

XANADU

Broadway Production
April 2007

VOCAL BOOK

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-

I'm Alive

2

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Musical notation for the first system of the song. It consists of a vocal line and a piano accompaniment. The piano part features chords F, C, and G in the right hand, and a bass line in the left hand. The vocal line has a few notes at the end of the system.

Musical notation for the second system. The vocal line includes the lyrics: "And the world shines for me to-day. Sud-den-ly". The piano accompaniment continues with chords G, Edim7, Am, D, F, C, and G. The vocal line ends with "I'm a - live".

Musical notation for the third system. The vocal line includes the lyrics: "I am here to-day. Seems like for e-ver Thought I could And a day." The piano accompaniment continues with chords Edim7, Am, D, Am, and E. The system ends with a double bar line.

15

ne- ver Is this really me?

15

Feel this way. D Ddim7 Em D I'm a - live. I'm a -

15

G D7sus D

23

21

And the dawn breaks a -

21

live. I'm a - live

21

G D7sus G Edim7

25

cross the sky. Muses: And the sun ri - ses up so high.

25

live.

25

A m D G Edim7 A m

30

Lost in a - no - ther world No-ver a - no - ther word But what can I

30

far a-way. Till to-day.

30

D Am D Am D Ddim7

35

say?

I'm a - live. I'm a - live.

35

G Dsus D G

35

Em D

40

45

I'm a - live.

40

Dsus G Em D C F C G

46 E dim7

51 KIRA: 53

Sud-den-ly came the dawn Sud-den-ly I was born

From the night. In- to light.

56 How can it be real? I'm a - live. I'm a live. I'm a -

I'm a - live. I'm a - live. I'm a -

Em D G G#5 A Em

live. And the world shines for me to-day.

live. I'm a - live

D#dim7 Bm7

Sud-den-ly I am here to-day. Seems like for

E G D A D#dim7 Bm7 E

e - ver Thought I would ne - ver Is this real-ly me?

And a day feel this way. I'm a -

Em C# F#m E

77

live. I'm a - live. I'm a - live.

A G4dm7 F#m Eas A G4dm7 F#m Eas A G4dm7

82

83

F#m E D Dma G4dm7 A

Em A Em

87

A Em7

92

99

Em7

A

Bbmaj7-5

104

106

Em7

GP

(vamp)

A

(vamp)

(vamp)

110

112

(all:)

I'm a - live And the world shines for

G D A G D F#dim7

115

me to-day - live Sud-den-ly I am here to-day

Bm7 G D A F#dim7 Bm7

120 KIRA: *3* *3* *3*

Seems like for - e - ver Thought I could ne - ver Is this real - ly

And a day feel this way.

E Bm E Bm E Ch

125 *me7* I'm a - live. I'm a - live.

F#m E A Esus A

130 I'm a - live. I'm a - live.

Esus Esus

Musical score for "I'm Alive" starting at measure 134. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature has two sharps (F# and C#). The piano part features a complex rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A double bar line is present in the middle of the system.

Magic

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KIRA:

Come take — my hand.

4
You should know — me. — I've al-ways been in — your — mind. —

7
You know I will be kind. I'll be guid - ing — you.

11

Build- ing your dream has to start now. There's

Detailed description: This system contains measures 11, 12, and 13. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "Build- ing your dream has to start now. There's". The piano accompaniment (bottom two staves) features a bass line with eighth notes and chords in the right hand.

14

no o-ther road to take. You won't make a mis- take. I'll be guid -

p guid -

Detailed description: This system contains measures 14 and 15. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "no o-ther road to take. You won't make a mis- take. I'll be guid -". The piano accompaniment (bottom two staves) continues with a bass line and chords. A piano dynamic marking (*p*) is present in measure 15.

18

ing you. You have to be- lieve we are

ing you.

Detailed description: This system contains measures 18, 19, and 20. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "ing you. You have to be- lieve we are" and "ing you." on the next line. The piano accompaniment (bottom two staves) features a bass line and chords. A key signature change to two sharps (F# and C#) occurs at the beginning of measure 19.

ma - gic. — No - thing can stand — in our way. — You

22

25 have to be - lieve — we are ma - gic. — Don't let your aim — e - ver stray. — And

25

29

if all your hopes — sur - vive, — de - st - iny — will ar - rive. —

if all your hopes — sur - vive — Des - ti - ny — will ar - rive. —

29

29

33
I'll bring all your dreams a - live for you.

I'll bring all your dreams a - live.

33

37
I'll bring all your dreams a - live for you.

I'll bring all your dreams a - live.

37

40

40
(dialogue)



Musical score system 1, consisting of two staves (treble and bass clef). The music is in a minor key, indicated by a flat sign on the F line. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across bar lines. The bass staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over a chord in the second measure of the treble staff. A small number '7' is written above the treble staff in the second measure.



Musical score system 2, consisting of two staves (treble and bass clef). The music continues in the same minor key. The treble staff shows a continuation of the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The bass staff continues with harmonic support. A small number '8' is written above the treble staff in the first measure.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex chordal textures with many beamed notes and some triplets. A repeat sign is present at the end of the system.

58

The vocal line for the first system is on a single treble clef staff. It begins with a whole rest for two measures, followed by a melodic line. The lyrics are: "From where I stand, You are home". There are two breath marks (horizontal lines) under the lyrics "where" and "stand".

58 play 2x

The second system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex chordal textures with many beamed notes and some triplets. A repeat sign is present at the end of the system.

63

free. The planets align so rare. There's promise in the

64

65

air. And be guiding you. Through every turn I'll be near

p guiding you.

66

69

you. I'll come any time you call. I'll catch you when you

70

73

fall. I'll be guid - ing you. You

p guid - ing you.

73

77

have to be - lieve we are ma - gic. No - thing can stand in our way.

77

80

You have to be - lieve we are ma - gic.

80

Don't let your aim — e-ver stray. — And if all your hopes — sur - vive, —

And if all your hopes — sur - vive —

de - st - iny — will ar - rive. — I'll bring all your dreams — a - live. —

Des - ti - ny — will ar - rive. — I'll bring all your dreams — a - live. —

for you. — I'll bring all your dreams — a - live. —

I'll bring all your dreams — a - live. —

95

for you.

This system contains two staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4 tied to the next measure. The lyrics "for you." are written below the notes. The bottom staff is a piano accompaniment in G major, featuring a series of chords in the right hand and a simple bass line in the left hand.

96

This system contains three staves. The top two staves are vocal lines in G major, both containing whole rests. The bottom staff is a piano accompaniment in G major, continuing the harmonic support with chords in the right hand and a bass line in the left hand.

Evil Woman

4

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MELPOMENE:

CAL. fills

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a double bar line and a repeat sign, followed by the lyrics "E - vil wo - man. E - vil wo -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled as Bm, F#m7, Em7, F#m7, Bm, F#m7, Em7, F#m7, Bm, F#m7, Em7. A "vamp" instruction is placed above the first three chords.

Second system of the musical score. The vocal line continues with the lyrics "man. E - vil wo - man. E - vil wo - man." and includes "CAL. fills" markings above the first and third measures. The piano accompaniment continues with the same chord progression: F#m7, Bm, F#m7, Em7, F#m7, Bm, F#m7, Em7, F#m7.

Third system of the musical score. The vocal line includes the lyrics "Rolled in from a-nother town. Hit some gold too hot to set-tle down. But a". The piano accompaniment features a triplet of eighth notes in the first measure of the vocal line. Chords are labeled as Bm, F#m7, Em7, F#m7, Bm, F#m7, Em7, F#m7.

15

fool and his mon - ey soon go sep - rate ways. You found a fool ly-in' in a daze.

15 B m F#m7 Em7 F#m7 B m F#m7 Em7 F#m7

19

Ha, ha, wom-an what you gon-na do? You de - stroyed all the vir-tues that the Lord gave you.

19 B m F#m7 Em7 F#m7 B m F#m7 Em7 F#m7

23

It's so good that you're feel-in' fine but you bet-ter get your face on board the ver-y next train.

23 B m F#m7 Em7 F#m7 Gmaj7 A D

27

Hey! E - vil wo - man. E - vil wo - man. E - vil wo -

Hey! E - vil wo - man. E - vil wo - man.

Bm F#m7 Em7 F#m7 Bm F#m7 Em7 F#m7 Bm F#m7 Em7

33

man. E - vil wo - man.

You're an e - vil wo - man.

F#m7 Bm F#m7 Em7 F#m7 Bm F#m7 Em7 F#m7 Bm F#m7 Em7

39

Hey

Hey

Hey

Bm F#m7 Em7 F#m7 Bm F#m7 Em7 Cm Gm7 Fm7

Evil Woman

4

45

E- vil wo-man how you done me wrong.—

Gm7 Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7 Gm7

50

MEL: Ha, ha.

But now you try to wail a dif-frent song. SIRENS: Ha, ha, fun-ny how you broke me up.

Ha, ha.

Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7 Gm7

54

You made the wine, — now you drink the cup. I came a run-nin' ev-'ry time you cried.

Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7 Gm7

58

Thought I _____ saw love smi - lin' in your eyes. Ha, ha, _____ ve-ry nice to know that you

Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7 Gm7

58

62

62

62

ain't got no _____ place a left to go. Hey. _____ MEL. riffs

Hey. _____ E - vil wo - man.

62

A^bma⁷ B^b E^b Cm Gm7 Fm7 Gm7

62

67

CAL riffs

E - - vil wo - man. E - - - vil wo -

Cm Gm7 Fm7 Gm7 Cm Gm7 Fm7

MEL. riffs again

70

man. E - vil wo - man! E - vil wo - man!

Gm7 Cm E - Gm7 vil wo Fm7 man. E - vil wo - man! Gm7 Cm

Suddenly

5

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SONNY:

She walks in and I'm

Chords: Eb, Ab, Abdim7, Eb/G, B/Gb, E, Eb, Ab(add2), Bbm7

Detailed description: This block contains the first line of the musical score for Sonny's part. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics "She walks in and I'm" are written below the vocal line. Chords are indicated above the piano accompaniment.

sud-den-ly a he-ro. I'm ta-ken in. My hopes be-gin to rise.

Chords: Gbmaj7, Gb/AbAb, Dbm7, A

Detailed description: This block contains the second line of the musical score for Sonny's part. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics "sud-den-ly a he-ro. I'm ta-ken in. My hopes be-gin to rise." are written below the vocal line. Chords are indicated above the piano accompaniment.

KIRA:
Look at me. Can't you tell I'd be so thrilled to see the mes-sage in your eyes.

Chords: Cm7, Abmaj7, Ab/Bb, Ebm7, Bmaj7

Detailed description: This block contains the first line of the musical score for Kira's part. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics "Look at me. Can't you tell I'd be so thrilled to see the mes-sage in your eyes." are written below the vocal line. Chords are indicated above the piano accompaniment.

15

You make it seem I'm so close to my dream and then sud - den - ly it's all

A^b/B^b B^b9

17

Sud - den - ly the wheels are in mo - tion and I - I - I - I - I am rea - dy to sail

there. The wheels are in mo - tion and I - I - I - I - I am rea - dy to sail

E^bma⁷ Cm⁷ A^bma⁷ Gm⁷ Cm⁷

20

a - ny o - cean. Sud - den - ly I don't need the an - swers 'Cause I - I - I - I - I

a - ny o - cean. Sud - den - ly I don't need the an - swers 'Cause I - I - I - I - I

A^bma⁷ A^b6 A^b/B^b E^bma⁷ Cm⁷ A^bma⁷ Gm⁷ Cm⁷

23

I'm rea-dy to take all my chan-ces with you.

I'm rea-dy to take all my chan-ces with you.

$A^{\flat}m7$ $A^{\flat}m$ E^{\flat} A^{\flat} $A^{\flat}dim7$ $E^{\flat}G$ B/G^{\flat} E

28

How can I feel you're all that mat-ters? I'd re-ly on a-ny-thing you—

E^{\flat} $A^{\flat}(add2)$ $B^{\flat}m7$ $G^{\flat}m7$ $G^{\flat}A^{\flat}A^{\flat}$ $D^{\flat}m7$ A

33

I'll take care that no il-lu-sions shat-ter If you dare—

say.

$Cm7$ $A^{\flat}m7$ A^{\flat}/B^{\flat} $E^{\flat}m7$

Suddenly

37

to say when you should say.

You make it seem — I'm so close — to my dream — And then sud -

37 Bmaj7

39

Sud-den-ly — the wheels are in mo - tion and I-I-I-I - I — I'm rea-dy to sail —

- den-ly it's all there. The wheels are in mo - tion and I-I-I-I - I — I'm rea-dy to sail —

39 A^bB^b B^b9 E^bmaj7 Cm7 A^bmaj7 Gm7 Cm7

43

— a - ny o - cean. — Sud-den-ly — I don't need the an - swers 'Cause I - I - I - I - I —

— a - ny o - cean. — Sud-den-ly — I don't need the an - swers 'Cause I - I - I - I - I —

43 A^bmaj7 A^b6 A^bB^b E^bmaj7 Cm7 A^bmaj7 Gm7 Cm7

45

I'm rea-dy to take all my cham-ces with you.

46

I'm rea-dy to take all my cham-ces with you.

45

A^bma⁷ A^bm E^b A^b A^bdm⁷ E^b/G B/G^b E

51

Why do I feel so a-live when you're near? There's no way a-ny hurt can get through.

51

E^b E^b/D E^b/C E^b/B^b A^bm⁷ D^bm⁷ Bma⁷ D^bE^b E^b

56

Long - ing to spend ev - ry mo - ment of the day with you, with you.

56

Long - ing to spend ev - ry mo - ment of the day with you.

56

A^bma⁷ G^b/A^b A^b7 D^bma⁷ B^b7+5

Sud-den-ly the wheels are in mo-tion and I-I-I-I-I I'm rea-dy to sail—
 The wheels are in mo-tion and I-I-I-I-I I'm rea-dy to sail—

E^bmaj7 Cm7 A^bmaj7 Gm7 Cm7

a-ny o-cean. Sud-den-ly I don't need the an-swers 'Cause I-I-I-I-I—
 a-ny o-cean. Sud-den-ly I don't need the an-swers 'Cause I-I-I-I-I—

A^bmaj7 A^b6 A^b/B^b E^bmaj7 Cm7 A^bmaj7 Gm7 Cm7

I'm rea-dy to take all my chan-ces with you.
 I'm rea-dy to take all my chan-ces with you.

A^bmaj7 A^bm E^b A^b A^bdim7 E^b

Whenever You're Away From Me

6

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8^{va}
pp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a grace note. The left hand provides a harmonic accompaniment with chords and moving lines.

8
DANNY:
8 (8^{va})
No o-ther face could take you off my mind. —

The vocal line begins at measure 8. The piano accompaniment continues with a similar harmonic structure, featuring a key signature change to two flats.

15
15
15
You're so re - find. — and much too kind. I have to warn you I'm

The vocal line continues from measure 15. The piano accompaniment features a more active bass line and complex chordal textures.

Swing Tempo

22
22
22
ne-ver gon-na set you free. 'Cause I was born to love you for e-ter-ni - ty. —

The final section of the page, starting at measure 22, is marked with a 'Swing Tempo' instruction. The vocal line concludes with the lyrics 'ne-ver gon-na set you free. 'Cause I was born to love you for e-ter-ni - ty. —'. The piano accompaniment features a rhythmic pattern characteristic of a swing style.

28

When-e-ver you're a way from me,

Fmaj7

32

Where-e-ver you go, You're ne-ver far a-way from me, I want you to

Dm7 G#dim7 Am7 D9 Bbmaj7 Bb6

37

know, I on-ly have to close my eyes, dear, and sud-den-ly I'm where you are,

Bbmaj7 Bbmaj7 Gm7 Dbmaj7/Eb Fmaj7

42

You bet-ter ne-ver stray 'cause I'll ne-ver be far a-way,

Abdim7 Gm7 Am7 Bbmaj7 D

45 **KIRA:**

On ev - 'ry breeze

Fm/G^b G/D G G^b G^b6

50 **DANNY:**

I seem to hear your name. My heart's a - flame.

G^bmaj7 Gdim7 A^bm7 D^bm7 D^b7 A^bm7 D^bm7

54 **KIRA:**

I feel the same. I'd fall a - part, dear, if

D^b7 G^b6 F7 D: K: B^bm E^bm/B^b B^bm B^b7.5 D^b

59

— you let this feel - in' end. Don't break a heart, dear, no -

D E^b A^b6 A dim7 B^bm E^bm/B^b B^bm B^b7.5 D^b

63

bo - dy else could mend. When - e - ver you're a way from me,

D E^b F^{ma}7

nc

67

Where - e - ver you go, You're se - ver far a - way from me, I want you to

Dm7 G^{dim}7 A m7 D9 B^{ma}7 B^b6

72

know. I on - ly have to close my eyes, dear, and sud - den - ly I'm where you are.

B^{ma}7 B^bm7 Gm7 D^{ma}7/E^b Fm7

77

You bet - ter se - ver stray, 'cause I'll se - ver be far a - way.

A^{dim}7 Gm7 Am7 B^{ma}7

81

MUSES
(whistling):

85

85

G^b G^b6 G^bm7 $Gdim7$ A^bm7 D^bm7 D^b7 A^bm7

90

90

G^b6 $F7$ B^bm E^bm/B^b B^bm $B^b7.5$ D^b

95

95

D E^b A^b6 $Adim7$ B^bm E^bm/B^b B^bm $B^b7.5$

Whenever You're Away From Me

KIRA
(scating):

Dream Danny
(tapping):

Musical score for measures 100-104. The top system features a vocal line for KIRA (scating) and a guitar line for Dream Danny (tapping). The piano accompaniment is shown in a grand staff below. Measure 100 has a fermata over the first measure. Measure 104 includes a piano (*p*) dynamic marking.

Musical score for measures 105-109. The top system features a vocal line for KIRA and a guitar line for Dream Danny. The piano accompaniment is shown in a grand staff below. Measure 105 has a fermata over the first measure. Measure 109 includes a piano (*p*) dynamic marking.

Musical score for measures 110-114. The top system features a vocal line for KIRA and a guitar line for Dream Danny. The piano accompaniment is shown in a grand staff below. Measure 110 includes a *Dm7* chord marking. Measure 111 includes a *G7* chord marking. Measure 114 includes a *gu-----* marking above the guitar line.

116

(legato)

This system contains measures 116 through 120. The right-hand part features a melodic line with a fermata over the final measure. The left-hand part provides a steady accompaniment with a 'legato' marking.

121

This system contains measures 121 through 124. The right-hand part continues the melodic development with various ornaments and slurs. The left-hand part maintains the accompaniment pattern.

125

This system contains measures 125 through 128. The right-hand part shows a more active melodic line with frequent slurs and accents. The left-hand part continues with the accompaniment.

129

This system contains measures 129 through 133. The right-hand part features a complex melodic passage with many slurs and accents. The left-hand part continues with the accompaniment.

134

This system contains measures 134 through 138. The right-hand part concludes with a melodic flourish and a fermata. The left-hand part continues with the accompaniment.

139 *SLOWER* [dialogue]

144

152

159

166 *KIRA:* *Even Slower* *DANNY:*

You bet-ter ne-ver stray 'cause I'll ne-ver be far a-way. You

166 *Gm7 Am7 Bbmaj7*

Even Slower

171
let-ter ne-ver stray 'cause I'll ne-ver be far a-way.
171 Gm7 Am7 Bbmaj7
171 rit.

Strange Magic

7

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$\text{♩} = 94$

MELPOMENE:

Musical score for the first system of "Strange Magic". It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 94. The key signature has one flat (B-flat). The time signature is common time (C). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The vocal line begins with the lyrics "You're sailing soft-ly through the sun".

Chords: C, Fm, C, Fm, C, Fm+5

Lyrics: You're sailing soft-ly through the sun

Musical score for the second system of "Strange Magic". It continues the vocal line and piano accompaniment. The lyrics are "in a bro-ken stone-age dawn. You fly so high. I got a".

Chords: C, Fm+5, C, C+5, C6

Lyrics: in a bro-ken stone-age dawn. You fly so high. I got a

MELPOMENE:

Musical score for the third system of "Strange Magic". It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 94. The key signature has one flat (B-flat). The time signature is common time (C). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The vocal line begins with the lyrics "strange magic. Oh, what a strange magic. Oh it's a strange ma-".

Chords: Gm7, Amgic.

Lyrics: strange magic. Oh, what a strange magic. Oh it's a strange ma-

Strange Magic

2

MEL: 17
CAL: 17

The musical score consists of three staves. The top staff is the vocal melody (MEL) in treble clef, starting at measure 17. The lyrics are: "17 - gic. Got a strange ma - gic. Got a strange ma - gic." The middle staff is the guitar accompaniment (CAL) in treble clef, also starting at measure 17. The lyrics are: "17 - gic. Got a strange ma - gic. nc Got a strange ma - gic." The bottom staff is the piano accompaniment in grand staff (treble and bass clefs), starting at measure 17. The lyrics are: "17 Am7 D m7 G C nc D m7 G C Fm".

17 - gic. Got a strange ma - gic. Got a strange ma - gic.

17 - gic. Got a strange ma - gic. nc Got a strange ma - gic.

17 Am7 D m7 G C nc D m7 G C Fm

33 Ah ah ah ah

33 Ah ah ah ah

KIRA:

I'm ne-ver-gon-na be the same a-gain. I've seen the way that it's got

C Fm C Fm

3

Detailed description: This is a musical score for a song. It consists of five staves. The top two staves are vocal lines for two voices, both starting with the lyrics 'Ah ah ah ah'. The third staff is a piano introduction for 'KIRA', featuring a melodic line with eighth and sixteenth notes. The fourth staff is the piano accompaniment, showing chords and a rhythmic pattern. The fifth staff is a bass line. The lyrics are: 'I'm ne-ver-gon-na be the same a-gain. I've seen the way that it's got'. Chord changes are indicated as C, Fm, C, and Fm. The number '33' appears at the beginning of the first two vocal staves and at the start of the piano accompaniment staff.

Strange Magic

27 MEL:

27 CAL: sweet dream strange ma -

27 KIRA: Ah ah ah ah Ah ah ah ah Ah ah ah ah strange ma -

27 to end. Sweet dream, sweet dream. SONNY: strange ma -
strange ma -

27 C C+5 C6 Gm7

31 - gic. Oh, what a strange ma gic. Oh it's a strange ma gic. Got a

31 - gic. Oh, what a strange ma gic. Oh it's a strange ma gic. Got a

31 - gic. Oh, what a strange ma gic. Oh it's a strange ma gic. Got a

31 - gic. Oh, what a strange ma gic. Oh it's a strange ma gic. Got a

31 Am7 Gm7 Am7 Gm7 Am7

Strange Magic

36

strange ma gic. Got a strange ma gic. It's ma gic.

strange ma gic. Got a strange ma gic. It's ma gic.

strange ma gic. Got a strange ma gic.

strange ma gic. Got a strange ma gic.

36 Dm7 G C *nc* Dm7 G C

40 (M)

It's ma gic. It's ma gic. It's ma gic.

It's ma gic. It's ma gic. It's ma gic.

It's ma gic. It's ma gic. It's ma gic.

40 C+5 C6 C+5

Strange Magic

MEL & CAL:

43

KIRA: Strange ma - gic.

SONNY: Strange ma - gic. Oh what a strange me -

EROS: strange ma - gic. Oh, what a strange ma -

La la la la la la la la la la la la la la la la La la la la la la la la

Gm7 3 part harmony

43

Gm7

46

Strange ma - gic. Got a

gic. Oh what a strange m gic. Got a

gic. Oh it's a strange ma gic. Got a

la la

Am7 Gm7 Am7

46

All Over The World

8

XANADU
production

$\text{♩} = 124$

MUSES:

Dm7

D

Dm7

Ooh

Ooh

5 D SONNY: F#7aug5 X sheet G Gm

Ev-ry-bo-dy all a round the world Got-ta tell you what I just heard.

Ev-ry-bo-dy all a round the world Got-ta tell you what I just heard.

9 D Bm Em C F A D

There's gon-na be a par-ty all o-ver the world. I got a mes-sage on the

I got a mes-sage on the

All Over The World

F#7sus5

G

Gm

D

Bm

14 ra - di-o. _____ But where it came from I don't real - ly know. _____ And I heard these voic - es cal -

14 ra - di-o. _____ But where it came from I don't real - ly know. _____

Em

ALL: Em F#m

Bm

18 - ling all o-ver the _ world. _____ All o-ver the world. _____

Em

F#m

Bm

Em

F#m

G

A

23 Ev - 'ry - bo - dy's got the word. _____ Ev - 'ry - bo - dy ev - 'ry - where is gon - na feel to - night. _____

27 D Dm7 D Dm7

Ooh Ooh

Ba ba Ba ba Ooh

Ev'ry-b-dy walk-in' Ev'ry-bo-dy walk-in'

32 F#7aug5 G Gm D Bm

down the street. Ev'ry-bo-dy mov-in' to the beat They're gon-na get hot

down the street Ah

Em C F A

36 D

down in the U. S. A. We're gon-na take a trip a -

New York, De troit, L. A. We're gon-na take a trip a -

77
 cross the sea. Ev-'ry-bo-dy come a - long with me. We're gon-na hit the night
 40 cross the sea. Ah

Em C F A Em F#m
 44 down in Gay Pa - ree. All o - ver the world.
 44 C'est la vie, mon che rie.

Bm Em F#m Bm Em F#m
 48 Ev - 'ry - bo - dy's got the word. Ev - 'ry - bo - dy ev - 'ry
 48 Ooh Ooh

All Over The World

computer than all

52 G A D Bm G Em7 A7sus

where is gon-na feel to-night. All o-ver the world.

57 G C/G G C/G G C/G

Lon - don, Ham - burg,

62 A D/A A D/A F A Em F#m

Pa - ris, Rome, Ri - o, Hong Kong, To - ky - o, L. A., New York,

66 ALL:

Am - ster - dam, Mon - te Car - lo, Shard End, and... All o-ver the world.

70 Ev-ry-bo-dy's got the word. Ev-ry-bo-dy ev-ry-

Ooh Ooh

74 where is gon-na feel to-night. Ooh Ooh

Ba ba Ba ba

78 DANNY: D F#7aug5 G

Ev-ry-bo-dy all a-round the world Got-ta tell you what I

82 *Gm* *D* *F#7aug5* *G*

— just heard. — Ev-'ry-bo-dy walk-in' down the street — I know a place where we

86 *Gm* *D* **SONNY:** *Bm* *D* *Bm*

all can meet. — Ev-'ry-bo - dy gon - na have a good time. — Ev-'ry-bo-dy will shine —

Ooh — Ooh —

90

till the day — light. — All o - ver the world. — E-'ry-bo-dy's got the

Ooh —

All Over The World

94

Bm

Word. ooh ooh ooh ooh ooh

All o - ver the world.

Ooh

Em

F#m

97

Ev - 'ry - bo - dy's got the

Whoa

Ev - 'ry - bo - dy's got the

Whoa

Dancin'

Rev.5-1-07

9

XANADU
production

$\text{♩} = 90$

A. SISTERS:

Kira
Anika
Mary
A-ny-bo - dy blue?

6
A-ny-bo - dy nec - din' some - one too? A - ny-one feel -

12
in' cold, No one there you can hold?

18
Don't wait to get old and grey. I'm gon - na blow all the clouds

22

a-way 'Cause there is no-thin' I would rather do.

27

For-get a-bout the blues to-night, sweet thing.

32

For-get a-bout the rules to-night, sweet thing. I want to

37

dance with you Un-til the sun comes creep-in' through. I want to dance with you.

41

I won't stop pleas-in' you. — Ah — ah — ah —

47

ah —

THE TUBES:

53

Lo-ver I want to let — you know — I won't take a back seat. Ain't wil-ling to let —

+8va

58

— you go. — I won't take a back seat. Don't want to know what — you want. —

61

It's got to be all my way, And I'm mak-ing sure you stay to see!

68 Jackie Kerita

68 Curtie Andie Sotny

Lo-ver, I won't take a back seat to-night. Oo Lo-ver, get -

Lo-ver, I won't take a back seat to-night. Oo Lo-ver, get -

74

tin' on my two feet to-night. Oo Got some dan - cin' to do.

tin' on my two feet to-night. Oo Got some dan - cin' to do.



79

Got some danc - in' to do. Got some danc - in' to do. Got some danc -

Got some danc - in' to do. Got some danc - in' to do. Got some danc -

84

A. SISTERS:

in' to do. I want to dance with you Un-til the sun comes creep-in' through.

THE TUBES:

in' to do. Got some dan - cin' to do. Got some danc -

Got some dan - cin' to do. Got some danc -

89

in' to do. Got some danc - in' to do. Got some danc -

in' to do. Got some danc - in' to do. Got some danc -

in' to do. Got some danc - in' to do. Got some danc -

92

in' to do. Ah ah ah ah For-get a-bout the

in' to do. Ah ah ah ah

97

blues to-night, sweet thing. For-get a-bout the

Lo-ver, I won't take a back seat to-night. Woo

101

rules to-night, sweet thing. I want to

Lo-ver, get tin' on my two feet to-night. Oo

105

dance with you Un-til the sun comes creep-in' through. I want to

105

Got some dan - cin' to do. _____ Got some danc - in' to do. _____

109

dance with you. I won't stop pleas in' you

109

Got some danc - in' to do. _____ Got some danc - in' to do. _____

113

ah ah ah ah ah ba da ba!

113

ah ah ah ah ah ba da ba!

Dancin'

Rev.4-7-07

9

XANADU
production

$\text{♩} = 90$

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth notes and a descending eighth-note pattern. The left hand provides a steady bass line with quarter notes. A key signature change to E-flat major is indicated at the end of the first measure.

Piano accompaniment for measures 6-12. The right hand is filled with chords, with some measures containing slash marks indicating complex or specific voicings. The left hand continues with a rhythmic bass line. Chord changes are marked above the staff: C7-9, F9, Bb9, Ab6, and F9.

Vocal entry and piano accompaniment for measures 13-18. The vocal line begins with the lyrics "DANNY: A-ny-bo-dy blue? A-ny-bo-dy". The piano accompaniment features a rhythmic bass line and chords that support the vocal melody. Measure numbers 13 are indicated at the start of each system.

Vocal entry and piano accompaniment for measures 19-24. The vocal line continues with the lyrics "need - in' some - one, too? A-ny-one feel - in'". The piano accompaniment maintains the rhythmic bass line and chordal accompaniment. Measure numbers 19 are indicated at the start of each system.

25

cold? No-one there you can hold?

31

Don't wait to get old and gray. I'm gon-na blow all the clouds a-way 'Cause

35

there is no-thing I would ra-ther do.

40

For-get a-bout the blues to-night, sweet thing. For-get a-bout the

45

rules to-night, sweet thing. I want to dance with you

50

Un-til the sun comes creep-in' through. I want to dance with you. I

55

Andrews Sisters:

won't stop pleas-in' you. do.

60

Ho-ney, for a - while, Give a girl a chance to show some

65
 style. If you've got no love to spare,

70
 Tell me lies. I don't care.

75
 You bet - ter be - lieve that I, I know some mu - sic we got - ta try, For

79
 there in - no - thin' I would ra - ther do.

84

For-get a-bout the blues to-night, sweet thing. For-get a-bout the

89

rules to-night, sweet thing. I want to dance with you

94

Un-til the sun comes creep-in' through. I want to dance with you. I

99

won't stop pleas-in' you. Ah ah ah ah

104

SONNY:

Lo-ver I want to let you know

109

I won't take a back seat. Ain't wil-lin' to let you go.

114

won't take a back seat. Don't want to hear what you want. It's got-ta be all

118

my way, And I'm mak-ing sure you stay to see!

123

I'm self-ish, yes I am. I got-ta get right to it. Lo-ver, to-night,

128

I'm think-ing of me! Lo-ver, I won't take a back seat

133

to-night. Oo. Lo-ver, get - tin' on my two feet to-night.

138

Oo Got some dan - cin' to do. Got some danc - in' to do.

141
 Got some dan - cin' to do. _____ Got some danc - in' to do. _____

143

148
 The Tubes:
 Can't let a-ny-one get _____ to you. _____ I

148

154
 won't take a back seat. Let me show you what I _____ can do. _____ I won't take a back seat.

154

159
 It ain't fun-ny to fool _____ with me. _____ I'd be a sad _____ lo - ser. You're get-ting me mad _____

159

164

u- sing me! — You tried put-ting a spell — on me. —

169

'Cause I got a strange — feel - in' You bet-ter get down — to heal-in' me! —

174

Lo-ver, I won't take a back seat to-night. Oo — Lo-ver, get -

180

- tin' on my two feet to-night. Oo — Got some dan - cin' to do. —

185

185 Got some danc - in' to do. _____ Got some danc - in' to do. _____ Got some danc -

Andrews Sisters:

190

190 in' to do. _____ Ah _____ ah _____ ah _____ ah

The Tubes:

195

195 For - get a - bout the blues to - night, sweet thing. _____

The Tubes:

195 Lo - ver, I won't take a back seat to - night.

199

For-get a-bout the rules to-night, sweet thing.

200

Oo ———— Lo-ver, get - tin' on my two feet to-night.

201

I want to dance with you 'Un-til the sun comes creep-in' through.

202

Oo ———— Got some dan - cin' to do. ———— Got some danc -

203

I want to dance with you. I won't stop pleas in' you.

204

- in' to do. ———— Got some danc - in' to do. ———— Got some danc -

211

in' to do. Ah ah ah ah

214

ah ba da ba!

Don't Walk Away

10

XANADU
production

SONNY:

Why do I say — 'Don't walk a-way?' — You'll

C Em

This system contains the first two measures of the song. It features a vocal line, a piano accompaniment, and a bass line. The piano part includes a chord progression from C to Em.

be the way — you were — be-fore — when you don't want — me a-ny-more. — Don't turn a-round.

Dm G⁶ G7+5 C

This system contains the next two measures. The piano accompaniment continues with chords Dm, G⁶, G7+5, and C.

Don't e-ver leave a lone-ly room — where emp-ty days — are ga-ther-ing — to meet — me when you're gone. —

4 MUSES: gone. —

Em Dm7-5 G⁶ G7+5

This system contains the final two measures. The piano accompaniment concludes with chords Em, Dm7-5, G⁶, and G7+5. The vocal line ends with the lyrics 'when you're gone.' and the instrumental part ends with 'gone. —'.

11

gone, How in the world will I go on? All you got-ta do is stay.
gone. Don't walk a - way.

11 F C/E Dm F/G G C Em F F/G

15

All you got-ta do is stay.
Don't walk a - way. Don't walk a - way.

15 C Em F F/G C Em F G

19

VAMP Don't walk a -

Don't Walk Away

23 way. — Don't say — good — bye. — Don't turn a-round. — Don't let it

Don't walk a way. — Don't say good-bye. — Don't turn a-round. —

25 C Am F

26 die. — When sha-dows fall, — when day is

Don't let it die. — When sha-dows fall —

28 done, — All through the night — all of my life, — Don't walk a-

When day is done, — All through the night, — All of my life, —

28 Am

31 *way* *Is it a dream? —*

Fm

37 *When will it end? — When ev-ry-thing we've e-ver known has end-ed and I'm all a-lone. —*

Em Dm G 1/2 G7+5

40 *Where will I go? Where will I be? The feel-ings that I've se-ver shown, May-*

Dm 5

Don't Walk Away

43 be I'll find the an - swer when you're gone. gone, How in the world will I go on? —

43 gone, gone.

43 G⁶ G⁷+5 F C/E Dm F/G G

Detailed description: This is a musical score for the song "Don't Walk Away". It consists of three systems of music. The first system includes a vocal line in treble clef with lyrics, a piano accompaniment line in treble clef with chords, and a piano accompaniment line in bass clef with a bass line and chord labels. The second system continues the vocal and piano accompaniment. The third system continues the piano accompaniment with chord labels: G⁶, G⁷+5, F, C/E, Dm, F/G, and G. The page number "5" is in the top left, and the title "Don't Walk Away" is centered at the top. Measure numbers "43" are placed at the beginning of each system.

46

VAMP

Don't walk a -

50

way. — Don't say — good — bye. — Don't turn a-round. — Don't let it

Don't walk a-way. — Don't say good-bye. — Don't turn a-round. —

33
die. ——— When sha - dows fall, ——— when day is
53
Don't let it die. ——— When sha - dows fall ———



53



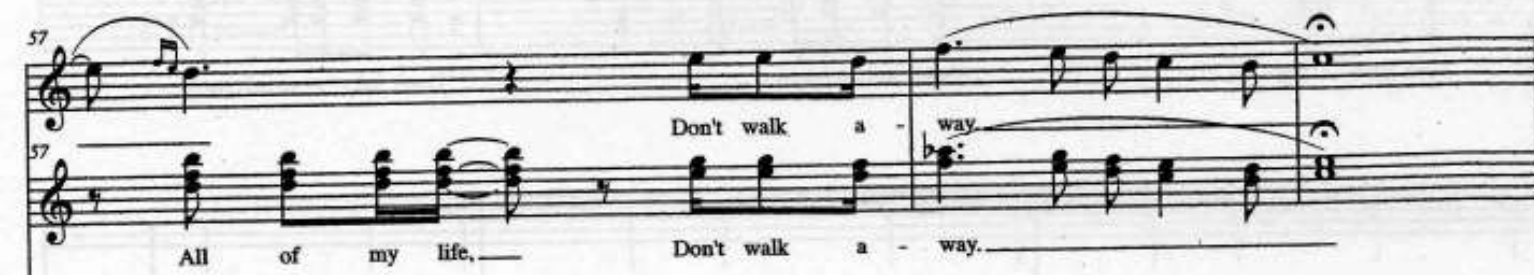
55
done, ——— All through the night ——— all of my life, —
55
When day is done, ——— All through the night, ———



55



57
Don't walk a - way ———
57
All of my life, ——— Don't walk a - way. ———



57



Fool

11

XANADU
production

$\text{♩} = 160$

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a whole rest for the first three measures. The middle and bottom staves are part of a grand staff with a bass clef and a key signature of two sharps. The middle staff contains a bass line with eighth and sixteenth notes, while the bottom staff contains a bass line with eighth notes.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a common time signature. It contains a whole rest for the first three measures, followed by a half note G4, a quarter note F#4, and a quarter rest. The middle and bottom staves are part of a grand staff with a bass clef and a key signature of two sharps. The middle staff contains a bass line with eighth and sixteenth notes, while the bottom staff contains a bass line with eighth notes.

Fool

2

KIRA:
Fool, what e - ver you do, you re - mind me.

CAL:
MPT:
Fool Fool Fool Fool

This system of music includes a vocal line for KIRA and instrumental parts for CAL and MPT. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Fool, what e - ver you do, you re - mind me." The instrumental parts for CAL and MPT are in the same key and time signature, with CAL playing chords and MPT playing a bass line. The system spans four measures.

13

Fool, wher e - ver you go, you won't find me. I'm real - ly

Fool Fool Fool Fool

This system of music continues the vocal line for KIRA and the instrumental parts for CAL and MPT. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Fool, wher e - ver you go, you won't find me. I'm real - ly". The instrumental parts for CAL and MPT are in the same key and time signature, with CAL playing chords and MPT playing a bass line. The system spans four measures.

27

down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while. I'm real-ly

27

Down on love. Save on your smile. I won't be needing a-ny, not for a - while.

The first system of the musical score for 'Fool' consists of three staves. The top staff is the vocal line, starting at measure 27. The lyrics are: 'down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while. I'm real-ly'. The middle staff is the piano accompaniment, also starting at measure 27. The bottom staff is the bass line, starting at measure 27. The key signature is one sharp (F#) and the time signature is 4/4.

21

down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while. Foo - fool.

21

Down on love. Save on your smile. I won't be needing a-ny, not for a - while.

The second system of the musical score for 'Fool' consists of three staves. The top staff is the vocal line, starting at measure 21. The lyrics are: 'down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while. Foo - fool.'. The middle staff is the piano accompaniment, also starting at measure 21. The bottom staff is the bass line, also starting at measure 21. The key signature is one sharp (F#) and the time signature is 4/4.

25

Foo - fool. Fool fool.

25

Fool. Fool. Fool. Fool fool.

The third system of the musical score for 'Fool' consists of three staves. The top staff is the vocal line, starting at measure 25. The lyrics are: 'Foo - fool. Fool fool.'. The middle staff is the piano accompaniment, also starting at measure 25. The bottom staff is the bass line, also starting at measure 25. The key signature is one sharp (F#) and the time signature is 4/4.

29

29

30

35

35

35

35

Fool. Where-e-ver you go, — you're a lo -

Fool fool

35

35

39

ver. Such a fool. I

Fool. Fool. Fool fool.

39

42

want you to know you're a u - - - ser. I'm real - ly

Fool. Fool.

42

45
down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while. I'm real-ly

45
Down on love. Save on your smile. I won't be needing a-ny, not for a - while.



49
down on love So save on your smile. Fool, I won't be needing a-ny, not for a-while.

49
Down on love. Save on your smile. I won't be needing a-ny, not for a - while.



53
Fool. Fool. Fool!

53
Fool. Fool. Fool!



The Fall

12

XANADU
production

SONNY:

I see the ear-ly glow. —
D m/A

I hear you say hel-lo. — I watch the sha-dows fall. — I don't see

you at all. — I don't be-lieve it's so. I see the

MUSES: It's a lie. It's a lie. It's a lie.

A F#m F#m7 A F#m F#m7 A

17

au-tumn rain... fal-ling on my win-dow pane... I hear you say good-bye...

Dm A Dm

Detailed description: This system contains the first three measures of the piece. The vocal line (top staff) features a melody with three triplet markings. The piano accompaniment (bottom two staves) consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand. Chord changes are indicated as Dm, A, and Dm.

22

I see a tear in your eye... I don't believe it's so.

MUSES: It's a lie. It's a lie.

It's a lie. It's a lie.

Detailed description: This system contains measures 22-25. The vocal line continues with the lyrics 'I see a tear in your eye...' and 'I don't believe it's so.' The piano accompaniment features a more active right-hand melody with eighth notes and some ties. The lyrics 'MUSES: It's a lie. It's a lie.' are written below the piano part in measures 23 and 25.

22

A F#m F#m7 A F#m F#m7 A

Detailed description: This system contains measures 22-25 of the piano accompaniment. The right hand plays a series of chords and eighth-note patterns, while the left hand continues with a steady eighth-note bass line. Chord changes are indicated as A, F#m, F#m7, A, F#m, and F#m7 A.

27

I see you in a dream. — You turn and start to go. — I call to

VAMP

27

Dm A

34

you once more. — Guess that I'm ta-kin' the fall. I don't believe it's so.

MUSES: It's a lie. It's a lie. —

It's a lie. — It's a lie. —

34

Dm A F#m F#m7 A

The Fall

4

37

ALL:

Our love could-n't go wrong. How could I know I was on-ly

39

E D E A C#7/G# F#m A7/E D F#7/C#

44

dream-ing? And now, now that you've gone, I will go on real - ly be - liev-ing

49

SONNY:

I take the fall.

ALL:

Our love could-n't go wrong.

49

Dm A A C#7/G#

The Fall

53

How could I know — I — was on-ly dream-ing? And now, now that you're gone —

53

53

Chord symbols: F#m, A7/E, D, F#7/C#, Bm, Dm, B, C#7/G#

Detailed description: This is a page of sheet music for the song 'The Fall'. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music starts at measure 53. The vocal line contains the lyrics: 'How could I know — I — was on-ly dream-ing? And now, now that you're gone —'. The piano accompaniment includes chord symbols: F#m, A7/E, D, F#7/C#, Bm, Dm, B, and C#7/G#. The bass line consists of a steady eighth-note accompaniment.

57

I will go on — real - ly be - liev - ing

SONNY: $\overbrace{\quad\quad\quad}^3$

I take the fall.

57

F#m A7/E D F#7/C# Bm Dm A

57

Suspended In Time

13

XANADU
production

KIRA:

E Emaj7 G#m

A child and a fool in one, So sure I could

6 A B7sus E E

need no one, My heart al-ways on the run to no-where. Now as you're

12 Emaj7 G#m A B7sus E

hold-ing me My heart is re-mind-ing me that now I could ne-ver be with-out you.

18 C#m7 G#m7 A

But now can our love suc-ceed? A mi-ra-cle is what we need. And

Suspended In Time

2

23 $E_{maj7}/G\sharp$ $B7_{sus}/F\sharp$ $B7_{sus}$ E $F\sharp m7$ $E/G\sharp$ A

so I ap-pear to you To keep me sus-pend - ded in time with you.

28 $E/G\sharp$ A $B7_{sus}$ $B7$ E $F\sharp m7$ $E/G\sharp$ A $D\sharp m/G\sharp$ $G7$

Don't let this mo - ment die. I get a feel - ing when I'm with you none of the rules ap-ply.

33 $C\sharp m7$ A $E_{maj7}/G\sharp$ $F\sharp m7$ $E_{maj7}/G\sharp$ A $E_{maj7}/G\sharp$

But I know for cer - tain good - bye is a crime, So love, if you need me, sus -

37 G $A m/G$ $C m6$

pend me in time. Time.

45

(underscore)

53

E Emaj7 G#m A B7sus E But

57 C#m7 A Emaj7/G#

how can our love suc-ceed? A is what we need. And so I ap-peal to you.

SONNY: A mi-ra-cle is what we need. And

56 B7sus/F# B7sus E F#m7 E/G# A E/G# A

To keep me sus-pend - ed in time with you. Don't let this mo - ment

To keep me sus-pend - ed in time with you. Don't let this mo - ment

71 B7sus/F#7sus E F#m7 E/G# A KIRA:D#m7/G# G#7 Cm7

die. I get a feel - ing when I'm with you None of the rules ap-ply. But

die. I get a feel - ing when I'm with you The rules don't ap-ply.

76 A Ema7/G# F#m7 Ema7/G# A Ema7/G# Am/G

I know for cer - tain good - bye is a crime. So love, if you need me, sus - pend me in time.

MUSES: Ah a crime. Ah

80 Cm6 E F#m7 E/G# A E/G# A B

in time. in time.

pp p Ah Ah

andre

andre top - last note E
middle - anika/kanita

Have You Never Been Mellow

14

XANADU
production

HERA:

There was a time

Cmaj7 Fmaj7 C

Musical score for Hera's first line of music. It consists of a vocal line and a piano accompaniment. The piano part features chords Cmaj7, Fmaj7, and C. The vocal line begins with a rest followed by the lyrics "There was a time".

6 when I was in a hur - ry as you are; I was like you.

6 G/B Am Em/G F C/E Gsus4

Musical score for Hera's second line of music. It consists of a vocal line and a piano accompaniment. The piano part features chords G/B, Am, Em/G, F, C/E, and Gsus4. The vocal line begins with a rest followed by the lyrics "when I was in a hur - ry as you are; I was like you".

THETIS:

12 There was a day when I just had to tell my point of view; I was

12 G C G/B Am Em/G F

Musical score for Thetis's line of music. It consists of a vocal line and a piano accompaniment. The piano part features chords G, C, G/B, Am, Em/G, and F. The vocal line begins with a rest followed by the lyrics "There was a day when I just had to tell my point of view; I was".

APHRODITE:

18 like you. Now I don't mean to make you frown.

18 C/E Gsus4 G Am G

Musical score for Aphrodite's line of music. It consists of a vocal line and a piano accompaniment. The piano part features chords C/E, Gsus4, G, Am, and G. The vocal line begins with a rest followed by the lyrics "like you. Now I don't mean to make you frown".

23

No, I just want you to slow down.

23 F C/E Cm/Eb Fm7 Bb7 Eb

28

Have you ne-ver been mel-low? Have you ne-ver tried

28 Bb/D C C7 Dm7 F/G G Em7

THETIS, CYCLOPS - middle up octave
HERA, CENTAUR - down octave top
APHROD, MEDUSA

34

to find a com - fort from in side you?

34 Em7/A A7 F Ebmaj7/C C7

39

Have you ne-ver been hap - py just to hear your song? Have you ne-ver let

39 Dm7 F/G G Em7 Em7/A A7 Ebmaj7

44

KIRA:

some-one else be strong? Run-ning a-round as you do

Fmaj7/G F/G C G/B

48

with your head up in the clouds I was like you

A m Em/G F C/E G sus4

54

CYCLOPS:

Ne-ver had time to lay back, kick your shoes off, close your eye

G C G/B A m Em/G

59

MEDUSA:

I was like you Now you're not hard

F C/E G sus4 G A m

CENTAUR:

54 to un - der - stand. KIRA: You need some - one to take your hand.

Ooh ooh ooh ooh Ah

54 G F C/E Cm/Eb Fm7 Bb7

59 (ah) THETIS, CYCLOPS HERA, CENTAUR APHROD, MEDUSA Have you ne - ver been

59 Eb Bb/D C C7 Dm7

74 KIRA: Have you ne - ver been mel - low? Ah com - mel - low? Have you ne - ver tried to find a com -

74 F/G G Em7 Em7/A A7 F

78

78 - fort from in - side... ah you. Hap - py.

78 - fort from in - side you? Have you ne-ver been hap - py

78 G D m/G Em/Gmaj7 Bbmaj7/C C7 Dm7 F/G G

83

Oh. Have you ne-ver let some-one else be strong?
just to hear your song? Have you ne-ver let some-one else be strong?

Em7 Em7/A A7 Fmaj7 Fmaj7/G F/G Cmaj7

88

Oo, oo, oo.

Am9 Fmaj7 rit.

Xanadu

rev. 4-17-07

15

XANADU
production

$\text{♩} = 127$

F#

KIRA:

F#

A place

where

5

B

Bm

F#

A#

A#7

D#m

D#m7

no-bo-dy dared _____ to go,

The love that we came _____ to know,

They called _____ it

9

Cdim7

G#m

C#

F#

Xan - a - du.

Ank, Jac
Ken

And now

The tears you've cried,

they're real-ly mine. —

13 B Bm F# A# A#7 D#m D#m7

O - pen your eyes — and see — What we have made — is real. — We are — in

17 Cdim7 G#m C# F#

Xan - a - du. A mil - lion lights —

It's all for you, your dreams come true. —

21 A#m B Bm F#

— are — danc - ing and there you are, — a shoo - ting — star. — An e - ver - last -

25 A#m B Bm F#

— ing — world — and you're here with me — e - ter - nal - ly. — Xan - a - du,

Xanadu

The musical score is arranged in four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The tempo is marked '30'. The first vocal line has lyrics 'Xan - a - du.' and 'In Xan - a - du.' with a slur over the latter. The second vocal line has lyrics 'Now we are here'. The piano accompaniment includes a triplet in the right hand and a steady eighth-note bass line in the left hand. Chord markings G#, Bm, C#, and B are placed above the vocal lines.

30

G#

Bm

C#

B

Xan - a - du.

In Xan - a - du.

Now we are here

3

35

B F#A# C#G# C#F C#

Xan - a - du, — your ne - on — lights — will — shine — For you, Xan - a - du. —

39

SONNY KIRA

F# B Bm F#

Cur And & Marty The love. — the ech - oes of long — a - go, —

The love. — the ech - oes of long — a - go, —

Xanadu

43 *A#* *A#7* *D#m* *D#m7* *C#m7*
 KIRA:
 You need-ed the world to know they are in Xan - a - du.

43 You need-ed the world to know We

47 *G#m* *C#* *SONNY KIRA* *F#* *B* *Bm*
 The dream that came through a mil - lion years -
 love to cry. The dream is mine. The dream that came through a mil - lion years -

51 *F#* *A#* *D#m* *D#m7* *C#m7*
 KIRA:
 that lived on through the tears, it came to Xan - a - du.

51 that lived on through all the tears. the

52 *G#m* *C#* *F#* KIRA: *A#m*

A mil-lion lights are danc - ing and

53 dream in' you do well they all are for you.



59 *B* *Bm* *F#* *A#m* *B* KIRA & SONNY

there you are, a shoot-ing star, An e-ver-last - ing world and you're here with me e-



64 *Bm* *F#* *G#*

ter-nal-ly. Xan - a - du, Xan - a - du.

65 Now we are



70 Bm F#

In Xa - na - du, Xan - a - du,

here Xan - a - du.

75 G# Bm C#

Xan - a - du, In Xa - na - du.

Now we are here Xan - a - du.

80 "TRANSITION"

83

Musical score for measures 86-88. The system consists of three staves: a treble staff with a melodic line featuring many sixteenth notes and asterisks above it, a bass staff with a rhythmic accompaniment, and a lower staff with chordal accompaniment. The key signature has two sharps (F# and C#).

Musical score for measures 89-90. The system consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#).

"DISCO INFERNO"

Musical score for measures 91-94. The system consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#).

ALL:

Musical score for measures 95-96. The system consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Xa-na-dul

Musical score for measures 97-100. The system consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#).

100

100

100

105

"THE GODS"

105

105

110

110

110

"ALL-SKATE"

115

120

(whoop) — (whoop) —

124

Mar, Jac
Anik, Ken

Cur, Mar, Andre
SONNY

In Marty, Cur
Andre
SONNY

Xa - - - na - - - du! (clap clap) Xa-na-du!

In Xa - - - na - - - du! (clap clap)

129

(clap clap) Xa-na-du! (clap clap) Xa-na-du! (clap clap)

(whoop) — (whoop) —

(clap clap)

133

Xa - na - du!

Anik, Ken,
Mar, Jac

Cur, Marty
And, SONNY

Oh

(whoop) — (whoop) —

(clap clap clap) Xa - na - du!

137

Anik, Ken,
Mar, Jac

Cur, Marty
Andre
SONNY

Xan - a - du, Now we are

Xan - a - du, Xan - a - du, Now we are

142 here in Xan - a - du. *C#*

142 here in Xan - a - du.

142 here in Xan - a - du.

p

148 Now we — are here in Xa - na - du. *C#* *F#* KIRA: Now that I'm here

148 Now we — are here in Xa - na - du.

148 Now that I'm here

f

153 *G#7* *Bm* *C#* *F#* ALL: *G#7*

153 — now that you're near — in Xan - a - du. — Now that I'm here — now that you're near

153 Now that I'm here — now that you're near

Xanadu

158 B m Jackie Mary p f c f A f m c f

158 Anika in Xan - - - - a - - - - da, Xan - a -
Koolha

158 Curtis in Xan - - - - a - - - - da, Xan - a -
Andre

158 Mary in Xan - - - - a - - - - da, Xan - a -
SONNY

in Xan - - - - a - - - - du, Xan - a -

158

158

163

163 du.

163 du.

163 du.

163 du.

163

163

♩ = 127

F#

KIRA:

F#

A place where

5 B Bm F# A# A#7 D#m D#m7

no-bo-dy dared to go, The love that we came to know, They called it

9 Cdim7 G#m C# F#

Xan - a - du. And now

The tears you've cried, they're real-ly mine.

13 **B** **Bm** **F#** **A#** **A#7** **D#m** **D#m7**

O-pen your eyes and see What we have made is real We are in

17 **C#m7** **G#m** **C#** **F#**

Xan - a - du. A mil-lion lights -

It's all for you, your dreams come true.

21 **A#m** **B** **Bm** **F#**

are danc - ing and these you are, a shoo-ting star. An e-ver - last -

25 **A#m** **B** **Bm** **F#**

ing world and you're here with me e - ter - nal-ly. Xan - a - da,

This musical score is for the song "Xanadu". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps: F# and C#). The tempo is marked "30".

Lyrics:
Xan - a - du. _____
In Xan - a - du. _____
Now we _____ are _____ here

Chord Markings:
G# (above the first vocal staff)
Bm (above the second vocal staff)
C# (above the second vocal staff)
B (above the second vocal staff)

Performance Details:
A triplet of eighth notes is marked with a bracket and the number "3" in the right hand piano part.

35 **B F#A# C#G# C#F C#**

Xan - a - du, your ne - on lights will shine For you, Xan - a - du.

39 **F# KIRA & SONNY: F# B Bm F#**

CURTIS, ANDRE & MARTY: The love the ech-oes of long a go, You

The love the ech-oes of long a-go, You

Xanadu

44

A \sharp F A \sharp 7 D \sharp m D \sharp m7 C \sharp m7 G \sharp m

need-ed the world to know they are in Xan - a - du.

need-ed the world to know We love to cry. The

48

C \sharp F \sharp B Bm F \sharp

The dream that came through a mil - lion years that

dream is mine. The dream that came through a mil - lion years that

52

A \sharp D \sharp m D \sharp m7 C \sharp m7 G \sharp m

lived on through the tears, it came to Xan - a - du.

lived on through all the tears. the dream-in' you do well they

30 KIRA: A#m B

A mil-lion lights are danc - ing and there you are, a

56 all are for you.

60 Bm F# A#m B KIRA & SONNY: Bm

shoot-ing star. An e-ver-last - ing world and you're here with me e - ter - nal-ly.

55 F# G#

Xan - a - du, Xan - a - du.

5 Now we are

70

Bm C#4 F#4

In Xa - na - du. Xan - a - du,

here Xan - a - du,

75

G# Bm C#4

Xan - a - du. In Xa - na - du.

Now we are here Xan - a - du

80

"TRANSITION"

83

86

Musical notation for measures 86-88. The piece is in G major (one sharp) and 4/4 time. The piano accompaniment is highly rhythmic, featuring many beamed eighth and sixteenth notes in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

89

Musical notation for measures 89-90. The piano accompaniment continues with similar rhythmic patterns. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

"DISCO INFERNO"

91

Musical notation for measures 91-94. This section, titled "DISCO INFERNO", begins with a change in the piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

95

Musical notation for measures 95-98. The right hand contains a vocal line with the lyrics "Xa-na-du!". The left hand provides a steady bass line with chords. The piano accompaniment is simpler than in the previous sections.

95

Musical notation for measures 95-98. The piano accompaniment continues with similar rhythmic patterns. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

100

100

105

"THE GODS"

105

110

110

'ALL-SKATE'

115

115

115

120

120

(whoop) - (whoop) -

120

120

124

124

In Xa - - na - - du! (clap clap) Xa-na-du!

124

124

128 (clap clap) Xa-na-du! (clap clap) Xa-na-du! (clap clap)

(whoop) — (whoop) —

(clap clap)

133 All: Xa - na - du! Oh

(whoop) — (whoop) —

(clap clap clap) Xa - na - du!

137 F# G# Xan - a - du, Xan - a - du. Now we are

142 *Ch*
here in Xan - a - du

149 *Ch* *ff* KIRA:
Now we are here in Xa - na - du. Now that I'm here

153 *G#7* *Bm* *C#* *F#* ALL: *G#7*
now that you're near in Xan - a - du. Now that I'm here now that you're near

158 *Bm* *F#C#* *A#m* *C#*
in Xan - a - du. Xan - a -
Xan - a - du. Xan - a -

Musical score for the song 'Xanadu'. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic bass line with eighth notes. The vocal lines include the lyrics 'du.' and 'du.' in the first two measures.

What are those things that
 pose people use to clean cars
 Wax

Well I'm fine until that
 choreography starts
 Just keep me away from the
 comedy elevator
 Liza Minnelli - Eric

Bows

(Full Company)

16

XANADU
production

ALL:

Xan - a - du, Xan - a - du, Now we are here in Xan - a - du.

SONNY,
KIRA, DANNY

Now that I'm here now that you're near All Others in

Xan - a - du, Now that I'm here now that you're near in

now that you're near in

Andre

Now that you're near in

Many

Now that I'm here here in

Xanadu

2
SONNY
KIRA, DANNY

F

Dm6

A

Cur.
Mary
Anik
Jac

The musical score is written for a piano and four vocal parts. It begins at measure 14. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: 'Xa - - - - - na - - - - - du.' The word 'Xanadu' is split across the four staves. The piano part includes a *poco rit.* marking under the second measure. The score concludes with a final chord in the piano part and a fermata over the final note of the vocal lines.