

The Lion King

A Medley

Arr. Tubbs

22
 S. blinking. step in to the sun.
23
 A. nanana nana nananana na
 Bar. nanana nana nananana na
24
 There's more to see than can ever be seen,
25
 more to do than can ever be done.
26
 There's far too much to take in
27
 nanana nana nananana na
28
 nanana nana nananana na

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Mrm.
 Con.
 Perc. 2
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

29 here, more to find than can ev - er be found.

30 But the sunroll - ing high - in the sapphi - re sky keeps great and small on the end - less round.

31

32

33

34

35

A. A. nanana nana nananana na nanana nana nananana na nanana nana nana na na nanana nana nananana na nanana nana nananana na hey. It's the cir - cle of

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Ban.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Mrm.

Con.

Perc. 2

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

36 37 38 39 40 41 42

A. life, and it moves us all through-de-spair and hope, through faith and love,
 Bar. life, and it moves us all through-de-spair and hope, through faith and love,

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Ban.
 Tpt. 1
 Tpt. 2
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tba.
 Mrm.
 Con.
 Perc. 2 Tamb.
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

43 till we find our place
 Bar. till we find our place
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tba.
 Mrm.
 Con.
 Perc. 2
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

44 on the path un - wind - ing
 45 on the path un - wind - ing
 46 in the cir - cle,
 47 in the cir - cle,
 48 the cir - cle
 49 the cir - cle

50 51

A. *of life.*

Bar. *of life.*

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bsn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Mrm.

Con.

Perc. 2

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

J = 190
I Just Can't Wait To Be King

Alto 1 2 3 4 *mf* 5 6 7 8 9 10 11 12
 Bass *mf*
 Flute 1
 Flute 2
 Flute 3
 Clarinet 1
 Clarinet 2
 Clarinet 3
 Bass Clarinet
 Alto Saxophone 1
 Alto Saxophone 2
 Tenor Saxophone
 Bassoon
 Horn 1
 Horn 2
 Trombone
 Euphonium
 Tuba
 Piano
 Marimba
 Congas
 Drum Kit
 Violin 1 *pizz.*
 Violin 2 *pizz.*
 Violin 3 *pizz.*
 Cello 1 *pizz.*
 Cello 2 *pizz.*
 Contrabass *pizz.*

Hmm,
 Hmm,
 I'm gon-na be a might-y king, so en-e-mies be ware.
 Well, I've

13 14 15 16 17 18 19 20 21 22 23 24
 A. nev - er seen a king of beasts with quite so little hair. I'm brush-ing up I'm work-ing on my roar! Thus
 Bar. I'm gon-na be the mane e - vent, like no king was be - fore. on looking down. I'm work-ing on my roar! Thus

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1 *mp*
 Cl. 2 *mp*
 Cl. 3 *mp*
 B. Cl.
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax. *p*
 Bsn.
 Tpt. 1 *f*
 Tpt. 2 *f*
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tba.
 M. 1
 Con.
 D. Kit.
 Vln. 1 arco
 Vln. 2 arco
 Vln. 3 arco
 Cel. 1 arco
 Cel. 2 arco
 Ch. arco

25 26 27 28r 29 30 31 32 33 34 35 36 37

A. far, a rath-er un - in - spir-ing thing. Oh, I just can't wait to be king! *mf* Ev'ry-body look left
 Bar. far, a rath-er un - in - spir-ing thing. Oh, I just can't wait to be king! *mf* ev'ry-body look right.

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Hn. 1
 Hn. 2
 Thbn.
 Euph.
 Tba.
 Mrm.
 Con.
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

A. Ev'-rywhere you look, I'm standing in the spot - light. Let ev -'y crea - ture go for broke and sing. Let's hear it in the herd and on the wing.

Bar. Ev'-rywhere you look, I'm standing in the spot - light. Let ev -'y crea - ture go for broke and sing. Let's hear it in the herd and on the wing.

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Ban.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Mrm.

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

50 51 52 53 54 55 56 57 58 59 60 61 62

A. - It's gon-nabe King Sim-ba's fin - est fling. Oh, I just can't wait to be king! Oh, I just can't wait to be king! Oh, I
 Bar. - It's gon-nabe King Sim-ba's fin - est fling. Oh, I just can't wait to be king! Oh, I just can't wait to be king! Oh, I

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Ban.

Tpt. 1
 Tpt. 2
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tba.

M. 8
 M. 9
 M. 10
 M. 11
 M. 12
 M. 13
 M. 14
 M. 15
 M. 16
 M. 17
 M. 18
 M. 19
 M. 20
 M. 21
 M. 22
 M. 23
 M. 24
 M. 25
 M. 26
 M. 27
 M. 28
 M. 29
 M. 30
 M. 31
 M. 32
 M. 33
 M. 34
 M. 35
 M. 36
 M. 37
 M. 38
 M. 39
 M. 40
 M. 41
 M. 42
 M. 43
 M. 44
 M. 45
 M. 46
 M. 47
 M. 48
 M. 49
 M. 50
 M. 51
 M. 52
 M. 53
 M. 54
 M. 55
 M. 56
 M. 57
 M. 58
 M. 59
 M. 60
 M. 61
 M. 62

Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

A. just can't wait to be king!

Bar. just can't wait to be king!

Fl. 1

Fl. 2

Fl. 3

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bsn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Thbn.

Euph.

Tba.

Mrm.

Con.

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

i = 124
Be Prepared

1 2 3 4 5 6 7 8 9

Alto *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Bass *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Hm, Hm, Hm, hm. I know that your pow'r's of re - ten-tion areas wet as a wart-hog's back-side. But, thickas youare, payat-

Clarinet 1 *fp* *fp* *fp* *fp*

Clarinet 2 *fp* *fp* *fp* *fp*

Clarinet 3 *fp* *fp* *fp* *fp*

Bass Clarinet *fp* *fp* *fp* *fp*

Bassoon *ff*

Trombone *mf*

Euphonium *mf*

Tuba *mf*

Piano *mf*

Marimba

Congas

Drum Kit

Violin 1 *mp*

Violin 2 *mp*

Violin 3 *mp*

Cello 1 *f*

Cello 2 *f*

Contrabass *f*

10 11 12 13 *p*— 14 15 — 16 17 18 19

A. *-ten-tion:* my words are a mat-ter of pride. Hoo, hoh, hoh, hoh. Hoo, hoh, hoh, hoh. Hoh, hoh, hoh, hoh. Even you can't be caught un-a-

Bar. *-ten-tion:* my words are a mat-ter of pride. It's clear from your vac-ant ex - pressions the lights aren't all on up - stairs. But we're talk-ing kings and sue - cessions. Even you can't be caught un-a-

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Euph.

Tba.

Con.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

20 21 22 23 24 25 26 27 28 29
 -wares. Sopre-pare for the coup-of the cen - t'ry. Be-pre-pared for the murk - i-est scam. La la la. Me - tic-u-lous-plan-ning, te - nac-i-ty span-ning, dec - ades of de-ni - al is sim - ply why I'll be king un-dis-put-ed, re -
 -wares. Sopre-pare for the coup-of the cen - t'ry. Oo La La La Me - tic-u-lous-plan-ning, te - nac-i-ty span-ning, dec - ades of de-ni - al is sim - ply why I'll be king un-dis-put-ed, re -
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn.
 Hn. 1
 Tba.
 Con.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.
 rit. 40 41
 30 31 32 33 34 f 35 36 37 38 39 40 41
 A. spect-ed, sa-lut-ed and seen for the won-der I am. Yes, my teeth and am-bi-tions are bared. Be pre-pared! Yes, our teeth and am-bi-tions are bared. Be pre-pared!
 Bar.
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn.
 Hn. 1
 Perc. 2
 D. Kit
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.
 To Tam-tam
 = 160
 2 *mf*
 Alto Hakuna Matata 1
 Bass
 Piano
 3 4 5 6 7 8 9 10 11 12

Ha - ku - na Ma - ta-ta! *mf* What a won-der ful phrase. Ha - ku - na Ma - ta-ta! Ain't no pass-ing craze. It means no wor-ries for the rest of your days
 Ha - ku - na Ma - ta-ta! What a won-der ful phrase. Ha - ku - na Ma - ta-ta! Ain't no pass-ing craze. It means no wor-ries for the rest of your days

13 14 15 16 17 18 19 20 21 22 23 24 25 <
 A. It's our problem-free phi - los - ophy. Ha-ku-na Ma - ta-ta! Ha - ku-na Ma-ta Ha - ku-na Ma-ta Ha -
 Bar.
 It's our problem-free phi - los - ophy. Ha-ku-na Ma - ta-ta! Ha - ku-na Ma-ta Ha - ku-na Ma-ta Ha -
 26 27 28 29 30 31 32 33 34 35 36 37 38
 A. -ku-na it means no wor-ries for therest of your days. It's our problem-free phi - los - ophy. Ha-ku-na Ma - ta-ta! Ha - ku-na Ma - ta - ta! Ha - ku-na Ma -
 Bar.
 -ku-na it means no wor-ries for therest of your days. It's our problem-free phi - los - ophy. Ha-ku-na Ma - ta-ta! Ha - ku-na Ma - ta - ta! Ha - ku-na Ma -
 39 40
 A. -ta - ta!
 Bar.
 -ta - ta!
 ritardando
 Can You Feel the Love Tonight
 1 2 = 76 3 4 5 6 7 8 9 10 11 12
 Alto Can you feel the love to-night, the peace the eve-ning brings? The world, for once, in per-fect har-mo-ny with all its liv-ing-things.
 Bass Oo, oh.
 Piano So many things tell her, but how to make her see the
 13 14 15 16 17 ritardando 18 a tempo 19 f 20 21 22
 A. He's holding back, he's hid-ing, but what, I can't de-cide. Why won't he be the king I know he is, the king I see in - side? Can you feel the love to-night, the peace the eve-ning
 Bar. truth a-bout my past? Im-pos-sible! She'd turn-a-way from me. the king I see in - side? Can you feel the love to-night, the peace the eve-ning
 23 24 25 26 27 28 29 30 31 32
 A. brings? The world, for once, in per-fect har-mo-ny with all its liv-ing-things. Can you feel the love to-night? You needn't look too far. Stealing through the
 Bar. brings? The world, for once, in per-fect har-mo-ny with all its liv-ing-things. Can you feel the love to-night? You needn't look too far. Stealing through the
 33 34 accel. 35 36
 A. night's un - cer - tain - ties, love is where they are. It's the cir - cle of
 Bar. night's un - cer - tain - ties, love is where they are. It's the cir - cle of
 The Circle of Life (Reprise) 1 2 3 4 5 6 7 8
 Alto life, and it moves us all through de-spair and hope, through faith and love, till we find our
 Bass life, and it moves us all through de-spair and hope, through faith and love, till we find our
 Piano
 9 10 11 12 13 ritardando 14 = 63 15 16
 A. place on the path un - wind - ing in the cir - cle, the cir - cle of life.
 Bar. place on the path un - wind - ing in the cir - cle, the cir - cle of life.

Fiddler on the Roof

A Medley

Arr. Tubbs

J = 105

Tradition 1 rit. 2 - 3 - 4 *J = 120* rit. 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14

Soprano

Alto

Bass

Flute 1 (solo violin)

Flute 2

Flute 3 (solo violin)

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Bassoon

Trumpet 1

Trumpet 2

Horn 1

Horn 2

Trombone

Euphonium

Tuba

Timpani

Piano

Marimba

Percussion 1

Drum Kit

Violin 1 Solo

Violin 2

Violin 3

Cello 1

Cello 2

Contrabass

rit. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**
=130

Whodayandnight must scram-blefor a liv-ing, feed a wifeandchild-ren, say hisdal-ly prayers:And who hastheright,as

B.
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tba.
 Timp.
 Pno
 Perc. 1
 D. Kit
 Vln. 1
 Vln. 2
 Cel. 1
 Cel. 2
 Ch.

B. master of his house, to have the final word at home. The Pop-pa, the Pop-pa, Tradition, the Pop-pa, the Pop-pa,

Fl. 1

Fl. 2

Fl. 3

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Cl. 3 *ff*

B. Cl.

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Ban. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *mf*

f

Euph. *ff*

f

Tba. *cresc.*

Timp.

Pno *f*

ff

Mrm.

D. Kit *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Cel. 1 *ff*

f

Cel. 2 *ff*

f

Gtr. *cresc.*

38 39 40 f 41 42 43 b 44 45 46 b 47 48 ff 49

S. Who must know the way to make a prop-er home, a qui-et home, a ko-sher home; whom must raise a fam-i-ly and run the home, so Pop-pa's free to read the Ho-ly Book. The Mom-ma, _____
 A. The Mom-ma, _____
 B. *Tradition*

Fl. 1 *mp* *ff* *ff*
 Fl. 2 *mp*
 Fl. 3 *mp*
 Cl. 1 *mf* *f* *ff*
 Cl. 2 *mf* *f* *ff*
 B. Cl.
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 Bsn. *f*
 Hn. 1 *p*
 Hn. 2 *p*
 Tbn. *mf*
 Euph. *mf*
 Tba. *mf* *cresc.* *ff*
 Timp. *f*
 Pno. *mp* *mf* *ff*
 Mrm.
 Perc. 1 *To Tambourine*
 D. Kit.
 Vln. 1 *p*
 Vln. 2 *p*
 Vln. 3 *p*
 Cel. 1 *p* *mf*
 Cel. 2 *mf* *mf* *cresc.* *mf*
 Ch. *mf* *mf* *cresc.* *ff*

50 51 52 53 54 55 56 57 58 59 60

S. — the Mom-ma,
 A. — the Mom-ma,
 B. — the Mom-ma,
 Fl. 1 At
 Fl. 2
 Fl. 3
 Cl. 1 ff
 Cl. 2 mp mf
 Tbn. f
 Euph.
 Tba. f
 Timp.
 Pno. mp mf
 Mrm.
 Tamb.
 D. Kit.
 Vln. 1 ff
 Vln. 2 ff
 Cel. 1 f
 Cel. 2 f
 Ch. f

61 62 63 64 65 66 67 68 ff 69 70 71 72

three I start-ed He-brews school at ten I learned a trade I hear they picked a bride for me I hope v she's pret-ty The sons the sons, the sons, Tradition. The

Fl. 1 ff
 Fl. 3
 Cl. 1 cresc. ff
 Cl. 2 cresc. ff
 Tbn. ff
 Euph.
 Tba. ff
 Timp. mf ff
 Pno. ff
 Mrm.
 Tamb. To Triangle
 D. Kit. ff
 Vln. 1 ff
 Vln. 2 ff
 Cel. 1 ff
 Cel. 2 ff
 Ch. cresc. ff

73 74 75 76 77 78 *f* 79 80 81 82 83 84 85

A: And who does Mom-ma teach to mend and tend and fix, preparing me to marry who ev-er Pop-pa
 B: sons, the sons, Tradition.
 Fl. 1: *mf*
 Fl. 3:
 Cl. 1:
 Cl. 2:
 Tba.: *mf*
 Timp:
 Pno: *mp*
 Mrm.
 Trgl:
 D. Kit: *ff*
 Vln. 1: *mf*
 Vln. 2: *mp*
 Cb.: *mf*

86 *ff* 87 88 89 90 *ff* 91 92 93 94 95

S: The daughters, the daughters, Tradition. The Daughters.
 A: picks. The daughters, the daughters, Tradition. The Mom-ma.
 B: The Sons. The pop-pa. The pop-pa.
 Fl. 1: *cresc.* *ff*
 Fl. 3:
 Cl. 1: *cresc.*
 Cl. 2: *cresc.* *ff*
 Tbn.: *f*
 Euph.: *f*
 Tba.: *cresc.*
 Timp.: *ff*
 Pno: *ff*
 Mrm.
 Trgl:
 D. Kit: *ff*
 Vln. 1: *cresc.* *ff*
 Vln. 2:
 Cel. 1: *f*
 Cel. 2: *f*
 Cb.: *cresc.*

ff 96

S. Tradition!

A. Tradition!

B. Tradition!

Fl. 1

Cl. 1

Cl. 2

Tba.

Tim.

Pno

D. Kit

Vln. 1

Vln. 2

Cb.

This musical score page is numbered 96 and features dynamic markings such as *ff* (fortissimo) and *96*. The vocal parts (Soprano, Alto, Bass) all sing the word "Tradition!" in unison. The instrumental parts include Flute 1, Clarinet 1, Clarinet 2, Double Bass, Timpani, Piano, Drum Kit, Violin 1, Violin 2, and Cello. The piano part is shown with two staves. The score consists of several measures of music with various rhythmic patterns, grace notes, and slurs.

(Moderato) $\text{♩} = 80$
 Match-maker,
 Match-maker

Soprano 1 2 3 4 *mf* 5 6 7 8 9 10 11 12 13 14 15 16

Alto
 Bass

Flute 1
mp
mf

Flute 2
mf

Flute 3
mf

Clarinet 1
mp

Clarinet 2
mp

Clarinet 3

Bass Clarinet
mp

Alto Saxophone 1

Alto Saxophone 2
p

Tenor Saxophone
mp

Bassoon
mp

Trumpet 1

Trumpet 2

Horn 1

Horn 2

Trombone
mp

Euphonium
mp

Tuba
mp

Timpani

To Harp

Harp
mp

Marimba

Triangle

Drum Kit
mp

Violin 1
mp

Violin 2
p

Violin 3
p

Cello 1
p

Cello 2
p

Contrabass
mp
mf

rinsedando $\text{♩} = 69.0477$ $\text{♩} = 63.3334$ $\text{♩} = 60$

S. make me a match of my
 A. make me a match of my
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sax. 1 $\text{♩} = mp$
 A. Sax. 2 $\text{♩} = mp$
 T. Sax.
 Bsn. $\text{♩} = mp$
 Tpt. 1
 Tpt. 2 $\text{♩} = mp$
 Hn. 1 $\text{♩} = p$
 Hn. 2 $\text{♩} = p$
 Tbn.
 Euph.
 Tba.
 Hrp.
 Trgl.
 D. Kit.
 Vln. 1 $\text{♩} = mp$
 Vln. 2
 Vln. 3
 Cel. 1 $\text{♩} = mp$
 Cel. 2
 Ch.

(♩ = 112)
If I Were A Rich Man

Soprano 1
 Alto
 Bass
 Flute 1
 Flute 2
 Flute 3
 Clarinet 1
 Clarinet 2
 Clarinet 3
 Bass Clarinet
 Alto Saxophone 1
 Alto Saxophone 2
 Tenor Saxophone
 Bassoon
 Trumpet 1
 Trumpet 2
 Horn 1
 Horn 2
 Trombone
 Euphonium
 Tuba
 Timpani
 Piano
 Marimba
 Triangle
 Drum Kit
 Violin 1
 Violin 2
 Violin 3
 Cello 1
 Cello 2
 Contrabass

1 2 3 4 5 6 7 8 9 10 11

own.
 own.
 If I were a rich man, dai-dle, dee-dle, dai-dle, dig guh, dig guh, dee-dle, dai-dle, dum. All day long I'd bid-dy, bid-dy bum, If I were a weal-thy man. Would-n't have to work hard

cresc. ♩

To Piano

♩

12 13 14 15 16 ritardando 17

B. dai die, dee die, dai die, dig guh, dig guh, dee die, dai die, dum. If I were a bid - dy, bid - dy rich If I were a wealth - y

Fl. 3
 Cl. 1
 Cl. 2
 B. Cl.
 Tba.
 Pno.
 Trgl.
 D. Kit.
 Ch.

(Soprano 1 = 72)

Soprano 1 2 3 4 5 6 7 8 9 10

Soprano May the Lord pro-tect and de-fend you, may He al-way-shield you from shame; may you come to be in pa-ra-dise a shin-ing name. May you be like Ruth and like Es - ther,

Alto oh Oo. Oh. shin - ing name. May you be like Ruth and like Es - ther,

Bass oh _____ Oo. Oh. Ah. May you be like Ruth and like

Flute 1 *mf*

Flute 2 *mp* *mf* *p* *mp*

Flute 3 *mp* *mf* *p* *mp*

Clarinet 1 *mf*

Clarinet 2 *mf*

Clarinet 3 *mf*

Bass Clarinet *mp* *p* *mp*

Alto Saxophone 1 *p* *mp* *p*

Alto Saxophone 2 *p* *mp* *p*

Tenor Saxophone *p* *mp* *p*

Bassoon *p*

Trumpet 1 - - - *p*

Trumpet 2 - - -

Horn 1 - - -

Horn 2 - - -

Trombone - - -

Euphonium - - -

Tuba *f* *dim.* *mf* - *mf*

Timpani - - -

Piano *p* - *mp* - *mf*

Marimba *p* - *mp* - *p*

Triangle - - -

Drum Kit *mp* - - *mf* *pp* *mp*

Violin 1 *p* - *mp* - *p*

Violin 2 *p* - *p* - *p*

Violin 3 *p* - *p* - *p*

Cello 1 *mf* - *mp* - *mf*

Cello 2 *mf* - *mf* - *mf*

Contrabass *f* *dim.* *mf*

11 12 13 , 14 rit. 15 , ^{a tempo} 16 rit. 17 18 19 (Moderato) $\text{♩} = 80$ 20 ff 21 f

S. may you be deserv - ing of praise; Fa-vor them, oh Lord, with hap-pi-ness and peace, oh, hear our Sab-bath prayer, A - men. To Life ! L'
 A. may you be deserv - ing of praise; Fa-vor them, oh Lord, with hap-pi-ness and peace, oh, hear our Sab-bath prayer, A - men. To Life ! L'
 B. Es - ther, may you be deserv - ing of praise; with hap-pi-ness and peace, oh, hear our Sab-bath prayer, A - men. To Life ! L'

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tba.
 Pno.
 Mrrn.
 Trgl.
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

$\text{♩} = 57.4616$

Dynamics: *mf*, *rit. e dim.*, *p*, *pp*, *ff*, *rit.*, *mp*, *f*, *rit. e dim.*, *p*, *pp*, *ff*, *ff*, *p*, *rit. e dim.*, *p*, *pp*, *ff*

L'chaim 1 2 3 4 5 6 7 8 9

Soprano: chai-im! L' - chai-im, L'chai-im, To Life!

Alto: chai-im! L' - chai-im, L'chai-im, To Life!

Bass: chai-im! L' - chai-im, L'chai-im, To Life!

Flute 1: noworse thanSun-day was, Drink L'chai-im To Life, ToLife L' - chai-im!

Flute 2: noworse thanSun-day was, Drink L'chai-im To Life, L'chai-im, L' - chai-im, L'chai-im, To

Flute 3: noworse thanSun-day was, Drink L'chai-im To Life, L'chai-im, L' - chai-im, L'chai-im, To

Clarinet 1: If you'vebeen lucky thenMon-day was

Clarinet 2: f

Clarinet 3: f

Bass Clarinet: f

Alto Saxophone 1: f

Alto Saxophone 2: f

Tenor Saxophone: f ff

Bassoon: f

Trumpet 1: f

Trumpet 2: f

Horn 1: f

Horn 2: f

Trombone: f

Euphonium: f

Tuba: f

Timpani: f

Piano: f

Marimba: f

Triangle: f

Drum Kit: f

Violin 1: f

Violin 2: f

Violin 3: f

Cello 1: f

Cello 2: f

Contrabass: f

S 10 Life!
 A 11 Life!
 B. 12 next day astom-ach-ache, drink L'chai-im To Life!
 Fl. 1 13 ff Our great men have writ-ten words of wis-dom to be used when hardship must be faced;
 Fl. 2 14 Life o - bliges us with
 Fl. 3 15 Ya, ya, ya,
 Cl. 1 16 ya, ya, ya,
 Cl. 2 17 ya, ya,
 Cl. 3 18 Ya, ya,
 B. Cl.
 Sax. 1
 Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Thbn.
 Euph.
 Thba.
 Pno.
 Mrm.
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

S 20 hard - ship, so the words of wis - dom shouldn't go to waste. To us andour good for-tune, be hap-py, be healthy, long life ! here'sto what-ev-ercomes, Drink L-chai-im

A 21 hard - ship, so the words of wis - dom shouldn't go to waste. To us andour good for-tune, be hap-py, be healthy, long life ! here'sto what-ev-ercomes, Drink L-chai-im

B. 22 ya, ya, ya, ya. To us andour good for-tune, be hap-py, be healthy, long life ! Andif our good for - tune nevercomes, Drink L-chai-im

Fl. 1 23 f ff cresc.

Fl. 3 24 cresc.

Ct. 1 25 ff cresc.

Ct. 2 26 cresc.

B. Ct. 27 cresc.

Sax. 28 ff

Bsn. 29 cresc.

Hn. 1 ff

Hn. 2 ff

Tbn. 29 f

Euph. 29 f

Tba. 29 cresc.

Pno. 29 (p)

Mrm.

D. Kit

Vln. 1 29 cresc.

Vln. 2 ff

Vln. 3 f

Cel. 1 29 ff

Cel. 2 29 ff

Cb. 29 cresc.

S. — to Life!

A. — to Life!

B. — to Life!

Fl. 1 ff rit. dim. mf

Fl. 2 mf

Fl. 3

Cl. 1 (cresc.) ff mf

Cl. 2 (cresc.) ff mf

B. Cl. slowly mf

Sax.

Bsn. ff

Hn. 1 p

Hn. 2 p

Tbn. p

Euph. p

Tha. slowly mf

Pno. ff p

Mrm.

Trgl.

D. Kit.

In. 1 ff rit. dim. mf

In. 2 f p

In. 3 f p

Cel. 1 p

Cel. 2 p

Cb. ff f slowly mf

J = 88
 Sunrise,
 Sunset

Soprano 1 2 3 4 *mf* 5 6 7 8 9 10 11 12 13 14 15 *rit.* 16 *a tempo* 17 18

Alto
 Bass *mf*
 Is this the lit - tle boy at play?
 Is this the lit - tle boy at play?
 Is this the lit - tle girl I car - ried?
 I don't re - mem - ber grow - ing old - er, when did they?
 I don't re - mem - ber grow - ing old - er, when did they?
 I don't re - mem - ber grow - ing old - er, when did they?
 when did she get to be a

Flute 1 *mf*
 Flute 2
 Flute 3
 Clarinet 1
 Clarinet 2
 Clarinet 3
 Bass Clarinet *mp* *a tempo* *rit.* *a tempo* *mp*

Alto Saxophone 1
 Alto Saxophone 2
 Tenor Saxophone
 Bassoon
 Trumpet 1
 Trumpet 2
 Horn 1
 Horn 2
 Trombone
 Euphonium
 Tuba *mp* *a tempo* *rit.* *a tempo* *mp*

Timpani
 Piano *p*
 Marimba
 Triangle
 Drum Kit

Violin 1 *p* *mf*
 Violin 2 *p*
 Violin 3
 Cello 1
 Cello 2
 Contrabass *mp* *a tempo* *rit.* *a tempo* *mp*

19 20 *mf* 21 22 23 24 25 26 27 28 =88 29 30 31 ritardando *a tempo*
 S. When did he grow to be so tall?
 A. When did he grow to be so tall?
 B. beau - ty Was - n't it yes-ter-day when they were small.
 Fl. 1 *mf* dim. *mf*
 Fl. 2
 Fl. 3 rit. *a tempo*
 B. Cl. rit. *mf a tempo*
 Tba.
 Pno. *mf*
 Trgl.
 D. Kit.
 Vln. 1 dim. *mf*
 Vln. 2 *mf*
 Vln. 3 rit. *mf*
 Cel. 1 rit. *mf*
 Cel. 2 rit. *mf a tempo*
 Ch.

37 38 39 40 *mp* 41 42 43 44 45 46 47 48 49 *mf* 50 51 52 53 54
 S. swift-ly flowthe days; Seed-lingturn o-ver night to sun - flow'rs, bios-som - ing e-venas we gaze.
 A. swift-ly flowthe days; Oo, Oo, Sun-rise, Sun-set, Sun-rise, Sun-set, swift-ly fly the
 B. swift-ly flowthe days; Oo, Sun-rise, Sun-set, Sun-rise, Sun-set, swift-ly fly the
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1 *p* *sf*
 Cl. 2 *mp* *sf*
 Cl. 3 *mp* a tempo
 B. Cl. *mf*
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Tba. a tempo
 Pno. *mf*
 Mrm.
 D. Kit.
 Vln. 1 *mp*
 Vln. 2 *mp*
 Vln. 3 *mp*
 Cel. 1
 Cel. 2 a tempo
 Ch. *mf*

i = 132
 Tradition
 (Reprise)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Soprano: *tears.*
 Alto:
 Bass: A - way a-hoveny head I see the strang-est sight, a fiddler on the roof, who's

Flute 1: *mf* *mf*
 Flute 2:
 Flute 3:
 Clarinet 1: *mf*
 Clarinet 2: *mf*
 Clarinet 3:
 Bass Clarinet: *mp* *ff* *mf*
 Alto Saxophone 1:
 Alto Saxophone 2:
 Tenor Saxophone:
 Bassoon:
 Trumpet 1:
 Trumpet 2:
 Horn 1:
 Horn 2:
 Trombone:
 Euphonium:
 Tuba: *mp* *ff* *mf*
 Timpani:
 Piano: *mp* *ff* *mf*
 Marimba:
 Triangle:
 Drum Kit:
 Violin 1: *mf* *mf*
 Violin 2: *mf* *mf*
 Violin 3:
 Cello 1:
 Cello 2:
 Contrabass: *mp* *ff* *mf*

16 17 18 19 20 21 22 23 24 25 *mf* 26 27 28

S. -
A. -
B. -
up therday and night; He fid-dles when it rains, he fid-dles when it snows, I've nev-er seen him rest, yet on and on he goes.
Fl. 1 -
B. Cl. -
Tbn. -
Euph. -
Tba. -
Pno. -
D. Kit. -
Vln. 1 -
Vln. 2 -
Cel. 1 -
Cel. 2 -
Cb. -

29 30 31 32 33 *f* 34 35 36 37 38 39 40

S. fid-dlesev-ry noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's tune? What does it mean, this fiddler on the roof, who fid-dlesev-ry night and fid-dlesev-ry noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's
A. fid-dlesev-ry noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's tune? What does it mean, this fiddler on the roof, who fid-dlesev-ry night and fid-dlesev-ry noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's
B. - A fid - dler on the roof, a most un - like - ly sight, it might not mean a thing, but then a - gain it

Fl. 1 -
Cl. 1 -
ff
mf cresc.
Cl. 2 -
ff
mf cresc.
B. Cl. -
cresc.
Tbn. -
Euph. -
Tba. -
Pno. -
D. Kit. -
Vln. 1 -
cresc.
f
Vln. 2 -
cresc.
f
Cel. 1 -
Cb. -

41 42 43 44 45 46 47 48 49 50

S. tune? Tra di - tion, tra-di-tion, Tra-dition. The Daugh - ters. the Pop pa _____
 A. tune? Tra di - tion, tra-di-tion, Tra-dition. The Daugh - ters _____ The Mom-ma _____ the Pop pa _____
 B. might! Tra di - tion, tra-di-tion, Tra-di-tion. The Sons _____ The Pop pa _____

Fl. 1 cresc.
 Fl. 2
 Fl. 3
 Cl. 1 cresc.
 Cl. 2 cresc.
 B. Cl.
 Tba.
 Timp.
 Pno. ff
 Mrm.
 D. Kit
 Vln. 1 cresc.
 Vln. 2 cresc.
 Cel. 1
 Cel. 2
 Cb. ff

51 ff 52

S. Tradition!
 A. Tradition!
 B. Tradition!

Fl. 1
 Cl. 1
 Cl. 2
 B. Cl.
 Tba.
 Pno.
 D. Kit
 Vln. 1
 Vln. 2
 Cb.

Les Misérables

A Medley

Arr. Tubbs

At the End of the Day
1 **2f** **3** **4** **5** **6** **7 rit.**

Soprano Ah
Alto f
Bass Ah
Flute 1 f
Flute 2 f
Clarinet 1 f
Bass Clarinet **mf**
Bassoon **mf**
Horn 1 f
Horn 2 f
Trombone f
Euphonium f
Tuba f
Timpani **ff** **p cresc.**
Piano **ff**
Marimba To Chimes
Percussion 1 Hand cymbals
Drum Kit **ff**
Suspended cymbals (mallets)
Violin 1 f
Violin 2 **mf**
Violin 3 **mf**
Cello 1 **mf**
Cello 2 **mf**
Contrabass **mf**

I = 120

8 9 10 11 12 13 14

S. Ah... At the end of the day, you're an-other day old-er, and that's all you can say for the life of the poor. It's a strug-gle, it's a war, and there's
A. Ah... At the end of the day, you're an-other day old-er, and that's all you can say for the life of the poor. It's a strug-gle, it's a war, and there's
B. Ah... At the end of the day, you're an-other day old-er, and that's all you can say for the life of the poor. It's a strug-gle, it's a war, and there's
Fl. 1.
Fl. 2.
Cl. 1.
Cl. 2.
Tbn.
Euph.
Tba.
Timp.
Pno. To Piano
Mrm. To Marimba (single staff)
D. Kit. (Sticks)
Vln. 1.
Vln. 2.
Vln. 3.
Cel. 1.
Cel. 2.
Ch.

15 16 17 18 19 20 21

S. noth-ing that an-y-one's giv-ing, one more day stand-ing a-bout, what is it for? One day less to be liv-ing. At the end of the day, you're an-other day cold-er,
A. noth-ing that an-y-one's giv-ing, one more day stand-ing a-bout, what is it for? One day less to be liv-ing. At the end of the day, you're an-other day cold-er,
B. noth-ing that an-y-one's giv-ing, one more day stand-ing a-bout, what is it for? One day less to be liv-ing. At the end of the day you're an-other day cold-er

Fl. 1.
Fl. 2.
Fl. 3.
Cl. 1.
Cl. 2.
Cl. 3.
B. Cl.
T. Sax.
Bsn.
Timp.
Pno.
Mrm.
D. Kit.
Vln. 1.
Vln. 2.
Vln. 3.
Cel. 1.
Cel. 2.
Ch.

22
 S. and the shirt on your back doesn't keep out the chill.
23
 A. and the shirt on your back doesn't keep out the chill.
24
 B. and the shirt on your back doesn't keep out the chill
25
 And the right-eous hur-y past, they don't hear the lit-tle-onesery - ing, and the win-ter is com-ing on fast, ready to kill,
26
 And the right-eous hur-y past, they don't hear the lit-tle-onesery - ing, and the win-ter is com-ing on fast, ready to kill,
27
 And the right-eous hur-y past, they don't hear the lit-tle-onesery - ing, and the win-ter is com-ing on fast, ready to kill,
28
 oneday near-er to

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Timp.
 Pno
 Mrm.
 Perc. 1
 D. Kit
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

29
 S. dying.
 A. dying.
 B. dying
 at the end of the day there's another dawning
 and the sun in the morn-ing is wait-ing to rise.
 Like the waves' crash on the sand, like a storm that will break an-y sec-ond
 There's a

30
 At the end of the day, there's an-other dawning,
 and the sun in the morn-ing is wait-ing to rise.
 Like the waves' crash on the sand, like a storm that will break an-y sec-ond There's a

31
 and the sun in the morn-ing is wait-ing to rise.
 like the waves' crash on the sand like a storm that will break an-y sec-ond There's a

32
 and the sun in the morn-ing is wait-ing to rise.
 like the waves' crash on the sand like a storm that will break an-y sec-ond There's a

33
 and the sun in the morn-ing is wait-ing to rise.
 like the waves' crash on the sand like a storm that will break an-y sec-ond There's a

34
 and the sun in the morn-ing is wait-ing to rise.
 like the waves' crash on the sand like a storm that will break an-y sec-ond There's a

35
 and the sun in the morn-ing is wait-ing to rise.
 like the waves' crash on the sand like a storm that will break an-y sec-ond There's a

Soprano (S.)
 Alto (A.)
 Bass (B.)
 Clarinet 1 (Cl. 1)
 Clarinet 2 (Cl. 2)
 Clarinet 3 (Cl. 3)
 Alto Saxophone 1 (A. Sax. 1)
 Alto Saxophone 2 (A. Sax. 2)
 Tenor Saxophone (T. Sax.)
 Trombone (Tbn.)
 Euphonium (Euph.)
 Tuba (Thba.)
 Piano (Pno.)
 Double Bass (D. Kit.)
 Violin 1 (Vln. 1)
 Violin 2 (Vln. 2)
 Violin 3 (Vln. 3)
 Cello 1 (Cel. 1)
 Cello 2 (Cel. 2)
 Double Bass (Cb.)

36. There's a hun - ger in the land, it's us who will have to pay at the end of the day.
 37. hun - ger in the land, there's a reck-on-ing still to be reck-oned it's us who will have to pay at the end of the day.
 38. hun - ger in the land there's a reck-on-ing still to be reck-oned it's us who will have to pay at the end of the day.
 39. molto rall.
 40.
 41.
 42.
 43.

Pno.
 Vln. 3
 Cel. 1
 Cel. 2
 Cb.

44.

(Andante) (♩ = 72)
I Dreamed a Dream

Soprano
Alto
Clarinet 1
Clarinet 2
Alto Saxophone 1
Bassoon
Piano
Violin 1
Violin 2
Violin 3
Cello 1
Cello 2
Contrabass

There was a time when men were kind, when their voices were soft and their words in-viting. There was a time when love was blind
There was a time when men were kind, when their voices were soft and their words in-viting. There was a time when love was blind

1 **2** **3** **4** **5** **6** **7** **8** **9**

p **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**

10 **11** **12** **13** **rit.** **14** **15** **ritardando** **a tempo** **17** **18** **19**

S. and the world was a song and the song was ex-cit-ing. There was a time. Then it all went wrong.
A. and the world was a song and the song was ex-cit-ing. There was a time. Then it all went wrong.
B. **p** **Oo** **Oo**

Fl. 1 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Fl. 2 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Fl. 3 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Cl. 1 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Cl. 2 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
B. Cl. **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
A. Sax. 1 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Bsn. **p** **p** **p** **p** **p** **p** **p** **p**

Hn. 1 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**
Hn. 2 **mp** **mp** **mp** **mp** **mp** **mp** **mp** **mp**

Pno **To Harp** **mp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Vln. 1 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**
Vln. 2 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**
Vln. 3 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**
Cel. 1 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**
Cel. 2 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**
Cb. **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

20 living. I dreamed that love would nev-er die, I dreamed that God would be for - giv-ing. But the ti-gerscomeat night with their voic-essoftas thun-der as they tear your hope a-
 21
 A Oo Ah with their voic-essoftas thun-der as they tear your hope a-
 22
 B. Oo But the ti-gerscomeat night with their voic-essoftas thun-der as they tear your hope a-
 23
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1 p o
 Cl. 2 p o
 Cl. 3 o
 B. Cl.
 A. Sax. 1 mp p p
 A. Sax. 2 mp p p
 T. Sax. p p p
 Ban. mf
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Thba.
 Hrp.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

30 31 32 33 **ritardando** *a tempo* 34 35 36 37 38

S. -part, as they turn your dream to shame. Heslept asum-mer by my side, hefilled mydays withend-less won-der.

A. -part, as they turn your dream to shame. Heslept asum-mer by my side, hefilled mydays withend-less won-der.

B. -part as they turn your dream to shame slept a sum-mer by her side, filled mydays withend-less won-der.

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.

Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Tba.
 Hrp.

Mrm.
 Perc. 1

Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

To Mark Tree

S. 39 40 41 42 ritardando 43 a tempo 44 45 46 47
 He took my child-hood in his stride,
 but he was gone when au-tumn came.
 And still I dreamed he'd come to me,
 that we would live the yearst - gether

A. 40
 He took my child-hood in his stride,
 but he was gone when au-tumn came.
 f
 Oh...
 Oh...

B. 41
 took her child-hood in my stride.
 Ah...
 Oh...
 Oh...

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 B. Cl.
 T. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Tba.
 Hrp.
 Mrm.
 Perc. 1
 p << f

Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

48 49 50 51 52 f. 53 54 55 56 57 rit.
 S. but there are dreams that can-not be and there are storms we can-not weather...
 A. Ah.
 B. Ah.
 Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Cl. 3
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Thbn.
 Euph.
 Thba.
 Hrp.
 Mrm.
 Perc. 1
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

I had a dream my life would be so dif-f'rent from this hell I'm liv - ing, so dif-f'rent now from what it seemed;
I had a dream my life would be so dif-f'rent from this hell I'm liv - ing, so dif-f'rent now from what it seemed;
I had a dream my life would be so dif-f'rent from this hell I'm liv - ing, so dif-f'rent now from what it seemed;
f. 3
f. 3
f. 3
mf
p < f
mf
mf
mf
mf
mf
mf

S *mp* 58 a tempo 59 60 rit. 61 62

Now life has killed a dream I dreamed.

A *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Thn.

Euph.

Tba.

Hrp. *mp* *f* *mf*

Mrm.

Perc. 1 *f* *mf* To Mark Tree *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Cel. 1 *p*

Cel. 2 *p*

Ch. *p*

i = 60

Castle on a Cloud

Soprano: 1, rit 2, a tempo 3, 4, 5, 6, 7

Alto: There's a castle on a cloud. I like to go there in my sleep. Aren't any floors for me to sweep not in my castle on a cloud.

Bass: There's a castle on a cloud. I like to go there in my sleep. Aren't any floors for me to sweep not in my castle on a cloud

Flute 1: There's a castle on a cloud. I like to go there in my sleep. Aren't any floors for me to sweep not in my castle on a cloud

Clarinet 1: There's a castle on a cloud. I like to go there in my sleep. Aren't any floors for me to sweep not in my castle on a cloud

Celesta: To Celesta, mp

Marimba: To Glockenspiel

Percussion 1:

Violin 1: pp, p

Violin 2: pp, p

Violin 3: pp, p

Cello 1: pp

8

S There is a room that's full of toys
A There are a hun-dred boys and girls
B. There is a room that's full of toys
Fl. 1 There are a hun-dred boys and girls
Fl. 2 No-bod-y shouts or talks too loud
Cl. 1 not in my cas-tle on a cloud.
Cl. 2 There is a la - dyall in white, hold me and sing a lul - la-by. She's
Cel. Mrm.
Vln. 1
Vln. 2
Vln. 3
Cel. 1
Cel. 2

ritardando

11

a tempo

12

13

14

15

16

17

18

roll.

19

= 84

20

S nice to see and she's soft to touch. She says, "Co-sette, I love you ver-y much." I know a place where no one lost.
A Oo She says, "Co-sette, I love you ver-y much." I know a place where no one's lost.
B. Oo She says "Co-sette, I love you ver-y much" I know a place where no one's lost
Fl. 1 I know a place where no one cries, crying at all is not al-lowed, not in my cas-tle on a cloud.
Fl. 2 I know a place where no one cries, crying at all is not al-lowed, not in my cas-tle on a cloud.
Cl. 1 I know a place where no one cries, crying at all is not al-lowed, not in my cas-tle on a cloud.
Cl. 2 I know a place where no one cries, crying at all is not al-lowed, not in my cas-tle on a cloud.
B. Cl. Bsn. Cel. To Piano
Mrm. Glock. To Snare Drum
Vln. 1
Vln. 2
Vln. 3
Cel. 1
Cel. 2
Ch.

21

Pno. SD
Vln. 1
Vln. 2
Ch.

Do You Hear
the People Sing

1

2 *mf*

3

4

5

6

7

8

9

Do you hear the people singing the song of angry men? It is the music of the people who will not be slaves again! When the beating of your heart echoes the beating of the drums, there is a life about to start when tomorrow

Alto

Tenor Saxophone

Bassoon

Trombone

Euphonium

Piano

Snare Drum

Violin 1

Violin 2

Violin 3

Cello 1

Cello 2

Contrabass

10 *mf* 11 12 13 14 15 16 *f* 17 18

S: Will you join in our crusade? Who will be strong and stand with me? Be-yond the bar-ri-cade is there a world you long to see?
 A: comes
 B: Then join in the fight that will give you the right to be free!
 Do you hear the peo-ple-sing, sing-ing the song of an-gry men? It is the
 Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Thba.
 Pno.
 SD
 D. Kit
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Ch.

S. 19 20 21 22 23 24 rit. 25 26 27
 mu-sic of the peo-ple who will not beslaves a-gain! When the beat-ing of your heart ech-oos the beat-ing of the drums, there is a life a-bout to start when to-mor-row comes!
 A.
 mu-sic of the peo-ple who will not beslaves a-gain! When the beat-ing of your heart ech-oos the beat-ing of the drums, there is a life a-bout to start when to-mor-row comes!
 B.
 mu-sic of the peo-ple who will not beslaves a-gain! When the beat-ing of your heart ech-oos the beat-ing of the drums, there is a life a-bout to start when to-mor-row comes!

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Tba.
 Pno.
 SD
 D. Kit.
 Vln. 1
 Vln. 2
 Vln. 3
 Cel. 1
 Cel. 2
 Cb.

(Moderato) (♩ = 60)

On My Own 1 2 mp 3 4 5 6 7 8

Soprano On my own, pre-tend-ing he's be - sideme. All a - lone I walk with him 'til morn-ing. With - out him I feel his arms a - round me. And

Clarinet 1 To Harp mp

Harp mp

9 ritardando 10 *mf* *mp* a tempo 11 12 *mf* 13 14 15 16

S: when I lose my way I close my eyes and he has found me. In the rain the pavement shines like silver. All the lights are misty in the river. In the darkness the trees are full of star-light. And

A: Oh All the lights are misty in the river. In the darkness the trees are full of star-light. And

B: Oh All the lights are misty in the river. In the darkness the trees are full of star-light.

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Hrp.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

17 ritardando 18 a tempo 19 20 21 22 23 24 25

S: all I see is him and me for ever and for ev - er. And I know it's on - ly in my mind that I'm talk-ing to my-self and not to him. And al - though I know that he is blind, still I say there's a

A: all I see is him and me for ever and for ev - er. And I know it's on - ly in my mind that I'm talk-ing to my-self and not to him. And al - though I know that he is blind, still I say there's a

B: for ev - er and for ev - er I know it's on - ly in her mind She thinks that I am blind, still I say there's a

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

A. Sax. 1

Tbn.

Euph.

Tba.

Hrp.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

a tempo

rit. 26 *f* 27 28 29 30 31 32 33 *p* 34 *ritardando* *p* = 56

S way for us. I love him, but ev - ry day I'm learn-ing All my life I've on - ly been pre - tend-ing. With - out me his world will go on turn-ing. The world is full of hap-pi-ness that I have never known. I

A way for us. Ah Ah With - out me his world will go on turn-ing. The world is full of hap-pi-ness that I have never known.

B. way for us. Ah Ah Oh The world is full of hap-pi-ness that I have never known

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

A. Sax. 1

Tbn.

Euph.

Hrp. *cresc.*

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

rit.
Bring Him
Home

Soprano Alto Bass Harp

1 2 3 4 5 6 7 8 9 10 11

BRING HIM HOME

God on high hear my prayer. In my need you have always been there You can take.
God on high hear my prayer. In my need you have always been there You can take.
God on high hear my prayer. In my need you have always been there You can take.

S 12 — You can give. 13 Let him be. 14 let him live. 15 If I die. 16 let me die. 17 let him live. 18 *mf* 19 If I die. 20 let me die. 21 *rall.* 22 let him live. 23 *a tempo* 24 *p*
 Bring him

A — You can give. Let him be. let him live. If I die. let me die. Bring him

B take. You can give. Let him be. let him live. If I die. let me die. Bring him

Hrp.

S *rall.* 25 home, bring him home, bring him home. 26 27 28 *pp* 29 *l=56* *ppp* 30 *rit.* *a tempo* 31 32 33 34

A home, bring him home, bring him home.

B home, bring him home, bring him home. On this page I write my last con - fession. Read it well when I atlast am sleep-ing. It's a

Hrp. *pp piano* *mp*

S 35 Come with me where chains will nev - er bind you. 36 37 38 *mf* 39 40 41 42

All your grief at last, atlast be hind you. Lord in

B sto - ry of those whoal-ways loved you, your moth-er gave her life for you, then gave you to my keep-ing.

Hrp.

S 43 heav - en lookdown on him in mer - cy. 44 45 46 *mf* 47 48 49

Take my hand and lead me to sal - va - tion. Take my love, for love is ev - er -

A —

B For - give me all my tres-passes, and take me to your glo - ry.

Hrp.

50

S. And re - mem - ber the truth that once was spo - ken, to love an - oth - er per - son is to see the face of God.

A. And re - mem - ber the truth that once was spo - ken, to love an - oth - er per - son is to see the face of God.

B. And re - mem - ber the truth that once was spo - ken to love an - oth - er per - son is to see the face of God.

Hrp.

51

52

53

54

72

Do You Hear the People Sing (Reprise)

Soprano 1 *mp* 2 3 4 5 6 7 8 9 *mf*

Alto 2 3 4 5 6 7 8 9 *mf*

Bass 3 4 5 6 7 8 9 *mf*

Harp *pp*

— Do you hear the peo-plesing? Lost in the val-ley of thenigh? It is the mu-sic of a peo-ple who are climbing to the light. For the wretched of the earth there is a flame that nev-er-dies. Even the dark-est night will end and the sun will rise. They will

— Do you hear the peo-plesing? Lost in the val-ley of thenigh? It is the mu-sic of a peo-ple who are climbing to the light. For the wretched of the earth there is a flame that nev-er-dies. Even the dark-est night will end and the sun will rise. They will

— Do you hear the peo-plesing? Lost in the val-ley of thenigh? It is the mu-sic of a peo-ple who are climbing to the light. For the wretched of the earth there is a flame that nev-er-dies. Even the dark-est night will end and the sun will rise. They will

10 11 12 13 14 15 *f* 16 17

S. live a-gain in free-dom in the gar-den of the Lord, they will walk be-hind the plough-share, they will put a-way the sword. The chain will be bro-ken and all men will have their re-ward! Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

A. live a-gain in free-dom in the gar-den of the Lord, they will walk be-hind the plough-share, they will put a-way the sword. The chain will be bro-ken and all men will have their re-ward! Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

B. live a-gain in free-dom in the gar-den of the Lord, they will walk be-hind the plough-share, they will put a-way the sword. The chain will be bro-ken and all men will have their re-ward! Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Hrp. *p* cresc. *mf*

18
 S. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - plesing, say do you hear the dis-tant drums? It is the fu - ture that they bring when to-mor - row comes.
19
 A. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - plesing, say do you hear the dis-tant drums? It is the fu - ture that they bring when to-mor - row comes.
20
 B. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - plesing, say do you hear the dis-tant drums? It is the fu - ture that they bring when to-mor - row comes.
21
22
23 *ff*
24
25
 Will you join in our crusade? Who will be strong and stand with me? Some-where-be-

Fl. 1
Fl. 2
Fl. 3
Ct. 1
Ct. 2
Ct. 3
A. Sax. 1
A. Sax. 2
T. Sax.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Euph.
Tba.
Hrp.

26 **27** **28** **29** **30** **31** **32** **molto rall.** **33** **34** **35**
 S. yond the bar - ri - cade is there a world you long to see? Do you hear the peo - ple sing, say do you hear the distant drums? It is the fu - ture that they bring when to-mor - row comes. Ah! to-mor - row comes!
 A. yond the bar - ri - cade is there a world you long to see? Do you hear the peo - ple sing, say do you hear the distant drums? It is the fu - ture that they bring when to-mor - row comes. Ah! to-mor - row comes!
 B. yond the bar - ri - cade is there a world you long to see? Do you hear the peo - ple sing, say do you hear the distant drums? It is the fu - ture that they bring when to-mor - row comes. Ah! to-mor - row comes!

Fl. 1
 Fl. 2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 mf f
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn.
 Euph.
 Tba.
 ff
 Hrp.

Phantom of the Opera

A Medley

Arr. Tubbs

T = 118

Track 1 2 3 4 *f* 5 6 7 8 9 10

Soprano Alto Bass Flute 1 Flute 2 Flute 3 Clarinet 1 Clarinet 2 Clarinet 3 Bass Clarinet Bassoon Alto Saxophone 1 Alto Saxophone 2 Tenor Saxophone Trumpet 1 Trumpet 2 Horn 1 Horn 2 Trombone Euphonium Tuba Timpani Piano Marimba Percussion 1 Drum Kit Violin 1 Violin 2 Violin 3 Violoncello 1 Violoncello 2 Contrabass

Split: LH - Synth Bass; RH - Pipe Organ

f

sang to me, in dreams he came, that voice which calls to me and speaks my name. And so I dream gain? For now I find the

sang to me, in dreams he came, that voice which calls to me and speaks my name. And so I dream gain? For now I find the

mp *f* *mp* *mf*

D. Kit Vc. 1 Ch.

23 24 25 26 27 28 29 30 31 32 33

S: phan - - tom of the oper-a is there there in - side my mind.

A: phan - - tom the phantom is there in - side my mind.

B: Sing once a - gain with me

Pno. f

D. Kit

Vc. 1

Cb.

34 35 36 37 38 39 40 41 42 43 44 45

S: our strange du - et; my pow - er o - ver you grows strong - er yet. And though you turn from me to glance be hind, the phan -

A: And though you turn from me to glance be hind, the phan -

B:

Pno.

D. Kit

Vc. 1

Cb.

46 47 48 49 50 51 ritardando 52 53 54 55 56

S: - tom, tom the oper-a is there there in - side your mind.

A: - tom, the phantom is there in - side your mind.

B: - tom, the phantom is there in - side your mind.

Pno.

D. Kit

Vc. 1

Cb.

J = 112
 Think of Me 1 2 *mf* 3 4 rit...5 a tempo 6 7 8 rit...9 a tempo 10 11
 Soprano: Think of me, think of me fond - ly when we've said good - bye. Re - mem - ber me once in a while, please prom - ise me you'll try. When you find that once a -
 Alto:
 Bass:
 Flute 1:
 Flute 2:
 Flute 3:
 Clarinet 1:
 Clarinet 2:
 Clarinet 3:
 Bass Clarinet:
 Bassoon:
 Alto Saxophone 1:
 Alto Saxophone 2:
 Tenor Saxophone:
 Trumpet 1:
 Trumpet 2:
 Horn 1:
 Horn 2:
 Trombone:
 Euphonium:
 Tuba:
 Timpani:
 Piano: *To Piano*
 Marimba:
 Percussion 1:
 Drum Kit:
 Violin 1:
 Violin 2:
 Violin 3:
 Violoncello 1:
 Violoncello 2:
 Contrabass:
ritardando 12 a tempo 13 14 15 16 *ritardando* 17 a tempo 18 19 20 *ritardando* 21 a tempo 22
 S: gain you long_ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.
 A: gain you long_ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.
 B: If you ever find a mo - ment, spare a thought for me. Think of me, think of me wak - ing si - lent and re - signed.
 Pno:
 Vc. 1:
 Cb:
ritardando 23 a tempo 24 25 26 *mf* 27 28 *ritardando* 29 a tempo 30 31 *ritardando* 32 33 34
 S: Re - call those days, look back on all those times, think of the things we'll nev - er do. There will nev - er be a day when I won't think of
 A:
 B:
 Pno:
 Vc. 1:
 Cb:

J. = 50

35 **36**

Soprano (S.)
Alto (A.)
Bass (B.)
Pno.
Vc. 1
Cb.

Angel of Music

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

Soprano: Here in this room he calls me softly, some-where in-side hid-ing. Some-how I know he's al-ways with me; he, the un-seen gen-ius.

Alto: Here in this room he calls me softly, some-where in-side hid-ing. Some-how I know he's al-ways with me; he, the un-seen gen-ius. *mf* Christ-i-ne, you must have been dream-ing.

Flute 1
Flute 2
Flute 3
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Bassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Trumpet 1
Trumpet 2
Horn 1
Horn 2
Trombone
Euphonium
Tuba
Timpani
Piano
Marimba
Percussion 1
Drum Kit
Violin 1
Violin 2
Violin 3
Violoncello 1
Violoncello 2
Contrabass

13 **14** **15** **16** **17** **18** **ritardando** **19** **a tempo** **20** **21** **22** **23**

Soprano: sto-ries like this can't come true. Alto: Christ-i-ne, you're talk-ing in rid-dles, and it's not like you. Pno.: An - gel-of-mu - sic, guide and guardian, grant to me your glo-ry an - gel of music, Vc. 1: Who is this an-gel, this an - gel of mu-sic, Cb.: 8.....

24 25 26 27 28 29 30 31 32 33 34 35 36 37

S hide no longer, se-cret and strange an-gel.
A hide no longer, se-cret and strange an-gel.
B In - so-lent boy, this slave of fash-ion, bask-ing in your glo-ry.
Pno. Ig-no-rant fool, this brave young suit-or, shar-ing in my tri-umph.

Vc. 1
Cb. 8

38 39 40 41 42 43 44 45 46 47 48 ritardando 49

S guide me! An-gel, my soul was weak; for-give me! En-ter at last, mas-ter!
A guide me! An-gel, my soul was weak; for-give me! En-ter at last, mas-ter!
B Flat-ter-ing child, you shall know me, see why in shadow I hide. Look at your face in the mir-ror! I am there in -

Pno.
Vc. 1
Cb.

50 ♩ = 120 51 52 53 54 55 56 57 ♩ = 120 58 59 60 61

S f An-gel of music, guide and guard-ian, grant to me your glo-ry! An-gel of mu-sic, hide no longer! Come to me, strange an-gel!
A f An-gel of mu-sic, guide and guard-ian, grant to me your glo-ry! An-gel of mu-sic, hide no longer! Come to me, strange an-gel!
B - side. An-gel of mu-sic, guide and guard-ian, grant to me your glo-ry! An-gel of mu-sic, hide no longer! Come to me, strange an-gel!

Pno.
Vc. 1
Cb. >>> 8

62 63 64 65 66 67 68 69 70 71

S mu-sic come to me an-gel of mu-sic! Ah
A -
B mu-sic come to me an-gel of mu-sic! Ah
Pno.
Vc. 1
Cb. >>>

ritardando 72 73

S Oh
A Oh
B Oh
Pno. (b) (b)
Vc. 1
Cb. (b)

All I Ask of You

1 **2** **3** **4** **5** **6** **7** **8** **9** **10**

Soprano: *mp* All I ask of you
Alto: *mp* Oo
Bass: *mp* Oh Let me be your shelter, let me be your light; you're safe, no one will find you, your fears are far behind you.

Flute 1: Then
Flute 2:
Flute 3:
Clarinet 1:
Clarinet 2:
Clarinet 3:
Bass Clarinet:
Bassoon:
Alto Saxophone 1:
Alto Saxophone 2:
Tenor Saxophone:
Trumpet 1:
Trumpet 2:
Horn 1:
Horn 2:
Trombone:
Euphonium:
Tuba:
Timpani:
Piano: *mp*
Marimba:
Percussion 1:
Drum Kit:
Violin 1:
Violin 2:
Violin 3:
Violoncello 1:
Violoncello 2:
Contrabass:

11 12 13 ritardando 14 a tempo 15 ritardando 16 17 18 19 20

S
A
B
say you'll share with me one love, one life-time; let me lead you from your sol-i-tude.
B
Say you need me with you, here be - side you,
an-y-where you go, let me go too,
Christ-ine, that's all I ask of you.

Pno
Vc. 1
Cb.

S. 21 love, one life-time; say the word and I will follow
 A. 22 love, one life-time; say the word and I will follow you.
 B. 23 Share each day with me, each night, each morning.
 Pno. 24 Share each day with me, each night, each morning.
 Vc. 25 Share each day with me, each night, each morning.
 Ch. 26 Share each day with me, each night, each morning.
 Pno. 27 Share each day with me, each night, each morning.
 Vc. 28 Share each day with me, each night, each morning.
 Ch. 29 Share each day with me, each night, each morning.
 Pno. 30 Share each day with me, each night, each morning.
 Vc. 31 Share each day with me, each night, each morning.
 Ch. 32 Share each day with me, each night, each morning.
 Pno. 33 Share each day with me, each night, each morning.
 Vc. 34 Share each day with me, each night, each morning.
 Ch. 35 Share each day with me, each night, each morning.

S. 32 too Love me, that's all I ask of you.
 A. 33 too Love me, that's all I ask of you.
 B. 34 too Love me, that's all I ask of you.
 Pno. 35 too Love me, that's all I ask of you.
 Vc. 1 too Love me, that's all I ask of you.
 Ch. 1 too Love me, that's all I ask of you.

Wishing You
Were Somehow
Here Again

a tempo

Soprano 1 2 3 4 5 6 7 8 9 ritardando 10 11

Alto *p* Wish-ing you were some-how here again, wish-ing you were some-how near; sometimes it seemed if I just dreamed, Some-how you would be here Wishing I could hear your

Bass *p* Wish-ing you were some-how here again, wish-ing you were some-how near; Oo Oo Wishing I could hear your

Flute 1 Wish-ing you were some-how here again, wish-ing you were some-how near; Oo Oo Wishing I could hear your

Flute 2

Flute 3

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Trumpet 1

Trumpet 2

Horn 1

Horn 2

Trombone

Euphonium

Tuba

Timpani

Piano

Marimba

Percussion 1

Drum Kit

Violin 1

Violin 2

Violin 3

Violoncello 1

Violoncello 2

Contrabass

S 12 13 14 15 16 17 accelerando 18 19

A voice a - gain, knowing that I nev - er would, dream-ing of you won't help me to do All that you dreamed I could.

B voice a - gain, knowing that I nev - er would, Oo Oo

Pno.

Vc. 1

Ch.

j = 98
Past the Point
of No Return

Soprano 1 2 3 4 5 6 7 8 9 10 ritardando 11 12

Alto Past the point of no re-turn, the fi-nal thresh-old, what warm un - spo-ken se - crets will we learn.

Bass Past the point of no re-turn, the fi-nal thresh-old, what warm un - spo-ken se - crets will we learn.

Flute 1

Flute 2

Flute 3

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Trumpet 1

Trumpet 2

Horn 1

Horn 2

Trombone

Euphonium

Tuba

Timpani

Piano *mf* rit. dim.

Marimba

Percussion 1

Drum Kit

Violin 1

Violin 2

Violin 3

Violoncello 1

Violoncello 2

Contrabass

j = 90 13 14 ritardando 15 16 *j = 118* 17 18 19 20 21 22 All 23

S. bridge is crossed, so stand and watch it burn. We've passed the point of no re turn. He's there the

A. bridge is crossed, so stand and watch it burn. We've passed the point of no He's there the phan tom of the op era. He's there the

B. bridge is crossed, so stand and watch it burn. He's there the phan tom of the op era. He's there the

Pno.

Vc. 1

Ch.

24 25 26 27 28 29 30 31 32 33

S. phan - of the op - era. Ah. Ah. Ah. Ah. Ah.

A. phan - of the op - era. Ah. Ah. Ah. Ah.

B. phan - tom of the op - era. Ah. Ah. Ah. Ah.

Pno. 

Vc. 1 

Ch. 

≡

rit 34 35

S. Ah.

A. Ah.

B. Ah.

Pno. 

Vc. 1 

Ch. 