

UNWRITTEN RULES

PIANO/VOCAL SCORE

CONCEIVED BY DANNY ABOSCH AND TOMMY NOLAN
BOOK BY DANNY ABOSCH AND TOMMY NOLAN
MUSIC AND LYRICS BY DANNY ABOSCH

(NOTE: When the libretto has different lyrics than the score, use the lyrics in the libretto, as they are probably more up-to-date.)

MUSICAL NUMBERS

ACT I – First Semester

Prologue

Mr. Tucker, Mr. Walker, Dr. Barker, Mr. and Mrs. Wellerstein

What I've Learned So Far

Mr. Tucker

Monday (Comes Again)

Mr. Walker

Making it Work

Mr. and Mrs. Wellerstein

The Cheating Ballad

Mr. and Mrs. Wellerstein

How to Tie a Tie

Mr. Walker

Time and Time Again

Mr. Tucker and Mrs. Williams

Practice What They Teach

Dr. Barker

The Rules Were Meant to be Broken

Mr. Mann, Mr. Wellerstein, Mr. Walker, Mrs. Williams, Mr. Tucker

ACT II – Second Semester

My Secret Wish For You

Mrs. Williams

Helpless for You

Mr. Tucker and Mrs. Williams

Another Anniversary

Mr. and Mrs. Wellerstein

Nothing More Annoying

Mrs. Wellerstein and Mme. Femme

I've Come This Far

Mr. Tucker

If I Never Teach Again

Mr. Walker

You Never Had to Prove Yourself to Me

Mrs. Williams

Half the Man I Am

Dr. Barker

Beyond These Walls

Company

1. Prologue

8 Tucker Walker Barker Wellersteins Pno.

Measures 8-12. Tucker, Walker, Barker, and Wellersteins have rests. The piano part features a melody in the right hand and accompaniment in the left hand. Chords are labeled B(no3rd), B(no3rd)/E, and B(no3rd)/F#.

13 Tucker Walker Barker Wellersteins Pno.

Measures 13-17. Tucker, Walker, Barker, and Wellersteins have rests. The piano part continues with the same melody and accompaniment. Chords are labeled B(no3rd), B(no3rd)/E, and B(no3rd)/F#.

1. Prologue

17

Tucker

Walker

Barker

Wellersteins

Pno.

8

8

8

8

17

B(no3rd)/G#

B(no3rd)/F#

B(no3rd)/E

B(no3rd)/D#

I'm on my own now.

21

Tucker

Walker

Barker

Wellersteins

Pno.

8

8

8

8

21

B(no3rd)/E

B(no3rd)/D#

B(no3rd)/E

Out here on my own.

1. Prologue

45

Tucker

Walker

Barker

Wellersteins

Pno.

8

8

8

8

25

B(no3rd)/G#

B(no3rd)/F#

B(no3rd)/E

B(no3rd)/D#

I'm on my own now, but

29

Tucker

Walker

Barker

Wellersteins

Pno.

8

8

8

8

29

B(no3rd)/E

B(no3rd)/F#

B(no3rd)

I'm not a - lone.

1. Prologue

33

Tucker
8 I'm on my own now.

Walker
8 Now it's turned to fall and school is here a -

Barker

Wellersteins

Pno.
33 D(no3rd)/B D(no3rd)/A D(no3rd)/G D(no3rd)/F#

37

Tucker
8 Out here on my own.

Walker
8 gain. Just a - no - ther year? What am I do - ing

Barker

Wellersteins

Pno.
37 D(no3rd)/G D(no3rd)/F# D(no3rd)/G

1. Prologue

8 Tucker I'm on my own now but

8 Walker here? Now it's time to teach my stu - dents once a -

8 Barker

Wellersteins

41 Pno. D(no3rd)/B D(no3rd)/A D(no3rd)/G D(no3rd)/F#

45 Tucker I'm not a - lone.

8 Walker gain.

8 Barker

Wellersteins

45 Pno. D(no3rd)/G D(no3rd)/A D(no3rd)

1. Prologue

49

Tucker
8 I'm on my own now

Walker
8 Now it's turned to fall and school is here a -

Barker
8 It is time for the game to be -

Wellersteins

Pno.
49 B(no3rd)/G# B(no3rd)/F# B(no3rd)/E B(no3rd)/D#

53

Tucker
8 Out here on my own.

Walker
8 gain. Just a - no - ther year? What am I do - ing

Barker
8 gin. It is time for the sys - tem to

Wellersteins

Pno.
53 B(no3rd)/E B(no3rd)/D# B(no3rd)/E

1. Prologue

87

Tucker
8 I'm on my own now, but

Walker
8 here? Now it's time to teach my stu - dents once a -

Barker
8 win. It is time for the pie - ces to

Wellersteins

Pno.
57 B(no3rd)/G# B(no3rd)/F# B(no3rd)/E B(no3rd)/D#

61

Tucker
8 I'm not a - lone.

Walker
8 gain.

Barker
8 spin.

Wellersteins

Pno.
61 B(no3rd)/E B(no3rd)/F# B(no3rd)

1. Prologue

65

Tucker
8 I'm on my own now

Walker
8 Now it's turned to fall and school is here a -

Barker
8 It is time for the game to be -

Wellersteins
I am a tea cher. I am(have) a

Pno.

D(no3rd)/B D(no3rd)/A D(no3rd)/G D(no3rd)/F#

69

Tucker
8 out here on my own.

Walker
8 gain. Just a - no - ther year? What am I do - ing

Barker
8 gin. It is time for the sys - tem to

Wellersteins
wife I have a job but I have a

Pno.

D(no3rd)/G D(no3rd)/F# D(no3rd)/G

1. Prologue

8 Tucker I'm on my own now, but

8 Walker here? Now it's time to teach my stu - dents once a -

8 Barker win. It is time for the pie - ces to

Wellersteins life. I am a mother I am a

Pno. 73

77 Tucker I'm not a lone.

8 Walker gain.

8 Barker spin.

Wellersteins per son, tog.

Pno. 77

1. Prologue

81

Tucker
Walker
Barker
Wellersteins

Mr. Wellerstein sings this vocal line, as Barker speaks over the music.

I'm on my own now

I'm on my own now

I'm on my own now

I'm on my own now

Pno.

81

E^b(no3rd)/C on E^b(no3rd)/B^b my E^b(no3rd)/A^b now E^b(no3rd)/G

85

Tucker
Walker
Barker
Wellersteins

Out here on my own.

Out here on my own.

Out here on my own.

Out here on my own.

Pno.

85

E^b(no3rd)/A^b Out here on E^b(no3rd)/G my E^b(no3rd)/A^b own

1. Prologue

89

Tucker
Walker
Barker
Wellersteins

I'm on my own now, but

I'm on my own now, but

I'm on my own now, but

I'm on my own now, but

Pno.

E^b(no3rd)/C *E^b(no3rd)/B^b* *E^b(no3rd)/A^b* *E^b(no3rd)/G*

93

Tucker
Walker
Barker
Wellersteins

I'm not a -

I'm not a -

I'm not a -

I'm not a -

Pno.

E^b(no3rd)/A^b *E^b(no3rd)/B^b*

1. Prologue

97

Tucker
lone.

Walker
lone.

Barker
lone.

Wellersteins
lone.
Eb(no3rd)

Pno.
Eb(no3rd)

98

99

100

Detailed description: This page of a musical score contains five staves. The top four staves are vocal parts for Tucker, Walker, Barker, and Wellersteins, each in a soprano clef with a key signature of two flats. Each vocal line begins with a whole note on a dotted line (G4) in measure 97, which is held through measures 98 and 99, and ends with a fermata in measure 100. The lyrics 'lone.' are written below each vocal line. The fifth staff is the piano accompaniment, consisting of a grand staff (treble and bass clefs). In measure 97, the right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a whole note on a dotted line (G3). In measure 98, the right hand is silent, and the left hand plays a whole note on a dotted line (G3). In measure 99, the right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a whole note on a dotted line (G3). In measure 100, the right hand is silent, and the left hand plays a whole note on a dotted line (G3). The piano part includes performance instructions: 'lone.' above the right hand in measure 97, and 'Eb(no3rd)' above the right hand and below the left hand in measures 97 and 99.

CUE:
TUCKER - 994 to go

2. What I've Learned So Far

Music and Lyrics by
Danny Abosch

Playfully, ~180 BPM

Vamp as needed

Mr. Tucker

Piano

Mr. Tucker

5

F C/E B^b C7 F

Don't use the bathrooms in G - hall. Don't talk to mis-us Ma - lone.

Pno.

Mr. Tucker

9

F C/E B^b G7 C sus4 C

Al-waysbring a lunch in-stead of eat-ing that crap. And don't get caught on the phone. You don't

Pno.

Mr. Tucker

13

B^b F/A B^b F/A G m7

have to say the pledge, even though it's a rule. Backpacks with wheels are so un - cool. Never off-er ad-vice a-bout

Pno.

B^b/C C7 G m7 What I've Learned So Far D^m D^bdim

Mr. Tucker

28

prom. Never check rate-my - teachers dot com. Ne - ver let a stu - dent know which

Pno.

18

F 6/C G7 G m7 F/A B^b B^b/C F

Mr. Tucker

23

one is your car. And that's what I've learned so far.

Pno.

23

F C/E B^b C7

Mr. Tucker

29

Ne-ver let your students ask ques-tions. The tea-cher is al - ways

Pno.

29

F F C/E B^b G7 C sus4 C

Mr. Tucker

34

right. Never mention God, or the parents will sue. Doctor Barker is worse than his bite.

Pno.

34

B^b

F/A

What I've Learned So Far

F/A

3

Mr. Tucker

39

Don't look so exc - i - ted when you hear the bell. Ne-ver make fun of the kid who can't spell. The

Mr. Tucker

43

G m7 C sus4 C G m7 C A7 D m

key to suc-cess is the tim - ing. Why does this pa-per keep rhy-ming? Ne - ver let a

Mr. Tucker

48

D^bdim F 6/C G7 G m7 F/A B^b B^b/C

stu - dent know where your gra - ding books are. And that's what I've learned so

Mr. Tucker

53

F F(no3rd)/D

far. This is what I've been

F(no3rd)/C F(no3rd)/B^b What I've Learned So Far F(no3rd)/B^b F(no3rd)/A

Mr. Tucker

48

wait - ing for. The start of my teaching ca - reer. if it's al - read-y this hard and it's on-ly day one,

Pno.

58

Mr. Tucker

63

how will I last all year?

(DIALOGUE)

Pno.

63

G m7 C sus4 C F

Mr. Tucker

69

Pno.

69

Mr. Tucker

74

And that's what I've

Pno.

74

D m D^bdim F 6/C G7

G m7 F/A B^b

B \flat /C

F

What I've Learned So Far

Mr. Tucker

80

learned so far.

Pno.

The musical score for this section begins at measure 80. The vocal line for Mr. Tucker starts with a treble clef and a key signature of one flat (B \flat /C). The lyrics "learned so far." are written under the first three notes of the vocal line. The piano accompaniment (Pno.) is written for both the right and left hands. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line at the end of the system.

3. Monday (Comes Again)

Music and Lyrics by
Danny Abosch

Lyrical and flowing ~120 BPM

Chords: C C/E FM7 G sus4 C

Mr. Walker

Piano

6 Am Dm7 G sus4 G G/E

Mr. Walker

Pno.

10 Am7 C/G C/G FM7 Dm7 Esus4 E7 Am

Mr. Walker

Pno.

14 Gm7 C7 F C/E Dm7 E7 Am E7/B

Mr. Walker

Pno.

Mr. Walker

28

A m7 D7 E m7 Monday (Comes Again) E b/A b F/G

need a-ny glo - ry. Well I'm not that man. And that's not my

Pno.

Mr. Walker

25

D m7 G sus4 G C C/E

sto - ry. It's Mon-day a - gain, and this Mon-day's no diff - erent from

Pno.

Mr. Walker

29

F M7 G sus4 A m7 C/E

a-ny I've seen, and I've seen quite a few. At eight ten, the bell rings, and they take out their home - work, and I'm

Pno.

Mr. Walker

33

F G sus4 B dim E7 A m7

trapped at the black - board 'til eight fif - ty - two. For the next half an hour, the room is

Pno.

36 G m7 C7 F Monday (Comes Again) D m7 E sus4 E7 3

Mr. Walker

filled with blank stares, as I stand there and teach, but I'm sure no one cares. I've had

Pno.

39 A m E7/B C6 D7 E♭/G# E♭/G#

Mr. Walker

hundreds of stu - dents; what I've come to is this: of my hun-dreds of Mon-days, there's

Pno.

43 E♭/G# C m/G G m7 C C/E F M7 F/G G F/G G

Mr. Walker

not one that I miss.

Pno.

49 C C/E F F/G G F/G G C

Mr. Walker

Tell me how I can do this, tell me

Pno.

Mr. Walker

44

C/E F Monday (Comes Again) G A m

why I'm still here teaching sub-jects I know they'll for-get in a year? Tell me why I keep trav-eling on this

Pno.

Mr. Walker

54

C/E F C/G B dim E7 A m

mean-ing-less track, wast-ing years of my life that I'll ne-ver get back? Tell me who I am help-ing if I'm

Pno.

Mr. Walker

62

G m7 C7 F C/E D m7 E7

not help-ing them. Am I part of the sys-tem and the game I con-demn? Just 6 more

Pno.

Mr. Walker

65

A m E7/B C 6 D7 E b/G# E b/G#

hours, 6 more days, I tell my self. And then, be-fore I know it,

Pno.

69 $E^b_9/G\#$ C m/G G m7 C Monday (Comes Again)

Mr. Walker

Mon - day comes a - gain. C/E F F/G G F/G G

Pno.

75 *rit.*

Mr. Walker

75 C C/E $E^b_9/G\#$ C m/G G m7 C(no3rd)

Pno.

rit.

CUE:
Mrs. Wellerstein- John, I was thinking...

4. Making It Work

Music and Lyrics by
Danny Abosch

~ 150 BPM D(no3rd)

Mrs. Wellerstein

I've had e -

Mr. Wellerstein

Piano

D A/C# C2 G(add9)/B

Mrs. W

nough hold - ing on! What a - bout what I want? I'm tired of spend - ing eve - nings read - ing

Mr. W

Pno.

A sus4 A D A/C#

Mrs. W

thir - teen point font. You're my hus - band, not my coll - eague! John, we used to have goals, We

Mr. W

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

C2 G(add9)/B A sus4 Making It Work Em7

Mrs. W
 used to have more chem - is - try than gas - es and moles. John, I miss the way we were be - fore our

Mr. W

Pno.

D/F# G A sus4 A Em7 D(add9)/F#

Mrs. W
 jobs got in the way. When we did-n't spend our dinners in the fac - ul - ty cafe. John, we're teachers and we're parents and it's

Mr. W

Pno.

GM7 D(add9)/F# Em7 G/A D(no3rd)

Mrs. W
 driv - ing me berserk, but all in all, we're mak - ing it work.

Mr. W

Pno.

Making It Work

22

Mrs. W

Mr. W

Pno.

D A/C#

Joan, you know how much I miss it. Joan, I know you do, but the

26

Mrs. W

Mr. W

Pno.

C2 G(add9)/B A sus4 A D

stu-dents are im - por-tant, and the kids are too. Now we're par - ents, now we're teach - ers, now we're

29

Mrs. W

Mr. W

Pno.

A/C# Pass the fol-der. C2 G(add9)/B A sus4 A Em7

older. For the sake of all our students this will just have to do. Joan, I have to draw the line, there are

Making It Work

Mrs. W

Mr. W

Pno.

43

D/F# G A sus4 A

8

33

things I can't al - low. Our ca - reers are just the most im - port - ant thing right now. Joan, I

Glissando

Mrs. W

Mr. W

Pno.

36

E m7 D(add9)/F# G M7 D(add9)/F# E m7 G/A

8

36

hate it when we ar - gue, and I hate to be a jerk, but all in all, we're mak - ing it work.

Mrs. W

Mr. W

Pno.

40

(DIALOGUE)

8

40

VAMP AS NEEDED Making It Work

Mrs. W

Mr. W

Pno.

45

D A/C#

Joan, this is -n't quite fair, and you know that's a fact. This "pro-

Mrs. W

Mr. W

Pno.

49

C2 G(add9)/B A sus4 A D A/C#

fession-al re-la-tion-ship" is far too abstract. And for once this chem - ist does-n't have the so-lu - tion that will

Mrs. W

Mr. W

Pno.

53

(DIALOGUE)

C2 G(add9)/B John! A sus4 A Em7 D/F# G

get his coll - eague wife! to re-act.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

A sus4 A Em7 D/F# Making It Work M7 D/F# Em7

Mrs. W
 We're pa-rents and we're teach-ers and it's dri-ving me berserk. But all in all, I guess

Mr. W

Pno.

58 *Glissando*

A sus4 A G M7 D(add9)/F#

Mrs. W
 we're making it work.

Mr. W
 Stapler.

Pno.

62 F/Bb Eb/A D Esus9b5/D

CUE: Mrs. Wellerstein sees the note

5. The Cheating Ballad

Music and Lyrics by
Danny Abosch

Lyrical and Flowing, ~150 BPM

Mrs. Wellerstein

Mr. Wellerstein

Piano

Con Pedale

$D^{\flat}(\text{add}9)$ $D^{\flat}(\text{add}9)/B^{\flat}$ $G^{\flat}(\text{add}9)$

Mrs. W

Mr. W

Pno.

$A^{\flat}\text{sus}4$ $D^{\flat}(\text{add}9)/B$ $D^{\flat}(\text{add}9)/B^{\flat}$

Mrs. W

Mr. W

Pno.

If you e - ver left me, don't

$E6$ G^{\flat}/A^{\flat} $D^{\flat}(\text{add}9)$

The Cheating Ballad

Mrs. W ²⁹
 wor - ry, I'd be fine. Don't think that I'd fall a - part, the

Mr. W

Pno. ¹⁹
 D^b(add9)/B^b G^b(add9)

Mrs. W ²³
 mo - ment you're not mine. Can't say that I'd like it, but

Mr. W

Pno. ²³
 A^bsus4 D^b(add9)/B

Mrs. W ²⁷
 I know I'd sur - vive.

Mr. W

Pno. ²⁷
 D^b(add9)/B^b E 6 G^b/A^b

The Cheating Ballad

3

33

Mrs. W

I could have sun - day - morn - ings. I could sleep in 'til two. I could

Mr. W

Pno.

$D^{\flat}(\text{no3rd})$ $D^{\flat}(\text{no3rd})/B^{\flat}$

37

Mrs. W

go down - town in the dress I was wear - ing the night I first met you.

Mr. W

Pno.

$D^{\flat}(\text{no3rd})/G^{\flat}$ $D^{\flat}(\text{no3rd})/A^{\flat}$

41

Mrs. W

I could have sum - mer, I could have tea for two. It would be fine, no doubt, but

Mr. W

Pno.

$D^{\flat}(\text{no3rd})/B^{\flat}$ $E^{\flat}7$ $E^{\flat}m7$ D^{\flat}/F

The Cheating Ballad

Mrs. W ⁴⁶ not quite the same with-out you. (DIALOGUE)

Mr. W ₈

Pno. ⁴⁶ G^b D^b/A^b G^b/A^b $D^b(add9)$ $D^b(add9)/B^b$ $G^b(add9)$

Mrs. W ⁵² I thought that I could trust her. I

Mr. W ₈

Pno. ⁵² G^b/A^b $D^b(add9)$

Mrs. W ⁵⁷ thought she trust - ed me. I ne - ver thought the head of the class would be the

Mr. W ₈

Pno. ⁵⁷ $D^b(add9)/B^b$ $G^b(add9)$

The Cheating Ballad

61

Mrs. W

first of them to cheat. This prob-ably cost 10 dol - lars, and it on-ly got a D.

Mr. W

8

Pno.

$A^{\flat}\text{sus}4$ $D^{\flat}(\text{add}9)/B$ $D^{\flat}(\text{add}9)/B^{\flat}$

66

Mrs. W

I could assign more home -

Mr. W

8

Pno.

$E6$ G^{\flat}/A^{\flat} $D^{\flat}(\text{no}3\text{rd})$

72

Mrs. W

- work. I could be strict - er, too. (Sarcastically:) I could ed - it Wik - i - pe -

Mr. W

8

Pno.

$D^{\flat}(\text{no}3\text{rd})/B^{\flat}$ $D^{\flat}(\text{no}3\text{rd})/G^{\flat}$

The Cheating Ballad

Mrs. W

- di - a with stuff that is - n't e - ven true. I can keep teach - ing, but if

Mr. W

Pno.

66

76

$D^{\flat}(\text{no3rd})/A^{\flat}$ $D^{\flat}(\text{no3rd})/B^{\flat}$

Mrs. W

they don't want to learn too, when will they un - derstand? There's noth - ing a teach - er can

Mr. W

Pno.

80

$E^{\flat}7$ $E^{\flat}m7$ D^{\flat}/F G^{\flat} D^{\flat}/A^{\flat} G^{\flat}/A^{\flat}

Mrs. W

do. Cheating is the prob - lem, and I don't have the an -

Mr. W

Pno.

85

$D^{\flat}(\text{add9})$ $D^{\flat}(\text{no3rd})/G^{\flat}$ $D^{\flat}(\text{add9})$

The Cheating Ballad

7

90

Mrs. W

Mr. W

Pno.

- swer. Did she find this on - line? Is my husband still mine? Is this my fault, or the school's?

E \flat m7 G \flat /A \flat D \flat (add9)

94

Mrs. W

Mr. W

Pno.

If she/he could on - ly be hon - est and tell me the truth, would it make it an - y bet -

A \flat m7 D \flat 7 G \flat (add9) D \flat /F

98

Mrs. W

Mr. W

Pno.

- ter? Did he break my trust, or was it just the rules?

B \flat m7 B2 G \flat (add9)/B \flat G \flat /A \flat

The Cheating Ballad

Mrs. W

Mr. W

Pno.

803

I could have school va - ca - tions. I could use Spark - notes too. I could

8

D^b(no3rd) D^b(no3rd)/B^b

Mrs. W

Mr. W

Pno.

107

cud - dle up all night with my dog, and wish my dog was you.

8

D^b(no3rd)/G^b D^b(no3rd)/A^b

Mrs. W

Mr. W

Pno.

111

I could have fi - nals, I could have S 1 - 0 - 2. It would be fine, no doubt, but

8

D^b(no3rd)/B^b E^b7 E^bm7 D^b/F

The Cheating Ballad

116

Mrs. W

Mr. W

Pno.

not quite the same with-out you.

8

G^b D^b/A^b G^b/A^b D^b(add9) D^b(add9)/B^b

121

Mrs. W

Mr. W

Pno.

rit.

rit.

E 6 G^bm7 *rit.* G^bm/A^b D^b(add9)

rit.

8

CUE: Student recites the quadratic formula

6. How to Tie a Tie

Music and Lyrics by
Danny Abosch

Mr. Walker

(DIALOGUE)

Piano

Mr. Walker

Pno.

Mr. Walker

Pno.

Mr. Walker

Pno.

don't know why I teach them all this

D^bM7 B^bm9 D^bM7 B^bm9

D^bM7 B^bm9 D^bM7 B^bm9

B^b Gm E^b(add9) B^b

Gm E^b(add9) B^b

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

Mr. Walker

28
8

Cm7 B^b/D E^bM7 F sus4 B^b

useless in-for - ma-tion while my students sit here clueless as to how to tie a tie. My students would be stuck if they

Pno.

Mr. Walker

22
8

Cm7 B^b/D E^bM7 F sus4 Cm7

had to fix a toi-let, but at least they'd know the a-re-a is r times r times pi. And how will they sur-vive out there if

Pno.

Mr. Walker

26
8

B^b/D E^bM7 F E^b/F F Gm7

I don't vol-un-teer to teach them things they real-ly need to know? Why

Pno.

Mr. Walker

30
8

B^b(add9)/D E^b(add9) E^b(add9) E^b F Gm7

does-n't a - ny - one care if these les - sons are lea-ving their mark? And why

Pno.

Mr. Walker

34

B^b(add9)/D E^bM7 How to Tie a Tie F sus4 F D7 G m

8

does'n't a - ny - one care that they're left in the dark? How is this fair? Why does

Pno.

Mr. Walker

38

F/A B^b(add9) B^b/D E^bM7 E^bM7 E^bM7 E^b/F

8

no-bo - dy care what learning is real-ly a - bout? Well, if no one will see, then it's all up to me to find

Pno.

Mr. Walker

43

B^b(add9)/G B^b(add9)/D E^b(add9) E^b(add9) E^b F

8

out. (DIALOGUE. REPEAT THIS INTERLUDE IF NECESSARY)

Pno.

Mr. Walker

47

B^b(add9)/G B^b(add9)/D E^b(add9) E^b(add9) E^b F

8

They

Pno.

Mr. Walker

4/8

B^b C m7 B^b/D E^bM7 F sus4

How to Tie a

want these kids pre-pared for a-ny kind of sit-u - a-tion but I'm paid to teach a subject that I know they'll never use. It's

Pno.

Mr. Walker

5/8

B^b C m7 B^b/D E^bM7 F sus4

not a-bout the learning, and it's all a-bout the grades, and the ones who real-ly care are the ones who always lose. And

Pno.

Mr. Walker

5/8

C m7 B^b/D E^bM7 F E^b/F F

how will they sur-vive out there if I don't vol-un-teer to teach them things they real-ly need to know?

Pno.

Mr. Walker

6/8

G m7 B^b(add9)/D E^b(add9) E^b(add9) E^b F

Why does-n't a - ny - one care if these les - sons are leav-ing their mark? And

Pno.

67 G m7 B^b(add9)/D How to Tie a Tie E^bM7 F sus4 F D7 5

Mr. Walker

8 why doesn't a - ny - one care that they're left in the dark?

Pno.

71 G m F/A B^b(add9) B^b/D E^bM7 E^bM7

Mr. Walker

8 How is this fair? Why does no-bo - dy care what learning is real-ly 'a' - bout? Well, if no one will see then it's

Pno.

76 E^bM7 E^b/F B^b(add9)/G B^b(add9)/D E^b(add9)

Mr. Walker

8 all up to me to find out.

Pno.

80 E^b(add9) E^b F B^b(add9)/G B^b(add9)/D E^b(add9)

Mr. Walker

8

Pno.

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Mr. Walker

Pno.

84

84

E^b(add9) E^b F How to Tie a Tie G m(add9)

CUE:
Tucker- Christine, your job is on
the line. Doesn't it matter--

7. Time and Time Again

Music and Lyrics by
Danny Abosch

Flowingly, in *time* ~170 BPM

Mrs. Williams

Mr. Tucker

Piano

F(no3rd) F(no3rd)/E F(no3rd)/D F(no3rd)/C F(no3rd)/B^b F(no3rd)/A

Mrs. Williams

Mr. Tucker

Pno.

B^b(no3rd)/G B^b(no3rd)/C F(no3rd) F(no3rd)/E F(no3rd)/D F(no3rd)/C

Mrs. Williams

Mr. Tucker

Pno.

Time and time a - gain

F(no3rd)/B^b F(no3rd)/A B^b(no3rd)/G B^b(no3rd)/C F(no3rd)

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

18

I try to pre - tend that I don't miss her. I know I'm fool - ish when

F(no3rd)/E F(no3rd)/D F(no3rd)/C F(no3rd)/B^b

Mrs. Williams

Mr. Tucker

Pno.

22

I try to pre - tend she feels it too. I played a game I had

F(no3rd)/A B^b(no3rd)/G B^b(no3rd)/C F(no3rd)

Mrs. Williams

Mr. Tucker

Pno.

26

to lose I lost her when she made me choose. But all I've lost I've found

F(no3rd)/E F(no3rd)/D F(no3rd)/C F(no3rd)/B^b

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

30

a - gain in you. With you I feel com-plete

F(no3rd)/A G sus4 G7 B^b(add9) B^b/C F(no3rd)

Mrs. Williams

Mr. Tucker

Pno.

36

a - gain I no long - ger walk a lone. You've giv - en me a - noth -

F(no3rd)/E F(no3rd)/D F(no3rd)/C F(no3rd)/B^b

Mrs. Williams

Mr. Tucker

Pno.

40

- er chance and a smile that is my own. It may be that I'll nev -

F(no3rd)/A B^b(no3rd)/G B^b(no3rd)/C F(no3rd)

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

44

- er love the way I loved her then, but now I see you're here

F(no3rd)/E F(no3rd)/D F(no3rd)/C B \flat (add9) B \flat (add9)

Mrs. Williams

Mr. Tucker

Pno.

48

for me, time and time a - gain. Time and time a - gain I try to

F(add9)/A D m G m7 F/A B \flat 6 B \flat /C F(no3rd) F(no3rd)/E

Mrs. Williams

Mr. Tucker

Pno.

53

put the past be - hind me. It's tak - en time to say good - bye to the

F(no3rd)/D F(no3rd)/C F(no3rd)/B \flat F(no3rd)/A

Time and Time Again

Mrs. Williams

per-fect life I knew. My dream was his the dream was real, I

Mr. Tucker

Pno.

57

B^b(no3rd)/G B^b(no3rd)/C F(no3rd) F(no3rd)/E

Mrs. Williams

loved the way he made me feel, but all I felt I feel a - gain with you.

Mr. Tucker

Pno.

61

F(no3rd)/D F(no3rd)/C F(no3rd)/B^b F(no3rd)/A

Mrs. Williams

With you I feel com-plete a - gain I no

Mr. Tucker

Pno.

65

G sus4 G7 B^b(add9) B^b/C F(no3rd) F(no3rd)/E

Time and Time Again

Mrs. Williams

long - ger walk a lone. You've giv-en me a-noth - er chance and a

Mr. Tucker

Pno.

61

F(no3rd)/D F(no3rd)/C F(no3rd)/B \flat F(no3rd)/A

71

Mrs. Williams

smile that is my own. It may be that I'll nev - er love the

Mr. Tucker

Pno.

75

B \flat (no3rd)/G B \flat (no3rd)/C F(no3rd) F(no3rd)/E

75

Mrs. Williams

way I loved him then, but now I see you're here for me, time and

Mr. Tucker

Pno.

79

F(no3rd)/D F(no3rd)/C B \flat (add9) B \flat (add9) F(add9)/A Dm Gm7 F/A

79

Time and Time Again

7

84

Mrs. Williams

time a-gain. I thought I left my heart be-hind, I

Mr. Tucker

8

B \flat 6 B \flat /C F F/A E \flat F/E \flat E \flat F/E \flat

Pno.

89

Mrs. Williams

don't know how you changed my mind. It's a sto - ry with a dif - rent kind of end -

Mr. Tucker

8

C/F F C/A F/A E \flat F/E \flat E \flat F/E \flat

Pno.

93

Mrs. Williams

- ing. My loss is one I can't ig - nore, It

Mr. Tucker

8

C/F F C/F F B \flat (add9) B \flat (add9)

Pno.

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

87

won't be like it was be-fore. Your loss is just one rea - son more to

8

F (add9)/A C/D Dm G m7 F/A B \flat 6 G7/B

97

Mrs. Williams

Mr. Tucker

Pno.

101

send the past a - way. I'm mov - ing but my heart's not in it. All

8

C sus4 C C sus4 D m

101

l.h.

Mrs. Williams

Mr. Tucker

Pno.

105

fan - ta - sies must have a lim - it. The stakes are far too high to win it all.

8

F/C G/B

105

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

109

How do we know this fool - ish game won't

C sus4 C C sus4 C B^b(add9)

Mrs. Williams

Mr. Tucker

Pno.

113

go as quick - ly as it came? Our feel-ings might not be the same at all.

F(add9)/A C/D Dm G m7 F/A B^b6 G/B C sus4 C

Mrs. Williams

Mr. Tucker

Pno.

118

Two hearts in love can know no fear. A hope so far, a hope

C sus4 B dim B^bm

Time and Time Again

Mrs. Williams

so near. I know our doubts will dis-sa - pear with time.

Mr. Tucker

G[♯] B[♭]m C sus4

Pno.

118

122

l.h.

Mrs. Williams

With you I feel com-plete a-gain I no long - ger walk a lone.

Mr. Tucker

C[♯]sus4 F[♯](no3rd) F[♯](no3rd)/F F[♯](no3rd)/D[♯]

Pno.

126

l.h.

Mrs. Williams

You've giv-en me a-noth - er chance and a smile that is my own.

Mr. Tucker

F[♯](no3rd)/C[♯] F[♯](no3rd)/B F[♯](no3rd)/A[♯] B(no3rd)/G[♯]

Pno.

130

Time and Time Again

Mrs. Williams

Mr. Tucker

Pno.

134

It may be that I'll nev - er love the way I loved him then,

B(no3rd)/C# F#(no3rd) F#(no3rd)/F F#(no3rd)/D# F#(no3rd)/C#

Mrs. Williams

Mr. Tucker

Pno.

138

but now I see you're here for me, To com-fort and hold dear

B(add9) B(add9) F#(add9)/A# F# B(add9)

Mrs. Williams

Mr. Tucker

Pno.

142

to me, I'm yours if you'll still care for me, time and

F#(add9)/A# F# G#m7 F#/A# B(add9) G#m7 F#/A#

Time and Time Again

Mrs. Williams

time a - gain.

Mr. Tucker

Pno.

147

B 6 B/C# F#(no3rd) F#(no3rd)/F F#(no3rd)/D# F#(no3rd)/C# F#(no3rd)/B

Mrs. Williams

Mr. Tucker

Pno.

153

B(no3rd)/C# F#

CUE:
Barker- Good DAY, Mr. Walker.

8. Practice What They Teach

Music and Lyrics by
Danny Abosch

~100 BPM

Dr. Barker

Piano

Chords: C#m F#m7 G#sus4 G# C#(add9)

5

Dr. Barker

Pno.

Chords: C#(add9) C#(add9) F#m7 G#m7 C#(add9)

Why must we al-ways stretch our li-mits and our laws? Why do

9

Dr. Barker

Pno.

Chords: F#m7 G#sus4 G#7 E(add9) A M7 E/G#

lead-ers still re-bel with-out a cause when they know it brings no change and on-ly

12

Dr. Barker

Pno.

Chords: F#m7 G#sus4 G# C#m G#7/D#

mag-ni-fies their prob-lems and their flaws? This is a sys-tem and the

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

Dr. Barker

25

E A(add9) E/G# Practice What They Teach E G#7 C#m G#7/D#

8 rules are for a reason. The sys-tem falls a-part with - out ev-ery piece. The school is sto - ic as the

Pno.

15

Dr. Barker

19

E A(add9) A M7 E/G# F#m7 B sus4 B E(add9) E(add9)/G#

8 changing of a season. For progress and or - der, all dis - tractions must cease. One by one, all the

Pno.

19

Dr. Barker

23

A(add9) B sus4 B E(add9) E(add9)/G# A(add9) B sus4 B C#m G#7/D#

8 pie-ces turn in mo - tion, one by one, the laws keep or - der in reach. But if one voice stands a -

Pno.

23

Dr. Barker

27

E F#7 A M7 rit. F#m9 G#sus4 G# C#m C#m a tempo

8 part from the rest, the sys-tem will sub-side un-less they prac-tice what they teach. a tempo

Pno.

27

rit. a tempo

Practice What They Teach

C#

F#m G#sus4 G#

E(add9)

3

Dr. Barker

31
8
Who is he to change the way that things are done. Who is

Dr. Barker

34
8
he to tell me how my school is run? He must learn his place. It is I who will

F# G# E E B/D#m G#/C A#m F7

Dr. Barker

38
8
say what will go, what will stay. He is dan - gerous. All it takes is just

E6 D#/G G#7 C#mE(no3rd)/D#m F#m7

Dr. Barker

43
8
one. This is a sys-tem and the rules are for a reason. The sys-tem falls a-part with-

G#sus4 G#7 D#ritempo A7/E F Bb(add9) F/A Bb

one. rit. This is a sys-tem and the rules are for a reason. The sys-tem falls a-part with-

43
8
one. rit. This is a sys-tem and the rules are for a reason. The sys-tem falls a-part with-

rit. a tempo

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

C F A7 Dm A7/E Practice What They Teach B^b(add9) B^bM7 F/A

Dr. Barker

47
8
out ev-ery piece. The school is sto - ic as the changing of a season. For progress and or - der, all dis-

Pno.

G m7 C sus4 C F(add9) F(add9)/A B^b(add9) C sus4 C F(add9) F(add9)/A

Dr. Barker

51
8
trac-tions must cease. One by one, all the pie-ces turn in mo - tion, one by one, the laws keep

Pno.

B^b(add9) C sus4 C Dm A7/E F G7 B^bM7 G m9

Dr. Barker

55
8
or - der in reach. But if one voice stands a - part from the rest, the sys-tem will sub-side un-less they

Pno.

A sus4 A Dm Dm(ad9) *tempo* D[#](add9)/D Dm(add9) D[#](add9)/D Dm

Dr. Barker

59
8
practice what they teach. *r*_a tempo

Pno.

p

9. The Rules Were Meant to be Broken

Music and Lyrics by
Danny Abosch

~120 BPM

C D Fm C C

Vocal

Piano

D Fm C F/G F6/G C CM7

Vocal

Pno.

So you say these words in the

A m/C F m/C C A m D m7 G sus4 G/B C C aug/E

Vocal

Pno.

hope that he'll hear. And you talk of fight - ing but you are-n't sin - cere. When you live in si - lence then you

A m D7 Bb Eb G sus4 G C(add9) C(add9)/E

Vocal

Pno.

live in fear. This much is for sure. The rules were meant to be bro -

F(add9) F(add9)/G C(add9) C(add9)/E F(add9) F(add9)/G

28

Vocal

ken. The world was meant to be changed. As we

Pno.

A m C(add9)/E F(add9) D m7

21

Vocal

go through our lives and make choices, some-times, things get re- ar- ranged.

Pno.

G sus4 G F/G G C(add9) C(add9)/E F(add9) F(add9)/G C(add9) C(add9)/E

24

Vocal

The rules were meant to be bro - ken when greater things are at stake.

Pno.

F(add9) F(add9)/G A m C(add9)/E F(add9) F m C sus4/G

28

Vocal

When our love puts us in these po-si - tions, tra - di-tions must

Pno.

32

Vocal

break. Well there's no way now to go back to the start. There is

Pno.

36

Vocal

no ex - cuse to pull a fam-ily a-part. 'Cause you lose your free - dom when you lose your heart.

Pno.

40

Vocal

This much is for sure. The rules were meant to be bro - ken.

Pno.

44

Vocal

The world was meant to be changed. As we go through our lives and make choi -

Pno.

F (add9)

D m7

The Rules Were Meant to be Broken

47

Vocal

ces, some-times, things get re - ar - ranged.

Pno.

C (add9)

C (add9)/E

F (add9)

F (add9)/G

C (add9)

C (add9)/E

50

Vocal

The rules were meant to be bro - ken when great - er things are at stake.

Pno.

F (add9)

F (add9)/G

A m

C (add9)/E

F (add9)

F m C sus4/G

53

Vocal

When our love puts us in these po-si - tions, tra - di-tions must

Pno.

C

F m/C

C

F m/C

C

F m/C

C

A m/CG/B

A m

57

Vocal

break. I don't know why we

Pno.

The Rules Were Meant to be Broken

62

Vocal

Em7 Dm7 F/G C(add9) C G/B Am Em7

have to run, or what we're gon - na do. I don't care what he says to us. No

Pno.

67

Vocal

Dm7 Bb G sus4 G A sus4 A D(add9) D(add9)/F#

rule will make me stay a - way from you. The rules were meant to be bro -

Pno.

70

Vocal

G(add9) G(add9)/A D(add9) D(add9)/F# G(add9) G(add9)/A

- ken. The world was meant to be changed. Aswe

Pno.

73

Vocal

Bm D(add9)/F# G(add9) Em7

go through our lives and make choi - ces, some-times, things get re - ar - ranged.

Pno.

D(add9) The Rules Were Meant to be Broken G(add9) G(add9)/A

66

Vocal

The rules were meant to be bro - ken

Pno.

76

Vocal

when great - er things are at stake. When our love puts us in these po - si -

Pno.

D(add9) D(add9)/F# G(add9) G(add9)/A Bm D(add9)/F#

82

Vocal

- tions, tra - di-tions must break.

Pno.

G(add9) Gm rit. D sus4/A D a tempo E Gm rit.

rit. a tempo rit.

87

Vocal

Pno.

D(add9)

Cue:
Williams - I can't afford to lose my job.

10. My Secret Wish For You

Music and Lyrics by
Danny Abosch

Smoothly and honestly

Mrs. Williams

Piano

D(add9) Bm(add9) A m7 G(add9) D(add9)

Mrs. Williams

Pno.

B m(add9) A m7 G(add9) D(add9) B m(add9)

In a per-fect world I would find the words to say

Mrs. Williams

Pno.

E m7 D/A G/A D(add9) B m(add9)

all I want to say to you. To tell you that I love you more than

Mrs. Williams

Pno.

D7/C G/A A7 D(add9) D(add9)/F#

you will ev - ver know. In a per-fect world I would find the means to

Mrs. Williams

29

Bm D/A G(add9) My Secret Wish For You G(add9) D/F#

show my heart, to share my dreams, to shed a light on all the feel - ings

Pno.

Mrs. Williams

23

C/E Em G/A A7 G(add9) G D/F#

I would nev - er show. And al - though I un - der-stand you may not

Pno.

Mrs. Williams

27

F#sus4 F# Bm Bm7/A G(add9) D(add9)/F#

want to hear a word I say, this once be - fore I go,

Pno.

Mrs. Williams

31

G(add9) A sus4 D D/F#

just want you to know. I wish a mill - ion things for you. The

Pno.

Mrs. Williams

36

Em7 G/A D My Secret Wish For You F#m7

happ-i - ness it brings for you may al-ways guide you on your way and

Pno.

Mrs. Williams

40

Em7 G/A A7 D D/F#

ne-ver let you fall. A car-ing girl to live for you. The

Pno.

Mrs. Williams

44

Em7 G/A D D/C# Bm7 F#m7

love I could - n't give to you may al-ways take your breath a - way and

Pno.

Mrs. Williams

48

Em7 G/A A7 G(add9) G D/F#

an-swer when you call. And I hope in time you'll see that I did

Pno.

Mrs. Williams

42

F#sus4 F# B m My Secret Wish For You D/F# B m

what I had to do. I set you free and let this be my

Pno.

Mrs. Williams

56

E m G/A D(add9) B m(add9) A m7 G(add9)

sec-ret wish for you.

Pno.

Mrs. Williams

61

D(add9) B m(add9) A m7 G(add9) D(add9)

No one ev - er said it would

Pno.

Mrs. Williams

66

B(add9) E m7 D/F# G/A D(add9)

be this hard to walk a - way and say good-bye to you. To leave you and pre-tend

Pno.

Mrs. Williams

70

Bm(add9) D7/C My Secret Wish For You A7 D(add9)

that I have bet-ter things to do. No one ev-er said I would

Pno.

Mrs. Williams

74

D/F# Bm Bm7/A G G(add9) G

have to try to hold back tears, to hope that I would make the choice that's ea-

Pno.

Mrs. Williams

78

D/F# C/E Em G/A A7 G(add9) G

- - si-est and not the one that's true. And I know you won't be-gin

Pno.

Mrs. Williams

82

D/F# F#sus4 F# Bm Bm7/A G(add9) G

to see how ve-ry hard it was for me to try and see it through

Pno.

Mrs. Williams

86

D/F# G(add9) My Secret Wish For You D

when my heart be-longs to you. I wish a mill - ion things

Pno.

Mrs. Williams

91

D/F# Em7 G/A D D/C# Bm7

for you. The happ-i - ness it brings for you may al-ways guide you on

Pno.

Mrs. Williams

95

F#m7 Em7 G/A A7 D

your way and ne-ver let you fall. A car-ing girl to live

Pno.

Mrs. Williams

99

D/F# Em7 G/A D D/C# Bm7

for you. The love I could - n't give to you may al-ways take your breath

Pno.

Mrs. Williams

103 F#m7 Em7 My Secret Wish For You A7 G(add9) G 7

a-way and an-swer when you call. And I hope in time you'll see

Pno.

Mrs. Williams

107 D/F# F#sus4 F# Bm Bm7/A G

that I did what I had to do. I set you free and let

Pno.

Mrs. Williams

111 D/F# Bm Em7 G/A D G

this be my sec-ret wish for you. I set you free and let

Pno.

Mrs. Williams

115 D/F# Bm Em7 D(add9) Bm(add9) Am7

this be my sec - ret wish for you.

Pno.

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Mrs. Williams

821 G(add9) D(add9) My Secret Wish For You A m7 G(add9) D(add9)

Pno.

821

121

CUE:
Tucker- Is. And thanks.

11. Helpless for You

Music and Lyrics by
Danny Abosch

$\text{♩} = 100$

Vocal

D D/F# G A sus4 D D/F# G A sus4 A D D(add9)/F#

Tucker: 'Til you,
Williams: 'Til you,

Piano

6 G A F#7/A# Bm F#m7 G(add9) A sus4 A D D(add9)

I thought I knew all there was to know, I ne - ver questioned what I knew. 'Til you,
I was on my own and un - ful - filled. My job was just a - noth - er chore. 'Til you,

Pno.

10 G A F#7/A# Bm D/F# G(add9) Em7 D(add9)/F#

I thought I would ne - ver love a - gain, it was - n't true. And ev - er since I met you, I
I had all I need - ed but I longed for some - thing more. The sad - ness all a - round me was

T/W

14 Em7 D(add9)/F# G A sus4 A

knew I should for - get you, but let - ting go is some - thing I can't do.
si - lenced when you found me, and how could I be lone - ly an - y more?

Pno.

27 D F#m/D G/D Helpless for You D D/F# G D/F#

T/W I don't know how to say these things that I have to say, these things that I have to do.

Pno.

20 G Em7 D/F# G Em7 D/F#

T/W There's noth-ing I would - n't give for one sec-ond chance with you.

Pno.

24 A sus4 A D F#m/D G/D D D/F#

T/W Now I'm with - out you, can't stop think - ing a - bout you, and there's

Pno.

27 G D/F# G F#7 Bm D/A G(add9)

T/W no-thing I know is true a - ny-more. No-thing that I can do. I'm

Pno.

31 *Em7 D(add9)/F# G M7 A 7sus4* *Helpless for You* *D D/F# G A sus4 D D/F# G A sus4 A* 3

T/W
 hope - less, help - less for you. (DIALOGUE)

Pno.

37 *D D/F# G A sus4 D D/F# G A sus4 A* *D D/F# G A sus4*

T/W
 you.

Pno.

43 *D D/F# G A sus4 A D F#m/D G/D D D/F# G D/F#*

T/W

Pno.

48 *G Em7 D/F# G Em7 D/F# A sus4*

T/W

Pno.

43 *Helpless for You*

T/W 8 *D F#m/D G/D D D/F# G D/F#*
 Now I'm with - out you, can't stop think - ing a - bout you, and there's no - thing I know is true

Pno. 53

56 *G F#7 Bm D/A G(add9) Em7 D(add9)/F# G M7 A 7sus4*
 a - ny-more. No-thing that I can do. I'm hope - less, help - less for

T/W 8

Pno. 56

61 *D D/F# rit. G G/C Gm/C D9*
 you.

T/W 8

Pno. 61 *rit.*
 Piano improvisational ending on a DM9 or D69 chord

12. Another Anniversary

*Bass Guitar may double left hand of piano

Music and Lyrics by
Danny Abosch

Sontheimesque.

Joan

You know, you didn't have to do this. Well, it couldn't be much worse.

John

Of course I did. Did you think I would let our 5th be like all the others?

Piano

Joan

That depends. You still haven't told me where we're going.

John

Let's not argue. It's our anniversary. Now do I turn right or left here? You don't remember?

Pno.

Joan

It was a rain-y night. It was mid Ju - ly. Hon-ey take a right, if you're

John

Another Anniversary

Joan ²⁵
 go-ing where I think. It's rain-ing to - night, like the night we met. Hon-ey, it was sun-ny! How could

John ₈

Pno. ¹⁵

Joan ¹⁹
 you for - get? How could I for - get? How could YOU for - get! I re - mem-ber it was rain-ing cuz my

John ₈

Pno. ¹⁹

Joan ²³
 suit got wet! Hon-ey, no. You're think-ing of our first date, in Nov - em-ber. That was quite a few months lat-er, I'm sup-

John ₈

Pno. ²³

Another Anniversary

3

27

Joan

rised you don't re - mem-ber! On the night we met, you'd come from the gym. I was work-ing out with Chad. And I felt

John

Pno.

31

Joan

bad for him! No, hold on, it was Juan Do you wan-na bet?! That's fun-ny. How could you for - get!

John

Pno.

36

Joan

So we en - ter the bar, and there you are. And some - times I real - ly wish you'd on - ly

John

Pno.

Another Anniversary

40

Joan

got that far! Your dress was the red-dest red I'd ev-er seen. Hon-ey, you're mis-tak-en. I was

John

Pno.

44

Joan

wear-ing green. And for god's sake, roll my win-dow up! I'm get-ting wet! Oh, right. How could I for GET

John

Pno.

48

Joan

REA-DY, JOHN! - It will be on the right! My good-ness, Joan! you al-ways... Ho-ney, let's not fight. We've had

John

Pno.

Another Anniversary

52

Joan

twen - ty ann - i - ver - sa - ries, don't for - get. And this has been the best one yet!

John

Pno.

56

Joan

Mar - ried for two dec - ades and liv - ing a lie. Wak - ing up be - side

John

Pno.

61

Joan

one man and nev - er see - ing eye to eye. You know there was love there since the

John

Pno.

Another Anniversary

66

Joan

day we met, but you re - mem - ber to for -

John

8

Pno.

70

Joan

get. I knew I was gol-den when I caught your eye. Gol-den!? I was star-ing at your

John

8

Pno.

75

Joan

aw-ful tie! I would-n't say hi, I(you) was(were) just too shy. JINX! Grow up! So I

John

8

Pno.

Another Anniversary

80

Joan

got up my nerve and walked ov - er to you. You would - n't go un - less JuanChad!went with you too! I ex -

John

Pno.

84

Joan

tend - ed my hand. You knocked ov - er my glass! No I did - n't You're a klutz You're a pain in the... JOHN! You passed it! Now we have to turn around!

John

Pno.

89

Joan

It get's old. (Pause) And you started it. You remembered to make a reservation, right?

John

I wouldn't have passed it

Pno.

Another Anniversary

96

Joan

(Long, awkward pause.)

Mar-ried for two dec -

John

Pno.

101

Joan

- ades and liv - ing a lie. Wak - ing up be-side one man and

John

Pno.

106

Joan

nev - er see - ing eye to eye. You know there was love there since the

John

Pno.

Another Anniversary

110

Joan

day we met, but you re - mem - ber to for -

John

8

Pno.

114

Joan

get.

John

8

Pno.

119

Joan

John

There's always next year.

8

Pno.

Cue:
Femme- Precisely.

13. Nothing More Annoying

Music and Lyrics by
Danny Abosch

Swing Rhythm ~120

Mrs. Wellerstein

Mme. Femme

Piano

Men are so ex-haust-ing, it's rea-ly ra-tler sad. They're

B7 B7 Em

Mrs. Wellerstein

Mme. Femme

Pno.

good for al-most no-thing, but they're great at be-ing bad. It seems their on-ly pur-pose is to

B7 Em B7 Em A7

Mrs. Wellerstein

Mme. Femme

Pno.

Their ways are rude and ran-dom. I'll ne-ver un-der-stand 'em.

drive a wo-man mad.

D A7 D E7 G/AA7 G/A A7 Em3 A7

Nothing More Annoying

11

s. Wellerstein

Mme. Femme

Pno.

They ne-ver ask di-rec - tions, ev-en when they're clear-ly lost. They

D B7 Em A7 D B7(b9) Em7 A7

15

s. Wellerstein

Mme. Femme

Pno.

They're

al-ways buy those big T - V's, no mat-ter what they cost. They leave their things all o - ver the house.

15 D B7(b9) Em7 A7 F#7 G#m7 F#dim/A F#

18

s. Wellerstein

Mme. Femme

Pno.

al-ways awf-ully dense. and of - ten with-out a - ny sense! They

They walk a - round with-out a - ny pants,

18 B m F#7 B m E7 F#m7 E dim/G E A E aug A7

Nothing More Annoying

s. Wellerstein

ne-ver no-tice your hair-style, or say that they like your shoes.

Mme. Femme

They're cra-zy a-bout some base-ball team, and you

Pno.

21 D B7(b9) Em7 A7 D B7(b9)

s. Wellerstein

They

Mme. Femme

bet-ter watch out when they lose! They al-ways eat po-ta-to chips, and spill all o-ver their lap.

Pno.

24 Em7 A7 F#7 G#m7 F#dim/A F# B m F#7 B m

s. Wellerstein

al - ways leave the door wide o - pen when - e - ver they take a (spoken:) sor - ry. And you

Mme. Femme

Joan!

Pno.

27 E7 F#m7 Edim/G E A Eaug

Nothing More Annoying

40

s. Wellerstein
 know you'll al-ways love him just as much as you can, but there's no-thing more an-joy-ing than a

Mme. Femme

Pno.

30 D D7/F# G G#dim7 D/A B/A Em7 A7

33

s. Wellerstein
 man, there's no-thing more an-joy-ing than a man. (Dialogue)

Mme. Femme

Pno.

33 F#m7 B7(b9) Em7 A7 D B7(b9) Em7 A7

(IMPROV PIANO SOLO)

37

s. Wellerstein
 Men are crea-tures of hab-bit.

Mme. Femme

Pno.

37 D B7(b9) Em7 A7 G 3 G#dim7 D/F# 3 D dim/F

Nothing More Annoying

5

41

s. Wellerstein

Ne-ver met a man I could trust.

Mme. Femme

They will drive you in-sane, but you're try-ing in vain, if you

Pno.

41

Em7 A7 D D7 G#dim7 E/A Bm

45

s. Wellerstein

e - ver try to make them civ-il-ized, like us. They ne-ver say they're sor-ry, or ad-

Mme. Femme

45

E sus4 E G A7 A7 3 Em A7 D B7(b9)

49

s. Wellerstein

They make a lot of pro-mis-es, but ne - ver keep them long.

Mme. Femme

mit that they are wrong. They

Pno.

49

Em7 A7 D B7(b9) Em7 A7

Nothing More Annoying

52

s. Wellerstein

Mme. Femme

Pno.

They're

al - ways hog the re - mote con - trol, and most of the bed - sheets, too.

F#7 G#m7 F#dim/A F# B m F#7 B m

54

s. Wellerstein

Mme. Femme

Pno.

la - zy and mes-sy and not ve - ry dres-sy, and what is a wife to do? It's just a fact of life, all the

E7 F#m7 Edim/G E A Eaug A7 D B7(b9)

57

s. Wellerstein

Mme. Femme

Pno.

men in the world are rot - ten.

You won't be too sur - prised, when your birth - day is for - got - ten. They're

E m7 A7 D B7(b9) E m7 A7

Nothing More Annoying

60

s. Wellerstein

Mme. Femme

Pno.

You try to do some-thing nice for them, and they

al-ways wear-ing shirts that don't match, and pants that ne-ver fit.

F#7 G#m7 F#dim/A F# Bm F#7 Bm E7 F#m7 Edim/G E

63

s. Wellerstein

Mme. Femme

Pno.

still make you feel like (spoken:) what? And you know you'll al-ways love him just as

(spoken:) shit. nothing!

A E aug D D7/F#

66

s. Wellerstein

Mme. Femme

Pno.

much as you can, but there's no-thing more an-noy-ing than a man, there's no-thing more an -

G G#dim7 D/A B/A Em7 A7 F#m7 B7(b9) Em7

Nothing More Annoying

80

s. Wellerstein

noy - ing than a man!

Mme. Femme

Pno.

70 A7 D D7/F# G G#dim7 D/A

3

The musical score is written for three parts: vocal (s. Wellerstein), vocal (Mme. Femme), and piano (Pno.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 70. The vocal parts have lyrics: 'noy - ing than a man!'. The piano accompaniment features a series of chords: A7, D, D7/F#, G, G#dim7, and D/A. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score ends with a double bar line.

14. I've Come This Far

Music and Lyrics By
Danny Abosch

E^b sus4/ A^b
 E^b /G
 E^b m/ G^b
rit.
 B^b sus4/F
 E^b sus4/C
a tempo
 E^b /B b
 E^b m/ A^b
rit.

Freely, with emotion

Mr. Tucker

Piano

B^b sus4/ A^b
 E^b sus4/C
a tempo
 E^b /B b
 E^b m/ A^b
 B^b sus4/ A^b

8

Mr. Tucker

Pno.

It's al-rea-dy to-morr-ow in thir-ty-nine coun-tries. The world is still sleep-ing, and I'm still a-wake. My

E^b sus4/C
 E^b /B b
 E^b m/ A^b
 B^b sus4/ A^b

13

Mr. Tucker

Pno.

mind is still spinn-ing with all the de-cis-ions that on-ly a man with no con-science can make. What-

Cm(add9)
 A^b /C
Cm(add9)
 A^b /C

17

Mr. Tucker

Pno.

ever I do, I am some-one's betrayer. The balance of pow-er for - ev - er dis-turbed. And

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

Cm(add9) G7/D Eb6 F7 APM7 Fm9 G sus4 G7

I've Come This Far

Mr. Tucker

both sides are thrust-ing me out in the deep end, and throwing me pow-er I've ne-ver deserved. But

Pno.

C(add9) Dm7 C(add9)/E F(add9) G sus4 C(add9)

Mr. Tucker

I've come this far, and now's not the time to back down and de-ny what I know that I feel. I've come this far, it's

Pno.

Dm7 C(add9)/E F(add9) G sus4 Am C(add9)/G

Mr. Tucker

too late to for-feit, I owe it to some-thing much big-ger than me. I've come too far to let arr-o-gance stand in the

Pno.

F C(add9)/E D sus4 D7 Dm7 C(add9)/E F6 D7/Ab Am C6/G

Mr. Tucker

way of a-chiev - ing the dreams that we planned. It's too late to care where the rest of their loy-al-ties are.

Pno.

Mr. Tucker

40

I know I may drown, but I cannot back down, not when I've come this far.

Pno.

Mr. Tucker

45

It's a stop on the road to a life-time of fail-ure, a shel-ter that shadows a

Pno.

Mr. Tucker

51

life-time of fear. There's safe-ty to think I have num-bers be-hind me, but the truth is I know I'm the on-ly one here. I'd

Pno.

Mr. Tucker

56

love to just set-tle for mind-ing my busi-ness. These aren't my work-ers, this is - n't my right. I could

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

C m(add9) G7/D E^b6 F7 A^bM7 F m9 G sus4 G7

I've Come This Far

Mr. Tucker

40

60

Pno.

C(add9) D m7 C(add9)/E F(add9) G sus4 C(add9)

Mr. Tucker

64

64

Pno.

D m7 C(add9)/E F(add9) G sus4 A m C(add9)/G

Mr. Tucker

69

69

Pno.

F C(add9)/E D sus4 D7 D m7 C(add9)/E F6 D⁹/A^b A m C6/G

Mr. Tucker

74

74

Pno.

I've Come This Far

Mr. Tucker

79 I know I may drown, but I can-not back down, not when I've come this far.

Pno.

Mr. Tucker

84 I've ne - ver been clo - ser to knowing my purpose, I've ne - ver been far - ther from

Pno.

Mr. Tucker

88 know - ing the truth. I've ne - ver had so ma - ny voi - ces a - gainst me, yet I've ne - ver been sur - er of

Pno.

Mr. Tucker

92 what I should do. It's too late to care where the rest of their loy - al - ties are. I

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

D m7 C(add9)/E F 6 C(add9)/E D m7 C sus4/G C(add9) F(add9)/C

I've Come This Far

Mr. Tucker

know I may drown, but I can-not back down, not when I've come this far.

Pno.

A^bM7/C G m7/C C(add9) F(add9)/C A^bM7/C rit. G m7/C

Mr. Tucker

Pno.

C(add9)

Mr. Tucker

Pno.

CUE:
School Board- Very well then, now we shall

15. If I Never Teach Again

Music and Lyrics by
Danny Abosch

Somberly, but with confidence ~120 BPM

Mr. Walker

Piano

Walker

Pno.

Walker

Pno.

Walker

Pno.

8

As I stand here

6

8

sha-king in-side, I know now's my time to de-cide, and I stand here

10

8

know-ing that my choice was to lose my job or to lose my pride. This all was-n't

14

8

part of the plan that I made the day I be-gan. ff I sell out

© 2007

Walker *If I Never Teach Again*

28 *E^b/B^b* *F7* *A^b7* *B^b7(no3rd)* *E^b*

8 now, then I'm a hy-po-crite, too, and that is - n't who I am. I can't re -

Pno.

Walker

22 *E^b/G* *A^b* *A^b/B^b* *E^b* *E^b/G*

8 gret the things I do. I can't for - get the things I knew. My on - ly fault was show - ing I

Pno.

Walker

27 *A^bM7* *B^bsus4* *B^b* *A^b/B^bB^b* *E^b* *E^b/G* *A^b*

8 cared so much for them. I can't de - ny I'm on my own. I can't re -

Pno.

Walker

32 *A^b/B^b* *E^b* *E^b/G* *D^b(add9)* *A^bm7* *B^b7(no3rd)*

8 ly on truth a-lone. I'll have no doubts at all in the end, if I ne-ver teach a - gain.

Pno.

37 E^b A^b If I Never Teach Again A^b C^m

Walker

(The underscore continues through the rest of the hearing.)

Pno.

42 E^b/B^b A^{\dim} $A^b m7$ $G7(\text{no3rd})$ E^b A^b

Walker

Pno.

47 E^b A^b C^m E^b/B^b $F7$

Walker

Pno.

52 $A^b m7$ $B^b7(\text{no3rd})$ E^b E^b/G A^b A^b/B^b

Walker

Pno.

47 **C** C/E **F M7** **If I Never Teach Again** **G sus4** **G** **F/G** **G** **E^b**

Walker

Pno.

62 **E^b/G** **A^b** **A^b/B^b** **C** **C/E**

Walker

Pno.

67 **B^b(add9)** **F m7** **G7(no3rd)** **C** **F** **C**

Walker

Pno.

72 **F** **A m** **C/G** **D7** **F m7** **G7(no3rd)**

Walker

Pno.

77 C C/E F If I Never Teach Again C C/E

Walker

Pno.

83 F M7 G sus4 G F/G G E^b E^b/G A^b

Walker

Pno.

88 A^b/B^b C C/E B^b(add9) A^b B^b

Walker

Pno.

94 C(no3rd) C(no3rd) C m E^b/B^b A^bM7 E^b(add9)/G A^bM7 E^b(add9)/G A^b(add9)

Walker

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

604 C m E^b/B^b A^bM7 E^b(add9)/G If I Never Teach Again E^bsus4/B^b E^b(no3rd) E^b(no3rd) E^b(no3rd)

Walker

Pno.

115

Walker

Pno.

CUE:
Tucker- What does it matter?

16. You Never Had to Prove Yourself to Me

Music and Lyrics by
Danny Abosch

C Dm7 C/E F C Dm7 C/E F/G F/♩tempo C

Mrs. Williams

rit. If there's one thing I learned,

Piano

rit. *a tempo*

F/C C G/A Am G/A Am G/F F G/F F

Mrs. Williams

If there's one thing I know, It's to find what you love, and to love what you find, and to

Pno.

F/G G F/♩ G7 F/♩tempo C F/C C C/E Em7

Mrs. Williams

ne - ver let go. *rit.* If there's one thing that lasts, af - ter oth - ers are through,

Pno.

rit. *a tempo*

C/E Em7 G/F F G/D Dm7 F/G G F/G C♯us4/F

Mrs. Williams

It's to live how you live and to love who you love and to lis - ten to the lessons when they're true. Every

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

C/E C sus4/F G sus4 G C/Dm C You Never Had to Prove Yourself to Me C Dm7 C/E F

Mrs. Williams

21

day I spend with - out you is a day I spend a - lone. You were by my side but I tried to hide all the

Pno.

C/G C/E F(add9) F/G C/G C/E C sus4/F G sus4 G C/Dm C C/E

Mrs. Williams

27

things I should have shown. You were young, and I was hope - ful. I was weak, and you were

Pno.

F(add9) F/G C Dm7 C/E F C/G C/E F(add9) F

Mrs. Williams

32

strong. What I had to do just to see that you were the right one all a - long. And al-

Pno.

F M7 C(add9)/E F E7/G# A m7 D7 D m7 = c. 90/E F6 F/G

Mrs. Williams

37

though the oth - ers some-how could - n't see, you ne - ver had to prove your - self to

Pno.

rit.

c. 90

Ca tempo Dm7 C/E F You Never Had to Prove Yourself to Me *Ca tempo* Dm7 C/E F/G F/C C 3

Mrs. Williams

mezzo tempo

There is no - where to turn,

Pno.

a tempo

Mrs. Williams

F/C C G/A Am G/A Am G/F F G/F F

now my mind's free at last. No-thing more I can say, no-thing more I can do not to

Pno.

Mrs. Williams

F/G G F/G G7 F/C C F/C C C/E Em7 C/E Em7

53 dwell on the past. There is no telling when, there is no tell-ing how, but I'll

Pno.

Mrs. Williams

G/F F G/D Dm7 F/G G F/G Csus4/FC/E Csus4/F

59 prove it to you. You would know that I'm true if you felt all the things I'm feel-ing now. Every day I spend with -

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

G sus4 G C/D m C C/E F(add9) F/G C Dm7 C/E F C/G C/E

Mrs. Williams

44

out you is a day I spend a - lone. You were by my side, but I tried to hide all the things I should have

Pno.

F(add9) F/G C/G C/E C sus4/F G sus4 G C/D m C C/E F(add9) F/G

Mrs. Williams

70

shown. You were young and I was hope - ful. I was weak and you were strong. What I

Pno.

C Dm7 C/E F C/G C/E F(add9) F FM7 C(add9)/E

Mrs. Williams

75

had to do just to see that you were the right one all a - long. There was something there the

Pno.

F E7/G# Am7 D7 Dm7 C/E F6 F/G **Much Faster** (M.M. ♩ = c. 200)

Mrs. Williams

80

oth-ers could -n't see, you ne-ver had to prove your-self to

Pno.

Much Faster (M.M. ♩ = c. 200)

Mrs. Williams

$B^b(\text{add}9)/A^b$ $E^b(\text{add}9)/G$ You Never Had to Prove Yourself to Me $E^b(\text{add}9)/G$

86

And

Pno.

Mrs. Williams

$A^b(\text{add}9)$ $B^b(\text{add}9)/A^b$ $E^b(\text{add}9)/G$

89

I'll take the blame for ev - - ery thing I

Pno.

Mrs. Williams

$E^b(\text{add}9)/G$ $A^b(\text{add}9)$ $B^b(\text{add}9)/A^b$

92 5/4 measures may be changed to 6/4 to make them less challenging.)

put you through. Give me the blame for

Pno.

Mrs. Williams

$E^b(\text{add}9)/G$ $E^b(\text{add}9)/G$ $B(\text{add}9)$

95

things in my con - tr - ol. I asked too

Pno.

Mrs. Williams

88 $D^b(\text{add}9)/B$ $G^b(\text{add}9)/B^b$ $G^b(\text{add}9)/B^b$
 You Never Had to Prove Yourself to Me

much. I did - n't want to choose for you I

Pno.

Mrs. Williams

101 $D(\text{add}9)$ $E(\text{add}9)/D$ $Bm7$ $G\#^\infty$

thought that hav - ing half of each would some - how make me

Pno.

Mrs. Williams

104 $C\#\text{sus}4$ $C\#7$ $B \text{dim}7/C\#$ $C\#7$ $F\#\text{m}9$

whole. You were al - ways good e -

Pno.

Mrs. Williams

107 $DM7$ $Bm9$ $F\#\text{m}9$ $DM7$ $Bm9$

nough, you were there for me from the start. I

Pno.

Mrs. Williams

110

E^bm9 *Fm7* *A^bm9* *E^bm9*

You Never Had to Prove Yourself to Me

fol - lowed the rules, in - stead of my

Pno.

Mrs. Williams

113

A^b7i *A^b a tempo* *E^b sus4/A^b E^b/G* *E^b sus4/A^b*

heart. *a tempo* Ev - ery day I spend with -

Pno.

rit. *a tempo*

Mrs. Williams

116

B^b sus4 *B^b* *E^b/G F m* *E^b* *E^b/G* *A^b(add9)* *A^b/B^b*

out you is a day I spend a - lone. You were

Pno.

Mrs. Williams

119

E^b *F m7* *E^b/G* *A^b* *E^b/B^b* *E^b/G*

by my side but I tried to hide all the things I should have

Pno.

UNWRITTEN RULES - PIANO/VOCAL SCORE (UPDATED FEBRUARY 2008)

Mrs. Williams

822

$A^b(add9)$ A^b/B^b F/C You Never Had to Prove Yourself to Me $C\ sus4$ C $F/A\ G\ m$

shown. You were young, and I was hope - ful. I was

Pno.

Mrs. Williams

125

F F/A $B^b(add9)$ B^b/C F $G\ m7$

weak, and you were strong. What I had to do just to

Pno.

Mrs. Williams

128

F/A B^b F/C F/A $B^b(add9)$ B^b B^bM7 $F(add9)/A$

see that you were the right one all a - long. And al - though the oth - ers

Pno.

Mrs. Williams

132

B^b $A7/C\#$ $D\ m7$ $G7$ $G\ m7$ F/A B^b6 B^b/C F $G\ m7$

some-how could - n't see, you ne-ver had to prove your-self to me.

Pno.

Mrs. Williams

The musical score consists of two staves. The top staff is for Mrs. Williams, starting at measure 138 with a single note. The bottom staff is for the Piano (Pno.), starting at measure 138 with a complex accompaniment. The piano part features a steady eighth-note pattern in the right hand and a more sparse accompaniment in the left hand. The score concludes with a double bar line and a fermata over the final notes.

17. Half the Man I Am

Music and Lyrics by
Danny Abosch

rit. Much Faster (~210)
E m7

Dr. Barker

DR. BARKER: Damn it.

Piano

(Con Pedale) *rit.* Much Faster (~210)

8 C M9 E m7

Dr. Barker

Pno.

12 C M9 E m

Dr. Barker

How

Pno.

16 A m7₂

Dr. Barker

dare he! How dare he stand up to me? I know more than he could e - ver

Pno.

Half the Man I Am

Em

Dr. Barker

29
8
know. How dare he? How dare² he

Pno.

19

Dr. Barker

22
8
look² me in the eye, and pre - tend that he is half the man I am, pre-tend he's

Pno.

22
CM7 Bm7 Em

Dr. Barker

25
8
been through what I've been through, pre - tend that through the years, he has

Pno.

25
CM7 Bm7 Em CM7 Bm7

Dr. Barker

28
8
hid his pain and tears, how dare he look² me in² the eye and slan-der my name?

Pno.

28
Am7 GM7 FM7 Em

Half the Man I Am

Dr. Barker

32

8

How dare he bring up the past, when I

Pno.

Dr. Barker

35

8

try so hard to put the past be - hind me? How dare he try to cut me

Pno.

CM7 Bm7 Em

Dr. Barker

38

8

down with things so far be - yond the realm of what he can un - der stand?

Pno.

CM7 Bm7 Am7 FM7 Em

Dr. Barker

41

8

And yet, Time and time a-gain I try to pre-

Much Slower (~120)

Much Slower (~120)

Pno.

Am/B B/D#

Much Slower (~120)

Dr. Barker

46 C#m7 E/G# Half the Man I Am E/G#

8 tend that I don't miss her. I know I'm fool - ish when I try to pre-

Pno.

Dr. Barker

50 F#m7 B sus4 B E B/D#

8 tend she feels it too. I played a game I had to lose I

Pno.

Dr. Barker

54 C#m7 E/G# A E/G# F#m7 E sus4/B

8 lost her when she made me choose. But all I've lost I've found a-gain through

Pno.

Dr. Barker

59 C#(add9) (~100) F#sus4/C# F#/C# C#(add9) F#sus4/C# F#/C# C#(add9) F#sus4/C# F#/C#

8 them (~100) What is a man to do when

Pno.

(~100)

65 C#(add9) F#sus4/C# F#/C# Half the Man I Am C#(add9) F#sus4/C# F#/C# C#(add9)

Dr. Barker 8
 all of his life, he clings to a mem-o-ry? What is a man to do when one mo-ment has turned his whole

Pno.

70 F#sus4/C# F#/C# E(add9) A sus4/E A/E E(add9)

Dr. Barker 8
 world up-side down. What is a man to do when he gains the same pow-er that

Pno.

74 A sus4/E A/E CM7 CM7 Bm7

Dr. Barker 8
 cost him his hap-pi-ness? And what is a man to do when he has the chance to show mer - cy, though

Pno.

79 A m7 F#dim/A B sus4 B A(add9)

Dr. Barker 8
 no one e-ver showed mer - cy to him? Where is the line? Where is the lim-it?

Pno.

Dr. Barker

85

E(add9)/G# Half the Man I Am C#m E(add9)/B

Where do I cross on - to sha - ki - er ground? How can I try all my life to have or - der, then

Pno.

Dr. Barker

89

A E(add9)/G# F#m7 G#sus4 G#7 C#m G#7/D#

throw it a-way once my se-cret is found? This is a sys-tem and the

Pno.

Dr. Barker

94

E A(add9) E/G# A B E G#7 C#m G#7/D#

rules are for a rea-son. The sys-tem falls a-part with - out ev-ery piece. The school is sto - ic as the

Pno.

Dr. Barker

98

E A(add9) A M7 E/G# F#m7 B sus4 B

chang-ing of a sea-son. For prog-ress and or - der, all dis - trac-tions must cease. But have I

Pno.

Dr. Barker

101 *A Little Faster (~110)* *Half the Man I Am* *A Little Faster (~110)* *7*

A(add9) *E(add9)/G#* *A(add9)* *E/G#*

8 real-ly come so far to have for-got-ten how it feels to be young and op-tim-is-tic, full of pas-sion and i-

Pno. *A Little Faster (~110)*

Dr. Barker

105 *G#sus4* *G#7* *C#m* *C dim/C#* *A m/C#* *C#m*

8 deals? (spoken:) No! He is half the man I am, both in wis-dom and in age. Mere

Pno.

Dr. Barker

108 *C#m* *C dim/C#* *A m/C#* *C#m* *A M7* *A 6* *A* *DM7/A*

8 pi-ty's no ex-cuse to free a ti-ger from its cage. No guilt can e-ver nul-li-fy what's writ-ten on a page, and

Pno.

Dr. Barker

112 *F#m7* *D#°* *G#sus4* *G#* *G#sus4* *G#* *A M7*

8 how can I now help a man who shouts at me in rage? But who am I kid-ding, by

Pno.

Dr. Barker

86 E(add9)/G# A M7 Half the Man I Am E(add9)/G# E m/G

hi-ding from my past? By putting on this whole fa-cade, and put-ting feel-ings last? Am I just as bad, or worse, as the

Pno.

Dr. Barker

120 F#7 F M7 A/B^{rit.} *Rubato*

sys-tem that was so un-fair to me? *rit.* Have I be - come the man I swore I'd ne - ver

Pno.

Dr. Barker

124 C#(add9) F#sus4/C# F#/C# C#(add9) F#sus4/C# F#/C# C#(add9) F#sus4/C# F#/C#

be? (~100) What is a man to do when a

Pno.

Dr. Barker

130 A M7 G#m7 C#(add9) F#sus4/C# F#/C# A M7

rule - book says he can't love who he loves? What is a man to do when he has to enforce a

Pno.

Dr. Barker

135 G#m7 F#m7 D#dim/F# Half the Man I Am F#sus4/C# F#/C# C#(add9)

rule he does-n't a - gree with? What is a man to do when he feels the need to pro-

Pno.

Dr. Barker

141 F#sus4/C# F#/C# A M7 G#m7 F#m7 F#m7 G#m7

tect, but he knows he should may - be let go, and let grow. And he

Pno.

Dr. Barker

146 A M7 G#m7 F#m7 A m7/F#

knows there are things one must learn for him-self, but he knows it might hurt e-ven so. How do you

Pno.

Dr. Barker

151 E sus4 A/B E m D G C

know? So it all comes down to this, al - most twen - ty years in vain. What to

Pno.

Dr. Barker

140

Em D G Half the Man I Am CM7 Em G/D

do when one man's plea-sure brings a - no - ther so much pain? It is

Pno.

Dr. Barker

155

CM7 G(add9)/B CM7 G(add9)/B C(add9) Em G/D

time to for - get and for - give. It is time now to live, and let live. There is

Pno.

Dr. Barker

169

CM7 G/B G sus4 C/D C(add9) G/B

some - thing that I need to give. If I ne-ver fol-low feel-ings, if I ne-ver give a damn, then I

Pno.

Dr. Barker

175

C(add9) G/B D# D#M7

live a life of or - der, and I'll die a no - ble man, but I'll on - ly e - ver be just

Pno.

Dr. Barker

179 ⁸ $E\flat M7$ F $G(\text{no3rd})$ $G(\text{no3rd})$ $G(\text{no3rd})$

Half the Man I Am

half the Mann I am.

Pno.

The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Chord symbols are placed above the right hand and below the left hand. Dynamic markings include *pp* and *ppp*. The piece concludes with a double bar line.

18. Beyond These Walls

Music and Lyrics by
Danny Abosch

Freely

Williams

Freely

Soprano 2

Freely

Alto

Freely

Barker

Freely

Tucker

Freely

Walker

Freely

Other Males

Freely

Piano

Freely

There's a

Detailed description of the musical score: The score is for a piece titled '18. Beyond These Walls' by Danny Abosch. It is a piano/vocal score. The key signature is two sharps (F# and C#), and the time signature is 2/2. The score includes parts for Williams, Soprano 2, Alto, Barker, Tucker, Walker, Other Males, and Piano. All vocal parts are marked 'Freely'. The piano part is also marked 'Freely'. The lyrics 'There's a' are written under the Barker part. The piano part consists of chords and single notes in both hands.

Beyond These Walls

Williams

S 2

A

Barker

time and a place to be lov - ers. There's a time and a place to be friends. There's a

Tucker

Walker

T 4

Pno.

A (add9) E sus4 F#m7 D (add9)

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is in the bottom system. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked with a '2' above the first measure. The lyrics are: 'time and a place to be lov - ers. There's a time and a place to be friends. There's a'. The piano accompaniment consists of four measures, each with a specific chord: A (add9), E sus4, F#m7, and D (add9). The vocal parts for Williams, S 2, A, Tucker, Walker, and T 4 are mostly silent, indicated by a horizontal line with a bar. The Barker part has a melodic line with lyrics. The piano part has a bass line with whole notes and a treble line with chords.

Beyond These Walls

13

Williams

S 2

A

Barker

8 time and a place where the work - ing be - gins and your per - son - al life has to end. There are

Tucker

Walker

T 4

8

A (add9) E sus4 F#m7 D(add9)

13

Pno.

Beyond These Walls

4

Williams

S 2

A

Barker

8 things you must do when you have to for the sake of the ones that you teach. Your life is your own, both at work and at

Tucker

Walker

T 4

8

17 A(add9) E sus4 F#m7 D(add9) Bm7 A/C# D6

Pno.

Beyond These Walls *Allegro* (M.M. ♩ = c. 180)

22

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

home, if you learn to love be - yond these walls

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

Allegro (M.M. ♩ = c. 180)

A m/F A sus4/E G sus4/E B m7 A m/C

Beyond These Walls

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

29

B m7 A B m7 A m/C D/E A(no3rd)/F# A(no3rd)/E

Learn-ing to acc - ept the ex -

Beyond These Walls

36

Williams

S 2

A

Barker

cep - tions, Turn - ing the rights in - to wrongs.

Tucker

Walker

T 4

A(no3rd)/D A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Pno.

The musical score is for the song "Beyond These Walls". It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is also present. The key signature is A major (one sharp) and the time signature is 8/8. The score starts at measure 36. The lyrics for the vocal part are: "cep - tions, Turn - ing the rights in - to wrongs." The piano accompaniment consists of a rhythmic pattern in the right hand and sustained chords in the left hand. The chord markings for the piano part are: A(no3rd)/D, A(no3rd)/F#, A(no3rd)/E, and A(no3rd)/D.

Beyond These Walls

Williams

S 2

A

Barker
8
Hav - ing a hope to hold on to and find - ing the place it be -

Tucker

Walker

T 4

Pno.
42
A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/C# B m7

Detailed description: This is a page from a piano/vocal score for the song 'Beyond These Walls'. The score is written in the key of A major (indicated by two sharps) and 8/8 time. It features seven vocal staves: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The Barker part includes the lyrics 'Hav - ing a hope to hold on to and find - ing the place it be -'. The piano accompaniment is shown in a grand staff with a treble and bass clef. The piano part includes a melodic line in the treble clef and a bass line in the bass clef. Above the piano part, five chords are indicated: A(no3rd)/F#, A(no3rd)/E, A(no3rd)/D, A(no3rd)/C#, and B m7. The page number 137 is located at the bottom center.

Beyond These Walls

48

Williams

S 2

A

Barker

lo - longs. Wait - ing for just the right mo - ment,

Tucker

Walker

T 4

E sus4 E A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Pno.

The musical score is for the song "Beyond These Walls". It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is also present. The key signature is D major (two sharps) and the time signature is 8/8. The score starts at measure 48. The lyrics for the vocal parts are: "lo - longs. Wait - ing for just the right mo - ment,". The piano part has the following chord markings: E sus4, E, A(no3rd)/F#, A(no3rd)/E, and A(no3rd)/D.

Beyond These Walls

10

Williams

S 2

A

Barker

hat - ing when mo - ments have passed. Long - ing to teach what is

Tucker

Walker

T 4

54

Pno.

A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/F# A(no3rd)/E

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. The key signature is A major (two sharps) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal parts are mostly silent, with only the Barker part containing lyrics. The lyrics are: "hat - ing when mo - ments have passed. Long - ing to teach what is". The piano part includes chord markings: A(no3rd)/F#, A(no3rd)/E, A(no3rd)/D, A(no3rd)/F#, and A(no3rd)/E. The page number 139 is at the bottom.

Beyond These Walls

60

Williams

S 2

A

Barker

8 out of your reach, and liv - ing for love that will last.

Tucker

Walker

T 4

8

A (no3rd)/D A (no3rd)/C# B m7 E sus4 E

Pno.

The image shows a page of a musical score for the song "Beyond These Walls". It features seven vocal staves and a piano accompaniment. The vocal parts are for Williams, S 2, A, Barker, Tucker, Walker, and T 4. The Barker part has lyrics: "out of your reach, and liv - ing for love that will last." The piano accompaniment includes chord symbols: A (no3rd)/D, A (no3rd)/C#, B m7, E sus4, and E. The score is marked with a tempo of 60.

Beyond These Walls

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

Know - ing that tea - ching and lea - r ning is more than just class - rooms and

E/D D E/D D E/C# A/C# E/C# A/C# Bm7 A/C#

66

Detailed description: This is a page from a piano/vocal score for the song 'Beyond These Walls'. The score is written in the key of D major (two sharps) and 4/4 time. It features seven vocal staves: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The Barker part contains the lyrics 'Know - ing that tea - ching and lea - r ning is more than just class - rooms and'. The piano accompaniment (Pno.) is shown in both treble and bass clefs, with a sequence of chords: E/D, D, E/D, D, E/C#, A/C#, E/C#, A/C#, Bm7, and A/C#. A rehearsal mark '66' is placed at the beginning of the piano part. The vocal staves for Williams, S 2, A, Tucker, Walker, and T 4 are currently empty, indicating they are silent for this section.

Beyond These Walls

72

Williams

S 2

A

Barker

halls. The rules can - not bind if you o - pen your mind, and

Tucker

Walker

T 4

E sus4 E A/E E A B m7 A/C# A m/f

Pno.

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 8/8. The piano part includes chord markings: E sus4, E, A/E, E, A, B m7, A/C#, and A m/f. The lyrics for the Barker part are: "halls. The rules can - not bind if you o - pen your mind, and". The score is marked with a rehearsal mark '72' at the beginning of the piano part.

Beyond These Walls

Williams

S 2

A

Barker

learn to live be - yond these walls.

Tucker

Walker

T 4

Pno.

79

A sus4/E G sus4/E A B m7 A m/C B m7 A

Detailed description: This is a page from a piano/vocal score for the song "Beyond These Walls". The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The vocal parts are for Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is for Pno. The lyrics are "learn to live be - yond these walls." The piano accompaniment includes chords: A sus4/E, G sus4/E, A, B m7, A m/C, B m7, and A. The page number 143 is at the bottom.

Beyond These Walls

86

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

B m7 A m/C D/E A (add9) E sus4

Ev-ery rule is made for a rea - son. but there are

Detailed description: This page of a musical score for 'Beyond These Walls' includes parts for seven vocalists and piano accompaniment. The vocal parts for Williams, S 2, A, Barker, Walker, and T 4 are currently silent, indicated by horizontal lines with a 'z' symbol. Tucker's part contains the lyrics 'Ev-ery rule is made for a rea - son. but there are'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with chords B m7, A m/C, D/E, A (add9), and E sus4 marked above the staff. The score is in the key of D major and begins at measure 86.

Beyond These Walls

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

91

F#m7

D(add9)

A(add9)

E sus4

times when the rules have to bend. There are times when you just have to do what you must and

Detailed description: This is a page from a musical score for the song "Beyond These Walls". It features seven vocal staves and a piano accompaniment. The vocal parts are for Williams, S 2, A, Barker, Tucker, Walker, and T 4. Tucker's part includes the lyrics: "times when the rules have to bend. There are times when you just have to do what you must and". The piano part is in the bass clef and includes chord markings: F#m7, D(add9), A(add9), and E sus4. The score is in 4/16 time and the key signature has three sharps (F#, C#, G#).

Beyond These Walls

95

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

hope that you're right in the end. There are laws a-against what is mo-ral. There are le-gal acts that are wrong.

F#m7 D(add9) A(add9) E sus4 F#m7

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal staves (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment (Pno.). The key signature is F# major (three sharps). The time signature is 8/8. The score begins at measure 95. The vocal parts for Williams, S 2, A, Barker, Walker, and T 4 are currently silent, indicated by a horizontal line with a bar. The Tucker part has a vocal line with lyrics: "hope that you're right in the end. There are laws a-against what is mo-ral. There are le-gal acts that are wrong." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Chord markings above the piano part are F#m7, D(add9), A(add9), E sus4, and F#m7. A triplet of eighth notes is marked with a '3' over the notes in the Tucker part.

Beyond These Walls

18

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

There's no way to win if you life live with-in the walls. Learn to live be - yond these

100

D(add9) B m7 A/C# D D/F# A m/F A m/F A sus4/E G sus4/E

Beyond These Walls

108

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

walls. Learn - ing to acc - ept the ex -

A B m7 A m/C D/E A(no3rd)/F# A(no3rd)/E

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#). The time signature is 8/8. The score begins at measure 108. The vocal parts for Williams, S 2, A, Barker, Walker, and T 4 have rests throughout the section. Tucker's part has a whole note 'walls.' in measure 108, followed by a melodic line in measures 109-110. Williams' part has lyrics 'Learn - ing to acc - ept the ex -' in measures 109-110. The piano accompaniment provides harmonic support with chords: A (measures 108-109), B m7 (measure 109), A m/C (measures 109-110), D/E (measure 110), A(no3rd)/F# (measures 110-111), and A(no3rd)/E (measures 111-112).

Beyond These Walls

20

Williams
cep - tions, Turn - ing the rights in - to wrongs.

S 2

A

Barker

Tucker
cep - tions, Turn - ing the rights in - to wrongs.

Walker

T 4

A(no3rd)/D A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Pno.

Detailed description of the musical score: The score is for a piece titled 'Beyond These Walls'. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano accompaniment (Pno.) is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: 'cep - tions, Turn - ing the rights in - to wrongs.' The piano part has four chords marked: A(no3rd)/D, A(no3rd)/F#, A(no3rd)/E, and A(no3rd)/D. The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

Beyond These Walls

120

Williams
 Hav - ing a hope to hold on to and find - ing the place it be -

S 2

A

Barker

Tucker
 Hav - ing a hope to hold on to and find - ing the place it be -

Walker

T 4

A (no3rd)/F# A (no3rd)/E A (no3rd)/D A (no3rd)/C# B m7

Pno.

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano accompaniment (Pno.) is at the bottom. The key signature is A major (three sharps: F#, C#, G#). The time signature is 8/8. The score starts at measure 120. The lyrics are: "Hav - ing a hope to hold on to and find - ing the place it be -". The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. Chord markings above the piano part are: A (no3rd)/F#, A (no3rd)/E, A (no3rd)/D, A (no3rd)/C#, and B m7.

Beyond These Walls

22

Williams
longs. Wait - ing for just the right mo - ment,

S 2

A

Barker

Tucker
longs. Wait - ing for just the right mo - ment,

Walker
I'm on my own now.

T 4

E sus4 E A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Pno.

126

Detailed description of the musical score: The score is for the song 'Beyond These Walls'. It features seven vocal parts and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The vocal parts are: Williams (Soprano), S 2 (Soprano 2), A (Alto), Barker (Tenor), Tucker (Tenor), Walker (Tenor), and T 4 (Tenor 4). The piano part consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple harmonic line. Chord markings are provided above the piano part: E sus4, E, A(no3rd)/F#, A(no3rd)/E, and A(no3rd)/D. The lyrics are: Williams: 'longs. Wait - ing for just the right mo - ment,'; Tucker: 'longs. Wait - ing for just the right mo - ment,'; Walker: 'I'm on my own now.' The score is numbered 22 at the top left and 126 at the beginning of the piano part.

Beyond These Walls

132

Williams
 hat - ing when mo - ments have passed. Long - ing to teach what is

S 2

A

Barker

Tucker
 hat - ing when mo - ments have passed. Long - ing to teach what is

Walker
 Out here on my own. I'm on my

T 4

A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/F# A(no3rd)/E

Pno.

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts and a piano accompaniment. The key signature is A major (two sharps) and the time signature is 8/8. The vocal parts are: Williams (Soprano), S 2 (Soprano 2), A (Alto), Barker (Tenor), Tucker (Tenor), Walker (Tenor), and T 4 (Tenor 4). The piano part consists of a right-hand melody and a left-hand bass line. Chord markings for the piano part are: A(no3rd)/F#, A(no3rd)/E, A(no3rd)/D, A(no3rd)/F#, and A(no3rd)/E. The lyrics are: Williams: 'hat - ing when mo - ments have passed. Long - ing to teach what is'; Tucker: 'hat - ing when mo - ments have passed. Long - ing to teach what is'; Walker: 'Out here on my own. I'm on my'; S 2, A, Barker, and T 4 have rests.

Beyond These Walls

24

Williams
 out of your reach, and liv - ing for love that will last.

S 2

A

Barker

Tucker
 out of your reach, and liv - ing for love that will last.

Walker
 own now, but I'm not a - lone.

T 4

A (no3rd)/D A (no3rd)/C# B m7 E sus4 E

Pno.

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts and a piano accompaniment. The key signature is A major (three sharps) and the time signature is 2/4. The vocal parts are: Williams (Soprano), S 2 (Soprano 2), A (Alto), Barker (Tenor), Tucker (Tenor), Walker (Tenor), and T 4 (Tenor 4). The piano part consists of a right-hand melody and a left-hand bass line. Chord markings are provided above the piano part: A (no3rd)/D, A (no3rd)/C#, B m7, E sus4, and E. The lyrics are: Williams: 'out of your reach, and liv - ing for love that will last.'; Tucker: 'out of your reach, and liv - ing for love that will last.'; Walker: 'own now, but I'm not a - lone.' The piano part has a measure number of 138 at the beginning.

Beyond These Walls

144

Williams

Know - ing that tea - ching and lea - r ning is more than just class - rooms and

S 2

A

Barker

Tucker

Know - ing that tea - ching and lea - r ning is more than just class - rooms and

Walker

T 4

E/D D E/D D E/C# A/C# E/C# A/C# B m7 A/C#

Pno.

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are: "Know - ing that tea - ching and lea - r ning is more than just class - rooms and". The guitar chords are: E/D, D, E/D, D, E/C#, A/C#, E/C#, A/C#, B m7, A/C#.

Beyond These Walls

Williams
halls. The rules can - not bind if you o - pen your mind, and

S 2

A

Barker

Tucker
halls. The rules can - not bind if you o - pen your mind, and

Walker

T 4

E sus4 E A/E E A Bm7 A/C# A m/f

Pno.

150

Detailed description: This is a page from a piano/vocal score for the song "Beyond These Walls". The score is in 2/6 time and the key signature has three sharps (F#, C#, G#). The vocal parts are for Williams, S 2, A, Barker, Tucker, Walker, and T 4. Williams and Tucker have lyrics: "halls. The rules can - not bind if you o - pen your mind, and". The piano accompaniment starts at measure 150 and features a complex chordal texture with moving bass lines. The chords indicated are E sus4, E, A/E, E, A, Bm7, A/C#, and A m/f.

Beyond These Walls

157

Williams
learn to live be - yond these walls.

S 2

A

Barker

Tucker
learn to live be - yond these walls.

Walker

T 4

A sus4/E G sus4/E A B m7 A m/C B m7 A

Pno.

Detailed description of the musical score: The score is for the song 'Beyond These Walls'. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. Williams and Tucker have lyrics: 'learn to live be - yond these walls.' The piano accompaniment (Pno.) includes chord symbols: A sus4/E, G sus4/E, A, B m7, A m/C, B m7, and A. The score is marked with a rehearsal cue '157' at the beginning of the piano part. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8.

Beyond These Walls

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

164

B m7 A m/C D/E A (add9) E sus4

There is some-thing to say for the pre - sent. There is

Beyond These Walls

29

169

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

some-thing to say for the past. The years go on, you blink and they're gone, and you

F#m7 D(add9) A(add9) E sus4

Detailed description of the musical score: The score is for a piano/vocal ensemble. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. The key signature is D major (two sharps). The time signature is 8/8. The piano part begins at measure 169. The vocal parts for Williams, S 2, A, Barker, Tucker, and T 4 are mostly silent, indicated by rests. Walker has a vocal line with lyrics: 'some-thing to say for the past. The years go on, you blink and they're gone, and you'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The chords are F#m7, D(add9), A(add9), and E sus4.

Beyond These Walls

30

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

won-der how it happ-ened so fast. So you keep an eye out for to - mor-row. And pre - pare for the time when it

F#m7 D(add9) A(add9) E sus4 F#m7

173

Beyond These Walls

178

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

comes. Learn the things you will need if you care to suc - ceed be - yond these walls.

D (add9) B m7 A/C# D A m/F G sus4/E A

Beyond These Walls

32

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

Learn - ing to acc - ept the ex -

Learn - ing to acc - ept the ex - cep - tions,

184 B m7 A m/C D/E A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Detailed description: This is a page from a piano/vocal score for the song 'Beyond These Walls'. The page number is 161. The score is in the key of D major (two sharps) and 3/4 time. It features seven vocal staves: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is at the bottom. The lyrics are: 'Learn - ing to acc - ept the ex -' on the Tucker staff and 'Learn - ing to acc - ept the ex - cep - tions,' on the Walker staff. The piano part includes chord markings: B m7, A m/C, D/E, A(no3rd)/F#, A(no3rd)/E, and A(no3rd)/D. The measure number 184 is indicated at the start of the piano part.

Beyond These Walls

190

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

cep - tions, Turn - ing the rights in - to wrongs.

Turn - ing the rights in - to wrongs. Hav - ing a

A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/F#

Beyond These Walls

34

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

Hav - ing a hope to hold on to and find - ing the place it be -

hope to hold on to and find - ing the place it be - lo - longs.

196

A (no3rd)/E A (no3rd)/D A (no3rd)/C# B m7 E sus4

Detailed description: This is a page from a piano/vocal score for the song 'Beyond These Walls'. It features seven vocal staves and a piano accompaniment. The vocal parts are for Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part includes chord markings: A (no3rd)/E, A (no3rd)/D, A (no3rd)/C#, B m7, and E sus4. The lyrics are: 'Hav - ing a hope to hold on to and find - ing the place it be - hope to hold on to and find - ing the place it be - lo - longs.' The piano part starts at measure 196. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Beyond These Walls

202

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

longs. Wait - ing for just the right mo - ment,

Wait - ing for just the right mo - ment, hat - ing when

E A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/F#

Detailed description: This is a page from a musical score for the song 'Beyond These Walls'. It features seven vocal parts and a piano accompaniment. The vocal parts are for Williams, Soprano 2 (S 2), Alto (A), Barker, Tucker, Walker, and Tenor 4 (T 4). Tucker and Walker have lyrics: 'longs. Wait - ing for just the right mo - ment,' and 'Wait - ing for just the right mo - ment, hat - ing when'. The piano part includes chord markings: E, A(no3rd)/F#, A(no3rd)/E, A(no3rd)/D, and A(no3rd)/F#.

Beyond These Walls

36

Williams

S 2

A

Barker

Tucker

Walker

T 4

208

Pno.

hat - ing when mo - ments have passed. Long - ing to teach what is

mo - ments have passed. Long - ing to teach what is out of your

A(no3rd)/E A(no3rd)/D A(no3rd)/F# A(no3rd)/E A(no3rd)/D

Beyond These Walls

214

Williams

S 2

A

Barker

Tucker

Walker

T 4

8

8

8

8

8

8

8

A (no3rd)/C# B m7 E sus4 E E/D D

Pno.

out of your reach, and liv - ing for love that will last.

reach, and liv - ing for love that will last. Know - ing that

Beyond These Walls

38

Williams

S 2

A

Barker

Tucker

Walker

T 4

220

Pno.

Know - ing that tea - ching and lea - r ning is more than just

tea - ching and lea - r ning is more than just class - rooms and

E/D D E/C# A/C# E/C# A/C# Bm7 A/C#

Beyond These Walls

225

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

class - rooms and halls. rules can - not bind if you o - pen your mind,

halls. The rules can - not bind if you o - pen your mind, and

Esus4 E A/E E A Bm7 A/C# A m/f

The musical score is for the song "Beyond These Walls" and is page 39 of the score. It features seven vocal parts and a piano accompaniment. The vocal parts are: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is labeled "Pno.". The score is in the key of D major (two sharps) and 4/4 time. The lyrics are: "class - rooms and halls. rules can - not bind if you o - pen your mind, halls. The rules can - not bind if you o - pen your mind, and". The piano accompaniment includes chord markings: Esus4, E, A/E, E, A, Bm7, A/C#, and A m/f. The score is numbered 225 at the beginning of the piano part.

Beyond These Walls

40

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

learn to live be - yond these walls.

learn to live be - yond these walls.

A sus4/E G sus4/E A B m7 A m/C B m7 A

Detailed description of the musical score: The score is for the song 'Beyond These Walls'. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The piano part includes a sequence of chords: A sus4/E, G sus4/E, A, B m7, A m/C, B m7, and A. The lyrics for Tucker and Walker are 'learn to live be - yond these walls.' The page number 40 is at the top left, and the page number 169 is at the bottom center.

Beyond These Walls

239

Williams
S 2
A
Barker
Tucker
Walker
T 4

There are free - doms to find if you know where to look.

There are free - doms to find if you know where to look.

There are free - doms to find if you know where to look.

There are free - doms to find if you know where to look.

There are free - doms to find if you know where to look.

There are free - doms to find if you know where to look.

T 4

B m7 A m/C D/E G(add9) A(add9)

Pno.

Detailed description of the musical score: The score is for a piece titled 'Beyond These Walls' on page 41. It features seven vocal parts: Williams, S 2, A, Barker, Tucker, Walker, and T 4. Each vocal part has a treble clef and a key signature of two sharps (F# and C#). The lyrics for all parts are: 'There are free - doms to find if you know where to look.' The piano accompaniment (Pno.) is at the bottom, with a treble and bass clef. It includes chord markings: B m7, A m/C, D/E, G(add9), and A(add9). The piano part starts at measure 239 and continues through the end of the page.

Beyond These Walls

43

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

And rules, the kind that are - n't found in a book. Love is wai -

And rules, the kind that are - n't found in a book.

And rules, the kind that are - n't found in a book.

And rules, the kind that are - n't found in a book. Love is wai -

And rules, the kind that are - n't found in a book.

And rules, the kind that are - n't found in a book.

G(add9) A(add9) C#m7

245

Beyond These Walls

251

Williams

- ting. Love is wai - ting. Be -

S 2

Love is wai - ting. Love is wai - ting. Be -

A

Love is wai - ting. Love is wai - ting. Be -

Barker

- ting. Love is wai - ting. Be -

Tucker

Love is wai - ting. Love is wai - ting. Be -

Walker

Love is wai - ting. Love is wai - ting. Be -

T 4

DM7

Pno.

251

Beyond These Walls

4/4

Williams
yond these walls.

S 2
yond these walls.

A
yond these walls.

Barker
yond these walls.

Tucker
yond these walls.

Walker
yond these walls.

T 4

258
A m/F G/E A B m7 A m/C B m7

Pno.

Beyond These Walls

266

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

Learn - ing to acc - ept the ex -

Learn - ing to acc - ept the ex -

Learn - ing to acc - ept the ex -

Learn - ing to acc - ept the ex -

Learn - ing to acc -

Learn - ing to acc - ept the ex -

Learn - ing to acc - ept the ex -

A B m7 A m/C B7 B^bM7 B^b/E A(no3rd)/F# A(no3rd)/E

Beyond These Walls

46

Williams
cep - tions, Turn - ing the rights in - to wrongs.

S 2
cep - tions, Turn - ing the rights in - to wrongs.

A
cep - tions, Turn - ing the rights in - to wrongs.

Barker
cep - tions, Turn - ing the rights in - to wrongs.

Tucker
ept the ex - cep - tions, Turn - ing the rights in - to wrongs.

Walker
cep - tions, Turn - ing the rights in - to wrongs.

T 4
cep - tions, Turn - ing the rights in - to wrongs.
A(no3rd)/D A(no3rd)/E# A(no3rd)/E A(no3rd)/D

272

Pno.

Beyond These Walls

278

Williams
 Hav - ing a hope to hold on to and find - ing the place it be -

S 2
 Hav - ing a hope to hold on to and find - ing the place it be -

A
 Hav - ing a hope to hold on to and find - ing the place it be -

Barker
 8
 Hav - ing a hope to hold on to and find - ing the place it be -

Tucker
 8
 Hav - ing a hope to hold on to and find - ing the

Walker
 8
 Hav - ing a hope to hold on to and find - ing the place it be -

T 4
 8
 Hav - ing a hope to hold on to and find - ing the place it be -
 A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/C# and Bm7

Pno.
 278

Beyond These Walls

48

Williams lo - longs. Wait - ing for just the right mo - ment,

S 2 lo - longs. Wait - ing for just the right mo - ment,

A lo - longs. Wait - ing for just the right mo - ment,

Barker lo - longs. Wait - ing for just the right mo - ment,

Tucker place it be - longs. Wait - ing for just the right mo - ment,

Walker lo - longs. Wait - ing for just the right mo - ment,

T 4 lo - longs. E sus4 E Wait - ing for just the right mo - ment, A(no3rd)/F# A(ho3rd)/E A(no3rd)/D

284

Pno.

Beyond These Walls

290

Williams
 hat - ing when mo - ments have passed. Long - ing to teach what is

S 2
 hat - ing when mo - ments have passed. Long - ing to teach what is

A
 hat - ing when mo - ments have passed. Long - ing to teach what is

Barker
 hat - ing when mo - ments have passed. Long - ing to teach what is

Tucker
 hat - ing when mo - ments have passed. Long - ing to

Walker
 hat - ing when mo - ments have passed. Long - ing to teach what is

T 4
 hat - ing when mo - ments have passed. Long - ing to teach what is

A(no3rd)/F# A(no3rd)/E A(no3rd)/D A(no3rd)/F# A(no3rd)/E

Pno.
 290

Beyond These Walls

50

Williams
 out of your reach, and liv - ing for love that will last.

S 2
 out of your reach, and liv - ing for love that will last.

A
 out of your reach, and liv - ing for love that will last.

Barker
 out of your reach, and liv - ing for love that will last.

Tucker
 teach what is out of your reach, and liv - ing for love that will last.

Walker
 out of your reach, and liv - ing for love that will last.

T 4
 out of your reach, and liv - ing for love that will last.

Pno.
 A (no3rd)/D of your reach, A (no3rd)/C# and Bm7 - ing for love that will last. E sus4 E

Beyond These Walls

302

Williams
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

S 2
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

A
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

Barker
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

Tucker
 Know - ing that Know - ing that tea - ching and lea - r ning is more than just

Walker
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

T 4
 Know - ing that tea - ching and lea - r ning is more than just class - rooms and

Pno.
 302

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features chords and arpeggiated patterns, while the left-hand part provides a steady bass line. Chord symbols are placed below the right-hand staff: E/D, D, E/C#, A/C#, E/C#, A/C#, Bm7, and A/C#.

Beyond These Walls

52

Williams
halls. The rules can - not bind if you o - pen your mind,

S 2
halls. The rules can - not bind if you o - pen your mind,

A
halls. The rules can - not bind if you o - pen your mind,

Barker
halls. The rules can - not bind if you o - pen your mind,

Tucker
class - rooms and halls. The rules can - not bind if you o - pen your mind,

Walker
halls. The rules can - not bind if you o - pen your mind,

T 4
halls. E sus4 E A/E E The rules can - not bind B m7 if you o A/C# pen your A m7 mind,

Pno.
308

Detailed description of the musical score: The score is for the song 'Beyond These Walls'. It features seven vocal parts and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts are: Williams, S 2, A, Barker, Tucker, Walker, and T 4. The piano part is labeled 'Pno.' and includes a measure number '308'. The lyrics are: 'halls. The rules can - not bind if you o - pen your mind,'. Tucker's part includes the lyrics 'class - rooms and halls. The rules can - not bind if you o - pen your mind,'. The piano part includes chord markings: E sus4, E, A/E, E, A, B m7, A/C#, and A m7.

Beyond These Walls

315

Williams
and learn to live be - yond these walls.

S 2
and learn to live be - yond these walls.

A
and learn to live be - yond these walls.

Barker
and learn to live be - yond these walls.

Tucker
and learn to live be - yond these walls.

Walker
and learn to live be - yond these walls.

T 4
and learn to live be - yond these walls.

G/F and learn A sus4/E to live be - yond Dm/F F#m7 A walls. Bm7 A/C#

Pno.

Detailed description of the musical score: The score is for the song 'Beyond These Walls' and is page 53 of the piano/vocal score. It features seven vocal parts (Williams, S 2, A, Barker, Tucker, Walker, T 4) and a piano accompaniment. All vocal parts have the same lyrics: 'and learn to live beyond these walls.' The piano part includes chord markings: G/F, A sus4/E, Dm/F, F#m7, A, Bm7, and A/C#. The score is in the key of D major (two sharps) and 4/4 time. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal parts are arranged in a choir-like fashion, with some parts having a '315' marking above them.

Beyond These Walls

54

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

324

D A B m7 A/C# D A B m7

The image shows a page of a musical score for the piece "Beyond These Walls". It features seven vocal staves and a piano accompaniment. The vocal staves are labeled Williams, S 2, A, Barker, Tucker, Walker, and T 4. Each vocal staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The piano part is located at the bottom of the page, starting at measure 324. It consists of a right-hand part with chords and a left-hand part with a rhythmic accompaniment. Above the piano part, a sequence of chords is indicated: D, A, B m7, A/C#, D, A, B m7.

Beyond These Walls

337

Williams

S 2

A

Barker

Tucker

Walker

T 4

Pno.

A/C# D A Bm7 A/C# D6 D/F#(no3rd) A(no3rd)