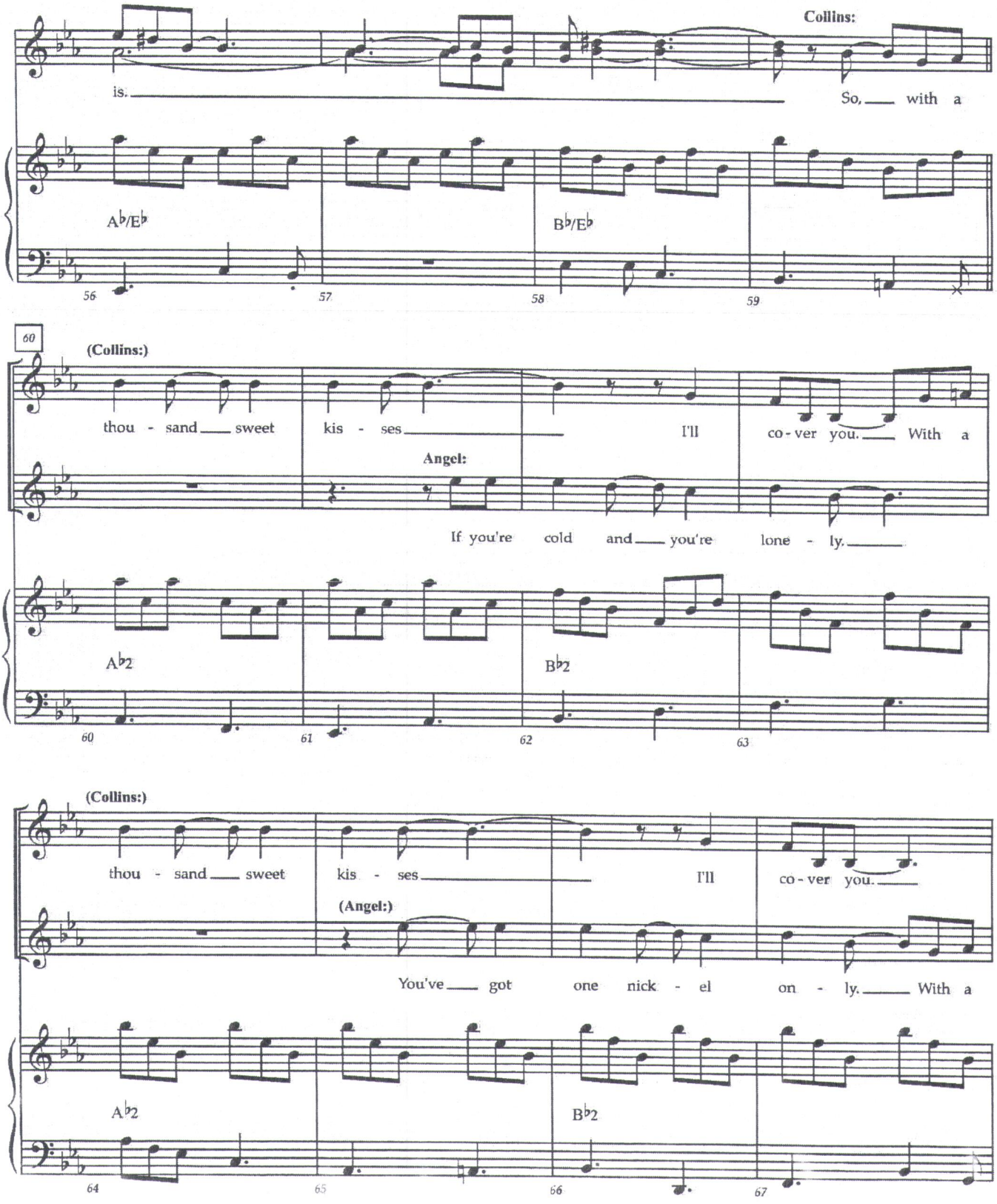


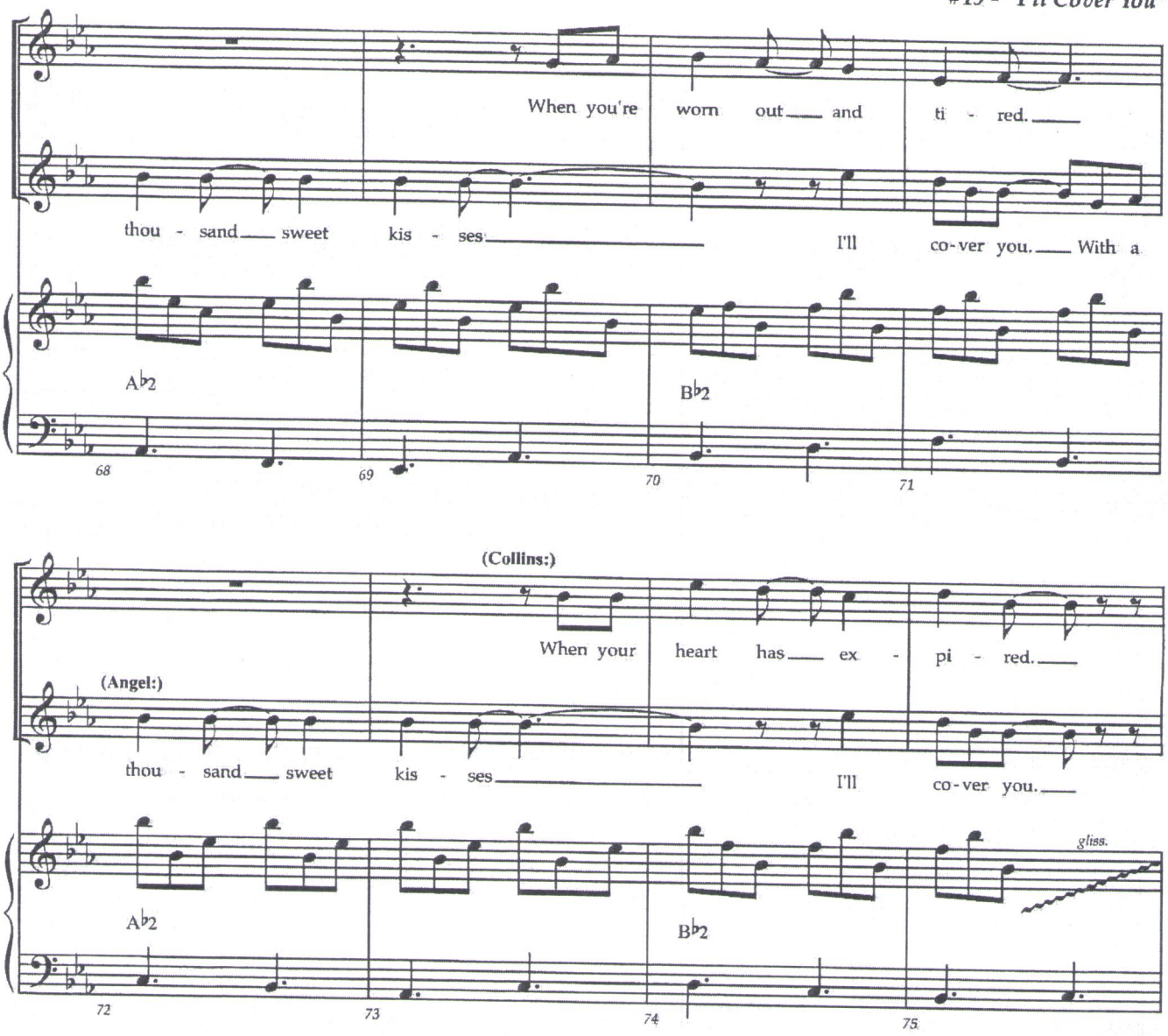

(Angel:)
Just pay me back with one thou - sand kis - ses.
Be my lo - ver.
I'll co - ver
you.

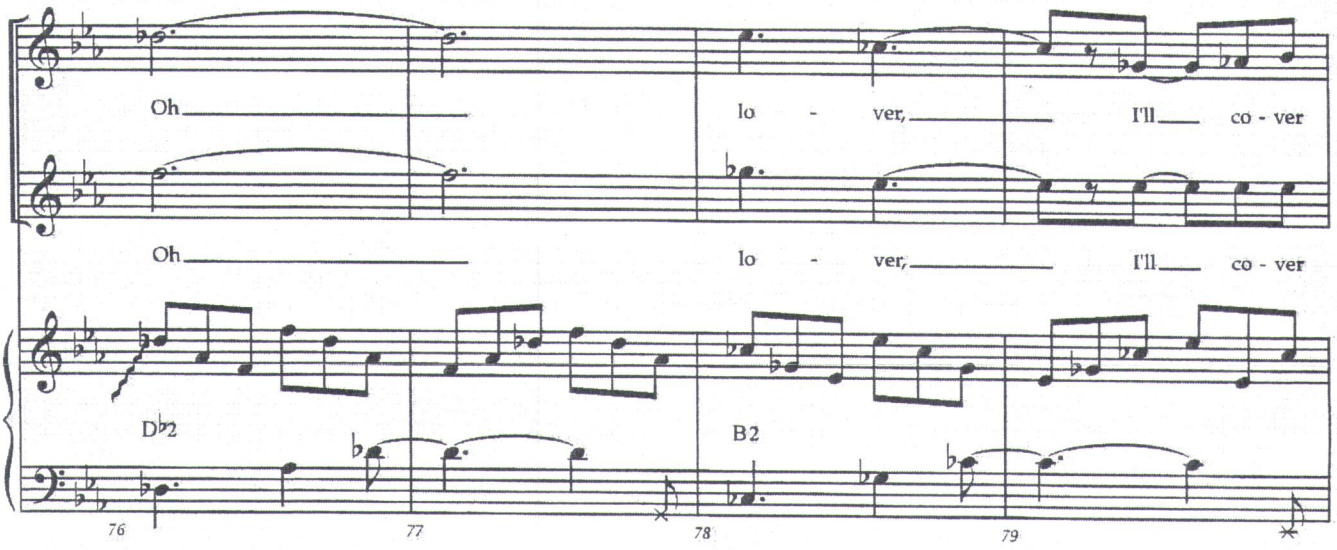

20
Collins:
O - pen your door. I'll be your ten - ant.
21
22
23
Don't got much bag - gage to lay at your feet. But
24
25
26
27
sweet kis - ses I've got to spare. I'll be
28
29
30
31

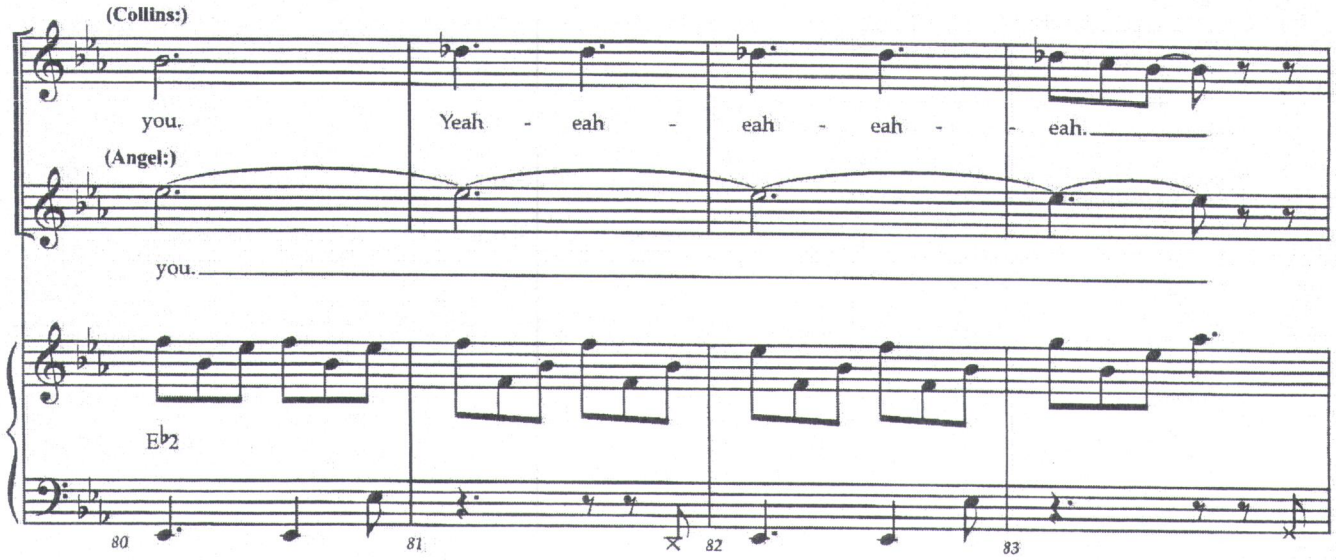

(Collins:)
there. and I'll co - ver you.
32
33
34
35
Both:
I think they meant it when they said you can't buy love. Now I
Gm9
E♭ma7
36
37
38
39
know you can rent it. A new lease you are, my love,
Fm
D♭ma7
40
41
42
43

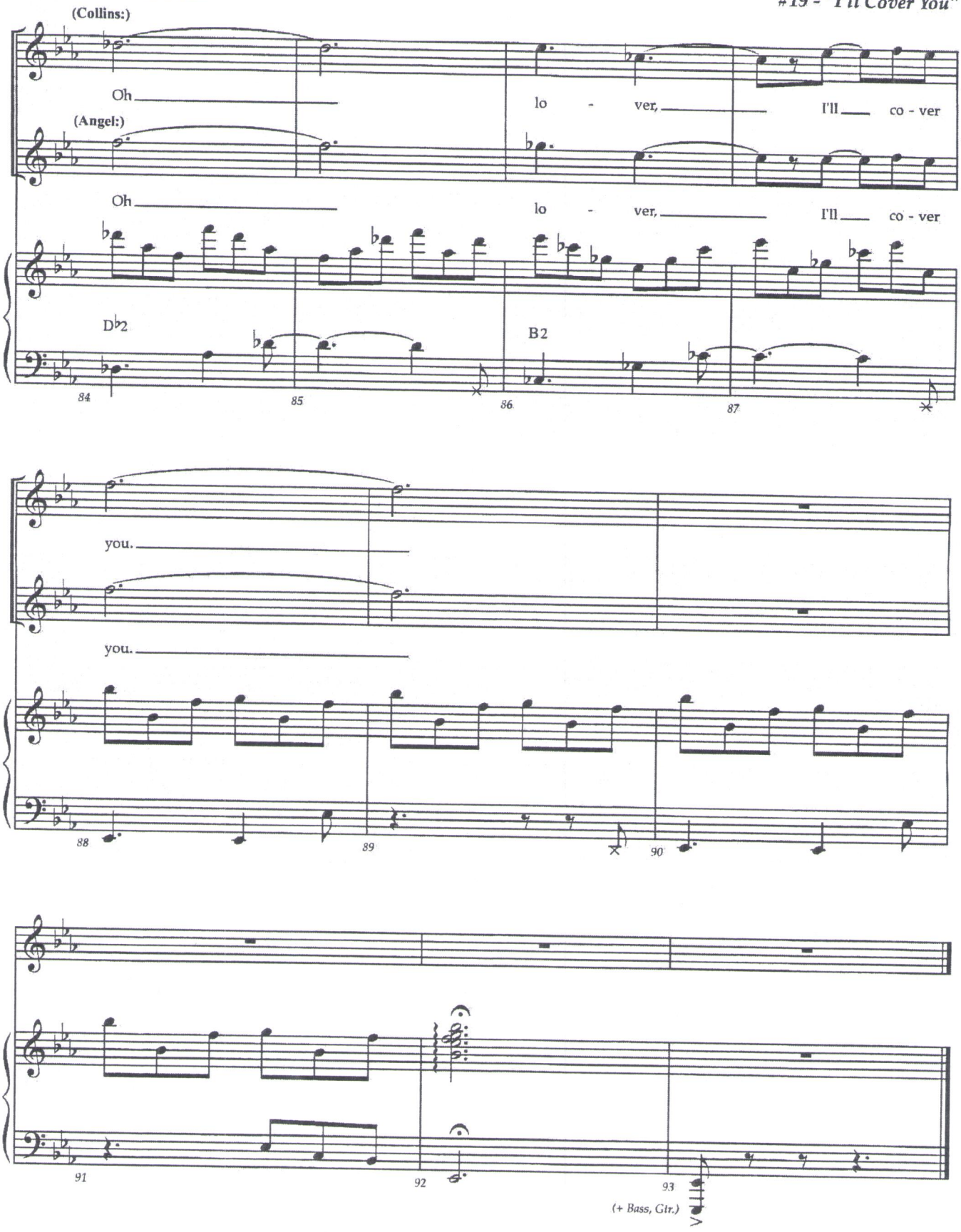

on life. All my
G♭
E♭m
44
45
46
47
life. I've
B♭m
D♭sus4
D♭
8va
48
49
50
51
52
(Both:)
longed to dis - co - ver some - thing as true as this
loco
E♭
B♭/E♭
53
54
55


Collins:
is.
So, with a
A♭/E♭
B♭/E♭
56
57
58
59
60
(Collins:)
thou - sand sweet
kis - ses
I'll
co - ver you. With a
Angel:
If you're cold and you're lone - ly.
A♭2
B♭2
60
61
62
63
(Collins:)
thou - sand sweet
kis - ses
I'll
co - ver you.
(Angel:)
You've got one nick - el on - ly. With a
A♭2
B♭2
64
65
66
67


When you're worn out and ti - red.
thou - sand sweet kis - ses I'll co-ver you. With a
A♭2
B♭2
68
69
70
71
(Collins:)
When your heart has ex - pi - red.
(Angel:)
thou - sand sweet kis - ses I'll co-ver you.
gliss.
A♭2
B♭2
72
73
74
75


Oh
lo - ver,
I'll co - ver
Oh
lo - ver,
I'll co - ver
D♭2
B2
76
77
78
79


(Collins:)
you.
Yeah - eah - eah - eah - eah.
(Angel:)
you.
E♭2
80
81
82
83


(Collins:)
Oh
lo - ver,
I'll co - ver
(Angel:)
Oh
lo - ver,
I'll co - ver
D♭2
B2
84
85
86
87
you.
you.
88
89
90
91
92
93
(+ Bass, Gtr.)
VIII

We're Okay

20

RENT School Edition

Music and Lyrics by
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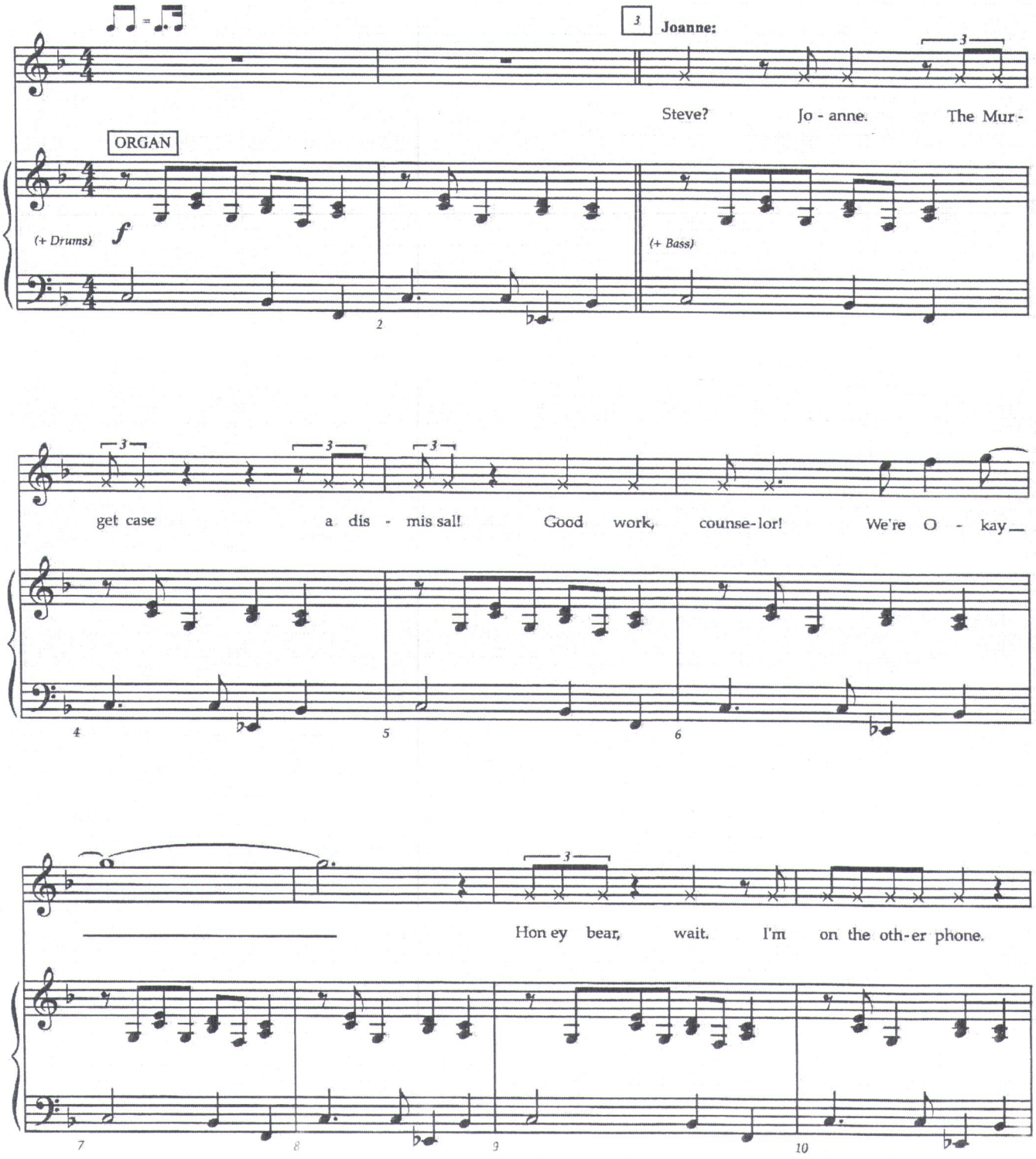
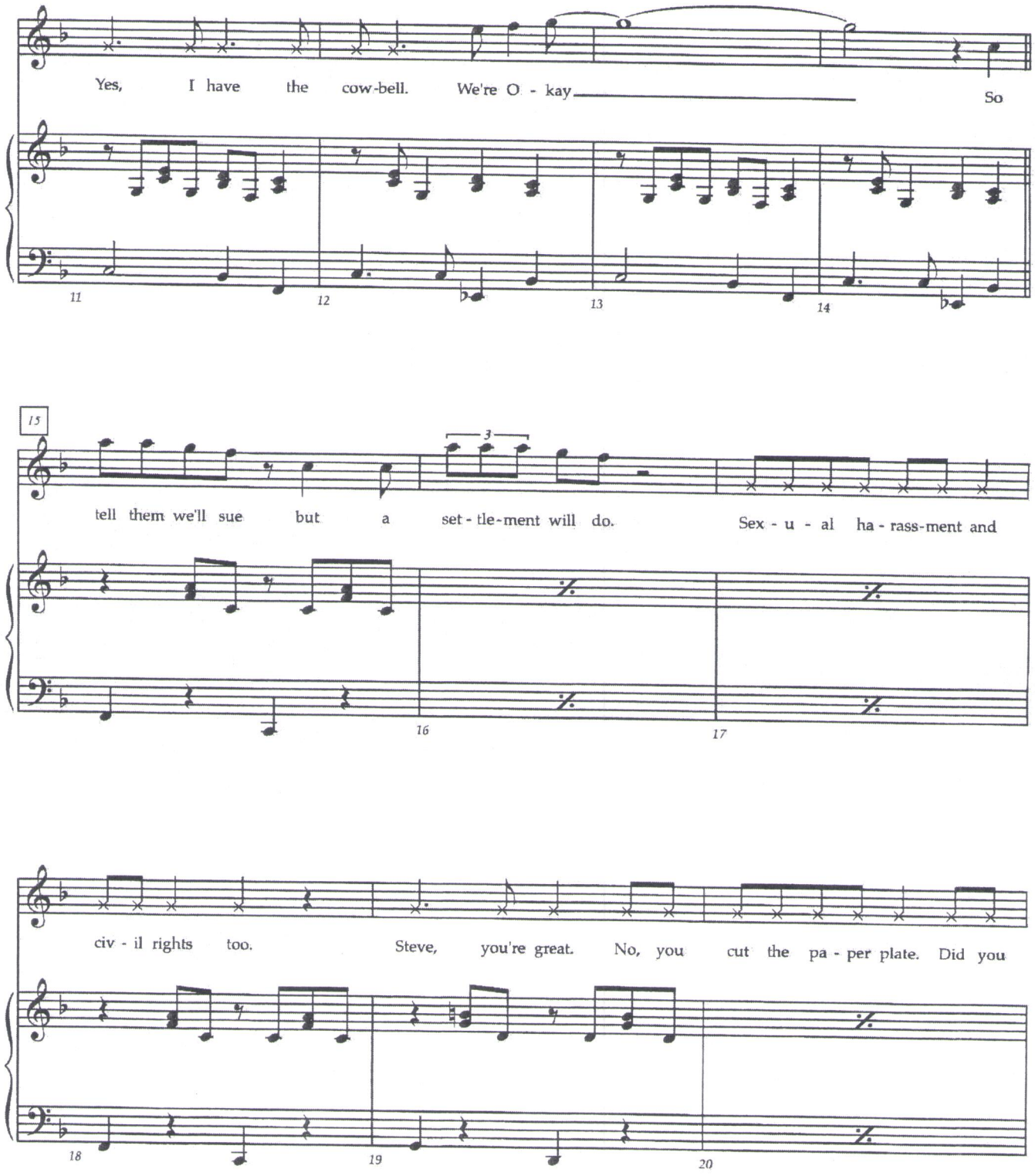
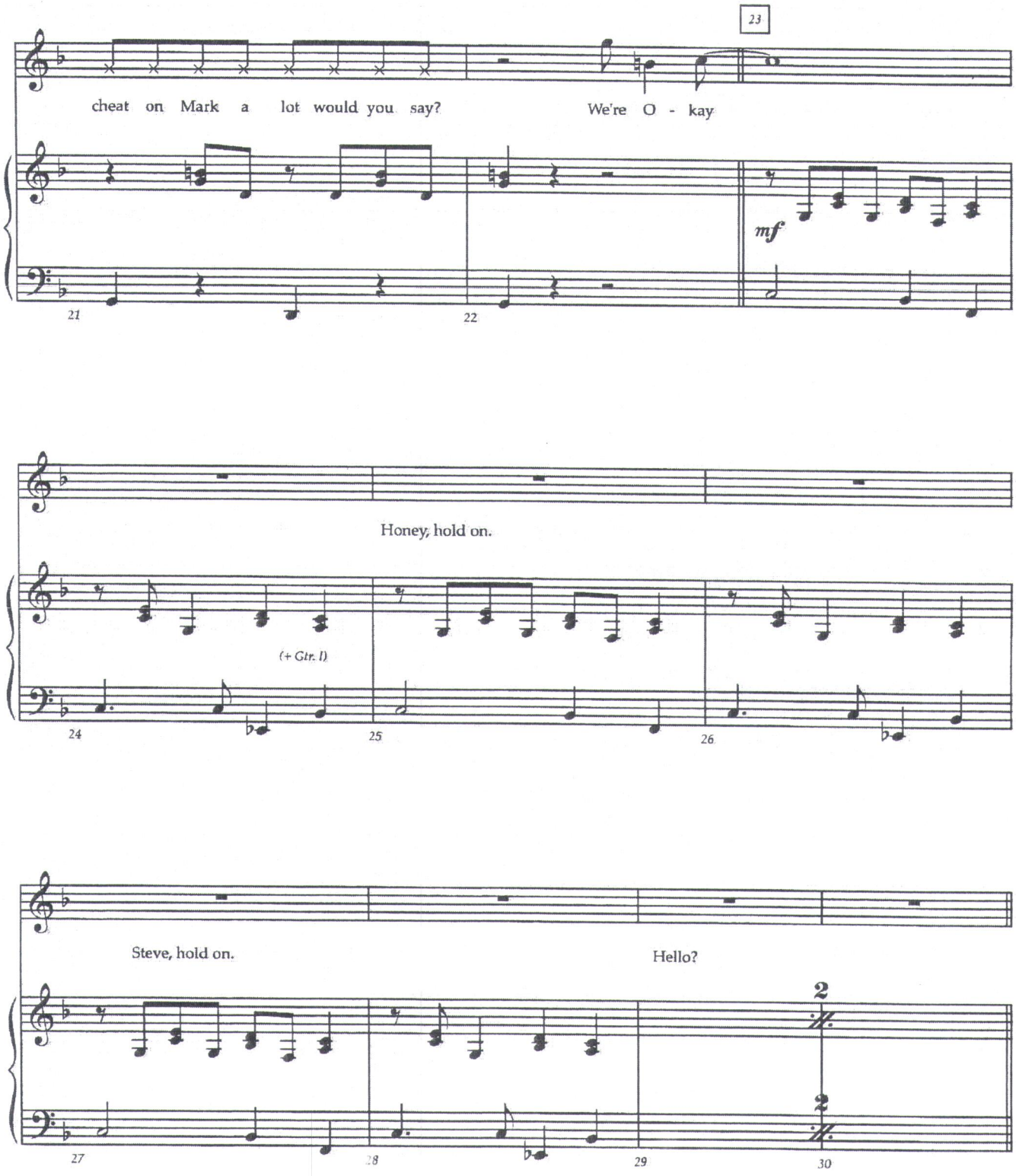
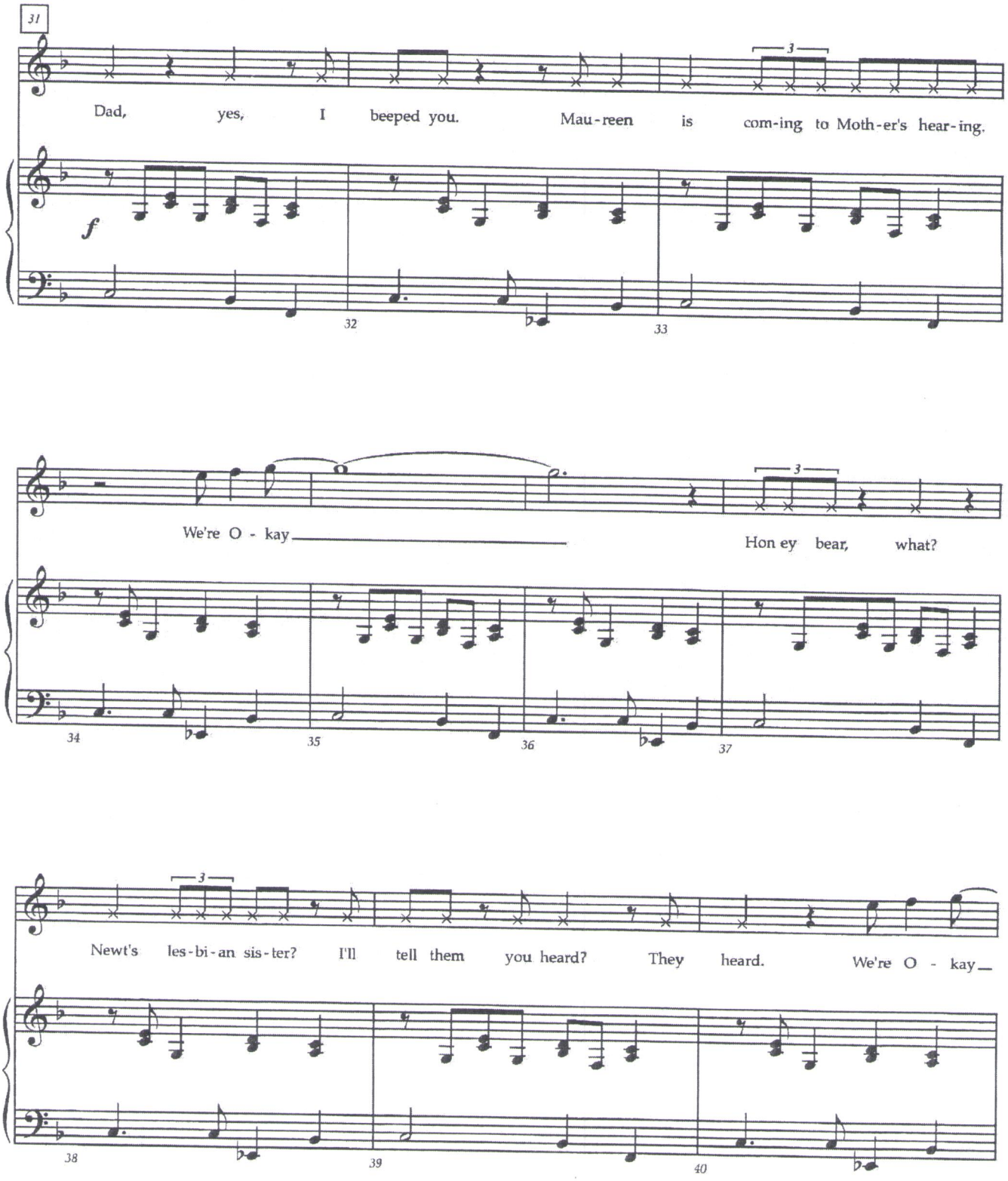
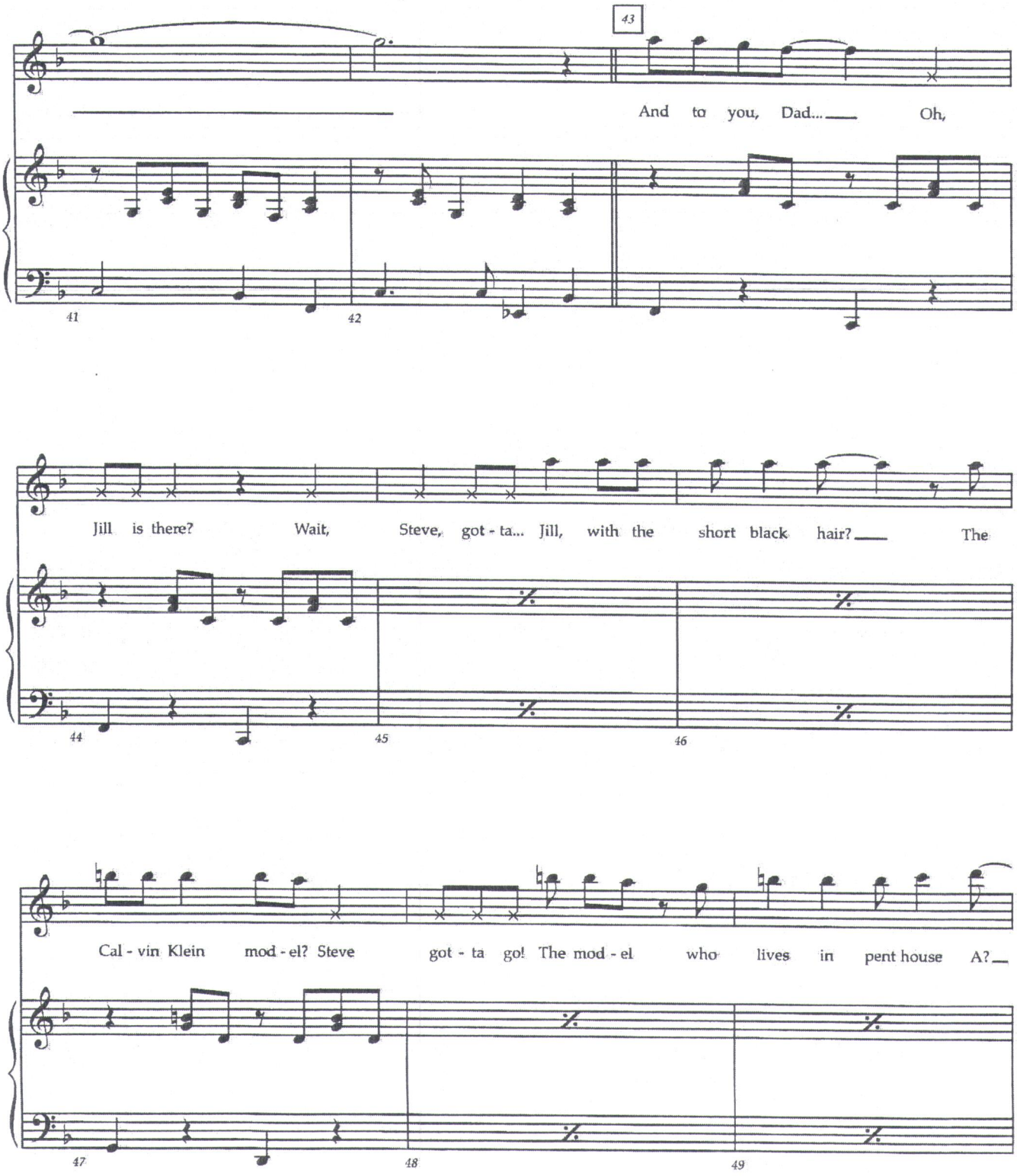
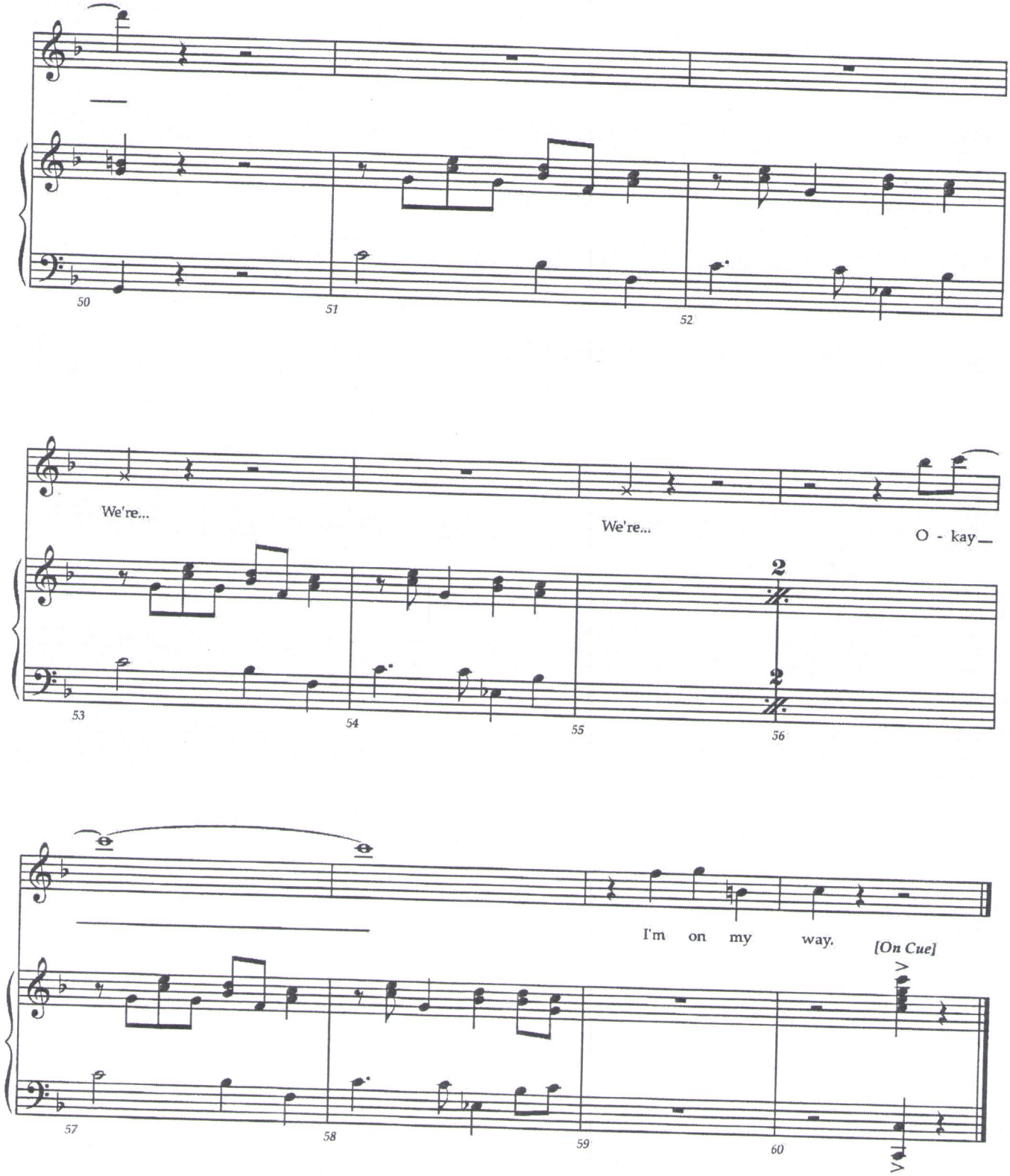



Yes, I have the cow-bell. We're O - kay So
11
12
13
14
15
3
tell them we'll sue but a set - tle-ment will do. Sex - u - al ha - rass-ment and
16
17
civ - il rights too. Steve, you're great. No, you cut the pa - per plate. Did you
18
19
20


23
cheat on Mark a lot would you say?
We're O - kay
mf
21
22
Honey, hold on.
(+ Gtr. I)
24
25
26
Steve, hold on.
Hello?
2
2
27
28
29
30


31
Dad, yes, I beeped you. Mau-reen is com-ing to Moth-er's hear-ing.
f
32
33
We're O - kay
Hon ey bear, what?
34
35
36
37
Newt's les-bi-an sis-ter? I'll tell them you heard? They heard. We're O - kay
38
39
40


43
And to you, Dad... Oh,
41
42
Jill is there? Wait, Steve, got - ta... Jill, with the short black hair? The
44
45
46
Cal - vin Klein mod - el? Steve got - ta go! The mod - el who lives in pent house A?
47
48
49


50
51
52
We're...
We're...
O - kay
2
2
53
54
55
56
I'm on my way.
[On Cue]
57
58
59
60

21

Christmas Bells

RENT School Edition

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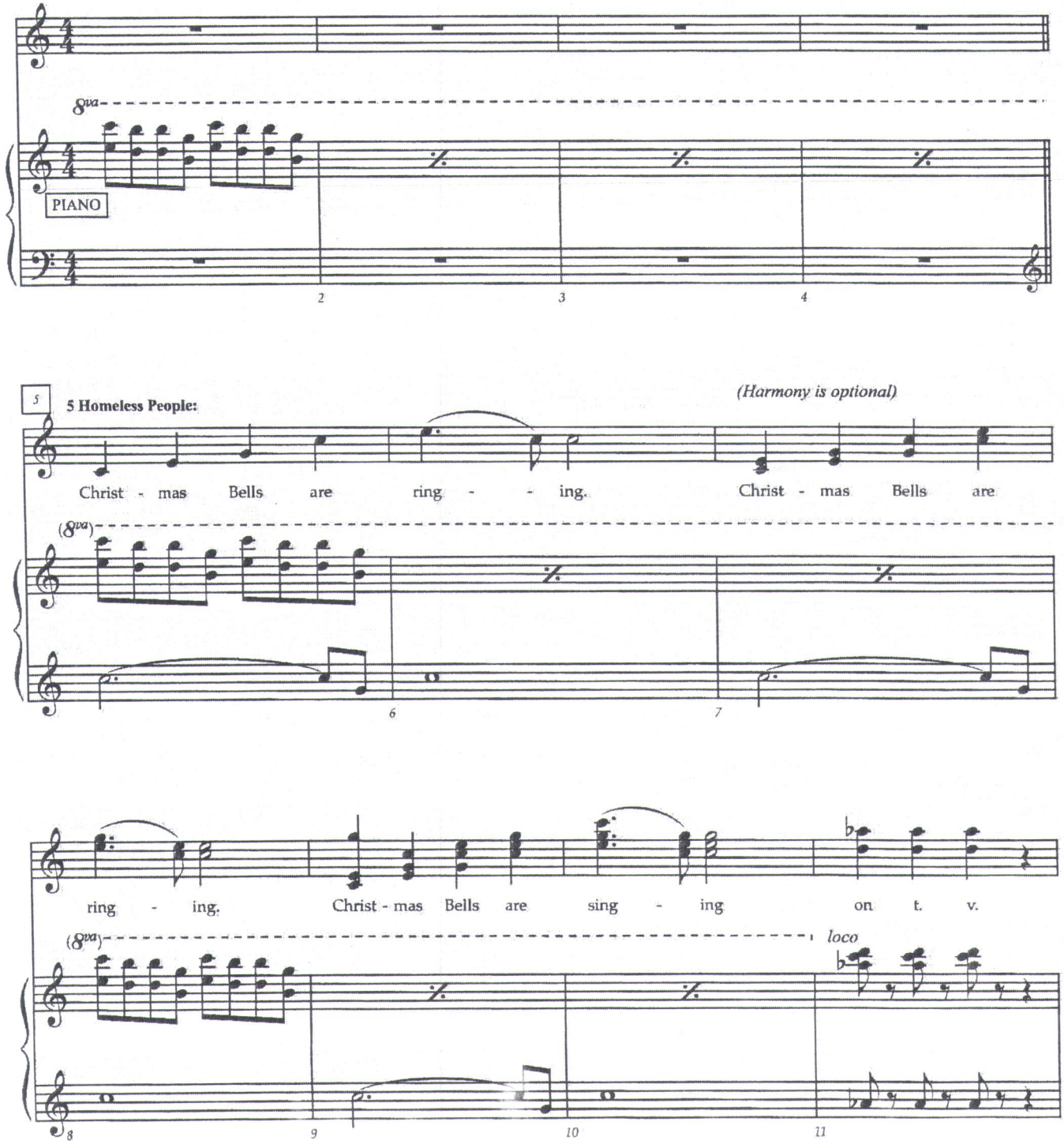
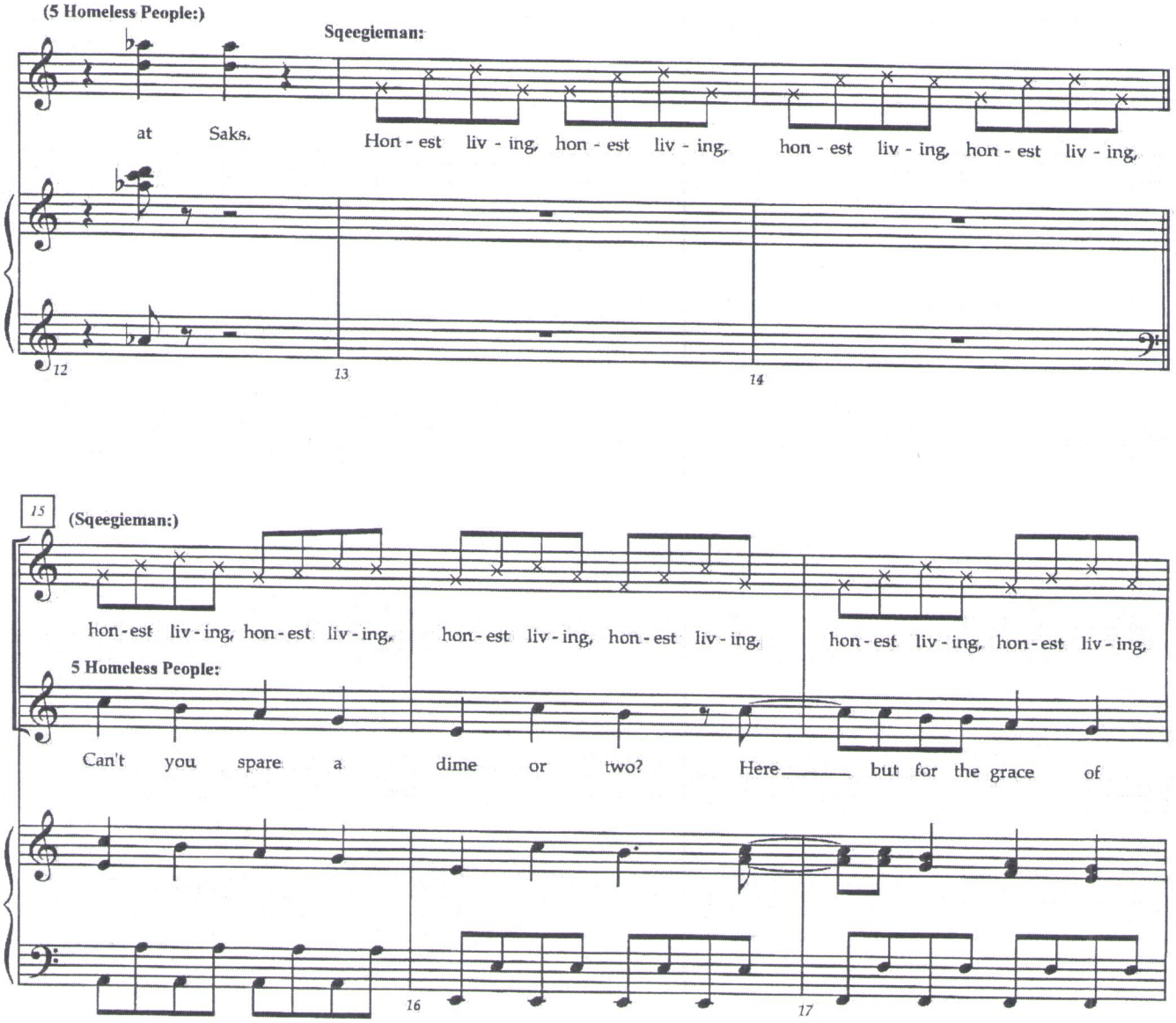
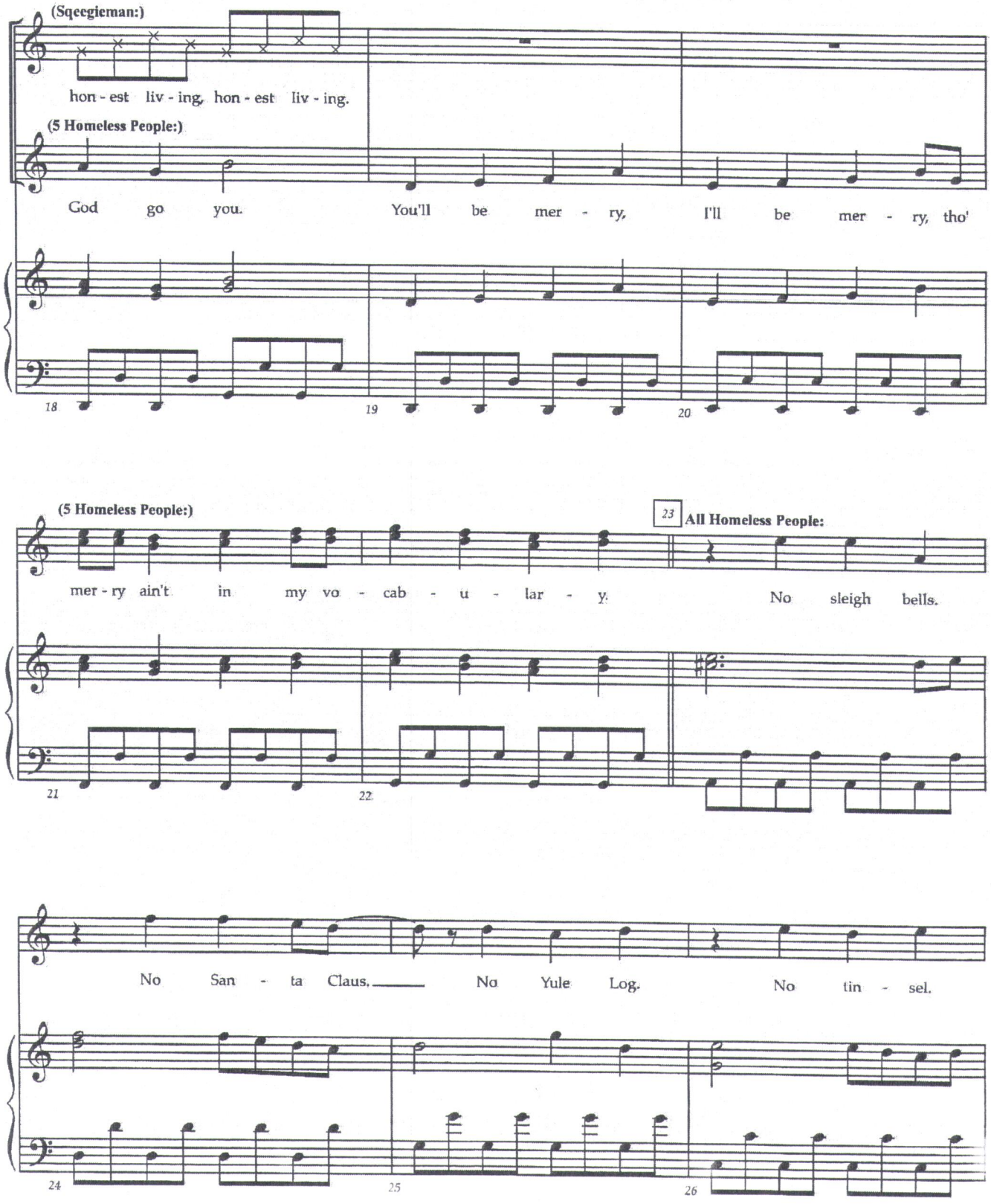
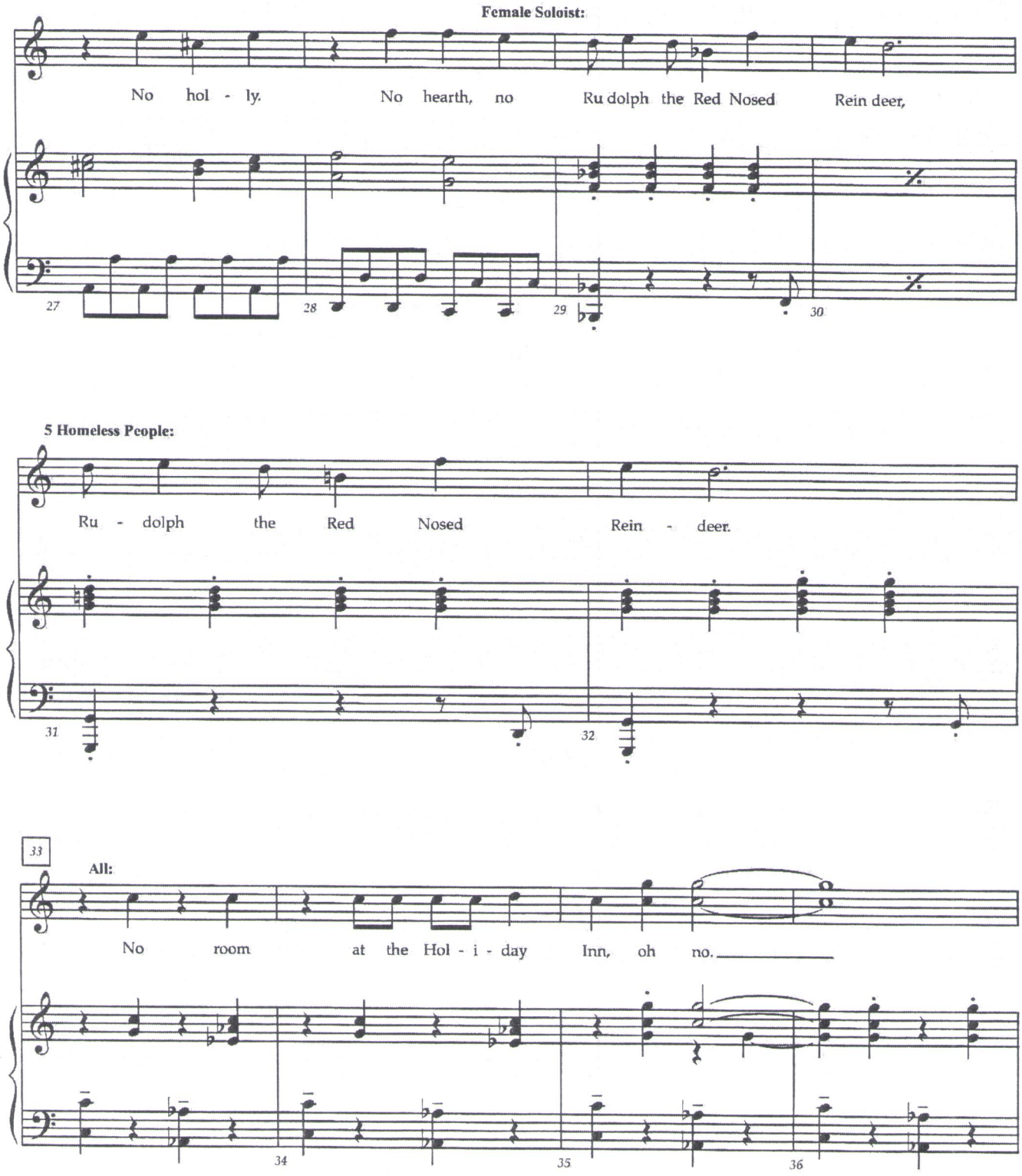
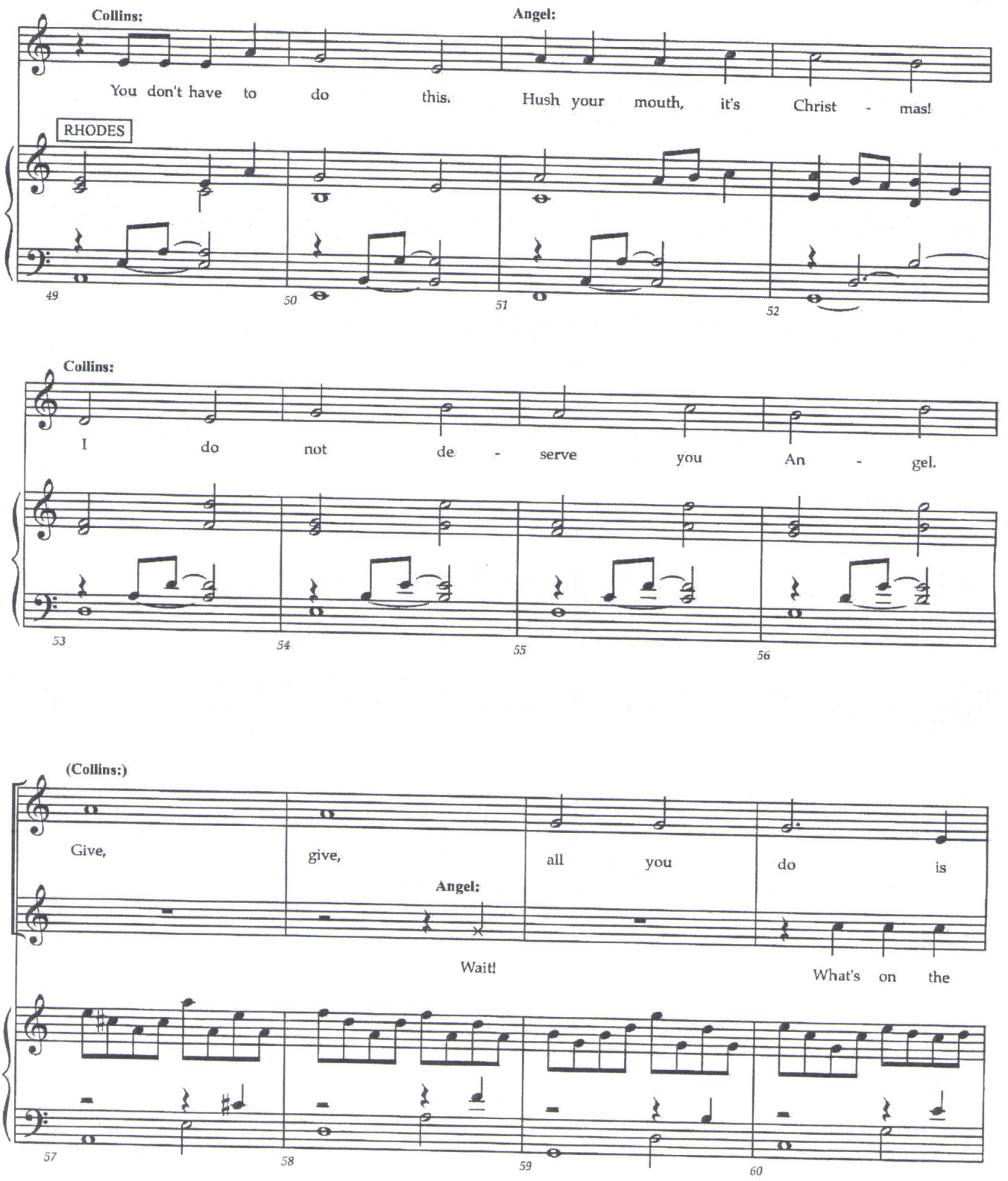
Jonathan Larson

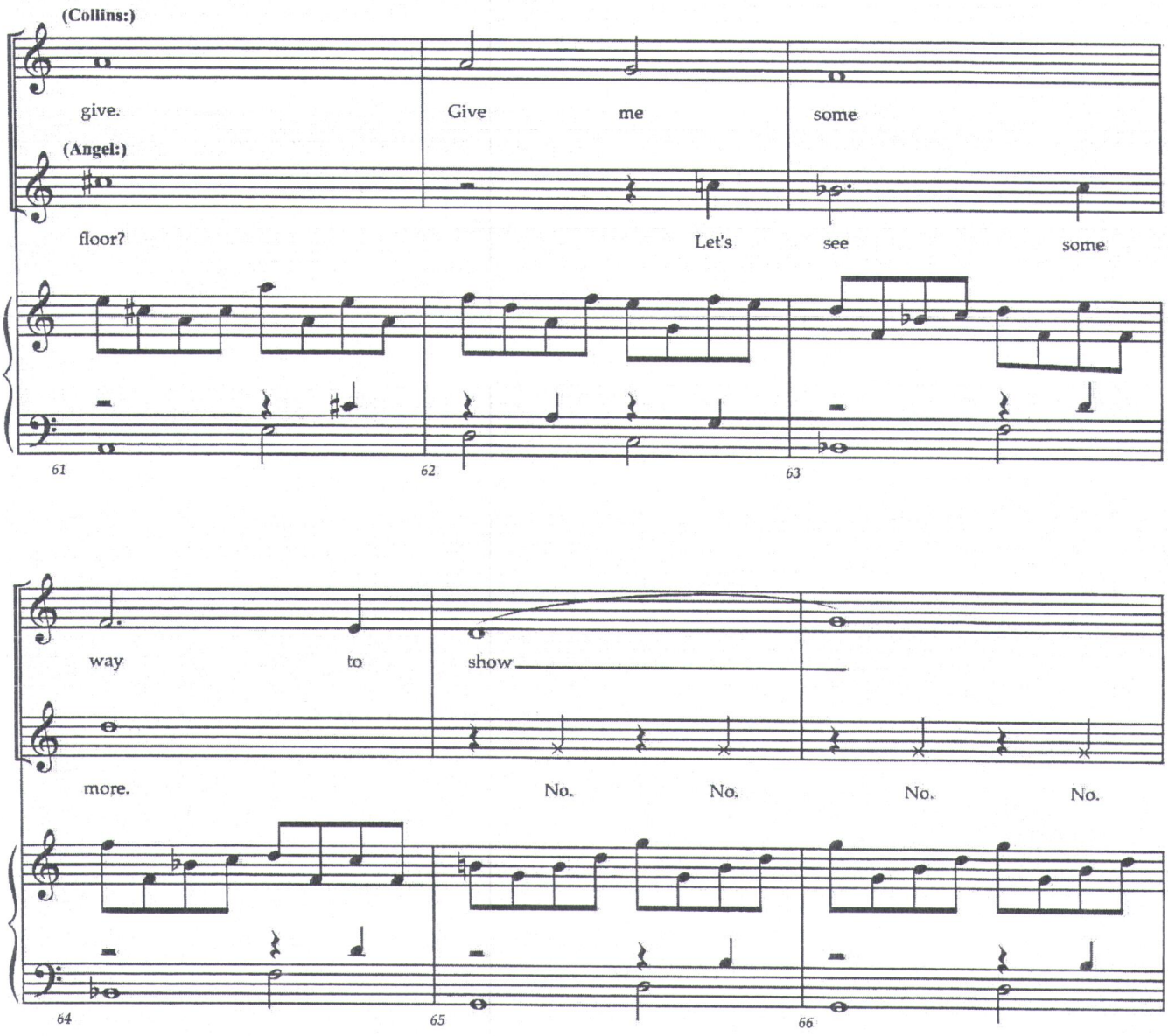


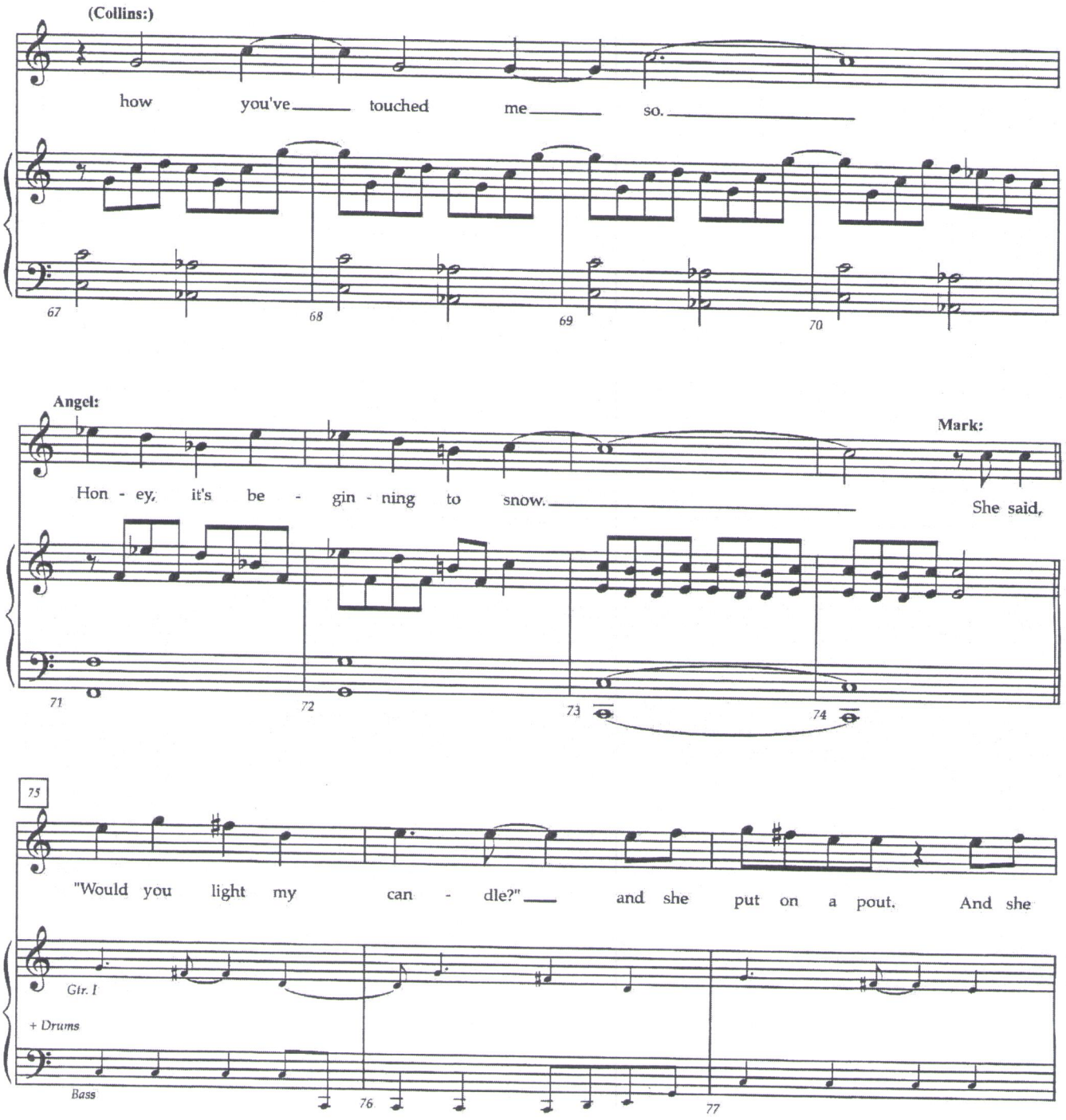

(5 Homeless People:)
Sqeegieman:
at Saks.
Hon - est liv - ing, hon - est liv - ing, hon - est liv - ing, hon - est liv - ing,
12
13
14
15
(Sqeegieman:)
hon - est liv - ing, hon - est liv - ing, hon - est liv - ing, hon - est liv - ing, hon - est liv - ing, hon - est liv - ing,
5 Homeless People:
Can't you spare a dime or two? Here but for the grace of
16
17

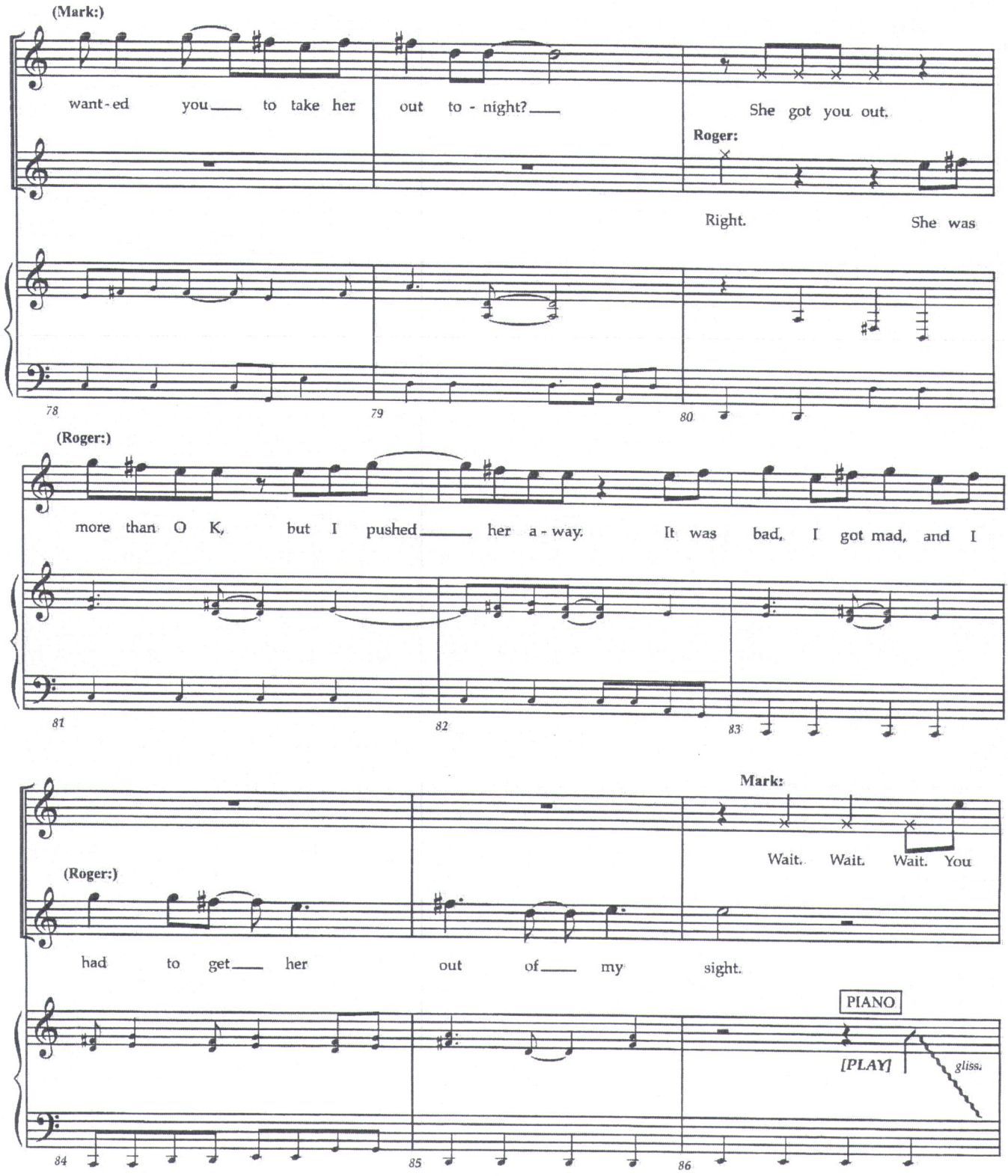

(Sqeegieman:)
hon - est liv - ing, hon - est liv - ing.
(5 Homeless People:)
God go you.
You'll be mer - ry,
I'll be mer - ry, tho'
18
19
20
(5 Homeless People:)
23
All Homeless People:
mer - ry ain't in my vo - cab - u - lar - y.
No sleigh bells.
21
22
No San - ta Claus.
No Yule Log.
No tin - sel.
24
25
26

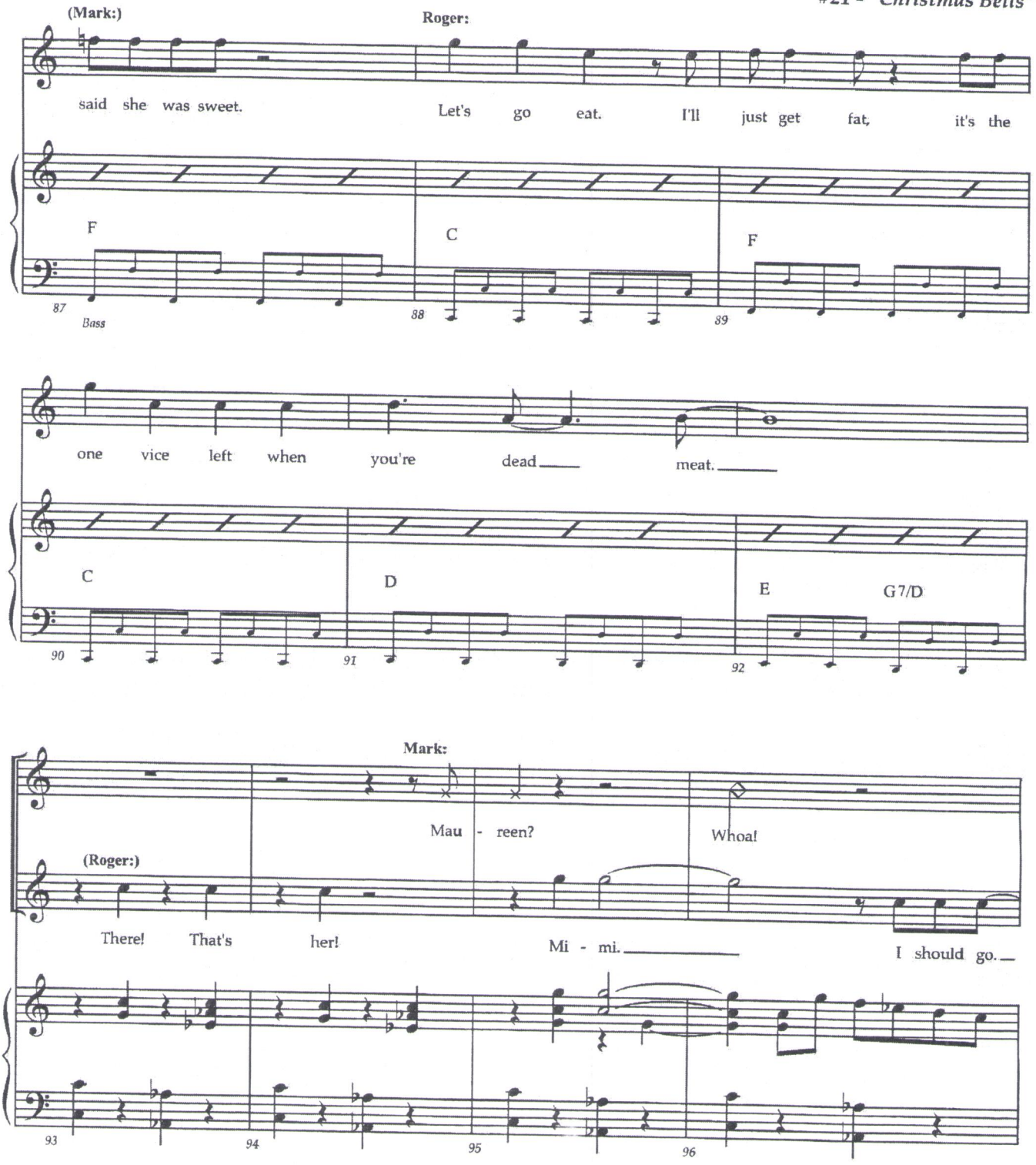

Female Soloist:
No hol - ly. No hearth, no Ru dolph the Red Nosed Rein deer,
27
28
29
30
5 Homeless People:
Ru - dolph the Red Nosed Rein - deer.
31
32
33
All:
No room at the Hol - i - day Inn, oh no.
34
35
36

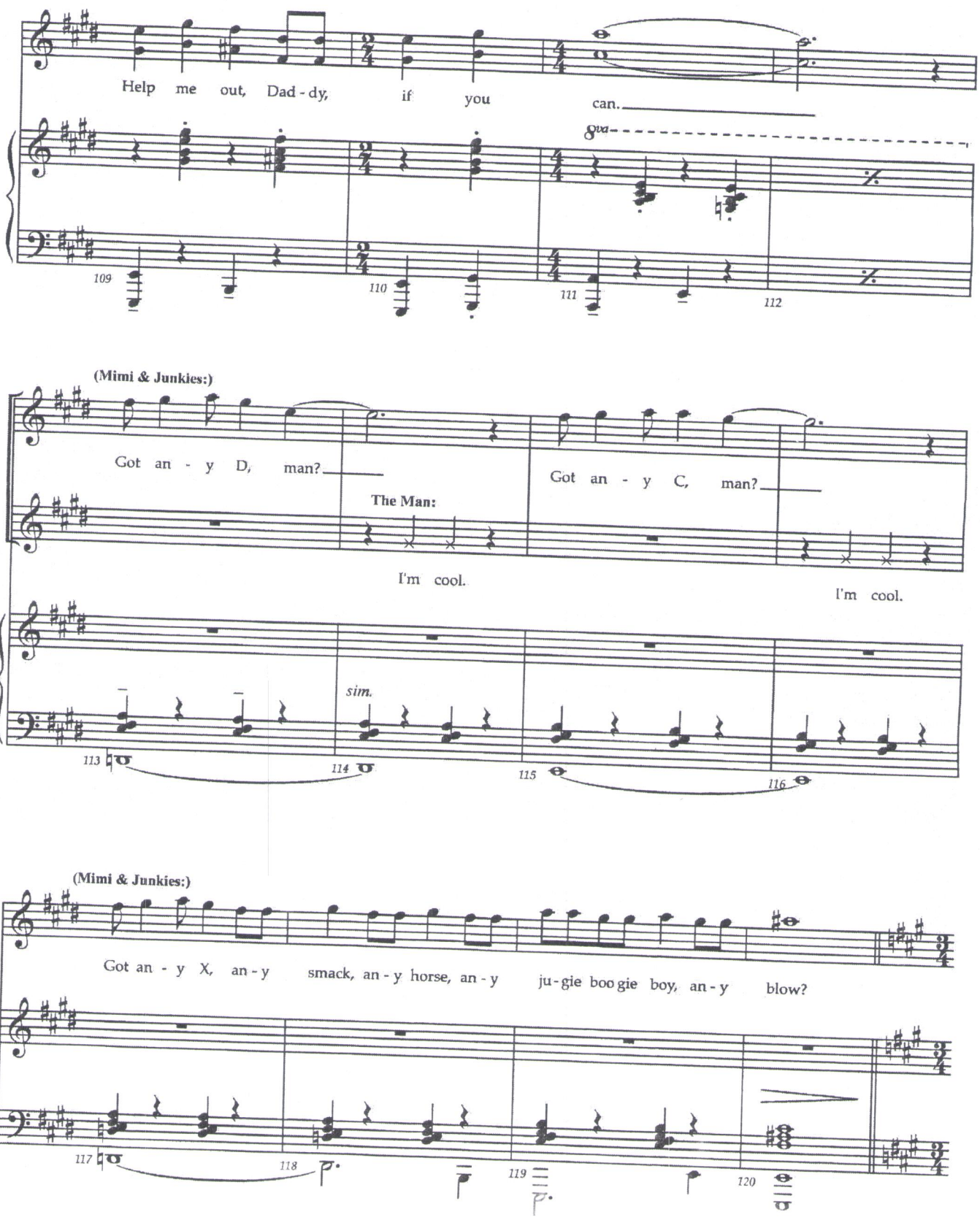

Collins:
Angel:
You don't have to do this.
Hush your mouth, it's Christ - mas!
RHODES
49
50
51
52
Collins:
I do not de - serve you An - gel.
53
54
55
56
(Collins:)
Give, give, all you do is
Angel:
Wait!
What's on the
57
58
59
60

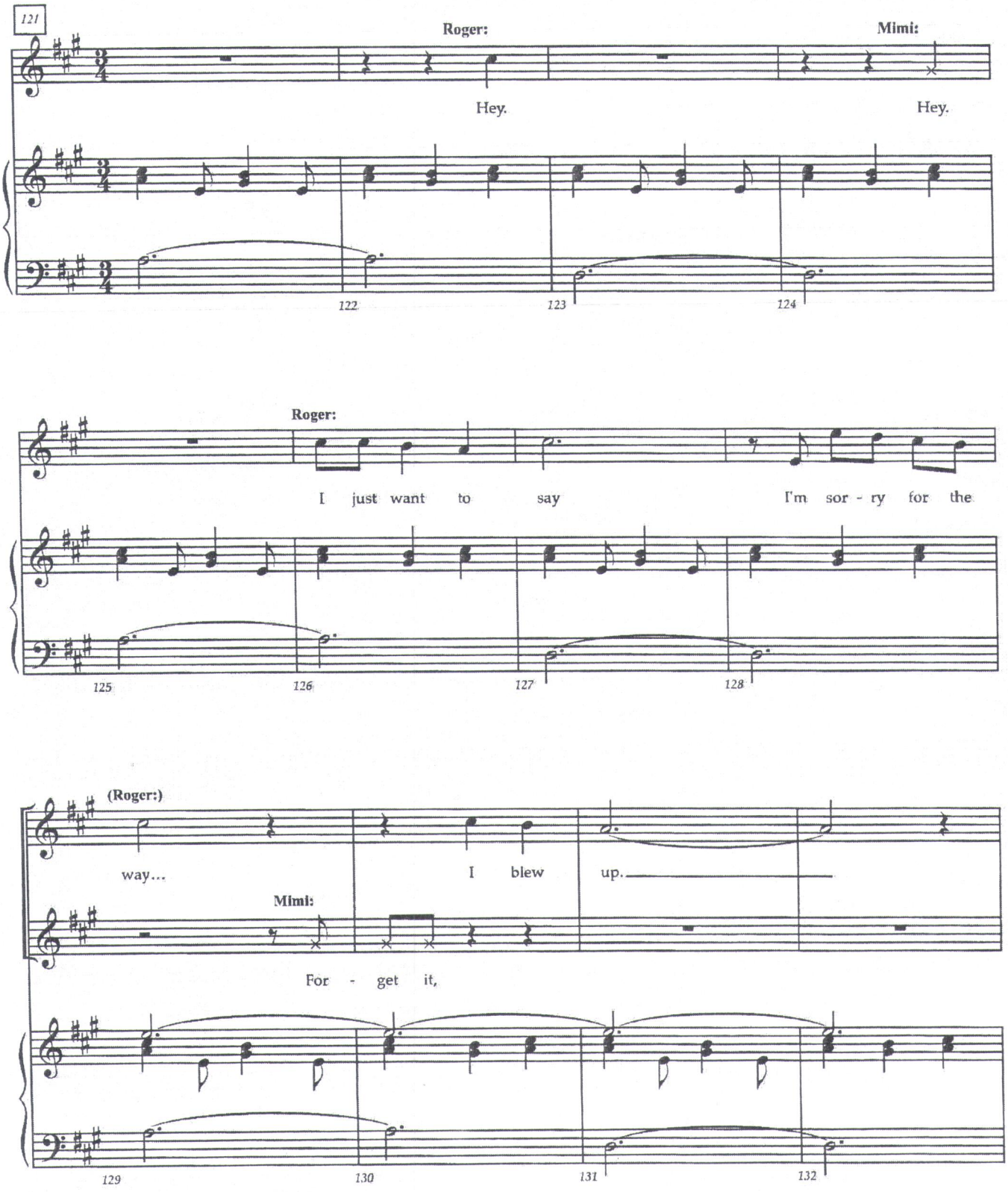

(Collins:)
give.
Give
me
some
(Angel:)
floor?
Let's
see
some
61
62
63
way
to
show
more.
No.
No.
No.
No.
64
65
66

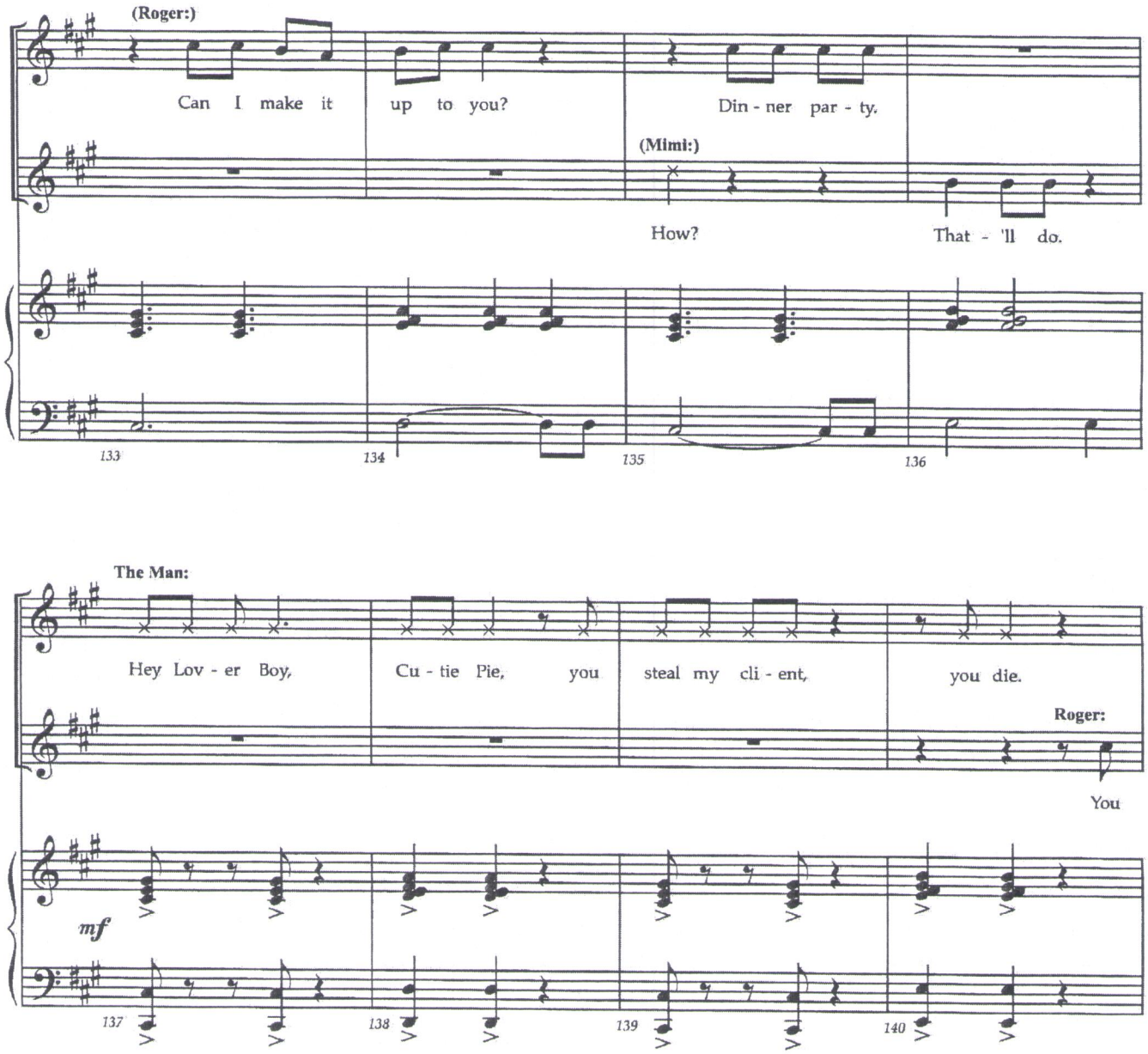

(Collins:)
how you've touched me so.
67
68
69
70
Angel:
Mark:
Hon - ey, it's be - gin - ning to snow.
She said,
71
72
73
74
75
"Would you light my can - dle?" and she put on a pout. And she
Gtr. I
+ Drums
Bass
76
77

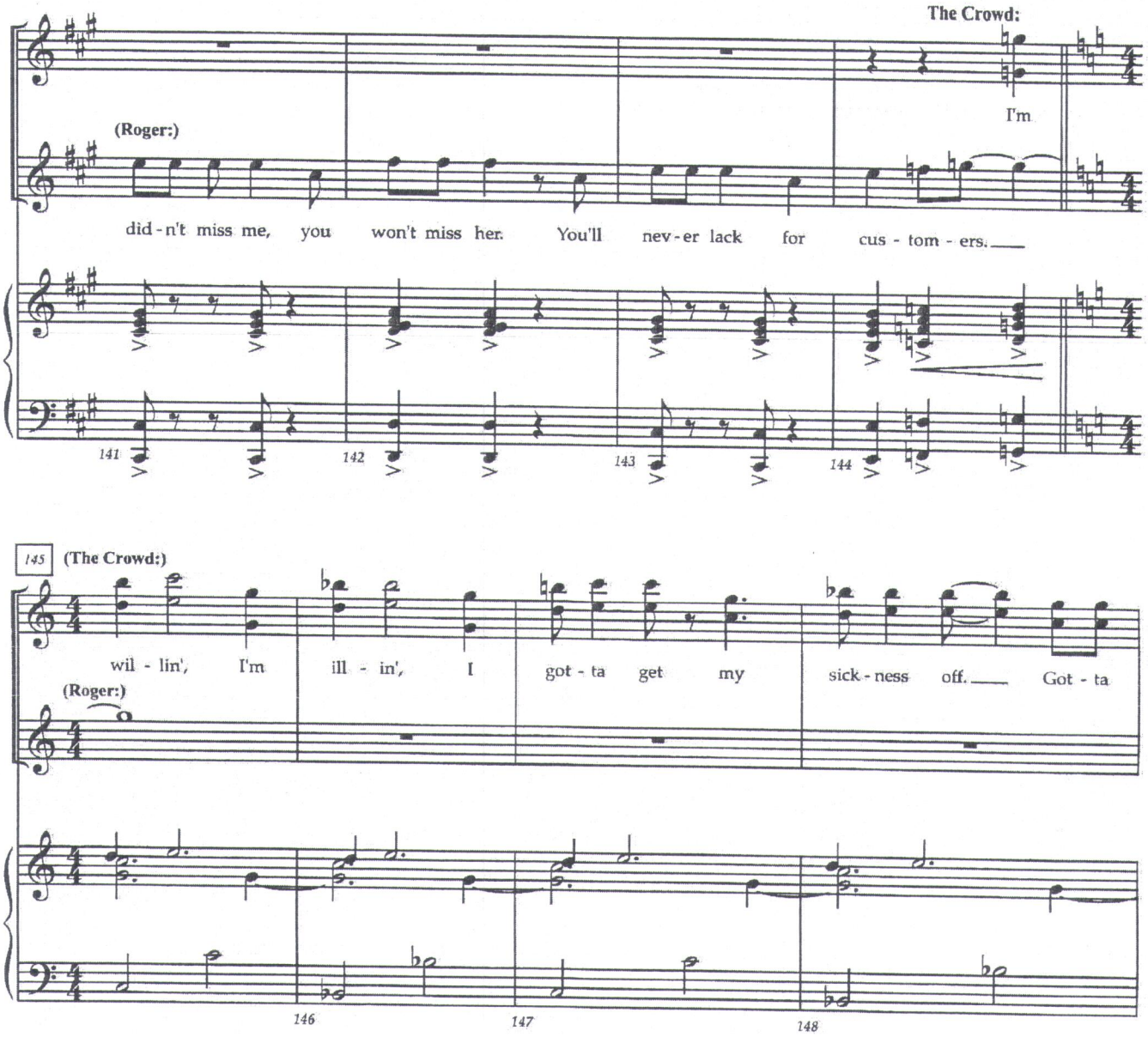

(Mark:)
want-ed you to take her out to-night?
She got you out.
Roger:
Right.
She was
78
79
80
(Roger:)
more than O K, but I pushed her a-way.
It was bad, I got mad, and I
81
82
83
Mark:
Wait. Wait. Wait. You
(Roger:)
had to get her out of my sight.
PIANO
[PLAY]
gliss.
84
85
86

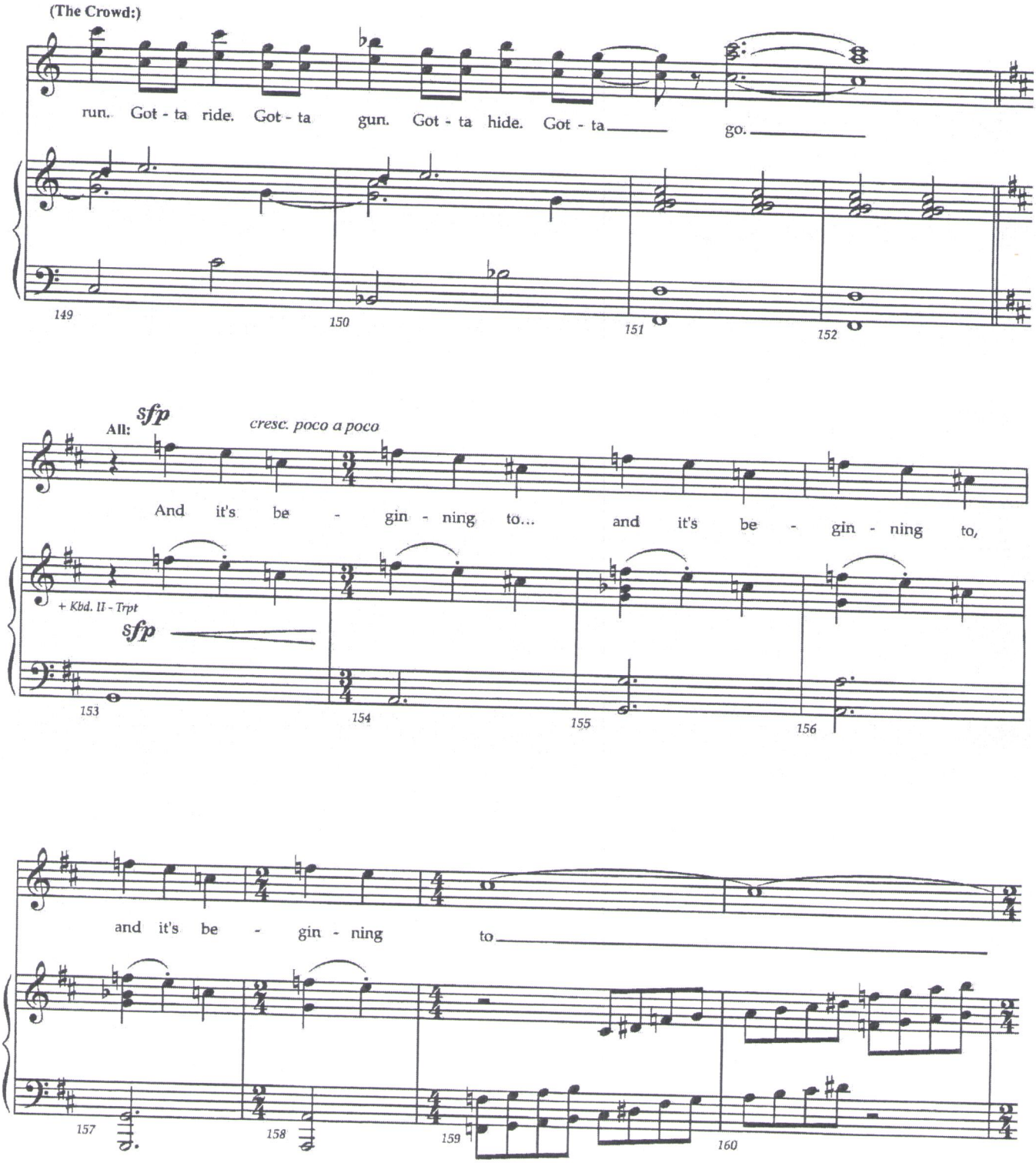

(Mark:)
said she was sweet.
Roger:
Let's go eat. I'll just get fat, it's the
F
C
F
87
Bass
88
89
one vice left when you're dead meat.
C
D
E
G7/D
90
91
92
Mark:
Mau - reen?
Whoa!
(Roger:)
There! That's her!
Mi - mi.
I should go.
93
94
95
96

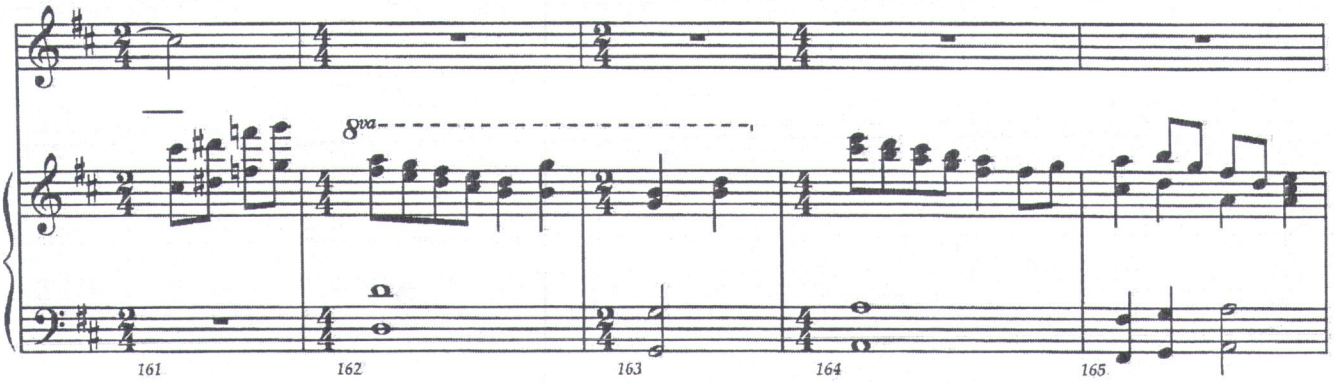

Help me out, Dad - dy, if you can.
8va
109
110
111
112
(Mimi & Junkies:)
Got an - y D, man?
The Man:
I'm cool.
Got an - y C, man?
I'm cool.
sim.
113
114
115
116
(Mimi & Junkies:)
Got an - y X, an - y smack, an - y horse, an - y ju - gie boo gie boy, an - y blow?
117
118
119
120

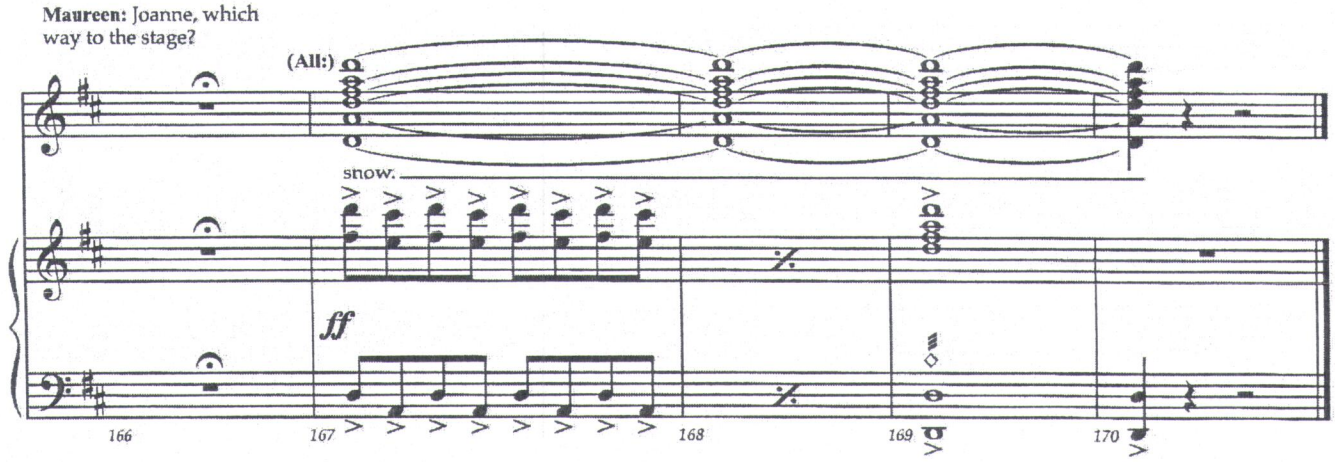

121
Roger:
Hey.
Mimi:
Hey.
122
123
124
Roger:
I just want to say
I'm sor - ry for the
125
126
127
128
(Roger:)
way...
I blew
up.
Mimi:
For - get it,
129
130
131
132


(Roger:)
Can I make it up to you?
Din - ner par - ty.
(Mimi:)
How?
That - 'll do.
133
134
135
136
The Man:
Hey Lov - er Boy,
Cu - tie Pie, you
steal my cli - ent,
you die.
Roger:
You
mf
137
138
139
140


The Crowd:
I'm
(Roger:)
did - n't miss me, you won't miss her. You'll nev - er lack for cus - tom - ers.
141
142
143
144
145
(The Crowd:)
wil - lin', I'm ill - in', I got - ta get my sick - ness off. Got - ta
(Roger:)
146
147
148


(The Crowd:)
run. Got - ta ride. Got - ta gun. Got - ta hide. Got - ta go.
149
150
151
152
All:
sfp
cresc. poco a poco
And it's be - gin - ning to... and it's be - gin - ning to,
+ Kbd. II - Trpt
sfp
153
154
155
156
and it's be - gin - ning to
157
158
159
160


8va
161
162
163
164
165


Maureen: Joanne, which way to the stage?
(All:)
snow.
ff
166
167
168
169
170

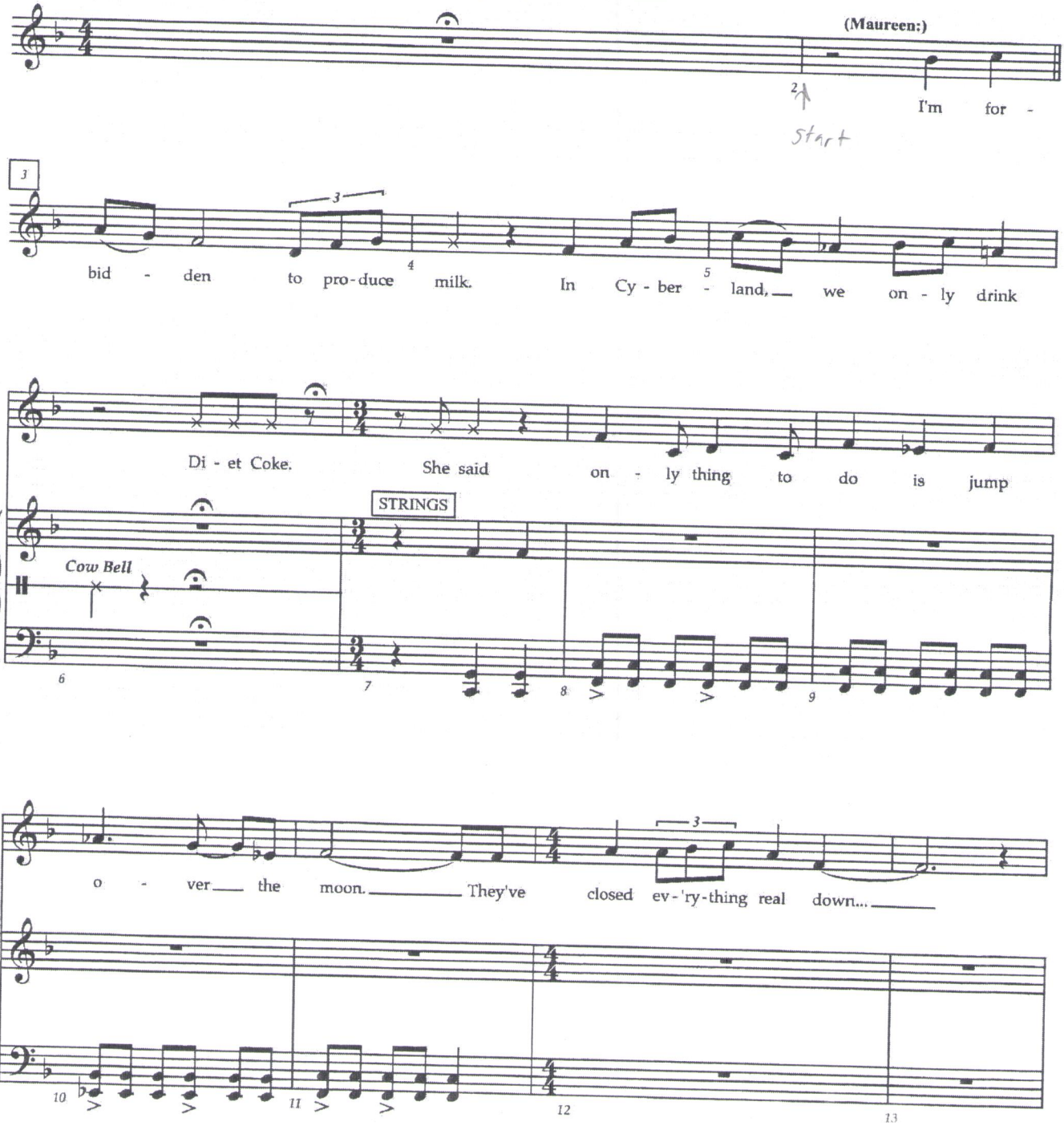
Over The Moon

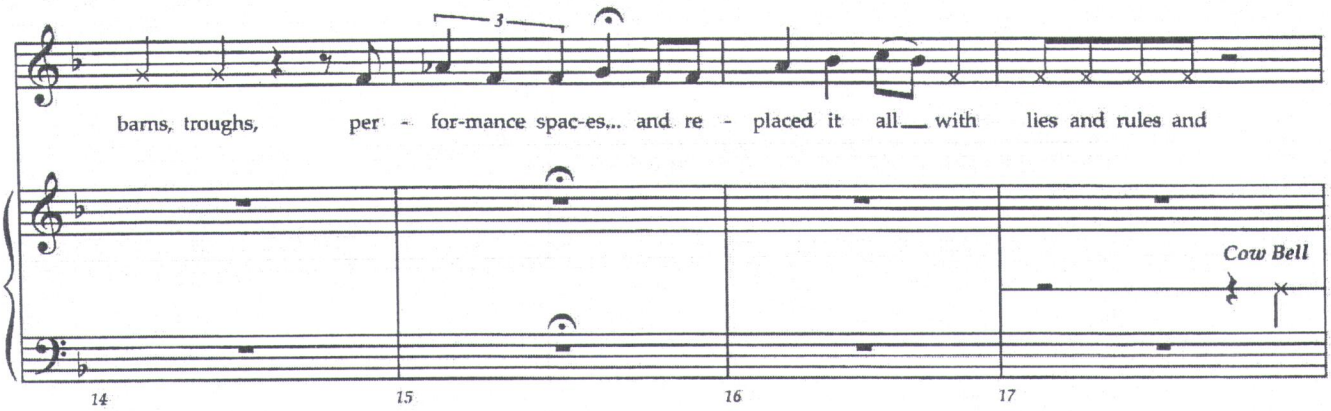
22

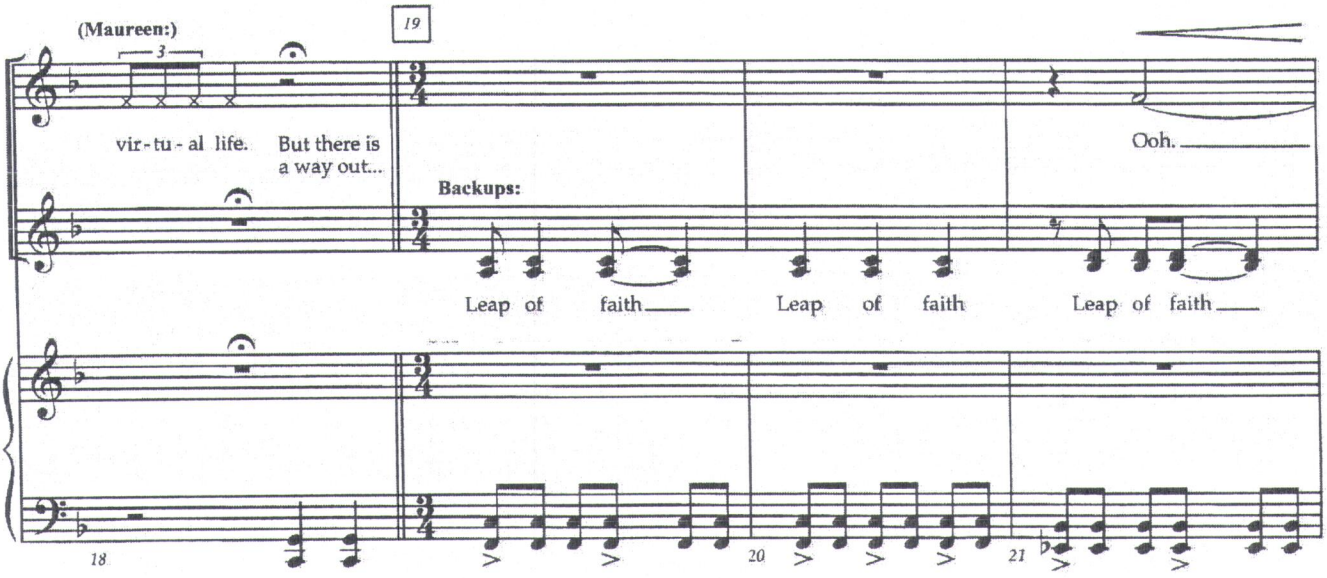
RENT School Edition

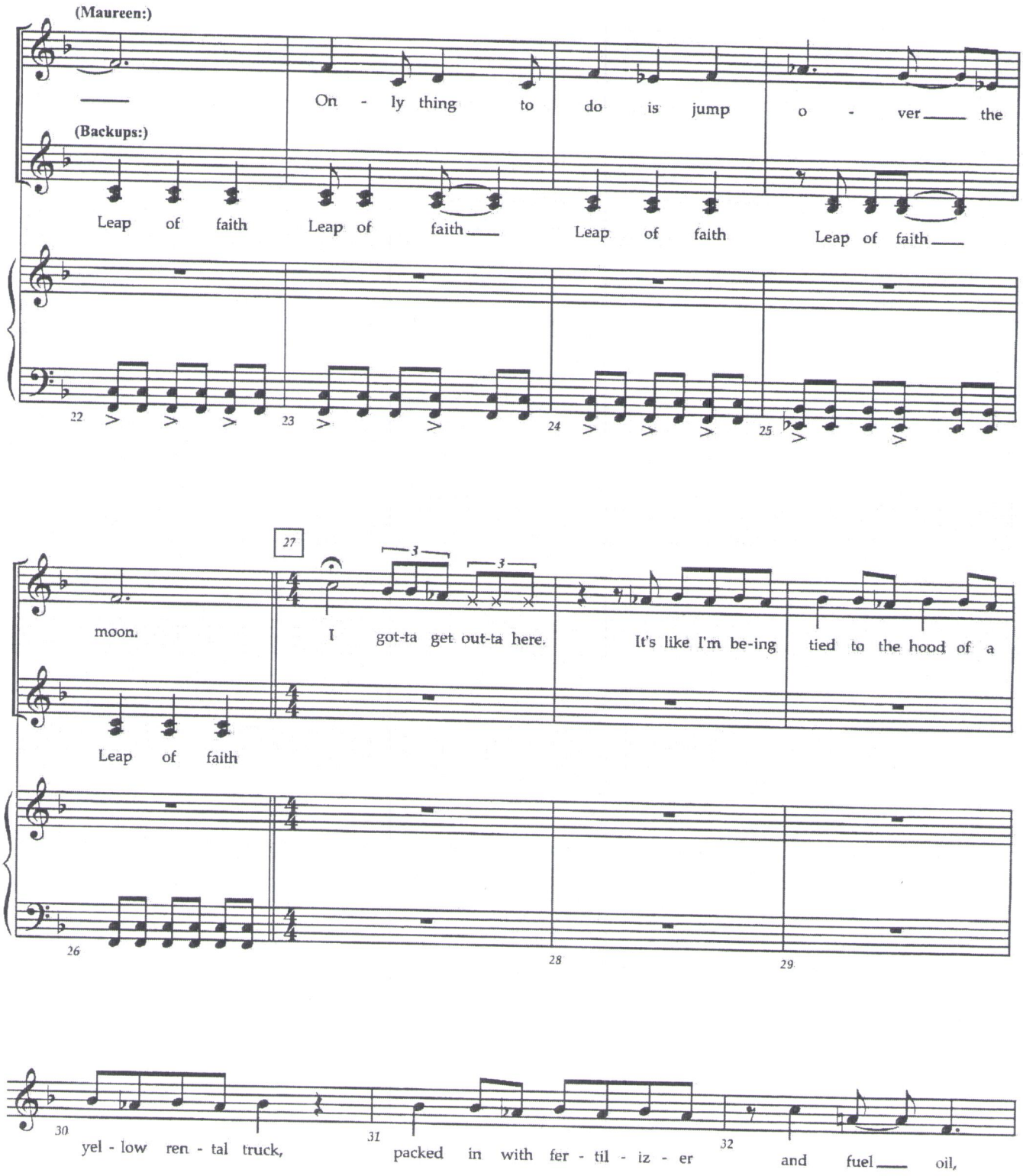
Music and Lyrics by
Jonathan Larson

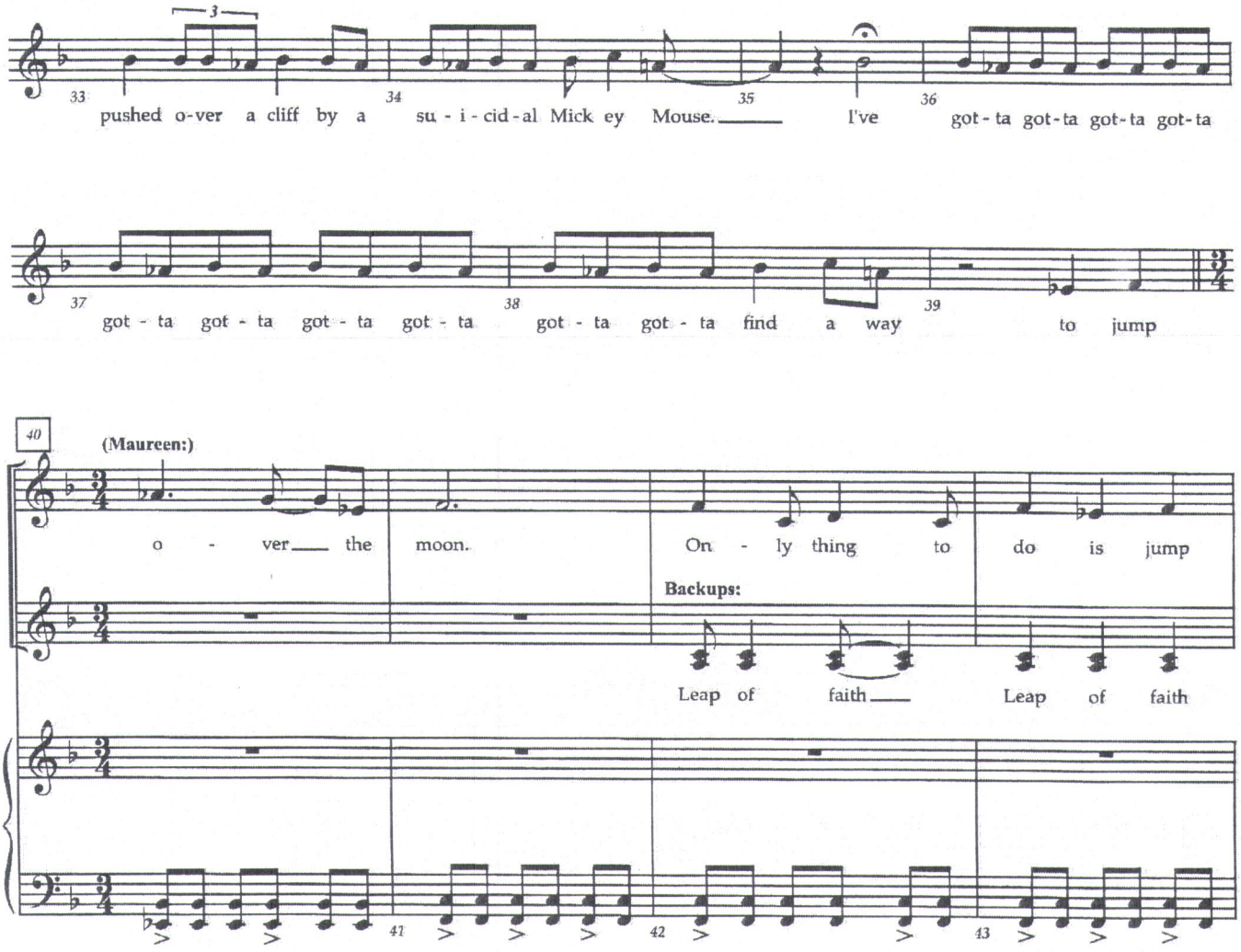
Maureen: Last night, I had this dream. I found myself in a desert called Cyberland. It was hot. My canteen had sprung a leak, and I was thirsty. Out of the abyss walked a cow - Elsie. I asked if she had anything to drink. She said...



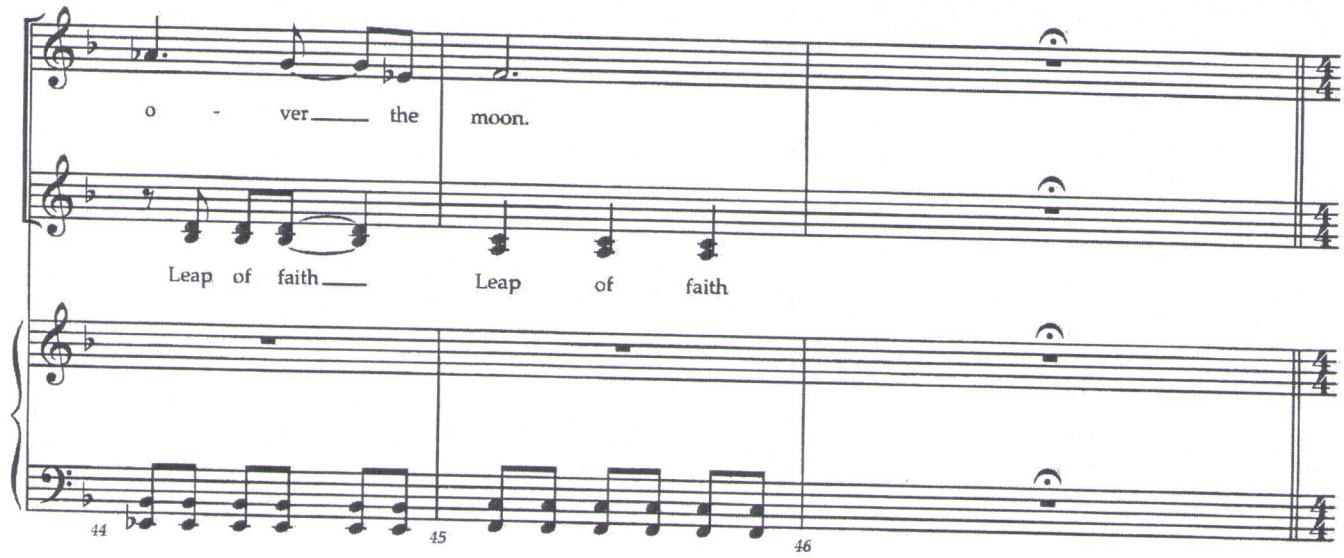

barns, troughs, per - for-mance spac-es... and re - placed it all with lies and rules and
Cow Bell
14
15
16
17

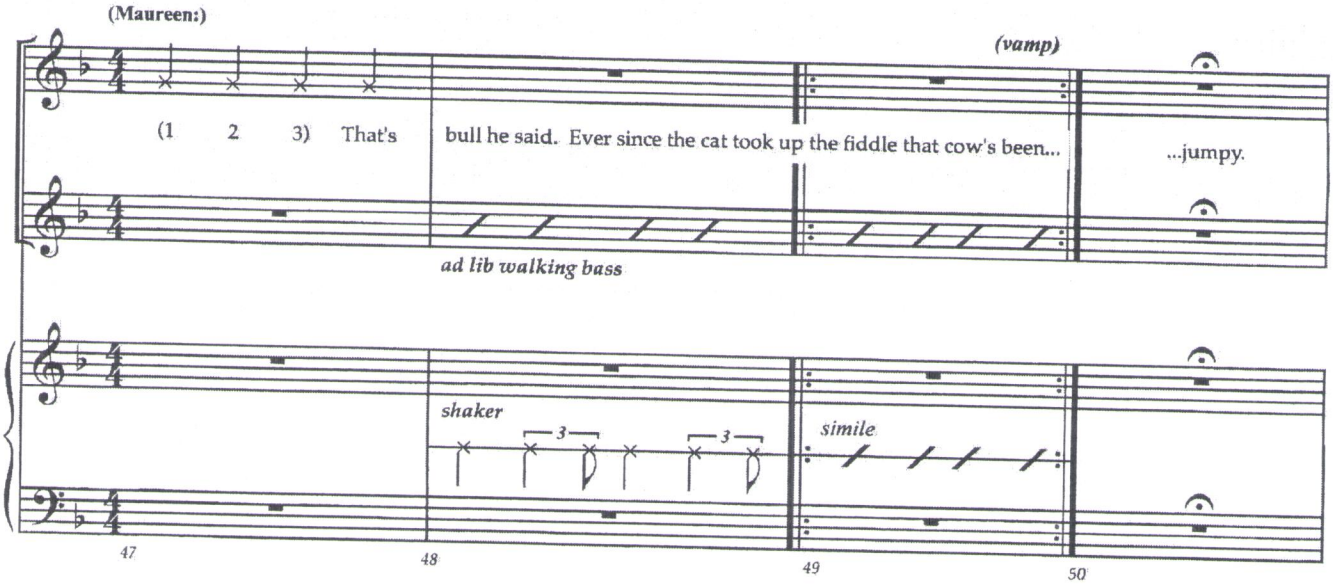

(Maureen:)
vir-tu-al life. But there is a way out...
19
Backups:
Leap of faith
Leap of faith
Leap of faith
Ooh.
18
20
21

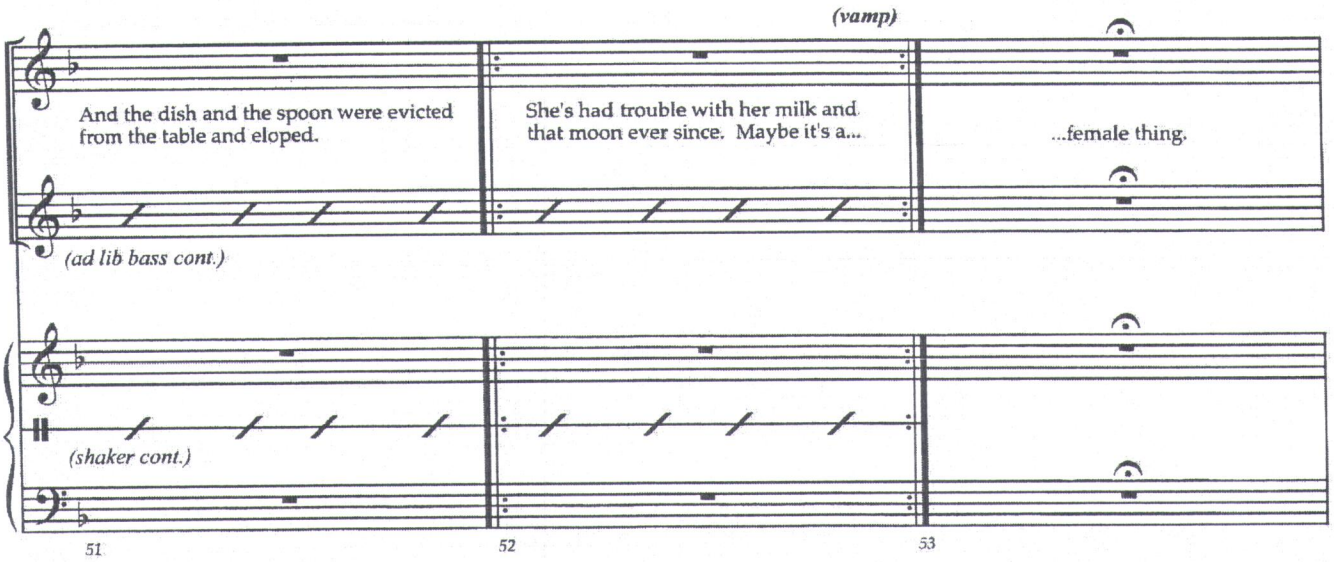

(Maureen:)
On - ly thing to do is jump o - ver the
(Backups:)
Leap of faith Leap of faith Leap of faith Leap of faith
22
23
24
25
27
moon.
I got-ta get out-ta here.
It's like I'm be-ing tied to the hood of a
Leap of faith
26
28
29
30
yel - low ren - tal truck,
31
packed in with fer - til - iz - er
32
and fuel oil,

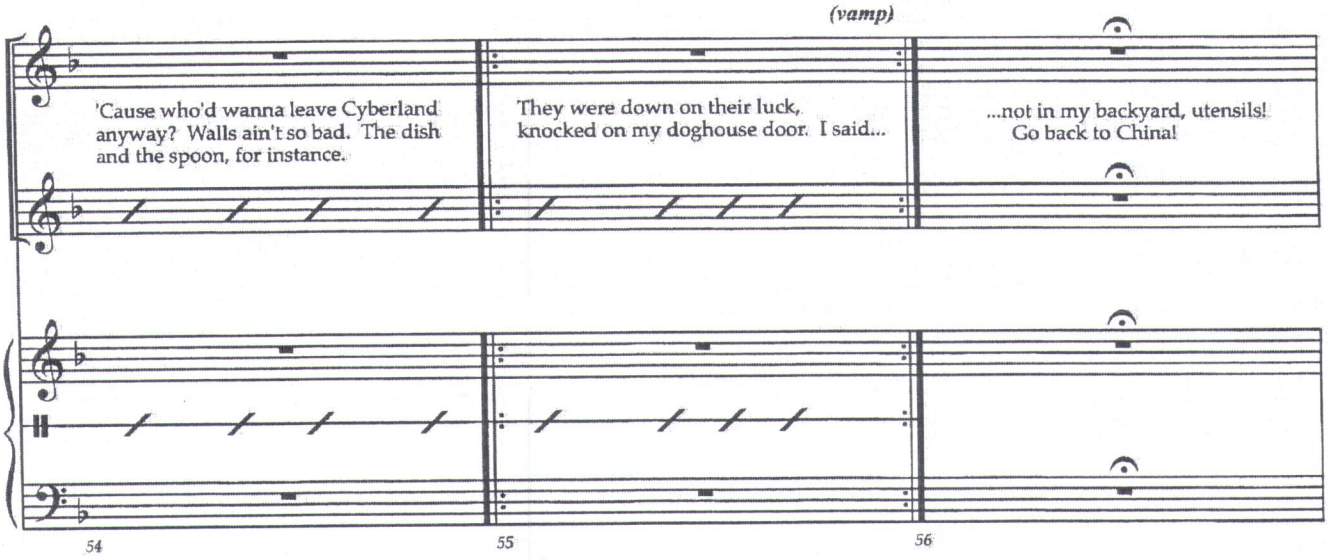

3
33
pushed o-ver a cliff by a
34
su - i - cid - al Mick ey Mouse.
35
I've
36
got - ta got - ta got - ta got - ta
37
got - ta got - ta got - ta got - ta
38
got - ta got - ta find a way
39
to jump
40
(Maureen:)
o - ver the moon.
On - ly thing to do is jump
Backups:
Leap of faith
Leap of faith
41
42
43

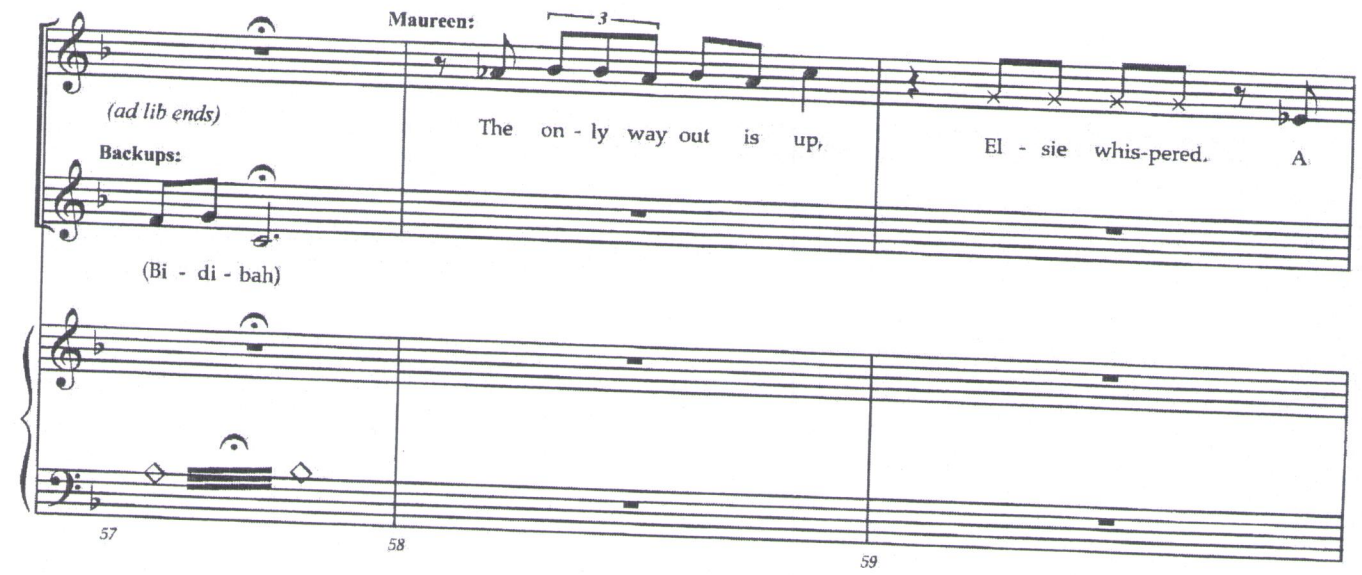
Maureen: Then a little bulldog entered. His name, we have learned, was Benny. And although he once had principles, he abandoned them to live as a lapdog to a wealthy daughter of the revolution.

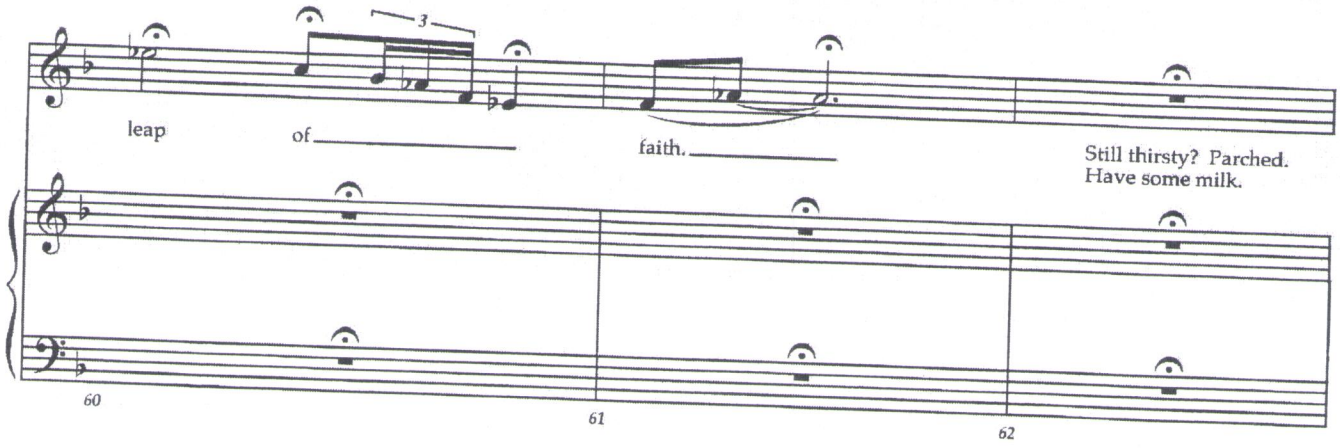


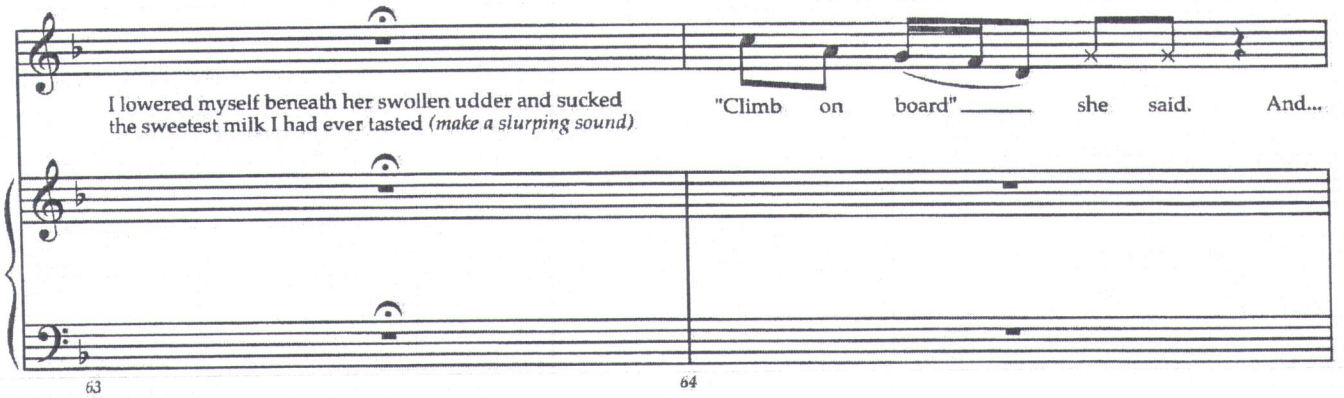


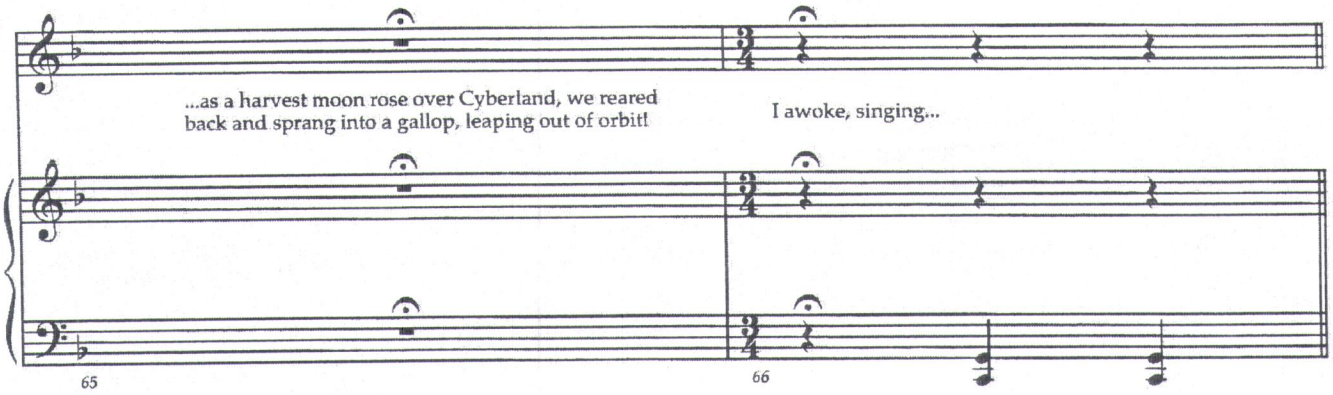

(vamp)
And the dish and the spoon were evicted from the table and eloped.
She's had trouble with her milk and that moon ever since. Maybe it's a...
...female thing.
(ad lib bass cont.)
(shaker cont.)
51
52
53

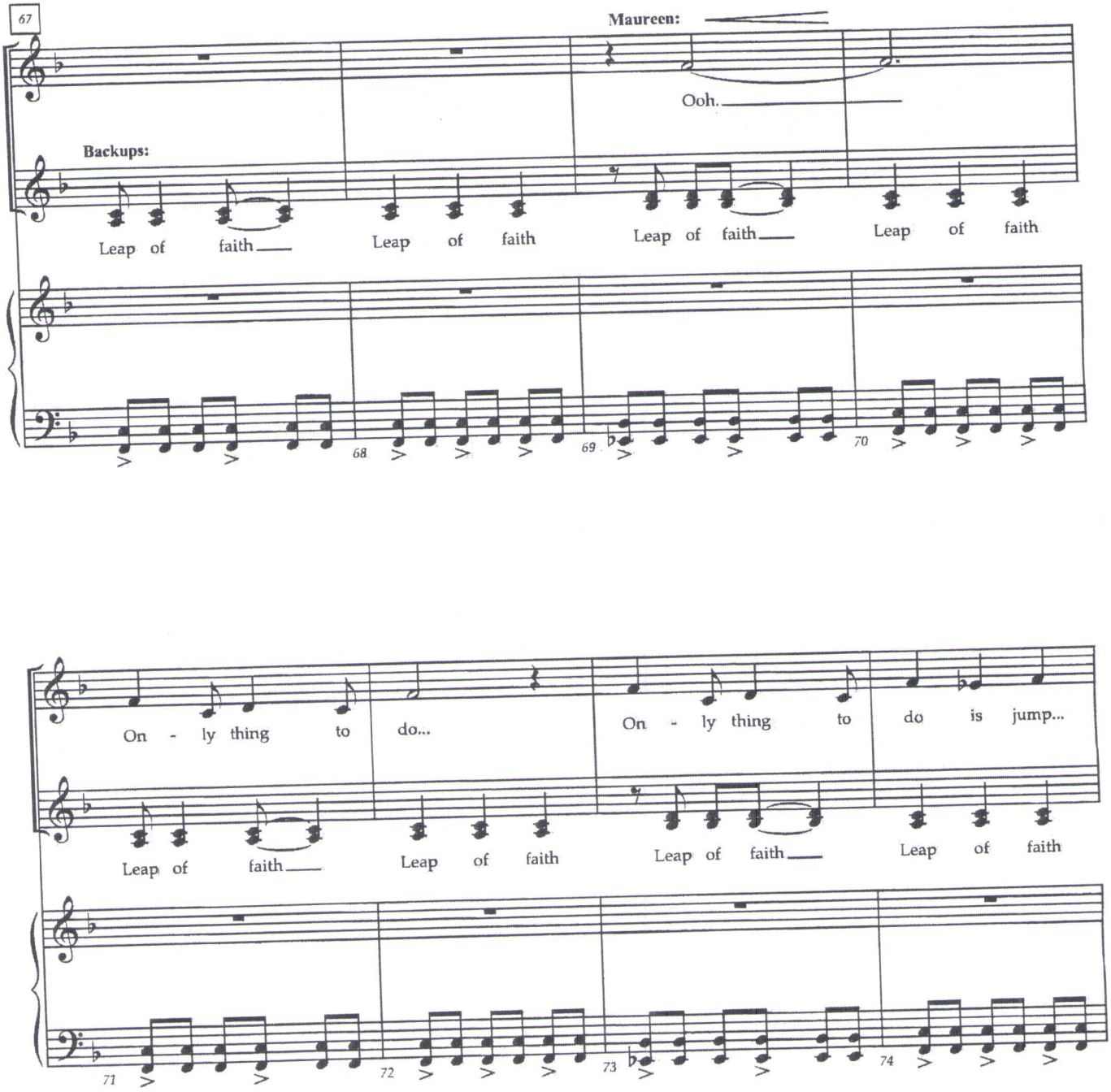

(vamp)
'Cause who'd wanna leave Cyberland anyway? Walls ain't so bad. The dish and the spoon, for instance.
They were down on their luck, knocked on my doghouse door. I said...
...not in my backyard, utensils! Go back to China!
54
55
56

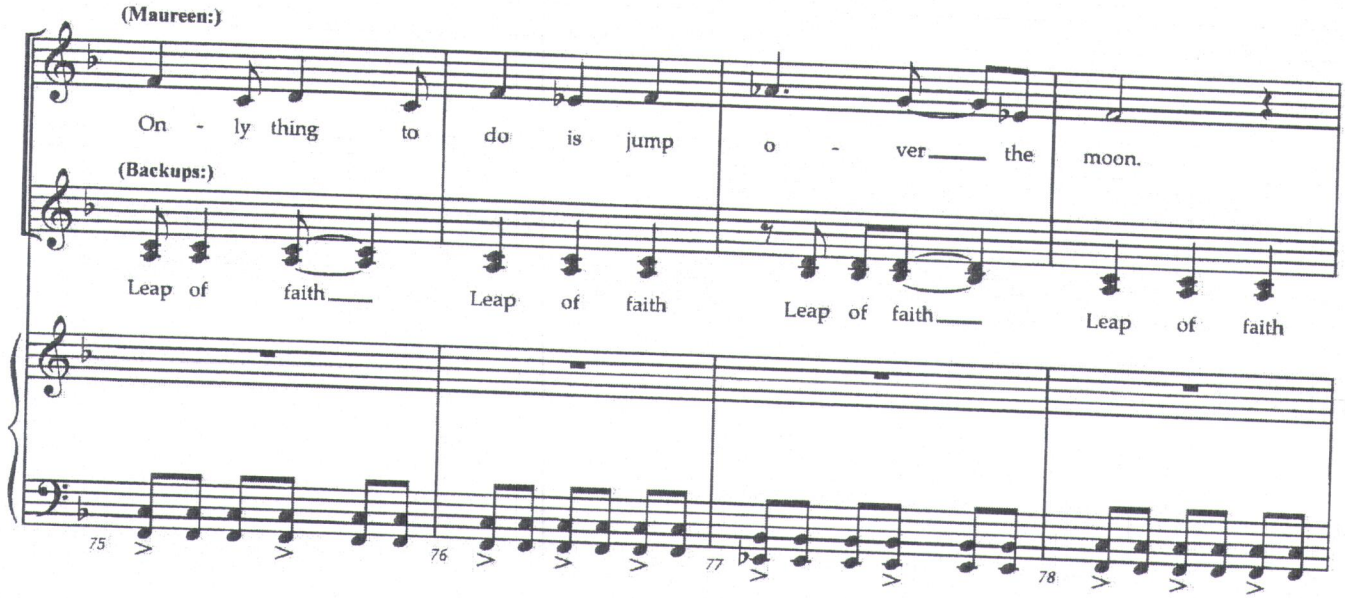

Maureen:
(ad lib ends)
Backups:
(Bi - di - bah)
The on - ly way out is up,
El - sie whis-pered. A
57
58
59

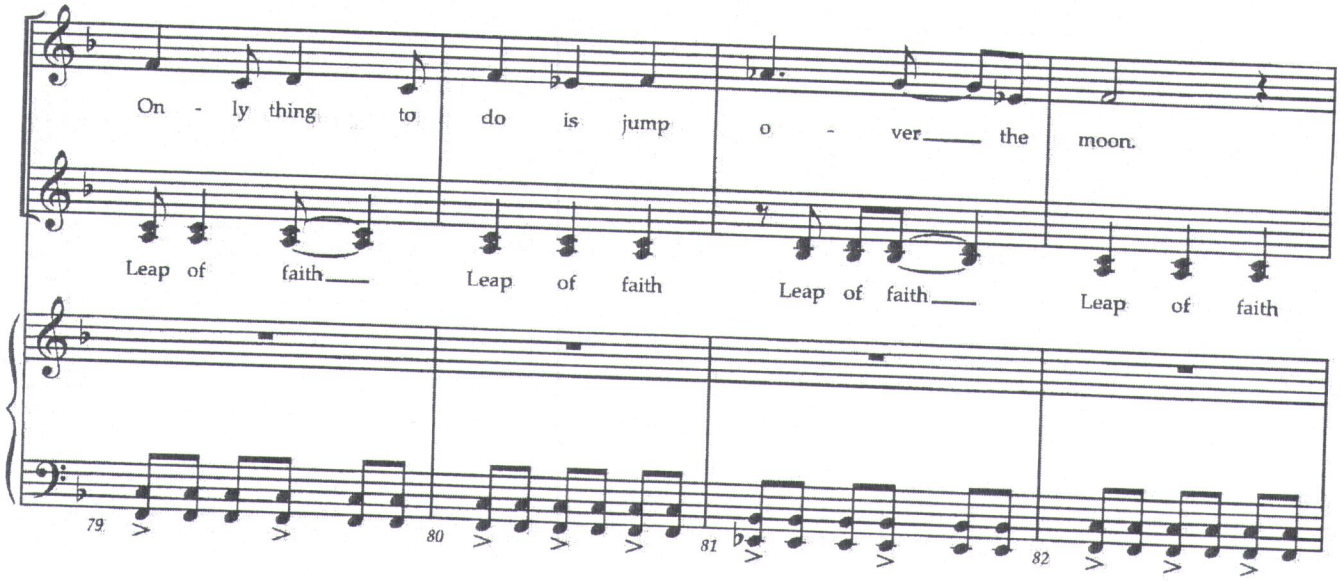

leap
of
faith.
Still thirsty? Parched.
Have some milk.
60
61
62

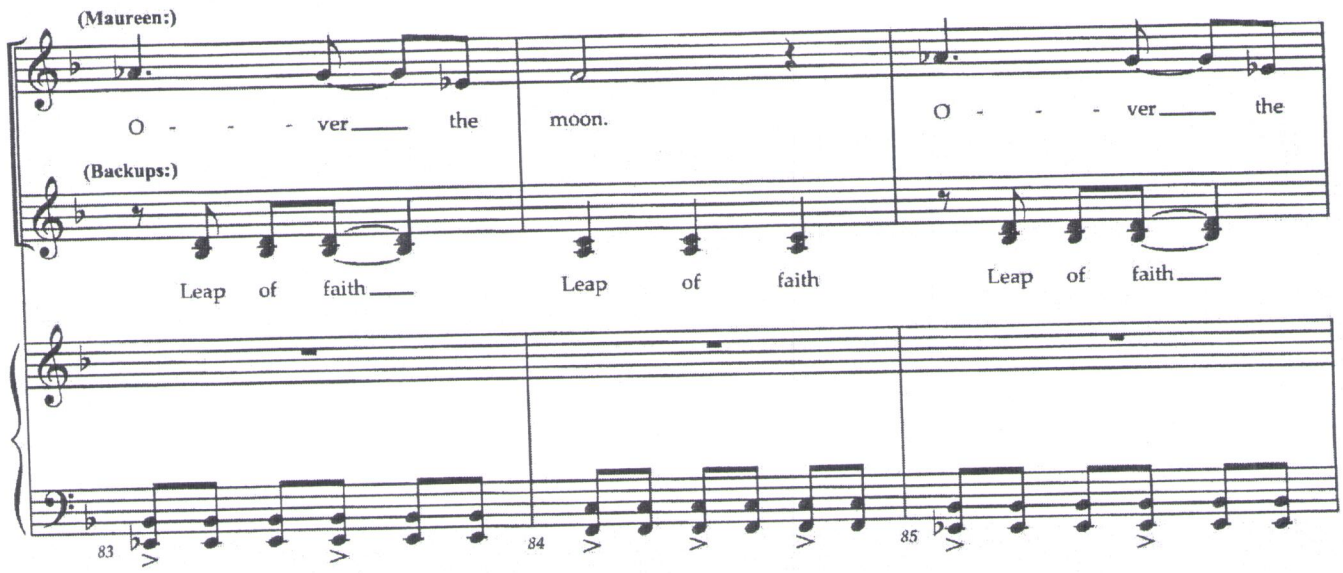

I lowered myself beneath her swollen udder and sucked
the sweetest milk I had ever tasted *(make a slurping sound)*
"Climb on board" she said. And...
63
64

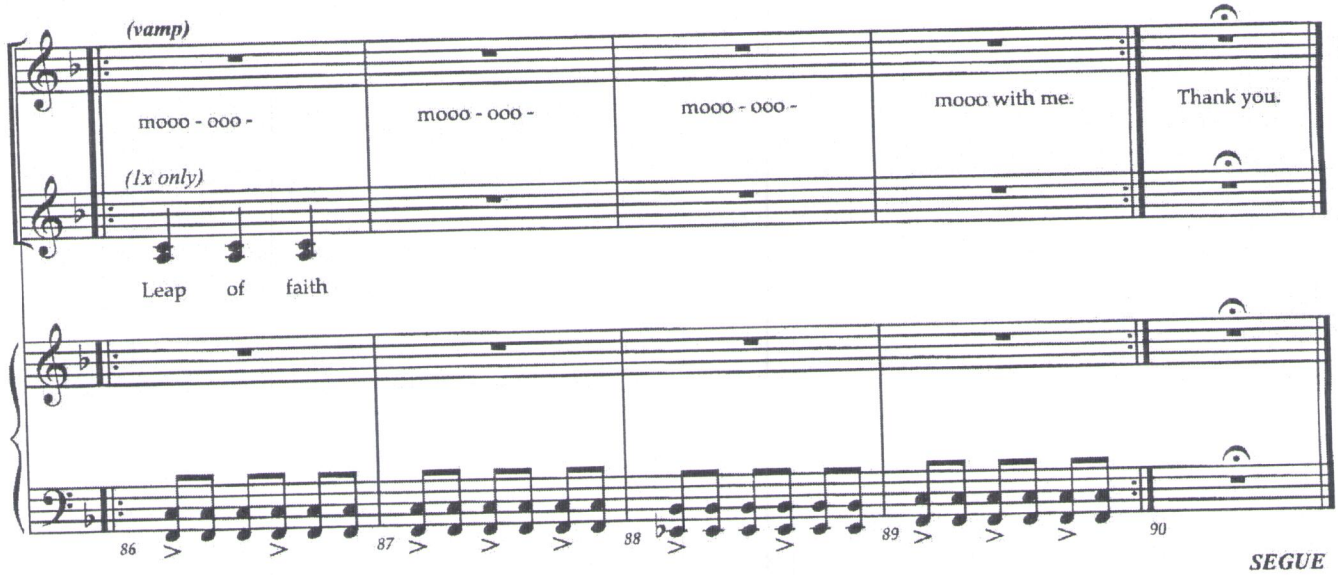

...as a harvest moon rose over Cyberland, we reared
back and sprang into a gallop, leaping out of orbit!
I awoke, singing...
65
66

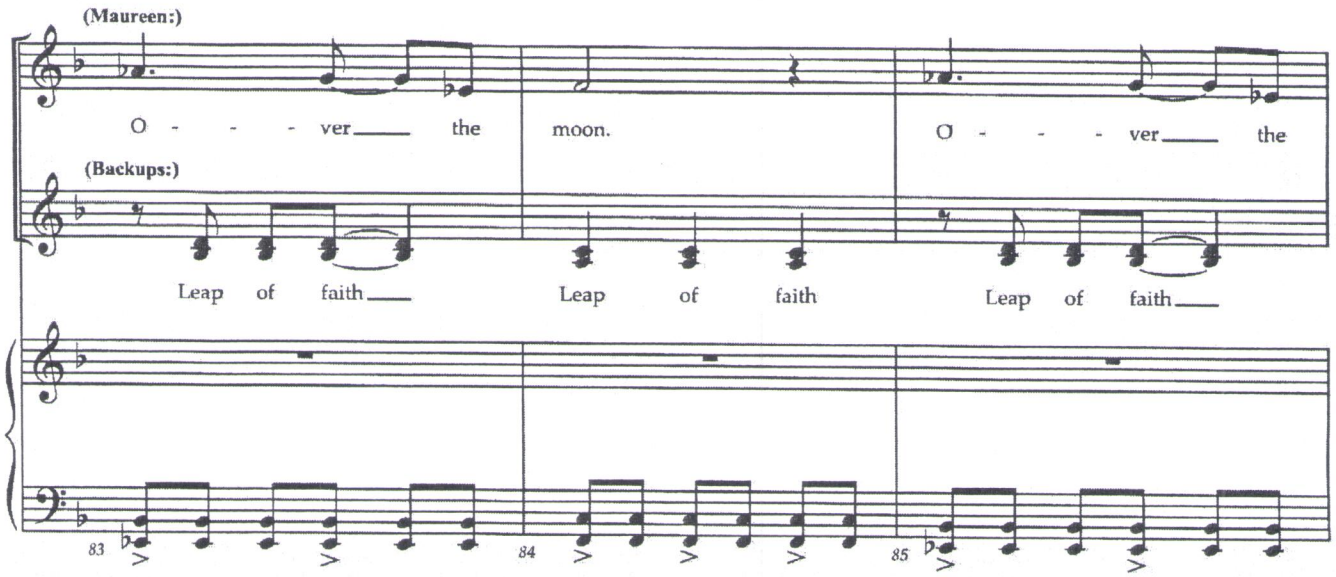

67
Maureen:
Ooh.
Backups:
Leap of faith
Leap of faith
Leap of faith
Leap of faith
68
69
70
On - ly thing to do...
On - ly thing to do is jump...
Leap of faith
Leap of faith
Leap of faith
Leap of faith
71
72
73
74

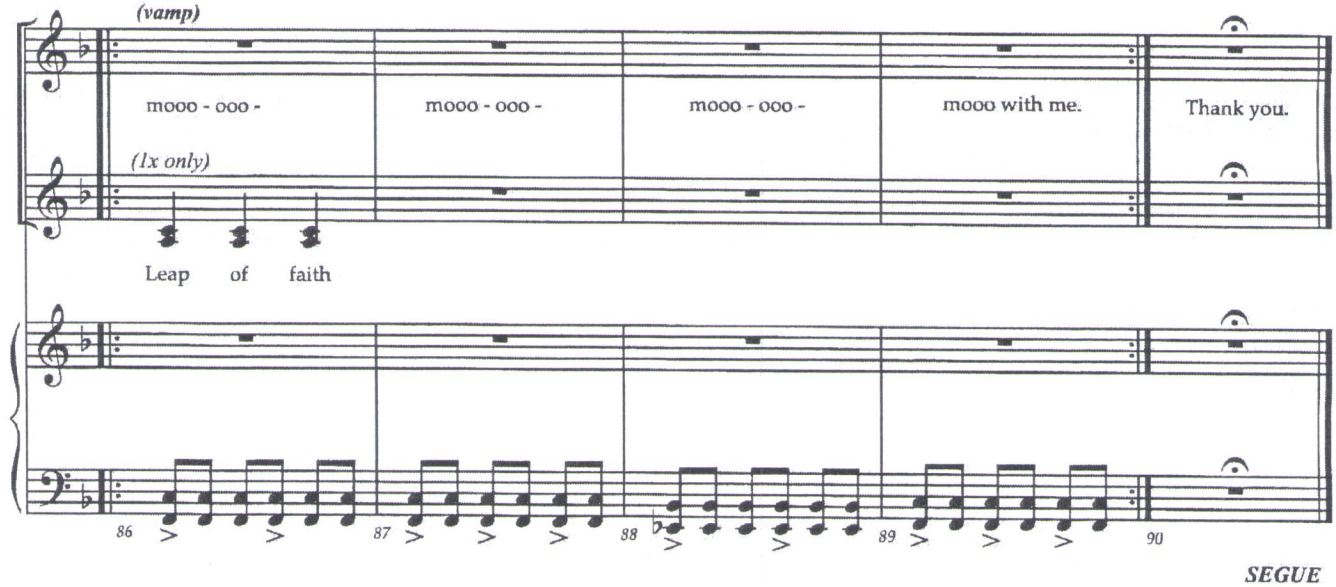

(Maureen:)
On - ly thing to do is jump o - ver the moon.
(Backups:)
Leap of faith Leap of faith Leap of faith Leap of faith
75
76
77
78


On - ly thing to do is jump o - ver the moon.
Leap of faith Leap of faith Leap of faith Leap of faith
79
80
81
82


(Maureen:)
O - - - ver the moon.
O - - - ver the
(Backups:)
Leap of faith
Leap of faith
Leap of faith
83
84
85


(vamp)
mooo - ooo -
mooo - ooo -
mooo - ooo -
mooo with me.
Thank you.
(1x only)
Leap of faith
86
87
88
89
90
SEGUE


(Maureen:)
O - - - ver the moon. O - - - ver the
(Backups:)
Leap of faith Leap of faith Leap of faith
83
84
85


(vamp)
mooo - ooo - mooo - ooo - mooo - ooo - mooo with me. Thank you.
(1x only)
Leap of faith
86
87
88
89
90

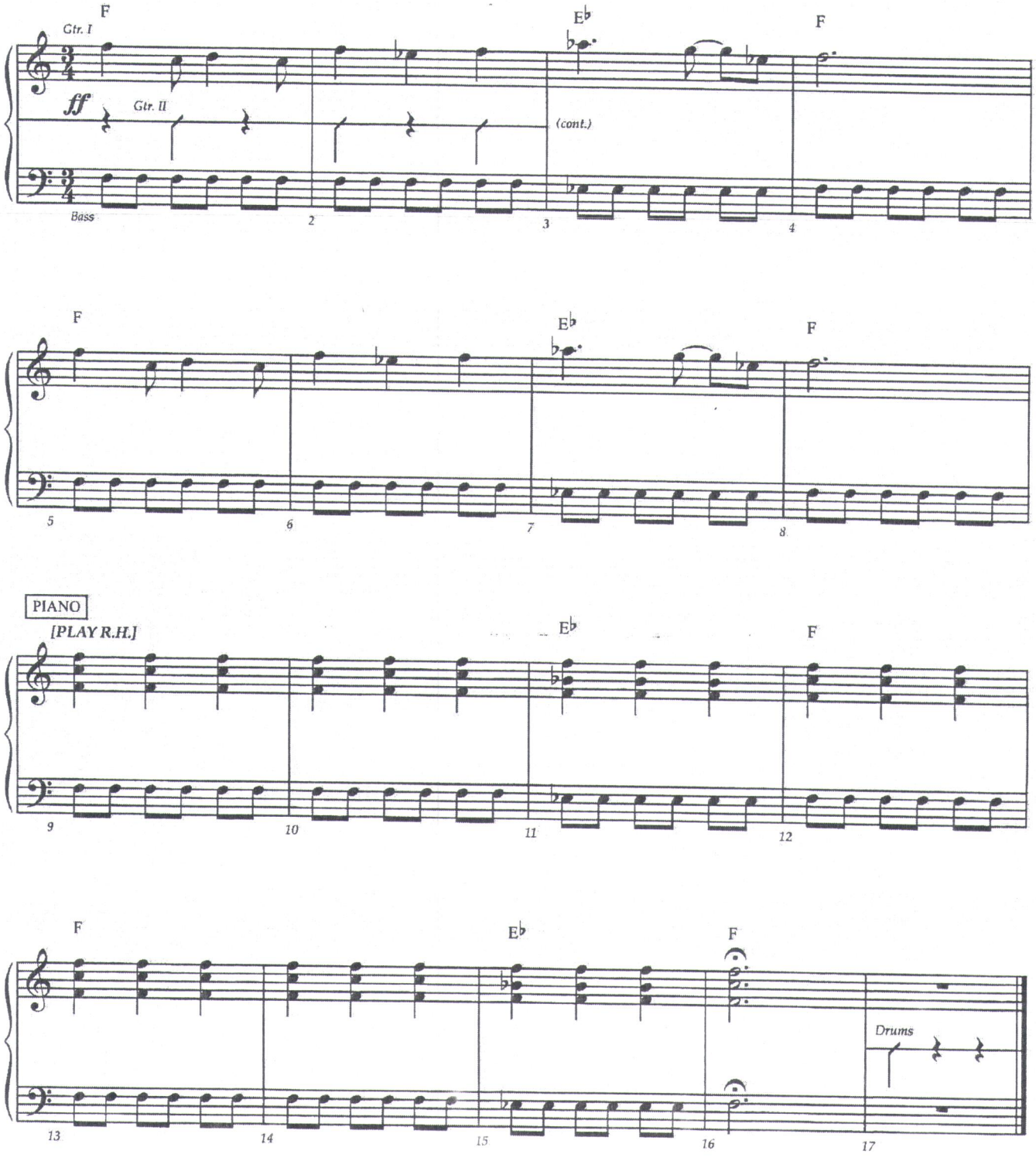
SEGUE

Over The Moon (Playoff)

22a

RENT School Edition

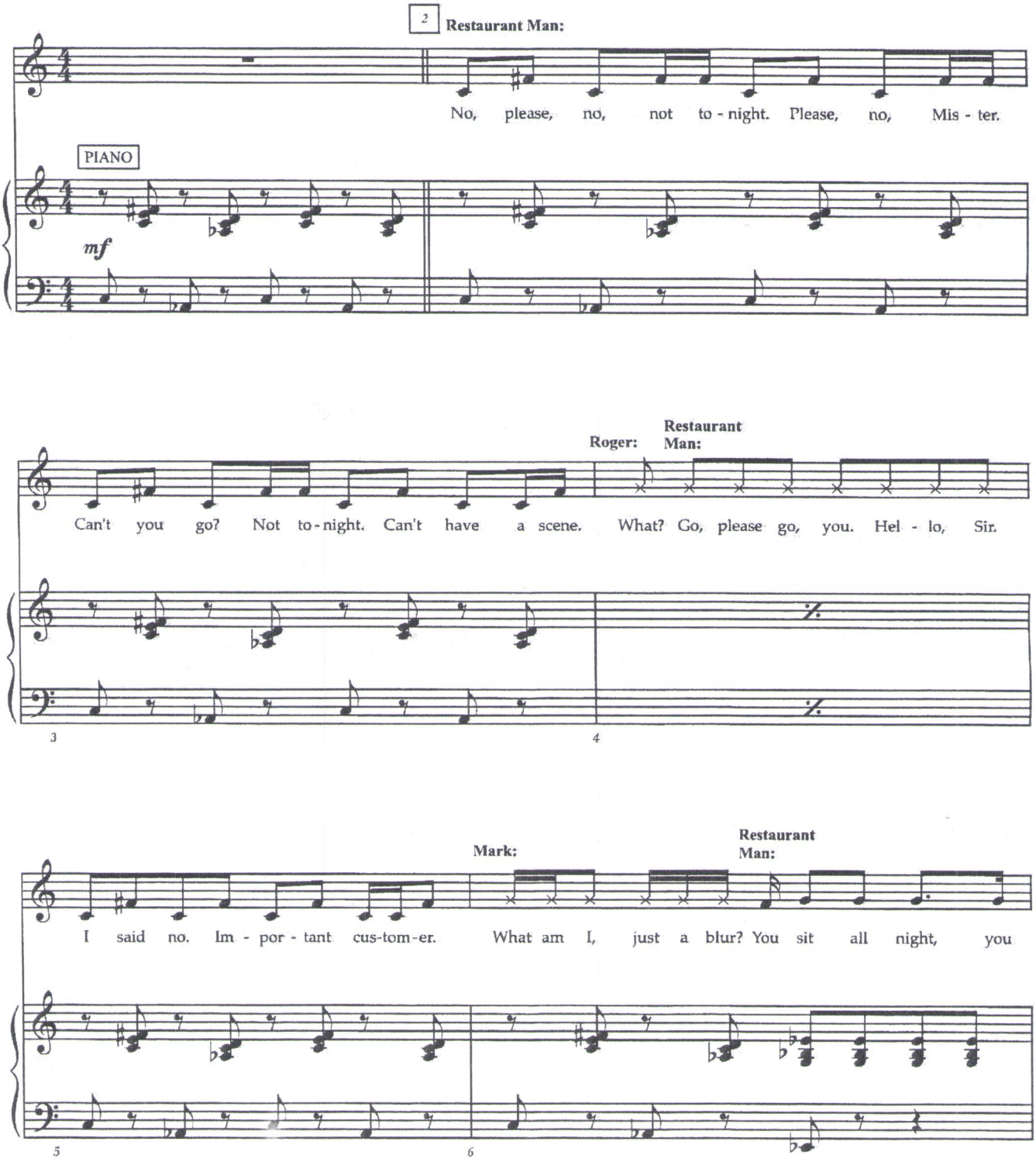
Music and Lyrics by
Jonathan Larson

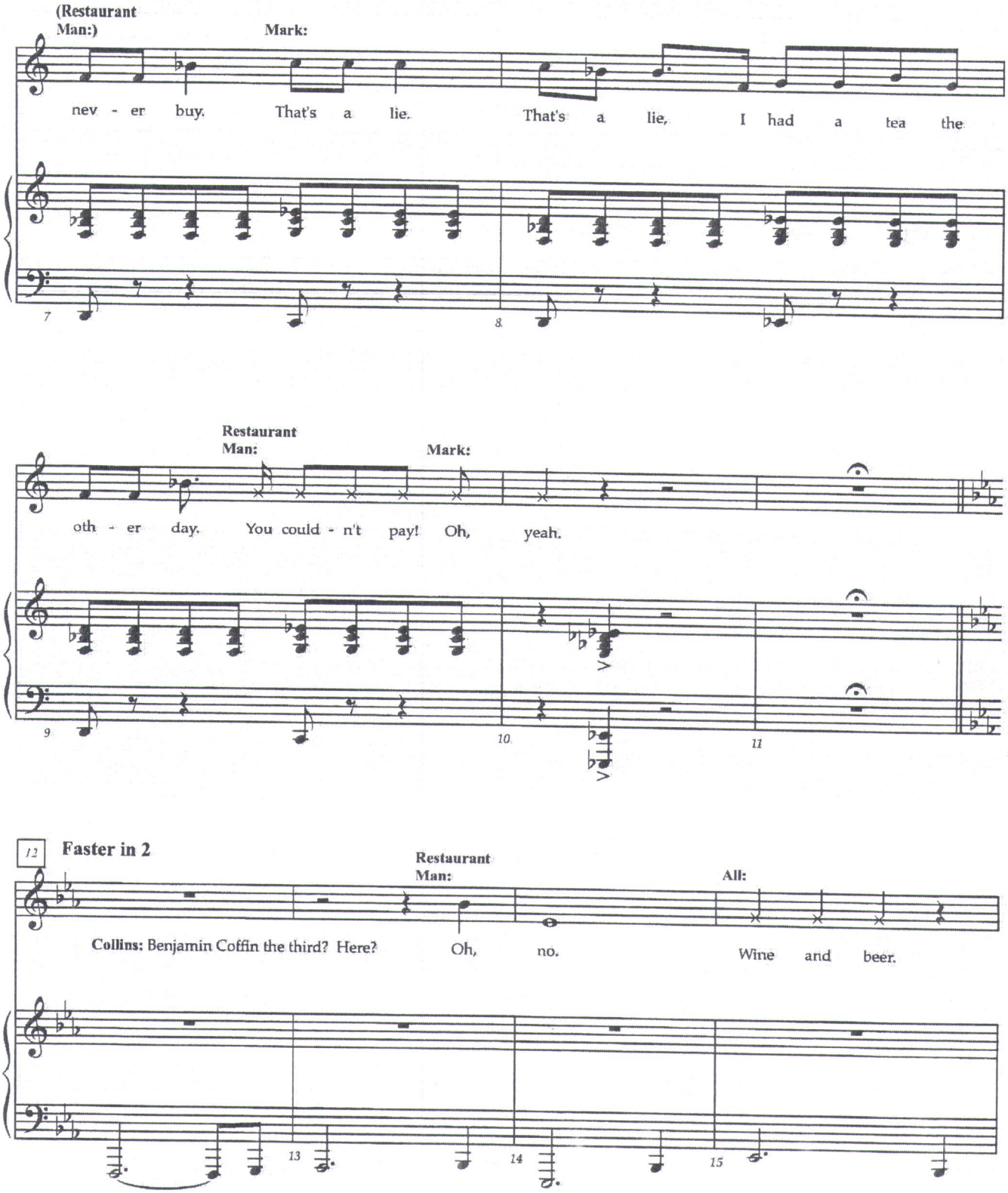


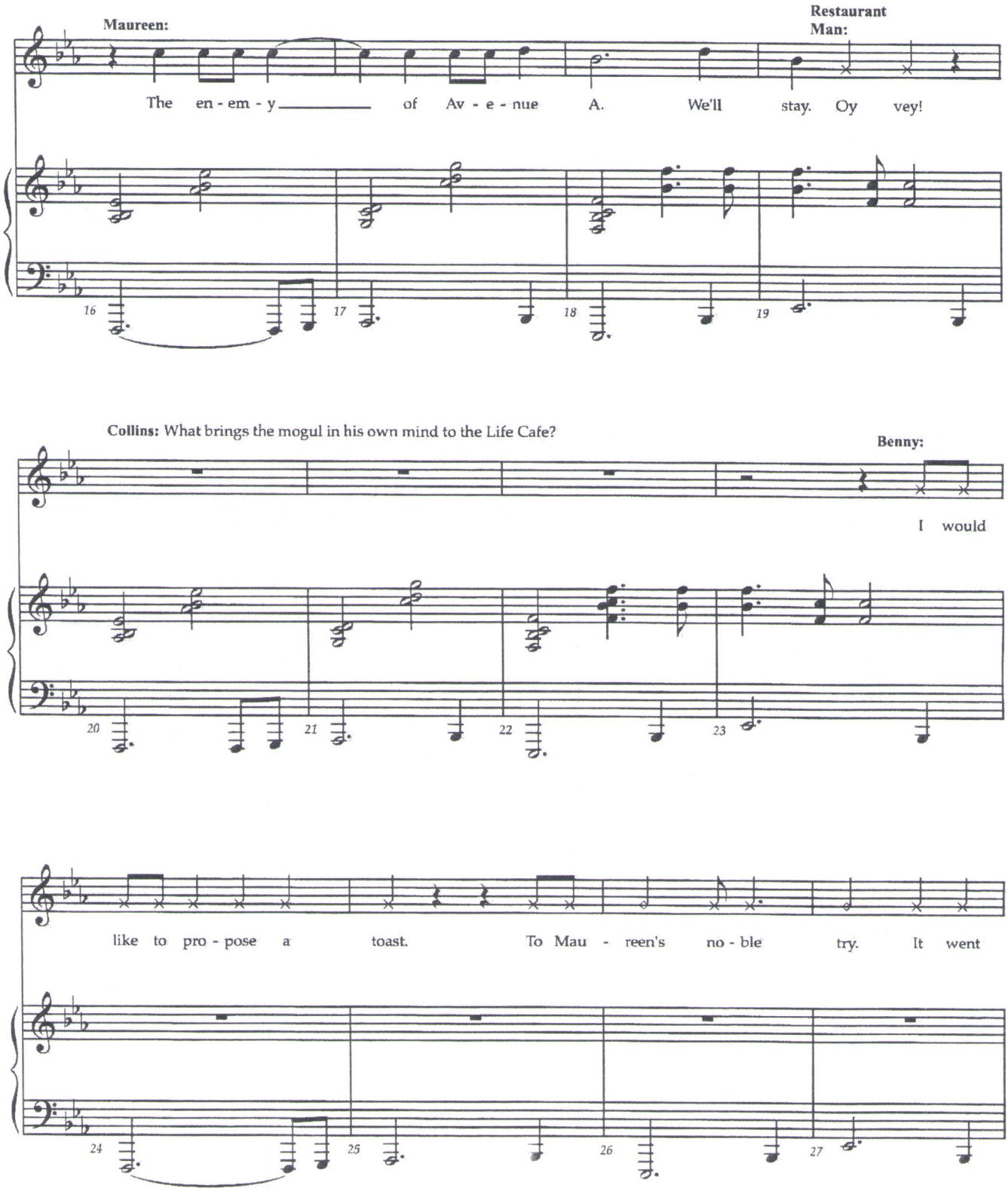
La Vie Boheme / I Should Tell You

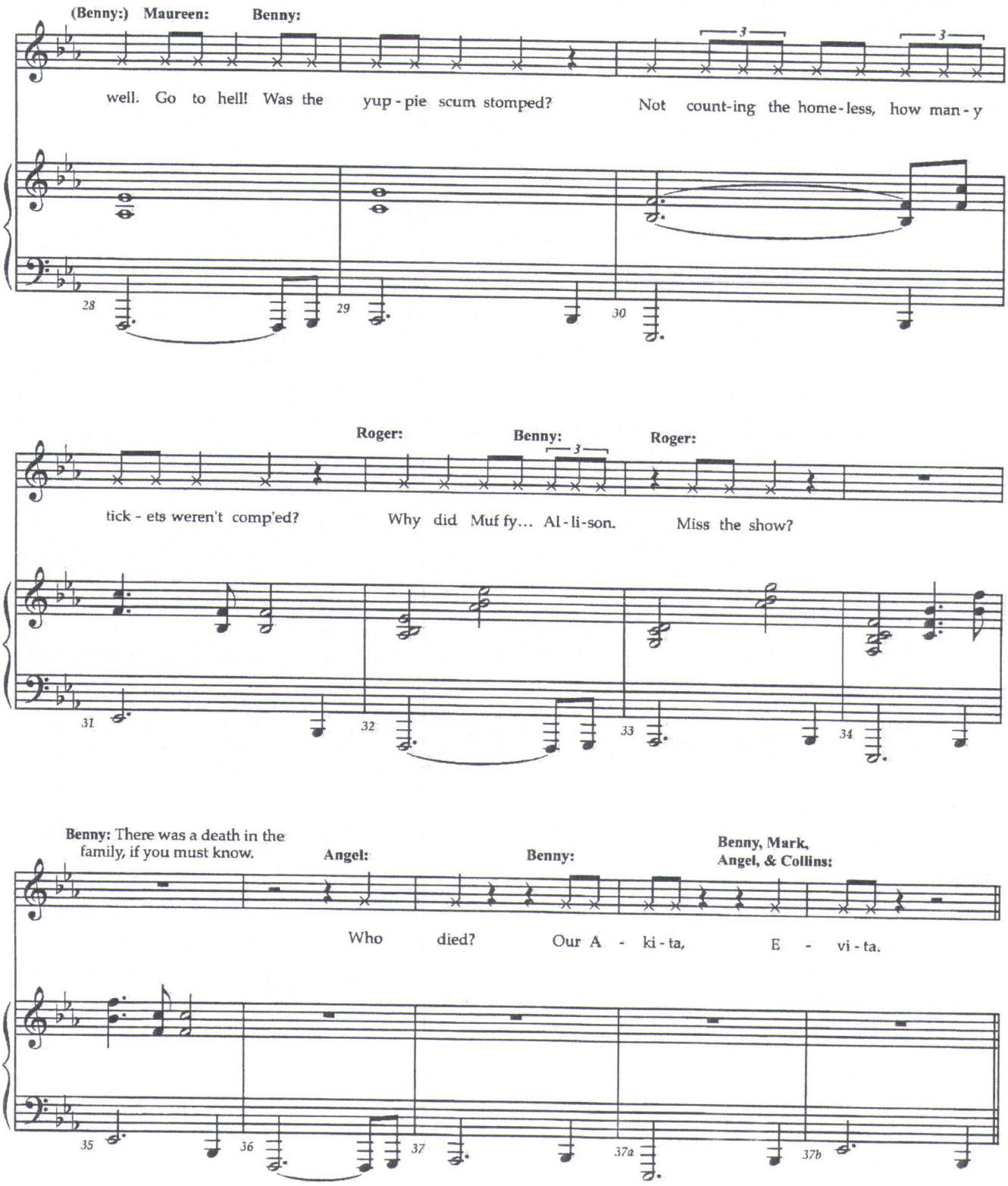
"RENT"

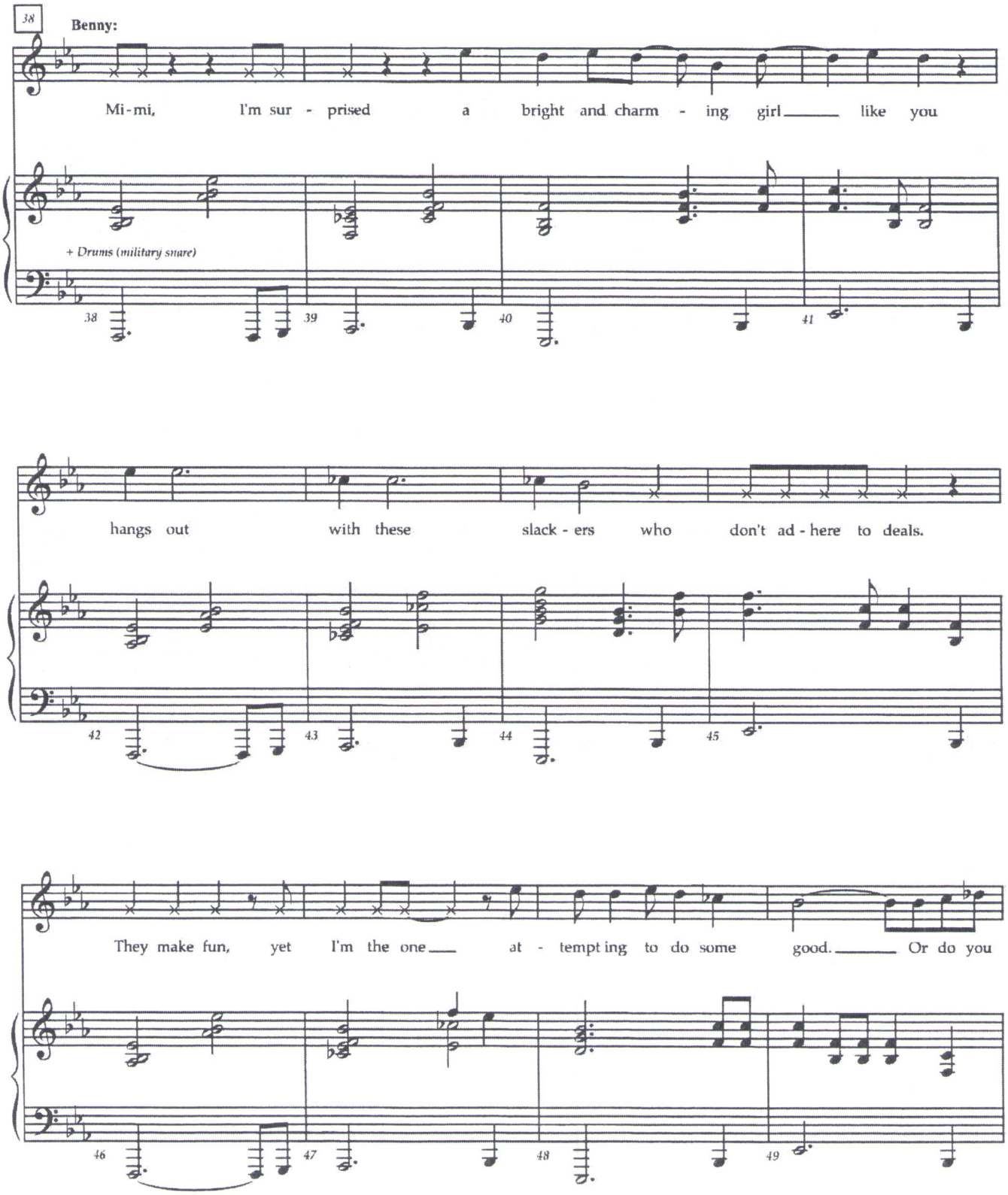
Music and Lyrics by
Jonathan Larson

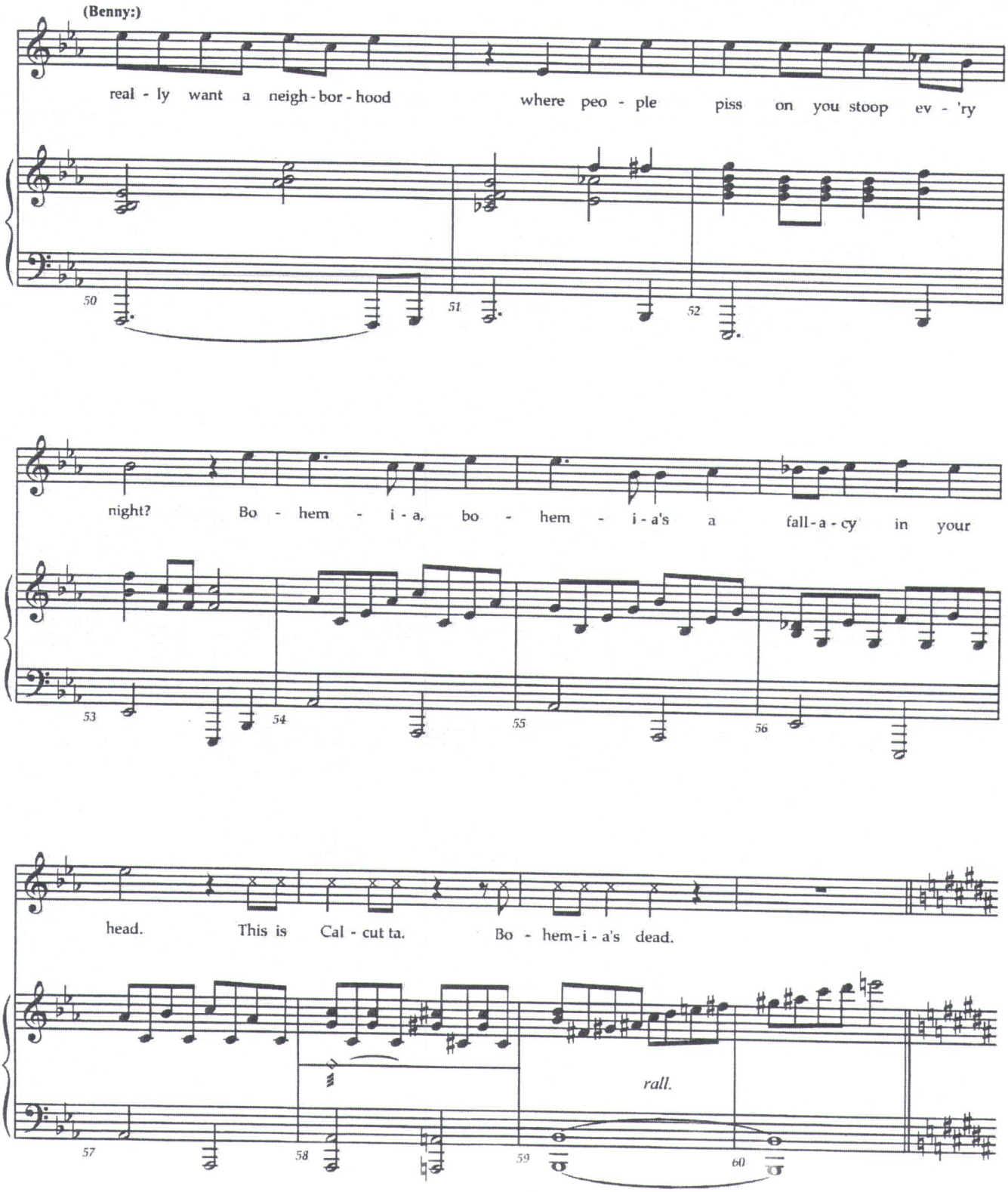


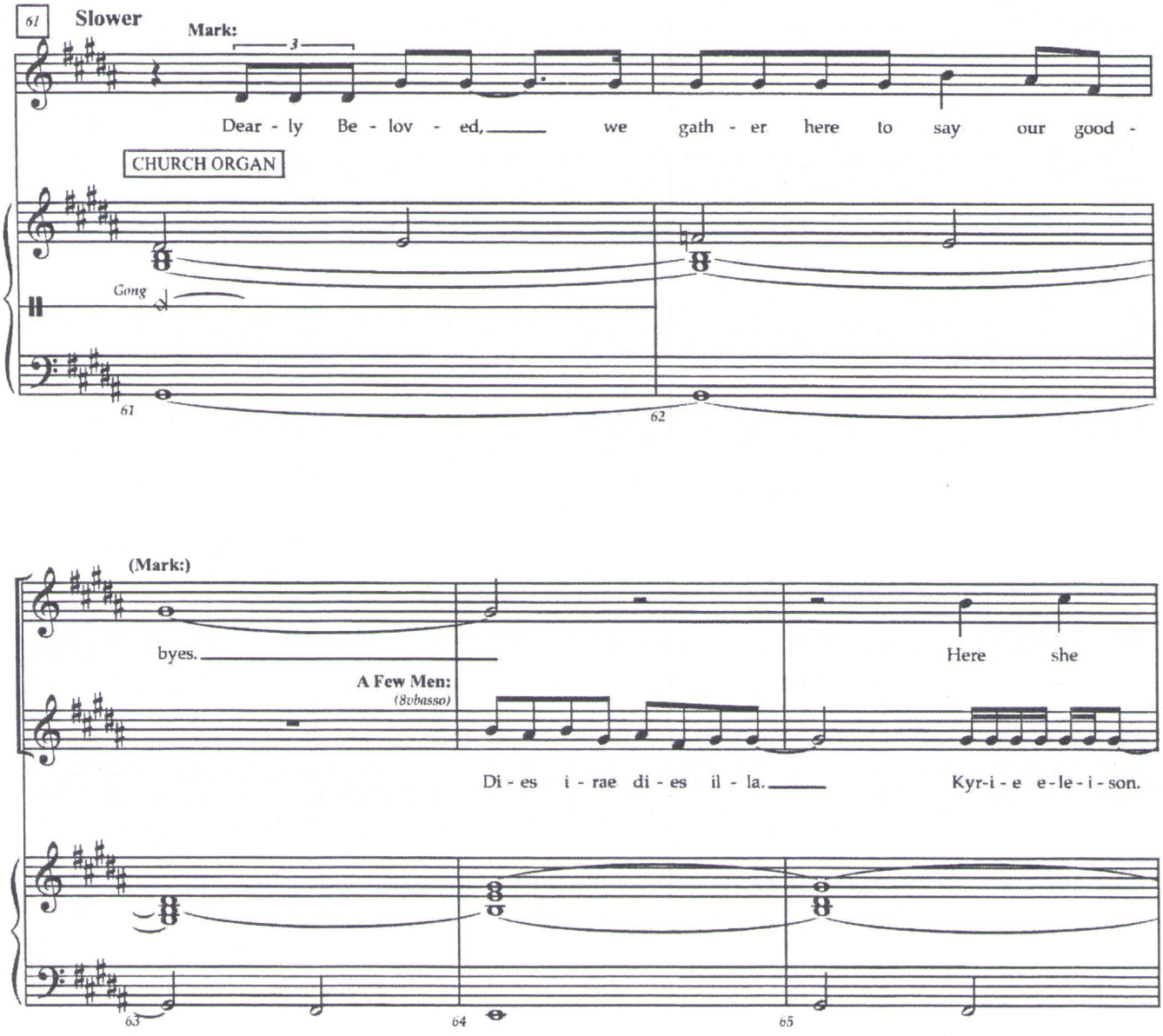

(Restaurant Man:)
Mark:
nev - er buy. That's a lie. That's a lie, I had a tea the
7
8
Restaurant Man:
Mark:
oth - er day. You could - n't pay! Oh, yeah.
9
10
11
12
Faster in 2
Restaurant Man:
All:
Collins: Benjamin Coffin the third? Here? Oh, no. Wine and beer.
13
14
15

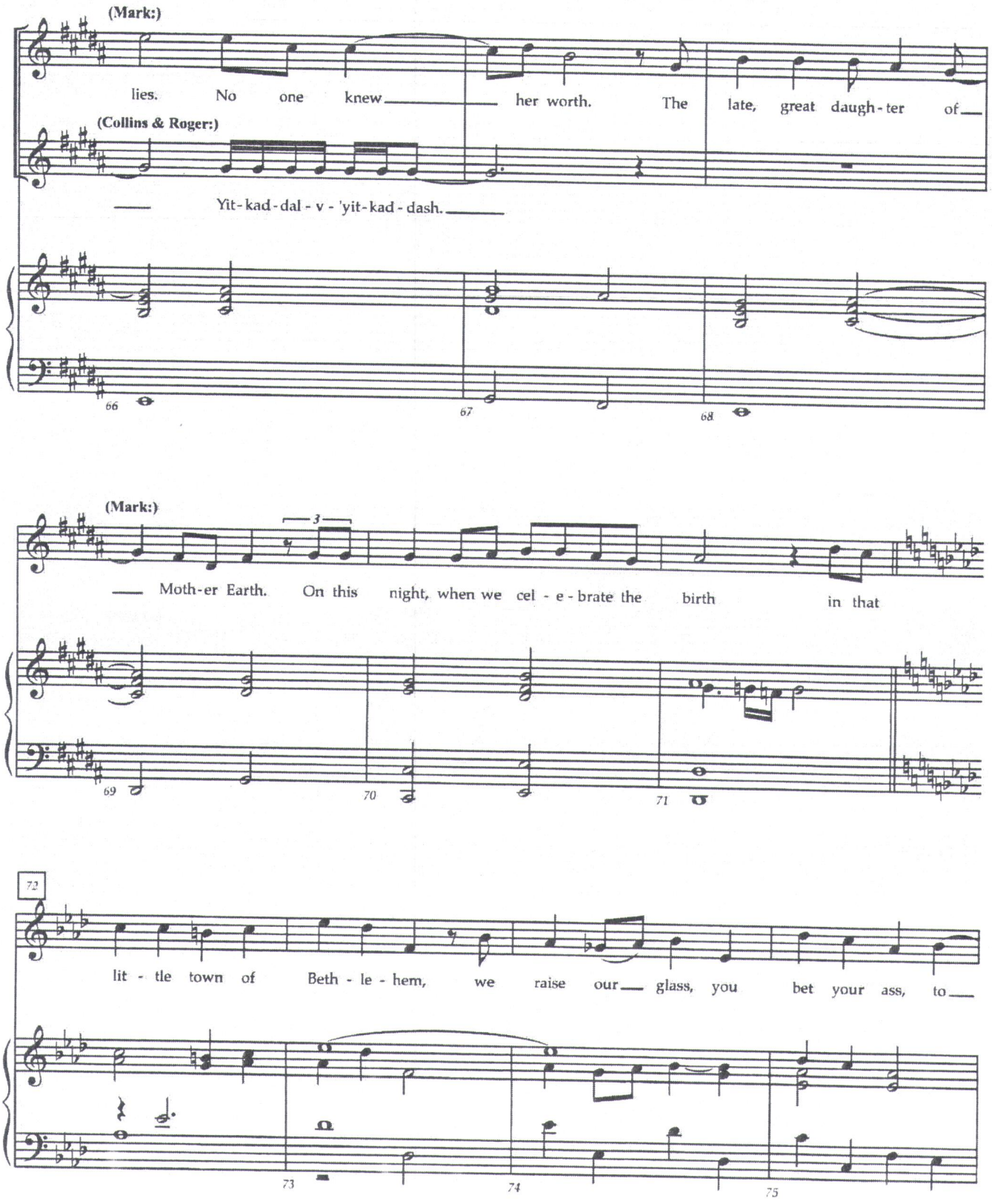

Maureen:
Restaurant Man:
The en - em - y ____ of Av - e - nue A. We'll stay. Oy vey!
16
17
18
19
Collins: What brings the mogul in his own mind to the Life Cafe?
Benny:
I would
20
21
22
23
like to pro - pose a toast. To Mau - reen's no - ble try. It went
24
25
26
27

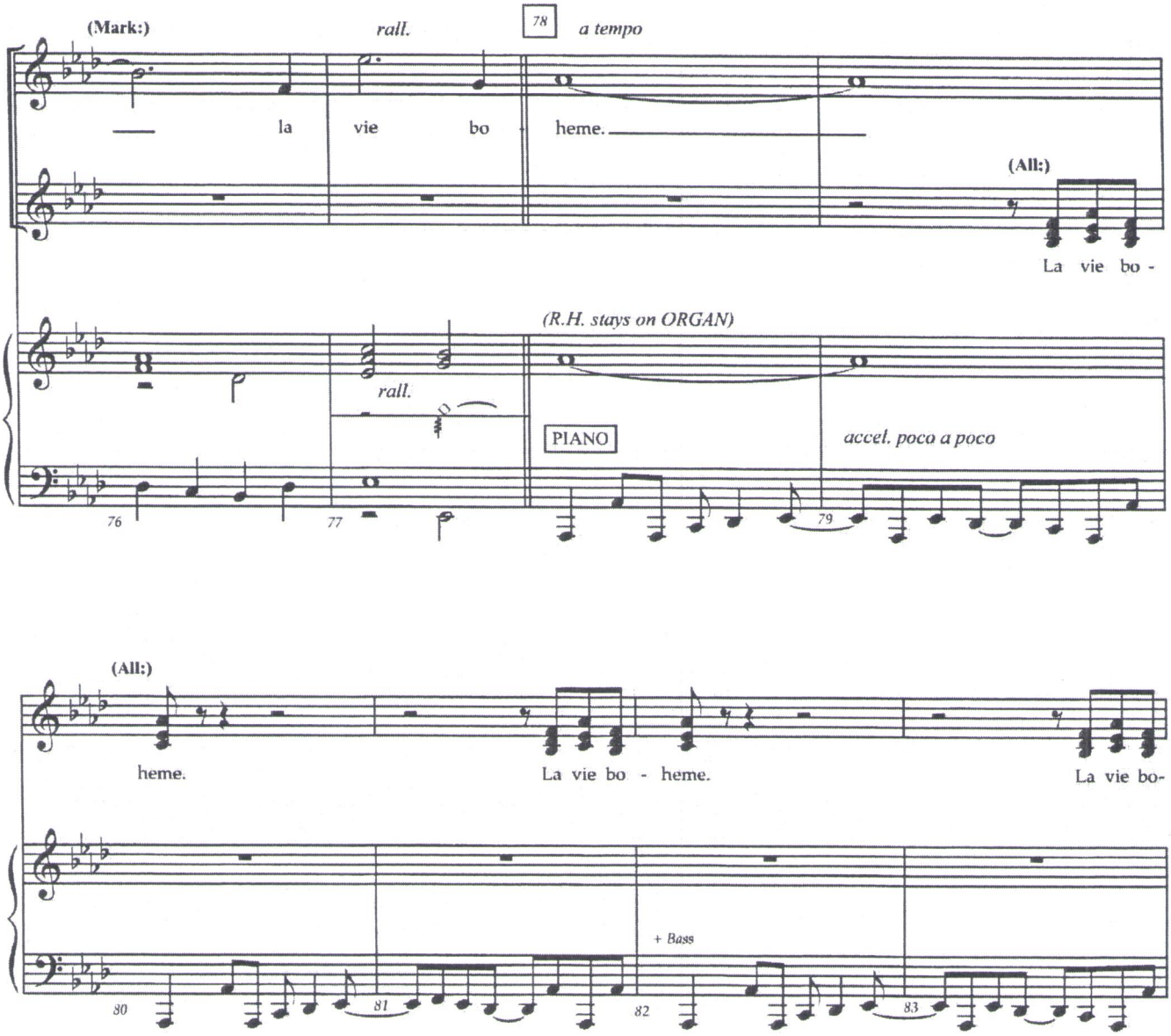

(Benny:) Maureen: Benny:
well. Go to hell! Was the yup - pie scum stomped? Not count-ing the home-less, how man - y
28
29
30
Roger: Benny: Roger:
tick - ets weren't comp'ed? Why did Muf fy... Al - li-son. Miss the show?
31
32
33
34
Benny: There was a death in the family, if you must know.
Angel:
Benny:
Benny, Mark, Angel, & Collins:
Who died? Our A - ki - ta, E - vi - ta.
35
36
37
37a
37b

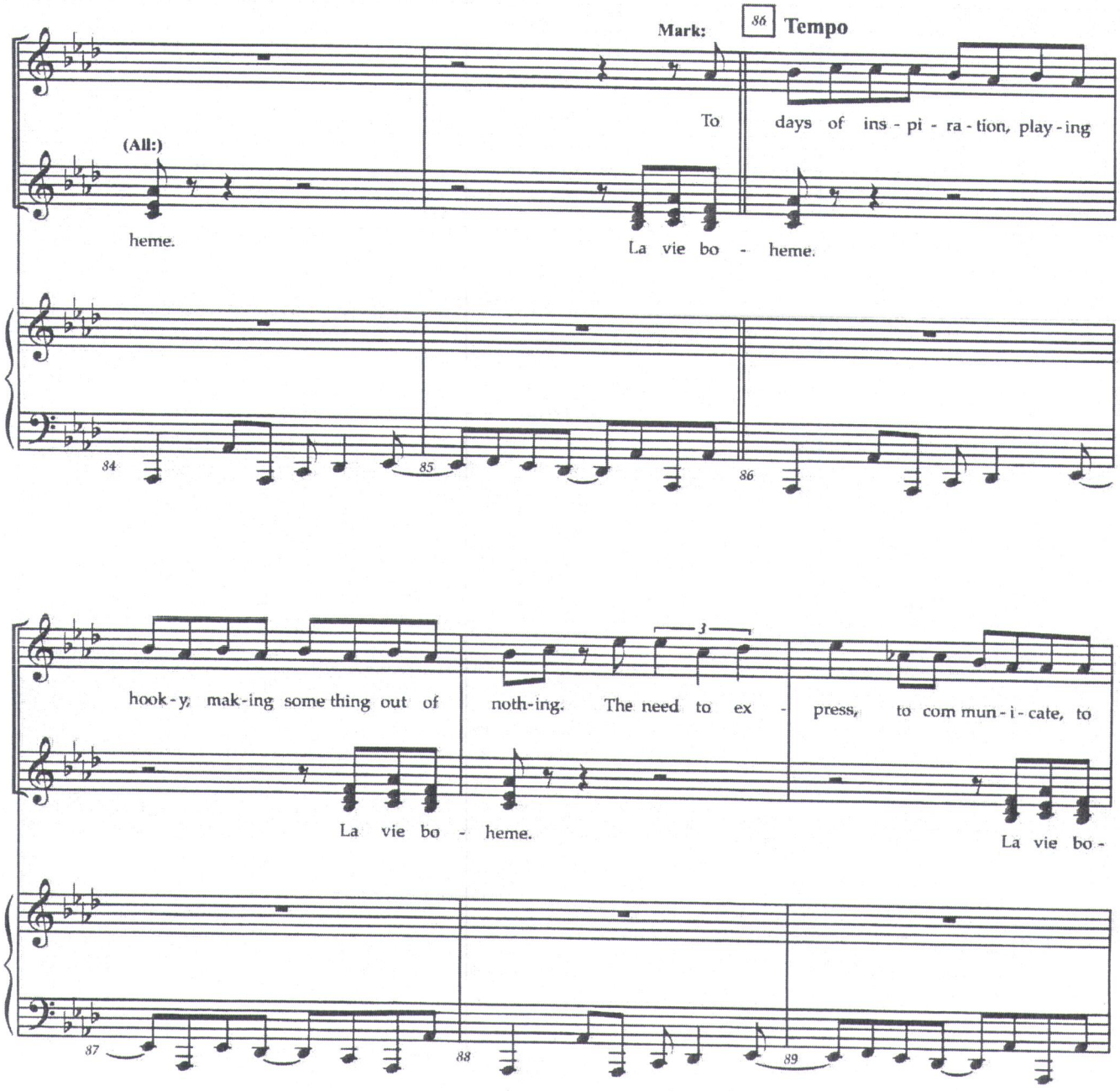

38
Benny:
Mi-mi, I'm sur - prised a bright and charm - ing girl like you
+ Drums (military snare)
38 39 40 41
hangs out with these slack - ers who don't ad - here to deals.
42 43 44 45
They make fun, yet I'm the one at - tempt ing to do some good. Or do you
46 47 48 49

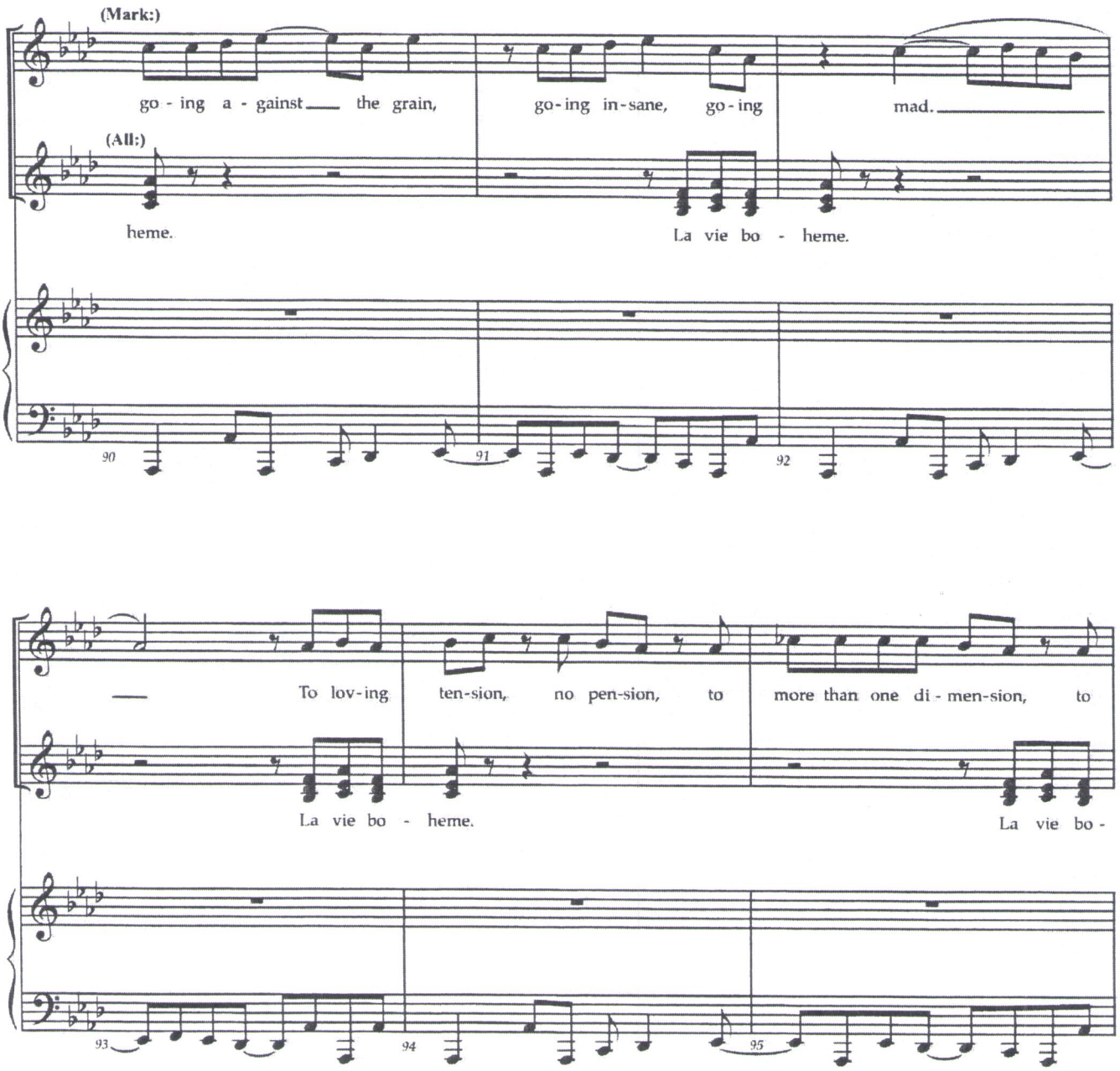

(Benny:)
real - ly want a neigh - bor - hood where peo - ple piss on you stoop ev - 'ry
50
51
52
night? Bo - hem - i - a, bo - hem - i - a's a fall - a - cy in your
53
54
55
56
head. This is Cal - cut ta. Bo - hem - i - a's dead.
rall.
57
58
59
60

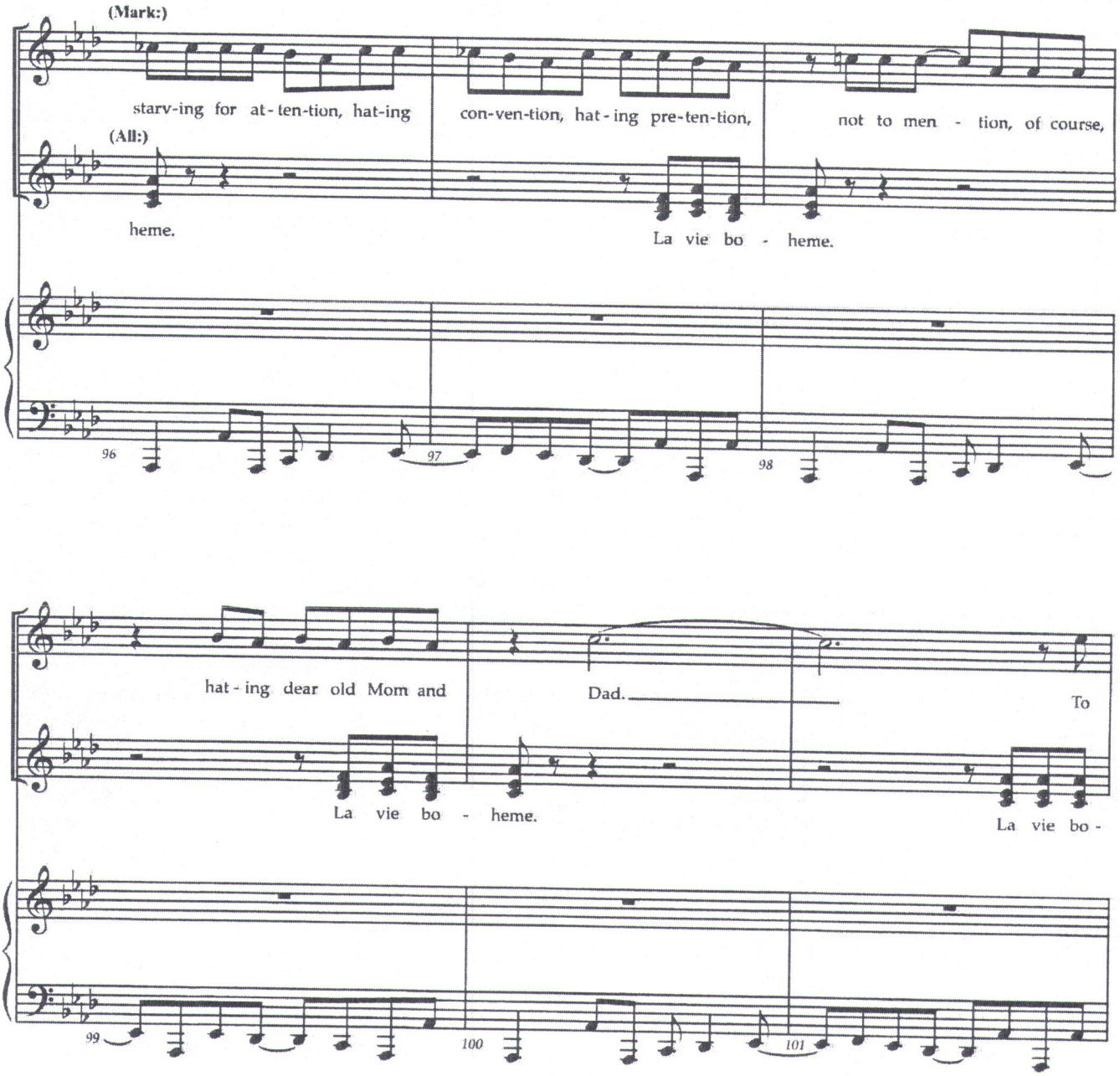

61
Slower
Mark:
3
Dear - ly Be - lov - ed, we gath - er here to say our good -
CHURCH ORGAN
Gong
61
62
(Mark:)
byes.
Here she
A Few Men:
(8vbasso)
Di - es i - rae di - es il - la.
Kyr-i - e e-le - i - son.
63
64
65

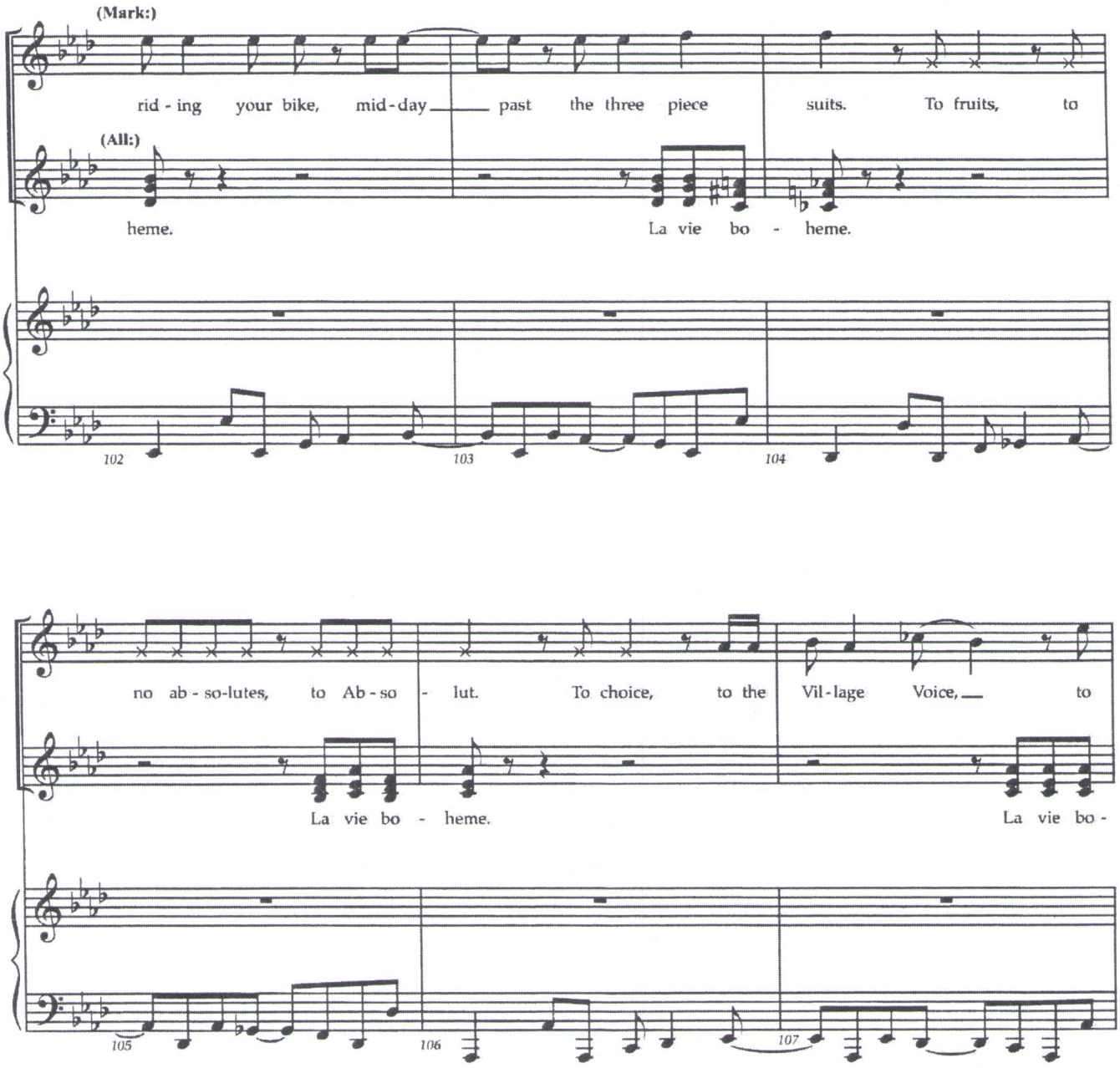

(Mark:)
lies. No one knew her worth. The late, great daugh-ter of
(Collins & Roger:)
Yit-kad-dal-v-'yit-kad-dash.
66
67
68
(Mark:)
3
Moth-er Earth. On this night, when we cel-e-brate the birth in that
69
70
71
72
lit-tle town of Beth-le-hem, we raise our glass, you bet your ass, to
73
74
75

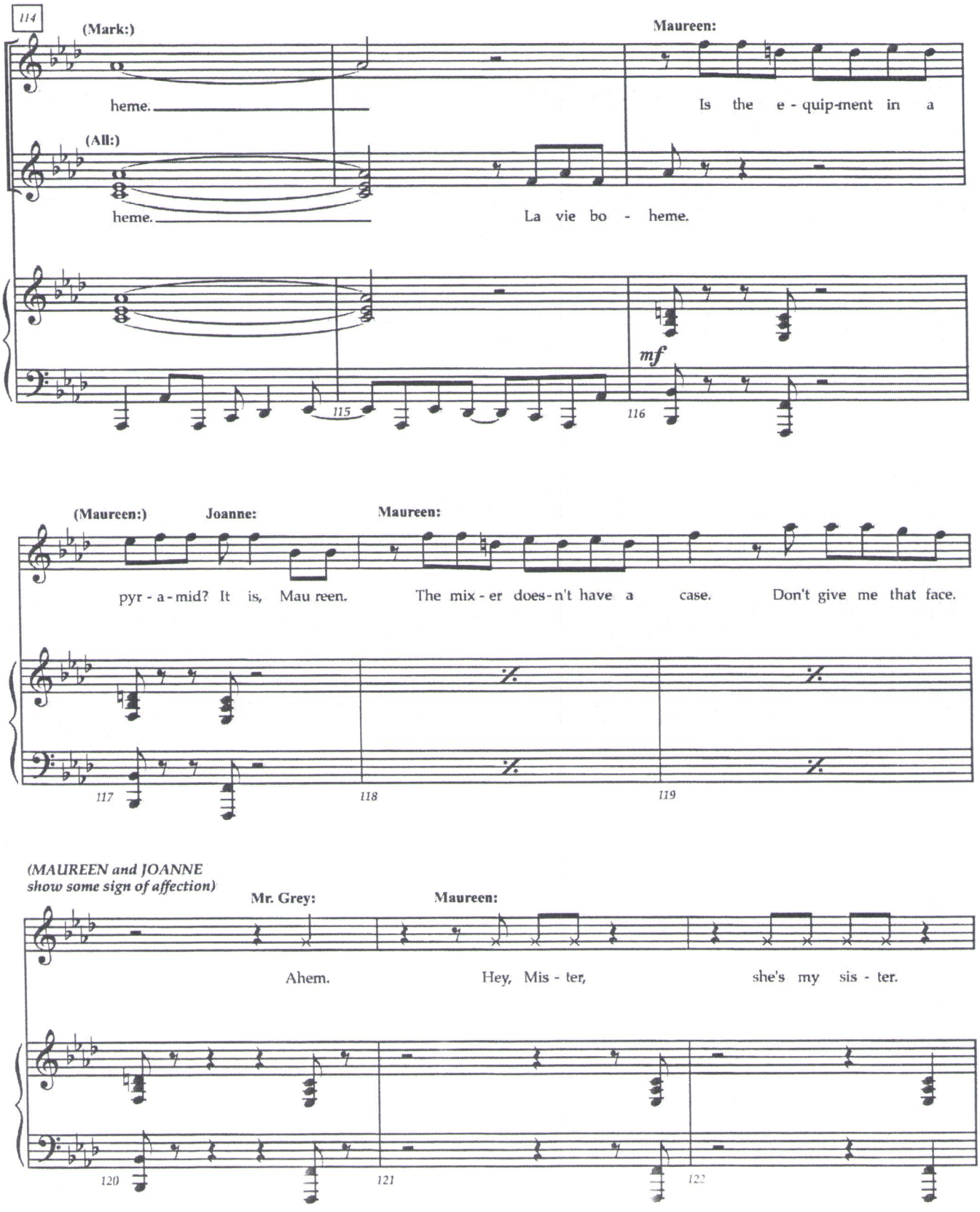

(Mark:)
rall.
78
a tempo
la vie bo - heme.
(All:)
La vie bo -
(R.H. stays on ORGAN)
rall.
PIANO
accel. poco a poco
76
77
79
(All:)
heme.
La vie bo - heme.
La vie bo-
+ Bass
80
81
82
83

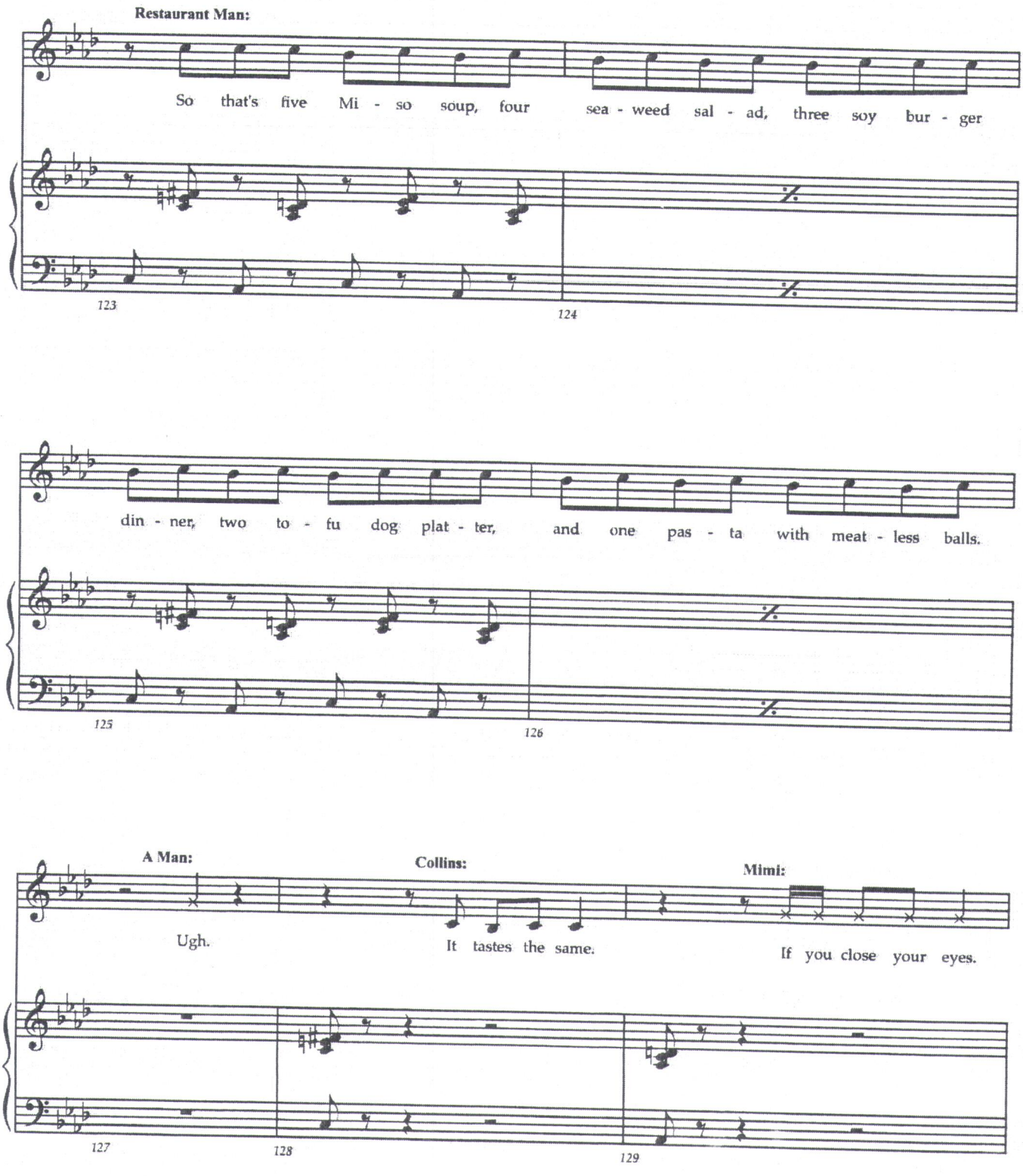

Mark:
86
Tempo
(All:)
heme.
To
days of ins - pi - ra - tion, play - ing
La vie bo - heme.
84
85
86
hook - y, mak - ing some thing out of
noth - ing.
The need to ex -
press,
to com mun - i - cate, to
La vie bo - heme.
La vie bo -
3
87
88
89

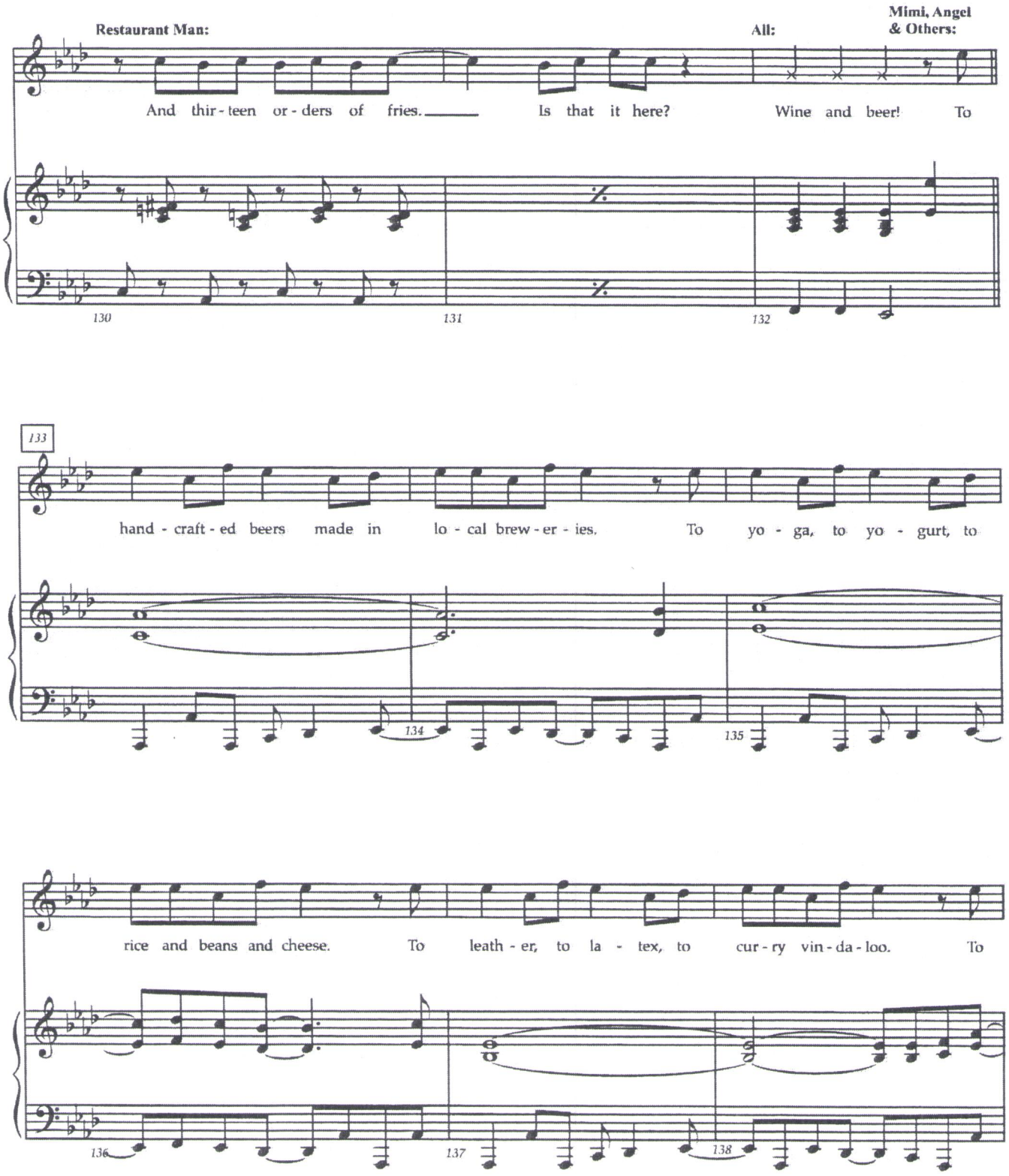

(Mark:)
go - ing a - gainst the grain, go - ing in - sane, go - ing mad.
(All:)
heme. La vie bo - heme.
90
91
92
To lov - ing ten - sion, no pen - sion, to more than one di - men - sion, to
La vie bo - heme. La vie bo -
93
94
95

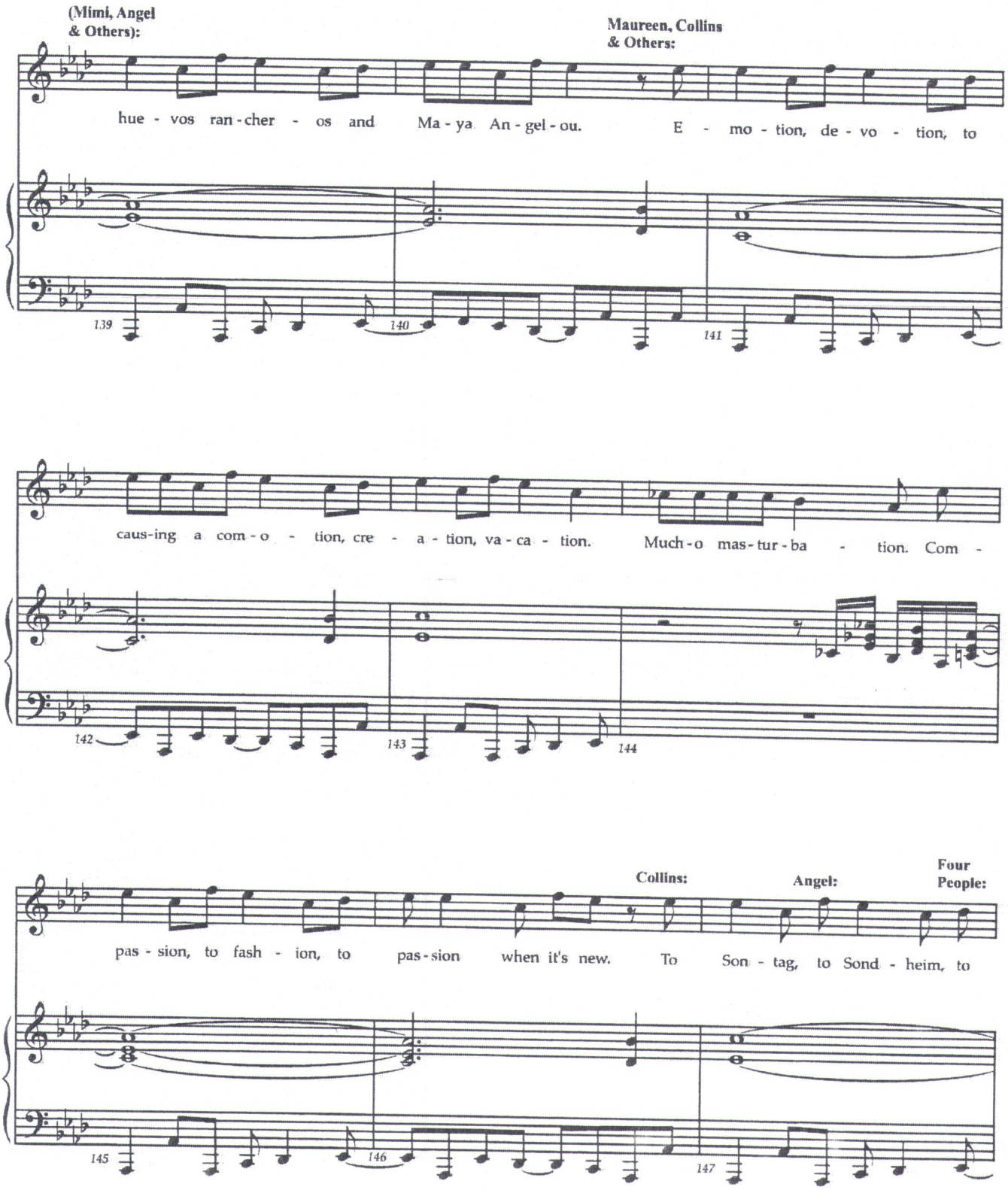

(Mark:)
starv-ing for at-ten-tion, hat-ing
con-ven-tion, hat-ing pre-ten-tion,
not to men - tion, of course,
(All:)
heme.
La vie bo - heme.
96
97
98
hat-ing dear old Mom and
Dad.
To
La vie bo - heme.
La vie bo -
99
100
101

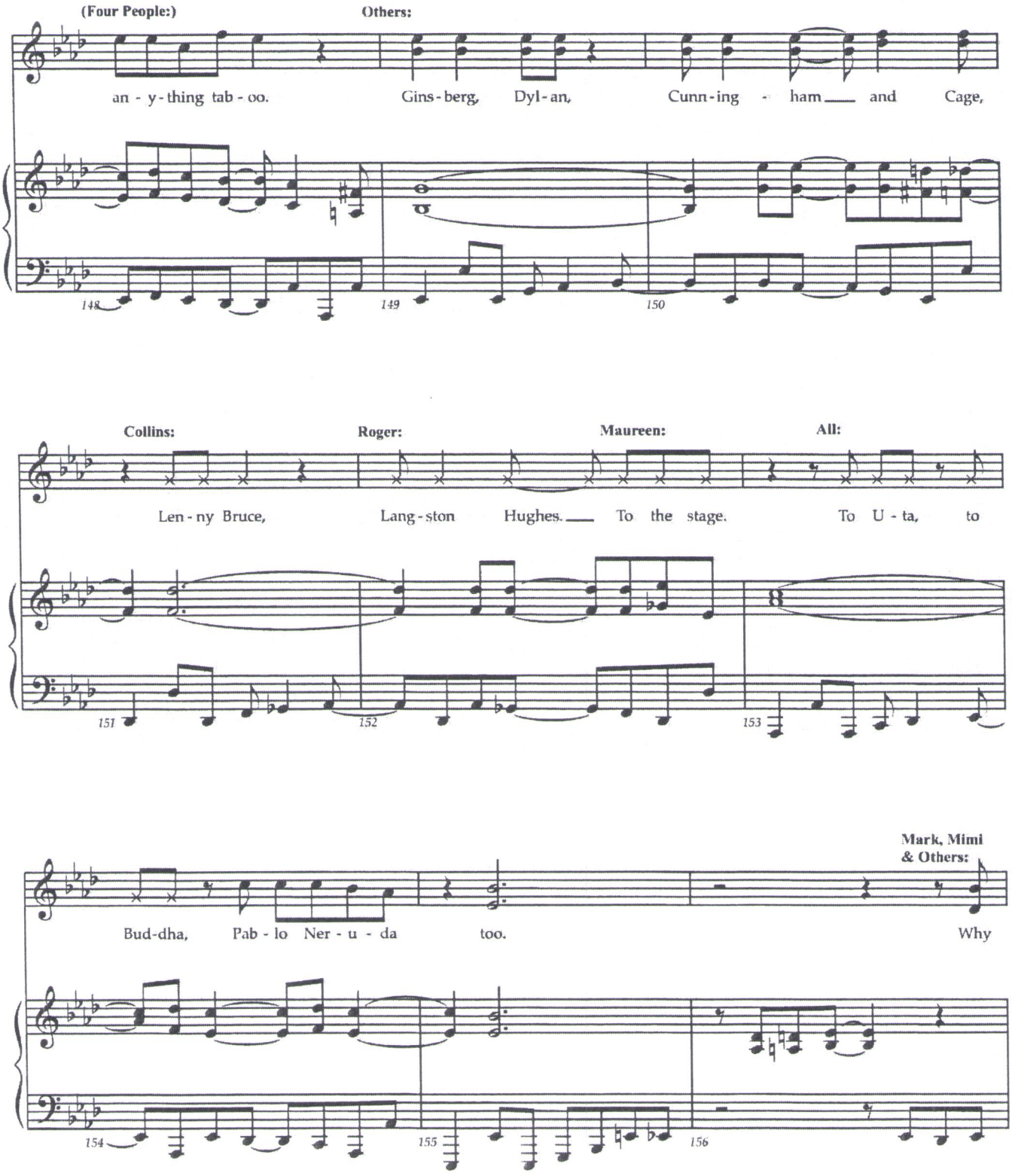

(Mark:)
rid - ing your bike, mid - day past the three piece suits. To fruits, to
(All:)
heme. La vie bo - heme.
102
103
104
no ab - so-lutes, to Ab - so - lut. To choice, to the Vil - lage Voice, to
La vie bo - heme. La vie bo -
105
106
107

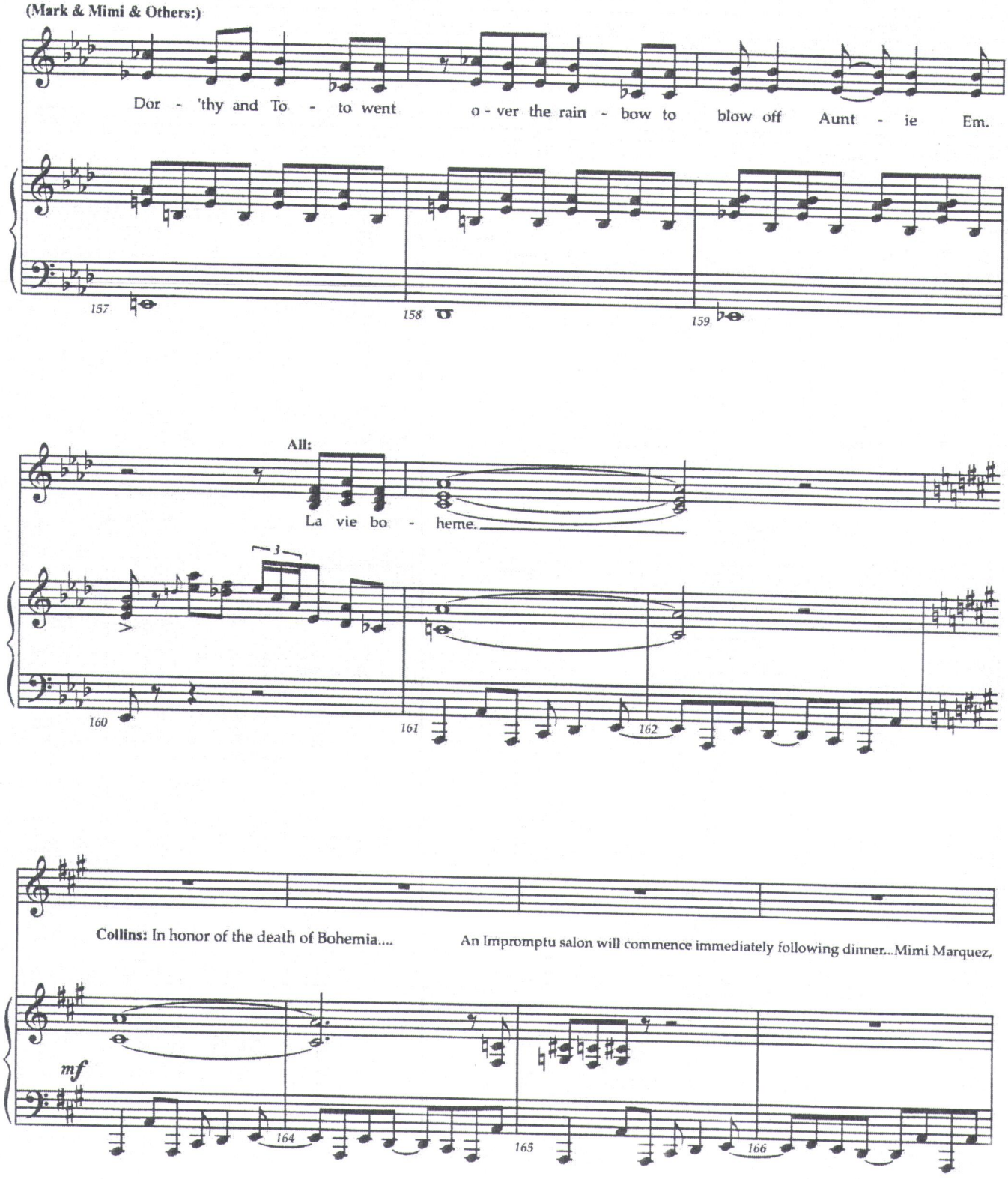

114
(Mark:)
heme.
(All:)
heme.
Maureen:
Is the e - quip-ment in a
La vie bo - heme.
mf
115
116
(Maureen:)
Joanne:
Maureen:
pyr - a - mid? It is, Mau reen.
The mix - er does - n't have a case.
Don't give me that face.
117
118
119
(MAUREEN and JOANNE show some sign of affection)
Mr. Grey:
Maureen:
Ahem.
Hey, Mis - ter,
she's my sis - ter.
120
121
122

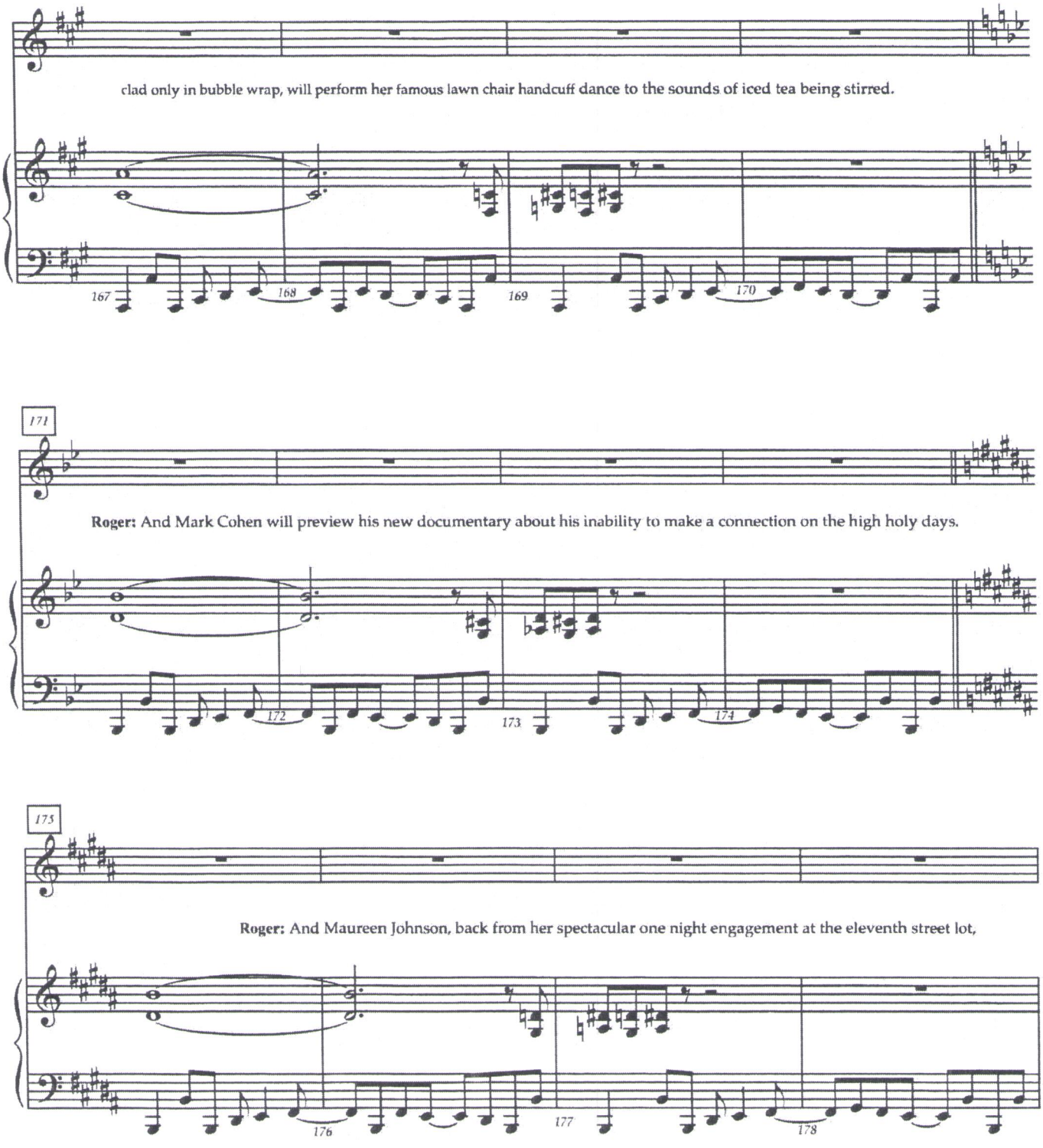

Restaurant Man:
So that's five Mi - so soup, four sea - weed sal - ad, three soy bur - ger
123
124
din - ner, two to - fu dog plat - ter, and one pas - ta with meat - less balls.
125
126
A Man:
Collins:
Mimi:
Ugh.
It tastes the same.
If you close your eyes.
127
128
129

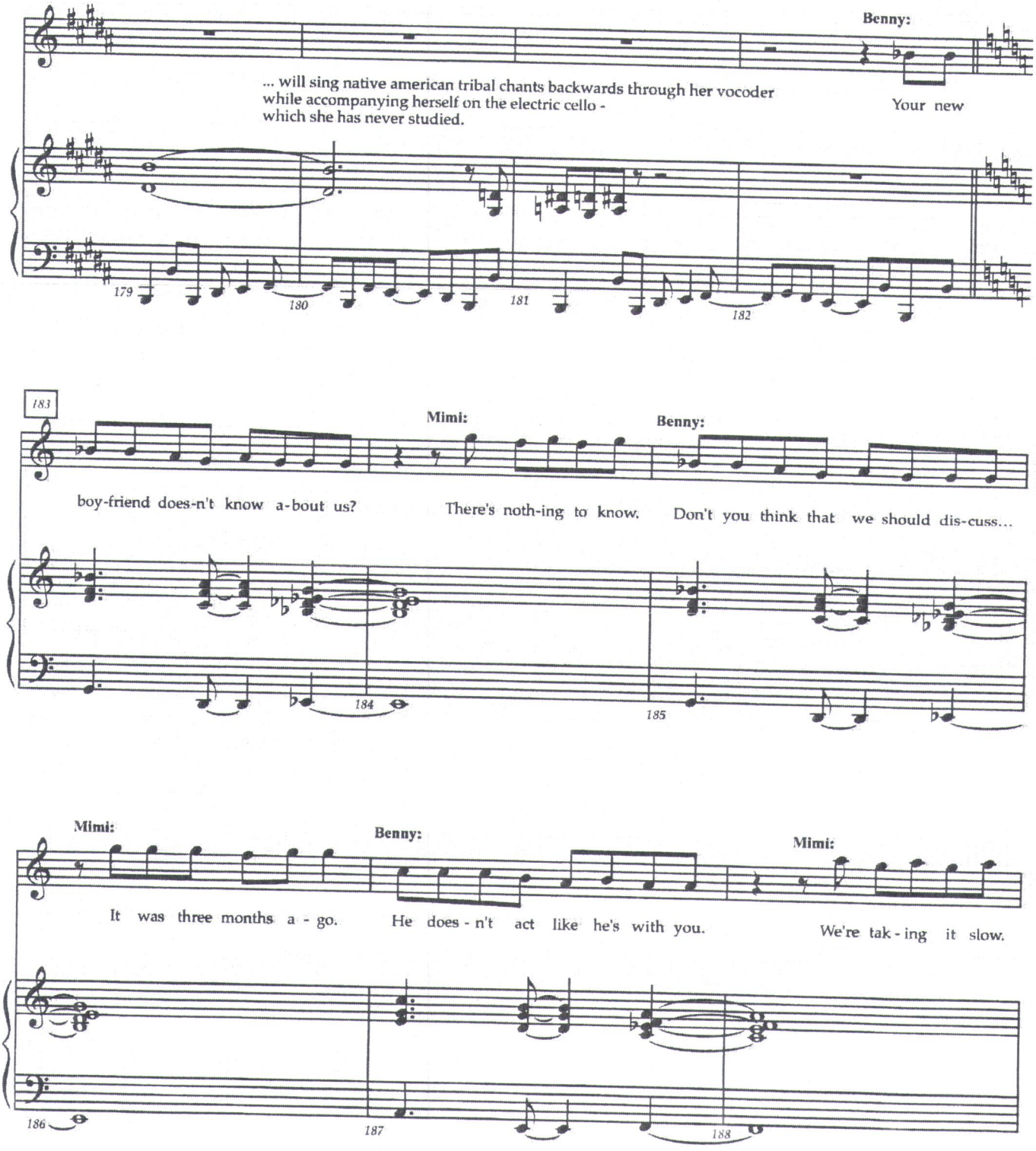

Restaurant Man:
All:
Mimi, Angel & Others:
And thir - teen or - ders of fries. Is that it here? Wine and beer! To
130
131
132
133
hand - craft - ed beers made in lo - cal brew - er - ies. To yo - ga, to yo - gurt, to
134
135
rice and beans and cheese. To leath - er, to la - tex, to cur - ry vin - da - loo. To
136
137
138

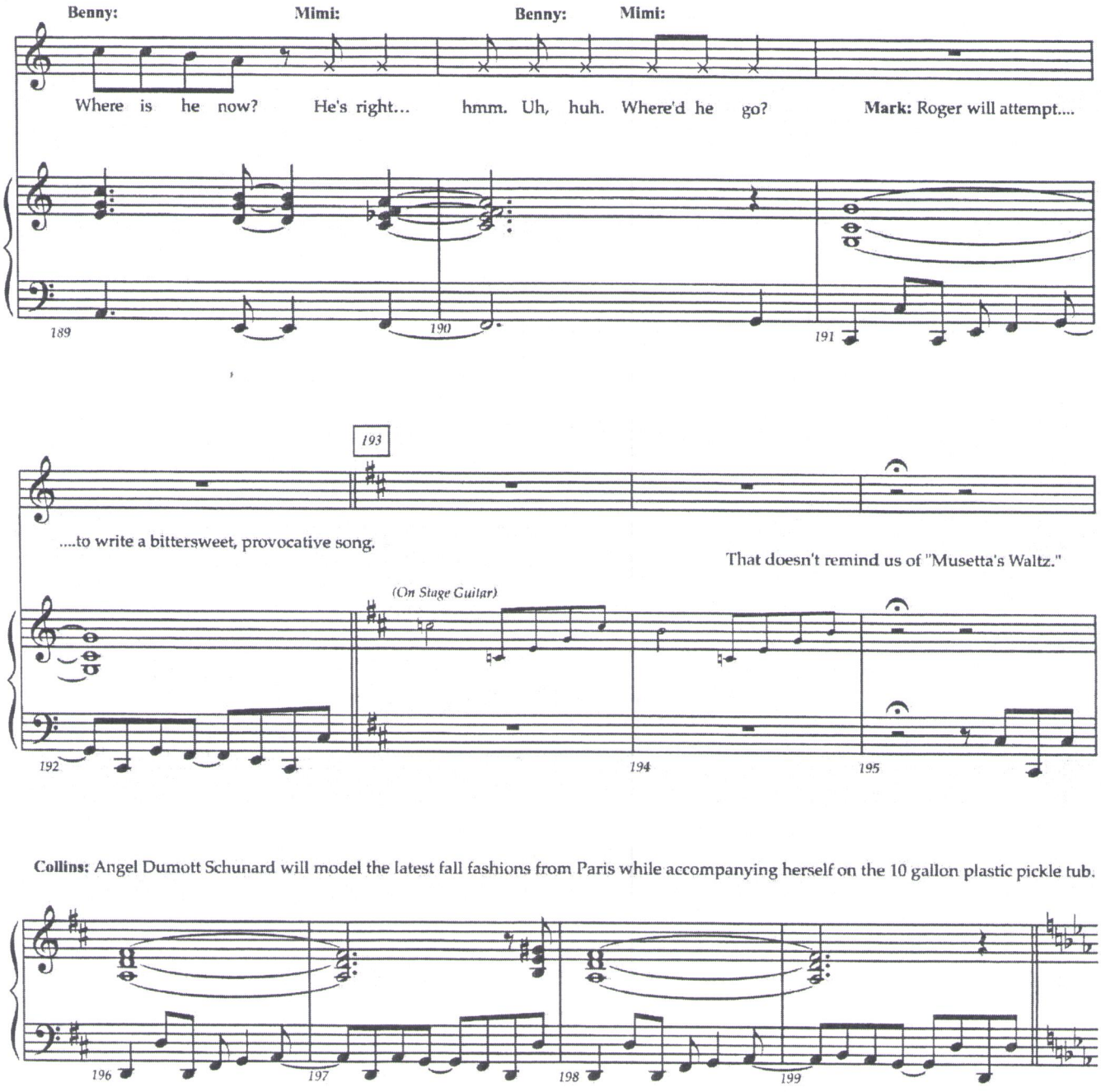

(Mimi, Angel & Others):
Maureen, Collins & Others:
hue - vos ran - cher - os and Ma - ya An - gel - ou. E - mo - tion, de - vo - tion, to
139
140
141
caus-ing a com - o - tion, cre - a - tion, va - ca - tion. Much - o mas - tur - ba - tion. Com -
142
143
144
Collins:
Angel:
Four People:
pas - sion, to fash - ion, to pas - sion when it's new. To Son - tag, to Sond - heim, to
145
146
147


(Four People:)
Others:
an - y - thing tab - oo.
Gins - berg, Dyl - an, Cunn - ing - ham and Cage,
148
149
150
Collins:
Roger:
Maureen:
All:
Len - ny Bruce,
Lang - ston Hughes. To the stage.
To U - ta, to
151
152
153
Mark, Mimi & Others:
Bud-dha, Pab - lo Ner - u - da too.
Why
154
155
156


(Mark & Mimi & Others:)
Dor - 'thy and To - to went o - ver the rain - bow to blow off Aunt - ie Em.
157
158
159
All:
La vie bo - heme.
3
160
161
162
Collins: In honor of the death of Bohemia.... An Impromptu salon will commence immediately following dinner...Mimi Marquez,
mf
164
165
166

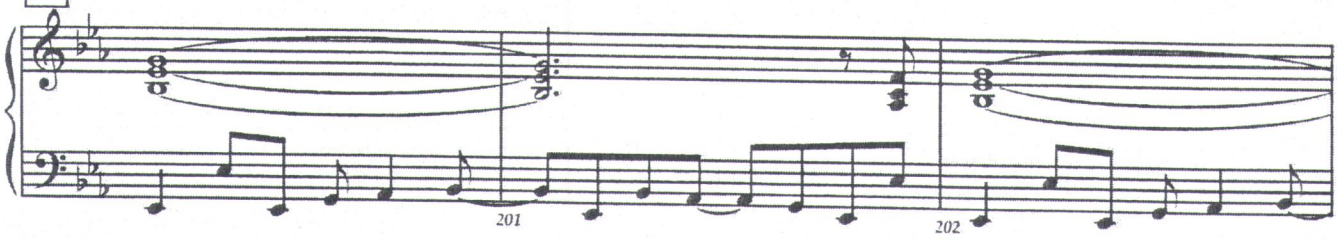

clad only in bubble wrap, will perform her famous lawn chair handcuff dance to the sounds of iced tea being stirred.
167
168
169
170
171
Roger: And Mark Cohen will preview his new documentary about his inability to make a connection on the high holy days.
172
173
174
175
Roger: And Maureen Johnson, back from her spectacular one night engagement at the eleventh street lot,
176
177
178


Benny:
... will sing native american tribal chants backwards through her vocoder while accompanying herself on the electric cello - which she has never studied.
Your new
179
180
181
182
183
Mimi:
Benny:
boy-friend does-n't know a-bout us?
There's noth-ing to know.
Don't you think that we should dis-cuss...
184
185
Mimi:
Benny:
Mimi:
It was three months a - go.
He does - n't act like he's with you.
We're tak - ing it slow.
186
187
188

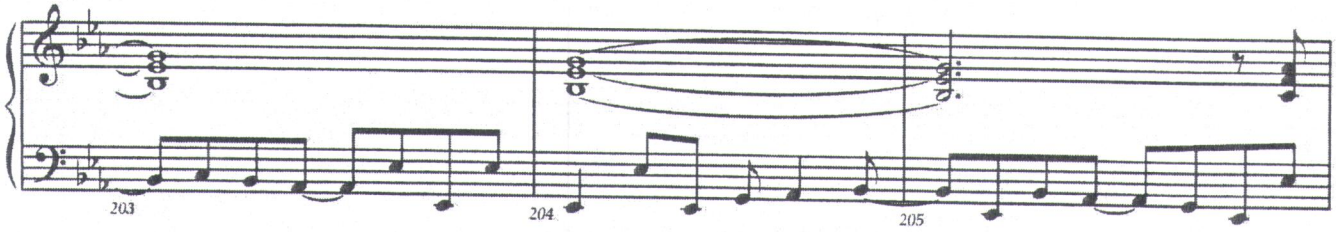

Benny:
Mimi:
Benny:
Mimi:
Where is he now?
He's right...
hmm. Uh, huh. Where'd he go?
Mark: Roger will attempt....
189
190
191
193
....to write a bittersweet, provocative song.
That doesn't remind us of "Musetta's Waltz."
(On Stage Guitar)
192
194
195
Collins: Angel Dumott Schunard will model the latest fall fashions from Paris while accompanying herself on the 10 gallon plastic pickle tub.
196
197
198
199

200

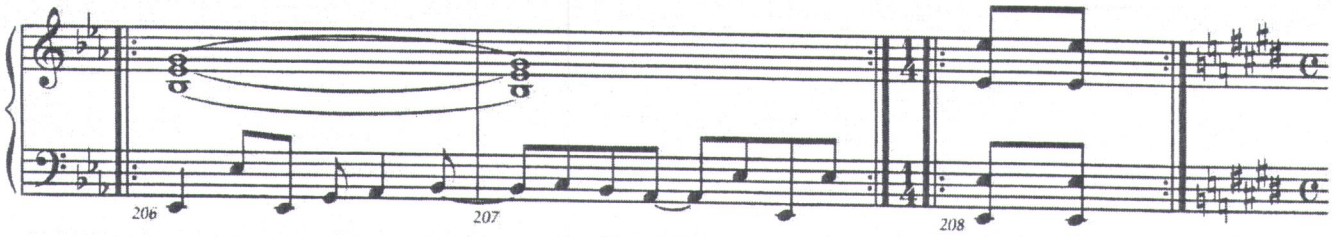
Angel: ...and Collins will recount his exploits as anarchist....

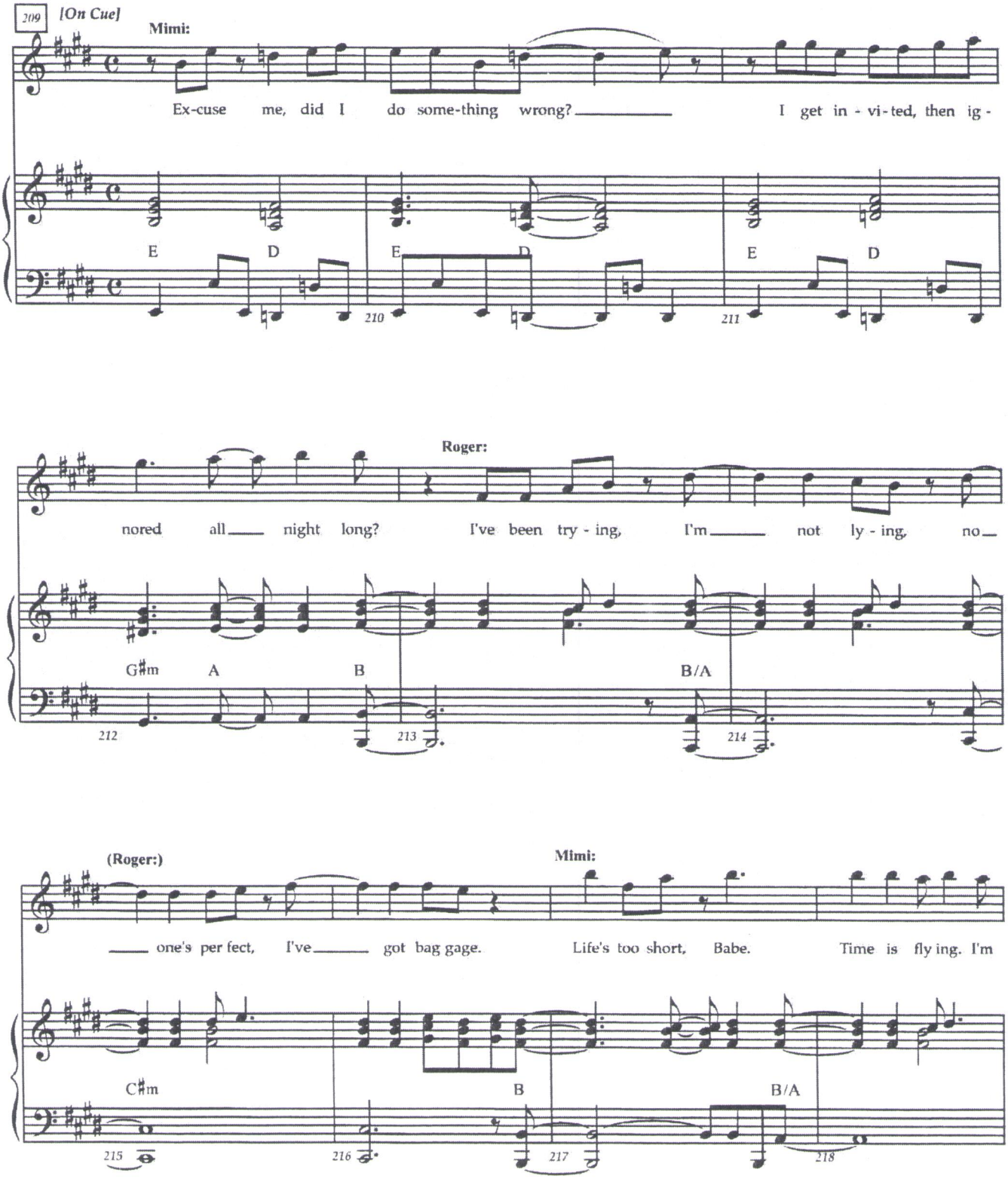


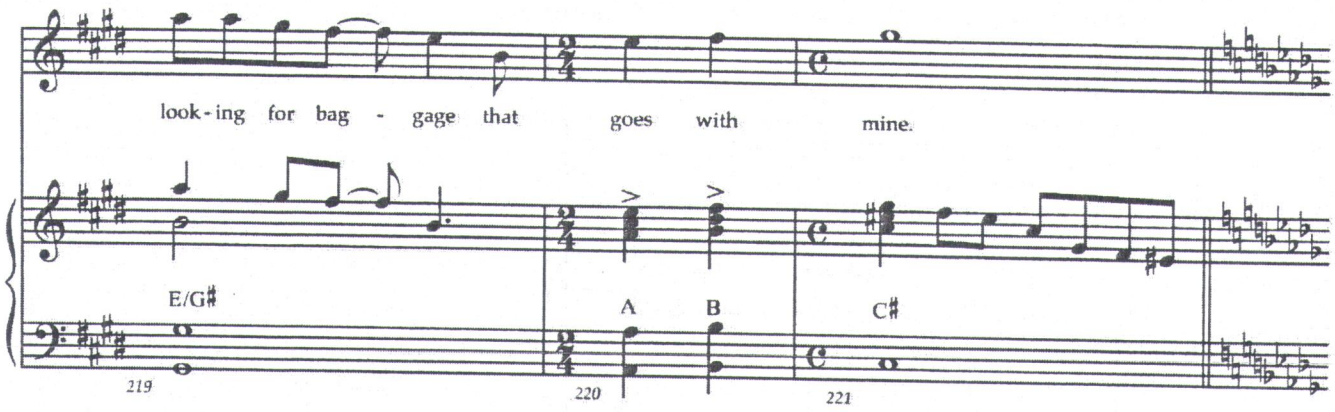
including the tale of his succesful reprogramming of the M.I.T. virtual reality equipment to self-destruct

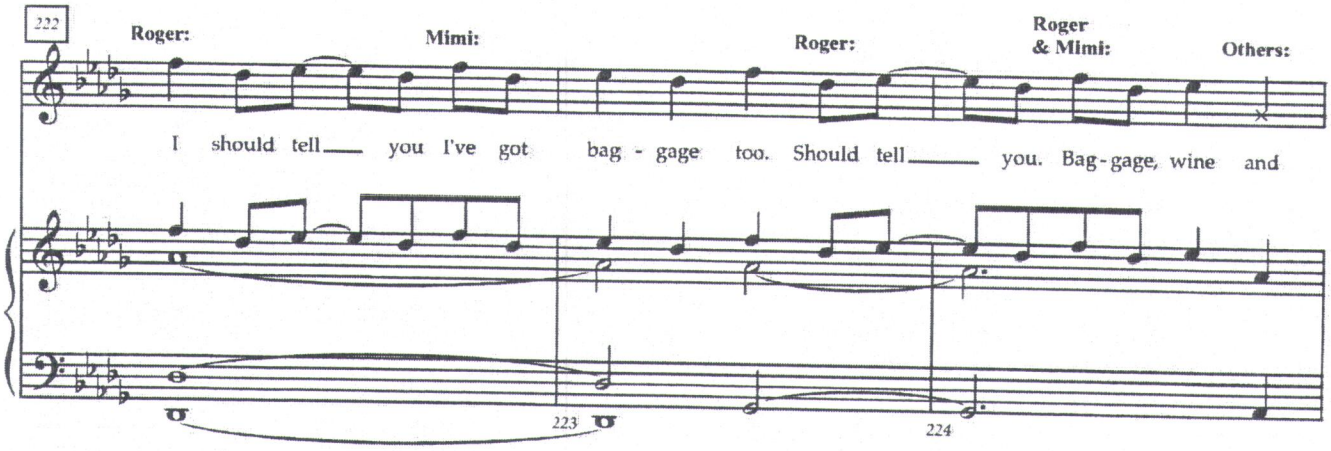


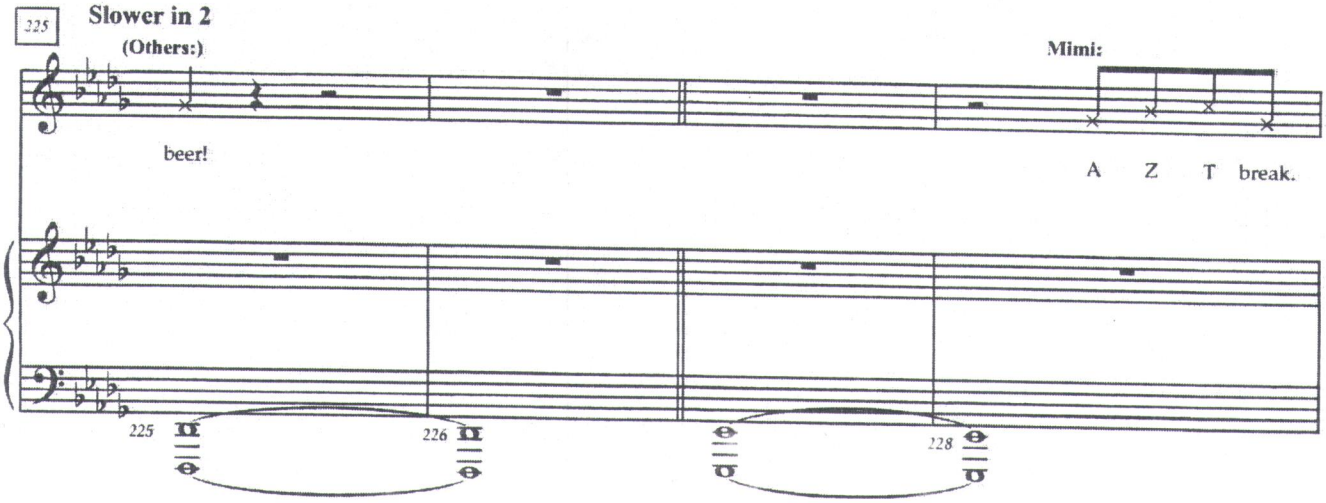
As it broadcast the words: **ALL:** 'Actual reality - Act Up - Fight Aids' **BENNY:** CHECK!!

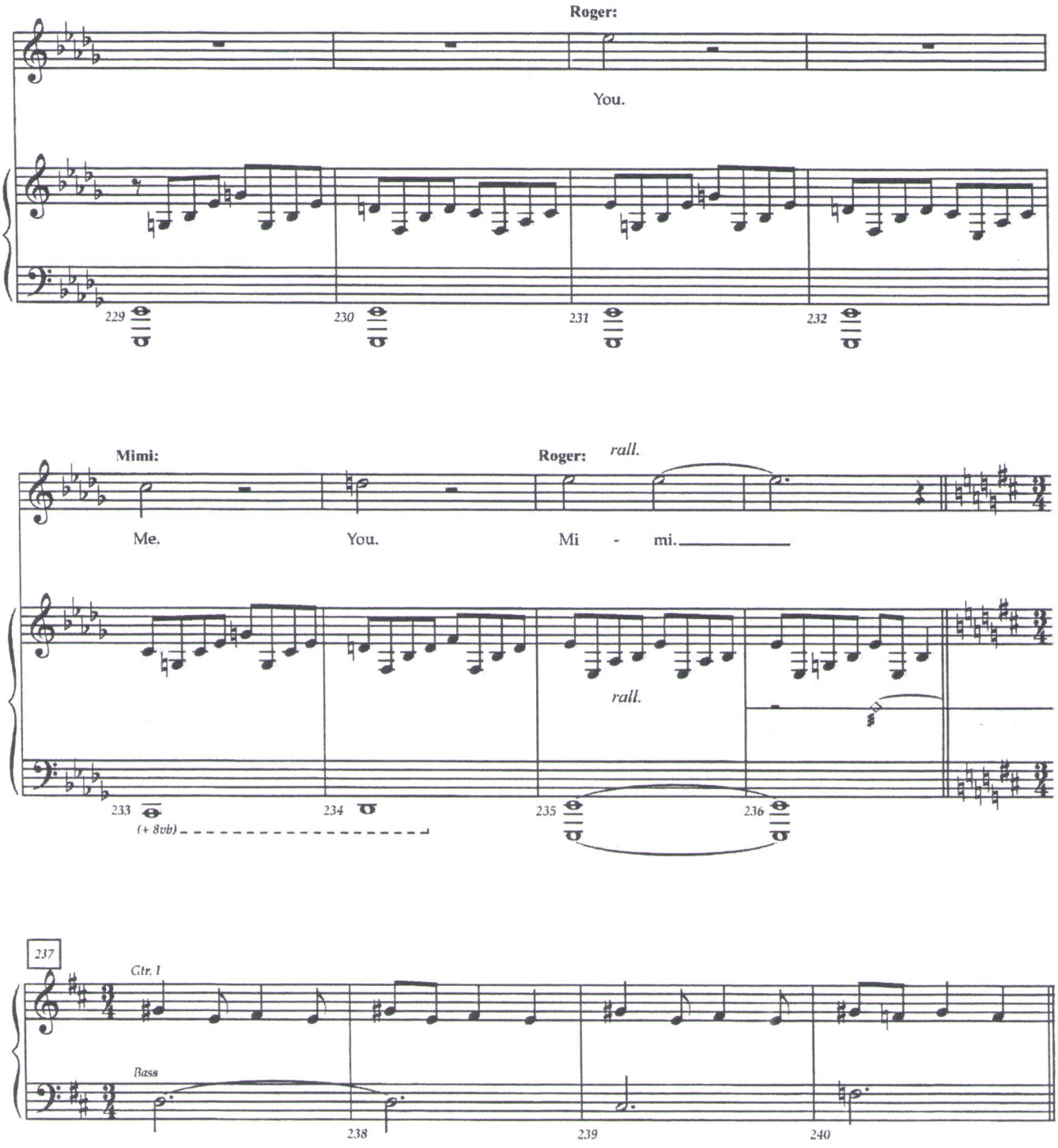


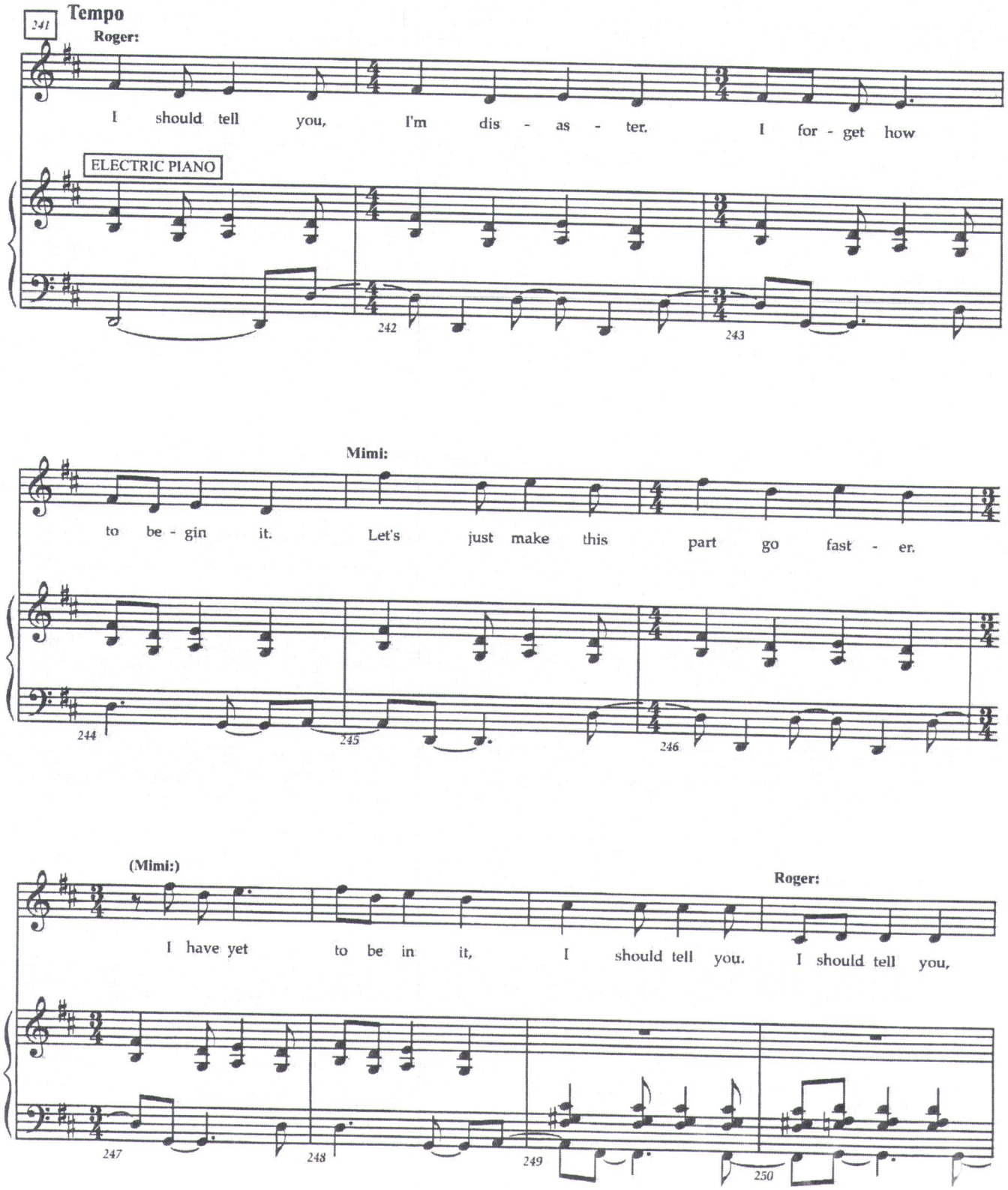

209
[On Cue]
Mimi:
Ex-cuse me, did I do some-thing wrong? I get in - vi - ted, then ig -
E D E D E D
210
211
Roger:
nored all night long? I've been try - ing, I'm not ly - ing, no
G♯m A B B/A
212
213
214
(Roger:)
Mimi:
one's per fect, I've got bag gage. Life's too short, Babe. Time is fly ing. I'm
C♯m B B/A
215
216
217
218

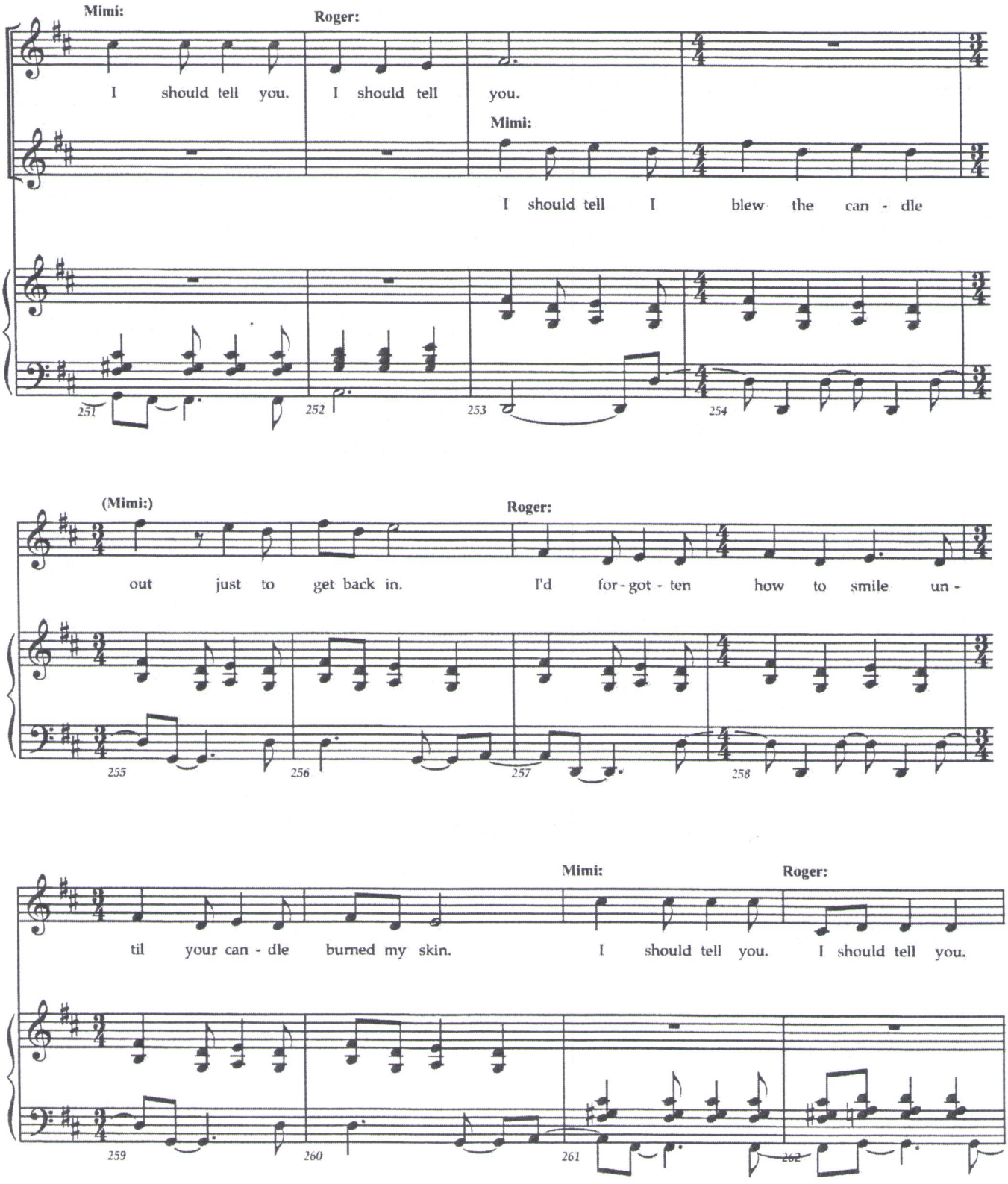

look-ing for bag - gage that goes with mine.
E/G♯
A
B
C♯
219
220
221

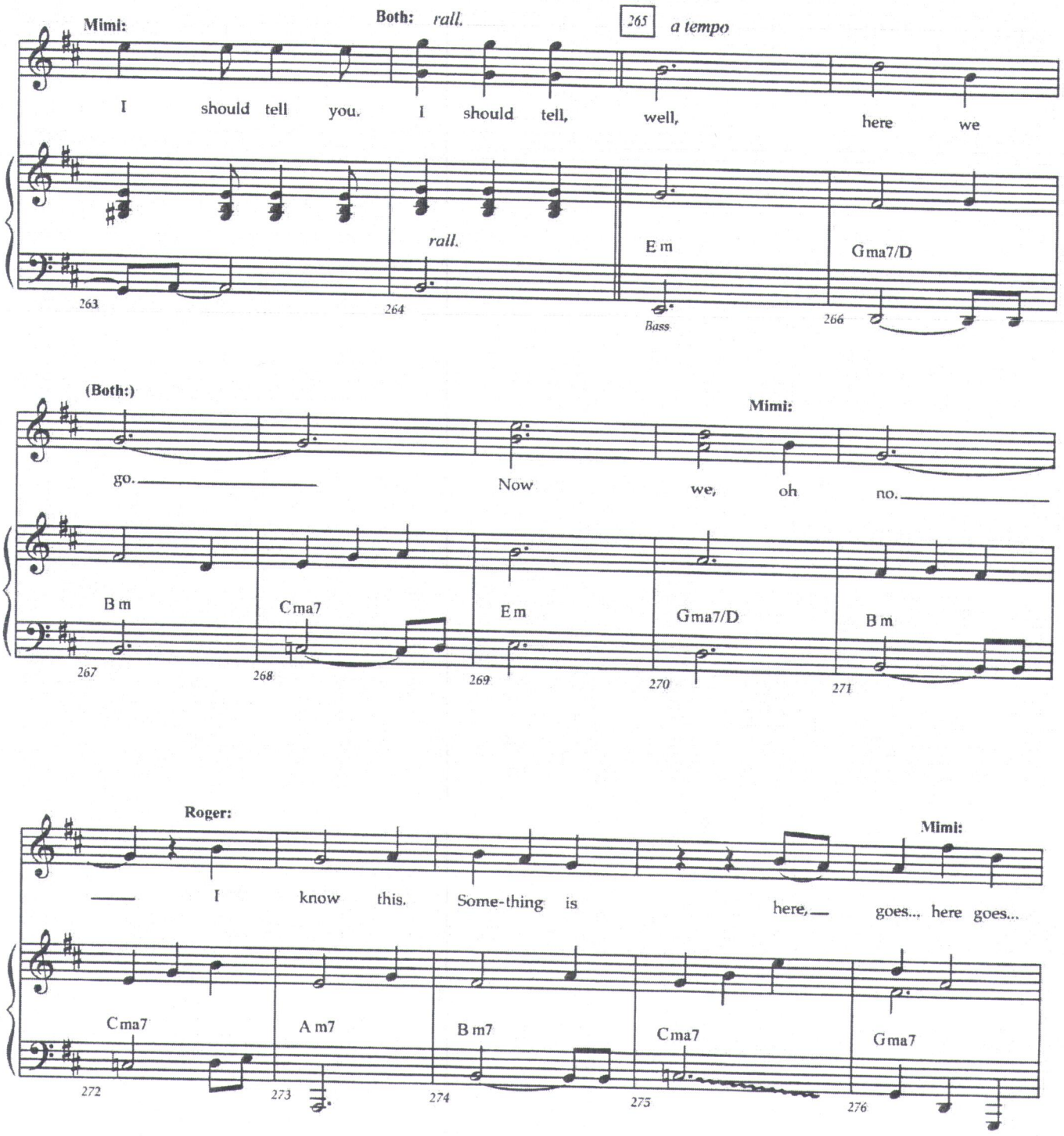

222
Roger:
Mimi:
Roger:
Roger & Mimi:
Others:
I should tell you I've got bag - gage too. Should tell you. Bag-gage, wine and
223
224

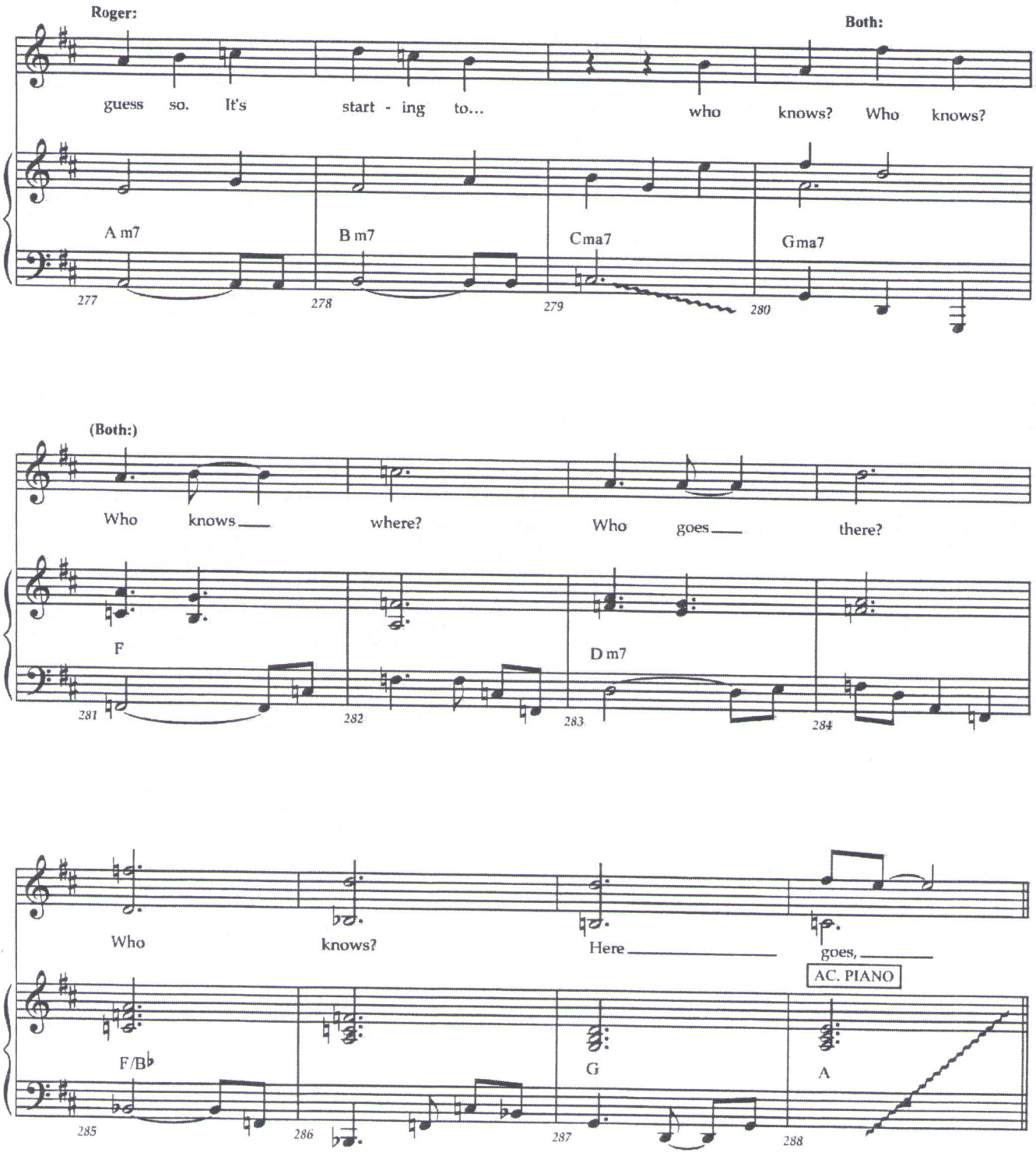

225
Slower in 2
(Others:)
Mimi:
beer!
A Z T break.
225
226
228

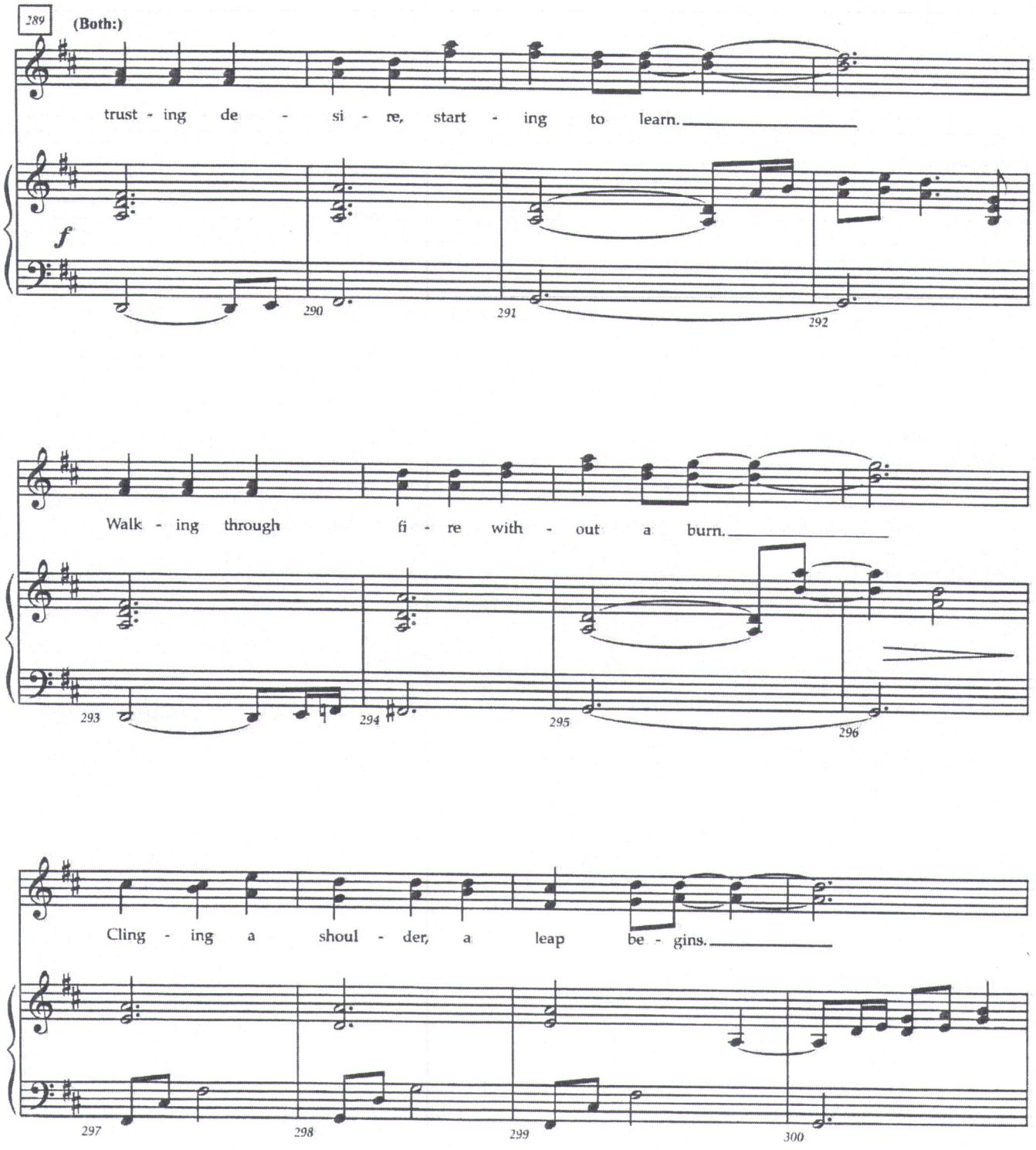

Roger:
You.
229
230
231
232
Mimi:
Roger:
rall.
Me.
You.
Mi - mi.
rall.
233
(+ 8vb)
234
235
236
237
Gtr. I
Bass
238
239
240

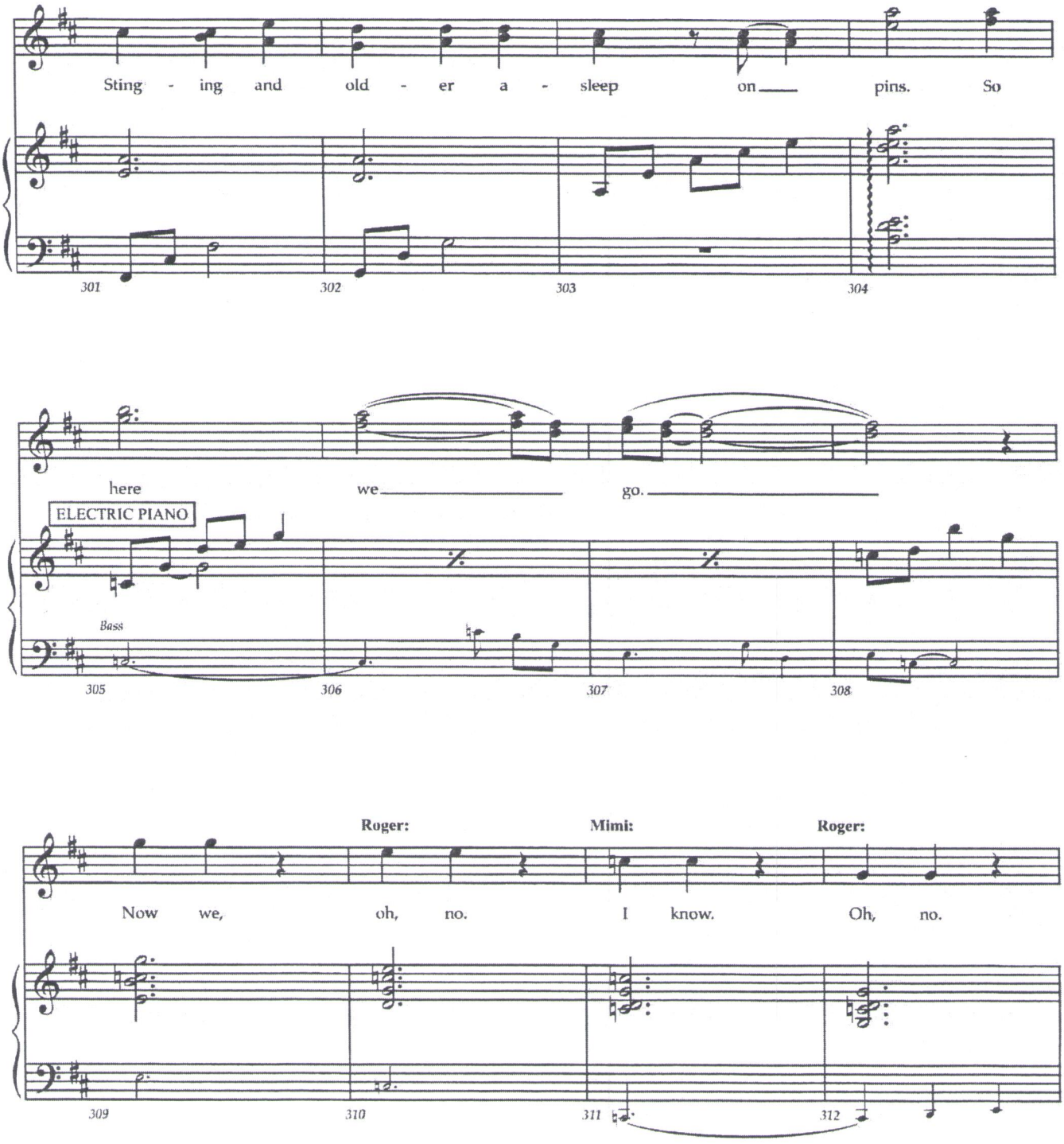

241
Tempo
Roger:
I should tell you, I'm dis - as - ter. I for - get how
ELECTRIC PIANO
242
243
Mimi:
to be - gin it. Let's just make this part go fast - er.
244
245
246
(Mimi:)
Roger:
I have yet to be in it, I should tell you. I should tell you,
247
248
249
250

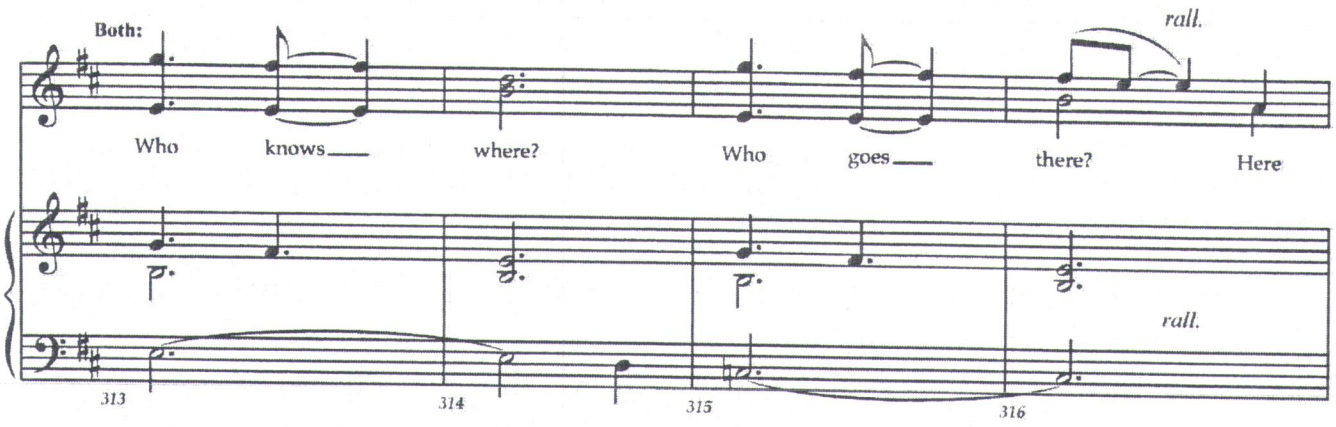

Mimi:
Roger:
I should tell you.
I should tell you.
Mimi:
I should tell I blew the can - dle
251
252
253
254
(Mimi:)
Roger:
out just to get back in.
I'd for - got - ten how to smile un -
255
256
257
258
Mimi:
Roger:
til your can - dle burned my skin.
I should tell you.
I should tell you.
259
260
261
262

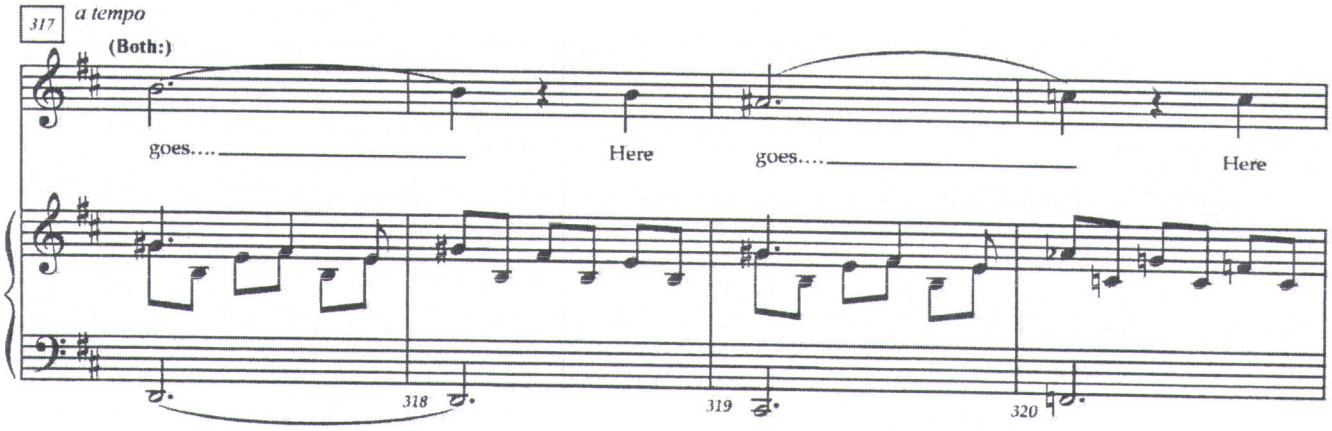

Mimi:
Both: rall.
265
a tempo
I should tell you. I should tell, well, here we
rall.
E m
Gma7/D
263
264
Bass
266
(Both:)
Mimi:
go. Now we, oh no.
B m
C ma7
E m
Gma7/D
B m
267
268
269
270
271
Roger:
Mimi:
I know this. Some-thing is here, goes... here goes...
C ma7
A m7
B m7
C ma7
G ma7
272
273
274
275
276

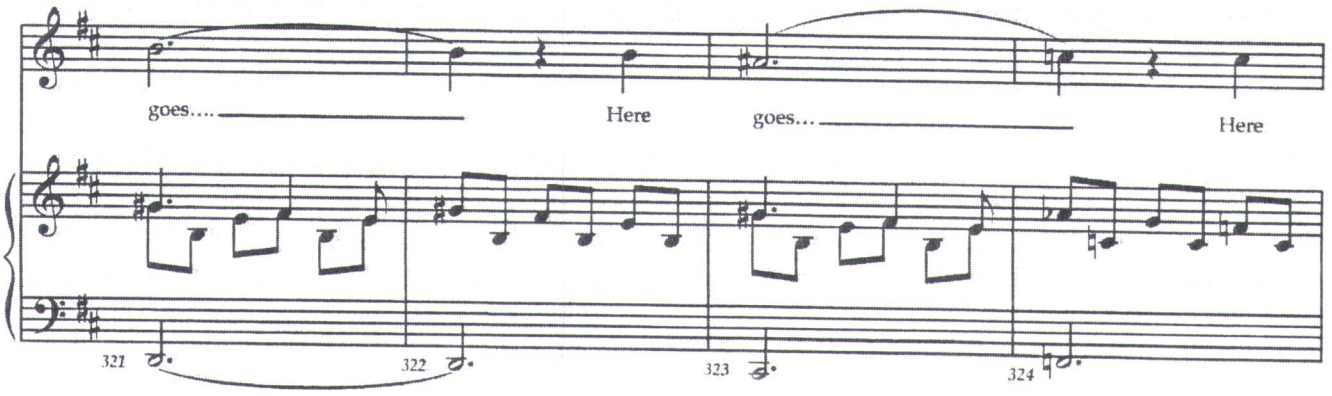

Roger:
Both:
guess so. It's start - ing to... who knows? Who knows?
A m7
B m7
Cma7
Gma7
277
278
279
280
(Both:)
Who knows where? Who goes there?
F
D m7
281
282
283
284
Who knows? Here goes,
AC. PIANO
F/B♭
G
A
285
286
287
288

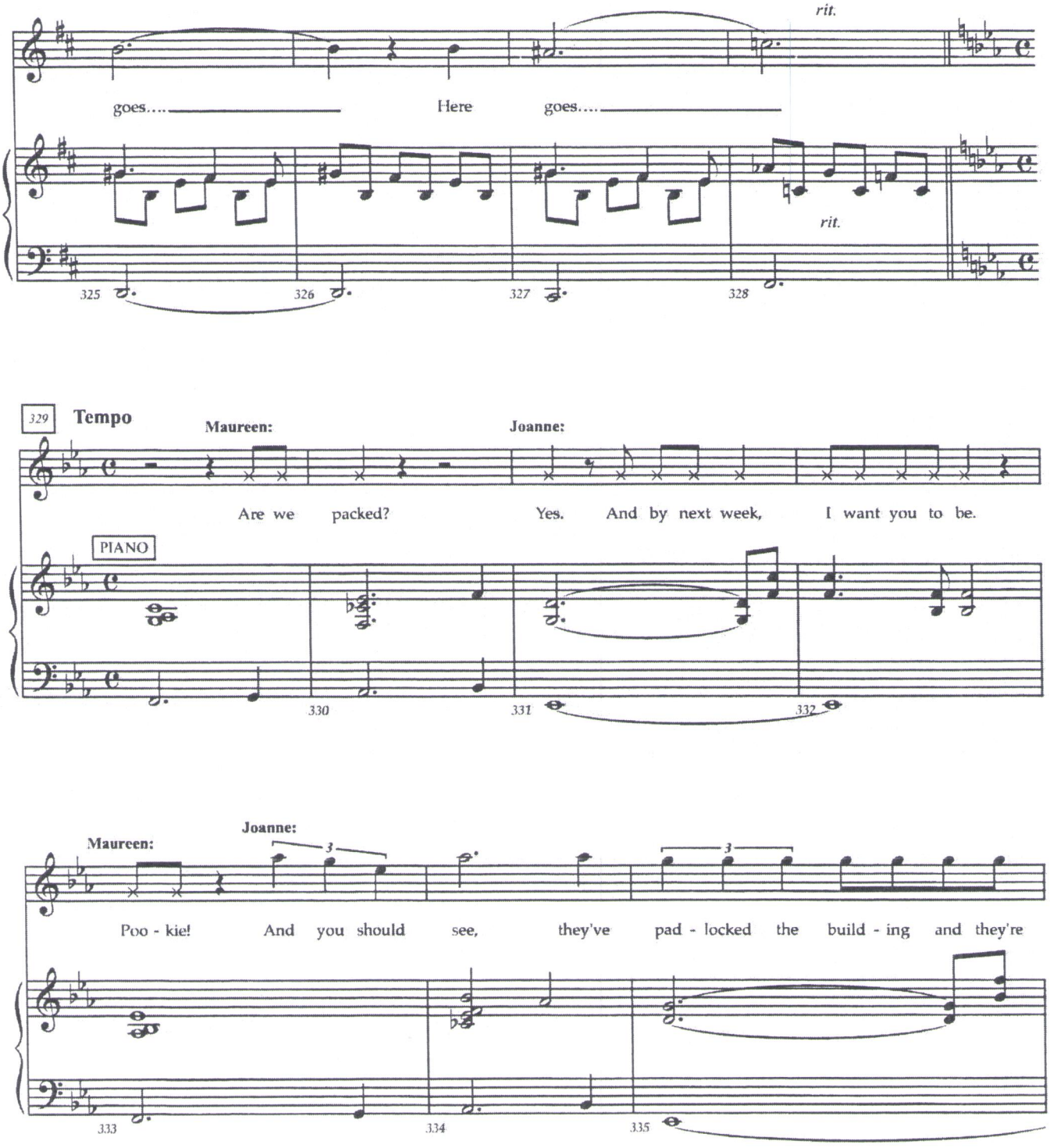

289
(Both:)
trust - ing de - si - re, start - ing to learn.
f
290
291
292
Walk - ing through fi - re with - out a burn.
293
294
295
296
Cling - ing a shoul - der, a leap be - gins.
297
298
299
300

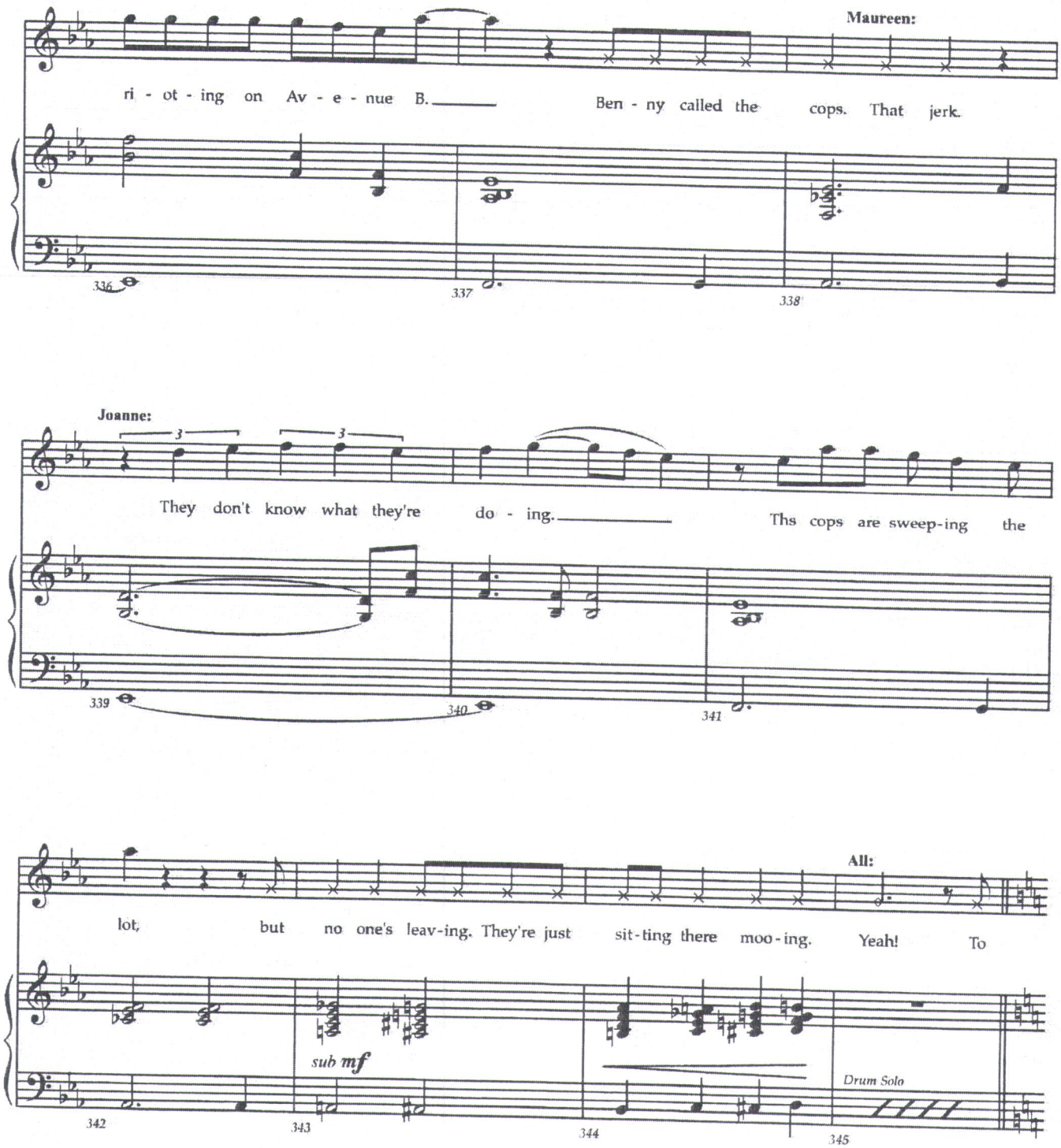

Sting - ing and old - er a - sleep on pins. So
301
302
303
304
here we go.
ELECTRIC PIANO
Bass
305
306
307
308
Roger:
Mimi:
Roger:
Now we, oh, no. I know. Oh, no.
309
310
311
312

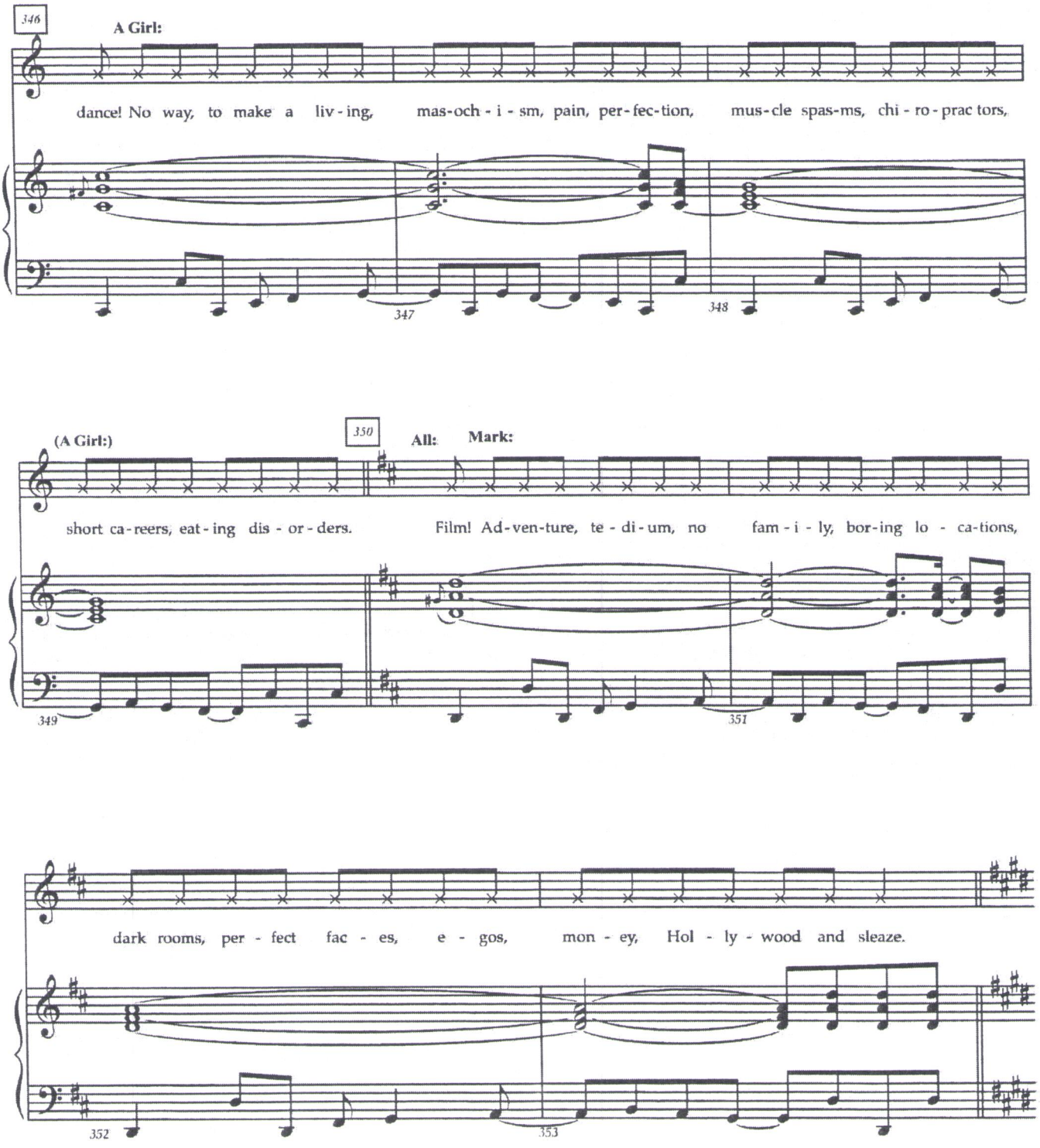

Both:
Who knows where? Who goes there? Here
rall.
rall.
313
314
315
316

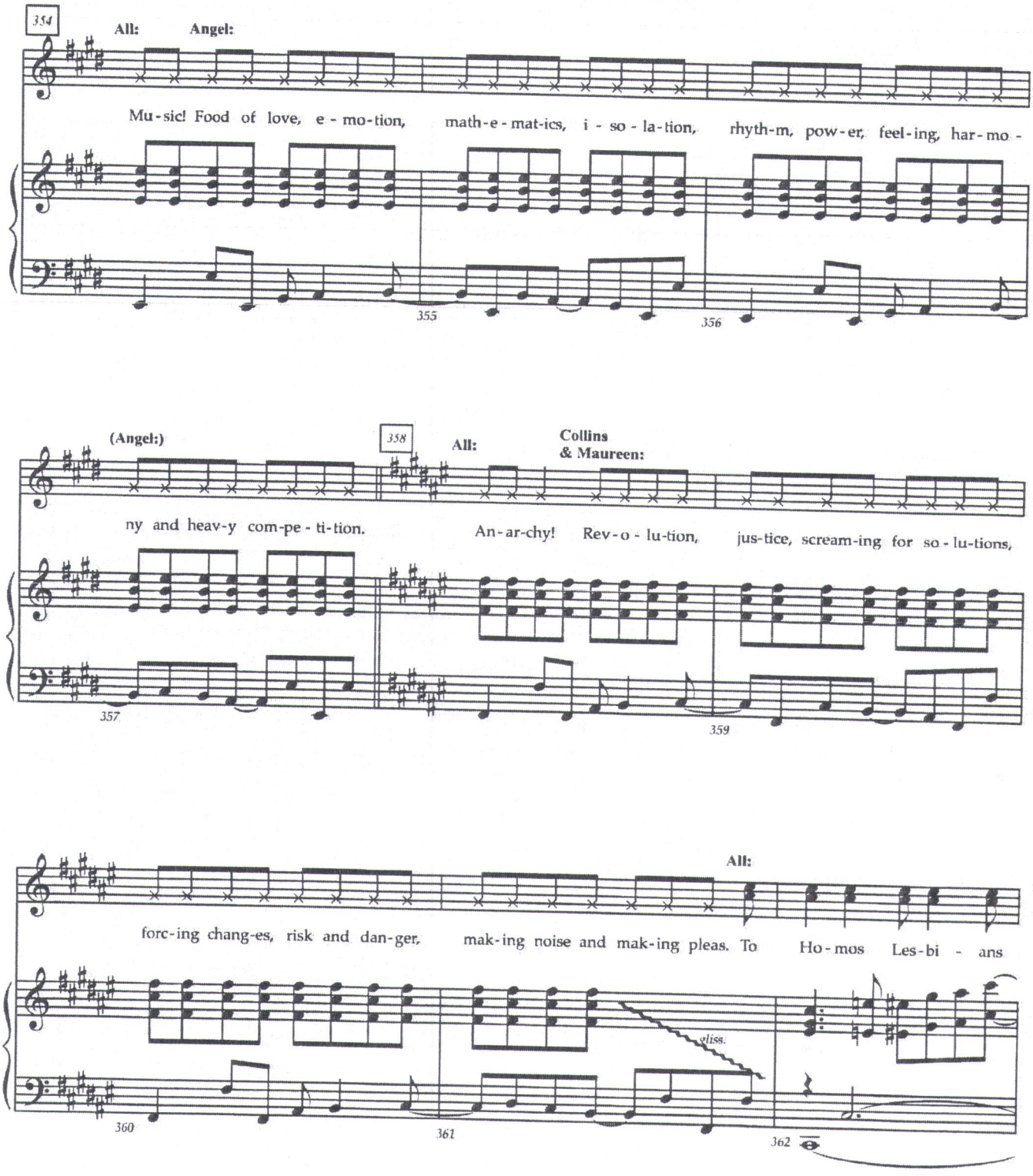

317
a tempo
(Both:)
goes.... Here goes.... Here
318
319
320

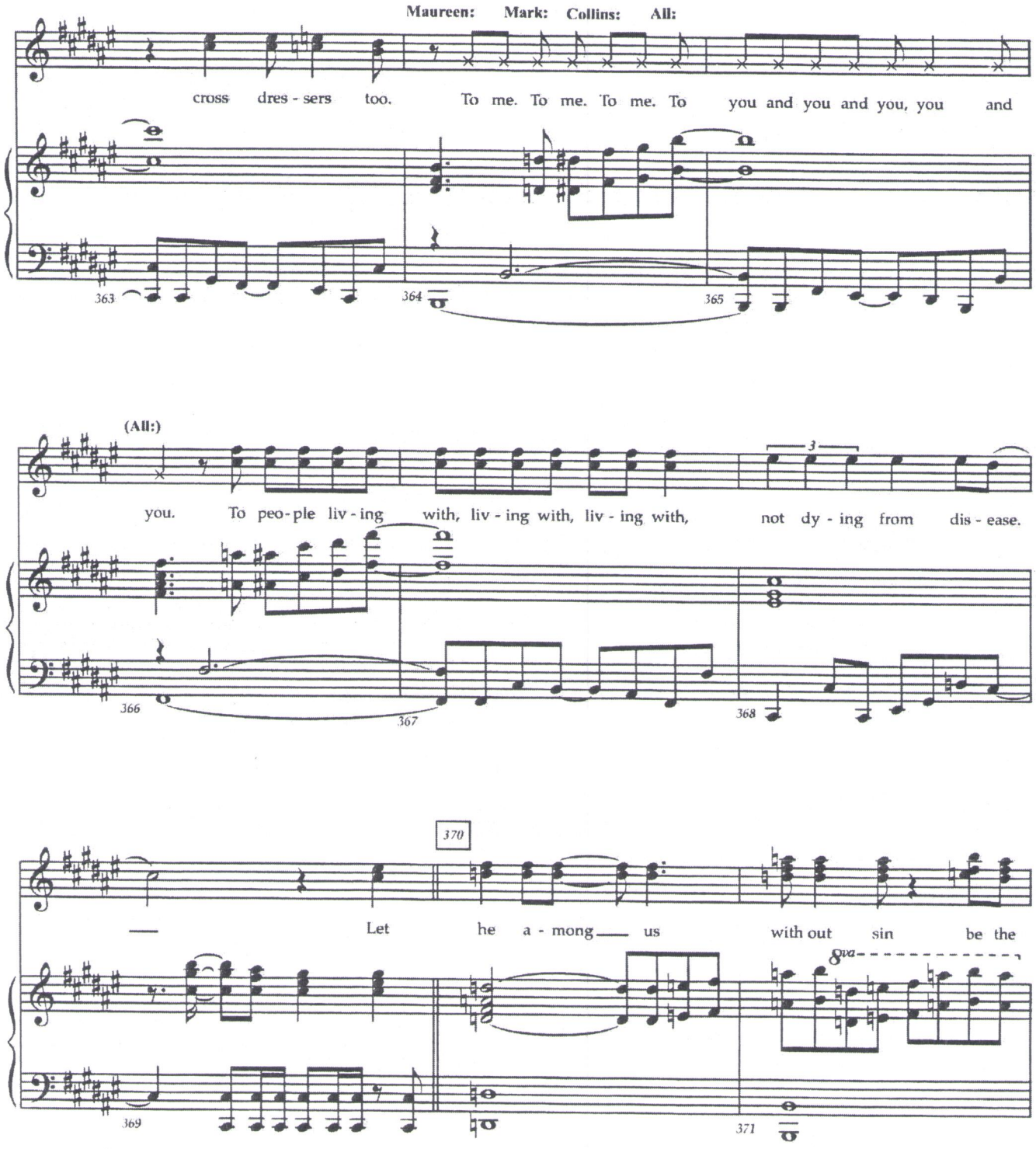

goes.... Here goes... Here
321
322
323
324

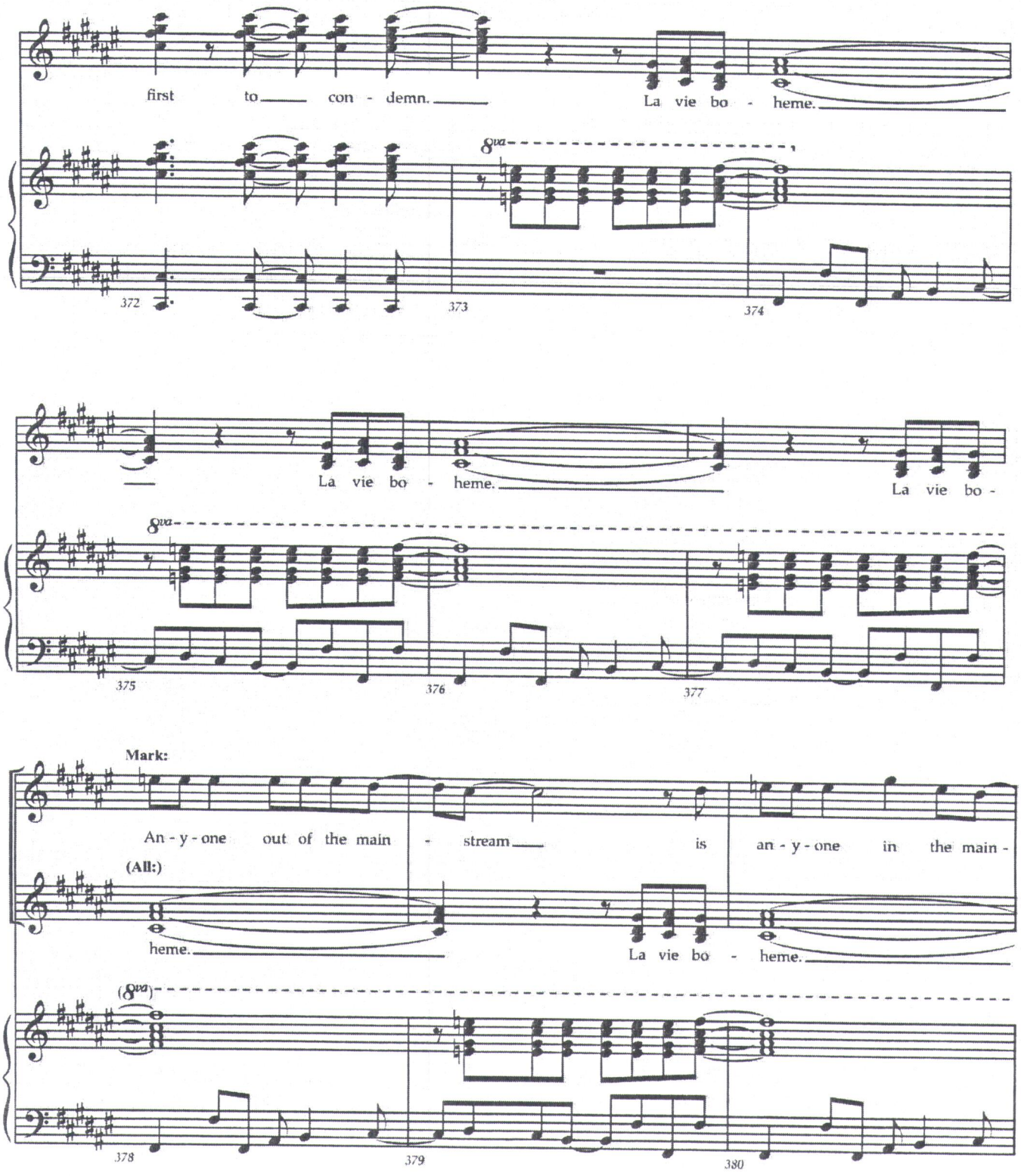

rit.
goes.... Here goes....
rit.
325
326
327
328
329 Tempo
Maureen:
Joanne:
Are we packed? Yes. And by next week, I want you to be.
PIANO
330
331
332
Joanne:
Maureen:
3
3
Poo - kie! And you should see, they've pad - locked the build - ing and they're
333
334
335

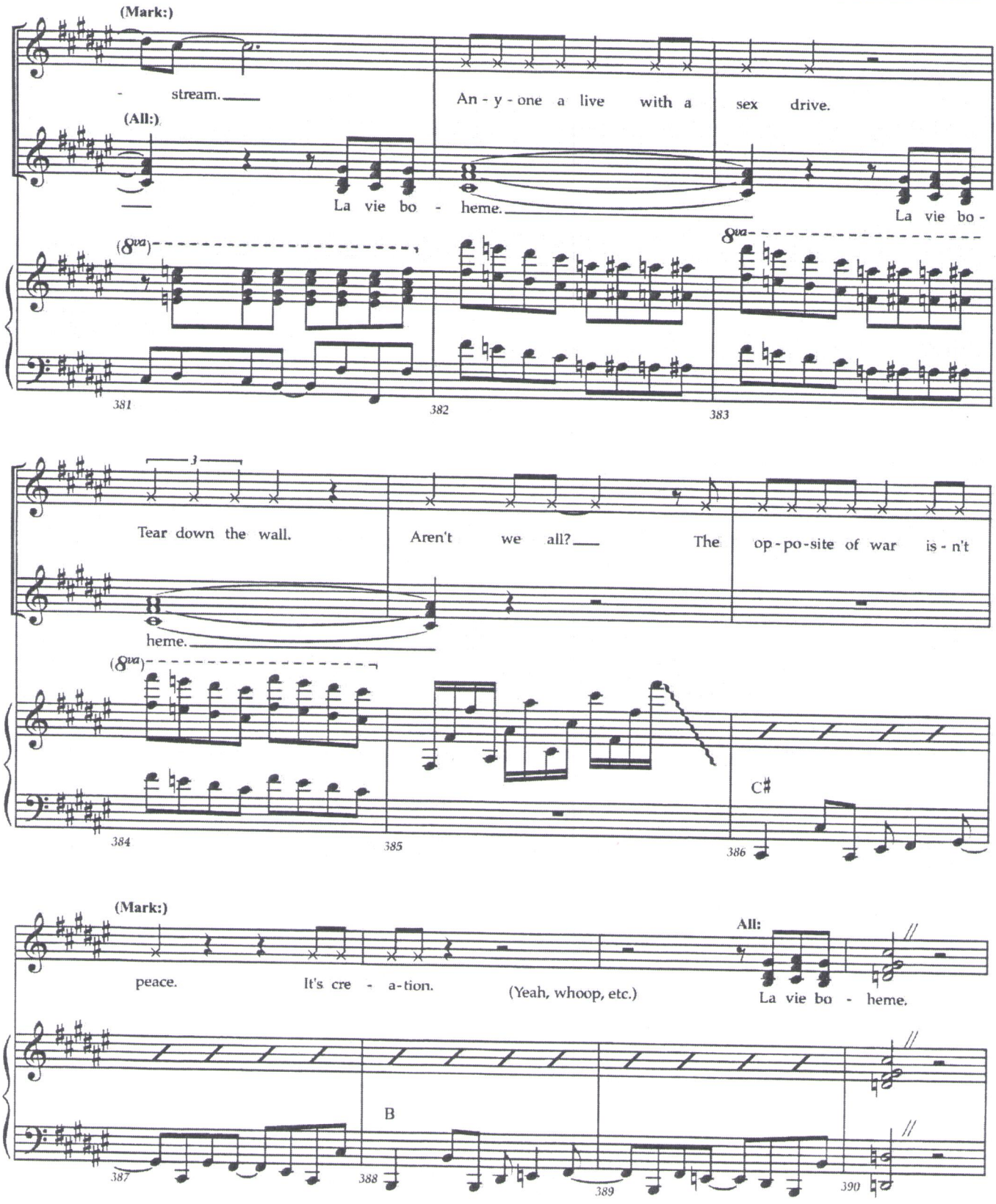

Maureen:
ri - ot - ing on Av - e - nue B.
Ben - ny called the cops. That jerk.
336
337
338
Joanne:
3
3
They don't know what they're do - ing.
Ths cops are sweep-ing the
339
340
341
All:
lot, but no one's leav-ing. They're just sit-ting there moo-ing. Yeah! To
sub mf
Drum Solo
342
343
344
345


346
A Girl:
dance! No way, to make a liv - ing, mas-och - i - sm, pain, per-fec-tion, mus-cle spas-ms, chi - ro - prac tors,
347
348
(A Girl:)
350
All:
Mark:
short ca-reers, eat - ing dis - or - ders. Film! Ad-ven-ture, te - di - um, no fam - i - ly, bor-ing lo - ca-tions,
349
351
dark rooms, per - fect fac - es, e - gos, mon - ey, Hol - ly - wood and sleaze.
352
353

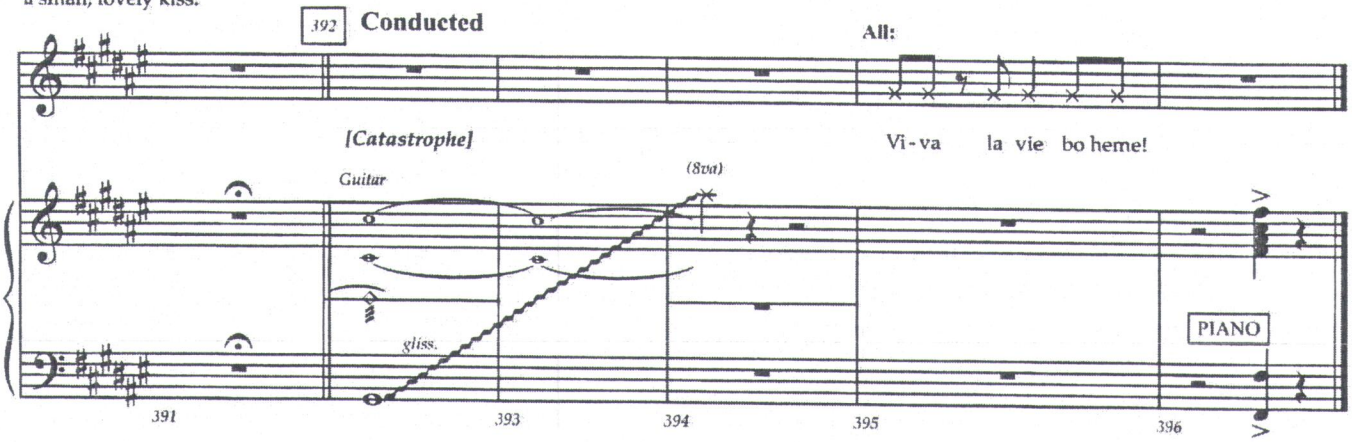

354
All:
Angel:
Mu-sic! Food of love, e-mo-tion, math-e-mat-ics, i-so-la-tion, rhyth-m, pow-er, feel-ing, har-mo-
355
356
(Angel:)
358
All:
Collins
& Maureen:
ny and heav-y com-pe-ti-tion. An-ar-chy! Rev-o-lu-tion, jus-tice, scream-ing for so-lu-tions,
357
359
All:
forc-ing chang-es, risk and dan-ger, mak-ing noise and mak-ing pleas. To Ho-mos Les-bi-ans
gliss.
360
361
362


Maureen: Mark: Collins: All:
cross dres - sers too. To me. To me. To me. To you and you and you, you and
363
364
365
(All:)
you. To peo - ple liv - ing with, liv - ing with, liv - ing with, not dy - ing from dis - ease.
3
366
367
368
370
Let he a - mong us with out sin be the
8va
369
371


first to con - demn. La vie bo - heme.
8va
372
373
374
La vie bo - heme. La vie bo -
8va
375
376
377
Mark:
An - y - one out of the main - stream is an - y - one in the main -
(All:)
heme. La vie bo - heme.
(8va)
378
379
380


(Mark:)
- stream.
An - y - one a live with a sex drive.
(All:)
La vie bo - heme.
La vie bo -
(8va)
381
382
383
Tear down the wall.
Aren't we all?
The op - po - site of war is - n't
heme.
(8va)
C♯
384
385
386
(Mark:)
All:
peace.
It's cre - a - tion.
(Yeah, whoop, etc.)
La vie bo - heme.
B
387
388
389
390

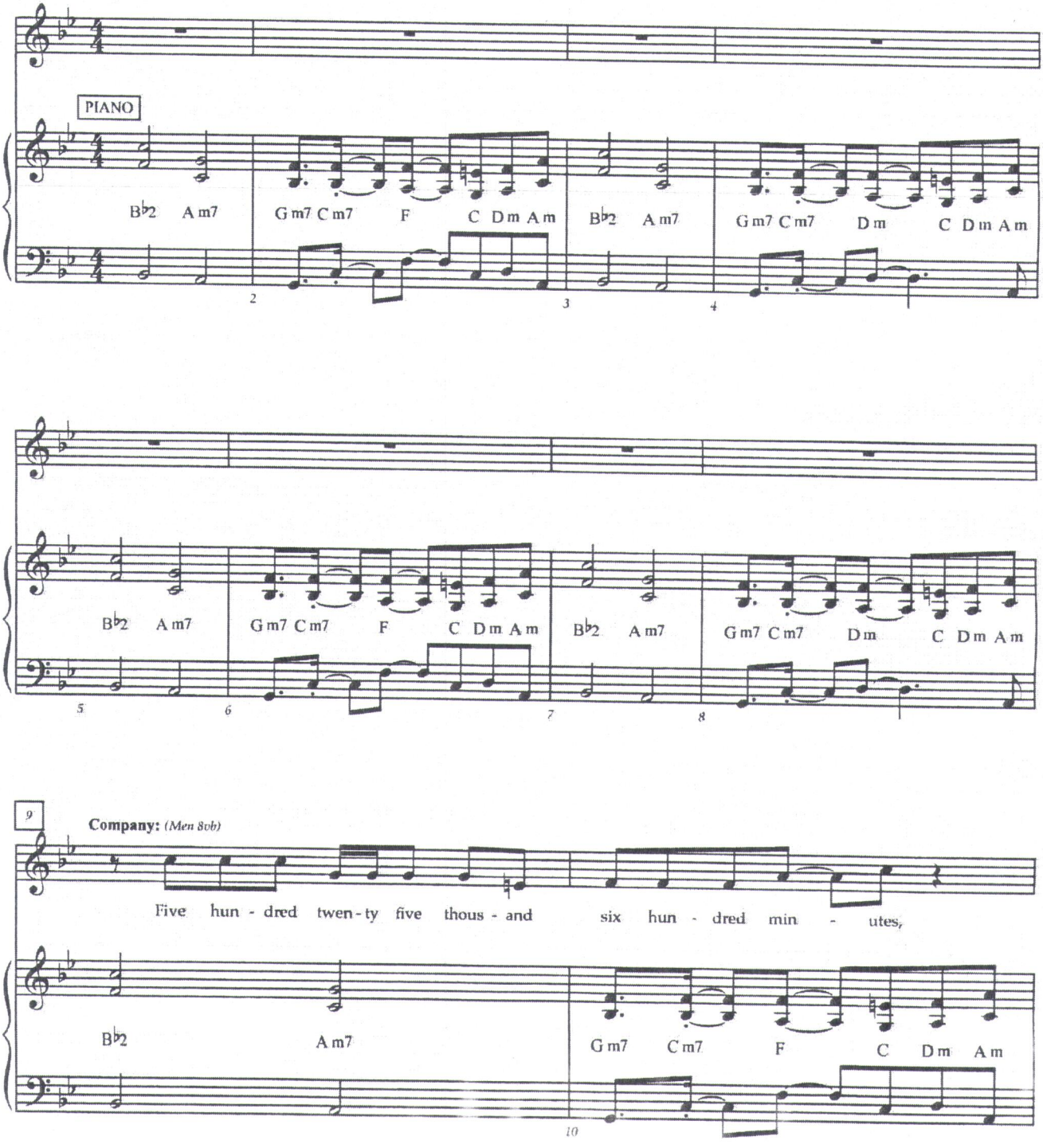
Mark: The riot continues. The Christmas Tree goes up in flames. The snow dances. Oblivious, Roger and Mimi exchange a small, lovely kiss.

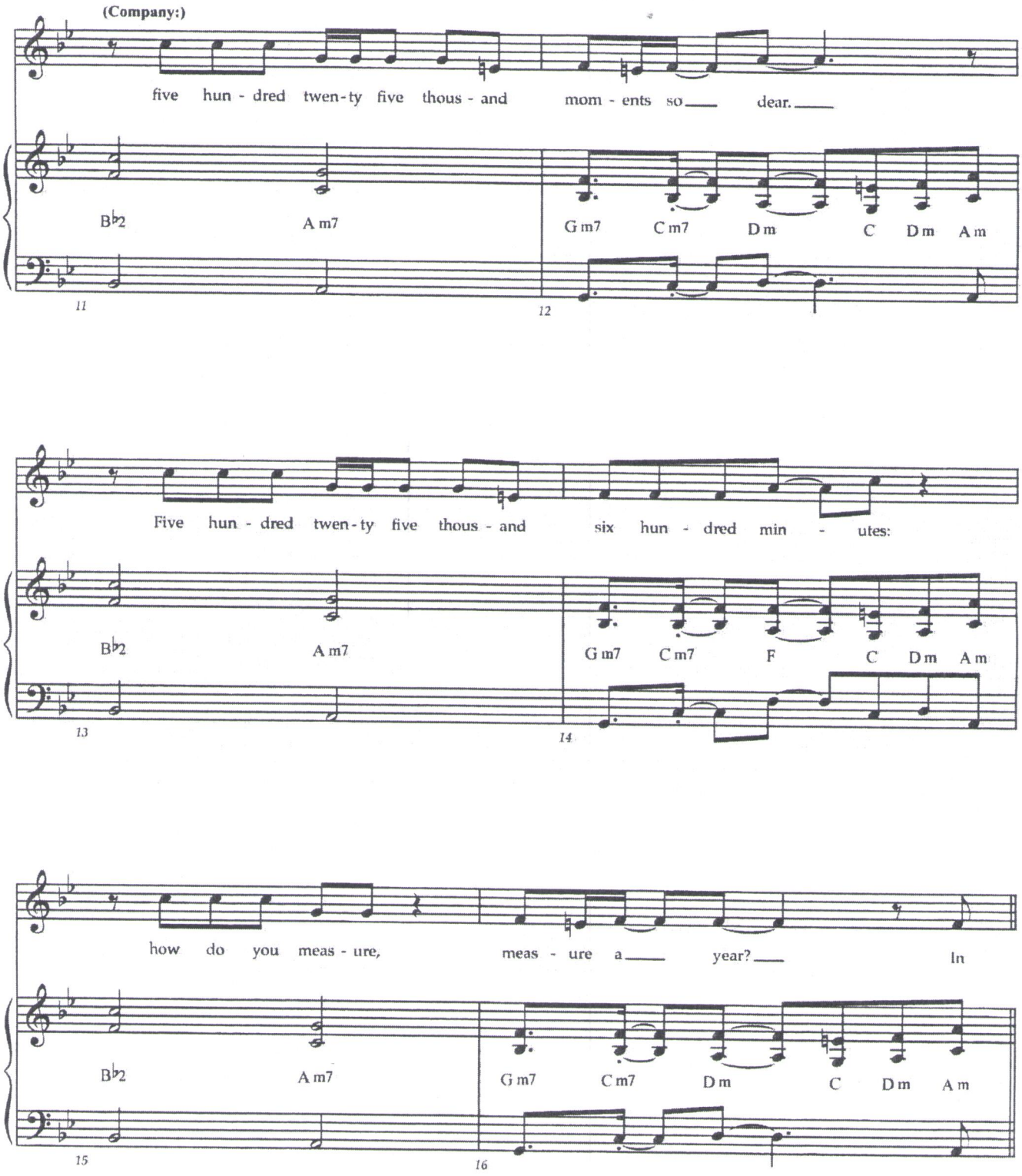


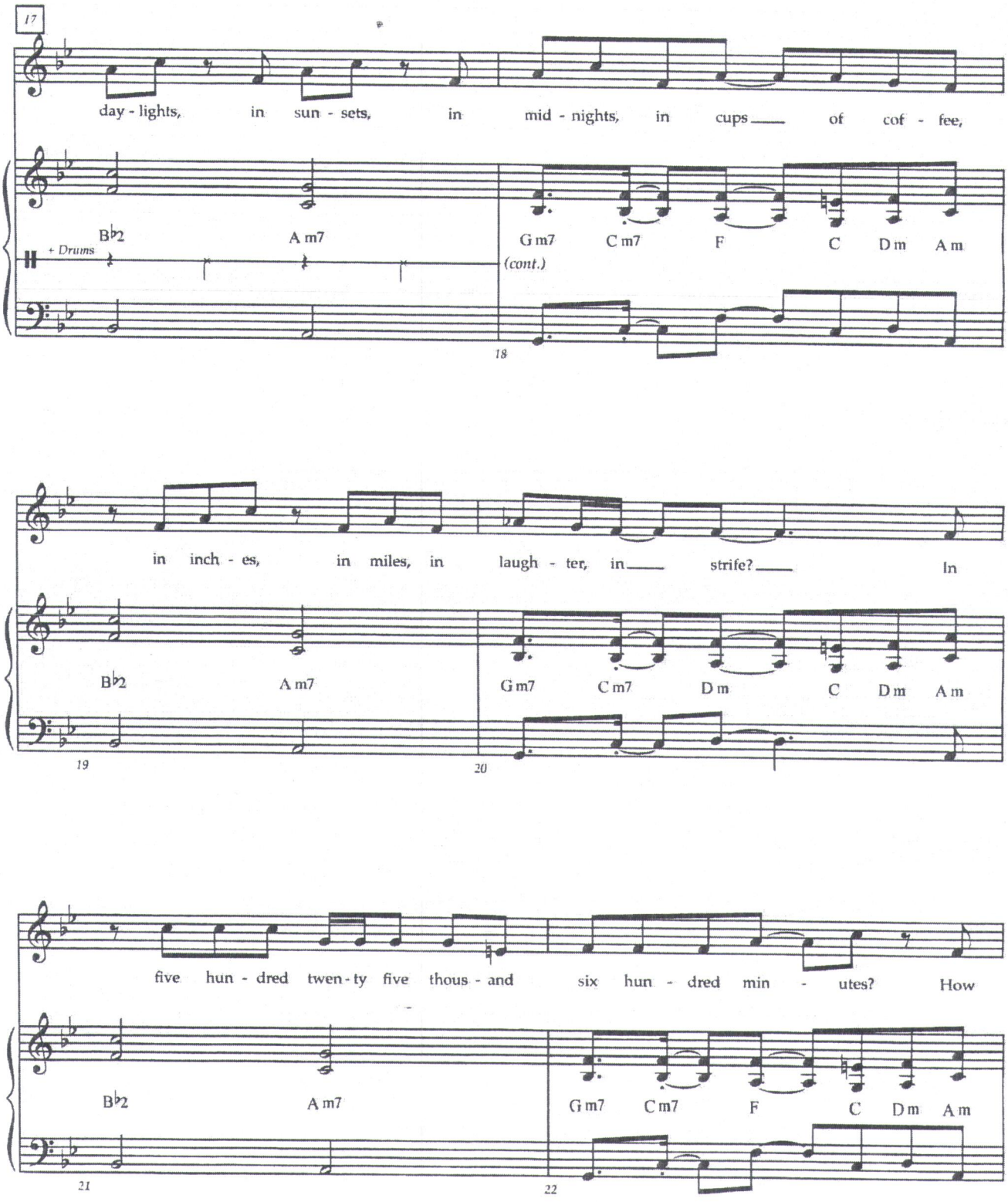
Seasons of Love A

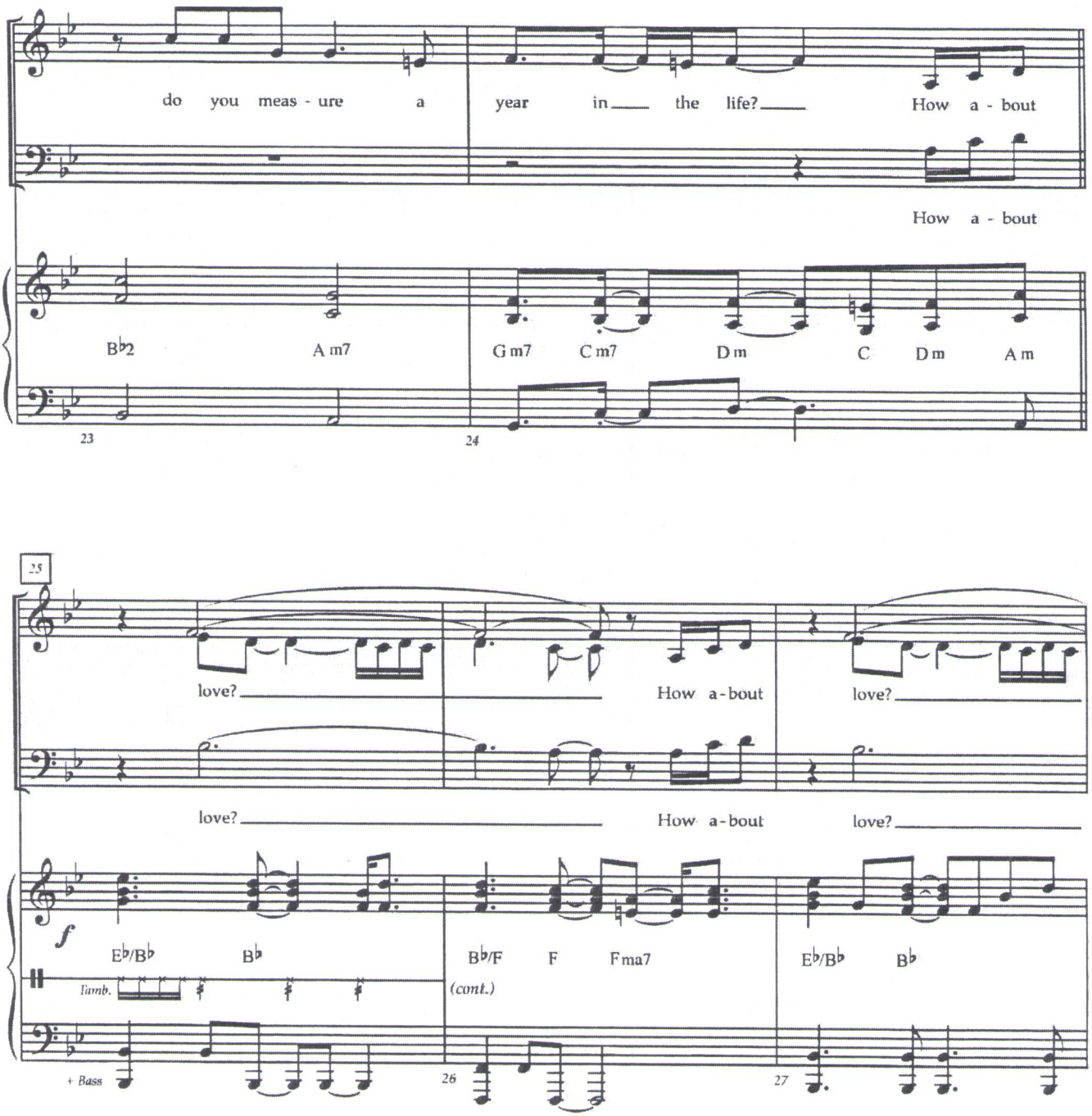
RENT School Edition

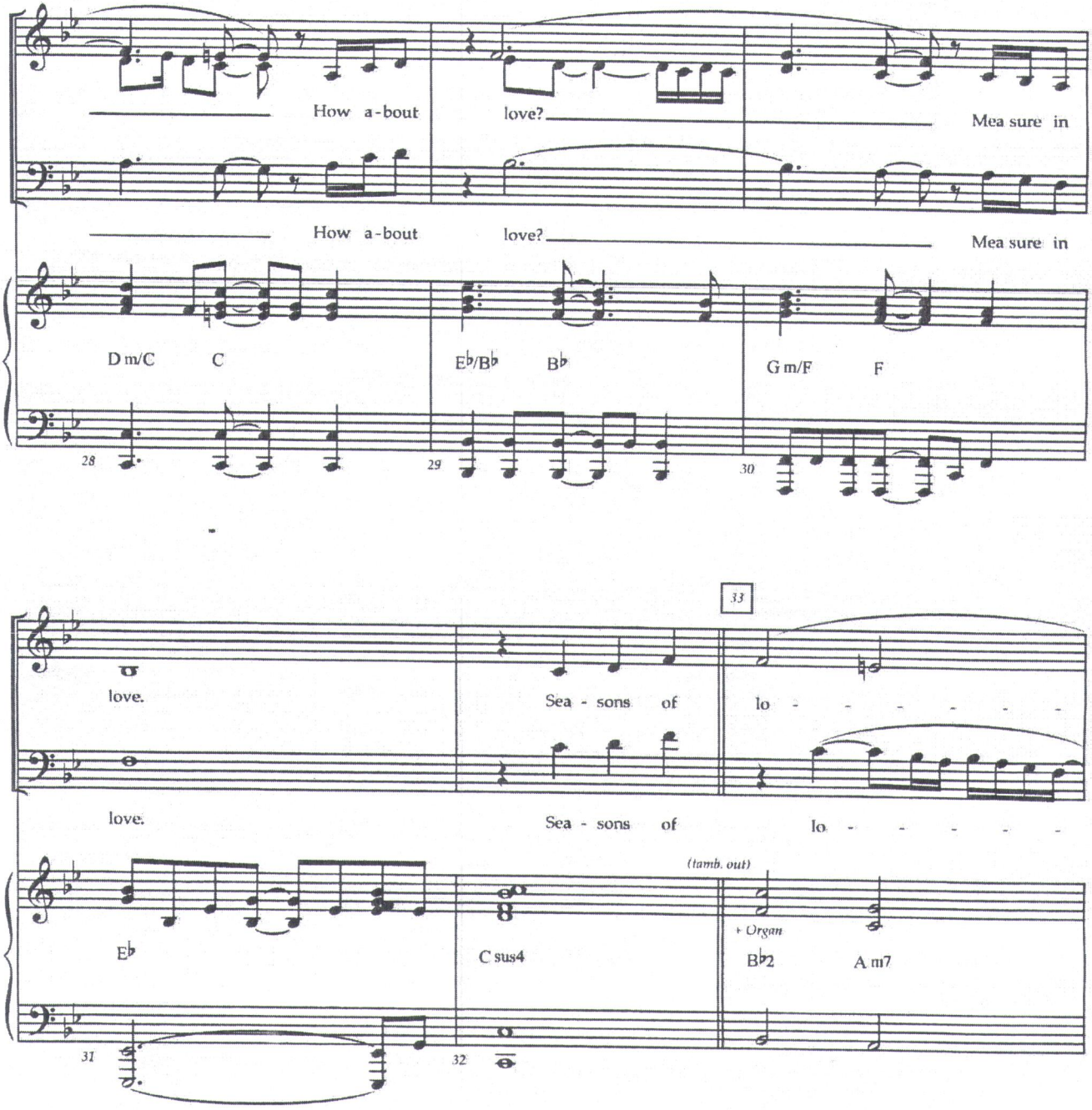
Music and Lyrics by
Jonathan Larson

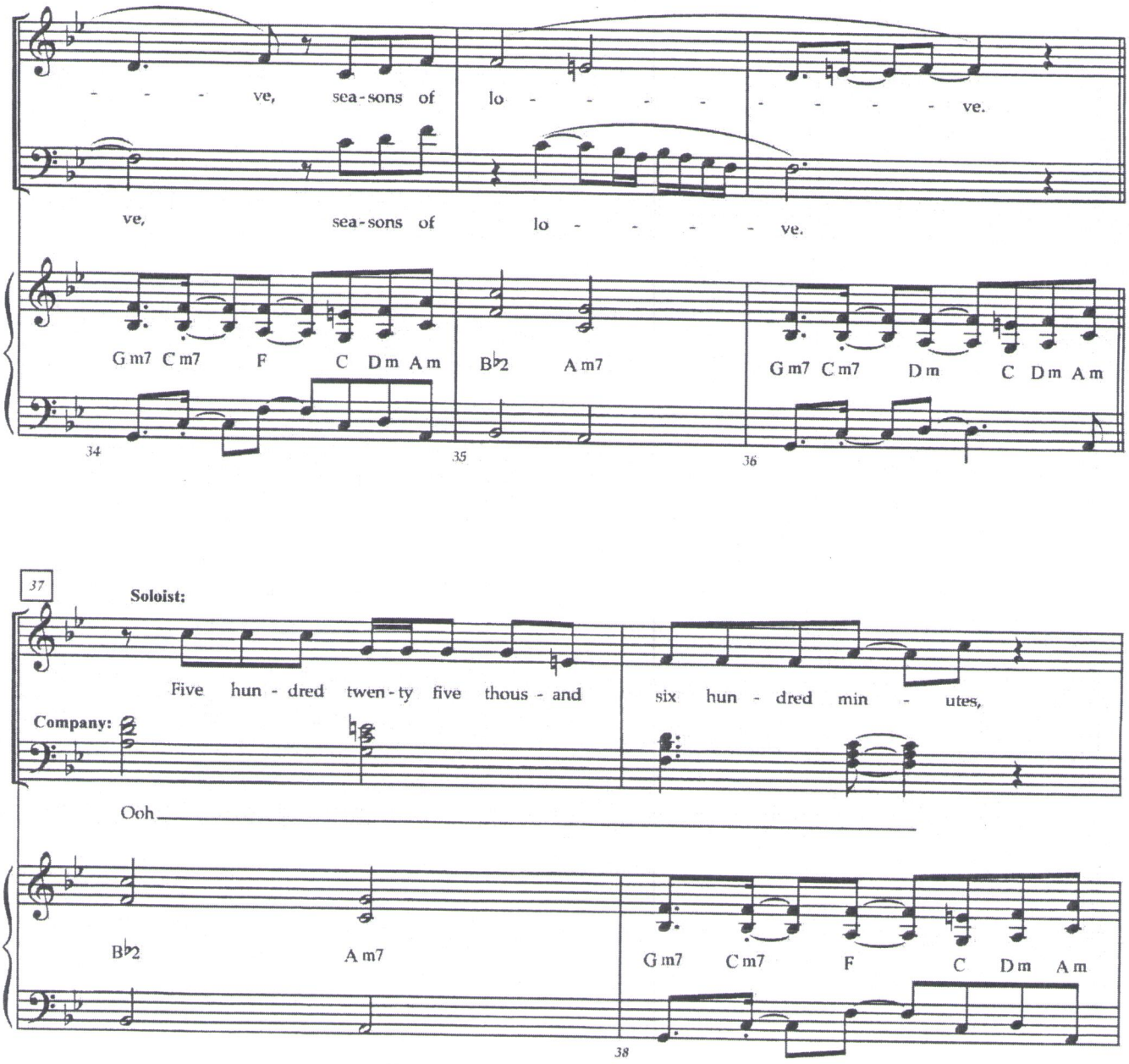


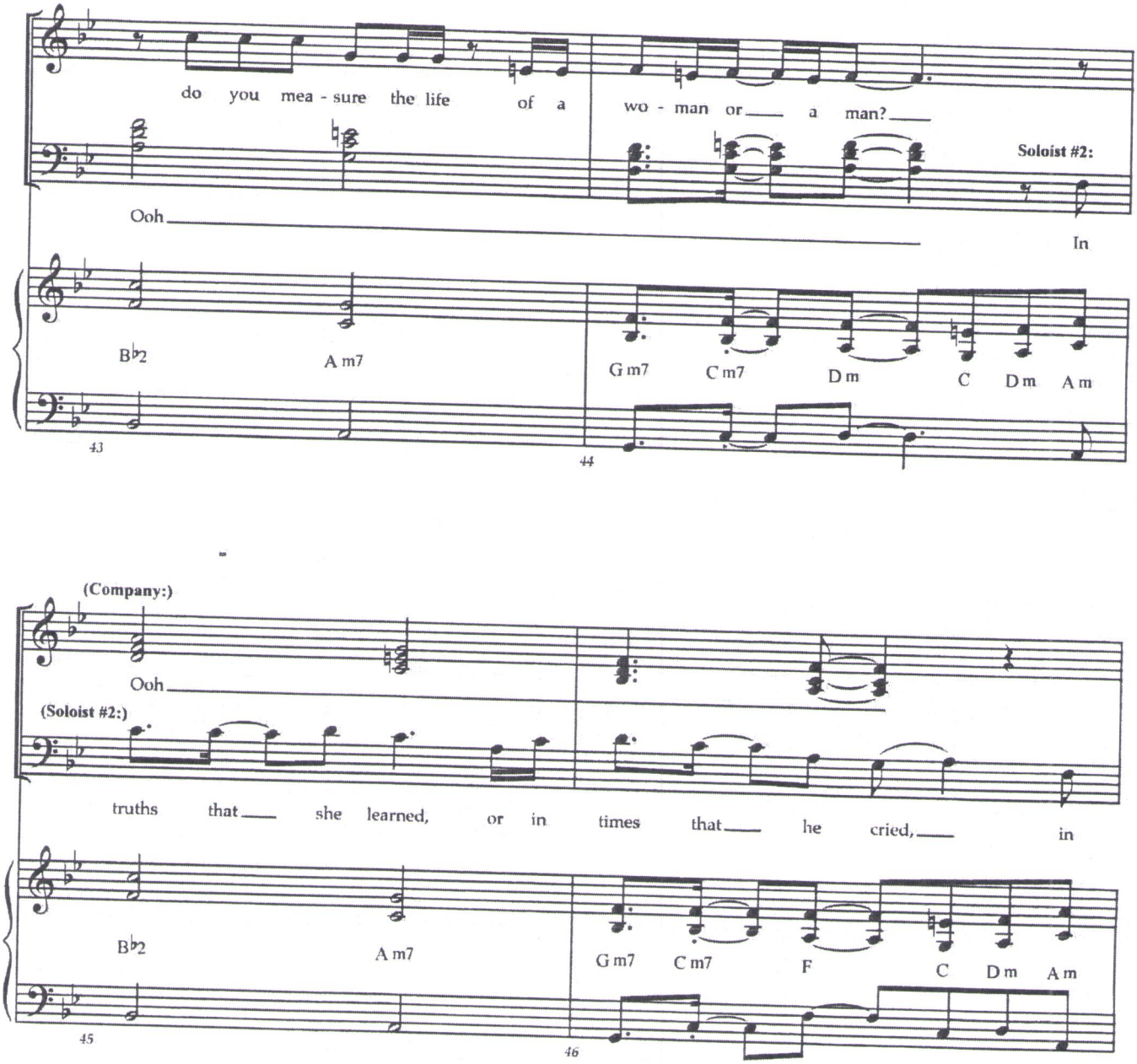

(Company:)
five hun - dred twen - ty five thous - and mom - ents so dear.
B♭2 A m7 G m7 C m7 D m C D m A m
11 12
Five hun - dred twen - ty five thous - and six hun - dred min - utes:
B♭2 A m7 G m7 C m7 F C D m A m
13 14
how do you meas - ure, meas - ure a year? In
B♭2 A m7 G m7 C m7 D m C D m A m
15 16

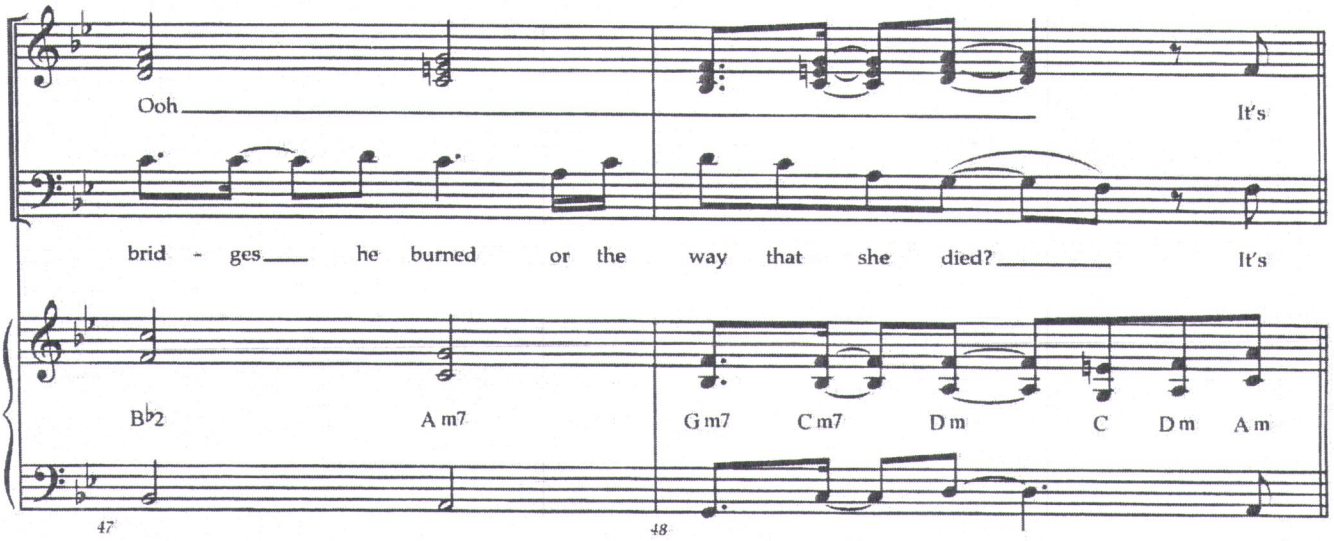

17
day - lights, in sun - sets, in mid - nights, in cups of cof - fee,
B♭2
A m7
+ Drums
G m7
C m7
F
C
D m
A m
(cont.)
18
in inch - es, in miles, in laugh - ter, in strife? In
B♭2
A m7
G m7
C m7
D m
C
D m
A m
19
20
five hun - dred twen - ty five thous - and six hun - dred min - utes? How
B♭2
A m7
G m7
C m7
F
C
D m
A m
21
22

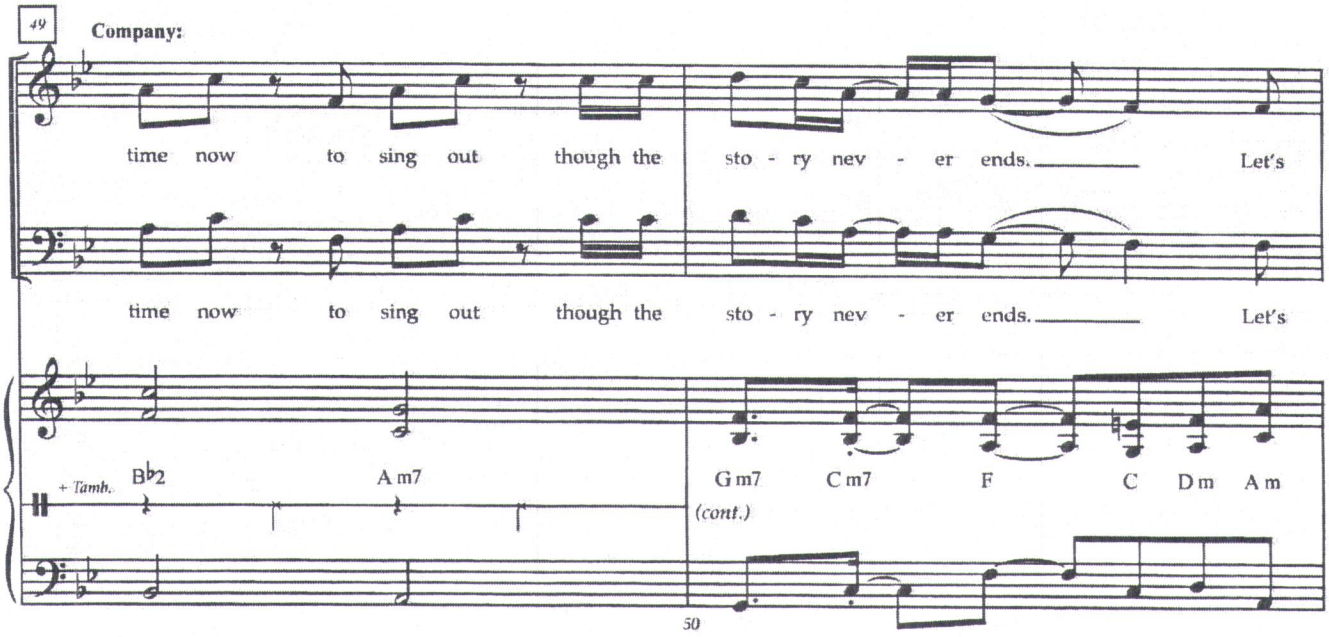

do you meas - ure a
year in the life?
How a - bout
How a - bout
B♭2
A m7
G m7
C m7
D m
C
D m
A m
23
24
25
love?
How a-bout
love?
love?
How a-bout
love?
f
E♭/B♭
B♭
B♭/F
F
Fmaⁱ7
E♭/B♭
B♭
Timb.
(cont.)
+ Bass
26
27

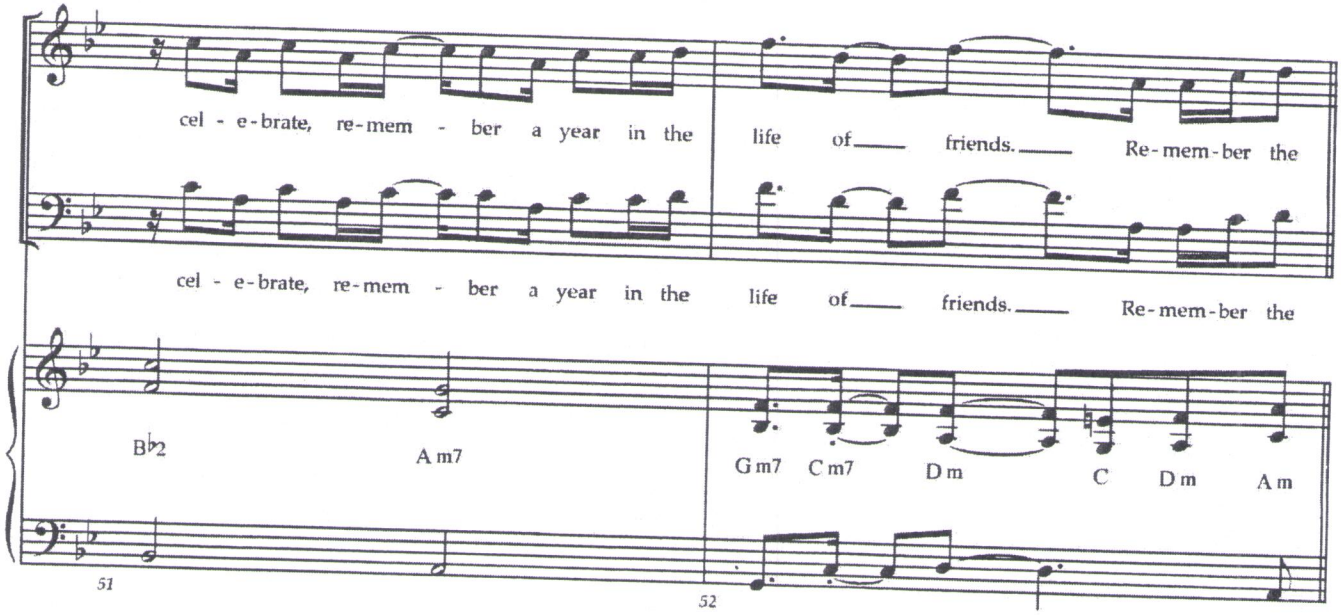

How a-bout
love?
Mea sure in
How a-bout
love?
Mea sure in
D m/C
C
E♭/B♭
B♭
G m/F
F
28
29
30
33
love.
Sea - sons of
lo - - - - - -
love.
Sea - sons of
lo - - - - - -
(tamb. out)
+ Organ
E♭
C sus4
B♭2
A m7
31
32

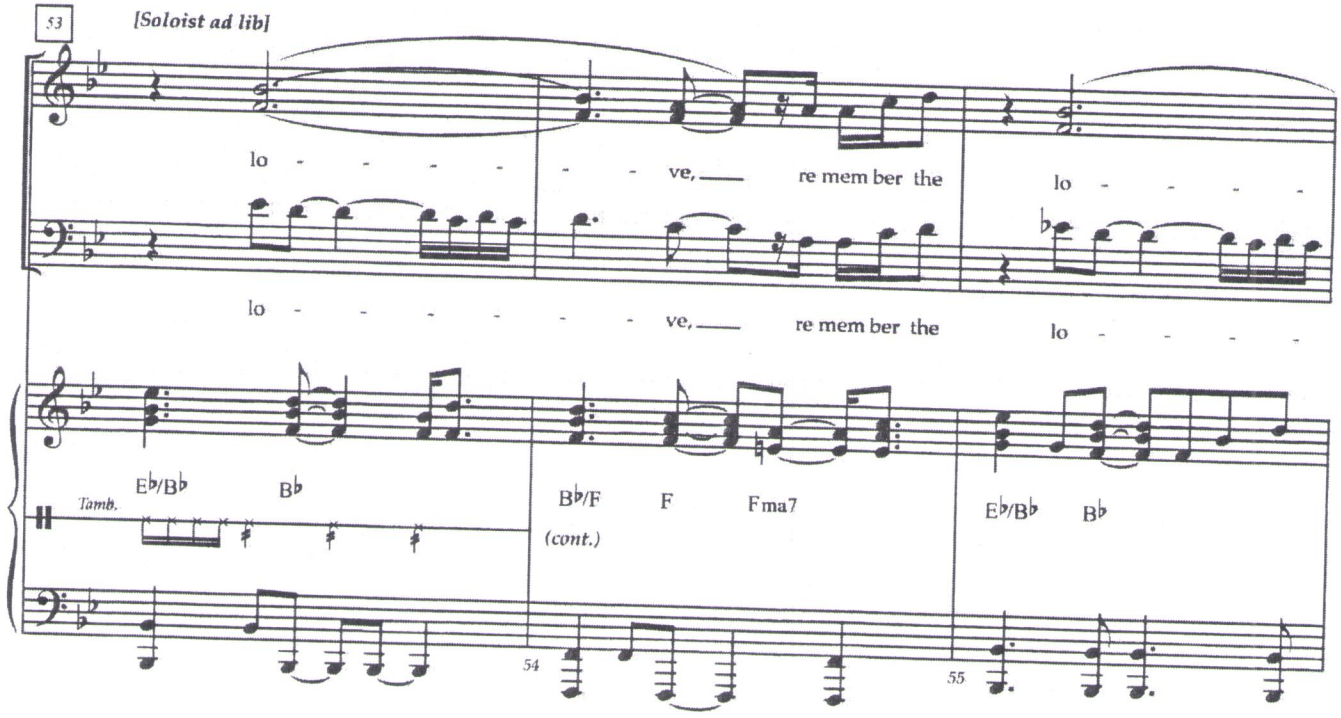

ve, sea-sons of lo - - - - - - - ve.
ve, sea-sons of lo - - - - - ve.
Gm7 Cm7 F C Dm Am
B♭2 Am7
Gm7 Cm7 Dm C Dm Am
34
35
36
37
Soloist:
Five hun - dred twen-ty five thous - and six hun - dred min - utes,
Company:
Ooh
B♭2 Am7
Gm7 Cm7 F C Dm Am
38

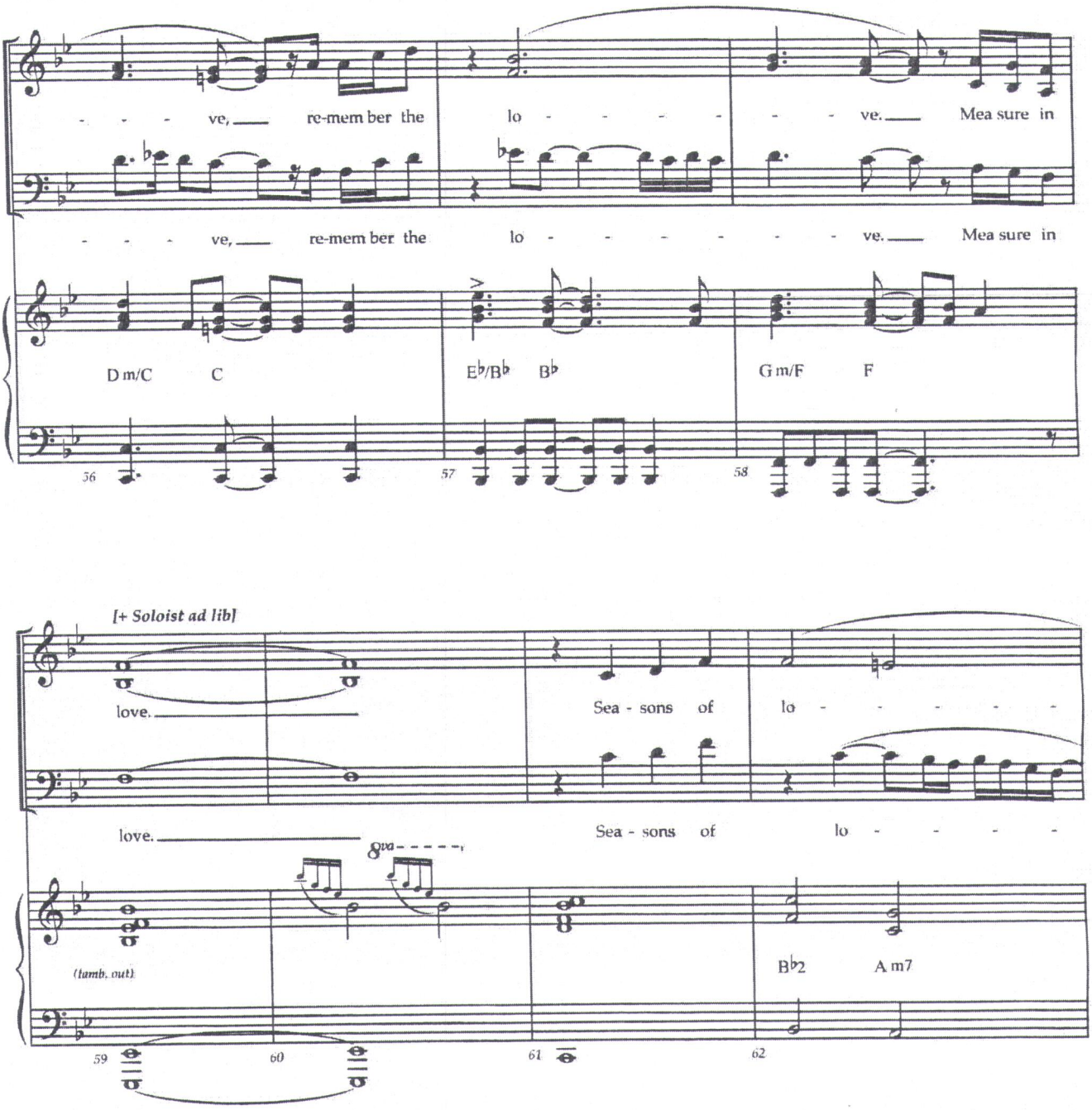

do you mea - sure the life of a
wo - man or a man?
Soloist #2:
Ooh
In
B♭2
A m7
G m7
C m7
D m
C
D m
A m
43
44
(Company:)
Ooh
(Soloist #2:)
truths that she learned, or in times that he cried, in
B♭2
A m7
G m7
C m7
F
C
D m
A m
45
46

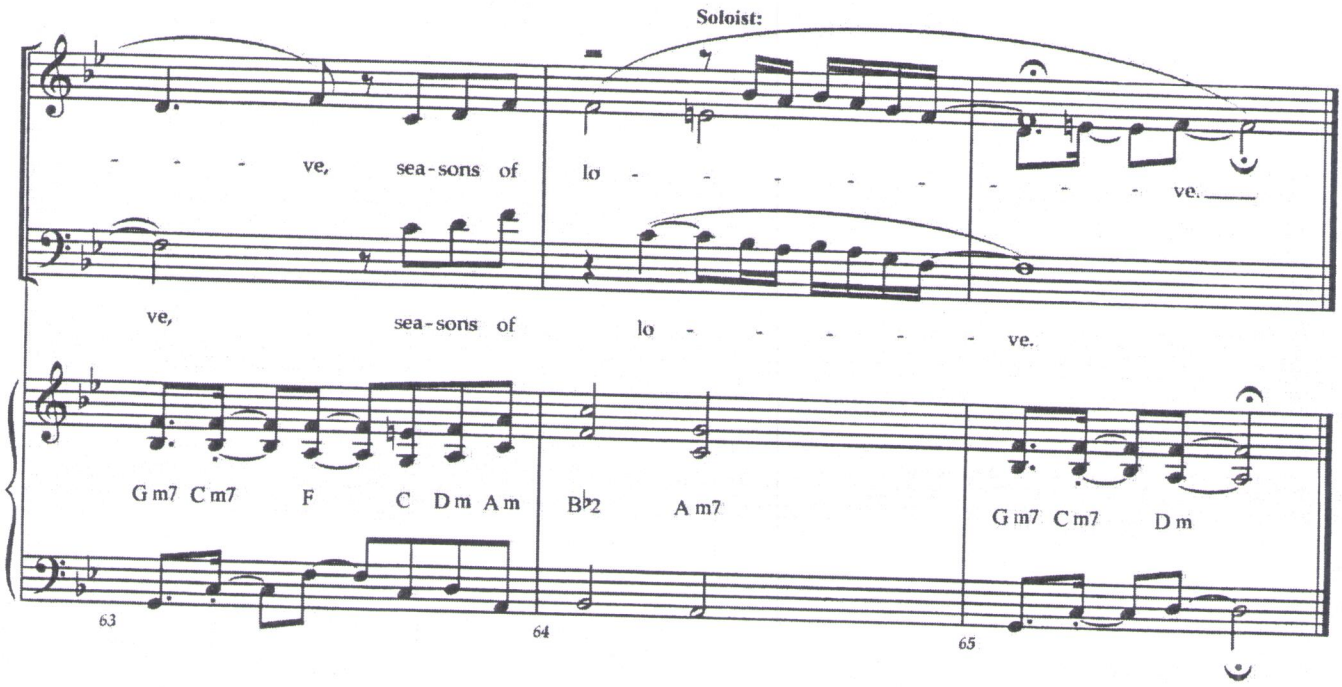

Ooh
It's
brid - ges he burned or the way that she died? It's
B♭2
A m7
G m7
C m7
D m
C
D m
A m
47
48


49
Company:
time now to sing out though the sto - ry nev - er ends. Let's
time now to sing out though the sto - ry nev - er ends. Let's
+ Tamb.
B♭2
A m7
G m7
C m7
F
C
D m
A m
(cont.)
50


cel - e-brate, re-mem - ber a year in the life of friends. Re-mem-ber the
cel - e-brate, re-mem - ber a year in the life of friends. Re-mem-ber the
B♭2
A m7
G m7 C m7 D m C D m A m
51
52


53
[Soloist ad lib]
lo - - - - - - ve, re mem ber the lo - - - - -
lo - - - - - - - - ve, re mem ber the lo - - - - -
E♭/B♭ B♭
Tamb.
B♭/F F Fma7
(cont.)
E♭/B♭ B♭
54
55

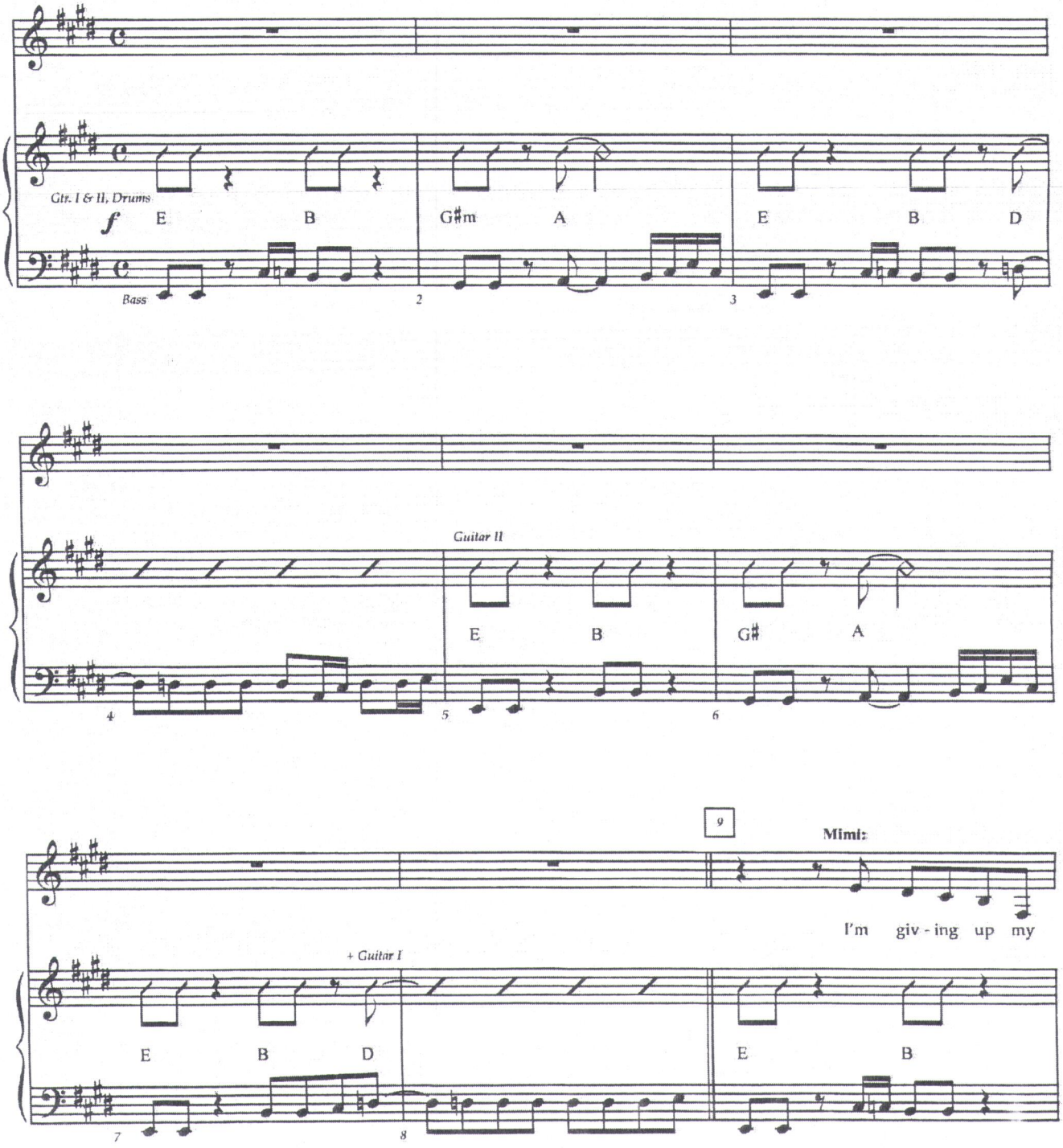

ve, re-mem ber the lo ve. Mea sure in
ve, re-mem ber the lo ve. Mea sure in
D m/C C
E♭/B♭ B♭
G m/F F
56
57
58
[+ Soloist ad lib]
love.
Sea - sons of lo
love.
Sea - sons of lo
8va
(tamb. out)
B♭2 A m7
59
60
61
62

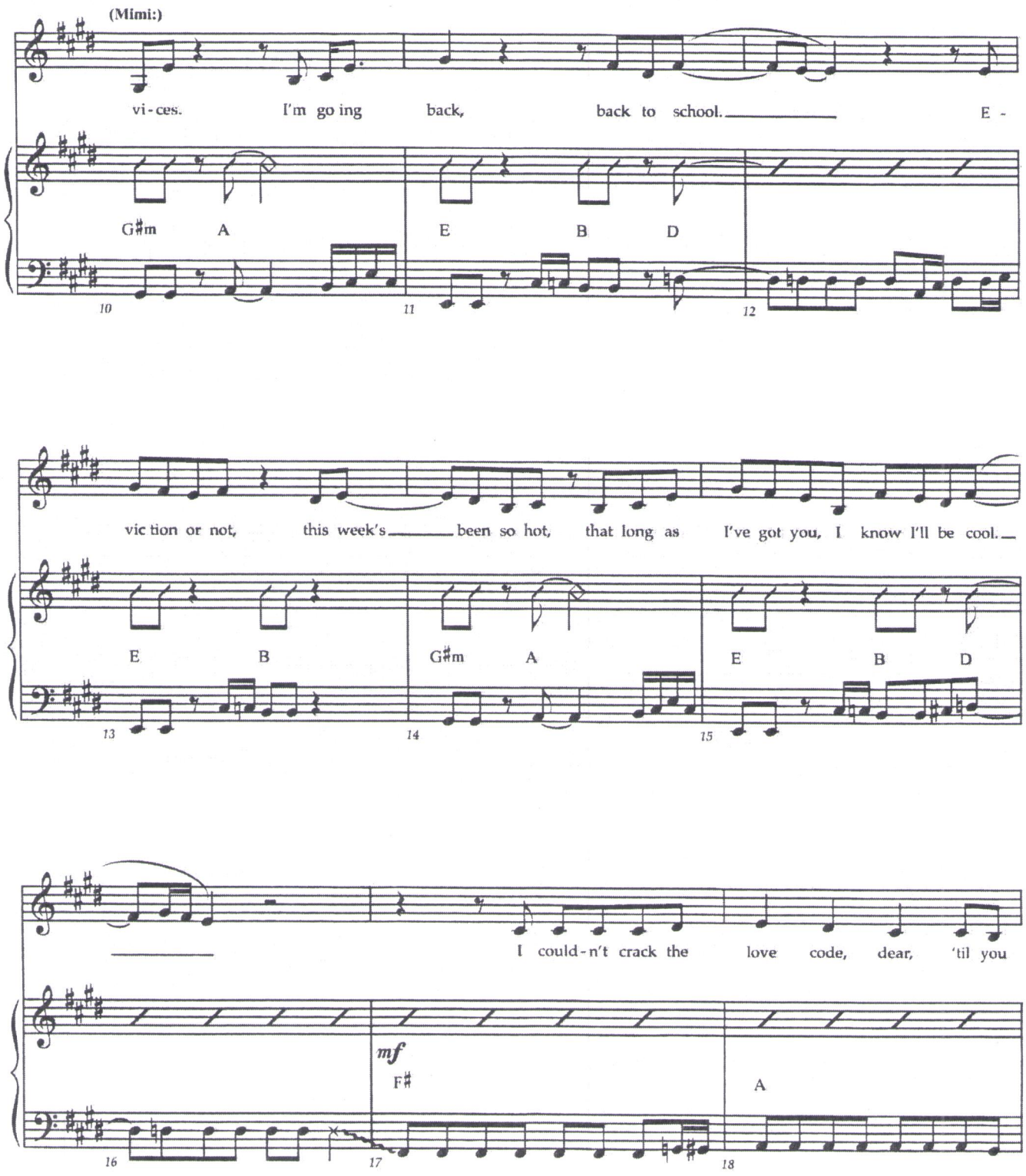

Soloist:
- - - ve, sea-sons of lo - - - - - - - ve.
ve, sea-sons of lo - - - - - - - ve.
Gm7 Cm7 F C Dm Am
B♭2 Am7
Gm7 Cm7 Dm
63
64
65

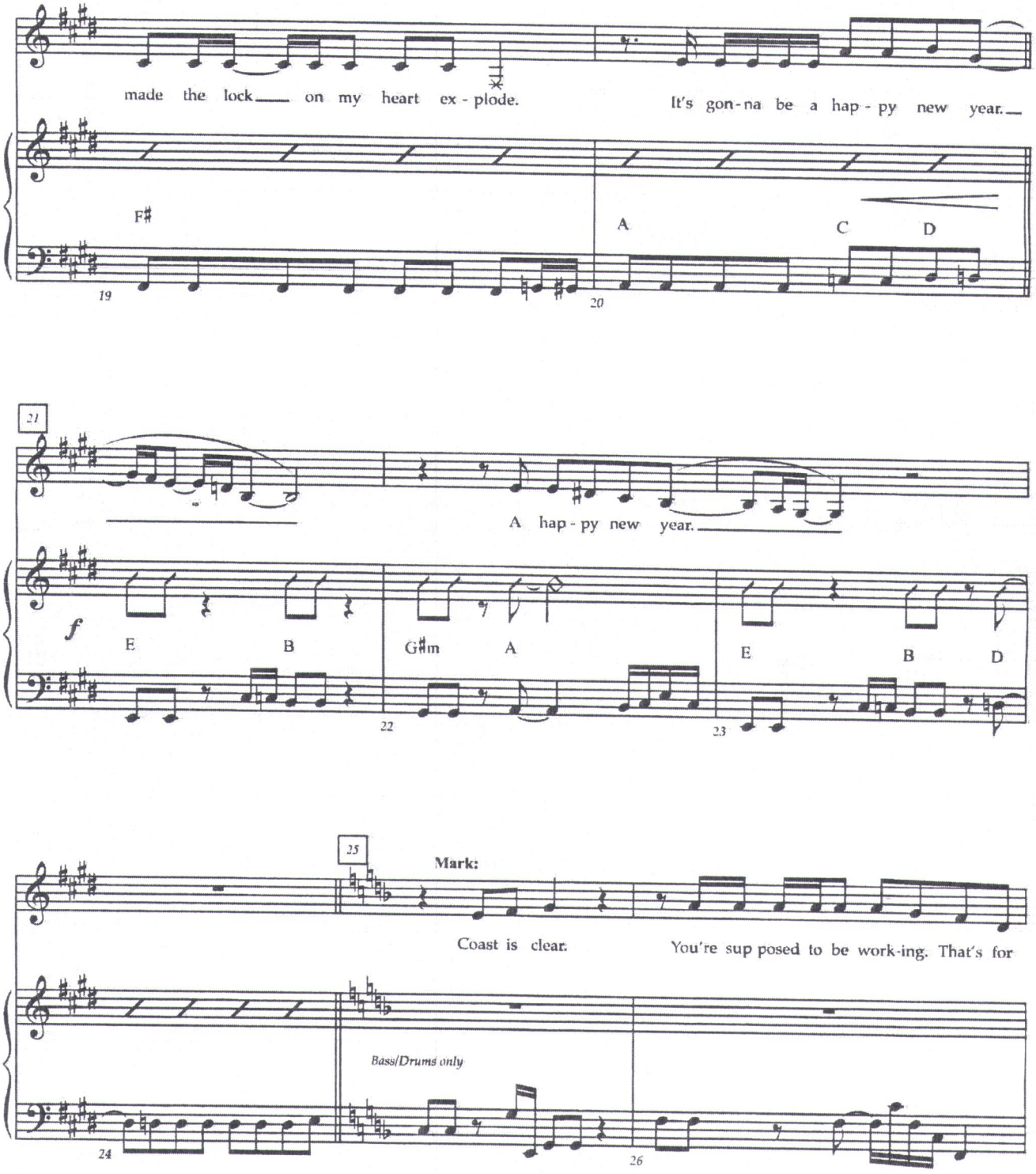
Happy New Year A

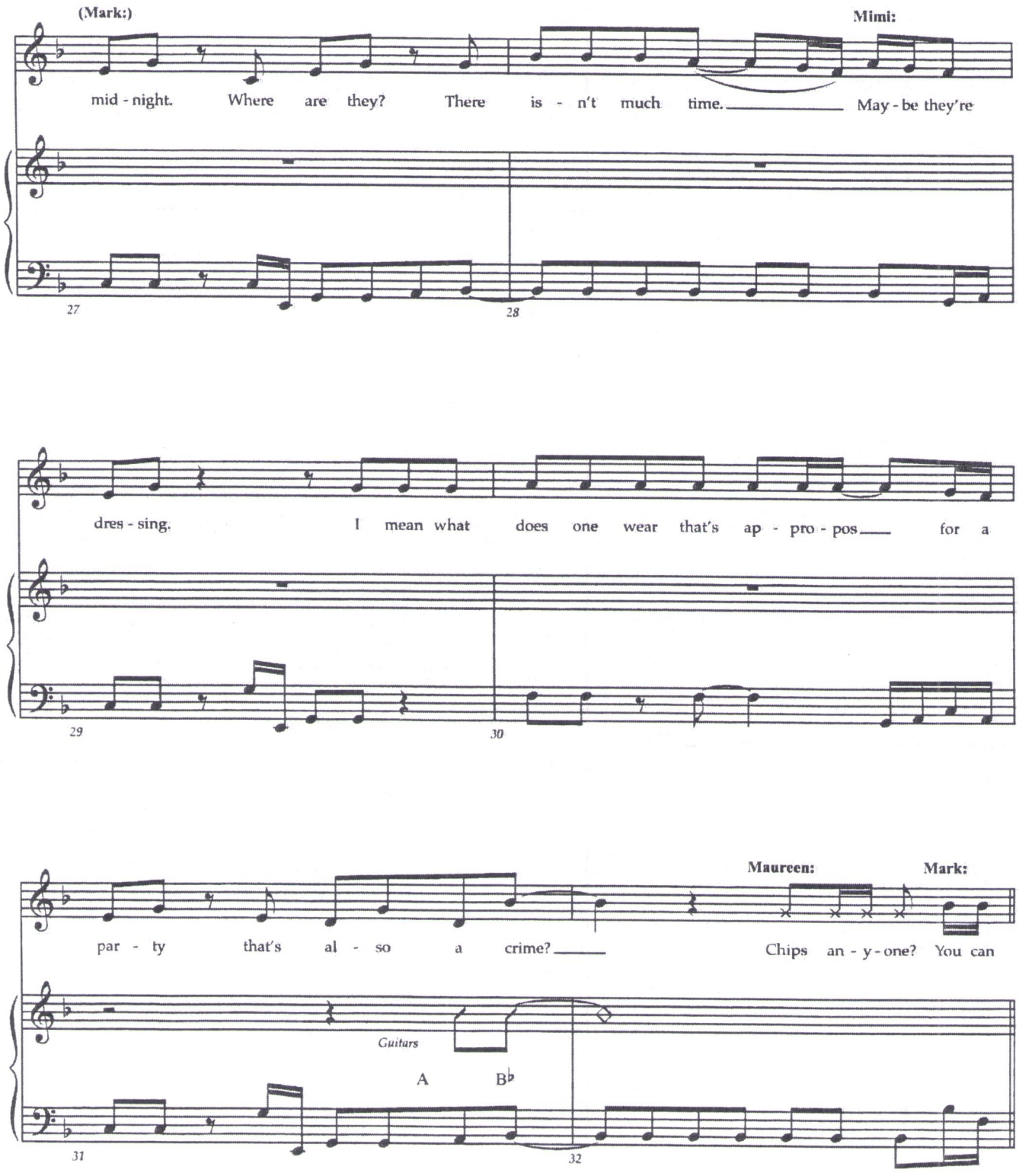
RENT School Edition

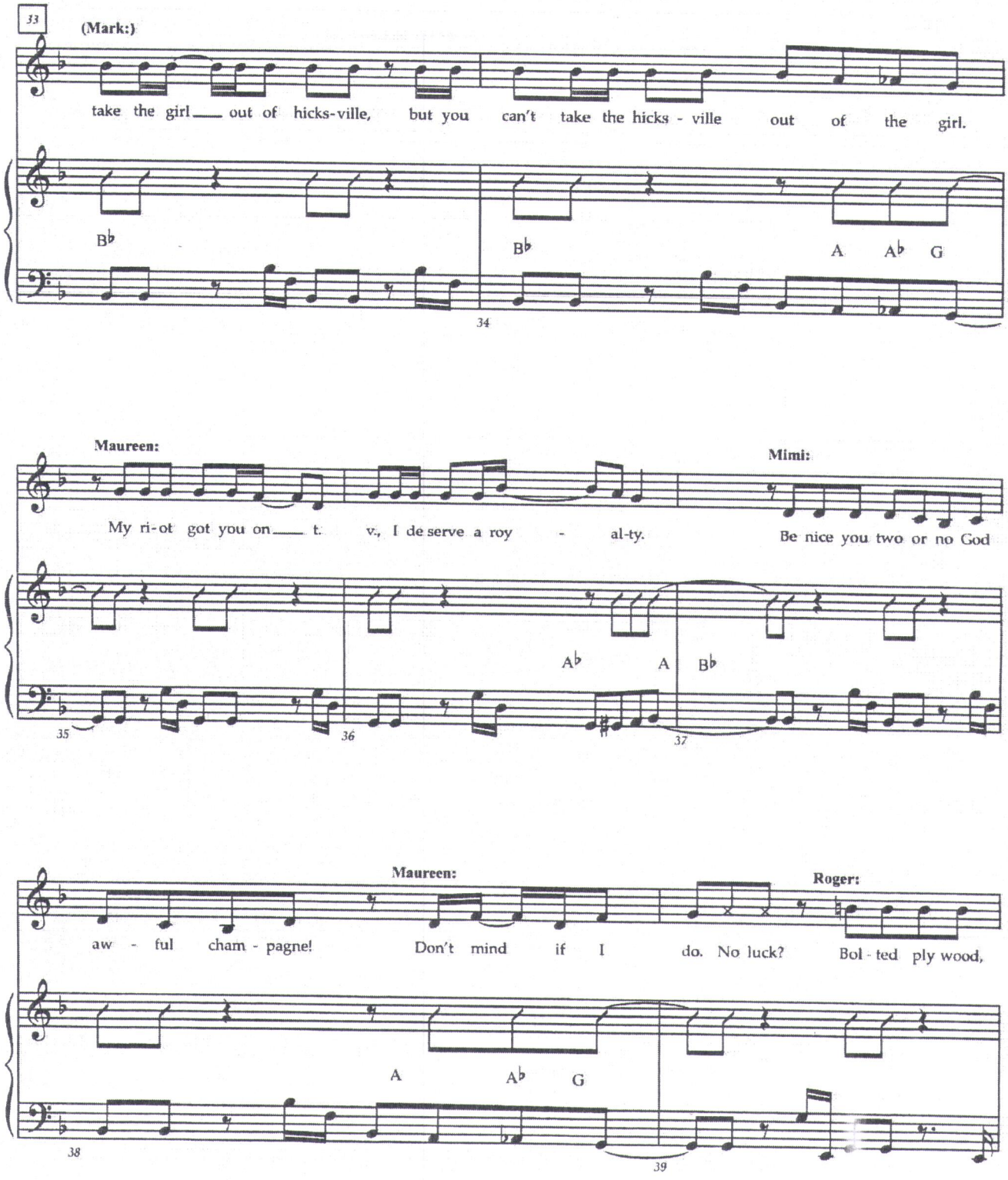
Music and Lyrics by
Jonathan Larson

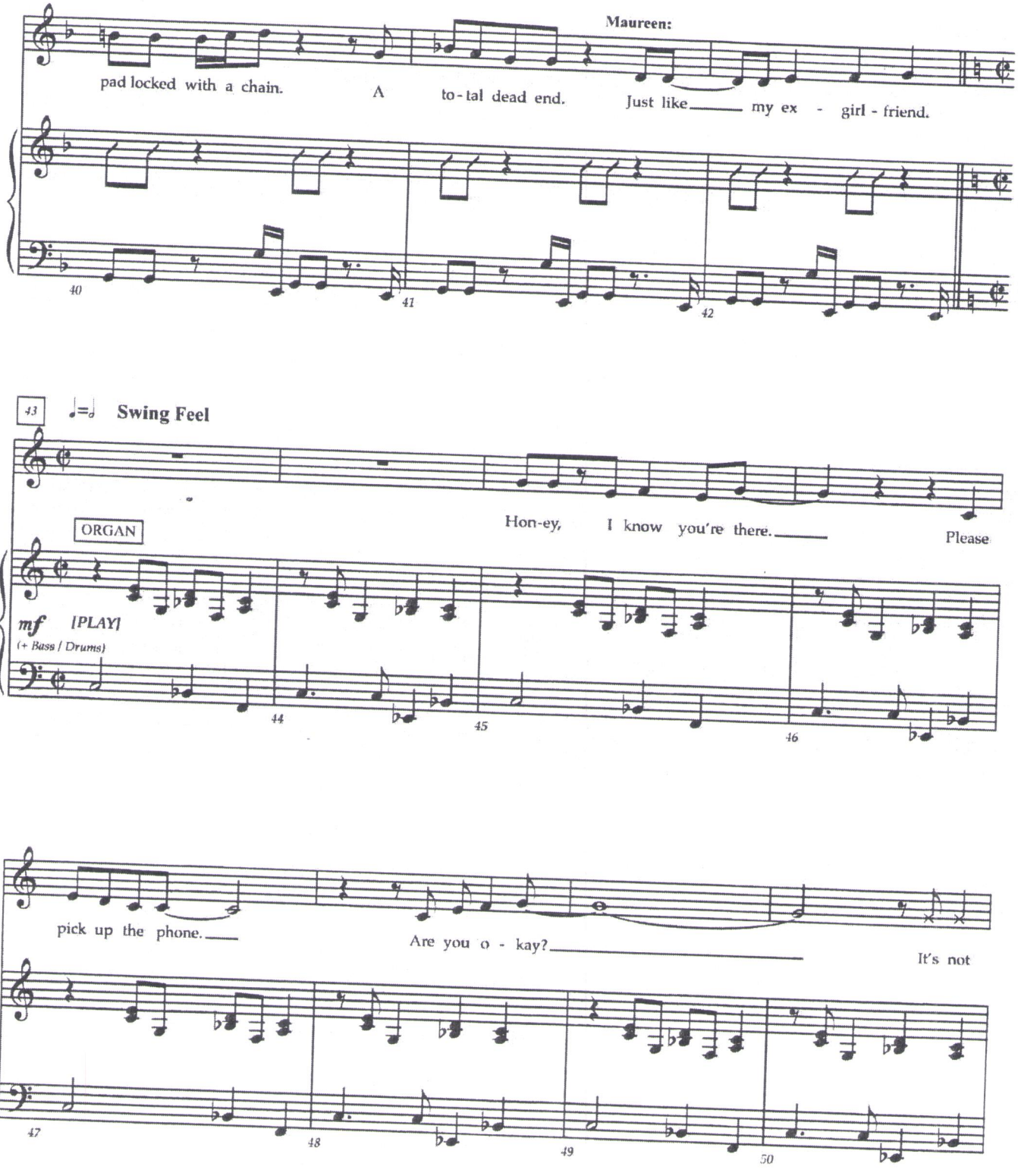


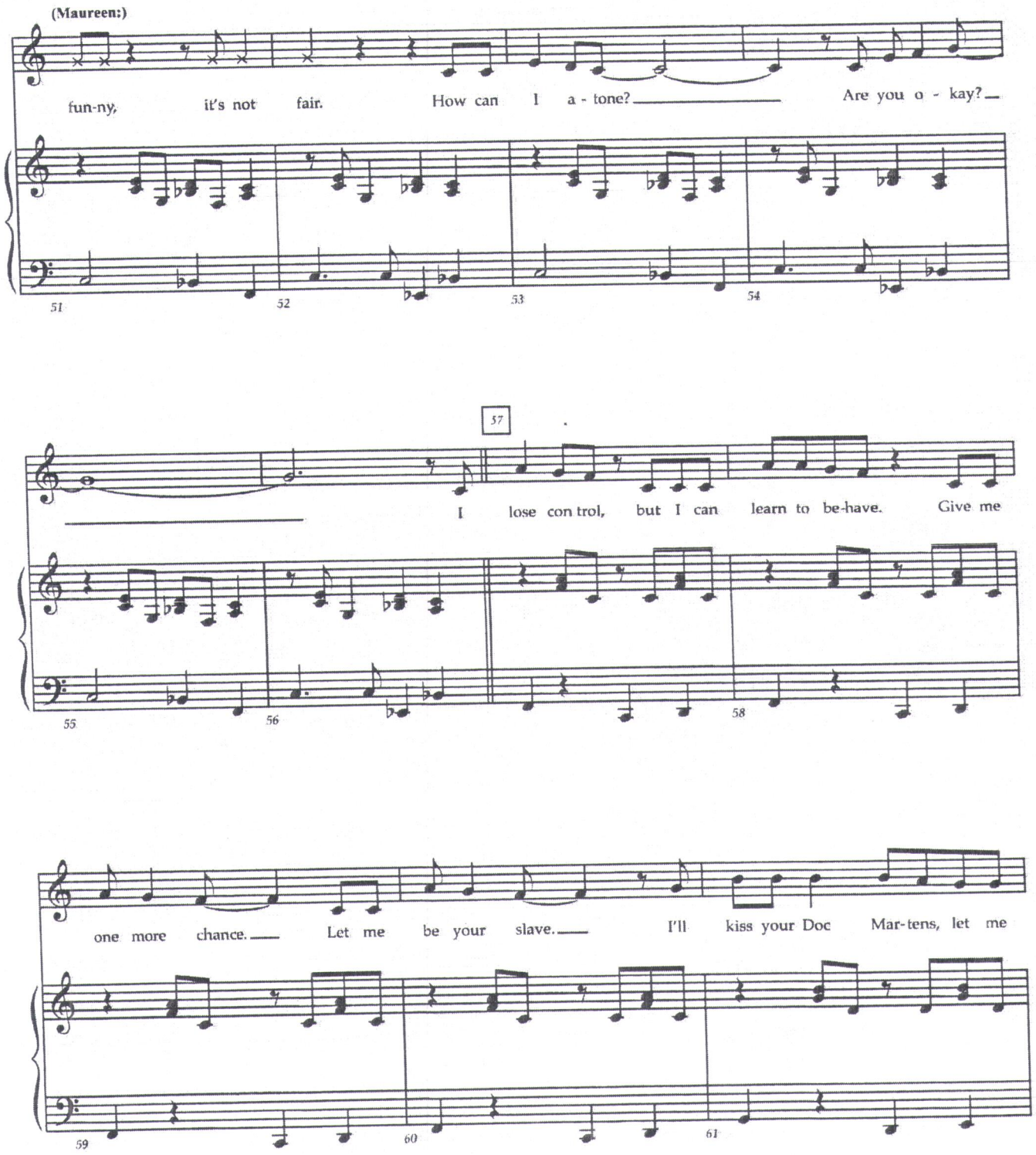

(Mimi:)
vi - ces. I'm go ing back, back to school. E -
G♯m A E B D
10 11 12
vic tion or not, this week's been so hot, that long as I've got you, I know I'll be cool.
E B G♯m A E B D
13 14 15
I could - n't crack the love code, dear, 'til you
mf
F♯ A
16 17 18

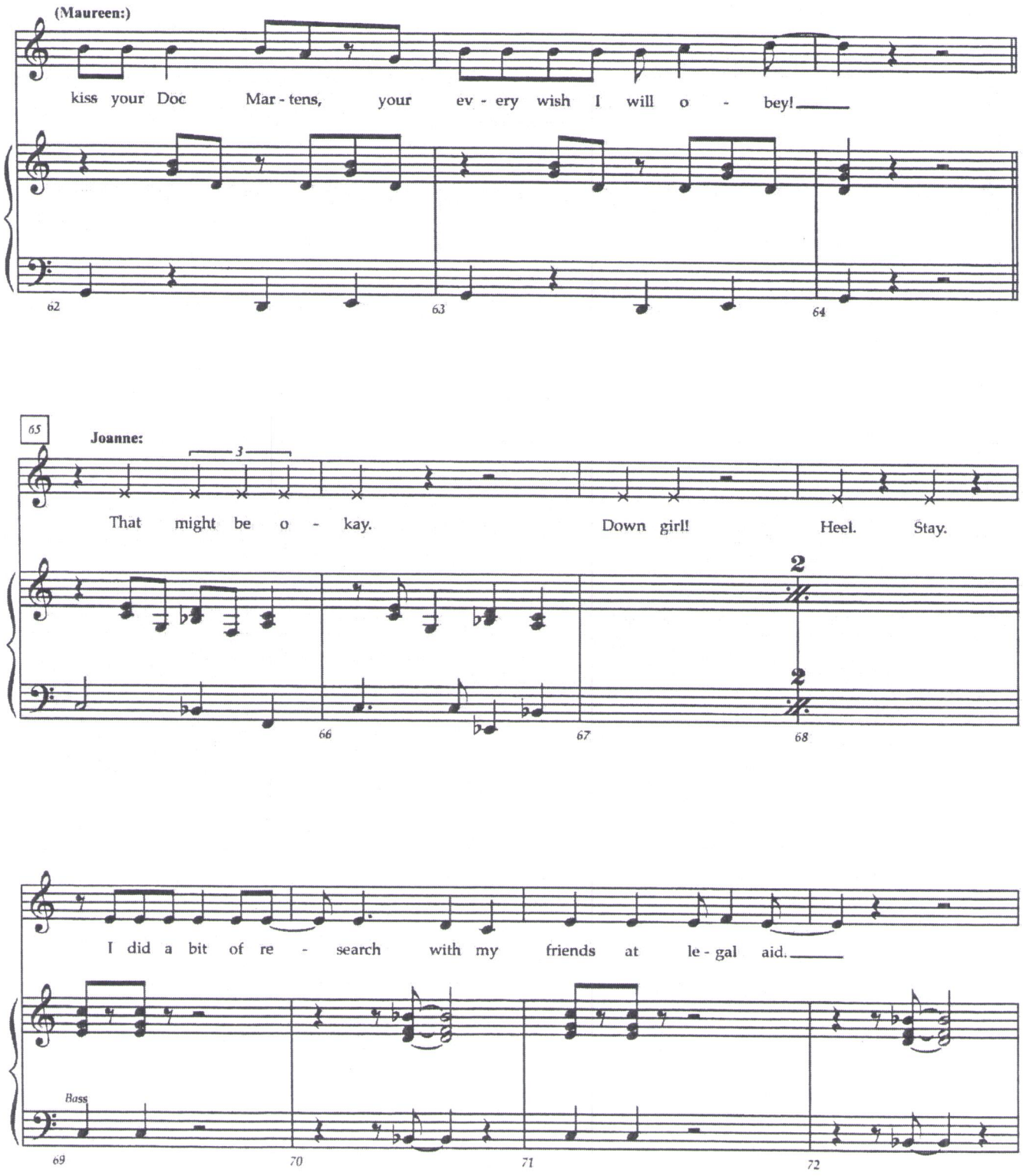

made the lock on my heart ex - plode.
It's gon - na be a hap - py new year.
F♯
A
C
D
19
20
21
A hap - py new year.
f
E
B
G♯m
A
E
B
D
22
23
25
Mark:
Coast is clear.
You're sup posed to be work-ing. That's for
Bass/Drums only
24
26

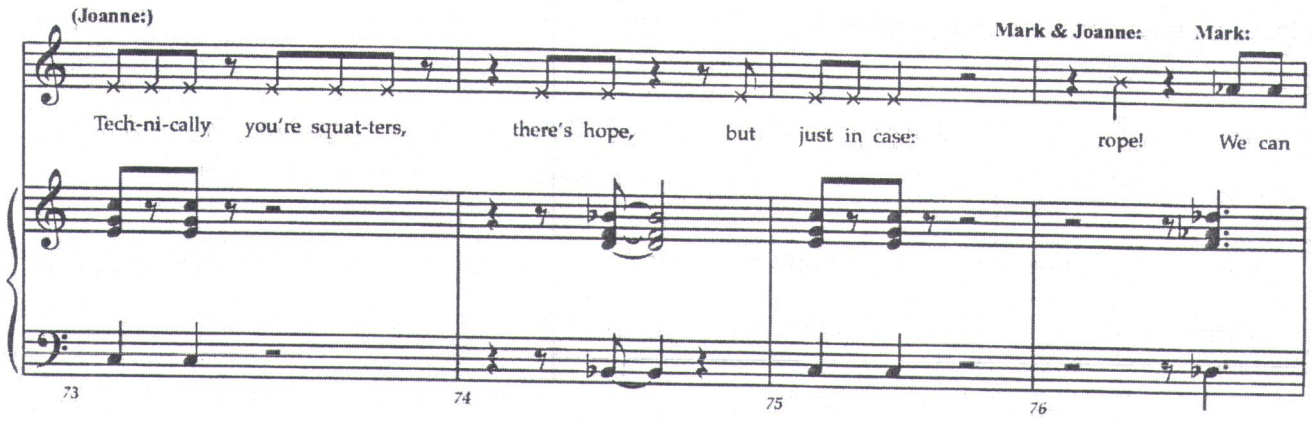

(Mark:)
Mimi:
mid - night. Where are they? There is - n't much time. May - be they're
27
28
dres - sing. I mean what does one wear that's ap - pro - pos for a
29
30
Maureen:
Mark:
par - ty that's al - so a crime? Chips an - y - one? You can
Guitars
A
B♭
31
32

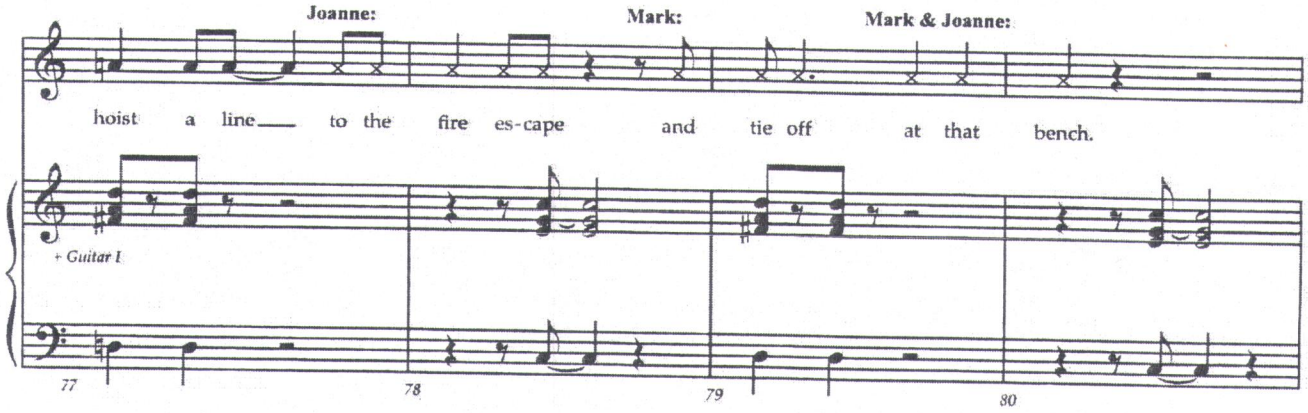

33
(Mark:)
take the girl out of hicks-ville, but you can't take the hicks - ville out of the girl.
B♭
B♭
A
A♭
G
34
Maureen:
Mimi:
My ri-ot got you on t. v., I de serve a roy - al-ty.
Be nice you two or no God
A♭
A
B♭
35
36
37
Maureen:
Roger:
aw - ful cham - pagne! Don't mind if I do. No luck? Bol - ted ply wood,
A
A♭
G
38
39

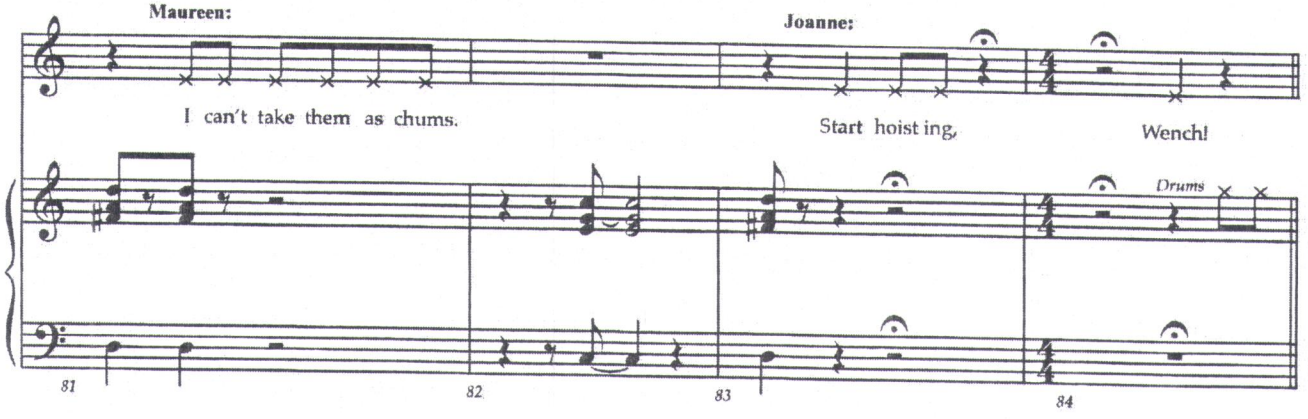

Maureen:
pad locked with a chain.
A
to-tal dead end.
Just like
my ex - girl - friend.
40
41
42
43
Swing Feel
ORGAN
Hon-ey, I know you're there.
Please
mf [PLAY]
(+ Bass / Drums)
44
45
46
pick up the phone.
Are you o - kay?
It's not
47
48
49
50

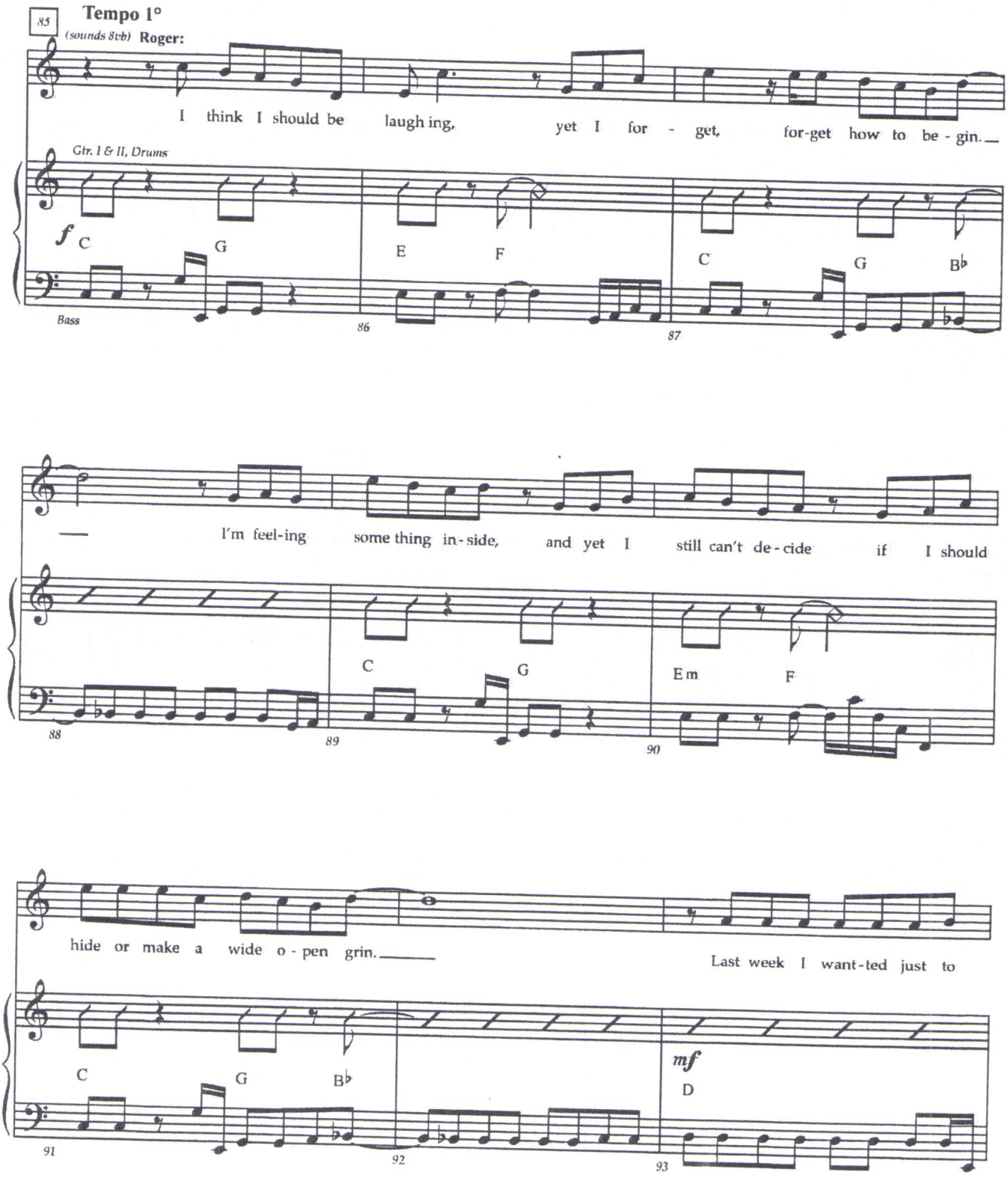

(Maureen:)
fun-ny, it's not fair. How can I a - tone? Are you o - kay?
51
52
53
54
57
I lose con trol, but I can learn to be-have. Give me
55
56
58
one more chance. Let me be your slave. I'll kiss your Doc Mar-tens, let me
59
60
61

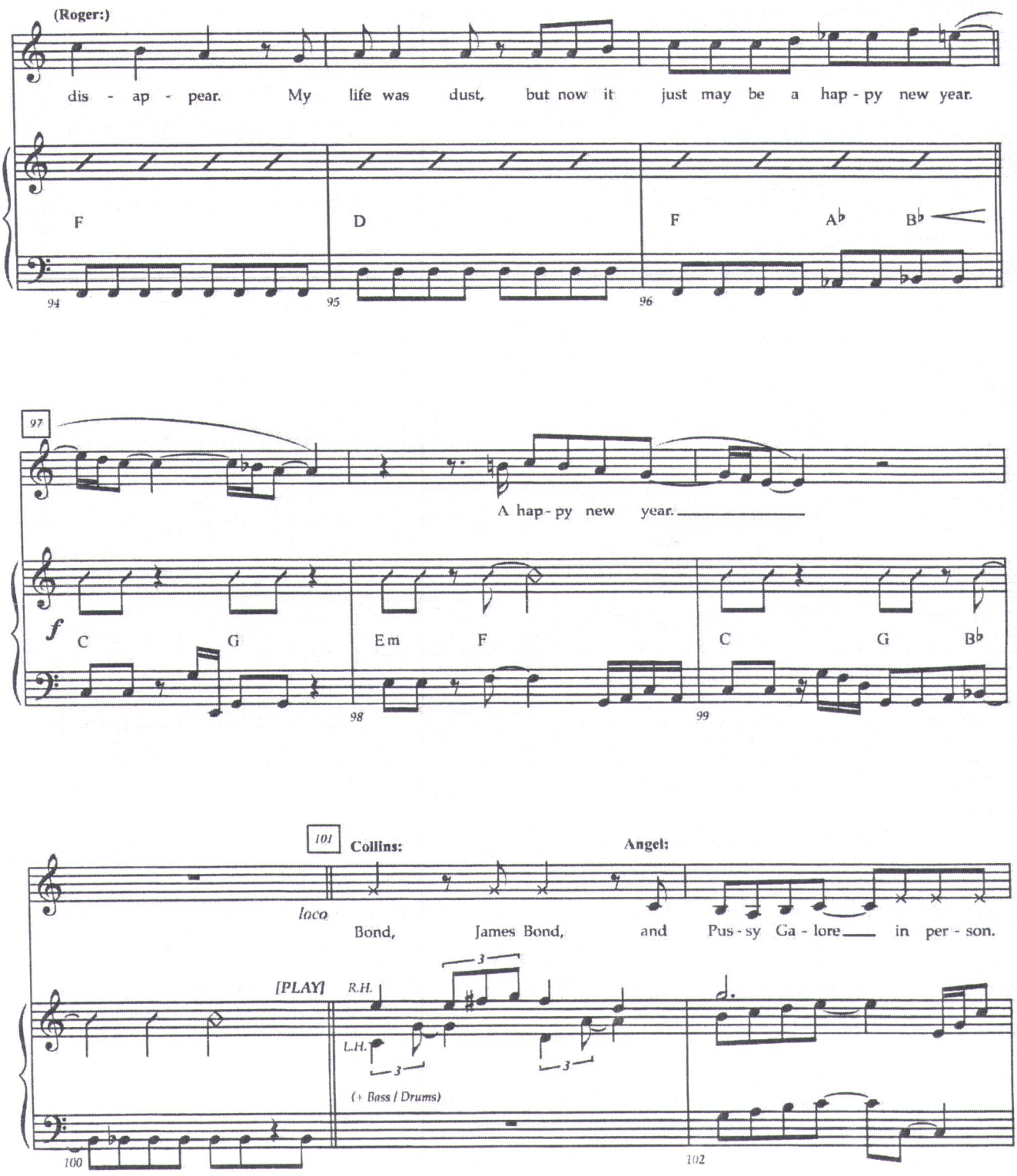

(Maureen:)
kiss your Doc Mar - tens, your ev - ery wish I will o - bey!
62
63
64
65
Joanne:
3
That might be o - kay.
Down girl!
Heel.
Stay.
2
2
66
67
68
I did a bit of re - search with my friends at le - gal aid.
Bass
69
70
71
72

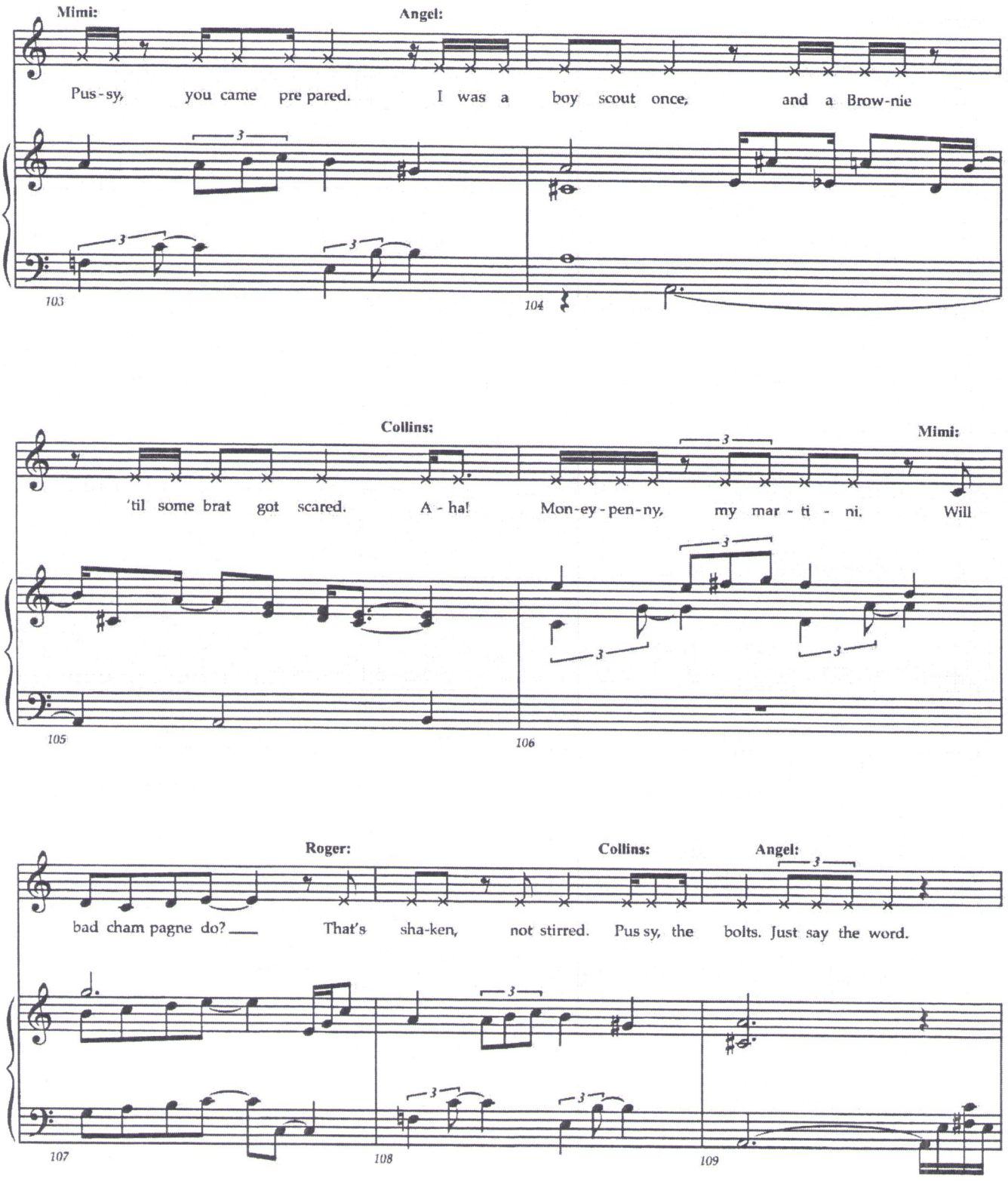

(Joanne:)
Mark & Joanne:
Mark:
Tech-ni-cally you're squat-ters, there's hope, but just in case: rope! We can
73
74
75
76

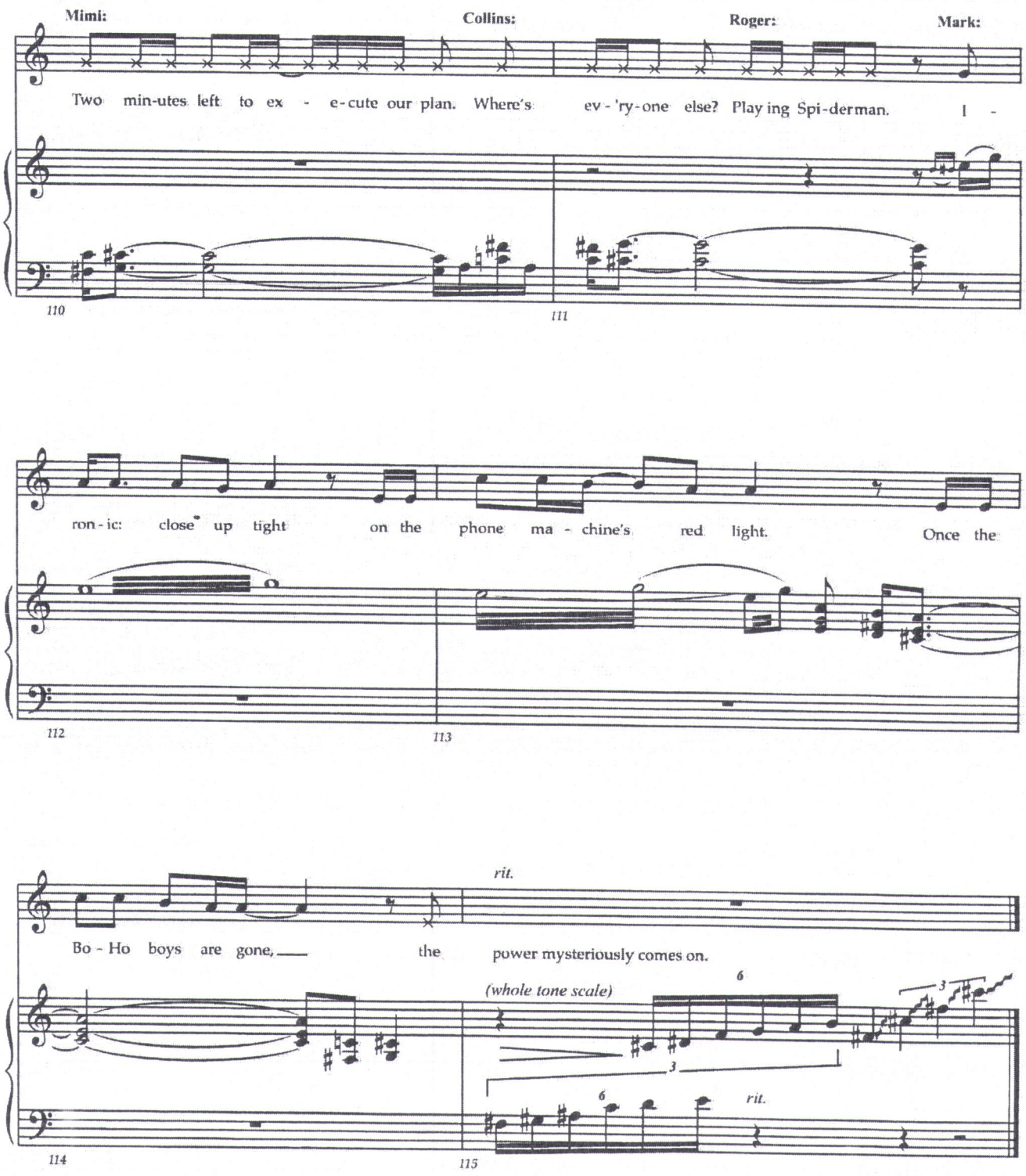

Joanne:
Mark:
Mark & Joanne:
hoist a line to the fire es-cape and tie off at that bench.
+ Guitar I
77
78
79
80


Maureen:
Joanne:
I can't take them as chums.
Start hoist ing,
Wench!
Drums
81
82
83
84


85
Tempo 1°
(sounds 8vb) Roger:
I think I should be laugh ing, yet I for - get, for-get how to be - gin.
Gtr. I & II, Drums
f
C G E F C G B♭
Bass
86
87
I'm feel-ing some thing in-side, and yet I still can't de-cide if I should
C G Em F
88
89
90
hide or make a wide o - pen grin.
Last week I want-ted just to
C G B♭
mf
D
91
92
93


(Roger:)
dis - ap - pear. My life was dust, but now it just may be a hap - py new year.
F D F A♭ B♭
94 95 96
97
A hap - py new year.
f
C G Em F C G B♭
98 99
101
Collins:
Angel:
loco
Bond, James Bond, and Pus - sy Ga - lore in per - son.
[PLAY]
R.H.
L.H.
(♭ Bass / Drums)
100 102


Mimi:
Angel:
Pus-sy, you came pre pared. I was a boy scout once, and a Brow-nie
103
104
Collins:
Mimi:
'til some brat got scared. A-ha! Mon-ey-pen-ny, my mar-ti-ni. Will
105
106
Roger:
Collins:
Angel:
bad cham pagne do? That's sha-ken, not stirred. Pus sy, the bolts. Just say the word.
107
108
109

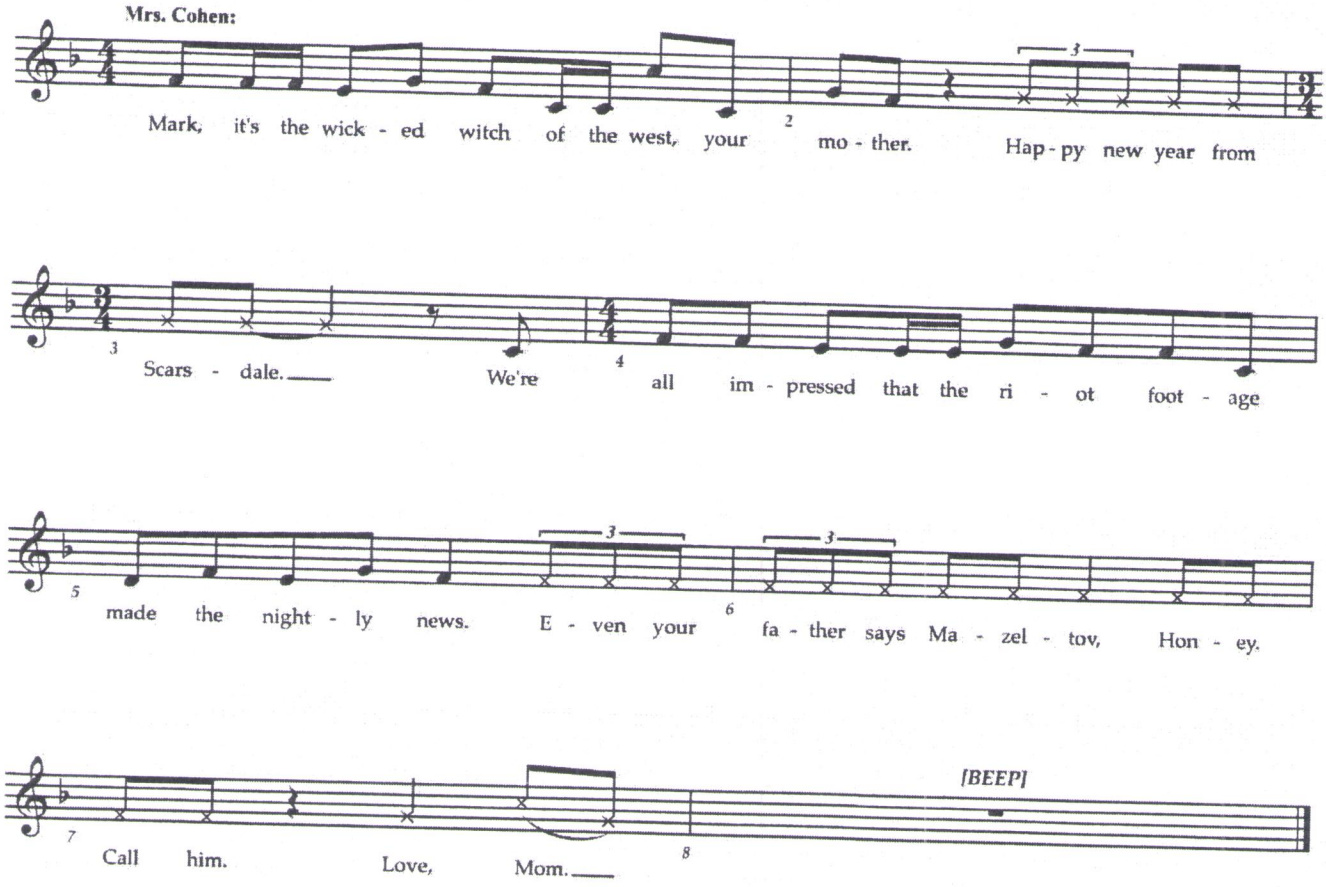

Mimi:
Collins:
Roger:
Mark:
Two min-utes left to ex - e-cute our plan. Where's ev-'ry-one else? Play ing Spi-der man. I -
110
111
ron-ic: close up tight on the phone ma - chine's red light. Once the
112
113
rit.
Bo - Ho boys are gone, the power mysteriously comes on.
(whole tone scale)
6
3
3
6
rit.
114
115

Voice Mail #3

26

RENT School Edition

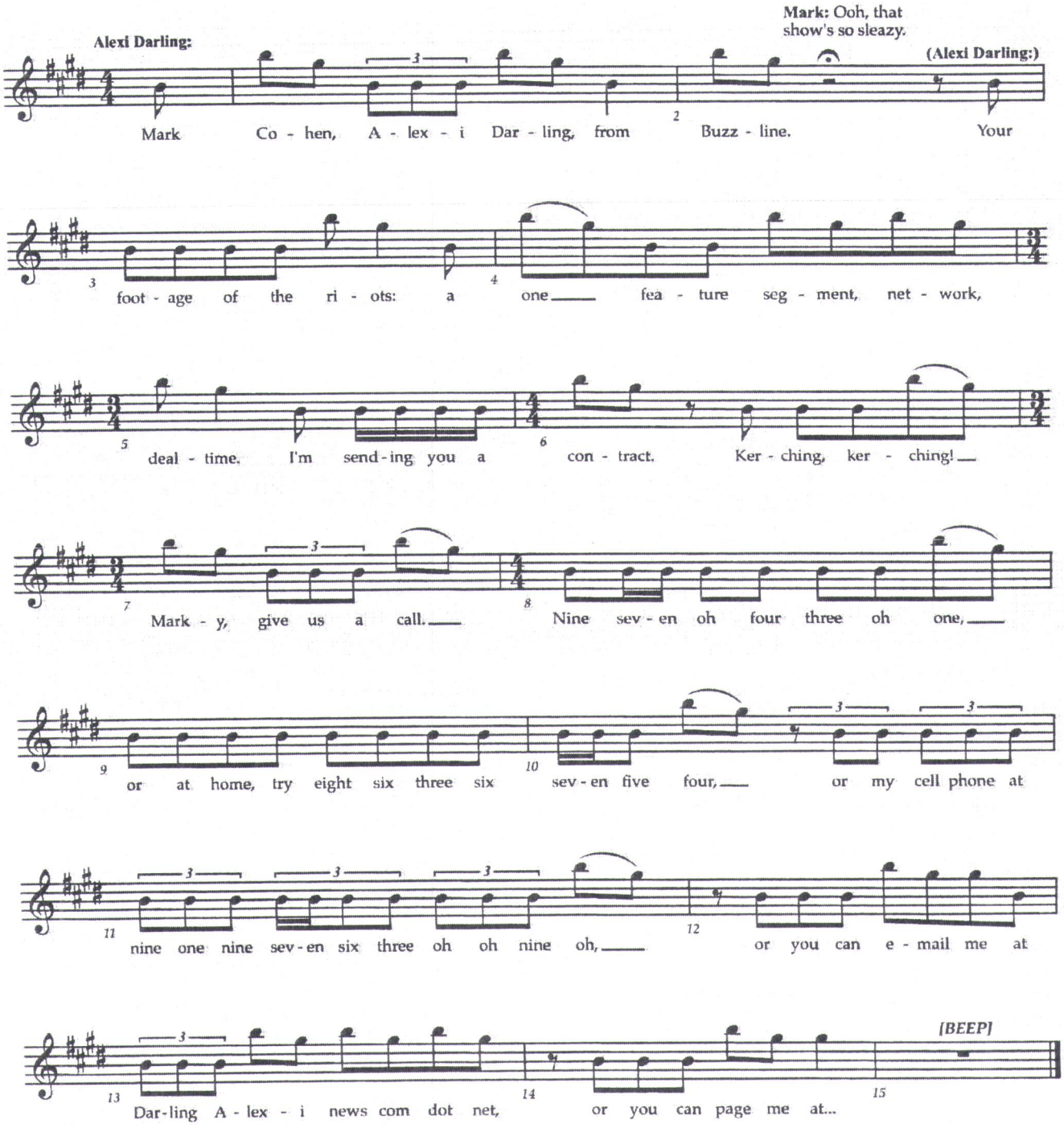
Music and Lyrics by
Jonathan Larson



Voice Mail #4

RENT School Edition

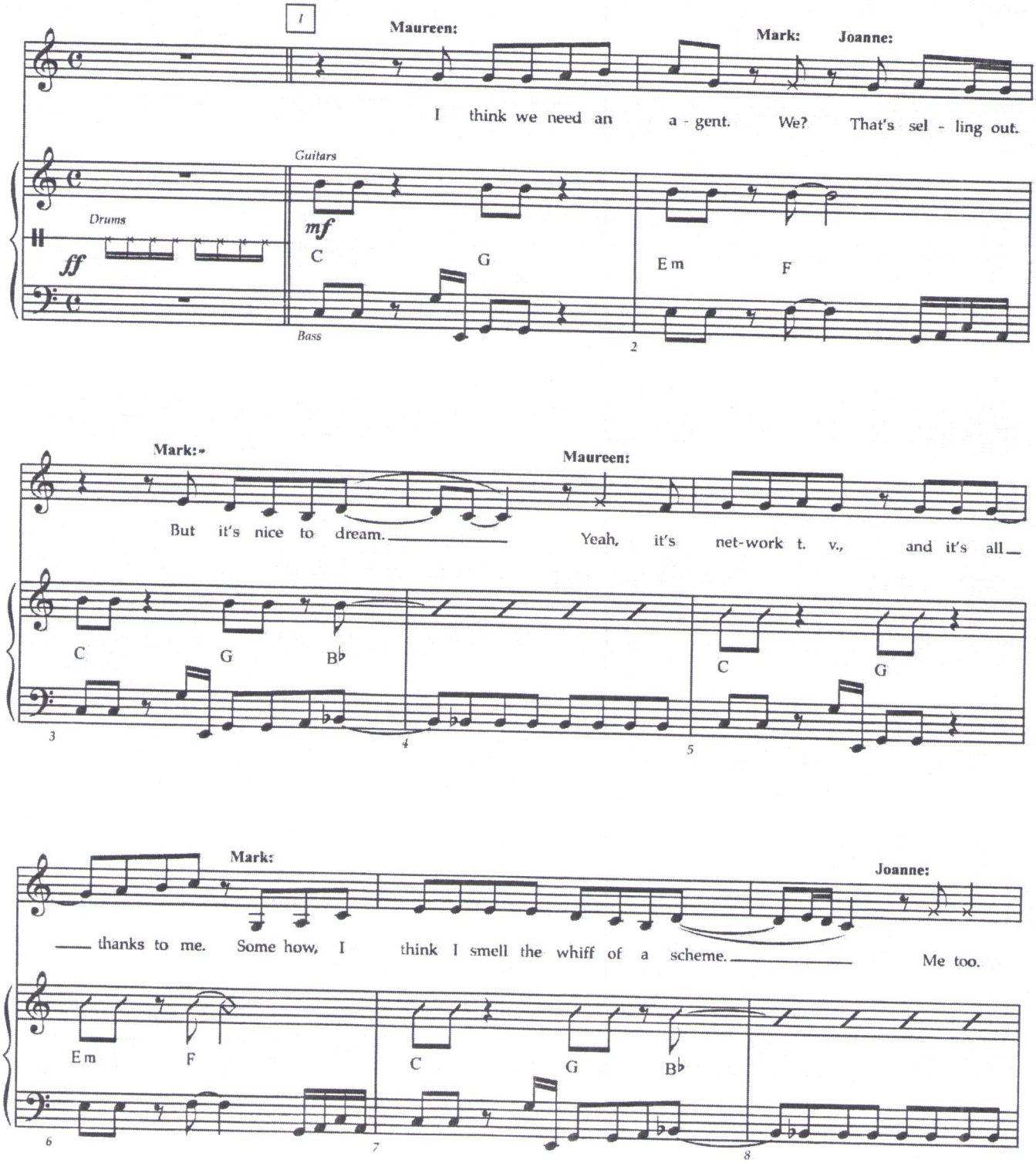
Music and Lyrics by
Jonathan Larson

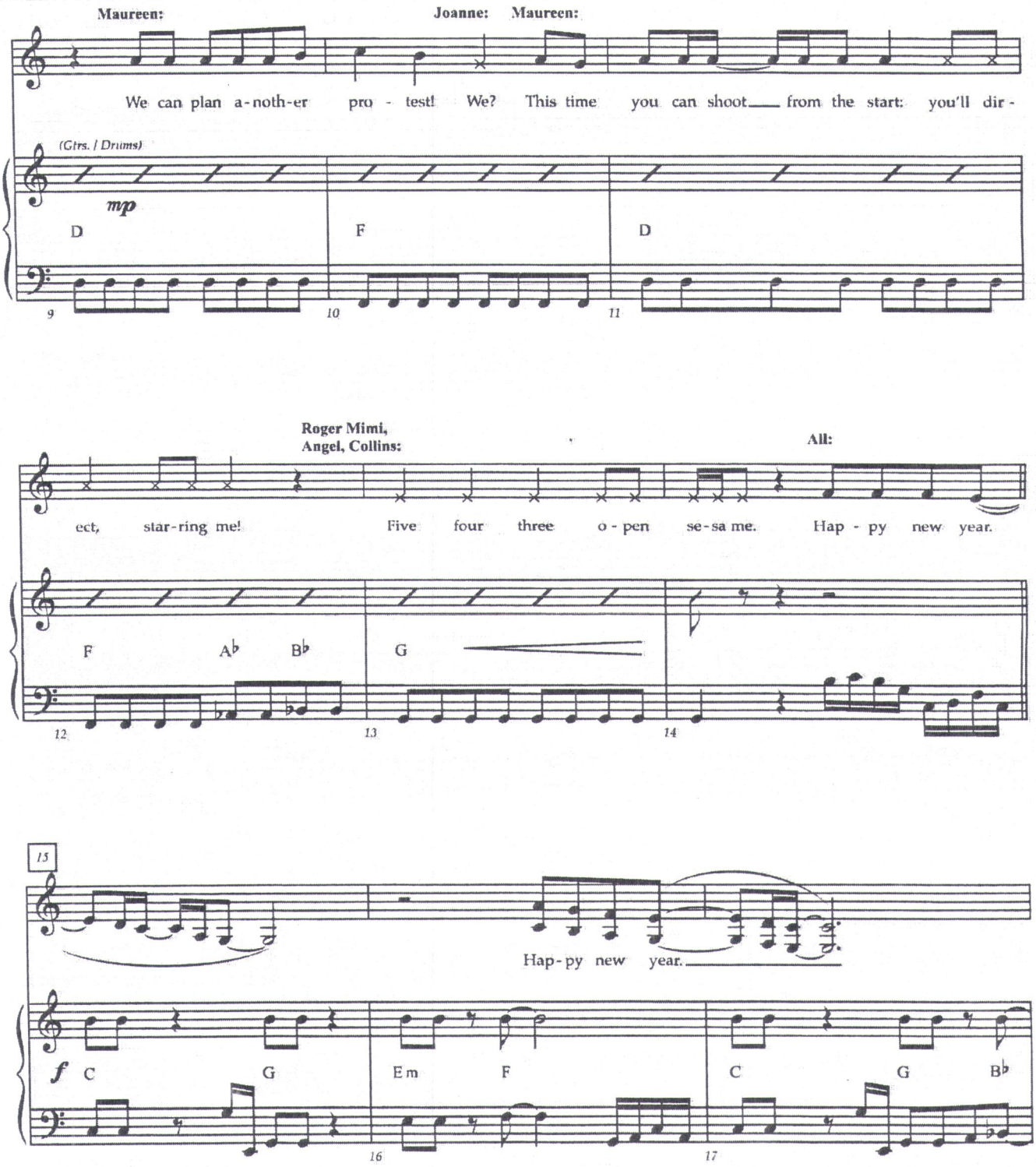


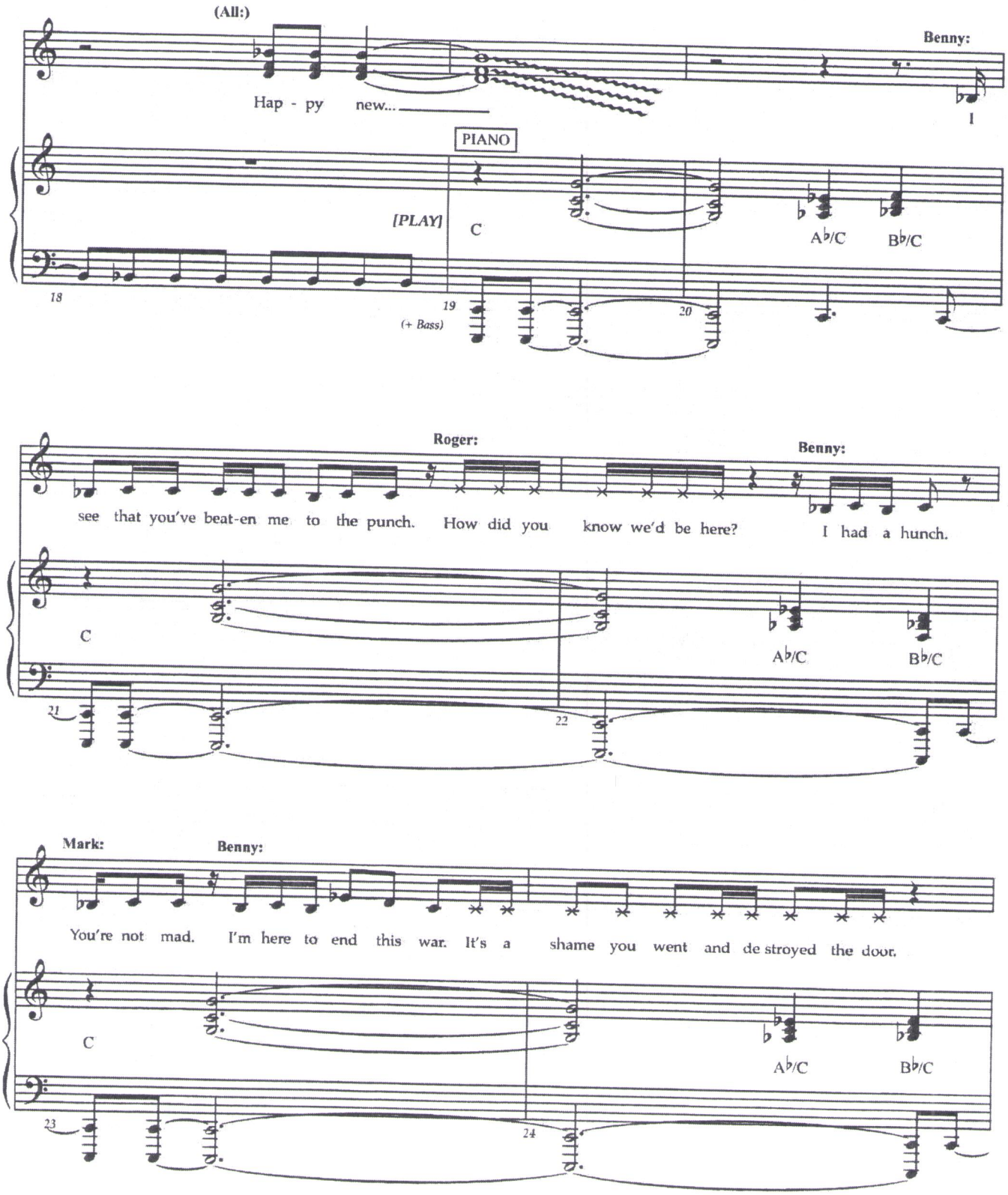
Happy New Year B

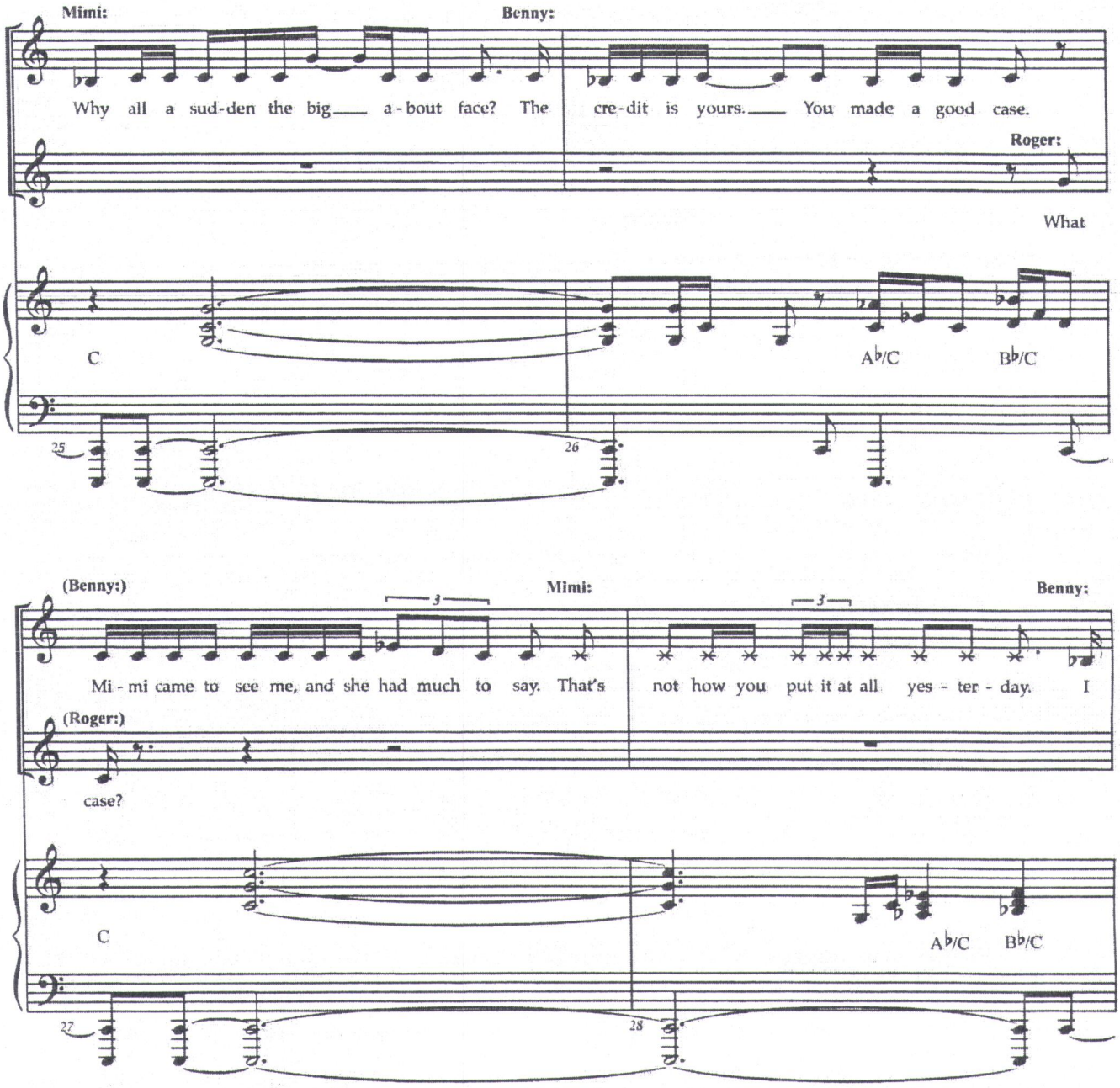
RENT School Edition

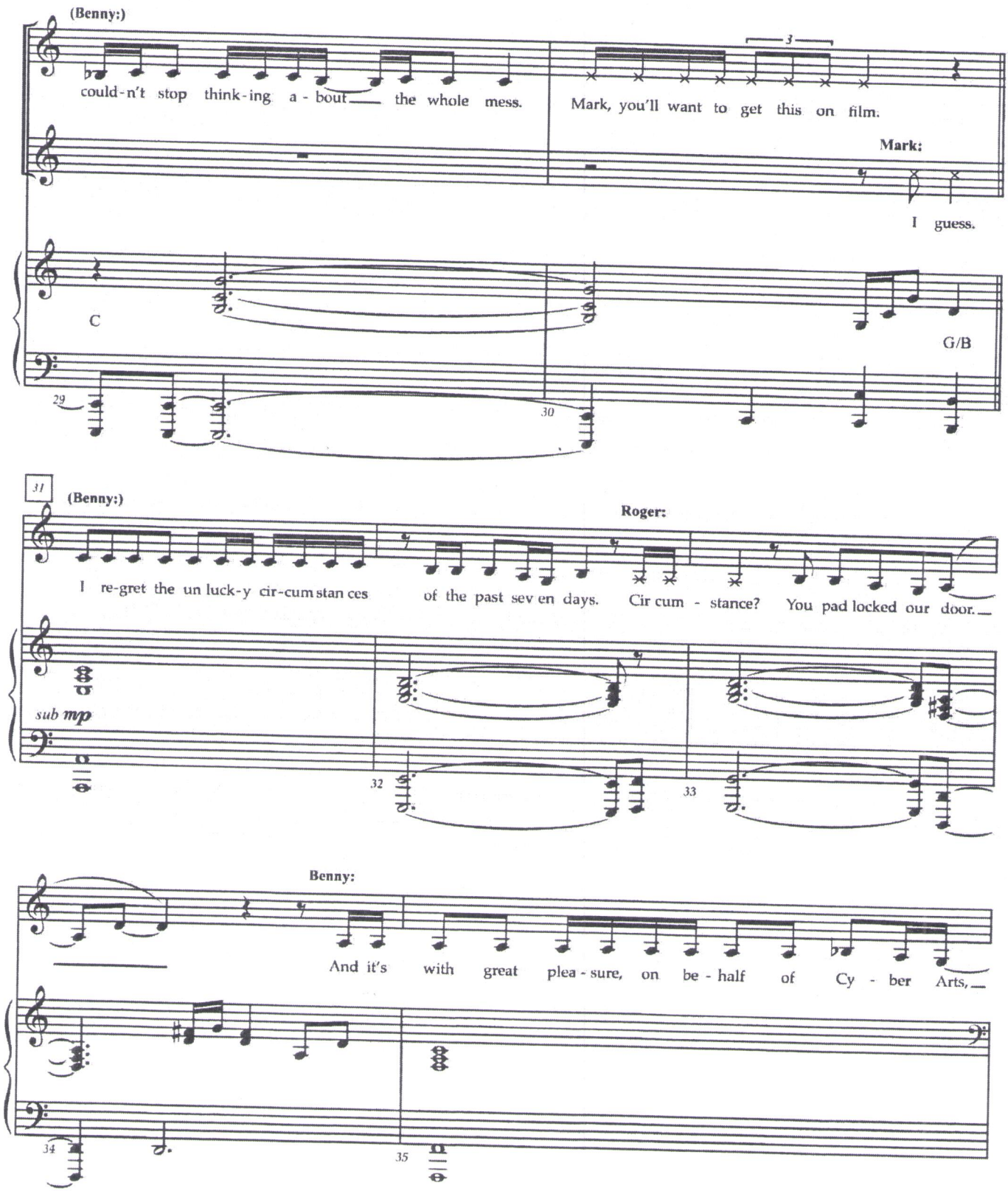
Music and Lyrics by
Jonathan Larson

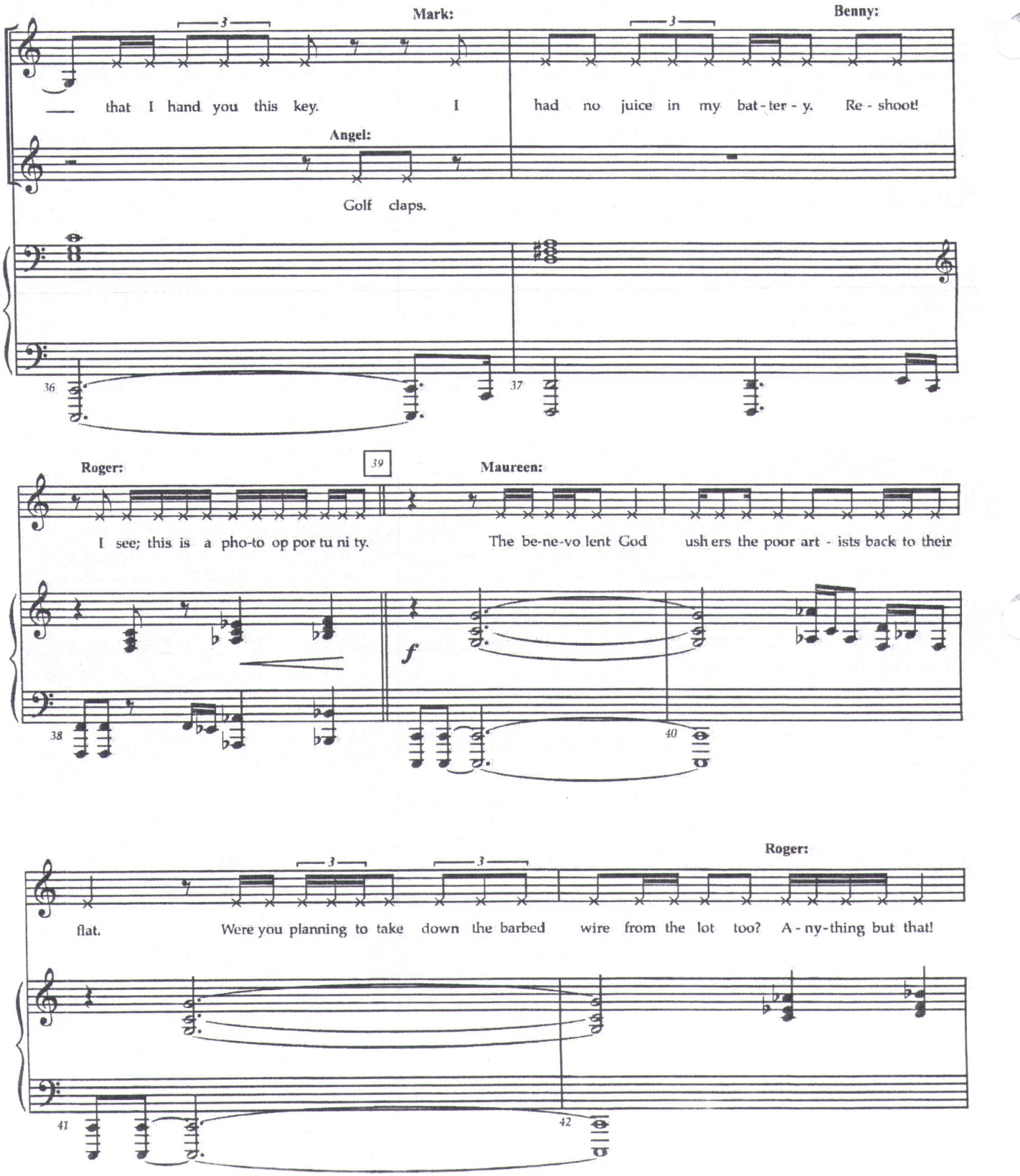


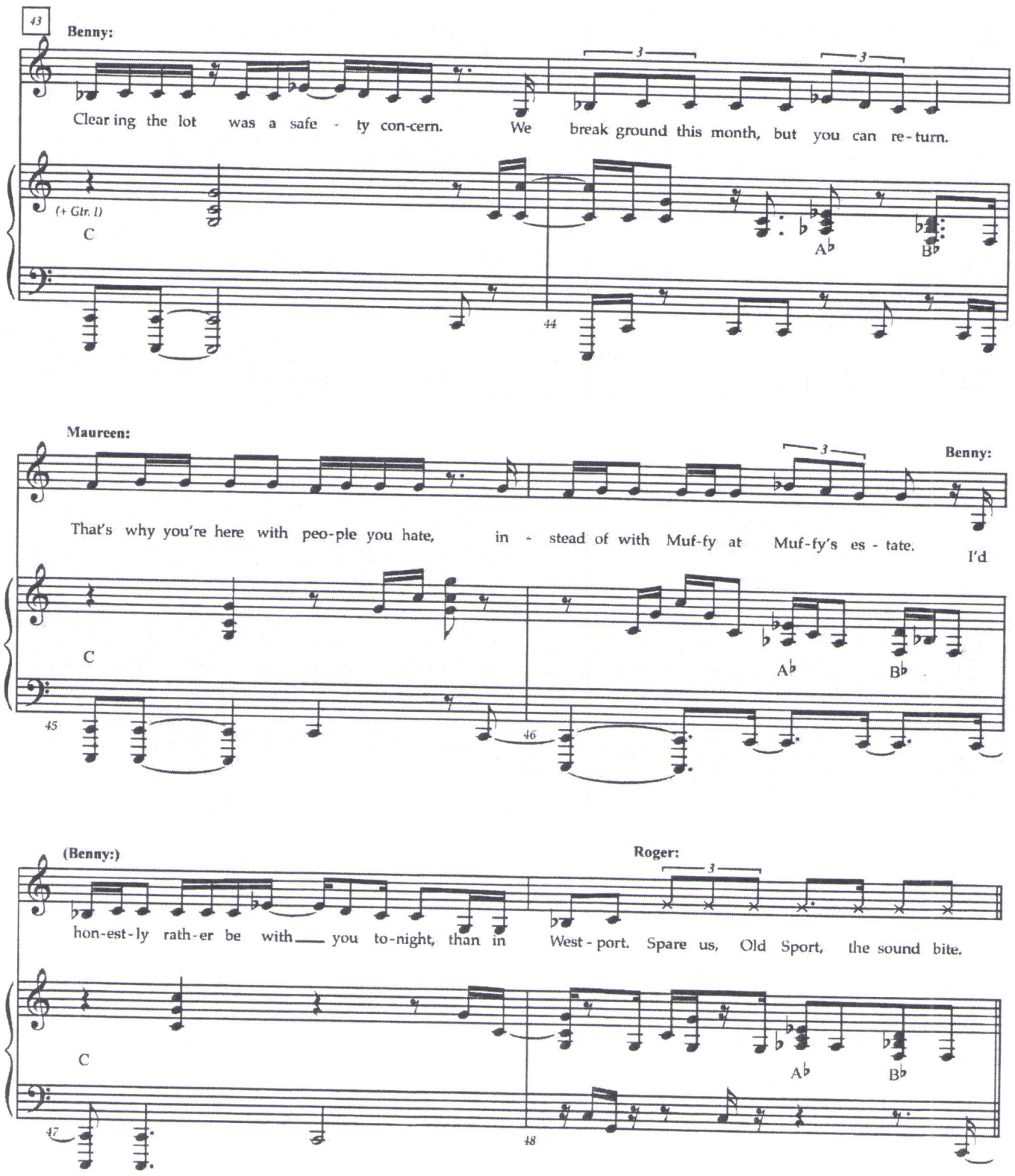

Maureen:
Joanne:
Maureen:
We can plan a-noth-er pro - test! We? This time you can shoot from the start: you'll dir-
(Gtrs. / Drums)
mp
D
F
D
9
10
11
Roger Mimi, Angel, Collins:
All:
ect, star-ring me! Five four three o - pen se-sa me. Hap - py new year.
F
A♭
B♭
G
12
13
14
15
Hap-py new year.
f
C
G
Em
F
C
G
B♭
16
17

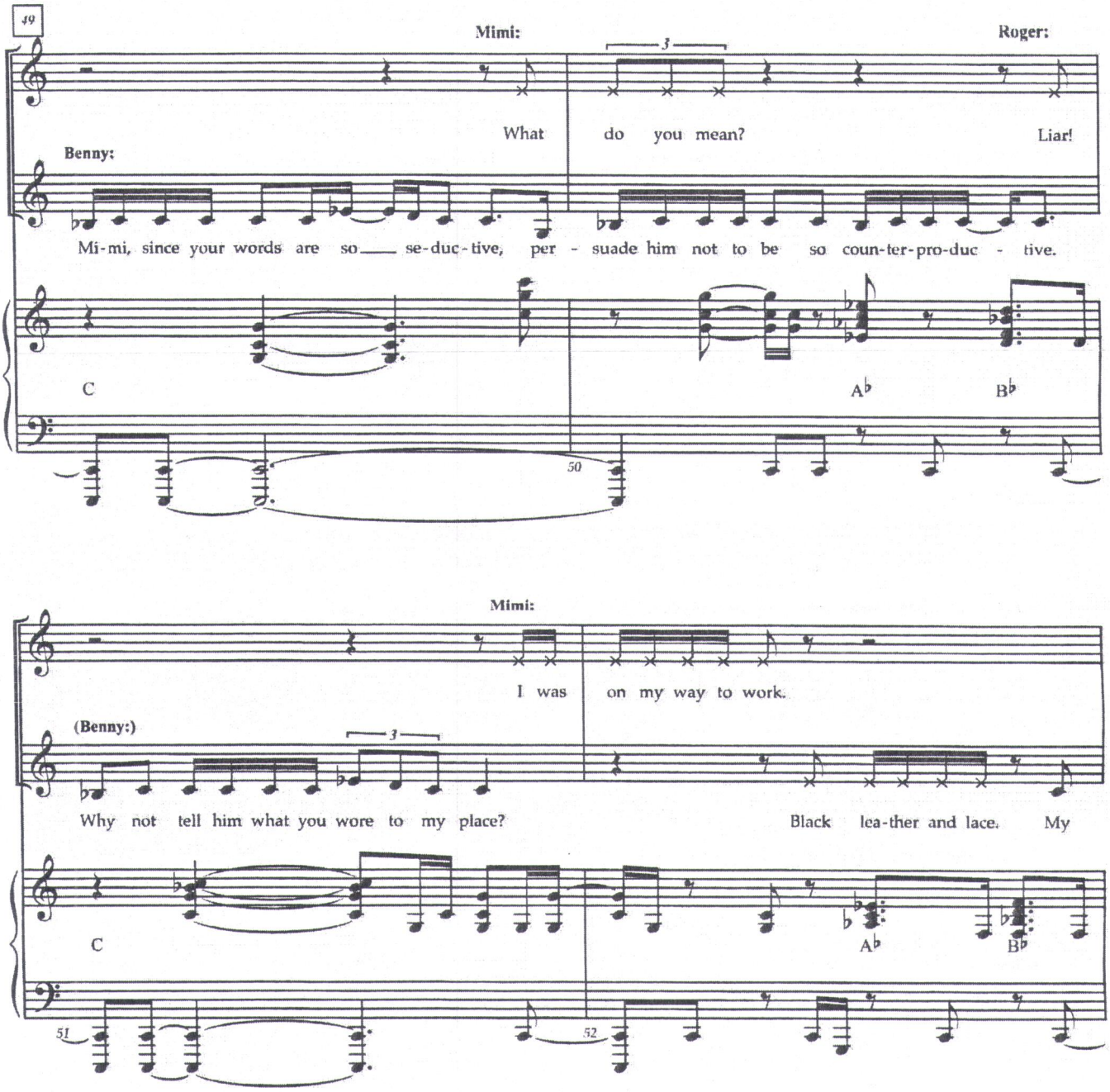

(All:)
Hap - py new...
Benny:
I
PIANO
[PLAY]
C
A♭/C
B♭/C
18
19
(+ Bass)
20
Roger:
Benny:
see that you've beat-en me to the punch. How did you know we'd be here? I had a hunch.
C
A♭/C
B♭/C
21
22
Mark:
Benny:
You're not mad. I'm here to end this war. It's a shame you went and de stroyed the door.
C
A♭/C
B♭/C
23
24

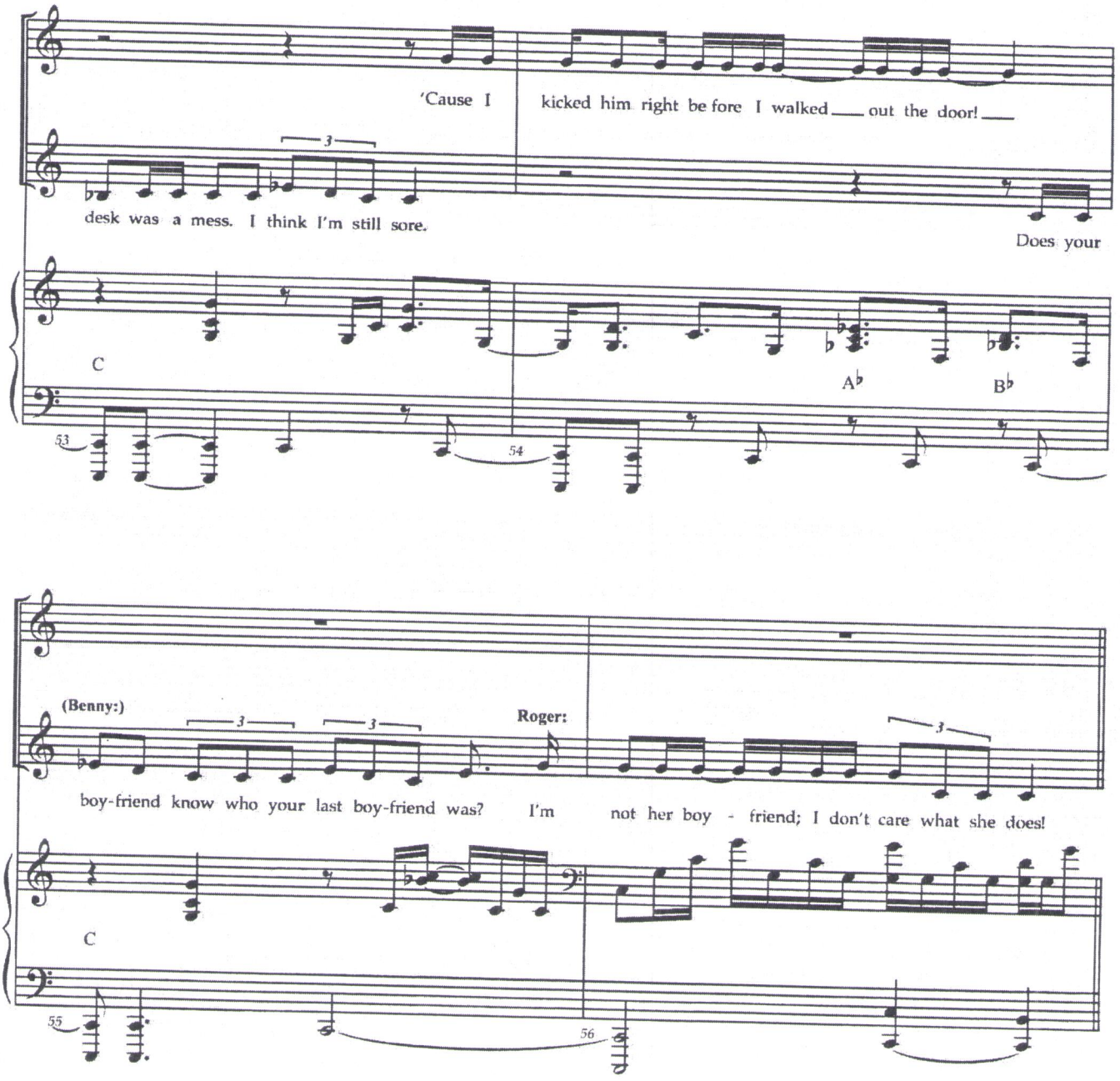

Mimi:
Benny:
Why all a sud-den the big a-bout face? The cre-dit is yours. You made a good case.
Roger:
What
C
A♭/C
B♭/C
25
26
(Benny:)
Mimi:
Benny:
3
3
Mi - mi came to see me, and she had much to say. That's not how you put it at all yes - ter - day. I
(Roger:)
case?
C
A♭/C
B♭/C
27
28

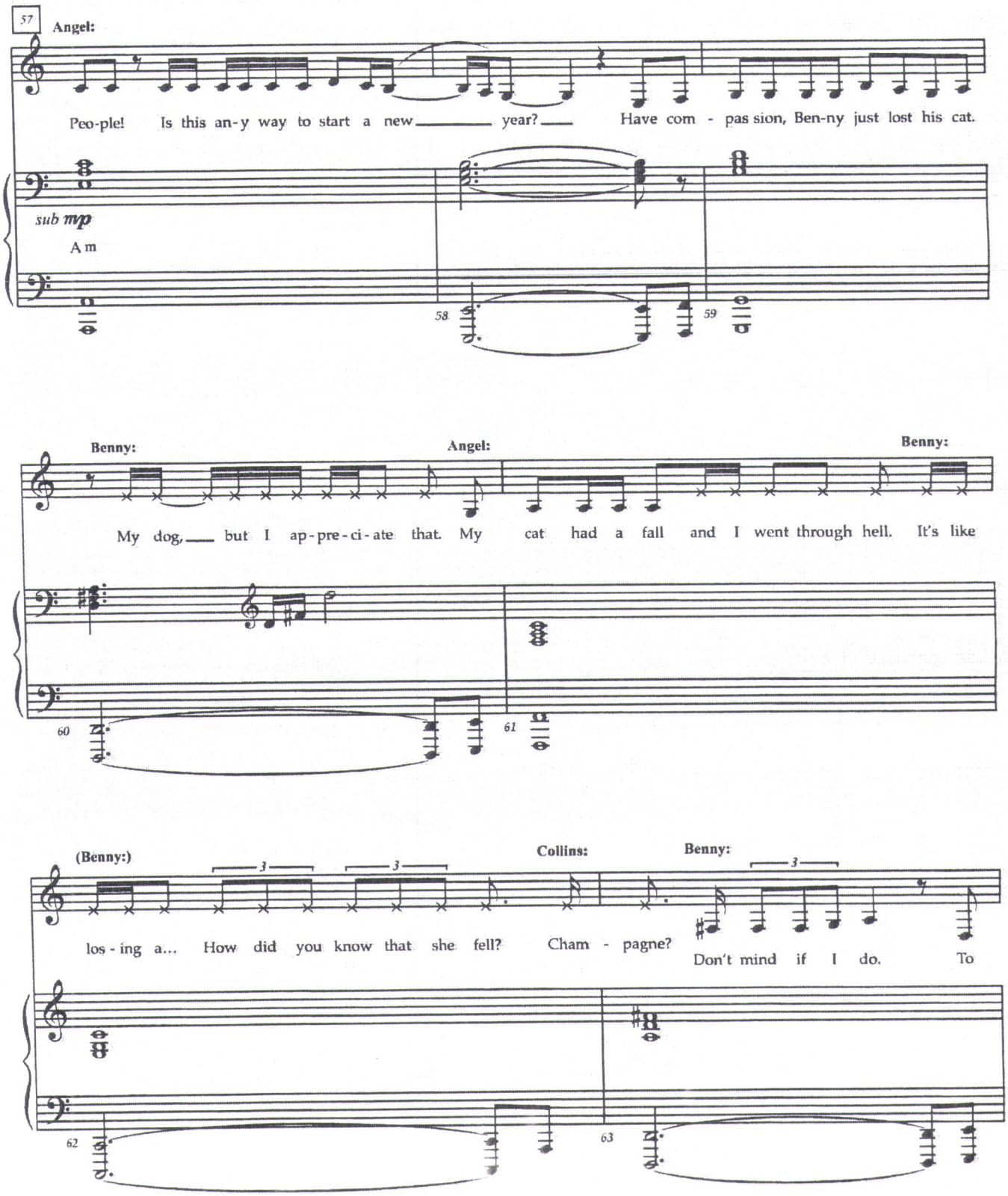

(Benny:)
could-n't stop think-ing a-bout the whole mess.
3
Mark, you'll want to get this on film.
Mark:
I guess.
C
G/B
29
30
31
(Benny:)
Roger:
I re-gret the un luck-y cir-cum stan ces of the past sev en days. Cir cum - stance? You pad locked our door.
sub mp
32
33
Benny:
And it's with great plea-sure, on be-half of Cy - ber Arts,
34
35

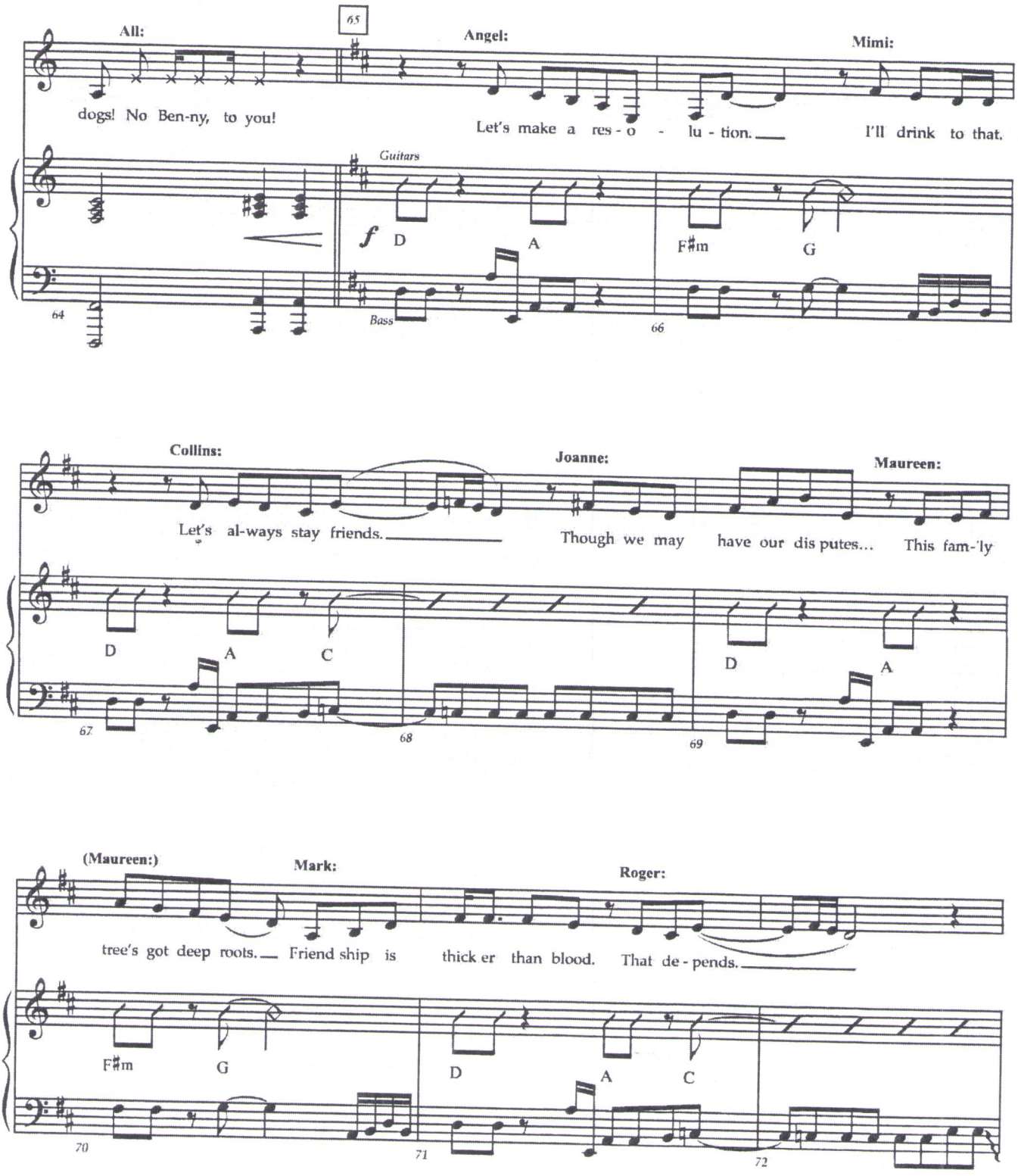

Mark:
Benny:
that I hand you this key. I had no juice in my bat - ter - y. Re - shoot!
Angel:
Golf claps.
36
37
Roger:
39
Maureen:
I see; this is a pho-to op por tu ni ty. The be-ne-vo lent God ush ers the poor art - ists back to their
f
38
40
Roger:
flat. Were you planning to take down the barbed wire from the lot too? A - ny-thing but that!
41
42

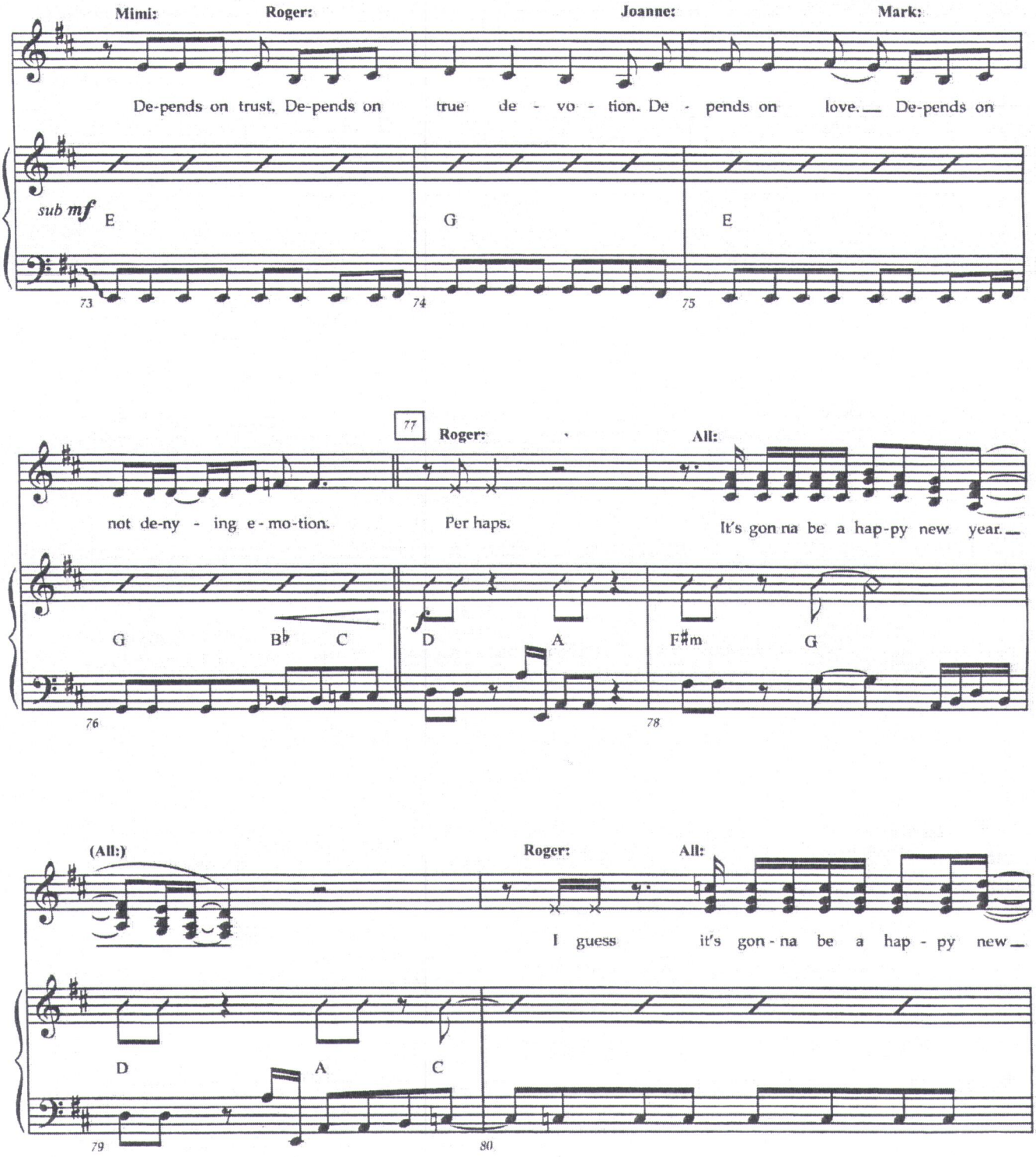

43
Benny:
Clear ing the lot was a safe - ty con-cern. We break ground this month, but you can re-turn.
(+ Gtr. I)
C
A♭
B♭
44
Maureen:
Benny:
That's why you're here with peo-ple you hate, in - stead of with Muf-fy at Muf-fy's es - tate. I'd
C
A♭
B♭
45
46
(Benny:)
Roger:
hon-est-ly rath-er be with you to-night, than in West - port. Spare us, Old Sport, the sound bite.
C
A♭
B♭
47
48

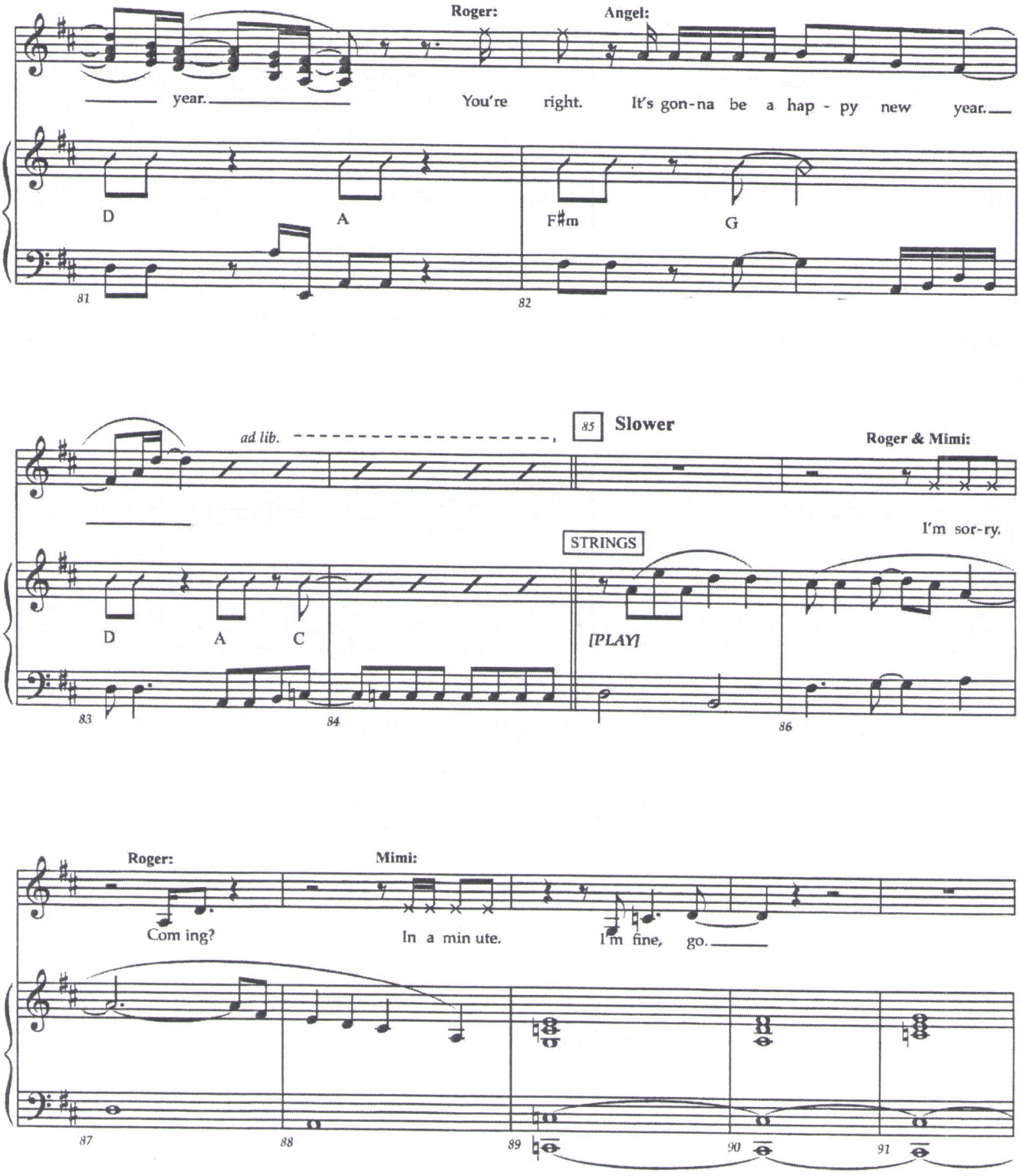

49
Mimi:
Roger:
3
What do you mean? Liar!
Benny:
Mi-mi, since your words are so se-duc-tive, per - suade him not to be so coun-ter-pro-duc - tive.
C
A♭
B♭
50
Mimi:
I was on my way to work.
(Benny:)
3
Why not tell him what you wore to my place? Black lea-ther and lace. My
C
A♭
B♭
51
52

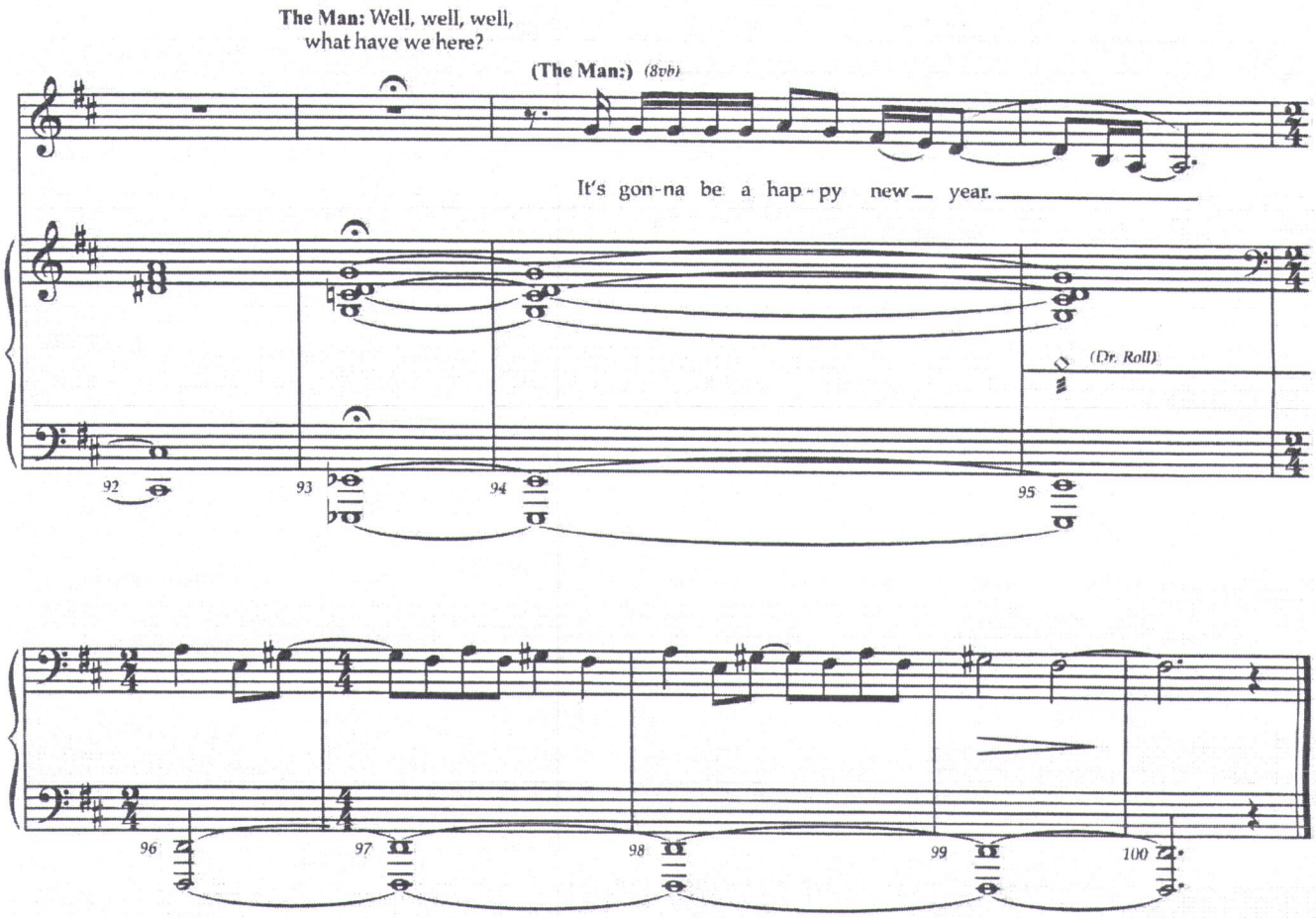

'Cause I
kicked him right be fore I walked out the door!
desk was a mess. I think I'm still sore.
Does your
C
A♭
B♭
53
54
(Benny:)
Roger:
boy-friend know who your last boy-friend was?
I'm
not her boy - friend; I don't care what she does!
C
55
56


57
Angel:
Peo-ple! Is this an-y way to start a new year? Have com - pas sion, Ben-ny just lost his cat.
sub mp
A m
58
59
Benny:
Angel:
Benny:
My dog, but I ap-pre-ci-ate that. My cat had a fall and I went through hell. It's like
60
61
(Benny:)
Collins:
Benny:
3
3
3
los - ing a... How did you know that she fell? Cham - pagne? Don't mind if I do. To
62
63


All:
65
Angel:
Mimi:
dogs! No Ben-ny, to you!
Let's make a res - o - lu - tion.
I'll drink to that.
Guitars
f
D
A
F♯m
G
64
Bass
66
Collins:
Joanne:
Maureen:
Let's al-ways stay friends.
Though we may have our dis putes...
This fam-'ly
D
A
C
D
A
67
68
69
(Maureen:)
Mark:
Roger:
tree's got deep roots.
Friend ship is thick er than blood.
That de - pends.
F♯m
G
D
A
C
70
71
72


Mimi:
Roger:
Joanne:
Mark:
De-pends on trust. De-pends on true de - vo - tion. De - pends on love. De-pends on
sub mf
E
G
E
73
74
75
77
Roger:
All:
not de-ny - ing e-mo-tion.
Per haps.
It's gon na be a hap-py new year.
G
B♭
C
D
A
F♯m
G
76
78
(All:)
Roger:
All:
I guess
it's gon - na be a hap - py new
D
A
C
79
80

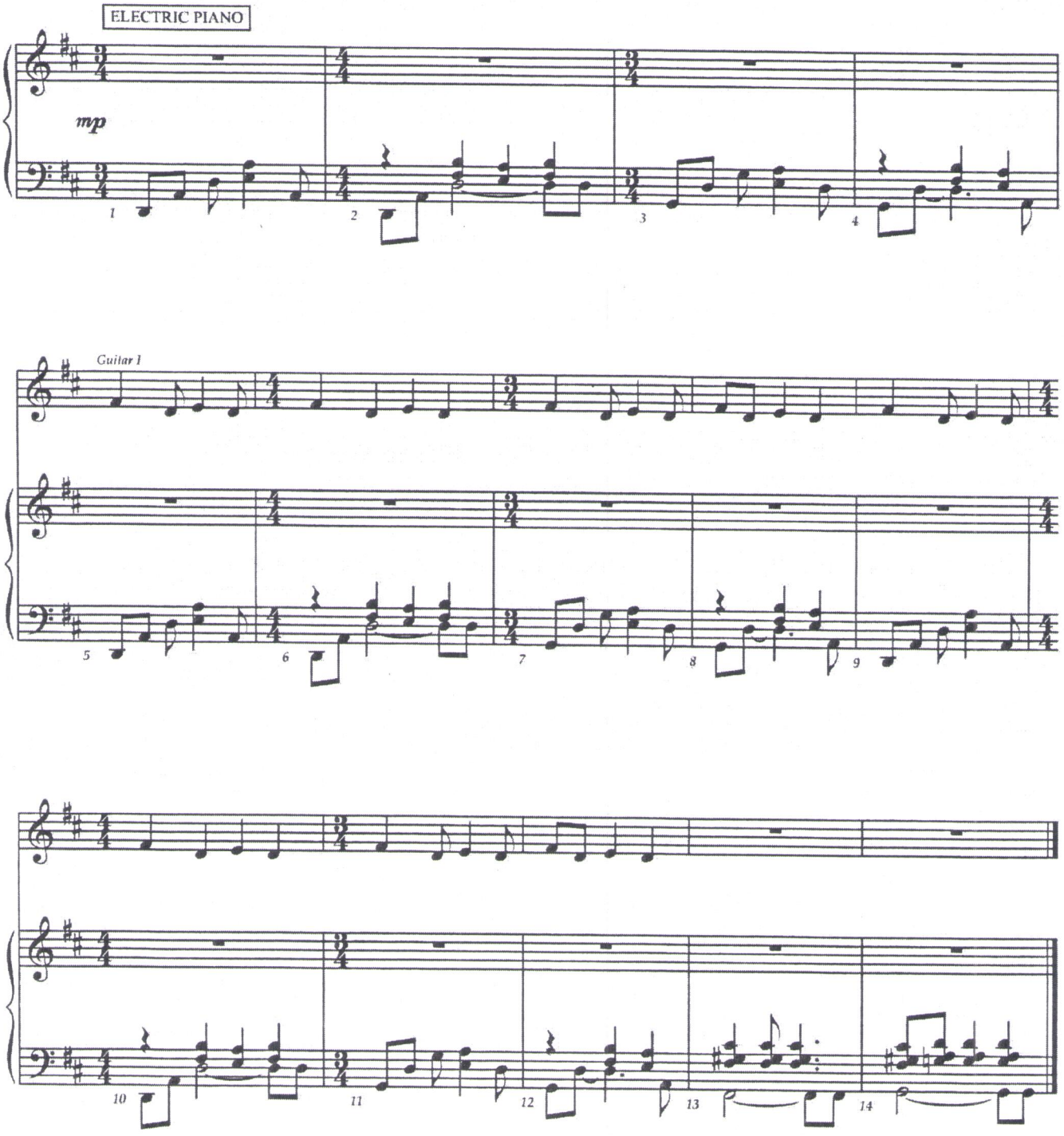

Roger:
Angel:
year.
You're right. It's gon-na be a hap - py new year.
D
A
F♯m
G
81
82
ad lib.
85
Slower
Roger & Mimi:
I'm sor-ry.
STRINGS
D
A
C
[PLAY]
83
84
86
Roger:
Mimi:
Com ing?
In a min ute.
I'm fine, go.
87
88
89
90
91


The Man: Well, well, well,
what have we here?
(The Man:) (8vb)
It's gon-na be a hap-py new year.
(Dr. Roll)
92
93
94
95
96
97
98
99
100

Valentine's Day Crossover

RENT School Edition

Music and Lyrics by
Jonathan Larson



Valentine's Day Crossover

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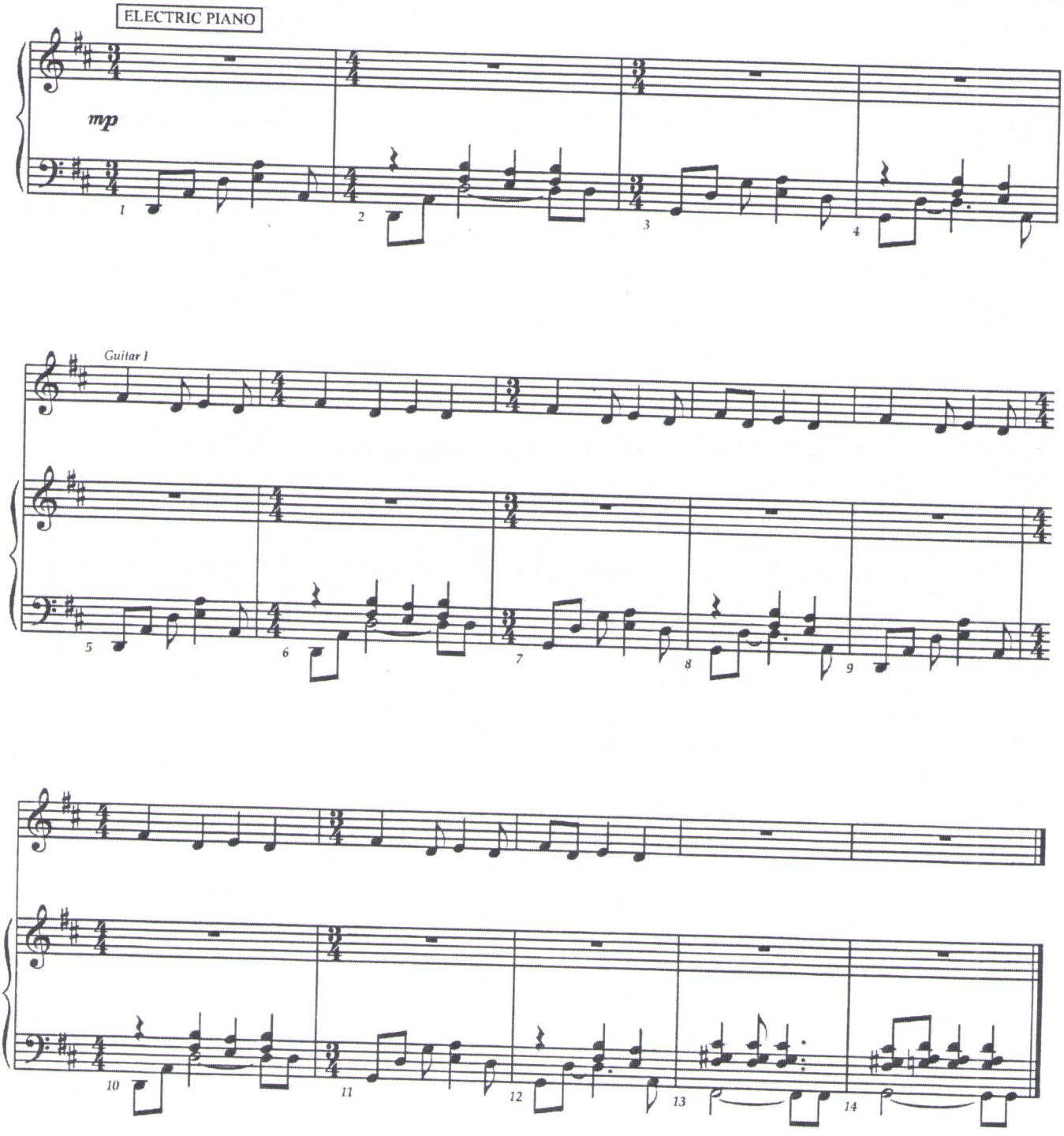


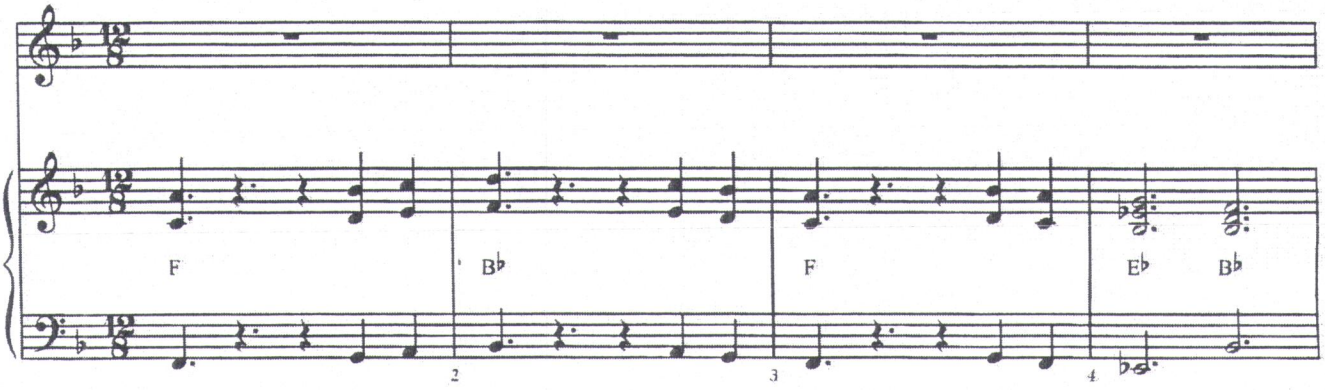
Take Me Or Leave Me

RENT School Edition

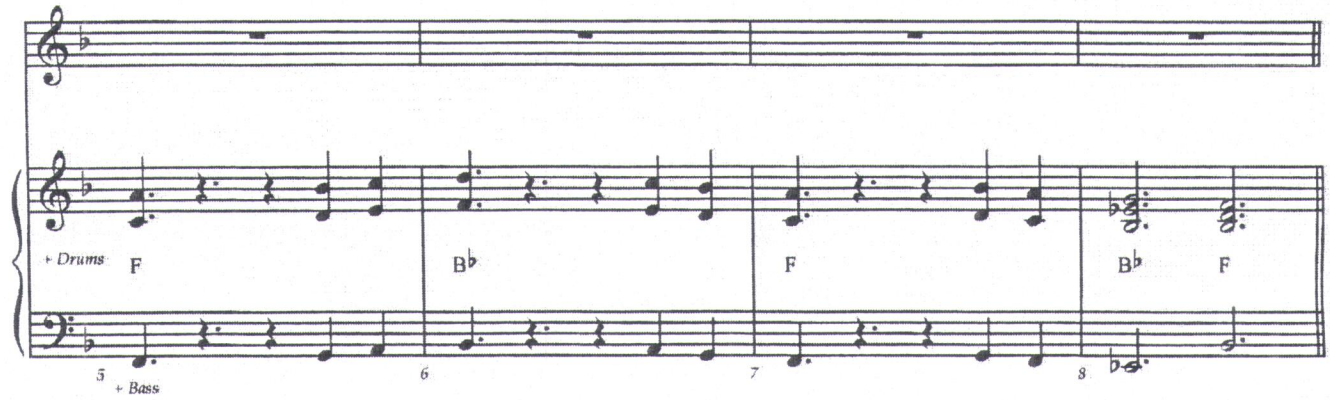
Music and Lyrics by
Jonathan Larson

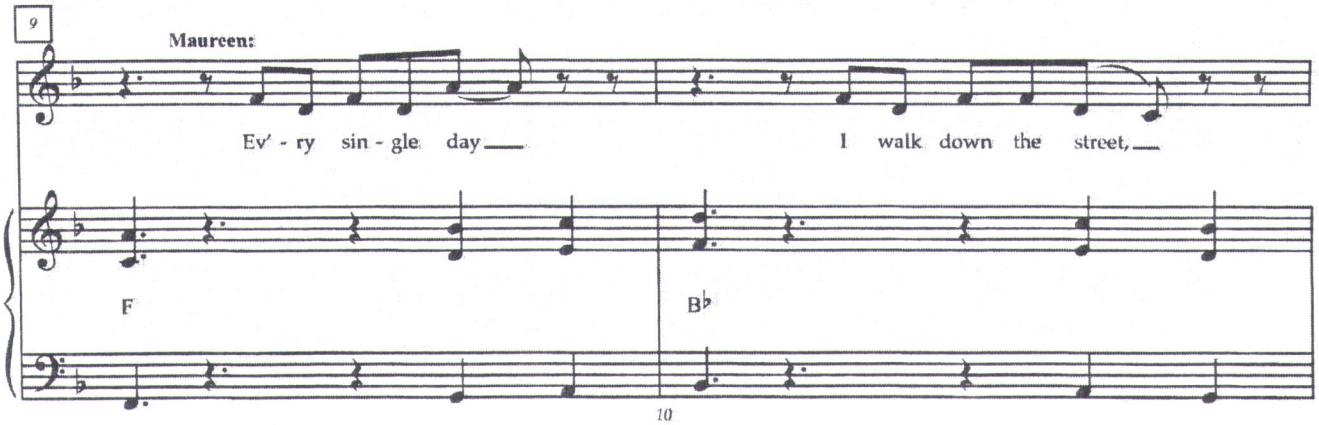
Medium Shuffle

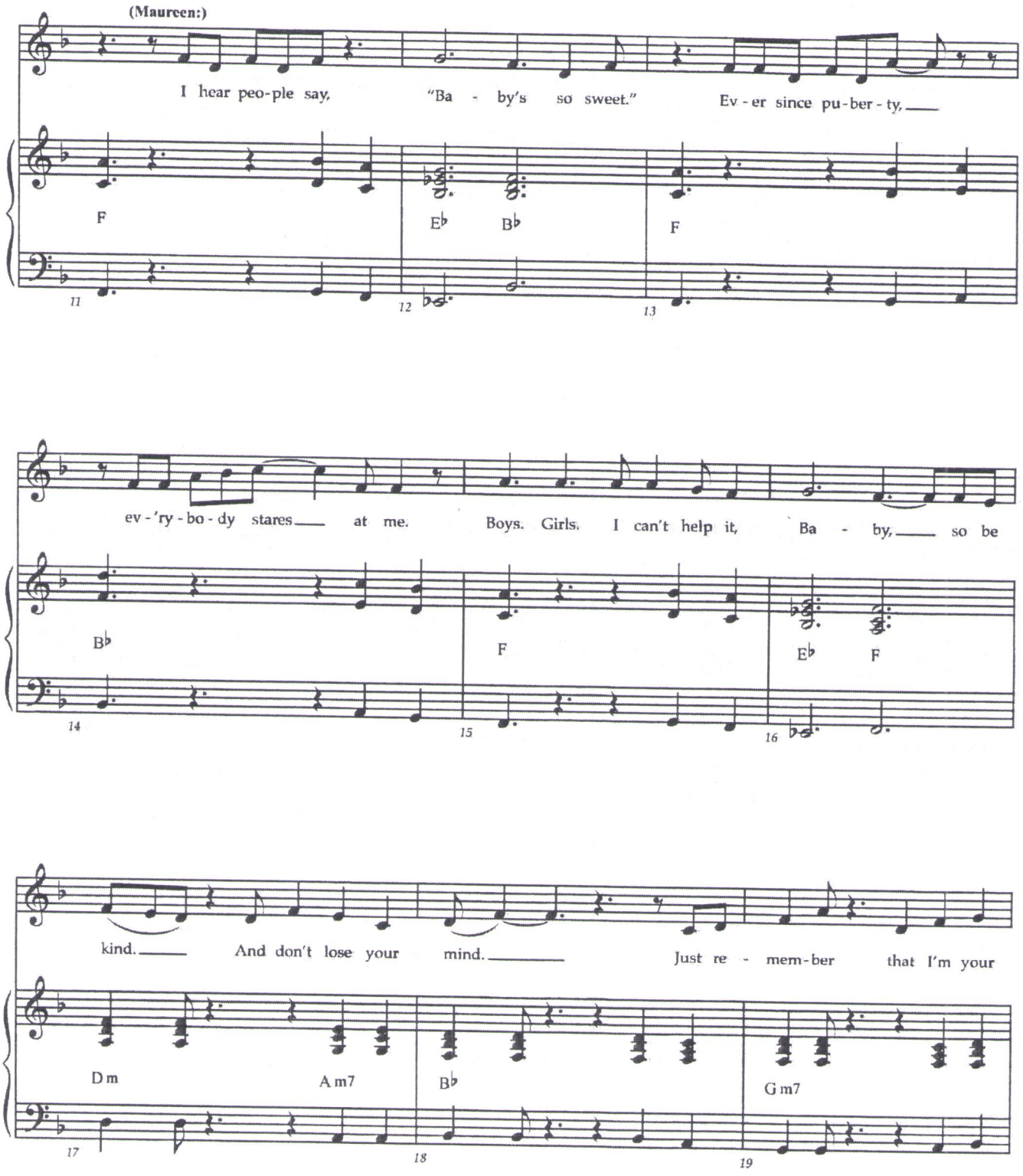
JOANNE: You were flirting with the woman in rubber.

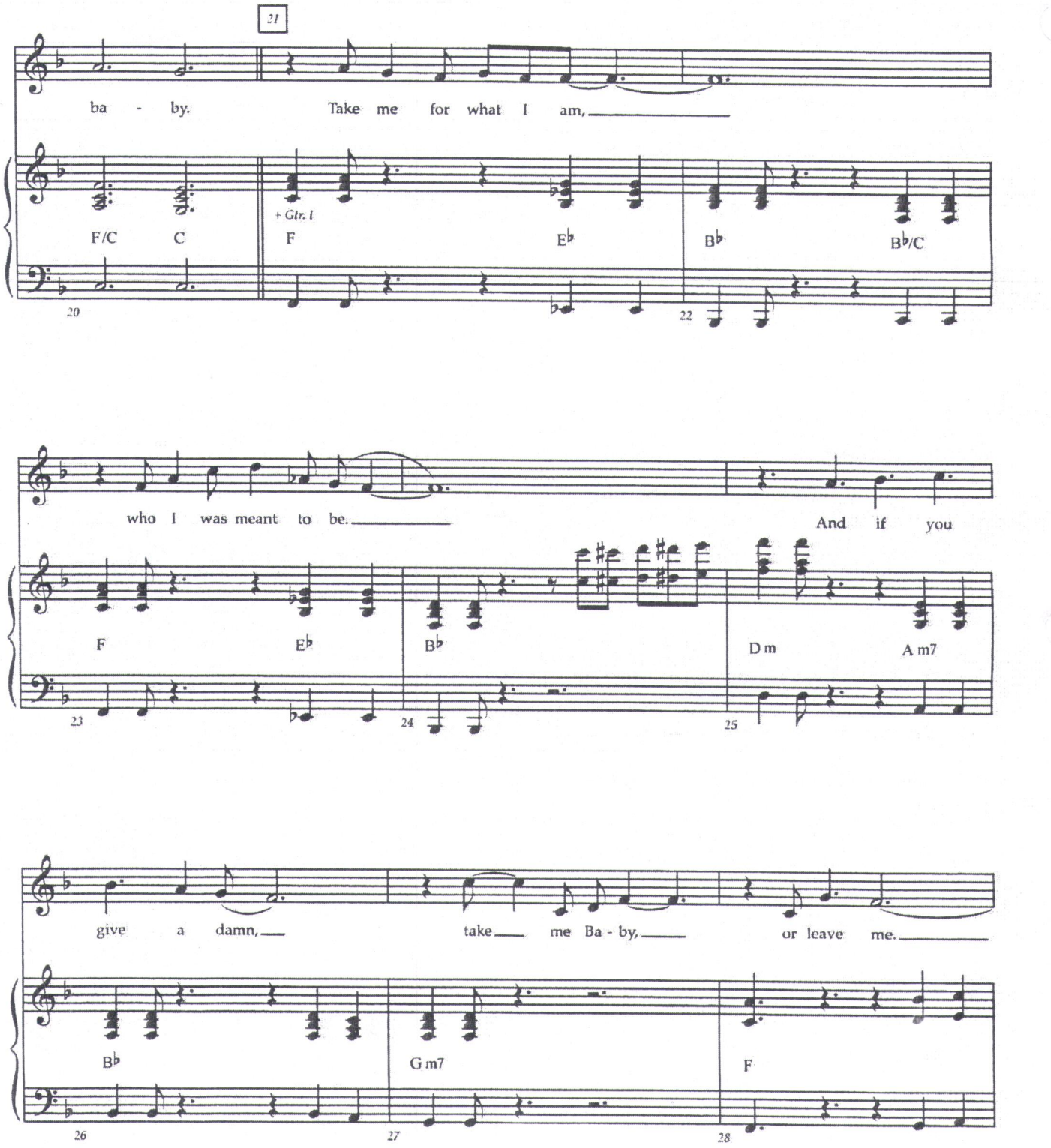


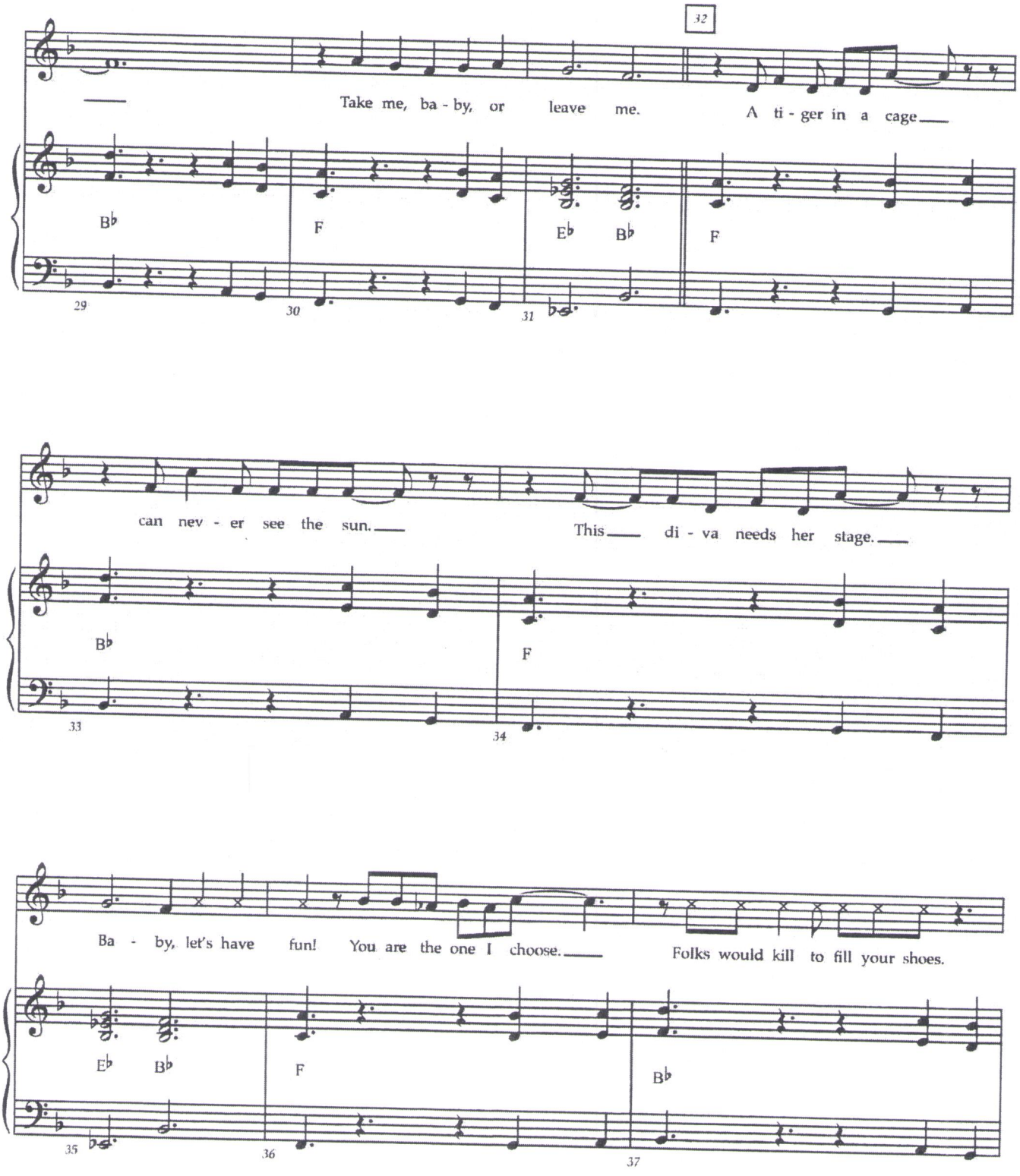
MAUREEN: That's what this is about?? There will always be women in rubber- Flirting with me!! Give me a break.

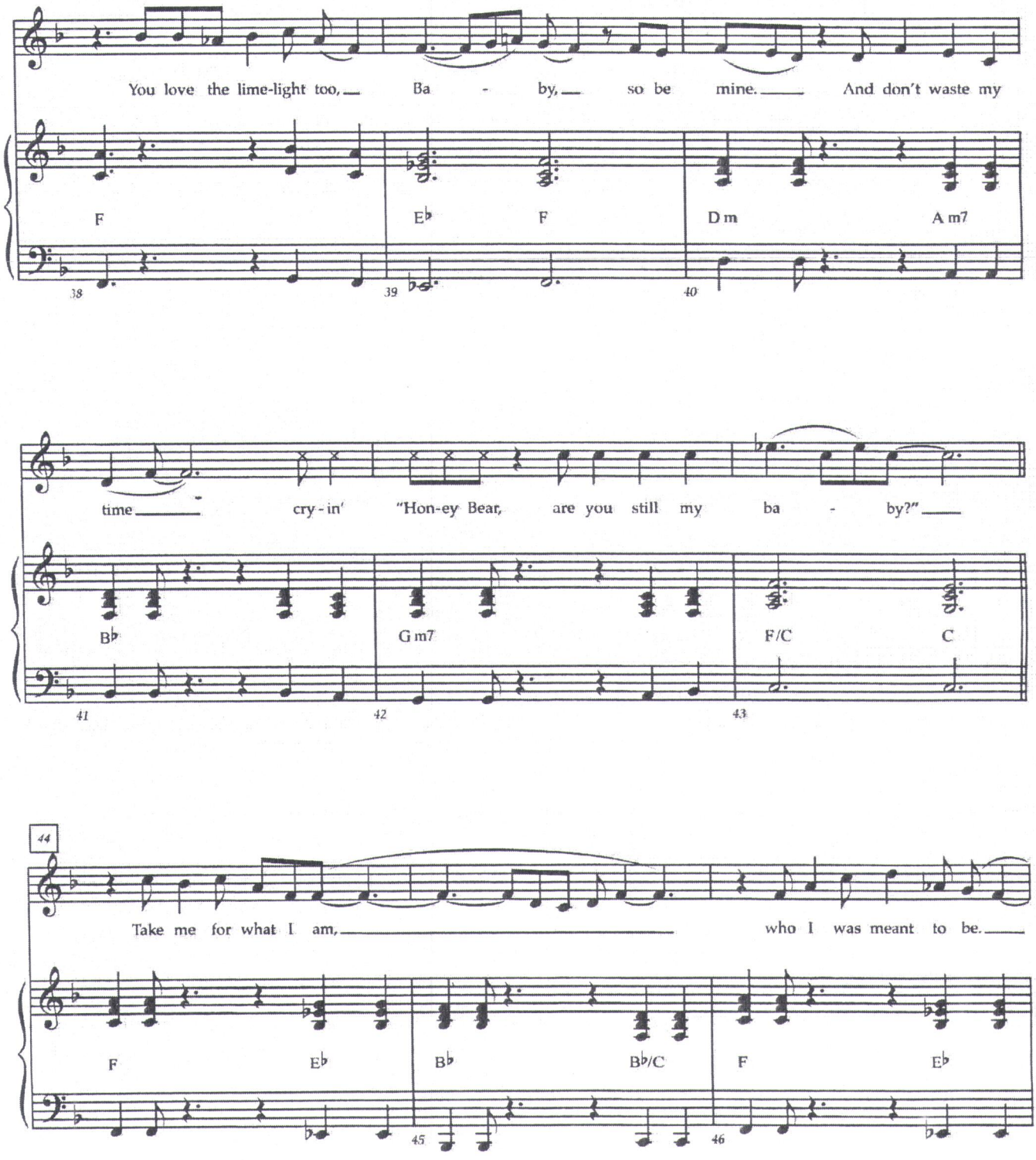


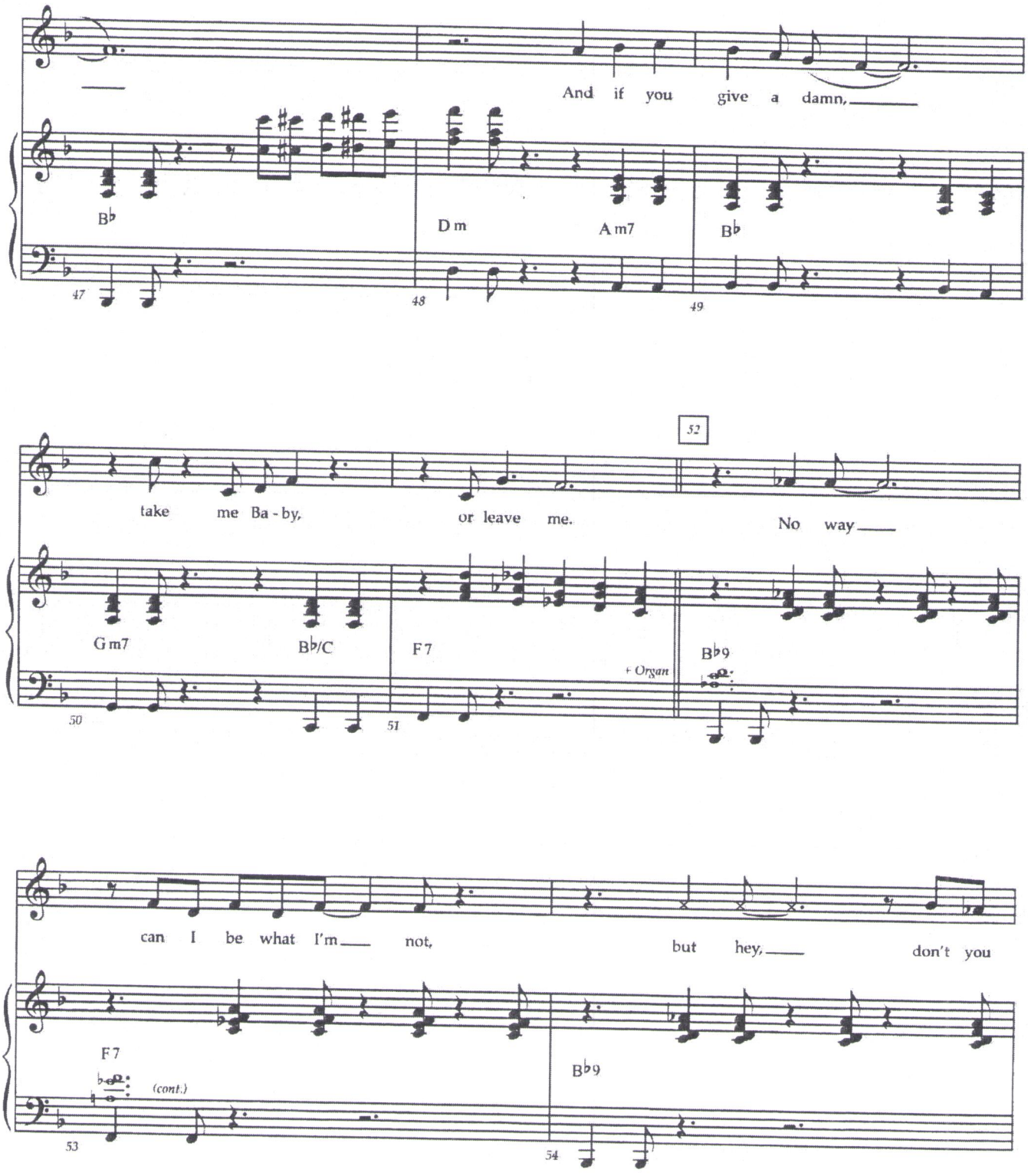


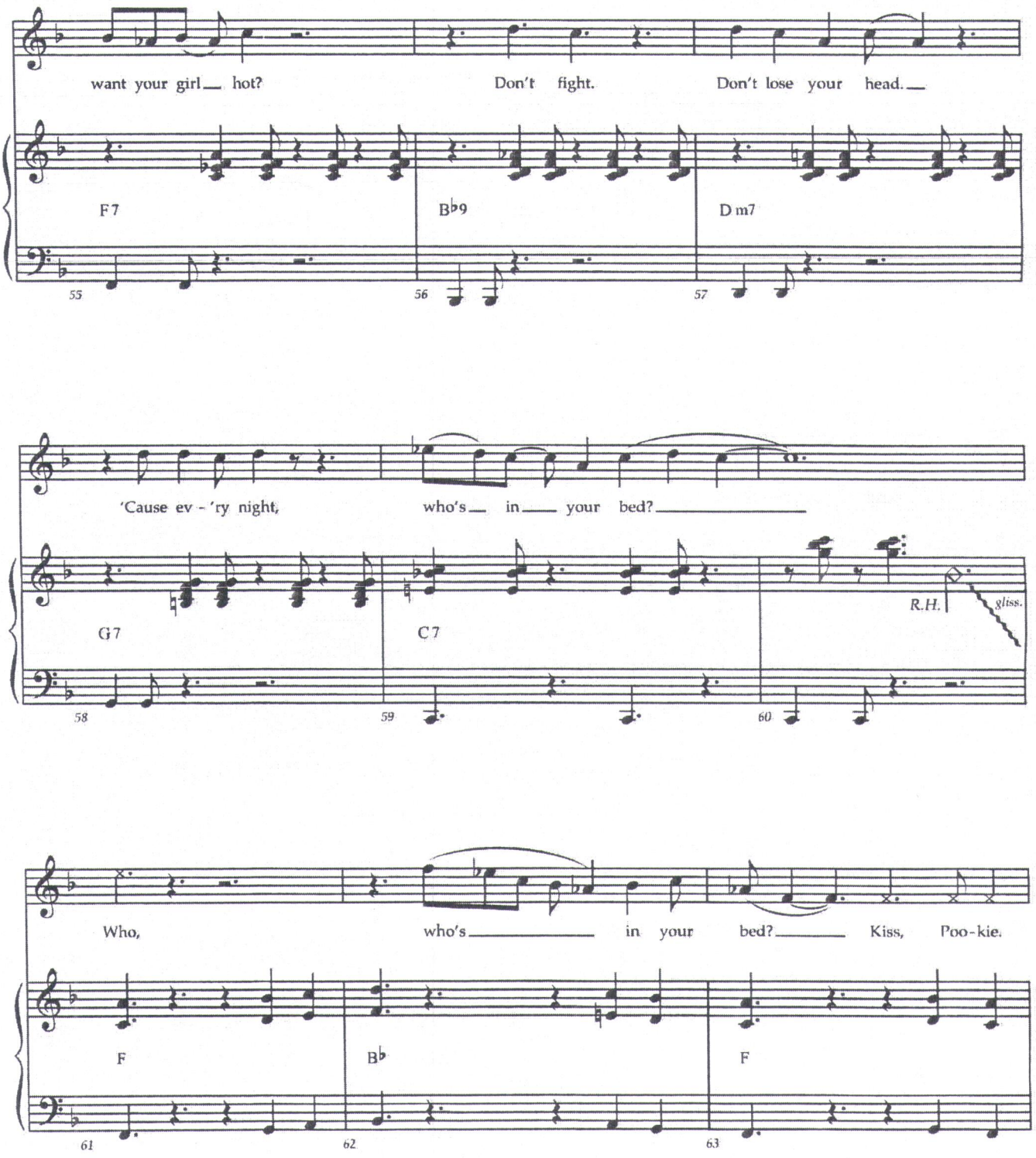

(Maureen:)
I hear peo-ple say, "Ba - by's so sweet." Ev - er since pu-ber - ty,
F
E♭
B♭
F
11
12
13
ev - 'ry - bo - dy stares at me. Boys. Girls. I can't help it, Ba - by, so be
B♭
F
E♭
F
14
15
16
kind. And don't lose your mind. Just re - mem-ber that I'm your
Dm
Am7
B♭
Gm7
17
18
19

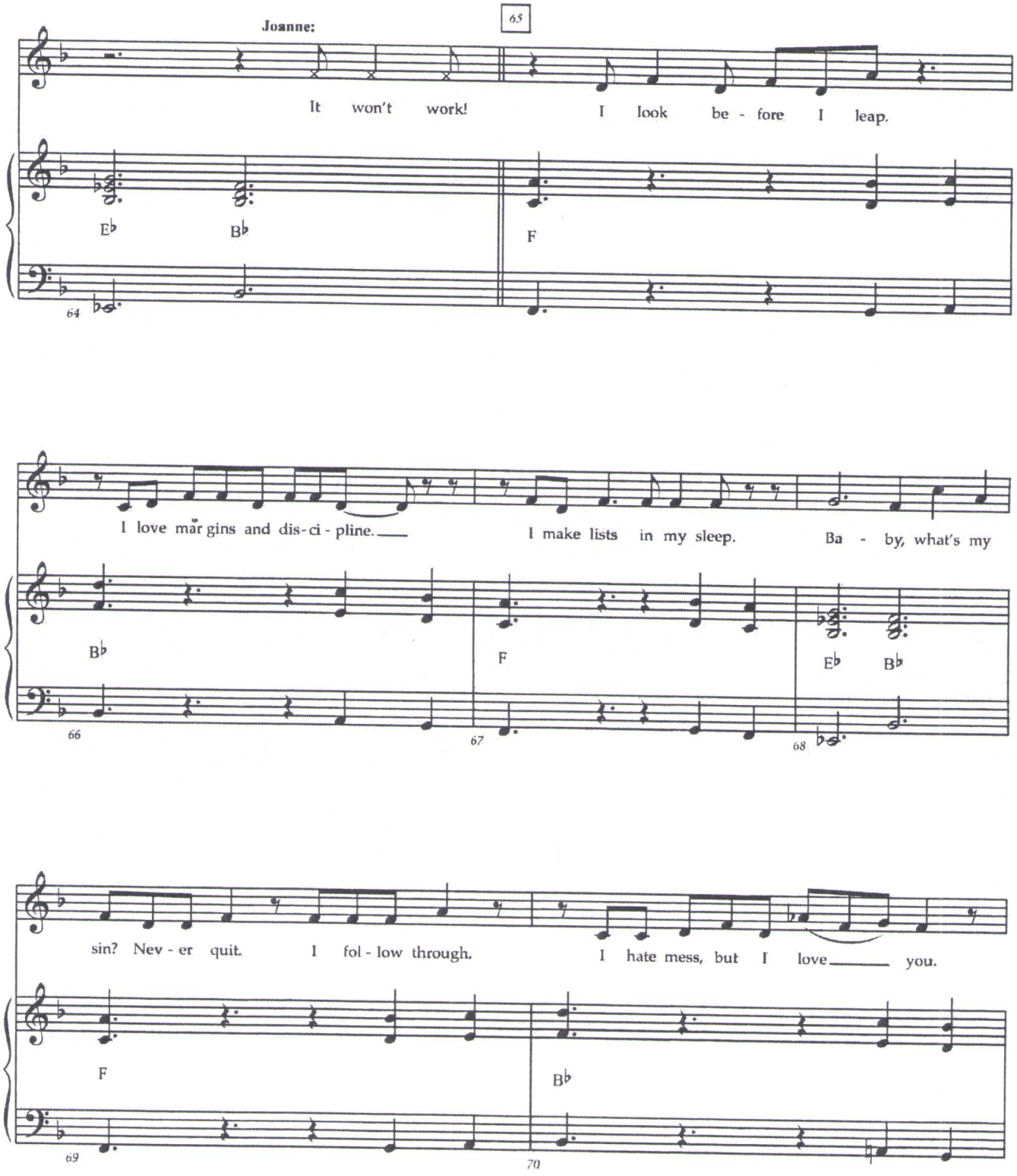

21
ba - by. Take me for what I am,
+ Gtr. I
F/C C F E♭ B♭ B♭/C
20 22
who I was meant to be. And if you
F E♭ B♭ D m A m7
23 24 25
give a damn, take me Ba - by, or leave me.
B♭ G m7 F
26 27 28

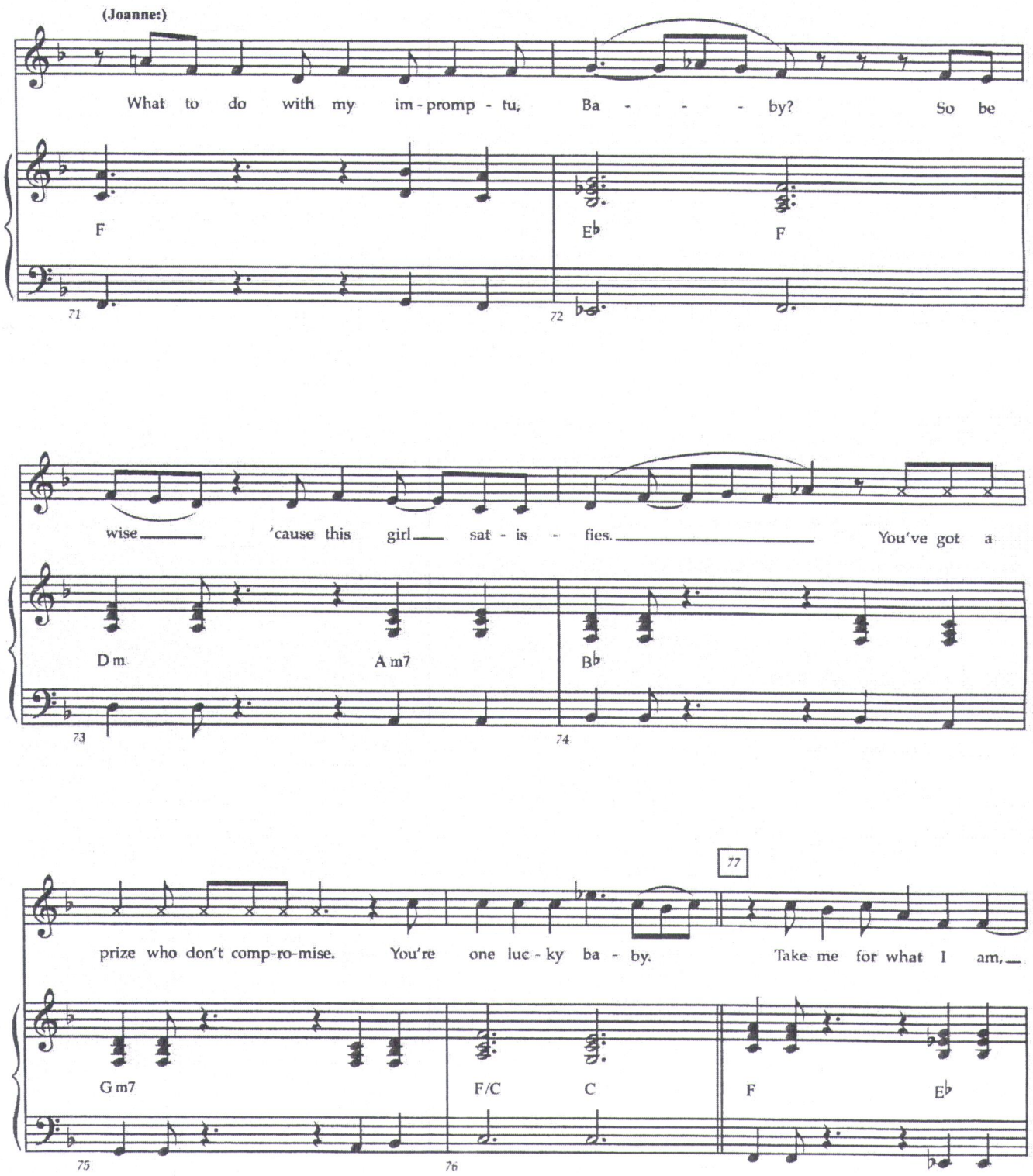

32
Take me, ba - by, or leave me.
A ti - ger in a cage
B♭
F
E♭
B♭
F
29
30
31
can nev - er see the sun.
This di - va needs her stage.
B♭
F
33
34
Ba - by, let's have fun!
You are the one I choose.
Folks would kill to fill your shoes.
E♭
B♭
F
B♭
35
36
37

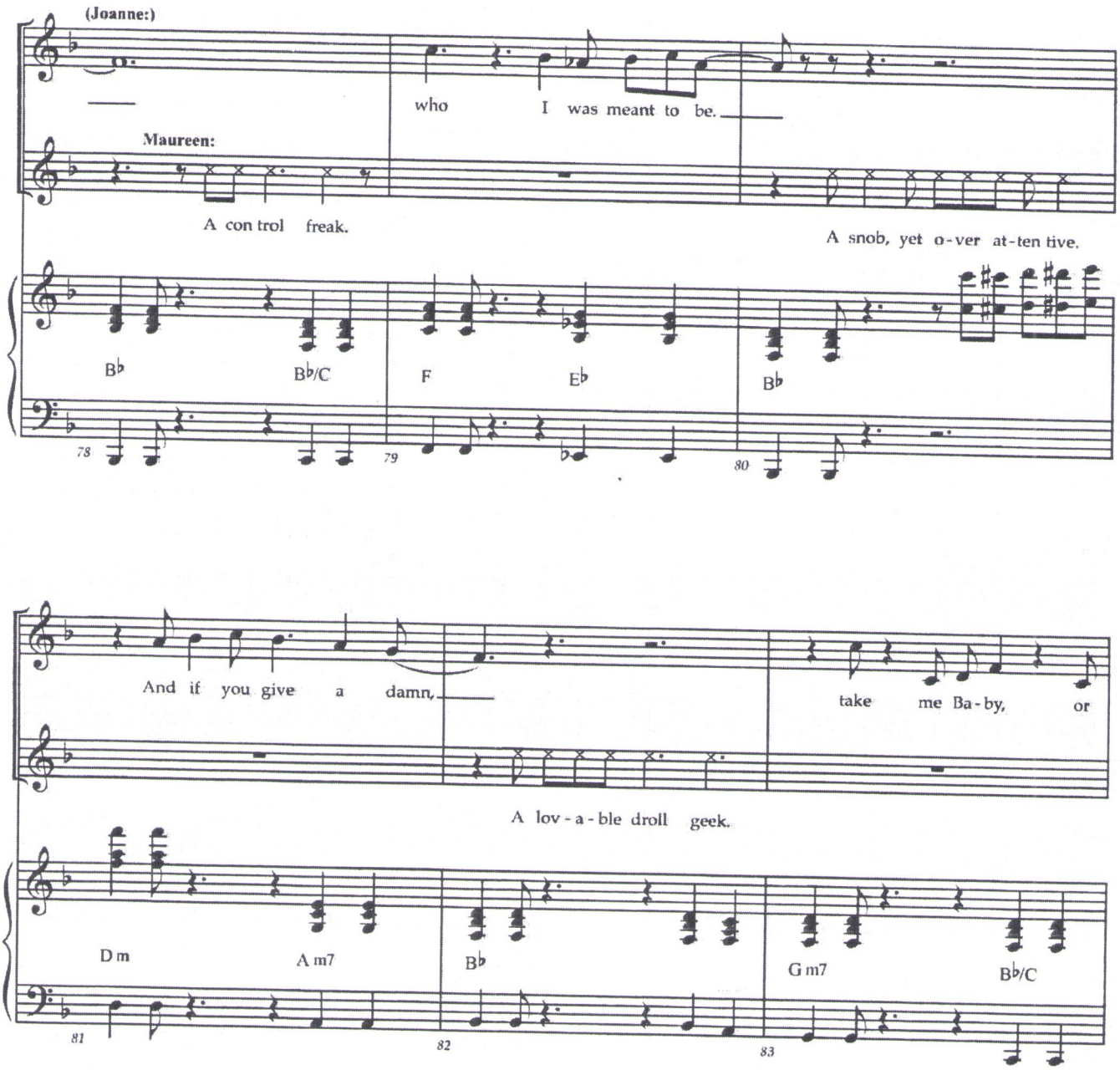

You love the lime-light too, Ba - by, so be mine. And don't waste my
F
E♭
F
D m
A m7
38
39
40
time cry - in' "Hon-ey Bear, are you still my ba - by?"
B♭
G m7
F/C
C
41
42
43
44
Take me for what I am, who I was meant to be.
F
E♭
B♭
B♭/C
F
E♭
45
46

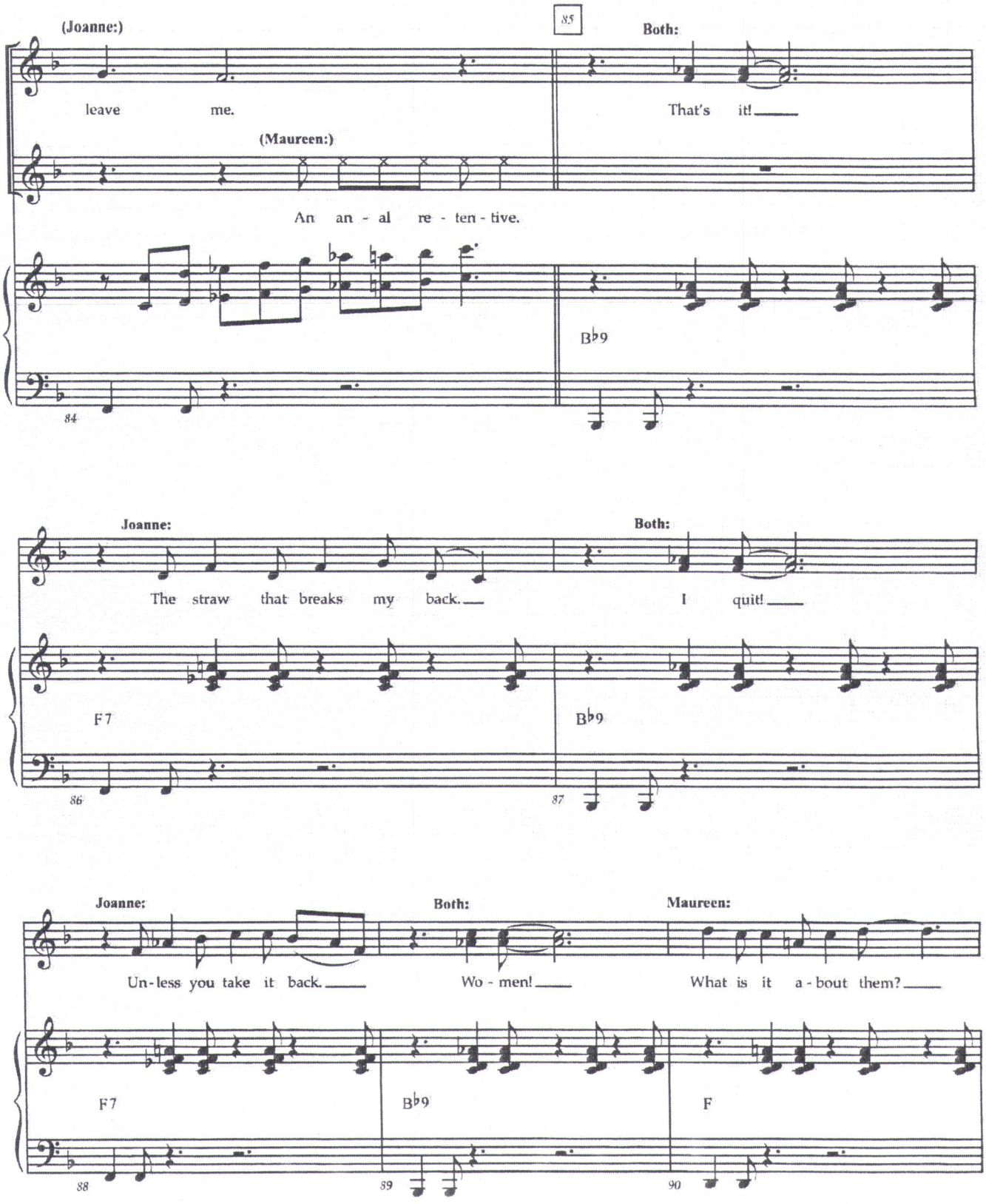

And if you give a damn,
B♭
D m
A m7
B♭
47
48
49
52
take me Ba - by,
or leave me.
No way
G m7
B♭/C
F7
+ Organ
B♭9
50
51
can I be what I'm not,
but hey, don't you
F7
(cont.)
B♭9
53
54

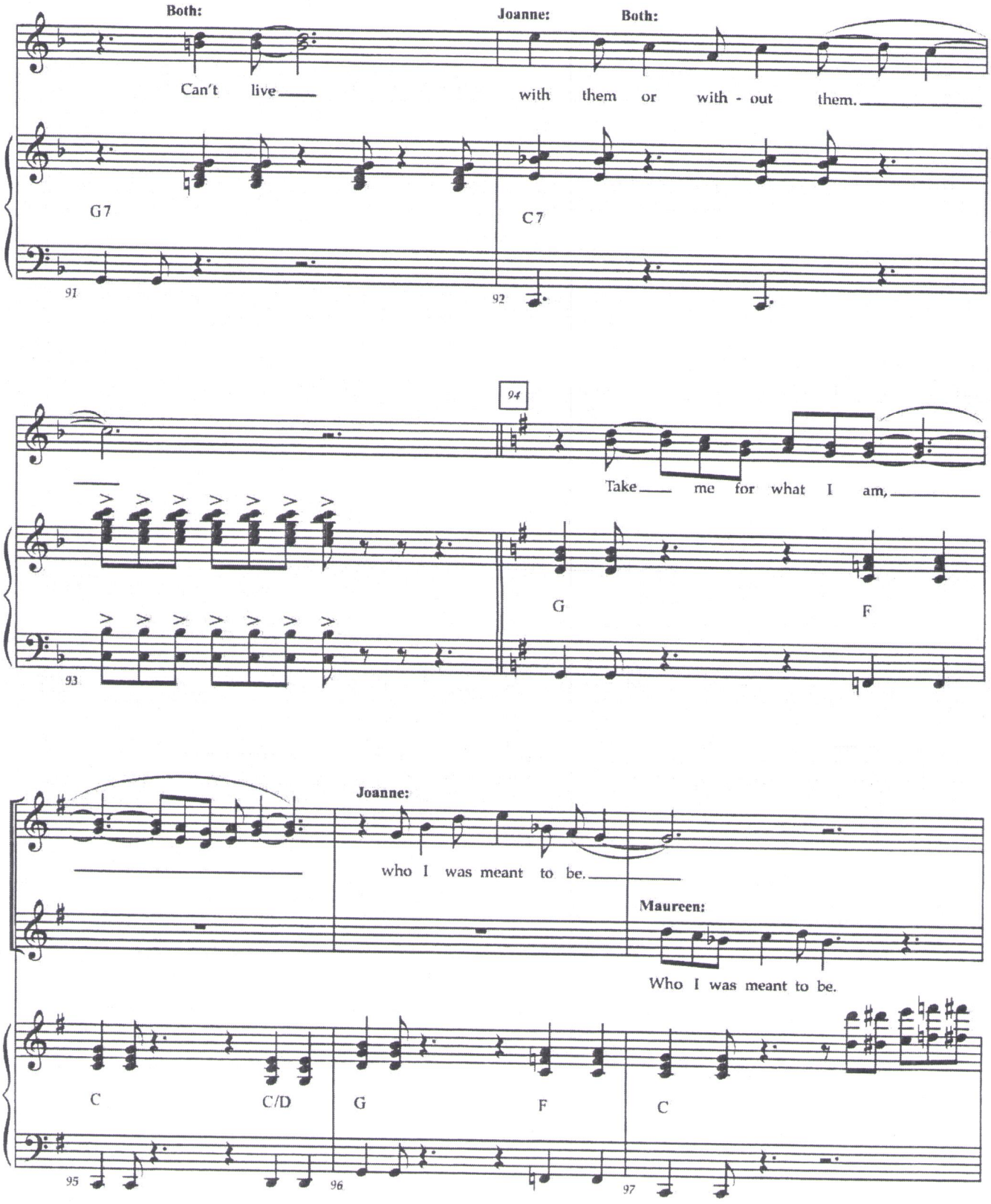

want your girl hot? Don't fight. Don't lose your head.
F7
B♭9
D m7
55
56
57
'Cause ev - 'ry night, who's in your bed?
G7
C7
R.H.
gliss.
58
59
60
Who, who's in your bed? Kiss, Poo-kie.
F
B♭
F
61
62
63

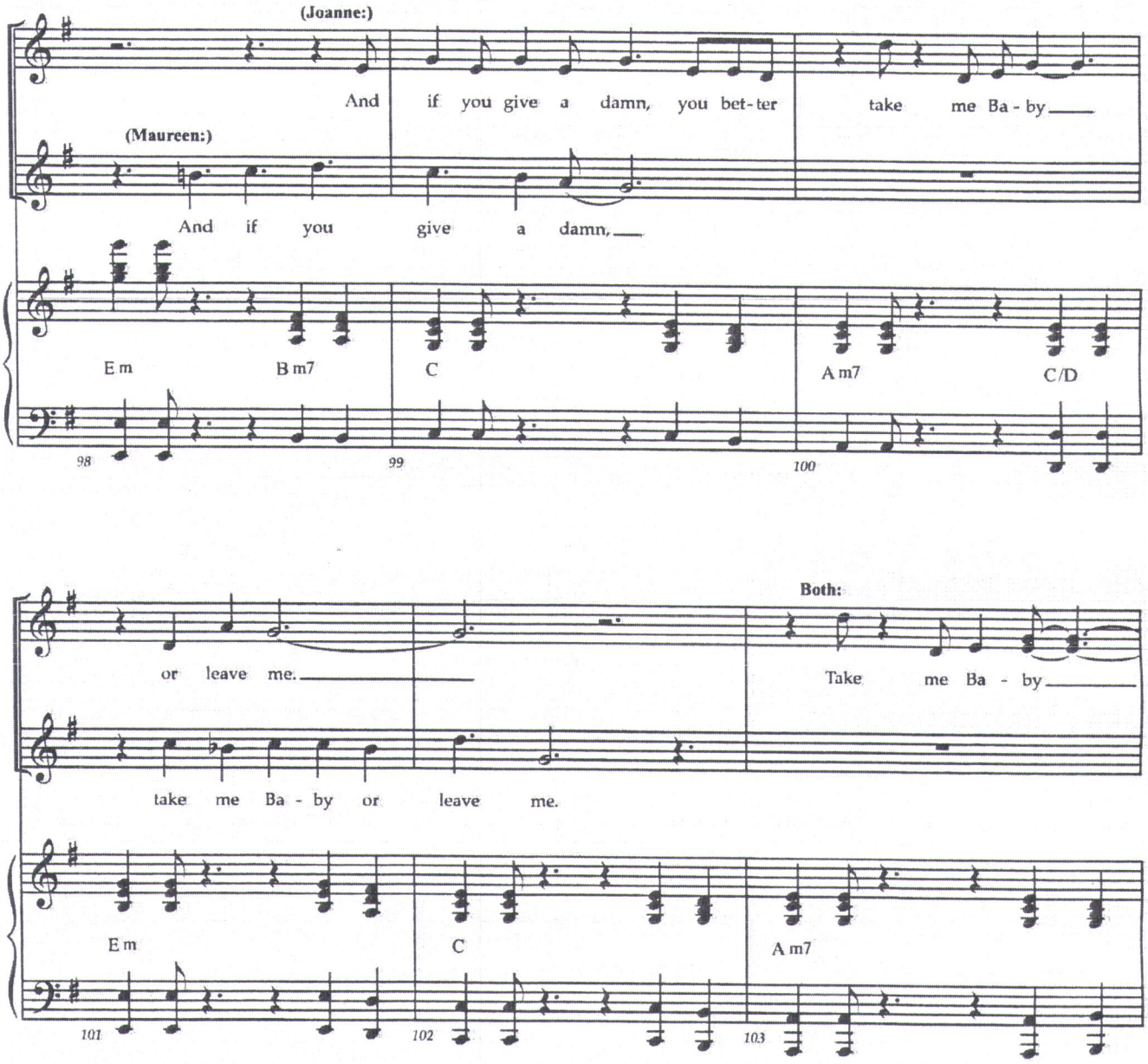

Joanne:
65
It won't work! I look be - fore I leap.
E♭ B♭ F
64
I love mar gins and dis-ci - pline. I make lists in my sleep. Ba - by, what's my
B♭ F E♭ B♭
66 67 68
sin? Nev - er quit. I fol - low through. I hate mess, but I love you.
F B♭
69 70

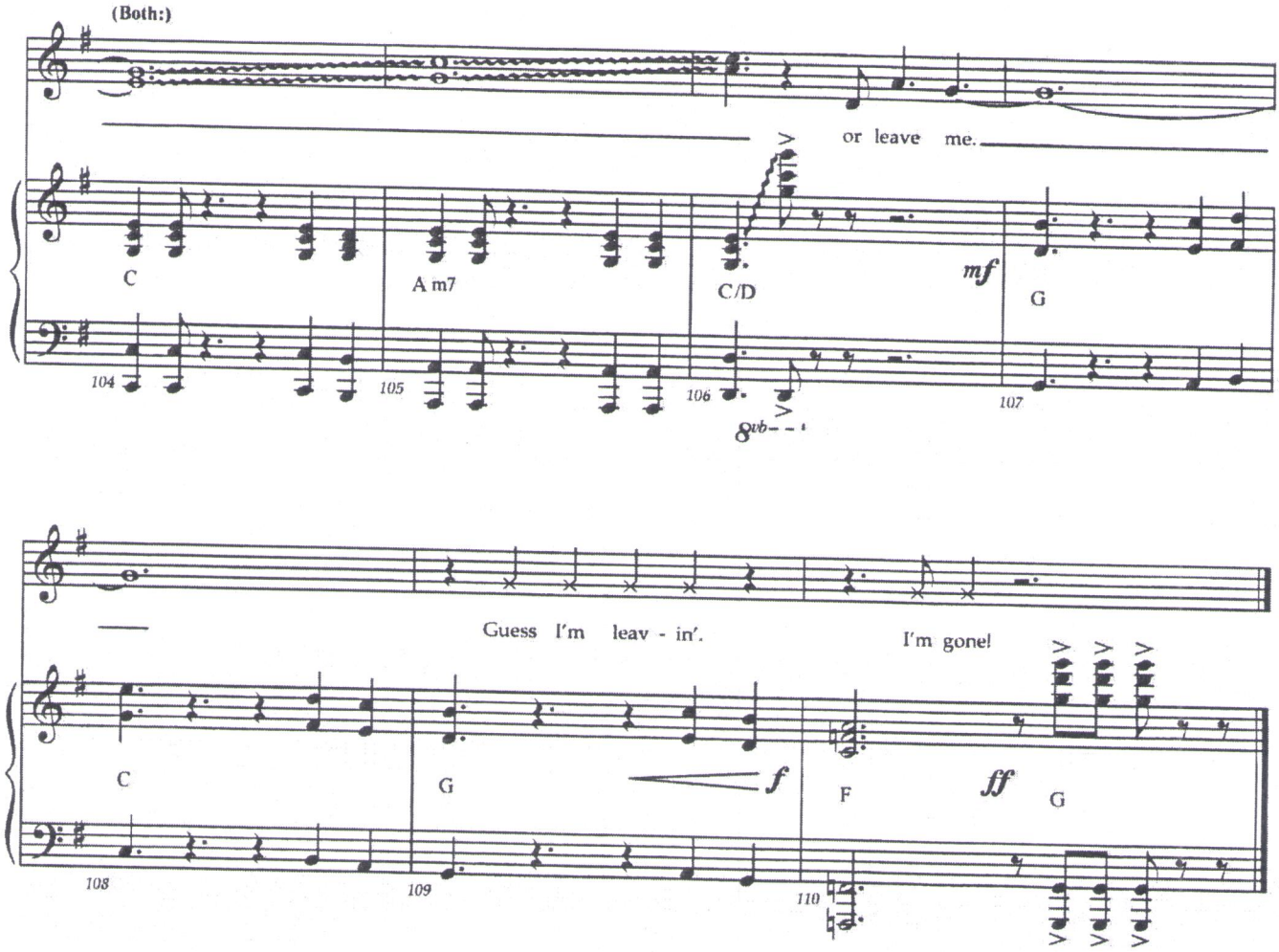

(Joanne:)
What to do with my im - promp - tu, Ba - - - by? So be
F
E♭
F
71
72
wise 'cause this girl sat - is - fies. You've got a
D m
A m7
B♭
73
74
prize who don't comp-ro-mise. You're one luc - ky ba - by. Take me for what I am,
77
G m7
F/C
C
F
E♭
75
76


(Joanne:)
who I was meant to be.
Maureen:
A con trol freak.
A snob, yet o-ver at-ten tive.
B♭
B♭/C
F
E♭
B♭
78
79
80
And if you give a damn,
take me Ba-by, or
A lov-a-ble droll geek.
D m
A m7
B♭
G m7
B♭/C
81
82
83


(Joanne:)
leave me.
(Maureen:)
An an - al re - ten - tive.
Both:
That's it!
B♭9
84
85
Joanne:
The straw that breaks my back.
Both:
I quit!
F7
B♭9
86
87
Joanne:
Un - less you take it back.
Both:
Wo - men!
Maureen:
What is it a - bout them?
F7
B♭9
F
88
89
90


Both:
Joanne:
Both:
Can't live
with them or with - out them.
G7
C7
91
92
94
Take me for what I am,
G
F
93
Joanne:
who I was meant to be.
Maureen:
Who I was meant to be.
C
C/D
G
F
C
95
96
97


(Joanne:)
And if you give a damn, you bet-ter take me Ba - by
(Maureen:)
And if you give a damn,
Em
Bm7
C
Am7
C/D
98
99
100
Both:
or leave me.
Take me Ba - by
take me Ba - by or leave me.
Em
C
Am7
101
102
103

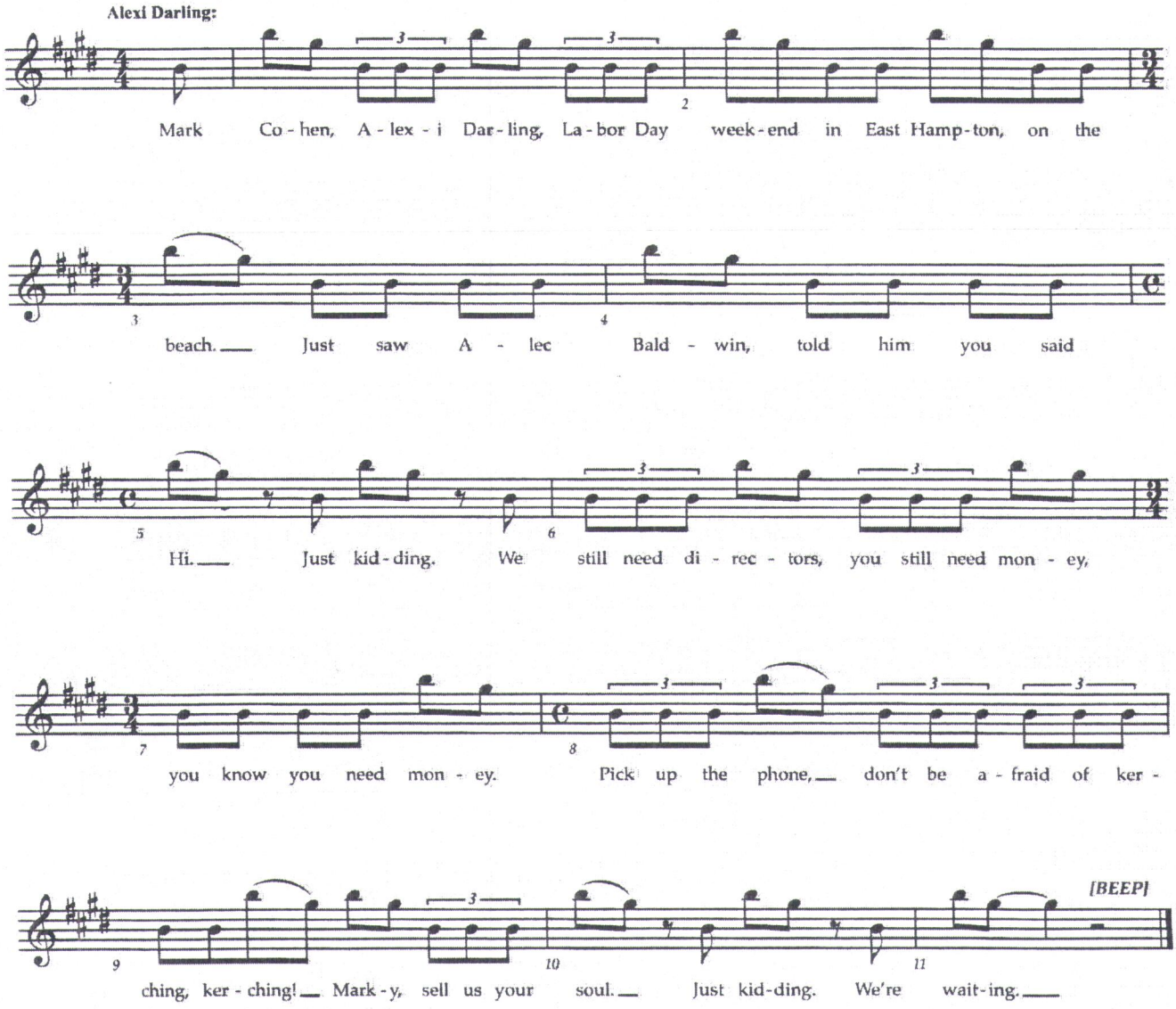

(Both:)
or leave me.
C
A m7
C/D
mf
G
104
105
106
107
8vb
Guess I'm leav - in'.
I'm gone!
C
G
f
F
ff
G
108
109
110

Voice Mail #5

30a

RENT School Edition

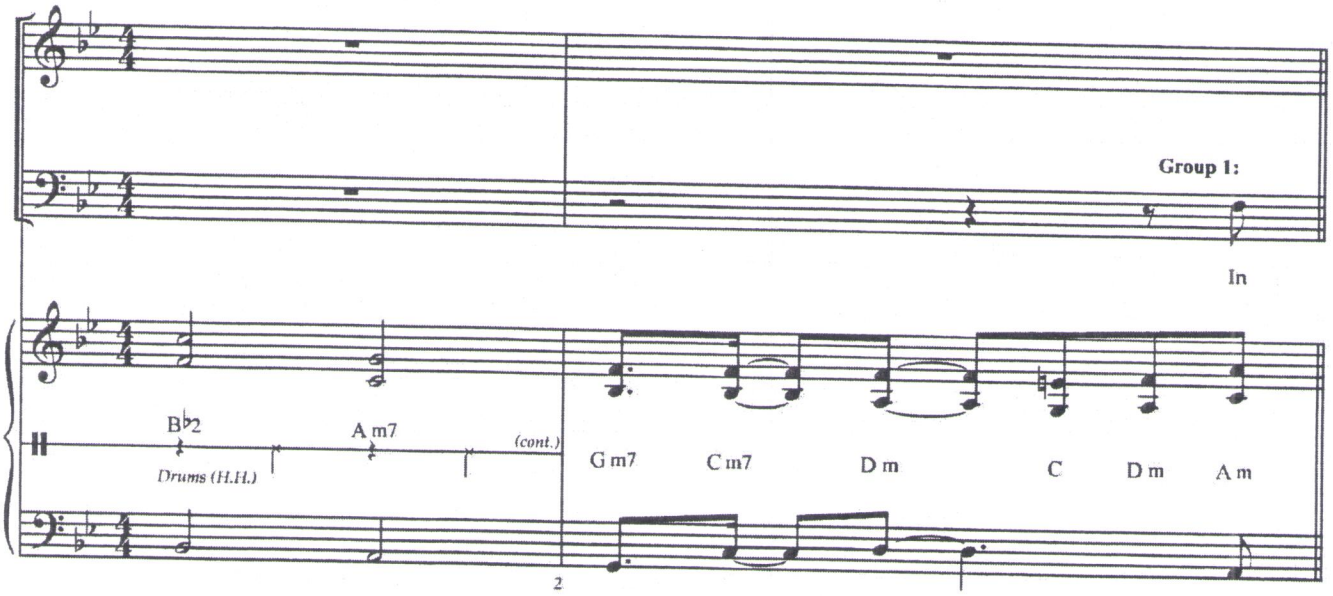
Music and Lyrics by
Jonathan Larson

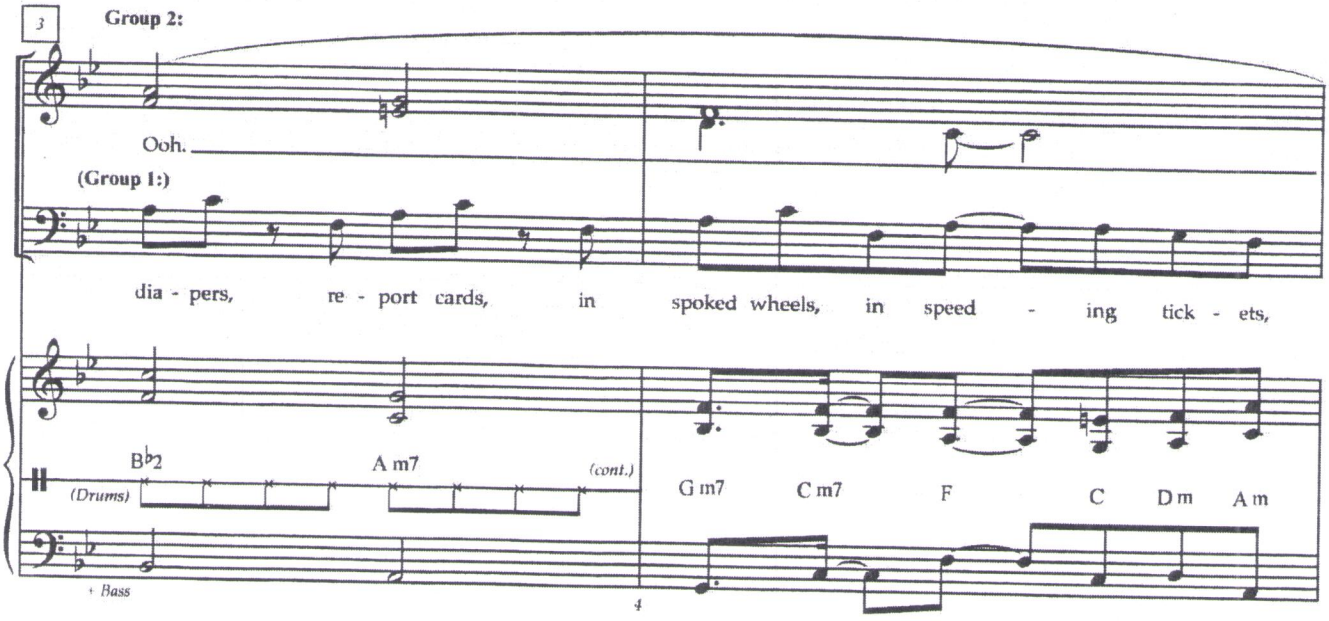


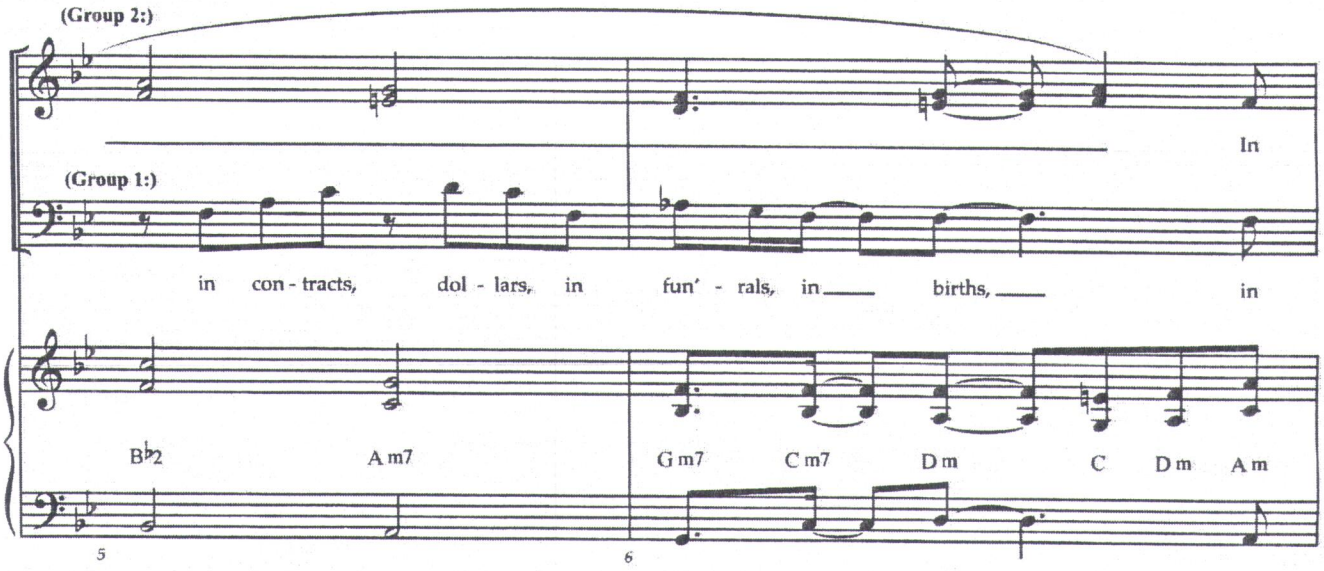
Seasons of Love B

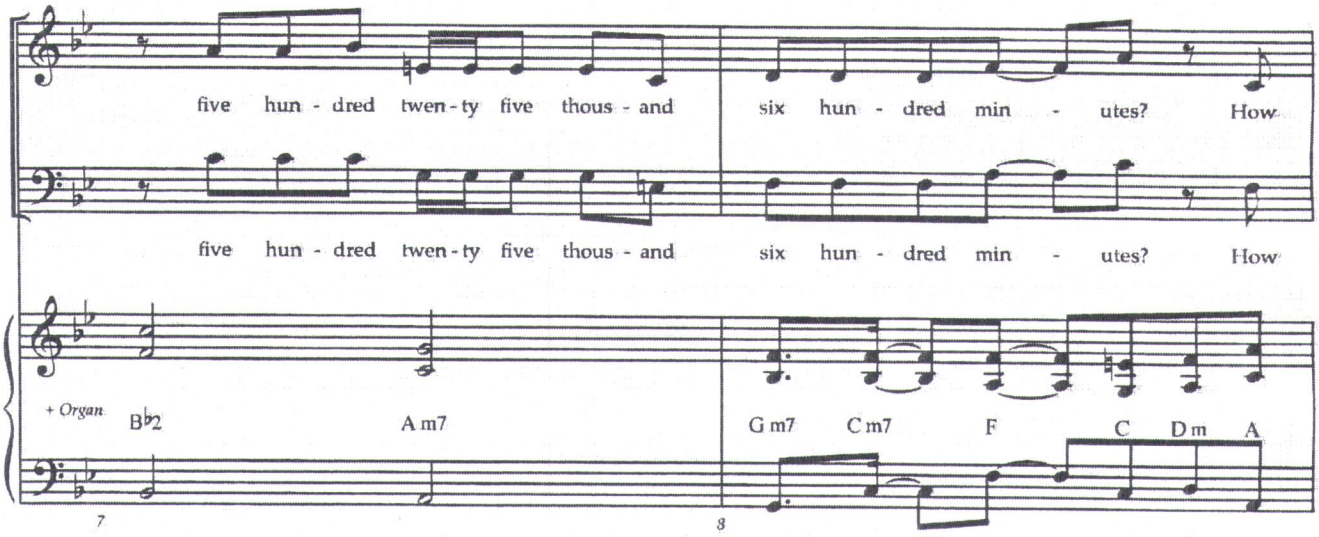
RENT School Edition

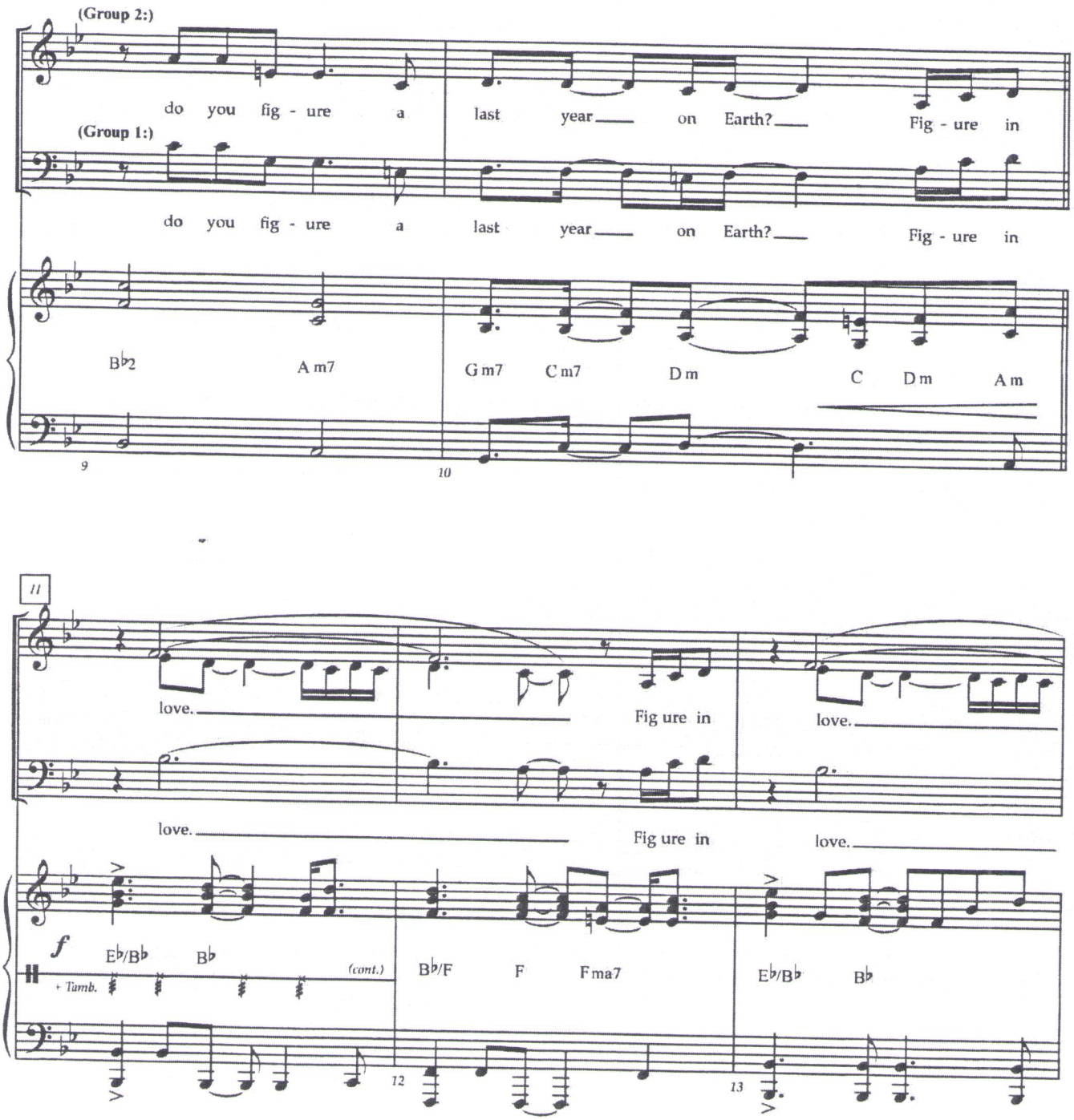
Music and Lyrics by
Jonathan Larson

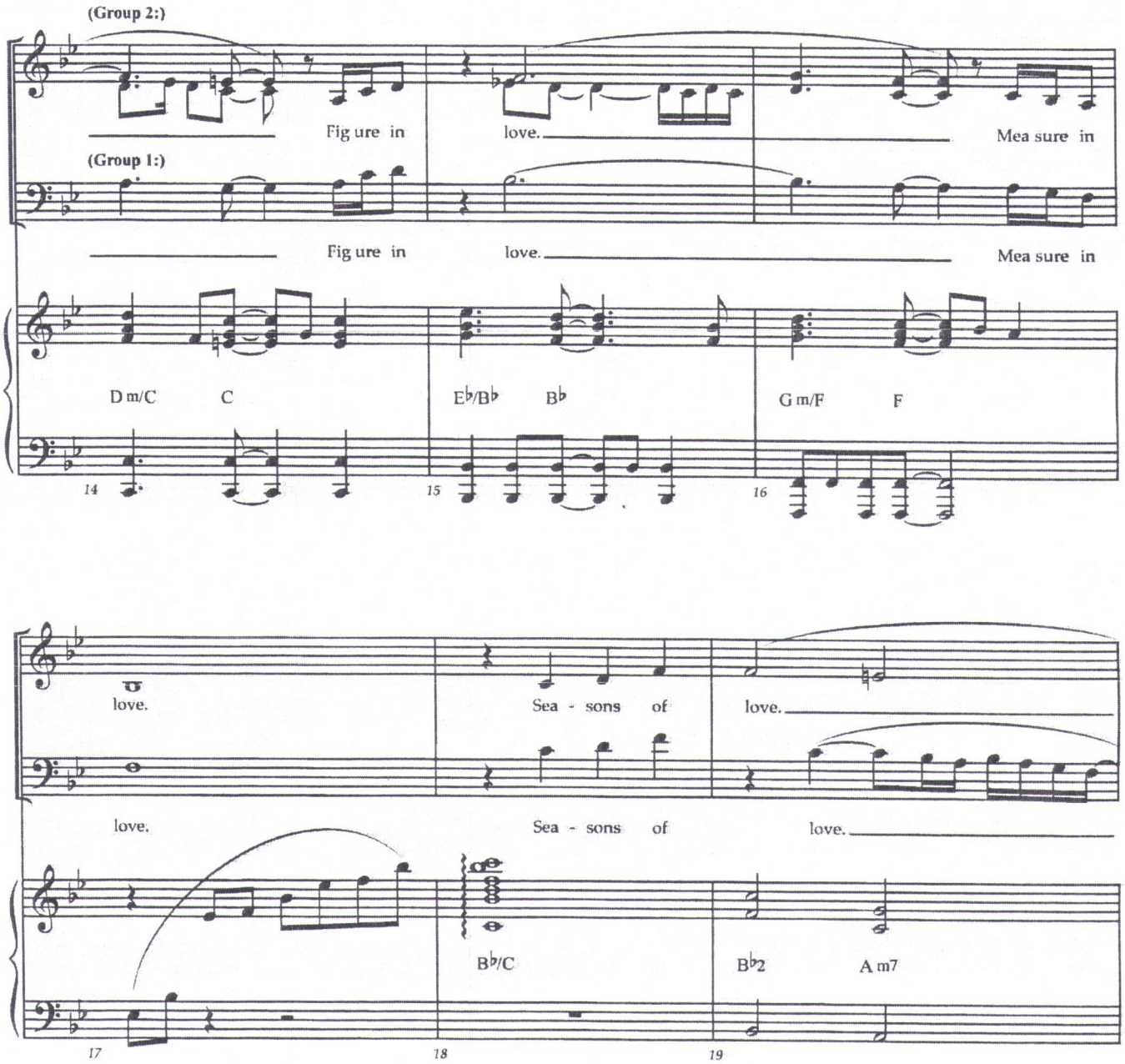


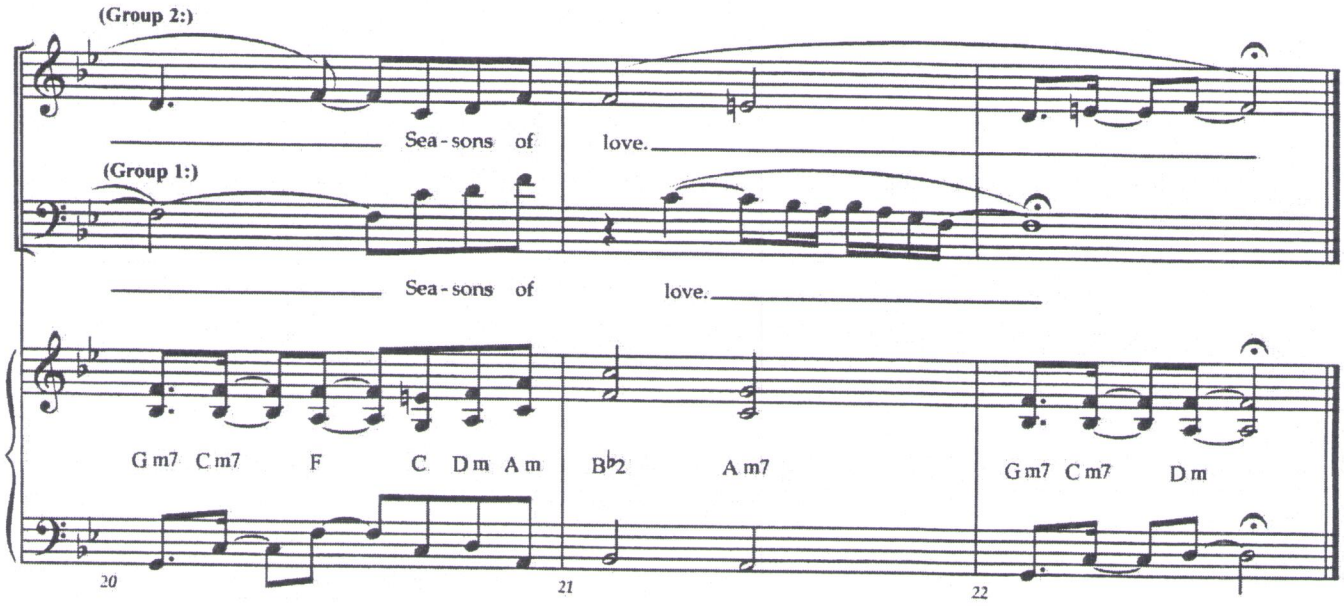



(Group 2:)
In
(Group 1:)
in con - tracts, dol - lars, in fun' - rals, in births, in
B♭2
A m7
G m7
C m7
D m
C
D m
A m
5
6


five hun - dred twen - ty five thous - and six hun - dred min - utes? How
five hun - dred twen - ty five thous - and six hun - dred min - utes? How
+ Organ
B♭2
A m7
G m7
C m7
F
C
D m
A
7
8


(Group 2:)
do you fig - ure a last year on Earth? Fig - ure in
(Group 1:)
do you fig - ure a last year on Earth? Fig - ure in
B♭2 A m7 G m7 C m7 D m C D m A m
9
10
11
love. Fig ure in love.
love. Fig ure in love.
f
E♭/B♭ B♭
+ Tamb.
(cont.)
B♭/F F Fma7 E♭/B♭ B♭
12
13

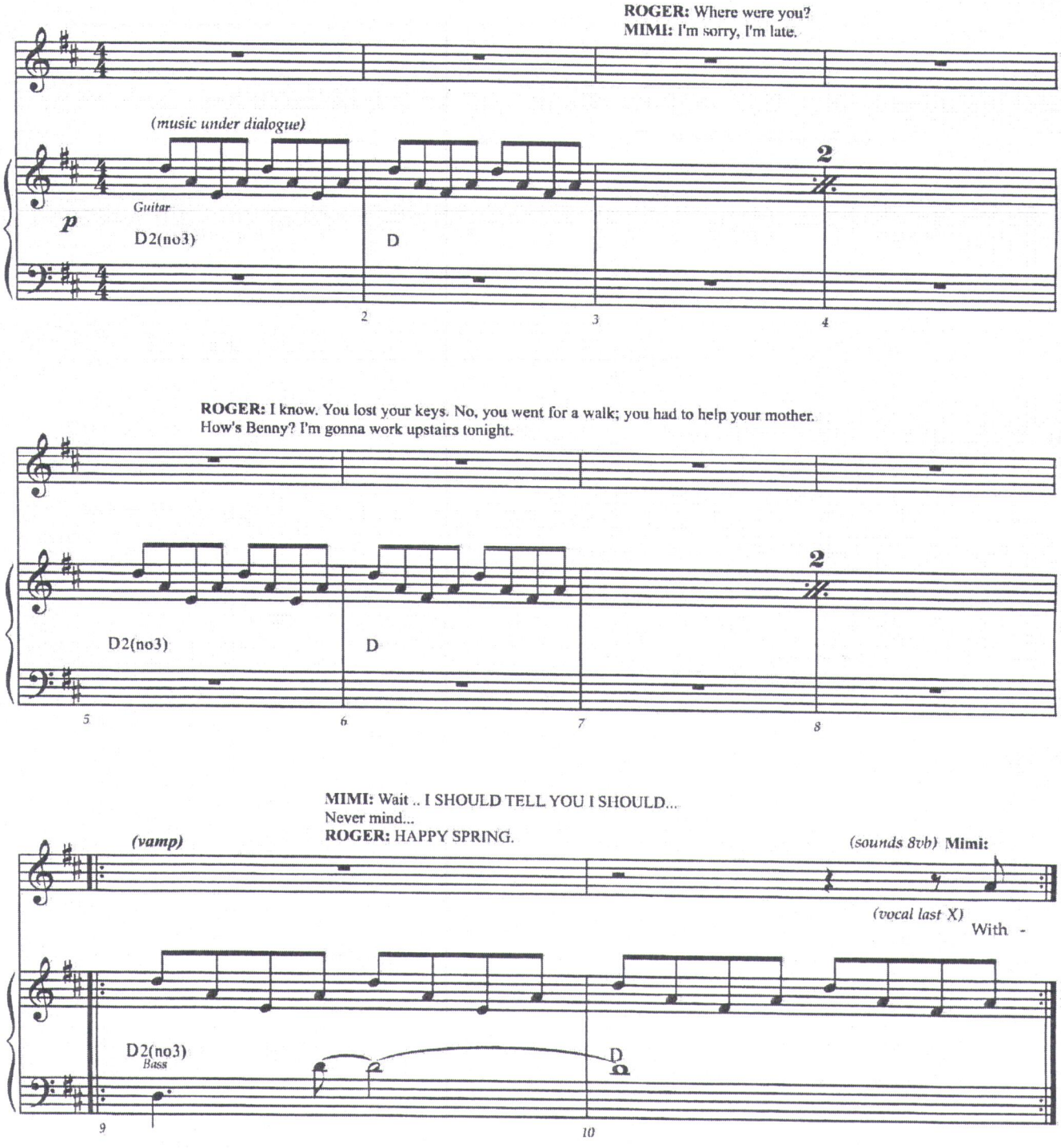

(Group 2:)
Fig ure in
love.
Mea sure in
(Group 1:)
Fig ure in
love.
Mea sure in
D m/C
C
E♭/B♭
B♭
G m/F
F
14
15
16
love.
Sea - sons of
love.
love.
Sea - sons of
love.
B♭/C
B♭2
A m7
17
18
19

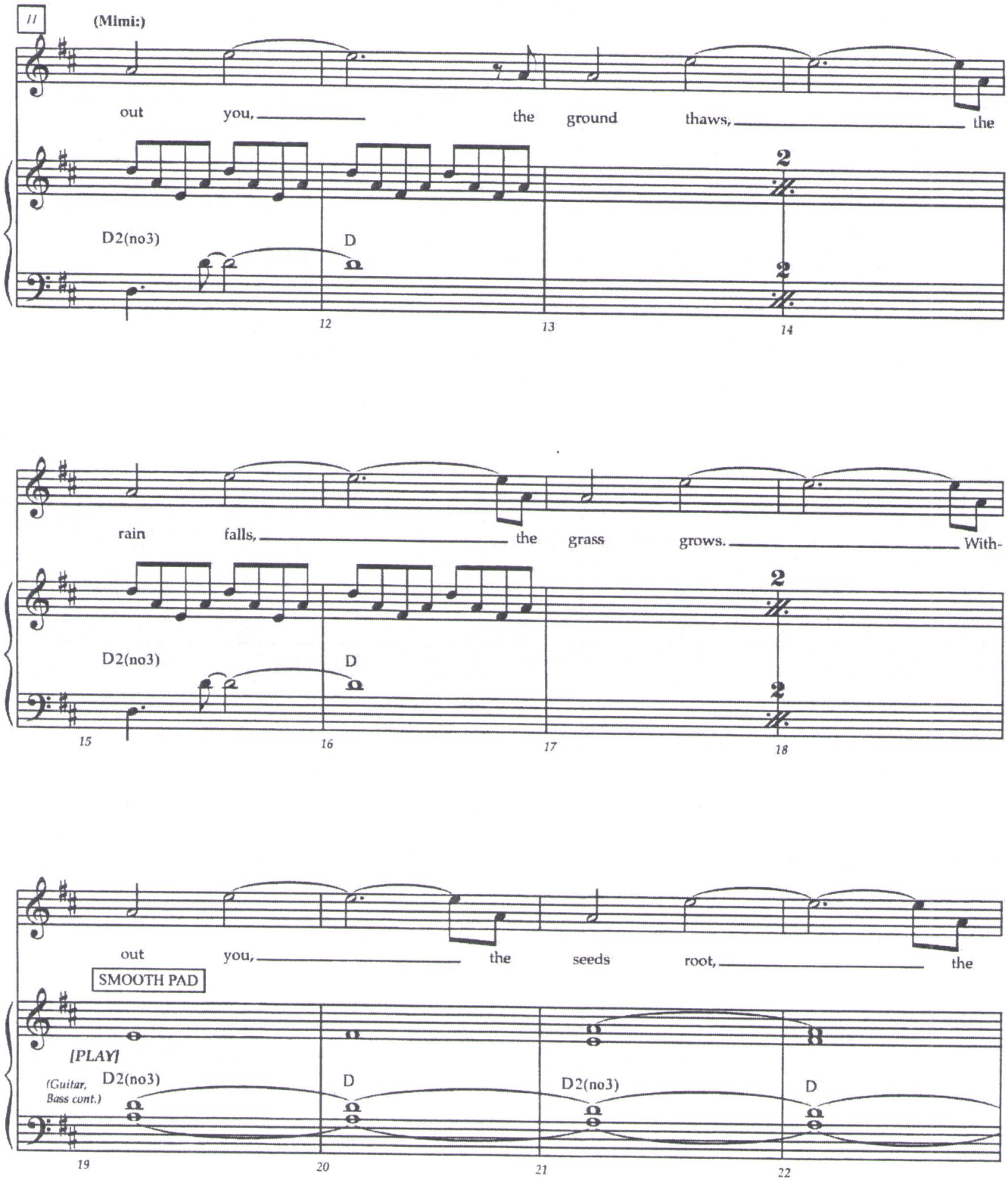

(Group 2:)
Sea - sons of
love.
(Group 1:)
Sea - sons of
love.
Gm7 Cm7
F
C Dm Am
B♭2
Am7
Gm7 Cm7
Dm
20
21
22

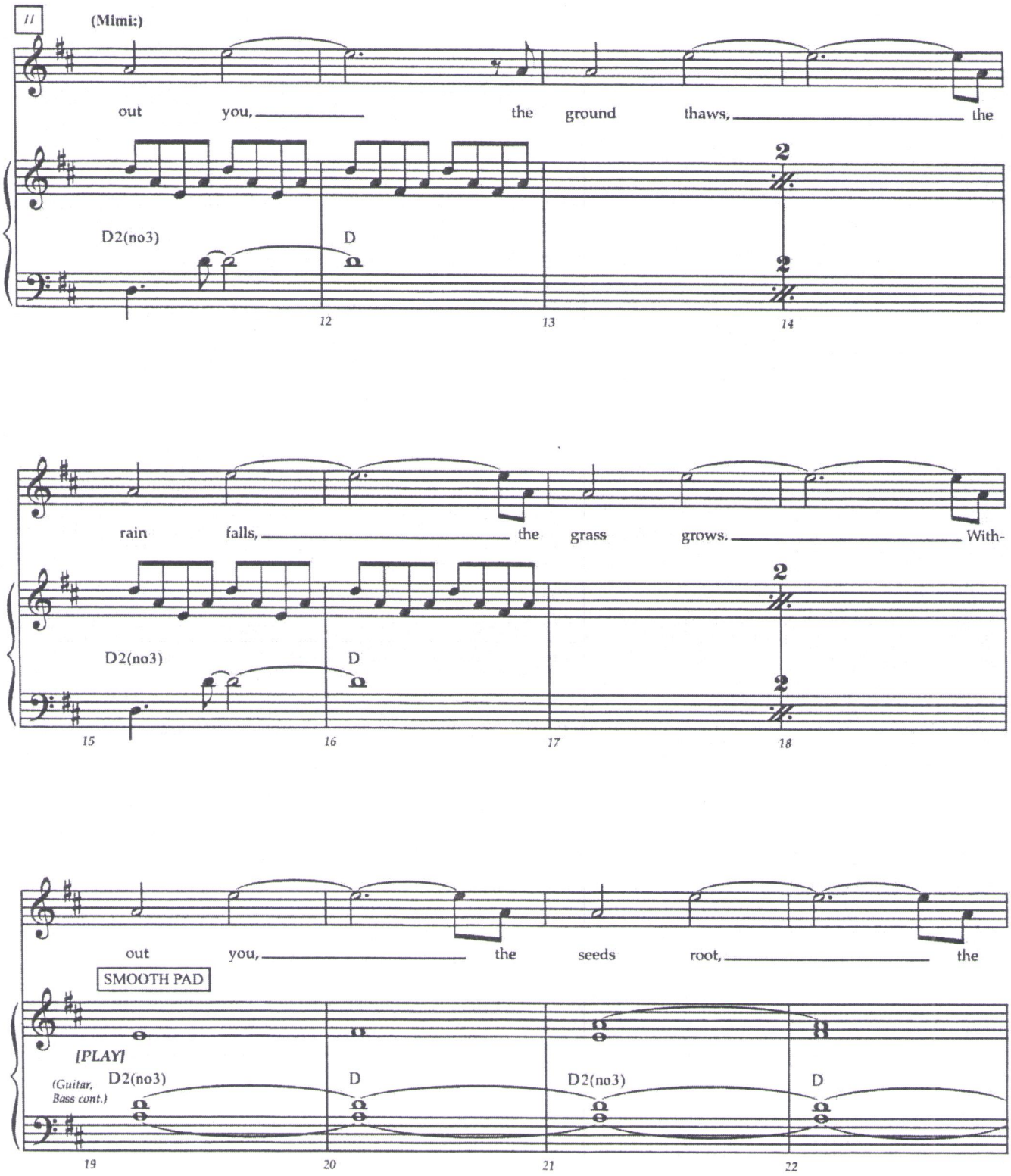
Without You

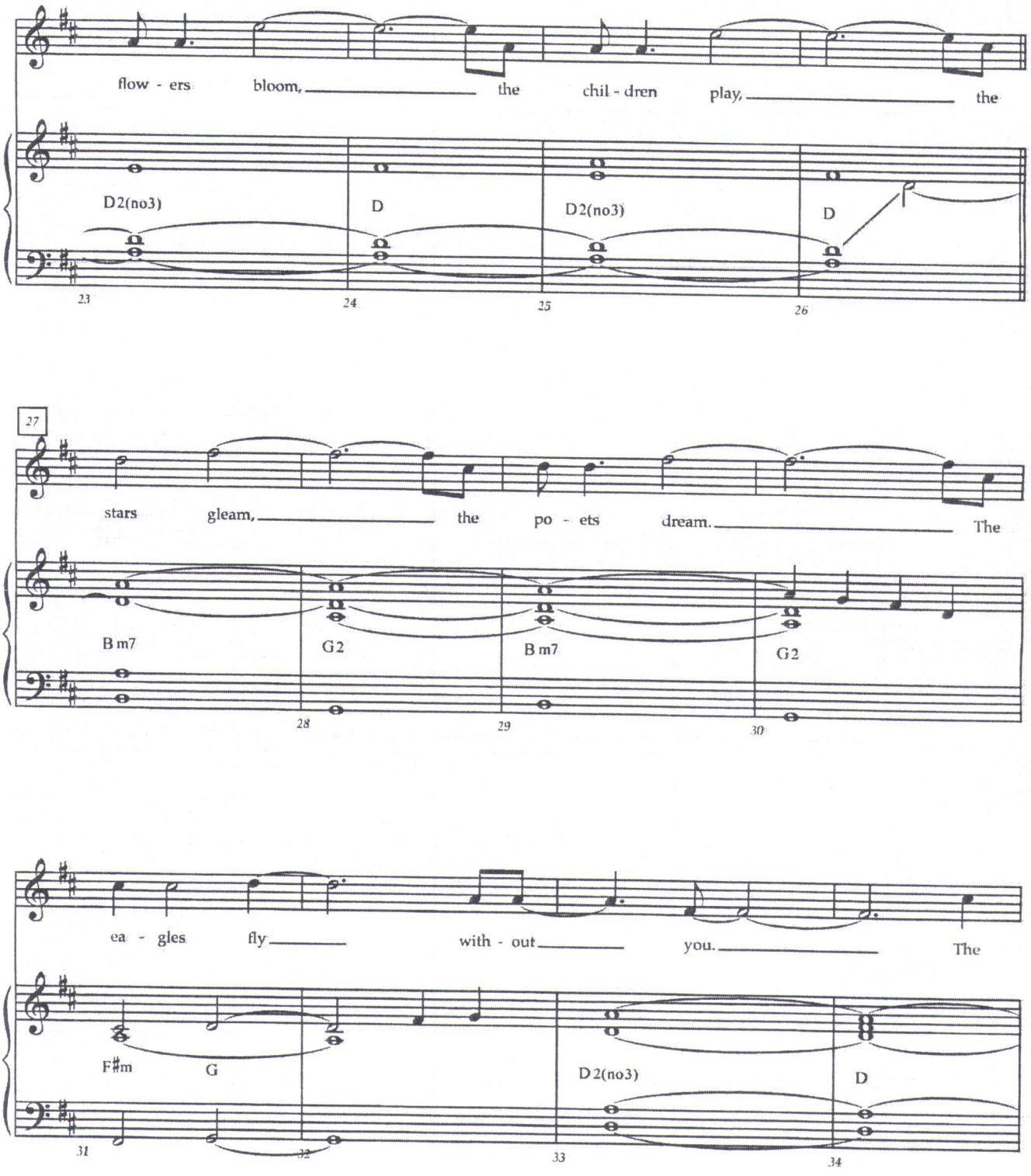
RENT School Edition

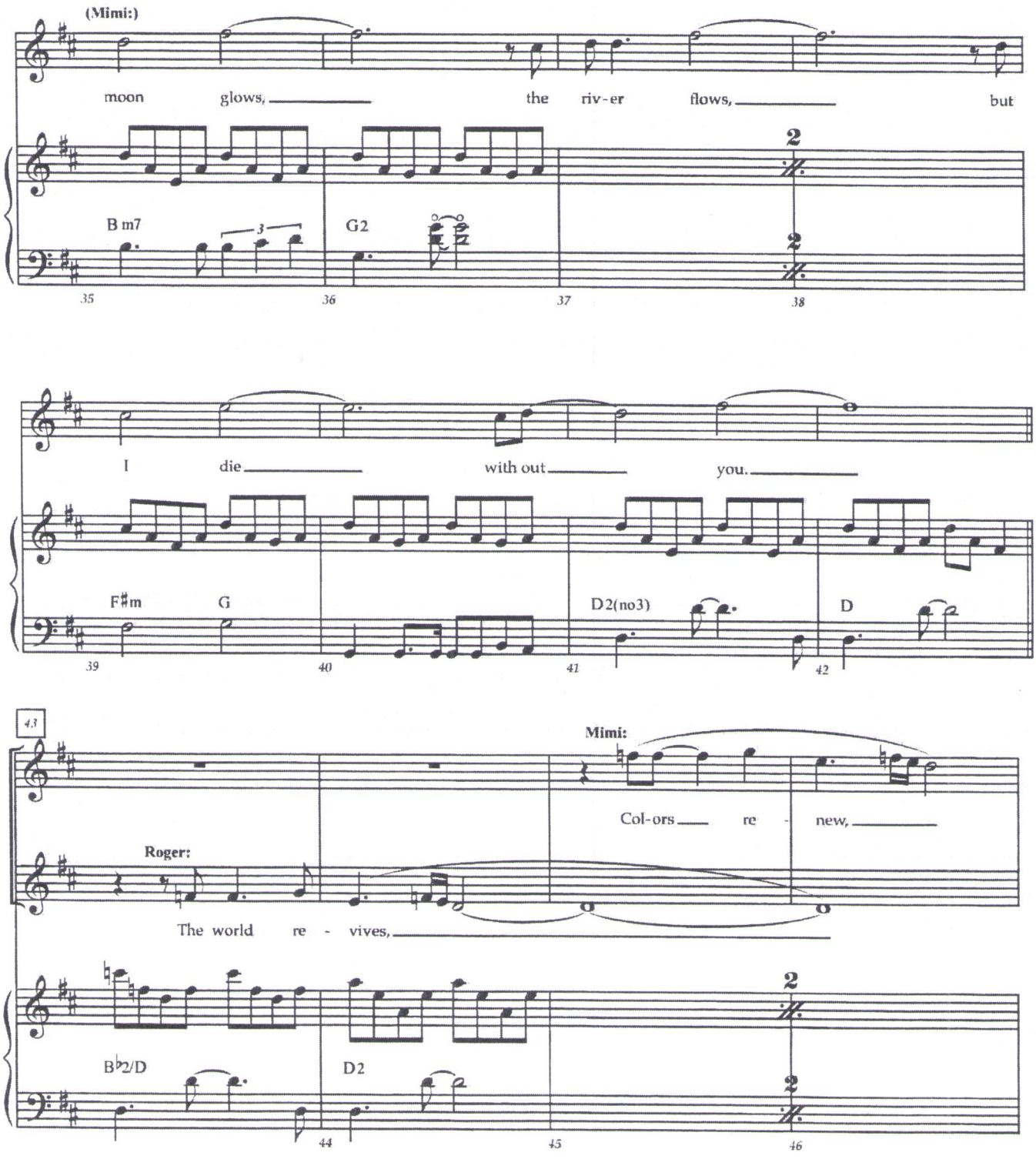
Music and Lyrics by
Jonathan Larson

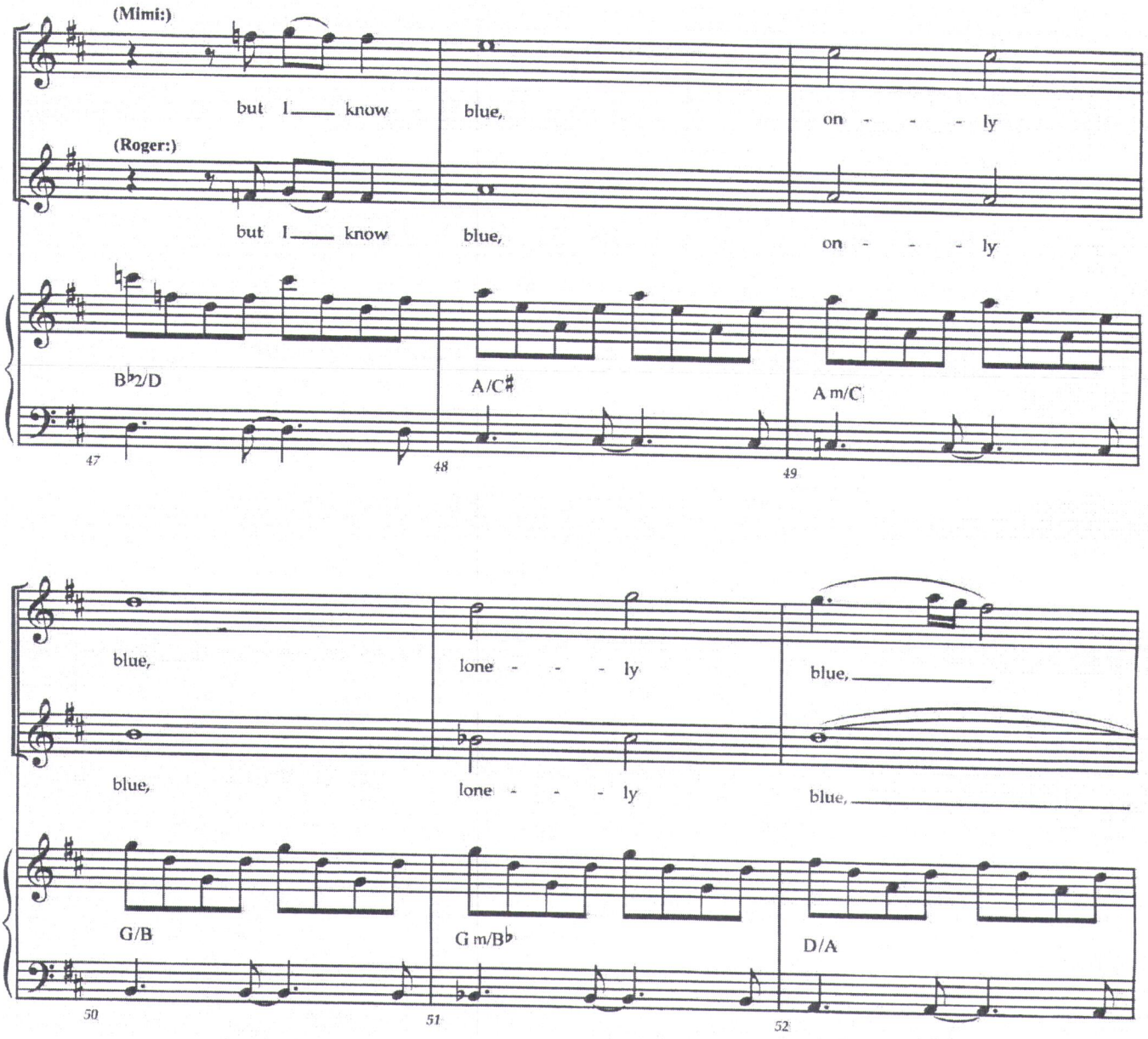


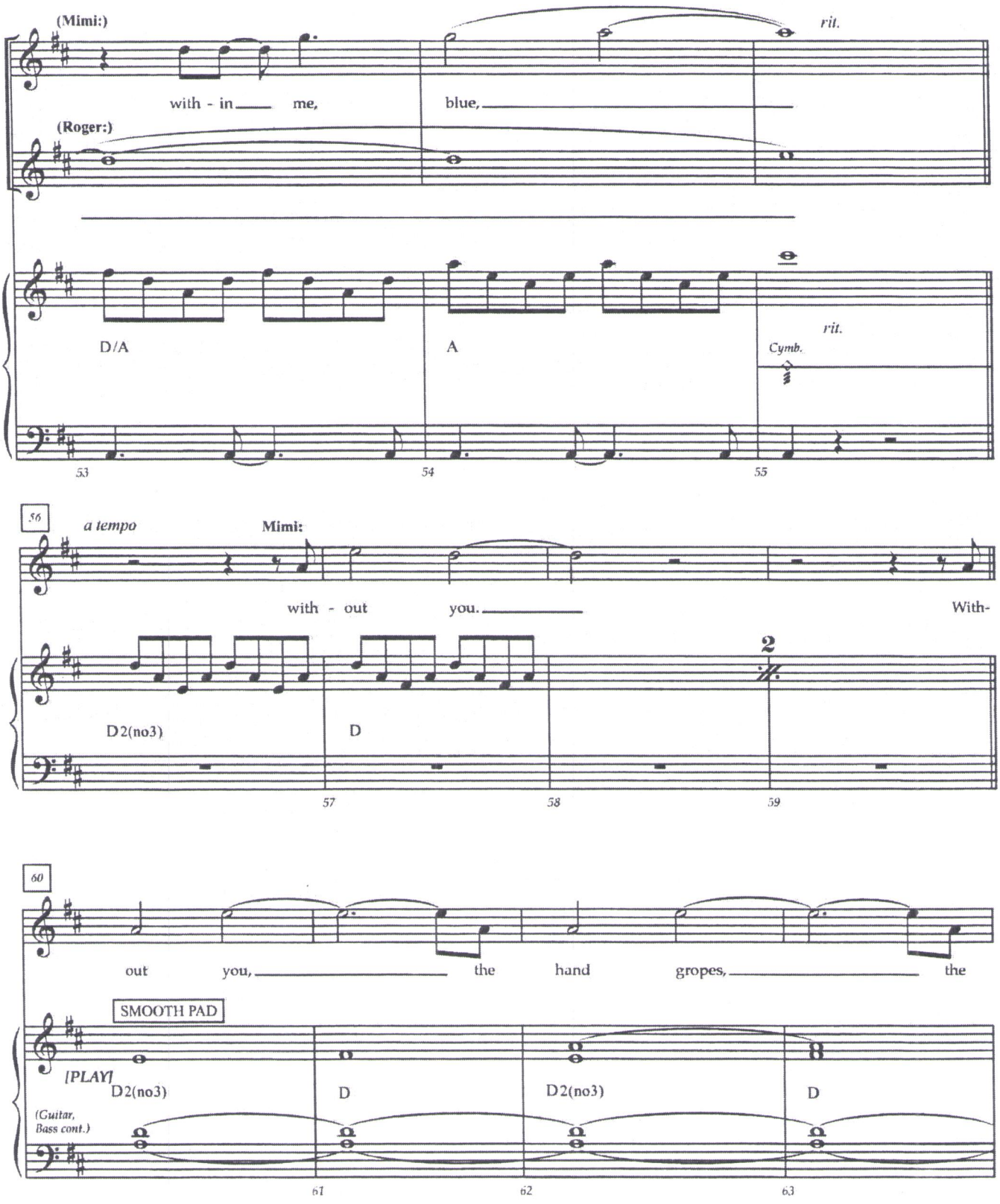

11
(Mimi:)
out you, the ground thaws, the
D2(no3)
D
2
12
13
14
rain falls, the grass grows. With-
D2(no3)
D
2
15
16
17
18
out you, the seeds root, the
SMOOTH PAD
[PLAY]
(Guitar, Bass cont.)
D2(no3)
D
D2(no3)
D
19
20
21
22

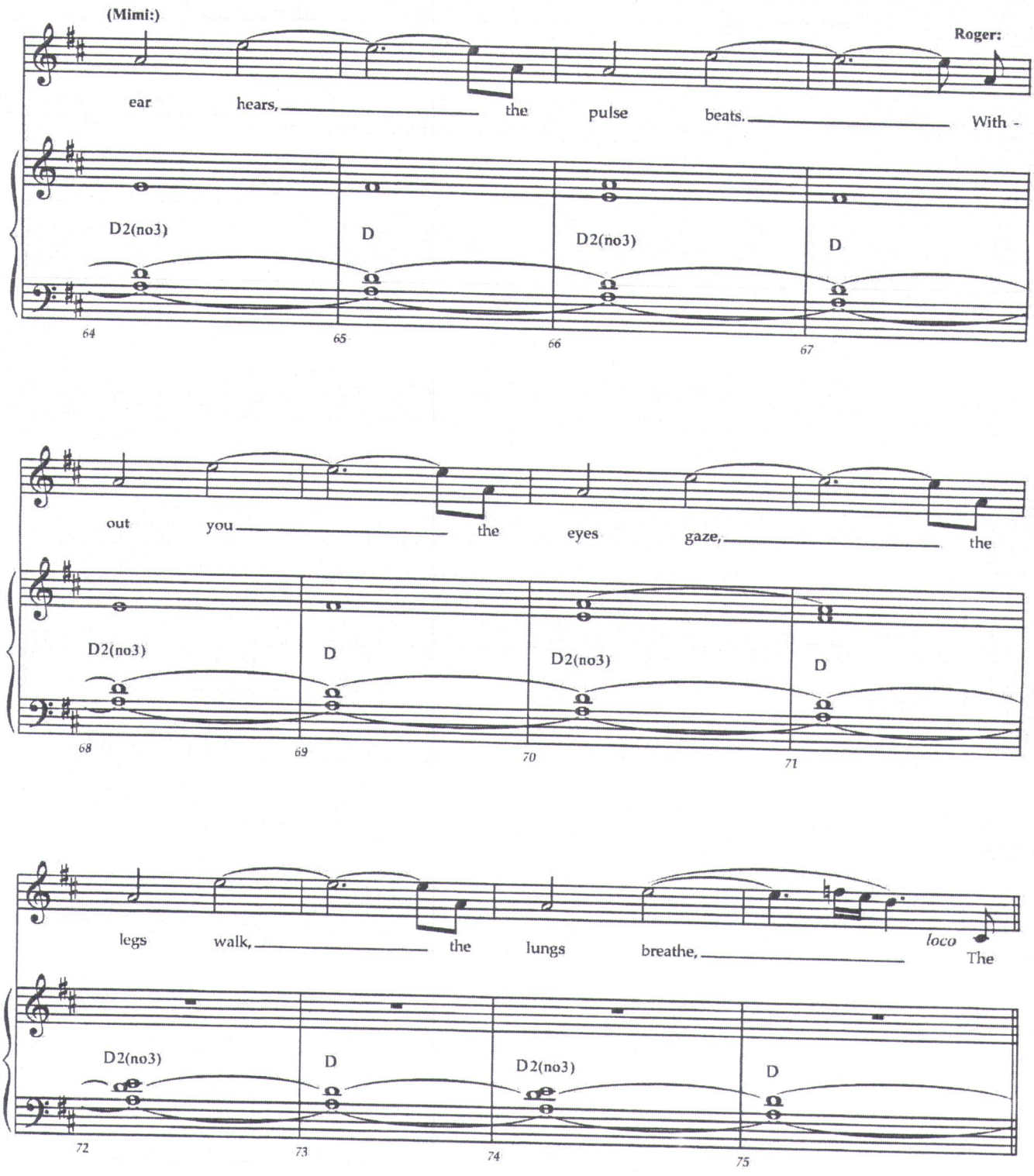

11
(Mimi:)
out you, the ground thaws, the
D2(no3)
D
12
13
14
rain falls, the grass grows. With-
D2(no3)
D
15
16
17
18
out you, the seeds root, the
SMOOTH PAD
[PLAY]
(Guitar, Bass cont.)
D2(no3)
D
D2(no3)
D
19
20
21
22

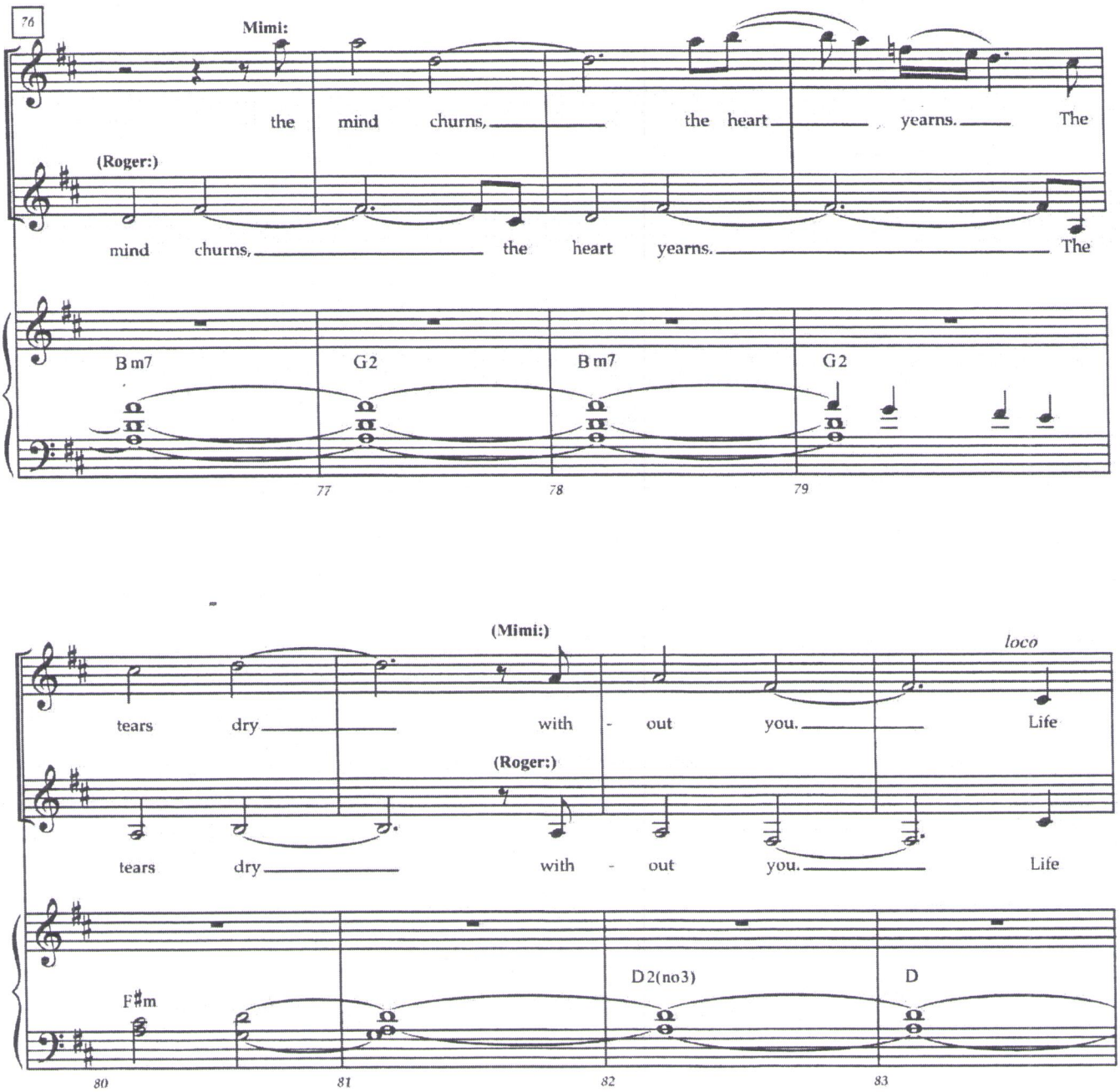

flow - ers bloom, the chil - dren play, the
D2(no3)
D
D2(no3)
D
23
24
25
26
27
stars gleam, the po - ets dream. The
B m7
G2
B m7
G2
28
29
30
ea - gles fly with - out you. The
F♯m
G
D2(no3)
D
31
32
33
34

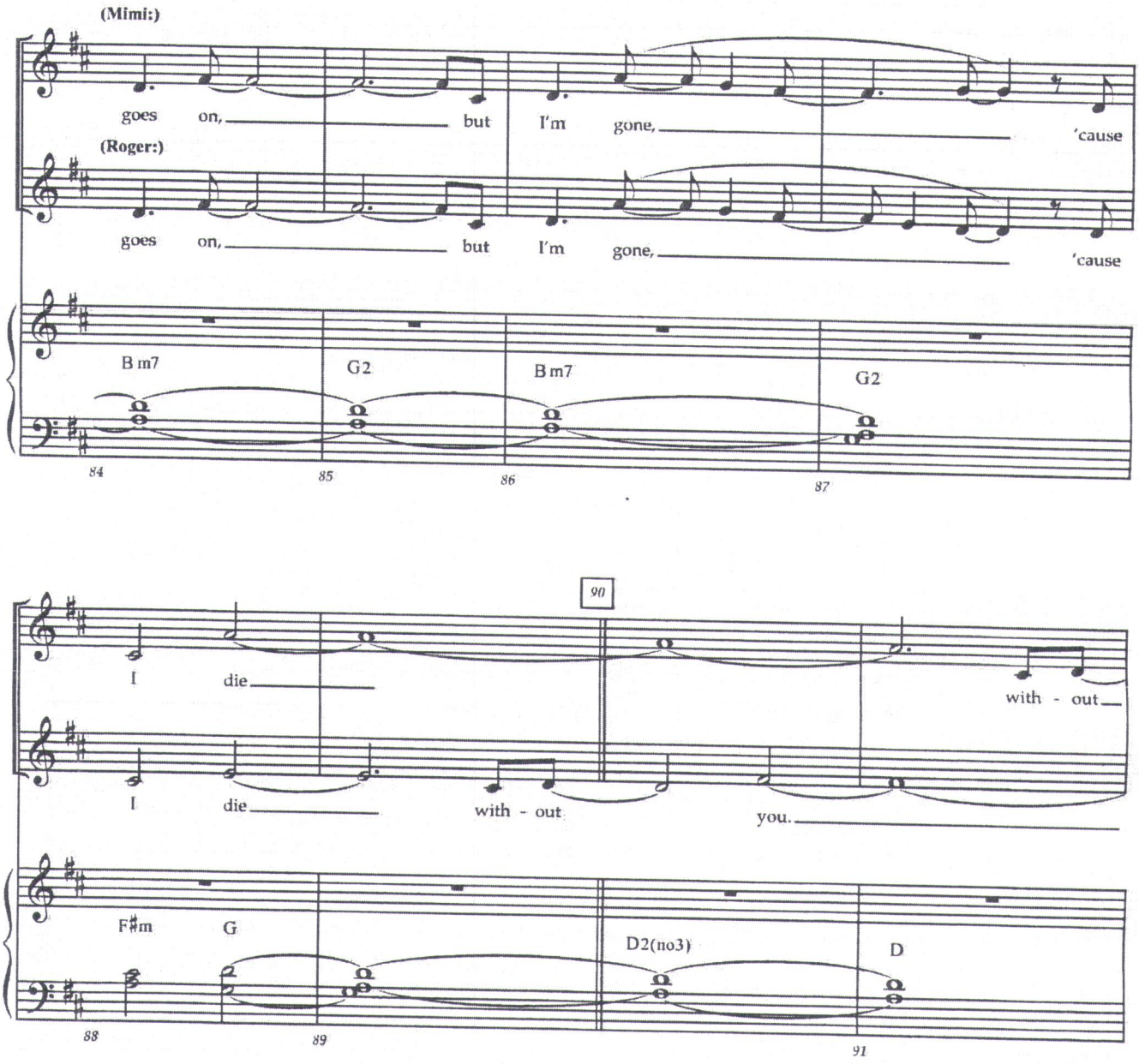

(Mimi:)
moon glows, the riv-er flows, but
B m7
G2
35
36
37
38
I die with out you.
F♯m
G
D2(no3)
D
39
40
41
42
43
Mimi:
Col-ors re - new,
Roger:
The world re - vives,
B♭2/D
D2
44
45
46

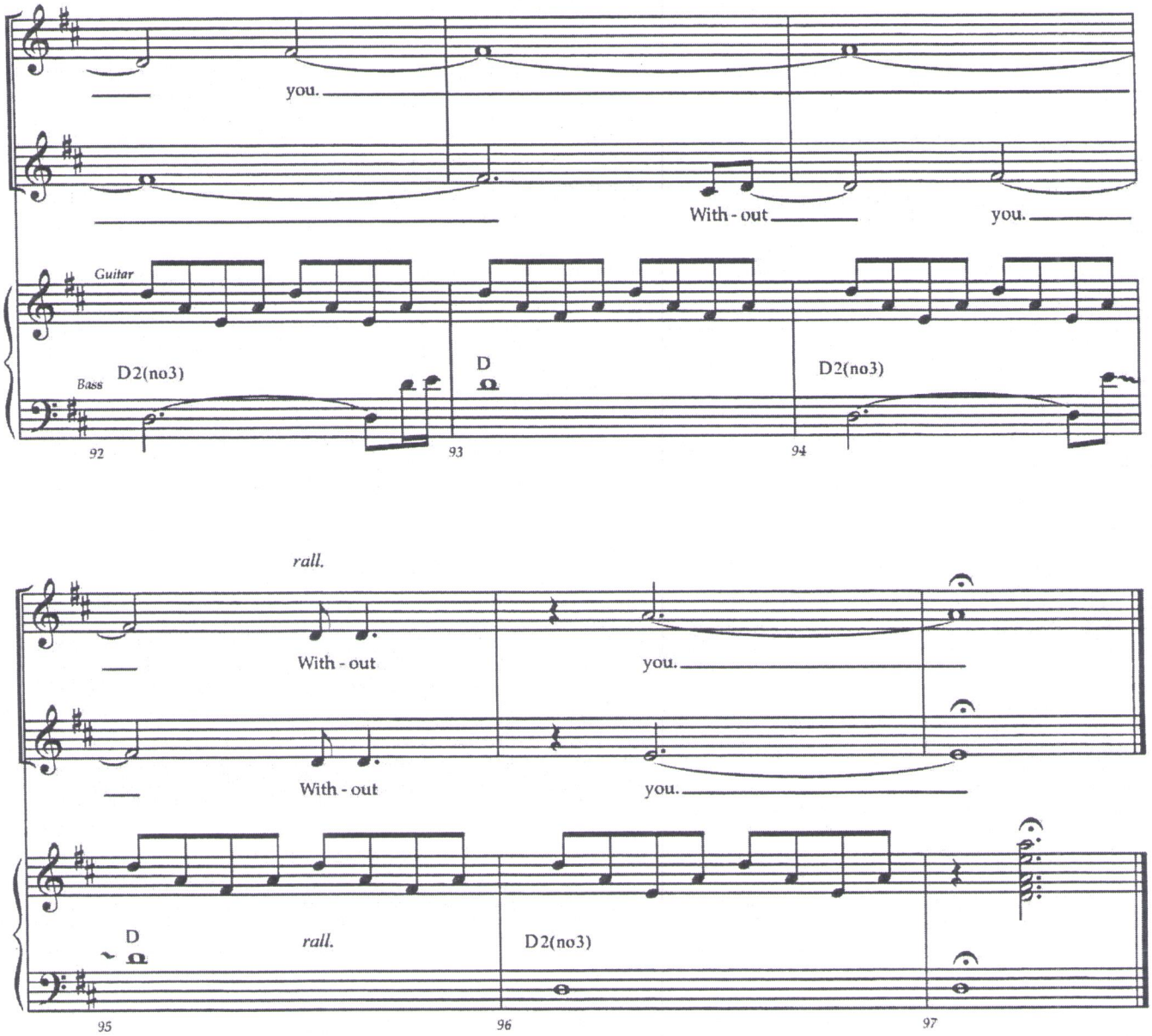

(Mimi:)
but I know
blue,
on - - - ly
(Roger:)
but I know
blue,
on - - - ly
B♭2/D
A/C♯
A m/C
47
48
49
blue,
lone - - - ly
blue,
blue,
lone - - - ly
blue,
G/B
G m/B♭
D/A
50
51
52


(Mimi:)
rit.
with - in me,
blue,
(Roger:)
D/A
A
rit.
Cymb.
53
54
55
56
a tempo
Mimi:
with - out you.
With-
D2(no3)
D
2
57
58
59
60
out you,
the hand gropes,
the
SMOOTH PAD
[PLAY]
D2(no3)
D
D2(no3)
D
(Guitar, Bass cont.)
61
62
63


(Mimi:)
Roger:
ear hears, the pulse beats. With -
D2(no3) D D2(no3) D
64 65 66 67
out you the eyes gaze, the
D2(no3) D D2(no3) D
68 69 70 71
legs walk, the lungs breathe, loco The
D2(no3) D D2(no3) D
72 73 74 75


76
Mimi:
the mind churns, the heart yearns. The
(Roger:)
mind churns, the heart yearns. The
B m7
G2
B m7
G2
77
78
79
(Mimi:)
loco
tears dry with - out you. Life
(Roger:)
tears dry with - out you. Life
F♯m
D2(no3)
D
80
81
82
83

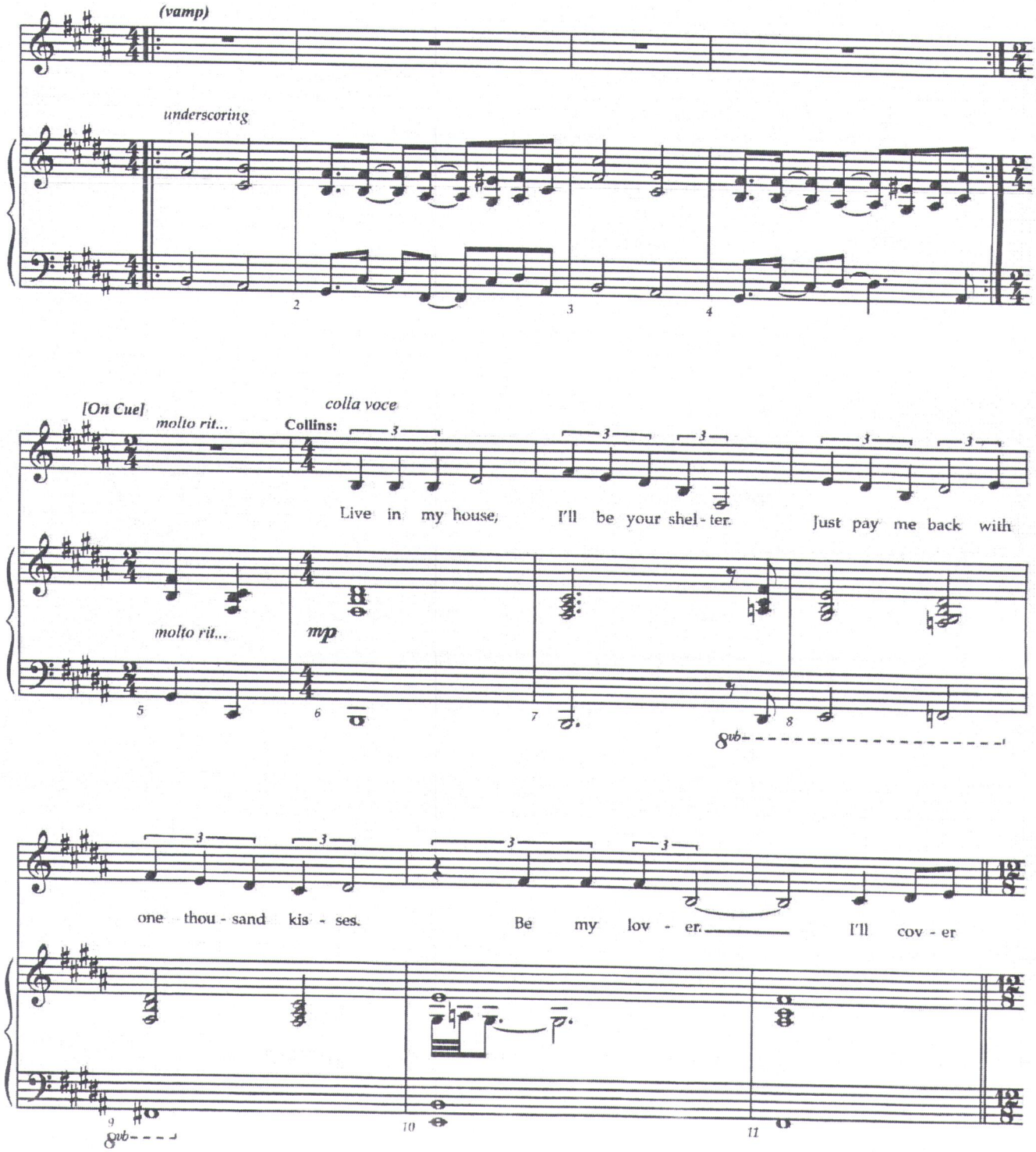

(Mimi:)
goes on, but I'm gone, 'cause
(Roger:)
goes on, but I'm gone, 'cause
B m7
G2
B m7
G2
84
85
86
87
90
I die with - out
I die with - out you.
F♯m
G
D2(no3)
D
88
89
91

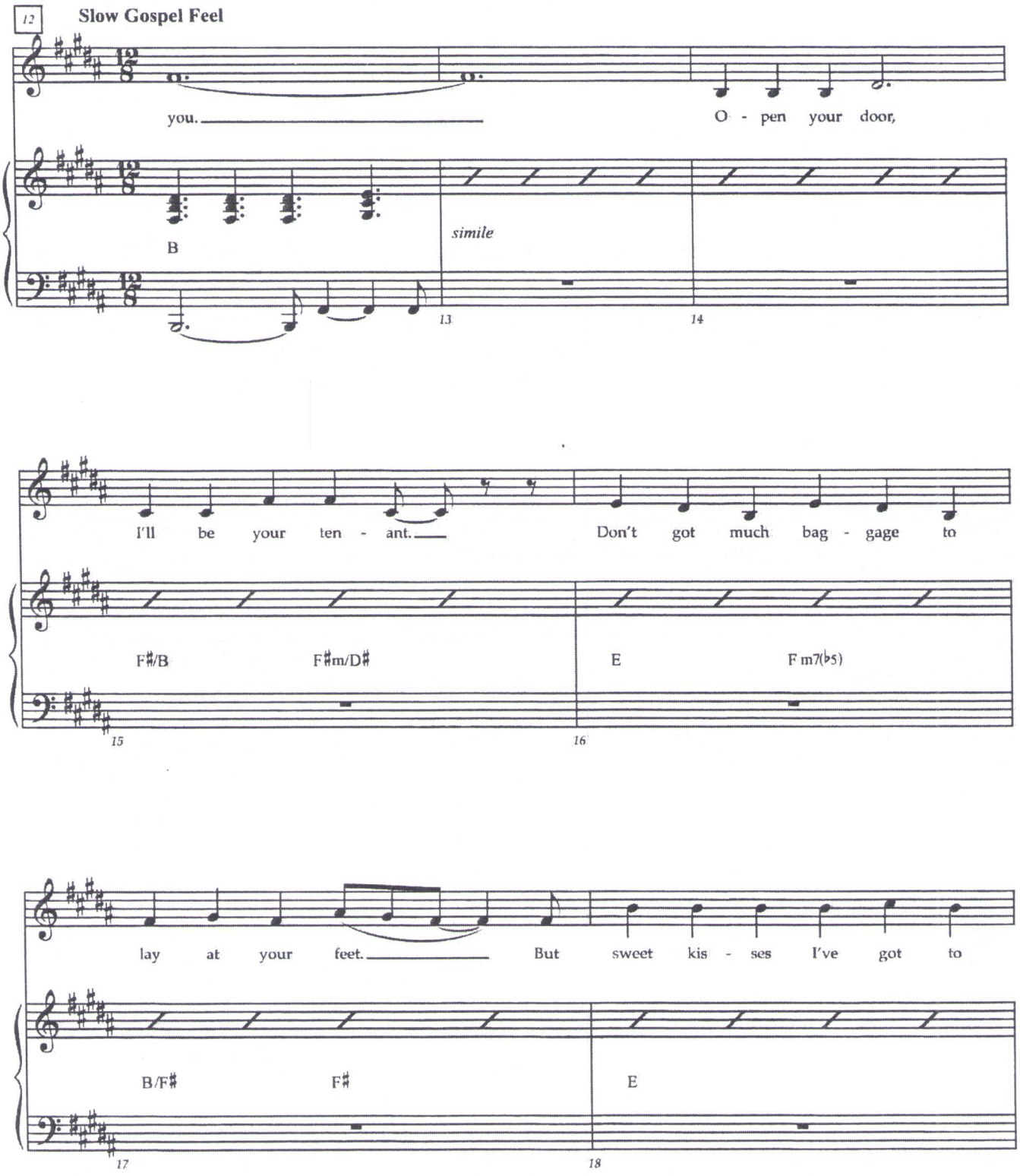

you.
With - out
you.
Guitar
Bass
D2(no3)
D
D2(no3)
92
93
94
rall.
With - out
you.
With - out
you.
D
rall.
D2(no3)
95
96
97

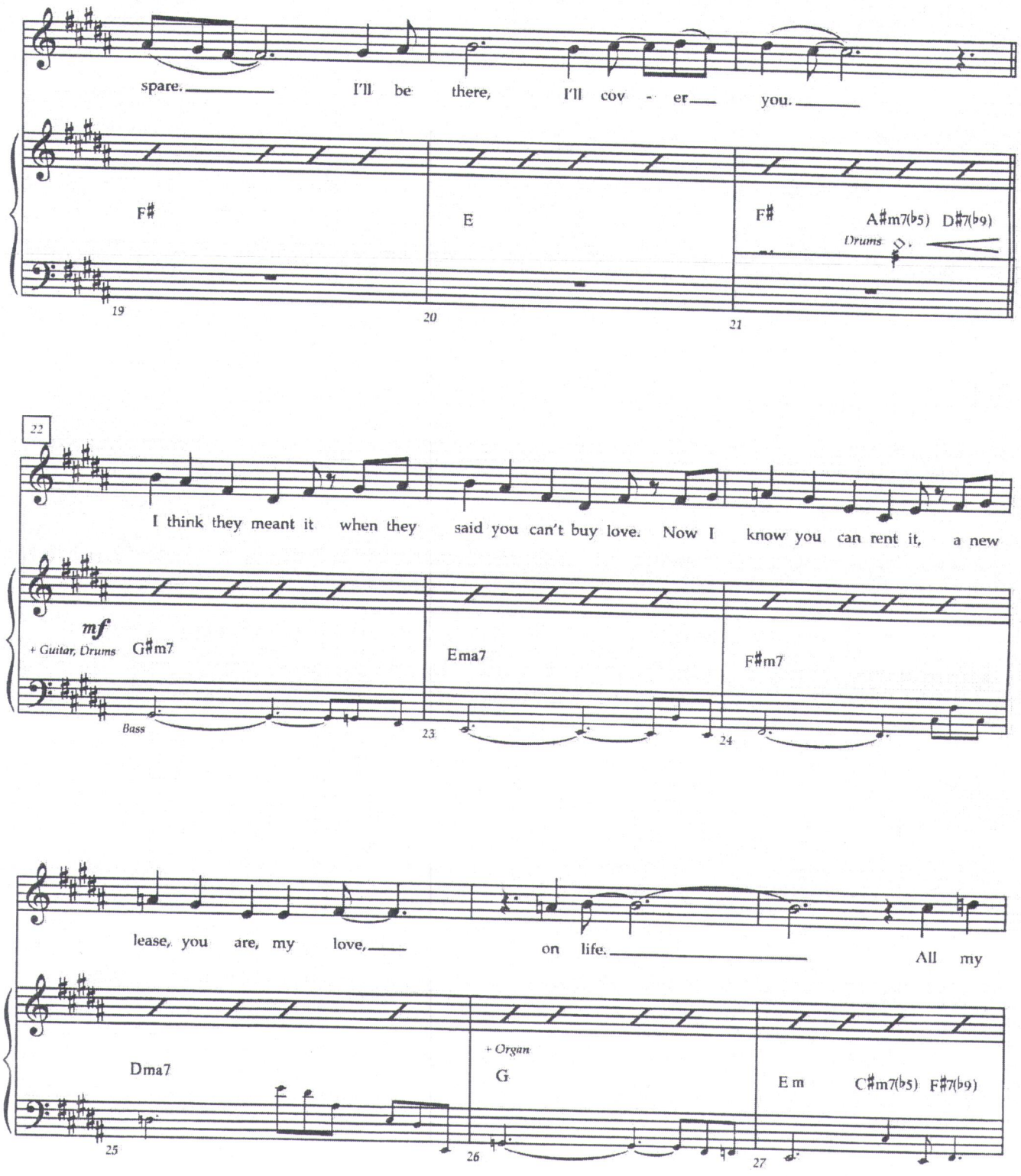
I'll Cover You (Reprise)

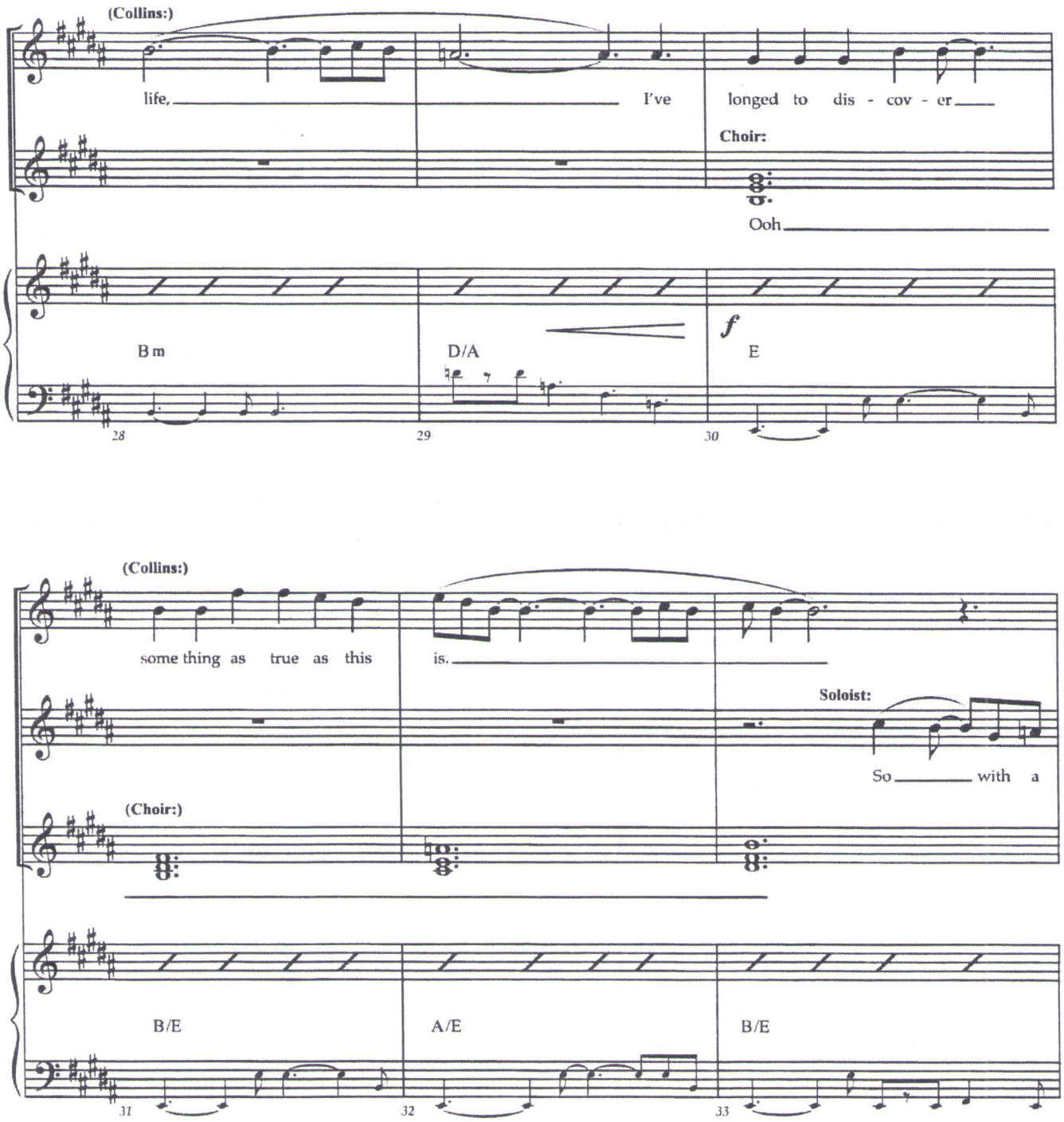
RENT School Edition

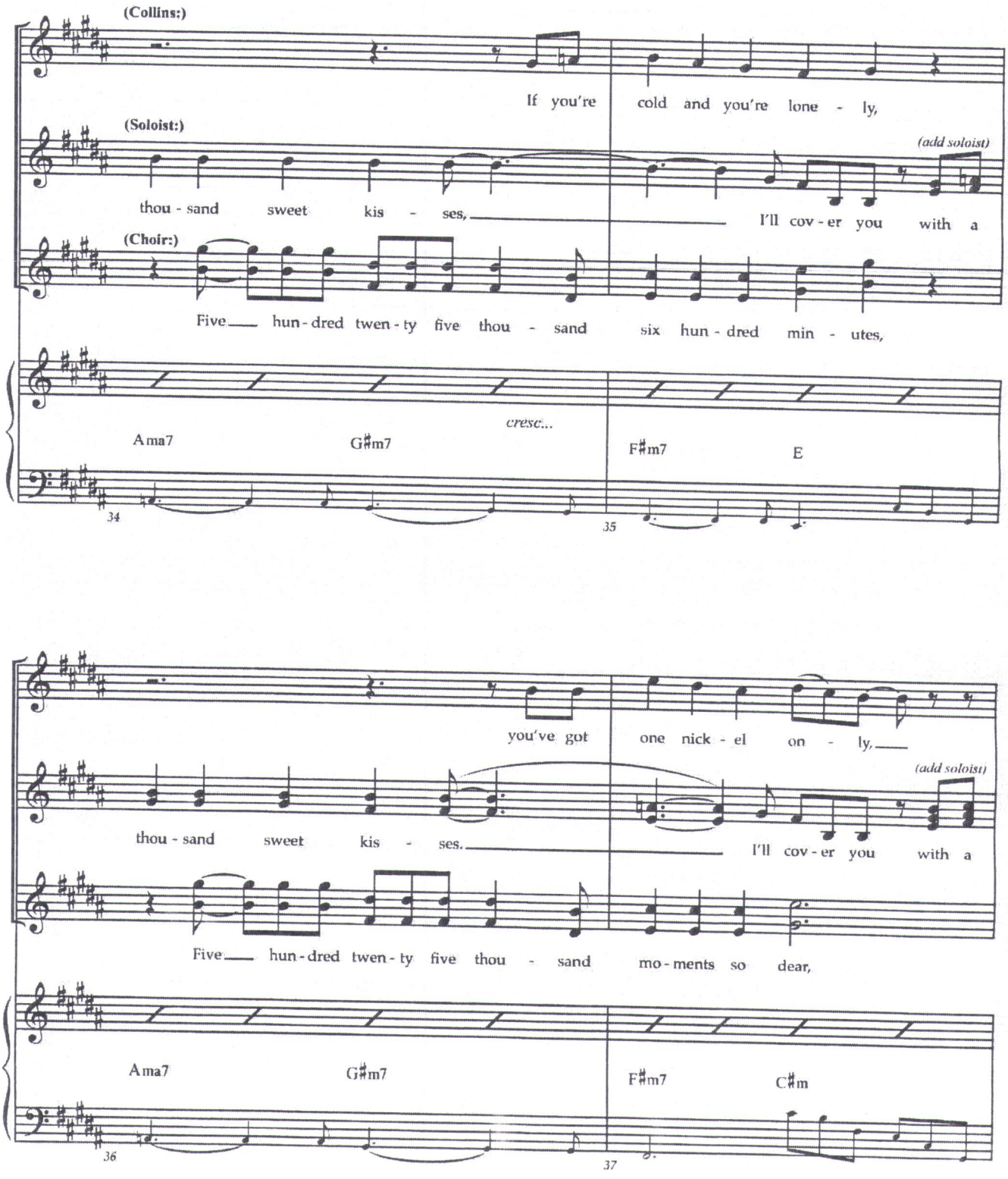
Music and Lyrics by
Jonathan Larson

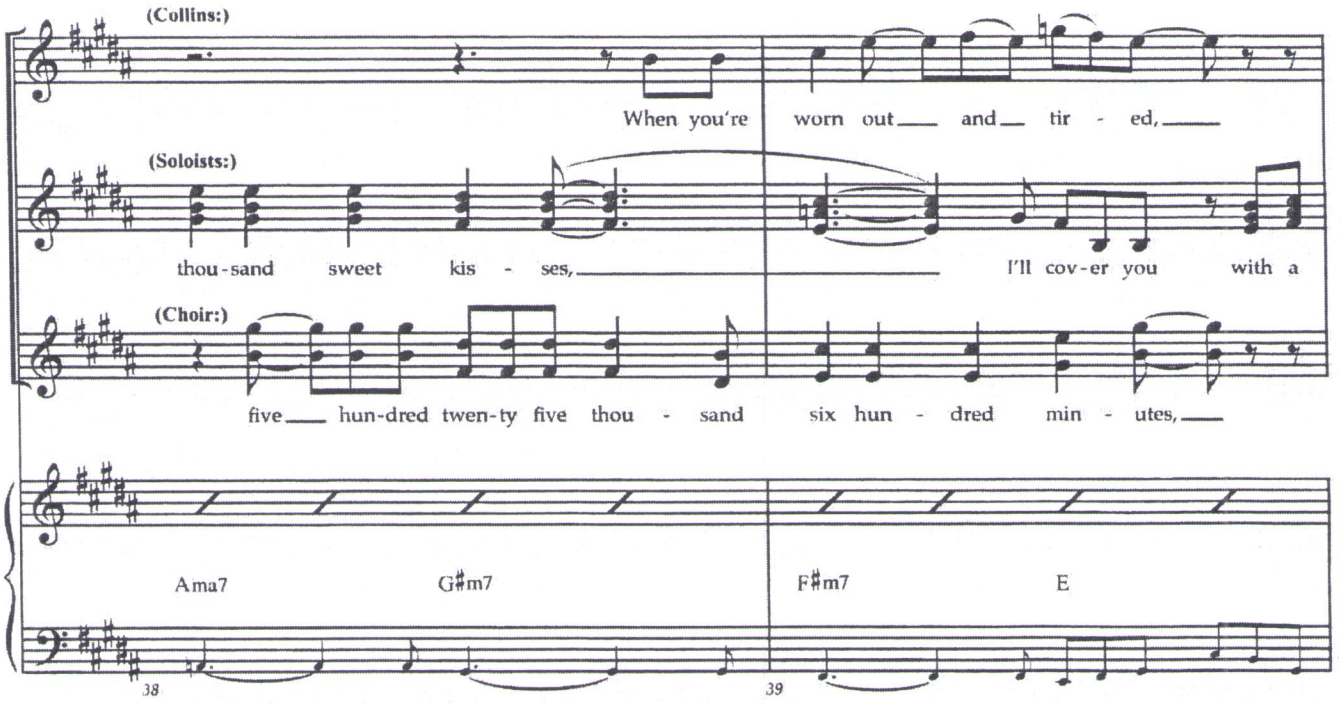


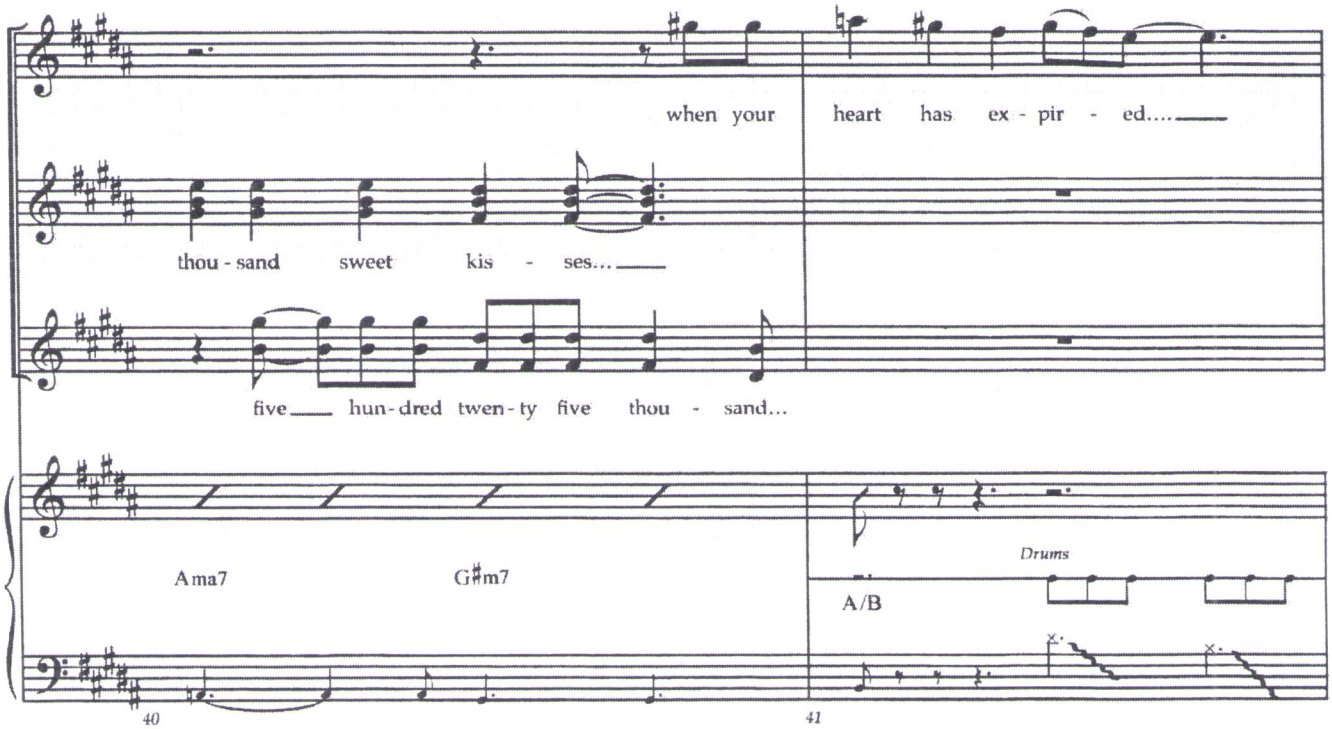

12
Slow Gospel Feel
you.
O - pen your door,
B
simile
13
14
I'll be your ten - ant.
Don't got much bag - gage to
F♯/B
F♯m/D♯
E
F m7(♭5)
15
16
lay at your feet.
But sweet kis - ses I've got to
B/F♯
F♯
E
17
18

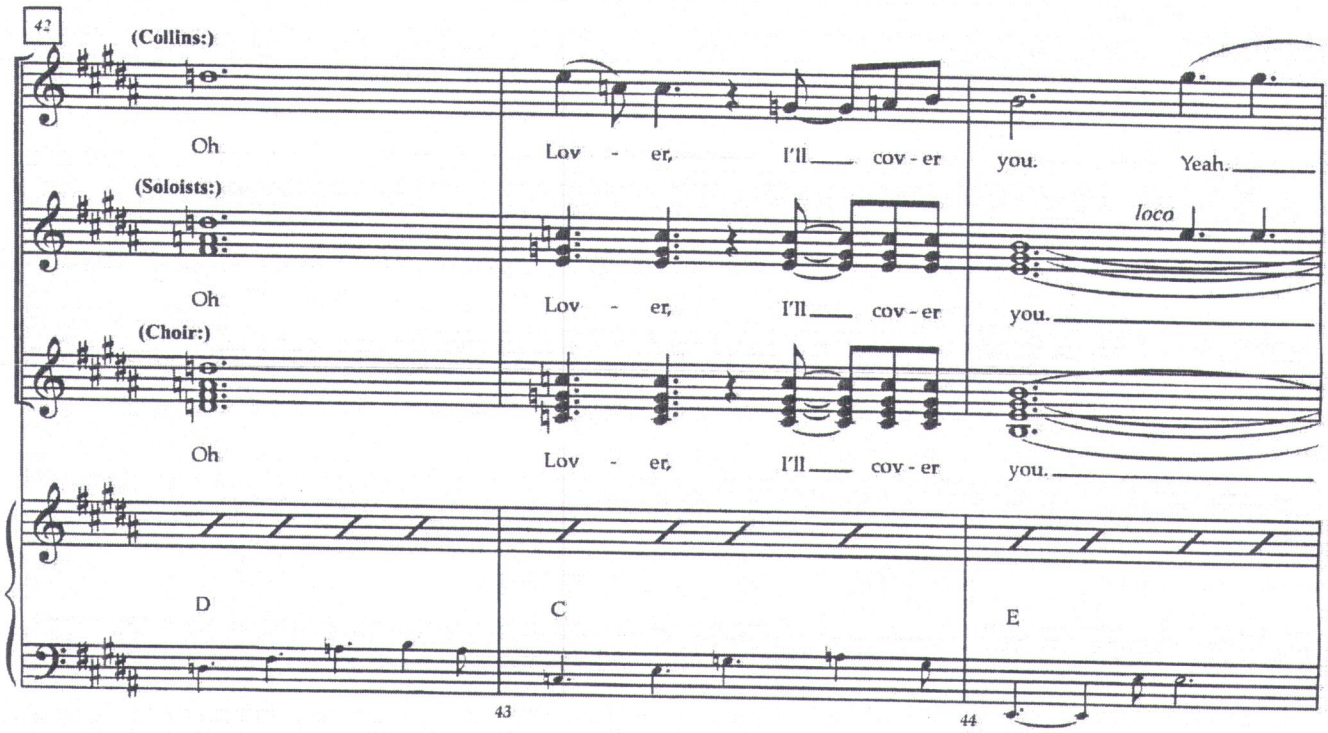

spare. I'll be there, I'll cov - er you.
F♯
E
F♯
A♯m7(♭5) D♯7(♭9)
Drums
19
20
21
22
I think they meant it when they said you can't buy love. Now I know you can rent it, a new
mf
+ Guitar, Drums
G♯m7
Emaa7
F♯m7
Bass
23
24
lease, you are, my love, on life. All my
Dma7
+ Organ
G
E m
C♯m7(♭5) F♯7(♭9)
25
26
27

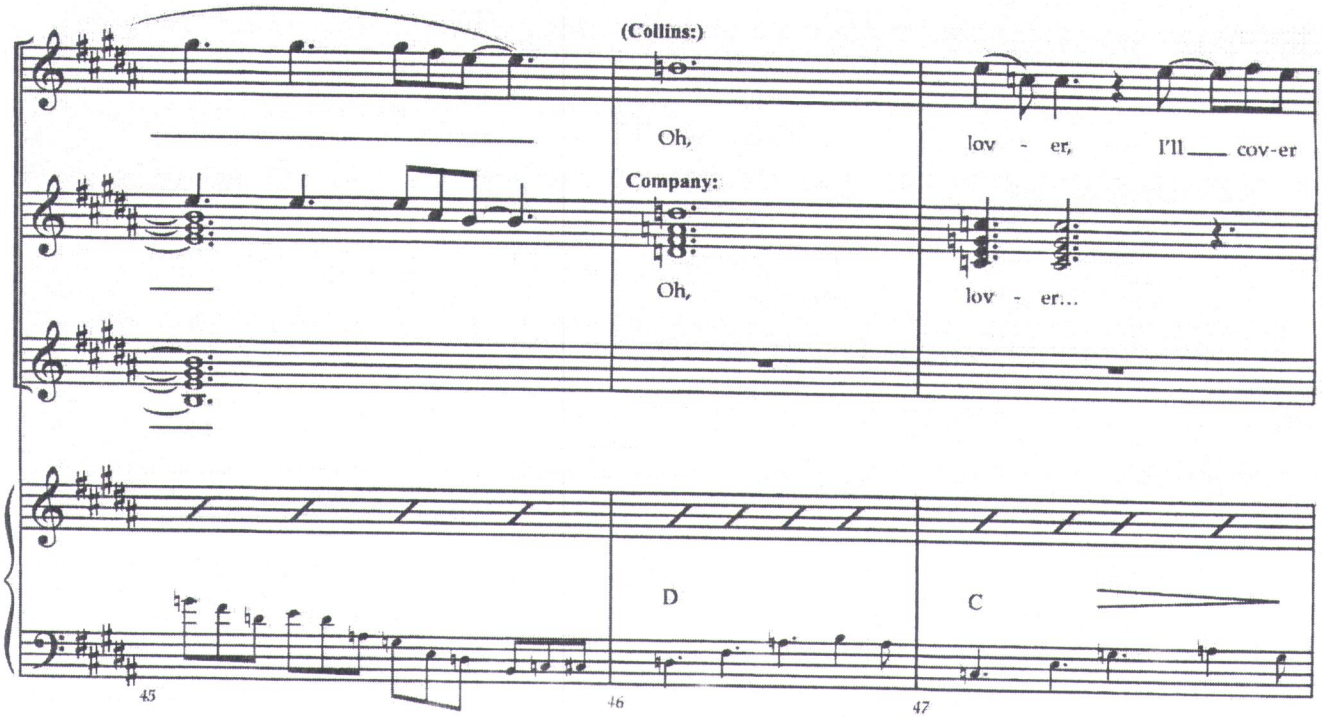

(Collins:)
life, I've longed to dis - cov - er
Choir:
Ooh
Bm
D/A
f
E
28
29
30
(Collins:)
some thing as true as this is.
Soloist:
So with a
(Choir:)
B/E
A/E
B/E
31
32
33

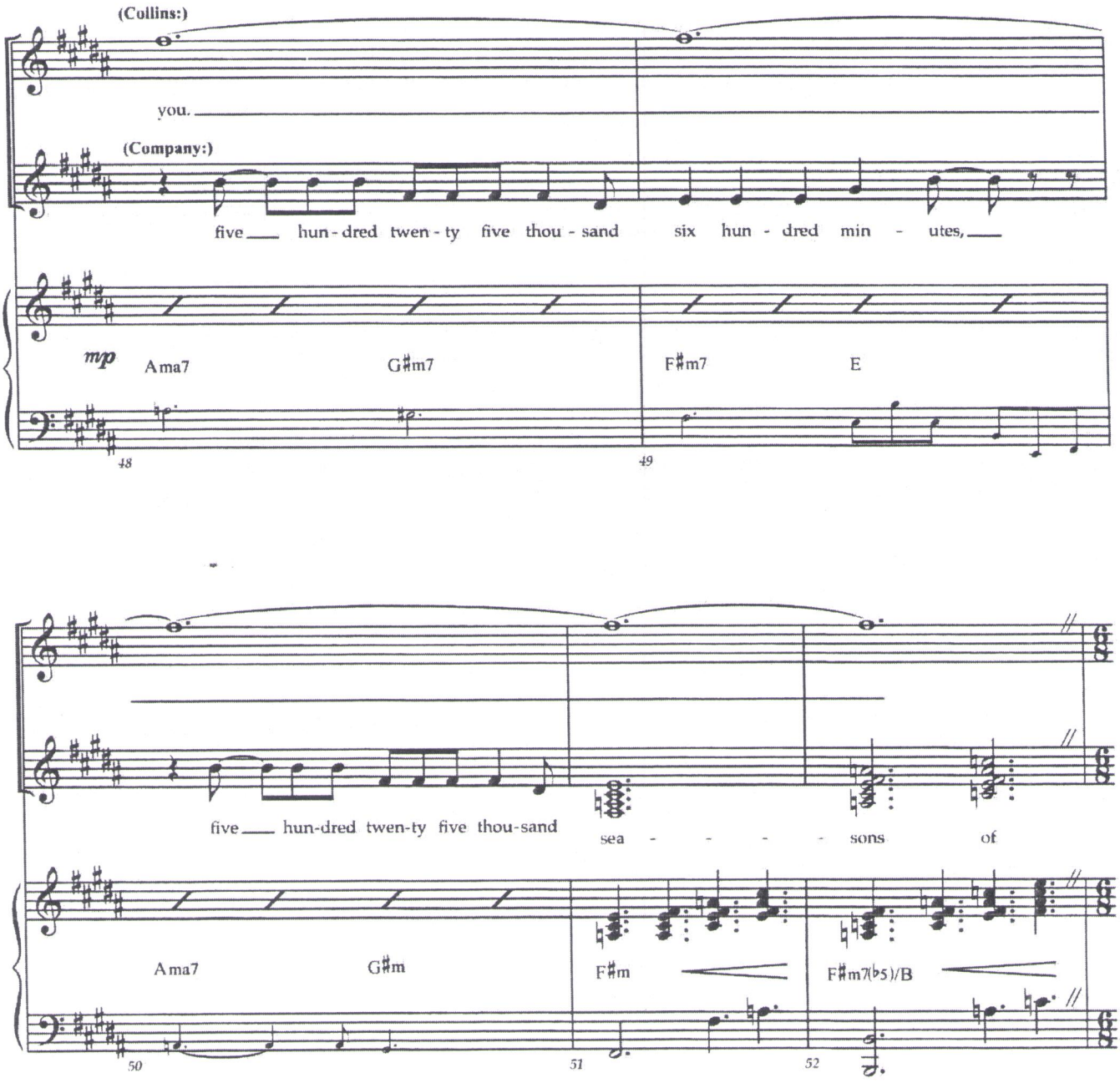

(Collins:)
If you're cold and you're lone - ly,
(Soloist:)
(add soloist)
thou - sand sweet kis - ses,
I'll cov - er you with a
(Choir:)
Five hun - dred twen - ty five thou - sand six hun - dred min - utes,
cresc...
Ama7
G♯m7
F♯m7
E
34
35
you've got one nick - el on - ly,
(add soloist)
thou - sand sweet kis - ses.
I'll cov - er you with a
Five hun - dred twen - ty five thou - sand mo - ments so dear,
Ama7
G♯m7
F♯m7
C♯m
36
37

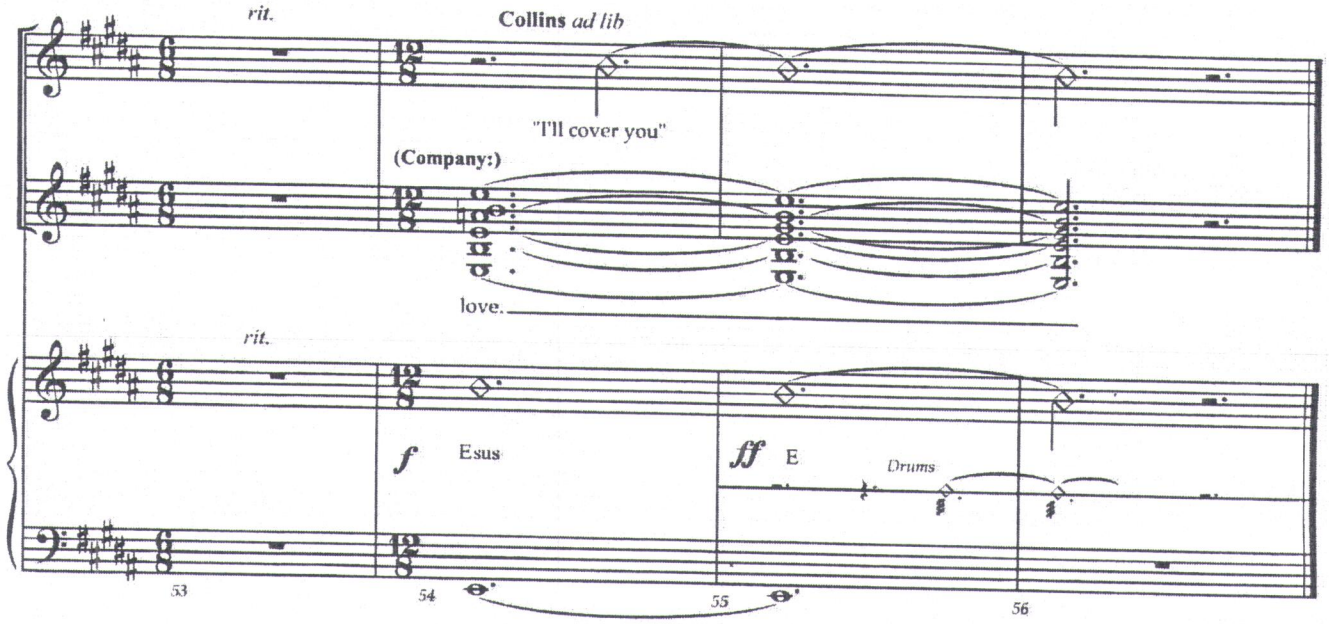

(Collins:)
When you're worn out and tir - ed,
(Soloists:)
thou-sand sweet kis - ses, I'll cov-er you with a
(Choir:)
five hun-dred twen-ty five thou - sand six hun - dred min - utes,
Ama7
G♯m7
F♯m7
E
38
39


when your heart has ex - pir - ed....
thou - sand sweet kis - ses...
five hun-dred twen-ty five thou - sand...
Ama7
G♯m7
Drums
A/B
40
41


42
(Collins:)
Oh
Lov - er, I'll cov - er
you. Yeah.
(Soloists:)
Oh
Lov - er, I'll cov - er
loco
you.
(Choir:)
Oh
Lov - er, I'll cov - er
you.
D
C
E
43
44


(Collins:)
Oh,
lov - er, I'll cov-er
Company:
Oh,
lov - er...
D
C
45
46
47


(Collins:)
you.
(Company:)
five hun-dred twen-ty five thou-sand six hun-dred min-utes,
mp
Ama7
G♯m7
F♯m7
E
48
49
five hun-dred twen-ty five thou-sand
sea - - - - sons of
Ama7
G♯m
F♯m
F♯m7(♭5)/B
50
51
52

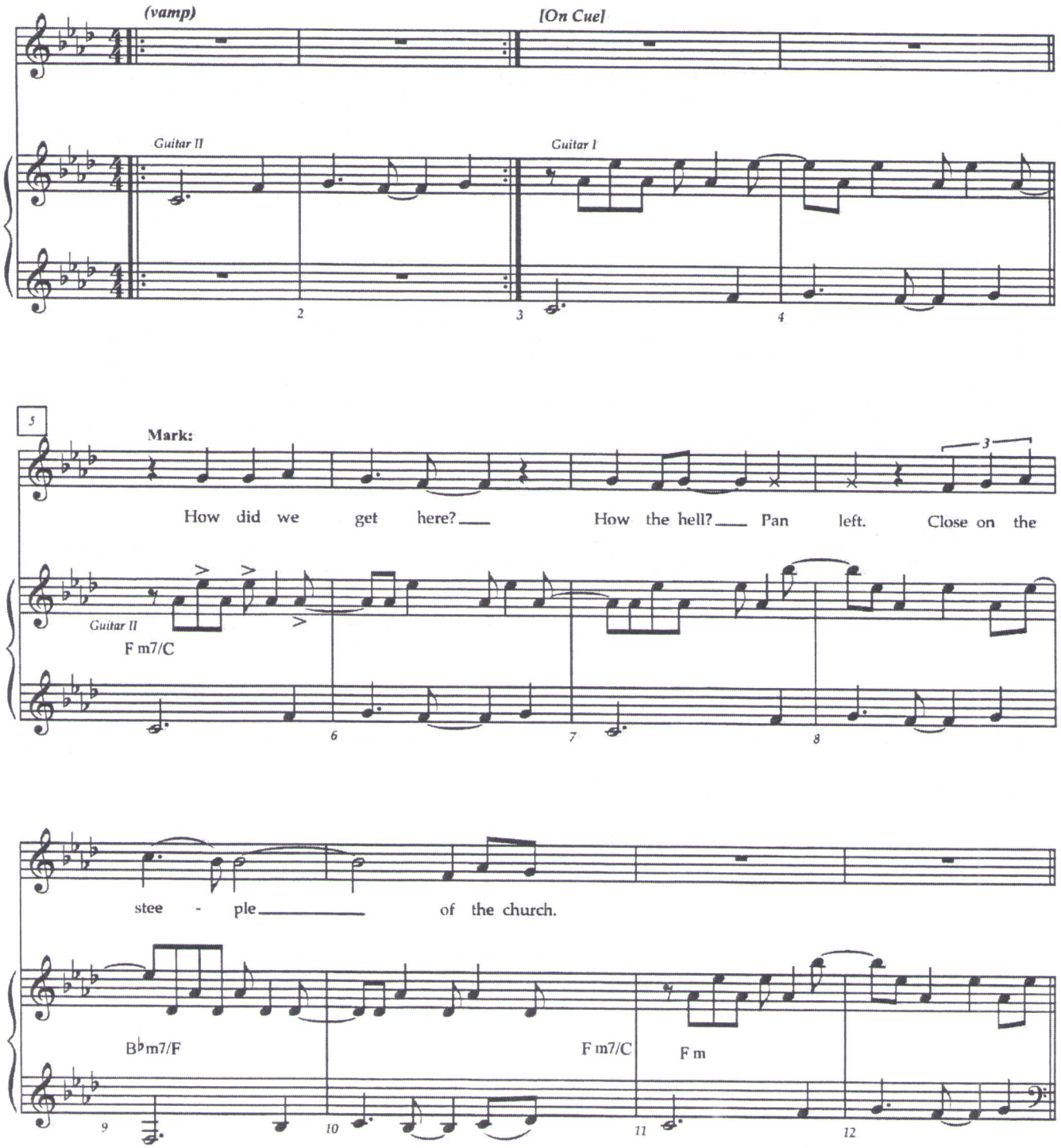

rit.
Collins ad lib
"I'll cover you"
(Company:)
love.
rit.
f
Esus
ff
E
Drums
53
54
55
56

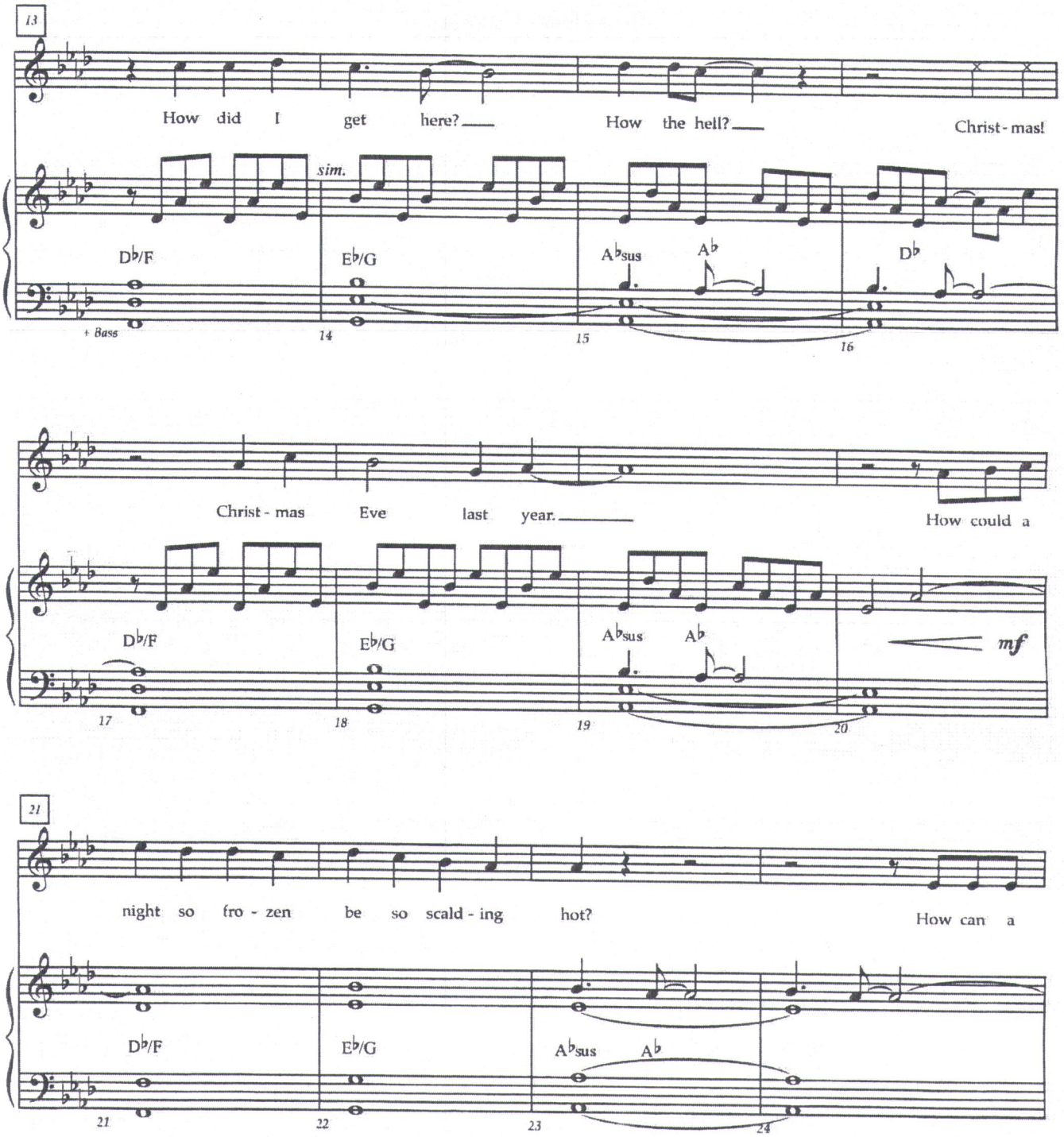
Halloween

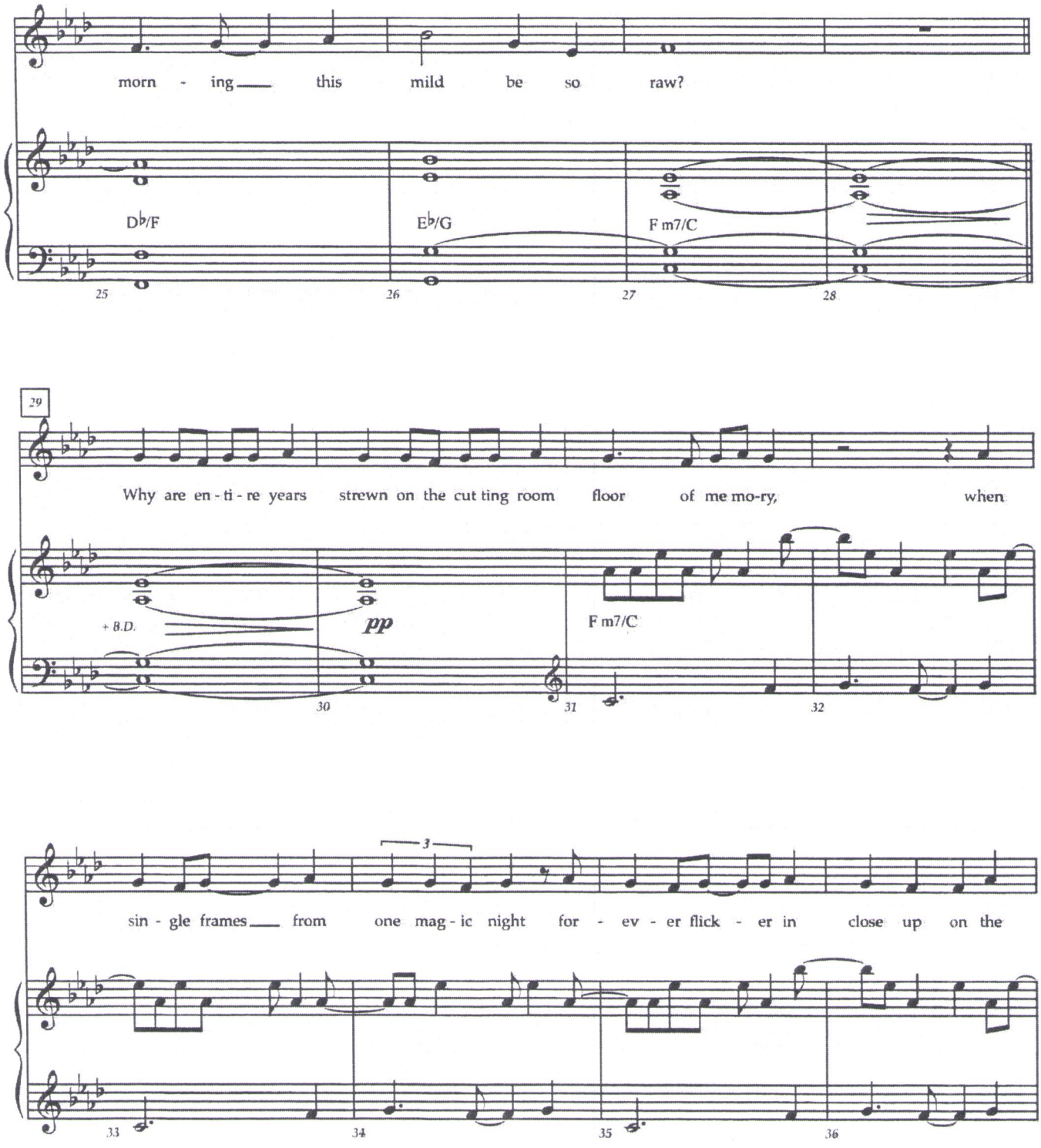
34

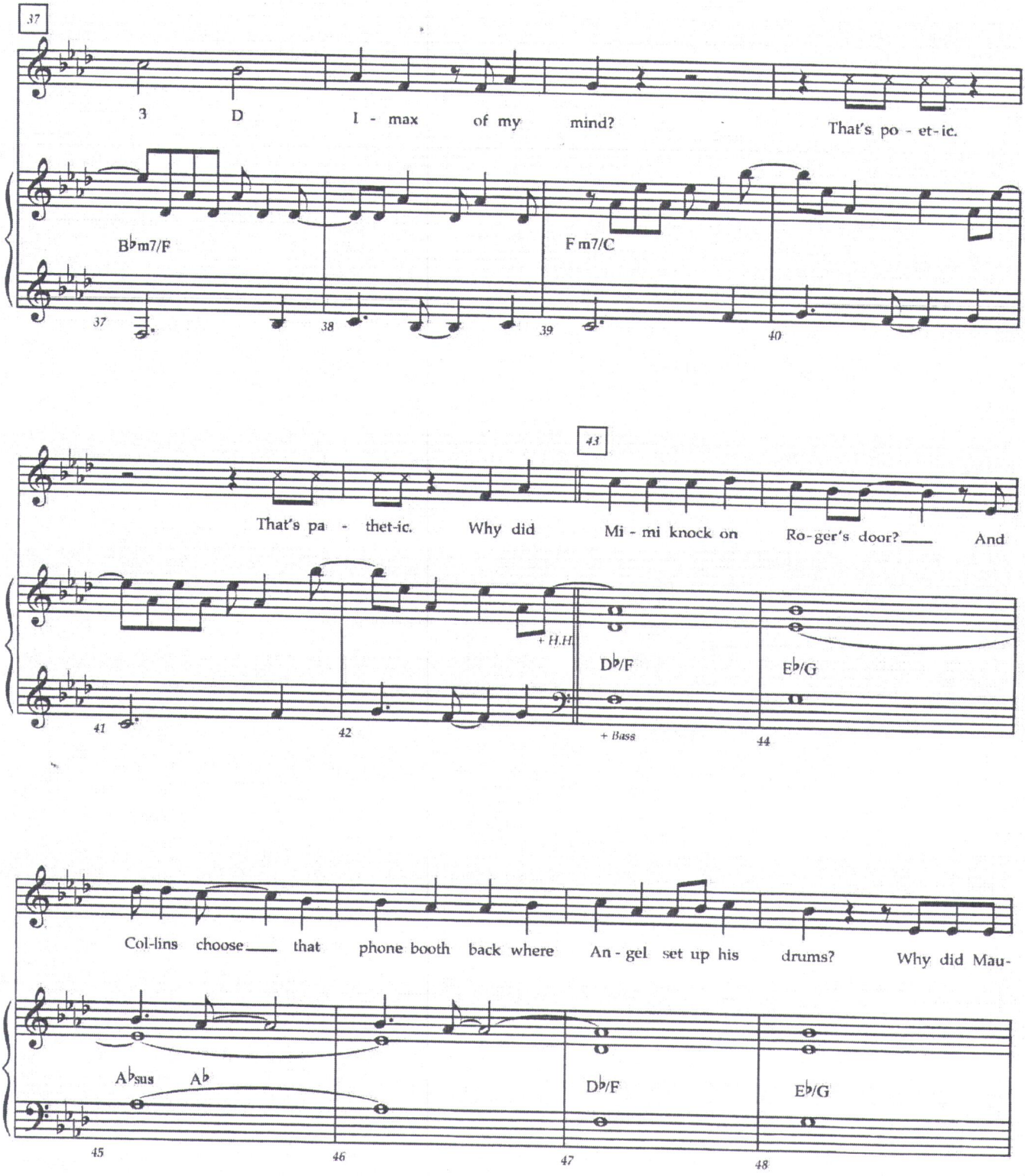
RENT School Edition

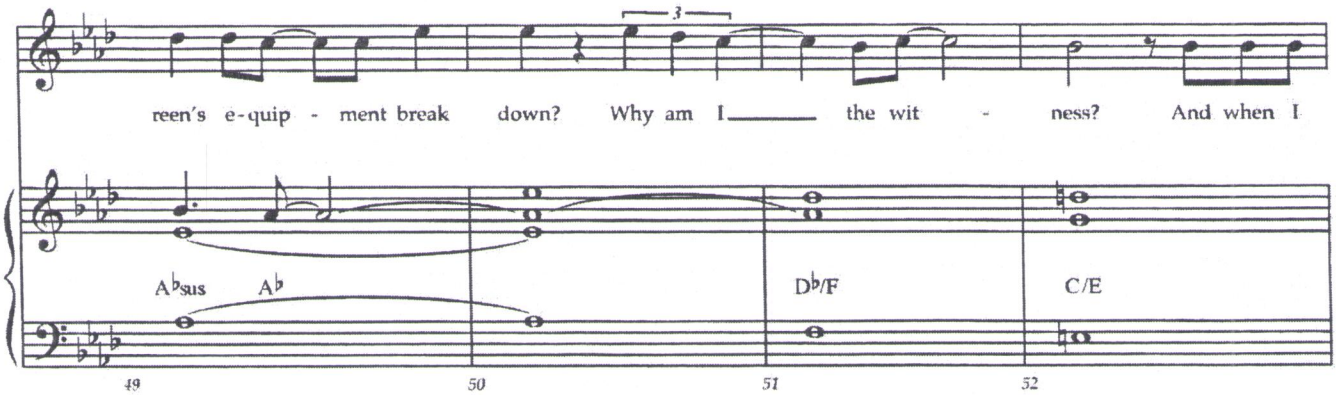
Music and Lyrics by
Jonathan Larson

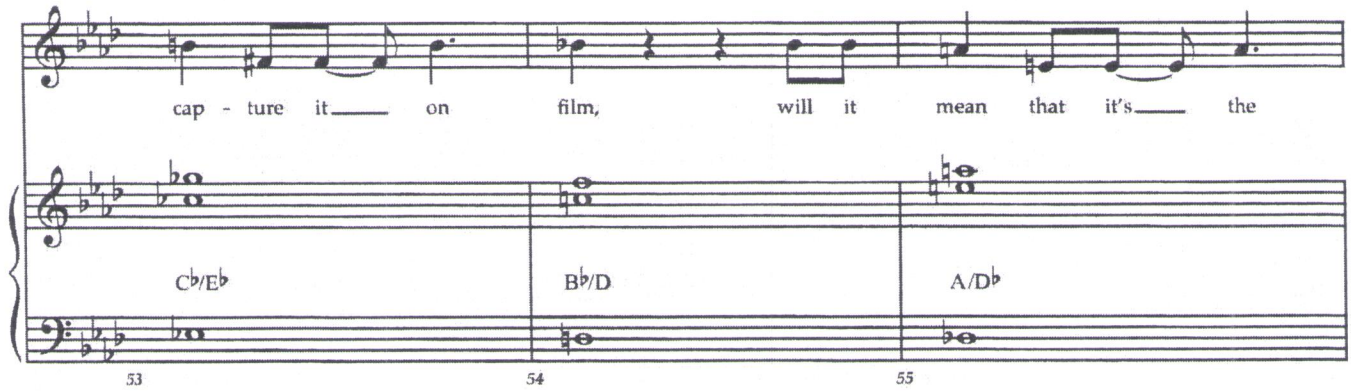


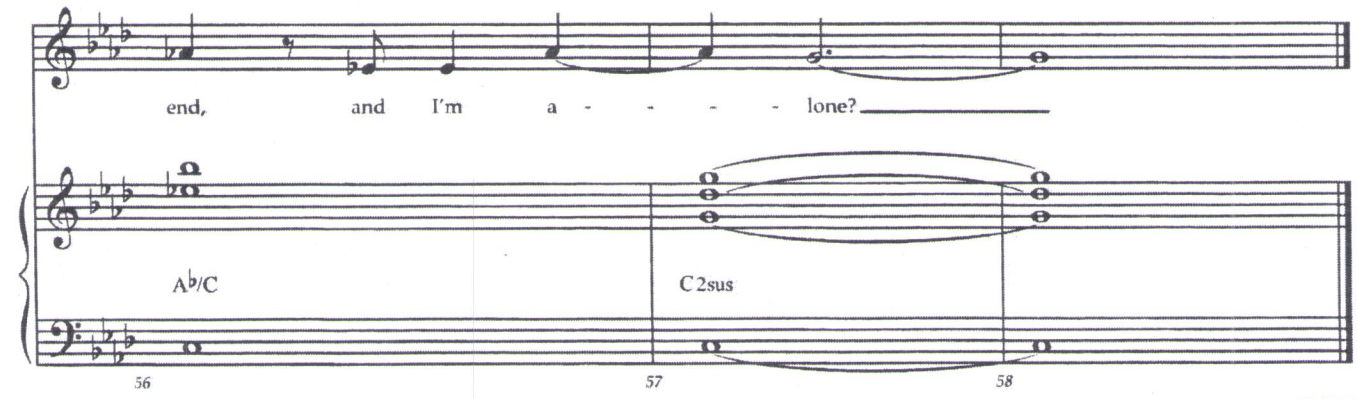

13
How did I get here? How the hell? Christ-mas!
sim.
D♭/F
E♭/G
A♭sus
A♭
D♭
+ Bass
14
15
16
Christ-mas Eve last year. How could a
D♭/F
E♭/G
A♭sus
A♭
mf
17
18
19
20
21
night so fro-zen be so scald-ing hot? How can a
D♭/F
E♭/G
A♭sus
A♭
21
22
23
24


morn - ing this mild be so raw?
D♭/F
E♭/G
F m7/C
25
26
27
28
29
Why are en - ti - re years strewn on the cut ting room floor of me mo-ry, when
+ B.D.
pp
F m7/C
30
31
32
3
sin - gle frames from one mag - ic night for - ev - er flick - er in close up on the
33
34
35
36


37
3
D
I - max
of my
mind?
That's po - et-ic.
B♭m7/F
F m7/C
37
38
39
40
43
That's pa - thet-ic.
Why did
Mi - mi knock on
Ro-ger's door?
And
+ H.H.
D♭/F
E♭/G
41
42
+ Bass
44
Col-lins
choose
that
phone booth
back where
An - gel
set up his
drums?
Why did Mau-
A♭sus
A♭
D♭/F
E♭/G
45
46
47
48


3
reen's e-quip - ment break down? Why am I the wit - ness? And when I
A♭sus A♭
D♭/F
C/E
49
50
51
52


cap - ture it on film, will it mean that it's the
C♭/E♭
B♭/D
A/D♭
53
54
55


end, and I'm a - - - - lone?
A♭/C
C2sus
56
57
58

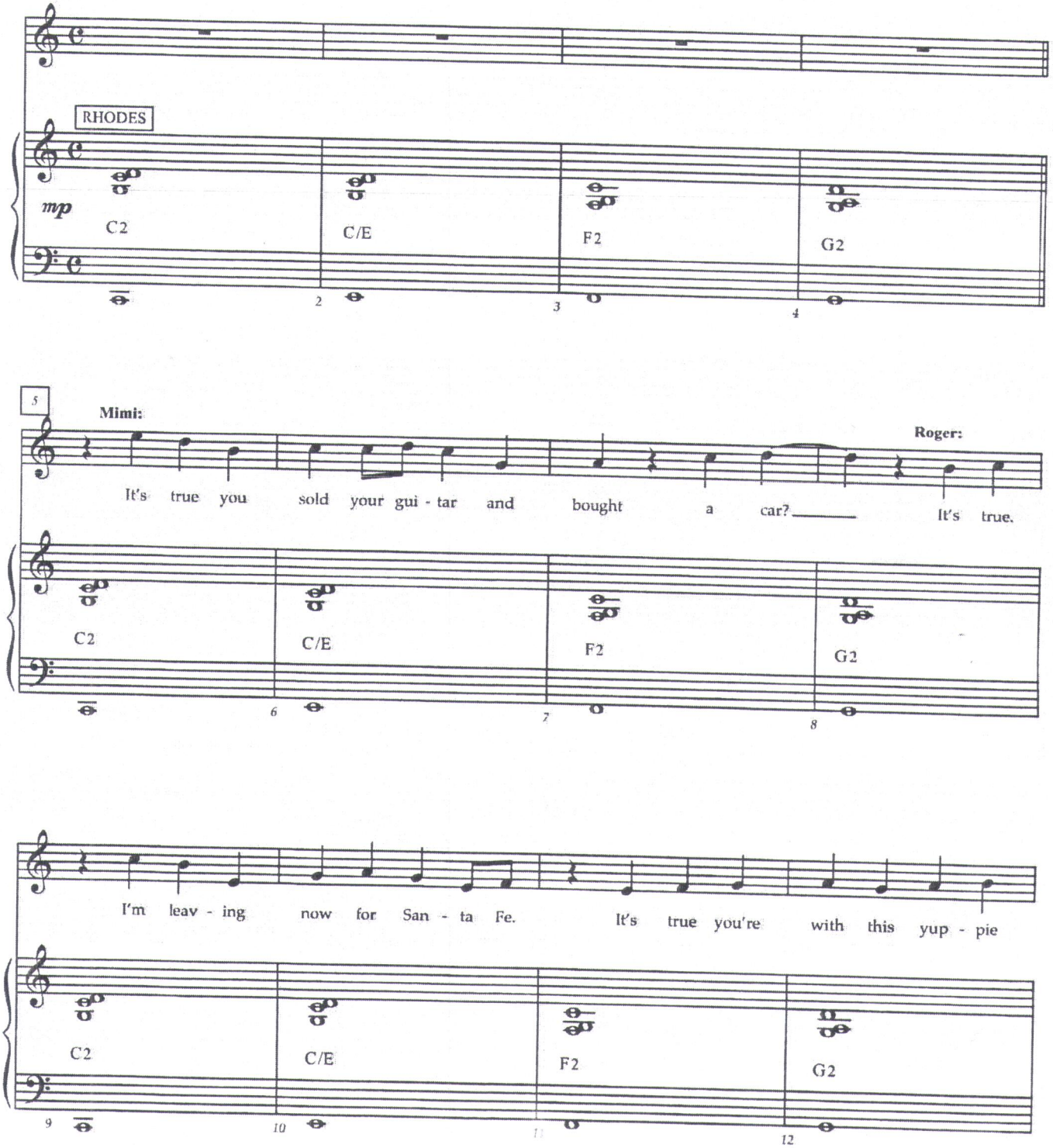
SEGUE

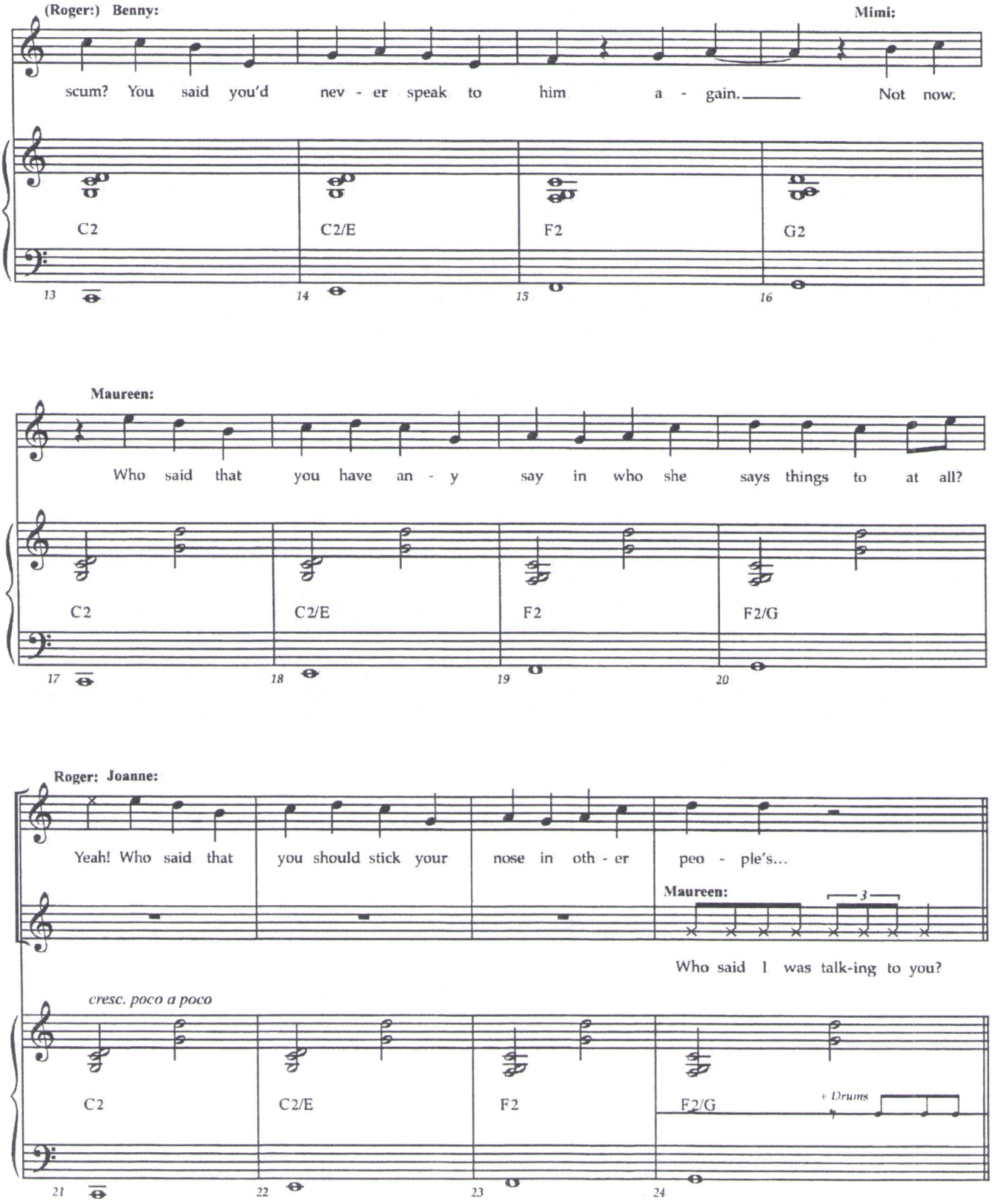
Goodbye Love

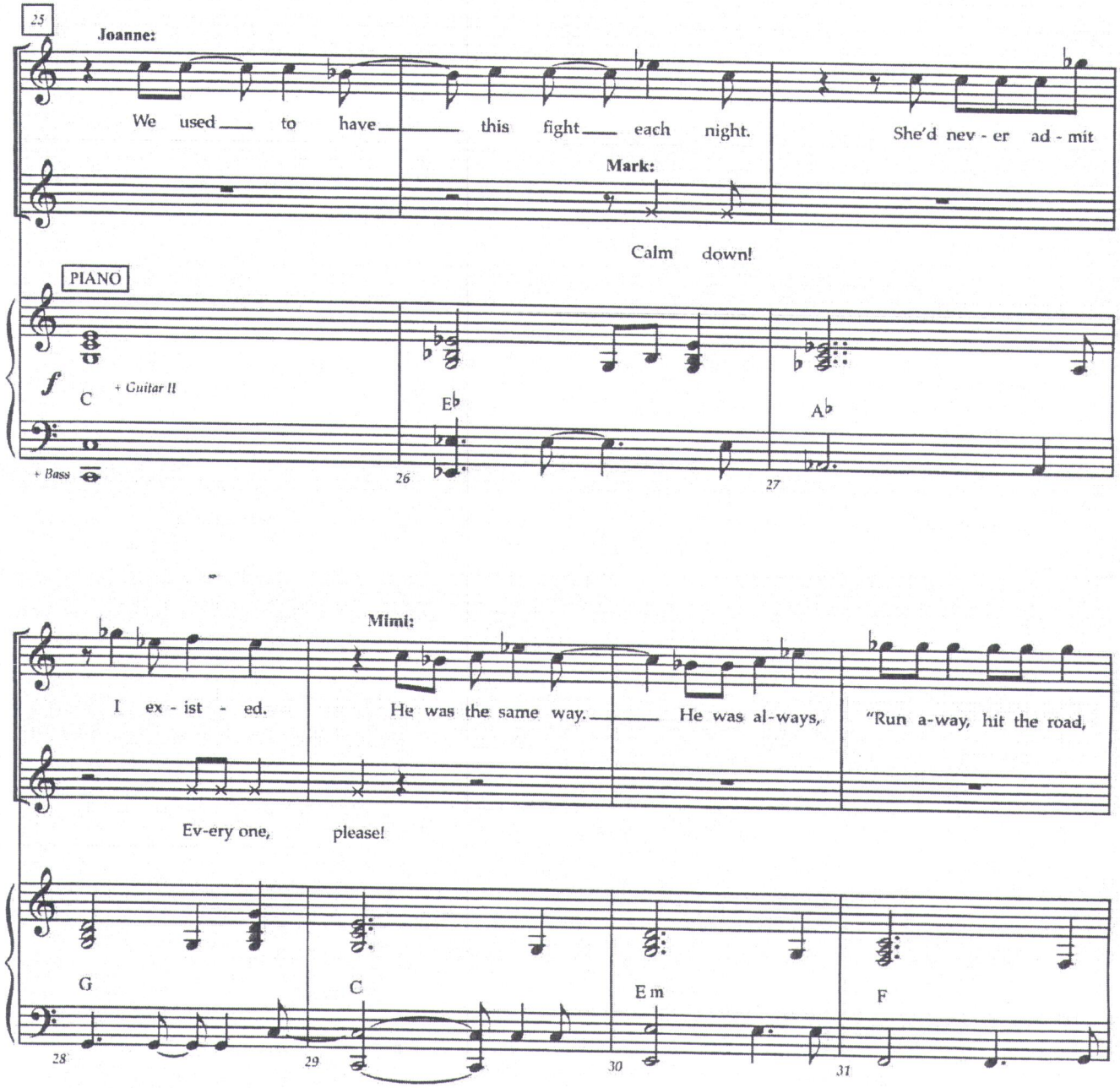
35

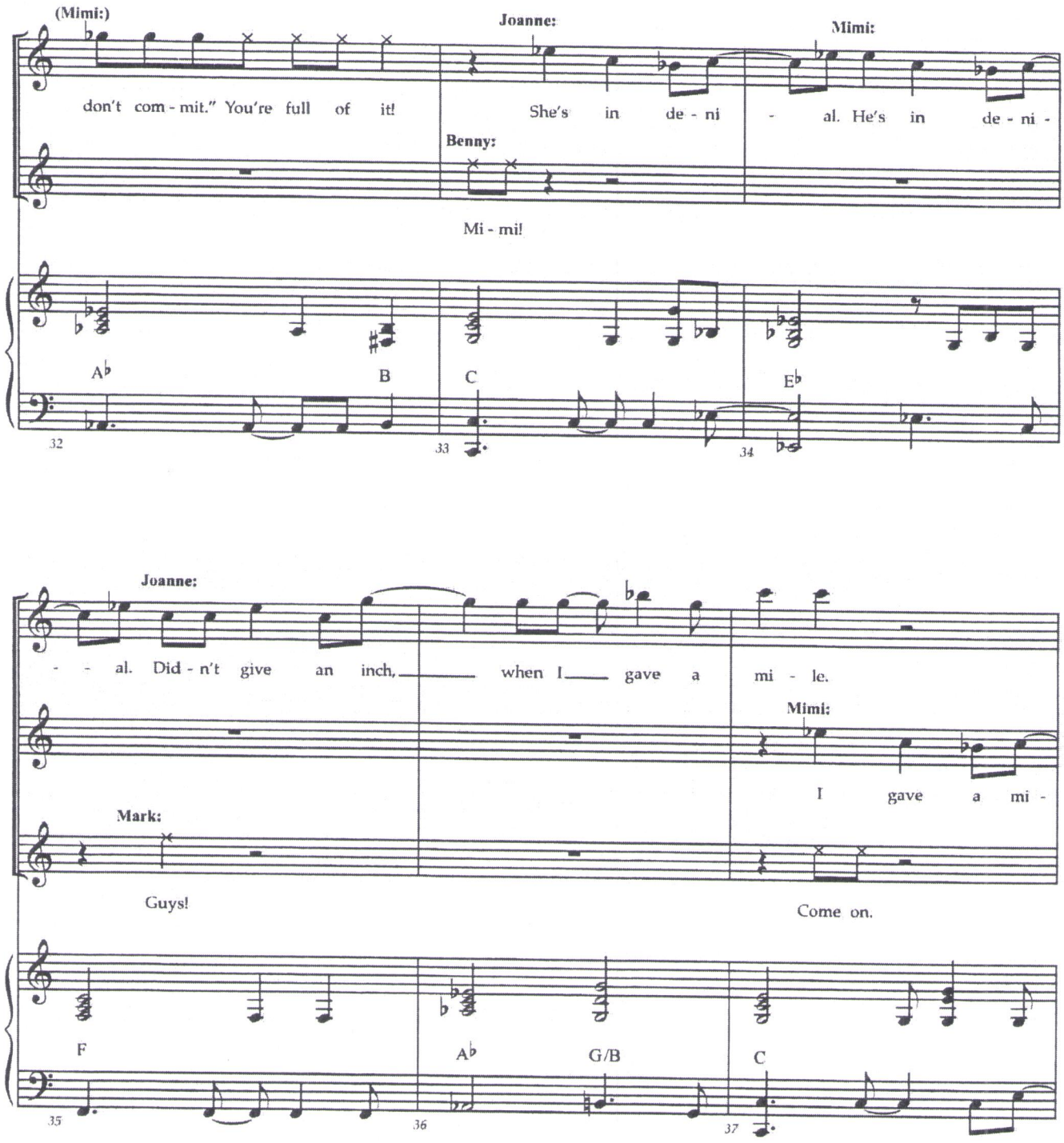
RENT School Edition

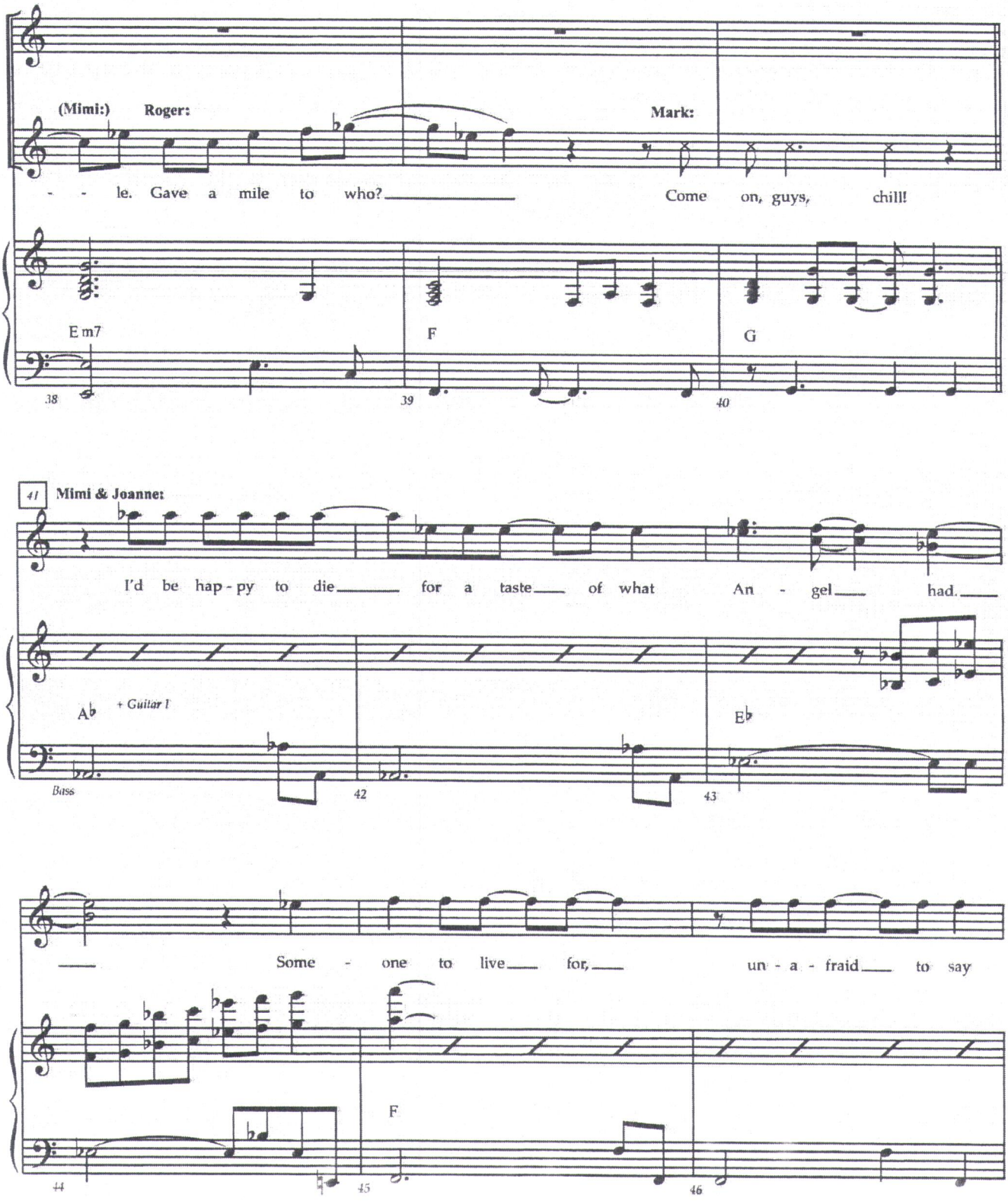
Music and Lyrics by
Jonathan Larson

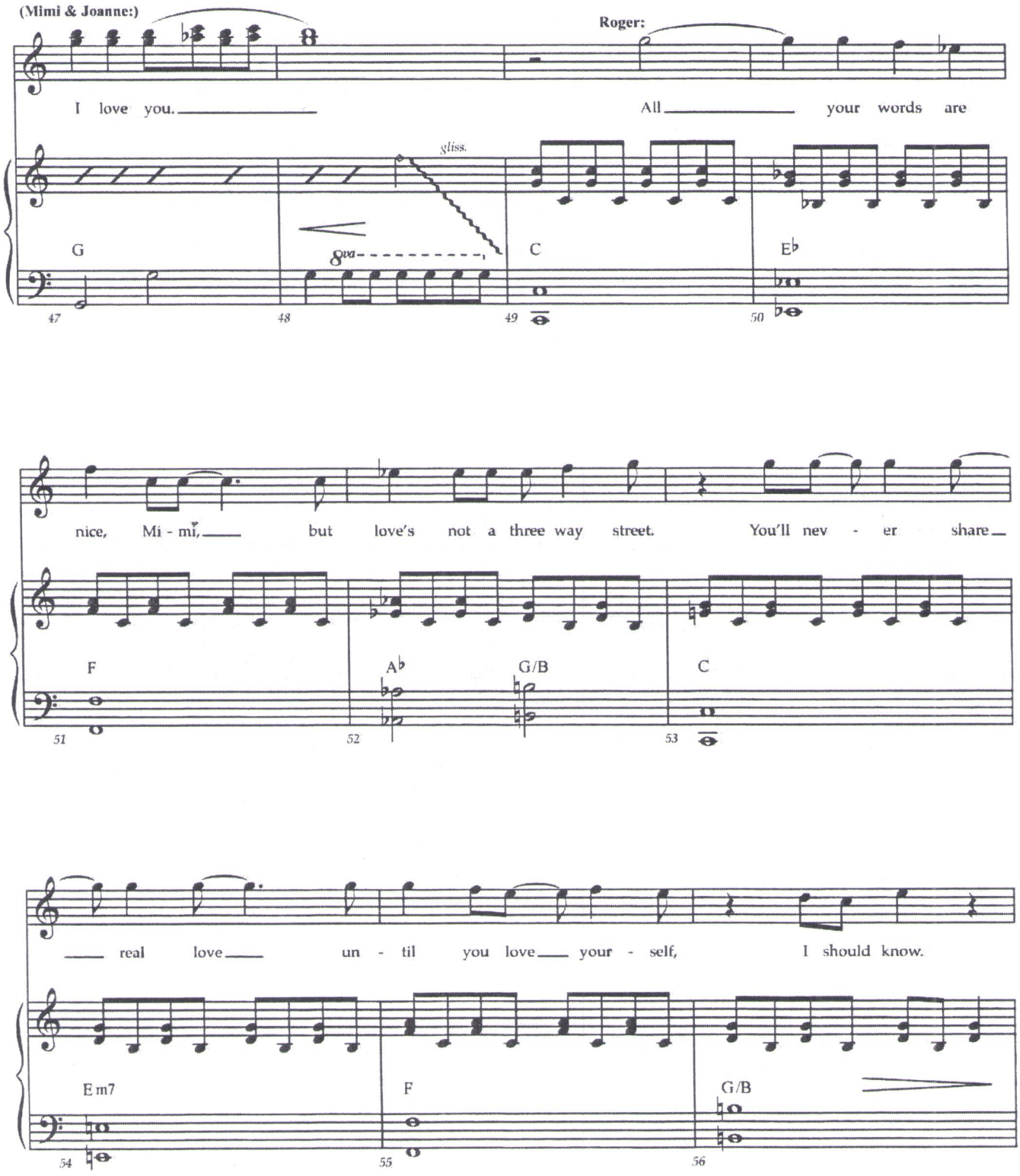


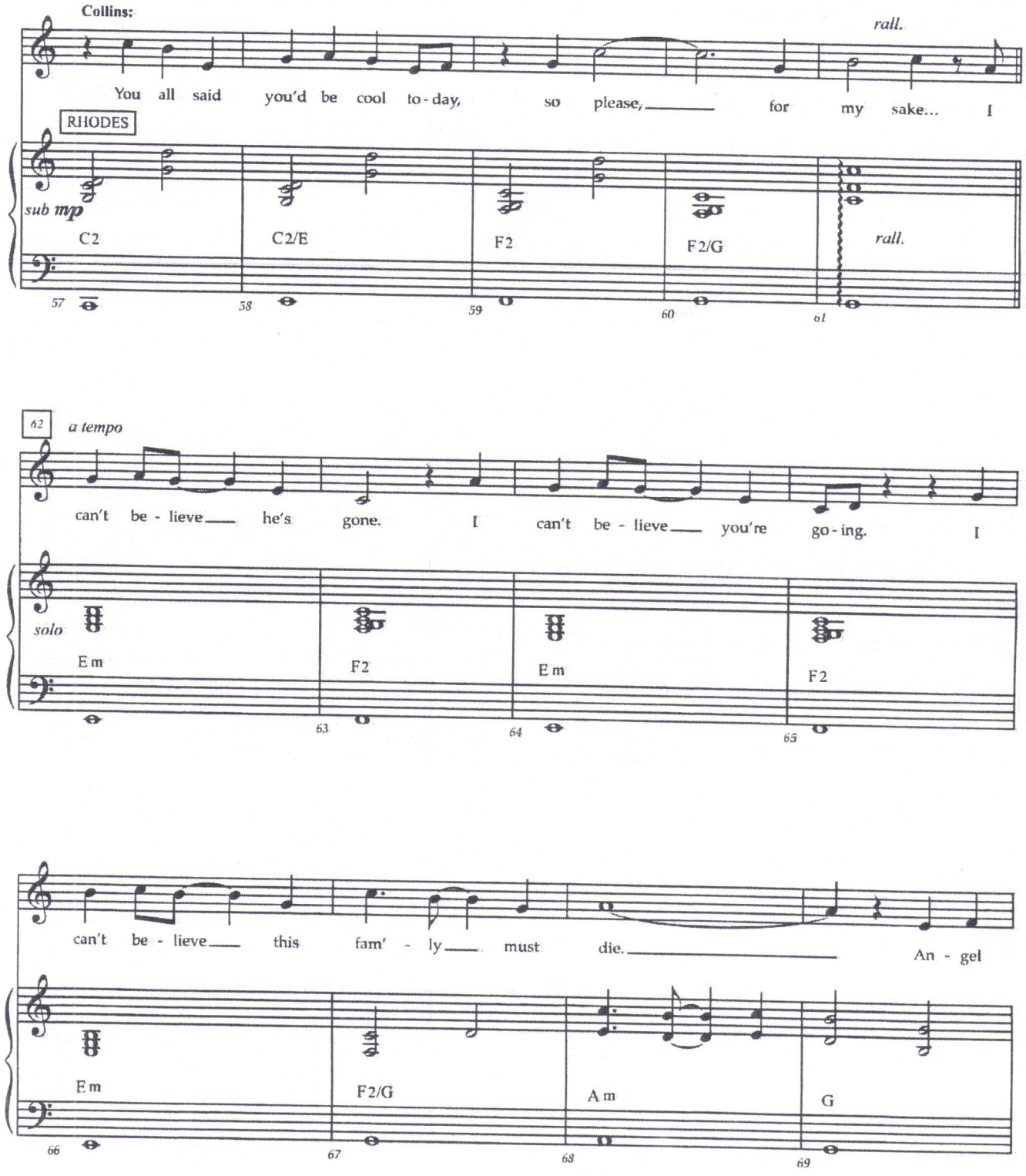

(Roger:) Benny:
Mimi:
scum? You said you'd nev - er speak to him a - gain. Not now.
C2
C2/E
F2
G2
13
14
15
16
Maureen:
Who said that you have an - y say in who she says things to at all?
C2
C2/E
F2
F2/G
17
18
19
20
Roger: Joanne:
Yeah! Who said that you should stick your nose in oth - er peo - ple's...
Maureen:
3
Who said I was talk-ing to you?
cresc. poco a poco
C2
C2/E
F2
F2/G
+ Drums
21
22
23
24

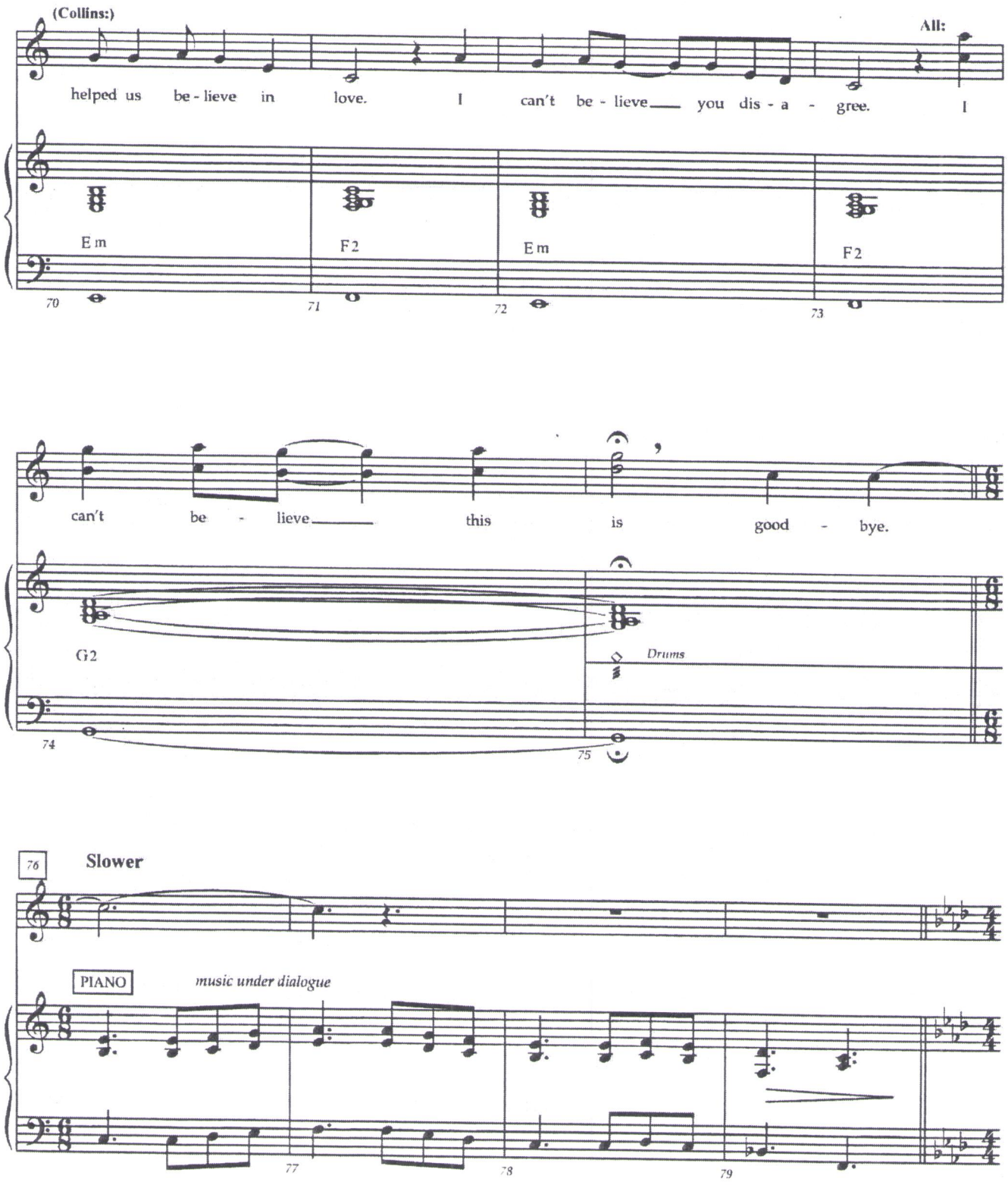

25
Joanne:
We used to have this fight each night.
She'd nev - er ad - mit
Mark:
Calm down!
PIANO
f
C
+ Guitar II
E♭
A♭
+ Bass
26
27
Mimi:
I ex - ist - ed.
He was the same way.
He was al-ways,
"Run a-way, hit the road,
Ev-ery one, please!
G
C
E m
F
28
29
30
31

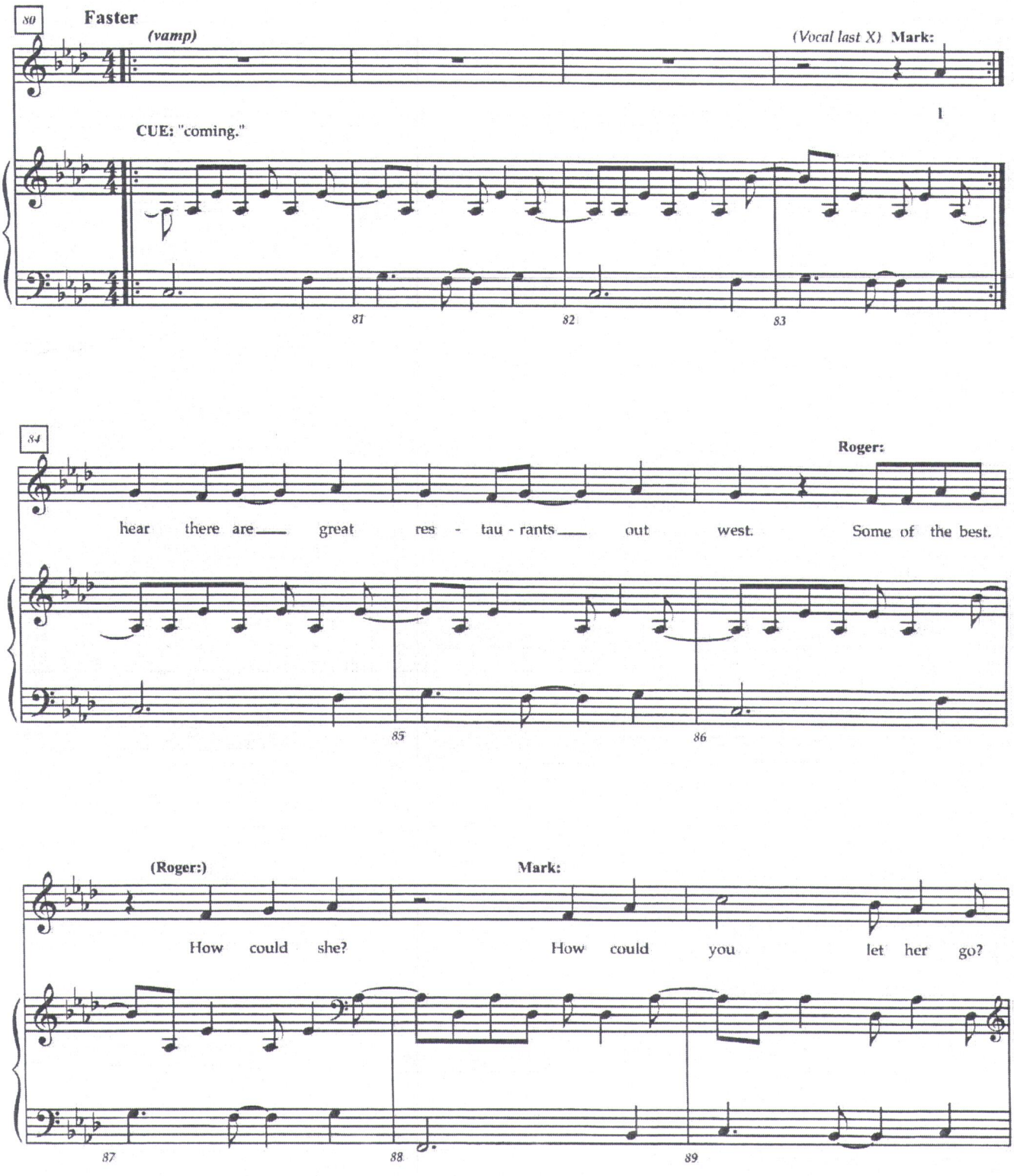

(Mimi:)
don't com - mit." You're full of it!
Joanne:
She's in de - ni
Mimi:
- al. He's in de - ni -
Benny:
Mi - mi!
A♭
B
C
E♭
32
33
34
Joanne:
- - al. Did - n't give an inch, when I gave a
mi - le.
Mimi:
I gave a mi -
Mark:
Guys!
Come on.
F
A♭
G/B
C
35
36
37

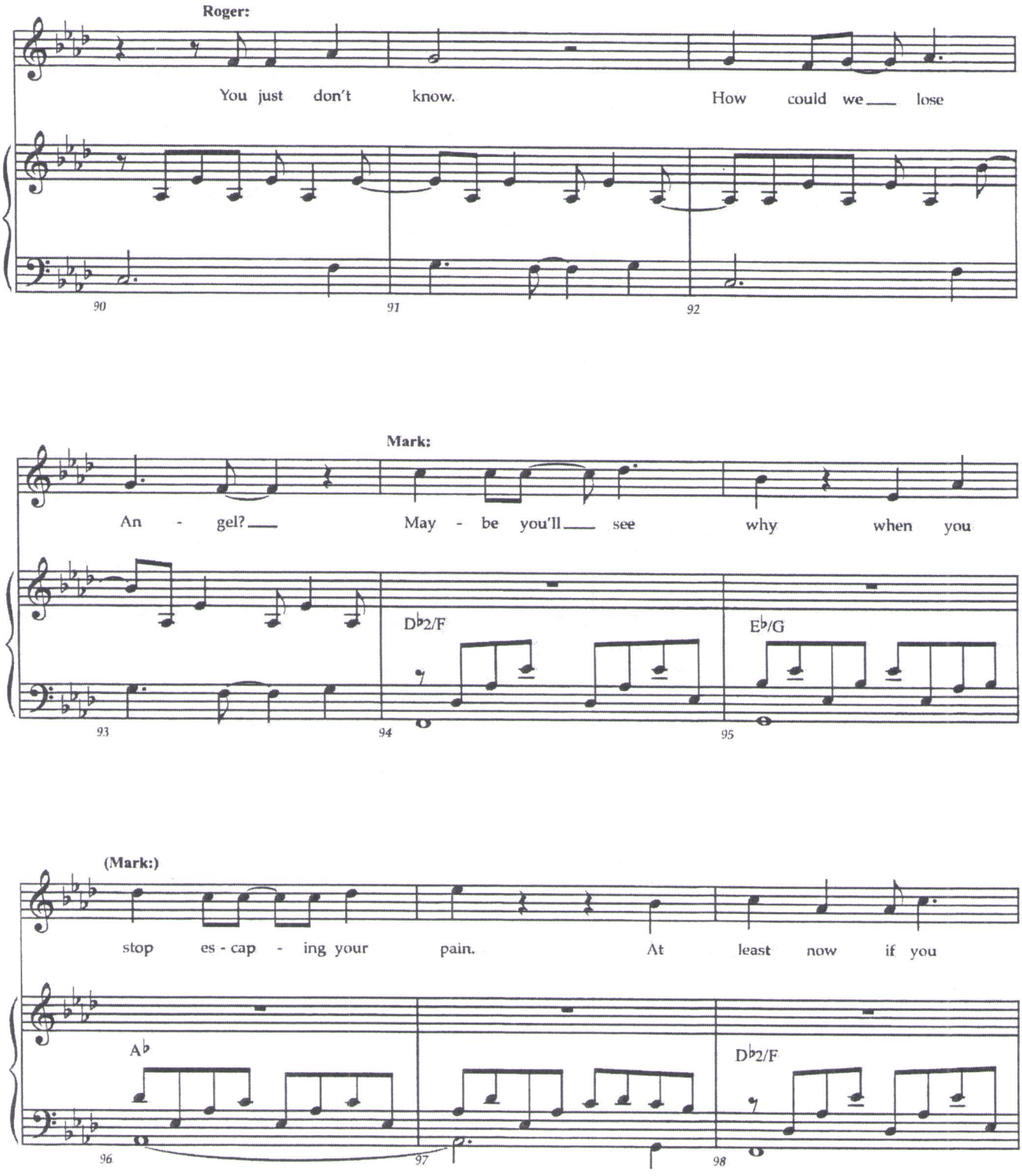

(Mimi:) Roger:
Mark:
- - le. Gave a mile to who?
Come on, guys, chill!
Em7
F
G
38
39
40
41 Mimi & Joanne:
I'd be hap - py to die for a taste of what An - gel had.
Ab
+ Guitar I
Eb
Bass
42
43
Some - one to live for, un - a - fraid to say
F
44
45
46

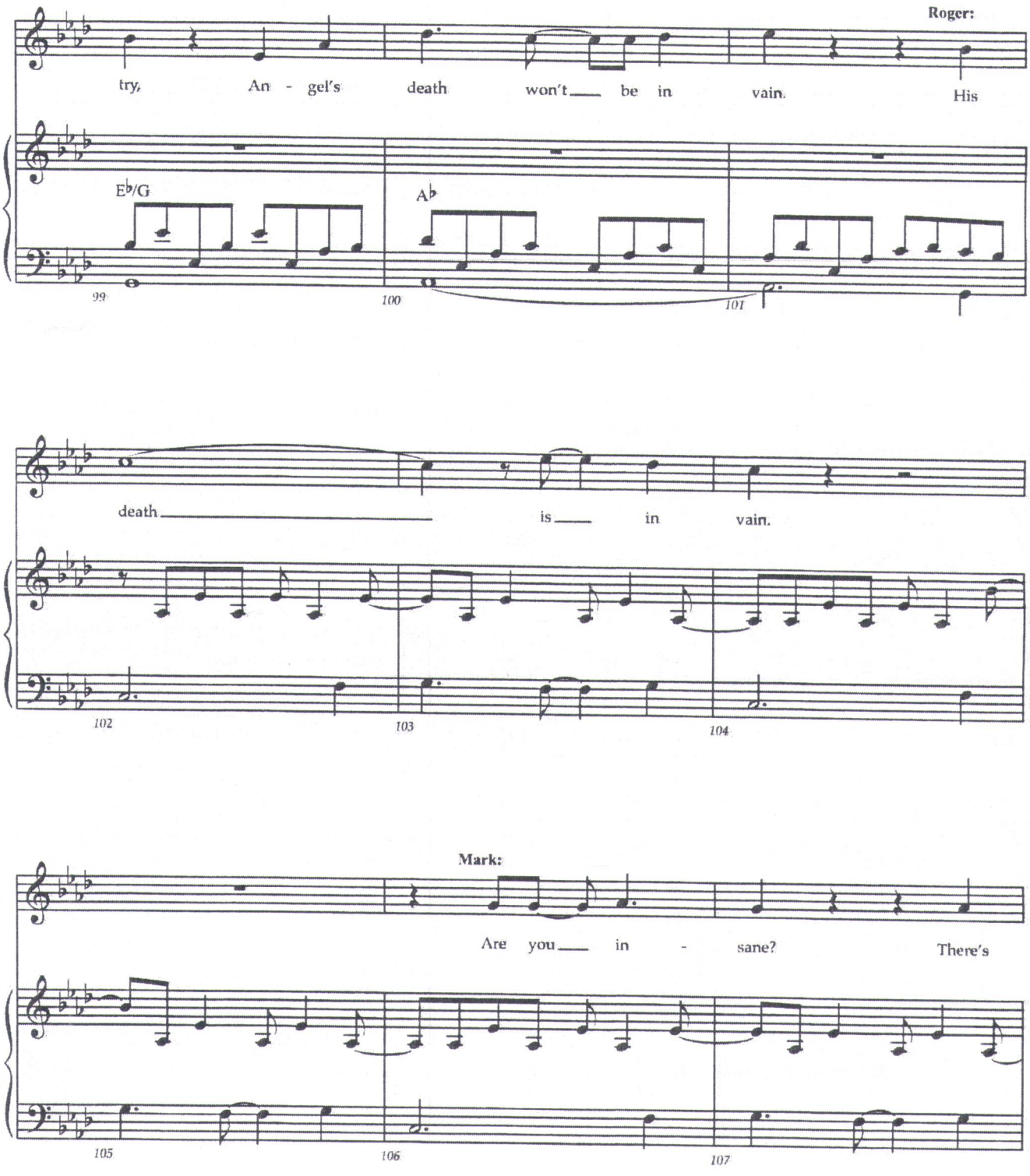

(Mimi & Joanne:)
Roger:
I love you.
All your words are
gliss.
8va
G
C
E♭
47
48
49
50
nice, Mi - mi, but love's not a three way street.
You'll nev - er share
F
A♭
G/B
C
51
52
53
real love un - til you love your - self,
I should know.
E m7
F
G/B
54
55
56

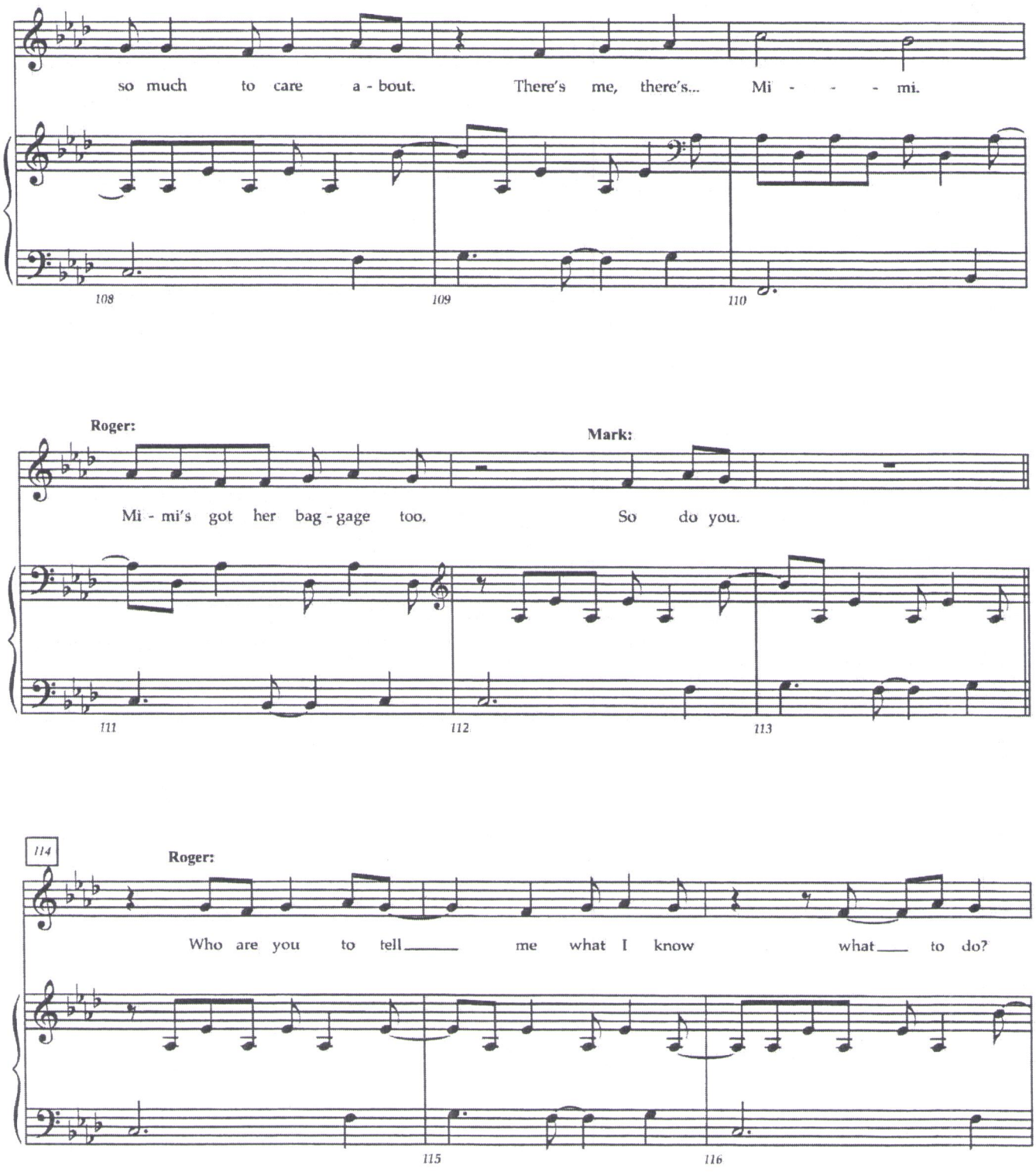

Collins:
rall.
You all said you'd be cool to-day, so please, for my sake... I
RHODES
sub mp
C2
C2/E
F2
F2/G
rall.
57
58
59
60
61
62
a tempo
can't be-lieve he's gone. I can't be-lieve you're go-ing. I
solo
Em
F2
Em
F2
63
64
65
can't be-lieve this fam'-ly must die. An-gel
Em
F2/G
Am
G
66
67
68
69

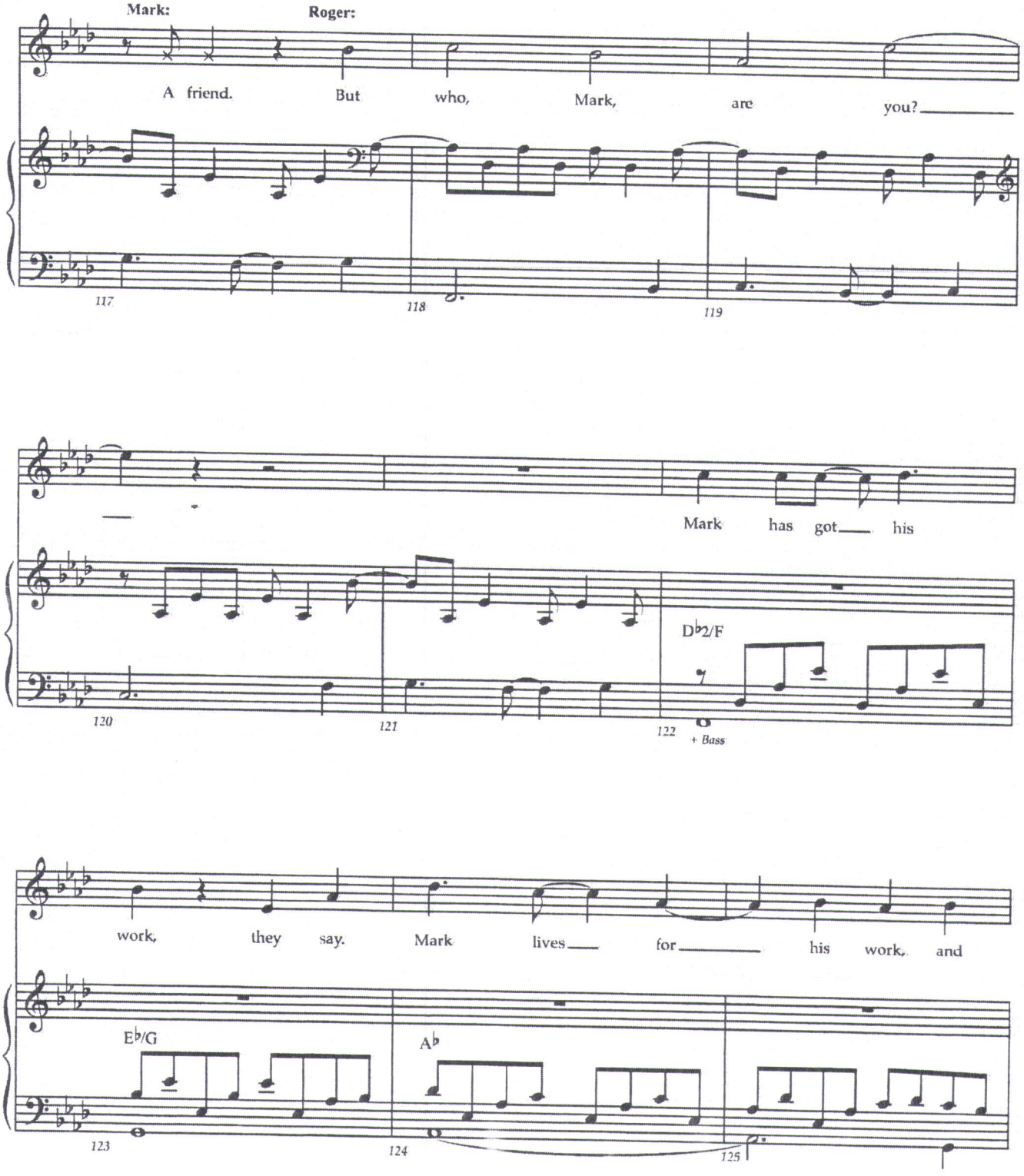

(Collins:)
All:
helped us be - lieve in love. I can't be - lieve you dis - a - gree. I
Em
F2
Em
F2
70
71
72
73
can't be - lieve this is good - bye.
G2
Drums
74
75
76
Slower
PIANO
music under dialogue
77
78
79

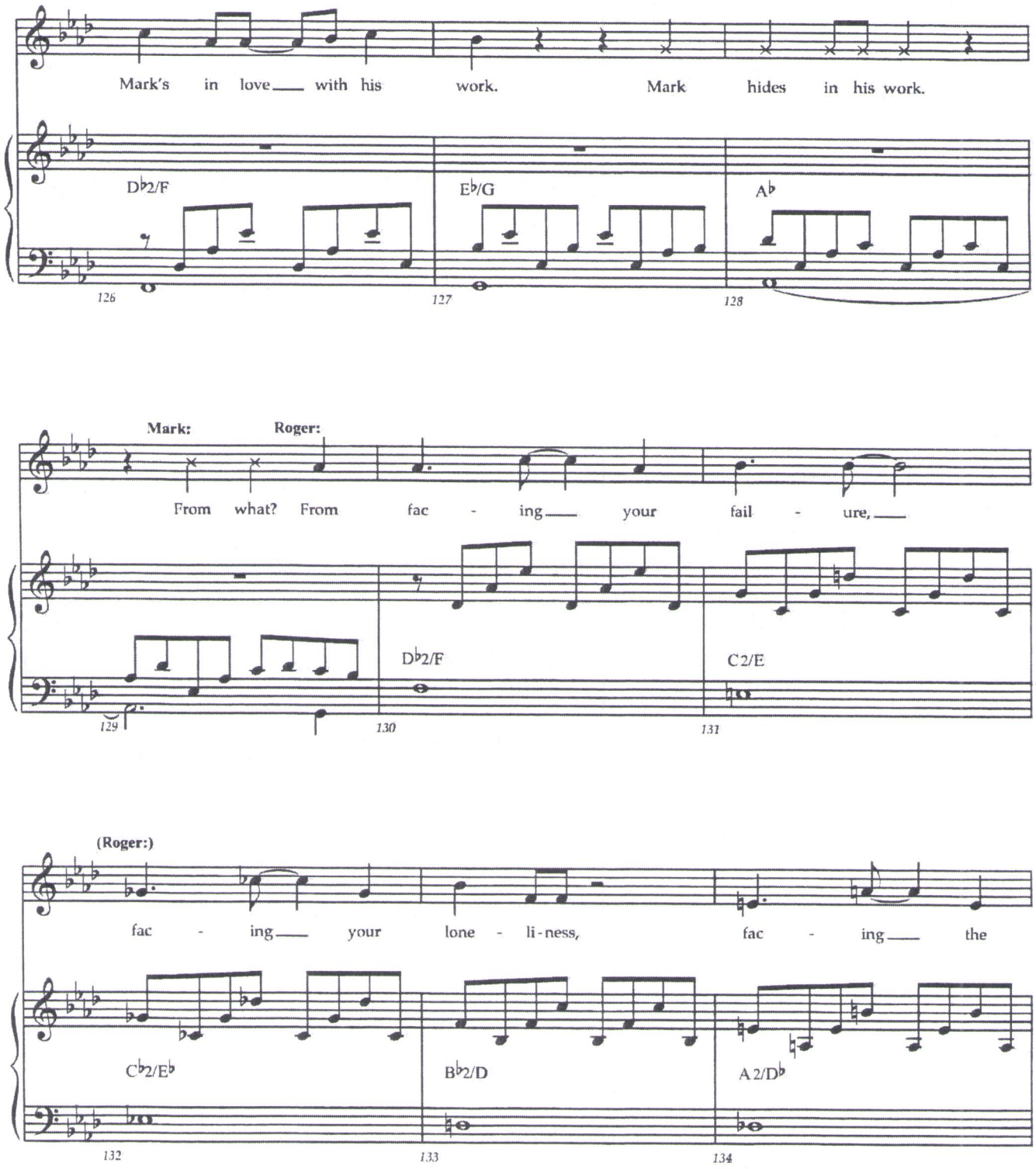

80
Faster
(vamp)
(Vocal last X) Mark:
1
CUE: "coming."
81
82
83
84
Roger:
hear there are___ great res - tau - rants___ out west. Some of the best.
85
86
(Roger:)
Mark:
How could she? How could you let her go?
87
88
89

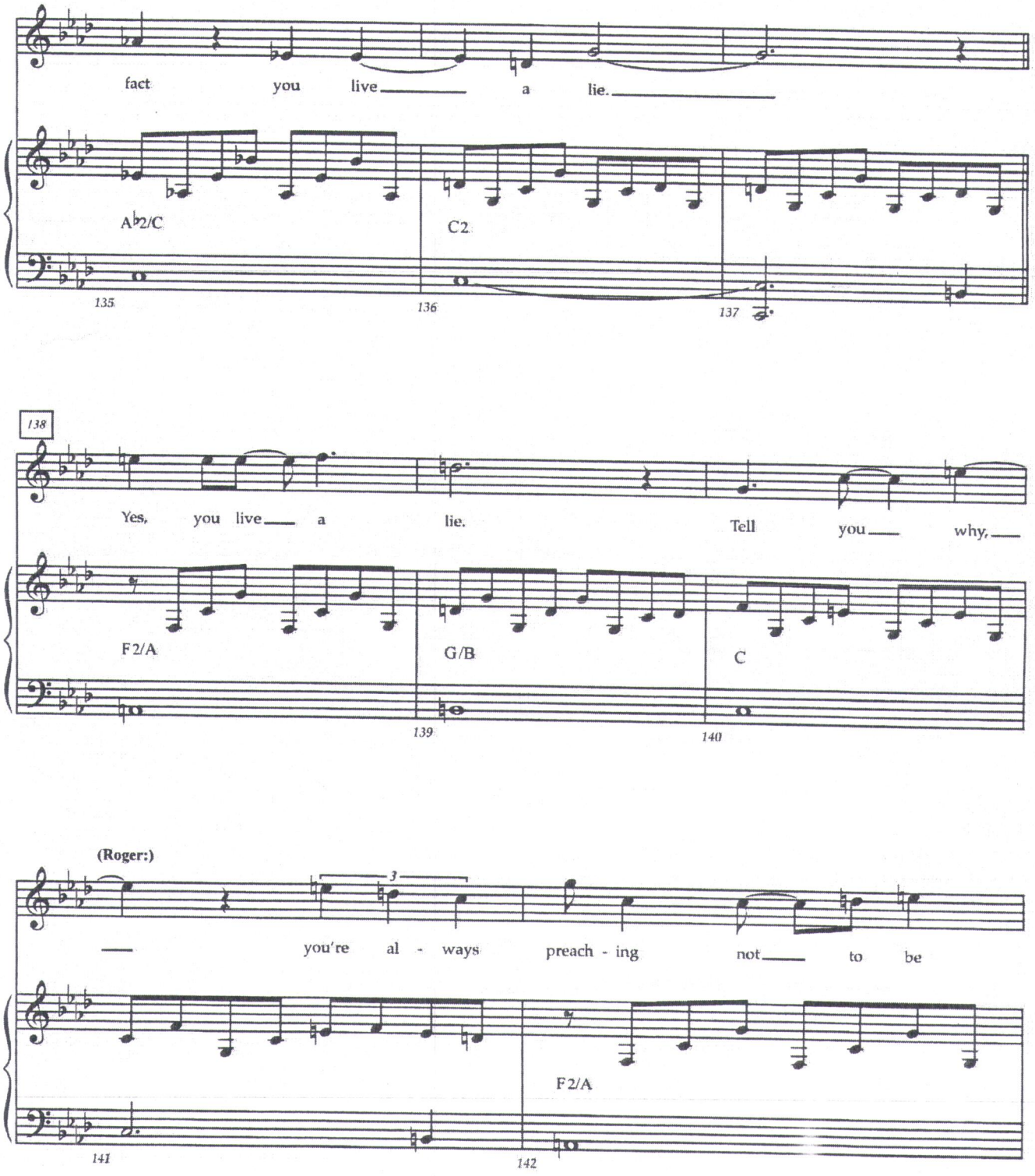

Roger:
You just don't know. How could we lose
90 91 92
Mark:
An - gel? May - be you'll see why when you
D♭2/F
E♭/G
93 94 95
(Mark:)
stop es - cap - ing your pain. At least now if you
A♭
D♭2/F
96 97 98

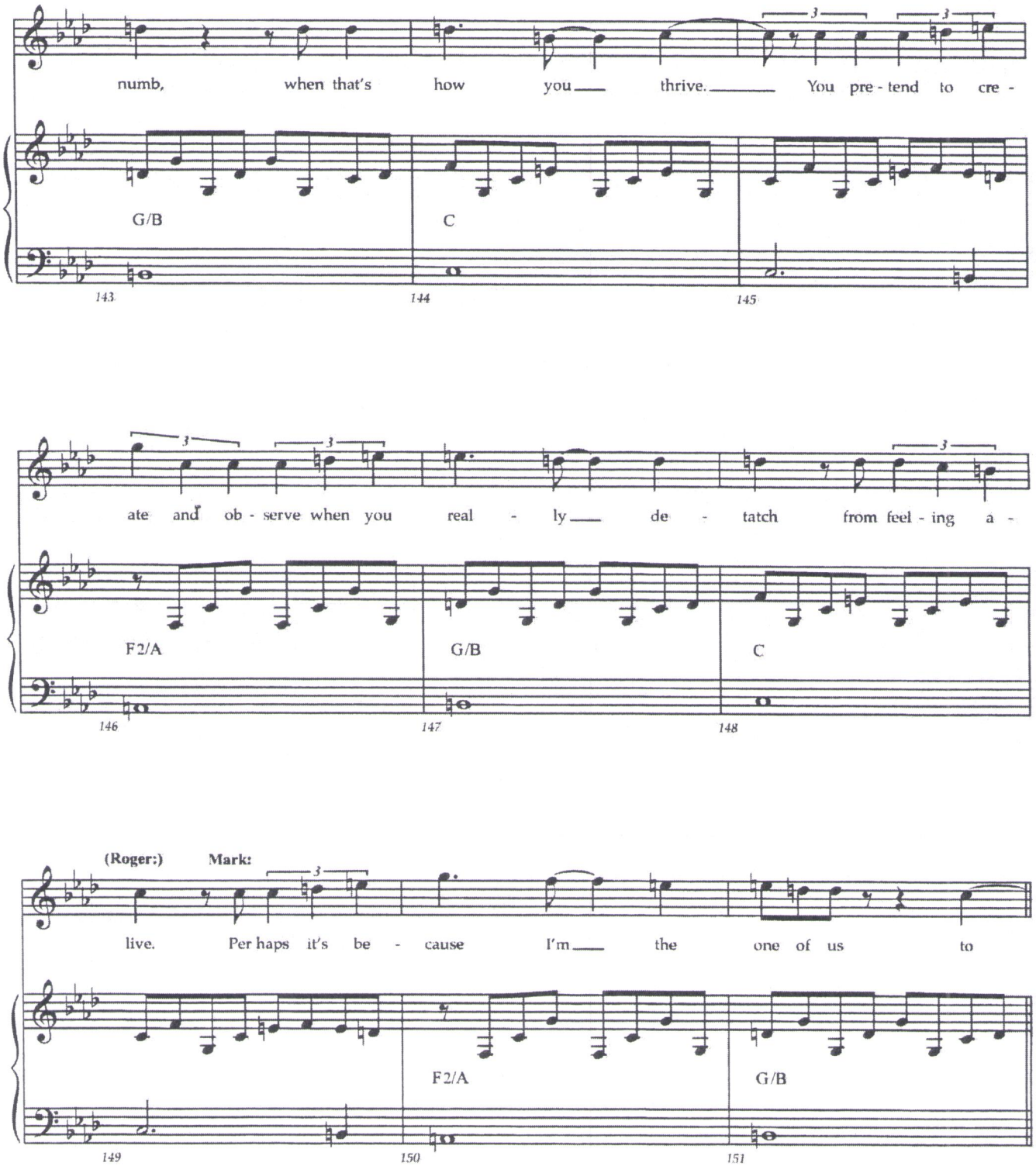

Roger:
try, An - gel's death won't be in vain. His
E♭/G
A♭
99
100
101
death is in vain.
102
103
104
Mark:
Are you in - sane? There's
105
106
107

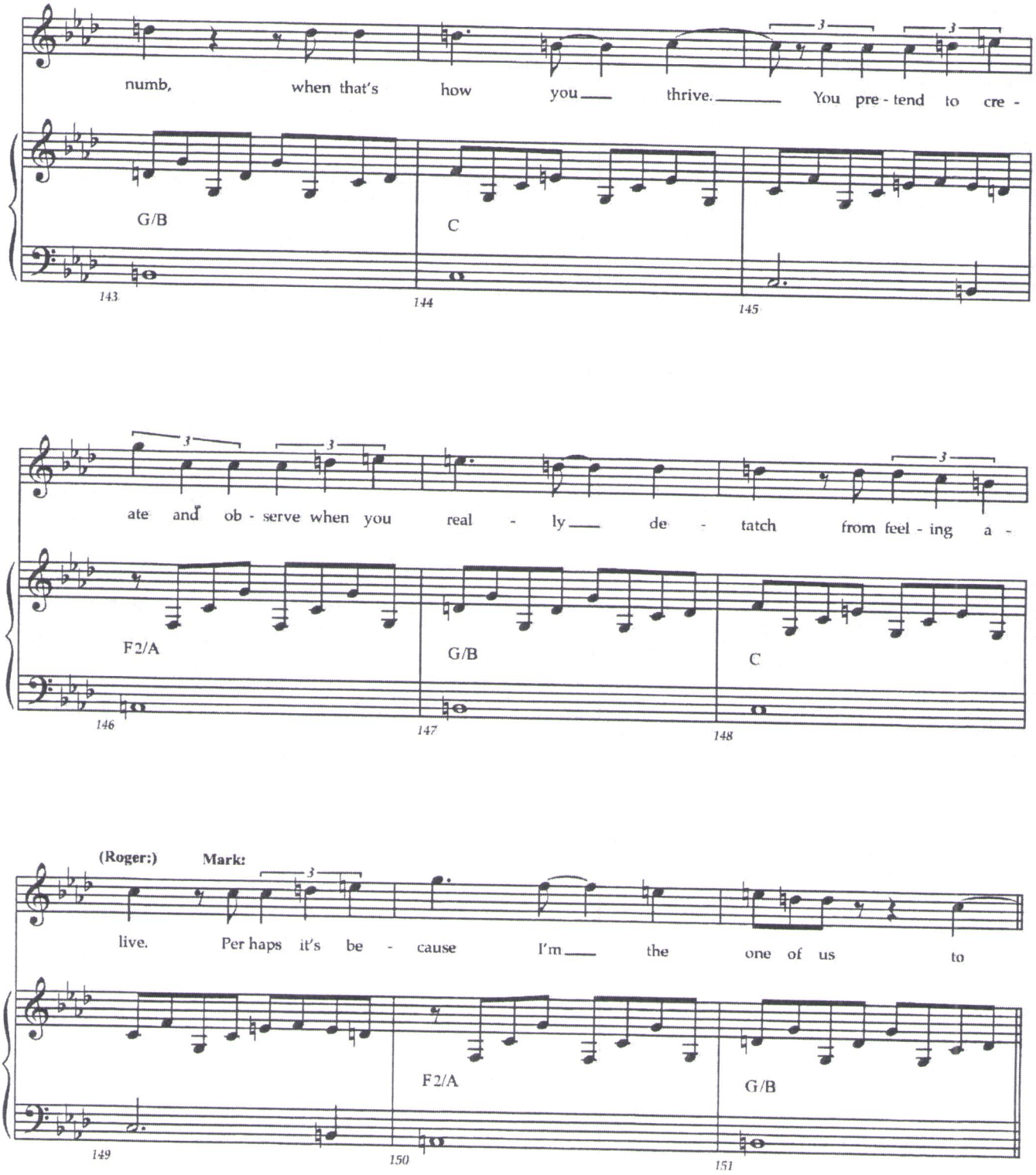

so much to care a - bout. There's me, there's... Mi - - - mi.
108
109
110
Roger:
Mark:
Mi - mi's got her bag - gage too. So do you.
111
112
113
114
Roger:
Who are you to tell me what I know what to do?
115
116

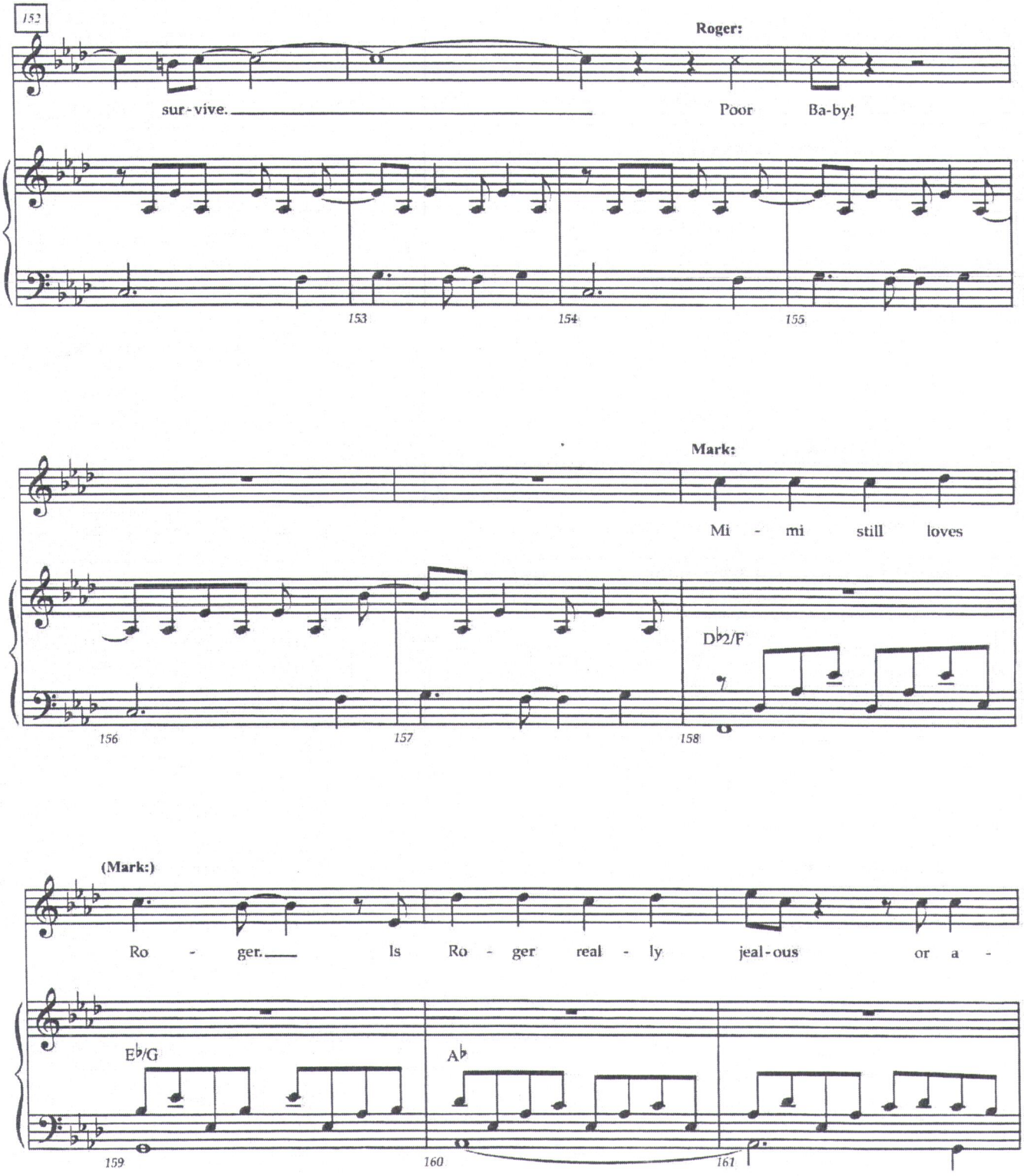

Mark:
Roger:
A friend. But who, Mark, are you?
117
118
119
Mark has got his
D♭2/F
120
121
122
+ Bass
work, they say. Mark lives for his work, and
E♭/G
A♭
123
124
125

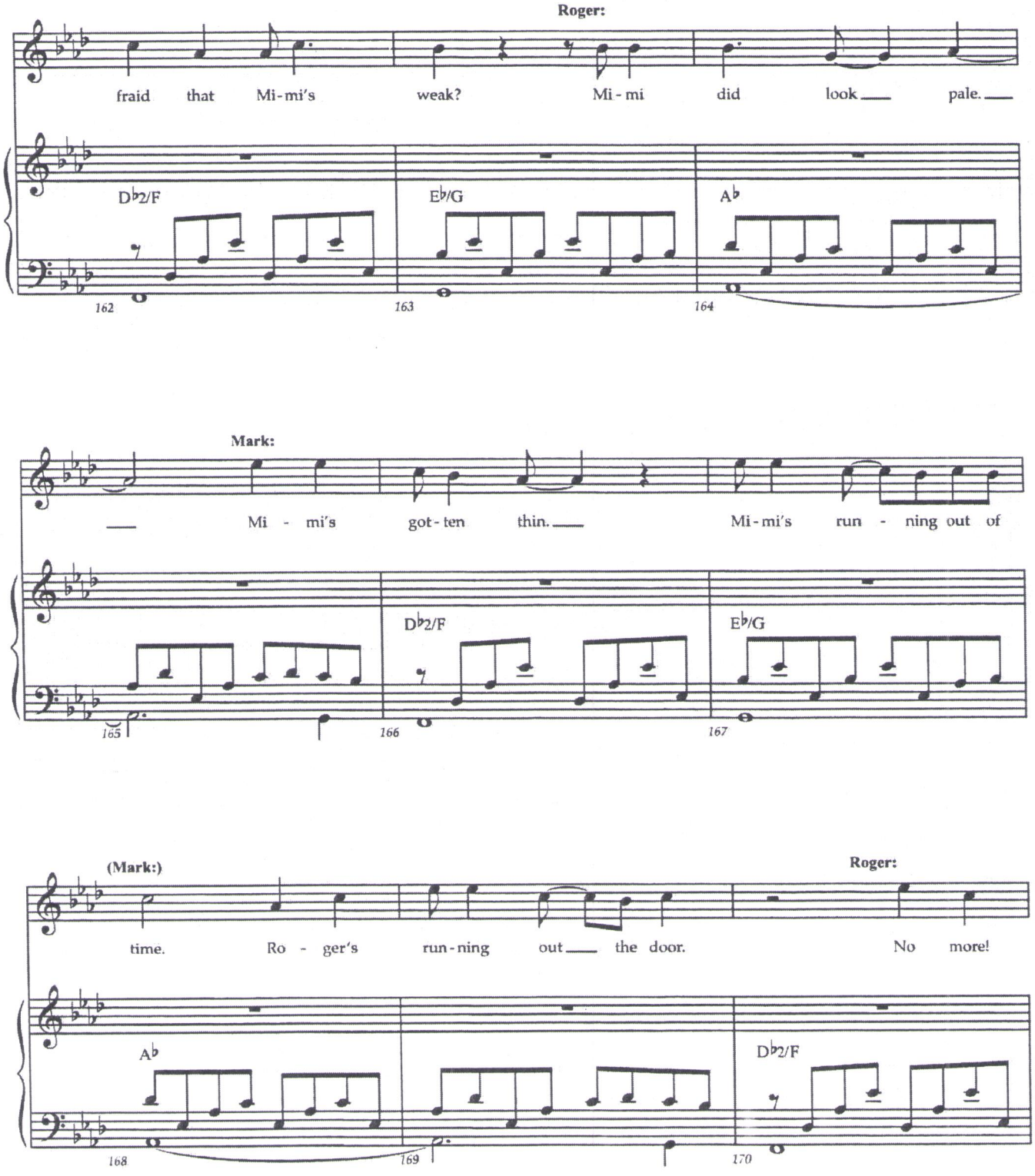

Mark's in love with his work. Mark hides in his work.
D♭2/F
E♭/G
A♭
126
127
128
Mark:
Roger:
From what? From fac - ing your fail - ure,
D♭2/F
C2/E
129
130
131
(Roger:)
fac - ing your lone - li-ness, fac - ing the
C♭2/E♭
B♭2/D
A2/D♭
132
133
134


fact you live a lie.
A♭2/C
C2
135
136
137
138
Yes, you live a lie. Tell you why,
F2/A
G/B
C
139
140
(Roger:)
3
you're al - ways preach - ing not to be
F2/A
141
142

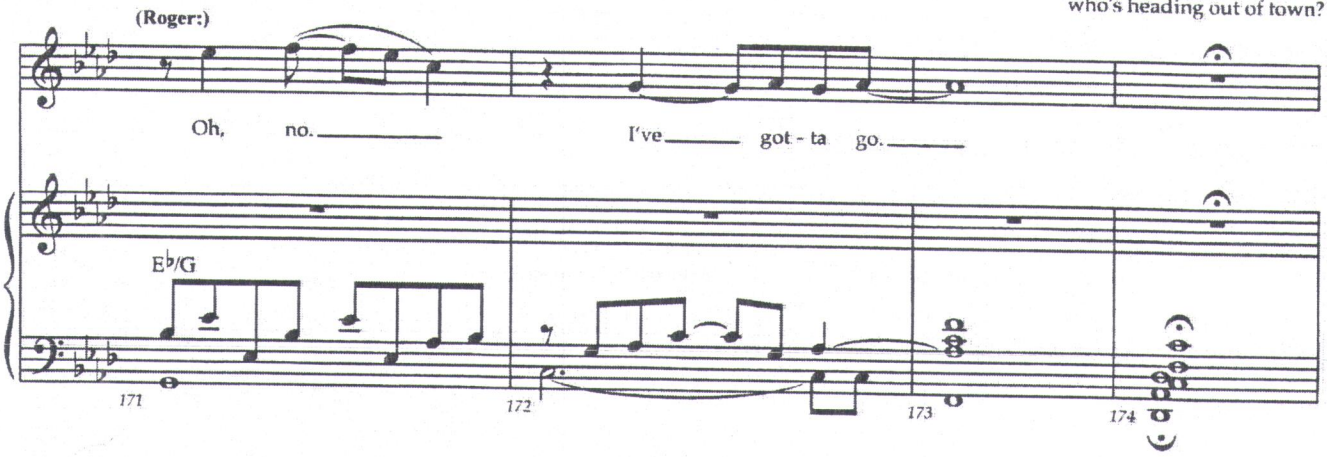

numb, when that's how you thrive. You pre - tend to cre -
G/B
C
143
144
145
ate and ob - serve when you real - ly de - tatch from feel - ing a -
F2/A
G/B
C
146
147
148
(Roger:)
Mark:
live. Per haps it's be - cause I'm the one of us to
F2/A
G/B
149
150
151


numb, when that's how you thrive. You pre - tend to cre -
G/B
C
143
144
145
ate and ob - serve when you real - ly de - tatch from feel - ing a -
F2/A
G/B
C
146
147
148
(Roger:)
Mark:
live. Per haps it's be - cause I'm the one of us to
F2/A
G/B
149
150
151


152
Roger:
sur - vive.
Poor Ba-by!
153
154
155
Mark:
Mi - mi still loves
D♭2/F
156
157
158
(Mark:)
Ro - ger.
Is Ro - ger real - ly jeal - ous or a -
E♭/G
A♭
159
160
161

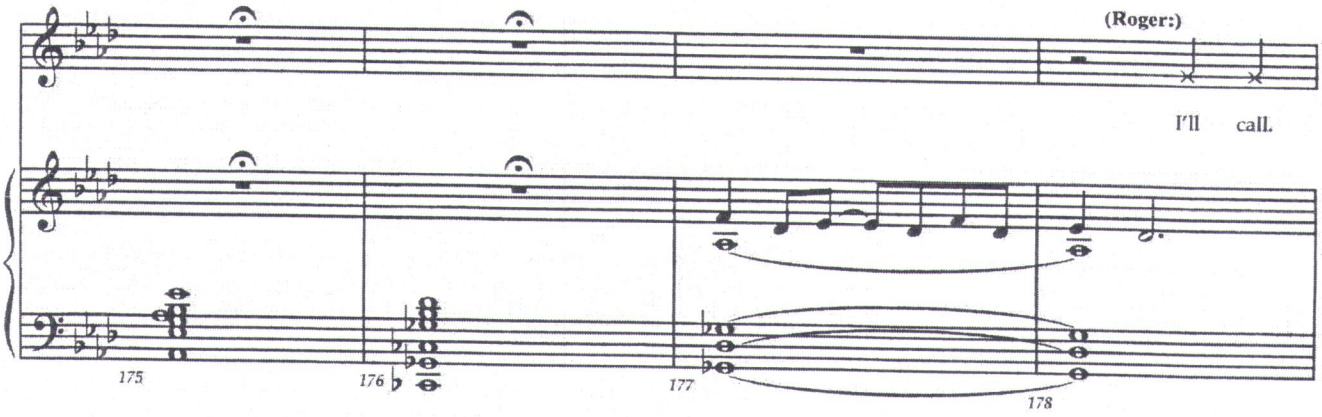

Roger:
fraid that Mi-mi's weak? Mi-mi did look pale.
D♭2/F
E♭/G
A♭
162
163
164
Mark:
Mi - mi's got-ten thin.
Mi-mi's run - ning out of
D♭2/F
E♭/G
165
166
167
(Mark:)
Roger:
time. Ro - ger's run-ning out the door.
No more!
A♭
D♭2/F
168
169
170

Mark: Hey, for somebody who's always been let down, who's heading out of town?

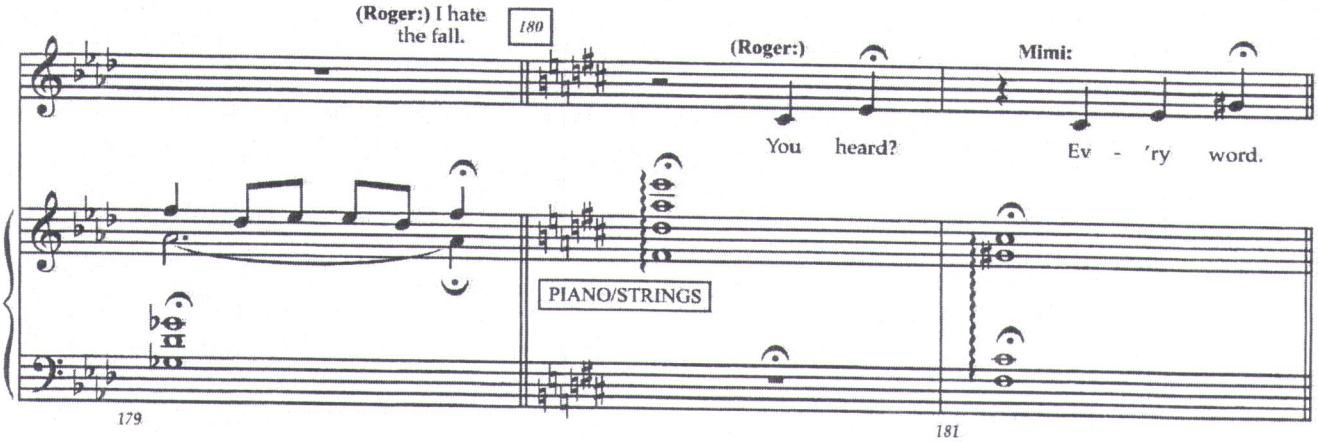


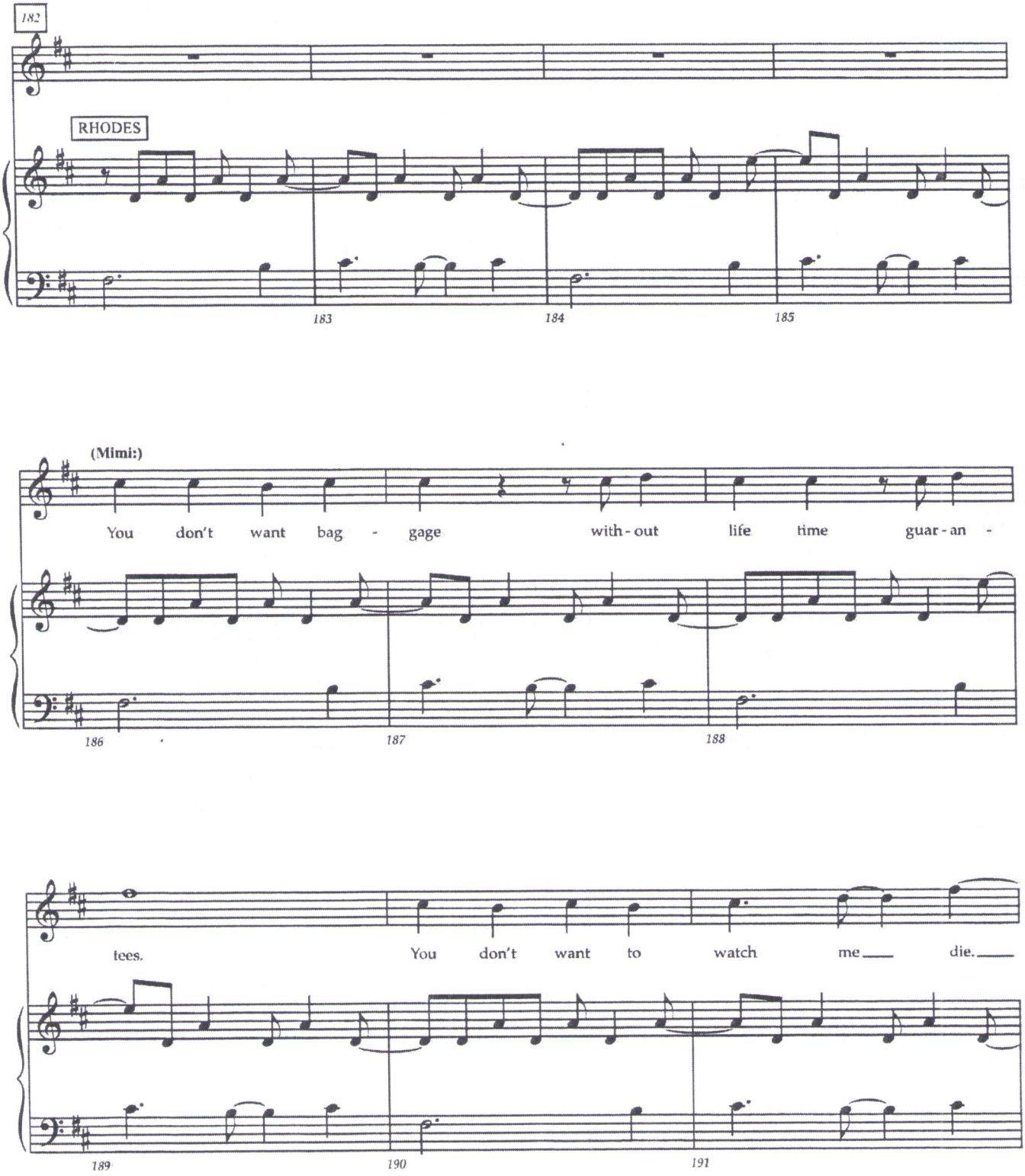
Roger: For someone who longs for a community of his own....

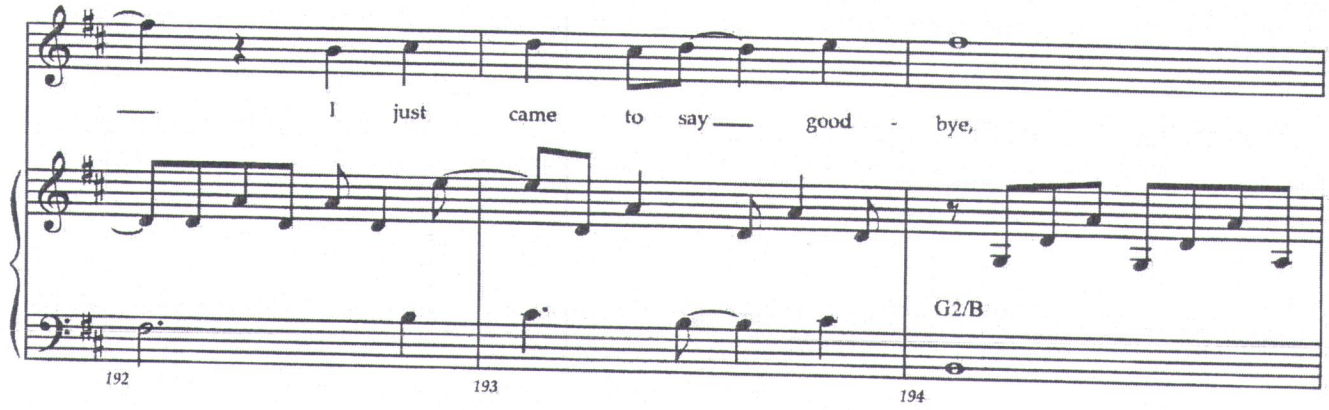
...who's with his camera, alone?

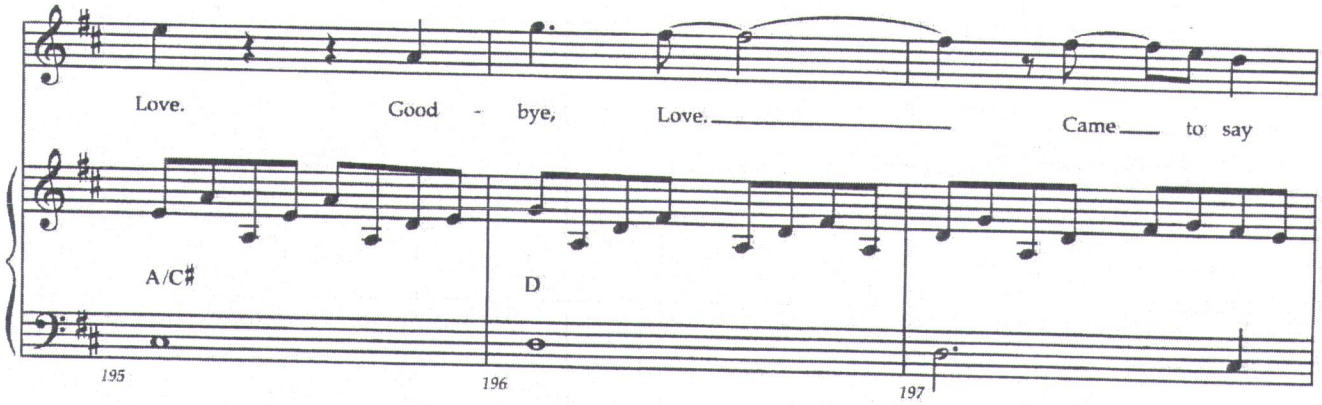


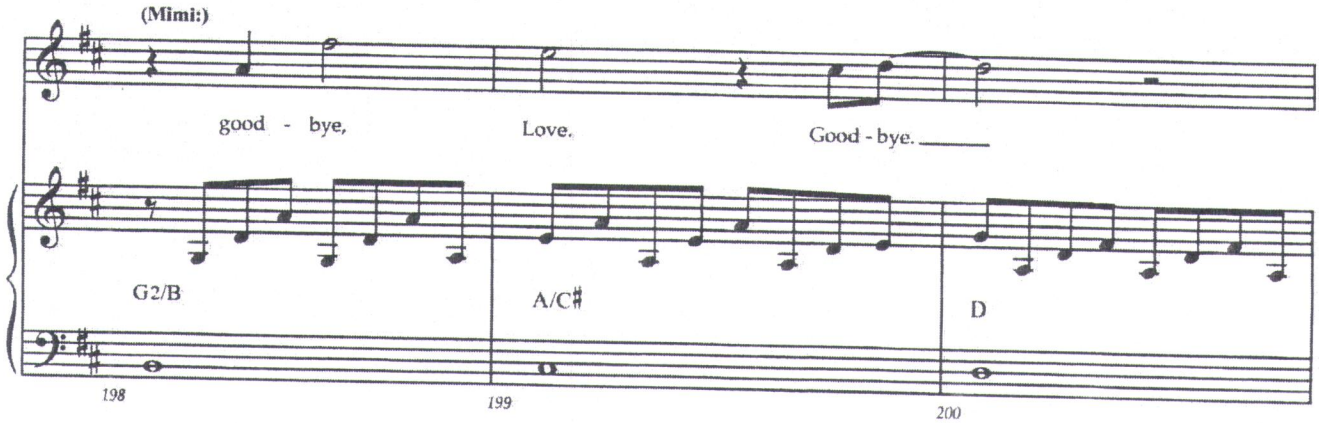
(Roger:) I hate the fall.

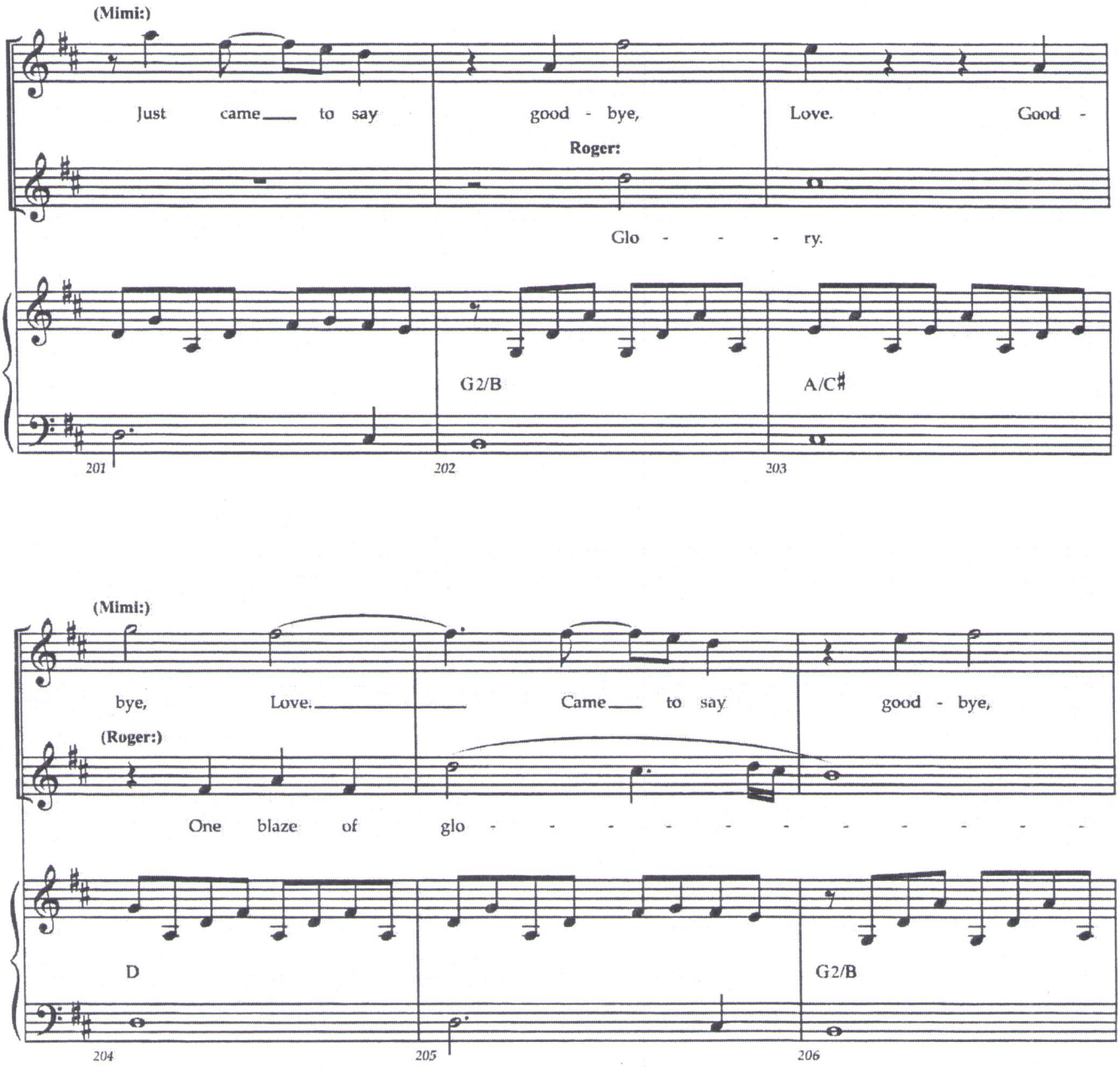


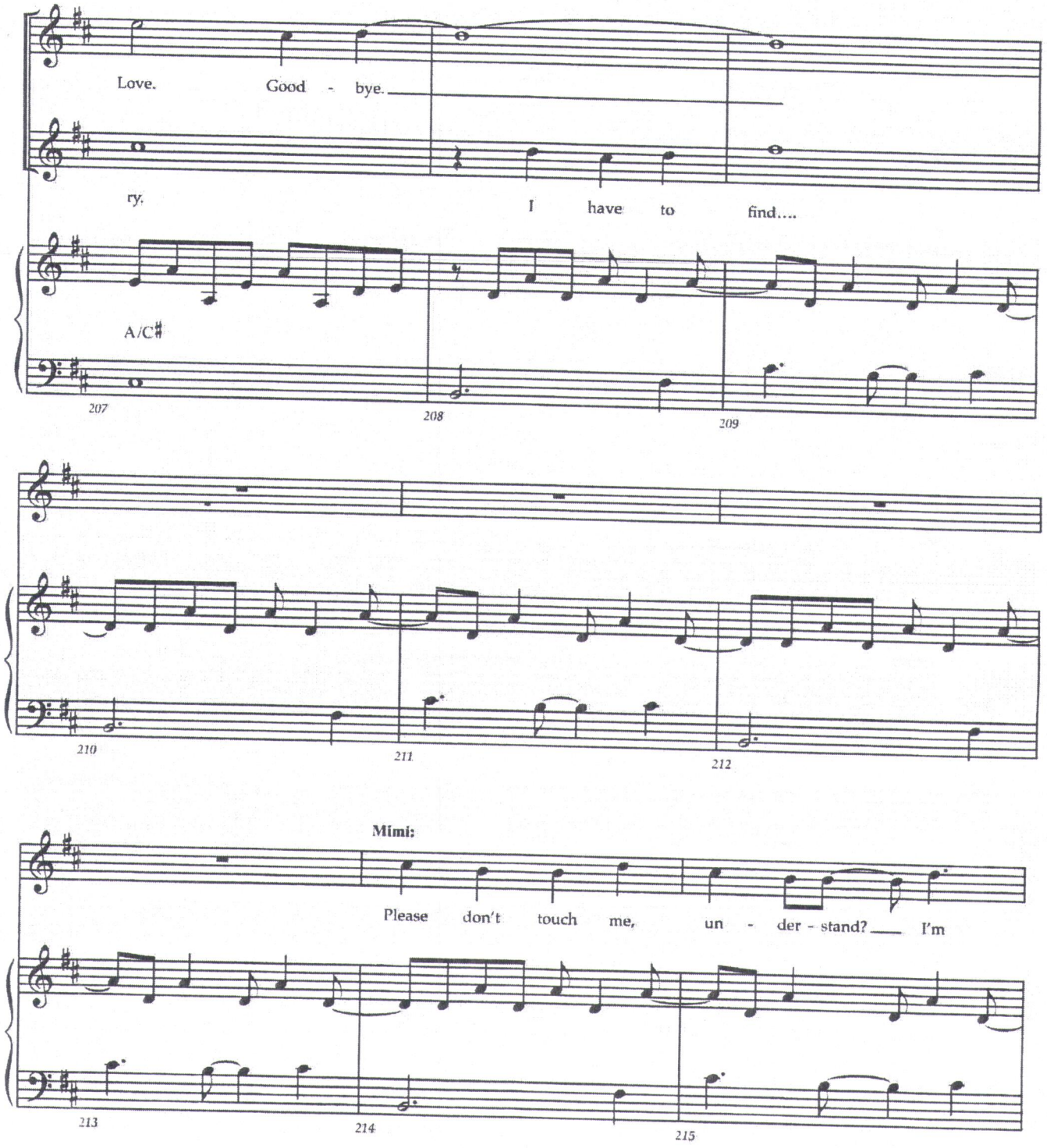

182
RHODES
183
184
185
(Mimi:)
You don't want bag - gage with - out life time guar - an -
186
187
188
tees. You don't want to watch me die.
189
190
191

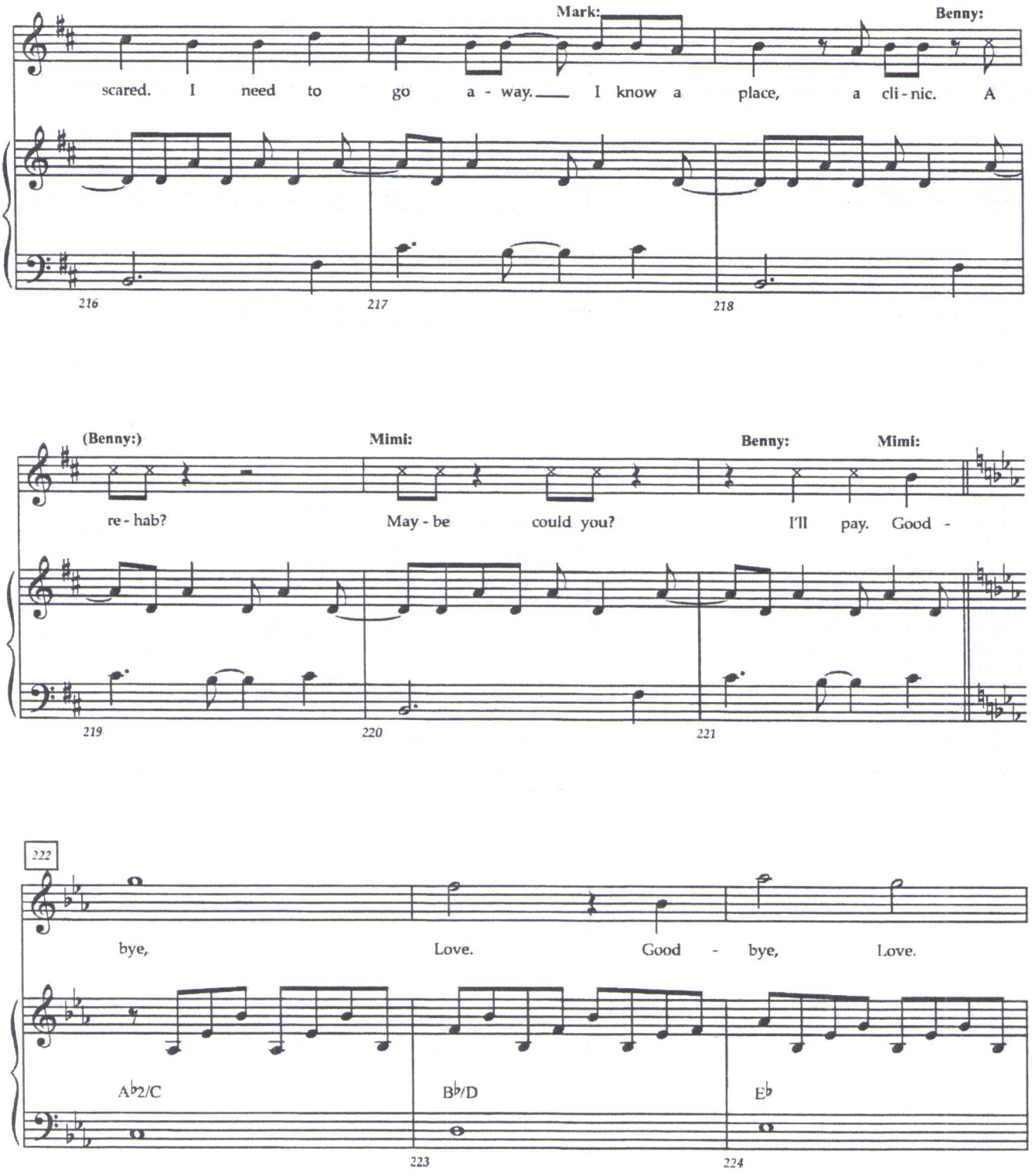

I just came to say good - bye,
G2/B
192
193
194

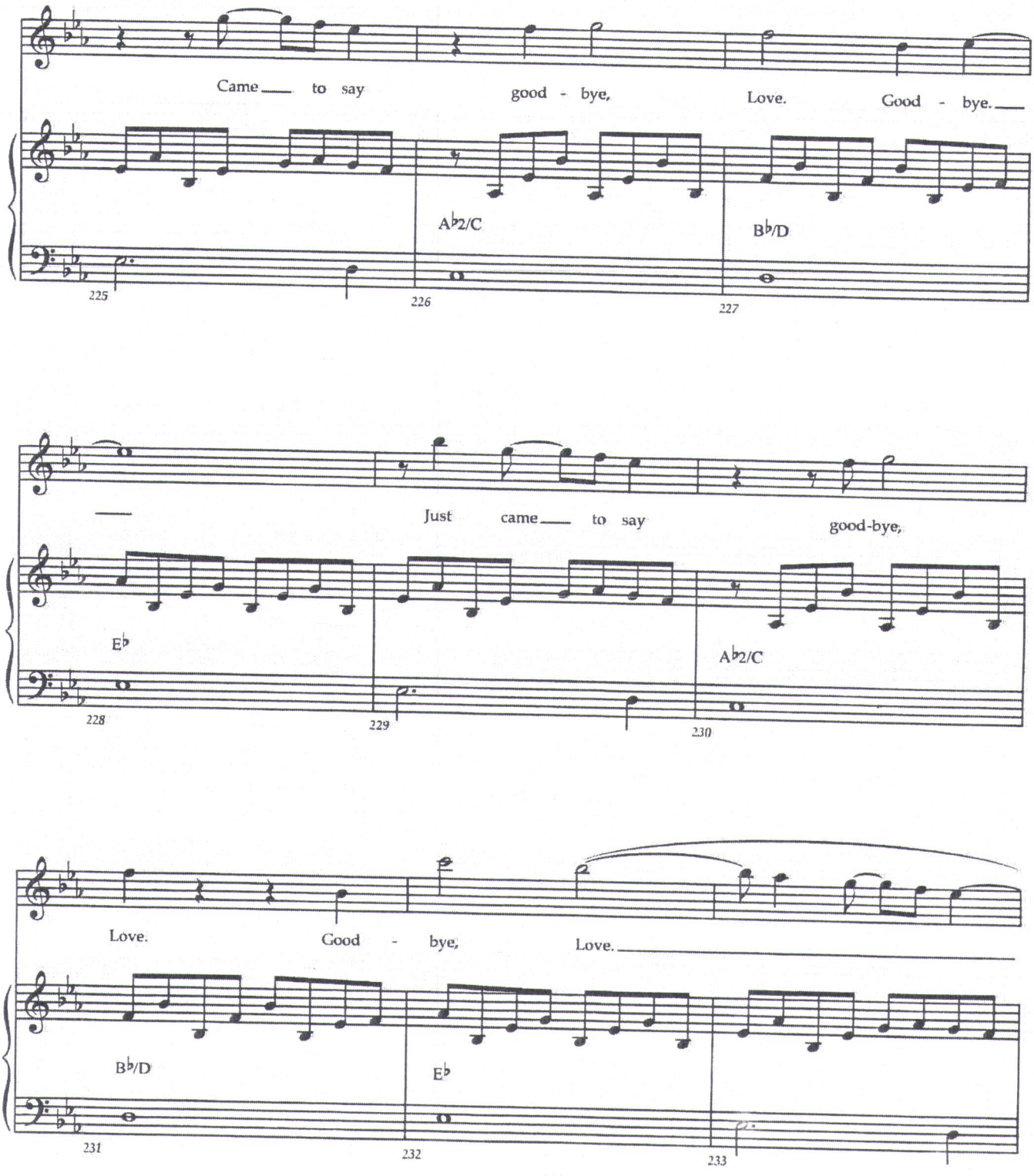

Love.
Good - bye,
Love.
Came to say
A/C♯
D
195
196
197

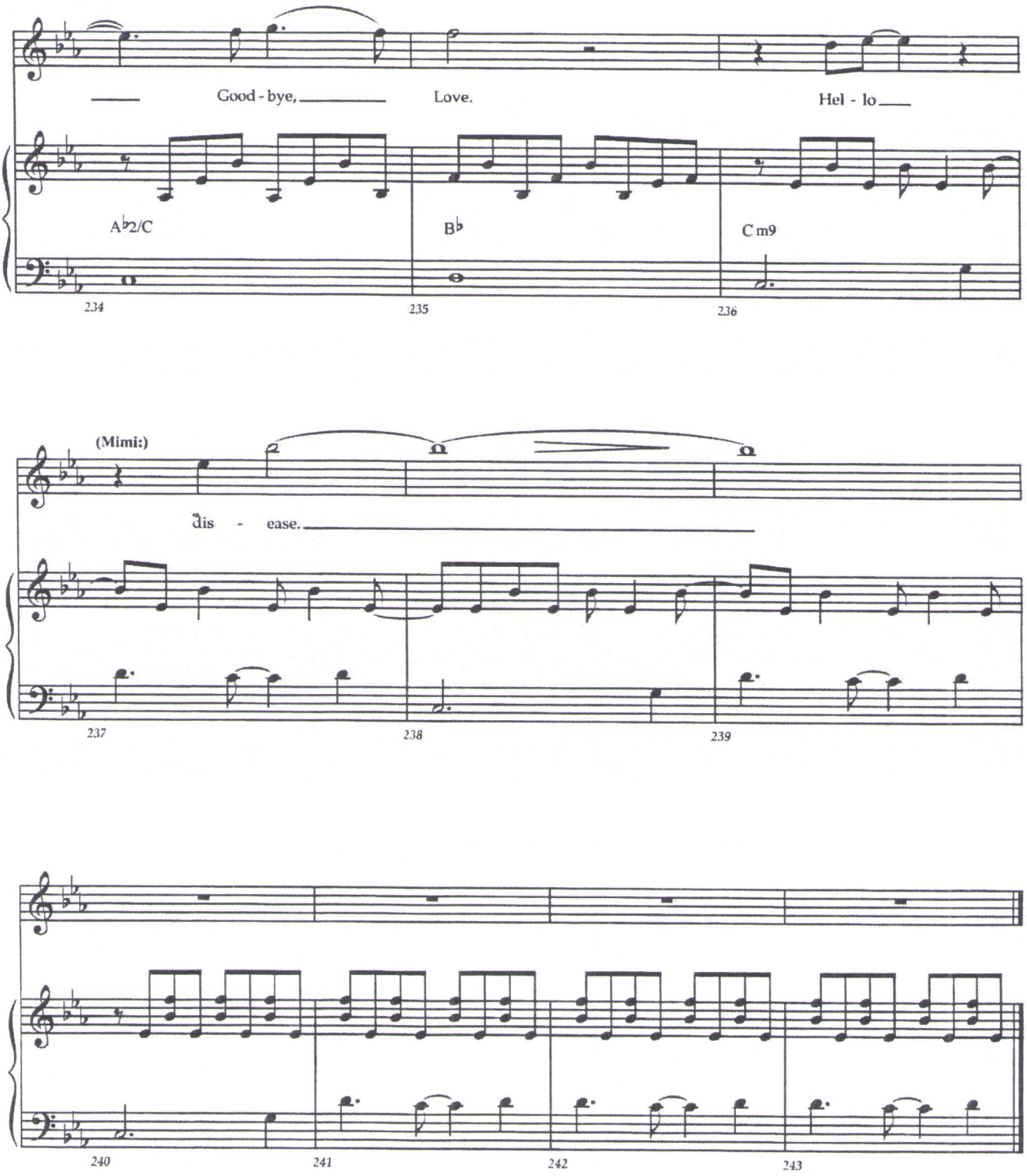

(Mimi:)
good - bye,
Love.
Good - bye.
G2/B
A/C♯
D
198
199
200


(Mimi:)
Just came to say good - bye, Love. Good -
Roger:
Glo - - - ry.
G2/B
A/C♯
201
202
203
(Mimi:)
bye, Love. Came to say good - bye,
(Roger:)
One blaze of glo - - - - - - - - - - -
D
G2/B
204
205
206


Love. Good - bye.
ry. I have to find....
A/C♯
207
208
209
210
211
212
Mimi:
Please don't touch me, un - der - stand? I'm
213
214
215


Mark:
Benny:
scared. I need to go a - way. I know a place, a cli - nic. A
216
217
218
(Benny:)
Mimi:
Benny:
Mimi:
re - hab?
May - be could you?
I'll pay. Good -
219
220
221
222
bye, Love. Good - bye, Love.
A♭2/C
B♭/D
E♭
223
224


Came to say good - bye, Love. Good - bye.
A♭2/C
B♭/D
225
226
227
Just came to say good-bye,
E♭
A♭2/C
228
229
230
Love. Good - bye, Love.
B♭/D
E♭
231
232
233

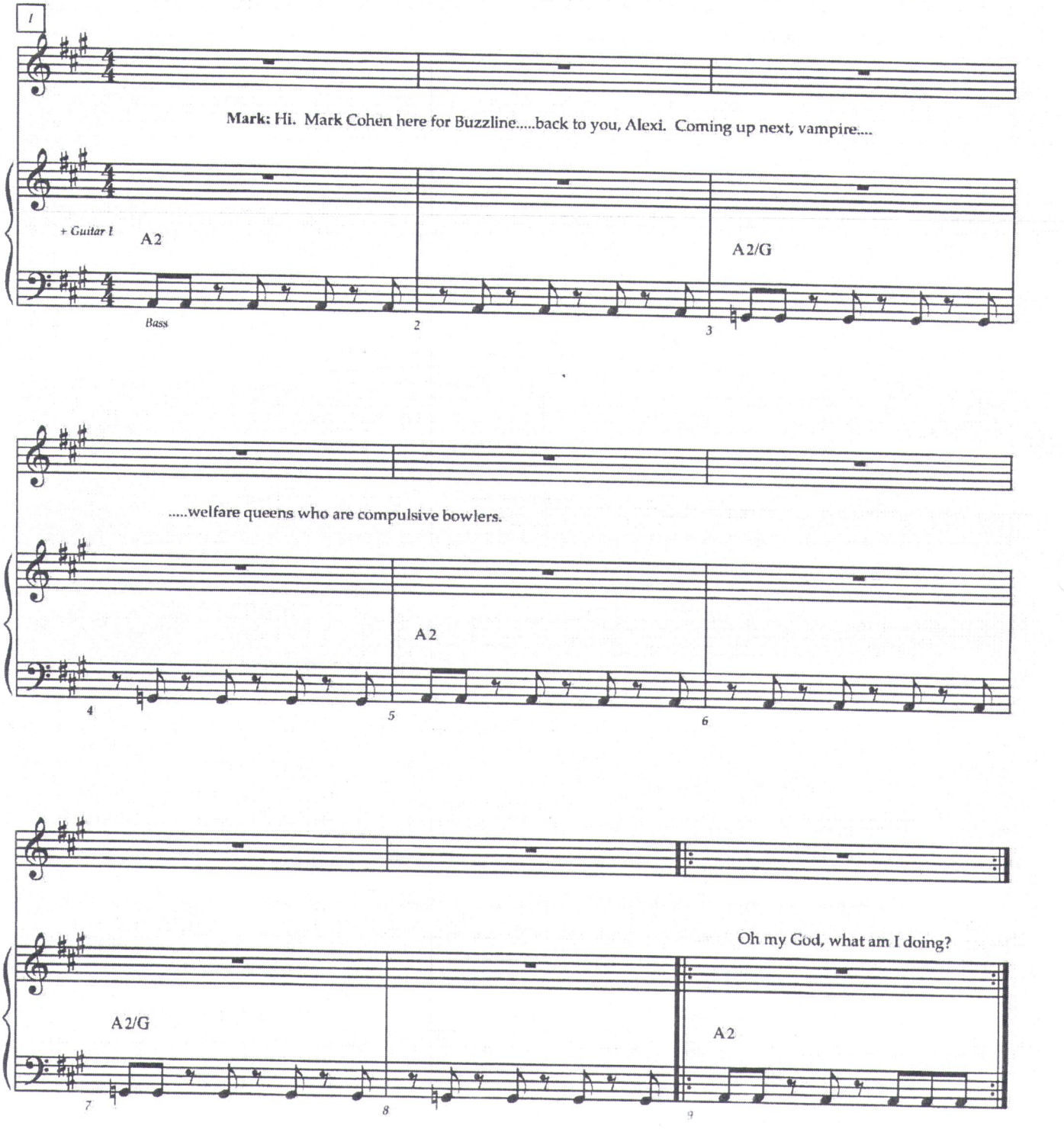

Good - bye, Love. Hel - lo
A♭2/C
B♭
Cm9
234
235
236
(Mimi:)
dis - ease.
237
238
239
240
241
242
243

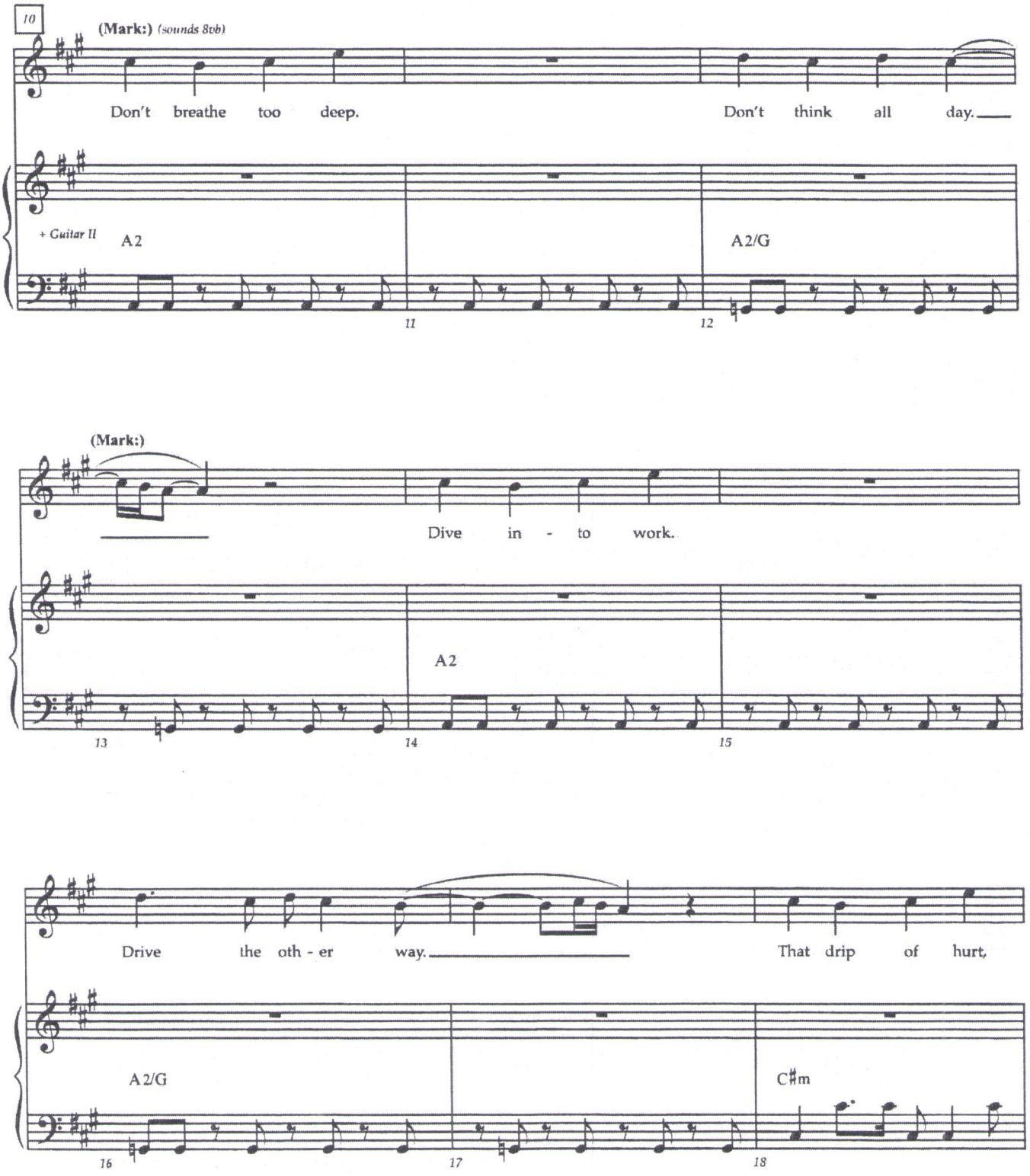
What You Own

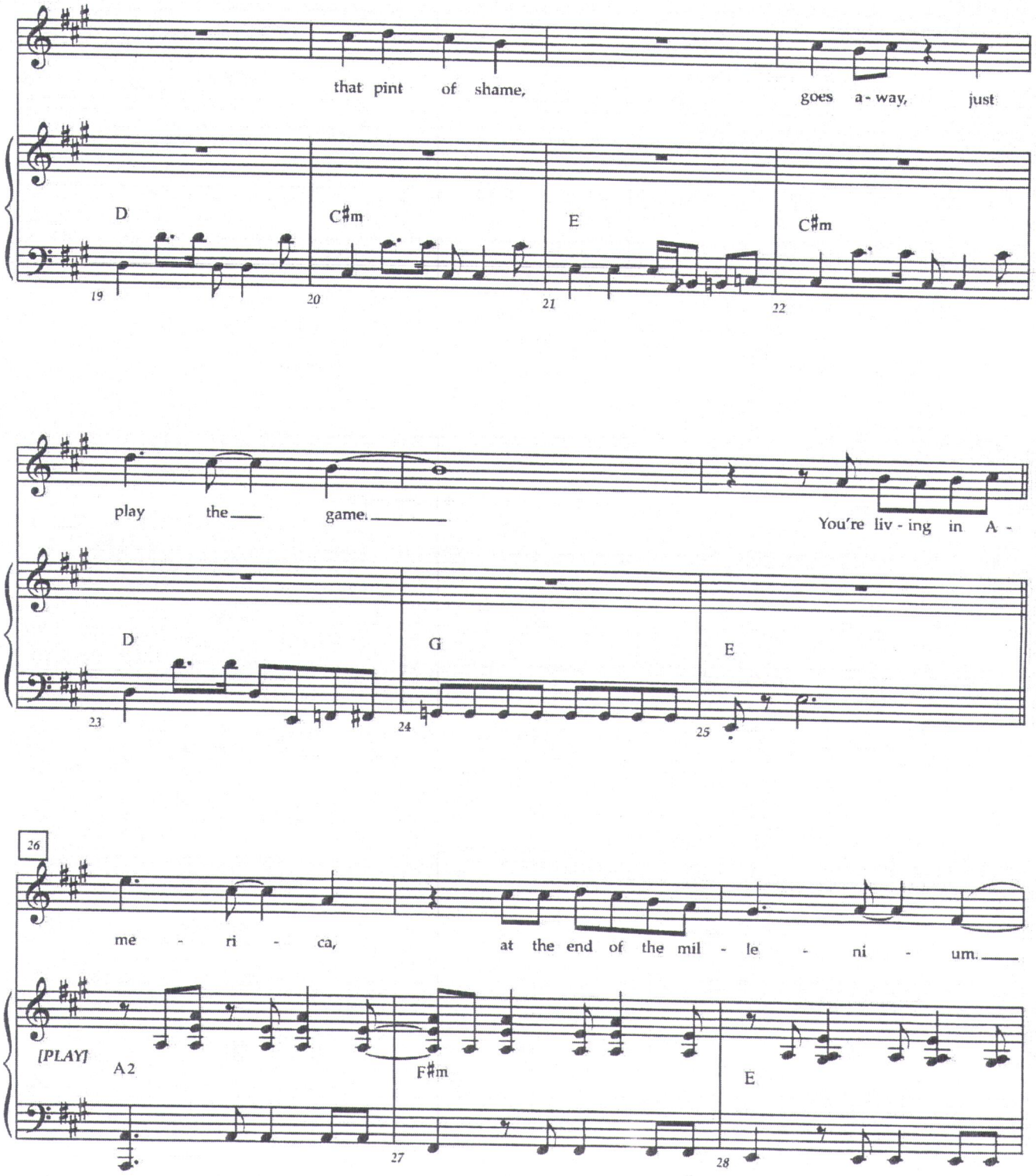
36

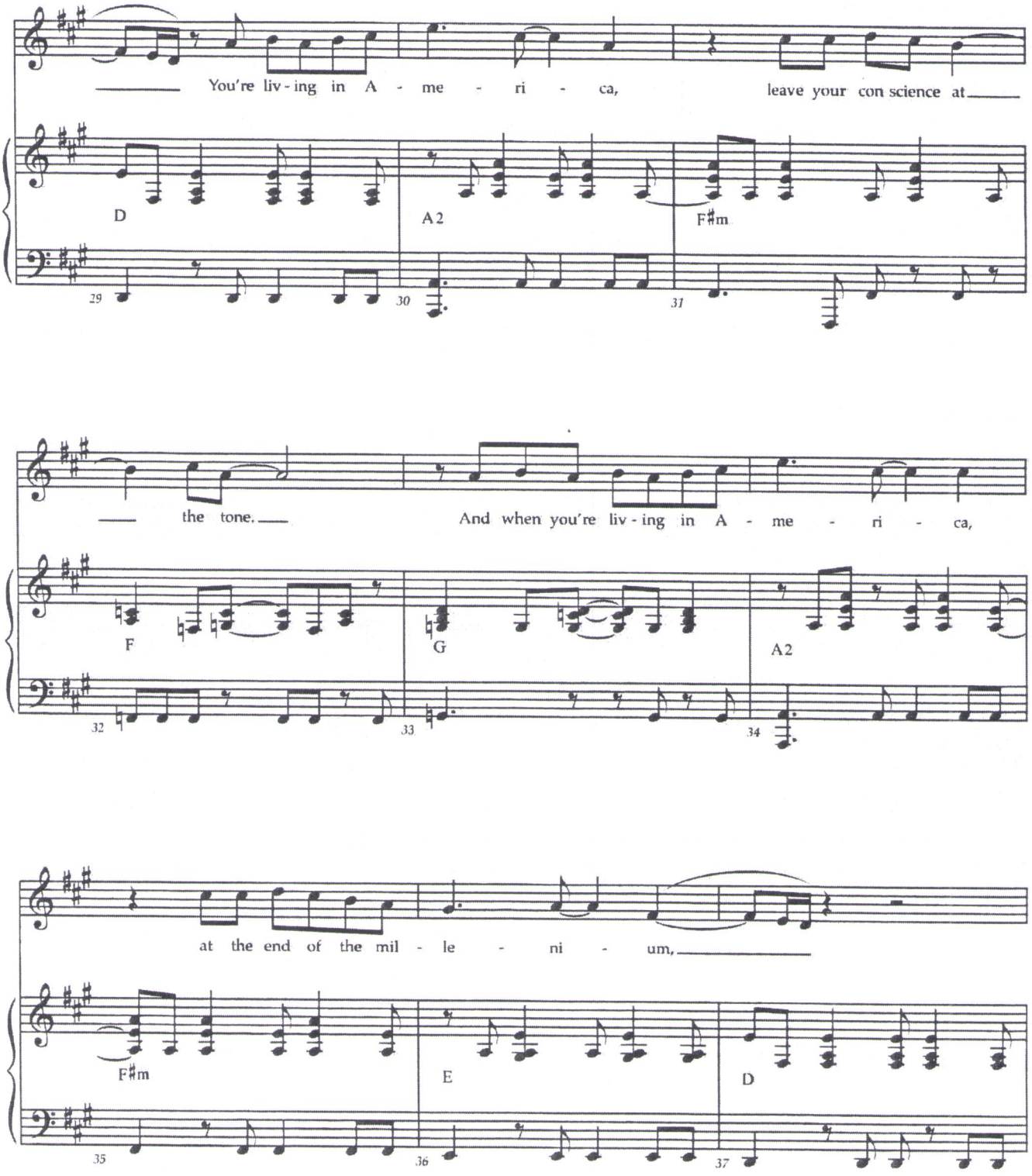
RENT School Edition

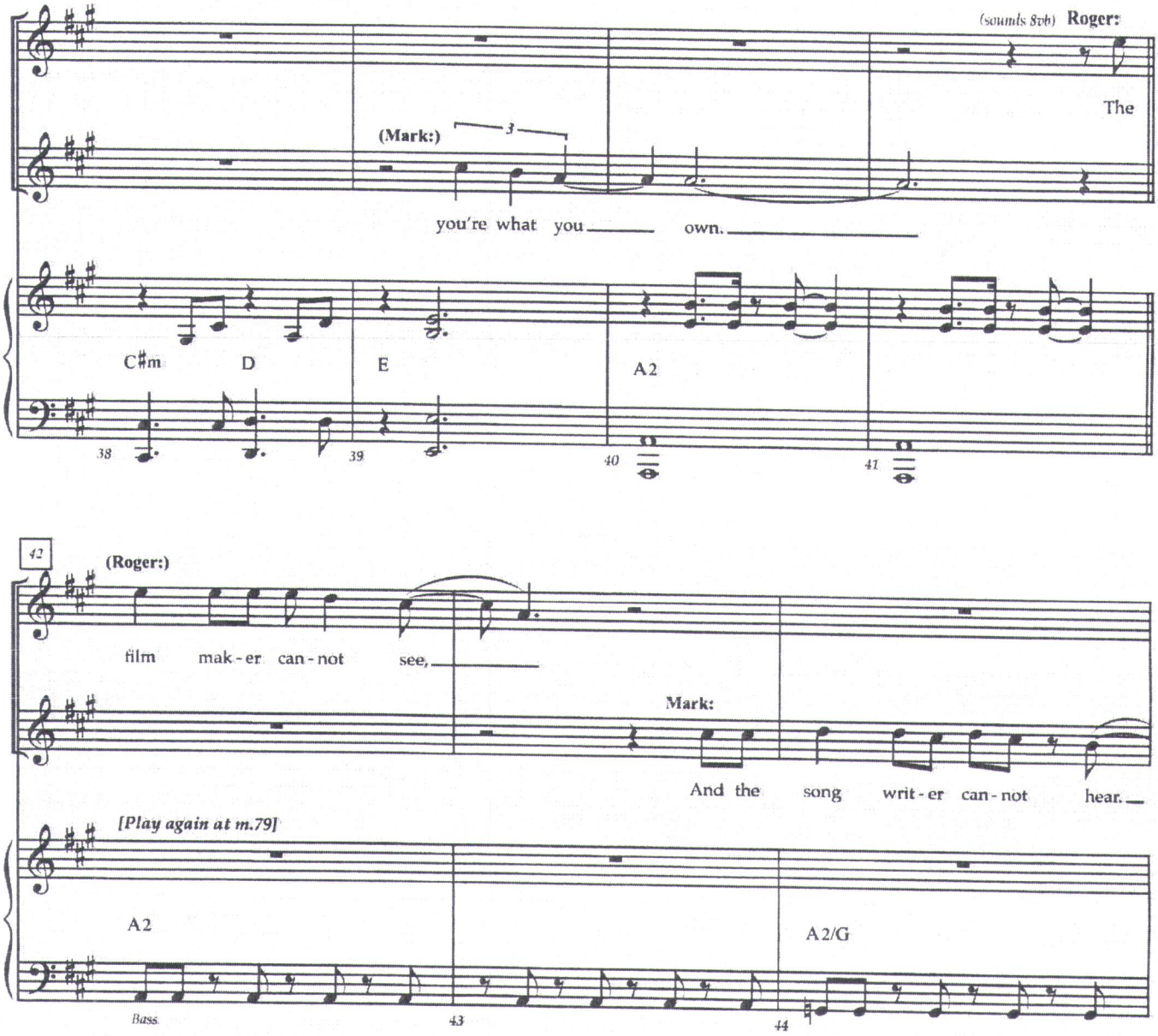
Music and Lyrics by
Jonathan Larson

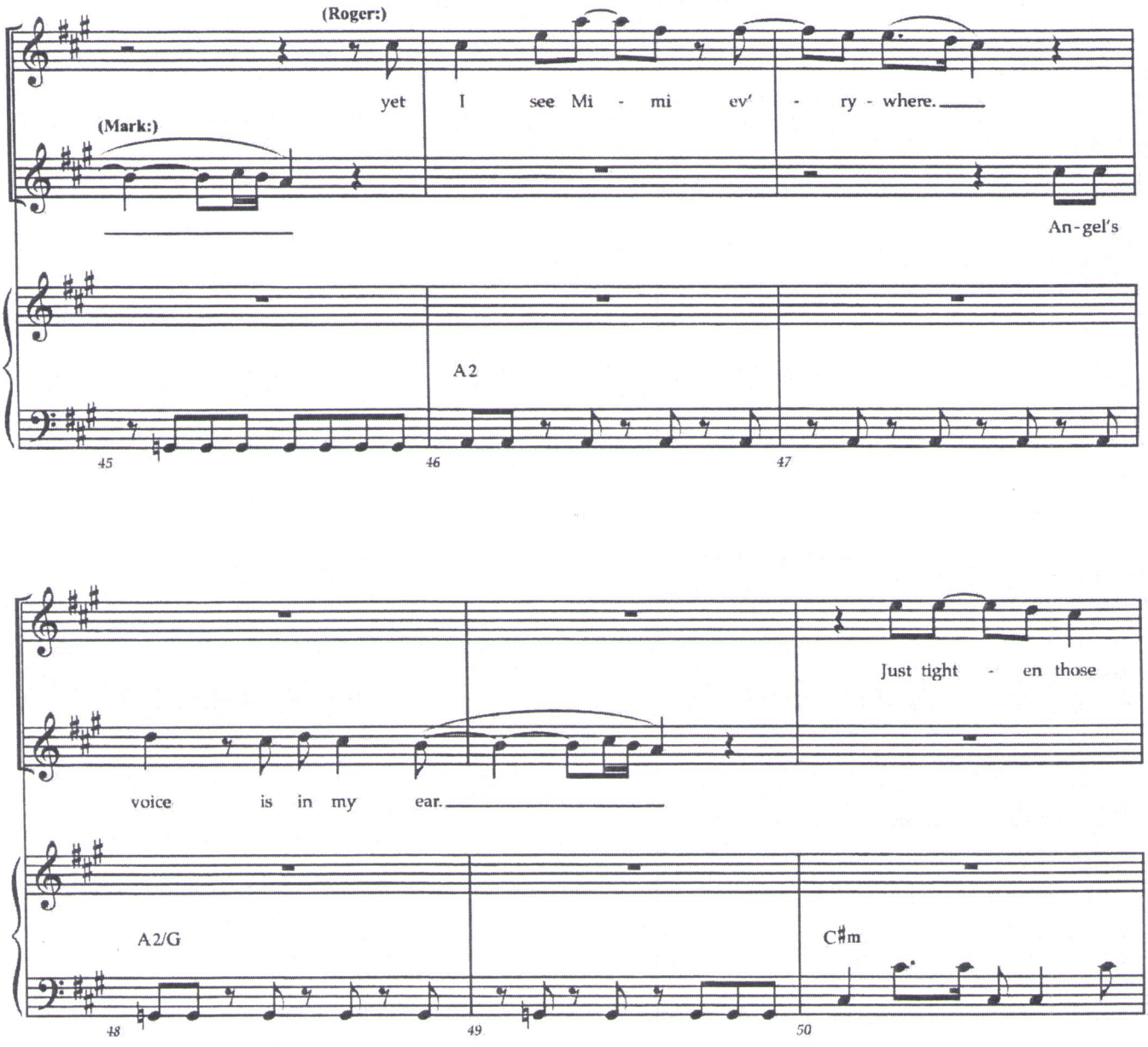


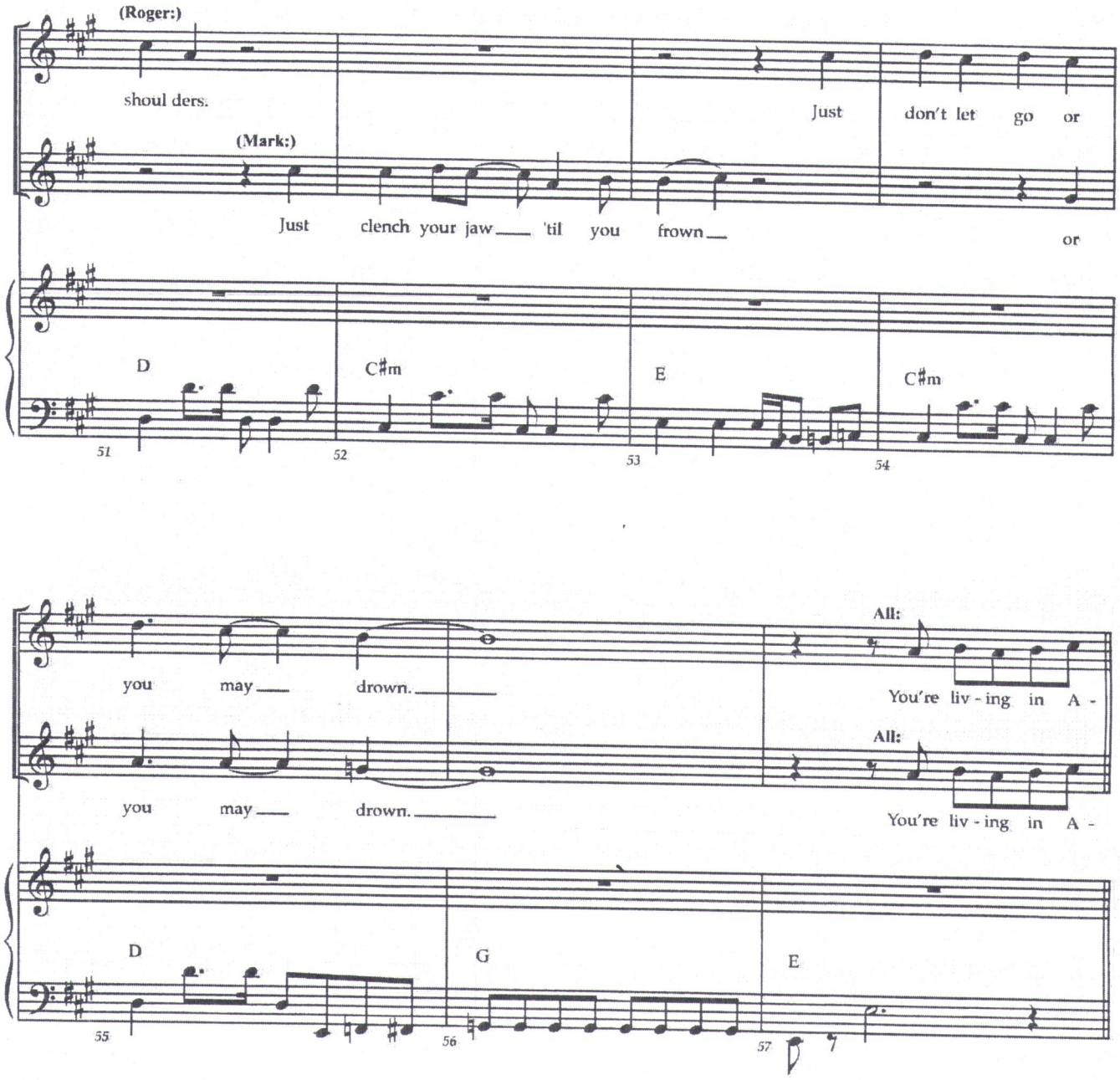

10
(Mark:) (sounds 8vb)
Don't breathe too deep.
Don't think all day.
+ Guitar II
A2
A2/G
11
12
(Mark:)
Dive in - to work.
A2
13
14
15
Drive the oth - er way.
That drip of hurt,
A2/G
C♯m
16
17
18

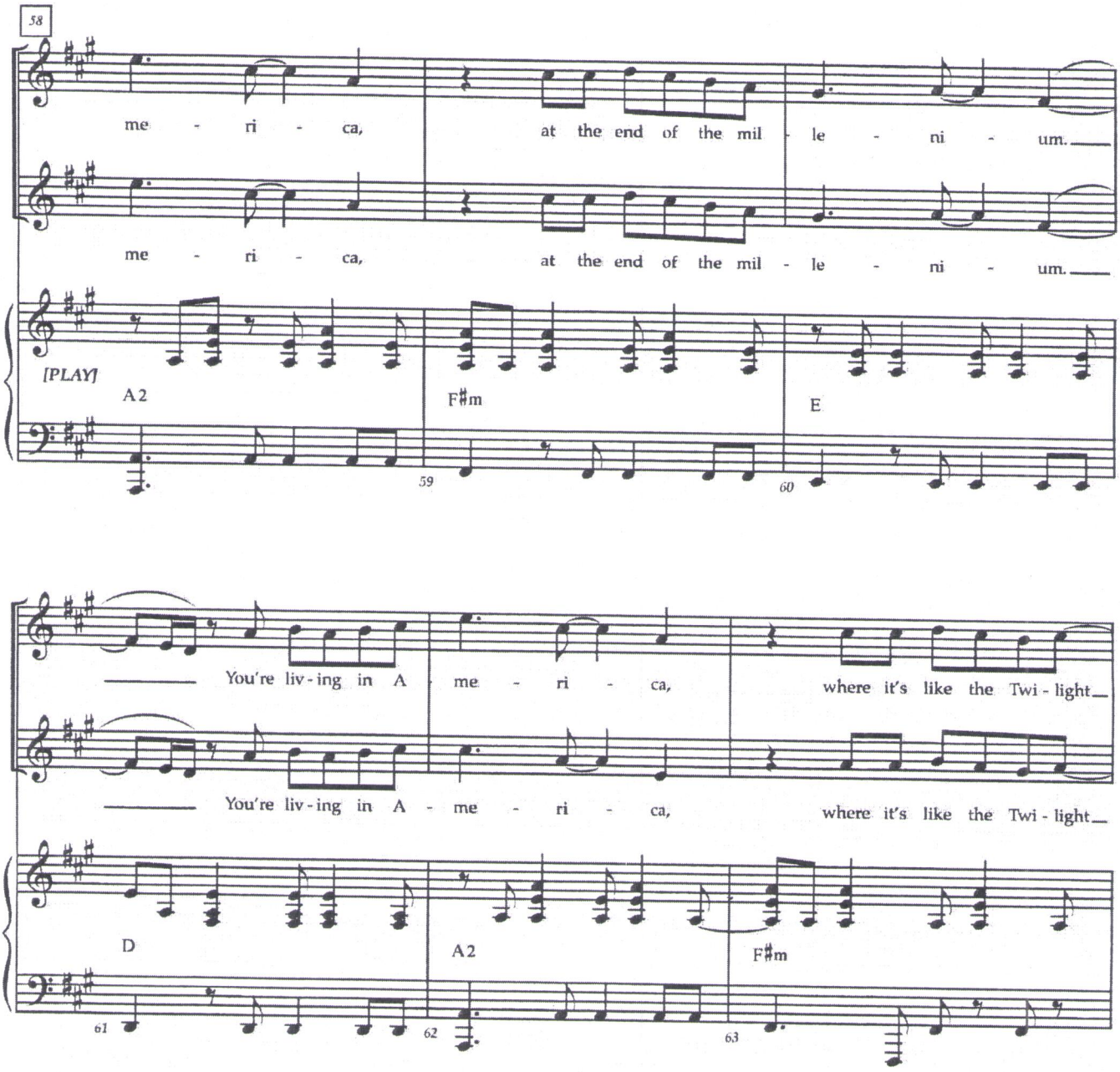

that pint of shame,
goes a - way, just
D
C♯m
E
C♯m
19
20
21
22
play the game.
You're liv - ing in A -
D
G
E
23
24
25
26
me - ri - ca,
at the end of the mil - le - ni - um.
[PLAY]
A2
F♯m
E
27
28

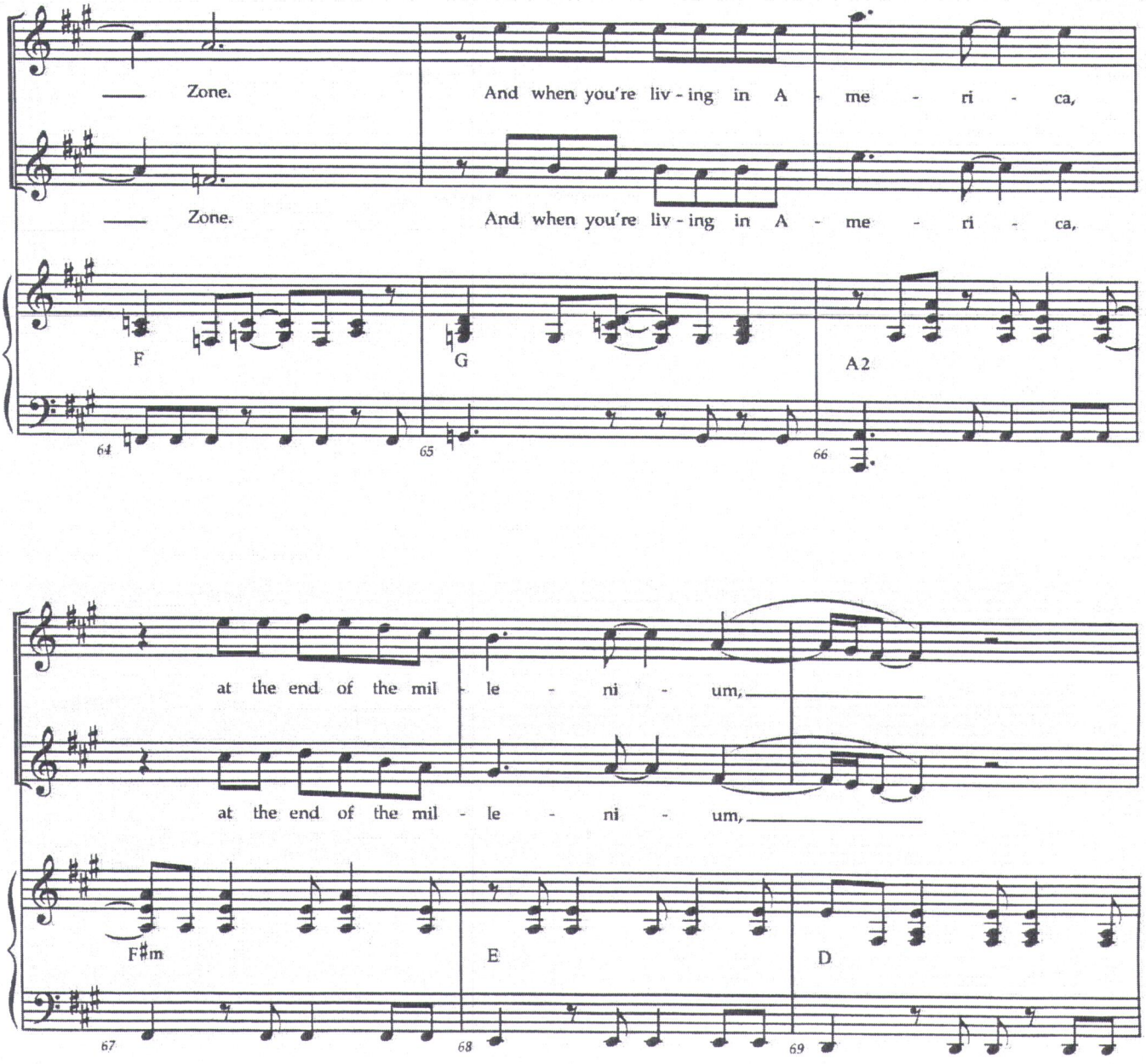

You're liv - ing in A - me - ri - ca, leave your con science at
D
A2
F♯m
29
30
31
the tone. And when you're liv - ing in A - me - ri - ca,
F
G
A2
32
33
34
at the end of the mil - le - ni - um,
F♯m
E
D
35
36
37

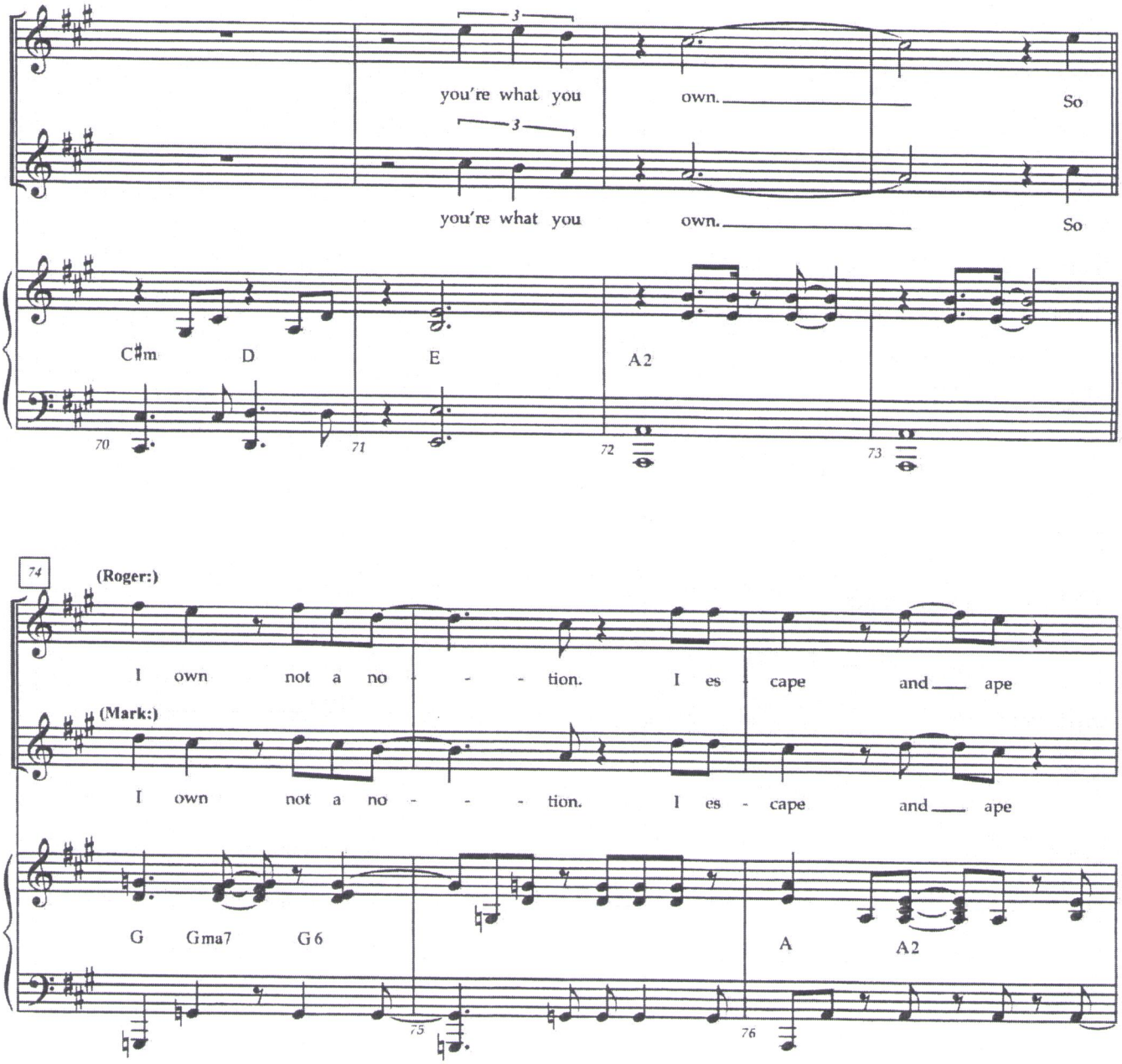

(sounds 8vb) Roger:
The
(Mark:)
3
you're what you own.
C♯m
D
E
A2
38
39
40
41
42
(Roger:)
film mak-er can-not see,
Mark:
And the song writ-er can-not hear.
[Play again at m.79]
A2
A2/G
Bass
43
44

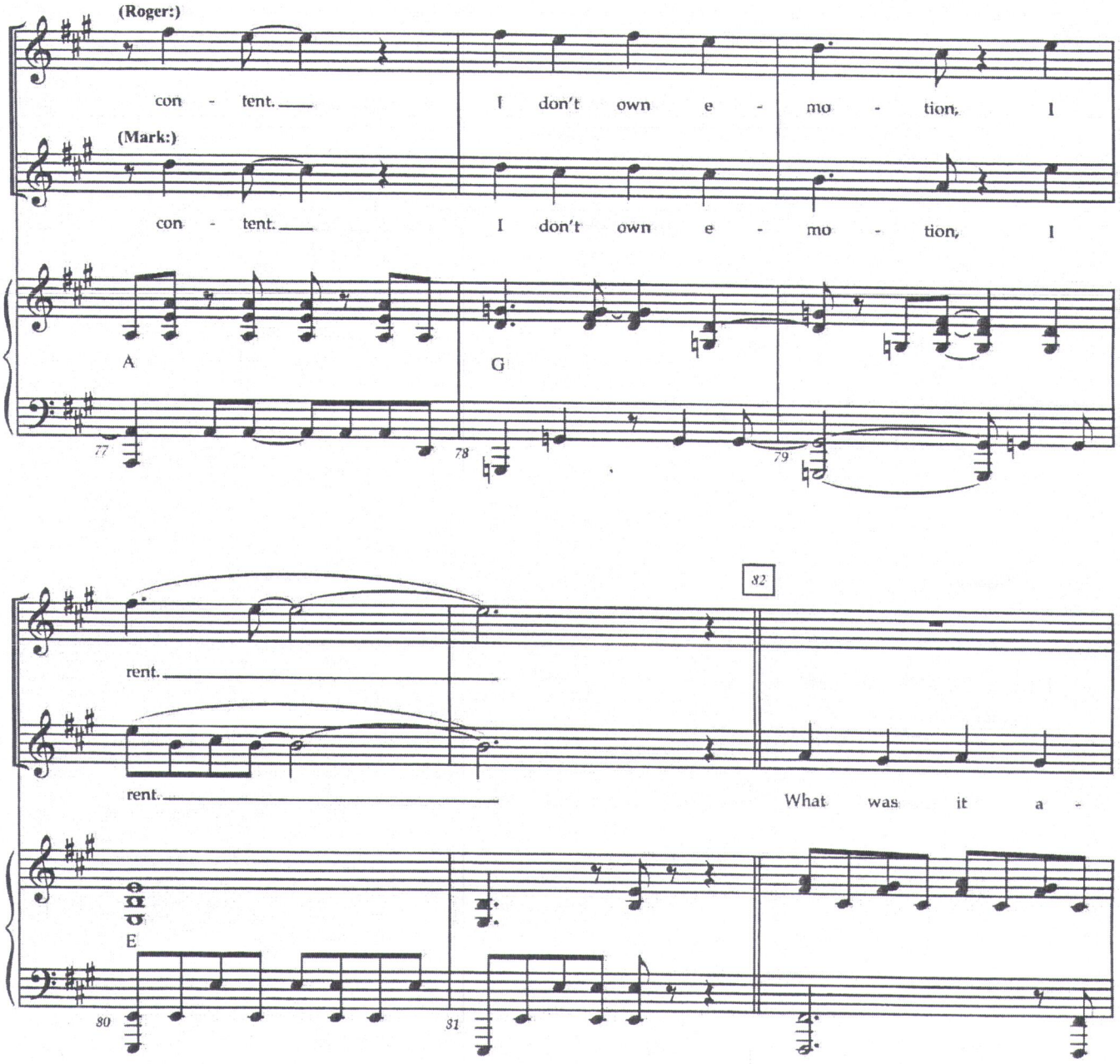

(Roger:)
yet I see Mi - mi ev' - ry - where.
(Mark:)
An-gel's
A2
45
46
47
Just tight - en those
voice is in my ear.
A2/G
C♯m
48
49
50

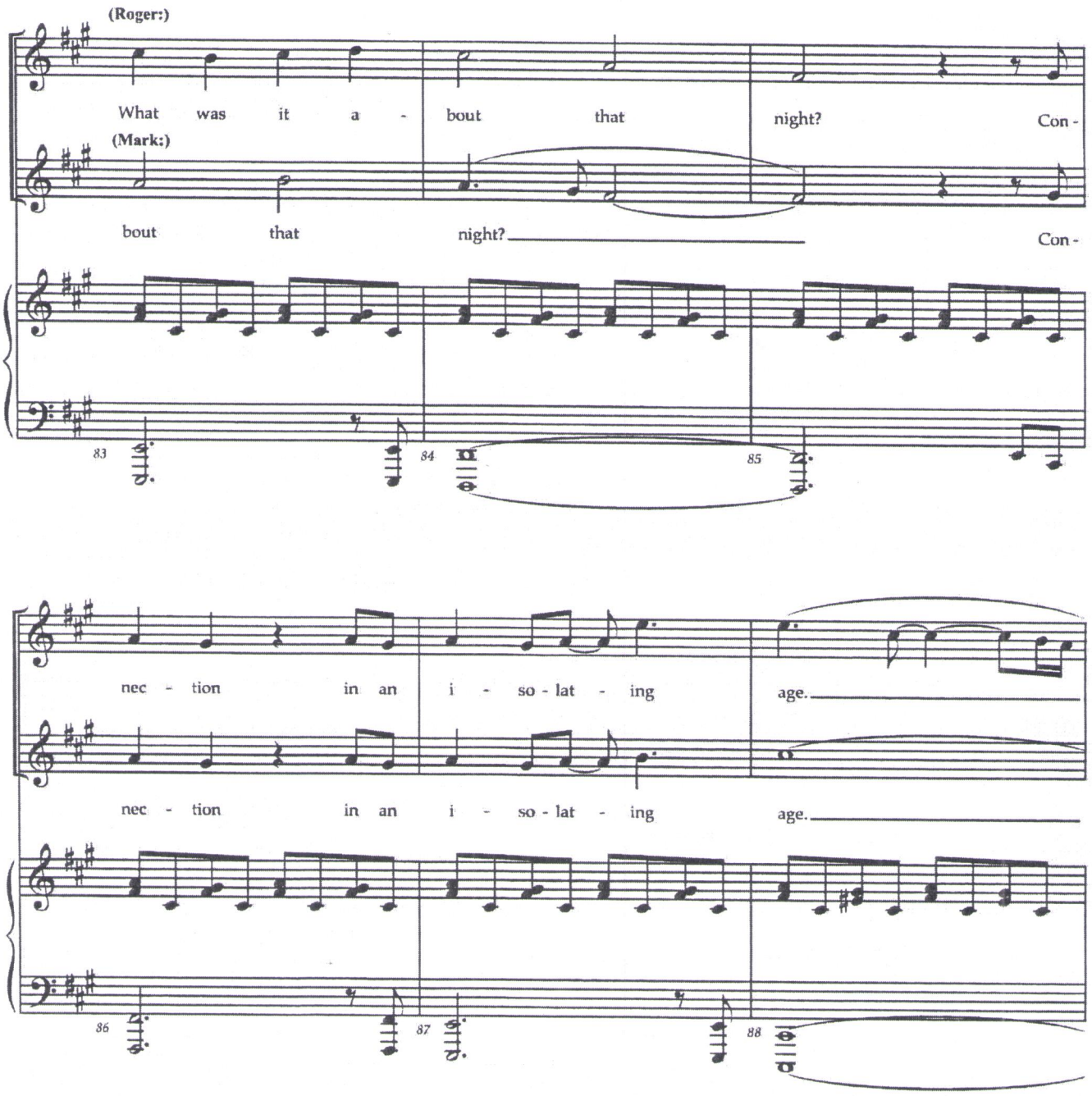

(Roger:)
shoul ders.
Just
don't let go or
(Mark:)
Just clench your jaw 'til you frown
or
D
C♯m
E
C♯m
51
52
53
54
All:
you may drown.
You're liv - ing in A -
All:
you may drown.
You're liv - ing in A -
D
G
E
55
56
57

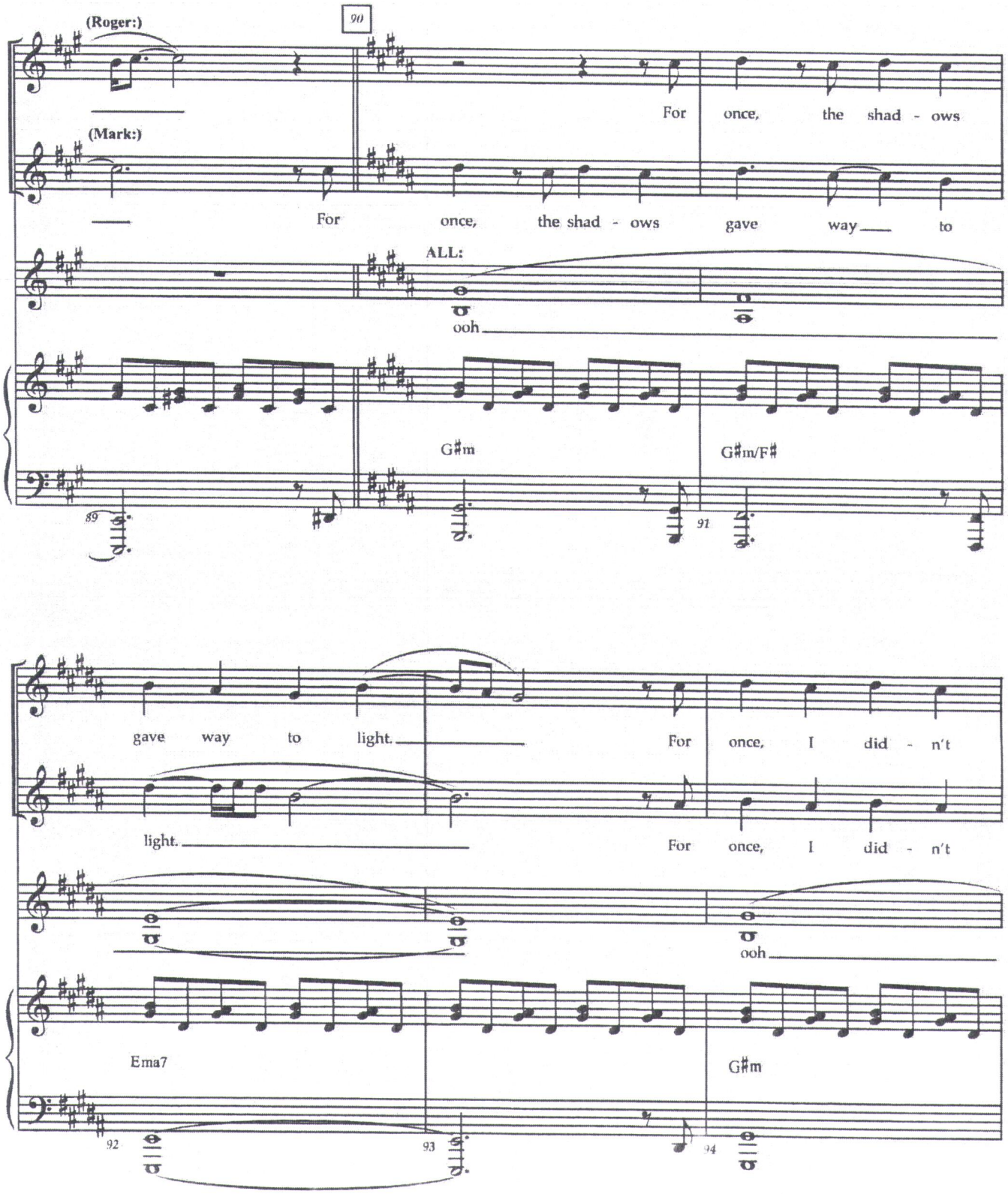

58
me - ri - ca, at the end of the mil - le - ni - um.
me - ri - ca, at the end of the mil - le - ni - um.
[PLAY]
A2
F♯m
E
59
60
You're liv-ing in A me - ri - ca, where it's like the Twi - light
You're liv-ing in A - me - ri - ca, where it's like the Twi - light
D
A2
F♯m
61
62
63

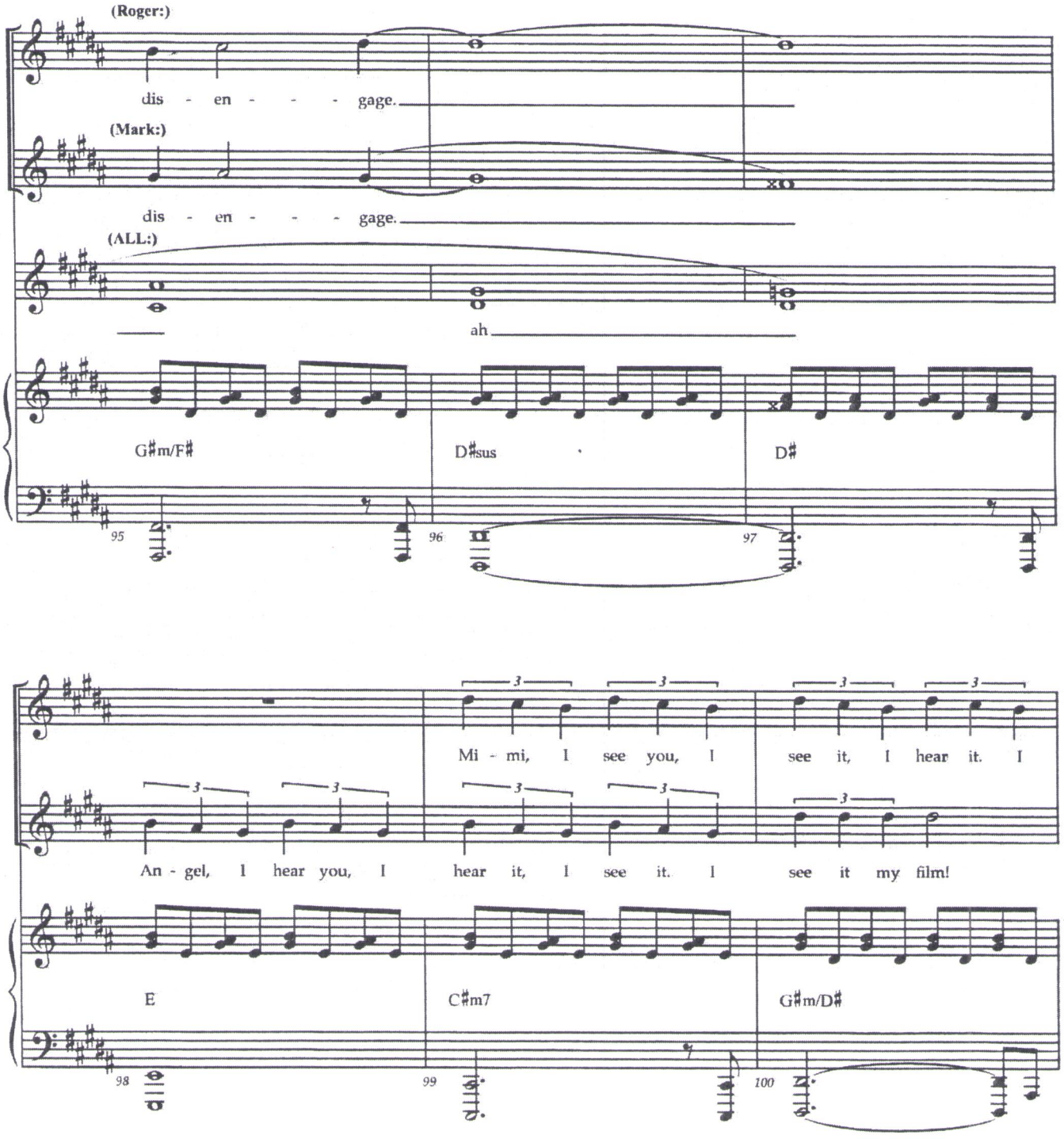

Zone.
And when you're liv - ing in A - me - ri - ca,
Zone.
And when you're liv - ing in A - me - ri - ca,
F
G
A2
64
65
66
at the end of the mil - le - ni - um,
at the end of the mil - le - ni - um,
F♯m
E
D
67
68
69

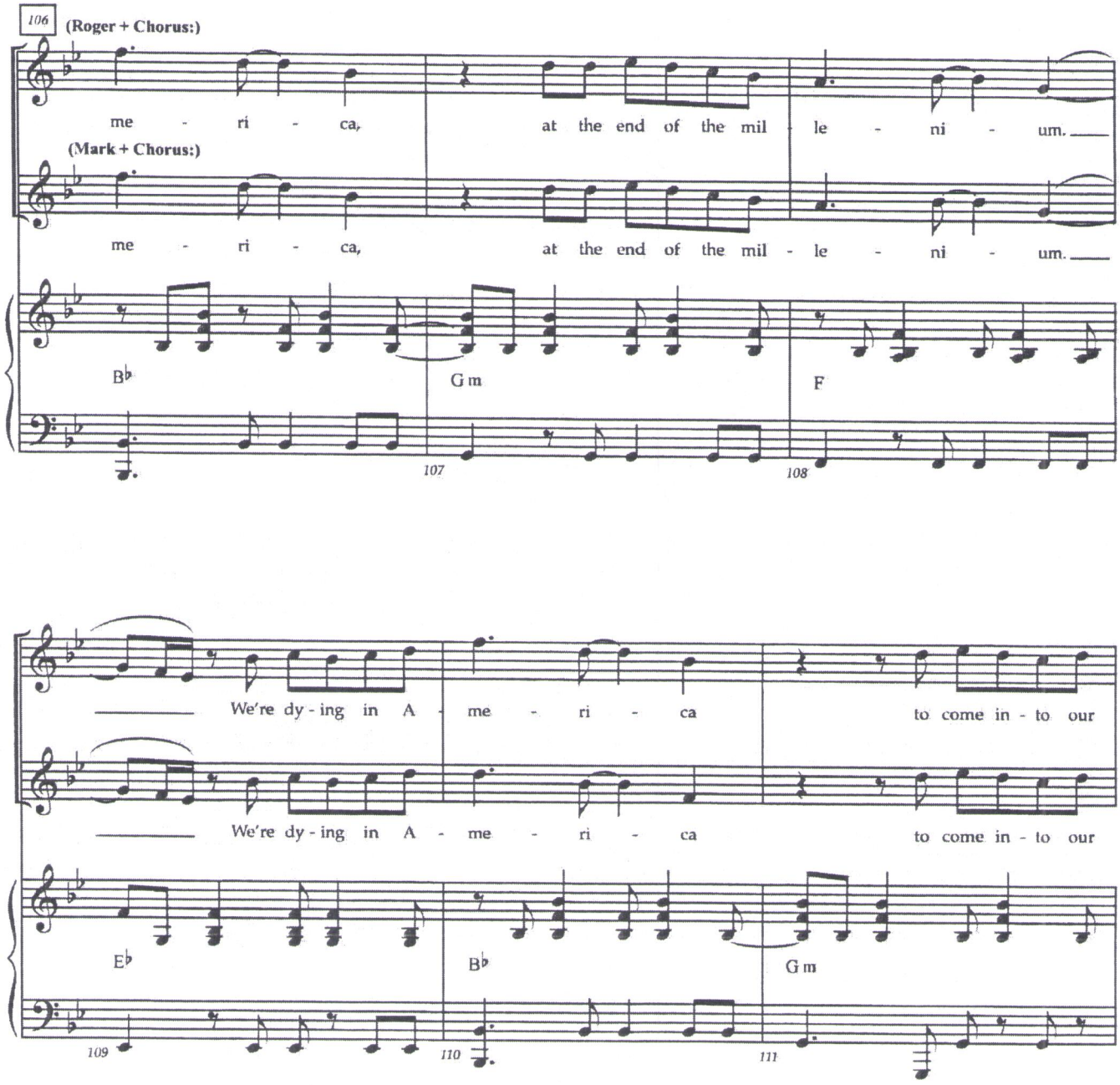

you're what you own. So
you're what you own. So
C♯m D E A2
70 71 72 73
74
(Roger:)
I own not a no - - - tion. I es - cape and ape
(Mark:)
I own not a no - - - tion. I es - cape and ape
G Gma7 G6 A A2
75 76

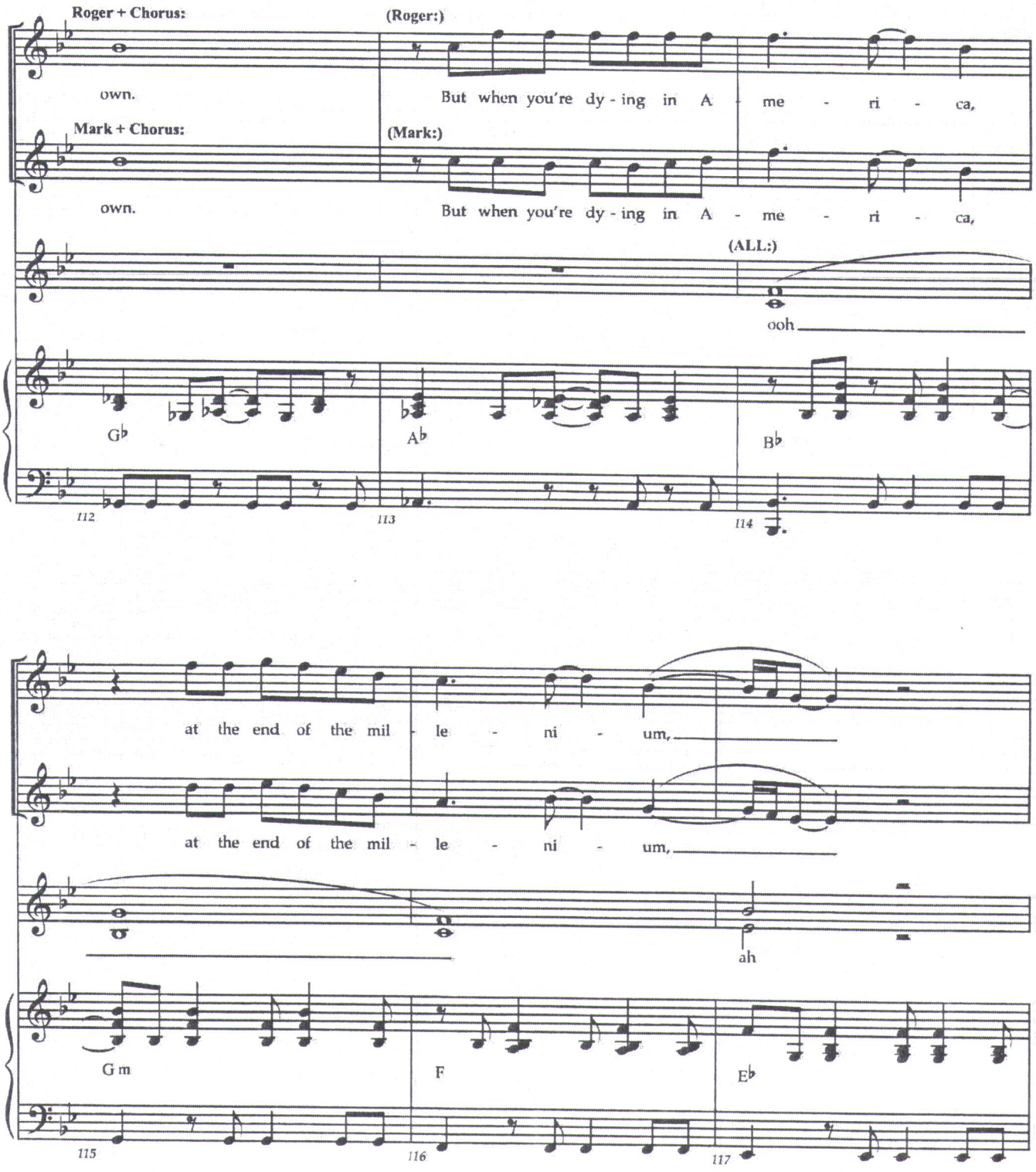

(Roger:)
con - tent.
I don't own e - mo - tion, I
(Mark:)
con - tent.
I don't own e - mo - tion, I
A
G
77
78
79
82
rent.
rent.
What was it a -
E
80
81

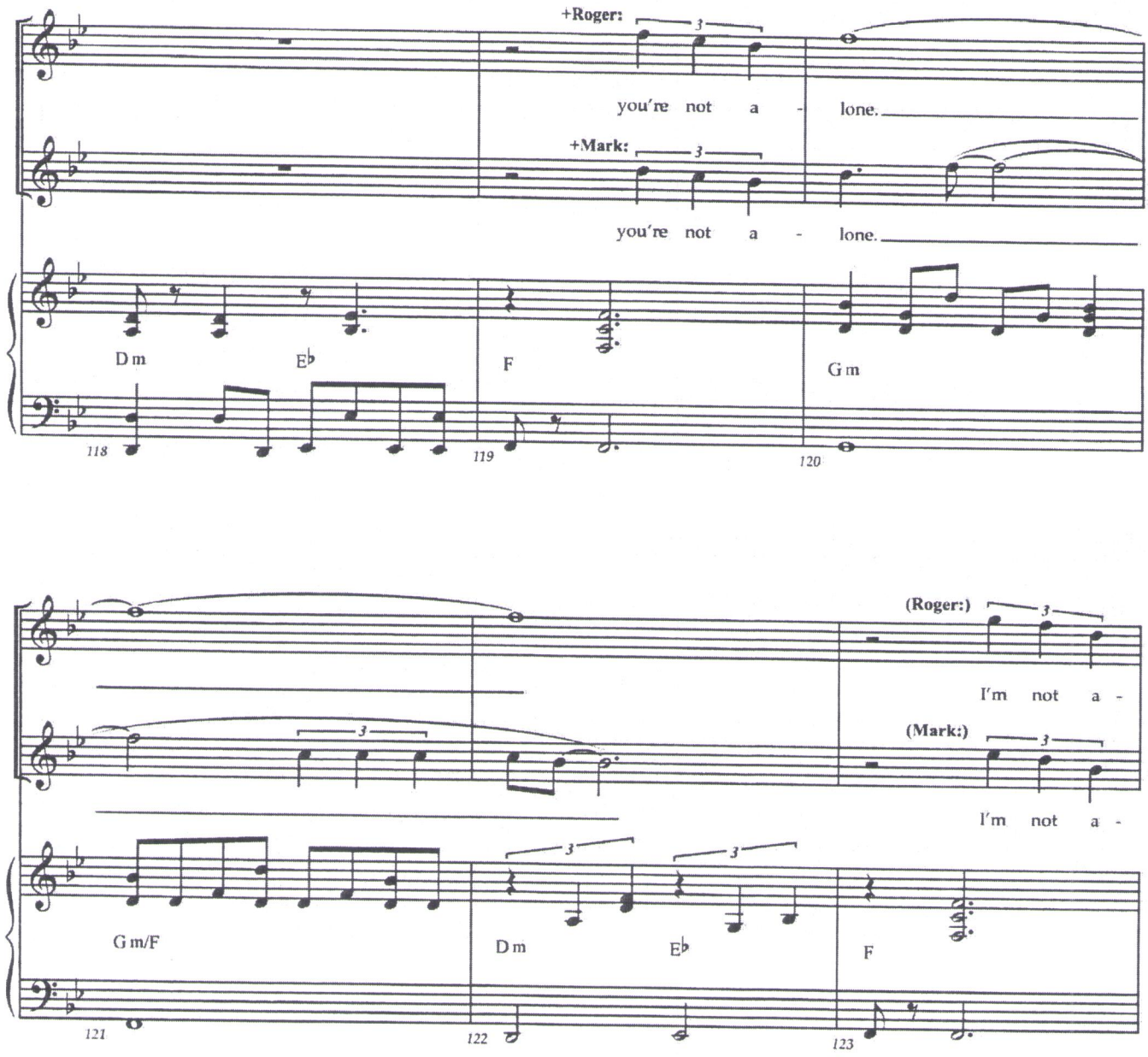

(Roger:)
What was it a - bout that night? Con -
(Mark:)
bout that night? Con -
83
84
85
nec - tion in an i - so - lat - ing age.
nec - tion in an i - so - lat - ing age.
86
87
88

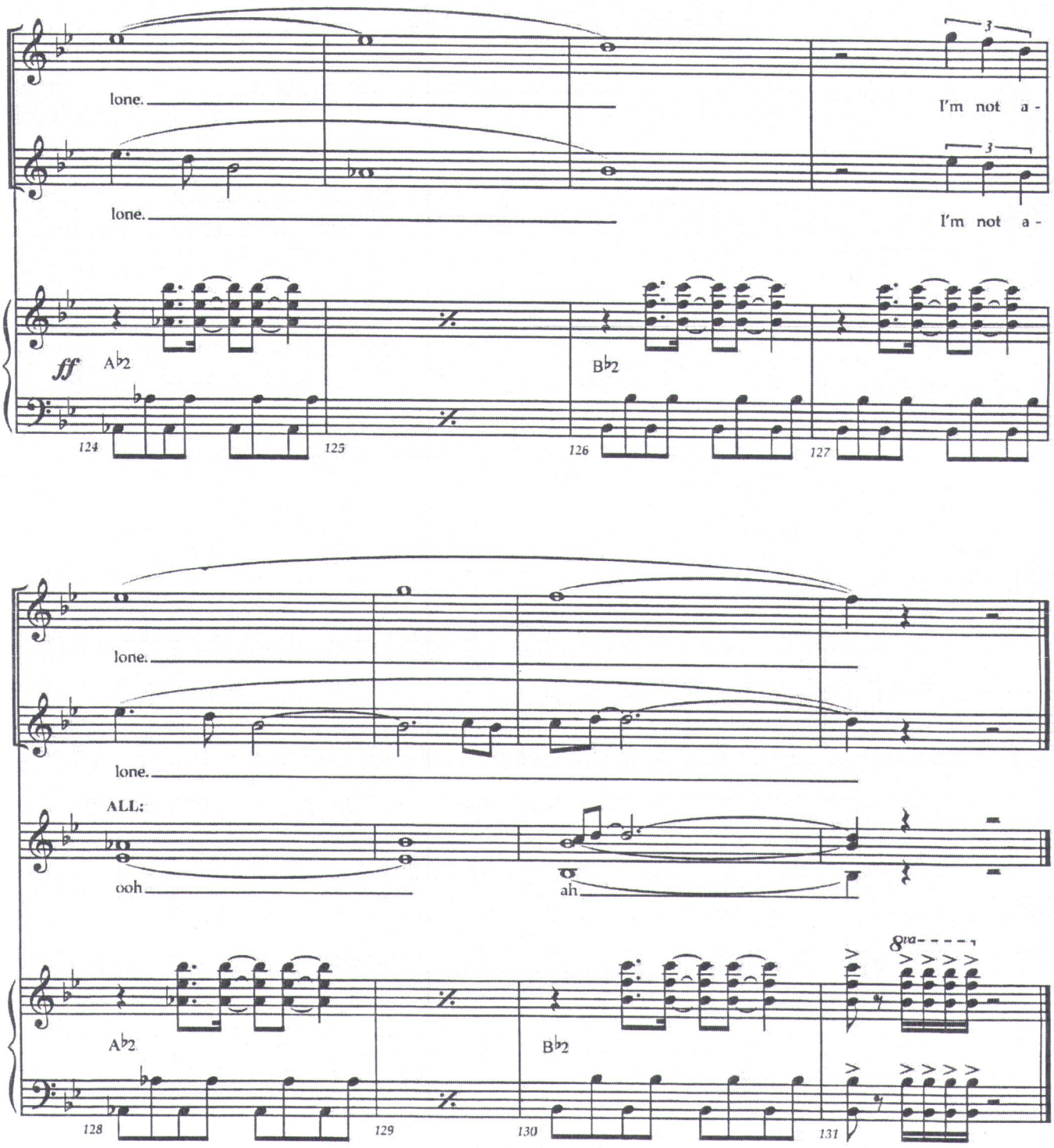

(Roger:)
90
For once, the shad - ows
(Mark:)
For once, the shad - ows gave way to
ALL:
ooh
G♯m
G♯m/F♯
89
91
gave way to light.
For once, I did - n't
light.
For once, I did - n't
ooh
Ema7
G♯m
92
93
94


(Roger:)
dis - en - - - gage.
(Mark:)
dis - en - - - gage.
(ALL:)
ah
G♯m/F♯
D♯sus
D♯
95
96
97
Mi - mi, I see you, I see it, I hear it. I
An - gel, I hear you, I hear it, I see it. I see it my film!
E
C♯m7
G♯m/D♯
98
99
100


106
(Roger + Chorus:)
me - ri - ca, at the end of the mil - le - ni - um.
(Mark + Chorus:)
me - ri - ca, at the end of the mil - le - ni - um.
B♭
G m
F
107
108
We're dy - ing in A - me - ri - ca to come in - to our
We're dy - ing in A - me - ri - ca to come in - to our
E♭
B♭
G m
109
110
111


Roger + Chorus:
own.
(Roger:)
But when you're dy - ing in A - me - ri - ca,
Mark + Chorus:
own.
(Mark:)
But when you're dy - ing in A - me - ri - ca,
(ALL:)
ooh
G♭
A♭
B♭
112
113
114
at the end of the mil - le - ni - um,
at the end of the mil - le - ni - um,
ah
G m
F
E♭
115
116
117


+Roger:
you're not a - lone.
+Mark:
you're not a - lone.
Dm
E♭
F
Gm
118
119
120
(Roger:)
I'm not a -
(Mark:)
I'm not a -
Gm/F
Dm
E♭
F
121
122
123

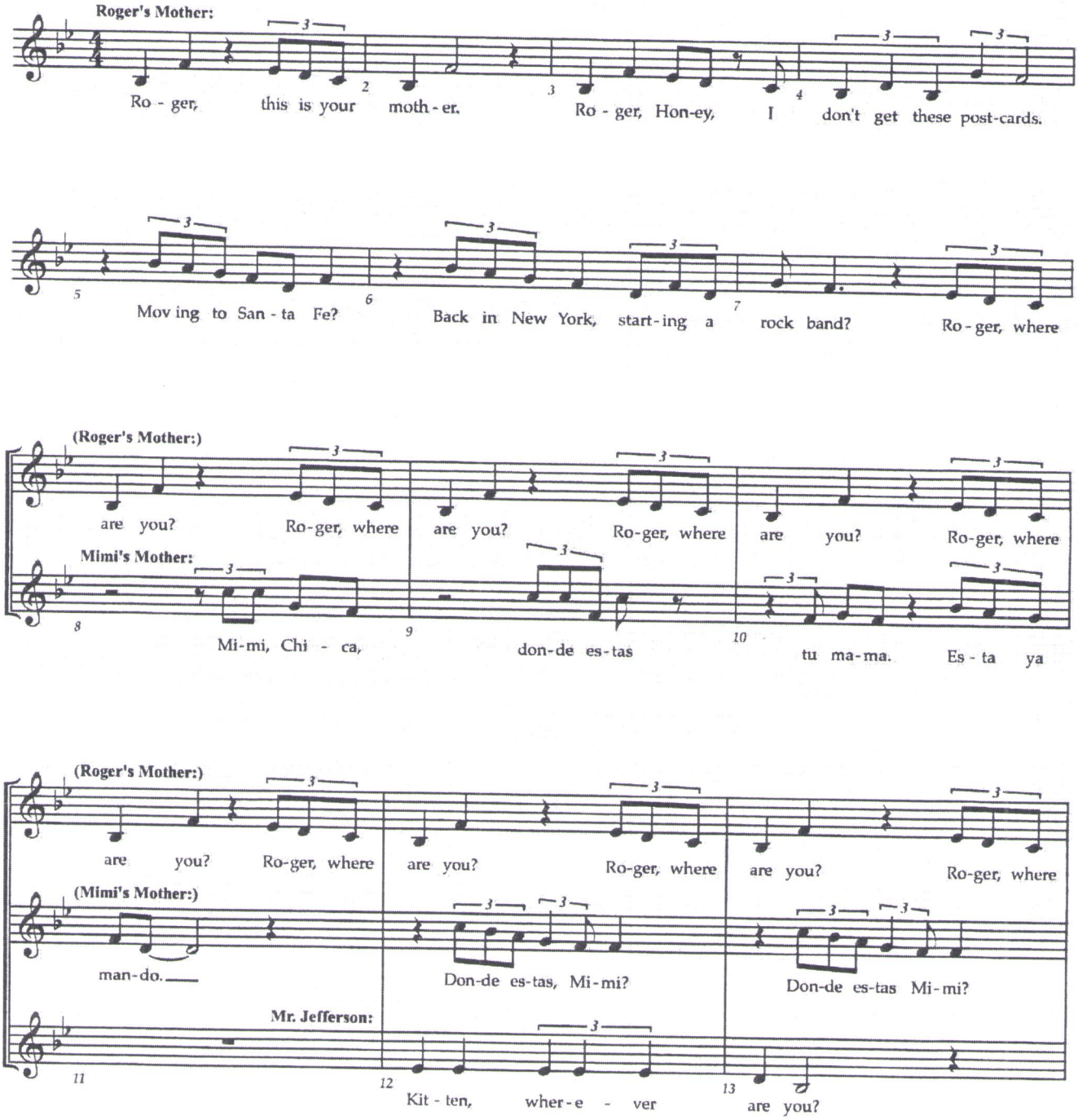

lone.
lone.
I'm not a -
I'm not a -
ff
A♭2
B♭2
124
125
126
127
lone.
lone.
ALL:
ooh
ah
8va
A♭2
B♭2
128
129
130
131

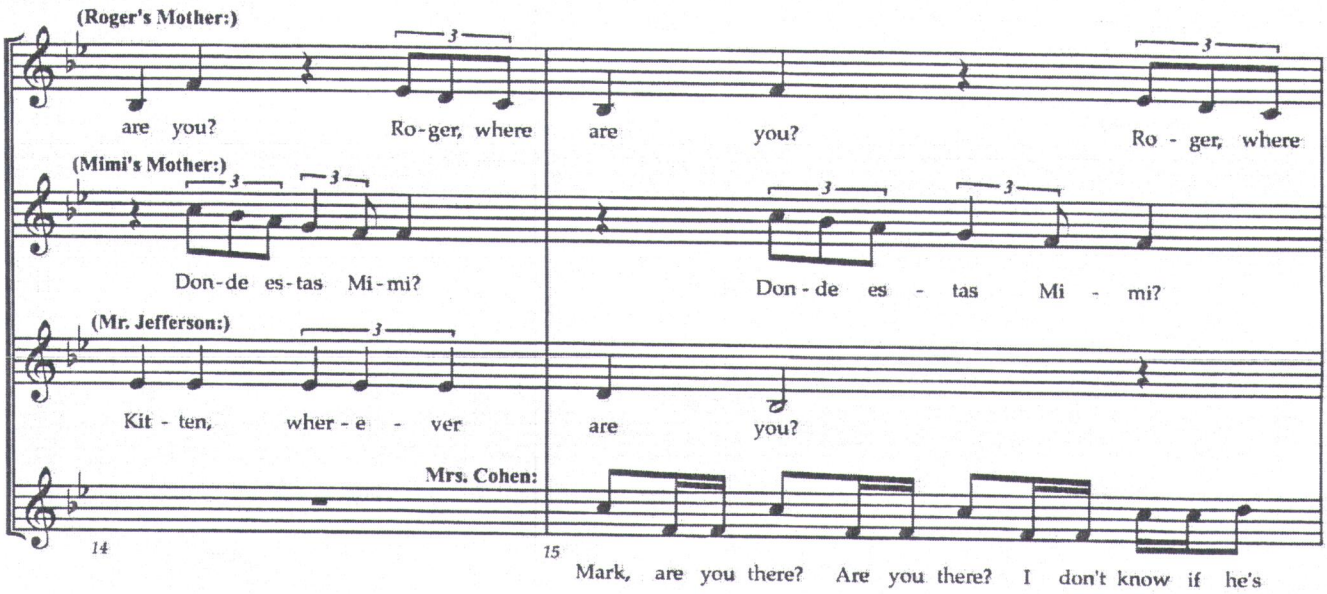
Voice Mail #6

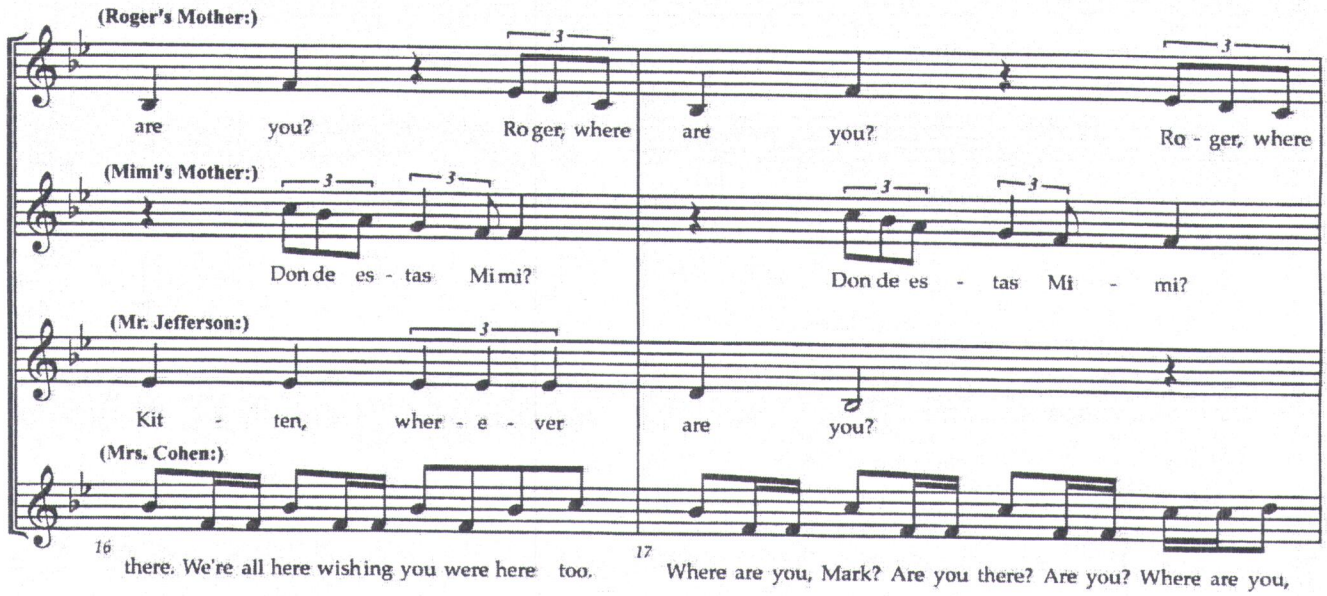
37

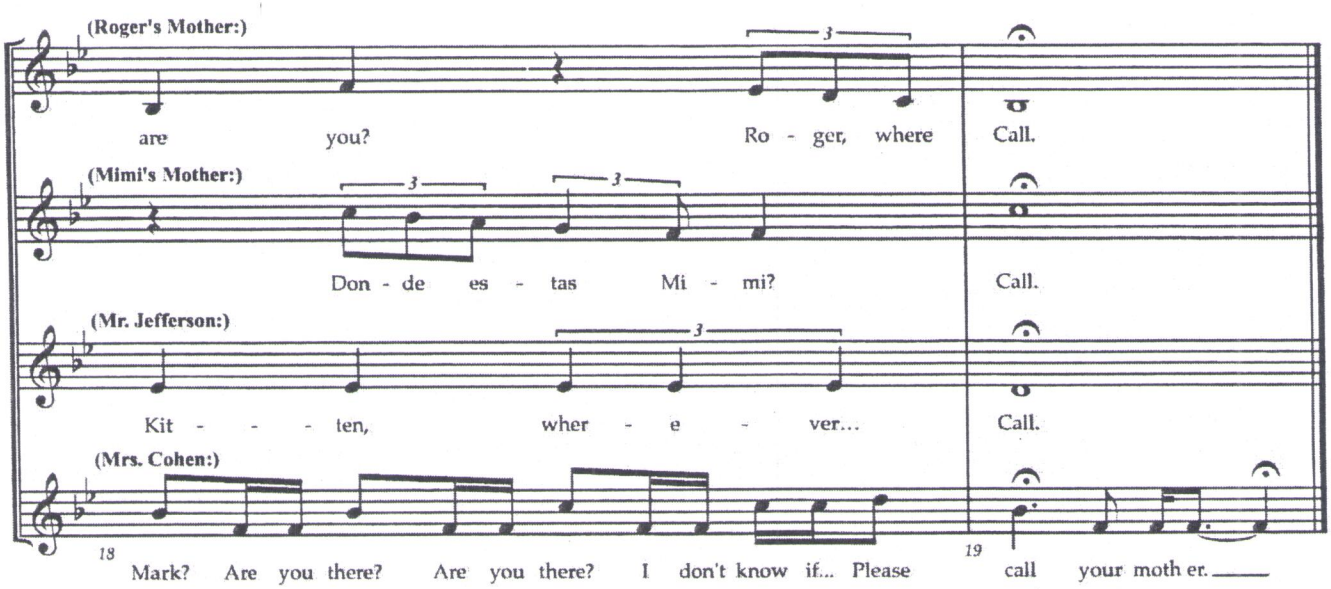
RENT School Edition

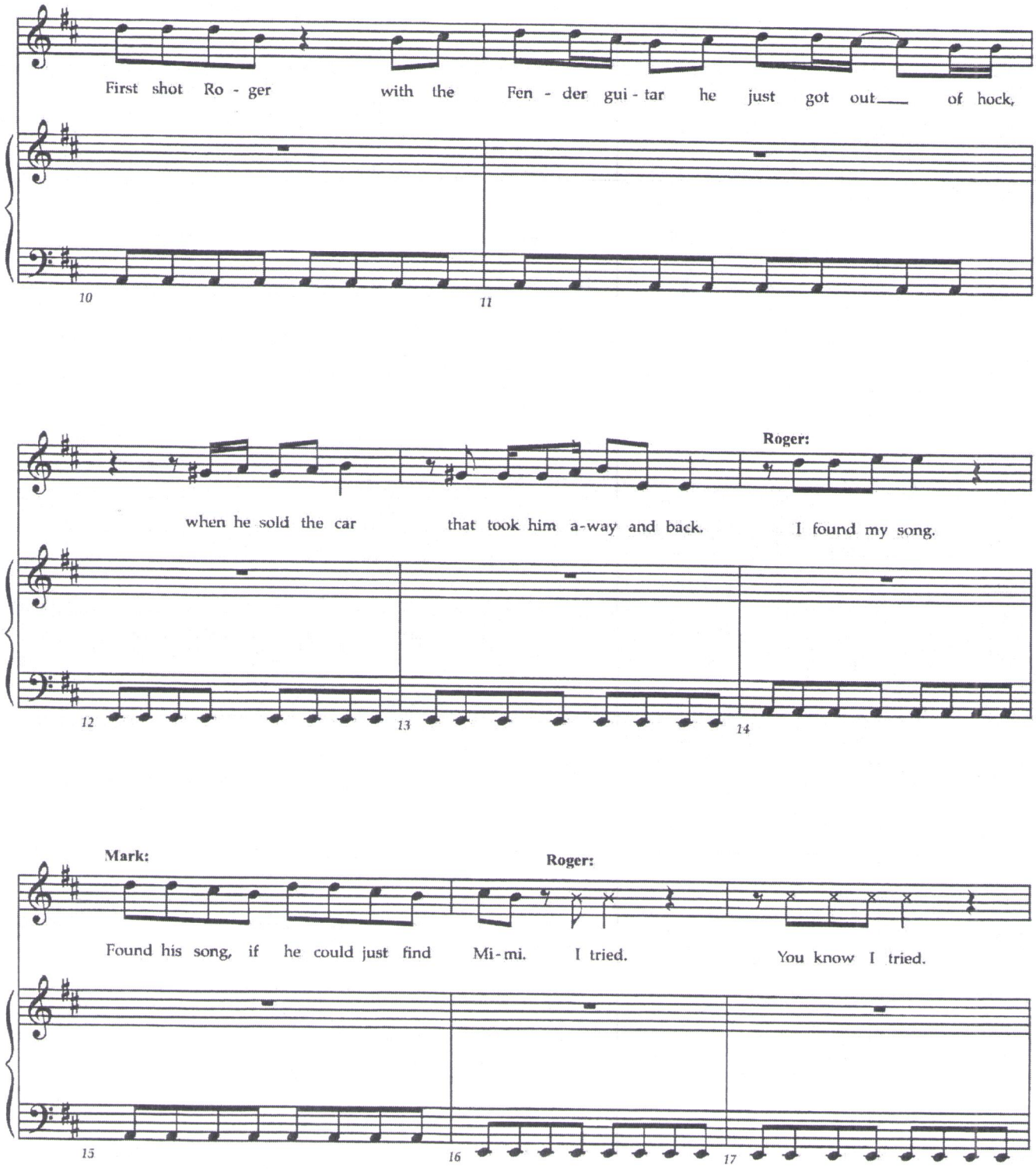
Music and Lyrics by
Jonathan Larson

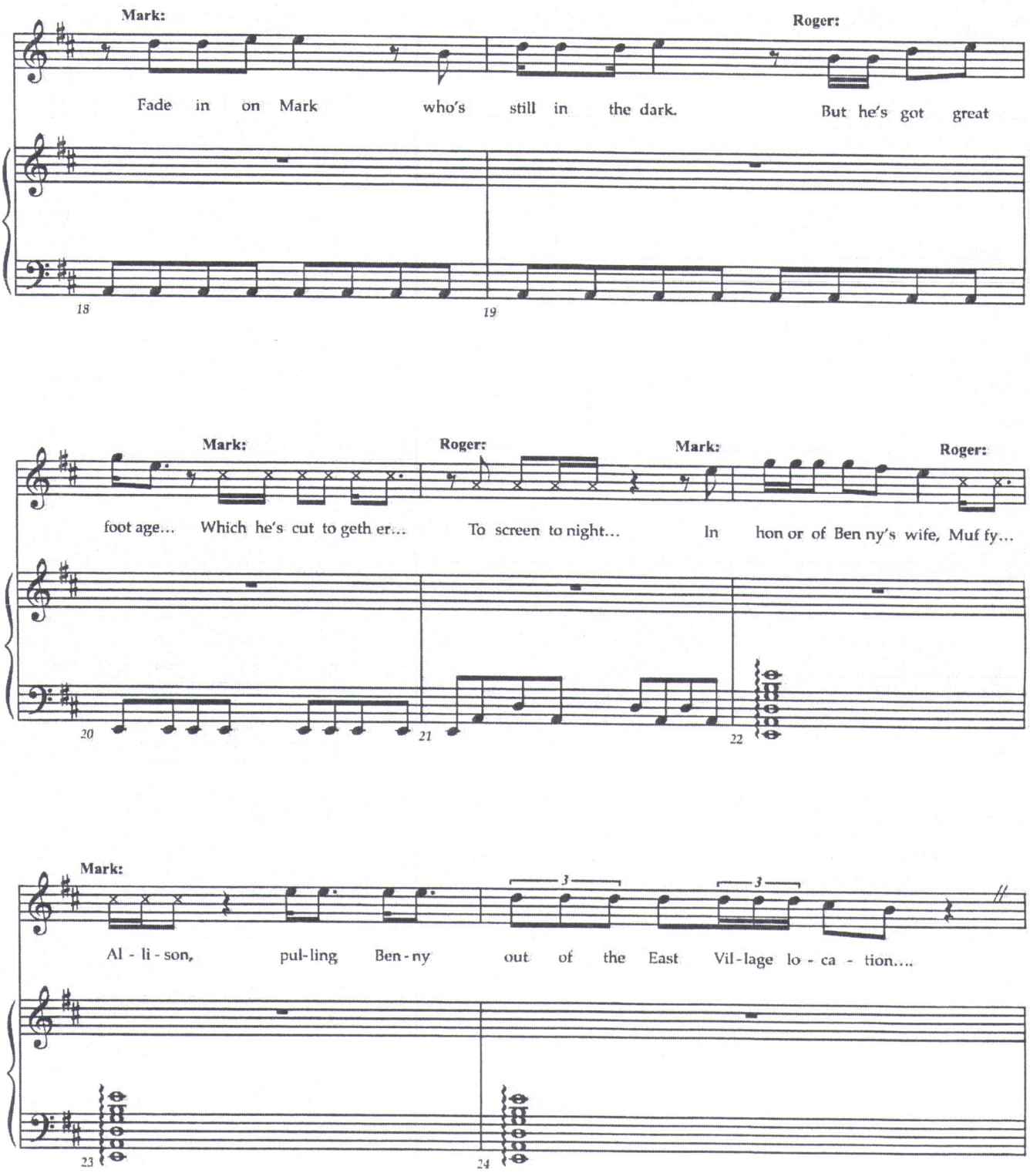


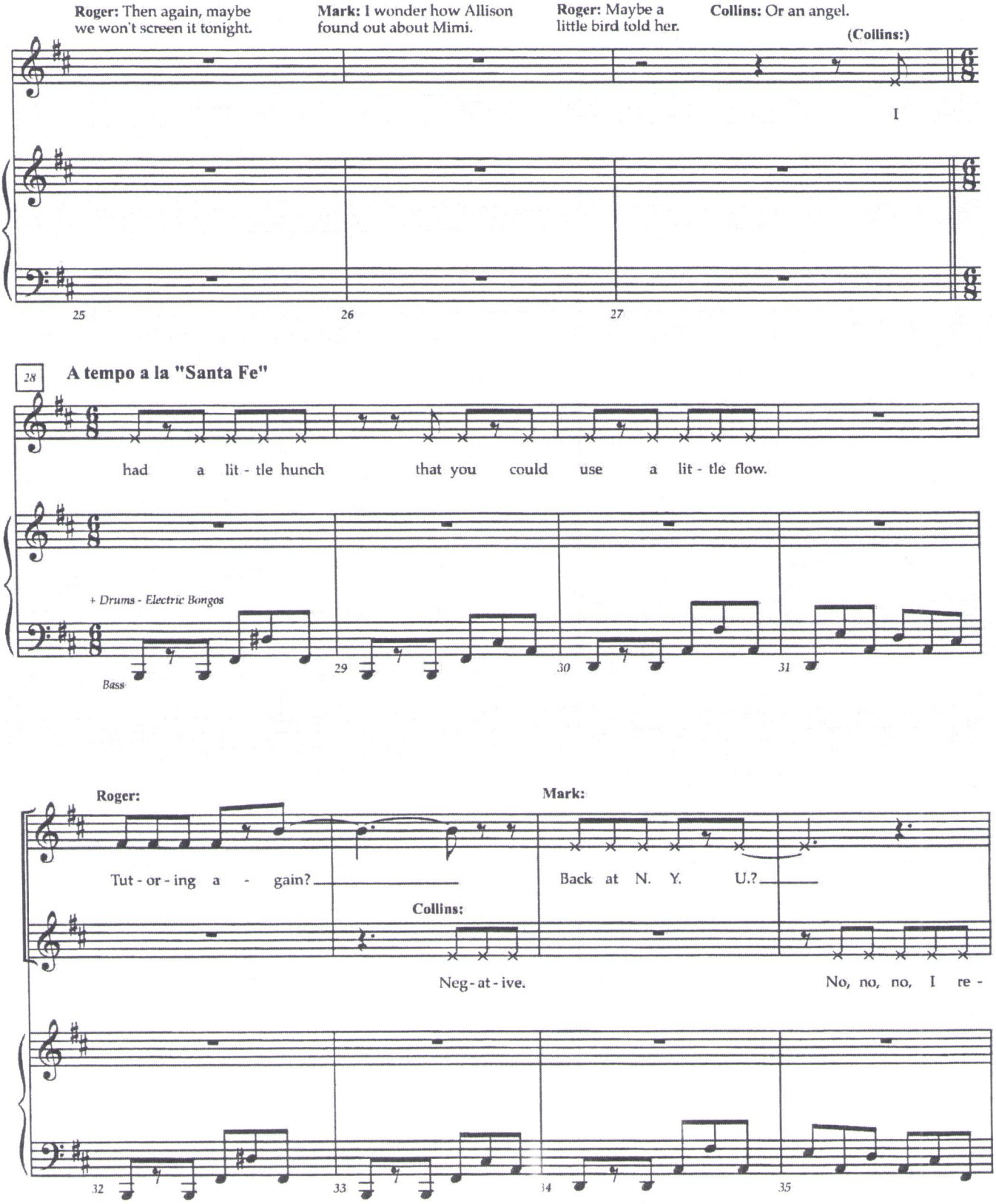

(Roger's Mother:)
are you? Ro-ger, where are you? Ro - ger, where
(Mimi's Mother:)
Don-de es-tas Mi-mi? Don - de es - tas Mi - mi?
(Mr. Jefferson:)
Kit - ten, wher - e - ver are you?
Mrs. Cohen:
14
15
Mark, are you there? Are you there? I don't know if he's

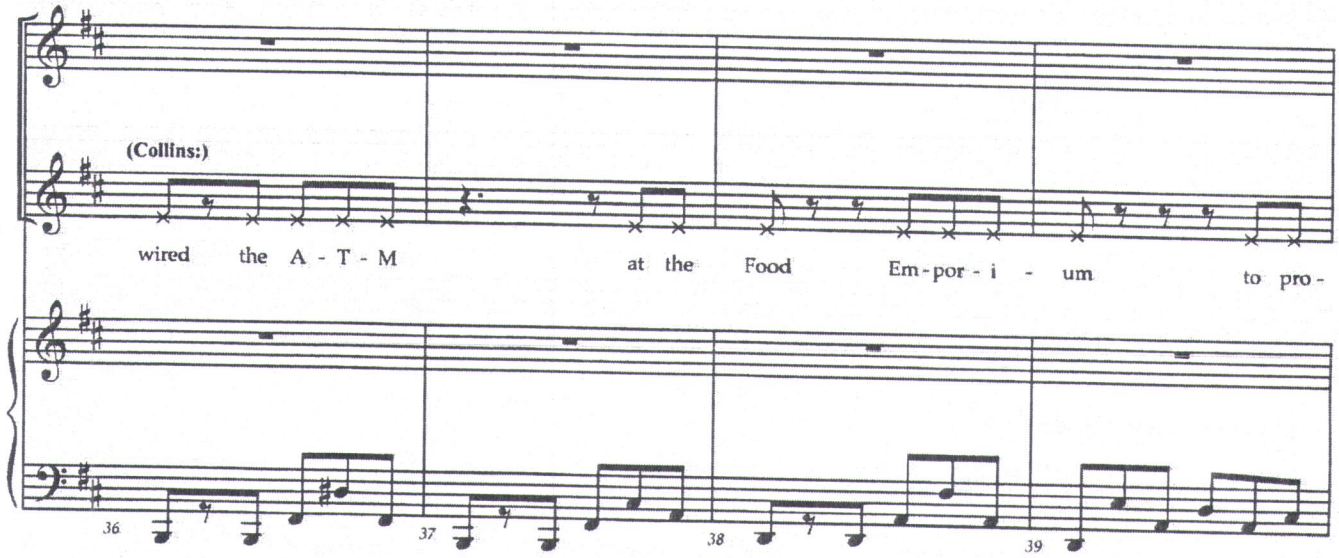

(Roger's Mother:)
are you? Ro ger, where are you? Ro - ger, where
(Mimi's Mother:)
Don de es - tas Mi mi? Don de es - tas Mi - mi?
(Mr. Jefferson:)
Kit - ten, wher - e - ver are you?
(Mrs. Cohen:)
16
17
there. We're all here wishing you were here too. Where are you, Mark? Are you there? Are you? Where are you,

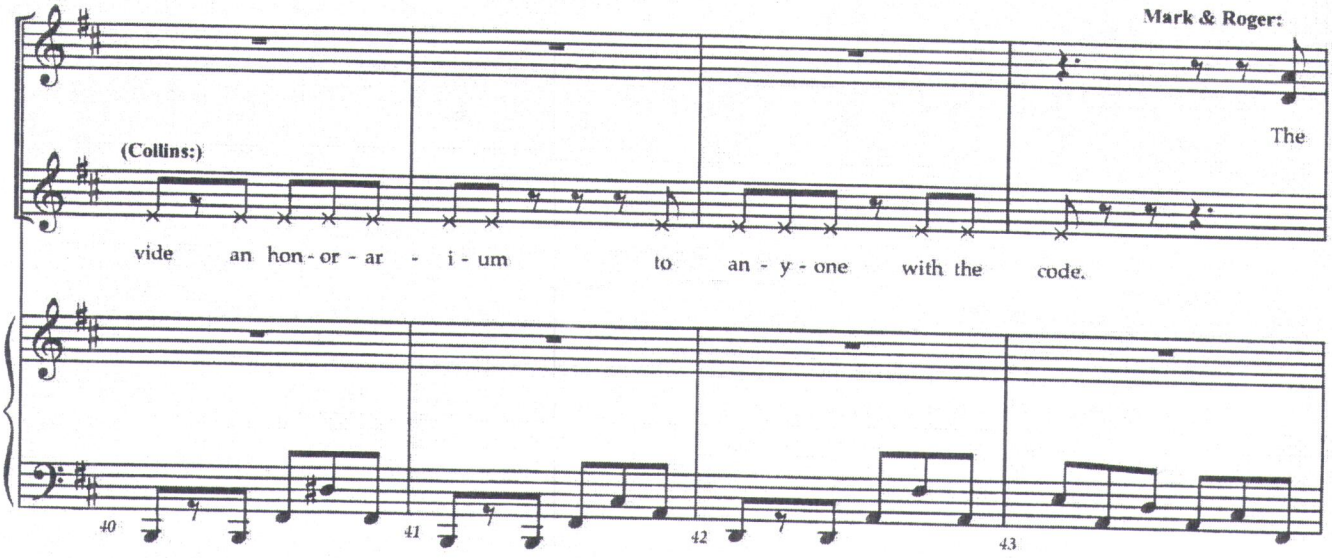

(Roger's Mother:)
are you? Ro - ger, where Call.
(Mimi's Mother:)
Don - de es - tas Mi - mi? Call.
(Mr. Jefferson:)
Kit - - - ten, wher - e - ver... Call.
(Mrs. Cohen:)
18
Mark? Are you there? Are you there? I don't know if... Please call your moth er.
19

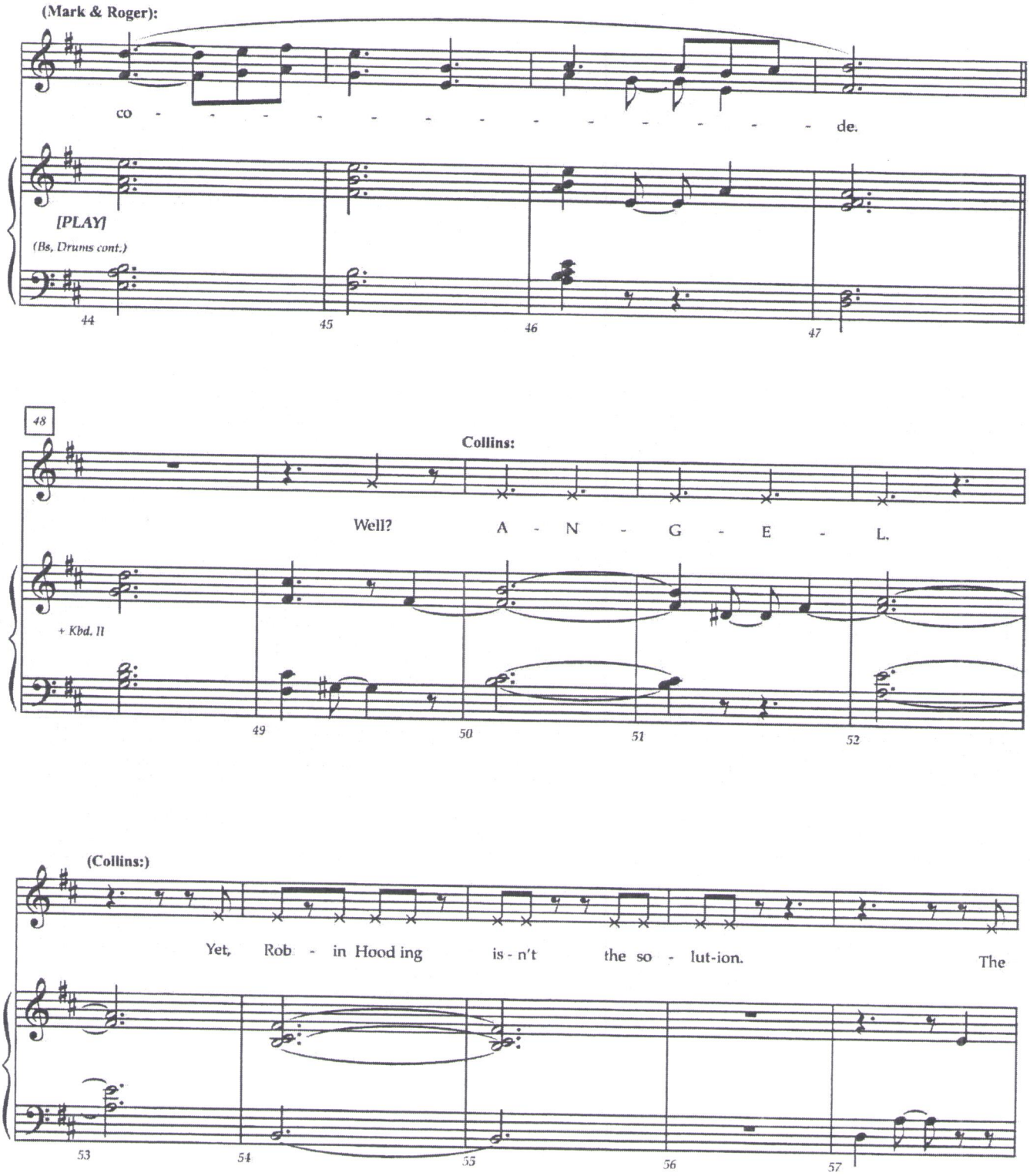

First shot Ro - ger with the Fen - der gui - tar he just got out of hock,
10
11
Roger:
when he sold the car that took him a-way and back. I found my song.
12
13
14
Mark:
Roger:
Found his song, if he could just find Mi-mi. I tried. You know I tried.
15
16
17

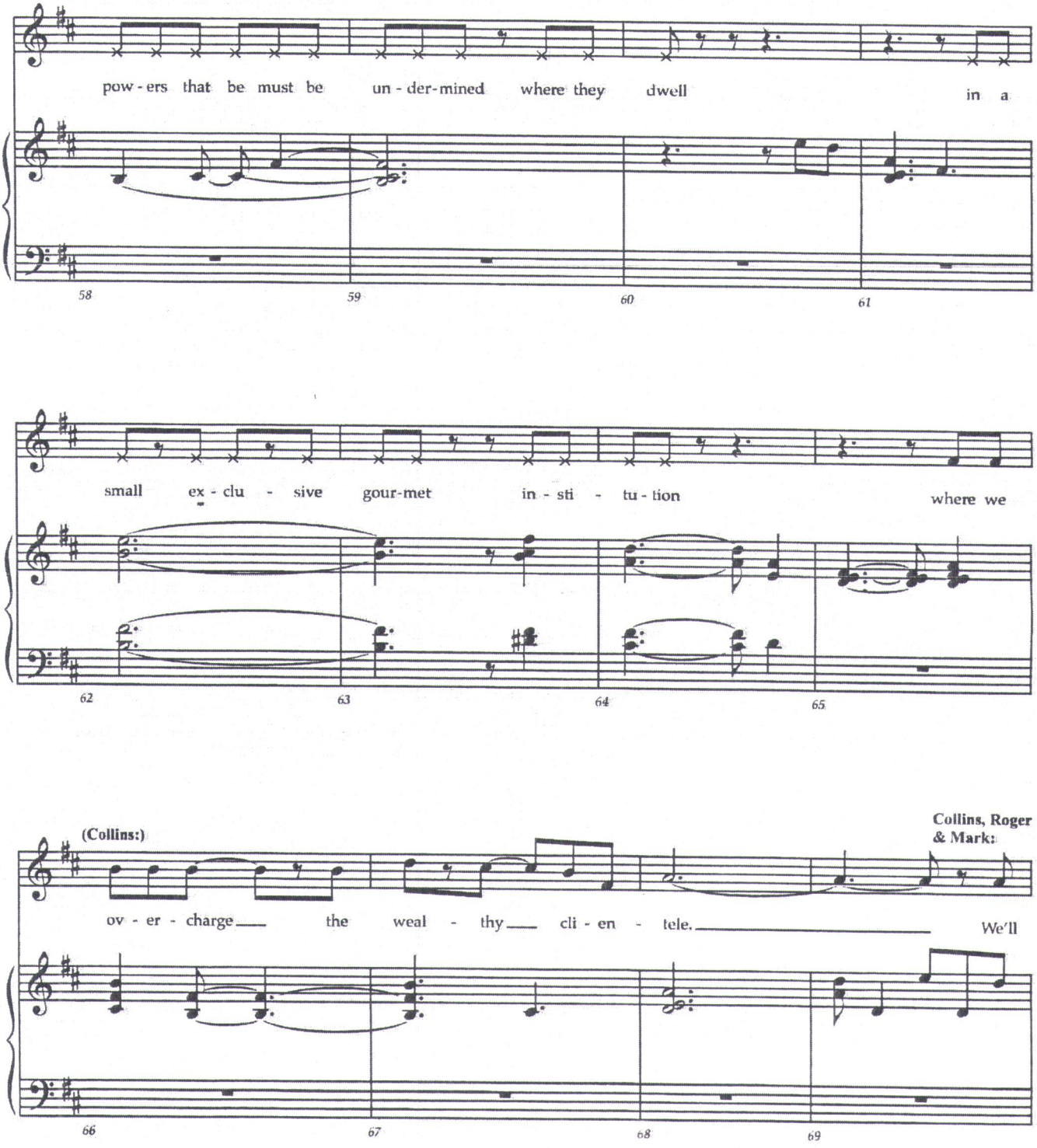

Mark:
Roger:
Fade in on Mark who's still in the dark. But he's got great
18
19
Mark:
Roger:
Mark:
Roger:
foot age... Which he's cut to geth er... To screen to night... In hon or of Ben ny's wife, Muf fy...
20
21
22
Mark:
3
3
Al - li - son, pul-ling Ben - ny out of the East Vil - lage lo - ca - tion....
23
24

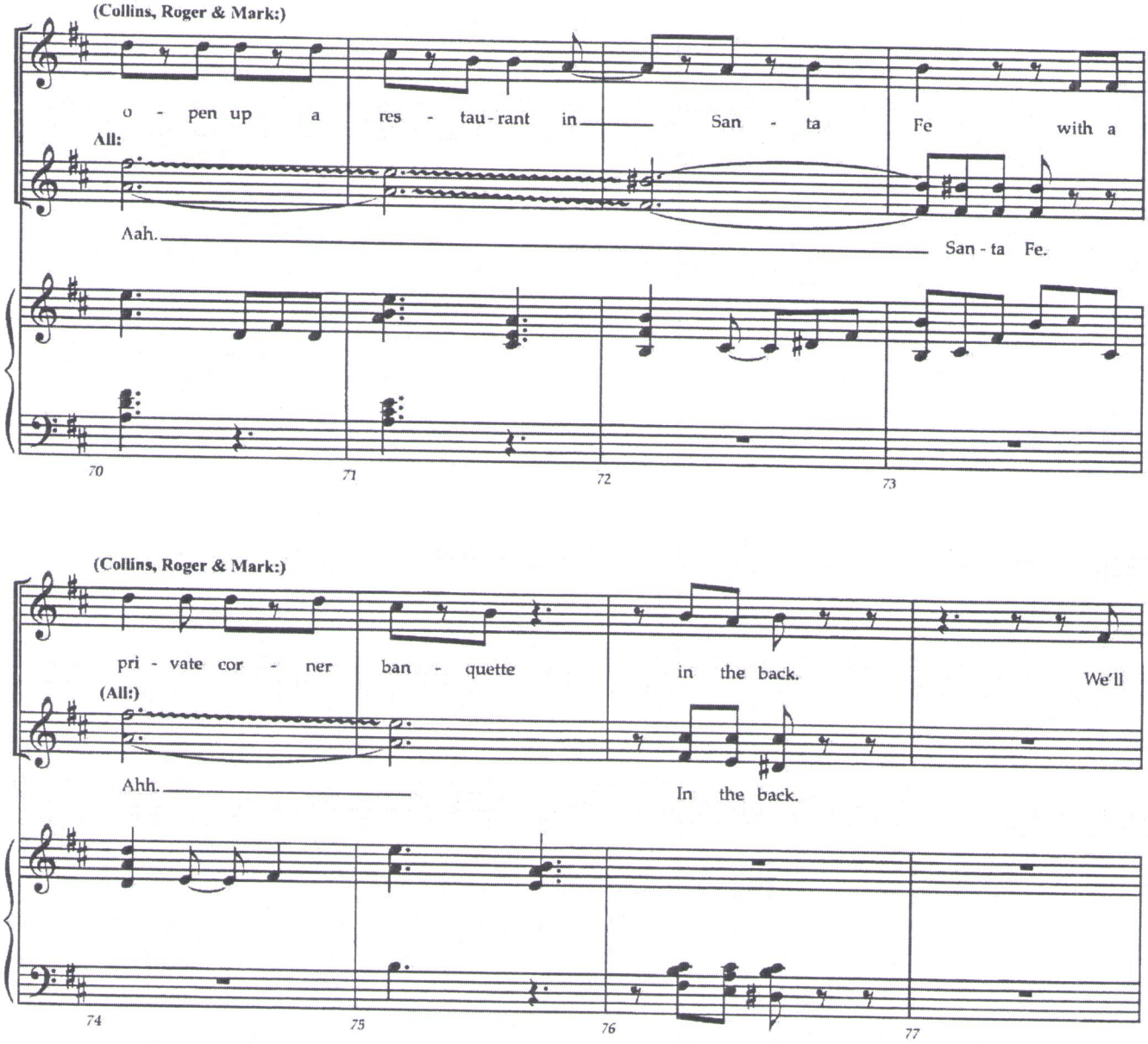

Roger: Then again, maybe we won't screen it tonight.
Mark: I wonder how Allison found out about Mimi.
Roger: Maybe a little bird told her.
Collins: Or an angel.
(Collins:)
I
25
26
27
28
A tempo a la "Santa Fe"
had a lit - tle hunch that you could use a lit - tle flow.
+ Drums - Electric Bongos
Bass
29
30
31
Roger:
Mark:
Tut - or - ing a - gain?
Back at N. Y. U.?
Collins:
Neg - at - ive.
No, no, no, I re -
32
33
34
35

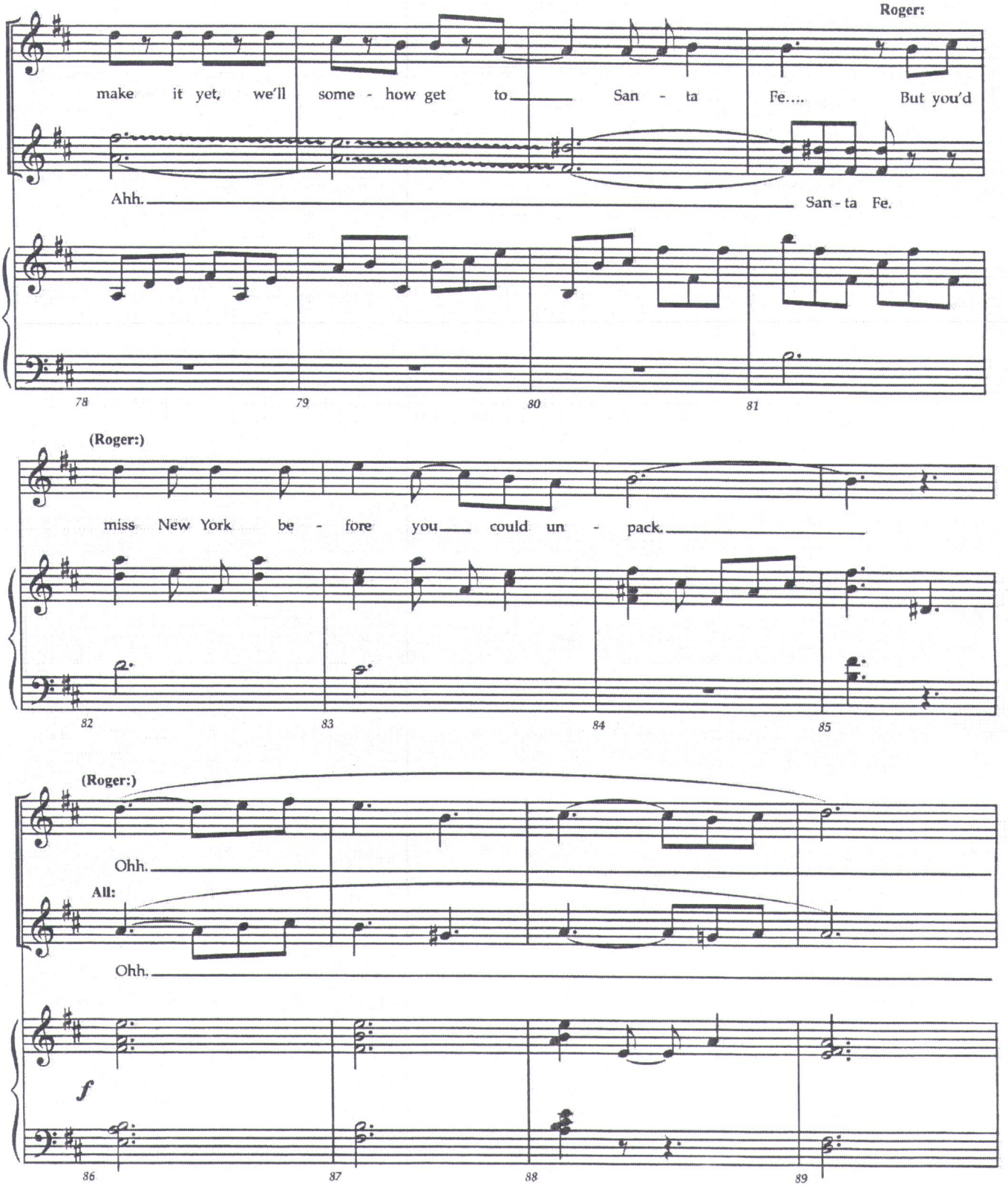

(Collins:)
wired the A - T - M at the Food Em - por - i - um to pro -
36
37
38
39

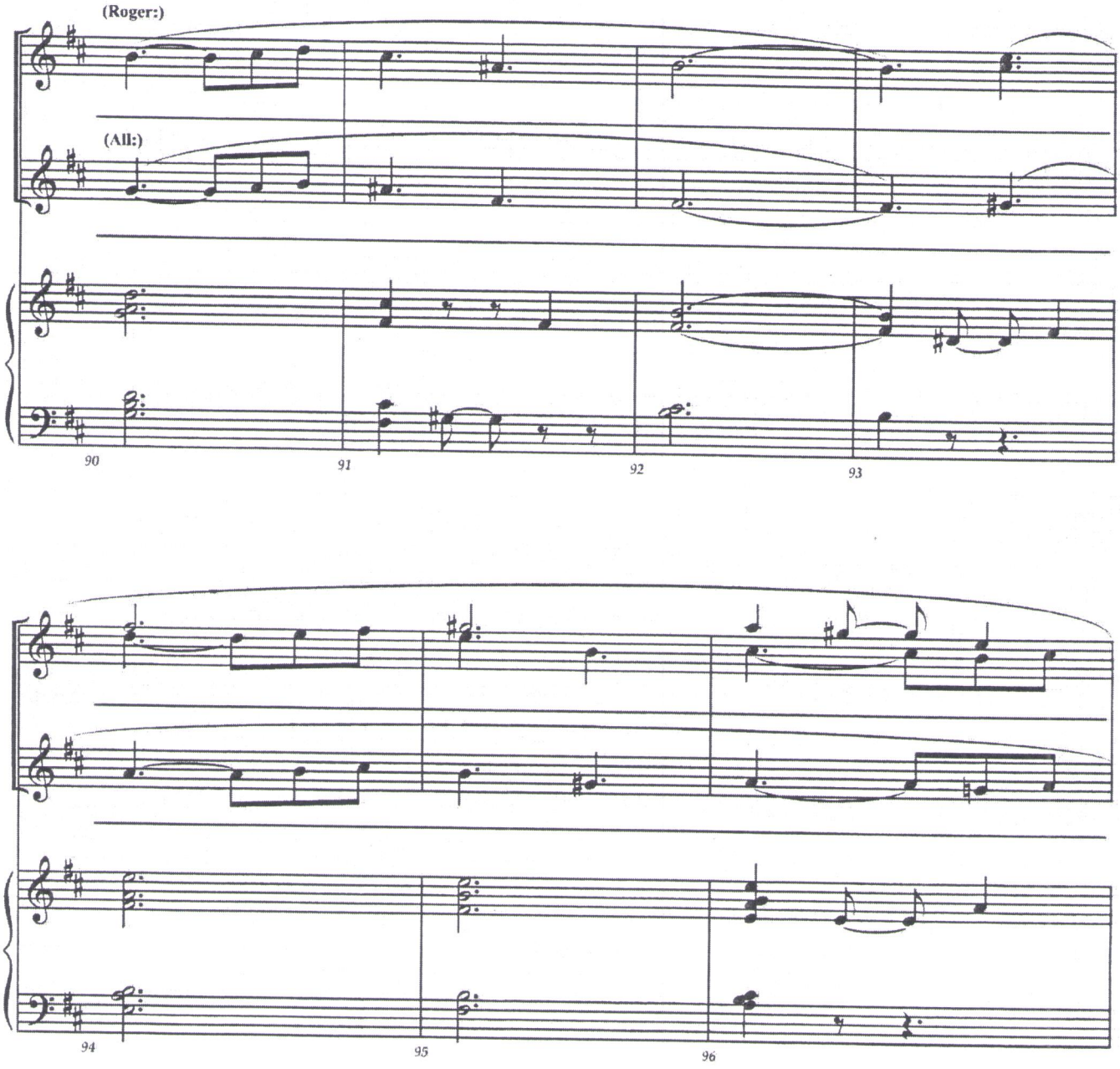

Mark & Roger:
(Collins:)
The
vide an hon - or - ar - i - um to an - y - one with the code.
40
41
42
43

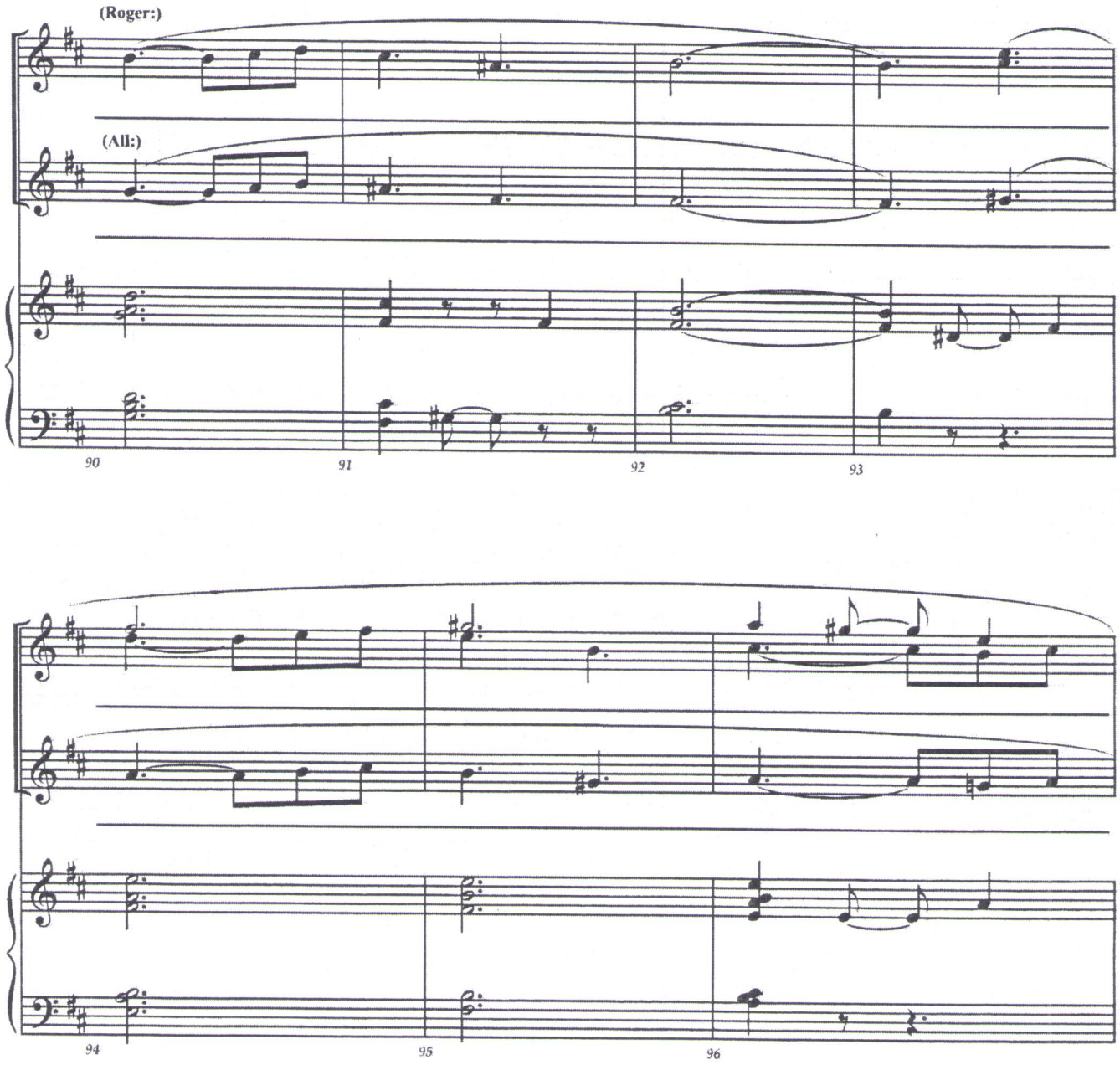

(Mark & Roger):
co - - - - - - - - - - - - - - - - de.
[PLAY]
(Bs, Drums cont.)
44
45
46
47
48
Collins:
Well?
A - N - G - E - L.
+ Kbd. II
49
50
51
52
(Collins:)
Yet, Rob - in Hood ing is - n't the so - lut-ion. The
53
54
55
56
57

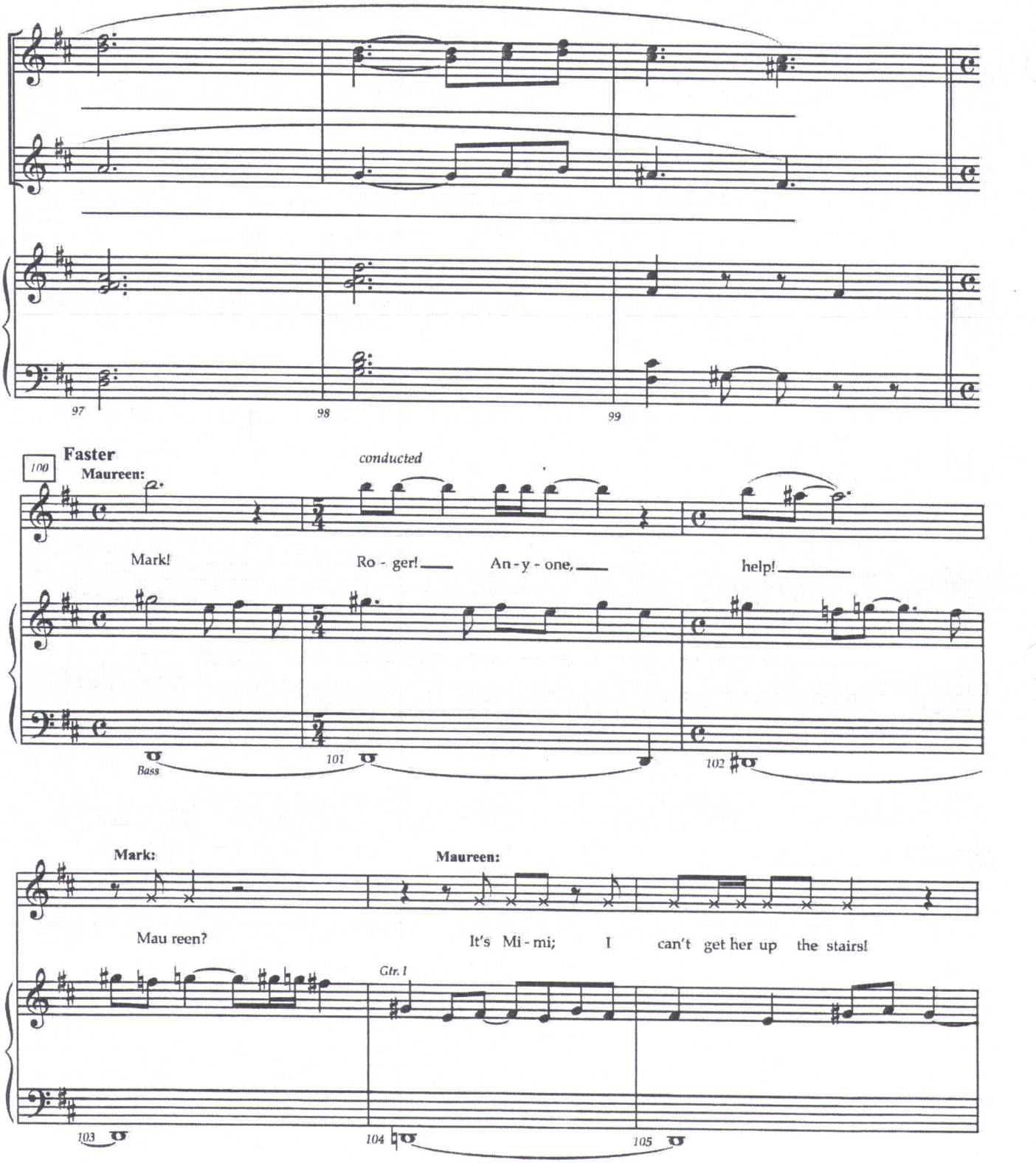

pow - ers that be must be un - der-mined where they dwell in a
58
59
60
61
small ex - clu - sive gour-met in - sti - tu - tion where we
62
63
64
65
(Collins:)
Collins, Roger & Mark:
ov - er - charge the weal - thy cli - en - tele. We'll
66
67
68
69

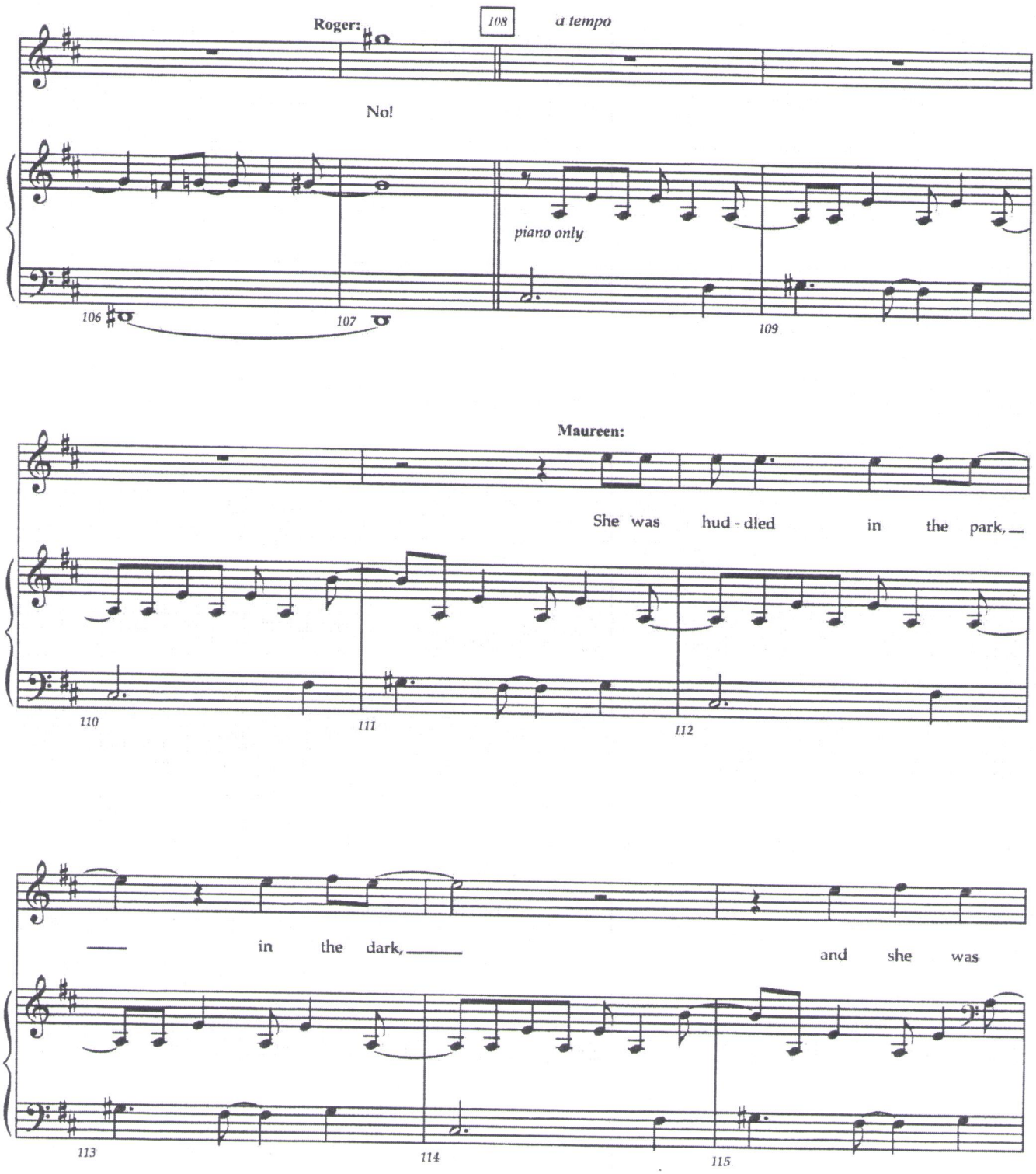

(Collins, Roger & Mark:)
o - pen up a res - tau-rant in San - ta Fe with a
All:
Aah.
San-ta Fe.
70
71
72
73
(Collins, Roger & Mark:)
pri - vate cor - ner ban - quette in the back. We'll
(All:)
Ahh.
In the back.
74
75
76
77

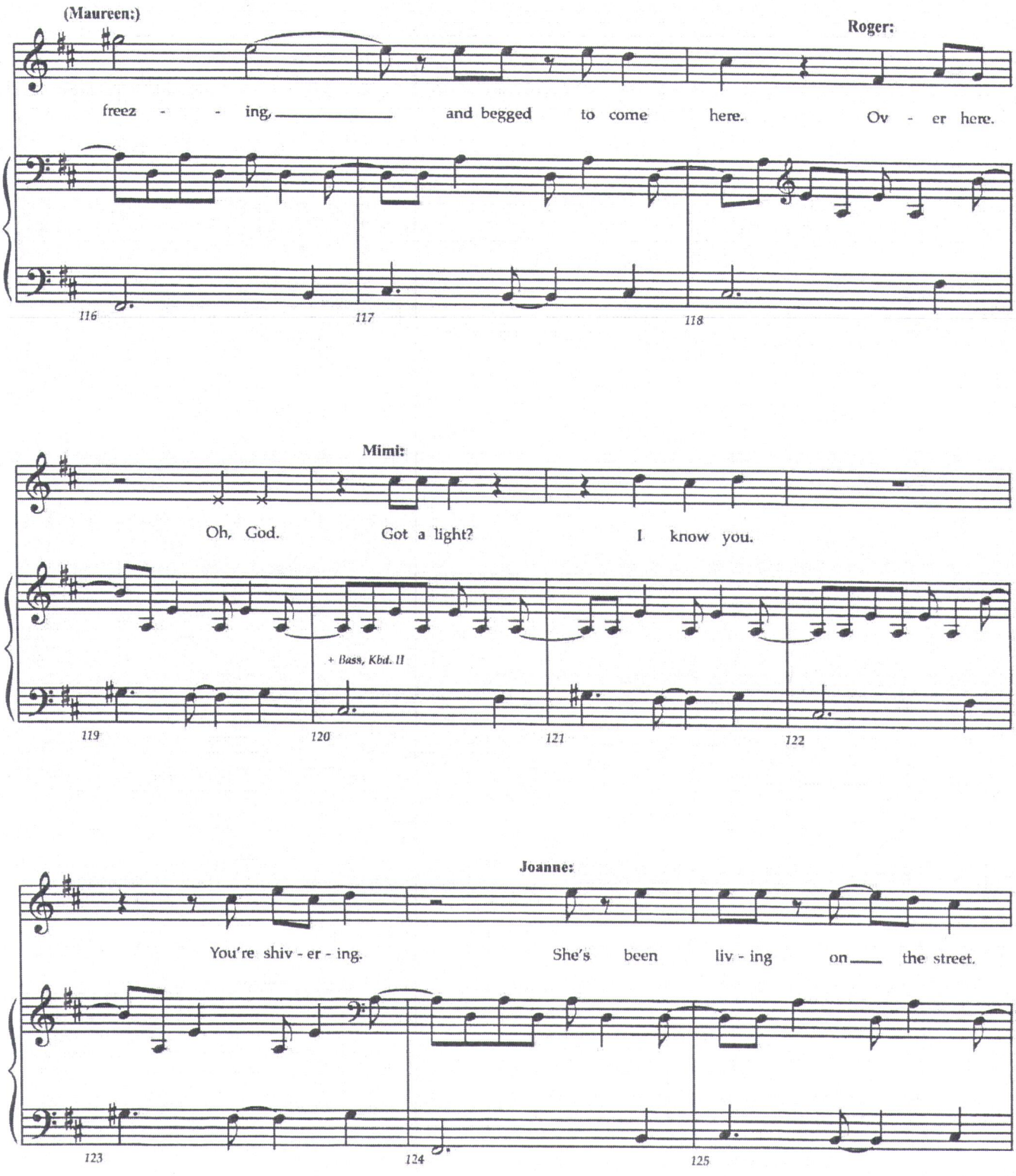

Roger:
make it yet, we'll some - how get to San - ta Fe.... But you'd
Ahh.
San - ta Fe.
78
79
80
81
(Roger:)
miss New York be - fore you could un - pack.
82
83
84
85
(Roger:)
Ohh.
All:
Ohh.
f
86
87
88
89

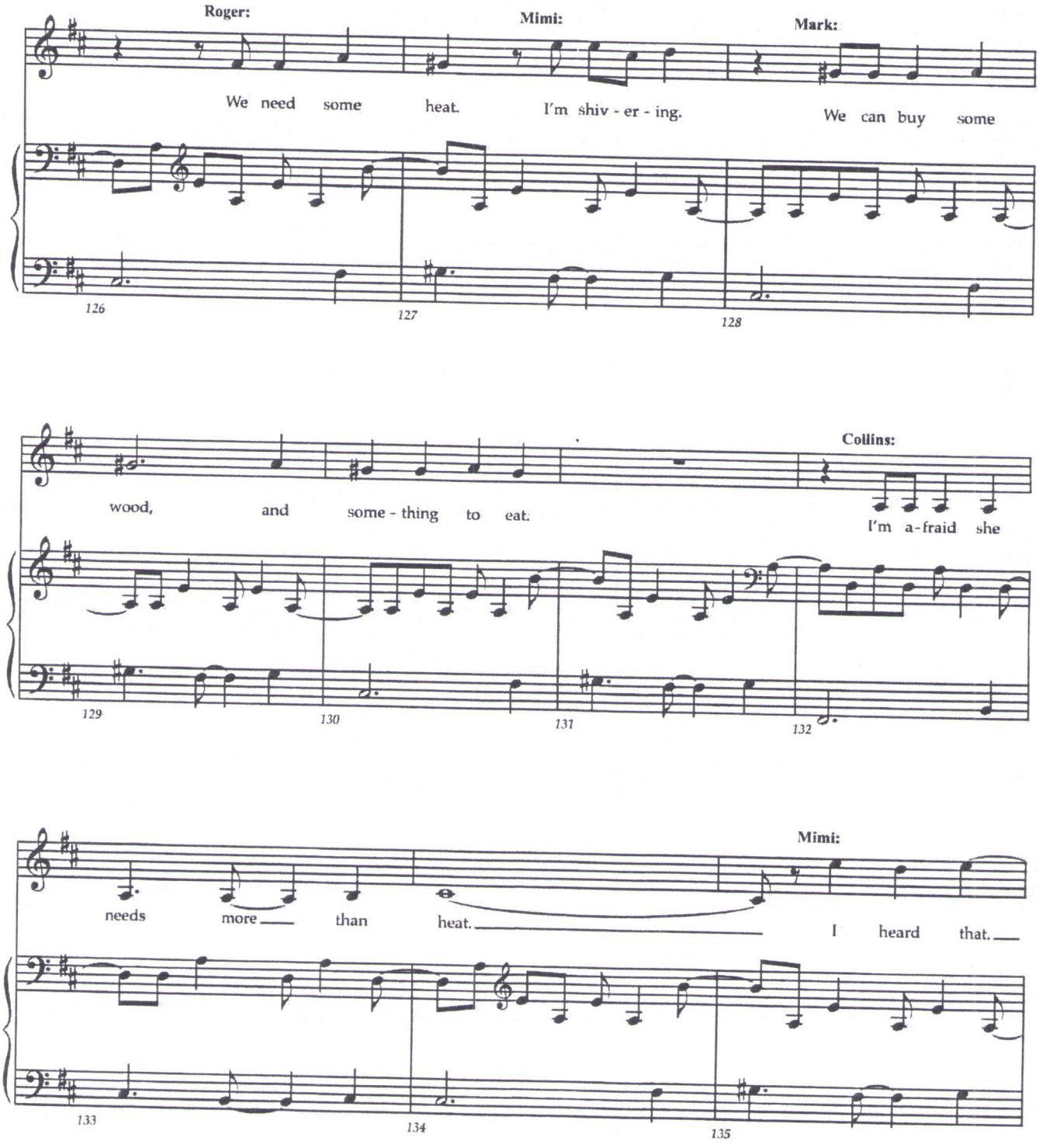

(Roger:)
(All:)
90
91
92
93
94
95
96

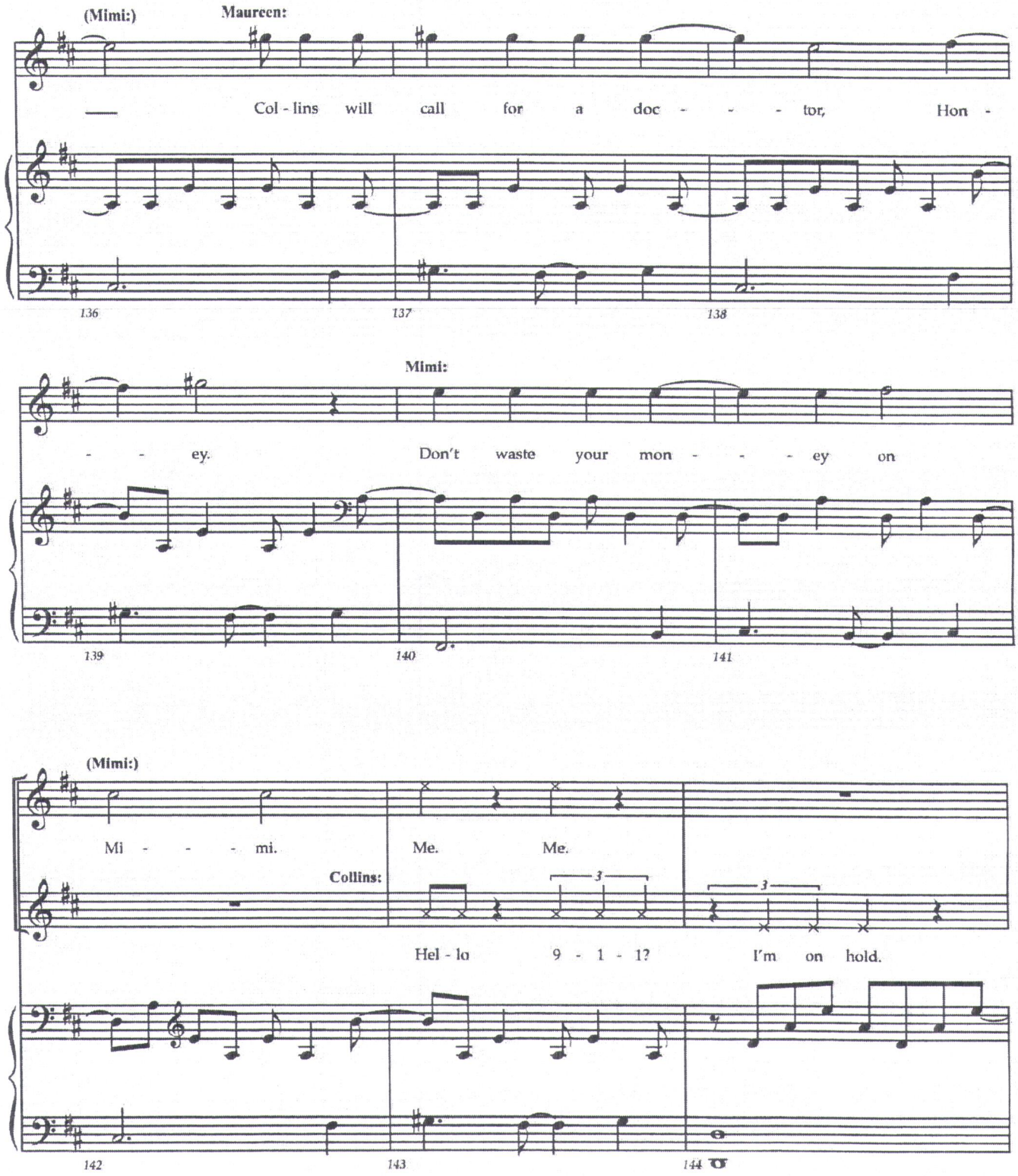

(Roger:)
(All:)
90
91
92
93
94
95
96

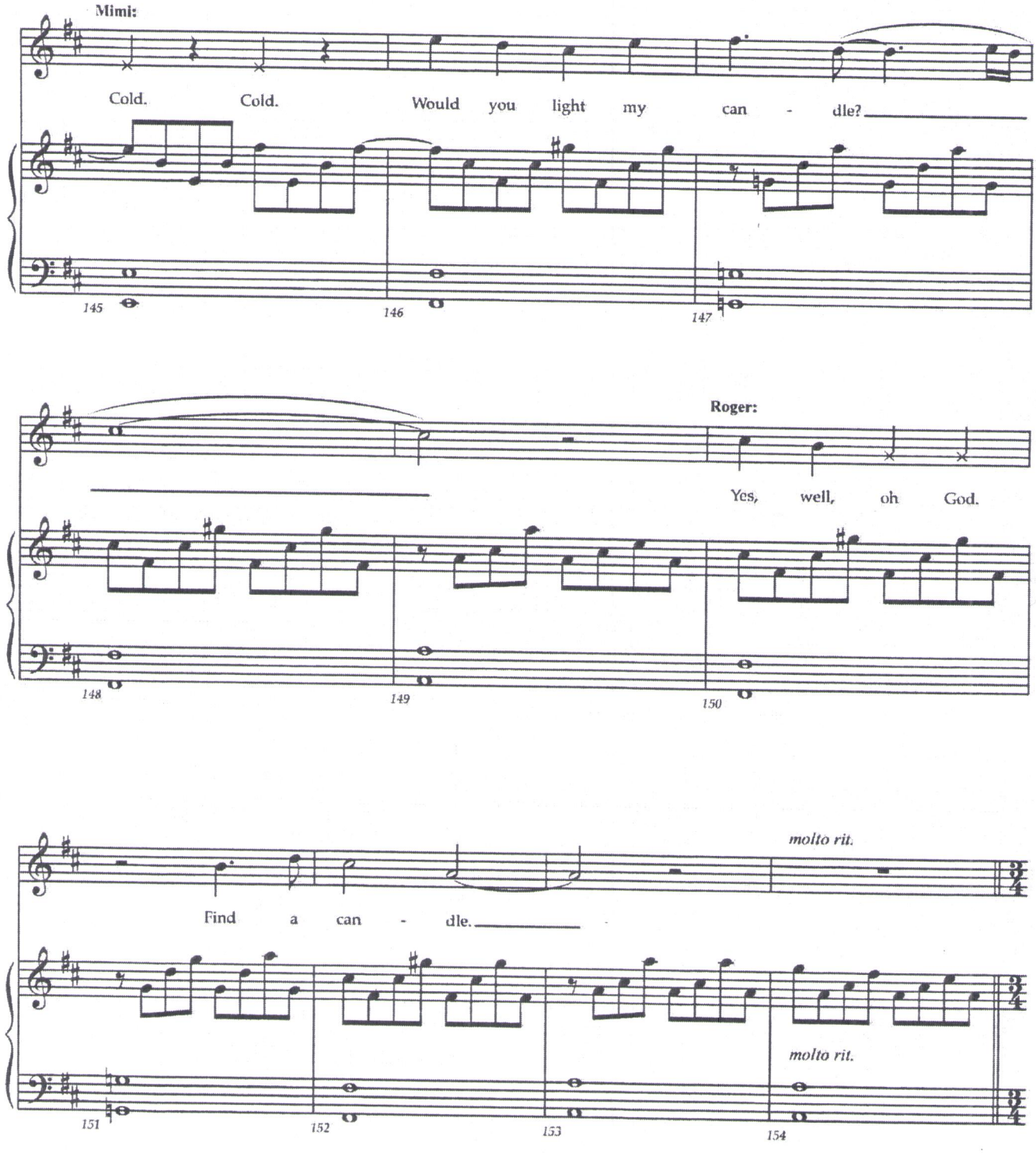

97
98
99
100
Faster
Maureen:
conducted
Mark!
Ro - ger!
An - y - one,
help!
Bass
101
102
Mark:
Maureen:
Mau reen?
It's Mi - mi;
I
can't get her up
the stairs!
Gtr. I
103
104
105

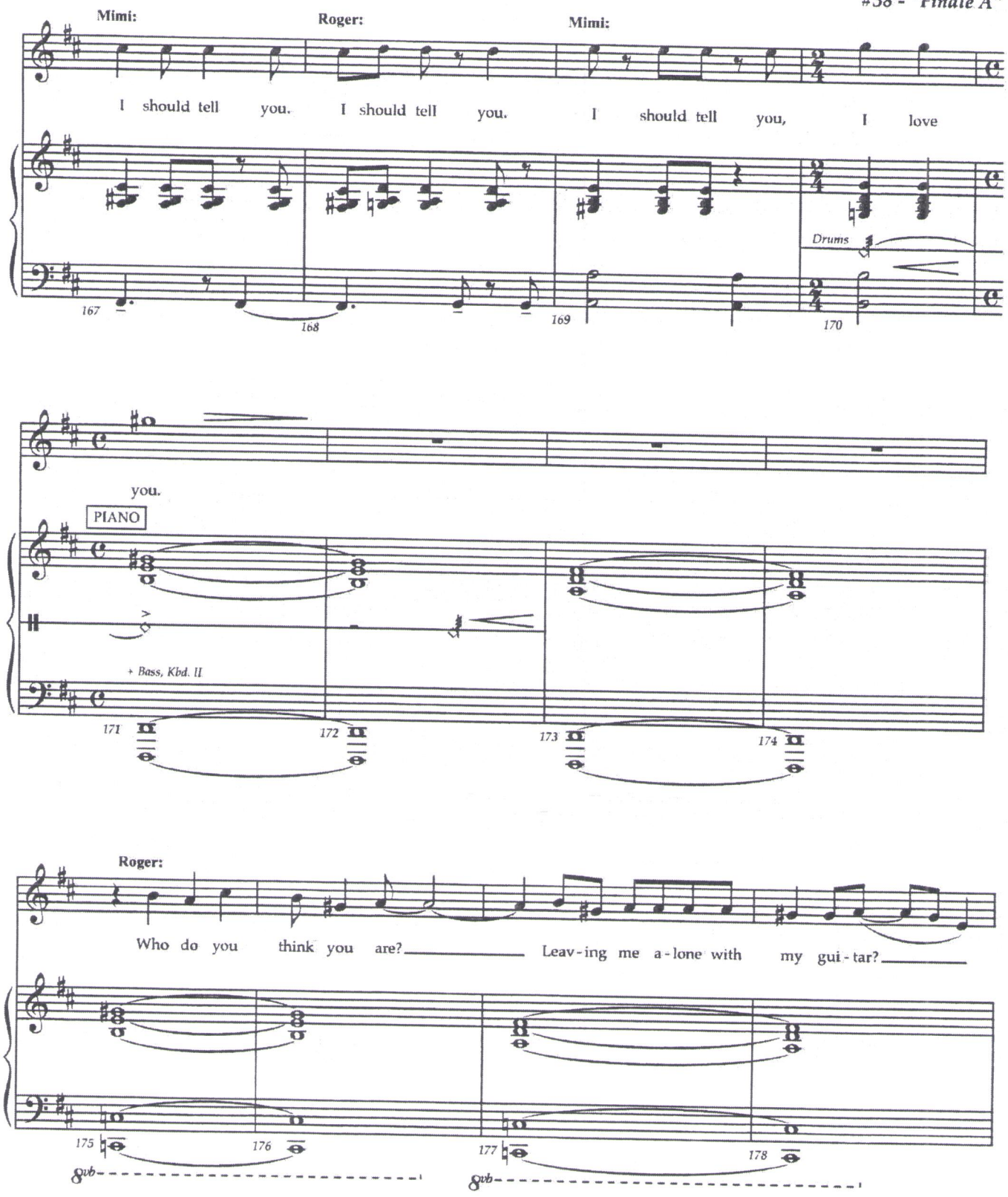

Roger:
108
a tempo
No!
piano only
106
107
109
Maureen:
She was hud - dled in the park,
110
111
112
in the dark,
and she was
113
114
115

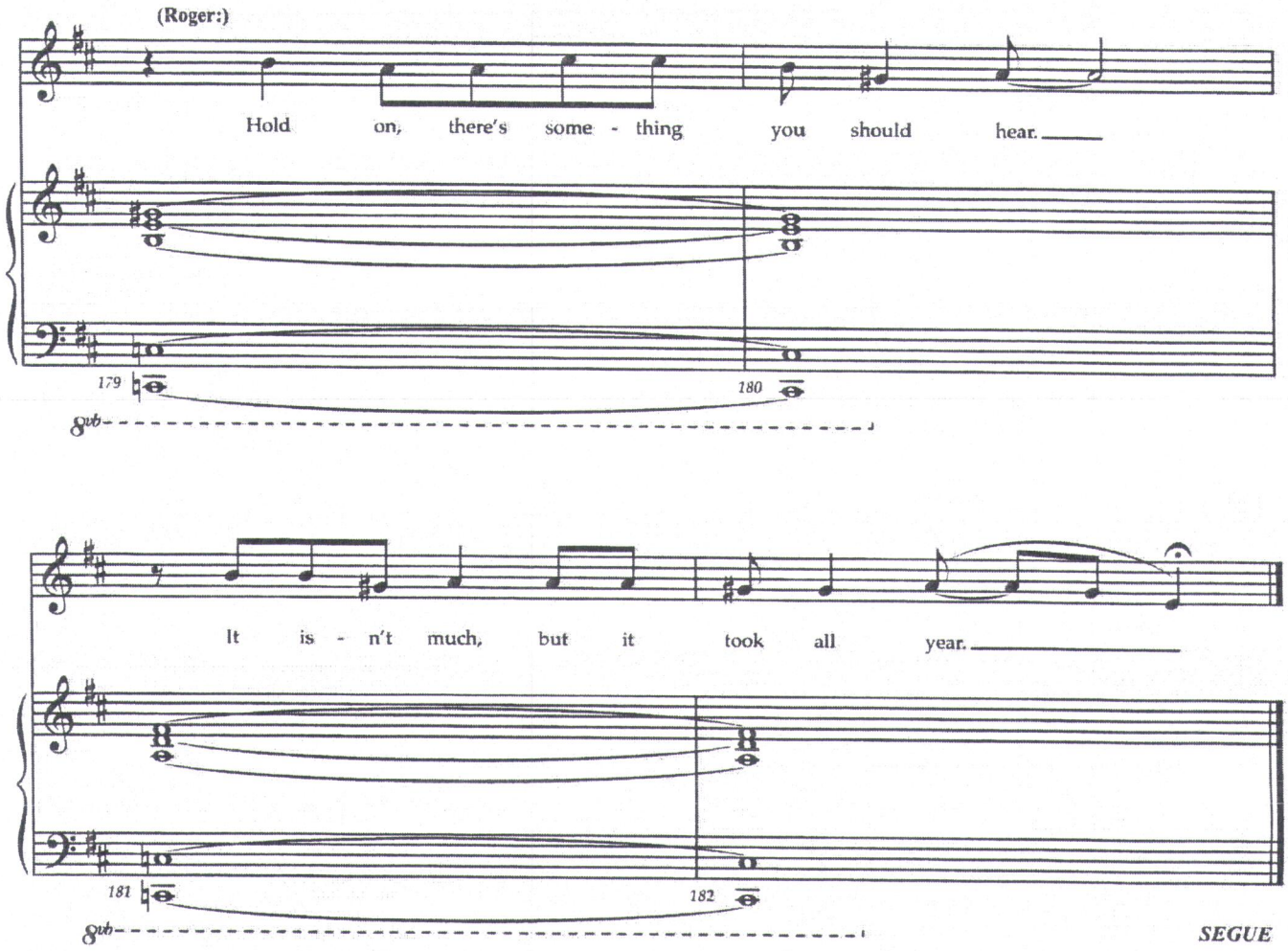

(Maureen:)
Roger:
freez - - ing, and begged to come here. Ov - er here.
116
117
118
Mimi:
Oh, God. Got a light? I know you.
+ Bass, Kbd. II
119
120
121
122
Joanne:
You're shiv - er - ing. She's been liv - ing on the street.
123
124
125


Roger:
Mimi:
Mark:
We need some heat.
I'm shiv - er - ing.
We can buy some
126
127
128
Collins:
wood, and some - thing to eat.
I'm a-fraid she
129
130
131
132
Mimi:
needs more than heat.
I heard that.
133
134
135


(Mimi:)
Maureen:
Col - lins will call for a doc - - - tor, Hon -
136
137
138
Mimi:
- - ey. Don't waste your mon - - - ey on
139
140
141
(Mimi:)
Mi - - - - mi.
Me. Me.
Collins:
3
3
Hel - lo 9 - 1 - 1? I'm on hold.
142
143
144


Mimi:
Cold. Cold. Would you light my can - dle?
145
146
147
Roger:
Yes, well, oh God.
148
149
150
molto rit.
Find a can - dle.
molto rit.
151
152
153
154


Mimi:
Roger:
Mimi:
I should tell you. I should tell you. I should tell you, I love
Drums
167
168
169
170
you.
PIANO
+ Bass, Kbd. II
171
172
173
174
Roger:
Who do you think you are? Leav-ing me a-lone with my gui-tar?
175
176
177
178
8vb
8vb

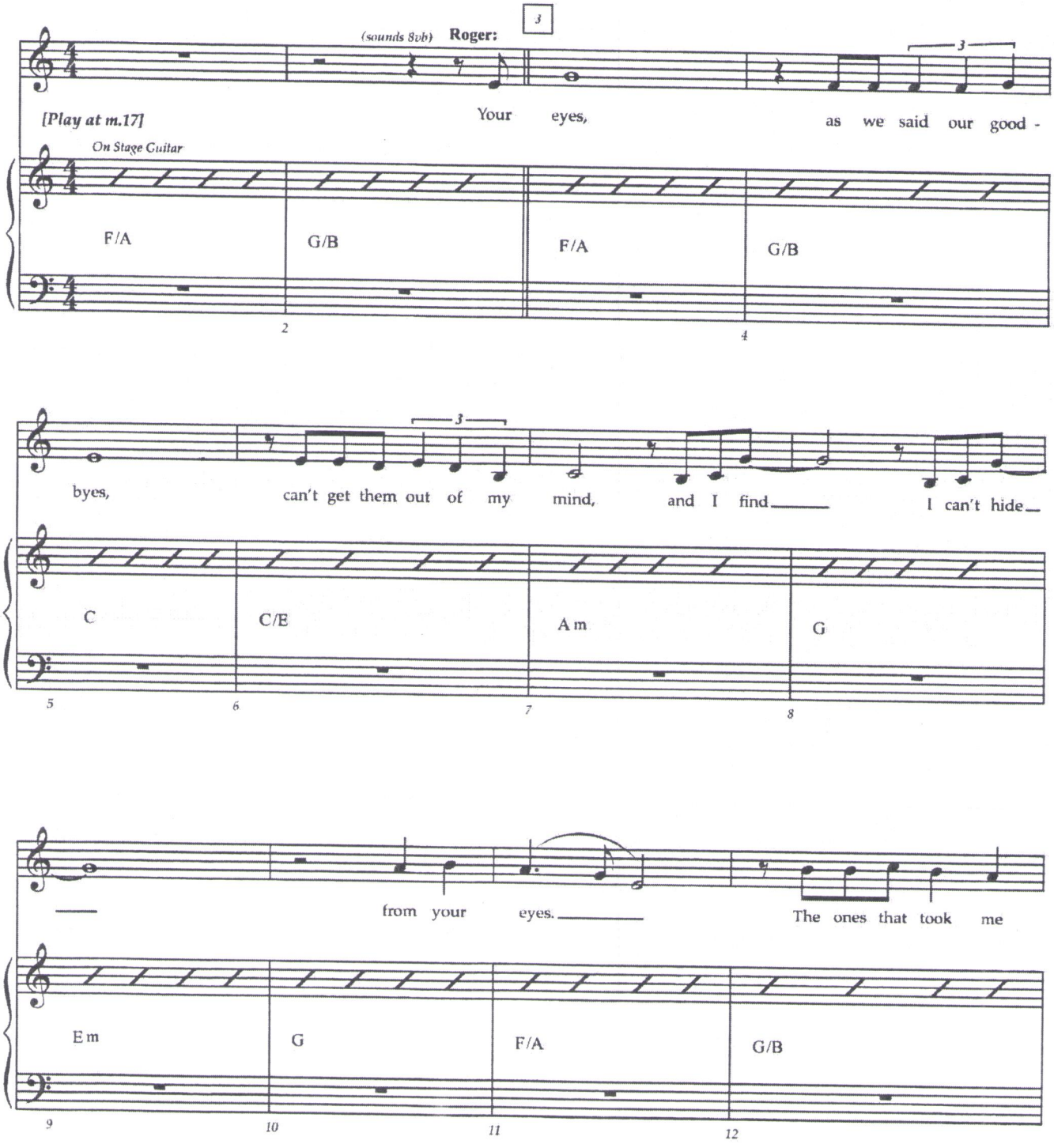

(Roger:)
Hold on, there's some - thing you should hear.
179
180
8vb
It is - n't much, but it took all year.
181
182
8vb
SEGUE

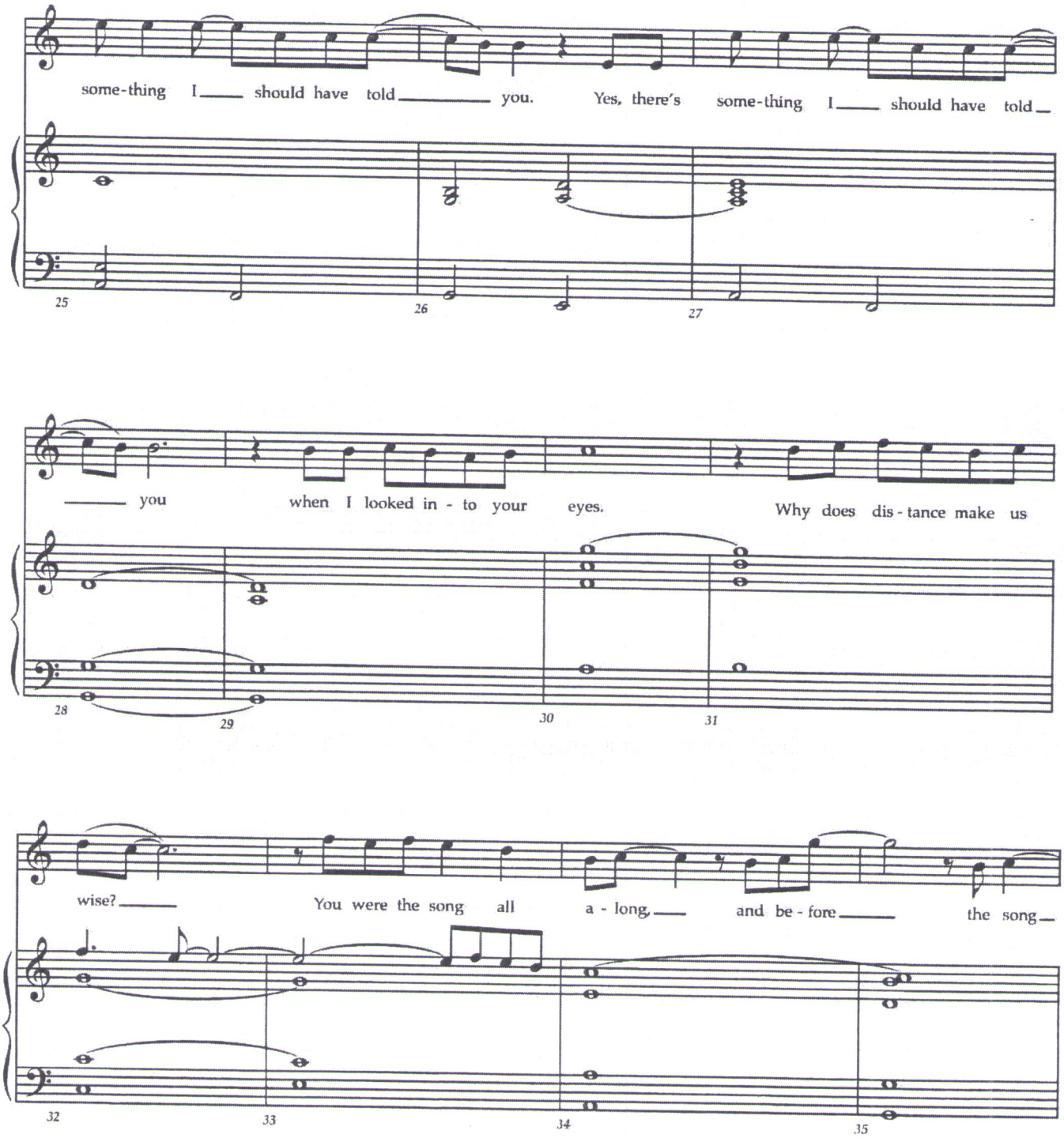
Your Eyes

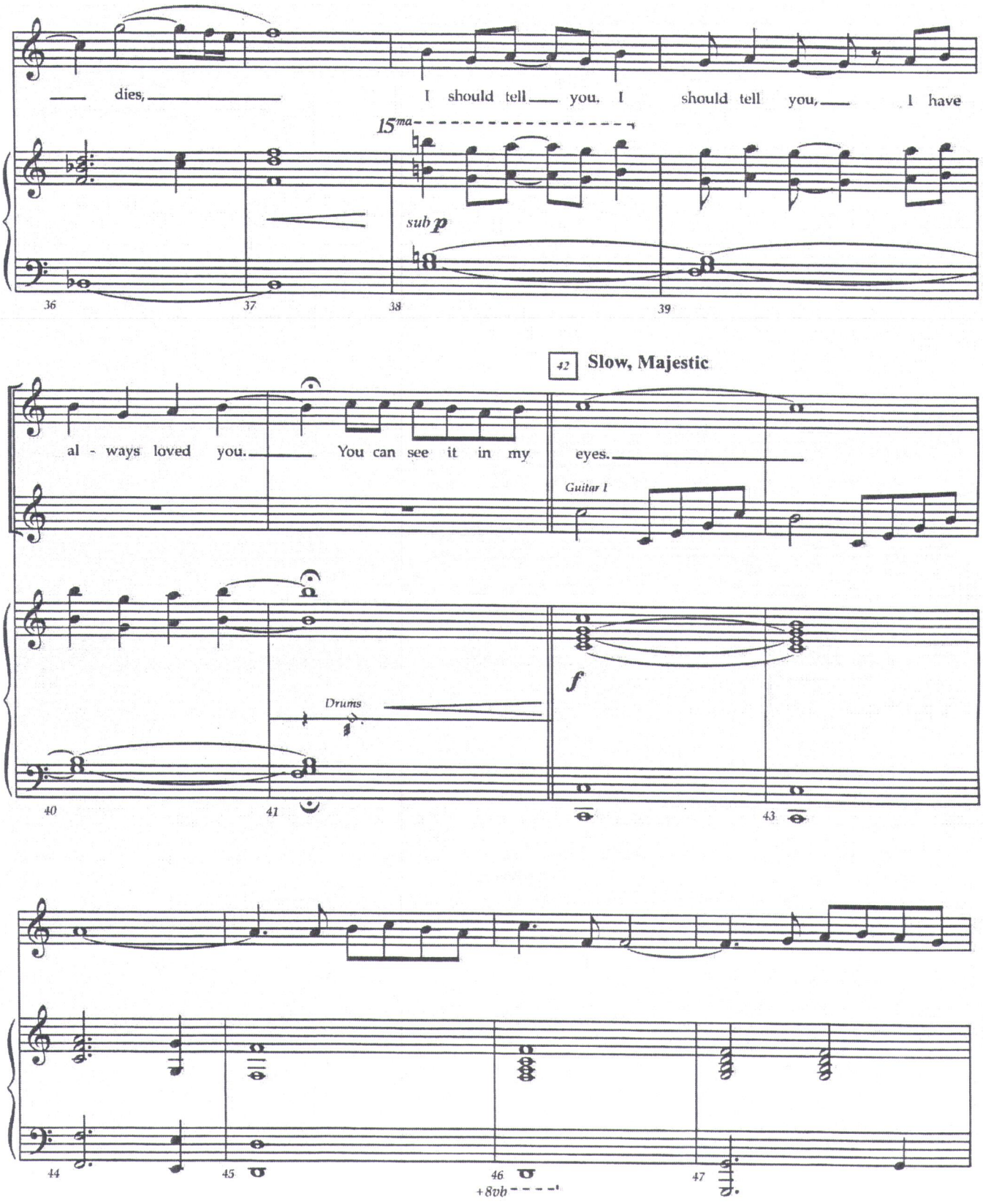
39

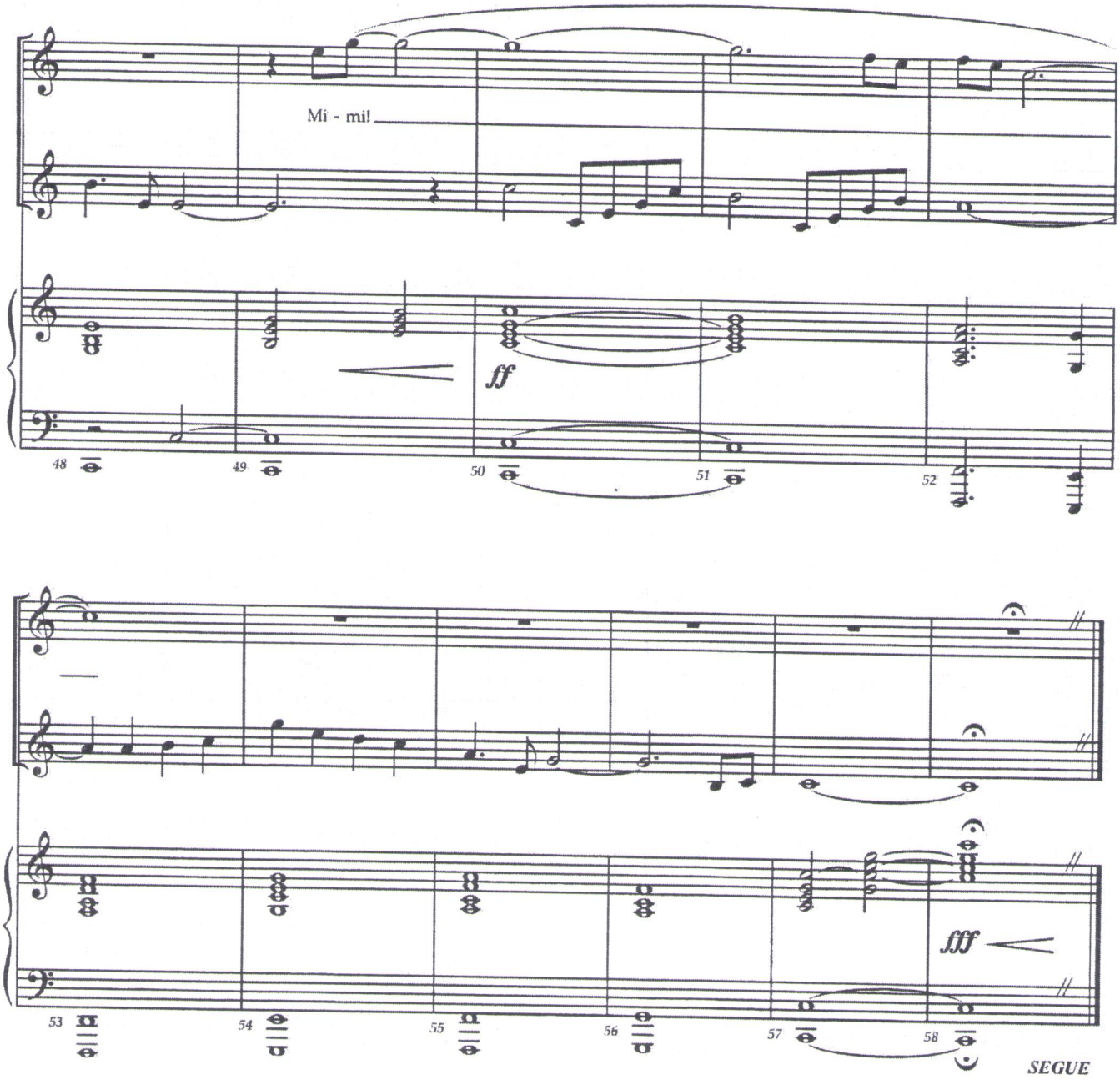
RENT School Edition

Music and Lyrics by
Jonathan Larson



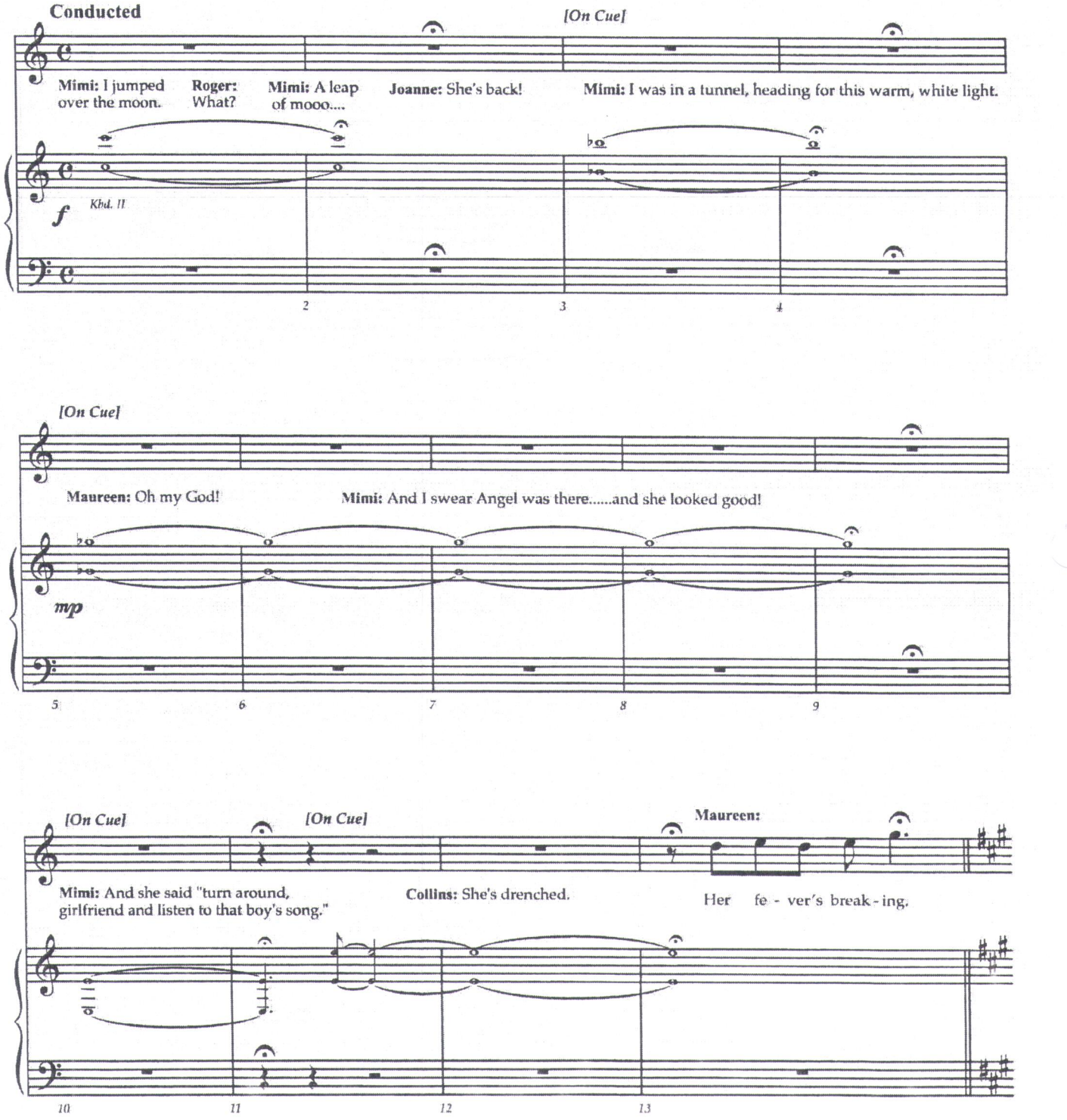

some-thing I should have told you. Yes, there's some-thing I should have told
you when I looked in - to your eyes. Why does dis - tance make us
wise? You were the song all a - long, and be - fore the song
25
26
27
28
29
30
31
32
33
34
35

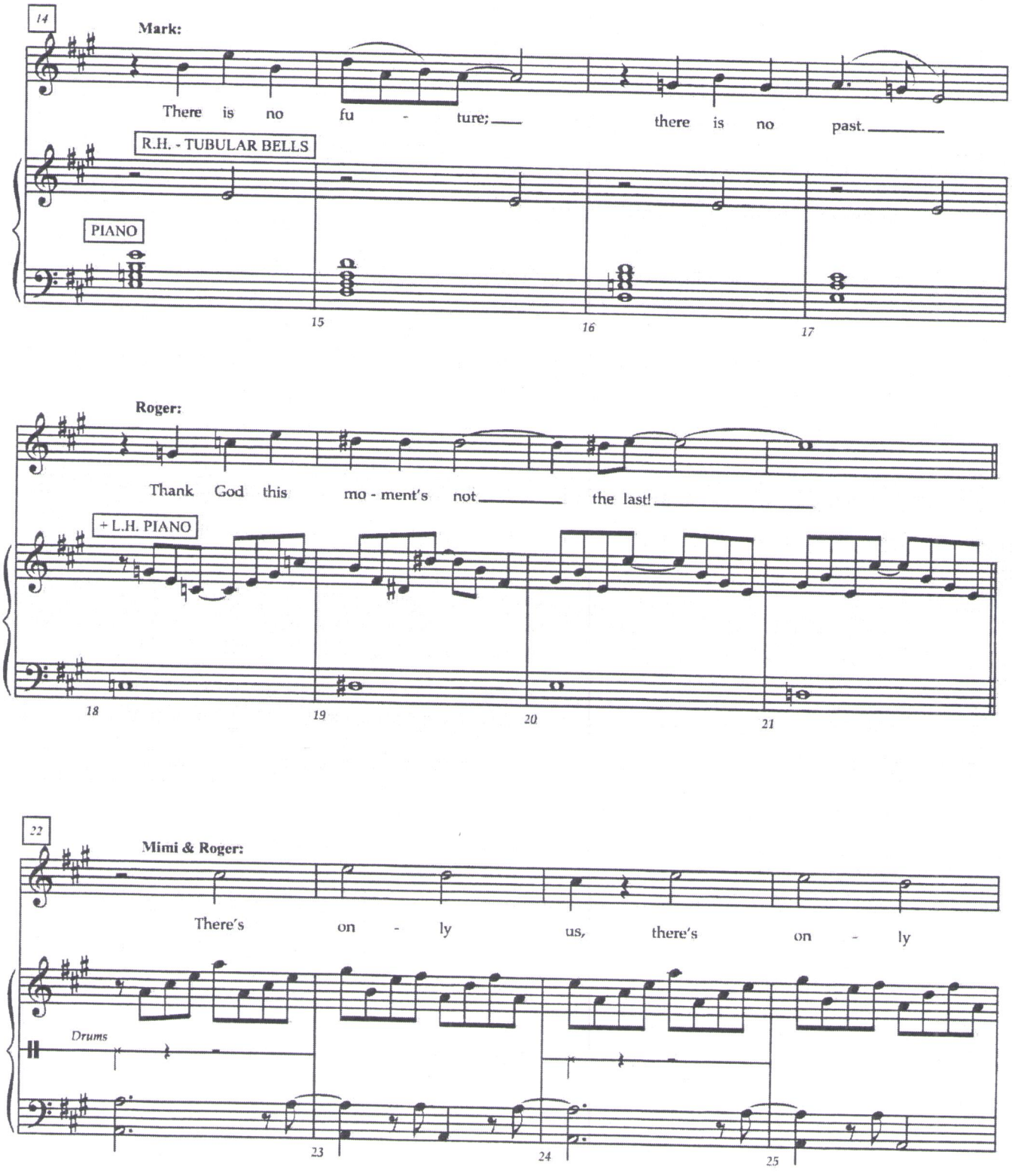

dies,
I should tell you. I should tell you, I have
15ma
sub p
36
37
38
39
42
Slow, Majestic
al - ways loved you.
You can see it in my
eyes.
Guitar I
Drums
f
40
41
43
44
45
46
+8vb
47

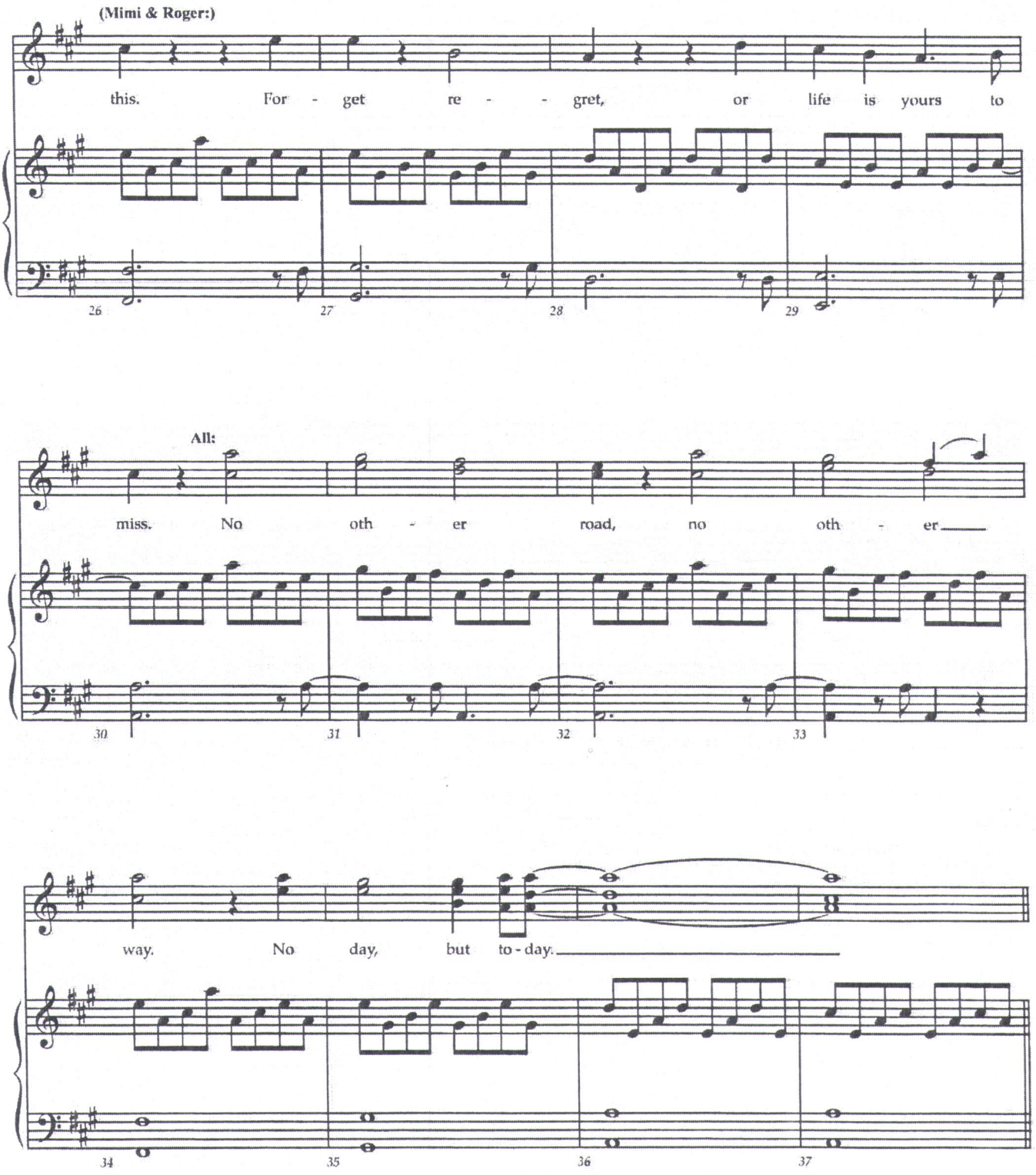

Mi - mi!
ff
48
49
50
51
52
fff
53
54
55
56
57
58
SEGUE

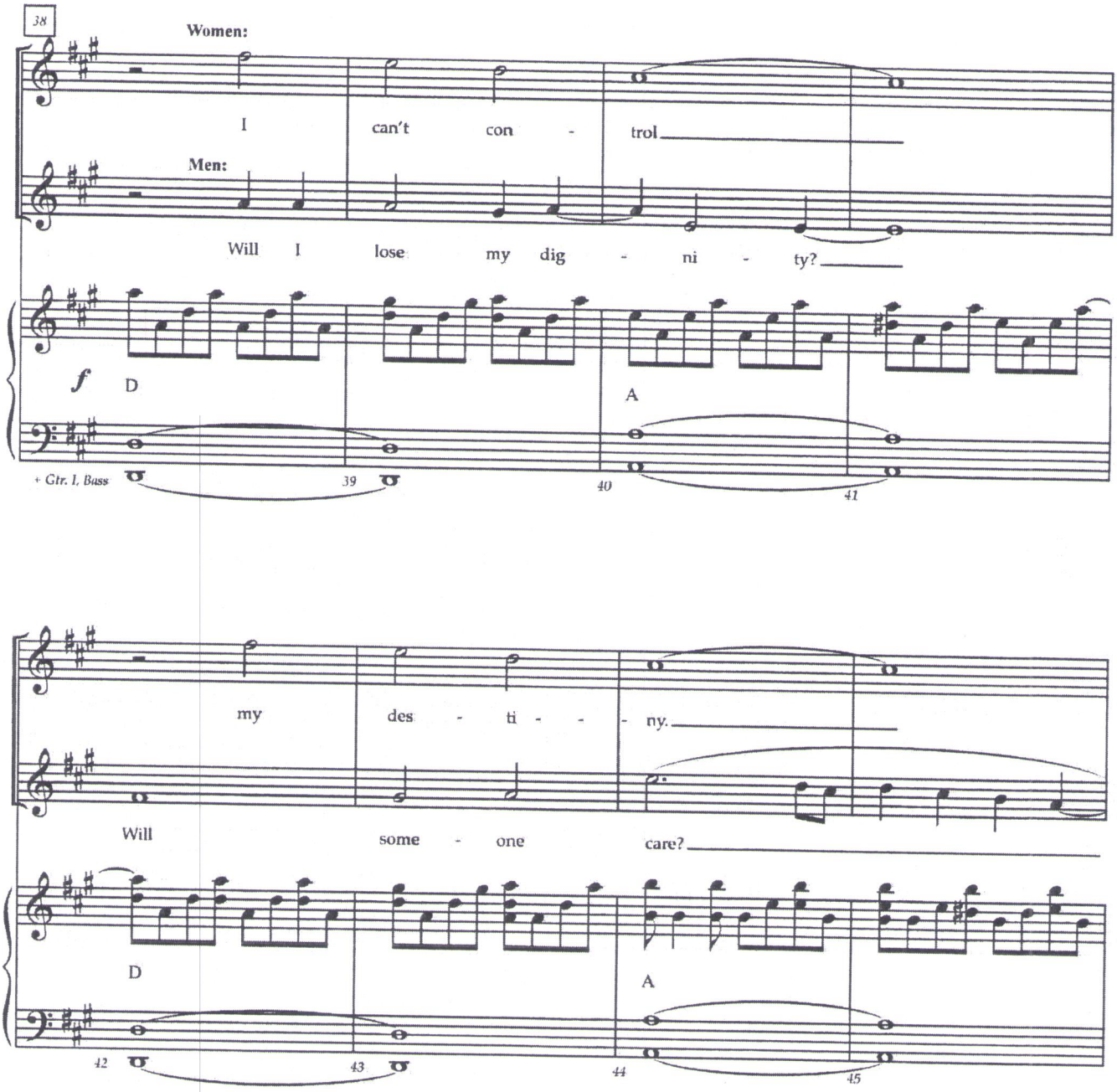
Finale B

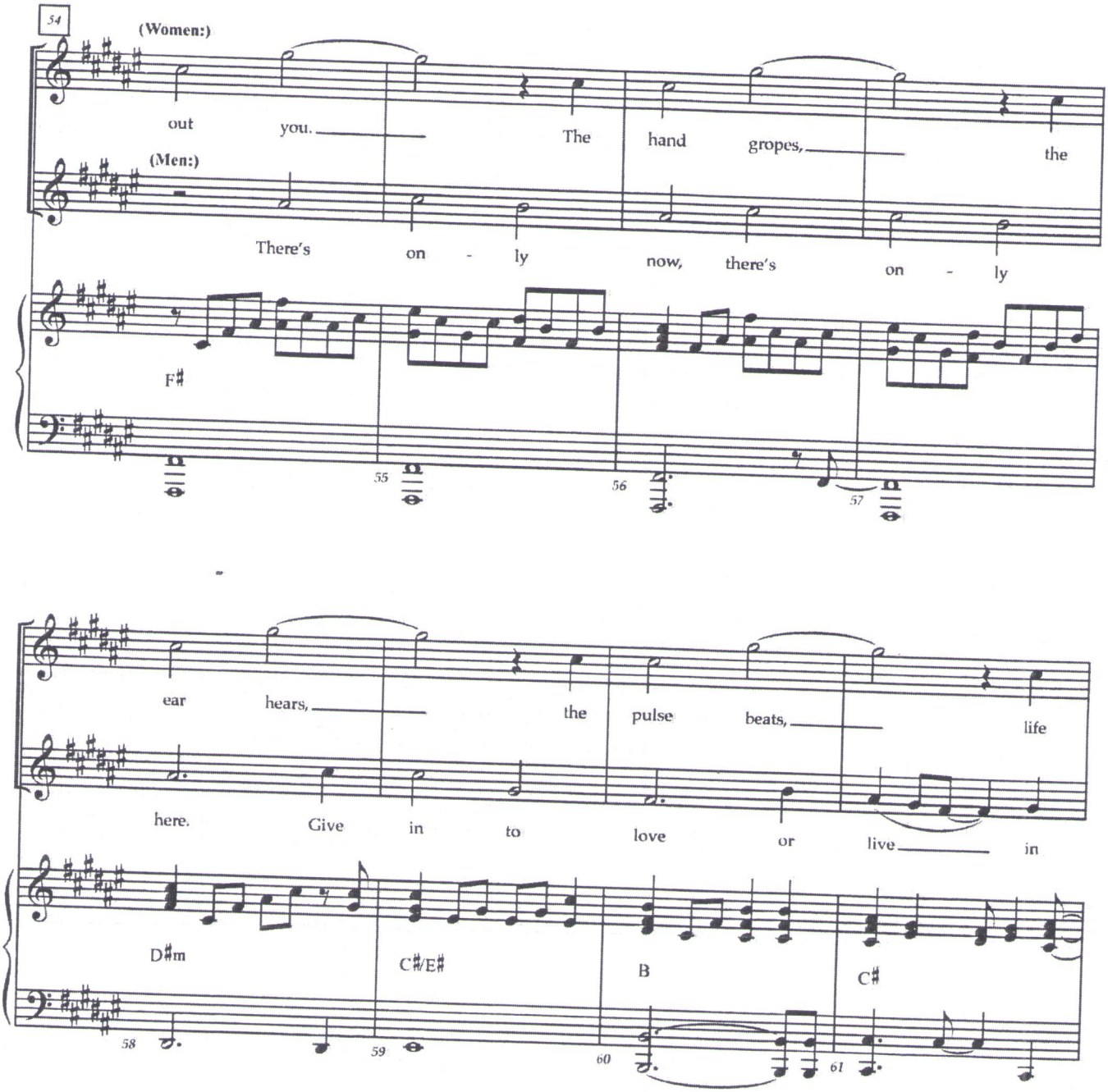
Music and Lyrics by
Jonathan Larson

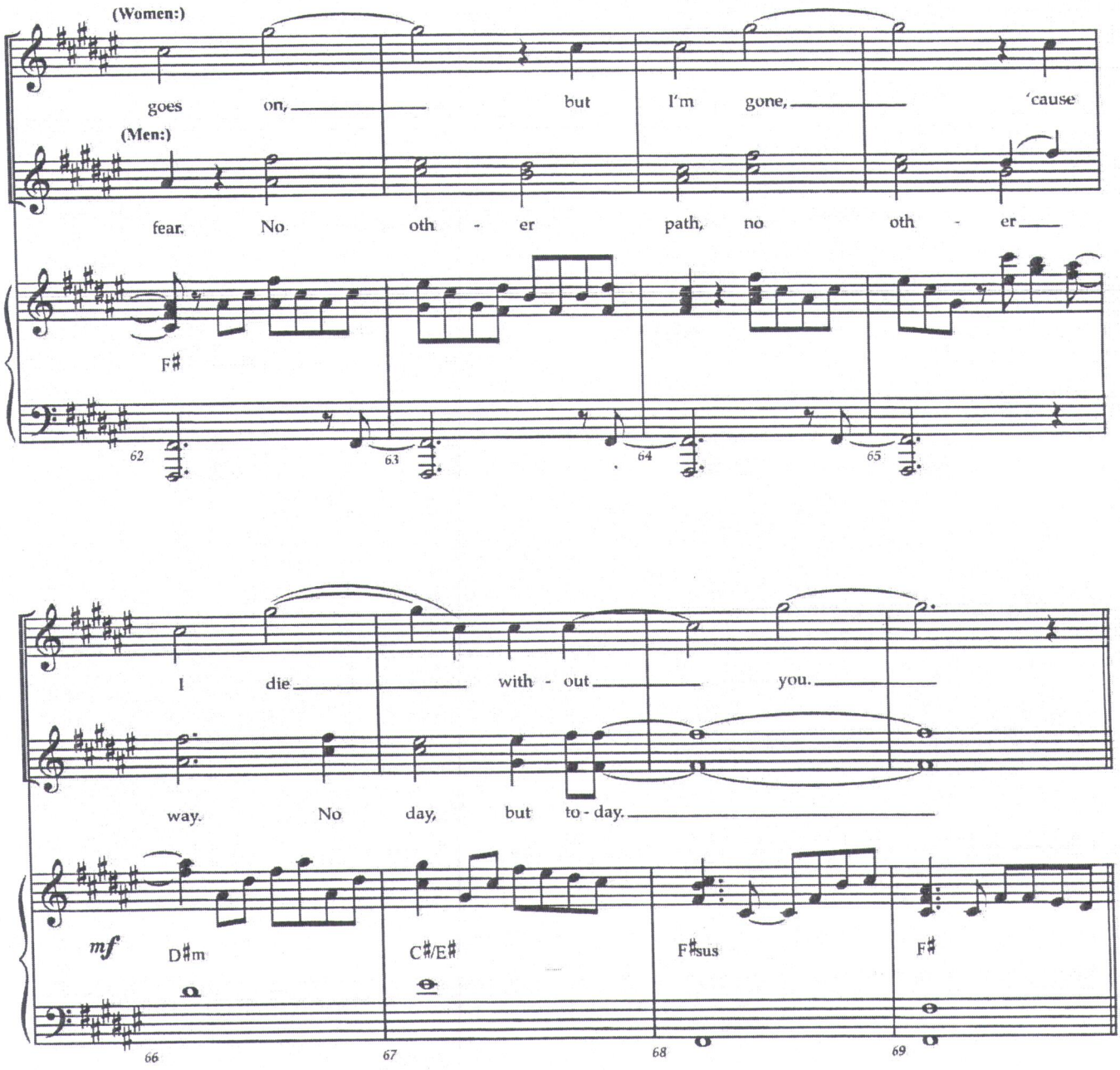


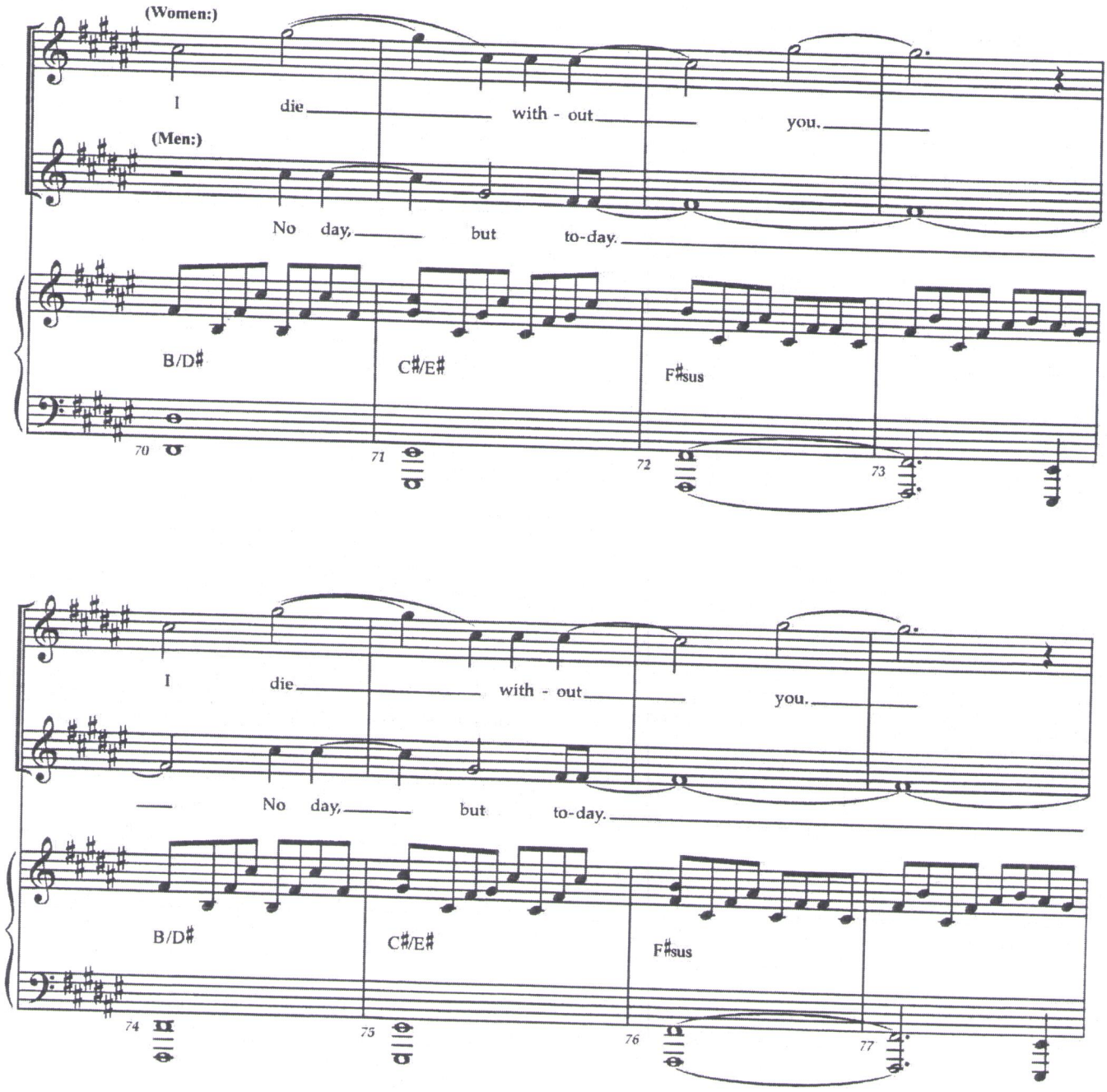

14
Mark:
There is no fu - ture; there is no past.
R.H. - TUBULAR BELLS
PIANO
15
16
17
Roger:
Thank God this mo - ment's not the last!
+ L.H. PIANO
18
19
20
21
22
Mimi & Roger:
There's on - ly us, there's on - ly
Drums
23
24
25

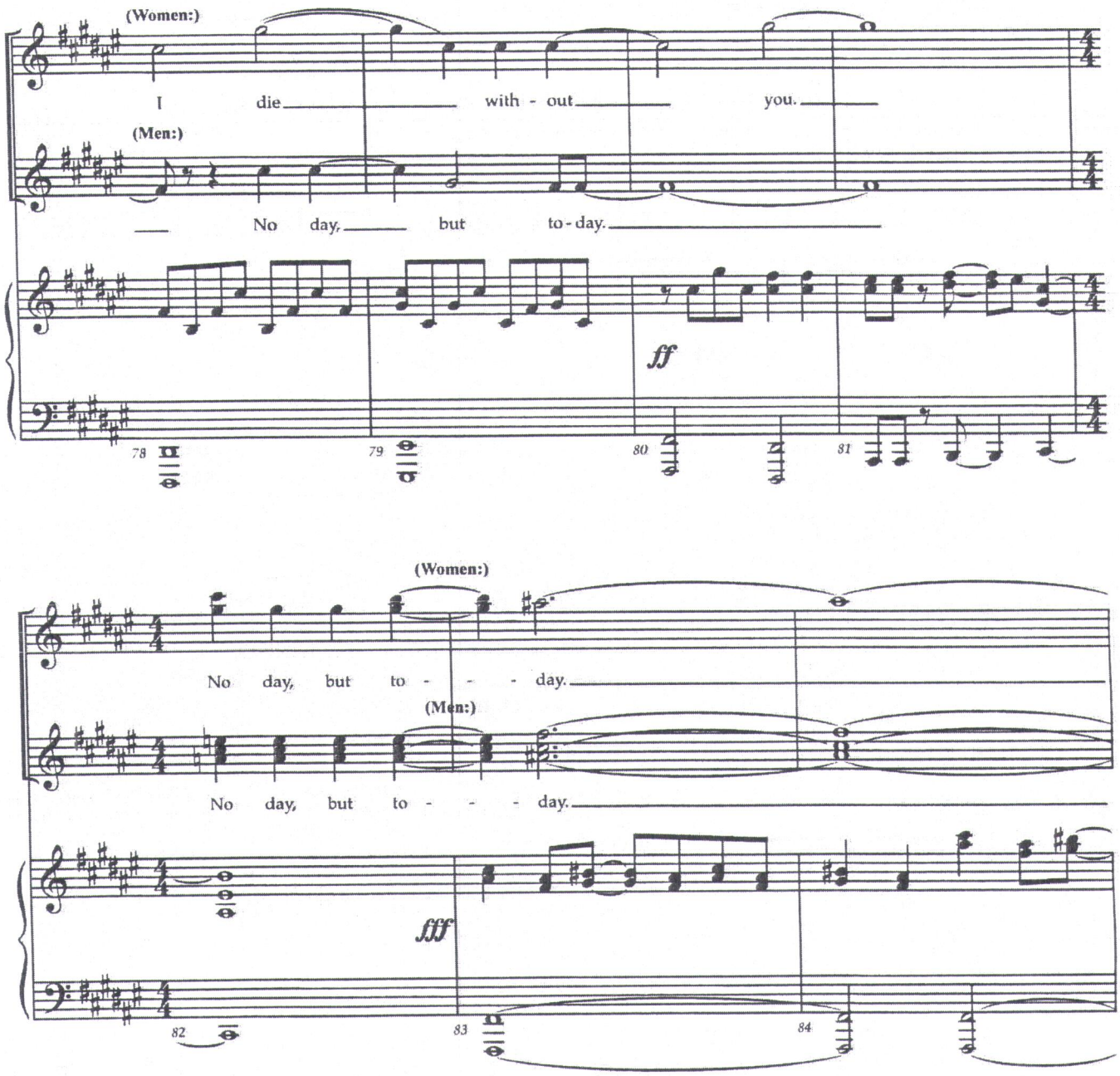

(Mimi & Roger:)
this. For - get re - - gret, or life is yours to
All:
miss. No oth - er road, no oth - er
way. No day, but to - day.
26
27
28
29
30
31
32
33
34
35
36
37

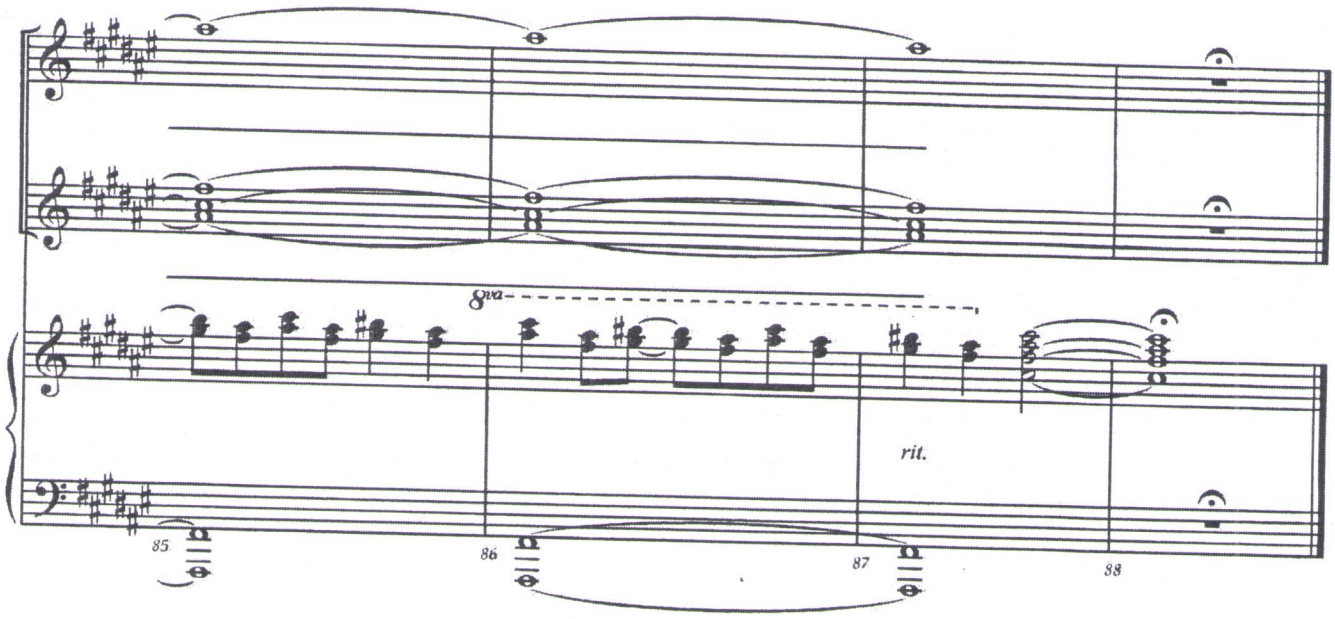

38
Women:
I can't con - trol
Men:
Will I lose my dig - ni - ty?
f
D
A
+ Gtr. I, Bass
39
40
41
my des - ti - - - ny.
Will some - one care?
D
A
42
43
44
45


54
(Women:)
out
you.
The
hand
gropes,
the
(Men:)
There's
on - ly
now,
there's
on - ly
F♯
55
56
57
ear
hears,
the
pulse
beats,
life
here.
Give
in
to
love
or
live
in
D♯m
C♯/E♯
B
C♯
58
59
60
61


(Women:)
goes on, but I'm gone, 'cause
(Men:)
fear. No oth - er path, no oth - er
F♯
62
63
64
65
I die with - out you.
way. No day, but to - day.
mf
D♯m
C♯/E♯
F♯sus
F♯
66
67
68
69


(Women:)
I die with - out you.
(Men:)
No day, but to-day.
B/D♯
C♯/E♯
F♯sus
70
71
72
73
I die with - out you.
No day, but to-day.
B/D♯
C♯/E♯
F♯sus
74
75
76
77


(Women:)
I die with - out you.
(Men:)
No day, but to - day.
ff
78
79
80
81
(Women:)
No day, but to - - - day.
(Men:)
No day, but to - - - day.
fff
82
83
84


8va
rit.
85
86
87
88

Exit Music

(I'll Cover You)

Music and Lyrics by
Jonathan Larson

1x - Piano melody
2x - Piano solo
3x - Guitar I solo to 3rd ending; Guitar II solo - mm.21-33
At m.33, Piano plays melody out

