

VOCAL ARRANGEMENTS

ACT I

1.	Footloose/On Any Sunday.....	1
2.	The Girl Gets Around.....	17
2A.	After "Girl".....	23
3.	I Can't Stand Still.....	24
4.	Somebody's Eyes.....	27
5.	Learning To Be Silent.....	33
6.	Holding Out For A Hero.....	37
7A.	Scene Change ("Somebody's Eyes").....	43
7B.	Somebody's Eyes (Reprise).....	44
8.	Heaven Help Me.....	45
9.	I'm Free/Heaven Help Me.....	47

ACT II

10.	Still Rockin'.....	54
11.	Let's Hear It For The Boy.....	58
12.	Can You Find It In Your Heart?.....	64
12C.	Dancing Is Not A Crime.....	66
13.	Mama Says (You Can't Back Down).....	67
13A.	Mama Says (Encore).....	72
14.	Almost Paradise.....	74
16.	Heaven Help Me (Reprise).....	80
16A.	After "Heaven" Reprise.....	81
17.	Can You Find It In Your Heart? (Reprise).....	83
18.	Footloose (Finale).....	84
20.	Megamix (Optional).....	93

No. 1

Footloose /
On Any Sunday

Hard "Rock-n-Roll"

Music by Kenny Loggins / Tom Snow
Lyrics by Dean Pitchford and Kenny Loggins

1-6 6

7 7-14 8

15 RUSTY: 16 17 18

Been work - ing so hard I'm punch - ing my card

19 20 21 22 23

Eight ho - urs, for what? Oh, tell me what I got

24 WENDY JO: 25 26 27

Been work - ing so hard I'm punch - ing my card

28 29 30 31 OTHERS: X X X X

For what? For what? For

OTHERS:

Eight ho - urs, for what? For what? For what? For

32 URLEEN: 33 34 35

what? been work - ing too damn hard I'm punch - ing that same card

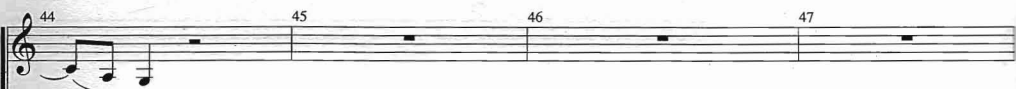
what?

36 (URLEEN:)  37 38 39

Eight hours I'm bust - in' my butt Oh, tell me what I got

40 ALL: (BOYS loco)  41 42 43

I got this feel - ing that time's just hold - ing me down

 44 45 46 47

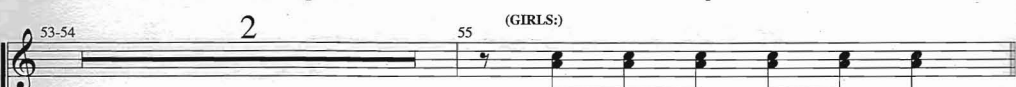
RUSTY/URLEEN/WENDY JO:

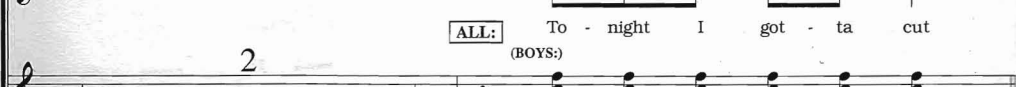


I hate this feel - ing time is hold - ing me down

48 ALL: (BOYS loco)  49 50 51 52

I'll hit the ceil - ing or else I'll tear up this town

53-54  2 55 (GIRLS:)

ALL:  2 (BOYS:)

To - night I got - ta cut

To - night I got - ta cut

56  57 58 59

loose Foot loose Kick off your Sun - day shoes



loose Foot loose Kick off your Sun - day shoes

60  61 62 63

Please, Lou - ise Pull me off - a my knees



Please, Lou - ise Pull me off - a my knees

64

Jack, get back Come on be - fore we crack

68 69 70 71 72

Lose your blues. Ev' - ry - bo - dy cut foot - loose

73 **Vamp**

cue to cut off:
BOYS: "What's the name of it?"
REN: "Bomont!" (*music out*)

cue to continue:
ALL: "Bomont? Where the hell is Bomont?"

76 **RUSTY/URLEEN/WENDY JO:**

77 78 79

You're play - in' so cool o - bey - in' ev - e - ry rule

80 81 82 83

Dig way down in your heart You're burn - in' yearn - in' for some

84 **(GIRLS:)**

85 86 87

Some - bo - dy to tell you that life ain't pass - in' you by.

(BOYS:)

Some - bo - dy to tell you that life ain't pass - in' you by.

REN:
RUSTY/URLEEN/WENDY JO:

88 Life ain't pass - in' me by. 89 90 91

(GIRLS:) I'm tryin' to tell you —

(BOYS:) I'm tryin' to tell you

RUSTY/URLEEN/WENDY JO:

92 93 94

You can fly! —

It will if you don't ev - en try.

It will if you don't - ev - en try.

95 96 97

You can fly! if you'd on - ly cut

You can fly!

You can fly!

98 (R / U / WJ:)

loose
(GIRLS:)

Cut Foot - loose! Cut Foot - loose!

(BOYS:)

Cut Foot - loose! Whoa! Cut Foot - loose!

(SOPRANOS:)

101 102 103

Aaawww Cut Foot - loose!

Cut Foot - loose!

104 **Vamp**

104-105 2 106 // 107

cue to continue:
REN: "We've got a lot of time to disagree."

108

GIRLS:

109 110 111

First we've got ___ to turn ___ you a-round ___ Then put your feet ___ on the ground ___

BOYS:

First we've got ___ to turn ___ you a-round ___ Then put your feet ___ on the ground ___

SMALL GROUP:

First... Second...

(GIRLS:) 112 Now take a hold of your soul 113 114 115 **ALL KIDS:** Aawww

(BOYS:) Now take a hold of your soul Aawww

(SMALL GROUP:)

116 *Third...* 117 118 119

Life keeps hold - ing me down

Life keeps hold - ing me down

120 120-127 8

8

128 128-134 7 135 **GIRLS:** Ahh

7 **BOYS:** Ahh

Ahh

136 137 138

Ev' - ry - bo - dy cut, Ev' - ry - bo - dy cut, Ev' - ry - bo - dy cut, Ev' - ry -

Ev' - ry - bo - dy cut, Ev' - ry - bo - dy cut, Ev' - ry - bo - dy cut, Ev' - ry -

139 - bo - dy cut, Ev' - ry bo - dy cut, Ev' - ry - bo - dy cut,

140 - bo - dy cut, Ev' - ry bo - dy cut, Ev' - ry - bo - dy cut,

141 - bo - dy cut, Ev' - ry bo - dy cut, Ev' - ry - bo - dy cut,

142 Ah

143 Ah

144 Ah

145 Ah

146 Ah

147 Ah

Rall.

Poco meno mosso

Play 2x

148 (WOMEN:) Ah

CHOIR: Ah

(TENORS:) Ah

(BASSES:) Ah

149 Ah

150 On an - y Sun - day here we'll be rais - ing our voic - es in

151 On an - y Sun - day here we'll be rais - ing our voic - es in

152 On an - y Sun - day here we'll be rais - ing our voic - es in

(WOMEN:) 153 har - mo-ny. 154 One day once our 155 trials have ceased 156 we will be re -

(TENORS) 8 har - mo-ny. One day once our trials have ceased we will be re -

(BASSES:) har - mo-ny. One day once our trials have ceased we will be re -

157 SHAW: On an - y Sun - day, 158 Lord, I pray 159 Tell me ex - act - ly the

(WOMEN:) - leased.

(TENORS) 8 - leased.

(BASSES:) - leased.

(SHAW:) 160 words to say. 161 Give me strength and 162 may - be then 163 I can reach my

164 fel - low men 165 So we all can 166 rise a - gain 167 Thank you Lord a -

Rall. *Freely*

168 **A tempo**

(SHAW:) 169 170 171

- men
Ah

(WOMEN:) Ah

CHOIR: Ah

(TENORS:) Ah

(BASSES:) Ah

Ah Ah Ah Ah

172 173 174 175

Ah Ah

Ah Ah

Ah Ah

176 **Freely**

176-183 8

184 **Rit.** **Allegro moderato**

184-188 5 189-190 2 191 **REN:**

192 (REN:) 193 194

on - ly been here two days and al - read-y Chi - ca - go seems a mil - lion miles a -

(REN:)

195 196 197

- way But we were bare-ly hang-ing on there 'Special-ly with my fa-ther gone There's

198 199 200

not too ma-ny pla-ces we could stay But may-be Mom can find a job that's

201 202 203

stea-dy And may-be I can stand it for a year And

204 205

may-be things won't be so bad and may-be I won't miss my dad and

206 (REN:)

may-be we could start a new life here.

207 208 209

(WOMEN:)

CHOIR: Ooh Ah start a new life here!

(TENORS:)

Ooh Ah start a new life here!

(BASSES:)

Ooh Ah start a new life here!

210 CHOIR: (unis)

210 211 212 213

Ooh Ooh

214 215 216 217

Ooh

218 219 220 221

Ooh

SHAW:
 "And that is why, every day, we must ask ourselves..."

226 **Play 2x** 226-227 **2** **Vamp** 228 **cue to continue:** SHAW: "Have I done the right thing?" 229

230 **ETHEL:** 231 232 233

Have I done the right thing? Pick-ing up my life Pack-ing up the past

REN:

Have I done the right thing? Pick-ing up my life Pack-ing up the past

234 235 236 237 **ADULT PARISHONERS:** (unis)

That's al-ways fright-'ning Have I done the right thing? The

That's al-ways fright-'ning Have I done the right thing? The

238 **(ADULT PARISHONERS:)** 239 240

right thing! The right thing! We strive to do what's right!

241 242 243

The right thing! The right thing!

(div) 244 245 246

Sin is a mat-ter of black and white!

SHAW:

"This morning we welcome to our parish..." [Dialogue continues]

Animato

247

247-253

7

254

255

GIRLS:

KIDS:

There's
BOYS:

There's

256

(GIRLS:)

257

ru - mors go - in' 'round a - bout the new kid And

(BOYS:)

ru - mors go - in' 'round a - bout the new kid And

258

259

260

ev' - ry - bo - dy's talk - in' 'til they're blue cuz you know how a stran - ger is - If

ev' - ry - bo - dy's talk - in' 'til they're blue cuz you know how a stran - ger is - If

261

262

263

he's not dumb he's dan - ger - ous - But eith - er way at least it's some - thing new.

he's not dumb he's dan - ger - ous - But eith - er way at least it's some - thing new.

SHAW:

"Now I invite you to join my wife Vi and our daughter Ariel in this morning's convocation."

[ARIEL and VI ascend to the altar and flank SHAW]

264

264-267

4

268 ARIEL:
VI:

269 270 271

God is love Fol - low him and

SHAW:

God is love Fol - low him and

272 273 274 275

nev - - - er roam. He has made the

nev - - - er roam. He has made the

276 277 278 279

stars a - - - - bove just to light your

stars a - - - - bove just to light your

280 281 282 283

REN/ETHEL: *mp*

We've

(VI/ARIEL:)

way back home.

(SHAW:)

way back home. *spoken: "Everybody!"*

PARISHONERS: *mp*

284

REN/ETHEL:

284 285 286

on - ly been here two days and al - read - y Chi - cago seems a mil - lion miles a -

SHAW/ARIEL/VI:

mp

God is love

PARISHONERS:

right thing! The right thing! We strive to do — what's right! —

287 288 289

- way But we were bare-ly hanging on there 'special - ly with my fath-er gone There's

(his)

(SHAW sings top)

Fol-low him and nev - - - - er

The right thing! The right thing!

(REN/ETHEL:)

292

290 291 292

not too man-y places we could stay. But may-be Mom can find a job that's

(SHAW/ARIEL/VI)

(I)

roam. He has made the stars

KIDS:

There's

(ADULT PARISHONERS:)

Sin is a mat - ter of black and white! The right thing!

No. 2 The Girl Gets Around

Moderate rock tempo (♩ = 146)

Music by Sammy Hagar
Lyrics by Dean Pitchford

[Scene Change]

1 2-9 8 10 10-13 4

14 14-22 9 23 23-30 8

31 **Vamp** 31-32 2 33 *cue to continue:* ARIEL: "I'm counting on it."

34 LYLE: "Hey, Cranston. What're you doin' with the preacher's daughter?" 34-36 3 CHUCK: 37 A-ny-thing that I want

(CHUCK:) 39-42 4 43 Ev' - ry - thing that she needs. 44

ARIEL: "Like you'd know." 45-46 2 POCO PIÙ MOSSO (♩ = 148) CHUCK: 47 Well, she'd

48 49 50 like you to think she was born yes-ter-day with her in-no-cent looks and her lit-

51 - tle town ways when she smi-lin' at me she's got an-gels in her eyes. 52 53

(CHUCK:) 56

54 55

But I've seen how she moves and this girl —

57 58 59

— real-ly cooks — she taught me some tricks you can't learn in books — and I'm

60 61 62

start - ing to think she's the de - vil in — dis - guise. —

(CHUCK:) 64

63 65

The girl gets a - round She knows —

TRAVIS / LYLE:

63 65

The girl gets a - round

66 67 68

— what she likes — I got what she needs —

66 67 68

Hunh! Needs

69 70 71

just wait - 'll to - night — we'll both make our

69 70 71

Just wait! Make our

72

moves _____ yeah, we'll co-ver some _____ ground _____ the girl gets a -

(CHUCK:)

76 77 78 79

- round a-round _____ a-round _____ around a-round a-round _____ Good God, _____ this girl gets a -

TRAVIS:

"Ariel, I swear, God's gonna strike you down with a lightning bolt."

80

81-84 4 85

ARIEL:

Yeah, he

- round.

86

87 88

likes to pre-tend he's a man _____ a-mong men but with his hands _____ in his pock - ets, he

(ARIEL:)

89 90 91

can't count to ten _____ Don't wor - ry, ba - by, your se - cret's safe with

TRAVIS and LYLE: "Busted!"

92 93 94

me. _____ And he bores _____ me to tears with his beers _____

95 96 97

_____ and his bikes but I keep him a-round _____ cuz when temp - ta - tion strikes _____

98 I got the mo - tor and he's got the key! ———

99

100

101

CHUCK:
The girl gets a -

TRAVIS / LYLE:
The girl gets a -

102 (CHUCK:) ———

103 She knows ——— what she likes

(TRAVIS/LYLE:) ———

104

— round Hunh!

105 ARIEL:
I got what you need!

106

107

(CHUCK:) I got what you need! just

(TRAVIS/LYLE:) Knows what she likes! ——— Yeah Yeah Yeah Yeah

108 ———

109 May - be to - night ——— we'll both make our moves ———

110

wait - 'll to - night ——— we'll both make our moves ———

Wait - 'll to - night ——— Make our moves ———

122

(ARIEL:)

120

121

Good God, — this girl — gets a - round!

(CHUCK:)

Good God, — this girl — gets a - round!

(TRAVIS/LYLE:)

Good God, — this girl — gets a - round!

Dim. e rall.

123-124

2

125-127

3

128

2

3

2

3

Segue on cue

No. 2A

After "Girl"

Music by Sammy Hagar
Lyrics by Dean Pitchford

Moderate rock tempo

CHUCK:

1 The girl gets a - round 2 And she knows. 3

TRAVIS / LYLE:

4 what she likes 5 I got what she needs. 6

7 Just wait - 'll to - night 8 The girl gets a - 9

10 - round a-round a-round a-round Good God the girl gets a - round! 11 12 13

- round a-round a-round a-round Good God the girl gets a - round!

Applause segue

No. 3 I Can't Stand Still

Music by Tom Snow
Lyrics by Dean Pitchford

16th note funk

Vamp [Scene Change]

Cut off as REN enters
[Dialogue]

4 **Vamp** Jump on cue from either bar to Bar 6

6 On cue:
(Drum solo)

7 REN:
I ne-ver walk when I can run I don't be-lieve I e-ver could

Peo-ple try to slow me down Say-ing, "Boy, you real-ly should

WILLARD: "I can see that."
Kick back and chill" but, I can't stand still!

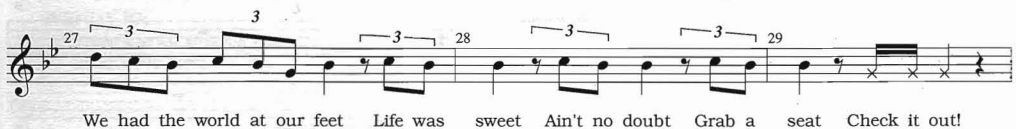
15 REN:
I called the doc-tor he said, "Son, I can-not of-fer you a pill."

So I ne-ver found re-lief and now I've got to move un-til

WILLARD: "Around here we walk"
I've had my fill I can't stand still!

22

REN:

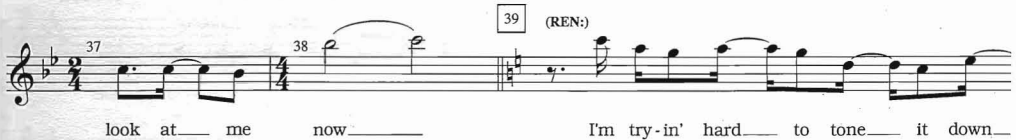


30

[REN does a few dance moves]

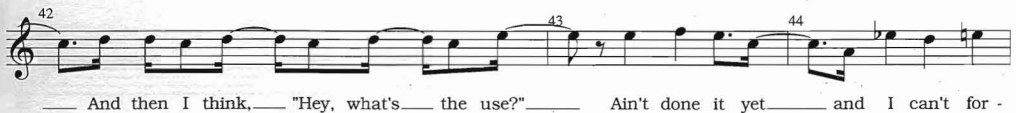


34



39

(REN:)



45



48 Freely

will I can't stand No, no, no, no, No, no, no, no.

(REN:)
No, no, no, no, no, no, no, no! Then some-bo - dy kill me cuz- I

WILLARD:

No, no, no, no!

can't stand still No! No! NO!

Dictated *ad-lib*

26 **WENDY JO:** 27 28

see - ing you come and go Some - bo - dy's out — there wait - ing for — the show —

29 **ALL 3:** 30 31

You've got no dis - guise from some - bo - dy's eyes —

32 33-35 3

36 **3 GIRLS:** 37 38 39

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

WOMEN:

TOWNS-PEOPLE: Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

MEN: 8

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

40 41 42 43

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

44 **[Vignette #1]** Repeat as needed Last time 49 **REN: "They seem nice." URLEEN:**

44-45 2 46-47 2 48 //

50 51 52 3 53 **WENDY JO:**

how you speak Turn the oth-er cheek Be care-ful how you speak Think a

54 55 56 57

naughty thought and if you get caught Well then, boy, you'vebought a lot of trou - ble.

58 **RUSTY:** 59 60 **ALL 3:**

Some - where there's some - one with a per - fect view Yoo-hoo!

61 62 **RUSTY:** 63 **U / WJ:**

And they're just dy - in' for a lit - tle peek - a - boo Boo!

64 **ALL 3:** 65 66

Some - bo - dy's eyes are watch-ing Some - bo - dy's eyes will

67 68 69

ne - ver close, ne - ver sleep Some - bo - dy's af - ter the se - crets that you keep -

70 71 72

Who's got al - i - bis from some - bo - dy's eyes?

[Vignette #2] 73 **Vamp** Jump to Bar 77 on cue 74-76 3

77 77-78 2

79 3 GIRLS:

80 81 82

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

WOMEN:

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

TOWNS-PEOPLE:

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

MEN:

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

83 84 85 86

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

Some - bo - dy some - bo - dy some - bo - dy some - bo - dy's eyes Whoa - oh

87 [Vamp] 87-90 4 91 cue: WES: "Right now, just don't say anything!" URLEEN:

Ne - ver

92 WENDY JO: 93 94

laugh too loud Ne - ver leave a crowd Ne - ver dress ris - que there'll be

95 RUSTY: 96 97

hell to pay If you've e - ver had a - nything to hide

98 99 100

think twice be - fore you step out - side

101 ALL 3:

Some-bo-dy's eyes__ are watch-ing Some-bo-dy's eyes__ are fol-low-ing ev-ry move

105 106 107

Some-bo - dy's wait - ing to show they don't__ ap - prove__

108 URLEEN: + RUSTY: 109 110

Noth-ing sat - is - fies some - bo - dy's eyes__

WENDY JO:

Ain't no al - i - bis__

111 112 113 ALL 3:

+ URLEEN: RUSTY: ALL 3:

You've got no dis-guise__ from some-bo-dy's eyes__

in some-bo-dy's eyes__

114 3 GIRLS: 115 116 117

whoa-oh

WOMEN:

TOWNS-PEOPLE: MEN:

Some-bo - dy, some-bo - dy, some-bo - dy, some-bo - dy's eyes. whoa-oh

Some-bo - dy, some-bo - dy, some-bo - dy, some-bo - dy's eyes. whoa-oh

118 119 120 121

Some-bo - dy some-bo - dy some-bo - dy some-bo - dy's eyes whoa-oh

Some-bo - dy some-bo - dy some-bo - dy some-bo - dy's eyes

Some-bo - dy some-bo - dy some-bo - dy some-bo - dy's eyes

122 [Dialogue: ARIEL & CHUCK]

122-123 2 124 125

Whoa - oh

Molto rall.

ARIEL: "Go. Go home."

126-130 5 131 132

whoa - oh

No. 5 Learning To Be Silent

Music by Tom Snow
Lyrics by Dean Pitchford

Moderato con spirito (8/8 feel) (♩ = 78)

1-2

3

VI:

Swallowing my words — star-ting at the floor — count-ing lit-tle cracks in the tile

4

5 (VI:)

6

7

8

9

strug-gling to smile with-out chok-ing, learn-ing to be si-lent. —

ETHEL:

10

Watch-ing how the dust danc-es out the door

11

12

3

13

(ETHEL:)

no-tic-ing my hands start to shake con-tem-plat-ing tak-ing up smok-ing, learn-ing to be

14

si-lent. — Al-ways hear-ing "Hush, Eth-el"

VI:

Al-ways hear-ing "Please, Vil" —

15

16

"Let's not have this con-ver-sa-tion." — And so I stand by

"Let's not have this con-ver-sa-tion." —

Vocal

- 2 -

Learning To Be Silent

ARIEL:

Rall.

ten.

17 18 19

(ETHEL:)

La la la la la la la la *ten.*

while my mind takes a small va-ca-tion. La la la la la la la

(VI:)

La la la la la la la la *ten.*

La la la la la la la la

20 **A tempo**

21

Mak - ing lit - tle sounds _____ oth - er folks ig - nore _____

22 23 3

Qui - et - ing the beat _____ of my heart nev - er be - ing part of the mo - ment, learn - ing to be

learn - ing to be

learn - ing to be

24 25

si - lent. _____ Learn - ing there are some top - ics that we don't e - ven men - tion,

si - lent. _____ **And**

si - lent. _____

26 (ARIEL:) 27 3

(ETHEL:) 3 3 3 And

if they come up, then we try to be vague.

(VI:) 3 3 3 3

There are sub-jects from which we di-vert all at-ten-tion,

28 3 29 30

some we a-void like the plague. I'm be-com-ing a mime,

I'm be-com-ing a mime, bit-ing my

Rall. I'm be-com-ing a mime,

31 3 32

bid - ing my time.

tongue Try - ing not to

bid - ing my time.

A tempo 33 34

Try - ing not to scream Man-aged it be - fore

scream

Man-aged it be - fore

- 35 -

(ARIEL:) 35 

Know-ing if I'm going to sur - vive, then, dam-mit!

(ETHEL:) 

Know-ing if I'm going to sur - vive, then, dam-mit! I've got to

(VI:) 

Know-ing if I'm going to sur - vive, then, dam-mit!

37 Dictated



Prac - tice _____ learn - ing _____ hmm hmm



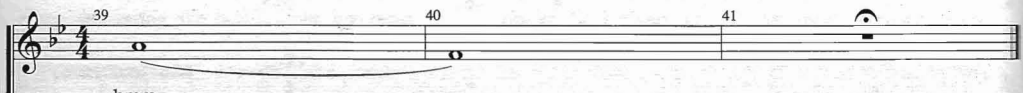
prac - tice _____ learn - ing _____ hmm hmm



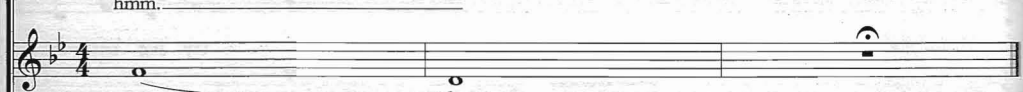
Prac - tice _____ learn - ing _____ hmm hmm

A tempo


Poco rall.



hmm.



hmm.



hmm.

Applause segue

No. 6 Holding Out For A Hero

Music by Jim Steinman
Lyrics by Dean Pitchford

Freely

RUSTY:

"If I could only find a guy who'd make the first move."

URLEEN:

"If only I could find a guy who- when he went to kiss me goodnight - he'd take his toothpick out of his mouth."

WENDY JO:

"If only I could find a guy."

4 Rubato

ARIEL:

Where have all the good men gone, and where are all the gods?

(ARIEL:)

Where's the street-wise Her-cu-les to fight the ri-sing odds?

WENDY JO / RUSTY / URLEEN:

12 Yeah!

I'd like to

Is-n't there a white knight up-on a fier-y steed?

know

Late at night I toss and I turn

And I

I toss and I turn Oooh

(ARIEL:)

23 Disco appassionato (♩ = 145)

dream of what I need.

I need a he-ro!

3 GIRLS:

25 26 27 28

Doo doo doo doo Doo doo doo doo

29 30 31 32

Doo doo doo doo Ahh! Ahh!

ARIEL:

33 34 35 36

Somewhere af - ter mid - night in my wild - est fan - ta - sy,

(ARIEL:)

37 38 39 40

somewhere just beyond my reach, there's some - one reaching back for me.

41 42 43 44

Doo doo doo

(ARIEL:)

41 42 43 44

Rac - ing on the thun - der and ris - ing with the heat,

(3 GIRLS:)

45 46 47 48

doo doo doo doo

45 46 47 48

it's gon-na take a su - per man to sweep me off my feet. I need a

49 50 51 52

doo Ahh I need a

49 50 51 52

he - ro! I'm hold - ing out for a he - ro til the end of the night.

WENDY JO:

53 54 55 56

he - ro! He's got -

73 (ARIEL:)

Up where the moun-tains meet the hea-vens a-bove, _

RUSTY:

out where the light-ning splits _

I could swear there is some one, some where, watch
the sea

3 GIRLS:

I could swear there is some one, some where, watch
the sea

81

ing me. Through the wind and the chill

ing me. Through the wind and the chill

and the rain and the storm and the flood

and the rain and the storm and the flood

I can feel his ap-proach like a fire in my blood.

I can feel his ap-proach like a fire in my blood.

88

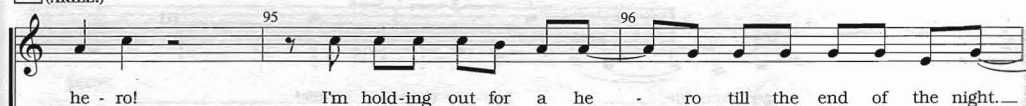
(ARIEL:)



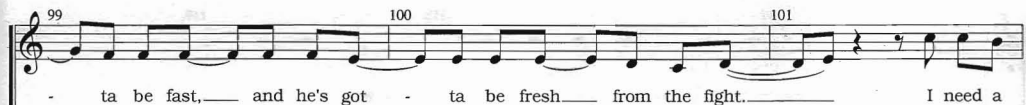
(3 GIRLS:)



94 (ARIEL:)



(3 GIRLS:)



102 (ARIEL:)

103 104

he - ro! I'm hold - ing out for a he - ro til the morn - ing light...

(3 GIRLS:)

he - ro oh Oh

(Vocal slide)

105 106 107

He's got - ta be sure, and it's got - ta be soon, and he's

He's got - ta be sure, and it's got - ta be soon, and he's

108 109 110 111

got - ta be lar - ger than life. Lar - ger than life!

got - ta be lar - ger than life. Lar - ger than doo doo doo doo.

112 113 114 115

Doo doo doo doo. Doo doo doo doo.

116 117 118 119

Ahh! Ahh, I need a he - ro!

Ahh! Ahh, I need a he - ro!

No. 7B

Somebody's Eyes
(Reprise)

Music by Tom Snow
Lyrics by Dean Pitchford

Moderato

1 RUSTY / URLEEN / WENDY JO:

Some-bo - dy's eyes are see - ing you come and go.

Faster

4-7 4 8

9 RUSTY / URLEEN / WENDY JO:

Somebo-dy, somebo-dy, somebo-dy, somebo-dy's eyes

CHUCK / LYLE / TRAVIS:

(raucously)

Whoa-oh! I'm gon-na punch out

(RUSTY / URLEEN / WENDY JO:)

Whoa - oh

(CHUCK / LYLE / TRAVIS:)

some-bo - dy, some-bo - dy, some-bo - dy, some-bo - dy's eyes.

No. 8 Heaven Help Me

Music by Tom Snow
Lyrics by Dean Pitchford

SHAW: 2 **Agitato con moto** (♩ = 135)

1 I don't en - joy be - ing her jail - er I

4 don't re - lish tell - ing her "No!" But then I think— what if I

7 fail her?— 8 How can I just let her go? 9

10 I strive to be a good preach - er I try not to go o - ver - board. But

14 then I think— if I can't reach her how can I face my Lord?

18 Heav - en help me should - er my load. Ev - 'ry day's a struggle, Still,

22 some - one's got to take the high road If I don't, who will?

26 I be - came a man of God to do His work, to spread His word to

30 ease some pain and dry some tears. That was the plan. But

31 32 33

34

35 36

I might have thought twice if on - ly I

37 38 39

knew that I'd spend all of my time say - ing

40 41 42

43 "Ainh, ainh, ainh, no, no! Don't do that!" See,

44 45 46

ev - 'ry-one prays for sal - va-tion. I'm hap - py to give them the tools. The

47 48 49 50

51 prob-lem is— here's my frus - tra-tion— no-bod - y wants to have rules. So

52 53

heav - en help me with my la - bors How can you ex -

54 55 56

57 - pect one man to save his fam - 'ly and his neigh - bors?

58 59 60

Heav - en help me Oh, heav - en help me—

61 62 63

If Heav - en can't, Who

64 65 66

can?

Applause segue

No. 9

I'm Free /
Heaven Help MeMusic by Kenny Loggins & Tom Snow
Lyrics by Dean Pitchford

With determination (♩ = 144)

Safety if needed

1-11 11 12 13

14 REN:
Looking in - to your eyes I know I'm right — If there's

18 19 20 21
an - y - thing worth a fear, it's worth a fight. — No -

22 23 24 25
- one can tie my hands or make me change my plans — I'm cross -

26 27 28 29
- in' the line, jump - in' the track, tak - in' what's mine and not — look-in' back. —

30 31 32 33
Hea - ven — helps — the man who fights his — fear; —

34 35 36 37
Ev' - ry — day — I face a new fron - tier. —

38 39 40 41
I can't — wor - ry what the world will — say. —

42 43 44 45
I may — fly — or fall, but eith - er way — I'm

46 Safety if needed

58 free!
REN:

Run - ning a - way will ne - ver make you free.

62 Does - n't mat - ter where you go, I guar - an - tee. Long

66 as we hold our ground we can - not be bound. We're shak -

70 in' the past, mak - in' our breaks, tak - in' con - trol if that's what it takes.

74 Hea - ven helps the man who fights his fear;

78 We can face it down right now, right here.

82 Once you're stand - in' on your own two feet

86 you will not re - treat if you re - peat: I'm

90 **GIRLS: (tentatively)**

KIDS: I'm free! I'm

BOYS: (tentatively) "Let the Lord hear your voice!"

free! I'm free! I'm

(GIRLS:) 94 free! We're shak - in' the past, mak -

(BOYS:) REN: 95 free! Yeah! We're shak - in' the past, mak -

(BOYS:) 96

97 in' our breaks, tak - in' con - trol if that's what it takes. I'm

98

99

in' our breaks, tak - in' con - trol if that's what it takes. I'm

100 Dance 101-115 15

free!

15

free!

116 GIRLS: 117 118 119

KIDS: Hea - ven helps the man who fights his fear;

BOYS: Hea - ven helps the man who fights his fear;

120 121 122 123

We can face this down right now, right here.

We can face this down right now, right here.

124

(GIRLS:)

125 126 127

May - be we can fina - lly right this wrong.

(BOYS:)

May - be we can fina - lly right this wrong.

128

129 130 131

Arm in arm and side by side we're strong. And

Arm in arm and side by side we're strong. And

cue to continue:

SHAW: "This law is a tribute — a tribute to four young people who held the promise of Bomont's brightest future."

Vamp

132

133-139 7 140 141

free!

free!

142

GIRLS:

143 144 145

KIDS: Hea - ven helps the man

BOYS:

Hea - ven helps the man

WOMEN:

Oohh

CHOIR:

MEN: Oohh

(GIRLS:) 146 We can face it down 147 148 149

(BOYS:) We can face it down

SHAW: Hea - ven help me!

(WOMEN:) You will see us

(MEN:) You will see us

150 REN: 151 152 153

Right now, right here

(GIRLS:)

Right now, right here

(BOYS:)

Right now, right here

(SHAW:)

Some - one's got to save his neigh - bors -

(WOMEN:)

Rais - ing our voic - es, All of our voic - es

(MEN:)

Rais - ing our voic - es, All of our voic - es

(REN:) 155 Mak-ing our breaks 156 For Hea-ven 157

(GIRLS:) Mak-ing our breaks For Hea-ven

(BOYS:) Mak-ing our breaks For Hea-ven

(SHAW:) Hea-ven help me, Oh, Hea-ven help me.

(WOMEN:) For Hea-ven

(MEN:) For Hea-ven

158 159 160 161

sakes

sakes

sakes

If Hea-ven can't who

sakes We will be re-

sakes We will be re-

162 (REN:)

163 164 165 166

Heaven helps the man.

(GIRLS:)

Heaven helps the man

Heaven helps the man

Heaven helps

(BOYS:)

Heaven helps the man

Heaven helps the man

Heaven helps

(SHAW:)

can?

Who can?

(WOMEN:)

- leased!

(MEN:)

- leased!

[Blackout]

167 168 169 170 171

Heaven helps the man.

I'm free!

the man

I'm free!

the man

I'm free!

I'm free!

I'm free!

No. 10

Still Rockin'

Rock tempo

Music by Tom Snow
Lyrics by Dean Pitchford

cue to continue:

RUSTY: "Then what are we waiting for?"

[They start off; RUSTY drags WILLARD]

WILLARD: "Oh, my God!"

15 COWBOY BOB:

Woke up in the day - light don't re - mem - ber last night I just know I was - n't a - lone. —

I par - tied in the fast lane, I was feel - in' no pain

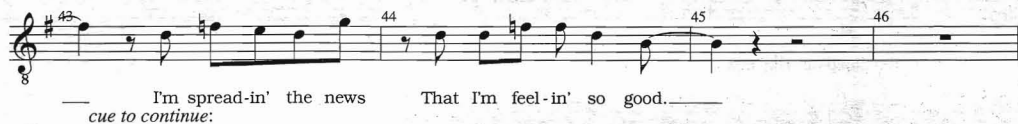
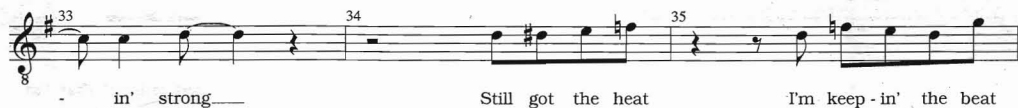
Some - bo - dy car - ried me home. — Now I kick — off the sheets, run —

— for the streets I've — got - ta punch a clock — But my knees —

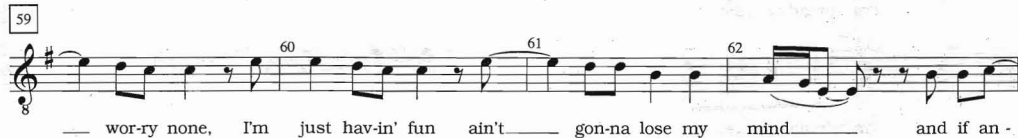
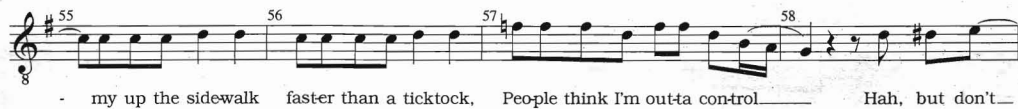
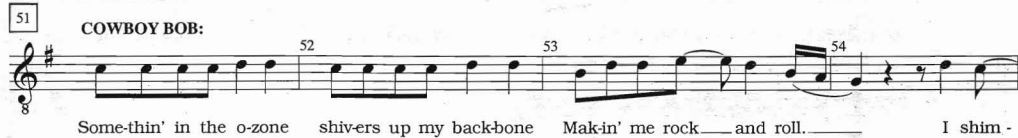
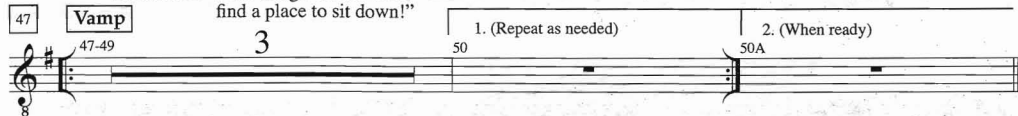
— are go - ing one way — Whooh! and my feet — won't — stop. Gim -

(COWBOY BOB:)

31



WILLARD: "First thing I wanna do is find a place to sit down!"



COWBOY BOB:

63 64 65 66

y-bo-dy asks you tell 'em that I'm do-in' fine. Tell them all that I'm

BAND MEMBERS:

Tell them all that I'm

67

67 68 69 70

still rock-in' Still rock-in' go - in' strong. Still got the heat

still rock-in' Still rock-in' go - in' strong. Still got the heat

71 72 73 74

I'm keep-in' the beat cuz it feels so good. Lord, I swear that it

I'm keep-in' the beat cuz it feels so good. Lord, I swear that it

75

75 76 77 78

beats walk-in' I'm still rock-in' all day long. Shak - in' my shoes -

beats walk-in' I'm still rock-in' all day long. Shak - in' my shoes -

79 80 81 82

I'm spread-in' the news That I'm feel - in' so good.

I'm spread-in' the news That I'm feel - in' so good.

83 COWBOY BOB:

83-90 8

BAND MEMBERS: 8

91 COWBOY BOB:

No shit! Well, darling, no wonder you're so eager to do some tail-shaking."

91-96 6 97 98

6

Lord, I swear that it

99 100 101

Yeah, I'm still rock - in' all day long. All

beats walk - in'. I'm still rock - in' all day long.

102 103 104

day long I'm spread - in' the news

Shak - in' my shoes I'm spread - in' the news

105 106 107 (Opt. note)

That I'm feel - in' so good!

That I'm feel - in' so good!

No. 11

Let's Hear It For The Boy

Music by Tom Snow
Lyrics by Dean Pitchford

Strong steady 4 (♩ = 126)

3 [Dialogue]

Musical staff with measure numbers 1-2, 2, 3-6, and 4.

cut for vocal:
COWGIRL: "Uhhhh..you were saying?"
[RUSTY smiles sheepishly, then suddenly sings]

Musical staff with measure numbers 7-9, 3, 10, 11, and RUSTY: My.

12
ba - by, he don't talk sweet; he ain't got much to say

15
But he loves me, loves me, loves me. I know that he loves me an -

18
- y - way. And

22
may - be he don't dress fine, but I don't real - ly mind.

25
Cuz ev' - ry time he pulls me near I just wan - na cheer Let's

28
hear it for the boy! Let's give the boy a hand.

(RUSTY:) 61

59 60

time. And may - be he sings off

(GIRLS:)

And may - be

62 63

key, but that's all right by me, yeah

that's all right by me, yeah

64 65 66

Cuz what he does, he does so well, makes me want to yell Let's

Let's

67 (RUSTY:)

68

hear it for the boy! Let's give the boy a hand.

(GIRLS:)

hear it for the boy! Let's give the boy a hand.

FEMALE DANCERS:

Hear it for the boy!

Vocal

- 4 -

Let's Hear It For The Boy

(RUSTY:) 69 70

(GIRLS:) 8

(FEMALE DANCERS:) 8

Let's

Let's

Hand _____

71 72

hear it for my ba - by. You know you got - ta un - der - stand.

hear it for my ba - by. You know you got - ta un - der - stand.

Hear it for my ba - - - - by. Un - der -

73 74

Whoa,

Whoa,

- stand.

75 76

may - be he's no Ro - me - o, but he's my lov - in' one - man show.

may - be he's no Ro - me - o, but he's my lov - in' one - man show.

Ro - me - - - o - One - man

(RUSTY:)

77

78

Oh, whoa, whoa, whoa— Let's hear it for the boy!—

(GIRLS:)

Oh, whoa, whoa, whoa— Let's hear it for the boy!—

(FEMALE DANCERS:)

show. Whoa, whoa, whoa—

79

80-82

3

3

83

84

May - be he's no Cas - a - no - va, still his kiss - es knock me ov - ah!

May - be he's no Cas - a - no - va, still his kiss - es knock me ov - ah!

85

86

Hear it for the boy!— Let's give the boy a hand.—

Hear it for the boy!—

87

88

89

Let's hear it for my ba - by.—

Hear it for the boy!—

Hear it for my ba - by.

(RUSTY:) 90 91 3 92
 You know you got - ta un - derstand _____ Whoa, _____

(GIRLS:)
 Hear it for _____ the boy! _____

93

94 95
 may-be he's no Ro-me-o, _____ but he's my lov-in' one-man show. _____ Oh, whoa, whoa

Oh, whoa, whoa,

97

96 98
 whoa— Let's hear it for the boy. _____

whoa—
 Hear it for _____ the boy! _____

99 100 101

Hear it for _____ the boy! _____

102 103 104 105
ossia Whoa! _____ Oh! _____

Hear it for _____ the boy! _____ Hear it for _____ the— hear it for the boy!

106

Playoff

107-114 8

No. 12

Can You Find It
In Your Heart?

Music by Tom Snow
Lyrics by Dean Pitchford

Poco rubato

VI:

1 Can you find it in your heart to for-give her? Can you

4 stop and see there's part of her that's try-ing to o-bey while part of her is dy-ing to run away?

7 Can't you hear what she's try-ing to say? Can you

10 **Con moto** (♩ = 90)

10 find it in your soul to ac-cept her? If she stum-bles on your ho-ly path do you

13 have to re-pri-mand? Or are there ways to make her un-der-stand with-out

16 u-sing the back of your hand? Can't you re-mem-ber when we were that

19 age? Pumped up with pro-mise, and wrest-ling with rage? Can't you re-

22 - member when we were a family back when? Could we be one a-gain?

26-28 **3** VI: "He was my son, too!" [Music out] **G.P.**

31 **On cue:** VI: "I never stopped" **Poco rubato**

Does it e-ver cross your mind that I miss you? Is there

Con moto (♩ = 90)

a - ny chance we'll find the joy that we shared at the start? Can you re-

mem-ber what you felt be-fore that feel-ing fell a-part? Can you

find it in your heart? Have you lost my love some-where

Rall.

far be - hind, or can you find it in your

A tempo Rall.

No. 12c Dancing Is Not A Crime

Lyrics by Dean Pitchford

[A capella - throughout]

[Feeling his way, REN continues to make his argument; it only slowly dawns on him that he's rhyming, but, once he feels the rhyming of words, he throws himself into this patter with abandon.]

WILLARD: BICKLE: JETER: GARVIN: REN:

The musical score is written in treble clef with a 4/4 time signature. It consists of seven staves of music, each with a measure number (1-15) above the staff. The lyrics are written below the notes. The music is a cappella and features a complex, rhythmic pattern of notes and rests, characteristic of a 'patter' or 'wordplay' style. The lyrics are: 'Yeah. Yeah Yeah. Yeah. Yeah! Ev-er since the dawn of time if an-y-thing, ev-'ry-bo-dy had the right to howl at the moon and to move all night. When folks were tri-bal- back be-fore the Bi-ble- They were lia-ble to dance when the crops came in, Or they'd pull out all the stops when the earth would spin Or may-be- they had a bat-tle to win. So they would dance! Ev-'ry time they had the chance What - ev-er the sea-son or cir-cum-stance- They found a rea-son to throw a par - ty in their pants So let's do it like they did and dance, dance dance!

No. 13

Mama Says
(You Can't Back Down)Music by Tom Snow
Lyrics by Dean Pitchford

Freely

2

WILLARD:



Ev-'ry-thing I ev-er learned that gets me through the worst I



learned at my Ma-ma's knee Now an-y-time i'm turned a-round I



turn to Ma-ma first and you'd be wise to mem-o-rize What Ma-ma says to me

Rock shuffle feel (♩ = 116) [Laidback New Orleans]

WILLARD: (spoken)

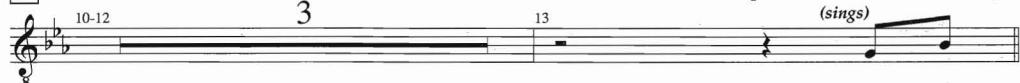
"Mama ain't been wrong yet. And I'm the living proof."

WILLARD:

"Now listen up!"

WILLARD:

(sings)



Ma - ma



says don't use a toast-er while stand-ing in the show-er. Now who can ar-gue with that?



Ma-ma says don't hold your breath for long-er than a ho - ur



The wo-man know's where it's at And Ma-ma says it does-n't

23 mat - ter if you're a king ³ or you're a clown. ³ 25

26 Once you drive up a mount-ain you can't back ³ 28

"Now Ren, you've not yet had the pleasure of meeting my Mama, but these boys have. C'mon and help me out here, fellas."

29 (WILLARD:) 29 down. GARVIN: "You can't back down, Ren!" 30-31 2 32 GARVIN / BICKLE / JETER: Ma - ma

33 Don't drink hot cof-fee ly-ing down in bed. 34 35 Don't ev-en give it a thought. says...

36 Nev-er eat an-y-thing that's big-ger than your head. 37 38 3 It's a mess! Ma-ma says

39 Is she a whiz or what? 40 And Ma - ma says ³

Oh, yes!

41 (WILLARD:)

_____ it does-n't mat-ter if you're a king _____ or you're a

(GARVIN / BICKLE / JETER:)

She says _____ Ma-ma says _____

44 _____

clown. Once you drive up a moun-tain

Ooh _____ Aah _____

47 _____

you can't back down. Oh, once you

you can't back down. Oh, once you

50 _____

drive up a moun - tain You can't back down. Now,

drive up a moun - tain You can't back down.

53 _____

Ma-ma makes a lot of sense if you know how to lis-ten. She is clear and con-cise.

Ooh _____ Ooh _____ Ooh _____

(WILLARD:) 56 *3* 57 *3* 58

Dad-dy says, "I love her son, but she's got mar-bles mis-sin'." But

(GARVIN / BICKLE / JETER:) *pp* *3* *pp*

She's con-cise. Aah Aah

59 60 [61] *3* *3*

I say "Hey! it's free ad-vice, and what d'you ex-pect at that

Huh? Aah

[Dialogue] **Rall.** "Hear me, now—"

62 *3* 63 64

price?" Ma - ma

[65] **Freely (meno mosso)**

65 66 *3* 67

What you be-lieve in is all you real-ly own and I be-lieve that she's

pp says... Ooh

68 69 70

right. if you've got doubts, well, then boy, you're not a-lone.

Ma - ma says ooh

A tempo

71

(WILLARD:)

Just means you're read - y to fight. And Ma-ma says it does-n't

(GARVIN / BICKLE / JETER:)

Ma-ma says it does-n't

mat-ter If you drive a hard bar - gan or drive a - round town.

mat-ter

77

Once you drive up a moun-tain you can't back

Once you drive up a moun-tain you can't back

down. Once you drive up a moun-tain you can't back

down. Once you drive up a moun-tain you can't back

85

"Don't make me say it again." **A tempo**

down.

down.

down.

down.

No. 13A

Mama Says
(Encore)

Music by Tom Sno
Lyrics by Dean Pitchford

Freely

WILLARD:
"I thought of one more thing."

WILLARD:
(spoken in rhythm)

(WILLARD:)
(sings)

1 2 3

Now, Ma-ma says; Don't buy a chan-de-lier

GARVIN / BICKLE / JETER:

Ooh

4 5 6

un-less you've got a ceil-ing I don't know what that's a-bout. Ma-ma says

7 8

Don't chew on tin foil, un-less you like that feel-ing.

Ooh

A tempo

(sings)

9 10 11

Some-how she fi-gured that out! And Ma-ma says it does-n't
She says

(WILLARD:) 12 3 13 3 14

mat-ter if you're a king or you're a clown

(GARVIN / BICKLE / JETER:) 3

Ma-ma says—

15

16 3 17

Once you drive up a moun-tain— Re-mem-ber, boy—

Once you drive up a moun-tain—

18 19 20

Ev-'ry-one's count-in' on you. Once you drive— up a moun-tain, you

Once you drive— up a moun-tain, you

21

22 23 24 25 26 3

can't back down!— *That's my Ma-ma!*

can't back down!—

No. 14 Almost Paradise

Music by Eric Carmen
Lyrics by Dean Pitchford

Moderately slow (♩ = 76)

ARIEL: "I've never felt like anyone's ever stopped to really look at me."

REN: "What?"

"Oh, no... You're in my mind, twenty-four hours a day."

I thought that dreams be-longed to o-ther men, cuz

each time I got close they'd fall a-part a-gain

The musical score is written for two vocal parts, Ariel and Ren, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Moderately slow' with a quarter note equal to 76 beats per minute. The score consists of ten measures. Measures 1-3 are for Ariel, and measures 4-6 are for Ren. Measures 7-10 are for Ariel. The lyrics are: Ariel: "I've never felt like anyone's ever stopped to really look at me." Ren: "What?" Ariel: "Oh, no... You're in my mind, twenty-four hours a day." Ariel: I thought that dreams be-longed to o-ther men, cuz each time I got close they'd fall a-part a-gain. Measure numbers 1-10 are indicated above the staves.

(REN:)

11 I feared my heart would beat in se-cre-cy. I

(ARIEL:)

8

I

13 faced the nights a-lone. Oh, how could I have known that

14

faced the nights a-lone. Oh, how could I have known that

15 all my life I on-ly need-ed you. Whoa al-most

16

all my life I on-ly need-ed you? Whoa, al-most

17

par-a-dise We're knock-ing on heav-en's door Al-most

18

par-a-dise We're knock-ing on heav-en's door Al-most

19 par-a-dise How could we ask for more? I

20

par-a-dise How could we ask for more? I

21 swear that I can see for - ev - er in your eyes.

22 swear that I can see for - ev - er in your eyes.

Musical notation for vocal line 21-22, including treble and bass staves with lyrics and bar numbers 21, 22, and a triplet of eighth notes.

23 Par - a - dise!

24-28 Par - a - dise!

Musical notation for vocal line 23-28, including treble and bass staves with lyrics and bar numbers 23, 24-28, and a five-measure rest.

29 **Vamp** [Jump to Bar 31 from either bar]

29-30

31

Musical notation for the vamp section, including treble and bass staves with bar numbers 29-30 and 31, and a two-measure rest.

32 **ARIEL:**

I thought that per - fect love was hard to find I'd

33

Musical notation for vocal line 32-33, including treble and bass staves with lyrics and bar numbers 32 and 33.

34 al - most giv - en up You must have read my mind.

35

Musical notation for vocal line 34-35, including treble and bass staves with lyrics and bar numbers 34 and 35.

(ARIEL:)

36 37

They're

(REN:)

3 3

And all those dreams I saved for a rain-y day They're

38 39

fin - lly com - ing true. I'll share them all with you cuz

fin - lly com - ing true. I'll share them all with you cuz

40 41

now we hold the fu - ture in our hands Whoa, al - most

now we hold the fu - ture in our hands Whoa, al - most

42 43

par - a - dise, We're knock-ing on heav - en's door Al - most

par - a - dise, We're knock-ing on heav - en's door Al - most

44 45

par - a - dise How could we ask for more? I

par - a - dise How could we ask for more? I

3

46 swear that I can see for - ev - er in your eyes. 47 3

8 swear that I can see for - ev - er in your eyes. 3

48 Par - - - a - dise! 49

8 Par - - - a - dise!

50

(REN:) 51

8 And in your arms sal - va - tion's not so far a - way

52 It's get - ing clo - ser clo - ser ev - 'ry - day Al - most 53

8 clo - ser ev - 'ry - day Al - most

54 **A tempo** 55

par - a dise We're knock - ing on heav - en's door Al - most

8 par - a dise We're knock - ing on heav - en's door Al - most

56 par - a - dise _____ How could we ask _____ for _____ more? I

57 par - a - dise _____ How could we ask _____ for _____ more? I

58 swear that I _____ can see _____ for ev - er in your _____ eyes.

59 swear that I _____ can see _____ for ev - er in your _____ eyes.

60

Rall.

61 Par - a - dise _____ Par - a - dise _____

62 Par - a - dise _____ Par - a - dise _____

63 Par - a - dise _____ Par - a - dise _____

64 Par - - - a - - - dise _____

65 Par - - - a - - - dise _____

66 Par - - - a - - - dise _____

67 Par - - - a - - - dise _____

Applause segue

VOCAL

Footloose

No. 15 Ariel Comforts Shaw

Poco rubato

SHAW:
When

Segue as one

VOCAL

Footloose

No. 16 Heaven Help Me (Reprise)

Doloroso

(SHAW:)

Music by Tom Snow
Lyrics by Dean Pitchford

souls come to me for pro - tec - tion, I guide them, what - ev - er the cost. But
while I've been giv - ing di - rec - tion may - be it's me who got lost.
Heav - en help me find my way — now. O - pen up my heart a - gain. —
Help me find the words to say — now. Heav - en help me. —
Oh, heav - en help me—

Rall.
20-21 2

Segue as one

No. 16A After "Heaven" Reprise

Religioso

WOMEN:

CHOIR:

TENORS:

BASSES:

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Rubato

SHAW:
"I'm standing before you this morning..." [Speech continues]

10

10-17

8

18

18-25

8

26 [The Congregation reacts with muted jubilation]

26-29 4

8

30 **WOMEN:** + RUSTY (Vocal ad-lib)

A - - - - - men (n)

TENORS:

A - - - - - men (n)

BASSES:

A - - - - - men (n)

31 32 33

34 [Transition to Churchyard]

Rall.

34-36 3 37-39 3

8

No. 17

Can You Find It
In You Heart?
(Reprise)

Music by Tom Snow
Lyrics by Dean Pitchford

Freely

3 Rubato

1 2 *ten.* SHAW: 3 Rubato

I hope you nev - er doubt that I

4 love you. 5 If that's hard to fi - gure out some - times, well, then,

6 I a - po - lo - gize. 7 But you are dear - er to my life than you could

8 ev - er re - al - ize. 9 10 If I try to make a - mends Can you

Rit.

11 teach me how to start? 12 Can you find it in your heart? 13

14 14-16 3 17 18

VI: "Shaw?"
SHAW: "Yes?"
VI: "We're almost dancing."

Segue as one

No. 18

Footloose
(Finale)Music by Kenny Loggins
Lyrics by Dean Pitchford

Hard "Rock-n-Roll"



5 REN: 6 GARVIN/BICKLE: 7 JETER: 8

Musical staff for the first vocal line, starting at measure 5. It features three vocal parts: REN (measures 5-6), GARVIN/BICKLE (measures 7-8), and JETER (measures 8-9). The lyrics are: "I rent-ed my tux Bought flow-ers— Twelve bucks!"

WILLARD: 9 10 11 12

Musical staff for the second vocal line, starting at measure 9. It features WILLARD's part (measures 9-12) with the lyrics: "And on my twen-ty third try I fin-al-ly tied my tie".

13 BOYS: 14 15 16

Musical staff for the third vocal line, starting at measure 13. It features the BOYS' part (measures 13-16) with the lyrics: "I got this feel-ing— that time's no long-er hold-ing me".

17 18-20 3

Musical staff for the instrumental bridge, starting at measure 17. It consists of a whole note chord in measure 17, followed by a 3-measure rest in measures 18-20.

21 ARIEL: 22 23 24

Musical staff for the fourth vocal line, starting at measure 21. It features ARIEL's part (measures 21-24) with the lyrics: "Been feel-ing so strange My life is a-bout to change—".

RUSTY: URLEEN/WENDY JO/RUSTY: 25 26 27 28

Musical staff for the fifth vocal line, starting at measure 25. It features RUSTY's part (measures 25-26) and URLEEN/WENDY JO/RUSTY's part (measures 27-28) with the lyrics: "I know just how she feels 'Swhat hap-pens when you're wear-ing heels".

GIRLS: 29 30 31 32 33
 Let's hit the ceil - ing — And then let's tear up this town. —

BOYS:
 Let's hit the ceil - ing — And then let's tear up this town. —

34-36 37

3

On cue:

38 **REN:** "You're beautiful."
GIRLS: 39 40 41 42
 Awwww Ah —

BOYS:
 Awwww Ah —

43 44 45 46
 Ah — To - night we're gon - na cut

Ah — To - night we're gon - na cut

47 48 49 50
 loose Foot - loose! Kick — off your Sun - day shoes

loose Foot - loose! Kick — off your Sun - day shoes

GIRLS:

51 Please, 52 Lou - ise 53 Pull me off — a my 54 knees

BOYS:

8 Please, Lou - ise Pull me off — a my knees

55 URLEEN / WENDY JO / RUSTY :

56 Jack! — 57 Back! — Come — on be - fore we

GIRLS:

Jack get back Come — on — be -

BOYS:

Jack get back Come — on — be -

58 crack 59 60 61

- fore we crack Lose your blues Ev' - ry - bo - dy cut Foot -

- fore we crack Lose your blues Ev' - ry - bo - dy cut Foot -

62 "1st Jive"

63-69 7

- loose!

- loose!

70 "Fox-Trot"

GIRLS:

71 72 73

I got this feel - ing — That time ain't hold - ing me — down

BOYS:

I got this feel - ing — That time ain't hold - ing me — down

"Rock"

URLEEN / WENDY JO / RUSTY :

74 75 76 77

Time ain't hold - ing me —

WILLARD / JETER / GARVIN & BICKLE:

Life — ain't hold - ing me down. —

78 "Fox-Trot"

GIRLS:

79 80 81

Let's hit the ceil - ing — And then let's tear up this town. —

BOYS:

Let's hit the ceil - ing — And then let's tear up this town. —

(WILLARD / JETER / GARVIN & BICKLE:)

82 83-85 3

3

86 86-93 8

94 "Disco"

ARIEL:

95 96 97

I need a he - ro! I'm hold - ing out for a he -

URLEEN / WENDY JO / RUSTY:

I need a he - ro! I'm hold - ing out for a he -

98 99 100

- ro till the end of the night. He's got - ta be strong, and he's got -

- ro till the end of the night. He's got - ta be strong, and he's got -

101 102 103

- ta be fast, and he's got - ta be fresh from the fight. I need a

- ta be fast, and he's got - ta be fresh from the fight. I need a

104

105-110 6 111

he - ro!

he - ro!

BOYS:
Oo -

112

113 114 115

- ee Mar - ie shake it shake it for me

GIRLS:

116 117 118 119

Whoa! Mi - lo Come on Come on Let's go

120 121 122 123 124

Cut Foot - loose! Cut Foot - loose! Cut Foot - loose! Whoa!

Vamp *cue to continue:* SHAW: "Please, go on." 125 126-127 2

128 129 130 131

Ah Ah

132 133 134 135

Ah Ah

136 "Silly 60's" 136-139 4

140 140-143 4

144 Slightly slower — "Cha-cha"

144-147 4

148 148-150 3 (spoken pitch) 151

Ah
(spoken pitch)

Ah

152 A tempo SOPRANOS & ALTOS:

153 154-155 2

First we got to turn you a-round

TENORS & BASSES:

First we got to turn you a-round

156 157 158-159 2

Then put your feet on the ground

Then put your feet on the ground

V.S. ⇨

160

SOPRANOS:

161 162 163

Now take a - hold of your soul _____

ALTOS:

ALL: Now take a - hold of your soul _____

TENORS:

Now take a - hold of your soul _____

BASSES:

Now take a - hold of your soul _____

SMALL GROUP:

164 165 166 167

Cut foot - loose! Cut foot - loose!

SOPRANOS & ALTOS:

Now take a - hold of your soul _____

TENORS:

Now take a - hold of your soul _____

BASSES:

Now take a - hold of your soul _____

168

SOPRANOS & ALTOS:

169 170 171

Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

TENORS & BASSES:

Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

172

KIDS: 173 **KIDS & ADULTS:** 174 175

Ev-'ry-bod-y Ev-'ry-bod-y Ev-'ry-bod-y cut Foot - loose!

REN:

Ev-'ry-bo-dy Ev-'ry-bo-dy Ev-'ry-bod-y cut Foot - loose!

176-177 2 178

Yeah!

2

Yeah!

Applause segue

No. 20

Megamix (Optional)

Moderate "Rock" tempo (♩ = 155)

1-4 4

5-8 4

9

GIRLS:

10 11 12

KIDS: Hea - ven helps the man who fights his fear;

BOYS:

8 Hea - ven helps the man who fights his fear;

13 14 15 16

We can face this down right now, right here.

8 We can face this down right now, right here.

17

18 19 20

May - be we can fin - 'ly right this wrong.

8 May - be we can fin - 'ly right this wrong.

(GIRLS:)

22

23

24

Arm in arm and side by side we're strong. And

(BOYS:)

Arm in arm and side by side we're strong. And

25 ARIEL / WENDY JO / RUSTY / URLEEN:

26

27

28

Doo doo doo doo Doo doo doo doo

(GIRLS:)

free!

(BOYS:)

free!

3 GIRLS:

29

30

31

32

Doo doo doo doo Ahh! Ahh!

ARIEL:

I need a

33

WENDY JO:

34

35

36

He's got -

he - ro! I'm holding out for a he - ro till the end of the night.

URLEEN:

RUSTY:

37

38

39

40

- ta be strong, and he's got - ta be fast and he's got - ta be fresh from the fight. I need a

I need a

41 (3 GIRLS:)

he - ro! I'm hold - ing out for a he - ro til the morn - ing light. He's got -

(ARIEL:)

he - ro! I'm hold - ing out for a he - ro til the morn - ing light. He's got -

- ta be sure, and it's got - ta be soon, and he's got - ta be lar - ger than life.

- ta be sure, and it's got - ta be soon, and he's got - ta be lar - ger than life.

49

Through the wind and the chill and the rain. and the storm and the flood,

Through the wind and the chill and the rain. and the storm and the flood,

I can feel his ap - proach like a fire in my blood.

I can feel his ap - proach like a fire in my blood.

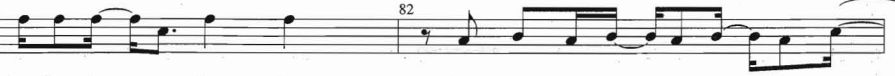
56 ARIEL & 3 GIRLS:

Like a fire in my blood, like a fire in my blood, like a fire in my blood,

like a fire in my Ahh! Ahh!

(RUSTY:)

81



hear it for my ba - by. You know you got - ta un - der - stand. -

(WENDY JO / URLEEN / ARIEL:)



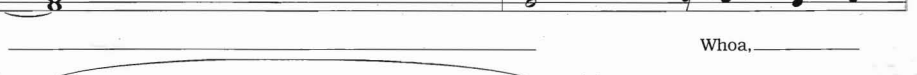
hear it for my ba - by. You know you got - ta un - der - stand. -

(FEMALE DANCERS:)



Hear it for my ba - - - - - by. Un - der -

83



Whoa, - - - - -

Whoa, - - - - -

stand. - - - - -

85



may - be he's no Ro - me - o, but he's my lov - ing one - man show.



may - be he's no Ro - me - o, but he's my lov - ing one - man show.



Ro - me - - - o - One - man -

87



Oh, whoa, whoa, whoa - Let's hear it for the boy!



Oh, whoa, whoa, whoa - Let's hear it for the boy!



show. Whoa, whoa, whoa -

89 **Faster** (♩ = 156)

89-92 4

93 4

97 6

103 104 105 106

107 **Hard "Rock-n-Roll"** (♩ = 180)

107-114 8

115 116 117 118 **REN:**

GIRLS: To-night I got - ta cut

Ah **BOYS:**

Ah

119 (REN:) 120 121 122

loose! **GIRLS:**

Foot - loose Kick off your Sun - day shoes

REN & BOYS:

Foot - loose Kick off your Sun - day shoes

GIRLS:

123 Please, 124 Lou - ise 125 Pull me off - a my 126 knees

BOYS:

Please, Lou - ise Pull me off - a my knees

127 URLEEN / WENDY JO / RUSTY :

128 Jack! Back! 129 Come on be - fore we

GIRLS:

Jack get back Come on be -

BOYS:

Jack get back Come on be -

130 crack 131 132

- fore we crack Lose your blues

- fore we crack Lose your blues

133 SOPRANOS & ALTOS:

134 Ev' - ry - bod - y cut ev' - ry - bod - y cut 135 Ev' - ry - bod - y cut ev' - ry - bod - y cut 136

TENORS & BASSES:

Ev' - ry - bod - y cut ev' - ry - bod - y cut Ev' - ry - bod - y cut ev' - ry - bod - y cut

137

KIDS:

138

KIDS & ADULTS:

139

Musical notation for measures 137-139. The top staff is for 'KIDS' and the bottom staff is for 'REN / ARIEL:'. Both staves show rhythmic patterns with 'x' marks. The lyrics are: 'Ev - 'ry - bod - y' (137), 'Ev - 'ry - bod - y' (138), and 'Ev' - ry - bod - y cut Foot -' (139).

Musical notation for measures 140-141. The top staff is for 'KIDS' and the bottom staff is for 'REN / ARIEL:'. Both staves show rhythmic patterns with 'x' marks. The lyrics are: '- loose!' (140) and 'Yeah!' (141).