

# elegies

for angels, punks and raging queens

Piano/Vocal Score

*Music by*

Janet Hood

*Lyrics by*

Bill Russell

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ANGELS, PUNKS AND RAGING QUEENS

LYRIC - BILL RUSSELL

MUSIC - JANET HOOD

1 2 3 4

JUDITH

LEATO WE PLAYED THIS DIVE IN THE VILLAGE

mp *E<sup>b</sup>add2* *l.h. 8va* *(p) hmp.* *E<sup>b</sup>add2* *Cm7*

VAMP

5 6 7 8

SOMEWHERE ON THE EDGE DURING THE BREAKS I'D HANG OUTSIDE HAVE A

*sim.* *A<sup>b</sup>add2* *E<sup>b</sup>add2* *E<sup>b</sup>* *B<sup>b</sup>/D* *A<sup>b</sup>/C* *E<sup>b</sup>/B<sup>b</sup>*

9 10 11 12

SMOKE SITTING ON A LEDGE I'D WATCH THE PARADE AS IT PASSED BY THE

*D<sup>b</sup>/A<sup>b</sup>* *A<sup>b</sup>* *F<sup>m</sup>* *F<sup>m</sup>* *E<sup>b</sup>* *D<sup>b</sup>add2* *A<sup>b</sup>add2*

13 14 15 16

JUNKIES AND HOT TO TROT TEENS AND IT FELT SO RIGHT TO BE SHARING THE NIGHT WITH

chords: Eb add2, Gb add2, Ab add2, AbM9/Bb, Gm/Bb, Gb/A, Ab add2

arp. (circled)

L3

17 18 19 20

AN- GELS, PUNKS AND RAG - ING QUEENS. WE

chords: Eb/G, D/A, Ab, F7sus4, F7, Eb add2

arp.

l.h. 8va

hrp.

21 22 23 24

PLAYED THAT BIK FOR A LONG TIME GOT TO KNOW SOME FOLKS

chords: Eb add2, Cm7, Ab add2, Eb add2

hrp.

25 26 27 28

GAVE THEM SOME CHANGE, OR TOOK THEIR CARDS, HEARD THEIR SCHEMES, LISTENED TO THEIR JOKES

*harp.* *pno.*

E<sup>b</sup>A<sup>b</sup> B<sup>b</sup>/D A<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> F<sup>m</sup>add<sup>11</sup> F<sup>m</sup> E<sup>b</sup>7

29 30 31 32

SOMETIMES THEY'D STOP AND HEAR MY SONG EN ROUTE TO THEIR FAB- ULDUS SCENES AND I

*harp.*

D<sup>b</sup>add<sup>12</sup> A<sup>b</sup>add<sup>12</sup> C<sup>b</sup>add<sup>12</sup> G<sup>b</sup>add<sup>12</sup> A<sup>b</sup>add<sup>12</sup> F<sup>3</sup>9

33 34 35 36

STILL GET LAUGHS FROM OLD PHOTOGRAPHS WITH AN- GELS, PUNKS AND RAG- ING

A<sup>b</sup>4/9 B<sup>b</sup> G<sup>m</sup>/B<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>add<sup>12</sup> E<sup>b</sup>/G D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> F<sup>7</sup>sus<sup>4</sup> F<sup>7</sup> B<sup>b</sup>sus<sup>4</sup>

4/4

37 38 39 RUBATO 40

QUEENS. WELL I LOVED THAT TIME IN THE VILLAGE

harp. THO I

rit. mf Bm7 Gbadd2

Eadd2

41 42 43 44

STILL DONT KNOW WHAT IT MEANS MATRONS AND WHORES INTELLECTUAL BORES

Dadd2/F F7#5 GbM7 EbCb9 D/A# F/A# Bbm7 Gbm6

45 A TEMPO 46 47 48

AN-GEELS, PUNKS AND RAG- ING QUEENS.

8va. I

Dadd2 decresc.

D/F Cb/Gb Gb Eb7sus4 Ab7sus4

49 50 51 52

PASS THAT PLACE LIKE A PHANTOM EV'RYTHING HAS CHANGED

8va

pp  $D^{\flat}add2$   $B^{\flat}m7$   $G^{\flat}add2$   $D^{\flat}add2$

53 54 55 56

THAT LOUSY DIVE IS A SLEEK BOUTIQUE PRIORITIES REARRANGED I

loco

mp  $D^{\flat}$   $A^{\flat}/C$   $G^{\flat}/B^{\flat}$   $D^{\flat}/A^{\flat}$   $C^{\flat}/G^{\flat}$   $G^{\flat}$   $E^{\flat}/A^{\flat}$   $E^{\flat}$   $D^{\flat}$

57 58 59 60

LONG FOR THE MIX OF THE BAD OLD DAYS THE BALLGOWNS AND TORN UP JEANS AND I

hrp.

mf  $C^{\flat}add2$   $G^{\flat}add2/B^{\flat}$   $B^{\flat}add2$   $F^{\flat}add2$   $G^{\flat}add2$

61 RUBATO

63 A TEMPO

64

SING THIS SONG FOR THE SOULS WHO'VE GONE SWEET ANGELS, PUNKS AND RAG-ING

Handwritten musical score for measures 61-64. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb, Eb). The tempo markings are 'RUBATO' for measures 61-62 and 'A TEMPO' for measures 63-64. The lyrics are 'SING THIS SONG FOR THE SOULS WHO'VE GONE SWEET ANGELS, PUNKS AND RAG-ING'. The piano accompaniment includes chords such as F, Gb/Ab, Fm/Ab, F/Ab, Eb/Gb, Eb, Dball2, Gbadd2, Gball5, and Ebm7/Ab. Dynamics include f, mp, and mf.

65

66

67

68

QUEENS

ooo

harp.

8va

Handwritten musical score for measures 65-68. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb, Eb). The piano accompaniment includes chords such as Dball2, Bbm7, and Gball2. Dynamics include 'decresc.' and 'rit.'. The final measure (68) includes a harp part marked 'harp.' and '8va'.



# I'M HOLDING ON TO YOU

1 2 3 4 (Doubt) 4

OH THOSE DAYS WHEN

Cello

5 6 7 8

LIFE WAS ONE BIG PAR - TY FLOATING ON BALLOONS OF FAN - TA - SY

9 10 11 12

WHEN I'D FEEL SO HIGH I COULD FLY RIGHT

13 14 15 16

THROUGH THE BLUE YOUR STANDARD REPLY TO MY WELL REHEARSED CUE WAS I'M

C-7 F-7 E♭/D♭ D♭Δ7 C-7 F-7

17 18 19 20

HOLD-IN' ON TO YOU YES, I'M I'M HOLDIN' ON

(JUDITH)

YES, I'M HOLDIN' ON CAN'T BELIEVE

MORE RHYTHMIC

B♭Δ7 E♭Δ7 B♭.7 E♭13 D9 D♭Δ7 A♭/C B♭.7 A♭/C C-7

21 22 23 24

CAN'T BELIEVE THAT YOU'RE GONE DON'T LONG TO PURSUE SOMEONE NEW 'CAUSE I'M

THAT YOU'RE GONE I DON'T LONG TO PURSUE SOMEONE NEW 'CAUSE I'M

D♭-7♭5 D♭-6 C-7 C7 F-7 A♭/E♭ B♭9/D♭ D♭-6

25 26 27 28

I'm HOLD - IN' ON TO YOU

HOLD - IN' ON TO YOU

C-7 F-7 Bb-7 Db/Eb Abadd2 Ab-7/Db Db9

29 30 31 32

ANGELA

STILL DON'T KNOW JUST WHEN THE PARTY END - ED

Gbadd2 Db/Gb Fb/Gb Gb7 Cb-7

33 34 35 36

HAVEN'T STARTED LEARNING TO LET GO I CAN'T

Fb9 F-7sus4 Bb7#5 Db/Eb Bb-7/Eb

31 SAY GOODBYE 32 AND CAN'T CRY FOR THOSE 39 WE KNEW I 40

41 CAN'T EVEN TRY TO DO MORE THAN REVIEW SO I'M HOLDIN' ON TO YOU YES, I'M 42 43 44

(ALL)

45 (WOMEN) 46 47 48

HOLDIN' ON WONT ADMIT TO WHAT'S GONE AND DON'T

(MEN)

I'M HOLDIN' ON WONT ADMIT TO WHAT'S GONE DON'T

49 50 51 52

LONG FOR NEW DREAMS TO PURSUE 'CAUSE I'M HOLD - IN' ON TO YOU

LONG FOR NEW DREAMS TO PURSUE 'CAUSE I'M I'M HOLD - IN' ON TO YOU

Eb- Eb-7/D4 Gb/D4 Ab9/C4 Cb-6 Bb-7 Eb-7 Ab-7 Cb/D4

53 54 55 [BRIAN] 56

FEELS LIKE WE'RE BALLOONING THROUGH THE

Gbaddz Bb/Eb Eb Ab Bb-7/Ab

57 58 59 60

STORM CLOUDS SOMEONE LET US LOOSE AND OFF WE FLEW NO IN-

C6/A6 Ab- Eb C#-1/E4 Bb7/E4 Ebsus4 Eb

61 62 63 64

STRUCTIONS, NO CREW NOT A CLUE WHAT TO DO SO I'M

*Dbsus/Eb Ab7 Dbsus Ab Eb F#m/E E*

65 66 67 68

JUDITH, ANGELA

(BRIAN) HOLD-IN' HOLD-IN' HOLD-IN' DN YES, I'M

HOLD-IN' HOLD-IN' HOLD-IN' DN YES, I'M

(DOUG) HOLD-IN' HOLD-IN' DN YES, I'M

CRESE.

*Eb/F F-7 Fb Gb/Fb Bb-7/Eb AbM7/Eb Bb-7/Eb Eb7 D7b5*

69 JUDITH, ANGELA 70 71 72

HOLDIN' ON WONT ADMIT TO WHAT'S GONE AND DONT

BRIAN

HOLDIN' ON WONT ADMIT TO WHAT'S GONE AND DONT

DOUG

I'M HOLD-IN' ON WONT ADMIT TO WHAT'S GONE AND DONT

Dm7 Ab/C Bb-7 Ab/C C-7 D9-7b5 Db-6 C-7 C7

73 74 75 76

LONG FOR NEW DREAMS TO PURSUE CAUSE I'M HOLD - IN' ON YES, I'M

LONG FOR NEW DREAMS TO PURSUE CAUSE I'M HOLD - IN' ON YES, I'M

LONG FOR NEW DREAMS TO PURSUE CAUSE I'M HOLD - IN' ON YES, I'M

F- F#7/Eb Ab/Eb Bb/D9 Db-6 C-7 F-7 Bb-7 Db/Eb

77 78 79 80

HOLDIN' HOLDIN' ON I'M HOLD - IN' ON TO YOU

HOLDIN' HOLDIN' ON I'M HOLD - IN' ON TO YOU

HOLD - IN' ON I'M HOLD - IN' ON TO YOU

C-7 F-7 Bb-7 Db/Eb E/D6 C-7 F-7 Bb-9 Bb-7/Eb Ab

81 82 83 84

I'M HOLD - IN' ON YES, I'M HOLDIN' HOLDIN' ON

I'M HOLD - IN' ON YES, I'M HOLDIN' HOLDIN' ON

I'M HOLD - IN' ON YES, I'M HOLD - IN' ON

E9 D1/E9 E9/D9 C#-7 F#-7 B-7 D/E C#-7 F#-7



85 86 87 88

I'M HOLD- IN' ON TO YOU I'M

I'M HOLD- IN' ON TO YOU I'M

B-7 D/E E/D C#-7 F#-7 B-9 B7/E A D/A G9

89 90 91 92

HOLD- IN' ON YES, I'M HOLD- IN' ON I'M

IMPROV.

HOLD- IN' ON YES, I'M HOLD- IN' ON I'M

C#-7 F#-7 B-7 D/E E/D C#-7 F#-7 B-7 D/E E/D

93 94 95 96

HOLD- IN' ON TO YOU. HOLD- IN' ON TO YOU. HOLD- IN' ON TO YOU.

C#-7 C#9 B-11 B/D# B-7/E B-7/A A

AND THE RAIN KEEPS FALLING DOWN

LYRIC: BILL RUSSELL  
MUSIC: JANET MOORE

LEGATO  $\text{♩} \approx 116$

1 Cello

1 2 3 4

$E^b$  p  $E^b7$   $A^b/E^b$   $A^b/E^b$  RIT.

5 A TEMPO (BRIAN)

6 7 8 9

p YES, MY FRIEND *hrp.* IT'S RAININ' AGAIN TODAY I

$E^b$   $Gm/B^b$   $A^bM7$   $G7sus4$   $G7$

9 10 11 12

NEVER UNDERSTOOD WHY YOU CHOSE TO STAY IN A CLIMATE THAT'S MOSTLY WET AND GRAY

$Cm$   $Gm7$   $A^b$   $B^b/A^b$

13 14 15 16

WHEN WHAT YOU LOVED WAS A SUN SO HOT IT TURNED THE GREEN GRASS

Handwritten musical score for measures 13-16. The top staff shows a vocal line with lyrics: "WHEN WHAT YOU LOVED WAS A SUN SO HOT IT TURNED THE GREEN GRASS". The bottom staff shows piano accompaniment with chords: Cm9, Gm, Cm7, Eb sus4 / Bb, Bm7, and Bb7 / Eb.

17 18 19 20

BROWN AND THE RAIN KEEPS FALLIN' DOWN

Handwritten musical score for measures 17-20. The top staff shows a vocal line with lyrics: "BROWN AND THE RAIN KEEPS FALLIN' DOWN". The bottom staff shows piano accompaniment with chords: Ab sus4, Ab all2, Fm7, Ab / Bb, and Eb all2. A "Cello" part is also indicated.

21 22 23 24

*Piu MOSSO*

*mf* I THOUGHT THE SRY WOULD CRY ITSELF DRY BY THIS

Handwritten musical score for measures 21-24. The top staff shows a vocal line with lyrics: "I THOUGHT THE SRY WOULD CRY ITSELF DRY BY THIS". The bottom staff shows piano accompaniment with chords: Eb, Bb/Eb, A6 all2, Eb all2, Cm, and Ab all2. Dynamics include "pna e hrp." and "cresc.".

25 26 27 28

TIME THOUGHT THAT I WOULD SEE THE SUN BY NOW ONE MORE

Handwritten musical score for measures 25-28. The top staff shows the vocal line with lyrics: "TIME THOUGHT THAT I WOULD SEE THE SUN BY NOW ONE MORE". The bottom staff shows the piano accompaniment with chords: Bb9, Cm9, Cm, Ab9, C, and Db9.

29 30 31 32

TEAR MIGHT WASH AWAY THIS GOD FORSAKEN TOWN

Handwritten musical score for measures 29-32. The top staff shows the vocal line with lyrics: "TEAR MIGHT WASH AWAY THIS GOD FORSAKEN TOWN". The bottom staff shows the piano accompaniment with chords: Eb9, Eb9/G, Fm7/Bb, and Cm9.

33 34 35 36

BUT THE RAIN KEEPS FALLIN' DOWN

Cello

Handwritten musical score for measures 33-36. The top staff shows the vocal line with lyrics: "BUT THE RAIN KEEPS FALLIN' DOWN". The bottom staff shows the piano accompaniment with chords: Fm7, Fm7/Bb, and Eb9. A "Cello" part is also indicated.

4.

37 38 39 40 A TEMPO

decrease. RIT. P WHO AM I

Chords: Eb7, Ab/Eb, Abm/Eb, Eb add2

41 42 43 44

hrp. A REGULAR KIND OF GUY I NEVER LET THE CLOUDS CLUTTER

Chords: Gm/Bb, AbM7, Gsus4, Cm

45 46 47 48

UP MY SKY LEARNED TO PARTY BUT NE-VER LEARNED TO CRY AND

Chords: Gm7, Ab add2, Bb/Ab, Cm9

49 50 51 52

E-VEN NOW MY TEARS WON'T MOVE THEY'RE PAINTED ON A CLOWN AND THE

*g va*

*C<sup>b</sup>M7* *E<sup>b</sup>sus4/B<sup>b</sup>* *B<sup>b</sup>m7* *B<sup>b</sup>m7/E<sup>b</sup>* *A<sup>b</sup>sus4* *A<sup>b</sup>add2*

53 54 55 56

RAIN ————— KEEPS FALLIN' DOWN.

*pno.*

*Cello*

*Fm7* *A<sup>b</sup>m/B<sup>b</sup>* *E<sup>b</sup>add2 cresc.* *F<sup>b</sup>* *Gm/C*

57 58 59 60

WISH THAT I COULD LET GO LIKE THE STORM CLOUDS BURST THRU THE DAM LIKE A FLOOD

*f* *Fm7* *Fm7/E<sup>b</sup>* *Am7/D* *G7<sup>b9</sup>* *Cm* *E<sup>b</sup>add2/B<sup>b</sup>*





73 74 75 76

BY THIS TIME THOUGHT THAT I WOULD SEE THE SUN BY NOW

Abm7 Bbm7 Cm9 Cm Abm7

77 78 79 80

mp ONE MORE TEAR MIGHT WASH AWAY THIS GOD FORSAKEN TOWN

rit. mp

Dm7 Ebm7 Ebm7 Fm7

81 82 83 84

Cresc. BUT THE RAIN ————— KEEPS FALLIN'

Cm9 Cm Fm7 Fm7b5 G7b9

-8-

85 Sub. p SLOWER 87 88

f DOWN YES, THE RAIN KEEPS FALLIN'

f Cm E<sup>b</sup>/F F<sup>9</sup> A<sup>b</sup>M<sup>7</sup>/B<sup>b</sup> A<sup>b</sup>#7/B<sup>b</sup>

89 A TEMPO 90 91 MOLTO RIT. 92

DOWN.

Cello

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>m/E<sup>b</sup> E<sup>b</sup>M2

# I DON'T DO THAT

LYRIC - BILL RUSSELL  
MUSIC - JANET HOOD

BLUES -  $\text{♩} = \text{♩}$  (DOUBLE 3)

1 2 3

THERE WAS A TIME I WAS KNOWN AS LOOSE GANDERS WERE THERE IF I WAS

4 5 6 7

OUT OF GOOSE CHICKENS FLYING IN AND OUT THE DOOR, BUT I DON'T DO

8 9 10 11

THAT ANYMORE ————— I USED TO DRINK LIKE A

**BRIAN**

PNO / VOCAL

- 2 - I Don't Do That

ELEGIES...

12 13 14 15

DRIED UP WHALE SWALLOW THE BRINE 'TIL I WAS ON MY TAIL DIVE FOR GOLDFISH ON THE

Handwritten musical score for measures 12-15. The vocal line includes lyrics: "DRIED UP WHALE SWALLOW THE BRINE 'TIL I WAS ON MY TAIL DIVE FOR GOLDFISH ON THE". The piano accompaniment features chords such as Bb7 and triplets in both hands.

16 17 18 19

BAR ROOM FLOOR, BUT I DON'T DO THAT ANYMORE

Handwritten musical score for measures 16-19. The vocal line includes lyrics: "BAR ROOM FLOOR, BUT I DON'T DO THAT ANYMORE". The piano accompaniment features chords such as Bb7, C9, Gb9/C, Gb9, and F9.

20 21 22 23

**BRIAN**  
NO I DON'T DO THIS AND I DON'T DO THAT I DON'T LOSE MY HEAD I DON'T

**DOUG**  
NO I DON'T DO THIS AND I DON'T DO THAT I DON'T LOSE MY HEAD I DON'T

Handwritten musical score for measures 20-23. It features two vocal lines with lyrics: "NO I DON'T DO THIS AND I DON'T DO THAT I DON'T LOSE MY HEAD I DON'T". The piano accompaniment features complex chords such as Bb7, Abadd2, C, C#, Bb7/D, Eb9, Bb7, Bb7#5, and Eb9.

PNO / VOCAL

- 3 - I Don't Do That

ELEGIES...

24 25 26 27

Toss my hat I've tried it all at least once before, but I don't do

Toss my hat I've tried it all at least once before, but I don't do

Bb7 F9 Eb9 C9 Gb/C Eb9

28 29 30 31

**BOTH** THAT ANYMORE ——— **DOUG** I MUST ADMIT I'VE HAD

F9 Bb7 C7

32 33 34 35

**BRIAN** SOME REGRETS AF-TER THE RACE YOU CAN'T CHANGE YOUR BETS **DOUG** BUT FEELIN' GUILTY IS A

L3 C7 L3 C7 L3 C7

36  
TERRIBLE BORE, SO I DONT DO THAT ANYMORE

37 BOTH 38 39

40 BRIAN 41 1. mp 2. f 42 43

DOUG NO I DONT DO THIS AND I DONT DO THAT I DONT LOSE MY HEAD I DONT

NO I DONT DO THIS AND I DONT DO THAT I DONT LOSE MY HEAD I DONT

44 45 46 47 (1st X ONLY)

TOSS MY HAT IVE TRIED IT ALL AT LEAST ONCE BEFORE, BUT I DONT DO

TOSS MY HAT IVE TRIED IT ALL AT LEAST ONCE BEFORE, BUT I DONT DO

48

1.

49

50

51

2.

THAT ANYMORE

NO I

THAT ANYMORE

NO I

THIS

G9

C7

C7 b9 D# C7/E

G9

52

53

54

55

I DON'T DO THAT

WE DON'T DO THAT ANYMORE

WE DON'T DO THAT ANYMORE

D9 A69 A69 G9

D9 A69 G9

8va

56

57

58

59

(SPOKEN) WE DON'T DO THAT (SUNG) ANYMORE.

(SPOKEN) WE DON'T DO THAT (SUNG) ANYMORE.

C7

C7/E

F6

F#0

C/G

G7#9 C13

b7

# I DON'T KNOW HOW TO HELP YOU

LYRIC - BILL RUSSELL  
MUSIC - JANET HOOD

3 1 (ANGELA) 2

ALL THE FAIRY TALES HAVE HAPPY ENDINGS

*Callio*

*8va*

*harp.*

*Db add2*

*G<sup>b</sup>/A<sup>b</sup>*

*A<sup>b</sup>7*

3 4 5

EVEN THO' THE PASSAGE CAN BE ROUGH WE'VE BEEN IN THE FOREST FOR A

*B<sup>b</sup>-*

*A<sup>b</sup>*

*G<sup>b</sup> add2*

*E<sup>b</sup>-7*

*A<sup>b</sup>*

6 7 8

LONG TIME SO WHEN WILL ALL OUR TRIALS BE E-NOUGH.

*F-7*

*B<sup>b</sup>-7*

*G<sup>b</sup> add2*

*D<sup>b</sup>/F*

*E<sup>b</sup>-7*

*E<sup>b</sup>9/G<sup>b</sup>*

*G<sup>b</sup>/A<sup>b</sup>*

*A<sup>b</sup>*

9 10 11

NOW YOU HAVE BEEN WOUNDED BY THE DRA-GON AND PROVED YOURSELF A HERO ALL A-

*E<sup>b</sup> add2*

*F<sup>#</sup>-7*

*E/G<sup>#</sup>*

*A*

*E/B*

*F<sup>#</sup>/G<sup>#</sup>*

*G<sup>#</sup>7*



12 LONG I WISH THAT I COULD HEAL YOU WITH THE LOVE I FEEL DR

15 FIND THE POTION THAT COULD MAKE YOU STRONG. 16 RIT. 17 SLOW PULSE DON'T KNOW HOW TO HELP YOU, I

18 DON'T KNOW WHAT TO SAY, I WISH THAT I COULD WAIVE AWARD & CHASE THE HURT A-WAY 19 20

21 THAT WOULD TAKE MORE MAGIC THAN MAKING GOLD FROM HAY 22 23 AND THOUGH I'M ON-LY HUMAN

24 25 26

I AM HERE TO STAY.

D♭/E♭ E♭9 A♭7sus4 A♭7 D♭/F B♭-7 D♭/E♭ E♭9 G♭/A♭ A♭

27 MOVING ALONG 28 29

WISH THERE WAS A BOOK W ALL THE ANS- WERS DR AR- TI- CLES THAT SPELLED OUT WHAT TO

A9add2 E7 A7sus4 A Cadd2 E♭/F F7

30 31 32

Do I WOULD TRACK DOWN EXPERTS OR OP- IN - IONS

B♭sus4 B♭ B♭/A F/A♭ G7sus4 G C7sus4 Cadd2 C/E

33 RIT. 34 35

IF THEY'D TELL ME HOW I COULD HELP YOU BUT NO ONE SEEMS TO KNOW OF A SOL -

F- E♭/G A♭A7 F7/A♭ F-7/B♭ B♭7 E♭add2 F-7

36 37 38

LU-TION DR EVEN IF THERE WILL BE ONE SOME DAY

Chords: Eb/G, Ab, Eb/G, F/G, G7, C, Eb sus4, Eb7

39 40 41

WISH THAT I COULD FIND YOU SOME SMALL PIECE OF MIND DR PROMISE THERE'S AN ANSWER ON THE

Chords: Ab9, Eb/G, F-7, G sus4, G7, Abaltz, Eb/G, C-7/F, F9

42 43 44

RIT. A TEMPO

WAY BUT I DON'T KNOW HOW TO HELP YOU, I DON'T KNOW WHAT TO SAY, I

Chords: F-7/Bb, Bb7, Ebaltz, C-7, F-7, Bb7 sus4, Bb7

45 46 47

WISH THAT I COULD WAVE A WAND & CHASE THE HURT A-WAY THAT WOULD TAKE MORE MAGIC THAN

Chords: Bb-7/bb, Bb-7/c, C7, Ab-7/cb, Bb7 sus4, Bb7, Eb/G, G7b13

48 49 50

MAKING GOLD FROM HAY AND THOUGH I'M ONLY HUMAN I AM HERE TO

Handwritten musical score for measures 48-50. The score includes a vocal line and a piano accompaniment with various chords such as A<sup>b</sup>Δ7, D<sup>b</sup>9, E<sup>b</sup>/G, B<sup>b</sup>/C, C-7, E<sup>b</sup>/F, F9, F-7/B<sup>b</sup>, and B<sup>b</sup>.

51 52 53 54 RIT. RIT.

STAY. I AM HERE ALWAYS HERE I AM HERE TO

Handwritten musical score for measures 51-54. The score includes a vocal line and a piano accompaniment with various chords such as C-7, F9, E<sup>b</sup>/F, F9, F-7/B<sup>b</sup>, B<sup>b</sup>, G-7, C-7, E<sup>b</sup>/F, F9/A<sup>b</sup>, and F-6<sup>b</sup>/B<sup>b</sup>. The tempo markings "RIT." are present above measures 52 and 54.

55 56 A TEMPO

STAY. 8va

Handwritten musical score for measures 55-56. The score includes a vocal line and a piano accompaniment. Measure 55 features a piano dynamic marking "p" and a harp-like texture "hrp.". Measure 56 features an 8va marking. The tempo marking "A TEMPO" is present above measure 55.

# CELEBRATE

LYRIC - BILL RUSSELL  
MUSIC - JANET HOOD

**SOULFUL** **ANGELA** 3

IF WE CAN LEARN ANY LESSON FROM THESE

4 **JUDITH** 6

ACRES OF GRIEF IT'S TO LIVE FOR WHAT WE HAVE NOW IF THERE'S A

7 8 9

PATH TO COMFORT OR A ROAD TO RELIEF I KNOW YOU'LL TAKE ME THERE SOMEHOW

10 **BOTH** 12

FINDING THIS FRIENDSHIP HAS RESTORED MY BELIEF IN THE

13 14 15

JOY THAT FATE WILL ALLOW SO LET'S GRAB THE MO-MENT NO

Chords: F-, G7b9, C-, Cb/Db, Db9, Eb/Bb, F-7/bb, Eb/Bb

16 17 18 ANGELA

REASON TO WAIT AND LET'S TAKE A MOMENT TO CELE-BRATE CELEBRATE

Chords: Bb9, C-, Eb9, F-7, Eb/G, F-/Ab, F-/A9, F-/A9, F-7/Bb

grad. accel.

GOSPEL

19 JUDITH 20

1. CELEBRATE ANGELA 2. CELEBRATE

THAT WINTER TURNS TO SPRING THAT MORNING FOL-LOWS NIGHT CELEBRATE CELEBRATE

Chords: Eb, Eb9/G, Ab, Eb

21 ANGELA 22

JUDITH CELEBRATE CELEBRATE

THE LIFE THE RAIN WILL BRING THAT WOUNDED BIRDS TAKE FLIGHT

Chords: Eb, C-7/F, F9, F-7/bb

23 **BOTH** 24 25

APPRECIATE THE SEASONS THAT WE SHARE  
 COMMEMORATE THE LOVE OF THOSE WHO'VE GONE

CELEBRATE EACH MOMENT CAUSE EACH  
 CELEBRATE THIS MOMENT AND THAT

26 **ANGELA** 27 28

ONE WITH YOU IS RARE

AND WE HAVE WEATHERED THE STORM

29 **JUDITH** 30 31

WE HAVE MET THE TEST

WE HAVE SEEN THE WORST WE HAVE KNOWN THE BEST

32 **BOTH** 33 34

FOUND GREAT FRIENDS TO SHARE THE WEIGHT LET'S TAKE THIS MOMENT TO

(JUDITH)

D.S. al Coda

35

CELEBRATE

CELEBRATE

C-7/F F9 A<sup>b</sup>/B<sup>b</sup>

37

LIFE IS GO-ING ON

CELEBRATE!

CELEBRATE

THAT

F9 E<sup>b</sup>/D<sup>b</sup> E<sup>b</sup> E E<sup>9</sup>/G<sup>#</sup>

39

WINTER TURNS TO SPRING CELEBRATE

CELEBRATE

THE

A E E C#-7

41

LIFE THE RAIN WILL BRING

ANGELA

JUDITH

BOTH

AP- PRE- CIATE AP- PRE- CIATE THE

C#-7/F# F#9 F#-7/B E E<sup>9</sup>/G<sup>#</sup>



43 SEASONS THAT WE SHARE 44 JUDITH CELEBRATE WITH MUSIC 45 ANGELA CELEBRATE WITH LAUGHTER

46 BOTH CELEBRATE EACH MOMENT 47 ANGELA FEELS SO GOOD TO (WHO A) 48 ANGELA CEL-E-BRATE

49 BOTH CEL-E-BRATE 50 CEL-E-BRATE 51 CEL-E-BRATE!

WE NEED HEROES

1 2 3 4 DONG

*J* = 69 *P* IN THE

Handwritten musical notation for measures 1-4. The vocal line has a rest for measure 1 and the lyric 'IN THE' starting in measure 2. The piano accompaniment features chords: Fm/Eb, Fm7b5/Eb, Ab/Eb, Fm7b5/Eb, Eb. A 'DONG' section is marked at the end of measure 4.

5 6 7 8

CANYONS OF DEATH FRIENDS LIE IN A DAZE SILENTLY FIGHTING THEIR WAY THRU THE HAZE

Handwritten musical notation for measures 5-8. The vocal line contains the lyrics: 'CANYONS OF DEATH FRIENDS LIE IN A DAZE SILENTLY FIGHTING THEIR WAY THRU THE HAZE'. The piano accompaniment includes chords: Eb, Ab/Eb, Eb, Ab/Eb, Eb, Eb/G, Ab, Bb, G.

9 10 11 12

MANY UNCONSCIOUS TO ALL SIGHT & SOUND THO' THEY LIE THERE UNMOVING THEY ARE HE-ROES ALL AROUND

Handwritten musical notation for measures 9-12. The vocal line contains the lyrics: 'MANY UNCONSCIOUS TO ALL SIGHT & SOUND THO' THEY LIE THERE UNMOVING THEY ARE HE-ROES ALL AROUND'. The piano accompaniment includes chords: Ab/M9, Fm/A, B/C, Cm, F, Eb/G, Fm7/bb, Fm7b5/Bb.

13 14 **BRIAN** 15 16

*mf* IN APARTMENTS & WARDS THE AN - GELS DESCEND

17 18 19 20

TO COOL A FEVER TO SIT WITH A FRIEND TO FILL IN THE VOID WHERE NO FAMILY IS FOUND THO' THEY'D

21 22 23 24 **JUDITH & ANGELA**

NEVER ADMIT IT THERE ARE HE - ROES ALL AROUND. *f* THEY ARE

25 JUDITH 26 27 28

OUT THERE RIGHT NOW FIGHTING A WAR CREATING MIRACLES WORKING FOR MORE THEIR

ANGELA

8vb  
OUT THERE RIGHT NOW FIGHTING A WAR CREATING MIRACLES WORKING FOR MORE THEIR

E<sup>add2</sup> A<sup>b</sup>/E E<sup>add2</sup> E<sup>b</sup>sus<sup>4</sup>/F E<sup>b</sup>/G A<sup>b</sup> F<sup>7</sup>/A<sup>9</sup> B<sup>b</sup> G<sup>7</sup>/B<sup>9</sup>

29 30 31 32

DEEDS UNREWARDED THEIR GLORY UNCROWNED NO MISSIONS RECORDED BUT THERE ARE HEROES ALL AROUND

DEEDS UNREWARDED THEIR GLORY UNCROWNED NO MISSIONS RECORDED BUT THERE ARE HEROES ALL AROUND

Cm E<sup>b</sup>add<sup>2</sup>/B<sup>b</sup> E<sup>b</sup>sus<sup>4</sup>/F E<sup>b</sup>/G A<sup>b</sup>add<sup>2</sup>/B<sup>b</sup> hrp.



33 34 **JUDITH** 35 36

*ff* WE ALL CAN BE HEROES BY GIVING A HAND

**ANGELA:**

*loco* *ff* WE ALL CAN BE HEROES BY GIVING A HAND

**MEN**

*ff* WE ALL CAN BE HEROES BY GIVING A HAND

*ff*  $E^b add^2$   $Cm$   $F^{\#5}$   $E^b/B^b$   $A^b$   $G^7$   $Cm$   $Gm/B^b$

37 38 39 40 rit.

RUNNING AN ERRAND OR MAKING A STAND *mf* LET'S FIGHT HEAVEN'S SORROW WITH FEET ON THE GROUND IN THE

RUNNING AN ERRAND OR MAKING A STAND *mf* LET'S FIGHT HEAVEN'S SORROW WITH FEET ON THE GROUND IN THE

RUNNING AN ERRAND OR MAKING A STAND *mf* LET'S FIGHT HEAVEN'S SORROW WITH FEET ON THE GROUND IN THE

$A^b add^2$   $A^b$   $E^{\#5}$   $F$   $E^b add^2$  *mf*  $E^b/F$   $Fm^7$   $Gm^7$   $Cm$

rit.

41 A TEMPO

42

43

44

WAR FOR TOMORROW

ff

WE NEED

HE - ROES

ALL AROUND

WAR FOR TOMORROW

ff

WE NEED

HE - ROES

ALL AROUND

WAR FOR TOMORROW

ff

WE NEED

HE - ROES

ALL AROUND

harp.

cresc. ff

E<sup>b</sup>/G

F<sup>m</sup>/A<sup>b</sup>

A<sup>b</sup>add<sup>2</sup>/B<sup>b</sup>

A<sup>b</sup>add<sup>2</sup>

D

D<sup>b</sup>add<sup>9</sup>

D<sup>b</sup>add<sup>2</sup>

45

46

47

48

mf

WE NEED

HEROES

mp

WE NEED

mf

WE NEED

HEROES

mp

WE NEED

mf

WE NEED

HEROES

mp

WE NEED

A<sup>b</sup>add<sup>2</sup>

B<sup>b</sup>/A<sup>b</sup> D<sup>m</sup>/A<sup>b</sup>

E<sup>b</sup>add<sup>2</sup>

mf

E<sup>b</sup> F<sup>m</sup>/E<sup>b</sup> E<sup>b</sup>add<sup>2</sup>

B<sup>b</sup>/E<sup>b</sup> D<sup>m</sup>/E<sup>b</sup>

E<sup>b</sup>



-6-

49

50

51

52

HEROES

HEROES

HEROES

HEROES

mp  $E^b$   $all^2$   $B^b m / E^b D m 11$   $E^b$   $P$   $E^b$   $all^2$

WE NEED HEROES

WE NEED HEROES

WE NEED HEROES

WE NEED HEROES

53

# SPEND IT WHILE YOU CAN

LYRIC - BILL RUSSELL  
MUSIC - JACET MOON

SWING 4/4

Musical notation for measures 1-4. Includes piano accompaniment and chord symbols: F, D7, G7, Gm7/C, A7, D7, D7/G, C9.

5 ANGELA

Vocal line for measures 5-7 with lyrics: CERTAIN FOLKS STACK UP THEIR GOLD TUCK IT SAFE-LY IN THE HOLD THEY

Musical notation for piano accompaniment with chord symbols: F, D7, G7, Gm7/C, A7, D7, D7/G, C9.

Handwritten note: Cello pizz.

9

Vocal line for measures 9-12 with lyrics: FEAR THE FUTURE COULD BE ROUGH AND DE-NY THEMSELVES A- LOT OF STUFF

Musical notation for piano accompaniment with chord symbols: F, F7/A, Bb, Bb9, F/C, D7, D7/G, C9.

Handwritten note: pno.

13

Vocal line for measures 13-16 with lyrics: OTHER FOLKS ALLAY THEIR FRIGHT PURCHASE EVERYTHING IN SIGHT

Musical notation for piano accompaniment with chord symbols: F, D7, G7, Gm7/C, A7, D7, D7/G, C9.

Handwritten note: Cello pizz.



17 SNATCH UP TREATS TO THE LAST BON BON 18 YOU CAN'T SPEND IT 19 WHEN YOU'RE GONE. 20

21 SPEND IT WHILE YOU CAN 22 'CAUSE ONCE THE SHIT HAS HIT THE FAN OR THE 23 24

25 FAT IS IN THE FRY-ING PAN YOU CAN'T BUY OFF THE REAPER MAN BETTER 26 27 28

F F/A B<sup>b</sup> B<sup>b</sup>9 F/C D7 D<sup>b</sup>7/C C9

1. PLAY  
2. TACET UNTIL CODA

F7 cello pizz. B<sup>b</sup>9 B<sup>b</sup>9 C9 B<sup>b</sup>9 B<sup>b</sup>9

E<sup>9</sup>/D<sup>b</sup> C7 F C<sup>b</sup>/E E<sup>b</sup>13 D7

cello pizz.

PNO/VOCAL

-3- Spend It...

ELEGIES...

29 30 31 32 (ANGELA)

SPEND IT WHILE YOU CAN. [JUAITH, BRIAN, DOUG] WHY LEAVE A PILE FOR

Doo Doo

*lento pizz. f* pno

33 34 35 36

KIN YOU HATE WHY LET THEM FIGHT FOR YOUR ESTATE WHY LEAVE A CHUNK FOR THE

DOOT KIN THAT YOU HATE DOO DOO MONEY MONEY MONEY MONEY DOO DOO

37 38 39 40 D.S. al Coda

GOVERNMENT MAN WHY NOT SPEND IT WHILE YOU CAN.

MAN WHY NOT SPEND IT WHILE YOU CAN.

PNO/VOLAL

-4- Spend It...

ELEGIES...

41 42 43 WOMEN 44

CAN SPEND IT! MEN WHILE YOU CAN 'CAUSE

PNO. IN

Bb9 C9 C#7 D7 E7 D7 G7 C9 C#9

(Cello pizz.)

45 46 47 48

DANCE THE SHIT HAS HIT THE FAN OR THE FAT IS IN THE FRY-ING PAN YOU

D9 C#9 C9 F9/bb D7

(Cello pizz.)

49 50 51 52

CANT BUY OFF THE REAPER MAN, IF TREASURE FILLS YOUR CARA-VAN YOU BETTER

G D6/F# F13 E7 Am7 G6/B C6 C#9

(Cello pizz.) pno.

53

54

55

56

SPEND IT

SPEND IT

Handwritten piano accompaniment for measures 53-56. The left hand features a consistent bass line with chords: D7, Eb9, D9, Eb7, Eb9, and Eb7. The right hand plays a melodic line with some grace notes.

57

59

SPEND IT

WHILE YOU CAN

You

rit.

Handwritten piano accompaniment for measures 57-59. The left hand continues with chords: D7, Eb9, D9, Eb9, D9, C6, G7/B, C6, and C#0. The right hand has a melodic line with a 'rit.' marking.

61

63

BETTER SPEND IT WHILE YOU CAN.

Handwritten piano accompaniment for measures 61-63. The left hand has chords: G/D, Eb9, D9, and G7. The right hand has a melodic line with a 'rit.' marking.

MY BROTHER LIVED IN SAN FRANCISCO

LYRIC - BILL RUSSELL  
MUSIC - JANET HOOD

RUBATO

1 2 3 4 5

MY BROTHER LIVED IN SAN FRANCISCO HE SAID HE FIN'LLY FOUND HIS PLACE AND WHEN I GO TO

*p*

C C/B F/A C/G F

6 7 8 9 10

SAN FRANCISCO EV'RYWHERE I LOOK I SEE HIS FACE

*harp.*

C/E Am C/G P G7sus4 FM7 C/Bb

11 12 13 14 15

LEGATO *mp* BUD AND I FACED CHILDHOOD UNDER STARK MONTANA

*Copen* *mp-Cadd2* C Fadd2 F Gm7 Dm7

*Sim.*

16 17 18 19 20

SKIES AND BUD HE SEEMED TO ALWAYS HAVE CITIES IN HIS EYES HE

*C* *Fadd2* *F* *C/E* *Am* *Dsus4* *D7/F#* *G3sus4* *G/B*

21 22 23 24 25

LONGED FOR POSSI-BILITY HE LIVED TO MOVE A-WAY AND HE FINALLY FOUND HIS

*Am* *Em/G* *Fm7* *D/F#* *C/G* *Am* *G*

26 27 28 29 30

DREAM *mp* IN THE CITY BY THE BAY

*Fadd2* *C/G* *Bbadd2* *F/A* *p* *Copen*

31 32 33 34 35

*mf* JOE AND I WERE L<sub>3</sub> BEST OF FRIENDS IN OUR SMALL TIME COLLEGE TOWN AND

*mf* Cadd<sub>2</sub> C Fadd<sub>2</sub> F Gm<sup>7</sup> Dm<sup>7</sup> Cadd<sub>2</sub> C

36 37 38 39 40

JOE HAD PERSONALITY WHAT A CAMPUS CLOWN HIS JOKES HAD DEEPER

Fadd<sub>2</sub> F C/E Am D<sup>7</sup>sus<sub>4</sub> D<sup>7</sup>/F# G<sup>7</sup>sus<sub>4</sub> G/B Am

41 42 43 44 45

RIVERS THAT BUBBLED FAR BE-LOW AND HE RODE THE CURRENT WEST WHERE THE

F#m/G Fm<sup>7</sup> D/F# C/E Am G Fadd<sub>2</sub> hcp.

46 47 48 49

RAPID WATERS FLOW - CRESC. **ff** LOTS OF US HAD

50 51 52 53 54

BROTHERS THERE WHO WOULD LOVE TO SHOW THE SIGHTS AND SHARE THE BALMY FREEDOM OF

55 56 57 58 59

SAN FRANCISCO NIGHTS THEY LIKED IT SO MUCH MORE THAN ANYWHERE THEY'D



60 61 62 63 RIT. 64 65

BEEN AND WE THOUGHT THEY WOULD BE THERE WHEN WE MADE IT BACK A-GAIN

E/G# D6/Ab Bm Ab Gopen ykd cello D/Ab F#

cluzrit.

66 67 RUBATO 68 69 70 71

MY BROTHER LIVED IN SAN FRANCISCO HE SAID HE FIN'LLY FOUND HIS PLACE AND WHEN I GO TO

p B B/A# E/G# B/F# E hrp.

72 73 74 75 76 77

SAN FRANCISCO EV'RYWHERE I LOOK I SEE HIS FACE

(+)hrp. B/D# G#m B/F# F#sus4 EM7 B/A p. Gopen

LEARNING TO LET GO

♩ = 116

Musical notation for measures 1-4. Treble clef with a key signature of one flat. Chords: P, C, F/C, CM7, F/C, P. Includes a triplet in measure 3.

5) DUO

Musical notation for measures 5-8. Treble clef. Lyrics: NEPHEW SCOTT IS READY TO START WALK-IN' HE. Chords: C, F/C, CM7, Em7.

9  
 GRABS MY LEG TO REACH A NEW PLATEAU  
 10 11 12

Musical notation for measures 9-12. Treble clef. Chords: Am7, Dm7, G7sus4, Cadd2, C.



13 14 15 16

SOON HELL BE EXPLOR - ING NEW DIREC - TIONS

Dm Bm7b5 E7 Am Fadd2

17 18 19 20

ALL IT TAKES IS LEARNING TO LET GO ————— mp MY

C/E Am7 D7sus4 D7 G7sus4 Cadd2 C F/G

21 22 23 24

SISTER JANE HAS BEEN SO UNDER - STANDING THERE'S

mp Cadd2 Fadd2/C CM7 Em7

25 26 27 28

NO NEED TO EXPLAIN SHE SEEMS TO KNOW

Am7 Dm7 G7sus4 Cadd2

29 30 31 32

SHE HOLDS SCOTT WITH SUCH LOVE AND PROTECTION, BUT

F#7b5 Fm6 Cadd2/E Am7 Em7

33 34 35 36

SOMEDAY SHE'LL BE LEARNING TO LET GO

CYCLC. MF SO

Dm7 Cadd2 Fadd2 F F#7b5 Dm7/G

37 **ROCK/GOSPEL FEEL** 38 39 40

THANK You FOR BEIN' MY FOUNDA - TION

mf C F/C C Dm7/F C Em7 Dm7

41 42 43 44

FOR GIVIN' ME A BOOST WHEN I WAS LOW YOUR

Am7 Dm7 C/E Dm7/F F#15 G E7

45 46 47 48

COURAGE IS MY INSPI - RA - TION

Am Gm7 C7 FM7 Am7/Bb Bb9

-5-

49 50 51 52

GUESS IT'S TIME I'M LEARNING TO LET GO ————— mp IM

C/E Am7 D9 Dm7/G C F/C C

53 54 55 56

THANKFUL YOU COULD GET TO KNOW MY FAM'LY

mp Em7 G/A A9 Dm7 Bm7

57 58 59 60

WISH THAT YOU WERE HERE TO SEE SCOTT GROW ————— HE'S

Dm7 F/G Cm7

= 6 =

61 62 63 64

HOLDIN' ON LIKE THERE IS NO TOMOR - ROW AND

*Cresc.*

65 66 67 68

ALL OF US ARE LEARNING TO LET GO ——— *f* I WANNA

*Cresc.*

69 70 71 72

THANK YOU FOR BEIN' MY FOUNDA - TION

73 74 75 76

FOR GIVIN' ME A BOOST WHEN I WAS LOW YOUR

77 78 79 80

COURAGE IS MY IN-SPIRA-TION

81 82 83 84 (ALL

GUESS IT'S TIME I'M LEARNING TO LET GO. f I WANNA



85 DOUG 86 87 88

THANK YOU FOR BEIN' MY FOUNDA - TION

JUDITH, BRIAN, ANGELA

THANK YOU FOR BEIN' MY FOUNDA - TION

C F/C C Dm7/F Em7 Dm7

89 90 91 92

FOR GIVIN' ME A BOOST WHEN I WAS LOW Your

FOR GIVIN' ME A BOOST WHEN I WAS LOW Your

Am7 Dm7 C/E Dm7/F F#m G E7

93

94

95

96

COURAGE IS MY IN-SPIRA-TION

COURAGE IS MY IN-SPIRA-TION

Am Gm7 C7 Fm7 AbM7b5 / Bb Eb9

97

98

99

100

GUESS ITS TIME I'M LEARNING TO LET GO I WANNA

GUESS ITS TIME I'M LEARNING TO LET GO I WANNA

1, 2. - START IMPROV.

C/E Am7 D9 Dm7/G C F/C C F/G



ENTIRE CAST - DOLG CONTINUES IMPROV.

101 3. 102 103 104

GO *ff* I WANNA THANK YOU FOR BEIN' MY FOUNDA-

*C* *cresc.* *G<sup>b</sup>/A<sup>b</sup>* *ff* *D<sup>b</sup>* *G<sup>b</sup>/D<sup>b</sup>* *D<sup>b</sup>* *E<sup>b</sup>m<sup>7</sup>/G<sup>b</sup>* *D<sup>b</sup>*

105 106 107 108

TION FOR GIVIN' ME A BOOST WHEN I WAS LOW

*Fm<sup>7</sup>* *Em<sup>7</sup>* *B<sup>b</sup>m<sup>7</sup>* *Em<sup>7</sup>* *D<sup>b</sup>/F* *Em<sup>7</sup>/G<sup>b</sup>* *G<sup>b</sup>m<sup>7</sup>* *Ab*

109 110 111 112

YOUR COURAGE IS MY IN-SPIRA-

*F<sup>7</sup>* *B<sup>b</sup>m* *Am<sup>7</sup>* *D<sup>b</sup>7*

*ff*

113 114 115 116

TION GUESS IT'S TIME I'M LEARNING TO LET

*G*<sup>b</sup>*M*<sup>7</sup> *B*<sup>b</sup>*M*<sup>7</sup>*A*<sup>5</sup>/*E*<sup>b</sup> *E*<sup>b</sup>*9* *D*<sup>b</sup>/*F* *B*<sup>b</sup>*m*<sup>7</sup> *E*<sup>b</sup>*9* *E*<sup>b</sup>*m*<sup>7</sup>/*A*<sup>b</sup>

117 118 119 120

GO *fff* I WANNA THANK YOU FOR BEIN' MY FOUNDA-

*D* *Crese.* *G*<sup>b</sup>/*A*<sup>9</sup> *fff* *D* *G*/*D* *D* *E*<sup>m</sup>/*G* *D*

121 122 123 124

TION FOR GIVIN' ME A BOOST WHEN I WAS LOW

*F*<sup>b</sup>*m*<sup>7</sup> *E*<sup>m</sup><sup>7</sup> *B*<sup>m</sup><sup>7</sup> *E*<sup>m</sup><sup>7</sup> *D*/*F* *E*<sup>m</sup>/*G* *G*<sup>b</sup>*A*<sup>5</sup> *A*

1/2

125 126 127 128

Your COURAGE IS MY IN-SPIRA-

Bm Am7 D7

129 130 131 132

TION GUESS IT'S TIME I'M LEARNING TO LET

GM7 Bm7/E5 C9 D/F# Bm7 E9 Em7/A

133 134 135 136

GO RIT. **DOUBLE RUBATO** mf I GUESS IT'S TIME I'M LEARNING TO LET

Bm Bm7/E E9 mf Em7 Dadd2/F# Em7/A E9/B#

-13-

137 TEMPO I  
SVA (opt.)

138

139

140

Handwritten musical score for measures 137-140. The score is written on a grand staff (treble and bass clefs). Measure 137: Treble clef has a whole note G4 with a '+' sign. Bass clef has a whole note D2. Chords: G, D. Measure 138: Treble clef has a whole note G4 with a '+' sign. Bass clef has a whole note G2. Chords: D7, G. Measure 139: Treble clef has a whole note G4 with a '+' sign. Bass clef has a whole note G2. Chords: G/D, Gm/D. Measure 140: Treble clef has a whole note G4 with a '+' sign. Bass clef has a whole note G2. Chords: 4 7 7, Dm. The harp part in measure 140 is marked 'hrp.'.

141

Handwritten musical score for measure 141. The score is written on a grand staff. Measure 141: Treble clef has a whole note G4 with a '+' sign. Bass clef has a whole note G2. Chords: G, D. The piano part is marked 'pno.' and the harp part is marked 'hrp.'. The score ends with a 'FINE' box.

BOWS

102 103 104 105

I WANNA THANK YOU FOR BEIN' MY FOUNDATION

106 107 108 109

FOR GIVIN' ME A BOOST WHEN I WAS DOWN

110 111 112 113

YOUR COURAGE IS MY INSPIRATION

114

115

116

117

GUESS IT'S TIME I'M LEARNING TO LET GO.

Handwritten musical score for measures 114-117. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). Chords are written below the piano part.

Chords:  $B^b M7 \#5$ ,  $C^b 9$ ,  $D^b / F$ ,  $B^b m7$ ,  $E^b 9$ ,  $E^b m7 / A^b$ ,  $D^b$

118

119

120

121

I WANNA THANK YOU FOR BEIN' MY FOUNDATION

Handwritten musical score for measures 118-121. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). Chords are written below the piano part.

Chords:  $G^b / A^b$ ,  $D$ ,  $G / D$ ,  $D$ ,  $E^b m7 / G$ ,  $D$

122

123

124

125

FOR GIVIN' ME A BOOST WHEN I WAS LOW

Handwritten musical score for measures 122-125. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). Chords are written below the piano part.

Chords:  $F^{\#} m7$ ,  $E^b m7$ ,  $B^b m7$ ,  $E^b m7$ ,  $D / F^{\#}$ ,  $E^b m7$ ,  $G^b m7$ ,  $A^b$ ,  $F^{\#} m7$



126 127 128 129

YOUR COURAGE IS MY INSPIR-A-TION

Bm Am7 D7 GM7

130 131 132 133 RIT.

GUESS ITS TIME I'M LEARNING TO LET GO

Bm7#5/C9 D/F# Bm7 E9 Em7/A G/D

134

12 Staff