

GHOST

THE MUSICAL

Book and Lyrics

Bruce Joel Rubin

Music and Lyrics

Dave Stewart and Glen Ballard

Based on the film produced by Paramount Pictures and Bruce Joel Rubin

VOCAL SCORE – 26 January 2010

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Here Right Now (Opening Act I)

Version: 03/02/2010 14:02

pp [swirling FX on B5]

[ac gtr]

5

10

[pno]

14

18

Musical score for piano and guitar, measures 21-32. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 21 is marked with a box containing the number 21. The piano part features complex chordal textures and melodic lines, with several measures containing a 'V' marking above the notes. The guitar part is indicated by a bracketed '[gtr]' label starting at measure 29. A 'VAMP' instruction with a circled '8' and '(5US2)' is placed below the piano part at measure 28. A circled '8' is also present above the guitar part at measure 30. The score concludes with a double bar line at measure 32.

34

Musical score for measures 34-41. The score is for a piano and voice. The piano part consists of four staves: two for the right hand and two for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is mostly rests, with some notes in the final two measures. The voice part (M) is a single staff with rests.

Double time

$\text{♩} = 146$ 43

Musical score for measures 42-47. The score is for a piano and voice. The piano part consists of four staves. The key signature is three sharps and the time signature is 4/4. The music is in double time. The voice part (M) has lyrics: "here right now, Here right now, This is what we're liv - ing for...". The piano part features chords G, D, and C. A "[str pad]" instruction is present in the left hand.

Musical score for measures 48-53. The score is for a piano and voice. The piano part consists of four staves. The key signature is three sharps and the time signature is 4/4. The music is in double time. The voice part (M) has lyrics: "This is when we give__ in - to__ the mo - ment and_ let go.__ Here right now,". The piano part features chords Em, G, and D.

54

M

Ev-'ry - thing we're dream - ing of_ is com-ing through if we__ step up_ and own

C EM

58

M

_ it. Let_ it flow._

S

8

Seems like we wait - ed for - e - ver. I know we're

G D

[str pad continues] [synth patterns (approx)]

62

S

8

_ gon - na get there if we hold on tight._____ We've come a long

C Em G

sim. [+light tamb]

68

S

— way to-ge-ther, We'll just keep get-ting bet-ter still. Make the fu-ture bright.

E⁵

74

M

75

S

Here right now, Here right now, This is when we make

[kit fill] [+kit]

E B A

81

M

S

— it ev - 'ry- thing we e - ver need.

Here right now, Here right now,

C#M E B A

103

M
S
C

till... It rea-ly does - n't mat - ter what comes af - ter or_ be - fore_

till we get there.

Time_____

A Δ C \sharp M D

8ves

108

C

keeps run-ning on_ We_ can be_ sure_

A Δ /C \sharp A \flat M/C E/B

114

C

I_ know that once it's gone we won't get more_

D A Δ /C \sharp B \flat SUS

120

M

S

C

Why ___ can't we slow it down?___ Till ___ it's e -

Why ___ can't we slow it down?___ Till ___ it's e -

Why ___ can't we slow it down?___ Till ___ it's e -

B **E** **B^Δ/D[#]** **B^M⁶/D**

[str only]

127

M

S

C

nough. So we'll be safe. ___ in the here and now. ___ This is where we

nough. ___ This is where we

- nough. ___

F[#]/C[#] **E** **B^Δ/D[#]** **C[#]5** **C[#]**

135 **137**

M
keep our love.

S
keep our love. [guit]

C
[pad]

C#(sus4) C#5 F# C#

full rhythm

141

C
[pad]

B D#m F#

146

C
[pad]

C# B D#m

152 **153**

152

etc.

160

168 **169**

M

S

C

Some day. Some way.

Some day. Some way.

[guit]

F# C#

173

M
now. This is where we make_ it in - to what_ it's meant to be_

S
Some - where.

C
Some - where.

B Some - where. **D#m**

177

M
— Here right now. Here right now. —

S
Some time. Some - how. Some day.

C
Some time. Some - how. Some day.

F# Some time. **C#** Some - how. **B** Some day.

182

M
S
C

No-one's gon - na break_ this feel - ing. You_ were sent to me._

This is as far

D#m *F#* This is as far *etc.*

186

M
S
C

Here right now. This is what we're liv - ing for._

— as we've e - ver come, But I know that we've_ on - ly just be- gun._

— as we've e - ver come, But I know that we've_ on - ly just be- gun._

C# *B*

190 F#

M

S

C

D#m F#

195 C# $\text{f}\Delta$

M

S

C

C# f

199 **D#m** **201**

M
— step up_ and own_ it. Let_ it flow. Here right

S
be. Here right

C
be. Here right

D#m **E**

[str pad only]

203 "The place looks great."

M
now. Here right now. "The place looks great."

S
now. Here right now.

C
now. Here right now.

B/D# **F#5**

Relaxed (half tempo)

208 **D** **A^/C#** **Am^/C** **E/B** **D** **A^/C#**

214 **VAMPOUT** on "Thanks for everything Carl."

M

32 E

218 **A/C#** **EADD9**

Three Little Words

Version: 03/02/2010 14:06

♩ = 73

S

I say it with my eyes,

5

S

When I hold you close at night, When I make you scram-bled eggs, When I tell you sil-ly

8

8a

9

3

M

S

Some-times you need to hear it Sam. I need to hear it. —

jokes, When I turn out the light.

16ths end

11

M

Or else you be-gin to fear,. You be-gin to fear it is-n't true. No, don't speak, don't talk, you love me, Sam,—
"Molly, you're not..."

S

$Dm7(add4)$ $G(sus)$ G/F $C(add2)$ $Dm7$

15

M

I know you do. I see it in your eyes. I know what's in your heart. There

$G(sus)$ $G(sus)/F$ $C(add2)$ C Am

19

M

are no se-crets there, no lies. Still, when we're a - part,— I get this fear and I need to hear,— I

$Dm7(add4)$ $G(sus)$ $G7/F$ $C(add2)$ $Dm7(add4)$

23

M

love you. I love...— You, here in my life— And ev-'ry-thing a-bout it is right.

$G(sus)$ C $CMAT9$ $Fadd9$ C $CMAT9$

27

M

But the one thing that you need to con-fide— are those three lit-tle words that come from

Fadd9 *Am* *Fadd9* *Gsus4* */F*

34

31

M

S

deep down in - side.

Peo-ple may say it ev - 'ry day,— But it's

/E */D* *C* *C* *C7* *F*

35

S

real-ly not the on - ly way to re - veal it.

Does-n't mat-ter what they're say-ing— If

Fm *C* *C7* *F*

39

S

words are all that they're con-vey - ing. Don't be - lieve it

If you can't feel it._____

Fm *Gsus4* */F* */E* */D*

42

M

Some - times you need to hear it Sam, I need to hear it.--- Or else you be-gin to fear,

C Am7 Dm7(add4)

M

You be-gin to fear it is-n't true. I'd love to hear it ev - 'ry day. But ev-en just this one time, it's O. But ev-en just this one time, it's O.

G7sus4 C Dm7 Gsus4

M

K.--- I can live that way. It's not like I ev - er doubt it, But I'd

Not like you have to doubt

C C7 F

52

M
real-ly like to hear a - bout_ it,_____ What you're feel - ing. What are you feel - ing?_____

S
_ it. I don't want to have to shout it What I'm feel - ing?_____

Fm Gsus⁴ Gsus⁴/F Gsus⁴/E Gsus⁴/D

55

M
You, here in my life_____ Is ev -ry - thing I want that is right.

S
I say it with my eyes,_____ When I hold you close at night,_____ When I make you scram - bled eggs,

C Cmaj⁹ Fadd⁹ C Cmaj⁹

58

M
If it's love how can you keep it in - side?_____ You could just say it now.

S
_____ When I tell you_ sil - ly jokes,

Fadd⁹ Am Fadd⁹ Gsus⁴ /F

62

M Give me a sign... You, here in my life... Is

S I shout it with my touch When I'm vi - si - ting your aunt,

/E /D C CMA7⁹ Fadd⁹

65

M ev-'ry - thing I want that is right._____

S _____ When I put a-way your shoes, _____ When I laugh at _____ all your jokes. I don't know why I can't. _____

C CMA7⁹ Fadd⁹ Am Fadd⁹

69

M _____ It's just three lit - tle words Sam, _____

S _____

Gsus⁴ /F /E /D Gsus⁴ /F

72

M

do you love me?

/E /D Gsus4 /F /E /D C(add2)

Detailed description: This is a musical score for the song 'Three Little Words'. It consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest and then containing the melody for the lyrics 'do you love me?'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady accompaniment of chords in the right hand and a simple bass line in the left hand. The chords are labeled as /E, /D, Gsus4, /F, /E, /D, and C(add2). The piece concludes with a double bar line.

Higher Spirits

Version: 27/01/2010 02:40

$\text{♩} = 55$ +8va & 8vb

ethereal sounds

pizz vln

swirling 5ths and 8ves

pp

Em pno/bs

Cmaj9

sim.

Em *Cmaj9* *Em*

4

Detailed description: The score is for a piece in 12/8 time with a key signature of one sharp (F#). It consists of two systems. The first system has four staves: a vocal line with a half rest followed by a melodic phrase; a violin line with a half rest followed by a pizzicato melodic line; a staff with a half rest followed by a sustained chord of two octaves (5ths and 8ves); and a piano accompaniment with a half rest followed by a bass line of chords. The second system has four staves: a vocal line with a melodic phrase; a violin line with a melodic phrase; a staff with a sustained chord of two octaves marked 'sim.'; and a piano accompaniment with a bass line of chords. A double bar line with a '4' below it indicates a four-measure rest.

7

7

bell

(solo vln)

Cmaj9 Em Cmaj9

10

10

pad

+slide gtr

Em Cmaj9 Em

13

The musical score consists of four staves. The top staff is a vocal line in G major, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The second staff is a piano accompaniment with a treble clef, featuring a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The third staff is a guitar part with a treble clef, featuring a melodic line with a half note G4, a quarter note A4, and a quarter note B4. The fourth staff is a piano accompaniment with a bass clef, featuring a melodic line with a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment includes chords labeled Cmaj9, Em, and Cmaj9. The guitar part has a melodic line in the upper register and a bass line in the lower register.

A Whole New Ball Of Wax

Version: 03/02/2010 12:11

Swing 8ths ♩ = 112

Hospital Ghost

Hel - lo there young man, you're new I can tell. Well let me as-sure you, that

this is -n't hell. But it ain't heav-en ei - ther, so you might as well re - lax, 'cause this my friend is a

10



whole new ball of wax. It ain't like be-fore, and it can fool you at first.. There's an ec-ho of hun ger and

14

not quite a thirst. And if you thought it was o - ver with a tag on your toe, In a bag with a zip-per, well I'm a-

18

Sam: Who are you?

20

8
fraid it ain't so. I'm wait-ing for my wife. She's in the car-di - ac wing. She's

Dr brushes

G C E

22

8
fight-ing it, but fight-ing it was al-ways her thing. She'll be done soon and we'll be out-ta this place,

F D7 C B B \flat A

26

30

8
free of this world, of time and space. I know the soft-est shoe_ you could

D7 G C E7

31

8
ev - er do,_ eas-y for me_ and it will_ be for you. It's a lone-ly dance not

A m D

35

meant for two_ but I'll be hap-py to teach it to you... Goes some-thing like

Chords: G, Am, A#m, Bm, N.C.

Detailed description: This system contains measures 35 through 38. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "meant for two_ but I'll be hap-py to teach it to you... Goes some-thing like". The piano accompaniment features a grand staff with a treble clef and a key signature of one sharp. Chords are indicated below the piano part: G, Am, A#m, Bm, and N.C. (No Chords).

39

40 Tpt solo (synth)

this:

Chords: C, E, F, D7

Detailed description: This system contains measures 39 through 43. A box labeled "40" is placed above measure 39 with the text "Tpt solo (synth)". The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "this:". The piano accompaniment features a grand staff with a treble clef and a key signature of one sharp. Chords are indicated below the piano part: C, E, F, and D7.

44

etc.

Chords: C, B, Bb, A, D7, G, C, E

Detailed description: This system contains measures 44 through 49. The vocal line has a treble clef and a key signature of one sharp, with the lyrics "etc.". The piano accompaniment features a grand staff with a treble clef and a key signature of one sharp. Chords are indicated below the piano part: C, B, Bb, A, D7, G, C, and E.

50

54 Double-time feel (straight ♩)

Chords: F, D7, C, B, Bb, A, Eb7-

Detailed description: This system contains measures 50 through 53. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment features a grand staff with a treble clef and a key signature of one sharp. Chords are indicated below the piano part: F, D7, C, B, Bb, A, and Eb7-.

55 **Sam:** What's happening to me? Am I really dead?

HGI: Dead right. There's no time_ here in the
There's no time_ here in the

59
af - ter - life, And since there's no time, You don't need stress and strife. No fast or
af - ter - life, And since there's no time, You don't need stress and strife. No fast or

62
slow time, Your watch is ne - ver_ right. There's al - ways no time_ here on the
slow time, Your watch is ne - ver_ right. There's al - ways no time_ here on the

65 **66**

oth - er__ side__ It's just - let - go time,__ so don't put up a fight__ No more than

oth - er__ side__ It's just - let - go time,__ so don't put up a fight__ No more than

C It's Kurt Weill Time! *D9*

68

faux-time cause there's no day or night. Just-let-it - flow time, cause there's no end in__ sight. You know there's

faux-time cause there's no day or night. Just-let-it - flow time, cause there's no end in__ sight. You know there's

Ab7 G7 C D9

72 **74**

no time here on the oth - er__ side! No time!

no time here on the oth - er__ side! No time!

Ab7 G7 C D7 G A7 [clar]

76

Slow time! Look-out-be

8

Slow time! Look-out-be

Eb7 D7 G

80 Tempo primo

79

low time! heartbeat monitor (recorded)

8

low time!

A7 Eb7

83

HG

3 3 3

Hmm, he's not gon-na make it. I've seen it, I know. It's eit-her look out a-bove or

Chorus HUM

C E F E Eb

3

86

8 look out be-low. You nev-er know which way the wind is gon-na blow. Up or down, it's a crap shoot. Who

Chorus "OOH"

90

8 knows where they'll go? Chorus "AH" We're get-ting down to brass tacks... Like I

93

8 told you be-fore, it's a whole new ball of wax.

95 Slower

Doctor: "Hurry, we're losing him...."

8 Let go of day. Let go of

99

Doctor: He's gone.

night. Here sha - dows fade,

Em(add2) C(sus2) G

103 Held back, accel poco a poco

102

Your mo-ney's no good_ here, There's noth-ing to buy... No
Your mo-ney's no good_ here, There's noth-ing to buy...
Here sha - dows fade,

G7 C E

105

You

dead-lines Just let it all slide. You can't take it with_ you and there's no go-ing back;
...or bread-lines, Just let it all slide. You can't take it with_ you and there's no go-ing back;

F D7 C B Bb A7

109 get here with noth - ing, but there's noth ing you lack.

You get here and there's noth-ing you lack. Through - out hu-man his - t'ry, It's al-ways a mys t'ry Some
 You get here and there's noth-ing you lack. Throug - out hu-man his - t'ry, It's al-ways a mys - t'ry. Some

D⁹ **G⁷** **C** **E**

113

fight it, some cry, some go with the flow. Some leave in the sha - dow, some leave all a - glow, But
 fight it, some cry, some go with the flow. Some leave in the sha - dow, some leave all a - glow, But

F **C/E** **D⁷** **C** **B** **B^b** **A⁷**

119

117

up to that mo - ment you just ne - ver know. You've got to let it all go. — It's like we
 up to that mo - ment you just ne - ver know. You've got to let it all go. — It's like we

D⁹ **G⁷** **C** **B** **B^b** **A⁷**

"Show-time" tempo

121

told you be-fore, It's a whole new ball of wax!

told you be-fore, It's a whole new ball of wax!

D⁹ G^b F^b/G F^{#b}/G G⁷ C^b

125

Sam's Lament Sequence

Version: 03/02/2010 14:07

Slow ♩=60

[Gtr]

Musical notation for measures 1-4. Treble clef is empty. Bass clef has a rhythmic pattern of eighth notes with a fermata over the first four notes. A guitar part is indicated by [Gtr].

5

Musical notation for measures 5-8. Treble clef has a melodic line with a fermata. Bass clef has a rhythmic pattern of eighth notes.

10

Musical notation for measures 9-13. Treble clef is empty. Bass clef has a rhythmic pattern of eighth notes. A box labeled "FX begins..." is placed over measures 11-12. Measure numbers 1 and 2 are above measures 11 and 12.

14

3 4 5 6 7 8

Musical notation for measures 14-19. Treble clef is empty. Bass clef has a rhythmic pattern of eighth notes.

20

9 10

22 ♩=130

Musical notation for measures 20-22. Treble clef has a melodic line with a fermata. Bass clef has a rhythmic pattern of eighth notes. Chords D_m and D_m/F are indicated. A "sim." marking is at the end.

24

Chords: Eb, D_M, F, Eb

29

Chords: D_M, D_M/F, Eb

34

38

Chords: B_b, F, Eb, D_M

39

Chords: D_M/F, Eb, D_M, D_M/F

44

46

Chords: Eb, [more loud FX]

49

50 [dist gtr]

[dist gtr]

53

57

58 more FX continuing

65

73

81

86 [Sp gtr]

88

93 **94**

Am Am/C Bb

98

C^b Bb Am

102

5

109

9 13

117 **118** **122**

16 FX C^{#5}

123

S

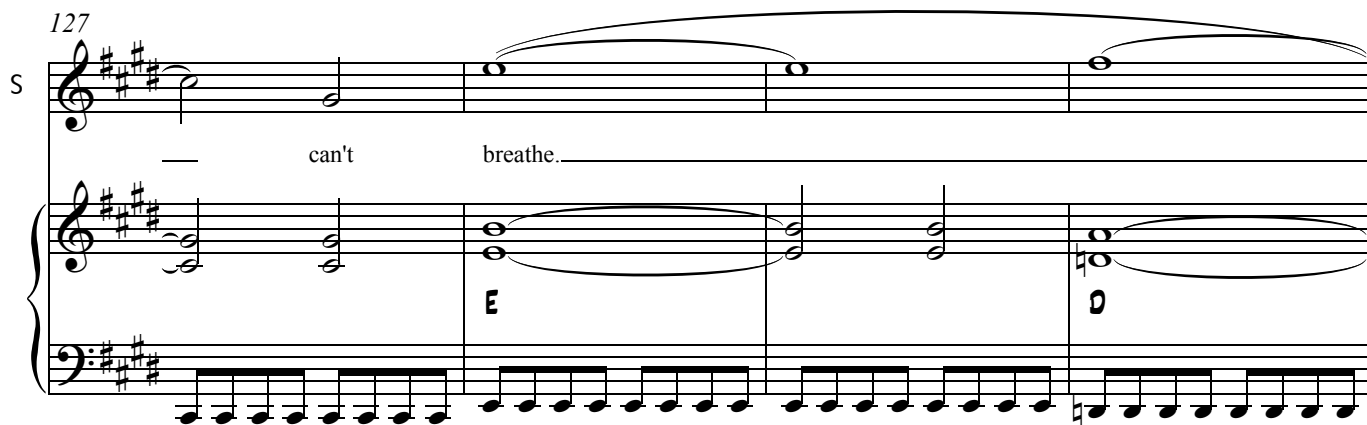
can't feel a - ny more. I



127

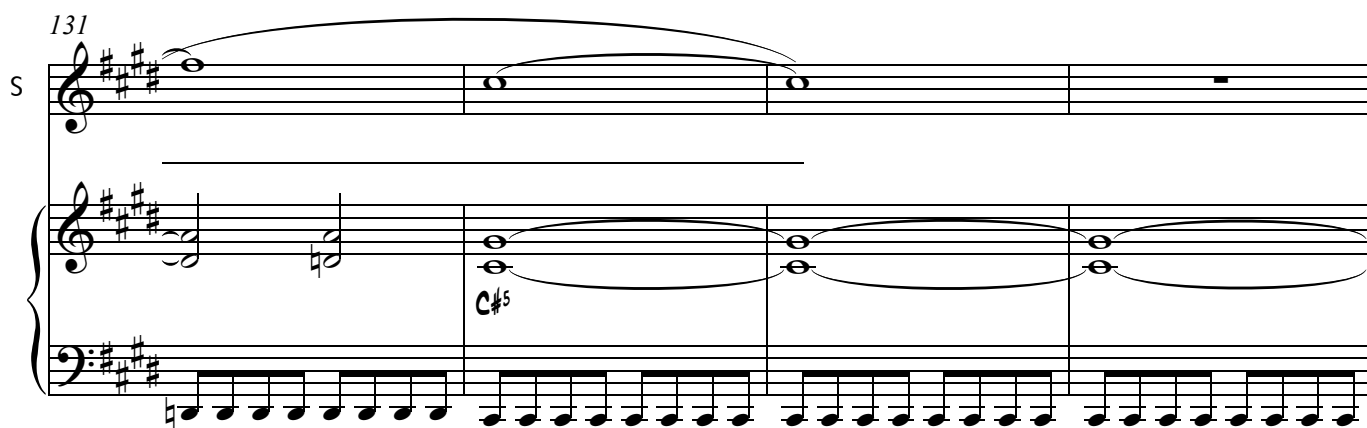
S

can't breathe.



131

S

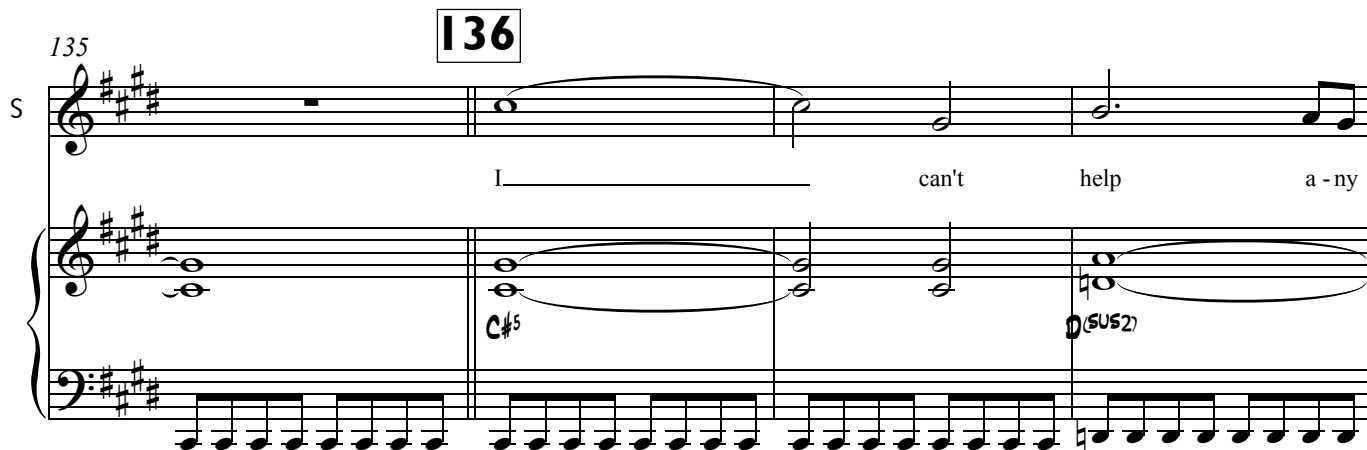


135

136

S

I can't help a - ny



139

S

more. Help me,

A E

143

S

Help me,

D⁵

147

S

Mol - ly.

C^{#5}

Are You A Believer?

Version: 27/01/2010 02:37

Slow Gospel - Swing 8ths ♩ = 72

Piano introduction in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The bass line consists of eighth-note triplets. Chords are G7, F7, C, G7, F7, and C7. The tempo is marked as ♩ = 72.

5 **Louise:**

Grant us the gift of your all see-ing pres-ence. Lift us up in-to your

Musical score for Louise's vocal part, starting at measure 5. The melody is in 4/4 time with eighth-note triplets. The piano accompaniment features a bass line with eighth-note triplets and chords G7, F7, C, G7, and F7.

8 **Clara:** **Louise:**

lu - mi - nes-cence. Our sis-ter will be with us short-ly. Are you

Musical score for Clara and Louise's vocal parts, starting at measure 8. Clara's part is in 4/4 time with eighth-note triplets. Louise's part is in 4/4 time with eighth-note triplets. The piano accompaniment features a bass line with eighth-note triplets and chords C, G, A, and C7.

11 **Mrs. Santiago:** **Louise:** **Mrs. Santiago:**

read-y? Yes, I'm read-y. Are you read-y? I think I'm read-y.

Chords: Bb, F, C, Bb, F, C, D

Med. Gospel Swing ♩ = 109

15 **Clara:**

Are you a be-liev-er? Are you read-y, are you read-y to be-lieve?

Sisters:
Are you read-y?

Chords: G7, C

19 **Louise:**

Are you a re-ceive-r? Are you read-y, real-ly read-y to re-

Tell me are you read-y?

Chords: G7

22

Clara:

Louise:

ceive?

'Cause, if you're not be-liev-in', if you

Sisters:

Are you read-y?

Tell me are you read - y?

3

25

Clara:

Louise:

rit.

think that we're de-ceive-in'

then you're not re-ceive-in'.

And you'd best just go_ home.

29

A Tempo

Clara:

3

Louise:

Chorus (+ad libs.)

You got-ta be_ with us_

We're not here to fool_ ya.

Chorus:

Hal-le - lu - jah!

Hal-le - lu - jah!

Hal-le -

34 **Clara:** **Louise:** **Clara & Louise:**

Praise be to Je - sus! And sing hal-le-lu - jah! **Chorus & Mrs. Santiago:** I be-lieve.

-lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

39 **Clara:**

I be-lieve. **Chorus:** We're not kid-din' now. We're feel-in'the fe - ver. —

Hal - le - lu - jah! Hal - le -

42 **Louise:**

O - pen the door Lord, — so we can re-ceive her. —

-lu - jah! Hal - le - lu - jah!

46 **Faster - Funky** ♩ = 118

"Hey!"

(gtr lick)

G_M

50 **Oda Mae:**

Mis-sus San-ti-a - go, I'm O-da May Brown. I'm here to help bring your

G_M

53

loved one down. — Praise be to Je - sus, let us pray. — I be-lieve he's gon-na be with

G_M D G_M G_M

57

Smoother

us to - day. Hit me! But there's no tel-lin' 'bout those spir-its up there.

[+string passages]

G_M F_{#M} F_M E_M B⁷ E_M A_M

60

You can phone up 'til you're all blue in the face. They go shop-ping, play bin-go,

EM B7 EM AM EM B7

63

run eve-ry - where. They can hard-ly stay in one place.

EM AM B EM/B B

66

So you got-ta get read-y. You got-ta pre-pare. If you real-ly want to

Read-y. Get read-y. Reach!

EM B7 EM AM EM B7

69

reach up there. You can yell, You can cry, You can shout!

Up there. yell, cry, shout!

Em Am⁶ Em B Em/G Am⁶

72

Double-Time Gospel ♩ = 110

You got-ta cast out your doubts... Are you a be - liev-er, are you real-ly are you

You got-ta cast out your doubts... Are you a be - liev-er, are you real-ly are you

B⁷ G⁷ G⁷

77

read-y to re - ceive? Oh_ Are_ you a re-

Sisters:

Are you read- y? Tell me are you read- y?

C⁷ C⁷ G⁷

83

_ceiv-er, are you read-y are you read-y to re - ceive? Yeah_____

Are you read - y? Tell me are you

G7 C7 C7

89

Are you a be - liev - er? Are you a be-liev - er, are you read-y to re -

read - y?

G7 G7

94

- ceive? Oh yeah! Are_ you a be - liev - er?Are you

Are you read - y? Tell me are you read - y?

C7 C7 G7

100

read-y, are you read-y to be - lieve? We're

Are you read-y? Tell me are you read - y?

G7 C7 C7

106 **Swung feel**

Straight

call - in' all spi - rits. We're wait - in' by the phone. Don't leave us hang-in' here pray

[guitar] [guitar]

G7

112

- in' all a - lone.____

We're just dang - ling. Why can't you just...

p C7

118 **Oda Mae:**

Feel it now, we're en - ter - ing the zone... Come on Lord,

Mmm, — yeah!

G7 sub. mp *G7* *C7*

123

bring it on_ down home... Don't just sit there

Ho - ho - ho - home!

C7 *G7*

127

rest-ing on_ your throne... Give us a sign,

Get up! Get up! Get up! Get up! Get up!

G7 *C7*

131

Oda Mae:

throw us a bone._____ **Clara & Louise:** We're

Ooh_____ Come on down,_____ Come on down._____

C7 G7



136

wait in' here Lord, read-y to_ be shown._____

Come on down,_____ Come on down._____

G7 C7 C7

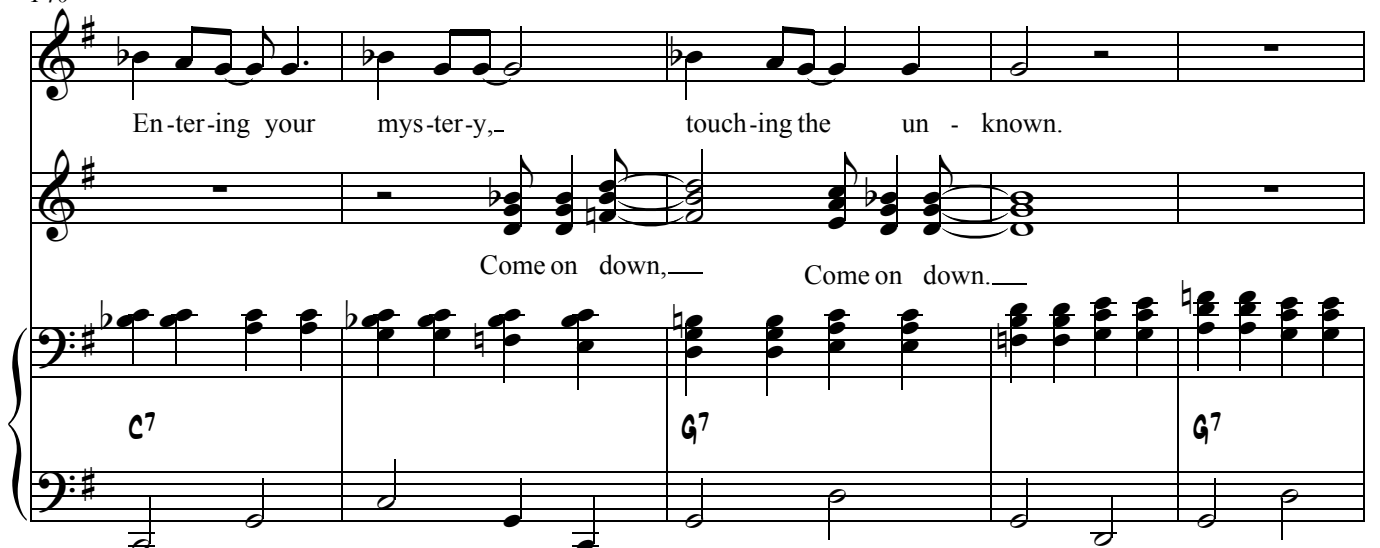


140

En-ter-ing your mys-ter-y,- touch-ing the un - known.

Come on down,_____ Come on down._____

C7 G7 G7



145

Sisters:

I can feel it. I know it's real. So come on down.

A7 D7

150

"Praise the Lord..." "...Maria?" "Ah I knew it." "Oh my God..." [CUTOFF] "What?" "What?" [GO] **Freely**

gliss. Chorus (+ad libs.) Hal - le -

High-hat repeated crotchets (1/4s) til cutoff

G7 F7 C7 D

154

Colla Voce

(Sisters' responses)

-lu - jah! Hal-le - lu - jah! Pain and the eff-ort. Je-

C G D D5 C5 G5

GO on Sam:
 "...milk her for
 every penny." [3 4]

Oda Mae:

160

Mis-sus San - ti - a - go, What do you say_ now?_

sus!_

D⁵ *G_M*

163

Tell me if you want to bring your hus-band down. It will not be ea - sy, It may be too late.

G_M *D* *G_M*

167

I can't say_ for sure but I can es - ti - mate.

Clara & Louise:

Tell me, are you rea - dy, are you real - ly real - ly

G_M *A⁷* *A⁷*

172

Oh _____ Yeah _____ Oh _____ Tell me, is she

rea - dy to re - ceive?

Chorus:

Could be rea - dy; Yes, she might be rea - dy.

D7 D7 A7

178

rea - dy? Is she real - ly, real - ly rea - dy to be - lieve? O - o - oh _____

Sisters & Chorus:

Could be rea - dy; Yes, she might be

A7 D7 D7

184

Oda Mae:

Sisters:

Are you read-y, are you read-y to re -
rea - dy! You be - lieve,

A7 A7

189

ceive? Do you be -
you be - lieve! You be - lieve,

D7 D7

193

Oda Mae ad libs. (examples on next page)

lieve?
Chorus & Band play repeated section THREE TIMES
you be - lieve! You be - lieve, you be - lieve!

A7 A7 D7

To ϕ

198

Musical score for measures 198-201. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a tremolo effect in measure 198, followed by the lyrics "Rea - dy! Rea - dy!" in measure 200. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final chord of measure 201.

You be - lieve

Rea - dy! Rea - dy!

Mrs Santiago:
"I BELIEVE!"

202

Musical score for measures 202-205. The score continues in G major and 4/4 time. The vocal line features the lyrics "Rea - dy! Rea - dy! Rea - dy! Rea - dy! Rea - dy!" across measures 202-205. The piano accompaniment provides harmonic support with chords and a bass line. A fermata is placed over the final chord of measure 205.

Rea - dy! Rea - dy! Rea - dy! Rea - dy! Rea - dy!

218 Oda Mae solo 2nd x thru



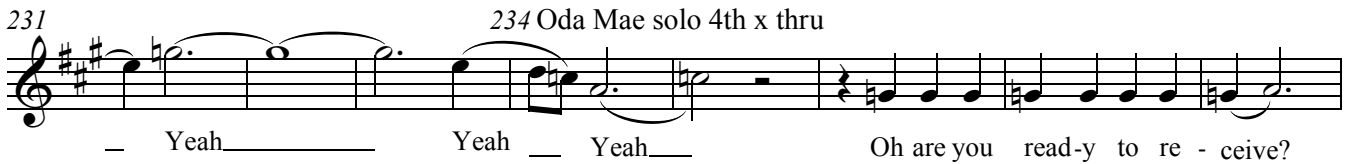
Ay, ay, ay, ay, are you read-y to re - ceive? I be-lieve.

224 Oda Mae solo 3rd x thru



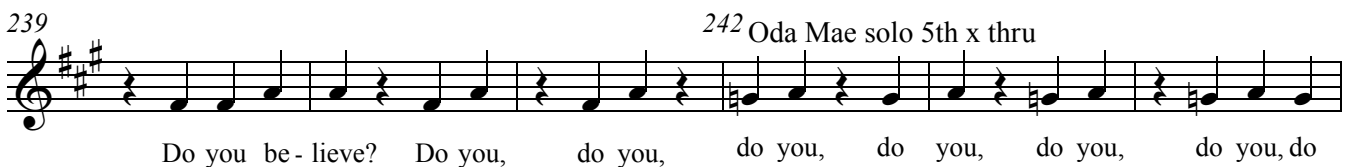
I be-lieve... We'll be-lieve? Do you be- lieve? Ah

231 Oda Mae solo 4th x thru



Yeah... Yeah... Yeah... Oh are you read-y to re - ceive?

239 Oda Mae solo 5th x thru



Do you be - lieve? Do you, do you, do you, do you, do you, do you, do

245 Oda Mae solo 6th x thru



you,do you be- lieve? Oh-o - oh - o - oh-ah-ah... I be- lieve! I be-lieve!

252 Oda Mae solo 6th x thru



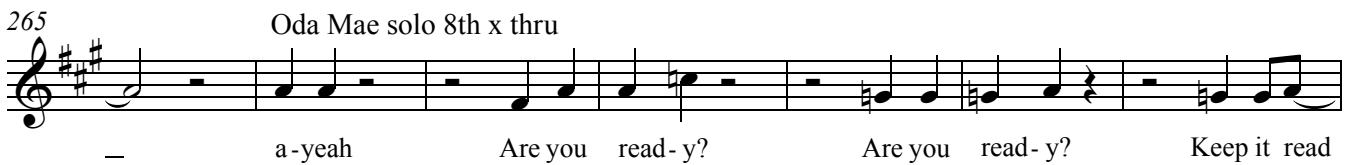
Do you be - lieve?Oh he be- lieves! He be- lieves! I be - lieve! I bel-ieve!... I be - lieve!

258 Oda Mae solo 7th x thru



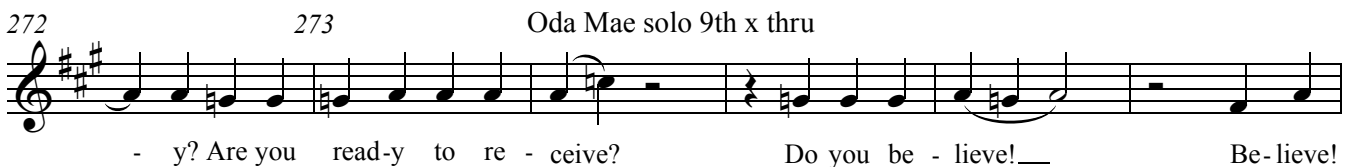
Do you be-lieve? Are you read-y to re - ceive? Ay... ay-

265 Oda Mae solo 8th x thru



a-yeah Are you read-y? Are you read-y? Keep it read

272 Oda Mae solo 9th x thru



- y? Are you read-y to re - ceive? Do you be - lieve!... Be- lieve!

278



Be- lieve! Be- lieve! Be- lieve! Be- lieve!

Intro to With You

Version: 03/02/2010 14:10

The musical score is written for piano in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The introduction consists of two systems of music, each with a treble and bass staff. The first system (measures 1-6) has a melody in the treble staff and a bass line in the bass staff. Chord markings above the treble staff are D#m (measures 1-2), E5 (measures 3-4), and D#m (measures 5-6). The second system (measures 7-10) continues the melody and bass line. Chord markings above the treble staff are F#5 (measures 7-8), E5 (measures 9-10), and D#m (measures 11-12). The piece concludes with a double bar line at the end of measure 12.

With You

Version: 02/02/2010 13:06

Freely

M

I picked

5

M

up your shirts this morn - ing. I don't know why, I don't know why. Mis-ter

Gb^5 $Dbsus/F$ Cb^2/Eb $Dbsus/F$

9

M

Rey-nolds said to say hel - lo. I star-ted to cry, I start-ed to cry.

Gb^5 $Dbsus/F$ Cb^2/Eb $Dbsus/F$

13 **mosso**

M

Ev - 'ry place we _____ e - ver walked and ev - 'ry - where we talked, _ I miss you. You

Cb Db Cb^Δ/Eb Db/F

17

M

nev - er leave my mind, So much of you is left_ be - hind_

Cb Db Cb/Eb Db/F

21

M

You _____ took_ my days with you.

Gb Eb^M7 Cb^{add2} Ab^M11

25

M

...took_ my nights with you

Gb Eb^M7 Cb^{add2} Ab^M11

29

M

ooh...

Chords: G^b , E^bM^7 , G^b/C^b , C^bM

33

34

M

Those un - fi-nished con - ver-sa - tions We ___ used to have_ still

Chords: G^b , D^b/F , $C^b \text{ add}^2 / E^b$

37

M

___speak to me___ And I write you let-ters e - ve - ry day___ That I ___ ne - ver send_ and you'll

Chords: D^b/F , G^b , D^b/F , $C^b \text{ add}^2 / E^b$

41

M

___ ne - ver see___ Ah, this wish - ful ___ think - ing gets me no - where, I ___ can't stay___

Chords: $D^b(sus^4)$, D^b , C^b , D^b , C^b/E^b , D^b/F

50

46

M

Though my heart is bro-ken, it keeps break-ing ev - 'ry day. You

Cb Db Cb/Eb Db/F Gb

51

M

took my days with you

Ebm7 Cb(add2) Abm11 Gb

55

M

...took my nights with you

Ebm7 Cb(add2) Abm11 Gb

59

M

ooh...

Ebm7 Cb(add2) Cbm

63

M

I keep think-ing that you'll be call-ing, Ev-'ry-one said it's all in my head,___ And I

Chords: Gb, Db/F, Cb2/Eb

M

66

can't acc-ept it yet.____ I'm not rea-dy to just_ give in, I know that I___ can't live in this pain

Chords: Db, Gb, Db/F

M

69

___ with these feel-ings of__ re-gret. I can't com - pre - hend___ this, and__ pre - tend

Chords: Cb2/Eb, Db, Cb, Db

M

73

___ that I___ don't care._____ A-ny place I___ want___ to be__ I want to see_ you there.

Chords: CbΔ/Eb, Db/F, Cb, Db, Cb/Eb

rall.

80 *p*

M 78

— You — took

Db/F *p* *Eb* *Cm7* *Ab(add2)*

M 83

— my days_ with you. — ...took_

Fm11 *Eb* *Cm7* *Ab(add2)*

M 87

— my world_ with you_

Fm11 *Eb* *Cm7*

M 90

Ab(add2) *AbM*

I Had A Life (Act I Finale)

♩=108

Version: 03/02/2010 14:12

M

If there's a -

M

5

- ny-thing left_ I can do___ To con-vince___ my-self it___could be true,___ It's up to me

M

9

___ To sus-pend my dis - be - lief.___ If there's e -

M

13

- ven one thing left to try;___ I don't e-ven need to know why.___ It's just re - lief

17

M

to sus - pend my dis - be - lief. How can it

G Δ D/A F#m/A D F#5 D/F# F#5

21

M

be? It must be true. This thing I

D F#5 D/F# F#5 G Δ D/A F#m/A

25

M

feel: I know it's you. It's a chance

D D/F# B⁵/F# D F#5 D/F# F#5 *sim*

29

M

in a mil lion, I know, But I'll take it be-fore. I let go, And ad-mit de - feat; I'll sus

D F#5 D/F# F#5 D F#5 D/F# F#5 G Δ

sim.

34 37

M

pend my dis - be - lief. How could she know? It must be real.

D/A F#m/A D F#5 D/F#F#5 D F#5 D/F#F#5 GΔ

40 42

M

I know it's you. I know how I feel. Sus-pend my dis - be - lief.

D/A F#m/A D D/F# B5/F# D F#5 D/F# F#5

45

Carl: How can you believe... **Molly:** Carl, she knew things...

M

Bm Bm

51 ...going off the deep end...

M

F#/A# G C#/E# F# Bm F#/A#

sim.

64

59

M

C

Sus - pend my dis - be - lief.

You

G C#/E# F# F#+ D F#M D/F#

66

M

C

Sus - pend my dis - be - lief. — Sus - pend my dis - be - lief.

know that he's gone. We have to go on. — When it's o -

D F#M D/F# GΔ D/A F#M/A

70

M

C

I know you're here. It must be you.

- ver, it's o - ver. None of it's real. You've got to heal.

D F#M D/F# D F#M D/F# D

CUT 78 and 79

75

M

I know what I feel. _____ I know that it's real. Sus-pend my dis - be - lief.

C

It's part of the deal. _

F#M D/F# GΔ D/A F#M/A D F#M D/F#

80

M

C

Bm

88

C

I don't be-lieve it, it's so__ sad. Where are the good times we once_ had?

Now! More!

Bm F#/A#

92

Such a high that we were on, I can't ac-cept that it's all gone. How could this hap - pen?

Fast! Deal! Life! Now!

G C#/E# F# Bm

96

We were friends. Thought we had some-thing that ne - ver__ ends. We'll get o - ver it some-how,

More! Fast!

F#/A# G

100

M
S
C

Here right now. Here right
Here right now. Here right
All we've got is here and now. It was a mis-un-der-stand - ing.
Deal! Life!

C#/E# F# G A

105

M
S
C

now. Here right now. Here right
now. Here right now. Here right
A mis-un-der-stand - ing. It was a mis-un-der-stand - ing.

Bm G A

Faster

109 **Faster**

M

now.

S

now.

113

118

S

I had a life,

125

S

I had it all, And from such a height

130

S

It's so far_ to fall._ You took all I had,_ Torn a-part at the

Bb Fm

135

S

seams. You've ta-ken from me_ Ev-'ry-thing I__ see_ And sto-len my dreams.

C7/E Ab/Eb Bb/D

140

141

$\text{♩} = 132$

S

I had a life._ I had it_ all. And from such a height,

f Bm F#/A#

145

S

It's so far_ to fall. You took all I had._

G D

150

S

Torn a-part at the seams. You've ta-ken from me ev-'ry - thing I___ see and you've

A/C# C

155

M

S

157

If there's a - ny-thing more I can do?___ I'll

sto-len my dreams. I had a life!___ I had it___

G D

159

M

S

do it and find_ my way back___ to___ you. Sus-pend my dis - be - lief.___

all. And from such a height,___ It's so far_ to fall.

A/C# C G

164

M

S

If there's e - ven one thing left to try; — I don't e-ven need to know why.

I gave you all I had. — Torn a-part at the seams.

D A/C#

168

M

S

Sus-pend my dis - be - lief. —

You've ta-ken from me — and for - sa - ken_ me_ And sto-len my dreams.

C(SUS4) C C(SUS4) C C(SUS4) C

173

This is the life.

This is the life.

F Bb

177

New York, Makes you feel in - vin-ci - ble. New York. It's fight or flight. New York. It's fight or flight.

181 *ad lib.*

You are the ci - ty keep - ing score. You are... No turn-ing back. You are... No turn-ing back.

185 *ad lib.*

New York, No one's in - dis - pen - sa - ble

New York.

New York.

189

It takes ev - ry - thing you've got and still wants more.

Still wants more.

Still wants more.

193

More and more and more___ and more and more.____ More and more and more
Oh___ oh____ oh____ oh____ oh____
More and more and more___ and more and more.____ More and more and more

Gm7 F Gm7

198

C

____ and more and more.____ Oh___ oh____ oh____ oh____ oh____
____ and more and more.____
New York, New York, New

F Fm

202

New York. The ci - ty that knows ev - 'ry - thing. Where and when and who

York. New

Fm7/Ab *Bb6* *Db6* *Fm*

206

and what and which and why_ and how_ New York.

York. New

Fm7/Ab *Bb6* *Db6* *Fm*

ad lib.

210

C

It -'ll give_ you ev-'ry- thing. Think it, dream it. Hey, _you got_ it!

York.

F_M7/Ab *B_b6* *D_b6* *F_M* *F_M7/Ab*

215

C

Here right now.

Here right now.

Here right now. "chaos" quavers

B_b6 *D_b6*

**PLAY
4 TIMES**

220

More and more_ and more___ and more_ and more.___ Oh___ oh_____ oh_____ oh_____ oh_

More and more_ and more___ and more_ and more.___

224

VAMP - OUT ANY BAR

More and more and more___ and more and more.___ Oh___ oh_____ oh_____ oh_____

More and more and more___ and more and more.___

228

M

S

cresc.

cresc.

cresc.

If there's

I had a life,

More and more_ and more_ and more_ and more_ and more_ and more.

More and more_ and more_ and more_ and more_ and more_ and more.

cresc.

232

M

S

a - ny - thing more_ I can do. I'll do it and find_ a way back_ to_ you. Sus -

I had it all. And from such a height,

D Asus/C#

236

M
pend my dis - be - lief.____

S
____ It's so far__ to fall.____ I gave you all I had.

C
____ It was a mis-un-der-stand - ing.

C6(add2) G

240

M
E - ven one thing left to try.____ Don't e - ven need_ to know why.____

S
____ Not a lot, it seems. You've

D Asus/C#

244

S
ta - ken from me, and for - sa - ken__ me, and bro-ken my dreams. I had a life!

C6(add2) G

248

M
S
C

You are my heart, You need to know You're
I had it all. And from such a height,
It was a mis-un-der-stand - ing. It's here right now.

D Asus/C# C6(add2)

253

M
S
C

not a - lone. You're not a -
It's so far_ to fall. I did-n't un - der-stand. I was dying to
It's all here right now.

G D

258

M lone. You were my heart.

S see. It's all a loan, There's noth-ing you own, But noth-ing's for free.

C It's all here right now.

Asus/C# C6(add2) G

263

S I had a life.

This is the life_____ This is the way_____ we're dri-ven. This is the time,

This is the life_____ This is the way_____ we're dri-ven. This is the time,

D Gm(Δ)/Bb

268

This is the chance we're gi-ven. This is the life.

This is the chance we're gi-ven. This is the life.

D

Gm(Δ)/Bb

Rain - Act 2 Opening [Ghost]

Version: 03/02/2010 14:14

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of several systems of staves:

- System 1:** Features a grand staff with piano accompaniment. The right hand has a whole note chord with a fermata, marked "gunshot". The left hand has a bass line with a fermata, marked "guitars". The music then transitions to a steady eighth-note accompaniment with a F_M^{13} chord and a *sim.* (sostenuto) marking.
- System 2:** Starts at measure 6. The right hand has a melodic line with a fermata, marked "echo" and "(sim.)". The left hand continues the accompaniment with a F_M^7 chord. A "bass drum cresc." marking is present at the end of the system.
- System 3:** Starts at measure 9. A box containing the number "10" is positioned above the staff. The right hand has a whole note chord with a fermata, marked "Yes...". The left hand has a bass line with a fermata.
- System 4:** Features a grand staff with piano accompaniment. The right hand has a melodic line with a fermata, marked "You lead me, I'll fol - low.". The left hand has a bass line with a fermata, marked "heavy rhythm & guitar chords continue". A $D^{\flat}\Delta$ chord is indicated. Below the piano part, a "bass (drum) rhythm" is shown with a series of eighth notes.

12

Go... Now...

My life is beside you... Here in-side_ me I can feel you;

sim. **Ab**

16

Out - side, I've lost you in the rain... Won't stop now, I'll keep walk - ing.

D#Δ

20

Lost... All

This cha - os in - side my head, are you there?

Ab

26

24

our love. I know you need me now, You're so a -

M

C_M

28

lone. Right now you need to

M

F_M C_M

32

know: You are the

M

F_M F_M⁶

36

M

one, I'm here for you. Where are you? Where are you?

40

42

M

Sleep...

Not dream - ing, A - wak - ened,

44

M

Walk... Run...

I'm walk - ing In si - lence.. In - side_ me I can feel it.

48

Ah Down...

Won't give up, Don't want to let you down... This jour - ney's not o - ver,

Db

52

No... All

Tides turn - ing won't let us get washed a - way.

Ab

56

58

our love.

Be-cause you need me now, You're not a -

Cm

60

M

lone. Right now you need to

F_m C_m

66

64

M

know. On Pros - pect

F_m F_m⁶

68

Place, It's 3 - 2 - 1, Wil - lie Lo - pez.

M

Place, It's 3 - 2 - 1, Wil - lie Lo - pez.

FM13

repeat & fade

73

M

Let Go

Version: 03/02/2010 14:16

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system shows the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a simple accompaniment. Chords Bb and BbΔ are indicated. The second system begins with a vocal melody in the treble clef, marked with a '5' and 'M'. The piano accompaniment continues with chords Bb7, GM, GbΔ+, and Bb. The third system features the vocal melody with lyrics: "wan-ted it to be Sam, I wan-ted it to be him." The piano accompaniment includes chords Bb and BbMA7. The fourth system continues the vocal melody with lyrics: "I lost him once, I can't bear it, I can't lose him a - gain." The piano accompaniment includes chords Bb7, GM, GbΔ+, and Bb. A triplet of eighth notes is marked with a '3' over the notes in the vocal line.

17

M

wan-ted it to be you, It felt so good, so nice To be-

B_b B_bMA₇

21

M

lieve you were there, strok-ing my hair; I can't lose you twice.

B_b⁷ G_m G_bΔ⁺ B_b

25

M

I have to let go of you now. Teach me how,.

E_b G_m F

30

M

Show me how. I need to let

E_b F E_b

35

M

go some - how. I don't know how. I don't know how.

Gm Dm Eb

40

41

M

S

I need you to hear me, I want you to fight.

F D⁵ D⁵MA7

44

S

I'm not real-ly gone, You've got to go on 'Til we set this right.

sim. D⁵7 G Gm D⁵

48

S

I'm not gon-na leave you, E - ter-ni - ty can wait.

D⁵ D⁵MA⁷

52

S

We'll find a way how, — But if you give up now — It will be too late.

D⁵⁷ GADD⁹ GMADD⁹ D⁵

56

S

No, — just don't let go — of — me now. I'm

G Bm

61

S

still a - round — But los - ing — ground. — Oh — Just can't let

A G A(add4) G

67

S

go of you now. I call your name But there's no sound.

8m F#m G A(SUS4)

Detailed description: This system contains musical notation for measures 67-72. The vocal line (S) has lyrics: "go of you now. I call your name But there's no sound." The piano accompaniment (P) features a treble clef with a slash and a bass clef with chords 8m, F#m, G, and A(SUS4). The key signature has two sharps (F# and C#).

73

M

S

Please don't give up, Don't let us down, Don't let them change your mind. We can go on, Don't

8m F#m G

Detailed description: This system contains musical notation for measures 73-77. The vocal line (S) has lyrics: "Please don't give up, Don't let us down, Don't let them change your mind. We can go on, Don't". The piano accompaniment (P) features a treble clef with a slash and a bass clef with chords 8m, F#m, and G. The key signature has two sharps (F# and C#).

78

M

S

say that I'm gone, You've got to hold on this time. I'm not go-ing a - way.

Em11 8m

Detailed description: This system contains musical notation for measures 78-82. The vocal line (S) has lyrics: "say that I'm gone, You've got to hold on this time. I'm not go-ing a - way." The piano accompaniment (P) features a treble clef with a slash and a bass clef with chords Em11 and 8m. The key signature has two sharps (F# and C#).

83

M

S

I want you to stay. Hold on some-how, Don't give up now, Just give it one more day.

F#m G Bm

88

M

S

Please don't let go of me now. No, just don't let go of me now. I'm

A E

93

M

S

(ah) Oh still a - round But los - ing ground. Oh Just can't let

A E A

99

M

S

I know _____ I hear you say:..

go ___ of ___ you now. ___

E

p dim.

A/C#

104

M

S

Please be strong.

(almost whispered)

Please be strong.

E⁵

Ped. _____ ^

Life Turns On A Dime

Version: 27/01/2010 02:43

C

It's not ea - sy to face

4

— what life brings some-times, — That things can't be re - placed — and life turns on a dime.

7

— You have to re - mem - ber the love you guys knew, — how much Sam cared

10

C

8

and how much he loved you. Just think a - bout Sam and the times you shared.

13

C

8

O - pen up that dam, try not to be scared.

Molly: "Carl. I feel so alone."

16

17

C

8

You're not a - lone e - ver, Peo - ple love you so...

19

C

— You're sur-round-ed for -e -ver— with more love than you know.— You're young, you're still young

Chords: C, D, G

22

C

— and so gor-geous too.— There are songs to be sung,— a life wait-ing for

Chords: D, C, D

25

M

C

I don't know what's real an-y-more. And e-ven now I think Sam's gon-na walk through the door.—

you. Don't be scared.

Chords: G, G/F, Em, G/Eb

29

M Oh, my love, my dar - ling, I hung - er for your —

S I don't know what's real an - y - more. and e - ven now I think_ that things could be like be - fore. _____

C

G G/F E_M C_M^Δ9/E_b

33

M — touch. A long, lone - ly time. Down, down,

S Ev - ry time I start to rise_ I feel I'm go - ing to sink. go - in' down, down,

C

Down, down, —

G G⁷ G^b C_M⁶/E_b

Molly: "I think you should leave now."

39 Poco piú mosso

37

M down, down...

S down, down...

C down, down...

Carl: "Molly, you shouldn't be alone."

Let your feel-ings out, — don't hold them in - side.

41

C — You can cry, you can shout — and then put them a - side. — We think we're so cle-ver,

44

M —

C — We think we're all fine. — That we'll all live for - e - ver, — but life turns on a

47 Più mosso

M
C

want-ed it to be Sam. I want-ed it to be him. I

dime.

G GMAJ7

51 **55**

lost him once. I can't bear_ it. I can't lose him a - gain. I

G7 EM EbΔ+ G C

56

have to let go of you now._ I don't know how, I

EM D

61 *p*

don't know how. I have to let go some-how.

66

Teach me how. Show me how.

Don't

71 Tempo primo

steal my love... You steal my love.

We think we're so cle-ver, We think we're all fine. That we'll all live for - e - ver,

74 **accel poco a poco**

S
8 You killed me twice. You killed me

C
8 but life turns on a dime. Life turns on a

B_M *C⁵* *molto cresc.*

77

S
8 twice.

C
8 dime.

[glass fx]

Waiting For A Miracle

Version: 03/02/2010 14:18

♩=112

[br] *pp* [gtr] [org] [gtr] [br] *Bbm* [bs]

4 *backphrase ad lib.* Patron I She can make a

etc. etc. *etc.* *etc.* *Eb Bbm Eb*

7 BV li - ving dead man_ ...sa - tions

li - ving, Talk - ing to the dead man.. Hears our con - ver - sa - tions, Knows what we

Bbm Eb Bbm

10

said, man... **Patron 2** prin-cess mor-tal...
 said, man... Po-ly-psy-chic prin-cess, More than just a mor-tal, Real-ly has con

13

...vined us por-tal...
 vined us, She's go-ing through the por-tal...

15

She looks a-round with her third eye, She sees the fu-ture to-day. She makes the Hea-ven con-nec-tion,
Patron 3
 She looks a-round with her third eye, She sees the fu-ture to-day. She makes the Hea-ven con-nec-tion,

18

19

You don't have to pray.

You don't have to pray.

All patrons

strict rhythm Cause she's con - nec - ted And cros - sing

All patrons

Cause she's con - nec - ted And cros - sing

sfz

[br] Eb [pizz] Eb

21

o - ver. They all know her. On the oth-er

o - ver. They all know her. On the oth-er

[+br]

Db Ab/C

25

side. We're wait-ing for a mi - ra - cle, — And on - ly you can help us all, —

side. We're wait-ing for a mi - ra - cle, — And on - ly you can help us all, —

F B \flat D m

30

On - ly you can take us there. Where we Keep wait - ing for a

On - ly you can take us there. Where we Keep wait - ing for a

D \flat Δ C sus C F

35

mi - ra - cle. — On - ly you can see it all, — Ev - 'ry - thing from

mi - ra - cle. — (and) On - ly you can see it all, — Ev - 'ry - thing from

B \flat D m

39

here to there.

here to there.

[br]

DbΔ Csus C

45

49 BV

shi-ning voo-doo di - vi-ning

shi-ning, Some vi-sion-a-ry voo-doo. She does di - vi-ning Like so ve-ry etc.

Bbm guitars as before Eb Bbm

52

Musical score for measures 52-54. The score is in 8/8 time and features a vocal line, a piano accompaniment, and a guitar part. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line includes the lyrics: "few do", "sta-tion", "spi-rits", "few do.", "Dial-ling in the sta-tion", "To the land of the spi-rits.", and "That's her oc-cu". A box labeled "Ghost 2" is placed above the vocal line in measure 53. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part is indicated by a slash in the staff. Chord changes are marked as Eb, Bbm, and Eb.

55

Musical score for measures 55-57. The score is in 8/8 time and features a vocal line, a piano accompaniment, and a guitar part. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line includes the lyrics: "...pa-tion", "hear it", "pa-tion;", and "She can real-ly hear it.". A section labeled "[instrumental]" is marked above the vocal line in measure 56. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part is indicated by a slash in the staff. Chord changes are marked as Bbm, Eb, and Bbm.

58

All ghosts
Cause she's con
All ghosts
Cause she's con

sfz

E_b **B_bm** **E_b**

61

nec - ted And cros - sing o - ver. They all
nec - ted And cros - sing o - ver. They all

E_b

67

65

know her— On the oth-er side. Wait-ing for a

know her— On the oth-er side. (we're) Wait-ing for a

Db Ab/C F

69

mi - ra - cle, — On-ly you can help us all, — On-ly you can take us

mi - ra - cle, — (and) On-ly you can help us all, — On-ly you can take us

Bb Dm DbΔ

74

there. Where we Keep wait-ing for a mi - ra - cle. — On-ly you can

there. Where we Keep wait-ing for a mi - ra - cle. — (and) On-ly you can

Csus C F Bb

83 Gospel feel

79

see it all, Ev-'ry-thing from here to there. Mi-ra-cle, mi-ra-cle,

see it all, Ev-'ry-thing from here to there. Mi-ra-cle, mi-ra-cle,

[claps]

Dm Db Csus C F

84

Wait-ing for a mi-ra-cle. Mi - ra-cle, mi-ra-cle, Wait-ing for a mi-ra-cle.

Wait-ing for a mi-ra-cle. Mi - ra-cle, mi-ra-cle, Wait-ing for a mi-ra-cle.

87

Mi - ra - cle, mi - ra - cle, Wait - ing for a mi - ra - cle.

Mi - ra - cle, mi - ra - cle, Wait - ing for a mi - ra - cle.

New Day [Bank Sequence]

Version: 03/02/2010 14:22

[gtr w. echo]

E_b⁵
mp

[bs]

5

sim.

9

M

I see the sun — rise — from my win - dow.

[glass]

E_b⁵

less dim.

[pno]

13

M

It must have ri - sen ev - 'ry day. — But I could-n't see.

etc.

all 8vb

17

M

___ at all; The sha-dows were___ too tall. But I'm see-ing it___

Ab Fm7

21

M

___ to-day.

Eb5 Eb5

25

M

I could see___ the peo - ple speak - ing.

Eb [thicker textures]

29

M

Could-n't hear___ a word_ they say._ Just the ec-ho of___

33

M

it all, Pass-ing through an emp - ty hall; I'm hear-ing it

Ab Fm7

37

M

to-day.

Eb5 Eb5

41

M

Though my prayers aren't an - swered, I would choose to be - lieve,

[H.H.] Bb Fm7 etc.

45

M

That ev - ry mo - ment I'm a - wake There's a rea - son that I

Abm6 Cm Eb/Bb

49

M

breathe. I be-lieve, May

Ab Bb Bb/Ab

53

M

57

- be, Life be-gins to-day.. [H.H.out]

Gm7 Bb/F Eb Eb⁵

58 **Oda Mae:** I don't see what's wrong with what I'm wearing. (etc.)

Eb⁵/Bb

62

Ab⁵ Eb/G

66

Fm⁷ Eb⁵

Sam: You turn into a pumpkin.
Look, stop worrying and do what I say.

72

70 **VTR**

I lost my life___ and all___ its mean

E_b⁵ [+pno obligatos as before]

74

- ing. And so I locked__ my - self__ a- way.

78

— Hi-ding my heart be - hind a wall, I could-n't feel it

A_b

82

beat at all___ But I'm feel - ing it to- day._____

F_m⁷ **E_b⁵**

88

86

M

Though my prayers aren't answered,

E_b^5 Bb [+H.H.]

90

M

I would choose to believe, That ev-'ry mo - ment I'm a - wake

Fm^7 Abm^6

104

102

M

to-day...

108

7-8

116

15-16

Carl: I really want to talk to you. Later, OK?

VTR

128

124

M

21-22

last time only

Though my prayers___ aren't an - swered,

130

M

I would choose___ to___ be - lieve,___ That ev-'ry mo - ment I'm___ a - wake

Fm⁷ Abm⁶

134

M

There's a rea - son that I breathe.

Cm *Eb/Bb* *Ab*

138

M

I be - lieve,

Bb *Bb/Ab* *Gm7*

141

M

SEGUE Part II
in tempo

life be - gins to - day.

Bb/F *Eb*

New Day [Bank Sequence] - Part II

144 [pno] Carl: Mr Balistrari? (etc.)

p

[bs/synth]

149

Oda Mae: Can I keep the pen?
 Officer: Uh, ...sure.
 Oda Mae: Thanks.

Oda Mae: I'm closing an account.
 Furgeson: Well... wonderful.

ad lib.

155

VTR [VERY LONG]

156

VTR [LONG]

bass/synth patterns

more complex Eb bass/synth rhythms

157

Furgeson: Do you have your account number?

STOP ON Furgeson: Well, Rita...

VTR [SHORT]

160

...It looks like you'll be withdrawing ten million dollars from us today. Oda Mae: Ten million dollars?

SEGUE Part III

New Day [Bank Sequence] - Part III

161

Sam: Say "yes"!

VTR (out any bar)

[bari sax]

Furgeson: You understand?
Oda Mae: Of course!

165

VTR (out any bar)

OM

Tenmilliondol lars, Tenmilliondol lars,

Oda Mae: Yes! Yes.

169

OM

Ten mil-lion dol-lars, Ten mil-lion dol-lars, Could there be some mis-take? No, no.

+kit

173

OM

Ten mil-lion dol-lars, in my hand. Pinch me:make sure I'm a - wake. My, my...

Oda Mae: No problemo.
Just take your time.

177 **Furgeson:** Good, good, good...

VTR (out any bar)

[kit out]

181

OM

What would I do with ten mil - lion dol - lars?

[+kit]

183

OM

I'm sure I'll figure it out!

etc. When you got a cheque with that

+ light organ

186

OM

— ma - ny ze - ros, Then you've got some kind - a clout.

189

VTR (out any bar)

Sam: So now do you believe in ghosts?

[metal, anvil-like]

[syn bass]

Carl: Oh my god, oh my god, oh my god.
Sam: You'll never see it, Carl.

191

[wind fx] **VTR**

[syn bass]

193

Oda Mae: May I keep the pen?

VTR (out any bar)

[bari sax solo]

197

OM

Ten mil-lion dol-lars, Ten mil-lion dol-lars, That's got a real nice

[+kit]

200

OM

ring. Ten mil - lion dol - lars, and

202

OM

it's all mine. It buys a whole lot of

204

OM

bling. What can I do with ten mil - lion dol - lars?

207

OM

I could pay off all my debt. Or get ma-ni-cured, pe-di-

+ light organ

210

OM

cured, coiffed and per- fumed. And get the same for all my pets.

213 Mrs Santiago: Oda Mae, it's me. Mrs. Santiago

[syn bs]

217

Musical notation for measures 217-220. Treble clef, bass clef. Chords: Bb, Ab, Gm7, C.

221

Musical notation for measures 221-224. Treble clef, bass clef. Chords: Bb, Ab, Gm7, C.

225

Carl: Rita Miller. Oh my god. [GO]

Musical notation for measure 225. Treble clef, bass clef. A whole note chord in both staves.

SEGUE
"I'M OUTTA HERE"

I'm Outta Here

Version: 02/02/2010 09:49

OM $\text{♩} = 126$

[gtr] My mom-ma's al-ways say-

5

ing The meek shall in-he-rit the earth. It's hard to be that hum

[vlns] [gtr]

9

- ble when you see... that num - ber that's my new net worth. I'm gon-na do some shop

Am/C BbADD2/C c

13

- ping, I'm gon-na make a splash. And ev-ry-where I'm stop

guitar ad libs

17

OM

- ping jaws will just_ be drop - ping cause I'm pay-ing in cash. I

Am/C Bb(add2)/C C

21

OM

got it and now I get_ it: For wo - men of_ my means

Fm Cm7/Eb DbΔ

24

OM

_ it means_ that You don't have_ to sweat_ it;

Cs Fm Cm7/Eb

29

27

BV

OM

I'm out - ta here!

Just live out your dreams. I'm out - ta here, I'm

$D\flat\Delta$ C_M F $B\flat/F$ F

30

BV

OM

I'm out - ta here!

off to the Ba - ha - mas. I'm out - ta here, You bet - ter pack my pink py - ja - mas. As

$B\flat$ $E\flat/B\flat$ $B\flat$ F $B\flat/F$ F $B\flat$ $E\flat/B\flat$ $B\flat$

33

BV

OM

As far from here! Phone in my re - ser - va - tion for my

far from here as I can get from all these dra - mas. Phone in my re - ser - va - tion for my

F $B\flat/F$ F $B\flat$ $E\flat/B\flat$ $B\flat$ $A\flat$ $D\flat/A\flat$ $A\flat$

36

BV

per - ma - nent va - ca - tion. She's out - ta here!

OM

per - ma - nent va - ca - tion. I'm out - ta here! I'm ma - king my tran - si - tion. Out -

E_b A_b/E_b E_b F B_b/F F B_b E_b/B_b B_b

39

BV

She's out - ta here! It's cry - stal clear!

OM

- ta here! If I'm cor - rect in my ad - di - tion. It's cry - stal clear, to some -

F B_b/F F B_b E_b/B_b B_b F B_b/F F

42

BV

I'm done with the de - par - ted, rest in peace, cause life just star - ted for me.

OM

one in my po - si - tion, I'm done with the de - par - ted, rest in peace, cause life just star - ted for me.

B_b E_b/B_b B_b A_b D_b/A_b A_b E_b A_b/E_b E_b

45 **46**

OM

F G

49 **50**

OM

Stay out as long as I want ___ to, Then I can sleep in late. ___

C

53

BV

OM

It's ho-tel, beach and ca-si - no, then my new friend Di - no will pick me up ___ at eight. ___

Am/C Bbadd2/C C

57

BV

OM

There's just no doubt at all. You go to see and be seen.

There's no doubt I'll be ma - king The in - ter - na - tion - al scene. —

61

BV

OM

The car-pet's red where I'm walk - ing, pa - pa - raz - zi are stalk - ing the fa - mous psy - chic queen.

Am/C Bb(add2)/C

66

64

BV

OM

The fa - mous psy - chic queen. Be her oy - ster.

The world will be my oy - ster And

Fm Cm7/Eb

68

OM

I will be the pearl. And if your type's rich and ex - o -

71

BV

Rich and ex - o - tic.

OM

- tic, You know I'm your girl.

74

75

BV

I'm out - ta here!

OM

I'm out - ta here! Pe - ri - od. No com-mas. I'm

77

BV

OM

I'm out - ta here! As far from here!

out - ta here, Pack my pink pa - ja - mas. As far from here as I can

F Bb/F F Bb Eb/Bb Bb F Bb/F F

80

BV

OM

Phone in my re - ser - va - tion for my per - ma - nent va - ca - tion.

get from all these dra - mas. Phone in my re - ser - va - tion for my per - ma - nent va - ca - tion. I'm

Bb Eb/Bb Bb Ab Db/Ab Ab Eb Ab/Eb Eb

83

BV

OM

She's out - ta here! She's out - ta here!

out - ta here! I'm ma - king my tran - si - tion. Out - ta here! If I'm cor -

F Bb/F F Bb Eb/Bb Bb F Bb/F F

86

BV

OM

It's cry - stal clear! I'm
(what one should do)

rect in my ad - di - tion. It's cry - stal clear, to some - one in my po - si - tion, I'm

Bb Eb/Bb Bb F Bb/F F Bb Eb/Bb Bb

89

BV

OM

done with the de - par - ted, rest in peace, cause life just star - ted for me.

done with the de - par - ted, rest in peace, cause life just star - ted for me.

Ab Db/Ab Ab Eb Ab/Eb Eb F

92

BV

OM

Ooh

Ooh

But you know that when you have suc - cess,

Bb Bbm7 Ab/Bb Eb/Bb Bb Bbm7 Ab/Bb

sim.

95

BV

OM

Ooh

Talk-ing a - bout a whole new le - vel of stress. Ma-king de - ci-sions un - der

Eb/Bb Bb $BbM7$ Ab/Bb Eb/Bb

98

100

BV

OM

Ooh

Ooh

real du - ress. And then you're deal-ing with the I R S.

Bb $BbM7$ Ab/Bb Eb/Bb Ab $AbM7$ Gb/Ab

101

BV

OM

Ooh

They say that mo-ney can cor - rupt your soul. Am I head-ed down that

Db/Ab Ab AbM7 Gb/Ab Db/Ab

104

BV

OM

Ooh

Ooh

slip-p'ry slope?_ And mul-ti - mill-ion-aires can flip their lid. And I

Ab AbM7 Gb/Ab Db/Ab Ab AbM7 Gb/Ab

108

BV

OM

I'll take that risk. I'm out-ta here!

— could end up just like Whit-ney did. I'm out-ta here! I'm

Csus C F Bb/F F

112

BV

OM

I'm out - ta here!

off to the Ba - ha - mas. I'm out - ta here, or that place where they have lla - mas. As

Bb Eb/Bb Bb F Bb/F F Bb Eb/Bb Bb

115

BV

OM

As far from here. Phone in my re - ser - va - tion for my

far from here as I can get from all these dra - mas. Phone in my re - ser - va - tion for my

F Bb/F F Bb Eb/Bb Bb Ab Db/Ab Ab

118

BV

OM

per - ma - nent va - ca - tion. She's out - ta here!

per - ma - nent va - ca - tion. I'm out - ta here! I'm ma - king my tran - si - tion. Out -

Eb Ab/Eb Eb F Bb/F F Bb Eb/Bb Bb

121

BV

OM

She's out - ta here! It's cry - stal clear!

- ta here! If I'm cor - rect in my ad - di - tion. It's cry - stal clear, to some-

F Bb/F F Bb Eb/Bb Bb F Bb/F F

124

BV

OM

I'm done with the de - par - ted, rest in peace, cause life just star - ted Phone

one in my po - si - tion, I'm done with the de - par - ted, rest in peace, cause life just star - ted Phone

Bb Eb/Bb Bb Ab Db/Ab Ab Eb Ab/Eb Eb

127

BV

OM

in my re - ser - va - tion cause I'll take a long va - ca - tion. Hey

in my re - ser - va - tion cause I'll take a long va - ca - tion. Hey

Ab Db/Ab Ab Eb Ab/Eb Eb

129

BV

OM

look, it's me! I'm walk-ing, cause I'm through with dead men talk - in' to me._____

look, it's me! I'm walk-ing, cause I'm through with dead men talk - in' to me._____

Ab Db/Ab Ab Eb Ab/Eb Eb F

The musical score is written for a vocal ensemble (BV and OM) and piano accompaniment. It begins at measure 129. The vocal parts feature a melody of eighth notes with lyrics: "look, it's me! I'm walk-ing, cause I'm through with dead men talk - in' to me." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are: Ab, Db/Ab, Ab, Eb, Ab/Eb, Eb, and F. The key signature has two flats (Bb and Eb), and the time signature is 4/4.