

LIFT EVERY VOICE AND SING SATB VOCAL SCORE 2018

JAMES WELDON JOHNSON

MAESTOSO

SOPRANO

ALTO

TENOR

BARITONE

PIANO

p 1. LIFT EV-'RY

p 1. LIFT EV-'RY

G/D D7 G D7 G

6 **A**

S.

1. VOICE AND SING, 'TIL EARTH AND HEAV - EN RING, RING WITH THE
2. ROAD WE TROD, BIT - TER THE CHAST - 'NING ROD. FELL IN THE

A.

1. VOICE AND SING, 'TIL EARTH AND HEAV - EN RING, RING WITH THE
2. ROAD WE TROD, BIT - TER THE CHAST - 'NING ROD. FELL IN THE

T.

p 1. VOICE AND SING, HEAV - EN RING,
2. ROAD WE TROD, CHAST - 'NING ROD.

BAR.

p 1. VOICE AND SING, HEAV - EN RING,
2. ROAD WE TROD, CHAST - 'NING ROD.

G B7/F# Em G/D D#07 Em

PNO.

S.
1. HAR - MO - NIES OF - LIS - - ER - TY. LET OUR RE -
2. DAYS WHEN HOPE UN - BORN - - HAD DIED. YET WITH A

A.
1. HAR - MO - NIES LIS - - ER - TY. LET OUR RE -
2. DAYS WHEN HOPE BORN - - HAD DIED. YET WITH A

T.
1. HAR - MO - NIES LIS - - ER - TY.
2. DAYS WHEN HOPE BORN - - HAD DIED.

BAR.
1. HAR - MO - NIES OF LIS - - ER - TY.
2. DAYS WHEN HOPE UN - BORN - - HAD DIED.

PNO. Am B7 C D(sus4) D7

S.
1. JOIC - ING RISE. HIGH AS THE LIST - 'NING SKIES. LET IT RE -
2. STEAD - Y BEAT. HAVE NOT OUR WEA - RY FEET. COME TO THE 2.

A.
1. JOIC - ING RISE. HIGH AS THE LIST - 'NING SKIES. LET IT RE -
2. STEAD - Y BEAT. HAVE NOT OUR WEA - RY FEET. COME TO THE

T.
1. JOIC - ING RISE. LIST - 'NING SKIES.
2. STEAD - Y BEAT. WEA - RY FEET.

BAR.
1. JOIC - ING RISE. LIST - 'NING SKIES.
2. STEAD - Y BEAT. WEA - RY FEET.

PNO. G B7/F# E E7 Am B7 C C#07

S.
 1. SOUND LOUD AS THE ROLL - ING SEA.
 2. PLACE, FOR WHICH OUR FA - THERS SIGHED.

A.
 1. SOUND LOUD AS THE ROLL _____ ING SEA.
 2. PLACE, FOR WHICH OUR FA - THERS SIGHED.

T.
 1. LOUD AS THE ROLL _____ ING SEA.
 2. FOR WHICH OUR FA - THERS SIGHED.

BAR.
 1. LOUD AS THE ROLL _____ ING SEA.
 2. FOR WHICH OUR FA - THERS SIGHED.

PNO.
 G/D D7 G D7 G

22 **B**
 1. SING A SONG, FULL OF THE FAITH THAT THE DARK PAST HAS TAUGHT US.
 2. WE HAVE COME, O - VER A WAY THAT WITH TEARS HAS BEEN WA - TERED,

PNO.
 G Em // D7

pp

p cresc.

S.

1. SING A SONG, FULL OF THE HOPE THAT THE PRES-ENT HAS BROUGHT US. FAC-ING THE
 2. WE HAVE COME, TREA-DING OUR PATH THROUGH THE BLOOD OF THE SLAUGH - TERED. OUT FROM THE

pp

cresc.

p

mf

A.

1. SING A SONG, FULL OF THE HOPE THAT THE PRES-ENT HAS BROUGHT US. FAC-ING THE
 2. WE HAVE COME, TREA-DING OUR PATH THROUGH THE BLOOD OF THE SLAUGH - TERED. OUT FROM THE

pp

cresc.

p

mf

T.

1. SING A SONG, FULL OF THE HOPE THAT THE PRES-ENT HAS BROUGHT US.
 2. WE HAVE COME, TREA-DING OUR PATH THROUGH THE BLOOD OF THE SLAUGH - TERED.

pp

cresc.

p

mf

BAR.

1. SING A SONG, FULL OF THE HOPE THAT THE PRES-ENT HAS BROUGHT US.
 2. WE HAVE COME, TREA-DING OUR PATH THROUGH THE BLOOD OF THE SLAUGH - TERED.

pp

p cresc.

mf

PNO.

S.

1. RISE - ING SUN. OF OUR NEW DAY BE _____ GUN. LET US MARCH
 2. GLOO - MY PAST, 'TIL NOW WE STAND AT _____ LAST, WHERE THE WHITE

A.

1. RISE - ING SUN. OF OUR NEW DAY BE _____ GUN. LET US MARCH
 2. GLOO - MY PAST, 'TIL NOW WE STAND AT _____ LAST, WHERE THE WHITE

T.

1. RISE - ING SUN. DAY BE _____ GUN.
 2. GLOO - MY PAST, STAND AT _____ LAST,

BAR.

1. RISE - ING SUN. DAY BE _____ GUN.
 2. GLOO - MY PAST, STAND AT _____ LAST,

PNO.

p

35

S. 

1. ON, 'TIL VIC - TO - RY _____ IS WON. 2.. STO NY THE CAST.
 2. GLEAM, OF OUR BRIGHT STAR _____ IS WON.

A. 

1. ON, 'TIL VIC - TO - RY _____ IS WON. 2.. STO NY THE CAST.
 2. GLEAM, OF OUR BRIGHT STAR _____ IS WON.

T. 

1. 'TIL VIC - TO - RY _____ IS WON. CAST.
 2. OF OUR BRIGHT STAR _____ IS WON.

BAR. 

1. 'TIL VIC - TO - RY _____ IS WON. CAST.
 2. OF OUR BRIGHT STAR _____ IS WON.

PNO. 

A TRAIN (SATB)

♩=140 SWING

BILLY STRAYHORN ARR. MARCUS SHELBY

PIANO

The piano introduction consists of four measures in 4/4 time, key of B-flat major. The first two measures feature a melody in the right hand with a mezzo-forte (*mf*) dynamic, consisting of eighth-note triplets. The last two measures feature a melody in the right hand with a pianissimo (*pp*) dynamic, also consisting of eighth-note triplets. The left hand provides a simple accompaniment of quarter notes in the first two measures and eighth-note triplets in the last two measures.

5 **A** TIFFANY)

VOICE

mf GET A - BOARD THE "A - TRAIN

(LIKE A TRAIN)

S. *pp* CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

(LIKE A TRAIN)

A. *pp* CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

(LIKE A TRAIN)

T. *pp* CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

(LIKE A TRAIN)

BAR. *pp* CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

PNO. *p* Eb // F7(b9) //

The vocal and piano accompaniment section consists of four measures. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with lyrics: "GET A - BOARD THE 'A - TRAIN". The SATB choir parts (Soprano, Alto, Tenor, Bass) enter with a pianissimo (*pp*) dynamic, singing "CHOO CHOO CHOO" in a rhythmic pattern. The piano accompaniment is marked piano (*p*) and features a simple accompaniment of quarter notes in the right hand and eighth-note triplets in the left hand. The key signature changes from B-flat major to E-flat major (Eb) in the second measure and back to B-flat major (F7(b9)) in the fourth measure.

9 **TIFFANY**)

VOICE: YOU'LL TAKE A LI-TTLE RIDE A-ROUND THE CI-TY

S. DOO-DOO-DOO-DOO DOO DUTE DUTE DUTE DUTE DUTE DUTE

A. DOO-DOO-DOO-DOO DOO DUTE DUTE DUTE DUTE DUTE DUTE

T. DOO-DOO-DOO-DOO DOO DUTE DUTE DUTE DUTE DUTE DUTE

BAR. DOO-DOO-DOO-DOO DOO DUTE DUTE DUTE DUTE DUTE DUTE

PNO. Fm7 Bb7 Eb //

13 **B** **TIFFANY**)

VOICE: BROOK - - - LYN OR BROAD - WAY TRAIN

S. CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

A. CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

T. CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

BAR. CHOO CHOO CHOO CHOO CHOO CHOO CHOO CHOO

PNO. Eb F7(b9) //

17 TIFFANY)

VOICE
YOU'LL SEE THAT 'OL NEW YORK IS MIGH-TY PRE-TTY...

S. Doo-Doo-Doo-Doo Doo DUTE DUTE DUTE DUTE DUTE DUTE

A. Doo-Doo-Doo-Doo Doo DUTE DUTE DUTE DUTE DUTE DUTE

T. Doo-Doo-Doo-Doo Doo DUTE DUTE DUTE DUTE DUTE DUTE

BAR. Doo-Doo-Doo-Doo Doo DUTE DUTE DUTE DUTE DUTE DUTE

PNO. Fm7 Eb

21 C TIFFANY)

VOICE
TAKE YOUR SA - BY SUB - WAY RI - DING.

PNO. Abmaj7

25 TIFFANY)

VOICE
THAT'S WHERE RO - MANCE MAY - BE HI - DING. For -

S. pp Ooo Ooo Ooo Ooo

A. pp Ooo Ooo Ooo Ooo

T. pp Ooo Ooo Ooo Ooo

BAR. pp Ooo Ooo Ooo Ooo

PNO. F7 Bb7

29 **D** TIFFANY)

VOICE
GET YOUR CAR OR AIR-PLANE

S.
CHOO CHOO CHOO CHOO CHOO CHOO

A.
CHOO CHOO CHOO CHOO CHOO CHOO

T.
CHOO CHOO CHOO CHOO CHOO CHOO

BAR.
CHOO CHOO CHOO CHOO CHOO CHOO

PNO. Eb F7(b9)

33 TIFFANY)

VOICE
YOU'LL FIND THAT IT' LL PAY TO TAKE THE "A- TRAIN."

S.
DOO-DOO-DOO-DOO

A.
DOO-DOO-DOO-DOO

T.
DOO-DOO-DOO-DOO

BAR.
DOO-DOO-DOO-DOO

PNO. Fm7 Bb7 Eb

6

61

H

S. BA - BY TO HAR - LEM. YOU'RE BOUND TO FIND A HALL. UP ON

A. BA - BY TO HAR - LEM. YOU'RE BOUND TO FIND A HALL. UP ON

T. BA - BY TO HAR - LEM. YOU'RE BOUND TO FIND A HALL. UP ON

BAR. BA - BY TO HAR - LEM. YOU'RE BOUND TO FIND A HALL. UP ON

PNO. Eb // F7(b9) //

65

S. SU - GAR HILL. WHERE E - VERY ONE'S HA - VING A SO - LID BALL. YOU'LL

A. SU - GAR HILL. WHERE E - VERY ONE'S HA - VING A SO - LID BALL. YOU'LL

T. SU - GAR HILL. WHERE E - VERY ONE'S HA - VING A SO - LID BALL. YOU'LL

BAR. SU - GAR HILL. WHERE E - VERY ONE'S HA - VING A SO - LID BALL. YOU'LL

PNO. Fm7 Bb7 Eb //

S. BOARD THAT A - TRAIN. AND THEN YOU RIDE TIL YOU DIG THIS NUM - BER.

A. BOARD THAT A - TRAIN. AND THEN YOU RIDE TIL YOU DIG THIS NUM - BER.

T. BOARD THAT A - TRAIN. AND THEN YOU RIDE TIL YOU DIG THIS NUM - BER.

BAR. BOARD THAT A - TRAIN. AND THEN YOU RIDE TIL YOU DIG THIS NUM - BER.

PNO. Eb // F7(b9) //

S. ONE-FOR-TY FIVE STREET WHERE ALL THE CATS MEET MORE THAN ON A STROLL. POPS THEY'RE REA-LLY IN THERE.

A. ONE-FOR-TY FIVE STREET WHERE ALL THE CATS MEET MORE THAN ON A STROLL. POPS THEY'RE REA-LLY IN THERE.

T. ONE-FOR-TY FIVE STREET WHERE ALL THE CATS MEET MORE THAN ON A STROLL. POPS THEY'RE REA-LLY IN THERE.

BAR. ONE-FOR-TY FIVE STREET WHERE ALL THE CATS MEET MORE THAN ON A STROLL. POPS THEY'RE REA-LLY IN THERE.

PNO. Fm7 E7 Eb //

77 J

S. *mf* BA -LA- DA DU - OW DU BA-LA-DA DU - AY THAT'S THE RIF THAT THE SANDS ALL PLAY_

A. *mf* BA -LA- DA DU - OW DU BA-LA-DA DU - AY THAT'S THE RIF THAT THE SANDS ALL PLAY_

T. *mf* BA -LA- DA DU - OW DU BA-LA-DA DU - AY THAT'S THE RIF THAT THE SANDS ALL PLAY_

BAR. *mf* BA -LA- DA DU - OW DU BA-LA-DA DU - AY THAT'S THE RIF THAT THE SANDS ALL PLAY_

PNO. *Ab*⁶ // // //

81

S. IT'S GROO - VY THE HEP -CATS SAY_ THEN YOU'LL KNOW THAT YOU'RE IN HAR-LEM

A. IT'S GROO - VY THE HEP -CATS SAY_ THEN YOU'LL KNOW THAT YOU'RE IN HAR-LEM

T. IT'S GROO - VY THE HEP -CATS SAY_ YOU GOT TO GET ON THAT

BAR. IT'S GROO - VY THE HEP CATS SAY_ YOU GOT TO GET ON THAT

PNO. *F*⁷ // *Bb*⁷

85 **K**

S. AND YOU WILL HAVE A BALL. YEAH! IF YOU'RE

A. AND YOU WILL HAVE A BALL. YEAH! IF YOU'RE

T. A - TRAIN YEAH! IF YOU'RE

BAR. A - TRAIN YEAH! IF YOU'RE

PNO. Eb F7(b9)

89

S. LOO - KING FOR RHY - THM YOU'LL FIND IT ON SU - GAR HILL.

A. LOO - KING FOR RHY - THM YOU'LL FIND IT ON SU - GAR HILL.

T. LOO - KING FOR RHY - THM YOU'LL FIND IT ON SU - GAR HILL.

BAR. LOO - KING FOR RHY - THM YOU'LL FIND IT ON SU - GAR HILL.

PNO. Fm7 E7 Eb

93 **L**

S. *pp* NOW THAT YOU KNOW JUST HOW *cresc.* TO GET UP THERE *p* DIG UP A NI-CKLE AND YOU GOT YOUR FARE... *mp* *mf*

A. *pp* NOW THAT YOU KNOW JUST HOW *cresc.* TO GET UP THERE *mp* DIG UP A NI-CKLE AND YOU GOT YOUR FARE... *mf*

T. *pp* *cresc.* *p* DIG UP A NI-CKLE AND YOU GOT YOUR FARE... *mp* *mf*

BAR. *pp* *cresc.* *p* DIG UP A NI-CKLE AND YOU GOT YOUR FARE... *mp* *mf*

PNO. *pp* *mp* *mf*

E^b6 E^b6 E^b6 E^b E^b F⁶

97 **M**

S. IF YOU WANT TO GO TO HA - PPY HAR - LEM YOU TAKE

A. IF YOU WANT TO GO TO HA - PPY HAR - LEM YOU TAKE

T. IF YOU WANT TO GO TO HA - PPY HAR - LEM YOU TAKE

BAR. IF YOU WANT TO GO TO HA - PPY HAR - LEM YOU TAKE

PNO. *G^b6* *Ab⁷ G⁷* *Ab⁷ G⁷*

101

S. THE A TRAIN THAT GOES UP TOWN AND RIDE. RIDE. RIDE.

A. THE A TRAIN THAT GOES UP TOWN AND RIDE. RIDE. RIDE.

T. THE A TRAIN THAT GOES UP TOWN AND RIDE. RIDE. RIDE.

BAR. THE A TRAIN THAT GOES UP TOWN AND RIDE. RIDE. RIDE.

PNO. *Abm7* *Db7(sus4)* *Gb6* //

105

N

S. WAIT UN - TIL YOU GET ON SU - GAR HILL YOU'LL J -

A. WAIT UN - TIL YOU GET ON SU - GAR HILL YOU'LL J -

T. WAIT UN - TIL YOU GET ON SU - GAR HILL YOU'LL J -

BAR. WAIT UN - TIL YOU GET ON SU - GAR HILL YOU'LL J -

PNO. *Gb6* // *Ab6* //

109

S. UMP FOR J - OY TIL YOU GET YOUR_ FILL_

A. UMP FOR J - OY TIL YOU GET YOUR_ FILL_

T. UMP FOR J - OY TIL YOU GET YOUR_ FILL_

BAR. UMP FOR J - OY TIL YOU GET YOUR_ FILL_

PNO. *Abm7* *Abm7* *D^b7(b9)* *G^b*

113

0

S. HAVE YOU_ GOT YOUR NI - CKLE IN YOUR_ HAND?_ THEN

A. HAVE YOU_ GOT YOUR NI - CKLE IN YOUR_ HAND?_ THEN

T. HAVE YOU_ GOT YOUR NI - CKLE IN YOUR_ HAND?_ THEN

BAR. HAVE YOU_ GOT YOUR NI - CKLE IN YOUR_ HAND?_ THEN

PNO. *gmaj7*

117

S. HUR - RY DON'T YOU MISS THAT TRAIN. OH MAN!

A. HUR - RY DON'T YOU MISS THAT TRAIN. OH MAN!

T. HUR - RY DON'T YOU MISS THAT TRAIN. OH MAN!

BAR. HUR - RY DON'T YOU MISS THAT TRAIN. OH MAN!

PNO. $A\flat 7$ || $D\flat 7$ $D\flat 7$

121

P

S. YES YOU THAT A - TRAIN THAT A - TRAIN...

A. YES YOU THAT A - TRAIN THAT A - TRAIN...

T. YOU MUST TAKE THE A - TRAIN

BAR. YOU MUST TAKE THE A - TRAIN

PNO. $G\flat 6$ || $A\flat 7$ ||

125

S. YOU'LL MAKE IT ON TIME. HAR - LEM

A. YOU'LL MAKE IT ON TIME. HAR - LEM

T. To GO TO SU-GAR HILL WAY UP IN HAR-LEM. SE - TTER

BAR. To GO TO SU-GAR HILL WAY UP IN HAR-LEM. SE - TTER

PNO. *Abm7* *G7* *Gb6*

129

S. HUR - RY GET A - BOARD THAT TRA IN!

A. HUR - RY GET A - BOARD THAT TRA IN!

T. HUR - RY GET A - BOARD THAT TRA IN!

BAR. HUR - RY GET A - BOARD THAT TRA IN!

PNO. *B7* *Abm7* *G7* *Gb6*

COME SUNDAY SATB VOCAL SCORE 2018

ELLINGTON ARR. MARCUS SHELBY

$\text{♩} = 60$

PIANO

Ab7(add13) Gb7(add13) Ab7(add13) Gb7(add13)

LEAD VOCAL

5 **A**

LORD, DEAR LORD OF LOVE, GOD AL - MIGH - TY GOD A - BOVE.

PNO.

Ab7 G7(b9) Gb7 Ab7 A7 Bb7

LEAD VOCAL

9

PLEASE LOOK DOWN AND SEE MY PEOP - LE *P* THROUGH.

PNO.

Ebm7 Fm7 Gb G7(#9) Ab(sus4) Db Gb/Db Db Db6

LEAD VOCAL

13

I BE - LIEVE THE SUN AND MOON WILL SHINE UP IN THE SKY.

PNO.

F7 Gb7 F7 Bbm7 Eb7

LEAD VOCAL

17

WHEN THE DAY IS GRAY I KNOW IT'S CLOUDS PASS - ING BY.

PNO.

Ab7 A7 Ab7 F7(#9) Bb7(b9) Eb7 Bb7(b9)

21

LEAD VOCAL

HE'LL GIVE PEACE AND COM - FORT TO E - VERY TROU - BLED MIND. COME

PNO.

Ab7 G7(b9) Gb7 Ab7 A7 Bb7

25

LEAD VOCAL

SUN - DAY OH COME SUN - DAY THAT'S THE DAY.

PNO.

Ebm7 Fm7 Gb G7(b9) Ab(sus4) Db Gb/Db Db° Db6

CHOIR IN

29

S.

mf LORD, DEAR LORD OF LOVE, GOD AL - MIGH - TY GOD A - BOVE. PLEASE LOOK DOWN AND SEE *p* THROUGH.

A.

pp Ooo, Ooo, Ooo, Ooo, Ooo. *mf* AND SEE MY PEO - PLE THROUGH.

T.

pp Ooo, Ooo, Ooo, Ooo, Ooo. *mf* AND SEE MY PEO - PLE THROUGH.

BAR.

pp Ooo, Ooo, Ooo, Ooo, Ooo. *mf* PLEASE LOOK DOWN AND SEE *p* THROUGH.

PNO.

Ab7 G7(b9) Gb7 Ab7 A7 Bb7 Ebm7 Fm7 Gb G7(b9) Ab(sus4) Db Gb/Db Db° Db6

37 **C**

S. I BE-LIEVE THE SUN AND MOON WILL SHINE UP IN THE SKY. GRAY I KNOW IT'S CLOUDS PASS-ING BY.

A. *p* AHH... AHH... KNOW IT'S CLOUDS PASS-ING BY.

T. *p* AHH... AHH... KNOW IT'S CLOUDS PASS-ING BY.

BAR. *p* AHH... *mf* WHEN THE DAY IS GREY Ooo...

PNO. *F7 Gb7 F7 Bbm7 Eb7 Ab7 A7 Ab7 F7(#9) Bb7(b9) Eb7 Bb7(b9)*

45 **D**

S. *mf* HE'LL GIVE PEACE AND COM FORT TO E-VERY TROU BLEED MIND. COME SUN-DAY OH COME SUN DAY THAT'S THE DAY.

A. *pp* Ooo. Ooo. Ooo. Ooo. Ooo. COME SUN-DAY OH COME SUN DAY THAT'S THE DAY.

T. *pp* Ooo. Ooo. Ooo. Ooo. Ooo. COME SUN-DAY OH COME SUN DAY THAT'S THE DAY.

BAR. Ooo. Ooo. Ooo. Ooo. Ooo. COME SUN-DAY OH COME SUN DAY THAT'S THE DAY.

PNO. *Ab7 G7(#9) Gb7 Ab7 A7 Bb7 Ebm7 Fm7 Gb G7(#9) Ab(sus4) Db Gb/Db Db° Db6*

PIANO SOLO...

53 **E**

PNO. *Ab7 G7(#9) Gb7 Ab7 A7 Bb7 Ebm7 Ab(sus4) Db Gb/Db Db° Db6*

61

PNO. *F7 Gb7 F7 Bbm7 Eb7 Ab7 A7 Ab7 F7(#9) Bb7(b9) Eb7 Bb7(b9)*

A. BASS *F7 Gb7 F7 Bbm7 Eb7 Ab7 A7 Ab7 F7(#9) Bb7(b9) Eb7 Bb7(b9)*

69

PNO. *Ab7 G7(b9) Gb7 Ab7 A7 Bb7 Ebm7 Ab(SUS4) Db Gb/Db Db° Db6*

A. BASS *Ab7 G7(b9) Gb7 Ab7 A7 Bb7 Ebm7 Ab(SUS4) Db Gb/Db Db° Db6*

77 **F**

LEAD VOCAL *mf* I BE - LIEVE THE SUN AND MOON WILL SHINE UP IN THE SKY.

A. *p* AHH... *p* AHH...

T. *p* AHH... *p* AHH...

BAR. *p* AHH... *p* AHH...

PNO. *F7 Gb7 F7 Bbm7 Eb7*

81

LEAD VOCAL

WHEN THE DAY IS GREY CLOUDS PASS-ING BY. HE'LL GIVE PEACE AND COM FORT TO

S.

GRAY I KNOW IT'S CLOUDS PASS-ING BY.

A.

KNOW IT'S CLOUDS PASS-ING BY. *pp* Ooo. Ooo.

T.

KNOW IT'S CLOUDS PASS-ING BY. *pp* Ooo. Ooo.

BAR.

KNOW IT'S CLOUDS PASS-ING BY. *pp* Ooo. Ooo.

PNO.

Ab7 A7 Ab7 F7(#9) Bb7(b9) Eb7 Bb7(b9) Ab7 G7(b9) Gb7

87

LEAD VOCAL

E - VERY TROU-BLED MIND. COME SUN-DAY OH COME SUN-DAY THAT'S THE DAY. *MOLTO RIT.* FINE

S.

COME SUN-DAY OH COME SUN-DAY THAT'S THE DAY. *p*

A.

Ooo. Ooo. Ooo. COME *mf* SUN-DAY OH COME *p* SUN-DAY THAT'S THE DAY.

T.

Ooo. Ooo. Ooo. COME *mf* SUN-DAY OH COME *p* SUN-DAY THAT'S THE DAY.

BAR.

Ooo. Ooo. Ooo. COME *mf* SUN-DAY OH COME *p* SUN-DAY THAT'S THE DAY.

PNO.

Ab7 A7 Bb7 Ebm7 Fm7 Gb G7(#9) Ab(sus4) Db Gb/Db Db° Db°

♩=175 SWING

JEEPERS CREEPERS-SATB

WARREN/MERCER/ARR. SHELBY

Musical score for Jeepers Creepers SATB and Piano. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩=175 SWING. The vocal parts are for Tiffany, Soprano, Alto, Tenor, and Bass. The piano part is for Piano.

The vocal parts (TIFFANY, SOPRANO, ALTO, TENOR, BASS) are mostly silent, with rests in the first four measures. In the fifth measure, the Tenor and Bass parts have a note with a dynamic marking of *p* and the lyrics "NOW".

The Piano part starts with a dynamic marking of *mf* in the first measure. The piano part consists of a melody in the right hand and a bass line in the left hand. The bass line features several chords and a melodic line that moves downwards.

6 **A**

S. *p* WEA-THER MAN SAYS IT'S RAI NNG, YOU

A. *p* WEA-THER MAN SAYS WHEN THE WEA-THER MAN SAYS IT'S RAI NNG, YOU

T. I DON'T CARE WHAT THE WEA-THER MAN SAYS WHEN THE WEA-THER MAN SAYS IT'S RAI NNG, YOU

B. I DON'T CARE WHAT THE WEA-THER MAN SAYS WHEN THE WEA-THER MAN SAYS IT'S RAI NNG, YOU

PNO. *ppp* *pp* *p*

10

S. NE-VER HEAR ME COM - PLAINING, I'M CER-TAIN THE SUN WILL SHINE.---

A. NE-VER HEAR ME COM - PLAINING, I'M CER-TAIN THE SUN WILL SHINE.---

T. NE-VER HEAR ME COM - PLAINING, I'M CER-TAIN THE SUN WILL SHINE.---

B. NE-VER HEAR ME COM - PLAINING, I'M CER-TAIN THE SUN WILL SHINE.---

PNO.

14 **B**

TIFFANY

Musical staff for Tiffany, starting with a treble clef and a key signature of two flats. The staff contains a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure with the lyric "It's".

S.

Musical staff for Soprano, starting with a treble clef and a key signature of two flats. The staff contains whole rests for the first three measures, followed by a quarter note G4 in the fourth measure with the lyric "WEA-THER MAN POINTS TO GLOO-MY".

A.

Musical staff for Alto, starting with a treble clef and a key signature of two flats. The staff contains whole rests for the first two measures, followed by quarter notes G4, A4, Bb4, C5 in the third measure, and quarter notes G4, A4, Bb4, C5 in the fourth measure with the lyric "WEA-THER MAN POINTS WHEN THE WEA-THER MAN POINTS TO GLOO-MY".

T.

Musical staff for Tenor, starting with a treble clef and a key signature of two flats. The staff contains quarter notes G4, A4, Bb4, C5 in the first measure, quarter notes G4, A4, Bb4, C5 in the second measure, quarter notes G4, A4, Bb4, C5 in the third measure, and quarter notes G4, A4, Bb4, C5 in the fourth measure with the lyric "I DON'T CARE HOW THE WEA-THER MAN POINTS WHEN THE WEA-THER MAN POINTS TO GLOO-MY".

B.

Musical staff for Bass, starting with a bass clef and a key signature of two flats. The staff contains quarter notes G3, A3, Bb3, C4 in the first measure, quarter notes G3, A3, Bb3, C4 in the second measure, quarter notes G3, A3, Bb3, C4 in the third measure, and quarter notes G3, A3, Bb3, C4 in the fourth measure with the lyric "I DON'T CARE HOW THE WEA-THER MAN POINTS WHEN THE WEA-THER MAN POINTS TO GLOO-MY".

PNO.

Piano accompaniment for the piece, consisting of two staves (treble and bass clefs) with a key signature of two flats. The music features chords and arpeggiated patterns. Dynamics include *ppp*, *pp*, and *p*. Vertical lines above the notes indicate accents.

♩=80 CONDUCTED

4

18 SLOWLY.....

TIFFANY

f GOT-TA BE SUN - NY TO ME. WHEN YOUR EYES LOOK IN TO MINE.

S.

EYES MINE.

A.

EYES MINE.

T.

EYES MINE.

B.

EYES MINE.

PNO.

Am ARP. Dm ARP. G¹³ ARP. C^{7(b5)} ARP.

♩=175 SWING

22



TIFFANY

JEE - PERS CREE - PERS. WHERE'D YA GET THOSE CREE - PERS...

T.

p JEE - PERS CREE - PERS. WHERE'D YA GET THOSE CREE - PERS...

B.

p JEE - PERS CREE - PERS. WHERE'D YA GET THOSE CREE - PERS...

PLAY 4/4 TIME (STRIDE LIKE)

PNO.

p Cm7 F7 Bb B° Cm7 F7 Bb B°

27

TIFFANY

JEE - PERS CREE - PERS. WHERE'D YA GET THOSE EYES?

T.

JEE - PERS CREE - PERS. WHERE'D YA GET THOSE EYES?

B.

JEE - PERS CREE - PERS. WHERE'D YA GET THOSE EYES?

PNO.

Cm7 F7 Bb B° Cm7 F7 Bb B°

31 **D**

TIFFANY

GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

T.

GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

B.

GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

PNO.

Cm7 F7 Bb B° Cm7 F7 Bb B°

35

TIFFANY

GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

T.

GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

B.

GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

PNO.

Cm7 F7 Bb B° Cm7 F7 Bb

E

39

7

TIFFANY

GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON.

T.

GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON.

B.

GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON.

PNO.

Fm Bb7 Ebmaj7 E° Fm7 Bb7 Ebmaj7

43

TIFFANY

WOE IS ME! GOT TO PUT MY CHEA TERS ON.

S.

mf WOE IS ME! *p* GOT TO PUT MY CHEA TERS ON.

A.

mf WOE IS ME! *p* GOT TO PUT MY CHEA TERS ON.

T.

mf WOE IS ME! *p* GOT TO PUT MY CHEA TERS ON.

B.

mf WOE IS ME! *p* GOT TO PUT MY CHEA TERS ON.

PNO.

Gm7 C7 Fmaj7 Gb° Gm7 C7 Fmaj7

47 **F**

S. JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

A. JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

T. JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

B. JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

PNO. Cm7 F7 Bb Cm7 F7 Bb

51

S. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

A. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

T. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

B. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

PNO. Cm7 F7 Dm7(b9) G7(b9) Cm7 F7 Bb G7

S. WHERE'D YA GET THOSE EYES? SATCH!!

A. WHERE'D YA GET THOSE EYES? SATCH!!

T. WHERE'D YA GET THOSE EYES? GATEL

B. WHERE'D YA GET THOSE EYES? GATEL

PNO. Cm7 F7 Bb G7 8va Cm7 F7 Bb G7

TIFFANY BA - BA

S. WHERE'D YA GET THOSE EYES?

A. WHERE'D YA GET THOSE EYES?

T. WHERE'D YA GET THOSE EYES?

B. WHERE'D YA GET THOSE EYES?

PNO. Cm7 F7 Bb

TIFFANY

61 9

DUPE DEE DAY SO BA DA BA DUPE ZEH ZOH THOSE EYES!

S. *mf* BA - BA

A. *mf* BA - BA

T. *mf* BA - BA

B. *mf* BA - BA

PNO.

65

DUPE DEE DAY SO BA DA BA DUPE ZEH ZOH THOSE EYES!

DUPE DEE DAY SO BA DA BA DUPE ZEH ZOH THOSE EYES!

DUPE DEE DAY SO BA DA BA DUPE ZEH ZOH THOSE EYES!

DUPE DEE DAY SO BA DA BA DUPE ZEH ZOH THOSE EYES!

PNO.

69 **H** Cm7 F7 Bb B° Cm7 F7 Bb B°

PNO.

73 Cm7 F7 Bb B° Cm7 F7 Bb

PNO.

77 Fm Bb7 Ebmaj7 E° Fm7 Bb7 Ebmaj7

PNO.

81 Gm7 C7 Fmaj7 Gb° Gm7 C7 Fmaj7

PNO.

85 Cm7 F7 Bb B° Cm7 F7 Bb B°

PNO.

89 Cm7 F7 Bb B° Cm7 F7 Bb

BACK TO G

PNO.

LAST X ONLY *f*

ON CUE (PIANO ONLY)

95  PNO. *f*



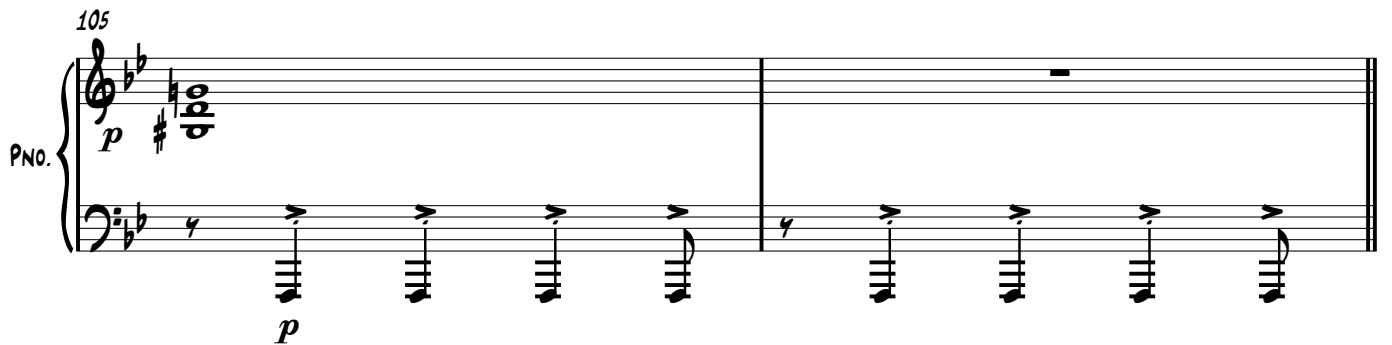
97 PNO.



101 PNO.



105 PNO. *p*





S. *mf* AH _____ AH _____

A. *mf* BA DU DA DA DA BA DU DOP

T. *mf* BA DU DOP BA DU DOP BA DU DA DA BA DU DOP

B. *mf* BA DU DOP BA DU DOP BA DU DA DA BA DU DOP

PNO. *p* Ab7 G7(♯5) Gb7 F(SUS4) E7(♯5) Eb7 Dm7(♯5) Db7

S. AH _____ AH _____

A. BA DU DA DA DOP

T. *mf* BA DU DOP BA DU DOP SOP SOP SOP SOP

B. *mf* BA DU DOP BA DU DOP SOP SOP SOP SOP

PNO. *p* Ab7 G7(♯5) Gb7 F(SUS4) Cm7 F7 Bb

115 **K**

S. *p* 000 *mf* 80P!

A. *p* 000 *mf* 80P!

T. *p* 000 *mf* 80P!

B. *p* 000 *mf* 80P!

PNO. *Fm7* *E7(#9)* *Ebmaj7* *E°* *Fm7* *Bb7* *Ebmaj7*

119

S. *p* 000

A. *p* 000

T. *p* 000

B. *p* 000

PNO. *Gm7* *Gb7(#9)* *Fmaj7* *G°* *Gm7* *C7* *Fmaj7*



S. *mf* AH _____ AH _____

A. *mf* BA DU DA DA BA DU DOP

T. *mf* BA DU DOP BA DU DOP BA DU DA DA BA DU DOP

B. *mf* BA DU DOP BA DU DOP BA DU DA DA BA DU DOP

PNO. *Ab7 G7(#5) Gb7 F(SUS4) E7(#5) Eb7 Dm7(b5) Db7*

S. BA DU DOP BA DU DA WHERE'D YA GET THOSE EYES?

A. BA DU DOP BA DU DA WHERE'D YA GET THOSE EYES?

T. BA DU DOP BA DU DA WHERE'D YA GET THOSE EYES?

B. BA DU DOP BA DU DA WHERE'D YA GET THOSE EYES?

PNO. *Cm7 F7 Dm7(b5) G7(b9) Cm7 F7 Bb*

131 **M**

S. *mf* JEE - PERS CREE - PERS, WHERE'D YA GET THOSE CREE - PERS_

A. *mf* JEE - PERS CREE - PERS, WHERE'D YA GET THOSE CREE - PERS_

T. *mf* JEE - PERS CREE - PERS, WHERE'D YA GET THOSE CREE - PERS_

B. *mf* JEE - PERS CREE - PERS, WHERE'D YA GET THOSE CREE - PERS_

PNO. Cm7 F7 Bb 8° Cm7 F7 Bb 8°

135

S. JEE - PERS CREE - PERS, WHERE'D YA GET THOSE EYES?

A. JEE - PERS CREE - PERS, WHERE'D YA GET THOSE EYES?

T. JEE - PERS CREE - PERS, WHERE'D YA GET THOSE EYES?

B. JEE - PERS CREE - PERS, WHERE'D YA GET THOSE EYES?

PNO. Cm7 F7 Bb 8° Cm7 F7 Bb

S. GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

A. GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

T. GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

B. GOSH ALL GET UP HOW'D THEY'D GET SO LIT UP?_

Ab7 G7(#5) Gb7 F(sus4) E7(#5) Eb7 D(sus4) Db7

PNO.

S. GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

A. GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

T. GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

B. GOSH ALL GIT UP! HOW'D THEY GET THAT SIZE?

Cm7 F7 Bb 8° Cm7 F7 Bb 8°

PNO.

147 0

TIFFANY
 GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON. —

T.
 GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON. —

B.
 GOL - LY GEE! WHEN YOU TURN THOSE HEAT - ERS ON. —

PNO. { Fm Bb7 Ebmaj7 E° Fm7 Bb7 Ebmaj7

151

TIFFANY
 WOE IS ME! GOT TO PUT MY CHEA TERS ON. —

S.
mf WOE IS ME! GOT TO PUT MY CHEA TERS ON. —

A.
mf WOE IS ME! GOT TO PUT MY CHEA TERS ON. —

T.
mf WOE IS ME! GOT TO PUT MY CHEA TERS ON. —

B.
mf WOE IS ME! GOT TO PUT MY CHEA TERS ON. —

PNO. { Gm7 C7 Fmaj7 Gb° Gm7 C7 Fmaj7

(SOLO FILLS)

155

TIFFANY

S.

A.

T.

B.

PNO.

Cm⁷ F⁷ B^b Cm⁷ F⁷ B^b

JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

JEE - PERS CRE - PERS WHERE'D YA GET THOSE PEE - PERS?

Cm⁷ F⁷ B^b Cm⁷ F⁷ B^b

TIFFANY ¹⁵⁹ Cm7 F7 Dm7(b9) G7(b9) Cm7 F7 Bb G7

S. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

A. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

T. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

B. OH THOSE WEE - PERS! HOW THEY HYP - NO - TIZE! YES!_

PNO. Cm7 F7 Dm7(b9) G7(b9) Cm7 F7 Bb G7

TIFFANY

Cm7

F7

Bb

Cm7

F7

Bb

S.

WHERE'D YA GET THOSE EYES? SATCH!!...

A.

WHERE'D YA GET THOSE EYES? SATCH!!...

T.

WHERE'D YA GET THOSE EYES? GATE!...

B.

WHERE'D YA GET THOSE EYES? GATE!...

PNO.

Cm7

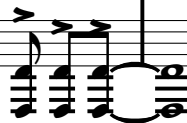
F7

Bb

8va Cm7

F7

Bb



TIFFANY

WHERE'D YA GET THOSE EYES? BA - BA

Musical staff for Tiffany, featuring a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter notes for 'WHERE'D', 'YA', 'GET', and 'THOSE', followed by a half note for 'EYES?'. The phrase 'BA - BA' is written below the staff with a dotted line indicating a long note.

S.

WHERE'D YA GET THOSE EYES? BA - BA

Musical staff for Soprano, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody is similar to Tiffany's but includes a dynamic marking of *f* (forte) before the final 'BA - BA'.

A.

WHERE'D YA GET THOSE EYES? BA - BA

Musical staff for Alto, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody is similar to the other vocal parts, with a dynamic marking of *f* before the final 'BA - BA'.

T.

WHERE'D YA GET THOSE EYES? BA - BA

Musical staff for Tenor, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody is similar to the other vocal parts, with a dynamic marking of *f* before the final 'BA - BA'.

B.

WHERE'D YA GET THOSE EYES? BA - BA

Musical staff for Bass, featuring a bass clef, key signature of two flats, and a 4/4 time signature. The melody is similar to the other vocal parts, with a dynamic marking of *f* before the final 'BA - BA'.

PNO.

Cm7 F7 Bb

Piano accompaniment for the vocal parts. The right hand (treble clef) has a melody with notes corresponding to the lyrics, with chord symbols Cm7, F7, and Bb above it. The left hand (bass clef) has a simple bass line. Dynamic markings include *f* and *mf*.

TIFFANY

Musical staff for Tiffany. Lyrics: DUPE DEE DAY SO SA DA SA DUPE ZEH ZOH THOSE EYES!

S.

Musical staff for Soprano. Lyrics: DUPE DEE DAY SO SA DA SA DUPE ZEH ZOH THOSE EYES!

A.

Musical staff for Alto. Lyrics: DUPE DEE DAY SO SA DA SA DUPE ZOH THOSE EYES!

T.

Musical staff for Tenor. Lyrics: DUPE DEE DAY SO SA DA SA DUPE ZOH THOSE EYES!

B.

Musical staff for Bass. Lyrics: DUPE DEE DAY SO SA DA SA DUPE ZOH THOSE EYES!

PNO.

Piano accompaniment staff with treble and bass clefs. Includes chord diagrams for the bass line.

WHAT A WONDERFUL WORLD-SATB

♩=70

THIELE/WEISS ARR. SHELBY

TIFFANY

PIANO

TIFFANY

A

TREES OF GREEN RED RO-SES TOO. I SEE THEM BLOOM. FOR ME AND YOU AND I

S. *pp* Ooo AHH

A. *pp* Ooo AHH

T. *pp* Ooo AHH

B. *pp* Ooo AHH

PNO. $Bb\text{maj}7$ $Dm7$ $Eb\text{maj}7$ $Dm7$ $Cm7$ $Bb\text{maj}7$ $Am7$ $D7(b9)$ Gm

7

TIFFANY

THINK TO MY-SELF, WHAT A WON-DER-FUL WORLD. I SEE

S.

A.

T.

B.

PNO.

G^b7 Cm⁷/F F7(b9) B^b B^bma⁷ F7

11

TIFFANY

SKIES OF BLUE, AND CLOUDS OF WHITE THE BRIGHT BLESS-ED DAY, THE DARK SA-CRED NIGHT, AND I

S.

A.

T.

B.

PNO.

B^bma⁷ Dm⁷ E^bma⁷ Dm⁷ Cm⁷ B^bma⁷ Am⁷ D7(b9) Gm

15 3

TIFFANY *3* THINK TO MY-SELF, WHAT A WON-DER-FUL WORLD.

S. *000*

A. *000* THE *mf*

T. *AH* *3* *000* THE *mf*

B. *AH* *3* *000*

PNO. *Gb7 Cm7/F F7(b9) Ab7 A7 Bbmaj7*

19 C

TIFFANY I SEE

S. *mf* *000* *000*

A. COL-ORS OF THE RAIN-BOW, SO PRE-TTY IN THE SKY, ARE AL-SO ON THE FA-CES OF PEO PLE GO IN' BY.

T. COL-ORS OF THE RAIN-BOW, SO PRE-TTY IN THE SKY, ARE AL-SO ON THE FA-CES OF PEO PLE GO IN' BY.

B. *mf* BOM.

PNO. *p*

TIFFANY

FRIENDS SHA-KING HANDS_ SAY-ING "HOW DO YOU DO" THEY'RE REA-LLY SAY-IN' "I LOVE YOU," I HEAR

S. *pp* "HOW DO YOU DO" *p* "I LOVE YOU,"

A. *pp* "HOW DO YOU DO" *p* "I LOVE YOU,"

T. *pp* "HOW DO YOU DO" *p* "I LOVE YOU,"

B. *pp* "HOW DO YOU DO" *p* "I LOVE YOU,"

PNO. *Gm* *F/A* *Gm/Bb* *F/C* *Gm/Bb* *B°* *Cm* *B°* *Cm*

TIFFANY

BA - BIES CRY. I WATCH THEM GROW THEY'LL BE MUCH MORE. THAN I'LL EV-ER KNOW AND I

S. *pp* *000* *p* AND 1

A. *p* *pp* *000*

T. *pp* *000*

B. *pp* *000* *p* AND 1

PNO. *Bb* *Dm7* *Ebmaj7* *Dm7* *Cm7* *Bbmaj7* *Am7* *D7(b9)* *Gm*



31

5

TIFFANY

THINK TO MY-SELF. WHAT A WON-DER-FUL WORLD. WORLD.

S.

THINK TO MY-SELF. *mf* WHAT A WON-DER-FUL WORLD.

A.

mf AND I THINK TO MY - SELF, WORLD.

T.

mf AND I THINK TO MY - SELF, WORLD.

B.

THINK TO MY-SELF. *mf* WHAT A WON-DER-FUL WORLD. WORLD.

PNO.

Gb7 Cm7/F F7(b9) Bb Dbmaj7 Gbmaj7 gmaj7

SOLOS

35

PNO.

Bbmaj7 Dm7 Ebmaj7 Dm7 Cm7 Bbmaj7 Am7 D7(b9) Gm

39

PNO.

Gb7 Cm7/F F7(b9) 1. Bb B° Cm7 F7 2. Bb Ab7 A7 Bb

45

PNO.

F Cm7 F7 Bb Cm7 F7 Bb Gm Dm Gm Dm Gm G7 Cm B° Cm F7

53

PNO.

Bbmaj7 Dm7 Ebmaj7 Dm7 Cm7 Bbmaj7 Am7 D7(b9) Gm

57

PNO.

Gb7 Cm7/F F7(b9) Bb F7 D.S. AL CODA

TIFFANY

THINK TO MY - SELF, WHAT A WON - DER - FUL WORLD. AND I

S.

THINK TO MY - SELF, *mf* WHAT A WON - DER - FUL WORLD.

A.

mf AND I THINK TO MY - SELF,

T.

mf SELF,

B.

THINK TO MY - SELF, *mf* WHAT A WON - DER - FUL WORLD.

PNO.

G^{b7} Cm⁷/F F⁷(^{b9}) B^b A^b7 G⁷

$\text{♩} = 50$
RUBATO

TIFFANY

THINK TO MY - SELF, WHAT A WON - DER - FUL

PNO.

Cm⁷ F⁷(^{b9})

♩=70

67 A TEMPO

TIFFANY

WORLD.

S.

A.

T.

B.

PNO.

The musical score consists of six staves. The top five staves are for vocal parts: TIFFANY, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for Piano (PNO.). The tempo is marked as 70 beats per minute (♩=70) and the tempo change is 'A TEMPO'. The key signature has two flats. The vocal parts have lyrics: 'WORLD.' (under a slur), 'OH', and 'YEAH!'. The piano part features a triplet pattern in the bass line and chords in the treble line, with a forte (f) dynamic marking.