

# PIANO SCORE

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# Celebrity Status

Foot-tappin'!  $\text{♩} = 90$

Music & lyrics by Ian Faraday  
Additional lyrics by Andrew Oxspring

**Piano**  $\text{Bb}$   $\text{Eb}$   $\text{F}$   $\text{Bb}$

*mf*

1 2 3 4

**Voice**  $\text{Bb}$   $\text{Eb}$   $\text{F}$   $\text{Bb}$

5 6 7 8

**V.1.** We love ga - zing in - to mir - rors a - ny chance we get.  
**V.2. Instrumental for dance (no chorus)**  
**V.3.** Al - ways seek - ing ways to help our i - ma - ges im - prove.

9 10 11 12

It's the one and o - nly pas - time of the trend - y set!  
'Haute cou - ture' and 'haute coif - fure', they keep us 'in the groove'!

$\text{Bb}$   $\text{Eb}$   $\text{F}$   $\text{Bb}$

13 14 15 16

Be - ing beau - ti - ful must be our pri - ma - ry ob - jec - tive,  
Top notch clothes and hair - styles mean that ev - ery - bo - dy pinch - es

$\text{Eb}$   $\text{Bb}$   $\text{C7}$   $\text{F}$

**Bb Eb F Bb**

17 18 19 20

though some say we're shall-ow and we're lack - ing in per - spec - tive!  
front page pic - tures here and there and gos - sip col - umn inch - es!

**F Bb D.S. for V.3. Bb6 Bb6**  
21 22 after V.2. instrumental 23 24

**Chorus** We have to be no - ticed!

**Eb7 Bb Bb6 Bb6**

25 26 27 28

A - gain and a - gain! There is no - thing in this life that's

**C7 F F7 Bb6 Bb6**

29 30 31 32

worse than be - ing plain! Good looks el - e - vate us to ce -

The image shows a piano score for a song. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is Bb major (two flats). The first system (measures 17-20) has a vocal line with lyrics and a piano accompaniment. The second system (measures 21-24) starts with a rest for the vocal line, followed by a chorus. The third system (measures 25-28) continues the vocal line and piano accompaniment. The fourth system (measures 29-32) continues the vocal line and piano accompaniment. Chord symbols are written above the vocal line, and measure numbers are written above the first note of each measure.

33 **Gb** **Gb** **Bb** **Bb7/Ab** **G7**

leb - ri - ty sta - tus! Kee - ping up our pro - file is our

37 **Cmin** **F7** **Bb** **D.C. for V.2. instr.** **Bb6** **Bb6**

un - dis - pu - ted aim! (chorus rpt. last time) We have to be no - ticed!

41 **Eb7** **Bb** **Bb6** **Bb6**

A - gain and a - gain! There is no - thing in this life that's

45 **C7** **F** **F7** **Bb** **Bb6**

worse than be - ing plain! Good looks el - e - vate us to ce -



**System 1 (Measures 49-52):**

Chord symbols: **Gb**, **Gb**, **Bb**, **Bb/Ab**, **G7**

Vocal line: 49 leb - ri - ty sta - tus! 50 Kee - ping up our pro - file is our 51 52

Piano accompaniment: 49 50 51 52

**System 2 (Measures 53-55):**

Chord symbols: **Cmin**, **F7**, **Bb**, **Bb7/Ab**

Vocal line: 53 un - dis pu - ted aim! 54 55

Piano accompaniment: 53 54 55

**System 3 (Measures 56-58):**

Chord symbols: **Gmin**, **Gb**, **F7**, **Bb**, **F7**, **Bb**

Vocal line: 56 57 58

Piano accompaniment: 56 57 58

Chirpy! ♩ = 130

# Crumbs From The Table

Music & lyrics by Ian Faraday  
Additional lyrics by Andrew Oxspring

Bert, spoken before V.1. - **"Alright chaps? 'Ow about a little sing-song? Laaarvley!"**

Bert, spoken before V.2. - **"Yeah - we might be poor but we know 'ow to 'ave a good time, don't we? Come on, all together now!"**

**Piano**

1 **F** 2 **F** 3 **F** 4 **F**

**Voice**

5 **F** 6 **F** 7 **F** 8 **C**

**V.1.** We've not got the airs and gra - ces but one might see at the Sa - voy!  
**V.2.** None of us has pots of cash but we know how to make ends meet.  
**V.3. Instrumental for dance - play verse**

9 **C** 10 **C** 11 **C** 12 **F**

All those po - seurs call us 'riff - raff', 'com - mon - ers' or 'hoi pol - loi!  
We've e - nough to have a knees - up now and then we like a treat.

13 **F** 14 **F** 15 **F** 16 **C**

We don't act all 'la de da', we're not too pol - ished or gen - teel!  
We don't shop at fan - cy stores, we on - ly pay what some-thing's worth.

**C** 17 **C** 18 **C** 19

Un - like them we have kind hearts 'cos we live in a  
Leave e - nough to throw a par - ty - we're pro - per a salt

**F** 20 **F** 21 **F** 22 **C**

world that's real! earth! **Chorus** We have lit - tle, they have lots, lots more than they need.

**C** 23 **C** 24 **F** 25

We lead sim - ple, mo - dest lives, theirs are filled with greed! We will do our best to grab a

**F7** 26 **D7** 27 **G** 28 **G7** **C7**

free - bie when we're a - ble! Won't feel guil - ty pil - fer - ing a few crumbs from the

1.2. **F** **D.C.** 3. **F**

29 ta - ble! 30 ta - ble! 31 **Chorus rpt.** We have lit - tle, they have lots,

32 **F** **C** 33 **C** 34 **C** **F**

lots more than they need. We lead sim - ple, mo - dest lives, theirs are filled with greed!

35 **F** 36 **F7** **D7** 37 **G** **G7**

We will do our best to grab a free - bie when we're a - ble! Won't feel guilt - y pil - fer - ing a

38 **C7** 39 **F** 40 **F**

few crumbs from the ta - ble!



Let's Samba! ♩ = 115

# Let's Have A Party!

Music & lyrics by Andrew Oxspring

**Piano** C F C G7 C F G F C G7 C  
(Intro preceded by 2 bars of percussion)

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

**Voice 1** C F C G7 C F G F C

The voice introduction consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

**V.1.** Let the cham - pagne corks go pop, let the mu - sic play! Let the fun and games con - tin - ue

The first line of the voice part consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

**G7 C Amin G Amin E7**

The second line of the voice part consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

till the break of day. Dan - cing all night long, like we just don't care!

The third line of the voice part consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

**F C D7 G (whistle) C F C G7**

The fourth line of the voice part consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

(shout!) Get a lit - tle cra - zy! LET'S HAVE A PAR - TY! YEAH! Let the cham - pagne corks go pop,

The fifth line of the voice part consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and a quarter note F4. The bass line in the left hand consists of quarter notes G3, F3, E3, and D3. The first measure is marked with a forte (f) dynamic. The second measure has a fermata over the G4 note. The third and fourth measures continue the melodic and harmonic pattern.

**C F G F C G7 C**

14 let the mu - sic play! 15 Let the fun and games con - tin - ue 16 till the break of day.

**C F C G7 C F G F C G7 C**

17 *f* 18 19 20

**C F C G7 C F G F C**

21 **V.2.** Come on peo - ple and fill the floor, 22 move like you've ne - ver 23

**G7 C Amin G Amin E7**

24 moved be - fore! 25 Throw some shapes, 26 don't be square!



27 **F** **C** **D7** **G** (whistle) **C** **F** **C** **G7**

(shout) Free your hips and LET'S HAVE A PAR - TY! YEAH! Come on peo - ple and

30 **C** **F** **G** **F** **C** **G7** **C**

fill the floor, move like you've ne - ver moved be - fore!

Voice 2 33 **C** **F** **C** **G7** 34 **C** **F** **G** 35 **F** **C**

V.1/2 Come on peo - ple and fill the floor, move like you've ne - ver

V.1/2 Let the cham - pagne corks go pop, let the mu - sic play! Let the fun and games con - tin - ue

36 **G7** **C** 37 **Amin** **G** **Amin** 38 **E7**

moved be - fore! Throw some shapes, don't be square!

till the break of day. Dan - cing all night long, like we just don't care!

39 **F** **G** **D7** **G** **C** **F** **C** **G7**

(shout) (whistle)

Free your hips and LET'S HAVE A PAR - TY! YEAH! Come on peo - ple and

(shout)

Get a lit - tle cra - zy! LET'S HAVE A PAR - TY! YEAH! Let the cham - pagne corks go pop,

42 **C** **F** **G** **F** **C** **G7** **C**

fill the floor, move like you've ne - ver moved be - fore!

let the mu - sic play! Let the fun and games con - tin - ue till the break of day.

45 **C** **F** **C** **G7** **C** **F** **G** **F** **C** **G7** **C**

*f*

Gently, caring  $\text{♩} = 110$

# A Million Miles Apart

Music & lyrics by Ian Faraday & Andrew Oxspring

**Piano** **C** **F/C** **G<sup>7</sup>/C** **F/C**

1 2 3 4

**Voice** **F/C** **C** **C** **G/B**

5 6 7 8

**V.1. Tiffany** Why am I not free to choose the

9 10 **Gsus4** **G** 11 **C** 12 **G/B**

life I want to lead? A pam-pered lit-tle prin-cess, I have

13 **Amin** 14 **Emin** 15 **F** 16 **G**

much more than I need. Ev'-ry-bo-dy wat-ching ev'-ry

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature. The voice part is a single staff with a treble clef. The score is divided into measures, with measure numbers 1 through 16 indicated. Chord symbols are placed above the corresponding measures. The lyrics are written below the voice staff. The piano part includes dynamics such as *f* (forte) and *mp* (mezzo-piano). The voice part includes the lyrics for the first verse, starting with 'V.1. Tiffany'.

Chord progression and lyrics for the piano score:

**Chorus:** They are from such diff - rent worlds, a friend - ship can - not e - ver start. These two worlds will ne - ver meet be - cause they are a mil - lion miles a - part!

Chords: C, G/B, Amin, G, F, Dmin, Gsus4, G, C, Amin, Dmin, G7, C, C7, Fmaj7, Emin, Amin, F, Dmin, G, G7, C, C.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The chords are indicated above the vocal line. The score includes a chorus section starting at measure 23. The piano accompaniment features various musical notations including eighth notes, quarter notes, and chords.



**33** **C** **34** **F/C** **35** **G7/C** **36** **F/C**

**37** **F/C** **38** **C** **39** **C** **40** **G/B**

**V.2. Alfie** Tif - fa - ny, you're beau - ti - ful, no -

**41** **F** **42** **G** **43** **C** **44** **G/B**

one would dis - a - gree. But it's your kind and gen - tle heart that's

**45** **Amin** **46** **Emin** **47** **F** **48** **G**

beau - ti - ful to me. Tell me, is there an - y - thing a

**C** **G/B** **Amin** **G** **F** **Dmin**

49 boy like me can do 50 to make them see 51 I'm good enough for 52

**Gsus4** **G** **C** **Amin**

53 you? 54 55 **Chorus** They are from such 56 diff' - rent worlds,

**Dmin** **G7** **C** **C7** **Fmaj7** **Emin** **Amin**

57 a friend - ship can - not e - ver start. 58 59 These two worlds will 60 ne - ver meet be -

**F** **Dmin** **G** **G7** **C** **G7**

61 cause they are 62 a mil - lion miles 63 a - part! 64



**C** **Amin** **Dmin** **G7** **C** **C7**

65 **Ch. rpt.** They are from such diff rent worlds, a friend - ship can - not e - ver start.

*mf*

**Fmaj7** **Emin** **Amin** **F** **Dmin** **G**

69 These two worlds will ne - ver meet be - cause they are a mil - lion

**G7** **C** **C** **C**

73 miles a - part!

**F/C** **G7/C** **F/C** **F/C** **C**

77 78 79 80 81

*f*

The image shows a piano score for the song 'Sleeping Beauty – the ugly truth!'. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system (measures 65-68) features a vocal line with lyrics 'Ch. rpt. They are from such diff rent worlds, a friend - ship can - not e - ver start.' and a piano accompaniment starting with a mezzo-forte (mf) dynamic. The second system (measures 69-72) continues the vocal line with 'These two worlds will ne - ver meet be - cause they are a mil - lion'. The third system (measures 73-76) shows the vocal line with 'miles a - part!' and a piano accompaniment that includes a forte (f) dynamic. The fourth system (measures 77-81) concludes the piece with a final chord in measure 81. Chord symbols are placed above the vocal line, and measure numbers are indicated at the start of each system. The piano part includes various musical notations such as chords, arpeggios, and dynamics.

# Sleep

Tranquil, dreamy ♩ = 80

Music by Ian Faraday & Andrew Oxspring  
Lyrics by Ian Faraday

**Voice** **Dmin** **Bb** **C** **Dmin**

**Piano** **p** **p**

(pedal every bar)

1 2 3

V.1. In this king - dom,  
V.2. In sus - pen - ded

4 5 6

C Bb A7

all is qui - et, li - ving things drift off to sleep.  
an - i - ma - tion, as the out - side world moves on,

7 8 9

Dmin C Bb A7

Thor - ny rose and a sil - ken cob - web cir - cle those who  
na - ture casts a migh - ty sha - dow, keeps them hid - den

10 11 12

Bb C Dmin Gmin Dmin

slum - ber deep. In the still - ness gil - ded stat - ues  
from the sun. There is time for slow re - flec - tion

**mp**

13 **A7** 14 **Dmin** 15 **Gmin**

si - lent - ly their vig - ils keep. In this king - dom  
on the past wrong deeds they've done. May - be chance of

16 **Dmin** 17 **A7** 18 **1. Bb C Dmin D.C.** 19 **2. Bb C D**

all is qui - et, li - ving things drift off to sleep. dreams have gone?  
swift re - demp - tion on the day all

(2nd time rit.) *mp*

Lively!  $\text{♩} = \text{♩}$

# Rise And Shine

Music & lyrics by Ian Faraday  
Additional lyrics by Andrew Oxspring

Voice 1  $\text{♩} = 190$

1 **Bb/F** 2 **G** 3 **Cmin** **F** 4 **Bb** **Eb** **Bb** 5

*Piano* **V.1.** That was a

*f* *mf*

Voice 2 **Bb** **Eb** **Bb** **Bb** **Eb** **Bb** **F**

6 (split) 7 8 9 10

Voice 1 A long, long sleep Re-mem-ber much A sleep so deep Been out of touch

**V.1.** long. long sleep, it was a sleep so deep, we've been out cold for  
**V.2.** mem - ber much, 'cos we've been out of touch! There was some sort of

**F** **Bb** **Eb** **Bb** **Bb**

11 12 13 14

So it seems there We don't  
We were there Too much

a - ges, so it seems! How it hap - pened we don't know  
par - ty, we were there! And be - cause of too much cheer

**Bb7 Eb Edim Bb/F G**

15 16 17 18

know cheer Years a - go clear Aah - aah -

but it must be years a - go, when we dozed off in-  
our sore heads aren't all that clear! But life is look - ing

**Cmin F7 Bb Eb Bb Bb7 Eb Ab/Eb**

19 20 21 22

aah - aah.... World of dreams (split) Now it's time  
We don't care

to a world of dreams!  
good, so we don't care!

**Chorus** But now it's time,

**Eb Bb Eb/Bb Bb Cmin7 F F7**

23 24 25 26 27

Rise and shine Brand new start a....

to rise and shine. We have a brand new start, a



**Bb Eb/Bb Bb Bb Bb7**

28 Brand new day. 29 Slum - ber - land 30 31 there's a

brand new day! Wave good - bye to slum - ber - land,

**to next section after V.2.**

**Eb Edim Bb/F G Cmin F7**

32 Job in hand 33 34 Aah - aah - aah - aah.... 35

great big job in hand and we can't wait to get it un - der - way....

**Bb Eb Bb Bb/F G Cmin F**

36 Un - der - way 37 38 39

.....!

*f*

The image shows a piano score for the piece 'Sleeping Beauty – the ugly truth!' by Andrew Oxspring & Ian Faraday. The score is written for piano and includes vocal lines. The key signature is B-flat major (two flats). The score is divided into three systems. The first system (measures 28-31) features a vocal line with the lyrics 'Brand new day. Slum - ber - land' and a piano accompaniment. The second system (measures 32-35) features a vocal line with the lyrics 'Job in hand Aah - aah - aah - aah....' and a piano accompaniment. The third system (measures 36-39) features a vocal line with the lyrics 'Un - der - way' and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f*. Chord symbols are provided above the staff lines.



**Bb Eb Bb** 40 **rpt. for V.2. then CODA** 41 **Next section** 42 **Bb/F G Cmin F7** 43

Aa - aah - aah - aah....

**V.2.** We can't re - we can't wait to get it un - der - way....

**Bb Eb Bb Bb7 Eb Ab/Eb Eb** 44 45 46 47

Un - der - way. (split) Now it's time

**Chorus rpt.** .....! But now it's time, to rise and

**Bb Eb/Bb Bb Cmin7 F F7** 48 49 50 51

Rise and shine Brand new start, a....

shine. We have a brand new start, a

**Bb Eb/Bb Bb Bb Bb7**

52 Brand new day 53 Slum - ber - land 54 55 there's a

brand new day! Wave good - bye to slum - ber - land,

**Eb Edim Bb/F G Cmin F7 Bb Eb**

56 Job in hand 57 Aah - aah - aah - aah.... 60 un - der - way

great big job in hand and we can't wait to get it un - der - way .....

**Bb Bb/F G Cmin F7 Bb Eb Bb**

61 Aah - aah - aah - aah.... 64 un - der - way 65

.....! And we can't wait to get it un - der - way.....!

The image displays a piano score for the piece 'Sleeping Beauty – the ugly truth!' by Andrew Oxspring & Ian Faraday. The score is written for piano and includes vocal lines. It is organized into three systems, each with a key signature change indicated by a bold chord symbol above the staff. The first system (measures 52-55) is in Bb major, with changes to Eb/Bb, Bb, and Bb7. The second system (measures 56-60) features Eb, Edim, Bb/F, G, Cmin, F7, Bb, and Eb. The third system (measures 61-65) includes Bb, Bb/F, G, Cmin, F7, Bb, Eb, and Bb. The vocal lines include lyrics such as 'Brand new day', 'Slum - ber - land', 'Wave good - bye to slum - ber - land,', 'there's a', 'Job in hand', 'Aah - aah - aah - aah....', 'un - der - way', and 'And we can't wait to get it un - der - way.....!'. The piano accompaniment consists of chords and melodic lines in both hands.

Heartfelt  $\text{♩} = 130$

# Look Inside

Music & Lyrics by Ian Faraday & Andrew Oxspring

**Piano**

**Cmin Bb F/A Ab**

1 2 3 4

*p*

(ped. every bar)

**Cmin Bb F/A Ab**

5 6 7 8

**Voice**

**Cmin Bb F/A Ab**

9 10 11 12

**V.1.** Well, each and ev - ery - one of us has a sto - ry to share.  
**V.2.** For each and ev - ery one of us there's a jour - ney to make

*mp*

**Cmin Bb Ab G**

13 14 15 16

We wit - ness acts of love and hate, we see ne - glect and care. And  
 and where it leads de - pends u - pon the path you choose to take. And

**Fmin Cmin Bb Ab**

17 18 19 20

there be - hind each pair of eyes, how - e - ver sad they seem,  
 if you're see - king trea - sure, then best heed the words of old :

The musical score is written for piano and voice. The piano part consists of two systems of staves. The first system (measures 1-8) is marked 'Piano' and 'p'. The second system (measures 9-20) is marked 'mp'. The voice part is written on a single staff with lyrics. The score includes chord symbols (Cmin, Bb, F/A, Ab, G, Fmin) and measure numbers (1-20). The lyrics are: 'V.1. Well, each and ev - ery - one of us has a sto - ry to share. V.2. For each and ev - ery one of us there's a jour - ney to make. We wit - ness acts of love and hate, we see ne - glect and care. And and where it leads de - pends u - pon the path you choose to take. And there be - hind each pair of eyes, how - e - ver sad they seem, if you're see - king trea - sure, then best heed the words of old :'. The tempo is marked 'Heartfelt' with a quarter note equal to 130 beats per minute.

**Cmin** **Bb** **Ab** **Bb** **C**

21 there lies a heart that beats with hope, a soul that dares to dream.  
 'Dig deep be- low the sur - face, all that glit - ters is - n't gold.' A

**F** **G** **Emin7** **Amin** **G**

25 mil - lion dif - ferent things com - bine to make us who we are but

**F** **Dmin** **Gmin7** **Bb**

29 on - ly what's with - in can make us shine like the brigh - test

**Csus4** **C** **F Gently** **Dmin**

33 star. **Chorus** Look in - side, look in - side. 'Cause

*mp*

To next section after V.2. 



**Bb** **C** **F** **Dmin**

37 38 39 40

that's where re\_al beau - ty al - ways hides. Let it out, give the

**Bb** **C** **F** **C**

41 42 43 44

world some - thing to sing a - bout. Then you'll be free to

**Dmin** **Bb** **Amin** **Amin**

45 46 47 48

be who you want to be. O - pen your heart wide and

**D.C. § Next section**  
**for V.2. 51 Csus4**

49 **Bb** 50 **Bb** 52 **C**

look in - side. star. **Chorus** Look in -

The piano score is written for a single piano. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score is divided into systems, each with measure numbers and chord symbols above the vocal line. The lyrics are written below the vocal line. The score includes a 'D.C.' (Da Capo) instruction with a repeat sign, indicating a repeat of the previous section for a second version. The final system begins the 'Chorus' section.

**F** **Dmin** **Bb** **C**

53 54 55 56

side. Look in - side. 'Cause that's where re - al beau - ty al - ways hides.

**F** **Dmin** **Bb** **C**

57 58 59 60

Let it out, give the world some - thing to sing a - bout. Then

**F** **C** **Dmin** **Bb**

61 62 63 64

you'll be free to be who you want to be. O - pen

**Amin** **Amin** **Bb** **Bb**

65 66 67 68

your heart wide and look in - side.



**C** 69 **D7** 70 **G** 71 **Emin** 72

**Chorus rpt.** Look in - side, look in - side. 'Cause

73 **C** 74 **D** 75 **G** 76 **Emin**

that's where re...al beau - ty al - ways hides. Let it out, give the

77 **C** 78 **D** 79 **G** 80 **D**

world some - thing to sing a - bout. Then you'll be free to

81 **Emin** 82 **C** 83 **Bmin** 84 **Bmin**

be who you want to be. O - pen your heart wide and

85 **C** look in - side. **C** 86 **Dmin** 87 **C** 88

89 **G/B** 90 **Bb** 91 **Dmin** 92 **C**

93 **G/B** 94 **Bb** **C** 95 **D** 96 **D**

rit. (ped.)