

SCIDER (SCENE & JOLT?)

Piano-Conductor

MOO WEEK

"tick, tick...Boom"
(5/28 insert)
(6/21 Cleanup)

1

Thirty/Ninety

PUT BLACK THING OVER DISPLAY

By Jonathan Larson

Orchestrated by Stephen Oremus

HOST OF ALL

Cue: "Ignore the tick tick booms."

(WATCH "SON" ON KEYS)

200

Musical score for measures 6-8. The score is written for piano and conductor. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 6 starts with a treble clef and a 3/4 time signature. The piano part begins in measure 7 with a forte dynamic (*f*) and the instruction *Accel. poco a poco...*. The conductor part has rests in measures 6, 7, and 8.

Musical score for measures 9-12. The piano part continues with the same rhythmic pattern. The conductor part has rests in measures 9, 10, 11, and 12.

Fast Neurotic Rock

Musical score for measures 13-16. The tempo is marked **Tempo!**. The piano part continues with the same rhythmic pattern. The conductor part has rests in measures 13, 14, 15, and 16. The score ends with a double bar line and repeat signs in the piano part.

PNO.- COND.

-2- "30/90"

TICK TICK B

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.

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

+Gtr.

49 50 51 52

Feel like you're tread - ing wa - ter but the ip 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.

Bb/Eb F/Bb

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

C G/A Am Dm C/F G C

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

G/A Am Em F

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

C G/A Am Dm C/F G

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

C(no3) C(no3)/F

81 82 83 84

What can you do?

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

COND

Gr. Solo (+ Dr.)

Last X only

...travelling on business

85 Mike: 86 87 88

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

89 90 91 92

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

93 Jonathan: 94 95 96

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

G G/F G G/F

97 98 99 100

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

G G/F Em E

101 Mike: 102 103 104

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

F F F/D F/D

105 106 107 108

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

Bb/Eb F/Bb

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 *P* *Dm* *F* *P* *F* 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

201

"Because I'm af:

c (Dr. / Gtr. only) F G G/F

FORGOTTEN HOW TO PLAY THE PIANO BECAUSE I DON'T WANT TO
PLAY HAPPY BIRTHDAY

139 140

E D A G

End Solo

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

Bb Eb Ab 202 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.

Bb *p* Eb *Cresc. poco a poco...* Eb/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*

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

Detailed description: This block contains the musical notation for measures 165 through 168. It features a vocal line with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord symbols. The key signature has two sharps (F# and C#). The lyrics are: "all were a dream. It feels much more like dooms - day Fuck Thir - ty". The guitar chords are G, D, A/B, Bm, and 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

Detailed description: This block contains the musical notation for measures 169 through 172. It features a vocal line with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord symbols. The key signature has two sharps (F# and C#). The lyrics are: "Nine - ty - seems like I'm in for a twis - ter, I don't see a nine - ty Ah". The guitar chords are D/G, A, D, A/B, Bm, and 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

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?

do?

Thir-ty Nine-ty Thir-ty, thir-tyNine - ty Ooh

Thir-ty Nine-ty Thir-ty, thir-tyNine - ty Ooh

D(no3)/G

D(no3)

197 198 199 200

What can I do? _____

What can I do? _____

What can I do? _____

1 2 3 4 1 2 3
7

D(no3)/G NO RIT

Piano-Conductor

"tick, tick...Boom"
(6/21 Cleanup)

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

(LAUGH)

(to 7)

1 2 3 4

206 (1 3/4)

pp Eb C Eb C

7 8

(1 full)

p Eb C +Dr. C

+Bs.

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

GREEN GREEN DRESS

PNO.-COND.

2

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

Chords: Eb, C, Eb, C + Gtr., Bb

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

Chords: Ab7, Bb, Eb, Cmin, Bb, Ab

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

Chords: Ab7, Bb, Eb, Cmin

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

Chords: Ab7, Bb7, Ab7, Bb7

GREEN GREEN DRESS

PNO.-COND.

3

(to 32) 32

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.

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

Jonathan:
41 Green Green Dress, 42 twen-ty but-tons and a strap, 43 the Green Green Dress what a pleas-ure to 44 un-wrap-

Susan:
41 Green Green Dress, 42 twen-ty but-tons and a strap, 43 the Green Green Dress 44

F7 G C

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

45 Green Dress, 46 oh— what it can do - o-o, 47 what the. Green Green Dress— 48

F7 G C Amin

GREEN GREEN DRESS

PNO.-COND.

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)

GREEN GREEN DRESS

PNO.-COND.

Musical notation for measures 61-64. Includes vocal line with lyrics "Dress!" and "OW!", and piano accompaniment with chords A7 and C7 (gtr. dirtiest fills of all).

Musical notation for measures 65-68. Includes vocal line with lyrics "Green Green Dress, twenty buttons and a strap, the Green Green Dress what a pleasure to unwrap-". Includes piano accompaniment with handwritten notes "Ab7 f 8VA FILL Bb" and chords Eb, Cmin, Bb, Ab.

Musical notation for measures 69-72. Includes vocal line with lyrics "Green Dress, oh what it can do - o-o, what the Green Green Dress does to me on you -". Includes piano accompaniment with chords Bb, Eb, and Cmin, and a triplet of eighth notes.

Musical score for measures 73-76. Includes vocal line with lyrics "o-o-o, me on you - o-o o - me on the", piano accompaniment with chords (Ab7, Bb7), and a piano part with arpeggiated chords and lyrics "oo-oo", "ooh", "you".

Musical score for measures 77-80. Includes vocal line with lyrics "Green Green Dress Me on the Green Green Dress me on you" and piano accompaniment with chords (Ab7, Bb7).

Musical score for measures 77-80. Includes piano accompaniment with arpeggiated chords and lyrics "Green Green Dress", "Green Green Dress...".

Musical score for measures 81-84. Includes vocal line with lyrics "You..." and piano accompaniment with chords (Ab7, Bb7, Eb, C).

Musical score for measures 81-84. Includes piano accompaniment with arpeggiated chords and lyrics "You...".

The Green, Green Dress

(Play) the Green, Green

the Green, Green Dress

Dress the Green Green Dress

The Green Green Dress

The Green Green Dress

(+ Bs.) Eb C Eb C

(+ Gtr.) Eb C Eb

1 2 3 4 (Let Ring)

Detailed description: This is a page of a musical score for the song 'Green Green Dress'. It features two vocal staves and a piano accompaniment. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). The first system includes the instruction '(+ Bs.)' and the second '(+ Gtr.)'. Chord symbols Eb, C, and Eb are placed below the piano staves. The vocal lines contain lyrics such as 'The Green, Green Dress' and 'the Green, Green'. A piano instruction '(Play)' is placed above the second vocal staff. The score includes measure numbers 85 through 94. At the end of the piano part, there are markings '1 2 3 4' and '(Let Ring)' with a downward arrow.

Piano-Conductor

"tick, tick... Boom"
(6/21 Cleanup)

3

Johnny Can't Decide

207

VAR - "AT LEAST THINK IT OVER"

Cue: JONATHAN: "More to think over"

By Jonathan Larson

Orchestrated by Stephen Oremus

Contemplatively, with Feeling

1 2 3 4 (to 9)

SLOWER THAN SONG, BUT STEADY

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

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

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

18

19

Bb C F C/D Bb C

20 hide. Can he make a mark if he gives up his

21

22

Dm Bb C/Bb F/A

23 spark? John - ny can't de - cide.

24

25

Eb13 ACCEL Bb C +Dr.

PNO.-COND.

Easy Rock 4

3 "Johnny Can't Decide"

TICK TICK...BOOM

26 27 28 29

TE *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? *g^{ua}* 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?—

B \flat Am Dm E \flat 2 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) Q Q Q

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

60 61 62 63

through you.— 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 65 66 67

feels are true.— John-ny has no guide

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

PNO.-COND.

7 "Johnny Can't Decide"

TICK TICK...BOOM

68 69 70

John - ny wants to hide How can he soar if he's nailed to the

hide. How can he soar if he's nailed to the

hide. How can he soar if he's nailed to the

Dm C Bb C/Bb 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 -

Eb13 Bb C Dm7 (Gtr. - quiet solo) C

75 76 77 78

subp

B \flat C Dm C B \flat Am

79 80 81

(Solo ends)

Dm E \flat 9,13

Sua

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? _____

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

90 91 92 93

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

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

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

Bb C Dm C Bb C Dm C

94 95 96 97

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

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

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

Bb C Dm C Bb C Dm C

Gr.- high, sustained fills

38 99 100 101

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

de - cide de - cide

de - cide de - cide

Bb C Dm C Bb C *rit* Dm C

102 103 104 105

John-ny can't de - cide

oooh

oooh

p F(no3)/D /C /Bb C *rit.*

(LH COND)

Piano-Conductor

"tick, tick...Boom"
(6/21 Cleanup)

4

Sunday

by Jonathan Larson
Orchestrated by Stephen Oremus

209

1 2 3 4

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

Q: Jon: "TENSION!"

Piano only
SLOWE R

5 6 7 8

Q: Jon: "BALANCE!"

Sondheimian e non rubato

Molto rit.

9 10 11 12

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

JONATHAN:

13 14 15

Sun - day — in the blue — sil - ver chro - ni - um di - ner —

p

16 17 18

On the green — pur - ple yel - low red stools sit the fools

19 20 21

who should eat at home — in - stead they pay on

JONATHAN: 22 23 24 25

SUN-day — for a cool — or-ange juice or a ba-gel — on the soft — green cyl-in-dri-cal

SUSAN:

SUN-day —

MICHAEL:

SUN-day —

mp + Bs., Dr. etc...

TEMPO

26 27 28 29

stools sit the fools drink-ing cin-na-mon cof-fee

30 or de-caf-ein-at-ed tea 31 32 For

Gtr.
Glissando

33 e - ver. 34 in the blue sil-ver chro-ni-um di - ner 35

mf

36 drips the green-or-ange vi-o-let drool 37 38 from the fools 39 who'd pay less at home—

from the fools—

from the fools—

Ten Ten (a tempo) (Rall.)

40 41 42 43

drink-ing cof-fee light

light and

light and

(COND.)

44 45 46 47

dark and cho - les - ter - oi and

dark

dark

Cont.

48 49 50

bums 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

CONCERT

8 13

Molto rit.

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

in a small So-ho ca - fe two ri - vers

in a small So-ho ca - fe two ri - vers

← RIT POCO rit.

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

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

COND. 211

8VB

Piano-Conductor

"tick, tick... Boom"
(6/21 Cleanup)

5

No More

WARN 59TH ST. BRIDGE

Cue: "Welcome to Victory Towers"

By Jonathan Larson

Orchestrated by Stephen Oremus

Quasi Rock Lobster

1 2 3 4 5

215 NOT TOO FAST

"2, 3, 4" *mf*

Dirty Clav/Organ

Am(aug) G F Eb

Dr. cue

6 7 8 9

10 11 12 13

D D D D

GET IT (SME)

Mike:

10 11 12 13

-No more walk - ing up six flights of stairs or throw - ing down the

TACET *mp*

D5

14 15 16 17

key be - cause there is no buz - zer.

G5

PLAY

18 Jon: 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 Both: 27 Mike: 28 Jon: 29

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

A5 G5 A5 G5

PLAY

PNO.-COND.

-3- "No More"

TICK TICK...BOOM

Both:

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

217

38 39 40 41

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

mp Piano/Bell D BASS D/B F#m G A

42 43 44

ti - dy as park av - en - ue

D F#m G

PNO.- COND.

-4- "No More"

TICK TICK...BOO

45 46 47 48

Hel - lo my but - cher block tab -

A D F#m G

49 50 51 52

le I could get used I could get

Bb F#m Bm F#m

53 54 55 56 57

used I could get used to you.

Bm G A D D

58 59

(tacet) 219

mp

Gr. Solo D D

PNO.- COND.

-5- "No More"

TICK TICK...BOOM

60 61 62 63

No more climb-ing o-ver sleep-ing peo-ple be-fore you get

TACET *f* D5

64 65 66 67

out the door of your own build-ing

G5 D5

68 69 70 71 Jon:

No more .nox-ious fumes from gas heat-ers that are il-leg-al or

D5

72 73 74

will blow up while you are sleep-ing

G5 D5

PNO.- COND.

-6- "No More"

TICK TICK...BOO

75 Mike: 76 Jon: 77 Mike: 78 Jon:

No more leak - y ceil - ings No more Holes

Dirty Clav/Organ
PLAY
A5 G5 A5

79 Both: 80 Jon: 81 82

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

G5 A5 G5 F5

83 + Mike 84 85 86 87 Rit.

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

Bb5 A5 A5 A5 A G F Eb

88 Jon: 89 90 91

Tempo

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

Piano/Bell
mp D F#m G A

PNO.- COND.

-7- "No More"

TICK TICK...BOOM

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 used

Bb F#m Bm F#m

103 (Jon:) I could get used 104 I could get used 105 Both: to you 106 107

Bm G A D D

GLISS

PNO.- COND.

-8- "No More"

TICK TICK...BOOM

Tempo I

108 Both: 109 Jon: 110 Both: 111 Mike:

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-ving on

G D7

116 Jon: 117 Mike: 118 Jon: 119 Both:

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

223 PLAY

120 Jon: 121 122

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

D F#m A

123 124 125

Dance Break

126 127 128-129 2

Gtr: Big screaming solo, but short

f *Bb* (AD UB)

p

130 131 132-133 2

Gtr: Big screaming solo, but short

f *Bb/G*

p

134 135 136 137

Gtr: more soloing, building

mf *Bb/Eb* Go crazy →

Musical score for measures 138-141. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with eighth notes and a right hand with chords and a melodic line. A chord symbol $Bb/C\sharp$ is present in measure 138.

Musical score for measures 142-145. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with eighth notes and a right hand with chords and a melodic line. A chord symbol Bb/Ab is present in measure 142.

Musical score for measures 146-149. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with eighth notes and a right hand with chords and a melodic line. A chord symbol C is present in measure 146, and a dynamic marking mp is also shown.

Musical score for measures 150-151. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with eighth notes and a right hand with chords and a melodic line. A dynamic marking **Molto Ritard** is present at the start of measure 150. Chord symbols Bb and Ab are present in measure 151.

PNO.-COND.

-11- "No More"

TICK TICK...BOOM

Slower
Both:

152 153 154 155

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

ff G Bm

156 157 158 159

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

G Bm

160 161 162 163

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

G Bm

164 165 166 167

Jon: | COULD GET USED E - VEN SE -

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

Bm Em Bm Em

168-DUCED

Both: 169 170 171

Mike: I could get used to you.

C D Rit. G

225

Tempo I 172 173

mf Dirty Clav/Organ

Am(aug) G

174 175 176

D D(+4)

Piano-Conductor

"tick, tick... Boom"
(6/21 Cleanup)

6

Therapy

by Jonathan Larson
Arranged by Stephen Oremus

228

Very Slowly, poco a poco accel.

Cue: JONATHAN: "Hold It, we're in New England now?"

Cue: "Why, should we be?"

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

Cue: "I'm saying..."

Jonathan:

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

Gr. *Con V.*

Gr.

Piano

C

Gr.

Bass

Am In

F

G

J
S

C 10 11 12 G

feel - ing.

J
S

13 14 15 16

C Amin

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

Amin

J
S

17 18 19 20

F G

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

F G

Faster

22 23 24

S

C

veal - ing.

C

+Drums

F

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

C

30 31 32

in - ti - ma - cy. If

PLAY

C

J
S

D

34 35 36

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

J
S

G

38 39 40

pen - den - cy!

J
S

C

42 43 44

Amin

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

c COUNTRY FILLS Amin

PLAY

45 46 47 48

F G

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

C G

dored me.

C accel. G

EVEN FASTER

53 54 55 56

C Amin

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

say you were wrong to you be-ing wrong

C Amin

N = F.I.L.L.S

J
F 57 58 59 G 60
rang to say that if I meant what I said when I said, "Rings
S
the ring was the wrong thing to bring
F G

J
C 61 62 63 64
bored me."
S
C

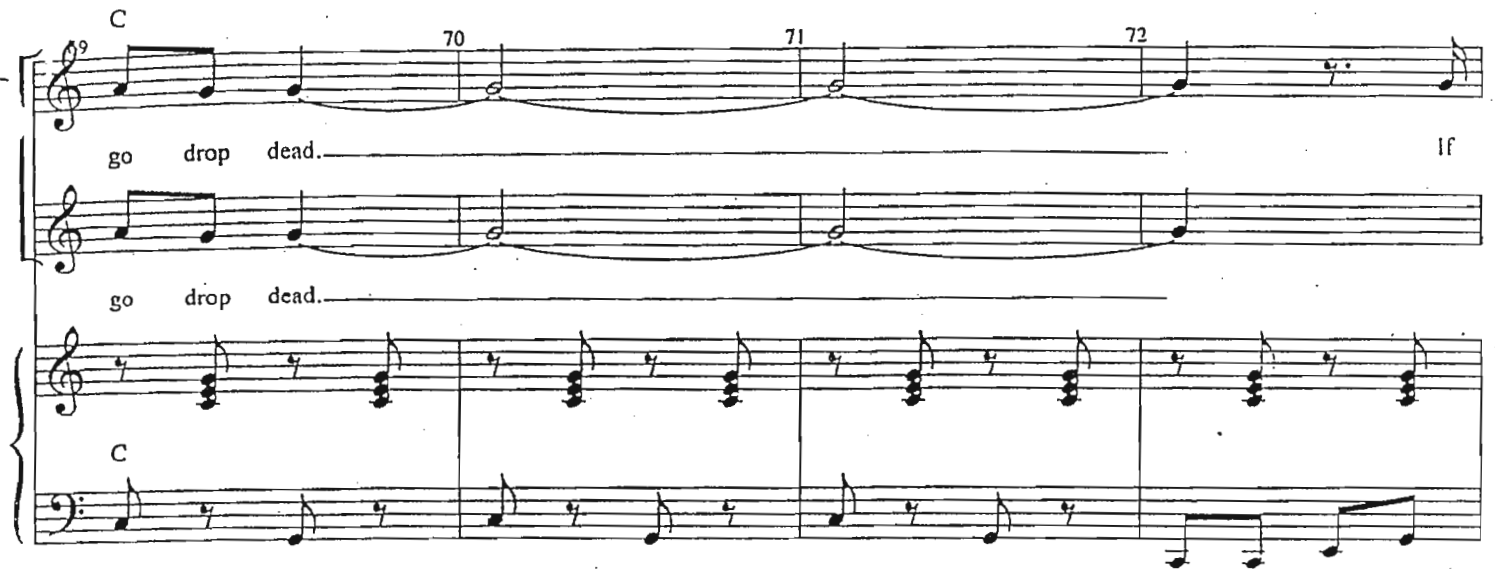
J
F 65 66 67 68
I'm not mad that you got mad when I got mad when you said I should
S
I'm not mad that you got mad when I got mad when you said I should
F FILL S

C

70 71 72

go drop dead. If


go drop dead.



D

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



G

77 78 79 80

said what I said!



C THE FASTEST **Amin**

81 82 83 84

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

S I feel bad - ly a - bout

C Amin

F **G**

85 86 87 88

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

S you feel - ing , bad - ly a - bout

F G

C

89 90 91 92

J feel - ing.

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

+Gtr fills C

67

C THE FASTEST

93 94 95 96

Amin

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

F G

97 98 99 100

ac - 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

C

101 102 103 104

I re - ac - ted to you

veal - ing.

C

105 106 107 108

J I'm not mad you got mad

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

F

109 110 111 112

J Go drop dead! If

S go drop dead.

C

113 114 115 116

J 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

S If I were you But I'm not you

D

G

117 118 119 120

said what I said! But

said what you said

F C F

121 122 123

now it's out in the o - pen,

Now it's off our

Gtr

mp

F C F

Bass

C F Amin

124 125 126

chest Now it's four A. - M. and we have

chest Now it's four A. - M. and we have

C F Amin

J
F 127 128 129 130
ther - a - py to - mor - row, it's too late to screw so

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

PLAY
F Fmin

J
C2/G G C 131 132 133 134 135
let's just get some rest!

S
let's just get some rest!

mf
C2/G G C

ALMIGSA
S&M

Piano - Conductor

"tick,tick...BOOM"
(6/7/01)
(6/21 Cleanup)

7

Times Square

By Jonathan Larson

Arranged by Stephen Oremus

(2, 4)
Cue: "Monday morning..."

Cue: "Times Square"

10 Vamp 11 12

(Drums)
mp

G C

Bs.

13 14

Gtr.

G7 C7

Bs.

15 16

G7 C7

17 18

G7 C7

19 Vamp 20 (to 23)

23 (On cue) *I WANT NO PART OF IT* *OTTENBERG VAMP (W 2)* (to 42) 42 *(Dr. - "Sondheim" Mark Tree Q)*

43 Cue: (Right after Mark Tree) (1, 2, 3, 4) 44 45 *mf* G7

46 47 48 (to 56)

56 *mf (+ Bs. fill)* D7 57 C7 58 D7

PNO.-COND.

-3- "Times Square"

TICK TICK...BOOM!

Musical notation for measures 59-61. The system consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. Measure 59 has a C7 chord in the bass. Measure 60 has a Bb chord in the bass. Measure 61 has an Eb chord in the bass. The right hand plays a rhythmic pattern of eighth notes.

Musical notation for measures 62-63. Measure 62 has a D7 chord in the bass with the instruction "(Bass fills)". Measure 63 has a bass line with eighth notes.

Musical notation for measures 64-67. Measure 64 is marked "Vamp" and has a D7 chord in the bass. Measure 65 has a C7 chord in the bass. Measure 66 has a G chord in the bass. Measure 67 is marked "(On cue)" and has a G chord in the bass. Handwritten lyrics are written above the staff: "ENVY & CONTEMPT THAT IS SO HEALTHY". A large handwritten arrow points from the lyrics to the end of measure 67.

Piano-Conductor

"tick,tick...BOOM!"
(5/18/01)
(6/21 Cleanup)

8

Real Life

by Jonathan Larson

Orchestrated by Stephen Oremus

231

WASH: "DOESN'T SOUND SO BAD"

Cue: "Maybe you should grab it"

Musical score for measures 1-4. The score is written for piano and conductor. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of a series of chords in the right hand and single notes in the left hand. A handwritten note "(3/4 V)" is written in the first measure. A box labeled "Rhodes-Like, w/Delay" is placed under the first two measures. The measures are numbered 1, 2, 3, and 4.

Musical score for measures 5-8. The score is written for piano and conductor. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of a vocal line in the first staff and piano accompaniment in the second and third staves. The vocal line is labeled "Mike:" and contains the lyrics "Sun light thru the win - dow". The piano accompaniment features chords in the right hand and single notes in the left hand. The chords are labeled F4/C, Eb4/C, Eb/C, Ab/C, Bb/C, and Eb/C. The measures are numbered 5, 6, 7, and 8.

9 10 11 12

a - cross from your bed

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

13 14 15 16 17 18

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

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

19 20 21 22

want. Is this real

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

23 24 25 26

life. Is this real

C2 + Bass + Drums Bb2

27 28 29 30 (to 35)

life.

Csus/Ab Bb2/G

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: life. 54 Jonathan: Re - al Life. 55 56 Is this real

f C2 Bb2

57 life. 58 Is this real, 59 Is this real 60 life?

Csus/Ab (Bass) Bb2/G

232

61 Why 62 do we 63 seek out 64 ec - sta -

Piano

mf Eb/Bb → /Ab /Bb Eb4/C Eb4/Ab

65 66 67 68

sy in all the wrong pla - ces

in all the wrong pla - ces

E \flat /B \flat /A \flat /B \flat E \flat 4/C E \flat 4/A \flat

69 70 71 72

Why is it hard to see that

Why is it hard to see that

E \flat /B \flat /A \flat /B \flat E \flat 4/C E \flat /A \flat

73 74 75 76

hea - ven can have sim - pler fac - es

hea - ven can have sim - pler fac - es

Gm + Guitar A \flat 2 Gm A \flat 2/F PC

Musical score for piano-conductor, measures 77-80. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line, a piano line, and a bass line. A box containing the number '233' and the text 'Rhodes-Like, w/Delay' is placed over the piano part in measure 77. The piano part includes a triplet of eighth notes in measure 77 and a sustained chord in measure 80. The vocal line has a long note in measure 77 and a melodic line in measure 78. The bass line has a long note in measure 77 and a melodic line in measure 78.

Musical score for Mike's vocal line, measures 81-84. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Warm breath of an an - gel". The guitar chords are: F4/C, Eb4/C, Eb/C, Ab/C, Bb/C. The vocal line has a long note in measure 81 and a melodic line in measure 82. The piano accompaniment has a sustained chord in measure 81 and a melodic line in measure 82.

Musical score for Mike and Susan's vocal lines, measures 85-88. The score is in B-flat major (two flats) and 4/4 time. It features two vocal lines and a piano accompaniment. The lyrics are: "A - wake next to you". The guitar chords are: F4/C, F/C, Eb/C, Ab/C, Bb2/Eb, Eb. The vocal lines have a long note in measure 85 and a melodic line in measure 86. The piano accompaniment has a sustained chord in measure 85 and a melodic line in measure 86. A "+ Guitar" annotation is present above the piano part in measure 87.

89 Mike: 90 91 92 93 94

Susan: Love's so still can you feel it What more do you

Love's 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

+ Drums

Eb/C 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/Ab Bb/G RIT

Rit.

115 116 117

life

LISTEN FOR THE BEAT

C2 SLOWER

p

MIDDLE C!

Piano-Conductor

"tick,tick...BOOM!"
(6/7/01)
(6/21 Cleanup)

9

Sugar

By Jonathan Larson

Arranged by Stephen Oremus

238

ALL THAT DRIVING

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

4/4 (3 4, 1)

8va

pp Piano

+Gtr, Bs, Dr. (1 3/4)

G C7 F G

5 6 7 JONATHAN: 8

(8va) (V Full) She can be white, —

C F G C F G F G

mf

9 10 11 3 12

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

C F G F G C F G F G

PNO.-COND.

2 "Sugar"

TICK TICK...BOOM

13 14

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

Handwritten notes: G RIFF F8 VI

Detailed description: This system contains measures 13 and 14. The vocal line is in G major with a key signature of one sharp (F#). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Handwritten notes 'G RIFF F8 VI' are written above the piano part in measure 14.

15 16 17 18

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

Handwritten notes: D G A G A

Detailed description: This system contains measures 15 through 18. The key signature changes to A major (two sharps). The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment. Handwritten notes 'D G A G A' are written above the piano part in measures 16 and 17.

19 20 21 22

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

Handwritten note: A

Detailed description: This system contains measures 19 through 22. The key signature changes to F major (one flat). The piano accompaniment maintains the eighth-note bass line. A handwritten note 'A' is written above the piano part in measure 22.

23 24 25 26

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

Handwritten notes: Bb RIFF LOCO F Eb F Eb

Detailed description: This system contains measures 23 through 26. The key signature changes to E-flat major (three flats). The piano accompaniment continues with the eighth-note bass line. Handwritten notes 'Bb RIFF LOCO F Eb F Eb' are written above the piano part in measures 23 and 24.

PNO.-COND.

3 "Sugar"

TICK TICK...BOOM!

27 28 29 30

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

Bb No RIFF G7

31 32 33

half an ho - ur, half an ho - ur, half an ho - ur.

G7 G7 G7

34 35 36 37

Vamp

p Pno. + Gtr. COND

TACET LH

38 39 40 41

Vamp

Cue: "Condoms for the first time"

PNO.-COND.

4 "Sugar"

TICK TICK...BOOM

Vamp

Cue: Karessa Johnson..."

42 43 44 45 (to 75)

Vamp

77 (On cue)

Cue" KARESSA: "Twinkies, oh my God!"

75 76 77 78

Cue: "You want me to bag these?"

(Gtr. Solo)

F → RH G F G mp

(V.F.F.L)

79 80 81 82

KARESSA: 79 80 81 82
 She's my hon - ey, — she's my tart. — I'm her cream - puff, — she's my sweet - heart. —

240

WHEEL ↑

Tacet

mf Ab7 Organ

Eb7

Ab7

Eb7

PNO.-COND.

5 "Sugar"

TICK TICK...BOOM!

83 84 85 86

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

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

sug-ar, sug-ar, sugar,

Ab7 Eb7 Ab7 Eb7

GLISS

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

Play

91 Stressed out, hang - in by a string, 92

91 burned out, hang - in by a string, 92

91 Stressed out, hang - in by a string, 92

Ab7 Eb7

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

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

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

94 95 96

Ab7 Eb7

(Gtr. Solo)

242

C F

G F

PNO.-COND.

7 "Sugar"

TICK TICK...BOOM!

(to 107)

97 98

sweet! _____

sweet! _____

sweet! _____

+18 VA

C F G F G

107 108 109 110

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

GLISS

Musical score for measures 111-114. Includes vocal lines and piano accompaniment with chords C, 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

Musical score for measures 115-120. Includes vocal lines and piano accompaniment with chords C, F, G, C7. Includes a *Rit.* marking and a *MISS (On cue)* annotation.

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 CF G F G C7 C7

Rit.

MISS (On cue)

Piano-Conductor

10

See Her Smile

by Jonathan Larson

Orchestrated by Stephen Oremus

(Turn down mod wheel!)

244

Cue: "Setting yourself up for a big disappointment"

1 Vamp (to 3) 3 4

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

Gtr. *mp* IT'S NOT (PIANO) 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

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

Poco Rit.

Musical score for measures 11-14. Includes vocal line and piano accompaniment with guitar (Gtr.) and bass (Bs. cue) parts. Chords: F(-3), G(-3).

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

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

13

14

Gtr.

Bs. cue

Musical score for measures 15-18. Includes vocal line and piano accompaniment with guitar (Gtr.) and bass (Bs. cue) parts. Chords: F(-3), G, Em, D, C, G/B, C(-3)/A, C(-3)/D.

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

16 Oh

17 I just want to see her

18

Gtr.

Bs. cue

Musical score for measures 19-20. Includes vocal line and piano accompaniment with guitar (Gtr.) and bass (Bs. cue) parts. Chords: C/G, D/G, G. Includes handwritten note "STR. VOL." and "Matrix MS layer".

19 smile

20 (to 23)

Gtr.

Bs. cue

Matrix MS layer

STR. VOL.

Musical score for measures 23-26. Includes vocal line and piano accompaniment with guitar (Gtr.) and bass (Bs. cue) parts. Chords: C/G, D/G, G. Includes handwritten notes "E" and "C".

23 It's such a drag, she says

24 When the world's so mean

25 It's

26

Gtr.

Bs. cue

PNO. - COND.

-3- "See Her Smile"

TICK TICK...BOOM!!

27 28 29 30

just a red flag I say Got-ta look for the green. Oh

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

Bs. cue

31 32 33

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

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

34 35 36 37

ba - by's heart Some-thing's break-ing my ba - by's heart Oh I

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

38 39 40

just want to see her smile

8 X's Vamp

Gtr. p G 15x C/G D/G G

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

248

(Bs. cue)

I'LL TAKE A CAB

Musical score for measures 41-44. Includes vocal line and piano accompaniment with chords: C(-3), G/B, C(-3)/A, Bm. Includes dynamic marking *mp* and instrument list *+ Gtr, Bs, Dr.*

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

42

43

44

mp Piano
+ Gtr, Bs, Dr.
C(-3) (V x 2)

G/B C(-3)/A Bm

Musical score for measures 45-48. Includes vocal line and piano accompaniment with chords: C(-3), Em, D, C, G/B, C(-3)/A.

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

46

47

48

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

Musical score for measures 49-52. Includes vocal line and piano accompaniment with chords: Bm, C(-3), C(-3)/D, C(-3)/D.

49 see Ba - by don't you a - gree

50

51

52

Bm C(-3) C(-3)/D C(-3)/D

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

Matrix MS layer

Gtr. 250

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

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

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

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

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

PNO. - COND.

-6- "See Her Smile"

TICK TICK...BOOM!"

Musical score for measures 65-68. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar line, and a piano accompaniment. Measure 65 has a treble clef and a key signature of one sharp. Measure 66 has a treble clef and a key signature of one sharp. Measure 67 has a treble clef and a key signature of one sharp. Measure 68 has a treble clef and a key signature of one sharp. The guitar line is marked with a '3' over a triplet of eighth notes in measure 65. The piano accompaniment includes chords: F(-3) in measure 65, G(-3) in measure 66, Em and D in measure 67, and C(-3)/A and Bm in measure 68. The vocal line has lyrics: "Some-thing's break-ing my ba - by's heart Oh Oh".

Musical score for measures 69-72. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar line, and a piano accompaniment. Measure 69 has a treble clef and a key signature of one sharp. Measure 70 has a treble clef and a key signature of one sharp. Measure 71 has a treble clef and a key signature of one sharp. Measure 72 has a treble clef and a key signature of one sharp. The piano accompaniment includes chords: C and G/B in measure 69, C/A and Em D in measure 70, C and G/B in measure 71, and C(-3)/A and C(-3)/D in measure 72. The vocal line has lyrics: "Oh Oh Oh I just want to see her".

Musical score for measures 73-76. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar line, and a piano accompaniment. Measure 73 has a treble clef and a key signature of one sharp. Measure 74 has a treble clef and a key signature of one sharp. Measure 75 has a treble clef and a key signature of one sharp. Measure 76 has a treble clef and a key signature of one sharp. The piano accompaniment includes chords: G, C/G, and D/G G in measure 73; C/G and D/G G in measure 74; C/G and D/G G in measure 75; and C/G and D/G G in measure 76. The vocal line has lyrics: "smile Just want to see her smile".

(to 82)

77 78 79 80

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

C D

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

Molto Rall.

82 83 84 85 86

smile. "She's Gone"

(VAMP)

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

PLAY

DON FACES FRONT

Piano-Conductor

"tick,tick...BOOM"
(6/21 Cleanup)

10a

Superbia Intro

Jonathan Larson

Orchestrated by Stephen Oremus

Cue: JONATHAN: "Enjoy the show"

ANALOG BRASS/BREATH

252

ff (*tutti*)
E5 B5 D5 A5 E5
LAY BACK

B5 D5 A5
mp

254

(Immediate Segue)

Piano-Conductor

Come to Your Senses

by Jonathan Larson
Orchestrated by Stephen Oremus

~~Play the copy~~

Cue: "Enjoy the show." ~~Am for 16 (light sticky)~~

1 2 3

Chorused Electric
+ some flange
Gtr.

mp
+ Dr. Cm7

Abmaj7 Cm7

Detailed description: This block contains the first three measures of the score. It features a vocal line with rests, a guitar line with a rhythmic pattern, and a piano line with chords. The key signature has two flats (Bb and Eb), and the time signature is common time (C). Measure 1 has a Cm7 chord. Measure 2 has an Abmaj7 chord. Measure 3 has a Cm7 chord. The guitar part is marked 'Chorused Electric + some flange' and 'Gtr.'. The piano part is marked '*mp* + Dr. Cm7'.

4 5 6

You're on the air.

Abmaj7 Dbmaj11 Cm7

Detailed description: This block contains measures 4-6. The vocal line has the lyrics 'You're on the air.' with a long note on 'air'. The piano line has chords: Abmaj7 in measure 4, Dbmaj11 in measure 5, and Cm7 in measure 6. The guitar part continues with a rhythmic pattern. The key signature remains two flats (Bb and Eb), and the time signature is common time (C).

7 8 9

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

Dbmaj11 Eb Dbmaj11

10 11 12

fa - ding, can't be found. I

Cm7 Dbmaj11 Eb

13 14 15 16

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

Cm9 Gm7(sus4) Ab(addBb) Eb(addF) Bb/D

17 18 19 20 21

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

Cm7(sus4) Gm7sus Ab(addBb) Bbsus Bb7

Gently, colla voce

22 23 24

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

mp Eb(addF) Gm7 Abmaj7

25 26 27

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

Cm Bbsus Eb(addF) Gm7

28 29 30 31

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

Abmaj7 Cm Bb7 Abmaj7 Gbmaj7

32 Time 33 34 35

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

Dbmaj11 + Bs. Cm7 Dbmaj11 Eb

36 37 38 39

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

Dbmaj11 Cm7 Dbmaj11 Eb

40 41 42 43

You as the Knight. Me as the Queen.

Cm9 Gm7sus4 Ab(addBb) Eb Bb/D

44 45 46 47 48

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

Cm7(sus4) Gm7 Ab(addBb) Bbsus Bbsus Bb7

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 Eb(addF) Gm7 Abmaj7 Cm Bbsus

53 54

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

E^b(addF) Gm7

55 56 57 58

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

A^bmaj7 Cm B^b7 E^b(addF)

255

59 60 61 62

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

B(addC#) D^b(addE^b) E^b(addF) E^b

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

Detailed description: This block contains measures 63 through 66. The vocal line starts with a triplet of eighth notes in measure 63. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The chord chart shows a progression from B(addC#) to Db(addEb), Eb^{sus}, Eb(addF), and 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

Detailed description: This block contains measures 67 through 70. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note texture. The chord chart includes a dynamic marking of *mp* and chords Cm, Gm, Ab(addBb), Eb(addF), and 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

Detailed description: This block contains measures 71 through 73. The vocal line concludes the phrase. The piano accompaniment continues with the eighth-note accompaniment. The chord chart shows Cm, Gm7^{sus}, Ab(addBb), and 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

82 83 84 85

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

play

B \flat Dm C B \flat F/A

86 87 88 89

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

play (B \flat)

B \flat Dm B \flat (addC) F/A

90 91 92 93

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

B \flat (addC) F/A B \flat (addC) F/A

94 95 96 97

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

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

98 99 100 101

come back a - live.

Dm Dm/C C F

102 103 104

Molto rall.

Dm7 Db Eb F(addG)

Piano-Conductor

"tick, tick...Boom"
(6/21 Cleanup)

12

Why?

Cue: "Pull off the tarp!"

By Jonathan Larson

Arranged by Stephen Oremus

Gently Flowing

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of two flats (Bb and Eb). The piano part consists of a steady eighth-note accompaniment in the right hand and a single eighth-note in the left hand. Chords are indicated as Bb, Bb/Ab, Bb, and Bb/Ab. Measure numbers 1, 2, 3, and 4 are marked above the staff.

Musical notation for measures 5-8. The piano part continues with the same accompaniment. Chords are indicated as Bb, Bb/Ab, Bb, and Bb/Ab. Measure numbers 5, 6, 7, and 8 are marked above the staff.

Musical notation for measures 9-12. The vocal line enters in measure 9 with the lyrics: "When I was nine, Michael and I". The piano accompaniment continues. Chords are indicated as Bb, Bb/Ab, Bb, and Bb/Ab. Measure numbers 9, 10, 11, and 12 are marked above the staff.

PNO.-COND.

2 "Why"

TICK TICK...BOO!

13 14 15 16

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

B \flat B \flat /A \flat B \flat B \flat /A \flat

17 18 19 20

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

E \flat E \flat /D \flat E \flat E \flat /D \flat

21 22 23 24

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

E \flat E \flat /D \flat E \flat E \flat /D \flat

25 26 27 28

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

A \flat D \flat

PNO.-COND.

TICK TICK...BOOM

3 "Why"

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

Chords: Db, Bb/Ab, Ab

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

Chords: Db2, Ab, Db2, Ab

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

Chords: Bb, Eb, Ab2

day. Hey, what a way to spend the

Chords: Db, Bb, Eb, Ab2

45 46 47 48 49

day. I make a vow, but I won-der

Db
b2.

Bb

Cm

Abmaj9

Cm

50 51 52 53 54

now Am I cut out to spend my time this way? When

B Db/B Eb/G

Ab2

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

63 64 65 66

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

E^b E^b/D^b E^b E^b/D^b

67 68 69 70

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

E^b E^b/D^b E^b E^b/D^b

71 72 73 74

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

mf A^b D^b

75 76 77 78

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

D^b B^b/A^b A^b

Handwritten notes at the bottom of the page: | A^b nos / D^b | A^b nos / A^b | A^b nos / D^b | A^b nos / A^b | A^b nos / D^b

79 80 81 82

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

Db2 Ab Db2 Ab

83 84 85 86

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

Bb mp Eb Ab2

87 88 89 90

day. ————— Hey, what a way to spend the

Db Bb Eb Ab2

91 92 93 94

day. ————— I make a vow,

Db Bb Cm Abmaj9

PNO.-COND.

7 "Why"

TICK TICK...BOOM

95 96 97 98

I won - der now - Am I cut out ——— to spend

Cm B Db/B Eb/G Ab

99 100 101 102

my time this way? With on - ly so much

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

103 104 105 106

time to spend, ——— don't want to waste the

Bb/C G/C Cm Ab/C

107 108 109 110

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

Bb/C G/C Cm Abmaj7/C

111 112 113 114

some re - com - mend. I'm a - fraid it just may

Bb G Cm Abmaj7

115 116 117 **Molto Rit.**

be time to give in.

Bb G

118 **Tempo I** 119 120 121

I'm twen - ty nine, Mich - ael and I

mp C C/Bb C C/Bb

122 123 124 125

live on the west side of So - ho, N. Y.

C C/Bb C C/Bb

126 127 128 129

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

F F/Eb F F/Eb

130 131 132 133

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

F F/Eb F F/Eb

134 135 136 137

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

f Bb Dm7 Ebmaj7 Gm

138 139 140 141

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

Eb C/Bb Bb

PNO.-COND.

10"Why"

TICK TICK...BOOM

142 143 144 145

I c - merge from "B - min - or" or "A", Five o'clock di-ner calls, "I'm on my

Chords: Eb2, Bb, Eb2, Bb

146 147 148 149

way" I think, Hey, what a way to spend the

Chords: C, *mf* F, Bb2

150 151 152 153

day. Hey, what a way to spend the

Chords: Eb, C, F, Bb2

154 155 156 157

day. I make a vow

Chords: Eb, C, Dm, Bbmaj9

PNO.-COND.

11 "Why"

TICK TICK...BOOM

158 159 160 161

right here and now. now, _____
HERE AND

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

IT'S JUST 3 DECADES
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

A Tempo

5 At least you're 6 not a - lone, 7 your friends are 8 there too.

Bb/Eb F/Bb G

Underscore

Cue: Gtr Am Em F C Vamp Am

9 10 11 12 13 14

pp

PIANO-CONDUCTOR

WAVE INTO THE CROWD

2 "Thirty/Ninety Reprise"

TICK TICK...BOOM!

5 *mp*

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*

PIANO-CONDUCTOR

3 "Thirty/Ninety Reprise"

TICK TICK...BOOM!

Cue: Gtr IS HERE
CUSA2

26 27 28 29

p

Bass continues

Cue: Bass

30 31 32 33

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

34 35 36 37

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

38 39 40 41 42

F(-3) LIGHT G(-3) FILLS

Vamp

43 44 45 46 47 48

pp Piano solo

GIVE '3, 4

Underscore

Cue: She disappears INTO THE CROWD

47 48 49 50

mp + Gtr/Bass
D5

Musical notation for measures 47-50. Treble clef, key signature of one sharp (F#). Measure 47: quarter notes G4, A4, B4, C5. Measure 48: quarter notes D5, E5, F#5, G5. Measure 49: quarter notes G5, F#5, E5, D5. Measure 50: quarter notes C5, B4, A4, G4. Bass clef: whole rests.

51 52 53 54

G5 D5

Musical notation for measures 51-54. Treble clef, key signature of one sharp (F#). Measure 51: quarter notes G4, A4, B4, C5. Measure 52: quarter notes D5, E5, F#5, G5. Measure 53: quarter notes G5, F#5, E5, D5. Measure 54: quarter notes C5, B4, A4, G4. Bass clef: whole rests.

Vamp (Fade on "Happy birthday baby")

55 56 57 58 59 60

A5 G5 A5 G5 A5 G5

Musical notation for measures 55-60. Treble clef, key signature of one sharp (F#). Measure 55: quarter notes G4, A4, B4, C5. Measure 56: quarter notes D5, E5, F#5, G5. Measure 57: quarter notes G5, F#5, E5, D5. Measure 58: quarter notes C5, B4, A4, G4. Measure 59: quarter notes G4, A4, B4, C5. Measure 60: quarter notes D5, E5, F#5, G5. Bass clef: whole rests.

61 62 63 64

+ Gtr

Musical notation for measures 61-64. Treble clef, key signature of one sharp (F#). Measure 61: quarter notes G4, A4, B4, C5. Measure 62: quarter notes D5, E5, F#5, G5. Measure 63: quarter notes G5, F#5, E5, D5. Measure 64: quarter notes C5, B4, A4, G4. Bass clef: quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line.

TACET

Piano-Conductor

"tick,tick...BOOM!"
(6/21 Cleanup)

14

Louder Than Words

by Jonathan Larson

Orchestrated by Stephen Oremus

260

Cue: "Drown them out completely"

1 2 3 4

Piano Eb/Bb /Ab /Bb Eb^{sus}/C /Ab

Detailed description: This system contains measures 1 through 4. The top staff is a vocal line with rests. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a sustained bass line. Chords are Eb/Bb, /Ab, /Bb, Eb^{sus}/C, and /Ab.

5 6 7 8

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

Detailed description: This system contains measures 5 through 8. The musical notation and piano accompaniment are identical to the previous system.

9 JONATHAN: 10 11 12

Why do we play with fi - re?

Simile

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

Detailed description: This system contains measures 9 through 12. Measure 9 begins with the vocal line for Jonathan Larson. The piano accompaniment continues with the same pattern as the previous systems.

13 14 15 16

Why do we run our fin - ger through the

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

17 18 19 20

flame? Why do we leave our hand on the stove

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

21 22 23 24

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

Gm Eb^{sus}/Ab Eb^{sus}/Bb (Cue Bass!)

25 26 27 28

why do we re - fuse to hang a li -

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

+Bs.

PNO.-COND.

-3- "Louder Than Words"

TICK TICK...BOOM!

29 30 31 32

ght when the streets are dan - ger -

Eb/Bb */Ab /Bb* *Eb(sus)/C* */Ab*

33 34 35 36

ous? Why does it take an ac - ci -

Eb/Bb */Ab /Bb* *Eb(sus)/C* */Ab*

37 38 39 40

dent be - fore the truth gets through to

Gm *Eb(sus)/Ab* *Eb(sus)/Bb*

41 42 43 44

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

Eb(no3) */D* *Eb(no3)/Ab* */D*

45 46 47 48

Ask the birds.

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

49 50 51 52

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

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

53 54 55 56

Ac - tions speak loud - er than words.

Chords: Eb(no3)/G, /Ab, Eb(no3)/Db, +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 70 JONATHAN: 71 72

MICHAEL:
nod our heads al - though we know the

al - though we know

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

73 74 75 76

Why should we

boss is wrong as rain?

E^b_{sus}/B^b E^b5/B^b $/B^b$

77 JONATHAN: 78 79 80

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

E^b5/C $/A^b$ E^b5/B^b $/B^b$

PNO.-COND.

-7- "Louder Than Words"

TICK TICK...BOOM!

JONATHAN:

81

82

83

84

so in - vit - ing?

SUSAN:

so in - vit - ing — How — as we

E \flat 5/C

/A \flat

E \flat /B \flat

/B \flat

85

86

87

88

see the — dis - may and

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

E \flat 5/C

/A \flat

Gm

E \flat 5/A \flat

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 $E^b_{(no3)}$

Musical score for measures 97-100. The score is in 4/4 time and B-flat major. It features three vocal staves and a piano accompaniment. The lyrics are: "Fear or love, ba - by?" and "Ah - Fear or love, ba - by?". The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a sustained bass line. Chord markings are Eb(no3)/Ab, /D, Eb(no3), and /D.

Musical score for measures 101-104. The score is in 4/4 time and B-flat major. It features three vocal staves and a piano accompaniment. The lyrics are: "Don't say the an - swer; Ac - tions speak loud - er than" and "Don't say — the an - swer;". The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a sustained bass line. Chord markings are Eb(no3)/Ab, /Bb, Eb(no3)/G, and /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*

113 114 115 116

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

take off and fly?

take off and fly?

Eb5 Gm Eb5/Ab

117 118 119 120

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

Gm Eb5/Ab Gm

Musical score for measures 121-124. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note on G4 (measure 121), followed by a half note on A4 (measure 122), and then a quarter note on B4 (measure 123) and a quarter note on C5 (measure 124), all under a slur. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chords are labeled as Ab(add9) in measure 121, Eb/Bb in measure 122, and /Ab /Bb in measures 123 and 124. The dynamic marking *mp* is present in measure 123. The lyrics "world, wond - 'ring why." are written under the vocal line, and "Why" is written under the piano accompaniment in measures 123 and 124.

Musical score for measures 125-128. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note on G4 (measure 125), followed by a half note on A4 (measure 126), and then a quarter note on B4 (measure 127) and a quarter note on C5 (measure 128), all under a slur. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chords are labeled as Eb/sus/C in measure 125, /Ab in measure 126, Eb/Bb in measure 127, and /Ab /Bb in measure 128. The dynamic marking *mp* is present in measure 127. The lyrics "world, wond - 'ring why." are written under the vocal line, and "Why" is written under the piano accompaniment in measures 127 and 128.

129 130 131 132

Why do we

E^b sus/C *E^b/B^b cresc. poco a poco* *I^A_b I^B_b*

133 134 135 136

who we know down deep

stay with lovers who we know down deep just

E^b sus/C *I^A_b* *E^b/B^b* *I^A_b I^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?

E_bsus/B_b *E_b/B_b* *mf* */B_b*

149 150 151 152

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

Why does it

E_bsus/C */A_b* *E_b/B_b* */B_b*

153 154 155 156

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

Eb sus/C */Ab* *Eb/Bb* */Bb*

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?

Eb sus/C */Ab* *Gm* *Eb sus/Ab*

161 162 163 164

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

Chord markings: E^b_{sus}/B^b , $E^b(no3)$, /D

165 166 167 168

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

Ca - ges or wings?

Ca - ges or wings?

Chord markings: $E^b(no3)/A^b$, /D, $E^b(no3)$

169 170 171 172

Fear or love, ba - by?

Ah - Fear or love, ba - by?

Ah - Fear or love, ba - by

Eb(no3)/Ab /D Eb(no3) /D

173 174 175 178

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

Don't say — the an - swer;

Don't say the an - swer;

Eb(no3)/Ab /Bb Eb(no3)/G /Ab

177 178 179 180

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(no3) *E_b(no3)/A_b* *E(no3)/A_b* *E(no3)/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(no3)* (*Dr. solo*)

185 186 187 188

Ask the birds.

Ah

Ah

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.

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.

Musical score for measures 201 and 202. The score is in 3/4 time and consists of five staves. The first staff is the vocal line with lyrics: "Ac - tions speak loud - er than words". The second and third staves are vocal staves with the word "words" written below. The fourth and fifth staves are piano accompaniment. The piano part includes the following annotations: "E(no3)/G#" for measure 201, and "E/A molto. rall." and "Bsus4" for measure 202. There are handwritten notes: "(LONG)" above the piano part in measure 202, and "ARP TO TOP" written vertically in the right margin of measure 202. Measure numbers 201 and 202 are written above the first and second staves respectively.

Musical score for measures 203 and 204. The score is in 3/4 time and consists of three staves. The first staff is a vocal line with a whole rest in measure 203 and a half rest in measure 204. The second and third staves are piano accompaniment. The piano part includes the annotation "(Jonathan plays onstage piano)" centered above the staves in measure 203, and a dynamic marking "p" in measure 203. Measure numbers 203 and 204 are written above the first and second staves respectively.

PNO.-COND.

-23- "Louder Than Words"

TICK TICK...BOOM!

Musical score for measures 205-208. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). Measure numbers 205, 206, 207, and 208 are indicated above the staff. The music consists of chords and melodic lines in both hands.

Musical score for measures 209-213. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). Measure numbers 209, 210, 211, 212, and 213 are indicated above the staff. The music consists of chords and melodic lines in both hands. At the end of measure 213, there are performance instructions: *Tutti*, *f*, and the text "HOLD INTO BLACK".

Piano-Conductor

"tick, tick...Boom"
(5/27/01)
(6/21 Cleanup)

15

Bows

By Jonathan Larson

Arranged by Stephen Oremus

LIGHTS UP

Half X Feel

Musical notation for measures 1-5. The score is in treble and bass clefs. Measure 1 has a dynamic marking of *mf*. Chord symbols C(no3) and C(no3)/F are present. The bass line features a sustained chord in the left hand.

Musical notation for measures 6-9. Chord symbols C and F are present. The bass line continues with sustained chords.

Musical notation for measures 10-13. Measure 10 is marked "(Big Gtr. Solo)". Chord symbols C and F are present. The bass line has a rhythmic pattern.

Musical notation for measures 14-17. Measure 14 is marked "(End Gtr. Solo)". Chord symbols G, G/F, E, D, A, and A7 are present. The bass line continues with a rhythmic pattern.

Musical notation for measures 18-21. Treble clef, key signature of two sharps (F# and C#). Measure 18 starts with a forte (*f*) dynamic. Chords are indicated below the bass line: D, A/B, Bm, F#m, G.

Musical notation for measures 22-25. Treble clef, key signature of two sharps. Chords are indicated below the bass line: D, A/B, Bm, Em, D/G, A, D.

Musical notation for measures 26-29. Treble clef, key signature of two sharps. Chords are indicated below the bass line: A/B, Bm, F#m, G.

Musical notation for measures 30-33. Treble clef, key signature of two sharps. Measure 32 includes a mezzo-forte (*mf*) dynamic. Chords are indicated below the bass line: D, A/B, Bm, Em.

Musical notation for measures 34-37. Treble clef, key signature of two sharps. Chords are indicated below the bass line: Bm, Em, Bm.

PNO.-COND.

-3- "Bows"

TICK TICFK...BOOM!

Musical notation for measures 38-41. Treble clef, key signature of two sharps (F# and C#). Measure numbers 38, 39, 40, and 41 are indicated above the staff. Chord Em is written below the staff in measure 40.

Musical notation for measures 42-45. Treble clef, key signature of two sharps. Measure numbers 42, 43, 44, and 45 are indicated above the staff. Chords Bm/F# and G are written below the staff in measures 42 and 44 respectively.

Half X Feel

Musical notation for measures 46-49. Treble clef, key signature of two sharps. Measure numbers 46, 47, 48, and 49 are indicated above the staff. Chords G/A and D(no3) are written below the staff in measures 46 and 48 respectively. The bass line features sustained chords with a fermata over measures 48 and 49.

Musical notation for measures 50-53. Treble clef, key signature of two sharps. Measure numbers 50, 51, 52, and 53 are indicated above the staff. Chords D(no3)/G and D(no3) are written below the staff in measures 50 and 52 respectively. The bass line features sustained chords with a fermata over measures 52 and 53.

Musical notation for measures 54-58. Treble clef, key signature of two sharps. Measure numbers 54, 55, and 58 are indicated above the staff. Chords D(no3)/G and D5 are written below the staff in measures 54 and 58 respectively. The bass line features sustained chords with a fermata over measures 54 and 55.