

# WHERE ARE ALL MY HEROES

# [14]

[REV 7/10/2011] v3

Peter Baron  
arr. M. Hartigan

CUE: Lights up

Rock Ballad ♩ = 62

1 2 3 4

*p* Eb Ab Eb Ab

5 6 7 8

Fm Bb7 Eb/G Ab Fm Bb7

WILL 3 10 11 12 3

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

*mp* Eb Bb7/F Eb/G Ab Eb Ab Eb/Bb

13 14 15 16

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

F/A Ab Eb/G Ab Bb Eb Ab Bb7

18 19

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

*mf* Eb Ab Eb Db/Eb

20 21 22 23

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

Ab Eb/Bb F/A Ab Eb/G F/A Eb/Bb Cm

24 25 26

gone a - way.

Fm7 Bb7 Eb Ab Eb/G Fm

3 28 29 30

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

*mf* Eb Ab Eb Db/Eb Ab

31 32 33 34 35

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

F/A A<sup>b</sup> E<sup>b</sup>/G F/A E<sup>b</sup>/B<sup>b</sup> C m F m7 B<sup>b</sup>7 E<sup>b</sup>

37 38

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

*f* A<sup>b</sup>

39 40 41

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

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F m

42 43 44

now ev - ery - thing has turned to grey. \_\_\_\_\_

G m A<sup>b</sup> B<sup>b</sup>7sus4 A/B

46

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

*ff* E A

47 48

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

E D/E A

49 50 51 51a

**Rubato**

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

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

52 53 54 55 56

**Slowly, In Time** **Tempo I** *rit.*

dead just like me.

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

# IT AIN'T SO BAD TO BE DEAD [15]

Rev 7/10/11 v.2

CUE: Helicopter SFX

Peter Baron  
Arr. Mark Sensinger

Up Swing ♩ = 180

1 *E<sup>b</sup>6* 2 *D<sup>b</sup>7* 3 4 *E<sup>b</sup>6*

6 *D<sup>b</sup>7* 7 *sfz* 8 9 (Vamp - Joey dialogue under) 10

11 12 *JOEY:* 13 14 15 16

8 It ain't so bad to be dead. You're

*B<sup>b</sup>7sus4* *B<sup>b</sup>9* *E<sup>b</sup>* *D<sup>b</sup>*

*ff*

17 18 19 20 21

8 ne - ver too old to be dead. No hair - cuts - no

*E<sup>b</sup>* *B<sup>b</sup>min7* *A7* *A<sup>b</sup>Maj7*

22 23 24 25 26

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

A<sup>b</sup>min7 G min7 F<sup>o</sup>7 F 9 B<sup>b</sup>9

27 28 29 30 31 32

E<sup>b</sup>6 D<sup>b</sup>7

*ff*

33 34 35 36 37 38

8 I'm here to be the best

E<sup>b</sup>6 D<sup>b</sup>7 E<sup>b</sup> Light Comp

*sfz*

Electric Bass

39 40 41 42 43

8 man at Will's wed-ding af - fair

D<sup>b</sup>7 E<sup>b</sup> D<sup>b</sup>7 E<sup>b</sup> D<sup>b</sup>7

*mf*

44 45 46 47 48 49

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

*Light Comp*

Electric Bass

E $\flat$  D $7$  E $\flat$  D $7$

50 51 52 53 54

And Lau-ra is

E $\flat$  E m7( $b5$ ) A7 D Maj7

55 56 57 58 59

glo-wing and Will's loo-king good.

G Maj7 D Maj7 G Maj7

60 61 62 63 64

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

C Maj7 F Maj7

65 66 67 68

8 prom king and queen — with the stars in their eyes. — It's

*f* F#m7(b5) B7 Em7(b5) A7

69 70 71 72

8 Ken and Bar - bie with an at - ti - tude look out world! \_\_\_\_\_

Slower ♩ = 95 Tempo I

Dm7(b5) G7(b9) F min7 Bb9

73 74 75 76 77

8 \_\_\_\_\_ It ain't so bad to be dead. \_\_\_\_\_

B9 E D7

*ff*

78 79 80 81 82

8 \_\_\_\_\_ The lawn's al - ways mowed o ver head \_\_\_\_\_ No

E B min7 Bb6



83 84 85 86 87

law - yers — no sales - men — knock on — my plot. It's cool just to

A Maj7 A min7 G#min7 G°7 F#min7

88 89 90 91 92 93

lay here and rot.

C7 B7 E6 (Sn. Dr. roll) E6

*f*

94 95 96 97 98

D7 Bb7

99

E6 10F6 10F6 10B7 10B6

*ff*

Piano/Vocal

It Ain't So Bad to be Dead | 6 Boomers: The Musical of a Generation

104 105 106 107 108 109

It ain't so bad  
C7 B9 C9 F6 Eb7 F6 (Dr. Solo)

110 111 112 113 114

to be dead. You're  
(Drum Hits) Eb6 F min7 Eb7 F min7 Eb7

115 116 117 118

ne - ver too old to be dead I may  
F6 C min7 rit. B7

119 **Moderate** ♩ = 120 120 121 122

look like a gimp but I ne - ver go limp. It  
Bb6 Bb min7 F Maj7 Ab7

123 124 125 126

ain't so bad to be dead. It

G min7 D b9 C 9 F 6 D7(b9)

127 128 129 130

ain't so bad to be dead. It

G min7 D b9 C 9 F 6 F 6 E 7

**Tempo I**

131 132 133 134 135

ain't so bad

D 7sus4 E b7sus4 G min7

136 137 138 139 140 141 142

to be dead!

C 9 F F 9 F 9

# MIRROR (A WORLD OF OUR OWN) [16]

[REV 7/10/2011] v4

Peter Baron  
arr. M Hartigan

Andante  $\text{♩} = 95$

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 contains a whole chord. Measures 2-4 feature a vocal line with eighth notes and a piano accompaniment with quarter notes and eighth notes.

Musical notation for measures 5-8. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 contains the vocal line starting with the word "WILL" and the piano accompaniment. The lyrics "This day has fin -'ly" are written below the vocal line. Chord "E" is indicated above the piano part.

Musical notation for measures 9-12. Measure 9 contains the vocal line starting with "come" and the piano accompaniment. The lyrics "I will mar - ry you." are written below the vocal line. Measure 10 contains the vocal line starting with "How could I" and the piano accompaniment. The lyrics "How could I" are written below the vocal line. Chords "A", "B7", "E", and "E7" are indicated above the piano part. The dynamic marking "Piano" is written below the piano part in measure 9, and "mf" is written below the piano part in measure 10.

13 14 15 16 — 3 —

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

A B7/A E/G# D/E

17 18 19 20

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

A B B m/D C#7

21 22 23 24 **LAURA**

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

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

Yes I will mar-ry

25 26 27 28

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

A B E

29 30 31 32

fell in love with \_\_\_\_\_ and I will stand by you for life. We can live a

A B7/A E/G# E7

33 34 35 36

fai-ry tale \_\_\_\_\_ and dine each night to can-dle light. \_\_\_\_\_ This mir-ror

A B7/A Bm/D C#7

*f*

37 38 39 40

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

Trust in

F#m Am/E B7/D# B E E7

41 42 43 44

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

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

A B7/D# E C#7/F

45 46 47

har - mo - ny \_\_\_\_\_ for all e - ter - ni - ty. \_\_\_\_\_

har mo ny \_\_\_\_\_ for all e ter\_\_ ni ty. \_\_\_\_\_

F#m G#7 C#

*WILL and LAURA are married.*

48 49 50 51

A Strings (synth 2) B C#

*f*

It's our

It's our

C#

3

52 53 54 55

A G# C#

It's our

It's our

C#

*accel.*



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

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

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

A B C# C#m

8<sup>vb</sup>-----

60 61 62 63

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

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

A G# C#

(8<sup>vb</sup>)-----

64 65 66 67

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

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

A

(8vb)

68 69 70 71

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

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

C#

mp

72 3 73 74 75

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

and I will pro-mise you \_\_\_\_\_ I'll make your hopes and dreams come true \_\_\_\_\_

E A B7/A Bm/D C#7

*mf*

76 77 78 79 80 81

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

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

F#m Am/E B7/D# B

*rit.*

# THE DISCO PUSH

# [17]

REV 7/10/11 v4

Mark Sensinger

1 2 3 4 (b) > > > > >

*f*

5 ALL 6 7

Nix - on's chec-kin' out\_\_ Pe - king Bobby Riggs and Bil-lieJean King D B Coo-per and Son of Sam

F min7 Eb Bb F min7

8 9

Crui-sin' in a Pon - ti - ac\_\_ Trans - Am. Xa - na - du, Bar - ba - rel - la, Su - per - fly \_\_

Eb Bb F min7

10 11

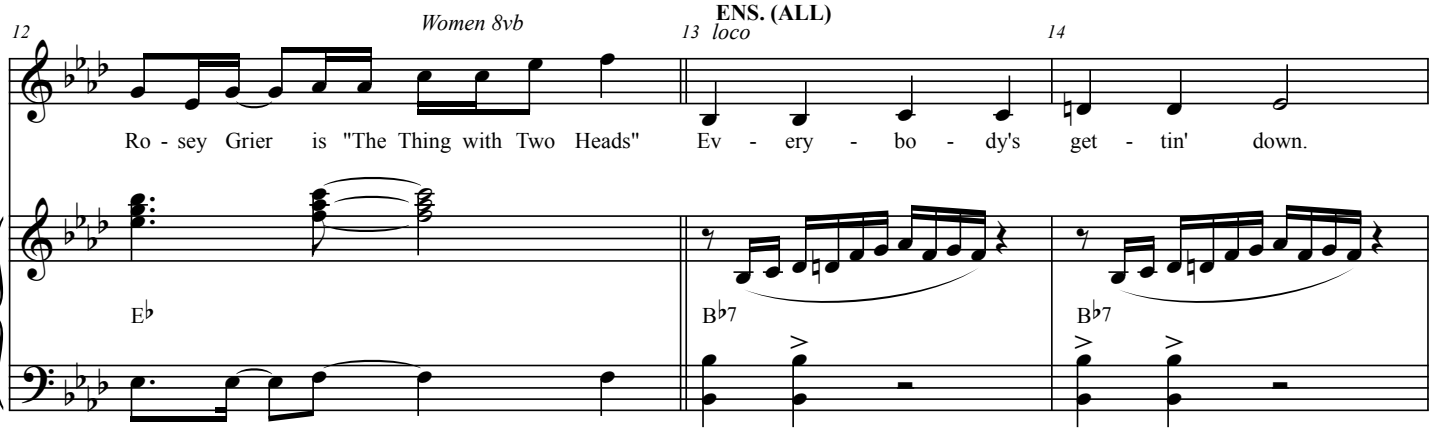
Ro - ger Moore's James Bond; Live and Let Die. La - va lamps, pet rocks, wa - ter beds.

Eb Bb F min7

12 *Women 8vb* **ENS. (ALL)** *13 loco* 14

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

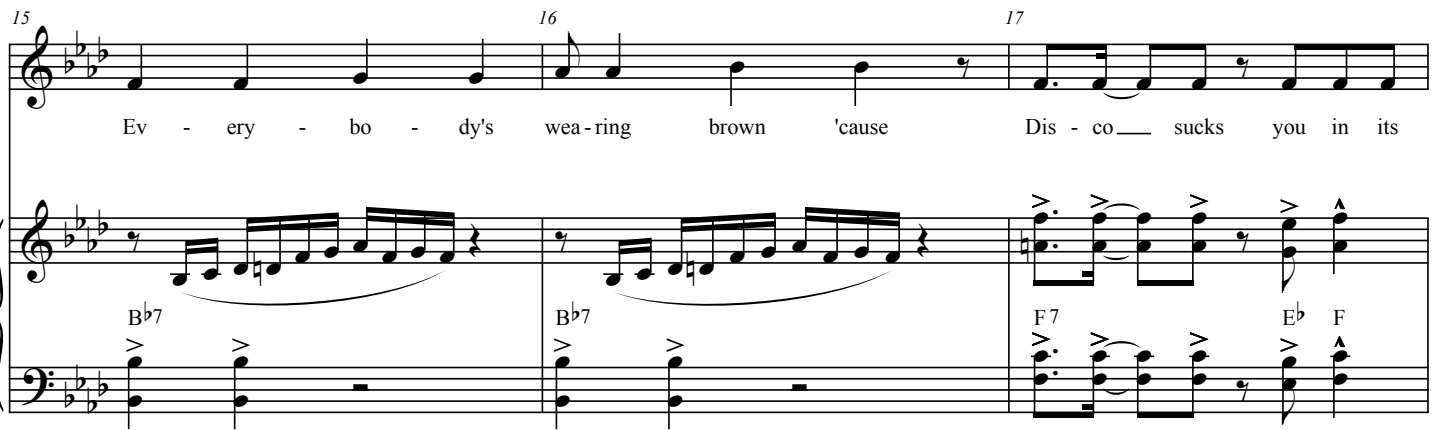
*E<sup>b</sup>* *B<sup>b</sup>7* *B<sup>b</sup>7*



15 16 17

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

*B<sup>b</sup>7* *B<sup>b</sup>7* *F7* *E<sup>b</sup>* *F*

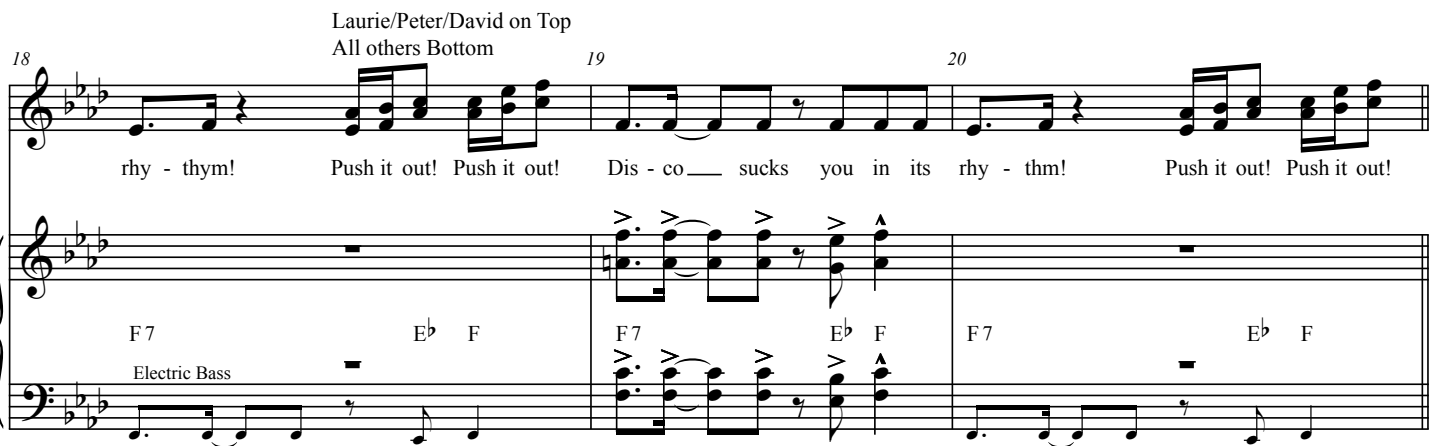


*Laurie/Peter/David on Top*  
*All others Bottom* 18 19 20

rhy - thm! Push it out! Push it out! Dis - co \_\_\_ sucks you in its rhy - thm! Push it out! Push it out!

*F7* *E<sup>b</sup>* *F* *F7* *E<sup>b</sup>* *F* *F7* *E<sup>b</sup>* *F*

Electric Bass



**WADE**  
**MALE ENS. SINGER** 21 22 **Laurie**  
**FEMALE ENS. SINGER** 23

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

*F min7* *E<sup>b</sup>* *B<sup>b</sup>* *F min7*



ERIK

MALE ENS. SINGER

25 DAVID

26

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

Chords: Eb, Bb, F min7, Eb, Bb

27 Pat-ty Hearst joins the S. L. A. — 28 ENS. (ALL) Par-ty down 'til the break of day! 29 ENS. (ALL) Ev - ery - bo - dy's

*Women 8vb* *loco*

Chords: F min7, Eb, F min7, Bb7

30 get - tin' down. 31 Ev - ery - bo - dy's wea-ring brown 'cause 32 Dis-co\_\_\_ sucks you in its

Chords: Bb7, Bb7, Bb7, F7, Eb, F

34 rhy - thym! 35 Push it out! Push it out! 36 Dis - co\_\_\_ sucks you in its rhy - thym! Push it out! Push it out!

Chords: F7, Eb, F, F7, Eb, F, F7, Eb, F

Electric Bass

37 38 39 40

F min7 F min7 F min7 F min7

Detailed description: This system contains measures 37 through 40. It features a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of eighth notes. Chord symbols 'F min7' are placed below the bass line for each measure.

41 42 43 44

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

F min7 Eb E F min7 Eb

Detailed description: This system contains measures 41 through 44. The vocal line in the treble clef has lyrics: 'Push it out! Push it out! Push it way out! Push it out! Push it out! Push it way out!'. The piano accompaniment in the grand staff features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Chord symbols 'F min7', 'Eb', and 'E' are indicated. There are triplets in the bass line of measures 42 and 43.

45 46 47 48

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

F min7 Eb E F min7

Detailed description: This system contains measures 45 through 48. The vocal line in the treble clef has lyrics: 'Push it out! Push it out! Push it way out! Push it out! Push it out! Push it way out!'. The piano accompaniment in the grand staff continues the rhythmic pattern from the previous system. Chord symbols 'F min7', 'Eb', and 'E' are indicated. There are triplets in the bass line of measures 46 and 47.

# YOU CAN BE ANYTHING

[18]

REV 7/10/11 v2

Peter Baron

CUE: Lights Up

1 *Music Box* 2 3 4 5 6

7 8 9 10 11 **LAURA**

And you know that you'll

**WILL**

Give wings to your dreams and reach to the sky.

12 13 14 15 16

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

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



17 18 19 20 21 22

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

Strings

23 24 25 26 27

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

28 29 30 31 32

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

33 34 35

but - ter - fly.

but - ter - fly.

8<sup>va</sup> -

PLAY until "And he's only five years old!"

*rit.*

Detailed description: This page of sheet music contains three systems. The first system (measures 33-35) features a vocal line in treble clef with lyrics 'but - ter - fly.' and a piano accompaniment in bass clef. The second system (measures 33-35) features a vocal line in treble clef with lyrics 'but - ter - fly.' and a piano accompaniment in bass clef. The third system (measures 33-35) features a piano accompaniment in treble clef with a melodic line and a piano accompaniment in bass clef. The piano part includes a 'rit.' marking and a 'PLAY until "And he's only five years old!"' instruction. The music is in 3/4 time and B-flat major.

# YOU CAN BE ANYTHING [18A]

## UNDERScore

CUE: GO on BLACKOUT

REV 7/10/11 v2

Peter Baron  
arr. Mark Sensinger

Moderate Rock ♩ = 90

The musical score is written for piano and rock organ in 4/4 time, with a tempo of 90 beats per minute. It consists of 21 measures. The piano part features a steady eighth-note bass line, while the rock organ part provides harmonic accompaniment with chords and occasional melodic lines. Chord progressions are indicated above the staff: 1. A min, 2. C, 3. G, 4. E min, 5. G, 6. E min, 7. E, 8. F, 9. E, 10. F, 11. G, 12. C, 13. G/B, 14. A min, 15. G, 16. F, 17. F min, 18. C, 19. G/B, 20. A min, 21. G. The score includes dynamic markings such as *8<sup>vb</sup>* and *8<sup>vb</sup>* at the end of measures 13, 17, and 21. The word "Rock Organ" is written in the piano part at the beginning of the first system.

# WHERE IS MY HERO?

# [19]

REV 7/10/11 v3

CUE: Blackout, a BEAT, then GO

Peter Baron  
arr. Mark Sensinger

1 *mp* C<sup>b</sup> 2 D<sup>b</sup> 3 G<sup>b</sup> 4 E<sup>b</sup>m

5 6 7 8 LAURA  
Your

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

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

17 18 19 20

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

21 22 23 24

lost and he can't find his way.

25 26 27 28

**Colla Voce**

They say the wife is al - ways the

29 30 31 32

**Slow 3**

last to know. She hides it all so her

33 34 35 36

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

Chords: G<sup>b</sup>, A<sup>b</sup>m, D<sup>b</sup>7

37 38 39 40

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

Chords: B<sup>b</sup>m, E<sup>b</sup>m, G<sup>b</sup>, E<sup>b</sup>m

41 42 43 44

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

Chords: D<sup>b</sup> sus4, C<sup>b</sup>, D<sup>b</sup>

*mf*

45 46 47 48

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

Chords: B<sup>b</sup>, E<sup>b</sup>m, C<sup>b</sup>, D<sup>b</sup>

49 50 51 52

where. \_\_\_\_\_ Your soul is black when your nose is full of white!

*G<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7*

*f*

53 54 55 56

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

*E<sup>b</sup>m B<sup>b</sup>7*

57 58 59 60

Our dream is— old and fa ded. [OPTIONAL CUT to 65]

*E<sup>b</sup>m A<sup>b</sup>m D<sup>b</sup>7*

*mf*

61 62 63 64

*B<sup>b</sup>m E<sup>b</sup>7 E A*

65 66 *rit.* 67

What hap - pened to the

*A<sup>b</sup>m* *G<sup>b</sup>sus4* *D<sup>b</sup>7sus4*

68 69 70

he - ro? He left his fam' ly in the cold.

*p* *8<sup>va</sup>*

71 72 73

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

Will I hope you're hap - py

*E<sup>b</sup>min* *C<sup>b</sup>* *8<sup>va</sup>*

[SEGUE AS ONE to #20]



# THERE WAS A TIME

# [20]

REV 7/10/11 v4

Peter Baron  
arr. Mark Sensinger

**Driving 80's Rock** ♩ = 155

Cmin (8va) B<sup>b</sup>

*Piano* *ff* Electric Bass

A<sup>b</sup> (8va) Gsus4 G

9 **WILL** 10 11

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

Cmin Megabig Synth B<sup>b</sup>

*Loco* Electric Bass

12 13 14

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

A<sup>b</sup>

15 16 17 18

8 fight off lee-ches and whores — And the truth is lost be - tween the floors.

Gsus4 G Fmin Ab

Ana Brass Synth

19 20 21 22

8 Now is the time to draw a crook-ed line — see a

G Ab Bb Ab G Cmin

23 24 25

8 mir - ror look the o - ther way. — A smo - king gun is bur-ning

Bb Ab

26 27 28

8 in my hand this is my price to pay — Now the

Gsus4 G

29 30 31 32

8 lies will flow like s\*\*\* through a greased tin horn!

Fmin Ab G Ab Bb Ab G

Ana Brass Synth

# NIGHTMARE UNDERSCORE 1 [20B]

REV 7/10/11 v2

Mark Sensinger

Musical score for "Nightmare Underscore 1" in 4/4 time. The score is divided into two systems of staves. The first system contains measures 1 through 7. The second system contains measures 8 through 11. The piano part (right hand) features a melodic line with triplets and a final key signature change to B-flat major. The motion synth part (left hand) provides a harmonic accompaniment with sustained chords and arpeggiated textures. Performance markings include "Motion Synth", "Piano", "Led.", and asterisks.

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Performance markings: Motion Synth, Piano, Led., \*

# CANDLELIGHT DINNERS

# [21]

REV 7/11/11 v4

Peter Baron Arr. M. Hartigan

Waltz ♩ = 110

1 *Piano* 2 3 4

*mp* C(add2) F m6/C

The piano introduction consists of four measures in 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure starts with a piano dynamic and a C(add2) chord. The second measure continues the melody. The third measure features an F m6/C chord. The fourth measure concludes the introduction.

Freely

Gently in time, slow 3

5 **LAURA** 6 7 8

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

C Em F G sus4 G

The vocal line for Laura begins at measure 5 with the lyrics "Where are the candlelight dinners?". The piano accompaniment provides harmonic support with chords C, Em, F, G sus4, and G.

9 10 11 12

Can - - dle - light din - ners with wine and a song We

C Em F G G/F

The vocal line continues at measure 9 with the lyrics "Candlelight dinners with wine and a song We". The piano accompaniment continues with chords C, Em, F, G, and G/F.

13 14 15 16

danced un - til two in the morn - ing in your

Em Dm

17 18 19 20

arms no thing e - ver could go wrong

Fm6/A<sup>b</sup> F/G G7 C(add2) F/G G

ten.

21 22 23 24

Where are the last mi - nute flo - wers?

Gentle 3 - ♩ = 104 C molto espressivo G7/D Em Dm G7

25 26 27 28

And the long walks we would take in the night and no

C G/F Em Dm7 G G7/F

29 30 31 32

mat - - ter how dark the world was out - side in our

Em Am Dm

33 34 35 36

hearts we still had can - dle light. But the

F/A G7 C

37 38 39 40

years and the tears have ex - tin - guished the flame We have

F Em

41 42 *ten.* 43 44

was - ted and squan - dered our time. *ten.*

Dm G7sus4 G7 C C7

45 46 47 48

How did this hap - pen? — Who is to blame? Two

F G 9/F Em

49 50 51 52

peo - ple lost in a lie.

B<sup>b</sup>M7(#11) B<sup>b</sup>M9 A m G A<sup>b</sup>7 *rit.*

53 54 55 56

**A Tempo**

There was a time when it all was so sim - ple

*mf* D<sup>b</sup> B<sup>b</sup>min E<sup>b</sup>7 A<sup>b</sup>/C

57 58 59 60

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

B<sup>b</sup>min E<sup>b</sup> A<sup>b</sup> F 7



61 62 63 64

bot - tle of wine, a rose and a can - dle and we'd

D $\flat$  E $\flat$ 7/D $\flat$  C7 Fm

65 66 67 68

dance for the rest of our lives And we'd

B $\flat$ 7 E $\flat$  rit. B

**A Tempo** 69 70 71 72

dance. Where is my

f E G $\sharp$ min A B

73 74 75 76

he - - - ro?

G $\sharp$ min F $\sharp$ min

77 78 79 80 81

A B7 E *sub p* B7 *Molto Rall*

82 **A Bit More Broadly** 83 84 85

Where are the can - dle - light din - ners? \_\_\_\_\_

*f* E G#min A B7

86 87 88 89

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

E C#min A B

90 91 92 *rit.*

late for the dream that you pro - mised.

F#min B7 G#min C#7

93 94 95 96

Where did it all go so wrong?

*mf*

97 98 99 100 101 102 103

*rit.*

# NIGHTMARE UNDERScore 2 [21A]

REV 7/11/11

Mark Sensinger

(Gtr. - arp. chords) 2 3 4 5 *French Horn*

*p* *mp*

6 7 8 9 *Strings*

*p* *Strings*

10 11 *Brass*

*ff* *Brass*

12 13

*ff*

14 15 16

*ff*

# PROMISES MADE, NOT KEPT

# [22]

REV 7/11/11 v3

Peter Baron  
arr. Mark Sensinger

1 **WILL** 2 3 4 5 6

This can't go on \_\_\_\_\_ I've done it all so wrong \_\_\_\_\_ My pro-mise was made, not kept I'm a-fraid, for-give

*Piano*  
*pp*

Chords: Eb, Cmin, Ab, Eb/G

7 8 9 10 11

\_\_\_\_\_ me. \_\_\_\_\_ I've wan-dered far from home. \_\_\_\_\_ and left you both a lone.

12 13 14 15 16

\_\_\_\_\_ The signs were all there, but I did-n't care, I'm sor-ry \_\_\_\_\_ But there's sittl

17 18 19 20 21 22

time \_\_\_\_\_ to right the wrong \_\_\_\_\_ I'll bring you back home to me and make this house a

23 24 25 26 27 28

home. Please \_\_\_\_\_  
**LAURA**

Now things have changed.  
*Clarinet*  
*mf*

29 30 31 32 33 34 35 36

\_\_\_\_\_ say that it's not to late \_\_\_\_\_ to start a new life for us, I need

No-thing's the same we have was-ted and squan-dered our time. \_\_\_\_\_ And the pro - mi - ses made have

37 38 39 40 41 42 43 44

you; I love you. \_\_\_\_\_ Now \_\_\_\_\_

all come to fade, two peo - ple lost in the lie. Where \_\_\_\_\_

**JOEY V**

As I climb \_\_\_\_\_ the  
*French Horn*

*mf*

45 46 47 48 49 50 51 52

\_\_\_\_\_ Now is the time \_\_\_\_\_ to bring you back home to me I need

are the can-dle light din-ners with wine and a song it's too late for the dreams that you

stairs of my life I'm un - sure \_\_\_\_\_ and a - fraid. \_\_\_\_\_ It's my life I

53 54 55 56 57

you. I love you. \_\_\_\_\_  
pro - - - - mised. Where did it all go so wrong?  
must walk my path. Why can't I stand and fill my own shoes?  
*Piano*

58 59 60

What brought us to ge - ther \_\_\_\_\_ has dri-ven us a - part \_\_\_\_\_  
What brought us to - ge - ther \_\_\_\_\_ has dri-ven us a - part. \_\_\_\_\_  
What brought us to - ge - ther \_\_\_\_\_ has dri-ven us a - part.  
C F  
*molto rall.*



# THE PLEAS

# [23]

REV 7/11/11 V4

Peter Baron  
arr. Mark Sensinger

Slow  $\bullet = 80$

8<sup>va</sup>-

7 8 **JOEY V:** 9  $\bullet = 90$  10 11 3 12

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

(8<sup>va</sup>)- *rit.* A m *Piano* C G

13 14 15 16 17 18

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

A m C G E m G

19 20 21 22 23

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

Em E7 F E7 F

24 25 26 27 28

need to be free. ————— No rain - bows in the wind, ————— there's no-thing

G C G/B A m F F m6

29 30 31 32

here for me. ————— and all I see is this street down in

C G/B A m F F m6

*p*

33 34 35 36

front of me.

C D/C B $\flat$  C/B $\flat$

8  
You gave me life, You bought me ev - ery-thing, I will ne-ver, ne-ver be free!  
B $\flat$  C/B $\flat$  A m D m E $\flat$ /G F/A B $\flat$

8  
We had a house but not a fa mi ly You are blind, too blind to see  
B $\flat$  C/B $\flat$  A m D m E $\flat$  F sus4 F B $\flat$  F

46 47 48  
I can't be you. I can't live in-side your past. WILL:  
B $\flat$  C/B $\flat$  A m D m E $\flat$ /G F/A B $\flat$  You must

49 50 51 52

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

*Re!* C/B<sup>b</sup> A<sup>m</sup> I will do an-ny-thing. E<sup>b</sup> Now come down to me at last.

53 54 55 56 57 58 59 60

Waltz ♩ = 100

LAURA:

Jo - ey, come down. Come down to me you're my

*p*

61 62 63 64 65 66 67

child. You're my ba by. Don't end you life be fore it's be

*mf*

68 69 70 71 72

gun. I love you, We love you.

A7/C# G/D D7 G

Big Harp-like Arpeggio

Rock (straight 8ths) ♩ = 142

73 74 75 76 77 78 79 80 JOEY V:

E min C A B min I've got

f Rock Organ

81 82 83 84

12/8 Shuffle Feel

no-thing to say — and on-ly one thing to do — my world is full of pain all star-ting with you! — I'm

E min G A E min G D

Electric Bass

85 86 87 88

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

E min G A E min G D

89 90 91 92

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

93 94 95 96

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

**Half Time (straight 8ths) ♩ = 70**

97 98 99 100

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

101 102 103 104

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

B min D E G A E min

105 106 107

*trembling, falsetto*

I'm not a - fraid a - ny more. —

B min

Drum Set (Kick Dr.)

Timp Roll on Bb

Waltz ♩ = 110

*WILL: Joey I love you! etc., repeat until WILL puts his jacket on JOEY*

*WILL: 1st time - WILL sings 2nd time - instrumental*

108 109 110 111 112 113 114 115

You shi - ver in the cold but to - mor - row will be war - mer I

E<sup>b</sup>sus<sup>2</sup> Piano E<sup>b</sup>sus<sup>4</sup> E<sup>b</sup> G min A<sup>2</sup> B<sup>7</sup>

*mp* *f*

116 117 118 119 120 121

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

E $\flat$  G min A $\flat$  B $\flat$  G min

122 123 124 125 126 127

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

F min A $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

128 129 130 131 132 133

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

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

*mf*



134 135 136 137 138 139

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

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

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

140 141 142 143 144 145

Sing the song of the

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

*mp*

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

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

*mp Legato*

146 147 148 149 150 151

world. Love is sim ple. Love is kind. Re\_

Ooh Ooh Ooh Ooh Ooh Ooh

Ooh Ooh Ooh Ooh Ooh Ooh

B D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup>m B D<sup>b</sup>7

152 153 154 155 156 157

joice in the joys of li ving. Ce le brate ev ery day of your

Ooh Ooh Ooh Ooh Ooh Ooh

OOh OOh Ooh Ooh Ooh Ooh

G<sup>b</sup> G<sup>b</sup>+ B Maj7 A<sup>b</sup>7 G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>7

*rit.*

158 159 160 161 162

Life. Of your life! \_\_\_\_\_

Life. Of your life! \_\_\_\_\_

Life. Of your life! \_\_\_\_\_

D E G $\flat$

*f*

3

Detailed description: This page of sheet music is for the song 'THE PLEAS' from the musical 'Boomers: The Musical of a Generation'. It is a piano/vocal score for measures 158-162. The music is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). The vocal line consists of a single melodic line with lyrics: 'Life. Of your life!'. The piano accompaniment is written for both the right and left hands. The right hand features a triplet of eighth notes in measure 159 and sustained chords in measures 160-162. The left hand provides harmonic support with chords and a moving bass line. A forte (*f*) dynamic marking is present in measure 159. The score concludes with a double bar line at the end of measure 162.

# CELEBRATE OUR GENERATION [24]

REV 7/11/11 v3

Peter Baron  
arr. Mark Sensinger

1 2 Repeat until cue 3 4 5 6

7 8 9 10 11

Cel-e-brate our gen-er - a - tion — We're the lea-ders of the na - tion —

Cel-e-brate our gen-er - a - tion — We're the lea-ders of the na - tion —

D G A D

12 13 14 15 16

We shook the world to its foun - da - tion — Cel-e-brate our gen-er - a - tion — Al-though the

We shook the world to its foun - da - tion — Cel-e-brate our gen-er - a - tion — Al-though the

G A D

17 18 19 20 21

gap was long and wide — we made it to the o - ther side — And some - we lost our way

gap was long and wide — we made it to the o - ther side — And some - we lost our way

*Piano* G D Emin

22 23 24 25 26

But we re-turned to fight a - no - ther day — We kept the pro-mise af - ter all — We pushed our dreams right

But we re-turned to fight a - no - ther day — We kept the pro-mise af - ter all —

A D D7 G Gmin

27 28 29 30

through that age — old wall — Hel - lo world we are the boom - ers — Feel - ing strong and stand - ing

through that age — old wall — we are the boom - ers — Feel - ing strong and stand - ing

D E7 Emin A

31 tall We make a pro - mise to you all if you push your

32

33

34

D E7 A Amin

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

36

37

38

E F#7 F#min Strings

Waltz ♩ = 90

39 roar We pass the

40

41

42

43

44

45

46

rit.

47 **Adagio** ♩ = 70

48 49 50

torch to the next gen - er - a - tion. We have

torch to the next gen - er - a - tion. We have

51 **Waltz** ♩ = 85

52 53 54 55

found our A - mer - i - can Dream

found our A - mer - i - can Dream

56 57 58 59 60

*rit.*