SCIDER (SCENE & VOL?) CLAYTON KONRAD MATT

Piano-Conductor

MOD WHEEL

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

1

Thirty/Ninety

PUT BLACK THING OVER DISPLAY

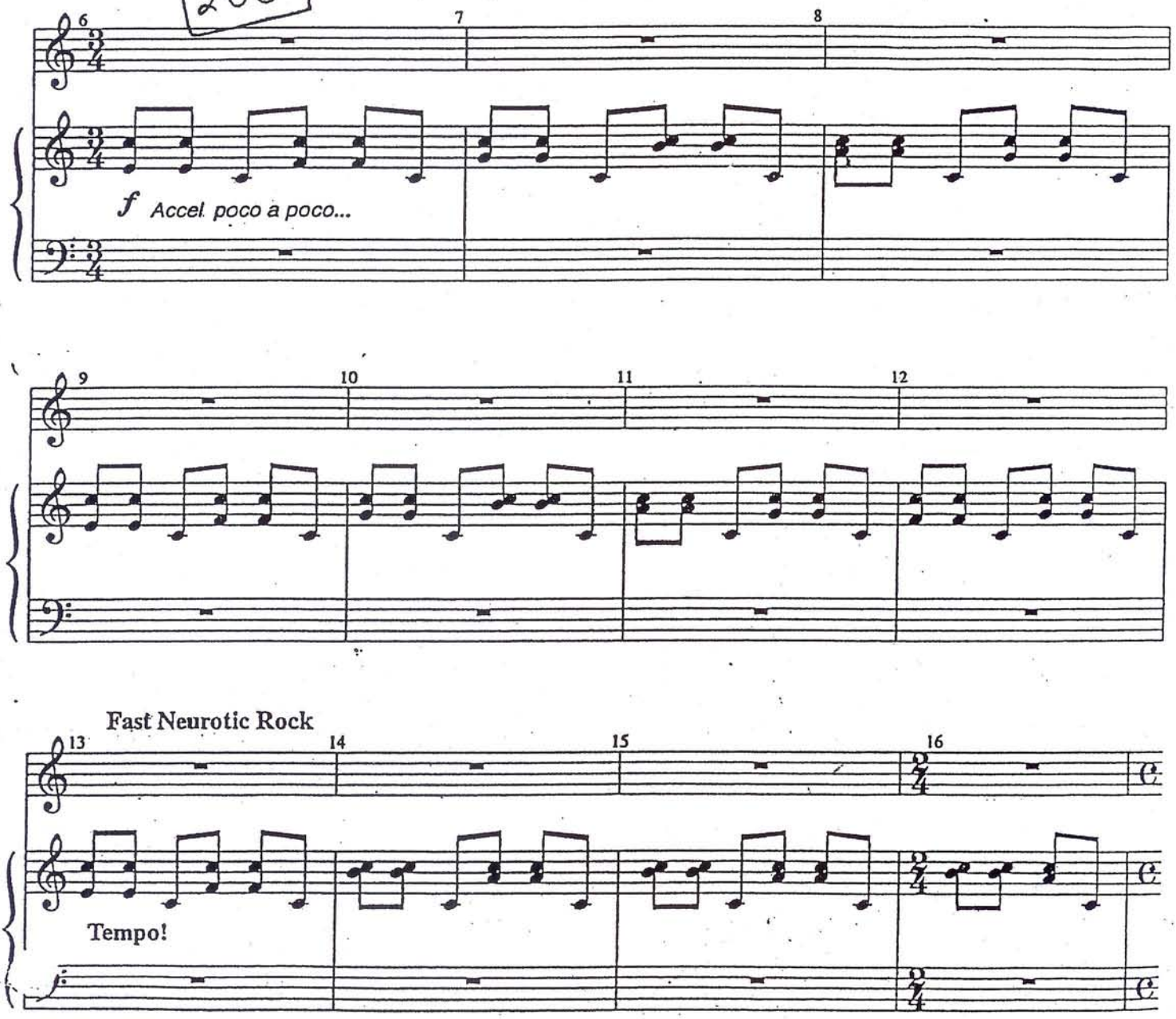
By Jonathan Larson

Orchestrated by Stephen Oremus

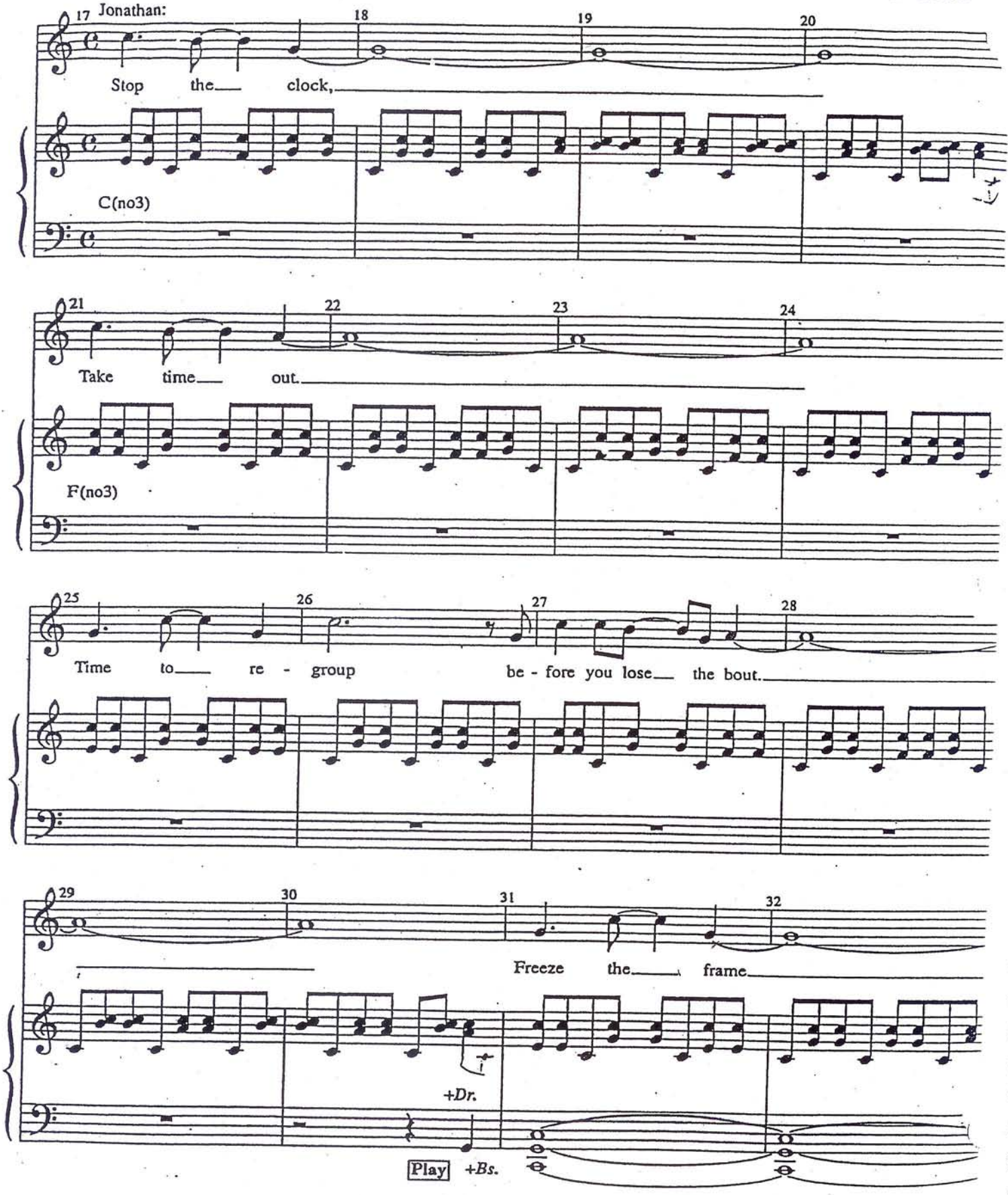
HOST OF ALL

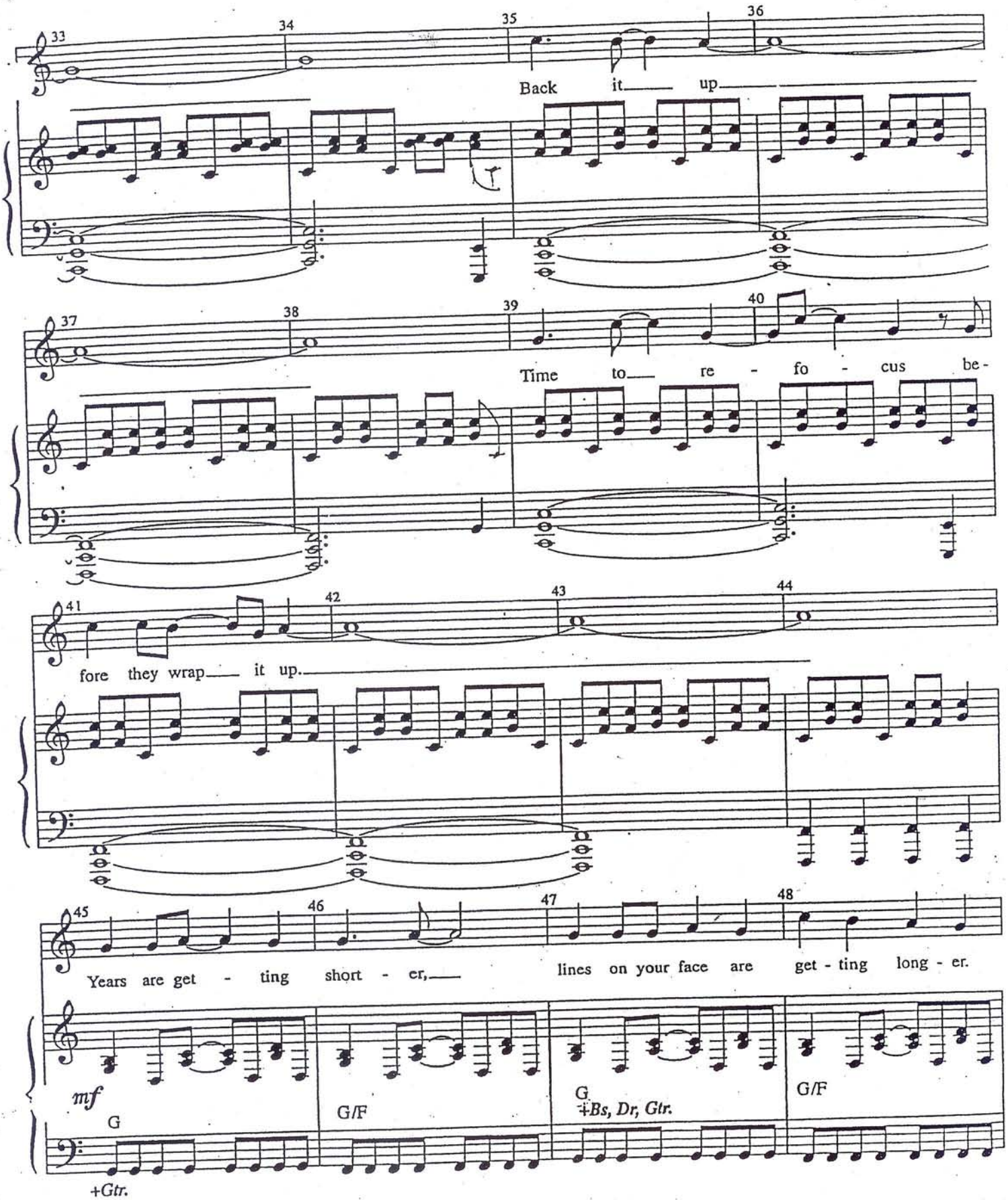
Cue: "Ignore the tick tick booms." (WATCH "JON" ON KEYS)

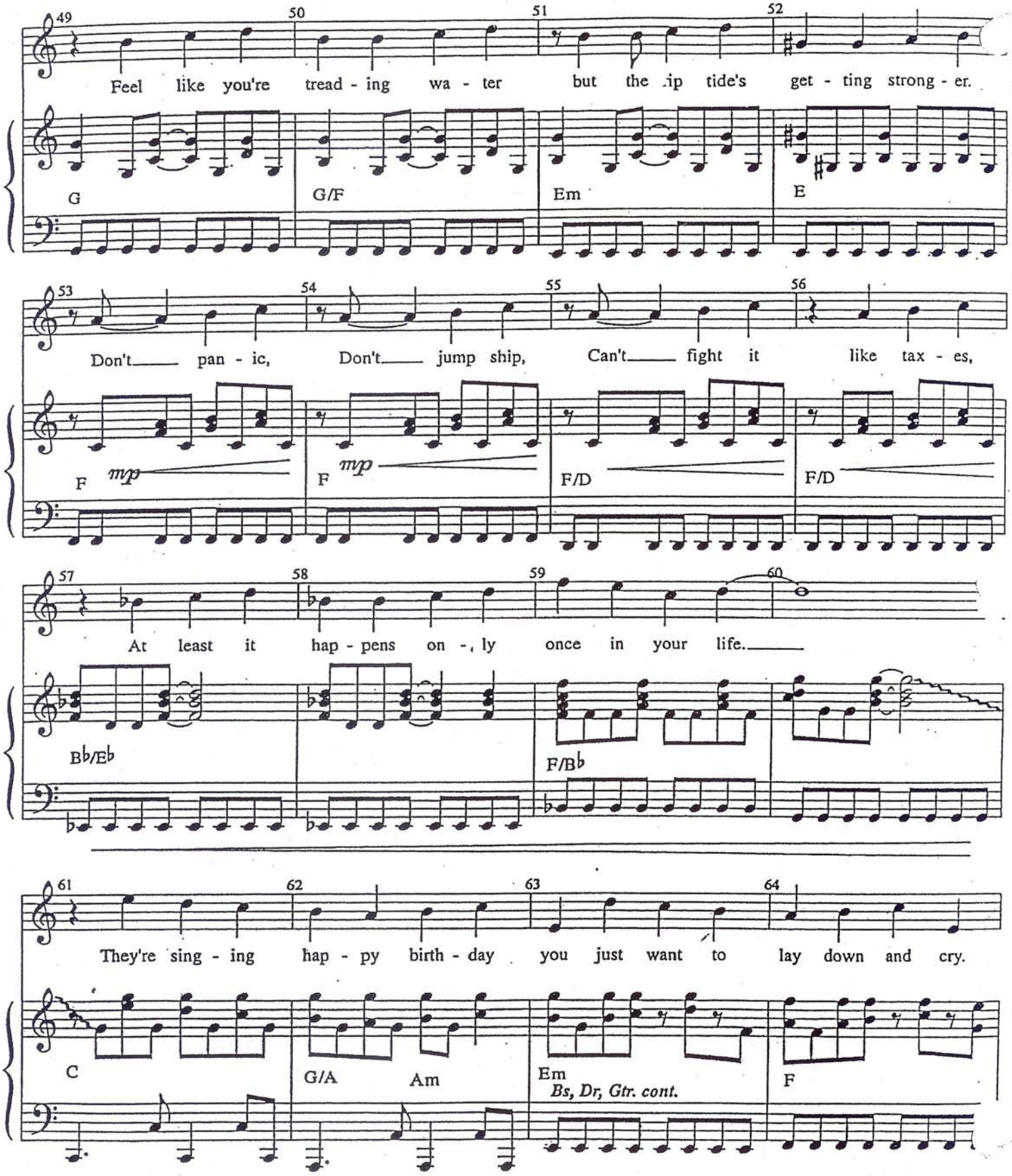
200

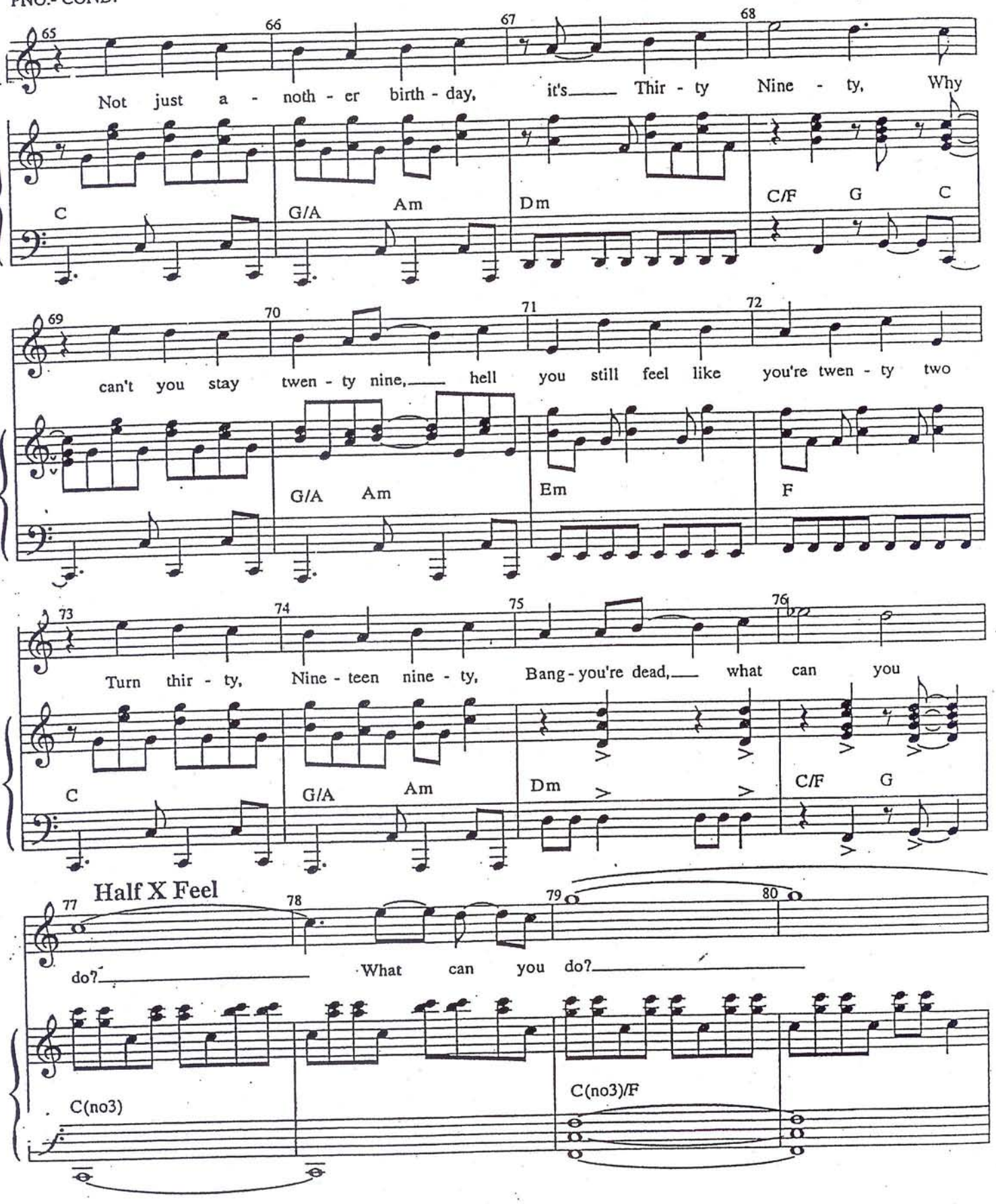


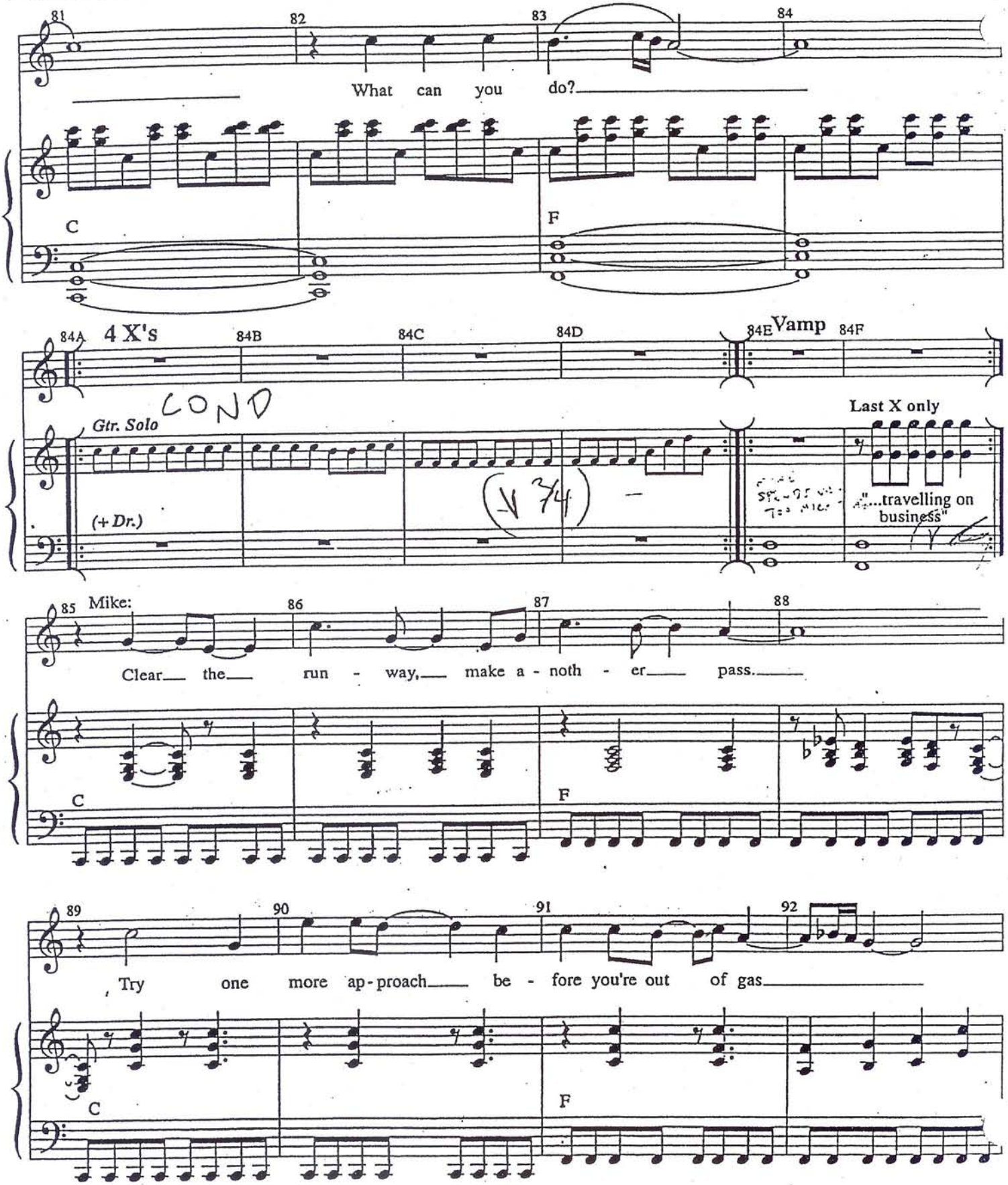
KAYE-HOUSTON MUSIC INC.
(212) 662-6157

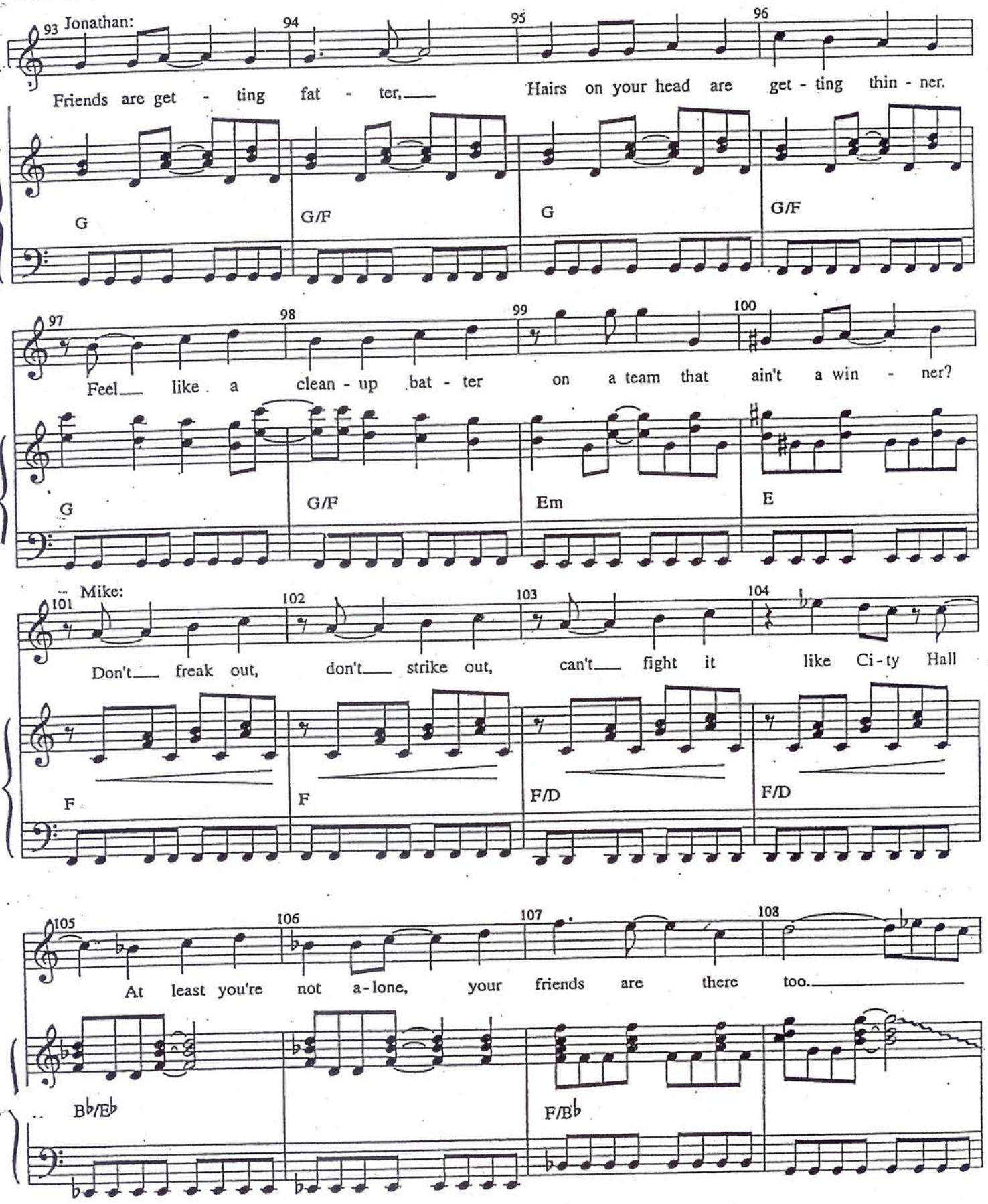

17 Jonathan:
18
19
20
Stop the clock,
C(no3)
21
22
23
24
Take time out.
F(no3)
25
26
27
28
Time to re - group
be - fore you lose the bout.
29
30
31
32
Freeze the frame.
+Dr.
Play
+Bs.

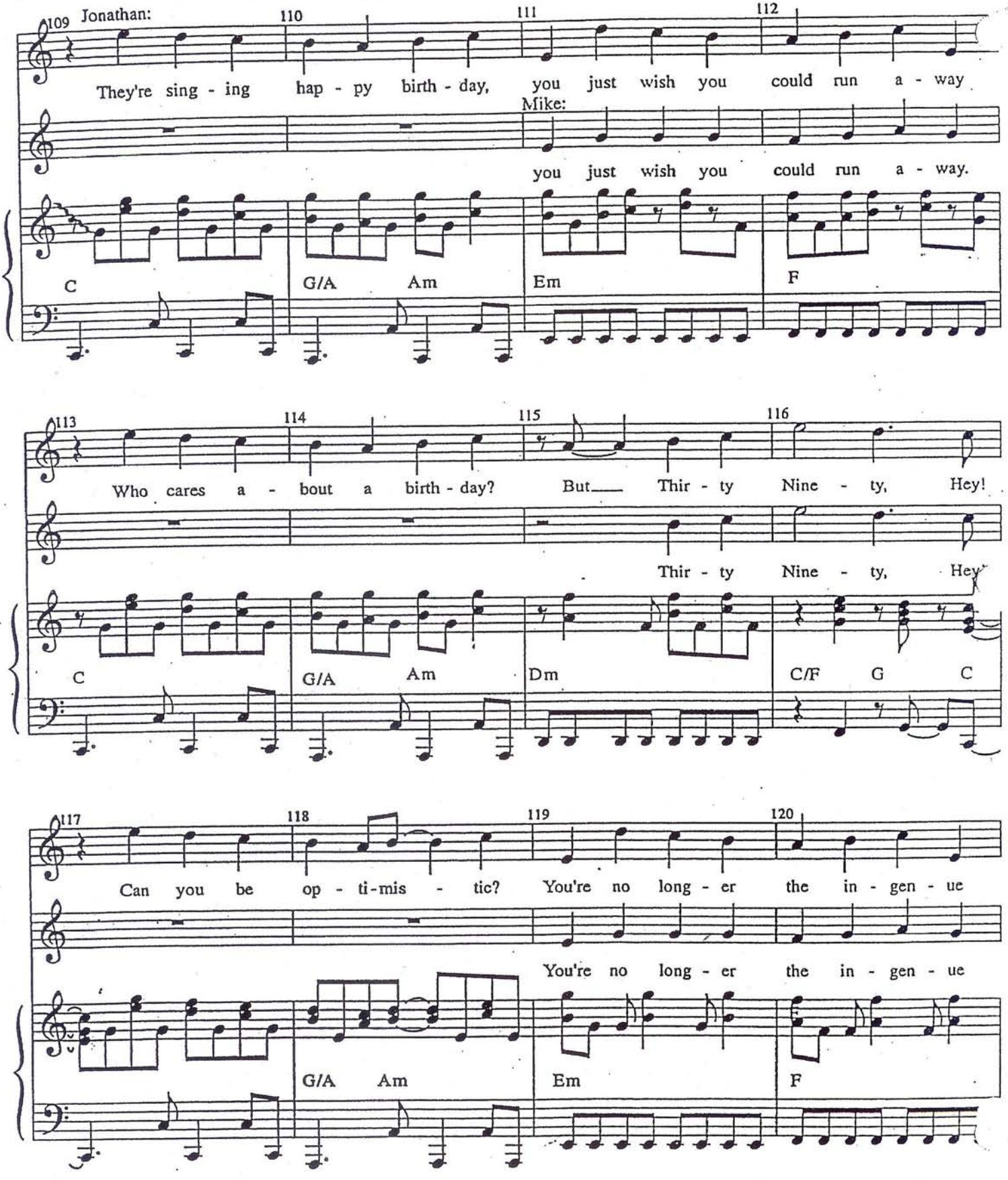

33
34
35
36
Back it up
37
38
39
40
Time to re - fo - cus be -
41
42
43
44
fore they wrap it up.
45
46
47
48
Years are get - ting short - er, lines on your face are get - ting long - er.
mf
G
+Gtr.
G/F
G
+Bs, Dr, Gtr.
G/F

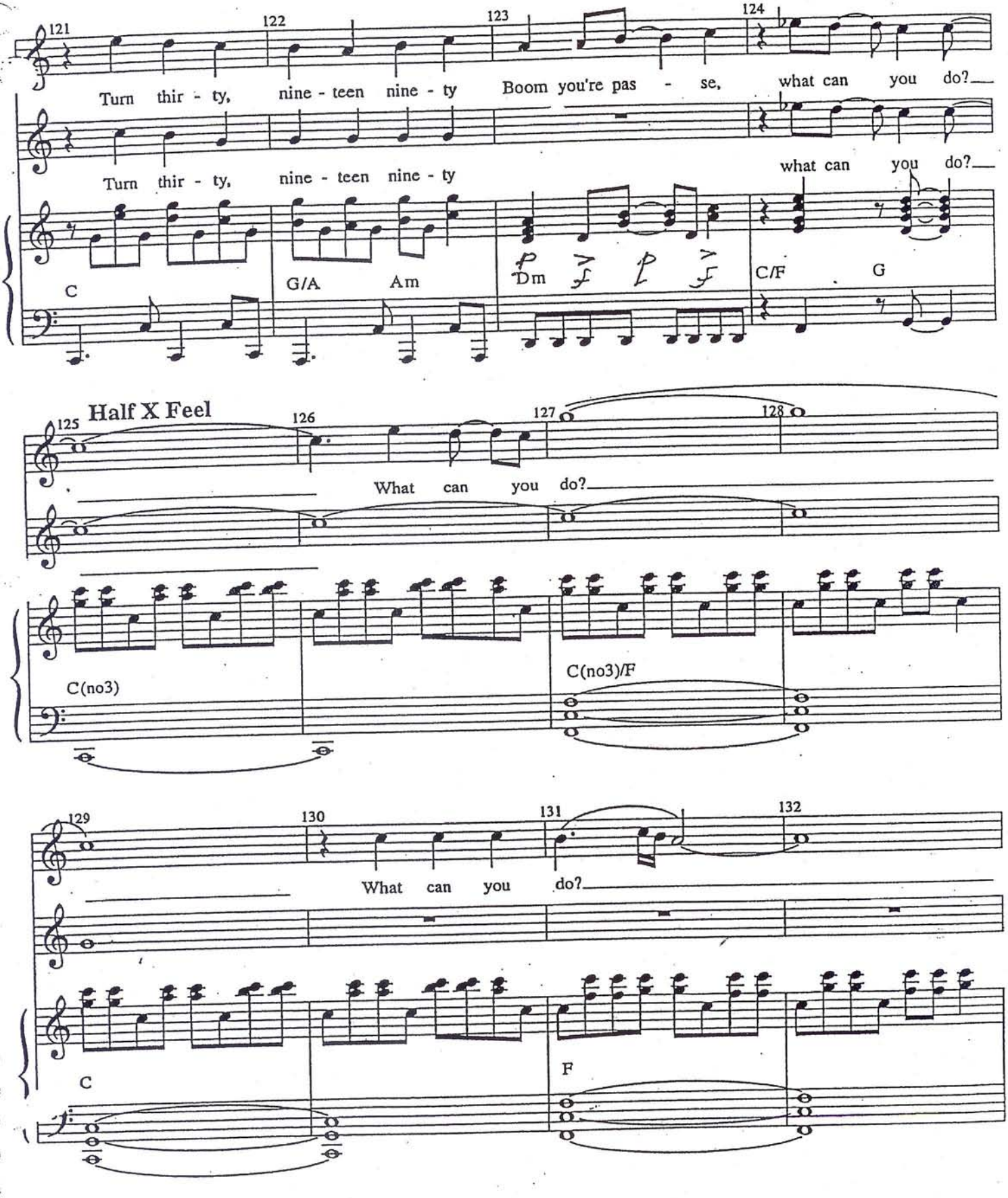

49
50
51
52
Feel like you're tread - ing wa - ter but the ip tide's get - ting strong - er.
G
G/F
Em
E
53
54
55
56
Don't pan - ic, Don't jump ship, Can't fight it like tax - es,
F
mp
F
mp
F/D
F/D
57
58
59
60
At least it hap - pens on -, ly once in your life.
B♭/E♭
F/B♭
61
62
63
64
They're sing - ing hap - py birth - day you just want to lay down and cry.
C
G/A
Am
Em
Bs, Dr, Gtr. cont.
F

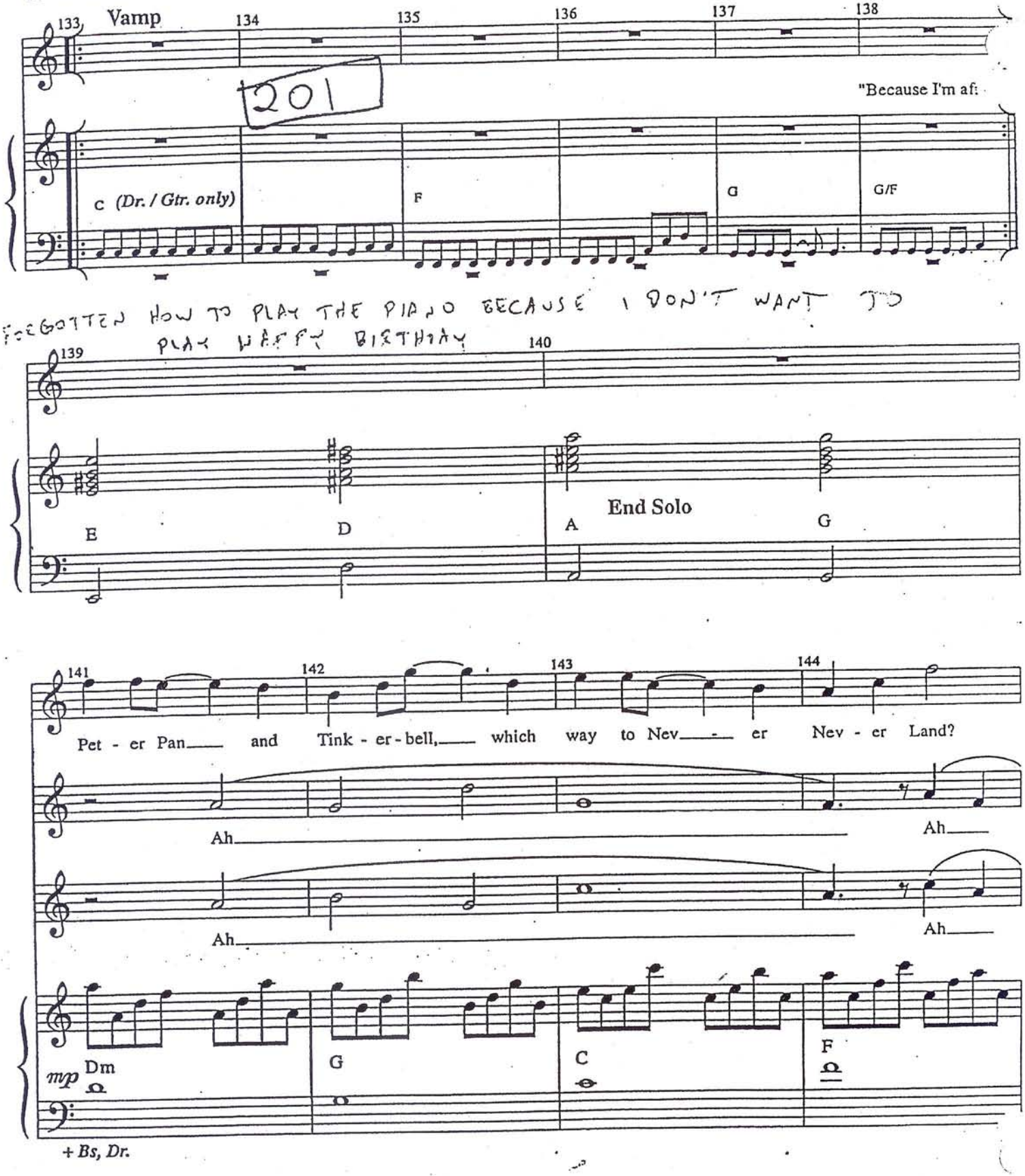

65 66 67 68
Not just a - noth - er birth - day, it's Thir - ty Nine - ty, Why
C G/A Am Dm C/F G C
69 70 71 72
can't you stay twen - ty nine, hell you still feel like you're twen - ty two
G/A Am Em F
73 74 75 76
Turn thir - ty, Nine - teen nine - ty, Bang - you're dead, what can you
C G/A Am Dm C/F G
Half X Feel
77 78 79 80
do? What can you do?
C(no3) C(no3)/F

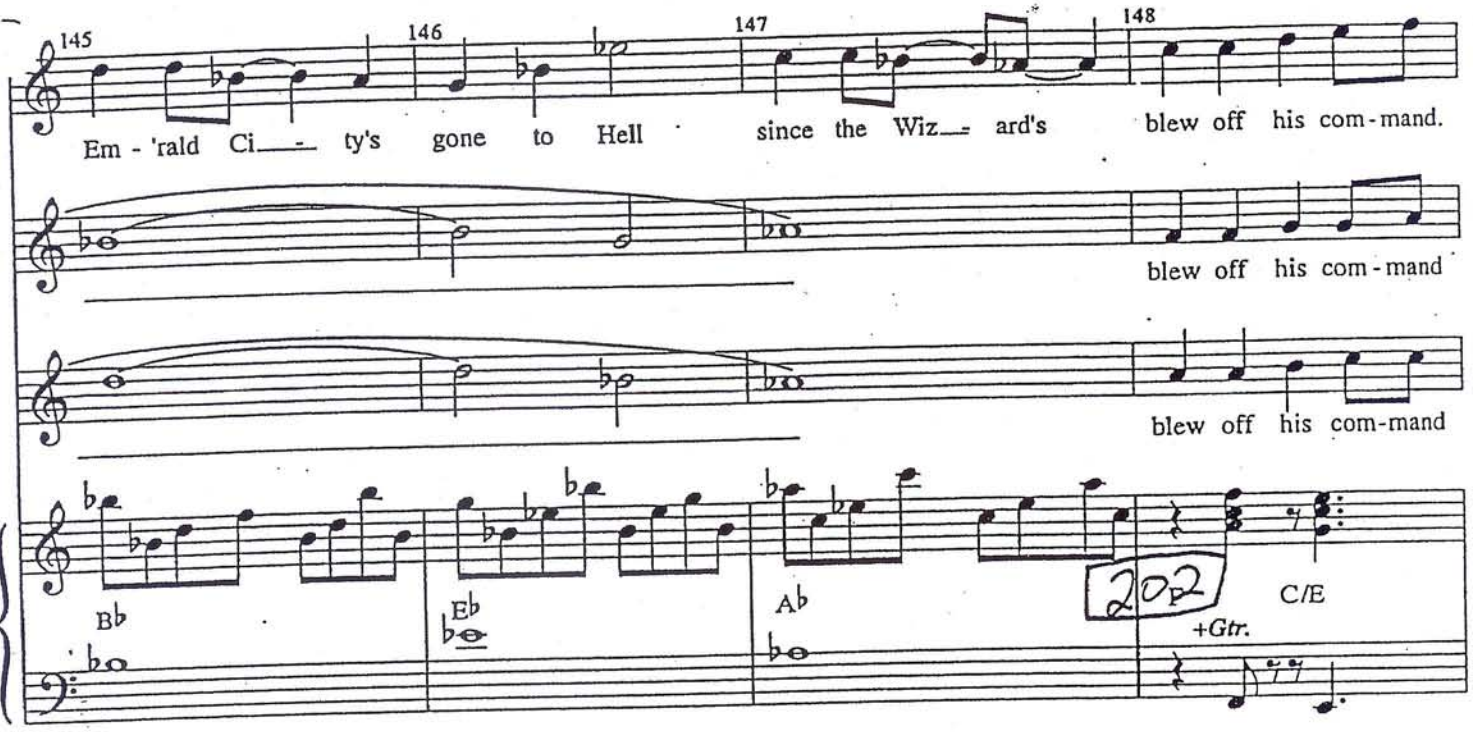

81
82
83
84
What can you do?
C
F
84A 4 X's
84B
84C
84D
84E Vamp
84F
COND
Gtr. Solo
(+ Dr.)
Last X only
"...travelling on business"
85 Mike:
86
87
88
Clear the run - way, make a - noth - er pass.
C
F
89
90
91
92
Try one more ap-proach be - fore you're out of gas
C
F


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
Mike:
101
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.
B♭/E♭
F/B♭

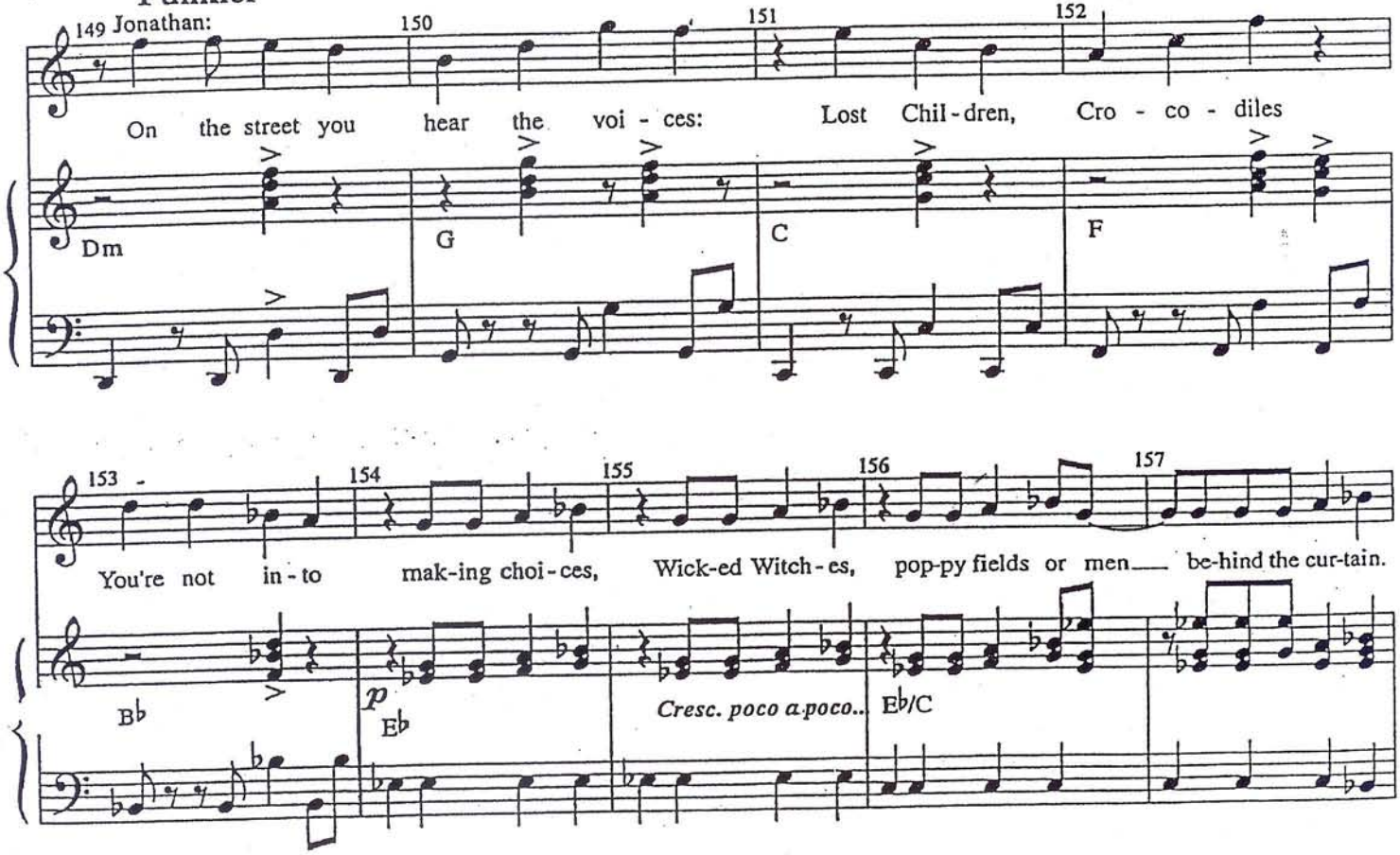

109
Jonathan:
110
111
112
They're sing - ing hap - py birth - day, you just wish you could run a - way
Mike:
you just wish you could run a - way.
C
G/A Am
Em
F
113
114
115
116
Who cares a - bout a birth - day? But Thir - ty Nine - ty, Hey!
Thir - ty Nine - ty, Hey!
C
G/A Am
Dm
C/F G C
117
118
119
120
Can you be op - ti-mis - tic? You're no long - er the in - gen - ue
You're no long - er the in - gen - ue
G/A Am
Em
F

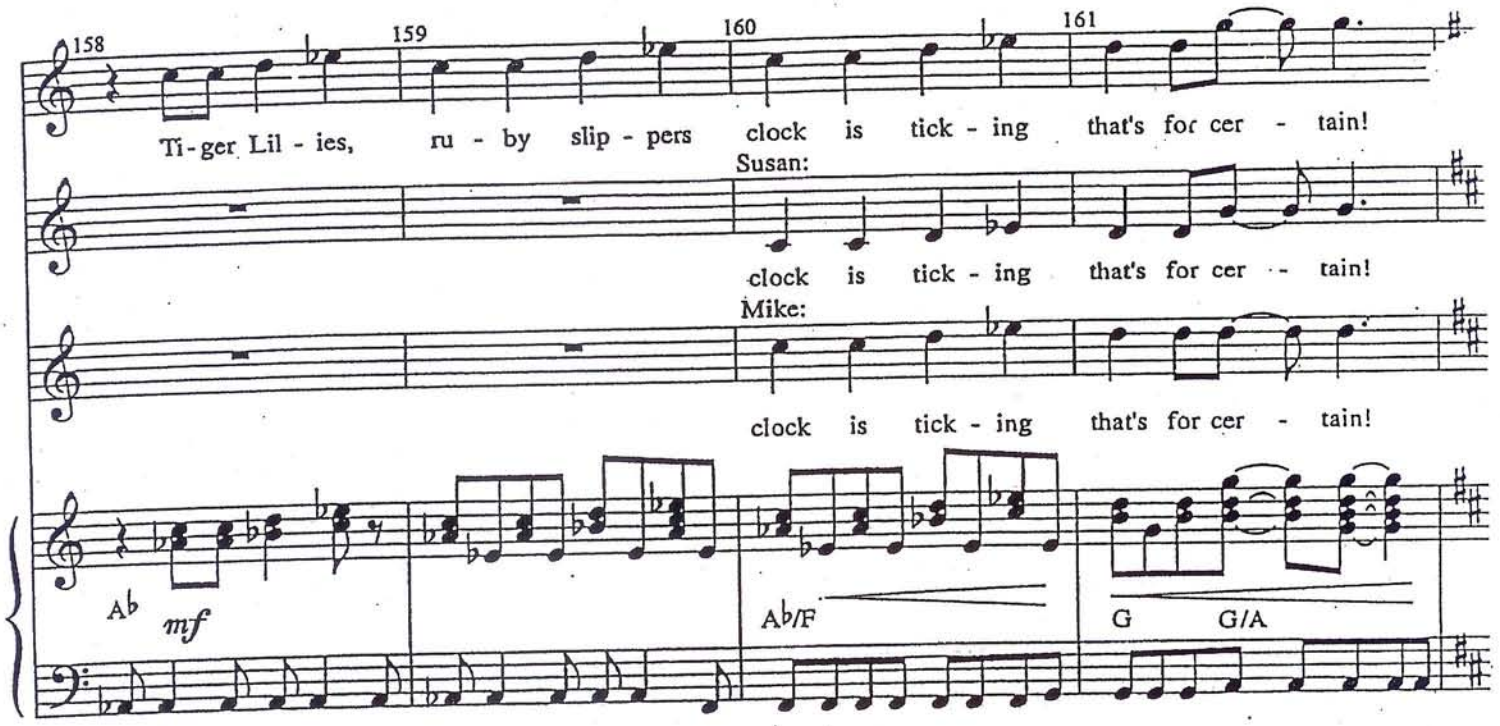

121
122
123
124
Turn thir - ty, nine - teen nine - ty
Boom you're pas - se, what can you do?
Turn thir - ty, nine - teen nine - ty
what can you do?
C
G/A
Am
Dm
C/F
G
Half X Feel
125
126
127
128
What can you do?
C(no3)
C(no3)/F
129
130
131
132
What can you do?
C
F

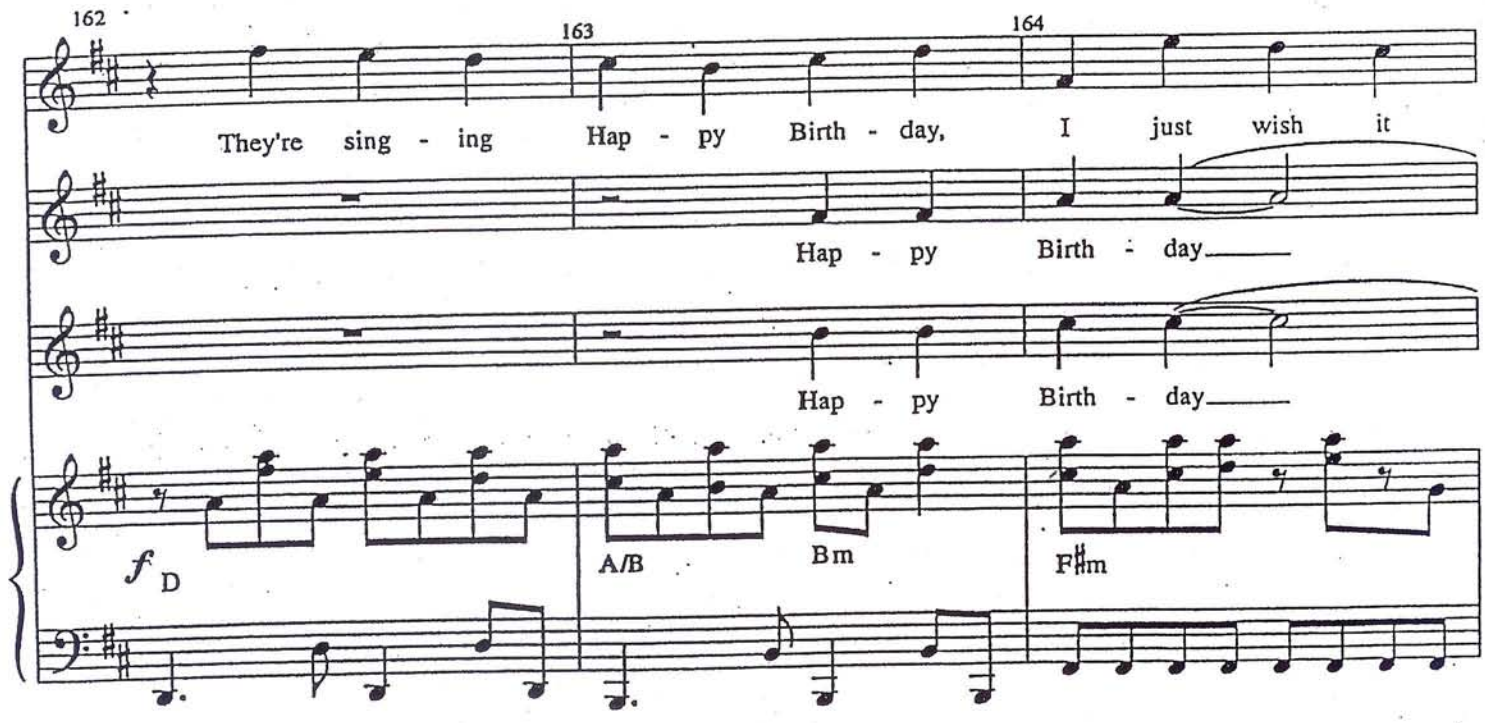

133
Vamp
134
135
136
137
138
201
"Because I'm af
C (Dr. / Gtr. only)
F
G
G/F
FORGOTTEN HOW TO PLAY THE PIANO BECAUSE I DON'T WANT TO
PLAY HAPPY BIRTHDAY
139
140
E
D
A
End Solo
G
141
142
143
144
Pet - er Pan and Tink - er - bell, which way to Nev - er Nev - er Land?
Ah
Ah
Ah
Ah
mp
Dm
G
C
F
+ Bs, Dr.

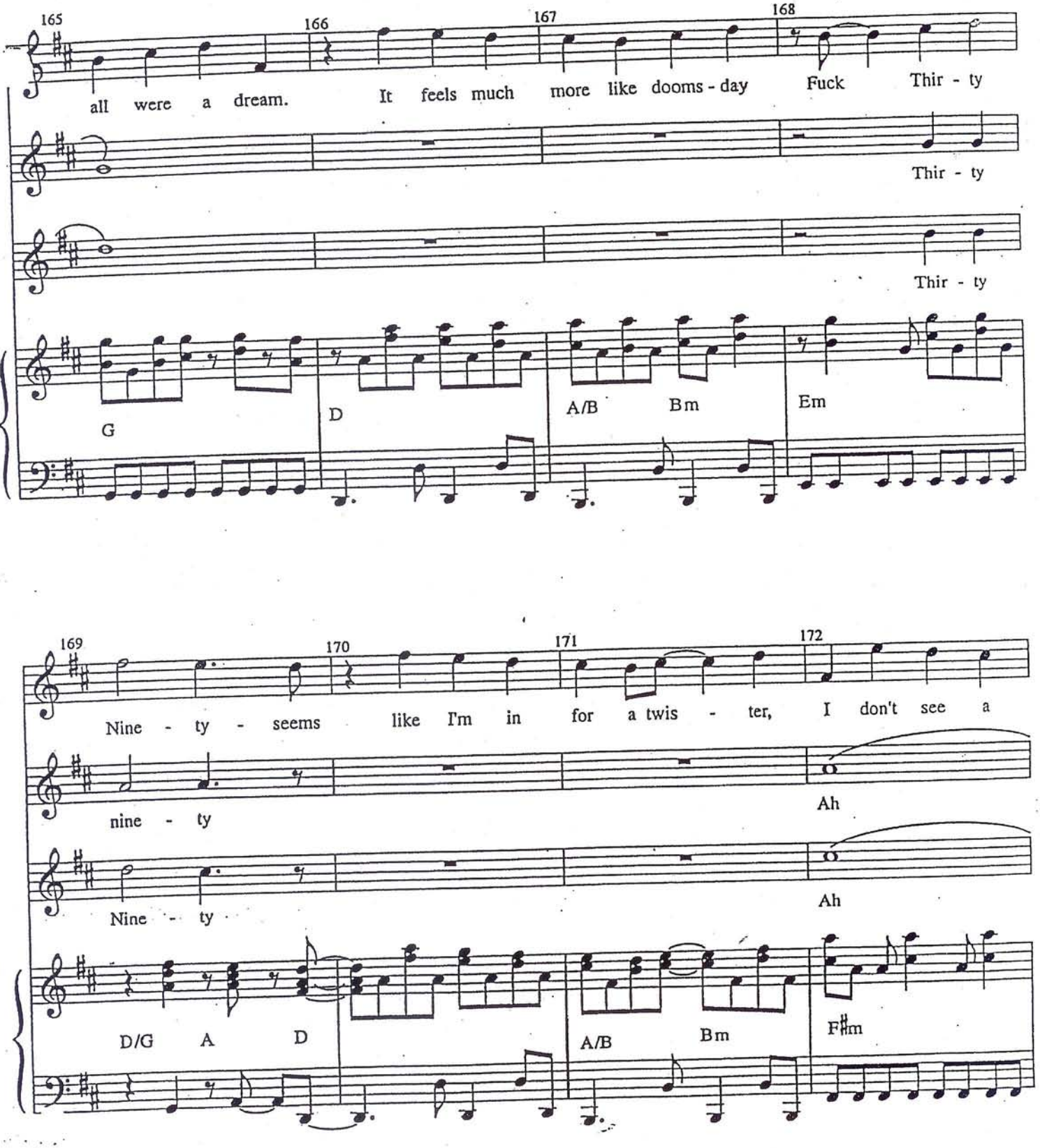


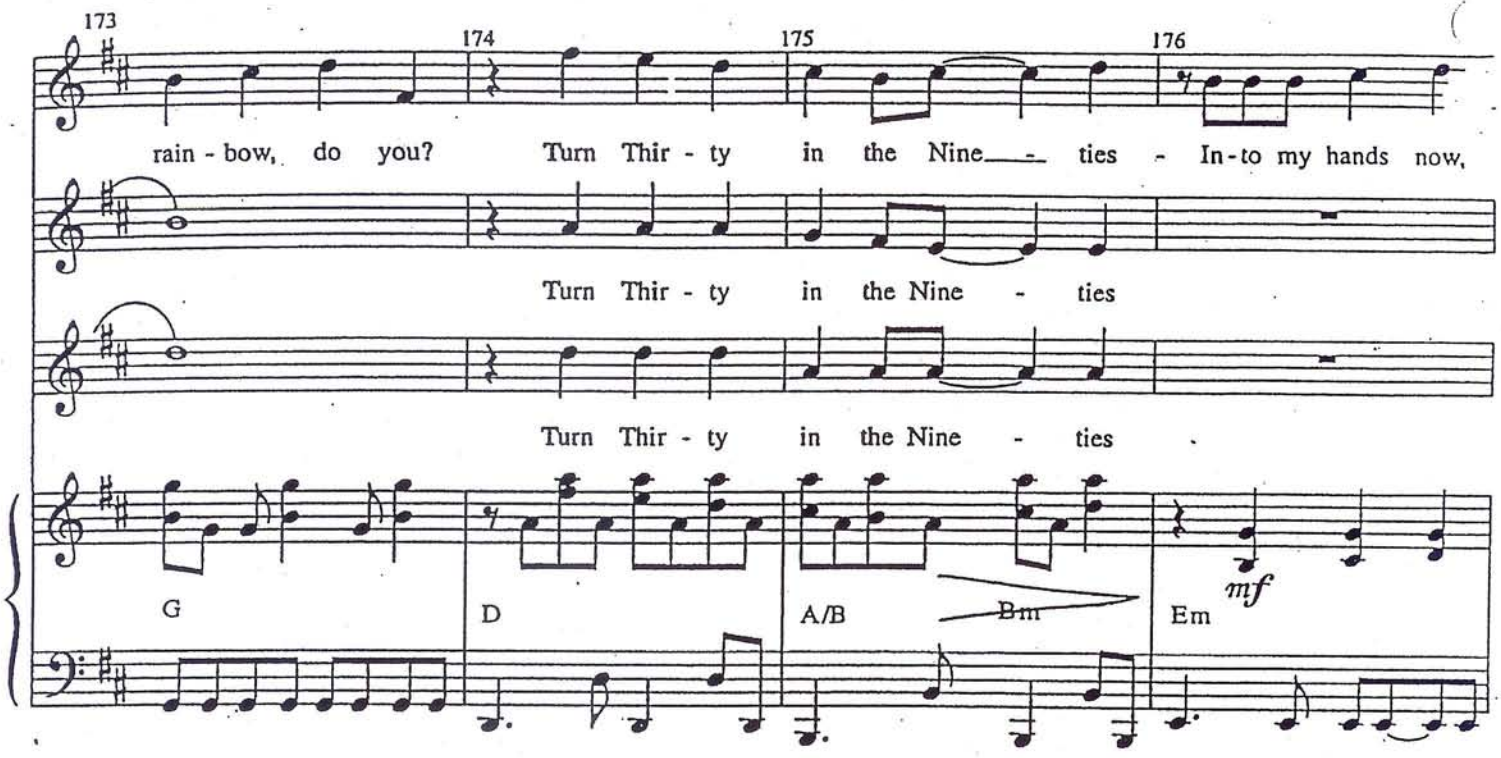
Half X Feel
Funkier

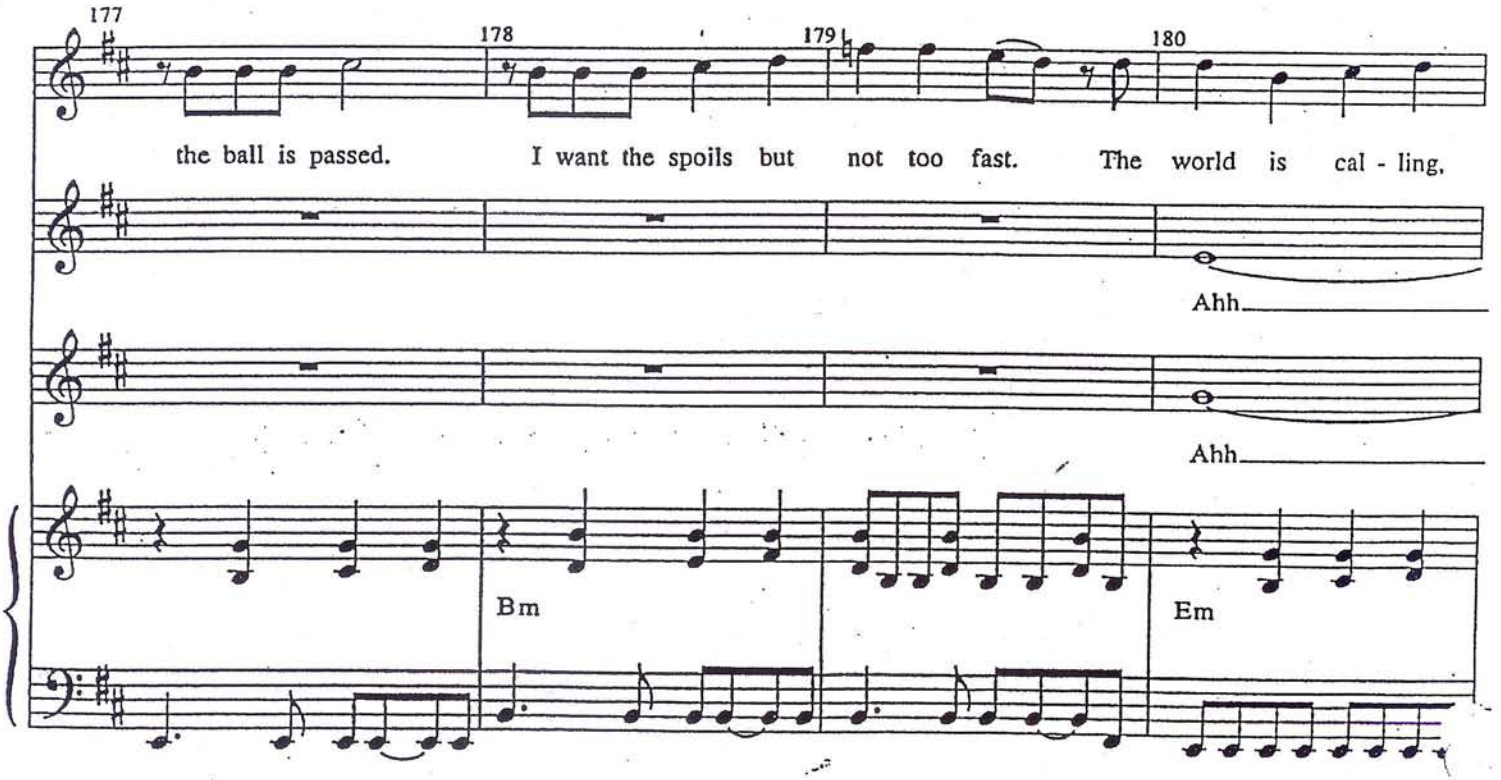


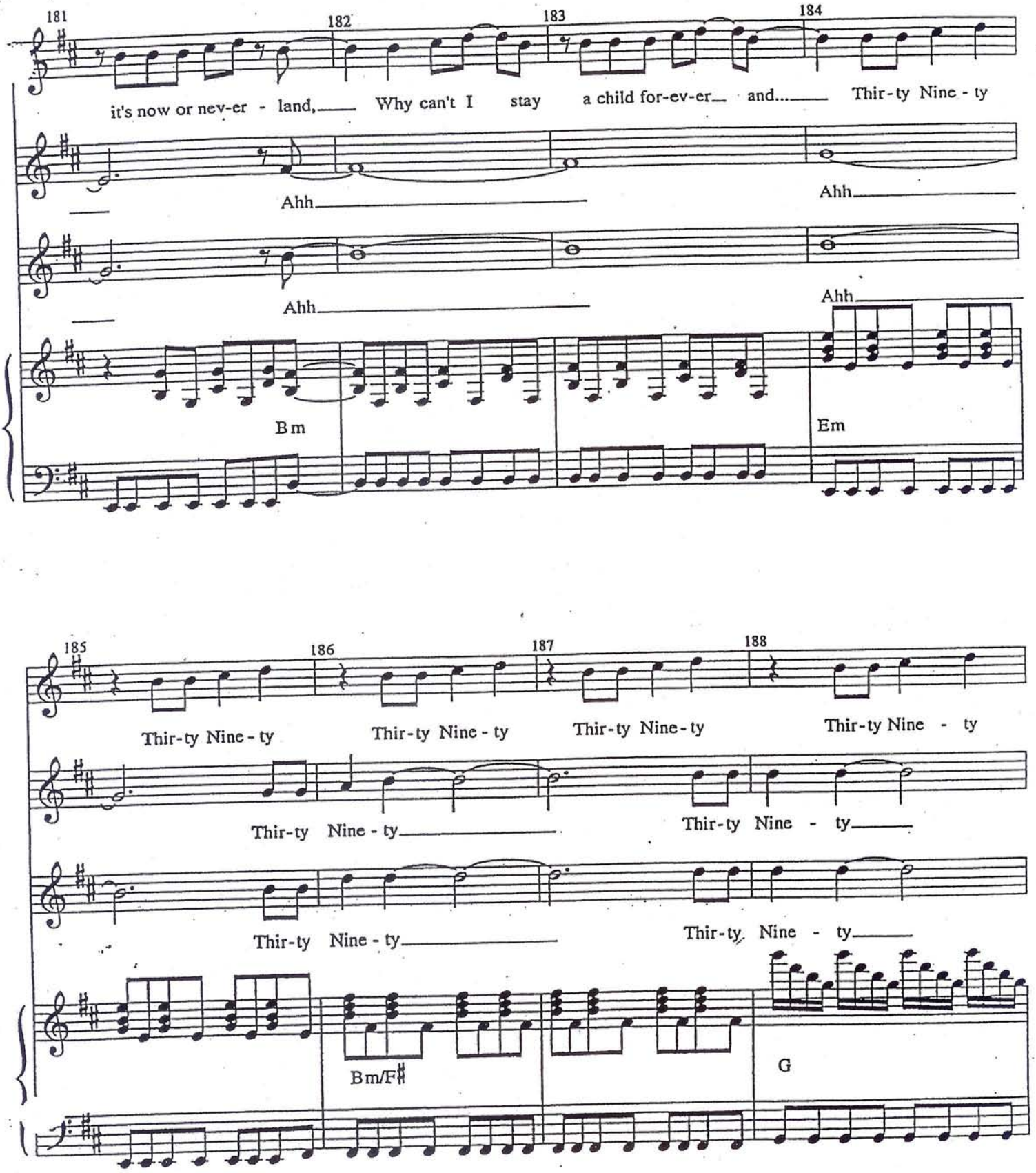

158
159
160
161
Ti-ger Lil-ies, ru-by slip-pers clock is tick-ing that's for cer-tain!
Susan:
clock is tick-ing that's for cer-tain!
Mike:
clock is tick-ing that's for cer-tain!
Ab
mf
Ab/F
G
G/A

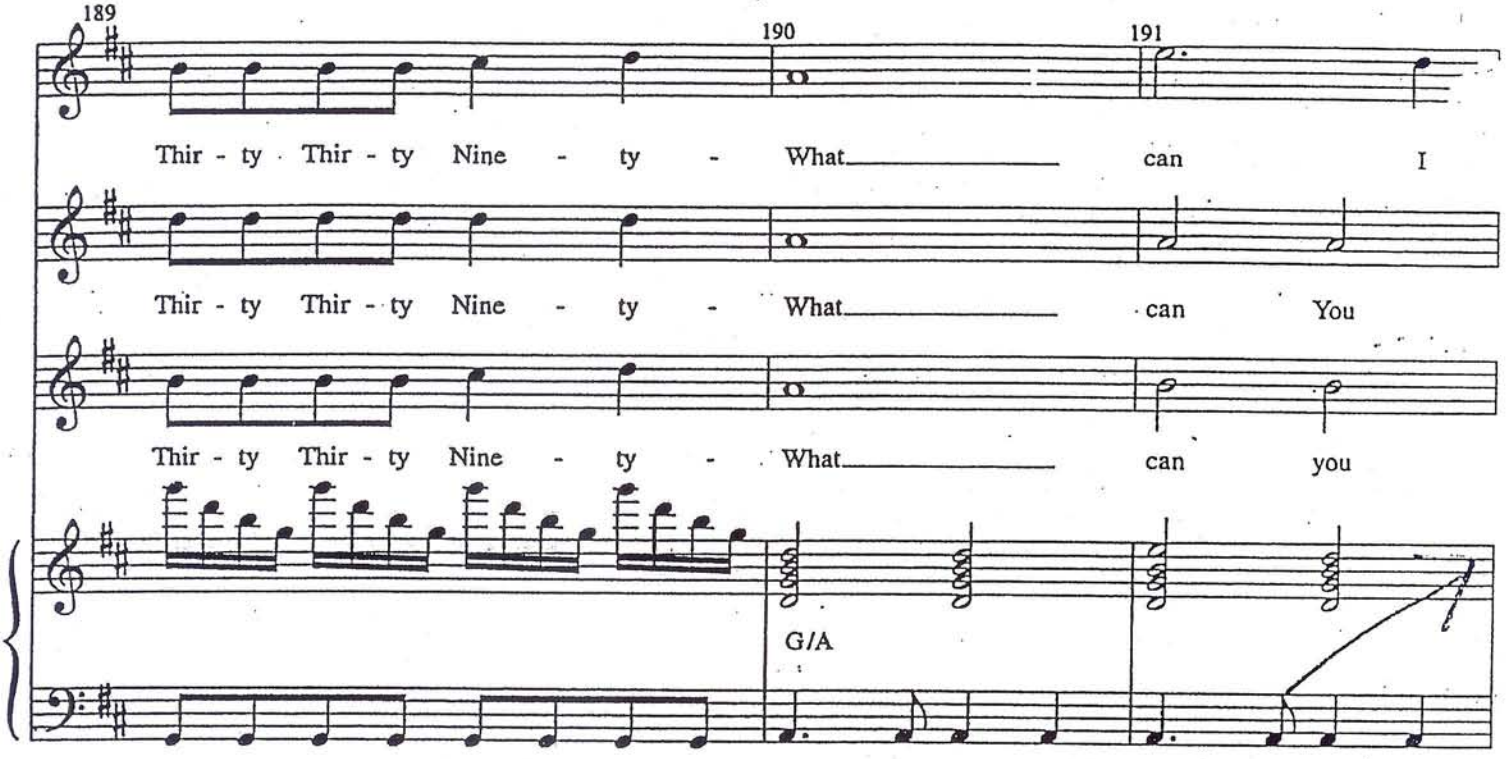

162
163
164
They're sing-ing Hap-py Birth-day, I just wish it
Hap-py Birth-day
Hap-py Birth-day
f
D
A/B
Bm
F♯m

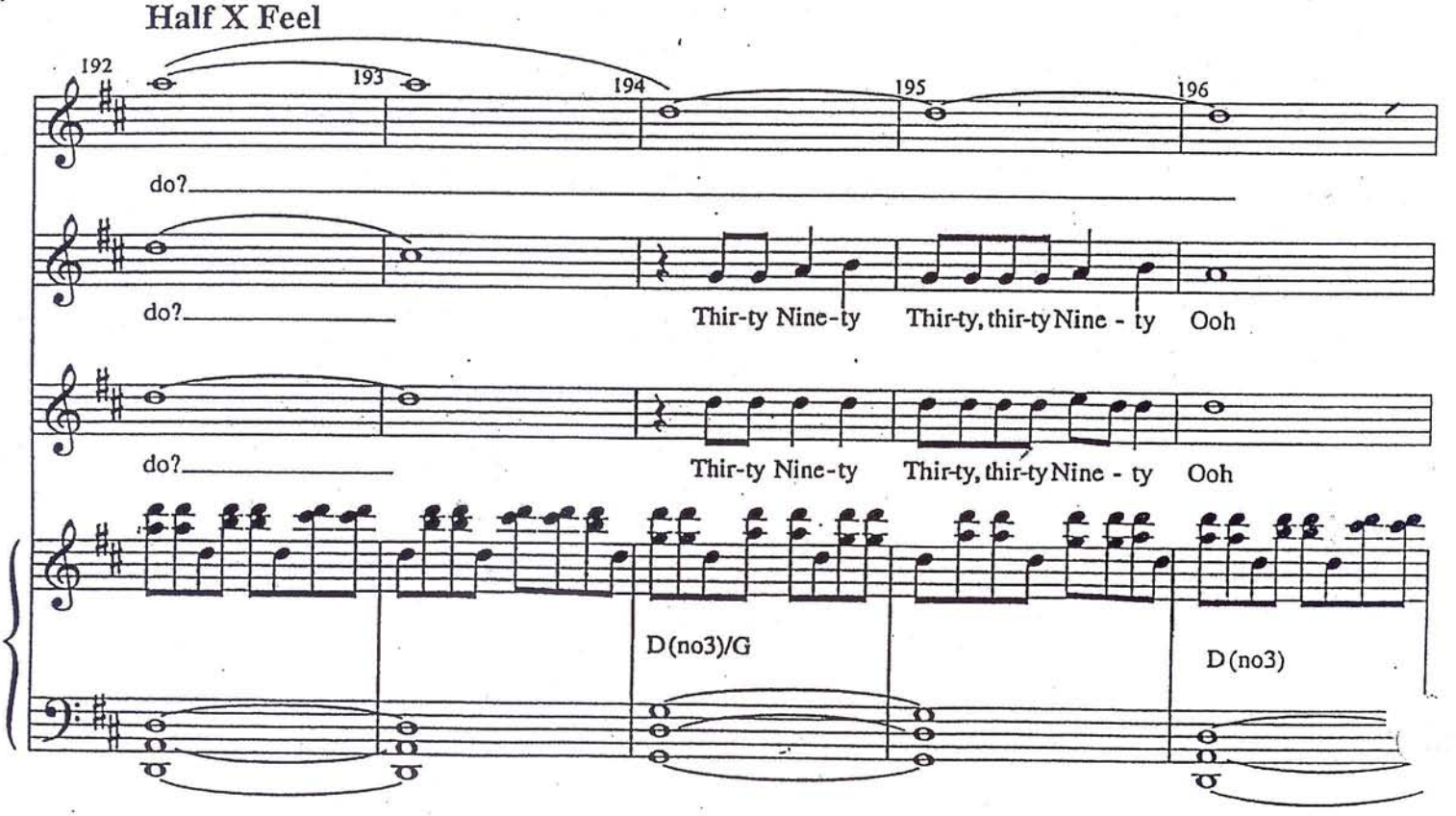

165
166
167
168
all were a dream.
It feels much more like dooms - day
Fuck
Thir - ty
Thir - ty
Thir - ty
G
D
A/B
Bm
Em
169
170
171
172
Nine - ty - seems
like I'm in for a twis - ter,
I don't see a
nine - ty
Ah
Nine - ty
Ah
D/G
A
D
A/B
Bm
F♯m

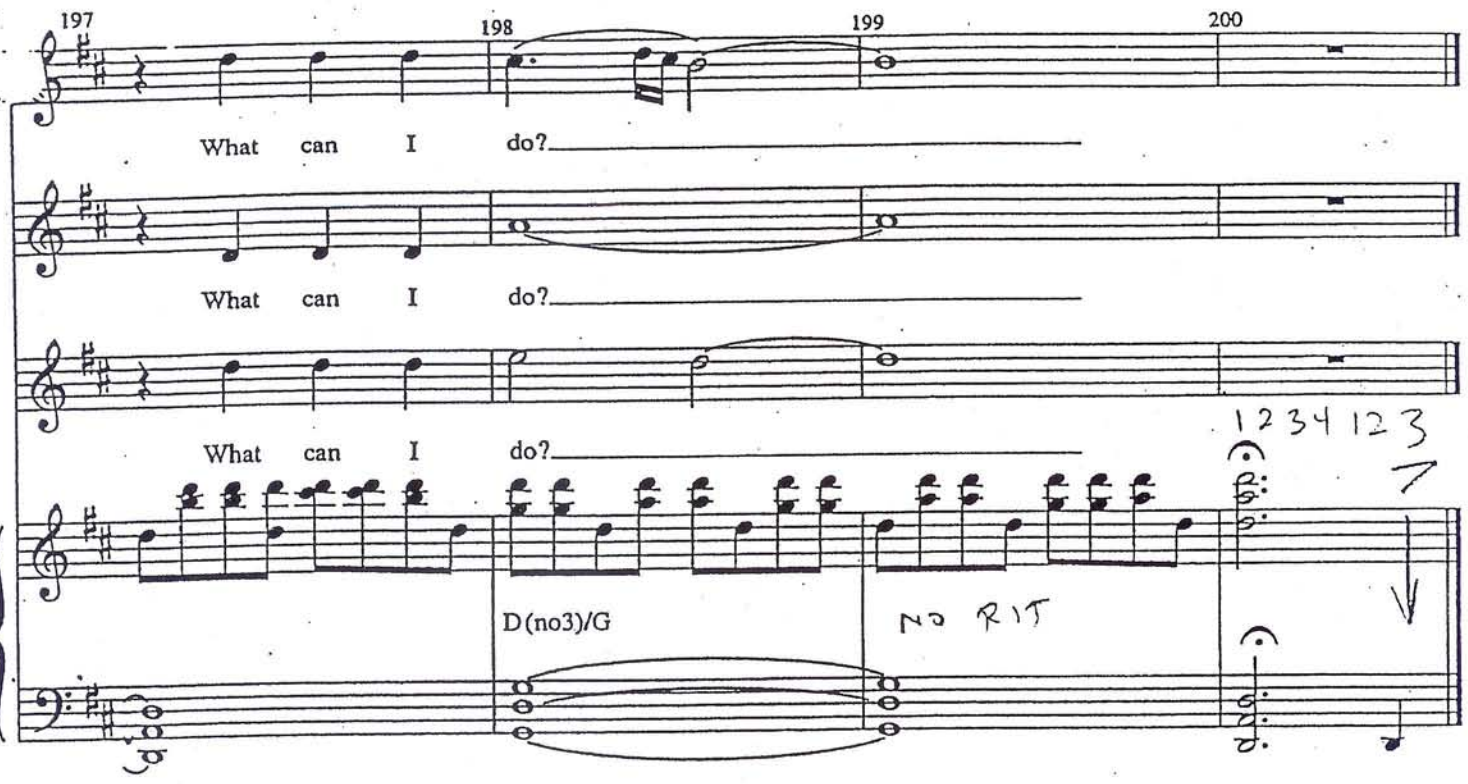

173
174
175
176
rain - bow, do you? Turn Thir - ty in the Nine - ties - In - to my hands now,
Turn Thir - ty in the Nine - ties
Turn Thir - ty in the Nine - ties
G
D
A/B
Bm
Em
mf


177
178
179
180
the ball is passed. I want the spoils but not too fast. The world is cal - ling,
Ahh
Ahh
Bm
Em


181
182
183
184
it's now or nev-er - land, Why can't I stay a child for-ev-er and... Thir-ty Nine - ty
Ahh
Ahh
Ahh
Ahh
Bm
Em
185
186
187
188
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Thir-ty Nine - ty
Bm/F♯
G


189
190
191
Thir - ty Thir - ty Nine - ty - What can I
Thir - ty Thir - ty Nine - ty - What can You
Thir - ty Thir - ty Nine - ty - What can you
G/A


Half X Feel
192
193
194
195
196
do?
do?
Thir-ty Nine-ty Thir-ty, thir-ty Nine - ty Ooh
do?
Thir-ty Nine-ty Thir-ty, thir-ty Nine - ty Ooh
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
D(no3)/G
NO RIT

Piano-Conductor

Green Green Dress

By Jonathan Larson
Orchestrated by Stephen Oremus

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

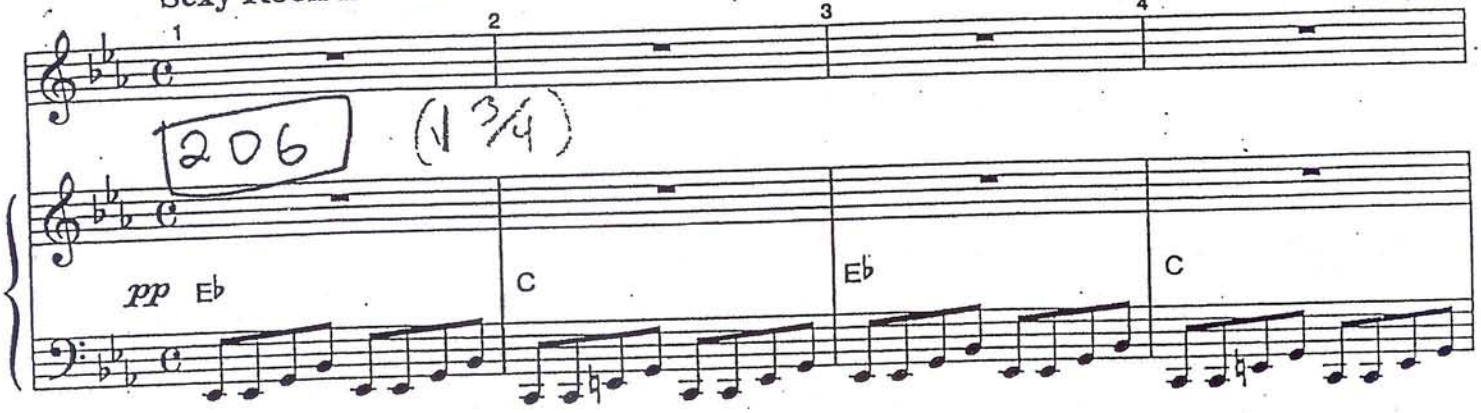
(LAUGH)

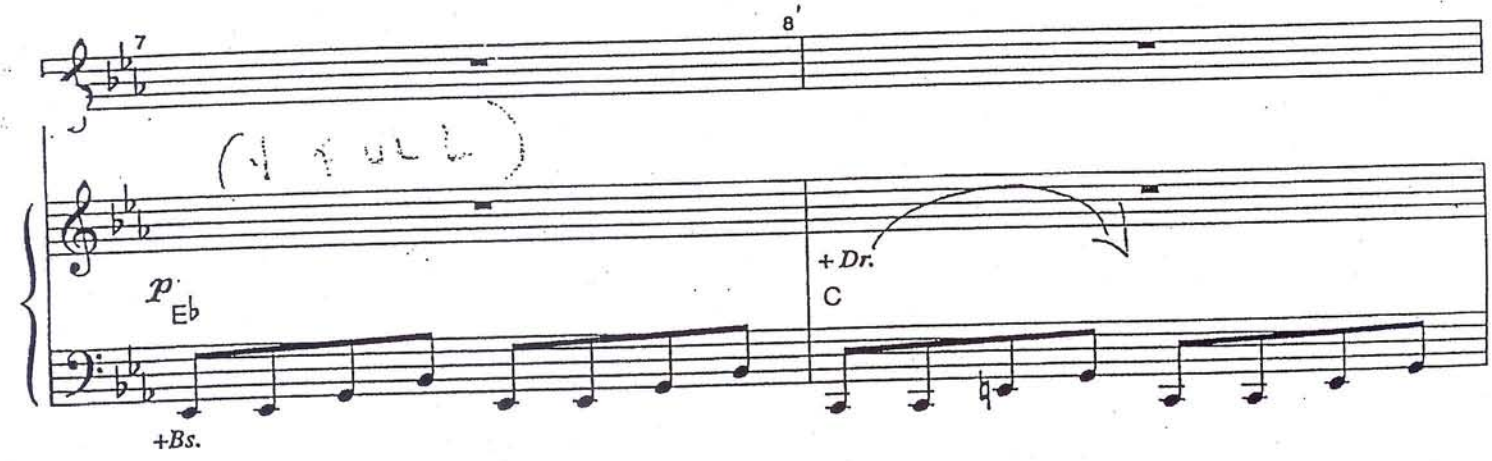
Sexy Rock n' Roll

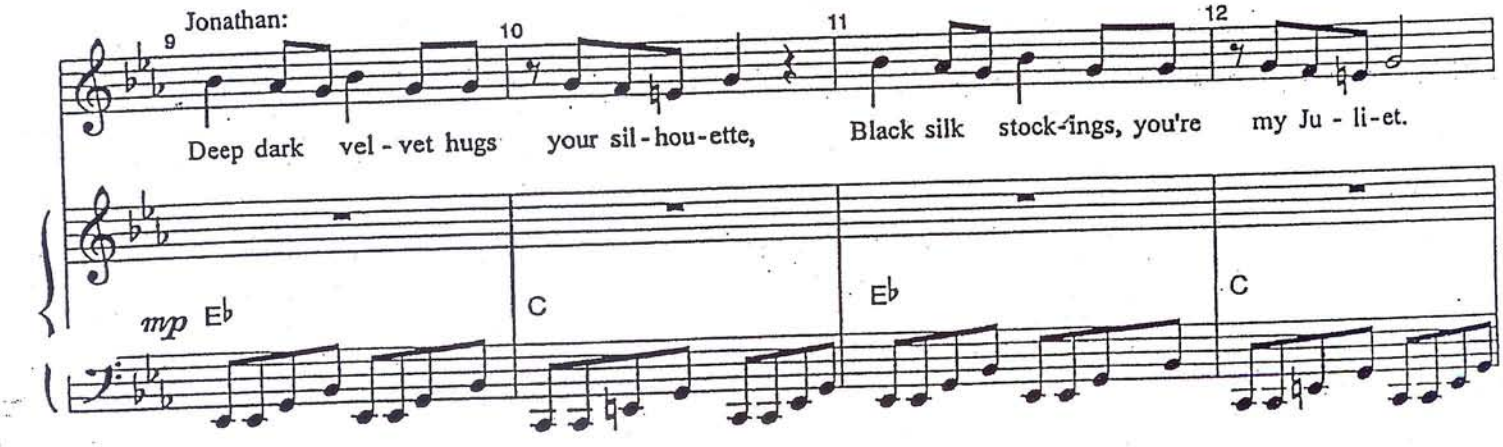
(to 7)

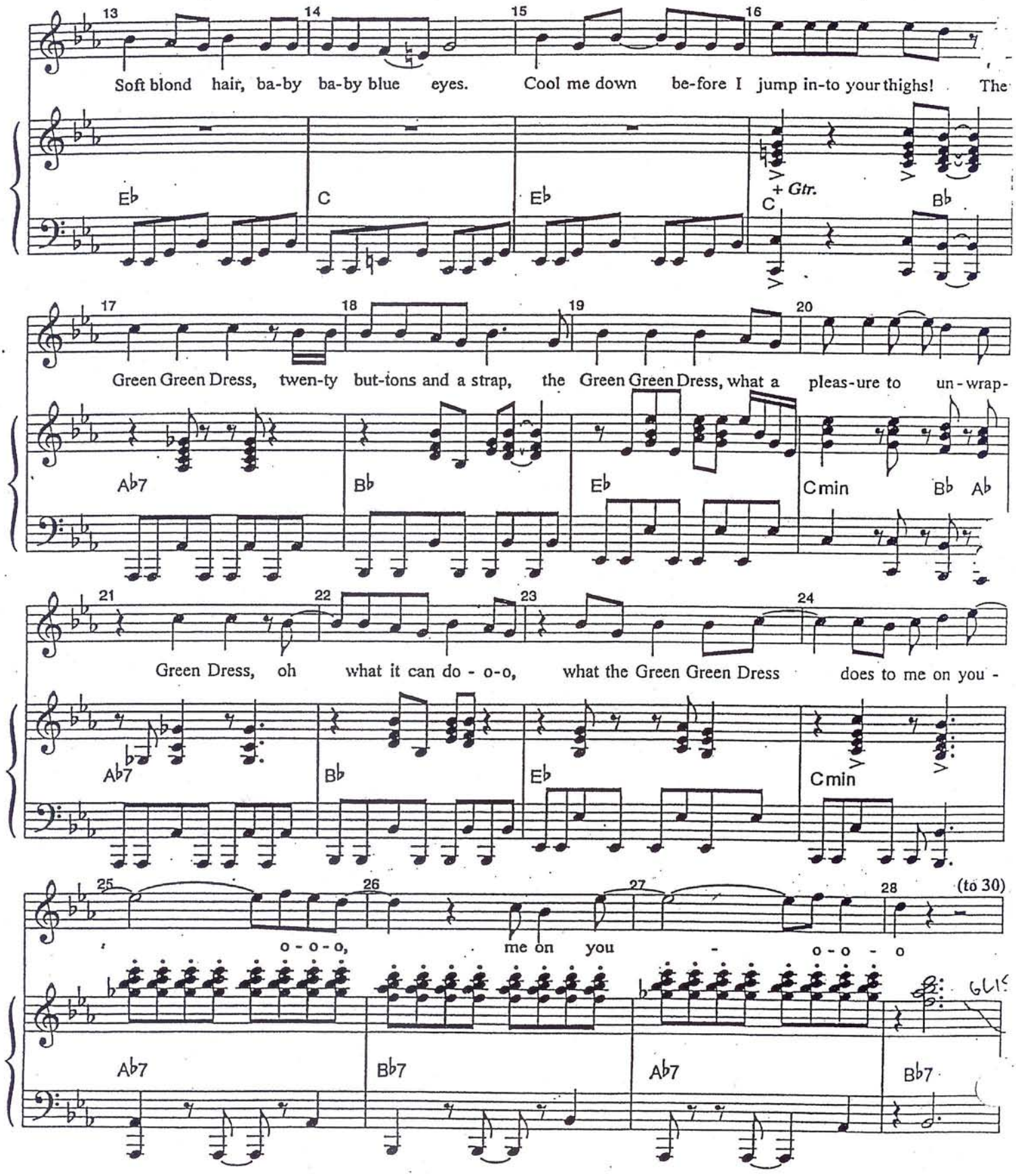
206

(1 3/4)

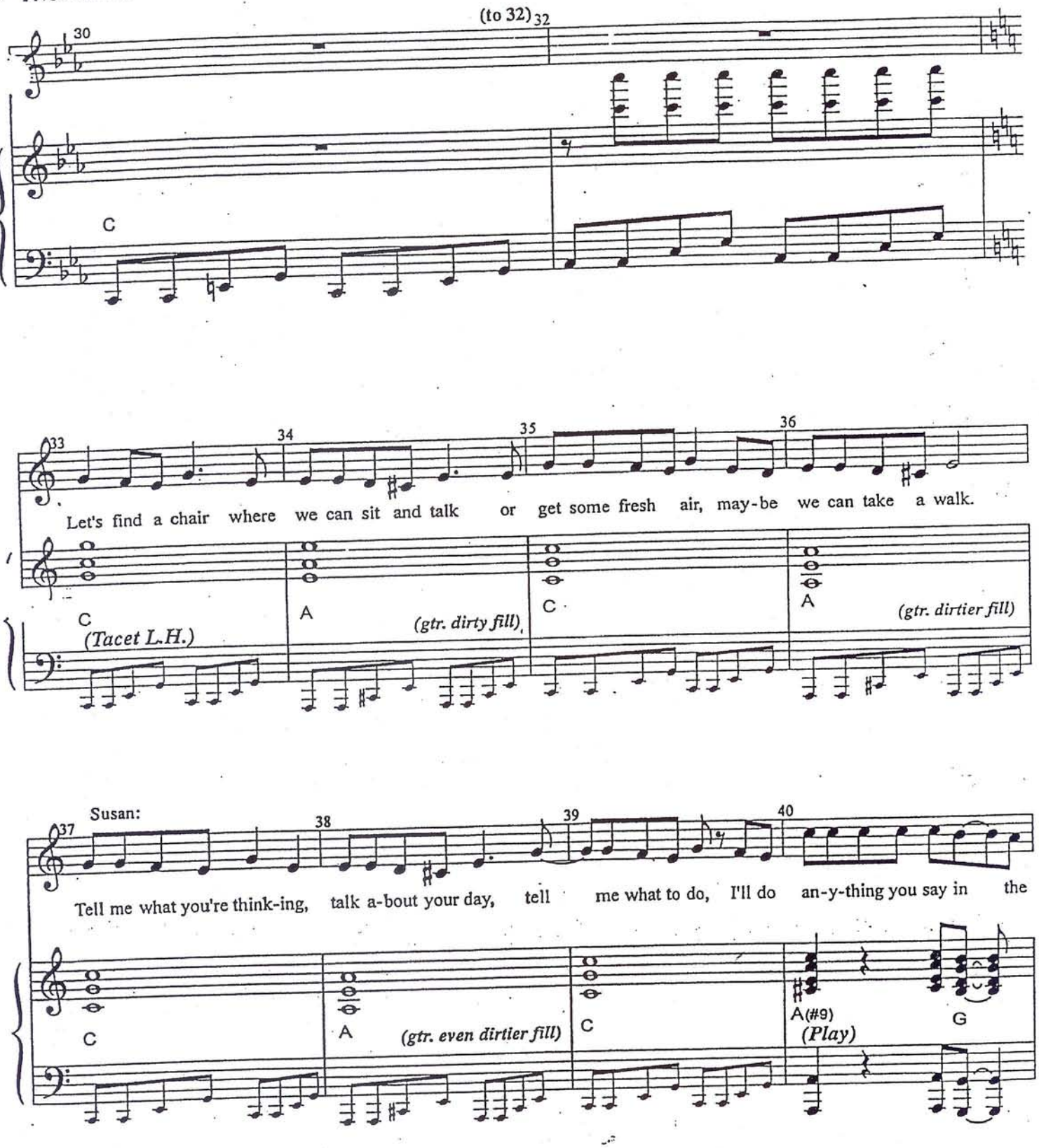


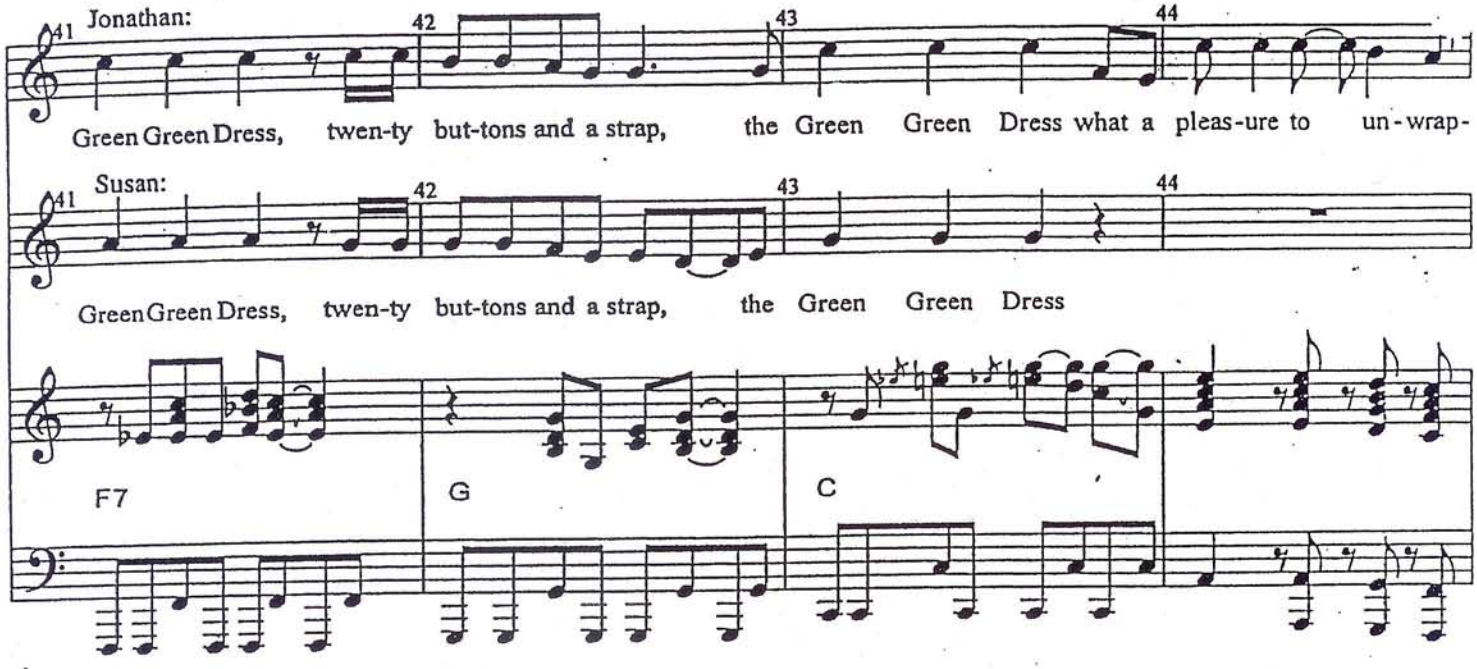


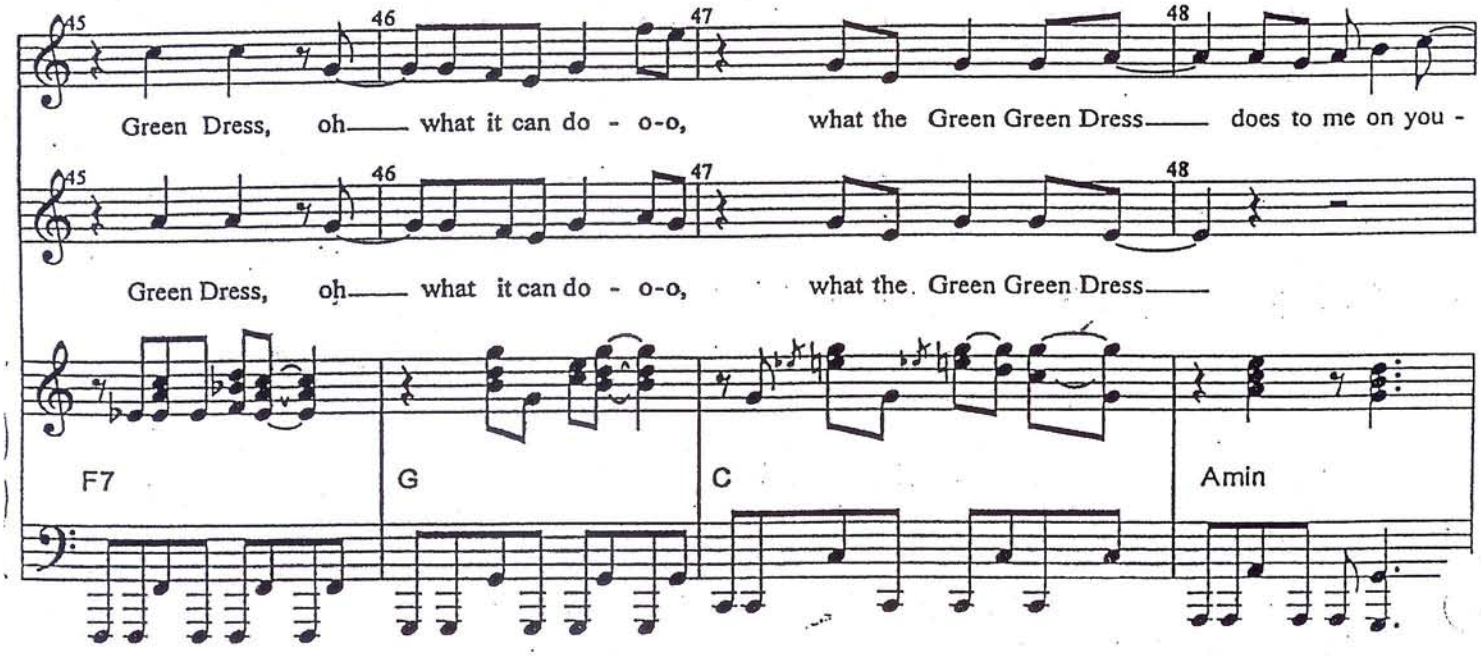



13 14 15 16
Soft blond hair, ba-by ba-by blue eyes. Cool me down be-fore I jump in-to your thighs! The
Eb C Eb C + Gtr. Bb
17 18 19 20
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress, what a pleas-ure to un-wrap-
Ab7 Bb Eb Cmin Bb Ab
21 22 23 24
Green Dress, oh what it can do - o-o, what the Green Green Dress does to me on you -
Ab7 Bb Eb Cmin
25 26 27 28 (to 30)
o - o - o, me on you - o - o - o
Ab7 Bb7 Ab7 Bb7

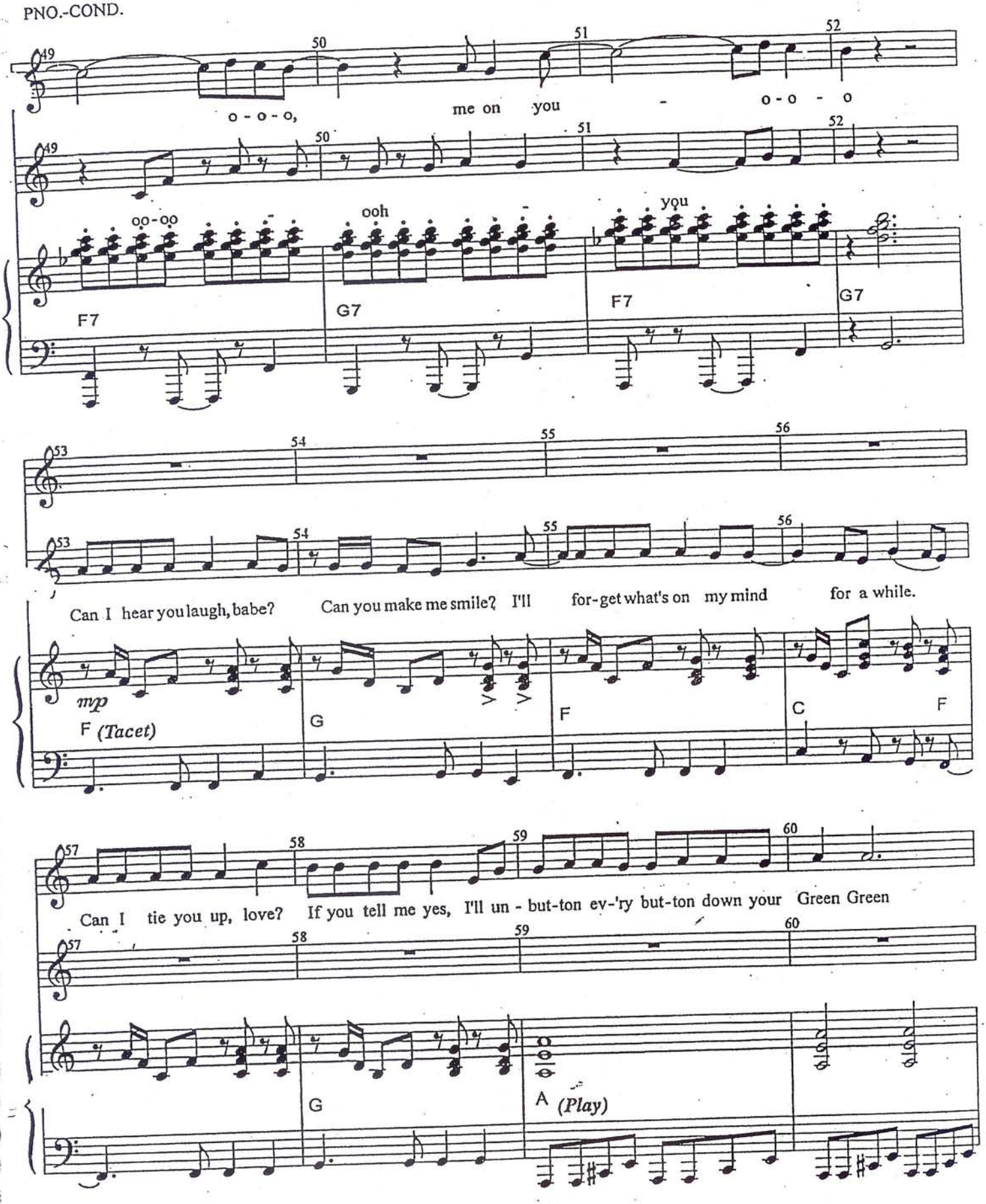
PNO.-COND.

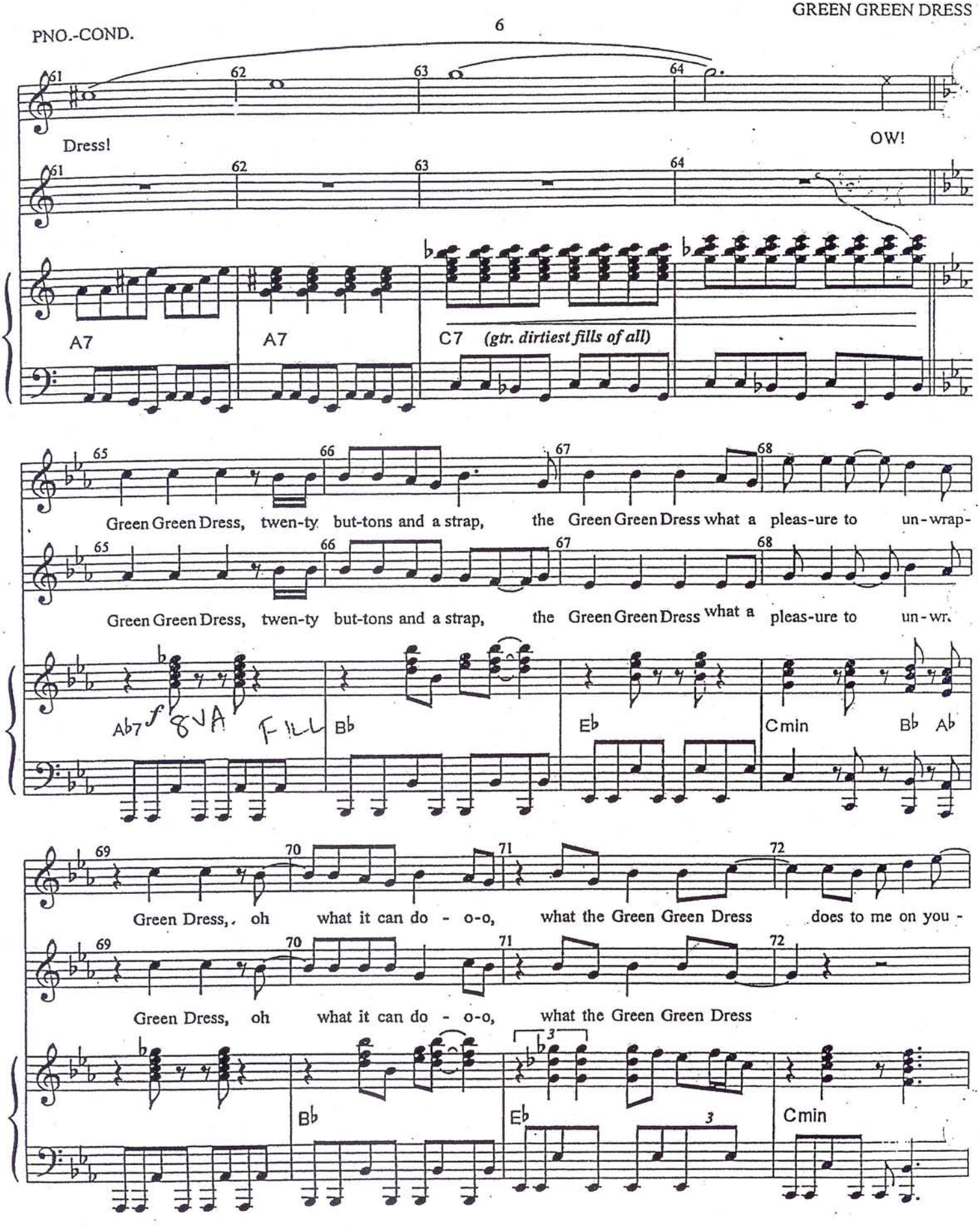

(to 32)
30
32
C
33
34
35
36
Let's find a chair where we can sit and talk or get some fresh air, may-be we can take a walk.
C
(Tacet L.H.)
A
(gtr. dirty fill)
C
A
(gtr. dirtier fill)
Susan:
37
38
39
40
Tell me what you're think-ing, talk a-bout your day, tell me what to do, I'll do an-y-thing you say in the
C
A
(gtr. even dirtier fill)
C
A(#9)
(Play)
G


Jonathan:
41
42
43
44
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress what a pleas-ure to un-wrap-
Susan:
41
42
43
44
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress
F7
G
C

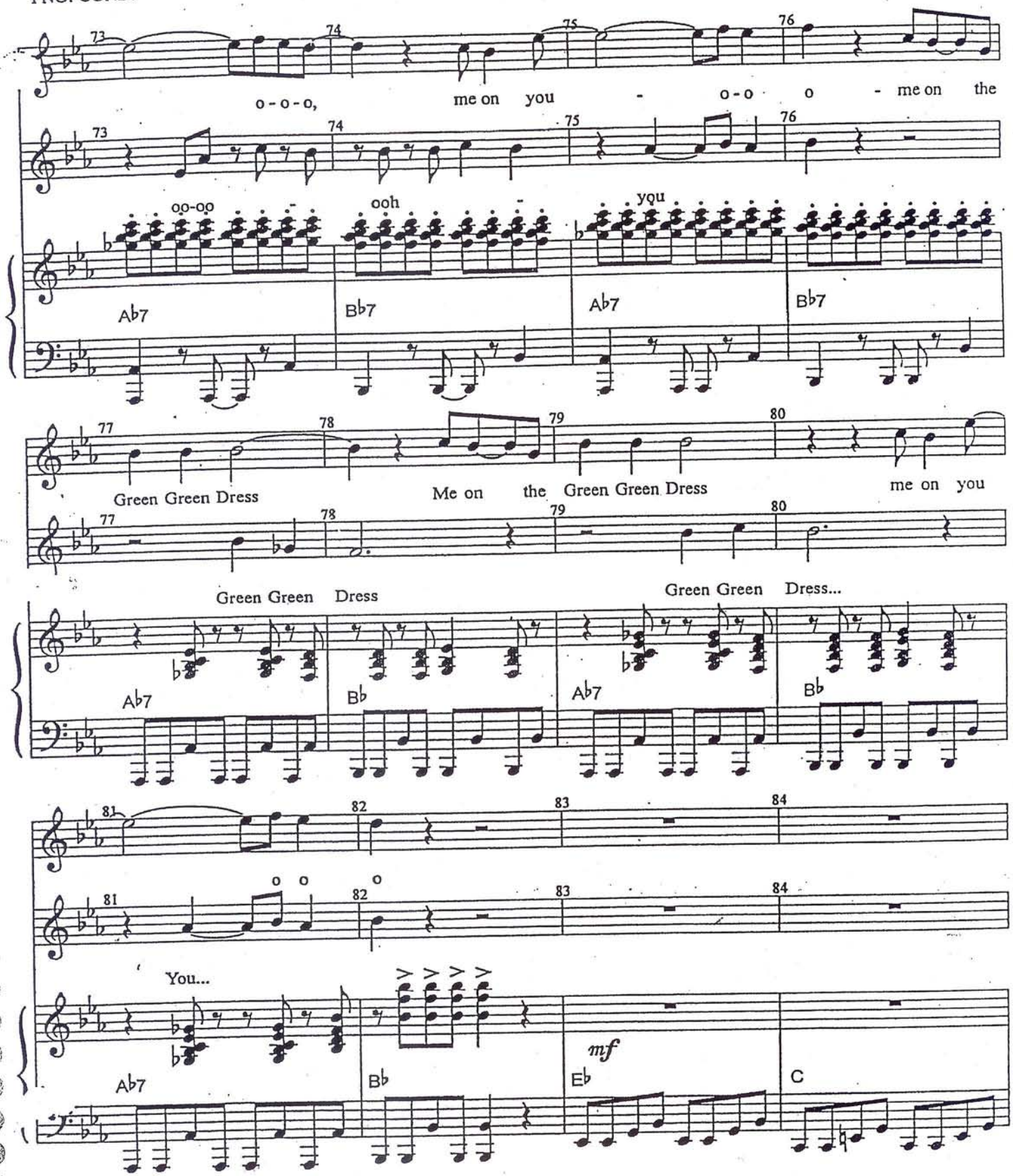

45
46
47
48
Green Dress, oh—— what it can do - o-o, what the Green Green Dress—— does to me on you -
45
46
47
48
Green Dress, oh—— what it can do - o-o, what the. Green Green Dress——
F7
G
C
Amin

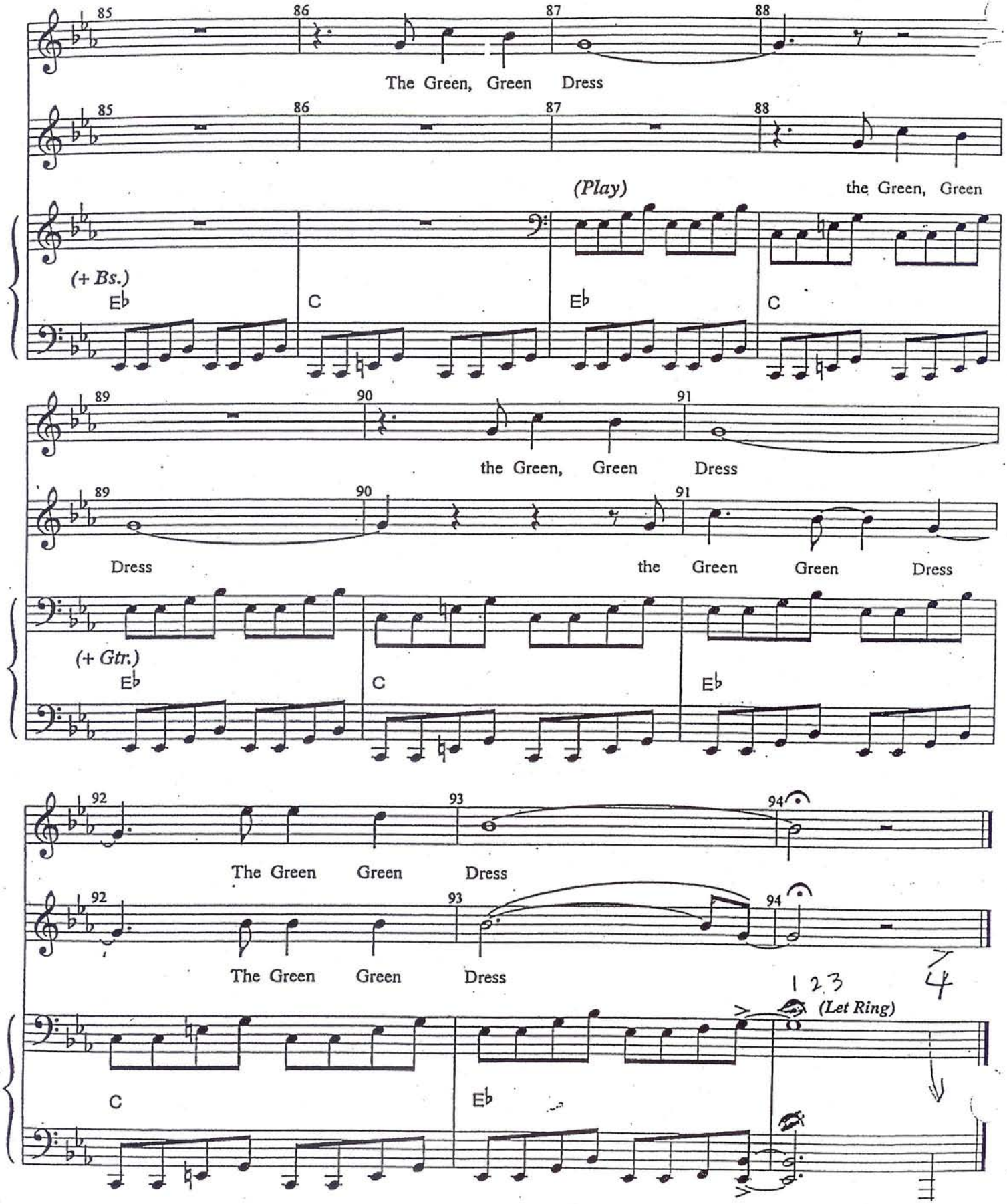
PNO.-COND.


o - o - o,
me on you
- o - o - o
oo-oo
ooh
you
F7
G7
F7
G7
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
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)


PNO.-COND.
61
62
63
64
Dress!
OW!
A7
A7
C7
(gtr. dirtiest fills of all)
65
66
67
68
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress what a pleas-ure to un-wrap-
Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress what a pleas-ure to un-wr.
Ab7
f
8VA
FILL
Bb
Eb
Cmin
Bb
Ab
69
70
71
72
Green Dress, oh what it can do - o-o, what the Green Green Dress does to me on you -
Green Dress, oh what it can do - o-o, what the Green Green Dress
Bb
Eb
Cmin

PNO.-COND.


o - o - o,
me on you - o - o o - me on the
oo-oo
ooh
you
Ab7
Bb7
Ab7
Bb7
Green Green Dress
Me on the Green Green Dress
me on you
Green Green Dress
Green Green Dress...
Ab7
Bb
Ab7
Bb
o o o
You...
mf
Ab7
Bb
Eb
C


85 86 87 88
The Green, Green Dress
85 86 87 88
(Play)
the Green, Green
(+ Bs.)
Eb
C
Eb
C
89 90 91
the Green, Green Dress
89 90 91
Dress
the Green Green Dress
(+ Gtr.)
Eb
C
Eb
92 93 94
The Green Green Dress
92 93 94
The Green Green Dress
1 2 3
(Let Ring)
C
Eb

Piano-Conductor

Johnny Can't Decide

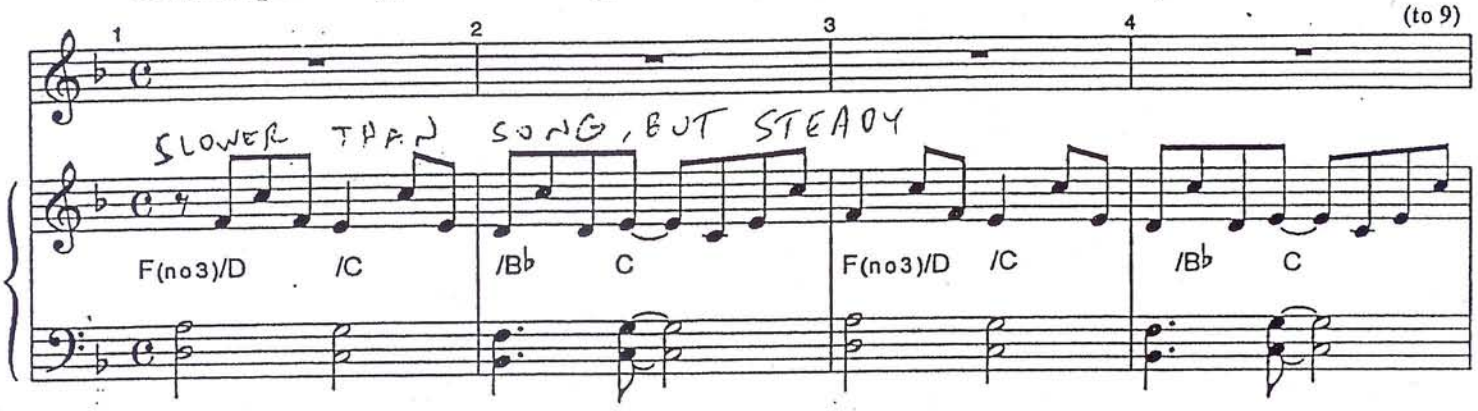
207

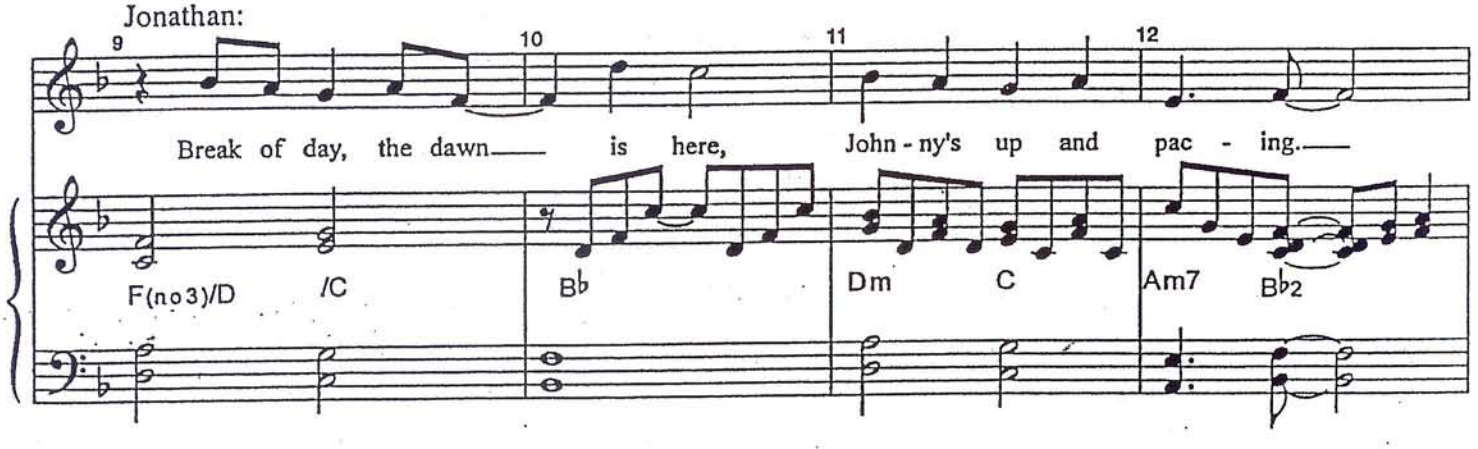
VAR 2 – "AT LEAST THINK IT OVER"

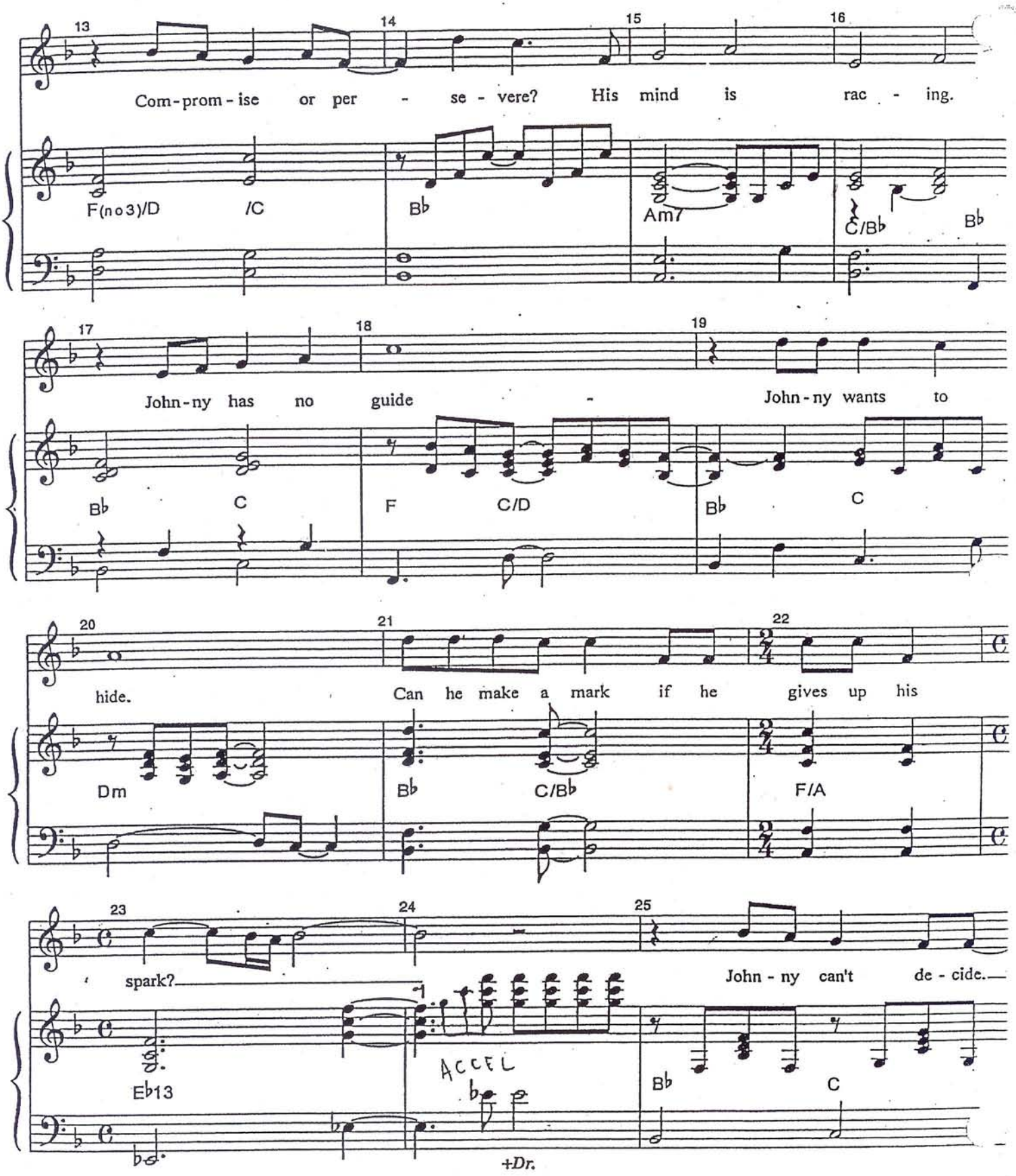
By Jonathan Larson
Orchestrated by Stephen Oremus

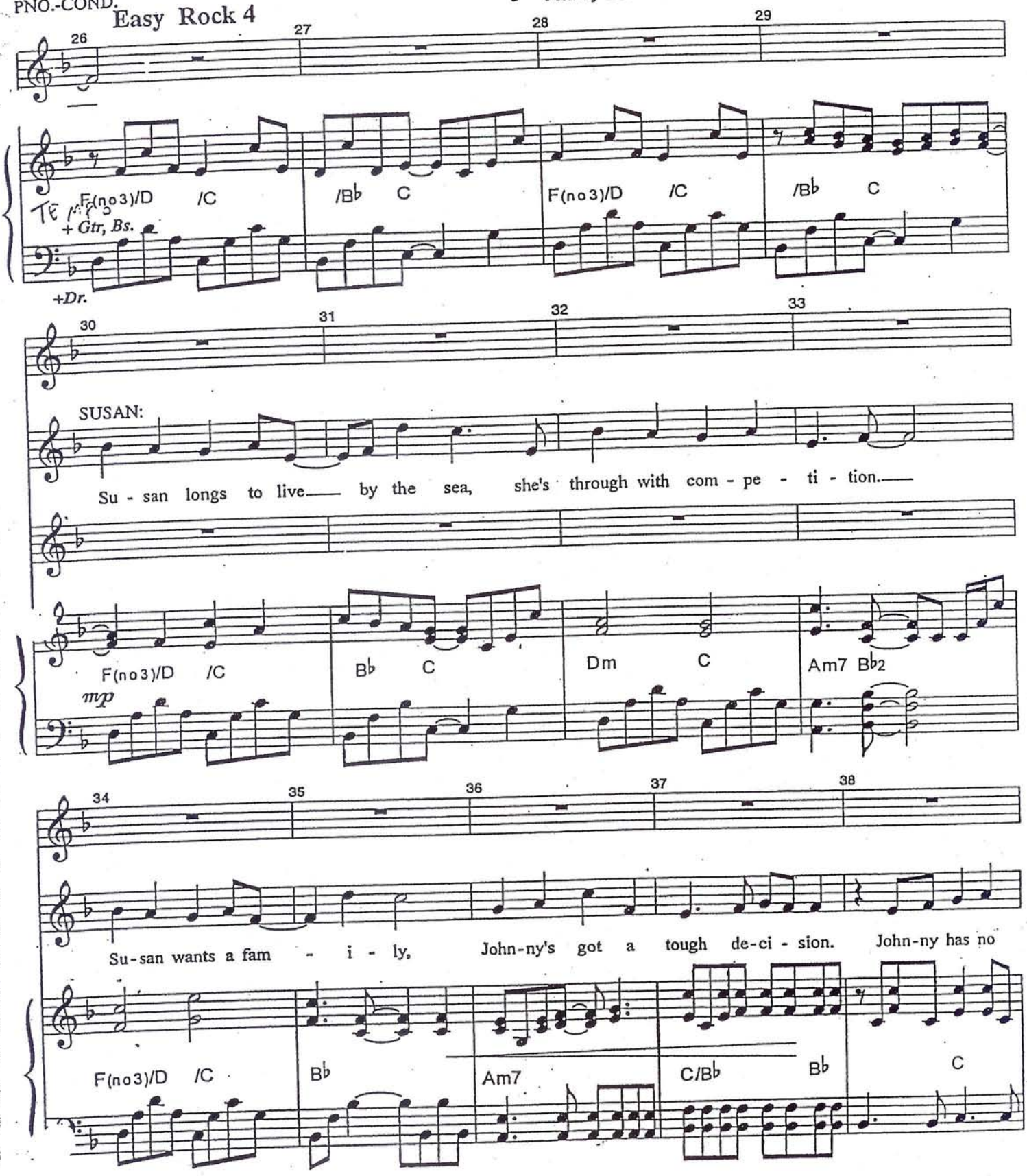
Cue: JONATHAN: "More to think over"

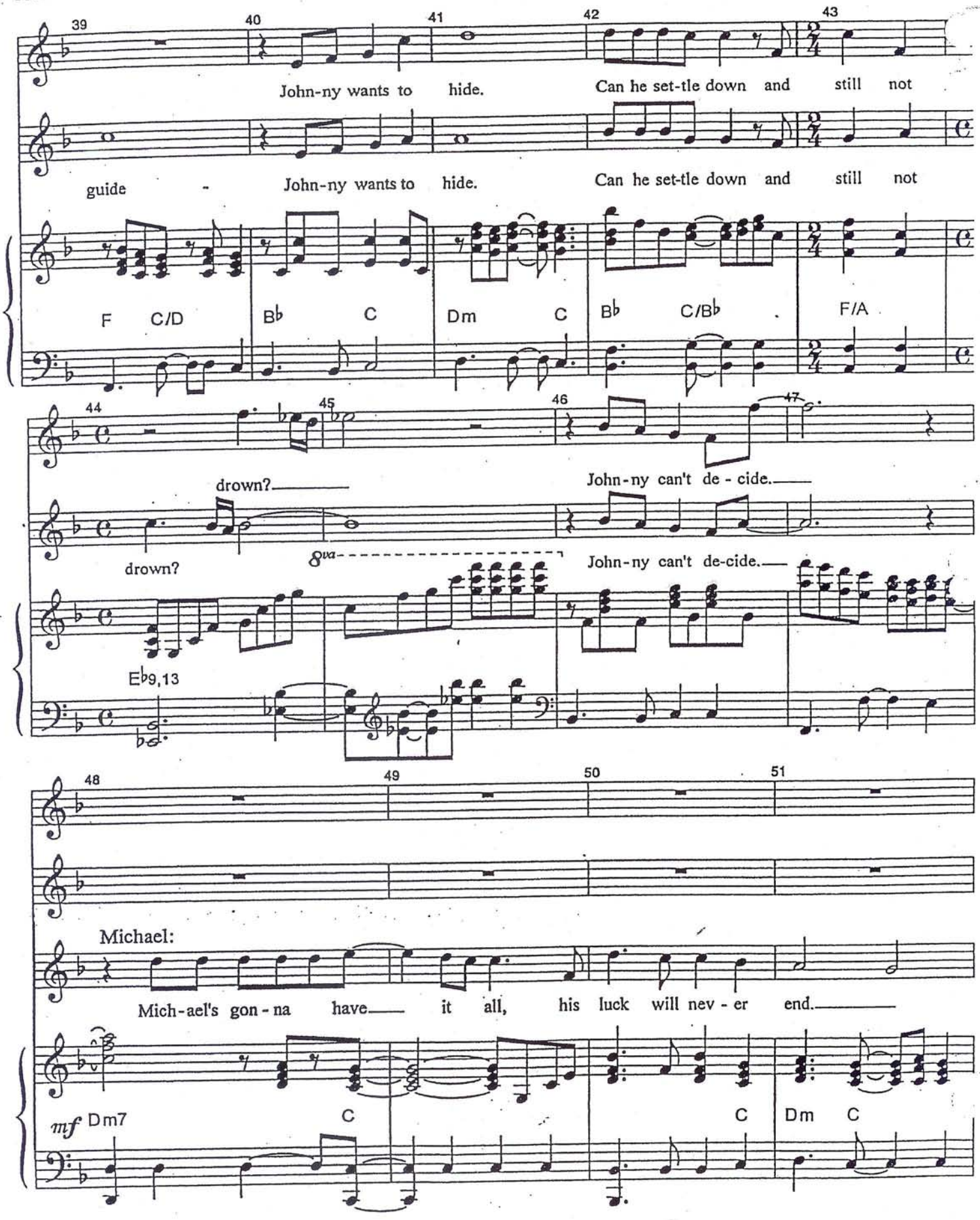
Contemplatively, with Feeling

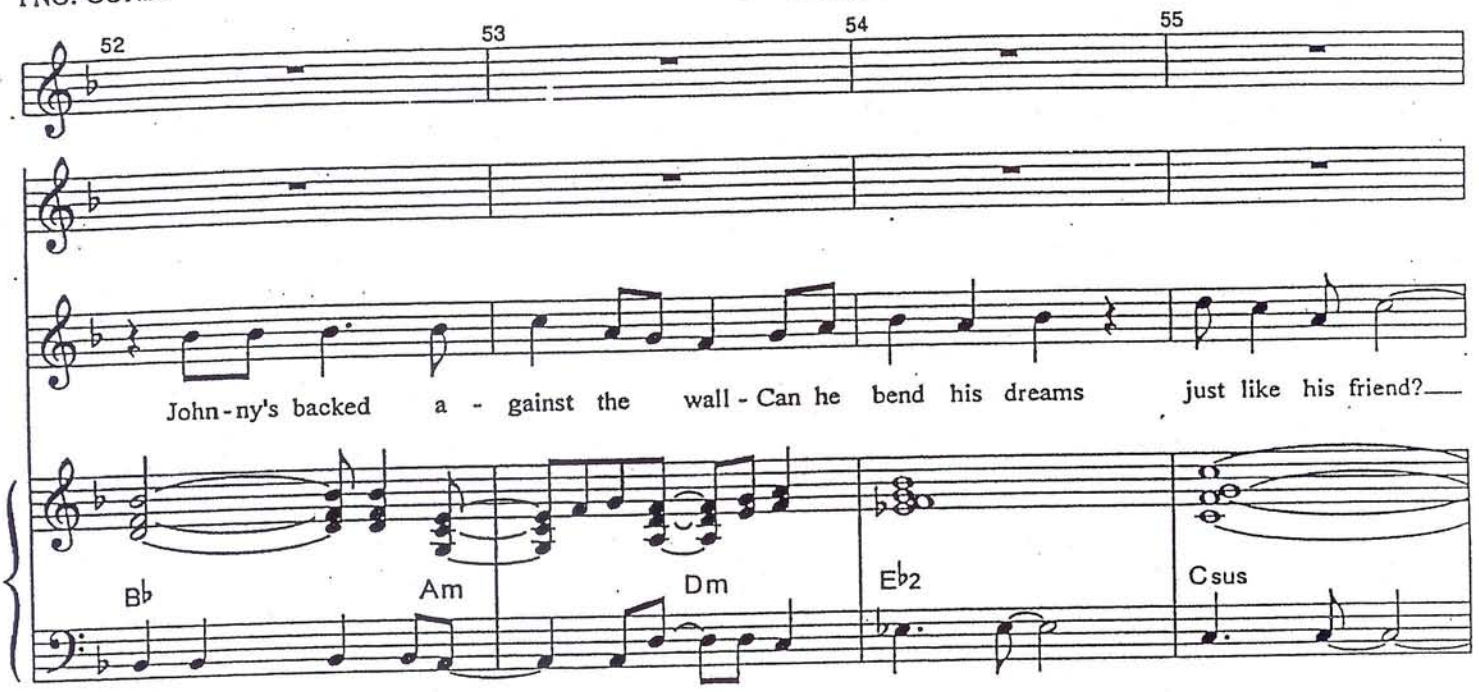


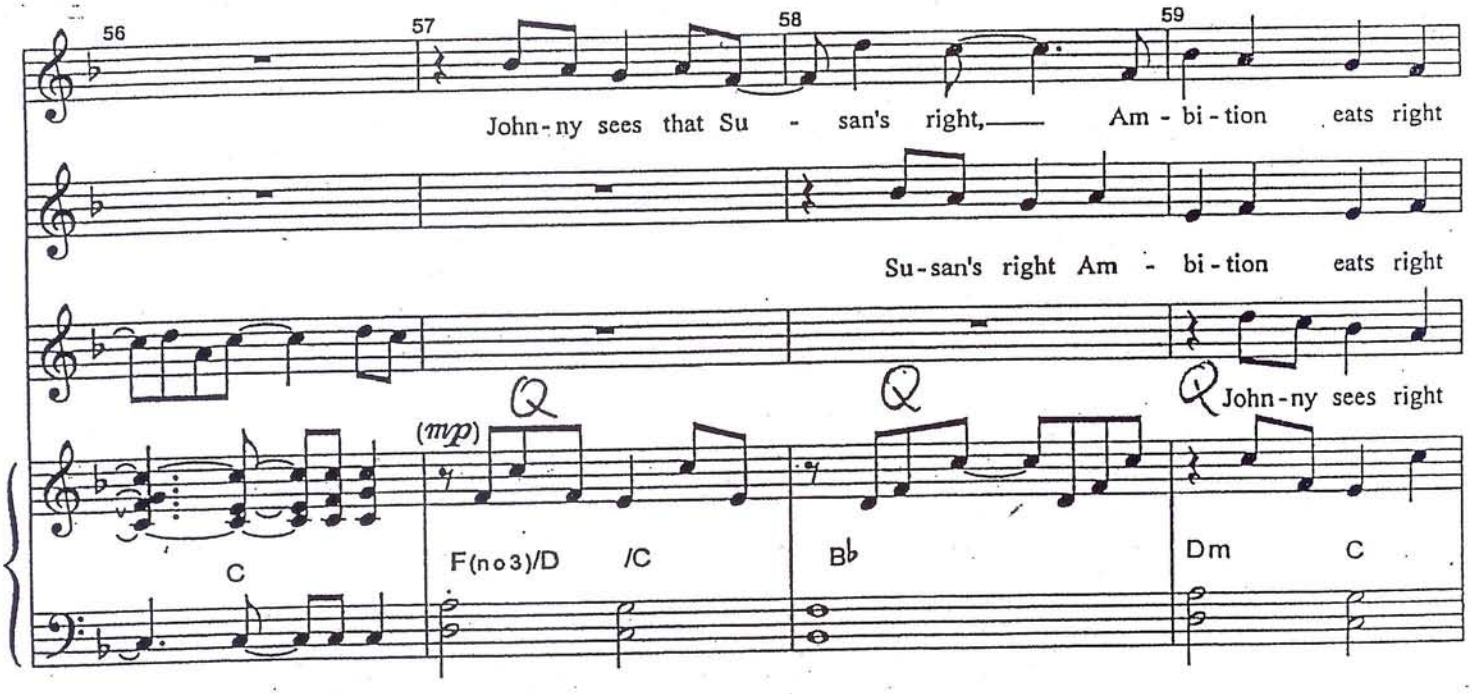


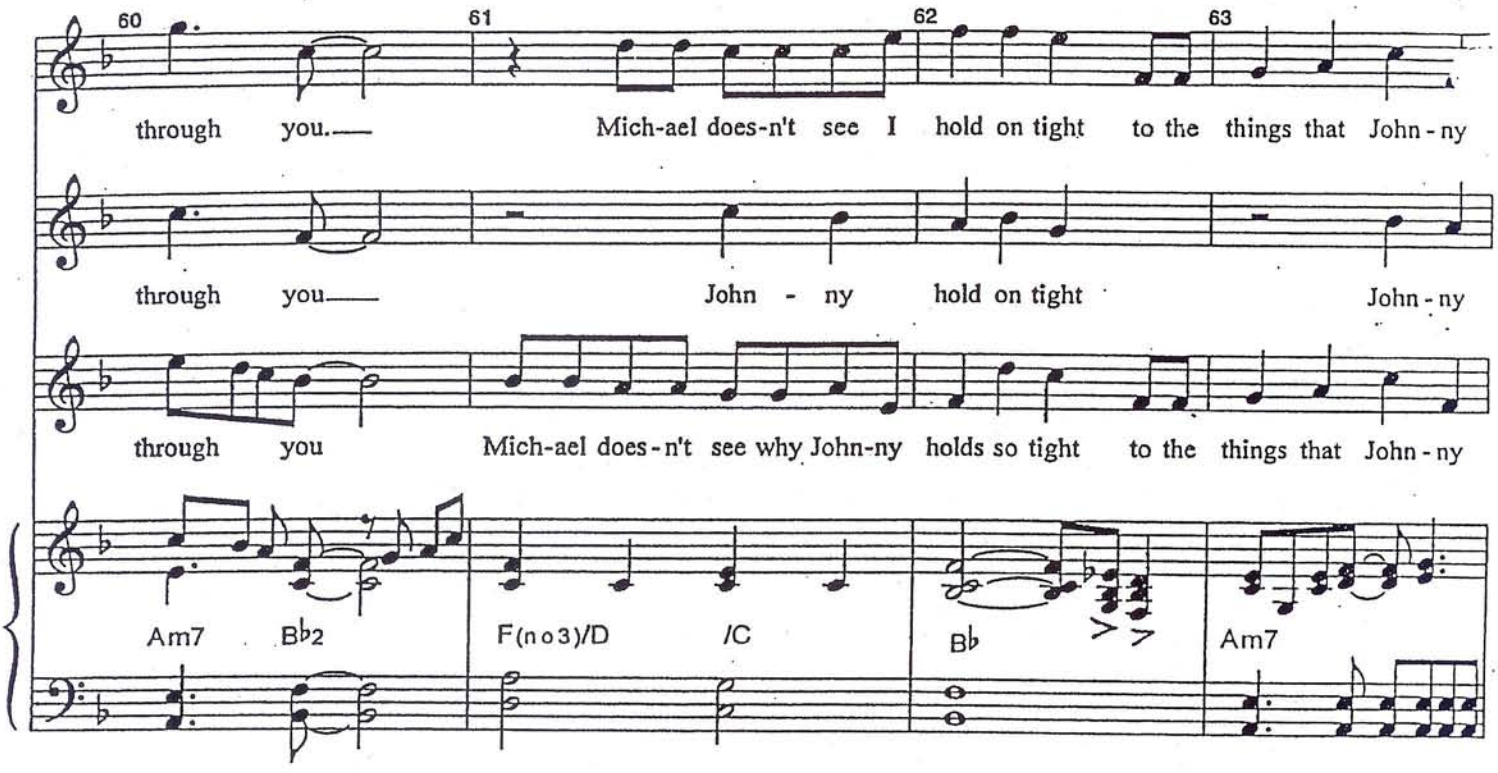

13
14
15
16
Com-prom-ise or per - se - vere? His mind is rac - ing.
F(no3)/D
/C
B♭
Am7
C/B♭
B♭
17
18
19
John-ny has no guide - John-ny wants to
B♭
C
F
C/D
B♭
C
20
21
22
hide. Can he make a mark if he gives up his
Dm
B♭
C/B♭
F/A
23
24
25
spark? John - ny can't de - cide.
E♭13
ACCEL
B♭
C
+Dr.

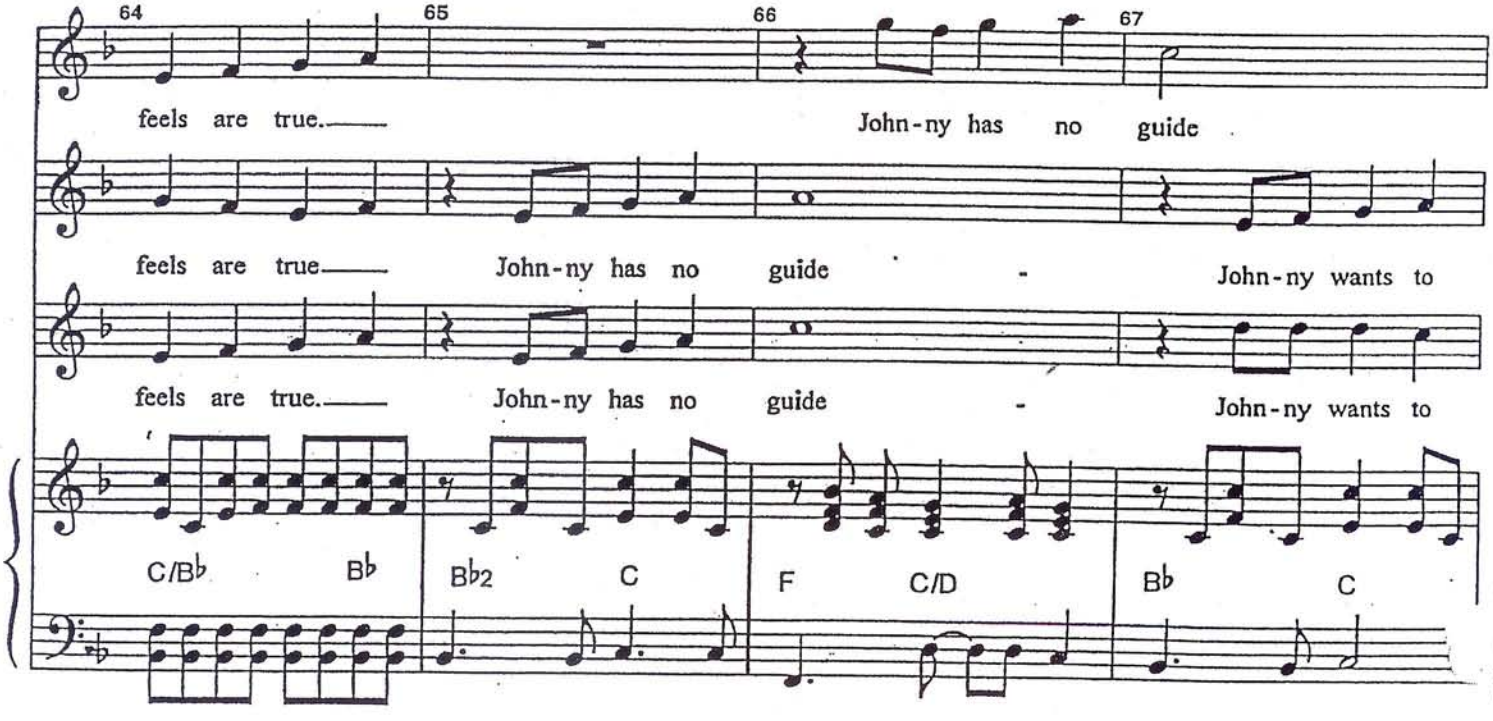

26
27
28
29
F(no3)/D /C /Bb C F(no3)/D /C /Bb C
+ Gtr, Bs.
+Dr.
30
31
32
33
SUSAN:
Su - san longs to live by the sea, she's through with com - pe - ti - tion.
F(no3)/D /C Bb C Dm C Am7 Bb2
mp
34
35
36
37
38
Su-san wants a fam - i - ly, John-ny's got a tough de-ci - sion. John-ny has no
F(no3)/D /C Bb Am7 C/Bb Bb C

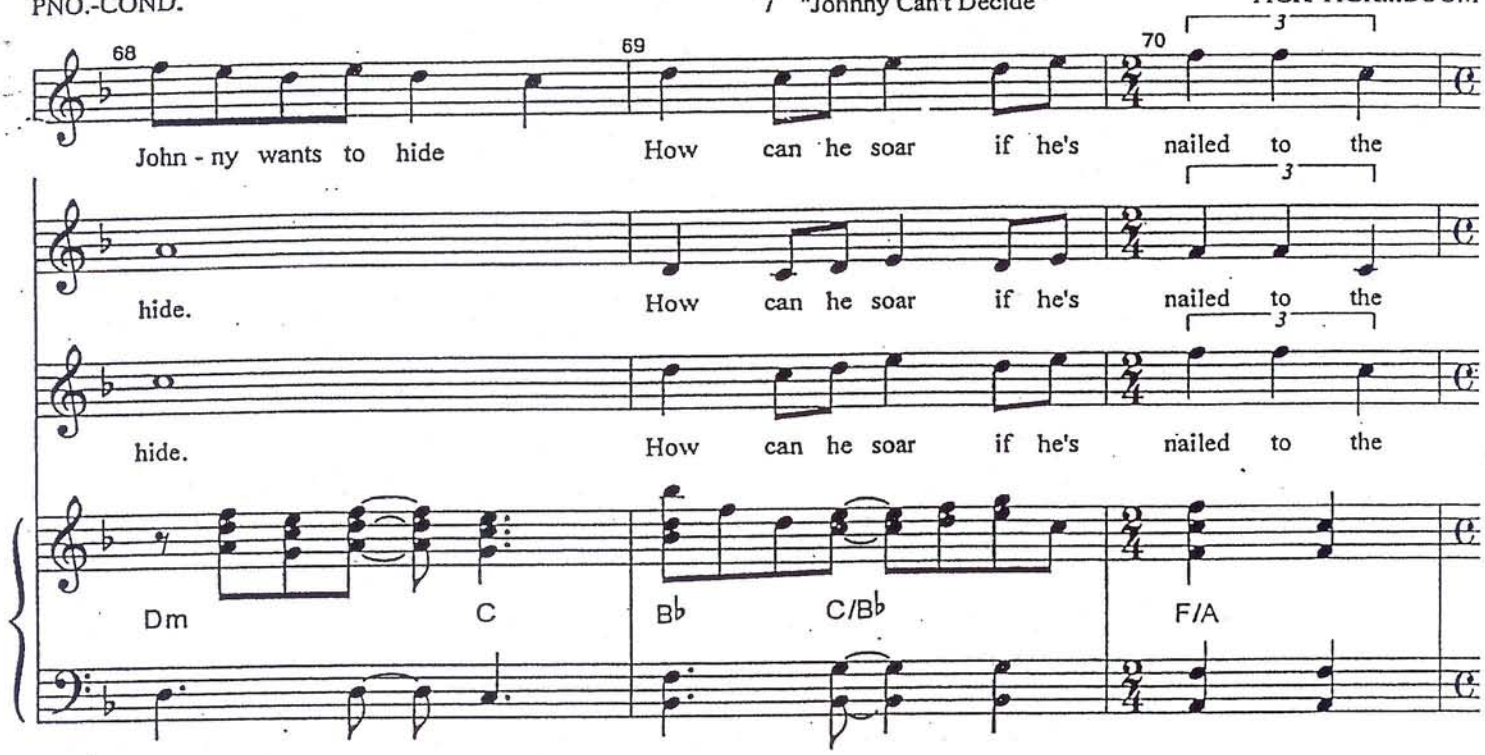

39
40
41
42
43
John-ny wants to hide.
Can he set-tle down and still not
guide -
John-ny wants to hide.
Can he set-tle down and still not
F C/D B♭ C Dm C B♭ C/B♭ F/A
44
45
46
47
drown?
John-ny can't de - cide.
drown?
8va
John-ny can't de-cide.
E♭9,13
48
49
50
51
Michael:
Mich-ael's gon - na have it all, his luck will nev - er end.
mf Dm7
C
C
Dm C

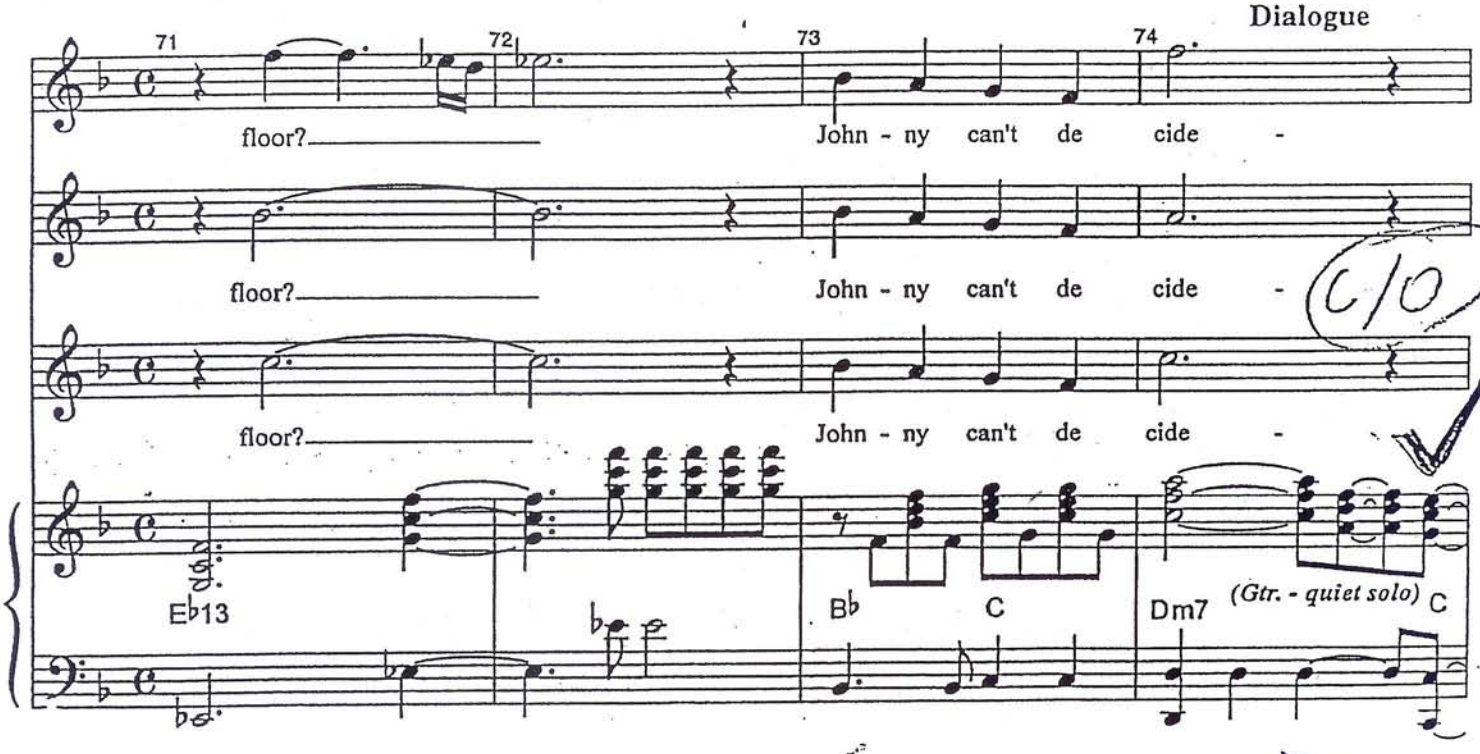

52
53
54
55
John-ny's backed a - gainst the wall - Can he bend his dreams just like his friend?—
B♭
Am
Dm
E♭2
Csus

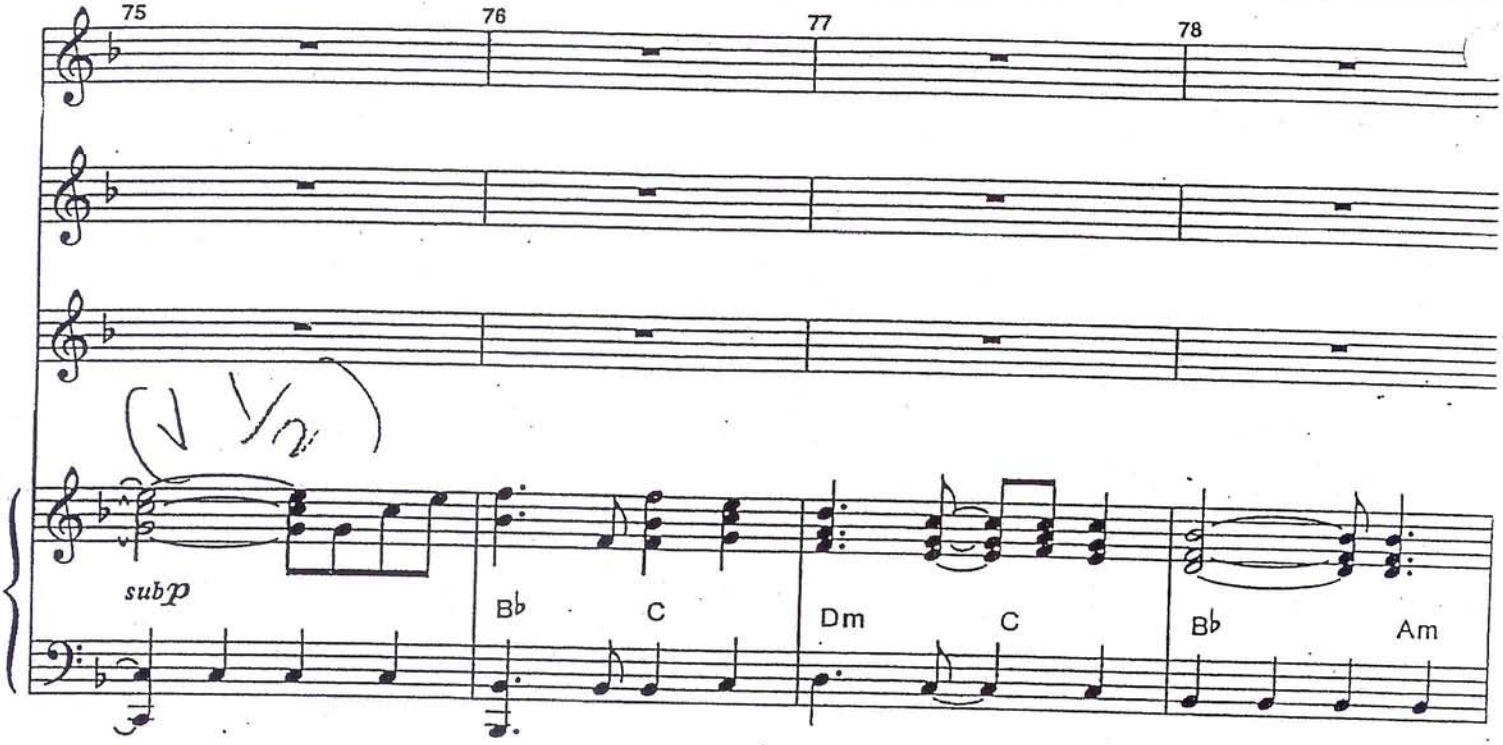

56
57
58
59
John-ny sees that Su - san's right,— Am - bi - tion eats right
Su-san's right Am - bi - tion eats right
(mvp)
John-ny sees right
C
F(no3)/D
/C
B♭
Dm
C

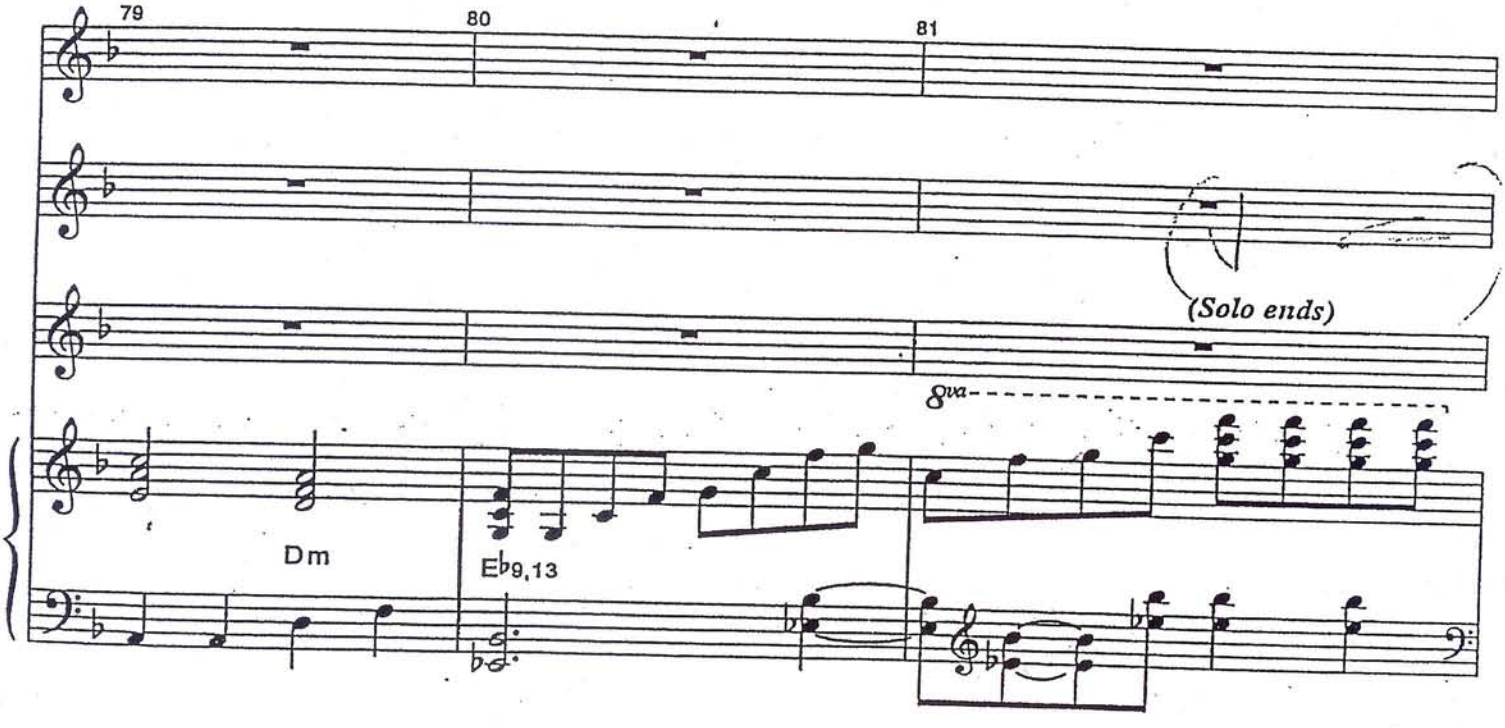

60
61
62
63
through you.
Mich-ael does-n't see I hold on tight to the things that John-ny
through you
John - ny hold on tight John-ny
through you
Mich-ael does-n't see why John-ny holds so tight to the things that John-ny
Am7
B♭2
F(no3)/D
/C
B♭
Am7

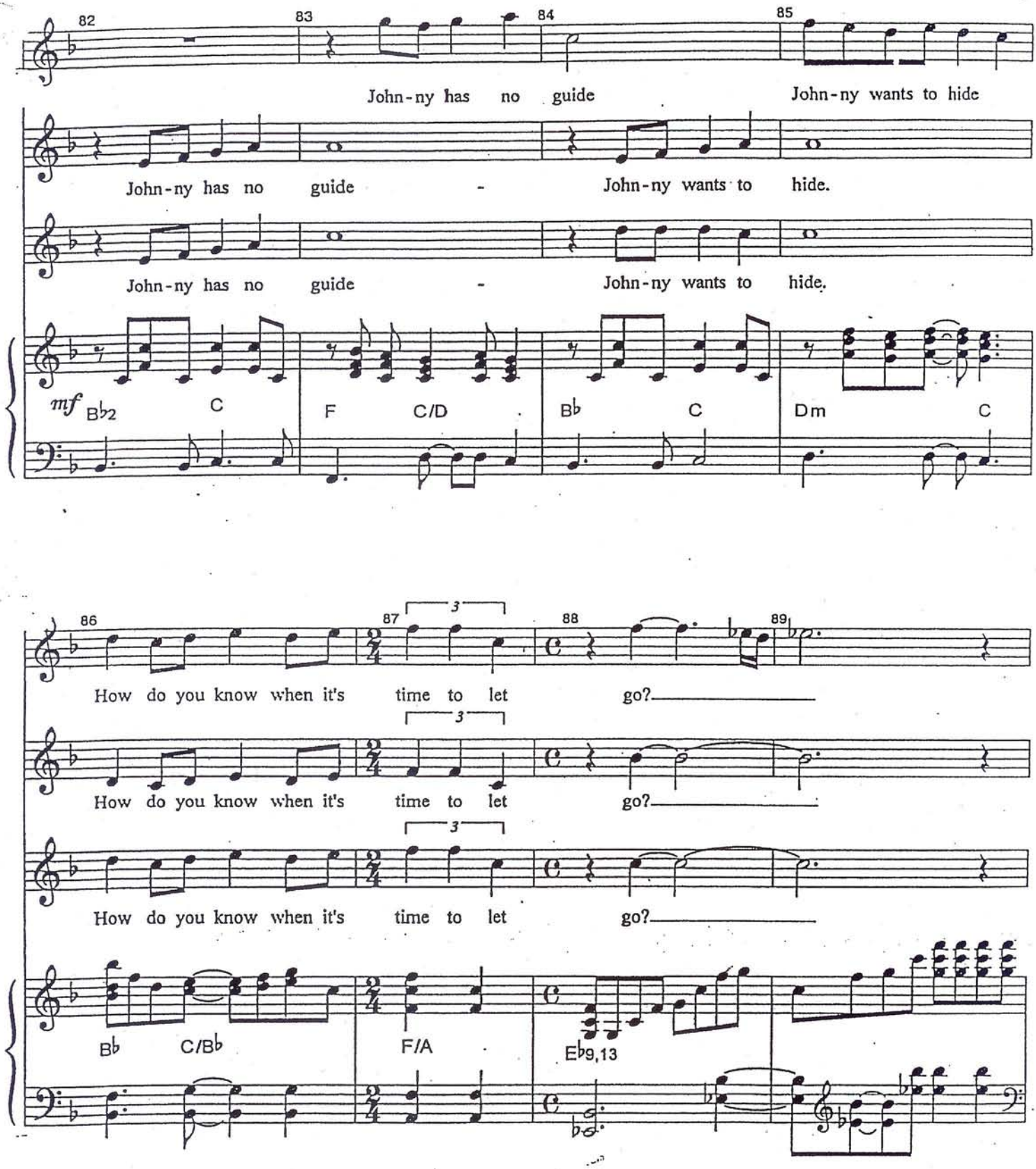

64
65
66
67
feels are true.
John-ny has no guide
feels are true.
John-ny has no guide - John-ny wants to
feels are true.
John-ny has no guide - John-ny wants to
C/B♭
B♭
B♭2
C
F
C/D
B♭
C

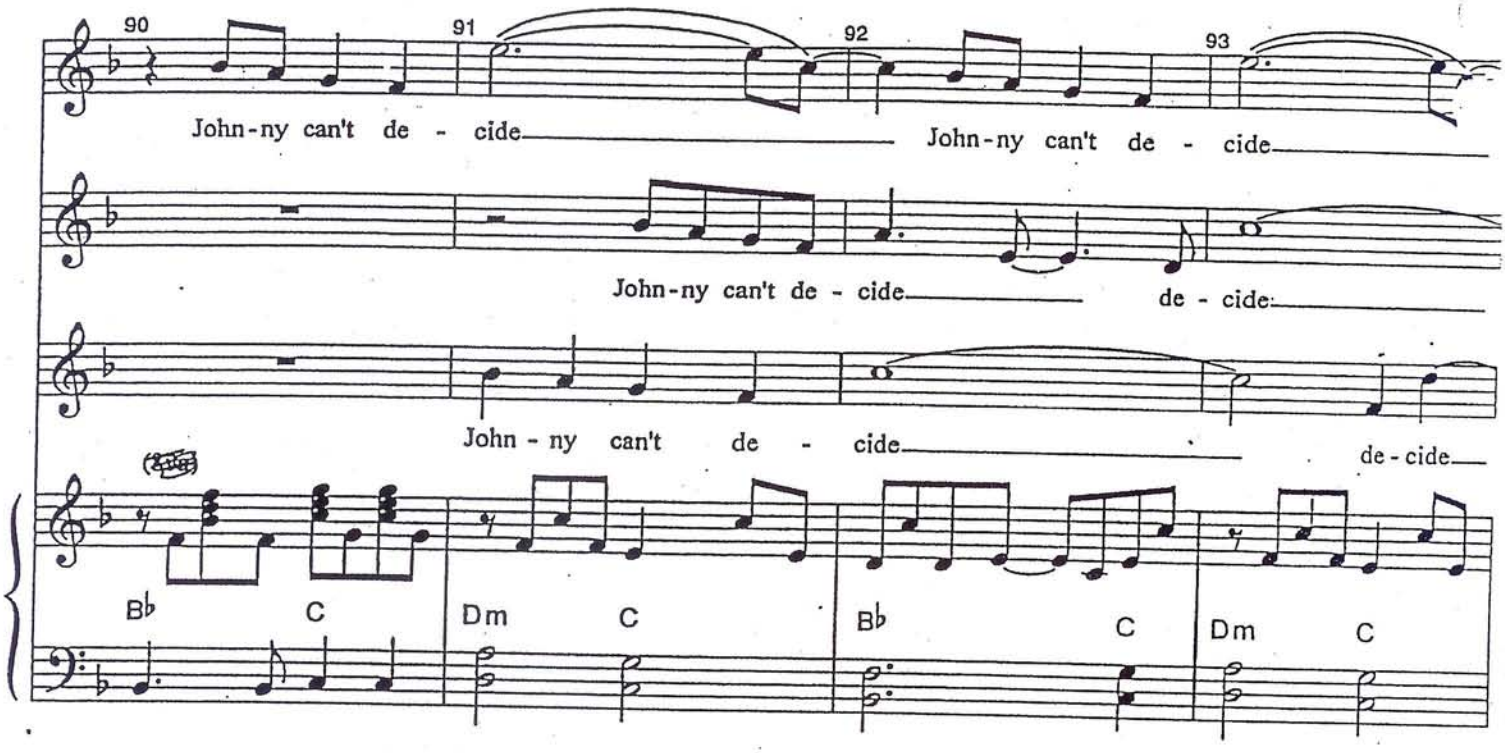

68
69
70
3
John - ny wants to hide
How can he soar if he's nailed to the
hide.
How can he soar if he's nailed to the
hide.
How can he soar if he's nailed to the
Dm
C
B♭
C/B♭
F/A

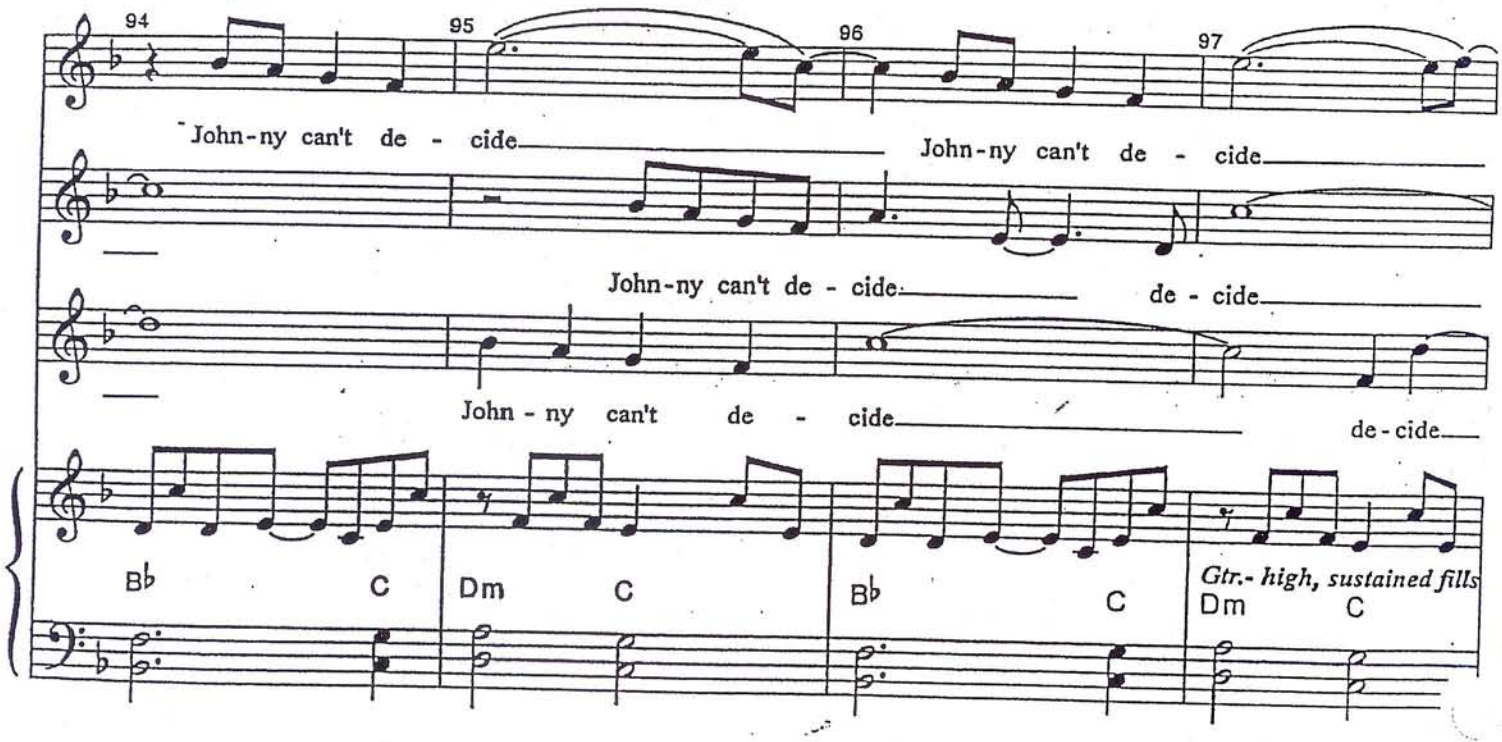

Dialogue
71
72
73
74
floor?
John - ny can't de cide -
floor?
John - ny can't de cide -
floor?
John - ny can't de cide -
E♭13
B♭
C
Dm7
(Gtr. - quiet solo)
C

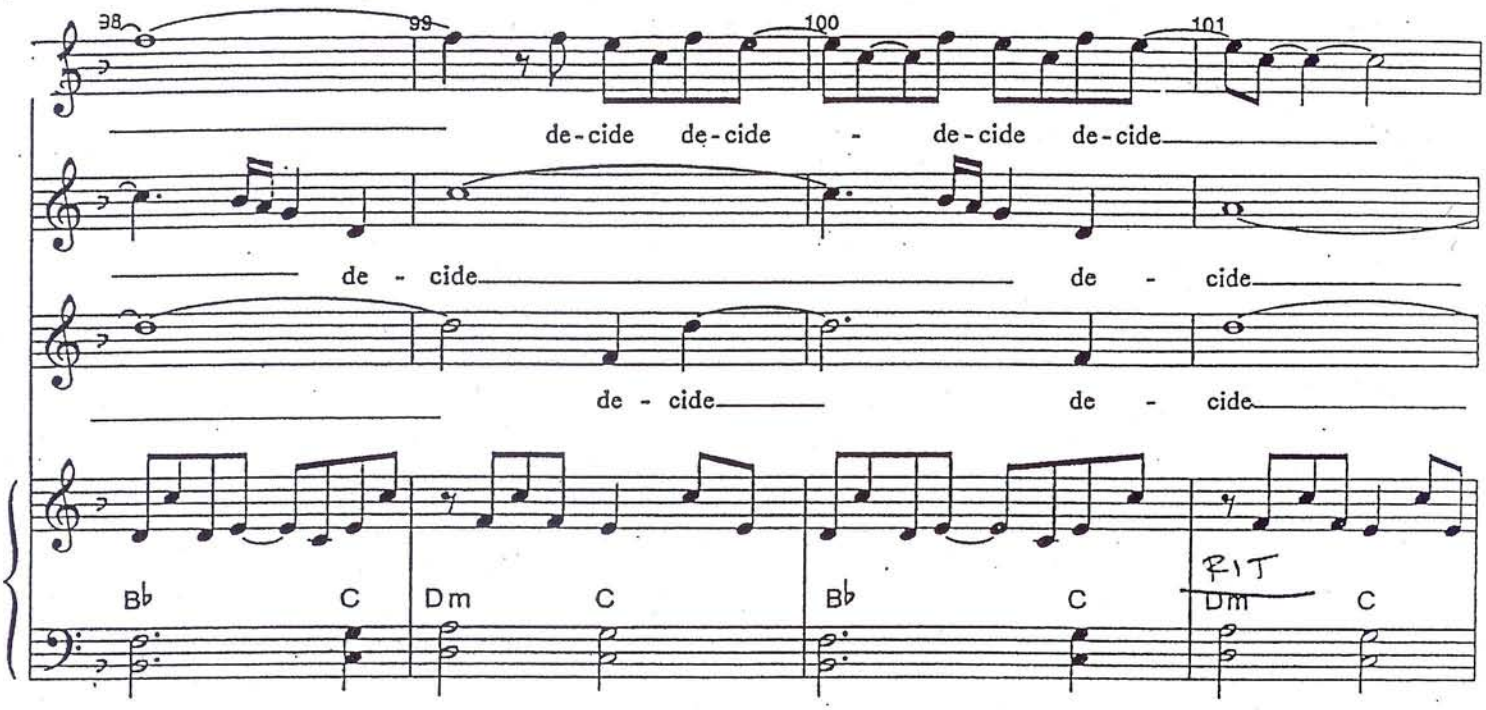

75
76
77
78
subp
B♭
C
Dm
C
B♭
Am

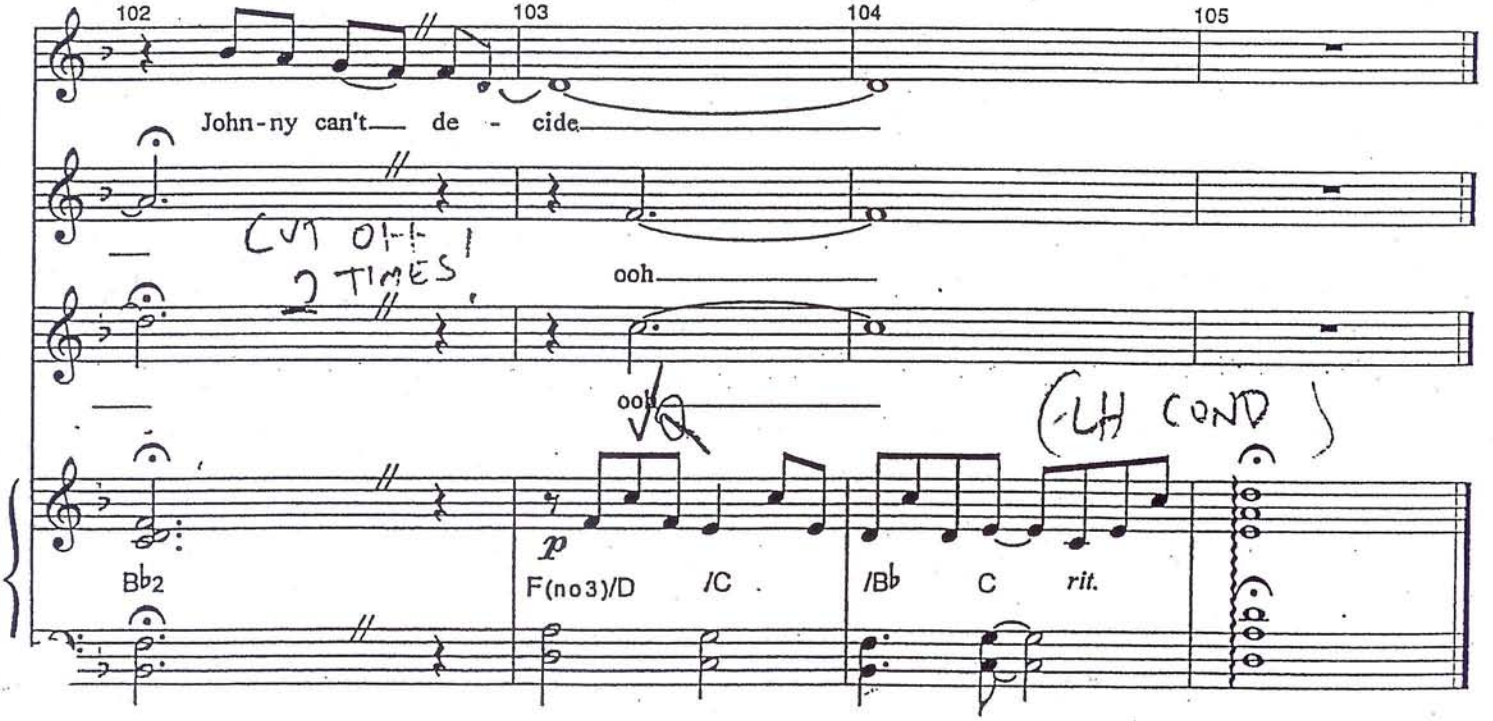

79
80
81
(Solo ends)
8va
Dm
E♭9,13


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♭2
C
F
C/D
B♭
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♭
C/B♭
F/A
E♭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
B♭ C Dm C B♭ 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
B♭ C Dm C B♭ C Dm C
Gtr.- high, sustained fills

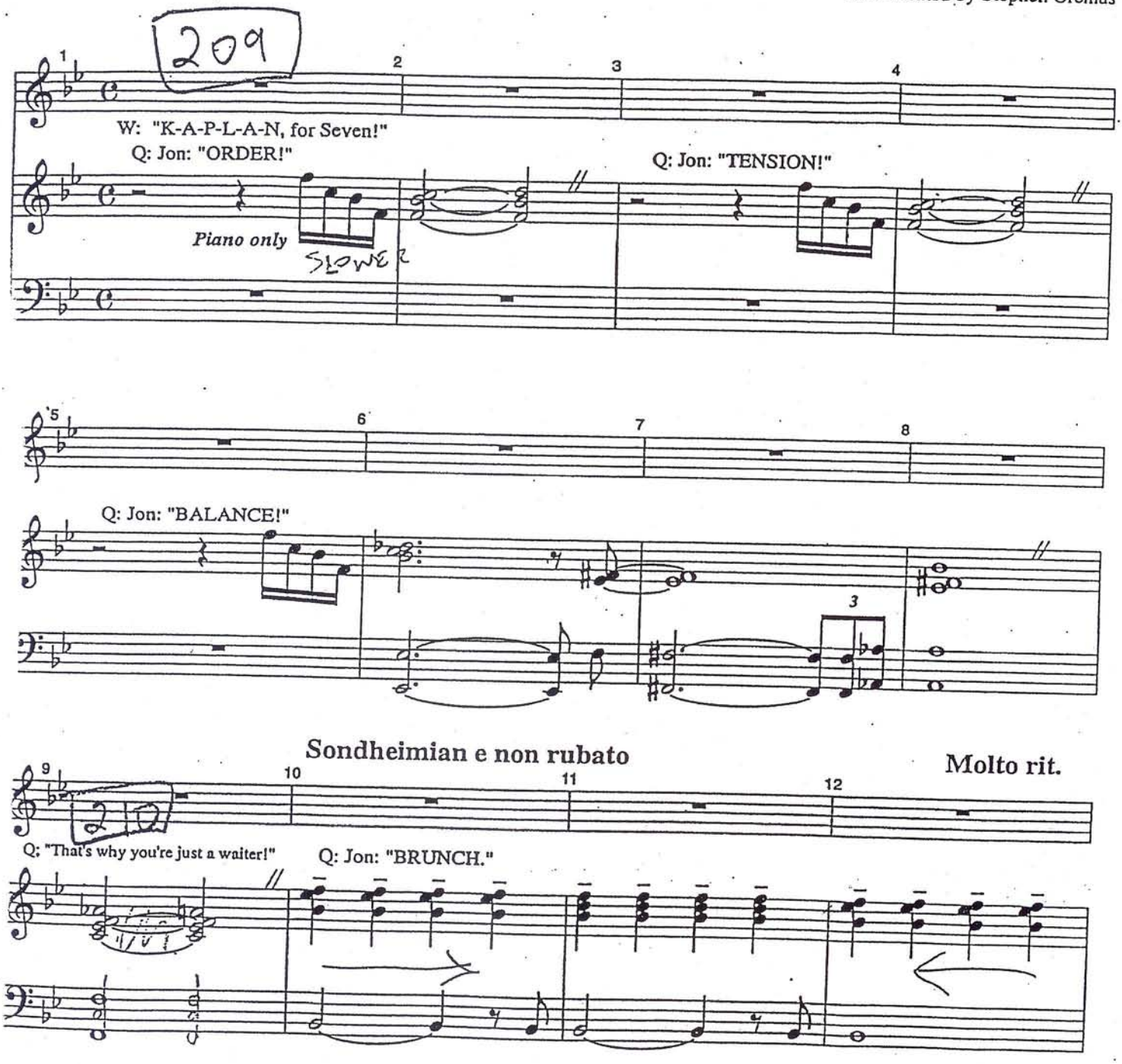

98
99
100
101
de-cide de-cide - de-cide de-cide
de - cide de - cide
de - cide de - cide
B♭ C Dm C B♭ C RIT Dm C


102
103
104
105
John-ny can't de - cide
CUT OFF 2 TIMES!
ooh
ooh
(-LH COND)
B♭2 F(no3)/D /C /B♭ C rit.

Piano-Conductor

Sunday

by Jonanthan Larson
Orchestrated by Stephen Oremus



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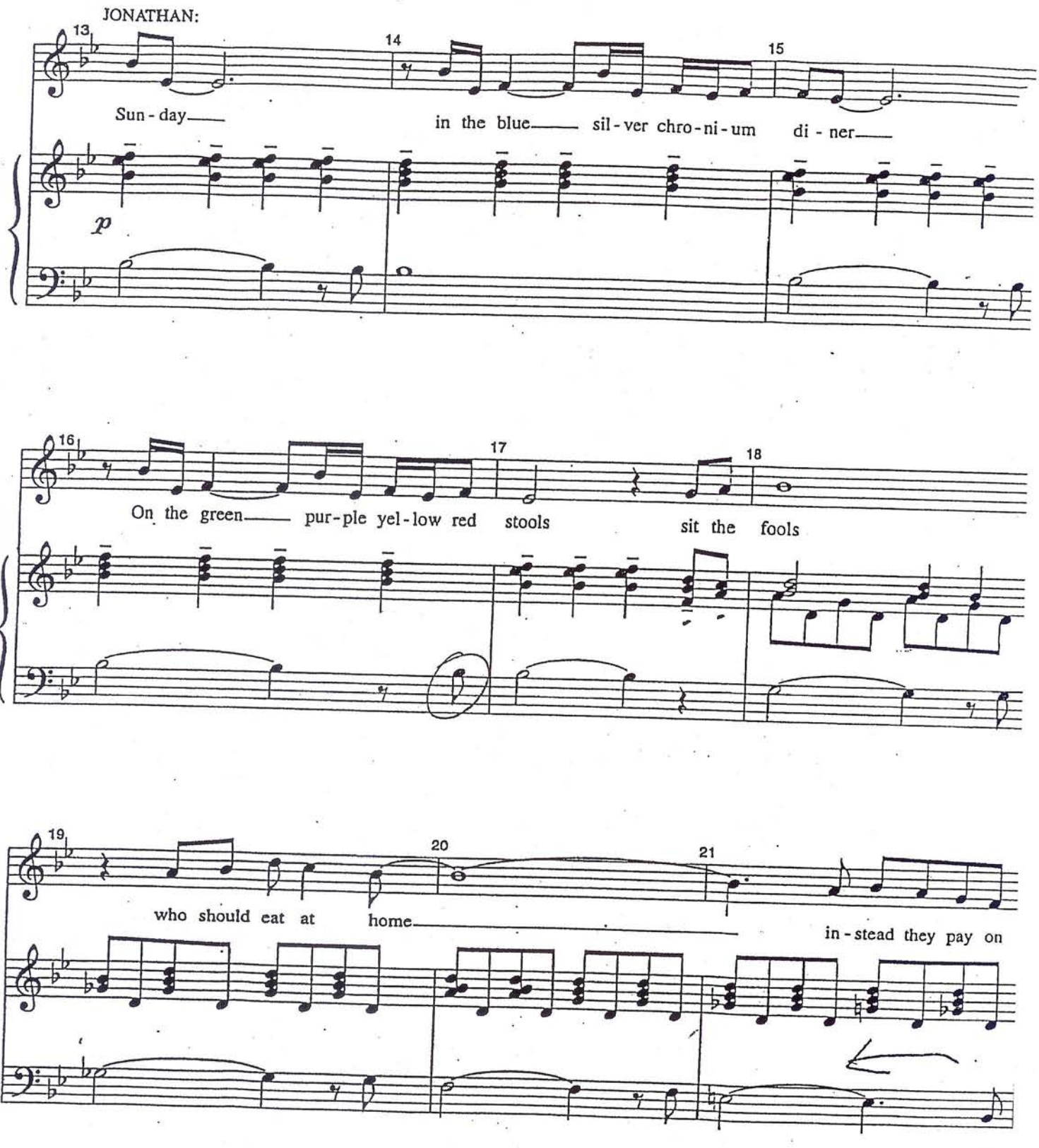
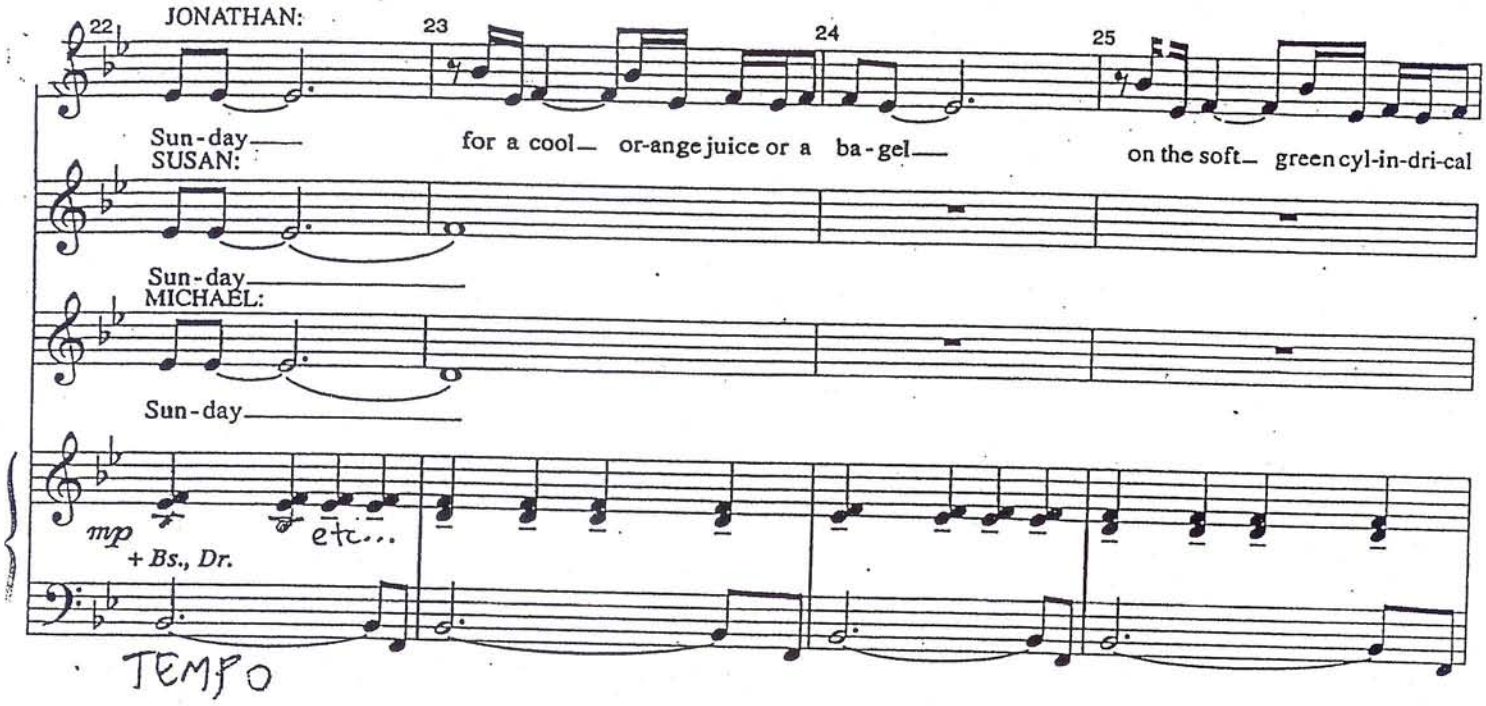
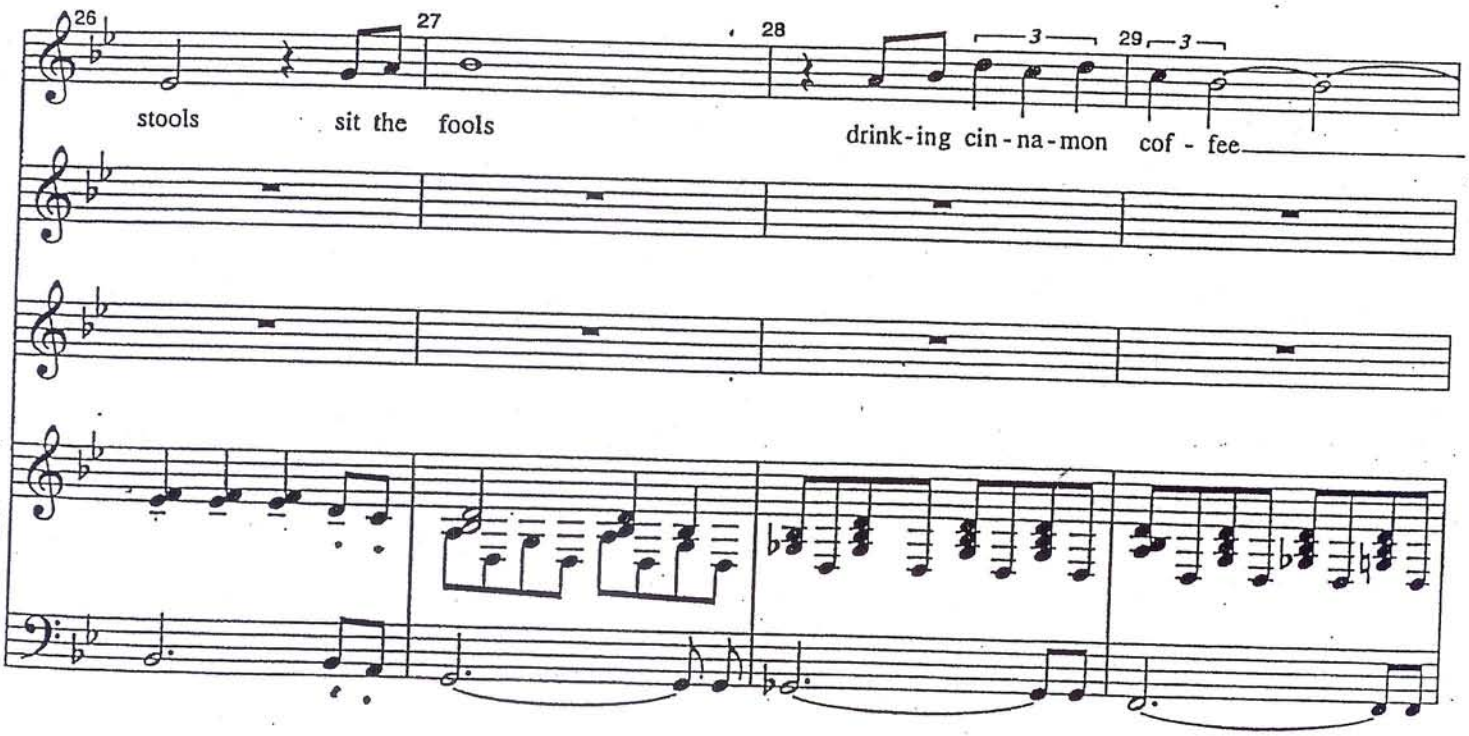
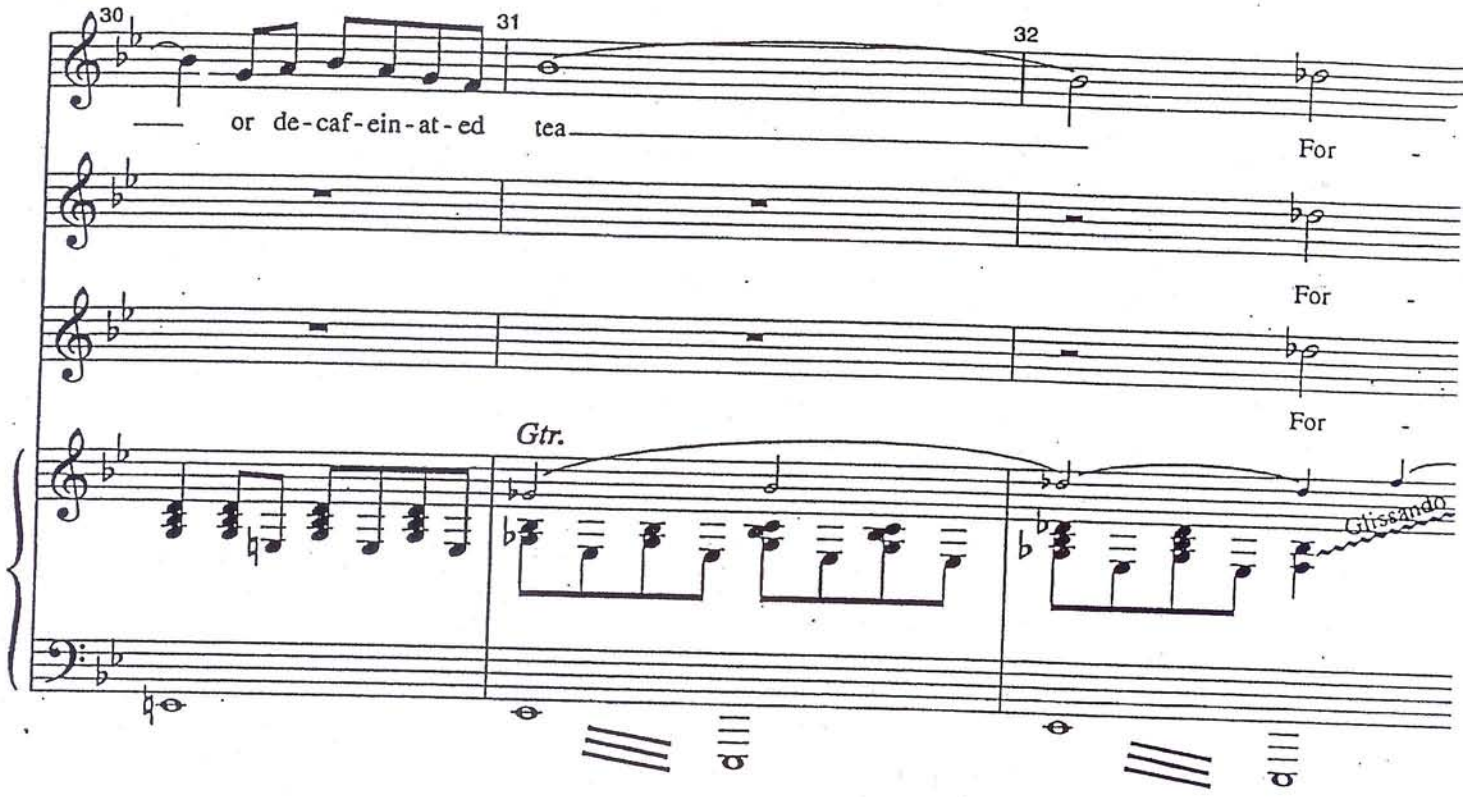
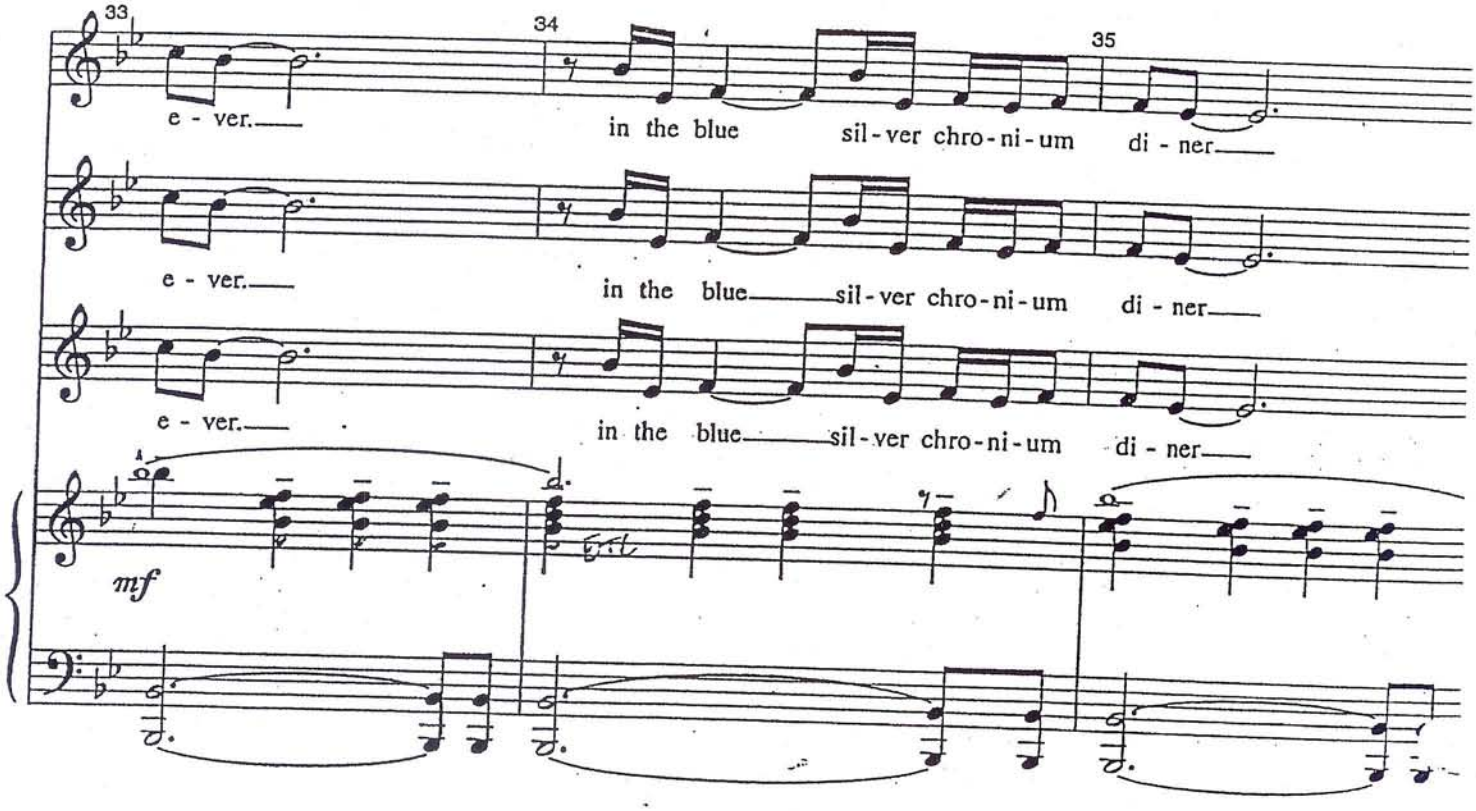
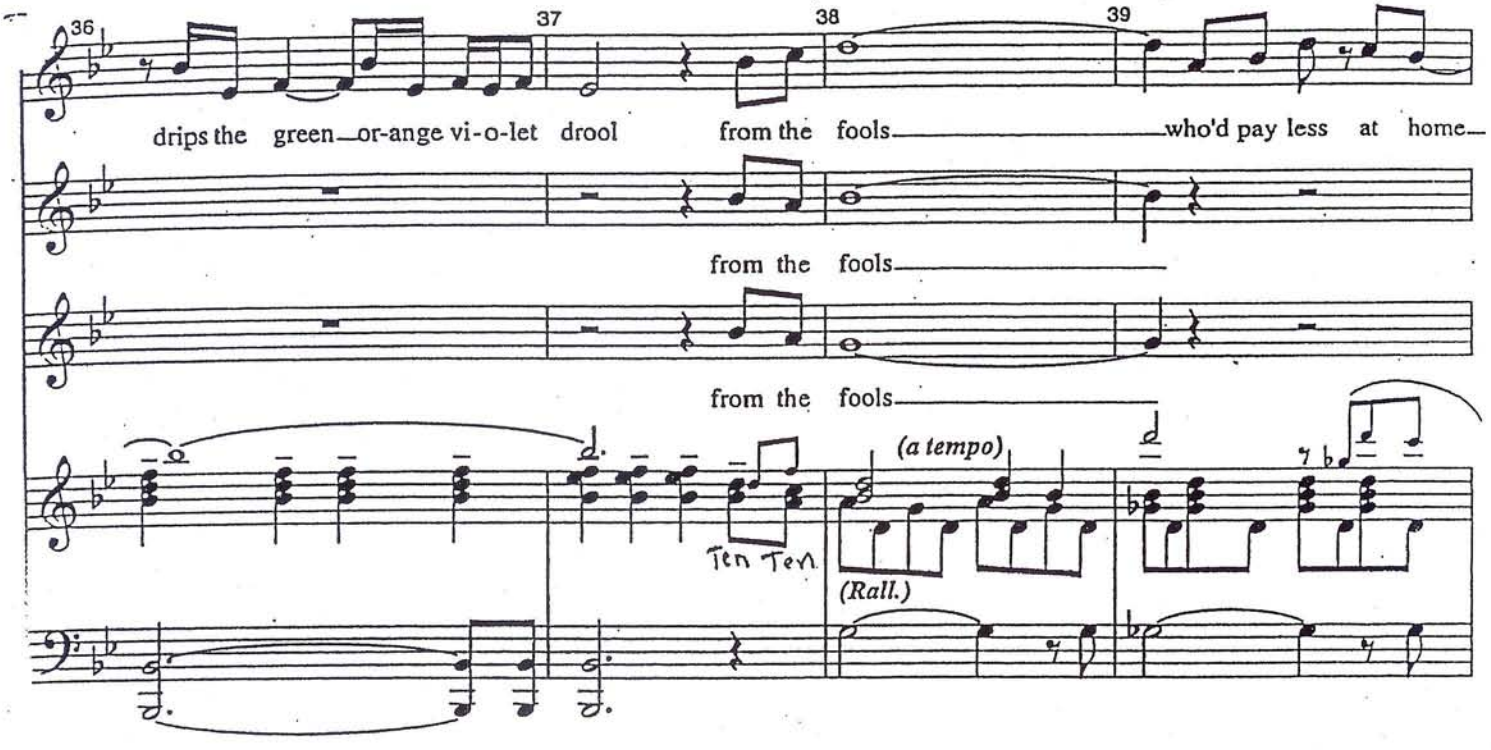

JONATHAN:
13
14
15
Sun - day
in the blue
sil - ver chro - ni - um
di - ner
p
16
17
18
On the green
pur - ple yel - low red
stools
sit the
fools
19
20
21
who should eat at
home
in - stead they pay on

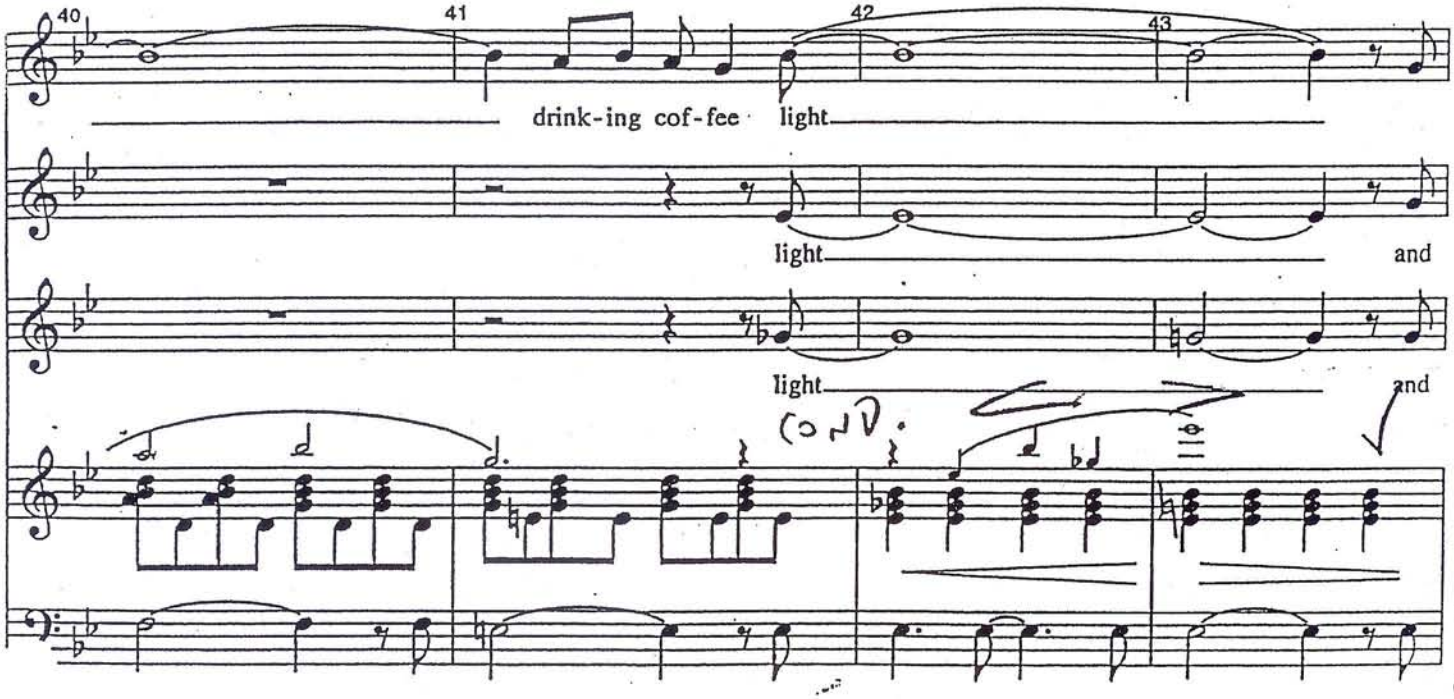

22
JONATHAN:
23
24
25
Sun-day
for a cool— or-ange juice or a ba-gel—
on the soft— green cyl-in-dri-cal
SUSAN:
Sun-day
MICHAEL:
Sun-day
mp
etc...
+ Bs., Dr.
TEMPO

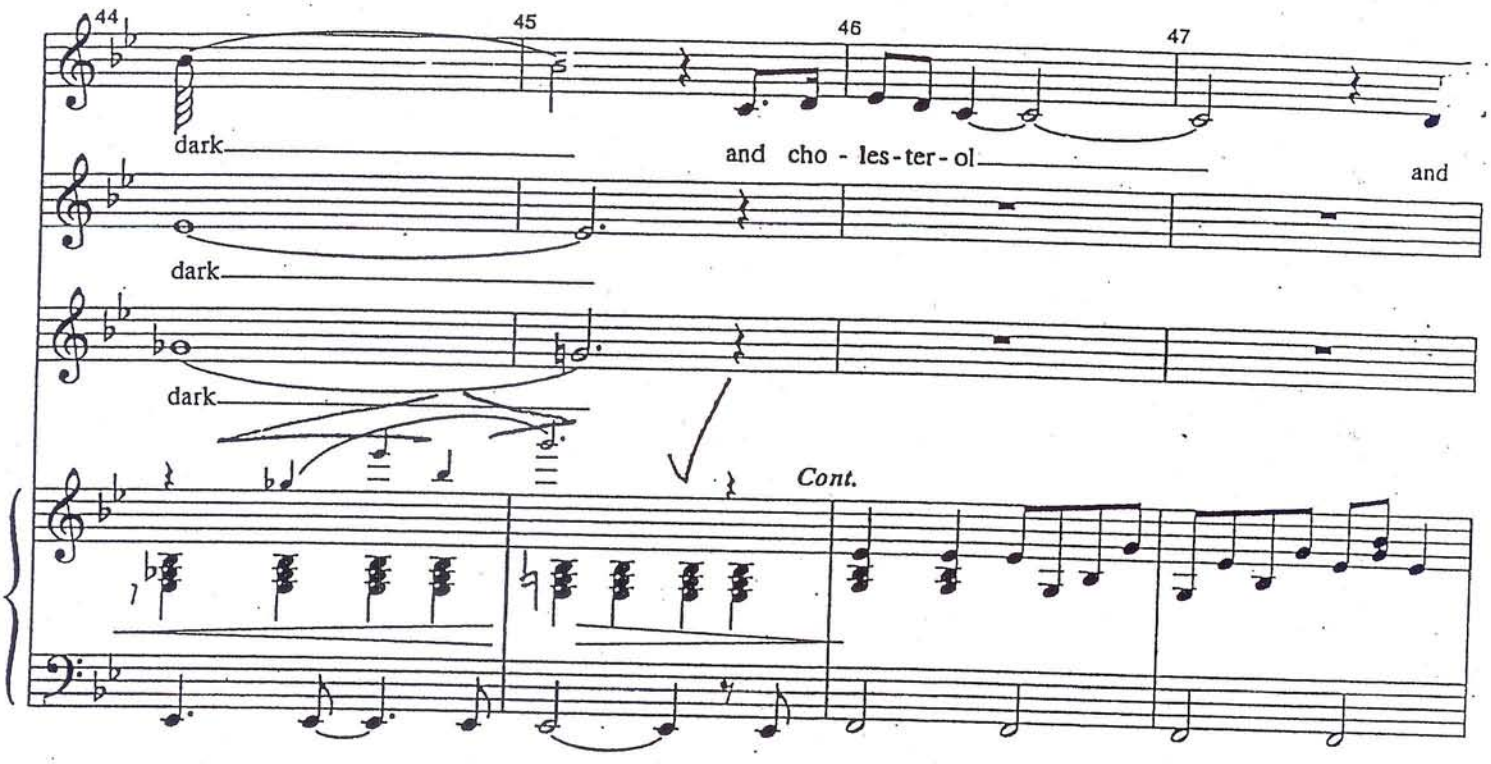

26
27
28
3
29
3
stools
sit the fools
drink-ing cin-na-mon cof-fee

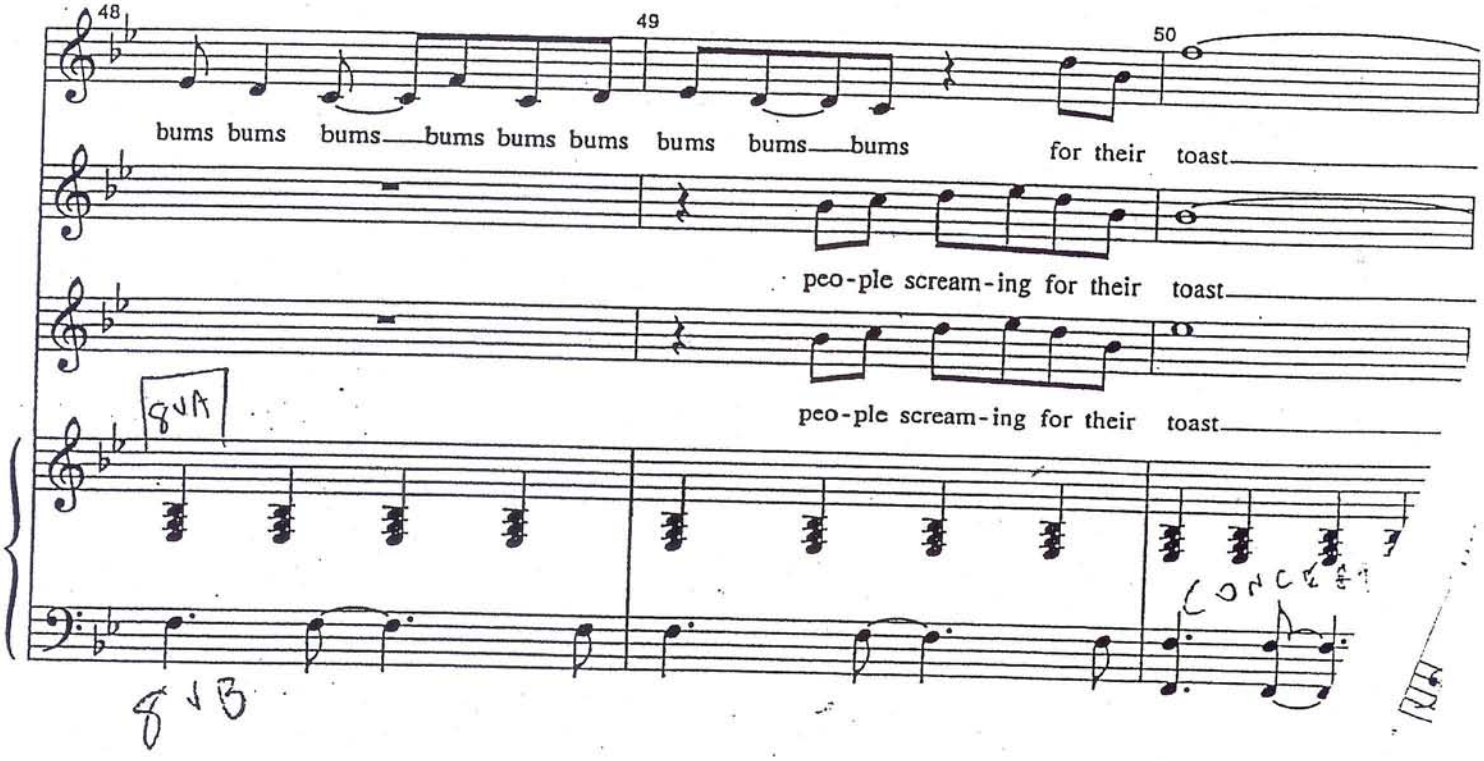

30
31
32
or de-caf-ein-at-ed tea
For -
For -
For -
Gtr.
Glissando

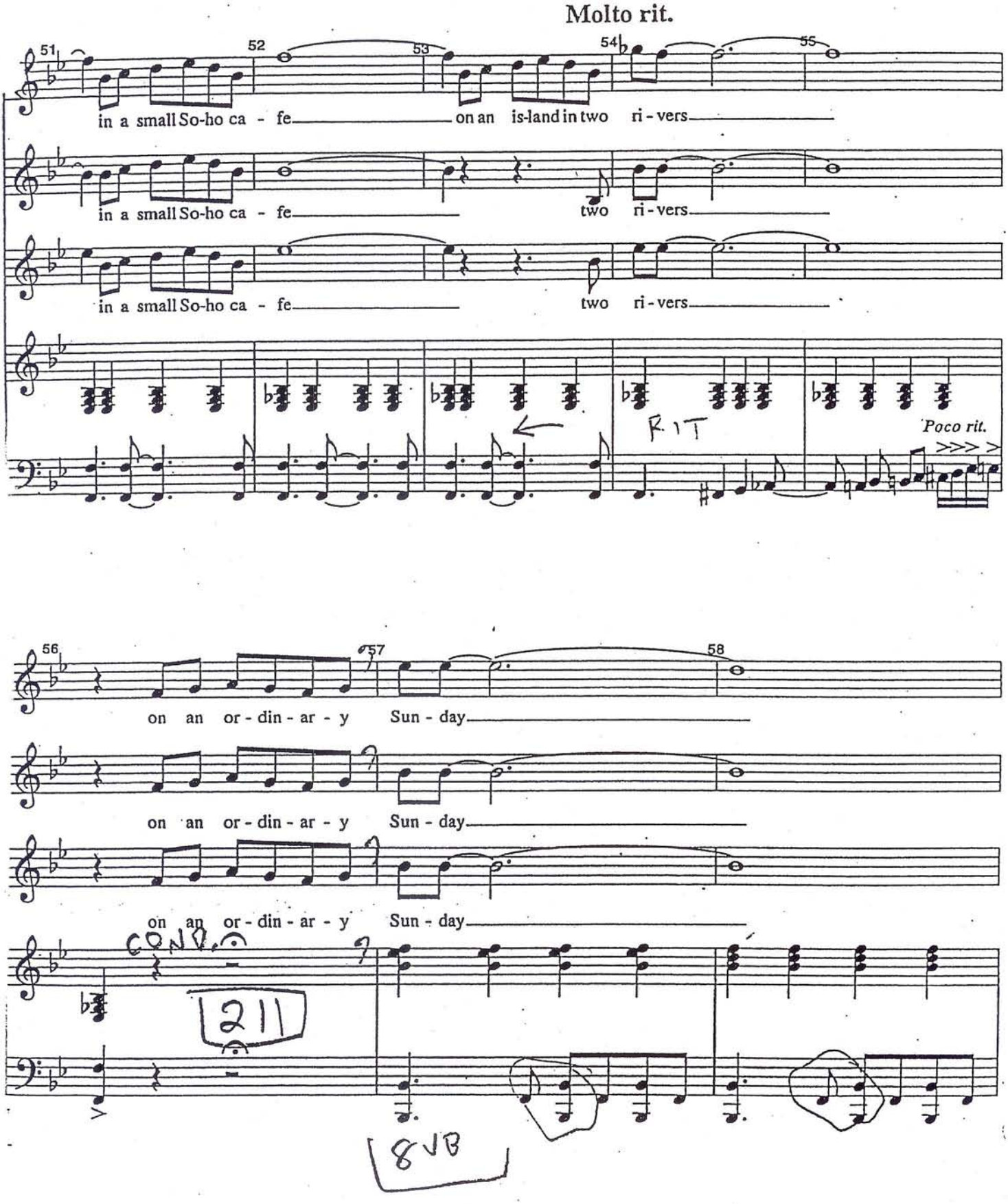

33
34
35
e - ver.
in the blue sil-ver chro-ni-um di - ner
e - ver.
in the blue sil-ver chro-ni-um di - ner
e - ver.
in the blue sil-ver chro-ni-um di - ner
mf

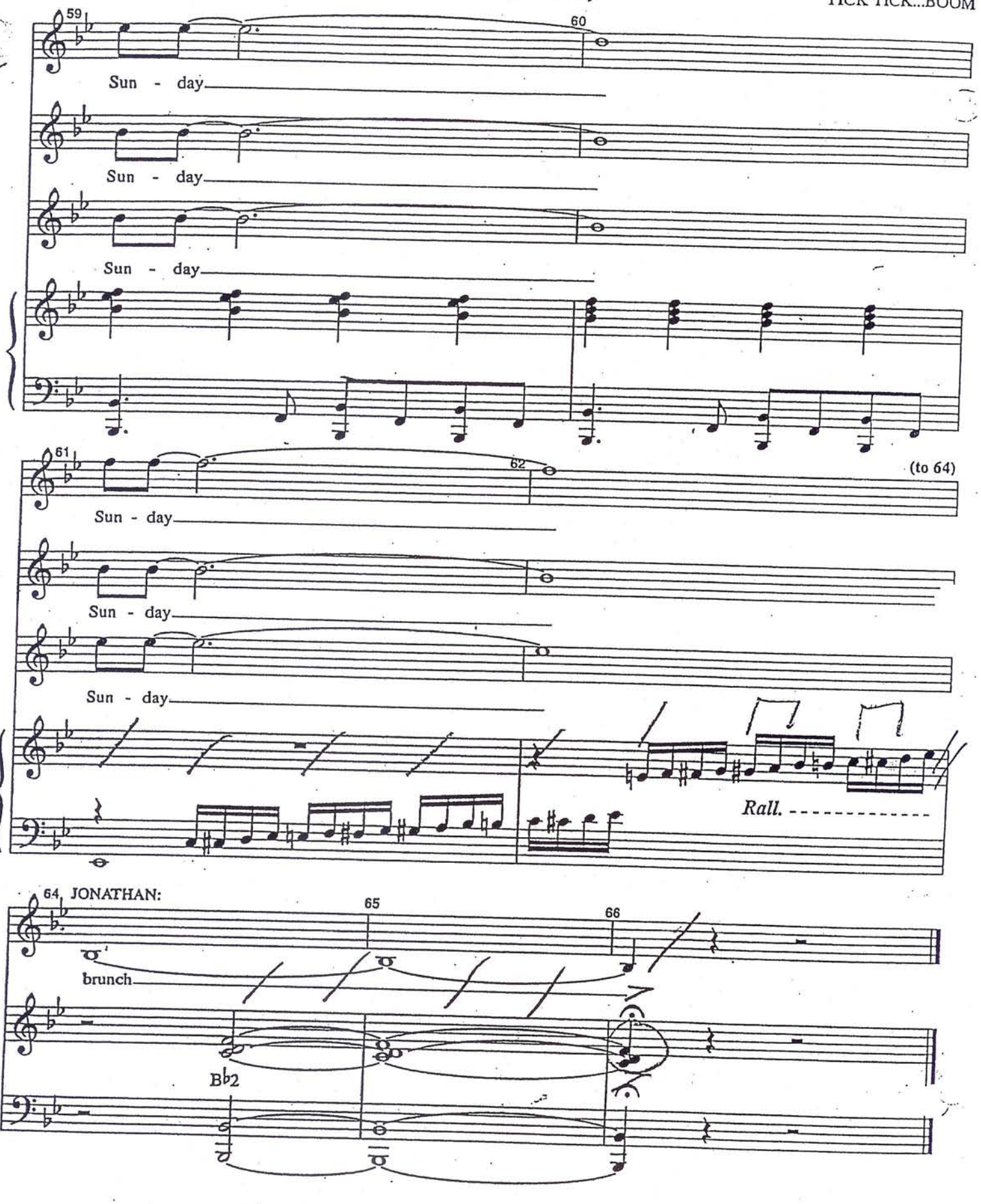

36
37
38
39
drips the green or-ange vi-o-let drool from the fools who'd pay less at home
from the fools
from the fools
(a tempo)
Ten Ten
(Rall.)


40
41
42
43
drink-ing cof-fee light
light and
light and
COND.


44
45
46
47
dark
and cho - les-ter-ol
and
dark
dark
Cont.


48
49
50
bums bums bums bums bums bums bums bums bums
for their toast
peo-ple scream-ing for their toast
peo-ple scream-ing for their toast
8va
8vb


Molto rit.
51
52
53
54
55
in a small So-ho ca - fe
on an is-land in two ri - vers
in a small So-ho ca - fe
two ri - vers
in a small So-ho ca - fe
two ri - vers
RIT
Poco rit.
56
57
58
on an or - din - ar - y Sun - day
on an or - din - ar - y Sun - day
on an or - din - ar - y Sun - day
COND.
211
8VB


59
60
Sun - day
Sun - day
Sun - day
61
62
(to 64)
Sun - day
Sun - day
Sun - day
Rall.
64 JONATHAN:
65
66
brunch
B♭2

Piano-Conductor

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

5

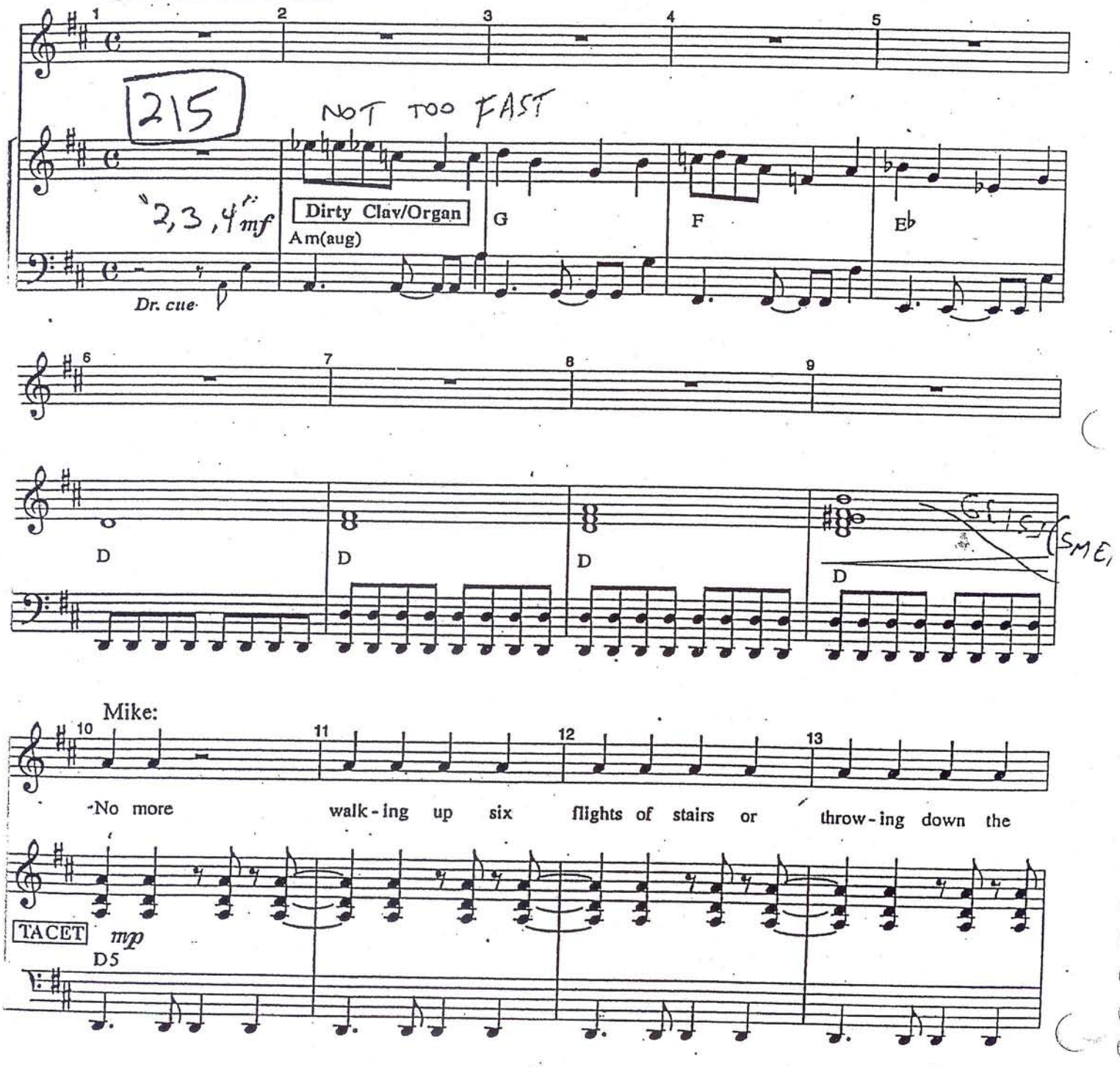
No More

WARN "59TH ST. BRIDGE"

Cue: "Welcome to Victory Towers"

By Jonathan Larson
Orchestrated by Stephen Oremus

Quasi Rock Lobster



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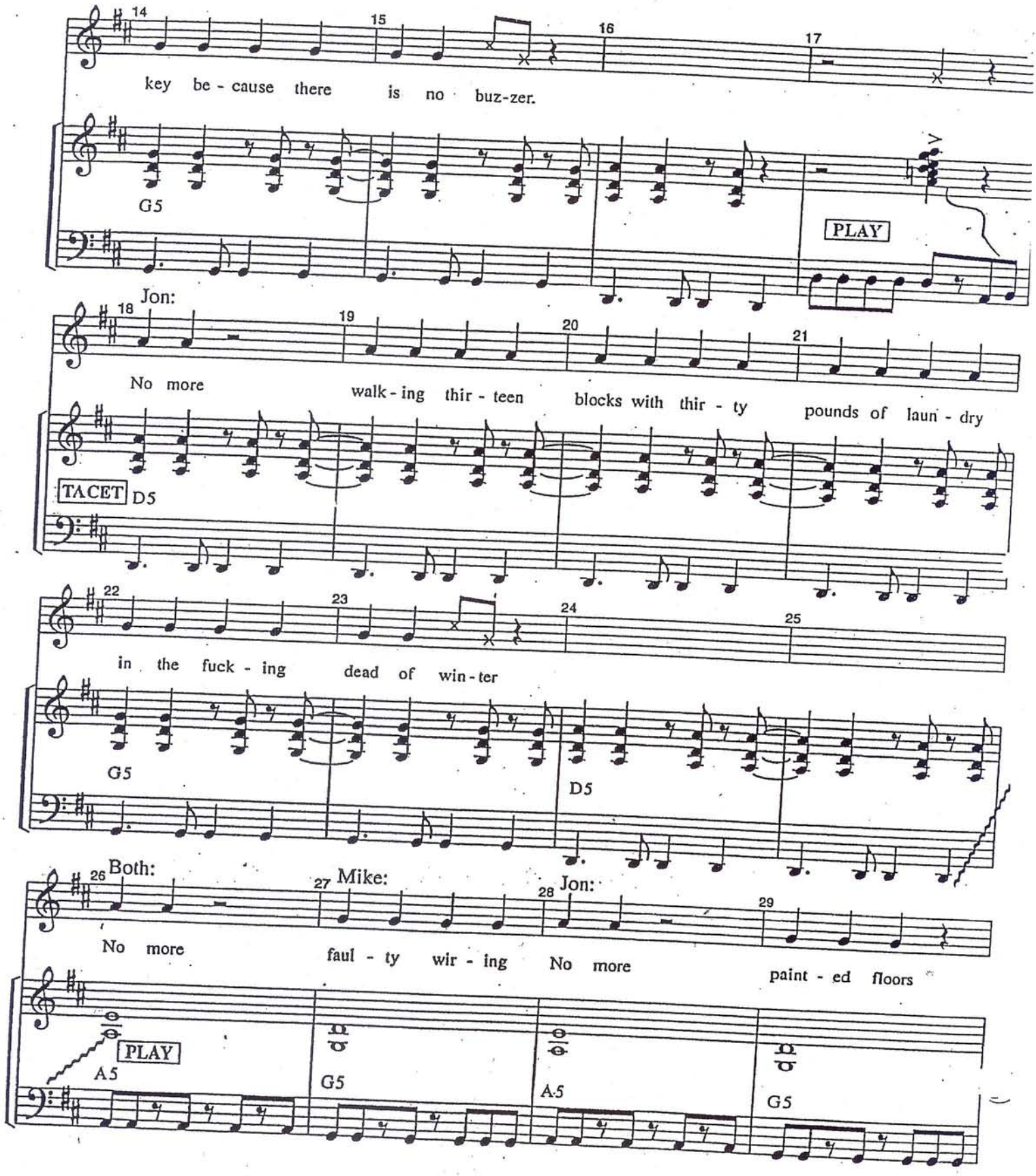
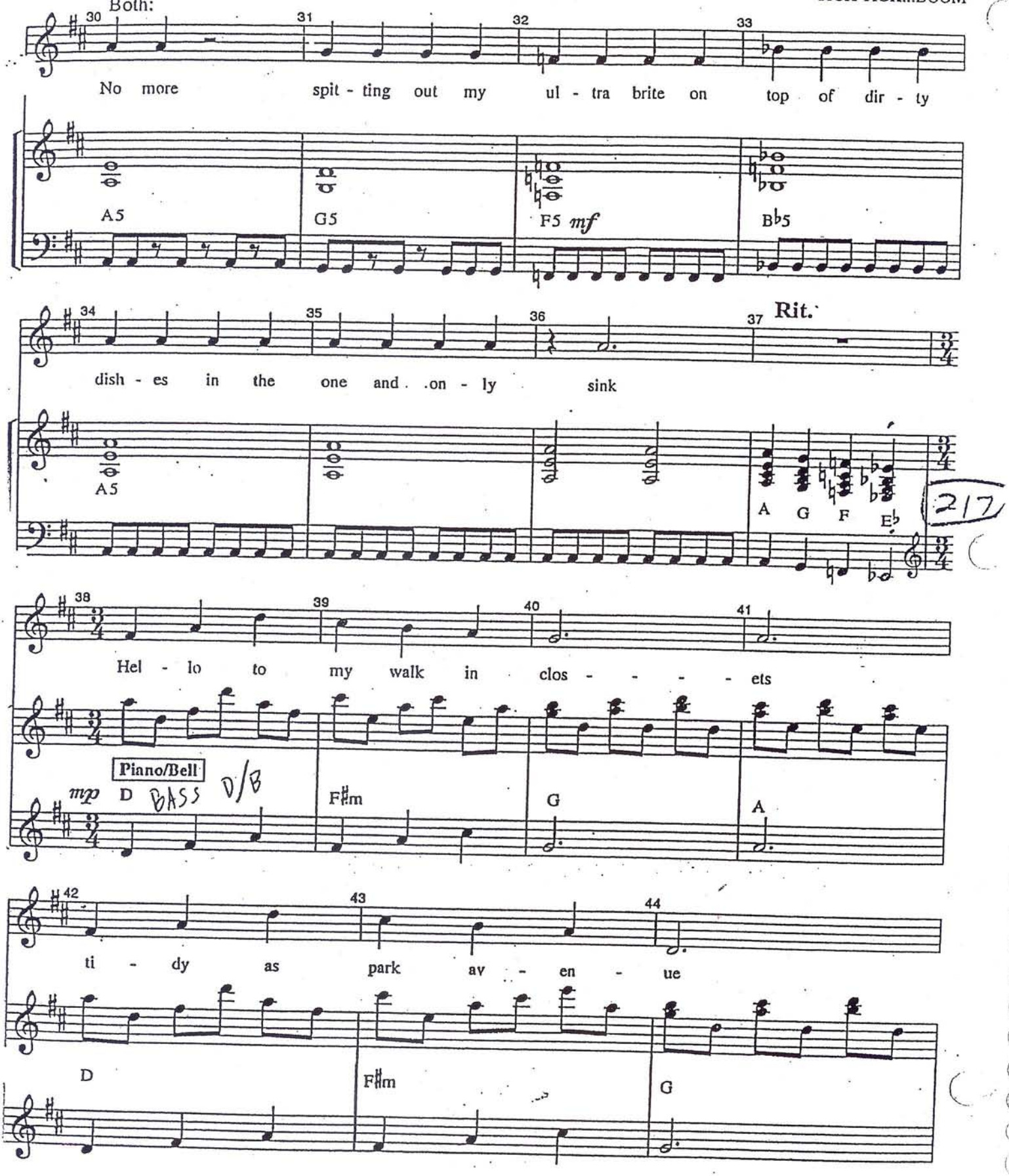
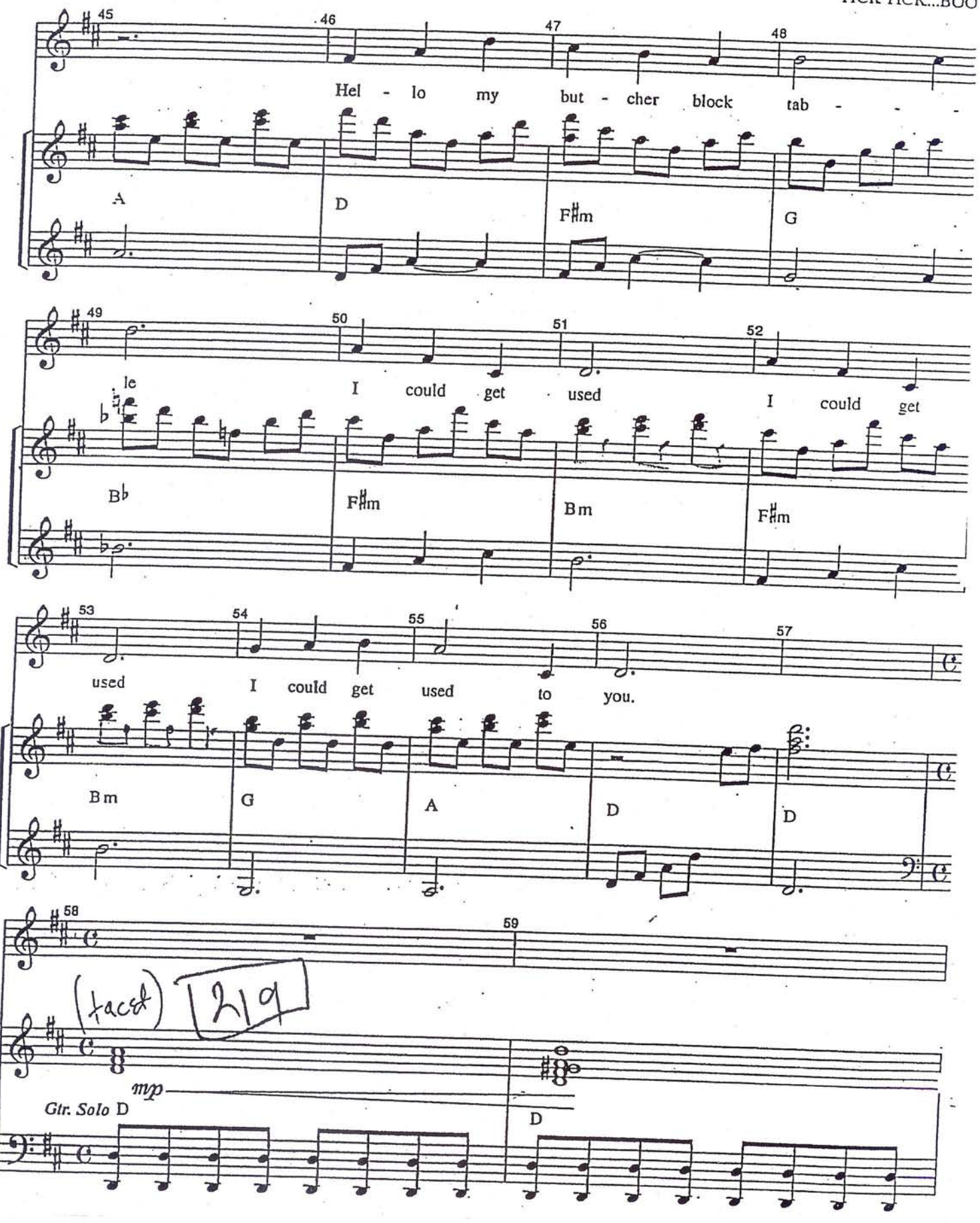
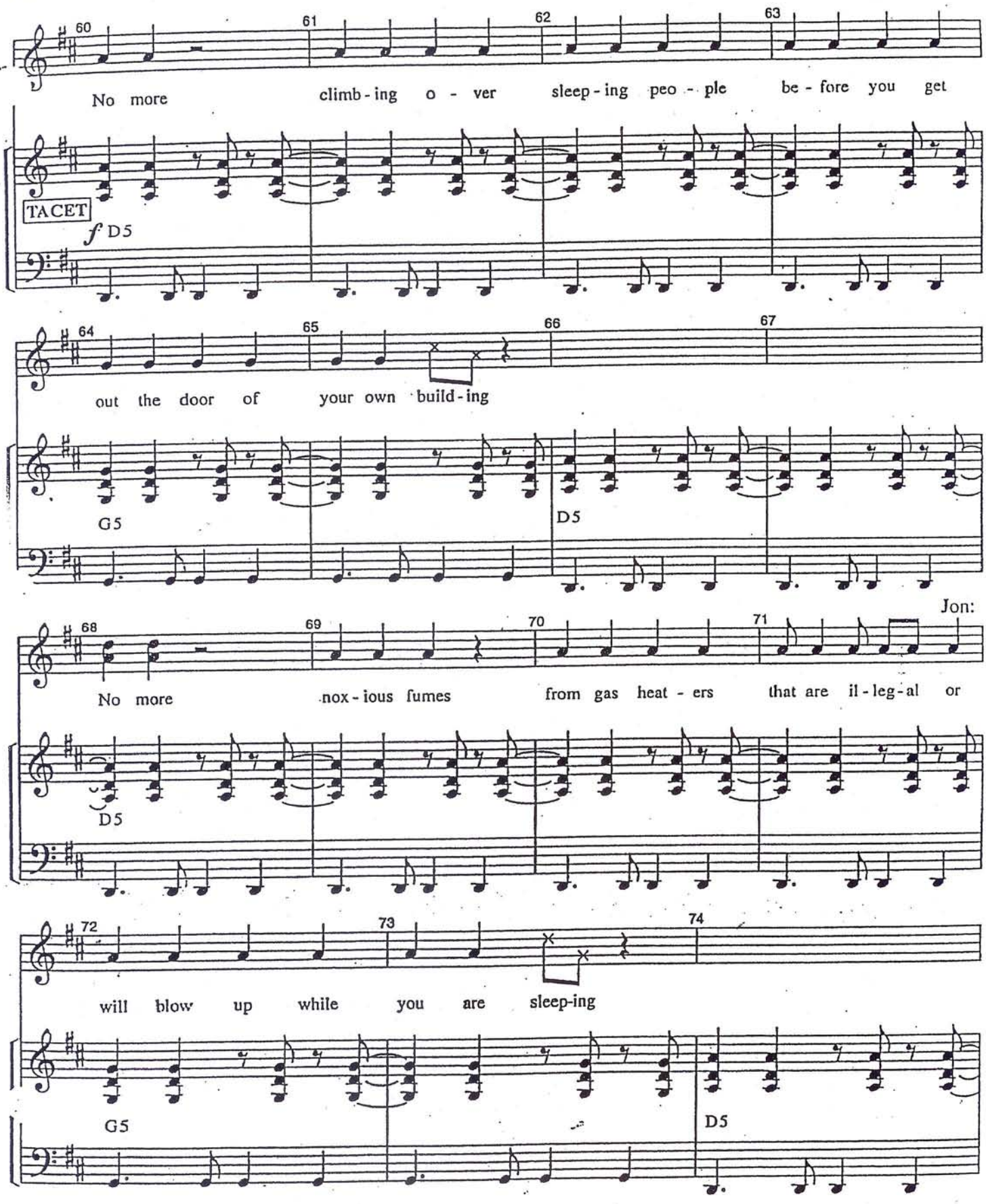
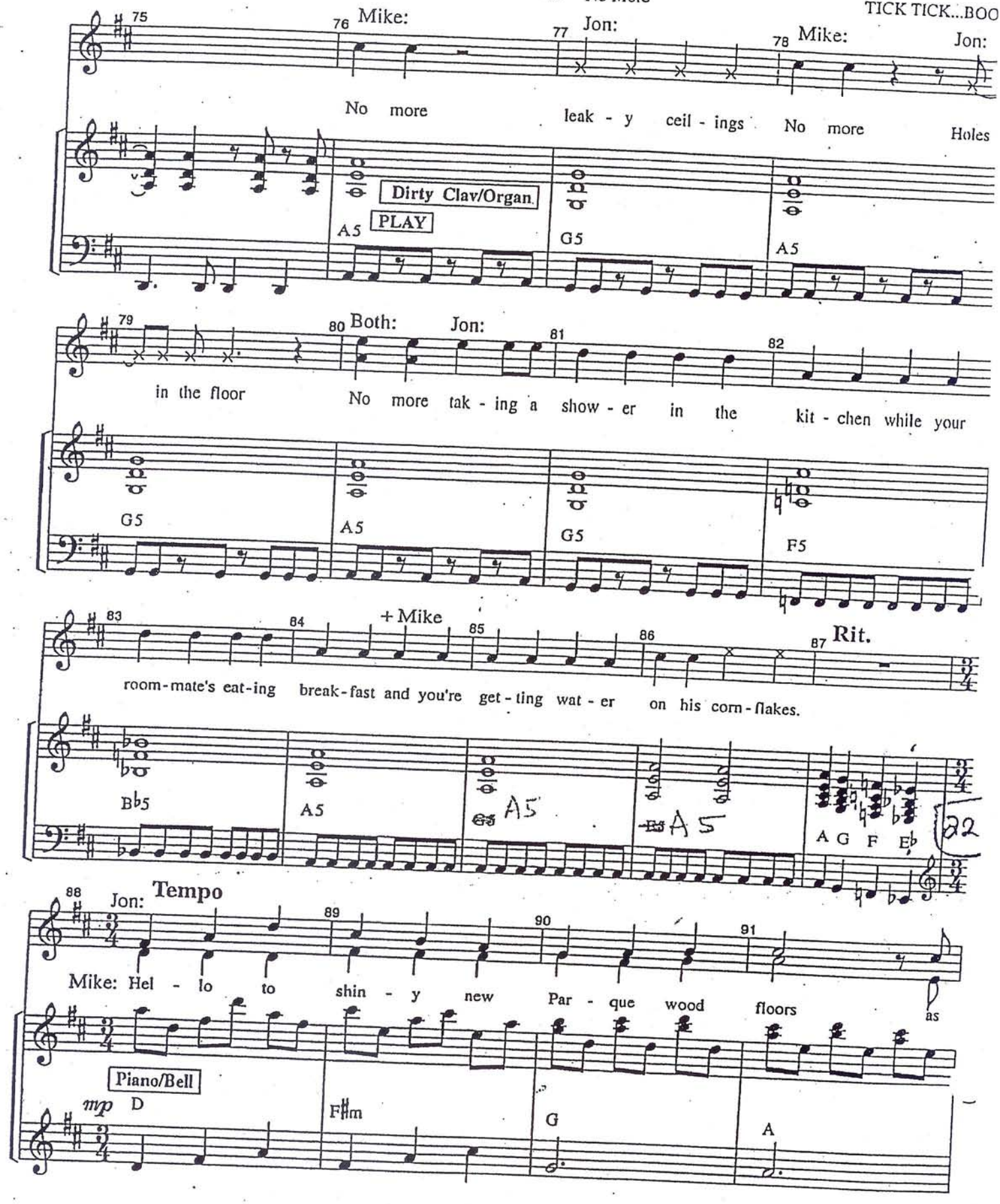
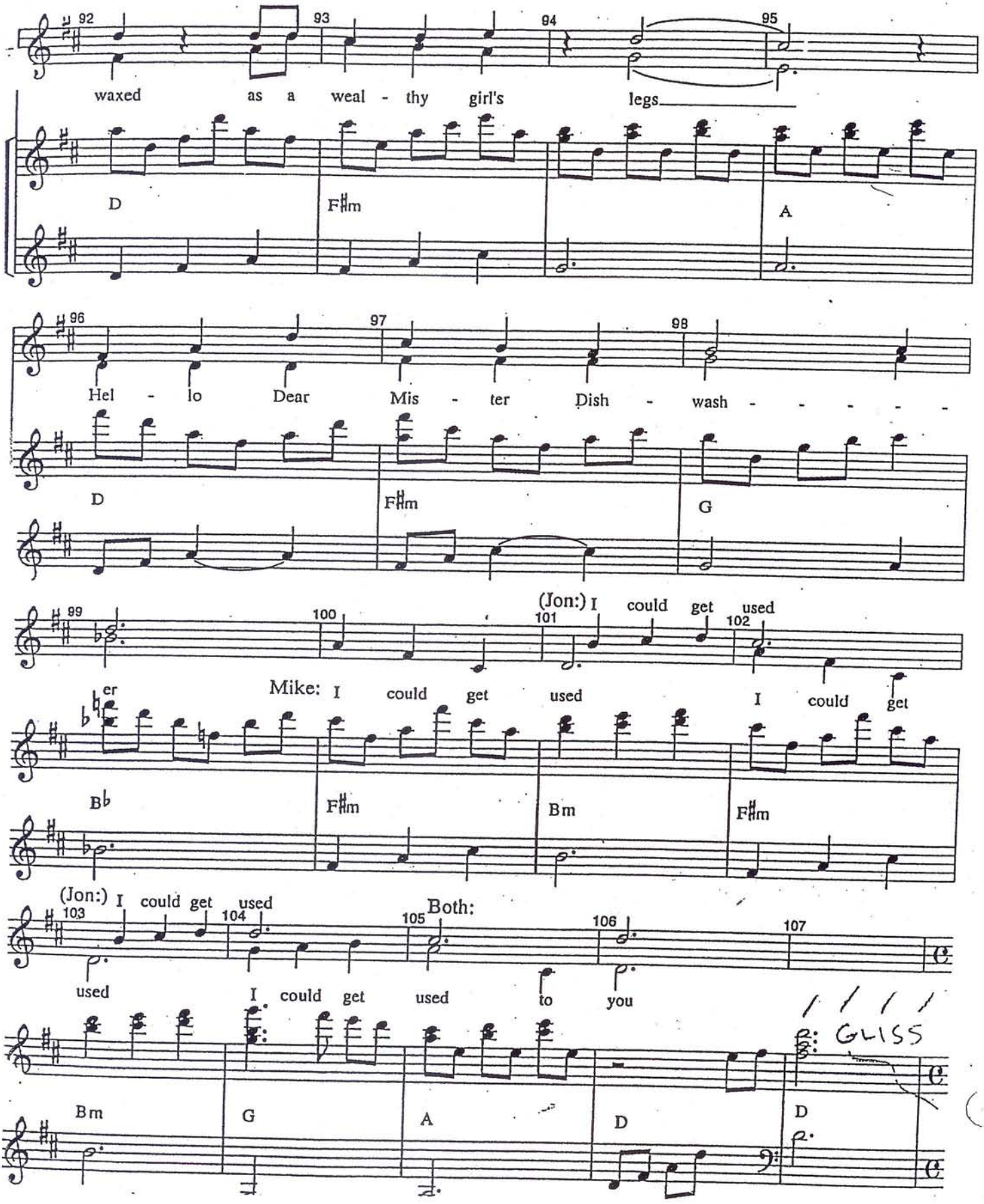

14
15
16
17
key be - cause there is no buz-zer.
G5
PLAY
Jon:
18
19
20
21
No more walk - ing thir - teen blocks with thir - ty pounds of laun - dry
TACET
D5
22
23
24
25
in the fuck - ing dead of win - ter
G5
D5
Both:
Mike:
Jon:
26
27
28
29
No more faul - ty wir - ing No more paint - ed floors
PLAY
A5
G5
A5
G5

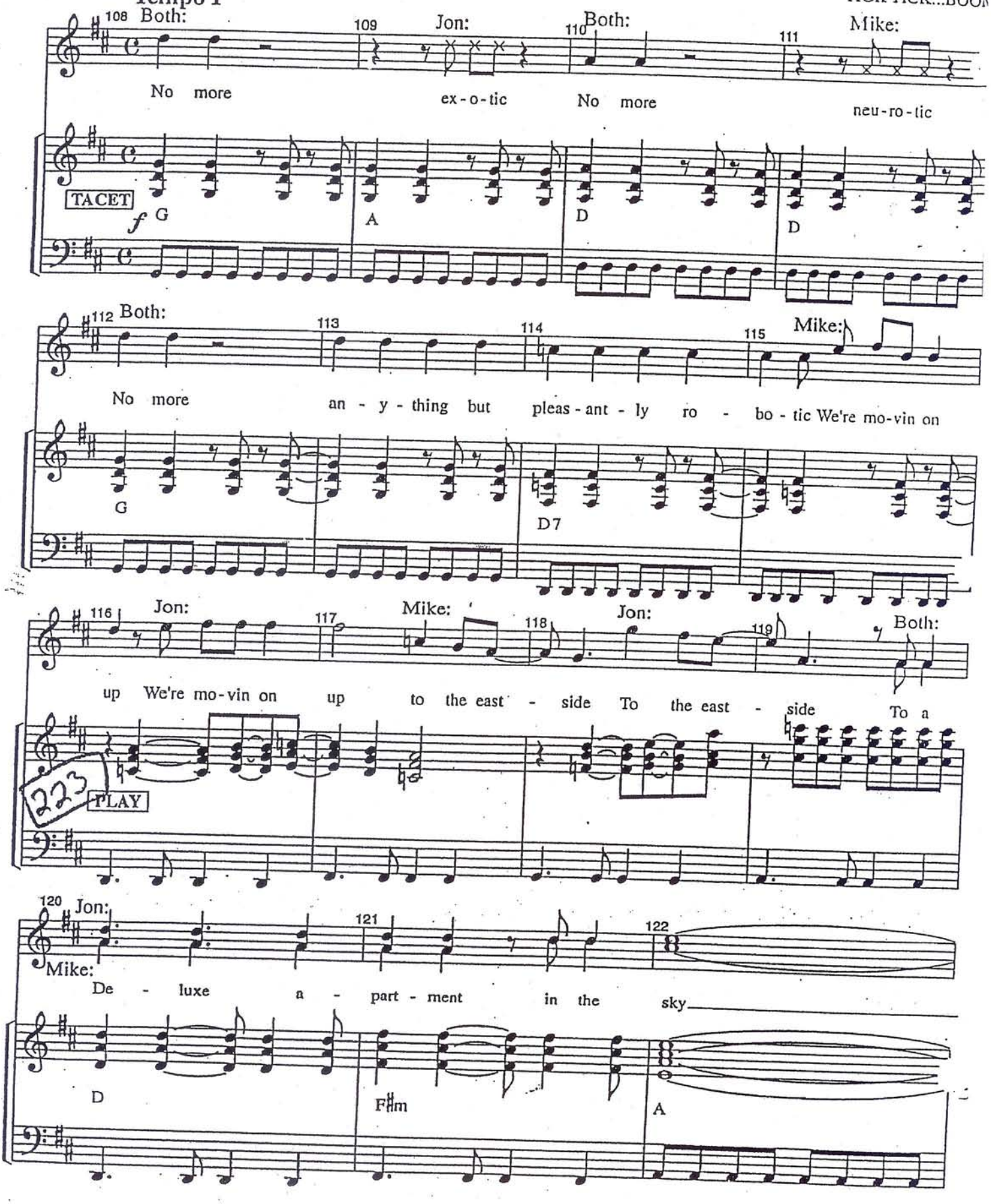

Both:
30 31 32 33
No more spit - ting out my ul - tra brite on top of dir - ty
A5 G5 F5 mf B♭5
34 35 36 37 Rit.
dish - es in the one and .on - ly sink
A5 A G F E♭
217
38 39 40 41
Hel - lo to my walk in clos - - - - - ets
Piano/Bell
mp D BASS D/B F♯m G A
42 43 44
ti - dy as park av - en - ue
D F♯m G

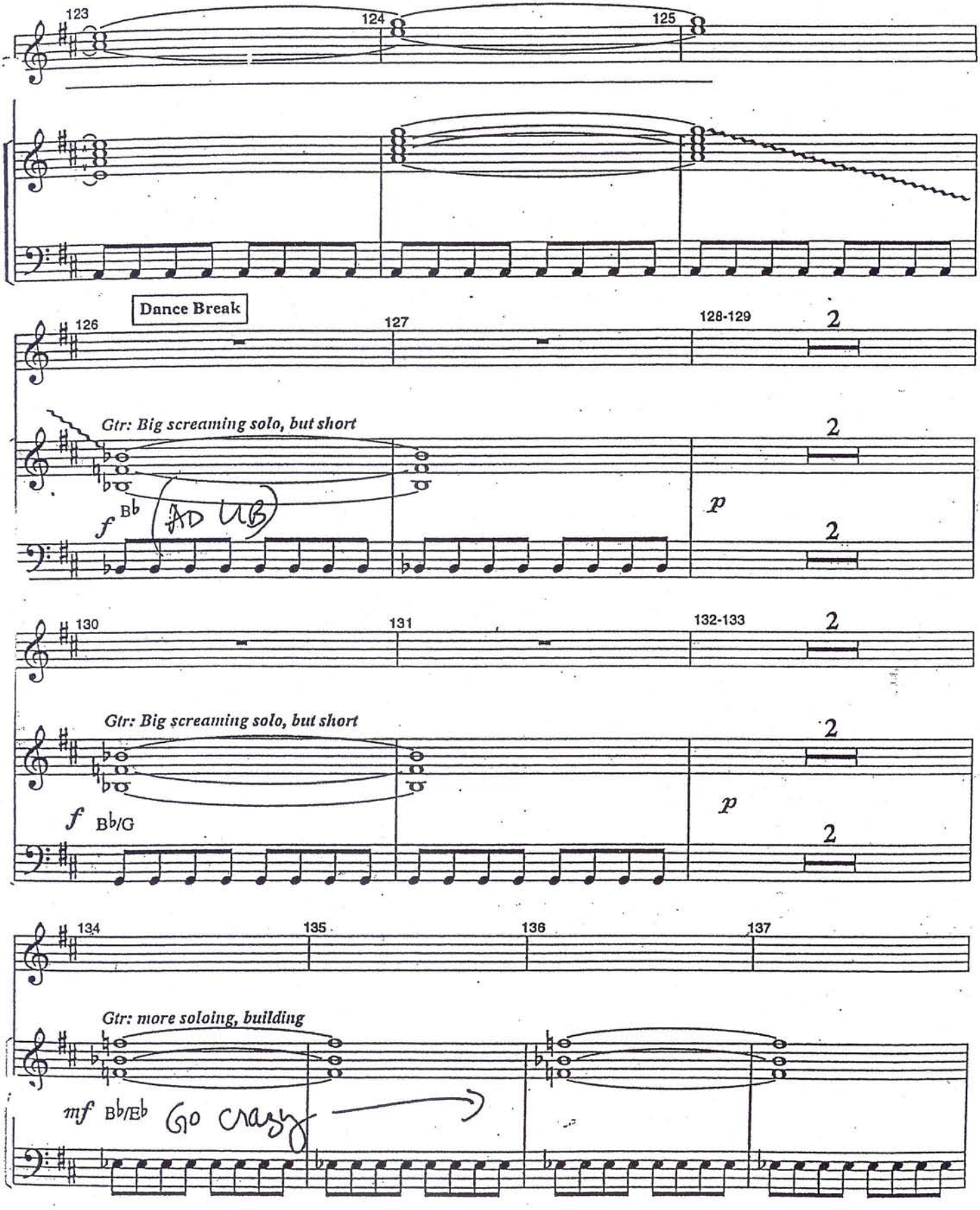

45
46
47
48
Hel - lo my but - cher block tab - - -
A
D
F♯m
G
49
50
51
52
le
I could get used
I could get
B♭
F♯m
Bm
F♯m
53
54
55
56
57
used
I could get used to you.
Bm
G
A
D
D
58
59
(tacet)
219
mp
Gtr. Solo D
D

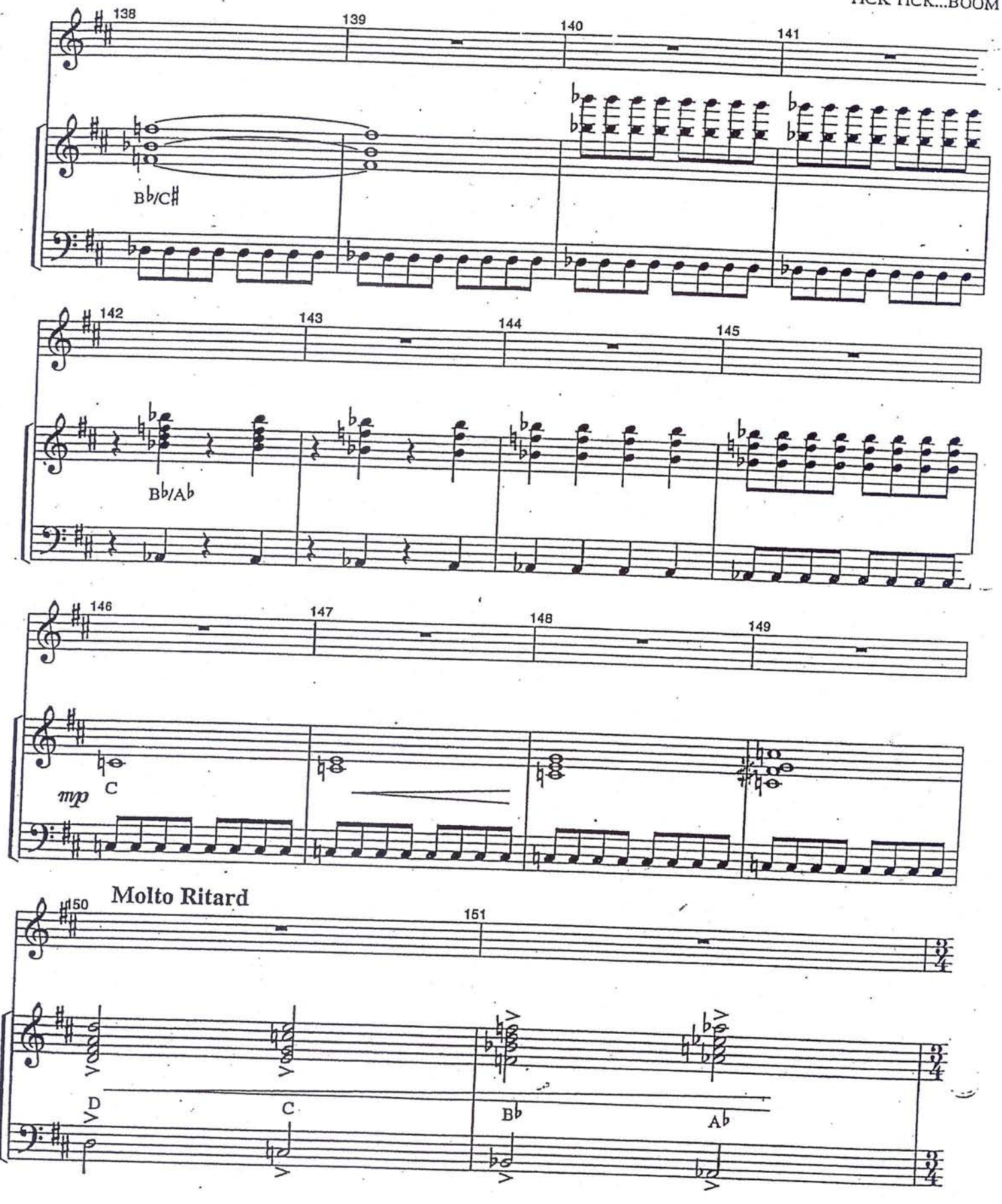

60
61
62
63
No more climb - ing o - ver sleep - ing peo - ple be - fore you get
TACET
f D5
64
65
66
67
out the door of your own build - ing
G5
D5
Jon:
68
69
70
71
No more nox - ious fumes from gas heat - ers that are il - leg - al or
D5
72
73
74
will blow up while you are sleep-ing
G5
D5

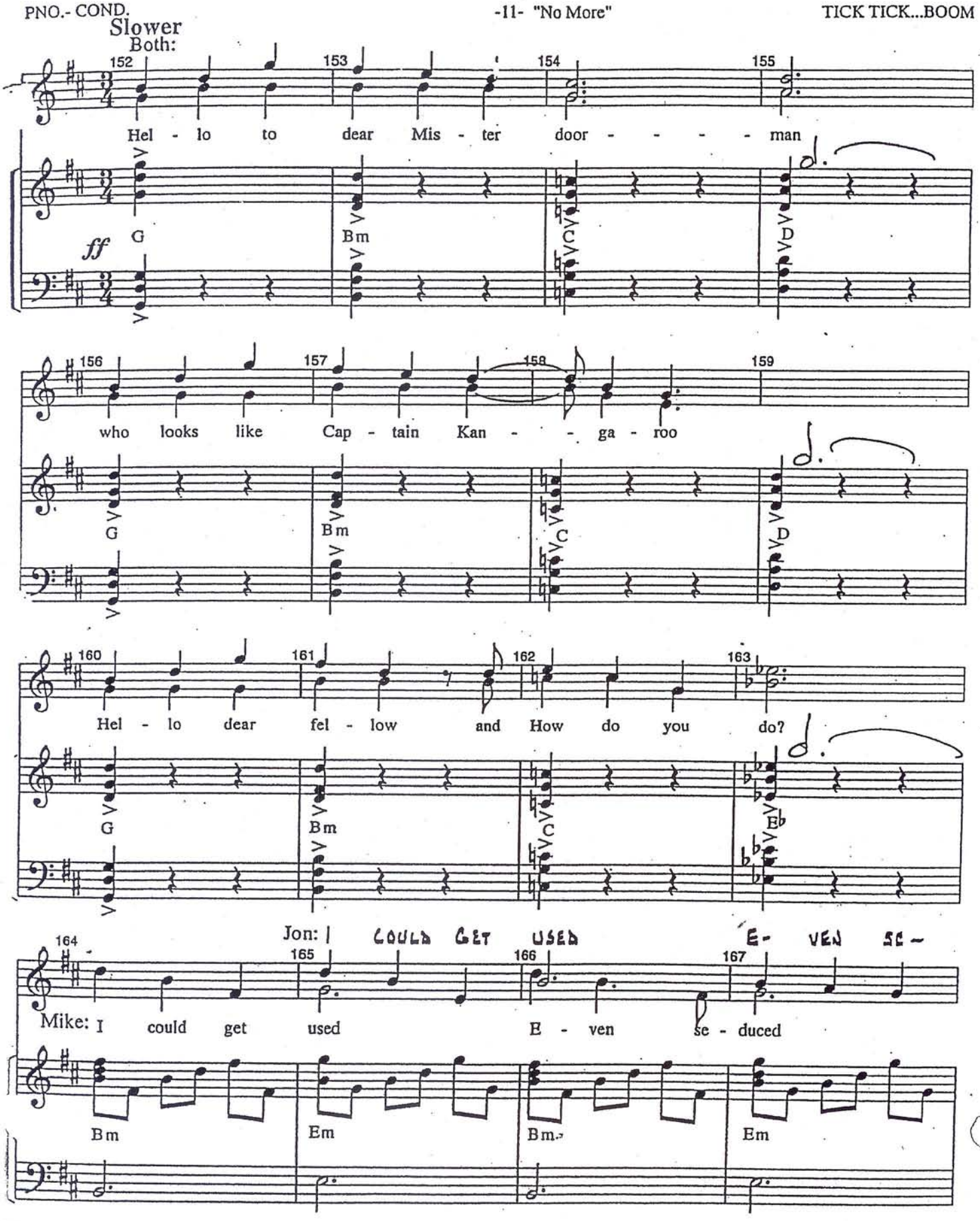

75
76
Mike:
77
Jon:
78
Mike:
Jon:
No more
leak - y ceil - ings
No more
Holes
Dirty Clav/Organ
PLAY
A5
G5
A5
79
80
Both:
Jon:
81
82
in the floor
No more tak - ing a show - er in the kit - chen while your
G5
A5
G5
F5
83
84
+ Mike
85
86
87
Rit.
room-mate's eat-ing break-fast and you're get - ting wat - er on his corn - flakes.
B♭5
A5
A5
A5
A G F E♭
22
88
Jon:
Tempo
89
90
91
Mike: Hel - lo to shin - y new Par - que wood floors as
Piano/Bell
mp
D
F♯m
G
A

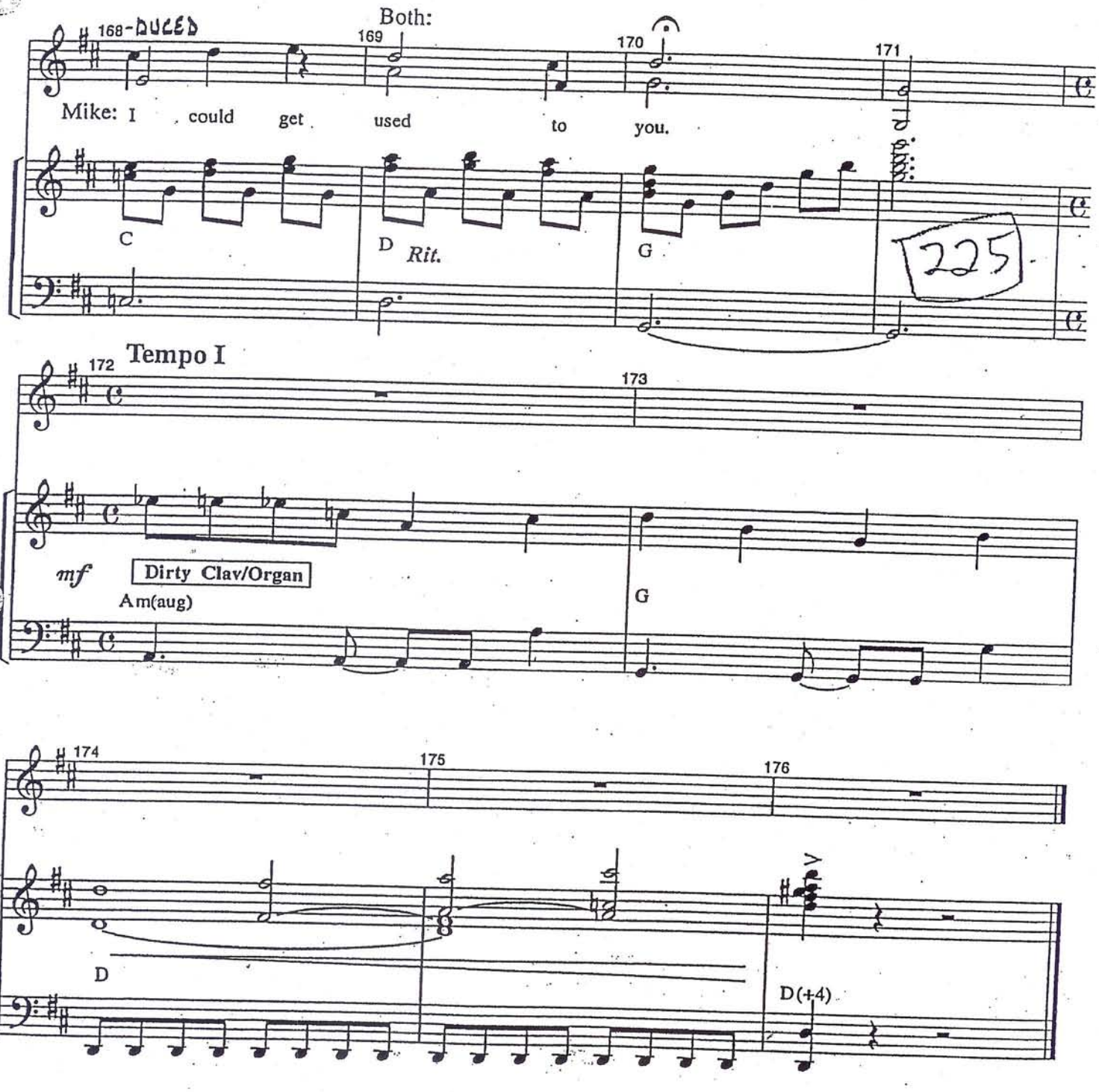

92
93
94
95
waxed as a weal - thy girl's legs
D
F♯m
A
96
97
98
Hel - lo Dear Mis - ter Dish - wash - - - - -
D
F♯m
G
99
100
101
102
(Jon:) I could get used
er
Mike: I could get used I could get
B♭
F♯m
Bm
F♯m
(Jon:) I could get used
103
104
105
106
107
Both:
used I could get used to you
Bm
G
A
D
D
GLISS


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-vin on
G
D7
116 Jon:
117 Mike:
118 Jon:
119 Both:
up We're mo-vin on up to the east-side To the east-side To a
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 LIB)
p
2
2
130
131
132-133
2
Gtr: Big screaming solo, but short
f Bb/G
2
p
2
134
135
136
137
Gtr: more soloing, building
mf Bb/Eb
Go crazy


138
139
140
141
B♭/C♯
142
143
144
145
B♭/A♭
146
147
148
149
mp
C
Molto Ritard
150
151
D
C
B♭
A♭


Slower
Both:
152
153
154
155
Hel - lo to dear Mis - ter door - - - - - man
ff
G
Bm
C
D
156
157
158
159
who looks like Cap - tain Kan - - ga - roo
G
Bm
C
D
160
161
162
163
Hel - lo dear fel - low and How do you do?
G
Bm
C
Eb
Jon: I COULD GET USED E- VEN SE-
164
165
166
167
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)

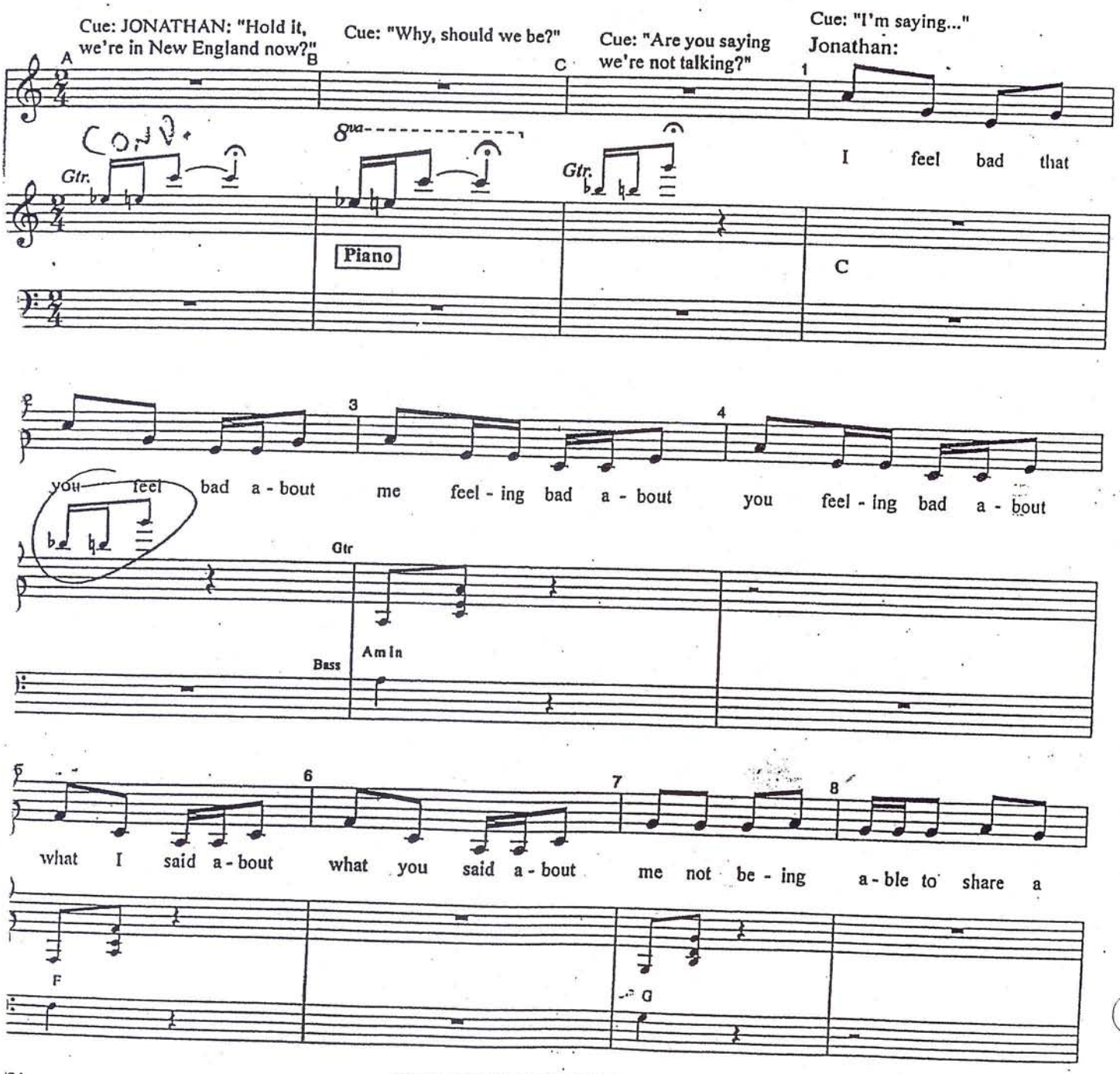
6

Therapy

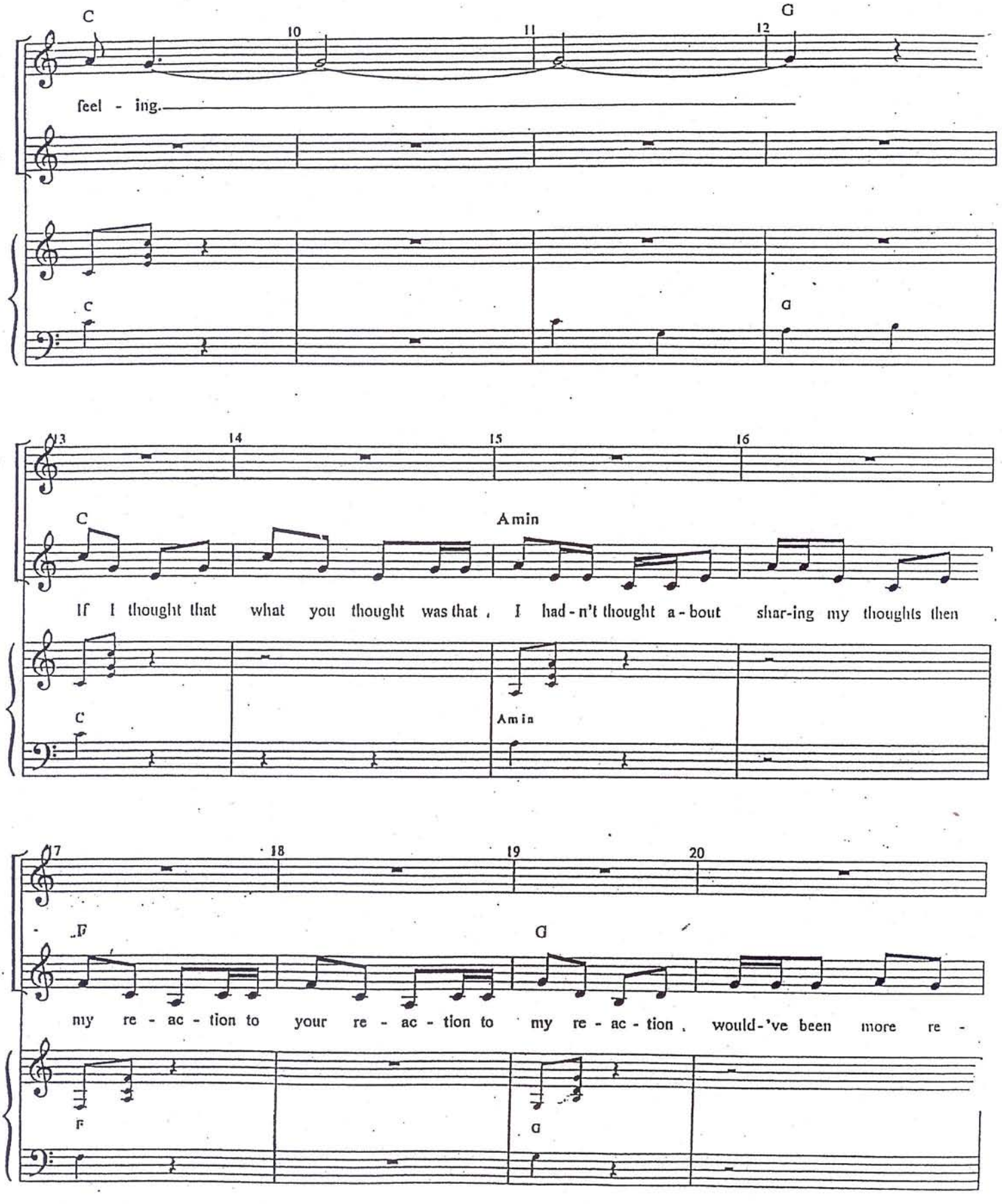
228

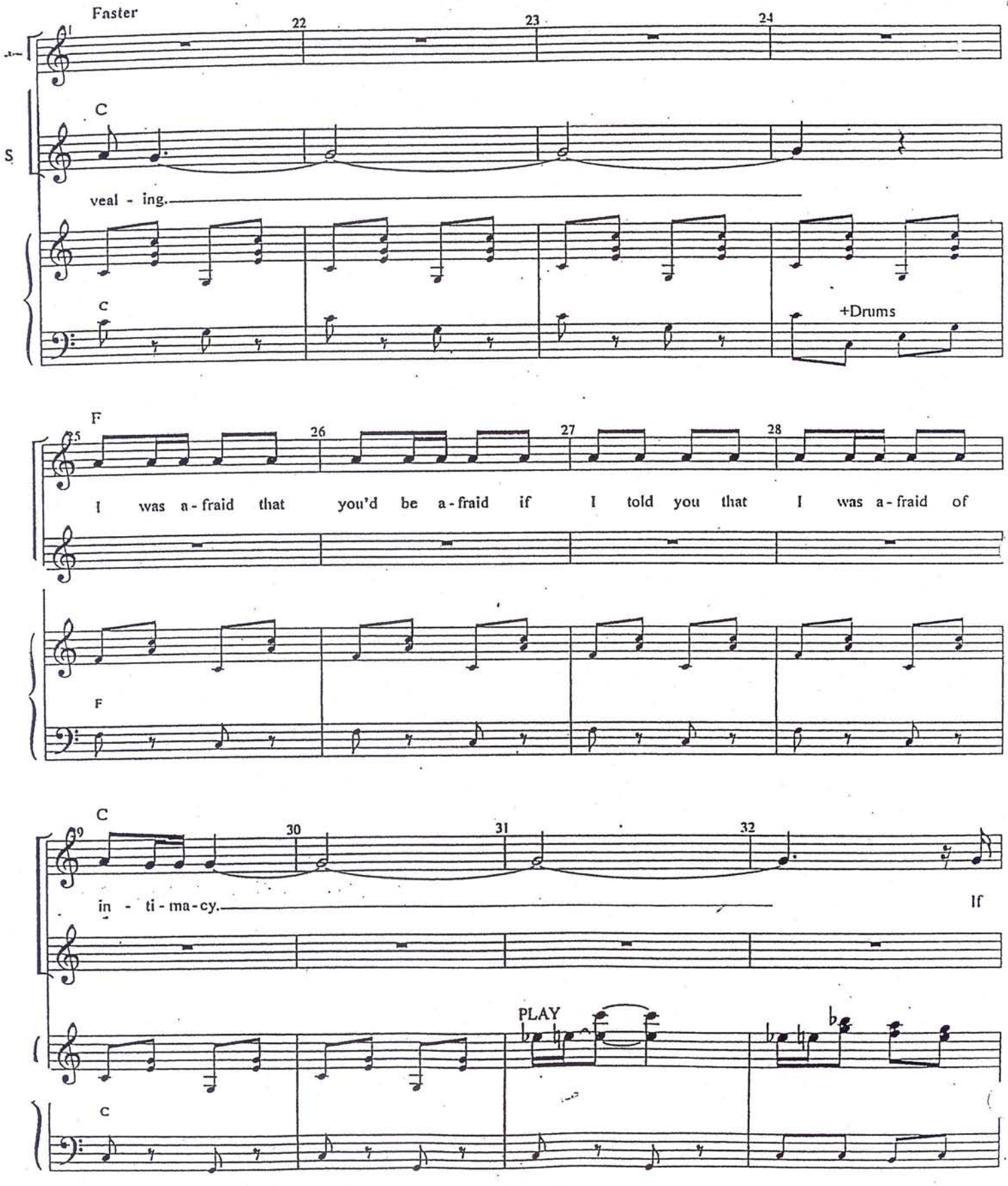
by Jonathan Larson
Arranged by Stephen Oremus

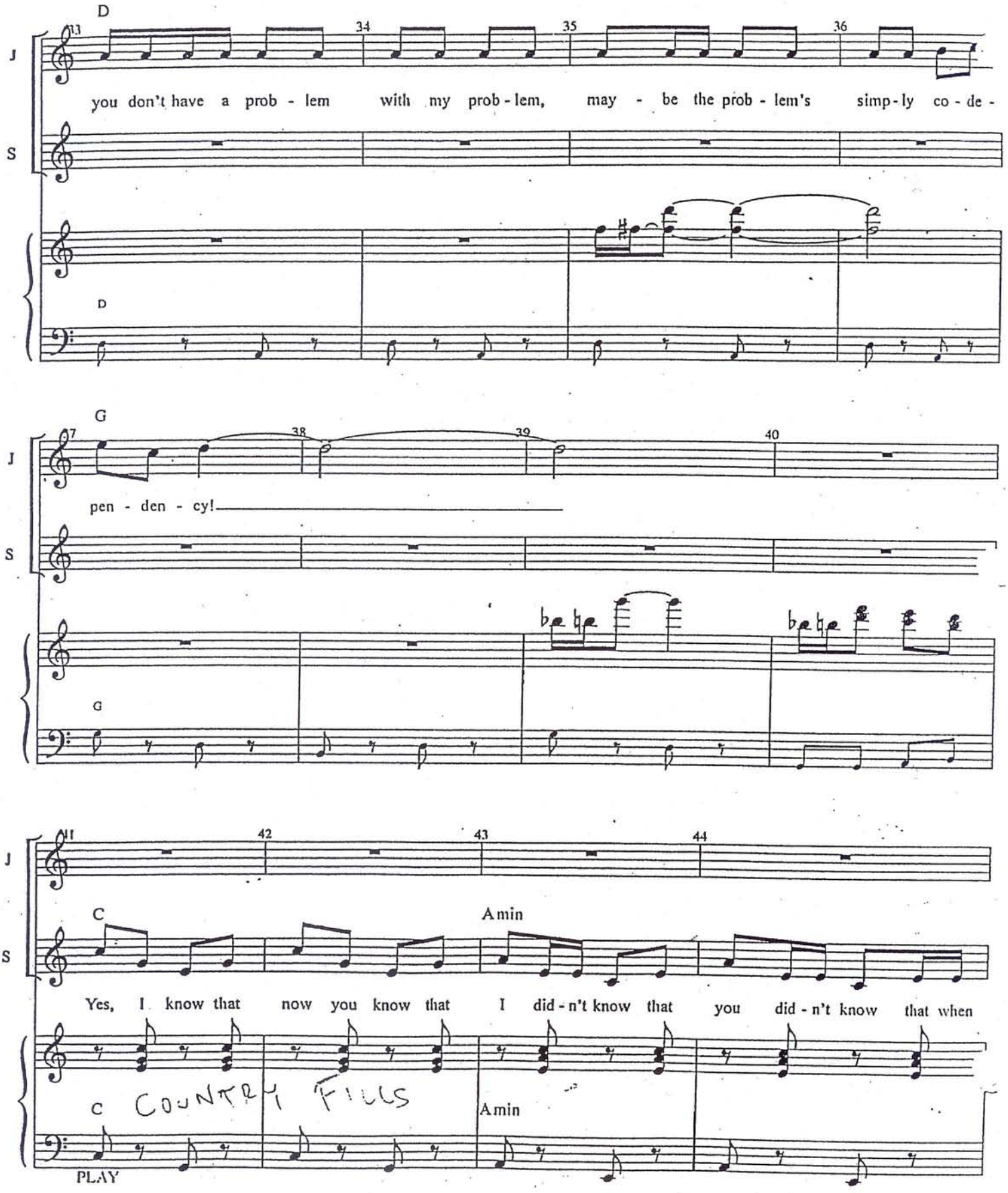
Very Slowly, poco a poco accel.

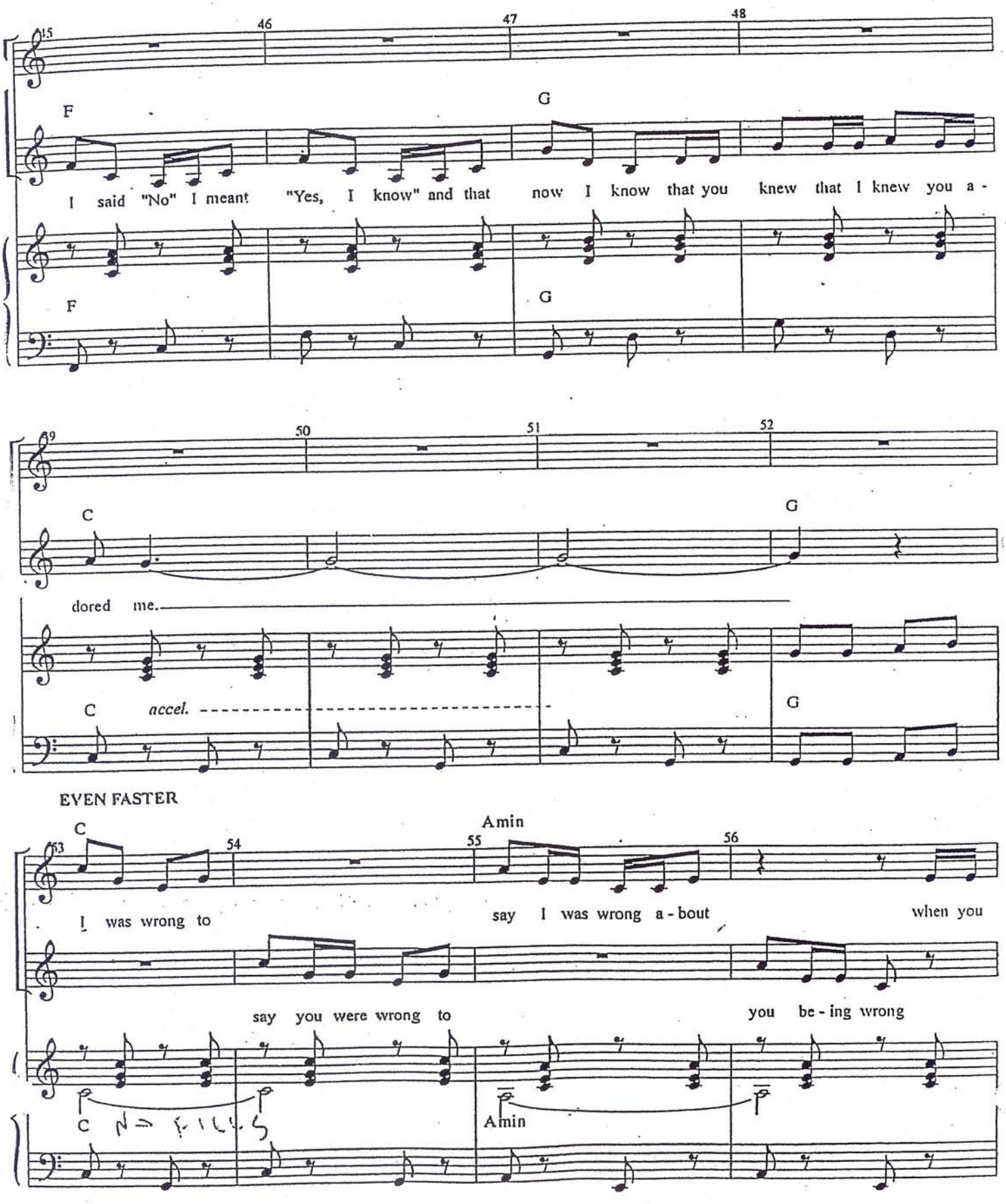


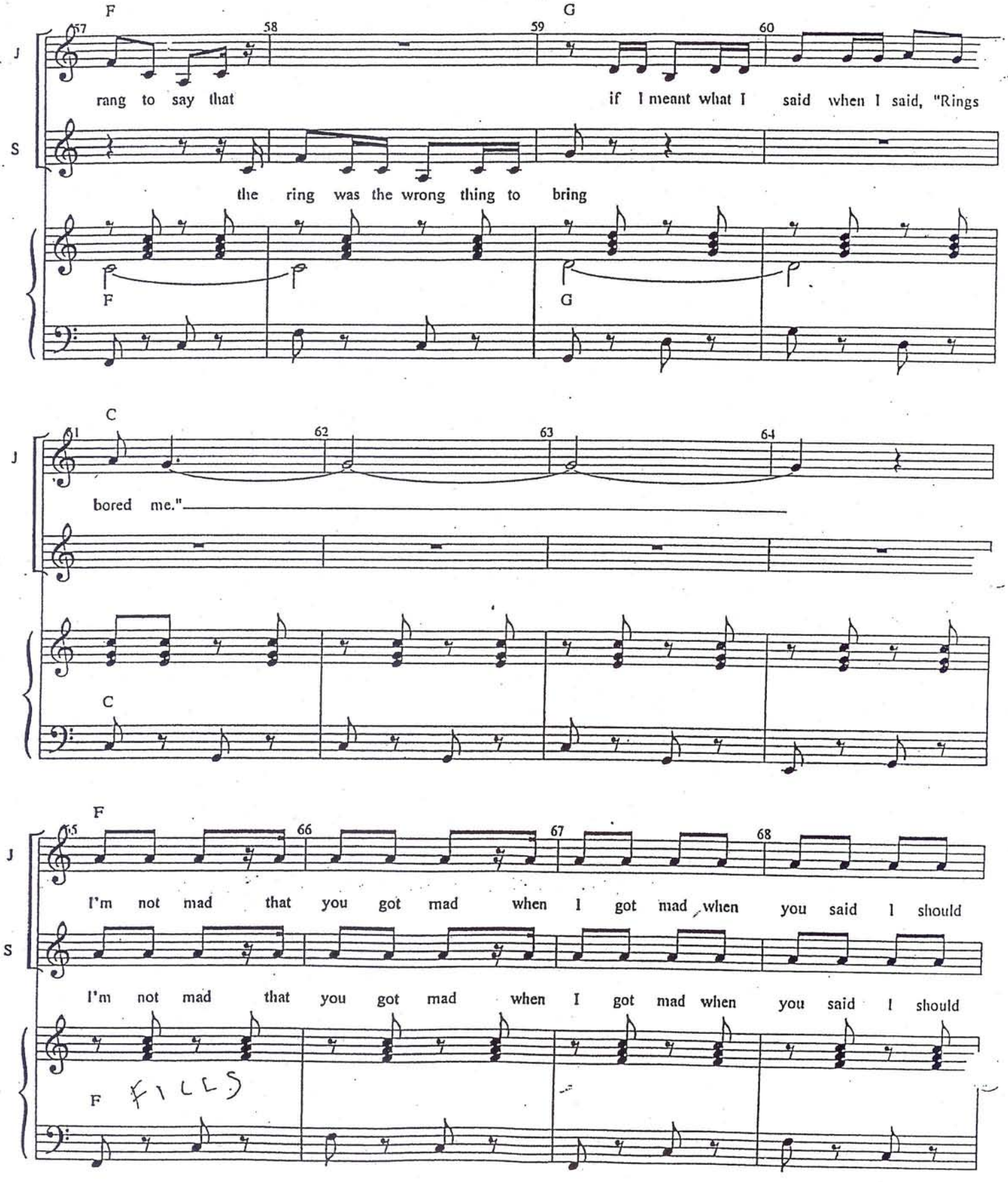
KAYE-HOUSTON MUSIC INC.
(212) 662-6157

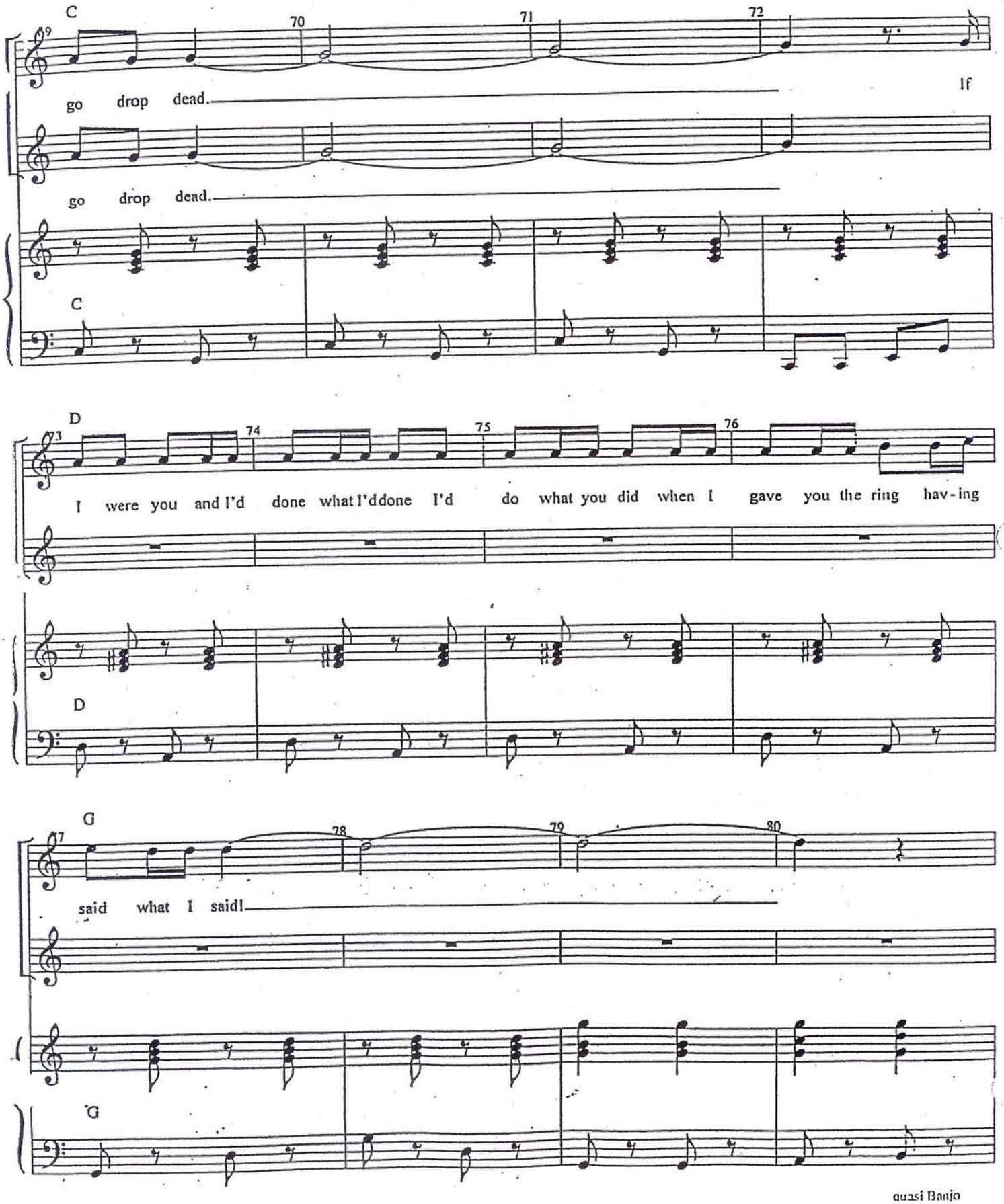

C
G
10
11
12
J
feel - ing.
S
C
G
13
14
15
16
J
C
Amin
If I thought that what you thought was that, I had-n't thought a-bout shar-ing my thoughts then
C
Amin
17
18
19
20
J
F
G
S
my re - ac - tion to your re - ac - tion to my re - ac - tion, would-'ve been more re -
F
G


Faster
22
23
24
C
S
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
29
30
31
32
in - ti - ma - cy.
If
PLAY
C

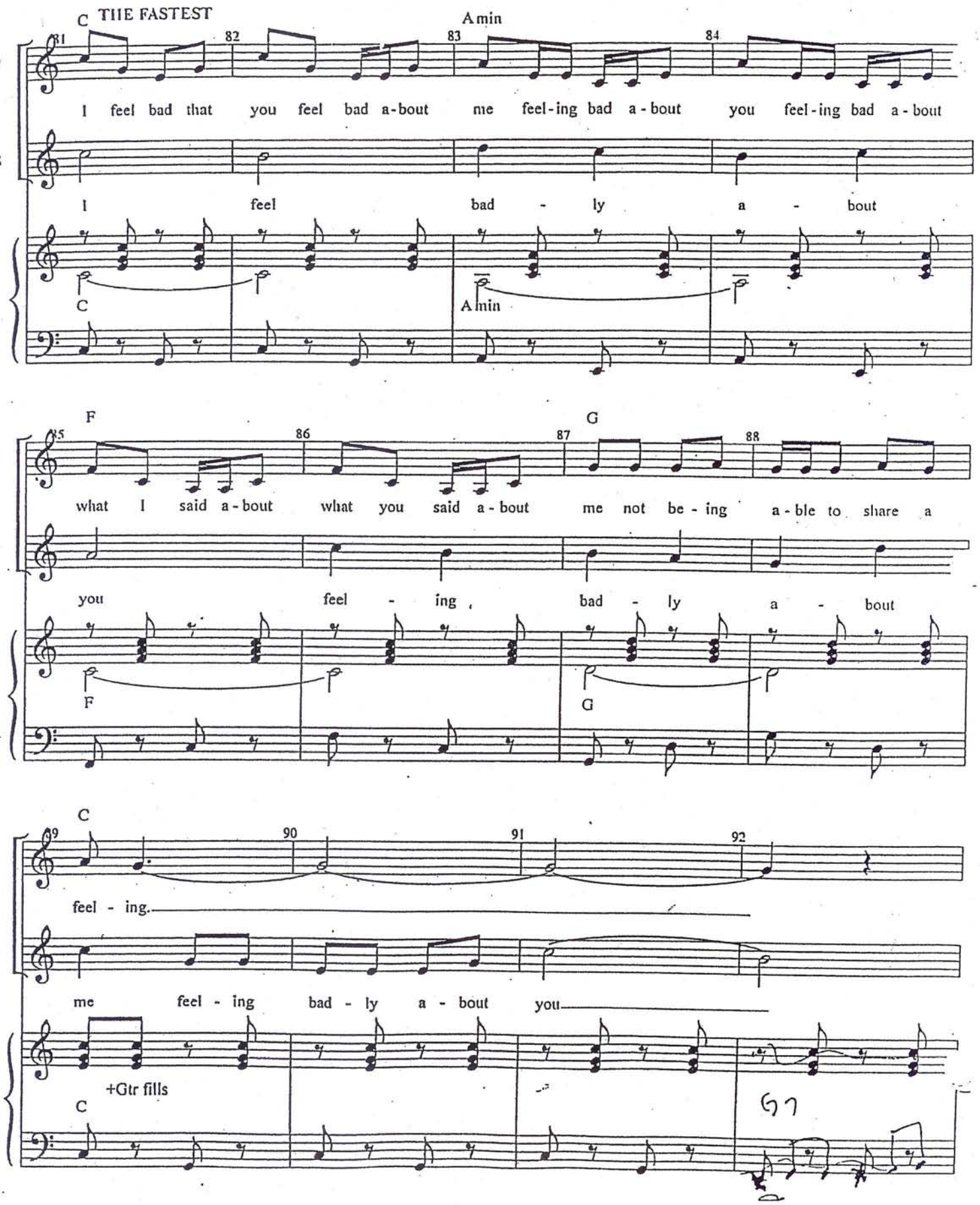

D
33
34
35
36
you don't have a prob - lem with my prob - lem, may - be the prob - lem's simp - ly co - de -
D
G
37
38
39
40
pen - den - cy!
G
41
42
43
44
C
Amin
Yes, I know that now you know that I did - n't know that you did - n't know that when
C COUNTRY FILLS
Amin
PLAY

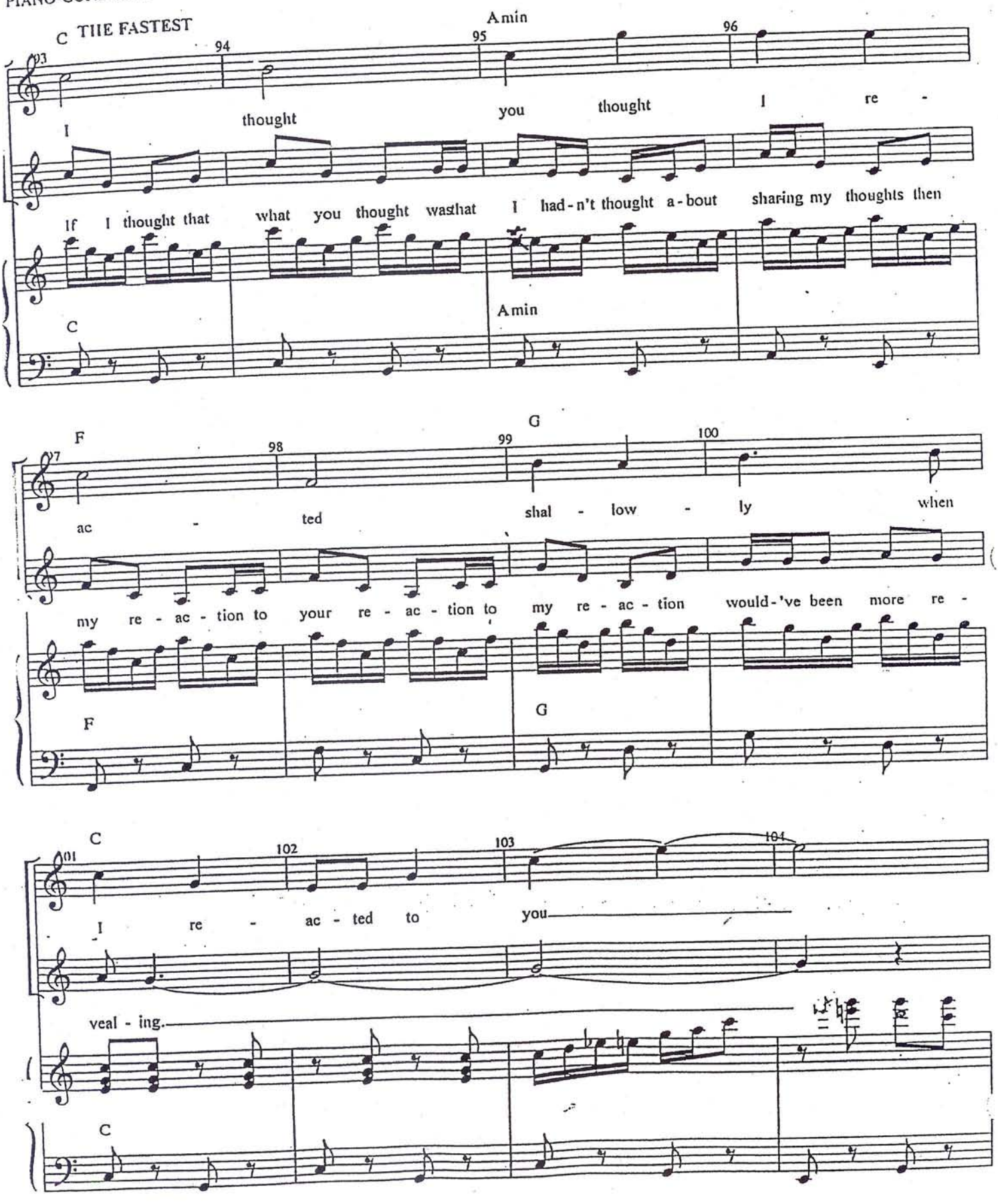

45
46
47
48
F
G
I said "No" I meant "Yes, I know" and that now I know that you knew that I knew you a -
F
G
49
50
51
52
C
G
dored me.
C
accel.
G
EVEN FASTER
C
Amin
53
54
55
56
I was wrong to say I was wrong a - bout when you
say you were wrong to you be - ing wrong
C
Amin

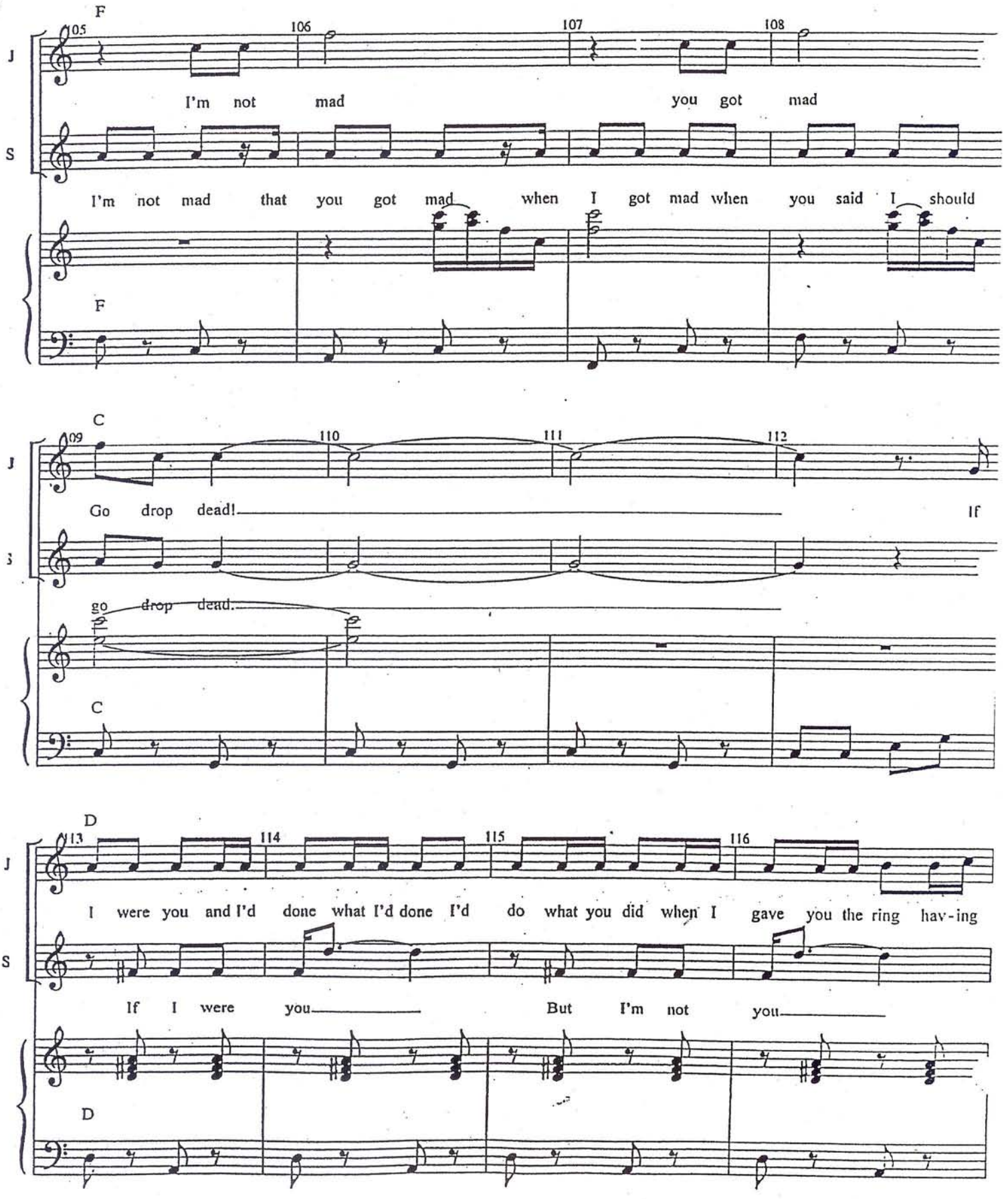

F
G
57
58
59
60
J
rang to say that
if I meant what I said when I said, "Rings
S
the ring was the wrong thing to bring
F
G
C
61
62
63
64
J
bored me."
C
F
65
66
67
68
J
I'm not mad that you got mad when I got mad when you said I should
S
I'm not mad that you got mad when I got mad when you said I should
F
FILLS

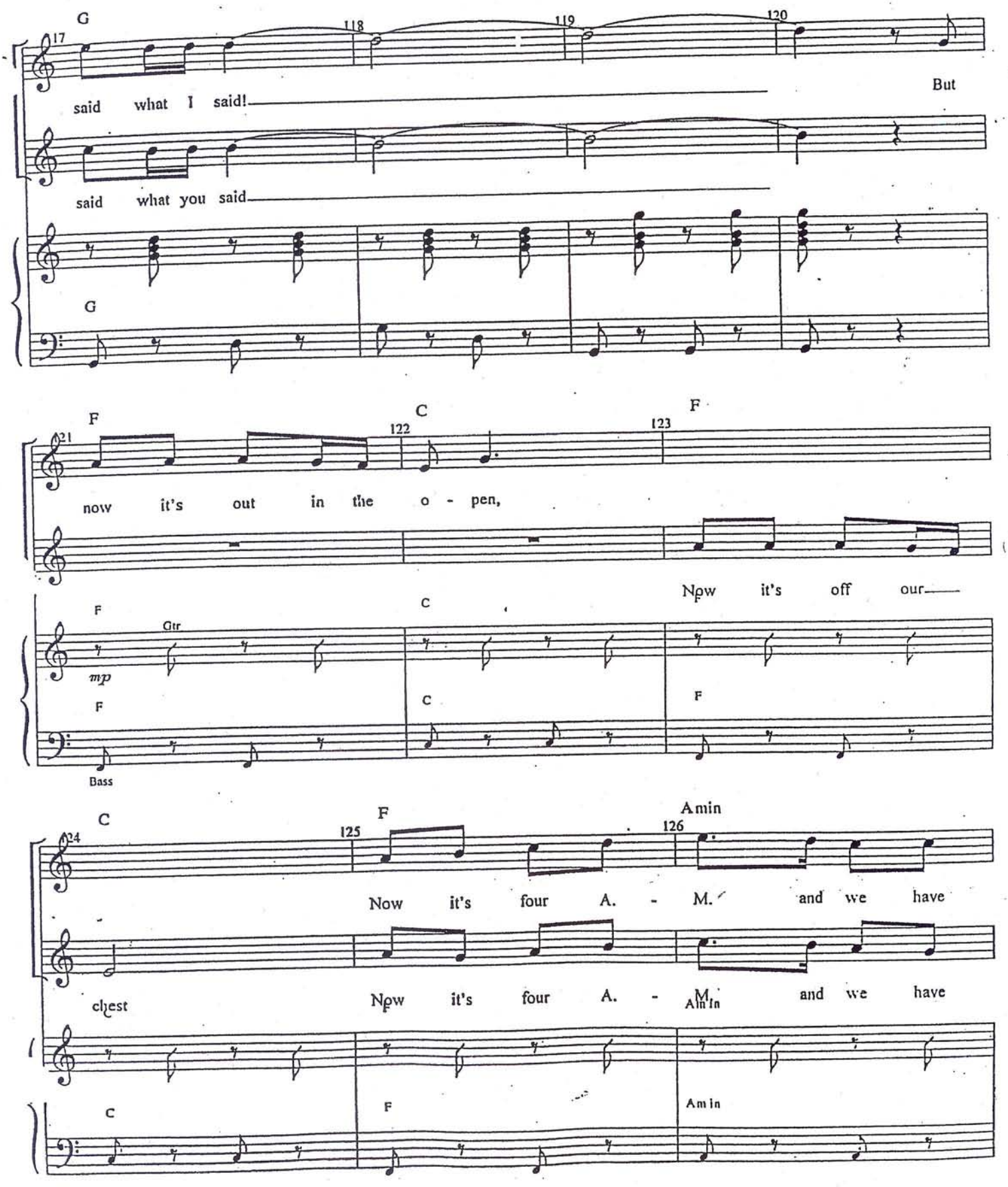

C
69
70
71
72
go drop dead.
If
go drop dead.
C
D
73
74
75
76
I were you and I'd done what I'd done I'd do what you did when I gave you the ring hav-ing
D
G
77
78
79
80
said what I said!
G

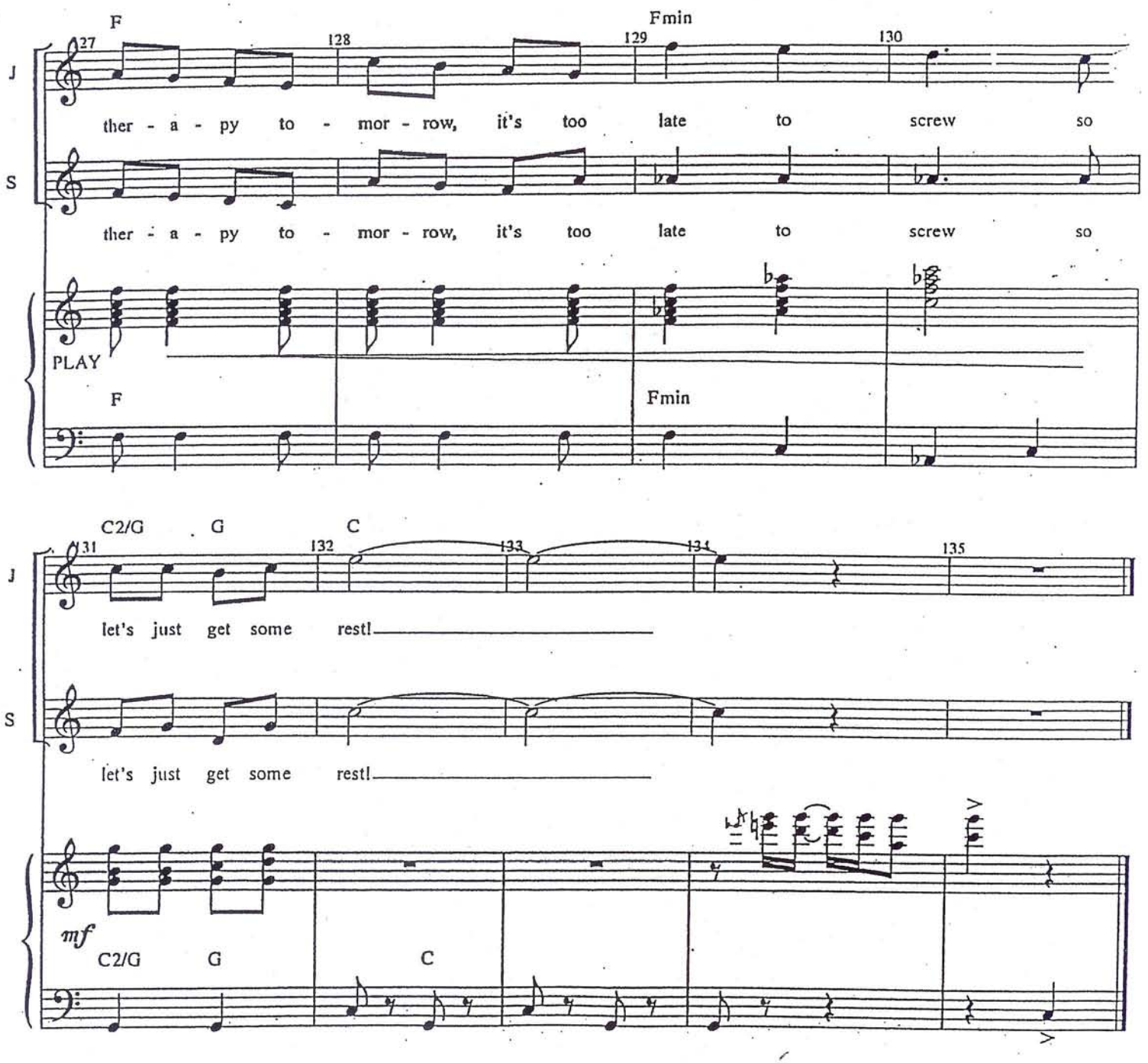
quasi Banjo


C THE FASTEST
A min
81 82 83 84
I feel bad that you feel bad a-bout me feel-ing bad a-bout you feel-ing bad a-bout
I feel bad - ly a - bout
C
A min
F
G
85 86 87 88
what I said a-bout what you said a-bout me not be-ing a-ble to share a
you feel - ing bad - ly a - bout
F
G
C
89 90 91 92
feel - ing.
me feel - ing bad - ly a - bout you
+Gtr fills
C
G7


C THE FASTEST
Amin
93
94
95
96
I thought you thought I re -
I
If I thought that what you thought wasthat 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


F
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
C
109
110
111
112
J
Go drop dead!
If
S
go drop dead.
C
D
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
17
118
119
120
said what I said!
But
said what you said
G
F
C
F
121
122
123
now it's out in the o - pen,
Now it's off our
F
Gtr
mp
C
F
F
C
Bass
C
F
Amin
124
125
126
Now it's four A. - M. and we have
chest
Now it's four A. - Min and we have
C
F
Amin


F
Fmin
27
128
129
130
J
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
C2/G
G
C
31
132
133
134
135
J
let's just get some rest!
S
let's just get some rest!
mf
C2/G
G
C

Piano - Conductor

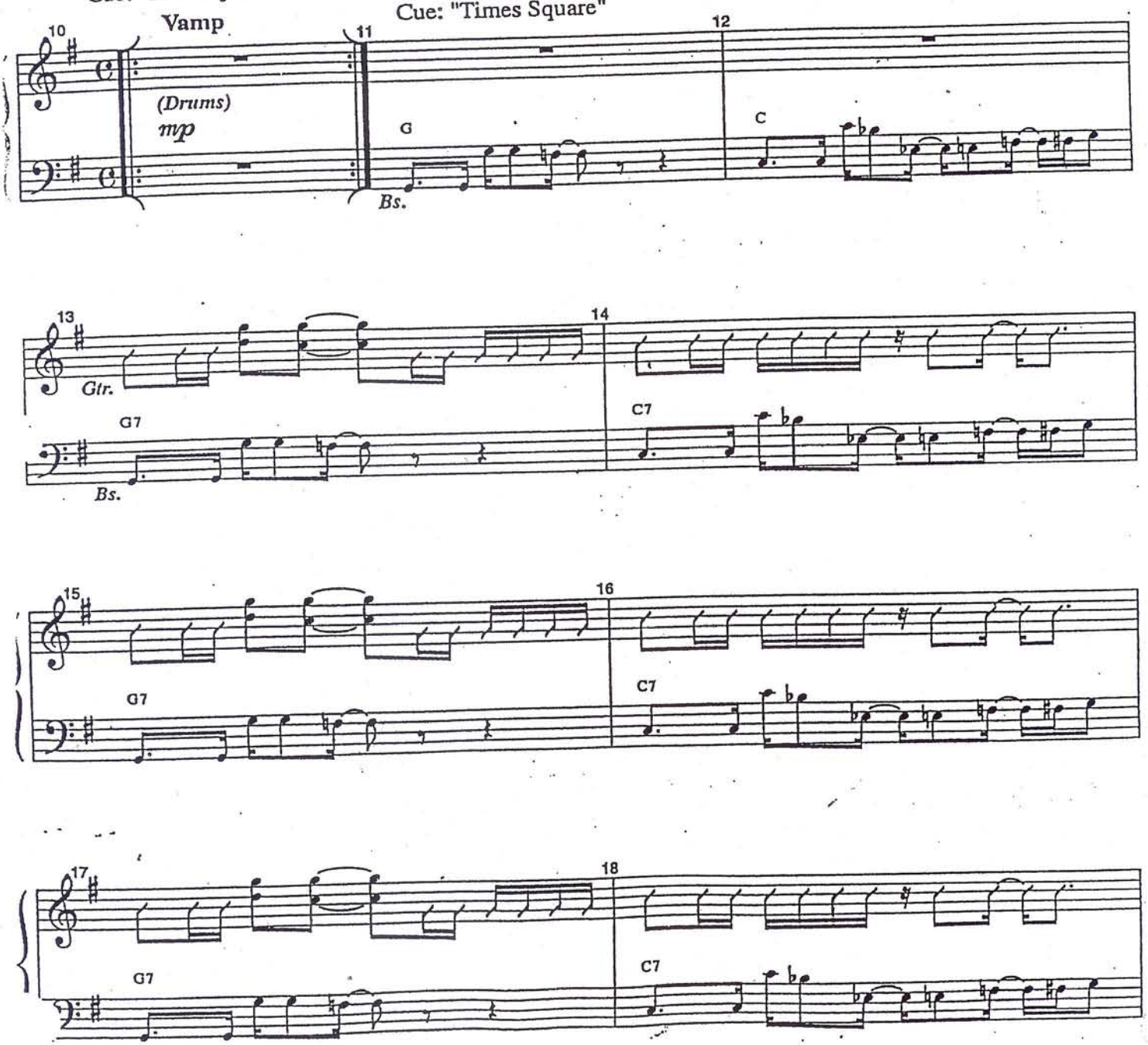
Times Square

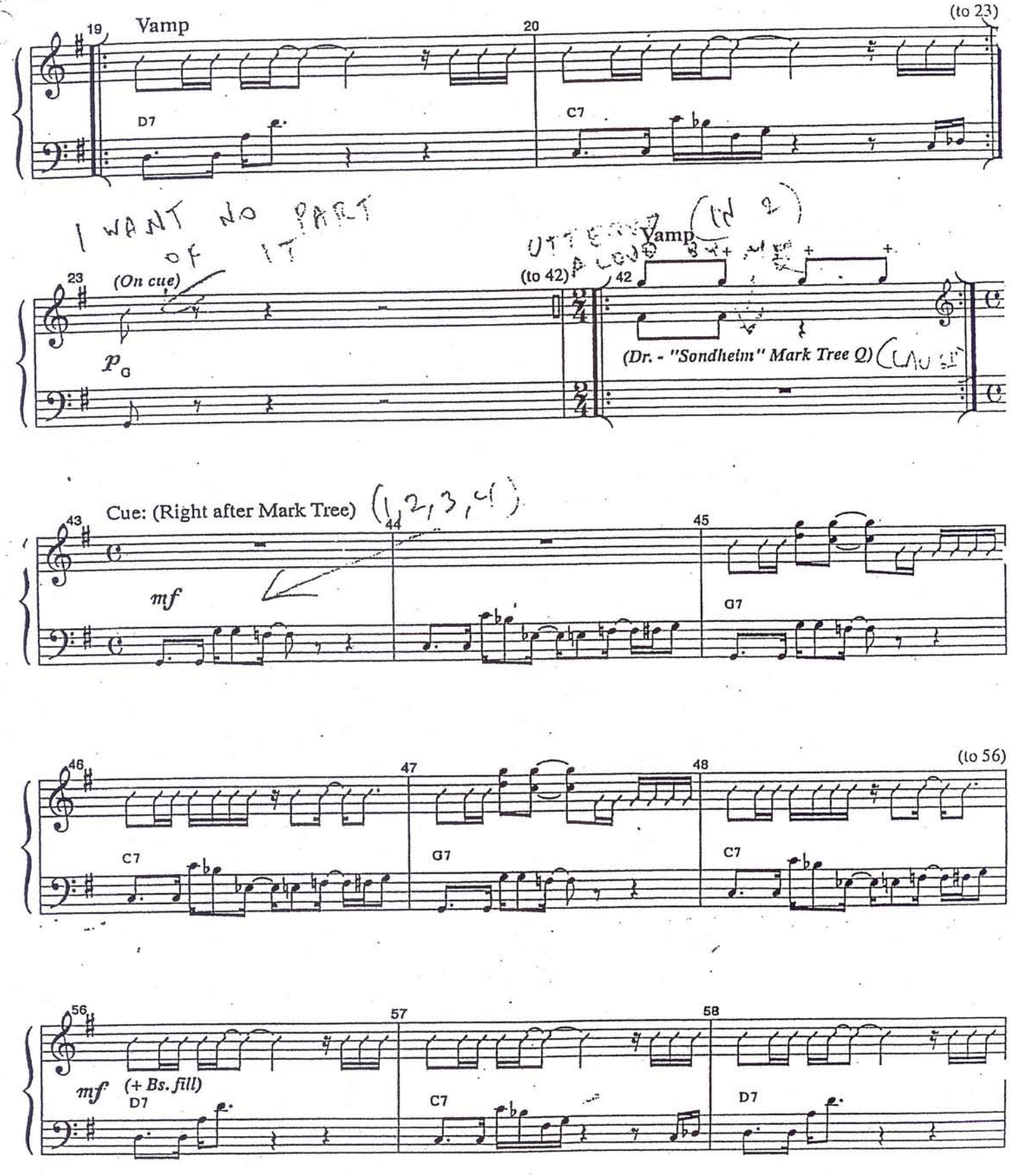
By Jonathan Larson

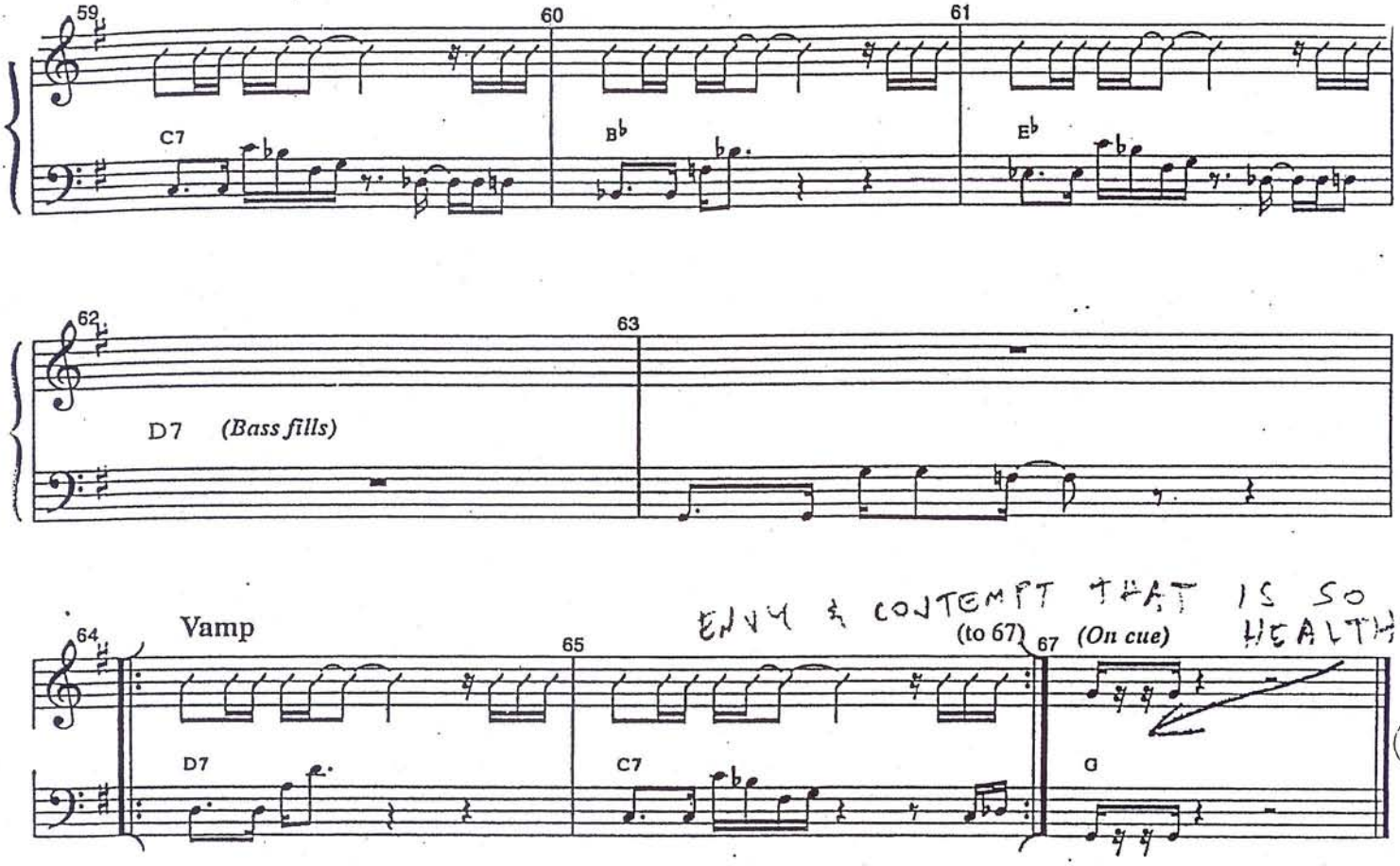
Arranged by Stephen Oremus

(3, 9)

Cue: "Monday morning..."




19
Vamp
20
(to 23)
D7
C7
I WANT NO PART OF IT
23
(On cue)
p
G
(to 42)
42
Vamp
(Dr. - "Sondheim" Mark Tree 2)
43
Cue: (Right after Mark Tree)
44
45
mf
G7
46
47
48
(to 56)
C7
G7
C7
56
57
58
mf
(+ Bs. fill)
D7
C7
D7


59
60
61
C7
B♭
E♭
62
63
D7 (Bass fills)
64
Vamp
65
(to 67)
67 (On cue)
D7
C7
G
ENVY & CONTEMPT THAT IS SO
HEALTHY

Piano-Conductor

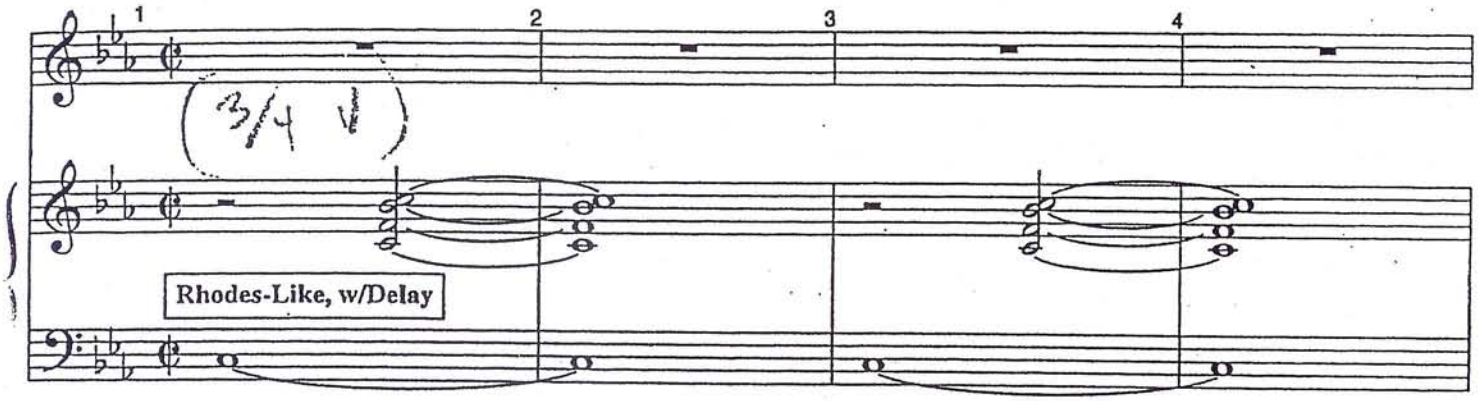
Real Life

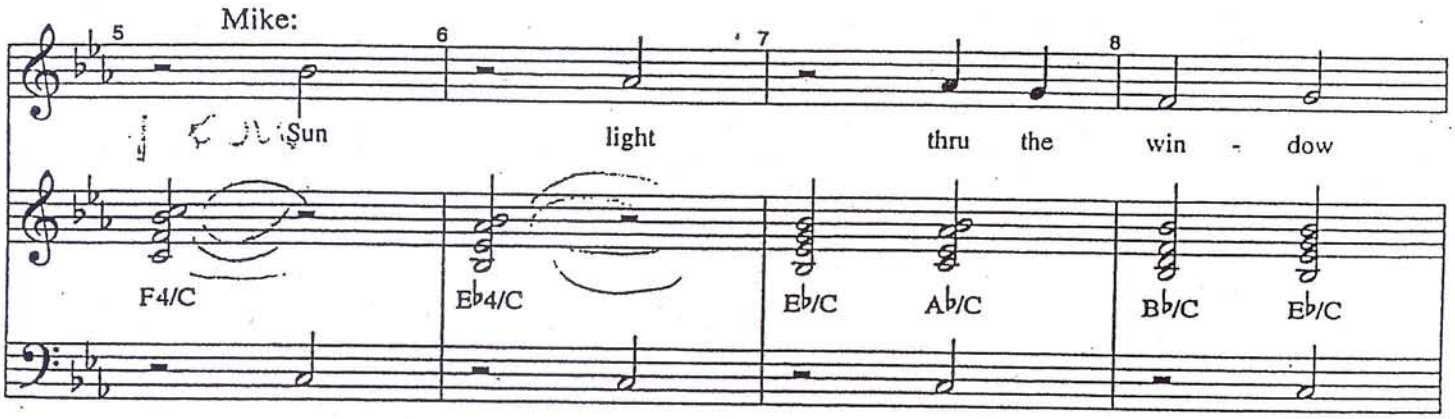
by Jonathan Larson
Orchestrated by Stephen Oremus

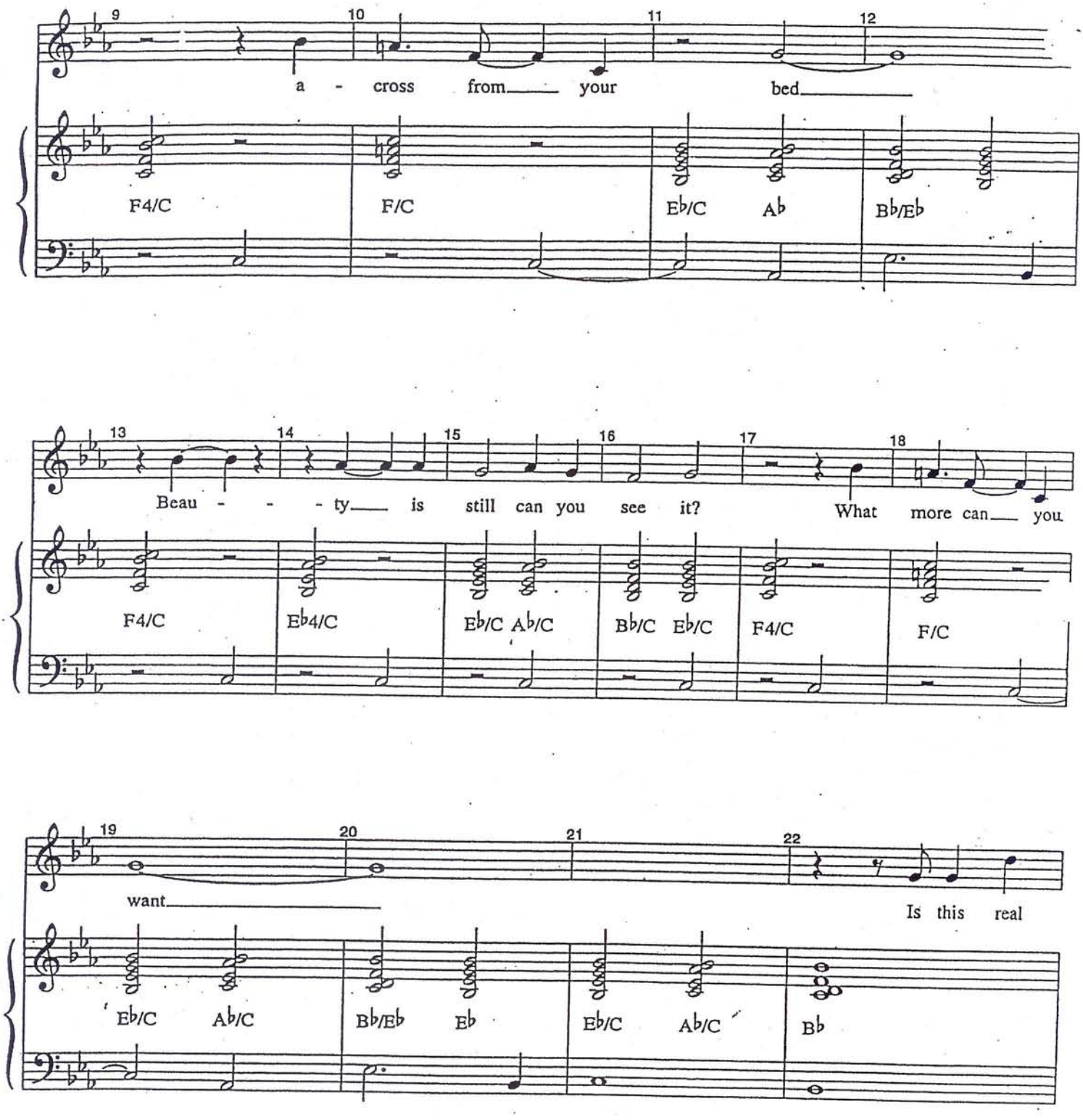
231

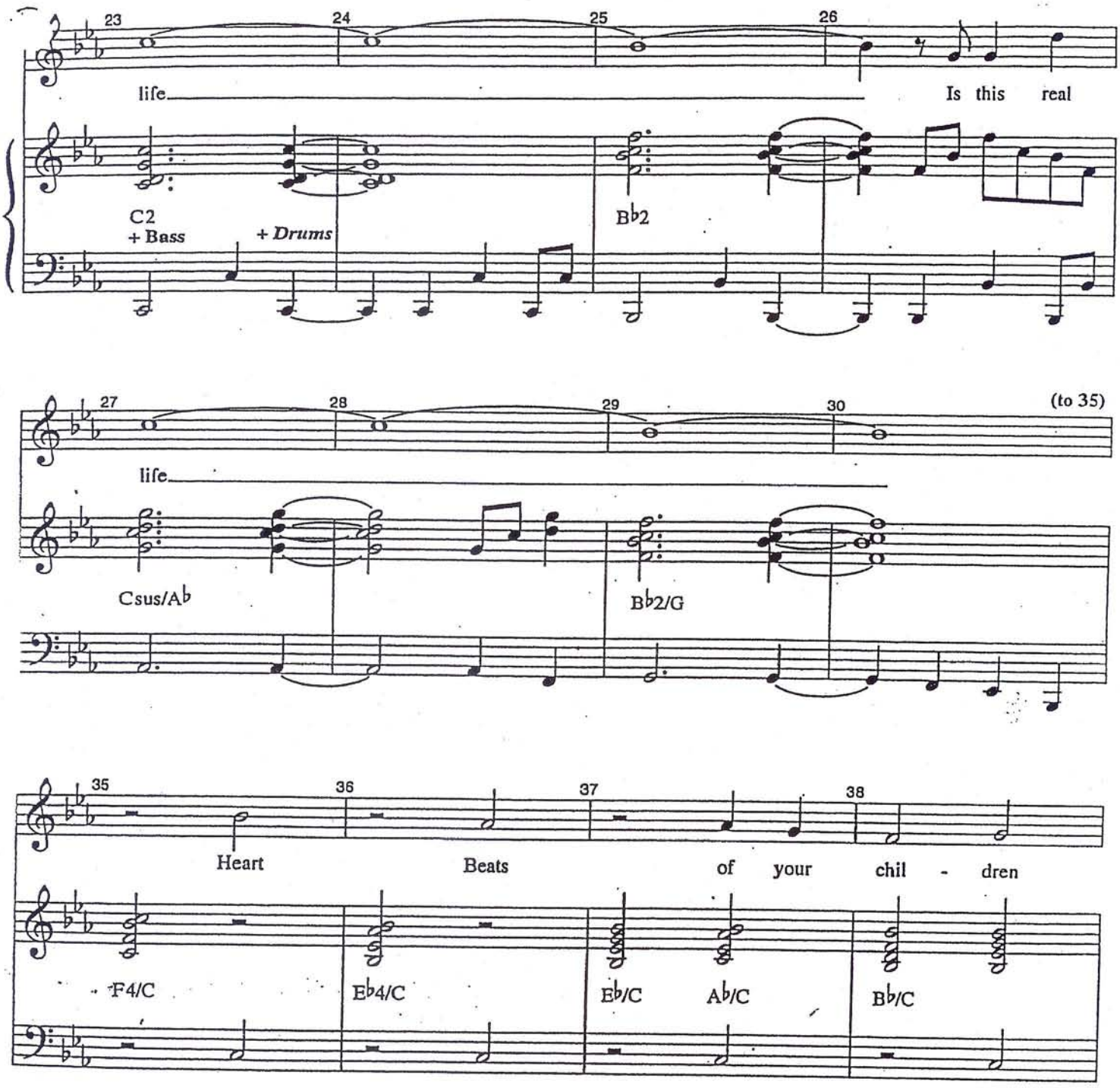
WATCH: "DOESN'T SOUND SO BAD"

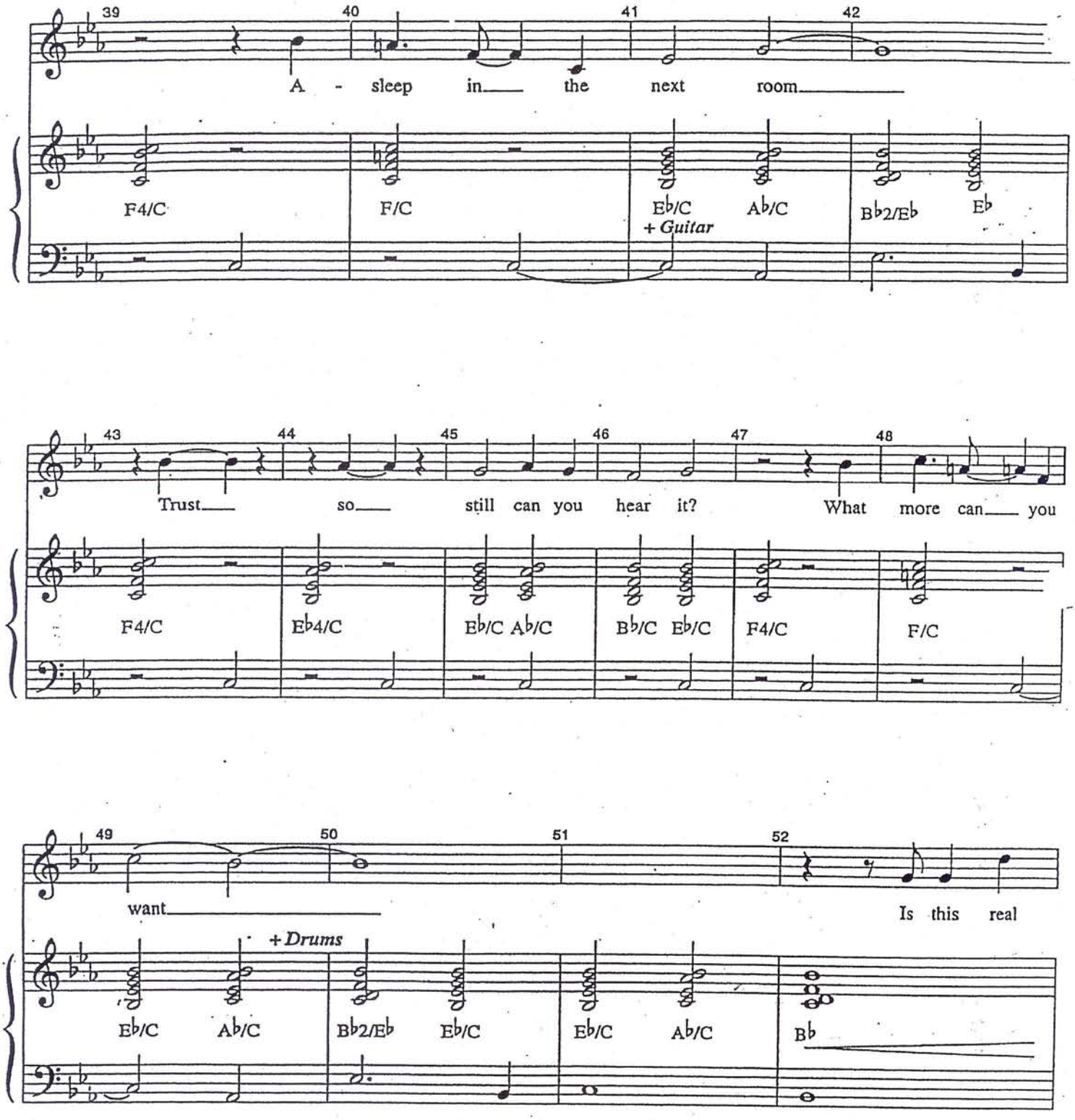
Cue: "Maybe you should grab it"

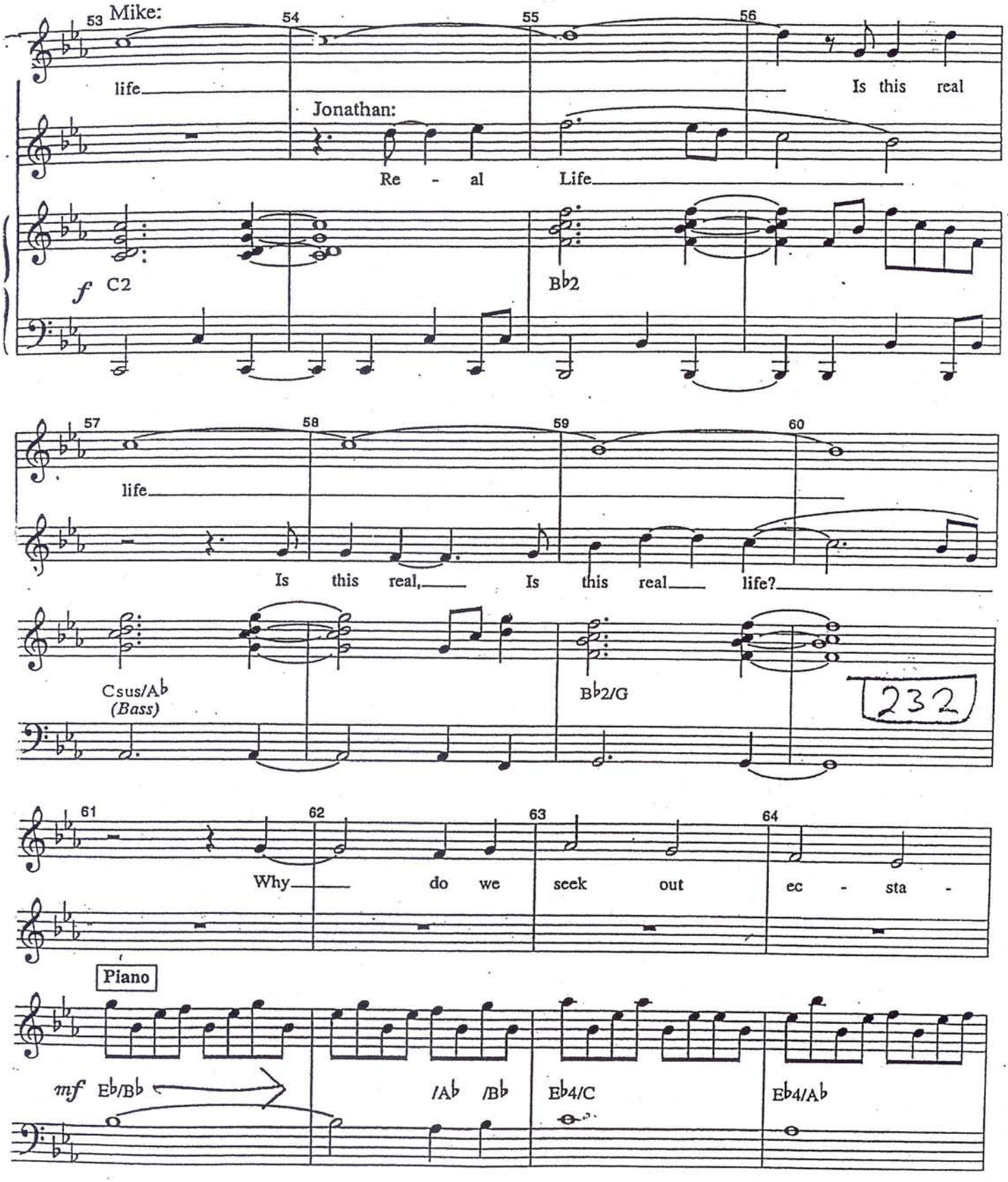


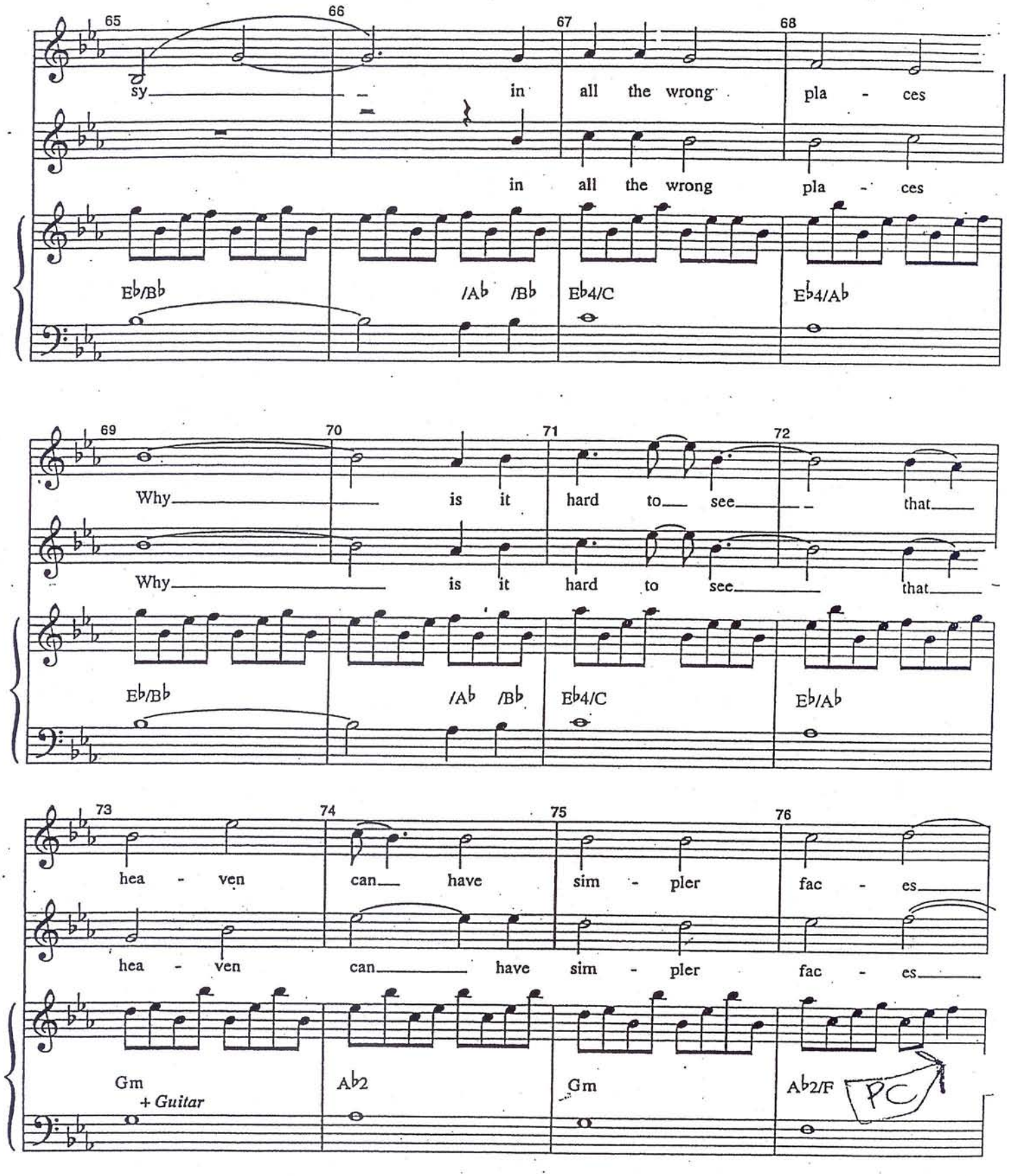


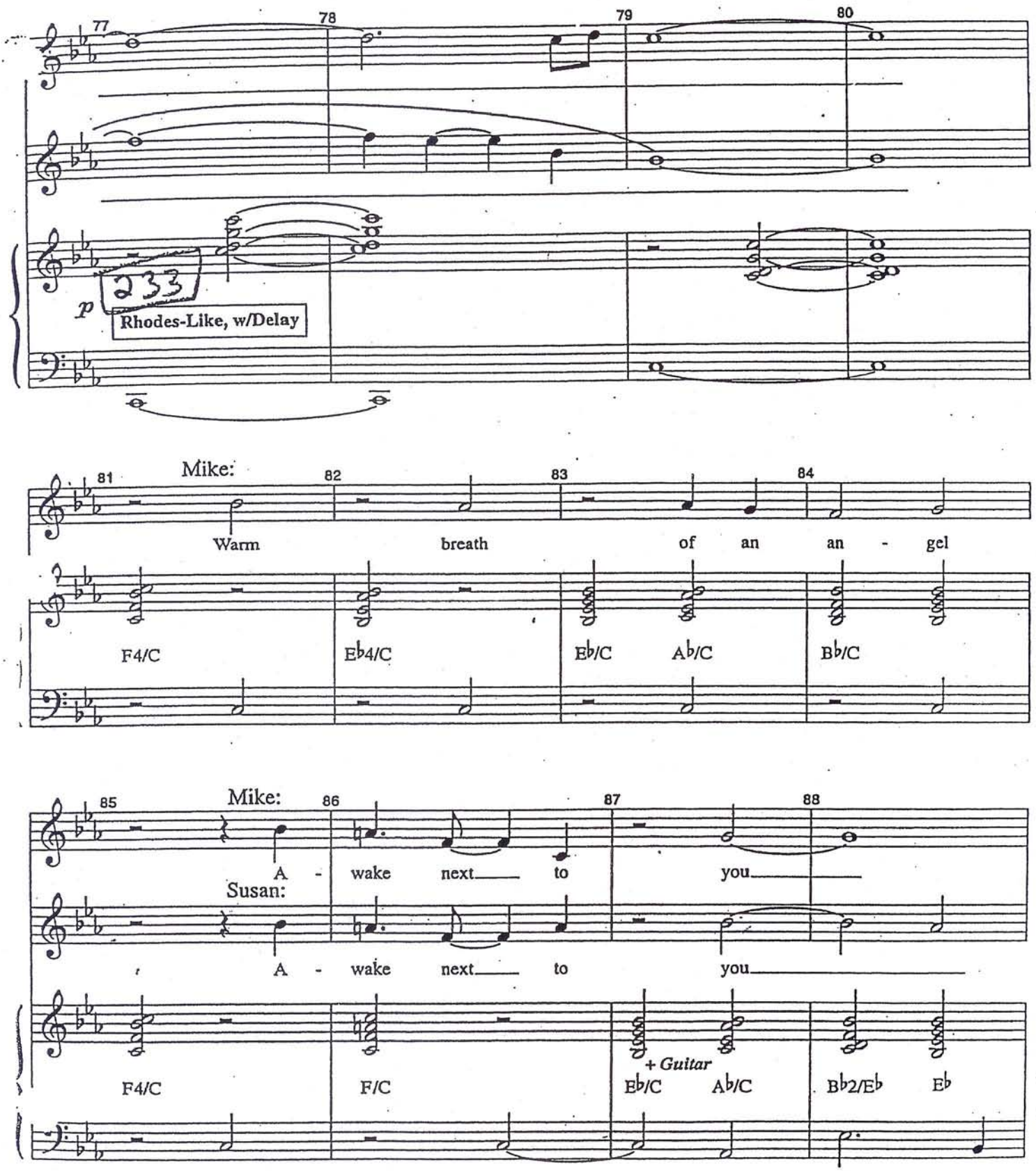

9 10 11 12
a - cross from your bed
F4/C F/C Eb/C Ab Bb/Eb
13 14 15 16 17 18
Beau - - - ty is still can you see it? What more can you
F4/C Eb4/C Eb/C Ab/C Bb/C Eb/C F4/C F/C
19 20 21 22
want
Is this real
Eb/C Ab/C Bb/Eb Eb Eb/C Ab/C Bb

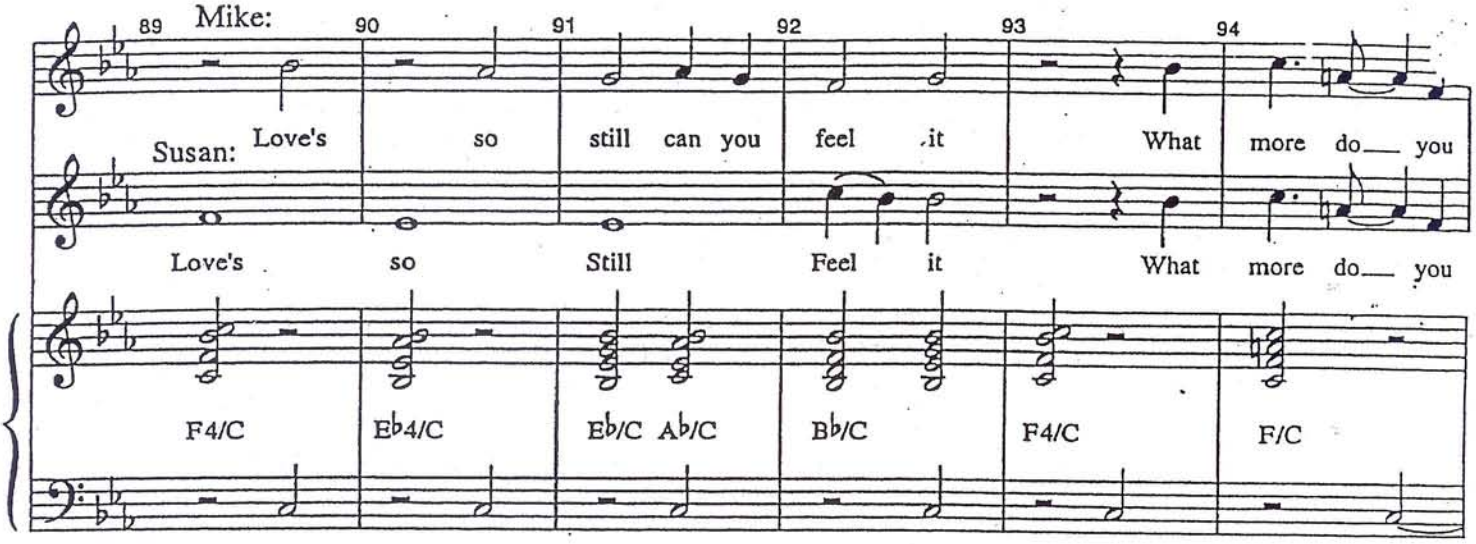

23
24
25
26
life
Is this real
C2
+ Bass
+ Drums
B♭2
27
28
29
30
(to 35)
life
Csus/A♭
B♭2/G
35
36
37
38
Heart
Beats
of your chil - dren
F4/C
E♭4/C
E♭/C
A♭/C
B♭/C

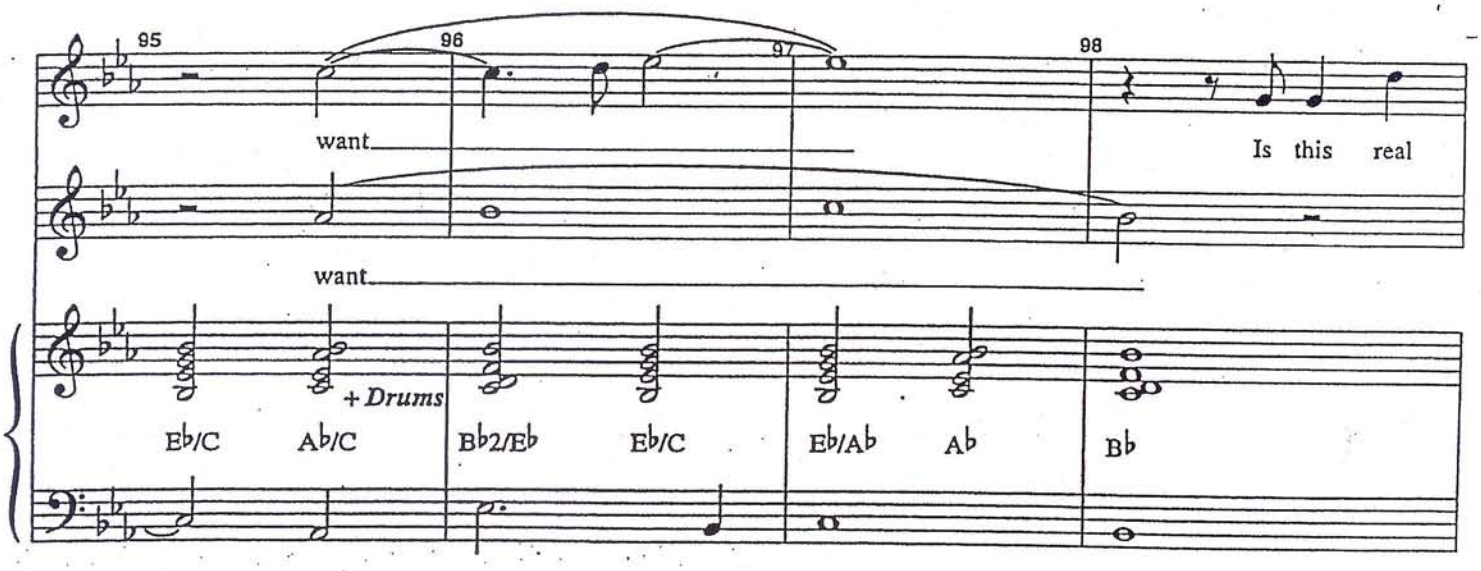

39
40
41
42
A - sleep in the next room
F4/C
F/C
Eb/C
+ Guitar
Ab/C
Bb2/Eb
Eb
43
44
45
46
47
48
Trust so still can you hear it? What more can you
F4/C
Eb4/C
Eb/C Ab/C
Bb/C Eb/C
F4/C
F/C
49
50
51
52
want
Is this real
+ Drums
Eb/C
Ab/C
Bb2/Eb
Eb/C
Eb/C
Ab/C
Bb

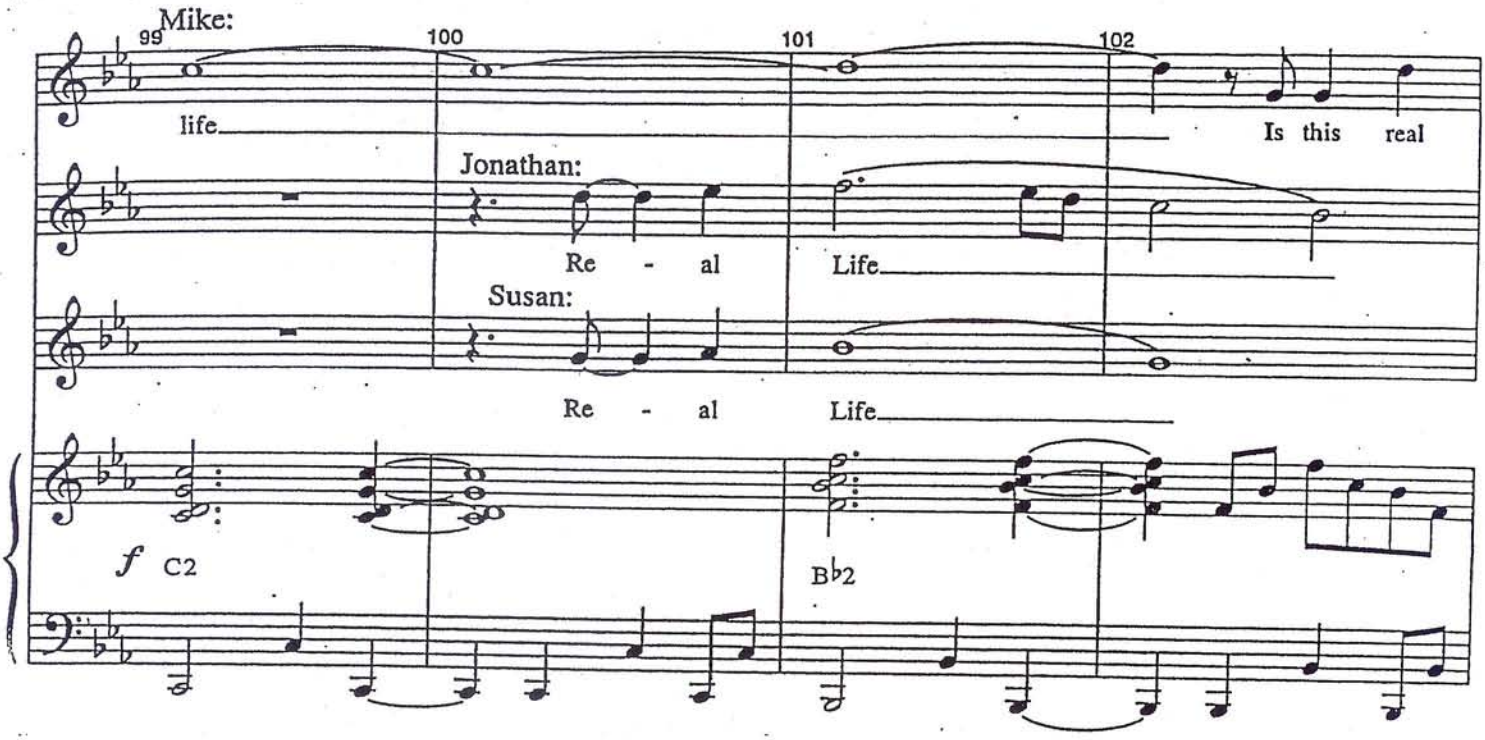

53 Mike:
54
55
56
life
Is this real
Jonathan:
Re - al Life
f C2
B♭2
57
58
59
60
life
Is this real, Is this real life?
Csus/A♭
(Bass)
B♭2/G
232
61
62
63
64
Why do we seek out ec - sta -
Piano
mf E♭/B♭
/A♭ /B♭
E♭4/C
E♭4/A♭

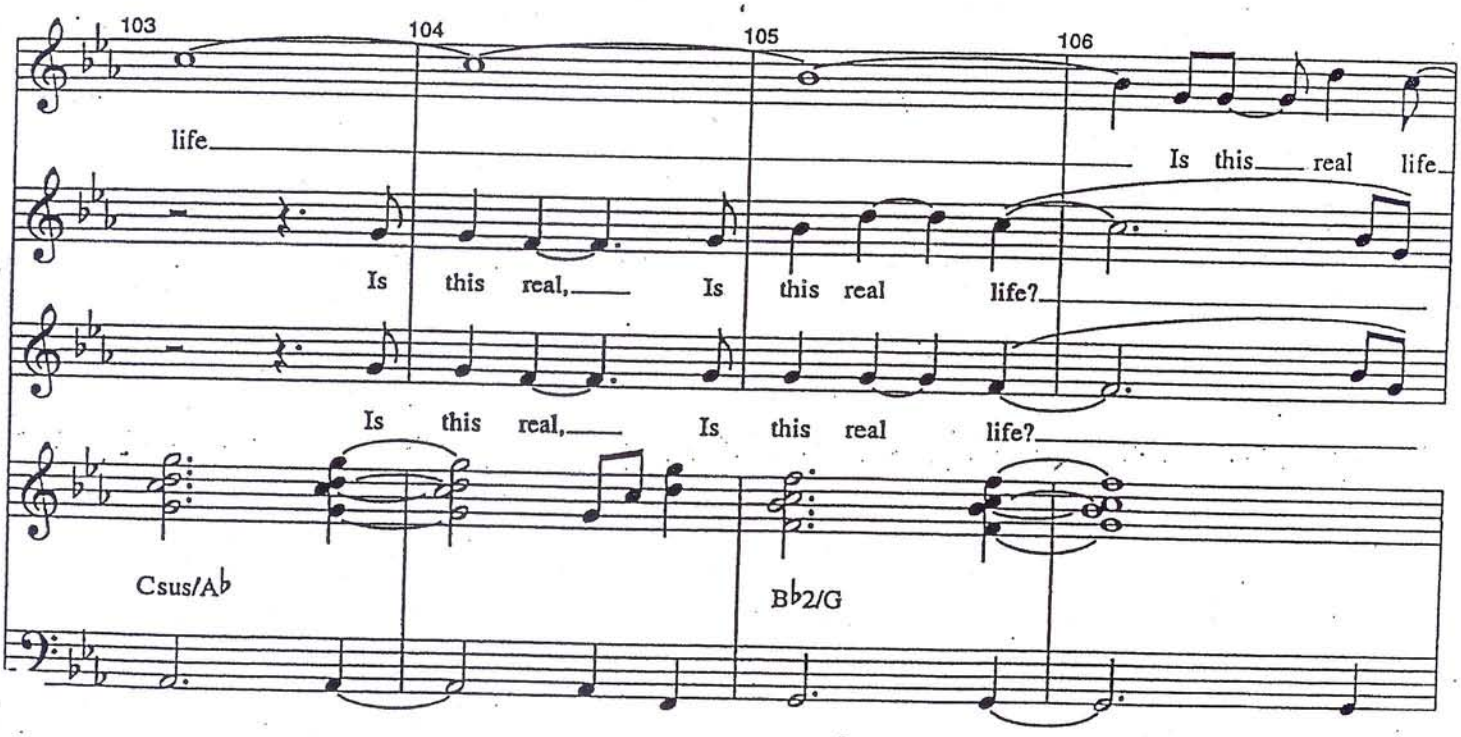

65
66
67
68
sy
in all the wrong pla - ces
in all the wrong pla - ces
Eb/Bb
/Ab /Bb
Eb4/C
Eb4/Ab
69
70
71
72
Why is it hard to see that
Why is it hard to see that
Eb/Bb
/Ab /Bb
Eb4/C
Eb/Ab
73
74
75
76
hea - ven can have sim - pler fac - es
hea - ven can have sim - pler fac - es
Gm
+ Guitar
Ab2
Gm
Ab2/F
PC

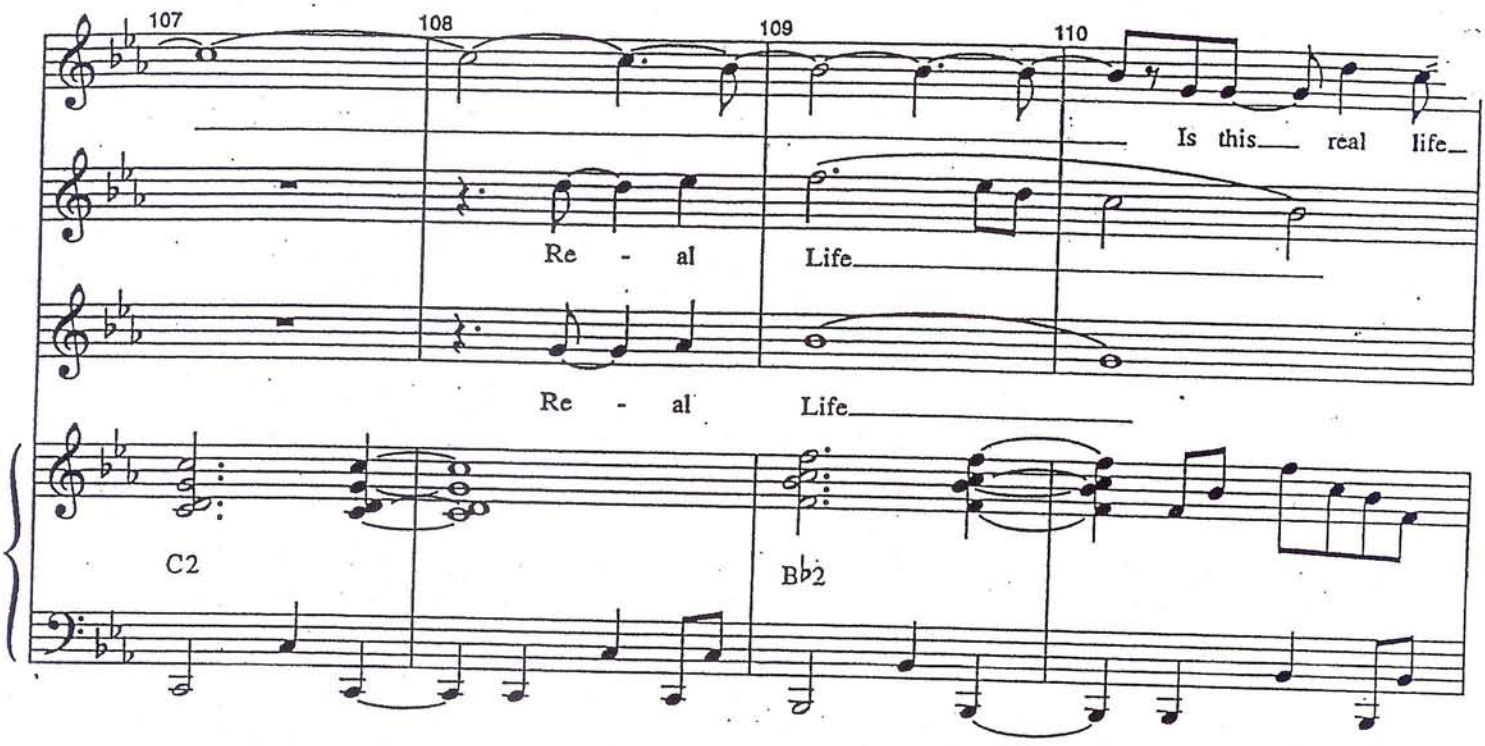

77
78
79
80
233
p
Rhodes-Like, w/Delay
81
Mike:
82
83
84
Warm breath of an an - gel
F4/C
Eb4/C
Eb/C
Ab/C
Bb/C
85
Mike:
86
87
88
A - wake next to you
Susan:
A - wake next to you
F4/C
F/C
+ Guitar
Eb/C
Ab/C
Bb2/Eb
Eb

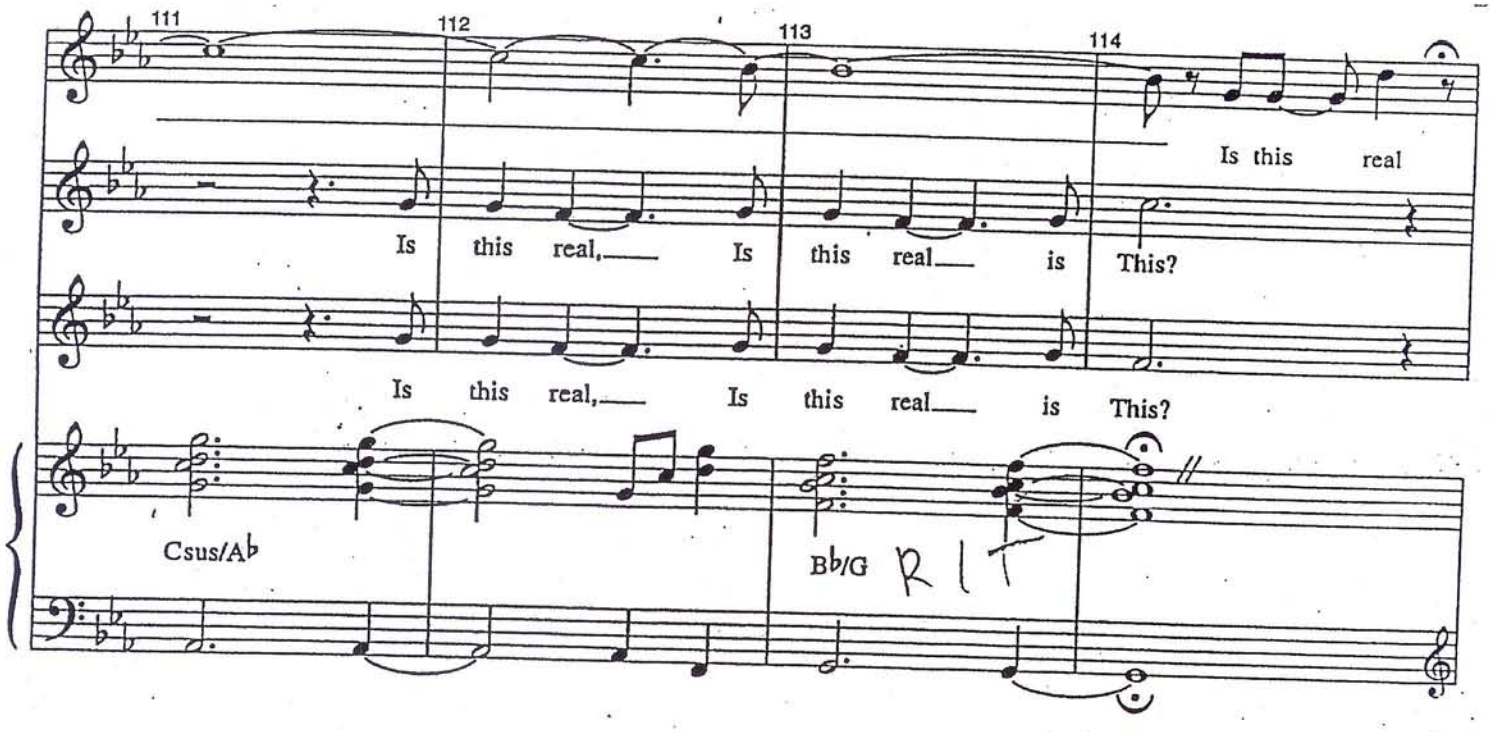

89
Mike:
90
91
92
93
94
Susan:
Love's so still can you feel it What more do you
Love's so Still Feel it What more do you
F4/C
Eb4/C
Eb/C Ab/C
Bb/C
F4/C
F/C

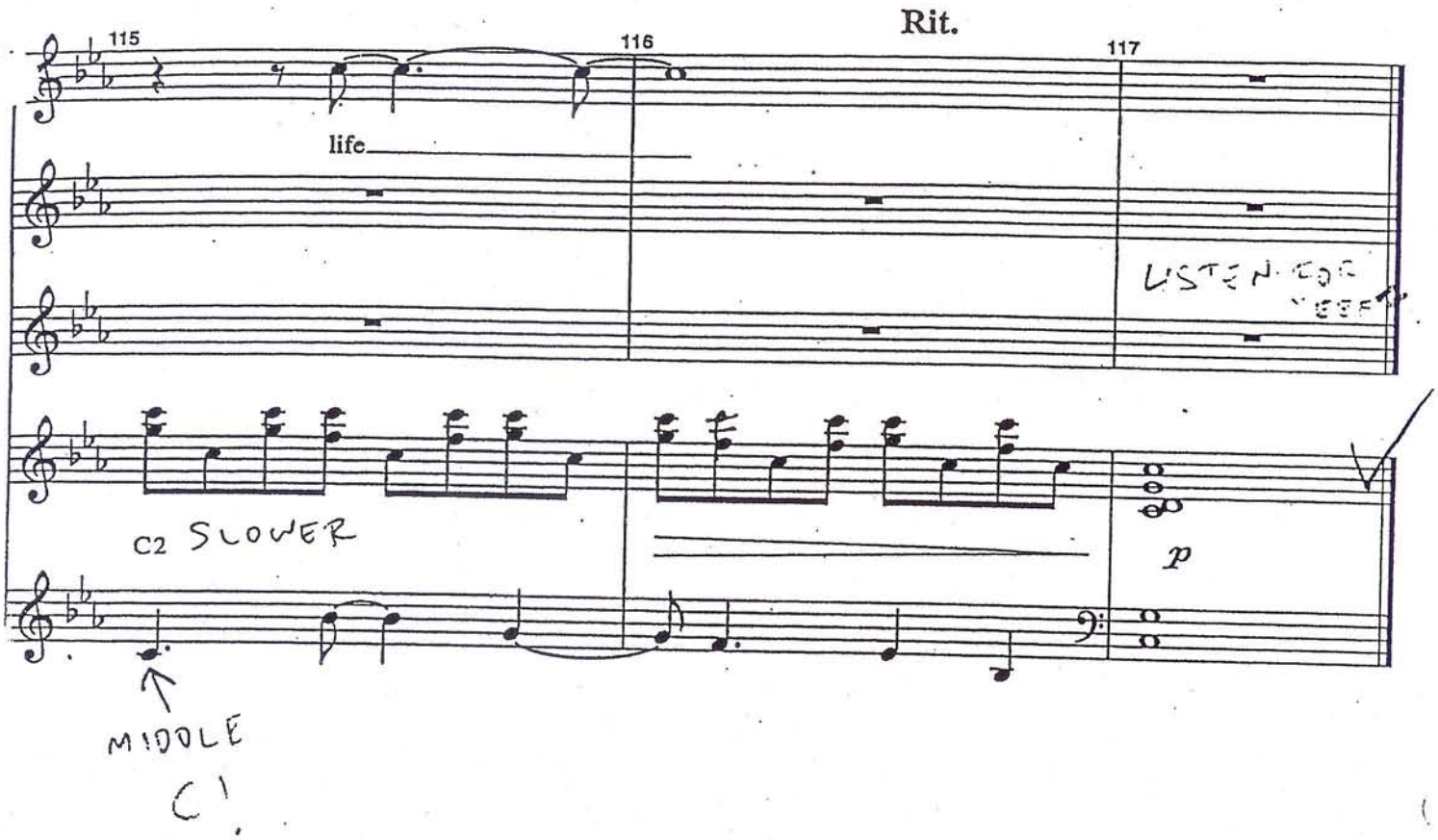

95
96
97
98
want
Is this real
want
+ Drums
Eb/C Ab/C
Bb2/Eb
Eb/C
Eb/Ab
Ab
Bb


Mike:
99
100
101
102
life
Is this real
Jonathan:
Re - al
Life
Susan:
Re - al
Life
f C2
B♭2


103
104
105
106
life
Is this real life
Is this real, Is this real life?
Is this real, Is this real life?
Csus/A♭
B♭2/G


107
108
109
110
Is this real life
Re - al
Life
Re - al
Life
C2
B♭2


111
112
113
114
Is this real
Is this real, Is this real is This?
Is this real, Is this real is This?
Csus/A♭
B♭/G
R I T


Rit.
115
116
117
life
LISTEN FOR
C2 SLOWER
p
MIDDLE
C1

Piano-Conductor

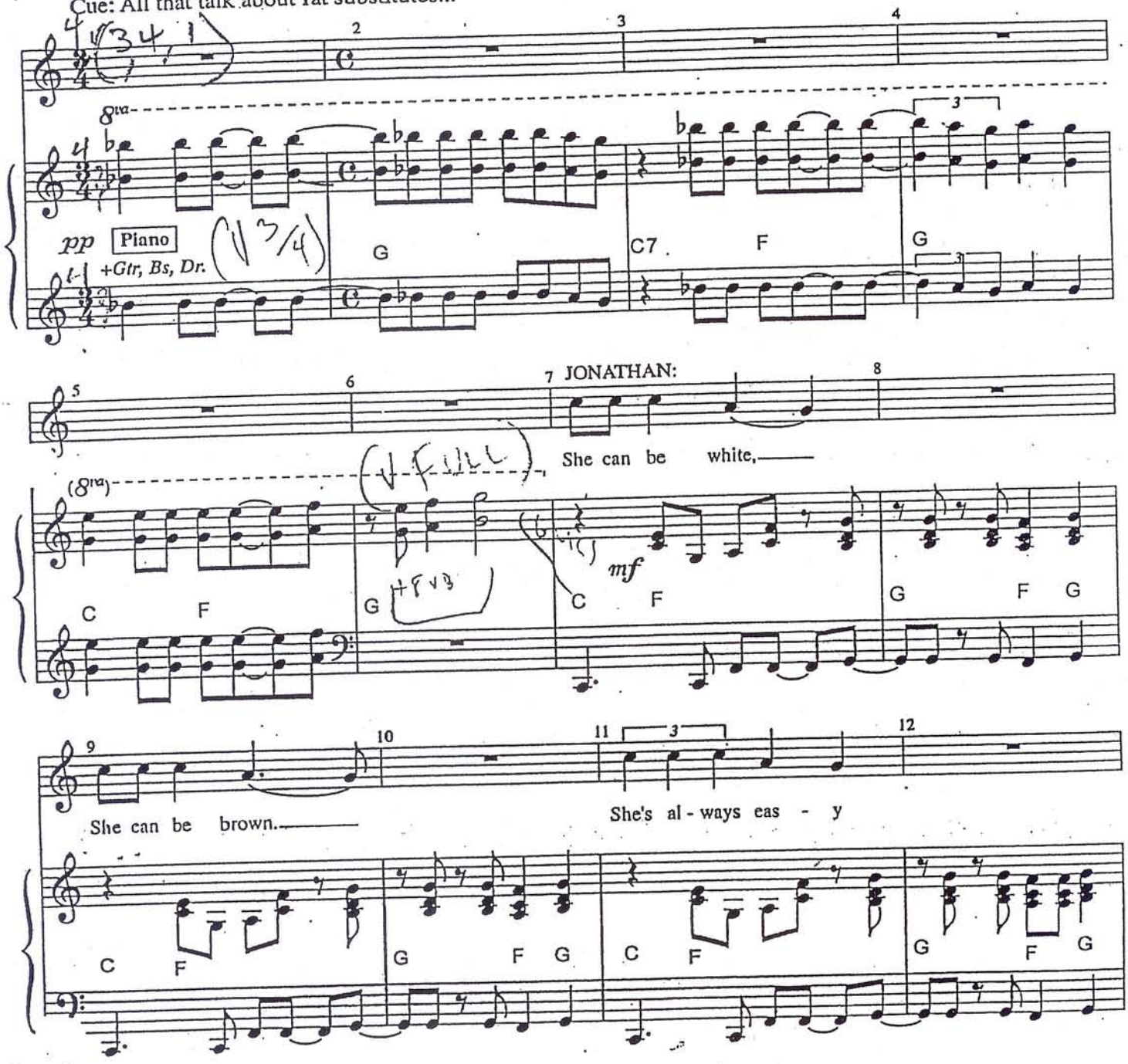
238

Sugar

By Jonathan Larson
Arranged by Stephen Oremus

ALL THAT DRIVING

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



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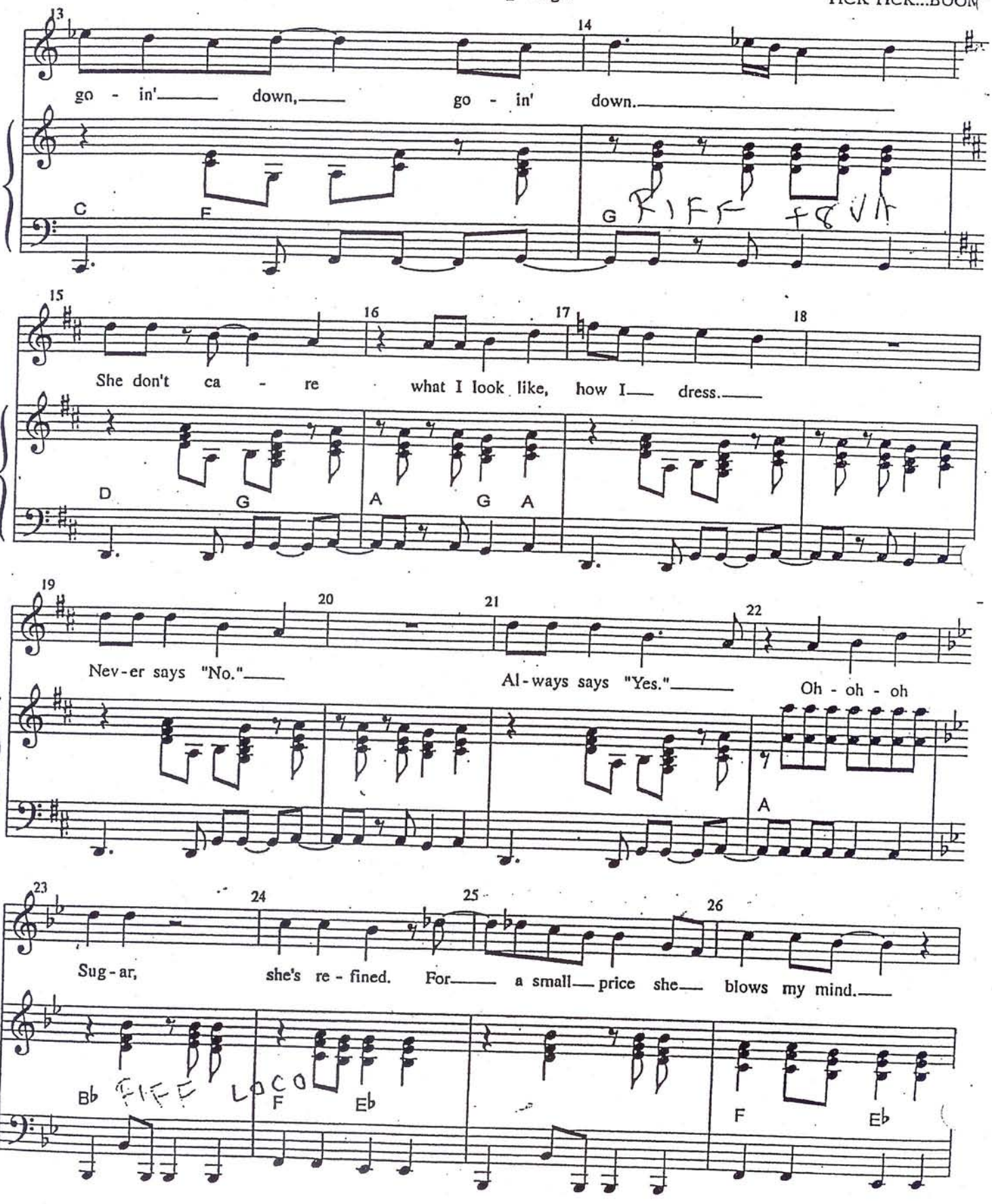
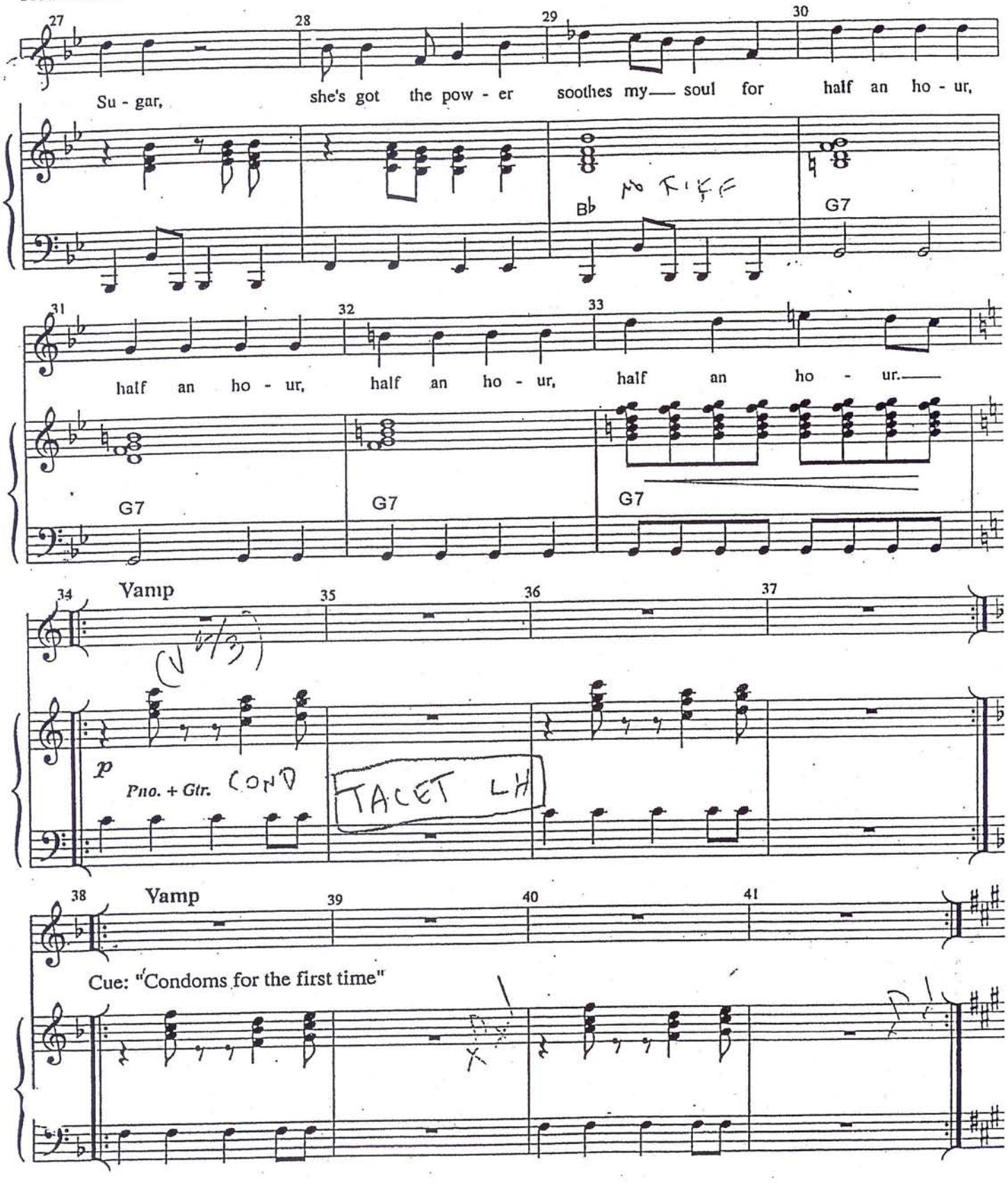
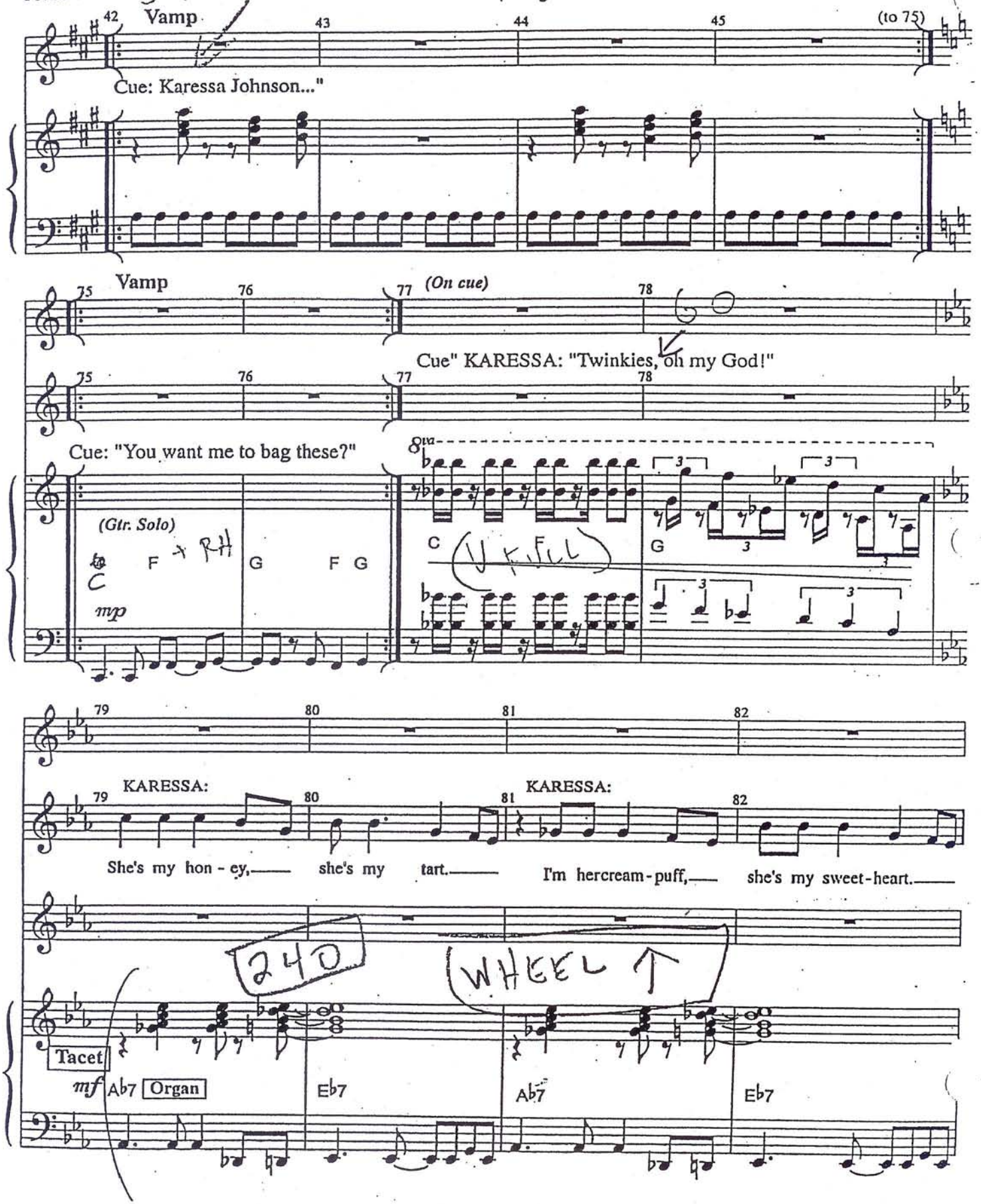
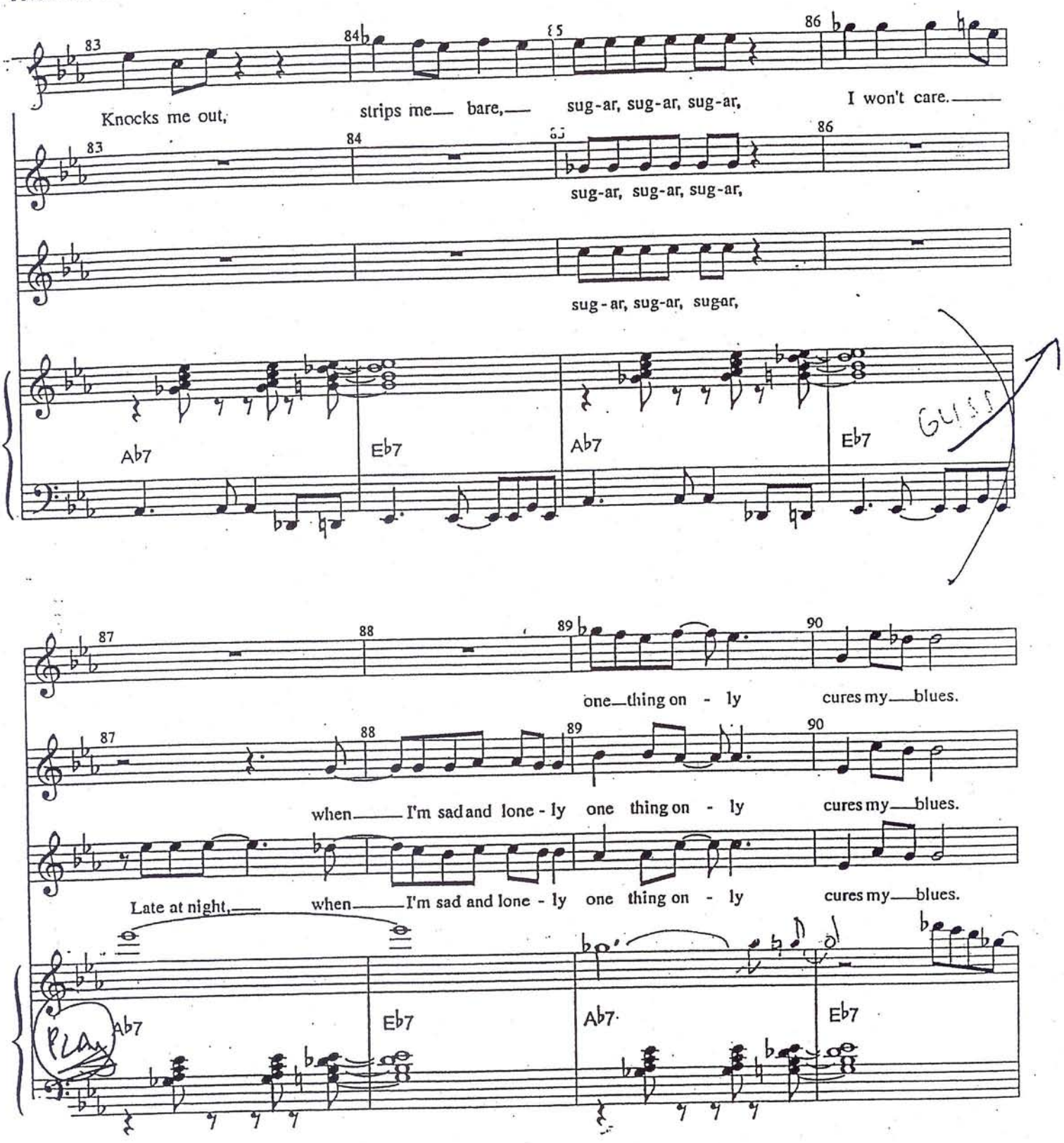
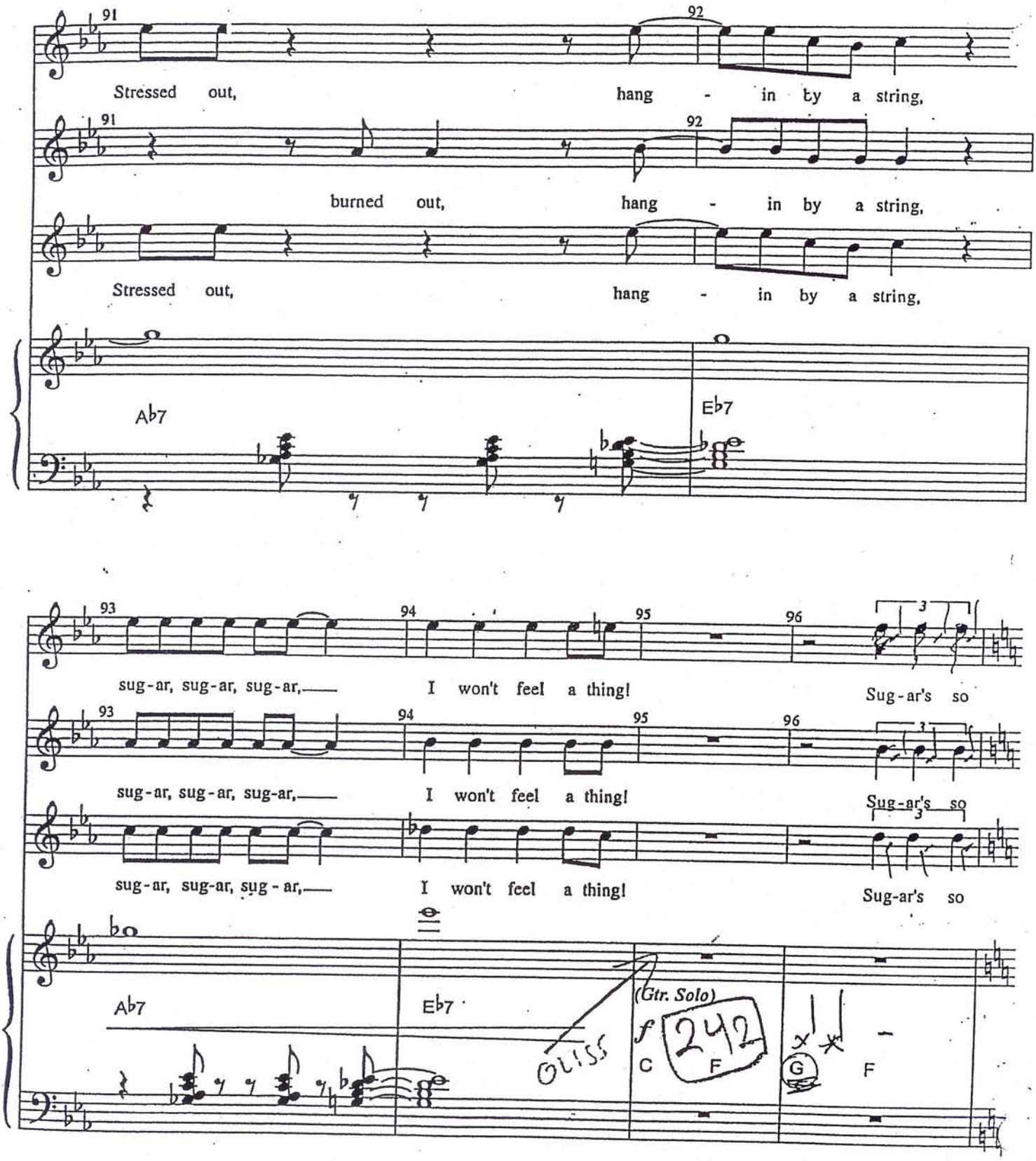

13
14
go - in'_____ down,_____ go - in' down._____
C
F
G
RIFF for it
15
16
17
18
She don't ca - re what I look like, how I___ dress.___
D
G
A
G
A
19
20
21
22
Nev-er says "No."_____
Al-ways says "Yes."_____
Oh - oh - oh
A
23
24
25
26
Sug-ar, she's re-fined. For___ a small___ price she___ blows my mind.___
B♭
RIFF LOCO
F
E♭
F
E♭

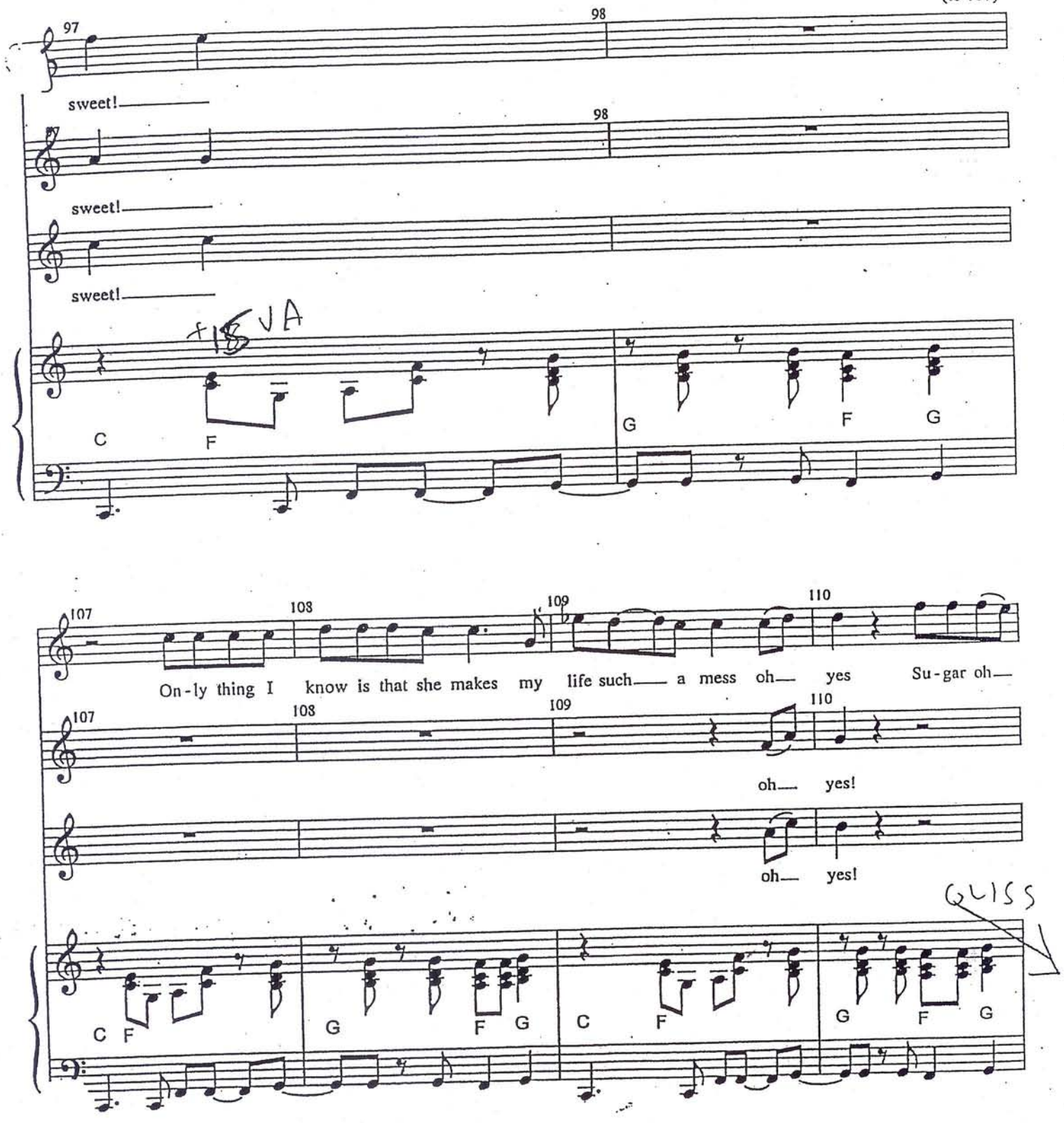

27
28
29
30
Su - gar,
she's got the pow - er
soothes my— soul for
half an ho - ur,
B♭
NO RIFF
G7
31
32
33
half an ho - ur,
half an ho - ur,
half an ho - ur.—
G7
G7
G7
34
Vamp
35
36
37
p
Pno. + Gtr.
COND
TACET LH
38
Vamp
39
40
41
Cue: "Condoms for the first time"

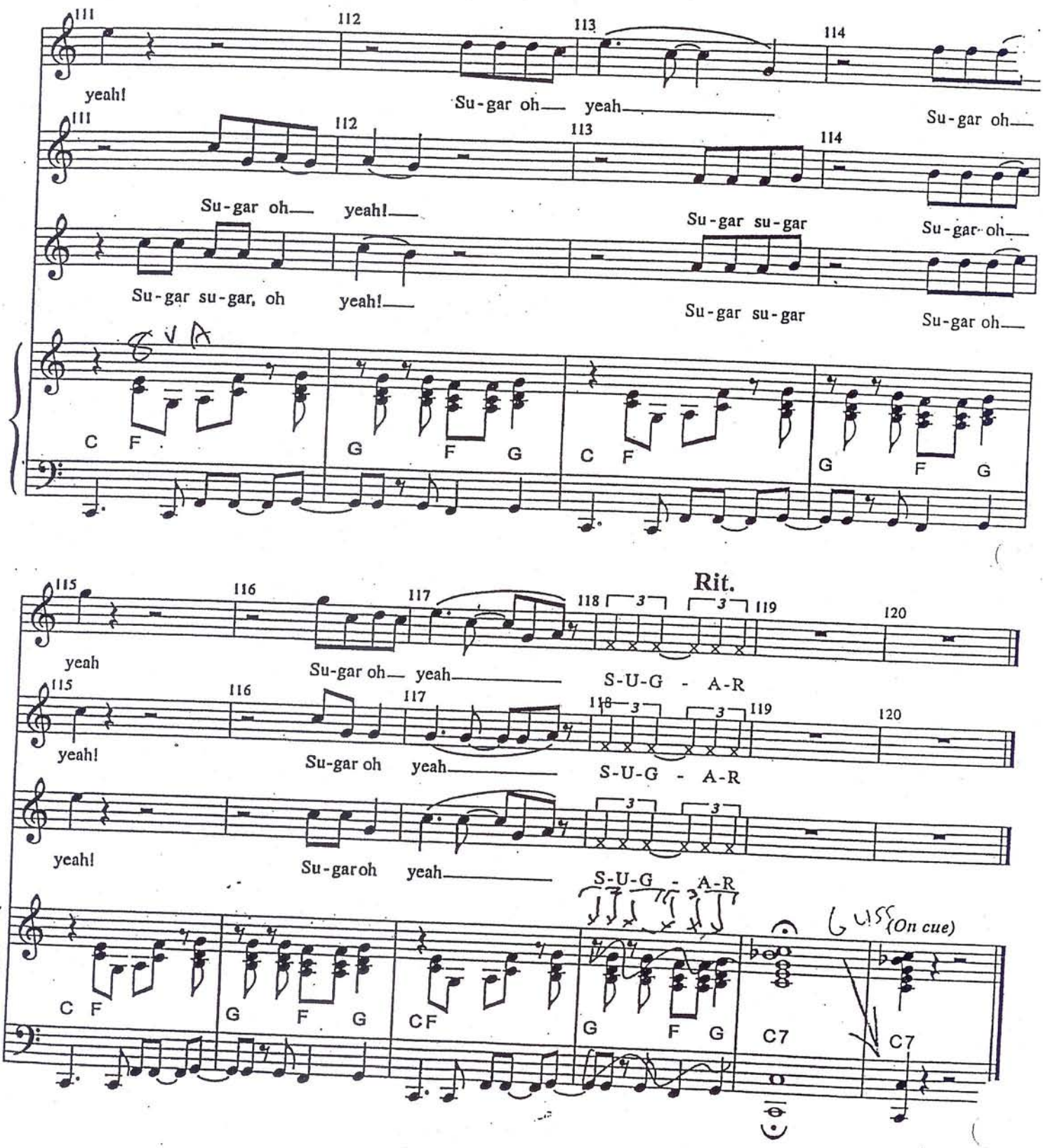

Vamp
(to 75)
Cue: Karessa Johnson..."
Vamp
(On cue)
Cue" KARESSA: "Twinkies, oh my God!"
Cue: "You want me to bag these?"
(Gtr. Solo)
F
G
F G
C
G
mp
KARESSA:
She's my hon - ey, she's my tart.
KARESSA:
I'm hercream - puff, she's my sweet - heart.
Tacet
mf
Ab7
Organ
Eb7
Ab7
Eb7


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, sug-ar,
Ab7
Eb7
Ab7
Eb7
GUIT
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.
PLAY
Ab7
Eb7
Ab7
Eb7


91
92
Stressed out, hang - in by a string,
91
92
burned out, hang - in by a string,
Stressed out, hang - in by a string,
Ab7
Eb7
93
94
95
96
sug-ar, sug-ar, sug-ar,— I won't feel a thing! Sug-ar's so
sug-ar, sug-ar, sug-ar,— I won't feel a thing! Sug-ar's so
sug-ar, sug-ar, sug-ar,— I won't feel a thing! Sug-ar's so
Ab7
Eb7
(Gtr. Solo)
f
C
F
G
F

(to 107)


97
98
sweet!
98
sweet!
sweet!
+8VA
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
107
108
109
110
oh yes!
oh yes!
GLISS
C F
G
F G
C
F
G
F G


111
112
113
114
yeah!
Su-gar oh— yeah—
Su-gar oh—
Su-gar oh— yeah!—
Su-gar su-gar
Su-gar oh—
Su-gar su-gar, oh
yeah!—
Su-gar su-gar
Su-gar oh—
C F
G F G
C F
G F G
115
116
117
118
119
120
Rit.
yeah
Su-gar oh— yeah—
S-U-G - A-R
yeah!
Su-gar oh yeah—
S-U-G - A-R
yeah!
Su-garoh yeah—
S-U-G - A-R
(On cue)
C F
G F G
CF
G F G
C7
C7

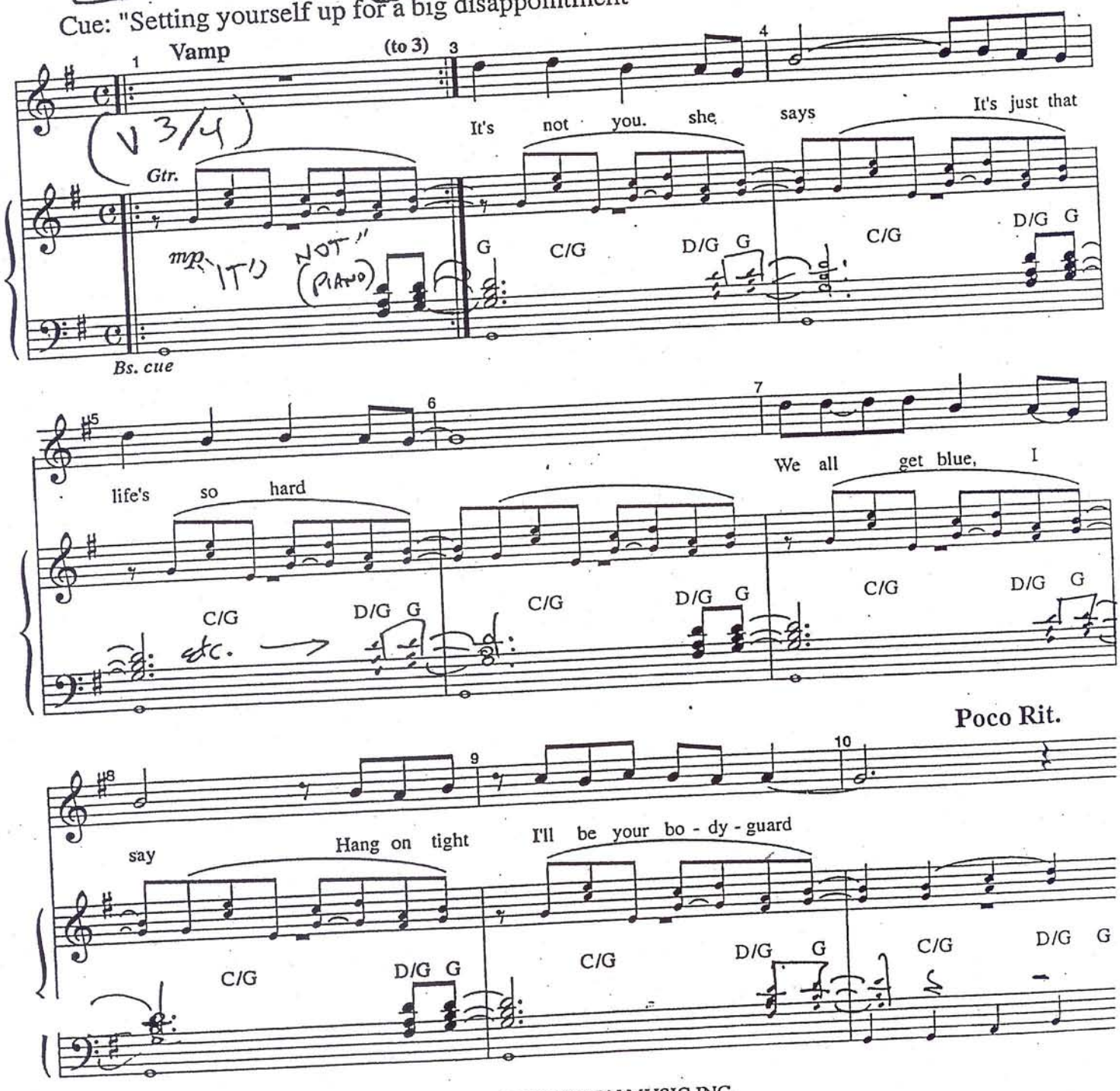
Piano-Conductor

See Her Smile

by Jonathan Larson
Orchestrated by Stephen Oremus

(Turn down mod wheel!) 244

Cue: "Setting yourself up for a big disappointment"



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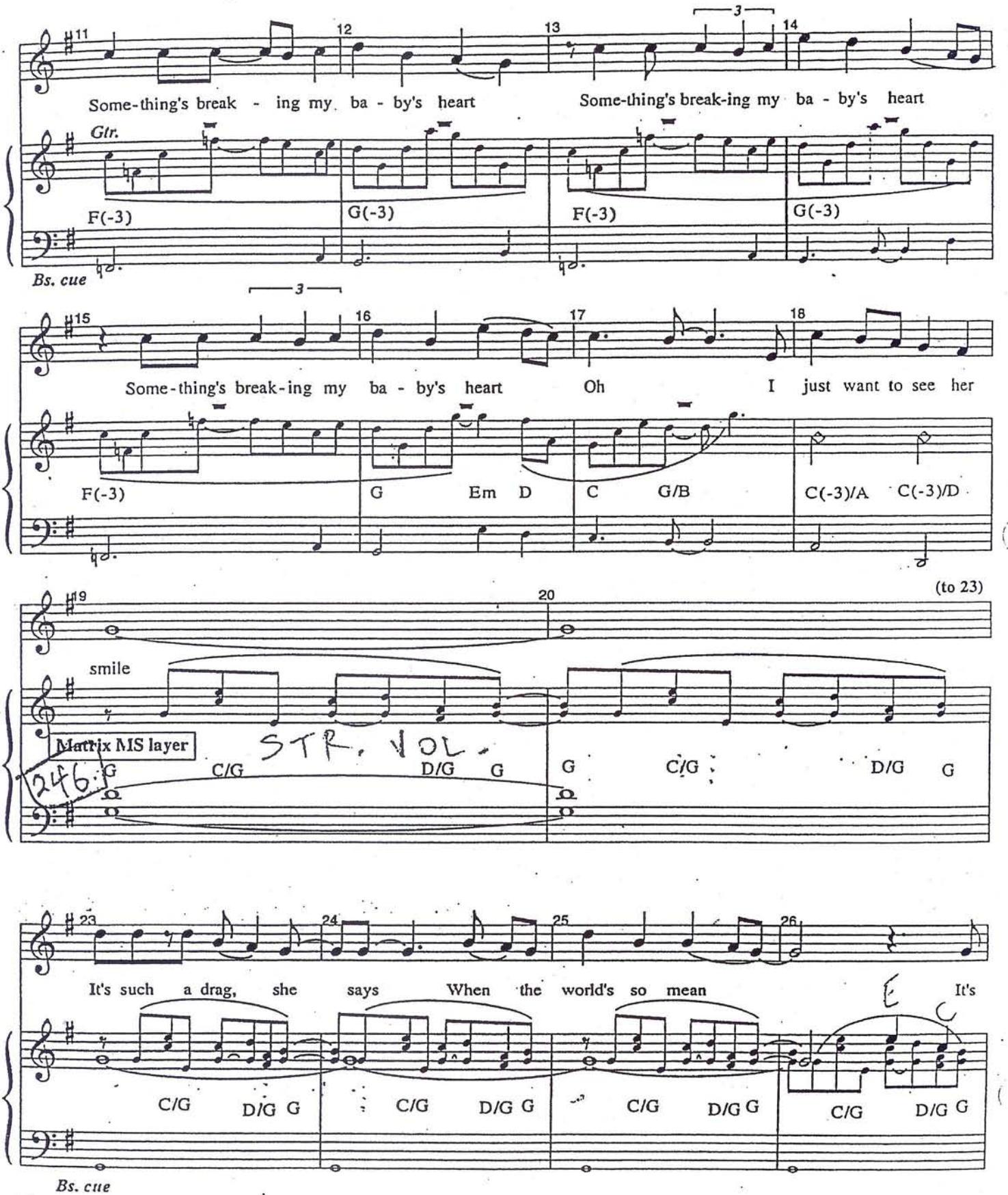
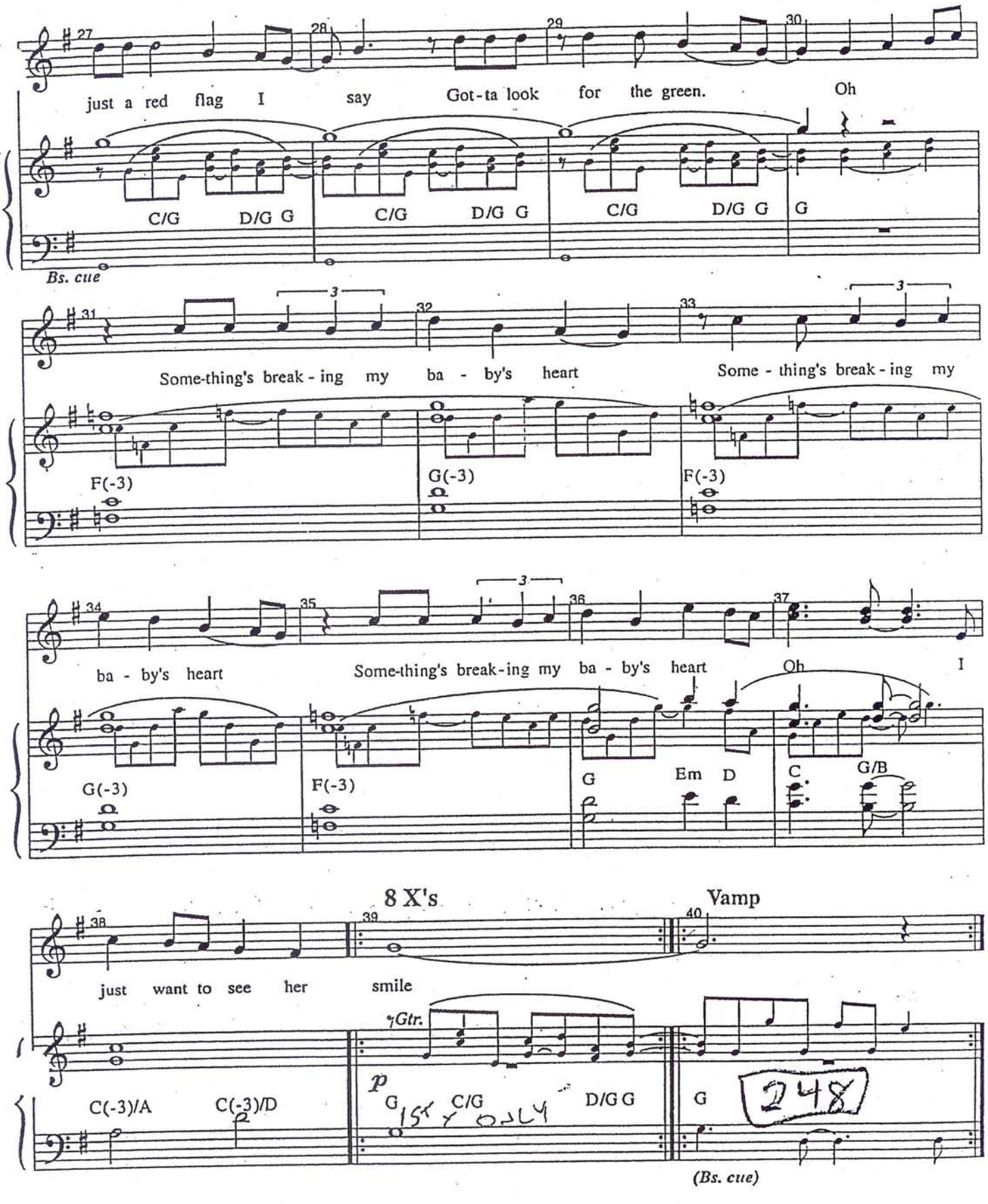
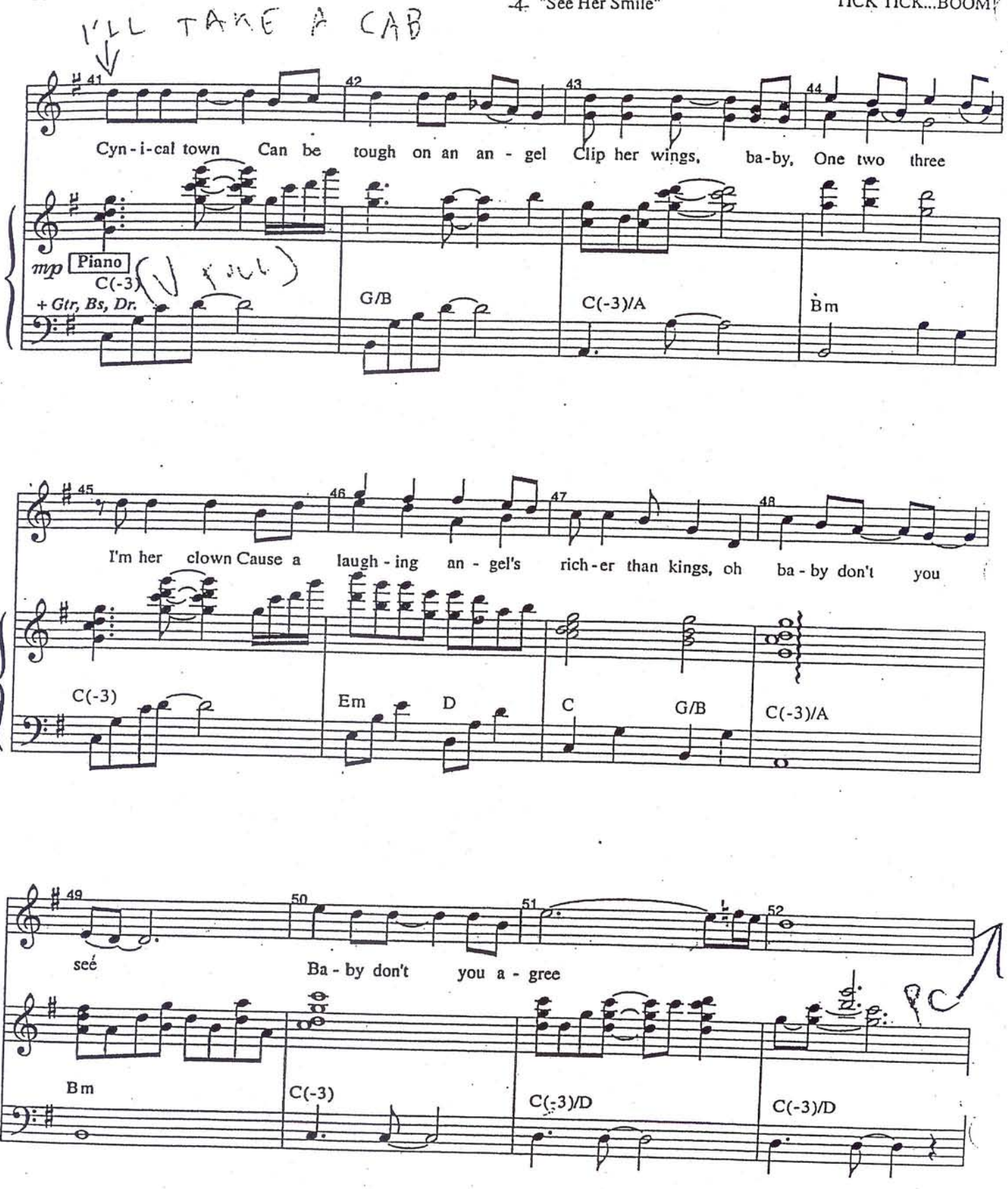
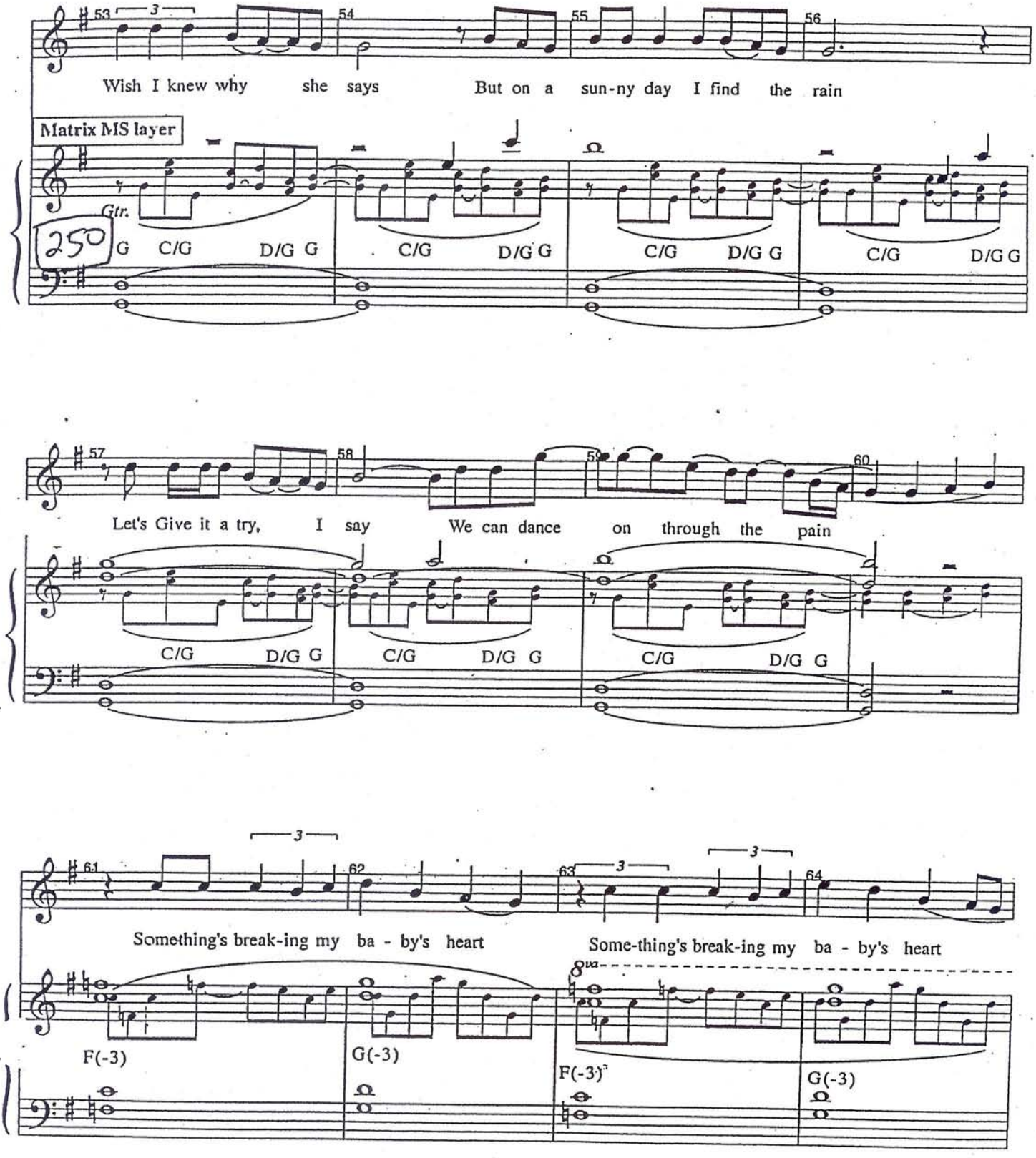
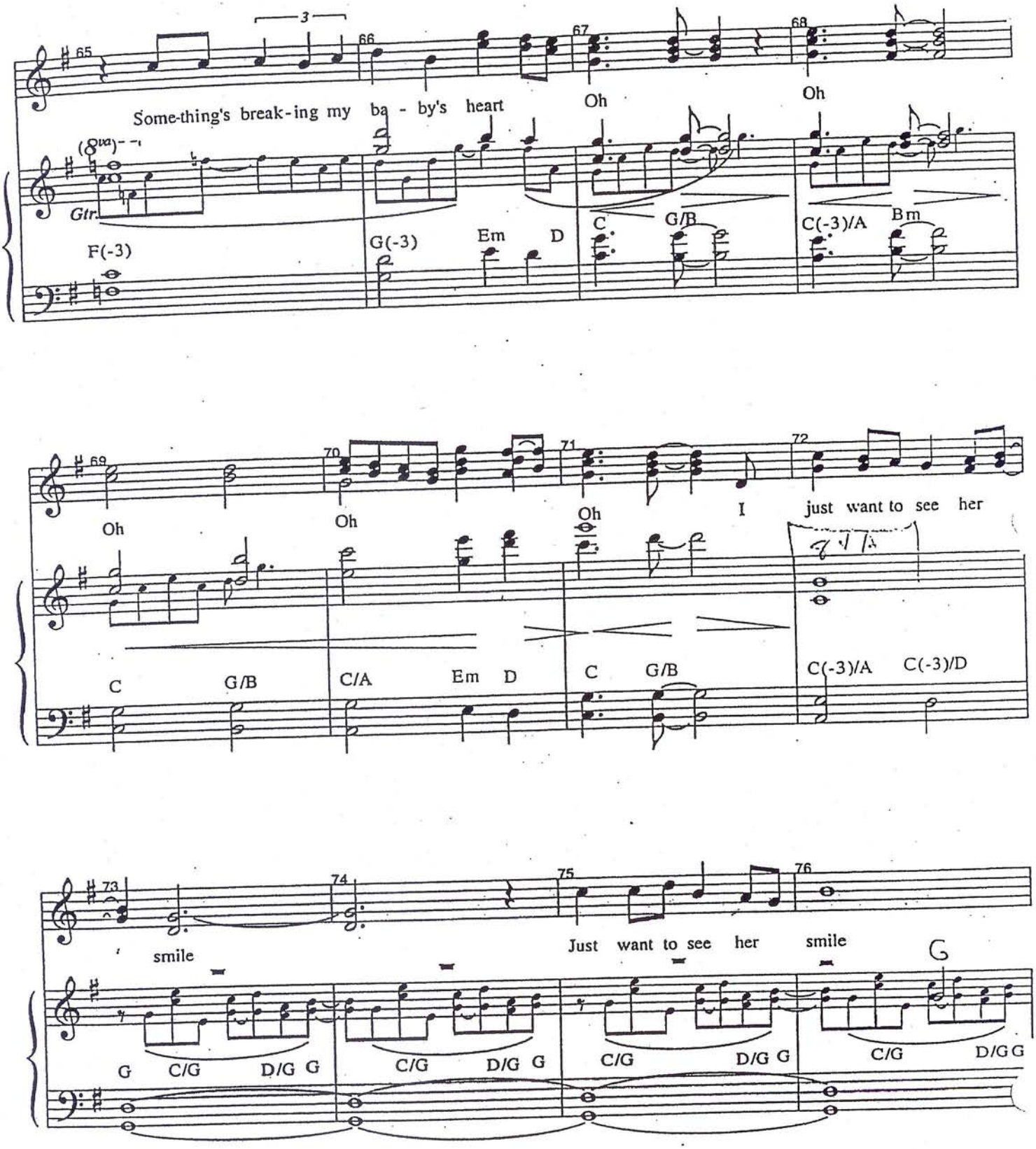
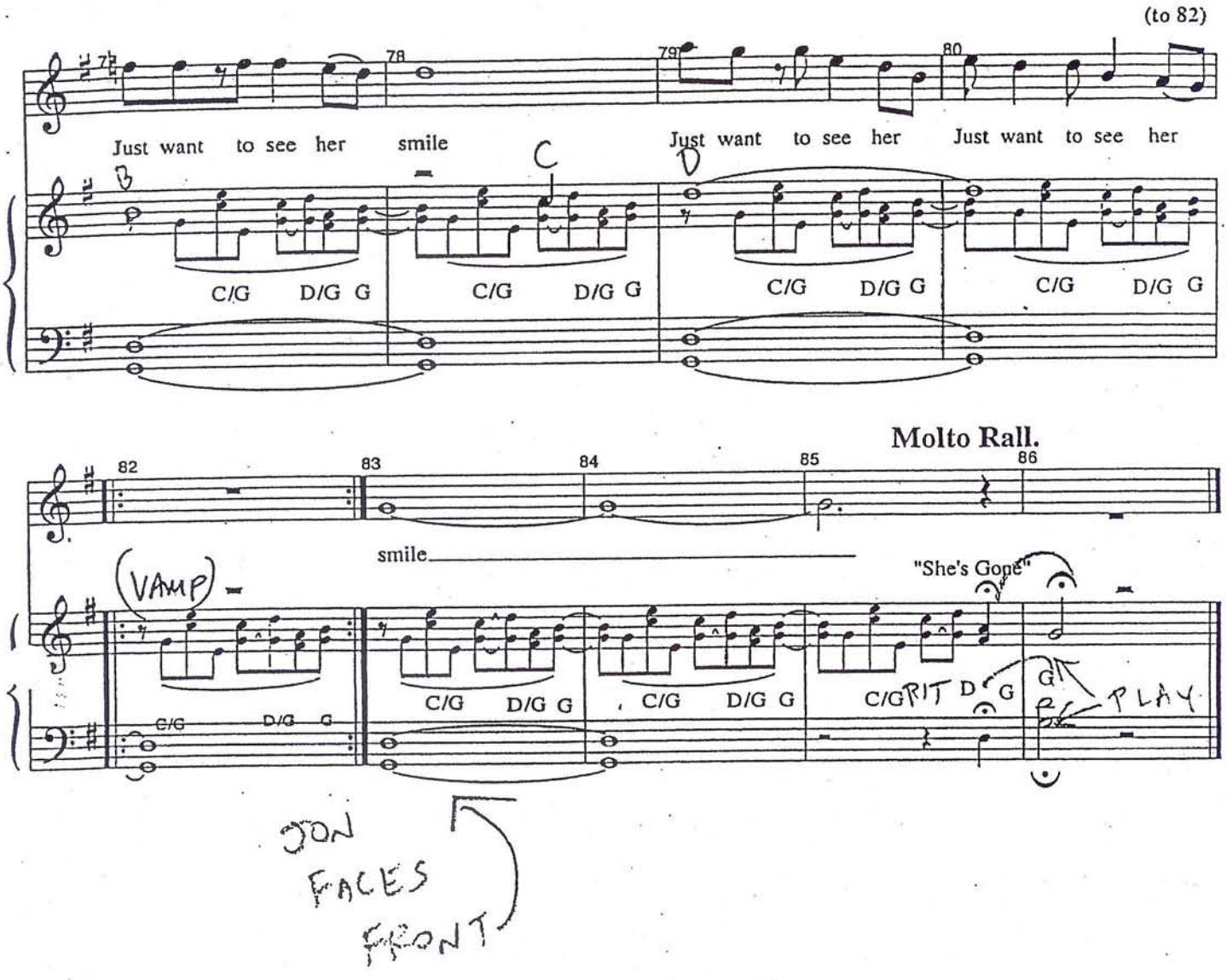

11
12
13
14
Some-thing's break - ing my ba - by's heart
Some-thing's break-ing my ba - by's heart
Gtr.
F(-3)
G(-3)
F(-3)
G(-3)
Bs. cue
15
16
17
18
Some-thing's break-ing my ba - by's heart
Oh I just want to see her
F(-3)
G
Em
D
C
G/B
C(-3)/A
C(-3)/D
19
20
(to 23)
smile
Matrix MS layer
246
STR. VOL.
G
C/G
D/G
G
G
C/G
D/G
G
23
24
25
26
It's such a drag, she says When the world's so mean It's
C/G
D/G
G
C/G
D/G
G
C/G
D/G
G
C/G
D/G
G
Bs. cue


27
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
8 X's
Vamp
38
39
40
just want to see her smile
Gtr.
C(-3)/A C(-3)/D G C/G D/G G G
1ST X ONLY
248
(Bs. cue)


I'LL TAKE A CAB
41
42
43
44
Cyn - i - cal town Can be tough on an an - gel Clip her wings, ba - by, One two three
mp Piano
+ Gtr, Bs, Dr.
C(-3)
G/B
C(-3)/A
Bm
45
46
47
48
I'm her clown Cause a laugh - ing an - gel's rich - er than kings, oh ba - by don't you
C(-3)
Em
D
C
G/B
C(-3)/A
49
50
51
52
see
Ba - by don't you a - gree
Bm
C(-3)
C(-3)/D
C(-3)/D


53
3
54
55
56
Wish I knew why she says But on a sun-ny day I find the rain
Matrix MS layer
Gtr.
250
G C/G D/G G C/G D/G G C/G D/G G C/G D/G G
57
58
59
60
Let's Give it a try, I say We can dance on through the pain
C/G D/G G C/G D/G G C/G D/G G
61
3
62
63
3
3
64
Something's break-ing my ba - by's heart
Some-thing's break-ing my ba - by's heart
8va
F(-3)
G(-3)
F(-3)
G(-3)


65
66
67
68
Some-thing's break-ing my ba - by's heart
Oh
Oh
Gtr.
F(-3)
G(-3)
Em
D
C
G/B
C(-3)/A
Bm
69
70
71
72
Oh
Oh
Oh
I just want to see her
C
G/B
C/A
Em
D
C
G/B
C(-3)/A
C(-3)/D
73
74
75
76
smile
Just want to see her smile
G
C/G
D/G
G
C/G
D/G
G
C/G
D/G
G
C/G
D/G
G


(to 82)
78
79
80
Just want to see her smile
Just want to see her
Just want to see her
B
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 D/G G
C/G RIT D G
G
PLAY
JON FACES FRONT

Piano-Conductor

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

10a

Superbia Intro

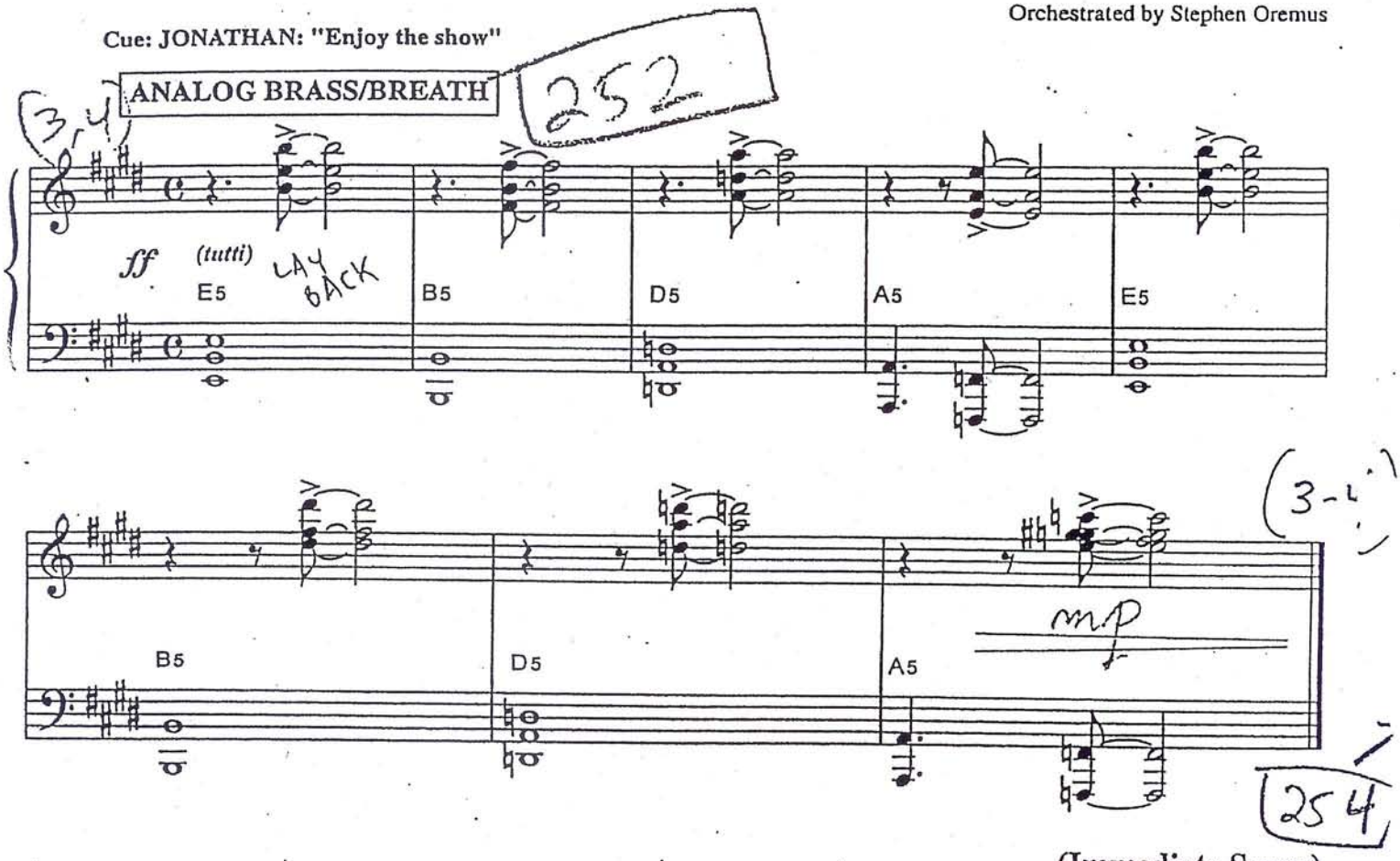
Jonathan Larson

Orchestrated by Stephen Oremus

Cue: JONATHAN: "Enjoy the show"

ANALOG BRASS/BREATH

252



(Immediate Segue)

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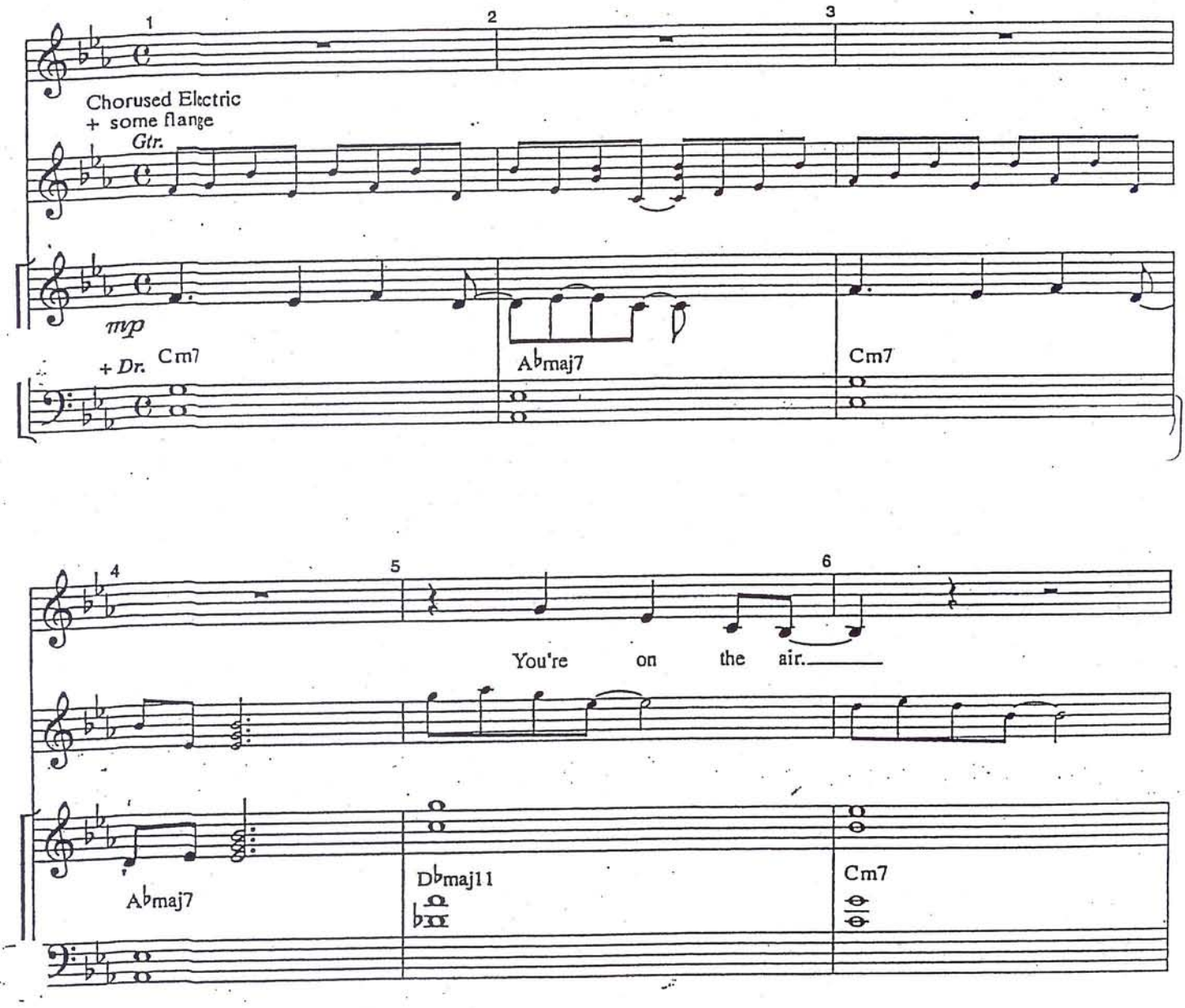
Come to Your Senses

by Jonathan Larson
Orchestrated by Stephen Oremus

Cue: "Enjoy the show."



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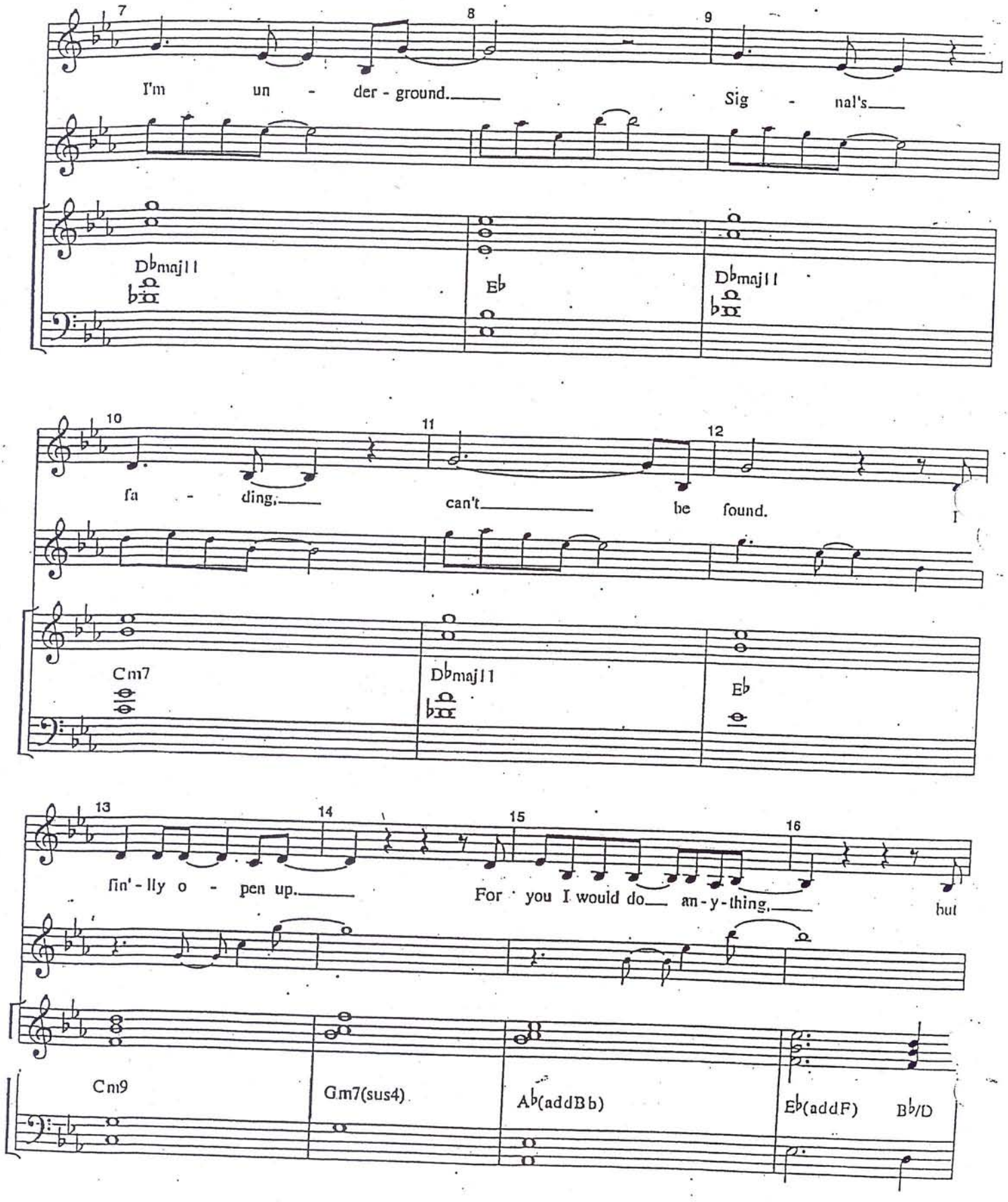
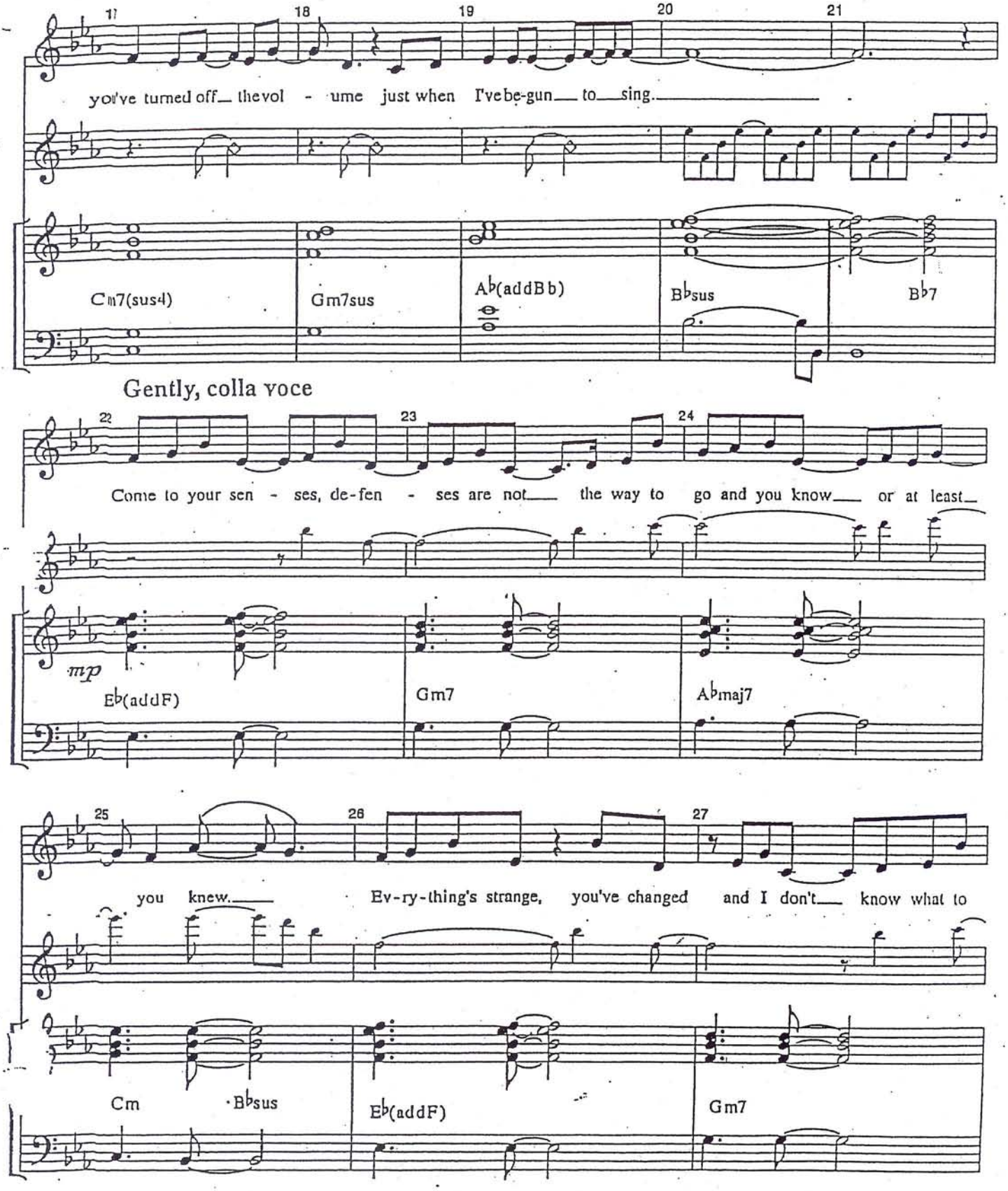
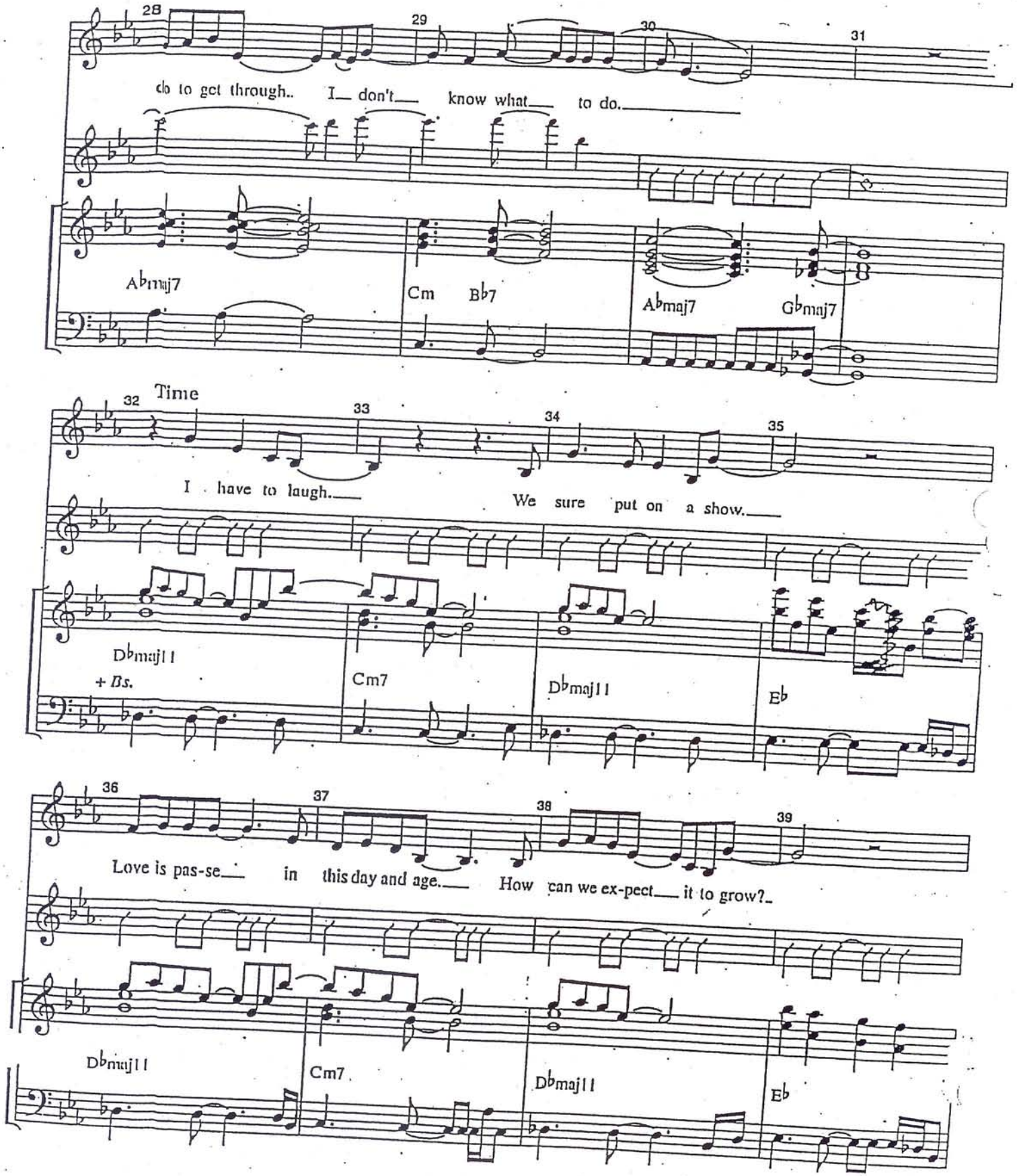
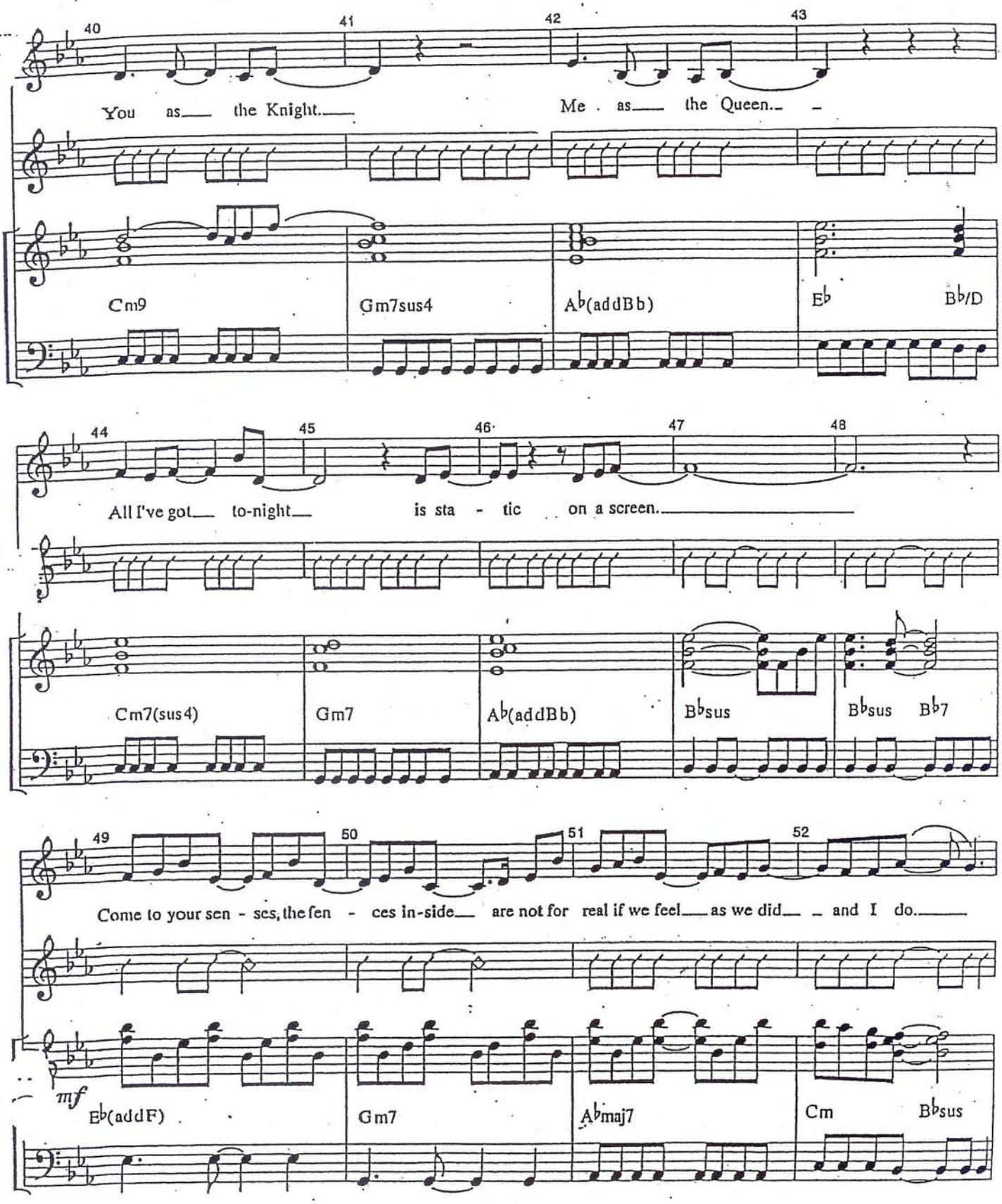
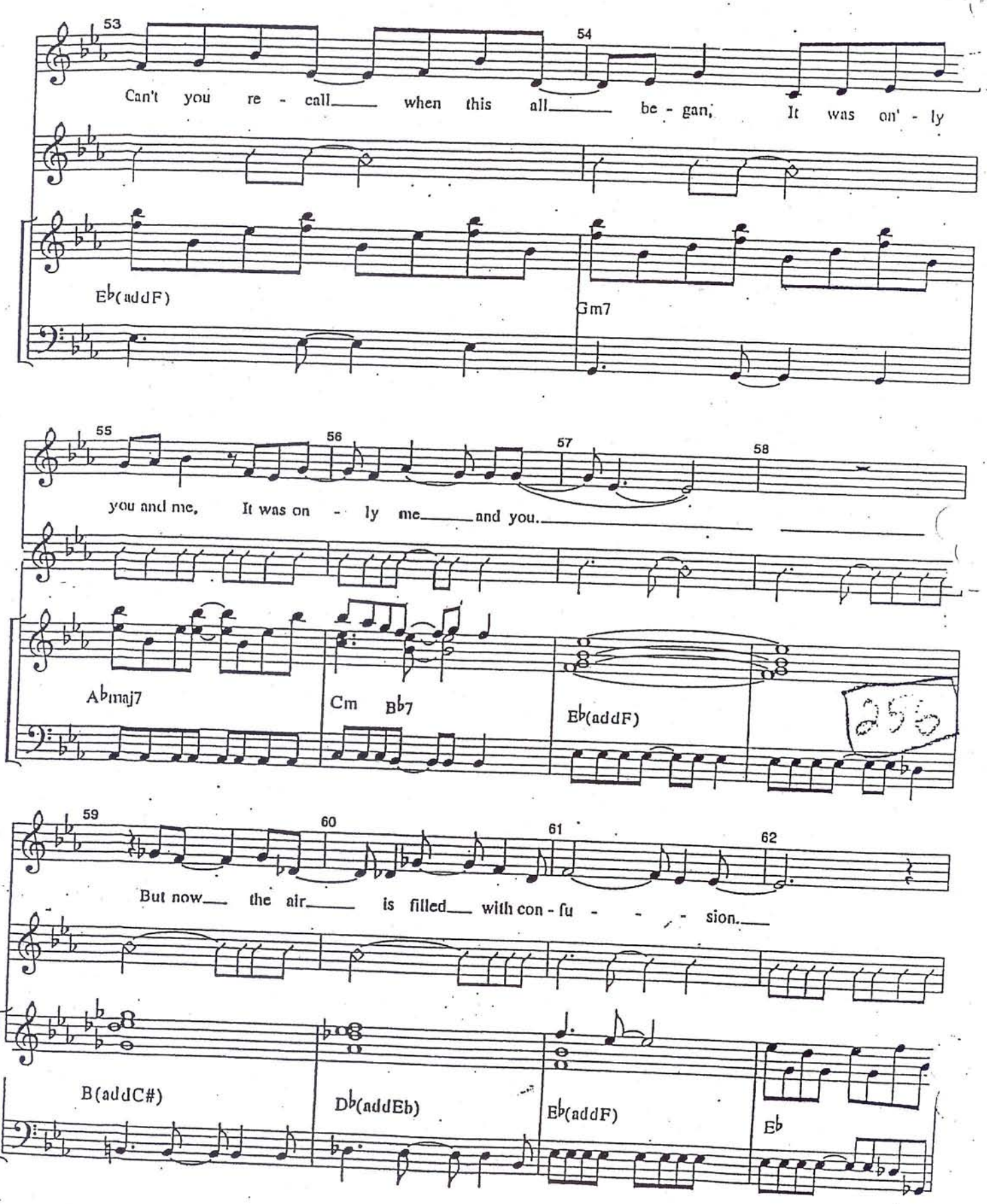
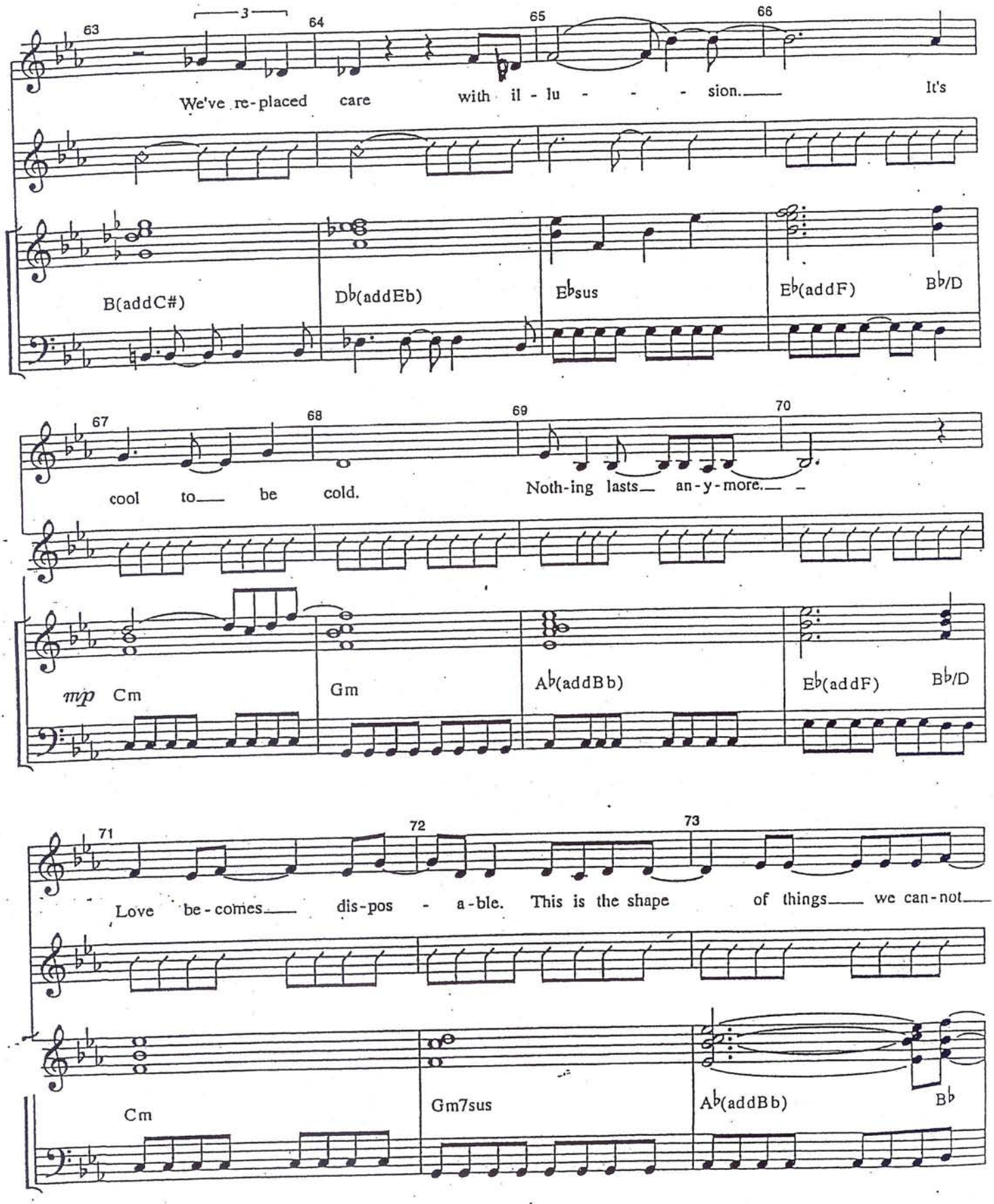

7
8
9
I'm un - der - ground.
Sig - nal's
Dbmaj11
Eb
Dbmaj11
10
11
12
fa - ding.
can't be found.
I
Cm7
Dbmaj11
Eb
13
14
15
16
fin' - lly o - pen up.
For you I would do an - y - thing.
but
Cm9
Gm7(sus4)
Ab(addBb)
Eb(addF)
Bb/D

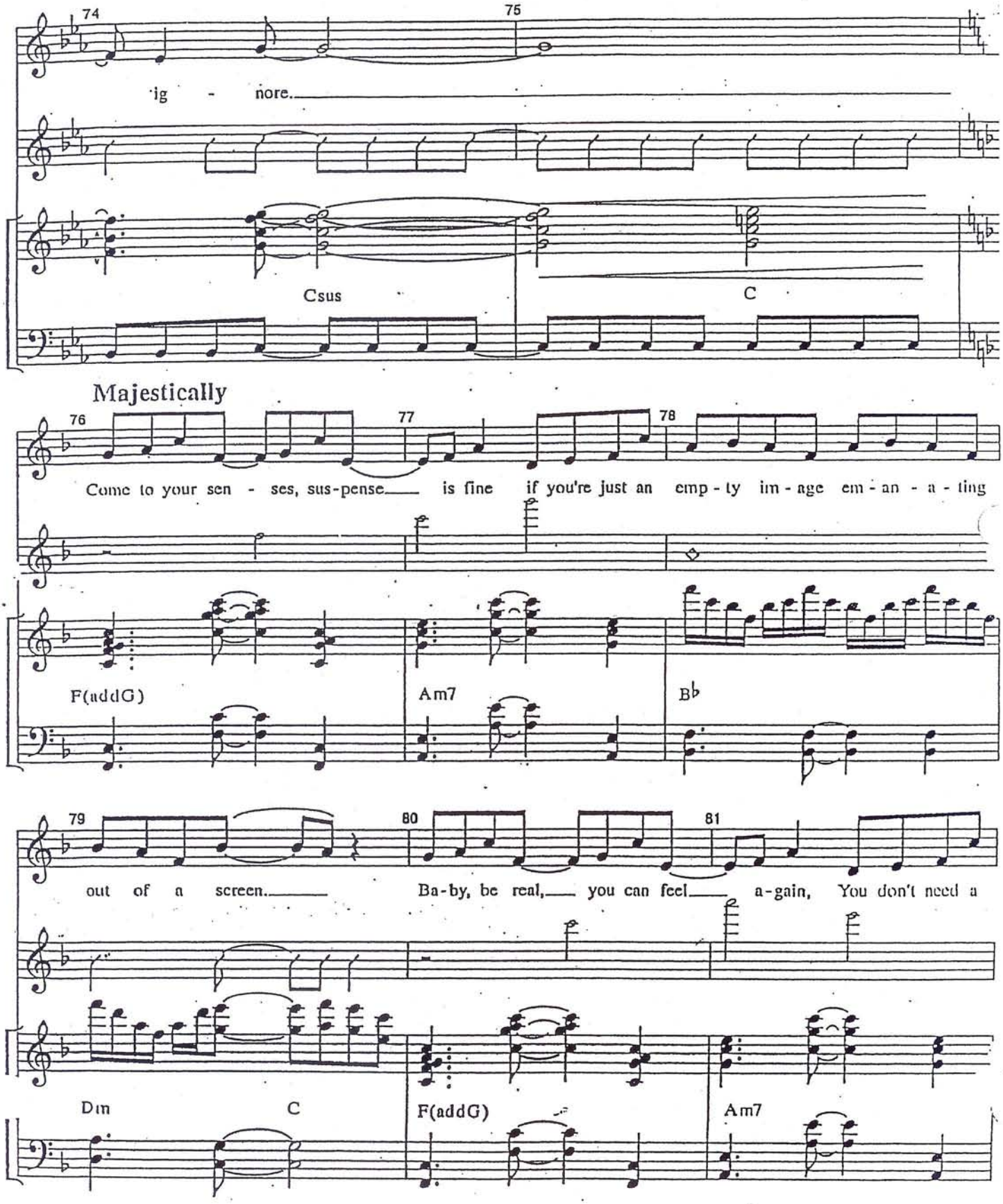

17
18
19
20
21
you've turned off_ the vol - ume just when I've be-gun_ to_ sing._
Cm7(sus4)
Gm7sus
Ab(addBb)
Bbsus
Bb7
Gently, colla voce
22
23
24
Come to your sen - ses, de-fen - ses are not_ the way to go and you know_ or at least_
mp
Eb(addF)
Gm7
Abmaj7
25
26
27
you knew._ Ev-ry-thing's strange, you've changed and I don't_ know what to
Cm
Bbsus
Eb(addF)
Gm7

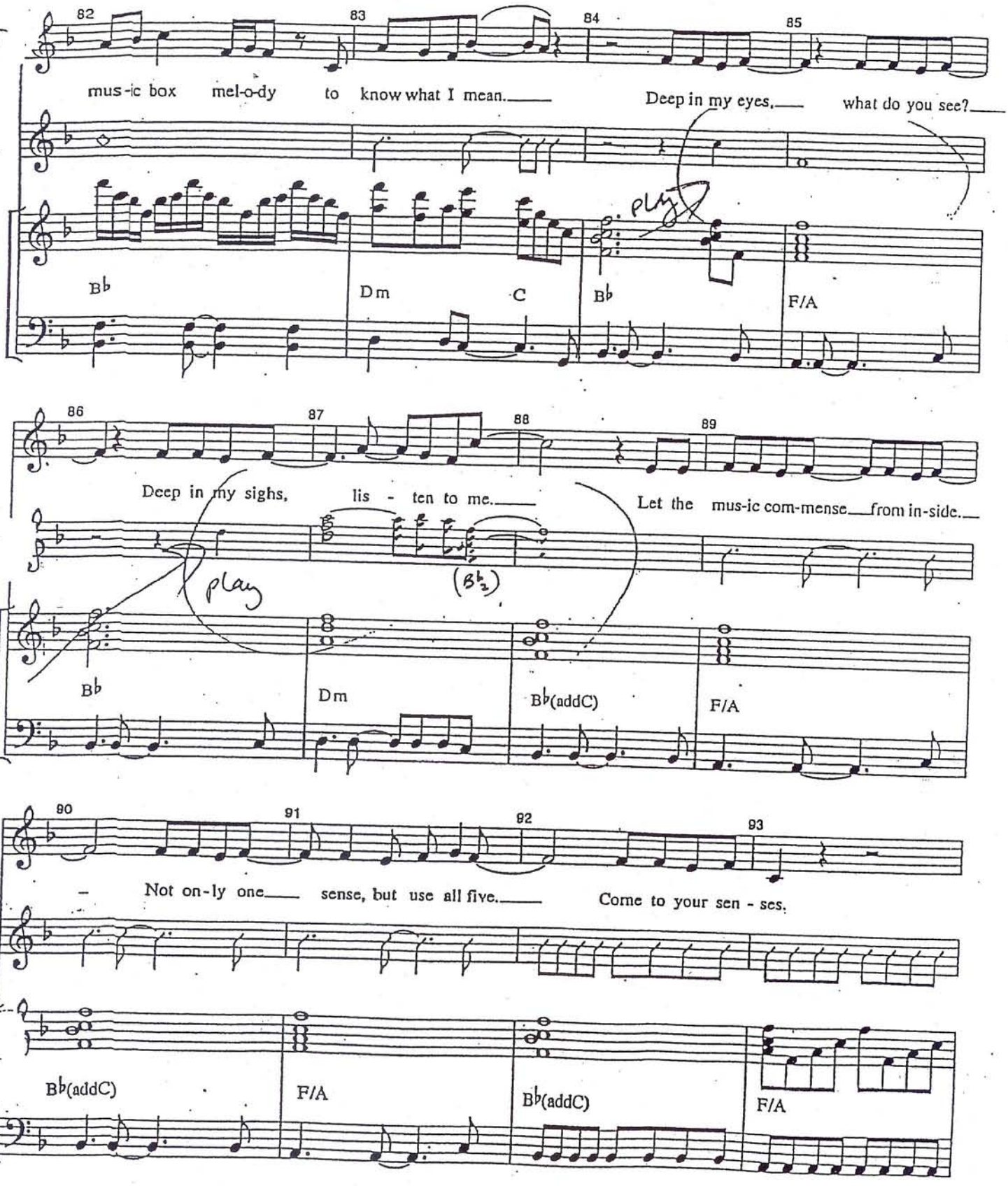

28
29
30
31
do to get through.. I don't know what to do.
Abmaj7
Cm
Bb7
Abmaj7
Gbmaj7
Time
32
33
34
35
I have to laugh.
We sure put on a show.
Dbmaj11
+ Bs.
Cm7
Dbmaj11
Eb
36
37
38
39
Love is pas-se in this day and age. How can we ex-pect it to grow?
Dbmaj11
Cm7
Dbmaj11
Eb

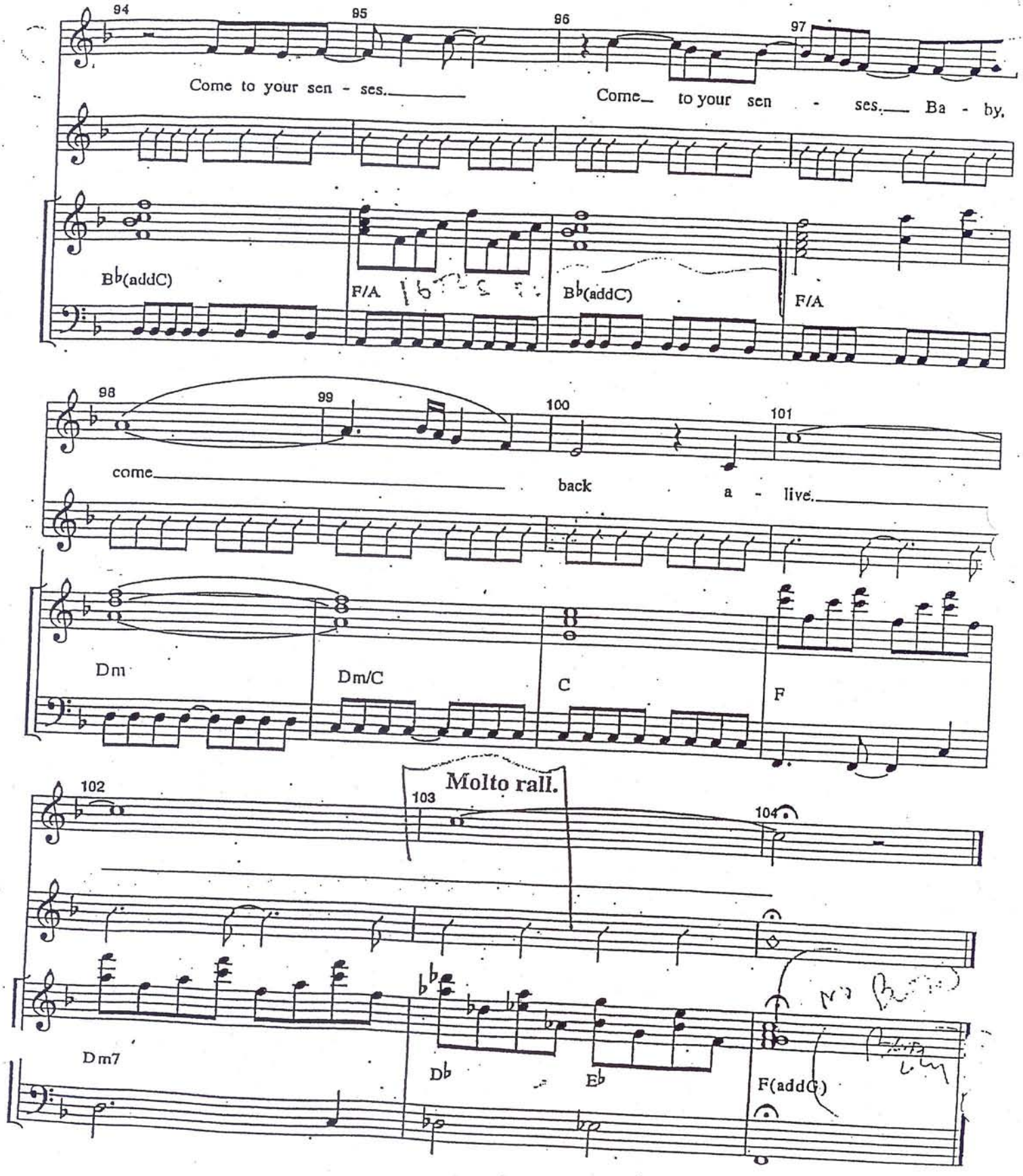

40
41
42
43
You as the Knight. Me as the Queen.
Cm9
Gm7sus4
Ab(addBb)
Eb
Bb/D
44
45
46
47
48
All I've got to-night is sta - tic on a screen.
Cm7(sus4)
Gm7
Ab(addBb)
Bbsus
Bbsus Bb7
49
50
51
52
Come to your sen - ses, the fen - ces in-side are not for real if we feel as we did and I do.
mf
Eb(addF)
Gm7
Abmaj7
Cm
Bbsus


53
54
Can't you re - call when this all be - gan, It was on' - ly
Eb(addF)
Gm7
55
56
57
58
you and me, It was on - ly me and you.
Abmaj7
Cm Bb7
Eb(addF)
256
59
60
61
62
But now the air is filled with con - fu - - - sion.
B(addC#)
Db(addEb)
Eb(addF)
Eb


63
3
64
65
66
We've re-placed care with il - lu - - - - sion. It's
B(addC#)
Db(addEb)
Ebsus
Eb(addF)
Bb/D
67
68
69
70
cool to be cold.
Noth-ing lasts an-y-more.
mp Cm
Gm
Ab(addBb)
Eb(addF)
Bb/D
71
72
73
Love be-comes dis-pos - a-ble. This is the shape of things we can-not
Cm
Gm7sus
Ab(addBb)
Bb


74
75
ig - nore.
Csus
C
Majestically
76
77
78
Come to your sen - ses, sus-pense is fine if you're just an emp - ty im - age em - an - a - ting
F(addG)
Am7
B♭
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♭
Dm
C
B♭
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♭2)
B♭
Dm
B♭(addC)
F/A
90
91
92
93
– Not on-ly one sense, but use all five.
Come to your sen - ses.
B♭(addC)
F/A
B♭(addC)
F/A

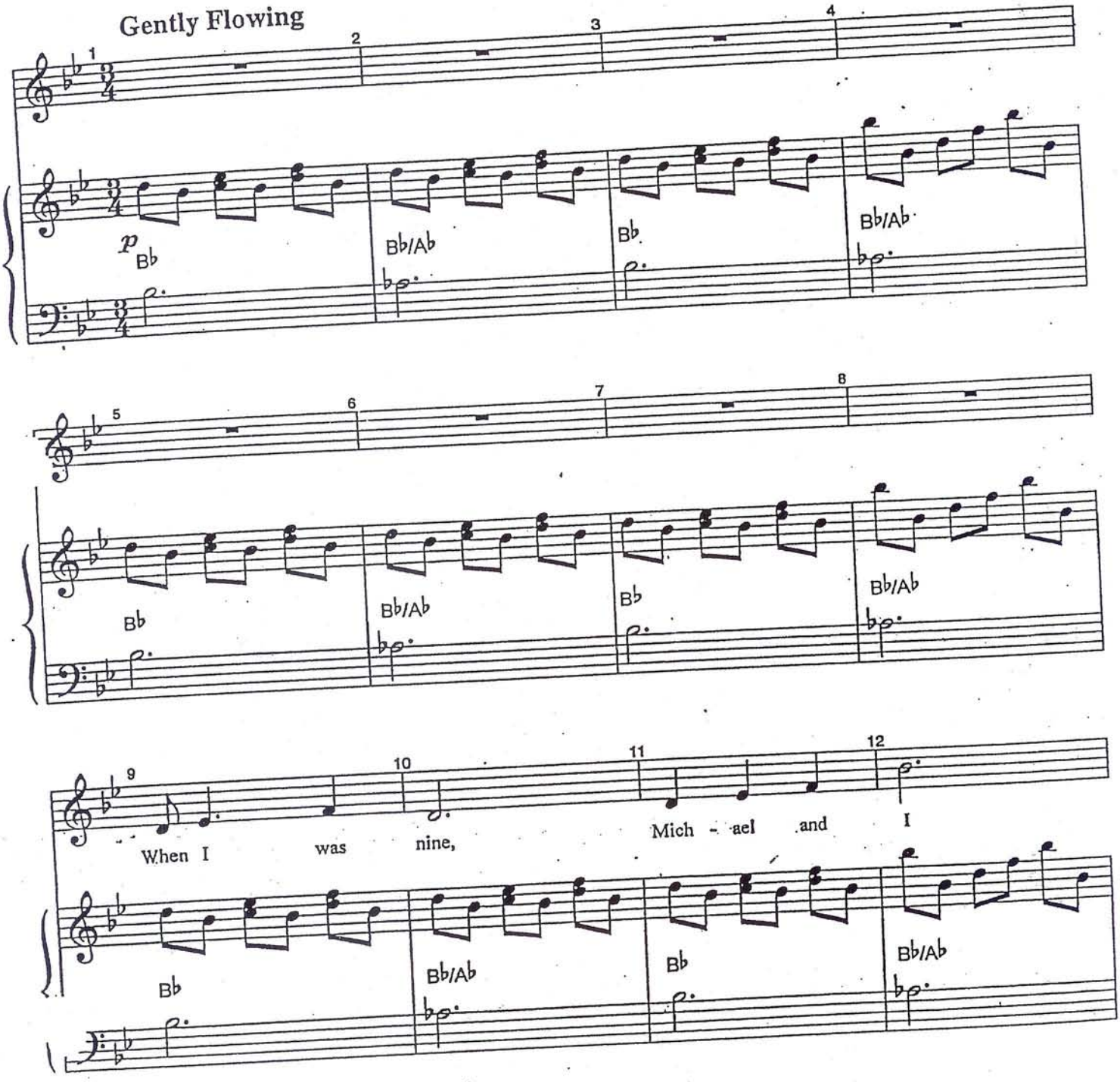

94
95
96
97
Come to your sen - ses.
Come to your sen - ses. Ba - by,
B♭(addC)
F/A
B♭(addC)
F/A
98
99
100
101
come back a - live.
Dm
Dm/C
C
F
102
103
Molto rall.
104
Dm7
D♭
E♭
F(addG)

Piano-Conductor

Why?

By Jonathan Larson
Arranged by Stephen Oremus

Cue: "Pull off the tarp!"



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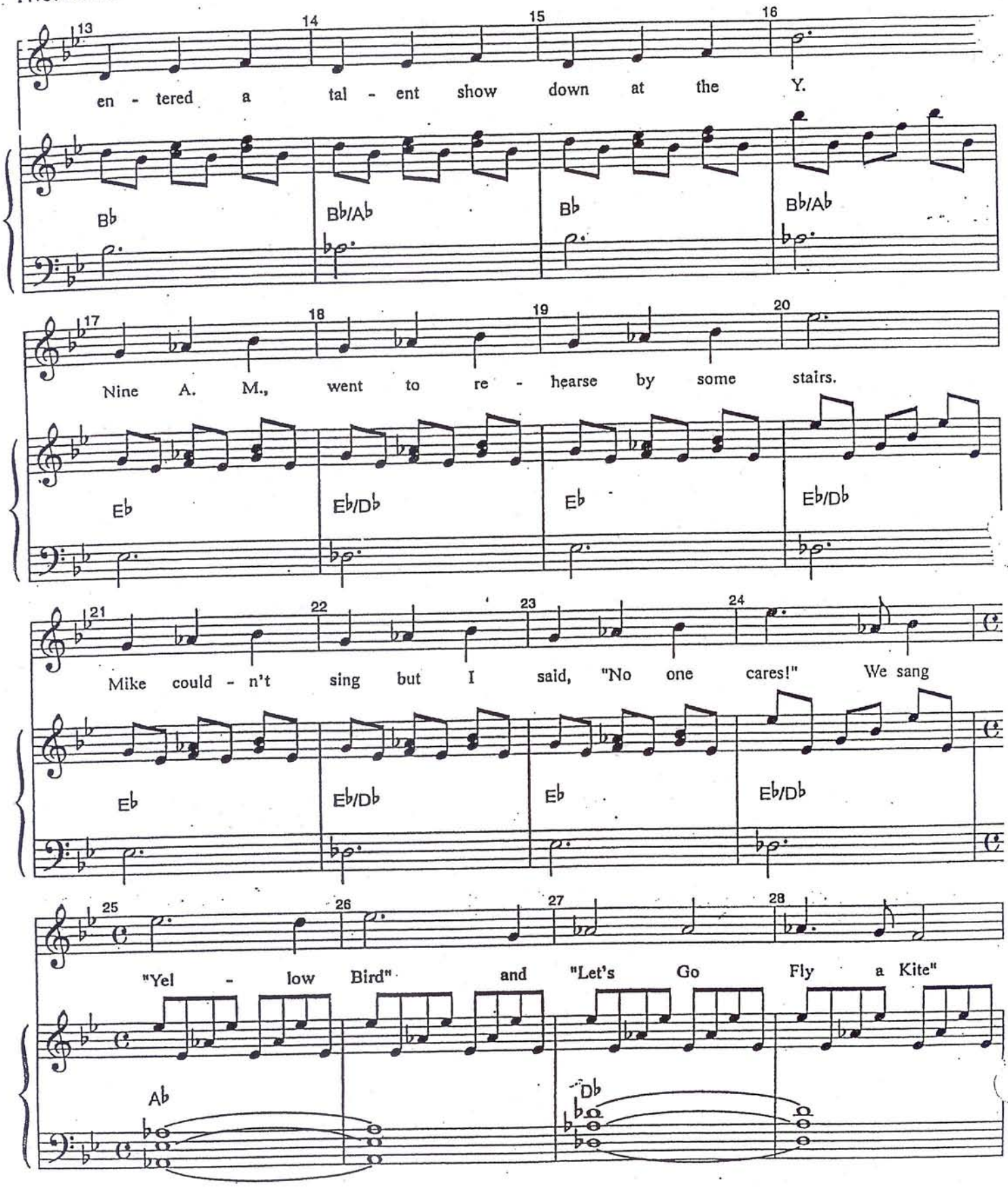
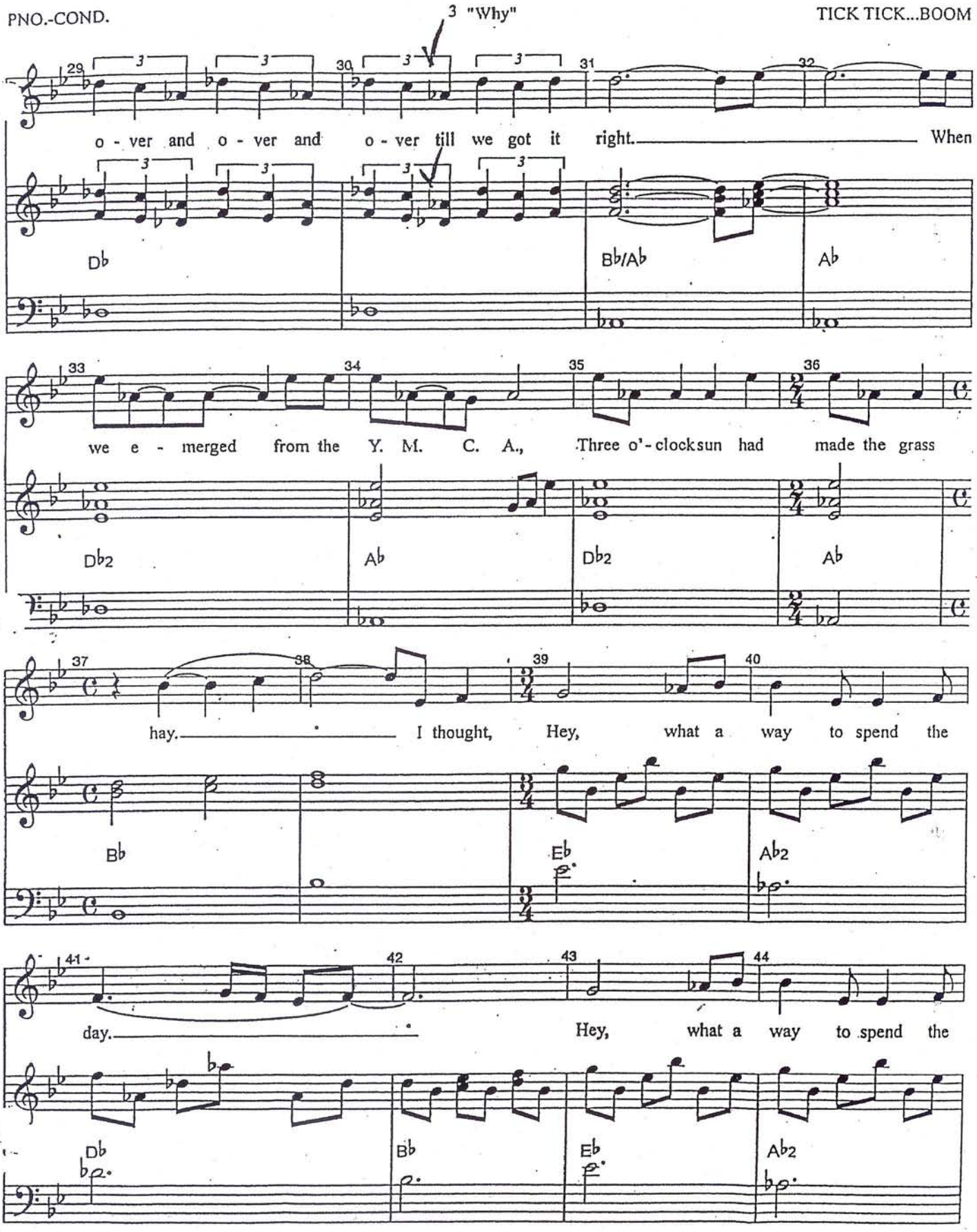
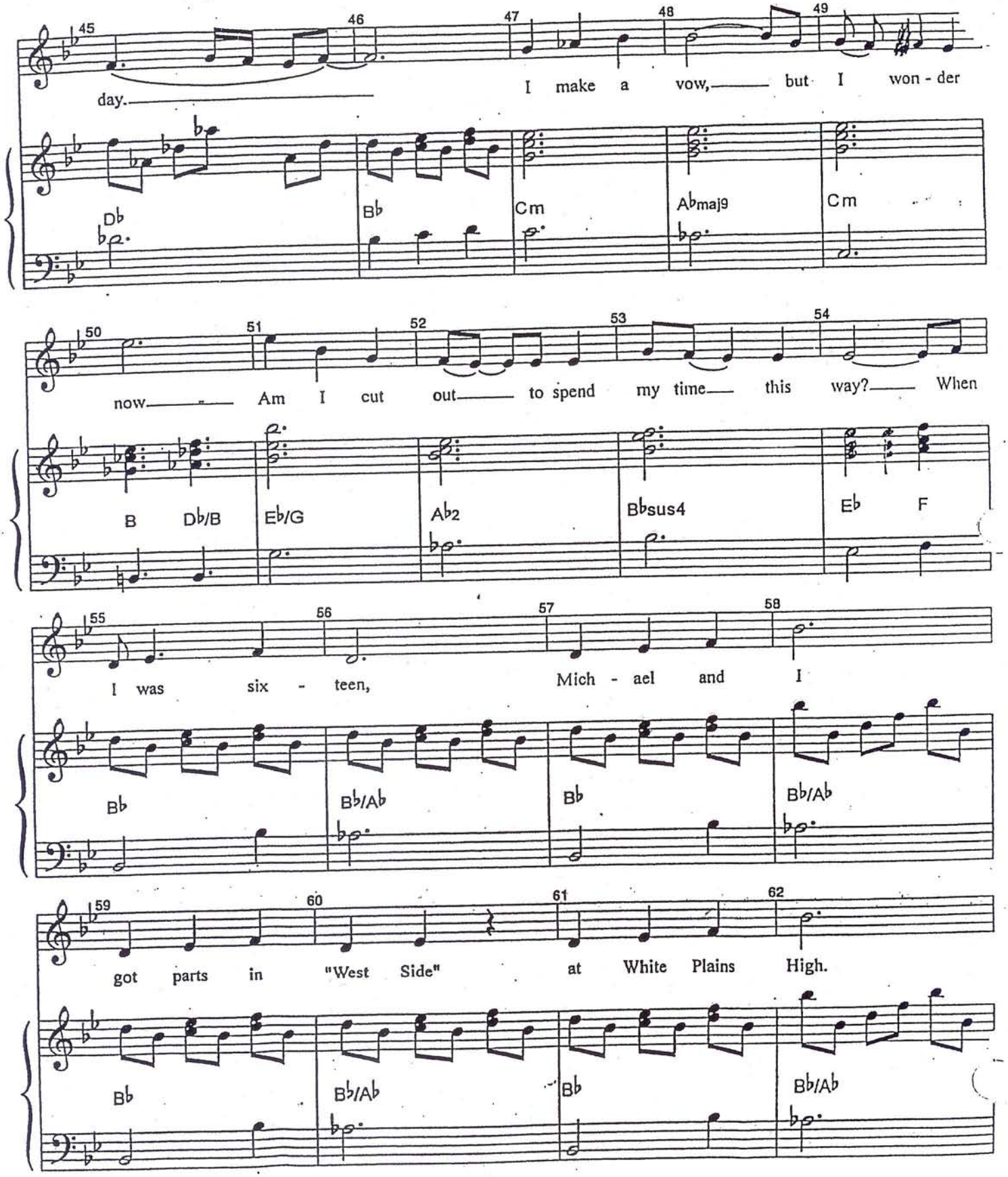

13 14 15 16
en - tered a tal - ent show down at the Y.
B♭ B♭/A♭ B♭ B♭/A♭
17 18 19 20
Nine A. M., went to re - hearse by some stairs.
E♭ E♭/D♭ E♭ E♭/D♭
21 22 23 24
Mike could - n't sing but I said, "No one cares!" We sang
E♭ E♭/D♭ E♭ E♭/D♭
25 26 27 28
"Yel - low Bird" and "Let's Go Fly a Kite"
A♭ D♭


3 "Why"
29
30
31
32
o - ver and o - ver and o - ver till we got it right. When
Db
Bb/Ab
Ab
33
34
35
36
we e - merged from the Y. M. C. A., Three o'-clocksun had made the grass
Db2
Ab
Db2
Ab
37
38
39
40
hay. I thought, Hey, what a way to spend the
Bb
Eb
Ab2
41
42
43
44
day. Hey, what a way to spend the
Db
Bb
Eb
Ab2


45 46 47 48 49
day.
I make a vow, but I won - der
Db
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...

Eb Eb/Db Eb Eb/Db

67 68 69 70

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

Eb Eb/Db Eb Eb/Db

71 72 73 74

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

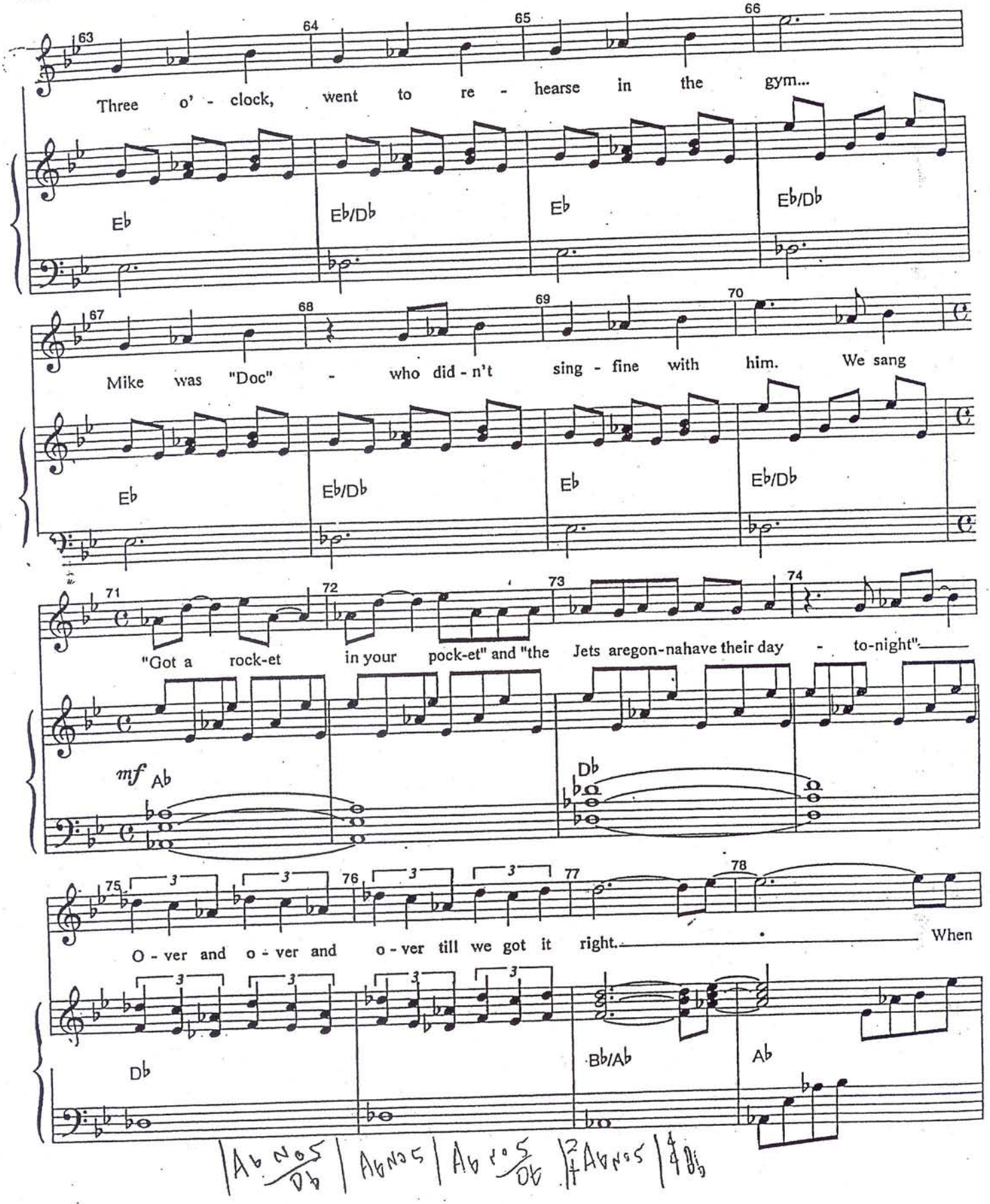
mf Ab Db

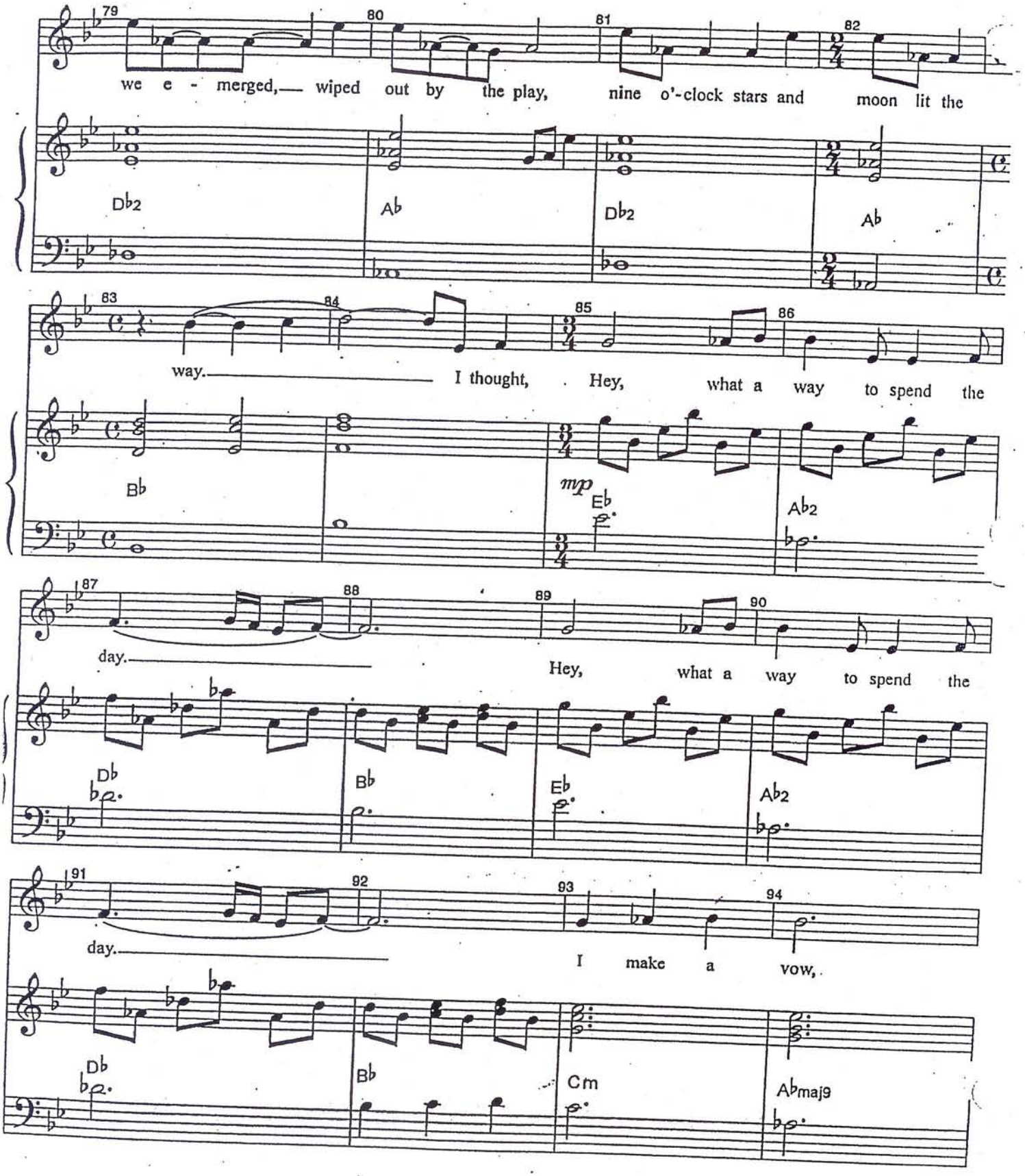
75 76 77 78

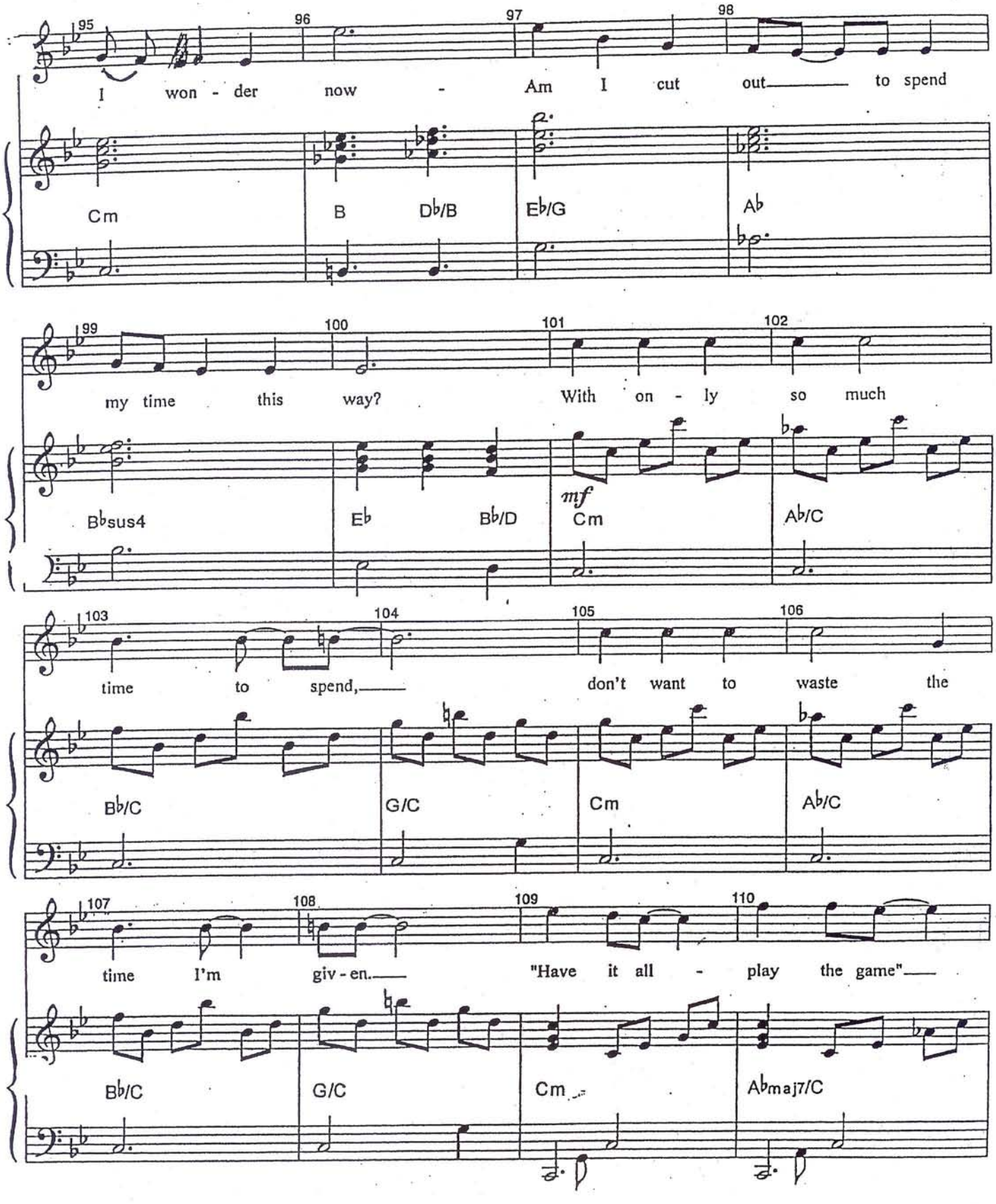
O - ver and o - ver and o - ver till we got it right. When

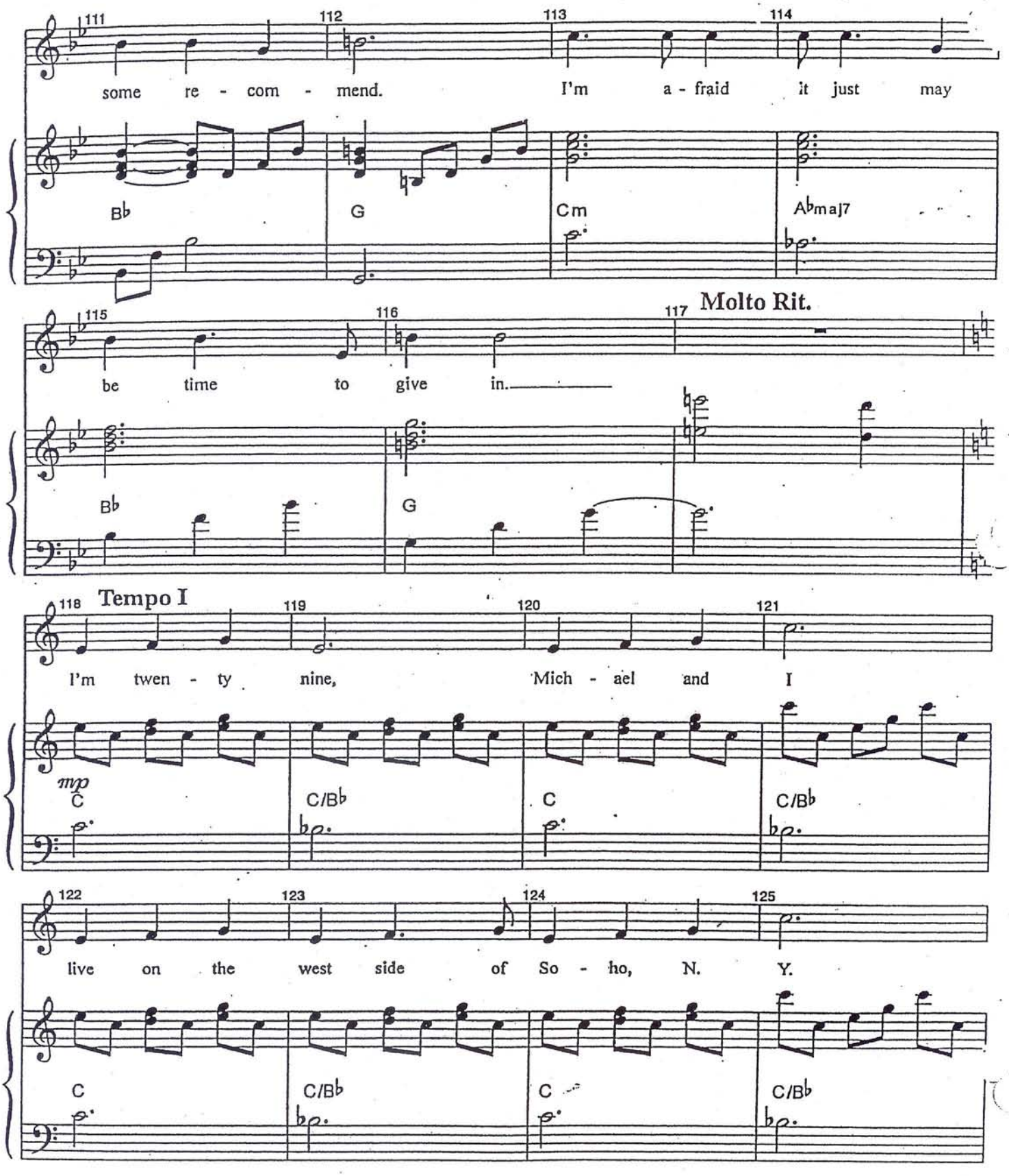
Db Bb/Ab Ab

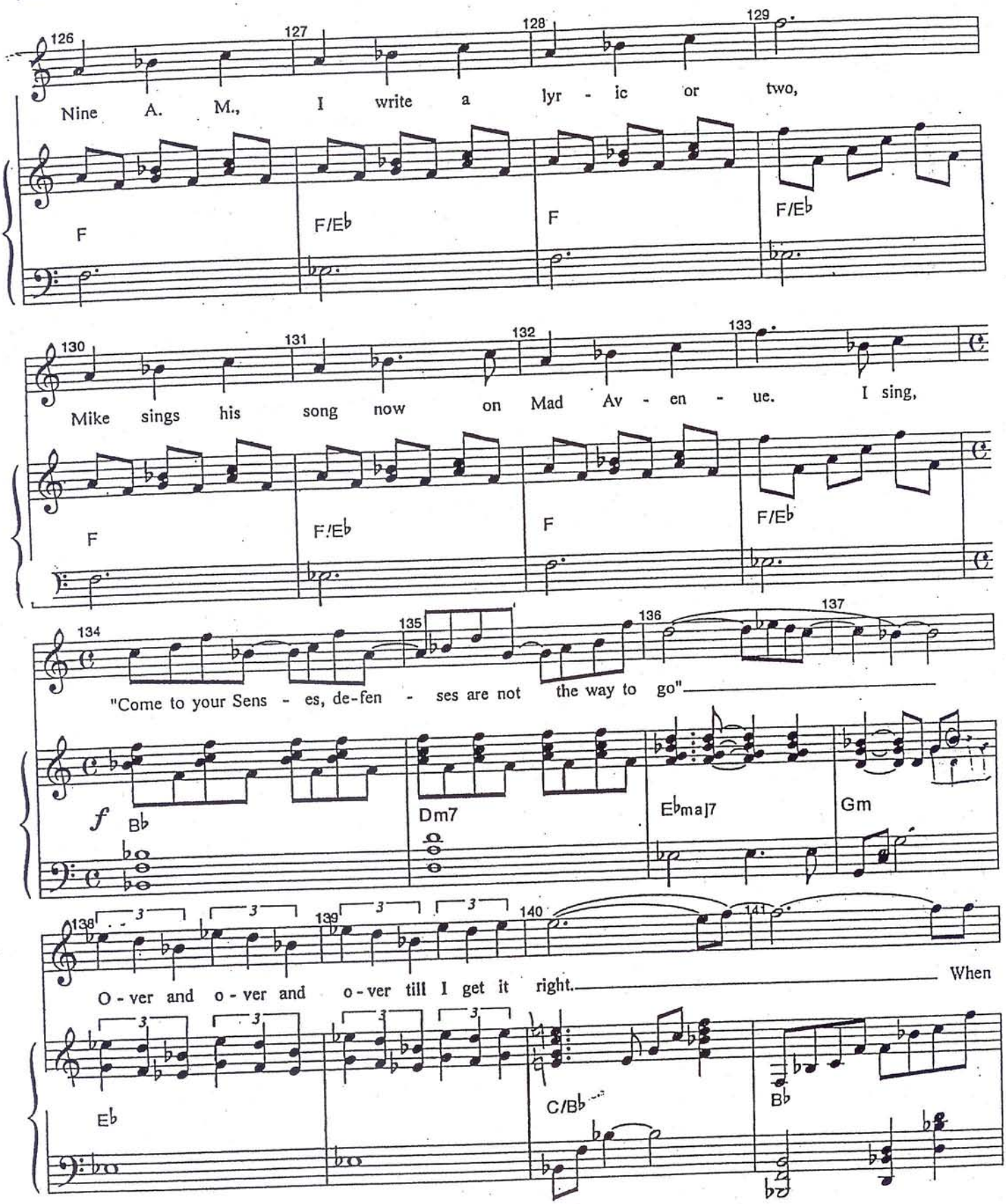
| Ab No 5 / Db | Ab No 5 | Ab No 5 / Db | 2 Ab No 5 | 4 Db

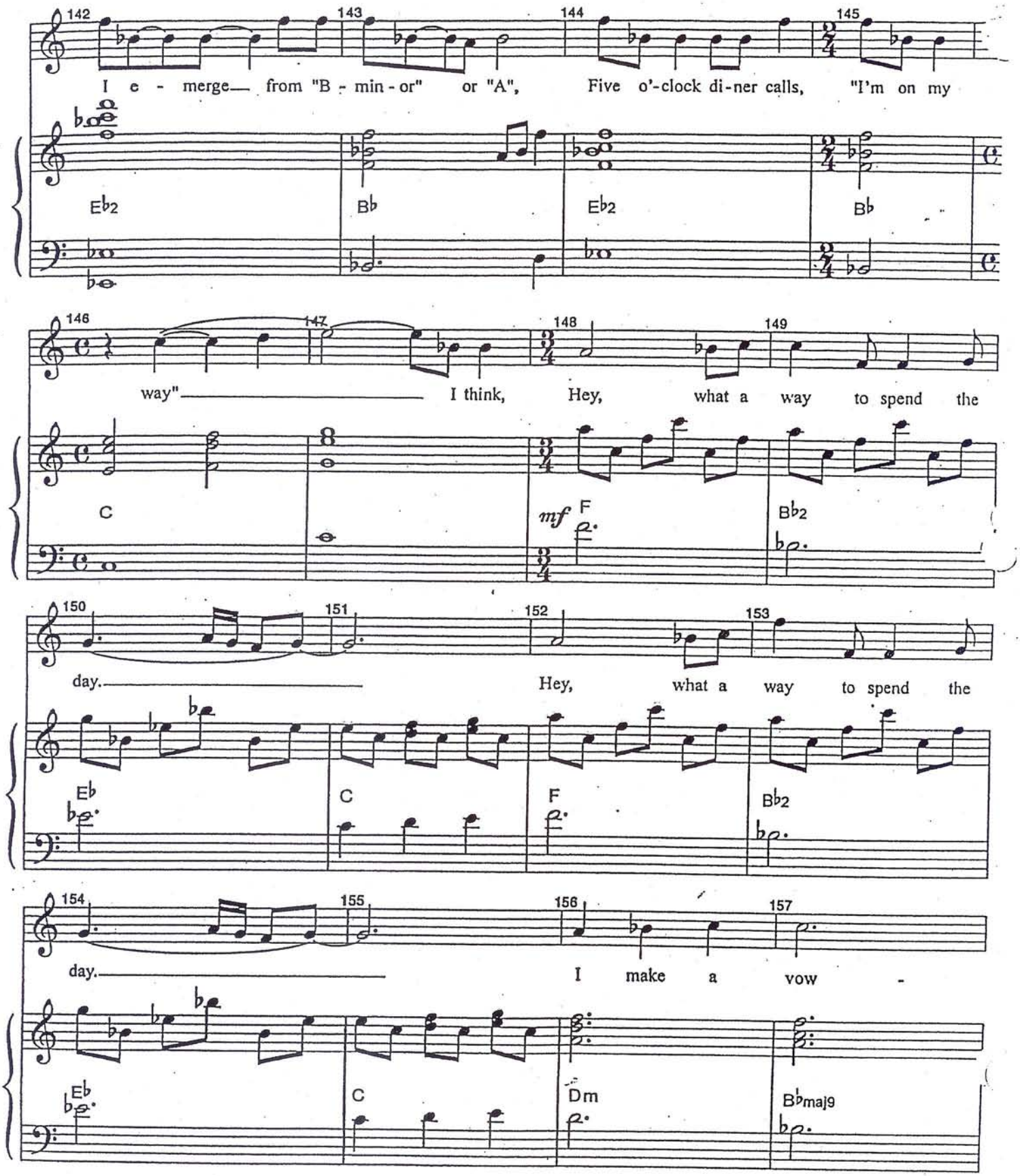


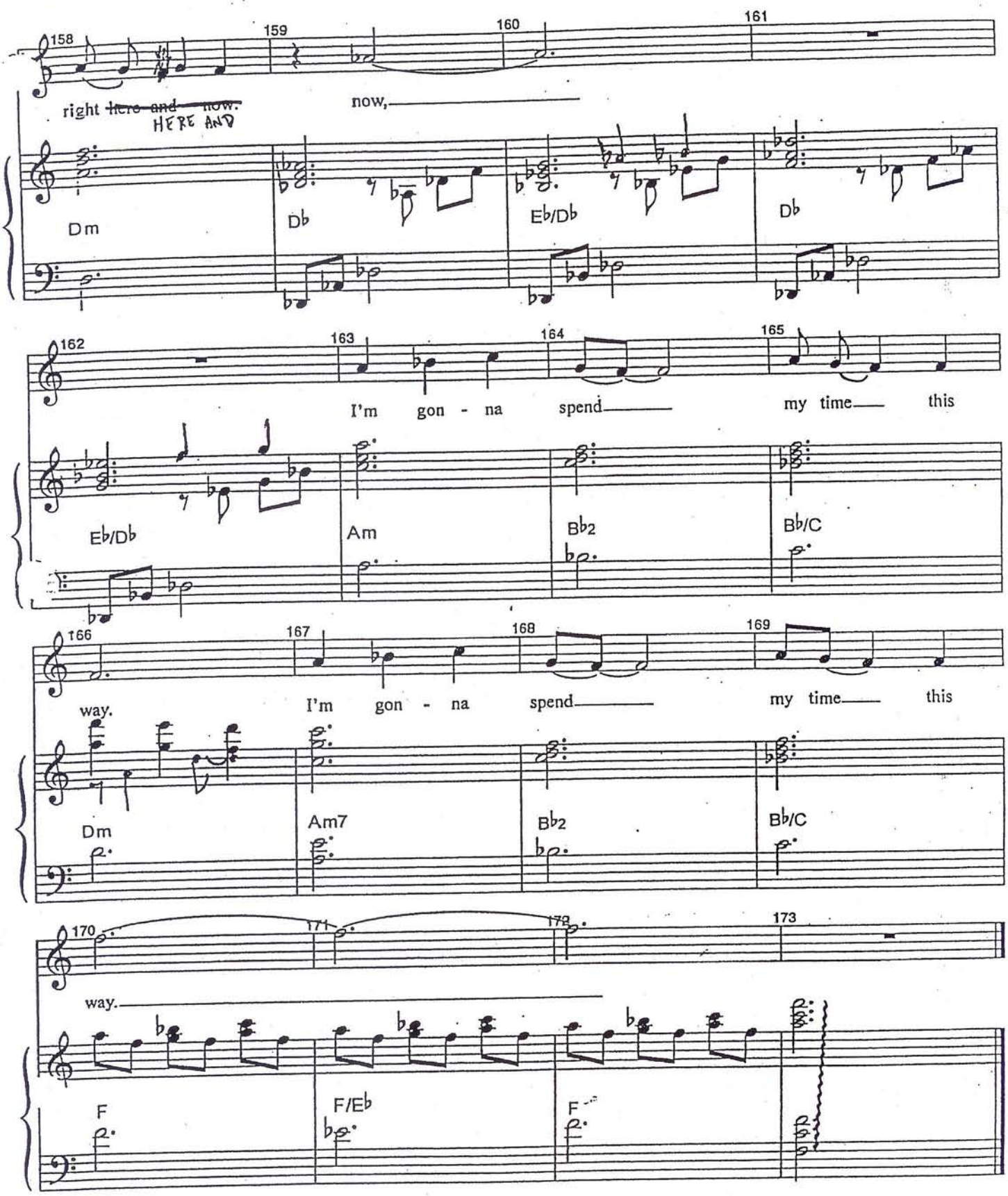

79 80 81 82
we e - merged,— wiped out by the play, nine o'-clock stars and moon lit the
Db2 Ab Db2 Ab
83 84 85 86
way. I thought, Hey, what a way to spend the
Bb mp Eb Ab2
87 88 89 90
day. Hey, what a way to spend the
Db Bb Eb Ab2
91 92 93 94
day. I make a vow,
Db Bb Cm Abmaj9


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
B♭
G
Cm
A♭maj7
115
116
117
Molto Rit.
be time to give in.
B♭
G
118
Tempo I
119
120
121
I'm twen - ty nine, Mich - ael and I
mp
C
C/B♭
C
C/B♭
122
123
124
125
live on the west side of So - ho, N. Y.
C
C/B♭
C
C/B♭


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


142
143
144
145
I e - merge— from "B - min - or" or "A", Five o'-clock di-ner calls, "I'm on my
Eb2
Bb
Eb2
Bb
146
147
148
149
way"— I think, Hey, what a way to spend the
C
mf F
Bb2
150
151
152
153
day.— Hey, what a way to spend the
Eb
C
F
Bb2
154
155
156
157
day.— I make a vow -
Eb
C
Dm
Bbmaj9


158
159
160
161
right ~~here and now.~~ HERE AND
now,
Dm
Db
Eb/Db
Db
162
163
164
165
I'm gon - na spend my time this
Eb/Db
Am
Bb2
Bb/C
166
167
168
169
way.
I'm gon - na spend my time this
Dm
Am7
Bb2
Bb/C
170
171
172
173
way.
F
F/Eb
F

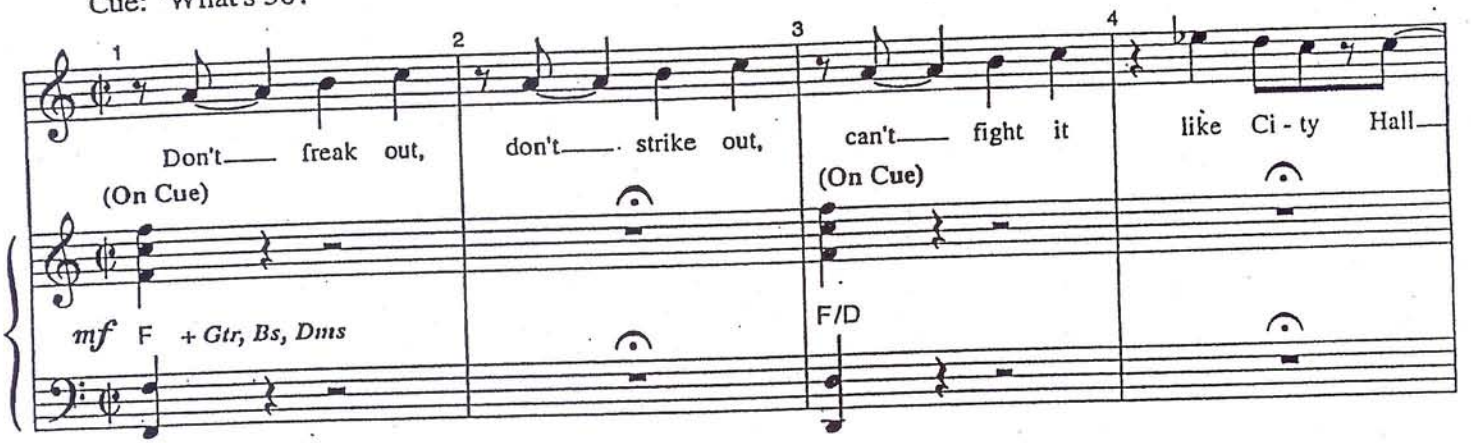
Piano-Conductor

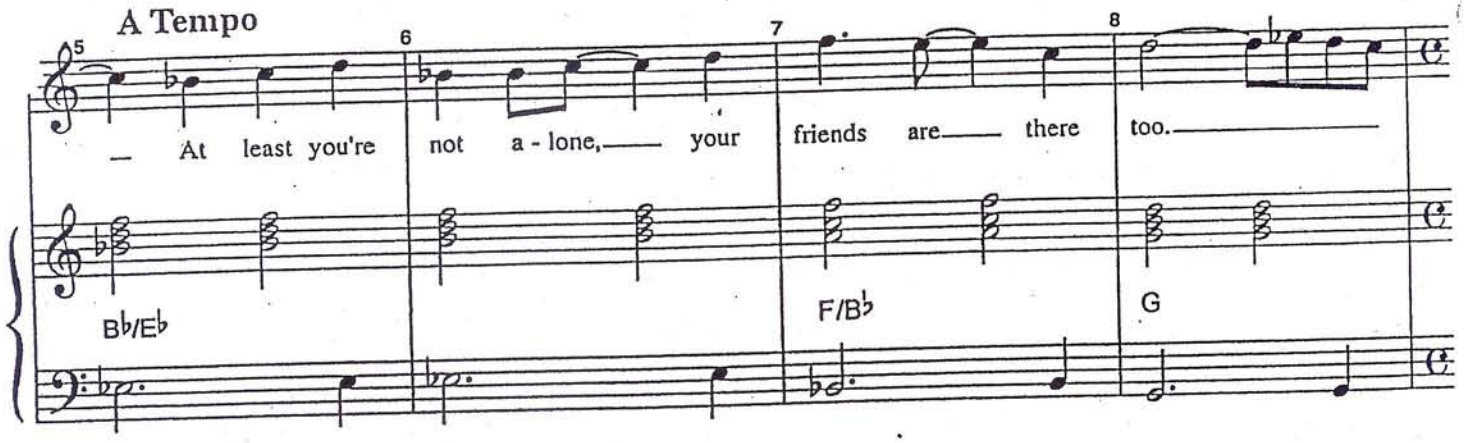
Thirty/Ninety Reprise

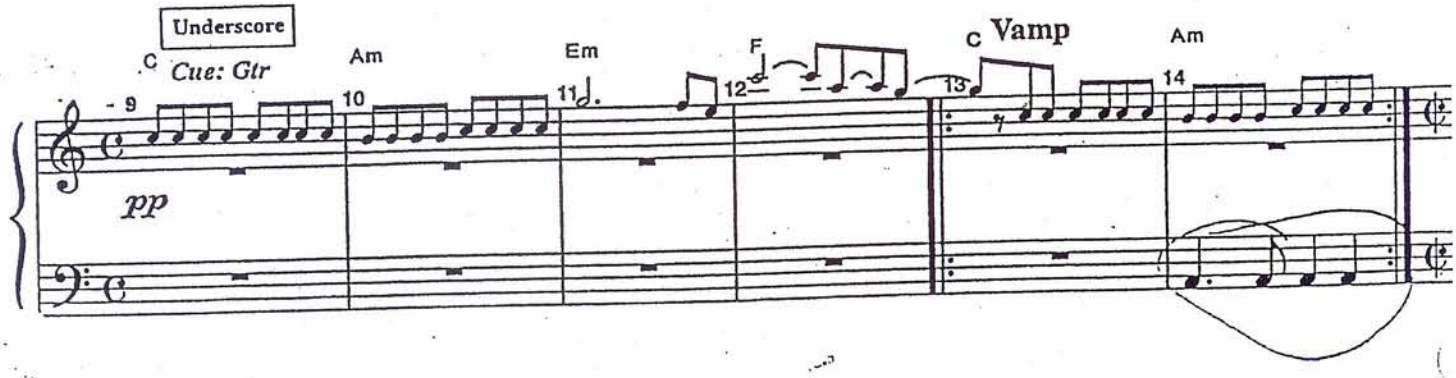
By Jonathan Larson
Orchestrated by Stephen Oremus

IT'S JUST 3 DECADES

Cue: "What's 30?"







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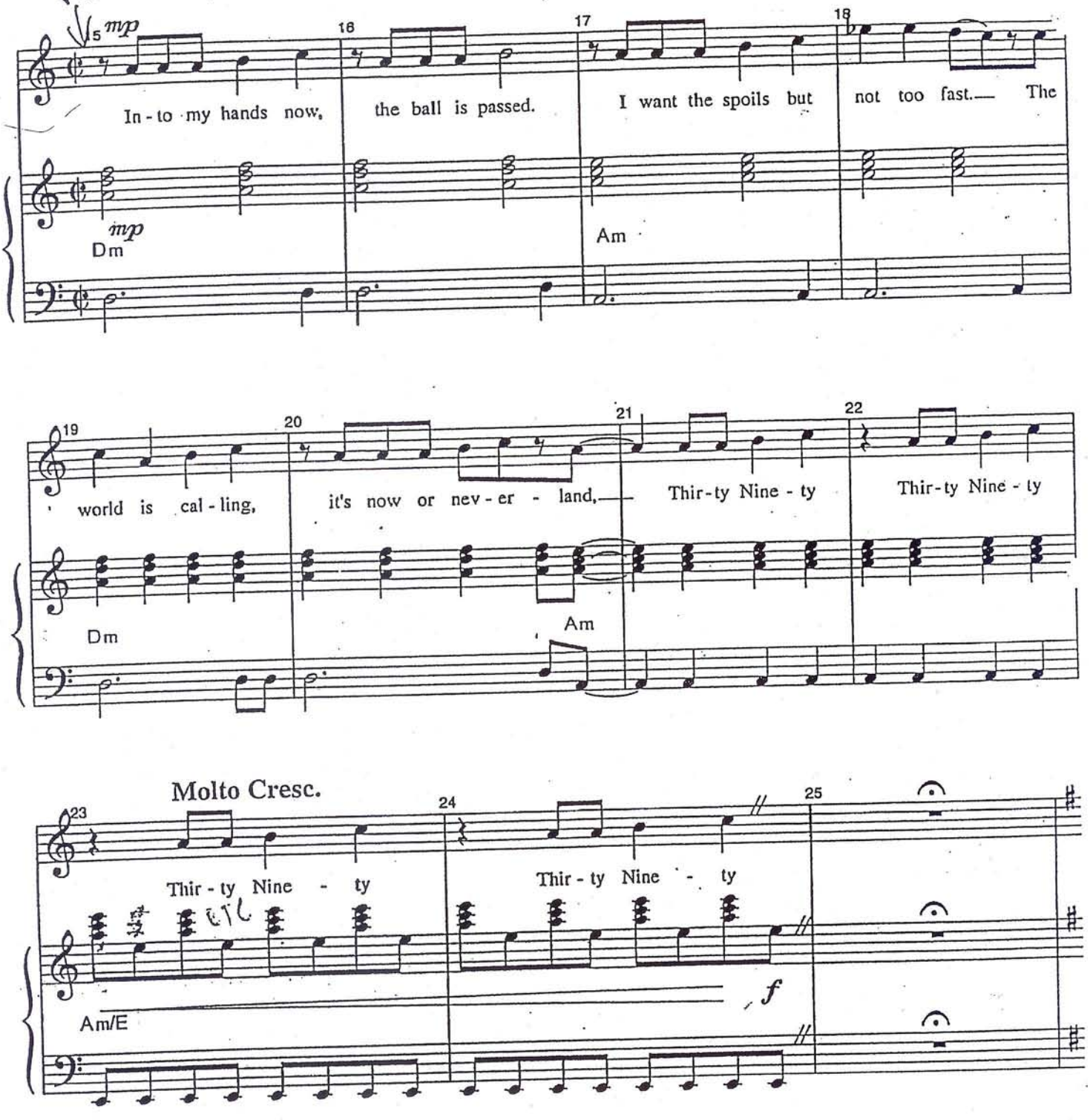
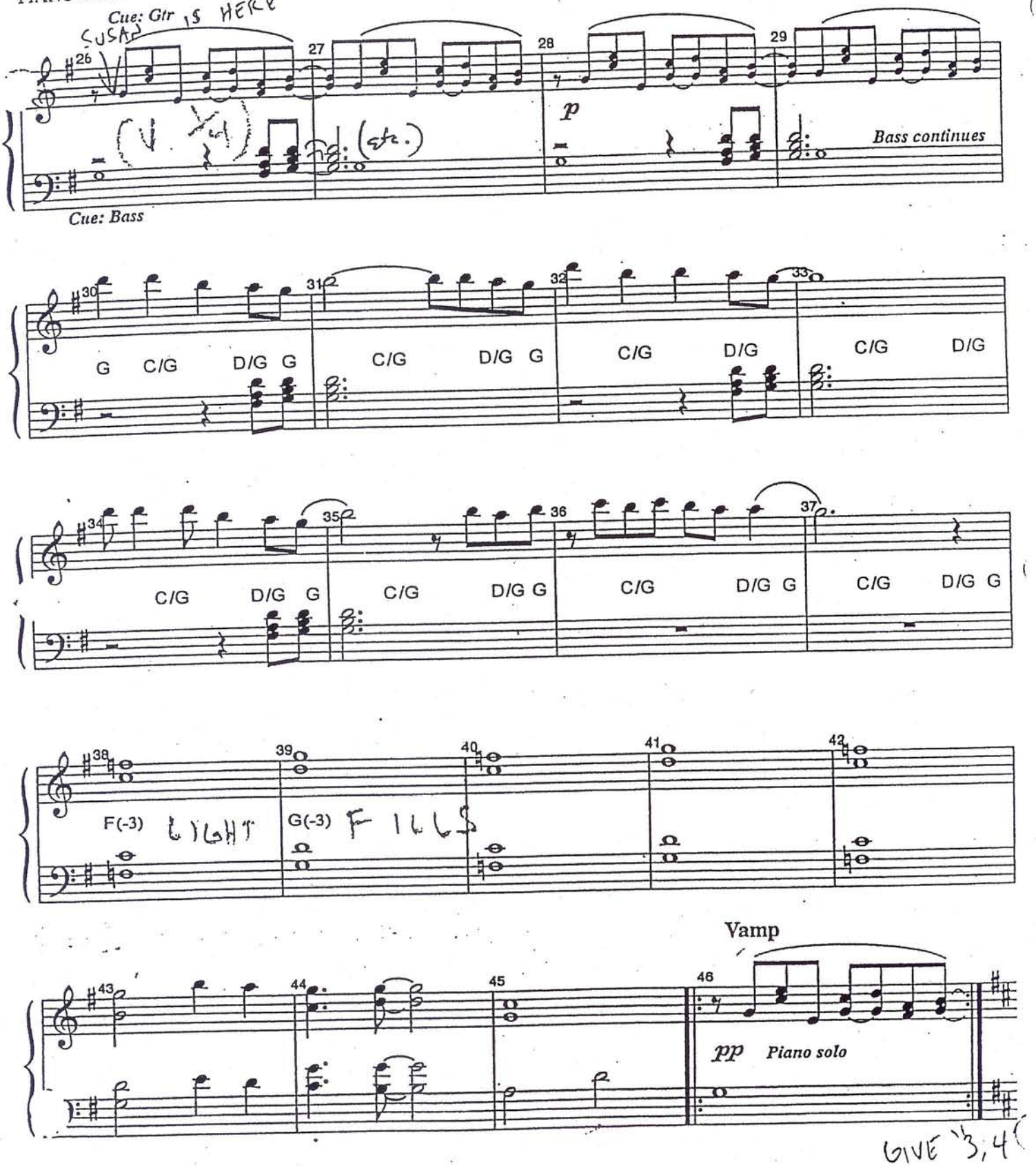
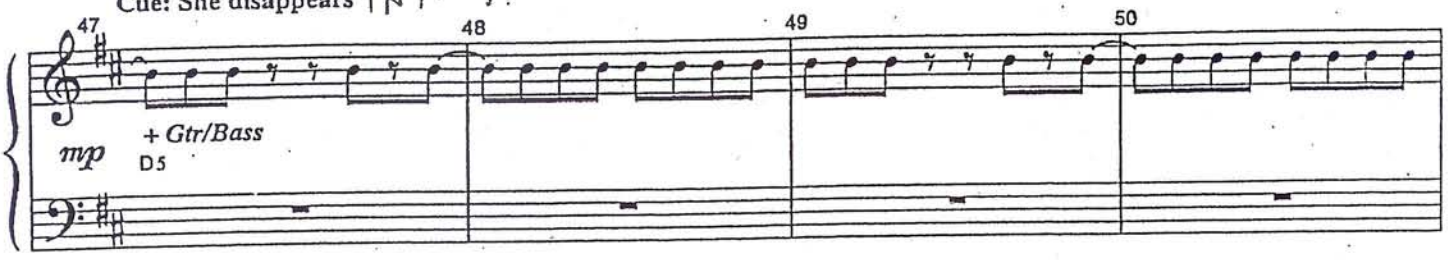
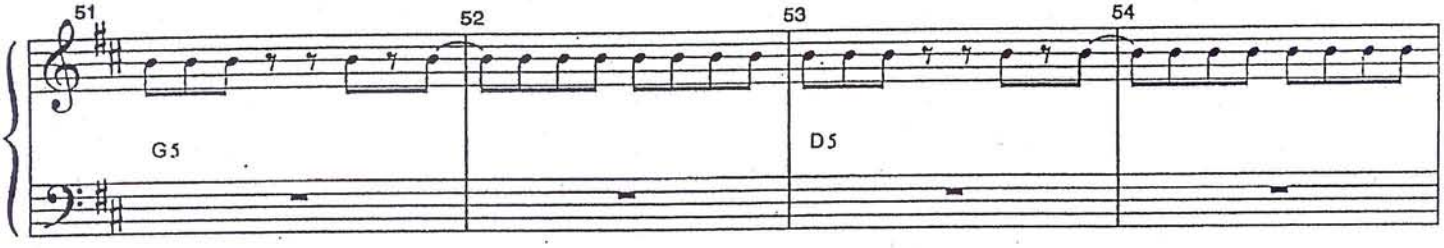

mp
In - to my hands now, the ball is passed. I want the spoils but not too fast.— The
mp
Dm
Am
world is cal - ling, it's now or nev - er - land,— Thir - ty Nine - ty Thir - ty Nine - ty
Dm
Am
Molto Cresc.
Thir - ty Nine - ty Thir - ty Nine - ty
f
Am/E


Cue: Gtr IS HERE
SUSAN
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) F LLS
Vamp
43
44
45
46
pp Piano solo
GIVE '3,4

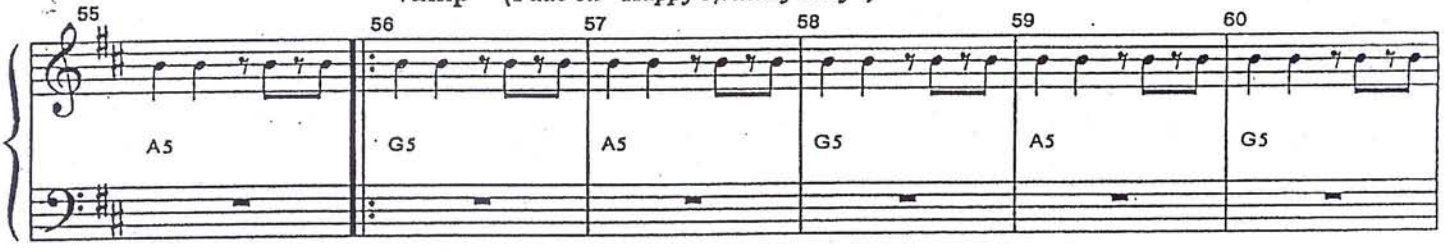
Underscore

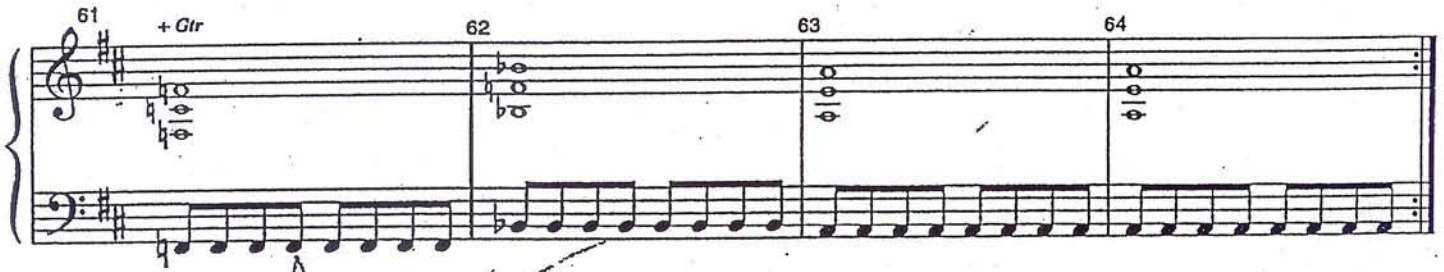
Cue: She disappears INTO THE CROWD"





Vamp *(Fade on "Happy birthday baby")*





TACET

Piano-Conductor

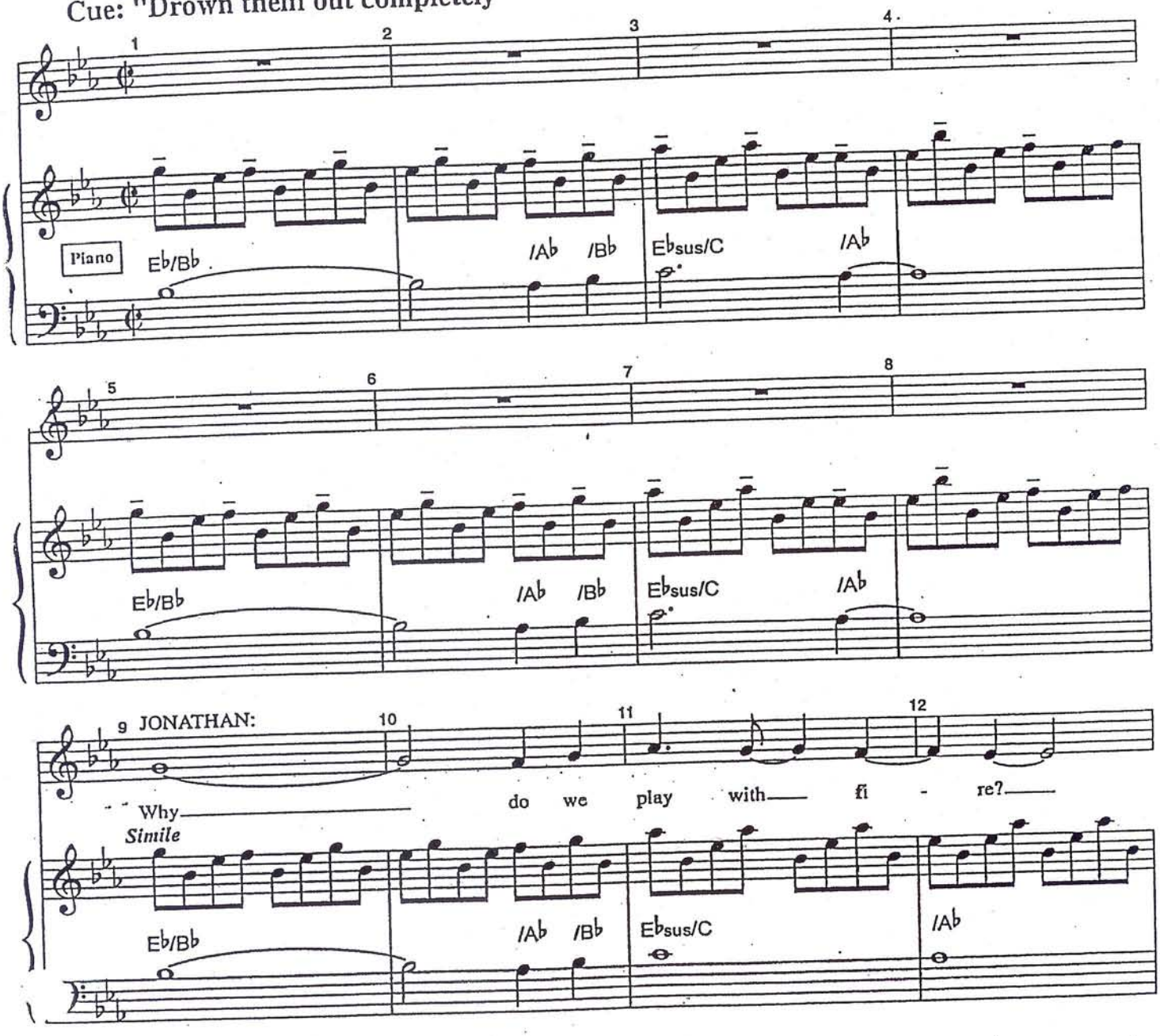
Louder Than Words

by Jonathan Larson

Orchestrated by Stephen Oremus

260

Cue: "Drown them out completely"



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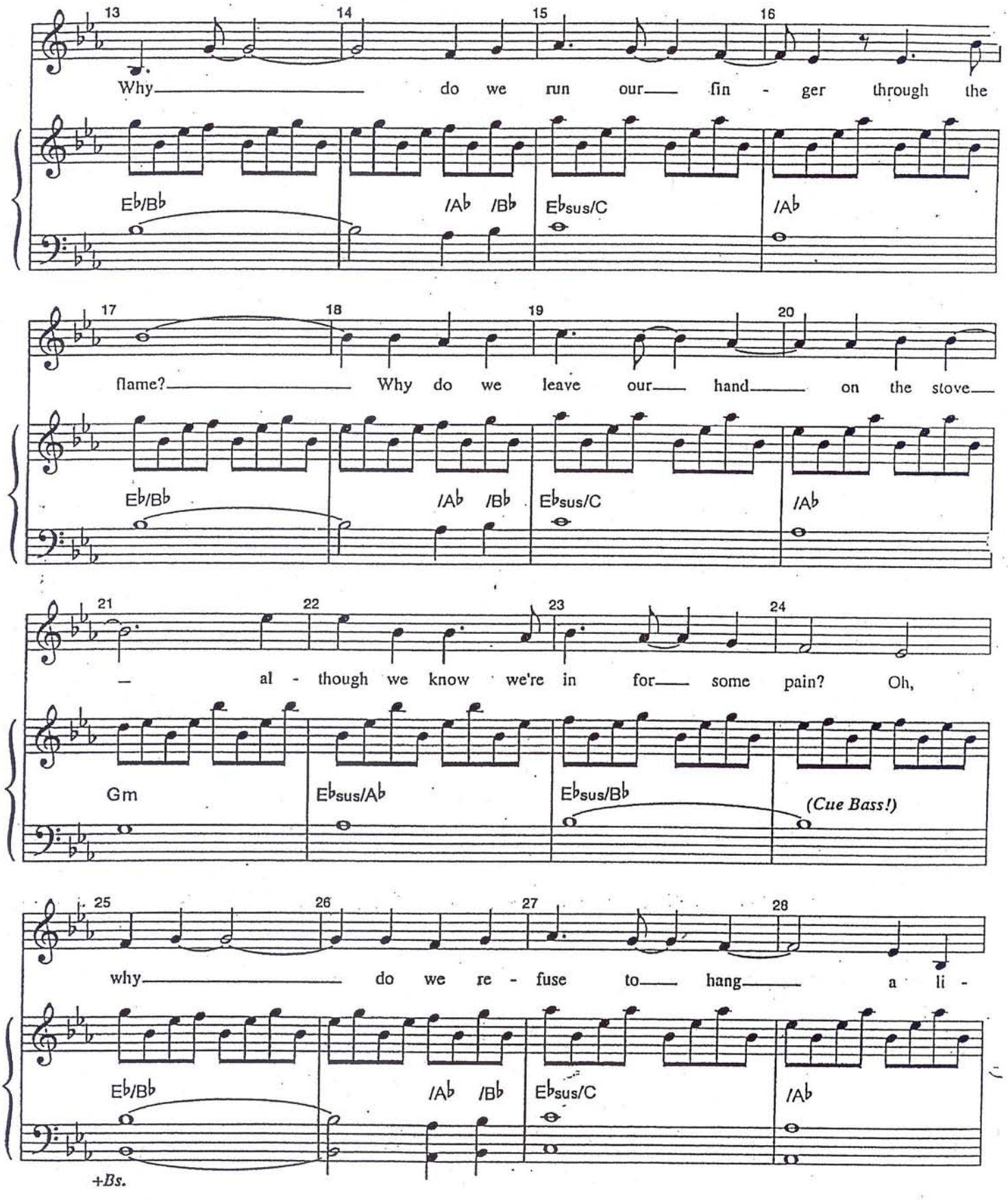
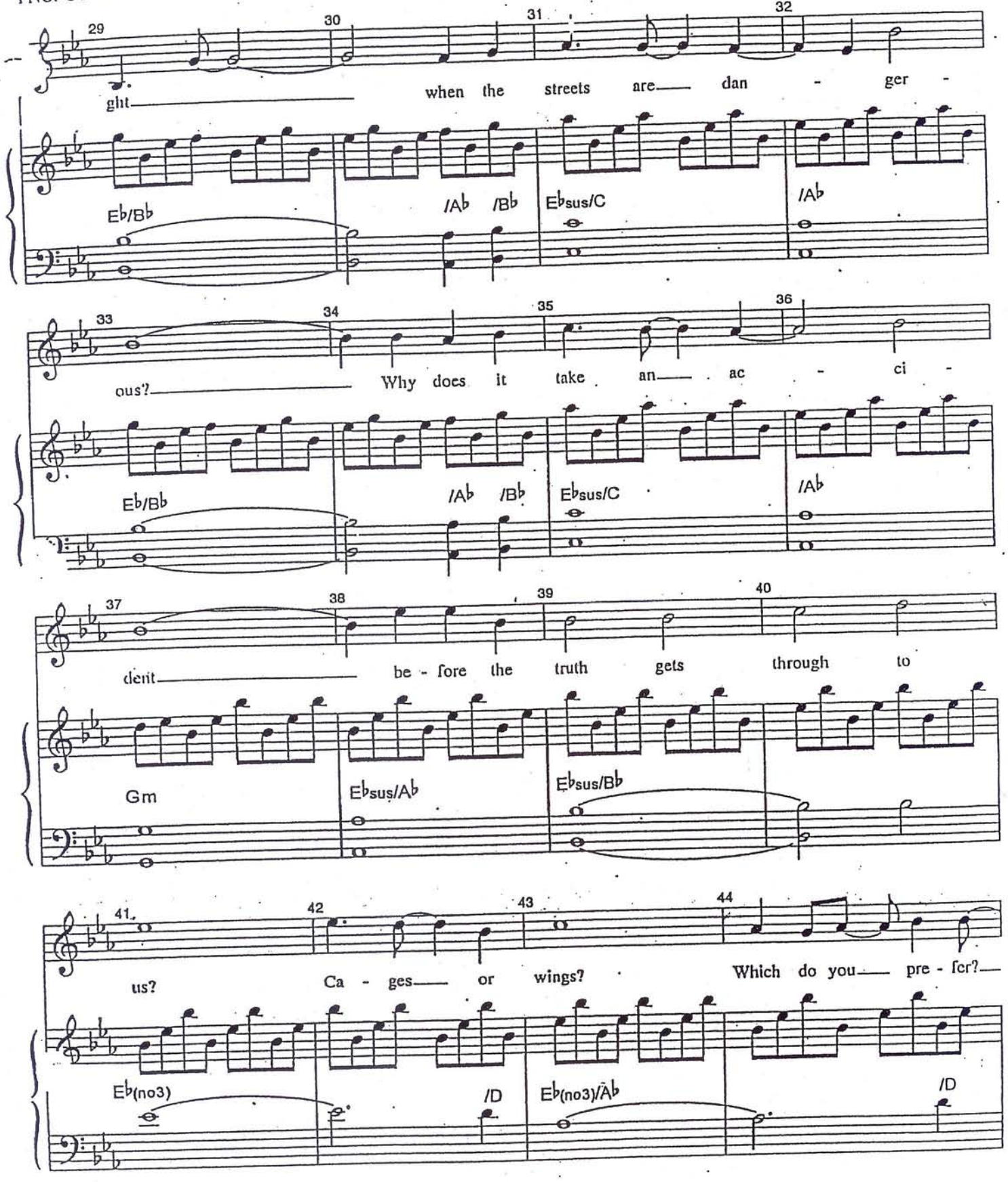
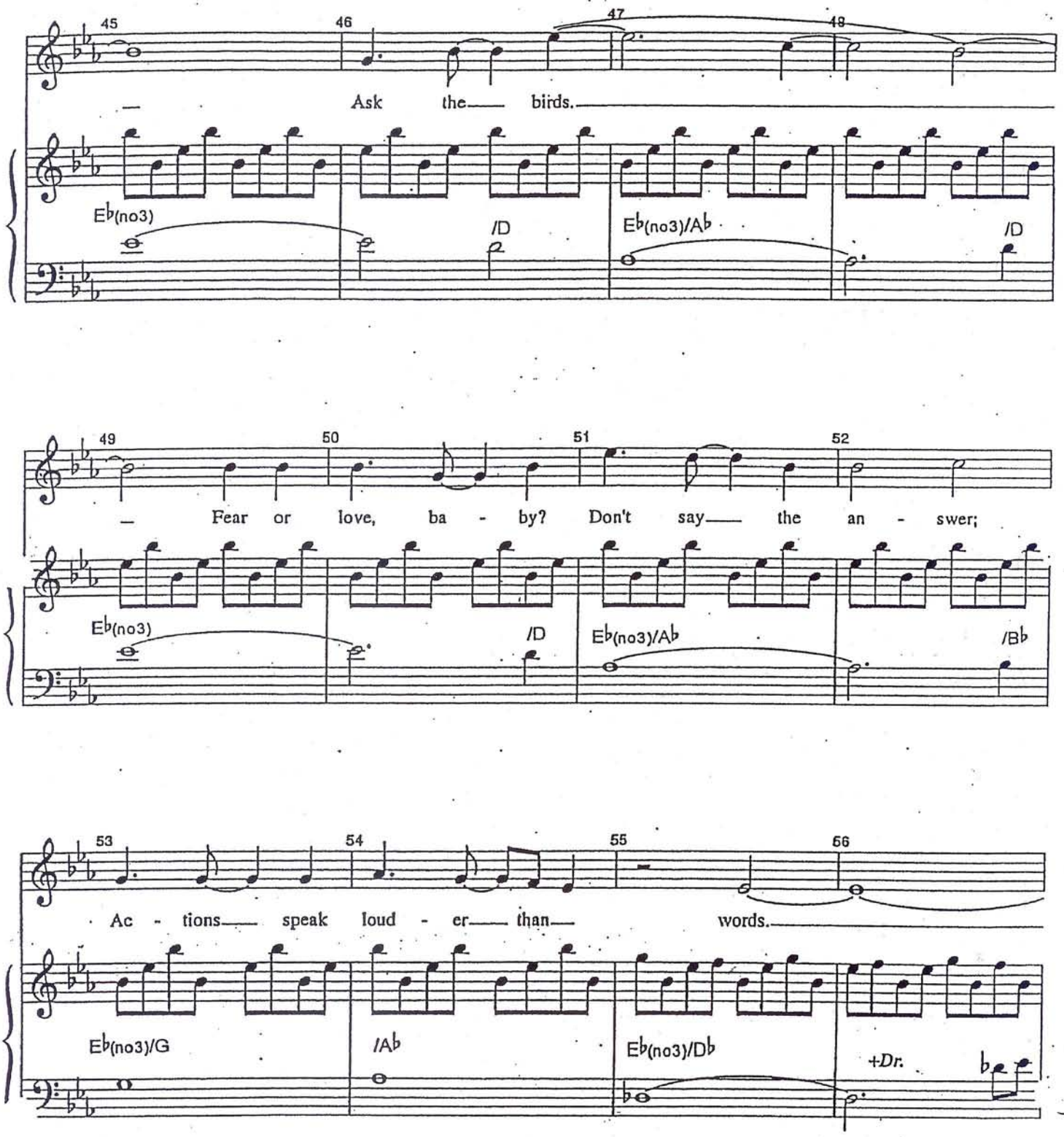
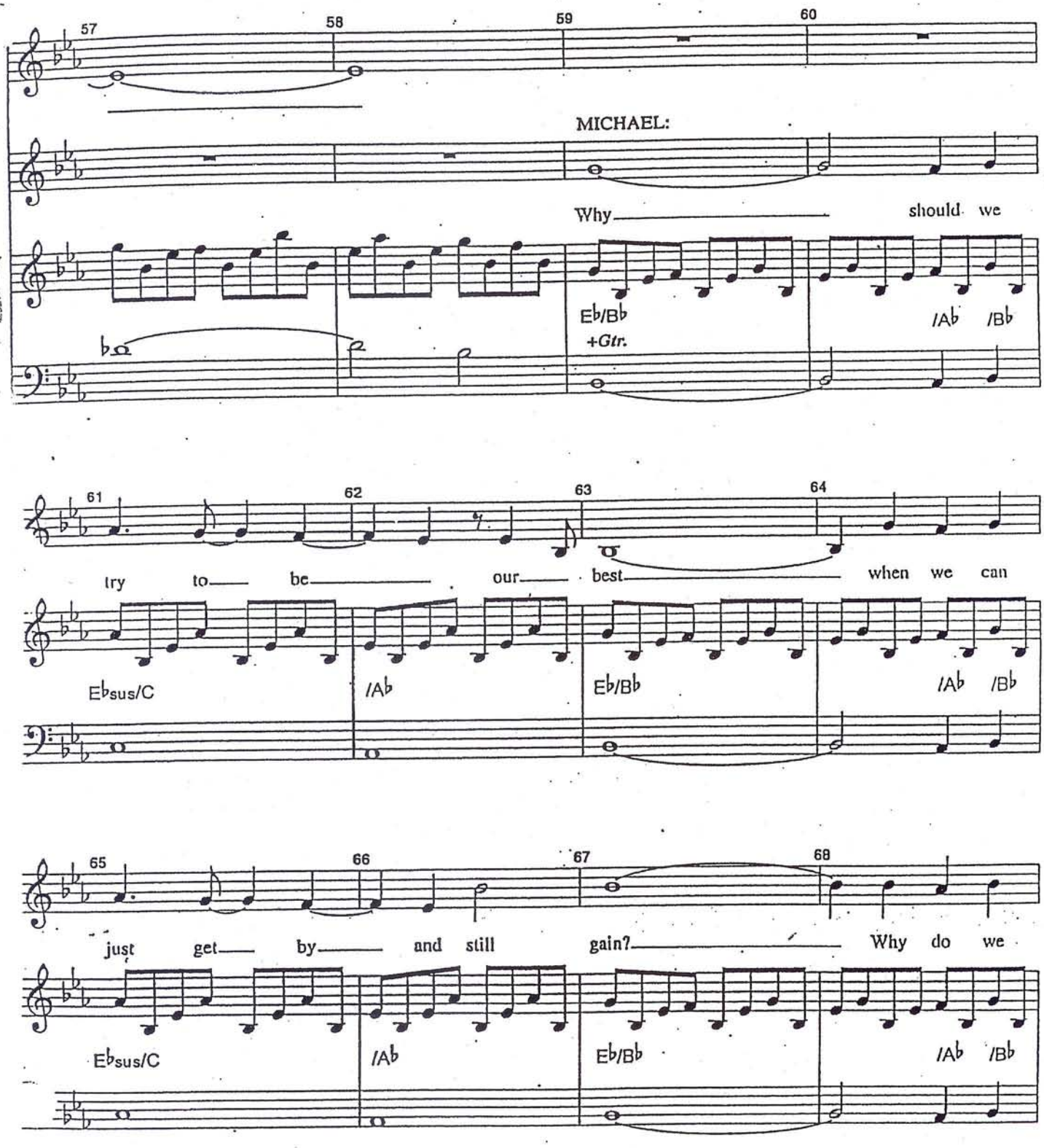
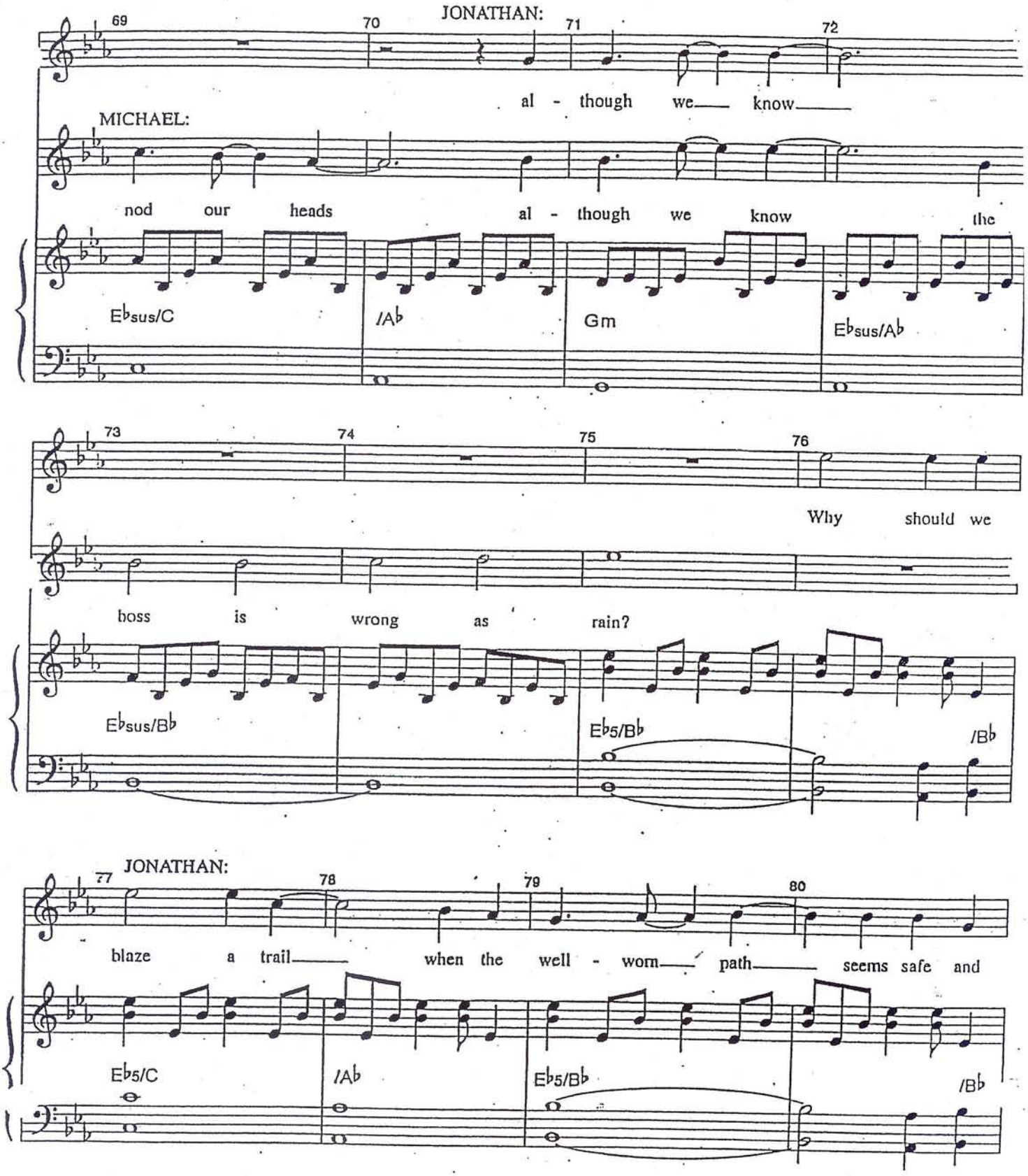
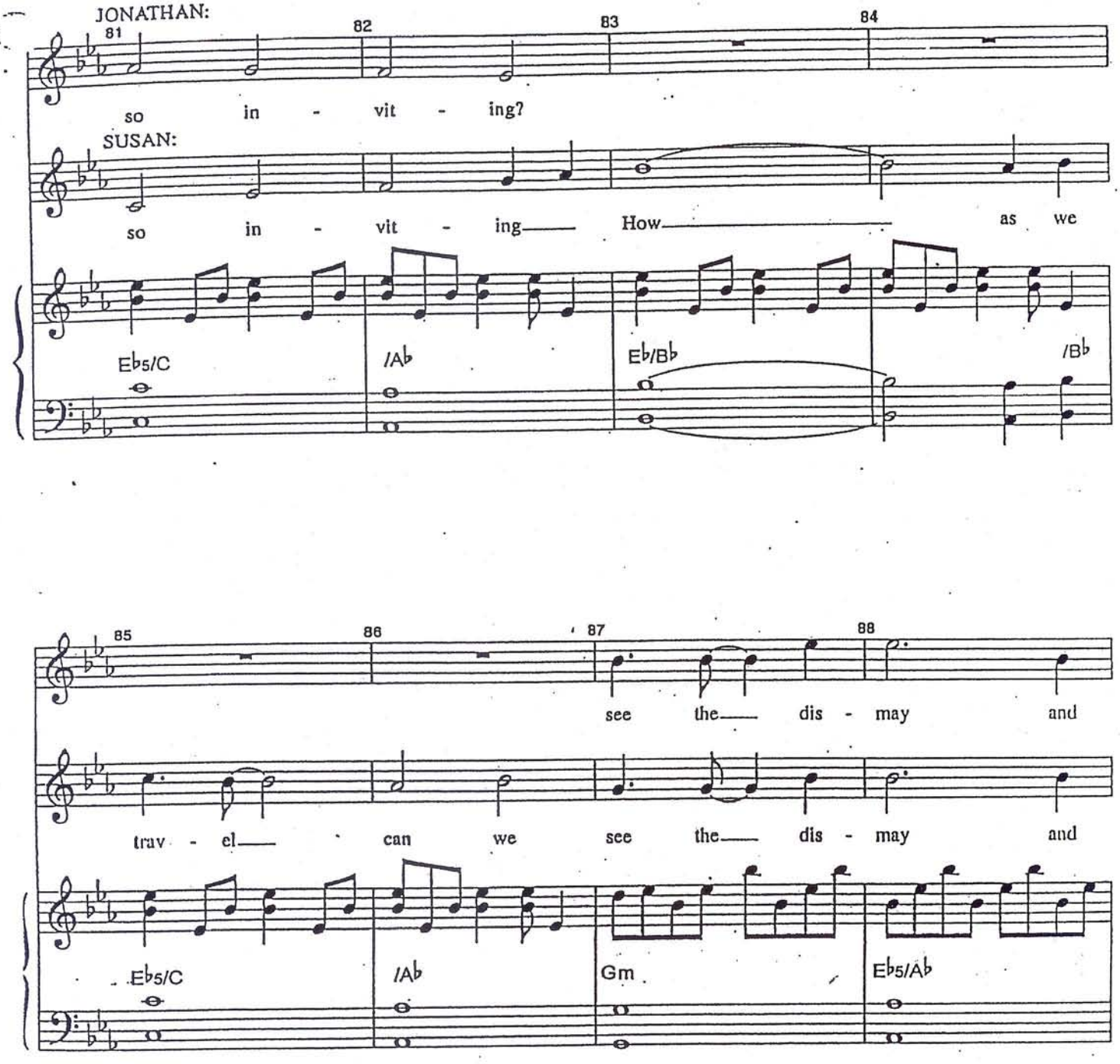

13 14 15 16
Why do we run our fin - ger through the
Eb/Bb /Ab /Bb Ebsus/C /Ab
17 18 19 20
flame? Why do we leave our hand on the stove
Eb/Bb /Ab /Bb Ebsus/C /Ab
21 22 23 24
– al - though we know we're in for some pain? Oh,
Gm Ebsus/Ab Ebsus/Bb (Cue Bass!)
25 26 27 28
why do we re - fuse to hang a li -
Eb/Bb /Ab /Bb Ebsus/C /Ab
+Bs.

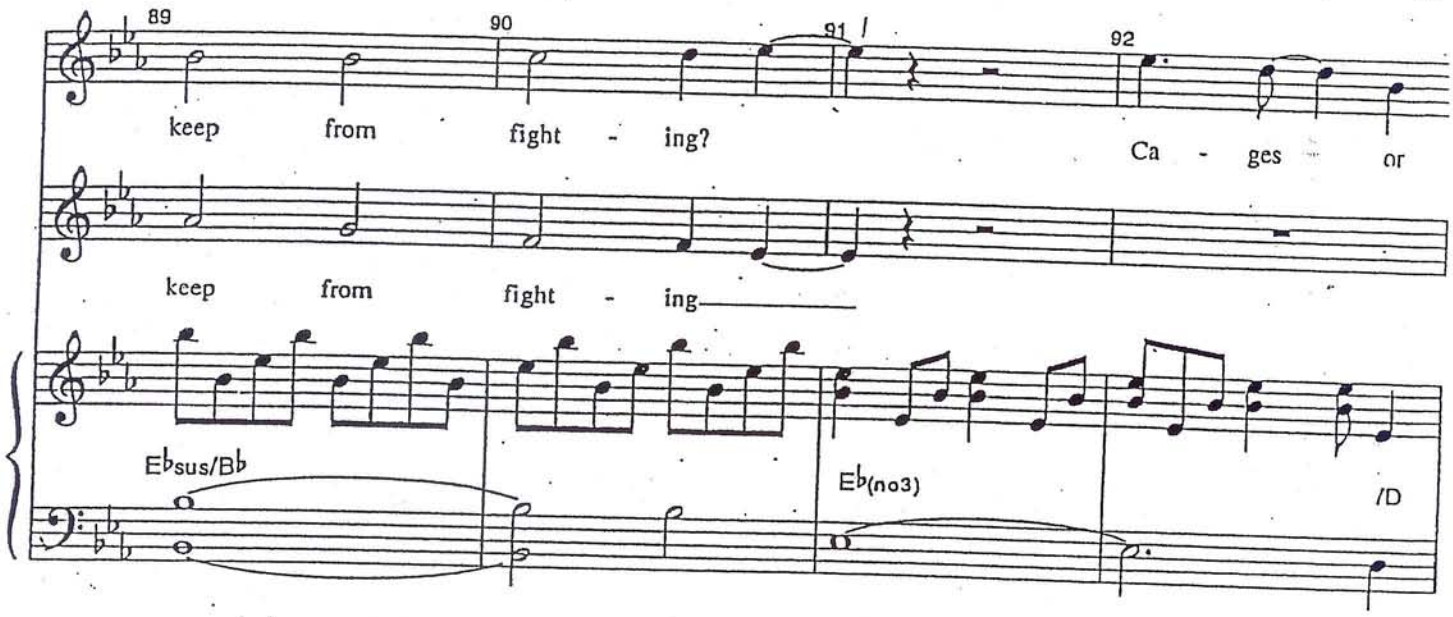

29
30
31
32
ght
when the streets are dan - ger -
Eb/Bb
/Ab /Bb
Ebsus/C
/Ab
33
34
35
36
ous?
Why does it take an ac - ci -
Eb/Bb
/Ab /Bb
Ebsus/C
/Ab
37
38
39
40
dent
be - fore the truth gets through to
Gm
Ebsus/Ab
Ebsus/Bb
41.
42
43
44
us?
Ca - ges or wings?
Which do you pre - fer?
Eb(no3)
/D
Eb(no3)/Ab
/D

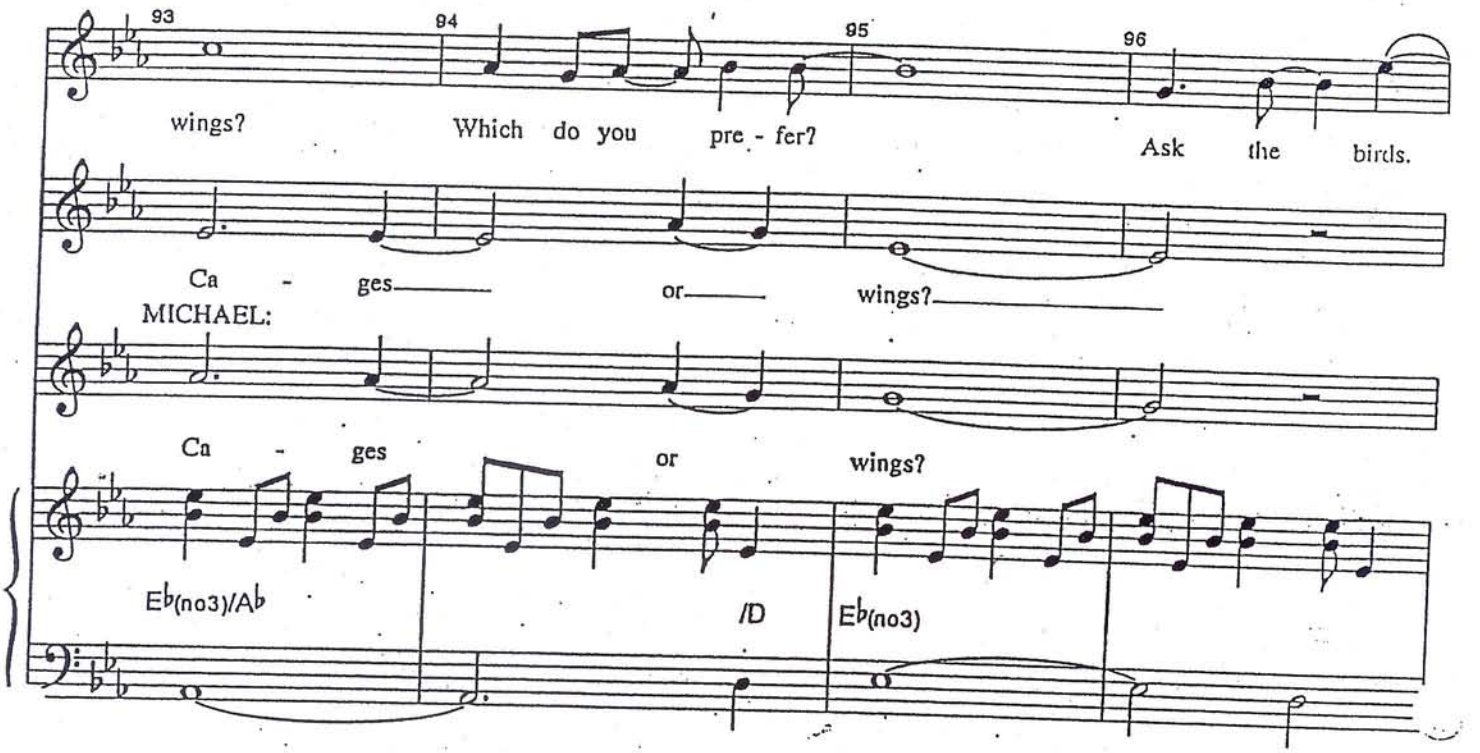

45
46
47
48
Ask the birds.
Eb(no3)
/D
Eb(no3)/Ab
/D
49
50
51
52
Fear or love, ba - by? Don't say the an - swer;
Eb(no3)
/D
Eb(no3)/Ab
/Bb
53
54
55
56
Ac - tions speak loud - er than words.
Eb(no3)/G
/Ab
Eb(no3)/Db
+Dr.

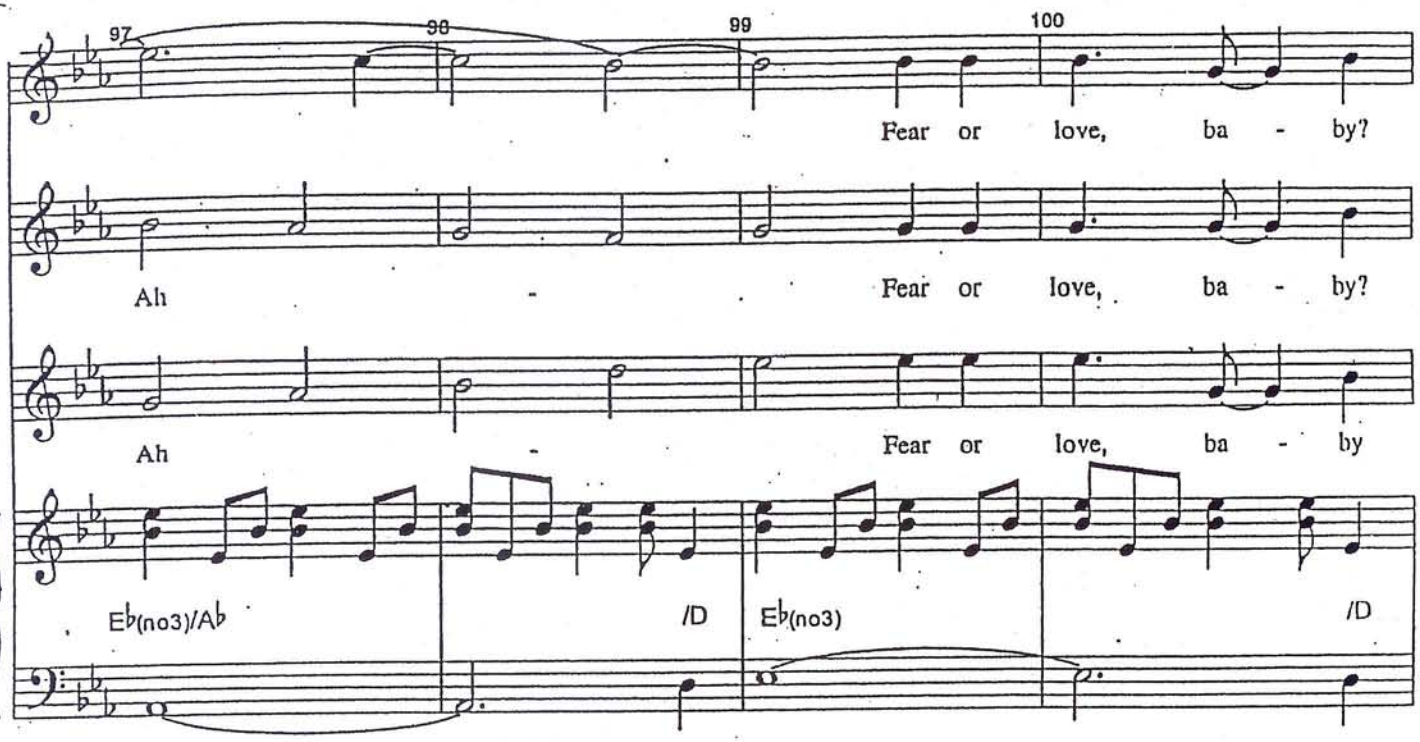

57
58
59
60
MICHAEL:
Why should we
Eb/Bb
+Gtr.
/Ab /Bb
61
62
63
64
try to be our best when we can
Ebsus/C
/Ab
Eb/Bb
/Ab /Bb
65
66
67
68
just get by and still gain? Why do we
Ebsus/C
/Ab
Eb/Bb
/Ab /Bb

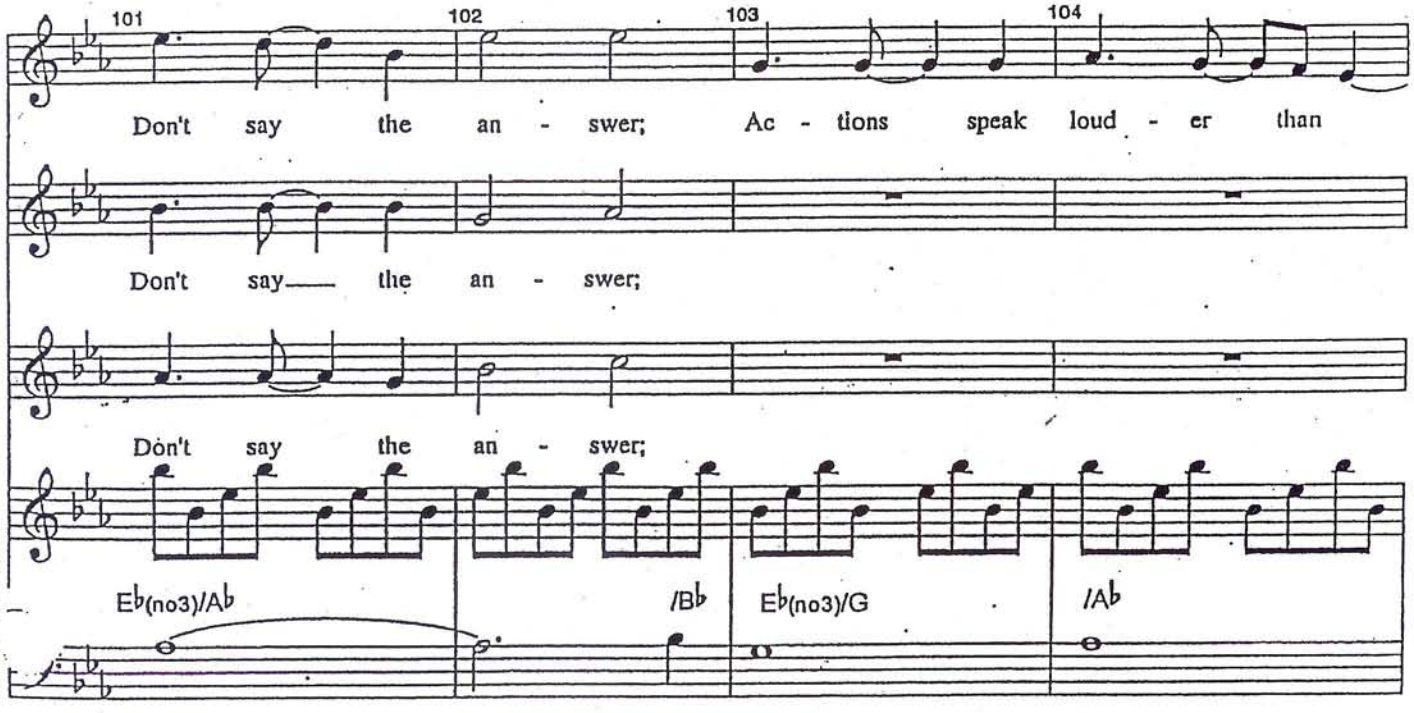

JONATHAN:
69
70
71
72
al - though we know
MICHAEL:
nod our heads
al - though we know
the
Ebsus/C
/Ab
Gm
Ebsus/Ab
73
74
75
76
Why should we
boss is wrong as rain?
Ebsus/Bb
Eb5/Bb
/Bb
JONATHAN:
77
78
79
80
blaze a trail
when the well - worn path
seems safe and
Eb5/C
/Ab
Eb5/Bb
/Bb

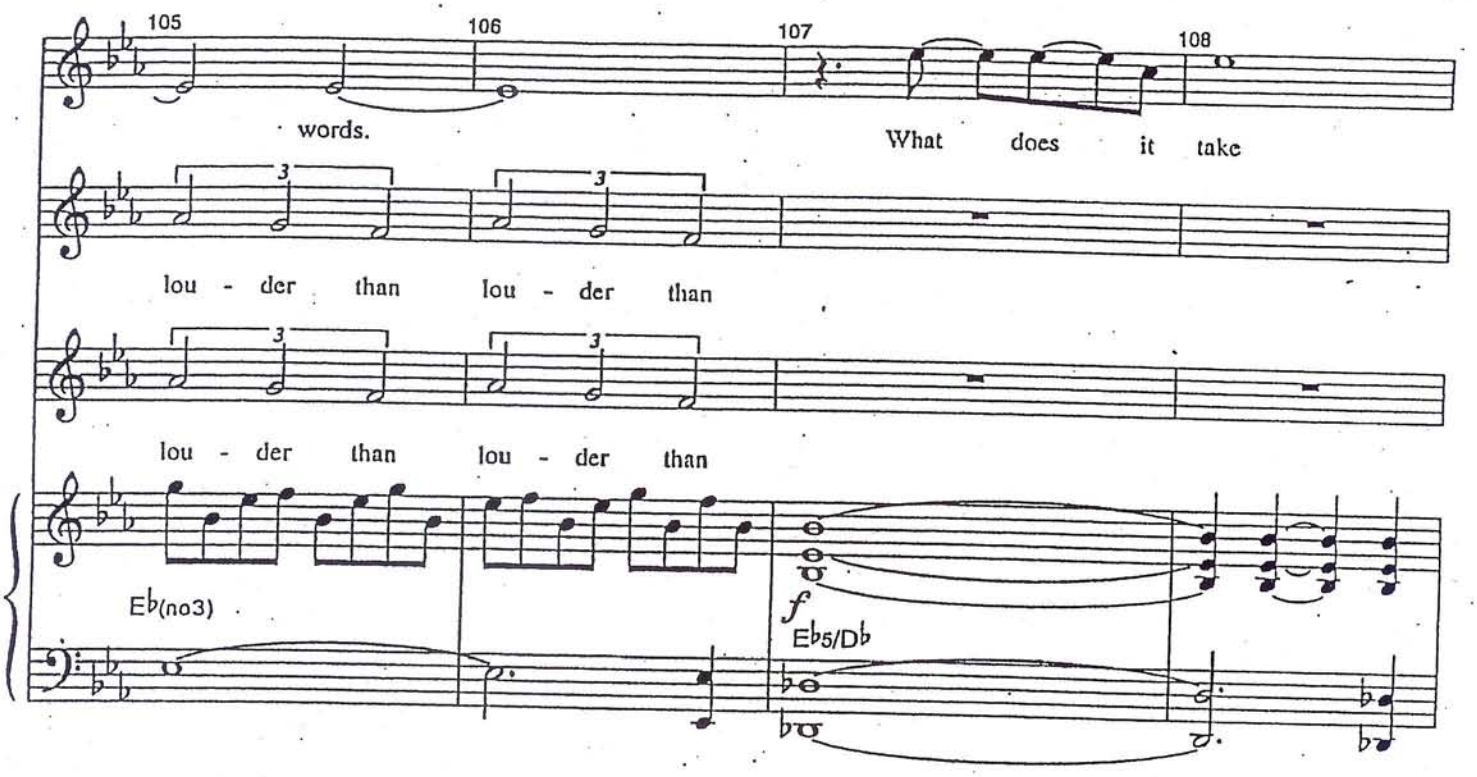

JONATHAN:
81
82
83
84
so in - vit - ing?
SUSAN:
so in - vit - ing How as we
Eb5/C
/Ab
Eb/Bb
/Bb
85
86
87
88
see the dis - may and
trav - el can we see the dis - may and
Eb5/C
/Ab
Gm
Eb5/Ab

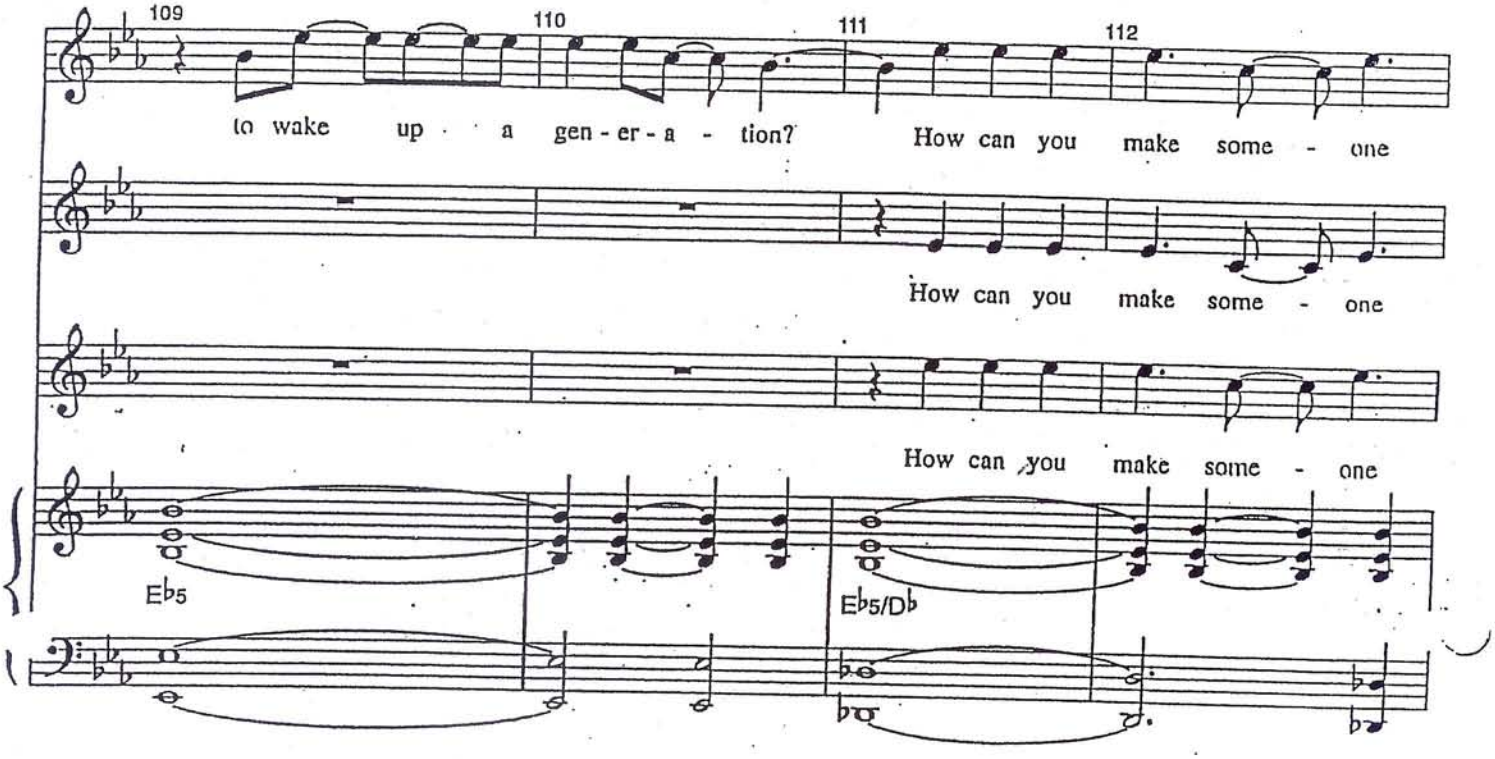

89
90
91
92
keep from fight - ing?
Ca - ges or
keep from fight - ing
Eb sus/Bb
Eb(no3)
/D

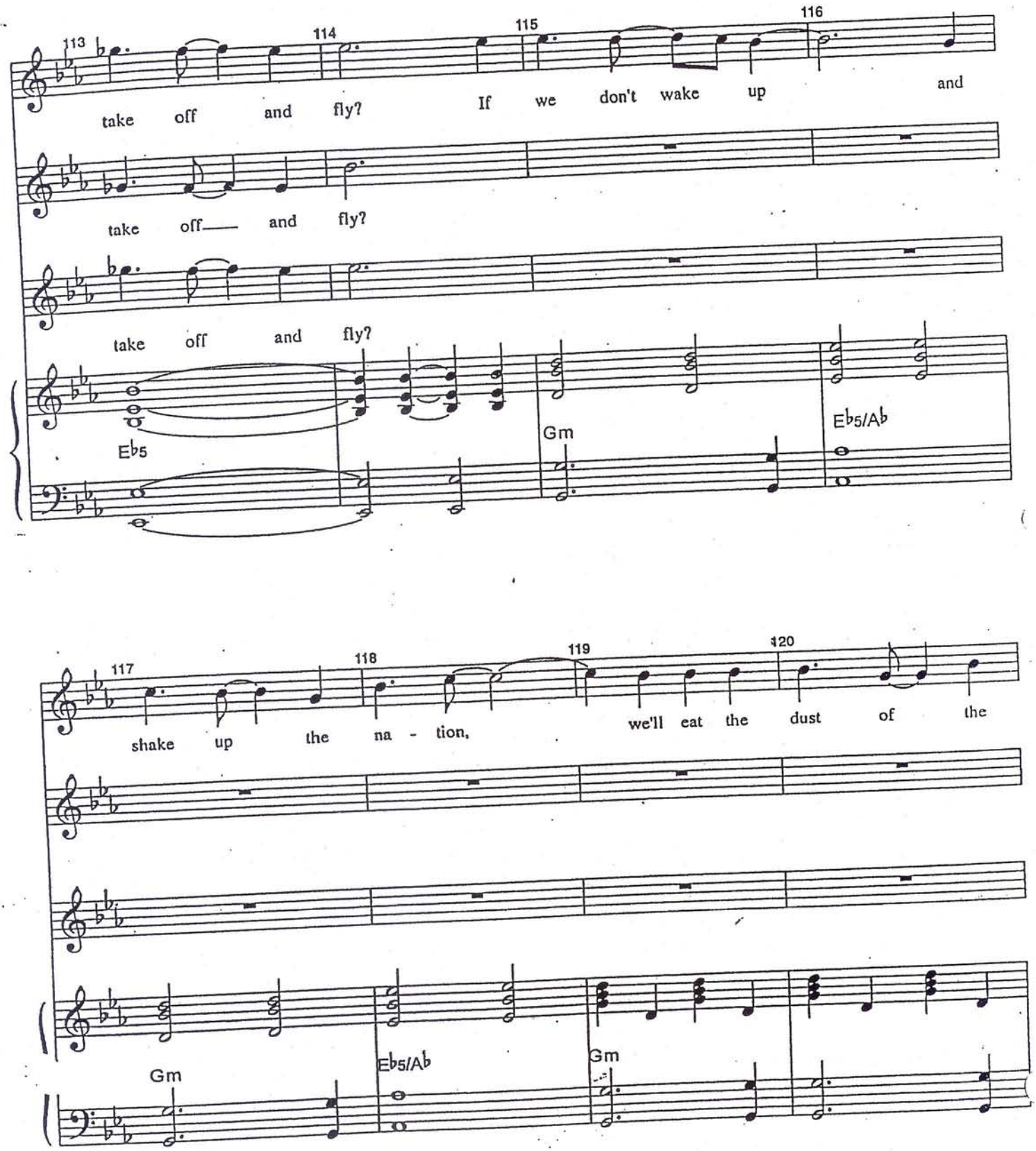

93
94
95
96
wings?
Which do you pre - fer?
Ask the birds.
Ca - ges or wings?
MICHAEL:
Ca - ges or wings?
Eb(no3)/Ab
/D
Eb(no3)

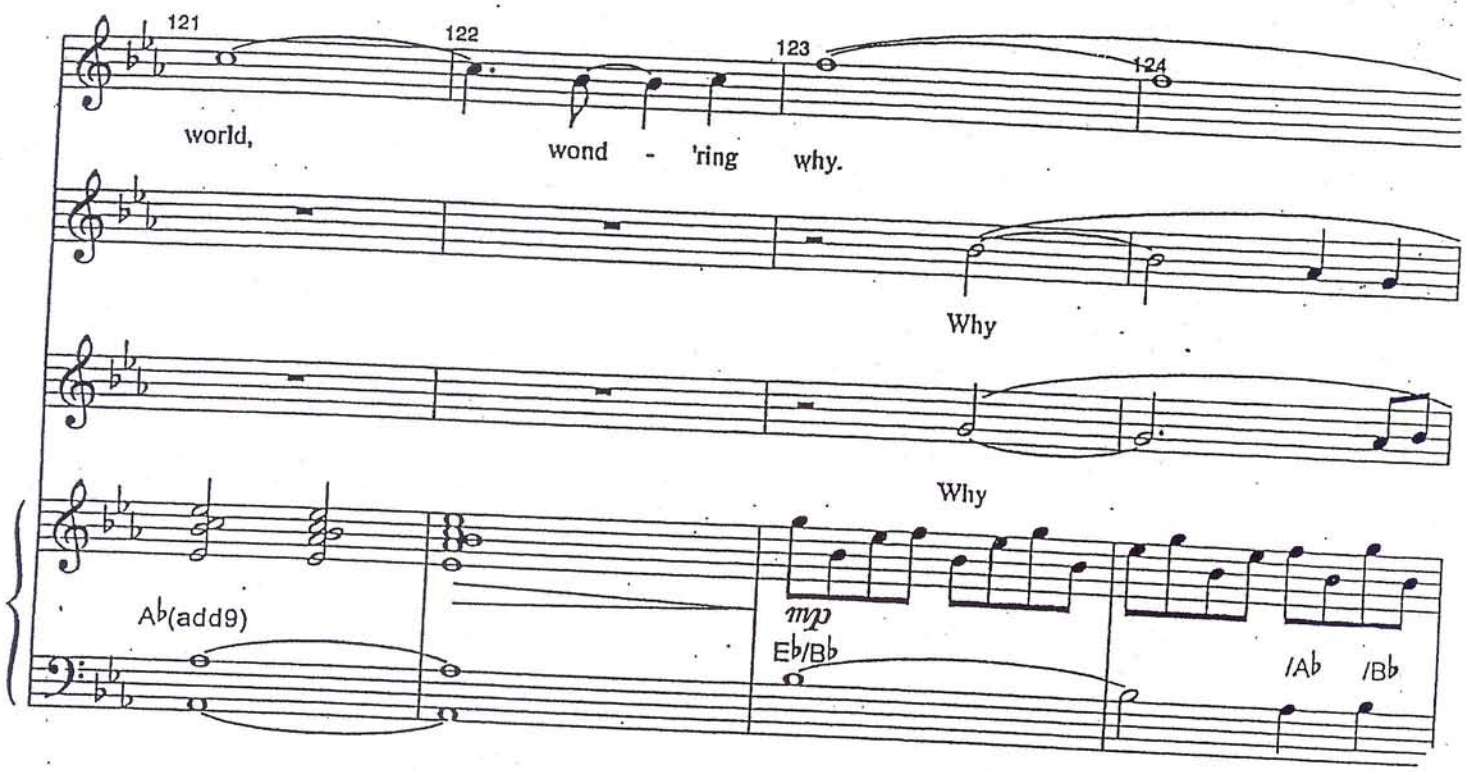

97
98
99
100
Fear or love, ba - by?
Ah - Fear or love, ba - by?
Ah - Fear or love, ba - by
Eb(no3)/Ab
/D
Eb(no3)
/D

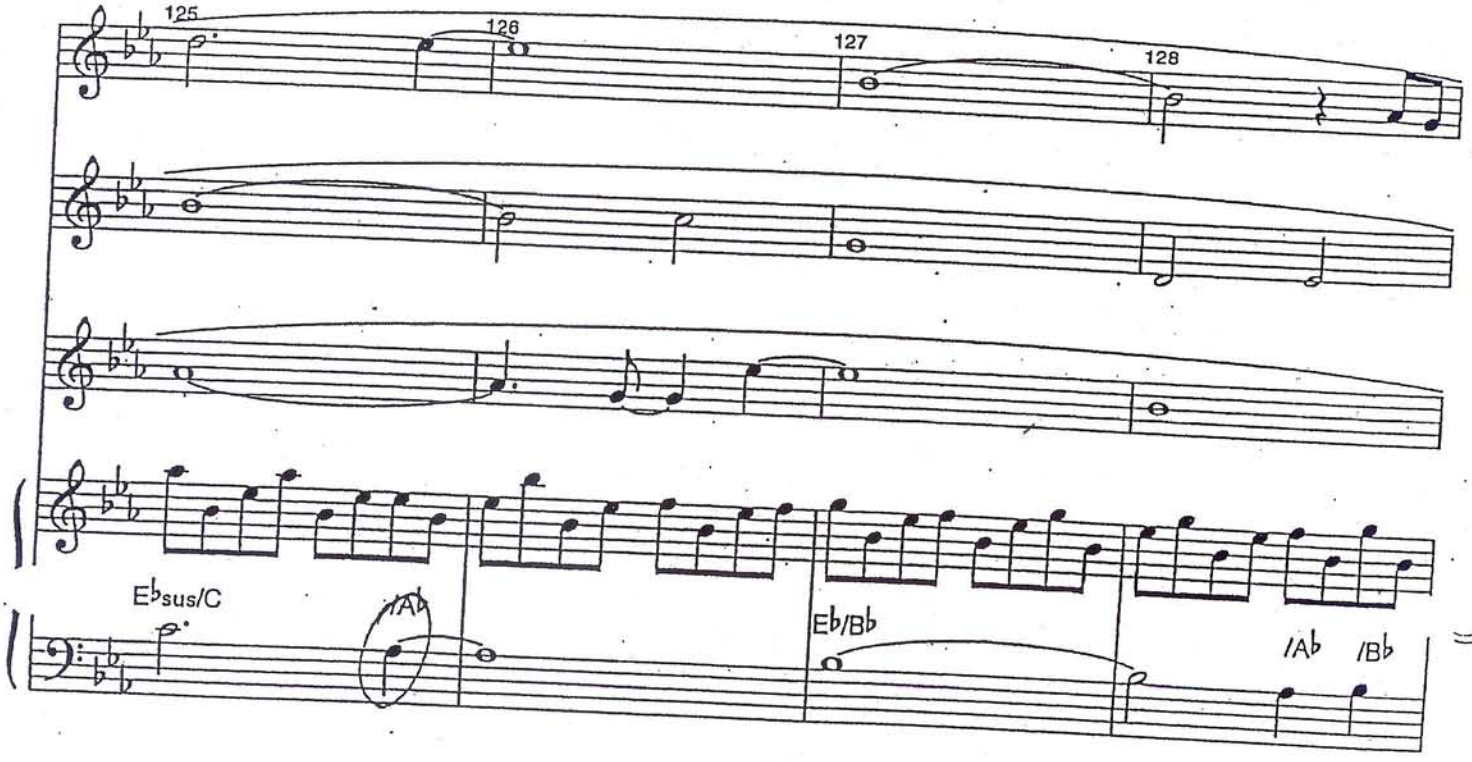

101
102
103
104
Don't say the an - swer; Ac - tions speak loud - er than
Don't say the an - swer;
Don't say the an - swer;
Eb(no3)/Ab
/Bb
Eb(no3)/G
/Ab

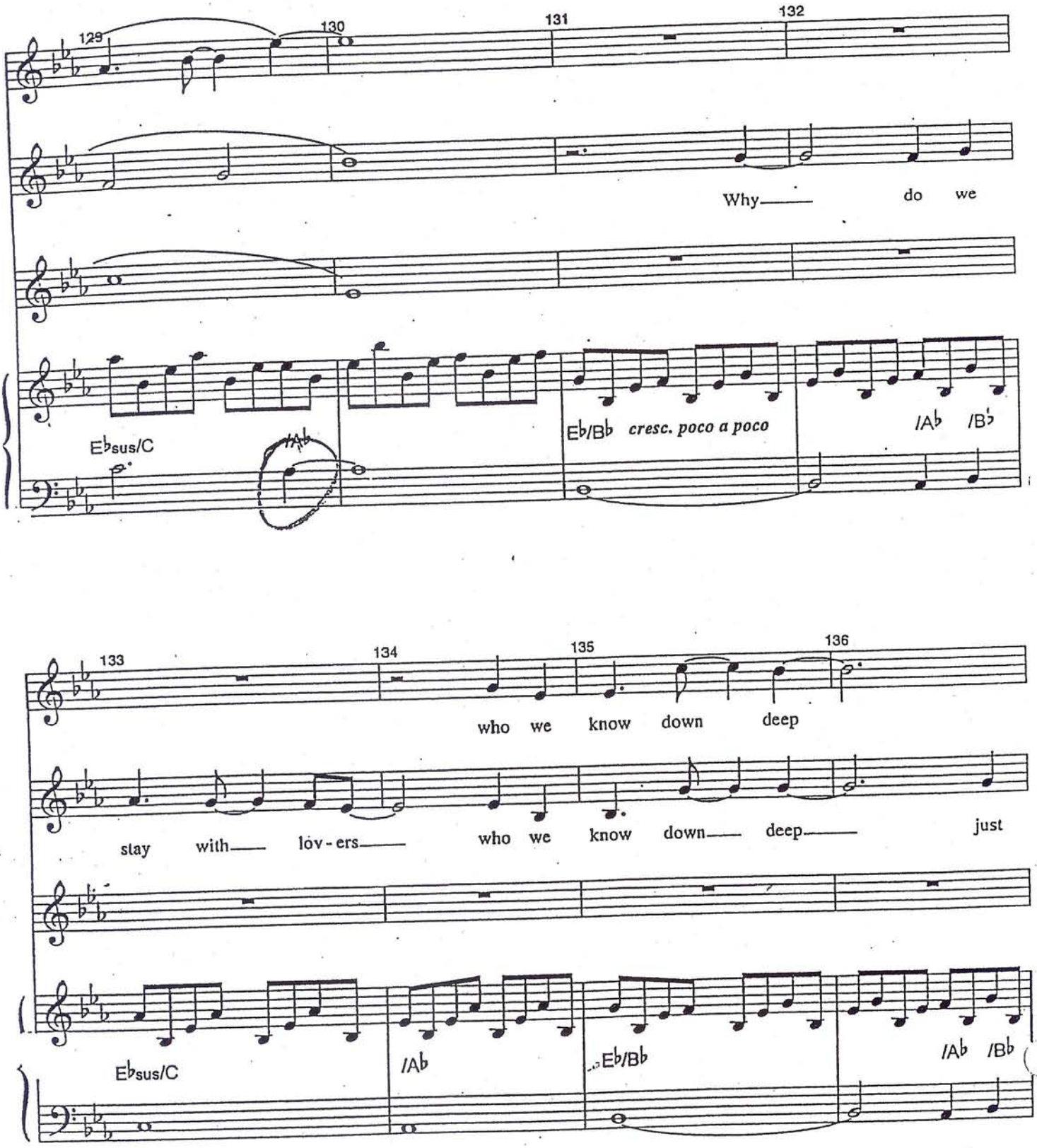

105
106
107
108
words.
What does it take
lou - der than lou - der than
lou - der than lou - der than
Eb(no3)
f
Eb5/Db

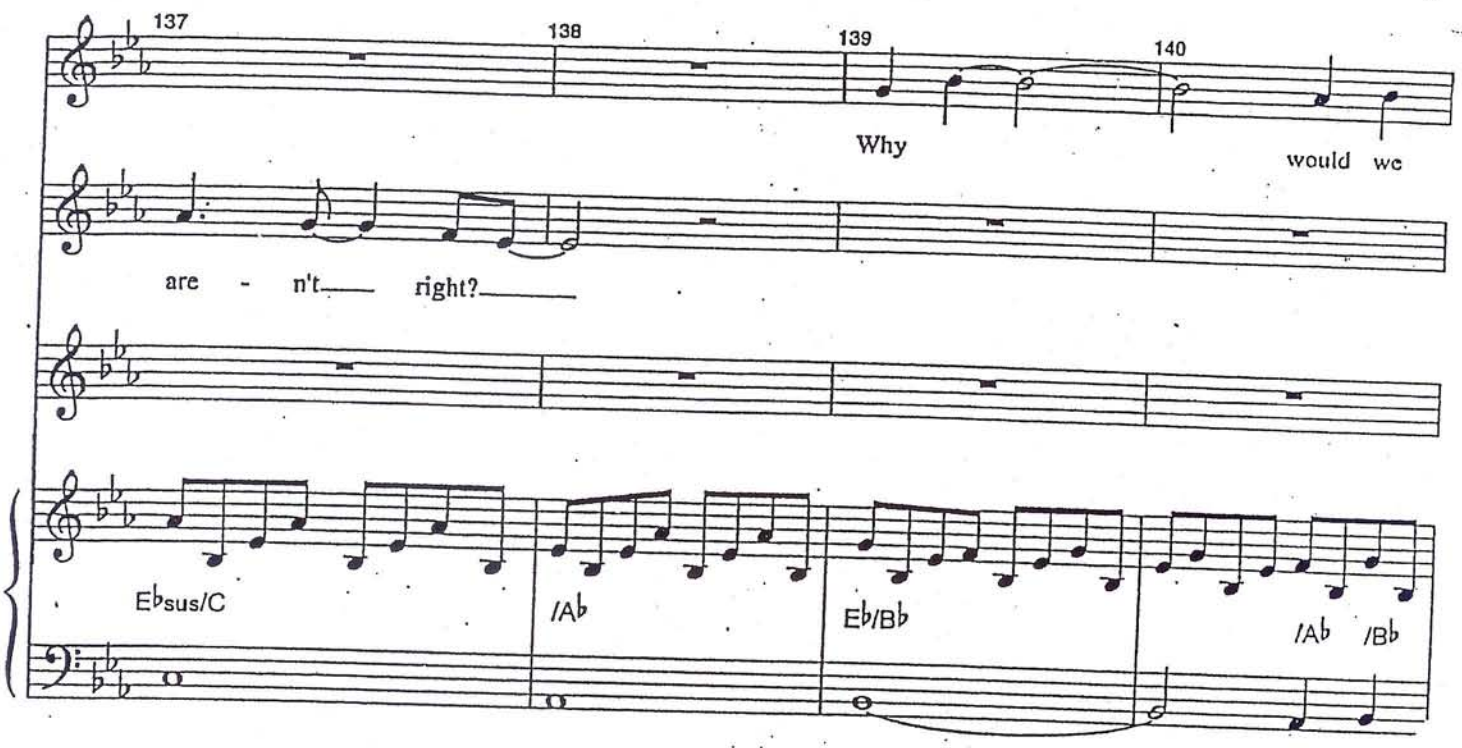

109
110
111
112
to wake up a gen - er - a - tion?
How can you make some - one
How can you make some - one
How can you make some - one
Eb5
Eb5/Db

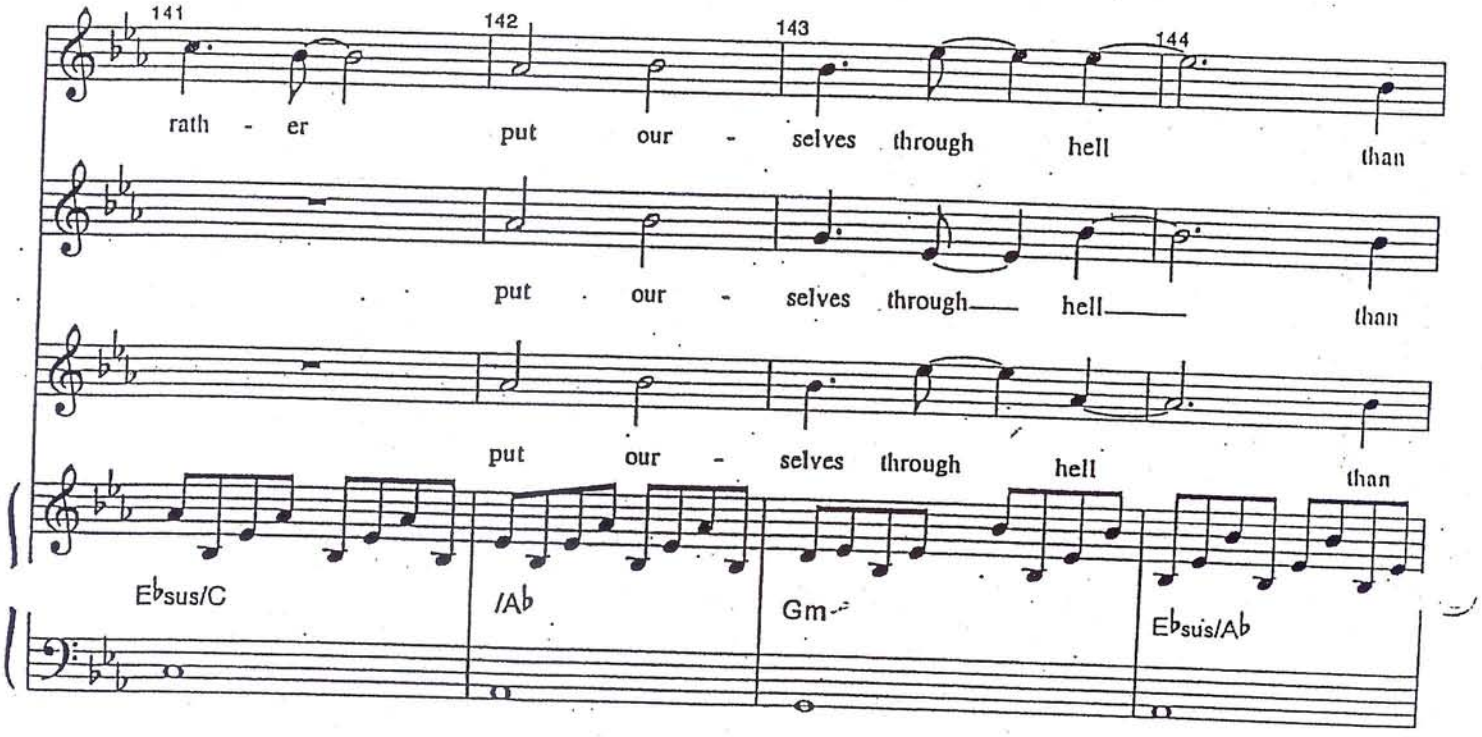

113
take off and fly?
114
If we don't wake up
115
and
116
take off— and fly?
take off and fly?
Eb5
Gm
Eb5/Ab
117
shake up the na - tion,
118
119
we'll eat the dust of the
120
Gm
Eb5/Ab
Gm

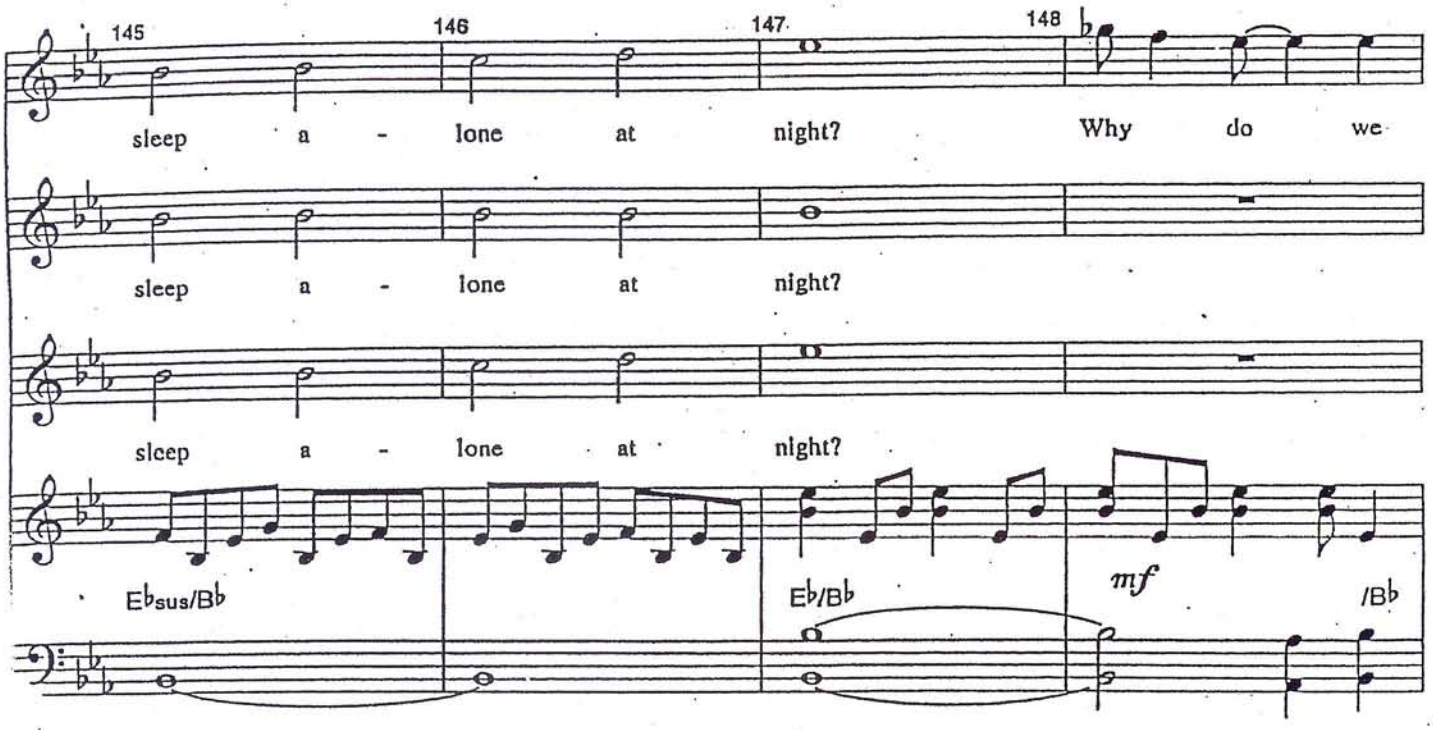

121
122
123
124
world,
wond - 'ring why.
Why
Why
Ab(add9)
mp
Eb/Bb
/Ab
/Bb

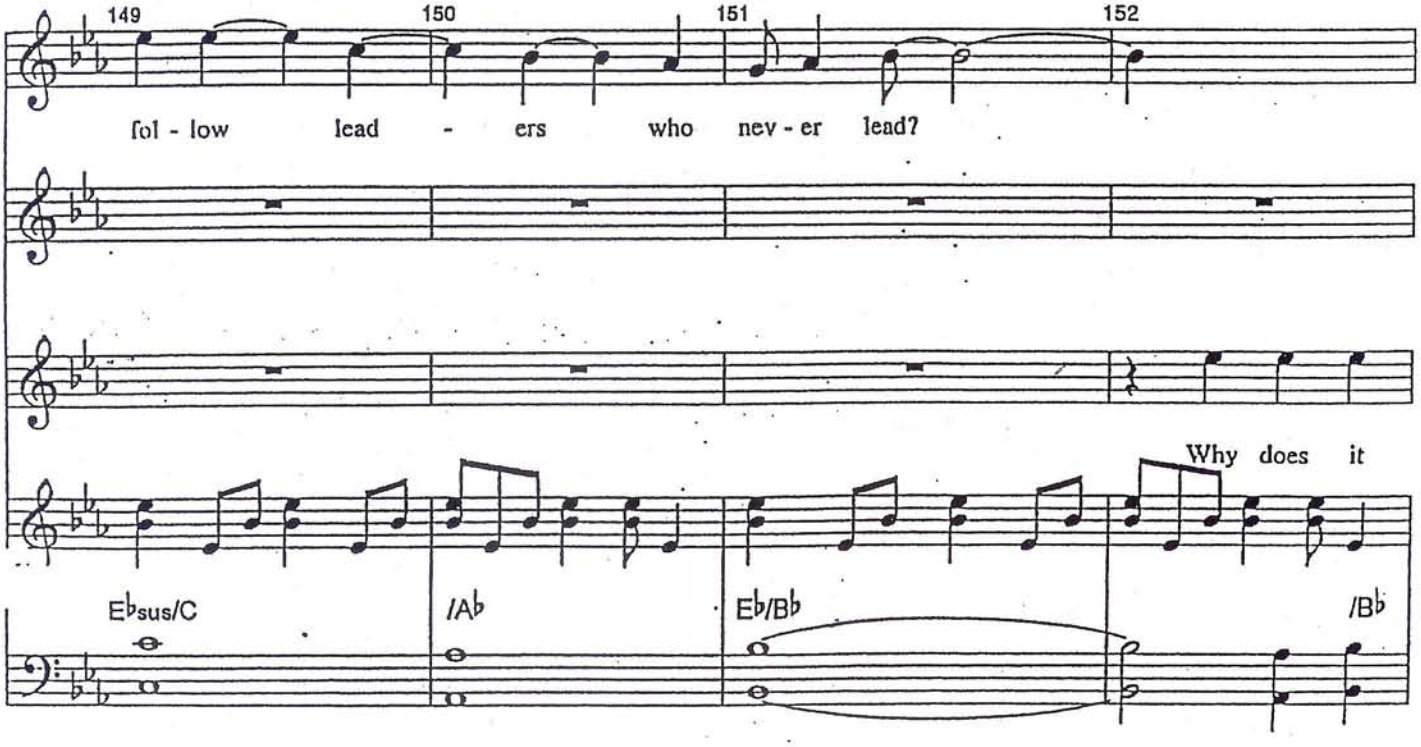

125
126
127
128
Ebsus/C
/Ab
Eb/Bb
/Ab
/Bb

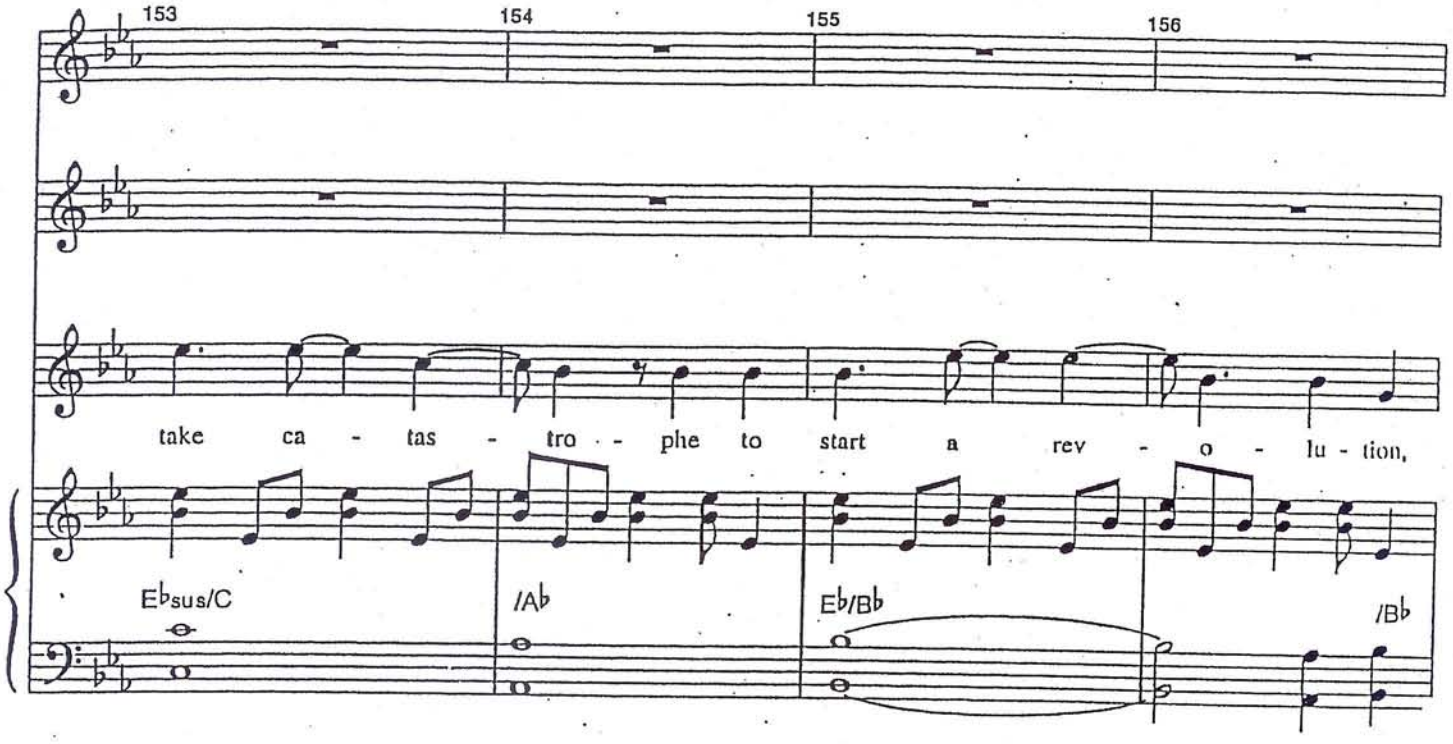

129
130
131
132
Why do we
Eb/Bb cresc. poco a poco
/Ab /Bb
Ebsus/C
133
134
135
136
who we know down deep
stay with lov-ers who we know down deep just
Ebsus/C
/Ab
Eb/Bb
/Ab /Bb

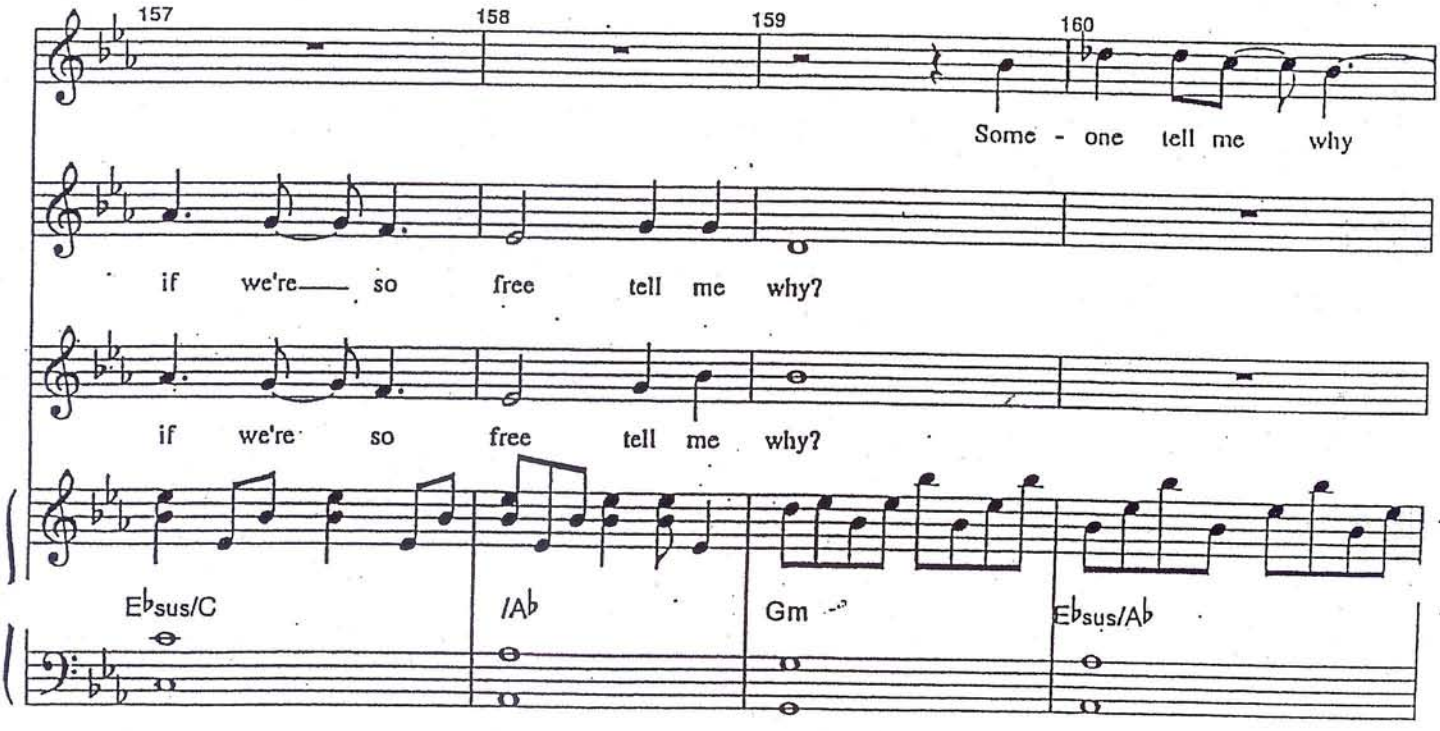

137
138
139
140
Why
would we
are - n't right?
Eb sus/C
/Ab
Eb/Bb
/Ab /Bb

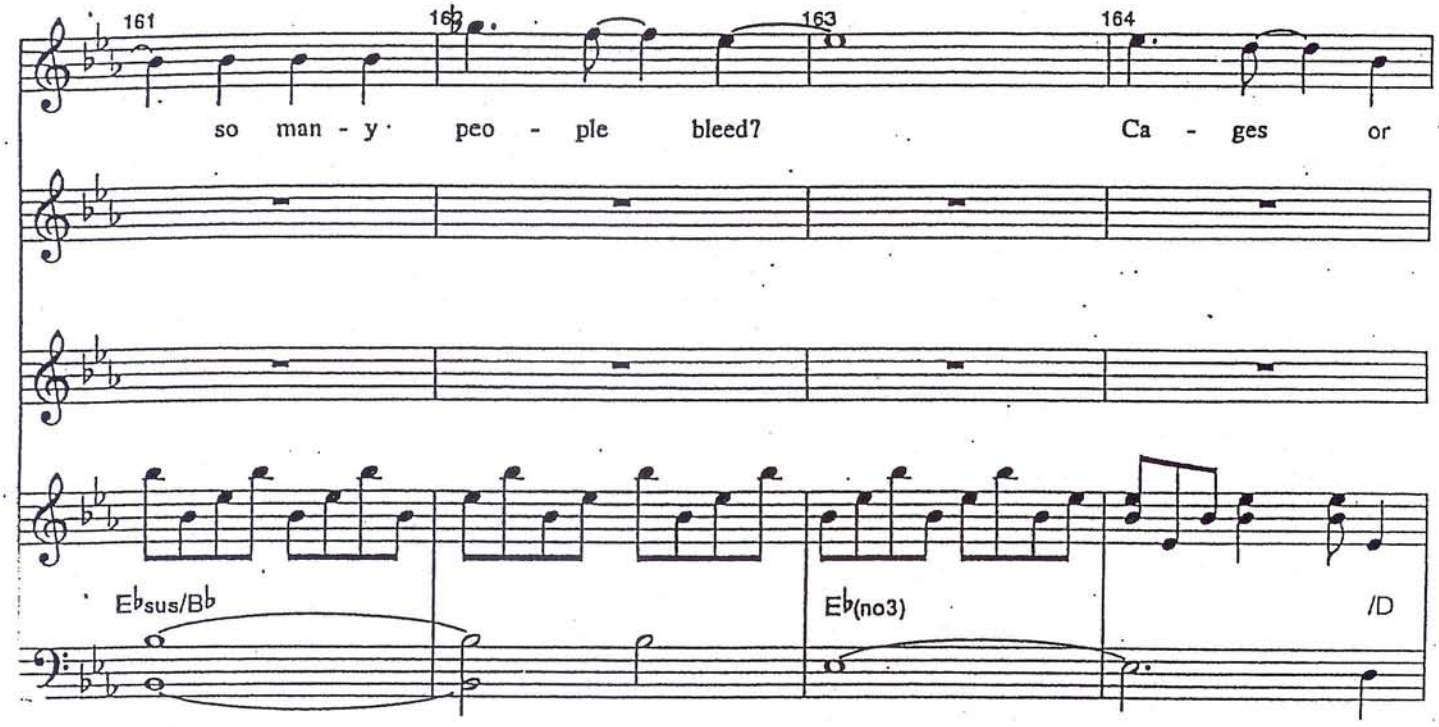

141
142
143
144
rath - er put our - selves through hell than
put our - selves through hell than
put our - selves through hell than
Eb sus/C
/Ab
Gm
Eb sus/Ab

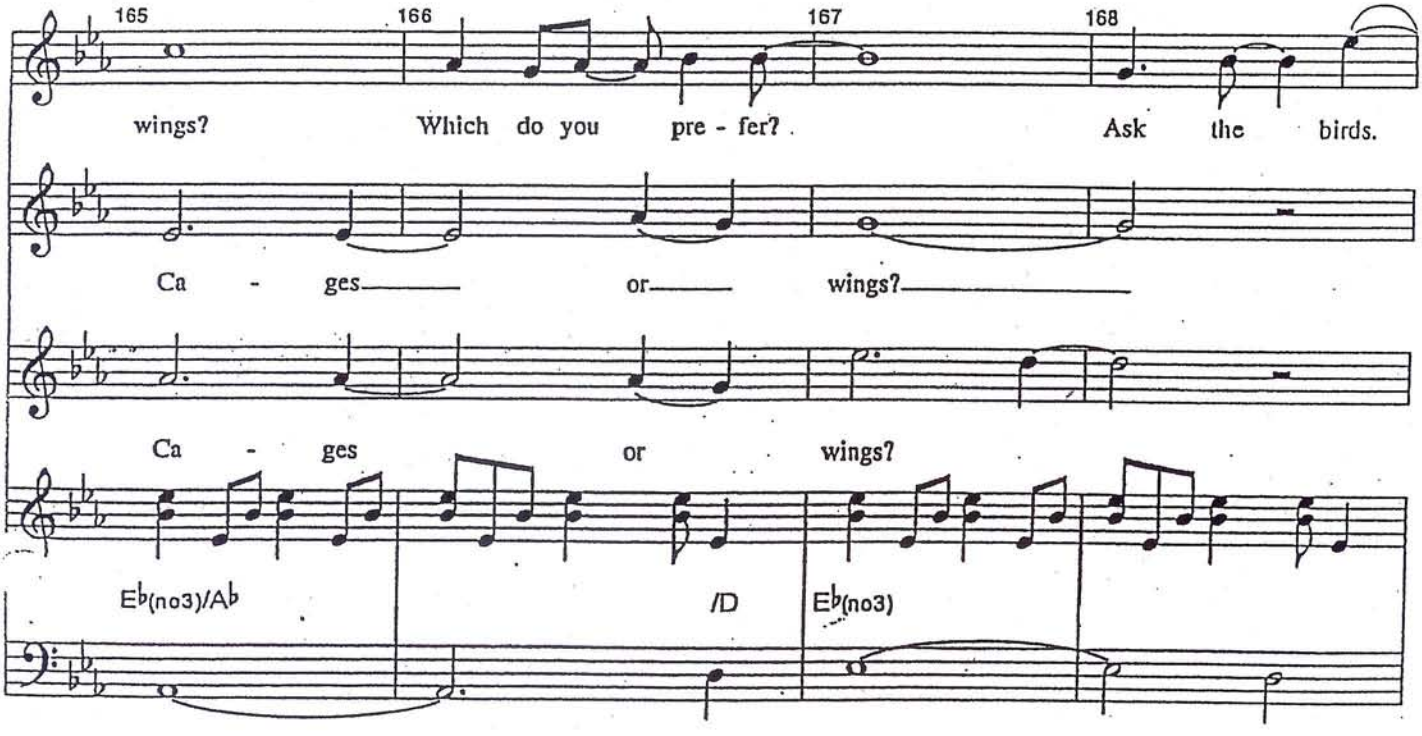

145
146
147
148
sleep a - lone at night?
Why do we
sleep a - lone at night?
sleep a - lone at night?
Eb sus/Bb
Eb/Bb
mf
/Bb

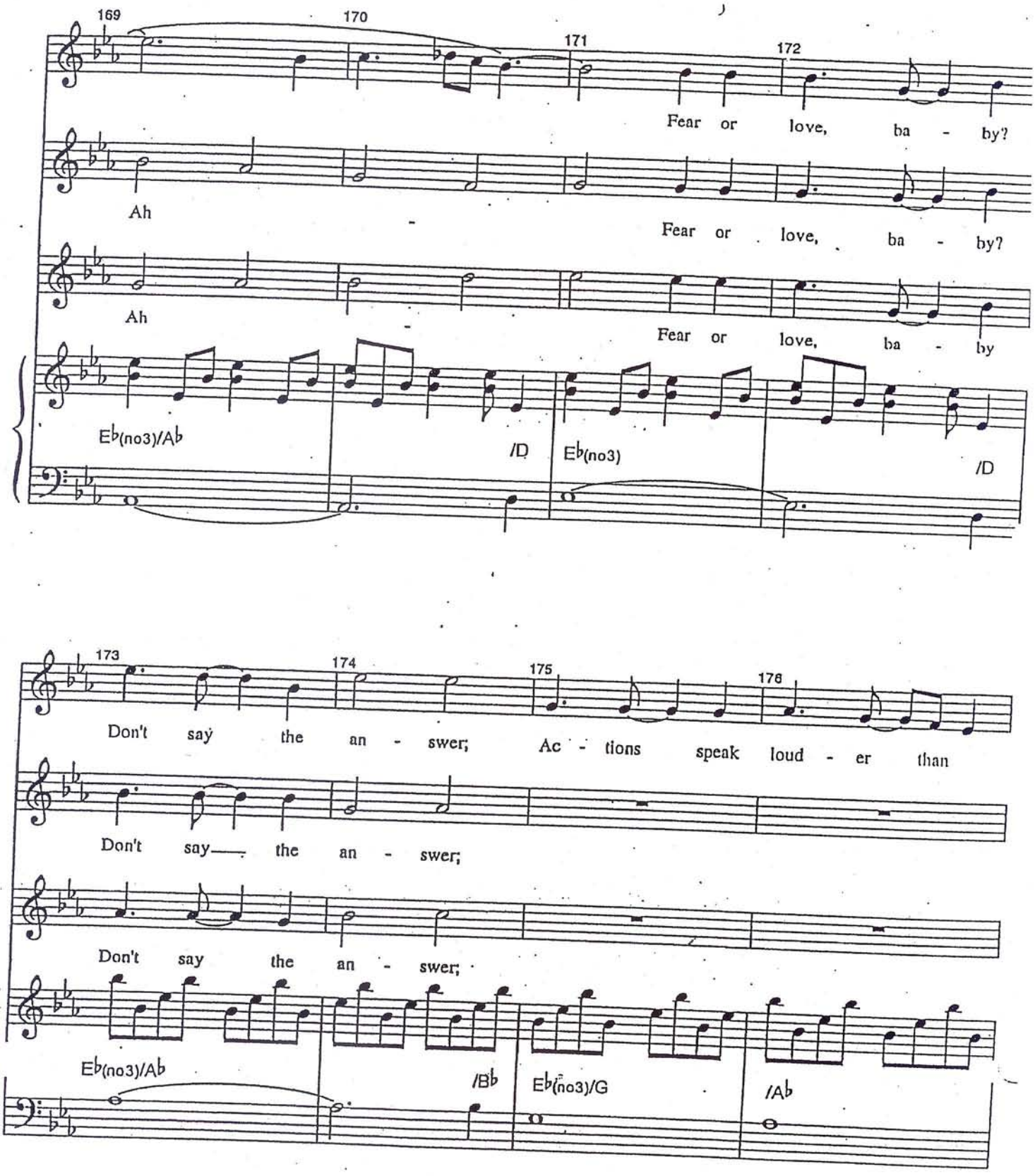

149
150
151
152
fol - low lead - ers who nev - er lead?
Why does it
Eb sus/C
/Ab
Eb/Bb
/Bb

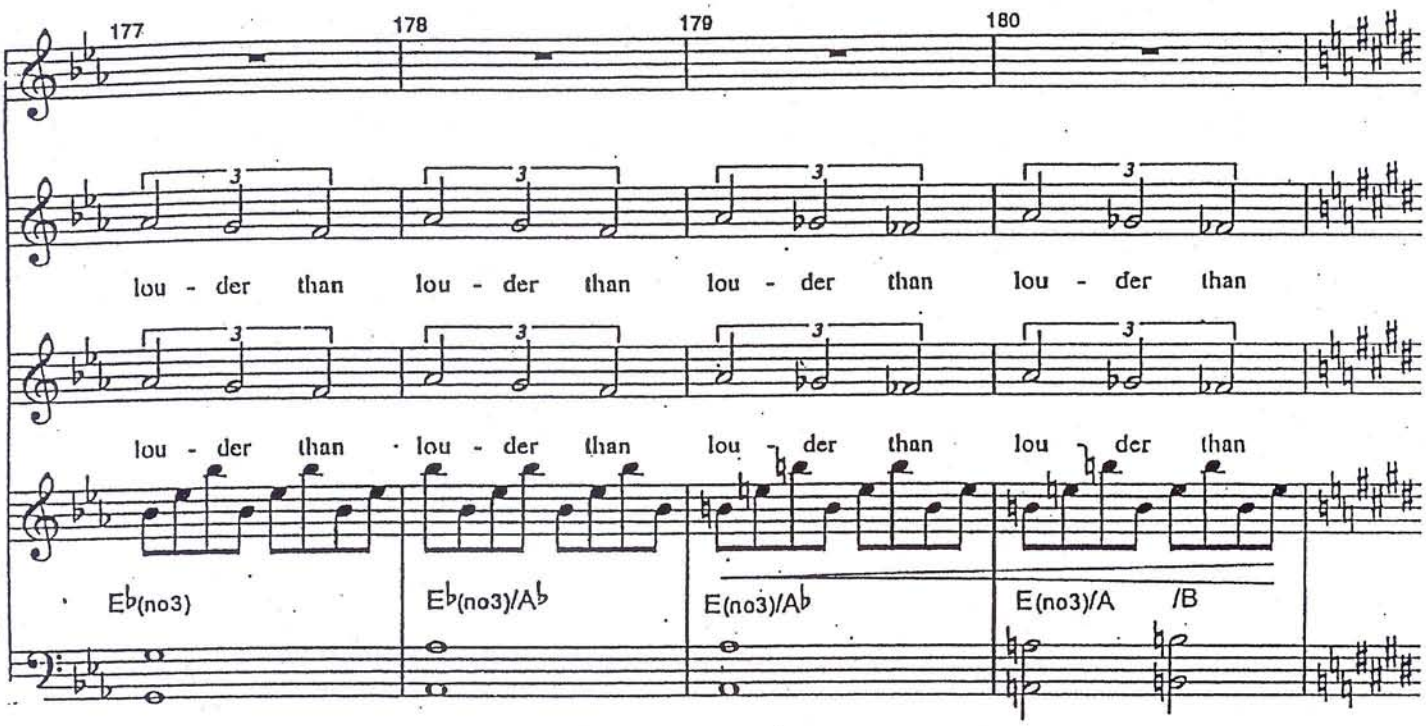

153
154
155
156
take ca - tas - tro - phe to start a rev - o - lu - tion,
Eb sus/C
/Ab
Eb/Bb
/Bb

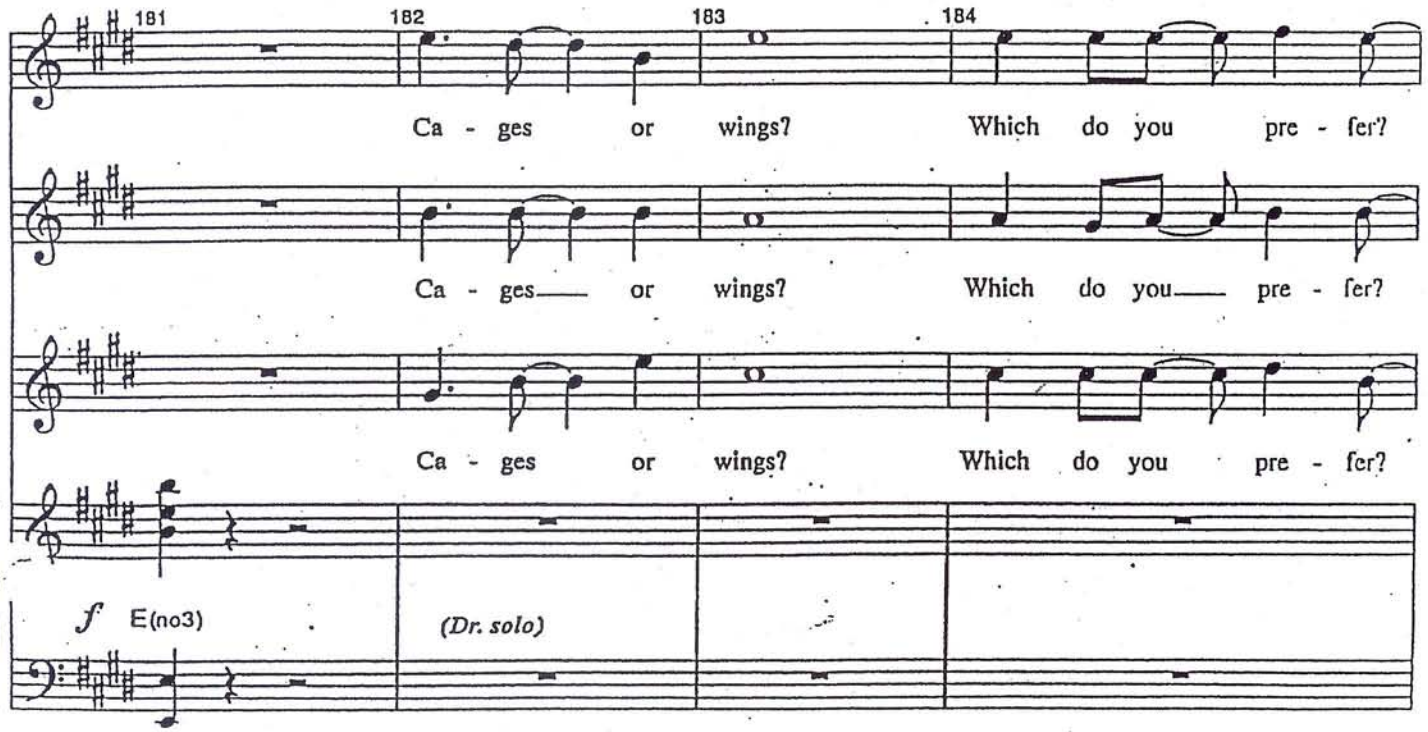

157
158
159
160
Some - one tell me why
if we're so free tell me why?
if we're so free tell me why?
Eb sus/C
/Ab
Gm
Eb sus/Ab

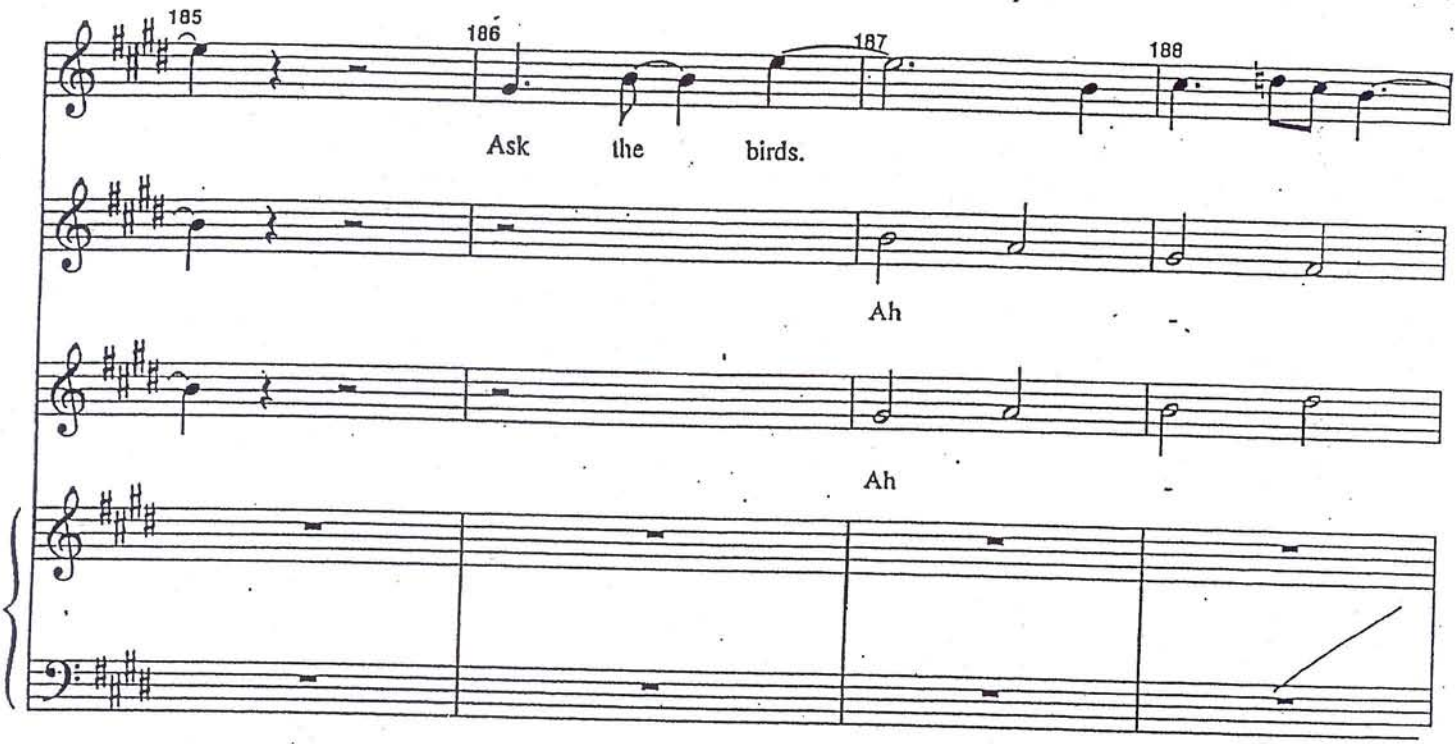

161
162
163
164
so man - y peo - ple bleed?
Ca - ges or
Eb sus/Bb
Eb(no3)
/D

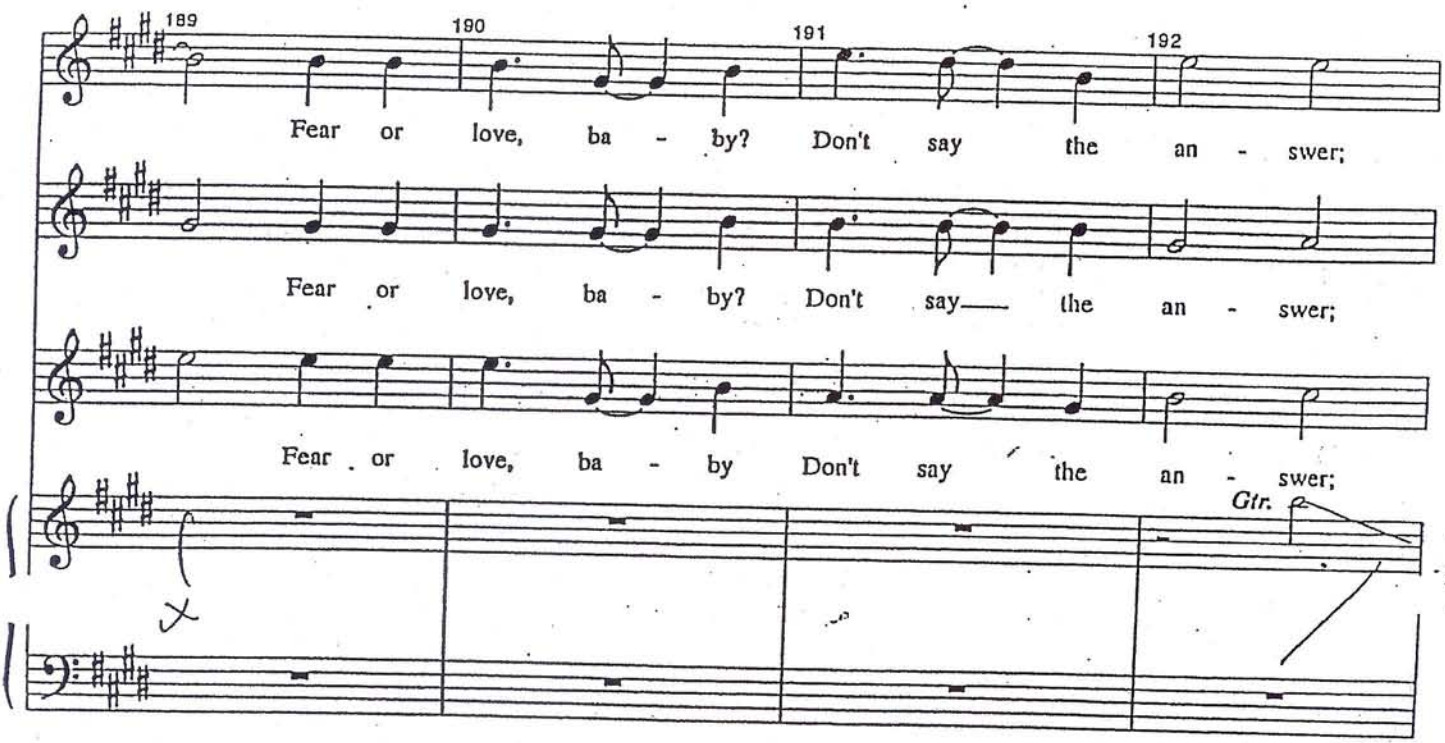

165
166
167
168
wings?
Which do you pre - fer?
Ask the birds.
Ca - ges or wings?
Ca - ges or wings?
Eb(no3)/Ab
/D
Eb(no3)

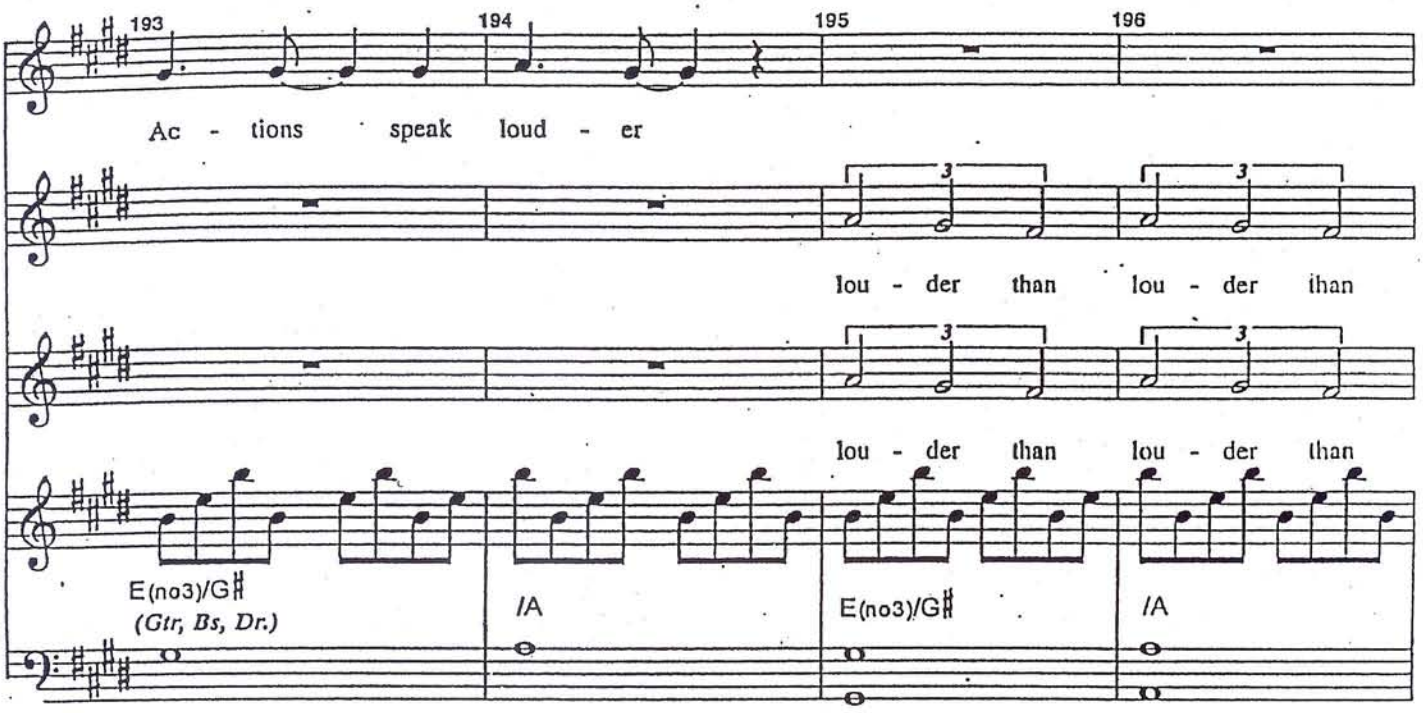

169
170
171
172
Fear or love, ba - by?
Ah
Fear or love, ba - by?
Ah
Fear or love, ba - by
Eb(no3)/Ab
/D
Eb(no3)
/D
173
174
175
176
Don't say the an - swer; Ac - tions speak loud - er than
Don't say the an - swer;
Don't say the an - swer;
Eb(no3)/Ab
/Bb
Eb(no3)/G
/Ab

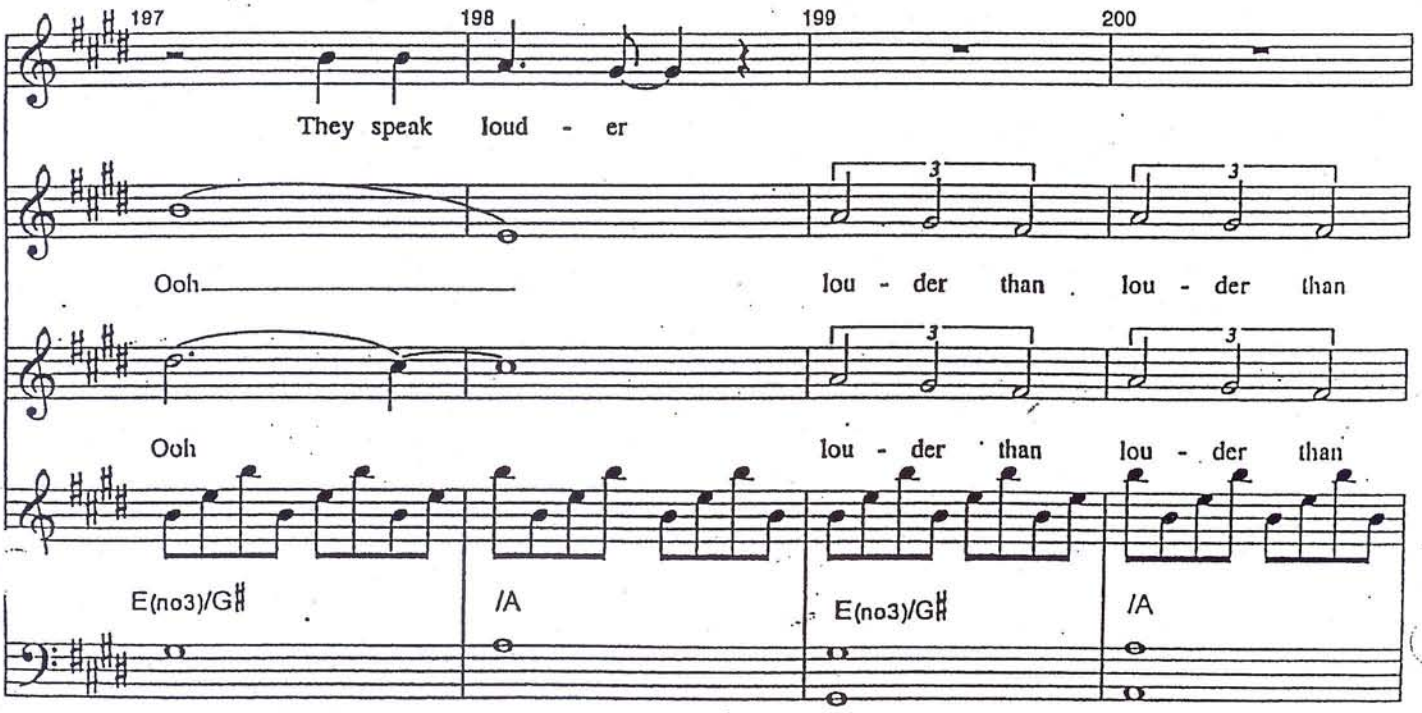

177
178
179
180
lou - der than lou - der than lou - der than lou - der than
lou - der than lou - der than lou - der than lou - der than
E♭(no3)
E♭(no3)/A♭
E(no3)/A♭
E(no3)/A /B

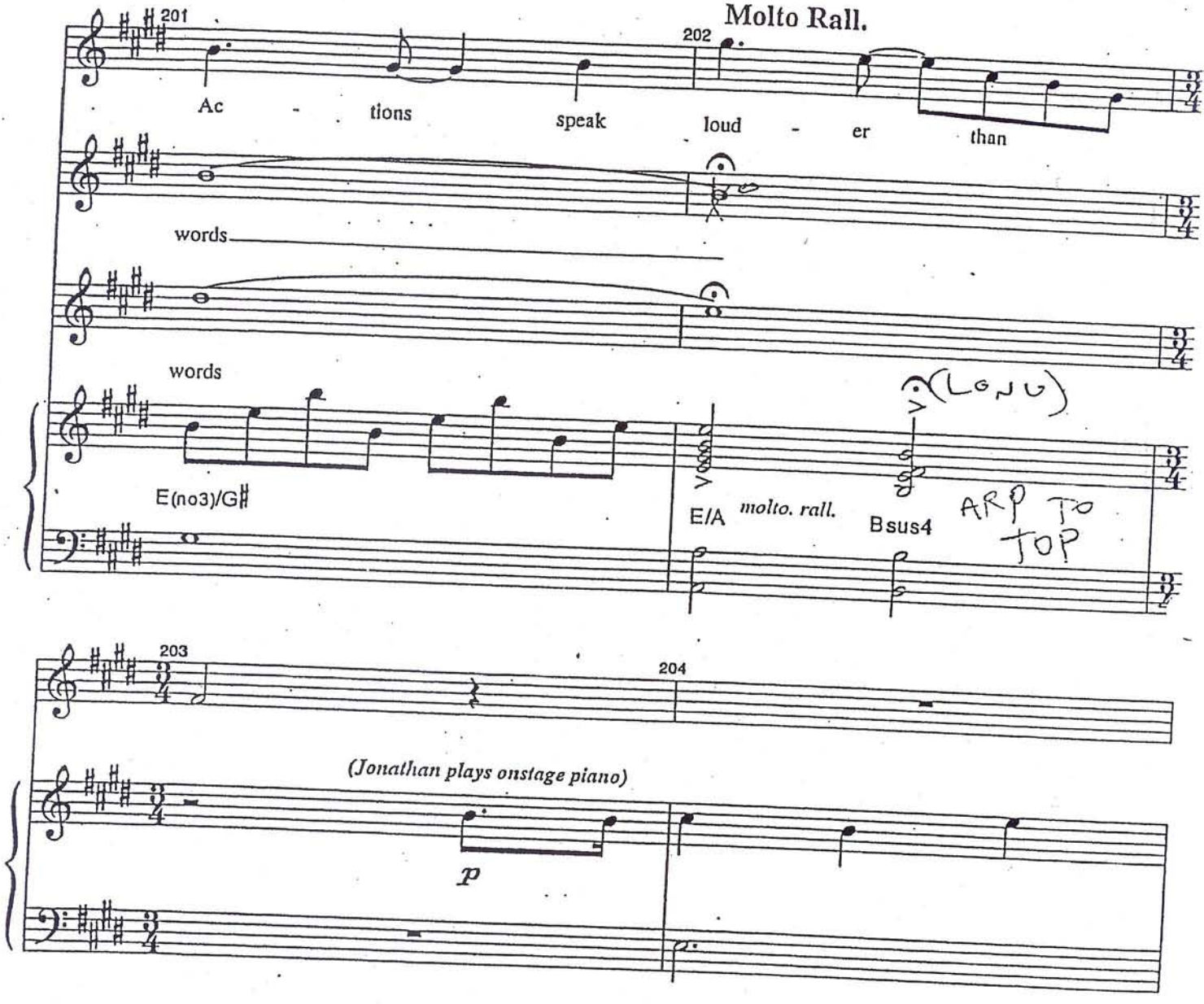

181
182
183
184
Ca - ges or wings? Which do you pre - fer?
Ca - ges or wings? Which do you pre - fer?
Ca - ges or wings? Which do you pre - fer?
f E(no3)
(Dr. solo)

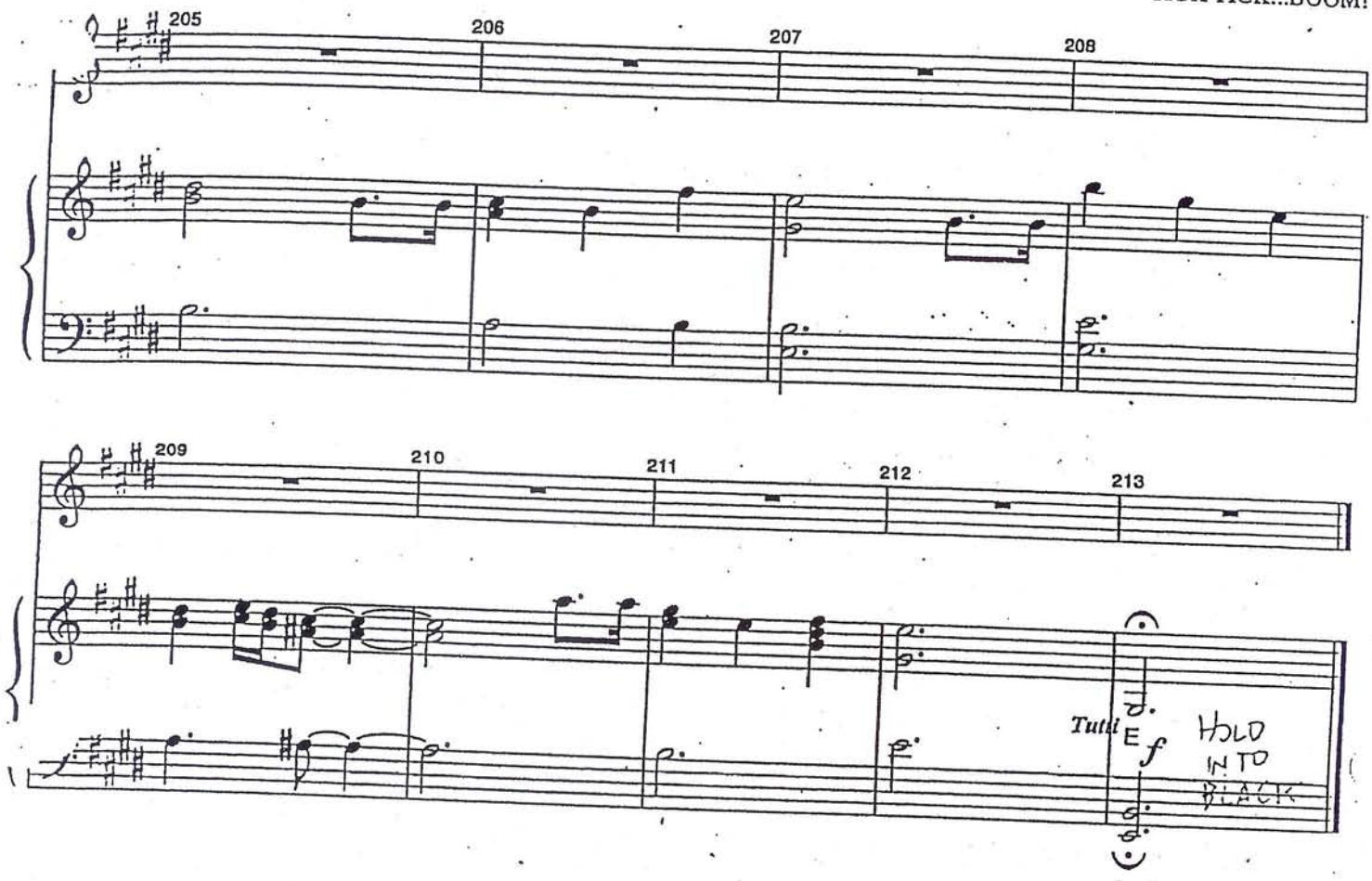

185
186
187
188
Ask the birds.
Ah
Ah


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


201
Molto Rall.
202
Ac - tions speak loud - er than
words
words
E(no3)/G♯
E/A
molto. rall.
Bsus4
(LONG)
ARP TO TOP
203
204
(Jonathan plays onstage piano)
p

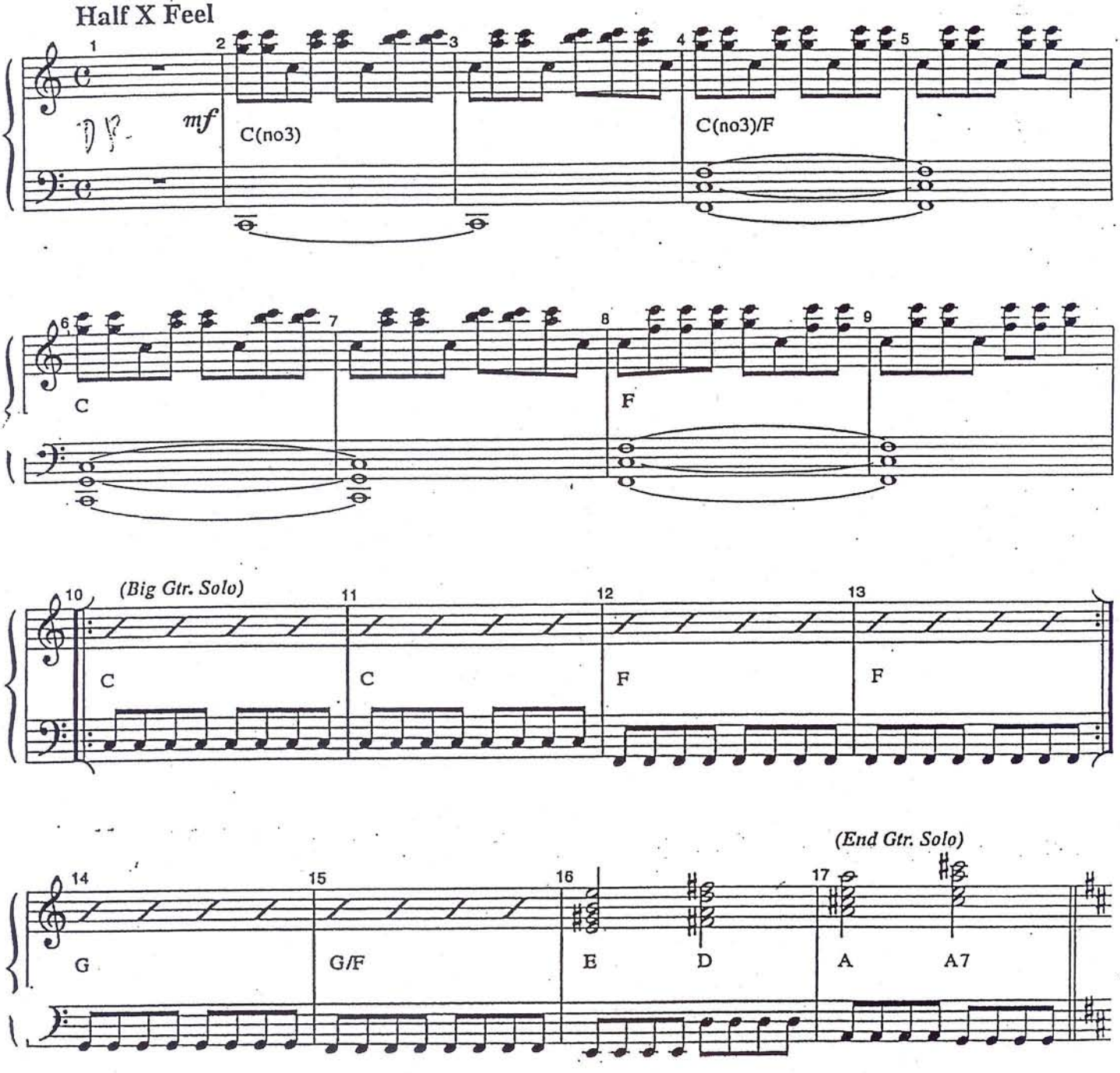

205
206
207
208
209
210
211
212
213
Tutti
E f
HOLD
IN TO
BLACK

Piano-Conductor

Bows

By Jonathan Larson
Arranged by Stephen Oremus

LIGHTS UP



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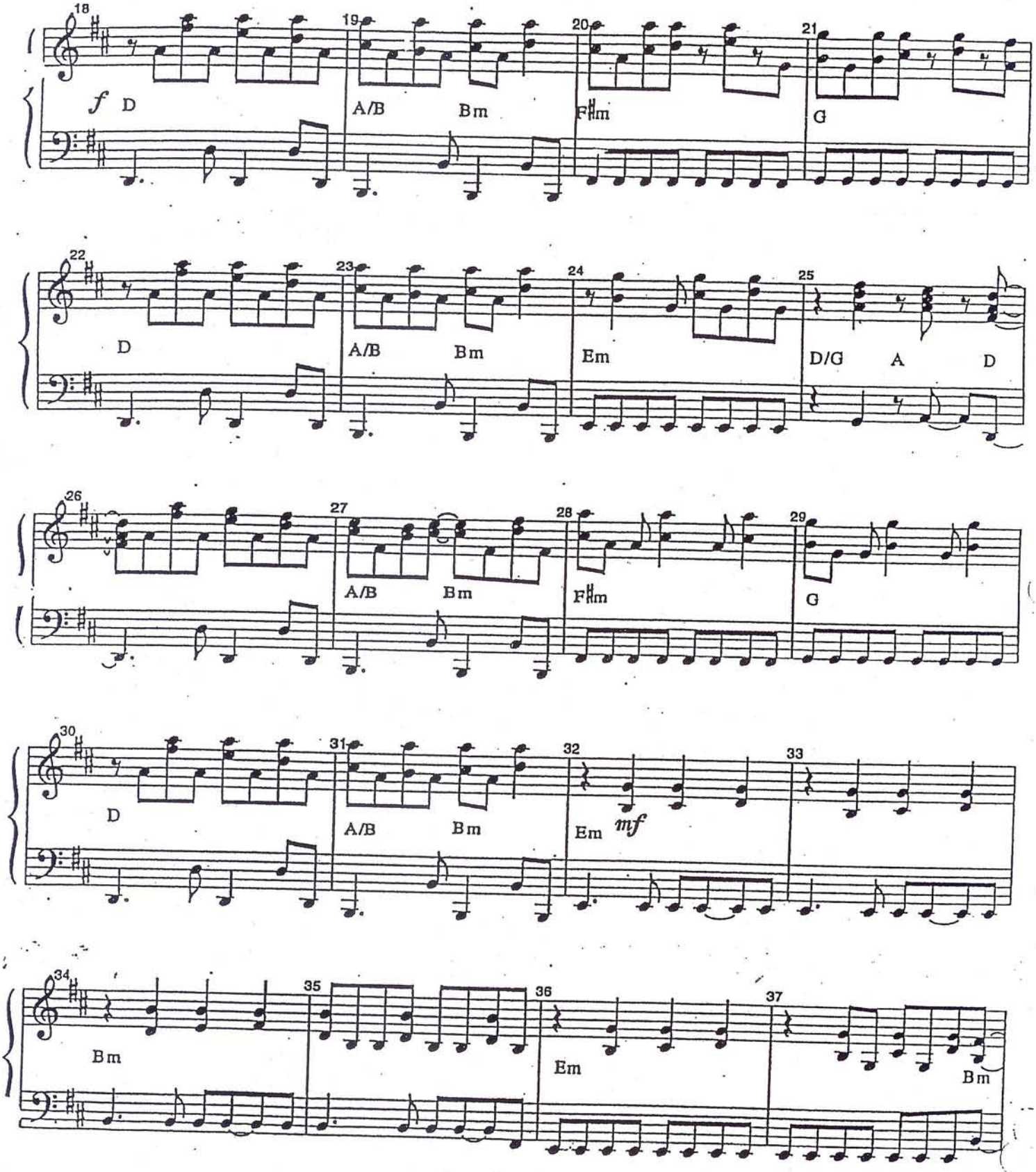
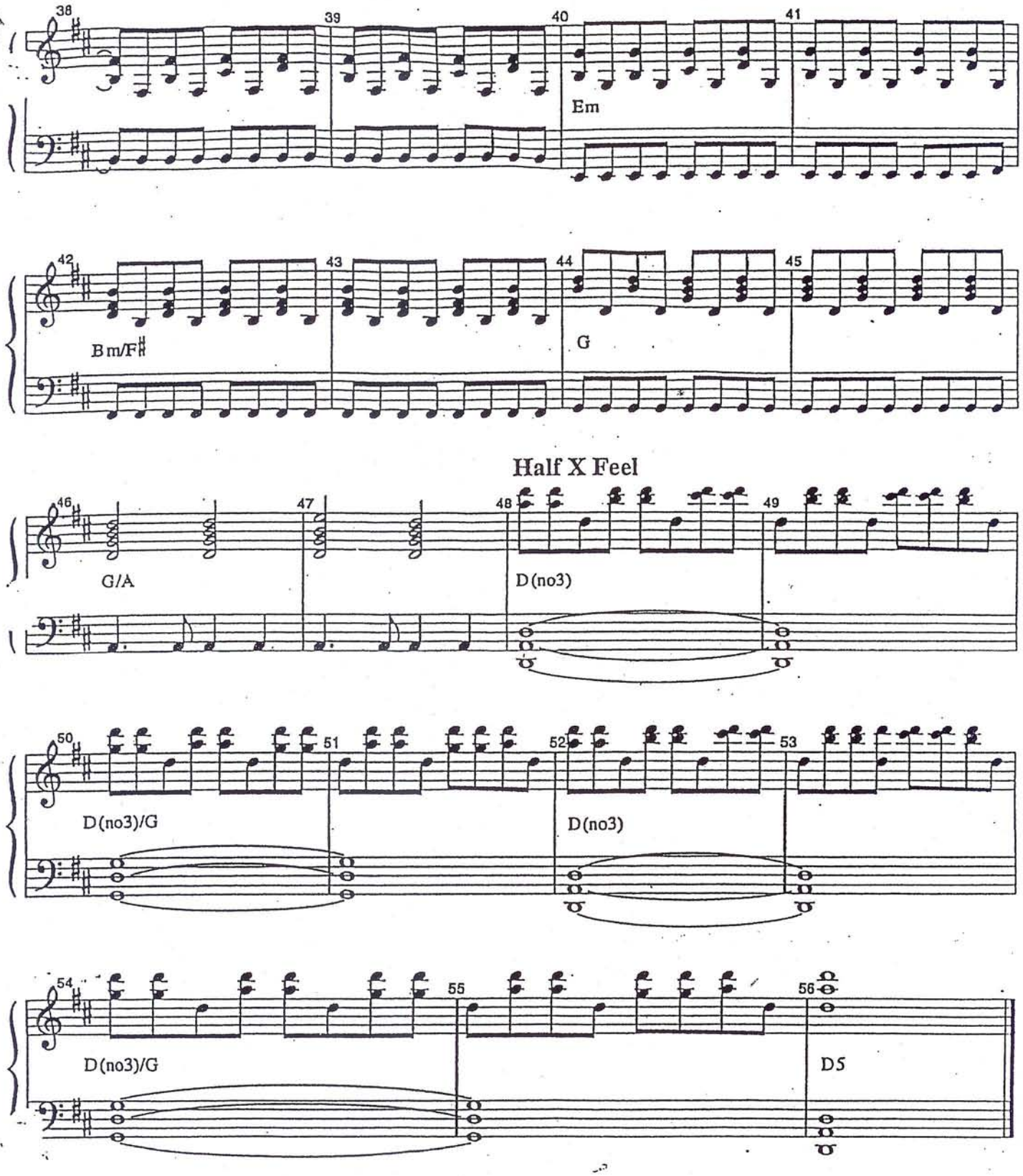
7/2/01


18
19
20
21
f
D
A/B
Bm
F♯m
G
22
23
24
25
D
A/B
Bm
Em
D/G
A
D
26
27
28
29
A/B
Bm
F♯m
G
30
31
32
33
D
A/B
Bm
Em
mf
34
35
36
37
Bm
Em
Bm


38
39
40
41
Em
42
43
44
45
Bm/F♯
G
Half X Feel
46
47
48
49
G/A
D(no3)
50
51
52
53
D(no3)/G
D(no3)
54
55
56
D(no3)/G
D5