

PIANO/VOCAL

“Sister Act”

Mary Robert
[Deloris]

17

The Life I Never Led

[1/6/09]

Music: Alan Menken

Lyric: Glenn Slater

Arr.: Doug Besterman/M. Kosarin

CUE [MARY ROBERT]: Ever since you came here,
everything's changed! I've changed!

Starts in easy one, steady tempo

Mary Rob

You showed me so many things I never thought I could do, never thought I could be— never even thought— I've

nev - er talked back. I've nev - er slept late. I've nev - er sat

down when told to stand straight. I've nev - er let go and gone with the

20 21 22 23 24

flow, and don't ev - en know, real - ly, why. I've

25 26 27 28 29

nev - er asked ques - tions or tak - en a dare I've nev - er worn

30 31 32 33 34

clothes that might make peo - ple stare. I've nev - er re - belled, or

35 36 37 38 39

stood up and yelled, or ev - en just held my head high.

40 41 42 43 44

And all of the feel - ings un - spok - en,

45 46 47 48

all of the truths un - said, They're

49 50 51 52 53 54

all I have left of the life I nev - er led.

DELORIS: Yeah, life's one big ol' to-do list, ain't it? Toss me that coat, please.

55 56 57 58 59 60

I've

61 62 63 64 65 66

nev - er gone surf - ing or ran with a crowd, or danced on a ta - ble, or

mf

p.

67 68 69 70 71

laughed much too loud. I've nev - er quite dared to leave my - self

p.

72 73 74 75 76

bared. I've just been too scared I might fall. I've

77 78 79 80 81 82

nev - er seen Pa - ris, swum nak - ed, been kissed! I've nev - er quite rea - lized just

p.

83 84 85 86 87

how much I've missed. And what did I get for hedg - ing each

musical notation for measures 83-87, including vocal line and piano accompaniment.

88 89 90 91 92

bet? An - oth - er re - gret, and that's all. And

musical notation for measures 88-92, including vocal line and piano accompaniment.

93 94 95 96 97

all of the wish - es un - asked for, all of the

musical notation for measures 93-97, including vocal line and piano accompaniment.

98 99 100 101 102

needs un - fed, They're all that re - main of the

musical notation for measures 98-102, including vocal line and piano accompaniment.

103 104 105 106 107 108

life I nev - er led. And

109 110 111 112 113

now, now that you've giv - en me one lit - tle

mf

114 115 116 117 118

taste of it, And now,

119 120 121 122 123

now that I know what I know,

124 125 126 127 128

Well how, how can I go on ig -

129 130 131 132 133

no - ring the waste of it? Af - ter all of the

134 135 136 137 138

years that I've clung to my fears, won't you help me let go?

139 140 141 142 143 144

Help me let go!

rit.

DELORIS: Girlfriend, if you wanna skinny-dip and skateboard and all that, you got my blessing.
Gently, poco rubato

Musical score for measures 145-150. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, B3, A3, G3. Dynamics include piano (*p*) and *poco rubato*.

But right now I got a life to live too, and I gotta make sure no one stops me from doin' it.
I can't help you right now - I gotta think of me. Wait. [Pulls off boots.]

Musical score for measures 151-156. The melody in the treble clef continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment remains the same eighth-note pattern. Dynamics include piano (*p*) and *poco rubato*.

Here. If you're ever stuck, just click 'em three times. I saw it in a movie once. I think it worked.

Musical score for measures 157-162. Measures 157-160 feature a *poco rit.* tempo change. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment is the same eighth-note pattern. At measure 161, the tempo changes to *poco tempo*, and the melody becomes a sixteenth-note triplet: G4, A4, B4. The bass clef accompaniment continues with the eighth-note pattern.

MARY ROB: Thank you. And [removes rosary] -- I hope this works for you. **DEL:** Thanks.

Musical score for measures 163-168. Measures 163-167 are mostly rests in the vocal line. The piano accompaniment in the bass clef consists of a steady eighth-note pattern. At measure 168, the vocal line has a quarter note G4. The piano accompaniment includes a *rit.* marking and a **2X** repeat sign. Dynamics include piano (*p*) and *rit.*

Quasi tempo

Musical score for measures 169-173. The vocal line in the treble clef has the lyrics: "want to be brave. I want to be strong. I want to be". The piano accompaniment in the bass clef consists of a steady eighth-note pattern. Dynamics include piano (*p*) and *Quasi tempo*.

174 175 176 177 178

lieve I'm where I be - long. To stand up and say I'm

179 180 181 182 183 184

seiz-ing the day, to not just o - bey, but to choose. And

accel.

Tempo I°

185 186 187 188 189 190

I may not surf, I may not see France. But I have to know I

191 192 193 194 195 196

still have the chance. And may - be I'll make a pain - ful mis - take. It's

197 198 199 200 201 202

mine, though, to take or re - fuse. And all of the doors yet to

203 204 205 206 207 208

op - en, all of the rooms a - head, They're

209 210 211 212 213 214

beck-on - ing bright, scar - y and new, But I'm stand - ing tall, and

sub. mp
cresc. poco a poco

215 216 217 218 219 220

I'm walk - ing through. What's gone may be gone, but I won't go on play - ing

Slower

221 222 223 224 225 226

dead _____ It's time to start liv - ing the

227 228 229 230 231 232

life I nev - er I led! _____

233 234 235 236

237 238 239 240

APPLAUSE SEGUE

