

# In America

IN AMERICA  
A NEW  
MUSICAL  
BY  
HAL HARPER



## Song Book

In America Productions  
All Rights Reserved  
© 2022

# IN AMERICA SHOWTUNES

<b><u>Act I</u></b>	<i>Page</i>
<b>Education</b> .....	1
<i>Mr. Johnson, Mr. White, Ms. Beasley, Board of Education, Teachers, Students, Thug Boys</i>	
<b>Interview Song</b> .....	9
<i>Mr. Johnson, Mr. White, Ms. Beasley</i>	
<b>To Help Others On Their Way</b> .....	21
<i>Teachers</i>	
<b>Teacher Panic</b> .....	25
<i>Mr. Johnson, Students, Thug Boys</i>	
<b>Student Introduction Song</b> .....	32
<i>Students</i>	
<b>They Call Me Teacher</b> .....	45
<i>Mr. Johnson, Students</i>	
<b>America So Very Big</b> .....	53
<i>Vuong Anh, Nguyen Tran, Students</i>	
<b>Who Are These People From Russia?</b> .....	59
<i>Students, Onlookers</i>	
<b>Thug Boys Song</b> .....	69
<i>Thug Boys, Irish Lad</i>	
<b>They Don't Look Like Indians To Me</b> .....	83
<i>Teachers, Mr. White, Ms. Beasley</i>	
<b>American Pronunciation Song</b> .....	89
<i>Mr. Johnson, Students</i>	

**Act II**

*Page*

**Shiny Toyota Tercel**.....95  
*Neighborhood Women*

**Daydreams**.....98  
*Students*

**It’s Their Big Test**.....109  
*Mr. Johnson, Mei Li, Students*

**Mei Li Love Song/Oh Mama Can You Hear Me?**.....130  
*Mei Li*

**Tick Tock Tick Tock**.....140  
*Students*

**Tax the Rich**.....151  
*Teachers*

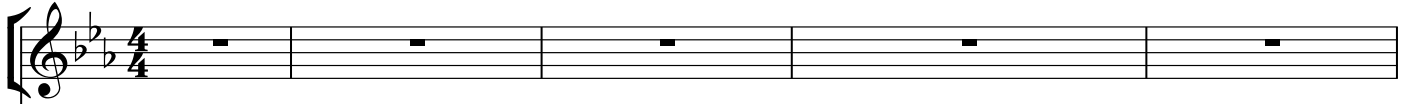
**These Are the Last Days of Roosevelt Junior High**.....156  
*Students, Teachers, Mr. White, Ms. Beasley, Board of Education*

# Education

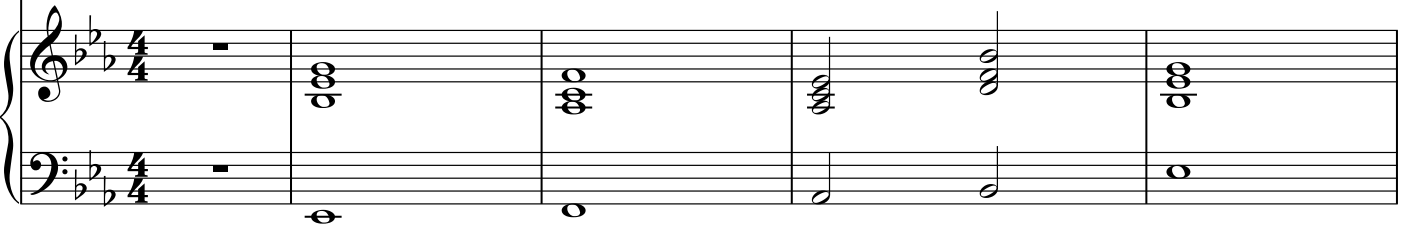
by HAL HARPER

*arr. Phil Surtees*

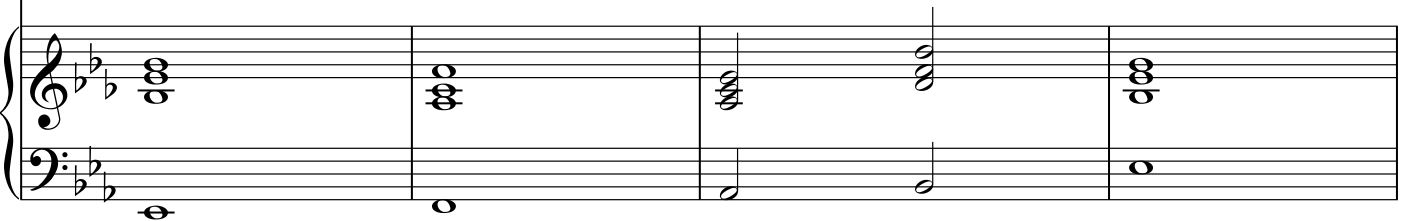
♩ = 80



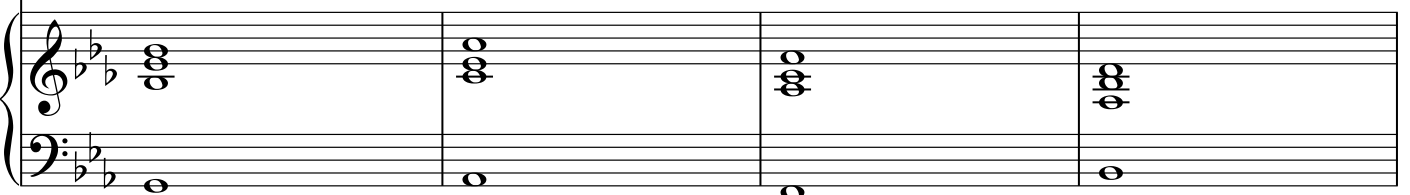
MR. NEILSEN: What orchestrates creation? Sparks the mind's imagination? Opens paths for transformation by degree?



MR. JOHNSON: What stimulates one's knowledge? Blazes trails, perhaps to college? Its truths, if studied well, shall make you free.



MR. DANIELS: It's a life of inspiration, dedication, innovation that can spur a revelation by and by



14

MR. DUGAN: It's the key to information, excavation, transformation that may lead to graduation if you try.

18

MS. BEASLEY: What is this grand vocation which demands no explanation, but deserves a celebration? Education!

22 ♩ = 120

ALL: Oh Ed-u - ca - tion Ed-u - ca - tion Yes, Ed-u - ca - tion is the back - bone of the

26

na - tion\_ It will free your soul and bring you li - ber - at - tion\_ Oh Ed - u -

29

ca-tion\_ Ed-u - ca-tion\_ Ed-u - ca - tion SPIKE: My

33

fa-ther beat me merci-less-ly he taught me how to do it My mo-ther ne-ver read or wrote this

36

ed - u - ca-tion screw it! MR. WHITE: As you

39

wind your way through life SPIKE: May-be e-ven throw a knife ed - u -  
MS. BEASLEY: It may help you win a wife

42

ca - tion\_ MR. JOHNSON: E - ven

BOARD MEMBERS: It can help to win you friends it's the fun that ne - ver ends

45

bring you di - vi - dends Ed - u - ca - - - tion!

49

ALL: Oh Ed - u - ca - tion\_ Ed - u -

53

ca - tion\_ Yes, Ed - u - ca - tion is the back - bone of the na - tion\_ It will

56

free your soul and bring you li-ber - at - tion\_ Oh Ed - u - ca - tion\_ yes Ed - u -

59

ca - tion\_ Ed - u - ca - tion TEACHERS,  
BOARD OF ED We re - spect it

64

TEACHERS,  
BOARD OF ED: We ex - pect it to help us to send them on their way

THUG BOYS: We re - ject it



68

STUDENTS: We im-plore it

TEACHERS: We most hear-ti-ly en-dorse it

THUG BOYS: We ig-nore it

72

MS. BEASLEY: We just hope they'll learn to read some day

BOARD: It befits administration

MR. WHITE: We just hope they'll learn to read some day

It befits administration

75

To maintain accreditation

TEACHERS: It demands one's great attention

THUG BOYS: It just serves the corporation, it's a racket

STUDENTS: To attain assimilation

THUG BOYS: It's just pure indoctrination we can't hack it

BOARD,  
TEACHERS,  
STUDENTS:

Oh Ed - u - ca - tion\_ Ed - u - ca - tion\_ Yes Ed - u -

ca-tion is the back-bone of the na-tion\_ It will free your soul and bring you li-ber

at-tion\_ Oh Ed-u - ca-tion\_ yes Ed-u - ca-tion\_ Ed-u - ca-tion

94

ALL: We go forth no re-ser-va-tion, on-ward now a ju-bi-la-tion,

96

ral-ly round the pop-u-la-tion... Ed-u-ca-tion!

# The Interview Song

by HAL HARPER  
arr. Peter A. Hilliard

$\text{♩} = 125$

$\text{♩} = 125$

MR. WHITE: Well, Mis-ter John - son, how do you

6

do? How do you plan to im-press us at this in-ter-view?

11

Speak, Mis-ter John - son, how do you feel? Give us your all right

17

now \_\_\_\_\_ MR. WHITE: Well, Mr Johnson? MR. JOHNSON: Mr White...

23

I am so ex - ci - ted late-ly I would like this job so great-ly  
MS. BEASLEY: Do you think my

28

MR. WHITE: Noo Noo Noo! Ms. Beas-ley, that will do.  
legs are shape-ly?

33

MR. WHITE: So, Mis-ter John - son where do you hail

38

from? Are you a hear-ty lad or are you a glum?

43

Well, Mis-ter John - son what have you done? And what are you

48

do - ing here? Well, Mr. Johnson?

53

MR. JOHNSON: I come from Man - hat - tan Is - land where the days are ne - ver bo - ring

57

MS. BEASLEY: Would we e ver find you sno-ring in the Bronx Zoo?

MR. WHITE: Noo Noo

62

Noo!

Whoop - ti - doo!

Ms. Beas-ley, Get a clue!

67

♩ = 95

MR. JOHNSON: It is my hope to teach a class in E S L. It is

♩ = 95

73

my hope to teach it ve-ry well. So ma-ny years I've stu-died

79

hard to be at a place like here So ma-ny years

84

and now I'm here.

89 **tempo 1**

MR. WHITE: Hmmm.. Well, Mi-ster John - son, it seems you went to school. And

**tempo 1**

94

loo-king at this re-su-me I see you are no fool. So sit right down and



99

lis-ten to the ne-ces-sa-ry rules you'll need in or-der to suc

104

♩ = 95

ceed Now most im-por-tant is punc-tu - a-li-ty for with - out punc-tu

107

a - li - ty cla - sses sim - ply can - not start on time, and

109

se-cond-ly is class ration-a li-ty for with-out ra-tion-a-li ty there is no rea-son or

112

rhyme. MS. BEASLEY: And third-ly is ac-cu-ra-cy and ac-cu-rac-cy must be com-

115

pul so - ry, for with-out ab-so-lute ac-cu-ra-cy, class is so less sub-

118

lime. And that is a waste of time\_\_\_\_\_ To

122 ♩ = 135

ta-ly stu-dents ab-sences, their pre-sen-ces, per-for-man ces, to deal with those di-

♩ = 135

127

stur-ban-ces that rise from time to time, makes class far more sub-  
MR. WHITE: makes class far more sub-

131

lime. MR. WHITE: Well, Mis-ter John - son what do you think of  
lime.  
Tempo 1

135

that? Are you a-ble to make the grade or mere-ly pass the

139

hat? Are you a-ware of all there is in go-ver-ning a

143

school? Or Mis - ter John - son are you a fool?

148

♩ = 95

MR. JOHNSON: Oh no Mr. White.. Oh, I am

♩ = 95 slower

151

sure that I can rise and e-ven you I will sur-prise. Please do not look with nar-row eyes I'm

swing

154

sure you will a-gree that you were once like me. It's not

swing

♩ = 115

157

ea - sy to start at the top when you're down at the bot-tom And I

♩ = 115

161

know you could give me the chop When you've the cards and I know you've

164

straight ♩ = 75

got 'em. But please Mis - ter White, be nice and re - mem - ber when

straight ♩ = 75

167

you were young and life was Sep-tem-ber and please Mis - ter White, please

170

grant me, if you would, this one first chance to do good

173

swing ♩ = 165

MR. WHITE: Well, Ms. Beasley, what do you think of this boy? MS. BEASLEY: He's bright and ma-ture and he'll go far and

swing ♩ = 165

177

if I smoked, I'd of-fer him a ci - gar\_ He's clean as a whi-stle and not

180

part of a mob, and since we're des-perate I'd say\_ Mis-ter MR. WHITE: Mis-ter

184

John-son you've got the\_ job to - day!  
John-son you've got the\_ job to - day!

The musical score for measures 184-186 consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is the right-hand piano accompaniment, featuring chords and some grace notes. The bottom staff is the left-hand piano accompaniment, featuring a bass line with eighth and quarter notes.

187

The musical score for measures 187-189 consists of three staves. The top staff is a vocal line with rests. The middle staff is the right-hand piano accompaniment, featuring chords and some grace notes. The bottom staff is the left-hand piano accompaniment, featuring a bass line with eighth and quarter notes.

# To Help Others On Their Way

by HAL HARPER  
arr. Phil Surtees

Adagio ♩ = 75

TEACHERS: It's what we do It's our reason\_ d'etre It's our

5 pur-<sup>3</sup>pose for be-ing here To Help O-thers On Their Way It's

9 our life's work it brings us our mon thly pay\_ it's what we sweat and pray for To Help

V.S.



13

O-thers On Their Way To Help O-thers On Their Way as they

16

sail a-cross the sea Like so ma-ny did be-fore them to this

18

land of ju-bi-lee To Help O-thers On Their Way What a

20

love-ly thought that is To spend a life just do-ing that Hel-ping

24

o-thers on their way As our fore-fa-thers came from Ply-mouth Rock and

28

o-thers came from Spain While o-thers made the jour-ney here

31

Wracked in sla-very's chains The new world was for - bid-ding with it's

34

su-dden wealth and gain But soon they got their foo ting\_ as o-thers

38

helped them on their way\_\_\_\_\_ And we do the same to - day.

The musical score consists of two systems. The first system is a vocal line in treble clef with a key signature of one flat (Bb). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. A slur covers the next two notes: a half note E5 and a quarter note D5. The melody continues with quarter notes C5, Bb4, and A4, followed by a half note G4. The lyrics are: "helped them on their way\_\_\_\_\_ And we do the same to - day." The second system is a piano accompaniment in grand staff (treble and bass clefs). The right hand plays chords: a triad of G4, Bb4, and D5 in the first measure; a triad of G4, Bb4, and D5 in the second measure; a triad of G4, Bb4, and D5 in the third measure; and a triad of G4, Bb4, and D5 in the fourth measure. The left hand plays single notes: G3 in the first measure, G3 in the second measure, G3 in the third measure, and G3 in the fourth measure.

# Teacher Panic

by HAL HARPER  
arr. Phil Surtees

Driving

♩ = 155

MR. JOHNSON: The bell's al-rea-dy rung The

THUG BOYS: Tea-cher Pa-nic! Tea-cher Pa-nic!

*f*

The first system of the musical score is in 4/4 time. It features three staves: a vocal line for Mr. Johnson, a vocal line for Thug Boys, and a piano accompaniment. The piano part consists of a steady bass line of quarter notes in the left hand and rests in the right hand. The tempo is marked as 'Driving' with a quarter note equal to 155 beats per minute.

5 *sim.*

class has just be-gun Is there a place to run?

Tea-cher Pa-nic! Tea-cher Pa-nic! Tea-cher

The second system of the musical score continues the piece. It begins with a measure rest followed by a vocal line for Mr. Johnson. The piano accompaniment continues with the same bass line. The lyrics 'class has just be-gun' and 'Is there a place to run?' are written under the vocal line. The Thug Boys' line continues with 'Tea-cher Pa-nic! Tea-cher Pa-nic! Tea-cher'. The piano part has a *sim.* (sostenuto) marking above the first measure.

8

Oh can this job be done?

Pa nic! Tea-cher Pa nic! Tea-cher Pa nic! Tea-cher Pa nic!

*sfz*

11

MR. JOHNSON: It's so clear it is so sca-ry How can one job be so sca-ry and

15

nigh...—

*sfz*

20

MR. JOHNSON: Could I have been mis-taken? Should

THUG BOYS: Tea-cher Pa-nic! Tea-cher Pa-nic!

23

I this job have taken? Might I have moved too fast?

Tea-cher Pa-nic! Tea-cher Pa-nic! Tea-cher

26

Can I stay in the past?

Pa-nic! Tea-cher Pa-nic! Tea-cher Pa-nic! Tea-cher Pa-nic!

*sfz*

29

MR. JOHNSON: All the walls they seem so close in May-be I'll just be a mose-ying a -

33

long For

37

four long years I've stu-died hard to please But now I feel a

*mp*

42

trem-bling in my— knees And so I won-der if I can the-

47

— dance Oh well may-be I'll just move to France

52

MR. JOHNSON: Be - fore me comes the door That

THUG BOYS: Tea-cher Pa- nic! Tea-cher Pa- nic!



55

I've not seen before Oh will I make the grade?

Tea-cher Pa nic! Tea-cher Pa nic! Tea-cher

58

When I walk on the stage

Pa nic! Tea-cher Pa nic! Tea-cher Pa nic! Tea-cher Pa nic!

*sfz*

61

MR. JOHNSON: All the world it seems so large Why do I feel like I can't take charge?

65

Where can I catch an out-bound barge a-way? But like they

69

said: Mi-ster John-son You've got the job to - -

*gliss.*  
*ff*

73

day!

# Student Introduction Song

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 95

STUDENTS: Dear-est Tea-cher we will tell you of us what we

♩ = 95

6

can.— We are wit-ness to the slaugh-ter that per-vades all man. We were a-

11

fraid, oh yes we were a- afraid. We bear si-lent tes-ti-mo-ny to the fa-lling

16

reign. We for-give them for their fai-lings though we bear the pain, we were a-

21

fraid, oh yes we were a-fraid. LATIN STUDENTS: We came from South of the

$\text{♩} = 175$  play 4 times

26

bor - der where the sol - diers destroyed law and or - der.

31

With ma - che - tes they drew in the air so we

36

fought and we dragged our-selves here. Ai -

41

- Ya Ya Yai Yai Ya Ya Yai

47

O - le! RICO: My name is

52

Ri-co I come from Puer to Ri-co My life is spi cy like the sweat u-pon my brow. This is Ro-

56

set - ta She comes from Ni - ca - ra - gua she dan - ces pret - ty when the lights go

59

down. ROSETTA: I am Ro - set - ta I come from Ni - ca - ra - gua... Yes, I dance

62

pret - ty when the lights go down I'd like to show you a Ni - ca - ra - guan

65

Mam - bo It's the hot - test dance in my coun - try this year. LATIN STUDENTS: Well, the

70

guns in the town they were soon\_ all a-round there was screa-ming. When the

74

bad sol-diers came and they chased us a-gain in the eve - ning. So we

78

got out of there and we made\_\_\_ our way here to El Nor - te Where the

82

moon and the stars and the wo - men and cars are so spor - ty. STUDENTS: We were a-

86

fraid, oh yes we were a fraid. We were a fraid, oh yes we were a fraid. LATIN STUDENTS: Now we

**slower**

90

came here to learn, and hope - ful - ly earn some di - ne - ro. And we

**faster again**

94

wear our be - rets\_ and pa - rade\_ like a gay\_ des - pe - ra - do. But wi -

98

thin us no lie\_ we are trem - bling in si - de au - to - ma - tic. Wa - nna

*rall.* **a tempo**



102

flap like a bird\_cause we can't\_find the words on-ly sta - tic. STUDENTS: We are a-

106

fraid, oh yes we are a - fraid. We are a - fraid, oh yes we were a - fraid.

110

MEI LI: My name is Mei Li I want you to know,

116

I came from Chi-na al-most se-ven weeks a - go. I am so ea-ger to

121

do so well, Mis-ter John - son how do you do?  
*rit.*

127

*freely*

*3*  
LAVONNA: My name is La-vo-nna from U-kraine I tell you, li-ving in A me-ri - ca a

*sotto voce*

133

dream that has come true. I love A-me-ri - ca It's (a) land where you can

137

do all that free-dom will al - low It's place for me and you.

142 ♩ = 150

146

154

162

*molto rit.*

170

174

NGUYEN TRAN: My name is Nguyen Tran From the

**faster, swing**  
Ab7

*ad lib. vamp*

179

place you all know well I was scri-tchin' and a-scra-tchin'

Db7

183

just this side of Hell. When a num-ber one Joe-boy

Ab7 Eb7

187

(turned out he was my Daddy) Freed me from that smell.

Db7 Ab7

191

When I was young in the streets of Sai-gon I did play.

195

When the G. I.'s left I di-dn't know what to say.

Db<sup>7</sup> Ab<sup>7</sup>

199

My da-ddy took me to Ken-tu-cky (now that was cool) then we wound up here in

Eb<sup>7</sup> Db<sup>7</sup>

203

San Fran - cis-co Bay. ALL STUDENTS: Now we're here in this land where we can't

Ab<sup>7</sup> rit. = 120

straight = 120



222

fraid. We're not a - fraid, oh no we're not a - fraid. We're not a -  
- *poco*

Musical score for measures 222-224. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are: "fraid. We're not a - fraid, oh no we're not a - fraid. We're not a -". The piano accompaniment is in bass clef with a key signature of one flat. The tempo marking is *poco*. The score consists of six measures.

225

fraid, oh no we're not a - fraid.

Musical score for measures 225-226. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "fraid, oh no we're not a - fraid.". The piano accompaniment is in bass clef with a key signature of one flat. The score consists of two measures.

# They Call Me Teacher

by HAL HARPER

arr. Peter A. Hilliard

Swing ♩ = 125

MR. JOHNSON: Who would have

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by the lyrics 'MR. JOHNSON: Who would have' over a half note. The piano accompaniment consists of a bass line with eighth and quarter notes and a treble line with chords.

6

e-ver thought that I could be a some - thing? There were so

The second system continues the musical score. The vocal line starts with the lyrics 'e-ver thought that I could be a some - thing?' over a half note, followed by 'There were so' over another half note. The piano accompaniment continues with similar rhythmic patterns.

10

ma - ny times I thought I'd be a no - thing. — But now I look a - round

The third system continues the musical score. The vocal line starts with the lyrics 'ma - ny times I thought I'd be a no - thing. —' over a half note, followed by 'But now I look a - round' over another half note. The piano accompaniment continues with similar rhythmic patterns.

V.S.



14

me, there's a brand new kind of crea - ture

18

Shh! They Call Me Tea-cher. It seems like

22

yes-ter - day that I was lost in won - der. A sto - ry

26

wi- thout end that I could on - ly pon - der. But now that tale is o-

30

- ver\_\_\_ there's a brand new dou-ble fea - ture\_\_\_

34

Shh! They Call Me Tea-cher\_\_\_ Choose that text and plan the cla - sses,

39

run those co-pies, write those pas-ses. Give the home-work don't take sas-ses\_

43

Shh! They Call Me Tea-cher\_\_\_

*ad lib.*

V.S.

47

51

STUDENTS: Who would have e-ver thought that he could be a some - thing?

55

There were so ma-ny times he thought he'd be a no - thing. But

59

now we look a- round\_ him There's a brand new kind of crea - ture

63

Shh! We Call Him Tea-cher.\_\_\_\_\_ VUONG ANH: A brand new

68

chance at life\_ how can we e - ver thank\_ him? MEI LI: I'd like to

72

be his wife. JOSE: I dig that cra - zy chalk  
NGUYEN TRAN: The thought is too ex-ci - ting!

76

\_\_\_\_\_ dust, it's bet - ter than a ree - fer!\_\_\_\_\_ ALL STUDENTS: Shh! We Call Him

V.S.

81

Tea-cher.\_\_\_\_\_ MR. JOHNSON: Out of the books and in-to the fire\_\_\_\_\_

85

That's what comes from all\_\_\_\_\_ that high-er lear - ning.

89

Years and years of stu-dy it took, al-ways bu-ried in a book\_ and

93

year-ning to be a tea-cher.\_\_\_\_\_ To be a tea cher.\_\_\_\_\_

98

Now I'm a tea - cher. Stu - dents wai - ting

102

all as sem - bled, hope my clas - ses won't be too\_ dull. Try to reach him,

106

try to reach her Shh! They Call Me Tea - cher.

110

Out of the fog\_ and in - to the light\_ Wal - king on top and

V.S.

114

do-ing it right a - way. Pi-cking up time and

118

ha-ving a ball Looks like we can have it all to - day

122

They Call Me Tea-cher They Call Me Tea-cher

126

They Call Me Shh! Tea-cher.

# America So Very Big

by HAL HARPER  
arr. Peter A. Hilliard

freely a capella

VUONG ANH: A - me-ri-ca so ve-ry big, A - me-ri-ca so grand. A - me-rica the

7  $\text{♩} = 130$

beauti-ful It's e very - bo dy's\_ land.  $\text{♩} = 130$

13

I thought my life was fa - ding fast when I was in my



17

coun - try, so ma - ny wars they came and passed, and I was left in

21

mis - 'ry and I wept NGUYEN TRAN: [spoken] For days on end.

25

And some-times I would see the boats as they sailed on to

29

Thai-land and ev-ery day I hoped and prayed that one day I'd be on 'em and es -

34

cape NGUYEN TRAN: [spoken] To the pro-mised land.

37

ALL: A - me - ric - ca so ve - ry big A -

40

me - ri - ca so grand. A - me - ri - ca the beau - ti - ful it's

4th time

44

ev - ery - bo - dy's land.

VUONG ANH: {  
 2) And when at last I saw my chance, my  
 3) For five long years we wai - ted for the  
 4) I thank my G-d most ev - ery day for

48

fam - ily I col - lec - ted and fi - nal ho - nors bowed and prayed to  
 Red Cross to a - gree. They cla - ssi - fied my fam - ily as a  
 ble - ssings I've re - ceived. I thank Him for the chance to live in

52

an - ces - tors re - spec - ted and we left  
 group of re - fu - gees and we wai - ted  
 true de - moc - ra - cy. America NGUYEN TRAN: { at high - est  
 and waited and  
 It's a miracle.

56

tide.  
 waited VUONG ANH: { On stor - my seas we took a - loft my  
 And fi - nal - ly the day it came when  
 And some - times when I miss my home, my

60

fam - ily scared and cry - ing the sol - diers, pi - rates all be damned at  
we were all set free, \_\_\_ and pass - ports, vi - sas gi - ven to that  
home a - cross the sea, \_\_\_ A - me - ri - ca, A - me - ri - ca God

64

last the sun was shi - ning and we lan - ded NGUYEN TRAN: { in a  
land of li - ber - ty [spoken] America At last, at last.  
shed his grace on thee. \_ And I smile and thank America.

68

camp. ALL: A -



Land And  
*rit.*

71

The musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "crown thy good with bro - ther-hood from sea to shi - ning sea!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The tempo marking "slower" is placed above the piano staff. The piece concludes with a double bar line.

# Who Are These People From Russia?

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 75

♩ = 75

8<sup>va</sup>-----

RUSSIAN AMERICAN WOMAN: Who are these peo-ple from

4

Rus- sia? Who are these peo-ple 'cross the sea?

7

Who are these peo-ple from Rus- sia? Don't you know, they look a-lot like

10

me. RUSSIAN AMERICAN MAN: Bra-ving bread lines in the sno-wy depths of win-ter. Fa-cing

13

tri - als and de-spair on ev - ery hand\_\_\_\_\_ Who are these peo - ple from

16

Rus - sia?\_\_\_ Would we too not have sailed for be - tter lands?

19

CHINESE AMERICAN MAN: Who are these peo-ple from

22

Chi- na? Who are these peo-ple 'cross the sea?

25

Who are these peo-ple from Chi- na? Don't you know they look a-lot like

28

me. CHINESE AMERICAN WOMAN: They say the days were dark be-for the re-vo - lu-tion Af-ter

31

that my fa - ther siad they got much worse. Who are these peo - ple from



34

Chi - na? Would we too not have tried to flee that curse?

8vb

37

8va

SHOPPING LADIES AND CHINESE AMERICANS: Who are these peo-ple from

40

Rus - sia, Chi - na? Who are these peo - ple 'cross the

42

sea? Who are these peo - ple from

44

Rus - sia, Chi - na? Don't you know they look a - lot like

46

me. *8va* CUBAN AMERICAN MAN: Who are these peo-ple from

50

Cu - ba? Who are these peo - ple cross the

52

sea? Who are these peo-ple from Cu- ba? Don't you

55

know they look a-lot like me. CUBAN AMERICAN WOMAN: From the fal-ling gri-my streets of old Ha-

8<sup>vb</sup>-----

58

va-na To the gol-den sands that grace Mi-a-mi shore Who are these peo-ple from

(8)-----

8<sup>vb</sup>-----

8<sup>vb</sup>-----

62

Cu - ba? Would we too not have faced the can - non's

64

roar? SHOPPING LADIES, CHINESE AND CUBAN AMERICANS: Who are these peo-ple from

8<sup>va</sup>-----

8<sup>vb</sup>-----

68

Rus - sia, Chi - na, Cu - ba? Who are these peo - ple 'cross the

70

sea? Who are these peo-ple from Rus-sia Chi-na, Cu-ba? Don't you

73

know they look a-lot like me. **a tempo**

*rit.* *8va*

76

IRISH AMERICAN MAN: Who are these peo-ple from Ire - land?

79

Who are these peo-ple 'cross the sea? Who are these peo-ple from Ire-land? Don't you

83

know they look a-lot like me. IRISH AMERICAN WOMAN: Ah, those black days of the great po-ta-to

86

fa - mine. Sure, the hun - ger still re - mains, how ma - ny

88

died? Who are these peo - ple from Ire - land? Would we

91

too not have joined the ri-sing tide?

8va

8vb

95

ALL: Who are these peo-ple from Rus-sia, Chi-na, Cu-ba, Ire-land? Who are these peo-ple 'cross the

98

sea? Who are these peo-ple from Rus-sia, Chi-na, Cu-ba, Ire-land?

101

Don't you know they look a-lot like me.

8va

105

Who are these peo-ple from Rus-sia, Chi-na, Cu ba, Ire- land? Who are these peo-ple 'cross the

108

sea? Who are these peo-ple from Rus-sia, Chi-na, Cu-ba, Ire-land?

111


Don't you know they look a-lot like me.

*rit.*

# The Thug Boys

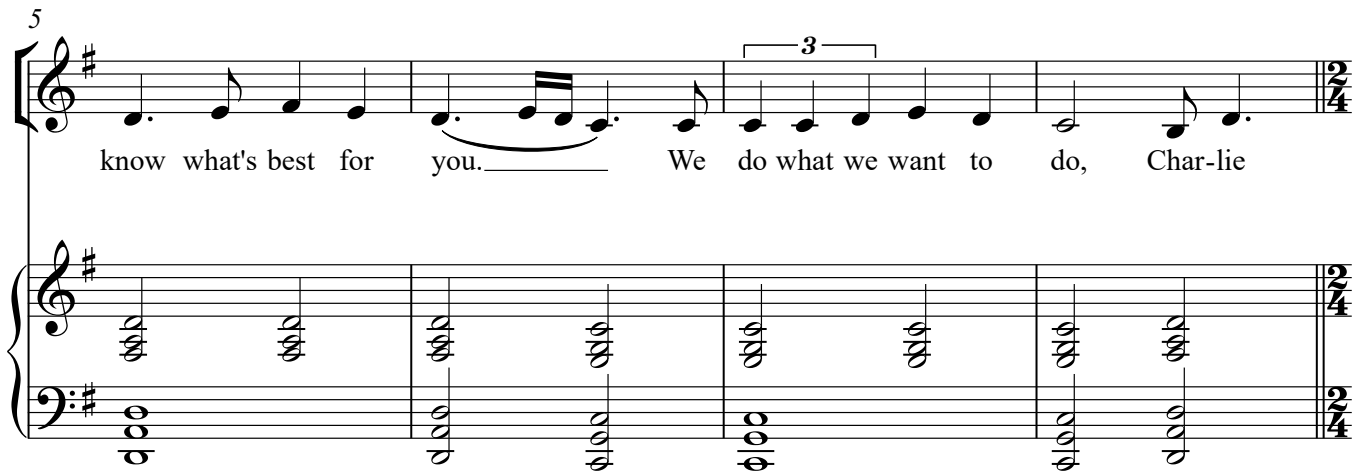
by HAL HARPER  
arr. Peter A. Hilliard

♩ = 95



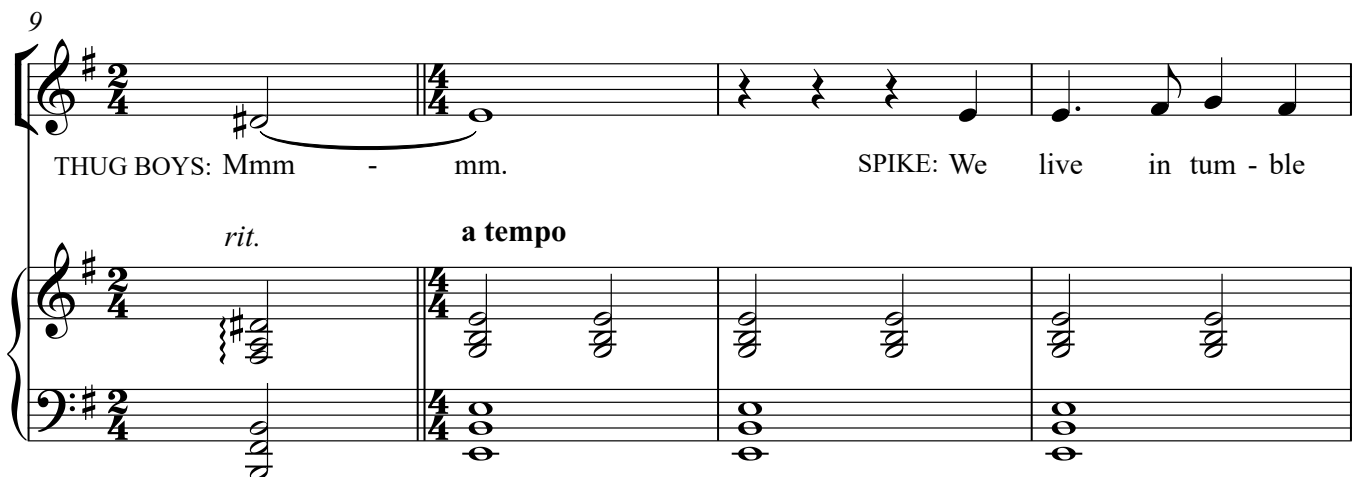
SPIKE: We are the ghas - tly crew. We

5



know what's best for you. We do what we want to do, Char-lie

9



THUG BOYS: Mmm - mm. SPIKE: We live in tum - ble

*rit.* **a tempo**



13

down\_\_\_ Where our shit/don't touch the  
(stuff) ground.\_\_\_ We know what's up and down, Char-lie

18

THUG BOYS: Mmm - mm.  
*rit.* **a tempo** ♩. = 125

23

We are the Thug Boys\_\_\_ we run the show\_\_\_

27

\_\_\_ we'll tell you who can stay\_\_\_ and who must go.

31

We are the Thug Boys \_\_\_\_\_ this is our town. \_\_\_\_\_

35

\_\_\_\_\_ We'll beat you up, boys \_\_\_\_\_ We'll knock you down. \_\_\_\_\_ Oh, get on

41

out of, Oh, get on out of here.

46

We di-dn't in - vite you\_ no-bo-dy asked you, so pack your bags and get right out of

51

here. Oh, get on out of, Oh, get on out of

56

here. We di-dn't in - vite you no-bo - dy

61

asked you, so pack your bags and get right out of here.

IRISH LAD: What

66

Get out of  
these men say can't be true of us.

71

here, get out of here, we don't want you is that clear?  
They

76

Get out of here, get out the door, We don't  
too were i - mmi- grants.

81

want you a - ny - more.

Less than two hun - dred years a -

86

go, With a pipe

91

and a bow and a fidd - ler to and

96

fro. Now they'd de - ny

101

Get out of here, get out of here, We don't want you is that  
us the same.

106

clear? Get out of  
Now they'd de - ny us the same.

111

here get out the door, We don't want you a - ny - more.

116

We are the Thug Boys \_\_\_\_\_ know our name. \_\_\_\_\_ We'll round you

121

up at night, \_\_\_\_\_ we have no shame. We are the Thug Boys \_\_\_\_\_

126

— hear our call ————— We'll close the bor - ders ————— We'll build a

131

wall We know what's right, we know what's right. It's

135

not the black, it's just the white. We know what's right, we know what's right at six o'clock in the

140

mor - ning. We are the Thug Boys ————— You can't



145

hide \_\_\_\_\_ Your horse is sad-dled up, \_\_\_\_\_ it's time to ride.

The musical score for measures 145-149 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "hide \_\_\_\_\_ Your horse is sad-dled up, \_\_\_\_\_ it's time to ride." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

150

We are the Thug Boys \_\_\_\_\_ we don't care. \_\_\_\_\_ We'll send you

The musical score for measures 150-154 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "We are the Thug Boys \_\_\_\_\_ we don't care. \_\_\_\_\_ We'll send you". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

155

back to where you came back o - ver there. O - ver there from

The musical score for measures 155-159 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "back to where you came back o - ver there. O - ver there from". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

160

where you came, we will sweep you down the drain. Stay a-way from our back door.

The musical score for measures 160-164 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "where you came, we will sweep you down the drain. Stay a-way from our back door." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

165

We don't want you a - ny - more.

168

We are the Thug Boys

172

We re - main Our time is co - ming We'll rise a -

177

gain We are the Thug Boys don't you see

182

— No - bo - dy wants you \_\_\_\_\_ damned re - fu - gees.

186

IRISH LAD: What these men say can't be

191

Get out of here get out of here, we don't want you is that clear?  
true of us. They \_\_\_\_\_

Don't tell us we were i-mmi-grants, that's  
 too \_\_\_\_\_ were i - mmi- grants.

just a bunch of co - mmie shit So hu - rry up and fly a - way, your time will

*rit.* **slower**

soon be nea - ring... We are the

211

Thug Boys Bombs A - way! As storm clouds ga - ther

216

we'll have our day. We are the Thug Boys

220

look a - round, we're co - ming

*rit.*

225

to your block, to your home town.

*molto rit.*

# They Don't Look Like Indians To Me

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 130

MS. RODRIGUEZ: By the shores of Git-che Gu - mee

8<sup>vb</sup>

5

if you don't like what I say then sue me, Lived the mai-den Po - ca - hon - tas whose

*sim.*

9

mee-ting with John Smith would prove ca - la-mi-tous. For thou-sands of years a

12

peace-ful e - xis-tence un - til this changed at the sett-lers' in - sis - tence. And

15

now they would chase new sett lers a - way, claim this land as their cha - let. They

19

put on airs and they make a dis - play but They Don't Look Like In-dians To

22

Me. No They Don't Look Like In-dians To Me.  
 ALL: Hay-na Hay-na Hay-na hay-na hay-na

25

hay-na hay-na hay-na hay-na. What gives them the le-gal right to

28

say who stays or gets out of sight? They hold court like a

31

*sim.*  
blood *rit.* thir - sty knight, but They Don't Look Like In - dians To  
*a tempo*

33

Me. No They Don't Look Like In-dians To Me. Hay-na hay-na hay-na  
ALL: Hay-na hay-na. Hay-na hay-na hay-na



36

hay-na hay-na hay-na hay-na. "En - glish On - ly" is their an - swer but

39

shoul-dn't it be Che-ro-kee or Na - rra - gan - sett? Nice you gave Ge -

42

ro-ni-mo a Ca-di-llac but may-be while you're at it you could give him some land back.

45

Peace and har-mo-ny, earth and sky.

49

Don't you think it's worth a try? I listen to their hate and I

*rit.*

52

*sim.*

wonder why, 'cause they Don't Look Like Indians To Me. No, They ALL: Hay-na hay-na.

*a tempo*

55

Don't Look Like Indians To Me. Hay-na hay-na hay-na hay-na hay-na hay-na hay-na.

58

Peace and harmony, earth and sky. Don't you think it's

*sim.*

61

worth a try? I li-sten to their hate and I won - der why, 'cause they

64

Don't Look Like In-dians To Me. No They Don't Look Like In-dians To  
ALL: Hay-na hay-na.

67

Me. No They Don't Look Like In - dians To  
ALL: Hay - na hay - na.

70

Me!



7

When-da - ya wan-na-leave? To the  
 want to leave? To the mo-vie\_\_ show.

10

mo - vie\_\_ show..  
 It's all in a

13

day. What e-ver you do, what e-ver you say, re-flects u-pon your way. Who do you

16

Who-da-ya wan-na-meet? Why-da-ya  
 want to meet? Who do you want to be there?

19

wan-na-be there? How-da-ya wan-na get there\_  
 How do you want to get there?

22

Well, let's not be late. It's  
 Well, let's not be late. It's

25

all in a day. What e-ver you do, what e-ver you say, ma-

28

kes a brigh - ter day. We sound like we were born here.

kes a brigh - ter day. You sound so ve-ry good. Just like I

31

We'd like to give you three cheers. It's in-

knew you would. It's a - ma-zing how

34

cre-di-ble how We can learn so much if we try. It's  
We can learn so much if we try. It's

37

all in a day. What e-ver you do, what e-ver you say, to  
all in a day. What e-ver you do, what e-ver you say, to

40

help you on your way. Wha-da-ya wan-na-do?  
help you on your way. What do you want to do? Where do you



43

Where-da-ya wan-na-go?\_ As long as you try

want to go? As long as you try

46

you can grow.

you can grow.

# Shiny Toyota Tercel

by HAL HARPER  
arr. Peter A. Hilliard

$\text{♩} = 55$

WOMAN #1: She goes dri-ving down the road\_  
dri-ving 'cross the Gol - den Gate } in her  
dri-ving down the free - way

6

shi-ny To-yo-ta Ter- cel\_ and she knows\_ it doe-sn't mat-ter { her kids will go to co - llege.  
her bur-dens have been lif - ted\_  
she's al - rea - dy made it.\_

11

WOMAN #2: { And no - bo-dy sees\_ her smi - ling } as she thinks a-bout Chi - na\_ { and of  
And no - bo-dy sees\_ her spar - kling } and the  
And no - bo-dy sees\_ her lau - ghing } and the

16

where she used to live in a ho - vel. BOTH: It don't  
 boy from the vi - llage next door whom one day she would ma - rry.  
 long road that she's dri - ven from that ho - vel.

20

mat - - ter where she came from now she's here

24

and it doe - sn't mat - ter.

27

1. 2. 3. 4.

WOMAN #1: { And she goes  
 So she goes

1. 2. 3. 4.

The image shows a musical score for three staves. The top staff is a single treble clef staff containing three measures of whole rests. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is in a treble clef, and the bottom staff is in a bass clef. Both the middle and bottom staves have a key signature of two flats (B-flat and E-flat). The middle staff contains three measures: the first two measures feature a melodic line of eighth notes (F4, G4, A4, Bb4) with a half-note chord (F4, Bb4) on the second eighth note, followed by a final measure with a half-note chord (F4, Bb4). The bottom staff contains three measures: the first two measures feature a bass line of quarter notes (F3, G3, A3, Bb3) with a half-note chord (F3, Bb3) on the second quarter note, followed by a final measure with a half-note chord (F3, Bb3). The piece concludes with a double bar line at the end of the third measure.

# Daydreams

by HAL HARPER

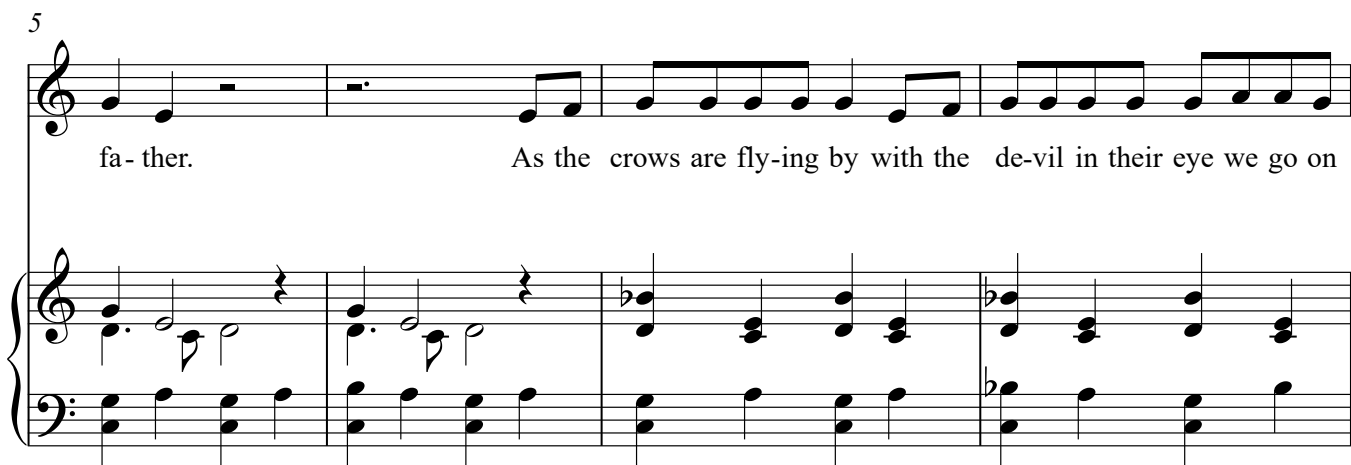
arr. Peter A. Hilliard

♩ = 85



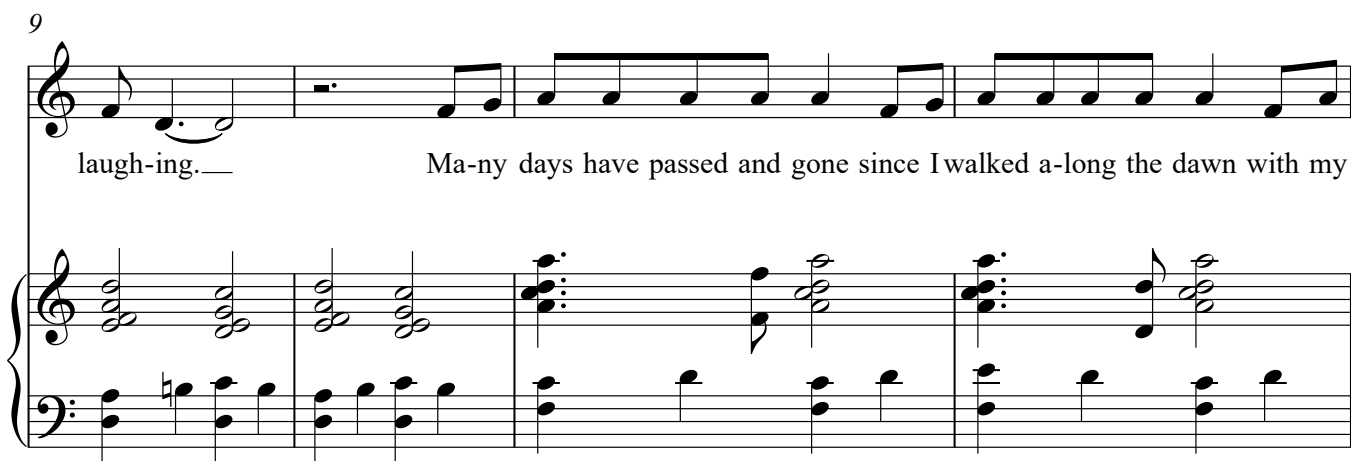
ENRIQUE: I can see me in the field on a warm and sum - mer day with my

5



fa- ther. As the crows are fly-ing by with the de-vil in their eye we go on

9



laugh-ing. Ma-ny days have passed and gone since I walked a-long the dawn with my

13

fa-ther. I can see him smi-ling still and I guess I al-ways will the field is

17

cal-ling. Day-dreams Day-dreams Day-dreams

22

Day - dreams. JOSEF: Lost! What am I s'posed to learn,

*rit.* ♩ = 115

25

stuck here in\_\_ this class? I've done it\_\_ all be-fore I was a doc-

27

tor. Hell! What am I s'posed to do, -

29

stuck here in this town? Where I don't un - der - stand a thing they're

31

♩ = 155

say - ing. The pride of my class, the plum jobs just

♩ = 155

35

wai - ting for me to ac - cept them and loads of re -

39

spect. But there were li-mits, a hun-dred dol lars a

43

month. Yes, there were li-mits, a two dol - lar

47

hat. Day-dreams Day-dreams Day-dreams

*rit.* ♩ = 95

51

Day - dreams. VUONG ANH: She was my wife\_ I hear her cal-ling.. She

♩ = 70



55

was my life but now she's gone. The sol-diers took my chil-dren's mo-ther, but

59

in me now her spi-rit car-ries on. I see her stan-ding by the o-pen win-dow. I

63

see her stan-ding there her eyes her gaze. She comes be-fore me now and she is

66

cal-ling. Oh, how I yearn for those for-got-ten days. Day-dreams

70 ♩ = 140

Day-dreams Day-dreams Day - dreams. ROSETTA: Grass un -

*rit.* ♩ = 140

74

seen, sky so grey, hou - ses of card-board and

79

tin. Dumps by the road, a dir-ty old well and

85

ne-ver a pa - per or pen. And on - ly a doll for a

91

friend, I'll ne-ver go back there a - gain. For I

*rit.*

97

know that life is worth li ving ma - ny won - ders they lie in store for

**a tempo**

103

me. And I know that life is just be - gin - ning.

108

I thank God for the won-d'rous sights I see.

*rit.*

114 ♩ = 80

Day-dreams Day-dreams Day-dreams Day - dreams.

Musical score for measures 114-117. The vocal line consists of four measures of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb) and the time signature is 3/4.

118 ♩ = 130

MEI LI: There we sit at the park holding

Musical score for measures 118-122. The vocal line consists of five measures of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb) and the time signature is 3/4.

123

hand in hand. ho - ping he would

Musical score for measures 123-127. The vocal line consists of five measures: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb) and the time signature is 3/4.

128

light the spark ma - king it so grand.

Musical score for measures 128-132. The vocal line consists of five measures: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb) and the time signature is 3/4.

133

Ro - bins sing and ea - gles fly

138

swift - ly through the land Of - fring

143

him my sweet per - fume, will he un - der -

148

stand? Day-dreams Day-dreams Day-dreams

153

♩ = 130

Day - dreams. STUDENTS: Peace - ful life no more strife

158

beau - ty in the land. Day is

163

done Gone the sun All will lend a

168

hand. Who knows what to - mor - row

173

brings, will we proud - ly stand?

178

Now at last, worst has passed time to

183

start a - gain. Day-dreams

♩ = 90

187

Day - dreams Day - dreams Day - dreams.

# It's Their Big Test

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 90

MR: JOHNSON: It's Their Big Test or is it mine? It's their great quest

♩ = 90

Detailed description: This system contains the first five measures of the piece. The vocal line (treble clef) starts with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (grand staff) features a steady bass line of quarter notes in the left hand and sustained chords in the right hand.

6

or is it mine? It's their fail-ure or suc-cess or is it mine? Per-haps that is the rea-son why

Detailed description: This system contains measures 6 through 10. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. It then has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same harmonic structure.

10

I'm trem-bling in side. It real-ly is a strange and fun-ny fee-ling when you

Detailed description: This system contains measures 11 through 15. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. It then has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same harmonic structure.



15

don't know quite ex-act-ly what to do. It seems as if your head is simp-ly ree- ling and you are stuck . like

20

glue. It's Their Big Test or is it mine? It's their un-rest or is it mine? It's

25

their game of chess or is it mine? Per-haps that is the rea-son why I'm trem-bling in-

29

♩ = 135

side. I've

34

got to pass this test I've got to pass this test It's pass or fail, it's

39

tooth and nail, I've got to pass this test. I've got to pass this test On

45

this point I ob - sess, when bell is rung and day is done, I've got to pass this

50

test. I've got to pass this test!

55

STUDENTS: We've got to pass this test We've got to pass this

60

test It's pass or fail, it's tooth and nail, We've got to pass this test.

65

We've got to pass this test on this point we ob - sess, when

70

bell is rung and day is done, We've got to pass this test. MR. JOHNSON: We've STUDENTS:

75

got to pass this test!

79

MEI LI: Mis - ter John - son\_ how can I ev - ver

MR. JOHNSON & STUDENTS: We've

84

tell\_ you? Mis - ter John - son\_

got to we've got to we've got to pass this test.

89

how could I e - ven dare?

It's pass or fail, It's tooth and nail We've

94

Mis - ter John - son\_ do you

got to pass this test.

99

e - ver no - tice me? Mis - ter

We've got to we've got to we've got to pass this test.

104

John-son do you e - ven care?  
When bell is rung and

109

day is done, We've got to pass this test. We've got to pass this test!

114

MEI LI: Mis - ter John-son do you know I am here?\_\_ Mister John-  
(cont.)

119

son\_ Or do you e - ven care?\_ Or am I just a -

124

no - ther stu - dent sit - ting in their chair? Oh no\_ Mis - ter

129

John - son that's not fair.\_ The

♩ = 175

3/4

134

hours I've longed to tell you the words

139

They're not in a text - book and no - thing I've

144

heard It's on - ly a

149

fee - ling and may sound ab - surd

154

but Mis - ter John - son I'd



159

like to tell you I love you I think I'll

164

tell you I love you to - day.

169

♩ = 85

Oh please Mis - ter John - son look my way.

♩ = 135

175

STUDENTS: We've got to pass this

180

test We've got to pass this test, it's pass or fail, It's tooth and nail, We've

185

got to pass this test. We've got to pass this test on

190

this point we ob - sess, When bell is rung and day is done, We've got to pass this

195

test. We've got to pass this test!

200 ♩ = 115

MEI LI: I want a man a man who is good

♩ = 115

206

A man who has ho - nor and lives like he should.

212

I know such a man he's the one man for

218

me Oh please, Mis-ter John-son

224 **freely**

Oh hear me Mis-ter John - son \_\_\_\_\_ Oh please \_\_\_\_\_  
**a tempo**

*colla voce*

229 **freely**

I get down on my knees.

*colla voce*

234 ♩ = 150

MR. JOHNSON: What's that Mei Li? Come up off of there..... can you imagine...

♩ = 150 *both hands 8<sup>va</sup>*

238 ♩ = 120

[spoken] A tea-cher and a stu-dent strol-ling in the park? Go-ing to the mo vies, mee-ting af-ter dark? A

♩ = 120

243

tea-cher and a stu-dent hol-ding hands and ma-king sparks? I think not, Mei Li, I think not!

247 ♩ = 165 swing

I'm sor - ry Mei Li \_\_\_\_\_ This thing could ne - ver be \_\_\_\_\_ A tea-cher

252

stu-dent fling \_\_\_\_\_ would ne - ver do. Think a-bout it Mei Li \_\_\_\_\_

257

\_\_\_\_\_ not e-ven a cup of tea \_\_\_\_\_ out-side the walls of the clas-room and the halls would e - ver

262

do. Re-a-lis-tic-ally Mei Lei Don't you think that it'd be cra zy

267

if we did the wi-cky wa - cky and the hoo-tchie koo? Com-mon sen-si-bly

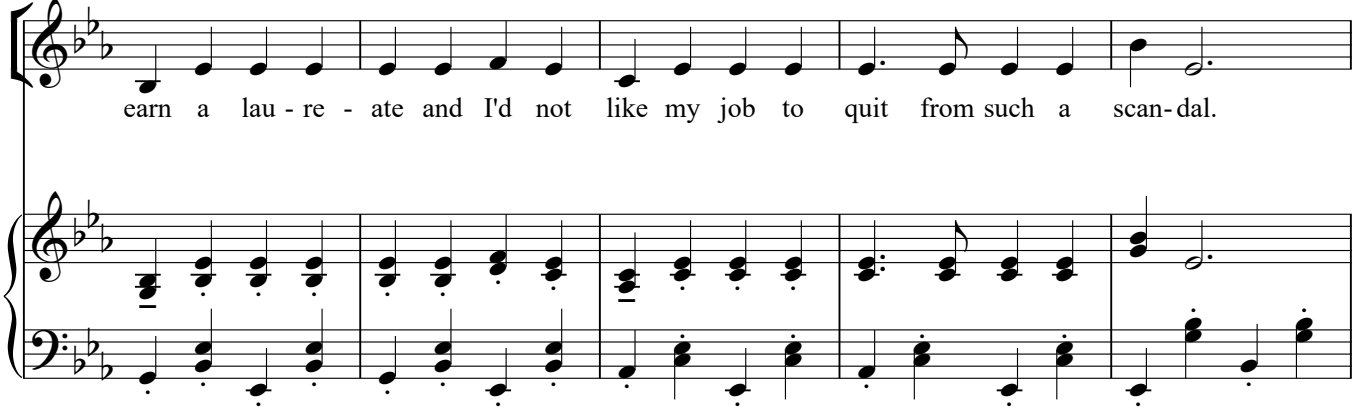
272

Mei Li Don't you think it'd make *The Dai - ly* if we did the tou-chy fee - ly

277

and the how's by you? To yearn for your in-structor it would ne - ver

282



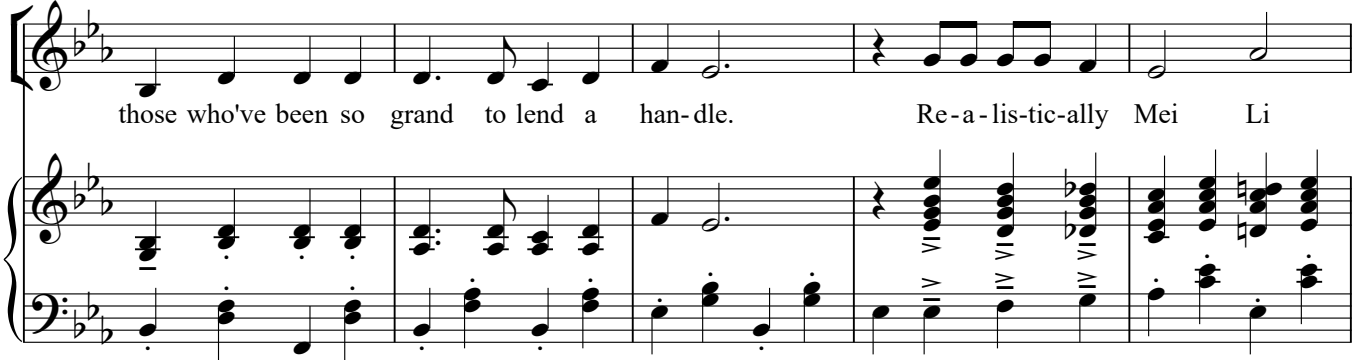
earn a lau - re - ate and I'd not like my job to quit from such a scan-dal.

287



For me the joy is tea-ching and I don't need a rep - ri - mand from

292



those who've been so grand to lend a han-dle. Re-a-lis-tic-ally Mei Li

297



don't you think it'd be cra - zy if we did the wi-cky wha - cky and the whoop-ti doo?

302

Com mon sen-si-bly Mei Li Don't you think it'd make *The Dai - ly*

307

if we did the tou-chy fee - ly and the you know who. Our chan-ces 'd

312

be so use - less then our fa - ces spread on C N N I'd have to quit my

317

job and move to Ken - ya. MEI LI: Kenya? If you chose that far off place I would



322

342

who. Re - a - lis - tic - ally Mei — Lei — Don't you think it'd be

*poco accel.*

346

cra - zy — if you did the wi - cky wha - cky and the whoop - ti - doo?

351

Com mon sen si bly Mei — Li — Don't you think it'd make *The Dai - ly* — if you did the tou chy

356

fee - ly and the hoo - tchie - koo? — And the whoop - ti - do? —

361

♩ = 90 straight

And the you know who? And the how's by you? MR. JOHNSON: It's

366

Their Big Test or is it mine? It's their great quest or is it mine? It's their fail-ure or suc-cess

371

♩ = 135

or is it mine? Per-haps that is the rea-son why I'm trem-bling in side.

376

STUDENTS: We've got to pass this test we've got to pass this

382

test, It's pass or fail, It's tooth and nail We've got to pass this test. We've

388

got to pass this test, on this point we ob - sess, When bell is rung and day is done, We've

394

got to pass this test. We've got to pass this test!

# Mei Li Love Song/Oh Mama Can You Hear Me?

by HAL HARPER  
arr. Phil Surtees and  
Peter A. Hilliard

MEI LI: Oh Ma-ma\_ here I sit a - lone      Won-dering where you are

8<sup>vb</sup>

4 why you went so far a - way \_\_\_\_\_      Oh Ma-ma I re-mem-ber

8

7 when simpler days of joy      pla-ying games with toys and

a tempo

♩ = 72

10

then\_\_\_\_\_ Why did it have to end\_\_\_\_\_ But now he's a- ppeared to me

8<sup>vb</sup>-----|

Musical score for measures 10-13. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 10 has a fermata over the first note. Measure 11 has a fermata over the first note. Measure 12 has a fermata over the first note. Measure 13 has a fermata over the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

14

he has come in-to me\_ and my life\_\_\_\_\_ He means so much to me\_

Musical score for measures 14-16. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 14 has a fermata over the first note. Measure 15 has a fermata over the first note. Measure 16 has a fermata over the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

17

he'd be so good to me\_ and my life\_\_\_\_\_ And I would make a good

tr

Musical score for measures 17-20. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 17 has a fermata over the first note. Measure 18 has a fermata over the first note. Measure 19 has a fermata over the first note. Measure 20 has a fermata over the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A trill (tr) is marked above the final note of measure 20.

20

wife It's fu- nny how fate\_\_\_\_\_ comes to pass yet I

Musical score for measures 20-23. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 20 has a fermata over the first note. Measure 21 has a fermata over the first note. Measure 22 has a fermata over the first note. Measure 23 has a fermata over the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

23

know these fee- lings will al- ways last It's a rough way down the long and

26

win- ding road where it stops who can know? I love him with

29

e - very breath I take Oh Ma- ma can you me a good wife

32

make? I'd do my best You could do the rest Oh

*rit. .* // //

*rit. .* // //

6/4

35

Ma - ma can you me a good wife make?

37

8va

39

Oh the time I re-mem - ber so sick, you al - ways were a  
The apple blos-soms bloomed in our back

(8)



41

well friend yard

When my You'd stop Life with

mo - ther be - -side you -

faced the road it ne-

43

tor - tures of li - ving hell

ver - - - - - to lend a hand

ver - - - - - seemed so hard

*pva*

45

The strug - gle she fought

To work at break of dawn through the

You danced in the li-ving room hall like a

(8)

V.S.

47

hoped\_\_ could be won but\_\_ ma - ma it could-n't be  
 night you car - ried on, a\_\_ he - ro to the ve - ry  
 queen danced at her ball and your child - ren were your ro - yal

(8)

49

done You  
 end. How  
 guard. Your

51

knew the end was near as a nurse of thir - ty years yet your  
 splen - did were the days with your warm and\_ win - ning ways so\_\_  
 laugh - ter\_\_ your joys,\_\_\_\_ your songs\_\_ for girls and boys, your\_\_

53

se - cret\_\_\_ you kept so well in - side  
 ma - ny ills you cured ex - cept your own  
 love it made our house so ve - ry warm

55

Still as the ho - ur drew\_\_\_ you  
 Then sha - dows filled\_ the room as you  
 Yet now\_\_\_ in dead of\_ night when I

57

called me close to you and kissed me\_\_\_ once more\_\_\_ be-fore you  
 brushed the hand of doom and I was left to face this\_ world a -  
 seek your gui - ding light I pray to find your shel - ter\_ from the

59

died lone. storm.

Oh Ma - ma Can You

62

Hear Me? Oh Ma - ma are you there? Oh



65

Ma - ma Can You Hear Me? Oh ma - ma are you

1.

68

2.

there? To the ma - ma

*8va*

71

D.S al Coda

are you there? Your

*8va*

74

ma - ma I know you're

V.S.

77

there. \_\_\_\_\_

*8<sup>va</sup>*

||: ♯

# Tick Tock Tick Tock

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 105

Musical score for the first system. It features a vocal line for students and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 105. The vocal line begins with a rest for two measures, then sings: "STUDENTS: Tick Tock Tick Tock Lis-ten to the ti-cking clock Tick Tock Tick Tock". The piano accompaniment consists of a steady eighth-note pattern in the bass and a similar pattern in the treble, with some chords in the treble.

Musical score for the second system. It features a vocal line for Josef and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 105. The vocal line begins with a rest for two measures, then sings: "Lis-ten to the Tick Tock Tick Tock Tick Tock Tick Tock JOSEF: Oh back in". The piano accompaniment continues with the eighth-note pattern, with some chords in the treble.

Musical score for the third system. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 105. The vocal line begins with a rest for two measures, then sings: "Rus-sia a test meant eve-ry-thing It was your ti-cket up and down it was your brass ring but here it's". The piano accompaniment continues with the eighth-note pattern, with some chords in the treble.

15

dif-ferent there is no threat of storm or strife And though it doe-sn't mat-ter still I'd

19

$\text{♩} = 185$  swing

like to do well for my wife. STUDENTS: God-da move up god-da

23

move up god-da make it can't get e-nough 'nuff 'nuff My spi-rits are so high\_wan-na touch the sky

28

$\text{♩} = 110$  straight

— God-da move up god-da move up up up up!



32

freely

3

3

JOSE: I'm not gon-na be no lou-sy grape pic-ker or a shoe shine boy or a can - dle - stick

35

ma - ker. I'm not gon-na work in no fast food joint or a

38

3

cheap ga - rage and let some-bo - dy point and say "See" and think they're

41

♩ = 80

bet-ter than me. I'm gon-na make it I'm gon-na suc-ceed.

♩ = 80

46 ♩ = 105

STUDENTS: Tick Tock Tick Tock Lis-ten to the ti-cking clock Tick Tock Tick Tock Lis-ten to the

♩ = 105

50

♩ = 130

Tick Tock Tick Tock Tick Tock Tick Tock NGUYEN TRAN: The time of

♩ = 130

54

hus - tle in Sai - gon the les - sons of Ken - tu - cky

60

And now this life in San Fran - cis - co some folks would

66

say I'm luc - ky. Though I've been bad my G. I.\_\_\_\_

72

dad some - times I was so hate - ful.\_\_\_\_\_ But now I've

78

peace a brand new lease to all I am so grate - ful. //

84

♩ = 185 swing

STUDENTS: God-da move up god-da move up god-da make it can't get e-nough 'nuff 'nuff

88

My spi-rits are so high\_\_ wan-na touch the sky\_\_\_\_ God-da move up god-da move up up up

93 ♩ = 125 **straight**

up! ENRIQUE: Through trials and trails I've found this

98

land, would some think me now on - ly half a man? My fa - ther's

104

words I hear a - gain: With - out an ed - u - ca - tion\_\_\_\_

110

— you're doomed to life's frustra-tions. You'll ne-ver

116

be though you'll long to be more than just a pair of

121

♩ = 105

hands. STUDENTS: Tick Tock Tick Tock Lis-ten to the ti-cking clock Tick Tock Tick Tock

125

♩ = 145

Lis-ten to the Tick Tock Tick Tock Tick Tock Tick Tock

*rit.*

130

MEI LI: Would he now no - tice

Musical score for measures 130-134. The vocal line starts with a whole rest for four measures, then has a half note on 'Would', a quarter note on 'he', a quarter note on 'now', a quarter note on 'no', and a quarter note on 'tice'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

135

me af - ter eve - ry - thing we've been

Musical score for measures 135-138. The vocal line has a half note on 'me', a quarter note on 'af', a quarter note on 'ter', a quarter note on 'eve', a quarter note on 'ry', a quarter note on 'thing', and a quarter note on 'we've', followed by a quarter note on 'been'. The piano accompaniment features chords in the right hand and single notes in the left hand. A time signature change to 3/4 occurs at the end of measure 138.

139

through? It's so hard to sit here and face him a - gain

Musical score for measures 139-144. The vocal line has a quarter note on 'through?', a quarter note on 'It's', a quarter note on 'so', a quarter note on 'hard', a quarter note on 'to', a quarter note on 'sit', a quarter note on 'here', a quarter note on 'and', a quarter note on 'face', a quarter note on 'him', and a half note on 'a - gain'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The time signature is 3/4.

145

I'm so sor - ry I'm so

Musical score for measures 145-149. The vocal line has a whole rest for the first measure, then a quarter note on 'I'm', a quarter note on 'so', a quarter note on 'sor', a quarter note on 'ry', a quarter note on 'I'm', and a quarter note on 'so'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

151

blue. Still what would I give for

157

just one look, to be swept a - way in his arms?

162

How safe I would feel in his warm embrace Oh, I'd

167

give him all my charms— Oh, I'd give him *rit.*

172

♩ = 185 swing

all my charms. STUDENTS: God-da move up god-da move up god-da make it

177

can't get e-nough 'nuff 'nuff My spi-rits are so high wan-na touch the sky

181

♩ = 105 straight

God-da move up god-da move up up up up!

185

STUDENTS: Tick Tock Tick Tock Lis - ten to the ti - cking clock Tick Tock Tick Tock



188

Musical score for piano and voice, measures 188-191. The score is written in 2/4 time, with a key signature of one flat (B-flat). The music is divided into two systems. The first system (measures 188-190) features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Lis - ten to the" and is followed by "Tick Tock Tick Tock Tick Tock Tick Tock". The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The second system (measures 191-193) is marked *molto rit.* and continues the vocal and piano parts. The piano accompaniment in the second system features a more complex rhythmic pattern in the right hand, including eighth and sixteenth notes, while the left hand continues with a steady bass line.

# Tax the Rich

by HAL HARPER

arr. Phil Surtees

♩ = 100

MR. DUGAN: With money not for health care, the old, the sick, the blind or homeless vets who bravely fought, now stoned out of their minds  
 MR. ALBERT : While millions live in poverty and others starve and freeze, the infrastructure's crumbling, our jobs went overseas.  
 MS. NEILSEN: With roads across the nation in rolling disrepair, and doctor's bills out of this world I think I need a chair  
 MR. DANIELS: While companies make killings, our planet drifts astray as lobbyists keep shilling, the corporation way.

5

It goes instead to greedy men, high walls to hide behind. MS. RODRIGUEZ: Ain't that a bitch? \* Tax the Rich.  
 The world's a frigging tinderbox, we're all afraid to sneeze. MS. RODRIGUEZ: Ain't that a bitch? Tax the Rich.  
 These cuts to social services, we'd better all beware MS. RODRIGUEZ: Ain't that a bitch? Tax the Rich.  
 Let's share the wealth more fairly and find a better way. MS. BEASLEY: Now here's a switch Tax the Rich

\* "The refrain, "Ain't that a b---" may be replaced by "Here's A Switch" throughout the song"  
 Hal Harper

9 2.

They claim they can't a - fford it They'd ra-ther steal and hoard it Let's

swing

12

o-ver-throw the ba-stars and send them on their way! The time for truth is co-ming be-

15 3

fore we take a dru bbing let's ga-ther up our for-ces and not wait a sin-gle day! Ain't that a

18 D.C  
play repeats

bitch? Tax the Rich

20

straight

MR. DANIELS: In hell holes like Afghanistan, in Kurdistan and Pakistan. From Selma down to Birmingham

23

The money's stopped it's all dried up. The only place to look is up. Who's that up there, who doesn't care, the puppeteer, the master?

27

Jack fell down and broke his crown, and Jill came tumbling after  
MS. RODRIGUEZ: Ain't That a bitch? Tax the Rich

V.S.

32

MR. DANIELS  
MS. NEILSEN : Pools! Pools! Pools!  
MR. ALBERT

MR. DUGAN  
MR. JOHNSON : Schools! Schools! Schools! Schools!  
MS. RODRIGUEZ

36

Fools! swing

Fools! ALL TEACHERS: They claim they can't a-fford it They'd

39

ra - ther steal and hoard it Let's o - ver-throw the ba-stards and

41

send them on their way! The time for truth is co-ming be-fore we take a dru-bbing let's

44

ga-ther up our for-ces and not wait a sin-gle day! Ain't that a

46

bitch? Tax the Rich.

# The Last Days of Roosevelt Jr. High

by HAL HARPER  
arr. Peter A. Hilliard

♩ = 80

NGUYEN TRAN: The sha-dows are re-vea-ling the

4

sun is sin-king low I've got an emp-ty fee-ling I don't know where to go SOPANNY: The

7

world is spin-ning mad-ly it drifts through ou-ter space And I feel so small on-ly two foot tall Can I

10

find a hi-ding place? VUONG ANH: But the sun still shines and ba - bies cry and

13

neigh-bors lend a hand And ea - gles screech they al - most preach they say

17

"Get it while you can This land is e - very - bo - dy's

21

land." \_\_\_\_\_ STUDENTS: For these \_\_\_\_\_ are The Last Days \_\_\_\_\_ of





41

Roo-se-velt Ju-nior High My friends who now be-side me will

45

go on by and by We al-ways did our best there we

49

gave our col-lege try these are the last days of

53

school. MR. WHITE & MS. BEASLEY: For these are The Last Days of

57

Roo-se-velt\_\_\_ Ju-nior High\_\_\_ the end of end - less mee-tings\_\_\_ fare-

61

well to suits and ties Those bu - reau-cra - tic sna - fus\_\_\_ will

65

seem like\_\_\_ pump-kin pie\_\_\_ these are\_\_\_ the last days of

69

school. ALL: For these\_\_\_ are The Last Days\_\_\_ of

73

Roo-se-velt \_\_\_\_\_ Ju-nior High      These \_\_\_\_\_ are the last days\_ I

This system contains measures 73 through 76. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Roo-se-velt \_\_\_\_\_ Ju-nior High      These \_\_\_\_\_ are the last days\_ I".

77

know we're\_bound to cry \_\_\_\_\_ We'll think a-bout the les - sons \_\_\_\_\_ and

This system contains measures 77 through 80. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "know we're\_bound to cry \_\_\_\_\_ We'll think a-bout the les - sons \_\_\_\_\_ and".

81

al - ways \_\_\_\_\_ won-der why \_\_\_\_\_ these are \_\_\_\_\_ the last days of

This system contains measures 81 through 84. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "al - ways \_\_\_\_\_ won-der why \_\_\_\_\_ these are \_\_\_\_\_ the last days of".

85

school. these are \_\_\_\_\_ the

This system contains measures 85, 86, and 87. The vocal line (treble clef) has lyrics: "school. these are \_\_\_\_\_ the". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

88

last days of school.

*molto rit.*

This system contains measures 88, 89, and 90. The vocal line (treble clef) has lyrics: "last days of school.". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature is three flats. The tempo marking *molto rit.* is present above the piano part. The system ends with a double bar line.