

PIANO SCORE

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Summer Vacation

Music & Lyrics by Andrew Oxspring

Strong! $\text{♩} = 128$

Piano Amin G D (run) D C# C A G# G A G# G E G A

ff

optional L.H.

Voice Amin G D F G

V.1. (All) For
V.2. (Children) For

three whole terms we've been bus - ting a gut, there's no - thing left in the tank! For
three whole terms we've been tied to our chairs and now it's time to let go! (Staff) We've

six whole weeks now these doors 'll be shut - well, that's a bo - nus! We're thank - ful for it!
gained some wrin - kles, a few grey - hairs, re - cu - per - a - tion is so ap - peal - ing!

17 F 18 F 19 D 20 D (split)

No more school for kids and staff, will we miss it? **(shout)** You're 'av - in' a laugh! Bring
(All) No more strife and no more stress, my oh my, how we've been blessed!

Chorus (sing)

21 Amin 22 G 23 D 24 D

on our Sum - mer va - ca - tion! A

25 Amin 26 G 27 D 28 D

time for re - la - ax - a - tion in a

29 Amin 30 G 31 F 32 F **D.C. then ON**

sun - ny des - ti - na - tion!

Middle Slower, dreamy! ♩ = 64

33 F G 34 C C/B Amin G 35 F G 36 C C7

(Children)
No more maths and no more sci - ence, no more lit - era - cy!

mp

37 F G 38 C C/B Amin G 39 F 40 Fmin

(Staff)
No more plan - ning, no more mar - king, fi - nal - ly we're free!

Tempo 1 Amin G D

41 42 43

ff

(run) D C# C A G# G A G# G A Amin G

44 45 46

(split)
Chorus Bring on our Sum - mer va -

f

47 D 48 D 49 Amin 50 G

ca - tion! A time for re - la - ax -

51 D 52 D 53 Amin 54 G

a - tion in a sun - ny des - ti - i -

55 F 56 F 57 Amin G Amin G 58 Amin

na - tion!

Ready To Go

Music & lyrics by Mark Hilton

With eager anticipation! ♩ = 130

Piano

f (Drum)

1 2 3

C F6

4 G7 5 C 6 C

(Green Coats) Green Coats, are you rea - dy, Green

7 F6 8 G7 9 C

Coats, rea - dy, stea - dy, Green Coats are you rea - dy to go, go, go? It's Sum -

10 C 11 F6 12 G7

mer hol - i - days and guests are on their way, so Green Coats are you rea - dy to go,

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is C major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). Chord symbols (C, G7, F6) are placed above the vocal line to indicate the harmonic structure. The lyrics are written below the vocal line, with some words in italics. There are also some special markings like 'Shout!' and 'CHECK!' with asterisks.

System 1: Measures 13-15. Chords: C, C, F6. Lyrics: go, go? Are the rooms com-plete? CHECK! U - ni - forms all neat? CHECK! **Shout!**

System 2: Measures 16-18. Chords: G7, C, C. Lyrics: Pans are on the heat? CHECK! Keep a look out, won't be long now. Swim - ming pool is clean? CHECK!

System 3: Measures 19-21. Chords: F6, G7, C. Lyrics: Gar - den - er has been? CHECK! Ev - ery - thing's pris - tine? CHECK! Keep a look out, won't be long now.

System 4: Measures 22-24. Chords: C, C, F6. Lyrics: Green Coats, are you rea - dy, Green Coats, rea - dy stea - dy, Green. *f*

25 G7 26 C 27 C

Coats are you rea - dy to go, go, go? It's Sum - mer hol - i - days and guests

28 F6 29 G7 30 C Voice 2 split

are on their way, so Green Coats are you rea - dy to go, go, go?

Voice 2 takes lower part
(Family - All) Are we

31 C (voice 2 split) 32 G7 33 G7

there yet? Are we there yet? Are we there yet? **(Children)** It feels like we've been dri - ving all day, phones are out of charge and we're bored,

there yet? Are we there yet? Are we there yet? **(Children)** Our phones are out of charge and we're bored,

f

34 C 35 C 36 G7 37 G7

all day. Are we there yet? Are we there yet? **(both times)** 'Cause grand - ma needs the
 bored, bored. **(All)** Are we there yet? Are we there yet? 'Cause grand - ma needs the

all day. Are we there yet? Are we there yet? 'Cause grand - ma needs the
 bored, bored. **(All)** Are we there yet? Are we there yet? 'Cause grand - ma needs the

1. C G7 C 38 2. C G7 C 39 C 40

loo! **(All)** Are we loo! **(Green Coats - voice 1)**
(Grandpa shouts) loo! Me, too! **(All)** Are we loo! **(Grandpa shouts)** Me, too! Green Coats, are you rea - dy? Green

41 F6 42 G7 43 C

Coats, rea - dy, stea - dy, Green Coats are you rea - dy to go, go, go? It's Sum -

44 C 45 F6 46 G7

mer hol - i - days and guests are on their way, so Green Coats are you rea - dy to go,

47 C Split 48 C 49 F6

Voice 2 (Family) Are we there yet? Are we there yet? It

Voice 1 (Family) Are we there yet? Are we there yet? It

go, go? Green Coats, are you rea - dy, Green Coats, rea - dy, stea - dy, Green

50 G7 51 C 52 C

feels like we've been dri - ving all day, all day. Are we there yet? Are we

feels like we've been dri - ving all day, all day. Are we there yet? Are we

Coats are you rea - dy to go, go, go? It's Sum - mer hol - i - days and guests

53 F6 54 G7 55 C

there yet? Gran and Gramps are rea - dy to go, go, go!

there yet? Gran and Gramps are rea - dy to go, go, go!

are on their way, so Green Coats are you rea - dy to go, go, go?

The musical score is written for piano and voice. It consists of five staves. The first two staves are for the voice, and the last three are for the piano. The piano part includes a bass line and a right-hand part. The lyrics are written below the voice staves. The score is divided into three measures, each with a key signature change: F6, G7, and C. The lyrics are: 'there yet? Gran and Gramps are rea - dy to go, go, go!' and 'are on their way, so Green Coats are you rea - dy to go, go, go?'. The piano part features a steady bass line and a right-hand part with chords and moving lines.

Et, Voilà!

Music & lyrics by Mark Hilton

Flamboyant! ♩ = 120

Piano

1 2 3 4 5 6 7

E Amin Dmin/A Amin E B7b5 E E

The piano introduction consists of seven measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a forte (f) dynamic. The melody in the treble clef features chords and eighth notes, while the bass clef provides a simple accompaniment. The notes are: Measure 1: Treble (F#, C#, G#), Bass (F, C); Measure 2: Treble (F#, C#, G#), Bass (F, C); Measure 3: Treble (F#, C#, G#), Bass (F, C); Measure 4: Treble (F#, C#, G#), Bass (F, C); Measure 5: Treble (F#, C#, G#), Bass (F, C); Measure 6: Treble (F#, C#, G#), Bass (F, C); Measure 7: Treble (F#, C#, G#), Bass (F, C).

8 9 10 11 12 13 14

B7b5 /F E B7 E7 Amin Amin/G Amin/F Amin/E Amin E7 Amin

The piano continuation consists of seven measures. The melody in the treble clef continues with various chords and eighth notes. The bass clef provides a simple accompaniment. The notes are: Measure 8: Treble (F#, C#, G#), Bass (F, C); Measure 9: Treble (F#, C#, G#), Bass (F, C); Measure 10: Treble (F#, C#, G#), Bass (F, C); Measure 11: Treble (F#, C#, G#), Bass (F, C); Measure 12: Treble (F#, C#, G#), Bass (F, C); Measure 13: Treble (F#, C#, G#), Bass (F, C); Measure 14: Treble (F#, C#, G#), Bass (F, C).

Voice

15 16 17 18 19 20 21

Amin Amin E7 Amin E7 Amin A A/C#

(Chef) Oui, je suis that chef off the tel-ly, I like cheese and I

mf

The voice introduction consists of seven measures. The melody in the treble clef starts with a rest in measure 15, followed by a series of eighth notes. The bass clef provides a simple accompaniment. The notes are: Measure 15: Treble (rest), Bass (F, C); Measure 16: Treble (F#, C#, G#), Bass (F, C); Measure 17: Treble (F#, C#, G#), Bass (F, C); Measure 18: Treble (F#, C#, G#), Bass (F, C); Measure 19: Treble (F#, C#, G#), Bass (F, C); Measure 20: Treble (F#, C#, G#), Bass (F, C); Measure 21: Treble (F#, C#, G#), Bass (F, C).

22 23 24 25 26 27 28

Dmin A Dmin E F E E B7b5 E E

like it smel-ly! I take the raw in - gre-di - ents and with my vast ex - per-i - ence, I turn them in - to

B7b5

The piano and voice continuation consists of seven measures. The melody in the treble clef continues with various chords and eighth notes. The bass clef provides a simple accompaniment. The notes are: Measure 22: Treble (F#, C#, G#), Bass (F, C); Measure 23: Treble (F#, C#, G#), Bass (F, C); Measure 24: Treble (F#, C#, G#), Bass (F, C); Measure 25: Treble (F#, C#, G#), Bass (F, C); Measure 26: Treble (F#, C#, G#), Bass (F, C); Measure 27: Treble (F#, C#, G#), Bass (F, C); Measure 28: Treble (F#, C#, G#), Bass (F, C).

29 $B7\flat5 / F$ (F7) 30 E B7 E7 31 32 Amin Amin/G 33 Amin/F Amin/E 34 Amin E7 35 Amin

some - thing leg - en - da - ry. Et, voi - là!

36 Amin 37 Amin 38 E 39 Amin E 40 Amin 41 A 42 A/C#

(Others) Yes, he is that chef off the tel - ly, he likes cheese and he

43 Dmin A 44 Dmin 45 E 46 F E 47 E 48 B7b5 E 49 E

likes it smel - ly! He takes the raw in - gre - di - ents and with his vast ex - per - i - ence, he turns them in - to

50 B7b5/F (F7) 51 E B7 B7 52 53 Amin Amin/G 54 Amin/F Amin/E 55 Amin E7 56 Amin

some - thing leg - en - da - ry. Et, voi - là!

57 Amin 58 Amin 59 E 60 Amin E 61 Amin 62 A 63 A7C#

(Chef) A steak is just a bit of cow mess but with a lit - tle
(Chef) egg is just a run - ny mess but with a lit - tle

mf

64 Dmin A 65 Dmin 66 E 67 F E 68 E 69 B7b5 E 70 E E/D

chef know - how, the re - ci - pe I form - u - late, the fla - vours I am - al - ga - mate and fi - nal - ly I
chef fi - nesse, (All) the re - ci - pe he form - u - lates, the fla - vours he am - al - ga - mates and fi - nal - ly he

71 F/C E 72 E 73 F/B E 74 E 75 B7b5/F (F7) 76 E B7 77 B7

dem - on - strate, how a chef like me cre - ates a tas - ty dish to make you sal - i - vate!
dem - on - strates, how a chef like he cre - ates a

(both times)

78 Amin Amin/G 79 Amin/F Amin/E 80 Amin E7 81 Amin 82 Amin 83 Amin 84 E

Et, voi - là! (Others) Yes, he is that

f

last time to CODA

85 Amin E 86 Amin 87 A 88 A/C# 89 Dmin A 90 Dmin 91 E

chef off the tel-ly, he likes cheese and he likes it smel-ly! He takes the raw in-

92 F E 93 E 94 B7b5 E 95 E 96 B7b5 /F (F7) 97 E B7 98 E7

gre-di-ents and with his vast ex - per-i - ence, he turns them in - to some - thing leg - en - da-ry!

99 Amin Amin/G 100 Amin/F Amin/E 101 Amin E7 102 Amin 103 Amin 104 CODA Amin

Et, voi - là! (Chef) An

Two Left Feet

Music & lyrics by Mark Hilton

Latin American style! ♩ = 135

Voice 1

1 4 Cmin 5 Cmin **(All)** 6 Cmin

Voice 2

3

Piano

3 (Percussion) *f*

7 Cmin 8 Cmin 9 Cmin 10 Cmin

cha, two, three, Cha - cha - cha. Two, three, Cha - cha - cha, two, three, Cha - cha -

cha, two, three, Cha - cha - cha. Two, three, Cha - cha - cha, two, three, Cha - cha -

11 Cmin 12 Cmin 13 Cmin 14 Cmin

cha, two, three, Cha - cha - cha. **(Anton)** I An - ton du Pan - ta - lon, the as
born in Wim - ble - don, I was

cha, two, three, Cha - cha - cha. **(Angelina)** My name is An - ge - li - na, I am from old Ha - ba - na,

mf

15 Cmin 16 G7 17 G7 18 G7

La - tin cham - pi - on,
grace-ful as a swan,

I
your

cha - cha all day long,
ball-room num - ber one,

An -
An -

I am a young La-ti - na,
I dance like hot ba-na-na,

I'm dan-cing in the hot can-ti - na,
I am your ball - room Ca - pi - ta - na,

19 G7 20 Cmin 21 Cmin 22 Ab

ton du Pan - ta - lon.
ton du Pan - ta - lon.

An - ge - li - na, young La - ti - na, dan-cing in the hot can-ti - na.
from Ha - ba- na, hot ba - nan- a, I'm your ball - room Ca - pi - ta - na.

mf

23 Ab 24 Eb7 25 Eb7 26 Eb7

(Couples) We could look as good as them, if we had a spray - on tan.

27 $E\flat 7$ 28 $A\flat$ 29 $A\flat$ 30 $A\flat$

We're strug-gl-ing to keep the beat, it's dif-fi-cult with two left feet.

31 $A\flat$ 32 $E\flat 7$ 33 $E\flat 7$ 34 $E\flat 7$

They have danced since they were ten, this is just our first at-tempt.

35 $E\flat 7$ 36 $A\flat$ 37 $A\flat$ 38 $A\flat$ $G7$

We're strug-gl-ing to keep the beat, it's dif-fi-cult with two left feet, with two left

39 $Cmin$ (All) 40 $Cmin$ 41 $Cmin$ 42 $Cmin$

Two, three, Cha-cha-cha, two, three, Cha-cha-cha, two, three, Cha-cha-cha. (Anton) An.

feet! Two, three, Cha-cha-cha, two, three, Cha-cha-cha, two, three, Cha-cha-cha.

f *mf*

Cmin Cmin Cmin G7

43 44 45 46

ton du Pan - ta - lon, the la - dies love my bum, I am

(Angelina) He thinks he's so a-ma - zing, he cut his leg when sha - ving,

G7 G7 G7 Cmin

47 48 49 50

hand-some, I am strong, An - ton du Pan - ta - lon.

hair stuck on with sti - cky ta - ping, so a-ma - zing, leg he sha-ving,

Cmin A^b A^b A^b

51 52 53 54

hair stuck on with sti - cky ta - ping. **Break**

E^b7 E^b7 E^b7 E^b7

55 56 57 58

59 $A\flat$ 60 $Cmin$ 61 $Cmin$ 62 $Cmin$

63 $G7$ 64 $G7$ 65 $G7$ 66 $G7$

67 $Cmin$ 68 $Cmin$ 69 $A\flat$ 70 $A\flat$

(Ang) So a-ma-zing, leg he shaving, hair stuck on with sti-cky ta-ping.

mf

71 $E\flat7$ 72 $E\flat7$ 73 $E\flat7$ 74 $E\flat7$

(Couples) We could look as good as them, if we had a spray-on tan. We're

75 $A\flat$ 76 $A\flat$ 77 $A\flat$ 78 $A\flat$

strug-gl-ing to keep the beat, it's dif-fi-cult with two left feet.

79 Eb7 80 Eb7 81 Eb7 82 Eb7

They have danced since they were ten, this is just our first at-tempt. We're

83 Ab 84 Ab 85 Ab G7

strug - gl - ing to keep the beat, it's dif - fi - cult with two left feet, with two left

86 Cmin (All) 87 Cmin 88 Cmin 89 Cmin

Two, three, cha - cha - cha, two, three, cha - cha - cha, two, three, cha - cha - cha.

feet! Two, three, cha - cha - cha, two, three, cha - cha - cha, two, three, cha - cha - cha.

H-A-P-P-Y O-A-P

Music & Lyrics by Mark Hilton

Lively! $\text{♩} = 120$

Voice D7 Eb7 D7 C7 G7 G

1 2 3 4

(Intro 2 bars of percussion first)

Piano *f*

V.1. We went to
V.2. Kissed my old
V.3. Oh, how we

G7 G7 G7

5 6 7

Zum - ba, last Sa - tur - day, it got us mo - ving and we're still
man, be - side the sea, his wig blew off, must have
laughed, our ribs were sore, our teeth fell out, now we're

G7 C7 C7

8 9 10

wob - bbl - ng to - day. **(all verses)**
been the mu - shy peas. It's fun to be, an H - A - P - P - Y O - A -
ea - ting off the floor.

11 G7 12 G7 13 D7

P. You're ne - ver too old to try

17 G 18 Gmin 19 Gmin 20 Abmin

P. **(Dialogue between Green Coat and Granny)**

21 Abmin 22 Amin 23 Amin

24 Bb 25 CODA G7 26 D7

(D.C. for V.2/3 then take CODA cut)

P. You're ne - ver too old to try

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 27-29): The vocal line begins with the lyrics "some - thing new, it's fun to be," followed by "an H - A - P - P - Y O - A -". The piano accompaniment consists of chords and moving lines in both hands.

System 2 (Measures 30-32): The vocal line continues with "P. An H - A - P - P - Y O - A - P. An". The piano accompaniment includes triplets and a section marked "Much slower" starting at measure 32.

System 3 (Measures 33-34): The vocal line concludes with "H - A - P - P - Y O - A - P, O - A - P!". The piano accompaniment features triplets and a section marked "molto rit." (molto ritardando) starting at measure 33.

Chords and Dynamics: Chords indicated above the staff include Eb7, D7, C7, G7, and C7. Dynamics include "P." (piano), "ff" (fortissimo), and "molto rit." (molto ritardando).

It Isn't Easy (Being A Kid)

Thoughtful but bright! $\text{♩} = 135$

Music & Lyrics by Andrew Oxspring

Voice

1 2 C Amin 3 F G7 4 C Amin 5 F G7

Piano

f *mf*

V.1. It is - n't

6 C Amin 7 F G7 8 C Amin 9 F G7

(voice 2)

V.1. ea - sy (ea - sy, ea - sy) be - ing a kid, what - e - ver you think. It is - n't
V.2. ea - sy (ea - sy, ea - sy) be - ing this age, what - e - ver you think. It is - n't

10 C Amin 11 F G7 12 C Amin 13 F G7

(voice 2)

ea - sy (ea - sy, ea - sy) be - ing a kid. Well,
ea - sy (ea - sy, ea - sy) be - ing this age. With

14 **F** 15 **G** 16 **F**

grown-ups just as - sume that ev - ery boy and ev - ery girl is bliss - ful - ly con - tent, with - out a
chan - ges on their way, our lives will hard - ly be a breeze; e - mo - tion - al and phy - si - cal

17 **G** 18 **Ab** 19 **Bb**

care in the world! O - k, we don't have mort - ga - ges or bills we have to pay - it
met - a - mor - pho - ses! And know - ing pret - ty soon we'll have a face that's full of spots, the

20 **Ab** 21 **Bb** **G7** 22 **C**

does - n't mean that we don't have con - cerns from day to day. So cut us a lit - tle
pros - pect of it all has tied our tum - mies up in knots! So cut us a lit - tle

23 **Gsus4** **G** 24 **E7** 25 **Amin** **G** 26 **F** (cut to next section after V.2.)

bit of slack if you see us flip - ping our lid. It is - n't ve - ry ea - sy
bit of slack if we some - times rat - tle your cage. It is n't ve - ry ea - sy

27 G G7 C 28 Amin 29 F G 30 C Amin

be - ing a kid!
be - ing this age!

f

(repeat for V.2. then take cut) (next section)

31 F G7 32 G G7 33 C 34 G7 Slower

V.2. It is - n't be - ing this age!

mp poco rit.

35 G7 36 Dmin 37 Amin

V.3. Do - ing home-work, eat - ing greens and kee - ping up with trends,

38 C 39 G 40 Dmin

ear - ly bed-times, fus - sy pa - rents - boy, it ne - ver ends! But with time and pa - ience we'll get

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 41-43) features a vocal line with lyrics 'through it, there's no rush. And one day all life's blem - i - shes will come out in the wa sh . . . !' and piano accompaniment. Chords are indicated as Amin, C, G, and G7. A 'rit.' (ritardando) marking is present in the piano part at measure 43. The second system (measures 44-47) continues the vocal line with lyrics 'But cut us a lit - tle bit of slack if you see us flip - ping our lid..' and piano accompaniment. Chords are G, C, Gsus4, G, and E7. A 'a tempo' marking is at the start of measure 44. The third system (measures 48-51) concludes the vocal line with lyrics 'it is - n't ve - ry ea - sy be - ing a kid!' and piano accompaniment. Chords are Amin, G, F, G, G7, and C. The score includes various musical notations such as notes, rests, and dynamic markings.

41 through it, there's no rush. And one day all life's blem - i - shes will come out in the wa sh . . . !

42

43 rit.

44 But cut us a lit - tle bit of slack if you see us flip - ping our lid..

45

46

47

48 it is - n't ve - ry ea - sy be - ing a kid!

49

50

51

Dance Like No-one Is Watching

With determination ♩. = 53

Music & Lyrics by Andrew Oxspring

Piano

1 2 3 4 5 6

F Gmin B \flat C Dmin

7 8 9 10 11 12

C B \flat sus2 B \flat sus2 F Gmin B \flat sus2

13 14 15 16 17 18

C Dmin C B \flat sus2 B \flat sus2 B \flat sus2

Voice

19 20 21 22 23 24

B \flat sus2 F Fsus2 F B \flat B \flat sus2 F Fsus2

V.1. We're all on a jour - ney and with
V.2. Yes, there on will a be moun - tains which they

25 26 27 28 29 30

Fsus2 F B \flat B \flat sus2 Dmin Dmin C

ev - ery new day who knows what ad - ven - tures are
say you can't climb, but the tal - lest of moun - tains can

C B \flat B \flat sus2 B \flat B \flat sus2 F F \sharp sus2

31 32 33 34 35 36

com - ing your way? The
crum - ble in time. The

F \sharp sus2 F B \flat B \flat sus2 F F \sharp sus2 B \flat

37 38 39 40 41 42

chan - ces are ma - ny, op - por - tu - ni - ty's yours
sky is your li - mit and the har - der you try

B \flat sus2 B \flat Dmin C C (divide) B \flat

43 44 45 46 47 48

and life is for liv - ing - push o - pen the doors.
there'll come a day you'd re - a - lise you can fly.

B \flat sus2 B \flat B \flat sus2 Gmin Gmin C

49 50 51 52 53 54

You're the ma - ker of your own re -
You can make a - ny dream re -

C F C Dmin C Gmin

55 56 57 58 59 60

des - ti - ny, it's what - e - ver you choose. Stand proud and
a - li - ty, it's not too late to start. Stand proud and

Gmin Bb Bb C C

61 62 63 64 65 66

seize the day, you've got no - thing to lose.
seize the day and just fol - low your heart.

Csus4 F F C C Dmin

67 68 69 70 71 72

Chorus So dance like no - one is watch - ing and sing like

Dmin Bb Bb F F C

73 74 75 76 77 78

no - one can hear. Squeeze the mo - ment dry and

79 80 81 82 83 84

C Dmin Dmin B \flat B \flat F

let your wor - ries dis - a - ppear. Your sto - ry's

85 F yet to be writ-ten,

86 C

87 C your fu - ture's

88 Dmin fa _ _ _ r

89 Dmin fro _ m

90 B \flat clear,

91 B \flat 92 C 93 C 94 Dmin 95 Dmin 96 B \flat

so dance like no - one is watch - ing, and sing your

last time to CODA

This musical score is for the final section of a piece, marked 'last time to CODA'. It consists of three systems of staves. The first system features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a B-flat major chord (Bb) and a B-flat minor chord (Bbmin), followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal melody with the lyrics 'heart out like no - one ca_n hear.' and includes a piano dynamic marking. The third system concludes the piece with a final vocal phrase and piano accompaniment, ending with a B-flat suspended second chord (Bbsus2). The score includes various musical notations such as chords, clefs, time signatures, and dynamics.

97 B \flat 98 B \flat min 99 B \flat min 100 F 101 Gmin 102 B \flat sus2

heart out like no - one ca_n hear.

8va

dim.

p

C Dmin C B \flat sus2 B \flat sus2 B \flat sus2

103 104 105 106 107 108

like no - one ca - n hear.

rpt. for V.2. then CODA B \flat sus2 **CODA** B \flat min B \flat min So F dance like F C

109 110 111 (split) 112 113 114

like no - one ca - n hear. **(together)** no - one is watch - ing

C Dmin Dmin B \flat B \flat F

115 116 117 118 119 120

and sing like no - one can hear. Squeeze the

F C C Dmin Dmin B \flat

121 122 123 124 125 126

mo - ment dry and let your wor - ries dis - a - ppear.

127 $B\flat$ 128 F 129 F 130 C 131 C 132 Dmin

Your sto - ry's yet to be writ - ten, your fu - ture's

133 Dmin 134 $B\flat$ 135 $B\flat$ 136 C 137 C 138 Dmin

fa - r fro - m clear, so dance like no - one is wat - ching,

139 Dmin 140 $B\flat$ 141 $B\flat$ 142 $B\flat$ min 143 $B\flat$ min 144 F

and sing your heart out like no - one ca - n hear.

145 Fsus4 146 F 147 Fsus4 F 148 C 149 C 150 Dmin

So dance like no - one is watch - ing, -

151 152 153 154 155 156

Dmin B \flat B \flat B \flat min B \flat min F

and sing your heart out like no - one can hear.

rit. *p*

The image shows a musical score for a song. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are: "and sing your heart out like no - one can hear." The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The score is divided into measures numbered 151 to 156. Above the measures, the chords are indicated: Dmin, Bb, Bb, Bbmin, Bbmin, and F. The piano part includes a "rit." (ritardando) marking and a "p" (piano) dynamic marking. The score ends with a double bar line.

Laments

Mark Hilton & Andrew Oxspring

Piano ♩ = 60

1 2 3 4

5 6 7 8

9 10 11 12 13

Chords: G, Gsus2, Gsus4, G, G, Gsus2, Dsus4, D, G, E/G#, Amin, Cmin, Cmin6, G, Amin/D, D, C, G/B, Amin, G

This piano accompaniment is the same for each character's lament.
See the script for lyrics.