

# A RUMOR IN ST. PETERSBURG

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

**Maestoso**

N.C./D G

C D B<sup>b</sup> Cm7 B<sup>b</sup>/D C/E D

Gm Dm Cm Gm Fm G9sus G7sus(b9) G7

**RUSSIAN CHORUS:**

Ah ah ah ah

*mf* *cresc.* *poco rall.*

*mf* *cresc.* *poco rall.*

The musical score is presented in three systems. The first system shows the beginning of the piece in G major, 4/4 time, marked 'Maestoso'. It features a piano introduction with a treble clef staff containing a triplet of eighth notes and a sixteenth-note run, and a bass clef staff with a single note. The second system continues the piano accompaniment with various chords and melodic lines in both hands. The third system introduces the 'RUSSIAN CHORUS' with a vocal line and piano accompaniment. The vocal line consists of four 'ah' notes, with dynamic markings of *mf*, *cresc.*, and *poco rall.* The piano accompaniment mirrors the vocal line's dynamics and includes a *poco rall.* marking. Chord progressions are indicated above the staves.

Allegro moderato  $\text{♩} = 100$ 

Csus

Gsus

Ab7 G7

ACCORDION SOLO: <sup>8va</sup>

SOLO:

mf cresc. sfz

Cm

SOLO: Fm

SOLO: B<sup>b</sup>7susB<sup>b</sup>7(+9)

Pe-ters-burg is gloom-y. St. Pe-ters-burg is bleak! My un-der-wear got fro-zen stand-ing

mf

E<sup>b</sup>B<sup>b</sup>7

G7sus

G7

ALL: C7

Fm

here all week! Oh, since the rev-o-lu-tion, our lives have been so gray! Thank

Cm/GA<sup>b</sup>7      G7(♯5)      Cm G7sus      C      F      C      NC.

good-ness for the gos-sip, that gets us through the day! *Hey!*      Have you heard? There's a

*f*      *p*

G7      C      F      C      NC.      D7sus      D7      G      SOLO:

ru-mor in St. Pe-ters-burg! Have you heard what they're say-ing on the street?! Al-

*f*      *p*

Fm      NC.      Cm      NC.      Dm7(♯5)      G7      Cm      ALL:

though the Tsar did not sur-vive, one daugh-ter may be still a-live!      The

Fm Cm/G Gdim7 SOLO: G7(♯5) NC. Cm C7 ALL:

Prin-cess An - a - sta - sia! But please do not re - peat! It's a

Fm Cm Dm7(+5) G7

ru-mor, a leg - end, a mys-ter-y! Some-thing whis-pered in an al - ley-way or

Cm Ddim7 C7/E Fm Cm SOLO:

through a crack! It's a ru-mor that's part of our his - to-ry! They



G7sus C/G G7sus C/G ALL: Am7 D7

say her roy- al Grand- ma- ma will pay a roy- al sum to some- one who can bring the Prin- cess

*mp* *cresc.*

G7sus(b9) A<sup>b</sup>7 C<sup>♯</sup>m D<sup>♯</sup>/C<sup>♯</sup>

back!

*sfz* *f pesante*

D/C<sup>♯</sup> Asus B<sup>7</sup> A7 SOLO: Dm6

A ru- ble for this paint- ing! It's

*sfz* *mf*

Gm SOLO: C7sus C7 F C7 A7sus A7 SOLO:

Ro-ma-nov, I swear! Count Yu-so-pov's pa-ja-mas! Com-rades, buy the pair! I

D7 Gm ALL: Dm B7

got this from the pal-ace. It's lined with real\_ fur. It could be worth a for-tune if

A7(♯5) NC. Dm E7 Am Dm

it be-longed to her!

(Instr. solo...  
mf)

mf

\*Bracketed measures are not played on original recording.

G7sus G13(+9) C Bm7(+5) E7 A7 Dm

*mf*

Am Dm Am Dm Am F7 E7sus E7 A7 DIMITRI:  
It's the

Dm Am Bm7(+5) E7  
ru-mor. the leg-end, the mys-ter-y! It's the Prin-cess An-a-sta-sia who will

*mp*

Am E7/B A/C# Dm Am

help us fly! You and I, friend, will go down in his - to - ry! We'll

*mf*

E7sus A/E E7sus A/E E7sus A/E

find a girl to play the part and teach her what to say, dress her up\_ and take her to - Pa -

Bm7 E7sus E7 F7sus Bb/F F7sus D7/F# Gm7 Gm/F

ree!" Im - a - gine the re - ward her dear old Grand - ma - ma will pay! Who

E<sup>b</sup> C7/E B<sup>b</sup>/F D/F# Gm C<sup>9</sup> Cm7(b9)G<sup>7</sup> B<sup>b</sup>1<sup>b</sup> Braug/F#

VLADIMIR: DIMITRI:

else could pull it off but you and me?! We'll be rich! We'll be rich! We'll be

Gm C7sus C7 F7 F7sus

VLADIMIR: BOTH:

out! We'll be out! And St. Pe-ters-burg will have some more to talk a-bout!

cresc.

F#7 F#7sus F#6 F#7sus F#7 NC. ALL: B E B NC. F#7 B

Sssh! Have you heard? There's a ru-mor in St. Pe-ters-burg!

*f* *ff* *p*



E B NC. G4m7 C#7 F#7

A bit faster  
Em Bm

Have you heard what they're say-ing on the street?! Hey!

*sfz* *f*

F#7 Bm Em Bm F#7 Bm G7

Hey! Hey!

*sfz* *sfz*

C F C Dm7 G7 C

F C

*f* Have you heard? There's a ru-mor in St. Pe-ters-burg! Have you heard? Com-rades,

D7 G7 Fm Cm Dm7(+5) G7 Cm G7/D C7/E

**DIMITRI:**

what do you sup-pose? A fas-ci-nat-ing mys-ter-y! The big-gest con in his-to-ry!—

NC. ALL: Fm Cm A♭/G♭ NC.

The Prin-cess An-a-sta-sia! *f*

D7(+9)NC. D7/A NC. Dm7(+5)/A♭ G7 NC. SOLO: G7(+5) Cm

live or dead? Who knows? *p* Ssshhh!

# JOURNEY TO THE PAST

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

Moderately  $\text{♩} = 84$

C Csus

*p*

This system contains the first two measures of the piece. The vocal line is a whole rest. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, with slurs over the first four and last four notes. The bass staff has a bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2.

C Csus

This system contains the next two measures. The vocal line is a whole rest. The piano accompaniment continues with the same melody and bass line as the first system.

C Csus

ANYA:

Heart. don't fail me now. Cour - age, don't de - sert me!

*8va*

This system contains the final two measures. The vocal line has a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, with slurs over the first four and last four notes. The piano accompaniment continues with the same melody and bass line.

C Csus G7

Don't turn back, now that we're here.

(8<sup>va</sup>)

Eb Eb7sus

People always say life is full of choices.

(8<sup>va</sup>)

Gb/Db Ebm7 Fm7(11) Gm7 Cm7

No one ever mentions fear or

(8<sup>va</sup>)

*mp*

Ab Bb/Ab Gm Bb/C Cm

how the world can seem so vast

Fm7 A $\flat$ /B $\flat$

on a jour ney to the

F $\sharp$  B/F $\sharp$

past...

F $\sharp$  Dm7 G7sus G

C Csus

Some - where down this road I know some - one's wait - ing.



C F/C G/D

Years of dreams, just can't be wrong.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Years of dreams, just can't be wrong." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord symbols C, F/C, and G/D are placed above the staff.

E $\flat$  A $\flat$ E $\flat$

Arms will open wide, I'll be safe and wanted.

*cresc.*

The second system continues the vocal line and piano accompaniment. The key signature changes to two flats. The lyrics are "Arms will open wide, I'll be safe and wanted." The piano accompaniment includes a *cresc.* (crescendo) marking. Chord symbols E $\flat$  and A $\flat$ E $\flat$  are placed above the staff.

G $\flat$ D $\flat$  E $\flat$ m7 Fm7 Gm7 Cm7

fi - nally home where I be - long Well,

*mf*

The third system continues the vocal line and piano accompaniment. The key signature remains two flats. The lyrics are "fi - nally home where I be - long Well,". The piano accompaniment includes a *mf* (mezzo-forte) marking. Chord symbols G $\flat$ D $\flat$ , E $\flat$ m7, Fm7, Gm7, and Cm7 are placed above the staff.

A $\flat$  B $\flat$ A $\flat$  Gm Cm7

start - ing now, I'm learn - ing fast.

The fourth system concludes the vocal line and piano accompaniment. The key signature remains two flats. The lyrics are "start - ing now, I'm learn - ing fast." Chord symbols A $\flat$ , B $\flat$ A $\flat$ , Gm, and Cm7 are placed above the staff.

Fm7 A $\flat$ /B $\flat$

on this journey to the

F $\sharp$  B/F $\sharp$

past

F $\sharp$  B/F $\sharp$  G $\flat$ m7

A $\flat$ m B C $\sharp$  D $\flat$ m

Home, love, family. There was

F#(9)/A# F#(9)/A# B C#7sus C#

once a time... I must have had... them, too.

E#(9)/G# E#(9)/G# A#(9) A#C B# Cm A#

Home, love, fam-ily... I will

Gm E#(9)/G# Cm Em/A F#m/A Em/A F#m/A

nev-er be... com-plete un-til I find you...

Em/A F#m/A G F#G G C *a tempo*

*poco rall.* One step... at... a time.

Csus

1

C

One hope... then... an - oth - er. Who knows... where... this road may

F/C

G/D

E♭

go? Back to... who... I was,

A♭E♭

G♭/D♭

E♭m7

On to... find... my fu - ture. Things my... heart... still needs to

*cresc.*

Fm7

Gm7

Cm7

A♭

B♭/A♭

know... Yes, let this... be... a sign!

*f*

Gm7

Cm7

Fm7

Ab/Bb

Let this road be mine! Let it lead me to my

Bb/C

Cbmaj7

Ab/Bb

past and bring me home

*a tempo*

Eb

Ab/Eb

*poco rall.* at last!

*poco rall.* *ff*

Abm/Eb

Eb

*rit.*



# ONCE UPON A DECEMBER

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

Misterioso ♩ = 138

Bm  
(Music box)

*mp*

(with pedal)

C#m7(+5) F#7 C#m7(+5) F#7

Bm

*p*

The musical score is written for piano in a 3/4 time signature with a key signature of two sharps (D major/B minor). It consists of four systems of two staves each. The first system is marked 'Misterioso' with a tempo of 138 beats per minute and a dynamic of 'mp'. The second system continues the melody with a 'with pedal' instruction. The third system features a chord progression of C#m7(+5), F#7, C#m7(+5), and F#7. The fourth system returns to the Bm chord and ends with a 'p' (piano) dynamic marking.

Once Upon a December - 7 - 1  
0090B

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ANYA: F#m/C# B7/D# Em Em/G

Danc - ing bears, paint - ed wings, things I

Bm/F# Em/G F#7 Bm F#m/C#

al - most re - mem - ber. And a song

B7/D# E Em/G Bm/F# F#7/A#

some - one sings, once up - on a De - cem -

Bm Em Em/B Bm Bm/F#

ber. Some - one holds me safe and warm.

**C#m7(b5)** **F#7** **Bm** **B/D#**

Hors - es prance through a sil - ver storm.

**Em** **Em/B** **Bm** **Bm/D**

Fig - ures danc - ing grace - ful - ly a -

**C#7/G#** **G7(b5)** **F#** **Em/F#** **Em6/F#** **Em7/F#** **F#**

cross my mem - o - ry...

*cresc.*

**Cm** **G/D** **C7/E** **Fm**

**RUSSIAN CHORUS:**

Ah...

*f*

Fm/A<sup>b</sup> Cm/G Fm/A<sup>b</sup> G Cm/G G7

Ah.

Cm G/D C7/E F

Ah.

Fm/A<sup>b</sup> Cm/G D/F# G Cm/G G7

Ah.

Cm G/D C7/E F

Ah.

Ah.

Fm/A<sup>b</sup> Cm/G G7/B Cm  
 Ab.

Fm ANYA: Fm/C Cm Cm/G  
 Some one holds me safe and warm.

*mf*

Dm7(+5) G7 Cm C/E  
 Hors es prance through a sil - ver storm.

(b)

Fm Fm/C Cm Cm/E<sup>b</sup>  
 Fig - ures danc - ing grace - ful - ly a -



D7/A                      A7(♯5)                      Dm7(♯5)/G                      G    GauG    G

*rall.*

cross my mem - o - ry...

*rall.*

C♯m *a tempo*                      G♯/D♯                      C♯7/E♯                      F♯m

Far a - way, long a - go,

*f a tempo*

F♯m/A                      C♯m/G♯                      F♯m/A                      G♯    C♯m/G♯    G♯7

glow - ing dim as an em - ber,

C♯m                      G♯/D♯                      C♯7/E♯                      F♯

things my heart used to know,

Detailed description: This is a musical score for the song 'Once Upon a December'. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is in D minor and features a 'rall.' marking. The second system changes to C major (indicated by three sharps) and includes a 'f a tempo' marking. The third and fourth systems continue in C major. Chord symbols are placed above the vocal line, and performance markings like 'p.' and 'f' are placed below the piano accompaniment. The lyrics are: 'cross my memory...', 'Far away, long ago,', 'glowing dim as an ember,', and 'things my heart used to know,'.

*F*m/A                      *C*m/G#                      G#7/B#                      *C*#7/B  
rit.

things it yearns to re - mem - ber...

*rit.*

*F*m  
*a tempo*                      *F*m/C#                      *C*m                      *C*m/B                      A#m7(+5)  
*poco ritard.*

And a song some - one sings,

*mp a tempo*                      *poco ritard.*

A bit slower  
*F*m/A                      *C*m/G#                      G#7 sus  
*poco ritard.*                      G#

once up - on a De - cem

*poco ritard.*

*C*m  
*a tempo*                      *rit.*

ber...

*p a tempo*                      *rit.*

# IN THE DARK OF THE NIGHT

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

Bm Am Cm Bm Am Cm

8va

*mp*

Bm Em/B F#B Bm Am Cm

RASPUTIN:

In the dark of the night, I was toss - ing and turn - ing—

(8va)

Bm Em/B F#B Bm Am Bm

And the night-mare I had was as bad as can be.

(8va)

Detailed description: This is a piano accompaniment score for the song 'In the Dark of the Night'. It features three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 12/8. The first system shows the instrumental introduction with a melody in the right hand and chords in the left hand. The second system begins with the vocal line 'RASPUTIN: In the dark of the night, I was toss - ing and turn - ing—'. The piano accompaniment continues with chords. The third system continues the vocal line 'And the night-mare I had was as bad as can be.' with piano accompaniment. Chord progressions are indicated above the vocal line.

In the Dark of the Night - 8 - 1  
0090B

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Em Am/E B/E Em Am/E B/E

(8<sup>me</sup>) It scared me out of my wits! A corpse fall - ing to bits!

Em Em/D Cmaj7 F#m7(♯5)C F# NC. F#7

Then, I o - pened my eyes and the night-mare was... me!

*mf*

Bm Em/B F#B Bm Am Cm

I was once the most mys - ti - cal man in all Rus - sia.

Bm Em/B F#B Bm Am Bm

When the roy - als be - trayed me, they made a mis - take!



Em An/E B/E Em NC.

My curse made each of them pay. But one lit - tle girl got a - way!

Em Em/D Cmaj7 F#m7(+5) B G

Lit - tle An - ya, be - ware, Ras - pu - tin's a - wakel

**C RASPUTIN & MINIONS:** Am Em Am G

In the dark of the night, e - vil will find her!

C Am Em E

In the dark of the night, just be - fore dawn. Re



Fm C A<sup>7</sup>

venge will be sweet when the curse is com-plete!

C/G Am Fm/A<sup>7</sup> Fm/B<sup>7</sup> Cm A<sup>7</sup> E<sup>7</sup>

RASPUTIN:

In the dark of the night, she'll be gone!

Cm G# F#A4 Bm Em/B F#B:

I can feel that my pow-ers are slow-ly re-

Bm Am Cm Bm Em/B F#B

turn ing. Tie my sash and a dash of co-logne for that

Bm Am Bm Em Am/E B/E

smell. As the piec - es fall in - to place,

Em NC. Em Em/D Cmaj7 F#m7(+5)

I'll see her crawl in - to place. Dus - vi - dan - ya, An - ya, your grace, fare -

B G C Am

well! In the dark of the night, ter - ror will

**MINIONS:**

Em Am G C Am

strike her! **RASPUTIN:** Ter - ror's the least I can do! **MINIONS:** In the dark of the night, e - vil will

Em E Fm

**RASPUTIN & MINIONS:** **RASPUTIN:**

brew! Ooh! Soon... she will feel that her

C A\*

**C/G MINIONS:** Am Fm/A\* Fm/B\*

**RASPUTIN:**

night - mares are real! In the dark of the night, she'll be

A D Bm

**MINIONS:**

through! In the dark of the night, e - vil will

Fm Bm A D Bm

find her! Find her! In the dark of the night, ter - ror comes



F#m

F#

Gm

RASPUTIN:

RASPUTIN &amp; MINIONS:

true! Doom her! My dear, here's a sign... It's the

D

B7

D/A

A7sus(+9)

MINIONS:

end of the line! In the dark of the night!

Ebm/Gb

B7sus(+9)

B7

Em

D/E

RASPUTIN:

In the dark of the night! Come, my minions!

Cmaj7/E

F#m7(+5)/E

B

Em

D/E

Rise for your mas-ter! Let your e-vil

**MINIONS:**

Chords: Cmaj7, B, Cmaj7, B

Lyrics: shine! In the dark of the night! In the dark of the

**RASPUTIN:**

Chords: Em, D/F#, G, Am, B

Lyrics: Find night! her now! Yes, fly ev - er fast - er!

**MINIONS:**

Chords: F#m7(+5)/C, B7, NC.

**RASPUTIN:**

Lyrics: In the dark of the night! In the dark of the night! In the dark of the night! She'll be

**MINIONS:**

Chords: Em, Em/B, B, Em

Lyrics: mine!



# LEARN TO DO IT

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

Moderately fast  $\text{♩} = 132$ 

G(9)

The piano introduction consists of two measures. The right hand plays a series of chords: G(9), G(9), G(9), G(9), G(9), G(9), G(9), G(9). The left hand plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.

G(9)

VLADIMIR:

A7/G

Am7(+5)/G

You were born in a pal - ace by the sea.

ANYA:

A pal - ace by the sea?

The first system shows the vocal lines for Vladimir and Anya. Vladimir's line is: G4, A4, B4, C5, G4, A4, B4, C5. Anya's line is: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment continues with the same chords and rhythm as the introduction.

G(9)

A7/G

Yes, that's right. You rode horse - back when you were on - ly three.

Could it be?

The second system shows the vocal lines for Vladimir and Anya. Vladimir's line is: G4, A4, B4, C5, G4, A4, B4, C5. Anya's line is: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment continues with the same chords and rhythm as the introduction.

Learn To Do It - 9 - 1  
0090B

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Am<sup>7</sup>(b5)G G(9) B(9)

VLADIMIR: DIMITRI: VLADIMIR:

And the horse... He was white! You made fac - es and

ANYA: (Spoken:)

Horse-back rid - ing? Me?

C#7/B C#m7(b5)/B B(9)

DIMITRI: DIMITRI: VLADIMIR:

ter - ror - ized the cook! Threw him in the brook! Wrote the book! But

ANYA:

Was I wild?

C#7/B A bit faster B7 NC.

DIMITRI: VLADIMIR:

you'd be - have when your fa - ther gave that look! Im - ag - ine how it was! Your

B7 NC. C7 NC. C/G

BOTH:

long for-got-ten past! We've lots and lots to teach you and the time is go-ing fast!

*poco a poco accel.*

C7 F

VLADIMIR: DIMITRI:

Now, shoul-ders back and stand up tall. And

*mp*

C7sus/F C7

ANYA: VLADIMIR: DIMITRI:

do not walk, but try to float. I feel a lit-tle fool-ish. Am I float-ing? Like a lit-tle boat! You

Cm7 F7 Bb NC. C Dm7/C Cdim7 C

ANYA: VLADIMIR: VLAD & DIMITRI:

give a bow. What hap-pens now? Your hand re-ceive a kiss! Most of all, re -



Dm7 C/E F#dim7 Gm7

VLADIMIR:

C7

F(9)

F

mem - ber this: If I can learn to do it, you can learn to do it.

Gm7  
DIMITRI:

C7

VLAD &amp; DIMITRI:

F

C7/G

A#dim7

F/A

Gm7

VLADIMIR:

C7

Some - thing in you knows it... There's noth - ing to it! Fol - low in my foot - steps,

F E7 D7

Gm7  
VLAD & DIMITRI:

B7/D

C

F

C7  
VLADIMIR:

shoe by shoe!

You can learn to do it, too!

Now,

*secco*

F#(9)

DIMITRI:

G#m7  
ANYA:

VLADIMIR:

el - bows in and sit up straight. And nev - er slurp the stro - ga - noff. I nev - er cared for stro - ga - noff. She

C#7 C#m7 F#7 B NC.

DIMITRI: VLADIMIR: ANYA:

said that like a Ro-ma-nov! The sam-o-var. The cav-i-ar. Des-ert and then good-night!

C# D#m7/C# C#dim7 C# D#m7 C#/E# Gdim7 G#m7 C#7

VLAD & DIMITRI: VLADIMIR:

Not un - til you get this right! If I can learn to do it,  
 DIMITRI:  
 If he can learn to

F#(9) F# G#m7 C#7 F# C#7/G# A dim7 F#/A#

VLADIMIR:

you can learn to do it. Pull your-self to-geth-er and you'll pull through it!  
 DIMITRI:  
 do it, you can learn to do it! And you'll pull through it!



Gm7 C#7 F# E7 E7 Gm7 B/D# C# F# Bb7

Tell your-self it's eas-y and it's true! You can learn to do it, too!

And it's true! You can learn to do it, too!

Eb Bb7

VLADIMIR: "Next, we memorize the names of the royalty."

Eb Bb7

VLADIMIR: DIMITRI: VLADIMIR: ANYA:

Now, here we have Kro-pot-kin. Shot Po-tem-kin. In the bot-kin. And dear old Un-cle Van-ya

Oh!

Eb Eb/D# A#C Abm/C#

DIMITRI: VLADIMIR: DIMITRI: VLADIMIR:

loved his vod-ka. Got it. An-ya? The Bar-on Push-kin... Short! Count An-a-to-ly had a...

ANYA: No! He was...

E<sup>b</sup> DIMITRI: VLADIMIR: E<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/C VLADIMIR: A<sup>b</sup>m/C E<sup>b</sup> E<sup>b</sup>/G

Wart! Count Ser-gei... Wore a feath-ered hat! I hear he's got-ten ver-y fat!

ANYA:  
And I re-call his yel-low

F9 N.C. VLADIMIR:

(Spoken:) I don't be-lieve we told her that...

cat...

B7 Fdim7 F<sup>b</sup>m7 B7 E(9) E

ANYA:  
If you can learn to do it, I can learn to do it!



**F#m7** **B7** **E** **B7/F#** **Gdim7** **E/G#** **F#m7** **B7**

**VLADIMIR:**  
Don't know how you knew it.

**ANYA:**  
I sim - ply knew it! Sud - den - ly I feel like...

**E** **D7** **C#7** **F#m7** **A/C#** **B** **C** **F#dim7**

**VLAD & DIMITRI:**  
An - ya, you're a dream come true! If  
some - one new!

**Full, Take it Home!**  
**Gm7** **C7** **F(9)** **F** **Gm7** **C7**

**VLAD & DIMITRI:**  
I can learn to do it. you can learn to do it! Pull your - self to - geth - er and

**ANYA:**  
If I can learn to do it, you can learn to do it! And

F C7/G A<sup>b</sup>dim7 F/A Gm7 VLADIMIR: C7 F E<sup>b</sup>7 D7 VLAD & DIMITRI:

you'll pull through it! Tell your-self it's eas-y And it's true!

you'll pull through it! And it's true!

Gm7 B<sup>b</sup>/C C Am7 Ddim7 D? Gm B<sup>b</sup>/D C

You can learn to do it! ANYA: You can learn to do it,

Noth-ing to it! You can learn to do it,

F

too!

too!



# PARIS HOLDS THE KEY

(TO YOUR HEART)

Lyrics by LYNN AHRENS-

Music by STEPHEN FLAHERTY

Lively  $J=88$

F6/C

["Paris in the 20's"]

C7sus

C7 N.C.

*mf*

*Lov-ers!*

G $\flat$ 6/D $\flat$

N.C.

*Ooh la la!*

Freely, very "French"  $J=88$

D $\flat$ 7

G $\flat$

G $\flat$ maj7

A $\flat$ m7

SOPHIE:

*Wel-come, my friends, to Par - is.*

\* Pronounced "Par-ee" throughout.

Paris Holds the Key - 11 - 1  
0090B

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D<sup>b</sup>7 G<sup>b</sup> G<sup>b</sup>9

Here, have a flow - er on me. For - get where you're from. You're in

C<sup>-</sup>maj7 D7 G<sup>b</sup>/D<sup>b</sup> E<sup>b</sup>7(+9) NC. A<sup>b</sup>m7 D<sup>b</sup>13

France! Chil - dren, come! I'll show you that French joie de vivre!\* Par -

Tempo 1 ♩ = 88

G<sup>b</sup> A<sup>b</sup>m

is holds the key to your heart.

D<sup>b</sup>7

And all of Par - is plays a

\* Pronounced "vee."

G $\flat$

part. Just stroll two by

G:7 C $\flat$ maj7 C $\flat$ 6 ALL:

two down what we call "La Rue," and

A $\flat$ 9 A $\flat$ 7 D $\flat$  E $\flat$ m/D $\flat$  Edim7

soon all Par - is will be sing - ing to

D $\flat$ F NC. D $\flat$  SOPHIE: D/D $\flat$

you! Ooh la la! Ooh la la!

D7sus D7 Am7 E A7 E- D7sus D6 D7sus D13  
**MAURICE CHEVALIER:**

G

Ooh la— la! Par - is holds— the

This system contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

Am

8va...  
**FREUD:**

key to— La - mour. And

This system contains the second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

D7  
 (8va)

G

not e - ven Freud knows— the cure!

This system contains the third system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

**AVIATOR:**  
*(loco)*

G7

**JOSEPHINE BAKER:**

There's love in— the air! At— the

This system contains the fourth system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).



Cmaj7

C6

Am7(+5)/E<sup>b</sup>  
ARTIST:

G/D

Fol - lies Ber - gere! The French have it

NC.

Bm7(+5)

E7

Am7(+5)/E<sup>b</sup>  
ALL:

down to an art! Par

G/D

D7sus

D7

G6

is holds the key to your heart!

G

Gaug

G6

NC.

SOPHIE:

Ooh la la! When you're feel - ing



C/D D C/D D F#6/G G6

blue, come to Le Mou - lin!\*

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a quarter note 'blue,' followed by a quarter note 'come', a quarter note 'to', a quarter note 'Le', a quarter note 'Mou', and a quarter note 'lin!'. The piano accompaniment consists of chords and moving lines in both hands.

N.C. C/D D C/D D F#6/D

When your heart says, "Don't!" the French say,

The second system continues the song. The vocal line has lyrics 'When your heart says, "Don't!" the French say,'. The piano accompaniment provides harmonic support with various chords and melodic fragments.

G6 N.C. A/B B

"Do!" When you think you can't, you'll

The third system shows the vocal line with lyrics '"Do!" When you think you can't, you'll'. The piano accompaniment continues with chords and moving lines.

A/B B Esus Em N.C.

find you can - can! Ev - ry - one can

The fourth system concludes the phrase with the vocal line lyrics 'find you can - can! Ev - ry - one can'. The piano accompaniment provides the final harmonic context.

\* Pronounced "Moo-lan."

Paris Holds the Key - 11 - 6  
©1998

G/A A7 G/A A7 Am7 D13

can can! You can can can, too!

"Fast four" feel (A Bit Slower)

NC. A B

[Wild Can-can!]

E7 A E7/B A

SOPHIE + CAN CAN GIRLS:

Wheel!

B E7 A

Wheel!



Wheel Wheel Par

DIMITRI:

$\text{♩} = 88$   
A/E E7sus E7

is holds the key to her past. Yes, Prin - cess, I've found you at

*mp dolce*

A/E A7/G D/F#

last. No more pre - tend. You'll be gone. That's the

D6/F

$\text{♩} = 88$   
N.C.

end.

*mf* *poco a poco accel.*

F7sus Dm/F F7sus SOPHIE + ALL: F13 Bb

Paris is holds the

Cm7 COUTOURIER:

key to your heart! You'll

F7 Bb6

be tres jo - lie and so smart!

ISADORA DUNCAN: B7 Bb7 RODIN:

Come dance through the night and for



**E<sup>♭</sup>maj7** **E<sup>♭</sup>6/G** **E<sup>♭</sup>m6/G<sup>+</sup>** **B<sup>♭</sup>F**  
**SOPHIE + ALL:**

get all your woes! The city of

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

**B<sup>♭</sup>/A<sup>♭</sup>** **E<sup>♭</sup>/G** **C7**  
**GERTRUDE STEIN:** **SOPHIE:**

light! Where a rose is a rose! And

Detailed description: This system contains measures 5-8. Gertrude Stein's part (measures 5-6) has a vocal line with notes G4, A4, B4, and C5. Sophie's part (measures 7-8) has a vocal line with notes G4, A4, B4, and C5. The piano accompaniment continues with similar harmonic support.

**B<sup>♭</sup>/F** **B<sup>♭</sup>/A<sup>♭</sup>** **G7sus**

one never knows what will start!

Detailed description: This system contains measures 9-12. The vocal line has notes G4, A4, B4, and C5. The piano accompaniment features a more active right hand with moving lines and chords.

**G7** **Cm7(b5)** **B<sup>♭</sup>F** **CmF** **B<sup>♭</sup>F**  
**ALL:**

Paris is holds the

Detailed description: This system contains measures 13-16. The vocal line has notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F7sus

E>F  
DIMITRI:

key... ..to  
*mp*

*sub. p*

F

B>6  
ALL:

her... heart!!

*f*

Ooh la la!

NC.

B>

Ooh la la!



As performed by Richard Marx and Donna Lewis  
**AT THE BEGINNING**

Lyrics by LYNN AHRENS

Music by STEPHEN FLAHERTY

Rock ♩ - 92

N.C.

*mp*  
*(with pedal)*

Verse:

B

G#m7

B/A

F#m7

B

G#m7

1. We were stran - gers start - ing out on a jour - ney, nev - er dream - ing what we'd

E(9)

F#

G#m

F#m7

A#

B

B/D#

E(9)

have to go through... Now here we are and I'm sud - den - ly stand - ing

Verse:

at the be - gin - ning with you. 2. No one told me I was

A(9) F#sus F# D# Bbm7

go - ing to find you. Un - ex - pect - ed, what you did to my heart. When

D#C# A#m7 D# Bbm7 G#(9) A#

I lost hope, you were there to re - mind me this is the start.

B#m A#C# D# D#F G#(9) C#maj7

cresc.

Chorus:

And life is a road, and I want to keep go - ing. Love is a riv - er, I wan - na keep flow - ing.

A#sus A# D# G#maj9

mf



B♭m7      G♭(9)      A♭sus      A♭      D♭

Life is a road, now\_ and for-ev-er. Won-der-ful jour - ney! I'll be there when the world stops turn-ing.

G♭maj9      B♭m7      G♭(9)      A♭sus

I'll be there when the storm is through. In the end, I wan - na be stand-ing at the be-gin-ning with

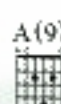
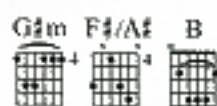
D♭      G♭/D♭      D♭      A♭/D♭      Verse: B      G4m7

you. *dim.* *mp* 3. We were stran - gers on a

B/A      F♯m7      B      G♯m7      E(9)      F♯

cra - zy ad - ven - ture nev - er dream - ing how our dreams would come true... Now





here we stand, un-a - fraid of the fu - ture, at the be - gin - ning with you...

*cresc.*

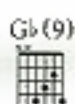


Chorus:



And life is a road, and I want to keep go - ing. Love is a riv - er, I wan - na keep flow - ing.

*mf*



Life is a road, now... and for - ey - er. Won - der - ful jour - ney! I'll be there when the world stops turn - ing.



I'll be there when the storm is through... In the end, I wan - na be stand - ing at the be - gin - ning with...

## Bridge:

*D<sup>b</sup>* *D<sup>b</sup>sus* *D<sup>b</sup>* *G<sup>b</sup>*

you... I knew there was some - bod - y some-

*C<sup>b</sup>/G<sup>b</sup>* *G<sup>b</sup>* *C<sup>b</sup>* *G<sup>b</sup>/B<sup>b</sup>*

where like me, a - lone... in the dark... Now I know my dream.

*A<sup>b</sup>m* *E* *C<sup>b</sup>m7*

... will live on... I've been wait - ing so long... noth - ing's gon - na tear us a - part...

## Chorus:

*B<sup>b</sup>sus* *B<sup>b</sup>* *E<sup>b</sup>* *A<sup>b</sup>maj9*

And life is a road, and I want to keep go - ing. Love is a riv - er. I wan - na keep flow - ing.



Cm7



Ab(9)



B&gt;sus



Bb



Eb



Life is a road, now and for-ev-er, Won-der-ful jour - ney? I'll be there when the world stops turn-ing.

Abmaj9



Cm7



A&gt;(9)



B&gt;sus



Bb



I'll be there when the storm is through... In the end, I wan - na be stand-ing at the be-gin - ning with.



Abmaj9



Cm7



you...

Ab(9) Bbsus



Chorus:



Abmaj9



Life is a road, and I want to keep go - ing. Love is a riv-er. I wan - na keep flow-ing



E $\flat$

on. Start-ing out on a jour - ney. Life is a road, and I want to keep go - ing.

A $\flat$  maj9      Cm7      A $\flat$ (9)      B $\flat$  sus

Love is a riv-er, I wan - na keep flow-ing. In the end, I wan - na be stand-ing at the be - gin - ning.

*dim.*

E $\flat$       A $\flat$ /C      E $\flat$       B $\flat$

with you.

*mp*

E $\flat$       A $\flat$ /C      E $\flat$       Cm7      A $\flat$       E $\flat$