

A Very Potter Musical

WORDS AND MUSIC BY DARREN CRISS AND AJ HOLMES

ARRANGED BY JOSH TSAI



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ABOUT:

This project started sometime in January. I was already familiar with *A Very Potter Musical* and enjoyed it very much when the DHS Drama Club gave me the news that they planned to stage the musical this spring as the senior project. Of course I asked to help and before long, I started transcribing the soundtrack by ear. I was constantly being hampered by events in my junior year and soon I was told that Mr. Domergue did not approve of the project and I stopped work completely. Well the seniors graduated today, and I wanted to leave some of this behind with them. So I completed the final numbers in the musical, tweaked the piano part to be playable without a bass/guitar, and packaged them into this file. Congratulations Class of '10, and stay good friends with the arts!

GET BACK TO HOGWARTS

Words and Music by DARREN CRISS and AJ HOLMES
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Mysteriously ♩ = 144

Musical score for the first system, featuring a piano introduction in 4/4 time with a tempo of 144. The piano part starts with a mezzo-forte (*mf*) dynamic and a series of eighth notes in the bass clef.

Rubato
HARRY:

Musical score for the second system, including the vocal entry for Harry Potter. The piano accompaniment features a mezzo-piano (*mp*) dynamic and a five-fingered scale in the right hand.

Un - der - neath these stairs, I hear the

Musical score for the third system, continuing the vocal line and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic and a five-fingered scale in the right hand.

sneers and feel the glares of my cou - sin, my un - cle and my aunt. Can't be -

11

lieve how cruel they are, and it stings my light-ning scar to know they'll ne-ver e-ver give me what I

14

want. I know I don't de-serve these aw-ful rules made by the Durs-leys here on

17

Pri - vet Drive. Can't take these stu-pid mug-gles, but de - spite all of my strug-gles,

21 **Allegro**

I'm still a - live. I'm sick of sum-mer and this wait-ing a-round.

25

Man, it's Sep-tem-ber so I'm skip-ping this town. Hey, it's no mys-ter - y,

28

there's noth-ing here for me now. I got-ta get back to

31

Hog-warts. I got-ta get back to school. I got-ta get my-self to

35

Hog - warts. Where ev' - ry one thinks I'm cool.

38

Back to witch - es and wiz - ards and mag - i - cal beasts, to

41

gob-lins and ghosts___ and to mag - i-cal feasts. It's all that I love___ and it's all___

44

___ that I need at Hog-warts, Hog-warts,___ I think I'm go-in' back.

48

I'll see my friends, gon-na laugh 'til we cry, take my fire -

52

bolt, gon - na take to the sky. No way this year a - ny - one's gon - na die, —

55

— and it's gon - na be to - tal - ly awe - some. I'll cast some

58

spells with a flick of my wand, de-feat the dark — arts, yeah — bring it on!

61

and do it all with my best friend Ron, 'cause to-gether we're to -

64

RON:

- tal-ly awe - some. Yeah, and it's gon - na be to - tal-ly awe - some!

Did somebody say Ron?

HARRY: Ron what are you doing here?

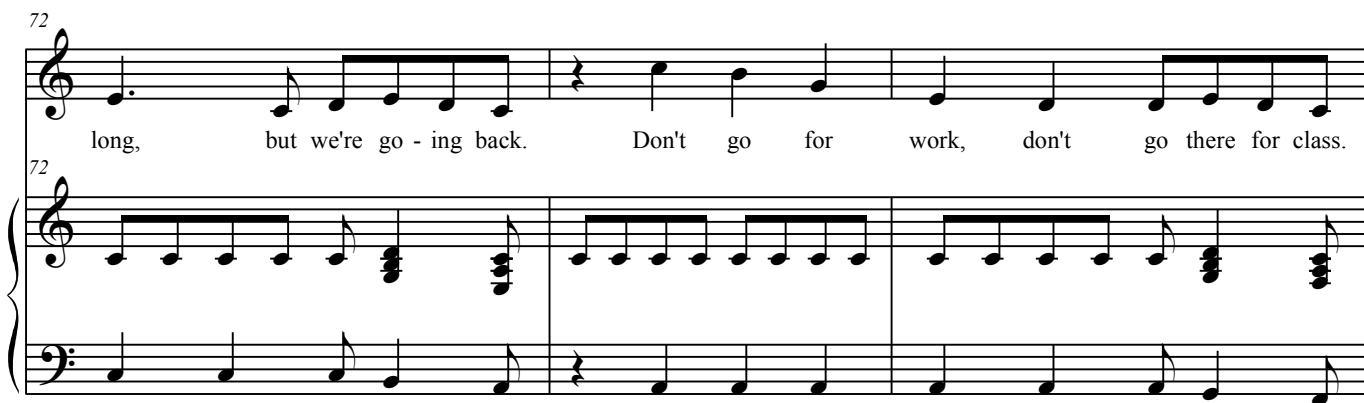
RON: Hey man, sorry it took me so long to get here, I had to get some floo powder, but get everything you need and let's get going.

HARRY: Where?

68 **RON:** To Diagon Alley, of course! Floo powder power, floo powder power...

It's been so

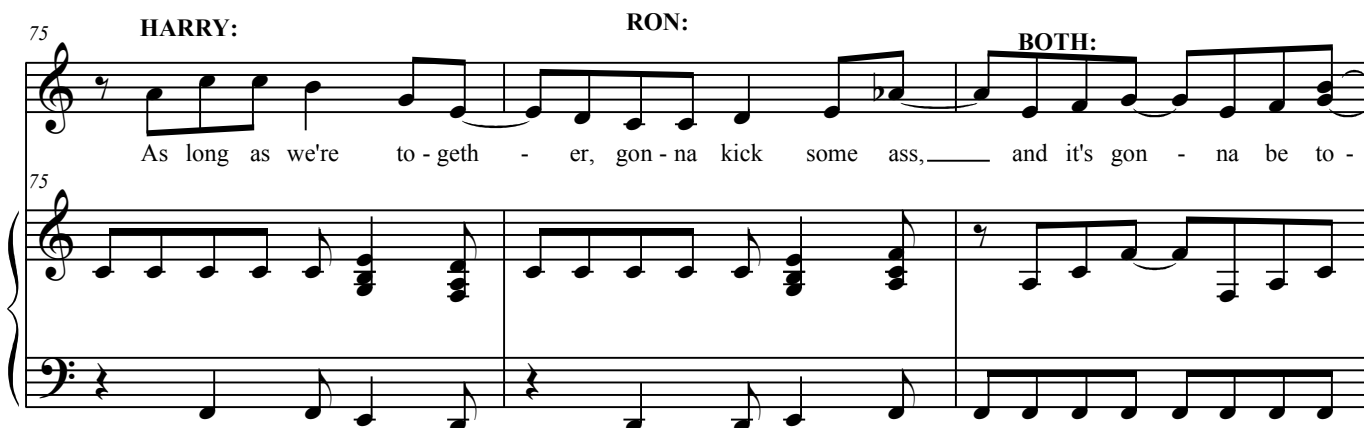
72



long, but we're go - ing back. Don't go for work, don't go there for class.

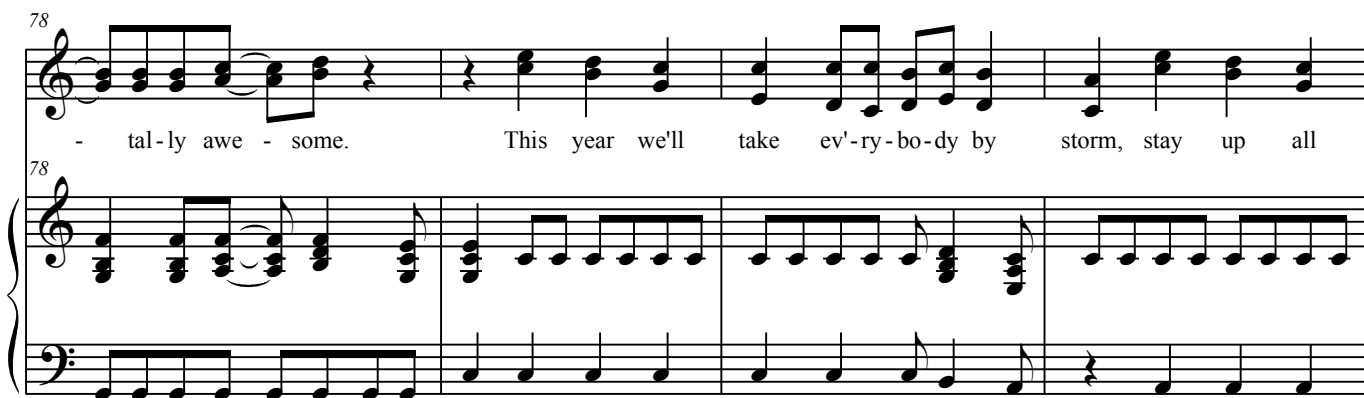
75

HARRY: **RON:** **BOTH:**



As long as we're to - geth - er, gon - na kick some ass, and it's gon - na be to -

78



- tal - ly awe - some. This year we'll take ev' - ry - bo - dy by storm, stay up all

82 **HERMIONE:**

night, sneak out of our dorm. But let's not for - get that we need to per - form —

85 **RON:** *Hermione why do you have to be such a buzz kill?*

— well in class — if we want to pass — our OWLS!

HERMIONE: *Because guys, school's not all about fun and games. We have to study hard if we want to be good wizards and witches.*

89

I may be frum - py but I'm su - per smart.

93

Check out my grades, they're "A's" for a start. What I lack in

96

looks, well I make up in heart, and well guys, yeah, that's to - tal-ly awe - some.

99

RON:

This year I play to stu-dy a lot. That would be cool if you were ac-tual-ly hot.

103 **HARRY:** **RON:** **HERMIONE:**

Hey Ron, — come on, — we're the on-ly friends that she's got! And that's cool, and that's to -

106 **ALL:**

- tal-ly awe - some! Yeah, it's so cool, — and it's to - tal-ly awe - some!

109

We're sick of sum - mer and this wait - ing a - round.

112

It's like we're sit - ting in the lost and found. Don't take no sor - cer - y

115

for a - ny - one to see how We got - ta get back to

118

Hog - warts. We got - ta get back to school.

121

We got - ta - get back to Hog - warts. Where ev' - ry - thing is ma - gic -

124

cool. Back to witch - es and wiz - ards and mag -

127

i - cal beasts, to gob - lins and ghosts and to mag - i - cal feasts. It's

130

all that I love and it's all that I need at Hog - warts, Hog - warts,

133

I think we're go-in' back. **GINNY:** Ron! You were supposed to take me to Madam Malkin's and use those sickles that mom gave you for my robe fitting!

HARRY: Who's this?

RON: Uh this is stupid dumb little sister Ginny, Ginny this is Harry... Potter.

GINNY: You're Harry Potter, you're the boy who lived.

HARRY: Yeah and you're Ginny.

137

GINNY: *It's Genebra.*

HARRY: *Uh I'll just stick with Ginny.*

RON: *Stupid sister! Don't crowd the famous friend.*

HERMIONE: *Go you guys hear music?*

RON: *Yeah someone's coming.*

CHO'S POSSY:

142

Cho Chang

147

do-mo a - ri - ga - to Cho Chang gung hey fat choy Chang

151

hap-py, hap-py New Year Cho Chang

GINNY: *Who's that?*

HARRY: *That's... that's Cho Chang.*

RON: *Yeah that's the girl that Harry's been totally in love with since freshman year.*

HERMIONE: *Yeah but he won't say anything to her.*

RON: *Well yeah you never tell a girl that you like her it makes you look like an idiot.*

GINNY: *Konichiwa Cho Chang, it is good to meet you. I am Ginny Weasley.*

LAVENDER: Bitch I ain't Cho Chang!

RON: That's Lavender Brown. Racist sister!

CHO: Oh that's alright. I'm Cho Chang ya'll.

RON: Yeah it's too bad that she's dating Cedric Diggory.

HARRY: Who the hell is Cedric Diggory?

RON: He's that guy you know, he's just like you except...

156

156

Expressive

161

CEDRIC:

rit. Cho Chang — I am so in love with Cho Chang — from

161

8^{vb}-----

165

Bang - kok — to Ding Dang — I sing my love a-loud for Cho Chang!

165

(8^{vb})-----

Tempo I

169

HARRY: *Ugh I hate that guy.*
 DRACO: *Did someone say Draco Malfoy?* This year you

169

accel.

(8vb)-----

173

bet, gon-na get out of here. The reign of Mal - foy is darw-ing near. I'll have the

173

177

great - est wi-zard car-eer, it's gon-na be to - tal - ly awe - some!

177

180

Look out world, _____ for the dawn _____ of the day when ev'-ry-one will do

183

what-ev-er I say and Pot-ter won't be _____ in my way then I'll _____

186

GOYLE:

_____ be the one _____ who is to-tal-ly awe - some! Yeah you'll be the one _____ that is to -

189 **ALL:**

- tal-ly awe - some! **HERMIONE:** Come on guys! We're gonna miss this train! Who knows how

194 **HARRY:**

fast this year's gon-na go? Hand me a glass, let the but-ter-beer flow. May - be at

198 **RON:** **ALL:**

last, I'll talk to Cho! Oh no, — that'd be way — too awe - some. We're back to

202

learn ev'-ry-thing that we can. It's great to come back to where we be-gan and here we

206

are, and a-la-ka-zam! Here we go, this is to - tal-ly awe - some!

210

Come on and teach us ev'-ry - thing you know The sum-mer's o-ver and we're

214 **NEVILLE:** **ALL:**

itch-in' to go. I think we're read-y for Al-bus Dum-ble-dore!

DUMBLEDORE:
(hold for as long as possible) **Moderato**

Wel-come all of you to Hog-warts

222

I wel-come all of you to school Did you know that here at

225

Hog-warts we've got a hid - den swim-ming pool?

228

Wel-come, wel-come, wel-come Hog-warts Wel-come hot-ties, nerds, and

231

tools Now that I've got you here at Hog-warts *I'd like to go over just a couple of rules*

235 **Tempo I**

235 *My name is Albus Dumbledore and I am headmaster at Hogwarts. You can call my Dumbledore. I suppose you can also call me Albus if you want detention. Nope, I'm just kiddin', I'll expel you if you call me Albus.*

238 **ALL:**

238 Back to witch - es and wiz - ards and mag - i - cal beasts, to

f

241

241 gob - lins and ghosts — and to mag - i - cal feasts. It's all that I love — and it's all —

244

— that I need at Hog - warts, Hog - warts,

247

Back to spells and en - chant - ments, po - tions, and friends! To

250

Gryf - fin - dor! Huf - fle - puff! Ra - ven - claw! Sly - ther - in! Back to the place — where our sto -

253 **DUMBLEDORE: *I'm sorry, what's its name?***

- ry be - gins at Hog - warts, Hog - warts, Hog - warts, Hog - warts,

257 **DUMBLEDORE: *I didn't hear you kids!***

Hog - warts, Hog - warts. **HARRY: *Man, I'm glad I'm back!***

ff

DIFFERENT AS CAN BE

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Rubato

QUIRRELL:

VOLDEMORT:

BOTH:

4/4
You won't sleep on your tum-my. You won't sleep on your back. We're

QUIRRELL:

VOLDEMORT:

4
quite a kook-y cou-ple, you'll a-gree. We share some hands and fin-gers, and

BOTH:

7
yet the feel-ing lin-gers we're just a-bout as dif-fer-ent as a-ny-one can be.

Moderato
VOLDEMORT: **QUIRRELL:**

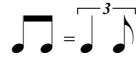
10 You like plot-ting a gar-den, and I like plot-ting to kill. You think that you should

marcato

15 rule the world, I think book are a thrill! Sip-ping tea by the fire is swell,

VOLDEMORT: **QUIRRELL:**

20 push-ing peo-ple in is fun as well. I like fold-ing all my ties, and



24

BOTH:



you have no friends, — hey that's a sur - prise. — I guess it's plain to see —

27

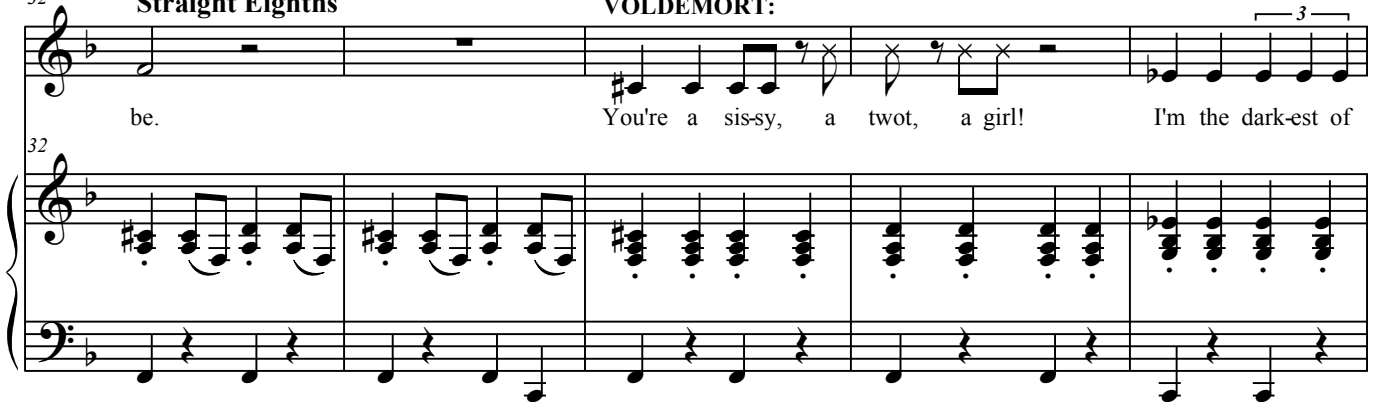


— when you look at you and me, — we're diff-erent, diff - erent, as can

32

Straight Eighths

VOLDEMORT:



be. You're a sis-sy, a twot, a girl! I'm the dark-est of

37 **QUIRRELL:**

lords. I'm the bright-est pro - fes - sor here, I've won se-veral a - wards.

42 **VOLDEMORT:** **QUIRRELL:**

My new world is a - bout to un-fold. You got beat by a two-year old.

46 **VOLDEMORT:** **QUIRRELL:**

I'll kill him this time through and through or you might just give him a - no-ther tat-too.

50 **BOTH:**

You real-ly must a - gree _____ when you look at you and me, _____ we're

Detailed description: This system contains the first musical staff. The vocal line starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It begins with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest. The lyrics are: "You real-ly must a - gree _____ when you look at you and me, _____ we're". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

54 **Straight Eighths**
VOLDEMORT:

diff-erent, diff - erent, as can I'll rise a-gain _____ and I'll rule the world _____

Detailed description: This system contains the second musical staff. The vocal line starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth notes. The lyrics are: "diff-erent, diff - erent, as can I'll rise a-gain _____ and I'll rule the world _____". The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand, with some triplets.

59

but you must help _____ me re-new _____ for

Detailed description: This system contains the third musical staff. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth notes. The lyrics are: "but you must help _____ me re-new _____ for". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

64 **QUIRRELL:** **VOLDEMORT:**

when our ___ plan suc - ceeds ___ pre - vails! part of that world ___ goes to

68 **QUIRRELL:**

you. When I rule the world, ___ I'll plant flo - wers ___

72 **VOLDEMORT:** **BOTH:**

When I rule the world ___ I'll have snakes and

76 **QUIRRELL:**
Jane Aus-ten no - vels!

76 **VOLDEMORT:**
gob - lins and were-wolves and gi-ants and thes-trals a fleet of de-men-tors and all my Death Eat-ers!

80
When I rule the world!

HARRY

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Longingly

mf

The piano introduction is in 4/4 time, marked *mf*. The right hand features a sequence of chords and eighth-note patterns, while the left hand provides a simple bass line.

4 GINNY:

The way his hair ___ falls in ___ his eyes ___ makes me won-der if ___ he'll

The first system of the vocal part begins at measure 4. Ginny's melody is in 4/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

7 e - ver see ___ through my ___ dis - guise ___ and I'm un-der his ___ spell.

The second system of the vocal part begins at measure 7. Ginny's melody continues with eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a bass line.

9

Ev'-ry-thing is fall - ing and I don't know where to land. Ev'-ry-one

11

knows who he is but they don't know who I am.

13

Har - - - ry,

16

Har - ry, _____ why can't _____ you see _____

20

what you're do-ing _____ to me. _____ I've seen you con-quer cer-tain death

with force

23

and e-ven when you're _____ just stand-ing there, _____ you take a - way _____ my breath _____

25

— and may - be some - day you'll hear my song — and un -

27

- der - stand — that all a - long — there's some - thing more — that I'm try - ing to say —

29

— when I — say Har - - - ry, —

Harry

32

Har - - - - ry,

35

why can't you see what you're do-ing to me?

38


what you're do-ing to me?

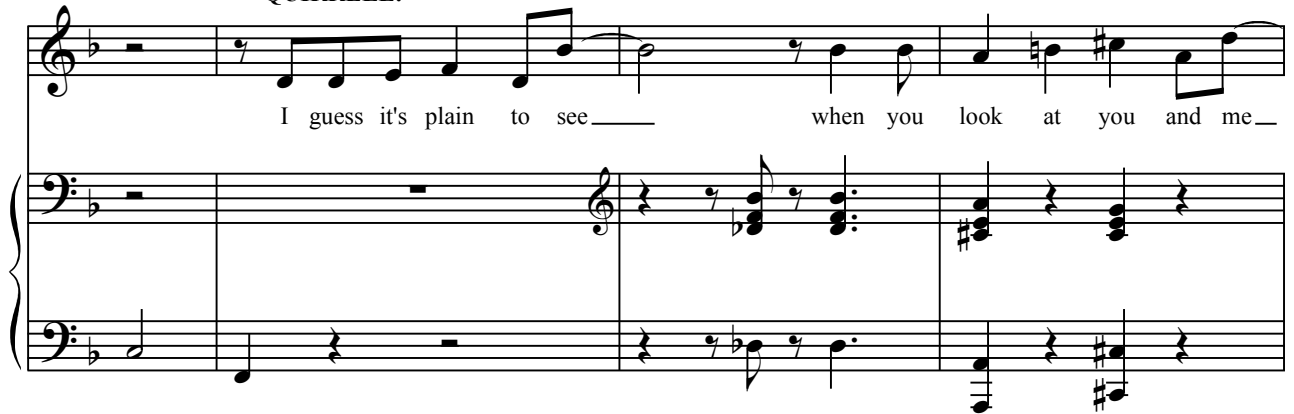
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DIFFERENT AS CAN BE (REPRISE)

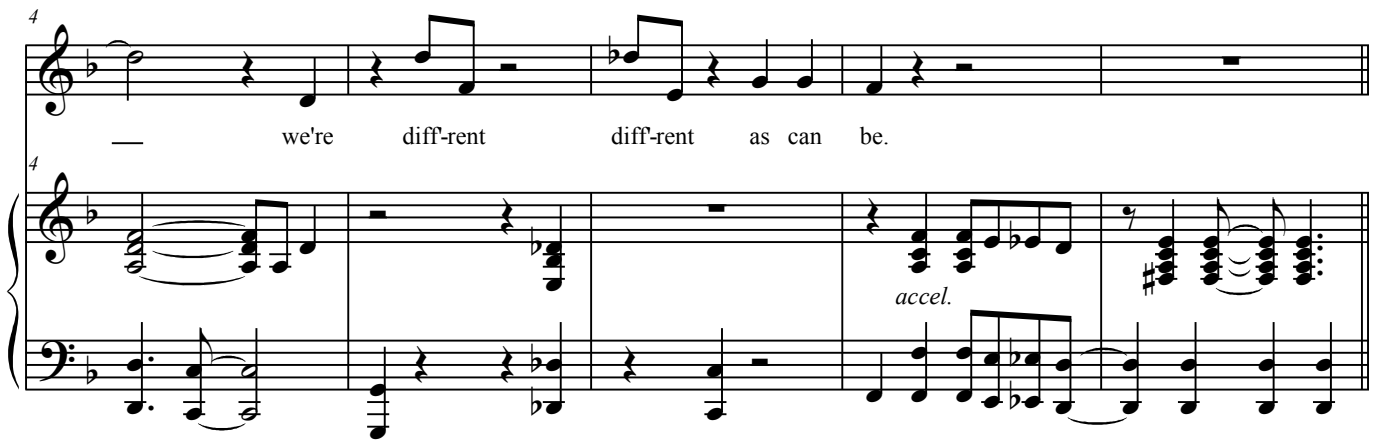
Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Steadily  QUIRRELL:



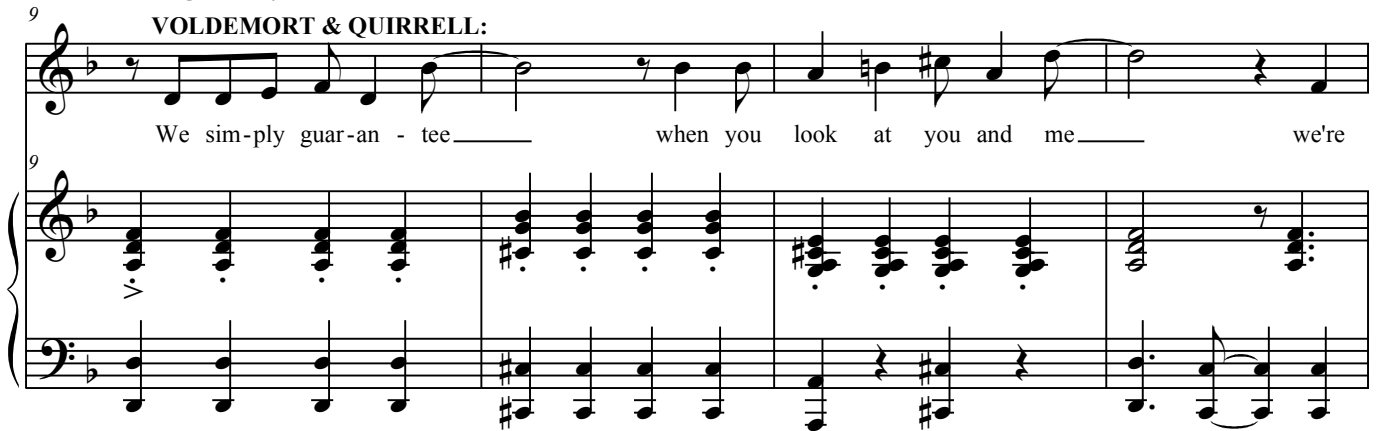
I guess it's plain to see _____ when you look at you and me _____



4 _____ we're diff-rent diff-rent as can be.

4 *accel.*

Energetically



9 **VOLDEMORT & QUIRRELL:**

We sim-ply guar-an - tee _____ when you look at you and me _____ we're

13

diff - rent, diff - rent as can be.

13

D9

5

6

5

17 **Ad lib** **QUIRRELL:** **VOLDEMORT:**

It's a co-me-dy of sorts when you're bound to Vol-de - mort ___ and I'm

17

3

21 **BOTH:**

hap - py as a squirrel long as I'm with Mis - ter Quir - rell we'll

21

3

Tempo I

24

lead 'em to the slaugh-ter and we'll murder Har-ry Pot-ter, we're diff' - rent _____

28

diff' - rent _____ diff' - rent, diff' - rent as can

32

be!

HEY DRAGON

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Moderato

HARRY:

Hey

5

drag - on _____
spend my time at school

5

tryin' to be

you don't got - ta do this
this _____ cool _____ guy

8

ne-ver e-ven asked _____ for it,

let's re - e - val - u - ate our op - tions _____
don't know a - ny spells, still

throw out old pre - sump-tions 'cause
man - age to do well but there's

11

11 real-ly, you don't wan-na go through this ___ I'm real-ly not that spe-cial, the boy
on-ly so long that ___ can last for ___ I'm liv-ing off the glo-ry of a

14

14 ___ who lived is on-ly flesh and bone had no-thing to do with the just
stu-pid sto-ry that I ___

17

17 truth is in the end ___ in fact, I'm a - lone
sat there and got luck-y I can't de-feat ___ thee

21

1. 2.

so just like now
please don't a - ny-how
I eat me.

26

DRAGON:

All I can do is write a song for you la la la la la ra ra

31

HARRY: DRAGON: HARRY: DRAGON: HARRY:

ra ra ra la la la la ra ra ra ra la la la la ra ra ra ra la la

36

la la la *That's right dragon* You ne-ver asked to be a dra-gon, I ne-ver

39

asked to be a cham-pion, we just jumped on the band-wa-gon but all we need is guitar jam-min'

42

DRAGON: **HARRY:**

so la la la la la ra ra ra ra la la la la la *Goodnight dragon.*

CHO CHANG

Words and Music by DARREN CRISS and AJ HOLMES
Arranged by JOSH TSAI

Moderately

HARRY:

First system of musical notation, measures 1-4. The vocal line (treble clef) contains the lyrics: "You're tall and fun and pretty, you're really, really skin-ny Cho Chang". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of musical notation, measures 5-8. The vocal line (treble clef) contains the lyrics: "I'm the Mick-ey to you're Min-nie, you're the Tig-ger to my Win-nie Cho Chang". The piano accompaniment (grand staff) continues the rhythmic pattern, with triplets in the bass line at measures 8 and 9.

Third system of musical notation, measures 9-12. The vocal line (treble clef) contains the lyrics: "I wan-na take you to the ci-ty, gon-na take you out to din-ny Cho Chang". The piano accompaniment (grand staff) continues the rhythmic pattern, with triplets in the bass line at measures 9 and 10.

13

you're cut-er than a gui-nea pig I wan-na take you up to Win-ni-peg, that's in Can-

13

cresc.

17

a-da! Cho, Cho, Ch-Ch-Ch-Chang, Cho Chang

17

f

21

Cho, Cho, ch-ch-ching chong ching chong ching chong ch-ch - Chi-na Cho ch-ch-Cho Chang!

21

GRANGER DANGER

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Allegro

3

5

7 **RON: (1st time only)**
Here I am face to

7 **DRACO: (2nd time only)**
What? What the

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Allegro'. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal lines enter at measure 7. Ron's line is 'Here I am face to' and Draco's line is 'What? What the'. The score includes first and second endings for both vocal parts.

10

face with a sit - u - a - tion I ne - ver thought I'd
hell is this? You ex-pect me to sing a - bout ___ her?

10

10

Detailed description: This block contains the first system of music, measures 10 and 11. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: 'face with a sit - u - a - tion I ne - ver thought I'd hell is this? You ex-pect me to sing a - bout ___ her?'. Measure 10 starts with a vocal line on 'face' and a piano accompaniment. Measure 11 continues the vocal line and piano accompaniment.

12

e - ver ___ see. Strange how a dress can take a mess and make her no-thing less than
Don't care a - bout her. ___ It's just a lit - tle make - up

12

12

Detailed description: This block contains the second system of music, measures 12 and 13. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: 'e - ver ___ see. Strange how a dress can take a mess and make her no-thing less than Don't care a - bout her. ___ It's just a lit - tle make - up'. Measure 12 starts with a vocal line on 'e - ver ___ see.' and a piano accompaniment. Measure 13 continues the vocal line and piano accompaniment.

15

beau-ti - ful ___ to me. It seems like ___ my

15

Dra - co, wake up I'm mis - tak - en. She is the

15

18

eyes have been trans - fi-gured, some-thing deep in - side has changed

18

hot-test girl I've e - ver ___ seen, now ___ 'cause she's like a girl I've ne - ver ___ seen,

18

21

they've been o - pen wide but hold that trig - ger ____

21

don't know why I'd e - ver be ____ so mean ____

21

24

24

This could mean dan - -

24

This could mean dan - -

24

27

ger! I'm fal-ling in love, fal-ling in love,

27

ger! I'm fal-ling in love, fal-ling in love,

31

fal-ling in love I think I'm fal-ling in love, fal-ling in love,

31

fal-ling in love I think I'm fal-ling in love, fal-ling in love,

31

35

1.

fal - ling ___ in love with Her - mio - ne Gran - ger. ___

35

fal - ling ___ in love with Her - mio - ne Gran - - - - -

35

Musical score for measures 35-38, first system. Includes vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

39

2.

ger. ___

39

Musical score for measures 39-42, second system. Includes vocal line and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

43

I wan-na let her know ___ but I can't let it show, she'd laugh poor Weas-ley

43

I wan-na let her know I feel so quea-sy but I can't let it show ___

43

Musical score for measures 43-46, third system. Includes vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

47

come on Ron, you got-ta let it go, _____ you got - ta let it

47

come on Dra - co, you got-ta let it go, _____ you got - ta let it

47

51

go. _____ Here I am face to

51

go. _____ What? What the

51

54

face with a sit-u - a - tion I ne - ver thought I'd e - ver ___ see. Strange
hell is this? I want to sing a - bout ___ her, sing a - bout ___ her,

57

how a dress can take a mess and make her no - thing less than
I want to make up, Gran - ger, wake up I've

60

beau-ti - ful___ to me. It seems like___ my eyes have been trans -
 60
 been mis - tak - en. She is the hot-test girl I've e - ver___ seen,

63

fi-gured, some-thing deep in - side has changed they've been o-pen
 63
 now_____ 'cause she's like a girl I've ne - ver___ seen, don't know why I'd

66

wide but hold that trig - ger _____ This could mean

66

e - ver be _____ so mean _____ This could mean

66

The piano accompaniment for measures 66-68 consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. The key signature is three flats (B-flat major/C minor).

69

dan - - ger!

69

dan - - ger!

69

The piano accompaniment for measures 69-71 consists of two staves. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. The key signature is three flats (B-flat major/C minor).

72

I'm fal - ling ___ in love, fal - ling ___ in love, fal - ling ___ in love ___

72

I'm fal - ling ___ in love, fal - ling ___ in love, fal - ling ___ in love ___

72

76

___ I think I'm fal - ling ___ in love, fal - ling ___ in love, fal - ling ___ in love

76

___ I think I'm fal - ling ___ in love, fal - ling ___ in love, fal - ling ___ in love

76

80

with Her-mio - ne Gran - ger, — with Her-mio - ne Gran -

80

with Her-mio - ne Gran - ger, — with Her-mio - ne Gran -

80

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and a rhythmic pattern.

83

- ger, — with Her-mio - ne Gran - ger —

83

- ger, — with Her-mio - ne Gran - ger —

83

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and a rhythmic pattern.

86

dan - - - ger!

86

dan - - - ger!

86

TO DANCE AGAIN

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Very ad lib
VOLDEMORT:

When I was a boy, an or - phan boy, I'd love to move my feet I'd

hear a tune and start to swoon, my life would feel com - plete the

o - ther boys would laugh and jeer, but I'd catch 'em tap-pin' their toes and when

9

I'd start to sway, they'd get car-ried a-way, and oh, how the feel-ing grows— I'd take my

Moderate $\text{♩} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$

13

foot my lit - tle foot and with that foot

$\text{♩} = 160$

18

oh how I'd start to shake, I'd take two feet two ti - ny

23

feet Hey look! That's neat! It's com-ing

23

27

$\text{♩} = 180$

true I final-ly get to dance a-gain! Woo-hoo!

27

accel.

32

To dance a - gain I've been wait-ing all these years to

32

37

37

dance a - gain _____ and now at once the chance ap - pears _____ to

41

41

hear that beat, so on your feet it's time to dance _____ a -

45

45

gain! _____ *Come on, Potter! Imperio!* _____ You take your foot

50

you're lit - tle foot Hey look! Your foot! See how it

55

QUIRRELL:

starts to shake. Ooh try his arms! How 'bout a

59

twirl! He's like a girl! How o - ver -

63

due! _____ I final-ly get to dance a-gain _____ with you!

63

68 **BOTH:**

To dance a-gain _____ I've been wait-ing all these years to
(You've)

68

73

dance a-gain _____ and now at once the chance ap-pears, _____ it's

73

77

love-ly sway-ing, the mu-sic's play-ing, Come on, let's dance a - gain!

82 $\text{♩} = 120$ **DEATH EATERS:**

VOLDEMORT: *Everybody!* I take my foot! **VOLDEMORT:** My lit - tle
You take your foot!

rall.

87

foot! **VOLDEMORT:** *Take that little foot!* And oh my foot! **VOLDEMORT:** *Let me hear it now!* Look how it starts to shake!

92

Oh Vol - dy's back **VOLDEMORT: Hello world!** for the at -

Glissando

3 3

95

$\text{♩} = 160$

tack! **VOLDEMORT: I'm gonna getcha!** He'll take o - ver the world, it's true, but

99

$\text{♩} = 120$

ALL:

first there's some-thing he's got to do dance a - gain

(He'll)

molto rall.

103

I've been wait-ing all these years to dance a - gain _____ and now at once the

(He's)

♩ = 160

108

VOLDEMORT:

chance ap-pears. Ev'-ry - bo-dy make way _____ for a pas de bour-re _____

accel.

112

ALL:

It's time to dance, _____ it's time to dance, _____ it's

117

time to dance a - gain!

Detailed description: This system contains measures 117 through 121. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics 'time to dance a - gain!' are written below the staff, with a long horizontal line underneath. The piano accompaniment consists of two staves: a treble staff and a bass staff. The treble staff contains chords and melodic fragments, while the bass staff contains a steady eighth-note bass line. A large slur covers the vocal line and the piano accompaniment across all five measures.

122

Detailed description: This system contains measures 122 through 124. The vocal line (top staff) continues with a treble clef and a key signature of one sharp. The piano accompaniment (middle and bottom staves) continues with chords and a bass line. A large slur covers the vocal line and the piano accompaniment across all three measures.

MISSING YOU

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Mournfully

HARRY:

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter rest. The lyrics "can't re-mem - ber Dad" are written below the notes. The piano accompaniment continues with the same rhythmic pattern.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter rest. The lyrics "aunts and un - cles are-n't quite" are written below the notes. The piano accompaniment continues with the same rhythmic pattern.

10

life seemed fair, yes when I had him, he was there

13

to give me strength, show concern, ask for nothing in return, say hello, talk me

16

through, do the things that fathers should do and I'm missing you

19

I'm just missing you _____

19

23

QUIRRELL:

There it is, _____ he's gone _____ and he's hung me out _____ to dry _____ the

23

25

joy he said _____ he felt, _____ well, _____ I guess it was _____ a lie _____ but when

25

27

I had him, my life was fine when I had him.

30

he was mine He'd share his thoughts, be a friend, stick with me un-til the end,

33

BOTH:

watch a mo-vie, roller skate, fill the world with fear and hate and I'm missing you

37

I'm just mis-sing you —

41

Now I'm all a-lone, now you're gone for good, now I'm stuck right here —

44

HARRY:

— wish-ing I un-der-stood. You gave me hope when my spells weren't right. —

47 **QUIRRELL:**

You gave me some-one to hold ev' - ry night. And I'm mis-sing you_

rit.

50 **HARRY:**

I'm just mis-sing you_ I'm just mis-sing you_

I'm just mis-sing you_

a tempo

53

(umm... well these measures are here for spacing purposes... so yeah...)

NOT ALONE

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

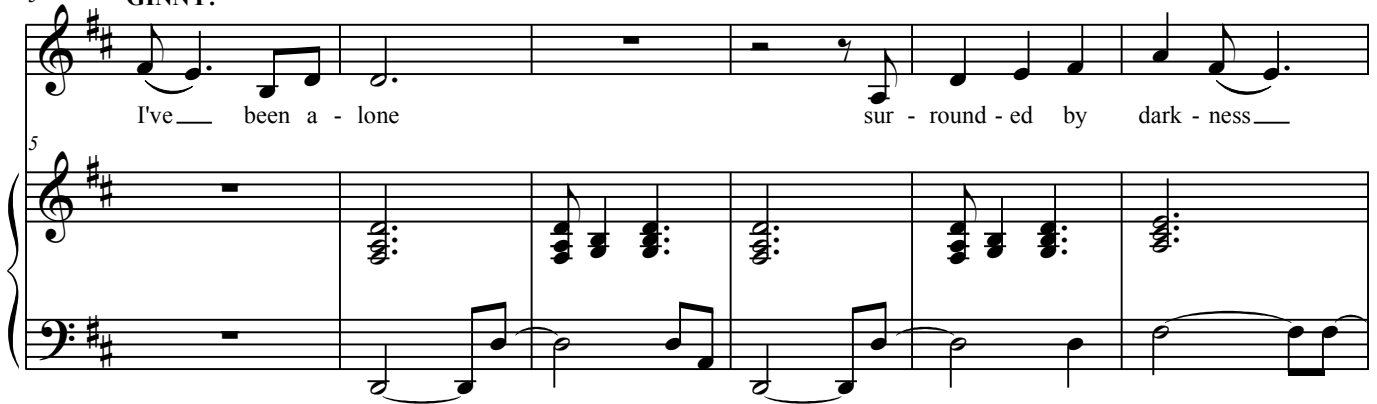
Moderate Ballad 

1, 2. last time



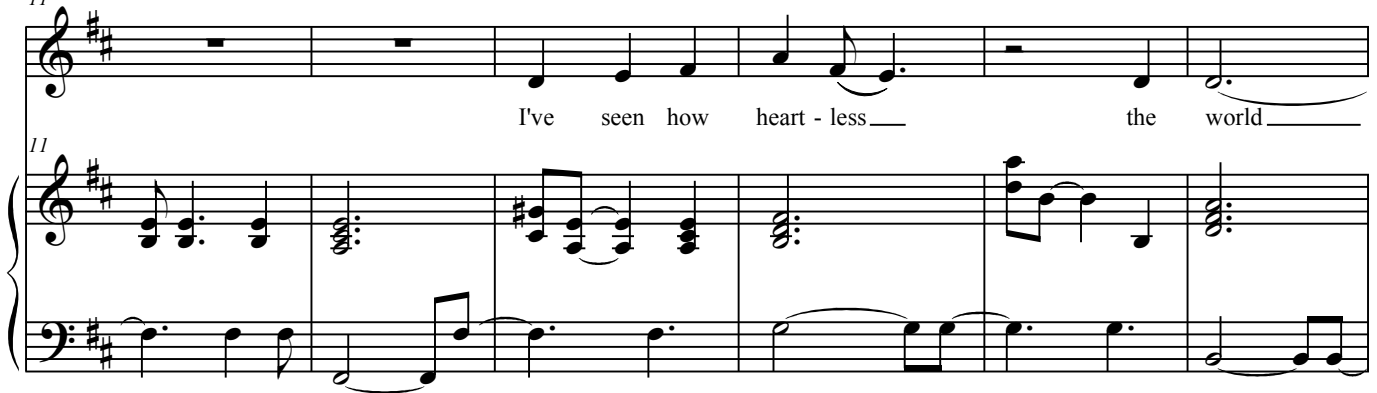
5 GINNY:

I've___ been a - lone sur - round - ed by dark - ness___



11

I've seen how heart - less___ the world___



17

can be { and I've seen you cry - ing
I know it ain't ea - sy

23 **HARRY: (2nd time only)**

No it ain't ea - sy It's so hard
you felt like it's hope - less
but it ain't hard try - ing

28

try-ing
I'll al - ways do my best
Every time I see you smil - ing

to make and I feel you so

33

BOTH: (2nd verse)

you close to see me Tell me 'cause (that) ba - by you're not a-lone

This system contains measures 33 through 38. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The lyrics are: "you close to see me Tell me 'cause (that) ba - by you're not a-lone".

39

'cause you're here with me and no-thing's e - ver gon-na bring us down 'cause

This system contains measures 39 through 43. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The lyrics are: "'cause you're here with me and no-thing's e - ver gon-na bring us down 'cause".

44

no-thing can keep my from lo-ving you and you know it's true it don't

This system contains measures 44 through 48. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The lyrics are: "no-thing can keep my from lo-ving you and you know it's true it don't".

50

mat-ter what'll come to be our love is all we need to make it through.

55

HARRY: (show that expression!)

Now I still have trou - ble

60

I trip and stum - ble tryin' to make sense of things some - times

8^{vb}-----

65

65 I look for rea - sons but I don't need them, all I

Detailed description: This system contains measures 65 through 69. The vocal line starts with a whole rest in measure 65, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a triplet of eighth notes C5, B4, and A4 in measure 66. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

70

70 need is to look in your eyes and I re - a - lize _

Detailed description: This system contains measures 70 through 75. 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, a quarter note G4, and a quarter note F#4 in measure 70. The piano accompaniment continues with a consistent rhythmic pattern.

76

HARRY, RON, HERMIONE, & GINNY:

76 **RON:** Hey Harry! **HARRY:** You guys came back. Ba - by you're not a-lone

Detailed description: This system contains measures 76 through 80. It features a vocal line with a long note in measure 76 and a piano accompaniment with a complex chordal structure. The lyrics are split between Ron and Harry.

83

'cause you're here with me and no-thing's e - ver gon-na take us down

(trill down half step)

88

'cause no-thing can keep me from lov-ing you and you know it's true

94

it don't mat-ter what'-ll come to be, our love is all we need to make it

99 **HARRY:** 3
through. 'Cause it don't mat-ter what'll come to be,

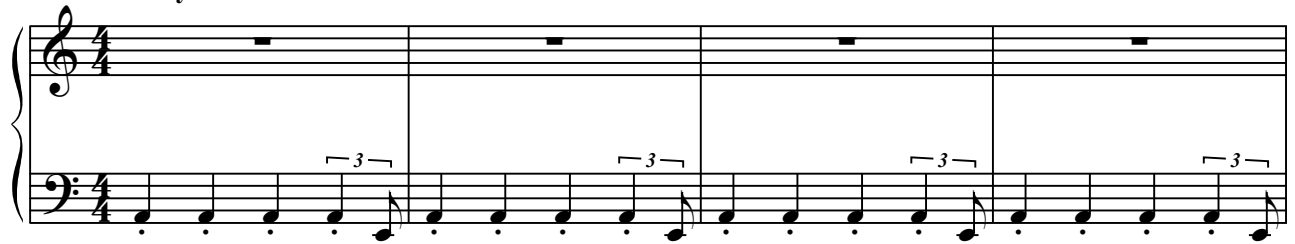
104 **ALL:** **RON:** **HERMIONE:** **GINNY:**
our love is all we need to make to make to

109 **HARRY:** **ALL: (staggered entrances)**
make to make it through.

VOLDEMORT IS GOING DOWN

Words and Music by DARREN CRISS and AJ HOLMES
Arranged by JOSH TSAI

Steadily



Piano introduction in 4/4 time. The right hand has whole rests. The left hand plays a steady eighth-note bass line with a triplet of eighth notes on the final beat of each measure.

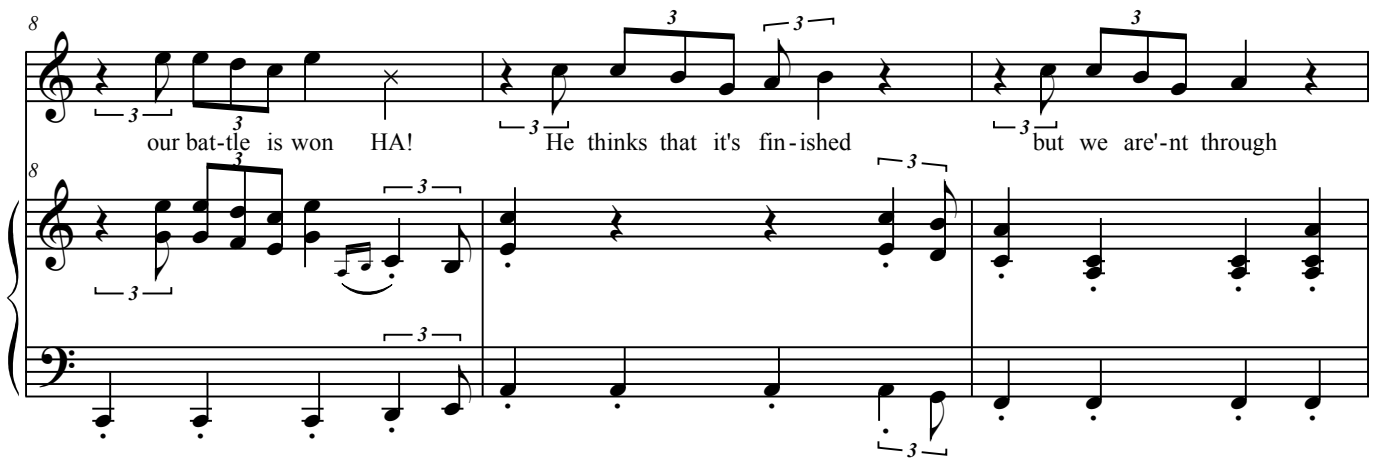
5 **RON:**



5 He thinks that we're fin-ished he thinks that we're done he thinks that it's o-ver

Vocal line for Ron Weasley, starting at measure 5. The melody features triplet eighth notes and eighth notes. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

8



8 our bat-tle is won HA! He thinks that it's fin-ished but we are'-nt through

Continuation of Ron Weasley's vocal line and piano accompaniment. The vocal line includes a triplet eighth note followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the left hand and chords in the right hand.

11 **HERMIONE:**

stop and think my friends, what would Harry do for you? Har-ry ne-ver gave up the fight

Detailed description: This block contains the first system of music, measures 11 to 13. It features a vocal line for Hermione and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (D major). It includes a triplet of eighth notes in measure 11 and a triplet of quarter notes in measure 12. The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and a bass line with a triplet of eighth notes in measure 12. The time signature changes from 2/4 to 4/4 between measures 12 and 13.

14 **BOTH:**

Har-ry stood up for what is right so now it's our turn, our turn!

molto accel.

Detailed description: This block contains the second system of music, measures 14 to 17. It features two vocal lines and a piano accompaniment. The vocal lines start with a treble clef and a key signature of two sharps. The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and a bass line. The tempo marking *molto accel.* appears in the piano part at the end of measure 17. The time signature is 4/4.

Triumphantly

18

Make a joy - ful sound! Vol-de-mort is go - ing

Detailed description: This block contains the third system of music, measures 18 to 21. It features two vocal lines and a piano accompaniment. The vocal lines start with a treble clef and a key signature of two sharps. The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and a bass line. The tempo marking **Triumphantly** is placed above the first measure. The time signature is 4/4.

Allegro

22

down. We must u -

26

nite so we can fight turn the bat - tle a - round time's run - ning

30

HERMIONE:

out it's time to shout Vol-de-mort is go - ing down. Can't you

34

feel a fire burn - ing? Now it's time to be a man a

38

RON & DRACO:

great big muscle-y su-per big, su-per hot man! Ah!

42

ALL:

We won't be pushed a - round a - ny more we'll be a force you can - not ig - nore

46

we'll be an ar - my for Dum - ble - dore for Dum - ble-dore!

50

We must u - nite so we can fight

54

turn the bat - tle a-round time's run - ning out it's time to shout

58

Vol-de-mort is go-ing down!

58

62

We must u-nite so we can fight

62

65

turn the bat-tle a-round time's run-ning out it's time to

65

68

shout Vol - de - mort is go - ing Must u - nite

71

so we can fight! Vol - de - mort is go - ing down!