

Les Misérables

A Medley

Arr. Tubbs

$\text{♩} = 85$
At the End
of the Day

1 2 3 4 5 6 7 rit.---

Soprano
Ah

Alto
Ah

Bass
Ah

Flute 1
 f

Flute 2
 f

Clarinet 1
 f

Bass Clarinet
 mf

Bassoon
 mf

Horn 1
 f

Horn 2
 f

Trumpbone
 f

Euphonium
 f

Tuba
 f

Timpani
 ff p cresc.

Piano
 ff
Split: LH - Piano; RH - Glockenspiel

Marimba
To Chimes
 f

Percussion 1
Hand cymbals
 ff

Drum Kit
Suspended cymbals (mallets)
 mf

Violin 1
 f

Violin 2
 mf

Violin 3
 mf

Cello 1
 mf

Cello 2
 mf

Contrabass
 mf

♩ = 120

8 9 10 11 12 13 14

S. Ah. At the end of the day, you're another day older, and that's all you can say for the life of the poor. It's a struggle, it's a war, and there's

A. Ah. At the end of the day, you're another day older, and that's all you can say for the life of the poor. It's a struggle, it's a war, and there's

B. Ah. At the end of the day, you're another day older, and that's all you can say for the life of the poor. It's a struggle, 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

Cb.

15 16 17 18 19 20 21

S. nothing that an - yone'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 another day colder.

A. nothing that an - yone'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 another day colder.

B. nothing that an - yone'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 another day colder.

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

T. Sax.

Ban.

Timp.

Pno.

Mrm.

D. Kit.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

poco cresc.

22 23 24 25 26 27 28

S and the shirt on your back doesn't keep out the chill. And the right-eous hur-ry past, they don't hear the lit-tle ones cry - ing, and the win-ter is com-ing on fast, read-y to kill, one day near-er to

A and the shirt on your back doesn't keep out the chill. And the right-eous hur-ry past, they don't hear the lit-tle ones cry - ing, and the win-ter is com-ing on fast, read-y to kill, one day near-er to

B and the shirt on your back doesn't keep out the chill and the right-eous hur-ry past they don't hear the lit-tle ones cry - ing and the win-ter is com-ing on fast read-y to kill one day near-er to

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

Ban. *mp*

Hn. 1

Hn. 2 *mp*

Timp. *p*

Pno

Mrm.

Perc. 1 *pp* *f* *Suspended Cymbal*

D. Kit *ff*

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

29 30 31 32 33 34 35

S. dying. At the end of the day, there's another day dawn-ing. 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

A. dying. At the end of the day, there's another day dawn-ing. 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

B. dying at the end of the day there's another day dawn-ing 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

Fl. 1. *f* *mp*

Fl. 2. *f* *mp*

Fl. 3. *f* *mp*

Cl. 1. *f* *mp*

Cl. 2. *f* *mp*

Cl. 3. *mp*

A. Sax. 1. *f*

A. Sax. 2. *f*

T. Sax. *f*

Ban.

Tbn. *f*

Euph. *f*

Pno. *f*

Mrm.

D. Kit. *f*

Vln. 1. *mf* *ff* *mf*

Vln. 2. *mf* *ff* *mf*

Vln. 3.

Cel. 1. *f*

Cel. 2. *f*

Cb. *f*

36 37 38 39 40 41 *molto rall.* 42 43

S There's a hun - ger in the land, it's us who will have to pay _____ at the end of the day.

A 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.

B 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

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Tbn.

Euph.

Tba.

Pno

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

44

Pno

Vln. 3

Cel. 1

Cel. 2

Cb.

20 21 22 23 24 25 26 *mf* 27 28 29

S. living. I dreamed that love would never die, I dreamed that God would be for - giving. But the ti-gers come at night with their voice-essofas thun-der as they tear your hope a -

A. Oo Oo Ah with their voice-essofas thun-der as they tear your hope a -

B. Oo Oo But the ti-gers come at night with their voice-essofas thun-der as they tear your hope a -

Fl. 1 Fl. 2 Fl. 3 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. Ban. Hn. 1 Hn. 2 Tbn. Euph. Tba. Hrp. Vln. 1 Vln. 2 Vln. 3 Cel. 1 Cel. 2 Cb.

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

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

A. -part, as they turn your dream to shame. Heslept a sum-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 *mp*

Fl. 2

Fl. 3

Cl. 1 *f* *mf*

Cl. 2 *mf*

Cl. 3

B. Cl. *a2* *mf*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

Ban. *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn.

Euph.

Tba.

Hrp. *f*

Mrm.

Perc. 1 *To Mark Tree* *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Cel. 1

Cel. 2

Cb.

48 49 50 51 52 53 54 55 56 57 *rit.*

S. but there a dream that can not be and there a storm we can not weather. I had a dream my life would be so different from this hell I'm liv - ing, so different now from what it seemed; *ff*

A. Ah Ah I had a dream my life would be so different from this hell I'm liv - ing, so different now from what it seemed; *ff*

B. Ah Ah I had a dream my life would be so different from this hell I'm living — so different now from what it seemed *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Cl. 1

Cl. 2 *mf*

Cl. 3 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Ban. *mf*

Hr. 1

Hr. 2

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Hrp. *f* *ff*

Mrm. *f* *ff*

Perc. 1 *p < f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Cel. 1 *mf*

Cel. 2 *mf*

Cb. *mf*

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

S Now life hankilled a dream I dreamed.

A Now life hankilled a dream I dreamed.

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Hrp. *mp* *f* *mf*

Mrm. *f* *mf*

Perc. 1 To Mark Tree *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Cel. 1 *p*

Cel. 2 *p*

Cb. *p*

i = 60

Castle on a Cloud 1 2 rit 3 *a tempo* 4 5 6 ritardando 7

Soprano 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.

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 *mf*

Clarinet 1 *mf*

Celesta To Celesta *mp*

Marimba

Percussion 1 To Glockenspiel

Violin 1 *pp* *p*

Violin 2 *pp* *p*

Violin 3 *pp* *p*

Cello 1 *pp* *p*

Do You Hear
the People Sing

Alto

2 *mf* 3 4 5 6 7 8 9

Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the mu-sic of the peo-ple who will not be a-verse a-gain! When the beat-ing of your heart e-choes the beat-ing of the drums, there is a life a-bout to start when to-mor-row

Tenor Saxophone

mf

Bassoon

mf

Trombone

Euphonium

Piano

Snare Drum

Violin 1

Violin 2

Violin 3

Cello 1

Cello 2

Contrabass

mp

f

f

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? Do you hear the people sing, sing-ing the song of an-gry men? It is the

A. comes Do you hear the people sing, sing-ing the song of an-gry men? It is the

B. Then join in the fight that will give you the right to be free! Do you hear the people sing, sing-ing the song of an-gry men? It is the

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Fl. 3 *mp* *ff*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax.

Ban. *mf* *f* *ff*

Tpt. 1 *mf* *mp* *ff*

Tpt. 2 *mf* *mp* *ff*

Tbn.

Euph.

Tba.

Pno. *mf* *f*

SD

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

19 20 21 22 23 24 rit. 25 26 27

S. mu-sic of the peo-ple who will not be-lieve a-gain! When the beat-ing of your heart ech-oes 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 be-lieve a-gain! When the beat-ing of your heart ech-oes 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 be-lieve a-gain! When the beat-ing of your heart ech-oes 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.

Ban.

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn.

Euph.

Tba.

Pno.

SD

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

==

(Moderato) (♩ = 60)

Soprano On My Own 1

2 mp 3 4 5 6 7 8

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

Clarinet 1 mp

To Harp

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 sil-ver. All the lights are mist-y in the riv-er. In the dark-ness the trees are full of star-light. And

A Oh All the lights are mist-y in the riv-er. In the dark-ness the trees are full of star-light. And

B Oh All the lights are mist-y in the riv-er. In the dark-ness the trees are full of star-light

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Hrp.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3

Cel. 1 *mf*

Cel. 2 *mf*

Cb. *mf*

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

S all I see is him and me for-ev-er and for - ev-er. And I know it's on-ly in my mind that I'm talking to myself 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-ev-er and for - ev-er. And I know it's on-ly in my mind that I'm talking to myself 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 *mp*

Cl. 2 *mp*

A. Sax. 1 *mp*

Tbn. *mp* *mf*

Euph. *mp* *mf*

Tba. *mp*

Hrp.

Vln. 1

Vln. 2

Vln. 3

Cel. 1 *mf*

Cel. 2 *mf*

Cb.

rit. 26 a tempo 27 28 29 30 31 32 33 ritardando 34 $\text{♩} = 56$

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.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

35 36 rit. 37 *pp* (Andante) ($\text{♩} = 92$) 38 39

S love him. I love him, but on - ly on my own.

A *p* Oo. Oo.

B *p* Oo. Oo.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Ban.

Hrp.

rit. Bring Him Home

1 2 *mp* a tempo 3 4 5 6 7 8 9 10 11

Soprano God on high hear my prayer. In my need you have al - ways been there. You can take.

Alto God on high hear my prayer. In my need you have al - ways been there. You can take.

Bass God on high hear my prayer. In my need you have al - ways been there. You can

Harp

12 13 14 15 16 17 18 *mf* 19 20 21 *rall.* 22 *a tempo* 23 24 *p*

S — You can give. — Let him be — let him live. — If I die — let me die, — let him live. — 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.

rall. 25 26 27 28 *pp* 29 (*♩ = 56*) *ppp* 30 *rit.* 31 *a tempo* 32 33 34

S home, — bring him home, — bring him home. —

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 at last am sleeping. It's a

Hrp.

35 36 37 38 *mf* 39 40 41 42

S — — — Come with me where chains will ne - er bind you. All your grief at last, at last be - hind you. Lord in

B. sto - ry of those who al - ways loved you, your mother gave her life for you, then gave you to my keep - ing.

Hrp.

43 44 45 46 *mf* 47 48 49

S heav - en look down on him in mer - cy. Take my hand and lead me to sal - va - tion. Take my love, for love is ev - er -

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

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

Hrp.

50 51 52 53 54

S. last - ing. 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. last - ing. 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. *mf* 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.

J = 72
Do You Hear
the People Sing
(Reprise)

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

Soprano — Do you hear the peo-pling? Lost in the val-ley of thenight? 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

Alto *mp* — Do you hear the peo-pling? Lost in the val-ley of thenight? 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 *mf*

Bass *mp* — Do you hear the peo-pling? Lost in the val-ley of thenight? 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 *mf*

Harp *pp*

10 11 12 13 14 15 16 17

S. live a gain in free-dom in the gar-den of the Lord, they will walk behind the plough-share, they will put away the sword. The chain will be broken 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 behind the plough-share, they will put away the sword. The chain will be broken 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 behind the plough-share they will put away the sword The chain will be broken 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 19 20 21 22 23 24 25

S. *ff* *ff*

A. *ff*

B. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Hrp. *ff* *mf*

yond the har - 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. Will you join in our cru - sade? Who will be strong and stand with me? Some - where - be -

26 27 28 29 30 31 32 33 34 35

molto rall.

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.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Euph.

Tba.

Hrp.

87

A Medley

Arr. Tubbs

Tradition $\text{♩} = 105$ rit. $\text{♩} = 120$ rit. 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Soprano
 Alto
 Bass
 (solo violin)
 Flute 1
 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
 Violin 2
 Violin 3
 Cello 1
 Cello 2
 Contrabass

Musical notation including notes, rests, and dynamic markings (mf, ff, mp, p, f, cresc., decresc.).

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

Whoday and night must scramble for a liv-ing, feed a wife and children, say his dai-ly prayers: And who has the right, as

B.

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.

Timp.

Pno

Perc. 1

D. Kit

Vln. 1

Vln. 2

Cel. 1

Cel. 2

Cb.

[illegible]

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

S. Who must know the way to make a prop-er home, a qui - et home, a ko - sher home; who must raise a fam-i - ly and run the home, so Poppa'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* *ff*

Fl. 3 *mp*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

B. Cl.

A. Sax. 1 *f*

A. Sax. 2 *f*

Ban. *f*

Hr. 1 *p*

Hr. 2 *p*

Tbn. *mf*

Euph. *mf*

Tba. *mf* *mf* *cresc.* *ff*

Timp. *f*

Pno. *mp* *mf* *ff*

Mrm.

Perc. 1 To Tambourine *f*

D. Kit *f*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Cel. 1 *p* *mf*

Cel. 2 *mf* *mf* *cresc.* *mf*

Cb. *mf* *mf* *cresc.* *ff*

50 51 52 53 54 55 56 57 58 59 60

S. — the Mom-ma, Tradition, the Mom-ma, the Mom-ma, Tradition, *a tempo*

A. — the Mom-ma, Tradition, the Mom-ma, the Mom-ma, Tradition,

B. — the Mom-ma, Tradition, the Mom-ma, the Mom-ma, Tradition,

Fl. 1. *ff* *mp* *mf* At

Fl. 2.

Fl. 3.

Cl. 1. *ff* *mp* *mf*

Cl. 2. *ff* *mp* *mf*

Tbn. *f*

Euph. *f*

Tba. *mp* *mf*

Timp. *f*

Pno. *mp* *mf*

Mrm.

Tamb.

D. Kit.

Vln. 1. *ff* *mp* *mf*

Vln. 2. *ff* *mp* *mf*

Cel. 1. *f*

Cel. 2. *f*

Cb. *mp* *mf*

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

B. three I start-ed He-brew 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, Tradition. The

Fl. 1. *ff*

Fl. 3.

Cl. 1. *cresc.* *ff*

Cl. 2. *cresc.* *ff*

Tbn. *ff*

Euph. *ff*

Tba. *cresc.* *ff*

Timp. *mf* *ff*

Pno. *ff*

Mrm.

Tamb. To Triangle

D. Kit.

Vln. 1. *ff*

Vln. 2. *ff*

Cel. 1. *ff*

Cel. 2. *ff*

Cb. *cresc.* *ff*

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

A And whodoesMam-ma teach to mendandtendand fix, pre-par-ing me to mar-ry who-ev-er Pop-pa

B sons, thesons, Tradition.

Fl. 1 *mf*

Fl. 3

Cl. 1

Cl. 2

Tba. *mf*

Timp.

Pno. *mp 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, thedaughters, Tradition. The Daughters, the pop-pa

A picks. The daughters, thedaughters, Tradition. *ff* The Mam-ma, the pop-pa

B The Sons. The pop-pa The pop-pa

Fl. 1 *cresc.* *ff*

Fl. 3 *cresc.*

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Tbn. *f*

Euph. *f*

Tba. *cresc.*

Timp. *ff*

Pno. *ff* *ff*

Mrm.

Trgl.

D. Kit. *ff*

Vln. 1 *cresc.* *ff*

Vln. 2 *cresc.* *ff*

Cel. 1 *f*

Cel. 2 *f*

Cb. *cresc.*

ff 96

S. Tradition !

A. Tradition !

B. Tradition !

Fl. 1

Cl. 1

Cl. 2

Tba.

Timp.

Pno

D. Kit

Vln. 1

Vln. 2

Cb.

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

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

Soprano
Alto
Bass

Match-mak - er, Match-mak - er, make me a match, find me a find, catch me a catch; Match-mak - er, Match-mak - er, look through your book and

Oo Oo Oo

Flute 1 *mf*
Flute 2 *mf*
Flute 3 *mf*

Clarinet 1 *mp*
Clarinet 2 *mp*
Clarinet 3
Bass Clarinet *mp*
Alto Saxophone 1 *p*
Alto Saxophone 2 *p*
Tenor Saxophone *mp*
Bassoon *mp*
Trumpet 1 *mf*
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*

mallets

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

17 18 19 20

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 *mp*

A. Sax. 2 *mp*

T. Sax.

Ban. *mp*

Tpt. 1

Tpt. 2 *mp*

Hr. 1 *p*

Hr. 2 *p*

Tbn.

Euph. *mp*

Tba.

Hrp.

Trgl.

D. Kit

Vln. 1 *mp*

Vln. 2

Vln. 3

Cel. 1 *mp*

Cel. 2

Cb.

A Rich Man

 \equiv

Sabbath Prayer (show) (J. 72)

Vocal Parts:

- Soprano:** May the Lord pro-tect and de-fend you, may He al-ways 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

Instrumental Parts:

- Flute 1:** *mf*
- Flute 2:** *mp*, *mf*, *p*, *mp*
- Flute 3:** *mp*, *mf*, *p*, *mp*
- Clarinet 1:** *mf*, *mp*
- Clarinet 2:** *mf*, *mp*
- Clarinet 3:** *mf*, *p*
- Bass Clarinet:** *mp*, *p*, *mp*
- Alto Saxophone 1:** *p*, *mp*, *p*
- Alto Saxophone 2:** *p*, *mp*, *p*
- Tenor Saxophone:** *p*, *mp*, *p*
- Bassoon:** *p*, *p*
- Trumpet 1:** *p*
- Trumpet 2:**
- Horn 1:**
- Horn 2:**
- Trombone:**
- Euphonium:**
- Tuba:** *f*, *dim.*, *mf*, *mf*
- Timpani:**
- Piano:** *p*, *mp*
- Marimba:** *p*, *mp*, *p*
- Triangle:**
- Drum Kit:** *mp*, mallets, *pp*, *mp*
- Violin 1:** *p*, *mp*, *p*
- Violin 2:** *p*, *p*
- Violin 3:** *p*, *p*
- Cello 1:** *mp*
- Cello 2:**
- Contrabass:** *f*, *dim.*, *mf*, *mf*

11 12 13 14 15 16 17 18 19 (Moderato) 20 21

rit. *a tempo* *rit.* $\text{♩} = 57.4616$

S. may you be de-serv - 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 de-serv - 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 de-serv - ing of praise; with hap-pi-ness and peace, oh, hear our Sab-bath prayer, A - men _____ To Life ! L'

Fl. 1 *mf* *rit. e dim.* *p*

Fl. 2 *mf*

Fl. 3 *mf*

Cl. 1 *mf* *rit. e dim.* *p*

Cl. 2 *mf* *rit. e dim.* *p*

B. Cl. *rit.* *mf* *rit. e dim.* *p* *pp* *ff*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp* *f*

Ban.

Tpt. 1 *f*

Tba. *rit.* *mf* *rit. e dim.* *p* *pp* *ff*

Pno. *p* *ff*

Mrm. *mp*

Trgl.

D. Kit.

Vln. 1 *mp* *mf* *rit. e dim.* *p*

Vln. 2 *mf* *p*

Vln. 3 *p*

Cel. 1 *mp* *p*

Cel. 2 *p*

Cb. *rit.* *mf* *rit. e dim.* *p* *pp* *ff*

$\text{♩} = 120$
L'chaim

1 2 3 4 5 6 7 8 9

Soprano
chai-ím ! L' - chai-ím, L'chai-ím, To Life !
noworse thanSun-day was, Drink L'-chai-ím To Life, ToLife L' - chai-ím ! L' - chai-ím, L'chai-ím, To

Alto
chai-ím ! L' - chai-ím, L'chai-ím, To Life !
noworse thanSun-day was, Drink L'-chai-ím To Life, L'chai-ím, L' - chai-ím, L'chai-ím, To

Bass
chai-ím ! L' - chai-ím, L'chai-ím, To Life ! If you'vebeen luck-y then Mon-day was Drink L'-chai-ím To Life, L'chai-ím, L' - chai-ím, L'chai-ím, To

Flute 1
 f

Flute 2
 f

Flute 3
 f

Clarinet 1
 f

Clarinet 2
 f

Clarinet 3
 f

Bass Clarinet
 f

Alto Saxophone 1
 f

Alto Saxophone 2
 f

Tenor Saxophone
 f

Bassoon
 f

Trumpet 1
 f

Trumpet 2
 f

Horn 1

Horn 2

Trombone
 f

Euphonium
 f

Tuba
 f

Timpani

Piano
 f

Marimba
 f

Triangle

Drum Kit

Violin 1
 f

Violin 2
 f

Violin 3
 f

Cello 1
 f

Cello 2
 f

Contrabass
 f

10 11 12 13 14 15 16 17 18 19

S. Life ! next day astom-ach-ache, drink U'-chai-im To Life ! Our great men have writ-ten words of wis-dom to be used when hard-ship must be faced; Life o - bliges us with

A. Life ! next day astom-ach-ache, drink U'-chai-im To Life ! Our great men have writ-ten words of wis-dom to be used when hard-ship must be faced; Life o - bliges us with

B. Life ! Oneday it's hon-ey and rai-sin cake, drink U'-chai-im To Ya, Ya, ya, ya, ya, ya, ya, Ya, ya,

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

Tbn.

Euph.

Tba.

Pno.

Mrm.

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

20 21 *sfz* 22 23 24 25 26 27 *f* 28 *ff* 29

S hard - ship, so the words of wis - dom should - n't go to waste. To us and our good for - tune, be hap - py, be health - y, long life ! here 's to what - ev - er comes, Drink L' - chai - im

A hard - ship, so the words of wis - dom should - n't go to waste. To us and our good for - tune, be hap - py, be health - y, long life ! here 's to what - ev - er comes, Drink L' - chai - im

B ya, ya, ya, ya, ya. To us and our good for - tune, be hap - py, be health - y, long life ! And if our good for - tune nev - er comes, Drink L' - chai - im

Fl. 1 *f* *ff* *cresc.*

Fl. 3

Cl. 1 *sfz* *ff* *cresc.*

Cl. 2 *sfz* *ff* *cresc.*

B. Cl. *mf* *cresc.* *f* *cresc.*

T. Sax. *sfz* *ff*

Ban. *mf* *cresc.* *f* *cresc.*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *f*

Euph. *f*

Tba. *mf* *cresc.* *f* *cresc.*

Pno. *f*

Mrm.

D. Kit

Vln. 1 *f* *ff* *cresc.*

Vln. 2 *ff*

Vln. 3

Cel. 1

Cel. 2

Cb. *mf* *cresc.* *f* *cresc.*

30 31 32 33 34 35

rit.
♩ = 90

S. to Life !

A. to Life !

B. to Life !

Fl. 1 *ff* *dim.* *mf*

Fl. 2 *mf*

Fl. 3

Cl. 1 *(cresc.)* *ff* *mf*

Cl. 2 *(cresc.)* *ff* *mf*

B. Cl. *ff* *slowly* *mf*

T. Sax.

Ban. *ff*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p*

Euph. *p*

Tba. *ff* *slowly* *mf*

Pno. *ff* *p*

Mrm.

Trgl.

D. Kit

Vln. 1 *ff* *rit.* *dim.* *mf*

Vln. 2 *f* *p*

Vln. 3 *f* *p*

Cel. 1 *f* *p*

Cel. 2 *f* *p*

Cb. *ff* *f* *slowly* *mf*

The image shows a page from a musical score for "Sunrise, Sunset" by John Williams. The score is written for a large ensemble, including vocal soloists and a full orchestra. The tempo is marked as quarter note = 88, and the key signature has two flats (B-flat major or D minor). The time signature is 3/4.

The vocal parts (Soprano, Alto, Bass) have the following lyrics:

Soprano:
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
Is this the lit-tle girl I car - ried? I don't re - mem-ber grow-ing old - er, when did they? when did she get to be a

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

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

The instrumental parts include 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, and Contrabass. The piano part includes a melody in the right hand and accompaniment in the left hand. The string parts provide harmonic support and texture.

[illegible]

55 56 *f* 57 58 59 60 *rit.* 61 62 *p*

S. years_____ One sea - son fol - low - ing an - oth - - er, La - den with hap - pi - ness and

A. years_____ One sea - son fol - low - ing an - oth - - er, La - den with hap - pi - ness

B. years_____ One sea - son fol - low - ing an - oth - - er, La - den with hap - pi - ness

Fl. 1 *f* *mp* *rit.*

Fl. 2 *f* *mp*

Fl. 3 *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

B. Cl. *f* *dim.* *rit.*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Tba. *f* *dim.* *rit.*

Pno. *f*

D. Kit.

Vln. 1 *f* *mp* *rit.*

Vln. 2 *f* *mp*

Vln. 3 *f* *mp*

Cel. 1 *f* *mp*

Cel. 2 *mp*

Cb. *f* *mp* *rit.*

$\text{♩} = 132$
Tradition
(Reprise)

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

Soprano
tears.

Alto

Bass
mf
A - way a-bovemy head I see thestrangest sight, a fid-dler on the roof, who's

Flute 1
mf

Flute 2

Flute 3

Clarinet 1
mf

Clarinet 2
mf

Clarinet 3

Bass Clarinet
mp *ff* *mf* *mf*

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Bassoon

Trumpet 1

Trumpet 2

Horn 1

Horn 2

Trombone

Euphonium

Tuba
mp *ff* *mf* *mf*

Timpani
mp *mf*

Piano
mp *mf*

Mariimba

Triangle

Drum Kit

Violin 1
mf *mf* *mf*

Violin 2
mf *mf* *mf*

Violin 3

Cello 1

Cello 2

Contrabass
mp *ff* *mf* *mf*

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

S: What does it mean, this fiddler on the roof, who fiddlesevery night and

A: What does it mean, this fiddler on the roof, who fiddlesevery night and

B: up there day and night; He fiddlesewhen it rains, he fiddlesewhen it snows, I've nev-er seen him rest, yet on and on he goes.

Fl. 1

B. Cl.

Tbn. *mf*

Euph. *mf*

Tba.

Pno.

D. Kit

Vln. 1

Vln. 2

Cel. 1 *mf*

Cel. 2

Cb.

==

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

S: fiddlesevery 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 fiddlesevery night and fiddlesevery noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's

A: fiddlesevery 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 fiddlesevery night and fiddlesevery noon? Why should he pick so cu-rious a place to play his lit-tle fiddler's

B: A fiddle on the roof, a most un-like-ly sight, it might not mean a thing, but then a-gain it

Fl. 1 *cresc.*

Cl. 1 *ff* *mf cresc.*

Cl. 2 *ff* *mf cresc.*

B. Cl. *cresc.*

Tbn.

Euph.

Tba. *cresc.*

Pno. *f*

D. Kit

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Cel. 1

Cb.

41 42 43 44 45 *ff* 46 47 48 49 50

S. tune? *ff* Tra - di - tion, tra-di-tion, Tra-di-tion. The Daugh-ters. the Pop pa. _____

A. tune? *ff* Tra di - tion, tra-di-tion, Tra-di-tion. The Daugh - ters. The Mom-ma. _____ the Pop pa. _____

B. might! *ff* 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. *ff*

Tba.

Timp. *ff*

Pno. *ff*

Mrm.

D. Kit *ff*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Cel. 1 *f* *ff*

Cel. 2

Cb. *ff*

51 52

S. *ff* Tra-di-tion!

A. *ff* Tra-di-tion!

B. *ff* Tra-di-tion!

Fl. 1

Cl. 1

Cl. 2

B. Cl.

Tba.

Pno.

D. Kit

Vln. 1

Vln. 2

Cb.

The Lion King

A Medley

Arr. Tubbs

[illegible]

14 15 16 17 18 19 20 21

S. *mf* From the day we ar-rive on the plan_ et and

A. *mp* ee ah hoo nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na

Bar. *mp* ee ah hoo nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na nana na na

Fl. 1

Fl. 2

Fl. 3

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Ben. *mp*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Piano

Mrb. *To Marimba (single staff)*

Con. *pp* *p*

Perc. 2 Triangle *mp* *mp*

D. Kit Stick on Closed Hi-hat *mf* *mp* B.D.

Vln. 1 *mp* *f*

Vln. 2 *mp*

Vln. 3 *mp*

Cel. 1 *mp* *mp*

Cel. 2 *mp* *mp*

Cb.

[illegible]

29 30 31 32 33 34 35

S. here, more to find than can ev - er be found. But the sun roll - ing high... in the sapphi - re sky keeps great and small on the end - less round.

A. hey It's their - cle of

Bar. nanana nana nananana na nanana nana nananana na nanana nana nananana na nanana nana nananana na nanana nana nananana na hey. It's their - 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.

Piano

Mrm.

Con.

Perc. 2

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

Tom fill

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.

Perc. 2

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

Tamb.

cc tom

43 44 45 46 47 48 49

A. till we find our place on the path un - wind - ing in the cir - cle, the cir - cle

Bar. till we find our place on the path un - wind - ing in the cir - cle, the cir - cle

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.

Piano

Mrm.

Con.

Perc. 2

D. Kit.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

50 51

A. of life.

Bar. of life.

Fl. 1 *fff*

Fl. 2 *fff*

Fl. 3 *fff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *fff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Ban. *fff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *fff*

Hn. 2 *fff*

Tbn. *fff*

Euph. *fff*

Tba. *fff*

Piano

Mrm. *fff*

Con. *fff*

Perc. 2

D. Kit *fff*

Vln. 1 *fff* div.

Vln. 2 *fff*

Vln. 3 *fff*

Cel. 1 *fff*

Cel. 2 *fff*

Cb. *fff*

1 2 3 4 5 6 7

Alto *mf* *mf* *mf* *mf* *mf* *mf* *mf*
Hm, hm. Well, I've nev - er seen a king of beasts-with

Bass *mf* *mf* *mf* *mf* *mf* *mf* *mf*
Hm, Hm, I'm gon-na be a might-y king, so en-e mies-be-ware.

Flute 1 *f* *f* *f* *f* *f* *f* *f*

Flute 2 *f* *f* *f* *f* *f* *f* *f*

Flute 3

Clarinet 1 *f* *f* *f* *f* *f* *f* *f*

Clarinet 2 *f* *f* *f* *f* *f* *f* *f*

Clarinet 3 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bass Clarinet *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Alto Saxophone 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Alto Saxophone 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tenor Saxophone

Bassoon

Horn 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Horn 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Trombone *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Euphonium *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tuba *f* *f* *f* *f* *f* *f* *f*

Piano *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Marimba *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Congas

Drum Kit *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Violin 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Violin 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Violin 3 *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cello 1 *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

Cello 2 *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

Contrabass *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

15 16 17 18 19 20 21 22

A. just can't wait to be king! *mf* Ev'ry-body look left Ev'ry-where you look, I'm standing in the spot-light. Let ev'ry crea-ture go broke and

Bar. just can't wait to be king! *mf* ev'ry-body look right. Ev'ry-where you look, I'm standing in the spot-light. Let ev'ry crea-ture go broke and

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

B. Cl. *mf* *sim.*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax.

Ban. *mf* *sim.*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hr. 1

Hr. 2

Tbn. *mp*

Euph. *mp*

Tba. *mf* *sim.*

f

Mrm.

Con.

D. Kit *ff* *mp* *3* *>* *>*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Cel. 1 *mf*

Cel. 2 *mp*

Cb. *mf* *mp*

23 24 25 26 27 28 29 30

A. sing. Let's hear it in the herd and on the wing. It's gonna be King Simba's fin - est fling. Oh, I just can't wait to be king! Oh, I just can't wait to be

Bar. sing. Let's hear it in the herd and on the wing. It's gonna be King Simba's fin - est fling. Oh, I just can't wait to be king! Oh, I just can't wait to be

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

Hr. 1

Hr. 2

Tbn.

Euph.

Tba.

Mrm.

Con.

D. Kit.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb.

The musical score is written for a large ensemble. The vocal parts (A. and Bar.) have lyrics in English. The instrumental parts include woodwinds (Flutes, Clarinets, Bass Clarinet, Saxophones, Baritone, Trumpets, Horns, Trombone, Euphonium, Tuba), strings (Violins, Viola, Cello, Double Bass), and percussion (Maracas, Congas, Drums, Cymbals). The score includes various musical notations such as notes, rests, and dynamics.

23 24 25 26 27 28 29 30 31 32 33

A. *sfz* pared furthemurk - i-est scam.La la la. Me - tic-u-lousplan-ning, te - naci-ty span-sing, dec - adesof de-ni - al is simplywhyI'll be kingun-disput-ed, re - spect-ed, an-lut-ed and seen forthewonder I am. Yes,myteethandam-bi-tionsare

Bar. *sfz* Oo La La La Me - tic-u-lousplan-ning, te - naci-ty span-sing, dec - adesof de-ni - al is simplywhyI'll be kingun-disput-ed, re - spect-ed, an-lut-ed and seen forthewonder I am. Yes,myteethandam-bi-tionsare

Piano

34 35 36 37 38 39 40 41

A. *f* bared. Be pre - pared! Yes, our teeth and am - bi - tions are bared. Be pre - pared!

Bar. *f* bared. Be pre pared Yes, our teeth and am - bi - tions are bared. Be pre - pared!

Piano

j = 160
Hakuna Matata 1 2 *mf* 3 4 5 6 7 8 9 10 11 12

Alto Haku - naMa - ta-ta! Whata wonder-ful phrase. Ha - ku - naMa - ta-ta! Ain't no pass-ing craze. It meansno wor-ries for therest of yourdays

Bass Haku - naMa - ta-ta! Whata wonder-ful phrase. Ha - ku - naMa - ta-ta! Ain't no pass-ing craze. It meansno wor-ries for therest of yourdays

Piano *mf*

13 14 15 16 17 18 19 20 21 22 23 24 25 <

A. It's our problem-free phi - los - ophy. Haku - naMa - ta-ta! *mp* Ha - ku-na Ma-ta-ta Ha - ku-na Ma-ta-ta Ha - ku-na Ma-ta-ta Ha -

Bar. It's our problem-free phi - los - ophy. Haku - naMa - ta-ta! *mp* Ha - ku-na Ma-ta-ta Ha - ku-na Ma-ta-ta Ha - ku-na Ma-ta-ta Ha -

Piano *mp*

26 27 28 29 30 31 32 33 34 35 36 37 38

A. *f* -ku-na it meansno wor-ries for therest of yourdays. It's our problem-free phi - los - ophy. Haku - naMa - ta - ta! Haku - naMa - ta - ta! Haku - naMa -

Bar. *f* -ku-na it meansno wor-ries for therest of yourdays. It's our problem-free phi - los - ophy. Haku - naMa - ta - ta! Haku - naMa - ta - ta! Haku - naMa -

Piano *f* *mf*

39 40

A. -ta - ta!

Bar. -ta - ta!

Piano

ritardando
Can You Feel the Love Tonight
1 2 *j* = 76 3 4 5 6 7 8 9 10 11 12

Alto *mf* Can you feel the love to-night, thepeacethee-ning brings? The world, for once, - in per-fect har-mo-ny with all its liv-ingthings.

Bass *mp* Oo, oo, oh. So manythings totell her, but howtomake hersee the

Piano *mp* *mf*

13 14 15 16 17 18 *ritardando* *j* = 57 19 *a tempo* 20 21 22

A. *mf* He's holdingback,he'shid-ing, but what,Ican't decide. Why won'the be thekingIknowheis,the kingI seein - side? Can you feel the love to-night, thepeacethee-ning

Bar. trutha-bout-ny past? Impossi-ble! She'dturna-way fromme. the kingI seein - side? Can you feel the love to-night, thepeacethee-ning

Piano *f*

23 24 25 26 27 28 29 30 31 32

A. brings? The world, foronce, in per-fect har-mo-ny with all its liv-ingthings. Can you feel thelove to-night? You need-n'tlook too far. Steal-ingthrough the

Bar. brings? The world, foronce, in per-fect har-mo-ny with all its liv-ingthings. Can you feel thelove to-night? You need-n'tlook too far. Steal-ingthrough 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 throughde - spair and hope, throughfaith and love, till we find our

Bass life, and it moves us all throughde - spair and hope, throughfaith and love, till we find our

Piano

9 10 11 12 13 14 15 16

A. *ff* place on the path un - wind - ing in the cir - cle, the cir - cle of life. *ritardando* *ff*

Bar. *ff* place on the path un - wind - ing in the cir - cle, the cir cle_ of life.

Phantom of the Opera

A Medley

Arr. Tubbs

Tempo: $J = 118$
Title: Phantom of the Opera
Track: 1

1 2 3 4 5 6 7 8 9 10

Soprano: Ah, *f* Ah, *mp* In sleep he
Alto: Ah, *f* Ah, *mp* In sleep he
Bass: Ah, *f* Ah, *mp* In sleep he

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: Split: LH - Synth. Bass, RH - Pipe Organ
Marimba
Percussion 1
Drum Kit
Violin 1
Violin 2
Violin 3
Violoncello 1
Violoncello 2
Contrabass

11 12 13 14 15 16 17 18 19 20 21 22

S: 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
A: 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
Pno.: *mp* *f* *mp* *mf*
D. Kit: *mp*
Vc. 1: *mp*
Cb.: *mp*

23 24 25 26 27 28 29 30 31 32 33

S
phan - - tom of the op-er-a is there there in - side my mind.

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

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

B
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 -

Pno.

D. Kit

Vc. 1

Cb.

46 47 48 49 50 51 52 53 54 55 56

S
- tom, tom the op-er-a is there there in - side your mind.

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

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

Pno.
f

D. Kit

Vc. 1

Cb.

♩ = 112

Think of Me

1 2 3 4 rit...5 a tempo 6 7 8 rit...9 a tempo 10 11

Soprano
Alto
Bass

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 -
gain

mf
When you find that once a -
gain

p
Oo

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

To Piano
mf

Marimba
Percussion 1
Drum Kit

Violin 1
Violin 2
Violin 3
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Contrabass

mf

12 13 14 15 16 17 18 19 20 21 22

ritardando a tempo ritardando a tempo ritardando a tempo

S
A
B

gain you long _ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.
gain you long _ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.
gain you long _ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.

mf
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. I -

Pno.
Vc. 1
Cb.

23 24 25 26 27 28 29 30 31 32 33 34

ritardando a tempo ritardando a tempo ritardando a tempo

S
A
B

Re - call those days, look back on all those times, think of the things we'll nev - er do. There will never be a day when I won't think of
There will never be a day when I won't think of
There will never be a day when I won't think of

mf
There will never be a day when I won't think of

mf
There will never be a day when I won't think of

Pno.
Vc. 1
Cb.

-mag - ine me, trying too hard - to put you from my mind. Oo _ There will never be a day when I won't think of

$\text{♩} = 50$

35 36

S
A
B

you.
you.
you.

Pno.

Vc. 1

Cb.

Angel of Music

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

Soprano
Alto
Bass

Here in this room he calls me soft-ly, some-where in side hid-ing. Some-how I know he's al-ways with me; he, the un-seen gen-ius.
Here in this room he calls me soft-ly, some-where in side hid-ing. Some-how I know he's al-ways with me; he, the un-seen gen-ius. *mf* Christ-ine, 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 *ritardando* 18 *a tempo* 19 20 21 22 23

S
A

sto-ries like this can't come true. Christ-ine, you're talking in rid-dies, and it's not like you. An-gel of mu-sic, guide and guard-ian, grant to me your glo-ry an-gel of mu-sic, Who is this an-gel, this an-gel of mu-sic,

Pno.

Vc. 1

Cb.

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

S hide no longer, se-cret and strange an-gel. In -so-lent boy, this slave of fish-ion, hark in your glo-ry. Ig -no-rant fool, this brave young suit-or, shar-ing in my tri-umph. An-gel, I hear you! Speak, I lis-ten. Stay by my side.

A hide no longer, se-cret and strange an-gel. In -so-lent boy, this slave of fish-ion, hark in your glo-ry. Ig -no-rant fool, this brave young suit-or, shar-ing in my tri-umph. An-gel, I hear you! Speak, I lis-ten. Stay by my side.

B hide no longer, se-cret and strange an-gel. In -so-lent boy, this slave of fish-ion, hark in your glo-ry. Ig -no-rant fool, this brave young suit-or, shar-ing in my tri-umph. An-gel, I hear you! Speak, I lis-ten. Stay by my side.

Pno. In -so-lent boy, this slave of fish-ion, hark in your glo-ry. Ig -no-rant fool, this brave young suit-or, shar-ing in my tri-umph.

Ve. 1

Cb.

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

S guide me! An-gel, my soul was weak; forgive me! En-ter at last, mas-ter! 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 -

A guide me! An-gel, my soul was weak; forgive me! En-ter at last, mas-ter! 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 -

B guide me! An-gel, my soul was weak; forgive me! En-ter at last, mas-ter! 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. 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 -

Ve. 1

Cb.

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

S 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! I am your an - gel of

A 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! I am your an - gel of

B 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! I am your an - gel of

Pno. 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! I am your an - gel of

Ve. 1

Cb.

62 63 64 65 66 67 68 69 70 71

S mu - sic come to me an - gel of mu - sic! Ah Ah Ah Ah

A mu - sic come to me an - gel of mu - sic! Ah Ah Ah Ah

B mu - sic come to me an - gel of mu - sic! Ah Ah Ah Ah

Pno. mu - sic come to me an - gel of mu - sic! Ah Ah Ah Ah

Ve. 1

Cb.

ritardando 72 73

S Oh Oh Oh

A Oh Oh Oh

B Oh Oh Oh

Pno. Oh Oh Oh

Ve. 1

Cb.

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

Soprano
mp
Oo
mf
All I want is free-dom, a world with no more night; and you, al-ways be-side-me, to hold me and to hide me.

Alto
mp
Oo
mf
All I want is free-dom, a world with no more night; and you, al-ways be-side-me, to hold me and to hide me.

Bass
mp
Oh
mf
Let me be your shel-ter, let me be your light; you're safe, no one will find you, your fears are far be-hind you. Then

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
mp
Marimba
Percussion 1
Drum Kit
Violin 1
Violin 2
Violin 3
Violoncello 1
Violoncello 2
Contrabass

11 **12** **13** **14** **15** **16** **17** **18** **19** **20**

S.
mf
Say you'll share with me one
mf
Say you'll share with me one

A.
mf
Say you'll share with me one
mf
Say you'll share with me one

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

Pno.
mf
Vc. 1
Cb.

21 22 23 24 25 *ritardando* 26 27 28 *a tempo* 29 *ritardando* 30 *J = 45* 31

S love, one life-time; say the word and I will follow Share each day with me, each night, each morning. Say you love me! Loveme, that's all I ask of you. An-y-where you go, let me go

A love, one life-time; say the word and I will follow you. Share each day with me, each night, each morning. Say you love me! Loveme, that's all I ask of you. An-y-where you go, let me go

B Share each day with me each night each morning you know I do. Loveme, that's all I ask of you. An-y-where you go, let me go

Pno.

Vc. 1

Cb.

==

32 *ritardando* 33 *J = 72* 34 35

S too Love me, that's all I ask of you.

A too Love me, that's all I ask of you.

B too Love me, that's all I ask of you.

Pno.

Vc. 1

Cb.

Wishing You
Were Somehow
Here Again

1 2 3 4 5 6 7 8 9 *ritardando* 10 *a tempo* 11

Soprano
Alto
Bass

Wish-ing you were some-how here a gain, wish-ing you were some-how near; some-times it seemed if I just dreamed, Some-how you would be here Wish-ing I could hear your

Wish-ing you were some-how here a gain, wish-ing you were some-how near; Oo Oo Wish-ing I could hear your

Wish-ing you were some-how here a gain, wish-ing you were some-how near; Oo Oo Wish-ing I could hear your

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

12 13 14 15 16 17 *accelerando* 18 19

S.
A.
B.

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

voice a - gain, know-ing that I nev - er would, Oo Oo

voice a - gain, know-ing that I nev - er would, Oo Oo

Pno.
Vc. 1
Cb.

♩ = 98
Past the Point of No Return

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

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

Alto: Past the point of no re-turn, the fi-nal thresh-old, the

Bass: Past the point of no re-turn, the fi-nal thresh-old, the

Flute 1: Past the point of no re-turn, the fi-nal thresh-old, what warn un - spo-ken se - crets will we learn.

Flute 2: Past the point of no re-turn, the fi-nal thresh-old, the

Flute 3: Past the point of no re-turn, the fi-nal thresh-old, the

Clarinet 1: Past the point of no re-turn, the fi-nal thresh-old, the

Clarinet 2: Past the point of no re-turn, the fi-nal thresh-old, the

Clarinet 3: Past the point of no re-turn, the fi-nal thresh-old, the

Bass Clarinet: Past the point of no re-turn, the fi-nal thresh-old, the

Bassoon: Past the point of no re-turn, the fi-nal thresh-old, the

Alto Saxophone 1: Past the point of no re-turn, the fi-nal thresh-old, the

Alto Saxophone 2: Past the point of no re-turn, the fi-nal thresh-old, the

Tenor Saxophone: Past the point of no re-turn, the fi-nal thresh-old, the

Trumpet 1: Past the point of no re-turn, the fi-nal thresh-old, the

Trumpet 2: Past the point of no re-turn, the fi-nal thresh-old, the

Horn 1: Past the point of no re-turn, the fi-nal thresh-old, the

Horn 2: Past the point of no re-turn, the fi-nal thresh-old, the

Trombone: Past the point of no re-turn, the fi-nal thresh-old, the

Euphonium: Past the point of no re-turn, the fi-nal thresh-old, the

Tuba: Past the point of no re-turn, the fi-nal thresh-old, the

Timpani: Past the point of no re-turn, the fi-nal thresh-old, the

Piano: *mf* Past the point of no re-turn, the fi-nal thresh-old, the *rit. dim.*

Marimba: Past the point of no re-turn, the fi-nal thresh-old, the

Percussion 1: Past the point of no re-turn, the fi-nal thresh-old, the

Drum Kit: Past the point of no re-turn, the fi-nal thresh-old, the

Violin 1: Past the point of no re-turn, the fi-nal thresh-old, the

Violin 2: Past the point of no re-turn, the fi-nal thresh-old, the

Violin 3: Past the point of no re-turn, the fi-nal thresh-old, the

Violoncello 1: Past the point of no re-turn, the fi-nal thresh-old, the

Violoncello 2: Past the point of no re-turn, the fi-nal thresh-old, the

Contrabass: Past the point of no re-turn, the fi-nal thresh-old, the

♩ = 90 13 14 15 *ritardando* 16 *♩ = 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. We've passed the point of no He's there the phan - tom of the op - era. He's there the

Pno: *f*

Vc. 1: *f*

Cb: *f*

24 25 26 27 28 29 30 31 32 33

S phan - of the op - era. *ff* Ah, Ah, Ah, Ah,

A phan - of the op - era. *ff* Ah, Ah, Ah, Ah,

B phan - tom of the op - era. *ff* Ah, Ah, Ah, Ah,

Pno. *ff*

Vc. 1

Cb.

==

rit 34 35

S Ah.

A Ah.

B Ah.

Pno. *p*

Vc. 1

Cb.