

# Opening - U/S

[r.3/24/06]

Music & Lyrics by  
PHIL COLLINS

Freely

1 2

(Ocean waves/storm building...)

**ff** (Loud thunder, lightning...)

3 4

*G*

**mp** **Ab** **Eb** **Ab**

**ff**

5 6

**fff** (Storm gets worse, Ship breaks apart...)

(Underwater FX...)

[Segue as one: #2 "Two Worlds"]

Tarzan  
Male Solo  
Ensemble

# Two Worlds

[r.5/1/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
JIM ABBOTT &  
MARK MANCINA

Cue: (FATHER and MOTHER on beach.  
Lights change)

[Start bar 3]

Freely

4 (TARZAN)

3 Put your faith in what you must be - lieve in Two worlds, one fam - i - ly

p Eb5

9 Trust your heart Let fate de - cide To guide these lives we see

(Flute - solo)

12 (Gran Cassa) 13 14 (Ooh) 14A (Drums - cont.)

(Cassini) Freely (Flute - ad lib)

14B 14C 15

(Drums) *ad lib - freely*

Safety (+ Clix)

16 Tempo (♩ = 112)

17 (Doh) *mf*

18 (Caxixi)

19 (Perc 1+2) *f*

20 (Djembe) *f*

21

22

(Drum set) *f*

23

24

24A

(Perc cont. *sim ->*)

*f*

24B

24C

24D

24E

Musical score for measures 24B-24E. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more active treble line. Dynamic markings include 'vda' and 'p'.

24F

24G

24H

24I

Musical score for measures 24F-24I. The system includes a vocal line and a piano accompaniment. The piano part continues with eighth-note patterns. Dynamic markings include 'vda' and 'p'.

24J

24K

24L

Musical score for measures 24J-24L. The system includes a vocal line and a piano accompaniment. The piano part features a dense eighth-note texture. Dynamic markings include 'sfz p'.

24M

24N

24O **Vamp**

25

Musical score for measures 24M-25. The system includes a vocal line and a piano accompaniment. The piano part features a dense eighth-note texture. Dynamic markings include 'sfz p' and 'f'. A chord symbol 'F5' is present at the end of measure 25.

(TARZAN)

27

28

29

Musical staff for Tarzan, measures 27-29. The melody consists of eighth and quarter notes in a B-flat major key.

Put your faith in what you most be - lieve in Two worlds, — one fam - i - ly

(MALE SOLO)

Musical staff for Male Solo, measures 27-29. The melody is identical to the Tarzan part.

Put your faith in what you most be - lieve in Two worlds, — one fam - i - ly

Piano accompaniment for measures 27-29. The right hand features chords Bb2, C, and F. The left hand plays a steady eighth-note bass line.

30

31

32

33

Musical staff for Tarzan, measures 30-33. The melody continues with eighth and quarter notes.

Trust your — heart — Let fate de - cide — To guide these — lives — we see —

Musical staff for Male Solo, measures 30-33. The melody is identical to the Tarzan part.

Trust your — heart — Let fate de - cide — To guide these — lives — we see —

Piano accompaniment for measures 30-33. The right hand features chords Bb5, F/Eb, Eb, Dm, and Csus. The left hand continues with the eighth-note bass line.

34

(TARZAN)

35

36

Musical staff for Tarzan, measures 34-36. The melody includes a B-flat note in measure 35.

A par - a - dise — un - touched — by man With-in this — world blessed

Piano accompaniment for measures 34-36. The right hand features chords Fm and Eb/F. The left hand continues with the eighth-note bass line.

37 with love 38 A sim-ple life, 39 they live in peace

Fm Fm Eb/F Fm Fsus/Bb

40 (TARZAN) 41 42 43

Soft-ly tread the sand be - low your - feet now Two worlds, - one fam - i - ly

(MALE SOLO)

Soft-ly tread the sand be - low your - feet now Two worlds, - one fam - i - ly

Bb2 C F Bb2 C F

44 45 46 47

Trust your - heart - Let fate de - cide - To guide these - lives - we see -

Trust your - heart - Let fate de - cide - To guide these - lives - we see -

Bb5 F/Eb Eb Dm Csus

48

(TARZAN)

Be-neath the shel - ter of the trees On - ly love can en -

*mp* Fm Eb/F Fm Fm Eb/F

51

52

53

ter here — A sim - ple life, they live in peace

Fm Fsus

54

(TARZAN)

55

56

Raise your head up Lift high — the load Take strength — from those that need —

(ENSEMBLE)

Hoo da wup Hoo da wup Hoo da wup Hoo da wup

Hoo da wup Hoo da wup Hoo da wup Hoo da wup

Eb Ab Bb Eb

57 58 59

Hoo da wup Hoo da wup Hoo da wup Hoo da wup Hoo da wup

Hoo da wup Hoo da wup Hoo da wup Hoo da wup Hoo da wup

Ab Bb Eb Ab Bb

60 61 62

Hoo da wup Hoo da wup Hoo da wup Hoo

Hoo da wup Hoo da wup Hoo da wup Hoo

Eb Ab Bb C5



63 (♩ = 115)

64

65

66

79 (♩=92)

80 81 82

(+Tam scrape)

*fp* *p* *mf* *p*

83 (♩=112)

(Hi Hand Dr) (+GC) (+GC)

85 86 87

*mp* *pp* *mf* *sfz* *pp* *mf* *sfz*

*mf* *mp* *sfz* *f* *mp* *sfz* *f*

89 (Tam scrape) (Drs/Djembe) 90 93 94 95 [To 104]

*sfz* *fp* *ff* *f* (Cym)

104 **Meno mosso** 105 106 107

Fm9 Eb/G Ab Fm9 Eb/G Ab

108 109 110 111 112

Fm Eb/G Db Ab/C Bbm Fm/Ab Ebsus Eb (+GC)

113 (TARZAN) 114 115

No words de - scribe a moth - er's tears No words can heal a bro -

*mp* Fm Eb/G Fm/Ab Fm Eb/G

116 117 118

ken heart The dream is gone but where there's hope

Fm7 Fm7 Eb/Bb Ab Db2

119

Some-one is cal - ling — for — you Two words, one fam - i - ly Trust —

*sung "tu-rust"*

- your — heart — Let fate de - cide — To guide these — lives — we — see

128 Freely

128A 128B 128C

(Flute - solo)

*p*

CONT. TO 131 ON CUE:  
(KALA knocks open the music box)

128D 128E 128F 128G 128H [To 131]

(Flute - ad lib)

131  $\text{♩} = 82$  *Molto rall.*

132 133 134 135

136 *A tempo*

137 138 139

140 *Rit.* *A tempo*

141 142 143

144  $\text{♩} = 112$

145 146

(Drs/Djembe) (+Tam scrape)

147 148 149 150

*sfz*

153 154 155 156 156A

4x (Drs/Djembe)

157 158 159 160 161 162

*tr*

(TARZAN)

164

165

166

With ev-'ry end-ing comes a new be - gin - ning Two worlds, — one fam - i - ly

(MALE SOLO)

With ev-'ry end-ing comes a new be - gin - ning Two worlds, — one fam - i - ly

B $\flat$ 2

C

F

B $\flat$ 2

C

F

167

168

169

170

Trust your — heart — Let fate de - cide — To guide these — lives — To guide these — lives — we see.

Trust your — heart — Let fate de - cide — To guide these — lives —

B $\flat$ 5F/E $\flat$ E $\flat$ 

Dm

Gm

Gm/B $\flat$ 

C

Dm7

171

172

173

Two worlds, — one

(ENSEMBLE)

Put your faith in what you most be - lieve — in Two worlds, — one

Put your faith in what you most be - lieve — in Two worlds, — one

E $\flat$ B $\flat$ /DE $\flat$ 

C5

174 *p* fam - i - ly | 175 *p* | 175A | 176

fam - i - ly |

fam - i - ly |

F/C C Cs *ff* *sfz p* *sfz*



# You'll Be In My Heart

[r.1/13/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (KERCHAK) It's what she needs for now.  
It won't live for long.

(♩ = 54)

1 2

8va

Db Ab Db

3 Freely  
(KALA)

3 4 5 6

Come stop your cry-ing It will be all right— Just take my hand Hold it tight—

p Bb

7 8 9 10

I will pro-tect you— From all a-round— you I will be here Don't— you— cry—

E♭2 Cm7 F5

11

12 13 14

For one so small You seem so strong— My arms will hold you Keep you safe and warm—

*mp* B F#m/B B B2 F#m/B B

15

16 17 18

This bond be-tween us Can't be bro - ken I will be here Don't you cry— 'Cause

E2 E C#m7 E6 Eb

19

(♩=94) 20 21 22

you'll be in my heart Yes, you'll be in my heart From

*mp* Ab2 Db2 Eb Eb/Db Cm7

23

24 25 26

this day on— Now— and for-ev - er more

Fm7 Db2 Gb2 G#maj7 Eb

27

28 29 30

You'll be in my heart No mat-ter what they say You'll

Ab2 Db2 Eb Eb/Db Cm7

31

32 33 34

be here in my heart Al-ways Don't

Fm7 Db2 Gb2 Gb/F Eb

35

Più mosso

36 37

lis-ten to him 'Cause what does he know We need each oth-er To

(ENSEMBLE)

Love is all that we know

Love is all that we know

mf Dbsus4 Db Db2 Db Dbsus4/Bb Db/Bb

38 have, to hold He'll see in time

39

40

Ooo In this pa - ra - dise

Ooo In this pa - ra - dise

D $\flat$ 2/B $\flat$  D $\flat$ /B $\flat$  F m *mp*

41 - know When

42

We are fa - mi - ly

We are fa - mi - ly

G $\flat$ 2

44 45

des-ti-ny— calls— you You must be— strong— I may not be with— you But you've

We watch our love g - row

We watch our love g - row

*mf* D<sup>b</sup>sus4 D<sup>b</sup> D<sup>b</sup>2 D<sup>b</sup> D<sup>b</sup>sus4/B<sup>b</sup> D<sup>b</sup>/B<sup>b</sup>

46 47 48

got to hold— on They'll— see in time

Ooo In this pa - ra - dise

Ooo In this pa - ra - dise

D<sup>b</sup>2/B<sup>b</sup> D<sup>b</sup>/B<sup>b</sup> F m *mp*

49 50 3 3

- know We'll show them to - geth - er 'Cause

G $\flat$ 2 A $\flat$ 2 E $\flat$ 2

51 3 52 53 54

you'll be in my heart Yes, you'll be in— my heart From

You'll be in my heart Now and for

You'll— be in my heart Now and for

B $\flat$ 2 E $\flat$ 2 F F/E $\flat$  Dm7

*mf*

55 56 57 58  
this day on— Now— and— for - ev - er more Oh,—

al - ways— For - ev - er more

al - ways— For - ev - er more

Gm7 Eb Ab2 F

59 60 61 62  
you'll be— in my heart No mat-ter what— they say You'll

You'll be in my heart Now and for

You'll be in my heart Now and for

Bb2 Eb2 F F/Eb Dm7

63 64 65

be here in my heart Al - ways,

al - ways Al - ways

al - ways Al - ways

Gm7 Eb Ab2 mp Ab/G

**Molto rit.**

66 67 68

al - ways Al - ways.

F2 Bb2

[Applause, Segue]



# Hey, Hey We're The Monkees

[r.4/26/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #3]

(♩ = 110)

(TARZAN) (*freely - ad lib*)

1 Eh ee - yah 2 Eh -

3<sup>rd</sup>

mf G2 C6/D

4 ee - yah ee - yah

(8<sup>th</sup>)

Am7/D G2

5 Eh ee - yah Yah - eh

(8<sup>th</sup>)

G2 C6/D

**Vamp**

(first x only)

6 ee - yah Eh \_\_\_\_\_ ee - yeh \_\_\_\_\_

7

OUT OF VAMP:  
(YOUNG TARZAN hits the ground)

F2

D7sus4

[Segue as one: #4 "Jungle Funk"]

# Jungle Funk

[r.4/17/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #3A]

(♩ = 148)

The musical score is written in 4/4 time with a tempo of 148 beats per minute. It consists of three systems of staves. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment of eighth-note triplets in the right hand. The second system (measures 5-8) continues the piano accompaniment with triplets and includes a drum part starting at measure 8 with notes for African, Mellow, and Sabar drums. The third system (measures 9-12) features a percussion part with notes for Sabar drum and shaker, and a piano accompaniment with eighth-note patterns. Dynamics include *f* and *mf*.

1 2 3 4

(*fast hurry*)

5 6 7 8

(African drum, Mellow drum) (Sabar drum)

9 10 11 12

(Rods, shaker)

*f* (Sabar drum) *mf*

13 14 15

Musical notation for measures 13-15. The top staff is a single melodic line with eighth notes and rests. The piano accompaniment consists of a treble clef staff with eighth notes and a bass clef staff with whole notes.

16 17 18

(Jari harp)

Musical notation for measures 16-18. Measure 16 has a single note in the top staff. Measure 17 has a melodic line in the top staff. Measure 18 has a melodic line in the top staff and a rhythmic pattern in the bass staff. The piano accompaniment includes a treble clef staff with eighth notes and a bass clef staff with whole notes.

19 20 21 22

(Rods, shaker)

(Sabor drum)

1 2

Musical notation for measures 19-22. Measures 19-20 have a melodic line in the top staff. Measures 21-22 have a melodic line in the top staff and a rhythmic pattern in the bass staff. The piano accompaniment includes a treble clef staff with eighth notes and a bass clef staff with eighth notes. Circled numbers 1 and 2 are placed in the bass staff.

23 24 25 26

3 4

Musical notation for measures 23-26. Measures 23-24 have a melodic line in the top staff. Measures 25-26 have a melodic line in the top staff and a rhythmic pattern in the bass staff. The piano accompaniment includes a treble clef staff with eighth notes and a bass clef staff with eighth notes. Circled numbers 3 and 4 are placed in the bass staff.

27 28 29

5 6

30 31 32 33

(Jaw Harp)

"Unison Bungee"

34 35 36 37

(Rods, shaker)

(Mellow dr./ Djembe)

sim.

(Saber)

1 2

38 39 40

3 4

41 (Sobor) 42

(Jaw Harp)

43 44 45 46

(Jaw Harp)

1 2

47 48 49 50

(Jaw Harp)

3 4

51 52 53

(Jaw Harp)

5 6

3

54 55 56 **Slower** (♩ = 112)

57 **16<sup>th</sup> Swing** (♩ = 156) **"Lazy Monkey"**  
(Doh)

(Mellow dr.) (Low African dr.) (Ethnic Flute)

(Cura) ① ②

60 63 64 [To 63]

(Bird calls - ad lib + Phil's sample and hold FX)

③

65 66 67

① ②

68 [To 73] 73 74 3 3

3

1 2 3 4 5 6 7 8 9

75 (♩ = 144) 76 77 78

(Jaw Harp)

79 (♩ = 160) "Runs" (Tamb, rods) (Big African drums) (Saber) 80 83 [To 83]

1 2

84 85

3



86

87

Musical staff with notes and rests, spanning measures 86 and 87.

(Jaw Harp)

Musical staff for Jaw Harp, spanning measures 86 and 87.

88

89

90

Musical staff with notes and rests, spanning measures 88, 89, and 90. Includes dynamic markings like sfz and circled numbers 1 and 2.

91

92

93

Musical staff with notes and rests, spanning measures 91, 92, and 93. Includes dynamic markings like sfz and circled number 3.

(♩ = 145) "Duet"

(Rods)

[To 98]

94

95

96

Musical staff with notes and rests, spanning measures 94, 95, and 96. Includes instrument labels (Udu, HH: Cox, Ethnic Flute) and circled numbers 1 and 2.

99 100 101

3

102 103 104 105 [To 111]

1 2

111 112 113 (♩ = 184)

3 (Jaw Harp) 3

(♩ = 180) "Rasa"  
(Dry drum)

114 115 116 117

1 2

118 119 120 121

122 123 124 125

126 127 128

129 130 131

Poco rall.

(ENSEMBLE)

132

133

134

135

The musical score consists of four staves. The top staff is a vocal line in 4/4 time, starting with a whole rest in measure 132, followed by a half note 'Ha!' in measure 135. The second staff is a guitar line with a rhythmic pattern of eighth notes and chords. The third and fourth staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line with 'x' marks indicating muted notes. The tempo marking 'Poco rall.' and the instruction '(ENSEMBLE)' are at the top. The dynamic marking 'sfz sfz' is placed above the piano accompaniment in measure 135.

Ha!

*sfz sfz*

**PIANO/VOCAL**

Pre-recorded in the original Broadway production.

"Tarzan"

4A

# Terk & Young Tarzan - U/S

[r.4/5/06]

Music & Lyrics by  
**PHIL COLLINS**

Cue: (KERCHAK roars.)

(♩ = 60)

1 2 3

4 5 6

7 8 9

*mf*

10 **FADE ON CUE:**  
**TERK:** Great work, Tarzan.

11 12

Musical score for measures 10-12. Measure 10 is a whole rest. Measures 11 and 12 contain piano accompaniment. The right hand features a melody of eighth notes, and the left hand features a bass line of eighth notes. The key signature is one sharp (F#).

13 14 15

Musical score for measures 13-15. Measure 13 is a whole rest. Measures 14 and 15 contain piano accompaniment. The right hand features a melody of eighth notes, and the left hand features a bass line of eighth notes. The key signature is one sharp (F#).

16 17

Musical score for measures 16-17. Measure 16 is a whole rest. Measure 17 contains piano accompaniment. The right hand features a melody of eighth notes, and the left hand features a bass line of eighth notes. The key signature is one sharp (F#).

## Who Better Than Me?

[r.4/17/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (TERK) Pendulation. Swing-ing, man.

(♩ = 128)

A B

Vamp 2 (TERK) (last x only)

OUT OF VAMP:  
TERK: Think positive!

You're

*mp* (+Drums 2<sup>nd</sup> x)

E A/C# E/G# A<sub>9</sub><sup>6</sup>

3 4 5

one of a kind I can't ex-plain it— Yet kind of cool in a

E A/C# E/G# A<sub>9</sub><sup>6</sup> E A/C#

6 7 8

won-der-ful way— And though you're weird You could make it—

F#m7 B E A/C# E/G# A<sub>9</sub><sup>6</sup>

9

And who bet-ter than me to teach you? Who bet-ter than me to set you on your way?—

10 11 12

F#m7 E/G# A B F#m9 E2/G# A B

13 14 15 16

E A/C# E/G# A9 E A/C# F#m7 B

17

This could take Some hang-ing in there— Though with per-sua-sion I could

18 19

*mf* E A/C# E/G# A9 E A/C#

20 21 22

take you on up— Make you groove Up be-side the oth-ers—

F#m7 B E A/C# E/G# A9



23 24 25 26

And who bet-ter than me to lead you? Who bet-ter than me to take you all the way?—

F#m7 E/G# A B F#m9 E2/G# A B

27 28 29 30

E A/C# E/G# A9 E A/C# F#m7 B

31 32 33 34

*(Dialogue)*

*mp* Bb Eb2/G Bb/D Eb9 Bb Eb2/G Cm7 F

35 36 37 38

Bb Eb2/G Bb Cm9/Eb Bb Eb2/G Cm7 F

39 40 41 42

B $\flat$  Eb $2/G$  C m7 F C m7 B $\flat/D$  Eb F

43 44 45 46

**Vamp**

OUT OF VAMP:  
TERK, YOUNG TARZAN: Pendulated!

(1<sup>st</sup> x only)

(Gloss - last x only)

C m9 B $\flat 2/D$  Eb F B $\flat$  Eb/G B $\flat/D$  Eb $6/9$

47 48 49 50

**(YOUNG TARZAN)**

Strug-gling a-lone — for years — and years

**(TERK)**

Strug-gling a-lone — for years — and years Un-til I came — a-long — for — you —

*mf* E B(add11) A/C $\sharp$  B(add11)

51 52 53

And to - geth - er we'll see — it through—

Now It's all com - ing to - geth - er And to - geth - er we'll see — this through—

E B(add11) G#sus G#

54 55 56

You for me n' me — for you —

You for me n' me — for you —

Bbsus Bb

57 (YOUNG TARZAN)

58 59

I can learn I can lis - ten — I know there's some - thing —

*mf* Eb Ab/C Eb/G Ab9 Eb Ab/C

60 deep in - side, — but 61 I need as - sis - tance — 62 To go the dis - tance —

F m7 Bb Eb Ab/C Eb/G Ab<sup>b</sup><sub>9</sub>

63 64 (YOUNG TARZAN) 65 66 To teach me To tell me all you know

(TERK) And who bet-ter than me? Who bet-ter than me? —

F m7 Eb/G Ab Bb F m9 Eb<sup>b</sup><sub>2</sub>/G Bb

67 68 69 70 You reach me To show them all we know —

Who bet-ter than me? Who bet-ter than me — To show them all we know —

C m7 Eb<sup>b</sup><sub>2</sub>/Bb Ab Bb Abmaj7 G m7 F m7 Ab Bb

71

72

73

74

Musical score for piano and voice, measures 71-74. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The piano part is written in a grand staff (treble and bass clefs), and the voice part is written in a single treble clef. The piano accompaniment includes dynamic markings such as *f* and *sfz*, and chord symbols: Eb, Ab/C, Eb/G, Ab<sup>b</sup><sub>9</sub>, Eb, Ab/C, Ab<sup>b</sup><sub>2</sub>, and Eb<sup>b</sup><sub>2</sub>. The voice part consists of long notes with slurs, and the piano part features rhythmic patterns with accents and slurs.

# No Other Way

[r.4/28/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (YOUNG TARZAN) Hey, tell Mom I'm with Kerchak, will ya? He wants to walk with me!

[Start bar 5]

5 (♩ = 54)

Musical score for bars 5-8. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 54. Bar 5 is marked with a box containing the number 5. The piano part features a melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in bar 7. The dynamic is marked as *mp*.

10 11 12 13

(Dialogue)

Musical score for bars 10-13. The score continues in the same key signature and time signature. Bar 10 is marked with a box containing the number 10. The piano part continues with the same bass line and right-hand accompaniment. A triplet of eighth notes is marked with a '3' in bar 11. The dynamic is marked as *mp*.

14 15 16 17

(+Harp gliss)

Musical score for bars 14-17. The score continues in the same key signature and time signature. Bar 14 is marked with a box containing the number 14. The piano part continues with the same bass line and right-hand accompaniment. A triplet of eighth notes is marked with a '3' in bar 15. The dynamic is marked as *(+Harp gliss)*.

18 19 20 **Rall.** 21

**KERCHAK:** This is a good watering hole.  
Fresh all year round. (go on)

22 23 24

**KERCHAK:** But you're not an...  
I'm leaving you here. (*Dialogue continues.*)

25 26 27 28

*E/D mp* *cresc. poco a poco*

**WARN: YOUNG TARZAN:** I'll be good,  
Gimme one more chance! Please!!

29 30 31 32

*E*

Più mosso

CUT ON CUE: KERCHAK: Let go!

34 35 36 37

(YOUNG TARZAN exits,  
KERCHAK turns - GO)

G.P.

Colla voce  
(KERCHAK)

39 40 41

My worst— fear... I hold it now I al - ways knew that this would hap - pen

*sf* F2 *mf* C G C2 F C2 G Am

43 44 45

Though he's a child, it's in his blood And he will grow

Am(add9) Em7 F2 C/E G2 Esus E

47 48 49

So now it's clear what I must— do I know too well what he'll be - come

F2 C/E G C2 F2 C2/E G Am



In tempo (♩ = 68)

Vamp

50 For as long as I draw breath I'll re-mem-ber

51 2

52

53

OUT OF VAMP:  
KALA: Where's Tarzan?  
Where is he?

(Drums)

A m E m7 F2 C/E G2

54 (KERCHAK)

55 2

56 2

57 2

No turn-ing back, What's done is done I have—seen what they can do

Drums cont.->

mf F2 C/E G C F2 C G A m

58 2

59 2

60

61

KALA: No, I won't let you do this.

He can't be saved by you, by me It's too late

A m E m F2 C/E G E sus E

62 2

63 2

64

65 2

No more—fight-ing, I'll—be o-beyed I'll stand my ground, Don't dare de-ty me

F2 C/E G C F2 C G A m

66 67 2 68 69

I know his kind, I know the truth, I will pro - tect us

A m E m F2 C/E G E sus E

70 71 72 73

No oth - er way. O - pen your eyes It's there to see,

A B m11 A/C# D2 A/E B m11/F# E sus E

74 75 76 77

No oth - er way He is not one of us And ne - ver will be

A B m11 A/C# D2 A/E B m11/F# E sus/B E/B

KALA: Just listen...

78 79 80 2

No more to say He is what he is And that won't

f B C#m B/D# C#m/E B/F# C#m/G#

81 82 83

change There's no oth - er way I am leav - ing him

F#sus F# B C#m B/D# C#m/E

KALA: He's just a child...

84 85 86

here And here he'll stay He was

B/F# C#m/G# F#sus F#

87 88 89 90

up in the trees, mak - ing a wea - pon And in time it is us he will hurt

*mp* C9#11 C9 C9#11 C9 Dsus D Dsus D

91 92 93 94

No - thing and no one will stop him be - com - ing What he is and was by birth

Esus E Esus E F#sus F# F#sus

95

96

97

98

No oth - er way, He won't come be-tween me And those I love Be -

B C#m11 B/D# C#m/E B/F# C#m/G# F#sus F#

KALA: I need him...

99

100

101

2 102

lieve me when I say; "With my bo-dy and soul, This I vow!"

B C#m11 B/D# C#m/E B/F# C#m/G# F#sus/C# F#/C#

103

104

105

2 106

No! No oth - er way, And in spite of your pain It will be done No

Db Ebm11 Db/F Ebm/Gb Db/Ab Ebm/Bb Absus Ab

107

108

109

2 110

mat-ter what you say He ne-ver was or could be, Be my son

Db Ebm11 Db/F Ebm/Gb Db/Ab Ebm/Bb Absus/Eb

111 112 113

There is no oth - er way

Ab/Eb Cb9

114 115 115A

(Dialogue)

Db ff

**KERCHAK:** I won't let him near the rest of the Tribe again. (go)

**KALA:** I'm his mother. (She exits) (go on)

116

Vamp [To 125] 125 [To 127]

OUT OF VAMP

**KERCHAK:** Kala, don't do this... please.

(Drums) p (sneak in)

127

Freely  
(KERCHAK)

128

129

130

No oth - er way I should have done this be - fore... Long a - go

cont. al fine

131

132

133

134

And from to-day, Though they'll think of me cruel, They won't know

*mp* F m7 Abmaj7/Eb Db2 Ab/C Bbm11 Abmaj7/C Eb2

Dictated

135

136

137

There was no oth - er way

Ebsus Gb<sup>6</sup><sub>9</sub> Ab2

[Applause, Segue]

# I Need To Know

[r.4/29/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
MARK MANCINA

Cue: [Segue from #6]

(♩ = 105) Poco rit.

A tempo

9 (YOUNG TARZAN)

Will some-one tell me where I be-long — Where I — should go? —

13  
Can some-one tell me where I'm go - ing wrong? — I need — to know —

14  
15

Gm Dm

16  
17

E♭ C

18  
Why would I hurt the ones I love? — Why would I hurt you? —

19  
20  
21

mp Ab D♭maj7

22  
If I can't be what he wants of me — What am I to do? —

23  
24  
25

Ab D♭maj7



26

27

28

29

When will I be me? The son that he can't see

*p* Fm Bb/F Eb Fm Bb/F Eb

30

31

32

33

There must be some - bo - dy who un - der - stands Out there, some - where

Fm Bb/F Eb Ab Fm Bb/F Ab/Eb

34

35

36

37

When will I find home A place where I be - long?

Fm Bb/F Eb Fm Bb/F Cm

**Rit. poco a poco**

38

39

40

41

[To 44] 44

Sure-ly there must be more like me Out there some - where

Fm Bb/F Eb Ab Fm Bb/F C/G

45 **Freely**

There must be some-bo-dy just like me Out there...

46 47 48 [To 51]

*pp* Fm/Eb Gm/D Eb/Bb Fm7/Ab Fm/C Gm/D Db

51 **Moderato**

(Dialogue)

52 53 54

*p* Gb2

55 56 57 58

(melody 2x only)

Ebm

59 60 61 62

Cb Abm Db

63 64 65 66

63 64 65 66

67 68 69 70

67 68 69 70

71 72 73 74

71 72 73 74

75 76 77

75 76 77

78 Più mosso

79 80 81

*mp* Absus Ab Ab2 Ab Fm7 Fm11 Fm7

82 83 84 85

*p* Cm Db Eb Bb2

SEGUE TO #7A ON CUE:  
YOUNG TARZAN: 'Cuz I am gonna be... the best ape ever!

86 87 88 89

*mp* G C/G D Bm

90 91 92

*p* Em C F Asus

[Segue on cue: #7A  
"Popcorn! Get Your Popcorn!"]

# Popcorn! Get Your Popcorn!

[r.5/2/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (YOUNG TARZAN) 'Cuz I'm gonna be...  
the best ape ever! (YELLS!)

(♩ = 141)

1 2 3 4

(ENSEMBLE)

5 6 7 8

e-yea oh e-yea oh e-yea oh

e-yea oh e-yea oh e-yea oh

D5

[Segue as one: #8 "Son Of Man"]

Terk  
Tarzan  
Male Solo  
Female Solo  
Ensemble

# Son Of Man

[r.5/2/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #7A]

(♩ = 141)  
(ENSEMBLE) 1

Hup!

*f* (Big drum fill)

D Bm7

5 6 7 8 (MALE SOLO)

Oh, the

G2 A

9 10 11 12

pow-er to be strong And the wis-dom to be wise

*mf* D Bm7

13 (TERK)  
 All these things— will come— to you— in time— On this  
 (MALE ENSEMBLE)  
 On this

G2 A D/A A

17  
 jour-ney that— you're mak - ing There'll be an-swern that— you seek— And it's  
 jour-ney that— you're mak - ing And it's

G D A B m A

21  
 you who'll climb— the moun - tain It's you— who'll reach— the peak—  
 you who'll climb— the moun - tain

G D A B m A

(TERK)

Musical staff for (TERK) with notes and lyrics: Son of man, look to the sky Lift your spi - rit,

(MALE SOLO)

Musical staff for (MALE SOLO) with notes and lyrics: Son of man, Lift your spi - rit, set it free

(ENSEMBLE)

Musical staff for (ENSEMBLE) with notes and lyrics: Son of man, Lift your spi - rit,

Musical staff for (ENSEMBLE) with notes and lyrics: Son of man, Lift your spi - rit,

Piano accompaniment for measures 25-28. Chords: G, D, A, G, D, A. Dynamics: *f*

Musical staff for measure 29 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Musical staff for measure 30 with notes and lyrics: Some day you'll walk tall with pride Son of man,

Musical staff for measure 31 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll.

Musical staff for measure 32 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Musical staff for measure 33 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Piano accompaniment for measures 29-33. Chords: G, D, A, G, D, A, G/A



33 (TERK) 34 35 36

be \_\_\_\_\_

(ENSEMBLE)

be \_\_\_\_\_

be \_\_\_\_\_

D Bm7

37 38 39 40 (TERK)

With

(FEMALE ENSEMBLE)

With

G2 A

me right here — to guide — you      With Terk — to take — your hand —      Ah, with

me right here — to guide — you      Ah, with

G2      D      A      Bm      A

45      46      47      *sung "ma-ee-an"* 48

faith and un - der - stand - ing      You will jour - ney from boy — to man —

faith and un - der - stand - ing

G      D      A      Bm      A

49

(TERK)

Musical staff for (TERK) with notes and lyrics: Son of man, look to the sky Lift your spi - rit,

(MALE SOLO)

Musical staff for (MALE SOLO) with notes and lyrics: Son of man, Lift your spi - rit, set it free

(ENSEMBLE)

Musical staff for (ENSEMBLE) with notes and lyrics: Son of man, Lift your spi - rit,

Musical staff for (ENSEMBLE) with notes and lyrics: Son of man, Lift your spi - rit,

Piano accompaniment for measures 49-52. Chords: G, D, A, G, D, A.

53

Musical staff for measure 53 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Musical staff for measure 54 with notes and lyrics: Some day you'll walk tall with pride Son of man,

Musical staff for measure 55 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Musical staff for measure 56 with notes and lyrics: Some day you'll walk tall Son of man, a man in time you'll

Piano accompaniment for measures 53-56. Chords: G, D, A, G, D, A, G/A.

57 (TERK) 58 59 60 (MALE SOLO)  
 be \_\_\_\_\_ In

(ENSEMBLE) (FEMALE SOLO)  
 be \_\_\_\_\_ In

*ff* E A/E F#m/E D/E

61 62 63 64  
 learn-ing you — will teach — And in teach-ing you — will learn — You'll find —  
 learn-ing you — will teach — And in teach-ing you — will learn — You'll find —

*mf* E C#m7

65 66 67 68 (TERK)

- your place be - side the ones you love Oh, and

(FEMALE ENSEMBLE)

- your place be - side the ones you love Oh, and

A2 Bsus B Bsus B

69 70 71 72

all the things you dreamed of The vi - sions that you saw Well, the

all the things you dreamed of Well, the

A E B C#m

73 74 75 76

time is draw - ing near now It's yours to claim it all

time is draw - ing near now

A E B C#m

(TERK)

Son of man, — look to — the sky — Lift your spi - rit,

(MALE SOLO)

Son of man, — Lift your spi - rit, set — it free —

(ENSEMBLE)

Son of man, — Lift your spi - rit,

Son of man, — Lift your spi - rit,

Some day you'll — walk tall — Son of man, — a man — in time — you'll —

Some day you'll — walk tall — with pride — Son of man, —

Some day you'll — walk tall — Son of man, — a man — in time — you'll —

Some day you'll — walk tall — Son of man, — a man — in time — you'll —

(TERK)

(TARZAN)

86

87

88

be e-yea oh e-yea oh

(ENSEMBLE)

be Whom - a-wep Whom Whom - a-wep Whom - a-wep Whom

be Whom - a-wep Whom Whom - a-wep Whom - a-wep Whom

*ff* E C#m7

89

90

91

e-yea oh Son of man's a man

Whom - a-wep Whom - a-wep Whom Son of man's a man

Whom - a-wep Whom - a-wep Whom Son of man's a man

A2 B

92

93

94

for all to see!

for all to see!

for all to see!

*sfz p*

E

*ff*

[Applause, Segue]



Terk  
Male Solo  
Ensemble

# Son Of Man (Reprise)

[r.4/25/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #8]

1 (♩ = 141) 2 3 4

(Dialogue)

*mf*

(Shaker) *sim. ->*

5 6 7 8

(Drums) *sim. ->*

(HH) (Side stick)

9 10 11 12

13 14 15 16

17 18 19 20

**Vamp**

OUT OF VAMP (any bar-to m20):  
 TERK: Okay, that was fun... here.  
 TARZAN: C'mon!

Vamp, last x

(+ Big drum fill - last x only)

E5

(Gliss - last x only)

21 (TERK, MALE SOLO)

Son of man, — look to — the sky — Lift your spi - rit, set — it free —

(ENSEMBLE)

Son of man, — look to — the sky — Lift your spi - rit, set — it free —

Son of man, — look to — the sky — Lift your spi - rit, set — it free —

*f* A E B A E B

25 26 27  
 Now you're walk - ing tall — with pride — Son of man, — You're a man —

Now you're walk - ing tall — with pride — Son of man — You're a man —

Now you're walk - ing tall — with pride — Son of man — You're a man —

A E B A

3 29 30  
 - for all — to — see —

- for all — to — see —

- for all — to — see —

E B Esus/B E *sfz*p ff

Kala  
Kerchak

# Sure As Sun Turns To Moon

[r.4/25/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (KERCHAK) Well it happens. And I worry a lot.

(♩ = 67)

Vamp

(KALA)  
(last x only)

1 It's nice to see you play with the child-ren

2

3

4

(KERCHAK)

Why do you say that, I do it all the time

*Db*  
*mf*

5 You don't

6 You don't

7 You don't you know—

8 Safety

I do

I don't?

*Db*

9

10 11 12

It's nice to see you smiling and laugh-ing

What do you mean, I do it all the time

13 14 15 16

You don't You don't No you don't you know—

I do I don't?

17 18 19 20 2

You're my hus-band, my friend, our lead-er... You're the one that I love com-plete - ly—

Bbm Ab Gb2 Db Ab/Db Gb/Db

21 22 23 24

You are, You know you are \_\_\_\_\_

Detailed description: This block contains the first four measures of the song. The melody is written on a single treble clef staff. Measure 21 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 22 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 23 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 24 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'You are, You know you are' with a long line following the final note.

I am?

Detailed description: This block contains the continuation of the melody from measures 21-24. Measure 21 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 22 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 23 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 24 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'I am?'.

Db

Detailed description: This block shows the piano accompaniment for measures 21-24. The right hand plays a steady eighth-note chordal pattern. The left hand plays a simple eighth-note bass line. The key signature is B-flat major (two flats). The chord progression is D-flat major (Db).

25 26 27 28

I know too well how hard it must be

Detailed description: This block contains measures 25-28. Measure 25 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 26 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 27 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 28 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'I know too well how hard it must be'.

You can't i-ma-gine the weight on my shoul-ders

Detailed description: This block contains the continuation of the melody from measures 25-28. Measure 25 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 26 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 27 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 28 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'You can't i-ma-gine the weight on my shoul-ders'.

Eb

Detailed description: This block shows the piano accompaniment for measures 25-28. The right hand plays a steady eighth-note chordal pattern. The left hand plays a simple eighth-note bass line. The key signature is B-flat major (two flats). The chord progression is E-flat major (Eb).

29 30 31 2 32

I do Oh yes I do you know \_\_\_\_\_

Detailed description: This block contains measures 29-32. Measure 29 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 30 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 31 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 32 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'I do Oh yes I do you know' with a long line following the final note.

You don't You don't

Detailed description: This block contains the continuation of the melody from measures 29-32. Measure 29 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 30 has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 31 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 32 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'You don't You don't'.

Eb

Detailed description: This block shows the piano accompaniment for measures 29-32. The right hand plays a steady eighth-note chordal pattern. The left hand plays a simple eighth-note bass line. The key signature is B-flat major (two flats). The chord progression is E-flat major (Eb).

34 2 35 36

You're my hus-band, my friend, our lead-er... But a lit-tle chink in your ar - mor might be

Cm Bb Ab2 Eb Bb/Eb Ab/Eb

37 38 39 40

nice It might be nice

Real-ly?

Eb

41 42 43 44

There was sun - shine, there was fa - mi - ly

There was sun - shine, there was fa - mi - ly

*p* C G/C A m/C Em

45 46 47 48

There was our life, side by side

There was our life, side by side

C D/C F2/C G/F

Poco rit. A tempo

49 50 51

This was home

This was home

Em7 A

52 Vamp (last x only)

53 54 55

As sure as sun turns to moon, will I love you

And I will be there to answer your call

D



56 You will? 57 You real-ly will? 58 59

I will I swear I will

60 It would be nice to see you more of-ten 61 62 63

Why don't you come back? Oh, I miss you so

*Poco a poco rit.*

64 You do? 65 But you know I can't come back a-lone 66

I do

67

Poco allargando

68

Rit.

69

A single musical staff in treble clef with a key signature of one sharp (F#). It contains three measures, each with a whole rest, indicating a vocal line that is silent during this passage.

A piano accompaniment consisting of two staves. The right hand (treble clef) plays a series of chords, primarily triads, moving in a stepwise fashion. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking 'D' is present above the first measure. The piece concludes with a final chord in the right hand and a few notes in the left hand.

[Applause, Segue]

**PIANO/VOCAL**

Pre-recorded in the original Broadway production.

"Tarzan"

9A

# Hunting Sabor - U/S

[r.4/5/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #9]

(♩ = 102)

Vamp

FADE ON DIALOGUE

The musical score is written for piano and voice. It begins with a treble clef staff containing a whole rest, labeled '1' and 'Vamp'. A second measure, labeled '2', also contains a whole rest. The piano accompaniment starts in the second measure with a treble clef staff containing a series of eighth notes and a bass clef staff containing a series of quarter notes. The tempo is marked as quarter note = 102. The dynamic is marked as *mf*. The score includes a section labeled '(+Drums)'. The piece concludes with a double bar line and the instruction 'FADE ON DIALOGUE'.

# Here Kitty, Kitty...

[r.4/28/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
JIM ABBOTT

Cue: (TARZAN) Terk, I still need you.  
(SABOR appears. Dialogue continues)

Freely

1 (Brake Dr. ad lib) 2 3

(Gradual, free gliss.)  
pp

4 5 6

(Surdlo)  
p

TERK: Holler at you later.  
(SABOR attacks!) (go on)

tr sfz p

7 Faster (♩ = 155)  
(SABOR)

8 9 10

ROARI

f

11

Freely

*(Brake Dr. ad lib)*

12

13

14

11 Freely *(Brake Dr. ad lib)* 12 13 14

TARZAN: Mother got  
TERK: Get help!

*Sp*

*(Flute - overblown)*

15

16

17

[To 30]

15 16 17 [To 30]

*(Sp)*

30

Faster ( $\text{♩} = 155$ )

(SABOR)

31

32

33

30 Faster ( $\text{♩} = 155$ )  
(SABOR) 31 32 33

ROARI

34

 $\text{♩} = 103$ 

35

36

37

[To 67]

34  $\text{♩} = 103$  35 36 37 [To 67]

67

(♩ = ♩)

(Big cabasa)

sim. ->

Musical staff for measures 67-70. Treble clef, 3/4 time signature. Measure numbers 67, 68, 69, and 70 are indicated above the staff. The staff contains a melodic line with quarter notes and rests.

Piano accompaniment for measures 67-70. Grand staff with treble and bass clefs, 3/4 time signature. The bass line features a steady eighth-note accompaniment, while the treble line has chords and occasional eighth notes.

71

72

73

74

Musical staff for measures 71-74. Treble clef, 3/4 time signature. Measure numbers 71, 72, 73, and 74 are indicated above the staff. The staff contains a melodic line with quarter notes and rests.

Piano accompaniment for measures 71-74. Grand staff with treble and bass clefs, 3/4 time signature. The bass line features a steady eighth-note accompaniment, while the treble line has chords and occasional eighth notes.

75

Poco a poco accel.

76

77

78

Musical staff for measures 75-78. Treble clef, 3/4 time signature. Measure numbers 75, 76, 77, and 78 are indicated above the staff. The staff contains a melodic line with quarter notes and rests.

Piano accompaniment for measures 75-78. Grand staff with treble and bass clefs, 3/4 time signature. The bass line features a steady eighth-note accompaniment, while the treble line has chords and occasional eighth notes.

79

80

81

82

Musical staff for measures 79-82. Treble clef, 3/4 time signature. Measure numbers 79, 80, 81, and 82 are indicated above the staff. The staff contains a melodic line with quarter notes and rests.

Piano accompaniment for measures 79-82. Grand staff with treble and bass clefs, 3/4 time signature. The bass line features a steady eighth-note accompaniment, while the treble line has chords and occasional eighth notes.

(TARZAN emerges triumphant) (go on)

83 84 85 86 87

88 **Maestoso** [To 91] 91 92

93 94 95

## Welcome to the Jungle

[r.4/18/06]

Music & Lyrics by  
PHIL COLLINSAdditional Music by  
JIM ABBOTTCue: (TARZAN kicks the dead LEOPARD  
into the pit and exits. Lights change)

Very freely

1 2 3 4

(Hand dr.) mp (Solo Flute) mf (Scary EFX)

p (+Rainstick ->)

5

(FEMALE SOLO)

(freely - ad lib)

6 7 8

Eh ee-yeh Eh ee-yah ee-yeh

(Gr EFX)

p mf

9

10 11 12

Eh ee-yeh Yah-eh yee-ah Ah ee-yeh

Rit. [To 25]

(+CC roll)



(+Weird EFX)

*fp* *mf* Am

(FEMALE SOLO)

Eh ee - yeh

Eh ee - yah

ee - yeh

Am

Dm (+GC) (+GC)

Eh ee - yeh

Yah - eh yee - ah

Ah ee - yeh

Am (+GC)

52

53

[To 58] 58

59

Musical score for measures 52-59. Measure 52 is a whole rest. Measures 53-59 contain piano accompaniment with various chords and melodic lines in both hands.

60

61

Musical score for measures 60-61. Measure 60 is a whole rest. Measure 61 contains piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

62

63

64

65

Musical score for measures 62-65. Measure 62 is a whole rest. Measures 63-65 contain piano accompaniment with chords and melodic lines. Dynamics include *mp* and *sim.*

66

67

68

69

Musical score for measures 66-69. Measure 66 is a whole rest. Measures 67-69 contain piano accompaniment with chords and melodic lines.

70 [To 73] 73 74 Rit.

75 (♩ = 108) 76 77 78 79 [To 81] 81 [To 89] Accel.

(JANE enters)

*mf*

89 Faster (♩ = 141) 90 91 92

(Dialogue)

*mp*

93 94 95 96

[Segue as one: #10A  
"Waiting For This Moment"]

# Waiting For This Moment

[r.4/25/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #10]

(♩ = 141)

Vamp

(JANE)  
(last x only)

1 2 3

Ca - ri - la pa - pa - ya

C#m *f* *mf*

Safety

5 6

Bix - a o - rel - la - na

7

8 9 10

Cal - lis - te - mon li - ne - ar - is

Ebm

11 12 13 14

Cam-pan-u-la in-cur-va

15 16 17 18

I know you all—

G $\flat$  D $\flat$ /G $\flat$  E $\flat$ m7/G $\flat$  D $\flat$ /G $\flat$  G $\flat$  D $\flat$ /G $\flat$  E $\flat$ m7/G $\flat$  D $\flat$ /G $\flat$

19 20 21 22

Oh, I've been wait-ing for this mo-ment Oh, it seems like all my life

G $\flat$  D $\flat$ /A $\flat$  A $\flat$ m/C $\flat$  D $\flat$  A $\flat$ m A $\flat$ m/C $\flat$  D $\flat$ /A $\flat$

23 24 25 26

Here I am and my head is spin-ning— Be-cause I'm

G $\flat$  D $\flat$ /A $\flat$  A $\flat$ m/C $\flat$  D $\flat$  C $\flat$ 2 D $\flat$

27

28

29

30

fi - nal - ly liv - ing — the life that — I — dreamed it

Cb2

Bbm

Abm

Gb

31

32

33

34

seems I've — been wait - ing — for - ev - er —

Cb2

Bbm

Db2

Db/F

35

36

37

38

Mi - mu - lus au - ran - ti - a - cus Pe - di - cu - lar - is at - tol - lens

Eb

Bb/D

Fm/C

Bb

Eb

Bb/D

Fm/C

Bb/D

39

40

41

42

Bo - ehm - er - i - a tri - cus - pis I al - ways knew you'd — be this beau - ti - ful

Eb

Bb/D

Fm/C

Bb

Ab2

Bb

Bb2

Bb

43

44 45 46

Here and now no-thing mat-ters Ev'-ry - thing I wan-ted's here

Chords: Gb Db/Ab, Abm/Cb Db, Abm, Abm/Cb Db/Ab

47 48 49 50

I feel at home, I've found my place— All this

Chords: Gb Db/Ab, Abm/Cb Db, Cb2, Db

51

52 53 54

beau - ty — be - fore me — was out of — my reach I

Chords: Cb2, Bbm, Abm, Gb

55 56 57 58

ne - ver — i - ma - gined — such won - der —

Chords: Cb2, Bbm, Db2, Db2/F

(JANE, FEMALE ENSEMBLE)

60 61 62

All these friends I feel like I know them oh so

(MALE ENSEMBLE)

All these friends I feel like I know them oh so

Ab Ebsus Eb Db Ebsus Eb2 Eb

63 64 65 66

well Though it's strange I feel like they know me

well Though it's strange I feel like they know me

Ab Ebsus Eb Db Eb Ebsus Eb

(JANE)

68 69 70

too There's some-thing strange-ly in-tox-i-ca-ting And it's go-ing to my head

too

Bb F/C Cm/Eb F Cm Cm/Eb F/C



71 72 73 74

That makes me feel, oh— so a - live ————— I could

B $\flat$  F/C C m/E $\flat$  F E $\flat$ 2 F2

75 76 77 78

stay here— for - e - ver— and ne - ver— need more Em -

E $\flat$ 2 D m C m B $\flat$

79 80 81 82

bra - cing— these won - ders— of— na - ture—

E $\flat$ 2 D m F2

83 84 85 86

*f* D A/C $\sharp$  E m/B A D A/C $\sharp$  E m/B A/C $\sharp$

87 88 89 90

Cal - li - an - dra hu - sto - ni - a - na

*mf* D A/C# E m/B A D A/C# E m/B A/C#

91 92 93 94

Cam - pan - u - la bar - ba - ta

D A/C# E m/B A G2 A A2 A

95 96 97 98

Ba - bi - a - na ru - bro - cy - a - ne - a

E $\flat$  B $\flat$ /D F m/C B $\flat$  E $\flat$  B $\flat$ /D F m/C B $\flat$ /D

99 100 101 102

Cam - pan - u - la fra - gi - lis

E $\flat$  B $\flat$ /D F m/C B $\flat$  A $\flat$ 2 B $\flat$  B $\flat$ 2 B $\flat$

103

Ca - ly - kan - thus oc - ci - den - ta - lis Gen - ti - a - na sax - o - sa

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

107

These friends, it seems like— I know them oh so

(ENSEMBLE)

Oh these friends, it seems like— I know them oh so

Oh these friends, it seems like— I know them oh so

G Dsus D C Dsus D2 D

111 (JANE, FEMALE ENSEMBLE)

well I can see that, ooh, they want to know me

well I can see that, ooh, they want to know me

G Dsus D C D Dsus D

(JANE)

116

117

3

118

3

3

too

It's such a li - ber - a - ting feel - ing And it's hap - pen - ing to me

too

A

E/B

B m/D

E

B m

B m/D

E/B

119

120

121

122

I've ne - ver felt this glow in - side New, ex -

(MALE SOLO)

New ex -

A

E/B

B m/D

E

D2

E

123

124

125

126

cit - ing, in - vit - ing, want - ing to play I

cit - ing, in - vit - ing, want - ing to play I

D

C#m

B m

A

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

127 128 129 130

can - not re - sist this temp - ta - tion Temp -

can - not re - sist this temp - ta - tion Temp -

D C#m/E E/F#

131 132 133 134 135

ta - tion

ta - tion

(ENSEMBLE)

Temp - ta - tion

Temp - ta - tion

G A sfz

[Applause, Segue]

# Arachnophobia II: The Sequel

[r.4/27/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
JIM ABBOTT

Cue: [Segue from #10A]

Allegro (♩ = 150)

Vamp

Musical staff for measures 1-5, labeled "Vamp". The staff is mostly empty, indicating a vamp section.

(Dialogue)

OUT OF VAMP (any bar):  
(The SPIDER appears)

*mp*

Musical staff for measures 1-5, showing piano accompaniment. The piano part begins in measure 1 with a melody in the right hand and bass line in the left hand.

Moderato (♩ = 100)

[To 9]

6

Musical staff for measures 6-12, labeled "Moderato". The staff is mostly empty, indicating a vamp section.

*mp*

Musical staff for measures 6-12, showing piano accompaniment. The piano part begins in measure 6 with a melody in the right hand and bass line in the left hand.

13

13A

14

15

16

Musical staff for measures 13-16, labeled "Moderato". The staff is mostly empty, indicating a vamp section.

*sim.*

Musical staff for measures 13-16, showing piano accompaniment. The piano part begins in measure 13 with a melody in the right hand and bass line in the left hand.

17

Allegro (♩ = 150)

18

19

20

Moderato (♩ = 100)

21

22

23

24

25

(♩ = 120)

26

27

28

29

30

31

32

33 34 35 36

Musical notation for measures 33-36. The vocal line consists of whole rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

Piano accompaniment for measures 33-36, showing the left and right hand parts.

37 (JANE) (*freely - out of time ->*) 38 39 40

All things bright and beau - ti - ful All crea - tures great and small

Musical notation for measures 37-40. The vocal line contains the lyrics: "All things bright and beau - ti - ful All crea - tures great and small". The piano accompaniment continues with a similar rhythmic pattern.

Piano accompaniment for measures 37-40, showing the left and right hand parts.

40A 40B 40C

All things wise and won - der - ful The Lord God made them

Musical notation for measures 40A-40C. The vocal line contains the lyrics: "All things wise and won - der - ful The Lord God made them". The piano accompaniment features a more complex harmonic structure with many accidentals.

Piano accompaniment for measures 40A-40C, showing the left and right hand parts.

40D 40E 40F

all Each

Musical notation for measures 40D-40F. The vocal line contains the lyrics: "all Each". The piano accompaniment includes a section marked "(Fast chrom. gliss ->)" with a wavy line indicating a glissando.

Piano accompaniment for measures 40D-40F, showing the left and right hand parts.



41

# Faster (♩ = 160)

(JANE)

[To 45]

45

lit - tle flow'r that o - pens Each lit - tle bird that

*mp*

46

[To 55]

55

56

sings He made their glow - ing co - lours He

57

(JANE trails off...)

58

Vamp

59

made their ti - ny wings

*vivo*

CUT OFF ON CUE:  
(JANE and TARZAN land)

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The musical score consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains three measures of whole rests, with measure numbers 60, 61, and 62 indicated above the staff. The middle staff is a grand staff (treble and bass clefs) for piano. In measure 60, the right hand plays a sequence of eighth-note triplets, and the left hand plays a similar triplet pattern. In measure 61, the piano part continues with similar triplet patterns. In measure 62, the piano part is replaced by a sustained chord with a dynamic marking of *ff* (fortissimo). The bottom staff is a single bass clef staff, likely for a violin. It contains three measures of music. In measure 60, it plays a sequence of eighth-note triplets. In measure 61, it continues with similar triplet patterns. In measure 62, it plays a sustained chord with a dynamic marking of *ff*.

Tarzan

## Different

[r.5/8/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (JANE) Your... apparel reveals your...  
anatomy in such extraordinary... detail.  
(TARZAN jumps. JANE screams)

(♩ = 116)

1 2

*mf* (Bell Tree)

Ab Bb/Ab Abmaj7 Bb/Ab

This system contains the first two measures of the piano accompaniment. The first measure is a whole rest. The second measure contains a half note chord. The piano part consists of a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

3 (TARZAN) 4 5 6

It's just like me yet It's so dif-fer-ent Where did it come from?

Ab Bb/Ab Abmaj7 Bb/Ab Ab Bb/Ab Abmaj7 Bb/Ab

This system contains measures 3 through 6. Measure 3 is marked with a box containing the number 3 and the name (TARZAN). The lyrics are: "It's just like me yet It's so dif-fer-ent Where did it come from?". The piano accompaniment continues with chords and a bass line.

7 8 9

These things it's got here Are oh so dif-fer-ent Where does it be -

Ab Bb/Ab Abmaj7 Bb/Ab Ab Bb/Ab

This system contains measures 7 through 9. Measure 7 is marked with a box containing the number 7. The lyrics are: "These things it's got here Are oh so dif-fer-ent Where does it be -". The piano accompaniment continues with chords and a bass line.

### Vamp

10 long? 11 (Dialogue) 12 13 OUT OF VAMP JANE: Get off!

14 I've ne-ver seen it's shape It's so dif-fer-ent 15 16 Oh, I must see more 17

18 It's skin so soft 19 It's smell so dif-fer-ent 20 From all I've seen be-fore 21

22 And— yet here, 23 we're just the same 24 JANE: Ah... Jane see, Jane do? 25 26

27

My heart is beat-ing fas-ter I must know more a-bout her There's some-thing strange that draws me

*marc.*  
*f* C m G m/D Cb/Eb

30

near - er She's no - thing like I've seen be - fore She makes me

Gb9 Ab Cb

33

feel so a - live

Db Eb

36

(Dialogue)

*p* Ab/Eb Bb/Eb A/Eb Bb/Eb Ab/Eb Bb/Eb Eb2

40 41 41A 42

Ab/Eb Bb/Eb Ab/Eb Bb/Eb Ab/Eb Bb/Eb Eb

43 44 45 46

Cm Gm Cb/Eb Gb

47 48 49 50 51

Ab Cb Db Eb

52 53 54 55

*sp* Ab/Eb Bb/Eb Ab/Eb Bb/Eb Ab/Eb Bb/Eb Eb2

56 57 58 59

Ab/Eb Bb/Eb Ab/Eb Bb/Eb Ab/Eb Bb/Eb Gm

60 61 62 63

Fm Eb F/Eb

64 65 66 67

Eb F/Eb Eb F/Eb Gm

68 69 70 71

*mp* Cm Gm Cm Eb

72 73 74 75

Ab Gm F Cm

76 77 78 79

Gm Cm Eb/Bb

80 81 82 83 84 [To 94]

Cm Bb/D Eb Eb/G Bb/F Eb F

TARZAN: Tarzan. Jane.  
 JANE: Exactly. (go)

94 95 96

OUT OF VAMP (any beat)  
 JANE: STOP!!

Ab/Eb Bb/Eb Ab/Eb Bb/Eb

(Drums) *sfz*



97

Più mosso (♩ = 118)

(TARZAN)

98 99 100

I've ne-ver felt like this I feel so dif-fer-ent Be-ing this close to her

*mf* B♭ C/B♭ B♭maj7 C/B♭ B♭ C/B♭ B♭maj7 C/B♭

101 102 103 104

Some-thing deep in - side Feels so dif-fer-ent Seems ev-'ry-thing has— stirred

B♭ C/B♭ B♭maj7 C/B♭ B♭ C/B♭ F

105

106 107

This some-thing, so ex-cit-ing Some-how oh so in-vit-ing Feels so new, yet so fa-

*marc.* *f* Dm A m/E D♭/F

108 109 110

mil - iar Some-thing tells me I will ne-ver, E-ver

A♭ B♭ D♭

111 [To 113] 113 114 [To 116]

be the same a - gain

*ff*

116 **Maestoso** 117 118 119 120

*sfz p* *fff* *ffz*

End Act I

# Entr'Acte

[r.4/3/06]

Music & Lyrics by  
PHIL COLLINS

(♩=128)

1 2

(Big drum fill)

*ff*

*ff* B $\flat$ sus

3 4 5

E $\flat$  A $\flat$ /C E $\flat$ /G A $\flat$  $\frac{6}{8}$  E $\flat$  A $\flat$ /C

6 7 8

F m7 B $\flat$  E $\flat$  A $\flat$ /C E $\flat$ /G A $\flat$  $\frac{6}{8}$

9

10 11 12

Fm7 Eb/G Ab Bb Fm9 Eb2/G Ab Bb

13

14 15 16

Cm7 Eb/G Ab Bb Abmaj7 Gm7 Fm7 Ab Bb

17

18 19 20

Eb Ab/C Eb/G Ab9 Eb Ab/C Ab2 Eb2 sfz

[Applause, Segue]

Terk  
Ensemble

# Trashin' The Camp

[r.4/3/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #11A]

Swing funk (♩ = 100)

A (TERK) B C D

Vee vee-dee zat zat vah-doot vee— Zah zah zah zo-voo-doo zow—

Tacet

[To 1]

F G H

Zow vee-zow zow zah-ve-doo bahm bahm bay— Bahm bahm bay— yomp

1 2 3 4

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

(+Dr groove)

Tacet Eb Fm11

5 6 7 8

Shoo-be - do Sha - be - da Shoo-be - do da - dn da - da - n dee - dee-ow

E $\flat$ 2/G Fm11

(ENSEMBLE)

9 10 11 12

Shoo-be - do Sha - be - da Shoo-be - do da - dn da - da - n - dee - daa

Shoo-be - do Sha - be - da Shoo-be - do da - dn da - da - n dee - daa

E $\flat$  Fm11

13 14 15 16

Doo wup she - doo Whool

Doo wup she - doo Whool

A $\flat$  A $\flat$ /C Fm E $\flat$

17

18

19

20 (TERK)

Dot dot zah-be-do bop

(ENSEMBLE)

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

Play Eb Fm11

21

22

23

24

bah— Rot vot va-ve-do vine—

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— dee-ow

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— dee-ow

Eb2/G Fm11

25 26 27 28 3 3 3

Da da da da da da-be do -

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

E $\flat$  Fm11

29 30 31 32

day

Doo wup she - doo Who!

Doo wup she - doo Who!

A $\flat$  C m F m E $\flat$



33 34 35 36

Bah bah ba-da Bop

Bwee bwee Scoo-be-do bwee

Bwee bwee Scoo-be-do bwee

Eb7#9

37 38 39 40

bah-bah bop bop bah Bah-bah bah-bop bah— Bweep

Scoo-be-do bwee bwe-ah—

Scoo-be-do bwee bwe-ah—

Scoo-be-do bwee bwe-ah—

Scoo-be-do bwee bwe-ah—

Eb7#9

41 (TERK) 42 43 44

bwee-be bweep bwee Bwee-be bwee-be bweep bay Sha-la

(GROUP 1)

Bwee bwee— Scoo-be-do bwee

Bwee bwee— Scoo-be-do bwee

(GROUP 2) (unison)

Boo-doop ba-youp ba-youp Boo-doop ba-youp ba-youp Boo-doop

E♭7#9 3

45 46 47 48

la ba bop boh Ba bo ba de ba ba bopway

Scoo be do bweebwe ah— Scoo be do bweebwe ah—

Scoo be do bweebwe ah— Scoo be do bweebwe ah—

ba-youp ba-youp Boo doop ba-youp ba-youp Doo doo

E♭7#9 3

49

(TERK)

50

51

52

Zah - do - do - doot      Vah vah vah-be-do vah

(GROUP 1)

Shoo-be-do Sha-be - da Shoo-be-do da - dn da - da - n dee - daa

Shoo-be-do Sha-be - da Shoo-be-do da - dn da - da - n dee - daa

Shoo-be-do Sha-be - da Shoo-be-do da - dn da - da - n dee - daa

(GROUP 2)

doo

E      F#m11

53

54

55

3

3

vah -      Vah vah vah-de-do veh-det vah -

Shoo-be-do Sha-be - da Shoo-be-do da - dn da - da - n dee - dee - ow

Shoo-be-do Sha-be - da Shoo-be-do da - dn da - da - n dee - dee - ow

E2/G#      F#m11

57 58 59 60

Vah vah vah vah vah zoo-bah-do

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee daa

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee daa

E F#m11

61 62 63 64 [To 81]

doo Vaht vaht vaht vah-det

Doo wup she-doo Who!

Doo wup she-doo Who!

A C#m F#m E

Musical staff for measure 84. The lyrics are "Break it up". The staff shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of four eighth notes: G4, A4, B4, and C5.

(ENSEMBLE)

Musical score for measures 82-84. It includes vocal parts and piano accompaniment. The lyrics are "Break it up and shake it up". The piano part features a G chord in the right hand and a bass line in the left hand. The vocal parts are in a treble clef with a key signature of two sharps. The lyrics are: "Break it up and shake it up".

Musical staff for measure 88. The lyrics are "Tear it up". The staff shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of four eighth notes: G4, A4, B4, and C5.

Musical score for measures 86-88. It includes vocal parts and piano accompaniment. The lyrics are "Wake it up and tear it up". The piano part features an A/E chord in the right hand and a bass line in the left hand. The vocal parts are in a treble clef with a key signature of two sharps. The lyrics are: "Wake it up and tear it up".

89 90 91 92

Shout

Rip it up and throw it out Shout

Rip it up and throw it out Shout

B

93 94 95 96

it out. Come on now, Let it out

it out. Let it out

it out. Let it out

D E E7#9

97

98

99

100

Musical staff for measure 97, showing a whole rest.

Zaht zaht zaht zah-duh-n' zah—

Musical staff for measure 98, showing a chordal accompaniment.

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

Musical staff for measure 98, showing a chordal accompaniment.

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— daa

Piano accompaniment for measures 97-100, including chords F and G m11.

101

102

103

104

Musical staff for measure 101, showing a whole rest.

- Do-vah zaht zaht vah-be-do bop

Musical staff for measure 102, showing a chordal accompaniment.

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— dee-ow

Musical staff for measure 102, showing a chordal accompaniment.

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee— dee-ow

Piano accompaniment for measures 101-104, including chords F2/A and G m11.

105 106 107 108 3 3 3

bah \_\_\_\_\_ Vah-bah bah bah bah bah-bah-do

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee daa

Shoo-be-do Sha-be-da Shoo-be-do da-dn da-da-n dee daa

F G m11

109 110 111 112

doo Vah-dahp doo doo dee

Doo wup she-doo Whoool Whoool

Doo wup she-doo Whoool Whoool

Bb D m G m F



113

Poco a poco accel.

114 115 116

Doo-doot doot doot dah doot day

Doo wup she - doo Whool Whool

Doo wup she - doo Whool Whool

B $\flat$  D m G m F

117

118 119 120

Zoo-be-doot zoo-be - doot . zoo-be - doo doot

Doo wup she - doo Whool Whool

Doo wup she - doo Whool Whool

B $\flat$  D m G m F

121 122 123 124 125

Zoo-doo-be doot doot doo doot-day—

Doo wup she - doo— Wup she - doo—

Doo wup she - doo— Wup she - doo—

B $\flat$  D m G m F B $\flat$ /F F

126 **Half-time swing** 127 128

Wup she - doo— She - doo, she - doo, She - yeah!—

Wup she - doo— She - doo, she - doo, She - yeah!—

B $\flat$ /F F B $\flat$ /F F B $\flat$ /F F B $\flat$ /F

Dictated

(TERK - ad lib)

129

130

131

132

Musical staff 1: Treble clef, 4/4 time signature. Measures 129-132. Lyrics: Yeah! Yeah! Yeah! Yeah!

Musical staff 2: Treble clef, 4/4 time signature. Measures 129-132. Includes triplets and wavy lines. Lyrics: Yeah! Yeah! Yeah!

Musical staff 3: Treble clef, 4/4 time signature. Measures 129-132. Includes triplets and wavy lines. Lyrics: Yeah! Yeah! Yeah!

Musical staff 4: Grand staff (treble and bass clefs). Measures 129-132. Includes triplets, wavy lines, and chords F7#9 and F13.

# Movin' On Ape

[r.3/24/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (CLAYTON) Now let's survey this perimeter.

(♩ = 68)  
(African Drums)

1 2 cont. sim. ->

3 4 5 6

7 8 9 10

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 68 and the instruction '(African Drums)'. The first system shows a drum line with a repeating rhythmic pattern of eighth notes and rests, and a piano accompaniment in the left hand with a similar rhythmic pattern. The piano part starts with a dynamic marking of *p*. The score is divided into systems, with measures 1-2, 3-6, and 7-10. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 10.

11

12 13 14

Musical score for measures 11-14. Measure 11 is a whole rest. Measures 12-14 contain piano accompaniment with eighth-note patterns in both hands.

15 16 17 18

Musical score for measures 15-18. Measure 15 is a whole rest. Measures 16-18 contain piano accompaniment with eighth-note patterns in both hands.

19 20 21 22

Musical score for measures 19-22. Measure 19 is a whole rest. Measures 20-22 contain piano accompaniment with eighth-note patterns in both hands and some chords in the right hand.

23 24 25 26

Musical score for measures 23-26. Measure 23 is a whole rest. Measures 24-26 contain piano accompaniment with eighth-note patterns in both hands and some chords in the right hand.

27

Vamp & fade

28

(first x only)

[Segue as one: #12B  
"For The First Time" (Utility)]

The musical score consists of two systems. The first system shows measure 27, which is a whole rest in the treble clef. The second system shows measure 28, which is divided into two staves. The upper staff (treble clef) contains a sustained chord with a wedge indicating a fade-out. The lower staff (bass clef) contains a melodic line of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

# For The First Time (Utility)

[r.4/4/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #12A]

Moderato

1 2 3 4 5

*mp*

7 8 9

10 11 12 13

Musical score for measures 14, 15, 16, and 17. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 14 shows a treble clef staff with a series of chords and a grand staff with a complex chordal texture. Measures 15 and 16 are mostly rests in the treble clef staff, with some chordal textures in the grand staff. Measure 17 features a treble clef staff with a single note and a grand staff with a single note and a fermata. The key signature is two sharps (F# and C#).

[Segue as one: #12C  
"Different" U/S]



# Different - U/S

[r.4/5/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #12B]

Gently (♩ = 100)

1 2 3 4

*p*

6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21

22 23 24

25 26 27 28

29 30 31 Vamp & fade 32

A single musical staff in treble clef with a key signature of two sharps (F# and C#). Measures 29 and 30 contain whole rests. Measure 31 is enclosed in a box and labeled "Vamp & fade". Measure 32 contains a whole rest. The staff ends with a double bar line and repeat dots.

Piano accompaniment for measures 29-32. The treble staff contains chords and melodic lines, while the bass staff contains a simple bass line. Measure 31 is marked with a repeat sign and a fermata over the final chord. The piece concludes with a double bar line and repeat dots.

# Like No Man I've Ever Seen

[r.4/25/06]

Music & Lyrics by  
PHIL COLLINSCue: (PORTER) Perhaps he's in need of a good  
ophthamologist.

In strict tempo (♩ = 125)

1

JANE: No, Daddy, you don't understand...

*mf* Eb

3 (JANE)

This man is not like oth-er men Like no man I've e-ver seen

Eb Bb/D Ab/C Eb Bb/D Ab/C

7

You'll have to meet him to be-lieve it I know just how you'll be

G m/Bb Ab/C Bb Eb G m Ab2 Bbsus Bb

11 (JANE) 12 13 14

Oh, he de-fies our gra-vi-ty Like no man I've e-ver seen

(PORTER)

Jane, can this be true? My word!

E $\flat$  B $\flat$ /D A $\flat$ /C E $\flat$  B $\flat$ /D A $\flat$ /C

15 16 17

He seems to fly, de-fy-ing ev-'ry-thing Like some-thing in your

No!

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

18 19 20

dreams Can this be true?

Good hea-vens! Can this be true?

B $\flat$  D $\flat$  B $\flat$

21

22

23

He is. Fa - ther.

This man, he sounds ex - tr'or - di - na - ry I'd love to meet him

E B/D# A/C# E B/D#

24 You shall. Well...

too Well, does he talk like you or — I can?

A/C# G#m/B C#m7 B/D# E

27 I know this:

And what do you two do?

G#m A2 B

29

30 31

He seems at one with na - ture Like no man I've e - ver

That's good!

E B/D# A/C# E B/D#

32 33 34

seen It seems he learned from — all a - round him

Hmm... he sounds quite nice.

A/C# G#m/B A/C# B/D# E

35 36 37 38

They're like his friends, you see Can this be true?

Real-ly? Can this be true?

G#m A2 B D B

Meno mosso

39

(JANE)

Oh Fa - ther, some - times I wake at night And see him

*mp* G A F#m Bm G A

there He light - ens up the dark - ness, you will

F#m Bm E m/G F#m/A F#m Bm

see

Rit.

(PORTER)

Oh I can see...

Esus E Bsus B (+Mk Trzc)



49

**Colla voce**  
**(PORTER)**

50 51 52

Oh daugh-ter what's this I hear? It seems he fills your heart with joy

*p* C#m7 B/D# E C#m7 B/D# E C#m7 B/D# E A A/C# B2

53

54 55

I see the symp - toms in those eyes I feel so hap - py and

A/C# B/D# E A/C# B/D# E A/C# B/D# E

**A tempo**

56

57 58

proud of you in - side... So,

A C#m B2 A2 A/C# B/D#

60

(JANE)

61

Musical staff for Jane's vocal line, measures 60-61. The staff shows a whole rest in measure 60 and a half note G4 in measure 61.

(PORTER)

Yes!

Musical staff for Porter's vocal line, measures 60-61. The staff shows a quarter note G4 in measure 60 and a quarter note A4 in measure 61.

we've both made our dis - co - ver - ies      Though      I'll keep mine — to my -

Piano accompaniment for measures 60-61. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chords are marked as F, C/E, Bb/D, F, and C/E.

62

63

64

Musical staff for Jane's vocal line, measures 62-64. The staff shows a whole rest in measure 62, a half note G4 in measure 63, and a whole rest in measure 64.

I'm not fol - low - ing you, Dad - dy!

Musical staff for Porter's vocal line, measures 62-64. The staff shows a quarter note G4 in measure 62, a quarter note A4 in measure 63, and a quarter note B4 in measure 64.

self

But if my in - stincts      serve cor - rect - ly

Piano accompaniment for measures 62-64. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chords are marked as Bb/D, A m/C, Bb/D, C/E, and F.

65

66

Musical staff for Jane's vocal line, measures 65-66. The staff shows a whole rest in measure 65 and a half note G4 in measure 66.

Hmm?

Oh, no, no, no, no, no, no!

Musical staff for Porter's vocal line, measures 65-66. The staff shows a quarter note G4 in measure 65 and a quarter note A4 in measure 66.

I may have lost      my      girl!

Piano accompaniment for measures 65-66. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chords are marked as A m, Bb2, and C.

67

Oh, this is what we've wait-ed for We al-ways knew one day

Oh, this is what we've wait-ed for We al-ways knew one day

*f* F C/E B♭/D F C/E B♭/D

This is the link we've both been search-ing for It's just a breath a - way Can

This is the link we've both been search-ing for It's just a breath a - way Can

A m/C B♭/D C/E F A m B♭ C

75

this be true? Can this be

this be true? Can this be

*E♭ fp* C *E♭ fp*

78 true? We'll see! \_\_\_\_\_ 79 80

true? We'll see! \_\_\_\_\_

C *ff* *sfz*

# Face Slap

[r.3/24/06]

Music & Lyrics by  
**PHIL COLLINS**

Cue: (CLAYTON) Neither am I.  
(CLAYTON kisses JANE. She slaps him)

Musical score for 'Face Slap' in 4/4 time. The score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line starts with a measure rest. The piano accompaniment line starts with a measure rest, followed by a sharp dynamic marking 'sfz' and a note on the treble clef staff. The bass line starts with a measure rest. The score is marked with a first ending bracket.

Tarzan  
Jane  
Male Solo

# Strangers Like Me

[r.2/6/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (PORTER) My daughter has important work to do. (JANE lights a match)

(♩ = 120)

(Drs-Tom groove)

3x

cont.  
2 sim.->

(Tacet first x)

1 2 3 4

*f* Ab Db/Ab Ab Gb/Ab Bbm/Ab Ab Db/Ab Ab Gb/Ab

5 (TARZAN)

What-ev - er you do, I'll do it too Show me ev-'ry-thing and tell me—how—

6 7 8

*mf* Ab Db/Ab Ab Gb/Ab Ab Db/Ab Ab Gb/Ab

9 10 11 12  
It all—means some-thing and yet no-thing— to— me

Ab Db/Ab Ab Gb/Ab Ab Db/Ab Ab Gb/Ab

Oh, I can see there's so much — to learn — It's all so close — and yet — so far —

Db Gb Eb Ab

I see my-self as oth - ers see me Oh, I just know — there's some - thing big - ger out there

(MALE SOLO)

I just know — there's some - thing big - er out there

F Bb Gb Ab

I wan-na know, Can you show — me? I wan-na know a-bout these stran - gers — like — me

I wan-na know, Can you show — me? I wan-na know a-bout these stran - gers — like — me

*f* Ab Db Ab Ebm Bbm/Db Ab Db Ab Gb/Ab

25 26 27 28  
 Tell me more,— Please show— me Some-thing's fa-mil-iar 'bout these stran-gers— like— me

Tell me more,— Please show— me Some-thing's fa-mil-iar 'bout these stran-gers— like— me

Ab Db/Ab Ab Ebm Bbm/Db Ab Db Ab Gb/Ab

29 30 31 32

*mf* Ab Db/Ab Ab Gb/Ab Bbm/Ab Ab Db/Ab Ab Gb/Ab

33 (TARZAN) 34 35 36  
 Ev-'ry ges-ture, Ev-'ry move that— she makes Makes me feel like ne-ver be-fore

Ab Db/Ab Ab Gb/Ab Ab Db/Ab Ab Gb/Ab



37 38 39 40

Why— do I have this grow-ing need to be— be-side her?

Ab Db/Ab Ab Gb/Ab Ab Db/Ab Ab Gb/Ab

41 42 43 44

Oh these e - mo-tions I ne - ver knew— Of some oth-er world— far be - yond— this place

Db Gb Eb Ab

45 46 47 48

Be-yond the trees, a - bove— the clouds— Oh, I see be-fore me— a new ho-ri - zon

**(MALE SOLO)**

I see be-fore me— a — new ho-ri - zon

F Bb Gb Ab

49

50 51 52

I wan-na know, Can you show... me? I wan-na know a-bout these stran-gers... like... me

I wan-na know, Can you show... me? I wan-na know a-bout these stran-gers... like... me

*f* Ab Db Ab Ebm Bbm/Db Ab Db Ab Gb/Ab

53

54 55 56

Tell me more,- Please show... me Some-thing's fa-mil-iar 'bout these stran-gers... like... me

Tell me more,- Please show... me Some-thing's fa-mil-iar 'bout these stran-gers... like... me

Ab Db/Ab Ab Ebm Bbm/Db Ab Db Ab Gb/Ab

57

(TARZAN)

58 59 60

Come with me now to see my world Where there's beau-ty be-yond your

*mp* Fm Gb2 Fm Ebm

61 62 63 64

dreams Can you feel the things I feel Right now, with you?

F m Gb2 Fb Ebm

65 66 67 68

Take my hand, There's a world you need to know

Ebm Ebm/F Gb2 Ebm Db/F

69 70 71

Gb2 Ab A E B

72

73

74

75

(Dialogue)

*p* G $\flat$

B $\flat$ m

A $\flat$ m

G $\flat$

76

77

78

B $\flat$ m

A $\flat$ m

D $\flat$

79

80

81

82

C $\flat$

B $\flat$ m

A $\flat$ m

G $\flat$

JANE: I see. Growing up here... you had everything.

TARZAN: Everything.

Safety

83

84

85

86

C $\flat$

B $\flat$ m

D $\flat$

(JANE)

88

89

90

I can't ex - plain the way — I feel Ev - 'ry - thing I want - ed's here

*mp* Ab Cm Bbm Bbm7 Eb

91

92

93

94

And my heart is beat - ing fas - ter Ev - 'ry

Ab Cm Bbm Eb

95

96

97

98

mo - ment I'm with him I feel so — com - plete I

Db Cm Bbm Ab

99

100

101

102

can - not — de - ny — what I'm feel - ing —

Db Cm Eb

103

Musical staff for measure 103, showing a treble clef and a key signature of three flats. The staff contains a whole rest.

104

Piano accompaniment for measures 103 and 104. Measure 103 features a piano (*p*) dynamic with a chord of Ab. Measure 104 features a chord of Bbm7. The piano part includes chords and moving lines in both the treble and bass staves.

105

(Drums - heartbeat)

106

cont. sim. ->

107

108

Musical staff for measures 105 through 108. Measure 105 contains a rhythmic pattern for drums labeled "(Drums - heartbeat)". Measures 106, 107, and 108 contain whole rests. The piano accompaniment below shows sustained chords in the bass register.

109

110

111

112

TARZAN: Allow me.

JANE: Charmed.

Musical staff for measures 109 through 112. Measures 109, 110, and 111 contain whole rests. Measure 112 contains a vocal line for Jane with the lyrics "Charmed." and a piano accompaniment. The piano part features a dynamic marking of *sfz* (sforzando) and a key signature change to two sharps.

(TARZAN) 114 115

I wan - na know, Can you show — me? I wan - na know a - bout these

(MALE SOLO)

I wan - na know, Can you show — me? I wan - na know a - bout these

*f* A D/A A E m B m/D A D/A

116 117 118

stran - gers — like — me Tell me more, — Please show — me

stran - gers — like — me Tell me more, — Please show — me

A G/A A D/A A E m B m/D

119 120 121

Some - thing's fa - mil - iar 'bout these stran - gers — like — me I wan - na

Some - thing's fa - mil - iar 'bout these stran - gers — like — me

A D A G/A G/A

122 123 124

know

8<sup>va</sup>

A5 *fp* *sfz*

[Applause, Segue]



# Strangers... (Playoff) (v2.0)

[r.4/5/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #16]

(♩ = 140)  
(Perc 1+2)

The musical score is written for piano and percussion. It consists of three systems of music, each with a vocal line and a piano accompaniment. The tempo is marked as quarter note = 140. The percussion part is labeled '(Perc 1+2)'. The piano part is marked 'mf' and '(Bells/Shaker)'. The score is numbered 1 through 12. The final measure of the 12th measure is marked 'FADE ON DIALOGUE'.

*mf*  
(Bells/Shaker)

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

FADE ON DIALOGUE

Jane  
Tarzan

# For The First Time

[r.1/27/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (KALA) I miss him too. (Lights change)

Medium pop ballad (♩ = 131)

Musical notation for measures 1-4. The system includes a vocal line with rests and lyrics, and a piano accompaniment with chords and melodic lines.

Measures 1-4: Chords B, C, D. Piano accompaniment chords: *mp* Cbma7, Bbm7, Abm7, Db.

Musical notation for measures 5-7. The system includes a vocal line with rests and lyrics, and a piano accompaniment with chords and melodic lines.

Measures 5-7: Chords 2, 3. Piano accompaniment chords: Gb, Db/F, Ebm.

Musical notation for measures 8-10. The system includes a vocal line with rests and lyrics, and a piano accompaniment with chords and melodic lines.

Measures 8-10: Chords 4, 5, 6. Piano accompaniment chords: Gb/Db, Cb, Db.

Safety

(JANE) (last x only)

8 9 10

This af - fec - tion I feel is hard to un - der - stand It's not the

Chords: Gb, Db/F, Ebm, Db

11 12 13 14

way I planned My world is chang - ing

Chords: Cb, Gb/Bb, Cb, Db

15 16 17 18

Where - ev - er I turn It's his face I see Look - ing

Chords: Gb, Db/F, Ebm, Db

19 20 21 22

back at me And in my eyes I can't dis - guise

Chords: Cb, Gb/Bb, Cb, Db

23 24 25

The af - fec - tion I feel is get - ting the

Chords: Gb, Db/F, Ebm, Gb/Db, Cb

26 27 28

bet - ter of me Oh, for the

Chords: Db, Gb

29 30 31

first time It's not a dream

Chords: Cb, Db, Gb

32 33 34

Oh, for — the first — time It seems so

Chords: Gb/Bb, Cb, Db

35 36 37 38

real And I want to re - mem - ber — ev - 'ry mo - ment That I'm

G $\flat$  D $\flat$ /F E $\flat$ m G $\flat$ /D $\flat$  C $\flat$  G $\flat$ /B $\flat$

39 40 41 42

there be - side him And he gent - ly takes my hand —

C $\flat$  B $\flat$ m7 A $\flat$ m7 D $\flat$ bsus D $\flat$

43 44 45 46

G $\flat$  p G $\flat$  D $\flat$ /F

47 48 49

E $\flat$ m G $\flat$ /D $\flat$  C $\flat$  D $\flat$

50 51 52

Ebsus Eb

53 (JANE) 54 55

So here— I am Feel - ing things I've ne - ver felt

*mp* Ab Eb Fm

56 57 58

And all be - cause of him My world is

Ebsus Eb Db Ab

59 60 61

chang - ing Ev - 'ry - thing that I

(TARZAN)

She's turned my whole world up - side - down

Db Eb sus Eb Ab

62 63 64

do I do to catch his eye Oh, and I

(JANE)

Eb F m Eb sus Eb

65 66 67 68

won't de - ny I stand here guil - ty

(TARZAN)

I won - der if she feels the

Db Ab Db Eb sus Eb

69

'Cause this af - fec - tion I feel Has got - ten the  
 same as I feel? Has got - ten the

Ab Eb/G Fm Ab/Eb Db

bet - ter of me So, for the  
 bet - ter of me

Ebsus Eb Ab

75

first time Can this be love? Oh, for the  
 Oh, for the first time Can this be love?

Db Eb Ab Cm



79 80 81 82

first time I know it's real And with him I feel so com -

Ooh, for the first time It's real

D $\flat$  E $\flat$  A $\flat$  E $\flat$ /G F m E $\flat$ sus

83 84 85 86

plete ly U - nique - ly like no oth - er As he

Com - plete - ly Ooh, she is like no

D $\flat$  maj7 C m7 D $\flat$  C m7

87 88 89 90

gent - ly holds me - close

o - ther Holds me - close

D $\flat$  E $\flat$  A $\flat$

91

92 93 94

But wait a min-ute what am I say - ing? I've ne-ver thought on a scale so— grand

I've ne-ver known Ooh, these

B F#m G#m E D#m B/D# E F#m

95

96 97 98

But these e - mo - tions rac - ing through - me Tell me I must, tell me I—

feel - ings

B F#m G#m E D#m B2 C#m/E

99

100

can I'm—

I've ne - ver felt these things I'm—

*mp* *Absus* *Ab*

101 **Rall.** 102 103

find - ing who I am 'Cause for the

find - ing who I am 'Cause for the

Bbsus Bb

104 **A tempo** 105 106 107

first time I have no doubts Oh for the

first time These things she does Oh, for the

f Eb Fsus F Bb Dm

108 109 110 111

first time I un - der - stand Yes, for the

first time I'm try'ng to un - der - stand For the

Eb Fsus F Bb Dm

112 113 114 115

first time I re - a - lize that all the things They said would

first time I re - a - lize that Some - thing strange

E $\flat$  F $\text{sus}$  F B $\flat$  F/A G m G m/F

116 117 118 119

hap - pen Well, they're hap - pen - ing to me

hap - pened Hap - pen - ing to me

E $\flat$  D m7 E $\flat$  D m7

120 121 122

Ev - 'ry time I'm with that man

Ev - 'ry time I'm with Ev - ry

C m7 F G m G m/F

**Molto rall.**

123 124 125

Ev - 'ry time I'm with that

time I'm with her Could I be that

E dim Ebmaj7 Dm7 Cm7 Eb/F

**A tempo**

126 127 128 129

man

man?

Bb F/A Gm Dm

**Molto rit.**

130 131 132

E Eb/F Bb

Terk  
Tarzan

# Who Better Than Me? (Reprise)

[r.4/25/06]

Music & Lyrics by  
PHIL COLLINSCue: (TARZAN) Unless the humans see gorillas,  
Jane is going to leave – forever.

(♩ = 128) [To 2]

A B

*mp*  
(+Drums 2<sup>nd</sup> x)

**Vamp**  
(TERK)  
(last x only)

2

You need a friend— Some time-ly in-ter-ven-tion - Some tough-love-to-save you—

*mf* Eb Ab/C Eb/G Ab<sup>9</sup> Eb Ab/C

5 6 7

from your-self— So it's me— to Get your at-ten-tion—

F m7 Bb Eb Ab/C Eb/G Ab<sup>9</sup>

8

'Cause who bet - ter than me to save you? Who bet - ter than me

9 10

F m7 Eb/G Ab Bb F m9 Eb2/G

11

to make you change your mind? \_\_\_\_\_

12 13

Ab Bb Eb Ab/C Eb/G Ab9

14

There's no doubt You're not con - trol - ling your e - mo - tions You're hard head - ed and

15 16

E A/C# E/G# A6 E A/C#

17

stub - born too \_\_\_\_\_ There's no one else With my de - vo - tion \_\_\_\_\_

18 19

F#m7 B E A/C# E/G# A6

20

21 22 23

So who bet-ter than me to show you? Who bet-ter than me to con-vince— you your'e wrong?—

F#m7 E/G# A B F#m9 E2/G# A B

24 26 27

(Dialogue)

E A/C# E/G# A9 E A/C# F#m7 B

28

3x

29 30

mp F#m7 E/G# A B C#m7 B A

Vamp

31 32 33

OUT OF VAMP:  
 TERK: But - have you gotten a good look at her in the daylight?

(1st x only)

A E A/C# E/G# A9 (Gliss - last x only)



(TARZAN)

34 *mf* G 35 36 37

Terk list-ten, my eyes are wide o - pen I'm see-ing clear-er, I feel oh so a-live-

38 39 40

For once I'm hap - py to be me And it feels

41 42 43

good Oh yes, it feels good

44

(TERK)

45 46

With the eyes and the Ten-der per-sua - tion I feel a du - ty to

47 help you through\_\_\_\_\_ 48 And though I sill\_\_\_\_\_ can't 49 See the at - trac - tion\_\_\_\_\_

Abm7 Db Gb Cb/Eb Gb/Bb Cb6

50 (TERK) Who bet - ter than me? 51 52 Who bet - ter than me?\_\_\_\_\_

(TARZAN) No - bod - y but you!\_\_\_\_\_

Abm7 Gb/Bb Cb Db Abm7 Gb2/Bb

53 54 Who bet - ter than me?\_\_\_\_\_ 55

To take this all the way\_\_\_\_\_ To help\_\_\_\_\_ me!\_\_\_\_\_

Cb Db Ebm7 Gb2/Db Cb Db

56 Who bet-ter than me — To make this dream come true? —

57

58 To make this dream come true? —

59

*C*♭*m*a<sup>7</sup> *B*♭*m*7 *A*♭*m*7 *C*♭ *D*♭ *G*♭ *C*♭/*E*♭ *G*♭/*B*♭ *C*♭<sup>6</sup>

60 **Vamp** 61 62 (TERK) 63

OUT OF VAMP:  
 TERK: Now get outta here, ya big ape.  
 (TARZAN exits)

Who bet-ter than me to help him?

(Gloss - last x only)

*mp* *G*♭ *C*♭/*E*♭ *G*♭/*B*♭ *C*♭<sup>6</sup> *f* *A*♭*m*7 *G*♭/*B*♭ *C*♭ *B*♭*m*7

64 Who bet-ter than me — To put a smile on his face? Who bet-ter than me? —

65

66

*A*♭*m*9 *G*♭2/*B*♭ *C*♭ *B*♭*m*7 *C*♭ *G*♭2/*B*♭ *A*♭*m*7

67 68 69

His best friend! Who bet-ter than me To make his dreams come true?

Abm7 Bbm7 Cbmaj7 Bbm7 Abm7 Db

70 72 73

*(ad lib)*

Yeah, yeah, — yeah — — — — — yeah!

*mf* Gb Cb/Eb Gb/Bb Cb<sup>6</sup> *f* A/B Bbm7<sup>b5</sup> E/A E9 F7 Gb7<sup>#9</sup> *sfz*

[Applause, Segue]

# Meeting The Family

[r.3/25/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
MARK MANCINA

Cue: [Segue from #19]

(♩ = 73)

Vamp (out any bar)

1 1A 1B 2

(+Flute - ad lib)

pp mp

3 4 5

6 7 8

9 (♩ = 120) 10 11 12

(Dialogue)  
G.P.

Cue: (TARZAN) Ooo-ach-ach-oooh  
(The TRIBE emerges. Dialogue continues)

13 (♩ = 57) 14 15 16

pp p

17 18 19 20 21

mf p pp

ON CUE: Mark tree gliss., cont. to m26  
(KALA and PORTER touch hands)

22 Vamp 23 24 25

pp

Musical score for measures 26-28. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 26 shows a whole note chord in the treble and a half note in the bass. Measure 27 features a half note in the treble and a half note in the bass. Measure 28 contains a whole note chord in the treble and a half note in the bass. The piano accompaniment consists of chords in the treble and a melodic line in the bass.

# Monkey To Man (v2.0)

[r.4/19/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (KALA) No more secrets. Now come.  
(Lights change)

[Start bar 6]

6 Adagio (♩ = 72)

7 8 9

10 11 12 13 14

mf

[Segue as one: #21 "Everything I Am"]



Young Tarzan  
 Tarzan  
 Kala  
 Male Solo  
 Ensemble

# Everything I Am

[r.4/19/06]

Music & Lyrics by  
 PHIL COLLINS

Cue: [Segue from #20A]

1 (♩=105) 2 3 4

*p* Am

5 (YOUNG TARZAN) (offstage) 6 7 8

Will some-one tell me where I be-long— Where I— should go?—

Gm Dm Eb

9 10 11

Can some-one show me where I'm go-ing wrong?— I need— to know—

Gm Dm

12 13

12 13

*E<sub>b</sub>* *C*

14 15 16 17

(Dialogue)

14 15 16 17

(Dialogue)

*A<sub>b</sub>* *D<sub>b</sub>*

18 19 20 21

18 19 20 21

*A<sub>b</sub>* *D<sub>b</sub>*

22 23 24 25

(♩ = 112)

22 23 24 25

(♩ = 112)

*F<sub>m</sub>* *B<sub>b</sub>/F* *E<sub>b</sub>* *F<sub>m</sub>* *B<sub>b</sub>/F* *C<sub>m</sub>*

26 27 28 29 30 [To 55]

Fm Bb/F Eb Ab Fm Bb/F C/G

55 56 57 58

A D/A E/A A

59 (TARZAN) 60 61 62

Is this my past here be - fore — me? Is this my sto - ry — un - fold - ing?

*mp* E B C#m A

63 64 65 66

It's all here to dis - co - ver Ev - 'ry - thing that I am

E B C#m A

67 68 69

Can this be what I've been seek - ing? All my life I've been

*mf* F# C# D#m

70 71 72

wait - ing — for this And now these me - mo - ries

B F# C#

73 74 75 **Molto rit.**

Will they make me see more? Ooh,

D#m B B C#

76 **A tempo** 77 78 79

I — want to know — where I — be - long I want to know where I — came from

*f* Eb Bb Fm/Ab Ab Bbsus Gm

80 81 82 83

I want to know—the rea-son why I'm here— The way I am,

Cm F Bb Ab

84 95 96

feel - ing the things— I— feel

Ebsus/G Eb/G Bb

[To 95]

97 98 99 100

Is this my fam-i-ly? Can it real-ly be them that— I see?

mp C G Am F

101 102 103 104

My fa-ther and mo-ther And in her arms can it real-ly— be me?

C G Am F

(TARZAN)

106

107

All these e - mo - tions

I can bare - ly con -

(MALE SOLO)

All these e - mo - tions

I can bare - ly con -

D

A

Bm

108

109

110

trol

'Cause the fam - 'ly I had is

trol

'Cause the fam - 'ly I had is

G

D

A

111

112

113

Rit.

not the fam - 'ly I know

Ooh, and

not the fam - 'ly I know

Bm

G

G

A

114

A tempo  
(TARZAN)

I've got-ta know where I be-long I've got-ta know where I came from

## (MALE SOLO)

Got-ta know where I came from

*f* F C Gm/Bb Bb Csus Am

I've got-ta know the rea-son why I'm here The way I am,  
Got-ta know the rea-son why I'm here The way I am,

I've got-ta know the rea-son why I'm here The way I am,  
Got-ta know the rea-son why I'm here The way I am,

Dm G C Bb

feel-ing the things I feel

feel-ing the things I feel

Fsus/A F/A C

(KALA)

126

127

128



These spi-rits

cal-ling me

Fa - mi - li - ar voi - ces

hant - ing

(TARZAN)



These spi-rits

cal-ling me

Fa - mi - li - ar voi - ces

haunt - ing

(ENSEMBLE)

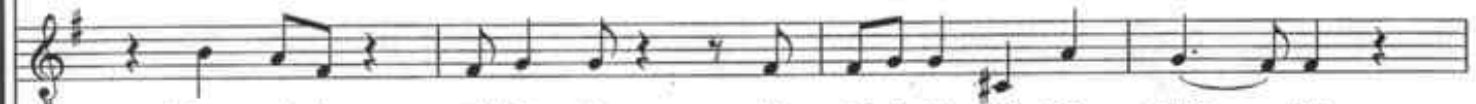


These spi-rits

cal-ling me

Fa - mi - li - ar voi - ces

haunt - ing



These spi-rits

cal-ling me

Fa - mi - li - ar voi - ces

haunt - ing



These spi-rits

cal-ling me

Fa - mi - li - ar voi - ces

haunt - ing

 Piano accompaniment for measures 125-128. The right hand has chords and melodic lines, while the left hand has a simple bass line.
 

*p.* Em Bm/D C G/B A C D



129 130 131 132

Dis-ap-pear-ing, taunt-ing me

(TARZAN)

Dis-ap-pear-ing, taunt-ing me This is the choice I must make

Dis-ap-pear-ing, taunt-ing me

Dis-ap-pear-ing, taunt-ing me

Em Bm/D C G/B A/C# D E

133 (TARZAN) 134 135 136

'Cause I know where I be-long I know where I came from

(MALE SOLO)

I know where I came from

*f* F# C# G#m/B B C#sus A#m

137 I know the rea-son why— I must de-cide— and leave— here— The

138 3

139

140

D $\sharp$ m G $\sharp$  C $\sharp$  B

141 man I am in - side The fu-ture is clear— for me— to see

142

143

144

F $\sharp$ sus/A $\sharp$  F $\sharp$ /A $\sharp$  G $\sharp$ m F $\sharp$  *ff* C $\sharp$  G $\sharp$ m/B

145 To be the man— I'm meant— to be— Like my fa-ther with— my head—

146

147

148

B C $\sharp$ sus A $\sharp$ m D $\sharp$ m G $\sharp$

149 150 151

— held high — Stand - ing tall, and proud of all

— held high — Stand - ing tall, and proud of all

C# B F#sus/A# F#/A#

152 153

that I am I'm a man

that I am

C# *p*

(TARZAN opens the music box)

154 155 156 157

(♩ = 82)

F# C# F# F# C# F#

# You'll Be In My Heart (Reprise)

[r.3/3/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (KALA) Tarzan, you're leaving.

Freely (♩ = 97)

(TARZAN)

1 Don't be a-fraid— It-'ll be al - right,— 2 Just take my hand— 3 Hold it tight— 4

(Vocal only)

5 No mat-ter where I am, 6 I'll be with— you — 7 Just think of me, don't— you — cry 8

*p* C $\flat$ 2 Ab $\flat$ m Db5

9 (KALA) No one could un - der - stand the way we — feel, — How would they know? How can

(TARZAN) No one could un - der - stand the way we — feel, — How would they know? How can

G $\flat$ 2

12 13 14

we ex - plain? — Al - though we're dif - fer - ent, deep in - side — us

we ex - plain? — Al - though we're dif - fer - ent, deep in - side — us

Cb2

15 16

We're not that dif - fer - ent at all — 'Cause

We're not that dif - fer - ent at all — 'Cause

Abm Db2 Bb

17 18 19 20

you'll be in — my heart Yes you'll be in — my — heart From

you'll be in — my heart Yes you'll be in — my — heart From

*mp* Eb2 Ab2 Bb Bb/Ab Gm



ways...  
ways... Mother... I'll be

Ab2 Eb

Mmm, al - ways and al - ways  
there for you al - ways Just look o -

Ab2 Eb

Just look o - ver your shoul-der And look o -  
ver your shoul-der Just look o - ver your shoul-der Tum a-round...And look o -

Ab2 Eb

Molto rall.

45 46 47

ver your shoul - der 'Cause I'll be there Al - ways

ver your should - der 'Cause I'll be there Al - ways

Ab2 Eb2

[Applause, Segue]



# Daddy's Little Ape-Girl - U/S

[r.3/17/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #21A]

Adagio

1 2 3 4

5 6 7 8

9 10 11 12 13

# Tarzan/Clayton Fight - U/S

[r.5/8/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (CLAYTON shoots again,  
killing KERCHAK)

Vamp (♩ = 157)

(African drums)

*f* (Shokore)

*fp*

Più mosso  
Vamp

TARZAN: I will never  
be a man like you. (go on)

(Mambo bell)

Accel. poco a poco  
Vamp

(Mambo bell)

# Sure As Sun Turns To Moon (Reprise)

[r.4/17/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (TARZAN) All of you go –  
now – please, go.

Freely

3x

(KALA)  
(last x only)

1 2 3 4

As sure as sun turns to moon, you'll be with us

D  
mp

6 7 8

Al - ways here, pro - tect - ing us still

9 10 11 12

You will...

13 14 15 16

know you will...

17 18 19 20

You're my hus - band, my friend, our lead - er,

B m A/B G/B

21 22 23 24

You're the one that I love com - plete - ly

B m A/B D/G

25 26 27 28

You are... You

D

29 30 31 32

know you — are

Detailed description: This system contains the vocal line for measures 29-32. The melody is in a major key with one sharp (F#). Measure 29: quarter note G4, quarter note A4. Measure 30: quarter note B4, quarter note C5. Measure 31: quarter note B4, quarter note A4. Measure 32: quarter note G4. The lyrics are "know you — are".

Detailed description: Piano accompaniment for measures 29-32. The right hand plays a simple harmonic accompaniment. The left hand plays a bass line with a steady quarter-note pulse.

33 **Più mosso** 34 35 36

Em(add9) D(add11) C2 G/B

Detailed description: This system is marked "Più mosso" and contains measures 33-36. The vocal line is mostly rests. The piano accompaniment features complex chords and textures. Measure 33: Em(add9). Measure 34: D(add11). Measure 35: C2. Measure 36: G/B.

7 38 39 40 41

D7sus/A G/B D2

Detailed description: This system contains measures 38-41. The vocal line is mostly rests. The piano accompaniment continues with complex textures. Measure 38: D7sus/A. Measure 39: G/B. Measure 40: D2. Measure 41: D2.

42 **Freely** (TARZAN) 43 44 45 **Poco rit.** 46 47 **A tempo Vamp**

There is no oth-er — way —

F2 G2 (Drums)

Detailed description: This system contains measures 42-47. Measure 42: "Freely" (TARZAN). Measure 43: "There is". Measure 44: "no oth-er —". Measure 45: "way —". Measure 46: "A tempo Vamp". Measure 47: "A tempo Vamp". The piano accompaniment includes chords F2 and G2, and a drum part labeled "(Drums)".

[Segue as one: #22A  
"Bright Eyes On The Beach" U/S]

# Bright Eyes On The Beach - U/S

[r.3/15/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #22]

(♩ = 120)

2

3

4

5

Musical notation for measures 1-5. Measure 1 is a whole rest. Measure 2 starts with a piano (p) dynamic and features a piano accompaniment with chords C, D, G, and G/B. The vocal line has a whole rest. Measures 3, 4, and 5 continue the piano accompaniment with the same chords and have whole rests in the vocal line.

7

8

9

Musical notation for measures 6-9. Measure 6 is a whole rest. Measure 7 starts with a piano accompaniment with chords C, D, G/B, and G. The vocal line has a whole rest. Measures 8 and 9 continue the piano accompaniment with the same chords and have whole rests in the vocal line.

10

11

12

13

Musical notation for measures 10-13. Measure 10 starts with a piano accompaniment with chords C, D, Bm7, Am7, D/G, and Em7. The vocal line has a whole rest. Measures 11, 12, and 13 continue the piano accompaniment with the same chords and have whole rests in the vocal line.

14 15 16

D/C B m7 Cmaj7

17 18 19

Rit.

B m7 A m9 D

20 Slower ( $\text{♩} = 100$ ) 21 22 23

(Dialogue)

G E m7

24 25 26 27

C2 Dsus

28

A tempo (♩ = 120)

29

30

31

Musical score for measures 28-31. The score is in 3/4 time with a tempo of 120 beats per minute. It features a vocal line and a piano accompaniment. The piano part includes chords Eb, Gm, Fm, and Bb2. The vocal line consists of a single note in each measure.

32

33

34

35

Musical score for measures 32-35. The piano accompaniment includes chords Eb, Gm, Fm, and Bbsus. The vocal line consists of a single note in each measure.

36

37

38

39

Musical score for measures 36-39. The piano accompaniment includes chords Ab, Gm, Fm, and Eb. The vocal line consists of a single note in each measure.

40

41

42

43

Musical score for measures 40-43. The piano accompaniment includes chords Ab, Gm, Bb, and Eb. The vocal line consists of a single note in each measure.



*Two Worlds (Finale)*

[r.5/2/06]

Music & Lyrics by  
PHIL COLLINS

Cue: (PORTER) Now please, the time has come.

Freely

1 2 3 3A 4

(Flute - solo)

*p*

(+ad lib wind/bell chimes)

6 7 8 9

(Flute - solo)

(+ad lib wind/bell chimes)

9A 9B 9C 9D

(Dialogue)

9E 9F 9G 9H

Musical score for measures 9E-9H. The system includes a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with chords indicated by letters 9E, 9F, 9G, and 9H.

9I 9J 9K 9L

Musical score for measures 9I-9L. The system includes a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with chords indicated by letters 9I, 9J, 9K, and 9L.

9M 9N 9O 9P

Musical score for measures 9M-9P. The system includes a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with chords indicated by letters 9M, 9N, 9O, and 9P.

**JANE:** Here I have... everything.  
**TARZAN:** Here, you are home. (go on)

9Q 9R 9S 9T [To 10]

Musical score for measures 9Q-9T. The system includes a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with chords indicated by letters 9Q, 9R, 9S, and 9T. The system concludes with a double bar line and a repeat sign, with the instruction "[To 10]" written above the staff.

10 Tempo (♩ = 112)

[To 27]

10 11

C mp D/C

27 (ENSEMBLE)

27 28 29

With ev'-ry end-ing comes a new be - gin - ning Two worlds, — one

With ev'-ry end-ing comes a new be - gin - ning Two worlds, — one

f Eb Bb/D Gm/D C5 sfz

30

30A

31

30 30A 31

fam - i - ly!

fam - i - ly!

ff

(TARZAN YELLS!)

33

34

35

The musical score consists of three staves. The top staff is a vocal line in 4/4 time, with measures 32, 33, 34, and 35. Measures 33, 34, and 35 contain whole rests. The middle staff is the right-hand piano part, starting with a *sfz* dynamic in measure 32, moving to *mp* in measure 33, and returning to *sfz* in measure 35. It features a melodic line with eighth notes and rests, and a bass line with triplets of eighth notes. The bottom staff is the left-hand piano part, featuring a bass line with a triplet of eighth notes in measure 32 and a whole note in measure 33. A fermata is placed over the whole note in measure 33, extending into measure 34. The piece concludes in measure 35 with a final chord and a fermata. The instruction "[Applause, Segue]" is written at the end of the score.

[Applause, Segue]

# Bows (Revised)

[r.5/4/06]

Music & Lyrics by  
PHIL COLLINS

Additional Music by  
JIM ABBOTT

Cue: [Segue from #23]

(♩ = 112)

1

1A

*f*

*sim. >*

(Drums)

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the staff. A first ending bracket labeled '1A' spans the final two measures. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady bass line with eighth notes and chords in the right hand. A dynamic marking of *f* is also present. A drum part is indicated by 'x' marks on the bass line and a notation labeled '(Drums)' above the staff.

B

1C

1D

1E

*f*

Detailed description: This system contains the next three staves of music. The top staff continues the vocal line with a treble clef, key signature of two flats, and 4/4 time signature. It includes first ending brackets labeled '1C', '1D', and '1E'. The bottom staff continues the piano accompaniment with a grand staff. It features a steady bass line and chords in the right hand. A dynamic marking of *f* is present. The drum part continues with 'x' marks on the bass line and a notation labeled 'v' above the staff.

1F

1G

[To 11] Safety

2

*f*

Detailed description: This system contains the final three staves of music. The top staff continues the vocal line with a treble clef, key signature of two flats, and 4/4 time signature. It includes first ending brackets labeled '1G' and '2'. A bracket labeled '[To 11] Safety' spans the final two measures. The bottom staff continues the piano accompaniment with a grand staff. It features a steady bass line and chords in the right hand. A dynamic marking of *f* is present. The drum part continues with 'x' marks on the bass line and a notation labeled 'v' above the staff.

3 4 5

3 4 5

6 7 8

6 7 8

9 10 11 *Accel.*

9 10 11 *Accel.*

12 (♩ = 128) 13 14

12 (♩ = 128) 13 14

15 16 17

Em7 A D G/B D/F# G9

18 19 20 21

Em7 D/F# G A Em9 D2/F# G A

22 23 24 25

Bm7 D/F# G A Gmaj7 F#m7 Em7 G A

26 27 28 29

D G/B D/F# G9 f F/G F#m7b5 C/F C9 C#7 D7#9 D Eb

30

31

32

33

30 31 32 33

*mf* E B(add11) A/C# B(add11)

34

35

36

34 35 36

E B(add11) G#sus

37

38

Rit.

39

[To 48]

37 38 39 [To 48]

G# F#sus Eb/F F7

48

♩ = 94

49

50

51

48 49 50 51

B $\flat$  E $\flat$  F F/E $\flat$  Dm7



52 53 54 55 **Accel.**

Gm7 Eb Ab F7sus

56 (♩ = 141) 57 58 59

*ff* E A/E F#m/E D/E

60 (TARZAN, MALE SOLO) 61 62 63

Son of man, look to the sky Lift your spi - rit, set it free

(ENSEMBLE)

Son of man, look to the sky Lift your spi - rit, set it free

Son of man, look to the sky Lift your spi - rit, set it free

*f* A E B A E B

64 Some-day you'll walk tall with pride Son of man, a man in time you'll

65

66

67

A E B A E B Esus/B

68 (TARZAN) 69 70 71

be e-yea oh e-yea oh

be Whom - a - wep Whom Whom - a - wep Whom - a - wep Whom

be Whom - a - wep Whom Whom - a - wep Whom - a - wep Whom

*ff* E C#m7

72 e-yea oh 73 Son of man— 74 Son of man's— a man—

Whom - a-wep Whom - a-wep Whom Son of man's— a man—

Whom - a-wep Whom - a-wep Whom Son of man's— a man—

A2 B

75 for all— to see! 76 77

for all— to see! for all— to see!

for all— to see!

*sfz p* E *ff*

[Applause, Segue]

# Trashin' The Exit

[r.4/17/06]

Music & Lyrics by  
PHIL COLLINS

Cue: [Segue from #24]

Swing funk (♩ = 100)

1 2

*f*  
(Big drum fill)

3 4 5 6

*mf*

7 8 9 10

11 12 13 14

Musical score for measures 11-14. The top staff is a vocal line with whole rests. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic eighth-note pattern. Measure 14 includes an accent (>) over the final chord.

15 16 17 18

Musical score for measures 15-18. Similar to the previous system, with a vocal line of whole rests and piano accompaniment. Measure 18 features a fermata over the final chord.

19 20 21 22

Musical score for measures 19-22. Measure 19 is boxed. The piano accompaniment includes a forte (*f*) dynamic marking in the bass line. Measure 22 has an accent (>) over the final chord.

23 24 25 26

Musical score for measures 23-26. Similar to the previous systems, with a vocal line of whole rests and piano accompaniment.

27 28 29 30

31 32 33 34

35 36 37 38

39 40 41 42

43 44 45 46

Musical score for measures 43-46. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measures 43-45 are mostly rests in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 46 contains a triplet of eighth notes in the treble, marked with a '3' and a '(b)'.

47 48 49 50

Musical score for measures 47-50. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measures 47-49 are mostly rests in the vocal line. The piano accompaniment continues with the rhythmic pattern. Measure 48 features a triplet of eighth notes in the treble, marked with a '3'. Measure 50 ends with a key signature change to three sharps (F#, C#, G#).

51 52 53 54

Musical score for measures 51-54. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). Measure 51 is marked with a box containing the number '51'. The piano accompaniment features a steady eighth-note bass line and chords in the treble. A dynamic marking of *f* (forte) is present in measure 52.

55 56 57 58

Musical score for measures 55-58. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). Measures 55-58 show the piano accompaniment continuing with the eighth-note bass line and chords. The vocal line remains mostly empty.

59 60 61 62

63 64 65 66

67 Straight 8<sup>ths</sup> 68 69 70

71 72 73 74



75 76 77 78

Musical score for measures 75-78. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 75 is a whole rest. Measures 76-78 contain piano accompaniment. The right hand features eighth-note patterns and a triplet in measure 78. The left hand plays a steady eighth-note bass line.

79 80 81 82

Musical score for measures 79-82. Measure 79 is a whole rest. Measures 80-82 contain piano accompaniment. The right hand features chords and a triplet in measure 82. The left hand continues the eighth-note bass line. A fermata is placed over the final notes of measure 82.

83 Swing 8<sup>th</sup> 84 85 86

Musical score for measures 83-86, labeled "Swing 8<sup>th</sup>". The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. Measure 83 is a whole rest. Measures 84-86 contain piano accompaniment. The right hand features chords and a triplet in measure 86. The left hand features a bass line with a dynamic marking of *ff* (fortissimo) in measure 84.

87 88 89 90

Musical score for measures 87-90. Measure 87 is a whole rest. Measures 88-90 contain piano accompaniment. The right hand features chords and a triplet in measure 90. The left hand continues the eighth-note bass line.

91 92 93 94

Musical score for measures 91-94. Measure 91 is a whole rest. Measures 92-94 contain piano accompaniment with chords and a melodic line in the bass. Measure 94 features a triplet in the right hand.

95 96 97 98

Musical score for measures 95-98. Measure 95 is a whole rest. Measures 96-98 contain piano accompaniment with chords and a melodic line in the bass.

99 **Poco a poco accel.** 100 101 102

Musical score for measures 99-102. Measure 99 is a whole rest. Measures 100-102 contain piano accompaniment with chords and a melodic line in the bass. Measure 102 features a triplet in the right hand.

103 104 105 106

Musical score for measures 103-106. Measure 103 is a whole rest. Measures 104-106 contain piano accompaniment with chords and a melodic line in the bass.

107 108 109 110 111

Musical score for measures 107-111. The top staff is a vocal line with rests. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand.

112 **Half-time swing** 113 114

Musical score for measures 112-114. The tempo is marked "Half-time swing". The piano accompaniment features triplets in both hands.

115 116 117 118

Musical score for measures 115-118. The piano accompaniment features dense triplet patterns in both hands, leading to a final chord in measure 118.

End Act II