

True Colors - Lucy & Russ.

1

Act 2
Section 2 p1-29.
Lucy & Russ.

Don't Stop Believing

VOCALS 1

VOCALS 2

VOCALS 3

PIANO

ALL
DA DA DA DA

DA DA DUM

G D E4 C G

Voc. 1

S
A
T
B
Voc. 2

Voc. 3

PNO.

MARYS SOLD JUST A

DA DA DUM

DA DA DUM

DA DA

D E4 C G

10

SMALL TOWN GIRL LIVIN' IN A LONELY WORLD

Handwritten musical score for the first system. It features three vocal staves (Voc. 1, 2, 3) and a piano accompaniment staff (Pno.). The lyrics are "SMALL TOWN GIRL" and "LIVIN' IN A LONELY WORLD". The piano part includes chords C, E7, and C. The score is written in a simple, hand-drawn style with some corrections and markings.

11

SHE TOOK THE MIDNIGHT TRAIN GOING ANYWHERE

Handwritten musical score for the second system. It features three vocal staves (Voc. 1, 2, 3) and a piano accompaniment staff (Pno.). The lyrics are "SHE TOOK THE MIDNIGHT TRAIN GOING ANYWHERE". The piano part includes chords G, C, G/B, and C. The score is written in a simple, hand-drawn style with some corrections and markings.

Ladies Solo

Voc. 1: JUST A CITY BOY BORN AND RAISED IN SOUTH CE-TROIT
 Voc. 2: [Instrumental accompaniment]
 Voc. 3: [Instrumental accompaniment]
 PNO.: G D E7 C
 + 4 BARS
 Voc. 1: HE TOOK THE MID-NIGHT TRAIN GO-ING AN-Y-WHERE
 Voc. 2: [Instrumental accompaniment]
 Voc. 3: [Instrumental accompaniment]
 PNO.: G D G/B C

1
2
3

13

Vol. 1
Vol. 2
Vol. 3

PHO.

Ahh

STAN - GERS MEETING UP AND DOWN THE BOU - LE - VARD THEIR

STREET LIGHT PEOPLE LIVING JUST TO FIND EMOTION

D/C C D/C Cmaj7 D/G G

21

Vol. 1
Vol. 2
Vol. 3

PHO.

SHAD - OWS SEARCH - ING IN THE NIGHT

HIDING SOMEWHERE IN THE NIGHT

D/C C D/C Cmaj7 D G D G C

Voc. 1

Voc. 2

Voc. 3

33

DON'T STOP BE - LIEV - ING HOLD ON TO THAT FEEL - ING

PNO.

33

G D Em C

Voc. 1

Voc. 2

Voc. 3

37

STREET - LIGHT PEO - PLE OH OH DON'T STOP

PNO.

37

G D G/B C

BAD

Written and Composed by
MICHAEL JACKSON

Medium dance groove

D5 **E5** **F#5** **G**

Detailed description: This block shows the fingerings for four power chords: D5 (x0232x), E5 (x0222x), F#5 (x0323x), and G (x0203x). Each chord is shown on a six-string guitar fretboard with 'x' indicating muted strings and numbers indicating finger positions.

N.C.

Detailed description: The first system of music consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano (*f*) dynamic marking. The grand staff contains a rhythmic pattern of eighth notes and chords.

Detailed description: The second system features a treble clef staff with a whole rest and a grand staff. The grand staff continues the rhythmic pattern from the first system. A diagonal line is drawn across the system, and the word "Your" is written above the treble clef staff.

N.C.

Detailed description: The third system includes a treble clef staff with lyrics and a grand staff. The lyrics are: "butt is mine, giv - ing you gon - na tell you right. on count of three Just to". A diagonal line is drawn across the system.

* These chords contain no 3rds.

Boys are back v1 then Bad c
 Boys are back v2 then Bad c
 Repeat Bad c

THE BOYS ARE BACK

Words and Music by MATTHEW GERRARD
 and ROBBIE NEVIL

('Bad' intro instead - 4 bars)

Moderately fast

C5 Db5 C5 Db5

C5 Db5 **ALL**

Troy:
 Take it
 Keep

C5 Db5

back to the place where you know it all be - gan.
 com - ing with it right, win the fight ev - 'ry sin - gle time.

Chad:
 We can be
 Un - de -

C5 Db5

an - y - thing we wan - na be.
 feat - ed here in our house.

Troy:
 You can
 We can

Chords: C5, Db5

tell by the noise that ^{we} the boys are back a - gain,
 rock, we can shock an - y - time we like.

Chad: to -
 And to -

Chords: Eb5, Fm

geth - er mak - ing his - to - ry.
 night we're go - ing all out.

Both: (It's time to show how) Troy: to

Chords: Db/F, Fm6

be a su - per - he - ro.

Both: (Just like a show - down.) Chad: Was
 Keep the

Chords: Fm11, Fm

think - in' 'bout bein' De - ni - ro.
 ped - al to the met - al, gol

Both: (We're the best, no doubt.)

Db/F

Fm6

Troy:

Do-in' it like we used to do.

Both:

(This is our town),

Chad:

and I'm

TO BAD CHORUS

Fm

D5

F5

tell - ing you, oh! —

Both: The

boys

are back, —

the

Bb5

G5

D5

F5

boys are back. —

The boys are back,

gon - na do it a - gain,

gon - na

Bb5

G5

D5

F5

wake up the neigh - bor - hood.

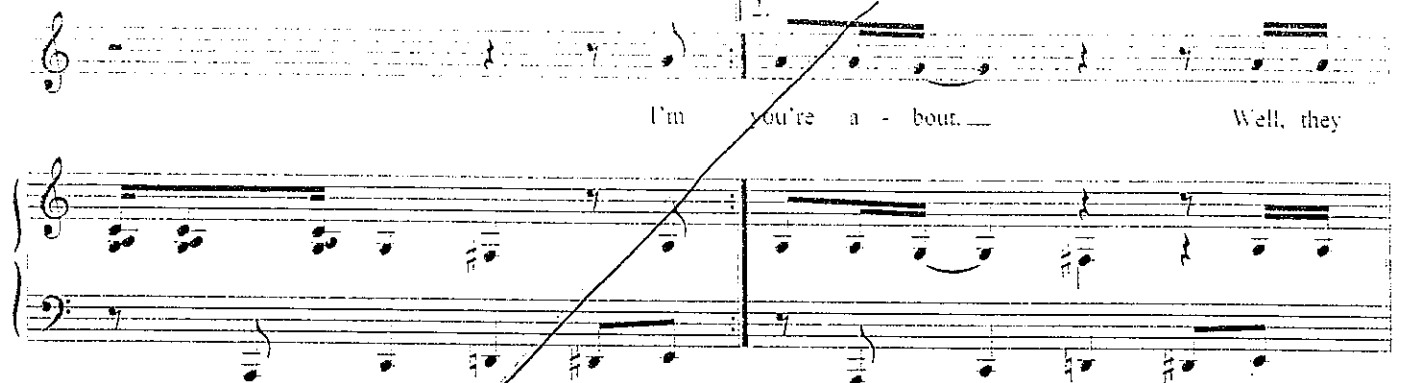
The boys

are back, —

the

BAD (C minor)

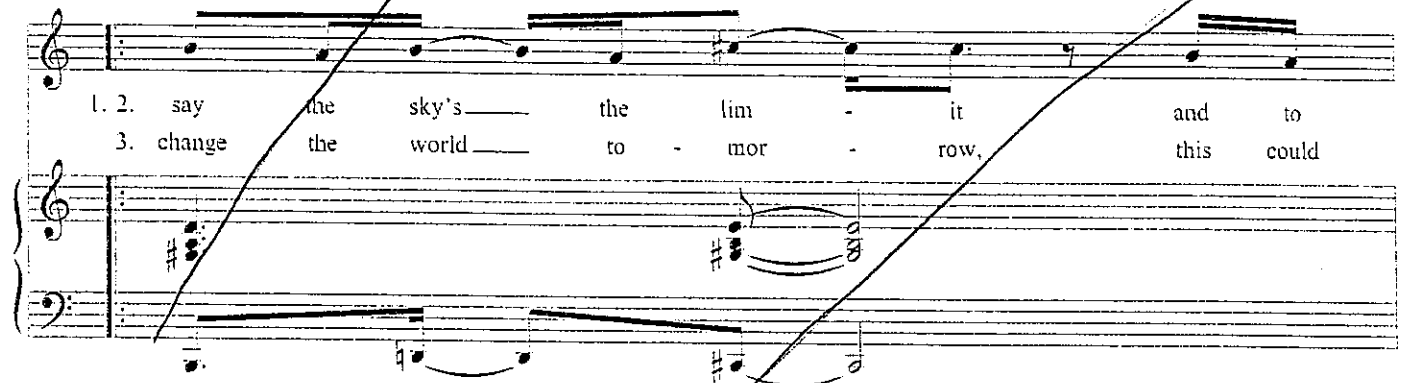
I'm you're a - bout. Well, they



Bm7 C#m7



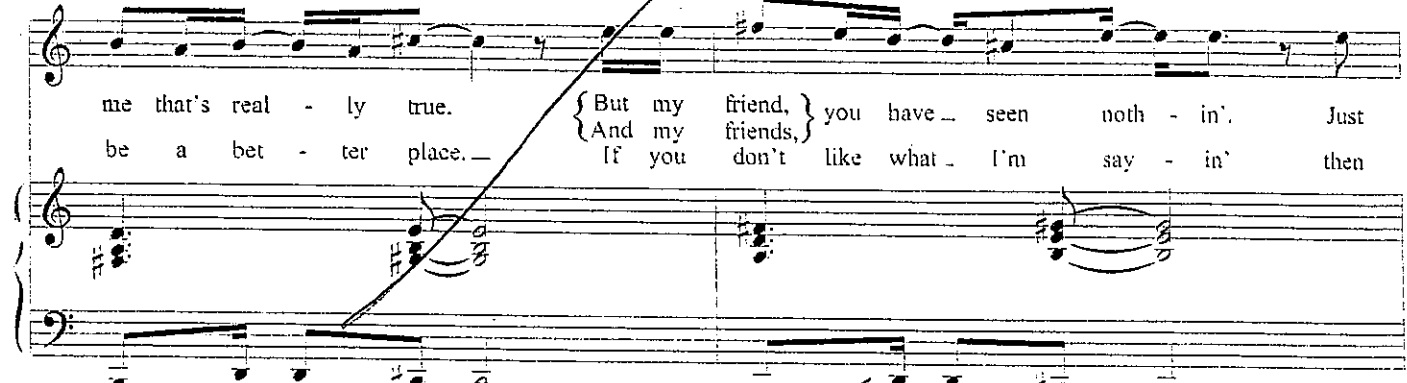
1. 2. say the sky's the lim - it and to
3. change the world to - mor - row, this could



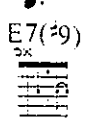
Bm7 C#m7 Bm7 C#m7



me that's real - ly true. { But my friend, } you have seen noth - in'. Just
be a bet - ter place. { And my friends, } If you don't like what I'm say - in' then

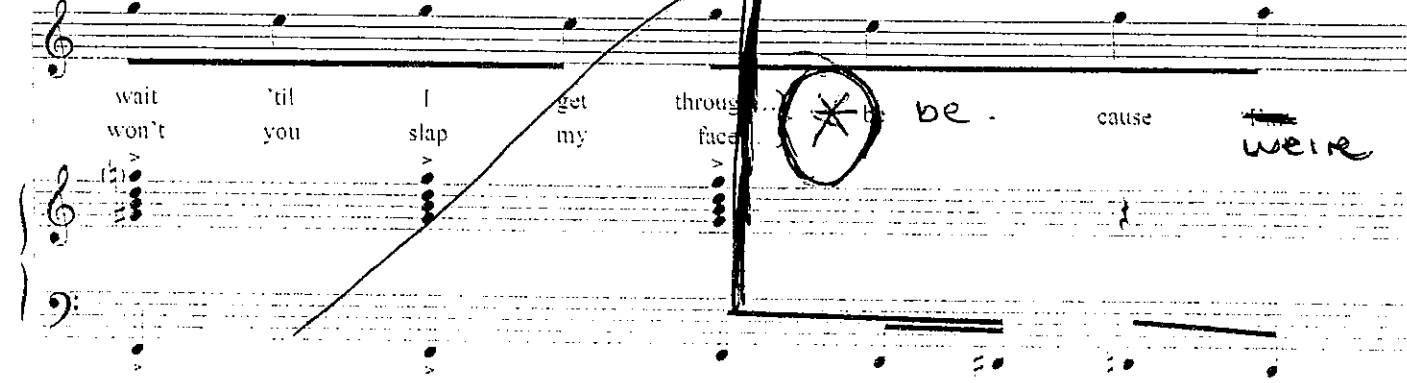


E7(#9)

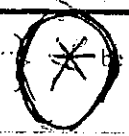


wait 'til I get through
won't you slap my face

be - cause ~~we're~~



Highs.



Track 3 - Bad (Page 10)

Am7

D9

Am7

D9

Am7

D9

Michael

H

bad. Chorus:

~~we're~~ bad. ~~we're~~

~~you know~~ you know

You know ~~we're~~ bad.

~~we're~~ bad.

you

Louis

(Bad. bad,

real - ly, real - ly, bad...)

(Bad. bad,

real - ly, real - ly, bad...)

To Coda ⊕

Am7

D9

Am7

D9

Am7

D9

(Sops 3rd up)

know it.

You

know ~~we're~~ bad,

~~we're~~ bad,

{~~come on,~~ you know it.}

You know.

And the

real - ly, real - ly, bad...)

(Bad. bad,

real - ly, real - ly, bad...)

*(And the

Am7

D9

Am7

D9

1st time - back to page 6
2nd time - repeat chorus

whole world has to an - swer right now just to tell you once a - gain. — Who's bad...

whole world has to an - swer right now just to tell you once a - gain. —)*

* Sing the lyrics between the asterisks 2nd time only

A MILLION DREAMS

Words and Music by BENJ PASE and JUSTIN PAUL

Moderately, with intensity

G D/F# Em7

mp

Pedal ad lib. throughout

C5 G D/F# C5

G D/F#

~~YOUNG BARNUM~~

I close my eyes and I can see

Em7 C5 G

a world that's wait - ing up for me that I

*Barnum vocal line written an octave higher throughout.

D/F#

C5



G

D/F#

Em7



one's

been

be - fore,

but it feels

like

C5

D



home

They can say, they can

Em7 D C(add2)

say it all — sounds cra - zy —

D Em7 G/B Csus2

~~They can say, they can say I've lost my mind.~~
 They can say, they can say we've lost our minds —

Am7 D Em7 D

~~I don't care, I don't care, so call me cra-~~
 I don't care, I don't care if they call us cra -

C(add2) D

zy — We can live — in a
~~return way to a~~

Listen to CD for male harmony

To Coda

Em7 G/B Csus2

world that we de - sign
world that we de - sign

Ladies 'Cause

2nd x

G D

ev - 'ry night I lie in bed the bright - est col - ors fill

Aml1 G/B

my head A mil - lion dreams are keep - in' me a - wake

Csus2 G

think of what the world



CHARITY:

bright - est col - ors fill my head A mil - lion dreams are keep -



BARNUM & CHARITY:

in' me a - wake a mil - lion dreams a mil - lion dreams I



think of what the world could be, a vi - sion of the one



I see A mil - lion dreams is all it's gon - na take

C(add9)

A mil - lion dreams - for the

G D/F#

world we're gon - na make

Em

Csus2

Slowly, freely

Duet

for the world we're gon - na make

molto rit.

G

D/F#

Csus2

rit.

Battlefield

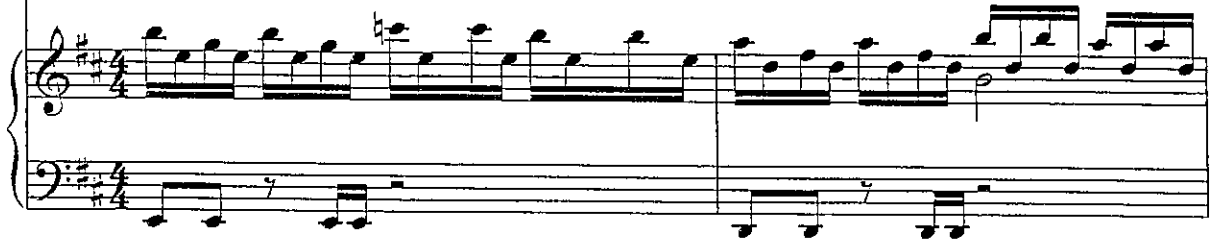
Words & Music by Louis Biancaniello, Wayne Wilkins,
Ryan Tedder & Samuel Watters

♩ = 78

SOLO



I. Don't try to ex-plain your mind. I know what's hap - 'ning here.



One min-ute it's love_ and sud-den-ly it's like a bat - tle - field.



One word turns in - to a war. Why is it the small-est things_ that tear_ us down?
~~X~~ Can't swal - low our pride, nieth-er of us wan-na raise that flag. Mmm.



Em
2 2 2 2 3 3

D
x 0 2

My world's noth-ing when you done. I'm not here with - out a shield. Can't go back now.
 If we can't sur-ren-der, then we both gon-na lose what we have. oh. no.

C/E
0 3 0

G/D
x x 0 0 0

D
x x 0

Both hands, tied be-hind my back with noth - ing. Oh no,

C/E
0 3 0

G/D
x x 0 0 0

D
x x 0

these times when we climb so fast to fall a - gain. Why we got-ta fall for it now?..

C
x 0 0 0

G
0 0 0

D
x x 0

Em
0 2 0 0 0

D
x x 0

I nev - er meant to start a war. You know I nev - er wan - na hurt you.

C G D Em

Don't e - ven know what we're fight - ing for. Why does love al - ways feel like a

(ALL - Harmony at bottom of page)

C G D Em D

(bat - tle - field, bat - tle - field, bat - tle - field?) (SOLO) Why does love al - ways feel like a

SAME (ALL - HARMONY)

C G D

(bat - tle - field, bat - tle - field, bat - tle - field?) Why does love al - ways feel like....

S - E D D 3
 A - TUNE + soloist
 T - E D F#
 B - C G D

→ continue this harmony for rest of song.

2.



N.C.

bat - tie - field?) (sarc) guess you bet - ter go and get your ar -
ALL ALL - battlefields continued . . .



SOLO - mor, (Get your ar - mor.) get your ar - mor. Bet-ter go and get your ar -
ALL - Battlefields continued (Get your ar - mor.)



- mor, (Get your ar - mor.) get your ar - mor. (Get your ar - mor.)

4

N.C.

We could pre-tend that we are friends to-night (Oh, oh, oh.) and in the morn-ing we'll wake up and we'll be al-right.

B

'Cause ba-by, we don't have to fight and I don't want this love to feel like a

N.C. (PIANO)

bat-tle-field, bat-tle-field, bat-tle-field.

hold, then to *

bat-tle-field a bat-tle-field, a bat-tle-field? Guess you got to go and give your ar-

* End →
 one more
 "battlefield"
 S - B
 A - G
 T - E
 B - E

4 bar
intro
♩ = 72

See You Again

WMTC - We Will Remember Them 2018

arr. Mat Dawson-Jones

Alto **Solo** **Duet**

It's been a long day— with - out you, my friend. And we'll

A. **Group 1**

tell you all a - bout it if we see you a - gain. We've come a - long way— from

A. **Group 2** **Group 3**

where we be - gan. Oh, we'll tell you all a - bout it if we see you a - gain, if we

S. **Woh** **Woh** **Ooo**

A. **see you a - gain.** **Woh** **Woh** **Ooo**

T. **Woh** **Woh** **Ooo**

B. **Woh** **Woh** **Ooo**

14

S. Woh Woh Ooo If we

A. Woh Woh Ooo If we

T. 8 *if possible!* Woh Woh Ooo If we

B. Woh Woh Ooo If we

18

S. see you a - gain, if we see you a - gain._

A. see you a - gain, if we see you a - gain._

T. 8 see you a - gain, if we see you a - gain._

B. see you a - gain, if we see you a - gain._

True Colours

WMTC - A Night To Remember

arr. Mat Dawson-Jones

$\text{♩} = 80$

Soprano
Ha ha ha ha ha. Ha ha ha ha

Alto
Ah ah ah ah Ah ah

Tenor
Ha ha ha. Ha ha

Bass
Ha ha ha. Ha ha

6
Sol. You with the sad eyes, don't be dis-cour- aged. Oh, I re-al-ize it's

S. ha. Ha ha ha ha.

A. ah ah Ha ha ha ha.

T. ha. Ha ha ha ha.

B. ha. Ha ha ha ha.

10

Sol. hard to take courage. In a world full of people you can lose sight of it all. And

S. Ha ha

A. Ha ha

T. ha. Ha ha

B. ha. Ha ha

13

Sol. dark-ness still in-side you make you feel so small.

S. Ah. And I see your true co - lours shi-

A. Ah. And I see your true co - lours shi-

T. Ah. And I see your true co - lours shi-

B. Ah. And I see your true co - lours shi-

16

S. - ning through. I see your true co - lours, that's why I lo - ve you, so

A. - ning through. I see your true co - lours, that's why I lo - ve you, so

T. - ning through. I see your true co - lours, that's why I lo - ve you, so

B. - ning through. I see your true co - lours, that's why I lo - ve you, so

19

S. don't be a - fraid to let them show your true co - lours,

A. don't be a - fraid to let them show your true co - lours,

T. don't be a - fraid to let them show your true co - lours,

B. don't be a - fraid to let them show your true co - lours,

22

S. true co - lours are beauti-ful like a rain - bow. And I see your

A. true co - lours are beauti-ful like a rain - bow. And I see your

T. true co - lours are beauti-ful like a rain - bow. And I see your

B. true co - lours are beauti-ful like a rain - bow. And I see your

26

S. true col - lours shi - ning through, I see your true co - lours

A. true col - lours shi - ning through, I see your true co - lours

T. true col - lours shi - ning through, I see your true co - lours

B. true col - lours shi - ning through, I see your true co - lours

29

S. that's why I lo - ve you, So don't be a - fraid, a-fraid, to let them show, your

A. that's why I lo - ve you, So don't be a - fraid, to let them show, your

T. that's why I lo - ve you, So don't be a - fraid, a-fraid, to let them show, your

B. that's why I lo - ve you, So don't be a - fraid, a-fraid, to let them show, your

32

S. true co - lours, true co - lours, are

A. true co - lours, true co - lours, are beau - ti-ful,

T. true co - lours, true co - lours, are beau - ti-ful.

B. true co - lours, true co - lours, are beau - ti-ful.

35

a capella
Duet

Sol. *a capella*
And we saw your true co - lours shi - ning through.

S. beau - ti-ful. *a capella*
So let your *a capella*

A. *a capella*
So let your *a capella*

T. *a capella*
So let your *a capella*

B. *a capella*
So let your

38

Sol. shine._____

S. true co - lours__ ine._____

A. true co - lours__ ine._____

T. true co - lours__ ine._____

B. true co - lours__ ine.