

**BRISTOL  
BEACON**

**SUN 16 FEB**

**WORKSHOP 9AM-5.30PM  
CONCERT 7-8PM**

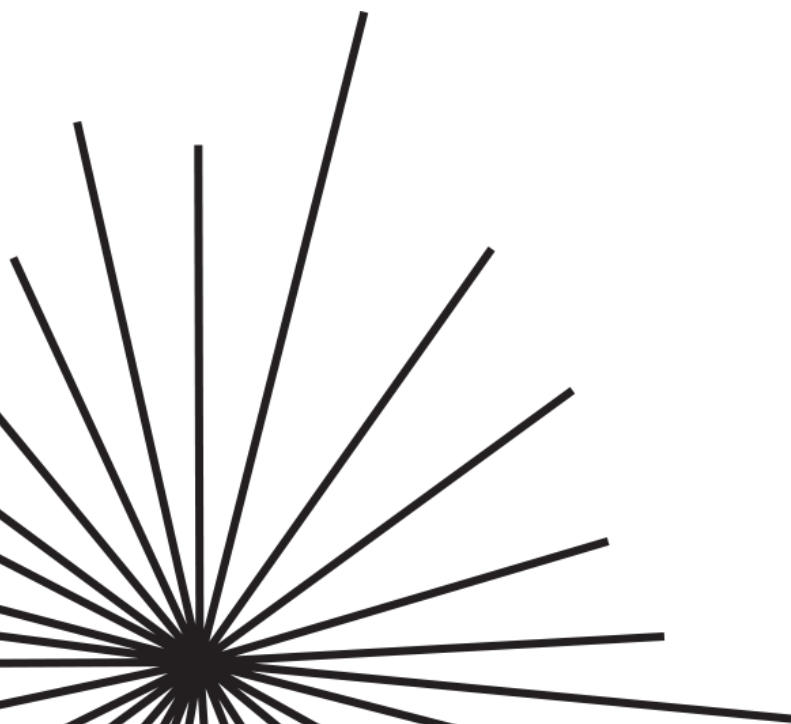
# **MASSIVE MUSICALS!**

**Vocal parts:  
Alto**



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# One Night Only from 'Dreamgirls'

(1)

Henry Krieger  
Arr. Claire Alsop

4 12 17 18

1-4 5-16 on - ly trou- ble is you

19 20 21 *Alto p* 22 23

rea - lly don't have the time You've got Ah Ah

24 25 26 27 28 29

Ah Ah Ah

30 31 32 33 34

Ah Ah

35 36 37 38 39 40

Ooh Ooh Ooh

41 42 43 44 45

Doo - wah Doo - wah Doo doo doo

**Bright disco**

46  $\text{♩} = 135$  *cresc.* 47 48 49 50 *f*

Ah Ah You want all my love

51 52 53 54

— and my— de - vo - tion, You want my lo - vin' soul

55 56 57 58

— right\_ on the line\_\_\_\_\_ I have no doubt

59 60 61 62

— that\_ I could love\_ you for - ev - er, The on - ly troub - le is—

63 64 65 66

— I real - ly real - ly don't have the time\_\_\_\_\_ I've got one night on - ly,

67 68 69 70

one night on - ly, That's all I have to spare. One night on - ly,

71 72 73 74

let's not pre - tend to care\_\_\_\_\_ Ba da da da da One night on - ly,

75 76 77 78

one night on - ly, come on, big ba - by come on, One night on - ly,

79 80 81 82 83

we on - ly have\_ till dawn.\_\_\_\_\_ Ooh aah\_\_\_\_\_

84 85 86 87

Ooh aah\_\_\_\_\_ Some - thing so right has got no chance to live,

88 89 90 91 92

So let's for - get a-bout chan-ces, It's one night I will give.

93 94 95 96

One night on - ly, One night on - ly, come on big ba-by come on,

97 98 99 100

One night on - ly, we on-ly have till dawn. Ba da da da da

101 102 103 104

One night on - ly, one night on - ly, there's no - thing more to say,

105 106 107 108

One night on - ly, words get in the way. Ba da da da da

109 110 111 112

One night on - ly, one night on - ly, That's all I have to spare.

113 114 115

One night on - ly, let's not pre - tend to care.

116 117

Ba da da da da One night on - ly!

# Six

(2)

Lucy Moss & Toby Marlow  
Arr. Claire Alsop

$\text{♩} = 135$

8 9 Alto 10

1-8 He got down on one knee, but I said 'No

11 12 13

way', packed my bags and moved in to a n - n - nun - ne - ray Joined the gos - pel

14 15 16 17

choir, our riffs were on fire At the top of the charts is where I'm gon - na stay

6 24 9 34 35

18-23 25-33 We're one of a kind, no

36 37 38 39

cat - e - go - ry, Too ma - ny years lost in his - to - ry We're free to take our

40 41 42 43 44

crow - ning glo - ry For five more mi - nutes We're SIX

45 46 47

What a shame that my face, it cost me the crown So I moved to the

48 49 50

HAUS OF HOL - BEIN in my home town His mates were su - per ar - ty but I showed them how to

51 52 53 16

par - ty Now on my tour of Prus - sia ev - ry - body gets down.

70 We're one of a kind, no cat - e - go - ry, Too ma - ny years lost

71 72 73

74 in his - to - ry We're free to take our crown - ing glo - ry For five more mi - nutes

75 76 77

78 We're SIX Woah\_\_\_\_\_ Woah\_\_\_\_\_ We're SIX Woah\_\_\_\_\_

79 80 81

82 \_\_\_\_\_ oh oh\_\_\_\_\_ We're SIX Woah\_\_\_\_\_ woah\_\_\_\_\_ for four more mi - nutes

83 84 85

86 Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

87 88 89 90 91 92

93 But we wan - na say be - fore we drop the cur - tain,

94 95 96

97 noth - ing is for sure, no - thing is for cer - tain, All that we know is that we used to be\_\_\_\_\_ six

98 99 100

101 wives\_\_\_\_\_ but now we're one of a kind no

102 103 104 105

106 *fp* cat - e - go - ry, Too ma - ny years lost in his to - ry we're free to take our

107 108 109

110 crown - ing glo - ry For three more mi - nutes We're one of a kind no

111 112 113

114 cat - e - go - ry, Too ma - ny years lost in his to - ry we're free to take our

115 116 117

Alto

3

#(2) "Six"

118 119 120 121  
crown-ing glo - ry For three more mi - nutes We're SIX Woah\_

122 123 124 125  
\_ Woah\_ We're SIX Woah\_ oh oh\_ We're SIX Woah\_

126 127 128  
\_ Woah\_ For five four three two one more min - ute\_

129 130 131  
We're SIX!



# Skid Row

from *Little Shop of Horrors*

Massive Musicals - Bristol Beacon

(3)

Alan Menken  
Arr. Claire Alsop

$\text{♩} = 130$

8 1-8 9 10 Alto 11  
down-town, where the folks are broke.

12 13 14 15  
down-town, where your life's a joke, down-town, When you buy your to - ken, you

16 17-18 19 20 21  
go home to Skid Row

22 23 24 25 26  
down-town down-town Down-town, Where the

27 28 29 30  
hop-heads flop in the snow Down on Skid Row

31 32 33 34  
Up-town you cat-er to a mil-lion jerks, Up-town you're mess-en-gers and

35 36 37  
mail-room clerks, Eat - in' all your lunch-es at the hot-dog carts\_ The

38 39 40  
boss-es take your mon-ey and they break your hearts\_ Up - town you cat - er to a

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41 mil-lion bores, 42 You dis-in-fect ter-raz-zo on their bath-room floors, 43 Your

44 morn-ing's trib-u-la-tion, af-ter-noon's a curse, 45 *ff* 46 And five o'clock is ev-en worse,

47 — 48 *mp* Down-town, 49 — 50 — 51 —

52 Down-town, 53-55 **3** 56 — 57 — 58 *mf* Down on Skid Row Down on Skid

59 Row — 60 *f* Down on Skid Row, Down on Skid Row 61 — 62 — 63 —

64-77 **14** 78 — 79 — 80 *rit.* — 81 — 82 Ah —

83 — 84 — 85 — 86 — 87 —

88 Down - town — 89 — 90 — 91 —

92 93

Row \_\_\_\_\_

100 **accel.** 101 102 103

Down-town, There's no rules for us, Down-town 'cause it's dan - ger - ous, -

104 105 106 107

Down-town, Where the rain-bow's just a no - show \_\_\_\_\_ When you live

108  $\text{♩} = 130$  109 110 111

Down-town Where the sun don't shine Down-town Past the bot-tom line\_

112 113 114 115 116

Down-town, Go ask an - y wi - no he'll know \_\_\_\_\_ Down - town \_\_\_\_\_

117 118 119 120

\_\_\_\_\_ Down - town \_\_\_\_\_ Down - town \_\_\_\_\_

121 122 123 124 125

\_\_\_\_\_ Skid Row \_\_\_\_\_

**ff**

4. ONCE WE WERE KINGS

TACET

# Mamma Mia Medley

(5)

*I have a Dream*

*Dancing Queen*

*Benny Andersson & Björn Ulvaeus*

*Arr. Claire Alsop*

♩=100

18 19 *f* Alto 20

1-18 You can dance, You can jive

21 22 23

Ha - ving the time of your life Ooh See that girl,

24 25 3

Watch that scene, dig-gin' the Dan - cing- Queen. 26-28

29 *mp* 30 31 32

*mp* Fri-day night and the lights are low, Look-ing out for a place to go,

33 34 35

Where they play the right mu-sic, get-ting in the swing, you've come to look for a king.

36 37 38 39

An-y-bo-dy could be that guy Night is young and the mus-ic's

40 41 42

high With a bit\_ of rock mu- sic, Eve- ry- thing is fine\_ you're in the

43 44 45 46 *f*

mood for a dance.\_ And if\_ you get the\_ chance\_ You are\_ the

47 48 49 50

dan- cing queen, Young and\_ sweet on - ly se - ven - teen.\_

51 52 53 54

Dan - cing queen, Feel the\_ beat\_ of\_ the tam- bour- ine\_

55 56 57 58 *f*

You can dance, You can jive\_ Ha - ving the time of\_ your life\_ Ooh\_

59 60 61 62

See that girl, Watch that scene, dig- gin' the Dan - cing Queen.

*Thank you for the Music*

$\text{♩} = 100$

63-64 65-78 79 80 *mp*

I've\_ been so lu - cky, I am the girl

81 82 83 84

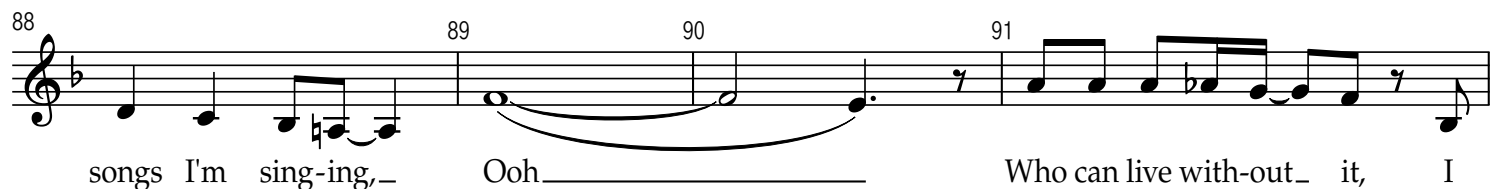
\_ with gold - en hair\_ I want to sing\_ it out\_ to ev - 'ry - bo - dy

85 *mf*



What a joy,— What a life,— What a chance— Thank you for the mus - ic, the

88 89 90 91



songs I'm sing-ing,— Ooh— Who can live with-out\_ it, I

92 93 94



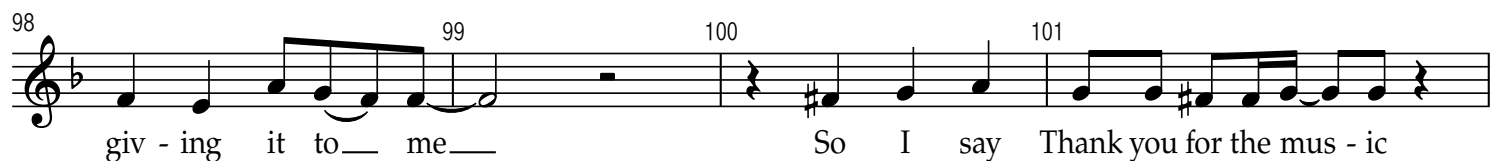
ask in all hon-es - ty,— What would life be— with-out a song,

95 96 97



— or a dance, what are we? So I say Thank you for the mus - ic, for

98 99 100 101

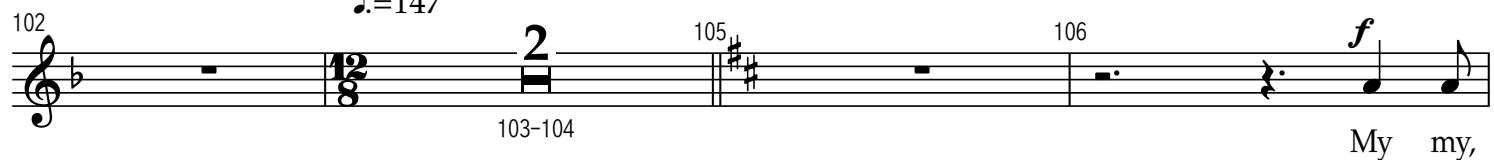


giv - ing it to\_ me\_ So I say Thank you for the mus - ic

**Waterloo**

♩.=147

102 103-104 105 106 *f*



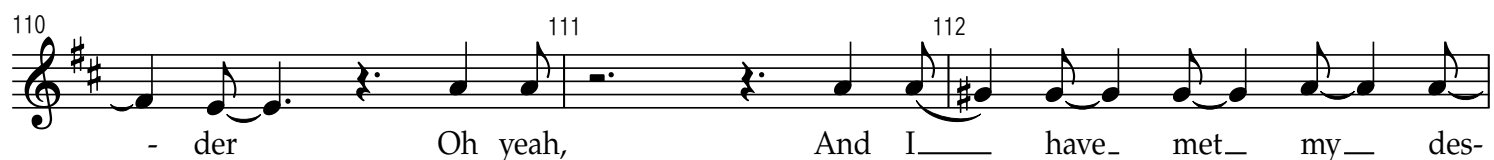
My my,

107 108 109



At Wa - ter - loo\_ Na - po - leon\_ did\_ sur - ren-

110 111 112



- der Oh yeah, And I\_ have\_ met\_ my\_ des-

113 114 115  
 - ti - ny in quite a sim - ilar way The his-

116 117 118  
 - to-ry book on the shelf, is al - ways re - peat - ing it - self.

119 120 121  
 Wa - ter-loo, I

122 123 124  
 was de - feat - ed you won the war. Wa

125 126 127  
 - ter-loo, Pro - mise to love you for ev - er-more

128 129 130  
 Wa - ter-loo coul - dn't es - cape if I wan

131 132 133  
 ted to. Wa - ter-loo, Know-

134 135  
 - ing my fate is to be with you. Woh

136 137 138  
 - o Woh Woh Woh Wa - ter-loo, Fin - a-lly fa - cing my Wa-



139  

 - ter-loo. 140-143 144 Wa-

145  

 - ter-loo, I \_\_\_\_\_ was de - feat - ed you won \_\_\_\_\_ the war.

148  

 Wa - ter-loo, Pro - mise to love you for ev -

151  

 - er-more 152 153 Wa - ter-loo coul-

154  

 - dn't es - cape\_ if I wan \_\_\_\_\_ ted to. 155 156 Wa

157  

 - ter-loo, Know - ing my fate\_ is to be \_\_\_\_\_ with you. 158 159 Woh-

160  

 - o Woh Woh Woh Wa - ter-loo, 161 162 Fin - a-lly fa - cing my Wa-

*Mamma Mia*

♩=136

163  

 - ter-loo. 164 8 165-172

173 174 175 176

Look at me now, Will I ev-er learn? I don't know how, But I sud-den-ly lose

177 178 179 180

— con - trol — There's a fire with-in my soul. — Just one

181 182 183 184

look and I can hear a bell ring, — One more look and I for-get ev-'ry - thing —

185 186 187 188

Ma-mma Mi - a, Here I go a - gain My my, How can I re-sist ya?

189 190 191

Ma-mma Mi - a, Does it show a - gain? My my, Just

192 193-196 197 *f*

how much I've missed ya. Why, why did.

198 199 200

— I ev - er let you go — Ma-mma Mi - a, Now I real - ly know

201 *ff* *senza rall - in tempo to end* 202

My my, I — should not have let you go

# I See Stars from 'Mean Girls'

(6)

Jeff Richmond  
Arr. Claire Alsop

$\text{♩} = 135$

1-2 30 33 34  
oth - er's way, *f* You're all

35 36 37 **Alto** 38 39  
stars. See, I, went low not high, That was my

40 41 42 43  
prob - lem, Mine, Don't be fright-ened like me, the dark-er the night\_ the

44 45 46 47  
bright-er you shine, Plas-tic don't shine, glit-ter don't shine, rhine-stones don't shine the

48 49 50 51  
way you do, You are on fire, You can rise high'r, Up in the sky,

52 53 54 55 56  
en - joy a view, you stars, *f* So man - y

57 58 59 60  
stars to - night, You could make dia - monds dull, You are so

61 62 63 64  
beau - ti - ful, I see stars.

17 82 83 84 85

65-81

*f*

Stars! We're Stars! We're all

86 87 88 89 90

*f*

stars, So ma - ny stars to - night, You could make dia - monds dull,

91 92 93 94 95

You are so beau - ti - ful, I see stars, We shine as

96 97 98 99

bright as day, I will look out for you, We'll light each

100 101 102 103 104

oth - er's way, I see stars.

105 106 107 108 109

I see stars, So ma - ny stars to - night, We could make

110 111 112 113 114

dia - monds dull, We are so beau - ti - ful, I see stars,

115 116 117 118

We shine as bright as day, I will look out for you,

Detailed description: This block contains the first line of music, measures 115 to 118. The staff is in treble clef with a key signature of one flat (Bb). Measure 115 starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. Measure 116 has a quarter note D5, a dotted quarter note E5, and a quarter note D5. Measure 117 begins with a quarter rest, followed by quarter notes C5, Bb4, and A4. Measure 118 has a quarter note G4, a quarter note F4, and a quarter note E4.

119 120 121 122 123

We'll light each oth - er's way. We are so real. We are so rare.

Detailed description: This block contains the second line of music, measures 119 to 123. Measure 119 starts with a quarter rest, followed by quarter notes D4, E4, F4, and G4. Measure 120 has a quarter note A4, a dotted quarter note G4, and a quarter note F4. Measure 121 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 122 features a triplet of quarter notes Bb4, A4, and G4. Measure 123 features a triplet of quarter notes F4, E4, and D4.

124 125 126 127 128

We see you there. We see you. We're all stars,

Detailed description: This block contains the third line of music, measures 124 to 128. Measure 124 features a triplet of quarter notes Bb4, A4, and G4. Measure 125 has a quarter note F4, a dotted quarter note E4, and a quarter note D4. Measure 126 has a quarter note C4, a quarter note Bb4, and a quarter note A4. Measure 127 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 128 has a quarter note D4, a quarter note C4, and a quarter note Bb4.

129 130 131 132

We're all stars! So man - y stars!

Detailed description: This block contains the fourth line of music, measures 129 to 132. Measure 129 has a quarter rest, followed by quarter notes G4, A4, and Bb4. Measure 130 has a dotted half note C5. Measure 131 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 132 has a dotted half note F4.

133 134 135 136

Stars!

Detailed description: This block contains the fifth line of music, measures 133 to 136. Measure 133 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 134 has a dotted half note Bb4. Measure 135 has a dotted half note A4. Measure 136 has a dotted half note G4.

# The People's Song from Les Misérables

(7)

Alain Boublil and Claude-Michel Schönberg  
Arr. Claire Alsop

♩.=80

1-8 9-10

poco accel. -----

♩.=84

11-13 14 15

Then join in the fight that will give you the right to be

16 Alto 17 18

free! *f* Do you hear the peo - ple sing, sing-ing the song of an - gry men?

19 20 21

When the beat - ing of your heart ec-hoes the

22 23-24 25 26

beat - ing of the drums, Ah

27 28 29 30

Ah Ah Do you

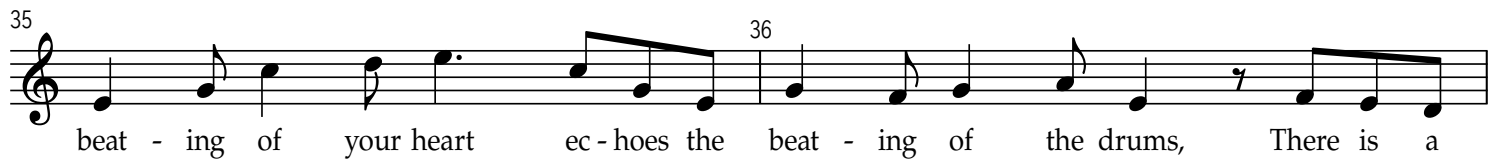
31  
hear the peo - ple sing, 32 sing-ing the song of an - gry men? It is the

Musical notation for measures 31 and 32. Measure 31 contains the lyrics "hear the peo - ple sing," and measure 32 contains "sing-ing the song of an - gry men?". The melody consists of quarter and eighth notes with some rests.

33 mus - ic of a peo - ple who will not be slaves a - gain! 34 When the

Musical notation for measures 33 and 34. Measure 33 contains the lyrics "mus - ic of a peo - ple who will not be slaves a - gain!" and measure 34 contains "When the". The melody continues with quarter and eighth notes.

35 beat - ing of your heart ec - hoes the beat - ing of the drums, 36 There is a

Musical notation for measures 35 and 36. Measure 35 contains the lyrics "beat - ing of your heart ec - hoes the beat - ing of the drums," and measure 36 contains "There is a". The melody features quarter and eighth notes.

37 life a - bout to start when to - mor - row comes. 38 *rit.* 39

Musical notation for measures 37, 38, and 39. Measure 37 contains the lyrics "life a - bout to start when to - mor - row comes." and ends with a double bar line. Measure 38 is a whole note with a fermata and the instruction "rit.". Measure 39 is a whole rest. The key signature changes to D major at measure 38.

# Out of the Darkness

(8)

Dan Gillespie Sells & Tom MacRae  
Arr. Claire Alsop

$\text{♩} = 113$

1-25

25

26

*mf*

27

Oo - woo Hoo

Oo - woo Hoo

28

29

30

Oo-woo Hoo

Oo-woo Hoo

Oo-woo Hoo

31

32

33

*f*

34

(claps - all parts)

Oo-woo Hoo

There's a place where we be - long,

35

36

37

38

There's a place where we bel - ong

And you'll hear us sing our song

39

40

41

15

42-56

In this place where we be - long

57

58

59

60

Oo-woo Hoo

Oo-woo Hoo

Oo-woo Hoo

61

62

63

Oo-woo Hoo

Oo-woo Hoo

Oo-woo Hoo



64 65 66 67  
Oo-woo Hoo Oo-woo Hoo

68 69 70  
Oo-woo Hoo Oo-woo Hoo Oo-woo Hoo

71 72 73 74  
Oo-woo Hoo In this place where we bel - ong

75 76 77 78  
in this place where we be - long in this place where we be- long

79 80 81 82  
Hmm

Detailed description: This is a musical score for an Alto voice part. It consists of five staves of music in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score begins at measure 64 with a whole rest. Measures 65 and 66 contain whole rests. Measures 67 and 68 feature a melodic phrase starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. This phrase is repeated in measures 69 and 70. Measure 71 continues the phrase. Measure 72 has a whole rest. Measure 73 has a whole rest. Measure 74 begins the lyrics "In this place where we belong". Measures 75 through 78 continue the lyrics "in this place where we belong" with a melodic line that includes eighth and sixteenth notes. Measures 79 through 82 feature a melodic line with eighth and sixteenth notes, followed by a long note on G4 in measure 80, a long note on A4 in measure 81, and a long note on B4 in measure 82, all beamed together and labeled "Hmm".

# Massive Musicals Medley

Various  
Arr. Claire Alsop

$\text{♩} = 100$       rit. . . . . A tempo

1-3      4      5      6

When all the world is a hope-less jum-ble, and the

7      8      9      10      11      12

rain-drops tum-ble all a-round,      Heav-en      op-ens a mag-ic lane.

13      14      15      16

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found,

17      18      19      20      21

Lead-ing from your win-dow pane,      To a place be-hind the sun,

22      23      24      25      26

Just a step be-yond the rain.      Some-where      o-ver the rain-bow,

27      28      29      30      31      32

way up high,      There's a land that I heard of once in a lull-a-by,

33      34      35      36

Some-where      o-ver the rain-bow,      skies are blue,

37      38      39      40

And the dreams that you dare to dream real-ly do come true.      I'm gon-na

41      42      43      44

wash that man right out-ta my hair, wash that man right out-ta my hair, I'm gon-na

45 46 47 48 49

wash that man right out - ta my hair, And send him on his way. I'm gon - na

50 51 52 53

wave that man right out - ta my arms, I'm gon - na wave that man right out - ta my arms, I'm gon - na

54 55 56 57 58

wave that man right out - ta my arms, And send him on his way. There's a

59 60 61 62 63 64

bright, gold - en haze on the mead - ow, There's a bright gold - en haze on the

65 66 67 68 69 70 71

mead - ow, The corn is as high as an el - e - phant's eye, An' it looks like it's

72 73 74 75 76 77 78

climb - ing clear up to the sky Oh what a beau - ti - ful mor - ning,

79 80 81 82 83 84 85

Oh, what a beau - ti - ful day, I got a beau - ti - ful feel -

86 87 88 89 90 91 92

ing, Ev - 'ry - thing's go - in' my way. way.

93 94 95 96 97

There's a place for us, A time and place for us, Hold my hand and we're

98 99 100 101 102  
*f*  
 half - way there, Hold my hand and I'll take you there Some-how, \_\_\_\_\_ Some-day, \_\_\_\_\_

*accel.* ♩=120 *rit.* ..... ♩=100

103 104 105-110 111-112 113 114  
*p*  
 Some-where! \_\_\_\_\_ Feed the birds,

115 116 117 118 119 120 121  
*mp*  
 Tup-pence \_\_\_\_\_ a bag, Tup-pence, tup-pence, tup-pence \_\_\_\_\_ a bag, Feed \_\_\_\_\_ the

122 123 124 125 126 127 128  
*f*  
 birds, That's what she cries, While o - ver - head her birds fill the skies, All a -

**Più mosso**

129 130 131 132 133 134 135  
 round the ca - the - dral the saints and a - pos - tles Look down as she sells her wares \_\_\_\_\_

136 137 138 139 140 141  
 \_\_\_\_\_ Al - though you can't see them You know they are smi - ling each time some-one

*rit.* ..... ♩=100

142 143 144 145 146 147 148  
*p*  
 shows that he cares \_\_\_\_\_ Though \_\_\_\_\_ her words are sim-ple \_\_\_\_\_ and few,

149 150 151 152 153 154 155  
 Lis-ten, \_ lis-ten, \_ she's call - ing to you, Feed the birds, Tup-pence \_\_\_\_\_ a

156 157 158 159 160 161  
 bag, Tup-pence, Tup-pence, Tup-pence a bag \_\_\_\_\_

♩=120

162-164

165 *mp* 166 167 168 169

I closed my eyes, drew back the cur - tains, to see for

170 171 172 173 174

cer - tain, what I thought I knew, Far far a - way,

175 176 177 178 179

some-one was weep - ing, but the world was sleep - ing, an - y dream will

180 181 *mf* 182 183 184

do. I wore my coat (I wore my coat with gold - en lin - ing, Ah\_\_\_

185 186 187 188 189

bright col - ours shin - ing, won - der - ful and new, And in the  
Ah)\_\_\_

190 191 192 193 194

east (And in the east the dawn was break - ing, Ah\_\_\_ and the world was wak - ing, Ah)\_

195  $\text{♩} = 130$  **Swing** 196 197 *mf* 198 199

an - y dream will do. Ha - ku - na ma - ta - ta, what a won - der - ful

200 201 202 203 204

phrase, Ha - ku - na ma - ta - ta, ain't no pass - ing craze,

205 206 207 208 209

It means no wor - ries, for the rest\_ of your days. It's our

210 211 212 213 214 *rit.* . . . . .

prob - lem free \_\_\_\_\_ phil - o - so - phy, \_\_\_\_\_ Ha - ku - na ma - ta - ta. \_\_\_\_\_

215 *p*  $\text{♩} = 80$   $\text{♩} = 80$  216 217 218

When you walk \_\_\_\_\_ through a storm, \_\_\_\_\_ Hold your head \_\_\_\_\_ up

219 220 221 222

high, \_\_\_\_\_ And don't \_\_\_\_\_ be a - fraid \_\_\_\_\_ of the dark. \_\_\_\_\_

223 224 225 226

\_\_\_\_\_ At the end \_\_\_\_\_ of a storm, \_\_\_\_\_ There's a gold - - en

227 228 229 230

sky \_\_\_\_\_ And the sweet sil - ver song \_\_\_\_\_ of a lark. \_\_\_\_\_

231 232 233 234

\_\_\_\_\_ Walk on \_\_\_\_\_ through the wind, \_\_\_\_\_ Walk on \_\_\_\_\_ through the

*mf cresc.*

235 236 237 238

rain, \_\_\_\_\_ For your dreams \_\_\_\_\_ be tossed \_\_\_\_\_ and blown, \_\_\_\_\_

239 *cresc.* 240 241

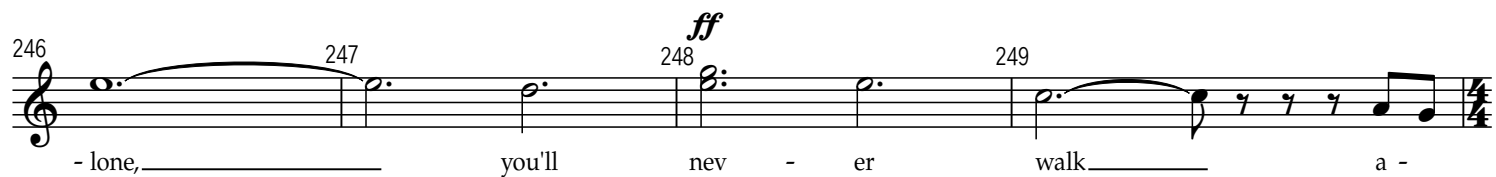
\_\_\_\_\_ Walk on, \_\_\_\_\_ Walk on, \_\_\_\_\_ With

242 243 244 245

hope \_\_\_\_\_ in your heart \_\_\_\_\_ and you'll ne - ver \_\_\_\_\_ walk \_\_\_\_\_ a -

*f cresc.*

246 *ff* 247 248 249

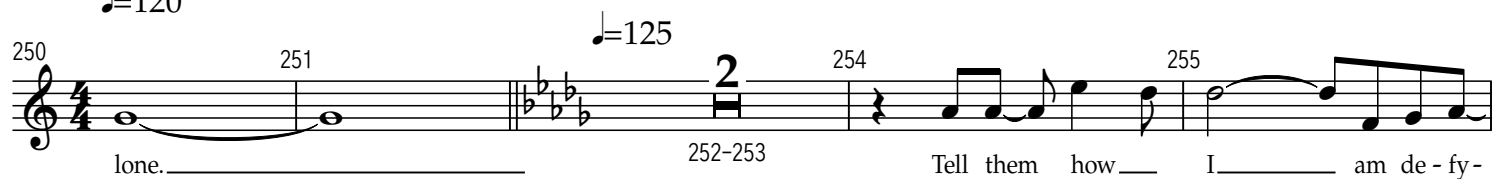


- lone, you'll nev - er walk a -

**Straight quavers**

♩=120

250 251 252-253 254 255



lone. Tell them how I am de - fy -

256 257 258 259 260



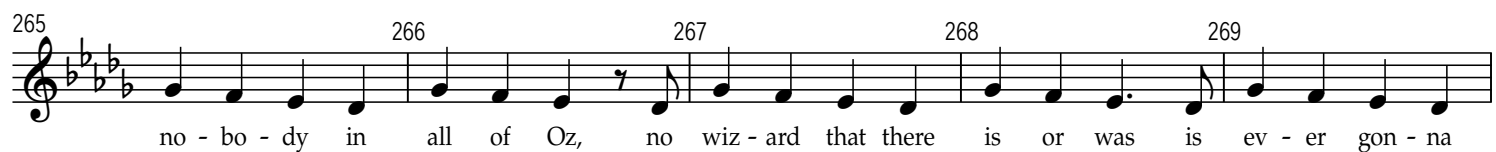
- ing gra - vi - ty, I'm fly - ing high, de - fy - ing

261 262 263 264



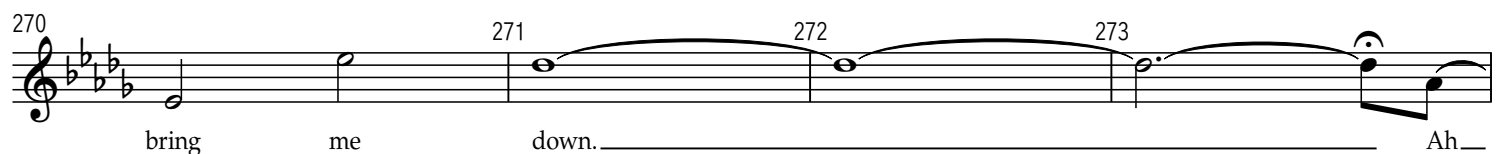
gra - vi - ty, and soon I'll match them in re - nown. And

265 266 267 268 269



no - bo - dy in all of Oz, no wiz - ard that there is or was is ev - er gon - na

270 271 272 273



bring me down. Ah

274 275 276



"

# You Will be Found

from 'Dear Evan Hansen'

(9)

Benj Pasek & Justin Paul  
Arr. Claire Alsop

$\text{♩} = 76$   $\text{♩} = 81$

14 1-14 15-26

20 27-46 13 47-59 60 Alto 61

62 63 64 65

Oh some-one will come run-nin'

66 67 68 69 70 71

Oh Oh Oh

72 73 74 75

To take you home To take you home

76 *f* 77

E-ven when the dark comes crash-ing through, When you need a friend to car-ry you,

78 79

When you're bro-ken on the ground, you will be found

80 81

So let the sun come stream-ing in, 'Cause you'll reach up and you'll rise a-gain,

82 83 84

If you on-ly look a-round, you will be found. You will be found

85 86 87

you will be found. *cresc.* V.S.



88 *ff* Out of the shad - ows the mor - ning is break - ing and all is new, All -

91 is new - It's fill - in' up the emp - ty and sud - den - ly I see that all -

94 is new, All is new - 96-99 *f* You are not a - lone,

101 You are not a - lone, 102 You are not, 103 You are not a - lone

104-106 3 You will be found 108 109 'Cause you'll reach up and you'll rise a - gain.

110 If you on - ly look a - round 111 You will be found 112

113 You will be found 114 115 You will be found

116 117 118 7 You will be found 119-125