

# Les Misérables

## A Medley

Arr. Tubbs

*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. *fp*  
Euph. *fp*  
Tba. *fp*  
Timp.  
Pno. To Piano  
Mrm.  
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.  
Pho.  
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                    30                    31                    32                    33                    34                    35

S. dying. At the end of the day, there's an-other day 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

A. dying. At the end of the day, there's an-other day 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

B. dying at the end of the day there's an-other day 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

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Ban.

Tpt. 1

Tpt. 2

Tbn.

Euph.

Pno

Mrm.

D. Kit.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

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 1  
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-vit-ing.  
There was a time when love was blind

1 2 3 4 5 6 7 8 9

10 11 12 13 rit. 14 15 16 ritardando a tempo 17 18 19

Soprano 2  
Alto  
Bassoon  
Flute 1  
Flute 2  
Flute 3  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Saxophone 1  
Banjo  
Horn 1  
Horn 2  
Piano  
Violin 1  
Violin 2  
Violin 3  
Cello 1  
Cello 2  
Double Bass

and the world was a song and the song was ex-cit-ing. There was a time. Then it all went wrong.

I dreamed a dream in time gone by when hope was high and life worth

10 11 12 13 rit. 14 15 16 ritardando a tempo 17 18 19

Flute 1  
Flute 2  
Flute 3  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Saxophone 1  
Banjo  
Horn 1  
Horn 2  
Piano  
Violin 1  
Violin 2  
Violin 3  
Cello 1  
Cello 2  
Double Bass

To Harp

10 11 12 13 rit. 14 15 16 ritardando a tempo 17 18 19

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

S: 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-

A: Oo\_\_\_\_\_ Oo\_\_\_\_\_ Ah\_\_\_\_\_ with their voic-essoftas thun-der as they tear your hope a-

B: Oo\_\_\_\_\_ Oo\_\_\_\_\_ But the ti-gerscomeat night with their voic-essoftas 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.

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.

S. but there are dreams that can-not be  
 A. Ah... and there are storms we can-not weath-er.  
 B. Ah...  
 Fl. 1 I had a dream my life would be  
 Fl. 2 I had a dream my life would be  
 Cl. 1 I had a dream my life would be  
 Cl. 2 I had a dream my life would be  
 Cl. 3 I had a dream my life would be  
 A. Sax. 1 I had a dream my life would be  
 A. Sax. 2 I had a dream my life would be  
 T. Sax. I had a dream my life would be  
 Bassoon I had a dream my life would be  
 Hn. 1 I had a dream my life would be  
 Hn. 2 I had a dream my life would be  
 Tpt. 1 I had a dream my life would be  
 Tpt. 2 I had a dream my life would be  
 Tbn. I had a dream my life would be  
 Euph. I had a dream my life would be  
 Tba. I had a dream my life would be  
 Hrp. I had a dream my life would be  
 Mrm. I had a dream my life would be  
 Perc. 1 I had a dream my life would be  
 Vln. 1 I had a dream my life would be  
 Vln. 2 I had a dream my life would be  
 Vln. 3 I had a dream my life would be  
 Cel. 1 I had a dream my life would be  
 Cel. 2 I had a dream my life would be  
 Ch. I had a dream my life would be

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 *sp*

Cel. 2 *p*

Ch. *p*

*i = 60*

Soprano: Castle on a Cloud. 1 - 2 - rit 3 - a tempo 4 - 5 - 6 - 7 - ritardando

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:

Clarinet 1: *To Celesta* *mf*

Celesta: *mp*

Marimba:

Percussion 1: *To Glockenspiel*

Violin 1: *pp* *p*

Violin 2: *pp* *p*

Violin 3: *pp* *p*

Cello 1: *pp*

a tempo 8  
 S. There is a room that's full of toys  
 A. There is a room that's full of toys  
 B. There is a room that's full of toys  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 Cel.  
 Mrm.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 = rit.  
 a tempo 14  
 S. nice to see and she's soft to touch. She says, "Co-sette, I love you very much." I know a place where no one lost.  
 A. Oo. She says, "Co-sette, I love you very much." I know a place where no one's lost.  
 B. Oo. She says, "Co-sette, I love you very much." I know a place where no one's lost.  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 Pno.  
 SD.  
 Vln. 1.  
 Vln. 2.  
 Ch.  
 ritardando  
 a tempo 11  
 S. No-body shouts or talk so loud  
 A. no-body shouts or talk so loud  
 B. no-body shouts or talk so loud  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 Cel.  
 Mrm.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 =  
 a tempo 12  
 S. not in my cas-tle on a cloud.  
 A. not in my cas-tle on a cloud  
 B. not in my cas-tle on a cloud  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 Cel.  
 Mrm.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 =  
 a tempo 13  
 S. There is a la - dy all in white, hold me and sing a lul - la-by.  
 A. There is a la - dy all in white, hold me and sing a lul - la-by.  
 B. There is a la - dy all in white, hold me and sing a lul - la-by.  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 Cel.  
 Mrm.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 =  
 rit.  
 a tempo 15  
 S. I know a place where no one cries, cry-ing at all is not al-lowed,  
 A. I know a place where no one cries, cry-ing at all is not al-lowed,  
 B. I know a place where no one cries, cry-ing at all is not al-lowed  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 =  
 a tempo 16  
 S. not in my cas-tle on a cloud.  
 A. not in my cas-tle on a cloud.  
 B. not in my cas-tle on the cloud.  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 =  
 a tempo 17  
 S. I know a place where no one cries, cry-ing at all is not al-lowed,  
 A. I know a place where no one cries, cry-ing at all is not al-lowed,  
 B. I know a place where no one cries, cry-ing at all is not al-lowed  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 =  
 a tempo 18  
 S. not in my cas-tle on a cloud.  
 A. not in my cas-tle on a cloud.  
 B. not in my cas-tle on the cloud.  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 =  
 a tempo 19  
 S. I know a place where no one cries, cry-ing at all is not al-lowed,  
 A. I know a place where no one cries, cry-ing at all is not al-lowed,  
 B. I know a place where no one cries, cry-ing at all is not al-lowed  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 =  
 a tempo 20  
 S. not in my cas-tle on a cloud.  
 A. not in my cas-tle on a cloud.  
 B. not in my cas-tle on the cloud.  
 Fl. 1.  
 Fl. 2.  
 Cl. 1.  
 Cl. 2.  
 B. Cl.  
 Bsn.  
 Cel.  
 Mrm.  
 Glock.  
 Vln. 1.  
 Vln. 2.  
 Vln. 3.  
 Cel. 1.  
 Cel. 2.  
 Ch.  
 To Piano  
 mp  
 To Snare Drum  
 p  
 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-ooseth 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-ooseth 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-ooseth 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 talking to my self and not to him. Andal - 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 talking to my self and not to him. Andal - 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 ritardando 34 p = 56

S. way for us. I love him, but ev'-ry day I'm learning 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 (Andante) (♩ = 92) 38 39

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

A. Oo Oo

B. Oo Oo

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

Hrp.

rit. Bring Him Home

Soprano 1 God on high hear my prayer. In my need you have al-ways been there You can take.

Alto 2 God on high hear my prayer. In my need you have al-ways been there You can take.

Bass 3 God on high hear my prayer. In my need you have al-ways been there You can

Harp 4 BEING HIM HOME

5 6 7 8 9 10 11

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

S 35 Come with me where chains will nev - er bind you. 36 37 38 *mf* 39 40 All your grief at last, at last be - hind you. 41 42 Lord in

B. sto - ry of those who-always 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 Take my hand and lead me to sal - va - tion. 49 Take my love, for love is ev - er -

A — 44 45 46 *mf* 47 48 Take my hand and lead me to sal - va - tion. 49 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

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

# 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. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Fl. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Fl. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Fl. 3 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Cl. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Cl. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Cl. 3 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 B. Cl. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 A. Sax. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 A. Sax. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 T. Sax. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Bsn. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Tpt. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Tpt. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Hn. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Hn. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Tbn. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Euph. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Tba. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Timp. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Pno. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Perc. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 D. Kit. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Vln. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Vln. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Cel. 1 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Cel. 2 **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**  
 Ch. **15** **16** **17** **18** **19** **20** **21** **22** **f** **23** **24** **25** **26** **27**

B. master of his house, to have the final word at home. The Pop-pa the Pop-pa, Tra-di-tion, 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*

Bsn. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *mf*

Euph. *ff*

Tba. *cresc.*

Timp.

Pno

Mrm.

D. Kit

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Cel. 1

Cel. 2

Ch. *cresc.*

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

A

B.

Tradition

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

Euph.

Tba.

Tim.

Pno

Mrm.

Perc. 1

To Tambourine

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

Whom 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 Pop-pa's free to read the Ho - ly Book. The Mom-ma, The Mom-ma,

*mp* *ff* *ff*

*mp* *ff*

*mp*

*mf* *f* *ff*

*mf* *f* *ff*

*f*

*f*

*p*

*p*

*mf*

*p*

*p*

*mf*

*mf*

*cresc.* *ff*

*f*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

*cresc.* *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  
 Fl. 2  
 Fl. 3  
 Cl. 1 *ff*  
 Cl. 2  
 Tbn.  
 Euph.  
 Tba.  
 Timp.  
 Pno  
 Mrm.  
 Tamb.  
 D. Kit  
 Vln. 1 *ff*  
 Vln. 2  
 Cel. 1  
 Cel. 2  
 Ch.  
*a tempo*

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

B. 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  
 Fl. 3  
 Cl. 1  
 Cl. 2 *cresc.* *ff*  
 Tbn.  
 Euph.  
 Tba. *cresc.* *ff*  
 Timp. *mf* *ff*  
 Pno  
 Mrm.  
 Tamb.  
 D. Kit  
 Vln. 1 To Triangle  
 Vln. 2  
 Cel. 1  
 Cel. 2  
 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, pre - par-ing me to mar - ry 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 daugh-ters, the daugh-ters, Tradition. The Daugh-ters.  
 A: picks. The daugh-ters, the daugh-ters, 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.

(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.

rit.

(Show) ♩ = 72

Sabbath Prayer

Soprano      1      2      3      4      5      6      7      8      9      10

May the Lord protect and defend you,      may He always shield you from shame;      may you come to be in para-dise a shin-ing name.      May you be like Ruth and like Es - ther,

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

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

Flute 1      *mf*

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

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

Clarinet 1      *mf*

Clarinet 2      *mf*

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*

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*      -      -      -      *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*

mallets

11            12            13 ,            14            rit. 15 , <sup>a tempo</sup> 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 ! If you've been lucky then Mon-day was noworse than Sun-day was, Drink L' - chai-im To Life, To Life, L' - chai-im !

**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 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 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-er comes, 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-er comes, 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 never comes, 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

Cel. 2

Cb. 29 cresc.

30 rit.  
 S. —  
 A. —  
 B. —  
 to Life!

31 rit.  
 Fl. 1 *ff*  
 Fl. 2 *mf*  
 Fl. 3  
 Cl. 1 (cresc.)  
 Cl. 2 (cresc.)  
 B. Cl. slowly  
 T. Sax.  
 Bsn. *ff*  
 Hn. 1 *p*  
 Hn. 2 *p*  
 Tbn.  
 Euph.  
 Tba. slowly  
 Pno. *ff*  
 Mrm.  
 Trgl.  
 D. Kit.  
 Vln. 1 *ff*  
 Vln. 2 *f*  
 Vln. 3 *f*  
 Cel. 1 *f*  
 Cel. 2 *f*  
 Ch. slowly

32 *dim.*  
 33  
 34  
 35

*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 =<sup>88</sup> 29 30 31 ritardando *a tempo* 33 *mf* 34 35 36  
 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  
 B. Cl. rit. *a tempo*  
 Tba. rit. *mf a tempo*  
 Pno.  
 Trgl.  
 D. Kit.  
 Vln. 1 dim. *mf* *mf*  
 Vln. 2  
 Vln. 3  
 Cel. 1 rit.  
 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-lingsturn o-ver night to sun - flow'rs, bios-som - ing e-venas we gaze.  
 A swift-ly flowthe days; 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  
 Cl. 2  
 Cl. 3  
 B. Cl. *a tempo*  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 Tba. *a tempo*  
 Pno.  
 Mmrm.  
 D. Kit.  
 Vln. 1 *mp*  
 Vln. 2 *mp*  
 Vln. 3 *mp*  
 Cel. 1  
 Cel. 2  
 Ch.



*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 thered 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 -  
*cresc.*  
Cl. 2 -  
*cresc.*  
B. Cl. -  
Tbn. -  
Euph. -  
Tba. -  
Pno. -  
D. Kit. -  
Vln. 1 -  
*cresc.*  
Vln. 2 -  
*cresc.*  
Cel. 1 -  
Cb. -

41            42            43            44            45 ff            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.

# The Lion King

## A Medley

Arr. Tubbs



22      23      24      25      26      27      28

S. blinking, step in - to the sun. There's more to see than can ever be seen, more to do than can ever be done. There's far too much to take in

A. nanana nana nananana na na nana nana nananana na na nana nana nananana na na nana na na nananana na nanana nana nananana na hey

Bar. nanana nana nananana na na nana nana na na na nana 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.

Tpt. 2

Thbn.

Euph.

Mrm.

Con.

Perc. 2

D. Kit

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch.

29                    30                    31                    32                    33                    34                    35

S. here, more to find than can ev - er be found. But the sunroll - ing high in the sapphi - re sky keeps great and small on the end - less round.  
 A. *hey*  
 Bar. nanana nana nananana na nanana nana nananana na nanana nana nanana na na na nanana nana nananana na nanana na na 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.  
 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.

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.  
 Bsn.  
 Tpt. 1  
 Tpt. 2  
 Hn. 1  
 Hn. 2  
 Tbn.  
 Euph.  
 Tba.  
 Mrm.  
 Con.  
 Tamb.  
 Perc. 2  
 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  
 44 on the path un - wind - ing  
 on the path un - wind - ing  
 45 in the cir - cle,  
 in the cir - cle,  
 46 the cir - cle,  
 the cir - cle,  
 47  
 48  
 49

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  
 Ch.

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.

1 2 3 4 5 6 7

Alto: Hmm, Hmm, I'm gon-na be a mighty king, so en-e mies - be ware. Well, I've nev - er seen a king of beasts with

Bass: *mf*

Flute 1: *f*

Flute 2: *f*

Flute 3:

Clarinet 1: *f*

Clarinet 2:

Clarinet 3: *mf*

Bass Clarinet: *mf*

Alto Saxophone 1: *f*

Alto Saxophone 2: *mf*

Tenor Saxophone:

Bassoon:

Horn 1: *mf*

Horn 2: *mf*

Trombone: *mf*

Euphonium: *mf*

Tuba: *f*

Piano: *mf*

Marimba: *ff*

Congas:

Drum Kit: *mp*

Violin 1: *pizz.* *ff*

Violin 2: *pizz.* *ff*

Violin 3: *pizz.* *ff*

Cello 1: *pizz.*

Cello 2: *pizz.*

Contrabass: *pizz.*

8  
 A. quite so lit-tle hair.  
 9  
 Bar. I'm gon-na be the mane e - vent, like no king was be - fore.  
 10 I'm brush-ing up  
 11 on looking down.  
 12 I'm work-ing on my roar!  
 13 Thus far, a rather un - in - spir-ing thing.  
 14 Oh,I

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

15 just can't wait to be king! 16 - 17 Ev'ry-body look left 18 - 19 Ev'ry-where you look, I'm standing in the spot-light. 20 - 21 Let ev'ry-creature go for broke and  
 Bar. just can't wait to be king! Ev'ry-body look right. Ev'ry-where you look, I'm standing in the spot-light. Let ev'ry-creature go for broke and

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. -  
 (f) -  
 Mrm. -  
 Con. -  
 D. Kit. -  
 Vln. 1 -  
 Vln. 2 -  
 Vln. 3 -  
 Cel. 1 -  
 Cel. 2 -  
 Ch. -

23                    24                    25                    26                    27                    28                    29                    30

A. sing Let's hear in the herd and on the wing. It's gon-nabe 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 in the herd and on the wing. It's gon-nabe 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.  
 Bsn.  
 Tpt. 1  
 Tpt. 2  
 Ho. 1  
 Hn. 2  
 Tbn.  
 Euph.  
 Tba.  
 M. 2  
 Mrm.  
 Con.  
 D. Kit.  
 Vln. 1  
 Vln. 2  
 Vln. 3  
 Cel. 1  
 Cel. 2  
 Ch.

31                    32                    33                    34 *ff*                    35                    36

A.                    king!                    Oh, I just can't wait                    to be king!

Bar.                    king!                    Oh, I just can't wait                    to be king!

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.                    —                    —                    —                    —                    —

D. Kit.                    —                    —                    —                    —                    —

Vln. 1                    —                    —                    —                    —                    —

Vln. 2                    —                    —                    —                    —                    —

Vln. 3                    —                    —                    —                    —                    —

Cel. 1                    —                    —                    —                    —                    —

Cel. 2                    —                    —                    —                    —                    —

Cb.                    —                    —                    —                    —                    —

*i = 124*  
Be Prepared

1                    2                    3                    4                    5                    6                    7                    8                    9                    10                    11

Alto                    *mf*                    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, thick as you are,                    pay at - ten - tion:                    my words are a mat-ter of

Bass                    *mf*                    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, thick as you are,                    pay at - ten - tion:                    my words are a mat-ter of

Piano                    *mf*                    —                    —                    —                    —                    —                    —                    —                    —                    —

12                    13 *p*                    14                    15                    16                    17                    18                    19                    20                    21                    22

A.                    pride.                    Hoo,                    hoh, hoh, hoh.                    Hoo                    hoh, hoh, hoh,                    Even you can't be caught un-a-wares.                    Sopre-pare for the coup-of the cen - try.                    Be pre-

Bar.                    pride.                    It's clear from your va-cantex - pres-sions                    the lights are not all on up - stairs.                    But we're talk-ing kings and suc - cessions.                    Even you can't be caught un-a-wares.                    Sopre-pare for the coup-of the cen - try.

23 24 25 26 27 28 29 30 31 32 33

A. *sforzando*pared for the murk - iest seam. La la la. Me - tic-u-lous plan-ning, de - nac-i-ty span-ning, dec - ades of de-ni - al is sim-ply why I'll be kingun-dis-pus-ed, re - spected, sa-lut-ed and seen for the won-der I am. Yes, my teeth and am-bi-tions are  
 Bar. 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 kingun-dis-pus-ed, re - spected, sa-lut-ed and seen for the won-der I am. Yes, my teeth and am-bi-tions are

34 35 36 37 38 39 ritardando 40 41

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

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

Alto Haiku - na Ma - ta-ta! *mf* Whata won-der ful phrase. Ha - ku - na Ma - ta-ta! Ain't no pass-ing craze. It meanno wor-ries for the rest of your days  
 Bass Ha - ku - na Ma - ta-ta! Whata won-der ful phrase. Ha - ku - na Ma - ta-ta! Ain't no pass-ing craze. It meanno wor-ries for the rest of your days  
 Piano *mf*

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

A. It's our prob-le-m-free phi - los - o-phy. Ha - ku - na Ma - ta-ta! Ha - ku - na Ma - ta-ta Ha - ku - na Ma - ta-ta Ha -  
 Bar. It's our prob-le-m-free phi - los - o-phy. Ha - ku - na Ma - ta-ta! Ha - ku - na Ma - ta-ta Ha - ku - na Ma - ta-ta Ha -  
 Piano

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

A. *f* -ku-na it meanno wor-ries for the rest of your days. It's our prob-le-m-free phi - los - o-phy. Ha - ku - na Ma - ta-ta! Ha - ku - na Ma - ta - ta! Ha - ku - na Ma -  
 Bar. *f* -ku-na it meanno wor-ries for therest of your days. It's our prob-le-m-free phi - los - o-phy. Ha - ku - na Ma - ta-ta! Ha - ku - na Ma - ta - ta! Ha - ku - na Ma -  
 Piano *f*

39 40

A. -ta - ta!  
 Bar. -ta - ta!

*ritardando* Can You Feel the Love Tonight = 76 3 1 2 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 - ings.  
 Bass Oo, oh.  
 Piano

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

A. He's hold-ing back, he's hid-ing, but what, I can't decide. Why won't he be the king I know he is, the king I seein - 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 seein - 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, foronce, 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. Steal-ing through the

Bar. brings? The world, foronce, 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. Steal-ing 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. ff place on the path un - wind - ing in the cir - cle, the cir - cle of life.

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

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: - - - - -

Pno. f

D. Kit. - - - - -

Vc. 1 - - - - -

Cb. - - - - -

mf  
Sing once a - gain with me

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: - - - - -

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. f

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* *mf*  
 Marimba:  
 Percussion 1:  
 Drum Kit:  
 Violin 1:  
 Violin 2:  
 Violin 3:  
 Violoncello 1: *mf*  
 Violoncello 2: *mf*  
 Contrabass: *mf*  
 S: 12 ritardando 13 a tempo 14 15 16 ritardando 17 a tempo 18 19 20 ritardando 21 a tempo 22  
 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: gain you long\_ to take your heart back and be free, If you ever find a mo - ment, spare a thought for me.  
 Pno: *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.  
 Vc. 1:  
 Cb:  
 S: 23 24 ritardando 25 a tempo 26 27 28 ritardando 29 a tempo 30 31 ritardando 32 33 34  
 A: 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  
 B: -mag -ine me, trying too hard - to put you from my mind. Oo -  
 Pno:  
 Vc. 1:  
 Cb:

*L. = 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. 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.  
Vc. 1  
Cb.

An - gel of mu - sic, guide and guardian, grant to me your glo-ry an - gel of music,  
Who is this an-gel, this an - gel of mu-sic,

*f*

*8*

*8*

*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 -  
Pno. f In -solent boy, this slave of fash-ion, bask-ing in your glo-ry.  
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 f 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 51 52 53 54 55 56 57 58 59 60 61

*J = 120*

S f An -gel of mu-sic, guide andguard-i-an, 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 andguard-i-an, 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 andguard-i-an, 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.  
Vc. 1  
Cb. 8

62 63 64 65 66 67 68 69 70 71

S -  
A -  
B mu - sic come to me an - gel of mu - sic! Ah  
Pno.  
Vc. 1  
Cb. 8 >>>

ritardando 72 73

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

*All I Ask of You*

*j = 58*

Soprano      1      2      3      4      5      6      7      8      9      10

Alto      *mp*      Oo

Bass      *mp*      Oo

Flute 1      Oh

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

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

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

Then

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.

The image shows a page from a musical score for orchestra and piano. The score is divided into measures numbered 11 through 20. Measure 11 starts with a rest for the vocal parts. Measures 12 and 13 also start with rests. Measure 14 begins with a ritardando instruction. Measure 15 starts with a tempo instruction. Measure 16 begins with another ritardando instruction. Measure 17 starts with a dynamic instruction (mf). Measure 18 starts with another dynamic instruction (mf). Measure 19 starts with another dynamic instruction (mf). Measure 20 starts with another dynamic instruction (mf). The vocal parts (Soprano, Alto, Bass) sing lyrics in measures 14-19. The piano part provides harmonic support with sustained notes and rhythmic patterns. The violin and cello parts play sustained notes throughout the entire section.

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

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

A musical score page showing measures 12 through 19. The score includes parts for Soprano (S), Alto (A), Bass (B), Piano (Pno.), Violin 1 (Vc. 1), and Cello (Cb.). The vocal parts sing "voice a - gain, knowing that I nev - er would," followed by melodic lines and sustained notes. The piano part features rhythmic patterns with grace notes. The cellos provide harmonic support with sustained notes.

*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.

A: phan - of the op - era.

B: phan - tom of the op - era.

Pno. (ff) Ah.

Vc. 1

Ch. (ff) Ah.

Ah.

Ah.

Ah.

Ah.

Ah.

rit. 34            35

S: Ah.

A: Ah.

B: Ah.

Pno. (ff)

Vc. 1

Ch. (ff)