

SCIOER (SCENE & JOL?)

CLAYTON  
FRANKS  
MATT

Piano-Conductor

MOO WHEEL

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

1

# Thirty/Ninety

PUT  
BLACK THING OVER

DISPLAY

HOST OF ALL

By Jonathan Larson

Orchestrated by Stephen Oremus

Cue: "Ignore the tick tick booms."

(WATCH "SON" ON KEYS)

200

Musical score for measures 6-8. The score is written for piano and conductor. Measure 6 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The piano part begins with a series of eighth notes in the right hand and rests in the left hand. The conductor part has rests. Measure 7 continues the piano part. Measure 8 ends with a double bar line. The tempo marking *f Accel. poco a poco...* is placed below the piano part.

Musical score for measures 9-12. The score continues from measure 8. The piano part continues with eighth notes. The conductor part has rests. Measure 12 ends with a double bar line.

Fast Neurotic Rock

Musical score for measures 13-16. The score is marked "Fast Neurotic Rock". Measure 13 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The piano part begins with a series of eighth notes. The conductor part has rests. Measure 14 continues the piano part. Measure 15 continues the piano part. Measure 16 ends with a double bar line. The tempo marking **Tempo!** is placed below the piano part.

PNO.- COND.

-2- "30/90"

TICK TICK ♪

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.

PNO.- COND.

-3- "30/90"

TICK TICK BOOM

33 34 35 36  
Back it up

37 38 39 40  
Time to re - fo - cus be -

41 42 43 44  
fore they wrap it up.

45 46 47 48  
Years are get - ting short - er, lines on your face are get - ting long - er.

*mf*  
G

G/F

G.  
+Bs, Dr, Gtr.

G/F

+Gtr.

Detailed description: This is a page of a musical score for piano and voice. It contains five systems of music, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics. Measure numbers 33 through 48 are indicated above the vocal line. The piano part includes dynamic markings like *mf* and chord symbols like G, G/F, and G. There are also performance instructions like '+Gtr.' and '+Bs, Dr, Gtr.'.

49 50 51 52

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

G G/F Em E

53 54 55 56

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

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

57 58 59 60

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

Bb/Eb F/Bb

61 62 63 64

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

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

PNO.- COND.

-5- "30/90"

TICK TICK BOOM

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

C G/A Am Dm C/F G C

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

G/A Am Em F

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

C G/A Am Dm C/F G

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

C(no3) C(no3)/F

81 82 83 84

What can you do?

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

COND

Gtr. Solo (+ Dr.)

Last X only

...travelling on business

85 Mike: 86 87 88

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

89 90 91 92

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

93 Jonathan: 94 95 96

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

G G/F G G/F

97 98 99 100

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

G G/F Em E

101 Mike: 102 103 104

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

F F F/D F/D

105 106 107 108

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

Bb/Eb F/Bb

109 Jonathan: 110 111 112

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

Mike: you just wish you could run a - way.

C G/A Am Em F

113 114 115 116

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

Thir - ty Nine - ty, Hey

C G/A Am Dm C/F G C

117 118 119 120

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

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

G/A Am Em F



121 122 123 124

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

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

C G/A Am *P* *f* *P* *f* C/F G

125 Half X Feel 126 127 128

What can you do? —

C(no3) C(no3)/F

129 130 131 132

What can you do? —

C F

PNO.- COND.

-10- "30/90"

TICK TICK BOOM

133 Vamp 134 135 136 137 138

201

"Because I'm afi..."

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

End Solo

E D A G

141 142 143 144

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

Ah Ah

Ah Ah

*mp* Dm G C F

+ Bs, Dr.

145 146 147 148

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

blew off his com - mand

blew off his com - mand

Bb Eb Ab **202** C/E +Gtr.

Half X Feel  
Funkier

149 Jonathan: 150 151 152

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

Dm G C F

153 154 155 156 157

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

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

158 159 160 161

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

Susan:

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

Mike:

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

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

162 163 164

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

Hap - py Birth - day \_\_\_\_\_

Hap - py Birth - day \_\_\_\_\_

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

165 166 167 168

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

Thir - ty

Thir - ty

G D A/B Bm Em

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

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-tyNine - ty Ooh

do? \_\_\_\_\_ Thir-ty Nine-ty Thir-ty, thir-tyNine - ty Ooh

D(no3)/G D(no3)



197 198 199 200

What can I do? \_\_\_\_\_

What can I do? \_\_\_\_\_

What can I do? \_\_\_\_\_

1 2 3 4 1 2 3  
7

D(no3)/G NO RIT

Piano-Conductor

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

2

# Green Green Dress

By Jonathan Larson

Orchestrated by Stephen Oremus

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

Sexy Rock n' Roll

(LAUGH)

(to 7)

1 2 3 4

206 (1 3/4)

*pp* Eb C Eb C

7 8

(1 FULL)

+Bs.

+Dr.

*p* Eb C

Jonathan:

9 10 11 12

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

*mp* Eb C Eb C

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

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

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

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

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

Chords: Ab7, Bb, Eb, Cmin

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

Chords: Ab7, Bb7, Ab7, Bb7

GREEN GREEN DRESS

3

PNO.-COND.

(to 32) 32

Measures 30-32 of the piano accompaniment. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 30 starts with a treble clef and a key signature of two flats. The bass line begins with a C chord. The right hand features a series of chords in the upper register, with a fermata over the final chord in measure 32.

Measures 33-36 featuring a vocal line and piano accompaniment. The vocal line is in a key with two flats and contains the lyrics: "Let's find a chair where we can sit and talk or get some fresh air, may-be we can take a walk." The piano accompaniment includes guitar chords: C (Tacet L.H.), A, C, and A. The guitar part is marked with "gtr. dirty fill" and "gtr. dirtier fill".

Measures 37-40 featuring a vocal line and piano accompaniment. The vocal line is labeled "Susan:" and contains the lyrics: "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". The piano accompaniment includes guitar chords: C, A, C, A(#9), and G. The guitar part is marked with "gtr. even dirtier fill" and "(Play)".

PNO.-COND.

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

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

F7 G C

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

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

F7 G C Amin

GREEN GREEN DRESS

PNO.-COND.

49 50 51 52

o - o - o, me on you o - o - o

oo-oo ooh you

F7 G7 F7 G7

53 54 55 56

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

*mp*  
F (Tacet) G F C F

57 58 59 60

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

G A (Play)

PNO.-COND.

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

Musical notation for measures 65-68. Includes vocal line with lyrics: "Green Green Dress, twen-ty but-tons and a strap, the Green Green Dress what a pleas-ure to un-wrap-". Includes piano accompaniment and guitar chords: Ab7, FILL, Bb, Eb, Cmin, Bb, Ab.

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

GREEN GREEN DRESS

PNO.-COND.

Musical score for measures 73-76. Includes vocal line with lyrics "o-o-o, me on you - o-o o - me on the" and piano accompaniment with chords Ab7, Bb7, Ab7, Bb7.

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

Musical score for measures 77-80. Includes piano accompaniment with chords Ab7, Bb, Ab7, Bb and lyrics "Green Green Dress Green Green Dress..."

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

Musical score for measures 81-84. Includes piano accompaniment with chords Ab7, Bb, Eb, C and dynamic marking *mf*.



GREEN GREEN DRESS

PNO.-COND.

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand. Chord changes are indicated by letters: Eb, C, and Eb.

**System 1 (Measures 85-88):**  
Vocal line: "The Green, Green Dress"  
Piano part: (+ Bs.) Eb, C, Eb, C

**System 2 (Measures 89-91):**  
Vocal line: "Dress the Green, Green Dress"  
Piano part: (+ Gtr.) Eb, C, Eb

**System 3 (Measures 92-94):**  
Vocal line: "The Green Green Dress"  
Piano part: C, Eb

**System 4 (Measures 94):**  
Vocal line: "The Green Green Dress"  
Piano part: C, Eb

Additional markings include "(Play)" above measure 87, "(Let Ring)" above measure 94, and a large handwritten number "4" with a downward arrow at the end of the piece.

Piano-Conductor

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

3

# Johnny Can't Decide

207

By Jonathan Larson

Orchestrated by Stephen Oremus

VERS - "AT LEAST THINK IT OVER"

Cue: JONATHAN: "More to think over"

Contemplatively, with Feeling

1 2 3 4 (to 9)

*SLOWER THAN SONG, BUT STEADY*

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

Jonathan:

9 10 11 12

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

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

13 Com-prom - ise or per - se - vere? 14 His mind is 15 rac - ing. 16

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

17 John-ny has no guide 18 - 19 John-ny wants to

Bb C F C/D Bb C

20 hide. 21 Can he make a mark if he 22 gives up his

Dm Bb C/Bb F/A

23 spark? 24 25 John - ny can't de - cide. -

Eb13 ACCEL Bb C +Dr.

PNO.-COND. Easy Rock 4

3 "Johnny Can't Decide"

TICK TICK...BOOM

26 27 28 29

TE *F(no3)/D /C /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. —

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

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

44 45 46 47

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

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

E $\flat$ 9,13

48 49 50 51

Michael:

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

*mf* Dm7 C C Dm C

PNO.-COND.

5 "Johnny Can't Decide"

TICK TICK...BOOM

52 53 54 55

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

Bb Am Dm Eb2 Csus

56 57 58 59

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

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

John-ny sees right

(mp) Q y C F(no3)/D C Bb Dm C

60 through you.— 61 Mich-ael does-n't see I 62 hold on tight 63 to the things that John-ny

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

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

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

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

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

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

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

PNO.-COND.

7 "Johnny Can't Decide"

TICK TICK...BOOM

68 69 70

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

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

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

Dm C Bb C/Bb F/A

71 72 73 74 Dialogue

floor? John - ny can't de cide -

floor? John - ny can't de cide -

floor? John - ny can't de cide -

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



PNO.-COND.

8 "Johnny Can't Decide"

TICK TICK...BOOM

75 76 77 78

Handwritten annotation:  $(\downarrow \frac{1}{2})$

subp

Bb C Dm C Bb Am

Detailed description: This block contains the musical notation for measures 75 through 78. It features four staves. The top three staves are treble clefs with a key signature of one flat (Bb). The bottom staff is a grand staff (treble and bass clefs). The piano part in the grand staff includes a dynamic marking of *subp* and a series of chords: Bb, C, Dm, C, Bb, and Am. A handwritten annotation  $(\downarrow \frac{1}{2})$  is written above the first measure of the piano part.

79 80 81

(Solo ends)

guz

Dm Eb9,13

Detailed description: This block contains the musical notation for measures 79 through 81. It features four staves. The top three staves are treble clefs with a key signature of one flat (Bb). The bottom staff is a grand staff (treble and bass clefs). The piano part in the grand staff includes a dynamic marking of *guz* and a series of chords: Dm and Eb9,13. A circled annotation *(Solo ends)* is written above the end of measure 81.

82 83 84 85

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

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

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

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

86 87 88 89

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

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

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

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

90 91 92 93

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

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

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

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

Musical score for measures 98-101. The score includes vocal lines and piano accompaniment. The lyrics are "de-cide de-cide - de-cide de-cide".

Measures 98-101: *de-cide de-cide - de-cide de-cide*

Measures 102-105: *de - cide de - cide*

Measures 106-109: *de - cide de - cide*

Piano accompaniment chords: Bb, C, Dm, C, Bb, C, *rit* Dm, C.

Musical score for measures 102-105. The score includes vocal lines and piano accompaniment. The lyrics are "John-ny can't de-cide".

Measures 102-105: *John-ny can't de - cide*

Measures 106-109: *oooh*

Measures 110-113: *oooh*

Handwritten notes: *CVT OH-! 2 TIMES!*, *(LH COND)*

Piano accompaniment chords: Bb2, *p* F(no3)/D, C, Bb, C *rit.*

# Piano-Conductor

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

4

# Sunday

by Jonanthan Larson  
Orchestrated by Stephen Oremus

209

1 2 3 4

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

Q: Jon: "TENSION!"

Piano only  
SLOWER

5 6 7 8

Q: Jon: "BALANCE!"

9 10 11 12

Sondheimian e non rubato

Molto rit.

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

JONATHAN:

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

*p*

Detailed description: This block contains the first system of music for Jonathan, measures 13 through 15. The vocal line is in treble clef with a key signature of two flats (Bb) and a 7/8 time signature. Measure 13 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 14 contains a quarter note D5, followed by eighth notes E5, F5, G5, and A5. Measure 15 begins with a quarter note Bb5, followed by eighth notes C6, D6, E6, and F6. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

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

Detailed description: This block contains the second system of music for Jonathan, measures 16 through 18. The vocal line continues from the previous system. Measure 16 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 17 contains a quarter note D5, followed by eighth notes E5, F5, G5, and A5. Measure 18 begins with a quarter note Bb5, followed by eighth notes C6, D6, E6, and F6. The piano accompaniment continues with chords and a bass line. A circled note in the bass line of measure 17 is highlighted.

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

Detailed description: This block contains the third system of music for Jonathan, measures 19 through 21. The vocal line continues. Measure 19 starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. Measure 20 contains a quarter note D5, followed by eighth notes E5, F5, G5, and A5. Measure 21 begins with a quarter note Bb5, followed by eighth notes C6, D6, E6, and F6. The piano accompaniment continues with chords and a bass line. A handwritten arrow points to the right in the bass line of measure 21.

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* + Bs., Dr. etc...

TEMPO

26 27 28 29

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

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

*Gtr.* *Glissando*

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

*mf*



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

from the fools

from the fools

Ten Ten (a tempo) (Rall.)

40 drink-ing cof-fee light 41 42 43 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

guitar

CONCERT

8 13

Molto rit.

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

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

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

RIT

Poco rit.

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

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

COND. 211

8VB

PNO.-COND.

-8- "Sunday"

TICK TICK...BOOM

59 60

Sun - day

Sun - day

Sun - day

Sun - day

Musical score for measures 59-60. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics "Sun - day" are written under the vocal staves.

61 62 (to 64)

Sun - day

Sun - day

Sun - day

*Rall.* -----

Musical score for measures 61-64. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics "Sun - day" are written under the vocal staves. A "Rall." (Ritardando) marking is present in the piano part, indicated by a dashed line.

64 JONATHAN: 65 66

brunch

Bb2

Musical score for measures 64-66. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature is two flats. The lyrics "brunch" are written under the vocal line. A "Bb2" marking is present in the piano part. The section is titled "JONATHAN:".

Piano-Conductor

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

5

WARN 59TH ST. BRIDGE **No More**

Cue: "Welcome to Victory Towers"

By Jonathan Larson  
Orchestrated by Stephen Oremus

Quasi Rock Lobster

1 2 3 4 5

215

NOT TOO FAST

Dirty Clav/Organ

Am(aug)

Dr. cue

G F Eb

6 7 8 9

~~G115 (SME)~~

Mike:

10 11 12 13

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

TACET *mp*

D5

14 15 16 17

key be - cause there is no buz - zer.

G5

PLAY

18 Jon: 19 20 21

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

TACET D5

22 23 24 25

in the fuck - ing dead of win - ter

G5 D5

26 Both: 27 Mike: 28 Jon: 29

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

A5 G5 A5 G5

PLAY

PNO.- COND.

-3- "No More"

TICK TICK...BOOM

Both:

30 31 32 33

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

A5 G5 F5 *mf* Bb5

34 35 36 37 Rit.

dish - es in the one and . on - ly sink

A5 A G F Eb

217

38 39 40 41

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

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

42 43 44

ti - dy as park av - en - ue

D F#m G

PNO.- COND.

-4- "No More"

TICK TICK...BOO

45 46 47 48

Hel - lo my but - cher block tab -

A D F#m G

49 50 51 52

le I could get used I could get

Bb F#m Bm F#m

53 54 55 56 57

used I could get used to you.

Bm G A D D

58 59

(tacet) [219]

Gtr. Solo D mp D



PNO.- COND.

-5- "No More"

TICK TICK...BOOM

60 61 62 63

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

TACET

*f* D5

64 65 66 67

out the door of your own build-ing

G5 D5

68 69 70 71 Jon:

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

D5

72 73 74

will blow up while you are sleep-ing

G5 D5

PNO.- COND.

-6- "No More"

TICK TICK...BOO

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

No more leak - y ceil - ings No more Holes

Dirty Clav/Organ.  
PLAY

A5 G5 A5

79 Both: 80 Jon: 81 82

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

G5 A5 G5 F5

83 84 + Mike 85 86 87 Rit.

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

Bb5 A5 A5 A5 A G F Eb

88 Jon: Tempo 89 90 91

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

Piano/Bell  
mp D F#m G A

PNO.- COND.

-7- "No More"

TICK TICK...BOOM

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

D F#m A

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

D F#m G

99 100 (Jon:) I could get used 101 I could get used 102

er Mike: I could get used I could get

Bb F#m Bm F#m

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

Bm G A D D

R: GLISS

PNO.- COND.

-8- "No More"

TICK TICK...BOOM

Tempo I

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

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

TACET *f* G A D D

112 Both: 113 114 115 Mike:

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

G D7

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

up We're mo-ovin 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

Musical notation for measures 123-125. Measure 123 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Measures 124 and 125 are marked with a '3' and a '2' respectively, indicating triplets. The notation includes a piano part with a tremolo effect in the right hand and a steady bass line in the left hand.

Dance Break

Musical notation for measures 126-129. Measure 126 is marked with a '2'. Measure 127 is marked with a '2'. Measures 128-129 are marked with a '2'. The guitar part features a 'Big screaming solo, but short' starting at measure 126, with a dynamic marking of *f* and a handwritten note '(AD UB)'. The piano part continues with a steady bass line. A dynamic marking of *p* is present in measure 129.

Musical notation for measures 130-133. Measure 130 is marked with a '2'. Measure 131 is marked with a '2'. Measures 132-133 are marked with a '2'. The guitar part features a 'Big screaming solo, but short' starting at measure 130, with a dynamic marking of *f* and a handwritten note 'Bb/G'. The piano part continues with a steady bass line. A dynamic marking of *p* is present in measure 133.

Musical notation for measures 134-137. Measure 134 is marked with a '2'. Measure 135 is marked with a '2'. Measure 136 is marked with a '2'. Measure 137 is marked with a '2'. The guitar part features 'more soloing, building' starting at measure 134, with a dynamic marking of *mf* and a handwritten note 'Bb/Eb Go crazy' with an arrow pointing to the right. The piano part continues with a steady bass line.

PNO.- COND.

-10- "No More"

TICK TICK...BOOM

Musical score for measures 138-141. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 138 has a key signature of two sharps (F# and C#). The piano part features a bass line with eighth notes and a right hand with chords. A chord symbol  $Bb/C\#$  is present in measure 138. The vocal line has rests in measures 138-141.

Musical score for measures 142-145. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 142 has a key signature of two sharps. The piano part features a bass line with eighth notes and a right hand with chords. A chord symbol  $Bb/Ab$  is present in measure 142. The vocal line has rests in measures 142-145.

Musical score for measures 146-149. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 146 has a key signature of two sharps. The piano part features a bass line with eighth notes and a right hand with chords. A dynamic marking  $mp$  and a chord symbol  $C$  are present in measure 146. The vocal line has rests in measures 146-149.

Musical score for measures 150-151. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 150 has a key signature of two sharps. The piano part features a bass line with eighth notes and a right hand with chords. A dynamic marking  $mp$  and a chord symbol  $C$  are present in measure 150. The vocal line has rests in measures 150-151. The tempo marking **Molto Ritard** is placed above measure 150. The system concludes with a 3/4 time signature.

PNO.- COND.

-11- "No More"

TICK TICK...BOOM

Slower  
Both:

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

153

154

155

*ff* G Bm

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

157

158

159

G Bm

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

161

162

163

G Bm

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

165

166

167

Bm Em Bm- Em

Jon: | COULD GET USED E - VEN SE -

168-DUCED Both: 169 170 171

Mike: I could get used to you.

C D *Rit.* G

225

172 Tempo I 173

*mf* Dirty Clav/Organ Am(aug) G

174 175 176

D D(+4)



# Piano-Conductor

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

6

# Therapy

by Jonathan Larson  
Arranged by Stephen Oremus

228

Very Slowly, poco a poco accel.

Cue: JONATHAN: "Hold it, we're in New England now?" **B** Cue: "Why, should we be?" **C** Cue: "Are you saying we're not talking?" **1** Cue: "I'm saying..." **Jonathan:**

CONV. Gtr. Gtr. Gtr. I feel bad that

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

Gtr. Bass Am In

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

F G

J  
S

9 10 11 12

C G

feel - ing.

J  
S

13 14 15 16

C Amin

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

J  
S

17 18 19 20

F G

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

Faster

22 23 24

S

veal - ing.

+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

J  
S

D

13 34 35 36

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

J  
S

G

37 38 39 40

pen - den - cy!

J  
S

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

53 54 55 56

C Amin

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

say you were wrong to you be-ing wrong

C N = FILL 5 Amin

J  
S

F 57 58 59 G 60

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

the ring was the wrong thing to bring

F G

J

C 61 62 63 64

bored me."

C

J  
S

F 65 66 67 68

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

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

F FILL(S)

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

C THE FASTEST

81 82 83 84

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

S I feel bad - ly a - bout

C Amin

F G

85 86 87 88

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

S you feel - ing bad - ly a - bout

F G

C

89 90 91 92

J feel - ing.

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

C +Gtr fills

G7



PIANO-CONDUCTOR

-9- "Therapy"

TICK TICK...BOOM!

C THE FASTEST

93 94 95 96

I thought you thought I re -

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

C Amin

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

101 102 103 104

I re - ac - ted to you

veal - ing.

C

105 106 107 108

J I'm not mad you got mad

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

F

109 110 111 112

J Go drop dead! If

S go drop dead.

C

113 114 115 116

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

S If I were you But I'm not you

D

117 **G** 118 119 120

said what I said! \_\_\_\_\_ But

said what you said \_\_\_\_\_

**G**

121 **F** **C** 122 123 **F**

now it's out in the o - pen,

Now it's off our \_\_\_\_\_

**F** **C** **F**

*mp* **Gtr**

**Bass**

124 **C** 125 **F** 126 **Amin**

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

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

**C** **F** **Amin**

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

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

PLAY  
F Fmin

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

S  
let's just get some rest!

*mf*  
C2/G G C

ALM 534

30 NOV

Piano - Conductor

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

7

# Times Square

By Jonathan Larson

Arranged by Stephen Oremus

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

Cue: "Times Square"

10 **Vamp** 11 12

(Drums)  
*mp*

G Bs. C

13 14

Gtr. G7 C7

Bs.

15 16

G7 C7

17 18

G7 C7

PNO.-COND.

-2- "Times Square"

TICK TICK...BOOM!

19 Vamp 20 (to 23)

23 (On cue) 42 Vamp (in 2)

I WANT NO PART OF IT

(Dr. - "Sondheim" Mark Tree Q) (CUE)

43 Cue: (Right after Mark Tree) (1, 2, 3, 4) 45

mf

46 47 48 (to 56)

56 57 58

mf (+ Bs. fill) D7

PNO.-COND.

-3- "Times Square"

TICK TICK...BOOM!

Musical notation for measures 59-61. Treble clef, key signature of one sharp (F#). Measure 59: Treble clef has eighth-note chords; Bass clef has a C7 chord and eighth-note accompaniment. Measure 60: Treble clef has eighth-note chords; Bass clef has a Bb chord and eighth-note accompaniment. Measure 61: Treble clef has eighth-note chords; Bass clef has an Eb chord and eighth-note accompaniment.

Musical notation for measures 62-63. Treble clef, key signature of one sharp (F#). Measure 62: Treble clef is empty; Bass clef has a D7 chord and the instruction "(Bass fills)". Measure 63: Treble clef is empty; Bass clef has eighth-note accompaniment.

Musical notation for measures 64-67. Treble clef, key signature of one sharp (F#). Measure 64: Treble clef has eighth-note chords; Bass clef has a D7 chord and eighth-note accompaniment. Measure 65: Treble clef has eighth-note chords; Bass clef has a C7 chord and eighth-note accompaniment. Measure 66: Treble clef has eighth-note chords; Bass clef has a C7 chord and eighth-note accompaniment. Measure 67: Treble clef has a whole note chord; Bass clef has a G chord and eighth-note accompaniment. Handwritten text above the staff: "ENVY & CONTEMPT THAT IS SO HEALTHY" with "(to 67)" and "(On cue)" written below it. A large handwritten "X" is drawn over the end of the staff.

# Piano-Conductor

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

8

# Real Life

231

by Jonathan Larson  
Orchestrated by Stephen Oremus

WASH: "DOESN'T SOUND SO BAD"

Cue: "Maybe you should grab it"

Musical score for measures 1-4. The score is in 3/4 time and features a piano accompaniment. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The bottom staff is a bass clef. The piano part consists of chords in the right hand and single notes in the left hand. A handwritten note "(3/4 v)" is written above the first measure. A box labeled "Rhodes-Like, w/Delay" is placed over the piano accompaniment in the first two measures.

Musical score for measures 5-8. The score is in 3/4 time and features a vocal line and piano accompaniment. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The bottom staff is a bass clef. The vocal line is labeled "Mike:" and has the lyrics "Sun light thru the win - dow". The piano accompaniment consists of chords in the right hand and single notes in the left hand. The chords are labeled as F4/C, Eb4/C, Eb/C, Ab/C, Bb/C, and Eb/C.



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

Musical score for measures 23-26. The vocal line includes the lyrics "life. Is this real". The piano accompaniment includes the instruction "+ Bass + Drums" and the chord "Bb2".

Musical score for measures 27-30. The vocal line includes the lyrics "life." and "(to 35)". The piano accompaniment includes the chords "Csus/Ab" and "Bb2/G".

Musical score for measures 35-38. The vocal line includes the lyrics "Heart Beats of your chil - dren". The piano accompaniment includes the chords "F4/C", "Eb4/C", "Eb/C", "Ab/C", and "Bb/C".

39 40 41 42

A - sleep in the next room

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

43 44 45 46 47 48

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

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

49 50 51 52

want Is this real

+ Drums

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

53 Mike: 54 55 56

life Is this real

Jonathan:  
Re - al Life

*f* C2 Bb2

57 58 59 60

life Is this real, Is this real life?

Csus/Ab (Bass) Bb2/G

232

61 62 63 64

Why do we seek out ec - sta -

Piano

*mf* Eb/Bb /Ab /Bb Eb4/C Eb4/Ab

65 66 67 68

sy - in all the wrong pla - ces

in all the wrong pla - ces

E♭/B♭ /A♭ /B♭ E♭4/C E♭4/A♭

69 70 71 72

Why is it hard to see that

Why is it hard to see that

E♭/B♭ /A♭ /B♭ E♭4/C E♭/A♭

73 74 75 76

hea - ven can have sim - pler fac - es

hea - ven can have sim - pler fac - es

Gm + Guitar A♭2 Gm A♭2/F PC

Musical score for piano-conductor, measures 77-80. The score includes vocal lines and piano accompaniment. A handwritten annotation in a box reads "233" and "Rhodes-Like, w/Delay".

Musical score for Mike's vocal line, measures 81-84. Includes lyrics and chord progressions.

81 Mike: Warm breath of an an - gel

82

83

84

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

Musical score for Mike and Susan's vocal lines, measures 85-88. Includes lyrics and chord progressions.

85 Mike: A - wake next to you

86 Susan: A - wake next to you

87

88

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\_

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

99 Mike: 100 101 102

life \_\_\_\_\_ Is this real

Jonathan:  
Re - al Life \_\_\_\_\_

Susan:  
Re - al Life \_\_\_\_\_

*f* C2 Bb2

103 104 105 106

life \_\_\_\_\_ Is this real life

Is this real, \_\_\_\_\_ Is this real life?

Is this real, \_\_\_\_\_ Is this real life?

Csus/Ab Bb2/G



107 108 109 110

Is this real life

Re - al Life

Re - al Life

C2 Bb2

Detailed description: This block contains the musical notation for measures 107 through 110. It includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Is this real life" (measures 107-110), "Re - al Life" (measures 108-109), and "Re - al Life" (measures 109-110). The piano accompaniment includes chord markings "C2" and "Bb2".

111 112 113 114

Is this real

Is this real, Is this real is This?

Is this real, Is this real is This?

Csus/Ab Bb/G RIT

Detailed description: This block contains the musical notation for measures 111 through 114. It includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Is this real" (measures 111-112), "Is this real, Is this real is This?" (measures 112-113), and "Is this real, Is this real is This?" (measures 113-114). The piano accompaniment includes chord markings "Csus/Ab" and "Bb/G RIT".

Rit.

115 116 117

life

LISTEN FOR THE

C2 SLOWER

p

MIDDLE C!

✓

# Piano-Conductor

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

9

# Sugar

By Jonathan Larson

Arranged by Stephen Oremus

238

ALL THAT DRIVING

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

Handwritten annotations: *pp Piano*, *+Gtr, Bs, Dr.*, *(1 3/4)*, *(8va)*, *(↓ Full)*, *(mf)*

Measures: 1, 2, 3, 4, 5, 6, 7 JONATHAN:, 8, 9, 10, 11, 12

Lyrics: She can be white, —  
She can be brown. —  
She's al - ways eas - y

Chords: C, F, G, C7, G

PNO.-COND.

2 "Sugar"

TICK TICK...BOOM

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols and some handwritten notes.

**System 1 (Measures 13-14):**  
Vocal: go - in' down, go - in' down.  
Piano: Chords C, F, G, F, F, F, G, A. Handwritten notes: RIFF F8 VA.

**System 2 (Measures 15-18):**  
Vocal: She don't ca - re what I look like, how I dress.  
Piano: Chords D, G, A, G, A.

**System 3 (Measures 19-22):**  
Vocal: Nev - er says "No." Al - ways says "Yes." Oh - oh - oh  
Piano: Chord A.

**System 4 (Measures 23-26):**  
Vocal: Sug - ar, she's re - fined. For a small price she blows my mind.  
Piano: Chords Bb, F, Eb, F, Eb.

PNO.-COND.

3 "Sugar"

TICK TICK...BOOM!

27 28 29 30

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

Bb *no tick* G7

31 32 33

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

G7 G7 G7

34 35 36 37

Vamp

*(V 2/3)*

*p* Pno. + Gr. COND **TACET LH**

38 39 40 41

Vamp

Cue: "Condoms for the first time"

PNO.-COND.

4 "Sugar"

TICK TICK...BOOM

SON?  
SON, HI

Vamp

42

43

44

45

(to 75)

Cue: Karessa Johnson..."

Vamp

75

76

77 (On cue)

78

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

Cue: "You want me to bag these?"

(Gtr. Solo)

F x RH

G

F

G

mp

C (V.F.L.)

79

80

81

82

KARESSA:

KARESSA:

She's my hon - ey, she's my tart. I'm hercream-puff, she's my sweet-heart.

Tacet

mf

Ab7 Organ

Eb7

Ab7

Eb7

240

WHEEL ↑

PNO.-COND.

5 "Sugar"

TICK TICK...BOOM!

83 84b 85 86

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

83 84 85 86

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

sug-ar, sug-ar, sugar,

Ab7 Eb7 Ab7 Eb7

*64155*



87 88 89b 90

one thing on - ly cures my blues.

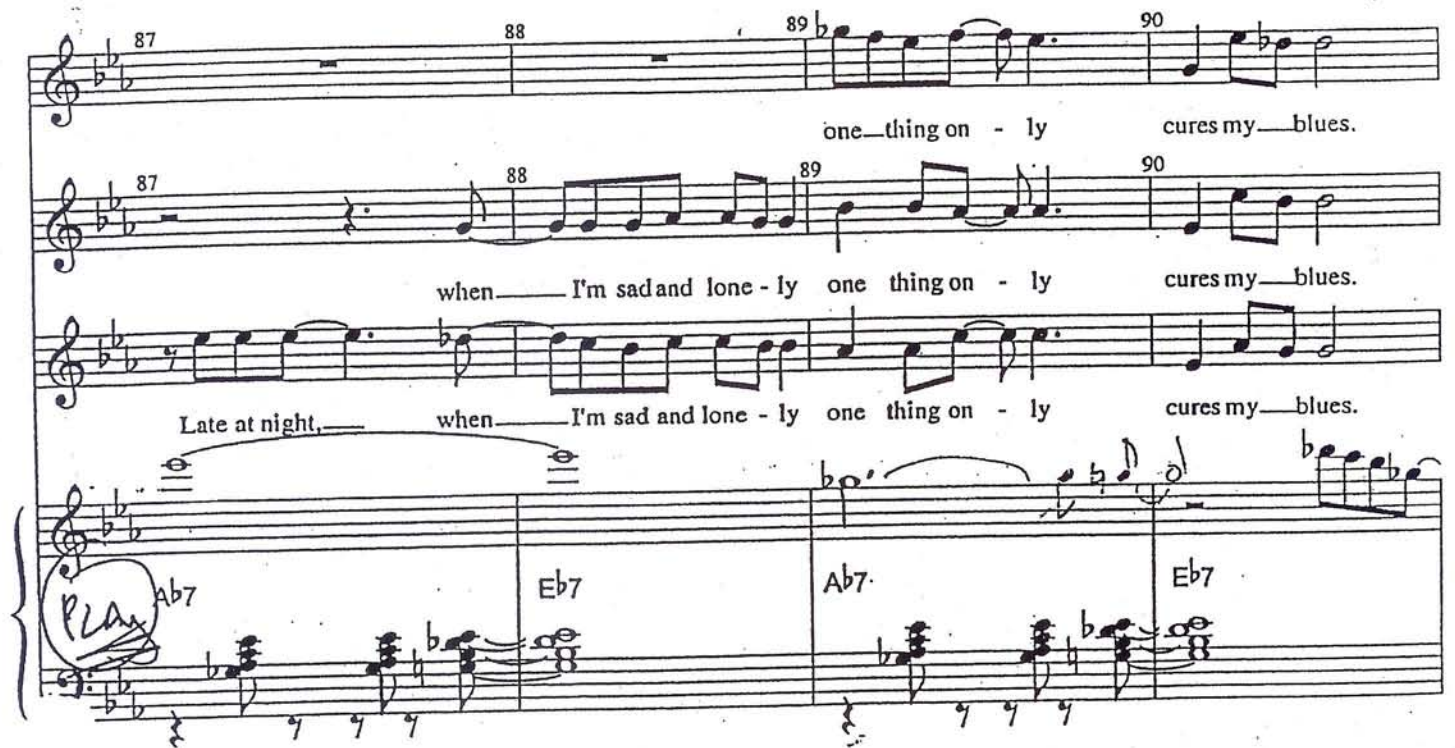
87 88 89 90

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

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

Ab7 Eb7 Ab7 Eb7

*Play*



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

Ab7 Eb7

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

Ab7 Eb7

(Gtr. Solo)  
f 242  
C F  
G F

GLISS



PNO.-COND.

7 "Sugar"

TICK TICK...BOOM!

(to 107)

Musical score for measures 97-98. It features three vocal staves and a piano accompaniment. The vocal parts are marked with "sweet!" and have a line extending to the right. The piano accompaniment includes handwritten notes "FISVA" above the treble clef and chord symbols C, F, G, F, G below the staves.

Musical score for measures 107-110. It features three vocal staves and a piano accompaniment. The lyrics are: "On-ly thing I know is that she makes my life such a mess oh yes Su-gar oh—". The piano accompaniment includes handwritten notes "GLISS" above the treble clef and chord symbols C, F, G, F, G, C, F, G below the staves.

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—

*SVA*

C F G F G C F G F G

115 116 117 118 119 120

yeah Su-gar oh— yeah— S-U-G - A-R

yeah! Su-gar oh yeah— S-U-G - A-R

yeah! Su-gar oh yeah— S-U-G - A-R

*Rit.*

*S-U-G - A-R*

*MISS (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"

1 Vamp (to 3) 3 4

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

Gr. *mp* IT' (NOT!) (PIANO)

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

Bs. cue

5 6 7

life's so hard We all get blue, I

C/G etc. → D/G G C/G D/G G C/G D/G G

9 10

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

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

Poco Rit.

Musical notation for measures 11-14. Includes vocal line and piano accompaniment with guitar and bass cues.

Measures 11-14: *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*

Musical notation for measures 15-18. Includes vocal line and piano accompaniment with guitar and bass cues.

Measures 15-18: *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

Musical notation for measures 19-20. Includes vocal line and piano accompaniment with guitar and bass cues.

Measures 19-20: *smile*

*Matrix MS layer* *STR. VOL.*

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

(to 23)

Musical notation for measures 23-26. Includes vocal line and piano accompaniment with guitar and bass cues.

Measures 23-26: *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*

PNO. - COND.

-3- "See Her Smile"

TICK TICK...BOOM!!

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

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

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

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

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

C(-3)/A C(-3)/D G 15' C/G D/G G G 248

(Bs. cue)

PNO. - COND.

4- "See Her Smile"

TICK TICK...BOOM!

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  
C(-3)  
+ Gtr, Bs, Dr.

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

Gr. 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

3 3 3 3

61 62 63 64

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

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

PNO. - COND.

-6- "See Her Smile"

TICK TICK...BOOM!"

Musical score for measures 65-68. The system includes a vocal line, a piano accompaniment, and guitar accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 65 features a triplet of eighth notes. The lyrics are: "Some-thing's break-ing my ba - by's heart Oh Oh". Chords for guitar include F(-3), G(-3), Em, D, C, G/B, C(-3)/A, and Bm.

Musical score for measures 69-72. The system includes a vocal line, a piano accompaniment, and guitar accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 69 features a triplet of eighth notes. The lyrics are: "Oh Oh Oh I just want to see her". Chords for guitar include C, G/B, C/A, Em, D, C, G/B, C(-3)/A, and C(-3)/D.

Musical score for measures 73-76. The system includes a vocal line, a piano accompaniment, and guitar accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 73 features a triplet of eighth notes. The lyrics are: "smile Just want to see her smile". Chords for guitar include G, C/G, D/G, G, C/G, D/G, G, C/G, D/G, G, C/G, and D/G, G.



PNO. - COND.

-7- "See Her Smile"

TICK TICK...BOOM!"

(to 82)

Musical score for measures 77-80. The score is in 7/4 time and G major. It features a vocal line and a piano accompaniment. The lyrics are: "Just want to see her smile Just want to see her Just want to see her". The piano accompaniment consists of chords C/G and D/G G. Measure 78 has a C chord above it, and measure 79 has a D chord above it.

Molto Rall.

Musical score for measures 82-86. The tempo is marked "Molto Rall.". The score is in 7/4 time and G major. It features a vocal line and a piano accompaniment. The lyrics are: "smile" and "She's Gone". The piano accompaniment consists of chords C/G and D/G G. Measure 82 has a (VAMP) marking above it. Measure 86 has a "PLAY" marking with an arrow pointing to the end of the measure.

DON  
FACES  
FRONT

Piano-Conductor

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

10a

# Superbia Intro

Jonathan Larson

Orchestrated by Stephen Oremus

Cue: JONATHAN: "Enjoy the show"

ANALOG BRASS/BREATH

252

(3-4)

*ff* (tutti) LAY BACK

B5 D5 A5 E5

B5 D5 A5 mp

(3-4)

254

(Immediate Segue)

# Piano-Conductor

11

# Come to Your Senses

by Jonathan Larson  
Orchestrated by Stephen Oremus

~~Chorus~~

Cue: "Enjoy the show." ~~Chorus~~ ~~(Bright shiny)~~

1 2 3

Chorused Electric  
+ some flange  
Gtr.

*mp*  
+ Dr.

Cm7

A<sup>b</sup>maj7

Cm7

Detailed description: This block contains the first three measures of the musical score. It features four staves: a top staff with rests, a guitar staff with a melodic line, a vocal staff with rests, and a bass staff with accompaniment. The key signature is two flats. Measure 1 is marked with 'Chorused Electric + some flange Gtr.' and 'mp + Dr.'. Measure 2 has the chord A<sup>b</sup>maj7. Measure 3 has the chord Cm7.

4 5 6

You're on the air.

A<sup>b</sup>maj7

D<sup>b</sup>maj11  
b<sup>b</sup>

Cm7

Detailed description: This block contains the last three measures of the musical score. It features four staves. The vocal staff in measure 5 has the lyrics 'You're on the air.' Measure 4 has the chord A<sup>b</sup>maj7. Measure 5 has the chord D<sup>b</sup>maj11 with a 'b<sup>b</sup>' below it. Measure 6 has the chord Cm7.

7 8 9

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

Chords: Dbmaj11, Eb, Dbmaj11

Detailed description: This system contains measures 7, 8, and 9. The vocal line (top staff) has lyrics "I'm un - der - ground. Sig - nal's". The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated as Dbmaj11 in measures 7 and 9, and Eb in measure 8.

10 11 12

fa - ding; can't be found.

Chords: Cm7, Dbmaj11, Eb

Detailed description: This system contains measures 10, 11, and 12. The vocal line (top staff) has lyrics "fa - ding; can't be found.". The piano accompaniment continues with the same eighth-note accompaniment. Chords are Cm7 in measure 10, Dbmaj11 in measure 11, and Eb in measure 12.

13 14 15 16

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

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

Detailed description: This system contains measures 13, 14, 15, and 16. The vocal line (top staff) has lyrics "fin' - lly o - pen up. For you I would do an - y - thing, but". The piano accompaniment features a more active eighth-note accompaniment in the right hand. Chords are Cm9 in measure 13, Gm7(sus4) in measure 14, Ab(addBb) in measure 15, and Eb(addF) Bb/D in measure 16.

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) Bb7sus Bb7

Detailed description: This system contains measures 17 through 21. The vocal line (top staff) features a melody with lyrics: "you've turned off the volume just when I've begun to sing." The piano accompaniment (bottom two staves) consists of chords and a bass line. Chords are labeled as Cm7(sus4), Gm7sus, Ab(addBb), Bb7sus, and 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

Detailed description: This system contains measures 22 through 24. The vocal line (top staff) features a melody with lyrics: "Come to your senses, defenses are not the way to go and you know or at least". The piano accompaniment (bottom two staves) includes a dynamic marking of *mp* and chords labeled Eb(addF), Gm7, and Abmaj7.

25 26 27

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

Cm Bb7sus Eb(addF) Gm7

Detailed description: This system contains measures 25 through 27. The vocal line (top staff) features a melody with lyrics: "you knew. Everything's strange, you've changed and I don't know what to". The piano accompaniment (bottom two staves) includes chords labeled Cm, Bb7sus, Eb(addF), and Gm7.

28 29 30 31

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

Abmaj7 Cm Bb7 Abmaj7 Gbmaj7

32 Time 33 34 35

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

Dbmaj11 + Bs. Cm7 Dbmaj11 Eb

36 37 38 39

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

Dbmaj11 Cm7 Dbmaj11 Eb

40 41 42 43

You as the Knight. Me as the Queen.

Cm9 Gm7sus4 Ab(addBb) Eb Bb/D

44 45 46 47 48

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

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

49 50 51 52

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

*mf* Eb(addF) Gm7 Abmaj7 Cm Bbsus

53 Can't you re - call when this all be - gan, 54 It was on' - ly

Chords: Eb(addF), Gm7

Detailed description: This system contains measures 53 and 54. The vocal line is in the upper staff, with lyrics "Can't you re - call when this all be - gan, It was on' - ly". The piano accompaniment consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a bass line. Chords Eb(addF) and Gm7 are indicated below the piano part.

55 you and me, 56 It was on - - ly me and you. 57 58

Chords: Abmaj7, Cm Bb7, Eb(addF)

255

Detailed description: This system contains measures 55 through 58. The vocal line continues with lyrics "you and me, It was on - - ly me and you.". The piano accompaniment features a more active right hand with sixteenth-note patterns. Chords Abmaj7, Cm Bb7, and Eb(addF) are indicated. A handwritten number "255" is written in a box on the right side of the piano part.

59 But now the air is filled with con - fu - - - sion. 60 61 62

Chords: B(addC#), Db(addEb), Eb(addF), Eb

Detailed description: This system contains measures 59 through 62. The vocal line has lyrics "But now the air is filled with con - fu - - - sion.". The piano accompaniment continues with similar rhythmic patterns. Chords B(addC#), Db(addEb), Eb(addF), and Eb are indicated below the piano part.



63 3 64 65 66

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

B(addC#) Db(addEb) Eb<sup>sus</sup> Eb(addF) B<sup>b</sup>/D

Detailed description: This system covers measures 63 to 66. The vocal line starts at measure 63 with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Chords are indicated below the piano part.

67 68 69 70

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

*mp* Cm Gm Ab(addBb) Eb(addF) B<sup>b</sup>/D

Detailed description: This system covers measures 67 to 70. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note texture. A dynamic marking of *mp* is present at the start of measure 67.

71 72 73

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

Cm Gm7<sup>sus</sup> Ab(addBb) B<sup>b</sup>

Detailed description: This system covers measures 71 to 73. The vocal line concludes the phrase. The piano accompaniment features a final chord in measure 73. Chords are indicated below the piano part.

74 75

ig - no re.

Csus C

**Majestically**

76 77 78

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

F(addG) Am7 Bb

79 80 81

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

Dim 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*

Bb Dm C Bb 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 $\frac{1}{2}$ )

Bb Dm Bb(addC) F/A

90 91 92 93

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

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

94 95 96 97

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

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

98 99 100 101

come back a - live.

Dm Dm/C C F

102 103 104

Molto rall.

Dm7 Db Eb F(addG)

# Piano-Conductor

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

12

# Why?

By Jonathan Larson

Arranged by Stephen Oremus

Cue: "Pull off the tarp!"

Gently Flowing

The musical score is written for piano-conductor and includes a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into measures 1 through 12. Measures 1-4 are marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line consists of quarter notes. Chord symbols are provided for the piano accompaniment: Bb, Bb/Ab, Bb, and Bb/Ab. The lyrics are: "When I was nine, Michael and I".

1 2 3 4

5 6 7 8

9 10 11 12

When I was nine, Michael and I

*p* Bb Bb/Ab Bb Bb/Ab

Bb Bb/Ab Bb Bb/Ab

PNO.-COND.

2 "Why"

TICK TICK...BOO!

13 14 15 16

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

Bb Bb/Ab Bb Bb/Ab

17 18 19 20

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

Eb Eb/Db Eb Eb/Db

21 22 23 24

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

Eb Eb/Db Eb Eb/Db

25 26 27 28

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

Ab Db

PNO.-COND.

TICK TICK...BOOM

3 "Why"

Musical score for measures 29-32. The vocal line features a melody with triplet markings. The piano accompaniment includes chords: Db, Bb/Ab, and Ab.

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

Musical score for measures 33-36. The vocal line continues with a melody. The piano accompaniment includes chords: Db2, Ab, Db2, and Ab.

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

Musical score for measures 37-40. The vocal line includes a triplet of eighth notes. The piano accompaniment includes chords: Bb, Eb, and Ab2.

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

Musical score for measures 41-44. The vocal line continues with a melody. The piano accompaniment includes chords: Db, Bb, Eb, and Ab2.

day. Hey, what a way to spend the

PNO.-COND.

4 "Why"

TICK TICK...BOOM

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



5 "Why"

PNO.-COND.

63 64 65 66

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

E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup>

67 68 69 70

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

E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup>

71 72 73 74

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

*mf* A<sup>b</sup> D<sup>b</sup>

75 76 77 78

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

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

A<sup>b</sup> nos / D<sup>b</sup> 5 / A<sup>b</sup> nos / A<sup>b</sup> nos / A<sup>b</sup> nos / A<sup>b</sup> nos / A<sup>b</sup> nos

PNO.-COND.

6 "Why"

TICK TICK...BOOM

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

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

day. — Hey, what a way to spend the

day. — I make a vow,

Chords: Db2, Ab, Db2, Ab, Bb, mp Eb, Ab2, Db b2, Bb, Eb, Ab2, Db b2, Bb, Cm, Abmaj9

Measures: 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94

PNO.-COND.

7 "Why"

TICK TICK...BOOM

95 96 97 98

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

Cm B Db/B Eb/G Ab

99 100 101 102

my time this way? With on - ly so much

Bbsus4 Eb Bb/D mf Cm Ab/C

103 104 105 106

time to spend, don't want to waste the

Bb/C G/C Cm Ab/C

107 108 109 110

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

Bb/C G/C Cm Abmaj7/C

111 112 113 114

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

Bb G Cm Abmaj7

115 116 117 **Molto Rit.**

be time to give in.

Bb G

118 **Tempo I** 119 120 121

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

*mp* C C/Bb C C/Bb

122 123 124 125

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

C C/Bb C C/Bb

PNO.-COND.

9 "Why"

TICK TICK...BOOM

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

Chords: Eb2, Bb, Eb2, Bb

146 147 148 149

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

Chords: C, *mf* F, Bb2

150 151 152 153

day. — Hey, what a way to spend the

Chords: Eb, C, F, Bb2

154 155 156 157

day. — I make a vow

Chords: Eb, C, Dm, Bbmaj9

PNO.-COND.

II "Why"

TICK TICK...BOOM

158 159 160 161

right here and now, now, \_\_\_\_\_  
HERE AND

Dm Db Eb/Db Db

162 163 164 165

I'm gon - na spend \_\_\_\_\_ my time \_\_\_\_\_ this

Eb/Db Am Bb2 Bb/C

166 167 168 169

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

Dm Am7 Bb2 Bb/C

170 171 172 173

way. \_\_\_\_\_

F F/Eb F

# Piano-Conductor

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

13

## Thirty/Ninety Reprise

By Jonathan Larson  
Orchestrated by Stephen Oremus

IT'S JUST 3 DECADES  
Cue: "What's 30?"

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

*mf* F + Gtr, Bs, Dms F/D

A Tempo

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

Bb/Eb F/Bb G

Underscore

C Cue: Gtr Am Em F C Vamp Am

9 10 11 12 13 14

*pp*



PIANO-CONDUCTOR

WAVE INTO THE CROWD

2 "Thirty/Ninety Reprise"

TICK TICK...BOOM!

5 *mp* 16 17 18

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

*mp* Dm Am

19 20 21 22

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

Dm Am

Molto Cresc.

23 24 25

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

Am/E *f*

PIANO-CONDUCTOR

3 "Thirty/Ninety Reprise"

TICK TICK...BOOM!

Cue: Gtr IS HERE  
CUSA

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

38 39 40 41 42

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

Vamp

43 44 45 46

*pp* Piano solo

GIVE '3,4

Underscore

Cue: She disappears INTO THE CROWD

47 48 49 50

mp + Gtr/Bass  
D5

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

51 52 53 54

G5 D5

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

Vamp (Fade on "Happy birthday baby")

55 56 57 58 59 60

A5 G5 A5 G5 A5 G5

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

61 62 63 64

+ Gtr

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

TACT

Piano-Conductor

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

14

# Louder Than Words

by Jonathan Larson

Orchestrated by Stephen Oremus

260

Cue: "Drown them out completely"

1 2 3 4

5 6 7 8

9 JONATHAN: 10 11 12

Why do we play with fire?

*Simile*

Piano Eb/Bb /Ab /Bb Eb/sus/C /Ab

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

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

13 14 15 16

Why do we run our fin - ger through the

E<sup>b</sup>/B<sup>b</sup> /A<sup>b</sup> /B<sup>b</sup> E<sup>b</sup>sus/C /A<sup>b</sup>

17 18 19 20

flame? Why do we leave our hand on the stove

E<sup>b</sup>/B<sup>b</sup> /A<sup>b</sup> /B<sup>b</sup> E<sup>b</sup>sus/C /A<sup>b</sup>

21 22 23 24

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

Gm E<sup>b</sup>sus/A<sup>b</sup> E<sup>b</sup>sus/B<sup>b</sup> (Cue Bass!)

25 26 27 28

why do we re - fuse to hang a li -

E<sup>b</sup>/B<sup>b</sup> /A<sup>b</sup> /B<sup>b</sup> E<sup>b</sup>sus/C /A<sup>b</sup>

+Bs.

PNO.-COND.

-3- "Louder Than Words"

TICK TICK...BOOM!

29 30 31 32

ght when the streets are dan ger

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

33 34 35 36

ous? Why does it take an ac ci

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

37 38 39 40

dent be fore the truth gets through to

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

41 42 43 44

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

E $\flat$ (no3) /D E $\flat$ (no3)/A $\flat$  /D

45 46 47 48

Ask the birds.

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

49 50 51 52

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

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

53 54 55 56

Ac - tions speak loud - er than words.

Chords: Eb(no3)/G, /Ab, Eb(no3)/Db, +Dr.

PNO.-COND.

-5- "Louder Than Words"

TICK TICK...BOOM!

57 58 59 60

MICHAEL:

Why should we

*E<sup>b</sup>/B<sup>b</sup>*  
*+Gtr.* */A<sup>b</sup> /B<sup>b</sup>*

61 62 63 64

try to be our best when we can

*E<sup>b</sup>sus/C* */A<sup>b</sup>* *E<sup>b</sup>/B<sup>b</sup>* */A<sup>b</sup> /B<sup>b</sup>*

65 66 67 68

just get by and still gain? Why do we

*E<sup>b</sup>sus/C* */A<sup>b</sup>* *E<sup>b</sup>/B<sup>b</sup>* */A<sup>b</sup> /B<sup>b</sup>*



69 70 JONATHAN: 71 72

MICHAEL: al - though we know

nod our heads al - though we know the

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

73 74 75 76

Why should we

boss is wrong as rain?

$E^b_{sus}/B^b$   $E^b_5/B^b$   $/B^b$

77 JONATHAN: 78 79 80

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

$E^b_5/C$   $/A^b$   $E^b_5/B^b$   $/B^b$

PNO.-COND.

-7- "Louder Than Words"

TICK TICK...BOOM!

JONATHAN: 81 82 83 84

so in - vit - ing?

SUSAN: 81 82 83 84

so in - vit - ing — How — as we

Eb5/C /Ab Eb/Bb /Bb

85 86 87 88

see the — dis - may and

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

Eb5/C /Ab Gm Eb5/Ab

89 90 91 / 92

keep from fight - ing? Ca - ges or

keep from fight - ing

E<sup>b</sup><sub>sus</sub>/B<sup>b</sup> E<sup>b</sup>(no3) /D

93 94 95 96

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

Ca - ges or wings?

MICHAEL:

Ca - ges or wings?

E<sup>b</sup>(no3)/A<sup>b</sup> /D E<sup>b</sup>(no3)

Musical score for measures 97-100. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a bass line. The lyrics are: "Fear or love, ba - by?"

97 98 99 100

Fear or love, ba - by?

Ah Fear or love, ba - by?

Ah Fear or love, ba - by

$E_b(\text{no3})/A_b$  /D  $E_b(\text{no3})$  /D

Musical score for measures 101-104. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a bass line. The lyrics are: "Don't say the an - swer; Ac - tions speak loud - er than"

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;

$E_b(\text{no3})/A_b$  /B $b$   $E_b(\text{no3})/G$  /A $b$

105 106 107 108

words. What does it take

lou - der than lou - der than

lou - der than lou - der than

*E<sub>b</sub>(no3)* *f* *E<sub>b</sub>5/D<sub>b</sub>*

109 110 111 112

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

How can you make some - one

How can you make some - one

*E<sub>b</sub>* *E<sub>b</sub>5/D<sub>b</sub>*

PNO.-COND.

-11- "Louder Than Words"

TICK TICK...BOOM!

113 114 115 116

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

take off and fly?

take off and fly?

Eb5 Gm Eb5/Ab

Detailed description: This block contains the first system of a musical score. It features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (Bb, Eb). The lyrics are: "take off and fly? If we don't wake up and" on the first staff, "take off and fly?" on the second, and "take off and fly?" on the third. Measure numbers 113, 114, 115, and 116 are indicated above the first staff. The piano accompaniment is in grand staff (treble and bass clefs). Chord symbols Eb5, Gm, and Eb5/Ab are placed below the piano part.

117 118 119 120

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

Gm Eb5/Ab Gm

Detailed description: This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "shake up the na - tion, we'll eat the dust of the" on the first staff. Measure numbers 117, 118, 119, and 120 are indicated above the first staff. The piano accompaniment is in grand staff. Chord symbols Gm, Eb5/Ab, and Gm are placed below the piano part.

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

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

PNO.-COND.

-13- "Louder Than Words"

TICK TICK...BOOM!

Musical score for measures 129-132. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part includes a circled chord in measure 130.

Measures 129, 130, 131, 132

Vocal line: Why — do we

Piano accompaniment:  $E^b_{sus}/C$ ,  $E^b/B^b$  *cresc. poco a poco*,  $A^b$   $B^b$

Musical score for measures 133-136. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment.

Measures 133, 134, 135, 136

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

Piano accompaniment:  $E^b_{sus}/C$ ,  $A^b$ ,  $E^b/B^b$ ,  $A^b$   $B^b$



137 138 139 140

Why would we

are - n't right?

E<sup>b</sup>sus/C /A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> /A<sup>b</sup> /B<sup>b</sup>

141 142 143 144

rath - er put our - selves through hell than

put our - selves through hell than

put our - selves through hell than

E<sup>b</sup>sus/C /A<sup>b</sup> G<sup>m</sup> E<sup>b</sup>sus/A<sup>b</sup>

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,

Chords: 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?

Chords: Eb/sus/C, /Ab, Gm, Eb/sus/Ab

161 162 163 164

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

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

165 166 167 168

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

Ca - ges or wings?

Ca - ges or wings?

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

169 170 171 172

Ah 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

*Eb*(no3) *Eb*(no3)/*Ab* *E*(no3)/*Ab* *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;

*Gr.*

193 194 195 196

Ac - tions speak loud - er

lou - der than lou - der than

lou - der than lou - der than

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

197 198 199 200

They speak loud - er

Ooh lou - der than lou - der than

Ooh lou - der than lou - der than

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



Molto Rall.

201 202

Ac tions speak loud - er than

words

words

E(no3)/G#

E/A *molto. rall.* Bsus4

(LNU)

ARP TO TOP

203 204

(Jonathan plays onstage piano)

*p*

PNO.-COND.

-23- "Louder Than Words"

TICK TICK...BOOM!

Musical score for measures 205-208. The score is written for piano and conductor. It features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The piano part consists of two staves (treble and bass clefs) with various chords and melodic lines. Measure numbers 205, 206, 207, and 208 are indicated above the treble staff.

Musical score for measures 209-213. The score continues from the previous system. It features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The piano part consists of two staves (treble and bass clefs) with various chords and melodic lines. Measure numbers 209, 210, 211, 212, and 213 are indicated above the treble staff. At the end of measure 213, there is a dynamic marking *Tutti* *E f* and the instruction **HOLD INTO BLACK**.

# Piano-Conductor

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

15

## BOWS

By Jonathan Larson

Arranged by Stephen Oremus

LIGHTS UP

Half X Feel

Musical notation for measures 1-5. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated as C(no3) and C(no3)/F. The dynamic marking is *mf*. The tempo is marked as Half X Feel. The notation includes measure numbers 1 through 5.

Musical notation for measures 6-9. The piano part continues with the melody and bass line. Chords are indicated as C and F. The notation includes measure numbers 6 through 9.

Musical notation for measures 10-13. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated as C and F. The notation includes measure numbers 10 through 13. A "Big Gtr. Solo" is indicated above measure 10.

Musical notation for measures 14-17. The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated as G, G/F, E, D, A, and A7. The notation includes measure numbers 14 through 17. An "End Gtr. Solo" is indicated above measure 17.

Musical notation for measures 18-21. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass clef accompaniment. Chords: *f* D, A/B, Bm, F#m, G.

Musical notation for measures 22-25. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass clef accompaniment. Chords: D, A/B, Bm, Em, D/G, A, D.

Musical notation for measures 26-29. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass clef accompaniment. Chords: A/B, Bm, F#m, G.

Musical notation for measures 30-33. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass clef accompaniment. Chords: D, A/B, Bm, Em *mf*.

Musical notation for measures 34-37. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass clef accompaniment. Chords: Bm, Em, Bm.

PNO.-COND.

-3- "Bows"

TICK TICFK...BOOM!

Musical notation for measures 38-41. Treble clef, key signature of two sharps (F# and C#). Measure numbers 38, 39, 40, and 41 are indicated above the staff. The bass line includes a chord label "Em" under measure 40.

Musical notation for measures 42-45. Treble clef, key signature of two sharps. Measure numbers 42, 43, 44, and 45 are indicated above the staff. Chord labels "Bm/F#" and "G" are present under measures 42 and 44 respectively.

Half X Feel

Musical notation for measures 46-49. Treble clef, key signature of two sharps. Measure numbers 46, 47, 48, and 49 are indicated above the staff. Chord labels "G/A" and "D(no3)" are present under measures 46 and 48 respectively. The bass line features a sustained chord of G.

Musical notation for measures 50-53. Treble clef, key signature of two sharps. Measure numbers 50, 51, 52, and 53 are indicated above the staff. Chord labels "D(no3)/G" and "D(no3)" are present under measures 50 and 52 respectively. The bass line features a sustained chord of G.

Musical notation for measures 54-56. Treble clef, key signature of two sharps. Measure numbers 54, 55, and 56 are indicated above the staff. Chord labels "D(no3)/G" and "D5" are present under measures 54 and 56 respectively. The bass line features a sustained chord of G.