

RUN! A SPORTS DAY MUSICAL

VOCAL SCORE

Words and music by Julian Butler.

Script by Lisa Evans.

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01. The Last Day of School.

from *Run! A Sports Day Musical*

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♩ = 160

Piano introduction, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The bass line features a rhythmic pattern of quarter notes and eighth notes, while the treble clef is mostly silent.

Piano accompaniment, measures 5-7. The treble clef has a steady chordal accompaniment. Chords are labeled: F, Am, Dm, Gm, and C. The bass line continues with the rhythmic pattern from the introduction.

Piano accompaniment, measures 8-10. The treble clef continues with chordal accompaniment. Chords are labeled: A^b, C^m, F^m, and B^b_m. The bass line continues with the rhythmic pattern.


Vocal and piano accompaniment, measures 11-14. The vocal line (El.) begins with the lyrics "Se-ven o'clock and the a-". The piano accompaniment features chords labeled C(sus4)/G and D^m. The bass line has a more active melodic line.

Vocal and piano accompaniment, measures 15-18. The vocal line (El.) continues with the lyrics "larm goes off, I'm read-y to face the day.". The piano accompaniment features chords labeled B^b, C(sus4), and C(sus4)/G. The bass line continues with its active melodic line.

18


El. 

Read-y to face what-e - ver's out there wait ing for me.---

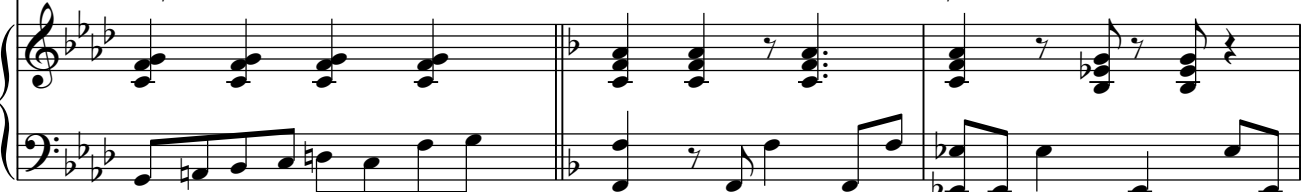


Ab Dbmaj7 Bb(sus4)

21

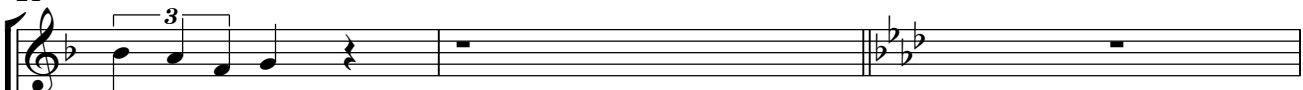
El. 

Life is -n't ea - sy, tak ing care of your -self, and




C(sus4)/G F F/Eb Eb


24

El. 

some-bo - dy else.

Je. 

Se - ven o' clock and the a -



C(sus4) C(sus4)/G Fm

27

Je. 

larm goes off, I'm read-y to face the day.---

Read y to run, read-y



Db Eb(sus4) Eb(sus4)/Bb Cb Abm

31

El. Life is n't ea - sy taking

Je. to fight, read y to fly. Life is n't ea - sy taking

F \flat E \flat (sus4) D \flat /F A \flat

35

El. care of your self, step by step I can work it__ out, learn ing to walk,

Je. care of your self, step by step I can work it__ out, learn ing

A \flat /G \flat G \flat B \flat m E \flat (sus4)/F E \flat (sus4) E \flat (sus4)/D \flat

39

El. noth-ing can_ go wrong,_ 'cause it's the

Je. to run, noth-ing can_ go wrong,_ 'cause it's the

E \flat (sus4)/C B \flat m C(sus4) C B \flat /D C/E

42

El. last day of school, — first day of sum-mer!

Je. last day of school, — first day of sum-mer!

F Am Dm Gm C

46

El. Last day of school, — first day of sum-mer!

Je. Last day of school, — first day of sum-mer!

F Am Dm Gm C

49

Ab⁹ Db⁹ Dbm/Ab

53

Fm Bb⁹ Eb(sus4) E(b5)

rit.

59 $\text{♩} = 160$

Bu. Don't want to wake up_ from this dream I am hav ing. It's

Fm Db Eb(sus4)

64

Bu. on - ly the most im - por-tant day of the year.

Cb Cb/Fb Eb(sus4) E(b5)

rit.

70 $\text{♩} = 160$

Bu. Quar-ter past eight and the a - larm went off an hour ago!

Fm Db Eb(sus4)

75

Bu. Get up! Get out of bed! Wash my hair, clean my

— Eb(sus4)/Bb Cb Gb9/Ab Ebm

78

Bu.
 teeth, throw some food at the cat. Grab my keys, find my bag, lock the door of the flat!

$Fb(b5)$ Gb^7/Db

81

Je.
 Catch the bus, find a seat, throw the driver a smile. Kick back, get my headphones on and

Ebm^9 $Fb(b5)$ Gb^7/Db D^+ $Eb^7(sus4)$

85

Je.
 starting to walk, Nothing can go wrong,

Bu.
 Having to run! Nothing can go wrong,

$Eb(sus4)$ $Eb(sus4)/Db$ $Eb(sus4)/C$ Bbm

88

Je. — 'cause it's the last day of school, — first day of

Bu. — 'cause it's the last day of school, — first day of

C(sus4) C Bb/D C/E F Am Dm Gm

91

Je. sum-mer! Last day of school, — first day of

Bu. sum-mer! Last day of school, — first day of

C F Am Dm Gm

95

Je. sum-mer!

Bu. sum-mer!

Na. Twen ty past eight, ev-'ry - bo-dy is late. I'm

C Db Bb(sus4)/C Fm

99

Na. stand ing like a lem on out side the schoolgate. Does-n't a - ny - bo - dy know what

Db B \flat (sus4)/C Fm Bbm

102

Na. day it is?— Does-n't a-ny-bo-dy want to win?

Cm Db Eb C \flat /E

106

112

117

121

Bu.

Where is Rich ard?Where's Jer mayne?Where is ev -'ry-one else? Where are you?Must I

Ebm *Fb(b5)* *Gb/Db*

124

Bu.

do ev -'ry-thing by my self! Where's the stand for the drinks?Where's the banners and flags?

Gb/Ab *Ebm* *Fb(b5)*

127

Bu.

Where's the chairs,med-als, cups, raf -fle tick-ets and such? Ten to nine!Near-ly

Gb/Db *Gb/Ab* *Ebm*

130

Bu.

time! Not a sec-ond to waste! Ne-ver mind, it's on - ly Sports Day!

Fb(b5) *Gb/Db* *D+* *D(b5)* *Db(sus4)/Eb*

133

El. Start-ing to walk, got-ta run, bet-ter fly! start-ing to walk,

Je. Start-ing to walk, hav-ing to run, bet-ter fly! Start-ing to walk, hav-ing

$E_b(sus4)$ $E_b(sus4)/D_b$ $E_b(sus4)/C$ $E_b(sus4)$ $E_b(sus4)/D_b$

136

El. got-ta run, bet - ter fly!

Je. to run, bet - ter fly!

Bu.

$E_b(sus4)/C$ Bbm Re-mem-ber that it's on - ly_ the
 $C(sus4)$ C B_b/D C/E F

140

El. Starting to walk,

Je. Starting to walk, hav ing

Bu. most im - port - ant day of the year!

Na. Starting to walk, hav ing

Bb⁹(sus⁴) Bb Bb⁹ Bb F/A Fm/Ab Gm⁷(omit⁵)

144

El. got-ta run, bet-ter fly! Start-ing to walk, got-ta run,'cause it's on - ly the

Je. to run, bet-ter fly! Start-ing to walk, hav ing to run, 'cause it's on - ly the

Bu. Start - ing_ to_ walk, 'cause it's, it's on - ly

Na. to run, bet-ter fly! Start-ing to walk, hav ing to run, 'cause it's on - ly the

Gm⁷(omit⁵)/C F

El. most im - port - ant day of the year!

Je. most im - port - ant day of the year!

Bu. the most im - port - ant day of the year!

Na. most im - port - ant day of the year! Last day of school,

Bb(sus4) Bb Bb9 Bb F/A Fm/Ab Gm7(omit5)

152

El. Last day of school, first day of the

Je. Last day of school, first day of the

Bu. Last day of school, first day of the

Na. first day of the

Gm7(omit5)/C Gm7(omit5)

155

El. sum-mer!

Je. sum-mer!

Bu. sum-mer!

Na. sum-mer!

F5

The musical score consists of five staves. The top four staves are for voices: Soprano (El.), Alto (Je.), Bass (Bu.), and Tenor (Na.). Each voice part begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'sum-mer!' are written below each staff. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A specific chord in the right hand is labeled 'F5'.

02. Big Kids.

from *Run! A Sports Day Musical*

Words and music by
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♩ = 173

Richard

Girls the size of hou-ses.

Ella

Boys in big boys' trou-sers.

Nancy

What have they been

♩ = 173

F F^(b6) B

6

Ri.

MyMum says "don't be cle-ver,

Na.


feed-ing them?

Je.

They're blocking out the sun.


C

10


Ri. 

ne-ver take them on. Don't mess with the Big Kids."

B C




14


Ri. 

My Mum said "don't mess with the Big Kids. Big kids, big fists and you don't

D




18


Ri. 

mess with the Big Kids. Big kids exist to make the lives of the little kids

G# A




22

Ri. 

hell. It's just as well if you want to live, don't mess with the Big Kids."

G# A



26

Ri.

El.

My Mum says "don't mess with the Big Kids. Big kids, don't

E_b

30

El.

miss, so you don't mess with the Big Kids. Big kids consist of big bits tied in a nut shell.

A B_b

35

Ri.

El.

Na.

Je.

Don't mess with the Big Kids

Can't speak or spell, if you wan-na live, don't mess with the Big Kids

Don't mess with the Big Kids

Don't mess with the Big Kids

A B_b

39

Ri. if you wan-na live, ah!_____ Don't mess with the Big kids

El. if you wan-na live, ah!_____ Don't mess with the Big kids

Na. if you wan-na live, ah!_____ Don't mess with the Big kids

Je. if you wan-na live, ah!_____ Don't mess with the Big kids

A Bb

43

Ri. if you wan-na live, ah!_____ Girls the

El. if you wan-na live, ah!_____ Girls the

Na. if you wan-na live, ah!_____ MyMum says that the

Je. if you wan-na live, ah!_____ Girls the

A D

47 5

Ri. size of hou-ses. Boys in big boys' trou sers. What have they been

El. size of hou-ses. Boys in big boys' trou sers. What have they been

Na. Big Kids eat fish. Justloadsand loads of fish, and spi - nach and French beans.

Je. size of hou-ses. Boys in big boys' trou sers. What have they been
G#

51

Ri. feed-ing them? They're blocking out the sun. My Mum says

El. feed-ing them? They're blocking out the sun. My Mum says

Na. If that's what it means to look like this, then I might miss.

Je. feed-ing them? They're blocking out the sun. My Mum says
A

54

Ri. "don't be cle - ver, ne-ver take them on. You don't

El. "don't be cle - ver, ne-ver take them on. You don't

Na. Don't wan-na turn green for the sake of it. You don't

Je. "don't be cle - ver, ne-ver take them on. You don't

G# A/B B E

58

Ri. mess with the Big Kids... if you wanna survive... They are bigger than us, stronger


El. mess with the Big Kids... if you wanna survive... They are bigger than us, stronger


Na. mess with the Big Kids... if you wanna survive... They are bigger than us, stronger


Je. mess with the Big Kids... if you wanna survive... They are bigger than us, stronger


B/D# A A#°


62

Ri. 
 than us, loud er and tough er than us, rough er than us. and so, you don't


El. 
 than us, loud er and tough er than us, rough er than us. and so, you don't


Na. 
 than us, loud er and tough er than us, rough er than us. and so, you don't


Je. 
 than us, loud er and tough er than us, rough er than us. and so, you don't



 B C#m D(b5) B/D# E

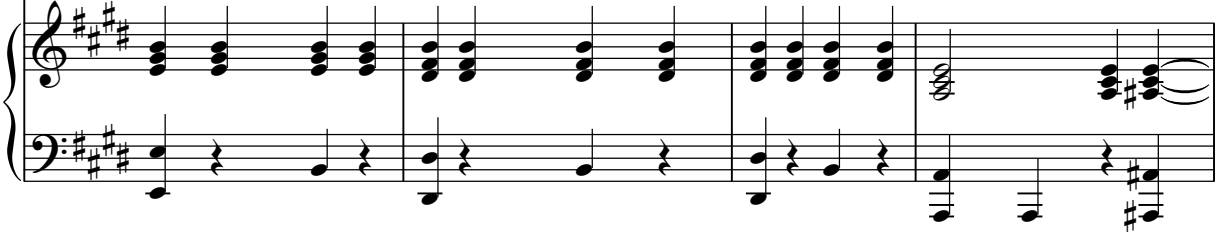
66

Ri. 
 mess with the Big Kids__ if you're stay ing a live.__ They are tal-ler than us, wi-der

El. 
 mess with the Big Kids__ if you're stay ing a live.__ They are tal-ler than us, wi-der

Na. 
 mess with the Big Kids__ if you're stay ing a live.__ They are tal-ler than us, wi-der

Je. 
 mess with the Big Kids__ if you're stay ing a live.__ They are tal-ler than us, wi-der


 B/D# A A#°

70

Ri.  than us, when you get on the bus, don't make a fuss. BigKids rule!

El.  than us, when you get on the bus, don't make a fuss. BigKids rule!

Na.  than us, when you get on the bus, don't make a fuss. BigKids rule!

Je.  than us, when you get on the bus, don't make a fuss. BigKids rule!



74 N.C.



80

Ri. Lin ing up like lit-tle sol-diers, u-ni-forms of blue, there's

El. Lin ing up like lit-tle sol-diers, u-ni-forms of blue, there's

Na. Lin ing up like lit-tle sol-diers, u-ni-forms of blue, there's

Je. Lin ing up like lit-tle sol-diers, u-ni-forms of blue, there's

C#m C#(sus2)/D#

84

Ri. one, two, three, four, more than us! no! Just looks like more than us 'cause there's

El. one, two, three, four, more than us! no! Just looks like more than us 'cause there's

Na. one, two, three, four, more than us! no! Just looks like more than us 'cause there's

Je. one, two, three, four, more than us! no! Just looks like more than us 'cause there's

E C#(sus2)/D#

88

Ri. more to them and teacher blows the whistle and they stand to at-ten-tion.

El. more to them and teacher blows the whistle and they stand to at-ten-tion.

Na. more to them and teacher blows the whistle and they stand to at-ten-tion.

Je. more to them and teacher blows the whistle and they stand to at-ten-tion.

G# G#/A# G#m/B G#/B# F#m C#m

92

Ri. Feet to - ge-ther and eyes face front, they've trained for this all

El. Feet to - ge-ther and eyes face front, they've trained for this all

Na. Feet to - ge-ther and eyes face front, they've trained for this all

Je. Feet to - ge-ther and eyes face front, they've trained for this all

G# A(b5)

95

Ri. year. They're not a - fraid, but we are! a-noth-er toot and

El. year. They're not a - fraid, but we are! a-noth-er toot and

Na. year. They're not a - fraid, but we are! a-noth-er toot and

Je. year. They're not a - fraid, but we are! a-noth-er toot and

B G#/B# C#m

98

Ri. they shoot their arms up. Stretch ing, reach - ing, grab an ae - ro-plane.

El. they shoot their arms up. Stretch ing, reach - ing, grab an ae - ro-plane.

Na. they shoot their arms up. Stretch ing, reach - ing, grab an ae - ro-plane.

Je. they shoot their arms up. Stretch ing, reach - ing, grab an ae - ro-plane.

C#(sus2)/D#

Ri. Down to the ground for press ups, sit ups, what are they? They

El. Down to the ground for press ups, sit ups, what are they? They

Na. Down to the ground for press ups, sit ups, what are they? They

Je. Down to the ground for press ups, sit ups, what are they? They

E C#(sus2)/D#

Ri. show no sign of strain. They show no sign of struggle. They are

El. show no sign of strain. They show no sign of struggle. They are

Na. show no sign of strain. They show no sign of struggle. They are


Je. show no sign of strain. They show no sign of struggle. They are


G# G#/A# G#m/B G#/B# F#m C#m

108

Ri.  read-y for the fight. The words I've heard be-fore come crash ing in my

El.  read-y for the fight. The words I've heard be-fore come crash ing in my

Na.  read-y for the fight. The words I've heard be-fore come crash ing in my

Je.  read-y for the fight. The words I've heard be-fore come crash ing in my



112

Ri. 

El.  mind!

Na.  mind!

Je.  mind!

Choir [V/O]  *Sotto voce.*
You don't mess with the Big Kids_ if you wan na sur vive._ They are



117
Choir [V/O]

big-ger than us, strong er than us, loud er and tough er than us, rough er

A A#° B C#m D(b5)

120
Choir [V/O]

than us. and so, you don't mess with the Big Kids— if you're stay ing a live.

B/D# E B/D#

124
Choir [V/O]

— They are tal-ler than us, wi-der than us, when you get on the bus, don't make

A A#° B C#m D(b5)

128
Choir [V/O]

a fuss. BigKids rule!

B/D#

137

♩ = 177

141

El. Stand ing up-right on the pe-dals, read-y for the off! It's one, two, three, four.

♩ = 177

Bm

B(sus2)/C#

145

El. In the air, bang!" A pis - tol cracks the air and sud-den - ly I'm

D

B(sus2)/C#

F# F#/G# F#m/A F#m/A#

149

El. boun cing on the soft green grass and land with a bump, but feet are pa-ra-llel,

Em

Bm

153

El.

 eyes face front, and I am lead ing. May-be Blue Team aren't so speed y!
 F# G(b5) A F#/A#

157

El.

 Spinning fas-ter, chasing af-ter what? I don't know. like a ae-ro plane.

Choir [V/O] *Sotto voce.*

 You don't mess with the Big Kids_ if you wan na sur vive._ We are
 Cm C(sus2)/D

161

El.

 I don't care if no one likes me. Who are they?_ I

Choir [V/O]

 big-ger than you, strong er than you, loud er and tough er than you, rough er
 Eb C(sus2)/D

El. won't see them a-gain. I'll start a - fresh in Big School. I'll

Choir [V/O] than you. And so, you don't mess with the Big Kids_ if you're stay ing a live.

G G/A Gm/Bb G/B Fm Cm

El. start a - gain next term. A-cross my shoul - der, some-thing

Choir [V/O] — we are tal - ler than you, wi - der than you, when you


G Ab(b5)

El. snap - ping at my heels! The last cor - ner!


Choir [V/O] get on the bus, don't make a fuss. Big Kids rule! Don't

Bb G/B C#m

174

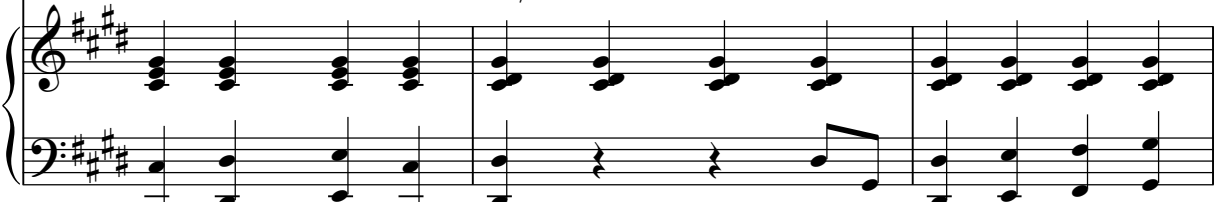
El. 

Get-ting warm - er! I can feel the breath of one, two, three, four


Choir [V/O] 

mess with the Big Kids if you wan-na sur vive. We are


C#(sus2)/D#



177


El. 

o - ther girls! No! I see the o - ther girls! I'm


Choir [V/O] 

big-ger than you, strong er than you, loud er and tough er than you, rough er


E *C#(sus2)/D#*



180


El. 

los - ing all con - trol! Can't straight-en up, I'll

Choir [V/O] 

than you. And so, you don't mess with the Big Kids.

G# G#/A# G#m/BG#m/B# F#m



183

El. land with a bump, I'm no lon-ger pa-ra-llel. Eyes drift off and

Choir [V/O] if you're stay ing a- live... We are tal-ler than you wi-der

C#m G#

♩ = 173

186

El. one rides past me. Then a - noth - er, and a - noth - er!

Choir [V/O] than you when you get on the bus, don't make a fuss. Big Kids

A(b5) B G#/B#

♩ = 173

189

El. On my own, now. They have flown I struggle to the end where one, two, three, four

Choir [V/O] rule!

Dm D(sus2)/E

193

El. Blue Team ri - ders swaphigh fives. I keep my chin up, — must-n't cry, and

F D(sus2)/E A A/B Am/C A/C#

197

El. once more, I am just that stu - pid new girl. I don't care, feet are pa - ra llel,

Gm Dm

201

El. eyes face front. Some - bo - dy has to lose. it might as well be me.

A Bb(b5) C A/C# Dm

rall.

rall.

03. Run!

from *Run! A Sports Day Musical*

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Ella

Gm⁹ *p* *x8* A - dult life's a stink
Gm⁹ *Gm⁹/F*

4

El. er... You don't have to live a lot,
Gm⁹/E *Cm⁹* *Cm⁹/Bb* *Cm⁹/A*

7

El. or be the great - est think - er to see that
Eb⁹ *Eb⁹/D* *Eb⁹/Db* *Bb* *Bb/Ab*

10

El. life is rot. We al - ways want what the oth - er one's got.
Bb/G *Bb⁺/F#* *D* *D/C* *D/Bb* *D/A* *mf*

13 x7

El. *Mort - ga - ges_ on_ hou*

Gm⁹ Gm⁹ Gm⁹/F

mp 3 3 3 3 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped. * Ped. *

16

El. *- ses_ we won't*

Gm⁹/E Cm⁹ Cm⁹/Bb

3 3 3 3 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped.

18

El. *e - ver_ live_ to_ get_ Cars are*

Cm⁹/A Eb⁹ Eb⁹/D

3 3 3 3 3 3 3 3 3 3 3 3

* Ped. * Ped. * Ped. *

20

El. *owned by bank - ers_ and banks are owned by the*

Eb⁹/Db Bb Bb/Ab

3 3 3 3 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped. * Ped. *

22

El. Na - tional Debt. We pay for the loss but the pro - fit is kept, so

Bb/G Bb+/F# D D/C D/Bb D/A

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

25

El. why would a - ny-bo - dy e - ver want to grow up?

Gm⁹ A⁰⁷

Ped. * Ped. * Ped. *

28

El. And why would a - ny-bo - dy e - ver

D Gm⁹

Ped. * Ped. * Ped. *

31

El. want to grow up? Kids turn in - to pa -

A⁰⁷ D Gm⁹ Gm⁹/F

Ped. * Ped. * Ped. * Ped. *

34

El. *3* rents, and pa - rents

Gm⁹/E *Cm⁹* *Cm⁹/B^b*

Ped. * *Ped.* * *Ped.* *

36

El. *3* sa - cri - fice_ their_ lives._ and kids turn

Cm⁹/A *E^b⁹* *E^b⁹/D*

Ped. * *Ped.* * *Ped.* *

38

El. *3* in - to_ ca - rers, some - one's hus - band, some - one's wife. It

E^b⁹/D^b *B^b* *B^b/A^b* *B^b/G* *B^b+/F[#]*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

41

El. all comes back to start with a new life. *Staccato feel*

D *D/C* *D/B^b* *D/A* *Gm*

Ped. * *Ped.* *

45


Je. 

From the sec-ond that you're born, to the sec-ond that you

Gm Gm/F Gm/E

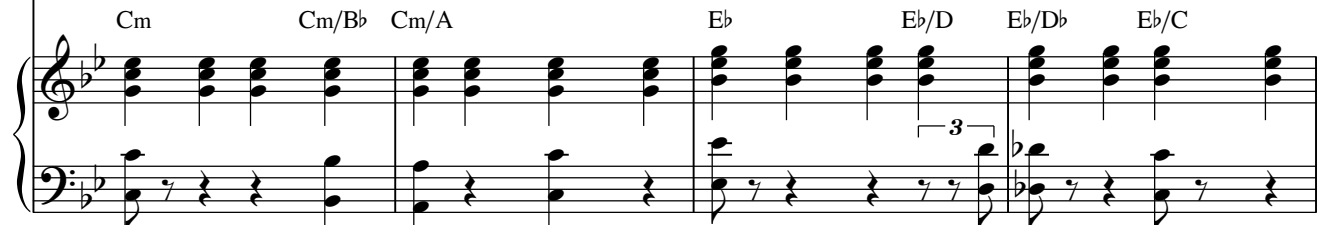


49


Je. 

die, life has a fun ny way of mak ing you look so dumb. Mak -ing you


Cm Cm/Bb Cm/A Eb Eb/D Eb/Db Eb/C



53


Je. 

chase,keep the pace with the scrum. Mak ing you run, run, run, run!

Ri. 

From the

Bb Bb/Ab Bb/G Bb+/F# D D/C D/Bb D/A



57

Ri. 

sec-ond that you're born, to the sec-ond that you die, life has a fun-ny way of tak-ing out

Gm Gm/F Gm/E Cm Cm/Bb Cm/A Cm




61

Ri. 


all the fun. Keep ing you down, kic ks you 'round 'till you're done. Mak ing you




65

El. 


If you wan na make a change, get out_ of your seats, clap hands! Stand

Je. 

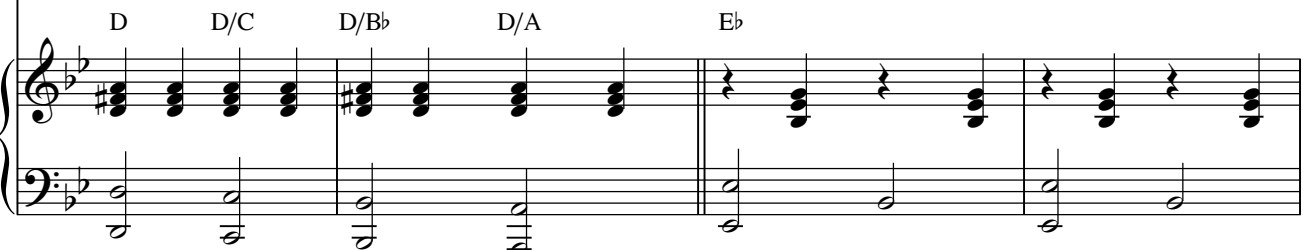
If you wan na make a change, get out_ of your seats, clap hands! Stand

Ri. 

run, run, run! If you wan na make a change, get out_ of your seats, clap hands! Stand

Na. 

If you wan na make a change, get out_ of your seats, clap hands! Stand



El. up; some-thing can be done. When the World is pulled from un-der your feet, then run, run,

Je. up; some-thing can be done. When the World is pulled from un-der your feet, then run, run,

Ri. up; some-thing can be done. When the World is pulled from un-der your feet, then run, run,

Na. up; some-thing can be done. When the World is pulled from un-der your feet, then run, run,

Gm A D D/C

El. run, run! And why would a-ny-bo-dy e-ver want to grow up? And

Je. run, run! Why would a-ny-bo-dy e-ver want to grow up?

Ri. run, run! Why would a-ny-bo-dy e-ver want to grow up?

Na. run, run! Why would a-ny-bo-dy e-ver want to grow up?

D/Bb D/A Am B°7 E7

79

El. why would a - ny-bo - dy e - ver want to grow up?

Je. Why would a - ny-bo - dy e - ver want to grow up?

Ri. Why would a - ny-bo - dy e - ver want to grow up?

Na. Why would a - ny-bo - dy e - ver want to grow up?

Am B^o7 E⁷

83

El. Taking the weight of the world on your should ers, _ it just gets worse as we just get old er. _

Je. Taking the weight of the world on your should ers, _ it just gets worse as we just get old er. _

Ri. Taking the weight of the world on your should ers, _ it just gets worse as we just get old er. _

Na. Taking the weight of the world on your should ers, _ it just gets worse as we just get old er. _

Dm Dm/C Dm/B C Em/B A

87

El. Young, young, young? Makes me wan na Run, run, run, run,

Je. Why can't we stay young, young, young? Run, run, run, run,

Ri. Young, young, young? Run, run, run, run,

Na. Young, young, young? Run, run, run, run,

D⁵ E⁵ F⁵ F^{#5} G/F G/E G/D E E/D E/C E/B

92

El. run, run, run, run!

Je. run, run, run, run!

Ri. run, run, run, run!

Na. run, run, run, run!

E E/D E/C E/B E ^{8va} E/D

95

El. Run!

Je. Run!

Ri. Run!

Na. Run!

E/C E/B Am

(8)

04. 200%.
from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

♩ = 184

Chords: Eb, Cm, Bb, Ab7, G5

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final chordal cadence. The left hand provides a rhythmic accompaniment with eighth notes and triplets.

6

Measures 6-9 of the piano accompaniment. The right hand continues with triplets and a final triplet leading to a whole note chord. The left hand maintains the eighth-note accompaniment with triplets.

10

Measures 10-13 of the piano accompaniment. Measures 10-11 feature a triplet in the right hand. Measures 12-13 are marked with a first ending bracket and repeat signs.

14

Na. Does n't mat - ter what I'm do - ing, I

Measures 14-16. The vocal line (Na.) has lyrics: "Does n't mat - ter what I'm do - ing, I". The piano accompaniment features a triplet in the right hand and eighth notes in the left hand. A Cm7 chord is indicated above measure 15.

17

Na. give it two hun - dred per cent. I give it all and a

Measures 17-20. The vocal line (Na.) has lyrics: "give it two hun - dred per cent. I give it all and a". The piano accompaniment features a triplet in the right hand and eighth notes in the left hand. Chords G, Bb, and B° are indicated above measures 17, 19, and 20 respectively.

2 20

Na. lit - tle bit ex - tra: twohund-red per - cent!

C F/E \flat G Cm B \flat A \flat 7

24

Na. Some peo - ple on - ly give

G 5 Cm 7

27

Na. — things ev - 'ry-thing they've got. But

G

30

Na. when I've gi-ven ev - 'ry - thing, guess what? I sprin-kle a lit - tle

B \flat B $^{\circ}$ C F F/E \flat G 7

33 Na. ex-tra on top! A hundred per cent is for lo - sers, who

36 Na. can't see bey-ond their hoot- ers. Some-times when the

39 Na. go-ing gets tough, a hundred per-cent just is -n't e nough.

42 Cm Bb Eb Bb Cm G Ab

46 Cm Bb Eb Bb Cm G Ab G A

50 (Dm) x11 C⁹/D Dm C⁹/D

Musical notation for the first system, measures 50-53. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

G(sus2) C⁹/D x7

Musical notation for the second system, measures 54-57. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

C⁹/D Dm C⁹/D

Musical notation for the third system, measures 58-61. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

Dm C⁹/D E⁵/F Gm⁹

Musical notation for the fourth system, measures 62-65. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

C⁹/D Dm C⁹/D

Musical notation for the fifth system, measures 66-69. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

C⁹/D Dm C⁹/D E⁵/F G(sus2)

Musical notation for the sixth system, measures 70-73. Treble clef has chords and triplets. Bass clef has a steady eighth-note accompaniment with triplets.

Na.

Dm C B° Eb A(sus4) A

Na.

hundred per cent is for lo - sers, whocan't see bey-ond their hoot ers...

Gm7 Dm A (Dm)

Na.

Some - times when you can't get through it, — a hun-dred per - cent —

Gm7 Dm/F A

Na.

just won't do it! — 'Cause when I — give it — ev - 'ry - thing, it

C Fm7

Na. does-n't e - ven make a dent. So I give it ev - 'ry-thing and a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major or D-flat minor). It features several triplet markings over eighth notes. The lyrics are "does-n't e - ven make a dent. So I give it ev - 'ry-thing and a". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand has chords and some triplet markings. The left hand has a steady eighth-note bass line. Chords are labeled as C7, Eb, and C/E.

Na. lit-tle bit ex - tra: two hun dred, two hun dred,

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "lit-tle bit ex - tra: two hun dred, two hun dred,". The piano accompaniment features chords labeled F, Bb, C, and Db. The right hand has some triplet markings and a melodic line. The left hand continues with eighth-note accompaniment.

Na. two hun dred per-cent!

The third system of music concludes the vocal line with the lyrics "two hun dred per-cent!". The piano accompaniment features chords labeled C7 and C/F. The right hand has triplet markings and a melodic line. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

05. Think About the Future.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

Dad

Think a-bout the fut - ure.. You've got to

D

Da

5

think a-bout the fut ure. There is no doubt that the fut - ure_ will come and

G# A

Da

9

find you. Think a-bout to-mor - row. You've got to

G# D

Da

13

think a-bout to-mor - row. Just blink and sud - den ly to-mor - row_

G# A

16

Da is far — be - hind you.

G#

22

Da Some-bo-dy push - ing you out.

Db

25

Da Some bo-dy pul - ling you in. You'll ne-ver get the bet - ter

A D

28

Da of the cle-ver fel - la who ne-ver had a meas-ure of doubt! You've got to

Bb E A

31

Da

Think a-bout the fut- ure. You've got to think a-bout the fut- ure. There is no

D G#

35

Da

doubt that the fut - ure__ will come and find you. You've got to

A G#

39

Da

Think a-bout to-mor row. You've got to think a-bout to-mor row. Just blink and

D G#

43

Da

sud - den ly to-mor - row__ is far__ be - hind you.

A G#

46

Da

Some bo-dy lift - ing you up.

Db

49

Da

Some-bo-dy pul - ling you down. No mat-ter what your ta - lent,

A D

52

Da

there are those who have-n't e-ver had a meas ure of luck. You've got to

Bb E A

55

D⁵ D⁵/F# D⁵/G D⁵/C

p

58

D⁵/B D⁵/C D⁵ D⁵/F# D⁵/G D⁵/C

62

Da

You can cry all you want to and squander your life on a

D⁵/B D⁵/C D⁵ D B^bmaj⁹

65

Da

dream that will never come true. Dreams are for dreamers who

A^m7 D D/E D/F# G^m

68

Da

drag and de-lay. They live for tomorrow, just wasting away. But

G^m(maj7)/F# B^b/F C⁷/E

71

Da

yes-ter-day's over, tomorrow will come and

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

73

Da

life is for liv - ing to day.

Cm/F F Bb⁵ Bb⁵/D Bb⁵/Eb

p

76

Je

What will I be? If I don't have

Bb⁵/Ab Bb⁵/G Bb⁵/Ab Bb⁵ Cm

79

Je

this, what will be-come of me? Off - ice? Fam ily? I'd drift through life.

C(sus2)/D Eb

81

Je

I'd leave at five and take the same old route in a suit with com - mu - ters.

G(sus4) G Cm

83

Je

Drift home in a world of my own but each day hid - ing in - vis - i - ble

C(sus2)/D Eb

85

Je

tears, I'd spend my years think - ing I'd messed up, all dressed up go - ing no - where

G(sus4) G Cm

87

Je

slow - ly. Thinking how, if on - ly things were diff - rent in my child -

C(sus2)/D Eb

89

Je

hood; I'd un - der - stood life is to - day!

G(sus4) G G(sus2)/A G/B C5 C5/E

92

C5/F C5/Bb C5

96 F C/E

100 A⁵

Dm G F/A G/B F C/E Dm G F/A G/B

104 A⁵ A⁵/C

108 F Eb/G F/A

A⁵/D A⁵/G

112

Da Thinka-bout the fut- ure. You've got to think a-bout the fut- ure... There is no

Je Thinka-bout the fut- ure. You've got to think a-bout the fut- ure... There is no

Na Thinka-bout the fut- ure. You've got to think a-bout the fut- ure... There is no

El Thinka-bout the fut- ure. You've got to think a-bout the fut- ure... There is no

Eb A

116

Da
 Je
 Na
 El

doubt that the fut ure— will come and find you. You've got to

Bb A

120

Da
 Je
 Na
 El

Thinka-bout to-mor row. You've got to think a-bout to-mor row. Justblinkand

Eb A

124

Da
 sud-den ly to-mor row— is far— be - hind you.

Je
 sud-den ly to-mor row— is far— be - hind you.

Na
 sud-den ly to-mor row— is far— be - hind you.

El
 sud-den ly to-mor row— is far— be - hind you.

B \flat A 8^{va}-----|

The musical score consists of five systems. The first four systems are for vocal parts: Da (bass clef), Je (bass clef), Na (treble clef), and El (treble clef). Each vocal part has the lyrics 'sud-den ly to-mor row— is far— be - hind you.' and features triplet markings over the first three notes of the first measure. The fifth system is for piano accompaniment, with a treble clef and a bass clef. It includes dynamic markings 'B \flat ' and 'A' above the first two measures, and '8^{va}-----|' above the third measure. The piano part features chords and melodic lines in both hands.

06. I Don't Believe in Miracles.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

$\text{♩} = 150$

The musical score is written in 4/4 time with a tempo of 150 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand, often using triplets. The vocal line is in the soprano range and includes lyrics. The score is divided into systems, with measure numbers 5, 9, 12, and 15 marking the beginning of new sections. Chord changes are indicated above the piano staves.

Chords: Gm, Dm/F, Cm/Eb, Gm/D, D, Dm/F, Gm/D, D, Gm, Dm, Bbm, Ab

Measures: 1-4, 5-8, 9-11, 12-14, 15-18


Vocal lyrics:
The trou - ble with me,
— the lo - wer the odds, — the bet - ter the game..

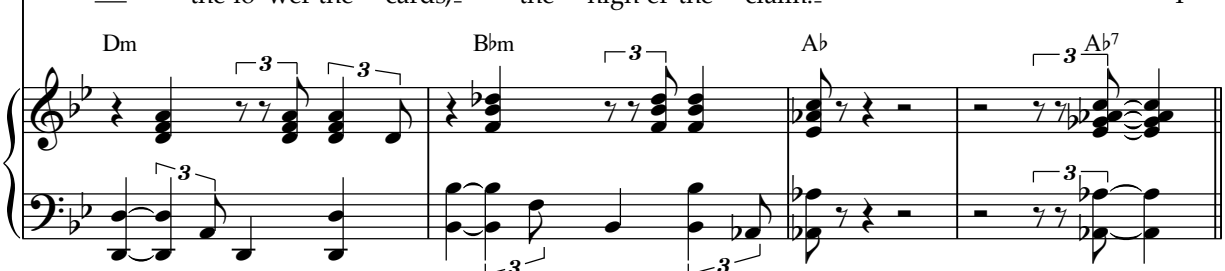
19

El  The dif - fi-cul - ty,-

Gm 

22

El  — the lo-wer the cards,- the high-er the claim.. I

Dm 

26

El  feel no pain, but it's hard to ex- plain. I fall down so I can't drop. If

Eb 

30

El  I lie down I won't get up a- gain. I just can't make it

Eb 

33

El  stop. I don't be- lieve_____ in mir a-cles. I don't be- lieve_ in fai-ry tales. They say if

Ab 

38

El

you wish on a star, — dreams will come true; it's un - true! I don't be lieve

Db Ab/C Bbm7 Db/Ab Eb Gm/D C#o7 C7

42

El

— in mir - a - cles. I don't be lieve — in cot - ton wool clouds. If you

Fm Cm/Eb

46

El

want some - thing to change, — dream out loud, loud, loud!

Db Ab/C Bbm7 Db/Ab C C/Bb C/Ab C/G

50

53

56

Choir [V/O]

Don't bel - iev e — a word they say. —

Cm Gm/Bb

60
Choir [V/O]

A ma- gic_ wand_ won't save the day._ The

Fm/Ab Cm/G G

64
Choir [V/O]

streets were ne - ver_ paved_ with gold, and fai-ry tales and knights of old are

Fm Ab/Eb Dm7(b5) Bb7 Eb Bb/D Cm Eb/Bb

68
Choir [V/O]

on - ly there to waste_ yourdays a- way,_ a- way._

Ab Eb/G Fm Ab/Eb Cm/G G

72

75

78
Je

The trou - ble with her,

Gm

81

Je

the lo - wer the odds, — the bet - ter the game. —

Dm Bbm Ab

85

Je

The dif - fi - cul ty,

Gm

90

El

I

Je

the lo - wer the cards, — the high - er the claim. —

Dm Bbm Ab Ab7

94

El

feel no pain, but it's hard to ex plain. I fall down so I can't drop. If

Eb Gm Bbm Db Bb7/D

98

El

I lie down I won't get up a gain. I just can't make it stop.

102

107

Choir [V/O]

Don't believe a word they say.

112

Choir [V/O]

A magic wand won't save the day.

117

Choir [V/O]

The streets were never paved with gold, and fairy tales and knights

Chords: Eb, Gm, Bbm, Ab, Fm, F(sus2)/G, F(sus4)/A, G(sus4)/B, Dm, D(sus4)/E, F, C(sus2)/G, G, Cm, Gm/Bb, Fm/Ab, Cm/G, G, Fm, Ab/Eb, Dm7(b5), Bb7, Eb, Bb/D

121

Choir [V/O]

— of old_ are on - ly there to waste_ your days a - way, — a - way.

Cm Eb/Bb Ab Eb/G Fm Ab/Eb Cm/G

125

Choir [V/O]

I don't be lieve_____ in mir a-cles. I don't be lieve_ in fai-ry tales. They say if

G Fm Cm/Eb

130

Choir [V/O]

you wish on a star, — dreams will come true; it's un - true! I don't be lieve

Db Ab/C Bbm7 Db/Ab Eb Gm/D C#o7 C7

134

Choir [V/O]

— in mir - a - cles. I don't be lieve_ in cot-ton wool clouds. If you

Fm Cm/Eb

138

Choir [V/O]

want some-thing to change,— dream out loud, loud, loud!

Db Ab/C Bbm7 Db/Ab C C/Bb C/Ab C/G

143

149

El

Je

Bu

Na

It's on - ly— the most im-por-tant day of— the year!

It's on - ly— the most im-por-tant day of— the year!

It's on - ly— the most im-por-tant day of— the year!

It's on - ly— the most im-por-tant day of— the year!

F Bb(sus4) Bb Bb9 Bb F/A Fm/Ab

154

El Last day of school,

Je Last day of school,

Bu Last day of school,

Na

C C6 C7 C C6 C7

156

El

Je

Bu

Na Last day of school,

C9 C C11

162

El

Je

Bu

Na

Choir [V/O]

First day of the summer!

First day of the summer!

First day of the summer!

First day of the summer!

First day of the summer!

C

166

F

07. Interval Song.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

Freely.

C

Things I learn at

5 Eb Ab G Dm G7

schoolain't al-ways things I need to know. And the things I need to know_ they ne-ver

10 C Cmaj7 C7 F Ab C A7

teach. Thingsthemteach-ers learnyou hard ly ne ver. makesno sense. Andthe

16 D7 G G+ *Faster. C*

things I need to know_ stayout of reach. Like... Howyou s'posed to know

21 C/E E7 Am

—when you've run out— of in - vis - i - ble ink? How come the wood -

25 D G+ C

peck - ers— ne - ver— made No - ah's Ark sink? I'd be e - ver so

29 E Am C7

cle - ver— if it— weren't for all— them things I ne - ver,—

32 Dm F/G G C Ab Ab/Bb Ab/C

things what I ne ver_ learnt at school.

36 D♭ F7

Why can't you buy cat food what is— made to taste of

39

Bbm

Eb

mouse? Why are they called 'steps' out - side and 'stairs' when they're in-

43

Ab+

Db

F

side the house? I'd be e - ver so cle - ver - if it -

46

Bbm

Db7

Ebm

Gb/Ab

Ab

weren't for all - them things I ne - ver, - things what I ne ver - learnt at

50

Db

A

A/B

A/C#

D

F

school. It's all well and good if you know

54 B \flat A Em A

countries of the world, or can mul-ti- ply_ x by the sum of_

58 D Dmaj 7 D 7 G B \flat D

z. Why, oh, why? The things them teach-ers learn you will be use-less, boys and

63 B E E/F \sharp E/G \sharp A A $^+$

girls, so why not learn the big- ger_ things in- stead? Like... are

68 D F \sharp^7

all O - lym - pic her oes_ bad if Good Guys Fin - ish_

71 Bm

Last? How do they put up them signs what

74 E A+ D

say "Keep Off_ the Grass"? I'd be e - ver so

77 F# Bm D7

cle- ver_ if it_ weren't for all_ them things I ne - ver,_

80 Em G/A A D

things what I ne ver learnt at school.

84 Eb G7

How come glue don't getstuck to the in-side of the tube?_

88 Cm F7

how can stuff be sold as be-ing both 'new' and

91 Bb+ Eb G

al - so 'im - proved'? I'd be e - ver so cle- ver_ if it_

94 Cm Eb7 Fm Ab/Bb Bb

weren'tfor all_ them things I ne- ver,_ things what I ne ver.learnt at

98 Eb C C/D Cm/Eb C/E Fm

school. School might learn you ex pert-ly

102 Fm(maj7) Cm/Eb

'i' be-fore 'e', 'ex-cept af-ter 'c', but what a-bout 'sci-ence'? 'De - i - ty'? - To

106 C(sus2)/F G(sus4) G Cm

'reign', like 'an - cient' 'sov ereign- ty'? - 'Heirs' 're - in-force' 'suf-

109 Cm(maj7)

fic - ient - ly' 'their' - 'for-ign' 'neigh-bours' 'be-ing' 'lei - sure - ly', -

112 Eb/Bb F

'height', 'weight', 'seize' 'weird', 'beige' and 'so - ci - e - ty'. — What a

115 Bb+ Eb

load of non - sense! — Why do on - ly lo - sers e - ver —

118 G7 Cm

say 'it's just a game'? Why's the first thing psy - chics al - ways

122 F7 Bb+ Eb G

ask: 'What is — your name'? I'd be e - ver so cle ver — if it —

126 Cm Eb7 Fm Ab/Bb Bb

weren't for all them things I ne- ver, things what I ne ver. learnt at

130 Eb C C/D Cm/Eb C/E F

school. Why is rain trans -

133 A7

pa- rent but it's white when it's a cloud? If

136 Dm G C+

milk goes off when it's not in the fridge, then why don't it go off in the cow?_

140 F A Dm F⁷

I'd be e - ver so cle ver_ if it_ weren't for all_ them things I ne - ver,_

144 Gm C A A/B Am/C A/C# Dm Dm/C Bb Bb/A

things what I ne ver learnt at; might learn quick - er_ if I_ weren't at,

148 Gm C F E F

things what I ne ver learnt at at school!

08. Entr'acte.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

♩ = 160

5 Am Am/G F#° Am Dm Dm/C Dm/B Dm

9 F F/E F/Eb F/D C C/b C/A C+/G# E E/D

Mu. 14

E/C E/B A(sus2)/B

It's on - ly

Mu. 19

one step to the front door, free-dom is for the tak - ing. If

A(add2)/C# D5(add6) B7/D#

23

Mu.

I've been here before... it's because freedom just seems too remote, but one more step and

D A^{maj7}(omit5)/D A/C# F#m/C# Bm G#°/B A F#m/A E(sus2)/F#

28

Mu.

Bu.

then I'll go. Keys! Where are my keys? Ella? A word.

F#(sus2)/G# A(sus2)/B

33

El.

And I know what he'll say... he'll tell me fighting isn't right.

A(sus2)/B

37

El. He tells me fighting is-n't right... But she deserved it!

Bu. Fighting isn't right, Ella.

C#(sus4) F#/C# G#7(omit3)/D# D#m

41

Bu. And I know what she'll say... she'll tell me she can't be excluded.

A(sus2)/B

45

El. You can't exclude me, I'm a carer!

Bu. She tells me she can't be excluded. And I say,

C#(sus4) F#/C# G#7(omit3)/Eb D#m

49

Bu. "No, but I can make you miss the games." Don't want to do it.

E E/B F#m F#m/A C° G#7

53

Bu. I keep thinking what'll that do for her confidence? And the fact

C#m C#m/B E(sus2)/F# F#(sus4) A(sus2)/B

58

Mu. It's just one step

Bu. that we need all the team members we can get right now.

Je. One!

A(sus2)/B

62

Mu. to the front door. Free dom is for the tak - ing. If I've been here be fore__ it's be-cause

Je. Two! Three! Four! Five! Four!

A(add2)/C# D5(add6/6) B7/D# D Amaj7(omit5)/D A/C# F#m/C#

67

Mu. free-dom just seems too re mote, but one more step and then I'll

Je. Three! Two! One!

Bm G#°/B A F#m/A E(sus2)/F# F#(sus2)/G#

71 ♩ = 174

Mu. go.

Je.

♩ = 174 Go!
Emaj7 E Emaj7 E A6 Amaj7 A

74 A^6 A^{maj7} A $F\sharp m$ $F\sharp m(add9)$ $F\sharp m^7$ $A(omit5)/B$ E^{maj7} E $\text{♩} = 174$

78 E^{maj7} E A^6 A^{maj7} A A^6 A^{maj7} A $F\sharp m$ $F\sharp m(add9)$ $F\sharp m^7$ $A(omit5)/B$

83 E^{maj7} A^6 A^{maj7} A

87 A^6 A^{maj7} A $F\sharp m$ $F\sharp m^9$ $F\sharp m^7$ B^7 E^{maj7}

92 A^6 A^{maj7} A A^6 A^{maj7} A $F\sharp m$ $F\sharp m^9$ $F\sharp m^7$ B^7

97 C#(sus2) C#m C#m7 G#m/C# C#m C#m7 Amaj7 A6 A Ab5

101 G#(sus4) G# Am A Ab5 Am A F#m F#m6

106 B7 C#(sus2) C#m C#m7

108 *rall.* G#m/C# C#m C#m7 E

2 20

Je. Or be the fast-est?

Mu. What if I

F#/C# G#7(omit3)/D# D#m A(sus2)/B

Mu. fall down? what if I can't make the dis - tance?

C#(sus4)

Mu. Or can't get past this ob - sta cle, - it's

F#/C# G#7(omit3)/D# D#m A#

Mu. one step to the front door, free-dom is for the tak - ing.


B C#° F# Bb/F


36

Mu. 



41

Mu. 



46

Je. 

Mu. 

Ri. 



Je. What if I can't jump the high - est? Or

Mu. My feet stick to the floor. The

Ri. when I get to Big School. Jer-maynewillrun fas-ter

E(sus4) A/E

Je. be the fast - est?

Mu. locked front door seems fur-ther a - way from me. What if I

Ri. and fur-ther a - way from me. How will

B7(omit3)/F# F#m C(sus2)/D

57

Je.  Ev'ry time

Mu.  ___ fall down? what if I ___ can't make the dis - tance?

Ri.  they all know I ___ don't like sur - pri - ses?

 E(sus4)

61

Je.  I get close It gets fur-ther a-way from me.

Mu.  Or can't get past this ob - sta cle, - it's

Ri.  It gets fur-ther a-way from me.

 A/E B7(omit3)/F# F#m C#

65

Je. 

Mu. 

Ri. 

One! Two! Three! Four!

D Eb° A C#/G#



69

Je. 


Mu. 


Ri. 

D Eb° E(sus4) D/F# E/G# A F#m



74

Je.  you've got-ta have con - fi - dence. No - bo-dy gon na walk you home.

Mu.  you've got-ta have con - fi - dence. No - bo-dy gon na walk you home.

F#m/A Bm E E/B E E/B A F#m



78

Je.  In this life you're on your own_ so get some. Con - fi - dence,

Mu.  In this life you're on your own_ so get some. Con - fi - dence,

Ri.  If you e-ver wan na

El.  If you e-ver wan na

F#m/A Bm E E/B E C Am



Je. you've got - ta have con - fi - dence. No - bo - dy gon - na

Mu. you've got - ta have con - fi - dence. No - bo - dy gon - na

Ri. change your life, got - ta change your way of think - ing.

El. change your life, got - ta change your way of think - ing.

Am/C Dm G G/D G G/D

Je. walk you home. In this life you're on your_ own_ so get some.

Mu. walk you home. In this life you're on your_ own_ so get some.

Ri. If you want it got ta hold on tight, though the ship you sail is sink - ing.

El. If you want it got ta hold on tight, though the ship you sail is sink - ing.

C Am Am/C Dm G G/D G

89

Ri.

Con - fi - dence, you've got-ta have con - fi - dence...

Eb Cm Cm/Eb Fm Eb⁵/Bb F⁵/Bb

95

Je.

And what if I _____ can't find the con - fi - dence? Just when you're

Eb Gm Eb

100

Je.

glad that you have come so far, _____ they raise the bar, and

Bbm⁷ Bb/D Bbm⁷ Bb/D D(omit5)/F#

105

Je.

what if I _____ can't find the con - fi - dence? What if I _____

Eb Gm Eb

Je. — should jump and fall? What then? How will

Bbm7 Bb/D Bbm7

Je. I get up a - gain?

Mu. If you e-ver wan na change your life,

Bb/D D(omit5)/F# Eb Cm D7(sus4)/A

Mu. got-ta change your way of think ing.

♩ = 130

Abmaj7 Bb(sus2)

124

128 G^{o7}

gliss. gliss.

134 ♩ = 173

Je. Con - fi - dence, you've got-ta have

Mu. Con - fi - dence, you've got-ta have

\ Eb Eb⁷/D^b A^b A^b/C Fm B^bm B^bm/C B^bm/D^b

140

Je. con - fi - dence. No - bo-dy gon-na walk you home. In this life you're

Mu. con - fi - dence. No - bo-dy gon-na walk you home. In this life you're

B^bm B^bm/C E^b E^b/G E^b E^b/F A^b A^b/C Fm B^bm B^bm/C B^bm/D^b

Je. on your_ own_ so get some. Con - fi - dence,

Mu. on your_ own_ so get some. Con - fi - dence,

Ri. If you e - verwan-na

El. If you e - verwan-na

Bbm Bbm/C Eb Eb/G Eb Eb/F Eb/G B B/D# G#m

147

Je. you've got - ta have con - fi - dence. No - bo - dy gon-na

Mu. you've got - ta have con - fi - dence. No - bo - dy gon-na

Ri. change your life, got - ta change your way of think - ing.

El. change your life, got - ta change your way of think - ing.

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

150

Je. walk you home. In this life you're on your own.

Mu. walk you home. In this life you're on your own.

Ri. If you want it got - ta hold on tight, though the ship you

El. If you want it got - ta hold on tight, though the ship you

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

153

Je. — so get some con - - - fi - dence!

Mu. — so get some con - - - fi - dence!

Ri. sail is sink - ing. Con - - - fi - dence!

El. sail is sink - ing. Con - - - fi - dence!

F#/G# F#/A# B A# B

10. My Mum.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler

♩ = 120

Ella

One o' clock and there's still no sign, come two o' clock, run ning

B_b *E_b* *E_b(sus2)/F* *E_b/G*

6

El.

out of time, come three o' - clock and it's my big race. I watch our win - dow, still no trace of

A_b(sus2) *A_b* *E_b/G* *F_m* *A_b/E_b* *D_b* *A_b/C* *B_b(sus4)* *B_b*

11

El.

my Mum. She knows when I've done wrong, though some times she just

pp *p* *B_b7*

16

El.

won't let on... She wraps me up when I am ill, puts flow ers on my win dow sill. It

(8) *E_b* *D_b5(#11)* *A_b/C* *B_bm* *F_m* *D_b5(#11)* *A_b/C* *F_m* *B_b*

21

El. may not mean that much to you, but my Mum al-ways knows what I need, and

mf

Ab Bbm Db Ab/C

26

El. right now I need my Mum. Though we some times fight, I

mp

Bb(sus4)

31

El. know, deep down, that my Mum's right. And if I find my way out there, I'll owe it all, each

Bb7 Eb Db5(#11)/Ab Ab/C Bbm Fm Db5(#11) Ab/C

36

El. day, to her... It may not mean that much to you, but my Mum

Fm Bb Ab Bbm Db

40

El. is the reason I'm here. Can't I be here with my Mum? And

Ab/C Bb(sus4)

45

El. if I e-ver doubt how much she loves me I get out the box she keeps be -

g^{ua} Bb⁷ Eb Bb

mf

50

El. neath the bed, wrapped in rib-bons dus-ty red. where ev-'ry pic ture I dis card, each

Cm G Gm Fm Bb Db⁵(#11) Ab/Bb Bbm Fm

55

El. scrib ble, ev-'ry birth day card is packed up tight, for what they're worth. 'Cause no-one,

Db⁵(#11) Ab/C Fm Bb Ab Bbm Db

mp

60

El. not a soul on this Earth could love me more than my Mum.

Ab/C Bb(sus4) *g^{ua}*

pp

11. Hurdles.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

♩ = 165

Ella

E-ver since I ___ came

6

El.

___ to this stu- pid_ school,___ I've been jump ing o - ver

10

El.

hur dles_ ev - 'ry day. Trying to fit in,___ don't know
Dm Dm/C

14

El.

where to be gin,___ jump ing o - ver hur dles ev - 'ry day.
B^b7 G⁷ Am B^b F E Am Am/G[#]

19

El.

 Ev-'ry-bo-dy__ here__ wants to see me__ fall.

 Am Am/G# Am Am/G#

23

El.

 I'm jump ing o-ver hur dles_ ev - 'ry day.

 B° E

27

El.

 Try to make friends, walk ing

 Am Am/G# 3 Dm Dm/C

30

El.

 in-to dead ends, jump ing o-ver hur dles ev-'ry day. I see

 B° G7 Am B° F E Am Am/G#

35

El.

dan-ger, so I slip and_ slide a-way. Prob lems? Step to one side. Throw what you like

Dm C

39

El.

___ at me, try and sur prise___ me. I'll get up, lift my chin and start a - gain.

B° G#°7 C C/B Am Am/G Am/F# D E Dm

44

Je.

From the sec-ond that you're born,___

Na.

From the

Dm/C# Dm Dm/C# Dm Dm/C

48

El. From the sec-ond that you're born to the sec-ond that you

Je. to the sec-ond that you die, life has a fun-ny way of making you

Na. sec-ond that you're born to the sec-ond that you die, life has a fun-ny

Dm/B Dm Gm Gm/F Gm/E Gm

51

El. die. Mak ing you chase, keep the pace with the scum. Mak ing you

Je. look so dumb. Mak ing you chase, keep the pace with the scum. Mak ing you

Na. way of mak ing you look so dumb. chase, keep the pace with the scum. Mak ing you

Bb Bb/Ab Bb/G F F/Eb F/D F+/C#

El. run, run, run! If you wan na make a change, get out_ of your seats, clap hands, stand

Je. run, run, run! If you wan na make a change, get out_ of your seats, clap hands, stand

Na. run, run, run! If you wan na make a change, get out_ of your seats, clap hands, stand

A A/G A/F A/E A Bb

El. up! Some-thing can be done. When theWorld is pulled from un-der your feet, then run, run,

Je. up! Some-thing can be done. When theWorld is pulled from un-der your feet, then run, run,

Na. up! Some-thing can be done. When theWorld is pulled from un-der your feet, then run, run,

Dm E A A/G

64 ♩ = 141

El.
 run, run! Then, one hur-dle I could

Je.
 run, run!

Na.
 run, run!

A/F A/E A A/G A/F A/E A(sus2)/B Bm7 Am/C

♩ = 141

69

El.
 see right in front of me just cat-ches me out. Then, one


D(sus2) D Am/E G Bm/F# A(sus2)/B Bm7


74

El.
 hur dle tips and my feet lose their grip.i'm fal-ling through the air


Am/C D(sus2) D Am/E G

79


El.  wond er-ing why_ of all the hur-dles in my life that was the only one I couldn't miss.

 Cmaj7 Am D7

83 Am D B7/D# Em Em/D Em/C# Em Am Am/G Am/F# Am



89 C C/B C/Bb Am7 G G/F Em7 Eb+ B B/A





94

El.  Some-times you smile like the

 Bb/G B/F# D

97

El.  sun shines, e-ven though you look a - bove and skies are

 F#m/C# Em D/F# G E/G# A F#/A#

102

El. clou - dy. Some-times you make out it's al-right,

Bm A/C# D F#m/C#

106

El. e - ven though be - hind your eyes the tears are crowd - ing. You

F#(sus4)/C# Em D/F# G E/G# A F#/A# Bm A/C#

111

El. need to know you're not a - lone. Stick with me and you'll be right at

Em D/F# G D/A A/E

115

El. home.

Bm

rall.

rall.

12. Life is Today.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

$\text{♩} = 136$

Nancy

Freely

mp

Ab Eb/G Fm Eb⁷ Fm G

You can

5

Na.

cry all you want to, but yes-ter-day's gone. to - mor-row will come, come what

C Abmaj⁹ Gm

8

Na.

may. re - grets are be- hind_ you, your dreams lay a- head. The

C Bb/D C/E Fm Fm(maj⁷)

11
Na. road is un- trav - elled, no need to be scared. 'Cause yes-ter-day's o - ver, to -

Faster

F7/Eb Ab(b5)/D Dbmaj7

mf

14
Na. mor-row will come, and life is for liv - ing to - day!

Cm Fm/Eb Ab9/Eb *a tempo* Ab

f

17

Ab/C Ab/Db Ab/Gb Ab

21
Je. Life is to day, it's

Ab/C Ab/Db Ab/Gb Ab

25

Je.

hap-ning a round_ you. Start-ing to day, let your lifesur-round you.

Ab/C Ab/Db Ab/Gb

28

Na.

Life is to- day,- it's now or it's ne - ver,you can throw it a- way, but re -

Ab Ab/C Ab/Db

31

Na.

grets are for - e - ver. You're tak-ing the ea - sy way out.____ You're

Ab/Gb Db Ab/C Bbm Eb Db/F Eb/G

34

Na.

tak-ing the eas - sy way out!____

El.

Life is to day, and

Db Ab/C Bbm Gb Bb

37

Na. We're tak-ing a- way_ the same as we're giv - ing.

El. life is for liv - ing.

Bb/D Bb/Eb Bb/Ab

40

Je. Life is to- day,_ don't wait for to - mor - row. Start-ing to- day,_ there's

Bb Bb/D Bb/Eb

43

Je. no time for sor - row, or tak ing the ea - sy way out._ Or

El. Or tak ing the ea - sy way out._ Or

Bb/Ab Eb Bb/D Cm F Gm F/A

46

Je. 

tak-ing the ea - sy way out.---

El. 


tak-ing the ea - sy way out.---

Eb Bb/D Cm Ab F




♩ = 168

49

El. 

Life is full of chan - ges, ev - 'ry day

G(sus4) G(sus4)/A G/B Dm Dm C#o7 C#o7/G C



53

El. 

new sur-pri - ses. Chal-len- ges_ to find,-- moun tains left to climb.

A G G Bb



57

Je. 

Life is full of dan - gers, one is passed, a - no-ther ri - ses.

El. 

Life is full of dan - gers, one is passed, a - no-ther ri - ses.

(A7) Dm C#o7 C A



62

Je. You can ne-ver win, — try-ing to fit in. —

El. You can ne-ver win, — try-ing to fit in. —

G B \flat (A7)

67 C Am

69 C/B \flat C/F C/G C

71 C/D Am

73 C/B \flat C(omit5)/F C/G C C/D

76 Am C/Bb C/F C/G

79 D D/E Bm7

81 D/C D/G D/A

83 Em/B C C/G F#m7(omit5)

86 G/B G C#o/E C#o7/A

88 D#o7 A(sus4)

90

Ri.

You can cry all you want to, but yes-ter-day's gone. to -

A D B \flat maj 9

93

Ri.

mor-row will come, come what may. re - grets are be- hind you, your

Am 7 D C/E D/F $^\sharp$ Gm

96

Ri.

dreams lay a- head. The road is un- trav - elled, no need to be scared. 'Cause

F $^\sharp$ B \flat /F E $^\circ$

99

Ri.

yes-ter-day's o - ver, to - mor-row will come, and life is for liv - ing to -

E \flat maj 7 Dm B \flat 6 /F F(sus 4)

102

Na. and what if I can't find the

Ri. day!

Bb

Detailed description: This system covers measures 102 and 103. The soprano part begins with a whole rest in measure 102, followed by the lyrics 'and what if I can't find the' in measure 103. The bass part has a whole rest in measure 102 and 'day!' in measure 103. The piano accompaniment features a Bb chord in the right hand and sustained bass notes in the left hand across both measures.

104

Na. con - fi - dence?

Bb/D

Detailed description: This system covers measures 104 and 105. The soprano part has a whole rest in measure 104 and 'con - fi - dence?' in measure 105. The piano accompaniment features a Bb/D chord in the right hand and sustained bass notes in the left hand across both measures.

106

Na. just when you're glad that you have come so

Ri. Life is to-day, it's hap-ning a-round you. Start-ing to day, let

Bb/Eb Bb/Ab

Detailed description: This system covers measures 106, 107, and 108. The soprano part has a whole rest in measure 106, followed by 'just when you're glad that you have come so' in measure 107. The bass part has a whole rest in measure 106, followed by 'Life is to-day, it's hap-ning a-round you. Start-ing to day, let' in measure 107. The piano accompaniment features Bb/Eb and Bb/Ab chords in the right hand and sustained bass notes in the left hand across measures 106 and 107. A key signature change to Bb is indicated at the start of measure 108.

109

Na. far they raise the bar. And what if I

Ri. your life sur- round you. You're tak - ing the ea - sy way out...

C

111

Na. — can't find the con - fi dence?

Ri. — You're tak - ing the ea - sy way out...

C/E

114

Na. What if I should jump and fall, what

Ri. Life is to- day, — it's now it it's ne - ver. You can throw it a- way, but re -

C/F C/Bb

117

Na. then? Will I get up a - gain? —

Ri. greets are for-e - ver.

D#° F7(omits)

121 D(sus4)/G

123 G(sus2)

125 ♩ = 177

Na. rit.

Je. Richard!

El. Team work.
Cm

129

Na.

Je.

El.

When there's too much for one,
it's the on-ly way to getthings done.

Cm(maj7) Cm Cm(maj7) G7 Cm7/D G7/D Cm7/Eb

133

Na.

Je.

El.

Team work.
find a friend, go twice the dis - tance.

Where is he?!

Ab7/Eb Cm/Bb Bb Cm

137

Na. Dunno.

Je. It's the on-ly way to win this race.

El. When you can't keep the pace,

Cm(maj7) Cm Cm(maj7) G Cm7/Eb F7

142

Na. I'm rea- dy!

Je. I'm rea- dy!

El. reach the end_ with some as- sis - tance. I'm rea- dy!

Ab7/Eb Cm/Bb Bb Bbm Bb

147

Na. Ready now to run!

Je. Ready now to run!

El. Ready now to run!

Ri.

G+

x4

151

Na.

Je.

El. Stand ing upright on the white line, rea-dy for the off, it's

Ri.

Bm B(sus2)/C#

x33

3

3

155

El.

one, two, three, four, time for me, no! It's time for all of us and sud-den - ly Jer-

D B(sus2)/C# F# F#/G# F#m/A F#/A#

160

El.

mayne comes like a bul let round the bend to the last straight, feet are pa-ral-let, eyes face front and

Em Bm/F# F#

165

Na.

Je.

El.

Ri.

he is lead-ing! runs so fast, his sha-dow's wheez-ing! And he's smil-ing!

You don't You don't You don't

G(b5) A F#/A# F# Cm

169

Na. mess with the Big Kids___ if you wan-na sur- vive.____ We are

Je. mess with the Big Kids___ if you wan-na sur- vive.____ We are

El. Like a sign, but what? I don't know! Like he's tel-ling me

Ri. mess with the Big Kids___ if you wan-na sur- vive.____ We are

C(sus2)/D

172

Na. big-ger than you, strong-er than you, loud-er and tough er than you, rough er

Je. big-ger than you, strong-er than you, loud-er and tough er than you, rough er

El. we can do this! we can win 'cause who are they? Blue

Ri. big-ger than you, strong-er than you, loud-er and tough er than you, rough er

E \flat C(sus2)/D

175

Na.
 than you. And so, you don't mess with the Big Kids— if you're staying a live.

Je.
 than you. And so, you don't mess with the Big Kids— if you're staying a live.

El.
 Team don't stand a chance! And somehow believe him. And

Ri.
 than you. And so, you don't mess with the Big Kids— if you're staying a live.

G G/A Gm/Bb G/B Fm Cm/G

179

Na.
 — we are taller than you, wider than you, when you get on the bus, don't make

Je.
 — we are taller than you, wider than you, when you get on the bus, don't make

El.
 somehow I am strong, the baton hits my hand and I run for my

Ri.
 — we are taller than you, wider than you, when you get on the bus, don't make

G Ab⁵ Bb

183

Na. a fuss. Big Kids rule! Don't mess with the Big Kids.

Je. a fuss. Big Kids rule! Don't mess with the Big Kids.

El. life! On my own, now. I have flown, I'm

Ri. a fuss. Big Kids rule! Don't mess with the Big Kids.

G/B G C#m

186

Na. if you wan-na sur- vive. We are big-ger than you, strong-er

Je. if you wan-na sur- vive. We are big-ger than you, strong-er

El. running like the wind and one, two, three, four Blue Team ra - cers

Ri. if you wan-na sur- vive. We are big-ger than you, strong-er

C#(sus2)/D# E

189

Na.  than you, louder and tougher than you, rougher than you. And so,


Je.  than you, louder and tougher than you, rougher than you. And so,


El.  fade behind, I keep my chin up, I don't mind if

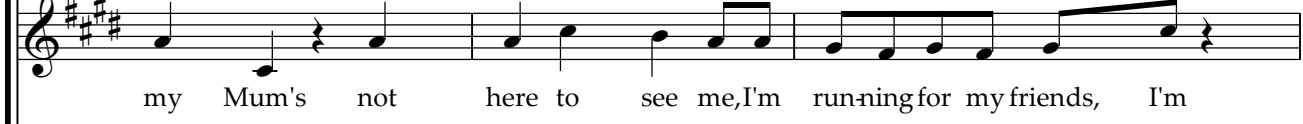
Ri.  than you, louder and tougher than you, rougher than you. And so,


 C#(sus2)/D# G# G#/A# G#m/B G#/B#


192

Na.  you don't mess with the Big Kids if you're staying alive.

Je.  you don't mess with the Big Kids if you're staying alive.

El.  my Mum's not here to see me, I'm running for my friends, I'm

Ri.  you don't mess with the Big Kids if you're staying alive.

 F#m C#m/G#

195

Na. — we are tal - ler than you, wi - der than you, when you

Je. — we are tal - ler than you, wi - der than you, when you

El. run ning for my school, for Mis - ter Budge and for a

Ri. — we are tal - ler than you, wi - der than you, when you

G# A(b5) B9(omits)

198

Na. get on the bus, don't make a fuss.

Je. get on the bus, don't make a fuss.

El. foot - ball match I ne - ver e - ven saw!_____

Ri. get on the bus, don't make a fuss.

B G#/B# G# C#m

13. Finale.

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

$\text{♩} = 140$

Ab^5 Ab^5/Bb Ab^5/Gb Ab^5/Db Ab^5/Eb

p

5 Ab^5 Ab^5/Bb Ab^5/F Ab^5/Gb Ab^5/Db Ab^5/Eb

9 Ab^5/Bb Ab^5/F Ab^5/Gb Ab^5/Db Ab^5/Eb Ab^5

13 Ab^5/Bb Ab^5/F Ab^5/Gb Ab^5/Db Ab^5/Eb

17

Bu./Ri.

Na.

Ab^5

Bu./Ri.

Na.

Ab⁵ Ab⁵/C Ab⁵/Db Ab⁵/Gb

25 Fm/C Fm/Db Fm/Ab G° Ab/C Ab/G Db/F

Bu./Ri.

Na.

Life is to day.

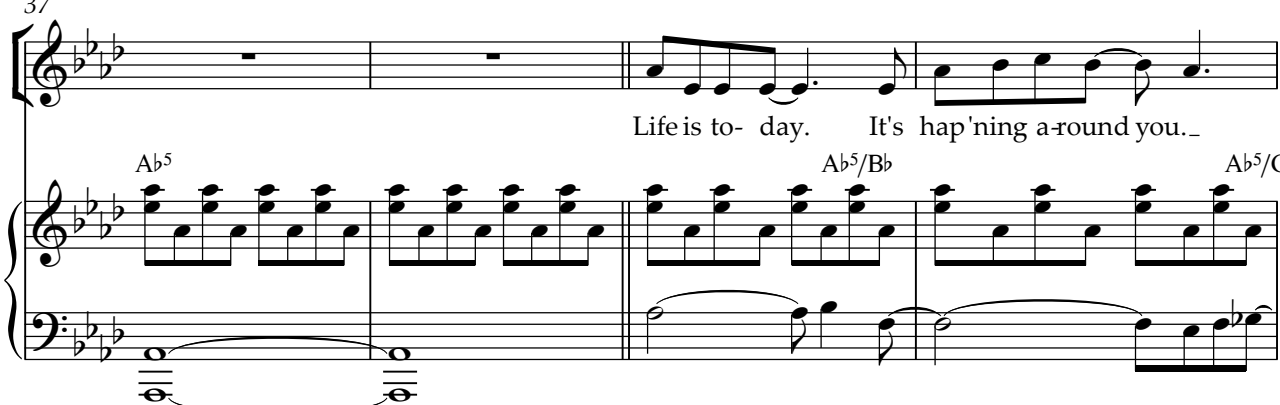
Life is to day.

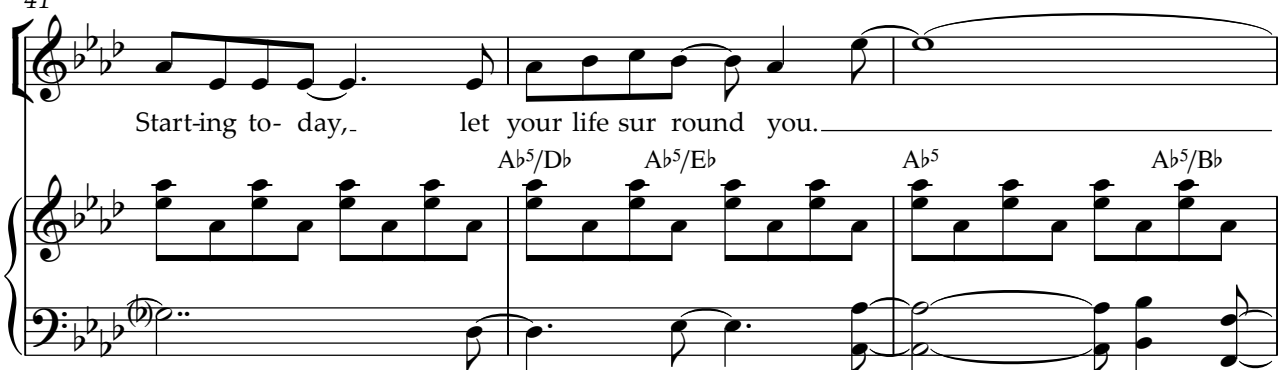
G°/B_b G°/E B_bm⁷(omit₅)/A_b E_b7(omit₃)

Bu./Ri.

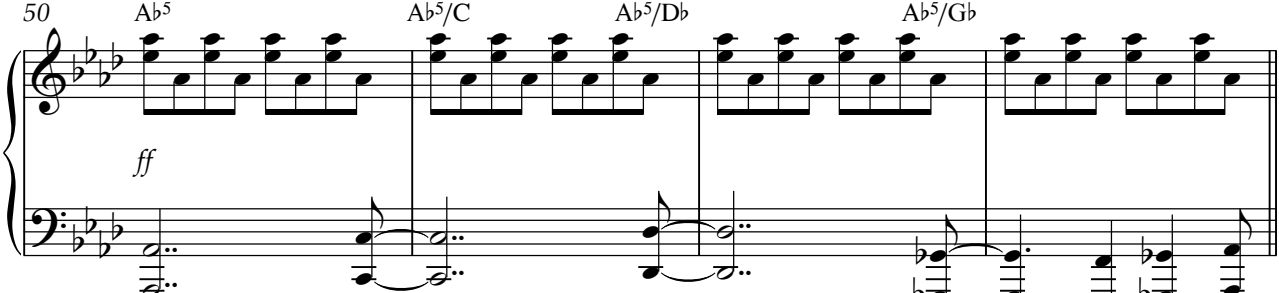
Na.

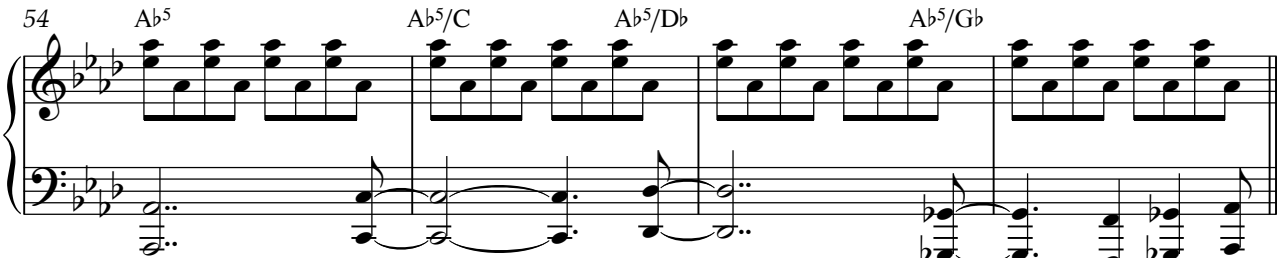
Ab⁵ Ab⁵/C Ab⁵/Db Ab⁵/Gb

37
El. 
Life is to- day. It's hap'ning a-round you...
Ab⁵ Ab⁵/Bb Ab⁵/Gb

41
Na. 
Start-ing to- day,- let your life sur round you...
Ab⁵/Db Ab⁵/Eb Ab⁵ Ab⁵/Bb

44
Na. 
Ab⁵/F Ab⁵/Gb 8^{va} 8^{va}-1

50 
Ab⁵ Ab⁵/C Ab⁵/Db Ab⁵/Gb
ff

54 
Ab⁵ Ab⁵/C Ab⁵/Db Ab⁵/Gb

58

Na.

Life is to day, it's hap-ning a round_ you. Start-ing to day, let

Ab⁵ Ab⁵/C Ab⁵/Db Ab⁵/Gb

61

Na.

your lifesur-round you.

El.

Life is to day, it's now or it's ne - ver, you can

Ab⁵ Ab⁵/C Ab⁵/Db

64

Bu./Ri.

You're tak-ing the ea- sy way out.

El.

throw it a- way, but re - grets are fo - e - ver. You're tak-ing the ea- sy way out.

Ab⁵/Gb Db Ab/C Bbm

67

Bu./Ri. You're tak-ing the eas - sy way out!—

El. You're tak-ing the eas - sy way out!—

Eb Db/F Eb/G Db Ab/C Bbm Gb

70

Jer. Life is to- day, - and life is for liv - ing. We're tak-ing a- way - the

Bb5 Bb5/D Bb5/Eb Bb5/Ab

73

Na. Life is to- day, - don't wait for to- mor - row.

Jer. same as we're giv - ing.

Bb5 Bb5/D

76

Bu./Ri. Or tak-ing the ea - sy way out.

Na. Start-ing to- day,- there's no time for sor - row,

Jer. or tak-ing the ea - sy way out.

Bb⁵/Eb *Bb⁵/Ab* *Eb* *Bb/D* *Cm*

79

Bu./Ri. — Or tak-ing the eas - sy way out! — Life is to

Na. — — — — — Life is to

El. — — — — — Life is to

Jer. — Or tak-ing the ea - sy way out. — Life is to

F *Eb/G F/A* *Eb* *Bb/D* *Cm* *Ab* *F*

83

Bu./Ri. - day! Life is to-

Na. - day! Life is to-

El. - day! Life is to-

Jer. - day! Life is to-

Db C(sus4) Bbm Gb

87

Bu./Ri. - day!

Na. - day! rit.

El. - day!

Jer. - day!

Db C(sus4) Bbm

♩ = 35 Slower ♩ = 140

90

Bu./Ri.

Na. Life is to day! Slower 3

El. Life is to day! Slower 3

Jer. Life is to day! Slower 3

Gb Bb⁵ Bb/D

93

Bu./Ri.

Na.

El.

Jer.

Bb⁵/Eb Bb⁵/Ab Bb⁵

14. The Last Day of School [Curtain Call].

from *Run! A Sports Day Musical*

Words and music by
Julian Butler.

♩ = 160

F#7(sus4)/C# G#7(sus4)/D# C#/E#


5

El. 


Quar ter past three and the bell goes off, we're read y to face the day—

F#m F#m/D E(sus4) E(sus4)/B

9

El. 

Read-y to face what-e-ver's out there wait ing for me.—

Na. 

C F D(sus4)

12

El. Life is-n't ea - sy, tak-ing care of your self... Step by step we can

Na. Step by step we can

Je. Life is-n't ea - sy, tak-ing care of your self...

E(sus4)/B A A7/G G Bm

16

El. work it out... Learning to walk, learn-ing to run.

Na. work it out... Learning to walk, learn-ning to run.

Ri. Learn - ning_ to_

Je. Learning to walk, learn-ing to run.

E(sus4)/F# E(sus4) E(sus4)/D E(sus4)/C#

19

El. Nothing can go wrong, 'cause it's the last day of school,

Na. Nothing can go wrong, 'cause it's the last day of school,

Ri. — walk, 'cause it's the last day of school,

Je. Nothing can go wrong, 'cause it's the last day of school,

Bm C#(sus4) C# B/D# C#/E# F# A#m D#m

22

El. — first day of summer! Last day of school,

Na. — first day of summer! Last day of school,

Ri. — first day of summer! Last day of school,

Je. — first day of summer! Last day of school,

G#m G#m/A# G#m/BG#m G#m/A# C# C#/D# C#/E# F# A#m D#m

26

El. — first day of sum mer! Mov - ing

Na. — first day of sum mer! Mov ing on, mov ing

Ri. — first day of sum mer! Mov ing on, mov ing

Je. — first day of sum mer! Mov - ing

G#m G#m/A# G#m/B G#m G#m/A# C# C#/D# C#/E# Gm

30

El. on, mov - ing up. Step - ping up, step - ping

Na. up, mov ing out of this school. Step-ping up, stepp-ing out, step-ping in - to the blue.

Ri. up, mov ing out of this school. Step-ping up, stepp-ing out, step-ping in - to the blue.

Je. on, mov - ing up. Step - ping up, step - ping

Bb7/F

33

El. out. Break - ing up, break ing out. Start a-fresh and face a newday.

Na. Break ing up, break-ing out, break-ing in-to the fray. Start a-fresh and face a newday.

Ri. Break ing up, break-ing out, break-ing in-to the fray. Start a-fresh and face a newday.

Je. out. Break - ing up, break ing out. Start a-fresh and face a newday.

Gm Bb7(omit5)/Ab Bb7/F Gb+ Gb(b5) C7(sus4)/G

37

El. Re - mem - ber, it's the

Na. Re - mem - ber, it's the

Ri. Re - mem - ber, it's the

Je. Start - ing to walk, got - ta run, bet - ter fly!

G(sus4) G(sus4)/F G(sus4)/E Dm E(sus4) E D/F# E/G#

41

El. last day of school, — first day of summer!

Na. last day of school, — first day of summer!

Ri. last day of school, — first day of summer!

Je. last day of school, — first day of summer!

A C#m F#m Bm Bm/C# Bm/D Bm Bm/C# E

44

El. Last day of school, — first day of

Na. Last day of school, — first day of

Ri. Last day of school, — first day of

Je. Last day of school, — first day of

A C#m F#m Bm Bm/C# Bm/D

47

El. sum mer! Last day of school, — first day of

Na. sum mer! Last day of school, — first day of

Ri. sum mer! Last day of school, — first day of

Je. sum mer! Last day of school, — first day of

Bm Bm/C# E

51

El. sum mer! Last day of school, — first day of sum mer! It's

Na. sum mer! Last day of school, — first day of sum mer! Re-mem-ber that it's

Ri. sum mer! Last day of school, — first day of sum mer!

Je. sum mer! Last day of school, — first day of sum mer! It's

57

El. on - ly the most im - port - ant day of the year!

Na. on - ly the most im - port - ant day of the year! Last day of school,

Ri. It's on - ly the most im - port - ant day of the year!

Je. on - ly the most im - port - ant day of the year! Last day of school,

A D(sus4) D D(sus2) A/C# Am/C Bm7(omit5)

62

El. Last day of school, first day of the

Na. — last day of school, — first day of the

Ri. Last day of school, first day of the

Je. — first day of the

Bm7(omit5)/E

65

El. sum - mer!

Na. sum - mer!

Ri. sumr - er!

Je. sum - mer!

A

The musical score consists of five staves. The top four staves are for voices: Soprano (El.), Alto (Na.), Tenor (Ri.), and Bass (Je.). The fifth staff is for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'sum - mer!' for Soprano and Alto, 'sumr - er!' for Tenor, and 'sum - mer!' for Bass. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A fermata is placed over the final chord of the piano part, which is marked with the letter 'A'.