

# Piano Conductor Score Act 1



*Book, Music and Lyrics by*  
**Jonathan Larson**

*Musical Arrangements by*  
**Steve Skinner**

*Original Concept and Additional Lyrics by*  
**Billy Aronson**

*Music Supervision and Additional*  
*Arrangements by*  
**Tim Weil**

*Dramaturg*  
**Lynn Thomson**

RENT was originally produced in New York  
by New York Theatre Workshop and on Broadway  
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon  
and New York Theatre Workshop



**MUSIC THEATRE INTERNATIONAL**

**NOTICE: DO NOT DEFACE!**

- Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

**NOT FOR SALE**

- This book is rented for the period specified in your contract. It remains the property of:

**MUSIC THEATRE INTERNATIONAL**  
**421 West 54th Street**  
**New York NY 10019**  
**(212) 541-4684**  
**[www.MTIShows.com](http://www.MTIShows.com)**



# P I A N O   C O N D U C T O R   S C O R E

## ACT 1

1. Tune Up A .....	1
1a. Voice Mail #1 .....	3
2. Tune Up B .....	4
3. Rent .....	7
4. Christmas Bells #1 .....	24
5. You Okay, Honey.....	25
6. Tune Up - Reprise.....	30
7. One Song Glory .....	32
8. Light My Candle .....	38
9. Voice Mail #2 .....	48
10. Today For You A .....	49
10a. Today For You B.....	54
11. You'll See.....	59
12. Tango Maureen Intro .....	70
12a. Tango Maureen .....	72
13. Support Group .....	83
14. Out Tonight .....	89
15. Another Day.....	98
16. Will I .....	112
17. On The Street.....	118
18. Santa Fe .....	122
19. I'll Cover You .....	135
20. We're OK .....	145
21. Christmas Bells .....	150
22. Over The Moon .....	175
22a. Over The Moon Playoff.....	184
23. La Vie Boheme/I Should Tell You .....	185

## ACT 2

24. Seasons Of Love A .....	221
25. Happy New Year A.....	229
26. Voice Mail #3 .....	240
27. Voice Mail #4 .....	241
28. Happy New Year B.....	242
29. Valentine's Day Crossover.....	254
30. Take Me Or Leave Me .....	255
31. Seasons Of Love B .....	266
32. Without You.....	269
33. Voice Mail #5 .....	279
34. Contact .....	280
35. I'll Cover You - Reprise .....	285
36. Halloween .....	293
37. Goodbye Love.....	297
38. What You Own .....	318
39. Voice Mail #6 .....	335
40. Finale A.....	337
41. Your Eyes.....	354
42. Finale B.....	359
43. Exit Music (I'll Cover You) .....	367

PIANO-CONDUCTOR

RENT

1

TUNE UP A

Mark (2)

GTR I ONLY ON STAGE DE-CEM-BER TWEN-TY FOURTH NINE P. M. EAST-ERN STAN-DARD TIME FROM

HERE ON IN I SHOOT WITH-OUT A SCRIPT SEE IF AN-Y-THING COMES OF

IT IN-STEAD OF MY OLD SHIT FIRST SHOT RO-GER TUN-ING THE

Roger Mark

FEN-DER GUITAR HE HAS-N'T PLAYED IN A YEAR THIS WON'T TUNE SO WE

Roger

HEAR HE'S JUST COM-ING BACK FROM HALF A YEAR OF WITH-DRAWL ARE YOU

P/c

-2-

## TUNE UP A

Roger

Mark

## TALK-ING TO ME?

NOT AT ALL

ARE YOU REA-DY?

HOLD THAT FO-CUS STEA-DY

TELL THE FOLKS AT HOME -

## WHAT YOU'RE DO-ING RO - GER

I'M WRIT-ING ONE GREAT...

Mark

Roger

## Mark

THE PHONE RINGS! SAVED!

WE SCREEN

zoom

## ON THE ANSWERING MACHINE

PIANO-CONDUCTOR

VOICE MAIL #1

RENT

1A

Mom

1 THAT WAS A VE-RY LOUD BEEP 2 I DON'T E-VEN KNOW IF THIS IS WORK-ING MARK

3 MARK ARE YOU THERE, ARE YOU SCREEN-ING YOUR CALLS IT'S MOM 4 WE

5 WANT-ED TO CALL AND SAY WE LOVE YOU AND WE'LL MISS YOU TO-MOR-ROW 6

7 CIN-DY AND THE KIDS ARE HERE, SEND THEIR LOVE, OH 8 I HOPE YOU LIKE THE HOT PLATE

9 JUST DON'T LEAVE IT ON DEAR 10 WHEN YOU LEAVE THE HOUSE OH AND

11 MARK WE'RE SOR-RY TO HEAR THAT 12 MAU-REEN DUMPED YOU

13 I SAY C'EST LA VIE 14 SO LET HER BE A LES-BI-AN THERE ARE

15 OTH-ER FISH-Y'S IN THE SEA 16 LOVE MOM —

PIANO-CONDUCTOR

TUNE UP B

RENT

2

Mark

Roger

TELL THE FOLKS AT HOME\_ WHAT YOU'RE DO-ING RO-GER

I'M WRIT-ING ONE GREAT

Mark Roger Mark

Collins

SONG THE PHONE RINGS! YES!

WE SCREEN-

CHEST-NUTS ROAST-ING COL-LINS!

I'M DOWN-STAIRS HEY! RO-GER PICKED UP THE PHONE? NO, IT'S

ME THROW DOWN THE KEY A WILD NIGHT IS NOW PRE-OR-DAINED

I MAY BE DE-TAINED-

GARBAGE CAN LID HITS

ff

P/c

-2-

TUNE UP B

15 Mark *Namp* 16 Mark & Roger 17 Benny: 18 Mark & Roger

WHAT DOES HE MEAN? WHAT DO MEAN DETAINED? DUDES I'M ON... MY WAY GREAT! FUCK!  
Benny: HO HO HO! BENNY! SHIT!

18 Benny: 19 Mark 20 Benny: 21 Mark

I NEED THE RENT WHAT RENT? THIS PAST YEAR'S RENT WHICH I LET SLIDE LET

20 Roger 21 Mark 22 Roger 23

SLIDE YOU SAID WE WERE GOLD-EN WHEN YOU BOUGHT THE BUILD-ING WHEN WE WERE

22 Room-mates 23 RE- MEM-BER? YOU LIVED HERE?

24 Benny: 25

HOW COULD I — FOR-GET? YOU, ME, COL-LINS AND MAU-REEN-

26 27 3 Mark 3 Benny:

— HOW IS THE DRA-MA QUEEN? SHE'S PER-FORM-ING TO-NIGHT I KNOW

P/C

-3-

TUNE UP B

29 Benny Mark 29  
STILL HER PRO-DUCTION MAN-AG-ER? TWO DAYS A-GO — I WAS BUMPED

30 Benny 31 Mark 32 Roger Benny  
YOU STILL DAT-ING HER? LAST MONTH I WAS DUMPED SHE'S IN LOVE SHE'S

33 3 Mark Benny 34 Roger & Mark  
GOT A NEW MAN? WELL NO. WHAT'S HIS NAME? JO- ANNE

35 Benny 36 37 38 HAVE TO EVICT YOU. BE THERE IN A FEW  
RENT, MY AMIGOS, IS DUE-OR I WILL HAVE TO EVICT YOU. BE THERE IN A FEW  
DAMP ON CUE

39 ON STAGE GTR

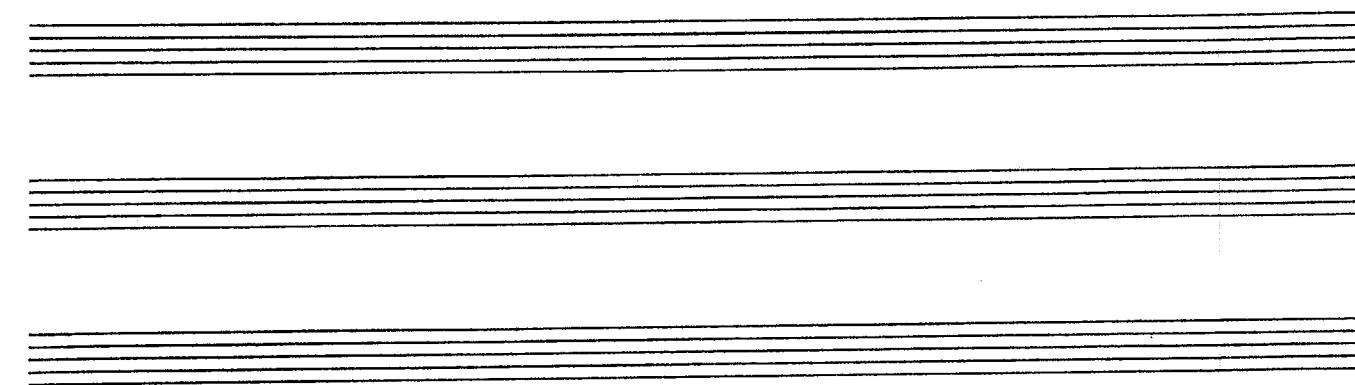
42 43 44 45 Mark THE POWER BLOWS!

PIANO-CONDUCTOR

RENT

RENT

3



(2) GTR CUE



ANALOG PAD

DR 4 notes ff D# F C D# F C

escue



ff D# F C D# F C



ff D# F C D# F C

P/C

-2-

RENT

VERSE

Mark

SOUNDS BV6

11 12 13

8 HOW- DO YOU DOC- U- MENT\_ REAL LIFE WHEN REAL LIFE'S

14 15 16

8 GET-TING MORE\_ LIKE FIC- TION EACH DAY? *PLAY*

17 18 19

8 HEAD-LINES BREAD-LINES BLOW MY MIND\_ AND NOW\_ THIS DEAD-LINE "E-

20 21 22 23

8 VIC- TION OR PAY" RENT!

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

D Gm E<sup>b</sup>/G Gm

This image shows a handwritten musical score for the song 'RENT'. The score is for a vocal part (P/C) and includes lyrics, musical notation on a staff, and performance markings. The lyrics are: 'HOW- DO YOU DOC- U- MENT\_ REAL LIFE WHEN REAL LIFE'S', 'GET-TING MORE\_ LIKE FIC- TION EACH DAY?', 'HEAD-LINES BREAD-LINES BLOW MY MIND\_ AND NOW\_ THIS DEAD-LINE "E-', 'VIC- TION OR PAY" RENT!', and 'D Gm E<sup>b</sup>/G Gm'. The score includes various musical markings such as 'Mark', 'SOUNDS BV6', 'PLAY', and specific chords (D, Gm, E<sup>b</sup>/G, Gm) indicated by circled letters. The staff includes clefs, key signatures, and time signatures. The score is divided into measures numbered 11 through 23.

P/C

- 3 -

RENT

Roger

(24)

25

26

HOW DO YOU WRITE A SONG WHEN THE CHORDS SOUND WRONG THOUGH

C

D

E

27

28

29

30

THEY ONCE SOUND-ED RIGHT AND RARE WHEN THE NOTES ARE SOU-R

D

C

31

32

33

WHERE IS THE POW-ER YOU ONCE HAD TO IG- NITE THE AIR?

E

F

G

A

B

Roger

Mark

D

34

35

36

WE'RE HUN-GRY AND FRO-ZEN SOME LIFE THAT WE'VE CHO-SEN

Em

E

F

E

F

G

P/C

Roger &amp; Mark

-4-

RENT

(37) CHORUS

38 39

HOW WE GON-NA PAY HOW WE GON-NA

Gtr I  
sub P Gm Eb/G Gm<sup>6</sup> Eb/G cont. Gm Eb/G

40 41 42

PAY HOW WE GON-NA PAY

Gm<sup>b</sup> Eb/G Gm cresc Eb/G Gm<sup>b</sup> Eb/G

Mark

43 44 45 46

LAST YEAR'S RENT WE LIGHT CANDLES

Eb F C Eb F

47 48 49 50

C Eb F C

P/C

Roger

-5-

RENT

(51) VERSE

52 53

HOW DO YOU START A FIRE... WHEN THERE'S NO-THING TO BURN... AND IT

*f* C

54 55 56 57

54 55 56 57

FEELS LIKE SOME-THING'S STUCK IN YOUR FLUE... HOW CAN YOU GEN-

D C

Roger & Mark

58 59 60

— ER-ATE HEAT... WHEN YOU CAN'T FEEL YOUR FEET AND THEY'RE TURN-ING... BLUE...

D

Mark Roger Mark

61 62 63

YOU LIGHT UP A MEAN-BLAZE WITH POS-TERS AND SCREEN-PLAYS

E F C

P/C

Roger &amp; Mark

-6-

RENT

(64) CHORUS

65 66 67

mf Gm Eb/G Gm<sup>6</sup> Eb/cont. Gm Eb/G Gm<sup>6</sup> Eb/G

HOW WE GON-NA PAY HOW WE GON-NA PAY

68 69 70 71 72

HOW WE GON-NA PAY LAST YEAR'S RENT

Gm Eb/G Gm<sup>6</sup> Eb/G Eb F C

73

Joanne

74

ORGAN

mf (DR+BS only)

DON'T SCREEN MAU-REEN IT'S ME, JO-ANNE, YOUR

75 76

SUB-STI-TUTE PRO-DUC-TION MAN-A-GER HEY HEY HEY! DID YOU

77 Joanne 78 79

EAT? DON'T CHANGE THE SUBJECT MAUREEN BUT DARLING YOU HAV-EN'T

80 81 82

EA-TEN ALL DAY YOU WON'T THROW UP YOU WON'T THROW UP THE

83 84 85

DI-GI-TAL DE-LAY DID-N'T BLOW UP EX-ACT-LY THERE MAY HAVE BEEN ONE

86 87 88

TEE-NY TI-NY SPARK YOU'RE NOT CAL-LING MARK!

DR. fill

P/c

- 8 -

## RENT

89 VERSE

Collins

HOW DO YOU STAY \_\_\_\_ ON YOUR FEET WHEN ON EV- 'RY STREET IT'S

"ICK OR TREAT" AND TO NIGHT IT'S - "TRICK"

"WEL-COME BACK TO TOWN" I SHOULD LIE DOWN EV-'RY-THING'S BROWN AND

Handwritten musical score for a vocal piece. The score consists of a single staff with a treble clef, a key signature of 8, and a time signature of 2/4. The lyrics are: "OH-OH I FEEL SICK WHERE IS HE? GETTING DIZZY". The score includes the following markings: measure 1 starts with a dynamic of 99, followed by a fermata over the first two notes of the second measure. Measure 2 starts with a dynamic of 100. Measure 3 is marked "Mark". Measure 4 starts with a dynamic of 101. The lyrics "WHERE IS HE?" are written above the staff in the fourth measure, and "GETTING DIZZY" is written above the staff in the fifth measure.

P/C

-9-

RENT

Roger &amp; Mark

102

103

104

8 HOW WE GON-NA PAY \_\_\_\_\_ HOW WE GON-NA

GTR I

mf Gm Eb/G Gm<sup>b</sup> Eb/G cont... Gm Eb/G

bp

3sare

105

106

107

8 PAY \_\_\_\_\_ HOW WE — GON-NA PAY \_\_\_\_\_

Gm<sup>b</sup> Eb/G Gm Eb/G Gm<sup>b</sup> Eb/G

bp bp bp

108

109

110

8 LAST YEAR'S RENT \_\_\_\_\_

8 Eb F C G

bp d G

111

112

113

114

ff Am G C Am G

115 116 117 118

119 Benny

120

AL-LI- SON BA- BY YOU SOUND SAD I

121 122 123

CAN'T BE-LIEVE<sup>V</sup> TWO THOSE AF-TER EV-RY-THING I'VE DONE EV-ER SINCE OUR WED-DING I'M

124 125 126

DIRT, THEY'LL SEE I CAN HELP THEM ALL OUT IN THE LONG RUN

DR

P/C

-11-

RENT

Benny

127

128

129

FORC- ES ARE GATH- 'RING FORC- ES ARE

Mark

THE MU-SIC IG- NITES THE NIGHT\_ WITH PAS-SION-ATE FIRE\_

Collins

UH

UH

UH

Joanne

MAU-

STR1 + GTR II

Am

Em

C2

Am

B3 CUE

Benny

131

132

GATH- 'RING

CAN'T TURN A- WAY

Roger

Collins

"THE NAR-RA-TION CRACK-LES AND POPS WITH IN-

Joanne

UH

UH

UH

REEN I'M NOT A THE-A-TRE PER-SON

>  
G

Am

Em

P/C

-12-

RENT

Benny

133



Roger

Mark

Collins

ZOOM IN AS THEY BURN-

UH Joanne

I CAN'T THINK UH

COULD NEV-ER BE A THE-A-TRE PER-SON

PLAY

C2 Am

G

D Am

136

137

138

GATH - 'RING

FORC- ES ARE

GATH - 'RING

Roger &amp; Mark

— THE PAST — TO THE GROUND — AND FEEL THE HEAT — OF THE FU —TURE'S GLOW —

UH

UH

UH

HEL-LO?

HEL-LO?

Em

C2

Am

D

G

P/C

-13-

RENT

139 Mark

140

HEL-LO, MAU- REEN YOUR E-

Am- (OR ONLY)

141

142

QUIP-MENT WON'T WORK? O - K. ALL RIGHT, I'U GO!

143 VERSE

Mark & Half  
The Company

144

145

HOW DO YOU LEAVE THE PAST BE-HIND — WHEN IT KEEPS

f D

B3 cue

146

147

148

149

FIND-ING WAYS- TO GET TO YOUR HEART?

IT

E

P/c

# Mark & Half The Company

- 14 -

## RENT

149 REACH- ES WAY DOWN DEEP AND TEARS — YOU IN —  
 150 D

151

— SIDE OUT 'TIL — YOU'RE TORN A- PART — RENT!

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Roger & Half  
The Company

151 The Company 155 156

HOW CAN - YOU CON - NECT IN AN AGE WHERE STRANG - ERS, LAND - LORDS,

D A G

All

157 158 159

LOV-ERS, YOUR OWN BLOOD CELLS BE- TRAY? WHAT

#8

E

P/C

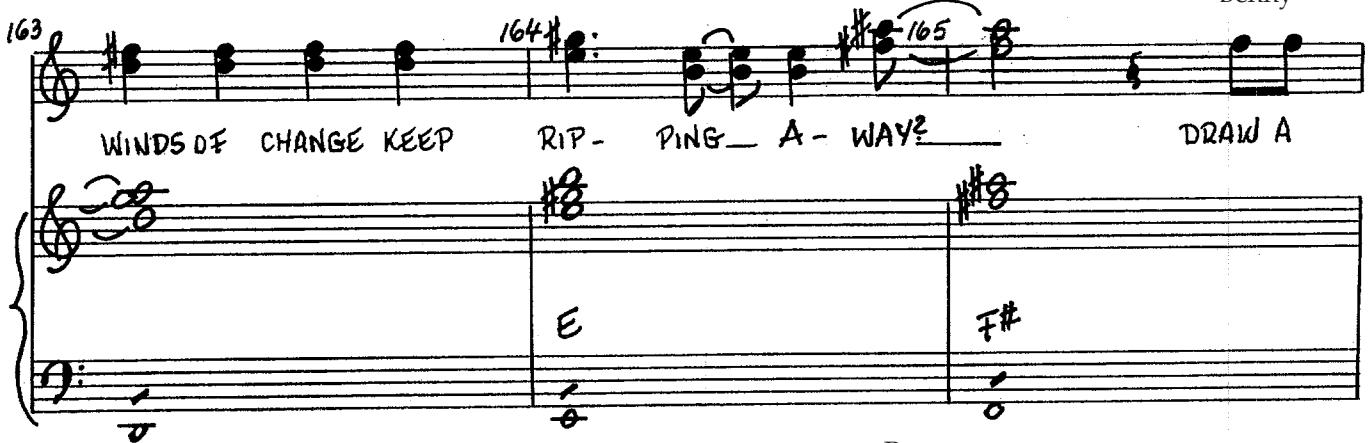
-15-

RENT

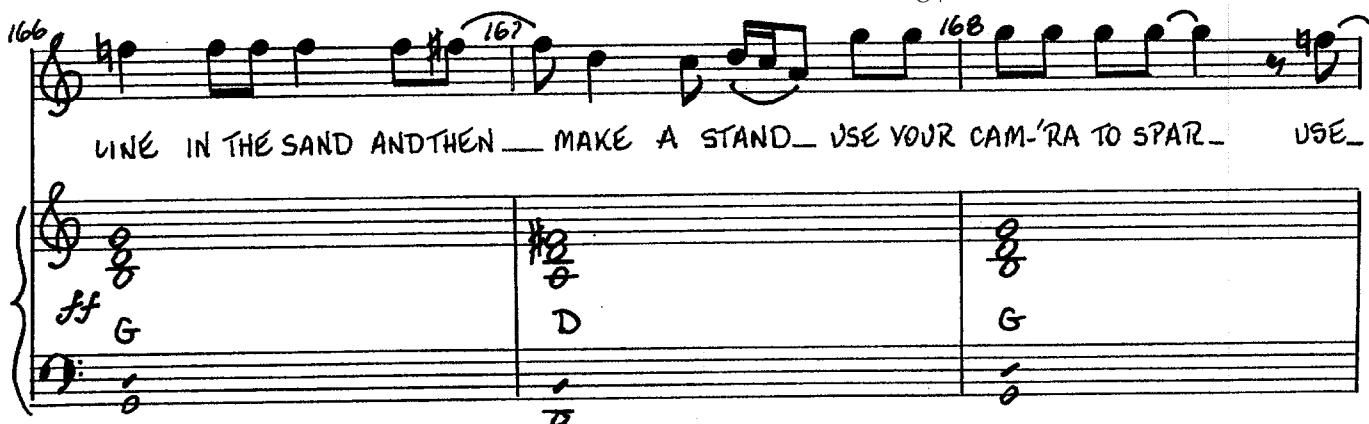
All

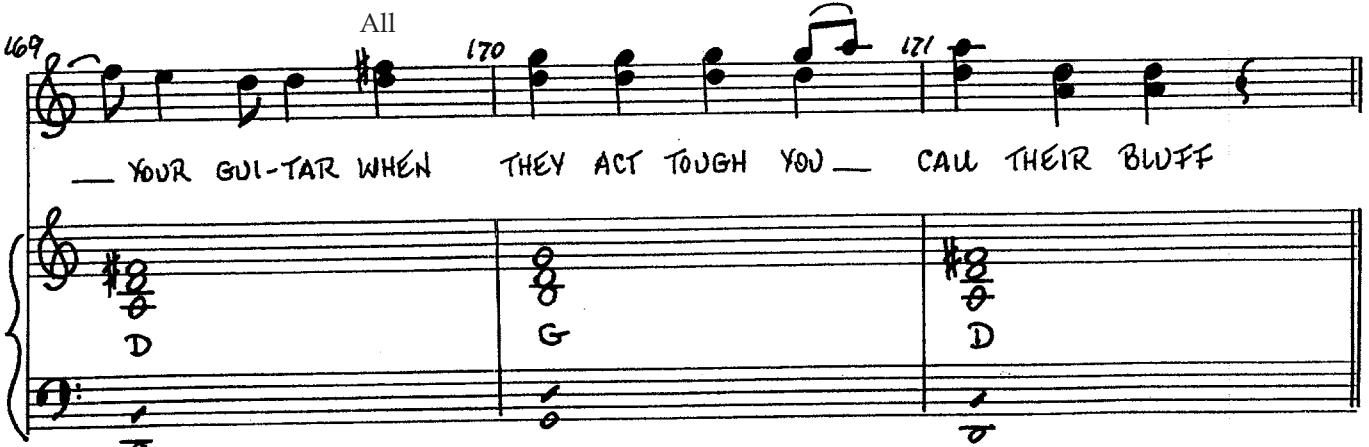
160 

Benny

163 

Mark

166 

169 

P/C

-16-

RENT

Roger & Mark W/Half  
The Company

172 Roger &amp; Mark

173

174

WE'RE NOT GON-NA

PAY

WE'RE NOT GON-NA

GTR 1 cue

mf Am F/A

Am6 F/A

PLAY

Am

F/A

B

B

B

we're

Roger & Mark W/Other  
Half of Company

175

176

177

PAY

WE'RE NOT GON-NA

PAY

Am6

F/A

Am

F/A

Am6

F

B

B

B

B

B

B

All

178

179

180

LAST

YEAR'S

RENT

THIS

YEAR'S

P

P

P

B

B

P

P

P

P

P

181

182

183

RENT

NEXT

YEAR'S

RENT

P

P

P

P

P

D

F

F

D

G

P/C

-17-

RENT

All

184 RENT RENT RENT RENT RENT WE'RE NOT GON-NA PAY

185 186

187 Roger & Mark nit... 188 189 190

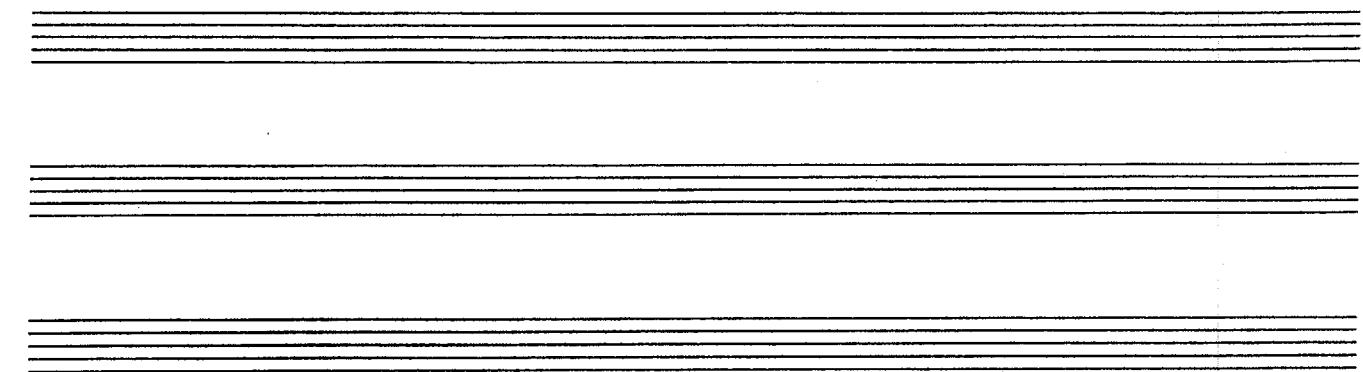
RENT 'CAUSE EV-'RY-THING IS RENT

PIANO-CONDUCTOR

RENT

CHRISTMAS BELLS #1

4



1 PIANO

2

3

4

BVA

5 Homeless Man

6

7

8

CHRIST-MAS BELLS ARE RING — ING

CHRIST-MAS BELLS ARE RING — ING

BVA

9

10

11

12

CHRIST-MAS BELLS ARE RING- ING

SOME-WHERE ELSE

NOT HERE

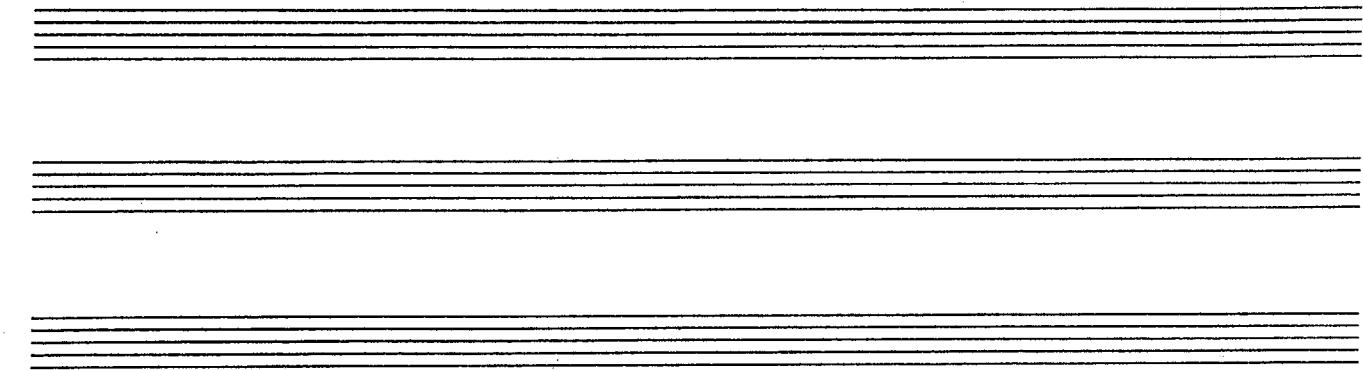
LOCO

PIANO-CONDUCTOR

YOU OKAY, HONEY

RENT

5



1 2 3 4 5 6

"GROAN"

DRUMMING ON STAGE

7 8 9 10 11

PIANO

PLAY

11 VOCAL Angel 12 13 14

you o. k. HON- EY? I'M A- FRAID SO THEY

Angel

15 GET AN - Y 16 MON - EY? 17 Collins 18

19 GET 20 21 22 BUT THEY PUR - LOINED MY COAT WELL YOU MISSED A

23 SLEEVE 24 25 THANKS

26 Angel 27 28 HELL IT'S CHRIST - MAS EVE I'M

P/C

- 3 -

YOU OKAY, HONEY

29 Angel 30. 31 Collins 32. 33. 34.

AN- GEL — AN- GEL? — IN- DEED

35 36. 37. 38.

AN AN- GEL OF THE FIRST DE- GREE—

El. Bongos w/2s  
33 cue

39 40. 41. 42.

— FRIENDS CALL ME COL-LINS TOM COL-LINS NICE

43 44. Angel 45. 46.

TREE LET'S GET A BAND-AID FOR YOUR KNEE I'LL CHANGE

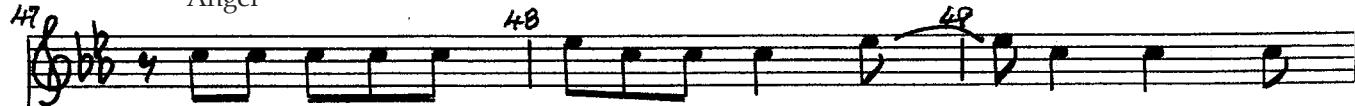
cue

P/C

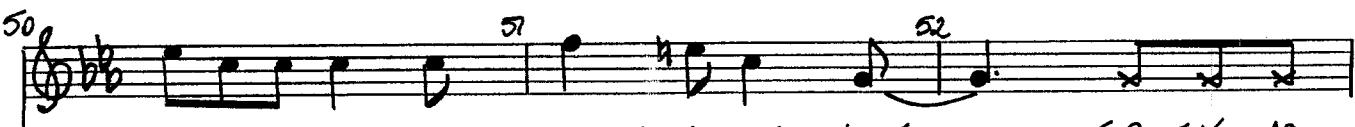
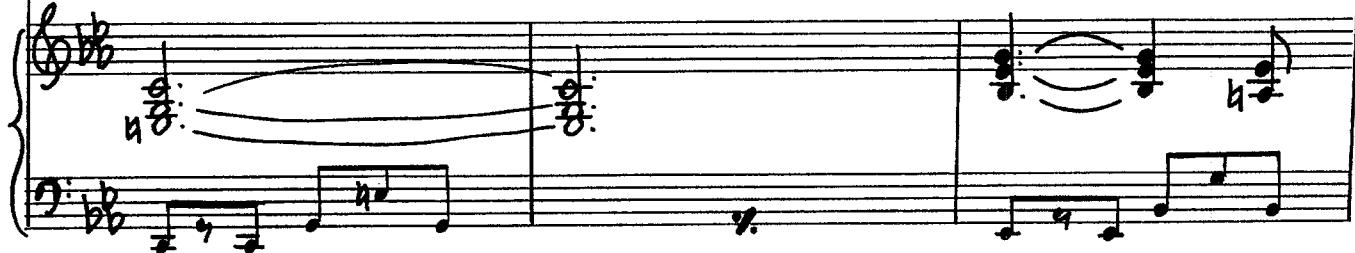
-4-

YOU OKAY, HONEY

Angel



THERE'S A "LIFE SUP-PORT" MEET-ING AT NINE THIR- TY YES THIS



BO-DY PRO-VIDES A COM-FORT-ABLE HOME — FOR THE AC-



QUIRED IM-MUNE DE-FI-CIEN-CY SYN-DROME

Collins Angel

54 55 56 AS DOES MINE WE'LL



GET A-LONG FINE GET YOU A COAT

57 58 59 HAVE A BITE MAKE A



P/C

-5-

YOU OKAY, HONEY

60 Angel 61 Collins 62 Angel

NIGHT I'M FLUSH BUT MY FRIENDS ARE WAIT-ING YOU'RE CUTE WHEN YOU

63 BLUSH 64 THE MORE THE MER- RY HO- HO

66 HO — AND I DO NOT TAKE NO

SEGUE /

60 Angel 61 Collins 62 Angel

NIGHT I'M FLUSH BUT MY FRIENDS ARE WAIT-ING YOU'RE CUTE WHEN YOU

63 BLUSH 64 THE MORE THE MER- RY HO- HO

66 HO — AND I DO NOT TAKE NO

SEGUE /

PIANO-CONDUCTOR

TUNE UP- REPRISE

RENT

6

Roger

Mark

Roger

Mark

WHERE ARE YOU GOING? MAUREEN CALLS YOU'RE  
SUCH A SUCKER

I DON'T SUPPOSE YOU'D LIKE  
TO SEE MAUREEN'S SHOW IN THE LOT  
TONIGHT

OR COME TO DINNER?

VAMP 200M IN ON MY EMPTY  
WALLET, TOUCHE.

Roger  
Mark  
TAKE YOUR A.2.T.

CLOSE ON RO-GER HIS GIRL-FRIEND AP-RIL LEFT A

NOTE SAY-ING "WE'VE GOT AIDS"

BE-FORE SLUT-TING HER WRISTS IN THE

BATH-ROOM

I'LL CHECK UP ON YOU LATER. CHANGE YOUR MIND,  
YOU HAVE TO GET OUT OF THE HOUSE

P/C

-2-

TUNE UP - REPRISE

13

Roger

I'M WRIT-ING ONE GREAT SONG BE-FORE I...

ONSTAGE STR

15

16

17

18

DISSONANT CHORD

SEGUE

PIANO-CONDUCTOR

RENT

ONE SONG GLORY

7

SYNTH-EL. GTR W/DELAY (SOUNDS 8v6)

1 2 3 4

Gtr I cue muted w/delay (210ms =  $\frac{1}{2}$ )

1 2 3 4

Gb Ebm

5 6 7 8

Cb Db Eb

9

Roger

SOUNDS 8v6

10 11 12

ONE SONG GLO-RY ONE SONG BE-FORE I

Gb Eb

Roger

13 14 15 16

8 GO GLO- RY ONE SONG TO LEAVE BE- HIND — FIND

17 18 19 20

8 ONE SONG ONE LAST RE-TRAIN GLO- RY FROM THE PRETTY BOY

21 22 23 24

8 FRONT MAN WHO WAS TED OP- POR- TU- NI- TY

25 26 27 28

8 ONE SONG HE HAD THE WORLD AT HIS FEET GLO- RY IN THE EYES OF A

DR Gb Eb<sub>m</sub>

P/C

- 3 -

## ONE SONG GLORY

Roger

29 

P/C

- 4 -

## ONE SONG GLORY

45 CHORUS Roger

46 47 48

8 GLO - RY

50 51 52

8 ONE BLAZE OF GLO -

53 54 55 56

8 RY ONE BLAZE OF GLO -

57 58 59 60 61 62

8 RY GLO - RY FIND

8 Gb D<sup>b</sup>/F Eb<sup>m</sup> C<sup>b</sup>

P/C

-5-

## ONE SONG GLORY

63

Roger

64

65

66

GLO-RY

IN A SONG THAT RINGS TRUE TRUTH LIKE A BLAZING FIRE

KODA II  
PAD 1/2 (DR OUT)

Ebm

67 68 69 70

AN E-TER-NAL FLAME FIND

Cb

Db

Ebm

SHAKER  
x1

71 72 73 74

ONE SONG A SONG A-BOUT LOVE GLO-RY FROM THE SOUL OF A

Gb

Ebm

75 76 77 78

YOUNG MAN FIND

Cb

Db

Ebm

SHAKER  
x1

P/C

- 6 -

## ONE SONG GLORY

79

Roger

80 81 82

THE ONE SONG BE-FORE THE VI-RUS TAKES HOLD GLO-RY LIKE A SUN-SET

ONE SONG TO RE-DEEM THIS EM-TY LIFE

— TIME FLIES — AND THEN NO NEED TO EN-DURE AN-Y-MORE—

— TIME DIES —

THE DOOR

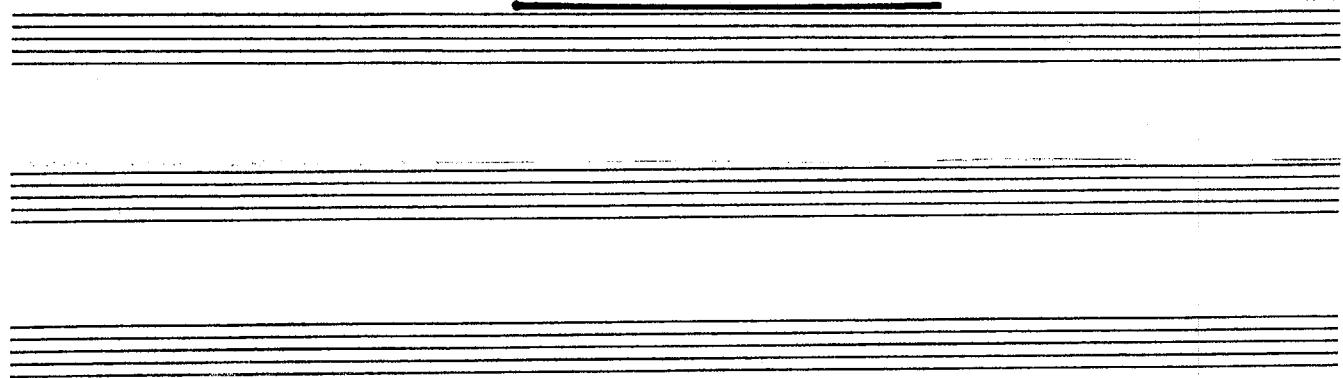
GRIEWE

PIANO-CONDUCTOR

LIGHT MY CANDLE

RENT

8



1.

2

SYNTH BREATHY PAD

3

Roger

4

Mimi

Roger

6

WHAD YOU FOR-GET? GOT A LIGHT? I KNOW YOU! YOU'RE YOU'RE SHIV-ER-ING

7

Mimi

8

IT'S NO-THING THEY TURNED OFF MY HEAT AND I'M JUST A LIT-TLE WEAK ON MY FEET.



P/C

-3-

## LIGHT MY CANDLE

(25)

Roger

26

Mimi

27

NO-THING YOUR SMILE RE-MIND- ED ME OF- I AL-WAYS RE-MIND PEOP-LE OF-

Eb

Cm

WHO IS — SHE?

Roger 29

SHE DIED.

30

Mimi

IT'S OUT A- GAIN.

Eb

Cm

Ab

Bb

SOR-RY 'BOUT YOUR FRIEND    WOULD YOU LIGHT MY    CAN - DLE? \_\_\_\_\_

Ab

Bb

Gm + GUITAR

Ab<sub>2</sub>(No 3)

35

36

Roger 37

Mimi

38

Roger

WELL    YEAH,    OH    THE    WAX

Gm.

Bb

P/C

LIGHT MY CANDLE

39 Roger 40 Mimi 41 42 Roger

IT'S DRIP- PING I LIKE IT BE-TWEEN MY FIN-GERS. I FIG-URED

P/C

LIGHT MY CANDLE

54 Roger

Mimi

56

YOUR CAN-DLES OUT

I'M ILL-IN' I HAD IT WHEN I WALKED IN THE DOOR

E<sup>b</sup>

C<sup>m</sup>

A<sup>b</sup>

57

IT WAS PURE —

58

IS IT ON THE FLOOR ?

A<sup>b</sup>

59 Roger

60 Mimi

61

THE FLOOR ?

THEY SAY THAT I HAVE — THE BEST ASS

BE - LOW FOUR - TEENTH

Piano

3

C

C<sup>7</sup>

F

62

— STREET

IS IT TRUE? —

Roger

Mimi

64

Roger

WHAT? YOU'RE STAR-ING A - GAIN

OH

NO —

F

C

P/C

LIGHT MY CANDLE

65 Roger

I MEAN YOU DO HAVE A NICE... I MEAN...

piano

F

F7

67

Mimi

Roger

YOU LOOK FA-MIL-IAR LIKE YOUR DEAD GIRL-FRIEND? ON-LY WHEN YOU SMILED. BUT I'M

Eb

Cm

70

Mimi

SURE I'VE SEEN— YOU SOME-WHERE ELSE DO YOU GO TO THE CAT SCRATCH CLUB? THAT'S WHERE I WORK I

Eb

Cm

Ab

Bb

Ab

74

Roger 75

76

Mimi

DANCE HELP ME LOOK YES!

THEY USED TO TIE YOU UP

IT'S A LIV-ING

Bb

Ab

Bb

ANVIL

P/C

LIGHT MY CANDLE

77 Roger  
I DID-N'T RE-COG-NIZE 78 YOU WITH-OUT THE HAND-CUFFS

79 Mimi 80. 81. 82. WE COULD LIGHT THE CAN-DLE OH

+GUITAR Gm 83. 84. 85. 86. WON'T YOU LIGHT THE CAN-DLE

Gm 87. Roger + SYNTH. 88. 89. 90. Mimi WHY DON'T YOU FOR-GET THAT STUFF YOU LOOK LIKE YOU'RE SIX-TEEN I'M NINE-TEEN BUT I'M

Eb Cm

44

P/C

— 8 —

## LIGHT MY CANDLE

91 Mimi

92

Roger

94

OLD FOR MY AGE I'M JUST BORN TO BE BAD. I ONCE WAS BORN TO BE BAD.

Eb Cm

Mimi

Mimi

95 Roger

I HAVE NO HEAT I TOLD YOU.

I GOT A COLD.

I USED TO SHIV-ER LIKE THAT.

I USED TO SWEAT

UH-HUH I USED TO BE A

Ab

Bb

Ab

Bb

Mimi

Mimi

Mimi

99 Roger

BUT NOW AND THEN I LIKE TO..

FEEL GOOD.

WHAT'S THAT?

JUN-KIE

UH - HUH.

HERE IT..

UM..

102 Roger

103 Mimi

104

105

CANDY BAR WRAP-PER

WE COULD LIGHT THE CAN - DLE

Bb

Gm

Ab2 (No3)

Gm

P/C

LIGHT MY CANDLE

106 Mimi OH WHAD' YOU DO\_ 107 TO MY CAN - 108 DLE?

111 Roger 112 113 Mimi 114

THAT WAS MY LAST MATCH OUR EYES 'LL AD-JUST THANK GOD FOR THE MOON

115 Roger 116 117 118 Mimi

MAY-BE IT'S NOT THE MOON AT ALL I HEAR SPIKE LEE'S SHOOT-ING DOWN THE STREET BAH HUM-BUG

LIGHT MY CANDLE

P/C

119

120

Mimi

121

Roger

122

Mimi

123

Roger

BAH HUM-BUG

COLD HANDS

YOURS TOO

BIG.

Eb

Cm

Ab

Bb

Ab

124

125

LIKE MY FA-THER'S

YOU WAN-NA DANCE?

126 Mimi

127

Roger

WITH YOU?

NO

Bb

Ab

Mimi

128

129

130

WITH MY FA-THER

I'M RO-GER

THEY— CALL ME

+ PIANO

Bb

Bb

Eb

Cm

131

132

133

134

THEY— CALL ME

MI

—

MI.

Eb

Cm

Eb

## PIANO-CONDUCTOR

## VOICE MAIL #2

## RENT

9

Mr. Jefferson

1  
WELL JO-ANNE WE'RE OFF      I TRIED YOU AT THE OFF-ICE AND THEY SAID YOU WERE

Mrs. Jefferson

3  
STAGE MAN-A-GING OR SOME-THING RE-MIND HER THAT THOSE UN-WED MOTH-ERS IN

Mr. Jefferson

5  
HAR-LEM NEED HER LE-GAL HELP TOO CALL DAI-SY FOR OUR I-TIN-ER-A-RY OR

8  
AL-FRED AT POUND RIDGE OR EI-LEEN AT THE STATE DE-PART-MENT IN A PINCH WE'LL BE AT THE SPA

Mrs. Jefferson      Mr. Jefferson

11  
— FOR NEW YEAR'S UN-LESS THE SEN-A-TOR CHANGES HIS MIND THE HEAR-INGS OH YES KIT-TEN

14  
MUM-MY'S CON-FIR-MA-TION HEAR-INGS BE-GIN ON THE TENTH WELL NEED YOU A-LONE BY THE

17  
Mrs. Jefferson      Mr. Jefferson  
18  
SIXTH HAR-OLD YOU HEAR THAT IT'S THREE WEEKS A-WAY AND

20  
21 Mrs. Jefferson      Mr. Jefferson  
22  
SHE'S AL-REA-DY NER-VOUS I AM NOT FOR MUM-MY'S SAKE KIT-TEN

23  
NO DOC MAR-TENS THIS TIME AND WEAR A DRESS OH AND KIT-TEN HAVE A

26  
27  
MER-RY

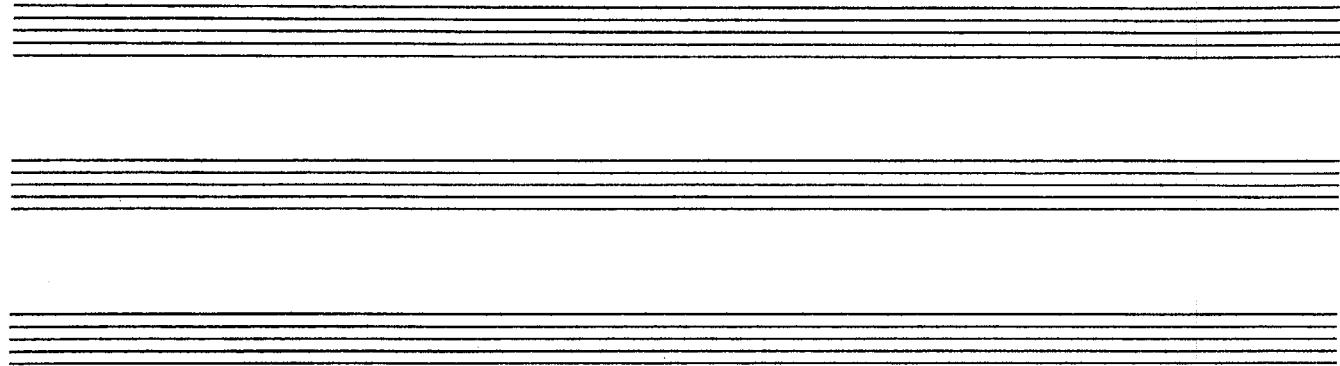
Mrs. Jefferson  
AND A BRA  
48

PIANO-CONDUCTOR

RENT

TODAY FOR YOU A

10



*ON CUE* Mark

*ORGAN*

ENTER TOM COLLINS! COMPUTER GENIUS, TEACHER, VAGABOND ANARCHIST,  
WHO RAN NAKED THROUGH THE PARTHENON!

*ORGAN* *ff* *G7#9*

*ON CUE* *Mark & Collins*

*STEEL DRUMS*

*STE-LO MARL-BOR-O BA- NA-NA BY THE BUNCH A*

*BU-*

*bove*

*49*

P/C

-2-

TODAY FOR YOU A

Mark &amp; Collins

Collins

5

BOX OF CAP-TAIN CRUNCH WILL TASTE SO GOOD AND FI-RE-

Mark

Collins

Roger

Collins

7

WOOD LOOK IT'S SAN-TA CLAUS HOLD YOUR A-PLAUSE OH HI OH

Roger

Collins

10

HI AF-TER SEV-EN MONTHS? SOR-RY THIS BOY COULD USE SOME STO-LI

(PLAY AT 30)

Collins, Mark  
& Roger

Roger

12

13 14 15 16

OH HO- LY NIGHT YOU STRUCK GOLD AT

12 13 14 15 16

*End II + DR f*

*C*

*F*

P/C

-3-

TODAY FOR YOU A

Roger

17 M. I. T? 18 19 20

Collins

21 THEY EX-  
F C

22 23

PELED ME FOR MY THE-O-RY OF AC-TU-AL RE-AL-I-TY WHICH I'LL

mf Em B

24 25

SOON I'M PART TO THE COUCH PO-TA-TOES AT NEW YORK U- NI- VER-SI-TV

Em B

26 Roger 27 3 3

Collins

STILL HAVE-N'T LEFT THE HOUSE? I WAS WAIT-ING FOR YOU DON'T YOU KNOW WELL TO-

Em B

P/c

— 4 —

TODAY FOR YOU A

26 Collins 29 3 3

NIGHT'S THE NIGHT COME TO THE LIFE CA- FE AF- TER MAU- REEN'S SHOW NO FLOW

Em B

30 Collins 31

GENT- LE- MEN OUR BEN- E- FAC- TOR ON THIS CHRIST- MAS EVE WHOSE

8 CHURCH ORGAN 18

18s 32 33

CHAR- I- TY IS ON- LY MATCHED BY TAL- ENT I BE- LIEVE A

8 18 0

34 35

NEW MEM- BER OF THE AL- PHA- BET CIT- Y A- VANT- GARDE

18 8 0

P/C

-5-

TODAY FOR YOU A

Collins

36

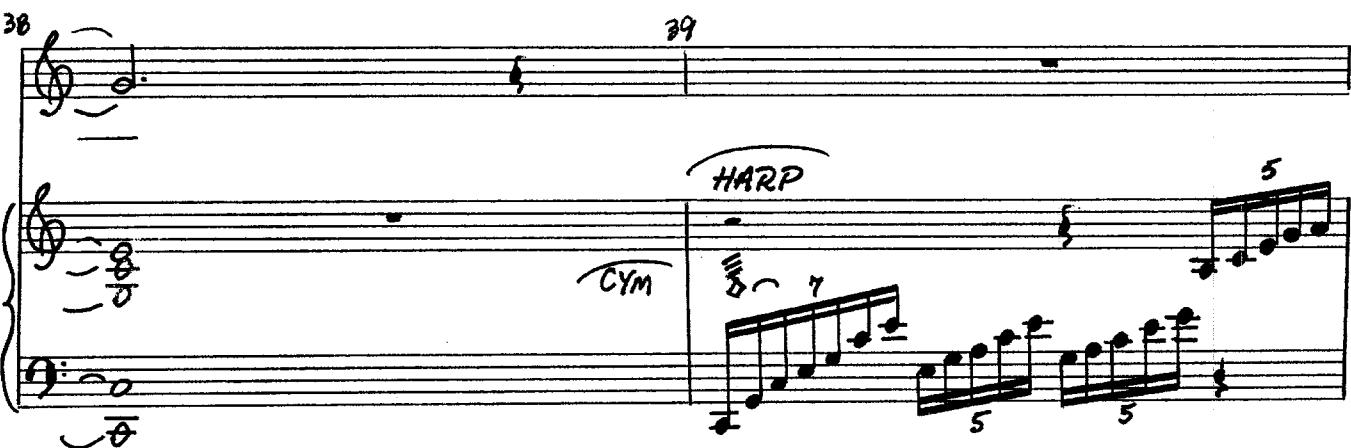


AN- GEL DU- MOTT SCHU- NARD!

b8

8

38

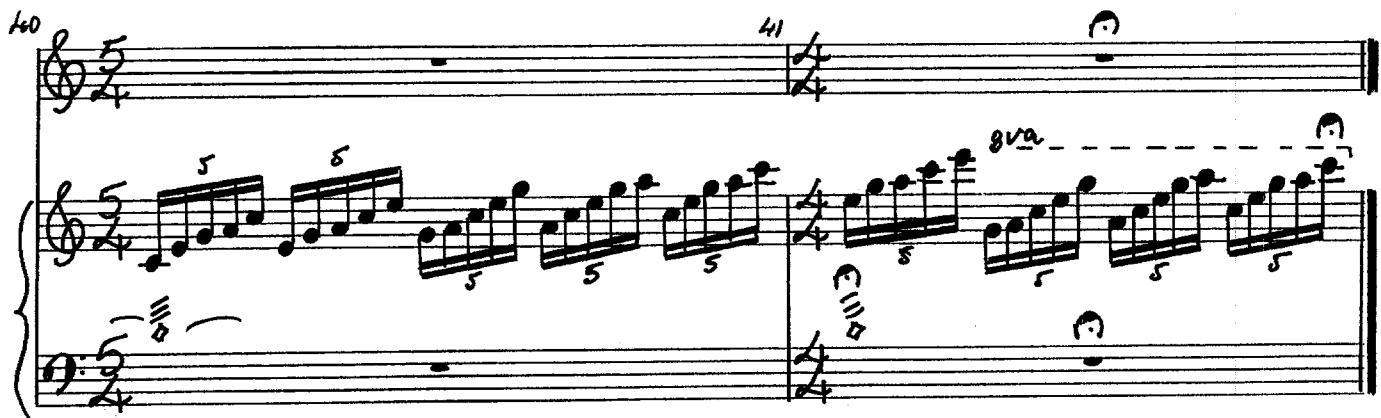


39

HARP

CYM

40



41

5

8va

Cello

PIANO CONDUCTOR

TODAY FOR YOU B (PRE-RECORD) RENT

10A

1 Angel 2 3 4 3 Collins

TO - DAY FOR YOU TO - MOR - ROW FOR ME AND YOU SHOULD

5 Roger 6 Angel 7

HEAR HER BEAT YOU EARNED THIS ON THE STREET? IT WAS MY LUCK - Y DAY TO - DAY ON A -  
(ON STAGE) 8 9 10

- VE - NUE A WHEN A LA - DY IN A LIM - OU - SINE DROVE MY WAY - SHE SAID

11 12 13

DAR - LING BE A DEAR I HAVE - N'T SLEPT IN A YEAR - I NEED YOUR HELP TO MAKE MY NEIGH - BORS YAP - PY  
(ON STAGE) 14 15 16

DOG DIS - AP - PEAR - THIS A - KI - TA E - VI - TA JUST WON - T SHUT UP I BE -

P/C

- 2 -

TODAY FOR YOU B

17 Angel

18 19

LIEVE IF YOU PLAY\_ NON- STOP THAT PUP WILL BREATHE ITS VE-RY LAST  
ETC

20 21 22

HIGH-STRUNG BREATH I'M CER-TAIN THAT CUR\_ WILL BARK\_ IT-SELF TO DEATH TO-

23 24 25 26

DAY FOR YOU TO- MOR- ROW FOR ME TO-DAY\_ FOR YOU TO-MOR-ROW FOR ME WE A- GREED

27 28 29

— ON A FEE\_ A THOU-SAND DOL-LAR GUAR-AN-TEE TAX FREE AND A BO-NUS IF I  
(ON STAGE)(rhythm only)

30 31 32

TRIM HER TREE NOW WHO COULD FORE-TELL\_ THAT IT WOULD GO SO WELL\_ BUT

P/C

- 3 -

TODAY FOR YOU B

33 Angel

34 35

SURE AS I AM HERE THAT DOG IS NOW IN DOG-GIE HELL AF-TER AN HOUR E - VI - TA IN

36

37

38

39

ALL HER GLO-RY ON THE WIN-DOW LEDGE OF THAT TWEN-TYTHIRD STORY LIKE THEL-MA AND LOU-ISE DID WHEN

40

41

42

THEY GOT THE BLUES SWAN-DOVE IN-TO THE COURT-YARD OF THE GRA-CIE MEWS TO-

43

44

3

45

46

3

DAY FOR YOU TO MOR-ROW FOR ME TO-DAY FOR YOU TO-MOR-ROW FOR ME

47 DANCE

48

49

50

2

2

P/C

- 4 -

TODAY FOR YOU B

51 52 53 54 2

55 Angel 56 57

BACK ON THE STREET WHERE I MET MY SWEET WHERE HE WAS MOAN-ING AND GROAN-ING ON THE

58 3 59 60

COLD CON-CRETE THE NURSE TOOK HIM HOME FOR SOME MER-CUR-I-CHROME AND I

61 62

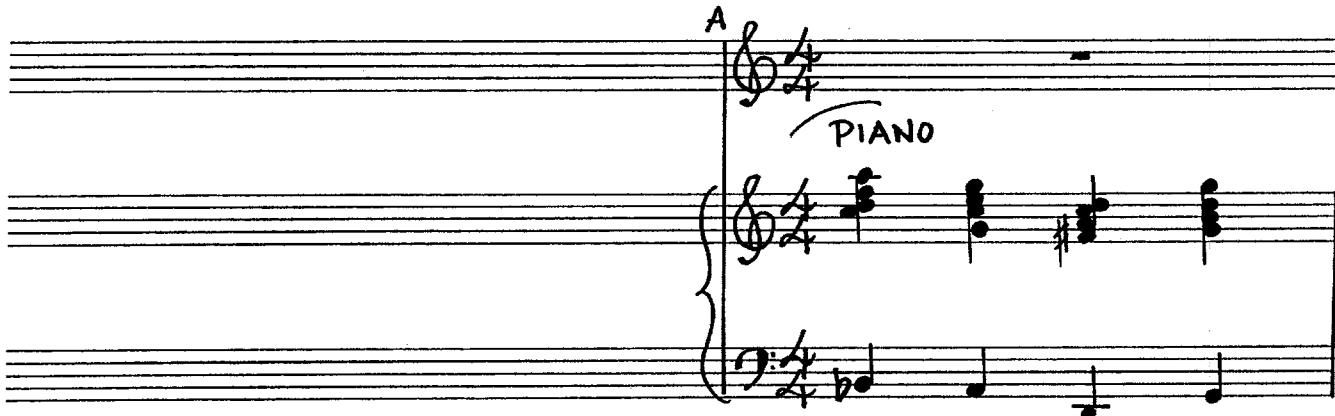
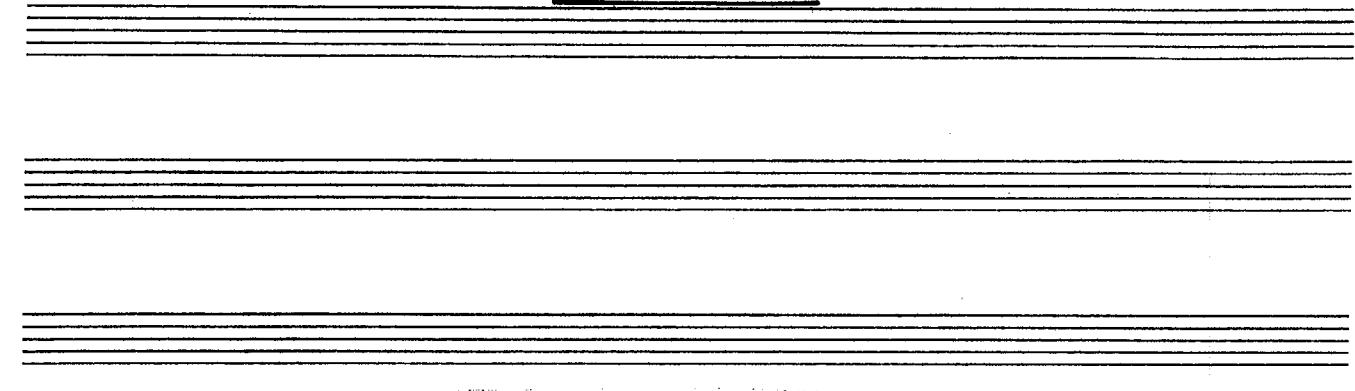
DRESSED HIS WOUND AND GOT HIM BACK ON THE STREET SING-IN' TO -



PIANO-CONDUCTOR YOU'LL SEE

RENT

11



① Benny

rit... 7 5

JOY TO THE WORLD THE... HEY YOU BUM, YEAH YOU, MOVE O - VER

+ GUITAR

rit...

6 7 Mark 8

GET YOUR ASS OFF THAT RANGE RO - VER THAT ATTITUDE IS EXACTLY WHAT MAUREEN IS. PROTEST-

Handwritten musical score for piano and conductor. The score is divided into measures by vertical bar lines. Measure 1 (Benny) starts with a piano part (treble clef, 4/4 time) and a conductor part (bass clef, 2/4 time). The piano part has a ritardando (rit...) and a dynamic 7. The conductor part has a dynamic 5. The lyrics "JOY TO THE WORLD THE... HEY YOU BUM, YEAH YOU, MOVE O - VER" are written below the piano part. Measure 2 (Guitar) starts with a piano part (treble clef, 4/4 time) and a conductor part (bass clef, 2/4 time). The piano part has a ritardando (rit...) and a dynamic 7. The conductor part has a dynamic 5. The lyrics "GET YOUR ASS OFF THAT RANGE RO - VER THAT ATTITUDE IS EXACTLY WHAT MAUREEN IS. PROTEST-" are written below the piano part. Measure 3 (Mark) starts with a piano part (treble clef, 4/4 time) and a conductor part (bass clef, 2/4 time). The piano part has a dynamic 6. The conductor part has a dynamic 7. The lyrics "Mark" are written below the piano part. Measure 4 (8) starts with a piano part (treble clef, 4/4 time) and a conductor part (bass clef, 2/4 time). The piano part has a dynamic 8. The conductor part has a dynamic 7.

YOU'LL SEE

P/C

9

Mark

10

ING TONIGHT. CLOSE UP, BENJAMIN COFFIN THE THIRD, OUR EX-ROOMMATE WHO MARRIED ALLISON

GUITAR

II

IT

GUITAR

DR. HH.

11

12

GREY OF THE WESTPORT GREYS, THEN BOUGHT THE BUILDING FROM HIS FATHER-IN-LAW,

Benny

13

14

IN HOPES OF STARTING A CYBER STUDIO

MAU-

REEN IS PRO-TES-TING-

16 LO-SING HER PER-FOR-MANCE SPACE

P/C

YOU'LL SEE

17

Benny

18

Roger

NOT MY ATTITUDE

WHAT'S

19

20

HAP - PENED TO BEN - NY WHAT HAP - PENED TO HIS HEART AND THE

21

22

Benny

I - DEALS HE ONCE PUR - SUED

A - NY

23

24

OW - NER OF THAT LOT NEXT DOOR HAS A RIGHT TO DO WITH IT AS HE PLEAS -

P/C

YOU'LL SEE

Benny

25 Benny

Collins

26

ES — HAP-PY BIRTH-DAY JE-SUS THE



27

Mark

Roger

28

Mark

3

RENT YOU'RE WAST-ING YOUR TIME WE'RE BROKE

AND YOU BROKE YOUR WORD — THIS IS AB-



29

Benny

3

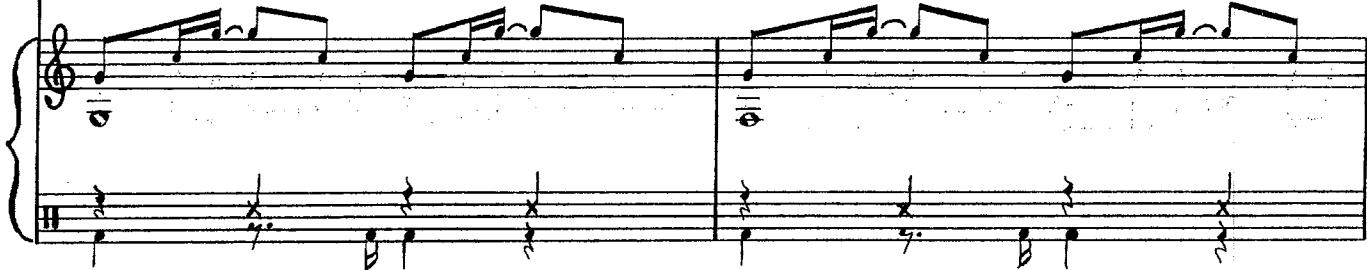
30

Roger

Benny

SURD THERE IS ONE WAY YOU WON'T HAVE TO PAY

I KNEW IT NEXT



31

DOOR THE HOME OF CY-BER ARTS YOU SEE —

AND NOW THAT THE BLOCK IS RE-ZONED OUR



P/C

- 5 -

YOU'LL SEE

33 Benny

34

DREAM CAN BE-COME — A RE- A- LI- TY —

YOU'LL SEE —

FILL

35 CHORUS

36

BOYS —

YOU'LL SEE —

37

38

BOYS —

A

39 VERSE

40

STATE OF THE ART

DI- GI- TAL VIR- TU- AL

IN - TER AC - TIVE STU - DI - O

+ BASS

P/C

- 6 -

YOU'LL SEE

Benny

41

42

I'LL FORE-GO YOUR RENT AND ON PA - PER GUAR-AN-TEE - THAT YOU CAN

43

44

STAY HERE - FOR FREE - IF YOU DO ME ONE SMALL FA - VOR.

45 Mark Benny

3

46

Mark

WHAT? CON-VINCE MAU-REEN TO CAN-CEL HER PRO-TEST. WHY NOT JUST

47

Benny 48

GET AN INJUNCTION OR CALL THE COPS I DID AND THEY'RE ON STANDBY BUT MY IN -

P/C

-7-

YOU'LL SEE

49 Benny

50

Roger

VE - TORS - WOULD RATH - ER - I HAN-DLED THIS QUI-ET-LY - YOU CAN'T



51

52

QUI ET LY WIPE OUT AN ENTRE TENT CITY THEN WATCH "IT'S A WONDERFUL LIFE" ON TV !



53 Benny

54

YOU WANT TO PRODUCE FILMS, WRITE SONGS? YOU NEED SOME-WHERE TO DO IT IT'S



55

56

WHAT WE USED TO DREAM A-BOUT THINK TWICE BE-FORE YOU POOH-POOH IT YOU'LL SEE -



P/C

Benny

- 8 -

YOU'LL SEE

57) CHORUS

58

59

60

BOYS

YOU'LL SEE BOYS

YOU'LL SEE

C² C²/F

Am⁷ C²/F

61) BRIDGE

62

THE BEAU-TY OF A STU-DI-O THAT

SYNTH PAD

C²

+GUITARS Ab

BS CUE

63

64

LETS US DO OUR WORK AND GET PAID WITH

Ab²

Eb

65

66

CON-DOS ON THE TOP WHOSE RENT KEEPS O-PEN OUR SHOP JUST

Cm⁷

B²/C

P/C

- 9 -

YOU'LL SEE

67 Benny

STOP THE PRO- TEST AND YOU'LL HAVE IT MADE

YOU'LL SEE

68

69

70 Angel

Ab<sub>2</sub>

Gsus

G

OR YOU'LL PACK THAT BOY COULD USE

PIANO

71

72

C

Ab B<sup>b</sup>

Roger

Mark

Collins

SOME PROZAC OR HEAVY DRUGS

OR GROUP HUGS - WHICH REMINDS ME

C

C

B<sup>b</sup>

73

74

WE HAVE A DETOUR TO MAKE TONIGHT ANYONE WHO WANTS TO CAN COME ALONG

mp Ab<sub>2</sub>

C<sup>2</sup>

P/C

- 10 -

YOU'LL SEE

75 Angel

76

LIFE SUPPORTS A GROUP FOR PEOPLE COPING WITH LIFE WE DON'T HAVE TO STAY TOO LONG

Ab<sub>2</sub>

Eb

77 Mark

78 Angel

Roger

Mark

FIRST I'VE GOT A PRO- TEST TO SAVE

RO - GER ? I'M NOT MUCH  
COMPANY YOU'LL FIND

BE -

Ab<sub>2</sub>/C

Bb/C

79 Angel

80

HE'LL CATCH UP LATER HE'S JUST GOT OTHER THINGS ON HIS MIND

YOU'LL SEE -

HAVE !

Ab<sub>2</sub>

G sus

G

81) CHORUS

BOYS

82

Mark &amp; Collins

WE'LL SEE -

f C<sup>2</sup>/GC<sup>2</sup>/F

68

P/C

83 Mark & Collins

BOYS

84 Roger

LET IT BE

85 Collins

BOYS

I LIKE

86

87 Angel

88 All

BOYS

BOYS LIKE ME

WE'LL

89 SEE

90

GUITARS I, II

BASS

CYM.

SEGUE

69

This is a handwritten musical score for a vocal piece titled "YOU'LL SEE". The score is organized into two systems, indicated by a double bar line with "II" above it. The vocal parts are labeled "Mark & Collins" and "Roger", with "BOYS" appearing in the bass line. The lyrics "LET IT BE" are written in the upper right. The second system begins with "Collins" and "BOYS", followed by "I LIKE". The vocal parts are labeled "Angel" and "All". The lyrics "BOYS", "BOYS LIKE ME", and "WE'LL" are written below the vocal lines. The score also includes parts for "GUITARS I, II" and "BASS". The bass line features a prominent eighth-note pattern. The score concludes with "SEE" and "SEGUE". Various dynamics like "p" (piano) and "f" (forte) are marked throughout the score. Measure numbers 83 through 90 are indicated at the start of each system. The page number "69" is at the bottom center, and "DIAZ-TEC 500" is at the bottom right.

PIANO-CONDUCTOR

RENT

TANGO MAUREEN - INTRO

12

PIANO

Mark

AND SO

1

2

Joanne

IN - TO THE A - BYSS THE LOT, WHERE A SMALL STAGE IS PARTIALLY SET UP.

"LINE IN"

3

4

Mark

Joanne

I WENT TO HAR - VARD FOR THIS.

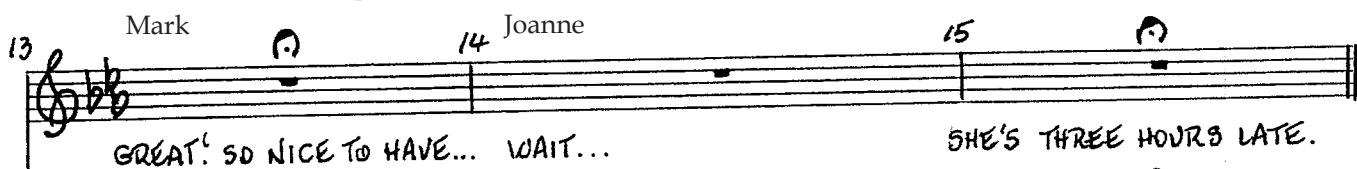
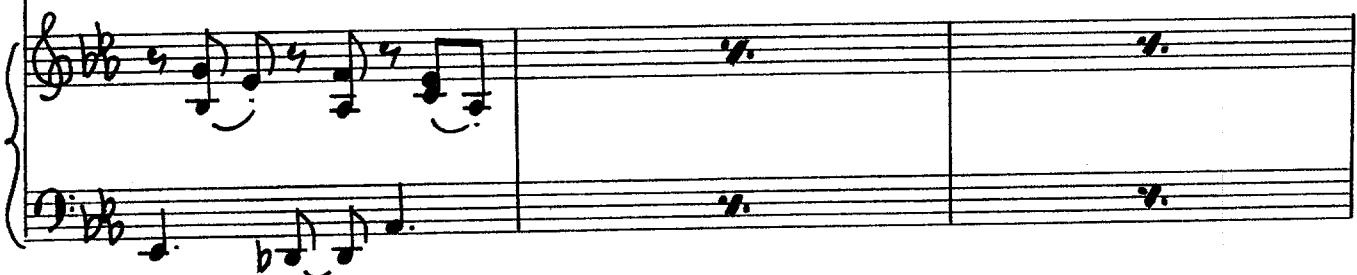
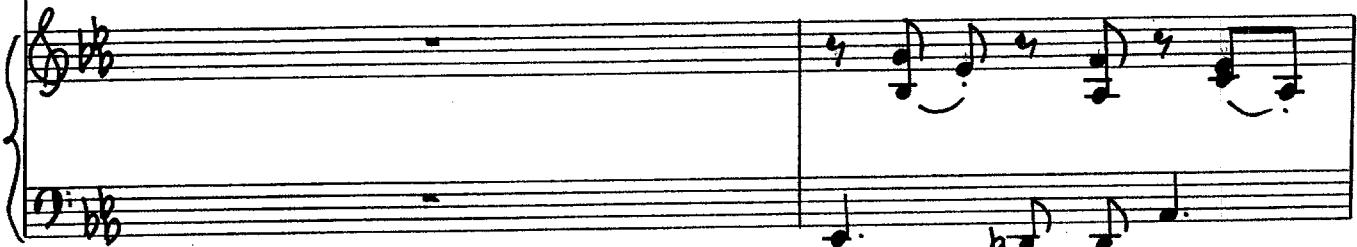
CLOSE ON MARK'S NOSE DIVE LINE

P/C

-2-

## TANGO MAUREEN-INTRO

Joanne Mark



PIANO-CONDUCTOR

TANGO MAUREEN

RENT

12A

PLAY AT #57

Joanne

THE

Girl ave vb

ff Cm  
DR-NEWORLEANS RHUMBA FEEL

bs ave

Mark

SAM-PLES WON'T DE-LAY

BUT THE

CA-BLE..

THERE'S AN-OTH-ER WAY

Joanne

Mark

SAY SOMETHING AN-V-THING

TEST ONE, TWO, THREE

AN-Y-THING BUT

P/c

- 2 -

## TANGO MAUREEN

Mark

Joanne

## VERSE

Mark

Joanne

THAT

THIS IS WEIRD\_ IT'S WEIRD\_ VER-Y

GTRICwa  
Cm

Mark

Joanne

WEIRD FUCK-IN' WEIRD I'M SO MAD THAT I DON'T KNOW WHAT TO

MAD THAT I DON'T KNOW WHAT TO

20

## FIGHT-ING

WITH MIC-RO-PHONES, FREEZ-ING

6

DOWN TO MY BONES, AND TO TOP IT ALL OFF I'M WITH

P/C

-3-

TANGO MAUREEN

Joanne

Mark

17

18 3

19

20

21

22 3

23 3

24

25

74

Joanne

Mark

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

P/C

- 4 -

## TANGO MAUREEN

(26) CHORUS Mark

27 28 3

TAN-GO MAU- REEN — IT'S A DARK, DIZ-ZY MER-RY-GO-

*Mf* C *Kbd II FARTISA* G/C cont. A/B

29 30 31

ROUND AS SHE KEEPS YOU DANG-LING — YOUR  
Joanne

32 33

HEART SHE IS MAN-GLING — AND YOU  
Joanne

IT'S DIF-FERENT WITH ME

C

P/C

- 5 -

## TANGO MAUREEN

Mark

34

COLD EYES CAN BURN YET YOU

35

Joanne

36

YEARN AND YOU CHURN AND RE- BOUND I THINK I KNOW WHAT YOU MEAN

37

C

A

G

38

Both

40

Mark

THE TAN - GO

MAU - REEN

HAS SHE

39

GTR ING  
Cm

41

C

40

EV - ER POUT - ED HER LIPS AND CALLED YOU POO - KIE?

41

42

43

mp  
Fm/C C

F

Fm

pk

- 6 -

## TANGO MAUREEN

45 Joanne Mark  
 NEV-ER HAVE YOU EV- ER DOUBT- ED A  
 f Fm C Fm C F  
 46 3  
 47 Joanne 48 49  
 KISS OR TWO? THIS IS SPOOK-Y DID YOU  
 Fm mp Fm/G G f Fm G Fm G  
 50 51 Mark  
 SWOON WHEN SHE WALKED THROUGH THE DOOR? EV-'RY TIME SO BE  
 f Fm  
 52 Joanne 53 54  
 CAU-TIOUS DID SHE MOON O-VER OTH-ER BOYS?  
 mp Fm/C C f Fm C Fm C F

pk

Joanne

## MORE THAN MOON I'M GETTING

NAU- SÉOUS

Fin

mp  
fm/G G

17

58

59

60

3 Mark

64 Joanne

WHERE'D YOU LEARN TO TANGO? WITH THE FRENCH AMBASSADOR'S

DAUGHTER, IN HER DORM ROOM AT  
MISS PORTER'S. AND YOU?

WITH NANETTE HIMMELFARB, THE RABBI'S DAUGHTER,  
AT THE SCARSDALE JEWISH COMMUNITY CENTER

P/C

-8-

## TANGO MAUREEN

67 Mark 68

IT'S HARD TO DO THIS BACKWARDS

69 Joanne 70

YOU SHOULD TRY IT IN HEELS! SHE

(PLAY AT #106)

71 VERSE

Mark Joanne 72 Mark Joanne

CHEAT-ED SHE CHEAT-ED MAU-REEN CHEAT-ED FUCK-IN' CHEAT-ED I'M DE-

Dm (GTR) cue

Bs cue

73 74

FEAT-ED I SHOULD GIVE UP RIGHT NOW GOT-TA

A

P/C

-9-

## TANGO MAUREEN

Mark

75

LOOK ON THE BRIGHT SIDE WITH ALL OF YOUR MIGHT I'D

76

Joanne

77

78

79

Both

80

81

Dm

82

83

Mark

Joanne

84

85

86

87

88

89

A

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

P/C

-10-

## TANGO MAUREEN

84 Joanne Both 85 3 86

TAN-GO TO HELL AT LEAST I'LL HAVE TAN-GOED AT ALL THE

87 CHORUS Dm

TAN-GO MAU- REEN GOT-TA DANCE 'TIL YOUR DI- VA IS

GARIJO KODI FARFISA A/D Bb

90 91 3 92

THROUGH YOU PRE- TEND TO BE- LIEVE HER 'CAUSE IN THE

D A

93 94 3 95

END YOU CAN'T LEAVE HER BUT THE END IT WILL COME, STILL YOU

D G

P/C

- 11 -

## TANGO MAUREEN

96 Both

97 3 3 3

HAVE TO PLAY DUMB 'TIL YOU'RE GLUM AND YOU BUM AND TURN

98 Gm D

cue

Mark 99 100 Joanne

BLUE WHY DO WE LOVE WHEN SHE'S MEAN? AND SHE CAN

101 B<sup>7</sup>

102 Mark 103 Joanne 104

BE SO OB-SCENE TRY THE MIC MY MAU- REEN

105 B<sup>b</sup>/A 106 Both 107 rit. 108

PATCHED!.... THE TAN-GO MAU- REEN

FORGET IT, WE'RE PATCHED <sup>8va</sup> <sub>51</sub>

PLAY <sup>8va</sup> <sub>51</sub>

PLAY <sup>8va</sup> <sub>51</sub>

rit.

PIANO-CONDUCTOR SUPPORT GROUP

RENT

13

PLAY AT #18

2

Steve      Gordon      Ali

3      4

STEVE      GOR-DON A-LI

Bb2      F      Bb2      Dm? C

5 Pam      Sue      6 Angel      7 Collins      8 Paul

PAM      SUE      HI I'M AN- GEL      TOM COL-LINS      I'M PAUL, LET'S BE-GIN

Bb2      F      Bb2      Dm? C

9 All      10      11      12

THERE'S      ON-      LY      VS      THERE'S      ON-      LY

Kbd II cue

F      C      Bb      F      C      Bb

P/C

-2-

SUPPORT GROUP

13 All Mark 14 Paul 5 Mark

THIS SOR-RY EX-CUSE ME OOPS AND YOU ARE? OH I'M NOT I'M

mf PIANO

16 JUST HERE TO I DON'T HAVE I'M HERE WITH MARK

19 MARK 20 I'M MARK 21 WELL, THIS IS QUITE AN-O-PER-A-TION

22 Paul 23 24 3 SIT DOWN MARK WE'LL CON-TIN-UE THE AF-FIR-MA-TION

P/C

- 3 -

SUPPORT GROUP

25

All

26

27

28

FOR - GET RE - GRET OR LIFE IS YOURS TO

+K6d II

mp

29

Gordon

30

31

MISS EX-CUSE ME PAUL I'M HAV-ING A PROB-LEM WITH THIS THIS CRE-DO

mf

32

3

33

MY T-CELLS ARE LOW

I RE-GRET THAT NEWS, O. K.?

Paul

34

35

3

ALL RIGHT

BUT GOR-DON

HOW DO YOU FEEL TO-DAY?

P/c

-4-

## SUPPORT GROUP

36 Gordon 3 Paul 37 38 Gordon Paul

WHAT DO YOU MEAN? HOW DO YOU FEEL TO-DAY? O. K. IS THAT ALL?

39 Gordon Paul 40

BEST I'VE FELT ALL YEAR THEN WHY CHOOSE FEAR?

41 Gordon 3 42 43

I'M A NEW YORK-ER! 8va FEAR'S MY LIFE!

44 45 46

LOOK, I FIND SOME OF WHAT YOU TEACH SUS-PECT

Gtr I CUE Bb/D C/E Fsus F

+ B5 CUE

P/C

- 5 -

SUPPORT GROUP

Gordon

47

48

BE - CAUSE I'M USED TO RE - LY - ING ON IN- TEL - LECT

F/A C/E Bb/D o

Gordon & Roger

49

50

51

52

53

54

BUT I TRY TO O - PEN UP TO WHAT I DON'T KNOW BE - CAUSE

C/E Fsus Fma? C/E DR

52

53

54

REA - SON - SAYS I SHOULD HAVE DIED THREE YEARS A - GO

PLAY o o o

P/C

- 6 -

SUPPORT GROUP

55 56 57 58

All NO OTH- ER ROAD NO

59 60 61 62

OTH- ER WAY NO DAY BUT TO - DAY

mf

SEGUE /

## PIANO-CONDUCTOR

## OUT TONIGHT

# RENT

14

## INTRO

PLAY AT #25

✓ Gtr. Icve + DR

A musical staff with four measures. Measure 5 starts with a G major chord (G, B, D) and ends with a half note on G. Measures 6, 7, and 8 are empty. The staff has a common time signature and a key signature of one sharp (F#). Measure numbers 5, 6, 7, and 8 are written above the staff.

9 Mimi VERSE

VERSE

## WHAT'S THE TIME?

WELL IT'S GOT-TA BE CLOSE TO MID-NIGHT

MY

WHAT'S THE TIME? WELL IT'S GOT TA BE CLOSE TO MID-NIGHT MY

P/C

- 2 -

OUT TONIGHT

Mimi

13 14 15 16

BO-DY'S TALK-IN' TO ME IT'S SAYS "TIME FOR DAN-GER"  
IT SAYS"

17 18 19 20

WAN-NA COM-MIT A CRIME      WAN-NA BE THE CAUSE OF A FIGHT      WAN-NA

21 22 23 24

PUT ON A TIGHT SKIRT      AND FLIRT WITH A STRAN-GER

+BASS

25 26 27

I'VE HAD A KNACK FROM WAY BACK      AT BREAK-IN' THE RULES... ONCE I LEARN-

ANALOG STG PAD

no. GTR I, II F D A2

3s over

P/C

-3-

OUT TONIGHT

Mimi

28 29 30

— THE GAME — GET UP LIFE'S TOO QUICK I KNOW SOME PLACE SICK WHERE THIS

31 32 33

— CHICK'LL DANCE — IN THE FLAMES — WE DON'T NEED AN-Y MON-

34 35 36 37

— EX — I AL-WAYS GET IN FOR FREE YOU — CAN GET IN TOO —

38 39 40

— IF YOU — GET IN — WITH ME — LET'S GO

ESUS E

P/C

- 4 -

OUT TONIGHT

(21) CHORUS Mimi

41 42 43 44

OUT ————— TO-NIGHT ————— I HAVE TO GO

D E Asus A

45 46 47 48

OUT ————— TO-NIGHT —————

D E Asus A

49 50 51 52

YOU WAN-NA PLAY LET'S RUN A-WAY WE WON'T COME BACK BE-FORE IT'S CHRIST-MAS DAY-

D E F#m D

53 54 55 56

TAKE ME OUT ————— TO-NIGHT ————— ME-OW

E Asus A

P/C

- 5 -

OUT TONIGHT

57

58 Vocal ad lib. 59

60 voc. ad lib.

58 Vocal ad lib. 59

60 voc. ad lib.

Mimi

61 WHEN I GET - A WINK - FROM THE DOOR-MAN - DO YOU KNOW HOW LUCK-Y YOU'LL BE

62 F#m D 63 F#m D

64 THAT YOU'RE - ON LINE - WITH THE FE - LINE - OF

65 C D 66 C D

67 AV- E- NUE B LET'S GO

sub mf ESSUS E

P/C

Mimi

- 6 -

OUT TONIGHT

69 CHORUS

70 71 72

OUT ————— 10-NIGHT ————— I HAVE TO GO —————

D E Asus A

73 74 75 76

OUT ————— 10-NIGHT —————

D E Asus A

77 78 79

YOU WAN-NA PROWL BE MY NIGHT OWL- WELL TAKE MY HANDY GON-NA WE'RE

D E F#m D

80 81 82 83 84

HOWL ————— OUT 10-NIGHT —————

E Asus A

P/C

-7-

OUT TONIGHT

Mimi

(85) IN THE EVE-NING I'VE GOT TO ROAM CAN'T SLEEP IN THE CI-TV OF  
BELL PAD

(86) 8 8  
P D E F#m

(87) 8 8  
D E

(88) 8 8  
D E

(89) 8 8  
D E

(90) 8 8  
D E

(91) CRY 8 8  
SO LET'S FIND A BAR SO DARK

(92) 8 8  
D E

(93) 8 8  
D E

(94) 8 8  
D E

(95) 8 8  
WE FOR-GET WHO WE ARE WHERE ALL THE SCARS OF THE

(96) 8 8  
G2 (w3) 8 8  
F#m D A

(97) 8 8  
D A

P/C

Mimi

-8-

OUT TONIGHT

98

P/C

-9-

OUT TONIGHT

Mimi

112 — IN HEAT? JUST TAKE ME 113 — 114.2. OUT 115.2. TO-NIGHT PLEASE TAKE ME

116

117 OUT 118.2. 119.2. 120 121 DON'T FOR-SAKE ME OUT

122 123.2. 124 125.2. I'LL LET YOU MAKE ME OUT

126 127.2. 128.2. 129.2. TO-NIGHT TO-NIGHT TO-NIGHT TO-NIGHT

127.2. 128.2. 129.2.

PIANO-CONDUCTOR

RENT

ANOTHER DAY  
(ROGER, MIMI, OTHERS)

15

Handwritten musical score for "ANOTHER DAY" from RENT, featuring piano and vocal parts. The score includes lyrics and chords for the piano part.

**Piano Part (Top Staff):**

- Measure 1: Rest
- Measure 2: (2) PIANO
- Measure 3: D<sup>b</sup> B<sup>b</sup>? Fm. G<sup>b</sup> A<sup>b</sup>
- Measure 4: D<sup>b</sup> B<sup>b</sup>? Fm. G<sup>b</sup> A<sup>b</sup>
- Measure 5: D<sup>b</sup> B<sup>b</sup>? Fm. G<sup>b</sup> A<sup>b</sup>

**Vocal Part (Bottom Staff):**

- Measure 3: DR.SOLO 3
- Measure 4: (BS. B↓)
- Measure 5: VERSE (ROGER): WHO DO YOU THINK YOU ARE? - BAR-GING IN ON
- Measure 6: D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3)
- Measure 7: D<sup>b</sup>(No 3) G<sup>b</sup>(No 3) A<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3)
- Measure 8: F (No 3) G<sup>b</sup>(No 3) A<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3)
- Measure 9: ME AND MY GUITAR - LIT-TLE GIRL HEY THE DOOR IS THAT WAY
- Measure 10: D<sup>b</sup>(No 3) G<sup>b</sup>(No 3) A<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3)
- Measure 11: F (No 3) G<sup>b</sup>(No 3) A<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3) D<sup>b</sup>(No 3) C<sup>b</sup>(No 3)
- Measure 12: YOU BETTER GO YOU KNOW THE FI-RE'S OUT AN-Y-WAY TAKE THE POW-DER
- Measure 13: D<sup>b</sup>(No 3) F (No 3) G<sup>b</sup>(No 3) A<sup>b</sup>

P/C

2.

ANOTHER DAY

Roger

15 TAKE YOUR CAN-DLE YOUR SWEET WHISPER I JUST CAN'T HAN-DLE

16 17

18 WELL TAKE YOUR HAIR IN THE MOON-LIGHT YOUR BROWN EYES GOOD-

19 20

21 - BYE GOOD- NIGHT

22 23

24 I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD-- ND!

25 26 27

mf B<sup>b</sup> E<sup>b</sup> ma.?

P/C

3.

ANOTHER DAY

(28) Roger

29 30

AN-OTH-ER TIME AN-OTH-ER PLACE OUR TEM-PA-TURE WOULD CLIMB

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

31 32 33

THERED BE A LONG EM-BRACE — WED DO AN-OTH-ER DANCE — ID BE AN-OTH-ER PLAY —

D<sup>b</sup> G<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup>

34 35 36

— LOOK-ING FOR RD-MANCE — COME BACK AN-OTH-ER DAY —

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>

37 38 39

AN-OTH-ER DAY

E<sup>b</sup> A<sup>b</sup> E

100

P/C

4.

ANOTHER DAY

(40) *MINI.*

41 THE HEART MAY FREEZE

42 OR IT CAN

(PNO.) Em. Bm. A G D/F#

43 BURN

44 THE PAIN WILL EASE

D A/C# Bm. E

46 IF I CAN LEARN

47 THERE IS NO

G D/F# D A/C# Bm.

49 FU- TURE

50 THERE IS NO PAST

A/C# D E

This image shows a handwritten musical score for a voice and piano. The score consists of five staves of music. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The lyrics 'THE HEART MAY FREEZE' are written below the notes, with 'FREEZE' underlined. The piano accompaniment is in parentheses, showing chords for 'Em.', 'Bm.', 'A', 'G', and 'D/F#'. The second staff begins with 'BURN' and 'THE PAIN WILL EASE', with 'EASE' underlined. The piano chords for this section are 'D', 'A/C#', 'Bm.', and 'E'. The third staff continues with 'IF I CAN LEARN' and 'THERE IS NO', with 'NO' underlined. The piano chords for this section are 'G', 'D/F#', 'D', 'A/C#', and 'Bm.'. The fourth staff begins with 'FU- TURE' and 'THERE IS NO PAST', with 'PAST' underlined. The piano chords for this section are 'A/C#', 'D', and 'E'. The score is numbered 40 through 51. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are in capital letters, and the piano chords are in a smaller font.

P/C

5.

ANOTHER DAY

Mimi

52 I LIVE THIS MD-MENT AS —— MY LAST ——

53 G F# A# 54 B 55 B/A B

56 — (51) THERE'S ON- LY 58 US THERE'S ON- LY

59 E B/E A/E E B/E A/E

60 THIS FOR- GET RE- GRET 61 62 63 OR LIFE IS YOURS TO

64 C#m. B/D# A B

65 MISS NO 66 67 OTH- ER ROAD NO OTH- ER

68 E B/E A/E E B/E A/E

Mimi

68 *Minna*

69 70 71

WAY NO DAY BUT TO-DAY

C<sup>#</sup>m. 7 B/D<sup>#</sup> E Sus.4 E f G<sup>#</sup>7

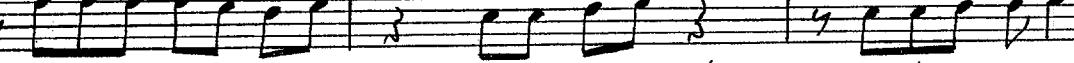
72 (ROGER:)

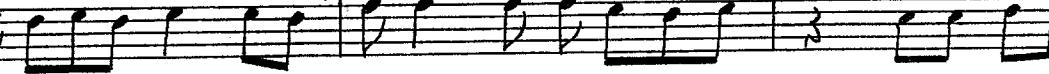
73 74

EX-CUSE ME IF I'M OFF TRACK— BUT IF YOU'RE SO WISE—THEN TELL ME

D<sup>b</sup> (No 3) C<sup>b</sup> (No 3) D<sup>b</sup> (No 3) C<sup>b</sup> (No 3) D<sup>b</sup> (No 3) C<sup>b</sup> (No 3)

(BS. 8↓)

75 

78 

P/C

7.

ANOTHER DAY

Roger

81 

LIT UP MY HEART BUT THE FIRE'S DEAD AIN'T NE-VER  
 E-VER GON-NA START  
 AN-OTH-ER TIME AN-OTH-ER PLACE THE WORDS WOULD ON-LY RHYME  
 WE'D BE IN OUT-ER SPACE IT'D BE AN-OTH-ER SONG WE'D SING AN-OTH-ER WAY

82  
 A<sup>b</sup>/G<sup>b</sup>  
 (BS. 84)  
 D<sup>b</sup>/F

83  
 E-VER GON-NA  
 START

84  
 G<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

85

86  
 AN-OTH-ER TIME  
 E<sup>b</sup> A<sup>b</sup>

87  
 AN-OTH-ER PLACE THE WORDS WOULD ON-LY RHYME  
 D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>

88

89  
 (PNO.)

90  
 WE'D BE IN OUT-ER SPACE IT'D BE AN-OTH-ER SONG WE'D SING AN-OTH-ER WAY  
 D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>

91

P/C

8.

ANOTHER DAY

Roger

92 93 94

YOU WANT TO PROVE ME WRONG, COME AN-OTH-ER DAY  
BACK

E<sup>b</sup> D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>

95 96 97

AN-OTH-ER DAY

(E<sup>b</sup>) A<sup>b</sup> B/A

98 99 100 101

MIMI:

THERE'S ON- LY YES ON- LY TO -

E B/E A/E E B/E A/E

P/C

Mimi

9.

ANOTHER DAY

102 (MIMI)

NIGHT WE MUST LET GO TO

C#m.?

B/D#

A

105 KNOW WHAT'S RIGHT NO OTH- ER

B

E

B/E

A/E

108 COURSE NO OTH- ER WAY NO

E

B/E

A/E

C#m.?

111 DAY BUT TO-DAY

B/D#

ESUS.4

E

P/C

10.

ANOTHER DAY

(114) *(MIMI & OTHERS:)* 115 116 117

I CAN'T CON- TROL — (ROGER:)

CON- TROL YOUR TEM- PER-  
A E E(4) E

118 119 120 121

MY DES- TI- NY — SHE DOES- N'T  
— E(4) E

122 123 124 125

I TRUST MY SOUL MY ON- LY  
SEE — WHO SAYS THAT THERE'S A  
A E

The musical score is handwritten on three staves. The top staff is for a soprano voice, the middle for a piano, and the bottom for a bassoon. The score consists of three systems of music. System 1 (measures 114-117) features a soprano line with lyrics 'I CAN'T CON- TROL' and a piano line with 'CON- TROL YOUR TEM- PER-' and a bassoon line with notes A, E, E(4), E. System 2 (measures 118-121) features a soprano line with 'MY DES- TI- NY' and a piano line with 'SHE DOES- N'T' and a bassoon line with notes E(4), E. System 3 (measures 122-125) features a soprano line with 'I TRUST MY SOUL MY ON- LY' and a piano line with 'SEE — WHO SAYS THAT THERE'S A' and a bassoon line with notes A, E. Measure numbers 114-125 are placed above the staves, and vocal entries are marked with letters (A, E, E(4)) below the bassoon staff.

P/C

11.

ANOTHER DAY

M.+D. 126  
 GOAL IS JUST TO BE

R: 127  
 SOUL JUST LET ME BE

F# G#(No 3) G#7

(130) 131 132 133  
 THERE'S ON- LY NOW THERE'S ON- LY

WHO DO YOU THINK YOU ARE?—

D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup>

134 135 136 137  
 HERE GIVE IN- TO LOVE OR LIVE IN

BAR- GING IN ON ME AND MY GUITAR-

B<sup>b</sup>m.<sup>7</sup> A<sup>b</sup>/C G<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>

This is a handwritten musical score for a vocal piece titled 'ANOTHER DAY'. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece. The vocal parts are labeled 'M.+D.' and 'R.' (right hand). The lyrics are written below the notes. Chords are indicated by Roman numerals and some are labeled with specific notes. The score includes measures 126 through 137, with lyrics for each measure. The vocal parts are mostly in F# major, with some changes in key signature and chords. The piano part (R.) includes some eighth-note patterns and specific chords like D<sup>b</sup>/A<sup>b</sup> and G<sup>b</sup>/D<sup>b</sup>. The vocal part (M.+D.) includes some sustained notes and rests. The lyrics are: 'GOAL IS JUST TO BE', 'SOUL JUST LET ME BE', 'F# G#(No 3) G#7', 'THERE'S ON- LY NOW THERE'S ON- LY', 'WHO DO YOU THINK YOU ARE?—', 'HERE GIVE IN- TO LOVE OR LIVE IN', and 'BAR- GING IN ON ME AND MY GUITAR-'. The score is on five staves, with the vocal parts on the top two staves and the piano part on the bottom three staves.

P/C

12.

ANOTHER DAY

M+D: 138 FEAR ND OTH- ER PATH NO OTH- ER

R: — LIT-TLE GIRL, HEY THE DOOR IS THAT WAY

142 D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup>

143 WAY NO DAY BUT TO-DAY

144 —

145 THE FI-RE'S OUT AN-Y-WAY

146 B<sup>b</sup> m. A<sup>b</sup>/C D<sup>b</sup> sus.4 D<sup>b</sup>

147 NO DAY BUT TO-DAY

148 —

149 TAKE THE POW-DER- TAKE THE CAN-DIE

150 G<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup>

p/c

13.

ANOTHER DAY

(150)

M+D:

151

152

NO DAY

BUT

TO-DAY

R:

TAKE YOUR BROWN EYES YOUR

G<sup>b</sup>/B<sub>b</sub>A<sup>b</sup>/CD<sub>b</sub>

153

154

155

NO DAY

BUT

TO-DAY

PRETTY SMILE<sup>v</sup> SIL-HOU-ETTE

AN-

YOUR

D<sub>b</sub>G<sup>b</sup>/B<sub>b</sub>A<sup>b</sup>/C

156

157

158

NO DAY

- OTH-ER TIME, AN-OTH-ER<sup>v</sup> AN- OTH-ER RHYME, A WARM EM- PLACEG<sup>b</sup>/B<sub>b</sub>

P/C

14.

ANOTHER DAY

M+D: 159 (160) 161 rit.... 2/4

R: BUT TO-DAY

AN-OTH-ER DANCE, AN-OTH-ER WAY AN-OTH-ER CHANCE, AN-

A<sup>b</sup>/C Db B<sup>b</sup>m. F(No 3) G<sup>b</sup>(No 3) A<sup>b</sup> l.v. 2/4 Red.

162 163 164 NO DAY BUT TO-

- OTH- ER DAY

165 166 167 168 DAY

111

This is a handwritten musical score for a piece titled 'ANOTHER DAY'. The score is divided into two staves: M+D (Mezzo-Soprano/Double Bass) and R (Reed instrument). The music is in common time, with a key signature of two flats. The score includes lyrics such as 'BUT TO-DAY', 'AN-OTH-ER DANCE, AN-OTH-ER WAY AN-OTH-ER CHANCE, AN-', 'NO DAY BUT TO-', and 'DAY'. Various musical markings are present, including dynamic markings (e.g., 'rit.'), tempo changes (e.g., '160'), and harmonic changes (e.g., 'A<sup>b</sup>/C', 'Db', 'B<sup>b</sup>m.', 'F(No 3)', 'G<sup>b</sup>(No 3)', 'A<sup>b</sup> l.v.', 'Red.'), as well as performance instructions like 'l.v.' and 'rit.'. The score also includes measure numbers (159, 160, 161, 162, 163, 164, 165, 166, 167, 168) and a rehearsal mark (111).

PIANO-CONDUCTOR

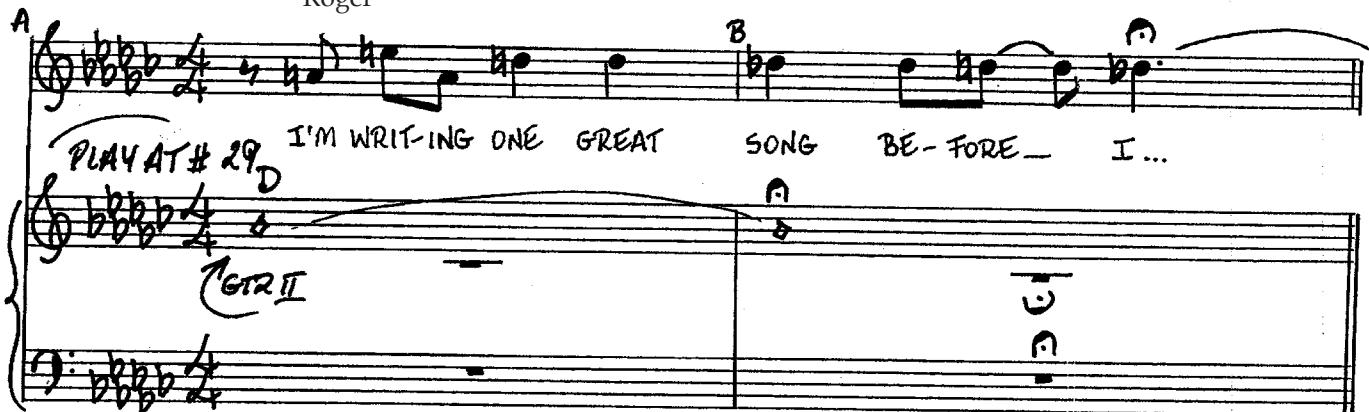
WILL I

RENT

16

Roger

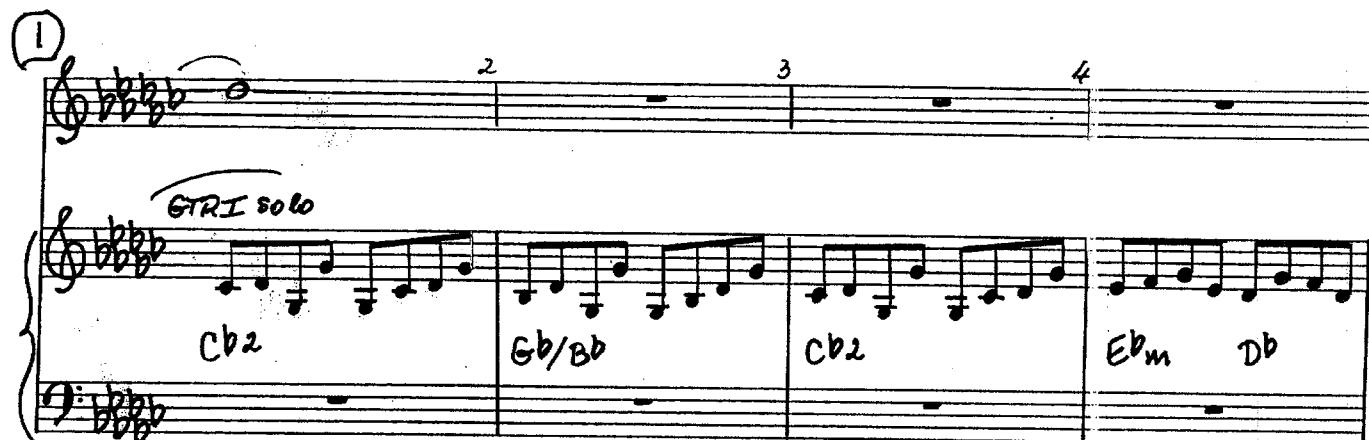
A



PLAY AT # 29 I'M WRIT-ING ONE GREAT SONG BE-FORE—I...

GTR II

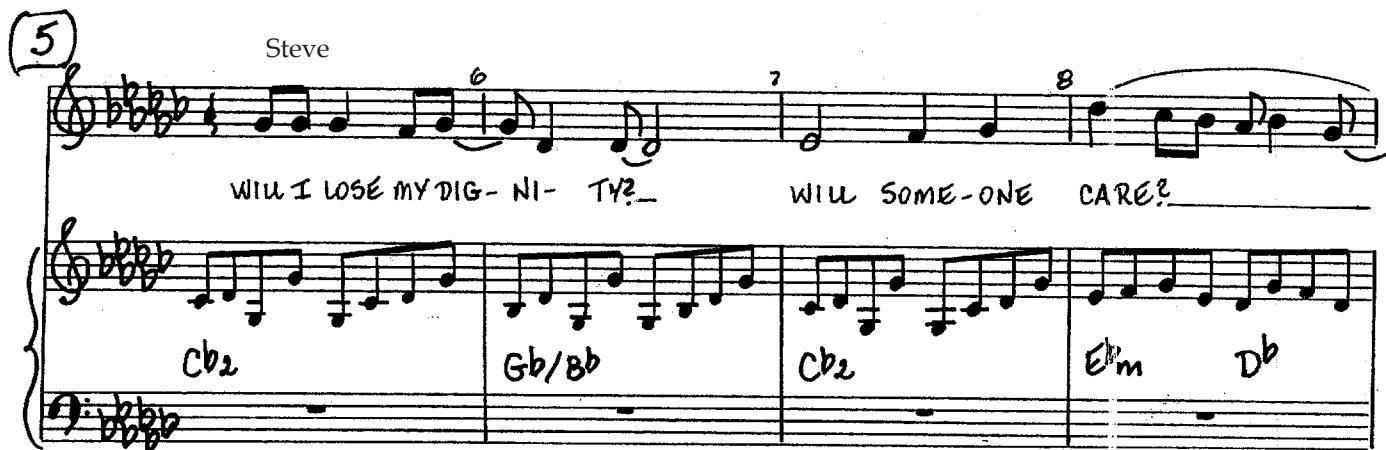
1



GTR I solo

Cb2 Gb/Bb Cb2 Ebm Db

5



Steve

WILL I LOSE MY DIG-NI-TY? WILL SOME-ONE CARE?

Cb2 Gb/Bb Cb2 Ebm Db

P/C

-2-

WILL I

Steve

9

— WILL I WAKE TO-MOR-ROW — FROM — THIS NIGHT — MA-RE?

Cb<sub>2</sub>      Gb/Bb      Cb<sub>2</sub>      Em      Db

13

Group #1

14

WILL I LOSE MY DIG- NI- TY?      WILL SOME-ONE CARE?

mp      f      ff

Cb<sub>2</sub>      Gb/Bb      Cb<sub>2</sub>      Em      Db

+ B3      —      —      —      —

17

— WILL I WAKE TO-MOR-ROW — FROM — THIS NIGHT — MA-RE?

Cb<sub>2</sub>      Gb/Bb      Cb<sub>2</sub>      Em      Db

18

— WILL I WAKE TO-MOR-ROW — FROM — THIS NIGHT — MA-RE?

Cb<sub>2</sub>      Gb/Bb      Cb<sub>2</sub>      Em      Db

P/C

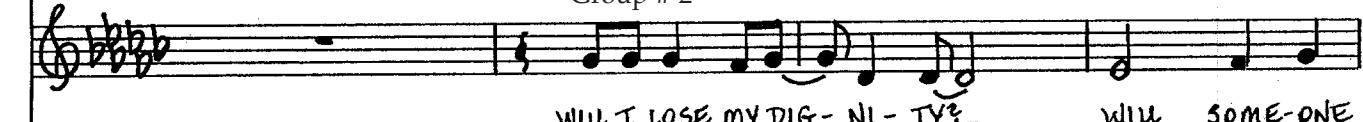
- 3 -

WILL I

Group # 1



Group # 2



P/c

- 4 -

Wu I

29

## Group # 1

30

31

32

## Group # 2

WILL I LOSE MY DIG - NI - TYE

WILL SOME-ONE CARE?

## Group # 2

MA- RE2

WILL I LOSE MY DIG- NI-TY?

WIN SOME-ONE

### Group # 3

## STRINGS

GTR I CONT.  
+ ORGAN Legato  
Cb 2

Gb/Bb

cbz

$E_m^b$   $D_b$

Save

— WILL I WAKE TO-MORROW — FROM THIS NIGHT — MA-RE?

WILL SOME-ONE CARE?

WILL WAKE TO-MORROW FROM -

5b2

Gb/zb

Ch2

$E_m^b$   $D_b$

37 Group #1 38 39 40

WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE CARE?

Group #2

— MA- RE? WILL I LOSE MY DIG- NI- TY? WILL SOME-ONE

Group #3

— THIS NIGHT- MA- RE? WILL I LOSE MY DIG- NI- TY?

Group #4

WILL I LOSE MY DIG-

*f* C<sub>b2</sub> G<sub>b/Bb</sub> C<sub>b2</sub> E<sub>b</sub> m D<sub>b</sub>

41 42 43

— WILL I WAKE TO- MOR- ROW — FROM — THIS NIGHT —

CARE? WILL I WAKE TO- MOR- ROW — FROM —

WILL I WAKE TO- MOR-

WILL SOME- ONE CARE — WILL I WAKE TO- MOR-

NI- TY? WILL SOME- ONE CARE —

C<sub>b2</sub> G<sub>b/Bb</sub> C<sub>b2</sub>

*f* *f* *f*

P/C

- 6 -

WNU I

44

Group # 1

MA- RE?

Group # 2

— THIS NIGHT

Group # 3

- RAIN

SEGUE

PIANO-CONDUCTOR  
ON THE STREET

RENT

17

Handwritten piano sheet music for 'PIANO-CONDUCTOR ON THE STREET' with lyrics and conductor markings. The music is in common time and includes three staves: a treble staff, a bass staff, and a piano staff.

**Conductor Markings:**

- Measure 1: 2
- Measure 2: 3
- Measure 3: 3
- Measure 4: 4
- Measure 5: 2
- Measure 6: 3
- Measure 7: 2
- Measure 8: 3
- Measure 9: 3
- Measure 10: 3

**Lyrics:**

Three Homeless People

CHRIST-MAS BELLS ARE RING- ING CHRIST-MAS BELLS ARE

RING- ING CHRIST-MAS BELLS ARE RING- ING

**Piano Staff Notes:**

- Measure 1: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 2: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 3: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 4: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 5: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 6: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 7: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 8: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 9: B5, A5, G5, F5, E5, D5, C5, B4
- Measure 10: B5, A5, G5, F5, E5, D5, C5, B4

P/c

-2-

ON THE STREET

11

*loco* OUT OF TOWN SAN-IA FE WHISTLING

*ff*

12 13

14 Squeegieman 15 CAR SQUEAL

HONEST LIVING MAN..... FELIZ NAVIDAD

16

17 RHODES

18 19

*Scrub*

20 Homeless Person 21 22 Mark

EVE-NING OF-FI-CER SMILE FOR TED KOPPEL,

23 24 25 26

*Scrub*



P/C

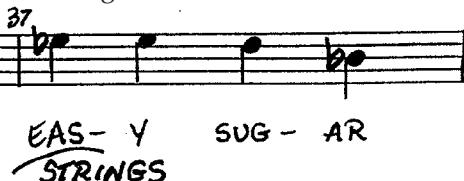
-4-

ON THE STREET

Blanket Person



Angel

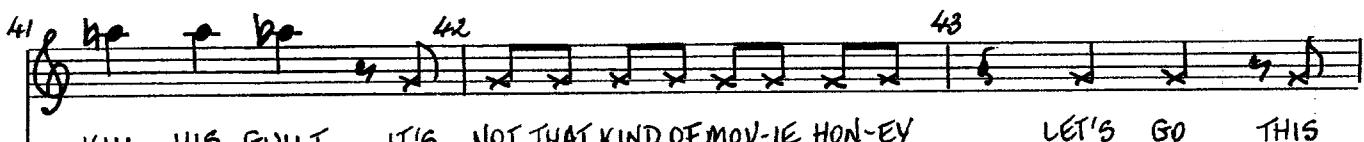
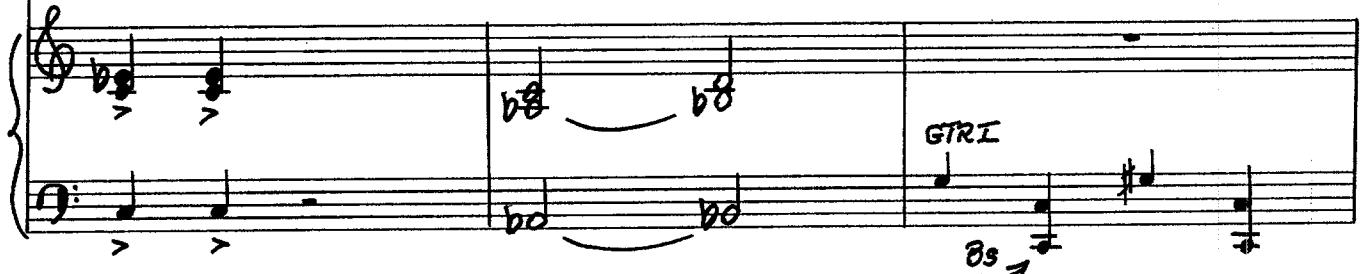


Blanket Person



EAS- Y HE WAS JUST TRY-ING TO JUST TRYIN' TO USE ME TO

GTRI



KILL HIS GUILT IT'S NOT THAT KIND OF MOV-IE HON-EY LET'S GO THIS



LOT IS FULL OF MOTH-ER FUCK-ING AR- TISTS HEY ARTIST, GOT A DOLLAR? I THOUGHT NOT



SEGUE / 125

PIANO-CONDUCTOR

RENT

SANTA FE

18

INTRO

SYNTH BASS

5 Angel Mark Angel Collins

NEW YORK CIT-Y UH-HUH CEN-TER OF THE U-NI-VERSE SING IT GIRL

Angel

9 TIMES ARE SHIT-TY BUT I'M PRET-TY SURE THEY CAN'T GET MUCH

P/C

-2-

SANTA FE

Angel      Mark      Angel      14

12      WORSE I HEAR 'YA      IT'S A COM-FORT TO KNOW      WHEN YOU'RE

15      SING-ING THE HIT THE ROAD BLUES      THAT AN-Y-WHERE ELSE YOU COULD

18      POS-SIB-LY GO AF-TER      NEW\_ YORK\_WOULD BE      A PLEASURE CRUISE

(PLAY AT 4)

21      Collins

22      NOW YOU'RE TALK-IN'

+DR-BONGOS

85 we

P/C

- 3 -

SANTA FE

Collins

Handwritten musical score for "Santa Fe" by Collins, featuring four staves of music with lyrics. The score is in common time, with a key signature of one sharp (F#). The lyrics are written in a cursive script below the staves.

**Staff 1 (Treble Clef):**

- Measure 24: Rest
- Measure 25: **WELL I'M THWART-ED BY A MET-A-PHYS-IC PU2-2LE**
- Measure 26: Rest
- Measure 27: Rest

**Staff 2 (Treble Clef):**

- Measure 28: Rest
- Measure 29: Rest
- Measure 30: Rest
- Measure 31: Rest

**Staff 3 (Bass Clef):**

- Measure 24: **AND I'M SICK OF GRADING PA-PERS THAT I KNOW**
- Measure 25: Rest
- Measure 26: Rest
- Measure 27: Rest

**Staff 4 (Bass Clef):**

- Measure 32: **AND I'M SHOUT-ING IN MY SLEEP I NEED A**
- Measure 33: Rest
- Measure 34: Rest

**Staff 5 (Treble Clef):**

- Measure 35: **MU2-2LE**
- Measure 36: Rest
- Measure 37: **ALL THIS MIS-ER-Y**

P/C

-4-

SANTA FE

Collins

38 39 40

DAYS NO SAL-A-RY SO LET'S

41

42

43

44

O-PEN UP A RES-TAU-RANT IN SAN-TA FE OH

PIANO

(BS, DR cont.)

45 46 47

SUN-NY SAN-TA FE WOULD BE NICE

48 49 50

WE'LL O-PEN UP A RES-TAU-RANT IN

P/C

-5-

SANTA FE

Collins

51 SAN- TA FE AND LEAVE THIS TO THE

54 ROACH-ES AND MICE

57 OH

58 (+ Kbd II PAD)

59 OH

P/C

-6-

SANTA FE

All

Handwritten musical score for the section "All". The score consists of three staves. The top staff is for the soprano (S), the middle staff for the alto (A), and the bottom staff for the bass (B). The key signature is A major (no sharps or flats). Measure 61 starts with a half note in S. Measures 62-63 show a melodic line in S, with a fermata over the eighth note in measure 63. Measures 64-65 continue the line in S, with a fermata over the eighth note in measure 65. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 61, followed by a melodic line in measures 62-65. Measure 62 has a fermata over the eighth note. Measures 63-65 have sustained notes. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 61, followed by a melodic line in measures 62-65. Measure 62 has a fermata over the eighth note. Measures 63-65 have sustained notes. The bass staff (B) has sustained notes throughout.

Angel

Handwritten musical score for the section "Angel". The score consists of three staves. The top staff is for the soprano (S), the middle staff for the alto (A), and the bottom staff for the bass (B). The key signature is A major (no sharps or flats). Measure 66 starts with a half note in S. Measures 67-68 show a melodic line in S, with a fermata over the eighth note in measure 68. Measures 69-70 continue the line in S, with a fermata over the eighth note in measure 70. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 66, followed by a melodic line in measures 67-70. Measure 67 has a fermata over the eighth note. Measures 68-70 have sustained notes. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 66, followed by a melodic line in measures 67-70. Measure 67 has a fermata over the eighth note. Measures 68-70 have sustained notes. The bass staff (B) has sustained notes throughout.

YOU

Handwritten musical score for the section "Collins". The score consists of three staves. The top staff is for the soprano (S), the middle staff for the alto (A), and the bottom staff for the bass (B). The key signature is A major (no sharps or flats). Measure 71 starts with a half note in S. Measures 72-73 show a melodic line in S, with a fermata over the eighth note in measure 72. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 71, followed by a melodic line in measures 72-73. Measure 72 has a fermata over the eighth note. Measures 73 have sustained notes. The bass staff (B) has sustained notes throughout. The alto staff (A) has a sustained note in measure 71, followed by a melodic line in measures 72-73. Measure 72 has a fermata over the eighth note. Measures 73 have sustained notes. The bass staff (B) has sustained notes throughout.

Collins

TEACH?

I TEACH

COM- PU-TER AGE PHI-

TEACH?

P/C

-7-

SANTA FE

Collins

74 

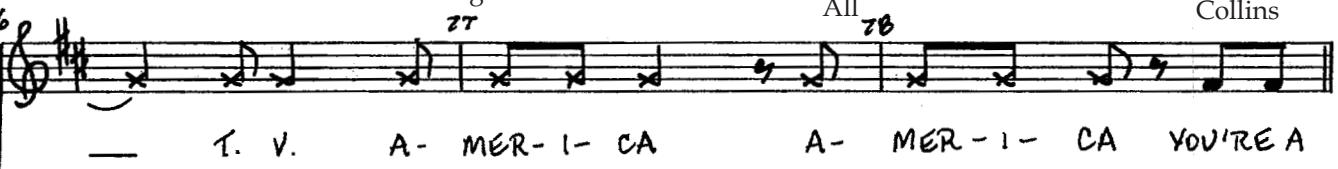
LOS-O-PHY BUT MY STU-DENTS WOULD RATH-ER WATCH

75 

Angel

All

Collins

76 

— T. V. A-MER-I-CA A-MER-I-CA YOU'RE A

77 

78 

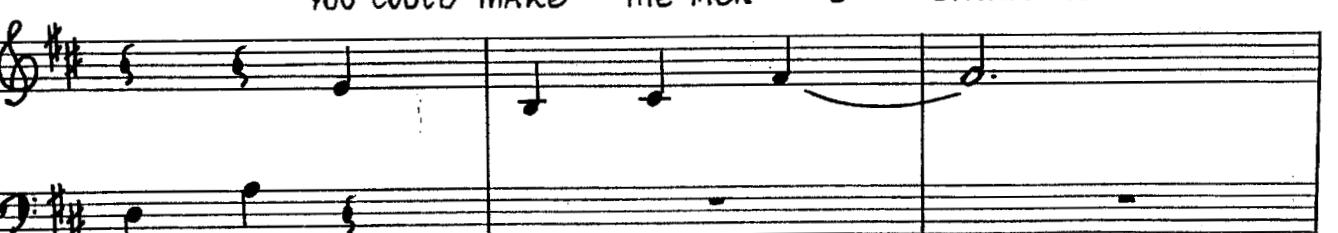
SEN-SI-TIVE ES-THETE BRUSH THE SAUCE ON-TO THE MEAT

79 

SEN-SI-TIVE ES-THETE BRUSH THE SAUCE ON-TO THE MEAT

80 

SEN-SI-TIVE ES-THETE BRUSH THE SAUCE ON-TO THE MEAT

81 

SEN-SI-TIVE ES-THETE BRUSH THE SAUCE ON-TO THE MEAT

YOU COULD MAKE THE MEN-U SPARK-LE WITH

82

83

84

P/C

-8-

SANTA FE

Collins

85

RHYME

YOU COULD DRUM A GENT-LE DRUM

I COULD

89

SEAT GUESTS AS THEY COME CHAT-TING NOT A-BOUT HEI-

92

— DEG-GER BUT WINE — LET'S

91

P/C

-9-

SANTA FE

95

Collins

96 97 98

All O- PEN UP A RES-TAU-RANT IN SAN- TA FE OUR  
AAH SAN- TA FE

99

100

101

102

LA-BORS WOULD REAP FI-NAN-CIAL GAINS WE'LL

AAH GAIN - GAIN - GAIN

103

104

105

106

O- PEN UP A RES-TAU-RANT IN SAN- TA FE AND

AAH SAN- TA FE

P/C

-10-

SANTA FE

107 Collins 108 109 110

SAVE FROM DEN-A- STA-TION OUR BRAINS \_\_\_\_\_ WE'LL  
Homeless All  
SAVE OUR BRAINS WE'LL

111 112 113 114

PACK UP ALL OUR JUNK AND FLY SO FAR A-WAY DE-  
PACK UP ALL OUR JUNK AND FLY SO FAR A-WAY DE-

115 116 117 118

(DR-SET) f q: 8: sfp  
VOTE OUR-SELVES TO PRO-JECTS THAT SEL WE'LL  
VOTE OUR-SELVES TO PRO-JECTS THAT SEL WE'LL

119 Collins

120 121 122

O- PEN UP A RES-TAU-RANT IN SAN-TA FE FOR-  
All

O- PEN UP A RES-TAU-RANT IN SAN-TA FE

123 124 125 126

GET THIS COLD BO- HE- MI- AN HELL —

AAH — HELL —

127 128 129 130

OH —

OH —

Pc

-12-

## SANTA FE

131 Collin 132 133 134

OH  
All

135 136 137 138

139 140 141 142

OH

(DR-BONGOS)

PC

-13-

SANTA FE

Collins

149 *Collins* 150 151 152 153

DO YOU KNOW THE WAY TO SAN-TA FE YOU

3s cut

154 155 156 *mit.* 157 *mit.*

KNOW TUM-BLE WEEDS PRAI-RIE DOGS YEAH

*mit.* *PLAY* *mit.*

I'LL COVER YOU

SHUFFLE FEEL

Vamp

2

Mark

LAST X

I'LL

DR. H.H.

2A

2B

2C

SEE YOU — AT THE SHOW I'LL TRY AND CON- VINCE

3

VAMP

Angel

Collins

Angel

RO- GER TO GO

ALONE AT LAST..... ARE WE A THING? DARLING WE'RE EVERYTHING

(GTR.)

4 ON CUE

LIVE IN - MY HOUSE

I'LL BE YOUR SHEL - TER -

BASS CUE

8 JUST PAY ME BACK WITH ONE THOU - SAND KIS - SES -

12 BE MY LO - VER 13 I'LL — CO - VER

16 YOU — 17 18 19

20 Collins 21 22 23

O - PEN - YOUR DOOR I'LL BE YOUR TEN - ANT

24 25 26 27

DON'T GOT MUCH BAG - GAGE TO LAY AT YOUR FEET BUT

28 29 30 31

SWEET KIS - SES I'VE GOT - TO SPARE \_\_\_\_\_ I'LL BE

32 33 34 35

THERE I'LL CO - VER YOU \_\_\_\_\_

P/C

-4-

I'LL COVER YOU

36

Both

37 38 39 39

I THINK THEY MEANT IT\_ WHEN THEY SAID YOU\_ CAN'T BUY LOVE\_ NOW I

Am⁹ Fmaj⁷

40

41

42

43

KNOW YOU\_ CAN RENT IT\_ A NEW LEASE YOU\_ ARE MY LOVE.

Gm Ebmaj⁷

44

45

46

47

ON LIFE

BE MY

Ab Fm

48

49

50

51

LIFE

Cm Eb⁷sus⁴ Eb

52

(H) B:

53

54

55

56

57

58

59

60 Both

61

62

63

JUST SLIP ME ON

I'LL BE YOUR BLANKET

64

65

66

67

WHER-EV-ER WHAT-EV-ER I'LL BE YOUR COAT

68

69

70

71

P/C

-6-

I'LL COVER YOU

Angel

Collins

68 69 70 71

YOU'LL BE\_ MY KING AND I'LL BE\_ YOUR CAS - TLE NO

72 73 74 75

YOU'LL BE\_ MY QUEEN\_ AND I'LL BE\_ YOUR MORT

76 Both

77 78 79

I. THINK THEY MEANT IT\_ WHEN THEY SAID YOU\_ CAN'T BUY LOVE\_ NOW I

Am9 Fmaj7

80 81 82 83

KNOW YOU\_ CAN RENT IT\_ A NEW LEASE YOU\_ ARE MY LOVE

Gm Ebmaj7

84 Both DN LIFE 85 86 87 ALL - MY

88 LIFE 89 90 91 I - VE

92 BRIDGE 93 94 95 LONGED TO - DIS - CO - UER - SOME - THING AS TRUE AS THIS

96 IS 97 98 99 Collins SO - WITH A

84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

Ab Fm Cm Eb Sus4 Eb

F C/F Bb/F C/F

This block contains four staves of handwritten musical notation for a piano or guitar. The first staff (top) starts at measure 84 with a key signature of B-flat major (two flats). The lyrics 'DN LIFE' are written below the staff. Measures 85, 86, and 87 follow, with the lyrics 'ALL - MY' written below. The second staff (middle) starts at measure 88 with a key signature of A-flat major (three flats). The lyrics 'LIFE' are written below the staff. Measures 89, 90, and 91 follow, with the lyrics 'I - VE' written below. The third staff (bottom) starts at measure 92 with a key signature of B-flat major (two flats). The lyrics 'BRIDGE' are written above the staff. Measures 93, 94, and 95 follow, with the lyrics 'LONGED TO - DIS - CO - UER - SOME - THING AS TRUE AS THIS' written below. The fourth staff (bottom) starts at measure 96 with a key signature of B-flat major (two flats). The lyrics 'IS' are written below the staff. Measures 97, 98, and 99 follow, with the lyrics 'Collins SO - WITH A' written below. Chords are indicated by Roman numerals and letters: Ab, Fm, Cm, Eb Sus4, Eb, F, C/F, Bb/F, and C/F. Measure numbers 84 through 99 are written above the staves.

(100) Collins

101 102 103

THOU- SAND SWEET KIS- SES Angel I'LL CO-VER YOU WITH A

B<sub>b</sub>2 C<sub>2</sub>

104

105

106

107

THOU- SAND- SWEET KIS- SES

I'LL CO-VER YOU

YOU'VE GOT ONE NICK- EL ON - LY WITH A

B<sub>b</sub>2C<sub>2</sub>

108

109

110

111

WHEN YOU'RE WORN OUT AND TI - RED -

THOU- SAND- SWEET

KIS- SES

I'LL CO-VER YOU WITH A

B<sub>b</sub>2C<sub>2</sub>

112 Collins

113

114

115

Angel

WHEN YOUR HEART HAS\_ EX - PI - RED -

THOU - SAND\_ SWEET KIS - SES\_

I'LL CO - VER YOU\_

Bb2

C2

gloss

116

117

118

119

OH\_

LO - VER\_

I'LL CO - VER

OH\_

LO - VER\_

I'LL CO - VER

Eb2

Db2

120

121

122

123

YOU\_

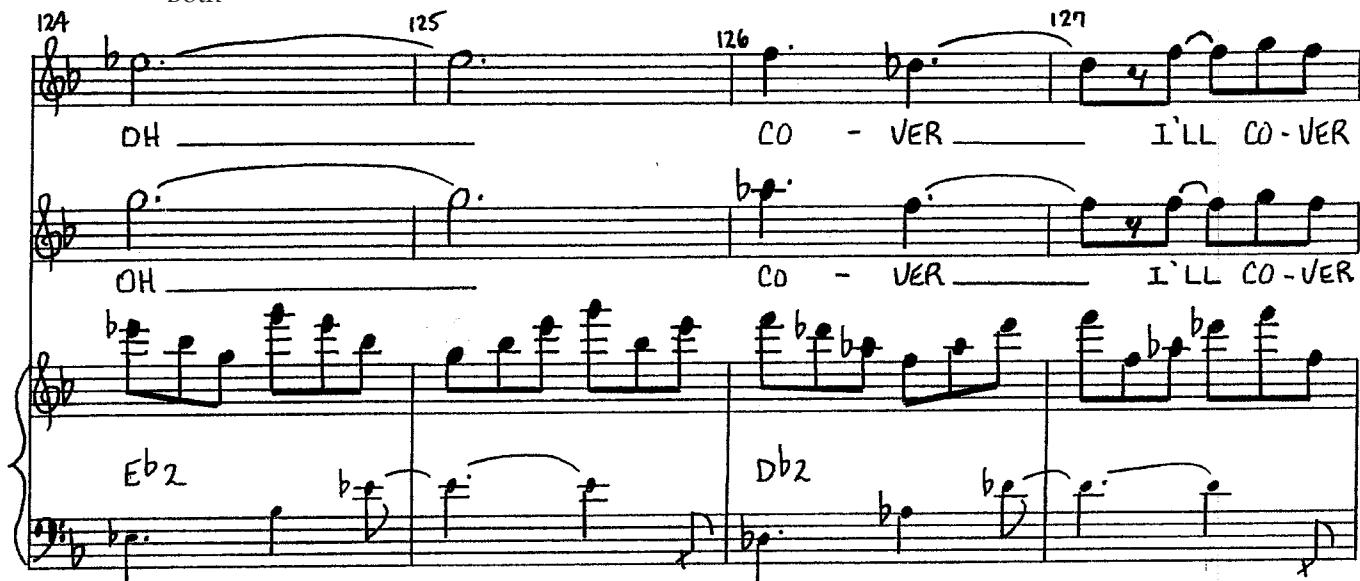
YEAH - EAH - EAH - EAH - EAH -

YOU\_

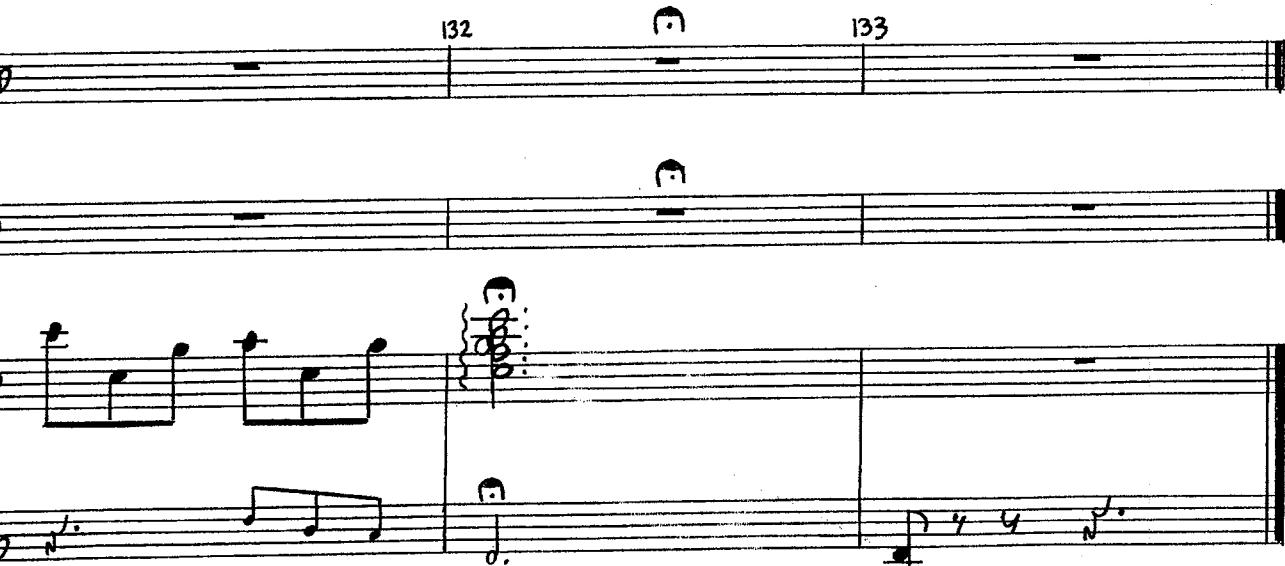
F2

This block contains the first three staves of the musical score. Staff 1 (Collins) starts with a rest, followed by measures 113-115 with lyrics 'WHEN YOUR HEART HAS\_ EX - PI - RED -'. Staff 2 (Angel) starts with a rest, followed by measures 113-115 with lyrics 'THOU - SAND\_ SWEET KIS - SES\_'. The vocal line continues with 'I'LL CO - VER YOU\_'. Staff 3 (Bass) starts with a rest, followed by measures 113-115. Measures 116-119 show 'OH\_ LO - VER\_ I'LL CO - VER' on the vocal line, with 'OH' on the bass line. Measures 120-123 show 'YOU\_ YEAH - EAH - EAH - EAH - EAH -' on the vocal line, with 'YOU' on the bass line. The vocal line ends with 'I'LL CO - VER'.

Both

124 

128 

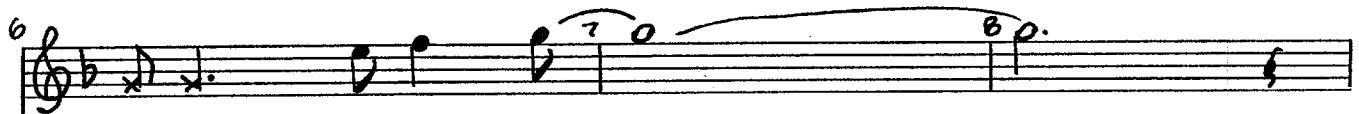
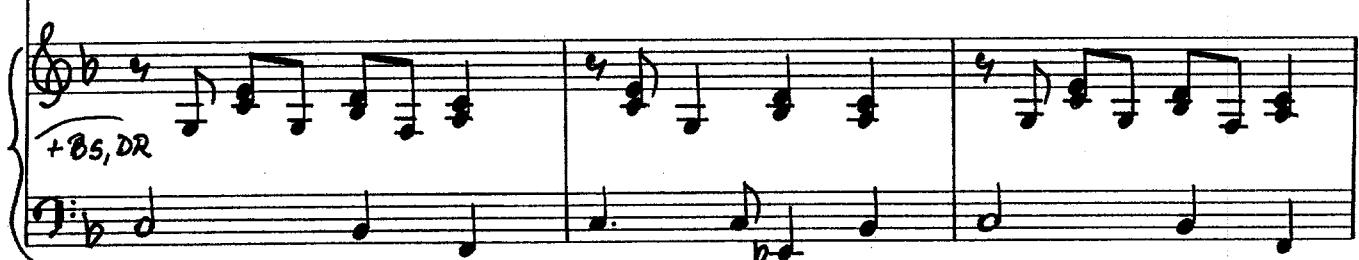
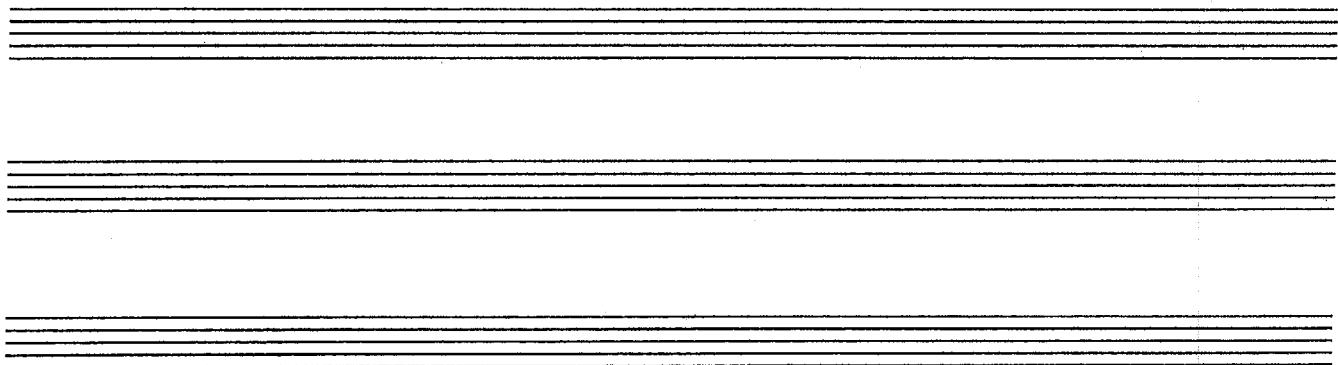
131 

PIANO-CONDUCTOR

WE'RE OK

RENT

20



Joanne

9 3 10 11

HON-EY BEAR WAIT I'M ON THE OTH-ER PHONE YES I HAVE THE

12 13 14 50

COW-BELL WE'RE O. K. SO

15 BRIDGE

16 3 17

TELL THEM WE'LL SUE BUT A SET-TLE-MENT WILL DO SEX-U-AL HA-RASS-MENT AND

18 19 20

CIV-IL RIGHTS TOO STEVE, YOU'RE GREAT NO, YOU CUT THE PA-PER PLATE DID YOU

P/C

-3-

WE'RE OK

Joanne

21

CHEAT ON MARK A LOT WOULD YOU SAY?  
WE'RE O. K.

22

23

24

25

26

HONEY, HOLD ON

27

28

29

30

STEVE, HOLD ON  
HELLO?

31 VERSE

32

33

3

DAD YES I BEEPED YOU MAU-REEN IS COM-ING TO MOTH-ER'S HEAR-ING

P/C

- 4 -

WE'RE OK

Joanne

34 -

WE'RE O. K.

HON-EY BEAR WHAT?

NEWT'S LES-BI-AN SIS-TER? I'LL TELL THEM YOU HEARD? THEY

HEARD WE'RE O. K.

AND TO YOU DAD\_ OH JIL IS THERE? WAIT STEVE GOT-TA JIL, WITH THE

P/C

Joanne

- 5 -

WE'RE OK

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

WE'RE

WE'RE

O. K.

I'M ON MY WAY

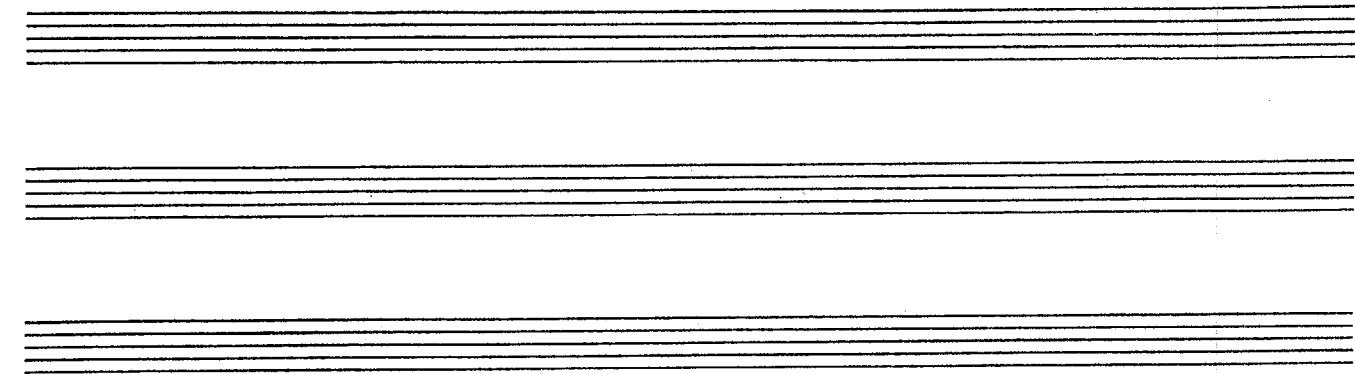
ONCE

PIANO-CONDUCTOR

CHRISTMAS BELLS

RENT

21



2 3 4

*SVA*

*(PIANO)*

5 Homeless People

6 7 8

CHRIST-MAS BELLS ARE RING- ING      CHRIST-MAS BELLS ARE RING- ING

9 10 11

CHRIST-MAS BELLS ARE SING- ING      ON T V

*Toco*

P/C

-2-

CHRISTMAS BELLS

5 Homeless People

Squeegieman

AT SAKS      HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING

15

HON-EST LIV-ING HON-EST LIV-ING      HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING HON-EST LIV-ING

5 Homeless People

CAN'T YOU SPARE A DIME OR TWO? HERE BUT FOR THE GRACE OF

18

Squeegieman

19

20

HON-EST LIV-ING HON-EST LIV-ING

5 Homeless People

GOD GO YOU

YOU'LL BE MER-RY

I'LL BE MER-RY THO'

155

P/C

- 3 -

# CHRISTMAS BEUS

5 Homeless People

Handwritten musical score for '5 Homeless People'. The score consists of two staves. The top staff is in common time and has a treble clef. The lyrics are: MER-RY AIN'T IN MY VO- CAB-U-LAR-Y. The bottom staff is in common time and has a bass clef. Measures 21 and 22 are shown.

23) CHORUS

Handwritten musical score for the Chorus. The score consists of two staves. The top staff is in common time and has a treble clef. The lyrics are: NO SLEIGH BEUS, NO SAN-TA CLAUS, NO YULE LOG, NO TINS-EL. The bottom staff is in common time and has a bass clef. Measures 24, 25, and 26 are shown.

Handwritten musical score for 'Rudolph the Red-Nosed Reindeer'. The score consists of two staves. The top staff is in common time and has a treble clef. The lyrics are: NO HOL-LY, NO HEARTH NO RU-DOLPH THE RED NOSED REIN-DEER. The bottom staff is in common time and has a bass clef. Measures 27, 28, 29 (Soloist), and 30 are shown.

5 Homeless People

Handwritten musical score for 'Rudolph the Red-Nosed Reindeer'. The score consists of two staves. The top staff is in common time and has a treble clef. The lyrics are: RU-DOLPH THE RED NOSED REIN-DEER, NO ROOM AT THE HOL-I-DAY. The bottom staff is in common time and has a bass clef. Measures 31, 32, 33, and 34 are shown.

P/c

- 4 -

## CHRISTMAS BELLS

## 5 Homeless People

35 INN OH NO

36 AND IT'S BE- GIN-NING TO SNOW-

37 Vendors

38 HAT BATS SHOES BOOZE

39 (+ KBD II)

40 +BS

41 MOUN-TAIN BIKES POT-PUR-RI LEATH-ER BAGS GIR-LIE MAGS FOR-TY FIVES A - 2-

42 (+ SLEIGH BELLS)

43 PIANO / STGS

44

45

46

47

48

P/C

- 5 -

CHRISTMAS BELLS

Vendor #1

49 50 51 52

NO-ONE'S BUY-ING FEEL LIKE CRY-ING

53 54 55 56

All

57 58 59 60

NO ROOM AT THE HOL-I-DAY INN OH NO

61 62 63 64

AND IT'S BE- GIN-NING TO SNOW

(+SLEIGH BELLS)

P/C

- 6 -

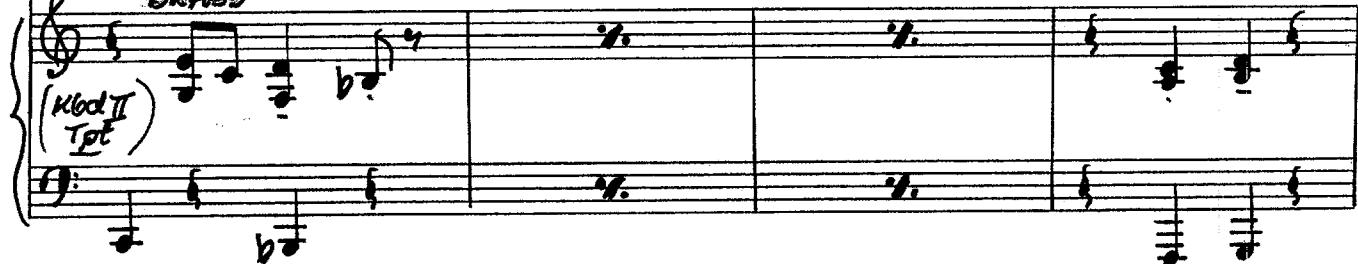
## CHRISTMAS BEWS

Vendor #2

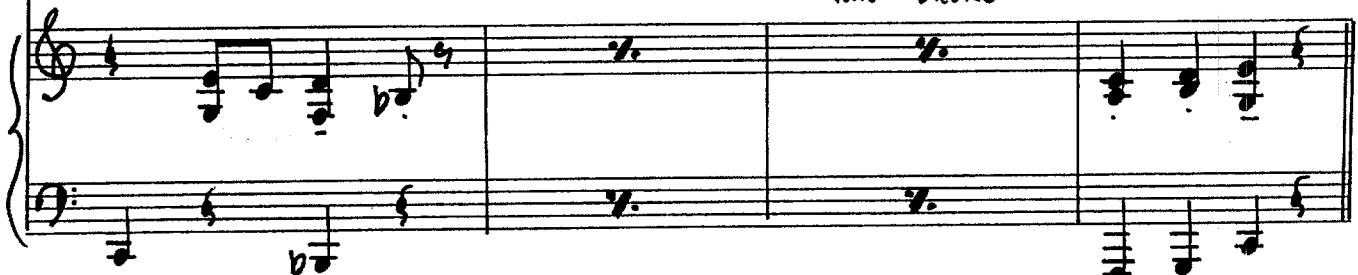
65



HOW A-BOUT A FUR IN PER-FECT SHAPE OWNED BY AN M-B- A FROM UP-TOWN  
 BRASS



I GOT A TWEED BROK-EN IN BY A GREED-Y BROK-ER<sup>WENT</sup> AND THEN BROKE DOWN  
 WHO BROKE



Collins DO THIS HUSH YOUR MOUTH IT'S CHRIST- MAS



Collins NOT DE- SERVE YOU AN- GEL



P/C

- 7 -

## CHRISTMAS BELLS

Collins

81 82 83 84

GIVE Angel

WAIT WHAT'S ON THE

85 86 87 88

GIVE GIVE ME SOME WAY TO

FLOOR LET'S SEE SOME MORE

89 90 91 92

SHOW HOW YOU'VE TOUCHED ME

NO NO NO NO

P/C

- B -

CHRISTMAS BEUS

Collins

93

94

95

50

Angel

KISS ME IT'S BE-

96

97

98

Mark

SHE SAID

GIN-NING TO SNOW

99

100

101

WOULD YOU LIGHT MY CAN-DLE AND SHE PUT ON A POUT AND SHE

STRICUE  
+ DR

SCUE



P/C

- 9 -

## CHRISTMAS BELLS

102 Mark

103

104 Roger Mark

105

106

107

108

109

110 Mark

111

112 Roger

113

SAID SHE WAS SWEET LET'S GO EAT I'LL JUST GET FAT IT'S THE

F C F

SCENE

P/C

- 10 -

CHRISTMAS BELLS

Roger

114 115 116

ONE VICE LEFT WHEN YOU'RE DEAD — MEAT —

C D E G<sup>7</sup>/D

117 118 119 120

THERE THAT'S HER Mark MI - MI I SHOULD GO —

MAU- REEN? WHOA!

Both

121 122 123

— HEY IT'S BE- GIN- NING TO SNOW — Cops

I'M

Cops

124 125 126

DREAM-ING OF A WHITE RIGHT CHRIST- MAS

127 PNO/STG Mimi & Junkies

128 129 130

FOL-LOW THE MAN FOL-LOW THE MAN WITH HIS POCK-ETS FULL OF THE JAM

131 132 133 134

FOL-LOW THE MAN FOL-LOW THE MAN HELP ME OUT DAD-DY IF YOU

135 136 137 138 The Man

CAN GOT AN-Y D MAN I'M COOL

8va

sim

P/c

-12-

## CHRISTMAS BELLS

## Mimi & Junkies

## The Man

Mimi & Junkies

139 GOT AN- Y C MAN I'M COOL GOT AN- Y X AN- Y

140 141

142 143 144 SMACK, AN-Y HORSE, AN-Y JU-GIE BOO-GIE BOY, AN-Y BLOW

145 146 Roger 147 148 Mimi

HEY HEY

149 150 Roger 151 152 I JUST WANT TO SAY I'M SOR-RY FOR THE

Roger Mimi Roger

153 WAY 154 FOR- GET IT I BLEW 155 UP

Mimi Roger Mimi

157 158 159 160

CAN I MAKE IT UP TO YOU HOW? DIN-NER PAR-TY THAT-'LL DO

The Man 161 162 163 164 Roger

HEY LOV-ER BOY CU-TIE PIE YOU STEAL MY CLI-ENT YOU DIE YOU

The Crowd

165 166 167 168

DID-NIT MISS ME YOU WON'T MISS HER YOU'LL NEV-ER LACK FOR CUS-TOM-ERS—I'M

P/C

-14-

## CHRISTMAS BELLS

The Crowd

169

WIL-LIN' I'M ILL-IN' I GOT-TA GET MY

172 173 174

SICK-NESS OFF GOT-TA RVN GOT-TA RIDE GOT-TA GUN GOT-TA HIDE GOT-TA

175 176 177

The Man

— GO — AND IT'S BE-

178 179 180

Benny

GIN-NING TO SNOW WE'RE OUT OF LUCK AL-LI-SON THE PRO-TEST IS ON

P/C

- 15 -

## CHRISTMAS BELLS

181

Coat Vendor

182

183 Vendor #4

Roger

L L BEAN, GEOF-FREY BEENE BUR- BUR-RY ZIP-OUT<sup>V</sup> HON-EST UV-ING MARK THIS IS  
Junkies LIN-ING

GOT AN- V C MAN —

GOT AN- V O MAN —

184

Mark/Mimi Roger

185 Coat Vendor

186 The Man

Vendors

MI - MI, HI, SHE'LL BE DIN-ING HERE'S A NEW AR-RIV-AL THAT IS AN OUNCE HATS  
WITH US

GOT AN- V B MAN —

187

Collins

188

Coat Vendor

189 Mark

DATS BATS THAT'S MY COAT WE GIVE DIS-COUNTS I THINK WE'VE MET

GOT AN- V CRACK

GOT AN- V X

GOT AN- V C MAN —

8va

P/C

- 16 -

## CHRISTMAS BEUS

190 Collins 191 The Man 192 Collins

Angel Mimi

LET'S GET A BET-TER ONE THAT'S WHAT HE SAID

Junkies

GOT AN- Y D MAN

193 194

THIEF

Angel Benny

BUT SHE BROUGHT US TO- GETH- ER WHICH IN- VES- TOR'S

GOT AN- Y B MAN

P/C

-17-

## CHRISTMAS BELLS

195 Collins 196

I'LL TAKE THE LEATH-ER  
Benny

COM-ING?  
Junkies

GOT AN- Y CRACK GOT AN- Y X

197 Homeless & Vendors 198 199 200

CHRIST-MAS BELLS ARE SWING- ING CHRIST-MAS BELLS ARE RING- ING  
Cops

I'M DREAM-ING OF A WHITE RIGHT CHRIST-MAS  
Junkies

GOT AN- Y C MAN? GOT AN- Y D MAN? —  
Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor

TWEN-TY FIVE FIF- TEEN TWEN-TY FIVE FIF- TEEN TWEN-TY FIF- TEEN NO WAY  
Mark & Roger

LET'S GO TO THE LOT  
ff

P/C

-18-

CHRISTMAS BELLS

Homeless & Vendors

201 202 203 204

CHRIST-MAS BELLS ARE RING - ING IN MY DREAMS NEXT YEAR

Cops

JUST LIKE THE ONES I USED TO KNOW

Junkies

GOT AN-Y B MAN GOT AN-Y X CRACK

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor

TWEN-TY FOUR FIF-TEEN TWEN-TY FOUR FIF-TEEN TWENTY FOUR FIF-TEEN NOT TO - DAY

Mark & Roger Mimi Roger

MAU- REEN'S PER-FORM-ING WHO'S MAU-REEN? HIS

This block contains the musical score for 'CHRISTMAS BELLS'. It features six staves of music. The first staff is for 'Homeless & Vendors' with lyrics 'CHRIST-MAS BELLS ARE RING - ING IN MY DREAMS NEXT YEAR'. The second staff is for 'Cops' with lyrics 'JUST LIKE THE ONES I USED TO KNOW'. The third staff is for 'Junkies' with lyrics 'GOT AN-Y B MAN GOT AN-Y X CRACK'. The fourth staff has lyrics 'Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor' over 'TWEN-TY FOUR FIF-TEEN TWEN-TY FOUR FIF-TEEN TWENTY FOUR FIF-TEEN NOT TO - DAY'. The fifth staff is for 'Mark & Roger' with lyrics 'MAU- REEN'S PER-FORM-ING WHO'S MAU-REEN? HIS'. The sixth staff is for 'Mimi Roger' with lyrics 'MAU- REEN'S PER-FORM-ING WHO'S MAU-REEN? HIS'. The score includes various performance markings like dynamics (p, f), articulations (trills, slurs), and rests.

Homeless & Vendors

205 206 207 208

ONCE YOU DO-NATE YOU CAN GO CEL-E-BRATE IN TUCK-A-HOE

Cops

Junkies

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel

Roger Mark

IT'S OLD

EX BUT I AM O- VER HER

Homeless & Vendors 209 210 211 212

YOU'LL FEEL CHEER-Y I'LL FEEL CHEER-Y THO' I DON'T REAL-LY KNOW THAT THEO-RY

Cops

FA LA LA LA LA FA LA LA LA LA YOU HAVE THE RIGHT TO RE- MAIN

Junkies

C D HELP ME

Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel Coat Vendor Angel

TWEN-TY TWO FIF-TEEN TWEN-TY TWO FIF-TEEN SEV-EN-TEEN FIF-TEEN FIF-TEEN SOLD!

Roger, Mark & Mimi

I SHOULD TELL YOU I SHOULD TELL YOU

213 Homeless & Vendors 214 215 216

NO BATH-ROBES NO STEV-BEN GLASS\_ NO CAP-PU- CI- NO MAK-ERS

Cops

SI- LENT NIGHT OH HO-LY NIGHT

Junkies

FOL-LOW THE MAN FOL-LOW THE MAN FOL-LOW THE MAN JU-GIE BOO-GIE BOO-GIE JU-GIE

Collins

GIVE GIVE ALL YOU DO IS

Roger Mimi

LET'S NOT HOLD HANDS YET IS THAT A WAR-N-ING?

fff

P/C

-dd-

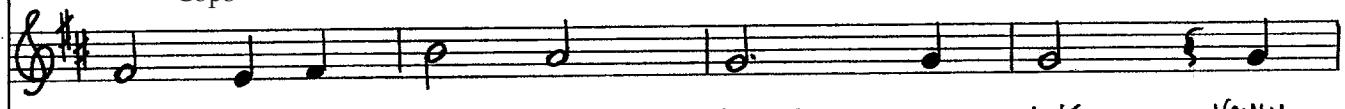
# CHRISTMAS BELLS

Homeless & Vendors



NO PEARLS NO DIA- MONDS NO CHEST-NUTS ROAST-<sup>V</sup> ON AN O- PEN FIRE-  
ING

Cops



FALL ON YOUR KNEES OH NIGHT DI- VINE YOU'LL

Junkies



FOL-LOW THE MAN FOL-LOW THE MAN AN-Y CRACK AN-Y X AN-Y JU-GIE BOO-GIE BOY AN-Y

Collins

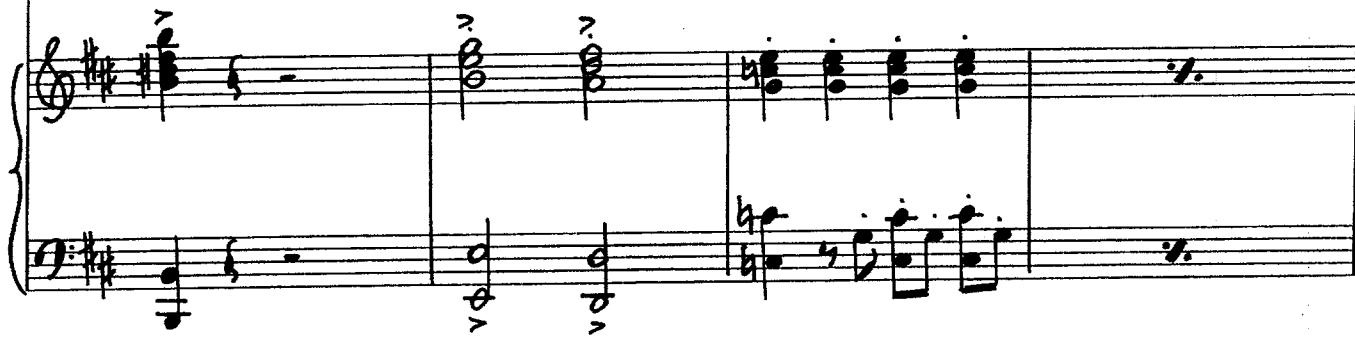


GIVE GIVE ME SOME WAY TO

Roger, Mark & Mimi



HE/WE/I NEED TO TAKE



P/C

-23-

CHRISTMAS BELLS

221 Homeless & Vendors

222

223

224

CHEST-NUTS ROAST-ON AN O-PEN FIRE  
ING

Cops

DO SOME TIME FA LA LA LA LA FA LA LA LA LA

Junkies

BLOW AN-Y X AN-Y JU-GIE BOO-GIE BOY GOT AN-Y D MAN GOT AN-Y C MAN

Collins

SHOW \_\_\_\_\_ HOW YOU'VE TOUCHED ME \_\_\_\_\_

Roger, Mark & Mimi

— IF SLOW I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL

172

P/C

- 24 -

## CHRISTMAS BELLS

125 Homeless & Vendors

126 226

127 *sfp* *cresc* *poco* *a* *poco*

128

INN OH NO \_\_\_\_\_ AND IT'S BE- GIN-NING TO

Cops

FA LA LA LA LA FA LA LA LA LA AND IT'S BE- GIN-NING TO

Junkies

GOT AN-Y CRACK AN-Y X AN-Y YU-GIE BOO-GIE AND IT'S BE- GIN-NING TO

Collins

— SO \_\_\_\_\_ AND IT'S BE- GIN-NING TO

Roger, Mark & Mimi

— YOU I SHOULD TELL YOU I SHOULD TELL YOU I AND IT'S BE- GIN-NING TO

*+160 Tpt*

*sfp*

173

P/C

- 25 -

## CHRISTMAS BELLS

All

229 AND IT'S BE- 230 GIN-NING TO 231 AND IT'S BE- 232 GIN- NING

233 234 235

10

236 237 238 239

8va

Maureen

All

240 241 242 243 244

JOANNE, WHICH WAY  
TO THE STAGE?

SNOW

ff

174

# PIANO-CONDUCTOR OVER THE MOON

RENT

22

Maureen

LAST NIGHT I HAD THIS DREAM. I FOUND MYSELF IN A DESERT  
CALLED CYBERLAND. IT WAS HOT. MY CANTEEN HAD SPRUNG

3 A LEAK AND I WAS THIRSTY. OUT OF THE ABYSS WALKED 2  
A COW - ELSIE I ASKED IF SHE HAD ANYTHING TO DRINK. SHE SAID I'M FOR-

BID - DEN 10 PRO - DUCE MILK IN CY - BER - LAND - WE ON - LY DRINK

6 DI - ET COKE SHE SAID ON - LY THING TO

STRINGS

9 DO 15 JUMP 0 - VER - THE MOON THEY'VE

P/C

-2-

OVER THE MOON

Maureen

12 3 13 14

CLOSED EV-'RY-THING REAL DOWN — BARNs, TROUGHs PER-

15 3 16 17

FOR-MANCE SPAC-ES AND RE-PLACED IT ALL — WITH LIES AND RULES AND

18 3 19 20

VIR-TU-AL LIFE BUT THERE IS  
Backups A WAY OUT...

P/C

- 3 -

## OVER THE MOON

Maureen

21 22 23

Backups DOH — ON- LY THING TO

LEAP OF FAITH — LEAP OF FAITH LEAP OF FAITH —

24 25 26

DO IS JUMP O- VER- THE MOON

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

27 Maureen 3 3 28

I GOT-TA GET OUT-TA HERE IT'S LIKE I'M BE- ING

29 30

TIED TO THE HOOD OF A YEL-LOW RENT-AL TRUCK

31 32

PACKED IN WITH FER-TIL-12-ER AND FUEL- OIL

33 34 35

PUSHED O-VER A CLIFF BY A SU-1-CID-AL MICK-EY MOUSE I'VE

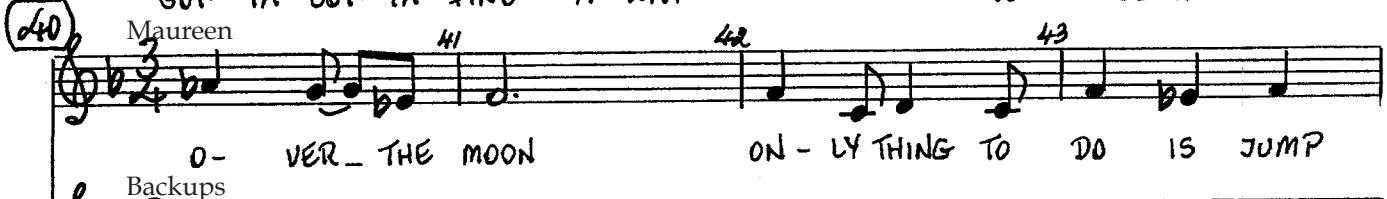
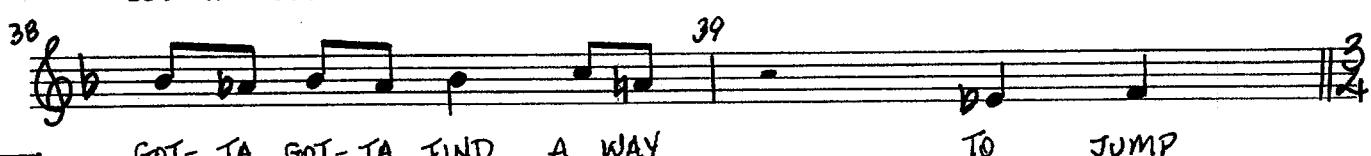


P/C

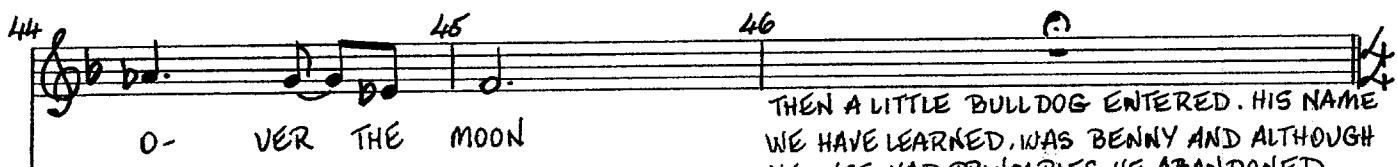
-4-

OVER THE MOON

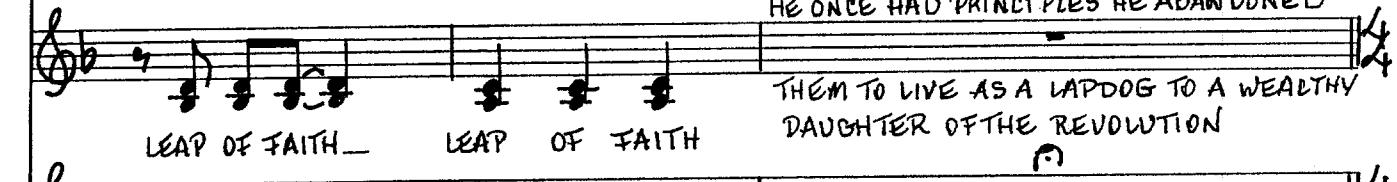
Maureen



Backups



THEN A LITTLE BULLDOG ENTERED. HIS NAME  
WE HAVE LEARNED, WAS BENNY AND ALTHOUGH  
HE ONCE HAD PRINCIPLES HE ABANDONED



THEM TO LIVE AS A LAPDOG TO A WEALTHY  
DAUGHTER OF THE REVOLUTION



P/C

- 5 -

## OVER THE MOON

(47)

Maureen

48

Vamp

50

(1 2 3) THAT'S BULL HE SAID EVER SINCE THE CAT TOOK UP THE  
FIDDLE THAT COW'S BEEN.. JUMPY.

AD LIB WALKING BASS

SHAKER

simile

51

Vamp

53

AND THE DISH AND SPOON WERE  
EVICTED FROM THE TABLE AND ELOPED. SHE'S HAD TROUBLE  
WITH HER MILK AND THAT MOON EVER  
SINCE. MAYBE IT'S A.. FEMALE THING

52

Vamp

56

'CAUSE WHO'D WANNA LEAVE CYBERLAND  
ANYWAY? WANNA AIN'T SO BAD THE DISH AND  
THE SPOON FOR INSTANCE THEY WERE  
ON MY DOGHOUSE

DOOR. I SAID

NOT IN MY BACKYARD!  
UTENSILS! GO BACK TO CHINA!

DOWN ON THEIR LUCK - KNOCKED

P/C

- 6 -

## OVER THE MOON

57 Maureen

58 3

59

THE ON-LY WAY OUT IS UP     EL-SIE WHIS-PERED A

(BI-DI-BAH)

60 3

61

62

LEAP OF \_\_\_\_\_ FAITH \_\_\_\_\_ STILL THIRSTY? PARCHED.  
HAVE SOME MILK

63 I LOWERED MYSELF BENEATH HER SWOLLEN

64

UDDER AND SUCKED THE SWEETEST MILK I HAD  
EVER TASTED (MAKE SLURPING SOUND) "CLIMB ON BOARD" SHE SAID AND

↗

P/C

-7-

## OVER THE MOON

65 Maureen

67 Maureen

Backups

71 72 73 74

P/C

- 8 -

OVER THE MOON

Maureen

75 76 77 78

ON- LYTHING TO DO IS JUMP O- VER THE MOON

Backups

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

79 80 81 82

ON- LYTHING TO DO IS JUMP O- VER THE MOON

LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH LEAP OF FAITH

182

P/C

- 9 -

OVER THE MOON

83 Maureen 84 85

0- VER\_ THE MOON 0- VER\_ THE

Backups

LEAP OF FAITH\_ LEAP OF FAITH LEAP OF FAITH\_

86 Vamp 87 88 89 90

1x only

MOOOO - 000 - MOOO - 000 - MOOOO - 0000 MOOO WITH ME THANK YOU

LEAP OF FAITH

SEGUE

This is a handwritten musical score for the song 'OVER THE MOON'. The score is divided into sections: 1) Maureen's vocal line (measures 83-85), 2) Backups (measures 83-85), 3) LEAP OF FAITH (measures 86-90), 4) Vamp (measures 86-90), and 5) Segue (measure 90). The vocal parts feature lyrics: 'VER\_ THE MOON', 'LEAP OF FAITH', 'MOOOO - 000 - MOOO - 000 - MOOOO - 0000 MOOO WITH ME THANK YOU', and 'LEAP OF FAITH'. The score includes performance instructions like '1x only' and 'SEGUE'. The music is written on five-line staves with various note heads and rests.

PIANO-CONDUCTOR

RENT

OVER THE MOON - PLAYOFF

22A

Gtr I cue

3 2 3 4

*ff* F T Gtr II

T T cont. Eb F

2s cue

3 6 7 8

F Eb F

PLAY R.H. PIANO

9 10 11 12

F Eb F

2s cue

13 14 15 16 17

F Eb F DR T S S

PIANO-CONDUCTOR

RENT

LA VIE BOHEME/I SHOULD TELL YOU

23

Restaurant Man

(2)

NO PLEASE NO NOT TO-NIGHT PLEASE NO MIS-TER

PIANO

mf

3 4 Roger Restaurant Man

CAN'T YOU GO NOT TO-NIGHT CAN'T HAVE A SCENE WHAT? GO PLEASE GO, YOU HEL- LO SIR

5 6 Mark

Restaurant Man

I SAID NO IM- POR-TANT CUS-TOM-ER WHAT AM I JUSTA BUR<sup>2</sup> SIT ALL NIGHT YOU

P/C

-2-

... BOHÈME!.. TELL YOU

7 Restaurant Man Mark

8 NEN-ER BUY THAT'S A LIE THAT'S A LIE I HAD A TEA THE

9 Restaurant Man Mark 10

11 OTH-ER DAY YOU COULD-NIT PAY OH YEAH

12 Collins FASTER IN 2 (J=d) 13 Restaurant Man 14 15 All

16 Maureen 17 18 19 Restaurant Man

190

16 THE EN-EM-Y OF AV-E-NUE A WE'LL STAY OY VEY!

17 18 19

3/c

- 3 -

... BOHEME!.. TELL YOU

20 Collins 21 22 23 Benny

WHAT BRINGS THEMOGUL IN HIS OWN MIND TO THE LIFE CAFE? I WOULD

24 25 26 27

LIKE TO PRO-POSE A TOAST TO MAU-REEN'S NO-BLE TRY IT WENT

28 Maureen Benny 29 30 3 3

WELL GO TO HELL WAS THE YUP-PIESCUM STOMPED? NOT COUNT-ING THE HOME-LESS HOW MAN-Y

31 32 Roger Benny 3 33 Roger

TICK-ETS WEREN'T COMPED? WHY DID MUF-FY AL-LI-SON MISS THE SHOW

P/C

- 4 -

... BOHEMI.. TELL YOU

Benny 348

35

36

Angel

THERE WAS A DEATH IN THE FAMILY IF YOU MUST KNOW WHO

Benny 37A

37B

Benny, Mark, Angel, Collins

DIED OUR A- KI-TA E- VI-TA

Benny 38

39

40

41

MI - MI I'M SUR-PRISED A BRIGHT AND CHARM-ING GIRL \_ LIKE YOU

+DR (MILITARY SNARE)

42

43

44

45

HANGS OUT WITH THESE SLACK-ERS WHO DON'T AD-HERE TO DEALS

P/C

- 5 -

... BOHEMEL.. TELL YOU

Benny

146 47 48 49

THEY MAKE FUN YET I'M THE ONE — AT-TEMPT-ING TO DO SOME GOOD — OR DO YOU

50 51 52

REAL-LY WANT A NEIGH-BOR-HOOD WHERE PEO-PLE PISS ON YOUR STOOP EV-'RY

53 54 55 56

NIGHT BO-HEM- I-A BO-HEM- I-A'S A FALL-A-CY IN YOUR

57 58 59 60

HEAD THIS IS CAL-CUT-TA BO-HE-MI-A'S DEAD

roll

P/C

Mark

61

SLOWER

3

62

DEAR-LY BE-LOV-ED — WE GATH-ER HERE TO SAY OUR GOOD-

CHURCH ORGAN

GONG

63

Mark

64

65

HERE

SHE

Collins & Roger *Bassoon*

DI-ES I-RAE DI-ES IL-LA — KYR-I-E E-LE-I-SON —

66

67

68

LIES NO ONE KNEW — HER WORTH THE LATE GREAT DAUGH-TER OF —

B

— YIT-KAD-DAL V'YIT-KAD-DASH —

69 Mark 3 70

MOTH-ER EARTH ON THIS NIGHT WHEN WE CEL-E-BRATE THE BIRTH IN THAT

72 73 74

LIT TLE TOWN OF BETH - LE - HEM WE RAISE OUR GLASS YOU

75 76 All 77 rull.

BET YOUR ASS TO LA VIE BO -

78 atempo 79 80 81

HEME LA VIE BO - HEME LA VIE BO -

(ORGAN) ACCEL. poco a poco

PIANO

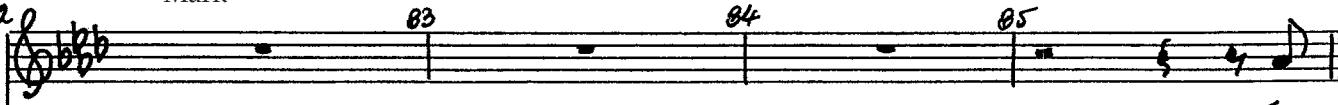
This image shows a handwritten musical score for a vocal and piano piece. The vocal part is in soprano clef, and the piano part is in bass clef. The score includes lyrics in English and French. Performance instructions like 'Mark', 'rall.', 'atempo', and 'ACCEL. poco a poco' are written in the margins. The score is divided into measures by vertical bar lines and includes rehearsal numbers 69, 70, 72, 73, 74, 75, 76, 77, 78, 79, 80, and 81.

P/C

- 8 -

... BOHEME!.. TELL YOU

Mark

82 

All  
HEMÉ LA VIE BO-HEMÉ LA VIE BO-

+20ss

(86) 

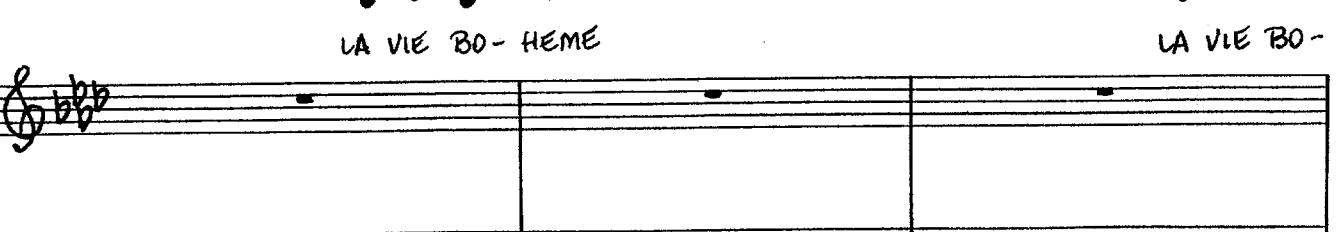
DAKS OF INS-PI-RA-TION, PLAY' HOOK-Y MAK-ING SOME'- OUT OF NOTH-ING THE NEED TO EX-  
ING

HEMÉ LA VIE BO-HEMÉ



PRESS TO COM-MUN-I-CATE, TO GO-ING A-GAINST THE GRAIN, GO-ING IN-SANE, GO-ING

LA VIE BO-HEMÉ LA VIE BO-



P/C

- 9 -

...BOHEME!.. TELL YOU

92 Mark

93 MAD

94 TO LOV-ING TEN-SION, NO PEN-SION, TO

All

95 HEME

96 LA VIE BO-HEME

97

98 MORE THAN<sup>U</sup> DI-MEN-SION TO STARV-ING FOR AT-TEN-TION HAT-ING CON-VENTION<sup>U</sup> ING PRE-TEN-TION  
ONE HAT-

99 LA VIE BO- HEME

100 LA VIE BO-

101

102 NOT TO MEN-TION OF COURSE HAT-ING DEAR OLD MOM AND DAD

103 HEME

104 LA VIE BO- HEME

105

106

P/C

- 10 -

...BOHEME!.. TELL YOU

101  Mark

102

103

— All

TO RID-ING YOUR BIKE, MID-DAY PAST THE THREE PIECE

LA VIE BO-HEMÉ

LA VIE BO-

104

105

106

SUITS TO FRUITS TO NO AB-50-LUTES TO AB-SO-LUT TO CHOICE TO THE

HEMÉ

LA VIE BO-HEMÉ

107

108

109

VIL-LAGE VOICE TO AN-Y PASS-ING FAD TO

LA VIE BO-HEMÉ

LA VIE BO-

P/C

-11-

...BOHEMEL... TELL YOU

Mark

110 

111

112

113

All BE-ING AN US FOR ONCE IN-STEAD OF A- THEM LA VIE BO-

00H

114

115

116

Maureen

HEME

All

HEME

LA VIE BO- HEME

mf

117

118

119

Joanne Maureen

PYR-A-MID IT IS, MAU-REEN THE MIX-ER DOES-NIT HAVE A CASE

DON IT GIVE ME THAT V FACE

P/C

-12-

...BOHEMEL..TELL YOU

120 Mr. Grey 121 Maureen 122

(SLAP) AHEM HEY MIS-TER SHE'S MY SIS-TER

123 Restaurant Man 124

SO THAT'S FIVE MI-SO SOUP FOUR SEA-WEED SAL-AD THREE SOY BUR-GER

125 126

DIN-NER TWO TO-FU DOG PLAT-TER AND ONE PAS-TA WITH MEAT-LESS BALLS

127 Rodney 128 Collins

UGH IT TASTES THE SAME

P/C

-13-

... BOHEME!.. TELL YOU

129 Mimi  
130 Restaurant Man

IF YOU CLOSE YOUR EYES AND THIR- TEEN OR- DERS OFFRIES

131 132 All Mimi & Angel

IS THAT IT HERE? WINE AND BEER! TO

133 134 135

HAND-CRAFT-BEERS MADE IN LOC-AL BREW-ER-IES TO YO- GA TO YO- GURT TO  
ED

136 137 138

RICE AND V AND CHEESE TO LEATH- ER TO DIL- DOS TO CUR-RY VIN- DA- LOO TO  
BEANS

P/C

-14-

... BOHEMI.. TELL YOU

139 Mimi & Angel

140

Maureen & Collins

HUE-VOS RAN-CHER-OS AND MA-YA AN-GEL-OU E- MO- TION DE- VO- TION TO

142 143 144 Mark Maureen & Collins

CAUS-ING A COMM-O-TION CRE-A-TION VA-CA-TION MUCH-O MAS-TUR-BA-TION COM-

145 146 147 148 Collins Angel Four People

PAS-SION TO FASH-ION TO PAS-SION WHEN NEW TO SON-TAG TO SOND-HEIM AN-Y-THING TAB-OO

149 Collins & Roger 150 151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

P/C

- 15 -

...BOHEME!..TELL YOU

152 Collins & Roger Maureen 153 All 154

LANG-STON HUGHES TO THE STAGE TO U-TA TO 'BUD-DAH PAB-LO NER-U-DA

155 Marks & Mimi 156 157

TOO WHY DOR- 'THY AND TO - TO WENT

158 159 160

O-VER THE RAIN-BOW TO BLOW OFF AUNT- IE- EM LA VIE BO-

161 162 163 Maureen 164 Joanne

HEME AND WIPE SPEAK OFF BE-FORE' PACK YES MAU-REEN  
THE ERS YOU

P/C

- 16 -

...BOHEMEL.. TELL YOU

165 Maureen      166 Mr. Grey      167 Maureen

WELL HUR-RY BACK      SIS-TERS?      WE'RE CLOSE

168      169 Angel, Collins Maureen & Mr. Grey      170

BROTH-ERS!

171 Mark, Angel, & Mimi      172      173

BI-SEX-U-ALS TRI-SEX-U-ALS HO-MO-SAP-I-ENS CAR-CIN-O-GENS HALL-U-CIN-O-GENS MEN

174      175      176

PEE WEE HER-MAN      GER-MAN WINE TURV-TINE GER-TRUDE PEN      ANT-ON-I-ON-I BERT-O-STEIN

P/C

- 17 -

...BOHEME/.. TELL YOU

Mark, Angel & Mimi

177 WC-CI KUR-O-SA-WA 178 CAR-MIN-A BUR-AN-A TO AP-A-THY TO EN-TR-O-PY TO

180 EM-PATH-Y EC-STA-SY 181 VAC-LAU HAV-EL THE SEX PIS-TOLS B-B-

183 C TO NO SHAME — NEV-ER PLAY-ING THE FAME —

185 GAME (INHALE) 186 Collins 187 All

TO MAR-I-JUAN-A TO SOD-O-MY IT'S BE-TWEEN

P/C

- 18 -

... BOHEMEL.. TELL YOU

All 188 +806 --- - - - - - 189

GOD AND ME TO S AND M

Benny WAIT-ER WAIT-ER WAIT-ER. 190 191 192

All LA VIE BO - HEME

LA VIE BO - HEME

193 Collins 194 195 196

IN HONOR OF THE DEATH OF BOHEMIA...

mf

197 198 199 200

... DANCE TO THE SOUNDS OF ICED TEA BEING STIRRED.

... DANCE TO THE SOUNDS OF ICED TEA BEING STIRRED.

202

P/C

-19-

...BOHEME!.. TELL YOU

201

Roger

202

203

204

AND MARK COHEN WILL PREVIEW HIS NEW DOCUMENTARY...

205

Roger

206

207

208

AND MAUREEN JOHNSON,...

209

210

211

Benny

... SHE HAS NEVER STUDIED.

YOUR NEW

213

Mimi

BOY-FRIEND DOES-NIT KNOW A-BOUT US

THERE'S NOTH-ING TO KNOW

P/C

- 20 -

... BOHEMEL.. TELL YOU

215 Benny 216 Mimi  
 DON'T YOU THINK THAT WE SHOULD DIS-CUSS IT WAS THREE MONTHS A-GO

217 Benny 218 Mimi 219 Benny Mimi  
 HE DOES-NIT ACT LIKE HE'S WITH YOU WE'RE TAK-ING SLOW WHERE IS HE NOW? HE'S RIGHT  
 IT

220 Benny Mimi 221 Mark 222  
 HMM UH-HUH WHERE'D HE GO? ROGER WILL ATTEMPT TO WRITE A BITTERSWEET  
 PROVOCATIVE SONG.

223 224 225  
 THAT DOESN'T REMIND US OF 'MUSSETTA'S WALTZ'

(ON STAGE GUITAR)

P/C

-21-

...BOHEME!..TELL YOU

226 Collins 227 228 229

ANGEL DUMOTT SCHUNARD WILL MODEL...

230 Angel 231 232

AND COLLINS WILL RECOUNT HIS EXPLOITS AS ANARCHIST...

233 234 235

236 All Safety (OPT.) 237 238 ONCUE VUMP

ACTUP - FIGHT AIDS!  
Benny: CHECK!!

239 ON CUE Mimi

240 EX-CUSE ME DID I DO SOME-THING WRONG<sup>2</sup> I GET IN- VI- TED THEN IG-

242 243 Roger NORED ALL NIGHT LONG I'VE BEEN TRY-ING I'M NOT LY-ING NO-

244 G#m A B B/A

245 246 247 Mimi ONE'S PER-FECT I'VE GOT BAG-GAGE LIFE'S TOO SHORT BABE

248 C#m B B/A

249 250 251 TIME IS FLY-ING I'M LOOK-ING FOR BAG-GAGE THAT GOES WITH MINE

E/G# A B C#

P/C

-23-

... BOHÈME!.. TELL YOU

252 Roger Mimi 253 Roger

I SHOULD TELL YOU I'VE GOT BAG-GAGE TOO SHOULD TELL

254 Mimi Others 255 *slower in 2* 256

— YOU BAG-GAGE WINE AND BEER!

257 258 Mimi 259 260

A Z T BREAK

261 Roger 262 263 Mimi

YOU ME

207

P/C

- 24 -

... BOHEMI.. TELL YOU

Mimi Roger *hall.*

264 *you* 265 *MI- MI* 266

267 *+8vb a tempo* 268 269 270 *mit.*

*String cue*

271 *Tempo* 272 273 *I SHOULD TELL YOU I'M DIS- AS- TER I FOR- GET HOW*

*ELEC. PIANO*

274 *TO BE- GIN IT LET'S JUST MAKE THIS PART GO FAS- TER I HAVE YET*

P/C

-25-

...BOHEMI! TELL YOU

276 Mimi 279 280 Roger 281 Mimi

TO BE IN IT I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU

282 Roger 283 Mimi 284 285

I SHOULD TELL YOU I SHOULD TELL I BLEW THE CAN-DLE OUT JUST TO

286 287 Roger 288 289

GET BACK IN I'D FOR-GOT-TEN HOW TO SMILE UN- TIL YOUR CAN-DLE

290 291 Mimi 292 Roger

BURNED MY SKIN I SHOULD TELL YOU I SHOULD TELL YOU

P/C

-26-

... BOHEMI.. TELL YOU

293 Mimi

294 Both *ball.*

295 *a tempo*

296 297 298

Well HERE WE GO

Em Gma<sup>7</sup>/D Bm Cma<sup>7</sup>

*Bs cue*

299 300 301 302 Roger

NOW WE OH NO I

Em Gma<sup>7</sup>/D Bm Cma<sup>7</sup>

303 304 305 306 Mimi

KNOW THIS SOME-THING IS HERE\_ GOES HERE GOES

Am<sup>7</sup> Bm<sup>7</sup> Cma<sup>7</sup> Gma<sup>7</sup>

P/C

- 27 -

...BOHÈME!.. TELL YOU

Roger Both

307 308 309 310

GUESS SO IT'S START-ING TO WHO KNOWS WHO KNOWS

Am<sup>7</sup> Bm<sup>7</sup> Cma<sup>7</sup> Gma<sup>7</sup>

311 312 313 314

WHO KNOWS WHERE WHO GOES THERE

F Dm<sup>7</sup>

315 316 317 318

WHO KNOWS HERE GOES —

F/Bb G A  
Ac. PIANO

319 320 321 322

TRUST-ING DE- SI- RE START- ING TO LEARN —

f

P/C

- 28 -

... BOHEMEL.. TELL YOU

Both



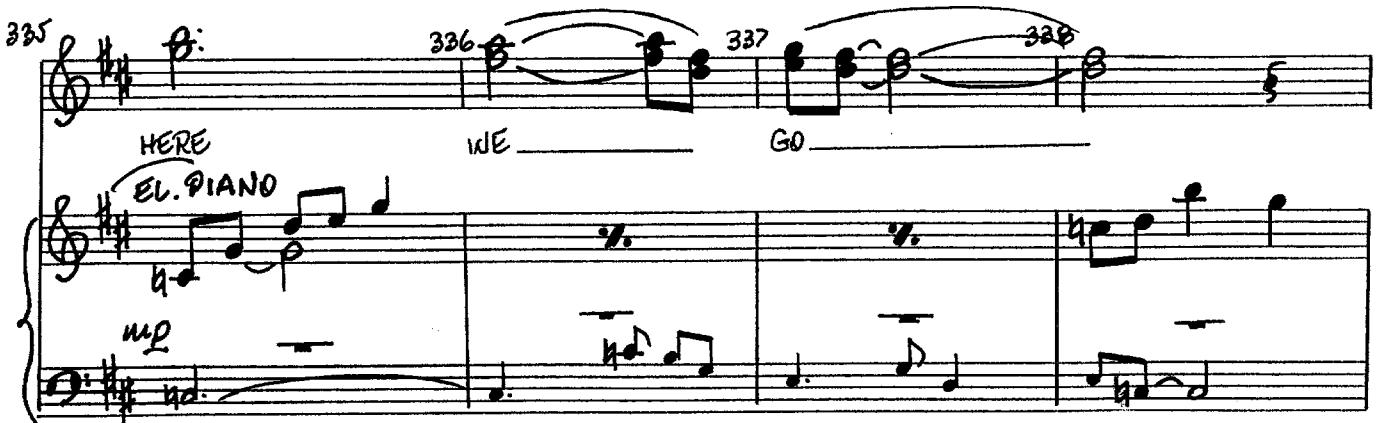
WALK-ING THROUGH FI- RE WITH- OUT A- BURN



CLING-ING A SHOUL-DER A LEAP BE-GINS



STING-ING AND OLD-ER A- SLEEP ON- PINS SO

HERE  
EL. PIANO

BSCUE

P/c

-29-

...BOHEME!..TELL YOU

339 Both NOW WE OH NO I KNOW OH NO

340 Roger

341 Mimi

342 Roger

343 Both WHO KNOWS WHERE WHO GOES THERE HERE

344

345

346

347 a tempo

348

349

350

351

352

353

354

GOES HERE GOES HERE

GOES HERE GOES HERE

P/C

-30-

...BOHEMÉ!.. TELL YOU

355 Both 366 357 368 *mit.*

GOES \_\_\_\_\_ HERE GOES \_\_\_\_\_

359 *Tempo* Maureen 360 Joanne 361 362

PIANO

ARE WE PACKED? YES AND BY NEXT WEEK I WANT YOU TO BE

363 Maureen Joanne 364 365 366

POO-KIE! AND YOU SHOULD SEE THEY'VE PAD-LOCKED THE BUILD-ING AND THEY'RE

367 368 Maureen

RI-OT-ING ON AV-E-NUE B BEN-NY CALLED' COPS THAT FUCK THE

P/C

- 31 -

... BOHEMEL... TELL YOU

Joanne

369

THEY DON'T KNOW WHAT THEY'RE DO- ING.

371

THE COPS ARE SWEEP-ING THE LOT

BUT NO- ONE'S LEAV-ING THEY'RE JUST

374

SIT- TING THERE MOO- ING

All

YEAH!

TO

376

A Girl

377

DANCE NO WAY TO MAKE A LIV-ING MAS- OCH- I- SM PAIN PER-FEC-TION

P/C

- 32 -

... BOHÈME!.. TELL YOU

376 A Girl

379

MUS-CLE SPAS- MS CHI-RO-PRAC-TORS SHORT CA-REERS EAT-ING DIS-OR-DERS

380 All Mark

381

FILM! AD-VEN-TURE TE-DI-UM NO FAM-LY BOR-ING LO-CA-TIONS

382

383

DARK ROOMS PER-FECT FAC-ES E-GOS MON-EY HOL-LY-WOOD AND SLEAZE

384 All Angel

385

MU-SIC! FOOD OF LOVE E-MO-TION MATH-E-MAT-ICS I-SO-LA-TION

P/C

-33-

...BOHEME/.. TELL YOU

386 Angel 387

RHYTH-M POW-ER FEEL-ING HAR-MO- NY AND HEAV-Y COM- PE -TI -TION

388 All Collins & Maureen 389

AN- AR- CHY! REV- O- LU-TION JUS-TICE SCREAM-ING FOR SO- LU- TIONS

390 391 All

FORC-ING CHANG-ES RISK AND DAN-GER MAK-ING NOISE AND MAK-ING PLEAS TO

gliss

392 393 394 Maureen Mark Collins All

FAG-GOT'S LEZ-2IES DYKES CROSS DRES-SERSTOO TO ME TO ME TO ME TO

395 All 396 397

YOU AND YOU AND YOU YOU AND YOU TO PEO- PLE LIV- ING WITH LIV- ING WITH LIV- ING WITH

398 3 399

NOT DY- ING FROM DIS- EASE LET

400 401 402

HE A- MONG US WITH- OUT SIN BE THE FIRST TO CON- DEMN

403 404 405

- BRA - LA VIE BO- HEME - BRA - LA VIE BO-

406 *Mark* 407 408 409

AN-Y-ONE OUT OF THE MAIN-STREAM - 15

All

HEME BRA - LA VIE BO - HEME BRA - LA VIE BO -

410 411 412

AN-Y-ONE IN THE MAIN-STREAM AN-Y-ONE A-LIVE WITH A

HEME BRA - LA VIE BO - HEME

413 414 415

SEX DRIVE TEAR DOWN THE WALL AREN'T WE ALL - THE

LA VIE BO - HEME

gloss

416 Mark 417

OP-PO-SITE OF WAR IS-NIT PEACE IT'S CRE-

418 419 All 420 //

A-TION (YEAH, WHOOP, ETC) LA VIE BO- HEME

421 Mark 422 CONDUCTED 423

THE RIOT CONTINUES. THE CHRISTMAS TREE CATASTROPHE

Goes up in flames. The snow dances.

OBLIVIOUS, ROGER AND (MIMI EXCHANGE) (GIVE CUE)

AS SMALL LOVELY KISS

gliss

424 All 425 426

VI-VA LA VIE BO- HEME! PIANO

eva.

**Music Theatre International**  
421 West 54th Street  
New York, NY 10019  
Tel: 212-541-4684  
Fax: 212-397-4684  
[www.MTIShows.com](http://www.MTIShows.com)



# Piano Conductor Score Act 2



*Book, Music and Lyrics by*  
**Jonathan Larson**

*Musical Arrangements by*  
**Steve Skinner**

*Original Concept and Additional Lyrics by*  
**Billy Aronson**

*Music Supervision and Additional*  
*Arrangements by*  
**Tim Weil**

*Dramaturg*  
**Lynn Thomson**

RENT was originally produced in New York  
by New York Theatre Workshop and on Broadway  
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon  
and New York Theatre Workshop



**MUSIC THEATRE INTERNATIONAL**

**NOTICE: DO NOT DEFACE!**

- Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

**NOT FOR SALE**

- This book is rented for the period specified in your contract. It remains the property of:

**MUSIC THEATRE INTERNATIONAL**  
**421 West 54th Street**  
**New York NY 10019**  
**(212) 541-4684**  
**[www.MTIShows.com](http://www.MTIShows.com)**



# P I A N O   C O N D U C T O R   S C O R E

## ACT 1

1. Tune Up A .....	1
1a. Voice Mail #1 .....	3
2. Tune Up B .....	4
3. Rent .....	7
4. Christmas Bells #1 .....	24
5. You Okay, Honey.....	25
6. Tune Up - Reprise.....	30
7. One Song Glory .....	32
8. Light My Candle .....	38
9. Voice Mail #2 .....	48
10. Today For You A .....	49
10a. Today For You B.....	54
11. You'll See.....	59
12. Tango Maureen Intro .....	70
12a. Tango Maureen .....	72
13. Support Group .....	83
14. Out Tonight .....	89
15. Another Day.....	98
16. Will I .....	112
17. On The Street.....	118
18. Santa Fe .....	122
19. I'll Cover You .....	135
20. We're OK .....	145
21. Christmas Bells .....	150
22. Over The Moon .....	175
22a. Over The Moon Playoff.....	184
23. La Vie Boheme/I Should Tell You .....	185

## ACT 2

24. Seasons Of Love A .....	221
25. Happy New Year A.....	229
26. Voice Mail #3 .....	240
27. Voice Mail #4 .....	241
28. Happy New Year B.....	242
29. Valentine's Day Crossover.....	254
30. Take Me Or Leave Me .....	255
31. Seasons Of Love B .....	266
32. Without You.....	269
33. Voice Mail #5 .....	279
34. Contact .....	280
35. I'll Cover You - Reprise .....	285
36. Halloween .....	293
37. Goodbye Love.....	297
38. What You Own .....	318
39. Voice Mail #6 .....	335
40. Finale A.....	337
41. Your Eyes.....	354
42. Finale B.....	359
43. Exit Music (I'll Cover You) .....	367

PIANO-CONDUCTOR

RENT

SEASONS OF LOVE A

24

INTRO

PIANO Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F C Dm Am  
Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am

Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F C Dm Am  
Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am

(9) VERSE Company

WOMEN AND MEN BY BASSO

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES  
Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F C Dm Am

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND MOM-ENTS SO-DEAR-  
Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am

Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am  
Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am

13 Company 14

13 Company 14

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES

15 16

HOW DO YOU MEAS-URE MEAS-URE A - YEAR? IN

17 18

DAY-LIGHTS IN SUN-SETS IN MID-NIGHT'S IN CUPS OF COF-FEE

19 20

IN INCH-ES IN MILES IN LAUGH-TER IN - STRIFE - IN

P/C

- 3 -

## SEASONS OF LOVE A

Company

21

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES. HOW

Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F C Dm Am

23

DO YOU MEAS-URE A YEAR IN- THE LIFE — HOW A-BOUT

HOW A-BOUT

Bb2 Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm C Dm Am

25 CHORUS

LOVE? HOW A-BOUT LOVE? LOVE? HOW A-BOUT LOVE? LOVE?

26

27

LOVE? HOW A-BOUT LOVE? LOVE? LOVE? HOW A-BOUT LOVE? LOVE?

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

P/C

-4-

## SEASONS OF LOVE A

28 29 30

HOW A-BOUT LOVE? MEASURE IN

HOW A-BOUT LOVE? MEASURE IN

Dm/C C Eb/Bb Bb Gm/F F

31 32 33

LOVE SEA-SONS OF LO- (TAMB. OUT)

LOVE SEA-SONS OF LO- (ORGAN Bb2 Am7)

34 35 36

VE SEA-SONS OF LO- VE- (TAMB. OUT)

VE SEA-SONS OF LO- VE.

Gm7 Cm7 F C Dm Am Bb2 Am7 Gm7 Cm7 Dm C Dm Am

This handwritten musical score for 'SEASONS OF LOVE A' consists of two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in 4/4 time and includes lyrics. Key changes are marked with Roman numerals and letters (Dm/C, C, Eb/Bb, Bb, Gm/F, F, Bb2, Am7). Dynamics include 'p' (piano) and 'f' (forte). Measure numbers 28, 29, 30, 31, 32, 33, 34, 35, and 36 are indicated. The score includes lyrics: 'HOW A-BOUT LOVE?', 'SEA-SONS OF LO-', 'VE SEA-SONS OF LO-', and 'VE.'. There are also markings for '(TAMB. OUT)' and '(ORGAN Bb2 Am7)'. The score is titled 'SEASONS OF LOVE A' at the top right.

P/C

-5-

## SEASONS OF LOVE A

37 VERSE

Soloist

38

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND

SIX HUN-DRED MIN-UTES

Company

OOH

Bb2

Am<sup>7</sup>Gm<sup>7</sup>Cm<sup>7</sup>

F

C

Dm

Am

39

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND JOUR-NEY'S TO PLAN

40

OOH

Bb2

Am<sup>7</sup>Gm<sup>7</sup>Cm<sup>7</sup>

Dm

C

Dm

Am

41

FIVE HUN-DRED TWEN-TY FIVE THOUS-AND SIX HUN-DRED MIN-UTES HOW

42

OOH

Bb2

Am<sup>7</sup>Gm<sup>7</sup>Cm<sup>7</sup>

F

C

Dm

Am

P/C

- 6 -

## SEASONS OF LOVE A

Soloist #2

43 Soloist

44

DO YOU MEA-SURE THE LIFE OF A WO-MAN OR A MAN?

OOH

Bb2 Am? Gm? Cm? Dm C Dm Am

Company

45

OOH

Soloist #2

TRUTHS THAT SHE LEARNED OR IN TIMES THAT HE CRIED IN

Bb2 Am? Gm? Cm? F C Dm Am

47

48

OOH

115

BRIDGES HE BURNED OR THE WAY THAT SHE DIED

115

Bb2 Am? Gm? Cm? Dm C Dm Am

P/C

-7-

## SEASONS OF LOVE A

49 Company

50

TIME NOW TO SING OUT THOUGH THE STO-RY NEV- ER ENDS — LET'S

Soloist #2

TIME NOW TO SING OUT THOUGH THE STO-RY NEV- ER ENDS — LET'S

+TAMB  $\frac{4}{4}$  Bb2 x Am? x cont. Gm? Cm? F C Dm Am

51

CEL-E-BRATE, RE-MEM-BER A YEAR IN THE LIFE OF — FRIENDS — RE-MEM-BER THE

CEL-E-BRATE, RE-MEM-BER A YEAR IN THE LIFE OF — FRIENDS — RE-MEM-BER THE

Bb2 Am? Gm? Cm? Dm C Dm Am

(53) CHORUS SOLOIST AD LIB.

54

VE — RE-MEM-BER THE

VE — RE-MEM-BER THE

+TAMB Bb/F F Fm? Eb/Bb Bb

P/C

- 8 -

## SEASONS OF LOVE A

56 Soloist

56 VE RE-MEM-BER THE LO- VE MEA-SURE IN  
VE RE-MEM-BER THE LO- VE MEA-SURE IN

57 Dm/C C Eb/Bb Bb Gm/F F

58

59 LOVE SEA-SONS OF LO-  
LOVE SEA-SONS OF LO-

60 (FRAMB OUT) 61 62

63 VE SEA-SONS OF LO-  
VE SEA-SONS OF LO- VE

64 SOLOIST 65A

66 Gm<sup>7</sup> Cm<sup>7</sup> F C Dm Am Bb<sup>2</sup> Am<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Dm

PIANO-CONDUCTOR

RENT

HAPPY NEW YEAR A

25

PLAY ORGAN AT BAR #43

INTRO

1 GTR II / DR

2



3 GTR II we

4

5 GTR II we

6 +GTR I

9

VERSE Mimi

10

11

I'M GIV-ING UP MY VI-CES I'M GO-ING BACK BACK TO SCHOOL

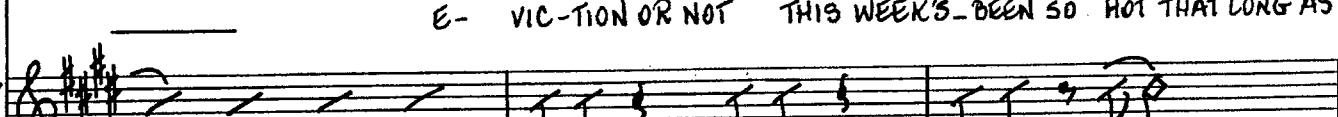
P/C

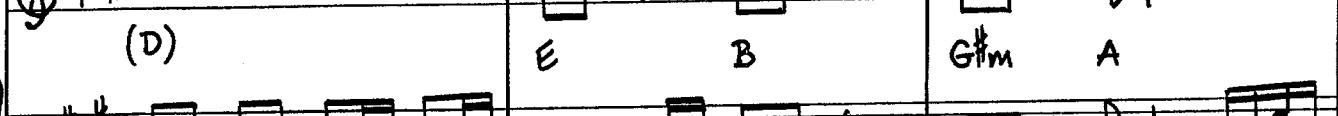
-2-

HAPPY NEW YEAR A

Mimi

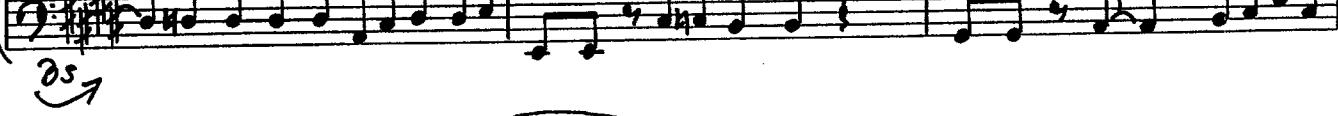
12 

13 

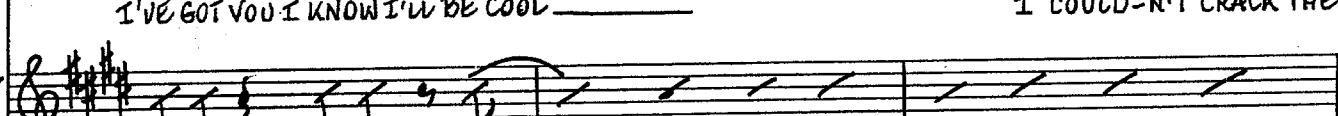
14 

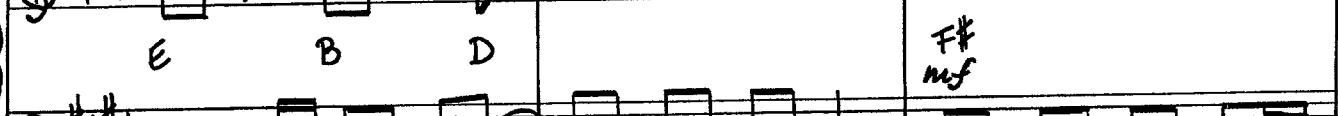
E- VIC-TION OR NOT THIS WEEK'S BEEN SO HOT THAT LONG AS

(D) E B G#m A

25 

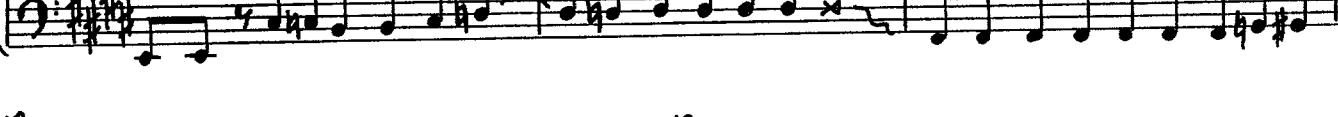
15 

16 

17 

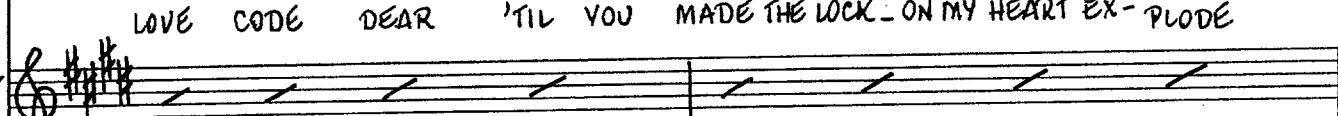
I'VE GOT YOU I KNOW I'LL BE COOL ————— I COULD-N'T CRACK THE

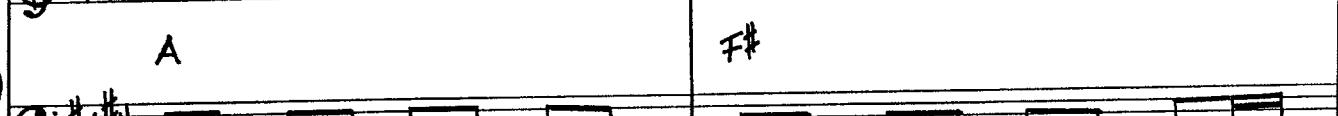
E B D 

18 

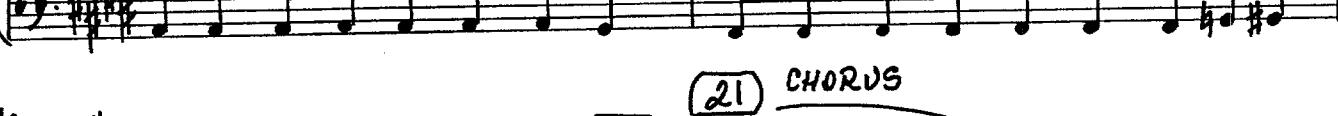
19 

LOVE CODE DEAR 'TIL YOU MADE THE LOCK ON MY HEART EX- PLODE

A F# 

21 CHORUS 

IT'S GON-NA BE A HAP-PY NEW YEAR —————

A C D ————— fE B 

22 Mimi

23

24

A HAP-PY NEW YEAR

G#m A E B D

25 26

Mark

COAST IS CLEAR

YOU'RE SUP-POSED' WORK-ING THAT'S FOR  
TO BE

(BS/DR ONLY)

27 28

Mimi

MID-NIGHT WHERE ARE THEY? THERE IS-N'T MUCH TIME MAY-BE THEY'RE

29 30

DRES-SING

I MEAN WHAT DOES ONE WEAR THAT'S AP-PRO-POS FOR A

235

P/C

-4-

## HAPPY NEW YEAR A

Mimi Maureen Mark

31 PAR-TY THAT'S AL-SO A CRIME? 32 CHIPS AN-Y-ONE? YOU CAN

GTRs A Bb

33 TAKE THE GIRL OUT OF HICKS-VILLE BUT YOU CAN'T TAKE THE HICKS-VILLE OUT OF THE GIRL.

BB A Ab G

35 Maureen 36 MY RI-OT GOT YOU ON-T. V., I DE-SERVE A ROY- AL-TV

Ab A Bb

37 Mimi Maureen 38 BE NICE YOU TWO OR NO GOD AW-FUL CHAM-PAGNE DON'T MIND IF I

A Ab G

P/C

- 5 -

HAPPY NEW YEAR A

39 Maureen Roger 40

DO, NO LUCK? BOLTED PLY- WOOD PAD- LOCKED WITH A CHAIN A

(G)

41 42 Maureen 43

TO - TAL DEAD END JUST LIKE MY EX- GIRL - FRIEND

43 =d SWING FEEL 44 45

HON-EY I KNOW YOU'RE THERE-  
ORGAN

(B8/DR ONLY) mf

46 47 48

PLEASE PICK UP THE PHONE ARE YOU O- KAY?

P/C

- 6 -

## HAPPY NEW YEAR A

49 Maureen

50 51 52  
IT'S NOT FUN-NY IT'S NOT FAIR HOW CAN

53 54 55 56  
I A-TONE? ARE YOU O' KAY? I

57 58 59  
LOSE CON-TROL BUT I CAN LEARN TO BE-HAVE GIVE ME ONE MORE CHANCE. LET ME

60 61  
BE YOUR SLAVE I'LL KISS YOUR DOC MAR-TENS, LET ME

P/C

- 7 -

HAPPY NEW YEAR A

62 Maureen

KISS YOUR DOC MAR-TENS, YOUR EV-ERY WISH I WILL O- BEY! —

65 Joanne

THAT MIGHT BE O- KAY      DOWN GIRL      HEEL STAY

I DID A BIT OF RE- SEARCH WITH MY FRIENDS AT LE-GAL AID —

TECH-NI-CALLY YOU'RE SQUAT-TERS      THERE'S HOPE BUT

TECH-NI-CALLY YOU'RE SQUAT-TERS      THERE'S HOPE BUT

P/c

- 8 -

HAPPY NEW YEAR A

75 Joanne

76 Mark & Joanne Mark

77 Joanne

JUST IN CASE ROPE! WE CAN HOIST A LINE— TO THE

(+GTRI)

82c Mark & Joanne

78 Mark

80

FIRE ES-CAPE AND TIE OFF AT THAT BENCH

81 Maureen

82

83 Joanne

84

DIALOGUE

I CAN'T TAKE THEM AS CHUMS START HOIST-ING WENCH

DR

85 TEMPO 10 VERSE Roger

86

87

I THINK I SHOULD BE LAUGH-ING YET I FOR- GET FOR-GET HOW TO BE-GIN

GTRs/DR (KICK IT PLAY AT BAR #10!)

f C G Em F C G Bb

82c

P/C

- 9 -

HAPPY NEW YEAR A

Roger

88 89 90

I'M FEEL-ING SOME-THING IN-SIDE AND YET I STILL CAN'T DE-CIDE IF I SHOULD

(Bb) C G Em F

89

91 92 93

HIDE OR MAKE A WIDE O-PEN GRIN — LAST WEEK I WAN-TED JUST TO

C G Bb D

94 95

DIS- AP- PEAR MY LIFE WAS DUST BUT NOW IT

F D

97 CHORUS

96

JUST MAY BE A HAP-PY NEW YEAR —

F Ab Bb — f C G

This is a handwritten musical score for a vocal performance. The score consists of six staves of music, each with a treble clef and a bass clef. The lyrics are written in a cursive script below the staves. Chords are indicated by letters (Bb, C, G, Em, F, D, Ab, Bb, f C, G) placed above the staves. Measure numbers (88, 89, 90, 91, 92, 93, 94, 95, 96, 97) are placed above specific measures. The score includes a section labeled 'CHORUS' in a box. The vocal line starts with 'Roger' and continues with various lyrics like 'I'M FEEL-ING SOME-THING IN-SIDE AND YET I STILL CAN'T DE-CIDE IF I SHOULD', 'HIDE OR MAKE A WIDE O-PEN GRIN — LAST WEEK I WAN-TED JUST TO', 'DIS- AP- PEAR MY LIFE WAS DUST BUT NOW IT', and 'JUST MAY BE A HAP-PY NEW YEAR —'. The score ends with a final section starting on staff 96 with 'f C' and ending on staff 97 with 'G'.

P/C

- 10 -

HAPPY NEW YEAR A

98 Roger

99

100

101 *loco* Collins Angel 102

103 Mimi Angel 104

105 Collins 106 Mimi

P/C

- 11 -

## HAPPY NEW YEAR A

107 Mimi Roger 108 Collins 109 Angel 3

BAD CHAM-PAGNE DO? - THAT'S SHA-KEN NOT STIRRED PUS-SY THE BOLTS JUST SAY THE WORD

110 Mimi Collins 111 Roger Mark

TWO MIN-UTES LEFT TO EX- E-CUTE OUR PLAN' EV'RY-ONE ELSE? PLAY' SPIDER MAN I- WHERE'S

112 RON-IC CLOSE UP TIGHT 113 ON THE PHONE MA-CHINES' RED LIGHT ONCE THE

114 BO-HO BOYS ARE GONE- 115 hit..

THE POWER MYSTERIOUSLY COMES ON  
(WHOLETONE SCALE)

BO-HO BOYS ARE GONE- THE POWER MYSTERIOUSLY COMES ON (WHOLETONE SCALE)

1 Mrs. Cohen

1 Mrs. Cohen

MARK IT'S THE WICK-ED WITCH OF THE WEST, YOUR MO-TH-ER HAP-PY NEW YEAR FROM

SCARS- DALE\_ WE'RE ALL IM-PRESSED THAT THE RI - OT FOOT - AGE

MADE THE NIGHT- LY NEWS E- VEN YOUR FA-ATHER SAYS MA- ZEL-TOV HON- EY

CALL HIM LOVE MOM\_ (BEEP)

Alexi Darling

Mark: OOH, THAT SHOW'S  
SO SLEAZY

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

MARK CO - HEN, A - LEX - I DAR - LING FROM BUZZ - LINE YOUR

FOOT - AGE OF THE RI - OTS A - ONE - FEA - TURE SEG - MENT, NET - WORK,

DEAL - TIME - I'M SEND - ING YOU A CON - TRACT KER - CHING KER - CHING -

MARK - Y GIVE US A CALL - NINE SEV - EN OH FOUR THREE OH ONE -

OR AT HOME TRY EIGHT SIX THREE SIX SEV - EN FIVE FOUR - OR MY CELL PHONE AT

NINE ONE NINE SEV - EN SIX THREE OH OH NINE OH - OR YOU CAN E - MAIL ME AT

DAR - LING A - LEX - I NEWS COM DOT NET OR YOU CAN PAGE ME AT.. (BEEP)

PIANO-CONDUCTOR

RENT

HAPPY NEW YEAR B

28

1 Maureen      Mark      Joanne

(PLAY AT #19)      GTRs cue

DR      C Mf      G      Em      F

2 score

3 Mark      Maureen

BUT IT'S NICE TO DREAM      YEAH IT'S NET-WORK TV AND IT'S ALL-

C      G      Bb      C      G

6 Mark

— THANKS TO ME      SOME HOW I      THINK I SMELL THE WHIFF OF A SCHEME—

Em      F      C      G      Bb

242

8 Joanne  
ME TOO

9 Maureen  
WE CAN PLAN A- NOTH-ER PRO- TEST

10 Joanne Maureen  
WE<sup>2</sup> THIS TIME

(GRS/02) D <sup>mp</sup> F

11 YOU CAN SHOOT- FROM THE START YOU'LL DIR- ECT, STAR- RING ME!

D F A<sup>b</sup> B<sup>b</sup>

13 Mimi  
FIVE FOUR THREE O- PEN  
14 SE-SA-ME  
All HAP- PY NEW YEAR

G

15  
16  
17 HAP- PY NEW YEAR

f C G Em F C G B<sup>b</sup>

This handwritten musical score for 'Happy New Year B' consists of eight staves of music. The first staff (measures 8-10) features two vocal parts: 'Joanne' (soprano) and 'Maureen' (alto). The lyrics 'ME TOO', 'WE CAN PLAN A- NOTH-ER PRO- TEST', and 'WE<sup>2</sup> THIS TIME' are written below the notes. The second staff (measures 11-12) contains a bass line with a dynamic marking of 'D <sup>mp</sup>' and a treble line with 'F'. The third staff (measures 13-14) features 'Mimi' (soprano) singing 'FIVE FOUR THREE O- PEN' and 'SE-SA-ME', with the 'All' parts singing 'HAP- PY NEW YEAR'. The fourth staff (measures 15-17) shows a bass line with 'G' and a treble line with 'HAP- PY NEW YEAR'. The fifth staff (measures 18-20) concludes with a bass line in 'f' and a treble line in 'G B<sup>b</sup>'. The score includes various dynamic markings like 'mp' and 'f', and key signatures like 'D' and 'G'.

18 All 19 20 Benny  
 HAP-DY NEW... *PIANO* I

21 22 Benny  
 SEE THAT YOU'VE BEAT-EN ME TO THE PUNCH HOW DID YOU KNOW WE'D BE HERE? I HAD A HUNCH

23 Mark 24 Benny  
 YOU'RE NOT MAD I'M HERE TO END THIS WAR IT'S A SHAME YOU WENT AND DE-STROYED THE DOOR

25 Mimi 26 Benny Roger  
 WHY ALL A SU-D-DEN THE BIG-A-BOUT FACE? THE CRE-DIT IS YOURS... YOU MADE A GOOD CASE WHAT

244

This is a handwritten musical score for a vocal piece. The score consists of eight staves of music, divided into two systems by a vertical bar line. The top system starts with a vocal line (All) at measure 18, followed by a piano line (PIANO) at measure 19, and a vocal line (Benny) at measure 20. The lyrics 'HAP-DY NEW...' are written above the vocal line at measure 18, with a wavy line underneath. The piano line at measure 19 includes a dynamic instruction 'PIANO'. The vocal line at measure 20 includes a performance marking 'I'. The bottom system starts with a vocal line (Benny) at measure 21, followed by a piano line (C) at measure 22, and a vocal line (Benny) at measure 23. The lyrics 'SEE THAT YOU'VE BEAT-EN ME TO THE PUNCH HOW DID YOU KNOW WE'D BE HERE? I HAD A HUNCH' are written below the vocal line at measure 21. The piano line at measure 22 includes a dynamic instruction 'C'. The vocal line at measure 23 includes a performance marking 'I'. The top system continues with a vocal line (Mark) at measure 24, followed by a piano line (C) at measure 25, and a vocal line (Benny) at measure 26. The lyrics 'YOU'RE NOT MAD I'M HERE TO END THIS WAR IT'S A SHAME YOU WENT AND DE-STROYED THE DOOR' are written below the vocal line at measure 24. The piano line at measure 25 includes a dynamic instruction 'C'. The vocal line at measure 26 includes a performance marking 'Roger'. The bottom system continues with a vocal line (Benny) at measure 27, followed by a piano line (C) at measure 28, and a vocal line (Benny) at measure 29. The lyrics 'WHY ALL A SU-D-DEN THE BIG-A-BOUT FACE? THE CRE-DIT IS YOURS... YOU MADE A GOOD CASE WHAT' are written below the vocal line at measure 27. The piano line at measure 28 includes a dynamic instruction 'C'. The vocal line at measure 29 includes a performance marking 'I'. The score concludes with a page number '244' at the bottom center.

P/C

-4-

## HAPPY NEW YEAR B

Roger

27 Benny 3 Mimi 28 3 Benny

CASE V MI-MI CAME TO SEE ME AND HAD MUCH TO SAY THAT'S NOT HOW YOU PUT IT AT ALL YES-TER-DAY I  
SHE

C

Ab/C Bb/C

19 30 31 Mark

COULD-N'T STOP THINKING A-BOUT THE WHOLE MESS MARK, YOU'LL TO GET THIS ON FILM I GUESS  
WANT

C

G/B

31 Benny 32 Roger

I RE-GRET THE UN-LUCK-Y CIR-CUM-STAN-CES OF THE RAST SEV-EN DAYS CIR-CUM-

sub mp

33 34 Benny

STANCE! YOU PAD-LOCKED OUR DOOR AND IT'S

245

246

P/C

- 5 -

## HAPPY NEW YEAR B

35 Benny

36 Angel

Mark

WITH GREAT PLEA-SURE ON BE-HALF OF CY-BER ARTS THAT I HAND YOU THIS KEY GOLF CLAPS

37 Benny 38 Roger

HAD NO JUICE IN MY BAT-TER-Y RE-SHOOT I SEE THIS IS A PHO-TO OP-POR-TU-NI-TY

39 Maureen 40

THE BE-NE-VO-LEN-T GOD USH-ERS THE POOR ART-ISTS BACK TO THEIR

41 Roger

FLAT WERE YOU PLAN-NING' TAKE DOWN THE WIRE FROM THE LOT TOO? A-NY-THING BUT THAT  
TO BARBED

246

43

Benny

44

45

Maureen

46

47

Roger

48

P/C

-7-

## HAPPY NEW YEAR B

49

Mimi

50

3

Roger

YOU CAME ON TO ME!

LIAR!

Benny

MI-MI SINCE' WAYS ARE SO- SE-DUC-TIVE PER-SUADE HIM NOT TO BE SO COUN-TER PRO-DUCTIVE

YOUR

C

Ab

Bb

Mimi

52

I WAS ON MY WAY TO WORK

WHY NOT TELL THEM WHAT' WORE TO MY PLACE

You

BLACK LEA-THER AND LACE MY

C

Ab

Bb

53

54

'CAUSE I KICKED' AND I TOLD HIM I WAS\_N'T HIS WHORE-  
HIMDESK WAS A MESS I THINK I'M' SORE  
STILL

DOES YOUR

C

Ab

Bb

55 Benny 3 3 Roger 56 3  
 BOY-FRIEND KNOW WHO YOUR' BOY-FRIEND WAS I'M NOT HER BOY-FRIEND I DON'T CARE! SHE DOES!  
 LAST

57 Angel 58  
 PEO-PLÉ! IS THIS AN-Y WAY TO START A NEW YEAR HAVE COM-  
 Sub up Am

59 Benny Angel  
 PAS-SION BEN-NY JUST LOST HIS CAT MY DOG BUT I AP-PRE-CI-ATE THAT MY

61 Benny 62 3 3 Collins  
 IT'S LIKE LOS-ING A HOW DID YOU KNOW THAT SHE FELL?  
 CAT HAD A FAU AND I WENT THRU HELL CHAM-

63 Collins Benny

64 All

PAGNE? DON'T MIND IF I DO TO DOGS NO BEN-NY TO YOU!

65 Angel Mimi

(PLAY AT #85) Gtr cue LET'S MAKE A RES- O- W- TION — I'LL DRINK TO THAT

67 Collins Joanne

LET'S AL- WAYS STAY FRIENDS THOUGH WE MAY

69 Maureen Mark

HAVE OUR DIS-PUTES THIS FAM- 'LY TREE'S GOT DEEP ROOTS— FRIEND- SHIP IS

P/C

-10-

## HAPPY NEW YEAR B

71 Mark Roger 72 Mimi Roger

THICK-ER THAN BLOOD THAT DE-PENDS. DE-PENDS ON TRUST, DE-PENDS ON

74 Joanne 75 Mark

TRUE DE-VO-TION. DE-PENDS ON LOVE DE-PENDS ON

76 (77) Roger

NOT DE-NY-ING E-MO-TION PER-HAPS

All 78

IT'S GON-NA BE A HAP-PY NEW YEAR

F#m G D A C

P/C

-11-

## HAPPY NEW YEAR B

80 Roger All Roger  
I GUESS IT'S GON-NA BE A HAP- PY NEW YEAR YOU'RE

82 D A

83 Angel 84 ad lib.  
RIGHT IT'S GON-NA BE A HAP- PY NEW YEAR

F#m G D A C

85 SLOWER 86 Roger & Mimi 87 Roger 88 Mimi  
STRINGS I'M SOR-RY COM-ING? IN A MIN-UTE

89 90 91 92  
I'M FINE, GO —

93 94 95 96

P/c

-12-

HAPPY NEW YEAR B

93 The Man C

94 8vb

WELL, WELL, WELL, WHAT HAVE WE HERE?  
IT'S GON-NA BE A HAP-PY NEW YEAR

95

96 THERE, THERE ... ETC

DR. ROLL

97 98 99 100

101 102 103 104

RIT.

## PIANO-CONDUCTOR

## RENT

29

## VALENTINE'S DAY X-OVER

## ELECTRIC PIANO

120 BPM

1 2 3 4

5 GTR I 6 7 8

9 10 11 12

13 14

15 16

17 18 19 20

21 22 23 24

PIANO-CONDUCTOR

TAKE ME OR LEAVE ME

RENT

3C

DIALOGUE: "YOU WERE FLIRTING WITH A WOMAN..."  
Med. Shuffle

12 13 14 15

F B<sub>b</sub> F B<sub>b</sub>

...."GIVE ME A BREAK!"

5 6 7 8

+DR F B<sub>b</sub> F B<sub>b</sub>

+BS F B<sub>b</sub> F

9 VERSE Maureen

10 11 12

EV'-RY SIN-GUE DAY\_ I WALK DOWN THE STREET I HEAR PEO-PIE SAY.

F B<sub>b</sub> F

12 13 14

"BA- BY'S SO SWEET" EV-ER SINCE PU-BER-TY EV'-RY-BO-DY STARES AT ME

B<sub>b</sub> B<sub>b</sub> F B<sub>b</sub>

B<sub>b</sub> B<sub>b</sub> B<sub>b</sub>

B-34

P/C

-2-

TAKE ME...

15 Maureen

16  
BOYS, GIRLS, I CAN'T HELP IT BA- BY SO BE KIND AND DON'T LOSE YOUR

F Eb F Dm Am?

18 MIND—

19 JUST RE- MEMBER THAT I'M YOUR BA- BY

Bb Gm? F/C C

(21) CHORUS

TAKE ME FOR WHAT I AM

WHO I WAS MEANT TO BE

+6th I

Eb

Bb

Bb/C

F

Eb

24

AND IF YOU

25

GIVE A DAMN—

Bb

Am?

Bb

P/C

-3-

TAKE ME...

27 Maureen

TAKE ME BA-BY — OR LEAVE ME —

Gm<sup>7</sup> F B<sup>b</sup>

30

TAKE ME BA-BY OR LEAVE ME

F E<sup>b</sup> B<sup>b</sup>

## (32) VERSE

33

A TI-GER IN A CAGE — CAN NEV-ER SEE THE SUN — THIS - DI-VA NEEDS<sup>Y</sup> STAGE — HER

F B<sup>b</sup> F

35

BA- BY LET'S HAVE FUN! YOU ARE THE ONE I CHOOSE —

E<sup>b</sup> B<sup>b</sup> F

P/C

- 4 -

TAKE ME...

37 Maureen



FOLKS WOULD KILL TO FIL YOUR SHOES,

YOU LOVE THE LIME-LIGHT TOO-

Bb

F



BA-

BY—

SO BE

MINE—

AND DON'T WASTE MY

Bb

F

Dm

Am?



TIME—

CRY-IN' HON-EY BEAR ARE YOU STILL MY

BA—  
BY—

Bb

Gm?

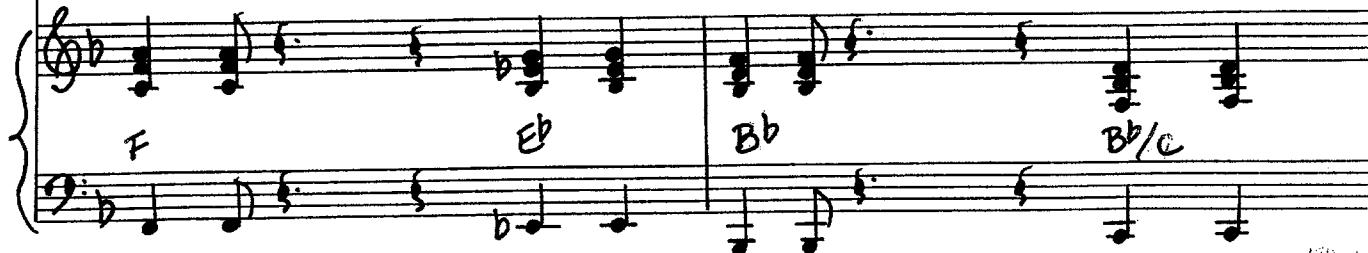
F/C

C

44) CHORUS



TAKE ME FOR WHAT I AM —



F

Bb

Bb/C

P/C

- 5 -

TAKE ME. . .

46 Maureen

47 WHO I WAS MEANT TO BE

48

49 AND IF YOU

F Eb Bb Dm Am?

50

51

GIVE A DAMN — TAKE ME BA-BY OR LEAVE ME

Bb Gm? Bb/C F7

(52) BRIDGE

53

54

NO WAY — CAN I BE WHAT I'M — NOT BUT HEY, — DON'T YOU

ORGAN: Bb9 F7: cont... Bb9

55

56

57

WANT YOUR GIRL — HOT? DON'T FIGHT DON'T LOSE YOUR HEAD —

F7 Bb9 Dm7

P/C

- 6 -

TAKE ME...

58 Maureen

'CAUSE EV-RY NIGHT WHO'S IN YOUR BED?

G7 C7 R.H. 1 gliss

61

WHO, WHO'S IN YOUR

F Bb

63

BED? KISS POO-KIE, IT WON'T WORK!

F Bb Bb

(65) VERSE

66

I LOOK BEFORE I LEAP I LOVE MAR-GINS DIS-CL-PLINE I MAKE LISTS IN MY SLEEP AND

F Bb F

P/C

-7-

TAKE ME....

68 Joanne

68

BA- BY WHAT'S MY SIN? NEVER QUIT I FOLLOW THROUGH

I HATE MESS BUT I LOVE YOU WHAT TO DO WITH MY IM-PROMP-TU

BA- BY SO BE WISE 'CAUSE THIS GIRL SAT-IS-

FIES YOU'VE GOT A PRIZE WHO DON'T COMP-RO-MISE YOU'RE ONE LUC-KY BA- BY

BA- BY

P/C

- 8 -

TAKE ME...

77 CHORUS

Joanne

78

Maureen

TAKE ME FOR WHAT I AM \_\_\_\_\_ A CON- TROL FREAK

F

Eb

Bb

Bb/C

79 Joanne

Maureen

WHO I WAS MEANT TO BE \_\_\_\_\_ A SNOB YET O- VER AT- TEN- TIVE

F

Eb

Bb

80 Joanne

Maureen

AND IF YOU GIVE A DAMN \_\_\_\_\_ A LOV- A- BLE DROLL GEEK

Dm

Am<sup>7</sup>

Bb

83 Joanne

Maureen

TAKE ME BA-BY OR LEAVE ME AN AN- AL RE- TEN- TIVE

Gm<sup>7</sup>

Bb/C

P/C

-9-

TAKE ME...

85 Both      86 Joanne      87 Both

THAT'S IT! — THE STRAW THAT MY BACK BREAKS — I QUIT! —

88 Joanne      89 Both      90 Maureen

UN-LESS YOU TAKE IT BACK — WO-MEN — WHAT IS IT A-BOUT THEM? —

91 Both      92 Joanne Both      93

CAN'T LIVE — WITH THEM OR WITH-OUT THEM —

94

95

TAKE ME FOR WHAT I AM —

G      F      C      C/D

P/C

- 10 -

TAKE ME...

96 Maureen  
WHO I WAS MEANT TO BE  
AND IF YOU

Joanne  
WHO I WAS MEANT TO BE  
AND

G F C Em Bm<sup>7</sup>

99 GIVE A DAMN  
IF YOU GIVE A DAMN YOU BET-TER TAKE ME BA-BY

C Am<sup>7</sup> C/D

101 TAKE ME BA-BY OR LEAVE ME  
OR LEAVE ME

Em C

P/C

-11-

TAKE ME...

103 Both TAKE ME BA-BY

104

105

106 OR LEAVE ME

107

108

109 GUESS I'M LEAV- IN!

110 I'M GONE!

BUB

C/D

mf G

C

ff G

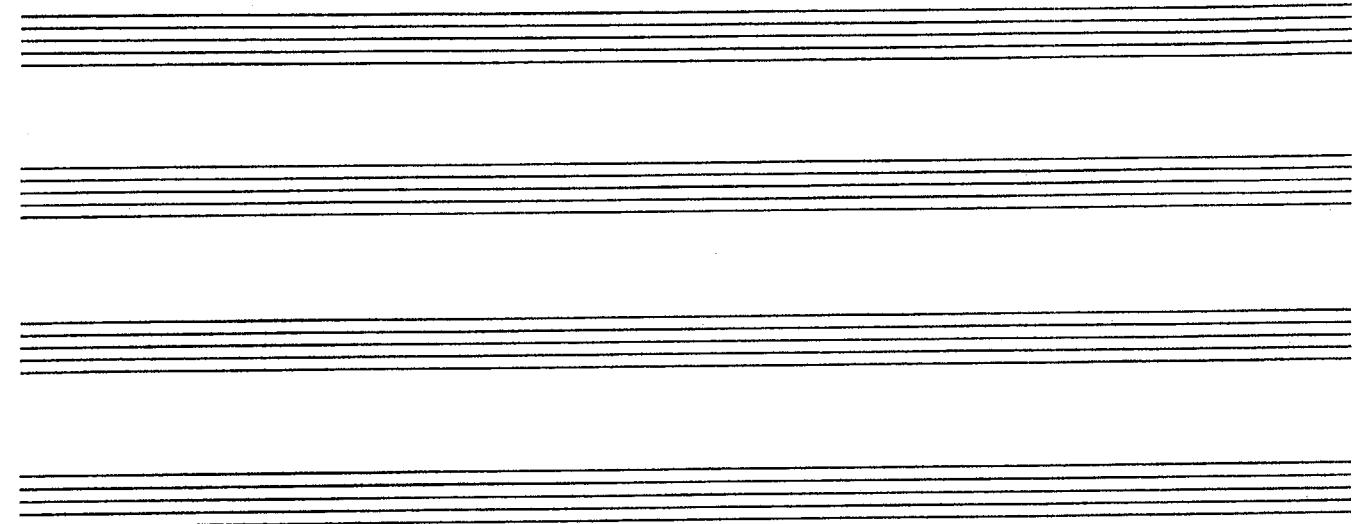
This is a handwritten musical score for a vocal and piano piece. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music. The vocal part starts with 'TAKE ME BA-BY' at measure 103. The piano part has chords in measures 103, 104, and 105. The vocal part continues with 'OR LEAVE ME' at measure 106. The piano part has chords in measures 106, 107, and 108. The vocal part ends with 'GUESS I'M LEAV- IN!' at measure 109. The piano part has chords in measures 109, 110, and 111. The vocal part ends with 'I'M GONE!' at measure 110. The piano part has chords in measures 110 and 111. The score is in common time and includes lyrics and piano dynamics like 'mf' and 'ff'.

PIANO-CONDUCTOR

SEASONS OF LOVE B

RENT

31



2



IN



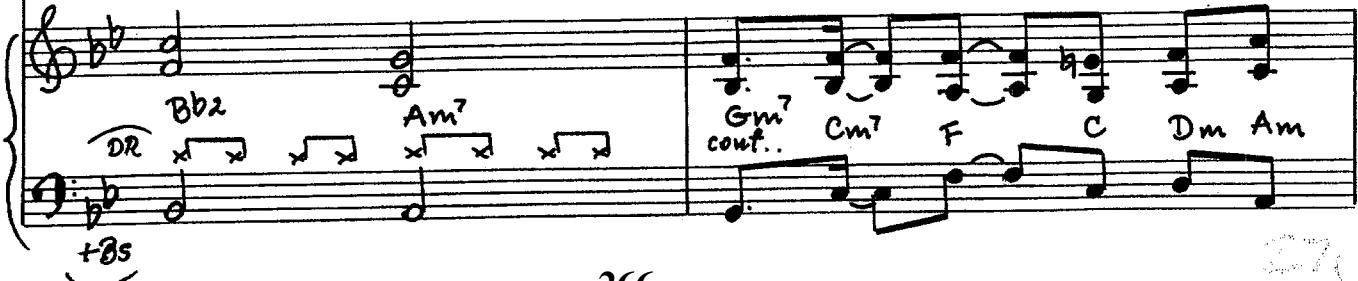
3 Group 2  
VERSE



Group 1 OOH



DIA-PERS, RE-PORT CARDS, IN SPOKED WHEELS IN SPEED-ING TICK-ETS



+BS

Group 2

5

Group 1

IN FIVE HUN-DRED TWENTYFIVE THOUSAND

IN CON-TRACT'S DOL-LARS, IN FUN'RAIS IN- BIRTHS IN FIVE HUN-DRED TWENTYFIVE THOUSAND

Bb2 Am? Gm? Cm? Dm C Dm Am Bb2 Am? *ORGAN*

8 9 10

SIX HUN-DRED MIN-UTES HOW DO YOU FIG-URE A LAST YEAR - ON EARTH - FIG-URE IN

SIX HUN-DRED MIN-UTES HOW DO YOU FIG-URE A LAST YEAR - ON EARTH - FIG-URE IN

Gm? Cm? F C Dm Am Bb2 Am? Gm? Cm? Dm C Dm Am

11 CHORUS

12 13

LOVE FIG-URE IN LOVE

LOVE FIG-URE IN LOVE

f Eb/Bb Bb +TAMB. Bb/F F Fm? cont. Eb/Bb Bb

267

Group 2

14 15 16

Group 1 FIG-URE IN LOVE MEA-SURE IN

FIG-URE IN LOVE MEA-SURE IN

Dm/C C Eb/Bb Bb Gm/F F

17 18 19

LOVE SEA-SONS OF LOVE

LOVE SEA-SONS OF LOVE

Bb/C Bb2 Am?

20 21 22

SEA-SONS OF LOVE

SEA-SONS OF LOVE

Gm? Cm? F C Dm Am Bb2 Am?

Gm? Cm? Dm?

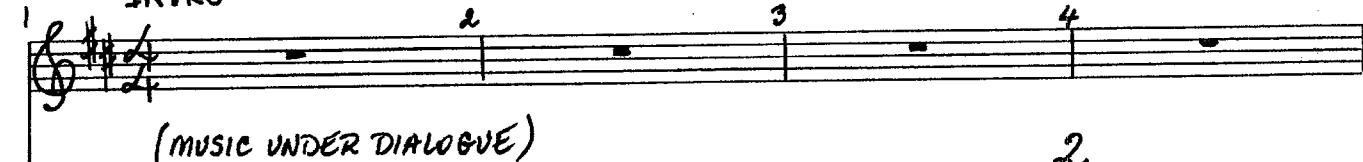
PIANO-CONDUCTOR

WITHOUT YOU

RENT

32

INTRO



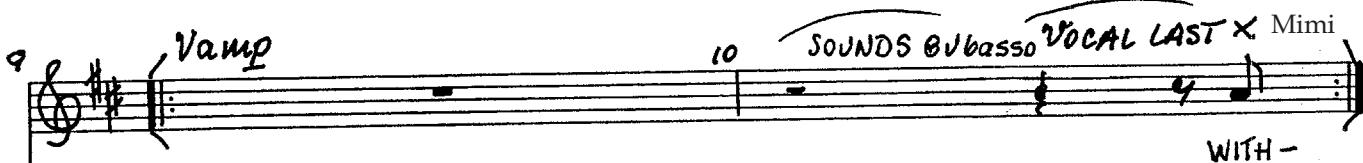
(MUSIC UNDER DIALOGUE)



Gtr. cava  
D<sup>2</sup> no 3



D<sup>2</sup> no 3



Vamp

10 SOUNDS SUBBASSO VOCAL LAST X Mimi

WITH -



D<sup>2</sup> no 3

B-f

D  
2

+ B-SWE

P/C

Mimi

-2-

WITHOUT YOU

(1) VERSE

8 OUT YOU — THE GROUND THAWS — THE

18 Gtr D2 no 3 D 2

25

15 RAIN FAWS — THE GRASS GROWS — WITH-

25

19 OUT YOU — THE SEEDS ROOT — THE

20 SMOOTH PAD

21 Gtr D2 no 3 D 2

22 D2 no 3 D 2

23 FLOW-ERS BLOOM — THE CHIL-DREN PLAY — THE

24 D2 no 3 D 2

25 D2 no 3 D 2

P/C

-3-

WITHOUT YOU

27

Mimi

8 STARS GLEAM THE PO-ETS DREAM THE

31

EA-GLES FLY WITH-OUT YOU THE

35

EARTH TURNS THE SUN BURNS

38

BUT I DIE WITH-OUT

P/C

-4-

WITHOUT YOU

44 Mimi

43

44

8 YOU WITH-

D<sup>2</sup> no 3 D (PLAY AT #94) Str. C. C. D<sup>2</sup> no 3 D

45 VERSE

46 47 48

8 OUT YOU THE BREEZE WARMS THE

D<sup>2</sup> no 3 D 2

49 50 51 52

8 GIRL SMILES THE CLOUD MOVES WITH-

D<sup>2</sup> no 3 D 2

53 54 55 56

8 OUT YOU THE TIDES CHANGE THE

+stop D<sup>2</sup> no 3 D 2

P/C

-5-

WITHOUT YOU

57 Mimi

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

8

BOYS RUN THE O-CEANS CRASH THE

D<sup>2</sup> no 3 D 2

8 CROWDS ROAR THE DAYS SOAR THE

Bm<sup>7</sup> G<sup>2</sup> 2

8 BABIES CRY WITH- OUT YOU THE

F#m G D<sup>2</sup> no 3 D

8 MOON GLOWS THE RIVER FLOWS BUT

Bm<sup>7</sup> G<sup>2</sup> 2

P/C

- 6 -

WITHOUT YOU

73 Mimi  
 74  
 75  
 76  
 8 I DIE ————— WITH-OUT ————— YOU —————  
 { F#m G D<sup>2</sup> no 3 D  
 77 Mimi  
 78  
 79  
 80  
 81  
 82  
 83  
 84  
 8 BUT I — KNOW BLUE ON — LY BLUE  
 { B<sup>b</sup>2/D D2 2  
 8 BUT I — KNOW BLUE ON — LY BLUE  
 { B<sup>b</sup>2/D A/C# Am/C G/B

P/C

-7-

WITHOUT YOU

85 Mimi 86 87 88 89 *hit...*

8 LONE - LY BLUE WITH - IN - ME BLUE

Roger

8 LONE - LY BLUE

Gm/Bb D/A A *cymb hit...*

(90) *a tempo* Mimi 91 92 93

8 WITH - OUT YOU WITH

D<sup>2</sup> no 3 D 2

(94) VERSE 95 96 97

8 OUT YOU THE HAND GROPS THE

*smooth pad*

Gtr 8s cont. D<sup>2</sup> no 3 8 8 D 8

P/C

- 8 -

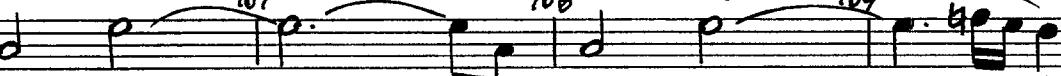
# WITHOUT YOU

98 Mimi 99 100 101 Roger

EAR HEARS \_\_\_\_\_ THE PULSE BEATS \_\_\_\_\_ WITH

D2 w3 D D2 w3 D

102 

106 

P/C

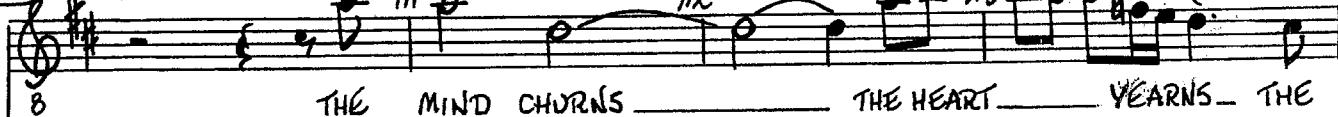
110

Mimi

111

112

113



Roger

MIND CHURN<sub>S</sub>

THE HEART YEARN<sub>S</sub>

THE

Bm<sup>7</sup>

G2

Bm<sup>7</sup>

G2

114

115

116

117

LOCO

TEARS DRY

WITH- OUT

YOU

LIFE

TEARS DRY

WITH- OUT

YOU

LIFE

F#m

Dm<sup>7</sup> 3

D

118

119

120

GOES ON

BUT I'M GONE

GOES ON

BUT I'M GONE

Bm<sup>7</sup>

G2

Bm<sup>7</sup>

P/C

-10-

WITHOUT YOU

Mimi

121 122 123

Roger 'CAUSE I DIE

'CAUSE I DIE WITH-OUT

G2 F#m G

124 125 126 127

WITH-OUT YOU

YOU WITH-OUT

D<sup>2</sup> no 3 D GTR D<sup>2</sup> no 3 D

128 129 130 131 P.

WITH-OUT YOU

YOU WITH-OUT YOU

D<sup>2</sup> no 3 D m.2 D<sup>2</sup> no 3 P.

## PIANO - CONDUCTOR

VOICE MAIL #5

## RENT

33

Alexi Darling

1 HEAD BURNING 2

3 MARK CO-HEN A-LEX-1 DAR-LING LA-BOR DAY WEEK-END IN EAST HAMP-TON ON THE

4 BEACH JUST SAW A - LEC BALD-WIN TOLD HIM YOU SAID

5 HI- JUST KID-DING WE STILL NEED DI-REC-TORS YOU STILL NEED MON-EY

7 YOU KNOW YOU NEED MON-EY 8 PICK UP THE PHONE DON'T BE A-FRAID OF KER-

9 CHING KER-CHING\_ MARK -Y SELL US YOUR SOUL\_ JUST KID-DING WE'RE

11 WAIT-ING\_ (BEEP)

1 2 3 4

5 6 7 8

9 Mimi, Collins, Maureen, Angel 10 11 12

HOT HOT HOT SWEAT SWEAT WET WET WET RED HEAT

13 Collins Maureen 14 Mimi Collins 15 Maureen Collins 16 Mimi

TOUCH TASTE DEEP DARK KISS BEG (SLAP) SLAP

Roger, Mark, Joanne, Benny

HOT HOT HOT SWEAT SWEET WET WET WET RED HEAT

280

P/C

Mimi,  
Maureen,  
Collins  
17Mimi, 2 —  
Maureen,  
Collins  
18

CONTACT

FEAR THICK RED RED RED RED RED RED PLEASE

Roger, Mark, Joanne, Benny

PLEASE DON'T STOP PLEASE PLEASE DON'T STOP STOP STOP STOP STOP DON'T PLEASE PLEASE PLEASE PLEASE  
( $\frac{1}{2}$  x FEEL)

Eb

Ab

Db

Gb

Fm

21 Maureen Angel Maureen 22 Mimi Collins 23 Maureen 24 Angel Maureen

HAR-DER FASTER WET-TER BAS-TARD YOU WHORE YOU CAN-NI-BAL MORE YOU A-NI-MAL

HOT HOT HOT

SWEAT SWEET

WET WET WET

RED HEAT

Eb

Ab

Db

Gb

Fm

Mimi,  
Maureen,

Collins

26

27 All

28

FLU-ID NO FLU-ID NO CONTACT YES NO CONTACT FI-RE FI-RE BURN BURN YES

STICK-Y LICK-Y TRICK-LE TICK-LE STEAM-Y CREAM-Y STROK-ING SOAK-ING

Eb

Ab

Db

Gb

Fm

P/C

29 All

30

31

32

NO LA-TEX RUB-BER RUB-BER FI-RE LA-TEX RUB-BER LA-TEX BUM-MERLO-VER BUM-MER

E<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>

F<sup>m</sup>

33

34

35

36

Angel

TAKE ME —

(8vb THROUGHOUT — TO END)

37

TAKE ME —

38

TAKE ME —

39

AHH

40

TAKE ME —

42

TAKE ME —

43

OH —

44

TO —

E<sup>b</sup> (No 3rd)  
ff

D<sup>b</sup>2 (No 3rd)

2

P/C

45 Angel 46 47 48

DAY FOR YOU— TO-MOR-ROW— FOR ME TO-DAY ME— TO-MOR-ROW— YOU TO MORROW

49 50 51 52

YOU LOVE YOU LOVE — YOU LOVE, I LOVE YOU I LOVE

53 54 55 56

YOU — AH — TAKE ME— TAKE ME I LOVE — YOU

57 58 59

Roger Joanne Mimi Collins Joanne Roger Mimi Collins Maureen

UM WAIT SLIPPED SHIT OW WHERE'D IT GO? SAFE DAMN I THINK I MISSED

mf

P/C

— 5 —

CONTACT

60 Maureen

61. All

62

Joanne

DON'T GET PISSED

IT WAS BAD FOR ME

WAS IT BAD FOR YOU? IT'S

63

Maureen

Roger

64

Mimi

65

Collins

O - VER

IT'S O - VER

IT'S O - VER

IT'S O - VER

IT'S O - VER

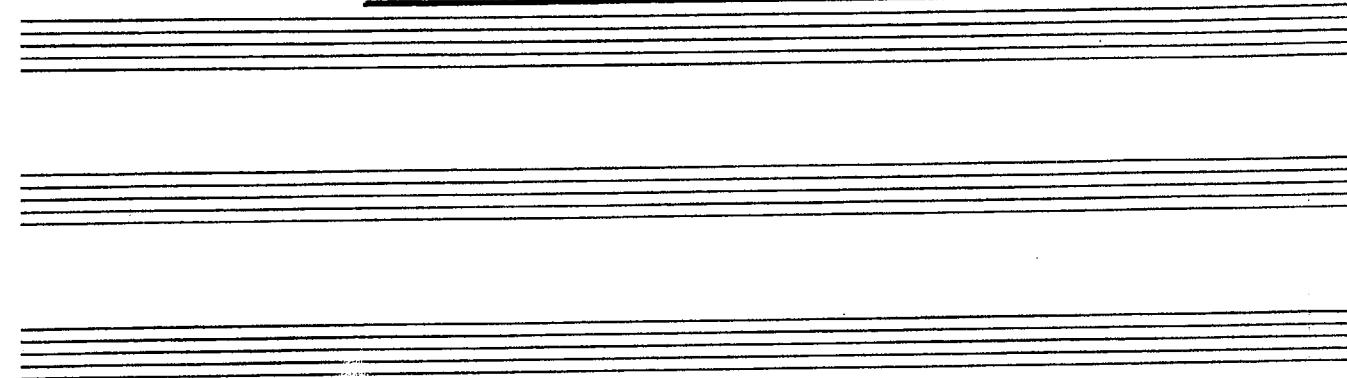
segue

PIANO-CONDUCTOR

RENT

35

I'LL COVER YOU-REPRISE



*Vamp*

UNDERSCORING

ON CUE rit...molto Collins

6 *colla voce*

LIVE IN MY HOUSE I'LL BE YOUR SHEL-TER

7

8 *molto rit..*

mp

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

10010

10011

10012

10013

10014

10015

10016

10017

10018

10019

10020

10021

10022

10023

10024

10025

10026

10027

10028

10029

10030

10031

10032

10033

10034

10035

10036

10037

10038

10039

10040

10041

10042

10043

10044

10045

10046

10047

10048

10049

10050

10051

10052

10053

10054

10055

10056

10057

10058

10059

10060

10061

10062

10063

10064

10065

10066

10067

10068

10069

10070

10071

10072

10073

10074

10075

10076

10077

10078

10079

10080

10081

10082

10083

10084

10085

10086

10087

10088

10089

10090

10091

10092

10093

10094

10095

10096

10097

10098

10099

100100

100101

100102

100103

100104

100105

100106

100107

100108

100109

100110

100111

100112

100113

100114

100115

100116

100117

100118

100119

100120

100121

100122

100123

100124

100125

100126

100127

100128

100129

100130

100131

100132

100133

100134

100135

100136

100137

100138

100139

100140

100141

100142

100143

100144

100145

100146

100147

100148

100149

100150

100151

100152

100153

100154

100155

100156

100157

100158

100159

100160

100161

100162

100163

100164

100165

100166

100167

100168

100169

100170

100171

100172

100173

100174

100175

100176

100177

100178

100179

100180

100181

100182

100183

100184

100185

100186

100187

100188

100189

100190

100191

100192

100193

100194

100195

100196

100197

100198

100199

100200

100201

100202

100203

100204

100205

100206

100207

100208

100209

100210

100211

100212

100213

100214

100215

100216

100217

100218

100219

100220

100221

100222

100223

100224

100225

100226

100227

100228

100229

100230

100231

100232

100233

100234

100235

100236

100237

100238

100239

100240

100241

100242

100243

100244

100245

100246

100247

100248

100249

100250

100251

100252

100253

100254

100255

100256

100257

100258

100259

100260

100261

100262

100263

100264

100265

100266

100267

100268

100269

100270

100271

100272

100273

100274

100275

100276

100277

100278

100279

100280

100281

100282

100283

100284

100285

100286

100287

100288

100289

100290

100291

100292

100293

100294

100295

10

P/C

-2-

I'LL COVER YOU - REP.

Collins

10 3 3 11  
 BE MY LOV- ER I'LL COV- ER

p.

p.

o

(12) Slow Gospel feel

12 13 14  
 YOU O- PEN YOUR DOOR

12 13 14  
 (B) smile

15 16  
 I'LL BE YOUR TEN- ANT DON'T GOT MUCH BAG- GAGE TO

F#/  
B

F#m/D#

E

Fm<sup>7</sup>b5

17 18  
 LAY AT YOUR FEET BUT SWEET KIS- SES I'VE GOT TO

B/F#

F#

E

280

Collins

19 SPARE I'LL BE THERE, I'LL COV-ER - YOU

20 F# E F# DR A#m7b5 D#7b9

22 I THINK THEY MEANT IT WHEN THEY SAID YOU CAN'T BUY LOVE NOW I

+Gtr DR G#m7 Em7

23 24 25

26 KNOW YOU CAN RENT IT, A NEW LEASE YOU ARE MY LOVE

F#m7 Dm7

27 ON LIFE ALL MY

FORGAN G Em C#m7b5 F#7b9

P/C

-4-

I'LL COVER YOU-REP.

Collins

28

29

LIFE

I'VE

Bm

D/A

30

LONGED TO DIS-COV-ER

31

SOME-THING AS TRUE AS THIS

32

IS

OOH

33

f E

B/E

A/E

Collins

34

IF YOU'RE

Soloist

50

WITH A THOU-SAND SWEET KIS-SES

Choir

50

FIVE HUN-DRED TWEN-TV FIVE THOU-SAND

B/E

Ama?

G#m?

cresc...

P/C

-5-

I'LL COVER YOU - REP.

35 Collins

36

COLD AND YOU'RE LONE-LY

Soloist

YOU'VE GOT

Choir

I'LL COV-ER YOU WITH A THOU-SAND SWEET KIS-SES

SIX HUN-DRED MIN-UTES

FIVE HUN-DRED TWENTY FIVE THOU-SAND

$F^{\#}m^?$        $E$

$A^{\#}m^?$        $G^{\#}m^?$

37

38

ONE NICK-EL ON-LY

WHEN YOU'RE

I'LL COV-ER YOU WITH A THOU-SAND SWEET KIS-SES-

MO-MENTS SO DEAR

FIVE HUN-DRED TWENTY FIVE THOU-SAND

$F^{\#}m^?$        $C^{\#}m$

$A^{\#}m^?$        $G^{\#}m^?$

39 Collins

WORN OUT\_ AND\_ TIR- ED\_

WHEN YOUR  
I'LL COV-ER YOU WITH A THOU-SAND SWEET KIS - SES\_

SIX HUN-DRED MIN-UTES\_ FIVE HUN-DRED TWEN-TY FIVE THOU-SAND

F#m<sup>7</sup> E Ama? G#m<sup>7</sup>

41 (42) CHORUS

HEART HAS EX- PIR- ED\_ OH

OH

OH

A/B JR D

P/C

-7-

I'LL COVER YOU-REP.

43

Collins

LOV- ER I'LL COV-ER YOU YEAH

Soloist

LOV- ER I'LL COV-ER YOU

Choir

LOV- ER I'LL COV-ER YOU

C E

46

Collins

OH

Company

OH

LOV- ER I'LL COV-ER

LOV- ER

D C

P/C

-8-

I'LL COVER YOU-REP.

48 Collins

49

You

Company

FIVE-HUN-DRED TWENTY FIVE THOU-SAND SIX HUN-DRED MIN-UTES-

*mp* Ama? G#m? F#m? E

bd. #d. d.

50

FIVE-HUN-DRED TWENTY FIVE THOU-SAND SEA- SONS OF

Ama? G#m F#m F#m/B

rit. rit. rit. rit.

Soloist ad lib

53 rit. 54 rit. rit. "I'LL COVER YOU"

LOVE

55 rit. f ESUS ff E DR. f f

PIANO-CONDUCTOR

HALLOWEEN

RENT

36

Handwritten musical score for piano and conductor. The score consists of two staves. The top staff is for the piano (Conductor), and the bottom staff is for the piano (Piano). The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score includes lyrics: 'Vamp', 'Gtr II cue', 'Gtr I cue', 'Fm7/C', and 'Mark'. Measure numbers 1 through 4 are shown above the piano staff. Measure 5 starts with a 'Mark' and includes lyrics: 'HOW DID WE GET HERE?' and 'HOW THE HELL? DAN LEFT CLOSE ON THE'. Measure 6 continues the melody. Measure 7 includes a 'Gtr II cue' and 'Fm7/C' chord. Measure 8 continues the melody. Measure 9 starts with a 'Steeple' and 'OF THE CHURCH'. Measure 10 continues the melody. Measure 11 continues the melody. Measure 12 continues the melody.

Continuation of the handwritten musical score. The top staff is for the piano (Conductor), and the bottom staff is for the piano (Piano). The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score includes lyrics: 'Mark', 'Gtr II cue', 'Fm7/C', and 'Bbm7/F'. Measure 5 starts with a 'Mark' and includes lyrics: 'HOW DID WE GET HERE?' and 'HOW THE HELL? DAN LEFT CLOSE ON THE'. Measure 6 continues the melody. Measure 7 includes a 'Gtr II cue' and 'Fm7/C' chord. Measure 8 continues the melody. Measure 9 starts with a 'Steeple' and 'OF THE CHURCH'. Measure 10 continues the melody. Measure 11 continues the melody. Measure 12 continues the melody.

Continuation of the handwritten musical score. The top staff is for the piano (Conductor), and the bottom staff is for the piano (Piano). The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score includes lyrics: 'Mark', 'Gtr II cue', 'Fm7/C', and 'Bbm7/F'. Measure 5 starts with a 'Mark' and includes lyrics: 'HOW DID WE GET HERE?' and 'HOW THE HELL? DAN LEFT CLOSE ON THE'. Measure 6 continues the melody. Measure 7 includes a 'Gtr II cue' and 'Fm7/C' chord. Measure 8 continues the melody. Measure 9 starts with a 'Steeple' and 'OF THE CHURCH'. Measure 10 continues the melody. Measure 11 continues the melody. Measure 12 continues the melody.

(13)

Mark

14 15 16

HOW DID I GET HERE? - HOW THE HELL? - CHRIST-MAS!

17 18 19 20

CHRIST-MAS EVE LAST YEAR - HOW COULD A

21 22 23 24

NIGHT SO FRO-ZEN BE SO SCald-ING HOT? HOW CAN A

25 26 27 28

MORN-ING- THIS MILD BE SO RAW?

294 295

14 15 16

PLAY STRINGS  
Db/F

Eb/G

Ab sus Ab

Db/F

Eb/G

Ab sus Ab

Db/F

Eb/G

Ab sus Ab

Db/F

Eb/G

Fm<sup>7</sup>/C

P/C

-3-

## HALLOWEEN

29

Mark

30

31

WHY ARE EN-TI-RE YEARS STREWN ON THE CUT-TING ROOM FLOOR OF ME-MO-RY

32

33

34

3

WHEN SIN-GLE FRAMES FROM ONE MAG-IC NIGHT FOR-

35

36

37

38

EV-ER FLICK-ER IN CLOSE UP ON THE 3 D I-MAX OF MY

39

40

41

42

MIND

THAT'S PO-ET-IC

THAT'S PA-THER-IC WHY DID

(43)

Mark

44

45

46

MI-MI KNOCK ON RO-GER'S DOOR? AND COLLINS CHOOSE THAT PHONE BOOTH BACK WHERE

+ H.H. Db/F Eb/G Absus Ab

+ Bass

Db/F Eb/G Absus Ab

Db/F C/E B/Eb Bb/D

A/Db Ab/C C2sus

## PIANO-CONDUCTOR

## GOODBYE LOVE

## RENT

37

1 2 3 4

*RHODES*

5 Mimi 6 7 8 Roger

IT'S TRUE YOU SOLD YOUR GUITAR AND BOUGHT A CAR? IT'S TRUE

9 10 11 12

I'M LEAV-ING NOW FOR SAN-TA FE IT'S TRUE YOU'RE WITH THIS YUP-PIE

P/C

- 2 -

## GOODBYE LOVE

13 Roger Benny 14 15 16 Mimi

SCUM? YOU SAID YOU'D NEV-ER SPEAK TO HIM A-GAIN — NOT NOW

17 Maureen 18 19 20

WHO SAID THAT YOU HAVE AN-Y SAY IN WHO SHE SAVS THINGS TO AT ALL?

21 Roger Joanne 22 23 24

YEAH! WHO SAID THAT YOU SHOULD STICK YOUR NOSE IN OTH-ER PEO- PLE'S...

Maureen 3

WHO SAID I WAS TALKING  
TO YOU?

CMESC. POCO & POCO

WHO SAID I WAS TALKING  
TO YOU?

P/C

- 3 -

## GOODBYE LOVE

25

Joanne



WE USED TO HAVE THIS FIGHT EACH NIGHT

SHE'D NEVER ADMIT

Mark

CALM DOWN!

PIANO

*f* C (+GTR II)

*b*<sub>3</sub>  
*b*<sub>3</sub>  
*eb*

*b*<sub>3</sub>  
*b*<sub>3</sub>  
*ab*

+Bass

28

Mimi

I EX-IST- ED

HE WAS THE SAME WAY

HE WAS AL- WAYS

EV- ERY- ONE PLEASE!

*g*

*g*  
*c*

*g*  
*em*

31

RUN A- WAY, HIT THE ROAD,

32

DON'T COM-MIT YOU'RE FULL OF SHIT!

*f*

*b*<sub>3</sub>  
*ab*

*b*<sub>3</sub>  
*b*

P/c

- 4 -

## GOODBYE LOVE

P/C

-5-

## GOODBYE LOVE

241 BRIDGE Mimi & Joanne

I'D BE HAP-PY TO DIE — FOR A TASTE OF WHAT AN- GEL- HAD —

Ab (+GTR I)

bd. bd. Eb bp.

Scars

44 45 46 SOME- ONE TO LIVE FOR — UN-A-FRAID TO SAY

F

47 48 49 Roger

I LOVE YOU — AU —

gliss

G — eva — C

50 51 52 YOUR WORDS ARE NICE MI-MI, — BUT LOVE'S NOT A THREE WAY STREET

EB F Ab G/B

bd. bd. bd. bd.

P/C

- 6 -

## GOODBYE LOVE

53 Roger

YOU'LL NEVER SHARE REAL LOVE UN- TIL YOU LOVE YOUR- SELF,

C Em<sup>7</sup> F

56

57 Collins

58

I SHOULD KNOW. YOU ALL SAID YOU'D BE COOL TO-DAY

RHODES

G/B C2 C2/E

59

60

61

SO PLEASE

FOR MY SAKE... I

F2 F2/G

62 a tempo

63

64

roll..

roll.

62 a tempo

63

64

CAN'T BE-LIEVE HE'S GONE

I CAN'T BE-LIEVE YOU'RE

Em F2

Em F2

P/C

- 7 -

## GOODBYE LOVE

65 Collins      66      67

68      69      70

DIE      AN- GEL HELPED US BE-LIEVE IN

71      72      73      All

LOVE      I CAN'T BE-LIEVE YOU DIS-A- GREE      I

74      75

CAN'T BE-LIEVE THIS IS GOOD- BYE

77

303

P/C

-B-

GOODBYE LOVE

(76) SLOWER

PIANO

MUSIC UNDER DIALOGUE

80 81 82 83

84 85 86 87

88 Faster Vamp

89 90 91 VOCAL LAST X

Mark

CUE "COMING"

The musical score consists of six staves of handwritten musical notation. The top staff is for the piano, with dynamics like 'p' and 'f' and a tempo marking 'SLOWER'. The second staff is also for the piano, with a tempo marking 'PIANO' and a section heading 'MUSIC UNDER DIALOGUE'. The third staff is for the piano. The fourth staff is for the piano. The fifth staff is for the piano. The bottom staff is for the piano. Various measures are numbered (76, 80, 84, 88, 89, 90, 91) and have specific dynamics and markings like 'pp', 'f', and 'b'. A section heading 'Faster Vamp' is written over the piano staff at measure 88. A 'Mark' is indicated above the piano staff at measure 91. A 'CUE "COMING"' is written above the piano staff at measure 89. The score is titled 'GOODBYE LOVE' at the top right.

P/C

-9-

## GOODBYE LOVE

PC

- 10 -

## GOODBYE LOVE

106 Mark      107      108      109 Roger

LEAST NOW! IF YOU TRY AN- GEL'S DEATH WON'T BE IN VAIN HIS

110      111      112      113

DEATH IS IN VAIN

114 Mark      115      116      117

ARE YOU IN- SANE? THERE'S SO MUCH TO CARE A-BOUT THERE'S ME, THERE'S

118 Roger      119      120      121

MI - MI MI-MI'S GOT HER BAG-GAGE TOO SO DO YOU

P/C

- 11 -

## GOODBYE LOVE

122 Roger 123 124 125 Mark Roger

WHO ARE YOU TO TELL — ME WHAT I KNOW WHAT TO DO? A FRIEND. BUT

126 127 128 129

WHO MARK ARE YOU?

130 131 132 133

MARK HAS GOT HIS WORK THEY SAY MARK LIVES FOR HIS WORK AND

134 135 136 137 Mark Roger

MARK'S IN LOVE WITH HIS WORK MARK HIDES IN HIS WORK FROM WHAT? FROM

31

P/C

-12-

GOODBYE LOVE

138 Roger

FAC-ING\_ YOUR FAIL-URE\_      FAC-ING\_ YOUR LONE-U-NESS,

D2/F      C2/E      C2/E/D      B2/D

142

FAC-ING\_ THE FACT YOU LIVE\_ A LIE\_

A2/D2      Ab2/C      C2

146

YES YOU LIVE\_ A LIE      TELL YOU\_ WHY\_

F2/A      G/B      C

149

YOU'RE AL-WAYS DREACH-ING NOT\_ TO BE

F2/A

P/C

-13-

## GOODBYE LOVE

151 Roger

152 153 3 3

NUMB WHEN THAT'S HOW YOU THRIVE YOU PRE-TEND TO CRE-

G/B C

154 3 3 155

ATE AND OB-SERVE WHEN YOU REAL-LY DE-

F2/A G/B

156 3 157 Mark

TATCH FROM FEEL-ING A-LIVE PER-HAPS IT'S BE-

C

158 159

CAUSE I'M THE ONE OF US TO

F2/A G/B

P/C

-14-

GOODBYE LOVE

160 Mark

161 162

Roger

SUR-VIVE — POOR

163 164 165

BA-BY!

166 Mark 167 168

MI- MI STILL LOVES RO- GER- IS RO- GER REAL- LY

$D^b2/F$   $E^b/G$   $A^b$

169 170 171 Roger

JEAL-OUS OR A- FRAID THAT MI-MI'S WEAK MI-MI

$D^b2/F$   $E^b/G$

P/C

-15-

## GOODBYE LOVE

172 Roger 173 Mark 174

DID LOOK- PALE MI - MI'S GOT-TEN THIN -

175 176

MI- MI'S RUN- NING OUT OF TIME RO - GER'S

177 178 Roger 179

RUN-NING OUT\_ THE DOOR NO MORE! OH NO -

180 181 182 Mark

I'VE\_ GOT-TA GO - HEY, FOR SOMEBODY WHO'S ALWAYS  
BEEN LET DOWN, WHO'S HEADING  
OUT OF TOWN?

P/C

-16-

## GOODBYE LOVE

183 Roger P

FOR SOMEONE WHO LONGS FOR  
A COMMUNITY OF HIS OWN...

184 P

WHO'S WITH HIS CAMERA, ALONE?

185 P

186 P

187 P

I'LL CALL I HATE  
THE FALL

188 P

189 Mimi P

YOU HEARD? EV- 'RY WORD

190 P

191 P

192 P

193 P

PIANO/STGS

RHODES

P/C

-17-

GOODBYE LOVE

194 Mimi 195 196 197

YOU DON'T WANT BAG-GAGE WITH-OUT LIFE TIME GUAR-AN-TEES

198 199 200 201

YOU DON'T WANT TO WATCH ME-DIE — I JUST CAME TO SAY-GOOD-

202 203 204 205

BYE LOVE GOOD-BYE LOVE — CAME-TO SAY

206 207 208 209

GOOD-BYE LOVE GOOD-BYE — JUST CAME-TO SAY

P/C

-18-

## GOODBYE LOVE

210 Mimi

211 212 213

GOOD-BYE LOVE GOOD-BYE LOVE CAME-TO SAY

Roger

214 215 216 217

GOOD-BYE LOVE GOOD-BYE

— RY I HAVE TO FIND

218 219 220 221

The musical score consists of three staves of handwritten music. The top staff is for a soprano voice (Mimi), the middle staff is for a tenor voice (Roger), and the bottom staff is for the piano. The music is in common time with a key signature of one sharp (F#). The vocal parts have lyrics: 'GOOD-BYE LOVE' (repeated), 'CAME-TO SAY', 'ONE BLAZE OF GLO', 'GOOD-BYE LOVE', 'GOOD-BYE', '— RY', 'I HAVE TO FIND', and a final section of piano chords. The piano part includes a bass line and harmonic progression with labels: 'G2/B', 'A/C#', 'D', 'G2/B', 'A/C#', and a final section of eighth-note chords. Measure numbers 210 through 221 are indicated above the staves.

P/C

-19-

GOODBYE LOVE

222 Mimi

223

224

PLEASE DON'T TOUCH ME UN- DER-STAND I'M SCARED I NEED TO

225 Mark

226

Benny

GO A-WAY I KNOW A PLACE A CLINIC A

227

228 Mimi

229 Benny Mimi

RE-HAB? MAY-BE COULD YOU? I'LL PAY GOOD-  
U.S.

P/C

-20-

## GOODBYE LOVE

230 Mimi

231 232 233

BYE LOVE GOOD-BYE LOVE CAME-TO SAY

234 235 236 237

GOOD-BYE LOVE GOOD-BYE JUST CAME-TO SAY

238 239 240 241

GOOD-BYE LOVE GOOD-BYE LOVE

242 243 244

GOOD-BYE LOVE HEL-LO

245 246

AB<sup>2</sup>/C Bb Cm<sup>9</sup>

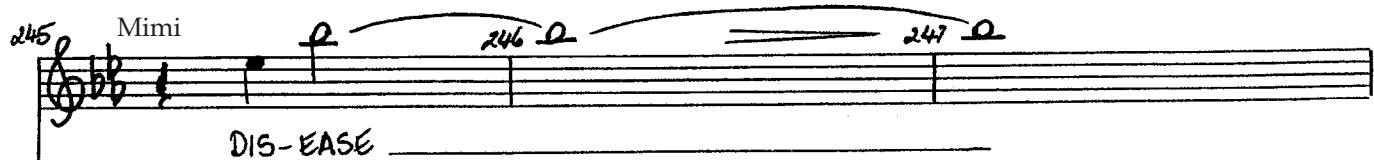
This block contains five staves of handwritten musical notation. The first staff starts with a bass clef, followed by a treble clef. The lyrics 'BYE LOVE GOOD-BYE LOVE CAME-TO SAY' are written below the notes. The second staff starts with a bass clef, followed by a treble clef. The lyrics 'GOOD-BYE LOVE GOOD-BYE JUST CAME-TO SAY' are written below the notes. The third staff starts with a bass clef, followed by a treble clef. The lyrics 'GOOD-BYE LOVE GOOD-BYE LOVE' are written below the notes. The fourth staff starts with a bass clef, followed by a treble clef. The lyrics 'GOOD-BYE LOVE HEL-LO' are written below the notes. The fifth staff starts with a bass clef, followed by a treble clef. The lyrics 'AB<sup>2</sup>/C Bb Cm<sup>9</sup>' are written below the notes. Chords are indicated by Roman numerals and numbers above the staff.

P/C

-21-

GOODBYE LOVE

245 Mimi *f* - 246 *f* - 247 *f*



248 249 250 251

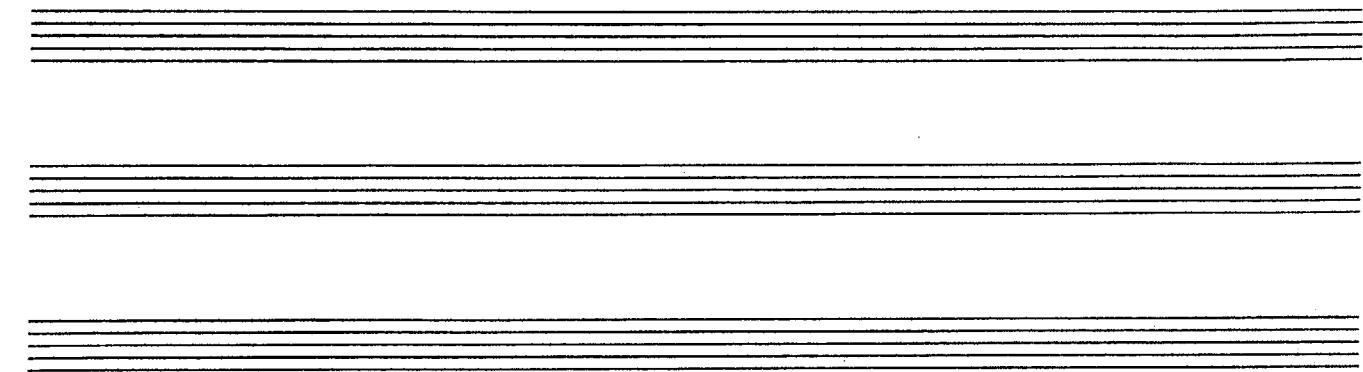


PIANO-CONDUCTOR

WHAT YOU OWN

RENT

38



1 Pastor (2) 3 Mark

PLAY AT #47 OFF THE PREM- IS- ES NOW WE GIVE NO HAND- OUTS HERE WHAT

DR. H.H. + BS DR

mf

Handwritten musical score for piano conductor, showing three staves. The first staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a bass clef and a common time signature. The vocal line includes lyrics: "PLAY AT #47 OFF THE PREM- IS- ES NOW WE GIVE NO HAND- OUTS HERE WHAT". The piano line includes dynamics "mf" and "DR. H.H." with a bass drum symbol, and "BS DR" with a bass drum symbol.

4 5 Pastor 6 Collins

HAP-PENED TO "REST IN PEACE?" OFF THE PREM- IS- ES QUEER THAT'S NO WAY TO SEND A

Handwritten musical score for piano conductor, showing three staves. The first staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a bass clef and a common time signature. The vocal line includes lyrics: "HAP-PENED TO "REST IN PEACE?" OFF THE PREM- IS- ES QUEER THAT'S NO WAY TO SEND A". The piano line includes a bass line with eighth-note patterns.

7 8

BOY TO MEET HIS MAK-ER THEY HAD TO KNOW WE COULD- N'T PAY THE

Handwritten musical score for piano conductor, showing three staves. The first staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a bass clef and a common time signature. The vocal line includes lyrics: "BOY TO MEET HIS MAK-ER THEY HAD TO KNOW WE COULD- N'T PAY THE". The piano line includes a bass line with eighth-note patterns.

P/c

— 2 —

## WHAT YOU OWN

9 Collins UN- DER- TAK- ER

10 Benny DONIT YOU WOR- RY 'BOUT HIM, HEY!

11

12 Mark I'LL TAKE CARE OF IT!

13 All Three MUST BE NICE - TO HAVE MON-EY NO SHIT! I

14

15 THINK IT ON- LY FAIR TO TELL YOU YOU JUST PAID FOR THE FU-NER-AL OF THE

16

17 Benny PER- SON WHO KILLED YOUR DOG I KNOW I AL- WAYS HAT-ED THAT

18 Benny

19 Mark

DOG LET'S PAY HIM OFF AND THEN GET DRUNK I

20 Collins & Benny:

21

CAN'T I HAVE A MEET-ING PUNK! LET'S GO!

22 Mark

23

24

"HI. MARK COHEN HERE FOR BUZZLINE ... BACK TO YOU ALEXI. COMING UP NEXT VAMPIRE

+GTR A2

25

26

27

WELFARE QUEENS WHO ARE COMPULSIVE BOWLERS."

A2

P/C

-4-

WHAT YOU OWN

28 *Mark*

29

30 *Vamp*  
"OH MY GOD, WHAT AM I DOING"

31 *SOUNDS 8v6 VERSE*

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

40 Mark

41

42

43

44

45

46

47 CHORUS

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

53 Mark

— THE TONE —

54

AND WHEN YOU'RE LIV- ING IN A -

55

ME- RI- CA

56

AT THE END OF THE MIL-

57

UE- NI- UM —

58

59

E

D

C♯m

This is a handwritten musical score for a vocal part, likely a soprano or alto, in common time with a key signature of two sharps. The score consists of six staves of music, each with a treble clef. The lyrics are written below the vocal line, and chords are indicated by Roman numerals (F, G, A2, D, C♯m) with labels 'F#m' and 'C#m' placed near the end of staves 56 and 59 respectively. The score begins with a 'Mark' at measure 53, followed by the lyrics '— THE TONE —'. Measures 54 and 55 continue the lyrics 'AND WHEN YOU'RE LIV- ING IN A -' and 'ME- RI- CA'. Measure 56 concludes with 'AT THE END OF THE MIL-'. Measures 57 and 58 continue with 'UE- NI- UM —'. Measure 59 ends with a final chord. The vocal line includes various note heads and stems, with some notes connected by horizontal lines. The score is written on a grid of five-line staves, with some staves having additional lines above them. There are also several blank staves at the bottom of the page.

P/C

- 7 -

WHAT YOU OWN

60 Roger 61 62 SOUNDS BVB  
8 THE

Mark 3 YOU'RE WHAT YOU OWN

8 E A<sup>2</sup> 0 0

(63) VERSE 64 65

8 FILM MAK-ER CAN-NOT SEE AND THE SONG WRIT-ER CAN-NOT HEAR  
PLAY AT #79

8 A<sup>2</sup> A<sup>2</sup>/G

8 66 67 68  
YET I SEE MI- MI EV- 'RY WHERE-  
8 AN-GEI'S

8 A<sup>2</sup>

P/C

- B -

WHAT YOU OWN

69 Roger 70 71

8 JUST TIGHT-EN THOSE

Mark

8 VOICE IS IN MY EAR

A2/G C#m

72 73 74 75

B SHOUL-TERS JUST DON'T LET GO OR

8 JUST CLENCH YOUR JAW-TILL YOU FROWN- OR

D C#m E C#m

76 77 78

B YOU MAY DROWN YOU'RE LIV-ING IN A-

B YOU MAY DROWN YOU'RE LIV-ING IN A-

D G E

P/C

-9-

WHAT YOU OWN

79 CHORUS Roger 80 81

ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

Mark

82 ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

A2 F#m E

83 YOU'RE LIV-ING IN A- ME- RI- CA

84 YOU'RE LIV-ING IN A- ME- RI- CA

D A2

85 WHERE IT'S LIKE<sup>v</sup> THE TWI-LIGHT- ZONE — 86 AND WHEN<sup>v</sup> LIV-ING IN A-  
YOU'RE

87 WHERE IT'S LIKE<sup>v</sup> THE TWI-LIGHT- ZONE — AND WHEN YOU'RE LIV-ING IN A-

F#m F G

P/C

-10-

WHAT YOU OWN

87

P/C

- 11 -

WHAT YOU OWN

(95) Roger

I OWN NOT A NO- TION I ES-

Mark

I OWN NOT A NO- TION I ES-

G G<sup>7</sup> G<sup>6</sup>

97 CAPE AND APE CON- TENT- I DON'T OWN E-

CAPE AND APE CON- TENT- I DON'T OWN E-

A A<sup>2</sup> A G

100 MO- TION I RENT

101

102

MO- TION I RENT

103

328

103 Roger

104

105

8 WHAT WAS IT A- BOUT THAT

Mark

8 WHAT WAS IT A- BOUT THAT NIGHT

106

107

108

8 NIGHT CON- NEC- TION IN AN I- SO- LAT- ING

CON- NEC- TION IN AN I- SO- LAT- ING

109

110

8 AGE

8 AGE FOR

111

329

P/C

- 13 -

WHAT YOU OWN

(111) Roger

112 113

FOR ONCE THE SHAD-OWS GAVE WAY TO LIGHT

8 Mark

114 115 116

ONCE THE SHAD-OWS GAVE WAY TO LIGHT

G#m G#m/F# Ema?

117 118 119

FOR ONCE I DID- NIT DIS- EN- GAGE

8

117 118 119

FOR ONCE I DID- NIT DIS- EN- GAGE

G#m G#m/F#

120 121

AN- GEL I HEAR YOU I

122 123 124

D#sus D# E

330

8/c

- 14 -

## WHAT YOU OWN

P/C

- 15 -

WHAT YOU OWN

127 CHORUS

Roger

8 ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

Mark

8 ME- RI- CA AT THE END OF THE MIL- LE- NI- UM

Bb Gm F

130 131 132

8 WERE DY-ING IN A- ME- RI- CA TO COME IN-TO OUR

8 WERE DY-ING IN A- ME- RI- CA TO COME IN-TO OUR

Eb Bb Gm

133 134 135

8 OWN BUT WHEN YOU'RE DY-ING IN A- ME- RI- CA

8 OWN BUT WHEN YOU'RE DY-ING IN A- ME- RI- CA

Gb Ab Bb

P/C

-16-

WHAT YOU OWN

136 Roger

8 AT THE END OF THE MIL- LE- NI- UM

Mark

8 AT THE END OF THE MIL- LE- NI- UM

Gm F Eb

139

140

8 YOU'RE NOT A- LONE

8 YOU'RE NOT A- LONE

Dm Eb F Gm

142

143

144

8 I'M NOT A-

8 I'M NOT A-

Gm/F Dm Eb F

145 Roger 146 147

3 LONE

Mark

3 LONE

ff Ab<sub>2</sub> Bb<sub>2</sub>

148 149 150

3 I'M NOT A- LONE

3 I'M NOT A- LONE

Ab<sub>2</sub>

151 152

Bb<sub>2</sub> Bb<sub>2</sub>

334

## PIANO-CONDUCTOR

## VOICE MAIL #6

## RENT

39

1 Roger's Mother

2

3

4 RO - GER THIS IS YOUR MOTH - ER RO - GER HON - EY I

5

6

7 DON'T GET THESE POST - CARDS MO - VING TO SAN - TA - FE BACK IN NEW YORK STARTING A

8

9

10 ROCK BAND RO - GER WHERE ARE YOU RO - GER WHERE ARE YOU RO - GER WHERE

11

12

13 Mimi's Mother

14

15 MI - MI CHI - CA DON - DEE - TAS

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

999

P/C

15 Roger's Mother

3 16

ARE YOU

RO-GER WHERE ARE

YOU

RO-GER WHERE

Mimi's Mother

DON-DE ES-TAS MI - MI

DON-DE ES-TAS MI-MI

Mr. Jefferson

ARE YOU

KIT - TEN

WHER - E - VER

Mr. s Cohen

MARK ARE YOU THERE ARE YOU THERE I DON'T KNOW IF HE'S THERE WERE ALL HERE WISH-ING YOU WERE HERE TOO

17

3 18

ARE YOU

RO-GER WHERE ARE

YOU

RO-GER WHERE

DON-DE ES-TAS MI - MI

DON-DE ES-TAS MI - MI

ARE YOU

KIT - TEN

WHER - E - VER

WHERE ARE YOU MARK ARE YOU THERE ARE YOU WHERE ARE YOU MARK ARE YOU THERE ARE YOU THERE I DON'T KNOW IF PLEASE

19

CALL

CALL

CALL

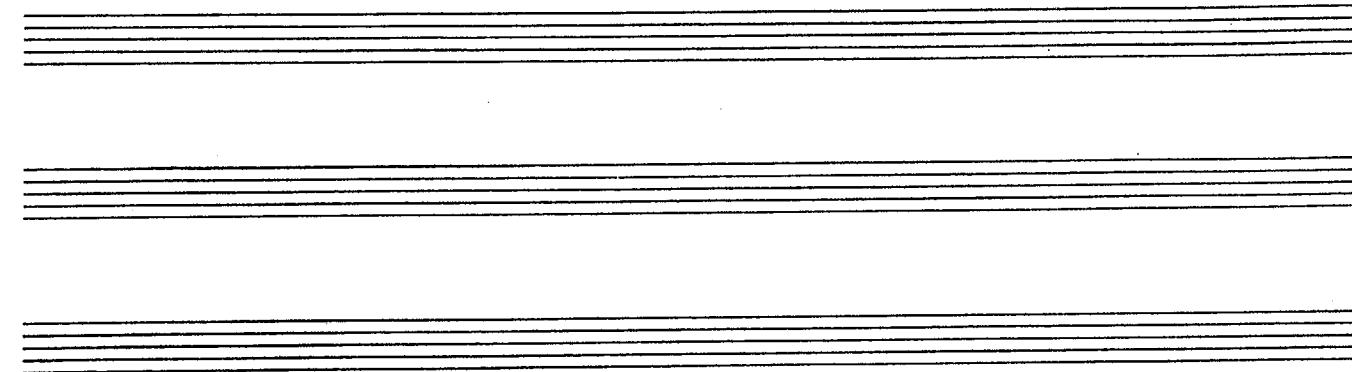
CALL — YOUR MOTH-ER —

PIANO-CONDUCTOR

FINALE A

RENT

40



1 2 3 4

sva -----

PIANO ONLY

Handwritten piano part for Finale A, measures 1-4. The first measure shows a bass clef, a common time signature, and a dynamic of forte (f). The second measure shows a treble clef, a common time signature, and a dynamic of forte (f). The third measure shows a bass clef, a common time signature, and a dynamic of forte (f). The fourth measure shows a treble clef, a common time signature, and a dynamic of forte (f). The piano part consists of a bass line and a treble line. The bass line is primarily eighth-note chords. The treble line is primarily eighth-note chords. The piano part is labeled "PIANO ONLY".

5 VOCAL

Homeless

CHRIST-MAS BELLS ARE RING- ING CHRIST-MAS BELLS ARE RING- ING

Handwritten vocal part for Finale A, measures 5-8. The vocal line is labeled "5 VOCAL" and "Homeless". The lyrics are "CHRIST-MAS BELLS ARE RING- ING CHRIST-MAS BELLS ARE RING- ING". The piano part consists of a bass line and a treble line. The bass line is primarily eighth-note chords. The treble line is primarily eighth-note chords.

9 10 11 12

CHRIST-MAS BELLS ARE RING- ING HOW TIME FLIES WHEN COM-

+DR +EL. SHAKER & 4x x 1 2 3 4

Handwritten vocal and piano parts for Finale A, measures 9-12. The vocal line continues with the lyrics "CHRIST-MAS BELLS ARE RING- ING HOW TIME FLIES WHEN COM-". The piano part consists of a bass line and a treble line. The bass line is primarily eighth-note chords. The treble line is primarily eighth-note chords. The piano part includes a dynamic of piano (p) and a performance instruction "+DR +EL. SHAKER & 4x x 1 2 3 4".

Homeless

13

14

15

16

PASS-ION DIES NO STOCK-INGS NO CAN-DY CANES-

17

18

19

20

— NO GIN-GER BREAD — NO SAFE-TY NET — NO LOOSE CHANGE NO CHANGE NO

21

22

23

24

25

26

27

28

One Homeless Man All SAN- TV CLAUS IS COM-ING — 'CAUSE SAN- TY CLAUS AIN'T COM-ING —

NO ROOM AT THE HOLI-DAY INN A- GAIN —

29 All 30 31 32

WELL MAY-BE NEXT YEAR OR WHEN? —

33 SLOWER 34 Mark 35

PLAY AT #76

(ON STAGE GTR)  
Gtr I quasi tuning up

cue

DE-CEM-BER TWEN-TY FOURTH TEN P. M. —

36 37 38

EAST-ERN STAN-DARD TIME, I CAN'T BE-LIEVE A YEAR WENT BY SO FAST

39 40

TIME TO SEE - WHAT WE HAVE TIME TO SEE

P/C

-4-

FINALE A

41 Mark

42

TURN THE PRO-JEC-TOR ON FIRST SHOT RO-GER WITH THE

43

FEN-DER GUIT-AR HE JUST GOT OUT— OF HOCK WHEN HE SOLD THE CAR

45

46 Roger

THAT TOOK HIM A-WAY AND BACK I FOUND MY SONG

47 Mark

48 Roger

FOUND HIS SONG IF HE COULD JUST FIND MI-MI I TRIED

The musical score consists of four staves of handwritten music. The first staff (measures 41-42) has lyrics: 'TURN THE PRO-JEC-TOR ON', 'FIRST SHOT RO-GER', and 'WITH THE'. The second staff (measures 43-44) has lyrics: 'FEN-DER GUIT-AR HE JUST GOT OUT— OF HOCK' and 'WHEN HE SOLD THE CAR'. The third staff (measures 45-46) has lyrics: 'THAT TOOK HIM A-WAY AND BACK' and 'I FOUND MY SONG'. The fourth staff (measures 47-48) has lyrics: 'FOUND HIS SONG IF HE COULD JUST FIND', 'MI-MI', and 'I TRIED'. Measure 41 is marked 'Mark' and measure 46 is marked 'Roger'.

P/C

-5-

## FINALE A

49 Roger YOU KNOW I TRIED

50 Mark FADE IN ON MARK WHO'S

51 Roger STILL IN THE DARK BUT HE'S GOT GREAT

52 Mark FOOT-AGE WHICH HE'S CUT TO-GETH-ER

53 Roger TO SCREEN TO-NIGHT

54 Mark IN HON-OR OF BEN-NY'S WIFE MUF-FY,

55 Mark AL-LI-SON PUL-LING BEN-NY OUT OF THE EAST VIL-LAGE LO-CA-TION

P/C

- 6 -

FINALE A

57 Roger THEN AGAIN, MAYBE WE WON'T SCREEN IT TONIGHT

58 Mark/Roger I WONDER HOW ALISON FOUND OUT ABOUT MIMI. MAYBE A LITTLE BIRD TOLD HER

59 Collins OR AN ANGEL

(60) A tempo à la "SANTA FE"

61 62 63

HAD A LIT-TLE HUNCH THAT YOU COULD USE A LIT-TLE 'FLOW'

+DR  
EL. BONGOS W/Bs

+Bs cue

64 Roger 65 66 Mark 67

TUT-OR-ING A- GAIN? BACK AT N. Y. U?

Collins

NEG-AT-IVE

NO, NO, NO I RE-

P/c

-7-

## FINALE A

P/C

- 8 -

FINALE A

(80) Answering Machine 81

Collins

WELL A- N-

+ (bass II)

83 84 85

G- E- L YET

86 87 88 89

ROB- IN HOOD-ING IS- NIT THE SO- WT-ION THE

90 91 92 93

POW-ERS THAT BE MUST BE UN- DER-MINED WHERE THEY DWELL IN A

94 Collins

95 96 97

SMALL EX-CLU-SIVE GOUR-MET IN-STI-TU-TION WHERE WE

98 99 100 101

Collins, Roger, Mark

OV-ER-CHARGE\_ THE WEAL-THY\_ CLI-EN-TELE WELL

102 103 104 105

O- PEN UP A RES-TAU-RANT IN SAN-TA FE WITH A

All. AAH SAN-TA FE

V.S. ↗

D/C

-10-

FINALE A

106 Collins, Roger, Mark

107

108

109

PRI- VATE COR- NER BAN-QUETTE

IN THE BACK

Well

All

AAH

IN THE BACK

Roger

110

111

112

113

MAKE IT YET, WELL SOME-HOW GET TO — SAN - TA FE BUT YOU'D

AAH

SAN - TA FE

114

115

116

117

MISS NEW YORK BE - FORE YOU - COULD UN - PACK —

P/C

-11-

FINALE A

Roger

118 119 120 121

0HH

All

0HH

122 123 124 125

126 127 128

g: g: g: g:

129 8: 130 131 C

132 Faster Maureen CONDUCTED 133 134

MARK! RO-GER AN-Y-ONE HELP!

135 Mark MAU- REEN? 136 Maureen IT'S MI - MI, I

GTR I CUE

P/C

-13-

FINALE A

137 Maureen 138 Roger  
CAN'T GET HER UP THE STAIRS! 139 ~~40~~ NO!

140 a tempo 141 142 143 Maureen  
PIANO ONLY SHE WAS

144 145 146 147  
HID-DLED IN THE PARK — IN THE DARK — AND SHE WAS

148 149 150 Roger 151  
FREEZ-ING — AND BEGGED TO COME HERE OV-ER HERE OH! GOD



P/c

—14—

## FINALE A

152 Mimi 153 154 155

GOT A LIGHT? I KNOW YOU YOU'RE SHIVERING

+BS/K602II

156 Joanne 157 158 Roger 159 Mimi

SHE'S BEEN LIV-ING ON THE STREET WE NEED SOME HEAT I'M SHIV-ER-ING

160 Mark 161 162 163

WE CAN BUY SOME WOOD AND SOME-THING TO EAT

164 Collins 165 166 167 Mimi

I'M A-FRAID SHE NEEDS MORE THAN HEAT I HEARD THAT

169 Maureen

— COL-LINS WILL CALL FOR A DOC- TOR HON- EY

170

171

172 Mimi

DON'T WASTE YOUR MON- EY ON MI- MI HEL-LO 9-1-1

173

174

175 ME, ME

176 3

177 Mimi

I'M ON HOLD COLD COLD WOULD YOU LIGHT MY CAN- DLE

178

179

180

181

182 Roger

YES, WEH, OH GOD

183

FIND A

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

8010

8011

8012

8013

8014

8015

8016

8017

8018

8019

8020

8021

8022

8023

8024

8025

8026

8027

8028

8029

8030

8031

8032

8033

8034

8035

8036

8037

8038

8039

8040

8041

8042

8043

8044

8045

8046

8047

8048

8049

8050

8051

8052

8053

8054

8055

8056

8057

8058

8059

8060

8061

8062

8063

8064

8065

8066

8067

8068

8069

8070

8071

8072

8073

8074

8075

8076

8077

8078

8079

8080

8081

8082

8083

8084

8085

8086

8087

8088

8089

8090

8091

8092

8093

8094

8095

8096

8097

8098

8099

80100

80101

80102

80103

80104

80105

80106

80107

80108

80109

80110

80111

80112

80113

80114

80115

80116

80117

80118

80119

80120

80121

80122

80123

80124

80125

80126

80127

80128

80129

80130

80131

80132

80133

80134

80135

80136

80137

80138

80139

80140

80141

80142

80143

80144

80145

80146

80147

80148

80149

80150

80151

80152

80153

80154

80155

80156

80157

80158

80159

80160

80161

80162

80163

80164

80165

80166

80167

80168

80169

80170

80171

80172

80173

80174

80175

80176

80177

80178

80179

80180

80181

80182

80183

80184

80185

80186

80187

80188

80189

80190

80191

80192

80193

80194

80195

80196

80197

80198

80199

80200

80201

80202

80203

80204

80205

80206

80207

80208

80209

80210

80211

80212

80213

80214

80215

80216

80217

80218

80219

80220

80221

80222

80223

80224

80225

80226

80227

80228

80229

80230

80231

80232

80233

80234

80235

80236

80237

80238

80239

80240

80241

80242

80243

80244

80245

80246

80247

80248

80249

80250

80251

80252

80253

80254

80255

80256

80257

80258

80259

80260

80261

80262

80263

80264

80265

80266

80267

80268

80269

80270

80271

80272

80273

80274

80275

80276

80277

80278

80279

80280

80281

80282

80283

80284

80285

80286

80287

80288

80289

80290

80291

80292

80293

80294

80295

80296

80297

80298

80299

80300

80301

80302

80303

80304

80305

80306

80307

80308

80309

80310

80311

80312

80313

80314

80315

80316

80317

80318

80319

80320

80321

80322

80323

80324

80325

80326

80327

80328

80329

80330

80331

80332

80333

80334

80335

80336

80337

80338

80339

80340

80341

80342

80343

80344

80345

80346

80347

80348

80349

80350

80351

80352

80353

80354

80355

80356

80357

80358

80359

80360

80361

80362

80363

80364

80365

80366

80367

80368

80369

80370

80371

80372

80373

80374

80375

80376

80377

80378

80379

80380

80381

80382

80383

80384

80385

80386

80387

80388

80389

80390

80391

80392

80393

80394

80395

80396

80397

80398

80399

80400

80401

80402

80403

80404

80405

80406

80407

80408

80409

80410

80411

80412

80413

80414

80415

80416

80417

80418

80419

80420

80421

80422

80423

80424

80425

80426

80427

80428

80429

80430

80431

80432

80433

80434

80435

80436

80437

80438

80439

80440

80441

80442

80443

80444

80445

80446

80447

80448

80449

80450

80451

80452

80453

80454

80455

80456

80457

80458

80459

80460

80461

80462

80463

80464

80465

80466

80467

80468

80469

80470

80471

80472

80473

80474

80475

80476

80477

80478

80479

80480

80481

80482

80483

80484

80485

80486

80487

80488

80489

80490

80491

80492

80493

80494

80495

80496

80497

80498

80499

80500

80501

80502

80503

80504

80505

80506

80507

80508

80509

80510

80511

80512

80513

80514

80515

80516

80517

80518

80519

80520

80521

80522

80523

80524

80525

80526

80527

80528

80529

80530

80531

80532

80533

80534

80535

80536

80537

80538

80539

80540

80541

80542

80543

80544

80545

80546

80547

80548

80549

80550

80551

80552

80553

80554

80555

80556

80557

80558

80559

80560

80561

80562

80563

80564

80565

80566

80567

80568

80569

80570

80571

80572

80573

80574

80575

80576

80577

80578

80579

80580

80581

80582

80583

80584

80585

80586

80587

80588

80589

80590

80591

80592

80593

80594

80595

80596

80597

80598

80599

80600

80601

80602

80603

80604

80605

80606

80607

80608

80609

80610

80611

80612

80613

80614

80615

80616

80617

80618

80619

80620

80621

80622

184 Roger

185

molto rit... 186

CAN - DLE

molto rit... 187 a tempo Mimi 188

RHODES + TOY PNO

I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU

191 Mimi 192 C 193 Roger 194

I SHOULD TELL YOU BEN-NY WAS-NIT A-NY SHH I KNOW

195 196 C 197 198

Mimi: I KNOW

I SHOULD TELL YOU WHY I LEFT IT WAS-NIT'CAUSE I DID-N'T

199 Mimi 200 Roger 201 Mimi 202

I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I LOVE

203 204 205 206

YOU

PIANO

+205/206 II

207 Roger 208 209 210

WHO DO YOU THINK YOU ARE? LEAV-ING ME A-LONE<sup>V</sup> MY GUITAR WITH

211 212 213 214

HOLD ON THERE'S SOME<sup>V</sup> YOU SHOULD HEAR- IT IS-N'T MUCH BUT IT TOOK ALL YEAR-  
THING

PIANO-CONDUCTOR

YOUR EYES

RENT

41

INTRO

(SOUNDS BUG) Roger

PLAY AT #17

ON STAGE GTR

F/A

G/B

YOUR

3

EYES AS WE SAID OUR GOOD- BYES

F/A

G/B

C

CAN'T GET THEM OUT OF MY MIND AND I FIND— I CAN'T HIDE—

C/E

Am

G

P/C

-2-

YOUR EYES

9 Roger

10

11

FROM YOUR EYES

Em G F/A

12

13

14

THE ONES THAT TOOK ME BY SURPRISE

THE NIGHT YOU CAME IN-

G/B C C/E

15

16

17

18

TO MY LIFE WHERE THERE'S MOON-LIGHT I SEE YOUR EYES

Am G Am

19

20

21

PLAY STRINGS

Am G Am

19

20

21

HOW'D I LET YOU SLIP A WAY WHEN I'M LONG-ING SO TO

+ GTR 2/85

22 Roger

23 24

HOLD YOU — NOW I'D DIE FOR ONE MORE DAY\_ 'CAUSE THERE'S

25 26 27

SOME-THING I \_ SHOULD HAVE TOLD\_ YOU YES THERE'S SOME-THING I \_ SHOULD HAVE TOLD\_

28 29 30

— YOU — WHEN I LOOKED IN- TO YOUR EYES

31 32 33

WHY DOES DIS-TANCE MAKE US WISE? — YOU WERE THE SONG ALL

34 Roger

35 36

A - LONG - AND BE - FORE - THE SONG - DIES -

37 38 39

I SHOULD TELL YOU I SHOULD TELL YOU - I HAVE

15ma - sub p 48

40 41

AL - WAYS LOVED YOU - YOU CAN SEE IT IN MY

DR

(42) SLOW, majestic 43 44 45

EYES -

GTRI f

This handwritten musical score consists of five staves of music. The top staff is for 'Roger' (treble clef), the middle staff is for bass (bass clef), and the bottom staff is for guitar (bass clef). The lyrics are written below the notes. Performance markings include dynamics (e.g., 'f' for forte), tempo changes (e.g., '15ma' for slow majestic), and special effects (e.g., 'DR' with a wavy line). The score is numbered 34 through 45.

P/C

- 5 -

YOUR EYES

46g Roger

47

48

49

MI - MI

+8vb - 1

50 p - o

51 p.

52

53

ff

54

55

56

57

58

fff

SEGUE

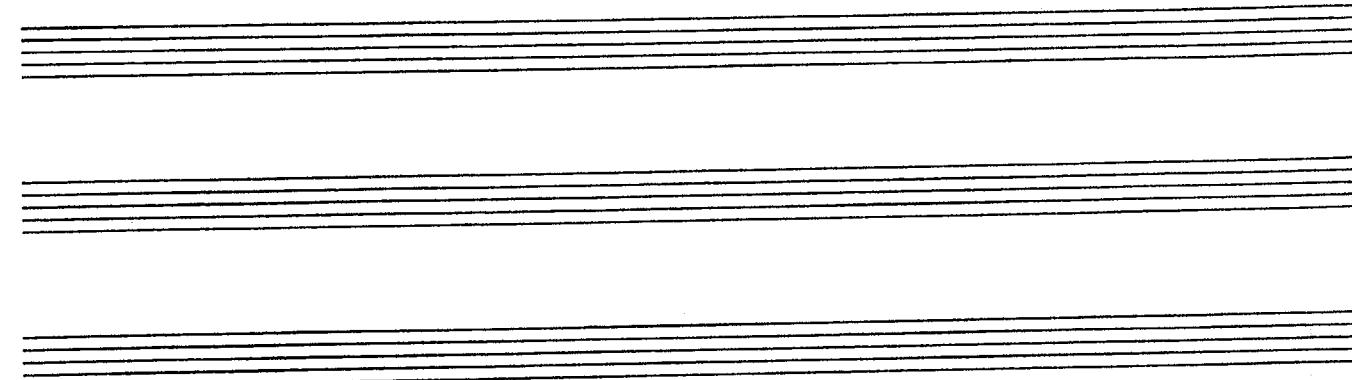
358

PIANO-CONDUCTOR

RENT

FINALE B

42



CONDUCTED

Mimi 2 Roger Mimi 3 ON CUE Mimi 4

I JUMPED OVER THE MOON! WHAT? A LEAP OF MOOD.... I WAS IN A TUNNEL, HEADING FOR THIS  
SHE'S BACK! WARM WHITE LIGHT

*(Kod II cue)*

5 ON CUE Maureen Mimi 6 7 8

OH MY GOD! AND I SWEAR ANGEL WAS THERE AND SHE LOOKED GOOD!

*up*

9 10 ON CUE 11 ON CUE 12 Collins 13 Maureen

AND SHE SAID "TURN AROUND  
GIRLFRIEND AND LISTEN TO THAT BOY'S  
SONG" SHE'S DRENCHED  
HER FEVER'S BREAK-ING

14

Mark

15

16

17

THERE IS NO FU- TURE THERE IS NO PAST

PIANO TUBULAR BELLS

G

G

G

18

Roger

19

20

21

THANK GOD THIS MO-MENT'S NOT THE LAST

PIANO

G

G

22

Mimi &amp; Roger

23

24

25

THERE'S ON- LY US THERE'S ON- LY

x1

x1

26

27

28

29

THIS FOR- GET RE- GRET OR LIFE IS YOURS TO

P/C

- 3 -

FINALE B

30 Mimi & Roger All

31 32 33

MISS NO OTH- ER ROAD NO OTH- ER

34 35 36 37

WAY NO DAY BUT TO-DAY

(38) Women 38 39 40 41

I CAN'T CON- TROL

Men

Will I lose my digni- ty

f D A

GTRI/85

42 Women      43      44      45

MY DES - TI- NY

Men

WILL SOME - ONE CARE

D A

46 47 48 49

I TRUST MY SOUL MY ON - LY

WILL I WAKE TO - MOR - ROW FROM

D A

50 51 52 53

GOAL IS JUST TO BE WITH -

THIS NIGHT - MARE

B C<sup>#</sup>

(54)

Women

OUT YOU — THE HAND GROPES — THE

Men

THERE'S ON- LY NOW THERE'S ON- LY

F#

D

D

D.

D

58

EAR HEARS — THE PULSE BEATS — LIFE

D#m

C#/E#

B

C#

D.

D.

D.

D.

62

Goes

ON

63

P

P

GONE

BUT

64

P

P

'CAUSE

FEAR

NO

8

8

OTH- ER

OTH- ER

PATH

NO

NO

PATH

NO

NO

OTH- ER

OTH- ER

66 Women

I DIE WITH-OUT YOU

Men

WAY NO DAY BUT TO-DAY

*mf* D<sup>#</sup>m C<sup>#</sup>/E<sup>#</sup> F<sup>#</sup>sus F<sup>#</sup>

70

I DIE WITH-OUT YOU

NO DAY BUT TO-DAY

B/D<sup>#</sup> C<sup>#</sup>/E<sup>#</sup> F<sup>#</sup>sus

74

I DIE WITH-OUT YOU

NO DAY BUT TO-DAY

B/D<sup>#</sup> C<sup>#</sup>/E<sup>#</sup> F<sup>#</sup>sus

P/C

-7-

## FINALE B

78 Women *p* 79 *p* 80 *p* 81 *p*.

I DIE WITH-OUT YOU

Men

82 NO DAY BUT TO-DAY

B/D# C#/E# F#sus

(B2) 83 *p* 84 *p* 85 *p*.

I DIE WITH-OUT YOU

— NO DAY BUT TO-DAY

86 87 *p* 88 *p* 89 *p*.

I DIE WITH-OUT YOU

— NO DAY BUT TO-DAY

ff

Women

90 91 92 NO DAY BUT TO -

Men

93 94 95 NO DAY BUT TO -

DAY

DAY

96 97 98

99 100

eva rit...

366

DIAZ-TEC 500

PIANO-CONDUCTOREXIT MUSIC  
(I'LL COVER YOU)

RENT

43

1x - PIANO MELODY

2x - PIANO SOLO

3x - GUITAR I SOLO TO 3rd ENDING

GUITAR II SOLO - #21-33 AT #33 PIANO PLAYS MELODY OUT

SHUFFLE

DR

(3)

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44



**Music Theatre International**  
421 West 54th Street  
New York, NY 10019  
Tel: 212-541-4684  
Fax: 212-397-4684  
[www.MTIShows.com](http://www.MTIShows.com)

