

Piano Conductor Score Act 1



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RENT was originally produced in New York
by New York Theatre Workshop and on Broadway
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon
and New York Theatre Workshop

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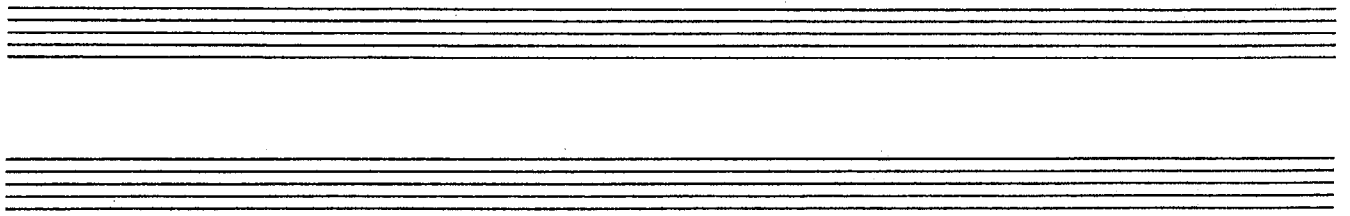
PIANO CONDUCTOR SCORE

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2 Mark

1 *GTR I ONLY ON STAGE* DE-CEM-BER TWEN-TY FOURTH NINE P. M. EAST-ERN STAN-DARD TIME FROM

4 HERE ON IN I SHOOT WITH-OUT A SCRIPT SEE IF AN-Y-THING COMES OF

7 IT IN-STEAD OF MY OLD SHIT FIRST SHOT RO-GER TUN-ING THE

Roger Mark

9 FEN-DER GUI-TAR HE HAS-N'T PLAYED IN A YEAR THIS WON'T TUNE SO WE

11 HEAR HE'S JUST COM-ING BACK FROM HALF A YEAR-OF WITH-DRAWL ARE YOU

Roger

Roger Mark

15 16

TALK-ING TO ME! NOT AT ALL ARE YOU REA-DY?

17 18

HOLD THAT FO-CUS STEA-DY TELL THE FOLKS AT HOME_

Roger

19 20

WHAT YOU'RE DO-ING RO-GER I'M WRIT-ING ONE GREAT..

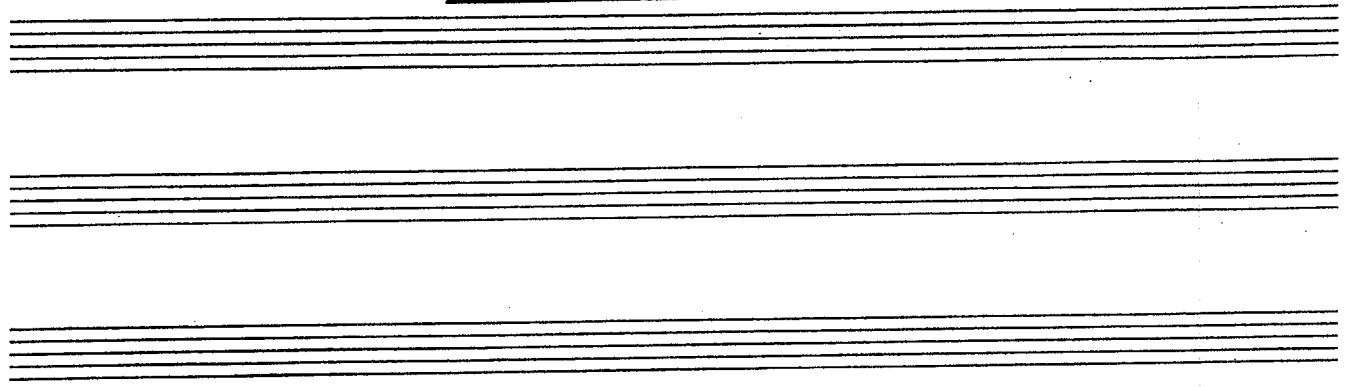
Mark Roger Mark

21 22

THE PHONE RINGS! SAVED! WE SCREEN_ ZOOM

23 24 25

IN ON THE AN-SWER-ING MA- CHINE



Mom

1 THAT WAS A VE-RY LOUD BEEP 2 I DON'T E-VEN KNOW IF THIS IS WORK-ING MARK

3 MARK ARE YOU THERE, ARE YOU SCREEN-ING YOUR CALLS IT'S MOM WE

5 WANT-ED TO CALL AND SAY WE LOVE YOU AND WE'LL MISS YOU TO-MOR-ROW

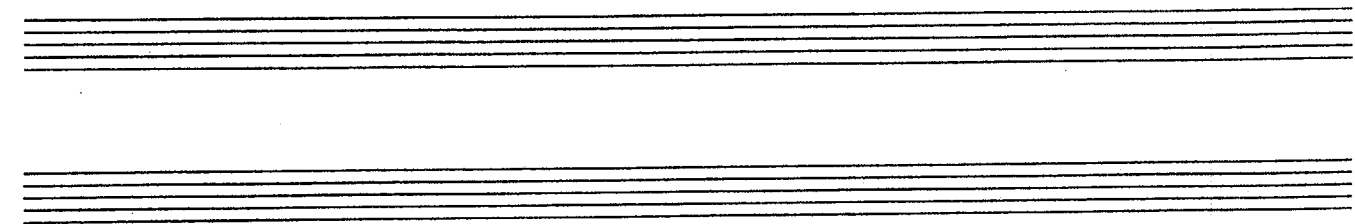
7 CIN-DY AND THE KIDS ARE HERE, SEND THEIR LOVE, OH I HOPE YOU LIKE THE HOT PLATE

9 JUST DON'T LEAVE IT ON DEAR 10 WHEN YOU LEAVE THE HOUSE OH AND

11 MARK WE'RE SOR-RY TO HEAR THAT 12 MAU-REEN DUMPED YOU

13 I SAY C'EST LA VIE 14 SO LET HER BE A LES-BI-AN THERE ARE

15 OTH-ER FISH-YB IN THE SEA 16 LOVE MOM



1 Mark Roger

TELL THE FOLKS AT HOME - WHAT YOU'RE DOING RO-GER I'M WRIT-ING ONE GREAT

4 Mark Roger Mark Collins

SONG THE PHONE RINGS! WE SCREEN - CHEST-NUTS ROAST-ING COL-LINS!

8 I'M DOWN-STAIRS HEY! RO- GER PICKED UP THE PHONE? NO, IT'S

10 ME THROW DOWN THE KEY A WILD NIGHT IS NOW PRE-OR-DAINED

13 I MAY BE DE-TAINED - GARBAGE CAN LID HITS

ff

15 Mark *Namp* Mark & Roger Benny: Mark & Roger

WHAT DOES HE MEAN? WHAT DO MEAN DETAINED? DUDES I'M ON MY WAY GREAT! FUCK!
 Benny: HO HO HO! BENNY! SHIT!

18 Benny: Mark Benny: Mark

I NEED THE RENT WHAT RENT? THIS PAST YEAR'S RENT WHICH I LET SLIDE LET

20 Roger 21 Mark

SLIDE YOU SAID WE WERE GOLD-EN WHEN YOU BOUGHT THE BUILD-ING WHEN WE WERE

22 Roger 23

ROOM-MATES RE- MEM-BER? YOU LIVED HERE?

24 Benny: 25

HOW COULD I FOR-GET? YOU, ME, COL-LINS AND MAU-REEN-

26 27 3 Mark 3 Benny:

— HOW IS THE DRA-MA QUEEN? SHE'S PER-FORM-ING TO-NIGHT I KNOW

28 Benny Mark 29

STILL HER PRO-DUC-TION MAN-AG-ER? TWO DAYS A-GO — I WAS BUMPED

30 Benny 31 Mark 32 Roger Benny

YOU STILL DAT-ING HER? LAST MONTH I WAS DUMPED SHE'S IN LOVE SHE'S

33 3 Mark Benny 34 Roger & Mark

GOT A NEW MAN? WELL NO. WHAT'S HIS NAME? JO - ANNE

35 Benny 36 37

RENT, MY AMIGOS, IS DUE-OR I WILL HAVE TO EVICT YOU. BE THERE IN A FEW

DAMP ON CUE

38

39 40 41

ON STAGE GTR

42 43 44 45 Mark

THE POWER BLOWS!

Three empty musical staves, likely for piano, conductor, and another instrument, positioned at the top of the page.

(2) GTR WE

ANALOG PAD

DR

ff

D# F C

oscwe

5 6 7

8 9 10

Musical score for guitar and analog pad. The guitar part (top staff) features a melodic line with a circled '2' and 'GTR WE' above it, and measures numbered 2 through 10. The analog pad part (bottom staff) features chords labeled 'DR', 'ff', 'D#', 'F', and 'C', with a circled '2' above the first measure. A handwritten note 'oscwe' with an arrow points to the first measure of the pad part. The score is divided into three systems, with measure numbers 5, 6, 7, 8, 9, and 10 indicated above the guitar staff.

VERSE

Mark

(11)

SOUNDS B V 6

11 12 13

HOW DO YOU DOCUMENT REAL LIFE WHEN REAL LIFE'S

As we

14 15 16

GETTING MORE LIKE FIC-TION EACH DAY?

PLAY

17 18 19

HEAD-LINES BREAD-LINES BLOW MY MIND AND NOW THIS DEAD-LINE "E-

20 21 22 23

VIC-TION OR PAY" RENT!

P/C

Roger

24

HOW DO YOU WRITE A SONG WHEN THE CHORDS SOUND WRONG THOUGH

27

THEY ONCE SOUND-ED RIGHT AND RARE WHEN THE NOTES ARE SOU-R

31

WHERE IS THE POW-ER YOU ONCE HAD TO IG-NITE THE AIR?

Mark

Roger

34

WE'RE HUN-GRY AND FRO-ZEN SOME LIFE THAT WE'VE CHO-SEN

37 CHORUS

37 38 39

HOW WE GON - NA PAY HOW WE GON - NA

Gm Eb/G *Gm⁶ Eb/G^{cant.}* *Gm Eb/G*

40 41 42

PAY HOW WE GON - NA PAY

Gm⁶ Eb/G *Gm^{cresc} Eb/G* *ff Gm⁶ Eb/G*

Mark

43 44 45 46

LAST YEAR'S RENT WE LIGHT CANDLES

Eb F *C* *ff Eb F*

47 48 49 50

C *Eb F* *C*

51 VERSE

51 HOW DO YOU START A FIRE — WHEN THERE'S NO-THING TO BURN — AND IT

54 FEELS LIKE SOME-THING'S STUCK IN YOUR FLUE — HOW CAN YOU GEN-

55 56 57

58 — ER - ATE HEAT — WHEN YOU CAN'T FEEL YOUR FEET AND THEY'RE TURN - ING — BUE —

59 60

61 YOU LIGHT UP A MEAN — BLAZE WITH POS - TERS AND SCREEN - PLAYS

62 63

Mark

Roger & Mark

Mark

Roger

Mark

64 CHORUS

65 66 67

HOW WE GON- NA PAY _____ HOW WE GON- NA PAY _____

mf Gm Eb/G Gm⁶ Eb/G cont. Gm Eb/G Gm⁶ Eb/G

68 69 70 71 72

HOW WE _____ GON- NA PAY _____ LAST YEAR'S RENT _____

Gm Eb/G Gm⁶ Eb/G Eb F C

73

Joanne

74

DON'T SCREEN MAU- REEN _____ IT'S ME, JO- ANNE, YOUR

mf (DR+B5 only)

75

76 3

SUB- STI- TUTE PRO- DUC- TION MAN- A- GER HEY HEY HEY! DID YOU

77 Joanne

EAT? DON'T CHANGE THE SUB-JECT MAU-REEN BUT DAR-LING YOU HAV-EN'T

80

EA-TEN ALL DAY YOU WON'T THROW UP YOU WON'T THROW UP THE

83

DI-GI-TAL DE-LAY DID-N'T BLOW UP EX-ACT-LY THERE MAY HAVE BEEN ONE

86

TEE-NY TI-NY SPARK YOU'RE NOT CAL-LING MARK!

DR fill

P/C

- 8 -

RENT

(89) VERSE Collins

89 HOW DO YOU STAY ON YOUR FEET WHEN ON EV-'RY STREET IT'S

92 "TRICK OR TREAT" AND TO-NIGHT IT'S "TRICK"

95 "WEL-COME BACK TO TOWN" I SHOULD LIE DOWN EV-'RY-THING'S BROWN AND

98 OH-OH I FEEL SICK WHERE IS HE? GETTING DIR-ZY

99 100 Mark 101 Collins

P/C

-9-

RENT

Roger & Mark

102

103 104

HOW WE GON - NA PAY HOW WE GON - NA

mf Gm Eb/G Gm⁶ Eb/G cont... Gm Eb/G

85we →

105 106 107

PAY HOW WE GON - NA PAY

Gm⁶ Eb/G Gm Eb/G Gm⁶ Eb/G

108 109 110

LAST YEAR'S RENT

Eb F C Eb

111 112 113 114

ff Am G C Am G

115 116 117 118

Am G C Am G

119 Benny

AL-LI-SON BA-BY YOU SOUND SAD I

121 122 123

CAN'T BE-LIEVE TWO THOSE AF-TER EV-'RY-THING I'VE DONE EV-ER SINCE OUR WED-DING I'M

124 125 126

DIRT, THEY'LL SEE I CAN HELP THEM ALL OUT IN THE LONG RUN

DR

P/c

127

Benny

128 129

Mark

Collins

Joanne

STRI + GTR II

130

Benny

131 132

Roger

Collins

Joanne

Benny

133

134

135

FORC-ES ARE

GATH-'RING

FORC-ES ARE

Roger

Mark

CEN-DI-A-RY WIT"

Collins

ZOOM IN - AS THEY BURN -

UH

Joanne

I CAN'T THINK

UH

COULD NEW-ER BE A THE-A-TRE PER-SON

PLAY

C2

Am

G

Am

136

137

138

GATH - 'RING

FORC-ES ARE

GATH - 'RING

Roger & Mark

- THE PAST - TO THE GROUND - AND FEEL THE HEAT - OF THE FU- TURE'S GLOW -

UH

UH

UH

HEL-LO?

HEL-LO?

Em

C2

Am

G

139 Mark 140

HEL-LO, MAU-REEN YOUR E-

Am (DR ONLY)

141 142

QUIP-MENT WON'T WORK? O - K, AU RIGHT, I'U GO!

143 VERSE Mark & Half The Company

144 145

HOW DO YOU LEAVE THE PAST BE-HIND WHEN IT KEEPS

f D

146 147 148

FIND-ING WAYS TO GET TO YOUR HEART? IT

E

P/C

Mark & Half
The Company

-14-

RENT

149 150

REACH- ES WAY DOWN DEEP AND TEARS - YOU IN -

151 152 153

- SIDE OUT 'TIL - YOU'RE TORN - A- PART - RENT!

Roger & Half
The Company

154 155 156

HOW CAN - YOU CON - NECT IN AN AGE WHERE STRANG - ERS, LAND - LORDS,

157 158 159

LOV - ERS, YOUR OWN BLOOD CELLS BE - TRAY? WHAT

P/c

-15-

RENT

All

160 161 162

BINDS THE FAB- RIC TO- GETH- ER WHEN THE RAG- ING, SHIFT- ING

D

Benny

163 164 165

WINDS OF CHANGE KEEP RIP- PING A- WAY? DRAW A

E F#

Roger

Mark

166 167 168

LINE IN THE SAND AND THEN MAKE A STAND USE YOUR CAM- 'RA TO SPAR USE

ff G D G

All

169 170 171

YOUR GUI- TAR WHEN THEY ACT TOUGH YOU CALL THEIR BLUFF

D G D

P/C

-16-

RENT

Roger & Mark W/Half
The Company

172 Roger & Mark

173 174

WE'RE NOT GON - NA PAY WE'RE NOT GON - NA

mf Am F/A Am^b F/A PLAY Am F/A

20 *cresc.* Roger & Mark W/Other
Half of Company

175 176 177

PAY WE'RE NOT GON - NA PAY

Am^b F/A Am F/A Am^b F

All

178 179 180

LAST YEAR'S RENT THIS YEAR'S

ff F G D F G

cresc. *p*

181 182 183

RENT NEXT YEAR'S RENT

D F G D

p

P/C

-17-

RENT

All

184 185 186

RENT RENT RENT RENT RENT WE'RE NOT GON-NA PAY

F G D F G

Roger & Mark

187 188 189 190

RENT 'CAUSE EV-'RY-THING IS RENT

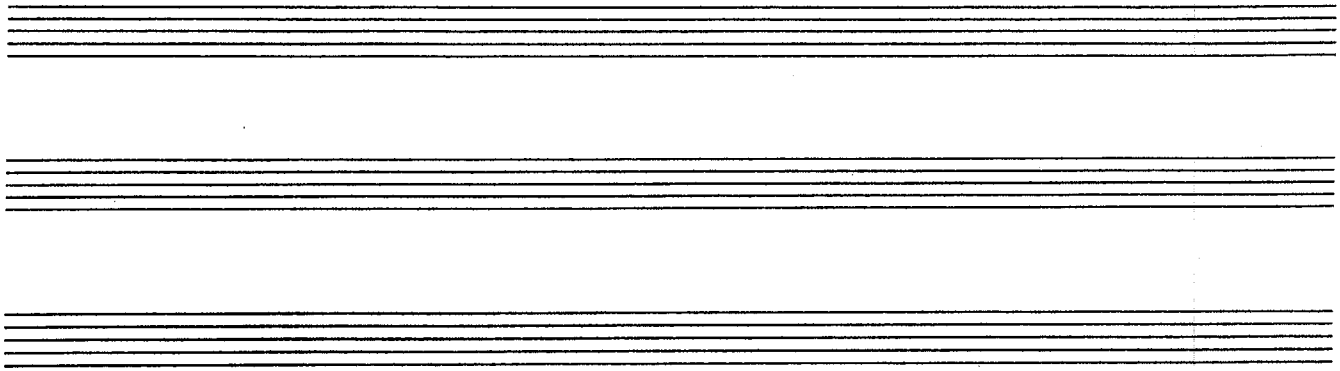
D Bb mit. C D

PIANO-CONDUCTOR

RENT

4

CHRISTMAS BELLS #1



1 *PIANO*

2 3 4

8va

5 Homeless Man

6 7 8

CHRIST-MAS BELLS ARE RING-ING CHRIST-MAS BELLS ARE RING-ING

8va

9 10 11 12

CHRIST-MAS BELLS ARE RING-ING SOME-WHERE ELSE NOT HERE

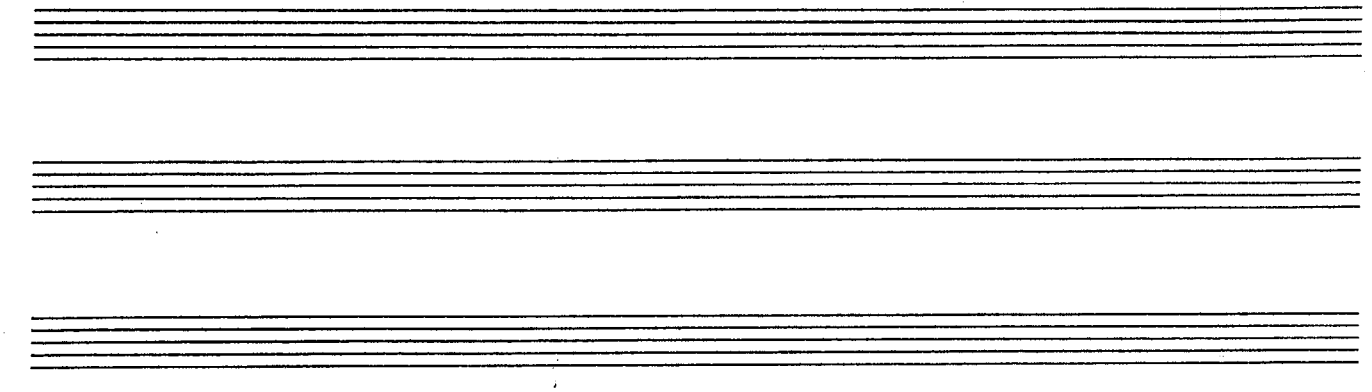
8va *LOCO*

PIANO-CONDUCTOR

YOU OKAY, HONEY

RENT

5



1 2 3 4 5 6

"GROAN"

DRUMMING ON STAGE



7 8 9 10

PIANO

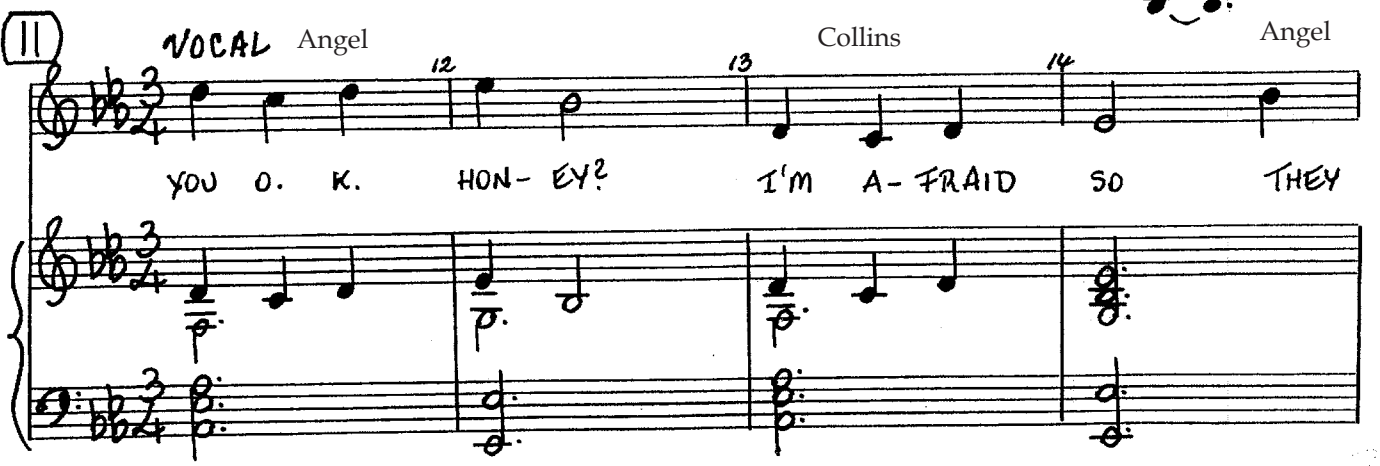
PLAY



11

VOCAL Angel Collins Angel

YOU O. K. HON- EY? I'M A- FRAID SO THEY



15 Angel 16 17 Collins 18

GET AN - Y MON - EY? NO HAD NONE TO

19 20 21 22

GET BUT THEY PUR - LOINED MY COAT WELL YOU MISSED A

23 24 25

SLEEVE THANKS

26 Angel 27 3 28

WELL IT'S CHRIST - MAS EVE I'M

P/c

- 3 -

YOU OKAY, HONEY

29 Angel Collins

30 31 32 33 34

AN- GEL AN- GEL! IN- DEED

35

36 37 38

AN AN- GEL OF THE FIRST DE- GREE

EL. BONGOS w/DS

DS cwe

39 40 41 42

FRIENDS CALL ME COL- LINS TOM COL- LINS NICE

43 44 45 46

Angel

TREE LET'S GET A BAND- AID FOR YOUR KNEE I'U CHANGE

cwe

47 Angel 48 49

THERE'S A "LIFE SUP-PORT" MEET-ING AT NINE THIR- TY YES THIS

50 51 52

BO-DY PRO-VIDES A COM-FORT-ABLE HOME — FOR THE AC-

53 Collins 54 55 56 Angel

QUIRED IM-MUNE DE-FI-CIEN-CY SYN-DROME AS- DOES MINE WE'U

57 58 59

GET A-LONG FINE GET YOU A COAT HAVE A BITE MAKE A

60 Angel 61 Collins 62 Angel

NIGHT I'M FLUSH BUT MY FRIENDS ARE WAIT-ING YOU'RE CUTE WHEN YOU

63 64 65

BLUSH THE MORE THE MER- RY HO_ HO

66 67 68 69

HO AND I DO NOT TAKE NO

SEQUE /

PIANO-CONDUCTOR

TUNE UP-REPRISE

RENT

6

1 Roger 2 Mark 3 Roger 4 Mark

WHERE ARE YOU GOING? MAUREEN CALLS YOU'RE SUCH A SUCKER I DON'T SUPPOSE YOU'D LIKE TO SEE MAUREEN'S SHOW IN THE LOT TONIGHT

4 OR COME TO DINNER? 5 Vamp Roger 6 Mark

ZOOM IN ON MY EMPTY WALLET, TOUCHE. TAKE YOUR A.2.T.

7 CLOSE ON RO-GER HIS GIRL-FRIEND AP-RIL LEFT A

9 NOTE SAY-ING "WE'VE GOT AIDS" 10 BE-FORE SLIT-TING HER WRISTS IN THE

11 BATH-ROOM 12 I'LL CHECK UP ON YOU LATER. CHANGE YOUR MIND, YOU HAVE TO GET OUT OF THE HOUSE

P/c

-2-

TUNE UP - REPRISE

13

Roger

I'M WRIT-ING ONE GREAT SONG BE-FORE I...

ON STAGE STR

15

16

17

18

DISSONANT CHORD

SEQUE

ONE SONG GLORY

SYNTH-EL. GTR W/DELAY (SOUNDS 8V6)

Gtr. I over muted w/ delay (210ms = d)

9 Roger SOUNDS 8V6

ONE SONG GLO-RY ONE SONG BE-FORE I

Roger

13 14 15 16

GO GLO- RY ONE SONG TO LEAVE BE- HIND — FIND

Chords: Cb, Ebm, Db

17 18 19 20

ONE SONG ONE LAST RE-RAIN GLO- RY FROM THE TRET- TV BOY

Chords: Cb, Db, Ebm, SHAKER Db

21 22 23 24

FRONT MAN WHO WAS- TED OP- POR- TU- NI- TY

Chords: Cb, Db, Ebm, SHAKER

25 26 27 28

ONE SONG HE HAD THE WORLD AT HIS FEET GLO- RY IN THE EYES OF A

Chords: Gb, Ebm

Roger

29 30 31 32

YOUNG GIRL _____ A YOUNG GIRL _____ FIND

Ch Db Ebm

33 34 35 36

GLORY BEYOND THE CHEAP COLORED LIGHTS ONE SONG BEFORE THE SUN SETS

Gb Ebm

37 38 39 40

GLORY ON ANOTHER EMPLOY LIFE

Cb Db Eb

41 42 43 44

TIME FLIES _____ TIME _____ DIES _____

Cb Db Ebm

P/C

- 4 -

ONE SONG GLORY

(45)

CHORUS

Roger

Musical notation for measures 45-48. The vocal line (treble clef) contains the lyrics "GLO - RY". The piano accompaniment (grand staff) features a bass line with notes and rests, and a treble line with chords. Chords are labeled Gb, Abm, and Cb. Measure numbers 45, 46, 47, and 48 are indicated above the vocal line.

Musical notation for measures 49-52. The vocal line (treble clef) contains the lyrics "ONE BLAZE OF GLO -". The piano accompaniment (grand staff) features a bass line with notes and rests, and a treble line with chords and a "STRINGS" section. Chords are labeled Gb, Abm, and Cb. Measure numbers 49, 50, 51, and 52 are indicated above the vocal line.

Musical notation for measures 53-56. The vocal line (treble clef) contains the lyrics "RY ONE BLAZE OF GLO -". The piano accompaniment (grand staff) features a bass line with notes and rests, and a treble line with chords and a "STRINGS" section. Chords are labeled Gb, Abm, and Cb. Measure numbers 53, 54, 55, and 56 are indicated above the vocal line.

Musical notation for measures 57-62. The vocal line (treble clef) contains the lyrics "RY GLO - RY FIND". The piano accompaniment (grand staff) features a bass line with notes and rests, and a treble line with chords and a "STRINGS" section. Chords are labeled Gb, Db/F, Ebm, and Cb. Measure numbers 57, 58, 59, 60, 61, and 62 are indicated above the vocal line.

P/C

- 5 -

ONE SONG GLORY

63

Roger

64 65 66

GLORY IN A SONG THAT RINGS TRUE TRUTH LIKE A BLAZING FIRE

Mod II
PAD (DR OUT)

Em

67 68 69 70

AN E-TER-NAL FLAME FIND

cb Db Ebm SHAKER x1

71 72 73 74

ONE SONG A SONG A-BOUT LOVE GLORY FROM THE SOUL OF A

Gb Ebm

75 76 77 78

YOUNG MAN A YOUNG MAN FIND

cb Db Ebm SHAKER x1

P/C

ONE SONG GLORY

79

Roger

80 81 82

THE ONE SONG BE-FORE THE VI-RUS TAKES HOLD GLO-RY LIKE A SUN-SET

Chords: Cb, Db, Ebm

83 84 85 86

ONE SONG TO RE-DEEM THIS EM-TY LIFE

Chords: Cb, Db, Ebm

87 88 89 90

TIME FLIES AND THEN NO NEED TO EN-DURE AN-Y-MORE

Chords: Ab P, T, Cb sim, Gb, Gbadd9

91 92 93 94

TIME DIES THE DOOR

Chords: Abm, Cb, Gb, Ab/Gb, C

TRICHO

PIANO-CONDUCTOR

LIGHT MY CANDLE

RENT

8

1. 2

SYNTH BREATHY PAD

3 Roger 4 Mimi 5 Roger 6

WHAD'YOU FOR-GET? GOT A LIGHT? I KNOW YOU! YOU'RE YOU'RE SHIV-ER-ING

7 Mimi 8 9 10

IT'S NO-THING THEY TURNED OFF MY HEAT AND I'M JUST A LIT-TLE WEAK ON MY FEET.

42

11 Mimi

12

13

14

WOULD YOU LIGHT MY CAN - DLE ? WHAT ARE YOU STAR-ING AT?

Gm A^b2(no3) Gm Bb

15 Roger

16

17

18

NO-THING. YOUR HAIR IN THE MOON-LIGHT YOU LOOK FA-MIL-I-AR

E^b C_m

19

20

21

Mimi

CAN YOU MAKE IT? JUST HAVE-N'T EAT-EN

Bb Ab

22

23

24

MUCH TO-DAY AT LEAST THE ROOM STOPPED SPIN-NING. AN-Y-WAY WHAT?

Bb Ab Bb

P/C

LIGHT MY CANDLE

(25)

Roger

Mimi

26

27

NO-THING

YOUR SMILE RE-MIND-ED ME OF_

I AL-WAYS RE-MIND_ PEO-PL E OF_

28

Roger 29

30

Mimi

WHO IS_ SHE?

SHE DIED.

HER NAME WAS AP-RIL

IT'S OUT A- GAIN.

31

32

33

34

SOR-RY'BOUT YOUR FRIEND

WOULD YOU LIGHT MY

CAN - DLE?

35

36

Roger 37

Mimi

38

Roger

WELL_

YEAH, OW_

OH_

THE

WAX

P/C

LIGHT MY CANDLE

39 Roger 40 Mimi 41 42 Roger

IT'S DRIP-PING I LIKE IT BE-TWEEN MY FIN-GERS I FIG-URED

43 44 45 46 47 (knocks)

OH WELL, GOOD-NIGHT.

48

49 Mimi 50

IT BLEW OUT A-GAIN NO, I THINK THAT I DROPPED MY STASH

51 Roger 52 53

I KNOW I'VE SEEN YOU OUT AND A-BOUT WHEN I USED TO GO OUT

P/C

LIGHT MY CANDLE

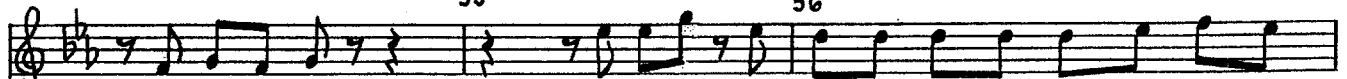
54

Roger

55

Mimi

56



YOUR CAN-DLES OUT

I'M ILL-IN' I HAD IT WHEN I WALKED IN THE DOOR



57

IT WAS PURE —

58

IS IT ON THE FLOOR?

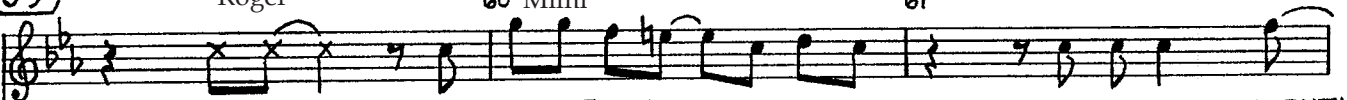


59

Roger

60 Mimi

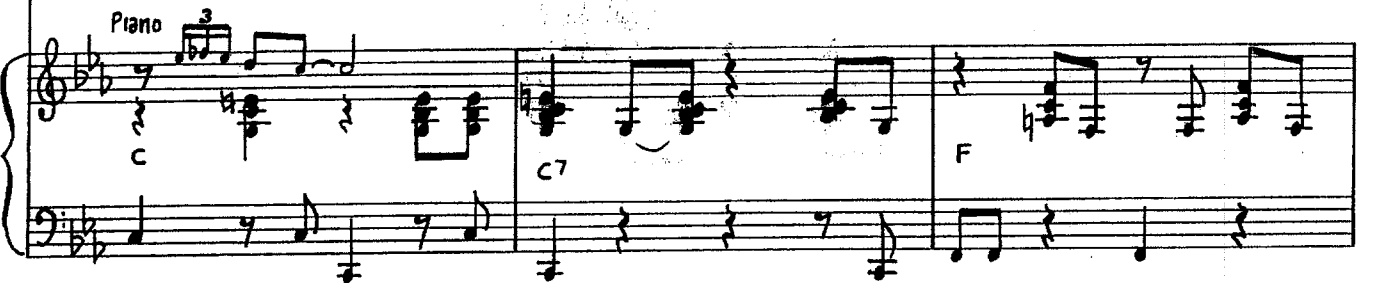
61



THE FLOOR?

THEY SAY THAT I HAVE — THE BEST ASS

BE-LOW FOUR - TEENTH



62

— STREET

63

Roger

Mimi 64

Roger

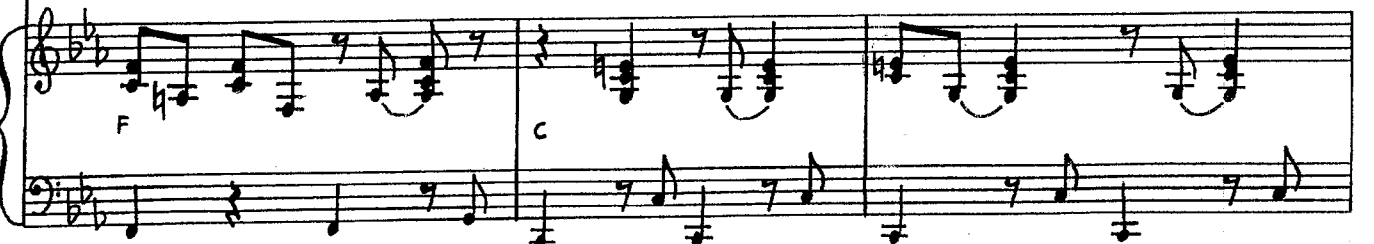
IS IT TRUE? —

WHAT?

YOU'RE STAR-ING A - GAIN

OH

NO —



P/C

LIGHT MY CANDLE

65 Roger 66

I MEAN YOU DO — HAVE A NICE... I MEAN..

piano

67 Mimi 68 Roger 69

YOU LOOK FA-MIL-IAR LIKE YOUR DEAD GIRL-FRIEND? ON-LY WHEN YOU SMILED. BUT I'M

70 Mimi 71 72 73

SURE I'VE SEEN YOU SOME-WHERE ELSE DO YOU GO TO THE CAT SCRATCH CLUB? THAT'S WHERE I WORK I

74 Roger 75 76 Mimi

DANCE HELP ME LOOK YES! THEY USED TO TIE YOU UP IT'S A LIV-ING

ANVIL

P/C

LIGHT MY CANDLE

77 Roger 78

I DID-N'T RE - COG - NIZE YOU WITH - OUT THE HAND - CUFFS

Ab Bb ANVIL

79 Mimi 80 81 82

WE COULD LIGHT THE CAN - DLE OH

+GUITAR Gm Ab2 (No 3) Gm Bb

83 84 85 86

WON'T YOU LIGHT THE CAN - DLE

Gm Ab2 (No 3) Bb

87 Roger + SYNTH. 88 89 90 Mimi

WHY DON'T YOU FOR - GET THAT STUFF YOU LOOK LIKE YOU'RE SIX - TEEN I'M NINE - TEEN BUT I'M

Eb Cm

P/C

LIGHT MY CANDLE

91 Mimi 92 93 Roger 94

OLD FOR MY AGE I'M JUST BORN TO BE BAD. I ONCE WAS BORN TO BE BAD.

95 Roger 96 Mimi 97 Mimi 98

I USED TO SHIV-ER LIKE THAT. I HAVE NO HEAT I TOLD YOU. I USED TO SWEAT I GOT A COLD. UH-HUH I USED TO BE A

99 Roger 100 Mimi 101 Mimi

BUT NOW AND THEN I LIKE TO.. FEEL GOOD. WHAT'S THAT?

JUN-KIE UH - HUH. HERE IT.. UM..

102 Roger 103 Mimi 104 105

CANDY BAR WRAP-PER WE COULD LIGHT THE CAN - DLE

P/C

LIGHT MY CANDLE

106 Mimi 107 108

OH WHAD' YOU DO TO MY CAN - DLE?

109 110

111 Roger 112 113 Mimi 114

THAT WAS MY LAST MATCH OUR EYES 'LL AD-JUST THANK GOD FOR THE MOON

115 Roger 116 117 118 Mimi

MAY-BE IT'S NOT THE MOON AT ALL I HEAR SPIKE LEE'S SHOOTING DOWN THE STREET BAH HUM-BUG

LIGHT MY CANDLE

P/C

119 120 Mimi 121 Roger 122 Mimi 123 Roger

BAH HUM-BUG COLD HANDS YOURS TOO BIG.

124 125 126 Mimi 127 Roger

LIKE MY FA-THER'S YOU WAN-NA DANCE? WITH YOU? NO

128 129 130 Mimi

WITH MY FA-THER I'M RO-GER THEY CALL ME

131 132 133 134

THEY CALL ME MI - MI.

Mr. Jefferson

1 2 3

WELL JO- ANNE WE'RE OFF I TRIED YOU AT THE OFF- ICE AND THEY SAID YOU WERE

Mrs. Jefferson

3 4 3

STAGE MAN- A- GING OR SOME- THING RE - MIND HER THAT THOSE UN - WED MOTH - ERS IN

Mr. Jefferson

5 6 7 3

HAR - LEM NEED HER LE - GAL HELP TOO CALL DAI - SY FOR OUR I - TIN - ER - A - RY OR

8 9 10 3

AL - FRED AT POUND RIDGE OR EI - LEEN AT THE STATE DE - PART - MENT IN A PINCH WE'LL BE AT THE SPA

Mrs. Jefferson

11 12 13 3

FOR NEW YEAR'S UN - LESS THE SEN - A - TOR CHAN - GES HIS MIND THE HEAR - INGS OH YES KIT - TEN

Mr. Jefferson

14 15 16 3

MUM - MY'S CON - FIR - MA - TION HEAR - INGS BE - GIN ON THE TENTH WE'LL NEED YOU A - LONE BY THE

Mrs. Jefferson

17 18 19 3

SIXTH HAR - OLD YOU HEAR THAT IT'S THREE WEEKS A - WAY AND

Mr. Jefferson

Mrs. Jefferson

20 21 22 3

SHE'S AL - REA - DY NER - VOUS I AM NOT FOR MUM - MY'S SAKE KIT - TEN

Mr. Jefferson

23 24 25 3

NO DOC MAR - TENS THIS TIME AND WEAR A DRESS OH AND KIT - TEN HAVE A

26 27

MER - RY AND A BRA

Mrs. Jefferson

PIANO-CONDUCTOR

RENT

10

TODAY FOR YOU A

A *ONCE* Mark

ENTER TOM COLLINS! COMPUTER GENIUS, TEACHER, VAGABOND ANARCHIST,
WHO RAN NAKED THROUGH THE PARTHENON!

ORGAN

ENS ff *G7#9*

1 Mark & Collins

BU-

STEEL DRUMS

85 we

3 **4**

STE-LO MARL-BOR-O BA-NA-NA BY THE BUNCH A

P/c

- 2 -

TODAY FOR YOU A

Mark & Collins

Collins

5

BOX OF CAP-TAIN CRUNCH WILL TASTE SO GOOD AND FI-RE-

Mark

Collins

Roger

Collins

7

WOOD LOOK IT'S SAN-TA CLAUS HOLD YOUR A-PLAUSE OH HI OH

Roger

Collins

10

HI AF-TER SEV-EN MONTHS? SOR-RY THIS BOY COULD USE SOME STO-LI

(PLAY AT 30)

Collins, Mark & Roger

Roger

12

OH HO-LY NIGHT YOU STRUCK GOLD AT

Mod II + DR f
C

17 Roger 18 19 20 21 Collins

M. I. T? THEY EX-

F C

22 23

PEWED ME FOR MY THE-O-RY OF AC-TU-AL RE-AL-I-TY WHICH I'U

mf Em B

24 25

SOON IM-PART TO THE COUCH PO-TA-TOES AT NEW YORK U-NI-VER-SI-TV

Em B

26 Roger 27 Collins

STILL HAVE-N'T LEFT THE HOUSE? I WAS WAIT-ING FOR YOU DON'T YOU KNOW WELL TO-

Em B

P/C

-4-

TODAY FOR YOU A

26 Collins 29 3 3 Roger

NIGHT'S THE NIGHT COME TO THE LIFE CA- FE AF- TER MAU-REEN'S SHOW NO FLOW

Em B

30 Collins 31

GENT-LE-MEN OUR BEN-E-FAC-TOR ON THIS CHRIST-MAS EVE WHOSE

CHURCH ORGAN

+85 → 32 33

CHAR-I-TY IS ON-LY MATCHED BY TAL-ENT I BE-LIEVE A

34 35

NEW MEM-BER OF THE AL-PHA-BET CIT-Y A-VANT-GARDE

P/C

-5-

TODAY FOR YOU A

Collins

36 AN- GEL DU- MOTT SCHU- NARD!

38 HARP CYM

40 41 8va Cymb

PIANO CONDUCTOR

TODAY FOR YOU B (PRE-RECORD) RENT

10A

1 2 3 4

Angel Collins

TO - DAY FOR YOU TO - MOR - ROW FOR ME AND YOU SHOULD

5 6 7

Roger Angel

HEAR HER BEAT YOU EARNED THIS ON THE STREET? IT WAS MY LUCK - Y DAY TO - DAY ON A -

(ON STAGE)

8 9 10

- VE - NUE A WHEN A LA - DY IN A LIM - OU - SINE DROVE MY WAY - SHE SAID

11 12 13

DAR - LING BE A DEAR I HAVE - N'T SLEPT IN A YEAR - I NEED YOUR HELP TO MAKE MY NEIGH - BOR'S YAP - PY

(ON STAGE)

14 15 16

DOG DIS - AP - PEAR - THIS A - KI - TA E - VI - TA JUST WON'T SHUT UP I BE -

P/C

17 Angel

18

19

LIEVE IF YOU PLAY_ NON- STOP THAT PUP WILL BREATHE ITS VE-RY LAST

ETC

20

21

22

HIGH-STRUNG BREATH I'M CER-TAIN THAT CUR_ WILL BARK_ IT-SELF TO DEATH TO-

23

24

25

26

DAY FOR YOU TO- MOR- ROW FOR ME TO-DAY_ FOR YOU TO- MOR- ROW FOR ME WE A- GREED

27

28

29

_ ON A FEE_ A THOU-SAND DOL- LAR GUAR- AN-TEE TAX FREE AND A BO-NUS IF I
(ON STAGE) (rhythm only)

30

31

32

TRIM HER TREE NOW WHO COULD FORE-TELL_ THAT IT WOULD GO SO WELL_ BUT

P/C

TODAY FOR YOU B

33 Angel

34 35

SURE AS I AM HERE THAT DOG IS NOW IN DOG-GIE HELL AF-TER AN HOUR E-VI-TA IN

36 37 38 39

ALL HER GLO-RY ON THE WIN-DOW LEDGE OF THAT TWEN-TYTHIRD STORY LIKE THEL-MA AND LOU-ISE DID WHEN

40 41 42

THEY GOT THE BLUES SWAN-DOVE IN-TO THE COURT-YARD OF THE GRA-CIE MEWS TO-

43 44 45 46

DAY FOR YOU TO MOR-ROW FOR ME TO-DAY FOR YOU TO-MOR-ROW FOR ME

47 DANCE 48 49 50

DANCE

P/C

51 52 53 54

55 Angel 56 57

BACK ON THE STREET_ WHERE I MET_ MY SWEET WHERE HE WAS MOAN-ING AND GROAN-ING ON THE

58 59 60

COLD CON-CRETE THE NURSE TOOK HIM HOME_ FOR SOME MER-CUR-I-CHROME AND I

61 62

DRESSED HIS WOUND_ AND GOT HIM BACK ON THE STREET_ SING-IN' TO -

P/C

TODAY FOR YOU B

63

Angel

64 3 65 66 3

DAY FOR YOU TO-MOR-ROW FOR ME TO-DAY FOR YOU TO-MOR-ROW FOR ME I SAID TO-

67 68 3 69 70 3

DAY FOR YOU TO-MOR-ROW FOR ME TO-DAY FOR YOU TO-MOR-ROW

71 72

FOR ME!

PIANO-CONDUCTOR YOU'LL SEE

RENT

11

A

PIANO

1

Benny

rit... to 5

Joy To THE WORLD THE... HEY YOU BUM, YEAH YOU, MOVE O - VER

+ GUITAR

6

7 Mark

8

GET YOUR ASS OFF THAT RANGE RO - VER THAT ATTITUDE IS EXACTLY WHAT MAUREEN IS. PROTEST-

YOU'LL SEE

P/C

9

Mark

10

ING TONIGHT. CLOSE UP, BENJAMIN COFFIN THE THIRD, OUR EX-ROOMMATE WHOMARRIED ALLISON

GUITAR

GUITAR
DR. HH.

11

12

GREY OF THE WESTPORT GREYS, THEN BOUGHT THE BUILDING FROM HIS FATHER - IN - LAW,

13

14

Benny

IN HOPES OF STARTING A CYBER STUDIO

MAU -

15

16

REEN IS - PRO - TES - TING -

LO - SING HER PER - FOR - MANCE SPACE

YOU'LL SEE

P/C

17

Benny

18

Roger

NOT MY ATTITUDE

WHAT'S

Musical notation for measures 17-18. The vocal line starts with a whole rest in measure 17 and begins in measure 18 with the lyrics 'NOT MY ATTITUDE' and 'WHAT'S'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

19

20

HAP - PENED TO BEN - NY - WHAT HAPPENED TO HIS HEART AND THE

Musical notation for measures 19-20. The vocal line continues with the lyrics 'HAP - PENED TO BEN - NY - WHAT HAPPENED TO HIS HEART AND THE'. The piano accompaniment continues with the same eighth-note pattern.

21

22

Benny

I - DEALS HE ONCE PUR-SUED

A - NY

Musical notation for measures 21-22. The vocal line continues with the lyrics 'I - DEALS HE ONCE PUR-SUED' and 'A - NY'. The piano accompaniment continues with the same eighth-note pattern.

23

24

OW - NER OF THAT LOT NEXT DOOR HAS A RIGHT TO DO WITH IT AS HE PLEAS -

Musical notation for measures 23-24. The vocal line continues with the lyrics 'OW - NER OF THAT LOT NEXT DOOR HAS A RIGHT TO DO WITH IT AS HE PLEAS -'. The piano accompaniment continues with the same eighth-note pattern.

P/C

YOU'LL SEE

25

Benny

Collins

Benny

ES — HAP- PY BIRTH- DAY JE - SUS THE

27

Mark

Roger

28

Mark

RENT YOU'RE WAST-ING YOUR TIME WE'RE BROKE AND YOU BROKE YOUR WORD — THIS IS AB-

29

Benny

Roger

Benny

SURD THERE IS ONE WAY YOU WON'T HAVE TO PAY I KNEW IT NEXT

31

32

DOOR THE HOME OF CY-BER ARTS YOU SEE — AND NOW THAT THE BLOCK IS RE - ZONED OUR

P/C

YOU'LL SEE

33 Benny

34

DREAM CAN BE-COME A RE- A-LI- TY YOU'LL SEE

FILL

35 CHORUS

36

BOYS YOU'LL SEE

37

38

BOYS A

39 VERSE

40

STATE OF THE ART DI- GI- TAL VIR- TU- AL IN- TER AC- TIVE STU- DI- O

+ BASS

P/C

41

Benny

42

I'LL FORG-O YOUR RENT AND ON PA - PER GUAR-AN - TEE - THAT YOU CAN

Musical notation for measures 41 and 42. The vocal line is on a treble clef staff with a 7/8 time signature. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

43

44

STAY HERE - FOR FREE - IF YOU DO ME ONE SMALL FA - VOR.

Musical notation for measures 43 and 44. The vocal line continues on the treble clef staff. The piano accompaniment remains consistent with the previous measures, providing harmonic support for the vocal melody.

45

Mark Benny

46

Mark

WHAT? CON - VINCE MAU - REEN TO CAN - CEL HER PRO - TEST. WHY NOT JUST

Musical notation for measures 45 and 46. Measure 45 includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with the same rhythmic pattern.

47

Benny 48

GET AN INJUNCTION OR CALL THE COPS I DID AND THEY'RE ON STANDBY BUT MY IN -

Musical notation for measures 47 and 48. The vocal line concludes with a quarter note in measure 48. The piano accompaniment provides a final harmonic resolution.

P/C

- 7 -

YOU'LL SEE

49

Benny

50

3

3

Roger

YES - TORS - WOULD RATH - ER - I HAN - DLED THIS QUI - ET - LY - YOU CAN'T

51

52

QUIET LY WIPE OUT AN ENTIRE TENT CITY THEN WATCH "IT'S A WONDERFUL LIFE" ON TV!

53

Benny

54

YOU WANT TO PRODUCE FILMS, WRITE SONGS? YOU NEED SOME - WHERE TO DO - IT IT'S

55

56

WHAT WE USED TO DREAM A - BOUT THINK TWICE BE - FORE YOU POOH - POOH IT YOU'LL SEE -

P/C

Benny

YOU'LL SEE

57 CHORUS

58 59 60

BOYS YOU'LL SEE BOYS YOU'LL SEE

C² C²/F Am⁷ C²/F

61 BRIDGE

62

THE BEAU-TY OF A STU-DI-O THAT

SYNTH PAD

+GUITARS Ab C²

85 cue

63 64

LET'S US DO OUR WORK AND GET PAID WITH

Ab² Eb

65 66

CON-DOS ON THE TOP WHOSE RENT KEEPS O-PEN OUR SHOP JUST

Cm⁷ B^b/c

P/C

YOU'LL SEE

67

Benny

68

STOP THE PRO - TEST AND YOU'LL HAVE IT MADE _____

YOU'LL SEE _____

Piano accompaniment for measures 67-68. Measure 67 features a chord of Ab2. Measure 68 features a Gsus chord, which then resolves to a G chord.

69

70

Angel

OR YOU'LL PACK

THAT BOY COULD USE

PIANO

Piano accompaniment for measures 69-70. Measure 69 features a C chord. Measure 70 features Ab and Bb chords.

71

Roger

72

Mark

Collins

SOME PROZAC OR HEAVY DRUGS

OR GROUP HUGS - WHICH REMINDS ME

Piano accompaniment for measures 71-72. Measure 71 features a C chord. Measure 72 features C and Bb chords.

73

74

WE HAVE A DETOUR TO MAKE TONIGHT

ANYONE WHO WANTS TO CAN COME ALONG

Piano accompaniment for measures 73-74. Measure 73 features a piano (mp) Ab2 chord. Measure 74 features a C2 chord.

P/C

YOU'LL SEE

75 Angel

76

LIFE SUPPORTS A GROUP FOR PEOPLE COPING WITH LIFE WE DON'T HAVE TO STAY TOO LONG

77 Mark

78 Angel

Roger

Mark

FIRST I'VE GOT A PRO-TEST TO SAVE RO-GER? I'M NOT MUCH COMPANY YOU'LL FIND BE-

79 Angel

80

HE'LL CATCH UP LATER HE'S JUST GOT OTHER THINGS ON HIS MIND YOU'LL SEE - HAVE!

81 CHORUS

82

Mark & Collins

BOYS

WE'LL SEE

P/C

YOU'LL SEE

83

Mark & Collins

Roger

BOYS LET IT BE

C²/A C²/F

85

Collins

BOYS I LIKE

C²/G C²/F

87

3 Angel

All

BOYS BOYS LIKE ME WE'LL

C²/A C²/F

89

90

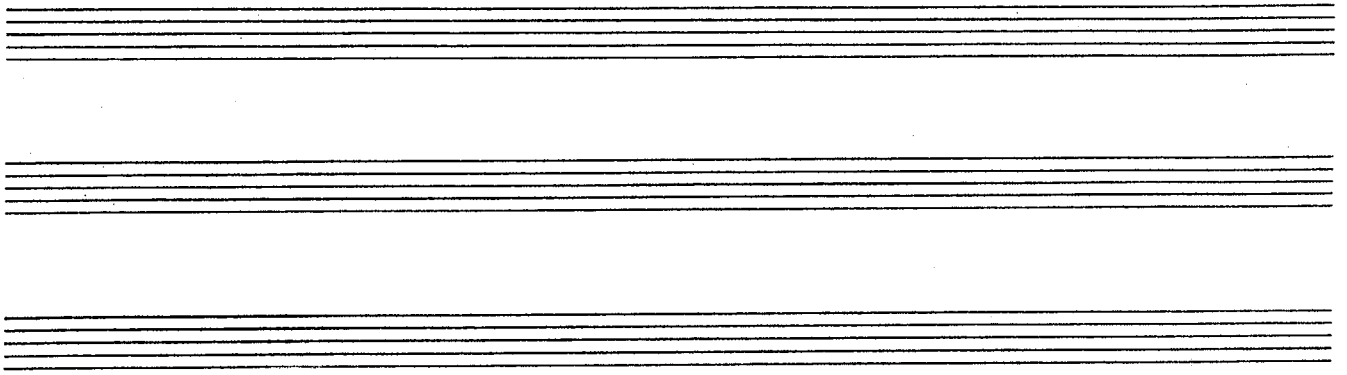
SEE

GUITARS I, II
C
BASS

CYM.

SEQUE

TANGO MAUREEN-INTRO



Mark

AND SO

PIANO

Handwritten musical notation for the first system. It features a vocal line for Mark and a piano accompaniment. The piano part consists of a treble and bass clef with chords and eighth notes. The vocal line has a few notes and rests.

1

Joanne

IN - TO THE A-BYSS THE LOT, WHERE A SMALL STAGE IS PARTIALLY SET UP. "LINE IN"

Handwritten musical notation for the second system. It features a vocal line for Joanne and a piano accompaniment. The piano part continues with chords and eighth notes. The vocal line has several lines of lyrics.

3

4

Mark

Joanne

I WENT TO HAR-VARD FOR THIS. CLOSE ON MARK'S NOSE DIVE LINE

Handwritten musical notation for the third system. It features two vocal lines (Mark and Joanne) and a piano accompaniment. The piano part continues with chords and eighth notes. The vocal lines have lyrics and some musical markings like '3' and '4'.

P/c

- 2 -

TANGO MAUREEN-INTRO

Joanne Mark

5

OUT WILL HE GET OUT OF HERE A-LIVE? —

Joanne

Mark

Joanne

Mark

7

MARK? HI I TOLD HER NOT TO CALL YOU THAT'S MAU-REEN BUT CAN I

10

HELP SINCE I'M HERE I'VE HIRED AN ENGINEER

Mark

14 Joanne

15

13

GREAT! SO NICE TO HAVE... WAIT... SHE'S THREE HOURS LATE.

TANGO MAUREEN

1 *PLAY AT #57* Joanne

2 THE

Gr I cue v6
ff Cm
DR - NEW ORLEANS RHUMBA FEEL

3 *35 cue* Mark

SAM-PLÉS WON'T DE-LAY BUT THE CA-BLE.. THERE'S AN-OTH-ER WAY

5 Joanne Mark

6 7

SAY SOME-THING AN-V-THING TEST ONE, TWO, THREE AN-Y-THING BUT

76

8 Mark Joanne (10) VERSE Mark Joanne

THAT THIS IS WEIRD_ IT'S WEIRD_ VER-Y

11 Mark Joanne 12

WEIRD_ FUCK-IN' WEIRD_ I'M SO MAD THAT I DON'T KNOW WHAT TO

13 DO FIGHT-ING WITH MIC-RO-PHONES, FREEZ-ING

15 DOWN TO MY BONES, AND TO TOP IT ALL OFF I'M WITH

GTRICWA Cm

P/C

- 3 -

TANGO MAUREEN

17 Joanne Mark

YOU FEEL LIKE GO - ING IN - SANE? GOT A

18 3

Cm

19 3 20

FIRE IN YOUR BRAIN? AND YOU'RE THINK - ING OF DRINK - ING GAS - O -

21 Joanne Mark

LINE? AS A MAT - TER OF FACT HON - EY

22 3

G

23 3 24 25

I KNOW THIS ACT IT'S CALLED THE TAN - GO MAU - REEN THE

25 Cm

(26) CHORUS Mark

27 28 3

TAN-GO MAU- REEN _____ IT'S A DARK, DIZ-ZY MER-RY- GO-

mf C (KbD) FAFISA G/C cont. Ab

29 30 3 31

ROUND AS SHE KEEPS YOU DANG - LING _____ YOUR

Joanne

YOU'RE WRONG

C G

32 Mark 3 33

HEART SHE IS MAN - GLING _____ AND YOU

Joanne

IT'S DIF-FERENT WITH ME

C

P/C

TANGO MAUREEN

Mark

34 *3* *3* 35 *3*

Toss and you turn 'cause her cold eyes can burn yet you

F Fm

36 *3* *3* 37 Joanne 38 *3*

yearn and you churn and re-bound I think I know what you mean

C A G

39 Both 40 41 42 Mark

THE TAN - GO MAU - REEN HAS SHE

GRIUG Cm C

(42) 43 44

EV - ER POUT - ED HER LIPS AND CALLED YOU POO - KIE?

F Fm mp Fm/C C

P/C

-6-

TANGO MAUREEN

45 Joanne Mark

NEV-ER HAVE YOU EV- ER DOUBT- ED A

f Fm C Fm C F

47 Joanne

KISS OR TWO? THIS IS SPOOK-Y DID YOU

mp Fm *f* Fm/G G Fm G Fm G

50 Mark

SWOON WHEN SHE WALKED THROUGH THE DOOR? EV- 'RY TIME SO BE

f F Fm

52 Joanne

CAU- TIOUS DID SHE MOON O- VER OTH- ER BOYS?-

mp Fm/C C *f* Fm C Fm C F

55 Mark Joanne 56 57

MORE THAN MOON I'M GETTING NAU-SEOUS

mp *f*

Fm *Fm/G* *G*

PLAY

58 59 60 61

62 Mark Joanne 63 64

WHERE'D YOU LEARN TO TANGO? WITH THE FRENCH AMBASSADOR'S

65 Mark 66

DAUGHTER, IN HER DORM ROOM AT MISS PORTER'S. AND YOU? WITH NANETTE HIMMELFARB, THE RABBI'S DAUGHTER, AT THE SCARSDALE JEWISH COMMUNITY CENTER

67 Mark 68

IT'S HARD TO DO THIS BACKWARDS

69 Joanne 70

YOU SHOULD TRY IT IN HEELS! SHE

(PLAY AT #106)

71 **VERSE** Mark Joanne 72 Mark Joanne

CHEAT-ED SHE CHEAT-ED MAU-REEN CHEAT-ED FUCK-IN' CHEAT-ED I'M DE-

Dm *GRI V6 CUE*

73 Mark 74

FEAT-ED I SHOULD GIVE UP RIGHT NOW GOT-TA

A

75 Mark 76 Joanne

LOOK ON THE BRIGHT SIDE WITH ALL OF YOUR MIGHT I'D

77 Both 78 79

FALL FOR HER STILL AN-Y- HOW WHEN YOU'RE DANC-ING HER DANCE YOU DON'T

Dm

80 81

STAND A CHANCE HER GRIP OF RO- MANCE MAKES YOU

82 Mark 83 Joanne

FALL SO YOU THINK MIGHT AS WELL DANCE A

A

84 Joanne

Both 85 86

TAN-GO TO HEU AT LEAST I'LL HAVE TAN-GOED AT AU THE

Dm

87 CHORUS

TAN-GO MAU- REEN GOT-TA DANCE 'TIL YOUR DI-VA IS

GWI D mf D MOD I FARTISA A/D Bb

90

THROUGH YOU PRE-TEND TO BE-LIEVE HER 'CAUSE IN THE

D A

93

END YOU CAN'T LEAVE HER BUT THE END IT WILL COME, STILL YOU

D G

Both

96

HAVE TO PLAY DUMB 'TIL YOU'RE GLUM AND YOU BUM AND TURN

Gm D

cue

Mark

98

99

100

Joanne

BLUE WHY DO WE LOVE WHEN SHE'S MEAN? AND SHE CAN

B7

Mark

101

102

103

Joanne

104

BE SO OB-SCENE TRY THE MIC MY MAU- REEN

Bb/A f Db/A GTR I

Mark

105

Both

106

107

108

rit.

PATCHED!.... THE TAN-GO MAU-REEN

FORGET IT, WE'RE PATCHED

PLAY

rit.

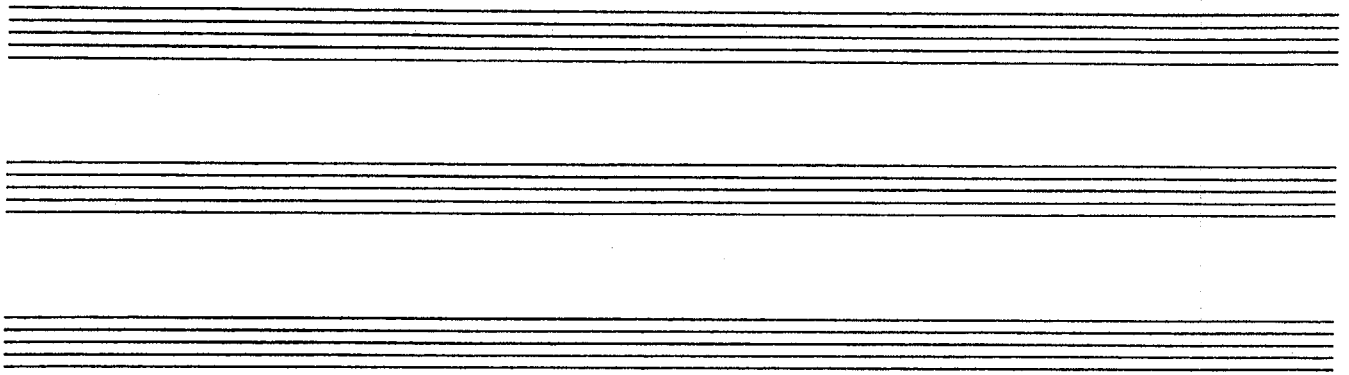
PLAY

PIANO-CONDUCTOR

SUPPORT GROUP

RENT

13



1 *PLAY AT #13* Steve Gordon Ali

Gr I solo (Bvb) STEVE GOR-DON A-LI

Bb2 F Bb2 Dm? C

5 Pam Sue 6 Angel 7 Collins 8 Paul

PAM SUE HI I'M AN-GEL TOM COL-LINS I'M PAUL, LET'S BE-GIN

Bb2 F Bb2 Dm? C

9 All 10 11 12

THERE'S ON- LY US THERE'S ON- LY

Kbd II cue

F C Bb F C Bb

13 All Mark 14 Paul 5 Mark

THIS SOR-RY EX-CUSE ME OOPS AND YOU ARE? OH I'M NOT I'M

mf PIANO

16 17 18

JUST HERE TO I DON'T HAVE I'M HERE WITH MARK

19 20 21

MARK I'M MARK WELL, THIS IS QUITE AN-O-PER-A-TION

22 Paul 23 24 3

SIT DOWN MARK WE'LL CON-TIN-VE THE AF-FIR-MA-TION

25

All

26 27 28

FOR - GET RE - GRET OR LIFE IS YOURS TO

+Kbd II

mp

29

Gordon

30 31

MISS EX - CUSE ME PAUL I'M HAV - ING A PROB - LEM WITH THIS THIS CRE - DO

mf

32

33

MY T - CELLS ARE LOW I RE - GRET THAT NEWS, O. K.?

34

Paul

35

ALL RIGHT BUT GOR - DON HOW DO YOU FEEL TO - DAY?

36 Gordon 3 Paul 37 Gordon 38 Paul

WHAT DO YOU MEAN? HOW DO YOU FEEL TO-DAY? O. K. IS THAT ALL?

39 Gordon Paul 40

BEST I'VE FELT ALL YEAR THEN WHY CHOOSE FEAR?

41 Gordon 3 42 43

I'M A NEW YORK-ER! FEAR'S MY LIFE!

44 45 46

LOOK, I FIND SOME OF WHAT YOU TEACH SUS-PECT

Gtr I cue
Bb/D C/E Fsus F

+Bs cue

Gordon

47 ⁴⁸

BE-CAUSE I'M USED TO RE-LY- ING ON IN- TEL-LECT

F/A C/E Bb/D

Gordon & Roger

49 ⁵⁰ ³ ⁵⁷

BUT I TRY TO O-PEN UP TO WHAT I DON'T KNOW BE-CAUSE

C/E F#m7 C/E ^{DR}

52 ⁵³ ⁵⁴

REA-SON SAYS I SHOULD HAVE DIED THREE YEARS A-GO

PLAY

55 56 57 58

All

NO OTH- ER ROAD NO

59 60 61 62

OTH- ER WAY NO DAY BUT TO-DAY

f

mf

SEGUE

1 INTRO

2 3 4

PLAY AT #25

Gtr. I cue + DR

5 6 7 8

9 Mimi VERSE

10 11 12

WHAT'S THE TIME? WELL IT'S GOT- TA BE CLOSE TO MID- NIGHT MY

+ GTR II

93

Mimi

13 BO-DY'S TALK-IN' TO ME 14 IT'S SAYS "TIME FOR DAN-GER" 15 16 IT SAYS "I

17 WAN-NA COM-MIT A CRIME 18 WAN-NA BE THE CAUSE OF A FIGHT 19 20 WAN-NA

21 PUT ON A TIGHT SKIRT 22 AND FLIRT WITH A STRAN-GER" 23 24

25 I'VE HAD A KNACK FROM WAY BACK 26 AT BREAK-IN 'THE RULES ONCE I LEARN 27

ANALOG STG PAD

GTR, II F D A2

DS WC

94

Mimi

28 THE GAME GET UP LIFE'S TOO QUICK I KNOW SOME PLACE SICK WHERE THIS

F D Esus

31 CHICK'LL DANCE IN THE FLAMES WE DON'T NEED AN-Y MON-

E F#m D

34 EV I AL-WAYS GET IN FOR FREE YOU CAN GET IN TOO

F#m D C D

38 IF YOU GET IN WITH ME LET'S GO

Esus E

41 CHORUS Mimi

OUT TO-NIGHT I HAVE TO GO

D E Asus A

OUT TO-NIGHT

D E Asus A

YOU WAN-NA PLAY LET'S RUN A-WAY WE WON'T COME BACK BEFORE IT'S CHRIST-MAS DAY

D E F#m D

TAKE ME OUT TO-NIGHT ME-OW

E Asus A

96

P/C

- 5 -

OUT TONIGHT

57

58 Vocal ad lib. 59

60 Voc. ad lib.

Mimi

61 WHEN I GET A WINK FROM THE DOOR-MAN DO YOU KNOW HOW LUCK-Y YOU'LL BE

62

63

F#m D F#m D

64 THAT YOU'RE ON LINE WITH THE FE-LINE OF

65

66

C D

67 AV- E- NUE B LET'S GO

68

sub mf Esus E

P/c

Mimi

- 6 -

OUT TONIGHT

69 CHORUS

70 71 72

OUT TO-NIGHT I HAVE TO GO

D E Asus A

73 74 75 76

OUT TO-NIGHT

D E Asus A

77 78 79

YOU WAN-NA PROWL BE MY NIGHT OWL - WE'LL TAKE MY HAND & GON-NA WE'RE

D E F#m D

80 81 82 83 84

HOWL OUT TO-NIGHT

E Asus A

85

Mimi

IN THE EVE-NING I'VE GOT TO ROAM CAN'T SLEEP IN THE CI-TY OF

BELL PAD

p D E F#m

NE-ON AND CHROME FEELS TOO DAMN MUCH LIKE HOME WHEN THE SPAN-ISH BA-BIES

D E

CRY SO LET'S FIND A BAR SO DARK

F# D E

WE FOR-GET WHO WE ARE WHERE ALL THE SCARS OF THE

F#m G2 (w3) A

98 *3* *99* *100* *X* *X*

NEV-ERS AND MAY-BES DIE LET'S GO

Esus E

101 *3* *102* *103* *104*

ANALOG PAD OUT TO-NIGHT I HAVE TO GO

D E Asus A

105 *106* *107* *108*

OUT TO-NIGHT

D E Asus A

109 *110* *111* *112*

YOU'RE SWEET WAN-NA HIT THE STREET? WAN-NA WAIL AT THE MOON LIKE A CAT

D E F#m D

P/C

OUT TONIGHT

Mimi

112 IN HEAT? JUST TAKE ME OUT TO-NIGHT PLEASE TAKE ME

113 114 115 116

E Asus A

117 OUT TO-NIGHT DON'T FOR-SAKE ME OUT

118 119 120 121

D E Asus A D

122 TO-NIGHT I'U LET YOU MAKE ME OUT

123 124 125

E Asus D

126 TO-NIGHT TO-NIGHT TO-NIGHT TO-NIGHT

127 128 129

E A

ANOTHER DAY
(ROGER, MIMI, OTHERS)

(2)

PIANO

DR. SOLO

3

4

5

Db Bbm7 Fm Gb Ab Db Bbm7 Fm Gb Ab

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef staff with a key signature of three flats (Bb, Eb, Ab). The music is in 4/4 time. Above the treble staff, there are measure numbers 1 through 5. Measure 1 is a whole rest. Measure 2 contains a piano dynamic marking and a circled '2'. Measures 3 through 5 contain a sequence of chords: Db, Bbm7, Fm, Gb, Ab, Db, Bbm7, Fm, Gb, Ab. The bass line consists of a steady eighth-note accompaniment.

VERSE (BS. 8↓)

(6) (ROGER:

7 8

WHO DD YOU THINK YOU ARE?_ BAR-GING IN ON

Db(NO 3) Cb(NO 3) Db(NO 3) Cb(NO 3) Db(NO 3)

Detailed description: This block contains the first line of the verse. The vocal line starts at measure 6 with the lyrics 'WHO DD YOU THINK YOU ARE?_ BAR-GING IN ON'. The piano accompaniment features chords: Db(NO 3), Cb(NO 3), Db(NO 3), Cb(NO 3), Db(NO 3). The bass line continues with eighth-note accompaniment.

9 10 11

ME AND MY GUI-TAR_ LIT-TLE GIRL HEY THE DDDR IS THAT WAY

F(NO 3) Gb(NO 3) Ab(NO 3) Db(NO 3) Cb(NO 3) Db(NO 3) Cb(NO 3)

Detailed description: This block contains the second line of the verse. The vocal line starts at measure 9 with the lyrics 'ME AND MY GUI-TAR_ LIT-TLE GIRL HEY THE DDDR IS THAT WAY'. The piano accompaniment features chords: F(NO 3), Gb(NO 3), Ab(NO 3), Db(NO 3), Cb(NO 3), Db(NO 3), Cb(NO 3). The bass line continues with eighth-note accompaniment.

12 13 14

YOU BET-TER GO YOU KNOW^ THE FI-RE'S OUT_ AN-Y-WAY TAKE THE POW-DER

Db(NO 3) F(NO 3) Gb(NO 3) Ab

Detailed description: This block contains the third line of the verse. The vocal line starts at measure 12 with the lyrics 'YOU BET-TER GO YOU KNOW^ THE FI-RE'S OUT_ AN-Y-WAY TAKE THE POW-DER'. The piano accompaniment features chords: Db(NO 3), F(NO 3), Gb(NO 3), Ab. The bass line continues with eighth-note accompaniment.

Roger

15 TAKE YOUR CAN-DLE YOUR SWEET WHIS-PER I JUST CAN'T HAN-DLE

16 17

Ab⁷/Gb Ab/Bb B^bm.⁷ Ab/Bb B^bm.⁷

(BS. 8↓)

18 WELL TAKE YOUR HAIR IN THE MOON-LIGHT YOUR BROWN EYES GOOD-

19 20

Ab Ab⁷/Gb D^b/F

21 - BYE GOOD NIGHT

22 23

G^b Ab B^b

(PNO.)

24 I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD-- NO!

25 26 27

mf B^b E^b ma.⁷ f >

103

28

Roger

29 30

AN-OTH-ER TIME AN-OTH-ER PLACE OUR TEM-PRA-TURE WOULD CLIMB

E^b A^b D^b G^b E^b A^b

31 32 33

THER'D BE A LONG EM-BRACE WED DO AN-OTH-ER DANCE I'D BE AN-OTH-ER PLAY

D^b G^b E^b A^b D^b G^b

34 35 36

LOOK-ING FOR RO-MANCE COME BACK AN-OTH-ER DAY

E^b A^b D^b G^b E^b

37 38 39

AN-OTH-ER DAY

E^b A^b E

(40)

MIMI:

41 THE HEART MAY FREEZE OR IT CAN

42

(PNO.) Em. Bm. A G D/F#

43 BURN THE PAIN WILL EASE

44 45

D A/c# Bm.7 E

46 IF I CAN LEARN THERE IS NO

47 48

G D/F# D A/c# Bm.

49 FU- TURE THERE IS NO PAST

50 51

A/c# D E

Mimi

52 I LIVE THIS MO-MENT AS MY LAST

53 54 55

G F#A# B B/A B

56 THERE'S ON- LY US THERE'S ON- LY

57 58 59

E B/E A/E E B/E A/E

60 THIS FOR- GET RE- GRET OR LIFE IS YOURS TO

61 62 63

C#m.7 B/D# A B

64 MISS NO OTH- ER ROAD NO OTH- ER

65 66 67

E B/E A/E E B/E A/E

Mimi

68 69 70 71

WAY NO DAY BUT TO-DAY

C#m.7 *B/D#* *Esus.4* *E* *f G#7*

(72) ROGER:

73 74

EX-CUSE ME IF I'M OFF TRACK BUT IF YOU'RE SO WISE THEN TELL ME

D^b(No 3) *C^b(No 3)* *D^b(No 3)* *C^b(No 3)* *D^b(No 3)* *C^b(No 3)*

(BS. 84)

75 76 77

WHY DO YOU NEED SMACK TAKE YOUR NEE-DLE TAKE YOUR FAN-CY PRAYER

F(No 3) *G^b(No 3)* *A^b* *A^b* *A^{b7}/G^b*

78 79 80

AND DON'T FOR-GET TAKE THE MOON-LIGHT OUT OF YOUR HAIR LONG A-GO YOU MIGHT-VE

A^b/B^b *B^bm.7* *A^b/B^b* *B^bm.7* *A^b*

Roger

81 82

LIT UP MY HEART — BUT THE FI-RE'S DEAD — AIN'T NE-VER

Ab7/Gb *Db/F*

(85.84)

83 84 85

E-VER GON-NA START —

Gb *Ab* *Bb*

p

(86) 87 88

AN-OTH-ER TIME AN-OTH-ER PLACE THE WORDS WOULD ON-LY RHYME

Eb *Ab* *Db* *Gb* *Eb*

(PNO)

89 90 91

WE'D BE IN OUT-ER SPACE IT'D BE AN-OTH-ER SONG — WE'D SING AN-OTH-ER WAY

Db *Gb* *Eb* *Eb* *Ab* *Db* *Gb* *Eb*

92 Roger

93 94

YOU WANT TO PROVE ME WRONG - COME AN-OTH-ER DAY
BACK

95 96 97

AN-OTH-ER DAY

(98) 99 100 101

MIMI:
THERE'S ON- LY YES ON- LY TO-

102 (MIMI) 103 104

- NIGHT WE MUST LET GO TO

C#m.7 B/D# A

105 106 107

KNOW WHAT'S RIGHT NO OTH- ER

B E B/E A/E

108 109 110

LOURSE NO OTH- ER WAY NO

E B/E A/E C#m.7

111 112 113

DAY BUT TO-DAY

B/D# Esus.4 E

114

MIMI & OTHERS:

115

116

117

I CAN'T CON-TROL _____

ROGER:
CON-TROL YOUR TEM-PER-

A E E(#4) E

118

119

120

121

MY DES-TI-NY _____

SHE DOES-N'T

A E(#4) E

122

123

124

125

I TRUST MY SOUL MY ON-LY

SEE _____ WHO SAYS THAT THERE'S A

A E

126 M.+D. SOUL JUST LET ME BE

127 GOAL IS JUST TO BE

128

129

F# G#(No 3) G#7

(130) THERE'S ON - LY NOW THERE'S ON - LY

131

132

133

WHO DO YOU THINK YOU ARE?

Db Ab/Db Gb/Db Db Ab/Db Gb/Db

134 HERE GIVE IN - TO LOVE OR LIVE IN

135

136

137

BAR - GING IN ON ME AND MY GUITAR

Bbm.7 Ab/c Gb Db/Ab Ab

138 139 140 141

M+D: FEAR NO OTH- ER PATH NO OTH- ER

R: LIT-TLE GIRL, HEY THE DOOR IS THAT WAY

Db Ab/Db Gb/Db Db Ab/Db Gb/Db

142 143 144 145

WAY NO DAY BUT TO-DAY

THE FI-RE'S OUT AN-Y-WAY

Bb m. Ab/c Db sus4 Db

146 147 148 149

NO DAY BUT TO-DAY

TAKE THE POW-DER TAKE THE CAN-DLE

Gb/Bb Ab/c Db

(150)

M+D:

R:

M+D:

R:

M+D:

R:

159 160 161 rit....

M+D: BUT TO-DAY

R: AN-OTH-ER DANCE, AN-OTH-ER WAY AN-OTH-ER CHANCE, AN-

A/c Db Bbm. F(No3) G(No3) Ab l.v. Red.

+Burb.)

162 163 164

NO DAY BUT TO-

- OTH- ER DAY

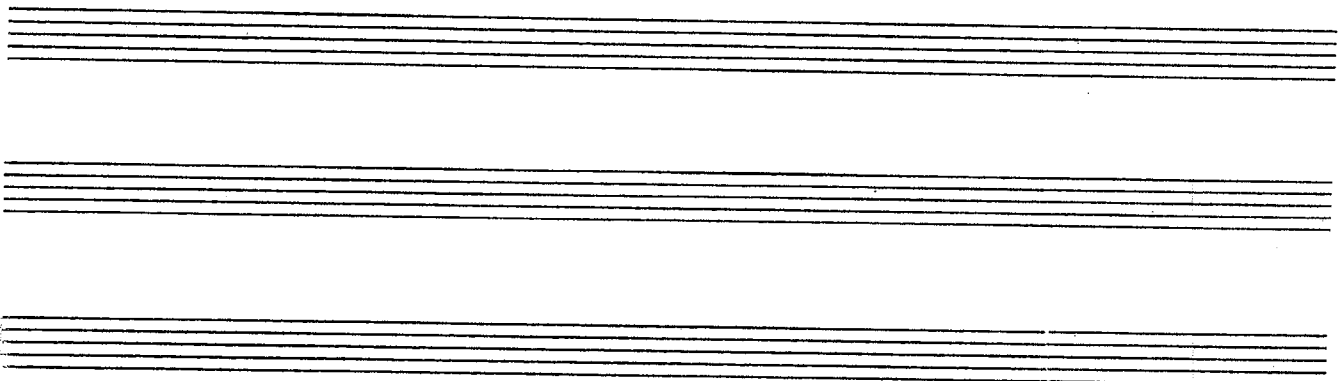
165 166 167 168

DAY

C D Bb

Detailed description: This is a handwritten musical score for the song 'Another Day'. It features three systems of music. The first system (measures 159-161) includes vocal lines for M+D (Melody and Duet) and R (Right), and a piano accompaniment. The piano part has chords A/c, Db, Bbm., F(No3), G(No3), and Ab l.v. Red. The second system (measures 162-164) continues the vocal lines with lyrics 'NO DAY BUT TO- OTH- ER DAY' and includes a piano accompaniment. The third system (measures 165-168) shows the vocal lines with lyrics 'DAY' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures (2/4, 4/4), and dynamic markings like 'rit....'. There are also some handwritten annotations like '+Burb.)' and 'C D Bb'.

WILL I



Roger

A

PLAY AT # 29

I'M WRIT-ING ONE GREAT SONG BE-FORE I...

B C

1

GTR I solo

2 3 4

Cb2 Gb/Bb Cb2 Ebm Db

5

Steve

6 7 8

WILL I LOSE MY DIG-NI-TY? WILL SOME-ONE CARE?

Cb2 Gb/Bb Cb2 Ebm Db

Steve

9

WILL I WAKE TO-MOR-RON FROM THIS NIGHT MA-RE?

Chords: C_b2, G_b/B_b, C_b2, E_bm, D_b

13

Group #1

WILL I LOSE MY DIG-NI-TY? WILL SOME-ONE CARE?

Chords: C_b2, G_b/B_b, C_b2, E_bm, D_b

Handwritten: Kbd II CHURCH ORGAN

17

WILL I WAKE TO-MOR-RON FROM THIS NIGHT MA-RE?

Chords: C_b2, G_b/B_b, C_b2, E_bm, D_b

Group # 1

21 22 23 24

WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE CARE?

Group # 2

WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE

Cymb Cb2 Ebm Db

25 26 27 28

WILL I WAKE TO-MOR-ROW FROM THIS NIGHT MA- RE?

CARE? WILL I WAKE TO-MOR-ROW FROM THIS NIGHT-

Cb2 Gb/Bb Eb2 Db

29

Group # 1

Musical staff for Group # 1, measures 30-32. The staff contains a melodic line in treble clef with a key signature of three flats. Measure numbers 30, 31, and 32 are indicated above the staff.

WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE CARE?

Group # 2

Musical staff for Group # 2, measures 30-32. The staff contains a melodic line in treble clef with a key signature of three flats.

MA- RE? WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE

Group # 3

Musical staff for Group # 3, measures 30-32. The staff contains a melodic line in treble clef with a key signature of three flats.

WILL I LOSE MY DIG- NI- TY?

STRINGS

GTR I CONT. + ORGAN *Legato* Cb2

Gb/bb

Cb2

Ebm Db

35we

33

Musical staff for Group # 1, measures 33-36. The staff contains a melodic line in treble clef with a key signature of three flats. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

WILL I WAKE TO-MOR-ROW FROM THIS NIGHT- MA- RE?

Musical staff for Group # 2, measures 33-36. The staff contains a melodic line in treble clef with a key signature of three flats.

CARE? WILL I WAKE TO-MOR-ROW FROM THIS NIGHT-

Musical staff for Group # 3, measures 33-36. The staff contains a melodic line in treble clef with a key signature of three flats.

WILL SOME-ONE CARE? WILL I WAKE TO-MOR-ROW FROM

Musical staff for Group # 1, measures 33-36. The staff contains a melodic line in treble clef with a key signature of three flats.

Cb2

Gb/bb

Cb2

Ebm Db

Musical staff for Group # 2, measures 33-36. The staff contains a melodic line in treble clef with a key signature of three flats.

37 Group # 1 38 39 40

WILL I LOSE MY DIG- NI- TY? WILL SOME- ONE CARE?

Group # 2

MA- RE? WILL I LOSE MY DIG- NI- TY WILL SOME- ONE

Group # 3

THIS NIGHT- MA- RE? WILL I LOSE MY DIG- NI- TY?

Group # 4

WILL I LOSE MY DIG-

f Cb2 Gb/Bb Cb2 Ebm Db

41 42 43

WILL I WAKE TO- MOR- ROW FROM THIS NIGHT-

CARE? WILL I WAKE TO- MOR- ROW FROM

WILL SOME- ONE CARE WILL I WAKE TO- MOR-

NI- TY? WILL SOME- ONE CARE

Cb2 Gb/Bb Cb2

16

44 Group # 1
 MA - RE!

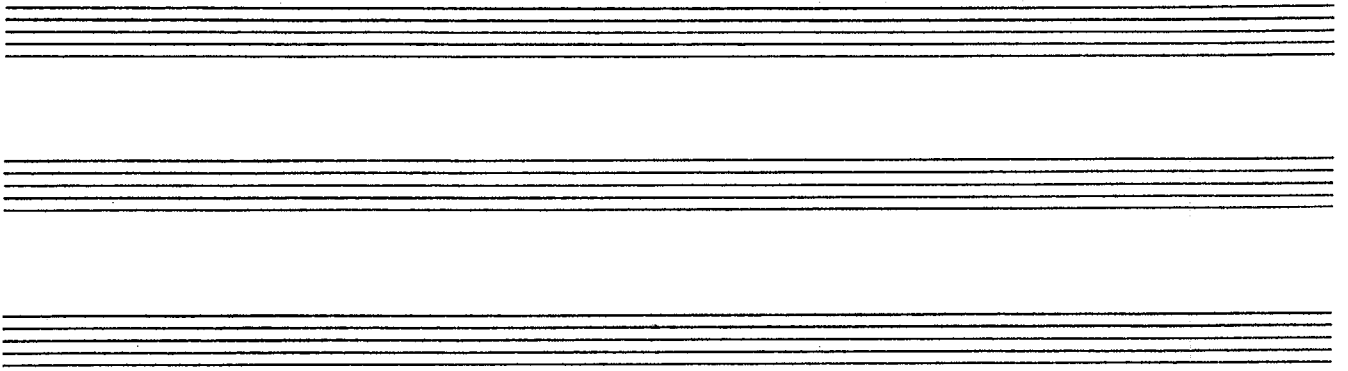
Group # 2
 THIS NIGHT

Group # 3
 - ROW

Handwritten musical score for three vocal groups and piano accompaniment. The piano part includes chords: Ebm, Db, Cb2, Cb/Db, Ebm.

SEGUE

121



1 2 3 4

eva

+ H.H.

5 *we* Three Homeless People 6 7

CHRIST-MAS BELLS ARE RING- ING CHRIST-MAS BELLS ARE

eva

8 9 10

eva RING- ING CHRIST-MAS BELLS ARE RING- ING

11

OUT OF TOWN SAN-TA FE WHISTLING

loco ff p

14

Squeegieman CAR SQUEAL

HONEST LIVING MAN....
FELIZ NAVIDAD

p

17

RHODES

p

20

Homeless Person Mark

EVE-NING OF-FI-CER SMILE FOR TED KOPPEL

p Bswc

P/C

- 3 -

ON THE STREET

23 *Mark* *Homeless Person* *Cops*

OFFICER MARTIN AND A MER-RY CHRIST-MAS^V YOUR FAM-'LV RIGHT
TO

26 *PIANO* 27 28

29 *Faster* *Blanket Person* 30 31

WHO THE FUCK DO YOU THINK YOU ARE? I DON'T NEED NO

GRI

32 33 34

GOD-DAMN HELP FROM SOME BLEED-ING HEART CAM'RA MAN MY LIFE'S NOT FOR

124

P/C

-4-

ON THE STREET

Blanket Person Angel

35 YOU TO MAKE A NAME FOR YOUR-SELF ON EAS- Y SUG- AR

STRINGS

Blanket Person

38 EAS- Y HE WAS JUST TRY-ING TO JUST TRYIN' TO USE ME TO

GTRI

41 KILL HIS GUILT IT'S NOT THAT KIND OF MOV-IE HON-EV LET'S GO THIS

44 LOT IS FULL OF MOTH-ER FUCK-ING AR- TISTS HEY ARTIST, GOT A DOLLAR? I THOUGHT NOT

SEGUE / 125

PIANO-CONDUCTOR

RENT

SANTA FE

18

INTRO

1 2 3 4

SYNTH BASS

5

Angel Mark Angel Collins

6 7 8

NEW YORK CIT-Y UH-HUH CEN-TER OF THE U-NI-VERSE SING IT GIRL

Angel

9 10 11

TIMES ARE SHIT-TY BUT I'M PRET-TY SURE THEY CAN'T GET MUCH

126

12 Angel Mark Angel 13 14

WORSE I HEAR 'YA IT'S A COM-FORT TO KNOW WHEN YOU'RE

15 16 17

SING-ING THE HIT THE ROAD BLUES THAT AN-Y-WHERE ELSE YOU COULD

18 19 20

POS-SIB-LY GO AF-TER NEW YORK WOULD BE A PLEASURE CRUISE

(PLAY AT 4)

21 Collins 22 23

NOW YOU'RE TALK-IN'

+DR-BONGOS

Bs we

Collins

24 25 26 27

WELL I'M THWART-ED BY A MET-A-PHYS-IC PUZ-ZLE

28 29 30 31

AND I'M SICK OF GRAD-ING PA-PERS THAT I KNOW

32 33 34

AND I'M SHOUT-ING IN MY SLEEP I NEED A

35 36 37

PUZ-ZLE ALL THIS MIS-ER-Y

128

P/C

- 4 -

SANTA FE

Collins

38 39 40

PAYS NO SAL - A - RY SO LET'S

41 42 43 44

O - PEN UP A RES - TAU - RANT IN SAN - TA FE OH

PIANO

(Bs, DR cont.)

45 46 47

SUN - NY SAN - TA FE WOULD BE NICE

48 49 50

WE'LL O - PEN UP A RES - TAU - RANT IN

P/C

- 5 -

SANTA FE

Collins

51

SAN- TA FE AND LEAVE THIS TO THE

54

ROACH-ES AND MICE

57

OH OH

(+ Kbd II PAD)

137

P/C

-6-

SANTA FE

All

61 *mf* OH

62

63

64

65

Angel

66 You

67

68

69

70

(PLAY AT 79)

Collins

71 TEACH? I TEACH COM- PU- TER AGE PHI-

72

73

33 CUE

Collins

74 75

LOS-O-PHY BUT MY STU-DENTS WOULD RATH-ER WATCH

Angel

All

Collins

76 77 78

T. V. A-MER-I-CA A-MER-I-CA YOU'RE A

79

80 81

SEN-SI-TIVE ES-THERE BRUSH THE SAUCE ON-TO THE MEAT

DS/DR cont.

82 83 84

YOU COULD MAKE THE MEN-U SPARK-LE WITH

132

P/C

- 8 -

SANTA FE

Collins

85 86 87 88

RHYME _____ YOU COULD DRUM A GENT-LE DRUM I COULD

89 90 91

SEAT GUESTS AS THEY COME CHAT-ING NOT A-BOUT HEI-

92 93 94

DEG-GER BUT WINE _____ LET'S

9

P/C

SANTA FE

95

Collins

96 97 98

All O- PEN UP A RES-TAU-RANT IN SAN- TA FE OUR

AAH SAN-TA FE

99

100 101 102

LA- BORS WOULD REAP FI-NAN- CIAL GAINS WE'U

AAH GAIN - GAIN - GAIN

103

104 105 106

O- PEN UP A RES-TAU-RANT IN SAN- TA FE AND

AAH SAN-TA FE

107 Collins 108 109 110

SAVE FROM DEV-A- STA-TION OUR BRAINS WE'U

Homelass All

SAVE OUR BRAINS WE'U

111 112 113 114

PACK UP ALL OUR JUNK AND FLY SO FAR A-WAY DE-

PACK UP ALL OUR JUNK AND FLY SO FAR A-WAY DE-

(DR-SET) f

115 116 117 sfz 118

VOTE OUR-SELVES TO PRO-JECTS THAT SEU WE'U

VOTE OUR-SELVES TO PRO-JECTS THAT SEU WE'U

119 Collins

O- PEN UP A RES-TAU-RANT IN SAN-TA FE FOR-

All

O- PEN UP A RES-TAU-RANT IN SAN-TA FE

123

GET THIS COLD BO- HE- MI- AN HEU

AAH HEU

127

OH

OH

131 Collin

OH
All
OH

132 133 134

135 136 137 138

(141)

139 OH OH

140 142

(DR-BONGOS)

143 144 145 146 147 148 *pp*

Collins
149 150 151 152 153

DO YOU KNOW THE WAY TO SAN-TA FE YOU

154 155 156 *rit.* 157 *f*

KNOW TUM-BLE WEEDS PRAI-RIE DOGS YEAH

138

I'LL COVER YOU

Empty musical staves for piano and guitar.

SHUFFLE FEEL

Vamp

Mark

LAST X

I'LL

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a 'DR. H.H.' pattern with 'x' marks and a '4' in the center of a bracket.

2A

2B

2C

SEE

YOU — AT THE

SHOW

I'LL TRY AND CON-VINCE

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the 'DR. H.H.' pattern.

2D

3

VAMP

Angel

Collins

Angel

RO-GER TO GO

ALONE AT LAST..... ARE WE A THING? DARLING WE'RE EVERYTHING

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes a '(GTR.)' section with a different rhythmic pattern.

Angel

4 (ON CUE)

5 6 7

LIVE IN MY HOUSE I'LL BE YOUR SHEL-TER

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

(BASS CUE)

8 9 10 11

JUST PAY ME BACK WITH ONE THOU-SAND KIS-SES

Detailed description: This system contains measures 8 through 11. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

12 13 14 15

BE MY LO-VER I'LL CO-VER

Detailed description: This system contains measures 12 through 15. The vocal line has a quarter rest in measure 12, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

16 17 18 19

YOU

Detailed description: This system contains measures 16 through 19. The vocal line consists of a long note with a fermata over it, starting on G4. The piano accompaniment continues with the eighth-note bass line and chords.

20

Collins

21 22 23

O - PEN - YOUR DOOR I'LL BE - YOUR TEN - ANT -

24 25 26 27

DON'T GOT MUCH BAG - GAGE TO LAY AT YOUR FEET BUT

28 29 30 31

SWEET KIS - SES I'VE GOT - TO SPARE I'LL BE

32 33 34 35

THERE I'LL CO - VER YOU

36

Both

37 39 39

I THINK THEY MEANT IT WHEN THEY SAID YOU CAN'T BUY LOVE NOW I

Am⁹ Fm^{a7}

40

41 42 43

KNOW YOU CAN RENT IT A NEW LEASE YOU ARE MY LOVE

Gm Ebma⁷

44

45 46 47

ON LIFE BE MY

A^b Fm

48

49 50 51

LIFE

Cm Eb^{sus4} Eb

52 53 54 55

56 57 58 59

60 Both 61 62 63

JUST SLIP ME ON I'LL BE YOUR BLANKET

64 65 66 67

WHEREVER WHEREVER I'LL BE YOUR COAT

143

Angel

Collins

68 69 70 71

You'll BE MY KING AND I'LL BE YOUR CAS-TLE NO

72 73 74 75

You'll BE MY QUEEN AND I'LL BE YOUR MORT

76 Both 77 78 79

I THINK THEY MEANT IT WHEN THEY SAID YOU CAN'T BUY LOVE NOW I

Am⁹ Fma⁷

80 81 82 83

KNOW YOU CAN RENT IT A NEW LEASE YOU ARE MY LOVE

Gm Ebma⁷

84 Both

DN LIFE ALL MY

85 86 87

Ab Fm

88 LIFE I'VE

89 90 91

Cm Eb sus4 Eb

92 BRIDGE

LONGED TO DIS - CO - VER SOME - THING AS TRUE AS THIS

93 94 95

Loco F C/F

96 IS SO WITH A

97 98 99 Collins

Bb/F C/F

(100) Collins

101 102 103

THOU - SAND SWEET KIS - SES Angel I'LL CO - VER YOU - WITH A

IF YOU'RE COLD AND YOU'RE LONE - LY

Bb2 C2

104 105 106 107

THOU - SAND SWEET KIS - SES I'LL CO - VER YOU

YOU'VE GOT ONE NICK - EL ON - LY WITH A

Bb2 C2

108 109 110 111

WHEN YOU'RE WORN OUT AND TI - RED

THOU - SAND SWEET KIS - SES I'LL CO - VER YOU WITH A

Bb2 C2

112 Collins

113

114

115

Angel

WHEN YOUR HEART HAS EX - PI - RED

THOU - SAND SWEET KIS - SES I'LL CO - VER YOU

gliss

Bb2 C2

116

117

118

119

OH LO - VER I'LL CO - VER

OH LO - VER I'LL CO - VER

Eb2 Db2

120

121

122

123

YOU YEAH - EAH - EAH - EAH - EAH

YOU

F2

Both

124 125 126 127

OH CO - VER I'LL CO - VER

OH CO - VER I'LL CO - VER

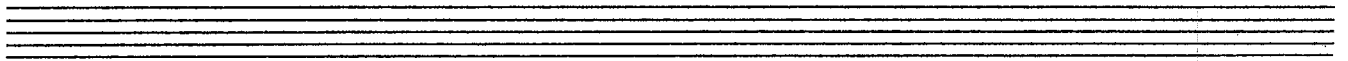
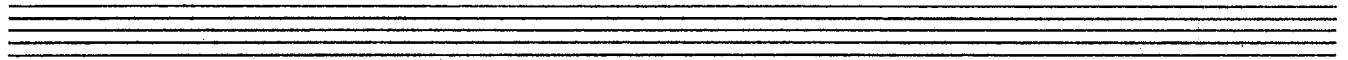
Eb2 Db2

128 129 130

YOU

YOU

131 132 133



1

2

ORGAN

GTR., DR. *f*

Joanne

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The organ part is indicated by a bracket above the piano accompaniment. The first measure has a vocal rest, and the second measure has a vocal note. The piano accompaniment consists of chords and moving lines in both hands.

3

VOCAL

STEVE JO-ANNE THE MUR-GET CASE A DIS-MIS-SAL! GOOD WORK

+BS, DR

Detailed description: This system contains measures 3 through 5. The vocal line includes lyrics: "STEVE JO-ANNE THE MUR-GET CASE A DIS-MIS-SAL! GOOD WORK". The piano accompaniment continues with chords and moving lines. There are fingerings (3, 4, 3, 3, 5, 3) and accents marked above the vocal line.

6

COUNSE-LOR! WERE O. K.

Detailed description: This system contains measures 6 through 8. The vocal line includes lyrics: "COUNSE-LOR! WERE O. K.". The piano accompaniment continues with chords and moving lines. There are fingerings (7, 0, 6) and accents marked above the vocal line.

Joanne

9 ³ ¹⁰ ¹¹

HON-EY BEAR WAIT I'M ON THE OTH-ER PHONE YES I HAVE THE

12 ¹³ ¹⁴ So

COW-BELL WE'RE O. K.

15 BRIDGE ¹⁶ ³ ¹⁷

TEU THEM WE'LL SUE BUT A SET-TLE-MENT WILL DO SEX-U-AL HA-RASS-MENT AND

18 ¹⁹ ²⁰

CIV-IL RIGHTS TOO STEVE, YOU'RE GREAT NO, YOU CUT THE PA-PER PLATE DID YOU

21 Joanne

21 *mf* CHEAT ON MARK A LOT WOULD YOU SAY? WE'RE O. K.

23

24 25 26 HONEY, HOLD ON

mf (+GRI) 2

27

28 29 30 STEVE, HOLD ON HELLO?

2

31

VERSE 32 33 3

DAD YES I BEEPED YOU MAU-REEN IS COM-ING TO MOTH-ER'S HEAR-ING

f

P/C

- 4 -

WE'RE OK

Joanne

34 35 36 37 3

WE'RE O. K. _____ HON-EY BEAR WHAT?

38 39

NEWT'S LES-BI-AN SIS-TER? I'LL TELL THEM YOU HEARD? THEY

40 41 42

HEARD WE'RE O. K. _____

43 BRIDGE 44 45

AND TO YOU DAD_ OH JIU IS THERE? WAIT STEVE GOT-TA JIU, WITH THE

P/c

Joanne

46p

SHORT BLACK HAIR THE CAL-VIN KLEIN MOD-EL? STEVE GOT-TA GO! THE MOD-EL WHO

49p

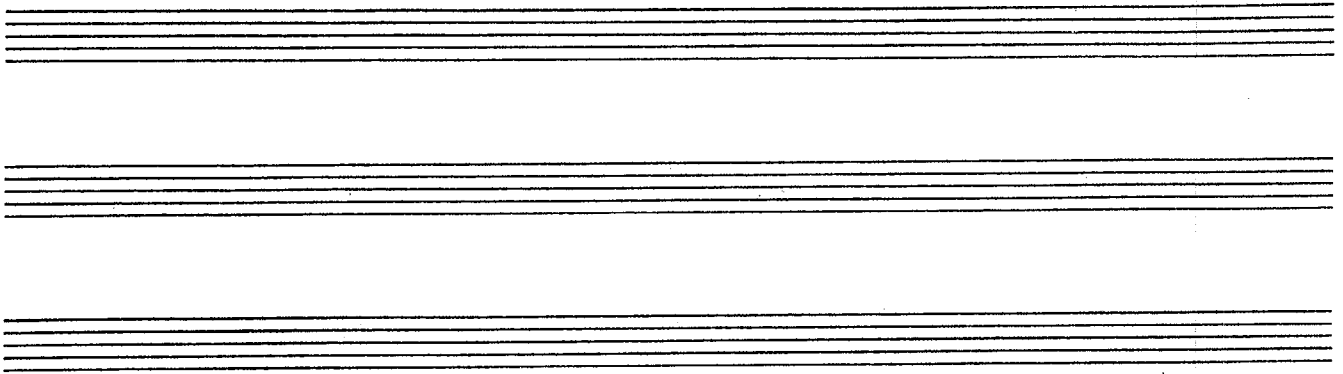
LIVES IN PENT-HOUSE A? —

53

WE'RE WE'RE O. K. —

57

I'M ON MY WAY ONCE



1 2 3 4

8va

(PIANO)

5 Homeless People

6 7 8

CHRIST-MAS BELLS ARE RING-ING CHRIST-MAS BELLS ARE RING-ING

9 10 11

CHRIST-MAS BELLS ARE SING-ING ON T V

Toco

107

5 Homeless People

Squeegieman

12 *b* *b* *b* 13 14

AT SAKS HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING

15

16 17

HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING

5 Homeless People

CAN'T YOU SPARE A DIME OR TWO? HERE - BUT FOR THE GRACE OF

18

Squeegieman

19 20

HON-EST LIV-ING HON-EST LIV-ING

5 Homeless People

GOD GO YOU YOU'LL BE MER-RY I'LL BE MER-RY THO'

A

P/C

CHRISTMAS BELLS

5 Homeless People

21

MER-RY AIN'T IN MY VO- CAB- U- LAR- Y

23 CHORUS

24

NO SLEIGH BELLS NO SAN-TA CLAUS NO YULE LOG NO TINS- EL

27

NO HOL- LY NO HEARTH NO RU-DOLPH THE RED NOSED REIN-DEER

29 Soloist

5 Homeless People

31

RU-DOLPH THE RED NOSED REIN-DEER NO ROOM AT THE HOL-I- DAY

P/C

CHRISTMAS BELLS

5 Homeless People

35 36 37 38

INN OH NO _____ AND IT'S BE- GIN-NING TO SNOW _____

Vendors

39 40 41

_____ HAT BATS SHOES BOOZE

(+ Kbd II)

+Bs

42 43 44

MOUN-TAIN BIKES POT-PUR-RI LEATH-ER BAGS GIR-LIE MAGS FOR-TY FIVES A - 2-

(45) 46 47 48

PIANO / STGS

(+ SLEIGH BELLS)

Vendor #1

49 50 51 52

NO-ONE'S BUY-ING FEEL LIKE CRY-ING

53 54 55 56

All 57 58 59 60

NO ROOM AT THE HOL-I-DAY INN OH NO

61 62 63 64

AND IT'S BE- GIN-NING TO SNOW

(+SLEIGH BELLS)

7/C

CHRISTMAS BELLS

Vendor #2

65

66 67 68

HOW A-BOUT A FUR IN PER-FECT SHAPE OWNED BY AN M-B - A FROM UP-TOWN

BRASS

(Kbd II)
Tpt

69

70 71 72

I GOT A TWEED BROK-EN IN BY A GREED-Y BROK-ER WENT AND THEN BROKE DOWN
WHO BROKE

73

Collins

74 75 Angel 76

YOU DON'T HAVE TO DO THIS HUSH YOUR MOUTH IT'S CHRIST- MAS

RHODES

77

Collins

78 79 80

I DO NOT DE- SERVE YOU AN- GEL

Collins

81 82 83 84

GIVE GIVE ALL YOU DO IS

Angel

WAIT WHAT'S ON THE

85 86 87 88

GIVE GIVE ME SOME WAY TO

FLOOR LET'S SEE SOME MORE

89 90 91 92

SHOW HOW YOU'VE TOUCHED ME

NO NO NO NO

Collins

93 50 94 95

Angel

KISS ME IT'S BE-

Mark

96 97 98

SHE SAID

GIN - NING TO SNOW

(TO PNO)

99

100 101

WOULD YOU LIGHT MY CAN - DLE - AND SHE PUT ON A POUT AND SHE

GRICUE + DR

Bsw

9

P/c

CHRISTMAS BELLS

102 *Mark* 103 *Roger* 104 *Mark* *Roger*

WANT-ED YOU TO TAKE HER OUT TO-NIGHT RIGHT SHE GOT YOU OUT SHE WAS

105 106 107

MORE THAN O K BUT I PUSHED HER A-WAY IT WAS BAD I GOT MAD AND I

108 109 110 *Mark*

HAD TO GET HER OUT OF MY SIGHT WAIT WAIT WAIT YOU

PIANO

PLAY gliss

111 112 *Roger* 113

SAID SHE WAS SWEET LET'S GO EAT I'LL JUST GET FAT IT'S THE

F *C* *F*

B3CVC

162

114 Roger

ONE VICE LEFT WHEN YOU'RE DEAD MEAT

115

116

C D E D G⁷/D

117

THERE THAT'S HER

118

119

120

Mark MI - MI I SHOULD GO

MAU-REEN? WHOA!

Both

121

122

123

HEY IT'S BE- GIN- NING TO SNOW

Cops

I'M

163

124 Cops

125 126

DREAM-ING OF A WHITE RIGHT CHRIST- MAS

127 PND/STG Mimi & Junkies

128 129 130

FOL-LOW THE MAN FOL-LOW THE MAN WITH HIS POCK-ETS FULL OF THE JAM

131 132 133 134

FOL-LOW THE MAN FOL-LOW THE MAN HELP ME OUT DAD-DY IF YOU

135 136 137 138 The Man

CAN GOT AN-Y D MAN I'M COOL

bva *sim*

164

P/c

-12-

CHRISTMAS BELLS

Mimi & Junkies

The Man

Mimi & Junkies

139 GOT AN- Y C MAN 140 I'M COOL 141 GOT AN- Y X AN-Y

142 SMACK, AN-Y HORSE, AN-Y 143 JO-GIE BOO-GIE BOY, AN-Y 144 BLOW

145 Roger 146 HEY 147 Mimi 148 HEY

149 Roger 150 I JUST WANT TO 151 SAY 152 I'M SOR-RY FOR THE

165

153 Roger Mimi Roger 154 155 156

WAY FOR- GET IT I BLEW UP

157 Mimi Roger Mimi 158 159 160

CAN I MAKE IT UP TO YOU HOW? DIN-NER PAR-TY THAT-'U DO

161 The Man Roger 162 163 164

HEY LOV-ER BOY CU-TIE PIE YOU STEAL MY CU-ENT YOU DIE YOU

165 The Crowd 166 167 168

DID-NIT MISS ME YOU WON'T MISS HER YOU'LL NEV-ER LACK FOR CUS-TOM-ERS- I'M

The Crowd

169

WIL-LIN' I'M ILL-IN' I GOT-TA GET MY

SICK-NESS OFF GOT-TA RUN GOT-TA RIDE GOT-TA GUN GOT-TA HIDE GOT-TA

GO AND IT'S BE-

GIN-NING TO SNOW WE'RE OUT OF LUCK AL-LI-SON THE PRO-TEST IS ON

167

181

Coat Vendor

182

Vendor #4

Roger

L L BEAN, GEOR-FREY BEENE BUR- BUR-RY ZIP-OUT' HON-EST WY-ING MARK THIS IS
 Junkies LIN-ING
 GOT AN- Y C MAN _____ GOT AN- Y O MAN _____

184

Mark/Mimi Roger

Coat Vendor

The Man

Vendors

MI-MI, HI, SHE'LL BE DIN-ING HERE'S A NEW AR-RIV-AL THAT IS AN OUNCE HATS
 WITH US
 GOT AN- Y B MAN _____

187

Collins

188

Coat Vendor

189 Mark

DATS BATS THAT'S MY COAT WE GIVE DIS-COUNTS I THINK WE'VE MET
 GOT AN- Y CRACK GOT AN- Y X GOT AN- Y C MAN _____

186

190 Collins 191 The Man 192 Collins

Angel Mimi

IT'S A SHAM I SAID IT'S A GRAM BUT SHE'S A

LET'S GOT A BET-TER ONE THAT'S WHAT HE SAID

Junkies

GOT AN - Y D MAN

193 194

THIEF

Angel Benny

BUT SHE BROUGHT US TO - GETH - ER WHICH IN - VES - TOR'S

GOT AN - Y B MAN

195 Collins 196

Benny
I'U TAKE THE LEATH-ER

COM-ING?
Junkies YOUR FATH-ER, DAMN!

GOT AN- Y CRACK GOT AN- Y X

197 Homeless & Vendors

198 199 200

Cops
CHRIST-MAS BELLS ARE SWING- ING CHRIST-MAS BELLS ARE RING- ING

Junkies
I'M DREAM-ING OF A WHITE RIGHT CHRIST-MAS

GOT AN- Y C MAN? GOT AN- V D MAN?

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor

Mark & Roger
TWN-TYFIVE FIF- TEEN TWEN-TYFIVE FIF- TEEN TWEN-TYFIVE FIF- TEEN NO WAY

LET'S GO TO THE LOT

P/C

CHRISTMAS BELLS

Homeless & Vendors 201
 CHRIST-MAS BELLS ARE RING - ING IN MY DREAMS NEXT YEAR

Cops 202
 JUST LIKE THE ONES I USED TO KNOW

Junkies 203
 GOT AN-Y B MAN GOT AN-Y X CRACK

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor
 TWEN-TY FOUR FIF-TEEN TWEN-TY FOUR FIF-TEEN TWEN-TY FOUR FIF-TEEN NOT TO - DAY

Mark & Roger Mimi Roger
 MAU - REEN'S PER - FORM - ING WHO'S MAU-REEN? HIS

Homeless & Vendors

205 ONCE YOU DO-NATE YOU CAN GO 206 CEL-E-BRATE IN 207 TUCK-A-HOE 208

Cops

JIN-GLÉ BELLS PRIS-ON CELLS JIN-GLÉ BELLS PRIS-ON CELLS

Junkies

I'M WILL-IN' I'M LU-IN' GOT-TA GET MY SICK-NESS OFF

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel

TWEN-TYTHREE FIF-TEEN TWEN-TYTHREE FIF-TEEN TWEN-TYTHREE FIF-TEEN IT'S OLD

Roger Mark

EX BUT I AM O- VER HER

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of several systems of music. The first system has a vocal line with lyrics: 'ONCE YOU DO-NATE YOU CAN GO CEL-E-BRATE IN TUCK-A-HOE'. The second system has a vocal line with lyrics: 'JIN-GLÉ BELLS PRIS-ON CELLS JIN-GLÉ BELLS PRIS-ON CELLS'. The third system has a vocal line with lyrics: 'I'M WILL-IN' I'M LU-IN' GOT-TA GET MY SICK-NESS OFF'. The fourth system has a vocal line with lyrics: 'TWEN-TYTHREE FIF-TEEN TWEN-TYTHREE FIF-TEEN TWEN-TYTHREE FIF-TEEN IT'S OLD'. The fifth system has a vocal line with lyrics: 'EX BUT I AM O- VER HER'. The sixth system shows a piano accompaniment with chords and a bass line.

209 Homeless & Vendors 210 211 212

YOU'LL FEEL CHEER-Y I'LL FEEL CHEER-Y THO' I DON'T REAL-LY KNOW THAT THEO-RY
Cops

FA LA LA LA LA FA LA LA LA LA YOU HAVE THE RIGHT TO RE-MAIN
Junkies

C D HELP ME
Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel

TWEN-TY TWO FIF-TEEN TWEN-TY TWO FIF-TEEN SEV-EN-TEEN FIF-TEEN FIF-TEEN SOLD!
Roger, Mark & Mimi

I SHOULD TELL YOU I SHOULD TELL YOU

113

213 Homeless & Vendors 214 215 216

NO BATH-ROBES NO STEV-BEN GLASS_ NO CAP-PU- CI-NO MAK-ERS
Cops

SI- LENT NIGHT OH HO-LY NIGHT

Junkies

FOL-LOW THE MAN FOL-LOW THE MAN FOL-LOW THE MAN JU-GIE BOO-GIE BOO-GIE
Collins

GIVE GIVE ALL YOU DO IS

Roger Mimi

LET'S NOT HOLD HANDS YET IS THAT A WARN-ING?

fff

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six vocal staves and a piano accompaniment at the bottom. The lyrics are: 'NO BATH-ROBES NO STEV-BEN GLASS_ NO CAP-PU- CI-NO MAK-ERS Cops SI- LENT NIGHT OH HO-LY NIGHT Junkies FOL-LOW THE MAN FOL-LOW THE MAN FOL-LOW THE MAN JU-GIE BOO-GIE BOO-GIE Collins GIVE GIVE ALL YOU DO IS Roger Mimi LET'S NOT HOLD HANDS YET IS THAT A WARN-ING?'. The piano part includes a fortissimo (*fff*) dynamic marking and features chords with accents (>) and slurs.

14

Homeless & Vendors

217 218 219 220

NO PEARLS NO DIA- MONDS NO CHEST-NUTS ROAST- ON AN O-PEN FIRE-
ING

Cops

FALL ON YOUR KNEES OH NIGHT DI- VINE YOU'LL

Junkies

FOL-LOW THE MAN FOL-LOW THE MAN AN-Y CRACK AN-Y X AN-Y JU-GIE BOO-GIE BOY AN-Y

Collins

GIVE GIVE ME SOME WAY TO

Roger, Mark & Mimi

HE/WE/I NEED TO TAKE

175

P/C

CHRISTMAS BELLS

Homeless & Vendors

221 CHEST-NUTS ROAST-ON AN O-PEN FIRE NO ROOM AT THE HOL-I-DAY

222 ING

Cops

223 DO SOME TIME FA LA LA LA LA FA LA LA LA LA

224

Junkies

BLOW AN-Y X AN-Y JU-GIE BOO-GIE BOY GOT AN-Y D MAN GOT AN-Y C MAN

Collins

SHOW _____ HOW YOU'VE _____ TOUCHED ME _____

Roger, Mark & Mimi

_____ IT _____ SLOW I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL _____

176

125 Homeless & Vendors *226* *227 sfz* *CRSC poco a poco* *228*

INN OH NO _____ AND IT'S BE- GIN-NING TO
Cops

FA LA LA LA LA FA LA LA LA LA AND IT'S BE- GIN-NING TO
Junkies

GOT AN-Y CRACK AN-Y X AN-Y JU-GIE BOO-GIE AND IT'S BE- GIN-NING TO
Collins

— SO _____ AND IT'S BE- GIN-NING TO
Roger, Mark & Mimi

— YOU I SHOULD TELL YOU I SHOULD TELL YOU I AND IT'S BE- GIN-NING TO
+ Wood Tpt

All

229 AND IT'S BE- 230 GIN-NING TO 231 AND IT'S BE- 232 GIN-NING

233 To 234 235

236 237 238 239

sva.

Maureen All

240 JOANNE, WHICH WAY 241 SNOW 242 243 244

ff

PIANO-CONDUCTOR OVER THE MOON

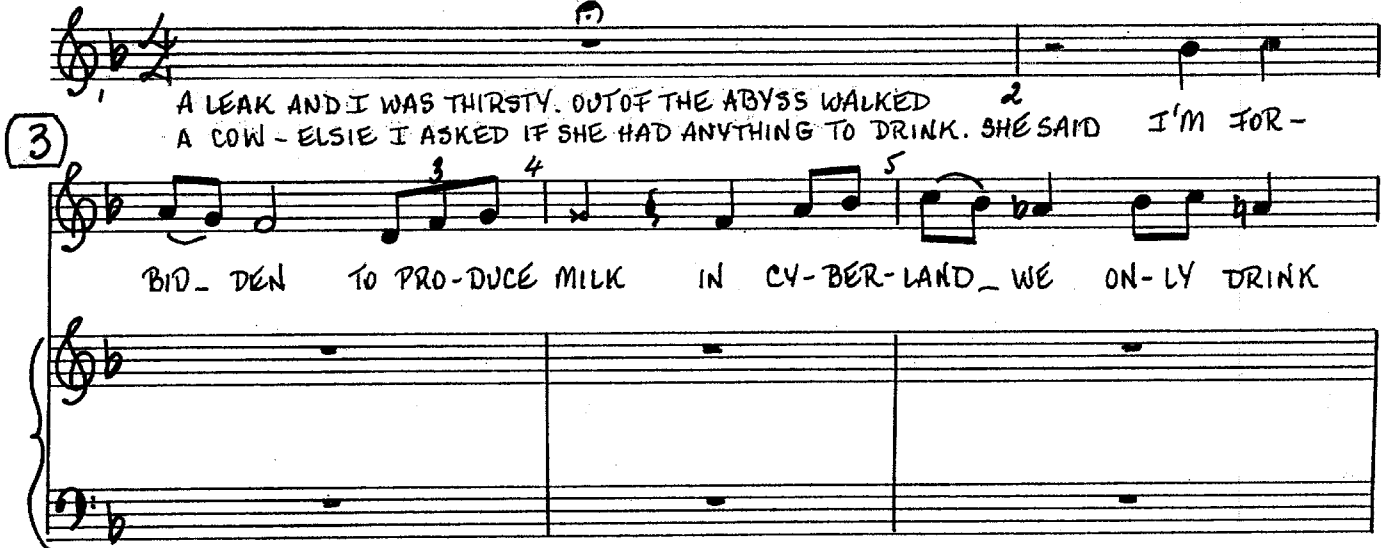
RENT | 22

Maureen

LAST NIGHT I HAD THIS DREAM. I FOUND MYSELF IN A DESERT
CALLED CYBERLAND. IT WAS HOT. MY CANTEEN HAD SPRUNG

(3) A LEAK AND I WAS THIRSTY. OUT OF THE ABYSS WALKED
A COW - ELSIE I ASKED IF SHE HAD ANYTHING TO DRINK. SHE SAID I'M FOR-

BID - DEN TO PRO-DUCE MILK IN CY-BER-LAND WE ON-LY DRINK



DI - ET COKE SHE SAID ON - LY THING TO

(Cow Bell) STRINGS



DO IS JUMP O - VER THE MOON THEY'VE



P/c

-2-

OVER THE MOON

Maureen

12 ³ 13 14

CLOSED EV-'RY-THING REAL DOWN — BARNs, TROUGHS PER-

15 ³ 16 17

FOR-MANCE SPAC-ES AND RE-PLACED IT ALL — WITH LIES AND RULES AND

18 ³ 19 ³ 20

VIR-TU-AL LIFE BUT THERE IS A WAY OUT...
Backups

LEAP OF FAITH — LEAP OF FAITH

21 Maureen

22 23

OOH ON- LY THING TO

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

24 25 26

DO IS JUMP O- VER- THE MOON

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

27 Maureen

3 3 28

I GOT-TA GET OUT-TA HERE IT'S LIKE I'M BE- ING

29 30

TIED TO THE HOOD OF A YEL- LOW RENT-AL TRUCK

31 32

PACKED IN WITH FER- TIL- 12- ER AND FUEL- OIL

33 34 35

PUSHED O- VER A CLIFF BY A SU- I- CID-AL MICK-EV MOUSE I'VE

P/c

OVER THE MOON

Maureen

36 GOT- TA GOT- TA GOT- TA GOT- TA GOT- TA GOT- TA GOT- TA GOT- TA

38 GOT- TA GOT- TA FIND A WAY TO JUMP

40 O- VER_ THE MOON ON- LY THING TO DO IS JUMP

Backups

LEAP OF FAITH_ LEAP OF FAITH

44 O- VER THE MOON

THEN A LITTLE BULLDOG ENTERED. HIS NAME
WE HAVE LEARNED, WAS BENNY AND ALTHOUGH
HE ONCE HAD PRINCIPLES HE ABANDONED

LEAP OF FAITH_ LEAP OF FAITH

THEM TO LIVE AS A LAPDOG TO A WEALTHY
DAUGHTER OF THE REVOLUTION

P/c

OVER THE MOON

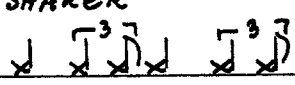
(47)

Maureen

48 *Vamp* 49 50

(1 2 3) THAT'S BULL HE SAID EVER SINCE THE CAT TOOK UP THE FIDDLE THAT COW'S BEEN.. *JUMPY*

AD LIB WALKING BASS

SHAKER

simile

51 *Vamp* 52 53

AND THE DISH AND SPOON WERE EVICTED FROM THE TABLE AND ELOPED. SHE'S HAD TROUBLE WITH HER MILK AND THAT MOON EVER SINCE. MAYBE IT'S A .. FEMALE THING

54 *Vamp* 55 56

'CAUSE WHO'D WANNA LEAVE CYBERLAND ANYWAY? WAUS AIN'T SO BAD THE DISH AND THE SPOON FOR INSTANCE THEY WERE ON MY DOGHOUSE DOOR. I SAID NOT IN MY BACKYARD, UTENSILS! GO BACK TO CHINA!

DOWN ON THEIR WCK - KNOCKED

185

P/c

- 6 -

OVER THE MOON

57 Maureen

58 3 59

THE ON-LY WAY OUT IS UP EL-SIE WHIS-PERED A

(BI-DI-BAH)

60

61 62

LEAP OF FAITH STILL THIRSTY? PARCHED. HAVE SOME MILK

63 I LOWERED MYSELF BENEATH HER SWOLLEN

64

UDDER AND SUCKED THE SWEETEST MILK I HAD EVER TASTED (MAKE SLURPING SOUND) "CLIMB ON BOARD" SHE SAID AND



65

Maureen

66

AS A HARVEST MOON ROSE OVER CYBERLAND, WE REACHED
BACK AND SPRANG INTO A GALLOP, LEAPING OUT OF ORBIT! I AWOKE, SINGING

67

Maureen

68

69

70

OOH

Backups

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

71

72

73

74

ON - LY THING TO DO

ON - LY THING TO DO IS JUMP

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

185

P/c

- 8 -

OVER THE MOON

Maureen

75 76 77 78

ON- LY THING TO DO IS JUMP O- VER THE MOON

Backups

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

79 80 81 82

ON- LY THING TO DO IS JUMP O- VER THE MOON

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

P/C

OVER THE MOON

83 Maureen 84 85

O- VER- THE MOON O- VER- THE

Backups

LEAP OF FAITH - LEAP OF FAITH LEAP OF FAITH -

86 VAMP 87 88 89 90

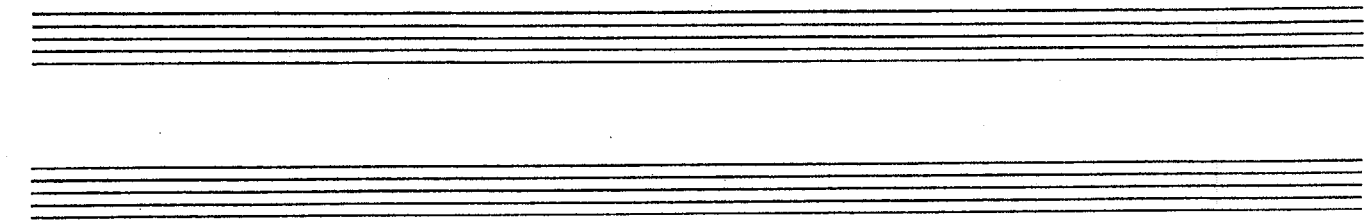
MOOOO - OOO - MOOO - OOO - MOOOO - OOOO MOOO WITH ME THANK YOU

1x only

LEAP OF FAITH

SEGUE

OVER THE MOON-PLAYOFF



Gr. I *acc*

ff $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Gr. II

acc

1 2 3 4

T $\frac{4}{4}$ T cont. Eb F

5 6 7 8

F Eb F

PLAY R.H. PIANO

9 10 11 12

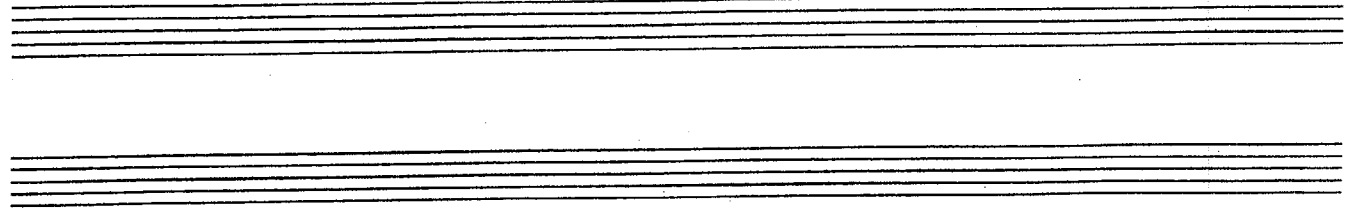
F Eb F

13 14 15 16 17

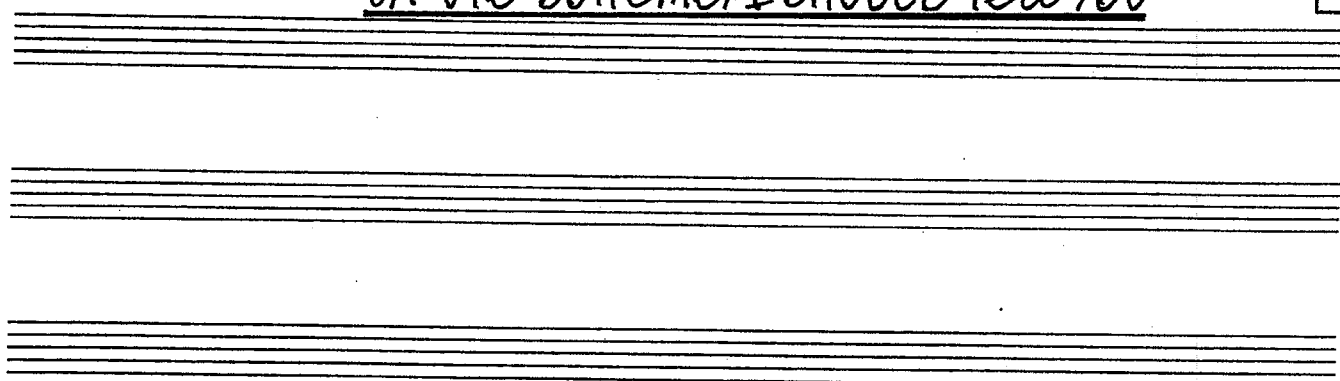
F Eb F

DR T $\frac{4}{4}$

SEGUE



LA VIE BOHEME/I SHOULD TELL YOU



1 Restaurant Man 2

NO PLEASE NO NOT TO-NIGHT PLEASE NO MIS-TER

PIANO

mf

3 Roger Restaurant Man

CAN'T YOU GO NOT TO-NIGHT CAN'T HAVE A SCENE WHAT? GO PLEASE GO, YOU HEL- LO SIR

5 6 Mark Restaurant Man

I SAID NO IM- POR- TANT CUS- TOM- ER WHAT AM I JUST A BWR? SIT ALL NIGHT YOU YOU

7 Restaurant Man Mark 8

NEV-ER BUY THAT'S A LIE THAT'S A LIE I HAD A TEA THE

9 Restaurant Man Mark 10

OTH-ER DAY YOU COULD-NIT PAY OH YEAH

12 Collins Fasten in 2 (♩ = ♩) 13 Restaurant Man 14 15 All

BENJAMIN COFFIN THE THIRD? HERE? OH NO WINE AND BEER

16 Maureen 17 18 19 Restaurant Man

THE EN-EM-Y OF AV-E-NUE A WE'LL STAY OY VEY!

190

20 Collins 21 22 23 Benny

WHAT BRINGS THE MOGUL IN HIS OWN MIND TO THE LIFE CAFE? I WOULD

24 25 26 27

LIKE TO PRO-POSE A TOAST TO MAU-REEN'S NO-BLE TRY IT WENT

28 Maureen Benny 29 30 Benny 3 3

WE'LL GO TO HELL WAS THE YUP-PIE SCUM STOMPED? NOT COUNT-ING THE HOME-LESS HOW MAN-Y

31 32 Roger Benny 3 33 Roger

TICK-ETS WEREN'T COMPED? WHY DID MUF-FY AL-LI-SON MISS THE SHOW

P/C

- 4 -

... BOHEME!.. TELL YOU

34 Benny 35 36 Angel

THERE WAS A DEATH IN THE FAMILY IF YOU MUST KNOW WHO

37 Benny 37A Benny, Mark, Angel, Collins 37B

DIED OUR A- KI-TA E- VI-TA

38 Benny 39 40 41

MI-MI I'M SUR-PRISED A BRIGHT AND CHARM-ING GIRL - LIKE YOU

+DR (MILITARY SNARE)

42 43 44 45

HANGS OUT WITH THESE SLACK-ERS WHO DON'T AD-HERE TO DEALS

P/c

Benny

46 47 48 49

THEY MAKE FUN YET I'M THE ONE AT-TEMP-ING TO DO SOME GOOD OR DO YOU

50 51 52

REAL-LY WANT A NEIGH-BOR-HOOD WHERE PEO-PLE PISS ON YOUR STOOP EV-'RY

53 54 55 56

NIGHT BO-HEM-I-A BO-HEM-I-A'S A FALL-A-CY IN YOUR

57 58 59 60

HEAD THIS IS CAL-CUT-TA BO-HE-MI-A'S DEAD

rall

183

P/C

Mark

(61)

SLOW VV

DEAR-LY BE-LON-ED WE GATH-ER HERE TO SAY OUR GOOD-

CHURCH ORGAN

GONG

63

Mark

64

65

BYES _____ HERE SHE

Collins & Roger *Subbasso*

DI-ES I-RAE DI-ES IL-LA _____ KYR-I-E E-LE-I-SON _____

66

67

68

LIES NO ONE KNEW _____ HER WORTH THE LATE GREAT DAUGH-TER OF _____

YIT-KAD-DAL V'YIT-KAD-DASH _____

P/c

- 7 -

...BOHEME!.. TELL YOU

69 *Mark* *3* *70* *71*

MOTH-ER EARTH ON THIS NIGHT WHEN WE CELEBRATE THE BIRTH IN THAT

72 *73* *74*

LIT-TLE TOWN OF BETH-LE-HEM WE RAISE OUR GLASS YOU

75 *76* *All* *77* *rall.*

BET YOUR ASS TO LA VIE BO-

78 *a tempo* *79* *80* *81*

HEME LA VIE BO-HEME LA VIE BO-

(ORGAN)

PIANO *acc. poco a poco*

195

P/C

- 8 -

... BOHEME!.. TELL YOU

82 *Mark* 83 84 85

All

HÉME LA VIE BO-HÉME LA VIE BO-

+ Bass

86 *Tempo* 87 88 3

DAYS OF INS-PI-RA-TION, PLAY-ING HOOK-Y MAK-ING SOME-OUT OF NOTH-ING THE NEED TO EX-THING

HÉME LA VIE BO-HÉME

89 90 91

PRESS TO COM-MUN-I-CATE, TO GO-ING A-GAINST THE GRAIN, GO-ING IN-SANE, GO-ING

LA VIE BO-HÉME LA VIE BO-

92 Mark 93 94

MAD _____ TO LOV-ING TEN-SION, NO PEN-SION, TO

All

HEME LA VIE BO-HEME

95 96 97

MORE THAN ^vDI-MEN-SION TO STARV-ING FOR AT-TEN-TION HAT-ING CON-VEN-TION ^vING PRE-TEN-TION

ONE HAT-

LA VIE BO-HEME LA VIE BO-

98 99 100

NOT TO MEN-TION OF COURSE HAT-ING DEAR OLD MOM AND DAD _____

HEME LA VIE BO-HEME

101 *Mark*

TO RID-ING YOUR BIKE, MID-DAY_ PAST THE THREE PIECE

All

LA VIE BO-HEME LA VIE BO-

104

SUITS TO FRUITS TO NO AB-SO-LUTES TO AB-SO-LUT TO CHOICE TO THE

HEME LA VIE BO-HEME

107

VIL-LAGE VOICE_ TO AN-Y PASS-ING FAD TO

LA VIE BO-HEME

110 *Mark*

All BE-ING AN US FOR ONCE_ IN-STEAD OF A- THEM LA VIE BO-

OOH _____ LA VIE BO-

114 *Maureen*

HEME _____ IS THE E-QUIP-MENT IN A

All HEME _____ LA VIE BO-HEME

117 *Joanne* *Maureen*

PYR-A-MID IT IS, MAU-REEN THE MIX-ER DOES-NIT HAVE A CASE DONIT GIVE ME THAT V
FACE

120 Mr. Grey 121 Maureen 122

(SLAP) AHM HEY MIS-TER SHE'S MY SIS-TER

123 Restaurant Man 124

SO THAT'S FIVE MI-SO SOUP FOUR SEA-WEED SAL-AD THREE SOY BUR-GER

125 126

DIN-NER TWO TO-FU DOG PLAT-TER AND ONE PAS-TA WITH MEAT-LESS BALLS

127 Rodney 128 Collins

UGH IT TASTES THE SAME

129 Mimi 130 Restaurant Man

IF YOU CLOSE YOUR EYES AND THIR-TEEN OR-DERS OF FRIES

131 All 132 Mimi & Angel

IS THAT IT HERE? WINE AND BEER! TO

133 134 135

HAND-CRAFT-BEERS MADE IN LOCAL BREW-ER-IES TO YO-GA TO YO-GURT TO

ED

136 137 138

RICE AND BEANS AND CHEESE TO LEATH-ER TO DIL-DOS TO CUR-RY VIN-DA-LOO TO

139 Mimi & Angel 140 Maureen & Collins 141

HUE-VOS RAN-CHER-OS AND MA-YA AN-GEL-OU E-MO-TION DE-VO-TION TO

142 Mark 143 144 Maureen & Collins

CAUS-ING A COMM-O-TION CRE-A-TION VA-CA-TION MUCH-O MAS-TUR-BA-TION COM-

145 Collins Angel 146 147 148 Four People

PAS-SION TO FASH-ION TO PAS-SION WHEN 'NEW TO SON-TAG TO SOND-HEIM 'AN-Y-THING TAB-OO
IT'S TO

149 Collins & Roger 150 151

GINS-BERG DYLAN CUNN-ING-HAM AND CAGE LEN-NY BRUCE

WJL

152 Collins & Roger Maureen 153 All 154

LANG-STON HUGHES TO THE STAGE TO U-TA TO BUD-DAH PAB-LO NER-U-DA

155 156 Marks & Mimi 157

TOO WHY DOR- 'THY AND TO - TO WENT

158 159 160

O-VER THE RAIN-BOW TO BLOW OFF AUNT- IE - EM LA VIE BO-

161 162 163 Maureen 164 Joanne

HEME AND WIPE' SPEAK' OFF BE-FORE' PAK YES MAU-REEN
THE ERS YOU

P/C

165 Maureen 166 Mr. Grey 167 Maureen

WE'LL HUR-RY BACK SIS - TERS? WE'RE CLOSE

168 Angel, Collins Maureen & Mr. Grey 169 170

BROTHERS!

gliss

171 Mark, Angel, & Mimi 172 173

BI-SEX-U-ALS TRI-SEX-U-ALS HO-MO-SAP-I-ENS CAR-CIN-O-GENS HALL-U-CIN-O-GENS MEN

174 175 176

PEE WEE HER-MAN GER-MAN WINE TUR-TINE GER-TRUDEY ANT-ON-I-ON-I BERT-O-PEN STEIN

209

Mark, Angel & Mimi

All 129

177

WC-CI KVR-O-SA-WA CAR-MIN-A BUR-AN-A TO AP-A-THY TO EN-TRO-PY TO

180

EM-PATH-Y EC-STA-SY VAC-LAV HAV-EL THE SEX PIS-TOLS B- B-

183

C TO — NO SHAME — NEV-ER PLAY-ING THE FAME —

185

GAME (INHALE) TO MAR-I-JUAN-A TO SOD-O-MY IT'S BE-TWEEN

P/C

188 *All* + 806 - - - - - 189

GOD AND ME TO S AND M

190 Benny WAIT-ER WAIT-ER WAIT-ER 191 192

All LA VIE BO-HEME

193 Collins 194 195 196

IN HONOR OF THE DEATH OF BOHEMIA...

197 198 199 200

... DANCE TO THE SOUNDS OF ICED TEA BEING STIRRED.

P/c

201 Roger 202 203 204

AND MARK COHEN WILL PREVIEW HIS NEW DOCUMENTARY..

205 Roger 206 207 208

AND MAUREEN JOHNSON,...

209 210 211 212 Benny

... SHE HAS NEVER STUDIED. YOUR NEW

213 Mimi 214

BOY-FRIEND DOES-N'T KNOW A-BOUT US THERE'S NOTH-ING TO KNOW

P/C

215 Benny 216 Mimi

DON'T YOU THINK THAT WE SHOULD DIS-CUSS IT WAS THREE MONTHS A-GO

217 Benny 218 Mimi 219 Benny Mimi

HE DOES-N'T ACT LIKE HE'S WITH YOU WE'RE TAK-ING SLOW WHERE IS HE NOW? HE'S RIGHT IT

220 Benny Mimi 221 Mark 222

HMM UH-HUH WHERE'D HE GO? ROGER WILL ATTEMPT TO WRITE A BITTERSWEET PROVOCATIVE SONG.

(223) 224 225 P

... THAT DOESN'T REMIND US OF 'MUSSETTA'S WALTZ'

(ON STAGE GUITAR)

206

P/c

226 Collins 227 228 229

ANGEL DUMOTT SCHONARD WIU MODEU...

(230) Angel 231 232

AND COLLINS WIU RECOUNT HIS EXPLOITS AS ANARCHIST...

233 234 235

236 All Safety (OPT.) 237 238 ONCE ramp

ACTUAL REALITY... - ACTUP - FIGHT AIDS'

Benny: CHECK!!

239 ON CUE Mimi

EX-CUSE ME DID I DO SOME-THING WRONG? I GET IN-VI-TED THEN IG-

240 241

E D E D E D

242 Roger

NORED AU NIGHT LONG I'VE BEEN TRY-ING I'M NOT LY-ING NO-

243 244

G/m A B B/A

245 Mimi

ONE'S PER-FECT I'VE GOT BAG-GAGE LIFE'S TOO SHORT BABE

246 247

C/m B B/A

248

TIME IS FLY-ING I'M LOOK-ING FOR BAG-GAGE THAT GOES WITH MINE

249 250 251

E/G# A B C#

252 Roger Mimi 253 Roger

I SHOULD TELL - YOU I'VE GOT BAG - GAGE TOO SHOULD TELL -

254 Mimi Others 255 slower in 2 256

- YOU BAG-GAGE WINE AND BEER!

257 Mimi 258 259 260

A Z T BREAK

261 Roger 262 263 Mimi

YOU ME

211

P/C

Mimi Roger *vall.*

264 265 266

YOU MI- MI

vall

267 *a tempo* 268 269 270 *rit.*

Str I *we*

271 *Tempo* 272 173

I SHOULD TELL YOU I'M DIS-AS-TER I FOR-GET HOW

elec. piano

274 Mimi 275 276 277

TO BE-GIN IT LET'S JUST MAKE THIS PART GO FAS-TER I HAVE YET

P/C

Mimi 270 Roger 280 Mimi 281

TO BE IN IT I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU

Roger 282 Mimi 283 284 285

I SHOULD TELL YOU I SHOULD TELL I BLEW THE CAN-DLE OUT JUST TO

Roger 286 287 288 289

GET BACK IN I'D FOR-GOT-TEN HOW TO SMILE UN-TIL YOUR CAN-DLE

Mimi 291 Roger 292

BURNED MY SKIN I SHOULD TELL YOU I SHOULD TELL YOU

223

P/C

293 Mimi 294 Both *rall.*

I SHOULD TELL YOU I SHOULD TELL

rall.

295 *a tempo* 296 297 298

WELL HERE WE GO

Em Gma⁷/D Bm Cma⁷

Bscue

299 Mimi 300 301 302 Roger

NOW WE OH NO I

Em Gma⁷/D Bm Cma⁷

303 Mimi 304 305 306 Mimi

KNOW THIS SOME-THING IS HERE GOES HERE GOES

Am⁷ Bm⁷ Cma⁷ Gma⁷

P/c

307 Roger 308 309 310 Both

GUESS SO IT'S START-ING TO WHO KNOWS WHO KNOWS

Am⁷ Bm⁷ Cma⁷ Gma⁷

311 312 313 314

WHO KNOWS WHERE WHO GOES THERE

F Dm⁷

315 316 317 318

WHO KNOWS HERE GOES

F/bb G A AC. PIANO

319 320 321 322

TRUST-ING DE- SI- RE START- ING TO LEARN

f

P/C

Both

323 324 325 326

WALK-ING THROUGH FI-RE WITH-OUT A-BURN

327 328 329 330

CLING-ING A SHOUL-DER A LEAP BE-GINS

331 332 333 334

STING-ING AND OLD-ER A- SLEEP ON PINS SO

335 336 337 338

HERE WE GO

EL. PIANO

mp

Disc 1

P/C

339 Both 340 Roger 341 Mimi 342 Roger

NOW WE OH NO I KNOW OH NO

343 Both 344 345 346 *rall.*

WHO KNOWS WHERE WHO GOES THERE HERE

347 *a tempo* 348 349 350

GOES HERE GOES HERE

351 352 353 354

GOES HERE GOES HERE

P/c

355 Both 356 357 358 *rit.*

GOES _____ HERE GOES _____

rit.

359 *Tempo* Maureen 360 Joanne 361 362

ARE WE PACKED? YES AND BY NEXT WEEK I WANT YOU TO BE

PIANO

363 Maureen Joanne 364 365

POO-KIE! AND YOU SHOULD SEE THEY'VE PAD-LOCKED THE BUILD-ING AND THEY'RE

366 367 368 Maureen

RI-OT-ING ON AV-E-NUE B _____ BEN-NY CALLED THE COPS THAT FUCK

218

P/C

Joanne

369 *3* *3* 370

THEY DON'T KNOW WHAT THEY'RE DO- ING

371 372 373

THE COPS ARE SWEEP-ING THE LOT BUT NO- ONE'S LEAV-ING THEY'RE JUST

374 375 All

SIT- TING THERE MOO- ING YEAH! TO

DR solo

376 A Girl 377

DANCE NO WAY TO MAKE A LIV- ING MAS- OCH- I- SM PAIN PER- FEC- TION

P/C

378 A Girl 379

MUS-CLE SPAS-MS CHI-RO-PRAC-TORS SHORT CA-REERS EAT-ING DIS-OR-DERS

380 All Mark 381

FILM! AD-VENTURE TE-DI-UM NO FAM-I-LY BOR-ING LO-CA-TIONS

382 383

DARK ROOMS PER-FECT FAC-ES E-GOS MON-EY HOL-LY-WOOD AND SLEAZE

384 All Angel 385

MU-SIC! FOOD OF LOVE E-MO-TION MATH-E-MAT-ICS I-SO-LA-TION

386 Angel 387

RHYTH-M POW-ER FEEL-ING HAR-MO- NY AND HEAV-Y COM- PE -TI -TION

388 All Collins & Maureen 389

AN- AR- CHY! REV- O- LU- TION JUS- TICE SCREAM- ING FOR SO- LU- TIONS

390 391 All

FORC- ING CHANG- ES RISK AND DAN- GER MAX- ING NOISE AND MAX- ING PLEAS TO

gliss

392 393 394 Maureen Mark Collins All

FAG- GOTS LER- ZIES DYKES CROSS DRES- SERS TOO TO ME TO ME TO ME TO

221

395 All 396 397

YOU AND YOU AND YOU YOU AND YOU TO PEO-PLE LIV-ING WITH LIV-ING WITH LIV-ING WITH

398 399

NOT DY- ING FROM DIS-EASE — LET

400 401 402

HE A-MONG US WITH-OUT SIN BE THE FIRST TO CON- DEMN —

403 404 405

— *sva* — LA VIE BO- HEME — *sva* — LA VIE BO-

222

406 Mark 407 408 409

AN-Y-ONE OUT OF THE MAIN-STREAM_ IS

HEME — BRA — LA VIE BO — HEME — BRA — LA VIE BO —

410 411 412

AN-Y-ONE IN THE MAIN-STREAM_ AN-Y-ONE A-LIVE WITH A

HEME — BRA — LA VIE BO — HEME

413 414 3 415

SEX DRIVE TEAR DOWN THE WALL AREN'T WE ALL — THE

BRA — LA VIE BO — HEME gliss

223

416 Mark 417

OP- PO- SITE OF WAR IS- NIT PEACE IT'S CRE-

C#

418 419 All 420

A- TION (YEAH, WHOOP, ETC) LA VIE BO- HEME

B

421 Mark (422) CONDUCTED 423

THE RIOT CONTINUES. THE CHRISTMAS TREE GOES UP IN FLAMES. THE SNOW DANCES. OBLIVIOUS, ROGER AND MIMI EXCHANGE (str w/c)

AS SMALL LOVELY KISS

gliss

424 All 425 426

VI- VA LA VIE BO- HEME!

PIANO

ova

224

Music Theatre International

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Book, Music and Lyrics by
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Musical Arrangements by
Steve Skinner

Original Concept and Additional Lyrics by
Billy Aronson

*Music Supervision and Additional
Arrangements by*
Tim Weil

Dramaturg
Lynn Thomson

RENT was originally produced in New York
by New York Theatre Workshop and on Broadway
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon
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PIANO CONDUCTOR SCORE

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1. Tune Up A	1
1a. Voice Mail #1	3
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5. You Okay, Honey.....	25
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SEASONS OF LOVE A

INTRO

1 2 3 4

PIANO Bb2 Am7 Gm7 Cm7 F C Dm Am Bb2 Am7 Gm7 Cm7 Dm C Dm Am

5 6 7 8

Bb2 Am7 Gm7 Cm7 F C Dm Am Bb2 Am7 Gm7 Cm7 Dm C Dm Am

9 VERSE Company
WOMEN AND MEN Bvbasso

10

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES

Bb2 Am7 Gm7 Cm7 F C Dm Am

11 12

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND MOM-ENTS SO - DEAR -

Bb2 Am7 Gm7 Cm7 Dm C Dm Am

13 Company 14

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES

Bb2 Am7 Gm7 Cm7 F C Dm Am

15 16

HOW DO YOU MEAS-URE MEAS-URE A - YEAR? IN

Bb2 Am7 Gm7 Cm7 Dm C Dm Am

17 18

DAY-LIGHTS IN SUN-SETS IN MID-NIGHTS IN CUPS - OF COF-FEE

+DR Bb2 x Am7 x cont. Gm7 Cm7 F C Dm Am

19 20

IN INCH-ES IN MILES IN LAUGH-TER IN - STRIFE - IN

Bb2 Am7 Gm7 Cm7 Dm C Dm Am

Company

21 *d1* FIVE HUN-DRED TWEN-TY FIVE THOUS-AND *d2* SIX HUN-DRED MIN-UTES, HOW

Bb2 *Am7* *Gm7 Cm7 F C Dm Am*

23 *d3* DO YOU MEAS-URE A *d4* YEAR IN- THE LIFE - HOW A-BOUT

Bb2 *Am7* *Gm7 Cm7 Dm C Dm Am*

HOW A-BOUT

25 CHORUS *d6* *d7*

LOVE? HOW A-BOUT LOVE?

LOVE? HOW A-BOUT LOVE?

f *Eb/Bb* *Bb* *Bb/F* *F* *Fma7* *Eb/Bb* *Bb*

TAMO *+ BASS*

cont.

28 29 30

HOW A-BOUT LOVE? MEA-SURE IN

HOW A-BOUT LOVE? MEA-SURE IN

Dm/C C Eb/Bb Bb Gm/F F

31 32 (33)

LOVE SEA-SONS OF LO-

LOVE SEA-SONS OF LO-

(TAMB. OUT)

Eb Csus4 +ORGAN Bb2 Am?

34 35 36

VE SEA-SONS OF LO- VE-

VE SEA-SONS OF LO- VE.

Gm7 Cm7 F C Dm Am Bb2 Am7 Gm7 Cm7 Dm C Dm Am

37 VERSE

Soloist

38

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND

SIX HUN-DRED MIN-UTES

Company

OOH

Bb2

Am7

Gm7 Cm7

F

C

Dm Am

39

40

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND JOUR-NEYS TO PLAN

OOH

Bb2

Am7

Gm7 Cm7

Dm

C

Dm Am

41

42

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES HOW

OOH

Bb2

Am7

Gm7 Cm7

F

C

Dm Am

P/C

Soloist #2

43 Soloist 44

DO YOU MEASURE THE LIFE OF A WOMAN OR A MAN?

OOH _____ IN

Bb2 Am7 Gm7 Cm7 Dm C Dm Am

45 Company 46

OOH _____

Soloist #2

TRUTH THAT SHE LEARNED OR IN TIMES THAT HE CRIED IN

Bb2 Am7 Gm7 Cm7 F C Dm Am

47 48

OOH _____ 115

BRIDGES HE BURNED OR THE WAY THAT SHE DIED 115

Bb2 Am7 Gm7 Cm7 Dm C Dm Am

49 Company
50

TIME NOW TO SING OUT THOUGH THE STO-RY NEV- ER ENDS ——— LET'S

Soloist #2
TIME NOW TO SING OUT THOUGH THE STO-RY NEV- ER ENDS ——— LET'S

TAMB $\frac{1}{2}$ Bb2 x Am⁷ x cont. Gm⁷ Cm⁷ F C Dm Am

51
52

CEL-E-BRATE, RE-MEM-BER A YEAR IN THE LIFE OF — FRIENDS — RE-MEM-BER THE

CEL-E-BRATE, RE-MEM-BER A YEAR IN THE LIFE OF — FRIENDS — RE-MEM-BER THE

Bb2 Am⁷ Gm⁷ Cm⁷ Dm C Dm Am

53 CHORUS
SOLOIST AD LIB. 54 55

LO — VE — RE-MEM-BER THE LO —

LO — VE — RE-MEM-BER THE LO —

TAMB $\frac{1}{2}$ Eb/Bb Bb F# F# cont. Bb/F F Fma⁷ Eb/Bb Bb

56 *Soloist*
 VE RE-MEM-BER THE LO- VE MEA-SURE IN
 VE RE-MEM-BER THE LO- VE MEA-SURE IN

57 58

Dm/C C Eb/Bb Bb Gm/F F

59 60 61 62
 LOVE SEA-SONS OF LO-
 LOVE SEA-SONS OF LO-

(TAMB OUT) *gva - 7* Bb2 Am?

63 64 65 *Soloist*
 VE SEA-SONS OF LO- VE
 -VE SEA-SONS OF LO- VE

Gm7 Cm7 F C Dm Am Bb2 Am7 Gm7 Cm7 Dm

HAPPY NEW YEAR A

PLAY ORGAN AT BAR #43

INTRO

1 *GTR II DR*

f E B

2 G#m A

3 E B D

4

5 *GTR II we*

E B

6 *+GTR I*

G#m A

7 E B D

9 **VERSE** Mimi

10 I'M GIV-ING UP MY VI-CES I'M GO-ING BACK BACK TO SCHOOL

11

E B G#m A E B D

Mimi

12 13 14

E- VIC-TION OR NOT THIS WEEK'S BEEN SO HOT THAT LONG AS

(D) E B G#m A

15 16 17

I'VE GOT YOU I KNOW I'LL BE COOL I COULDN'T CRACK THE

E B D F#

18 19

LOVE CODE DEAR 'TIL YOU MADE THE LOCK ON MY HEART EX-PLODE

A F#

20 (21) CHORUS

IT'S GON-NA BE A HAP-PY NEW YEAR

A C D fE B

22 Mimi

A HAP- PY NEW YEAR

G#m A E B D

25 ³⁵ Mark

COAST IS CLEAR

YOU'RE SUP-POSED' WORK-ING THAT'S FOR TO BE

(BS/DR ONLY)

27 Mimi

MID-NIGHT WHERE ARE THEY? THERE IS-N'T MUCH TIME

MAY-BE THEY'RE

29 Mimi

DRES-SING

I MEAN WHAT DOES ONE WEAR THAT'S AP-PRO-POS- FOR A

Mimi Maureen Mark

31 PAR-TY THAT'S AL-SO A CRIME? 32 CHIPS AN-Y-ONE? YOU CAN

GTRS → A Bb

33 TAKE THE GIRL OUT OF HICKS-VILLE BUT YOU CAN'T TAKE THE HICKS-VILLE OUT OF THE GIRL. 34

Bb A Ab G

35 Maureen 36

MY RI-OT GOT YOU ON T. V., I DE-SERVE A ROY-AL-TY

Ab A Bb

37 Mimi 38 Maureen

BE NICE YOU TWO OR NO GOD AW-FUL CHAM-PAGNE DON'T MIND IF I

A Ab G

39 Maureen Roger 40

DO, NO WCK? BOL-TED PLY-WOOD PAD-LOCKED WITH A CHAIN A

(G)

41 Maureen 42

TO-TAL DEAD END JUST LIKE MY EX-GIRL-FRIEND

43 $\text{♩} = \text{♩}$ SWING FEEL 44 45

HON-EY I KNOW YOU'RE THERE

ORGAN

(2B/DR ONLY) mf

46 47 48

PLEASE PICK UP THE PHONE ARE YOU O-KAY?

P/C

Maureen

49 50 57 52

IT'S NOT FUN-NY IT'S NOT FAIR HOW CAN

The first system of music features a vocal line starting at measure 49 with a whole note, followed by eighth notes in measures 50, 51, and 52. The lyrics are "IT'S NOT FUN-NY IT'S NOT FAIR HOW CAN". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line is present at the end of measure 52.

53 54 55 56

I A-TONE? ARE YOU O' KAY? I

The second system continues the vocal line from measure 53 with eighth notes, then a quarter note in measure 54, and a half note in measure 55. The lyrics are "I A-TONE? ARE YOU O' KAY? I". The piano accompaniment continues with chords and a bass line. A double bar line is present at the end of measure 56.

57 58 59

LOSE CON-TROL BUT I CAN LEARN TO BE-HAVE GIVE ME ONE MORE CHANCE - LET ME

The third system features a vocal line starting at measure 57 with eighth notes, then a quarter note in measure 58, and a half note in measure 59. The lyrics are "LOSE CON-TROL BUT I CAN LEARN TO BE-HAVE GIVE ME ONE MORE CHANCE - LET ME". The piano accompaniment continues with chords and a bass line. A double bar line is present at the end of measure 59.

60 61

BE YOUR SLAVE - I'LL KISS YOUR DOC MAR-TENS, LET ME

The fourth system features a vocal line starting at measure 60 with eighth notes, then a quarter note in measure 61. The lyrics are "BE YOUR SLAVE - I'LL KISS YOUR DOC MAR-TENS, LET ME". The piano accompaniment continues with chords and a bass line. A double bar line is present at the end of measure 61.

38

P/C

- 7 -

HAPPY NEW YEAR A

62p Maureen

KISS YOUR DOC MAR-TENS, YOUR EV-ERY WISH I WILL O- BEY! —

65 Joanne

THAT MIGHT BE O- KAY DOWN GIRL HEEL STAY

69p

I DID A BIT OF RE- SEARCH WITH MY FRIENDS AT LE-GAL AID —

72p

TECH-NI- CALLY YOU'RE SQUAT-TERS THERE'S HOPE BUT

P/C

75 Joanne 76 Mark & Joanne Mark 77 Joanne

JUST IN CASE ROPE! WE CAN HOIST A LINE TO THE

(+GTR)

78 Mark 79 Mark & Joanne 80

FIRE ES-CAPE AND TIE OFF AT THAT BENCH

81 Maureen 82 83 Joanne 84

I CAN'T TAKE THEM AS CHUMS START HOIST-ING WENCH

DIALOGUE

DR

85 TEMPO 1^o VERSE Roger 86 87

SOUNDS BRASS

I THINK I SHOULD BE LAUGH-ING YET I FOR- GET FOR-GET HOW TO BE-GIN -

GTR/DR (K&I PLAY AT BAR #101)

f C G Em F C G Bb

DR

88 Roger

89 90

I'M FEEL-ING SOME-THING IN-SIDE AND YET I STILL CAN'T DE-CIDE IF I SHOULD

(Bb) C G Em F

91 92 93

HIDE OR MAKE A WIDE O-PEN GRIN — LAST WEEK I WAN-TED JUST TO

C G Bb mf D

94 95

DIS- AP- PEAR MY LIFE WAS DUST BUT NOW IT

F D

(97) CHORUS

96

JUST MAY BE A HAP-PY NEW YEAR —

F Ab Bb f C G

98 Roger

99 100

A HAP- PY NEW YEAR

Em F C G Bb

101 100 Collins Angel 102

BOND JAMES BOND AND PUS- SY GA- LORE IN PER- SON

R.H. L.H. (AS/DR ONLY)

103 Mimi Angel 104

PUS- SY, YOU CAME PRE- PARED I WAS A BOY SCOUT ONCE AND A BROW- NIE

105 Collins 106 Mimi

'TILL SOME BRAT GOT SCARED A- HA! MON- EY PEN- NV MY MAR- TI- NI WILL

107 Mimi Roger 108 Collins 109 Angel 3

BAD CHAM-PAGNE DO? - THAT'S SHA-KEN NOT STIRRED PUS-SY THE BOLTS JUST SAY THE WORD

110 Mimi Collins 111 Roger Mark

TWO MIN-UTES LEFT TO EX- E-CUTE OUR PLAN V EV-LRY-ONE ELSE? PLAY V SPIDER MAN I-
WHERE'S ING

112 113

RON-IC CLOSE UP TIGHT ON THE PHONE MA-CHINES' RED LIGHT ONCE THE

114 115 *rit.*

BO-HO BOYS ARE GONE - THE POWER MYSTERIOUSLY COMES ON
(WHOLE TONE SCALE)

PIANO-CONDUCTOR

VOICE MAIL #3

RENT

26

1 Mrs. Cohen

2

3

MARK IT'S THE WICK-ED WITCH OF THE WEST, YOUR MO-THER HAP-PY NEW YEAR FROM

3

4

SCARS-DALE_ WE'RE ALL IM-PRESSED THAT THE RI - OT FOOT - AGE

5

3 6 3

MADE THE NIGHT-LY NEWS E- VEN YOUR FA-THER SAYS MA-ZEL-TOV HON-EY

7

8

CALL HIM LOVE MOM_ (BEEP)

Alexi Darling

Mark: OOH, THAT SHOW'S SO SLEAZY

1 MARK CO-HEN, A-LEX-I DAR-LING FROM BUZZ-LINE YOUR

2 3 FOOT-AGE OF THE RI-OTS A - ONE - FEA-TURE SEQ-MENT, NET-WORK,

4 5 DEAL-TIME I'M SEND-ING YOU A CON-TRACT KER-CHING KER-CHING -

6 7 MARK-Y GIVE US A CALL NINE SEV-EN OH FOUR THREE OH ONE -

8 9 OR AT HOME TRY EIGHT SIX THREE SIX SEV-EN FIVE FOUR, OR MY CELL PHONE AT

10 11 NINE ONE NINE SEV-EN SIX THREE OH OH NINE OH OR YOU CAN E-MAIL ME AT

12 13 DAR-LING A - LEX - I NEWS COM DOT NET OR YOU CAN PAGE ME AT. (BEEP)

14 15

HAPPY NEW YEAR B

Maureen ⁽¹⁾ Mark Joanne

I THINK WE NEED AN A-GENT WE? THAT'S SEL-UNG OUT

(PLAY AT #19) GTR S CUE

DR *mf* C G Em F

ascue

Mark Maureen

BUT IT'S NICE TO DREAM YEAH IT'S NET-WORK T V AND IT'S ALL

C G Bb C G

Mark

— THANKS TO ME SOME HOW I THINK I SNEEL THE WHIFF OF A SCHEME

Em F C G Bb

8 Joanne 9 Maureen 10 Joanne Maureen

ME TOO WE CAN PLAN A-NOTH-ER PRO-TEST WE? THIS TIME

(GRS/DR) D ^{mp} F

11 12

YOU CAN SHOOT FROM THE START YOU'LL DIR-ECT, STAR-RING ME!

D F A^b B^b

13 Mimi 14 All

FIVE FOUR THREE O-PEN SE-SA-ME HAP-PY NEW YEAR

G

15 16 17

HAP-PY NEW YEAR

f C G Em F C G B^b

18 All 19 20 Benny

HAP-DY NEW..

PIANO

C Ab/c Bb/c

21 Roger 22 Benny

SEE THAT YOU'VE BEAT-EN ME TO THE PUNCH HOWDIDYOU KNOW WE'D BE HERE? I HAD A HUNCH

C Ab/c Bb/c

23 Mark Benny 24

YOU'RE NOT MAD I'M HERE TO END THIS WAR IT'S A SHAME YOU WENT AND DE-STROYED THE DOOR

C Ab/c Bb/c

25 Mimi 26 Benny Roger

WHAT

WHY ALL A SUD-DEN THE BIG- A-BOUT FACE? THE CRE-DIT IS YOURS_ YOU MADE A GOOD CASE

C Ab/c Bb/c

244

P/c

HAPPY NEW YEAR B

Roger

Benny

27 Benny 3 Mimi 28 3 Benny

CASE SHE MI-MI CAME TO SEE ME AND SHE HAD MUCH TO SAY THAT'S NOT HOW YOU PUT IT AT ALL YES-TER-DAY I

C Ab/c B/c

29 30 3 Mark

COULD-N'T STOP THINKING A-BOU-T THE WHOLE MESS MARK, YOU'U WANT TO GET THIS ON FILM I GUESS

C G/B

31 Benny 32 Roger

I RE-GRET THE UN-LUCK-Y CIR-CUM-STAN-CES OF THE PAST SEV-EN DAYS CIR-CUM-

sub mp

33 Benny 34 Benny

STANCE? YOU PAD-LOCKED OUR DOOR AND IT'S

245

249

35 Benny Angel Mark

WITH GREAT PLEASURE ON BE-HALF OF CY-BER ARTS THAT I HAND YOU THIS KEY I
GOLF CLAPS

37 Benny Roger

HAD NO JUICE IN MY BAT-TER-Y RE-SHOOT I SEE THIS IS A PHO-TO OP-POR-TU-NI-TY

39 Maureen

THE BE-NE-VO-LENT GOD USH-ERS THE POOR ART-ISTS BACK TO THEIR

41 Roger

FLAT WERE YOU PLAN-NING TO TAKE DOWN THE BARBED WIRE FROM THE LOT TOO? A-NY-THING BUT THAT

43

Benny

Musical notation for measures 43-44. The system includes a vocal line and a piano accompaniment. The lyrics are: "CLEAR-ING THE LOT WAS A SAFE-TV CON-CERN WE BREAK GROUND^V MONTH BUT YOU CAN RE-TURN THIS". The piano part features a treble clef with a common time signature (C) and a bass clef. Chords are indicated as C (+Gtr I), Ab, and Bb. Measure 44 includes a triplet of eighth notes.

45 Maureen

Benny

Musical notation for measures 45-46. The system includes a vocal line and a piano accompaniment. The lyrics are: "THAT'S WHY YOU'RE^V WITH PEO-PLE YOU HATE IN-STEAD OF WITH MUF-TV AT MUF-TV'S^V ES-TATE I'D HERE". The piano part features a treble clef with a common time signature (C) and a bass clef. Chords are indicated as C, Ab, and Bb. Measure 46 includes a triplet of eighth notes.

47

48

Koger 3

Musical notation for measures 47-48. The system includes a vocal line and a piano accompaniment. The lyrics are: "HON-EST-LY RATH-ER BE WITH YOU TO-NIGHT^V IN WEST-PORT SPARE US OLD SPORT THE SOUND BITE THAN". The piano part features a treble clef with a common time signature (C) and a bass clef. Chords are indicated as C, Ab, and Bb. Measure 48 includes a triplet of eighth notes. An arrow points to the right at the end of the system.

(49)

Mimi

to

3

Roger

YOU CAME ON TO ME!

LIAR!

Benny

MI-MI SINCE^v WAYS ARE SO SE-DUC-TIVE PER-SUADE HIM NOT TO BE SO COUN-TER PRO-DUCTIVE
YOUR

C

Ab

Bb

51

Mimi

52

I WAS ON MY WAY TO WORK

WHY NOT TELL THEM WHAT^v WORE TO MY PLACE
You

BLACK LEA-THER AND LACE MY

C

Ab

Bb

53

54

'CAUSE I KICKED^v AND I TOLD HIM I WAS NIT HIS WHORE -
HIM

DESK WAS A MESS I THINK I'M^v SORE
STU

DOES YOUR

C

Ab

Bb

55 Benny Roger 50

BOY-FRIEND KNOW WHO YOUR' BOY-FRIEND WAS I'M NOT HER BOY-FRIEND I DON'T CARE' SHE DOES!

LAST WHAT

57 Angel

PEO-PLÉ! IS THIS AN-Y WAY TO START A NEW YEAR - HAVE COM-

sub mp Am

59 Benny Angel

PAS-SION BEN-NY JUST LOST HIS CAT MY DOG - BUT I AP-PRÉ-CI-ATE THAT MY

61 Benny Collins

CAT HAD A FALL AND I WENT THRU HELL IT'S LIKE LOS-ING A HOW DID YOU KNOW THAT SHE FEEL? CHAM-

63 Collins Benny

64 All

PAGNE? DON'T MIND IF I DO TO DOGS NO BEN-NY TO YOU!

65 Angel

66 Mimi

(PLAY AT #85)

Gtrs cue LET'S MAKE A RES- O- W- TION I'U DRINK TO THAT

f D A F#m G

B3 cue

67 Collins

68 Joanne

LET'S AL- WAYS STAY FRIENDS THOUGH WE MAY

D A C

69 Maureen

70 Mark

HAVE OUR DIS- PUTES THIS FAM- 'LY TREE'S GOT DEEP ROOTS- FRIEND- SHIP IS

D A F#m G

71 Mark Roger 72 73 Mimi Roger

THICK-ER THAN BLOOD THAT DE-PENDS DE-PENDS ON TRUST, DE-PENDS ON

D A C *submf* E

74 Joanne 75 Mark

TRUE DE-VO-TION. DE-PENDS ON LOVE DE-PENDS ON

G E

76 (77) Roger

NOT DE-NY-ING E-MO-TION PER-HAPS

G Bb C *f* D A

78 All 79

IT'S GON-NA BE A HAP-PY NEW YEAR

F#m G D A C

80 Roger All Roger

I GUESS IT'S GON-NA BE A HAP- PY NEW YEAR YOU'RE

D A

82 Angel 83 84 ad lib.

RIGHT IT'S GON-NA BE A HAP- PY NEW YEAR

F#m G D A C

85 SLOWER 86 Roger & Mimi 87 Roger 88 Mimi

STRINGS I'M SOR-RY COM- ING? IN A MIN- UTE

89 90 91 92

I'M FINE, GO

G F#m G F#m

93 The Man 94 8V6

WEL, WEL, WEL, WHAT HAVE WE HERE? IT'S GON-NA BE A HAP-PY NEW YEAR

95 96

THERE, THERE ... ETC

97 98 99 100

VALENTINE'S DAY X-OVER

ELECTRIC PIANO

mp

GTR I

1 2 3 4

5 6 7 8

9 10 11

12 13 14

DIALOGUE: "YOU WERE FLIRTING WITH A WOMAN..."
Med. Shuffle

1 2 3 4

F Bb F Eb Bb

... "GIVE ME A BREAK!"

5 6 7 8

+DR F Bb F Eb F

9 VERSE Maureen

9 10 11

EV'RY SIN-GLE DAY... I WALK DOWN THE STREET I HEAR PEO-PLE SAY,

F Bb F

12 13 14

"BA- BY'S SO SWEET" EV-ER SINCE PU-BER-TY EV'-RY-BO-DY STARES AT ME

Eb Bb F Bb

15 Maureen

BOYS, GIRLS, I CAN'T HELP IT BA- BY SO BE KIND AND DON'T LOSE YOUR

F Eb F Dm Am⁷

18

MIND JUST RE- MEM- BER THAT I'M YOUR BA- BY

Bb Gm⁷ F/C C

(21) CHORUS

22

TAKE ME FOR WHAT I AM WHO I WAS MEANT TO BE

+Gtr I F Eb Bb Bb/C F Eb

24

AND IF YOU GIVE A DAMN

Bb Dm Am⁷ Bb

27 Maureen

28 29

TAKE ME BA-BY OR LEAVE ME

Gm⁷ F Bb

30 31

TAKE ME BA-BY OR LEAVE ME

F Eb Bb

(32) VERSE

33 34

A TI-GER IN A CAGE CAN NEV-ER SEE THE SUN THIS DI-VA NEEDS STAGE HER

F Bb F

35 36

BA-BY LET'S HAVE FUN! YOU ARE THE ONE I CHOOSE

Eb Bb F

37

Maureen

38

FOLKS WOULD KILL TO FILL YOUR SHOES, YOU LOVE THE LIME-LIGHT TOO _

39

40

BA - BY _ SO BE MINE _ AND DON'T WASTE MY

41

42

43

TIME _ CRY-IN' HON-EY BEAR ARE YOU STILL MY BA - BY _

44 CHORUS

45

TAKE ME FOR WHAT I AM _

46p Maureen

WHO I WAS MEANT TO BE _____ AND IF YOU

F Eb Bb Dm Am⁷

49p

GIVE A DAMN _____ TAKE ME BA-BY OR LEAVE ME

Bb Gm⁷ B/C F7

52 BRIDGE

53p

NO WAY _____ CAN I BE WHAT I'M NOT BUT HEY, DON'T YOU

FORGAN: Bb9 F7 cont... Bb9

55p

WANT YOUR GIRL HOT? DON'T FIGHT DON'T LOSE YOUR HEAD _____

F7 Bb9 Dm⁷

58 Maureen

'CAUSE EV'-RY NIGHT WHO'S IN YOUR BED?

59 60

gliss

R.H.

G7 C7

61 WHO,

62 WHO'S IN YOUR

F Bb

63

64 Joanne

BED? KISS POO-KIE, IT WON'T WORK!

F Eb Bb

(65) VERSE

66 67

I LOOK BEFORE I LEAP I LOVE MARGINS' DISCIPLINE I MAKE LISTS IN MY SLEEP AND

F Bb F

68 Joanne

69

BA- BY WHAT'S MY SIN? NEV-ER QUIT I FOL-LOW THROUGH

70

71

I HATE MESS BUT I LOVE YOU WHAT TO DO WITH MY IM-PROMP-TU

72

73

BA- BY SO BE WISE 'CAUSE THIS GIRL SAT-IS-

74

75

76

FIES YOU'VE GOT A PRIZE WHO DON'T COMP-RO-MISE YOU'RE ONE LUC-KY BA- BY

P/c

- 8 -

TAKE ME...

77 CHORUS

Joanne

Maureen

78 TAKE ME FOR WHAT I AM _____ A CON-TROL FREAK

F Eb Bb Bb/C

79 Joanne

Maureen

80 WHO I WAS MEANT TO BE _____ A SNOB YET O-VER AT-TEN-TIVE

F Eb Bb

81 Joanne

Maureen

82 AND IF YOU GIVE A DAMN _____ A LOV-A-BLE DROLL GEEK

Dm Am7 Bb

83 Joanne

Maureen

84 TAKE ME BA-BY OR LEAVE ME AN AN-AL RE-TEN-TIVE

Gm7 Bb/C

266

85 Both 86 Joanne 87 Both

THAT'S IT! — THE STRAW THAT MY BACK — I QUIT! —
BREAKS

Bb9 F7 Bb9

88 Joanne 89 Both 90 Maureen

UN-LESS YOU TAKE IT BACK — WO-MEN — WHAT IS IT A-BOUT THEM? —

F7 Bb9 Dm7

91 Both 92 Joanne Both 93

CAN'T LIVE — WITH THEM OR WITH-OUT THEM —

G7 C7

94 95

TAKE — ME FOR WHAT I AM —

G F C C/D

96 Maureen 98

WHO I WAS MEANT TO BE AND IF YOU

Joanne

WHO I WAS MEANT TO BE AND

G F C Em Bm7

99 100

GIVE A DAMN_

IF YOU GIVE A DAMN YOU BET-TER TAKE ME BA-BY_

C Am7 C/D

101 102

TAKE ME BA-BY OR LEAVE ME

OR LEAVE ME_

Em C

103 Both

TAKE ME BA - BY

104 105

Am⁷ C Am⁷

106

OR LEAVE ME

107 108

C/D mf G C

8vb.1

109

GUESS I'M LEAV - IN'

110

I'M GONE!

G f F ff G

1

2

IN

DR H.H. x Am⁷ x cont. Gm⁷ Cm⁷ Dm C Dm Am

3 Group 2 VERSE

4

Group 1 OOH

DIA-PERS, RE-PORT CARDS, IN SPOKED WHEELS IN SPEED-ING TICK-ETS

DR x Am⁷ x cont. Gm⁷ Cm⁷ F C Dm Am

+Bs

Group 2

5

Group 1

IN FIVE HUN-DRED TWENTY FIVE THOUSAND
 IN CON-TRACTS DOL-LARS, IN FUN'RAIS IN - BIRTHS - IN FIVE HUN-DRED TWENTY FIVE THOUSAND

8

SIX HUN-DRED MIN-UTES HOW DO YOU FIG-URE A LAST YEAR - ON EARTH - FIG-URE IN
 SIX HUN-DRED MIN-UTES HOW DO YOU FIG-URE A LAST YEAR - ON EARTH - FIG-URE IN

11

CHORUS

LOVE FIG-URE IN LOVE
 LOVE FIG-URE IN LOVE

Group 2

14 *p* 15 16

Group 1 FIG-URE IN LOVE MEA-SURE IN

FIG-URE IN LOVE MEA-SURE IN

Dm/c C Eb/Bb Bb Gm/F F

17 18 19

LOVE SEA-SONS OF LOVE

LOVE SEA-SONS OF LOVE

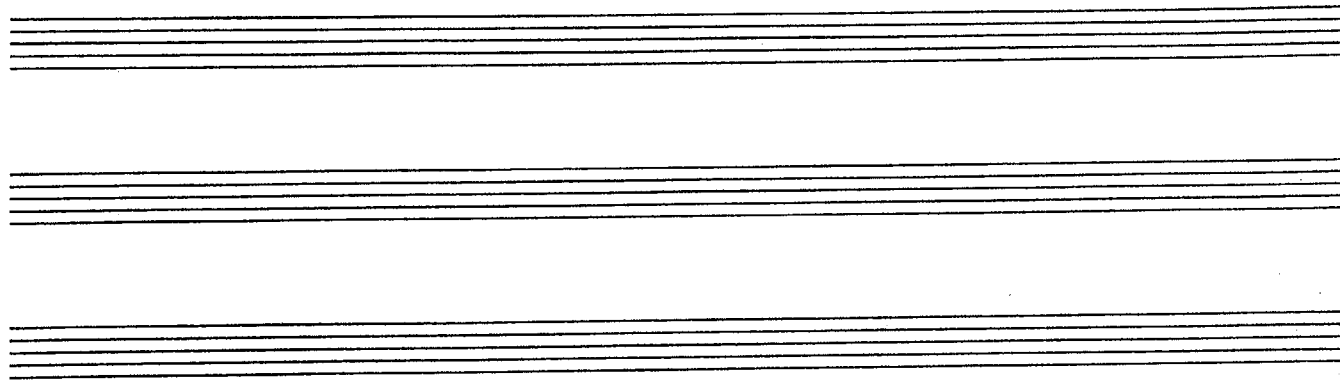
Bb/c Bb2 Am?

20 21 22

SEA-SONS OF LOVE

SEA-SONS OF LOVE

Gm? Cm? F C Dm Am Bb2 Am? Gm? Cm? Dm?



1 INTRO

2 3 4

(MUSIC UNDER DIALOGUE)

2

p *Stroke* *D2 no 3* *D*

5 6 7 8

2

D2 no 3 *D*

9 *Vamp* 10 *SOUNDS @ Vbasso* *VOCAL LAST X Mimi*

WITH -

D2 no 3 *D*

+ B5 we

P/C

WITHOUT YOU

Mimi

11 VERSE

8 OUT YOU _____ THE GROUND THAWS _____ THE

Str 1 D2 no 3 D 2

35 →

15 RAIN FALLS _____ THE GRASS GROWS _____ WITH-

19 OUT YOU _____ THE SEEDS ROOT _____ THE

SMOOTH PAD

Gtr 35 cont. D2 no 3 D D2 no 3 D

23 FLOW-ERS BLOOM _____ THE CHILDREN PLAY _____ THE

D2 no 3 D D2 no 3 D

P/c

WITHOUT YOU

27

Mimi

8 STARS GLEAM _____ THE PO-ETS DREAM _____ THE

Bm7 G2 Bm7 G2

31

8 EA-GLES FLY _____ WITH-OUT _____ YOU _____ THE

F#m G D2 no 3 D

35

8 EARTH TURNS _____ THE SUN BURNS _____

Bm7 G2 Bm7

38

8 _____ BUT I DIE _____ WITH-OUT

G2 F#m G D FOR

275

P/C

-4-

WITHOUT YOU

41 Mimi 42 43 44

YOU WITH-

D2 no 3 D (PLAY AT #94) Str cor D2 no 3

45 VERSE 46 47 48

OUT YOU THE BREEZE WARMS THE

D2 no 3 D 2

49 50 51 52

GIRL SMILES THE CLOUD MOVES WITH-

D2 no 3 D

53 54 55 56

OUT YOU THE TIDES CHANGE THE

+strgs D2 no 3 D 2

P/C

- 5 -

WITHOUT YOU

57 Mimi

8 BOYS RUN THE O-CEANS CRASH THE

58 59 60

D^{no 3} D

2

(61)

8 CROWDS ROAR THE DAYS SOAR THE

62 63 64

Bm⁷ G²

2

65

8 BAB-IES CRY WITH- OUT YOU THE

66 67 68

F#m G D^{no 3} D

69

8 MOON GLOWS THE RIV-ER FLOWS BUT

70 71 72

Bm⁷ G²

2

P/c

- 6 -

WITHOUT YOU

73 Mimi

I DIE WITH-OUT YOU

F#m G D^{no3} D

77 Mimi

COL-ORS RE- NEW

Roger

THE WORLD RE- VIVES

Bb2/D D2 2

81

BUT I KNOW BLUE ON- LY BLUE

BUT I KNOW BLUE ON- LY BLUE

Bb2/D A/C# Am/C G/B

Mimi 85 86 87 88 89 *rit...*

8 LONE - LY BLUE WITH-IN - ME BLUE

Roger

LONE - LY BLUE

Gm/Bb D/A A Cymb *rit...*

90 *a tempo* Mimi 91 92 93

8 WITH - OUT YOU WITH

D²no3 D 2

94 VERSE 95 96 97

8 OUT YOU THE HAND GROPE THE

SMOOTH PAD

Gtr 85 cont. D²no3 D D²no3 D

P/C

- 8 -

WITHOUT YOU

98 Mimi 99 100 101 Roger

EAR HEARS THE PULSE BEATS WITH

D2 no 3 D D2 no 3 D

102 103 104 105

OUT YOU THE EYES GARE THE

D2 no 3 D D2 no 3 D

106 107 108 109 Roger 4

LEGS WALK THE WNGS BREATHE THE

D2 no 3 D D2 no 3 D

Loco



P/C

110

Mimi

THE MIND CHURNS _____ THE HEART _____ YEARNS _____ THE

Roger

MIND CHURNS _____ THE HEART YEARNS _____ THE

Chord progression for measures 110-113: Bm⁷, G₂, Bm⁷, G₂.

114

TEARS DRY _____

WITH - OUT YOU _____

LIFE

Musical notation for Mimi's vocal line, measures 114-117.

TEARS DRY _____

WITH - OUT YOU _____

LIFE

Chord progression for measures 114-117: F#m, D_{no3}, D.

118

GOES ON _____

BUT I'M GONE _____

Musical notation for Mimi's vocal line, measures 118-120.

GOES ON _____

BUT I'M GONE _____

Chord progression for measures 118-120: Bm⁷, G₂, Bm⁷.

P/c

-10-

WITHOUT YOU

Mimi

121 ¹²² ¹²³

'CAUSE I DIE

'CAUSE I DIE WITH-OUT

G₂ F#m G

124 ¹²⁵ ¹²⁶ ¹²⁷

WITH-OUT YOU

YOU WITH-OUT

D²no 3 D STR D²no 3 D

128 ¹²⁹ ¹³⁰ ¹³¹

rall.

WITH-OUT YOU

YOU WITH-OUT YOU

D²no 3 D *rall.* D²no 3

PIANO - CONDUCTOR

VOICE MAIL #5

RENT

32

Alexi Darling

1 MARK CO-HEN A-LEX-I DAR-LING LA-BOR DAY WEEK-END IN EAST HAMP-TON ON THE

3 BEACH JUST SAW A - LEC BALD - WIN TOLD HIM YOU SAID

5 HI - JUST KID-DING WE STILL NEED DI-REC-TORS YOU STILL NEED MON-EY

7 YOU KNOW YOU NEED MON-EY PICK UP THE PHONE DON'T BE A-FRAID OF KER-

9 CHING KER-CHING - MARK -Y SELL US YOUR SOUL - JUST KID-DING WE'RE

11 WAIT-ING - (BEEP)

Musical notation for measures 1-4. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of eighth-note chords. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. Treble clef, key signature of two flats, 4/4 time signature. The melody continues with eighth-note chords. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Musical notation for measures 9-12. Treble clef, key signature of two flats, 4/4 time signature. Lyrics are written below the staff. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Mimi, Collins, Maureen, Angel

HOT HOT HOT SWEAT SWEAT WET WET WET RED HEAT

Musical notation for measures 13-16. Treble clef, key signature of two flats, 4/4 time signature. Lyrics are written below the staff. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

Collins Maureen 14 Mimi Collins 15 Maureen Collins 16 Mimi

TOUCH TASTE DEEP DARK KISS BEG (SLAP) SLAP

Roger, Mark, Joanne, Benny

HOT HOT HOT SWEAT SWEAT WET WET WET RED HEAT

Musical notation for measures 17-20. Treble clef, key signature of two flats, 4/4 time signature. The melody is mostly rests, with some notes in the bass clef. Measure numbers 17, 18, 19, and 20 are indicated above the staff.

P/C

Mimi,
Maureen,
Collins Collins

Mimi, 2
Maureen,
Collins

CONTACT

17

18

19

20

Musical staff for measures 17-20, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

FEAR THICK

RED RED

RED

RED

RED RED PLEASE

Roger, Mark, Joanne, Benny

Musical staff for measures 17-20, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

PLEASE DON'T STOP PLEASE PLEASE DON'T STOP STOP STOP STOP DON'T PLEASE PLEASE PLEASE PLEASE

(1/2 X FEEL)

Musical staff for measures 17-20, featuring a treble clef and a key signature of two flats. The staff contains melodic notation with notes and rests.

E^b

A^b

D^b

G^b

F^m

Musical staff for measures 17-20, featuring a bass clef and a key signature of two flats. The staff contains bass line notation with notes and rests.

21

Maureen Angel Maureen

22

Mimi Collins

23

Maureen

24

Angel Maureen

Musical staff for measures 21-24, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

HAR- DER FAS- TER WET- TER

BAS- TARD YOU WHORE

YOU CAN- NI- BAL MORE

YOU A- NI- MAL

Musical staff for measures 21-24, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

HOT

HOT

HOT

SWEAT SWEET

WET

WET

WET

RED HEAT

Musical staff for measures 21-24, featuring a treble clef and a key signature of two flats. The staff contains melodic notation with notes and rests.

E^b

A^b

D^b

G^b

F^m

Musical staff for measures 21-24, featuring a bass clef and a key signature of two flats. The staff contains bass line notation with notes and rests.

Mimi,
Maureen,
Collins

25

Collins

26

27 All

28

Musical staff for measures 25-28, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

FLU- ID NO FLU- ID NO

CON- TACT YES NO CON- TACT FI- RE FI- RE

BURN BURN YES

Musical staff for measures 25-28, featuring a treble clef and a key signature of two flats. The staff contains rhythmic notation with 'x' marks indicating specific notes.

STICK- Y

LICK- Y

TRICK- LE TICK- LE

STEAM- Y CREAM- Y

STROK- ING SOAK- ING

Musical staff for measures 25-28, featuring a treble clef and a key signature of two flats. The staff contains melodic notation with notes and rests.

E^b

A^b

D^b

G^b

F^m

Musical staff for measures 25-28, featuring a bass clef and a key signature of two flats. The staff contains bass line notation with notes and rests.

P/C

29 All

30 31 32

NO LA-TEX RUB-BER RUB-BER FI-RE LA-TEX RUB-BER LA-TEX BUM-MER LO-VER BUM-MER

E^b A^b D^b G^b F^m

33 34 35 36 Angel

TAKE ME

(8vb THROUGHOUT - TO END)

37 38 39 40

TAKE ME TAKE ME AHH

41 42 43 44

TAKE ME TAKE ME OH TO-

E^b (No 3rd) D^b2 (No 3rd)

ff 2

386

P/C

45 Angel 46 47 48

DAY FOR YOU TO-MOR-ROW FOR ME TO-DAY ME TO-MOR-ROW YOU TO MORROW

E^b (No 3rd) D^b2 (No 3rd) 2

49 50 51 52

YOU LOVE YOU LOVE YOU LOVE, I LOVE YOU I LOVE

E^b (No 3rd) D^b (No 3rd) 2

53 54 55 56

YOU AH TAKE ME TAKE ME I LOVE YOU

E^b (No 3rd) D^b2 (No 3rd) 2

57 Roger Joanne Mimi Collins Joanne Roger Mimi Collins Maureen

58 59

UM WAIT SLIPPED SHIT OW WHERED IT GO? SAFE DAMN I THINK I MISSED

mf

287

P/C

Joanne

60 Maureen 61 All 62

DON'T GET PISSED IT WAS BAD FOR ME WAS IT BAD FOR YOU? IT'S

63 Maureen Roger 64 Mimi 65 Collins

O-VER IT'S O-VER IT'S O-VER IT'S O-VER IT'S O-VER

segue

I'LL COVER YOU-REPRISE

Vamp

1 2 3 4

UNDERSCORING

5 *Collins rit... molto* *Colla voce*

6 7

LIVE IN MY HOUSE I'LL BE YOUR SHEL-TER

molto rit... *mp*

8 9

JUST PAY ME BACK WITH ONE THOU-SAND KIS-SES

8 9

JUST PAY ME BACK WITH ONE THOU-SAND KIS-SES

P/c

-2-

I'U COVER YOU-REP.

Collins

10

BE MY LOV-ER I'U COV-ER

12

Slow Gospel feel

YOU O-PEN YOUR DOOR

simile (B)

15

I'U BE YOUR TEN-ANT DON'T GOT MUCH BAG-GAGE TO

F#/B F#m/D# E Fm⁷b₅

17

LAY AT YOUR FEET BUT SWEET KIS-SES I'VE GOT TO

B/F# F# E

Collins

19 *Collins*

SPARE I'U BE THERE, I'U COV-ER YOU

F# E F# DR A#m7b5 D#7b9

22

I THINK THEY MEANT IT WHEN THEY SAID YOU CAN'T BUY LOVE NOW I

+Gtr DR G#m7 mf Ema7

24

KNOW YOU CAN RENT IT, A NEW LEASE YOU ARE MY LOVE

F#m7 Dma7

26

ON LIFE ALL MY

+ORGAN G Em C#m7b5 F#7b9

P/C

-4-

I'U COVER YOU-REP.

Collins

28 29

LIFE _____ I'VE _____

Bm D/A

30 31 32

LONGED TO DIS-COV-ER_ SOME-THING AS TRUE AS THIS IS _____

OOH _____

E B/E A/E

Collins

33 34

IF YOU'RE _____

Soloist _____

SO _____ WITH A THOU-SAND SWEET KIS-SES _____

Choir _____

FIVE_ HUN-DRED TWEN-TY FIVE THOU-SAND _____

B/E Ama⁷ G#m⁷ cresc...

35

Collins

36

COLD AND YOU'RE LONE - LY

YOU'VE GOT

Soloist

Choir

I'U COV-ER YOU WITH A THOU-SAND SWEET KIS - SES

SIX HUN-DRED MIN-UTES

FIVE - HUN-DRED TWENTY FIVE THOU-SAND

F#m?

E

Ama?

G#m?

37

ONE NICK - EL ON - LY

WHEN YOU'RE

I'U COV-ER YOU WITH A THOU-SAND SWEET KIS - SES

MO - MENTS SO DEAR

FIVE - HUN-DRED TWENTY FIVE THOU-SAND

F#m?

C#m

Ama?

G#m?

39 Collins

WORN OUT AND TIR-ED WHEN YOUR

Soloist

I'LL COV-ER YOU WITH A THOU-SAND SWEET KIS - SES

Choir

SIX HUN-DRED MIN-UTES FIVE HUN-DRED TWEN-TY FIVE THOU-SAND

F#m⁷ E A m⁷ G#m⁷

42 CHORUS

HEART HAS EX-PIR-ED OH

OH

OH

A/B OR [IT IT] D

P/C

-7-

I'U COVER YOU-REP.

43 Collins

LOV- ER I'U COV-ER YOU YEAH

Soloist

LOV- ER I'U COV-ER YOU

Choir

LOV- ER I'U COV-ER YOU

C E

46 Collins

OH LOV- ER I'U COV-ER

Company

OH LOV- ER

D C

Collins

48 You

Company

49

FIVE HUN-DRED TWENTY FIVE THOU-SAND SIX HUN- DRED MIN- UTES -

mp A_{ma}? G#m? F#m? E

50

57

52

FIVE HUN-DRED TWENTY FIVE THOU-SAND SEA- SONS OF

A_{ma}? G#m F#m F#m/B

53

54

55

56

SOLOIST AD LIB

"I'U COVER YOU"

LOVE

mit. f Esus ff E DR

1 *ramp* 2 3 *ON CUE* 4

Gtr II we *GTR I we*

Fm7/C

5 *Mark* 6 7 8 3

HOW DID WE GET HERE? HOW THE HELL? DAN LEFT CLOSE ON THE

Gtr II *Fm7/C*

9 10 11 12

STEE- PLE _____ OF THE CHURCH

Bbm7/F *Fm7/C*

13

Mark

14 15 16

HOW DID I GET HERE? - HOW THE HEU? - CHRIST-MAS!

mp PLAY STRINGS
Db/F

Eb/G Ab sus Ab

+ 35-7

17 18 19 20

CHRIST-MAS EVE LAST YEAR - HOW COULD A

Db/F Eb/G Ab sus Ab

mf

21 22 23 24

NIGHT SO FRO-ZEN BE SO SCALD-ING HOT? HOW CAN A

Db/F Eb/G Ab sus Ab

25 26 27 28

MORN-ING - THIS MILD BE SO RAW?

Db/F Eb/G Fm7/c

29

Mark

30 31

WHY ARE EN-TI-RE YEARS STREWN ON THE CUT-TING ROOM FLOOR OF ME-MO-RY

+B.D. PD Fm⁷/C Str II

32 33 34

WHEN SIN-GLÉ FRAMES_ FROM ONE MAG-IC NIGHT FOR-

35 36 37 38

EV-ER FLICK-ER IN CLOSE UP ON THE 3 D I-MAX OF MY

Bbm⁷/F

39 40 41 42

MIND THAT'S PO-ÉT-IC THAT'S PA-THE-IC WHY DID

Fm⁷/C

(43) Mark

44 45 46

MI-MI KNOCK ON RO-GER'S DOOR? - AND COLLINS CHOOSE THAT PHONE BOOTH BACK WHERE

+ H.H. Db/F Eb/G Ab sus Ab

47 48 49 50

AN-GEL SET UP HIS DRUMS? WHY DID MAU-REEN'S E-QUIP-MENT BREAK DOWN? WHY AM I -

+ Bass Db/F Eb/G Ab sus Ab

51 52 53 54

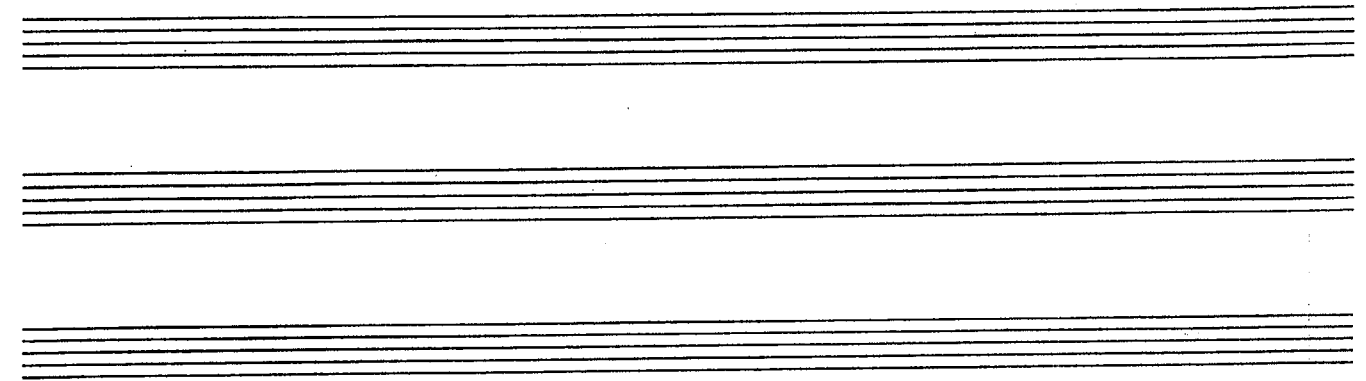
- THE WIT- NESS? AND WHEN I CAP-TURE IT - ON FILM WILL IT

Db/F C/E B/Eb Bb/D

55 56 57 58

MEAN THAT IT'S - THE END AND I'M A - LONE?

A/Db Ab/C C2 sus



1 2 3 4

RHODES

mp C2 C/E F2 G2

5 Mimi Roger

IT'S TRUE YOU SOLD YOUR GUI-TAR AND BOUGHT A CAR? IT'S TRUE

C2 C/E F2 G2

9 10 11 12

I'M LEAV-ING NOW FOR SAN-TA FE IT'S TRUE YOU'RE WITH THIS YUP-PIE

C2 C/E F2 G2

P/C

GOODBYE LOVE

13 Roger Benny 14 15 16 Mimi

SCUM? YOU SAID YOU'D NEV-ER SPEAK TO HIM A-GAIN — NOT NOW

C2 C²/E F2 G2

17 Maureen 18 19 20

WHO SAID THAT YOU HAVE AN-Y SAY IN WHO SHE SAYS THINGS TO AT ALL?

C2 C²/E F2 F2/G

21 Roger Joanne 22 23 24

YEAH! WHO SAID THAT YOU SHOULD STICK YOUR NOSE IN OTH-ER PEOP-LE'S...

Maureen 3

WHO SAID I WAS TALKING TO YOU?

CRASC. poco a poco

C2 C²/E F2 F2/G

3 +DR

302

25

Joanne

WE USED TO HAVE THIS FIGHT EACH NIGHT SHE'D NEVER ADMIT

Mark

CALM DOWN!

PIANO

f C (+GTR II)

Eb

Ab

+Bass

28

Mimi

I EXISTED HE WAS THE SAME WAY HE WAS ALWAYS

EVERYONE PLEASE!

G C Em

31

RUN AWAY, HIT THE ROAD, DON'T COMMIT YOU'RE FULL OF SHIT!

Ab B

F Ab B

303

33 Joanne 34 Mimi 35 Joanne

SHE'S IN DE-NI- AL HE'S IN DE-NI- AL DID-N'T GIVE AN INCH-

Benny Mark

MI-MI GUYS!

36 Mimi 37 Mimi

WHEN I GAVE A MI-LE I GAVE A MI-

COME ON

38 Roger Mark 40

LE GAVE A MILE TO WHO COME ON GUYS, CHILL!

41 BRIDGE

Mimi & Joanne

41 I'D BE HAP-PI TO DIE — FOR A TASTE OF WHAT AN- GEL — HAD —

Ab (+GTR I) Eb

44 SOME- ONE TO LIVE FOR UN- A- FRAID TO SAY

F

47 I LOVE YOU — 48 Roger AU —

G C

50 — YOUR WORDS ARE NICE MI-MI, — 51 BUT LOVE'S NOT A THREE WAY STREET

Eb F Ab G/B

P/C

- 6 -

GOODBYE LOVE

53 Roger

YOU'U NEW-ER SHARE REAL LOVE UN- TIL YOU LOVE YOUR- SELF,

C Em⁷ F

56 Collins

I SHOULD KNOW. YOU ALL SAID YOU'D BE COOL TO-DAY

RHODES

G/B C² C²/E

sub6 m2

59

SO PLEASE FOR MY SAKE... I

rall..

F² F²/G

rall.

(62) a tempo

CAN'T BE-LIEVE HE'S GONE I CAN'T BE-LIEVE YOU'RE

F² Em F² Em

306

65 Collins

66 67

GO-ING I CAN'T BE-LIEVE_ THIS FAM-'LY_ MUST

F2 Em F2/G

68 69 70

DIE AN- GEL HELPED US BE- LIEVE IN

Am G Em

71 72 73 All

LOVE I CAN'T BE- LIEVE_ YOU DIS- A- GREE I

F2 Em F2

74 75

CAN'T BE- LIEVE_ THIS IS GOOD- BYE

G2 DR

P/C

-B-

GOODBYE LOVE

76 SLOWER

Musical notation for measures 76-79. Includes piano part with *PIANO* and *MUSIC UNDER DIALOGUE* markings.

Musical notation for measures 80-83.

Musical notation for measures 84-87. Includes handwritten *bb* and *2* markings at the end of the system.

Musical notation for measures 88-91. Includes markings: *88 Faster Vamp*, *91 VOCAL LAST X*, *Mark*, *I*, and *CUE "COMING"*.

P/C

GOODBYE LOVE

92 Mark 93 94 Roger

HEAR THERE ARE GREAT RES-TAU-RANTS OUT WEST SOME OF THE BEST

95 Mark 96 97

HOW COULD SHE? HOW COULD YOU LET HER GO?

98 Roger 99 100 101

YOU JUST DON'T KNOW HOW COULD WE LOSE AN- GEL?

102 Mark 103 104 105

MAY-BE YOU'LL SEE WHY WHEN YOU STOP ES-CAP-ING YOUR PAIN AT

D^b2/F Eb/G Ab

106 Mark 107 108 109 Roger

LEAST NOW IF YOU TRY AN- GEL'S DEATH WON'T BE IN VAIN HIS

110 111 112 113

DEATH IS IN VAIN

114 Mark 115 116 117

ARE YOU IN- SANE? THERE'S SO MUCH TO CARE A-BOU T THERE'S ME, THERE'S

118 Roger 119 120 121

MI - MI MI-MI'S GOT HER BAG-GAGE TOO SO DO YOU

P/C

GOODBYE LOVE

122 Roger

123 124 125 Mark Roger

WHO ARE YOU TO TELL ME WHAT I KNOW WHAT TO DO? A FRIEND. BUT

126 127 128 129

WHO MARK ARE YOU? _____

130 131 132 133

MARK HAS GOT HIS WORK THEY SAY MARK LIVES FOR HIS WORK AND

+Bass →

134 135 136 137 Mark Roger

MARK'S IN LOVE WITH HIS WORK MARK HIDES IN HIS WORK FROM WHAT? FROM

138 Roger 139 140 141

FAC- ING_ YOUR FAIL- URE_ FAC- ING_ YOUR LONE- U-NESS,

Db2/F C2/E Cb2/Eb Bb2/D

142 143 144 145

FAC- ING_ THE FACT YOU LIVE_ A LIE_

A2/Db Ab2/C C2

146 147 148

YES YOU LIVE_ A LIE TELL YOU_ WHY_

F2/A G/B C

149 150

YOU'RE AL- WAYS DREACH- ING NOT_ TO BE

F2/A

151 Roger

NUMB WHEN THAT'S HOW YOU THRIVE YOU PRE-TEND TO CRE-

152

153 3 3

G/B C

154

ATE AND OB-SERVE WHEN YOU REAL-LY DE-

155

3 3

F2/A G/B

156

TATCH FROM FEEL-ING A-LIVE PER-HAPS IT'S BE-

157

Mark

3 3

C

158

CAUSE I'M THE ONE OF US TO

159

F2/A G/B

P/c

-14-

GOODBYE LOVE

160

Mark

Roger

161 162

SUR-VIVE POOR

163

164

165

BA-BY!

166

Mark

167

168

MI-MI STILL LOVES RO-GER IS RO-GER REAL-LY

Db2/F Eb/G Ab

169

170

171

Roger

JEAL-OUS OR A-FRAID THAT MI-MI'S WEAK MI-MI

Db2/F Eb/G

172 Roger 173 Mark 174

DID LOOK PALE MI - MI'S GOT-TEN THIN

175 176

MI - MI'S RUN - NING OUT OF TIME RO - GER'S

177 Roger 178 179

RUN - NING OUT THE DOOR NO MORE! OH NO

180 181 Mark 182

I'VE GOT-TA GO HEY, FOR SOMEBODY WHO'S ALWAYS BEEN LET DOWN, WHO'S HEADING OUT OF TOWN?

183 Roger 184

FOR SOMEONE WHO LONGS FOR
A COMMUNITY OF HIS OWN... WHO'S WITH HIS CAMERA, ALONE?

185 186 187

I'U CALL I HATE THE FALL

188 Mimi 189

YOU HEARD? EV- 'RY WORD

PIANO/STES

190 191 192 193

RHODES

194 Mimi 195 196 197

YOU DON'T WANT BAG - GAGE WITH - OUT LIFE TIME GUAR - AN - TEES

198 199 200 201

YOU DON'T WANT TO WATCH ME - DIE I JUST CAME TO SAY - GOOD -

202 203 204 205

BYE LOVE GOOD - BYE LOVE CAME - TO SAY

G²/B A/C# D

206 207 208 209

GOOD - BYE LOVE GOOD - BYE JUST CAME - TO SAY

G²/B A/C# D

210 Mimi 211 212 213

GOOD-BYE LOVE GOOD-BYE LOVE CAME TO SAY

Roger

GLO - RY ONE BUZZ OF GLO

G²/B A/C# D

214 215 216 217

GOOD-BYE LOVE GOOD-BYE

RY I HAVE TO FIND

G²/B A/C#

218 219 220 221

222 Mimi 223 224

PLEASE DON'T TOUCH ME UN- DER- STAND_ I'M SCARED I NEED TO

225 Mark 226 Benny

GO A- WAY_ I KNOW A PLACE A CU- NIC A

227 228 Mimi 229 Benny Mimi

RE- HAB? MAY- BE COULD YOU? I'LL PAY GOOD-

U.S.

230

Mimi

231 232 233

BYE LOVE GOOD-BYE LOVE CAME-TO SAY

Ab2/C Bb/D Eb

234

235 236 237

GOOD-BYE LOVE GOOD-BYE — JUST CAME-TO SAY

Ab2/C Bb/D Eb

238

239 240 241

GOOD-BYE LOVE GOOD-BYE LOVE —

Ab2/C Bb/D Eb

242

243 244

— GOOD-BYE — LOVE HEL-LO —

Ab2/C Bb Cm9

P/c

-21-

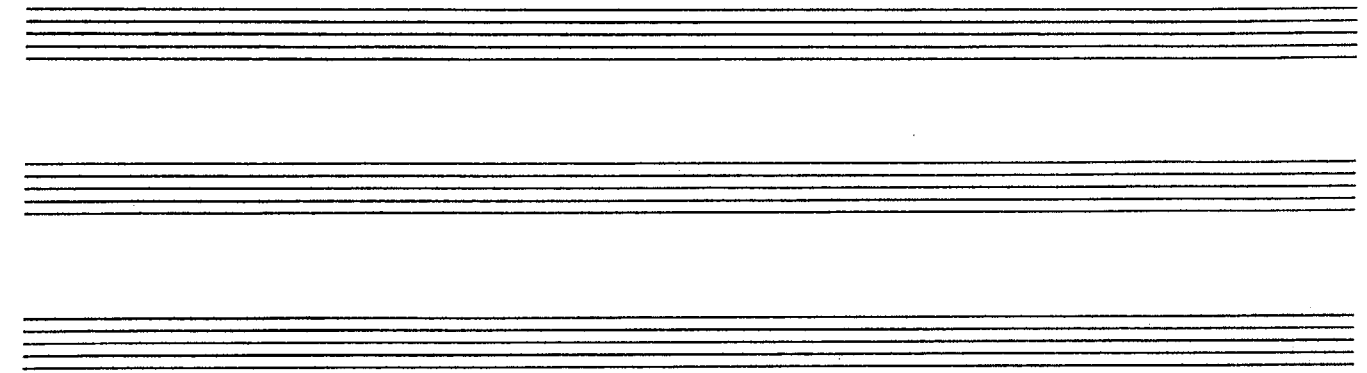
GOODBYE LOVE

245 Mimi

DIS-EASE

248 249 250 251

321



1 Pastor 2 Mark

PLAY AT #47 OFF THE PREM-IS-ES NOW WE GIVE NO HAND-OUTS HERE WHAT

4 5 Pastor 6 Collins

HAP-PENED TO "REST IN PEACE!" OFF THE PREM-IS-ES QUEER THAT'S NO WAY TO SEND A

7 8

BOY TO MEET HIS MAK-ER THEY HAD TO KNOW WE COULD-N'T PAY THE

9 Collins 10 Benny

UN- DER- TAK- ER DONIT YOU WOR- RY 'BOUT HIM, HEY!

12 Mark 13 All Three Collins

I'LL TAKE CARE OF IT! MUST BE NICE- TO HAVE MON- EY NO SHIT! I

14 15

THINK IT ON- LY FAIR TO TEL YOU YOU JUST PAID FOR THE FU- NER- AL OF THE

Benny 17

PER- SON WHO KILLED YOUR DOG I KNOW I AL- WAYS HAT- ED THAT

18 Benny 19 Mark

DOG LET'S PAY HIM OFF AND THEN GET DRUNK I

20 Collins & Benny 21

CAN'T I HAVE A MEET-ING PUNK! LET'S GO!

22 Mark 23 24

"HI. MARK COHEN HERE FOR BUZZLINE ... BACK TO YOU ALEXI. COMING UP NEXT VAMPIRE

+GTR I A2 A2/G

B3we →

25 26 27

WELFARE QUEENS WHO ARE COMPULSIVE BOWLERS."

A2

28 Mark 29 30 Vamp

"OH MY GOD, WHAT AM I DOING"

A²/G A²

31 SOUNDS 8V6 VERSE 32 33

DON'T BREATHE TOO DEEP DON'T THINK ALL DAY

+Str II A² A²/G

34 35 36

DIVE IN - TO WORK

A²

37 38 39

DRIVE THE OTH-ER WAY THAT DRIP OF HURT

A²/G C#m

40 Mark

41 42 43

8

THAT PINT OF SHAME GOES A-WAY JUST

D C#m E C#m

44 45 46

8

PLAY THE GAME YOU'RE LIV-ING IN A-

D G E

47 CHORUS

48 49

8

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

A2 F#m E

50 51 52

8

YOU'RE LIV-ING IN A- ME- RI- CA LEAVE YOUR CON-SCIENCE AT

D A2 F#m

53 *Mark* 54

THE TONE AND WHEN YOU'RE LIV-ING IN A -

55 56

ME- RI- CA AT THE END OF THE MIL-

57 58 59

LE- NI- UM



P/c

WHAT YOU OWN

60 Roger 61 62 SOUNDS Bv6

8 THE

Mark 3

YOU'RE WHAT YOU OWN

E A²

63 VERSE 64 65

8 FILM MAK-ER CAN-NOT SEE

AND THE SONG WRIT-ER CAN-NOT HEAR

PLAY AT #79

A² A²/G

33 cue →

66 67 68

8 YET I SEE MI- MI EV- 'RY WHERE

AN-GE'LS

A²

69 Roger 70 71

8 JUST TIGHT- EN THOSE

8 Mark VOICE IS IN MY EAR

A²/G C#m

72 73 74 75

8 SHOUL-DERS JUST DON'T LET GO OR

8 JUST CLENCH YOUR JAW - TIL YOU FROWN - OR

D C#m E C#m

76 77 78

8 YOU MAY - DROWN - YOU'RE LIV-ING IN A -

8 YOU MAY - DROWN - YOU'RE LIV-ING IN A -

D G E

79

CHORUS

Roger

80

81

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

A2 F#m E

82

83

YOU'RE LIV- ING IN A- ME- RI- CA

YOU'RE LIV- ING IN A- ME- RI- CA

D A2

84

85

86

WHERE IT'S LIKE THE TWI- LIGHT ZONE AND WHEN YOU'RE LIV- ING IN A-

WHERE IT'S LIKE THE TWI- LIGHT ZONE AND WHEN YOU'RE LIV- ING IN A-

F#m F G

95

Roger

8 I OWN NOT A NO- TION I ES-

Mark

8 I OWN NOT A NO- TION I ES-

G Gma7 G6

97

8 CAPE AND_APE CON- TENT_ I DON'T OWN E-

8 CAPE AND_APE CON- TENT_ I DON'T OWN E-

A A2 A G

100

8 MO- TION I RENT_

8 MO- TION I RENT_

103 Roger

104

105

WHAT WAS IT A- BOUT THAT

106 Mark

WHAT WAS IT A- BOUT THAT NIGHT

106

107

108

NIGHT CON- NEC- TION IN AN I- SO- LAT- ING

CON- NEC- TION IN AN I- SO- LAT- ING

109

110

AGE

AGE FOR

329

333

111

Roger

112 113

FOR ONCE THE SHAD-OWS GAVE WAY TO LIGHT

Mark

ONCE THE SHAD-OWS GAVE WAY TO LIGHT

G#m G#m/F# Ema?

114 115 116

FOR ONCE I DID-NIT DIS-EN-GAGE

FOR ONCE I DID-NIT DIS-EN-GAGE

G#m G#m/F#

117 118 119

AN-GEL I HEAR YOU I

D#sus D# E

330

120 Roger
MI-MI I SEE YOU I SEE IT I HEAR IT I HEAR IT MY SONG!

121 3 3 3 3 122 3

8

Mark
HEAR IT I SEE IT I SEE IT MY FILM! A-

3 3 3

8

C#m⁷ G#m/D# D#

123 ONE SONG GO- RY

124

8

3

LEX - I MARK CAU ME A HIP-PO-CRITE I

3

E C#m⁷

125 MI - MI YOUR EYES — DY-ING IN A-

126

8

8

NEED TO FIN-ISH MY OWN FILM I QUIT! DY-ING IN A-

G#m/D# D# F

331

127

CHORUS

Roger

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

Bb Gm F

130

WERE DY-ING IN A- ME- RI- CA TO COME IN-TO OUR

WERE DY-ING IN A- ME- RI- CA TO COME IN-TO OUR

Eb Bb Gm

133

OWN BUT WHEN YOU'RE DY-ING IN A- ME- RI- CA

OWN BUT WHEN YOU'RE DY-ING IN A- ME- RI- CA

Gb Ab Bb

136 Roger
 137
 138

AT THE END OF THE MIL - LE - NI - UM

Mark
 AT THE END OF THE MIL - LE - NI - UM

Gm F Eb

139
 140
 141

YOU'RE NOT A - LONE

YOU'RE NOT A - LONE

Dm Eb F Gm

142
 143
 144

I'M NOT A -

I'M NOT A -

Gm/F Dm Eb F

145 Roger

146 147

LONE

Mark

LONE

ff $A\flat_2$ $B\flat_2$

148 149 150

I'M NOT A- LONE

I'M NOT A- LONE

$A\flat_2$

151 152

$B\flat_2$

1 Roger's Mother

RO - GER THIS IS YOUR MOTH - ER RO - GER HON - EY I

4 DON'T GET THESE POST - CARDS MO - VING TO SAN - TA - FE BACK IN NEW YORK STARTING A

7 ROCK BAND RO - GER WHERE ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE

8 Mimi's Mother

MI - MI CHI - CA DON - DEES - TAS

10 ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE

11 TU MA - MA ES - TA YA MAN - DO

12 DON - DEES - TAS MI - MI

Mr. Jefferson

KIT - TEN WHER - E - VER

13 ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE

14 DON - DE ES - TAS MI - MI DON - DE ES - TAS MI - MI

ARE YOU KIT - TEN WHER - E - VER

P/C

15

Roger's Mother

ARE YOU RO-GER WHERE ARE YOU RO-GER WHERE

Mimi's Mother

DON-DE ES-TAS MI-MI DON-DE ES-TAS MI-MI

Mr. Jefferson

ARE YOU KIT - TEN WHER - E - VER

Mr.s Cohen

MARK ARE YOU THERE ARE YOU THERE I DON'T KNOW IF HE'S THERE WERE ALL HERE WISH-ING YOU WERE HERE TOO

17

ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE

DON-DEES-TAS MI-MI DON-DE ES-TAS MI-MI

ARE YOU KIT - TEN WHER - E - VER

WHERE ARE YOU MARK ARE YOU THERE ARE YOU WHERE ARE YOU MARK ARE YOU THERE ARE YOU THERE I DON'T KNOW IF PLEASE

19

CALL

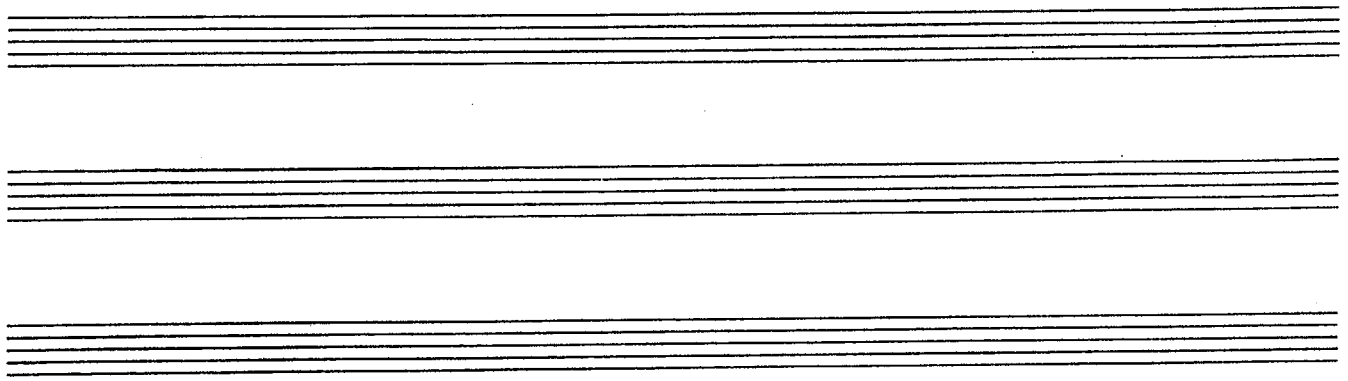
CALL

CALL

CALL

CALL — YOUR MOTH-ER —

FINALE A



1 2 3 4

sva

PIANO ONLY

5 VOCAL Homeless

CHRIST-MAS BELLS ARE RING-ING CHRIST-MAS BELLS ARE RING-ING

9 10 11 12

CHRIST-MAS BELLS ARE RING-ING HOW TIME FLIES WHEN COM-

+DR +El. SHAKER

Homeless

13 *b* PASS-ION DIES 14 15 16 NO STOCK-INGS NO CAN- DY CANES_

17 NO GIN- GER BREAD_ NO SAFE-TV NET_ NO LOOSE CHANGE NO CHANGE NO

21 *solo* One Homeless Man 22 All 23 24 SAN- TY CLAUS IS COM- ING_ 'CAUSE SAN- TY CLAUS AIN'T COM- ING_

25 NO ROOM 26 AT THE HOL-I-DAY INN A- GAIN_ 27 28

29 All 30 31 32

WELL MAY-BE NEXT YEAR OR WHEN? —

33 SLOWER Mark 35

DE-CEM-BER TWEN-TY FOURTH TEN P. M. —

PLAY AT #76

(ON STAGE GTR)
Gtr I quasi tuning up

cue

36 37 38

— EAST-ERN STAN-DARD TIME, I CAN'T BE-LIEVE A YEAR WENT BY SO FAST

39 40

TIME TO SEE — WHAT WE HAVE TIME TO SEE

41 Mark

TURN THE PRO-JEC-TOR ON

42 FIRST SHOT RO-GER WITH THE

43 FEN-DER GUIT-AR HE JUST GOT OUT OF HOCK

44 WHEN HE SOLD THE CAR

45 THAT TOOK HIM A-WAY AND BACK

46 Roger I FOUND MY SONG

47 Mark

FOUND HIS SONG IF HE COULD JUST FIND

48 Roger MI-MI I TRIED

P/C

-5-

FINALE A

49 Roger 50 Mark

YOU KNOW I TRIED FADE IN ON MARK WHO'S

51 Roger 52 Mark

STILL IN THE DARK BUT HE'S GOT GREAT FOOT-AGE WHICH HE'S CUT TO-GETH-ER

53 Roger 54 Mark Roger

TO SCREEN TO-NIGHT IN HON-OR OF BEN-NY'S WIFE MUF-FY,

55 Mark 56

AL-LI-SON PUL-LING BEN-NY OUT OF THE EAST VIL-LAGE LO-CA-TION

345

68 69 70 71

Collins

WIRED THE A-T-M AT THE FOOD EM-POR-I-UM TO PRO-

72 73 74 75 Answering Machine

THE

VIDE AN HON-OR-AR-I-UM TO AN-Y-ONE WITH THE CODE

76 77 78 79

CO- - - - - DE

PLAY

Bs/DR cont.

P/C

80

Answering Machine

81

82 Collins

WELL? A- N-

(+Mod II)

DS/DR cont.

83

84

85

G- E- L YET

86

87

88

89

ROB- IN HOOD-ING IS- N'T THE SO- WIT-ION THE

90

91

92

93

POW-ERS THAT BE MUST BE UN-DER-MINED WHERE THEY DWELL IN A

348

94 Collins 95 96 97

SMALL EX-CU-SIVE GOUR-MET IN-STI-TU-TION WHERE WE

98 Collins, Roger, Mark 99 100 101

OV-ER-CHARGE THE WEAL-THY CLI-EN-TELE WEU

102 103 104 105

O-PEN UP A RES-TAU-RANT IN SAN-TA FE WITH A

All. AAH SAN-TA FE

V.S. →

Collins, Roger, Mark

106 107 108 109

PRI- VATE COR- NER BAN-QUETTE IN THE BACK WE'U

All

AAH _____ IN THE BACK

Roger

110 111 112 113

MAKE IT YET, WE'U SOME-HOW GET TO _____ SAN- TA FE BUT YOU'D

AAH _____ SAN-TA FE

114 115 116 117

MISS NEW YORK BE- FORE YOU COULD UN- PACK _____

118 Roger
119 120 121

OHH
All
OHH

f

122 123 124 125

126 127 128

129 130 131

132 *Faster*
Maureen

CONDUCTED

133 134

MARK! RO-GER AN-Y-ONE HELP!

135 Mark 136 Maureen

MAU-REEN? IT'S MI-MI, I

GTR I cue

137 Maureen 138 Roger 139

CAN'T GET HER UP THE STAIRS! NO!

140 a tempo 141 142 143 Maureen

PIANO ONLY SHE WAS

144 145 146 147

HUD-DIED IN THE PARK IN THE DARK AND SHE WAS

148 Roger 149 150 151

FREE-ING AND BEGGED TO COME HERE OV-ER HERE OH! GOD

152 Mimi 153 154 155

GOT A LIGHT? I KNOW YOU YOU'RE SHIVERING

+Bs/K6d II

156 Joanne 157 158 Roger 159 Mimi

SHE'S BEEN LIV-ING ON THE STREET WE NEED SOME HEAT I'M SHIV-ER-ING

160 Mark 161 162 163

WE CAN BUY SOME WOOD AND SOME-THING TO EAT

164 Collins 165 166 167 Mimi

I'M A-FRAID SHE NEEDS MORE THAN HEAT I HEARD THAT

168 Maureen

COL-LINS WILL CALL FOR A DOC - TOR HON - EY

Detailed description: This system contains the first vocal line for Maureen. The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature. It starts at measure 168 and ends at measure 171. The lyrics are "COL-LINS WILL CALL FOR A DOC - TOR HON - EY". The piano accompaniment is written in grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

172 Mimi

DON'T WASTE YOUR MON - EY ON MI - MI HEL - LO

Collins ME, ME

9 - 1 - 1

Detailed description: This system contains the second vocal line for Mimi. The vocal line is in treble clef with a key signature of one sharp. It starts at measure 172 and ends at measure 175. The lyrics are "DON'T WASTE YOUR MON - EY ON MI - MI HEL - LO". There are handwritten annotations "Collins ME, ME" above measures 175 and 176, and "9 - 1 - 1" below measure 176. The piano accompaniment continues in grand staff.

176 Mimi

I'M ON HOLD COLD COLD WOULD YOU LIGHT MY CAN - DLE

Detailed description: This system contains the third vocal line for Mimi. The vocal line is in treble clef with a key signature of one sharp. It starts at measure 176 and ends at measure 179. The lyrics are "I'M ON HOLD COLD COLD WOULD YOU LIGHT MY CAN - DLE". The piano accompaniment continues in grand staff.

180 Roger

YES, WEL, OH GOD FIND A

Detailed description: This system contains the fourth vocal line for Roger. The vocal line is in treble clef with a key signature of one sharp. It starts at measure 180 and ends at measure 183. The lyrics are "YES, WEL, OH GOD FIND A". The piano accompaniment continues in grand staff.

184 Roger *molto rit...*
186 *rit...*

CAN - DIE

187 *a tempo* Mimi 188 Roger 189 190

I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU

RHODES+TOY PNO

191 Mimi 192 Roger 193 194

I SHOULD TELL YOU BEN-NY WAS-NIT A- NY SHH I KNOW

195 196 197 198 Mimi: I KNOW

I SHOULD TELL YOU WHY I LEFT IT WAS-NIT 'CAUSE I DID-NIT

199 Mimi 200 Roger 201 Mimi 202

I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I LOVE

203 204 205 206

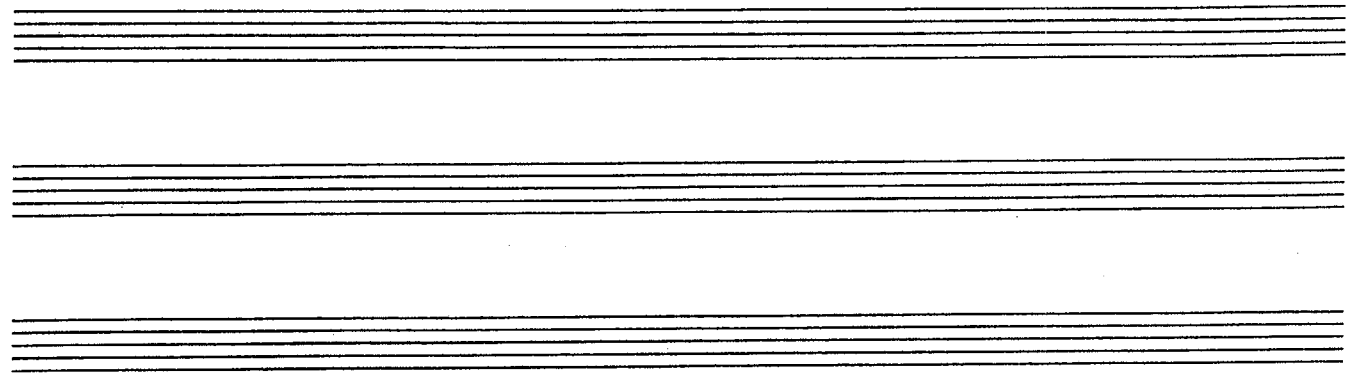
YOU
PIANO

207 Roger 208 209 210

WHO DO YOU THINK YOU ARE? LEAV-ING ME A-LONE^v MY GUI-TAR
WITH

211 212 213 214

HOLD ON THERE'S SOME^v YOU SHOULD HEAR - IT IS-NIT MUCH BUT IT TOOK ALL YEAR
THING



1 INTRO (SOUNDS Bv6) Roger

2 YOUR

PLAY AT #17 ON STAGE GTR

F/A G/B

3

4 3 5

EYES AS WE SAID OUR GOOD-BYES

F/A G/B C

6 3 ? 8

CAN'T GET THEM OUT OF MY MIND AND I FIND I CAN'T HIDE

C/E Am G

9 Roger

8 FROM YOUR EYES

Em G F/A

12

8 THE ONE THAT TOOK ME BY SUR-PRISE THE NIGHT YOU CAME IN-

G/B C C/E

15

8 TO MY LIFE WHERE THERE'S MOON-LIGHT I SEE YOUR EYES

Am G PLAY STRINGS (+DR) T T

19

8 HOW'D I LET YOU SLIP A-WAY WHEN I'M LONG-ING SO TO

22 Roger

8 HOLD YOU — NOW I'D DIE FOR ONE MORE DAY — 'CAUSE THERE'S

23 24

25

8 SOME-THING I — SHOULD HAVE TOLD — YOU YES THERE'S SOME-THING I — SHOULD HAVE TOLD —

26 27

28

8 — YOU — WHEN I LOOKED IN-TO YOUR EYES

29 30

31

8 WHY DOES DIS-TANCE MAKE US WISE? — YOU WERE THE SONG ALL

32 33

34 Roger

A LONG AND BEFORE THE SONG DIES

37

I SHOULD TELL YOU I SHOULD TELL YOU I HAVE

sub p

DR

40

ALWAYS LOVED YOU YOU CAN SEE IT IN MY

DR

(42) Slow, majestic

EYES

GTR

f

P/C

YOUR EYES

46 Roger 47 48 49 MI - MI

50 + 8vb - J 51 52 53

54 55 56 57 58

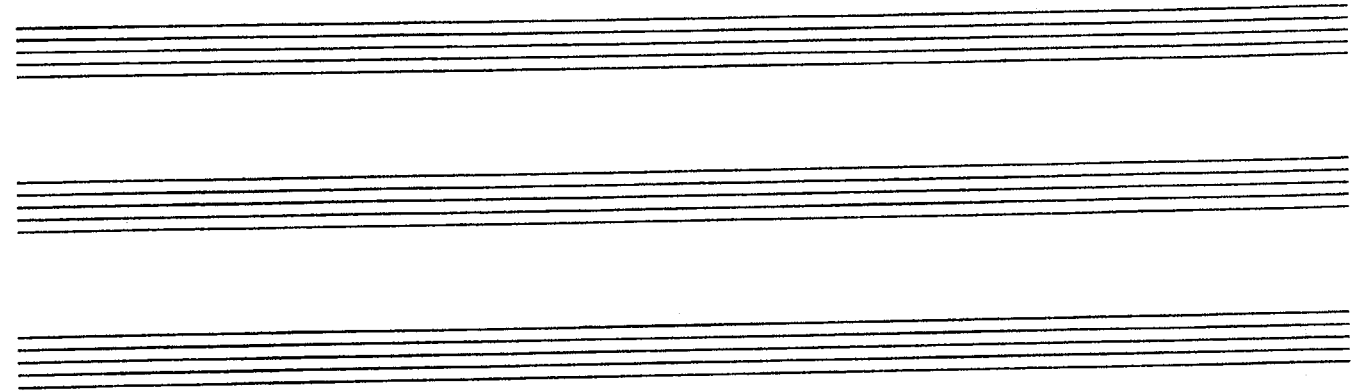
ff

ff

SEGUE

302

FINALE B



1 CONDUCTED Mimi 2 Roger Mimi Joanne 3 ON CUE Mimi 4

I JUMPED OVER THE MOON! WHAT? A LEAP OF MOOD... I WAS IN A TUNNEL, HEADING FOR THIS SHE'S BACK! WARM WHITE LIGHT

f

5 ON CUE Maureen Mimi 6 7 8

OH MY GOD! AND I SWEAR ANGEL WAS THERE AND SHE LOOKED GOOD!

mp

9 10 ON CUE 11 ON CUE 12 Collins 13 Maureen

AND SHE SAID "TURN AROUND GIRLFRIEND AND LISTEN TO THAT BOY'S SONG" SHE'S DRENCHED HER FE-VER'S BREAK-ING

14

Mark

15 16 17

THERE IS NO FU- TURE THERE IS NO PAST

PIANO TUBULAR BELLS

18

Roger

19 20 21

THANK GOD THIS MO- MENT'S NOT THE LAST

PIANO

22

Mimi & Roger 23 24 25

THERE'S ON- LY US THERE'S ON- LY

+DR XI XI

26

27 28 29

THIS FOR- GET RE- GRET OR LIFE IS YOURS TO

P/C

- 3 -

FINALE B

30 Mimi & Roger All

MISS NO OTH- ER ROAD NO OTH- ER

34 WAY NO DAY BUT TO-DAY

35 36 37

38

Women

I CAN'T CON- TROL

Men

WILL I LOSE MY DIG- NI- TY

f D A

GTR/E/B5

42 Women
 43 44 45
 MY DES - TI - NY
 Men
 WILL SOME - ONE CARE
 D A

46 47 48 49
 I TRUST MY SOUL MY ON - LY
 WILL I WAKE TO - MOR - ROW FROM
 D A

50 51 52 53
 GOAL IS JUST TO BE WITH -
 THIS NIGHT - MARE
 B C#

54

Women

54 55 56 57

OUT YOU _____ THE HAND GROPEs _____ THE

Men

THERE'S ON - LY NOW THERE'S ON - LY

F#

58

58 59 60 61

EAR HEARS _____ THE PULSE BEATS _____ LIFE

HERE GIVE IN TO HERE LOVE OR LIVE _____ IN

D#m C# / E# B C#

62

62 63 64 65

GOES ON _____ BUT I'M GONE _____ 'CAUSE

FEAR NO OTH - ER PATH NO OTH - ER

F#

66 Women
 I DIE WITH-OUT YOU
 67
 68
 69

Men
 WAY NO DAY BUT TO-DAY

mf D[#]m
 2

C[#]/E[#]
 2

F[#]sus
 F[#]

70
 I DIE WITH-OUT YOU
 71
 72
 73

NO DAY BUT TO-DAY

B/D[#]

C[#]/E[#]

F[#]sus

74
 I DIE WITH-OUT YOU
 75
 76
 77

NO DAY BUT TO-DAY

B/D[#]

C[#]/E[#]

F[#]sus

78 Women
I DIE WITH-OUT YOU

Men
NO DAY BUT TO-DAY

B/D# C#/E# F#5/5

(B2) 82
I DIE WITH-OUT YOU

NO DAY BUT TO-DAY

86
I DIE WITH-OUT YOU

NO DAY BUT TO-DAY

34

90 Women
 91
 92 NO DAY BUT TO -

Men
 NO DAY BUT TO -

93 DAY
 94
 95 DAY

96
 97
 98
 99
 366

aff

rit...

370

PIANO-CONDUCTOR

EXIT MUSIC
(I'U COVER YOU)

RENT

43

1x - PIANO MELODY

2x - PIANO SOLO

3x - GUITAR I SOLO TO 3rd ENDING

GUITAR II SOLO - #21-33 AT #33 PIANO PLAYS MELODY OUT

SHUFFLE

DR

+GTR

(3)

C G/C F C/G G F2 G

F G Am Fma⁷ Gm⁷ Ebma⁷

Abma⁷ Fm⁷ Cm Eb C^{10 20}

(21) F C/F Bb/F C/F Bb2 C

Bb2 C Bb2 C Bb2 C

Eb Db F Eb Db

F F F F

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