

PIANO / CONDUCTOR SCORE



Music by **FRANK WILDHORN**

Lyrics by **DON BLACK**

Orchestrations by **JOHN MCDANIEL**

FINAL BROADWAY SCORE
REVISED 11/12/11

How 'Bout a Dance (Top of Show)

(10/21/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Gently (♩ = 96)
Clars

p
mp D (+Gtr 1, Bs, Drs)

1 2 3 4

5

Fdl
Clars

(Fdl, Clar)

D C#7 D B7

5 6 7 8

(Fdl, Clar)

Em7 Gm/A D B7

9 10 11 12

(fade out)

mp

Gmaj7 Gm(maj7) D B7(b9) B9

13 14 15 16

Safety

Safety

Gmaj7 Gm Bb7 A7 D *(fade to nothing)*

17 18 19

Picture Show (Part 1)

(10/8/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Rubato

YOUNG
BONNIE:

I can see me— I can see me— liv - ing just like Cla - ra—

(Kbd 2 – Tack Piano, Xylo)

F6 D7

Sip - pin' cham - pagne Can't you see me— in the mid - dle of a dance floor

+Fl, Bass Clar, Kbd 2

(Tacet — Rds, Kbd 2, Xylo)

G7 C7sus Db9 C9

9 Slowly at first

poco accel.

That could be me— That could be me— do - ing things like Cla - ra—

Kbd 2 – Tack Piano, Xylo

PLAY

F6 D7

(+Bs, Drs)

13 Easy Tempo

Flir - tin' mad - ly, — look - in' dream - y — These are things you take a

17

chance for It must be great to be — called the "It Girl", your

Kbd 2
Bs Clar
(+Gtrs)

D \flat 9 C9 Am7(\flat 5) D7(\flat 9) G9sus

face on ev - 'ry mag - a - zine That's where I'm gon - na end — up one

G7 G9sus G7(\flat 9)

day... trust me—

Rd 1 – Sop Sax

Kbd 2, Fdl, Bs Clar

C7 Rd 2 – Bs Clar

D \flat 9 C9

D \flat 9 C9

23 24 (Bs) 25

26

Kbd 2 – Glock/Harp

26 27 28 29

30 **The Funeral**

mallets on CYM

p < mp

Fdl

p < mp

30 *Bs Clar, Kbd 2 – Chapel Organ, Bs* 31 32 33 34

poco rit.

p < mp

(+Fl) PLAY

35 36 37 38

39 Rubato YOUNG BONNIE:

I wan - na be her — I wan - na be her — Dressed in style like Cla - ra —

Rd 2 - Fl

mf

Kbd 2 - Harp

G^b6 (+Bell Tree)

E^b7 (+Bs Cl, Bs)

39 40 41 42

I can see me — Can you see me? The main at - trac - tion at the

tr *non trill*

A^b7sus

A^bm7/D^b

43 44 45

pic - ture show — like Cla - ra Bow — Like

Kbd 2 - Harp

Fdl *Rd 1 - Sop Sax*

D7 D^b7 G^b6 D7 D^b7 G^b6

mp

46 47 48 49

poco rit.

51 Tempo - In 2

Cla - ra—

Sop Sax

Fdl, Bs Cl

f

D7 Db7

f Ebm Cb Ebm Cb

50 51 52

53

YOUNG CLYDE:

I wan - na live the life of an out - law

Ebm *mp* Cb Ebm Cb Ebm Cbmaj7 *f* Cb

53 54 55 56

I'm gon - na be like Bil - ly the Kid

Ebm Cb *mp* Ebm Cb Ebm Cb *f* Ebm Cb

57 58 59 60

And when the law has got— me sur - round - ed, — no doubt

Fdl, Kbd 2
mf

Fm7sus mp *Bb7(b9)* *Ebm7* *Eb7(b9)*

61 62 63 64

68

I'm go - nna shoot — my way out

Fdl, Rds, Kbd 2 *Sop Sax, Kbd 2 - Xylo*
Fdl, Bs Cl

Fm7sus *Bb7(#5)* *Ebm* *Cb* *Ebm* *Cb* *Bb(unis)*

65 66 67 68 69

70

There weren't a man a - live — to out - draw him —

Sop Sax
Fdl, Bs Cl

Em *C* *Em* *C* *Em* *Cmaj7* *Em* *C*

70 71 72 73

No bar room bul - ly could stand a chance

74 75 76 77

He had the looks that ev - 'ry - one goes for... me too... Bil - ly I

Fdl, Kbd 2

78 79 80 81 82

want to be you

Fdl, Rds, Kbd 2

Sop Sax

Fdl, Bs Cl

83 84 85 86

87

Bang bang— You're dead— Bang bang—

Sop Sax
Fdl

B7 Em B7

87 88 89

You're dead— Ain't no - thin' I can't do with a

Fdl, Kbd 2
fp

Em Am9 F7(#11)

90 91 92

93

gun.

Banjo
G#m mp
f

Gtr, Bs
E/G# G#m6 E/G#

93 94 95 96 97

Musical score for measures 98-102. The key signature has three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Chord markings above the staff are: G#m (98), E/G# (99), G#m6 (100), E/G# (101), and E/G# (102). Measure numbers 98, 99, 100, 101, and 102 are indicated below the bass staff.

Musical score for measures 103-105. The key signature has three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Chord markings above the staff are: A#m7(b5) (103), D#7 (104), and G#m (105). Measure numbers 103, 104, and 105 are indicated below the bass staff.

Musical score for measures 106-111. The key signature has three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Chord markings above the staff are: G#7(b9)/D# (106), A#m7(b5) (107), and D#sus (+Gtr, Bs, Drs) (111). Measure numbers 106, 107, and 111 are indicated below the bass staff. A double bar line with repeat dots is placed before measure 111. The word "Safety" is written above the treble staff in measure 111. A "(to→)" marking is below the bass staff between measures 107 and 111.

Musical score for measures 112-115. The key signature has two sharps (F#, C#). The score is written for piano with treble and bass staves. A box containing the number "112" is at the start of the first measure. The marking "Rd 1 – Fl" is above the treble staff in measure 112. Measure numbers 112, 113, 114, and 115 are indicated below the bass staff.

Musical score for measures 116-117. The key signature has two sharps (F#, C#). The score is written for piano with treble and bass staves. The marking "Rd 2 – Clar" is above the treble staff in measure 116. Measure numbers 116 and 117 are indicated below the bass staff.

Picture Show (Part 2)

(11/10/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

EMMA: God, this place is a shit hole

2

YOUNG
BONNIE:

1 I'll be read - y — I'll be read - y — when I switch to

Rd 1 - Flute
Fdl, Clar **f**

(Fdl)

(+Gtrs)

(+Kbd 2)
mf G9 C7sus C7 F6/C D7

5 Cla - ra — 6 Rid - in' hor - ses, — 7 go - in' stea - dy — 8 with a guy who owns a

(+Sop Sax, Bs Clar)

D7 G9 Gm7/C

9 jazz bar 10 (Sop Sax, Wdblck) 19 20

Safety

(Fdl, Sop Sax)

COP: From a store? (GO)

D**b**9 C9 D**b**9 C9 Fm D**b**/F **f** Fm D**b**

(to→)

21

YOUNG
CLYDE:

I wan - na ²² make a whole lot of ²³ mon - ey. — ²⁴

Fm D^b mp *Fm D^b* *Fm D^b maj7* *Fm D^b f*

I won't count ²⁶ cents like my Ma and ²⁷ Pa. ²⁸

Fm D^b mp *Fm D^b* *Fm D^b* *Fm D^b f*

I will wear ³⁰ Sun - day clothes on a ³¹ Tues - day, — ³² some day —

Gm7(sus) mp *C7(b9)* *B^bm/F Fm* *F7(b9) F7*

+Kbd 2, Tenor 8vb

Safety

33 No - one will 34 stand 35 in my 36 way! 37

Fdl, Reeds, Kbd 2
mf f

Gm7(sus) C7(#5) Fm D^b Fm D^b

Detailed description: This system contains the first system of music for the 'Safety' section. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts at measure 33 with the lyrics 'No - one will stand in my way!' and ends at measure 37. The piano accompaniment includes chords Gm7(sus), C7(#5), Fm, and D^b. There are dynamic markings of *mf* and *f*, and articulation marks like accents and slurs. A rehearsal mark '38' is placed at the beginning of the next system.

38 **Freely** *Fdl solo*

F6 mp D7(#9)

Detailed description: This system contains the second system of music for the 'Freely' section. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts at measure 38 and continues through measure 41. The piano accompaniment includes chords F6 and D7(#9). There is a dynamic marking of *mp*. A rehearsal mark '38' is placed at the beginning of the system.

In 4 In 2 (PLAY) *solo*

G7sus G7 B^b/C (+Mark Tree) D^b7 C7

Detailed description: This system contains the third system of music, showing a key signature change from B-flat major to C major. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts at measure 42 and continues through measure 46. The piano accompaniment includes chords G7sus, G7, B^b/C, D^b7, and C7. There is a dynamic marking of *mp* and a rehearsal mark '47' is placed at the beginning of the next system.

47 **YOUNG BONNIE:**

48 They say when you're a star in the 49 mov - ies — 50 You get to keep the clothes you wear

(+HH)

Am7(b5) D7(b9) G9

47 (+Bs pizz) 48 49 50

Detailed description: This system contains the fourth system of music for the 'YOUNG BONNIE' section. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts at measure 47 with the lyrics 'They say when you're a star in the movies — You get to keep the clothes you wear'. The piano accompaniment includes chords Am7(b5), D7(b9), and G9. There is a dynamic marking of *mp* and a rehearsal mark '47' is placed at the beginning of the system.

51 Big stars make 52 thir - ty dol - lars a 53 week 54 Je - sus!

(Fdl, Sop Sax)

f *sub. p* *f*

G9 G7(b9) C7 (+Gtrs) (Gtr 1, Bs Clar) *fp* D7 C7 E6/C *f*

51 52 53 54 Bass

55 I wan - na be her— 56 I wan - na be her— 57 Dressed in style like 58 Cla - ra—

Sop Sax, Kbd 2, Fdl 8va, Bs Clar 8vb

(BIG!)

F6 D7

55 56 57 58

YOUNG BONNIE & ADULT BONNIE:

59 I can see me— 60 Can you see me?— 61 62

(Fdl, Rds, Kbd 2)

G7sus G7 *sub. mp* G9

59 60 61 62

ADULT BONNIE:

63 The main at - trac - tion at the pic - ture show — like Cla - ra Bow,

(Fdl, Bs Clar)

f Gm7/C D \flat 9 C9 F6 D \flat 9 C9

67 — like Cla - ra Bow, 68 The main at - trac - tion at the pic - ture show 69 70

Sop Sax (Fdl, Bs Clar) *f*

F6 D \flat 9 C9 Gm7/C D \flat 9 C9 F

71

YOUNG CLYDE:

YOUNG CLYDE & ADULT CLYDE:

Bang bang 72 You're dead 73 Bang bang 74 You're dead

Sop Sax, Bs Cl 8vb (Fdl) *f*

C7 Fm C7 Fm

ADULT CLYDE:

75 Ain't noth - in' 76 I can't do with a 77 gun 78

B^bm7 *G7/B* *C7(#5)*

f

79 **JUDGE:** ...at McLennan County Jail
Safety **CLYDE:**

79 I'm go - nna 80 be the guy - kids look 81 up to 82

Fm *D^b/F* *Fm* *D^b/F*

F^{dd}
mallets on Cym

Kbd 2 – Chimes

83 They'll cut their 84 hair the way I cut 85 mine 86

Fm *D^b/F* *Fm* *D^b/F*

87 Ca - pone was 88 just like me— when he 89 star - ted... 90 some guy— 91 He made it

Gtrs (PLAY)

Gm7(sus) C7(b9) Fm7 F7(b9) Gm7(sus)

92 big... 93 and so will 94 I 95

Fdl, Reeds, Kbd 2 *Rds* *+Fdl*

mp *f* *f*

C7(#5) Fm Db Fm Db

96 **BONNIE:** 97 It must be 98 great to be— called the 99 "It Girl" That is - n't what they're call - ing me

CLYDE:

Ca - pone is more to me— than a

Kbd 2

BIG STRIDE!

Am7(b5) D7(b9) G9sus G9

100 But one day 101 soon I bet— you they 102 will... 103 trust me—

he - ro. I wan - na be like him.—

Sop Sax *(Sop Sax, Fdl, Kbd 2)*

G9sus G7(b9) C7 D♭7 C7

104

I wan-na be her— I 105 wan-na be her 106 Dressed in style like 107 Cla - ra —

I wan-na be like Al Ca - pone, he's my he - ro —

f *Rd 2 – Bs Clar*

f F6 D7

108 I can see me— 109 Can you see me? 110 The main at-trac-tion at the pic - ture show

Al Ca - pone— I wan - na be you— Bang Bang!

(+Sop Sax, Fdl, Kbd 2)

(Rd 2) G7 G7 B♭/C D♭7 C7

raucous

112 — like Cla - ra Bow — 113 Like Cla - ra Bow 114 115

Bang Bang! Bang Bang!

(+Fdl, Rds, Kbd 2)

F6 D \flat 7 G7(\flat 9) C7 F6 D \flat 7 G7(\flat 9) C7

116

The main at - trac - tion 117 Cla - ra 118 119

I wan - na be like Al Ca -

Gm7/C G9 C9 (Big Dr fill)

120 Bow — 121 122 123

pone —

F6 F \circ D \flat 7 C7 F *ff* *8va*

Picture Show (Reprise)

(10/8/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

TED: I'll pick you up at seven.

Freely

It must be great to be— called the "It Girl" That is -n't what they're call -in' me.

Fiddle solo

Rd 1 - Flute *mf* *tr*

(Fdl) *tr* *fp*

(+Rd 2 - Clar)

Gm7(b5) C7sus C7 Ebmaj7/F F7(#11) F7

1 2 3

But one day soon I bet— you they will...

Rd 1 - Flute

(Fdl)

rit. *dictated*

Cm7 F7(b9) Bb9 *Gtr 1 - Acoustic* B9 F#m7(b5)

4 5 6

7

(Fdl, Fl)

pp

CLYDE: Engine Trouble? (GO)

Rd 2 - Bs Clar, Gtr 1 (8va)

7 8 9 10 11 12

mf *mf*

This World Will Remember Me

(11/12/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

(Cue) Just like the legendary Billy the Kid...

CLYDE: "Everybody's got dreams.
I got plans.

Vamp (vocal last time)

CLYDE:

The

9 Rockabilly

men in this town—— live and die and are for - got - ten and it

does - n't seem to scare 'em I can't wait to get a - way_____ A -

G#m7(b5) C#7 F#m D9 C#9

way from the drought_____ and the home - less and the hun - gry, where they

(+Gtrs) F#m (Bs Cl) D9

talk a - bout fore - clo - sures ev - 'ry hot and dus - ty day

G#m7(b5) C#7 F#m F#7(b9)

(Bs Cl)

25 I don't in - tend to waste my life 'round here

Fiddle, Kbd 2 (Strs) (Bs Cl)

Bm F/C# C#7 F#m F#7(b9)

I got it all mapped out

(Bs Cl)

(Tacet – Kbd 2 plays)

Bm C#7 F#m F#/A#

29 30 31 32

If I can pull just three jobs a year I'll be

PLAY

Bm G#7 C#7 F#m

33 34 35 36

rich I'll have wealth and fame, Ev - 'ry one will know my name

Fal *solo*
mf

(+Gtr; Bs Drs)

D9 D9 C#7

37 38 39 40

Safety CLYDE: "What do you think it means?" CLYDE:
Just like

41 42 43

44 Bill - y the Kid and young Jes - se James Ev - 'ry

(Fdl)
Kbd 2

(Bs Cl) F#m D9

44 45 46 47

kid will i - do - lize Clyde Bar - row

Fdl, Cl, Bs Cl (8vb)

G#m7(b5) C#7 F#m D9 C#9

48 49 50 51

One thing la - dy I guar - an - an - tee — is that this world — will re -

(Bs Cl) *+Cl*

F#m *D9* *G#m7(b5)*

52 53 54 55 56

mem - ber me — Yes, this world — will re - mem - ber me —

Fdl, Cl, Bs Cl (8vb) *Cl, Bs Cl (8vb)*

C#7sus *C#7* *F#m* *D9* *G#m7(b5)* *C#7sus* *C#7*

57 58 59 60 61

62 Don't

Fdl play out! *Cl, Bs Cl* *f*

F#m *D7* *C#7* *F#m* *f D7* *C#7* *p*

62 63 64 65

66

you think it's time — that you lost that egg - stained a - pron and wore

mf F#m D9

66 67 68 69

some - thing made of sat - in from a fine Man - hat - tan store. — Yes

Fdl, Cl, Bs Cl (8vb)

G#m7(b5) C#7 F#m D9 C#9

70 71 72 73

I can see you — in a car with your own driv - er, and you're

F#m D9

74 75 76 77

F#7(b9)

head - ed for your pent - house that will ov - er - look the shore

Fdl, Cl, Bs Cl (8vb)
f

G#m7(b5) C#7 F#m F#7(b9)

78 79 80 81

82

F#7(b9)

Your face should be up on — the sil - ver screen

(Fdl)
Kbd 2

Bm F/C# C#7 F#m F#7(b9)

82 83 84 85

F#7

You got that "It Girl" look

(Fdl)
Sop Sax, +Clar
f

Bm C#7 F#m F#7

86 87 88 89 (Bs)

BONNIE:

I can't be - lieve that you — see that in me. I

Fdl, Clar
Kbd 2
mf *f*

Fdl, Sop Sax, Clar (8vb)

Bm G#7 C#7 F#m

90 91 92 93

CLYDE:

al - ways knew I'd be a star — How in - tel - li - gent — you are. — We are

D9 D7(#11) D9 C#7

94 95 96 97

98

was - ted 'round here — we're too good for this place — Were - n't

Fdl
Sop Sax
f

F#m D9

98 99 100 101

born to live and die in Tex - as

+Bs Clar (8vb)

G#m7(b5) C#7 F#m D7 C#7

102 103 104 105

This is my plan There's no Plan B_____ Yes this

F#m D9

106 107 108 109

world_____ will re - mem - ber me_____ You and this

cresc.

G#m7(b5) C#7(#5) F#m cresc. (Bs Cl)

110 111 112 113

world — will re - mem - ber

G#m7(b5) C#7(#5) C#7sus

114 115 116

117

me!

Fdl, Sop Sax, Bs Cl (8vb)

F#m D7

117 118 119 120

fp *tr*

F#m Fm F#m Fm F#m

fp F#m Fm F#m Fm G7(#11) F#m6/G#

121 122 123 124

This World Tag

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Freely
CLYDE: So what do you say?

CLYDE: I just wanna see my
folks before I go

Musical score for the first system, measures 1-3. The score includes vocal lines for Clyde and instrumental parts for Fiddle, Rd 1 - Flute, Piano, and various instruments like Bass Clarinet, Kbd 2, Dobro, Drums, and Bass. The piano part features chords E m6 and C 13.

1 (+Bs Clar, Kbd 2, Dobro, Drs, Bs)

2

3

CLYDE: *colla voce*
You and this world— will re - mem - ber me.

Musical score for the second system, measures 4-7. The score includes vocal lines for Clyde and instrumental parts for Shaker, Kbd 2 - Harp, Gtrs, and Bass. The piano part features chords F#m7(b5), G/B7 long arp., E5 G5, and A5.

4

5

6

7

You're Goin' Back to Jail

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

(Cue) BLANCHE: We start fresh
when you are free in the eyes of
the law and saved in the eyes of God.
WOMEN: Amen/Praise Jesus.

Freely

BLANCHE:

We can't spend our whole lives hid - ing — Buck, that ain't no way to live — It is

D2 G6

(+Bass pizz)

time to wipe the slate clean Ask the good lord to — for - give —

Asus A D2 D7

You got - ta serve — your sen - tence with - out fail —

G2 D2 F#7/A# Bm

16 *a tempo* BUCK: What the hell are you talkin'...
WOMEN: Now you're talkin'.

Buck you are go - in' back — to jail — Won't be

(+Gtr, Banjo)

G2 Asus D G D

18

scared to turn a cor - ner or to o - pen our front door When you're

Kbd 2 - Organ
mf

D6 G2

on the side of jus - tice, you ain't ner - vous of the law Now

Asus A7 D C#E D7/F#

pull your - self to - geth - er be - cause you've gone pale

G D A/C# Bm7 D7/A

BUCK: Baby, you don't know what it's like in...

Buck you are go - in' back — to jail I know it's

G2 A7sus D Em/A D C/D D7

34

hard to share a cell — when you

f Fiddle *mp* Rd 2 - Clar

G D A/C#

got noth - in' to look — at ex - cept pris - on - ners — who smell — But when you're

Bm7 E9 A7 C/D

done, when you— have served your time,

42 43 44 45

we'll still be young and in— our prime. Ain't been

BUCK:

+Rd 1 - Fl, Kbd 2 Xylo

f *f*

G2 E9 C A7

46 47 48 49

50

free more than a min - ute Ain't had time to change my shirt I've been

Fdl, Kbd 2

D6 G2

50 51 52 53

dream - in' of a hot meal with you as my des - sert

Asus A7 C#E D7/F#

54 55 56 57

Put your face close to mine and just let me in - hale

(Kbd 2) (Fdl)

D A/C# Bm7 D7/A

58 59 60 61

Safety

BLANCHE:

Buck, you are go - in' back to jail

(Kbd 2) (Fdl) mp

G2 A7sus D G/D D

62 63 64 65

Safety (cut on cue)

BLANCHE: ... Tell him how hard it is not havin' Carl around.
STELLA: Are you kiddin'?

STELLA:

It's a

mf *f*

(Gtrs, Rds, Bs, Drs)

D Fm7sus4 Bb7

65a 66 67

68

BLANCHE: Stella.

treat to get my nails done and have time to read a book — Sure beats

(Kbd 2)

Fdl, Rds

Eb6 Ab2

68 69 70 71

BLANCHE: Okay, that's enough.

wash - ing out — his long - johns It's a plea - sure not — to cook —

(Kbd 2)

Rds (Kbd 2)

(+Fdl, Gtr 1)

Bbsus Bb7 Eb D/F Eb7/G

72 73 74 75

(STELLA)

Thank God those pris - on walls are much too tall — to scale

76 77 78 79

My dar - lin's nice 'n' safe — in jail —

80 81 82 83

BUCK: I don't want her comin' round here no more.
 BLANCHE: Trish's husband's been in jail for two years
 and she's miserable without her man.

Vamp (last time) TRISH:

At

83a 83b

84

first I real - ly missed him I thought I would waste a - way — Then I

Fdl, Kbd 2

Rds

Eb6 *Ab2*

84 85 86 87

met this boy from Tuc - son and he owned a Chev - ro - let —

Rds

(Kbd 2) *(Kbd 2)*

(+Fdl, Gtr 1)

Bbsus *Bb7* *Eb* *D/F Eb7/G*

88 89 90 91

He had a lot — of things that my Joe lacked —

Fdl *Rds*

Kbd 2

Ab *Eb* *Bb/D* *Cm7* *Eb7/Bb*

92 93 94 95

Like teeth and hair — and cash, to be ex - act —

Fdl
(Kbd 2)

+Rds (Fl 8va), Gr 1

A^b2 E^b B^b/D Cm7 B^bm

96 97 98 99

rit.

I've now got lots of hab - its that I can't cur - tail —

(Fdl)

(+Gtrs, Drs)

A^b E^b B^b/D Cm7

100 101 102 103 104

105 *a tempo*

STELLA/TRISH/ELEANORE:

I got - ta keep him locked in jail Keep 'em in -

(Fdl) *Rds* *Fdl, Rds (Fl 8va), Kbd 2* *(Kbd 2)*

A^b2 B^b7sus E^b B^b7+ E^b D^b/E^b E^b7

105 106 107 108

109

side Keep 'em in - side If we

(Fdl)
Rds (Fl 8va)

(+Fl 8va, Kbd 2 8vb)

Ab (Kbd 2)
Eb (+Clar)
Bb/D

see 'em once a month, — we will be more than - sa - tis - fied — Ain't that the

Cm7 (+Clar; Kbd 2)
F9
Bb7
Db/Eb Eb7

truth? Don't mean to be un - kind

Fl (Fdl)
Rds

Ab Clar
Eb Bb
G7/B
Cm7

rit.

BUCK: Blanche—

BLANCHE:

Can't put a price — on peace of mind I'm

(Fdl) *Fl, Fdl* *Clar* *(+Gtr 1)*

A^b2 (+Kbd 2 sus) *F9* *D^b* *B^b7*

121 122 123 124

Rubato – dictated

125

not like oth - er wo - men I will wait 'til king - dom come —

(Kbd 2) *(+Gtrs, Drs)*

E^b *A^b6*

125 126 127 128

a tempo

I want the world to see that I ain't mar - ried to — some bum —

Fdl, Kbd 2 *+Rds* *f* *(+Gtrs)*

B^bsus *B^b7* *E^b* *D^b/F* *E^b7/G*

(+Bs, Drs) >

129 130 131 132

It will be hard — for us but we'll come through —

(Fdl)

Ab (Kbd 2)

Eb2 Bb/D Cm7 Eb7/Bb

133 134 135 136

BUCK:

I can't be - lieve — what you are ask - in' me to do —

Ab6

Eb Bb/D Cm Eb7/Bb

137 138 139 140

BLANCHE: *rit.*

One thing's for cer - tain, our love won't go stale —

(Fdl)

(+Gtrs, Drs)

Ab6 Eb Bb/D Cm7

141 142 143 144 145

a tempo

146

A \flat 2

BUCK:

A \flat /B \flat

B \flat 7

BLANCHE:

Blanche, I ain't go - in' back — Yes, Buck you're

Rds *+Fdl*

(Kbd 2)

A \flat 2 A \flat /B \flat B \flat 7 A \flat 2

146 147 148

BUCK: But...

ALL WOMEN:

go - in' back — To - mor - row you'll be back — in

A \flat /B \flat B \flat 7 A \flat 2 A \flat /B \flat

149 150 151

152

jail —

E \flat 6 (+Gtrs) E7 E \flat

152 153 154 155

Jail Playoff

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is divided into three systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-5):**
 - Vocal:** Starts with a rest, then a note on measure 3 marked with a circled '3' and 'Fdl'. The melody continues through measure 5.
 - Piano:** Measure 1 has a '(Drum fill)'. Measure 2 has a '(+Bs)' marking. Measure 3 has a '(+Gtr, Banjo)' marking. Dynamics include *f*. Chords G6, D, and G6 are indicated.
- System 2 (Measures 6-10):**
 - Vocal:** Continues the melody, ending with a *rit.* (ritardando) marking.
 - Piano:** Chords G6, A7sus, A7, D, and D7 are indicated.
- System 3 (Measures 11-13):**
 - Vocal:** Marked 'Freely', it concludes with a long note. Dynamics include *ppp*. Instrumentation includes '+Rd 1 Clar'.
 - Piano:** Chords G and D/C are indicated. Dynamics include *ppp*. Instrumentation includes 'Cym-mallets'.

How 'Bout a Dance

(11/11/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Rubato **dialogue**

1 2 3 *mp* (Bs) 4

rubato (vocal)

5 **BONNIE:**
a cappella

How 'bout a dance? What do you say? I got some moves that I'd love to show ya—

Tacet - Fl, Clar play

p **F7(b9)**

Play LH

5 6 7 8

a tempo

Let's find a spot and dance the night a - way

Flute, Clar

mp

PLAY (+Rds) **(+Clar)**

Bbm7 *mp* (+Gtrs) *Bbm7* (+Drs) *Bbm7 Eb7*

9 10 11 (+Bs) 12

13

How 'bout a dance? ——— It's al - ways fun ——— Come o - ver here, ——— let me

Fiddle

Clar

(+Kbd 2 – Strings sus.) $A\flat^2_6$ $G7$ $A\flat^2_6$

13 14 15

get to know ya ——— Can't beat a band ——— to life your spir - its, hon —

$F7(\flat 9)$ $F7$ $B\flat m7$ $Bm7$ $D\flat m/E\flat$

(Gtrs on upbeats)

16 17 18

rall.

— You look so hand - some

$A\flat^2$ $F7$ $F7(\flat 9)$

3^{El}

19 20

21

a tempo

How 'bout a dance? — Let's make a start — Mu - sic like this, — can real - ly throw ya —

Rds, Fdl

(Tutti)

f D \flat 6 D \flat maj7 D \flat m6 D \flat m(maj7) A \flat 2 F7sus F7

You'll lose the blues, — and you may lose — your heart —

Fdl, Rds

Fdl

Clar

D \flat 6 D \flat maj7 D \flat m6 E \flat 7(#5) A \flat

29

To - night — is the night I've been wait - ing for —

+Fl

(+light Dr fill)

B \flat m7 B \flat m/E \flat A \flat maj7

Ev - en the moon looks just right _____ I'm _____ sure the crowd will make

(+Fdl, Clar, Kbd 2)

Bm9 Eb7 Ab2 (+Kbd 2) F7 F7(b9)

31 32 33

molto rall.

room on the floor _____ when they see you _____ look like you do... So,

(+Rd 1 - Clar)

Bm7 Bb9/D Db/Eb Eb7(b9)

34 35 36

37 *a tempo*

how 'bout a dance? _____ Let's make a start _____ Mu - sic like this, _____ can

Fdl, Rd 2 Clar (8vb)
Rd 1 Clar

Db6 Dbmaj7 Dbm6 Dbm(maj7) Ab2

37 38 39

real - ly throw ya — You'll lose the blues, — and you may lose your heart

Fdl, Clars

F7 D^b6 D^bmaj7 D^bm6 E^b7(#5)

40 41 42

rit.

You'll lose the blues, — and you may lose your

Fdl, Clar 2

(+Cym scrape)

A^b D^b6 D^bm6 E^b7+

43 44 45 (+Bs arco) 46

47 *a tempo* *rit.*

heart —

Fdl, Rd 1 – Fl, Rd 2 – Clar

A^b

(+Bs pizz) Bs arco Bs pizz *Segue*

47 48 49 50

How 'Bout a Dance (Scene Change)

(9/24/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Fdl, Fl 8va

Rd 2 - Clar

mf

f

mf

(+Gtrs, Bs)

D \flat 6 D \flat maj7 D \flat m6 D \flat m(maj7) A \flat 2

F7sus F7 D \flat 6 D \flat maj7 D \flat m6 E \flat 7(#5)

8 *Fl, Fdl, Clar*

mp

Safety

rit.

pp

A \flat A \flat A \flat

Clyde Out Window

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is for a Piano-Conductor part, set in 4/4 time. It consists of four measures. The top staff is a Cym scraper, with notes marked with an 'x' and a fermata. The second staff is for Dobro, featuring triplets and 'sizzle' effects. The piano accompaniment is in the bottom two staves, with a Dm chord and a 'PLAY (+Gtr 1, Bs)' instruction. Dynamics range from *mf* to *p*. The score includes various performance markings such as slurs, accents, and hairpins.

Buck & Blanche to the Chair

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes a Fiddle part with a melodic line of eighth notes, a Piano part with chords and a bass line, and a Triangle part with mallets. The second system continues the Fiddle and Piano parts, with the Triangle part playing a rhythmic pattern. Performance markings include *mp*, *p*, *poco rit.*, and *pp*. Measure numbers 1 through 8 are indicated at the bottom of the score.

When I Drive

(10/29/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Under dialogue (♩ = 112)

(Cue) Remember when we saw Capone ridin' through town in a —white Model T Roadster!

Musical score for measures 1-4. The score includes a vocal line, a fiddle part with the instruction "Fiddle slow slide" and a dynamic marking of "mp", and a piano accompaniment. The piano part features chords E7, E6, E+, and E. The bass line includes a marking "(+Bs)" at measure 1.

Musical score for measures 5-8. The score includes a vocal line, a fiddle part with the instruction "slow slide", and a piano accompaniment. The piano part features chords E7, E6, E+, and E.

9 **Vamp (vocal last time)**
CLYDE:

Musical score for measures 9-12. The score includes a vocal line with the lyrics "Ain't no car too smart for me Got the whole thing figured out", a piano accompaniment with chords E7, E6, E+, E, E(#4), and E, and a marking "(+Gtrs)" and "cresc. through vamp".

Two door, hard top, Mod - el T, — lim - ou - sine, — or run - a - bout —

E E7 E6 E+ E E(#4) E E E7 E6 E+ E E(#4) E

13 14 15 16

Put me be - hind — a wheel and stand well back — Like a

Kbd 2 - Strs

C#7(#5) F#9

17 18 19 20

crack - er - jack — I'll get your heart pum - pin'

F#m9 A/B A6/B Amaj7/B A/B

21 22 23 24

25 BUCK:

Ain't no car that you — can't drive — I would bet my life — on that —

(+Gtrs)

mf E E7 E6 E+ E E(#4) E E E7 E6 E+ E E(#4) E

25 26 27 28

Hot rod, road - ster, pick up truck— For - ty miles in noth - in' flat—

E E7 E6 E+ E E(#4) E E E7 E6 E+ E E(#4) E

29 30 31 32

CLYDE:

Ain't noth - in' bet - ter than to drive through town— with the throt - tle down

Kbd 2 - Strs

C#7(#5) F#9 F#m9

33 34 35 36 37

BOTH:

CLYDE:

— and watch the old folk jum - pin' When I

Fiddle, Saxes

f (+Kbd 2)

F#m9 A/B A6/B Amaj7/B A/B B9sus4

38 39 40 41 42

43

drive, when I drive, I'm in love, I'm a - live

Fiddle

Saxes

Gtrs - groove

E7 C#7(#9)

43 44 45 46

and I for - get a - bout ev - 'ry - thing I hate ——— When I

F#m7 G°7 E6/G# A7 A#m7(b5) A/B

47 48 49 50

drive, when I drive ——— I can reach — six - ty - five ——— Won't pay the

(Saxes)
(Fdl)

E7 C#7(#9) F#m7

51 52 53 54 55

law no mind, They'll al - ways be be - hind and man, that just feels

fp

G°7 E/G# A#m7(b5) A/B

56 57 58 59 60

61

BUCK:

great _____ Hey, _____

(+Fdl, Saxes, Kbd 2, Gtrs)

E E7 E6 E+ E E(#4) E E E7 E6 E+ E

65

CLYDE:

look, there's dan - ger up a - head Here comes a curve _____ Will

Alto, Tenor (8vb)

(Fdl, Kbd 2)

A7 E7

you stop tug - gin' at _____ my sleeve Just hold your nerve _____

Gtrs, Bs

A7 E7 E7

Give me a full tank and an open road and watch

C#7(#5) F#9

73 74 75 76

me ex - plode. Look at me, I'm dri - vin'

(Saxes) (+Fdl) (+Kbd 2)

F#m9 A/B A6/B Amaj7/B A/B B9sus4

77 78 79 80 80a

81

When I drive, when I drive, I'm in love, I'm a - live

(Fdl, Kbd 2) (Saxes) (+Kbd 2)

(Drum fill) E7 C#7(#9)

80b 81 82 83 84

BUCK:

and I for - get a - bout ev - 'ry - thing I hate — When you —

F#m7 G°7 E6/G# A7 A#m7(b5) A/B

85 86 87 88

drive, when you drive — Life is great — when you drive —

E7 C#7(#9)

89 90 91 92

BOTH:

We are the her - oes who — the peo - ple look up to, —

(Saxes)
(Fdl, Kbd 2)

F#m7 sub. *mp* cresc. G°7 E/G# A#m7(b5) f A/B

93 94 95 96

CLYDE:

and broth - er that feels great I can

fp

(Fdl)

(Saxes)

A/B

A/B

97 98 99 100

101

float I can fly This is how

BUCK:

I can float I can fly

+Kbd 2

E E7 E6 E+ E E(#4) E E E7 E6 E+ E E(#4) E

101 102 103 104

I wan - na live I wan - na die

This is how I wan - na live I wan - na die I'm in

E E7 E6 E+ E E(#4) E F#m7 sub. *mp* cresc. E/G# A A/B

105 106 107 108

I'm in love_____ I'm a - live_____ When I drive...

love I'm a - live_____ When I drive...

f E E7 E6 E+ E E(#4) E E E7 E6 E+ E E(#4)E

109 110 111 112

rit.

Dictated

(Saxes)

F#m7 E/G# A A# A/B D#7 E7

sub. mp cresc.

Gtrs

113 114 115 116 117

God's Arms Are Always Open

(11/4/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

(Cue) BLANCHE: My advice to you is to stay far away from that man. (GO)

Hymn—(Choir on stage)

Musical score for measures 1-4. The score consists of three staves: a vocal line, a piano accompaniment line, and a guitar accompaniment line. The vocal line features a choir part with the lyrics "Hmm" and "Hmm" under a long horizontal line. The piano accompaniment line shows chords and a melodic line. The guitar accompaniment line lists chords: G, D, D7, G, C, Dsus4, D, C/G, G. Measure numbers 1, 2, 3, and 4 are indicated below the guitar staff.

Musical score for measures 5-8. The score consists of three staves: a vocal line, a piano accompaniment line, and a guitar accompaniment line. The vocal line features a preacher part with the lyrics "PREACHER: God's" and "rit." above the staff. The piano accompaniment line shows chords and a melodic line. The guitar accompaniment line lists chords: G, D, D7, G, C, Dsus4, D, C/G. Measure numbers 5, 6, 7, and 8 are indicated below the guitar staff.

9 (♩ = 112)

arms are al - ways o - pen — He'll not turn you a - way

S
A
T
Hmm

PLAY
(+Kbd 2 – Chapel Organ)

p G2 D G2 Dsus4 D

⁹+Acoustic Bs 10 11 12

He is there to lead the way for you through each night and day God's

Hmm

C2 D B7 Em7 G7/D C A7 Dsus4 D

13 14 15 16

arms are al - ways o - pen — Your voice is al - ways heard

Hmm

scrape

p G2 D G Gsus G Dsus4 D

17 18 19 20

E - ven though your prayers are si - lent pra - yers, he hears ev - 'ry word

Hmm

mallets
p *mp*

C2 D/F# B D# B7 Em7 G7 C Dsus4 C/G G2

21 22 23 24

25

No one needs to feel a - lone Turn to him and when you do,

No Feel Turn When you do

p

(Bari enter)

mallets
p

D G/D D7 G D7/G G7

25 26 27 28

(+Bs pizz) 3

his light will shine_____ and peace will come to you God's

Hmm His_ light His light will shine Ooo_____

f

C D/F# B D# B7 D# Em Em D G7 D C 3 A9 Dsus4 D

29 30 31 32

33 *pp*

arms are al - ways o - pen_____ and ev - 'ry - one's his friend

pp

pp

pp

(+Bs, Drs, Kbd 2)

pp G Gsus G D *mf* D7/F# *pp* G Gsus G Dsus4 D

33 34 35 36

When you find him all your dark - est fears_____ will come to an

Hmm

C D/F# B/D# B7/D# Em7 G7 C Dsus4 D

37 38 39

end Fears come to an end
Fears come to an end

C/G G C C/E Dsus4 D C/G

40 41 42

43 Funky blues
Half-time groove

Run to His arms if you seek sal - va - tion Wash your sins a - way

Rd 1 - Alto, Rd 2 - Tenor 8vb
soulfully

smear
Kbd 2 B-3 **f**

G7 (+Elec Gtrs, Elec Bs, Drs) C7

This is the time for some ju - bi - la - tion Come to Him to - day

smear

G7 D7

43 44 45 46 47 48 49 50

God does - n't speak of re - tri - bu - tion Ev - 'ry - one's soul is saved

51 52 53 54

He will for - give e - ven those — who've mis - be - haved

Kbd 2, Saxes *Saxes (unis)* *Fdl*

f

Am7 G/B C Dsus4 C/G G

55 56 57 58

59

Un - do the chains that you've tied a - round you Your hands hold the key —

Your hands hold the key

(Fdl) *Saxes (+8va)*

G7 C7

59 60 61 62

You're go - nna feel things that will a - stound you Soon you will be free ———
 Soon you will — be free
 Be proud to join his con - gre - ga - tion Take a walk in the sun ———
 You're wel - come here, there is room for ev - 'ry... You're wel - come here, there is room for ev - 'ry...
 Ah Ah

Chords: G7, D7, G7, C9, Am7, G/B, C, Dsus4, Am7, G/B, C, Dsus4
 Dynamics: *fp*, *f*

Instrumentation: Saxophones (Saxes), Keyboard 2 (Kbd 2)

rit.

You're wel - come here, there is room for ev - 'ry - one

(Saxes)

G13
ad lib solo

(Dr fill)

Rd 1 – Alto solo

Am7 G/B C C/D G13

75 76 77 78

79 Double-time gospel

(+Saxes, Kbd 2, Gtrs)

G7

(+Fdl)

God's

C/D

79 80 81 82

83

arms al - ways o - pen You go - tta

God's arms Al - ways o - pen

(+Gtrs, Bs, Drs)

G7 C G7 C G7 C G7 C

83 84 85 86

run — He'll set you free — Come on

Run to him He'll set you free

Alto, Tenor 8vb

G7 C/D G7 C/D G C/D G7

87 88 89 90

join — His con - gre - ga - tion — God's —

God's arms — Al - ways o - pen

Kbd 2

C7

91 92 93 94

arms ————— They hold the key ————— No more re - tri - bu -

Run to him He holds the key

Tenor, Alto 8va

G7 C#7

95 96 97 98

tion ————— No ————— No

God's arms ————— God's arms —————

D7 C7

99 100 101 102

103

(+Fdl pizz, Kbd 2, HH)

C9 G13

103 104 105 106 107 108 109 110

(+Fdl arco, Rd 1 – Fl, Rd 2 – Clar, Kbd 2 – Strs, HH)

(Fdl pizz, Kbd 2 pizz)

111

D9 C9 C9 Bb9 G9 G9

111 112 113 114 115 116

Safety

117 118 (to→) 145 146

Fdl arco, Rd 1 Alto, Rd 2 Tenor, Kbd 2 – Organ

God's

CLYDE: I can't wait to steal me that (GO)

+Gtrs, Bs, Drs C/D

147

arms al - ways o - pen You go - tta

God's arms (CUMIE riffs) Al - ways o - pen

Alto, Tenor 8vb

G7 C G7 C G7 C G7 C

147 148 149 150

run _____ He'll set you free _____

Run to him He'll set you

G7 C/D G7 C/D G C/D

151 152 153

154 **Safety**

free

(+Fdl pizz, Kbd 2, HH)
C9

G9

154 155 156 157 (to→) 166 167

a tempo

CLYDE: I can't wait to rip this off you (GO)

God's

Fdl, Saxes

CLYDE: Have you got a giftcard?

f

(+Gtrs, Bs, Drs, Kbd 2 – Organ)
Db/Eb

Db/Eb (Kbd 2 gliss)

168 (+Kbd 2, Glock) 169 170

171

arms are al - ways o - pen You go - tta

God's arms (CUMIE and HENRY riff) Al - ways o - pen

Fdl, Kbd 2
Alto, Tenor 8vb

A^b7 A^b7 D^b/E^b

171 172 173 174

run — He'll set you free —

Run to him He'll set you free

A^b7 D^b/E^b A^b7 D^b/E^b A^b D^b/E^b A^b7

175 176 177 178

God's arms are al - ways o - pen Get you through

God's arms — Al - ways o - pen

(Tenor 8vb)

Db7

179 180 181 182

— this day by day Come on

Run to him He holds the key

Ab7

183 184 185 186

chil - dren Come on chil - dren

God's arms God's arms

(Fdl, Kbd 2)
(Saxes)

E \flat 7 D \flat 7

187 188 189 190

Safety *Safety* *Fdl, Saxes, Kbd 2*

SHERIFF: Step away from the weapon. SHERIFF: Cuff him (GO)

mp
+Bs, Drs

f

191 192 193 194

195

God's arms al - ways o - pen God's arms al - ways o - pen

God's arms al - ways o - pen God's arms al - ways o - pen

(Kbd 2)
Tenor, Alto 8va

A \flat D \flat /E \flat A \flat 7 D \flat /E \flat A \flat D \flat /E \flat A \flat 7 D \flat /E \flat

195 196 197 198

God's arms al - ways o - pen God's arms al - ways o - pen

God's arms al - ways o - pen God's arms al - ways o - pen

Ab Db/Eb Ab7 Db/Eb Ab Db/Eb Ab7 Db/Eb

199 200 201 202 (Kbd 2)

203

Yeah yeah yeah yeah Yeah yeah yeah yeah

Yeah yeah yeah yeah

Ab Db/Eb Ab7 Db/Ab Ab Ab Db/Eb Ab7 Db/Ab Ab

(Saxes, +8va)

203 204 205 206

You Can Do Better Than Him

(11/9/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Freely

CLYDE: Bonnie!

Musical score for measures 1-4. The score includes a vocal line for Clyde with the lyrics "Bonnie!". The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics range from *pp* to *p*. Chords include E/D and D. Percussion includes Cym scrape.

Musical score for measures 5-8. The score includes percussion parts for Triangle and Cym scrape. The piano accompaniment continues with a melody and chords. Dynamics are marked *p*. Chords include A2/C#, Dmaj9, and Bm7.

Tempo—Country Waltz - 1/2 Time Feel

BONNIE: We are gonna start clean.

TED:

Musical score for measures 9-12. The score includes a vocal line for Bonnie with the lyrics "We are gonna start clean." and a Clarinet part. The piano accompaniment features a melody and chords. Dynamics range from *mp*. Chords include A and D/A. Percussion includes (+Bs pizz.).

13

give you fair warn - ing He's no bed of ros - es, sweet Bon - nie

Fiddle

(+Tri) *p* (+Tri)

E/D A2 Asus4

I can't see him find - in' the time — to raise chil - dren... hell

(+Cym scrape)

A2 Asus4 A2 E/D

no — He's wild and he's reck - less Ain't noth - in' — but trou - ble... you're

Fiddle *p*

(+Drs lite 1/2 time)

A2(no3) (+Clar) Asus4 Bm Bm(maj7) Bm7

bet - ter _____ with - out him _____ You think hard, sweet Bon - nie, and

Fdl, Clar *(Fdl)* *(Clar)*

E7sus4 D/E E7 Bm

31 32 33 34 35 36

then you should think once a - gain _____ We both

Bm(maj7) Bm7 Bm7/E

37 38 39 40

41 In 3

know _____ you can do bet - ter _____ than him _____ Why

F1 (8va), Clar *(Fdl)* *F1 (8va), Clar*

A2 C#m7 C#m7(b5) F#7 Bm A#

41 42 43 44 45 46

you de - serve some one who's there all the time

(Fdl)

Dm/A E(no3)/G# F#m(add2) C#

47 48 49 50

Some - one who thinks crime don't — pay I still

+Rds

F#m7 B7/D# Bm7/E

51 52 53 54

55

see the sno - wy white dress you wore

(Fdl)

A2 C#m7 C#m7(b5) F#7 Bm A#

55 56 57 58 59 60

play - in' the an - gel in some dumb school play— For a while I thought that

(Fdl)

Dm/A E(no3)/G# F#m(add2) C# F#m7/E B7/D#

61 62 63 64 65 66

you would fly a -

(+Fdl, Kbd 2 – Harp)

(+Fdl, Clar)

(+Fdl pizz.)

Bm7 Bm7/E

67 68 69 70

- way

Kbd 2

A2 Asus4 A2 Asus4 A2

71 72 73 74

75 Half time

(Fdl)
Kbd 2 solo Cello
p
(Gtrs tacet)
D/A (+Clar, Kbd 2 solo – Cello)
A2

75 76 77 78

ten I still

+Rds

E/D
D
Bm7

79 80 123 124

125

see the apple-cheeked girl that you were

A2
C#m7
C#m7(b5)
F#7
Bm

125 126 127 128 129

Yep... Hid - in' in tree - tops and feed - in' the birds, _____

(+Kbd 2 8vb)

A# Dm/A E7/G# F#m(add2) C#

130 131 132 133 134

mak - in' up rhymes How you loved _____ pret - - - ty

Gtrs (pretty) Triangle

F#m7 B7 Bm7 Bm7/E

135 136 137 138 139 140

words _____

Fiddle

A2 D/A A (+Fl 8va, Clar)

141 142 143 144

145

CLYDE:

You could find some - one that peo - ple re - spect, a man who is rich and

Kbd 2 – Harmonica 3

(+Gtrs, Drs brushes)

C#7 C#7(b9) F#m(add2) Am7 B7(b9)

145 146 147 148 149 150

smart Some - one who's known in

Fdl, Rd 1 – Piccolo

mf

straight 8ths

Emaj7 (+Gtrs) E7 E6 E7 Emaj7 C#7 C#7(b9)

151 152 153 154

all the right pla - ces and knows the Good Book by heart But I

Fdl, Rd 1 – Flute, Clar

poco rit.

f

F#m(add2) D2 Bm7 Bm7/E (*Kbd 2 – Strings*)

155 156 157 158 159 160

161 *a tempo*

know ————— you won't do bet - ter — than

TED:
But I know.

(Fdl)
(Rds)
Fdl, Fl
Clar

(+Kbd 2, Gtrs)

A2 C#m7 C#m7(b5) F#7

me... — No... Not when it comes down to love that is true

Bm(add2) A# Dm/A E(no3)/G# F#m(add2) C#

rit. straight 8ths (al fine)

There's no man who could — love you — like — I

(Fdl)

F#m7 B7 Bm7 Bm7/E

N.C. **178** Easy

rit.

do _____

Kbd 2

f

(+Cym scrape)

(+Flute
Fdl, Clar 8vb)

p
A

E/A

mf
G2

f
A

177 178 179 180 181

(+Gtrs, Drs)

Segue

To the Beauty Parlor

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is written for piano-conductor and includes the following parts and markings:

- Measures 1-4:**
 - Fiddle:** Part 1, starting with a *p* dynamic and a hairpin crescendo.
 - (+Rd 2 Clar):** Part 2, starting with a hairpin crescendo.
 - (+Rd 1 Flute):** Part 3, starting with a hairpin crescendo.
 - (+Bass):** Part 4, starting with a hairpin crescendo.
- Measures 5-7:**
 - (+Gtr 1, Bs):** Part 5, starting with a *pp* dynamic.
 - Chords:** D, F, G are indicated in the piano part.

You Love Who You Love

(10/11/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

1 2

BONNIE: 3
I know my

3 4

5 6

know is that — I nev - er felt — like this — And be -

7 8

-sides I would - n't change him if I could, no man's all good, I al - ways

BLANCHE:

9 10 11

12

knew what I was tak - in' on, but I

Fiddle
plaintively *mp*

12 13

al - ways felt — that I — could change his ways — E - ven

Rd 2 Clar
p

E^bm7 *G^b13* *C^b2*

14 15

if my man - will nev - er fall — in line, — I'm glad he's

mp

D^b2/F *E^bm2* *E^bm/D^b* *C^b2*

16 17

BOTH: 19

mine — 'Cause you love — who you love — and you

F1, Clar (8vb)
(Fdl) *mp*

G^b/D^b *D^b* *G^b2*

18 19

that's what made you love— him all a - long

(Fdl solo)
(Cl)
mf

G \flat /D \flat D \flat C \flat /G \flat G \flat 2 D \flat
F

26 27 (+Gtrs, Bs)

28

BONNIE: 3

I on - ly care that he's mine and I am his

Fiddle

E \flat m C \flat 2 G \flat 2/D \flat D \flat sus D \flat

28 29

There ain't no rules, that's how it is

f
+Fl, Clar (8vb)

E \flat m7 C \flat 2 D \flat 7sus D \flat 7 B \flat 7(b9)
D

30 31

3

Most girls would hate _____ to be stand - ing in _____ my shoes

(Fdl)

Ebm Cb Gb/Db Dbsus Db

32 33

rall.

3

BOTH:

But true love's some - thing you — don't chose — For you

Tenor, Alto (8va)

Ebm Cb Db7sus Bbm/Db Abm/Db

34 35

36

a tempo

BLANCHE:

love who you love _____ and you go with what you feel — And you

(Fdl)

(Saxes)

Gb2 Db2/F

36 37

BOTH:

nev - er think what's down the road while the fair - y tale— seems real— Oh, you love

Chord chart for the first system:
 Measure 38: Cb2
 Measure 39: Gb/Db, Dbsus4, Db

BONNIE:

— who you love— Com - mon sense may say it's wrong— There's a

Chord chart for the second system:
 Measure 40: Gb2
 Measure 41: Db2/F

part of him— you know is wild May - be that's what made you love him all a - long—

Chord chart for the third system:
 Measure 42: Cb2
 Measure 43: Gb/Db, Db

BOTH:

Could be that's what made you love

44 45

Cb/Gb Gb Gb/Db

Tempo *rall.*

him all a long

46 47 48

Db7sus Db Cb2 Cb/Db Db Gb Gb(unis)

fp ff

Applause Segue

The Courtroom

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Fiddle, Saxes

f

1 2

3 4

Safety

mf (+Gtr, Bs)

Safety

5 6

7

2 times
Rd 1 Flute

p

(+Glock)

(+Tenor)

7 8

9 *Safety*

9 10 11 V.S.

12 *(Fl)* *tr*

f

ff $D^2_{6/A\flat}$ $G^2_{6/D\flat}$ $G^2_{6/D\flat}$ $A\flat^2_6 / E$

12 13 14 15

(+Gtr 1, Drs, Bs)

16 *(+Dobro)*

f F (no 3) *mp*

16 17 18 19

20 *(+Gtr 1)*

20 21

Raise a Little Hell

(11/4/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Musical score for measures 1-4, piano part only. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four measures, each containing a whole rest in both the treble and bass staves.

Colla Voce

Musical score for measures 5-8. Measures 5-7 are whole rests. Measure 8 features a guitar part (labeled '(El Gtr 1)') and a piano part (labeled 'f'). The guitar part has a downward bow stroke. The piano part has a downward bow stroke. A dynamic marking 'f' is present for both. A chord diagram for (+Bs) is shown below the piano staff.

Musical score for measures 9-10. Measure 9 contains the vocal line: "I can't take no more of this, — this night - mare has to end —". The piano accompaniment is in the bass clef with a dynamic marking 'mf'. Measure 10 features a guitar part (labeled 'G2(no3)') and a piano part. A chord diagram for G2(no3) is shown below the piano staff.

In this God - for - sa - ken place death would be a wel - come friend _____

Blusey FILL

A2(no3) E7(no3)

11 12 13

I could pay a crook - ed guard to kill me, yeah, that's it _____

E7(no3) G2(no3)

14 15

Bet - ter that than six - teen years dy - in' slow - ly bit by bit All I

A2(no3) E7(no3) (+ Drs/Bs)

16 17 18

19 Tempo di Murder

did was rob a few stores Jus - tice here don't fit the crime I've been

E7(no3) A/E E7(no3) G A

19 20 21 22

bro - ken by the de - vil Jus - tice is a waste of time

E7(no3) A/E E7(no3)

23 24 25 26

Colla Voce

I won't get — to hea - ven Why not raise — a lit - tle hell —

G mp A

27 28 29

30

Drs - scrape
p *mp* *FLOOR TOM*

C#m *B/C#* *Amaj7* *B/A* *C#m* *B/C#* *B/G* *A/G*

30 31 32 33 (to→)

42

a tempo
Safety

Safety

mp *(El Gtr 1)* *Gtr 1 solo* *(+El Gtr 2)*

He'll see

(+Bs 8va)

42 43 44 45

46

me but it's the last time That filth - y scum has got - ta go By to -

f *(+Kbd 2 Clav)* *(+Gtr 1)*

f *D5* *G2* *D5*

46 47 48 49

night it will be o - ver — when I strike the fat - al blow No way

D5 G7 D5

50 51 52 53

54

out I got - ta do this — Him or

D7(no3)
(more from Drs)

54 55

me o - kay let's play Nev - er

G2 D7(no3) F G

56 57

killed but now I have to _____ Time to

D7(no3) D7(no3)

58 59

make Ed Crow - der pay

G2 D7(no3)

60 61

F I won't get _____ to heav - en G2(no3) So let's raise _____ a lit - tle hell _____

F G2(no3) D5(no3)

62 63 64

poco rit.

Faster

No way I'll see heav - en So let's raise a lit - tle... hell!

F2(no3)

mf

65 66 66a

67 (Fiddle)

(Picc/Clar)

ff

ff Dm E/D Eb/D Dm Dm E/D Eb/D Dm

67 68 69 70

71 (Fdl + Clar 8vb)

(Picc) *tr*

Em F#/E F/E Em Em F#/E F/E

71 72 73 74

Musical score for measures 75-77. The score is in G major and 4/4 time. It features three staves: (Fiddle), (Clar), and Piano. Measure 75 has a piano accompaniment with a bass line of F/E. Measure 76 has a piano accompaniment with a bass line of G. Measure 77 has a piano accompaniment with a bass line of A. Dynamics include *mf* and *mp*. The (Fiddle) part has a melodic line with a slur. The (Clar) part has a melodic line with a slur and a crescendo hairpin.

Musical score for measures 78-81. The score is in G major and 4/4 time. It features four staves: (Fiddle), (Harpichord), and Piano. Measure 78 has a piano accompaniment with chords Dm, E/D, Eb/D, and Dm. Measure 79 has a piano accompaniment with chords Dm, E/D, Eb/D, and Dm. Measure 80 has a piano accompaniment with chords Cm and D/C. Measure 81 has a piano accompaniment with chords Db/C and Cm. Dynamics include *mp*. The (Fiddle) part has a melodic line with a slur and a crescendo hairpin. The (Harpichord) part has a melodic line with a slur and a crescendo hairpin. The (Fiddle) part has triplets in measures 78, 79, 80, and 81.

Musical score for measures 82-87. The score is in G major and 4/4 time. It features three staves: (Bs Clar solo), (Opt.), and Piano. Measure 82 has a piano accompaniment with a chord of Cm6. Measure 83 has a piano accompaniment with a chord of Cm6. Measure 84 has a piano accompaniment with a chord of Cm6. Measure 85 has a piano accompaniment with a chord of Cm6. Measure 86 has a piano accompaniment with a chord of Cm6. Measure 87 has a piano accompaniment with a chord of Cm6. Dynamics include *mp*. The (Bs Clar solo) part has a melodic line with a slur and a crescendo hairpin. The (Opt.) part has a melodic line with a slur and a crescendo hairpin.

(+Clar) 3 3

Ab7 G+7 Cm /Bb F#m7(b5) B7#5/9

88 89 90 91

92

(Fiddle) (Clar)

Em

92 93 94

CUMIE: ...ray of sunshine in his whole life (GO)

C7 F9

95 96 97 98 99

Attacca Act 1 Finale

This World (End of Act 1)

(11/4/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Freely

CLYDE:

(+Kbd 2 – Metal Harp, Bell Tree)

Well, who would have thought — that a wait-ress from Ro - we - na would have

Em C9

1 (+arco Bs) (to→)³ 4 5 6

had the balls to bust me out with my old for - ty five — And

F#m7(b5) B7(b9) Em

(+Kbd 2 – Vibes 8va) C9 B9 *mf*

7 8 9 10

11

who would have thought — that a farm - boy from Te - le - co would out -

(scrape) Em C9 (Piano, Bs only)

11 12 12a 13

smart the smart - est law - men and walk out of here a -

F#m7(b5) B7

14 15 16

Tempo

17

Safety (cut on cue)
(Searching Bonnie)

BONNIE: You having yourself a nice time? (GUARD stops - OUT)

live?

Fdl trem, Kbd 2 – Strs trem

+Bs clar, Bs pizz

(dialogue)

Rubato

Rd 1 – Clar. solo mp

28

CLYDE:

Easy tempo (♩ = 100)

My name is gon - na make the hist - 'ry books

A m6 mp

E♭/B B7 E m/B

Too bad I won't be here

Rd 1 Fl, Rd 2 Clar, Kbd 2 – Marimba

A m/B B7 E m/B

I may have start - ed out with small time crooks In a

Am/B B7 Em/B

36 37 38 39

Rubato

year or two, I'll be as known as Chi - ca - go's Al - Ca - pone

C9 C9 B9

40 41 42

44 *Fd* *rit.* (GUN)

43 44 45 46 47

48 *a tempo*
 BONNIE: Bye, baby (GO) CLYDE: See you soon, Sugar CLYDE:
 Thanks to

HH - brushes
 +Bs clar, Bs pizz

48 49 50 51

52

you Bon - nie babe, I can make plans a - gain I've got lots of rea - sons

Rd 1 – Clar.

mf

Em C9 F#m7(b5)

52 53 54 55 56

to keep liv - in' It's true that love can

+Rd 2 Bs Cl, Fdl, Kbd 2

f

B7 Em C7 B7 Em

57 58 59 60 61

set you free Now this world will re - mem - ber me.

C9 F#m7(b5) B7sus B+7

62 63 64 65

66

(+Tutti)

f

Em D#m Em D#m Em D#m Em D#m Em G#m

66 66a 66b 66c

Musical score for measures 66d-67. Chords: D#m, Em, D#m, Em, D#m, Em, D#m, Em, Fm/B.

Musical score for measures 68-70. Chords: Em, Fm, Em, Fm, F#m, Fm, F#m.

Musical score for measures 71-73. Dynamics: *sub. p*, *f*. Chords: Bb+7.

74 2 times (+Fdl pizz, Rd 1 Cl, Rd 2 Bs Cl, Wd Blk)

Musical score for measures 74-79. Chords: Ebm, Cb7.

Safety

BONNIE: I promise, mama (GO)

BONNIE:

You

Musical score for measures 80-82. Dynamics: *fp*, *f*. Chords: Cb7, Bb7, B9, Bb9. Performance instructions: Fdl arco, Fdl, Rds, Kbd 2 +Cym-mallets, +Gtrs, +Bs.

83

said you'd go straight, _____ Clyde, I wan - na be in mov - ies, I can't

name one mov - ie star who's do - in' robb - 'ries on the side _____ I

Fdl, Rds, Kbd 2

Fm7(b5) Bb7 Ebm B7 Bb9

know in my heart _____ babe, that Hol - ly - wood is call - in', How can

Ebm B9

I be in the spot - light if we al - ways have to hide?_____

Clar, Bs Clar
f

Fm7(b5) Bb7 Ebm Eb7(b9)

95 96 97 98

99 CLYDE:
We'll need some dough to get to Hol - ly - wood

(Cl, Bs Cl)
mf

Abm D/Bb Bb7 Ebm Eb7(b9)

99 100 101 102

One or two jobs should do

+Fdl
f

Abm Bb+7 Ebm Ebm Dm Ebm Dm Ebm

103 104 105 106

BONNIE: CLYDE:

But af - ter that we will — be done for good. Babe, when

(Cl, Bs Cl) +Fdl

Abm F7 Bb7 Ebm

107 108 109 110

Hol - ly - wood gets hold of you — they'll be say - ing "Cla - ra who?" —

(+Fdl, Saxes, Kbd 2)

Cb9 Cb9 Bb7

111 112 113 114 (to→)

121 +Fdl (solo arco), Bs Clar 8vb

Em C7 B7

121 122 123 124 125 126

Em C7 B7

127 128 129 130 131 132

(Fdl, Bs Cl) Safety Safety

Em C7 B7 Em C7 B7 Em

133 134 135 136 137

Fl, Fdl, Bs Clar

137a 137b 137c 138

139 CLYDE:
No need to rush, ev - ry - bod - y gets our au - to - graphs

Fdl, Fl

F9 (+Gtrs, Bs, Drs) *Cmaj7*

139 140 141 142

"Hell of a ride" will be the words on our ep - i - taphs

Fl, Fdl

F9 *Cmaj7*

143 144 145 146

147

BOTH:

Two liv - ing leg - ends, that's what we will be and

(+Fdl, Rd 2 Tenor, Kbd 2)
Cm9

G

that's o - kay with me Ev' - ry

(+Rd 1 - Alto)

F#m7(b5)

B7+5 *mp* *f*

(Dr fill)

155

place that we go, folks - 'll turn their heads They'll be

Alto, Tenor

mf

Fdl, Kbd 2

Fm

Db9

hol - ler - ing from Dodge to Den - ver

Fdl, Saxes, Kbd 2

Gm7(b5) C7 Fm D^b9 C9

159 160 161 162

We are the pair that they'll dis - cuss, — Yes this

Fm D^b9

163 164 165 166

world — will re - mem - ber us — We are

Gm7(b5) C7sus C7+ Fm

167 168 169 170 (Dr fill)

171

mak - ing dang sure _____ that we leave our mark _____ You don't

(Fdl)

(Saxes) *f*

F#m6 *f* D9

leave your mark by dig - gin' ditch - es

G#m7(b5) C#7 F#m D9 C#9

No won - der we're who they'll dis - cuss _____ Yes, this

(Fdl)

Saxes (+8va)

Big comp.

F#m D9

CLYDE:

world — will re - mem - ber us — This dag

183 184 185 186

G#m7(b5) C#7+5 F#m D7

BONNIE:

world — will re - mem - ber us — This cold world — will re -

187 188 189 190 191

G#m7(b5) C#7+ F#m D7 G#m7(b5)

BOTH:

mem - ber us — No way, they — won't re - mem -

192 193 194 195 196

C#7+ F#m D7 C#7 G(#11)/C#

198

ber us!

Fdl, Tenor 8vb

Alto

C#7sus F#m

197 198 199

Detailed description: This system covers measures 197 to 199. It features a vocal line with lyrics 'ber us!' and a piano accompaniment. The piano part includes a 7-measure rest in measure 197, followed by chords C#7sus and F#m. The vocal line has a 7-measure rest in measure 197. The piano part has a 7-measure rest in measure 197. The vocal line has a 7-measure rest in measure 197. The piano part has a 7-measure rest in measure 197.

D7 C#7sus

200 201 202 203

Detailed description: This system covers measures 200 to 203. It features a vocal line and a piano accompaniment. The piano part includes chords D7 and C#7sus. The vocal line has a 7-measure rest in measure 200. The piano part has a 7-measure rest in measure 200. The vocal line has a 7-measure rest in measure 200. The piano part has a 7-measure rest in measure 200.

growl

ff

204 205 206 207

Detailed description: This system covers measures 204 to 207. It features a vocal line and a piano accompaniment. The piano part includes a 7-measure rest in measure 204, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 207. The vocal line has a 7-measure rest in measure 204. The piano part has a 7-measure rest in measure 204. The vocal line has a 7-measure rest in measure 204. The piano part has a 7-measure rest in measure 204.

Entr'Acte

(10/29/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Rockabilly 2 *Fiddle, Saxes (8vb)*

Drum fill

f

f

C9

C9

B7

1 2 3 4 5

+Kbd 2 **7**

p

Em

C9

6 7 8 9 10

F#m7(b5)

B+7

Em

C9

B9

11 12 13 14

7

Em

C9

15 16 17 18

Musical score for measures 19-22. The top staff is for Fiddle (Fdl) and Saxes. The bottom staff is for Piano with chords: F#m7(b5), B7+, and Em.

23 *Fiddle, Saxes (8vb, 15mb)*

Musical score for measures 23-26. The top staff is for Fiddle and Saxes. The bottom staff is for Piano with chords: Fm and D#9.

Musical score for measures 27-30. The top staff is for Fiddle and Saxes. The bottom staff is for Piano with chords: Gm7(b5), C7, Fm, D#9, and C9.

Musical score for measures 31-35. The top staff is for Fiddle and Saxes. The bottom staff is for Piano with chords: Fm, D#9, and Gm7(b5).

Musical score for measures 35a-36. The score is in 3/4 time with a key signature of two flats. The piano part features chords: C7+, Fm, Db7, Gm7(b5), C7sus, and C7+. The vocal line has various melodic phrases with accents and slurs. Measure numbers 35a, 35b, 35c, 35d, and 36 are indicated below the piano staff.

Musical score for measures 37-45. The piano part features chords: Fm, Db7, C7, Gb(#11)/C, and C7sus. The vocal line continues with melodic phrases, including a *rall.* marking. Measure numbers 37, (10→) 42, 43, 44, and 45 are indicated below the piano staff.

Musical score for measures 46-47. The score is in 3/4 time with a key signature of three sharps. The piano part features chords: C#m, Eb/C#, D/C#, and C#m. The vocal line features triplets. The dynamic marking is *ff*. Measure numbers 46 and 47 are indicated below the piano staff.

Musical score for measures 48-50. The score is in 3/4 time with a key signature of three sharps. The piano part features chords: C#m, Eb/C#, D/C#, C#m, and G#7#5/9. The vocal line features triplets and a *rall.* marking. The dynamic marking is *f*. Measure numbers 48, 49, and 50 are indicated below the piano staff.

Attacca m. 2 "Made in America"

Made in America

(10/10/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

PREACHER: 3 Rubato

I don't care how hard the hard-ship, No one has the right to steal, And you

(+Cym scrape)

mf C#m9 A7(#11)

(+arco Bs)

can - not buy your soul back, God don't make that kind - a deal. — When your

D#m7(b5) G#7

prayers all go un - ans - wered, — and the dust is get - ting worse, When you

(+Cym scrape)

C#m9 A7(#11)

(+Cym - mallets)

Bs

(solo pizz)

live near o - pen sew - ers with just pen - nies in your purse

D#m7(b5) G#7

11 Easy at first

That is when the good Lord will be - come your sav - iour

Rd 2 - Clar
mp

(+Gtr 1 - Acoustic)
F#m6 C#m9/E

11 12 13 14

He will lead you to the light

(+Gtr 1)
F#m6 G#7sus4 (+Cym - mallets) G#7

15 16 17 18

We are all God's chil - dren His arms al - ways o - pen

F#m6 C#m9/E

19 20 21 22

Tempo ♩ = 100

We must all do what is right

+Fdl, Kbd 2
mf

F#m6 D#m7(b5) G#7sus4 G#7

23 24 25 26

27

You may be in debt Wake up in a sweat

Fdl, Clar, Kbd 2
(+Gtrs)

C#m6 A9/G# D#m7(b5) G#7(#5) C#m6 A9/G# D#m7(b5) G#7(#5) C#m6

27 28 29 30

But let's not forget, you were made in A - mer - i - ca

3 3

C#m6 A9/G# D#m7(b5) G#7 C#m A9 G#7sus C#m6

31 32 33 34

BREAD LINE FOLKS:

We may be in debt Wake up

C#m6 A9/G# D#m7(b5) G#7(#5) C#m6 A9/G#

35 36 37

in a sweat But let's not for - get, we were

D#m7(b5) G#7(#5) C#m6 A9/G# D#m7(b5) G#7 C#m

38 39 40

made in A - mer - i - ca We were made in A - mer - i - ca

A9 G#7sus C#m6 A9 G#7sus

41 42 43

+Rd 2
Clar
mf
f

44

(+Clars, Gtrs)

C#m6/G# Cm6/G# C#m6/G# Cm6/G# C#m6/G#

44 45 46 47

C#m6/G# Cm6/G# Cm6/G# Cm6/G# Em6/G#

48 49 50 51

C#m6/G# Cm6/G# C#m6/G# Cm6/G# C#m6/G#

52 53 54 55

Safety

C#m6/G# Cm6/G#

56 57

ALL:

Fdl
Clars *ff* You can't

(+Kbd 2, Gtrs)

ff C#m6/G# Cm6/G# C#m6/G# G#7 C#m6/G# (NC) *f* D#m7(b5) G#7(#9)

58 59 60 61

62

MAN #1:

blame 'em, who could blame _____ 'em? Ain't their fault they turned to crime _____ A

(+Fdl, Clars, Gtrs)

C#m9 A7(#11)

MAN #2:

bar of soap's a lux - ury, don't get much change from a dime _____ You can't

D#m7(b5) G#7

WOMAN #1 + #2:

blame those kids for want - ing to fill up _____ their shop - ping bags _____ Ci - ty Hall

C#m9 A7(#11)

_____ is low _____ on kind - ness but it don't _____ run out of flags _____

D#m7(b5) G#7

78

ALL:

They both grew up hun - gry They were hea - ding no where

Fdl, Kbd 2

Clars

F#m6 C#m9/E

Thanks to good old U. S. A.

F#m6 G#7sus4 G#7

CONGREGATION:

Ooh All who sin

PREACHER:

All who sin must ans - wer And those two

F#m6 C#m9/E

And those two ————— judg - ment

— must ans - wer They will — face — a judg - ment

C#m9/E F#m6

89 90 91

92

day

day

Fdl, Clars, Kbd 2

f p p

(+Gtrs)

f Cm/G Bb/G Cm/G Bb/G p

92 93 94 95 96 97

Safety (cut either bar)

Fdl trem

pp

Clars, Kbd 2

f

On cue

f

D^b9

98 99 100

101

BREAD LINE FOLKS:

Sure— they robbed some men and— they will a - gain

Fdl, Clars

(+Gtrs)

Cm6 A^b9/G Dm7(b5) G7(#5) Cm6 Cm6 A^b9/G Dm7(b5) G7(#5) Cm6

101 102 103 104

Bad— kids, ah, but then They were made in A - mer - ca They had

Fdl trem, Clars

Cm6 A^b9/G Dm7(b5) G7 Cm A^b7 Gm7sus Cm9 G#(unis)

105 106 107 108

109

holes— in ev - 'ry— shoe No— dream

Fdl trem, Clars

C#m6 A9/G# D#m7(b5) G#7(#5) C#m6 A9/G#

109 110 111

MAN #1:

can come true They stole, would - n't you?

Fdl dolce

D#m7(b5) G#7(#5) C#m6 C#m6 A9/G# D#m7(b5) G#7 C#m

112 113 114

Slowly **Slow Rag in 4**

(Fdl) *Fdl, Clars, Kbd 2*

Clars

(+Gtrs, Bs, Drs, Kbd 2)

p

8^{vb}

115 116 117

118 **ALL:** *poco a poco accel.*

We may be in debt Wake up in a sweat

Fdl, Kbd 2

Cl 2, Cl 1 8va

Dm6 Bb9/A Em7(b5) A7(#5) Dm6 Bb9/A Em7(b5) A7(#5) Dm6

(+Gtrs)

118 119 120 121

a tempo

But — let's not for - get — We were made in A - mer - i - ca —

Fdl, Rd 2 - Clar

Dm6 Bb9/A Em7(b5) A7 Dm Bb9 A7sus Dm6 Bb9

122 123 124 125

126

We — may be in — debt Wake — up

+Rd 1 - Picc (8va)

Ebm6 B9 Fm7(b5) Bb7(#5) Ebm6 B9

126 127 128

in a — sweat How — can we for - get, — we were

Fm7(b5) Bb7(#5) Ebm6 B9 Fm7(b5) Bb7 Ebm6

129 130 131

ALL:

made in A - mer - ca _____ We were made in A - mer - ca _____ We were

B9 Bb9 Ebm6 B9 Bb9 Ebm6

132 133 134 135

WOMEN: *fp* _____ *fp* _____

made in, made in A - mer - i - ca, made in, made in A - mer - i - ca! _____

TENORS: *fp* _____ *fp* _____

made in A - mer - i - ca, _____ made in, made in A - mer - i - ca! _____

BARI: *fp* _____ *fp* _____

made in A - mer - i - ca, made in A - mer - i - ca, made in A - mer - i - ca! _____

B7 Bb7 B7 Bb7 B7(b5) Bb7 Ebm⁶₉

Fdl, Kbd 2

Rd 2 - Clar sub. mp _____ *mf* _____ *ff* _____

B7 mp _____ *Bb7* _____ *B7 mf* _____ *Bb7* _____ *B7 ff* _____ *Bb7* _____ *Ebm⁶₉ fp* _____

(Cue) -----

136 137 138 139

The Holdup

(10/31/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Ominously **Safety**

(+Fl Tom, Bs)

Fall trem

fp *fp*

mp

10

fp *fp*

17 Tempo - In 2

(+Fdl, Saxes, Gtrs)

17 18 19

20 21 22

23 Rubato

Bang, bang, You're dead— Bang, bang, You're dead—

Fdl trem
Saxes (non vibr)
sub. *mp*

A7 sub. *mp* Dm/A A7 Dm/A

23 24 25 26

Ain't noth - in' I can't do with a gun

fp

Gm9 Eb13 A5 C5 D5 A5 C5 D5

27 28 29 30

Too Late to Turn Back Now

(11/15/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Musical score for the piano introduction. It consists of two systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The bass clef staff includes dynamic markings *mp* and *f*, and chord symbols *F* and *G/F*. There are also performance instructions *(+Gtrs, Bs)* and *(+Mallets on Cym)*. Measure numbers 1 and 2 are indicated at the bottom.

BONNIE: 4 **Freely**

Vocal line for Bonnie: "I got - ta get out now while I — still can, — while". The piano accompaniment includes a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Chord symbols *A7 (+Scrape)* are present. Measure numbers 3 and 4 are indicated at the bottom.

CLYDE: Bonnie!

Vocal line for Clyde: "I'm still in — the clear The dream is done, It's o - ver now, got - ta". The piano accompaniment includes a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Chord symbols *C* and *D7* are present. Measure numbers 5 and 6 are indicated at the bottom.

CLYDE:

Vocal line for Clyde: "get me out - ta here Don't say that we're both — in shock We". The piano accompaniment includes a treble clef staff with a whole rest and a bass clef staff with a whole note chord. Chord symbols *A7*, *C*, *D*, and *A7* are present. Measure numbers 7 and 8 are indicated at the bottom.

need to think this through It ain't my fault — I had — no choice

C7 D7

9 10

Tempo

Noth - in' I — could do With that bul - let you shot

Kbd 2 – B-3
smear
mf

A7 C#m7/G# F#m F#m7/E

11 12

him and you shot me — Clyde how stu - pid can you be — It's too

Alto, Tenor
f

D7 B7sus4 F7(b5) Esus4

13 14 15

16

late to turn the clock back I would do it if— I could We could

Kbd 2, Fdl

f

Saxes

sim.

A7 G7

16 (Bs) 17

talk 'bout this for - ev - er But it still won't do— no good Would - n't

D7 A7 F G

18 19

hurt you for the world babe But we'll get through this— some - how— I'll get

BONNIE:

sim.

A7 G7

20 21

through this 'cos I'm leav - in' Not too late to turn back now

(Saxes)

D7 D9

22 23

24 25

(+Tutti)

A7 C D C A7 C D C

26 27

(BONNIE) Thought I'd sign with M - G - M I won't see that dream die I don't

(CLYDE)

Fdl, Saxes, Kbd 2

A7 C

Bs solo

give a damn 'bout M— G M, and don't you say— good - bye How

28 29

can you think of leav - in', Get those thoughts out of your head—

(Saxes)
(Fdl, Kbd 2)

30 31

BONNIE:
You ain't go - in' no - where Clyde I meant— what I said—

(Fdl, Kbd 2) (Saxes) (Fdl) (+Kbd 2)

32 33

You come here right now, show me that Bon - nie smile Babe I need to see that

Alto, Tenor 8vb

F#m F#m/E D7 B7sus4 F7(#11)

34 35 36

38

smile It's too late to say I'm sor - ry It's too late for all— of that I can -

(Fdl, Kbd 2)
Tenor, Alto 8va *(Saxes)*

sim.

Esus4 A7 G7

37 38 39

- not change what has hap - pened Let's face what we're look - ing at— You got

(Fdl)

D7 A7 F G

40 41

ev' - ry right to be— mad But let's move on an - y - how— We were

A7 G7

42 43

born to be— to - geth - er It's too late to turn— back...

D7 D9

44 45

Gtr 1 solo—distortion

f

(+Tutti) *f* F G/F *mf* F G/F F G/F F G/F

46 47 48 49

wilder... *Saxes*

f

F G/F F G/F F G/F F G/F *f* A C#7/G#

50 51 52

53

BONNIE:

Musical staff for Bonnie's vocal line, measures 53-55.

My mis - take was lov - in' you, Ev - en if I walked a - way my heart won't let me go far

Fdl, Kbd 2

*(Saxes)
mp*

Piano accompaniment for measures 53-55, including bass line and chords.

mp

F#m

A7/E

D

53

54

55

CLYDE:

Musical staff for Clyde's vocal line, measures 56-58.

I would die with - out— you, Clyde I would die with - out— you, babe

f Reed 1 Alto solo

Piano accompaniment for measures 56-58, including bass line and chords.

C#7

F#m

A7

56

57

58

(+Tenor, Gtrs, Bs)

BOTH:

CLYDE:

Musical staff for both vocal lines, measures 59-61.

Now look how a - live— we are ————— It's too

(Saxes)

(Kbd 2)

Saxes

Piano accompaniment for measures 59-61, including bass line and chords.

D

A/C#

F7(#11)

Esus4

F7sus4

59

60

61

62

late to turn the clock back It's too late for all of that It's too

Fdl, Kbd 2

Saxes

sim.

B \flat 7 Ab7

62 63

Bs

late to beg - for - give - ness, let's face what we're look - ing at I knew

BONNIE:

(Fdl)

E \flat 7 B \flat 7 G \flat Ab

64 65

I would make the head - lines, but I was - n't sure - just how - Feel our

BONNIE:

CLYDE:

Feel our

sim.

B \flat 7 Ab7

66 67

jour - ney is— just star - tin' it's too late, It's too late to turn— back now—

jour - ney is— just star - tin' it's too late to turn— back now— It's too

Eb7 Bb7 Db Eb Db

68 69

rall.

It's too late to turn— back now— too late to turn— back

late to turn— back now— It's too late, It's too late to turn— back

Bb7 Db Eb Db Bb7 Db Eb Db

70 71

Slower Dictated

now—

now—

(+Gtr 1) 3 (Dobro) (+Shaker)

f Drs Bb5 Db5 Eb5

71a 72 73

After "Too Late"

(10/31/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is written for piano and shaker in 4/4 time. The piano part is in the bass clef, and the shaker part is in the soprano clef. The piano part begins with a forte (*f*) dynamic and features three chords: E5, G5, and A5. The shaker part starts with a mezzo-piano (*mp*) dynamic and ends with a pianissimo (*ppp*) dynamic. The score includes performance markings such as *f*, *mp*, *ppp*, and *Shaker*. There are also first and second endings marked with '1' and '2' respectively. The piano part is marked with '(+Gtrs, Bs)'.

Now That's What You Call a Dream

(11/10/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Freely
Gtr 1

p
TACET
PLAY

p C#m6 D#m7(b5) C#m/G# G#7

1 2 3 (to→)

5

BLANCHE:

Just an or - di - na - ry life, eas - y days and qui - et nights,

(*Gtr 1*)

C#m F#9sus4 F#m7 G#7sus G#7 C#m(add2) C#m

(*Kbd 2 - Ac. 12-string*)

5 6 7 8

BUCK: But baby,
you and me, we could—
a tempo

la - zy walks be - side — a stream... Now that's what you call — a dream —

Rd 1 Clar

Eb7(b9)/G F#m6 Eb7(b9)/G G#7sus4 G#7

9 10 11 12

No i - deas and no — big plans Hap - py with the way — things are —

C#m *F#9sus4* *F#m7* *G#7sus* *G#7* *C#m(add2)* *C#m*

(+Rd 2 – Bs. Clar)

13 14 15 16

(+Bs)

No one with — a scam — or scheme... Now that's what you call — a dream

E♭/G *F#m6* *G#7(b9)*

17 18 19

21

These dreams of yours make no sense at all —

Fiddle, Clar,
Kbd 2 – Strs

mp *mf*

PLAY (+Cym scrape)

(more rolling arps.)

C#m(add2) *C#7(#5)* *F#9sus4* *F#m7*

20 21 22

Bs

It's what's in - side not what's — out there We both could have a per - fect life and

23 24 25 26

G#7sus G#7 C#m(add2) C#m Eb7(b9)/G F#m6

not go an - y - where — You miss a - lot when you ask — too much

27 28 29 30

Eb7(b9)/G G#7sus4 G#7 C#7(#5) F#9sus4 F#m7

Bs, Bs Clar

You're all I need, not one — thing more Buck all I ev - er want - ed — is on

31 32 33 34

G#7sus G#7 C#m(add2) C#m Eb7(b9)/G F#m6

TACET

35 this side of that door

(+Gtr 1)

PLAY (+Cym scrape)

E \flat 7(b9)/G G#7sus4 G#7

36 37

38 Chil - dren play - in' in the barn — Buck is rock - in' in his chair

(Gtr 1)

(PLAY) (+Clar)

C#m(add2) F#9sus4 F#m7 G#7sus G#7 C#m(add2) C#m

(Kbd 2) (+Bs Clar)

38 39 40 41

42 In the house, the can - dles gleam... Now that's what you call a dream

(Rd 1 – Flute, Fdl, Gtr 1, Glock)

E \flat 7(b9)/G F#m6 G#7 \flat 9 \sharp 5 C#m(add2)

42 43 44 45

rit.

In the house, the can - dles gleam... Now that's what you call a dream

(Fdl, Gtr 1)

E \flat 7(b9)/G F \sharp m6 G \sharp 7sus

46 47 48

49 *a tempo* *rit.*

(+Fdl, Bs Clar, Gtrs, Belltree, Bs)

(Kbd 2, Gtr 1)

mp C \sharp m *p*

49 50 51 52

What Was Good Enough for You

(11/1/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Kbd 2 – Harp (+Cym scrape) (+Cym scrape)

p

a b c d e f

(+Cym scrape)

g h i j

1 **Easy Swing 8ths**
2 times

mp

1 2 3 4 (to→)

(+Acoustic Bs pizz)

9 **CLYDE:**

What was al - ways good e - nough _____ for you, Pa, _____

mp *Gtr 2 – Mandolin*

Rd 2 – Clar *p*

Dmaj7

9 10 11 12

Hate to say, ain't good e - nough _____ for me _____ Plow - in' fields and plan - tin'

13 14 15 16 17

seeds _____ 'til your mind and bod - y bleeds... no way... _____

18 19 20 21 22

23 Up be - fore dawn and you stop when you drop Then you ask your

(Clar) *3*

23 (+Gtr 1 – Acoustic) 24 25 26 27

God to for - give _____ Pray - ing for rain... with - out

(Mand)

(Clar)

A7(b9) D B7(b9) /D#

28 29 30 31 32

rain, there's no crop _____ This ain't no way to live _____

(Clar)

(straight)

F#°/E Em E/G# E13(b9) Em7/A A7(b9)

33 34 35 36 37 38

39

What was al - ways good e - nough for you, Pa, _____

(Mand)

(Cl)

Dmaj7

39 40 41 42

Will not sa - tis - fy your way - ward son

43 44 45 46

Jes - se James had much more fun ——— build - ing dreams with just a gun... that's

47 48 49 50

how ——— the West ——— was won ———

(+Fdl, Rd 1 – Fl)

(straight 8ths)

p

(swing!)

51 52 53 54 (10->) 71 72

73

BONNIE:

What was al - ways good e - nough for you, Ma,

(+Kbd 2 – Strings 8vb) *mp*

Gmaj7

73 74 75 76

got - ta say ain't good e - nough for me Mak - in' punch and bak - in

Gmaj7 Am7 Am

77 78 79 80 81

pies, paint - in' barns and swat - tin' flies... oh no...

Fdl, Clar, Gtr 1

E7+ Am7 D7 D7+ G

82 83 84 85 86

87

Writ - ing a dia - ry is tough a - round here — Bor - ing as hell — Sor - ry,

(Kbd 2)

(Fdl, Clar)

E7 /G# Dm6/A Am Cm6 D7(b9)

87 88 89 90 91 92

Ma! — I want to wear dia - monds one

Fdl, Flute, Gtr 1

(Fdl, Flute)

Gmaj7 E7(b9) /G#

93 94 95 96

stud for each ear, bright as the morn - ing star —

Fdl, Clar, Gtr 1

(straight) Flute

Fdl, Clar *(+Kbd 2 8vb)*

Am A7/C# A13 Am7/D D7#5

97 98 99 100 101 102

103

What was al - ways good e - nough for you, Ma,

(Fl, Clar 8vb)
(Fdl) *mp*

Gmaj7

103 104 105 106

will not sat - is - fy your lit - tle girl

Gmaj7 Am7

107 108 109 110

More to life than pot - tin' plants I don't wan - na miss my chance I'm

Am E7+ Am7 D7

111 112 113 114

CLYDE:

look - ing — for ro - mance — This

(Fdl, Clar) (Fdl, Flute) (Clar)

Am7 D7 G B7 B7+ B7

115 116 117 118

119

3

coun - try's — had its day De - pres - sion - and bread - lines — are

(Fdl) (Kbd 2)

Em7 F° D/F# B7

119 120 121 122

BONNIE: Tell 'em, Clyde.

all that to - mo - row — will bring — The

Fdl, Clar (straight)

Em7 E7 G6/A A7

123 124 125 126

Bi - ble — has got it wrong Just look at the poor, babe... the

(Fdl)

(Kbd 2)

Em7 F°7 D/F# B7(b9)

127 128 129 130

meek don't in - her - it a thing —

(Fdl)

Clar

(Fdl, Clar)

poco rit.

E7sus4 E7 G/A A7#5

131 132 133 134

135 BOTH:

There ain't noth - in' good e - nough — for us, kid —

(Fdl)

(Clar)

f

f Dmaj7

Rd 1 - Picc

5

135 136 137 138

We de - serve all we are gon - na get

139 *p.* 140 141 *p.* 142 *p.*

This world should be no - ti - fied It - 'll be a bum - py ride Thanks to

143 *p.* 144 145 *p.* 146 147 *p.*

Bon - nie and Clyde

148 149 150 151 152

The Bank

(10/21/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is divided into four systems. The first system (measures 1-5) features a Clarinet 2 part with a *fp* dynamic and piano accompaniment with *mp* dynamics. Percussion includes Fiddle, Keyboard 2, and Glock. The second system (measures 6-10) is labeled 'dialogue' and continues the piano accompaniment with *mp* dynamics. The third system (measures 11-14) includes a new Clarinet part with *p* dynamics and piano accompaniment. The fourth system (measures 17-20) continues the piano accompaniment. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 17, 18, 19, and 20 are indicated at the bottom of their respective staves. Performance markings include *fp*, *mp*, and *p*. Percussion parts for Fiddle, Keyboard 2, Glock, Bass, and Flute/Tom are also shown.

21

22

23

24

25

26

27

28

29

(to→)

31 **Forcefully**
Fdl

ff

mf

+Rd 1 – Clar, Screaming Electric Gtr 1

ff

mf

31

32

33

34

35

+Kbd 2, Gtr 2, Drs, Bs

After "The Bank"

(10/31/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

straight 8ths

mp

1 2 3 4

5 *Safety*
(Mandolin)

5 6 7 8

9 10 11 12



13 14 17 18

19 20 21 22

The Sheriff's Office

(11/1/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

shaker  shaker 

mp

Gtrs (mean) *(Dobro sizzle)*

mp E5 G5 A5 E5 G5 A5 *(Dobro sizzle)*

Elec Bs

3

shaker  scrape 

D5 F5 G5 *(Dobro sizzle)* D5 F5 G5 *(Dobro sizzle)*

6

Dance Tempo

Fl, Clar 8vb

Fdl, Kbd 2 *mp* *rit.*

PLAY

mp A

(+Gtrs, Bs pizz)

Bonnie

(10/12/11)

Music by Frank Wildhorn
 Lyrics by Don Black
 Orchestration by John McDaniel

Rubato

CLYDE:

I start think - in' 'bout my Bo - nnie— from the min - ute I wake up, and that

(Onstage Uke)

A D

1 2

feel - in' is the best I've— ev - er had She is in my shav - ing mir - ror, she is

A Dmaj7 G#m7(b5) C#7(b9)

3 4 5

in my cof - fee cup I must be in love or else I'm— go - ing mad I would

C#m7 F#7(b9) Bm7 D D A

6 7 8

like to write to Bon - nie,— tell the girl the way I feel But I'm bet - ter with a car than with a

A D A

9 10 11

pen Used to think I'm on - ly hap - py — when I'm sat be - hind a wheel Now I

Dmaj7 **G#m7(b5)** **C#7(b9)** **C#m7** **F#7(b9)**

12 13 14

don't care if I ev - er drive a - gain — That girl's got

Clars
pp

Bm7 **D** *p* **D/A** **A**

PLAY (+Gtrs, Bs)

15 16

17 A bit brighter

some - thin', — noth - in' scares her On - ly piece of luck that's ev - er

(Clars)
p

(+Gtr 1) *(+Fiddle, Kbd 2 – Strs)*

Dmaj7 **D6** **C#7sus** **C#/A^b** **F#m** **G/A** **A7**

17 18 19

come my way Can't wait to tell her how much I've missed her Feel

Dmaj7 Bm7/E Dmaj7 D6 C# C#

20 21 22

sor - ry for — James Cag - ney — 'cause he's nev - er kissed her I start

rit.

Fiddle *p*

(Clars)

F#m7 B7 E7sus4 E7 Bm7/E E7

23 24 25

26 (Rubato)

dream - ing a - bout Bon - nie — just as soon as I'm a - sleep They're the

(+Gtrs, Bs)

p A D6

26 27

kind of dreams that keep you— in your bed I am mak - in' love to Bon - nie— and that

Kbd 2
p

A Dmaj7 D6 G#m7(b5) C#7(b9)

28 29 30

sure beats coun - tin' sheep Got a feel - in' there are good times up a -

mp

Dictated

C#m7 F#7(b9) D E7 F7 E7

31 32

head

(Play) (Play)

(cue) A/C# C°7 Bm7 Bbmaj7 A

(Clar) *p*

33 34 35

Did You Hear Something?

(10/22/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score consists of two systems. The top system is a single staff with a treble clef, containing four measures of music. The first measure has a whole rest. The second measure has a whole note G4. The third measure has a whole note G4 with a cymbal scrape effect. The fourth measure has a whole rest. The bottom system is a grand staff with a treble and bass clef. The first measure has a piano (*p*) dynamic. The bass line has a quarter note G2, a quarter note F2, and a quarter note E2. The treble line has a whole rest. The second measure has a quarter note G2, a quarter note F2, and a quarter note E2. The treble line has a whole rest. The third measure has a quarter note G2, a quarter note F2, and a quarter note E2. The treble line has a whole note G4 with a cymbal scrape effect. The fourth measure has a quarter note G2, a quarter note F2, and a quarter note E2. The treble line has a whole rest. Below the grand staff, there are four measures of percussion notation, each with a vertical line and a downward-pointing arrow. The first measure is labeled '1' and the fourth is labeled '4'. Below the percussion notation, it says '(+Kbd 2, Gtr, Low Tom, Bs)'. Above the grand staff, there are four measures of percussion notation, each with a vertical line and a downward-pointing arrow. The first measure is labeled '1' and the fourth is labeled '4'. Above the first measure, it says '(Cym scrape)'. The score ends with a double bar line.

Redhead? Please...

(11/1/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Cantabile

Fdl solo
mf

1 2

3 *Rd 1 - Fl*
Fdl, Rd 2 mp
Clar
p
PLAY
mp
(Cl)
mp

G^b
Gr 1
D^b/F
G^b5/C^b
Bs arco
D^b7
mp

3 4 5 6

7 *In Tempo*
Fl, Fdl
mf
(Cl)
mf

C^b
(+Kbd 2 Harp glisses, Gr 1 trem,
Cym-mallets, Bass)
mf
Red.

7 8 9

Safety
rit.

10 11 12

Out of the Woods

(11/1/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Rubato
Fdl

p

Kbd 2 - Harp

p A

E/G#

1

2

Rd 1 - Clar

f

PLAY

D5

A/E

E7

f A5 C5

3

Rd 2 - Clar

4

Elec Bs

5

Direct Segue

Raise a Little Hell (Reprise)

(11/11/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Safety CLYDE:

(Fdl, Alto, Tenor) (1st time only)

(+Kbd 2 Clav)

D5sus *mp* (+Gtr, Bs Drs)

It's the

3

end of small town think - in' Say good -

D5sus *mf*

bye to for - ty - fives Our dreams

G2(no3) D5sus F G

just got so much big - ger — These are

D5sus

gon - na change our lives

G2(no3) D5sus

Been a long — time com - in' So let's raise — a lit - tle hell —

F2 G2(no3)

Safety

D5sus mp

Safety *Safety*

D5sus D5sus

15 15a

CLYDE:

Fdl, Alto, Tenor 8vb *+Alto*

f *f*

Why do Why do

Kbd 2 B-3 smear

D5(no3) D5sus

16 17

18

folks want to be he - roes? — Why do

(Kbd 2)

(Saxes)

D5sus

18 19

they love stand - in' tall? Why don't they just hand it

G2(no3) D5sus F G D5sus

20 21 22

o - ver? _____ Ain't their mon - ey _____ af - ter

D5sus G2(no3)

23 24

CLYDE + BUCK:

all We won't get _____ to heav - en

D5sus F2

25 26

So let's raise _____ a lit - tle hell _____

G2

27 28 29

30

sub. *p*
C#m B/C# C#m B/C#

30 (+Bs, Cym touches) 31 32 33 34 35

C#m/A B/A C#m/A B/A

36 37 38 39 40 41

Safety
Saxes
p
+Kbd 2
f

+Gtrs, Bs, Drs
C#m B/C# C# G#m7

42 43

44

TED:
All I want to do is save her

Fdl, Saxes
f
FILL

C#m G#m7

44 45

That is all that mat - ters now

46 47

Clyde took ev - ery - thing — God gave her — I won't

48 49

rest un - til I fin - ally see Bar - row

50 51

die _____

CLYDE:
Big time's

fp

G#sus

A7sus

fp

52 53

54

just a - round the cor - ner I can

(Kbd 2)
(Fdl. Saxes)
f

D5sus

54 55

feel it in my bones We are

G2(no3)

D5sus

F

G

56 57

gon - na be more fa - mous than a

D5sus

58 59

hun - dred Al Ca - pones

G2(no3) D5sus

60 61

CLYDE + BUCK:
We won't get — to hea - ven So let's raise — a lit - tle hell —

(Fdl, Saxes)

F2 G2(no3)

62 63

TED: *I'm com - in' for ya*

CLYDE, BUCK + TED: *Been a long time com - in'*

D5sus F2

64 65

So let's raise a lit - tle Hell

G2(no3) Drs

66 67

68 **Faster 4**

Fdl, Pic 8va

Tenor *f*

f Dm2 Gsus Am(sus) D5

68 69 70

More Hell

(11/1/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Safety
Saxes, +Fdl ad lib.

mf

(+Gtrs, Bs, Drs)

E5sus
mf

G5/A

1 2

Detailed description: This block contains the musical notation for the first system of the score. It features three staves. The top staff is for saxophones and flutes, with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and sixteenth notes, with a dynamic marking of *mf*. The middle staff is for guitar, bass, and drums, with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a dynamic marking of *mf* and a chord marking of *E5sus*. The bottom staff is the bass line, with a bass clef, a key signature of one sharp, and a 4/4 time signature. It includes a dynamic marking of *mf* and a chord marking of *G5/A*. There are first and second endings marked with '1' and '2' at the bottom of the bass staff.

Dyin' Ain't So Bad

(10/27/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

BONNIE:

Dy - in'

12

ain't so bad, not it you both go to - geth - er On - ly when one's left — be - hind does it get

mp F2/A G2/B C2 F2/A G2/B C2 Am7 F2

sad But a short and lov - in' life, that ain't so bad

(Rd 1 - Eng Hn)
mp

(+Gtr 1 Acoustic)

C/G G Dm7 C2/E F/C C2 F/C C2 F/G

(+Gtr 2 -
Pedal Steel,
Bs, Drs)

18

I on - ly hope to God — that I — go first — I could - n't live — on me -

(Rd 2 – Clar)

mp

C C2/E Fmaj9 Bm7(b5) E7/G#

- mo - ries — I'm sor - ry but — I'm not — that strong —

p

Am(add2) C/G F2

There are some things in life — you can't — re - place, a love like this — don't hap -

(+ Rd 1 – Eng Hn)

mf *mp*

C2 C2/E F2 Bm7(b5) E7

rit.

pen twice When all his days are through, mine will be

Am(add2) C2/G C/F F

24 25

(writes in her notebook) 27

too "Dy - in' ain't so bad, not if you both go to - geth - er On - ly

C/G G *pp* *mp* F2/A G2/B C2 F2/A G2/B C2

26 27 28

when you're left a - lone does it get sad But a

(Eng Hn) *p*

Am7 F2 C/G G

29 30

short an lov - in' life, — that ain't — so bad." I've met boys who

(Rd 2 – Clar)
mf

Dm7 C2/E F2 F/C C2

31 32 (Bs)

33

talk 'bout farms and hors - es And they don't do much for me — I don't

Rd 1 – Flute, Fdl 8vb

(Clar)

F2 C/G Gsus4 G

33 34

need to end up in — a rock - ing chair Seems you get to

Dm7 F2 Gsus4 G

35 36

live your life — just once — And there's so much to do and see — And I'd

(Fl + Fdl 8vb)

(Clar)

F2 Bm7(b5) E7 Am(add2)

37 38

rall.

rath - er breathe in life — than dust - y air Dy - in'

(Fl, Fdl, Cl)

(Fl/Fdl)

Dm7 C/E F2 G Gsus G C/G G

39 40

41

ain't so bad, not if you both go to - geth - er On - ly

(Fdl)

f F2/A G2/B C2 F2/A G2/B C2

41 42

when one's left — be - hind does — it get sad But a

Am7 F2 C/G G

43 44

short and lov - in' life, a — short and lov - in' life, that ain't so bad

(Eng Hn solo) mp

Dm7 Em7 Fmaj7 Dm7 Em7 Fmaj7

45 46 47

Bit faster

(Fdl)

F/A G/B C G/B F2 (+Bs Clar) C2

48 49 50

The Shootout

(11/7/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

(On-stage radio cue)

Musical score for measures 1-2. The piece is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). Measure 1 features a piano accompaniment with a bass line starting on B-flat and a treble line with chords. Measure 2 continues the accompaniment with a melodic line in the treble. The score ends with a 'to->' instruction.

5

Musical score for measures 5-8. This section includes piano accompaniment and chord changes: D-flat, C7, D-flat, and B-flat7. Measure 8 features a triplet in the treble line. The score ends with a 'to->' instruction.

Safety

Fdl, Rd 1 - Fl

19

Musical score for measures 19-21. Measure 19 has piano accompaniment with chords E-flat minor and A-flat. Measure 20 continues the accompaniment. Measure 21 features a piano part with chords D-flat and B-flat, and a woodwind part for 'Rd 2 - Clar' with a dynamic marking of 'p'. The score ends with a 'V.S.' instruction.

23

BONNIE:

How 'bout a dance? What do you say?

(Fdl)
(Rd 2 Cl)

mf *f*

A/E Eb7 E7 A²₆ G#7

22 23 24

I got some moves... that I'd love to show ya... Let's find a spot...

A²₆ F#7(b9) F#7 Bm7

25 26 27

and dance the night... a - way...

F1, Clar
mp

Bm7 Bm7/E A Bm Bm7/E E7

28 29 (10→) 31

32

How 'bout a dance? ——— It's al - ways fun ——— Come o - ver here, ——— let me

Fdl

(Rd 2 Cl)

*A*₆² *G*7 *A*₆²

get to know ya ——— Can't beat a band ——— to life your spi - rits, hun

*F*7(b9) *F*7 *B*m7 *D*m/E

+Rd 1 - Fl

*A*2 *F*7 *F*7(b9)

40

Fl, Clar 8vb

Fdl

f *D*6 *D*maj7 *D*6 *D*maj7 *A*2 *F*7sus *F*7

46 (Fdl) (Rd 2 Cl)

D6 Dmaj7 Dm6 E7(#5) A

44 45 46 47

48 (Fdl, Rds)

Bm7 Bm/E Amaj7 Bm9 E7 A2

48 49 50 51

Fl, Clar (Fl, Fdl) (Cl) (Fdl)

F#7 F#7(b9) Bm7 B9/D# D/E E7(b9)

52 53 54 55

56 (Fl, Cl 8vb) (Fdl)

D6 Dmaj7 Dm6 Dm(maj7) A2 F#7(b9)

56 57 58 59

(Fl, Clar)

D6 Dmaj7 Dm6 E7(#5) A

+Xylo *fp*

60 61 62 63

64 straight 8ths

(Kbd 2) D^b (8va throughout)

64 65 66 67 (to→)

72 73 74 75 76 77

78 79 80 81 82

83 84 85 86 87

Musical score for piano-conductor, measures 88-107. The score is written for piano and conductor, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four systems. The first system contains measures 88-92, the second system contains measures 93-96, the third system contains measures 97-101, and the fourth system contains measures 102-107. The score includes various musical notations such as notes, rests, and dynamic markings (p). A box around measure 88 indicates a rehearsal mark. A section starting at measure 106 is labeled "Safety".

88 89 90 91 92

93 94 95 96

97 98 99 100 101

102 103 104 105 106 107

Safety

Return to Dance

(10/29/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

The musical score is written for Piano-Conductor and includes parts for Flute and Clarinet (Fl, Clar) and Fiddle (Fdl). It is in the key of D major (two sharps) and 4/4 time. The score is divided into two systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols and measure numbers.

System 1 (Measures 1-4):

- Measures 1-2:** Chords D6 and Dmaj7. Measure numbers 1 and 2 are indicated below the bass line.
- Measures 3-4:** Chords Dm6, Dm(maj7), A2, F#7sus, and F#7. Measure numbers 3 and 4 are indicated below the bass line.

System 2 (Measures 5-8):

- Measures 5-6:** Chords D6 and Dmaj7. Measure numbers 5 and 6 are indicated below the bass line.
- Measures 7-8:** Chords Dm6, E7(#5), and A. Measure numbers 7 and 8 are indicated below the bass line.

Performance markings include *Safety* above measure 7, *Rds, Fdl* above measure 7, and *rit.* above measure 8. Dynamic markings include accents and hairpins.

God's Arms Reprise

(10/29/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Freely

1 2 3

4

BLANCHE:

No one needs to feel a - lone turn to him and when you do

4 5 6 7

his light will shine and peace will come to you

(+Tri)

(+Bs)

(+Mark tree, Kbd 2 - Harp 15ma)

8 9 10 11

Tempo—evenly

PREACHER:

God's

(Kbd 2 – organ sus.)

12 13 (+Bs)

14

arms are al - ways o - pen He'll not turn you a - way

Rds – Clars

mp

(Drs, Kbd 2 sus. cont.)

F C9sus C F Csus C

14 (+Bs) 15 16 17

Safety

TED: ... conspiracy to commit murder.

He is there to lead the way for you through each night and day God's

Kbd 2

(Drs, Bs tacet) (+Cym roll – brushes)

(Kbd 2 cont. sus.)

Bb C/Bb A7 Dm F7/C Bb G9

18 19 20 (to→) 23 24 (Bs)

25

arms are al - ways o - pen Your voice is al - ways heard

Clars
mp

mf
F C9sus C F Csus C

25 (+Bs) 26 27 28

E - ven though your prayers are si - lent prayers, He hears ev - 'ry word

Bb *C/Bb* *A7* *Dm* *F7/C* *Bb* *Csus* *C* *Bb/F* *F*

29 30 31 32

33

No one needs to feel a - lone Turn to Him, and when you do,

(+Clars, Gtrs 1 & 2 arp.)

C *F/C* *C7* *F* *F7*

33 34 35 36

His light will shine — And peace will come to you God's

Clars

B \flat C/B \flat A7 Dm F7/C B \flat G9 C7sus C

37 38 39 40

41

arms are al - ways o - pen and ev - 'ry - one's His friend

F C9sus C F Csus C

41 42 43 44

When you find Him all your dark - est fears will come to an end

B \flat C/B \flat A7 Dm F7/C B \flat Csus C B \flat /F F

45 46 47 48

Fears come to an end A - men

Clars
p

(Gtrs, Drs tacet)

B \flat B \flat /D C sus C F B \flat /F F

49 50 51 (Bs) 52

(+Clars)

rit.

(+lite Cym) *(+Fdl)* *(+Cym scrape)*

53 54 55 56

(+Kbd 2)

Finale Reprises

(10/31/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

2 times
(+Dobro)

F#5
f

a b

(+Gtr 1, Bs, Drs, Kbd 2)

TED:

I still

Shaker

p

C#5 E5 F#5 C#5 E5 F#5

1 2 3

4 In One

see the ap - ple - cheeked girl you

Fl, Clar

F#2 A#m7(b5) D#7

p

4 5 6 Gtr 1, Gtr 2 time 7

8 Moving

were _____ Yep... Hid - in' in tree - tops and

Rd 1 - Fl

Rd 2 - Clar

G#m **G+** **Bm/F#** **C#7/E#**

(+Gtr 1)

8 9 10 11

feed - in' the birds, _____ mak - in' up rhymes How you loved

Fdl

p

+Kbd 2, Mark Tree

(+Gtr 1 arps) **D#m(add2)** (+Tri) **D** **D#m7/C#** **G#7/B#** **C#7sus**

12 13 14 17 18

19 Rubato, in 2

YOUNG BONNIE:

a tempo

It must be great to be called the "It Girl" — Your face on ev - 'ry mag - a - zine

Cym - mallets

Rd 2 - Bs Clar

C#7(b9) **mp** **F#9sus** **F#7(b5)** **F#7**

19 20 21 22

accel.

Tempo di 'Picture Show'

That's where I'm gon - na end up one day, Trust— me,—

+Kbd 2

(+Drs - time)

Rd 1 - Sop Sax

C#m7 F#7(b9) B9 C7 B7 C7 C#m/C

f

+Kbd 2

23 24 25 Rd 2 - Bs Clar 26

27

I wan - na be her— I wan - na be her— Dressed in style like Cla - ra—

YOUNG CLYDE:

I wan - na be like Al Ca - pone, he's my he - ro—

(Fdl, Rds)

Fdl, Sop Sax (Bs Cl, Kbd 2 8vb)

F6 Big! D7

27 28 29 31

I can see me— Can you see me? The main a - trac - tion at the

Al Ca - pone— I wan - na be you— Bang Bang!

G7 Bb/C

32 33 34

pic - ture show — like Cla - ra Bow — Like

Bang Bang!

Sop Sax

Bs Clar

Fdl

Bang Bang!

D^b7 **C7** **F6** **D^b7** **G7(b9)** **C7** **F6** **D^b7**

35 36 37 38

rit. **Evenly**

Cla - ra

Fdl, Rds

mp *mp* *mp*

TACET

G7(b9) **C7** **Fm** **D^b7** **C7**

39 40 41 42

Dyin' Finale Reprise

(10/29/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Evenly & Slowly

Musical score for measures 1-6. The vocal line for BONNIE begins with the lyrics "Seems you get to". The Clarinet part is marked *p* and includes a dynamic marking *(Fdl)*. The Piano part includes a dynamic marking *p* and a section marked *(+Clar 2)*. Measure numbers 1 through 6 are indicated at the bottom.

7 Slower

Musical score for measures 7-8. The vocal line continues with the lyrics "live your life just once And there's so much to do and see And I'd". The Clarinet part is marked *pp* and includes a dynamic marking *(Clar 1&2)*. The Piano part includes a dynamic marking *(+Fdl)* and chord markings: E2, D#7sus, D#7, A#m, G#, and G#m. Measure numbers 7 and 8 are indicated at the bottom.

Musical score for measures 9-10. The vocal line continues with the lyrics "rather breathe in life than dust y air Dy - in'". The Clarinet part is marked *(Clar 1&2)*. The Piano part includes a dynamic marking *(+Fdl)* and chord markings: C#m7, B, D#, and Emaj7. Measure numbers 9 and 10 are indicated at the bottom.

ain't so bad, not if you both go to - geth - er On - ly when one's left — be - hind does it get

not if you both go to - geth - er On - ly when one's left — be - hind does it get

(Clars)

(Fdl)

E2 F#2 B2
G# A#

E2/G# F#2/A# B2 G#m F#/E E

11 12 13

sad But a short and lov - in' life, a —

sad But a short and lov - in' life, a —

(+Fdl)

B/F# F#

14 17

short and lov - in' life — a — short and lov - in' life, that ain't so bad

short and lov - in' life — a — short and lov - in' life, that ain't so bad

(Fdl)

(Clars)

C#m7 D#m7 Emaj7

PLAY

(long arp)
Emaj7

C#m7 D#m7

18 (Bs) 19 20

Finale – How ‘Bout a Dance

(11/11/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

(Cue) BONNIE: Come on, we don't
wanna miss our folks.

Not Slow

Musical score for measures 1-2. The top staff is for Rds 1-2 Clars, marked *mp*. The piano accompaniment is marked *mp* and includes the instruction *G (+Gtr 1, Bs Drs)*. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 1 and 2 are indicated at the bottom of the piano staff.

Musical score for measures 3-6. The top staff is for Fdl, Rd 1 Clar, marked *mp*. The second staff is for Rd 2 Clar, also marked *mp*. The piano accompaniment includes chords G^2_6 , $F\#7$, G^2_6 , $E7(b9)$, and $E7$. Measure numbers 3, 4, 5, and 6 are indicated at the bottom of the piano staff.

Musical score for measures 7-10. The top staff is for (Rd 2 Clar). The second staff is for (Fdl). The piano accompaniment includes chords $Am7$, Cm/D , G , $Am7$, and $D7$. The G chord is marked *p*. Measure numbers 7, 8, 9, and 10 are indicated at the bottom of the piano staff.

11 *Fdl, Rd 1 Clar*

mp *Rd 2 Clar*

3 3 3

G₆ F#7 G₆ E7(b9) E7

11 12 13 14

(Rd 2 Clar)

(Fdl)

Clars *mf/ff rall.*

3 3 3

Am7 Cm/D G2 E7 E7(b9)

15 16 17 18

19 *Fdl, Rd 1 Clar, Kbd 2*

Rd 2 Clar, Kbd 2

ff

ff C6 Cmaj7 Cm6 Cm(maj7) G2

19 20 21

Fdl, Rd 2 Clar (8vb)

Rd 1 Cl

E7sus E7 C6 Cmaj7 Cm6 D7(#5)

22 23 24

rit.

Colla Voce
BONNIE:

25 26 27 28

p

Fdl

Rd 1 Cl

p

G

You'll lose the blues, and you may lose your

29

a tempo

rit.

rall.

29 30 31 32

mp

G

Fdl

Clar

8va

heart

Bows (NY)

(11/14/11)

Music by Frank Wildhorn
Lyrics by Don Black
Orchestration by John McDaniel

Rockabilly 2

Fiddle, Saxes (8vb)

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano part with a drum solo in measure 3 and a fiddle/saxophone part in measure 4. Dynamics include *f* and *Dr fill*.

Musical score for measures 5-8. The piano part includes chords C9, B7, and (+Gtr, Bs, Drs). The fiddle/saxophone part includes a +Kbd 2 marking. Dynamics include *f*.

Musical score for measures 9-12. The piano part includes chords Em and C9. The fiddle/saxophone part includes a *p* marking and a *b2* marking. Dynamics include *p*.

Musical score for measures 13-16. The system includes a vocal line and a piano accompaniment. The piano part features chords: F#m7(b5) at measure 13, B+7 at measure 14, Em at measure 15, C9 at measure 16, and B9 at measure 17. The vocal line has various notes and rests, with some notes marked with an accent (^) and a breath mark (v).

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features chords: Em at measure 17 and C9 at measure 19. The vocal line has various notes and rests, with some notes marked with an accent (^) and a breath mark (v).

Musical score for measures 21-24. The system includes a vocal line, a piano accompaniment, and parts for Fiddle (Fdl) and Saxes. The piano part features chords: F#m7(b5) at measure 21, B7+ at measure 22, and Em at measure 23. The vocal line has various notes and rests, with some notes marked with an accent (^) and a breath mark (v). The Fiddle and Saxes parts have specific markings and dynamics.

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The piano part features chords: Fm at measure 25 and Db9 at measure 27. The vocal line has various notes and rests, with some notes marked with an accent (^) and a breath mark (v). Measure 25 is marked with a box containing the number 25.

29 30 31 32

Gm7(b5) C7 Fm Db9 C9

33 34 35 36

Fm Db9

Safety

37 38 39 40

Gm7(b5) Fm Db7

41 *Slow Rock 4*
"1, 2"

41 42 43 44

Gm7(b5) C7sus C+ Db7sus

45 (+Fdl, Rds, Kbd 2)

45 46

47 48

49

49 50 51

52 53 54

55 56 57

58

58 59 60

Rockabilly 2

Fiddle, Saxes (8vb, 15mb)

Musical score for measures 61-64. The score is in 4/4 time with a key signature of two flats. Measure 61 includes a 'Drs' marking. Measure 63 includes a 'Drum fill' marking. Measure 64 includes a 'f' dynamic marking. The piano part features a rhythmic pattern of eighth notes and quarter notes.

Musical score for measures 65-68. Measure 65 is boxed with the number 65. The piano part features a rhythmic pattern of eighth notes and quarter notes. Chords Fm and Db9 are indicated.

Musical score for measures 69-72. The piano part features a rhythmic pattern of eighth notes and quarter notes. Chords Gm7(b5), C7, Fm, Db9, and C9 are indicated.

Musical score for measures 73-76. The piano part features a rhythmic pattern of eighth notes and quarter notes. Chords Fm and Db9 are indicated.

2 times

77 78 79 80

Gm7(b5) C7+ Fm Db7

81

81 82 83 84

Gm7(b5) C7sus C7+ Fm Db7

rall.

85 86 87

C7 Gb(#11)/C C7sus

88

Fdl, Alto, Tenor (8vb)

88 89 90 91

Fm Db7

Musical score for measures 92-95. The piano part includes dynamics *fp* and *f*. Chords are labeled: Fm, Em, Fm, Em, G \flat 7(#11), and Fm6. A trill (tr) is indicated in measure 94. The conductor part shows a trill (tr) in measure 94.

96 Big Ballad 4

Musical score for measures 96-98. The piano part includes chords: D/A A, G/B A/C# D, G/B A/C# D, Bm, A/G G, D/A A, Em7 F#m7 Gmaj7. The conductor part shows a trill (tr) in measure 98.

Musical score for measures 99-101. The piano part includes chords: Bm, A/G G, D/A A, Em7 F#m7 Gmaj7. The conductor part shows a trill (tr) in measure 101.

Musical score for measures 102-104. The piano part includes chords: Em7 F#m7 Gmaj7, Em7 F#m7 Gmaj7 G/A, A7sus. Dynamics include *f*. The conductor part includes the instruction "Hell" tempo and *Fdl, Saxes*. The time signature changes to 4/4 in measure 104.

105

(Kbd 2)

(Fdl, Saxes)

f

Jam (not just these notes)

D5sus

105

106

V

107

108

G2(no3)

D5sus

F

G

109

110

D5sus

111

112

G2(no3)

D5sus

(Fdl, Saxes)

F2 G2(no3) D5sus

113 114 115

F2 G2(no3) (Bs)

116 117 118

Faster 4
Fdl, Alto

119 Tenor *f*

f Dm2 Gsus Am(sus) D5

119 120 121 **Go Home!**