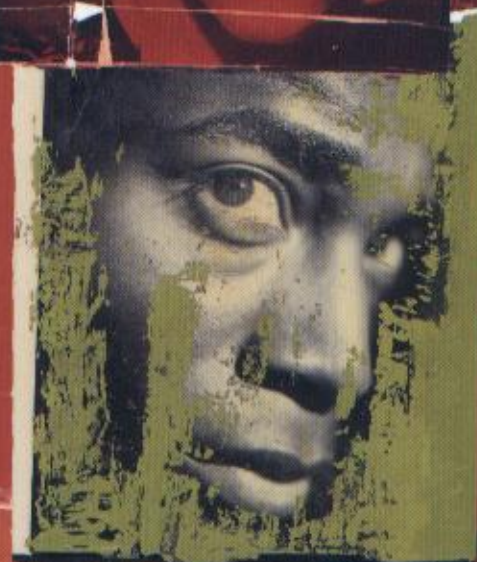
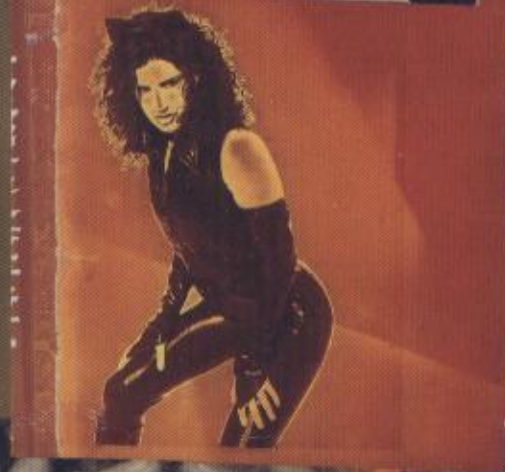
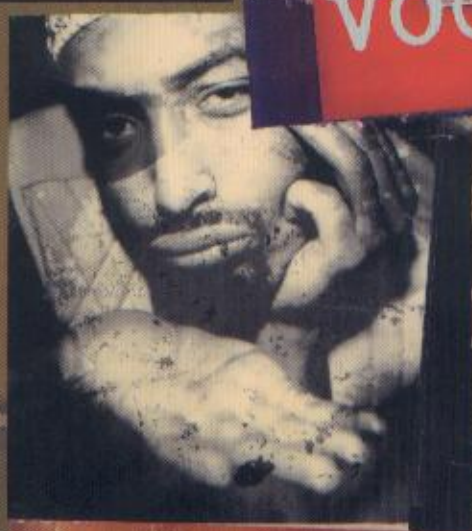


RENT

VOCAL SELECTIONS



EMI MUSIC PUBLISHING

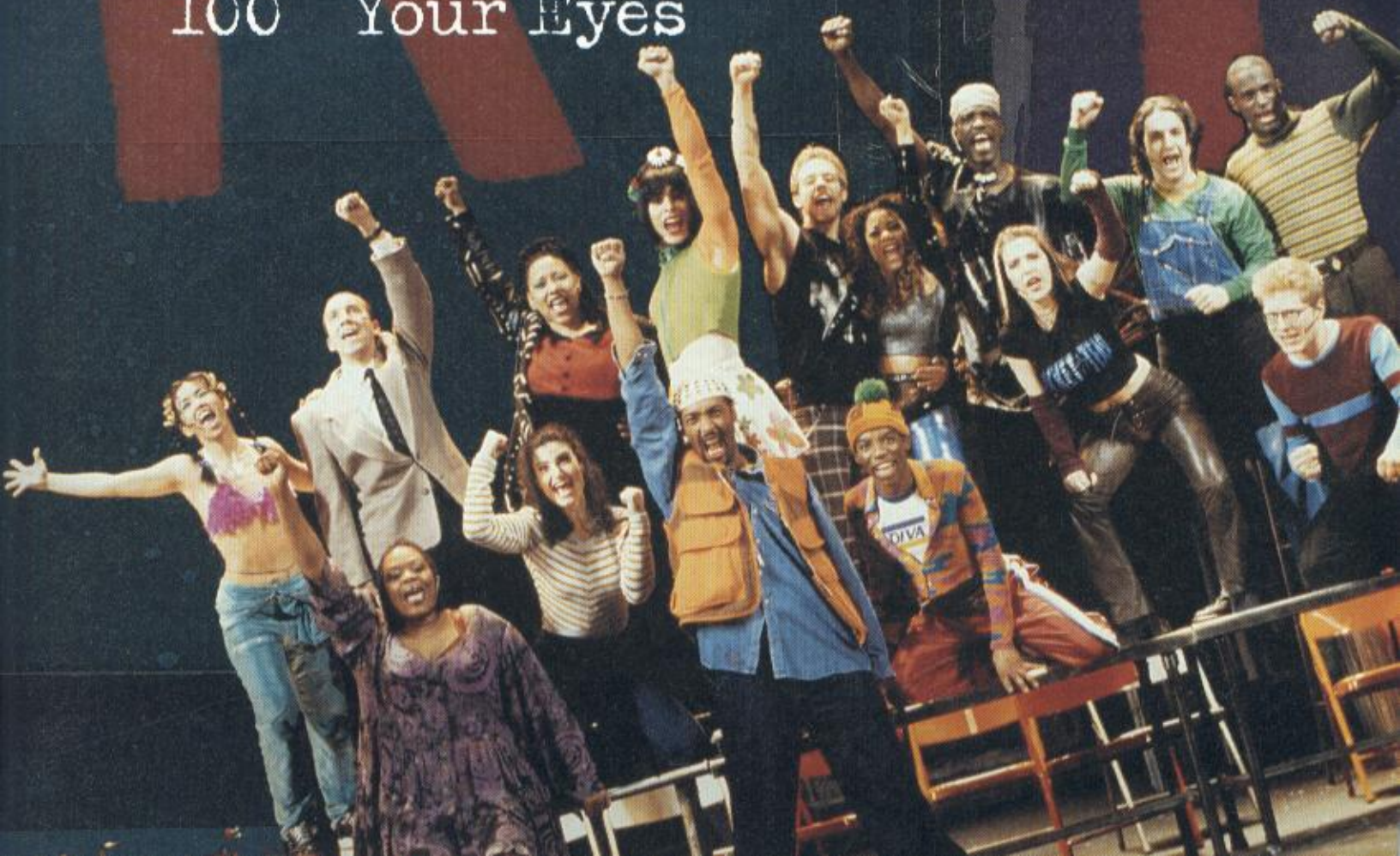
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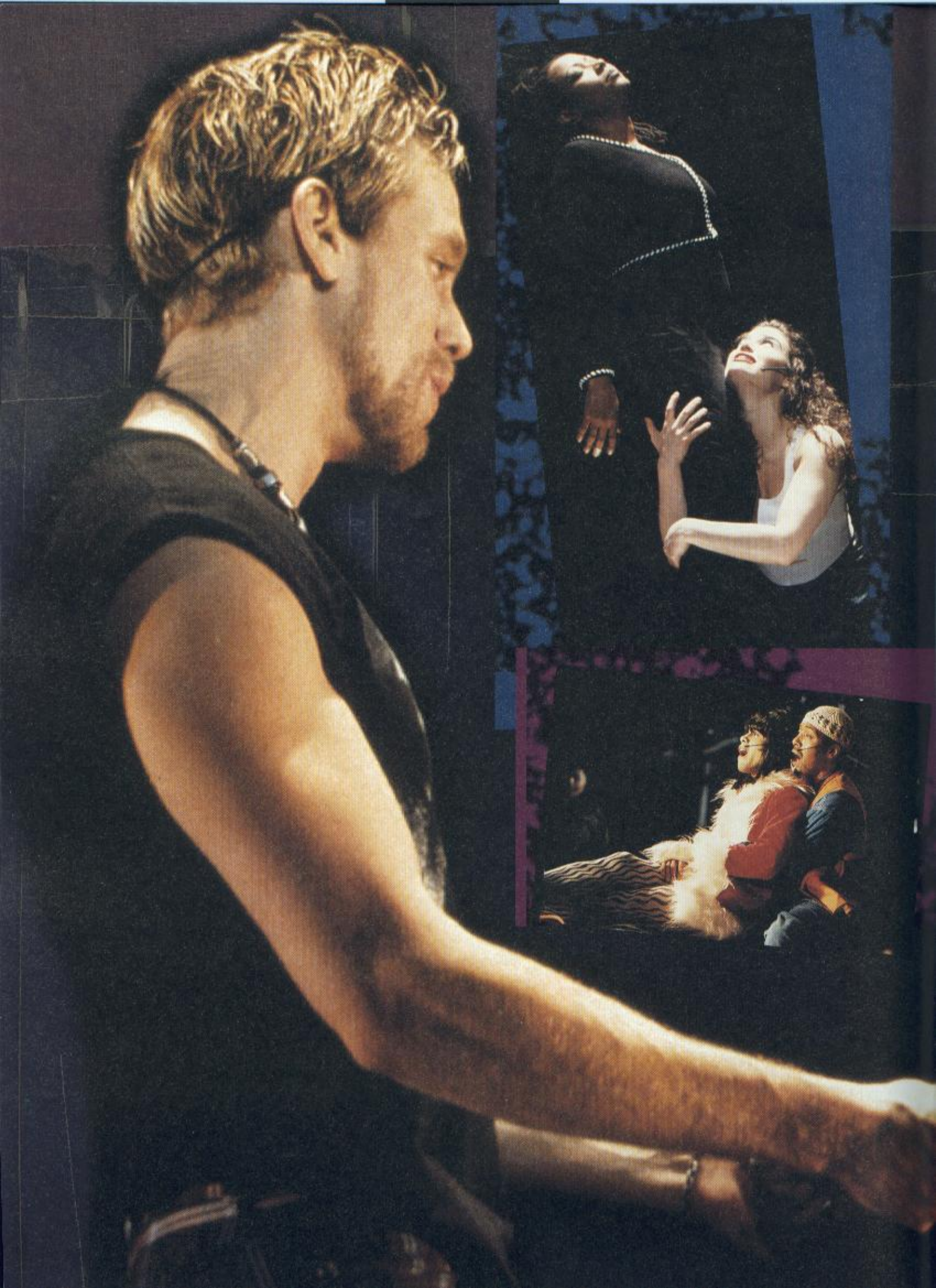


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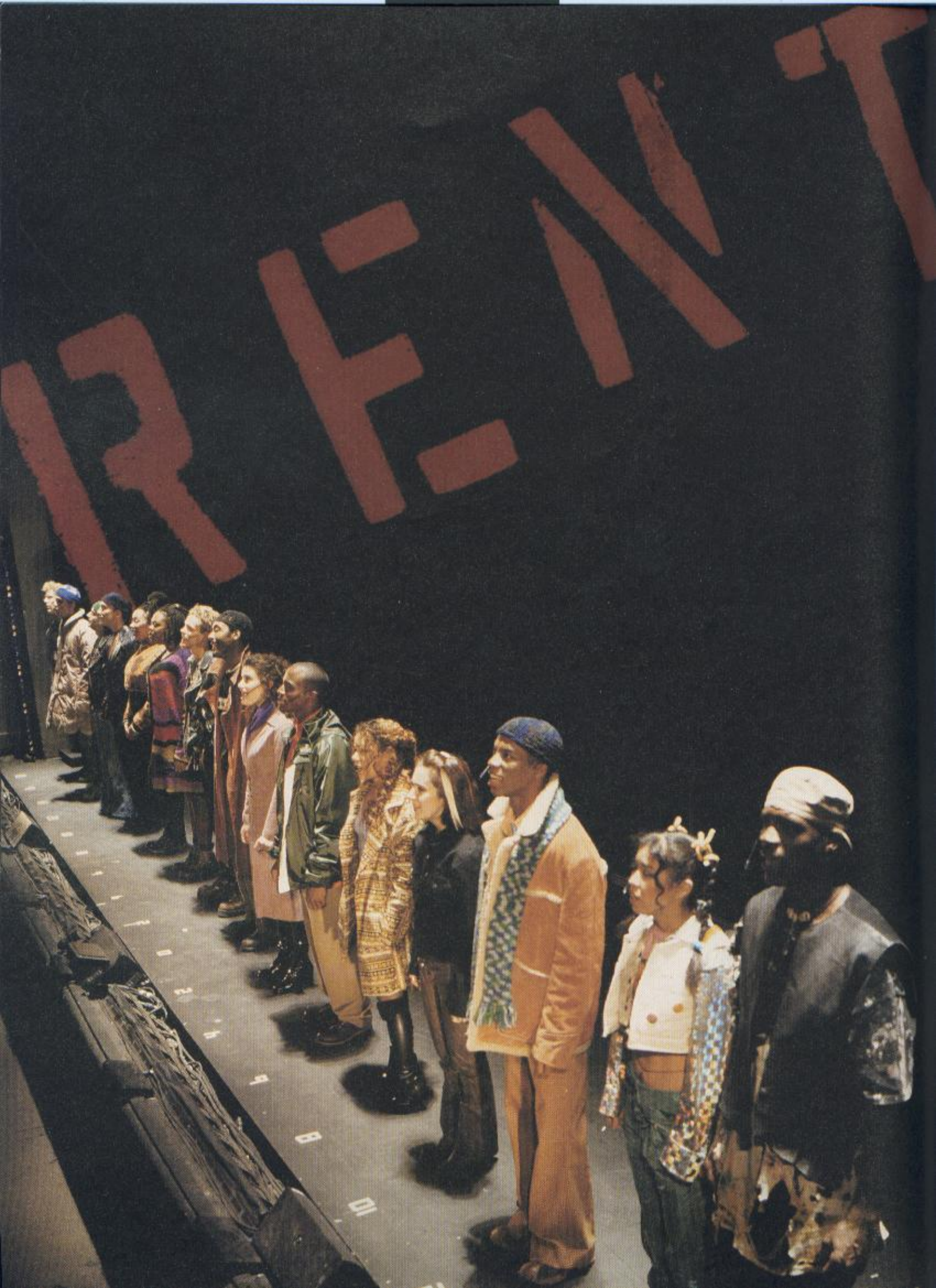












Jonathan Larson

February 4, 1960 - January 25, 1996

Jonathan Larson spent the greater part of his life working toward success in the theater. For most of his last fourteen years, he supported himself as a waiter while struggling to combine modern music with the drama of live theater; theater that would appeal to his generation and to those that would follow. While he had plans for much more, *RENT* was the culmination of those efforts.

Jonathan did not live to see *RENT* open Off Broadway. He did not read the rave reviews or see the limousines lined up in front of the small theater...did not watch his show move to Broadway and to theaters around the country...was not able to accept the Pulitzer Prize and Tony® Awards he earned or to revel in the presence of a Broadway audience that was joyously yelling and applauding.

He never had the pleasure of being engulfed in the electrifying excitement that is present when *RENT* is on the stage.

His sudden, unexpected death on the day before his dream came true is the stuff of tragedy.

But Jonathan's was a magnificent talent and he left us a magnificent gift. He left us a show that is of our time — and of all time. A show that speaks in both words and music to the specific issues of today and to the timeless problems that humankind has faced through all eternity. A show that gives us another way to look at things. A show that teaches love — not fear.

It is an enormous gift which, happily, is reaching, touching and changing thousands of lives.

It is his legacy; his gift to us and to our children and to our children's children. Enjoy it.



Photo: Richard Lee



Rent

Words and Music by
JONATHAN LARSON

Bright Rock

Chord Diagrams:
 Eb5:
 F5:
 C5:
 Eb5:
 F5:
 C5:
 C5:
 Eb5:
 F5:
 C5:
 C5:

Lyrics:
 How do you document real life when real life's



get - ting more__ like fic - tion each day? _____



Head lines, bread lines blow my mind, and now__ this dead line; e -



vic - tion or pay. _____



Rent! How do you write a song when the
 How do you start a fire when there's
 How do you stay on your feet when on

chords sound wrong though they once sound - ed, right and rare?
 noth - ing to burn street and it feels like some - thing's stuck in your
 ev - 'ry street it's "trick or treat" and to - night it's trick?

D5

flue? But the notes are so - ur, Where is the pow er
 Wel - come back to town; oh, I should lie down.

C5

you once hand to ig nite the air? And we're
 can't feel your feet and they're turn - ing blue? You
 Ev - 'ry-thing's brown and oh, oh, I feel sick.

D5

 E5

hun - gry and fro - zen. Some life post that we've cho sen.
 light up a mean blaze with post - ers and screen plays. } How we gon - na
 Where is he? Get - ting diz - zy.

F

 C

 Gm

 Gm#5

Gm6 Gm#5 Gm Gm#5 Gm6 Gm#5

pay? How we gon na pay?

Gm Gm#5 Gm6 Gm#5 E7 F

How we gon - na pay last year's

C To Coda Eb5 F5

rent? Spoken: We light candles.

C5 Eb5 F5 C5

2

C7



Spoken: Don't scream, Maureen. It's me, Joanne, your substitute

N.C.

C7



production manager. Hey, hey, hey! Did you eat? Sung: Don't change the

N.C.



sub ject, Mau-reen. But dar - ling, you have n't eat en all day. You

F7

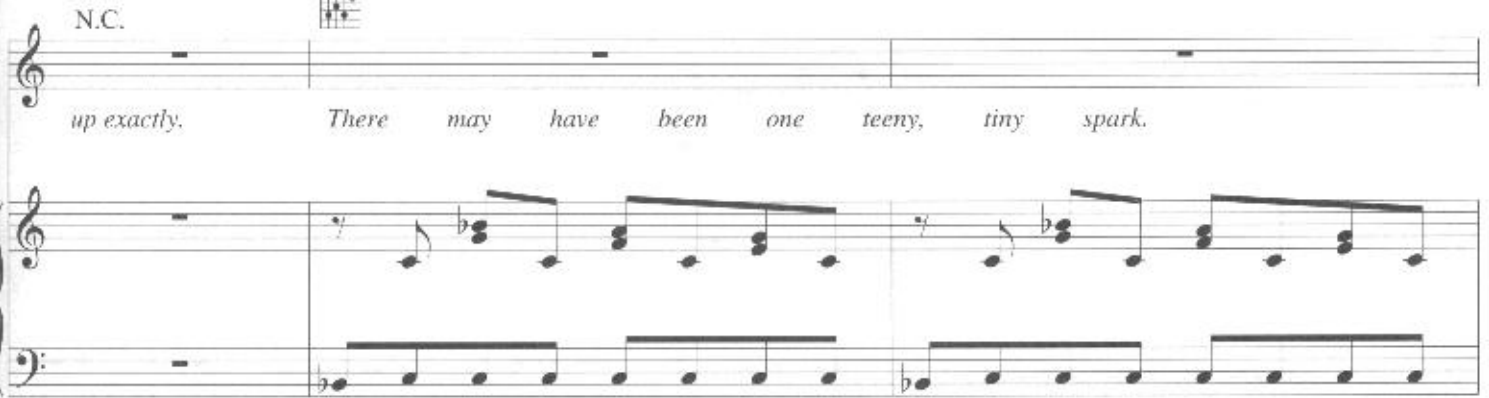



won't throw up, you won't throw up. Spoken: The digital delay didn't blow

C7

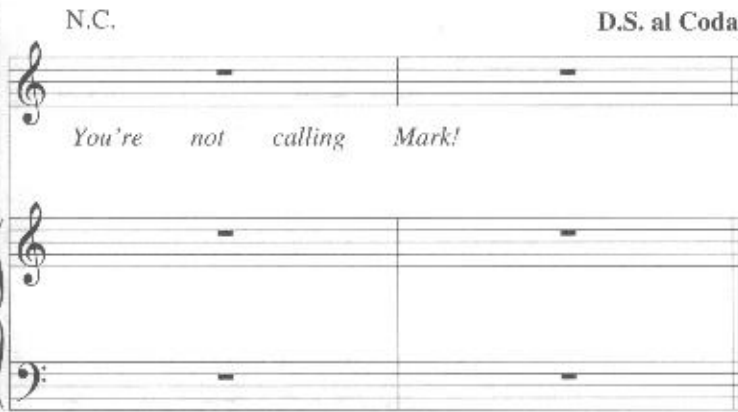
N.C.  

up exactly. There may have been one teeny, tiny spark.



N.C.  **D.S. al Coda**

You're not calling Mark!



CODA  





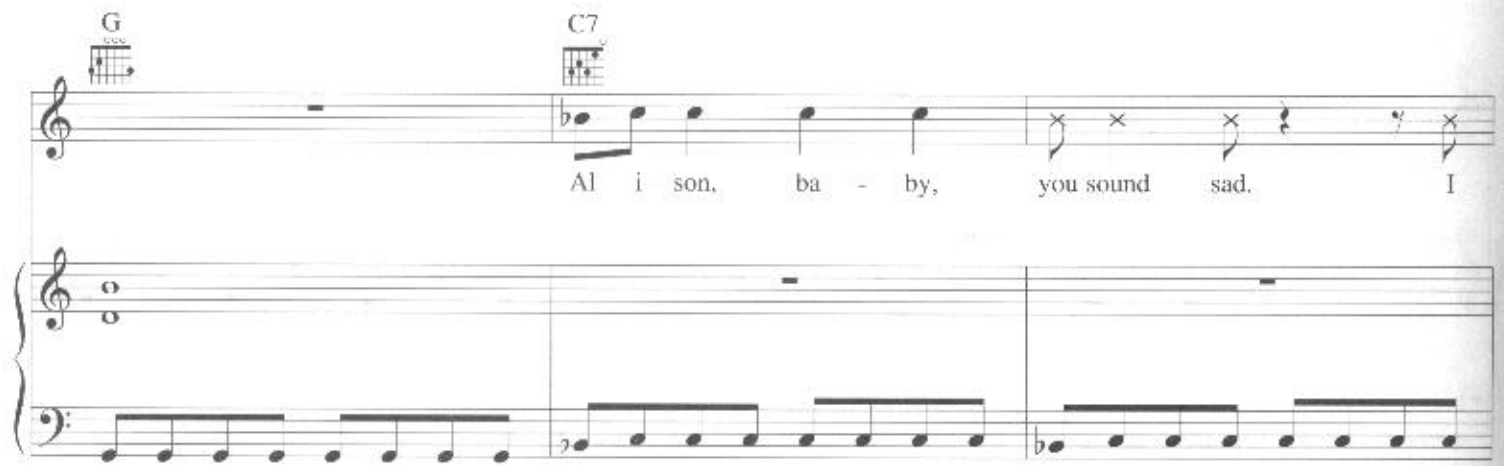




G  C7 

Al i son, ba - by, you sound sad, I



N.C.  F7 

don't be - lieve those two af - ter ev - 'ry - thing I've done. Ev er since our wed - ding, I'm



C7  N.C. 

dirt. They'll see; I can help them all out in the long run.



Am  Em7  C  Am 

The mu - sic ig - nites to - night with pas - sion - ate fire. Mau





reen, I'm not a the-a-ter per-son. The nar - ra - tion crack - les and pops with in



cen - di - ar - y wit. Could nev - er be a the-a-ter per son. Zoom in as they burn



the past to the ground, and I'm feel-ing the heat of the fu - ture's glow



N.C.

Spoken: Hello, hello? Maureen? Your equipment won't work? Okay,

alright, I'll go!

Sung: How do you leave the past — be — hind

D

when it keeps find - ing ways — to get to your heart?

E

It reach - es way down deep and tears you in -

D

- side out 'til you're torn — a — part. — Rent!

E F#

D

How can — you con - nect in an age where strang - ers, land - lords,

E

lov - ers, your own blood cells be tray? — What

D

binds the fab - ric to geth - er when the rag - ing, shift - ing

E F#

winds of change keep rip - ping — a — way. — Draw a

G D G

line in the sand and then — make a stand. Use your cam-era to spar, — use —

D G D

— your gui - tar. When they act tough, you call their bluff.

Am Am#5 Am6 Am#5 Am Am#5

We're not gon - na pay. — We're not gon - na

Am6 Am#5 Am Am#5 Am6 Am#5

pay. — We're not — gon - na pay —

Fmaj7 G D F G

last year's rent, this year's

D F G D

rent, next year's rent,

F G D F G

rent rent rent rent rent. We're not gonna pay

D Bb C D

rent 'cause ev - 'ry - thing is rent.

slowly

Out Tonight

Words and Music by
JONATHAN LARSON

Energetic Rock

f

With pedal

A D A D

A D A D

A D A D

What's the time? Well, it's got - ta be close - to mid -

night. My bod - y's talk - in' to me. It says, "Time for

dan - ger." It says, "I wan - na com mit a crime.

wan - na be the cause of a fight. I wan na

put on a tight skirt and flirt with a stranger."

I've had a knack from way back at break-in' the rules once I

learn the games. — Get up! Life's too quick! I know some place sick where this

chick will dance in the flames. We don't need an - y mon -
When I get a wink

E F#m D

cy. I al - ways get in for free. You
from the door man, do you know how luck - y you'll be that

F#m D C

can get in, too, if you get in with me.
you're on line with the fe line of Av - e - nue B.

D E

Let's go out to - night!

D E

A D E

I have to go out to - night!

A To Coda D E

You wan - na play, let's
You wan - na prowl,

1 F#m D

run a - way, we won't be back be - fore it's Christ - mas Day. Take me out
be my night owl,

E Asus A N.C.

to - night! — Me - ow!

Chord diagrams: A, D, A, D

The first system of the score consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It features four measures of whole notes, each with a chord diagram above it: A, D, A, and D. The piano accompaniment is written on two staves (treble and bass clefs) and consists of a rhythmic pattern of eighth and sixteenth notes.

2 F#m D

well, take my hand, we're gon na howl

The second system begins with a vocal melody line on a treble clef staff. The first measure is marked with a '2' and a chord diagram for F#m. The lyrics 'well, take my hand, we're gon na' are written below the notes. The second measure has a chord diagram for D and the lyric 'howl'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

E Asus A N.C. D

out to night! In the eve - ning

The third system features a vocal melody line. The first measure has a chord diagram for E and the lyric 'out'. The second measure has a chord diagram for Asus and the lyric 'to night!'. The third measure has a chord diagram for A and the lyric 'In'. The fourth measure has a chord diagram for D and the lyric 'the eve - ning'. The piano accompaniment continues with a similar rhythmic pattern.

E F#m D

I've got to roam, can't sleep in the cit - y of ne on and chrome. Feels too damn much like

The fourth system features a vocal melody line. The first measure has a chord diagram for E and the lyric 'I've got to roam, can't sleep in the cit - y of ne on'. The second measure has a chord diagram for F#m and the lyric 'and chrome.'. The third measure has a chord diagram for D and the lyric 'Feels too damn much like'. The piano accompaniment continues with a similar rhythmic pattern.

E F# D

home when the Span - ish ba - bies cry. So let's find a

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'home', 'when the Span - ish', and 'ba - bies'. A triplet of eighth notes 'cry.' is followed by a quarter rest and another triplet of eighth notes 'So let's find a'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

E F#m G A

bar so dark we for - get who we are, and all the scars of the

Detailed description: This system contains the next four measures. The vocal line has a quarter rest for 'bar', followed by eighth notes for 'so dark', a quarter note for 'we', a triplet of eighth notes for 'for - get', a quarter note for 'who', a quarter note for 'we', a quarter rest for 'are,', and eighth notes for 'and all the scars of the'. The piano accompaniment continues with a consistent eighth-note bass line and chords in the treble.

E

nev - ers and may - bes die! Let's go

D.S. al Coda

Detailed description: This system contains the final two measures of the main section. The vocal line has a triplet of eighth notes 'nev - ers', a quarter note 'and', a quarter note 'may - bes', a quarter rest, a quarter note 'die!', a quarter rest, a quarter note 'Let's', and a quarter note 'go'. The piano accompaniment features a triplet of eighth notes in the treble and a steady eighth-note bass line. The instruction 'D.S. al Coda' is placed at the end of the system.

CODA D E F#m D

You're sweet, wan - na hit the street, - wan - na wail at the moon like a cat

Detailed description: This system contains the CODA section. The vocal line starts with a quarter rest, followed by eighth notes for 'You're sweet,', a quarter note 'wan - na', a quarter rest, eighth notes for 'hit the street,', a quarter note 'wan - na', eighth notes for 'wail at the moon', and eighth notes for 'like a cat'. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

in heat! Just take me out to - night.

Asus A N.C. D E

Please take me } out to - night.
Don't for sake me; }

Asus N.C. D E

I'll let you make me! Out to - night,

A

to - night, to - night, to-night!

Without You

Words and Music by
JONATHAN LARSON

Moderately flowing

Dsus2

D

Dsus2

mf

With pedal

With - out you, the
out you, the
out you, the

Dsus2

D

Dsus2

ground thaws, the rain falls,
breeze warms, the the girl smiles,
hand gropes, the ear hears,

D

Dsus2

D

the grass grows. With -
the cloud moves. With -
the pulse beats. With -

Dsus2 D Dsus2

out out out
you, you, you,
the the the
seeds the tides eyes
root, change, gaze,

D Dsus2 D

the flow ers bloom, the
the the boys run, the
the legs walk, the

Dsus2 D Bm7

chil dren play, the stars gleam,
o - ceans crash, the the crowds roar,
lungs breathe, the the crowds mind churns,

Gsus2 Bm7 Gsus2

the po - ets dream, the
the the days soar, the
the heart years, the

F#m **Gsus2** **Dsus2**

ea - gles fly with - out you.
 ba - bies cry with - out you.
 tears dry with - out you.

D **Bm7** **Gsus2** **To Coda** ⊕

The earth turns, the
 The moon glows, the
 Life goes on, but

Bm7 **Gsus2** **F#m** **Gsus2**

sun burns, but I die
 riv er flows,

Dsus2 **1 D**

with - out you.

Dsus2 D 2 D B \flat sus2/D

With - — The world re

Dsus2 B \flat sus2/D Dsus2 B \flat sus2/D

vives, ——— col - ors — re - new, ——— but I — know

A/C \sharp Am/C G/B Gm/B \flat

blue, on - ly blue, lone - ly

D/A Gm/B \flat Asus A

blue, ——— with-in — me blue ———

rit.

Dsus2

D

Dsus2

D

D.S. al Coda

with - out

you.

With -

a tempo

CODA

Bm7

Gsus2

F#m

Gsus2

I'm

gone

'cause I

die

with - out

Dsus2

D

Dsus2

D

you,

with - out

you,

with out

Dsus2

D

Dsus2

D(add2)

you,

with - out

you.

rall.

Halloween

Words and Music by
JONATHAN LARSON

Quickly

N.C.

mf

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the bass clef starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note G3. The treble clef is mostly silent.

(Vocal 2nd time only) Spoken: Hi, it's Mark Cohen. Is Alexi there? Ah, I'll still be there.

Yes, I signed the contract.

The first system shows the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment continues from the introduction.

no need to bother her, just let her know that I'm running late for my appointment.

Yes, I signed the contract.

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

Fm7/C

I'm at my... Thanks.

The third system concludes the piece. It features a guitar chord diagram for Fm7/C (F major 7th with C bass) above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Sung: How did we get here? — How the hell? — Pan

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The lyrics are "Sung: How did we get here? — How the hell? — Pan". The piano accompaniment features a steady bass line and chords in the right hand.

left. Close on the stee - ple — of the church.

Db/F

The second system continues the vocal line and piano accompaniment. The lyrics are "left. Close on the stee - ple — of the church.". A guitar chord diagram for Db/F is shown above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand.

Fm7/C

D9/F

How did I

The third system shows the vocal line and piano accompaniment. The lyrics are "How did I". Two guitar chord diagrams are provided: Fm7/C and D9/F. The piano accompaniment continues with a consistent harmonic support.

Eb/G

Absus

Ab

Absus

Ab

get here? — How the hell? — Christ - mas!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "get here? — How the hell? — Christ - mas!". Five guitar chord diagrams are shown: Eb/G, Absus, Ab, Absus, and Ab. The piano accompaniment provides harmonic support throughout.

Db/F Eb/G Ab sus Ab

Christ - mas Eve last year.

Ab sus Ab Db/F Eb/G

How could a night so fro - zen be so scald - ing

Ab sus Ab Ab sus Ab Db/F

hot? How can a morn - ing this

Eb/G Fm7/C

mild be so raw?

Why are en - ti - re years strewn on the cut - ting room floor of mem - o - ry, when

sin - gle frames - from one mag ic night for - ev - er flick - er in close - up on the

Db/F

Fm7/C

3 - D I - max of my mind? That's po - et - ic,

D>F

E>G

that's pa - thet - ic. Why did Mi - mi knock on Ro - ger's door, and

Ab sus A \flat Absus A \flat Db/F Eb/G

Col-lins choose that phone booth back where An-gel set up his drums? Why did Mau-

Absus A \flat Absus A \flat Db/F

reen's e-quip-ment break down? Why am I the wit

C/E B/D \sharp B \flat /D

ness, and when I cap-ture it on film, will it

A/C \sharp A \flat (add9)/C Csus2

mean that it's the end and I'm a-lone?

I'll Cover You

Words and Music by
JONATHAN LARSON

Moderate Light Rock



mf

Introduction in 6/8 time, marked *mf*. The bass line consists of eighth notes: C4, E4, G4, A4, B4, C5, repeating every two measures.

G/C

Fmaj7

Male 1:
Live in my house, I'll be your shelter; just pay me

Vocal line: Live in my house, I'll be your shelter; just pay me

Piano accompaniment: Chords G/C and Fmaj7 are indicated above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C/G

G

F

back with one thousand kisses. Be my lover,

Vocal line: back with one thousand kisses. Be my lover,

Piano accompaniment: Chords C/G, G, and F are indicated above the vocal line. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

G

C

and I'll cover you.

Vocal line: and I'll cover you.

Piano accompaniment: Chords G and C are indicated above the vocal line. The piano accompaniment concludes with the eighth-note bass line and chords in the right hand.

G/C



Male 2: O - pen your door, I'll be your ten - ant.

Fmaj7



C/G



G



Fmaj7



Don't got much bag - gage to lay at your feet, but sweet kiss - es

G



Fmaj7



I've got to spare. I'll be there, and I'll cov - er

G



Am



Fmaj7



you. Both: I think they meant it when they said you - can't

Gm

Eb maj7



Ab

Fm7

Cm



E♭ sus

Eb

C



G/C  Fmaj7 

on, I'll be your blan - ket. Wher - ev - er, what - ev - er,



F/G  G  F  G 

I'll be your coat. *Male 1:* You'll be my king, and I'll be your



F  G 

Male 2: cas - tle. No, you'll be my queen, and I'll be your moat.



Am  Fmaj7  Gm 

Both: I think they meant it when they said you can't buy love. Now I know you can



Emaj7

Ab

Fm7

rent it. A new lease, you are my love on life,

Cm

Eb sus

Eb

F

all my life. I've longed to dis-

C/F

Bb/F

cover something as true as this is.

C/F

Bb (add9)

C (add9)

Male 1: If you're cold and you're
Male 2: So, with a thousand sweet kisses, I'll

Bb(add9)

lone - ly, _____

cov - er you. _____ With a thou - sand _____ sweet kiss - es, _____

you've - got

C(add9)

Bb(add9)

one nick - el on - ly, _____ with a thou - sand _____ sweet

I'll cov - er you _____

C(add9)

kiss - es, _____

when _____ you're worn out _____ and tired, _____

I'll cov - er you. _____ With a

Bb(add9)

C(add9)

thou - sand _____ sweet kiss - es, _____

when _____ your heart has ex - pired. _____

I'll cov - er you. _____

E \flat (add9)

D \flat (add9)

F(add9)

Chord diagrams for Eb(add9), Db(add9), and F(add9) are shown above the staff. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure has a whole note chord Eb(add9). The second measure has a half note chord Db(add9) and a half note chord F(add9). The third measure has a whole note chord F(add9).

Both: Oh, _____ lov - er, _____ I'll cov - er you. _____

Piano accompaniment for the first system, including treble and bass staves. The treble staff features sustained chords and arpeggiated patterns. The bass staff features a steady eighth-note accompaniment.

E \flat (add9)

Chord diagram for E \flat (add9) is shown above the staff. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure has a whole note chord E \flat (add9). The second measure has a whole note chord E \flat (add9). The third measure has a whole note chord E \flat (add9).

Oh, _____

Piano accompaniment for the second system, including treble and bass staves. The treble staff features a melodic line with eighth notes. The bass staff features a steady eighth-note accompaniment.

D \flat (add9)

F(add9)

Chord diagrams for D \flat (add9) and F(add9) are shown above the staff. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure has a half note chord D \flat (add9) and a half note chord F(add9). The second measure has a half note chord D \flat (add9) and a half note chord F(add9). The third measure has a whole note chord F(add9). The fourth measure has a whole note chord F(add9).

lov - er, _____ I'll cov - er you. _____

Piano accompaniment for the third system, including treble and bass staves. The treble staff features a melodic line with eighth notes. The bass staff features a steady eighth-note accompaniment.

Piano accompaniment for the final system, including treble and bass staves. The treble staff features a melodic line with eighth notes. The bass staff features a steady eighth-note accompaniment.

Santa Fe

Words and Music by
JONATHAN LARSON

Moderately

B

D

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a simple bass line. Chord diagrams for B and D are shown above the staff.

B

D

The second system includes a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 6/8 time signature. The lyrics are: "Spoken: New York City! Uh huh. Center of the universe. Sing it, girl." The piano accompaniment continues from the first system.

B

D

The third system includes a vocal line and piano accompaniment. The lyrics are: "Times are shitty, but I'm pretty sure they can't get worse. I hear ya." The piano accompaniment continues.

B


D

The fourth system includes a vocal line and piano accompaniment. The lyrics are: "It's a com-fort to know when you're sing-ing the 'Hit the Road Blues' Sing: that". The piano accompaniment continues.

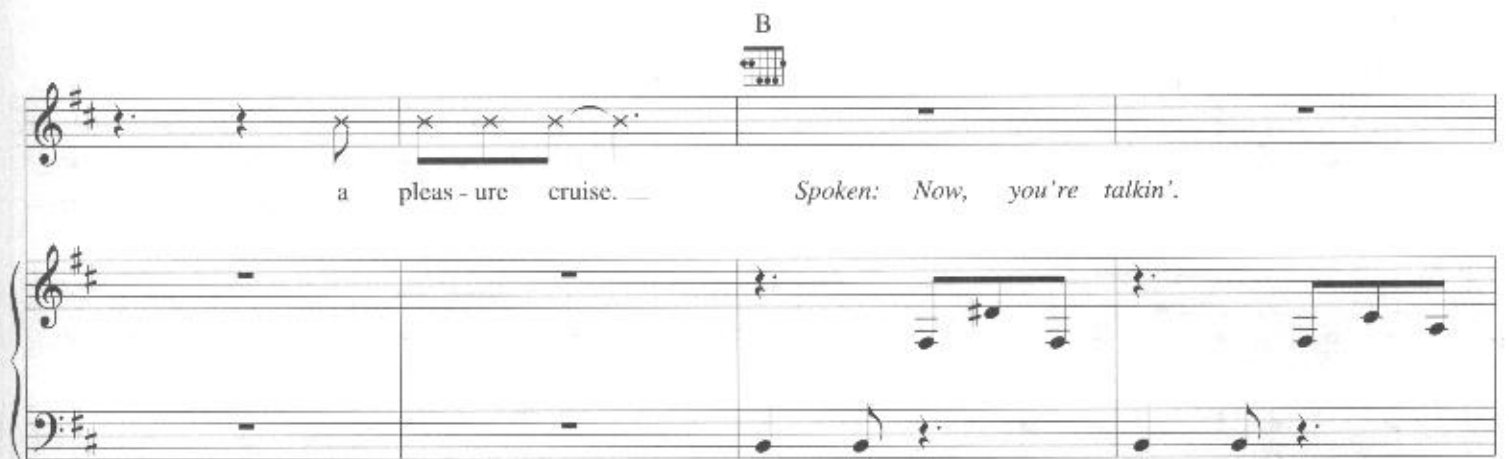
B  D  N.C. 



an - y - where else you can pos - si - bly go af - ter New York — would be _____



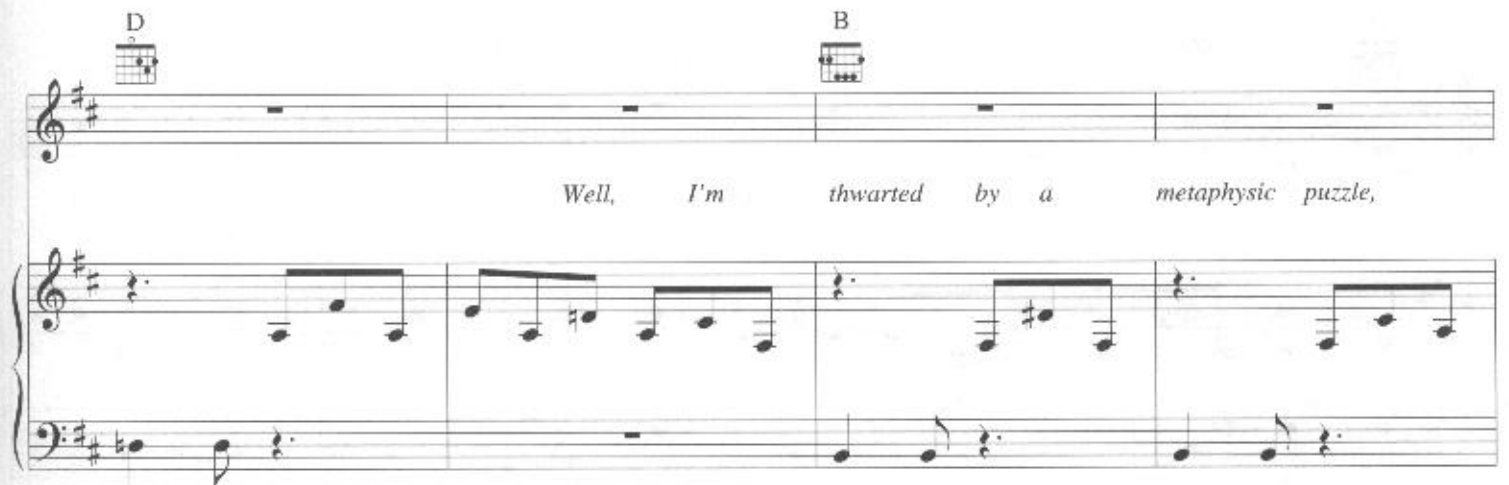
B 



a pleas - ure cruise. — *Spoken: Now, you're talkin'.*



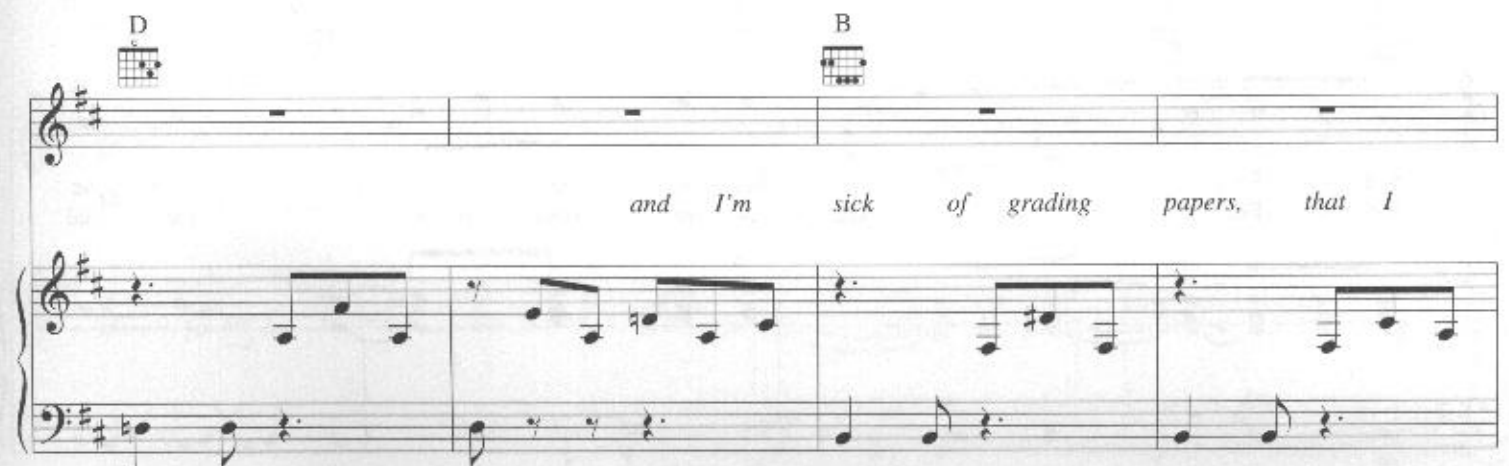
D  B 

Well, I'm thwarted by a metaphysic puzzle,



D  B 

and I'm sick of grading papers, that I



D **B**

know. *Sung:* I'm shout - ing in my sleep. I need a

D **B**

muz - zle. All this mis - er - y pays no sal - a - ry,

D **A(add9)**

so let's o - pen up a res - tau - rant in
o - pen up a res - tau - rant in

B **D** **A(add9)**

San - ta Fe. — Our Sun - ny San - ta Fe — would be
San - ta Fe. — la - bors would reap fi — nan - cial

B **D** **A(add9)**

nice. gain. Let's o - pen up a res - tau - rant in
 Let's o - pen up a res - tau - rant in

B **D** **A(add9)** **To Coda** ⊕

San - ta Fe _____ and leave this _____ to the roach - es _____ and
 San - ta Fe _____ and save from _____ dev - a - sta - tion _____ our

F# **B** **D(add9)** **E(add9)**

mice. _____ Oh. _____

A **D(add9)** **G** **F#**

Oh. _____ Oh. _____

B(add9)



D(add9)



First system of musical notation. The vocal line consists of two measures of whole notes. The piano accompaniment features a treble clef with sustained chords and a bass clef with a rhythmic pattern of eighth notes.

B(add9)



D(add9)



Second system of musical notation. The vocal line continues with two measures of whole notes. The piano accompaniment includes a treble clef with sustained chords and a bass clef with a rhythmic pattern of eighth notes.

You

B



D



Third system of musical notation. The vocal line includes lyrics and some notes marked with an 'x'. The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

teach? I teach com - pu - ter age — phi - los - o - phy, but my

B



D



Fourth system of musical notation. The vocal line includes lyrics and some notes marked with an 'x'. The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

stu - dents would rath - er watch — T. V. Huh, A - mer - i - ca, A - mer - i - ca. You're a

Bsus2



D



sen - si - tive es - there, brush the sauce on - to the meat. You can

Bsus2



D



make the men - u spar - kle with rhyme. You could

Bm9



D(add9)



drum a gen - tle drum, and I could seat guests as they come chat - ting

Bm9



D(add9)



D.S. al Coda

not a - bout Hei - deg - ger but wine. Let's

CODA



F#



B7



D(add9)



brains. We'll pack up all our

A(add9)



B



D(add9)



junk and fly so — far — a — way, de — vote our selves to

A(add9)



B



D(add9)



pro — jects — that sell. We'll o — pen up a

A(add9)



B



res — tau — rant in San — ta Fe, — — — — — for

D(add9)



A(add9)



F#



B



get this cold Bo - he - mi - an hell.

D(add9)



E(add9)



A(add9)



D(add9)



Oh.

G(add9)



F#



1 B



Oh. Oh.

2 B(add9)



D(add9)



B(add9)



D(add9)



First system of musical notation. The vocal line consists of four dotted half notes. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass line consists of quarter notes.

Bm



D



Second system of musical notation. The vocal line contains the lyrics "Do you know the way to". The piano accompaniment continues with a treble clef and bass line.

B



Third system of musical notation. The vocal line contains the lyrics "San - ta Fe? Spoken: You know, tumbleweeds,". The piano accompaniment includes a treble clef with a key signature of two sharps and a bass line.

D



Bm(add9)



Fourth system of musical notation. The vocal line contains the lyrics "prairie dogs. Yeah!". The piano accompaniment includes a treble clef with a key signature of two sharps and a bass line. A "rit." (ritardando) marking is present in the piano part.

One Song Glory

Words and Music by
JONATHAN LARSON

Moderately

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano). The score consists of four systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). Chord diagrams for G, Em, C, and D are provided above the piano part. The lyrics are: 'One song — glo - ry. — One song be - fore I'.

Chord diagrams shown:

- G: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics: One song — glo - ry. — One song be - fore I

C D Em

go. Glo - ry, one song to leave be hind.

C D

Find one song, one last re - frain.

Em C

Glo - ry from the pret - ty boy front man

D Em

who wast - ed op - por - tu - ni - ty.

G Em

One song, he had the world at his feet. Glo ry

C D

in the eyes of a young girl, a

Em G

young girl. Find glo ry

Em

be - yond the cheap col - ored lights, one song be - fore the sun sets.

C D Em

Glo - ry on an - oth - er emp -

This system contains the first two lines of music. The vocal line starts with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, D, and Em are shown above the vocal line.

C D

ty life. Time flies,

This system contains the third and fourth lines of music. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C and D are shown above the vocal line.

Em G

time dies.

This system contains the fifth and sixth lines of music. The vocal line has a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand. Chord diagrams for Em and G are shown above the vocal line.

Am C

Glo - ry,

This system contains the seventh and eighth lines of music. The vocal line has a half note B4, followed by a half note C5, and then a half note D5. The piano accompaniment continues with chords and a moving bass line. Chord diagrams for Am and C are shown above the vocal line.

G Am

one blaze of glo

Piano accompaniment for the first system.

C G

ry. One blaze of

Piano accompaniment for the second system.

Am C G

glo ry.

Piano accompaniment for the third system.

D/F# Em

Glo ry.

Piano accompaniment for the fourth system.

Cmaj7



G



Find glo - ry

mf

Em



in a song that rings true, truth like a blaz - ing fire.

3

C



D



Em



An e - ter - nal flame.

G



Find one song, a song a - bout

Em C

love. Glo - ry from the soul of a young man.

D Em7

a young man. Find

C D Em

the one song be - fore the vi - rus takes hold, glo ry

C D

like a sun - set. One song to re deem

Em7 Am

this empty life. Time

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'this', followed by a quarter note 'emp', a quarter note 'ty', and a half note 'life.' with a fermata. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C G

flies, and then no need

The second system continues the vocal line with a half note 'flies,' followed by a quarter note 'and', a quarter note 'then', a quarter note 'no', and a half note 'need' with a fermata. The piano accompaniment features a long melodic line in the treble clef that spans across the system, with a fermata over the final notes.

Am

to endure any more. Time

The third system shows the vocal line with a half note 'to', a quarter note 'en', a quarter note 'dure', a quarter note 'an', a quarter note 'y', a quarter note 'more.', and a half note 'Time' with a fermata. The piano accompaniment continues with a consistent bass line and treble accompaniment.

C G A/G

dies.

The fourth system concludes the vocal line with a half note 'dies.' with a fermata. The piano accompaniment features a long melodic line in the treble clef that spans across the system, ending with a final chord in the bass clef.

Seasons of Love

Words and Music by
JONATHAN LARSON

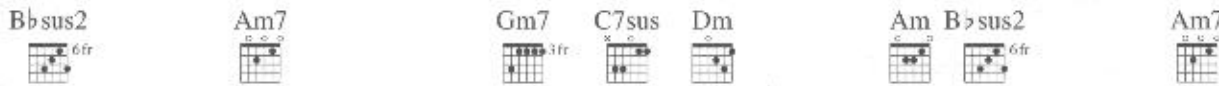
Moderately



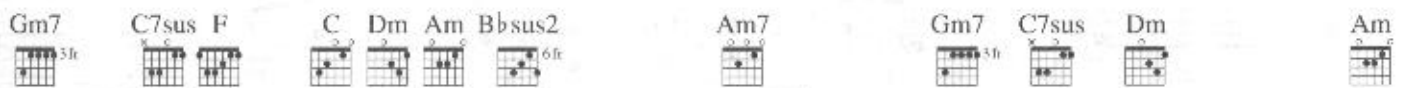
mf













Five hun dred twen ty five thou sand six hun dred min utes,



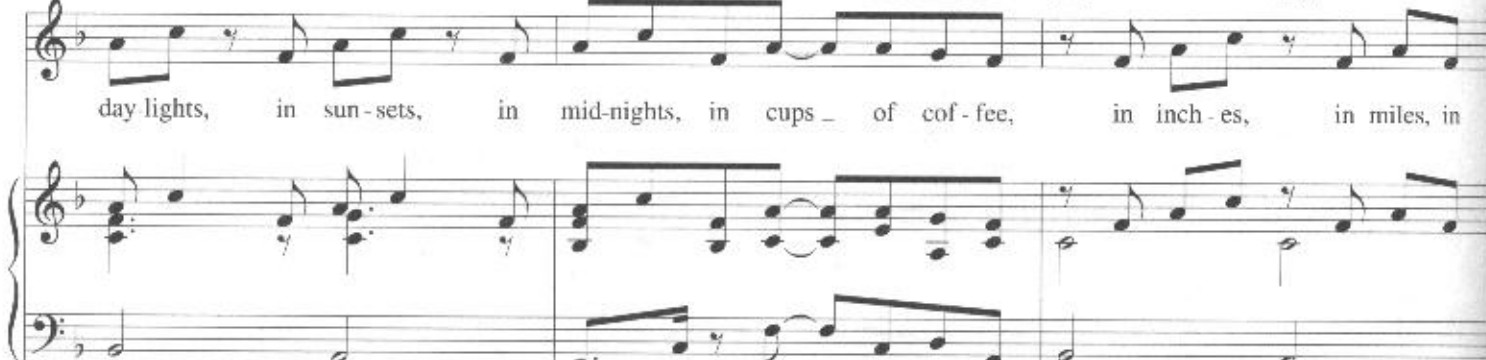
five hun-dred twen-ty five thou-sand mo-ments so-dear- Five hun-dred twen-ty five thou-sand





six hun-dred min-utes. How do you meas-ure, meas-ure a-year? In

B \flat sus2  6fr
 Am7 
 Gm7  3fr C7sus F  
 C  Dm  Am  B \flat sus2  6fr Am7 

day lights, in sun-sets, in mid-nights, in cups _ of cof-fee, in inch-es, in miles, in



Gm7  3fr C7sus  Dm 
 Am  B \flat sus2  6fr Am7 
 Gm7  3fr C7sus F  C  Dm  Am 

laugh-ter, in _ strife, _ in five hun dred twen-ty five thou-sand six hun -dred min - utes. How



B \flat sus2  6fr Am7 
 Gm7  3fr C7sus  Dm 
 Am  E \flat /B \flat  6fr B \flat 

do you meas-ure a year in _ the life. _ How a bout love?



B \flat /F  F 
 E \flat /B \flat  6fr B \flat 
 Dm/C  C 

How a-bout love? How a bout



Eb/Bb

B⁹

Gm/F

F

Eb(add2)



love?

Meas-ure in love.

C9sus

B^b sus2

Am7

Gm7 C7sus

F

C

Dm

Am



Sea - sons of

love,

sea sons of

B^b sus2

Am7

Gm7 C7sus

Dm

Am B^b sus2

Am7



love.

Five hun-dred twen ty five thou-sand

Gm7 C7sus

F

C

Dm

Am

B^b sus2

Am7

Gm7

C7sus

Dm

Am



six hun - dred min - utes,

five hun - dred twen ty five thou - sand jour - neys to plan...

B \flat sus2 Am7 Gm7 C7sus F C Dm Am B \flat sus2 Am7

Five hun-dred twen-ty five thou-sand six hun-dred min-utes. How do you meas-ure the life of a

Gm7 C7sus Dm Am B \flat sus2 Am7 Gm7 C7sus F C Dm Am

wom-an or a man? In truth that she learned or in times that he cried, in

B \flat sus2 Am7 Gm7 C7sus Dm Am B \flat sus2 Am7

bridg-es he burned or the way that she died. It's time now to sing out, though the

Gm7 C7sus F C Dm Am B \flat sus2 Am7 Gm7 C7sus Dm Am

sto-ry nev-er ends. Let's cel-e-brate, re-mem-ber a year in the life of friends. Re-mem-ber the

E \flat /B \flat

B \flat

B \flat /F

F

E \flat /B \flat

B \flat

love, re-mem-ber the love,

Dm/C

C

E \flat /B \flat

B \flat

Gm/F

F

re-mem-ber the love, meas ure in

E \flat (add2)

C9sus

B \flat sus2

Am7

love, Sea - sons of love,

8va

Gm7 C7sus

F

C

Dm

Am

B \flat sus2

Am7

Gm7 C7sus

Dm

sea - sons of love,

Another Day

Words and Music by
JONATHAN LARSON

Moderately bright

Dmaj9



Bm



F#m



G



A



Dmaj9



Bm



mf

F#m



G



A



D5



C5



D5



C5



Who do you think you are, —

D5



C5



F#5



G5



A5



D5



C5



barg - ing in on me and my — gui - tar? — Lit - tle girl, hey,

D5



C5



D5



C5



F#5



G5



A5



the door is that way. You bet-ter go, — you know the fire — is out — an - y - way.

A A/G A/B Bm7^{2fr}

Take your pow - der, take your can - dle. Your sweet whis per I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Take your powder, take your candle. Your sweet whisper I". Above the vocal line, four guitar chord diagrams are provided: A, A/G, A/B, and Bm7 (2fr). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

A/B Bm7^{2fr} A A/G

just can't han dle. Well, take — your hair — in the moon - light,

The second system continues the musical score. The vocal line lyrics are "just can't handle. Well, take — your hair — in the moon - light,". Above the vocal line, four guitar chord diagrams are provided: A/B, Bm7 (2fr), A, and A/G. The piano accompaniment continues with chords and a bass line.

D/F# G A B

your brown eyes. Good - bye, good night!

The third system concludes the first part of the song. The vocal line lyrics are "your brown eyes. Good - bye, good night!". Above the vocal line, four guitar chord diagrams are provided: D/F#, G, A, and B. The piano accompaniment includes a change in time signature from 4/4 to 2/4 and back to 4/4.

6/4

I should tell — you, I should tell you.

The fourth system shows the beginning of a new section. The vocal line lyrics are "I should tell — you, I should tell you.". Above the vocal line, a 6/4 time signature is indicated. The piano accompaniment features a new melodic line in the right hand and a bass line in the left hand.

Emaj7 B E A

I should tell — you, I should... No! An oth - er time,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I should tell — you, I should... No! An oth - er time,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Emaj7, B, E, and A are provided above the vocal line.

D G D/F# E A D G D/F# E

an - oth - er place, our temp - 'ra - ture would - climb, there'd be a long em - brace,

The second system continues the musical score with the lyrics "an - oth - er place, our temp - 'ra - ture would - climb, there'd be a long em - brace,". The piano accompaniment continues with a steady rhythm. Chord diagrams for D, G, D/F#, E, A, D, G, D/F#, and E are shown above the vocal line.

A D G D/F# E A

We'd do an - oth - er dance, — it'd be an - oth - er play. Look - ing for ro - mance?

The third system contains the lyrics "We'd do an - oth - er dance, — it'd be an - oth - er play. Look - ing for ro - mance?". The piano accompaniment features a consistent rhythmic pattern. Chord diagrams for A, D, G, D/F#, E, and A are placed above the vocal line.

D G D/F# E

Come back an - oth - er day, — an - oth - er

The fourth system concludes the page with the lyrics "Come back an - oth - er day, — an - oth - er". The piano accompaniment ends with a sustained chord. Chord diagrams for D, G, D/F#, and E are provided above the vocal line.

A F Fm

day. The heart may

This system contains the first two measures of the piece. The vocal line starts with a whole note 'day.' under an A chord, followed by a half note rest and a half note 'The heart may' under an F chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Cm Bb Ab Eb Bb/D

freeze, or it can burn.

This system contains the next three measures. The vocal line has a half note 'freeze,' under Cm, a half note 'or it' under Bb, a half note 'can' under Ab, and a half note 'burn.' under Eb. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

Cm F Ab

The pain will ease if I can

This system contains the next three measures. The vocal line has a half note 'The pain' under Cm, a half note 'will ease' under F, and a half note 'if I can' under Ab. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Eb Bb/D Cm Bb/D

learn. There is no future,




This system contains the final three measures. The vocal line has a half note 'learn.' under Eb, a half note 'There is no' under Bb/D, and a half note 'future,' under Cm. The piano accompaniment concludes with the same eighth-note bass line and chordal accompaniment.






there is no past. I live this



mo - ment as my last.









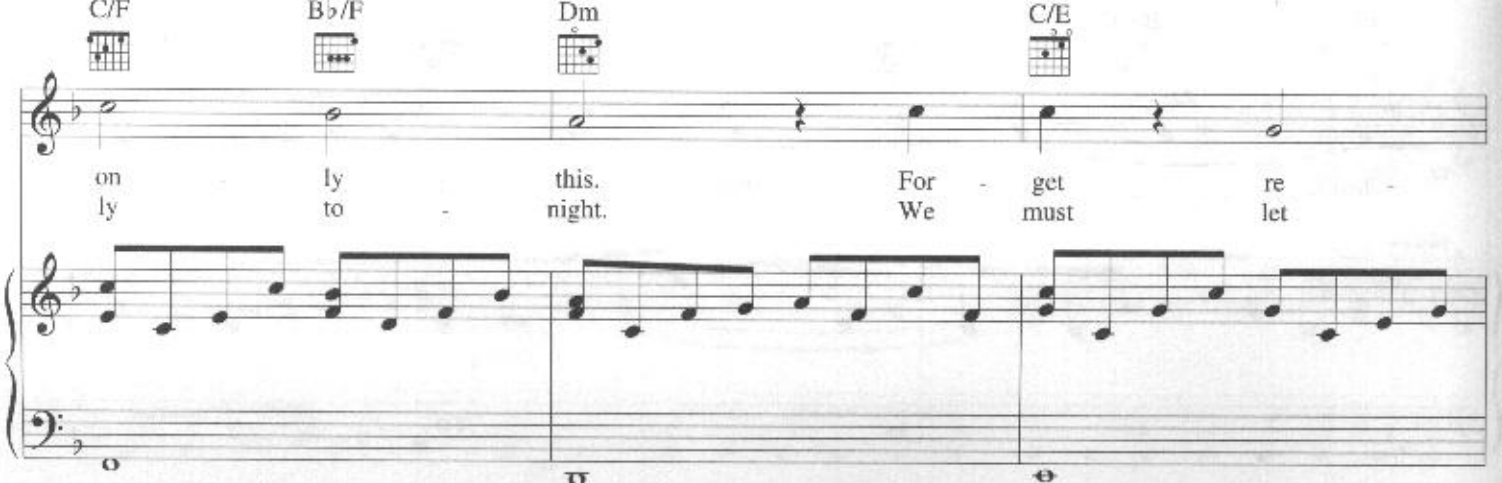



There's on - ly us, there's
on - ly ly yes, on



on ly ly to this. night. For We get must re let



Bb F/C Csus F

gret or life is yours to miss. No
go to know _____ what's right. No

C/F Bb/F F C/F Bb/F

oth er road, no oth er
oth er er course, no oth er

Dm C/E Fsus

way, no day but to - day.
way, no day but to - day.

To Coda ⊕

F A7 D5 C5 D5 C5

Ex - cuse me if I'm off track, but if

D5 C5 F#5 G5 A

you're so wise, then tell me why do you need smack?

A/G

Take your needle, take your fancy prayer.

A/B Bm7 A/B Bm7 A A7/G

Don't forget, get the moon-light out of your hair. Long ago you might've

D/F# G A

lit up my heart, but the fire's dead, ain't never ever gonna

B

start.

E A

An - oth - er time,

D G D/F# E A D G D/F# E

an oth - er place, the words would on - ly rhyme, we'd be in out - er space.

A D G D/F# E A

It'd be an oth er song, - we'd sing an - oth - er way. You want to prove me wrong,

D G D/F# E E7

— come back an - oth - er day, — an - oth - er

A C/B \triangleright F

day. _____ There's

D.S. al Coda

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a long note on 'day.' followed by a melodic phrase for 'There's'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for A, C/B with a breath mark, and F are provided above the vocal line.

CODA F B \triangleright

I can't con

The second system is marked 'CODA' and begins with a double bar line. The vocal line continues with 'I can't con'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F and B with a breath mark are shown above the vocal line.

F F(b5) F Bb

trol. (Con - trol your tem - per. _____) My

The third system continues the vocal line with 'trol. (Con - trol your tem - per. _____) My'. The piano accompaniment maintains its accompaniment. Chord diagrams for F, F(b5), F, and Bb are provided above the vocal line.

C/B \triangleright Bb5 F(b5) F

des ti - ny. (She does - n't

The fourth system concludes the vocal line with 'des ti - ny. (She does - n't'. The piano accompaniment continues. Chord diagrams for C/B with a breath mark, Bb5, F(b5), and F are shown above the vocal line.

B \flat C/B \flat B \flat 5 F

see.) I trust my soul; (Who says that my

Fmaj7 F G5

there's on ly a soul? goal is just to

A5 D

be. (Just let me be.) (Who There's

A/D G/D D A/D G/D

do on you ly think now, you are, there's on ly

Bm A/C# G

here. (barg in in to on the me and
Give in in to the love, or

D/A A D A/D G/D

my live in gui - tar. fear. (Lit tle girl, hey,
No oth er

D A/D G/D Bm

path the door is no that oth way.) er way, no

A/C# Dsus D

day but to day. (The fire's out an - y - way.

Bm7 A/C# Dsus

No day but to day. (Take your powder,

take your candle. No day but to day.

(Take your brown eyes, your pretty smile, your silhouette. No day

but to day. (An other time, an other place, an

Bm7 A/C# Dsus

D Bm7 A/C#

Dsus D Bm7

A/C# Dsus

oth - er rhyme, a warm em - brace.)

No day

D Bm7

but (An - oth - er dance, an - oth - er way, an -

to - day.

A/C# Dsus D Dsus/B Bm7

oth - er chance, an - oth - er day.

F#5 G5 A5 G/A

No day but to - day.)

Am C/D D

8vb

What You Own

Words and Music by
JONATHAN LARSON

Medium Rock

Asus2

Asus2/G

mf

A5

Don't breathe too deep,

G5

A5

don't think all day.

Dive in - to work,

G5

drive the oth - er way.

C#5 D5 C#5

That drip of hurt, that pint of shame

E5 C#5 D5

goes a - way; just play the game.

G E5 Asus2

You're liv - ing in A - mer - i - ca

F#m7 E D

at the end of the mil - len - ni - um, You're liv - ing in A -

Asus2 F#m7 F

mer - i - ca; leave your con-science at _____ the tone.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'mer - i - ca; leave your con-science at _____ the tone.' The piano accompaniment consists of chords and moving lines in both hands.

G Asus2 F#m7

And when you're liv - ing in A - mer - i - ca at the end of the mil -

The second system continues the musical score. The vocal line has the lyrics 'And when you're liv - ing in A - mer - i - ca at the end of the mil -'. The piano accompaniment continues with similar harmonic and melodic patterns.

E D C#5 D5

len - ni - um,

The third system shows the vocal line with the lyrics 'len - ni - um,'. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains two sharps.

E5 Asus2

you're what you own. _____ The

The fourth system concludes the page with the vocal line lyrics 'you're what you own. _____ The'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line.

A5  5fr

G5  5fr

film - mak - er can - not see, _____ and the song - writ - er can - not hear.



A5  5fr

Yet I see Mi - mi ev - 'ry - where. _____ An - gel's





G5  5fr


C#5  5fr

voice is in my ear. _____ Just tight - en those

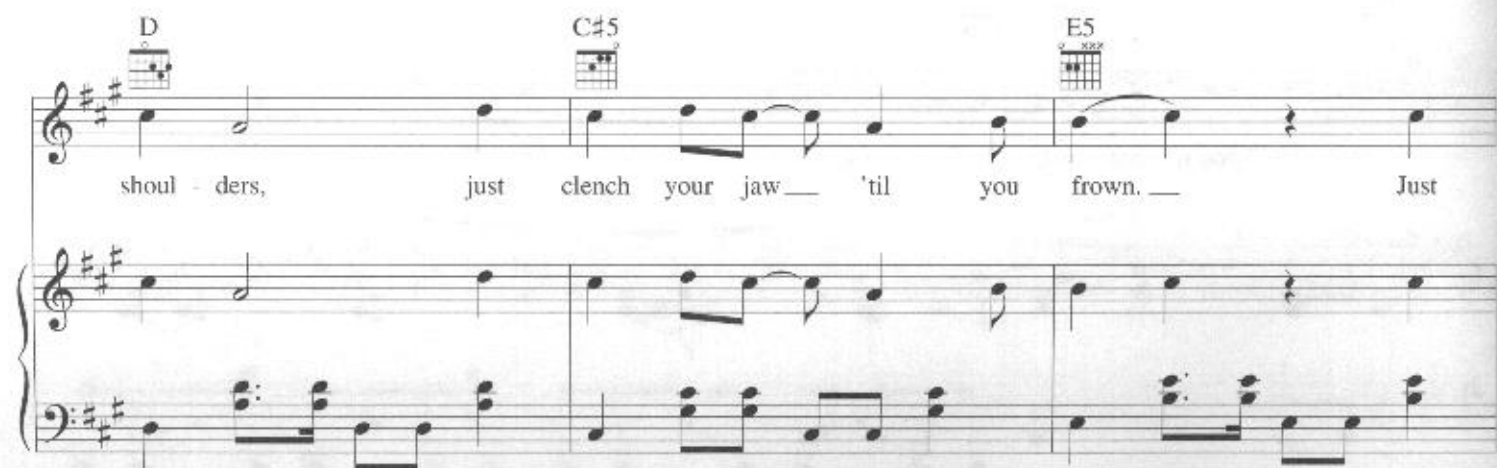


D  5fr

C#5  5fr

E5  5fr

shoul - ders, _____ just clench your jaw - 'til you frown. _____ Just



C#5 D5 G

don't let go or you may — drown. —

This system contains the first three measures of the piece. The guitar part features chords C#5, D5, and G. The vocal line has lyrics: "don't let go or you may — drown. —". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E5 Asus2 F#m7

You're liv - ing in A - mer - i - ca at the end of the mil -

This system contains measures 4-6. The guitar part features chords E5, Asus2, and F#m7. The vocal line has lyrics: "You're liv - ing in A - mer - i - ca at the end of the mil -". The piano accompaniment continues with the eighth-note bass line and chords.

E D A

len - ni um. — You're liv - ing in A - mer i ca.

This system contains measures 7-9. The guitar part features chords E, D, and A. The vocal line has lyrics: "len - ni um. — You're liv - ing in A - mer i ca.". The piano accompaniment continues with the eighth-note bass line and chords.

F#m7 F G

where it's like the Twi - light Zone. And when you're liv - ing in A -

This system contains measures 10-12. The guitar part features chords F#m7, F, and G. The vocal line has lyrics: "where it's like the Twi - light Zone. And when you're liv - ing in A -". The piano accompaniment continues with the eighth-note bass line and chords.

A F#m7 E

mer i ca at the end of the mil - len - ni - um,

D C#5 D5 E5

you're what you

A G

own. So I own not a no

A

tion. I es - cape and ape con tent. —



I don't own e - mo - tion, I rent.



Lead: What was it a - bout that

Second: What was it a



bout that night?

night?

Both: Con



nec - tion in an i - so - lat ing

C#

Lead: For

age.

G#m

G#m/F#

once

the shad - ows

gave

way — to

Second: For

once

the shad - ows

Emaj7

light,

gave way to light,

Both: for

G#m

G#m/F#

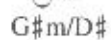
D#sus

once I did n't dis - en - gage.



Second: Mi - mi, I see you. I

Lead: An - gel, I hear you. I hear it, I see it. I



hear it, I hear it. I hear it, my song! One song

hear it, my film! Spoken: A - lex - i, Mark,



glo ry. Mi mi, your eyes.

call me a hy - po - crite. I need to fin - ish my own film.



I quit! Both: Dy - ing in A - mer - i - ca at the end of the mil -

F **E^b** **B^b**
 len ni um, we're dy - ing in A mer i ca

Gm **G^b maj7** **A^b**
 to come in - to our own. But when you're dy - ing in A

B^b **Gm** **F**
 mer i ca at the end of the mil - len ni um,

E^b **D5** **E^b5** **F5**
 you're not a

Gm7  3fr

Gm/F  3fr

D5  5fr

Eb5  5fr

lone.




The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a long note on 'lone.' followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Chord diagrams for Gm7, Gm/F, D5, and Eb5 are provided above the vocal staff.

F5  5fr

A \flat sus2  3fr

I'm not a lone.



The second system continues the vocal line with the lyrics 'I'm not a lone.' The piano accompaniment features a triplet of chords in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for F5 and A flat sus2 are shown above the vocal staff.

B \flat sus2  6fr

A \flat sus2  3fr

I'm not a lone.



The third system shows the vocal line with a long note on 'lone.' The piano accompaniment continues with a triplet of chords in the right hand and a consistent eighth-note bass line. Chord diagrams for B flat sus2 and A flat sus2 are provided above the vocal staff.

B \flat sus2  6fr

8va



The fourth system concludes the piece with a long note on the vocal line. The piano accompaniment features a triplet of chords in the right hand and a steady eighth-note bass line. A '8va' marking is present above the piano staff in the final measure. Chord diagrams for B flat sus2 and the '8va' marking are shown above the vocal staff.

Take Me or Leave Me

Words and Music by
JONATHAN LARSON

Moderately bright

F Gm Am Bb Am Gm F Gm F Eb Bb

mf

F Gm Am Bb Am Gm

A ti - ger Ev - 'ry sin - gle day —
 in a cage can I walk down the street,
 nev - er see the sun.

F Eb Bb

This I hear peo - ple say ba - by, so sweet.
 di - va needs her stage, ba - by. Let's have fun!

F Gm Am Bb Am Gm

Ev - er since pu - ber - ty, ev - 'ry - bod - y 3 stares — at me.
 You are the one I choose. Folks would kill to fill 3 your shoes.

F E^b F

Boys, girls, I can't help it, ba - by. So be
 You love the lime - light too, now ba ba by. So be

Dm7 Am7 Bb

kind, and don't lose your mind. Just re
 mine, but don't waste my time. Cry in',

Gm7 F/A Bb F/C C

mem - ber that I'm your ba by.
 "Oh hon - ey bear, are you still my ba ba by?"

F E^b Bb F E^b

Take me for what I am, who I was meant to be.

B⁷ Dm7 Am7 B⁷

And if you give a damn,

Gm7 B^b/C F Gm Am B^b Am Gm

To Coda ⊕

take me, ba-by, or leave me.

F Gm F E^b B⁷ F

Take me, ba-by or leave me. or leave me.

B^b7 F7

No way can I be what I'm not.

Bb7  **F7** 



But hey, don't you want your girl hot?




Bb7  **Dm7** 

Oh, don't fight, don't lose your head,



G7  **C7** 

'cause ev - 'ry night who's in your bed.



F  **Gm**  **Am**  **Bb**  **Am**  **Gm**  **F**  **Gm**  **F** 

Who? Who's in your bed. *Spoken: Kiss*



pookie. It won't work. I look be - fore I leap,

I love mar - gins and dis - ci - pline. — I make lists in my sleep,

ba - by. What's my sin? Nev - er quit, I fol - low through.

I hate mess, but I love you. — What to do with my im - promp - tu,

E⁷ F Dm7 Am7

ba - by? So be wise, 'cause this girl sat - is -

Bb F/A Gm F/A B⁷

fies. You got a prize, but don't com-prom-ise. You're one

F/C C D.S. al Coda

luc - ky ba - by.

CODA F

or leave me.

B⁷ F Bb7

That's it, the straw that breaks my back. I quit,

F B \flat 7 Dm7

un - less you take it back. Wom en, what is it a - bout them?

G7 C7

Can't live with them or with - out them.

G F C

Take me for what I am,

G F C

who I was meant to be.

Em Bm C7 G/B Am7 C/D

And if you give a damn, take me ba - by,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "And if you give a damn, take me ba - by,". The piano accompaniment is in bass clef. Chord diagrams for Em, Bm, C7, G/B, Am7, and C/D are shown above the vocal line. The piano part includes triplets in both hands.

Em7 C Am7

or leave me. Take me ba - by,

The second system continues the musical score. The vocal line has the lyrics "or leave me. Take me ba - by,". The piano accompaniment continues with triplets. Chord diagrams for Em7, C, and Am7 are shown above the vocal line.

C Am7 C/D

or leave me.

The third system shows the vocal line with the lyrics "or leave me." and a long note. The piano accompaniment continues with triplets. Chord diagrams for C, Am7, and C/D are shown above the vocal line.

G Am Bm C Bm Am G Am G F G

Guess I'm leav-in', I'm gone!

The fourth system concludes the musical score. The vocal line has the lyrics "Guess I'm leav-in', I'm gone!". The piano accompaniment continues with triplets. Chord diagrams for G, Am, Bm, C, Bm, Am, G, Am, G, F, and G are shown above the vocal line.

Your Eyes

Words and Music by
JONATHAN LARSON

Moderately

mf

F/A G/B F/A

Asus2 F/A G/B

Your eyes, — as we said our good —

C C/E Am

byes, can't get them out of my mind. And I





G Em G

find I can't hide from your —

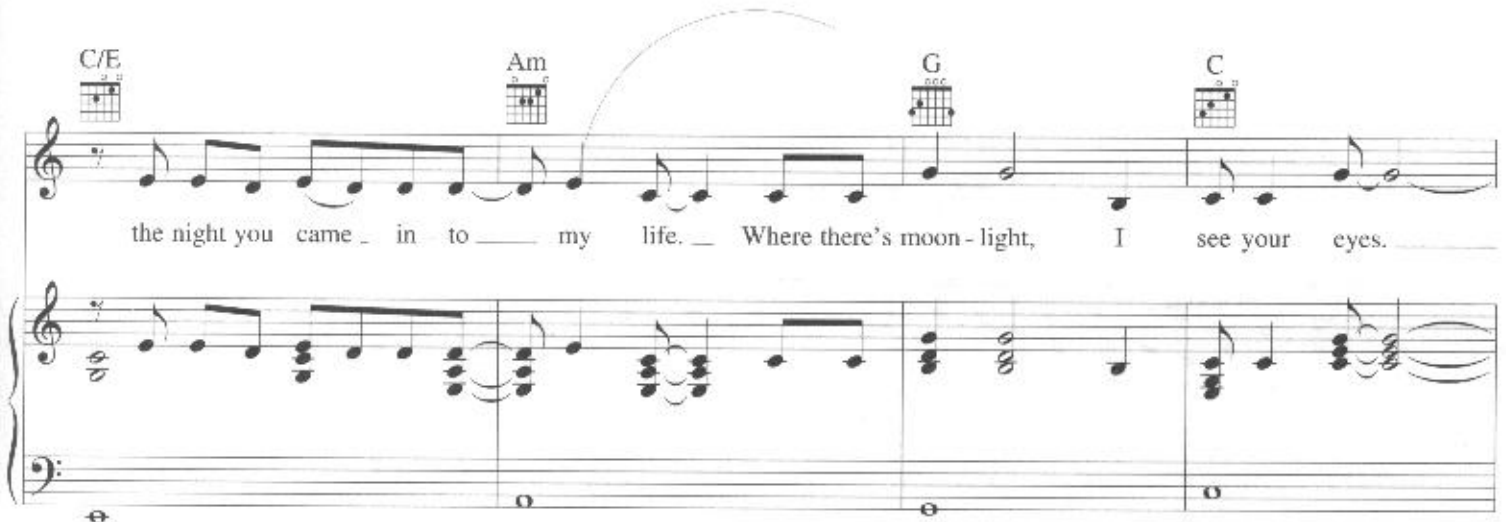
F/A  G/B  C 

eyes, the ones that took me by sur - prise



C/E  Am  G  C 

the night you came in to my life. Where there's moon - light, I see your eyes.



Bb 

How'd I let you slip a - way when I'm



C  Bb 

long - ing so to hold you? Now I'd die for one more day 'cause there's



Am F G Em7 Am F

some-thing I — should have told — you. There's some-thing I — should have told —

G F/A G/B

— you when I looked in- to your eyes. Why does dis tance make us

C C/E Am G

wise? You were the song all a - long. And be - fore — the song

Bb G G/F

dies, — I should tell — you, I should tell you — I have

G G/F C Cmaj7

al - ways loved you. You can see it in my eyes.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'al' and a quarter note 'ways', followed by a half note 'loved' and a quarter note 'you.' with a fermata. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for G, G/F, C, and Cmaj7 are shown above the vocal staff.

The piano accompaniment for the first system continues from the previous system. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

F Am/E Dm Dm7 F/G

The second system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line is mostly silent, with a few notes. The piano accompaniment continues with chords and moving lines. Chord diagrams for F, Am/E, Dm, Dm7, and F/G are shown above the vocal staff.

The piano accompaniment for the second system continues from the previous system. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Cmaj7 C Cmaj7 F C/E

Mi - mi.

The third system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'Mi' and a quarter note 'mi.' with a fermata. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for Cmaj7, C, Cmaj7, F, and C/E are shown above the vocal staff.

The piano accompaniment for the third system continues from the previous system. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Dm C/E F F/G C

The fourth system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line is mostly silent. The piano accompaniment continues with chords and moving lines. Chord diagrams for Dm, C/E, F, F/G, and C are shown above the vocal staff.

The piano accompaniment for the fourth system continues from the previous system. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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