

PIANO CONDUCTOR SCORE

tick,
tick...

BOOM!

A musical by Jonathan Larson
the creator of RENT

Book, Music and Lyrics by
Jonathan Larson

Script Consultant **David Auburn**

Vocal Arrangements and Orchestrations by
Stephen Oremus

tick, tick...BOOM! was originally produced off-Broadway in June, 2001 by
Victoria Leacock, Robyn Goodman, Dede Harris,
Lorie Coen Levy, Beth Smith



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PIANO CONDUCTOR SCORE

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Piano-Conductor

"tick, tick...Boom!"

1

Thirty/Ninety

By Jonathan Larson

Orchestrated by Stephen Oremus

Cue: "Ignore the tick tick booms."

Measures 6-8 of the musical score. The score is written for Piano and Conductor. The key signature is 3/4. Measure 6 has a treble clef and a whole rest. Measure 7 has a treble clef and a whole rest. Measure 8 has a treble clef and a whole rest. The piano part begins in measure 6 with a forte (*f*) dynamic and an acceleration marking (*Accel. poco a poco...*). The piano part consists of eighth notes in the right hand and whole notes in the left hand.

Measures 9-12 of the musical score. The score is written for Piano and Conductor. The key signature is 3/4. Measure 9 has a treble clef and a whole rest. Measure 10 has a treble clef and a whole rest. Measure 11 has a treble clef and a whole rest. Measure 12 has a treble clef and a whole rest. The piano part continues with eighth notes in the right hand and whole notes in the left hand.

Measures 13-16 of the musical score. The score is written for Piano and Conductor. The key signature is 3/4. Measure 13 has a treble clef and a whole rest. Measure 14 has a treble clef and a whole rest. Measure 15 has a treble clef and a whole rest. Measure 16 has a treble clef and a whole rest. The piano part continues with eighth notes in the right hand and whole notes in the left hand. The tempo marking **Tempo!** appears in measure 13. The tempo marking **Fast Neurotic Rock** appears in measure 14. The score ends with a double bar line in measure 16.

17 JONATHAN:

18 19 20

Stop the clock,

C(no3)

21 22 23 24

Take time out.

F(no3)

25 26 27 28

Time to re - group be - fore you lose the bout.

29 30 31 32

Freeze the frame

+Dr.

Play +Bs.

33 34 35 36

Back it up

37 38 39 40

Time to re - fo - cus be -

41 42 43 44

fore they wrap it up.

+Gtr.

45 46 47 48

Years are get - ting short - er, lines on your face are get - ting long - er.

mf G G/F G +Bs, Dr, Gtr. G/F

49 50 51 52

Feel like you're tread - ing wa - ter but the rip tide's get - ting strong - er.

G G/F Em E

53 54 55 56

Don't pan - ic, Don't jump ship, Can't fight it like tax - es,

F *mp* F *mp* F/D F/D

57 58 59 60

At least it hap - pens on - ly once in your life.

B $\flat$ /E $\flat$ F/B $\flat$ Gsus G

61 62 63 64

They're sing - ing hap - py birth - day you just want to lay down and cry.

C G/A Am Em Bs, Dr, Gtr. cont. F

65 Not just a - noth - er birth - day, 66 it's Thir - ty Nine - ty, 67 Why 68

69 can't you stay twen - ty nine, 70 hell 71 you still feel like 72 you're twen - ty two

73 Turn thir - ty, 74 Nine - teen nine - ty, 75 Bang - you're dead, 76 what can you

77 **Half X Feel** do? 78 What can you do? 79 80

C G/A Am Dm C/F G C

G/A Am Em F

C G/A Am Dm C/F G

C(no3) C(no3)/F

81 82 83 84

What can you do?

C F

84A 4 X's 84B 84C 84D 84E Vamp 84F

Gtr. Solo Last X only

(+ Dr.) "...travelling on business"

85 MIKE: 86 87 88

Clear the run - way, make a - noth - er pass.

C F

89 90 91 92

Try one more ap - proach be - fore you're out of gas

C F

JONATHAN:

94 Friends are get - ting fat - ter, — Hairs on your head are get - ting thin - ner.

95

96

98 Feel — like a clean - up bat - ter on a team that ain't a win - ner?

99

100

MIKE:

102 Don't — freak out, don't — strike out, can't — fight it like Ci - ty Hall

103

104

106 At least you're not a-lone, your friends are there too. —

107

108

The musical score is written for piano and voice. It features two vocal parts: Jonathan and Mike. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated below the piano part. Measure numbers are placed above the vocal lines. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into systems, each containing a vocal line, a piano melody line, and a piano bass line. The lyrics are written below the vocal lines.

Chords: G, G/F, Em, E, F, F/D, B>E>, F/Bb, Gsus, G.

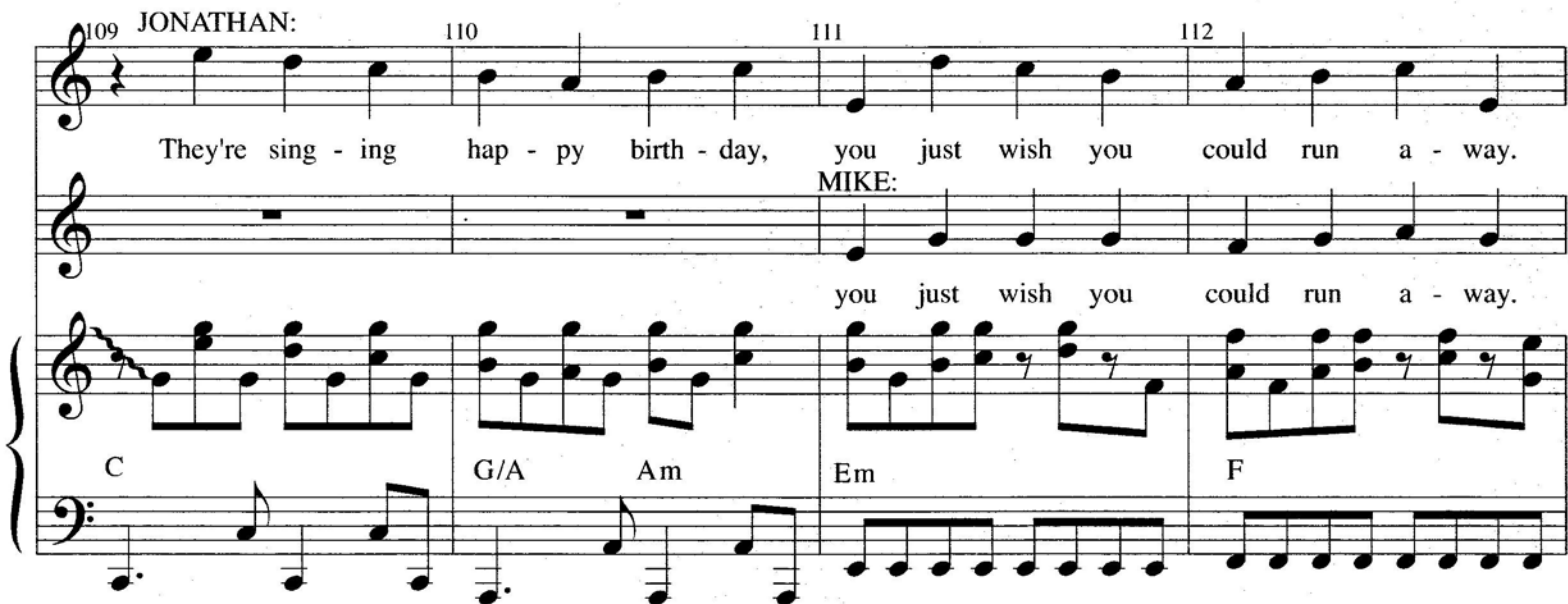
109 JONATHAN: 110 111 112

They're sing - ing hap - py birth - day, you just wish you could run a - way.

MIKE:

you just wish you could run a - way.

C G/A Am Em F

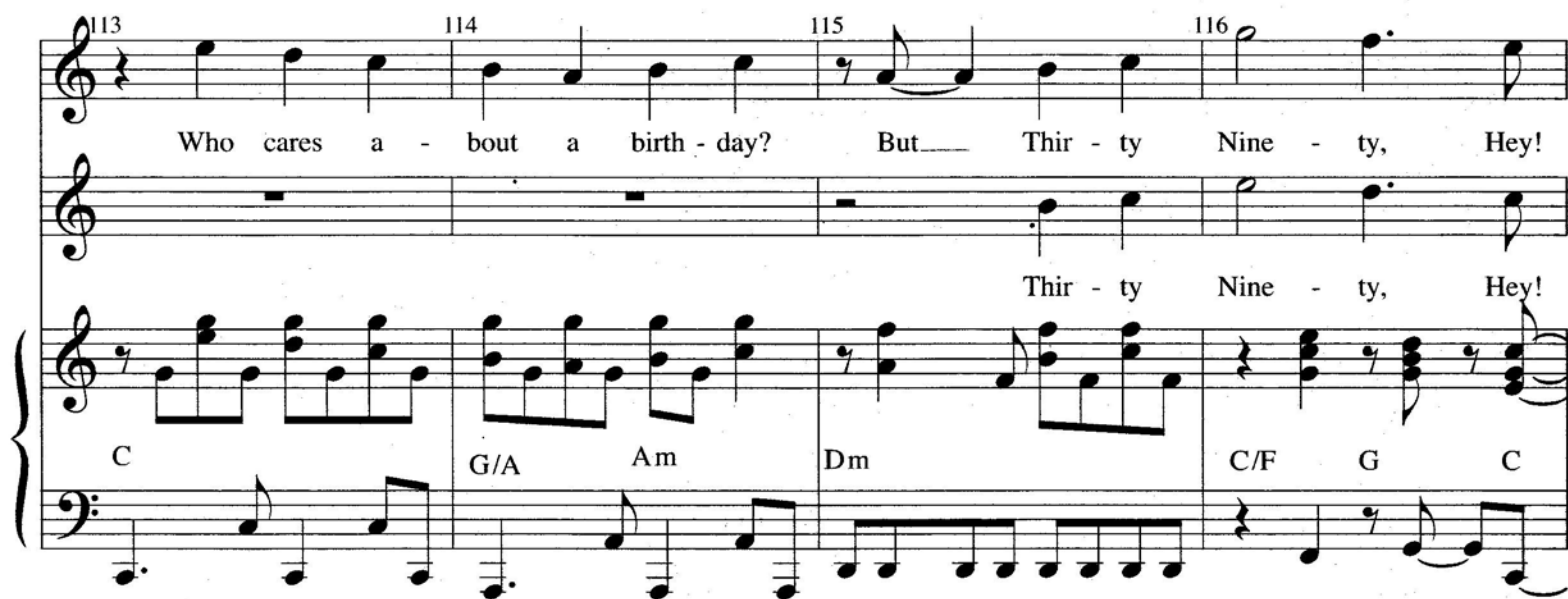


113 114 115 116

Who cares a - bout a birth - day? But Thir - ty Nine - ty, Hey!

Thir - ty Nine - ty, Hey!

C G/A Am Dm C/F G C

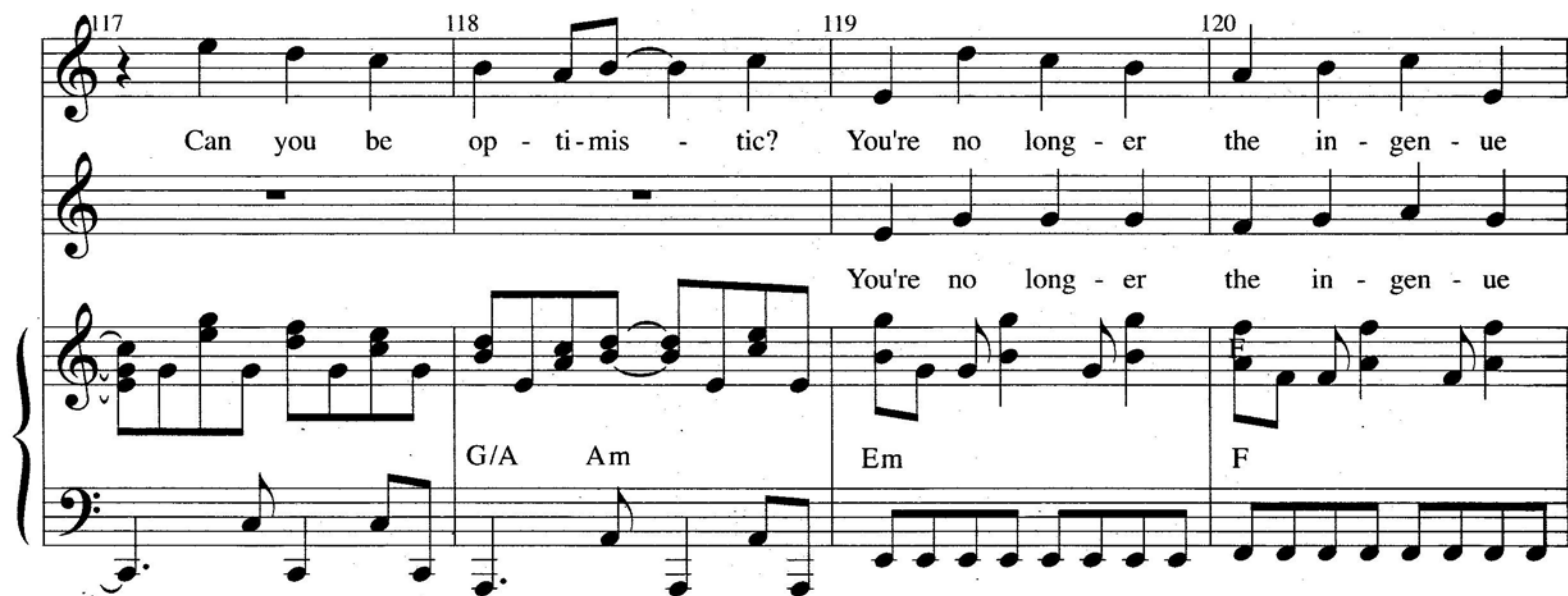


117 118 119 120

Can you be op - ti - mis - tic? You're no long - er the in - gen - ue

You're no long - er the in - gen - ue

G/A Am Em F



121 122 123 124

Turn thir - ty, nine - teen nine - ty Boom you're pas - se, what can you do?__

Turn thir - ty, nine - teen nine - ty what can you do?__

C G/A Am Dm C/F G

125 **Half X Feel** 126 127 128

What can you do?__

C(no3) C(no3)/F

129 130 131 132

What can you do?__

C F

133 **Vamp** 134 135 136 137 138

"Because I don't
want to play
"Happy Birthday"

(Dr. / Gtr. only)

139 140

E D A G

141 142 143 144

Pet - er Pan and Tink - er - bell, which way to Nev - er Nev - er Land?

Ah Ah

Ah Ah

mp Dm G C F

+ Bs, Dr.

145 146 147 148

Em - 'rald Ci - ty's gone to Hell since the Wiz - ard's blew off his com - mand.

blew off his com - mand

blew off his com - mand

B $\flat$ E $\flat$ A $\flat$ F C/E
+Gtr.

Half X Feel Funkier

149 JONATHAN: 150 151 152

On the street you hear the voi - ces: Lost Chil - dren, Cro - co - diles

Dm G C F

153 154 155 156 157

You're not in - to mak - ing choi - ces, Wick - ed Witch - es, pop - py fields or men - be - hind the cur - tain.

B $\flat$ *p* E $\flat$ *Cresc. poco a poco...* E $\flat$ /C

158 159 160 161

Ti-ger Lil - ies, ru - by slip - pers clock is tick - ing that's for cer - tain!

SUSAN:

clock is tick - ing that's for cer - tain!

MIKE:

clock is tick - ing that's for cer - tain!

mf *Ab* *Ab/F* *G* *G/A* *Gliss*

162 163 164

They're sing - ing Hap - py Birth - day, I just wish it

Hap - py Birth - day_____

Hap - py Birth - day_____

f *D* *A/B* *Bm* *F#m*

165 166 167 168

all were a dream. It feels much more like dooms - day Fuck Thir - ty

Thir - ty

Thir - ty

G D A/B Bm Em

169 170 171 172

Nine - ty - seems like I'm in for a twis - ter, I don't see a

nine - ty Ah

Nine - ty Ah

D/G A D A/B Bm F#m

173 174 175 176

rain - bow, do you? Turn Thir - ty in the Nine - ties - In-to my hands now,

Turn Thir - ty in the Nine - ties

Turn Thir - ty in the Nine - ties

G D A/B Bm Em *mf*

177 178 179 180

the ball is passed. I want the spoils but not too fast. The world is cal - ling,

Ahh

Ahh

Bm Em

181 182 183 184

it's now or nev-er - land, — Why can't I stay a child for-ev-er — and... — Thir-ty Nine - ty

Ahh Ahh Ahh Ahh

Bm Em

185 186 187 188

Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty

Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty

Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty Thir-ty Nine - ty

Bm/F# G

189 190 191

Thir - ty Thir - ty Nine - ty - - - What - - can - - - I -

Thir - ty Thir - ty Nine - ty - What _____ can You

Thir - ty Thir - ty Nine - ty - What _____ can you

G/A

Half X Feel

192 193 194 195 196

do? _____

do? _____ Thir-ty Nine-ty Thir-ty, thir-ty Nine - ty Ooh

do? _____ Thir-ty Nine-ty Thir-ty, thir-ty Nine - ty Ooh

D5 G5 D(no3)

197 198 199 200

What can I do?

What can I do?

What can I do?

What can I do?

G5 D5

Piano-Conductor

"tick, tick...Boom!"

2

Green Green Dress

By Jonathan Larson

Cue: JONATHAN: "The Lights of the prison barge flicker in her eyes"

Orchestrated by Stephen Oremus

Sexy Rock n' Roll

1 2 3 4 (to 7)

pp Eb C Eb C

This block contains the musical notation for measures 1 through 4 of the 'Sexy Rock n' Roll' section. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The piano part has a steady eighth-note bass line. Chords Eb, C, Eb, and C are indicated above the piano staff. The vocal line has rests for all four measures.

7 8

p Eb + Dr. C +Bs.

This block contains the musical notation for measures 7 and 8. The piano accompaniment continues with the eighth-note bass line. In measure 8, the vocal line has a rest, and the piano part has a drum entry marked '+ Dr.' with a C chord. The vocal line has a rest in measure 7 and a half note in measure 8. The piano part has a half note in measure 7 and a half note in measure 8. The key signature remains B-flat major.

JONATHAN:

9 10 11 12

Deep dark— vel - vet hugs your sil - hou - ette, Black silk— stock - ings, you're my Ju - li - et.

mp Eb C Eb C

This block contains the musical notation for Jonathan's vocal line and piano accompaniment for measures 9 through 12. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is B-flat major. The time signature is common time. The piano part has a steady eighth-note bass line. Chords Eb, C, Eb, and C are indicated above the piano staff. The vocal line has notes for all four measures, with lyrics: 'Deep dark— vel - vet hugs your sil - hou - ette, Black silk— stock - ings, you're my Ju - li - et.'

13 Soft blond—hair, ba-by ba-by blue—eyes. 14 15 Cool me down—be-fore I jump in-to your thighs!— The 16

17 Green Green Dress, twen-ty but-tons and a strap, 18 the Green Green Dress, what a pleas-ure to—un-wrap- 19 20

21 Green Dress, oh—what it can do - o-o, 22 what the Green Green Dress—does to me on you - 23 24

25 o - o - o, — me on you 26 27 28 (to 30) o - o - o

Chords: Eb, C, Eb, C + Gtr., Bb, Ab7, Bb, Eb, Cmin, Bb, Ab, Ab7, Bb, Eb, Cmin, Ab7, Bb7, Ab7, Bb7

30 (to 32) 32

C

33 34 35 36

Let's find a chair where we can sit and talk or get some fresh— air, may-be we can take a walk.

C (Tacet L.H.) A (gtr. dirty fill) C A (gtr. dirtier fill)

SUSAN:

37 38 39 40

Tell me what you're think-ing, talk a-bout your day, tell— me what to do, I'll do an-y-thing you say in— the

C A (gtr. even dirtier fill) C A(#9) (Play) G

41 JONATHAN:
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress what a pleas-ure to—un-wrap-

SUSAN:
Green Green Dress, twen-ty but-tons and a strap,—the Green Green Dress

F7 G C



45 46 47 48
Green Dress, oh—what it can do - o-o, what the Green Green Dress—does to me on you -

Green Dress, oh—what it can do - o-o, what the Green Green Dress—

F7 G C Amin



49 50 51 52

o - o - o, — me on you — o - o - o

oo-oo — ooh — you —

F7 G7 F7 G7

53 54 55 56

Can I hear you laugh, babe? — Can you make me smile? I'll — for-get what's on my mind — for a while. —

mp
F (Tacet) G F C F

57 58 59 60

Can I tie you up, love? If you tell me yes, I'll un - but-ton ev-'ry but-ton down your Green Green

G A (Play)

61 62 63 64

Dress! _____ OW!

A7 A7 C7 (*gtr. dirtiest fills of all*)

65 66 67 68

GreenGreenDress, twenty but-tons and a strap, the Green Green Dress what a pleas-ure to— un-wrap—

GreenGreenDress, twenty but-tons and a strap, —the Green Green Dress what a pleas-ure to— un-wrap—

69 70 71 72

Green Dress, oh— what it can do - o-o, what the Green Green Dress— does to me on you -

Green Dress, oh— what it can do - o-o, what the Green Green Dress—

B $\flat$ E $\flat$ Cmin B $\flat$ A $\flat$ B $\flat$ E $\flat$ Cmin

3 3

73 o - o - o, — me on you — o - o o — me on — the

oo-oo — ooh — you —

77 Green Green Dress — Me on — the Green Green Dress me on you —

78 79 80

Green Green Dress Green Green Dress...

81 82 83 84

You... —

mf

Ab7 Bb Eb C

85 86 87 88

The Green, Green Dress

(Play) the Green, Green

(+ Bs.)
Eb C Eb C

89 90 91

the Green, Green Dress

Dress the Green Green Dress

(+ Gtr.)
Eb C Eb

92 93 94

The Green Green Dress

The Green Green Dress

(Let Ring)

C Eb

Detailed description: This is a musical score for the song 'Green Green Dress'. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into systems. The first system (measures 85-88) shows the vocal line starting with 'The Green, Green Dress' and the piano accompaniment with chords Eb, C, Eb, and C. The second system (measures 89-91) continues the vocal line with 'the Green, Green Dress' and the piano accompaniment with chords Eb, C, and Eb. The third system (measures 92-94) shows the vocal line with 'The Green Green Dress' and the piano accompaniment with chords C and Eb. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like '(Play)' and '(Let Ring)'. The piano part includes a bass line with chords and a treble line with notes.

Piano-Conductor

"tick, tick...Boom!"

3

Johnny Can't Decide

By Jonathan Larson

Orchestrated by Stephen Oremus

Cue: JONATHAN: "More to think over"

Contemplatively, with Feeling

1 2 3 4 (to 9)

F(no3)/D /C /Bb C F(no3)/D /C /Bb C

JONATHAN:

9 10 11 12

Break of day, the dawn— is here, John - ny's up and pac - ing.—

F(no3)/D /C Bb Dm C Am7 Bb2

13 Com - prom - ise or per - se - vere? His mind is rac - ing.

14

15

16

17 John - ny has no guide

18

19 John - ny wants to

20 hide.

21 Can he make a mark if he gives up his

22

23 spark?

24

25 John - ny can't de - cide.

F(no3)/D /C B $\flat$ Am7 C/B $\flat$ B $\flat$

B $\flat$ C F C/D B $\flat$ C

Dm B $\flat$ C/B $\flat$ F/A

E $\flat$ 13 B $\flat$ C

+Dr.

Easy Rock 4

3 "Johnny Can't Decide"

TICK TICK...BOOM

26 27 28 29

F(no3)/D /C /B $\flat$ C F(no3)/D /C /B $\flat$ C

+Gtr, Bs.
+Dr.

30 31 32 33

SUSAN:

Su - san longs to live — by the sea, she's through with com - pe - ti - tion. —

F(no3)/D /C B $\flat$ C Dm C Am7 B $\flat$ 2

mp

34 35 36 37 38

Su - san wants a fam - i - ly, John-ny's got a tough de-ci - sion. John-ny has no

F(no3)/D /C B $\flat$ Am7 C/B $\flat$ B $\flat$ C

39 40 41 42 43

John-ny wants to hide. Can he set-tle down and still not

guide - John-ny wants to hide. Can he set-tle down and still not

F C/D B $\flat$ C Dm C B $\flat$ C/B $\flat$ F/A

44 45 46 47

drown? John-ny can't de-cide.

drown? *8va* John-ny can't de-cide.

E $\flat$ 9,13

48 49 50 51

MICHAEL:

Mich-ael's gon-na have it all, his luck will nev-er end.

mf Dm7 C C Dm C

52 53 54 55

John - ny's backed a - gainst the wall - Can he bend his dreams just like his friend?—

Bb Am Dm Eb2 Csus

56 57 58 59

John - ny sees that Su - san's right, — Am - bi - tion eats right

Su - san's right Am - bi - tion eats right

John - ny sees right

(mp)

C F(no3)/D /C Bb Dm C

60 through you. — 61 Mich-ael does-n't see I hold on tight to the things that John - ny

through you — John - ny hold on tight John - ny

through you — Mich-ael does - n't see why John-ny holds so tight to the things that John - ny

Am7 Bb2 F(no3)/D /C Bb Am7

64 feels are true. — 65 John-ny has no guide 66 67

feels are true — John-ny has no guide - John-ny wants to

feels are true. — John-ny has no guide - John-ny wants to

C/Bb Bb Bb2 C F C/D Bb C

68 69 70

John - ny wants to hide How can you soar if you're nailed to the

hide. How can you soar if you're nailed to the

hide. How can you soar if you're nailed to the

Dm C B $\flat$ C/B $\flat$ F/A

71 72 73 74 Dialogue

floor? John - ny can't de cide -

floor? John - ny can't de cide -

floor? John - ny can't de cide -

E $\flat$ 13 B $\flat$ C Dm7 (Gtr. - quiet solo) C

Musical score for measures 75-78. The score is written for Piano and Conditor. Measures 75-78 show a piano solo in the right hand, marked *subp*, with a melodic line and chords. The left hand provides a bass line. Chords indicated are B $\flat$, C, Dm, C, and B $\flat$.

Musical score for measures 79-81. Measures 79-81 show a piano solo in the right hand, marked *Solo ends*, with a melodic line and chords. The left hand provides a bass line. Chords indicated are Am, Dm, and E $\flat$ 9,13. A dynamic marking of 8^{va} is present above measure 81.

82 83 84 85

John-ny has no guide John-ny wants to hide

John-ny has no guide - John-ny wants to hide.

John-ny has no guide - John-ny wants to hide.

mf B $\flat$ 2 C F C/D B $\flat$ C Dm C

86 87 88 89

How do you know when it's time to let go? _____

How do you know when it's time to let go? _____

How do you know when it's time to let go? _____ *8va*

B $\flat$ C/B $\flat$ F/A E $\flat$ 9,13

90 John-ny can't de - cide 91 John-ny can't de - cide 92 John-ny can't de - cide 93 John-ny can't de - cide

John-ny can't de - cide de - cide

John - ny can't de - cide de - cide

B $\flat$ C Dm C B $\flat$ C Dm C

95 John-ny can't de - cide 96 John-ny can't de - cide 97 John-ny can't de - cide

John-ny can't de - cide de - cide

John - ny can't de - cide de - cide

B $\flat$ C Dm C B $\flat$ C Gtr.- high, sustained fills Dm C

Rit.

de - cide de - cide - de - cide de - cide

de - cide de - cide

de - cide de - cide

B $\flat$ C Dm C B $\flat$ C Dm C

John-ny can't de - cide

ooh

ooh

B $\flat$ 2 *p* F(no3)/D /C /B $\flat$ C *rit.*

Piano-Conductor

"tick, tick...Boom!"

4

Sunday

by Jonanthan Larson

Orchestrated by Stephen Oremus

1 2 3 4

W: "K-A-P-L-A-N, for Seven!"
Q: Jon: "ORDER!"

Piano only

Q: Jon: "TENSION!"

5 6 7 8

Q: Jon: "BALANCE!"

9 10 11 12

Sondheimian e non rubato

Molto rit.

Q: "That's why you're just a waiter!"

Q: Jon: "BRUNCH."

JONATHAN:

Musical score for Jonathan, measures 13-15. The score is in 3/4 time, key of B-flat major. The vocal line (treble clef) has lyrics: "Sun - day" (measure 13), "in the blue" (measure 14), "sil - ver chro - ni - um" (measure 15), and "di - ner" (measure 15). The piano accompaniment (grand staff) features a piano (*p*) dynamic. The right hand plays chords, and the left hand plays a simple bass line with a half note and a quarter note.

Musical score for Jonathan, measures 16-18. The vocal line (treble clef) has lyrics: "On the green" (measure 16), "pur - ple yel - low red" (measure 17), "stools" (measure 17), "sit the" (measure 18), and "fools" (measure 18). The piano accompaniment (grand staff) continues with chords in the right hand and a simple bass line in the left hand.

Musical score for Jonathan, measures 19-21. The vocal line (treble clef) has lyrics: "who should eat at" (measure 19), "home" (measure 20), "in - stead they pay on" (measure 21), and "Rit." (measure 21). The piano accompaniment (grand staff) continues with chords in the right hand and a simple bass line in the left hand. The tempo marking "Rit." is placed above the vocal line in measure 21.

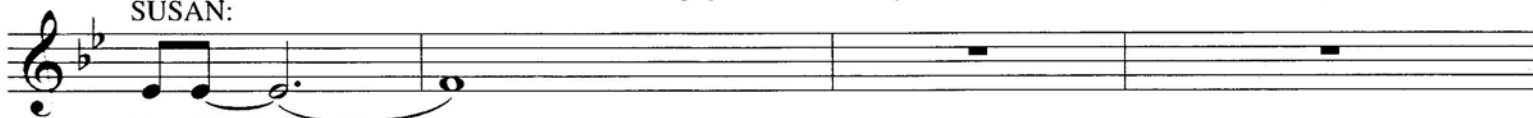
A Tempo

JONATHAN:

Sun-day
SUSAN:

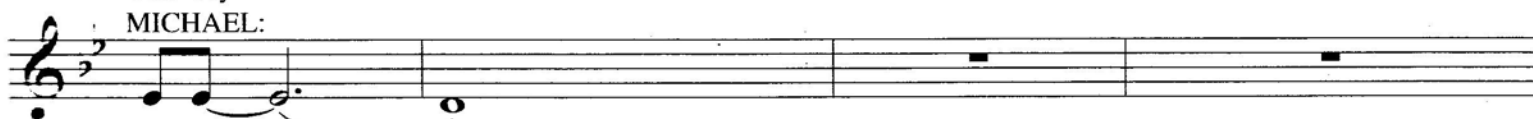
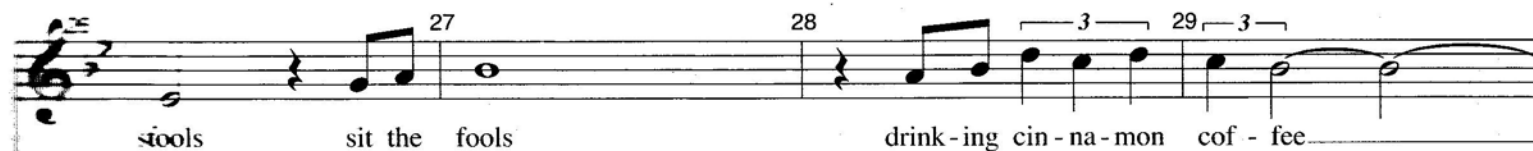
for a cool— or-an-ge juice or a ba-gel—

on the soft— greencyl-in-dri-cal



Sun-day

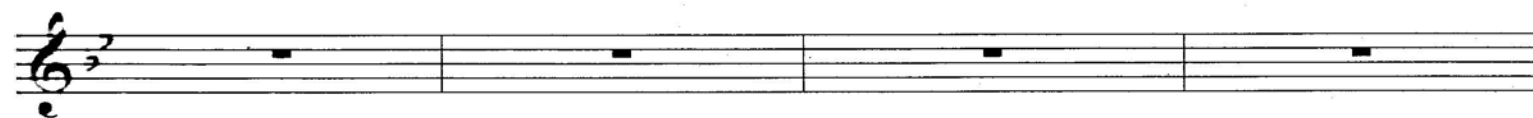
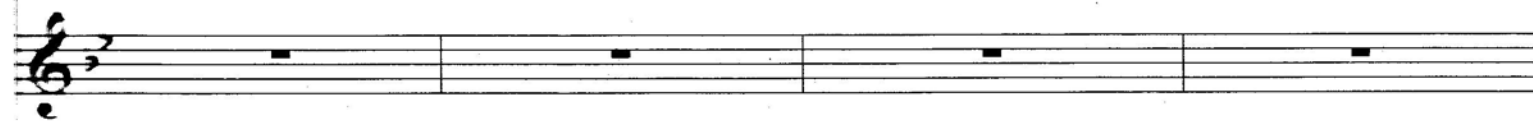
MICHAEL:

Sun-day
(A Tempo)

stools

sit the fools

drink-ing cin-na-mon cof-fee



30 31 32

or de-caf-ein-at-ed tea For -

For -

For -

Gtr.

Glissando

33 34 35

e - ver. in the blue sil-ver chro-ni-um di - ner

e - ver. in the blue sil-ver chro-ni-um di - ner

e - ver. in the blue sil-ver chro-ni-um di - ner

mf

36 37 38 39

drips the green-or-ange vi-o-let drool from the fools who'd pay less at home

from the fools

from the fools

(a tempo)

(Rall.)

41 42 43

drink-ing cof-fee light

light and

light and

44 45 46 47

dark and cho - les - ter - ol and

dark

dark

Cont.

48 49 50

bums bums bums bums bums bums bums bums for their toast

peo - ple scream - ing for their toast

peo - ple scream - ing for their toast

Molto rit.

51 in a small So-ho ca - fe 52 on an is-land in two 53 ri - vers 54 in a small So-ho ca - fe 55 two ri - vers

Poco rit.

57 on an or - din - ar - y Sun - day 58 on an or - din - ar - y Sun - day

59
Sun - day

60
Sun - day

61
Sun - day

62
Sun - day

(to 64)

Rall.

64 JONATHAN:
brunch

65

66

Bb2

Detailed description: This is a musical score for piano and voice. It features four vocal staves and a grand piano accompaniment. The music is in B-flat major (two flats) and 4/4 time. The vocal parts sing the lyrics 'Sun - day' in a simple, melodic line. The piano accompaniment consists of chords and a bass line. The score includes measures 59 through 66. Measure 64 is marked as the start of a section for 'JONATHAN' with the lyrics 'brunch'. The tempo is marked 'Rall.' (Ritardando) starting at measure 64. The score ends with a double bar line at measure 66.

Piano-Conductor

"tick, tick...Boom!"

5

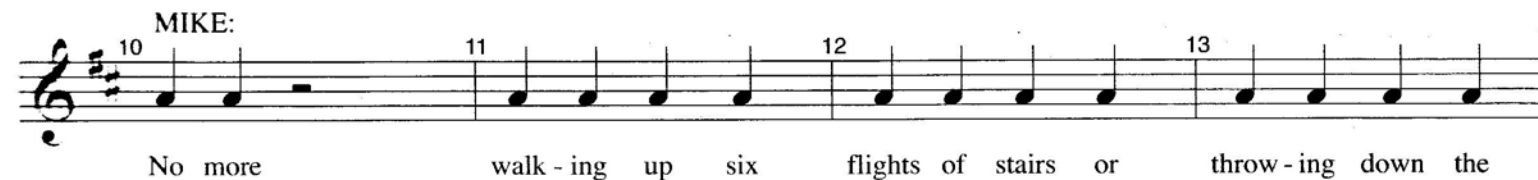
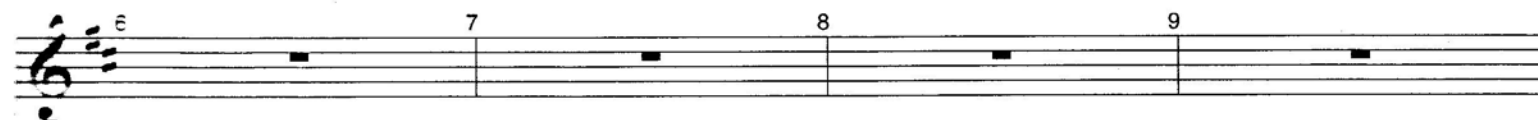
No More

By Jonathan Larson

Orchestrated by Stephen Oremus

Cue: "Welcome to Victory Towers"

Quasi Rock Lobster



14 15 16 17

key be - cause there is no buz - zer.

PLAY >

G5

18 19 20 21

No more walk - ing thir - teen blocks with thir - ty pounds of laun - dry

TACET D5

22 23 24 25

in the fuck - ing dead of win - ter

G5 D5

26 27 28 29

No more faul - ty wir - ing No more paint - ed floors

PLAY A5 G5 A5 G5

30 31 32 33

No more spit - ting out my ul - tra brite on top of dir - ty

A5 G5 F5 *mf* Bb5

34 35 36 37 **Rit.**

dish - es in the one and on - ly sink

A5 A G F Eb

38 39 40 41

Hel - lo to my walk in clos - - - ets

Piano/Bell
mp D F#m G A

42 43 44

ti - dy as park av - en - ue

D F#m G

45 Hel - lo my but - cher block tab - - -

46

47

48

A D F#m G

49 le I could get used I could get

50

51

52

Bb F#m Bm F#m

53 used I could get used to you.

54

55

56

57

Bm G A D D

58

59

TACET

mp

Gtr. Solo D D

60 No more 61 climb - ing o - ver 62 sleep - ing peo - ple 63 be - fore you get

f D5

64 out the door of 65 your own build - ing 66 67

Gtr. Fill

G5 D5

68 BOTH: 69 No more 70 nox - ious fumes 71 from gas heat - ers that are il - leg - al or JON:

D5

72 will blow up while 73 you are sleep - ing 74

Gtr. Fill

G5 D5

75
76 MIKE: 77 JON: 78 MIKE: JON:

No more leak - y ceil - ings No more Holes

Dirty Clav/Organ
PLAY
A5 G5 A5

79
80 BOTH: JON: 81 82

in the floor No more tak - ing a show - er in the kit - chen while your

G5 A5 G5 F5

83 84 + MIKE: 85 86 87 Rit.

room-mate's eat-ing break-fast and you're get - ting wat - er on his corn-flakes.

Bb5 A5 A G F Eb

88 JON: Tempo 89 90 91

MIKE: Hel - lo to shin - y new Par - que wood floors as

Piano/Bell
mp D F#m G A

92 waxed 93 as a weal - thy girl's 94 legs 95

D F#m A

96 Hel - lo 97 Dear 98 Mis - ter Dish - wash - - -

D F#m G

99 er 100 MIKE: I could get used 101 I could get 102

Bb F#m Bm F#m

(JON): I could get used 103 used 104 I could get used 105 to 106 you. 107

Bm G A D D Gliss.

Tempo I

108 JON: 109 110 MIKE: 111

No more ex-o-tic No more neu-ro-tic

TACET *f* G A D D

112 BOTH: 113 114 115 MIKE:

No more an-y-thing but pleas-ant-ly ro-bo-tic We're mo-vin on

G D7 **PLAY** *Glissando*

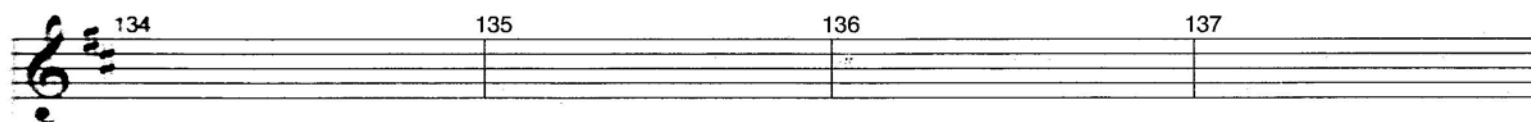
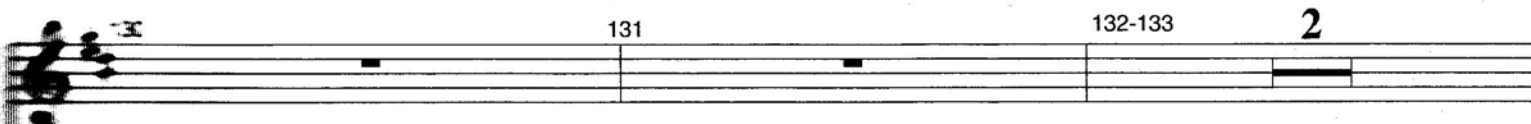
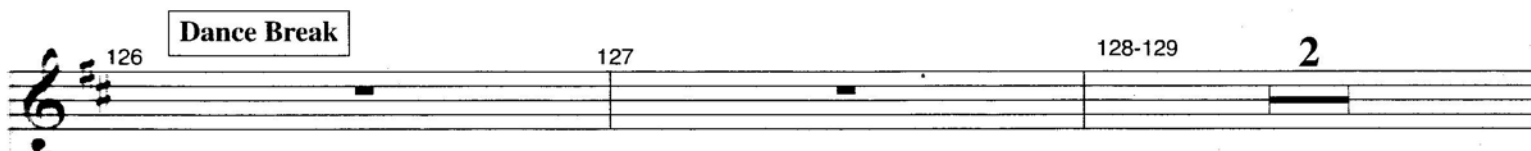
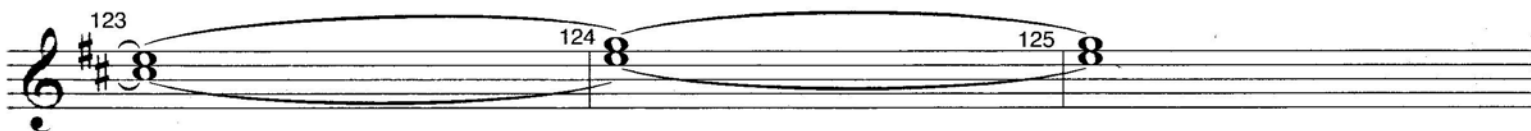
116 JON: 117 MIKE: 118 JON: 119 BOTH:

up We're mo-vin on up to the east-side To the east-side To a

120 JON: 121 122

MIKE: De-luxe a-part-ment in the sky

D F#m A



138 139 140 141

B $\flat$ /C $\sharp$

ff

142 143 144 145

B $\flat$ /A $\flat$

146 147 148 149

mp C

Molto Ritard

150 151

D C B $\flat$ A $\flat$

Slower
BOTH:

152 Hel - lo to dear Mis - ter door - - - man

153

154

155

ff G Bm

156 who looks like Cap - tain Kan - - ga - roo

157

158

159

G Bm

160 Hel - lo dear fel - low and How do you do?

161

162

163

G Bm Eb

164 JON: I could get used Ev - en se -

165

166

167

MIKE: I could get used E - ven se - duced

Bm Em Bm Em

duced

BOTH:

168 169 170 171

MIKE: I could get used to you.

C D *Rit.* G

Tempo I

172 173

mf Dirty Clav/Organ

Am(aug) G

174 175 176

D D(+4)

Therapy

by Jonathan Larson

Arranged by Stephen Oremus

Very Slowly, poco a poco accel.

Cue: JONATHAN: "Hold it,
we're on New England now?"

Cue: "Why, should we be?"

Cue: "Are you saying
we're not talking?"

Cue: "I'm saying..."

JONATHAN:

1 I feel bad that

you feel bad a - bout me feel - ing bad a - bout you feel - ing bad a - bout

what I said a - bout what you said a - bout me not be - ing a - ble to share a

what I said a - bout what you said a - bout me not be - ing a - ble to share a

9 10 11 12

feel - ing.

C G

13 14 15 16

SUSAN:

If I thought that what you thought was that I had - n't thought a - bout shar-ing my thoughts then

C Am

17 18 19 20

my re - ac - tion to your re - ac - tion to my re - ac - tion would - 've been more re -

F G

21 22 23 24

veal - ing.

C *Accel...* +Drums

Faster

JONATHAN:

25 26 27 28

I was a - fraid that you'd be a - fraid if I told you that I was a - fraid of

F

29 30 31 32

in - ti - ma - cy. If

PLAY

C

33 34 35 36

you don't have a prob - lem with my prob - lem, may - be the prob - lem's simp - ly co - de -

D

37 38 39 40

pen - den - cy!

G

41 42 43 44

SUSAN:

Yes, I know that now you know that I did - n't know that you did - n't know that **when**

Ride 'em, Cowboy

C Am

45 46 47 48

I said "No" I meant "Yes, I know" and that now I know that you knew that I knew you a -

F G

49 50 51 52

dored me.

C accel. G

Even Faster

JONATHAN:

53 54 55 56

I was wrong to say I was wrong a - bout when you

SUSAN: say you were wrong to you be - ing wrong

C Amin

57 58 59 60

rang to say that if I meant what I said when I said, "Rings

the ring was the wrong thing to bring

F G

61 62 63 64

bored me."

C

65 66 67 68

I'm not mad that you got mad when I got mad when you said I should

I'm not mad that you got mad when I got mad when you said I should

F

69 70 71 72

go drop dead. _____ If

go drop dead. _____

C

73 74 75 76

I were you and I'd done what I'd done I'd do what you did when I gave you the ring hav-ing

D

77 78 79 80

said what I said! _____

G

Accel...

The Fastest

81 I feel bad that you feel bad a-bout me feel-ing bad a - bout you feel-ing bad a - bout

82 I feel bad - ly a - bout

83

84

85 what I said a - bout what you said a - bout me not be - ing a - ble to share a

86 you feel - ing bad - ly a - bout

87

88

89 feel - ing. _____

90 me feel - ing bad - ly a - bout you _____

91

92

C

Amin

F

G

+Gtr fills

C

G

93 94 95 96

I thought you thought I re -

If I thought that what you thought was that I had - n't thought a - bout sharing my thoughts then

C Amin

98 99 100

ted shal - low - ly when

my re - ac - tion to your re - ac - tion to my re - ac - tion would - 've been more re -

F G

101 102 103 104

I re - ac - ted to you

veal - ing.

C

105 106 107 108

I'm not mad you got mad

I'm not mad that you got mad when I got mad when you said I should

8^{va}

F

109 110 111 112

Go drop dead! If

go drop dead.

C

113 114 115 116

I were you and I'd done what I'd done I'd do what you did when I gave you the ring hav-ing

If I were you But I'm not you

D

117
said what I said! _____ But

118
said what you said _____

119
8va _____

120
G

121
it's out in the o - pen,

122
123

Detailed description: This is a musical score for piano and voice. It consists of four systems of staves. The first system (measures 117-120) features a vocal line with lyrics 'said what I said!' and 'But', and a piano accompaniment. The second system (measures 118-121) continues the vocal line with 'said what you said' and includes an 8va (octave up) marking. The piano accompaniment in the second system is marked with a 'G' (G major). The third system (measures 121-123) shows the vocal line with the lyrics 'it's out in the o - pen,'. The piano accompaniment in the third system includes a '2' marking. The score is written in treble and bass clefs with a key signature of one flat (B-flat).

127 128 129 130

ther - a - py to - mor - row, it's too late to screw so

ther - a - py to - mor - row, it's too late to screw so

Cresc.
F Fm

131 132 133 134 135

let's just get some rest! _____

let's just get some rest! _____

mf
C2/G G C

Times Square

By Jonathan Larson

Arranged by Stephen Oremus

Cue: "Monday morning..."

Cue: "Times Square"

10 $\bullet = 110$ **Vamp**

(Drums)
mp

11 **G**

Bs. Solo

12 **C**

14 **G⁻**

C7

16 **G⁻**

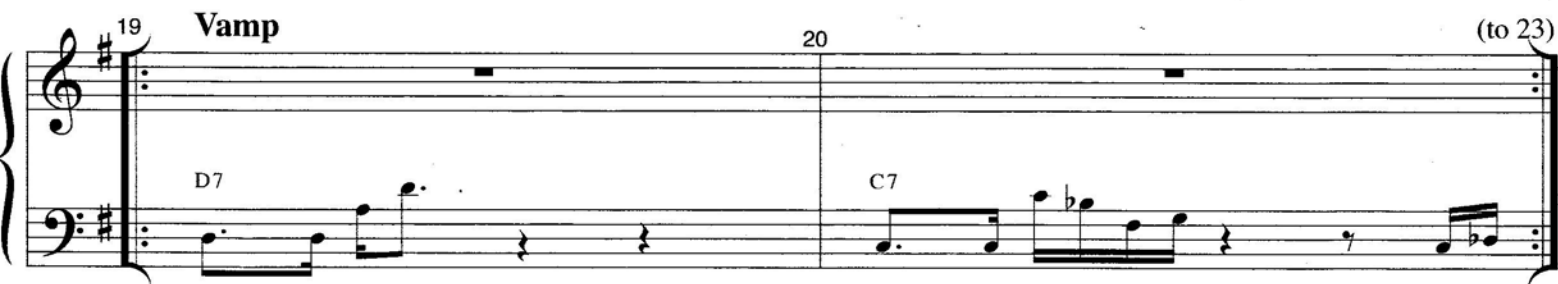
C7

18 **G7**

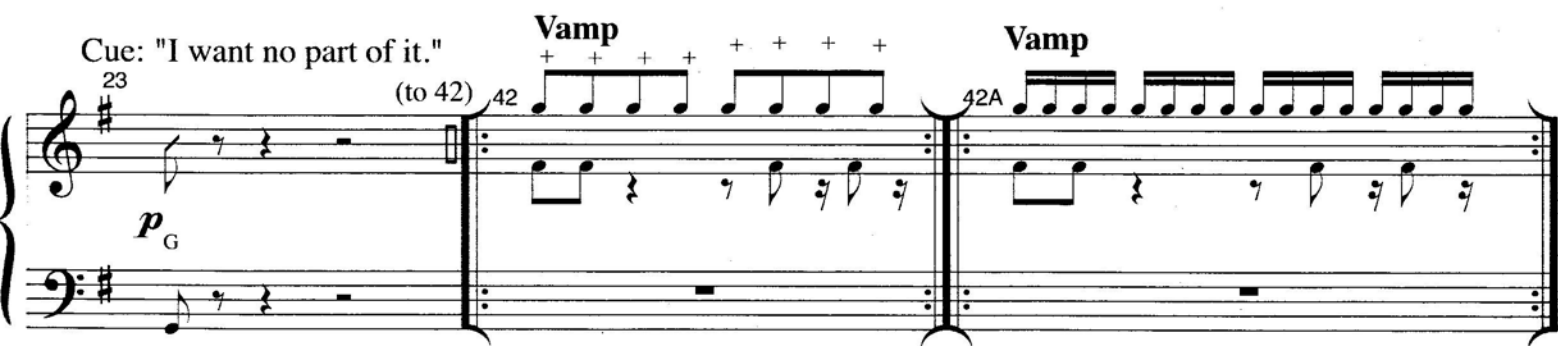
C7

The musical score is written for Piano-Conductor. It begins with a tempo marking of 110 and a 'Vamp' section. The first system (measures 10-12) features a piano part with a bass solo starting at measure 11, marked with a 'G' chord. The right hand has rests. A cue for 'Times Square' is indicated above measure 12. The second system (measures 13-14) continues the bass solo with a 'G-' chord in the right hand. The third system (measures 15-16) shows the bass solo continuing with a 'C7' chord in the right hand. The fourth system (measures 17-18) shows the bass solo continuing with a 'G7' chord in the right hand. The score is in 2/4 time and the key signature has one sharp (F#).

19 **Vamp** 20 (to 23)



Cue: "I want no part of it." 23 (to 42) 42 **Vamp** 42A **Vamp**



43 (Dr. - "Sondheim" Mark Tree Q) 44 45



46 47 48 (to 56)



56 57 58



Measures 59-61. Treble clef, key of D major. Measure 59: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (C4-B3-A3) with a C7 chord symbol. Measure 60: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (B3-A3-G3) with a Bb chord symbol. Measure 61: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (B3-A3-G3) with an Eb chord symbol.

Measures 62-63. Treble clef, key of D major. Measure 62: Treble has a whole rest, bass has a whole rest with a D7 chord symbol and the instruction "(Bass fills)". Measure 63: Treble has a whole rest, bass has eighth-note chords (D4-C4-B3-A3-G3) with a D7 chord symbol.

Measures 64-67. Treble clef, key of D major. Measure 64: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (D4-C4-B3-A3-G3) with a D7 chord symbol. Measure 65: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (D4-C4-B3-A3-G3) with a C7 chord symbol. Measure 66: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (D4-C4-B3-A3-G3) with a C7 chord symbol. Measure 67: Treble has eighth-note chords (D4-F#4-A4), bass has eighth-note chords (D4-C4-B3-A3-G3) with a G chord symbol. The section is labeled "Vamp" at measure 64 and "Cue: 'So...healthy.'" at measure 67. A bracket labeled "(to 67)" spans measures 65 and 66.

Real Life

by Jonathan Larson
Orchestrated by Stephen Oremus

Cue: "Maybe you should grab it"

1 2 3 4

Rhodes-Like, w/Delay

5 6 7 8

MIKE:

Sun light thru the win - dow

F4/C Eb4/C Eb/C Ab/C Bb/C Eb/C

F4/C Eb4/C Eb/C Ab/C Bb/C Eb/C

9 10 11 12

a - cross from your bed

F4/C F/C Eb/C Ab Bb/Eb

F4/C F/C Eb/C Ab Bb/Eb

13 Beau - - - ty is still can you see it? What more can you

14

15

16

17

18

F4/C Eb4/C Eb/C Ab/C Bb/C Eb/C F4/C F/C

19 want Is this real

20

21

22

23 life Is this real

24

25

26

C2 + Bass + Drums Bb2

27 life

28

29

30 (to 35)

Csus/Ab Bb2/G

Bs. only

35 36 37 38

Heart Beats of your chil - dren

F4/C Eb4/C Eb/C Ab/C Bb/C

39 40 41 42

A - sleep in the next room

F4/C F/C Eb/C + Guitar Ab/C Bb2/Eb Eb

43 44 45 46 47 48

Trust so still can you hear it? What more can you

F4/C Eb4/C Eb/C Ab/C Bb/C Eb/C F4/C F/C

49 50 51 52

want Is this real

+ Drums

Eb/C Ab/C Bb2/Eb Eb/C Eb/C Ab/C Bb

53 MIKE: 54 55 56

life Is this real

JONATHAN:

Re - al Life

f C2 Bb2

57 58 59 60

life Is this real, Is this real life?

Csus/A^b (Bass) Bb2/G

61 62 63 64

Why do we seek out ec - sta -

Piano

E^b/B^b *mf* /A^b /B^b E^b4/C E^b4/A^b

The musical score is written for a piano-conductor. It features two vocal parts, Mike and Jonathan, and a piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood is indicated as 'TICK TICK...BOOM!'. The score is divided into measures, with measure numbers 53 through 64. The lyrics are: 'life Is this real', 'Re - al Life', 'life Is this real, Is this real life?', and 'Why do we seek out ec - sta -'. The piano accompaniment includes chords and melodic lines, with dynamics like *f* (forte) and *mf* (mezzo-forte). The piano part is marked 'Piano' in a box. The chords for the piano part are E^b/B^b, /A^b /B^b, E^b4/C, and E^b4/A^b.

65 66 67 68

sy in all the wrong pla - ces

in all the wrong pla - ces

E♭/B♭ */A♭ /B♭* *E♭4/C* *E♭4/A♭*

69 70 71 72

Why is it hard to see that

Why is it hard to see that

E♭/B♭ */A♭ /B♭* *E♭4/C* *E♭/A♭*

73 74 75 76

hea - ven can have sim - pler fac - es

hea - ven can have sim - pler fac - es

Gm + Guitar *A♭2* *Gm* *A♭2/F*

Musical score for measures 77-80. The score is written for Piano and Conductor. Measures 77 and 78 show a melodic line in the right hand and a bass line in the left hand. Measures 79 and 80 show a melodic line in the right hand and a bass line in the left hand. A Rhodes-Like, w/Delay effect is indicated for measures 79 and 80.

77 78 79 80

Rhodes-Like, w/Delay

Musical score for measures 82-84. The score is written for Piano and Conductor. Measures 82 and 83 show a melodic line in the right hand and a bass line in the left hand. Measures 84 and 85 show a melodic line in the right hand and a bass line in the left hand. The lyrics "Warm breath of an an - gel" are written below the melody. The chords F/C, Eb4/C, Eb/C, Ab/C, and Bb/C are indicated below the bass line.

MIKE: 82 83 84

Warm breath of an an - gel

F/C Eb4/C Eb/C Ab/C Bb/C

Musical score for measures 85-88. The score is written for Piano and Conductor. Measures 85 and 86 show a melodic line in the right hand and a bass line in the left hand. Measures 87 and 88 show a melodic line in the right hand and a bass line in the left hand. The lyrics "A - wake next to you" are written below the melody. The chords F4/C, F/C, Eb/C, Ab/C, Bb2/Eb, and Eb are indicated below the bass line. A Guitar is added in measures 87 and 88.

85 86 87 88

MIKE: A - wake next to you

SUSAN: A - wake next to you

F4/C F/C + Guitar Eb/C Ab/C Bb2/Eb Eb

89 90 91 92 93 94

Love so still can you feel it What more do you

Love so Still Feel it What more do you

F4/C Eb4/C Eb/C Ab/C Bb/C F4/C F/C

95 96 97 98

want Is this real

want

Ab/C + Drums Ab/C Bb2/Eb Eb/C Eb/Ab Ab Bb

99 MIKE: 100 101 102

life Is this real

JONATHAN:
Re - al Life

SUSAN:
Re - al Life

f C2 Bb2

103 104 105 106

life _____ Is this real life

Is this real, _____ Is this real life?

Is this real, _____ Is this real life?

Csus/Ab Bb2/G

107 108 109 110

_____ Is this real life

Re - al Life

Re - al Life

C2 Bb2

111 112 113 114

Is this real

Is this real, Is this real is This?

Is this real, Is this real is This?

Csus/A $\flat$ B $\flat$ /G //

115 116 117

life

C2 rit. p

Sugar

By Jonathan Larson

Arranged by Stephen Oremus

Cue: All that talk about fat substitutes..."

1 2 3 4

8va

pp Piano
+Gtr, Bs, Dr.

G C7 F G

5 6 7 JONATHAN: 8

8va

She can be white, —

mf

C F G C F G

10 11 3 12

She can be brown. — She's al - ways eas - y

C F G G F G C F G F G

go - in' down, go - in' down.

She don't ca - re what I look like, how I dress.

Nev - er says "No." Al - ways says "Yes." Oh - oh - oh

Sug - ar, she's re - fined. For a small price she blows my mind.

27 Su - gar, 28 she's got the pow - er 29 soothes my — soul for 30 half an ho - ur,

31 half an ho - ur, 32 half an ho - ur, 33 half an ho - ur.

Vamp

p
Gtr. Cue

Vamp

Cue: "Condoms for the first time"

DOOM! PNO COND.

45 (to 75)

78

A: "Twinkies, oh my God!"

F G 3 3

4 "Sugar" Vamp 42 43 44

Cue: Karessa Johnson..."

(Gtr. Cue)

75 Vamp 76 77 (On cue)

Cue: "You want me to bag these?"

(Gtr. Solo)

C F G F G C

mp

8va

83 JONATHAN: 84 85 86



Knocks me out, strips me—bare, sug-ar, sug-ar, sug-ar, I won't care.

KARESSA:

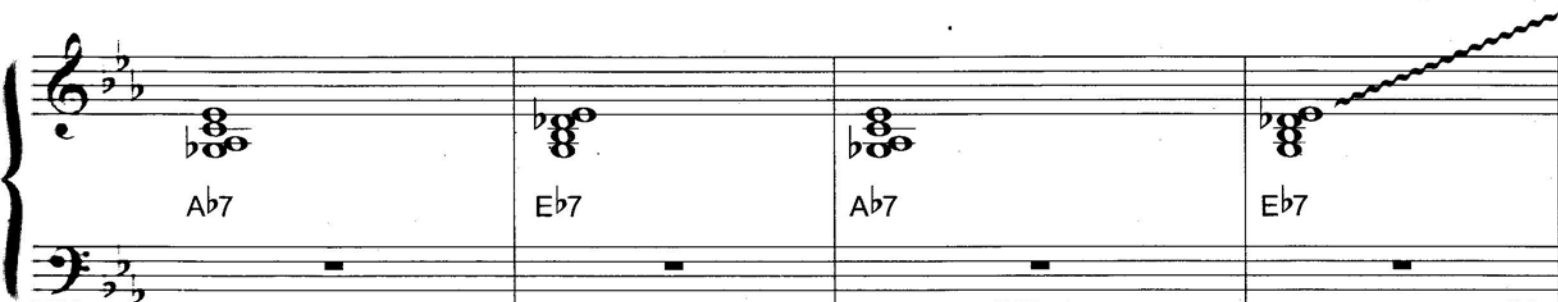


sug-ar, sug-ar, sug-ar,

COUNTER GUY:

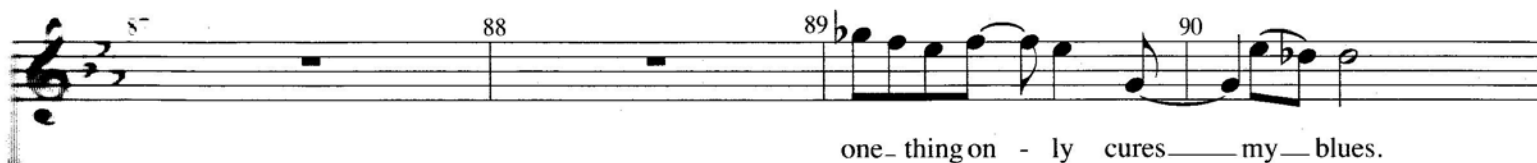


sug-ar, sug-ar, sug-ar,



Ab7 Eb7 Ab7 Eb7

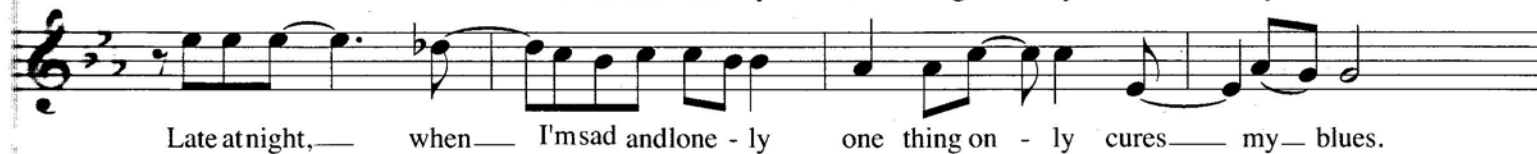
87 88 89 90



one-thing on - ly cures—my—blues.



when— I'm sad and lone - ly one-thing on - ly cures—my—blues.



Late at night,— when— I'm sad and lone - ly one-thing on - ly cures—my—blues.



Ab7 Eb7 Ab7 Eb7

91 Stressed out, hang - in by a string,
burned out, hang - in by a string,
Stressed out, hang - in by a string,

Ab7 Eb7

93 sug - ar, sug - ar, sug - ar, — I — won't feel a thing! Sug - ar's so
94 95 96
sug - ar, sug - ar, sug - ar, — I — won't feel a thing! Sug - ar's so
sug - ar, sug - ar, sug - ar, — I — won't feel a thing! Sug - ar's so

(Gtr. Solo)
f
C F G
Piano

97 98 (to 107)

sweet! _____

sweet! _____

sweet! _____

mf C F G F G

108 109 110

On-ly thing I know is that she makes my life such a mess oh— yes Su-gar oh—

oh— yes!

oh— yes!

C F G F G C F G F G

111 112 113 114

yeah! Su-gar oh— yeah— Su-gar oh—

Su-gar oh— yeah!— Su-gar su-gar Su-gar oh—

Su-gar su-gar, oh yeah!— Su-gar su-gar Su-gar oh—

C F G F G C F G F G

115 116 117 118 119 120

yeah Su-gar oh— yeah— S-U-G - A-R

yeah! Su-gar oh yeah— S-U-G - A-R

yeah! Su-gar oh yeah— S-U-G - A-R

C F G F G C F G F G

Rit.

8va (On cue)

C7 C7

Piano-Conductor

"tick,tick...Boom!"

10

See Her Smile

by Jonathan Larson

Orchestrated by Stephen Oremus

(Turn down mod wheel!)

Cue: "Setting yourself up for a big disappointment"

1 **Vamp** (to 3) 3 **JONATHAN:** 4

It's not you. she says It's just that

Gtr. *mp* *G* *C/G* *D/G G* *C/G* *D/G G*

Bs. cue

5 6 7

life's so hard We all get blue, I

C/G *D/G G* *C/G* *D/G G* *C/G* *D/G G*

8 9 10 **Poco Rit.**

say Hang on tight I'll be your bo - dy - guard

C/G *D/G G* *C/G* *D/G G* *C/G* *D/G G*

Some-thing's break - ing my ba - by's heart _____ Some-thing's break-ing my ba - by's heart _____

Gtr.

F(-3) G(-3) F(-3) G(-3)

Bs. cue

Some-thing's break-ing my ba - by's heart _____ Oh _____ I just want to see her

F(-3) G Em D C G/B C(-3)/A C(-3)/D

19 smile 20 (to 23)

Matrix MS layer

G C/G D/G G. G C/G D/G G

Bs.

23 It's such a drag, she says _____ When the world's so mean _____ It's

C/G D/G G C/G D/G G C/G D/G G C/G D/G G

Bs. cue

27 just a red flag I 28 say 29 Got-ta look for the green. 30 Oh

C/G D/G G C/G D/G G C/G D/G G G

Bs. cue

31 Some-thing's break - ing my ba - by's heart 32 Some - thing's break - ing my

F(-3) G(-3) F(-3)

34 ba - by's heart 35 Some-thing's break - ing my ba - by's heart 36 Oh 37 I

G(-3) F(-3) G Em D C G/B

38 just want to see her smile 39 8 X's 40 Vamp

Gtr. *p* G C/G D/G G G

C(-3)/A C(-3)/D

(*Bs. cue*)

Cue: "I'll take a cab."

41 42 43 44

Cyn-i-cal town Can be tough on an an - gel Clip her wings, ba-by, One two three

mp Piano
+ Gtr, Bs, Dr.

C(-3) G/B C(-3)/A Bm

45 46 47 48

I'm her clown Cause a laugh - ing an - gel's rich-er than kings, oh ba - by don't you

C(-3) Em D C G/B C(-3)/A

49 50 51 52

see Ba - by don't you a - gree

Bm C5 C5/D C5/D

53 3 54 55 56

Wish I knew why she says But on a sun-ny day I find the rain

Matrix MS layer

Gtr. G C/G D/G G C/G D/G G C/G D/G G C/G D/G G

58 59 60

Let's Give it a try, I say We can dance on through the pain

C G D/G G C/G D/G G C/G D/G G

JONATHAN:

62 63 64

Something's break-ing my ba - by's heart Something's break-ing my ba - by's heart

MICHAEL:

Ooh Is this real life Is this real, is

SUSAN:

Ooh Is this real life Is this real, is

F5 G5 F5 G5

65 66 67 68

Something's break-ing my ba - by's heart _____ Oh _____ Oh _____

this real _____ life? _____ Oh _____ Oh _____

this real _____ life? _____ Oh _____ Oh _____

(8va) -----

Gtr. F5 G5 Em D C G/B C5/A Bm

69 70 71 72

Oh _____ Oh _____ Oh _____ I just want to see her _____

Oh _____ Oh _____ Oh _____ just want to see her _____

Oh _____ Oh _____ Oh _____

C G/B C/A Em D C G/B C5/A C5/D

73 74 75 76

smile Just want to see her smile

smile

G C/G D/G G C/G D/G G C/G D/G G C/G D/G G

77 78 79 80 (to 82)

Just want to see her smile Just want to see her Just want to see her

C/G D/G G C/G D/G G C/G D/G G C/G D/G G

82 Vamp 83 84 85 Molto Rall. 86

smile

"She's Gone"

C/G D/G G C/G D/G G C/G D/G G C/G D G

Piano-Conductor

"tick,tick...Boom!"

10a

Superbia Intro

Jonathan Larson

Orchestrated by Stephen Oremus

Cue: JONATHAN: "Enjoy the show"

ANALOG BRASS/BREATH

The musical score is written for piano and analog brass/breath. It consists of two systems of staves. The first system has five measures, and the second system has three measures. The piano part is in treble and bass clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The analog brass/breath part is indicated by the text 'ANALOG BRASS/BREATH' and the dynamic 'ff (tutti)'. The piano part features a series of chords in the right hand and single notes or small groups of notes in the left hand. The chords are labeled E5, B5, D5, A5, and E5. The analog brass/breath part features a series of notes in the right hand and single notes or small groups of notes in the left hand. The notes are labeled B5, D5, and A5. The score ends with a double bar line and the instruction '(Immediate Segue)'.

ff (tutti)

E5 B5 D5 A5 E5

B5 D5 A5

(Immediate Segue)

Come to Your Senses

by Jonathan Larson
Orchestrated by Stephen Oremus

1 2 3

Chorused Electric
+ some flange

Gtr.

mp
+ Dr. Cm7

A^bmaj7 Cm7

4 5 6

You're on the air.

A^bmaj7 D^bmaj11 Cm7

7 8 9

I'm un - der - ground. Sig - nal's

$D\flat$ maj11 $E\flat$ $D\flat$ maj11

10 11 12

fa - ding, can't be found. I

$Cm7$ $D\flat$ maj11 $E\flat$

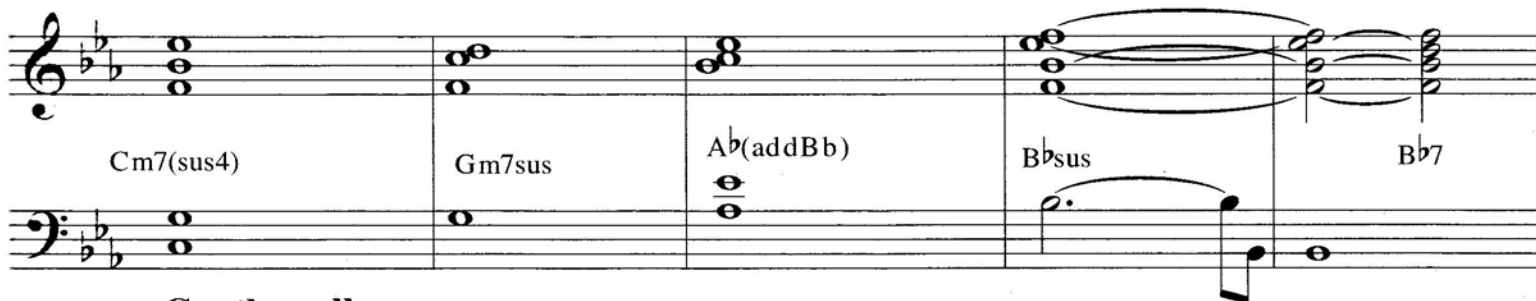
13 14 15 16

fin' - lly o - pen up. For you I would do an - y - thing, but

$Cm9$ $Gm7(sus4)$ $A\flat(addB\flat)$ $E\flat(addF)$ $B\flat/D$



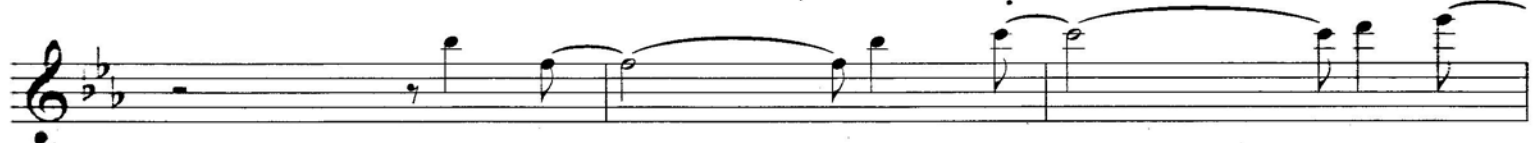
you've turned off the vol - ume just when I've be-gun to sing.



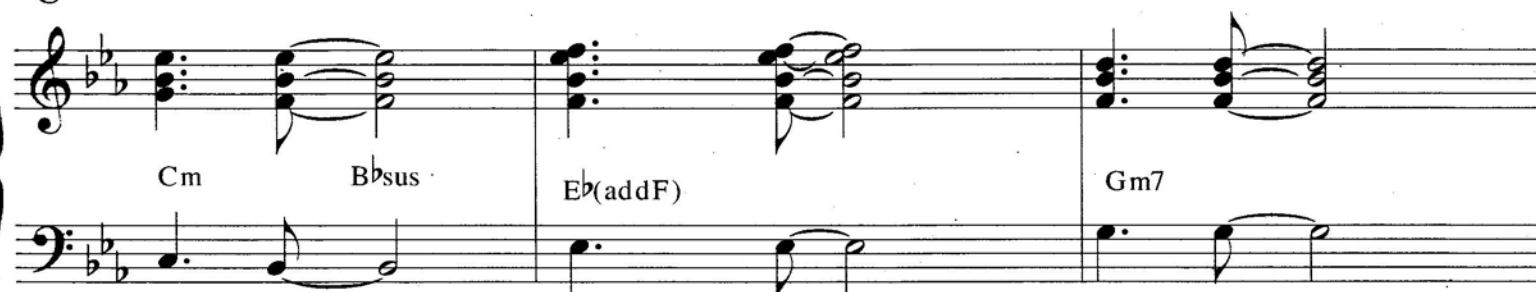
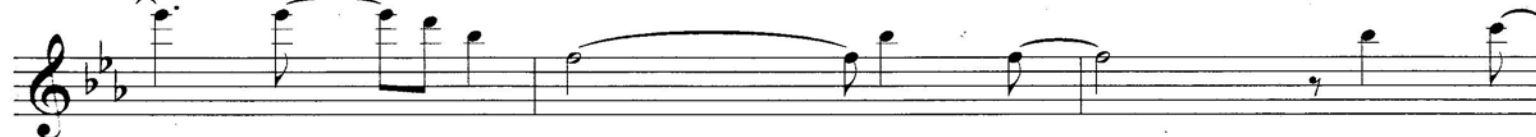
Gently, colla voce



Come to your sen - ses, de-fen - ses are not the way to go and you know or at least



you knew. Ev-ry-thing's strange, you've changed and I don't know what to



28 29 30 31

do to get through. I don't know what to do.

$A\flat\text{maj}7$ Cm $B\flat7$ $A\flat\text{maj}7$ $G\flat\text{maj}7$

32 **Time** 33 34 35

I have to laugh. We sure put on a show.

$D\flat\text{maj}11$ + Bs. Cm7 $D\flat\text{maj}11$ $E\flat$

36 37 38 39

Love is pas-se in this day and age. How can we expect it to grow?

$D\flat\text{maj}11$ Cm7 $D\flat\text{maj}11$ $E\flat$

40 41 42 43

You as the Knight. Me as the Queen.

44 45 46 47 48

All I've got to-night is sta - tic on a screen.

49 50 51 52

Come to your sen - ses, the fen - ces in-side are not for real if we feel as we did and I do.

mf

E♭(addF) *Gm7* *A♭maj7* *Cm* *B♭sus*

53 Can't you re - call when this all be - gan, It was on' - ly

54

$E\flat(\text{add}F)$ $Gm7$

55 you and me, It was on - ly me and you.

56 57 58

$A\flat\text{maj}7$ Cm $B\flat7$ $E\flat(\text{add}F)$

59 But now the air is filled with con - fu - sion.

60 61 62

$B(\text{add}C\#)$ $D\flat(\text{add}E\flat)$ $E\flat(\text{add}F)$ $E\flat$

63 3 64 65 66

We've re-placed care with il - lu - - - sion. It's

B(addC#) Db(addEb) Eb^{sus} Eb(addF) Bb/D

67 68 69 70

cool to be cold. Noth-ing lasts an - y - more.

mp Cm Gm Ab(addBb) Eb(addF) Bb/D

71 72 73

Love be - comes dis - pos - a - ble. This is the shape of things we can - not

Cm Gm7^{sus} Ab(addBb) Bb

74 75

ig - nore.

Csus C

Majestically

76 77 78

Come to your sen - ses, sus-pense is fine if you're just an emp - ty im - age em - an - a - ting

F(addG) Am7 Bb

79 80 81

out of a screen. Ba-by, be real, you can feel a-gain, You don't need a

Dm C F(addG) Am7

mus-ic box mel-o-dy to know what I mean. Deep in my eyes, what do you see?

Deep in my sighs, lis - ten to me. Let the mus-ic com-mense from in-side.

Not on-ly one sense, but use all five. Come to your sen - ses.

Measures 82-93 are shown. The score includes a vocal line, a piano accompaniment with chords (Bb, Dm, C, Bb, F/A, Bb, Dm, Bb(addC), F/A, Bb(addC), F/A), and a bass line.

94 Come to your sen - ses. _____

95

96 Come to your sen - ses. Ba - by,

97

98 come _____

99 back

100 a -

101 live. _____

102

103 **Molto rall.**

104

Bb(addC) F/A Bb(addC) F/A

Dm Dm/C C

F Dm7 Db Eb F(addG)

Piano-Conductor

"tick, tick...Boom!"

12

Why?

Warning: "Pull off the tarp"

Cue: John's hands on keyboard

By Jonathan Larson

Orchestrated by Stephen Oremus

Gently Flowing

The musical score is written for Piano-Conductor in 3/4 time, key of B-flat major. It consists of 12 measures. Measures 1-4 are marked with a first ending bracket. Measures 5-8 are marked with a second ending bracket. Measures 9-12 contain vocal lines with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Chord changes are indicated below the piano part: Bb (measures 1, 5, 9), Bb/Ab (measures 2, 6, 10), Bb (measures 3, 7, 11), and Bb/Ab (measures 4, 8, 12).

Measures 1-4: First ending bracket. Treble clef staff shows whole rests. Bass clef staff shows a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Chord changes: Bb, Bb/Ab, Bb, Bb/Ab.

Measures 5-8: Second ending bracket. Treble clef staff shows whole rests. Bass clef staff shows a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Chord changes: Bb, Bb/Ab, Bb, Bb/Ab.

Measures 9-12: Vocal lines. Treble clef staff shows a melody line. Bass clef staff shows a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Chord changes: Bb, Bb/Ab, Bb, Bb/Ab.

Lyrics: When I was nine, Mich - ael and I

en - tered a tal - ent show down at the Y.

Nine A. M., went to re - hearse by some stairs.

Mike could - n't sing but I said, "No one cares!" We sang

"Yel - low Bird" and "Let's Go Fly a Kite"

Chord progressions: Bb, Bb/Ab, Bb, Bb/Ab, Eb, Eb/Db, Eb, Eb/Db, Eb, Eb/Db, Eb, Eb/Db, Ab, Db.

The score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is Bb major (two flats). The time signature is common time (C). The lyrics are: "en - tered a tal - ent show down at the Y." (measures 13-16), "Nine A. M., went to re - hearse by some stairs." (measures 17-20), "Mike could - n't sing but I said, 'No one cares!' We sang" (measures 21-24), and "'Yel - low Bird' and 'Let's Go Fly a Kite'" (measures 25-28). The piano accompaniment features various chords and textures, including sustained chords in the final measures.

o - ver and o - ver and o - ver till we got it right. When

we e - merged from the Y. M. C. A., Three o'clock sun had made the grass

hay. I thought, Hey, what a way to spend the day.

Hey, what a way to spend the day.

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major (one flat) and 4/4 time. The score is divided into measures 29 through 46. Measures 29-32 are the first system, measures 33-36 are the second, measures 37-40 are the third, and measures 41-46 are the fourth. The piano accompaniment features various chords and arpeggios, with some measures having a 3/4 time signature change. The vocal line includes lyrics and melodic lines with slurs and ties.

Chords in piano accompaniment:

- Measure 29: D $\flat$
- Measure 30: D $\flat$
- Measure 31: B $\flat$ /A $\flat$
- Measure 32: A $\flat$
- Measure 33: D $\flat$ ₂
- Measure 34: A $\flat$
- Measure 35: D $\flat$ ₂
- Measure 36: A $\flat$
- Measure 37: B $\flat$
- Measure 38: E $\flat$
- Measure 39: A $\flat$ ₂
- Measure 40: D $\flat$
- Measure 41: B $\flat$
- Measure 42: B $\flat$
- Measure 43: E $\flat$
- Measure 44: A $\flat$ ₂
- Measure 45: D $\flat$
- Measure 46: B $\flat$

47 48 49 50 51 52

I make a vow, but I won - der now Am I cut out to spend

Cm Abmaj9 Cm B Db/B Eb/G Ab2

53 54

my time this way? When

Bbsus4 Eb F

55 56 57 58

I was six - teen, Mich - ael and I

Bb Bb/Ab Bb Bb/Ab

59 60 61 62

got parts in "West Side" at White Plains High.

Bb Bb/Ab Bb Bb/Ab

Three o' - clock, went to re - hearse in the gym...

Mike was "Doc" - who did - n't sing - fine with him. We sang

"Got a rock-et in your pock-et" and "the Jets aregon-na have their day - to-night"

O - ver and o - ver and o - ver till we got it right. When

Measures 63-78. The score includes vocal lines and piano accompaniment. The piano part features chords (Eb, Eb/Db, mf Ab, Db, Bb/Ab, Ab) and triplets. The vocal lines include lyrics and musical notation.

we e - merged,— wiped out by the play, nine o'-clock stars and moon lit the

way. I thought, Hey, what a way to spend the

day. Hey, what a way to spend the

day. I make a vow,

Measures 79-94. The score is for piano and voice. The key signature is B-flat major (two flats). The time signature is 2/4. The piano part consists of a single bass line with chords. The voice part is a single melody line. The lyrics are: "we e - merged,— wiped out by the play, nine o'-clock stars and moon lit the way. I thought, Hey, what a way to spend the day. Hey, what a way to spend the day. I make a vow,". The piano part includes chords: Db2, Ab, Db2, Ab, Bb, mp Eb, Ab2, Db, Bb, Eb, Ab2, Db, Bb, Cm, and Abmaj9.

95 I won - der now - 96 Am I cut out ——— to spend 97 98

Cm B Db/B Eb/G Ab

99 my time this way? 100 With on - ly so much 101 102

Bbsus4 Eb Bb/D *mf* Cm Ab/C

103 time to spend, ——— 104 don't want to waste the 105 106

Bb/C G/C Cm Ab/C

107 time I'm giv - en. ——— 108 "Have it all - play the game" — 109 110

Bb/C G/C Cm Abmaj7/C

Detailed description: This is a musical score for piano and voice, spanning measures 95 to 110. The key signature is B-flat major (two flats). The score is written in a system of three staves: a single treble staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The lyrics are: "I wonder now - Am I cut out ——— to spend my time this way? With on - ly so much time to spend, ——— don't want to waste the time I'm giv - en. ——— 'Have it all - play the game' —". The piano accompaniment features various chords: Cm, B, Db/B, Eb/G, Ab, Bbsus4, Eb, Bb/D, mf Cm, Ab/C, Bb/C, G/C, Cm, Ab/C, Bb/C, G/C, Cm, and Abmaj7/C. The voice melody is written in a single treble staff, with measure numbers 95 through 110 indicated above the notes. The piano accompaniment is written in a grand staff, with measure numbers 95 through 110 indicated above the notes. The score is divided into four systems, each containing a voice staff and a piano grand staff. The first system covers measures 95-98, the second covers 99-102, the third covers 103-106, and the fourth covers 107-110. The lyrics are placed below the voice staff, and the chords are placed below the piano grand staff. The measure numbers are placed above the first note of each measure.

111 some re - com - mend. 112 I'm a - fraid it just may 113 114

B $\flat$ G Cm A $\flat$ maj7

115 be time to give in. 116 117 **Molto Rit.**

118 **Tempo I** 119 I'm twen - ty nine, 120 Mich - ael and I 121

mp C C/B $\flat$ C C/B $\flat$

122 live on the west side of So - ho, N. Y. 123 124 125

C C/B $\flat$ C C/B $\flat$

126 127 128 129

Nine A. M., I write a lyr - ic or two,

F F/E $\flat$ F F/E $\flat$

130 131 132 133

Mike sings his song now on Mad Av - en - ue. I sing,

F F/E $\flat$ F F/E $\flat$

134 135 136 137

"Come to your Sens - es, de-fen - ses are not the way to go"

f B $\flat$ Dm7 E $\flat$ maj7 Gm

138 139 140 141

O - ver and o - ver and o - ver till I get it right. When

E $\flat$ C/B $\flat$ B $\flat$

142 I e - merge— from "B - min - or" or "A", 143 Five o'-clock di-ner calls, 144 "I'm on my 145 way" I think, Hey, what a way to spend the 146 day. 147 Hey, what a way to spend the 148 day. 149 I make a vow 150 151 152 153 154 155 156 157

Chords: Eb2, Bb, Eb2, Bb, C, mf F, Bb2, Eb, C, F, Bb2, Eb, C, Dm, Bbmaj9

right here and now: now, _____

Dm Db Eb/Db Db

162 163 164 165

I'm gon - na spend _____ my time _____ this

Eb/Db Am Bb2 Bb/C

166 167 168 169

way. I'm gon - na spend _____ my time _____ this

Dm Am7 Bb2 Bb/C

170 171 172 173

way. _____

F F/Eb F

Thirty/Ninety Reprise

By Jonathan Larson

Orchestrated by Stephen Oremus

Cue: "What's 30?"

1 Don't freak out, 2 don't strike out, 3 can't fight it 4 like Ci - ty Hall

(On Cue) (On Cue)

mf F + Gtr, Bs, Dms F/D

5 A Tempo 6 7 8

— At least you're not a - lone, your friends are there too.

Bb/Eb F/Bb G

Underscore Cue: Gtr Vamp

9 10 11 12 13 14

pp C Am Em F C Am

Cue: "...and wade into the crowd."

15 *mp* 16 17 18

In - to my hands now, the ball is passed. I want the spoils but not too fast. — The

mp
Dm Am

19 20 21 22

world is cal - ling, it's now or nev - er - land, — Thir - ty Nine - ty Thir - ty Nine - ty

Dm Am

Molto Cresc. 23 24 25

Thir - ty Nine - ty Thir - ty Nine - ty

Am/E *f*

Cue: "Susan is here"

Cue: Gtr

Musical score for measures 26-29. The treble clef staff contains a melodic line with eighth notes and quarter notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. A piano (*p*) dynamic marking is present in measure 28. The key signature has one sharp (F#).

Cue: Bass

Bass continues

Musical score for measures 30-33. The treble clef staff contains a melodic line with eighth notes and quarter notes. The bass clef staff contains a bass line with chords and single notes. Chord symbols G, C/G, D/G, and G are written above the bass staff. A piano (*p*) dynamic marking is present in measure 31. The key signature has one sharp (F#).

Musical score for measures 34-37. The treble clef staff contains a melodic line with eighth notes and quarter notes. The bass clef staff contains a bass line with chords and single notes. Chord symbols C/G, D/G, and G are written above the bass staff. The key signature has one sharp (F#).

Musical score for measures 38-42. The treble clef staff contains a melodic line with whole notes and half notes. The bass clef staff contains a bass line with chords and single notes. Chord symbols F(-3) and G(-3) are written above the bass staff. The key signature has one sharp (F#).

Vamp

Musical score for measures 43-46. The treble clef staff contains a melodic line with eighth notes and quarter notes. The bass clef staff contains a bass line with chords and single notes. A piano solo (*pp* Piano solo) dynamic marking is present in measure 46. The key signature has one sharp (F#).

Underscore

Cue: She disappears into the crowd."

47 48 49 50

mp + Gtr/Bass
D5

51 52 53 54

G5 D5

55 56 57 58 59 60

Vamp (Fade on "Happy Birthday")

A5 G5 A5 G5 A5 G5

61 62 63 64

+ Gtr

Piano-Conductor

"tick,tick...Boom!"

14

Louder Than Words

by Jonathan Larson

Orchestrated by Stephen Oremus

Cue: "Drown them out completely"

The musical score is written for Piano-Conductor and consists of 12 measures. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into three systems of four measures each. The first system (measures 1-4) and the second system (measures 5-8) feature a piano accompaniment in the right hand with eighth-note patterns and a bass line with sustained notes and chords. The piano part is marked "Piano". The chords are Eb/Bb, /Ab /Bb, Eb_{sus}/C, and /Ab. The third system (measures 9-12) features a vocal line for Jonathan Larson, with the lyrics "Why do we play with fire?". The piano accompaniment continues with the same patterns and chords. The tempo/mood marking "Simile" is placed above the piano part in measure 9.

1 2 3 4

5 6 7 8

9 JONATHAN: 10 11 12

Why do we play with fire?

Simile

Eb/Bb /Ab /Bb Eb_{sus}/C /Ab

13 14 15 16

Why do we run our fin - ger through the

E♭/B♭ /A♭ /B♭ E♭sus/C /A♭

17 18 19 20

flame? Why do we leave our hand on the stove

E♭/B♭ /A♭ /B♭ E♭sus/C /A♭

21 22 23 24

al - though we know we're in for some pain? Oh,

Gm E♭sus/A♭ E♭sus/B♭ (Cue Bass!)

25 26 27 28

why do we re - fuse to hang a li -

E♭/B♭ /A♭ /B♭ E♭sus/C /A♭

+Bs.

ght when the streets are dan ger -

ous? Why does it take an ac ci -

dent be - fore the truth gets through to

us? Ca - ges or wings? Which do you pre - fer?

Chords: Eb/Bb, /Ab, /Bb, Eb^{sus}/C, /Ab, Gm, Eb^{sus}/Ab, Eb^{sus}/Bb, Eb^(no3), /D, Eb^(no3)/Ab, /D

45 46 47 48

Ask the birds.

$E^b(\text{no}3)$ /D $E^b(\text{no}3)/A^b$ /D

49 50 51 52

Fear or love, ba - by? Don't say the an - swer;

$E^b(\text{no}3)$ /D $E^b(\text{no}3)/A^b$ /B b

53 54 55 56

Ac - tions speak loud - er than words.

$E^b(\text{no}3)/G$ /A b $E^b(\text{no}3)/D^b$ +Dr.

57 58 59 60

MICHAEL:

Why should we

E^b/B^b
+Gtr. $/A^b$ $/B^b$

61 62 63 64

try to be our best when we can

E^b_{sus}/C $/A^b$ E^b/B^b $/A^b$ $/B^b$

65 66 67 68

just get by and still gain? Why do we

E^b_{sus}/C $/A^b$ E^b/B^b $/A^b$ $/B^b$

69 JONATHAN: 70 71 72

al - though we know

MICHAEL:

nod our heads al - though we know the

73 74 75 76

Why should we

boss is wrong as rain?

77 JONATHAN: 78 79 80

blaze a trail when the well - worn path seems safe and

E^b_{sus}/C /A^b Gm E^b_{sus}/A^b

E^b_{sus}/B^b E^b₅/B^b /B^b

E^b₅/C /A^b E^b₅/B^b /B^b

JONATHAN:

81

82

83

84

so in - vit - ing?

SUSAN:

so in - vit - ing — How — as we

Eb⁵/C

/Ab

Eb/Bb

/Bb

85

86

87

88

see the — dis - may and

trav - el — can we see the — dis - may and

Eb⁵/C

/Ab

Gm

Eb⁵/Ab

89 90 91 92

keep from fight - ing? Ca - ges or

keep from fight - ing

E^b_{sus}/B^b $E^b_{(no3)}$ /D

93 94 95 96

wings? Which do you pre - fer? Ask the birds.

Ca - ges or wings?

MICHAEL:

Ca - ges or wings?

$E^b_{(no3)}/A^b$ /D $E^b_{(no3)}$

Measures 97-100. The score features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Fear or love, ba - by?". The piano accompaniment includes chords: Eb(no3)/Ab, /D, Eb(no3), and /D.

97 98 99 100

Fear or love, ba - by?

Ah Fear or love, ba - by?

Ah Fear or love, ba - by

Chords: Eb(no3)/Ab, /D, Eb(no3), /D

Measures 101-104. The score features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Don't say the an - swer; Ac - tions speak loud - er than". The piano accompaniment includes chords: Eb(no3)/Ab, /Bb, Eb(no3)/G, and /Ab.

101 102 103 104

Don't say the an - swer; Ac - tions speak loud - er than

Don't say the an - swer;

Don't say the an - swer;

Chords: Eb(no3)/Ab, /Bb, Eb(no3)/G, /Ab

105 106 107 108

words. What does it take

lou - der than lou - der than

lou - der than lou - der than

E^b(no3) *f* *E^b5/D^b*

109 110 111 112

to wake up a gen - er - a - tion? How can you make some - one

How can you make some - one

How can you make some - one

E^b5 *E^b5/D^b*

Detailed description: This is a musical score for piano and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 105 to 108. The vocal line starts with a half note on B-flat (105), followed by a half note on E-flat (106), then a quarter rest (107), and a quarter note on B-flat (108). The piano accompaniment consists of two staves. The right hand has triplet eighth notes on B-flat, E-flat, and B-flat in measures 105 and 106, followed by whole rests in 107 and 108. The left hand has a half note on B-flat in measure 105, a half note on E-flat in measure 106, and whole rests in 107 and 108. The second system covers measures 109 to 112. The vocal line starts with a quarter rest (109), followed by eighth notes on B-flat (110), A-flat (111), and B-flat (112). The piano accompaniment continues with the same pattern as the first system. The right hand has triplet eighth notes on B-flat, E-flat, and B-flat in measures 109 and 110, followed by quarter notes on B-flat (111) and A-flat (112). The left hand has a half note on B-flat in measure 109, a half note on E-flat in measure 110, and whole rests in 111 and 112. Chord markings are present: *E^b(no3)* in measure 105, *f* *E^b5/D^b* in measure 107, *E^b5* in measure 109, and *E^b5/D^b* in measure 111.

113 114 115 116

take off and fly? If we don't wake up and

take off and fly?

take off and fly?

E^b5 Gm E^b5/A^b

117 118 119 120

shake up the na - tion, we'll eat the dust of the

Gm E^b5/A^b Gm

121 world, 122 wond - 'ring 123 why. 124

Why

Why

mp
Eb/Bb /Ab /Bb

125 126 127 128

Ebsus/C /Ab Eb/Bb /Ab /Bb

129 130 131 132

Why — do we

E^b_{sus}/C */A^b* *E^b/B^b cresc. poco a poco* */A^b /B^b*

133 134 135 136

who we know down — deep —

stay with — lov - ers — who we know down — deep — just

E^b_{sus}/C */A^b* *E^b/B^b* */A^b /B^b*

137 138 139 140

Why _____ would we

are - n't _____ right? _____

E^b_{sus}/C $/A^b$ E^b/B^b $/A^b$ $/B^b$

141 142 143 144

rath - er _____ put our - selves through _____ hell _____ than

put our - selves through _____ hell _____ than

put our - selves through _____ hell _____ than

E^b_{sus}/C $/A^b$ Gm E^b_{sus}/A^b

145 146 147 148

sleep a - lone at night? Why — do — we

sleep a - lone at night?

sleep a - lone at night?

B $\flat$ 5 E $\flat$ /B $\flat$ *mf* /B $\flat$

149 150 151 152

fol - low — lead - ers who nev - er lead? —

Why does it

E $\flat$ sus/C /A $\flat$ E $\flat$ /B $\flat$ /B $\flat$

153 154 155 156

take. ca - tas - tro - phe to start a — rev - o - lu - tion,

E^b_{sus}/C $/A^b$ E^b/B^b $/B^b$

157 158 159 160

Some - one tell me why —

if we're — so free tell me why?

if we're — so free tell me why?

E^b_{sus}/C $/A^b$ Gm E^b_{sus}/A^b

161 162 163 164

so man - y peo - ple bleed? Ca - ges or

E^b_{sus}/B^b $E^b(\text{no}3)$ /D

165 166 167 168

wings? Which do you pre - fer? Ask the birds

Ca - ges or wings?

Ca - ges or wings?

$E^b(\text{no}3)/A^b$ /D $E^b(\text{no}3)$

169 170 171 172

Fear or love, ba - by?

Ah Fear or love, ba - by?

Ah Fear or love, ba - by

$E^b(\text{no}3)/A^b$ /D $E^b(\text{no}3)$ /D

173 174 175 176

Don't say — the an - swer; Ac - tions — speak loud - er — than —

Don't say — the an - swer;

Don't say — the an - swer;

$E^b(\text{no}3)/A^b$ /B b $E^b(\text{no}3)/G$ /A b

177 3 178 3 179 3 180 3

lou - der than lou - der than lou - der than lou - der than

lou - der than lou - der than lou - der than lou - der than

$E^b(\text{no}3)$ $E^b(\text{no}3)/A^b$ $E(\text{no}3)/A^b$ $E(\text{no}3)/A$ $/B$

181 182 183 184

Ca - ges — or wings? Which do you — pre - fer? —

Ca - ges — or wings? Which do you — pre - fer? —

Ca - ges — or wings? Which do you — pre - fer? —

f $E(\text{no}3)$ (*Dr. solo*)

185 186 187 188

Ask the birds.

Ah

Ah

Glissando

189 190 191 192

Fear or love, ba - by? Don't say the an - swer;

Fear or love, ba - by? Don't say the an - swer;

Fear or love, ba - by Don't say the an - swer;

Gtr.

E⁵

193 194 195 196

Ac - tions — speak loud - er —

lou - der than lou - der than

lou - der than lou - der than

E(no3)/G#
(Gtr, Bs, Dr.) /A E(no3)/G# /A

197 198 199 200

They speak loud - er —

Ooh — lou - der than lou - der than

Ooh — lou - der than lou - der than

E(no3)/G# /A E(no3)/G# /A

Molto Rall.

201 Ac - tions speak loud - er than

202 words

words

E(no3)/G# E/A *molto. rall.* Bsus4

203 204 205

8va

poco rit.

p

(Jonathan plays onstage piano)

Musical score for piano and conductor, measures 206-214. The score is written for piano (PNO.-COND.) and conductor (COND.). The key signature is three sharps (F#, C#, G#). The tempo/mood is indicated by the title "Louder Than Words" and the sound effect "TICK TICK...BOOM!".

The score consists of two systems of staves. The first system contains measures 206, 207, 208, and 209. The second system contains measures 210, 211, 212, 213, and 214.

The piano part is written for the right hand (treble clef) and left hand (bass clef). The conductor part is written for the right hand (treble clef) and left hand (bass clef). The conductor part includes a final measure (214) with the instruction *Tutti* and a forte dynamic marking *f*.

Measures 206-209 show a rhythmic pattern of eighth notes and quarter notes in the piano part, with the conductor part providing a steady pulse. Measures 210-213 show a more complex rhythmic pattern in the piano part, with the conductor part providing a steady pulse. Measure 214 is the final measure of the section, marked *Tutti* and *f*.

Bows

Cue: Lights up

By Jonathan Larson

Arranged by Stephen Oremus

Half X Feel

1 2 3 4 5

(Drum fill) *mf* C(no3) C(no3)/F

6 7 8 9

C F

10 11 12 13

(Big Gtr. Solo) C C F F

14 15 16 17

(End Gtr. Solo) G G/F E D A A7

18 *f* D A/B Bm F#m G

22 D A/B Bm Em D/G A D

26 A/B Bm F#m G

30 D A/B Bm Em *mf*

34 Bm Em Bm

Musical notation for measures 38-41. Treble and bass staves. Measure numbers 38, 39, 40, 41 are indicated. Chord Em is marked above measure 40.

Musical notation for measures 42-45. Treble and bass staves. Measure numbers 42, 43, 44, 45 are indicated. Chords Bm/F# and G are marked above measures 42 and 44 respectively.

Half X Feel

Musical notation for measures 46-49. Treble and bass staves. Measure numbers 46, 47, 48, 49 are indicated. Chords G/A and D(no3) are marked above measures 46 and 48 respectively. A large oval is drawn under the bass staff for measures 48 and 49.

Musical notation for measures 50-53. Treble and bass staves. Measure numbers 50, 51, 52, 53 are indicated. Chords D(no3)/G and D(no3) are marked above measures 50 and 52 respectively. Large ovals are drawn under the bass staff for measures 50-51 and 52-53.

Musical notation for measures 54-56. Treble and bass staves. Measure numbers 54, 55, 56 are indicated. Chords D(no3)/G and D5 are marked above measures 54 and 56 respectively. A large oval is drawn under the bass staff for measures 54-55.

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