

Where Are All My Heroes

[REV 6/30/2011] v3

14

Peter Baron
arr. M. Hartigan

CUE: Lights up

Rock Ballad ♩ = 62

1 *p* E^b 2 A^b 3 E^b 4 A^b

5 F^m 6 B^b7 7 E^b/G A^b 8 F^m B^b7

9 WILL 3 10 11 12 3

8 What have the years — done to me? — They've sto-len a-way — my soul. I'm just a

mp E^b B^b7/F E^b/G A^b E^b A^b E^b/B^b

13 14 15 16

8 man-ne-quin — in a pic-ture frame for ev-ery-one — to see.

F/A A^b E^b/G A^b B^b E^b A^b B^b7

8 18 19
Where are all my he - roes They've va-nished in the night and left me here a - lone I've

mf E^b A^b E^b D^b/E^b

D. S. (Tamb.) 17 18 19

20 21 22 23
lost the will to fight. Now I'm go-ing through the mo-tions, ex - is-ting day to day. I've lost all of my he-ros. They've

A^b E^b/B^b F/A A^b E^b/G F/A E^b/B^b C m

D. S. 20 21 22 23

24 25 26

gone a - way.

F m7 B \flat 7 E \flat A \flat E \flat /G F m

24 25 26

Gtr.

Bass

24 25 26

D. S.

27 28 29 30

How can I bring a child ___ in-to this God for-sa-ken place? with - in the hate-ful cha-os they call the hu-man race.

mf E \flat A \flat E \flat D \flat /E \flat A \flat

27 28 29 30

Gtr.

Bass

mf E \flat A \flat E \flat D \flat /E \flat A \flat

27 28 29 30

D. S.

mf

31 32 33 34 35

No-thing e-ver chan-ges, the song re-mains the same. They pro-mised us the world, the pro-mise ne-ver came. Yet I still re-

F/A A^b E^b/G F/A E^b/B^b C m F m7 B^b7 E^b

31 F/A A^b 32 E^b/G F/A 33 E^b/B^b C m 34 F m7 B^b7 35 E^b

Gtr.

Bass

D. S.

36 37 38

mem - ber days thaterfull of pro - mise to-mor-row could be bet - ter, bet - ter than to -

f A^b

Gtr.

f

Bass

f

D. S.

39 40 41

day _____ and I re-call a re - bel who on - ly saw in black and white and

8

E^b A^b E^b Fm

8^{sub} E^b A^b E^b Fmin

Gtr.

Bass

D. S.

39 40 41

42 43 44

now ev - ery - thing has turned to grey. _____

8

Gm A^b B^b7sus4 A/B

Gmin A^b B^b7sus4 A/B

Gtr.

Bass

D. S.

42 43 44

Where are all my he-roes _____ they've left me in the cold _____ with

ff E A

Gtr. *ff* E 46A

Bass *ff*

D. S. *ff*

no - thing to be - lieve in, no hopes no dreams no goals. Now they're

E D/E A

Gtr. E D/E 48A

Bass

D. S.

Rubato

49 50 51 51a

mem-'ries in a pic-ture frame for all e-ter-ni-ty. Where are all my he-roes? Where are all my he-roes? They're

mp F#/A# A E F#/A# E/B C#m E7/D Am9/C

49 50 51 51a

D. S.

Slowly, In Time

54 Tempo I

rit.

52 53 54 55 56

dead just like me.

F#m A/B B7 *p* E *rit.* A Am6 E

It Ain't So Bad to be Dead

Rev 6/30 v.2

CUE: Helicopter SFX

Peter Baron
Arr. Mark Sensinger

Up Swing ♩ = 180

Synthesizer 1
Chords: Eb6, D^b7, Eb6
Performance: *ff*

Guitar
Chords: Eb6, D^b7, Eb6

Bass Guitar
Chords: Eb6, D^b7, Eb6

Drum Set
Measures 2, 3, 4, 5

Synth 1
Measures 6, 7, 8
Performance: *sfz*

Gtr.
Measures 6, 7, 8, 9, 10
Chords: D^b7

Bass
Measures 6, 7, 8, 9, 10
Chords: D^b7

D. S.
Measures 6, 7, 8, 9, 10

(Vamp - Joey dialogue under)₀

It Ain't So Bad to be Dead v2

11 12 *JOEY:* 13 14 15

Ld. 1
8 It ain't so bad to be dead.

Synth 1
11 B^b7sus4 12 B^b9 13 E^b 14 15 D^b
ff

Gtr.
11 B^b7sus4 12 B^b9 13 E^b 14 15 D^b

Bass
E^b D^b6

D. S.
6 6

16 17 18 19 20 21

Ld. 1
8 You're ne - ver too old to be dead. No hair - cuts no

Synth 1
16 17 E^b 18 B^bmin7 19 A7 20 21 A^bMaj7

Gtr.
16 17 E^b 18 B^bmin7 19 A7 20 21 A^bMaj7

Bass
E^b B^bm7 A7 A^bM7

D. S.

22 23 24 25 26

Ld. 1

tax - es the neigh - bors don't bitch. You can rest in peace when you're dead.

Synth 1

Gtr.

Bass

D. S.

Chords: $A^{\flat}min7$, $Gmin7$, $2F^{\sharp\circ}7$, $2F9$, $B^{\flat}9$

Chords: $A^{\flat}m7$, $Gm7$, $F^{\sharp\circ}7$, $F9$, $B^{\flat}7$

27 28 29 30 31 32

Synth 1

Gtr.

Bass

D. S.

Chords: $E^{\flat}6$, $D^{\flat}7$

Chords: $E^{\flat}6$, $D^{\flat}7$

33 34 35 36 37 38

Ld. 1

Synth 1

Gtr.

Bass

D. S.

8

sfz

Light Comp

Electric Bass

E^b6 D^b7 3E^b

E^b6 D^b7 E^b

33 34 35 36 37 38

39 40 41 42 43

Ld. 1

Synth 1

Gtr.

Bass

D. S.

8

mf

man at Will's wed-ding af - fair

D^b7 4E^b D^b7 4E^b D^b7

D^b7 4E^b D^b7 4E^b D^b7

39 40 41 42 43

44 45 46 47 48 49

Ld. 1

8 He's gon-na tie the noose bite the dust he ain't got no prayer

Synth 1

44 45 *E^b Light Comp* 46 47 *D^b7* 48 49 *E^b D^b7*

Gtr.

44 45 *E^b* 46 47 *D^b7* 48 49 *E^b D^b7*

Bass

44 45 46 47 48 49

D. S.

50 51 52 53 54

Ld. 1

8 And Lau - ra is

Synth 1

50 51 *5^bE^b* *E m 7(b₅)₂* *A 7* *D₃Maj 7* 54

Gtr.

50 51 *5^bE^b* *E m 7(b₅)₂* *A 7* *D₃Maj 7* 54

Bass

50 51 *E^b* *E m 7(b₅)* *A 7* *DM 7* 54

D. S.

50 51 52 53 54

(53)

55 56 57 58 59

Ld. 1
8 glo - wing and Will's loo-king good.

Synth 1
55 56 57 58 59
GMaj7 5D Maj7 GMaj7

Gtr.
55 56 57 58 59
GMaj7 5D Maj7 GMaj7

Bass
55 56 57 58 59
GM7 DM7 GM7

D. S.
55 56 57 58 59

60 61 62 63 64

Ld. 1
8 The all A - me - ri - can guy and his girl. The

Synth 1
60 61 62 63 64
6C Maj7 6F Maj7

Gtr.
60 61 62 63 64
6C Maj7 6F Maj7

Bass
60 61 62 63 64
CM7 FM7

D. S.
60 61 62 63 64

Detailed description: This is a musical score for a song. It consists of two systems of staves. The first system covers measures 55 to 59, and the second system covers measures 60 to 64. Each system includes five staves: a vocal line (Ld. 1), a Synth 1 line, a Guitar (Gtr.) line, a Bass line, and a Drum Set (D. S.) line. The vocal line contains lyrics: 'glo - wing and Will's loo-king good.' for measures 55-59, and 'The all A - me - ri - can guy and his girl. The' for measures 60-64. The Synth 1 line features chords and melodic lines, with some notes tied across measures. The Gtr. line shows chord changes and rhythmic patterns. The Bass line provides a harmonic foundation with specific chord voicings. The D. S. line shows a consistent drum pattern. Chord symbols like GMaj7, 5D Maj7, GMaj7, GM7, DM7, 6C Maj7, and 6F Maj7 are placed above the respective staves. Measure numbers are indicated at the top of each staff in each system.

It Ain't So Bad to be Dead v2

Slower ♩ = 95

65 66 67 68 69

Ld. 1
8 prom king and queen with the stars in their eyes. It's Ken and Bar-bie with an at-ti-tude

Synth 1
F#m7(b5) B7 Em7(b5) A7 Dm7(b5) G7(b9)

Gtr.
F#m7(b5) B7 Em7(b5) A7 Dm7(b5) G7(b9)

Bass

D. S.

Tempo I

70 71 72 73 74

Ld. 1
8 look out world! It

Synth 1
F min7 7 Bb9 B9

Gtr.
F min7 7 Bb9 B9

Bass

D. S.

75 76 77 78 79 80

Ld. 1
8
ain't so bad to be dead. The lawn's al-ways mowed o ver head

Synth 1
ff

Gtr.
E D7 E B min7

Bass
E 6 D7 E B m7

D. S.

81 82 83 84 85

Ld. 1
8
No law - yers__ no sales - men__ knock on__ my

Synth 1

Gtr.
B^b6 A₃Maj7 A min7 G[#]min7

Bass
B^b6 A M7 A m7 G[#]m7

D. S.

It Ain't So Bad to be Dead v2

86 87 88 89 90 91

Ld. 1

plot. It's cool just to lay here and rot.

Synth 1

G⁷ F[#]min7 C7 B7 E6 (Sn. Dr. roll) E6

Gtr.

Bass

D. S.

92 93 94 95 96

Ld. 1

Synth 1

Gtr.

Bass

D. S.

This musical score page contains five systems of music for the piece "It Ain't So Bad to be Dead v2".

- System 1 (Measures 97-101):** Features Synth 1, Gtr., Bass, and D. S. parts. Chords include B7, E6, G6, and E6. A *ff* dynamic marking is present in measure 99.
- System 2 (Measures 102-106):** Features Ld. 1, Synth 1, Gtr., Bass, and D. S. parts. Chords include D7, E6, C7, B9, and C9. A "It" lyric is written under the Ld. 1 staff in measure 106.

107 108 109 110 111 112 113

Ld. 1
8
ain't so bad to be dead.

Synth 1
107 F 6 Eb7 108 F 6 109 (Dr. Solb)⁰ 111 112(Drum Hits) 113 Eb6 F min7 Eb7
to be

Gtr.
107 F 6 Eb7 108 F 6 109 110 111 112(Drum Hits) 113 Eb6 F m7 Eb7
to be

Bass
107 F 6 Eb7 108 F 6 109 110 111 112(Drum Hits) 113 Eb6 F m7 Eb7
to be

D. S.
107 108 Fill -109 -110 -111 -112 113

114 115 116 117

Ld. 1
8
You're ne - ver too old to be dead

Synth 1
114 F min7 Eb7 115 F 6 116 117 C min7 rit.
3 3 3

Gtr.
114 F min7 Eb7 115 F 6 116 117 C min7 rit.
3 3 3

Bass
114 F m7 Eb7 115 F 6 116 117 C m7 rit.
3 3 3

D. S.
114 115 116 117 rit.
3 3 3

Moderate ♩ = 120

118 119 120 121

Ld. 1
8 I may look like a gimp but I ne-ver go limp.

Synth 1
118 B7 119 B^b6 120 B^bmin7 121 F⁷Maj7

Gtr.
118 B7 119 B^b6 120 B^bmin7 121 F⁷Maj7

Bass
118 B7 119 B^b6 120 B^bm7 121 F M7

D. S.
118 119 120 121

122 123 124 125

Ld. 1
8 It ain't so bad to be dead.

Synth 1
122 A^b7 123 G⁷min7 124 D^b9 C9 F6 125 3 3 3 3

Gtr.
122 A^b7 123 G⁷min7 124 D^b9 C9 F6 125

Bass
122 A^b7 123 Gm7 124 D^b9 C9 F6

D. S.
122 123 124 125

Electric Bass

It Ain't So Bad to be Dead v2

126 127 128 129

Ld. 1

It ain't so bad to be dead.

Synth 1

Gtr.

Bass

D. S.

D7(b9) Gmin7 D7(b9) C9 F6 F6

D7(b9) Gm7 Db9 C9 F6

Tempo I

130 131 132 133 134

Ld. 1

It ain't so

Synth 1

Gtr.

Bass

D. S.

E°7 D7sus4 E°7 D7sus4 E°7 D7sus4 E°7 D7sus4

E°7 D7sus4 E°7 D7sus4 E°7 D7sus4 E°7 D7sus4

135 136 137 138 139 140

Ld. 1
8 bad to be dead!

Synth 1
135 G min7 136 C9 137 F 138 139 140

Gtr.
135 G min7 136 C9 137 F 138 139 140

Bass
G m7 C 9 F

D. S.
135 136 137 138 139 140

141 142

Ld. 1
8

Synth 1
141 F9 142 F9

Gtr.
141 F9 142 F9

Bass
F9

D. S.
141 142 Fill

143

Ld. 1

8

Synth 1

143

Gtr.

Bass

143

D. S.

Detailed description of the musical score: The score is for page 15, measures 143 and 144. It features five staves: Ld. 1 (Lead 1), Synth 1 (Synth 1), Gtr. (Guitar), Bass, and D. S. (Drums). Measure 143 begins with a double bar line. The Ld. 1 staff has a treble clef, a key signature of one flat, and a whole note chord. The Synth 1 staff has a treble clef, a key signature of one flat, and a whole note chord. The Gtr. staff has a treble clef, a key signature of one flat, and a whole note chord. The Bass staff has a bass clef, a key signature of one flat, and a quarter note. The D. S. staff has a double bar line at the start of measure 143 and a quarter note in measure 144. Measure 144 continues with similar notation for all staves.

Mirror (A World of Our Own)

[REV 7/4/2011] v4

16

Peter Baron
arr. M Hartigan

CUE: JOEY: (From #15) "I am thrilled to death to be here tonight."

Andante $\text{♩} = 95$

Synthesizer 1

Synth 1

Synth 1

Mirror (A World of Our Own)

13 14 15 16 3

8 be so luck - y to have a wife and friend like you? And Lau - ra I

Synth 1

A B7/A E/G# D/E

Bass

mf

17 18 19 20

8 pro - mise you, you'll be so glad you took this chance _____ to be your

Synth 1

A B B m/D C#7

E.Gtr.

A Clean Tone B B m/D G#7

Bass

mf

21 22 23 24 LAURA

Yes I will mar-ry

8
lov - er and your friend, _____ this is a true ro - mance. _____

Synth 1

E.Gtr.

Bass

F#m A m/E B7/D# E

F#m A m/E B7/D# E

25 26 27 28

you. I will be your wife. You are the man I

Synth 1

E.Gtr.

Bass

A B E

A B E

The musical score is arranged in five systems. The first system contains the vocal line and Synth 1. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "fell in love with _____ and I will stand by you for life. We can live a". The Synth 1 part consists of two staves (treble and bass clef) with a melodic line in the treble and a bass line in the bass. The second system contains the E.Gtr. and Bass parts. The E.Gtr. part is in treble clef and consists of four measures of rhythmic slashes. The Bass part is in bass clef and consists of four measures of notes. The third system contains the D. S. part, which is in bass clef and consists of four measures of notes with 'x' marks above some notes, indicating muted strings. Chord symbols are placed above the Synth 1 and Bass staves: A (measure 29), B7/A (measure 30), E/G# (measure 31), and E7 (measure 32). Measure numbers 29, 30, 31, and 32 are indicated at the beginning of each measure.

33 34 35 36

fai - ry tale_ and dine each night to can - dle light. This mir - ror

Synth 1

A B7/A B m/D C#7

E.Gtr.

Bass

D. S.

mf

The musical score is arranged in five systems. The first system contains the vocal melody and lyrics: "sings a song of love _____ and of a fu - ture bright. _____ Trust in". The second system shows the vocal harmony with lyrics "Trust in". The third system is for Synth 1, with a treble clef and notes corresponding to the chords. The fourth system is for E.Gtr., with a treble clef and a slash indicating a strummed chord. The fifth system is for Bass, with a bass clef and notes corresponding to the chords. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 37, 38, 39, and 40 are indicated above the staves.

37 38 39 40

sings a song of love _____ and of a fu - ture bright. _____ Trust in

Trust in

Synth 1

F#m A m/E B 7/D# B E E7

E.Gtr.

F#m A m/E B 7/D# B E E7

Bass

41 42 43 44

me that my heart is yours and will al - ways be. ___ We'll sing in per - fect

me that my heart is yours and will al ___ ways be. ___ We'll sing in per - fect

Synth 1

A B7/D# E C#7/F

41 42 43 44

E.Gtr.

Bass

D. S.

45 46 47

har - mo - ny _____ for all e - ter - ni - ty. _____

har mo ny _____ for all e ter _____ ni ty. _____

F#m G#7 C#

Synth 1

45 46 47

F#m G#7 C#

E.Gtr.

Bass

45 46 47

D. S.

Detailed description: This page of a musical score for 'Mirror (A World of Our Own)' covers measures 45 to 47. It features five staves: two vocal staves (top), a Synth 1 staff (middle), an Electric Guitar (E.Gtr.) staff, a Bass staff, and a Drum Set (D.S.) staff. The key signature is three sharps (F#, C#, G#). The vocal lines are in treble clef with lyrics: 'har - mo - ny _____ for all e - ter - ni - ty. _____'. The Synth 1 part consists of two staves (treble and bass clef) with chords F#m, G#7, and C# indicated above the measures. The E.Gtr. part has slash marks in measures 45 and 47, and a diamond symbol in measure 46. The Bass part has a steady eighth-note pattern. The D.S. part has slash marks in measures 45 and 47, and a diamond symbol in measure 46.

Mirror (A World of Our Own)
WILL and LAURA are married.

Synth 1

48 *f* A Strings (synth 2) B C# C#m 3

E.Gtr.

48 *f* A 49 B 50 C# 51 C#m

Bass

48 *f* 49 50 51

D. S.

48 *f* 49 50 51

52 53 54 55 *accel.*

It's our

Synth 1

52 A G# C# C#m

E.Gtr.

52 A 53 G# 54 C# 55 C#m

Bass

52 53 54 55 *accel.*

56 **Slightly Faster** ♩ = 100 57 58 59

time. I've wait - ed just_ for you. It's our

time. I've wait - ed just_ for you. It's our

A B C# C#m

Synth 1

8vb- A B C# C#m

56 57 58 59

E.Gtr.

Bass

D. S. 56 57 58 59

The musical score is arranged in five systems. The first system contains two vocal staves with lyrics: "time. I've wait - ed just_ for you. It's our". The second system contains two staves for Synth 1, with chord markings A, B, C#, and C#m above the measures. The third system contains two staves for E.Gtr. and Bass, with chord markings 8vb- A, B, C#, and C#m above the measures. The fourth system contains two staves for D. S. (Drum Set), with a snare drum marked with an asterisk in measure 56. The score is in the key of D major and 4/4 time, with a tempo of 100. The lyrics are: "time. I've wait - ed just_ for you. It's our".

60 61 62 63

turn _____ to start our lives out new. On this our wed-ding

turn _____ to start our lives out news. On this our wed-ding

Synth 1

(8vb)

60 61 62 63

E. Gtr.

Bass

D. S.

A G# C#

A G# C#

Detailed description: This page of a musical score contains measures 60 through 63. It features five staves: two vocal staves, a Synth 1 staff, an Electric Guitar (E. Gtr.) staff, a Bass staff, and a Double Bass (D. S.) staff. The key signature is three sharps (F#, C#, G#). The vocal lines have lyrics: 'turn _____ to start our lives out new. On this our wed-ding' and 'turn _____ to start our lives out news. On this our wed-ding'. The Synth 1 part includes a melodic line in the treble clef and a bass line in the bass clef, with a dynamic marking of '(8vb)'. The E. Gtr. part has a rhythmic pattern of slashes in measures 60-62 and a diamond symbol in measure 63. The Bass part has a steady eighth-note pattern. The D. S. part has a rhythmic pattern of slashes in measures 60-62 and a diamond symbol in measure 63. Chord markings 'A', 'G#', and 'C#' are placed above the Synth 1 staff in measures 60, 61, and 62 respectively.

64 65 66 67

day we will join as one. For-ev-er to be

8 day we will join as one. For-ev-er to be

Synth 1

(8vb)

Bass

mp

D. S.

68 69 70 71

friends and lov - ers _____ our fai - ry tale has just be - gun.

friends and lov - ers _____ our fai - ry tale has just be - gun.

Synth 1

mp

Bass

p

72 73 74 75

And I will pro-mise you: I'll make your hopes and dreams come true. _____

and I will pro-mise you — I'll make your hopes and dreams come true. _____

Synth 1
E A B7/A B m/D C#7
mf

E.Gtr.
E7 A B7/A B m/D C#7

Bass

D. S.

Detailed description: This page of a musical score for 'Mirror (A World of Our Own)' covers measures 72 to 75. It features five staves. The top two staves are vocal lines with lyrics: 'And I will pro-mise you: I'll make your hopes and dreams come true.' and 'and I will pro-mise you — I'll make your hopes and dreams come true.' Both vocal lines include a triplet of eighth notes in measures 72 and 73. The third staff is for Synth 1, showing chords E, A, B7/A, B m/D, and C#7, with a mezzo-forte (*mf*) dynamic marking. The fourth staff is for E.Gtr., with a slash indicating a strummed pattern for measures 72-74 and specific notes for measure 75. The fifth staff is for Bass, showing a simple bass line. The bottom staff is for D. S. (Drum Set), showing a pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

76 77 78 79 80 81

— This mir-ror sees a fu-ture bright. Un-til the end of time. _____

8 — This mir-ror sees a fu-ture bright un-til the end of time. _____

Synth 1

F#m A m/E B 7/D# B

Strings (synth 2) *rit.*

76 F#m A m/E B 7/D# B E 79 80 81

E.Gtr.

Bass

D. S.

The Disco Push

REV 7/5/11 v4

Mark Sensinger

1 *f*

2

3

Guitar *f*

Bass Guitar

Drum Set

4

9 ALL

10

Nix-on's chec-kin' out Pe-king Bob-by Riggs and Bil-lie Jean King

F min7 Eb Bb

Gtr. C7(#9) 9 F min7 10 Eb Bb

Bass

D. S.

The Disco Push REV 6/30/11 v3

2

11 12 13

D B Coo-per and Son of Sam Crui-sin' in a Pon-ti-ac — Trans-Am. Xa-na-du, Bar-ba-rel-la, Su-per-fly —

F min7 Eb Bb F min7

Gtr. F min7 12 Eb Bb 13 F min7

Bass

D. S. 11 12 13

14 15

Ro - ger Moore's James Bond; Live and Let Die. La - va lamps, pet rocks, wa - ter beds.

Eb Bb F min7

Gtr. Eb Bb 15 F min7

Bass

D. S. 14 15

Detailed description: This is a page of a musical score for 'The Disco Push'. It features a vocal line at the top with lyrics, a piano accompaniment with chords and bass lines, and instrumental parts for guitar, bass, and double bass. The score is divided into two systems, each with three measures. The first system covers measures 11-13, and the second system covers measures 14-15. The key signature is B-flat major (two flats). The piano part includes chords like F min7, Eb, and Bb. The guitar part has a consistent rhythmic pattern. The bass and double bass parts provide a steady accompaniment. The lyrics are: 'D B Coo-per and Son of Sam Crui-sin' in a Pon-ti-ac — Trans-Am. Xa-na-du, Bar-ba-rel-la, Su-per-fly —' and 'Ro - ger Moore's James Bond; Live and Let Die. La - va lamps, pet rocks, wa - ter beds.'

16 *Women 8vb* 17 *ENS. (ALL) loco* 18

Ro-sey Grier is "The Thing with Two Heads" Ev - ery - bo - dy's get - tin' down.

16 *E^b* 17 *B^b7* 18 *B^b7*

Gtr.

Bass

16 17 18

D. S.

19 20 21

Ev - ery - bo - dy's wea-ring brown 'cause Dis - co — sucks you in its

19 *B^b7* 20 *B^b7* 21 *F7* *E^b* *F*

Gtr.

Bass

19 20 21

D. S.

The Disco Push REV 6/30/11 v3

Laurie/Peter/David on Top
All others Bottom

22 23 24

rhy - thym! Push it out! Push it out! Dis - co — sucks you in its rhy - thm! Push it out! Push it out!

F7 Eb F E7 Eb F F7 Eb F

Electric Bass

Gtr. 22 23 24

F7 Eb F F7 Eb F 24F7 Eb F

Bass

D. S. 22 23 24

WADE
MALE ENS. SINGER

Laurie
FEMALE ENS. SINGER

25 26 27

Kic-kin' back in my bean bag chair while I'm wat-ching "Son-ny and Cher" O-pec, Gas lines, Wa-ter-gate

F min7 Eb Bb F min7

Gtr. 25 26 27

F min7 Eb Bb 27F min7

Bass

D. S. 25 26 27

ERIK
MALE ENS. SINGER

29 DAVID

Laurie
FEMALE ENS. SINGER

28 De-troit cars are se-cond rate 29 Ap-ple's got _ a new cir-cuti board. 30 Cra-zy wo-men wan to shoot Ger-ald Ford.

E♭ B♭ F min7 E♭ B♭

Gtr. 28 E♭ B♭ 29 F min7 30 E♭ B♭

Bass

D. S. 28 29 30

31 Pat-ty Hearst joins the S. L. A. 32 ENS. (ALL) Par-ty down 'til the break of day! 33 ENS. (ALL) Ev - ery - bo - dy's

F min7 E♭ F min7 B♭7

Gtr. 31 F min7 32 E♭ F min7 33 B♭7

Bass

D. S. 31 32 33

34 get - tin' down. 35 Ev - ery - bo - dy's 36 wea-ring brown 'cause

B \flat 7 B \flat 7 B \flat 7

34 B \flat 7 35 B \flat 7 36 B \flat 7

Gtr. Bass

D. S.

37 Dis - co__ sucks you in its 38 rhy - thym! Push it out! Push it out! 39 Dis - co__ sucks you in its

F7 E \flat F F7 E \flat F F7 E \flat F

Electric Bass

37 F7 E \flat F 38 F7 E \flat F 39 F7 E \flat F

D. S.

Detailed description: This page of a musical score for 'The Disco Push' contains measures 34 through 39. It features a vocal line with lyrics, piano accompaniment with chords and bass lines, guitar parts, a bass line, and a double bass (D.S.) part. The key signature is B-flat major (two flats). Measure 34 has a B-flat 7 chord. Measure 35 has a B-flat 7 chord. Measure 36 has a B-flat 7 chord. Measure 37 has F7 and E-flat F chords. Measure 38 has F7 and E-flat F chords. Measure 39 has F7 and E-flat F chords. The piano part includes a melodic line in the right hand and a bass line in the left hand. The guitar part has a rhythmic pattern. The bass line is a simple eighth-note pattern. The double bass part has a rhythmic pattern with 'x' marks indicating specific notes.

40 41 42

rhy - thym! Push it out! Push it out!

F 7 E \flat F F min7 F min7

Gtr. F 7 E \flat F 41 F min7 42 F min7

Bass

D. S.

43 44 45

Push it out! Push it out! Push it

F min7 F min7 F min7

Gtr. F min7 44 F min7 45 F min7

Bass

D. S.

Detailed description: This page of a musical score for 'The Disco Push' contains measures 40 through 45. It features a vocal line with lyrics 'rhy - thym! Push it out! Push it out!' in measures 40-42, and 'Push it out! Push it out! Push it' in measures 43-45. The piano accompaniment includes chords (F7, E \flat , F, F min7) and rhythmic patterns in both hands. The guitar part (Gtr.) has a consistent rhythmic pattern with chords. The bass line provides a steady accompaniment. The double bass part (D. S.) features a complex rhythmic pattern with 'x' marks indicating specific notes. The score is in a key with three flats and a 4/4 time signature.

The musical score is arranged in systems. The first system (measures 46-48) includes a vocal line with lyrics: "way out! Push it out! Push it out! Push it way out!". The piano accompaniment features chords Eb, E, F min7, and Eb. The guitar part has a rhythmic pattern with a triplet in measure 46. The bass line follows a similar triplet pattern. The drum set (D.S.) part shows a consistent drum pattern with 'x' marks for cymbals.

The second system (measures 49-50) continues the vocal line with lyrics: "Push it out! Push it out! Push it way out!". The piano accompaniment features chords F min7, Eb, and E. The guitar part continues with a rhythmic pattern and a triplet in measure 50. The bass line continues with a triplet pattern. The drum set part continues with the same drum pattern.

51 52

Push it out! Push it out! Push it way out!

F min7

Gtr. F min7 F min7

Bass

D. S. 51 52

Detailed description: This is a multi-staff musical score for the song 'The Disco Push'. It includes five parts: vocal, piano, guitar, bass, and drums. The score is divided into two measures, 51 and 52. The vocal line has lyrics: 'Push it out! Push it out! Push it way out!'. The piano part features a steady accompaniment with chords marked 'F min7'. The guitar part has a melodic line with chords 'F min7' and 'F min7'. The bass part provides a rhythmic foundation with eighth notes. The drum part consists of a simple pattern with 'x' marks indicating hits on the snare and cymbals.

GUITAR & BASS
TACET

You Can Be Anything

REV 6/27/11 v2

Peter Baron

CUE: Lights Up

Music Box

Synthesizer 1

Ld. 1

Ld. 2

Synth 1

7 8 9 10 11 LAURA

And you know that you'll

WILL

Give wings to your dreams and reach to the sky.

Ld. 1

Ld. 2

Synth 1

12 13 14 15 16

al-ways be loved. Yes, you know that you'll al-ways be loved

Cha-sing rain-bows, soa-ring high in the wind. You can be

You Can Be Anything REV 6/27/11 v2

2

17 18 19 20 21 22

Ld. 1 We love you. We love you a-ny-song — you hear Fly

Ld. 2 a ny thing — you want. You can do a ny thing you try. Sing a-ny song — you hear. Fly

Synth 1

Strings

D. S. Cymb. 20 21

Vamp
CUE TO GO ON: Holds out drawing

23 24 25 26 27

Ld. 1 a -ny -where — you need to be free. Give wings to your

Ld. 2 a -ny -where — you need to be free. Give — wings to your

Synth 1

D. S. Cymb. 23 24 25

28 29 30 31 32

Ld. 1
dreams and reach for the sky and chase rain - bows in the wind like a

Ld. 2
dreams and reach for the sky and chase rain - bows in the wind like a

Synth 1

D. S.
Cymb.

Detailed description: This block contains the musical notation for measures 28 through 32. It features four staves: Lead 1 (Ld. 1), Lead 2 (Ld. 2), Synth 1, and Drums (D. S.). Ld. 1 and Ld. 2 are vocal lines with lyrics: "dreams and reach for the sky and chase rain - bows in the wind like a". Synth 1 consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The drums staff shows a cymbal hit at measure 29 and 31, indicated by a circled 'X' and the label "Cymb.". Measure numbers 28, 29, 30, 31, and 32 are marked above the staves.

33 34 35

Ld. 1
but - ter - fly.

Ld. 2
but - ter - fly.

Synth 1
rit.

SLOW FADE OUT with lights

Detailed description: This block contains the musical notation for measures 33 through 35. It features three staves: Lead 1 (Ld. 1), Lead 2 (Ld. 2), and Synth 1. Ld. 1 and Ld. 2 are vocal lines with lyrics: "but - ter - fly.". Synth 1 consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. A "rit." (ritardando) marking is placed below the Synth 1 staff at measure 34. A dashed line with the instruction "SLOW FADE OUT with lights" spans across measures 33, 34, and 35. Measure numbers 33, 34, and 35 are marked above the staves.



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You Can Be Anything - Underscore

18a

[REV 6/26/2011]

Peter Baron
arr. Mark Sensinger

Moderate Rock ♩ = 90

1 A min Rock Organ 2 C 3 G 4

Synthesizer 1

Guitar

Bass Guitar

Drum Set

5 E min 6 G 7 E min 8 E

Synth 1

Gtr.

Bass

D. S.

5 E min 6 G 7 E min 8 E

You Can Be Anything - Underscore

2
9

Synth 1

F 10 E 11 F 12 G 13 C G/B

Gtr.

Bass

D. S.

14

Synth 1

A min G 15 F 16 F min 17 C G/B

Gtr.

Bass

D. S.

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 9-13, and the second system covers measures 14-17. Each system includes staves for Synth 1, Gtr., Bass, and D. S. (Drum Set).
- **System 1 (Measures 9-13):**
 - **Synth 1:** Treble clef, chords F, E, F, G, C, G/B. Bass clef, eighth-note patterns.
 - **Gtr.:** Treble clef, slash notation for measures 9-12, then a melodic phrase in measure 13.
 - **Bass:** Bass clef, eighth-note patterns.
 - **D. S.:** Drum set notation with 'x' marks for cymbals and stems for drums.
- **System 2 (Measures 14-17):**
 - **Synth 1:** Treble clef, chords A min, G, F, F min, C, G/B. Bass clef, eighth-note patterns.
 - **Gtr.:** Treble clef, melodic phrases in measures 14 and 17, slash notation in measure 15.
 - **Bass:** Bass clef, eighth-note patterns.
 - **D. S.:** Drum set notation with 'x' marks for cymbals and stems for drums.
- **Chord Progressions:** F, E, F, G, C, G/B (measures 9-13); A min, G, F, F min, C, G/B (measures 14-17).
- **Other markings:** '8vb' (8va) in the Synth 1 staff of measure 13; 'f' (forte) in the Gtr. staff of measure 13; '(8vb)' in the Synth 1 staff of measure 14.

You Can Be Anything - Underscore

The musical score is divided into four staves. The first staff, labeled 'Synth 1', shows a progression of chords: A min (measures 18-19), G (measure 19), F (measure 19), F min (measures 20-21), and A min (measure 21). The second staff, 'Gtr.', features a melodic line in measure 18, followed by a rest in measure 19, and a diamond symbol in measure 21. The third staff, 'Bass', provides a rhythmic accompaniment with eighth notes in measures 18-20 and a whole note in measure 21. The fourth staff, 'D. S.', contains a guitar-style notation with 'x' marks for fretted notes and a triplet of eighth notes in measure 21.

18 A min G 19 F 20 F min 21 A min

Synth 1

(8^{vb})

Gtr. 18 19 20 F min 21 A min

Bass

D. S. 18 19 20 21 3

Where is my Hero?

REV 6/30/11 v3

19

Peter Baron
arr. Mark Sensinger

Piano
mp
C^b D^b G^b E^bmin

1 2 3 4

5 6 7 8 LAURA
Your

9 10 11 12
dad loves you more than you'll e - - - ver know. He grew

13 14 15 16
up in a fam' - ly where your fee - lings can't show. He's for -

C^b D^b G^b E^bmin

C^b D^b G^b E^bmin

18 19 20

got - ten the pro - mise he made to us both. He's

C^b D^b B^bmin

21 22 23 24

lost and he can't find his way.

E^bmin A^bmin D^b7

25 26 27 28

Colla Voce

They say the wife is al - ways the

Recorders (Synth 2) C^b mp D^b

29 30 31 32

Slow 3

last to know. She hides it all so her

G^b E^bmin C^b D^b

Where is my Hero? REV 6/30/11 v3

33 34 35 36

fee - lings won't show. She eats and she sleeps with this

Chords: G^b, A^bmin, D^b7

37 38 39 40

stran - ger each day. and no more is there to

Chords: B^bmin, E^bmin, G^b, E^bmin

41 42 43 44

say. _____ What hap-pened to the he-ro? _____ He left his con science at the

Chords: D^bsus4, mf C^b, D^b

Gtr. Bass

41 42 43 C^b 44 D^b

Chords: C^b, D^b

D. S.

Chords: C^b, D^b

45 46 47 48

door. His love adds up to ze-ro and his new god is just a

G^b E^bmin C^b D^b

Gtr.

Bass

45 46 47 48

G^b E^bmin C^b D^b

D. S.

49 50 51 52

whore. Your soul is black when your nose is full of white!

G^b A^b B^b7

Gtr.

Bass

49 50 51 52

G^b B^b7

D. S.

50 Fill

53 54 55 56

Where are the pro mi ses_ you made? Your heart's turned green you've lost your sight!

E^bmin B^b7

Gtr. 53 54 55 56

Bass

D. S. 53 54 55 56

57 58 59 60

Our dream is_ old and fa ded.

E^bmin *mf* A^bmin D^b7

Gtr. 57 58 59 60

Bass

D. S. 57 58 59 60

6

61 62 63 64

B^bmin Eb7 E A

Gtr. B^bmin 62 Eb7 63 F^b 64 B^{bb}

Bass

D. S.

65 66 *rit.* 67 68

What hap-pened to the he - ro?

p C^b

Gtr. 65 Abmin G^bsus4 66 D^b7sus4 67 68

69 70 71 72

He left his fam'ly in the cold. Will I hope you're hap-py _____

8^{va}-----

D^b G^b E^bmin C^b

8^{va}-----

(spoken): When you're alone and old.

73 74 75 76 77

G^b E^bmin G^b



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There Was A Time

REV 7/5/11 v4

Peter Baron
arr. Mark Sensinger

Driving 80's Rock ♩ = 155

8^{va}

Synthesizer 1

Piano Cmin *ff* Electric Bass B \flat

Guitar Cmin 2 B \flat 3 4

Bass Guitar Cmin 2 B \flat 3 4

Drum Set 5 6 3 4

Synth 1 A \flat Gsus4 G

Gtr. A \flat Gsus4 G

Bass A \flat Gsus4 G

D. S. 5 6 3 3 7 8

There Was A Time REV 6/29/11 v3

2

9 10 11

WILL

Ld. 1

There was a time when ev - ery thing was sim - ple ____ A hand-shake o - pened doors.

9 10 11

Megabig Synth

Loco

Electric Bass

9 10 11

Cmin B \flat

Gtr.

Bass

9 10 11

Ride Bell

12 13 14

Ld. 1

Now it's po - wer and mon - ey law - yers to sur - vive ____ to

12 13 14

13A \flat

14

12 13 14

A \flat

Gtr.

Bass

12 13 14

D. S.

Detailed description: This is a musical score for a song. It features a vocal line (Ld. 1) with lyrics: "There was a time when ev - ery thing was sim - ple ____ A hand-shake o - pened doors." and "Now it's po - wer and mon - ey law - yers to sur - vive ____ to". The instrumental parts include: Synth 1 (Megabig Synth, Loco), Electric Bass, Guitar (Gtr.), and Drums (D. S., Ride Bell). The score is divided into measures 9-11 and 12-14. Chord changes are indicated as Cmin, Bb, and Ab. The key signature has two flats (Bb and Eb).

15 16 17

Ld. 1
8
fight off lee-ches and whores _____ And the truth is lost be -

Synth 1
15 Gsus4 16 G 17 Fmin Ana Brass Synth

Gtr.
15 Gsus4 16 17 Fmin

Bass

D. S.
15 16 Fill 17 Ride Bell

18 19 20

Ld. 1
8
tween the floors. _____

Synth 1
18 A^b 19 G A^b B^b A^b 20 G

Gtr.
18 A^b 19 G A^b B^b A^b 20 G

Bass

D. S.
18 19 20 Fill

21 22 23

Ld. 1
8
Now is the time to draw a crook-ed line— see a mir - ror look the o - ther way.

Synth 1
Cmin
Megabig Synth
23B^b

Gtr.
Cmin
B^b

Bass

D. S.
21 22 23

24 25 26

Ld. 1
8
— A smo - king gun is bur-ning in my hand—

Synth 1
25A^b
26

Gtr.
A^b
25
26

Bass

D. S.
24 25 26

27 28 29

Ld. 1  8 this is my price to pay — Now the lies will flow like

Synth 1  *Ana Brass Synth*

Gtr.  *Gsus4* *G* *Fmin*

Bass 

D. S.  **Fill**

30 31 32

Ld. 1

s*** through a greased tin hom!

Synth 1

Gtr.

Bass

D. S.

A^b G A^b B^b A^b G

A^b G A^b B^b A^b G



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Nightmare Underscore 1

[REV 6/27/2011] v2

20b

Mark Sensinger

GUITAR & BASS
 TACET

Musical score for **Synthesizer 1**, **Drum Set**, and **D. S.** (Drum Set).

Synthesizer 1: Features a **Motion Synth** in the bass line and a **Piano** line in the treble. The piano line includes triplets and a **Lead** section marked with an asterisk. The score is in 4/4 time.

Drum Set: Includes **Floor Tom** parts. The drum set part shows various rhythmic patterns, including triplets and a **Lead** section marked with an asterisk.

D. S. (Drum Set): Shows a **Lead** section marked with an asterisk.

Measures 1 through 11 are indicated above the respective staves.

Candlelight Dinners

REV 6/30/11 v4

Peter Baron Arr. M. Hartigan

Waltz ♩ = 110

Freely

1 2 3 4 5 LAURA 6 7

Where are the can - dle-light din - ners? —

Piano

mp C(add2) Fm6/C C Em F

Gently in time, slow 3

8 9 10 11 12 13 14 15

— Can - dle-light din - ners with wine and a song We danced un-til two in the morn - ing —

Gsus4 G C Em F G G/F Em Dm

CANDLELIGHT DINNERS REV 6/30/11 v4

21 Gentle 3 - $\text{♩} = 104$
22

16 17 18 19 20 21 22

in your arms no thing e-ver could go wrong _____ Where are the last mi - nute

ten.

ten.

F m6/A^b F/G G7 C(4dd2) F/G G C *molto espressivo* G7/D E m

Bass

16 17 18 19 20 21 22

D. S.

16 17 18 19 20 21 22

23 24 25 26 27 28 29

flo - wers? _____ And the long walks we would take in the night and no mat - ter how

D m G7 C G/F E m D m7 G G7/F E m

Gtr.

23 24 25 26 27 28 29

Bass

Bass

CANDLELIGHT DINNERS REV 6/30/11 v4

30 31 32 33 34 35 36

dark the world was out - side in our hearts we still had can - dle light. _____ But the

A m D m F/A G7 C

Gtr.

Bass

D. S.

37 38 39 40 41 42 ten. 43 44

years and the tears have ex - tin-guished the flame We have was - ted and squan - dered our time. _____

F Em D m G7sus4 G7 C C7

Gtr.

Bass

D. S.

CANDLELIGHT DINNERS REV 6/30/11 v4

45 46 47 48 49 50 51 52 *rit.*

How did this hap-pen? Who is to blame? Two peo-ple lost in a lie.

F G9/F Em B^bM9 A m G A^b7

F G9/F Em B^bM9 A m G A^b7 G^b/E^bA^b7

Gtr.

Bass

D. S.

53 A Tempo

53 54 55 56 57 58 59 60

There was a time when it all was so sim-ple There was a time when it all felt so right — A

mf D^b B^bmin E^b7 A^b/C B^bmin E^b A^b F7

Gtr.

Bass

mf

D. S.

53 **Cross Rim** 54 55 56 57 58 59 60

CANDLELIGHT DINNERS REV 6/30/11 v4

61 62 63 64 65 66 67

bot - tle of wine, a rose and a can - dle and we'd dance for the rest of our lives

Db Eb7/Db C7 Fm Bb7 Eb

61 62 63 64 65 66 67

Gtr.

Bass

D. S.

68 69 70 71 72 73 74

rit. **69 A Tempo**

And we'd dance. Where is my he - - - ro?

B E G#min A B G#min

68 69 70 71 72 73 74

Gtr.

Bass

D. S.

rit. Floor Tom

75 76 77 78 79 80 *Molto Rall* 81 82

Where are the

F#min A B7 E *subito p* *f* E

Gtr. 75 76 77 78 79 80 81 82 (Big strum!) *f*

Bass *f*

D. S. 75 76 77 78 79 80 Floor Tom 81 82

p *f*

83 84 85 86 87 88 89

can - dle - light din - ners? Can - dle-light din - ners with wine and a song it's too

G#min A B7 E C#min A B

Gtr. 83 84 85 86 87 88 89

Bass

D. S. 83 84 85 86 87 88 89

90 91 *rit.* 92 93 94 95 96 97 98

late for the dream that you pro-mised. Where did it all go so wrong?

Synth 2 (strings)

F#min B7 G#minC#7

Gtr. F#min B7 G#minC#7

Bass *rit.*

D. S. *rit.*

99 100 *rit.* 101 102 103

mf

Gtr. *p.* *rit.* *p*

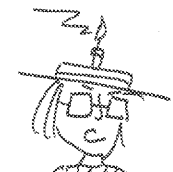
Bass *rit.* *p*

D. S. *rit.*

Nightmare Underscore 2

[REV 6/27/2011]

Mark Sensinger



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2 3 4 5

Synthesizer 1

Guitar

Bass Guitar

Drum Set

mp

p

mp

French Horn

Arp. chords a la Harp

Arp. chords a la Harp

C#min B min B min C#min F#min

6 7 8 9

Synth 1

Gtr.

Bass

D. S.

E DMaj7 C# F#

Strings

Will's Epiphany - Underscore

Synth 1

10 *ff* Brass *D Maj7* 6 (etc.) 11 12 *D^o* 6 6 (etc.)

Gtr.

10 *D Maj7* 11 12 *D^o*

Bass

D. S.

Synth 1

13 14 15 16 *F#sus4* *F#*

Gtr.

13 14 *C#7* 15 16 *F#sus4* *F#*

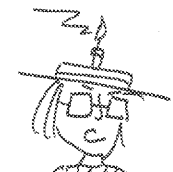
Bass

D. S.

Promises Made, Not Kept

REV 7/1/11 v3

Peter Baron
arr. Mark Sensinger



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Lead 1

8

WILL

2 3 4 5

This can't go on — I've done it all so wrong — My pro - mise was made, not

Synthesizer 1

Piano *pp*

E^b Cmin A^b

Ld. 1

8

6 7 8 9 10

kept I'm a-fraid, for-give — me. — I've wan-dered far from home. —

Synth 1

E^b/G

Ld. 1

8

11 12 13 14 15

and left you both a lone. — The signs were all there, but I did-n't care, I'm sor - ry —

Synth 1

Musical score for measures 16-20. The score includes parts for Lead 1 (Ld. 1), Synth 1, Guitar (Gtr.), Bass, and Drums (D. S.).

Ld. 1: Melody line with lyrics: "But there's still time to right the wrong I'll bring you back".

Synth 1: Accompanying synth part with a bass line.

Gtr.: Guitar part with slash marks indicating muted or rhythmic patterns.

Bass: Bass line with notes and rests.

D. S.: Drum set part with a "Fill" in measure 16 and a rhythmic pattern in measures 17-20.

Chords: Eb, C min

Musical score for measures 21-26. The score includes parts for Lead 1 (Ld. 1), Synth 1, Guitar (Gtr.), Bass, and Drums (D. S.).

Ld. 1: Melody line with lyrics: "home to me and make this house a home.".

Synth 1: Accompanying synth part with a bass line.

Gtr.: Guitar part with slash marks and notes.

Bass: Bass line with notes and rests.

D. S.: Drum set part with a "Fill" in measure 23 and a rhythmic pattern in measures 24-26.

Chords: Ab, Eb/G, Bb7sus4, Bb7

Tempo/Key Change: The time signature changes from 4/4 to 3/4 at measure 25.

27 28 29 30 31 32 33 34

Ld. 1
Please _____ say that it's not to late _____ to start a new
LAURA

Ld. 2
Now things have changed. No-thing's the same we have was-ted and squan-dered our time. _____ And the

Synth 1
mf
Clarinet

Gtr.
mf
G Em C D G Em C D

Bass

D. S.
27 28 29 30 31 32 33 34

Detailed description: This is a page of a musical score for the song 'Promises Made, Not Kept'. It covers measures 27 to 34. The score includes vocal parts for two lead vocalists (Ld. 1 and Ld. 2), a clarinet part (Synth 1), guitar (Gtr.), bass, and drums (D. S.). The key signature is one sharp (F#). The vocal parts have lyrics: 'Please say that it's not to late to start a new' (Ld. 1) and 'Now things have changed. No-thing's the same we have was-ted and squan-dered our time. And the' (Ld. 2). The guitar part has a chord progression: G, Em, C, D, G, Em, C, D. The clarinet part is marked *mf*. The drum part shows a pattern of eighth notes in measures 27-28, followed by a pattern of eighth notes with 'x' marks in measures 29-34, indicating a specific drum technique or sound effect.

35 36 37 38 39 40 41 42

Ld. 1
life for us, I need you; I love you.

Ld. 2
pro - mi - ses made have all come to fade, two peo - ple lost in the lie.

Synth 1

G G+ G 6 A G/B D7 G

35 36 37 38 39 40 41 42

Gtr.

Bass

D. S.

Detailed description: This is a page of a musical score for the song 'Promises Made, Not Kept'. It covers measures 35 through 42. The score includes five parts: Lead 1 (Ld. 1), Lead 2 (Ld. 2), Synth 1, Guitar (Gtr.), Bass, and Drums (D. S.). The key signature is one sharp (F#). Ld. 1 and Ld. 2 are vocal lines with lyrics. Synth 1 consists of a treble and bass line. Gtr. and Bass are guitar and bass lines. D. S. is a drum line with a pattern of slashes. Chord symbols are provided below the synth part: G, G+, G 6, A, G/B, D7, G.

43 44 45 46 47 48 49 50

Ld. 1
Now _____ Now is the time _____ to bring you back

Ld. 2
Where _____ are the can-dle light din-ners with wine and a song it's too

Ld. 3
JOEY V
As I climb _____ the stairs of my life I'm un - sure _____ and a - fraid. _____

Synth 1
French Horn
mf

Gtr.
B G#m E F# B G#m E F#

Bass

D. S.
43 44 45 46 47 48 49 50

Detailed description: This is a page of a musical score for the song 'Promises Made, Not Kept'. It features five vocal leads (Ld. 1, 2, 3), a French Horn part (Synth 1), guitar (Gtr.), bass, and drums (D. S.). The score is in the key of D major and 4/4 time. The lyrics are: 'Now _____ Now is the time _____ to bring you back', 'Where _____ are the can-dle light din-ners with wine and a song it's too', and 'As I climb _____ the stairs of my life I'm un - sure _____ and a - fraid. _____'. The guitar part shows a chord progression: B, G#m, E, F#, B, G#m, E, F#. The drum part includes a snare pattern in measures 43-44 and a hihat pattern in measures 45-50.

51 52 53 54 55 56

Ld. 1
8 home to me I need you. I love you.

Ld. 2
late for the dreams that you pro - - - - - mised. Where did it all go so

Ld. 3
8 It's my life I must walk my path. Why can't I stand and fill my own

Synth 1
51 52 53 54 55 56

Gtr.
51 52 53 54 55 56
B B+ B 6 C# B/D# F#7

Bass

Detailed description of the musical score: The score is for a song in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of six staves. The vocal leads (Ld. 1, 2, 3) are in the treble clef. Ld. 1 has a starting octave of 8. Ld. 2 and Ld. 3 have a starting octave of 8. Synth 1 is in the treble clef with a starting octave of 5. The guitar (Gtr.) and bass parts are in the treble and bass clefs respectively, with a starting octave of 5. The guitar part shows chords: B, B+, B 6, C#, B/D#, and F#7. The bass part has a starting octave of 5. The lyrics are: 'home to me I need you. I love you.' (Ld. 1), 'late for the dreams that you pro - - - - - mised. Where did it all go so' (Ld. 2), and 'It's my life I must walk my path. Why can't I stand and fill my own' (Ld. 3).

57 58

Ld. 1 8 What brought us to ge - ther has

Ld. 2 wrong? What brought us to - ge - ther

Ld. 3 shoes? What brought us to -

Synth 1 *Piano* C Red. Red. *

Gtr. G7 C

Bass

D. S. 57 58

Detailed description: This page of a musical score is for the song 'Promises Made, Not Kept'. It features six staves: three vocal leads (Ld. 1, Ld. 2, Ld. 3), a piano part (Synth 1), guitar (Gtr.), bass, and drums (D. S.). The music is in 4/4 time and changes from a key signature of three sharps (F#, C#, G#) to two sharps (F#, C#) at measure 58. The vocal lines are: Ld. 1: 'What brought us to ge - ther has'; Ld. 2: 'wrong? What brought us to - ge - ther'; Ld. 3: 'shoes? What brought us to -'. The piano part includes a 'Piano' dynamic marking and a 'Red.' (ritardando) marking at measure 58. The guitar part has a 'G7' chord at measure 57 and a 'C' chord at measure 58. The drum part features a consistent pattern of eighth notes in the left hand and a mix of eighth and sixteenth notes in the right hand, with 'x' marks indicating cymbal hits.

The musical score is arranged in a system with six staves. The vocal parts (Ld. 1, Ld. 2, Ld. 3) are in treble clef, and the instrumental parts (Synth 1, Gtr., Bass, D. S.) are in bass clef. The key signature is one flat (F major/D minor) and the time signature is 4/4. The score is divided into two measures, 59 and 60. Measure 59 contains the lyrics 'dri - ven us a - part' for Ld. 1, 'has dri - ven us a - part.' for Ld. 2, and 'ge - ther' for Ld. 3. Measure 60 contains the lyrics 'has dri - ven us a - part.' for Ld. 1, Ld. 2, and Ld. 3. The instrumental parts include a synth line with chords and a bass line with a walking bass pattern. The guitar part is mostly rests with a diamond symbol in measure 60. The drum part features a consistent pattern of eighth notes with 'x' marks, and a floor tom hit in measure 60.

Ld. 1
dri - ven us a - part

Ld. 2
has dri - ven us a - part.

Ld. 3
ge - ther has dri - ven us a - part.

Synth 1
F

Gtr.
60

Bass
F

D. S.
60 Floor Tom

The Pleas

REV 7/6/11 V4

23

Peter Baron
arr. Mark Sensinger

Slow $\bullet = 80$

Music Box (Synth 2)

Synthesizer 1

Musical notation for the first system, measures 1-6. The top staff is labeled 'Music Box (Synth 2)' and the bottom staff is labeled 'Synthesizer 1'. Both staves are in 4/4 time. The tempo is marked 'Slow' with a quarter note equal to 80. The music consists of a melody in the upper staff and a bass line in the lower staff. Measures 1-6 are numbered 1 through 6.

$\bullet = 90$

Ld. 1

rit. JOEY V:

8 9 10 11 3 12

You pulled off my wings to im - pri-son me and I

A m Piano C G

Synth 1

Musical notation for the second system, measures 7-12. The top staff is labeled 'Ld. 1' and the bottom staff is labeled 'Synth 1'. The tempo is marked ' $\bullet = 90$ '. The music starts with a 'rit.' (ritardando) and 'JOEY V:'. The lyrics are 'You pulled off my wings to im - pri-son me and I'. The chords are A m, Piano, C, and G. Measures 7-12 are numbered 7 through 12.

Ld. 1

13 14 15 16 17 18

feel like I'm no - thing at all. You said I could be a ny thing I want do

A m C G Em G

Synth 1

Musical notation for the third system, measures 13-18. The top staff is labeled 'Ld. 1' and the bottom staff is labeled 'Synth 1'. The lyrics are 'feel like I'm no - thing at all. You said I could be a ny thing I want do'. The chords are A m, C, G, Em, and G. Measures 13-18 are numbered 13 through 18.

THE PLEAS -- REV 7/6 V4

2

19 20 21 22 23 24

Ld. 1

a ny thing — I try sing a-ny song — I hear, fly a ny where — I need to be

Em E7 F E7 F G

Synth 1

25 26 27 28 29 30

Ld. 1

free. _____ No rain-bows in the wind, _____ there's no-thing here for me. _____ and all I

C G/B Am F F m6 C G/B Am

Synth 1

31 32 33 34 35 36

Ld. 1

see is this street down in front of me. (OPTIONAL CUT to 45)

F F m6 C D/C B^b C/B^b

Synth 1

Bass

D. S.

31 32 33 34 35 36

THE PLEAS -- REV 7/6 V4

45

37 38 39 40

Ld. 1

8

You gave me life, You bought me ev - ery-thing, I will ne-ver, ne-ver be free!

B \flat C/B \flat Am Dm E \flat /G F/A B \flat

Synth 1

f

Gtr.

B \flat C/B \flat 38 Am Dm 39 E \flat /G F/A 40 B \flat

f

Bass

37 38 39 40

D. S.

41 42 43 44

Ld. 1

8

We had a house but not a fa mi ly You are blind, too blind to see

B \flat C/B \flat A m D m E \flat F sus4 F B \flat F

Synth 1

B \flat C/B \flat A m D m E \flat F sus4 F B \flat F

Gtr.

Bass

41 42 43 44

D. S.

53

Ld. 1
45 I can't be you. 46 I can't live in-side your past. 47 48 WILL:

Ld. 2
You must

Ens.
Aah. Aah. Aah. Aah.

Synth 1
f
B \flat C/B \flat Am Dm E \flat /G F/A B \flat

Gtr.
f
45 B \flat C/B \flat 46 Am Dm 47 E \flat /G F/A 48 B \flat

Bass

D. S.

49 50 51 52

Ld. 1 I can't be you. Now I leave it all at last.

Ld. 2 live! I will do a-ny-thing Now come down to me at last.

Ens. Aah. Aah. Aah. Aah.

Synth 1 B \flat C/B \flat A m D m E \flat F B \flat

Gtr. 49 50 51 52

Bass

D. S. 49 50 51 52

Waltz ♩ = 100

THE PLEAS -- REV 7/6 V4

53 54 55 56 57 LAURA: 58

Ld. 1

Ld. 2

Ens.

Synth 1

Gtr.

Bass

D. S.

Jo - ey, come down. Come

p

G C G C G C

THE PLEAS -- REV 7/6 V4

8

59 60 61 62 63 64

Ld. 1

down to me you're my child. You're my ba_____ by. Don't

Ld. 2

Ens.

Synth 1

Em Am D G C D Em D7

Gtr.

Bass

D. S.

59 60 61 62 63 64

Detailed description: This is a musical score for a song titled 'THE PLEAS -- REV 7/6 V4'. The score is arranged for a vocal duo (Ld. 1 and Ld. 2), an ensemble (Ens.), a synthesizer (Synth 1), guitar (Gtr.), bass, and drums (D. S.). The key signature is one sharp (F#), and the time signature is 8/8. The vocal line for Ld. 1 includes the lyrics: 'down to me you're my child. You're my ba_____ by. Don't'. The piano accompaniment (Synth 1) features a melody in the right hand and a bass line in the left hand, with chords Em, Am, D, G, C, D, Em, and D7 indicated above the staff. The guitar (Gtr.) and bass parts are currently blank, and the drum part (D. S.) is also blank. Measure numbers 59 through 64 are marked at the top and bottom of the score.

65 66 67 68 69 70

Ld. 1

end you life be fore it's be gun. I love you, We love

G G+ C A7/C# G/D D7

Synth 1

mf

D. S.

74 75 76

Ld. 1

you _____

E min C

Rock Organ

f

Gtr.

E min C

f

Bass

D. S.

THE PLEAS -- REV 7/6 V4

10

Musical score for measures 77-80. The score includes parts for Lead 1, Lead 2, Synth 1, Guitar, Bass, and Drums. The key signature is one sharp (F#). Measure 77 is marked with chord 'A'. Measure 78 is marked with chord 'A'. Measure 79 is marked with chord 'B min'. Measure 80 is marked with chord 'B min'. Lead 2 has lyrics: 'JOEY V: I've got'. The Drums part includes a triplet in measure 80.

81 **12/8 Shuffle Feel** 82 83 84

Ld. 1

Ld. 2

Synth 1

Electric Bass

Gtr.

Bass

D. S.

Nothing to say — and on-ly one thing to do. A my world is full of pain all star-ting with you. I'm

E min G A E min G D

THE PLEAS -- REV 7/6 V4

12

85 86 87 88

Ld. 2

sick to death of your face and your soul you ru-ined you life and now I pay the toll! I

E min G A E min G D

Synth 1

E min G A E min G D

Gtr.

Bass

D. S.

89 90 91 92

Ld. 2

did - n't ask to be born but if I did the an-swer would be "No!"

97

G A B min C

Synth 1

C G A B min C

Gtr.

Bass

D. S.

93 94 95 96

Ld. 2

Synth 1

Gtr.

Bass

D. S.

97 98 99 100

Ld. 2

Synth 1

Gtr.

Bass

D. S.

Lyrics: No! Not on your life Not here not now there ain't no life no - where.

Lyrics: The fa-ther hates the son. The death spi-ral has be-gun but you can't hear me down there.

Chords: G, A, B min

Chords: B min, E min, G, A, E min

Tempo: Half Time (straight 8ths) ♩ = 70

Section: Fill

101 102 103 104

Ld. 2

The day has fin-ally come I am the cho-sen one did you hear me down there?

B min D E G A Emin

Synth 1

Gtr.

Bass

D. S.

101 102 103 104

105 106 107 108

Ld. 2

trembling, falsetto

I'm not a - fraid a - ny more. ____

B min

Synth 1

Drum Set (Kick Dr.)

Timp Roll on Bb

Gtr.

Bass

D. S.

105 106 107 108

Waltz $\bullet = 110$
jacket on JOEY

WILL: Joey I love you! etc.,
repeat until WILL puts his

1st time - WILL sings
2nd time - instrumental

109 110 111 112 113 114 115 116

Ld. 1

Ld. 2

Synth 1

Gtr.

Bass

D. S.

mp *f* *f*

E^b sus2 E^b sus4 E^b G min A^b B^b7

110 111 112 113 114 115 116

E^b G min A^b B^b7

Ld. 1 *117* *118* *119* *120* *121* *122*

pro - mise the sun will burn through the clouds. Son, no-thing I could say could

Ld. 2

Synth 1

E^b *G min* *A^b* *B^b* *G min*

Gtr. *117* *118* *119* *120* *121* *122*

Bass

D. S. *117* *118* *119* *120* *121* *122*

123 124 125 126 127 128

Ld. 1

8

make it go a - way Please let there be a to - mor - row.

F min A^b B^b7 E^b B^b7

Synth 1

F min A^b B^b7 E^b B^b7

Gtr.

Bass

D. S.

123 124 125 126 127 128

129 130 131 132 133 134

Ld. 1

Ens. Let's start all ov - er a - gain. It's nev - er too late to be-

Synth 1 *mf* Let's start all ov - er a - gain. It's nev - er too late to be-

Gtr. *mf* Eb 130F 131F/A Bb 132Gm 133Eb 134F

Bass

D. S. 129 130 131 132 133 134

135 136 137 138 139 140

Ld. 1

Ens.

gin. Pro - mis - es made will be pro - mis - es kept. One

Synth 1

B^b G^m E^b F D^m G^m

Gtr.

Bass

D. S.

141 142 143 144 145 146

Ld. 2

Ens.

Synth 1

Gtr.

Bass

D. S.

Sing the song of the

fam - 'ly one love will nev - er end. Ooh Ooh

mp

fam - 'ly one love will nev - er end. Ooh Ooh

B \flat E \flat /G A \flat G \flat E \flat m

mp Legato

B \flat E \flat /G A \flat D \flat G \flat E \flat m

mp Legato

141 142 143 144 145 146

147 148 149 150 151 152

Ld. 2 world. Love is simple. Love is kind. Re_

Ens. Ooh Ooh Ooh Ooh Ooh Ooh

Ooh Ooh Ooh Ooh Ooh Ooh

B D^b7 G^b E^bm B D^b7

Synth 1

Gtr. B 148 D^b7 149 G^b 150 E^bm 151 B 152 D^b7

Bass

D. S. 147 148 149 150 151 152

153 154 155 156 157 158

Ld. 2
 joyce in the joys of li ving. _____ Ce le brate ev ery day of your

Ens.
 Ooh Ooh Ooh Ooh Ooh Ooh

Synth 1
 Ooh OOh Ooh Ooh Ooh Ooh
 G^b G^{b+} B Maj7 A^b7 G^b/D^b D^b7
 rit.

Gtr.
 153 154 155 156 157 158
 G^b G^{b+} B Maj7 A^b7 G^b/D^b D^b7
 rit.

Bass

D. S.
 153 154 155 156 Floor Tom (Timp^{ani} in D-Flat if possible)

Detailed description of the musical score: The score is for measures 153-158 in 4/4 time. The vocal line (Ld. 2) has lyrics: 'joyce in the joys of li ving. _____ Ce le brate ev ery day of your'. The ensemble (Ens.) part consists of six 'Ooh' vocalizations. Synth 1 has a melodic line with notes corresponding to the lyrics and a bass line with eighth notes. The guitar (Gtr.) part has a rhythmic pattern of eighth notes with a 'rit.' marking starting at measure 157. The bass line has a simple harmonic accompaniment. The drum part (D.S.) features a 'Floor Tom' (Timp^{ani} in D-Flat if possible) in measures 157 and 158.

159 160 161 162 163

Ld. 2
Life. Of your life!

Ens.
Life. Of your life!

Synth 1
f
D E G^b

Gtr.
f

Bass

D. S.
Toms or Gb/Db on timp pad

Celebrate Our Generation

REV 6/28/11 v3

Peter Baron
arr. Mark Sensinger



Mark Sensinger Music Preparation
mark@sensinger.com
(978) 518 - 2429

Piano
Repeat until cue

Synthesizer 1

Guitar

Bass Guitar

Drum Set

5 6 7 8 9

Ensemble

Cel-e - brate our gen-er - a - tion__

Cel-e - brate our gen-er - a - - tion__

D G

Synth 1

5 6 7 8 9

G A G A D A D G A G

Gtr.

Bass

D. S.

5 6 7 8 9

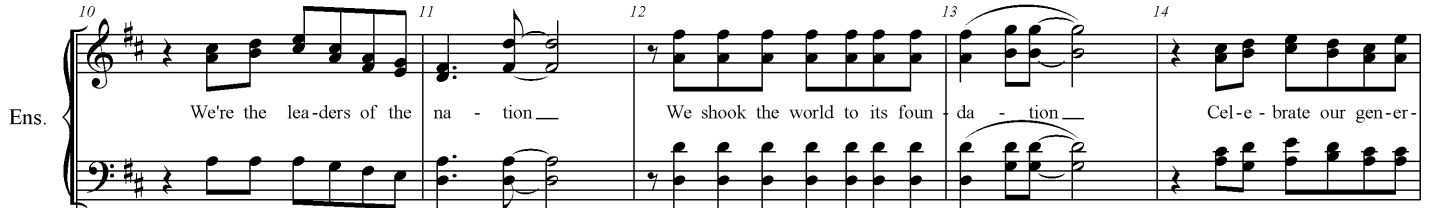
6

Celebrate Our Generation REV 6/28/11 v3

2

10 11 12 13 14

Ens. We're the lea-ders of the na - tion — We shook the world to its foun - da - tion — Cel-e - brate our gen-er-



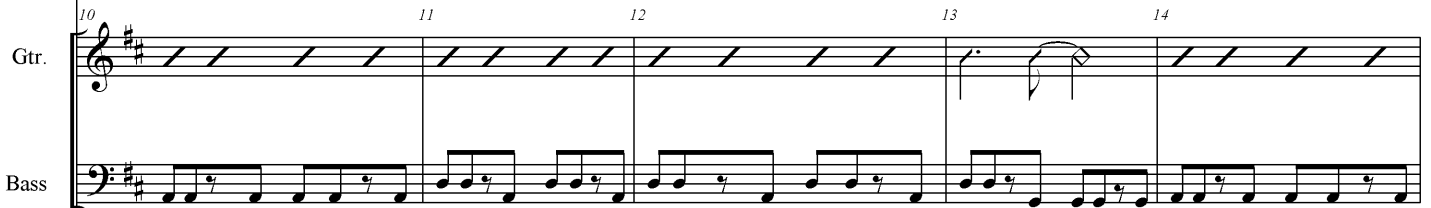
Synth 1

A D G A

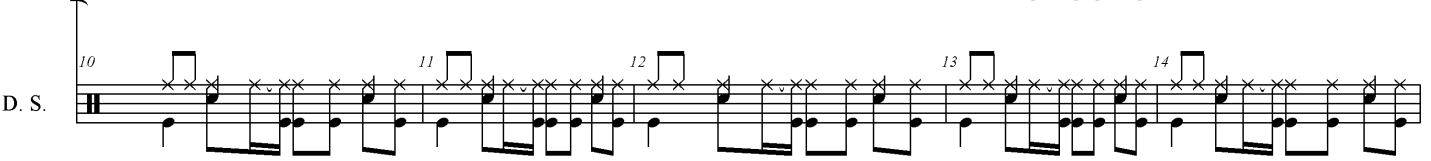


10 11 12 13 14

Gtr. / Bass

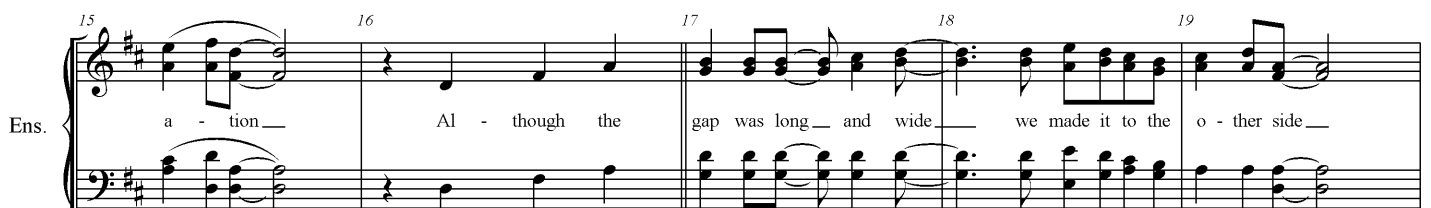


D. S.



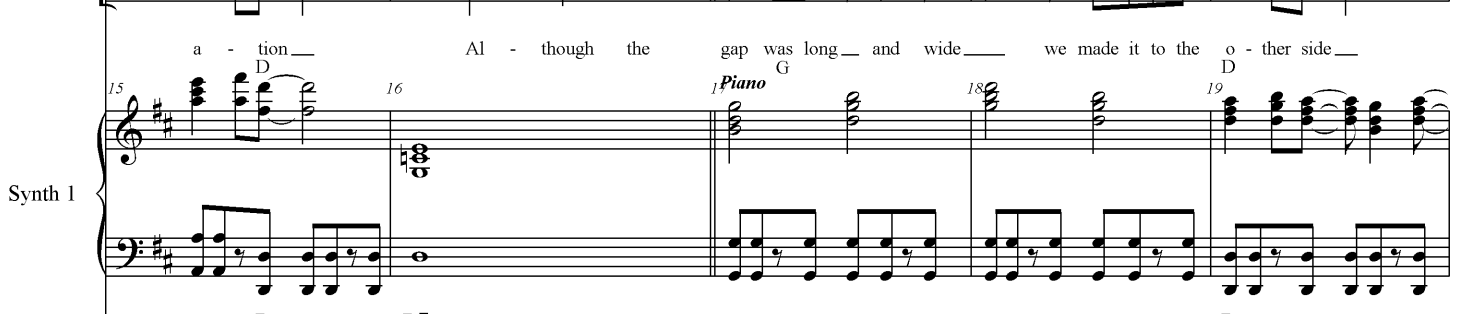
15 16 17 18 19

Ens. a - tion — Al - though the gap was long — and wide — we made it to the o - ther side —



Synth 1

Piano D G D



15 16 17 18 19

Gtr. / Bass



D. S.



20 21 22 23 24

Ens. And some - we lost our way — But we re-turned to fight a no - ther day — And when we

And some - we lost our way — But we re-turned to fight a - no - ther day — And when we

20 21 22 23 24

Synth 1 Emin A D D7

20 21 22 23 24

Gtr. Emin A D D7

Bass

D. S.

25 26 27 28 29

Ens. gaze u - pon the moon — we — can see our sto-ry there — A mir - ror of — the years

gaze u - pon the moon — we — can see our sto-ry there — A mir - ror of — the years

25 26 27 28 29

Synth 1 G D Emin Rock Organ A

25 26 27 28 29

Gtr. G A D Emin A

Bass

D. S.

Celebrate Our Generation REV 6/28/11 v3

4

30 31 32 33 34

Ens. — that we all had to share.

Synth 1

30 31 32 33 34

F#7 Bmin

Gtr. Bass

30 31 32 33 34

F#7 Bmin G A G A D A D G A

D. S.

30 31 32 33 34

35 36 37 38 39

Ens. Cel-e - brate our gen - er a - tion — We're the con-science of our na - tion — We had a

Synth 1

35 36 37 38 39

D Piano G A D

Gtr. Bass

35 36 37 38 39

G A D

D. S.

35 36 37 38 39

The musical score is arranged in five systems. The first system is the vocal line, with lyrics: "mis - sion_ that we had to fol - low through We kept the pro - mise af - ter all". The second system is the piano accompaniment, with chords G, A, D, D7, G, and Gmin indicated above the staff. The third system is the guitar part, marked "Gtr.", with a slash indicating a strummed chord. The fourth system is the bass line, marked "Bass", with a rhythmic pattern of eighth notes. The fifth system is the drum set, marked "D. S.", with a rhythmic pattern of eighth notes and rests.

45 46 47 48

Ens. We pushed our dreams right through that age old wall Hel-lo world we are the boom - ers

through that age old wall we are the boom - ers

Synth 1

Gtr.

Bass

D. S.

45 46 47 48

Samba Feel

49 50 51 52

Ens. Feel-ing strong and stand-ing tall Cel - e - brate our gen - er a - tion

Feel-ing strong and stand-ing tall Cel - e - brate our gen - er - a - tion

Synth 1

Gtr.

Bass

D. S.

49 50 51 52

A D E A

Rock Organ

WILL: "I can

53 54 55 LAURA and BETH: "We did the best that we could do!"

Ens. We're the con-science of the na - tion

53 54 55 56 LAURA and BETH: "We did the best that we could do!"

Synth 1 WILL: "I can't believe we made it through!" E

53 54 55 56

Gtr. B E

Bass

D. S.

57 58 59 60 GREG and LANCE: "We will stand the test of time!"

Ens. We had a vi - sion that we had to fol - low

57 58 59 60 GREG and LANCE: "We will stand the test of time!" WILL: "One

Synth 1 A B

57 58 59 60

Gtr. A B

Bass

D. S.

Celebrate Our Generation REV 6/28/11 v3

8

WILL: "One small step for mankind!"

Ens. through. We make a pro - mise to you all if you push your

Synth 1 through. We make a pro - mise to you all

Gtr. E E7 A Amin

Bass

D. S.

Ens. dreams right through that wall it's just o-ver the ho - ri - zon We are boom-ers hear us

Synth 1 dreams right through that wall ri - zon We are boom-ers hear us

Gtr. E F#7 F#min B

Bass

D. S.

Waltz ♩ = 90

69 70 71 72 73 74 75 76

Ens. roar We pass the

Synth 1

Gtr.

Bass

D. S.

Adagio ♩ = 70

77 78

Ens. torch to the next gen - - - er - - -

Synth 1

Gtr. A B

Bass

D. S.

Celebrate Our Generation REV 6/28/11 v3

10

79 80 81 82

Ens. a - tion. We have found our A - mer - i - can

Synth 1

E C#

Gtr.

Bass

D. S.

83 84 85 86 87 88 89 90

Waltz ♩ = 85 rit.

Ens. Dream

Synth 1

Gtr.

Bass

D. S.