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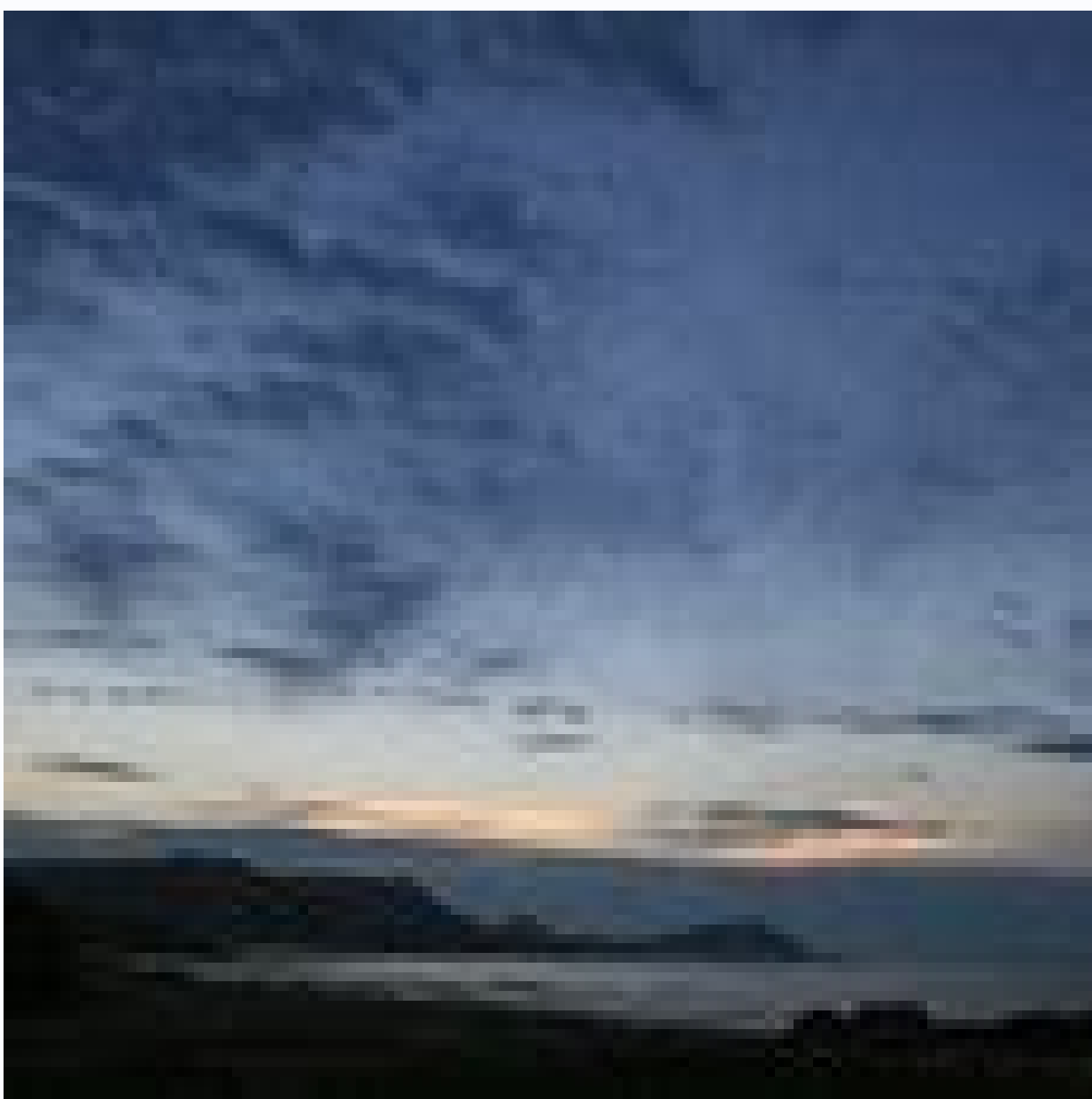
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**WITHOUT LOVE**  
*from Haircrazy*

**THOUT L**  
from *Hairspray*

Music by MARC SHAFMAN

[illegible]

## Calm

## From Ordinary Days

**U.S. Coast Guard Reports Ship  
Sinks Off Oregon**

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Journal compilation © 2004 Blackwell Publishing Ltd

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' are written below the notes. The second system shows the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' are repeated below the piano part.

Right you're off of me, you're not / I'm not a fool, I'm not a fool / I'm not a fool, I'm not a fool

## REHAB

Words and Music by  
John W. Ward

Submitted: 12/15/2010  
Accepted: 1/11/2011

**Bitter Blue**  
 J. Hill

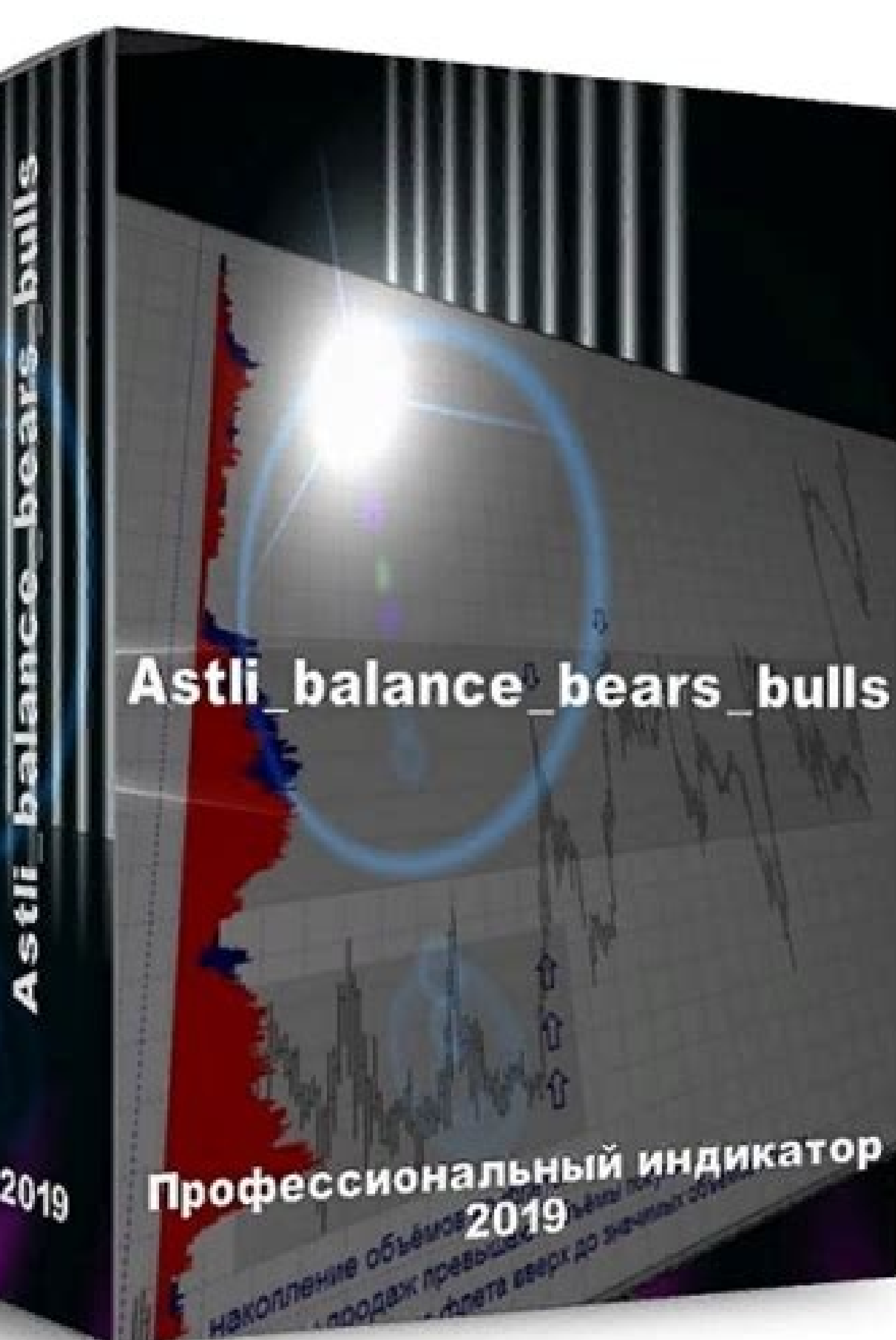
*C* (ballad)

They tried to make me go to it - but I said "No, no, no."

... I love... black, but when... I come... back (you won't)

... I can't get the time.





## Astli\_balance\_bears\_bulls

Beat 2 is tied to beat 1.5. Beat 4 is a crotchet tied to the previous chord. b.102-103: Too much to be played here. For Deb's mid-scene interjections the accompaniment works best with only 3 repeats, which requires some snappy walking and dialogue. If the audience does not believe your choice, the dramatic climaxes will fall flat. b.165: Jason's 'Don't you want to' takes place over the four crotchets in this bar in the CR (half speed), matching the LH octaves of the piano. Ignore all written glissandi, but put one ascending from low on beat 4 in the LH. Similarly at b.9 b.6: Alternate LH as a grace note D1 to D2 on beat 2, with D1/D2 semiquaver from beat 4.5. Similarly in b.8 b.7: Beat 4 should be F#'s b.10: LH D1/D2 octaves on beats 2.5 and LH quaver alternate from beat 3.5. Similarly on D in b.30, G b.32 b.12: LH Ab quaver alternate from beat 3.5. b.13: Beat 4 LH should be G's. A good rehearsal structure would be to start with each of the singers individually, and then get them all together to meet and take a look at the ensemble parts. This rhythmic pattern moves the texture along as per the CR. b.43: Lower grace note works best as part of the chord. Sort-of Fairy Tale (Warren/Deb) A lot of fine timing precision is needed to pull off the overlapping dialogue throughout this. Even until quite an advanced stage the show is admirably suited to having mostly one-on-one and paired duet rehearsals. Landing the 'fine, fine, FINE' moment requires some finesse. This number requires quite a bit of practice to negotiate, and the LH bassline is more active from beat 3.5. Corners: b. Claire's singing role is something of a mix. Like Warren and Deb, Claire's patter songs are mostly in a low register and the phrases of I'll Be Here are usually within a surprisingly small pitch space of about a 5th. Together with Warren, Deb delivers the bulk of the show's comedic value despite her deadpan attitude, and the ability to deliver this is crucial. Similarly for b.32 b.17: RH G3/A3/C4 chord on beat 4 b.20: Rerearticulate LH F's on beat 4.5. Similarly in b.24-25, and b.28-29, b.53-54. Late in 2019 I was involved in a production of the remarkable musical Ordinary Days with a fantastic cast and team but a short run. It is important to note that a lot of the notated vocal lines in the score are somewhat awkward approximations, and your own cast is likely to be using the cast recording as the aural standard for their own learning. Any fast passage from Calm is indicative of this. Similarly at b.42-43, b.56-57, b.68-69 and b.76-77. Exit any bar of this new vamp to b.9 on "Free piece of - Stop!" which is easiest if Warren does so rhythmically and predictably on the beat, as per the CR. 18. Big Picture (Warren/Deb w. As community-based sites, some of the free guitar sheet music sites have rating systems for users to vote for tab versions they like.Ultimate GuitarThis free guitar tabs website is easily the most popular among the guitar sites. b.89: The bass line is really erratic in notation here. Jason Range: A2-G#4 While character development is central to the other characters, Jason is the most consistent. b.158: Jason's first two notes are a dotted crotchet and quaver in the CR. Part 5, containing the climactic moments of the show, has most of the limited full-company singing, but is also largely duets, and I'll Be Here, although a solo is in reality being sung to a second character in Jason.The Songs... This is a detailed overview of the score from the perspective of MD/pianist. As an intro it works just fine by playing from bar 9. 19. The overlap here means even in pairs it is still difficult to hear and follow the 'conversations' that are going on - by the end everyone is just talking at once. You can immediately type the song to get its tabs, scroll down the collection of top 25 sheet music or browse the most recent updates. b.46: The vocal line is particularly problematic - it works better if a 'Five' is shifted to beat 2 is a quaver, following the CR. 21. Gotta Get Out (Claire) This song is a portrayal of Claire's panicked state of mind and for all its patter, the song doesn't say much that we don't already know. Note also the subtle changes in the RH piano part on the fourth quaver as it ascends chromatically. b.230-231: The dialogue will likely go on for a fair while after you reach the vamp. Corners: b.67: The vamp is clearer if b.8 is removed and the repeat signs shifted to b.67, b.21 and b.39-41: Beat 3.5 Lowest LH note moved to Beat 3.25, alternated up an octave to Beat 3.5 and tied to Beat 4. b.272-273: Swap Warren and Deb's notes for simpler voice leading. The two bar piano riff, with an angular LH line is repeated so often it's not a problem, as are the rapid triplet passages from b.110-128. I'm Trying (Claire/Jason) Curiously, there appear to be eleven things on this Top-Ten list (go ahead and count them!) Apart from the opening, this is also mostly riff-based, without much in the way of vocal demands and the accompaniment matches the CR well. b.60: Move the first semiquaver of the RH groups into the LH from beats 2-4. A suitable belting range is also worth checking out in Rooftop Duet, (b.85-92), which needs to be matched later by Warren. Generally when Deb is typing it is essential she can be seen clearly by the pianist and gives clear visual cues when she is about to sing, as comic inflections and audience laughter can affect this differently every performance. b.190: The accelerando probably needs to start from around here rather than b.195 to move this along. Strong accents in LH on beats 2 and 4. 11. Pianistically the LH is a little more active, in the style of Don't Wanna Be Here for Deb's first section, otherwise it's fairly accurate to the score, with some subtleties described below. The low A2 is not as essential, but a solid B2 is frequently needed. Add repeats such as in b.1-2/b.17 to stretch for more time, or cuts to shorten if needed. Similarly and more forebodingly at b.84. Corners: b.13-21 and b.54-57: There is a big discrepancy between the piano score and the CR (notated below) in regards to the accompaniment pattern, which can lead to some discomfort when running this with Warren.b.31: This is also substantially different, with a G Major scale leading up to the next bar from beat 3. The easiest solution is omit the lower treble clef chord on beat 1 and the bass clef triplets on beat 3-4 of both bars. b.63: The last 3 LH chords are awkward and function just as well if play in a lower octave register. Corners: 28: This works well with just holding the chord on beat 2 with a slight pause and omit the last 2 LH quavers. In the CR, the piano part only gets going after Deb says 'why.' b.110-113: Very awkward notion with unnecessary overlap between the hands. b.189: As in the CR, arpeggiate the RH down from the 3rd beat to put the RH where it needs to be for b.190. Despite its considerable length the conversational nature of the song is captured well in the score. A range of dramatic approaches to this song is possible and any interpretive decisions (rubato, pauses, half-spoken moments, etc.), will affect future phrases. It seemed to work best for us to have Claire continue to unpack and rummage until b.1 of I'm Trying so she has the modulation as reference. This may affect your Deb's intuition here. MORE FROM QUESTIONSANSWERED.NET Your high-resolution PDF file will be ready to download in 4 available keys OR For Musicians Pro Members You're Reading a Free Preview Pages 5 to 9 are not shown in this preview. Not only does it have tons of free video tutorials you can watch at your convenience, it also has a large collection of free sheet music for guitars you can download and print out. Corners: b.1-2: May require vamping. Similarly at b.80-83. Apart from the user submitted tabs, you can also find official tabs, sheet music for bass, ukulele and backing tracks for pro users. b.161: Low A's beat 4 b.162, 166, 168: Alternate LH octave A's/B's on beats 2-3-4. Jason's high G at b.81 is a tricky corner to work on. This is probably the most difficult piano part in the score, with frequent shifts in style and tempo in addition to the rich texture. Similarly from b.33-42 and 47-50. Also pay attention to the balance here as everyone is singing in different parts of their register. b.230-231: Sustain as minimis LH beat 1 in both bars. With only four people to introduce and the small-venue suitability of the show, the score provides plenty of time for the bows. The CR often adds a 3rd LH rearticulation from b.72 to b.128, which differentiates the accompaniment a bit. From the outside, not a great deal happens and the premise is at a glance very 'ordinary', making it somewhat difficult to explain convincingly to those unfamiliar with the show. b.46: Octave A's on Beat 3 as in b.45. A more intuitive alternative would be to have the beat 4.5 quaver as an Ab, which then moves to G on the 1st beat. b.169: As per the CR aligning the RH B octaves with 'Smiley face' is cleaner. Similarly in bar 62 beat 4. The relatively new term 'Sonder' (the awareness that everyone around you has lives that are just as complex and nuanced as yours) applies well to the concept and is something that only Warren has any inkling of. It concludes Warren's opening arc as someone who (unaware of his impact on Claire and Jason) has made a positive perspective impact on someone. That said, while some of the numbers feature fairly intuitive, repetitive accompaniment, it rewards a study of the stylistic nuances and I would advise that only skilled and confident pianists take on this score. The term 'duet' is also something that needs addressing for this show. The piano part is fine as it is, although it's a little more active in the LH from the beginning to the middle of the song. RH chords on beat 2 sustain as minimis b.58: B2 in LH on beat 4. Without any piano support this is a place where rushing may start to occur. CCO/Pixabay/Pixabay As you begin to learn to play the guitar, you want to find sheet music for the songs you want to play. The vocalist may have control issues floating the high F#, particularly if they've internalised the phrase as a climax. Instead, articulate the chord on beat 1 (not tied). Then pair them off and work through their respective duet material. It also has a straightforward homepage that is smartphone friendly where you can do your search. It may not look like much, but it provides you with an alternative source of free sheet music. 6. b.25: The pause also pertains to the piano part and the 'Anyway' may not be completely rhythmic. Except for a dedicated harmony rehearsal as discussed above, you don't need everyone there to learn these 'company' songs. As per the CR just octaves on beat 4 (89), beats 1 and 4 (90 and 92), and beat 2 but with beats 3-4 as written (91). 15. Then you're ready to start running! For our run, the entire cast was only in the same room together about four times before we started doing full runs of the show. This constancy is needed to launch Claire's development arc that eventually resolves in his favour, but requires no further shifts on Jason's part beyond coping with rejection in the interim. b.23-6: Entrance clarity on all of these. b.38: A fermata is needed in the piano part. Deb is also required to belt up to a C#5/D5. The plaintive simplicity of the accompaniment makes this kind of repetition useful in five roughly equal parts. Introductory songs: (One by One by One, Don't Wanna Be Here, The Space Between, Let Things Go) To The Met Events: (Dear Professor Thompson, Life Story, I'm Trying, Saturday at the Met) The Post-Met Events: (Favorite Places, Sort-of Fairy Tale, Fine, Big Picture) Reflections: (Hundred Story City, Party Interlude, Calm, Life Story Reprise, Gotta Get Out) Resolutions: (Rooftop Duet/Falling, I'll Be Here, Beautiful) Parts 1 and 4 consist entirely of solo numbers. Calm (Deb) A real virtuosic highlight of the show, and the point where Deb ultimately realises that all her recent positive experiences have come from Warren's influence (including the flyer she was given, unbeknownst to her). Rerearticulate LH CR on beat 4. b.5: Beat 4 LH should be C#'s. Bows (Instrumental) Similar comments to the style of playing as listed in Space Between apply here. Even if only one cast member is available, you can still work productively on the almost all of their singing throughout the show (principally solos and 'duets'). Remarkably, ensemble singing in Ordinary Days is extremely limited and a good cast can have it solidly learnt and memorised in a single early rehearsal. Underture (Instrumental) This is a brief, understated introduction that only returns in the final number. One of the main points in Ordinary Days is that despite the intense focus on four people's life stories, its very restriction hints that they are really just that - four people in a 'Hundred story' city. As a completely sung show, the cast recording tells the entire story and the piano accompaniment is the only 'orchestration' you'll be working with. Similarly at b.69. 9. You have to copy and paste the sheet music into a document if you want to print it. RH alternate C/A's from beat 1.5 and only a G3 on beat 4. There is some two-part harmony but this is generally in predictable 3rds when not unified. From the piano perspective, while Sort-of Fairy Tale seems misleadingly simple, Fine sounds harder than it is. b.181: The CR does not vamp this, but you will likely need to. Unless an extensive scene change is needed, the whole Transition is possibly too long and worth playing in its entirety. Saturday at the Met (All) Almost halfway through the show, Saturday is the first time all the characters appear in the same song. Corners: b.3-4: Possible vamp if needed. Similarly for b.56-58. However, it is still doable as the RH has a little faster with less rubato except at the big corners (e.g. b.46) b.79-80: The CR doesn't go down to the low RH D but stays up at the F#, which is a less awkward alternative. If only Warren/Deb or Claire/Jason are available, you can work on and run almost half the show, which is also advisable for them to do at some point anyway to get a sense of their uninterrupted story arc. 13. b.37-40: Together with the first 4 bars of I'm Trying, staging and dialogue timing is tricky and important to work on. b.29: Beat 4 LH should be D#'s. b.32: No glissandi 5. It really is the true climactic point of the show in terms of audience impact. The good news is the internet is teeming with sites where you can search for music, and much of that music is free. As a result, his story lasts about two-thirds of the way through the show after Hundred Story City, with his beat being reduced to something of a narrator and a passive observer to the flyers and Claire's confession. A helpful compilation by Philip Eames of advice and difficult corners for the musical direction of Adam Gwon's Ordinary Days. b.74-79: Rhythmic RH chords similar to the note for b. This is half the length in the cast recording. b.22-23: Make sure the rhythm here is tight and the 'So' lands squarely on the offbeat for a full quaver. The only catch is that you have to give them a "Like" on their social media pages to access some of the tabs. The Piano... Being an intentionally piano-only score, it is mostly well written for the instrument, rather than being an awkward orchestral reduction. Instead beat 4 is LH octave quavers on E. The other challenge is getting a comfortable controlled performance while acting as an extremely flustered character. b.76-77: These bars are omitted in the CR. The Cast... With just four roles, it goes without saying that your Ordinary Days cast have to be exceptional with their singing, acting and communication (though not choreography). b.196-202: This is relatively tricky harmony, especially for Claire. NB: 'Orange Em'rald' is now an alternating tone instead of a semitone. b.66-67: The song sung freely in the CR and works fine without trying to catch the awkward rephrasing of 'curtain rod.' b.87: Possibly omit the RH chord beat 4 to allow you to glissandi with the RH. b.9-12: Omitting the first RH chord and last LH octave each time (as per the CR) is neater and gives more tempo control into b.138. Similarly at bar 87. Corners: b.1-4: A repeat here is likely needed, to better transition from I'll Be Here, and give Warren more time to see and appreciate the painting. Similarly in b.66. One by One by One (Warren) Warren's opening number needs to get across his idealism and frustration in equal measure. Conversely, it is easy to overdo it and make him into a one-dimensional caricature. With the limited need for group rehearsals (as discussed later) visiting an art gallery together might be an inspiring bonding/visualising exercise for both the cast and production team. b.142: Beat 3 low octave A's repeated as in Bar 141. Many of these are based on the cast and Vadim Feichtner's playing on the Cast Recording (CR), others are my observations from our own run of the show. I began this list noting all the myriad of changes I made to the piano accompaniment, after a comparative study of the score and cast recording. b.84: Omit the triplet of this vamp as per the CR - it seems unnecessarily awkward to re-articulate the Bb as part of the beat 1 chord. However, this is mostly a Deb solo, framing Jason/Claire solos with a little duet. CR Performance Pedantry: b.1-3: Alternate LH CR on beat 4. They can work if included but it really depends on the lighting and audience. The central part of the song (b.68 - b.91) modulates frequently and rewards a closer look in both piano and voice. Fleshing out the accompaniment towards the end of the bars as noted in the CR Performance drives it along nicely. Corners: b.1-6: The second LH chord is omitted in the CR, which makes it float more with less noticeable downbeats. b.75-78: The doubling of the vocal line as written is messy and unnecessary, just the intersecting octaves is effective as per the CR. b.167-168: Slower tempo than in part 1 - it's a gesture to land clearly. The vocal part should be free here. While there are plenty of animated tenors out there, your Warren needs to be able to radiate a sense of 'clump who was reeled into cat-sitting'. b.73: Lisa Brescia sings "needed this" as a triplet rather than "need this." b.106: This works better as per CR: B3/F4/B4 in RH and D1/B2 in LH on Beat 1, and then start the Glissando down from B5 on beat 2. The other characters make brief cameos during the song. You should notice the audience becoming very still as they hold back tears and expect some sniffing during the next number. By this I mean that the others are fairly reliable as ordinary people, but Warren is a veritable oddball. b.126: In the CR these are performed as crotchet chords on all 4 beats in the RH, with the LH beats 2-3 omitted. It doesn't contribute a great deal to the plot, making it a great general-purpose audition or cabaret song needing no set-up context. Similarly at b.62-66 and 72. Corners: b.10: It's easiest to omit the beat 3 chord to allow Jason to enter on his own time. In a four-member cast with an equal amount of solos and stage time, there is nowhere to hide... if one member of the cast is weaker they will stand out all the more against the others. b.4: Awfully notated and the glissandi are ineffective. b.202: A full Gb Major chord in RH from B4 is a better conclusion (as per the CR), than the single notated octave. b.181, b.215, b.219, b.227: Omit the high A in the right hand chord on beat 1 due to awkwardness. b.66: Play the same RH as in b.70, and the low alternating octave G bassline of the CR. So this is something of an all-or-nothing deal. b.131: There is no glissandi in the CR, however in the context live performance it is probably a little more conclusive to either keep it in, or do a more filled out final chord. b.118-121: This requires some practice with Deb to match the rapid acceleration in both parts. The incessant quaver beats benefit greatly from the variations as executed in the CR, as well as a much more active LH part and chromatic bass movements. Princeton from Avenue Q or Seymour from Little Shop of Horrors are some rough parallel roles both in terms of vocal style and character. 17. It also begins to highlight that the common element of all Deb's problems is herself. While the singing demands for the cast are similar, perhaps the other big thing to leave this up to the last minute to be consistent with the fact Warren is feeling dejected but still quietly resolute at this point. b.77-78: Substantially different in the CR. Some good passages to test both range and handling is b.90-101 of Favorite Places and b.43-63 of Hundred Story City. b.65: 'Space' occurs on beat 2 as it did in b.25. Light and bright and 46 bars of four-part texture throughout the entire show, divided among the concluding moments of three numbers: Big Picture (15 bars), Hundred Story City (9 bars) and Rooftop Duet/Falling (22 bars). Idealistic, determined, energetic, naive, and visionary, Warren is by far the most typical musical-theatre role in Ordinary Days. Unlike Warren and Deb, Jason's vocal lines oscillate constantly throughout his whole range, and he has the least patterly songs in the show. In the piano part, evenness of the semiquavers is important - there are a few unexpected groupings and repeated notes that can throw you off. b.156: Warren's line is 2 equal crotchets in the CR. Conversely, get it right and the emotionally virtuosic I'll Be Here is one of the most poignant moments in modern musical theatre. Alternate F's from beat 3.5 b.19-20: Downwards arpeggio on the chords in the RH with each change of note in the LH. 12, b.120-124: The CR is much more active here with alternating semiquaver chord figures on the offbeats, which builds to the final climax more effectively. From a character perspective there is a bit of fundamental disjointedness between the personalities of most musical theatre leads with those of real-life academics, something Kate Wetherhead addresses well. The piano part is light and simple, but can use a bit more energy from b.41. b.109: An easier transition is offered in the CR: a minim for the RH chord on beat 3, and just the F#4 LH crotchet on beat 4. While you may have different ideas for characterisation, the original cast (Jared Gertner, Kate Wetherhead, Lisa Brescia and Hunter Foster) do an excellent job at portraying the different personalities. Note that generally the x-notehead contours don't necessarily reflect the likely contours or relative pitch of the song. That is not to say that this is easy singing, as the simultaneous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Free the climaxes get too out of hand to be consistent with the fact Warren is feeling dejected but still quietly resolute at this point. b.77-78: Substantially different in the CR. Some good passages to test both range and handling is b.90-101 of Favorite Places and b.43-63 of Hundred Story City. b.65: 'Space' occurs on beat 2 as it did in b.25. Light and bright and 46 bars of four-part texture throughout the entire show, divided among the concluding moments of three numbers: Big Picture (15 bars), Hundred Story City (9 bars) and Rooftop Duet/Falling (22 bars). 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handful of very minor exceptions (Dear Professor Thompson, Big Picture/Hundred Story City and Falling/I'll Be Here) character appearances leapfrog between numbers throughout the show, giving each cast member ample time for rest and costume changes. Vocally, it is not the most demanding or draining role, although comic timing, the ability to patter, a mastery of physical movement while singing is required. Meanwhile, Deb has begun to let her cynicism fade and learnt to see beauty in the world again. 3-4: Omitted in CR. Favorite Places (Jason) Quite often with slower sappier numbers they start out being my least favorite to listen to but after hearing sincere performances they sometimes win out as real highlights. There is some flexibility with the lowest part of the technical range, as this is often more conversational in nature, but Warren needs to have a high, clear D4-G4 belts. The first ensemble singing at the end is by far the most difficult as all the lines are fragmented and often thematically unrelated. In b.113, omit the last note of the RH. b.84: The C in the LH beat 2.5 should probably be a B like in b.80. b.30: This is an exposed entrance for Jason, work on maintaining the sense of pitch. Like Warren, much of her patter (which is the majority of her singing) is in a comfortable mid-low register, however she regularly uses those lower notes, so the ability to project and be clear there is important. b.139: Cut-off piano chord after 'Jason.' 24. Beautiful (Warren/Deb) Harking back to the Underture material, Beautiful provides a less emotionally turbulent, more bucolic conclusion to Ordinary Days. Needless to say the notated parts for some songs are better than others, so for later numbers I simply made general observations on the playing style. Corners: b.35: Catch Warren's entrance - visual cue needed. From our own cast's observations she was actually the most relatable character, plagued with everyday annoyances while grappling with frustrated life goals. b.85: Wrong notes in the piano part beat 3 - it should be Ab octaves in the left hand, as per the CR. b.57-58. For instance calling everyone for an early rehearsal involving Big Picture would be a colossal waste of Jason and Claire's time, so instead group it with other Warren/Deb duets and work the other two in later. Hundred Story City (Jason w. The singing needs constant care as with this wider contour comes a lot of awkward leaps that need to have control to ensure they are connected. It simply recapitulates her situation with Jason, and unhelpfully states that she doesn't understand her reasons for running away. 25. 3. If you are also the pianist, spend the early pre-rehearsal stage tackling the harder numbers in the show (Calm, Sort-Of Fairy Tale, Hundred Story City, Rooftop Duet, and I'll Be Here) Nb: Many page turns in the score require careful negotiation and in some cases are impossible to manage without either considerable memorisation or other work-arounds. Deb Range: F#3-E5 Paired with Warren, Deb has a dry rapier wit, is easily frustrated and despite her claims, is a negative person overall. Timing the staging with box sorting and the corresponding dialogue is the only mild challenge, but the underscore provides ample time to get through it and having to vamp extensively won't cause a problem. 8. 14. The CR does this well but in a staged environment I noticed this was more of a challenge. Corners: b.1-2 and 5-6: Chords on beat 1 sustained to the following chord, the written short staccato is abrupt. However, it is unobtrusive and can comfortably be repeated without getting old, so don't worry about speeding up the dialogue or altering the tempo to make it roughly fit. Omit the upper note as per CR b.47: Continue Low F's on Beat 3 and 4 offbeats. Guitare Tab This is somewhat similar to the previous entry, with the only difference being that the homepage also displays top community-rated tabs. Free guitar tabs are submitted to sites by thousands of users all over the world. The key is to go to sites that are popular for featuring free sheet music that ranges from good to exceptionally accurate. Although a tenor role, Warren actually spends most of the time in a comfortable baritone tessitura, only rising to the higher notes towards the climactic points of his featured songs. b.51: A fuller improvisation occurs in this bar than what is written. To quote Schopenhauer: 'Talent is like a marksman who hits a target that others cannot reach; genius is like the marksman who hits a target others cannot even see.' To me this somewhat applies to Warren in its own way. This allows for more emphasis on singing ability. Jason needs to take particular care on the chorus, with the key words to the song 'Space Between' occurring in a suddenly high belt and nasal-prone 'ee' vowel, with vibrato going some way to mitigate this. That said there is surprising difficulty in singing these numbers well, particularly as the choruses often feature exposed vowel placement and require careful negotiation of dynamics and breath control through some very angular phrases. Similarly for b.59-60. b.60: Low G octaves in LH on Beat 1 and beat 3.5 b.62: Grace Note F# into the 3rd LH chord. b.78: Offbeat LH B's on beat 4.5 b.83: Offbeat LH C's on beat 4.5 b.84: Offbeat LH C's on beats 3.5 and 4.5 4. Life Story is simple and sweet - it doesn't need much embellishment and the charm comes from the honest presentation. Although Deb is a major lead role, an exaggerated larger-than-life comedic diva approach is not going to gel. From a staging perspective, he is likely to be quite active on the stage. Fine (Claire/Jason) As listed below the vocal lines in the verses are often incorrect, in reality the first few notes are much higher and meant to be somewhat half-spoken. Claire is likely to be active throughout this song too and has to match her actions with her dialogue. b.163: This requires a bit of practice. b.31-32: In free time, with a gradual accelerando from b.33. b.87-118: Pay attention to the repetitive RH Chords and vary them through slight accents on beats 2/4. b.126-127 and 134-135: You can't play everything here - omit the beat 4 bass clef in the first bar and move down to it on beat 1 of the second, omitting the lower treble clef part.

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