

# Being Alive / No More

arr. SC

Music and Lyrics by Stephen Sondheim

The musical score consists of five staves. From top to bottom: Soprano (G clef), Alto (G clef), Tenor (G clef), Bass (F clef), and Piano (two staves, G clef and F clef). The time signature is 4/4 throughout. The vocal parts are mostly silent (rests) at the beginning. The piano part begins with eighth-note chords.

5

S. Some-bo - dy hold me too close. Some-bo - dy hurt me too deep  
A. Some-bo - dy hold me too close. Some-bo - dy hurt me too deep  
T. Some-bo - dy hold me too close. Some-bo - dy hurt me too deep  
B. Some-bo - dy hold me too close. Some-bo - dy hurt me too deep  
Pno. The piano part continues with eighth-note chords, including a key change to A major (F#7 chord) in the last measure.

2 9

S. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a-

A. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a-

T. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a-

B. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a-

Pno.

13

S. live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

A. live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

T. live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

B. live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

Pno.

17

humming

S. - - - - -  *Hmm \_\_\_\_\_*   *Hmm \_\_\_\_\_*

A. Some-bo - dy need me too much, Some-bo - dy know me too well

T. - - - - -  *Hmm \_\_\_\_\_*   *Hmm \_\_\_\_\_*

B. Some-bo - dy need me too much, Some-bo - dy know me too well

Pno.

21

S. - - - - -  *Some-bo - dy pull me up short and give me su -*

A. Some-bo - dy pull me up short and put me through hell and give me su -

T. - - - - -  *Some-bo - dy give me su -*

B. - - - - -  *Some-bo - dy pull me up short and give me su -*

Pno.

24

S. port for be-ing a - live Be-ing a - live

A. port Be-ing a - live Be-ing a -

T. port Be-ing a - live Be-ing a -

B. port Be-ing a - live Be-ing a -

Pno. *cresc.*

28

S. — Make me a - live Make me a - live

A. live Be-ing a - live

T. live Be-ing a - live

B. live Be-ing a - live

Pno. *p.*

32

S. Make me con - fused Mock me with 5

A. Make me con - fused

T. Make me con - fused

B. Make me con - fused

Pno.

35

S. praise Let me be used

A. Mock me with praise Let me be

T. Mock me with praise Let me be

B. Mock me with praise Let me be

Pno.

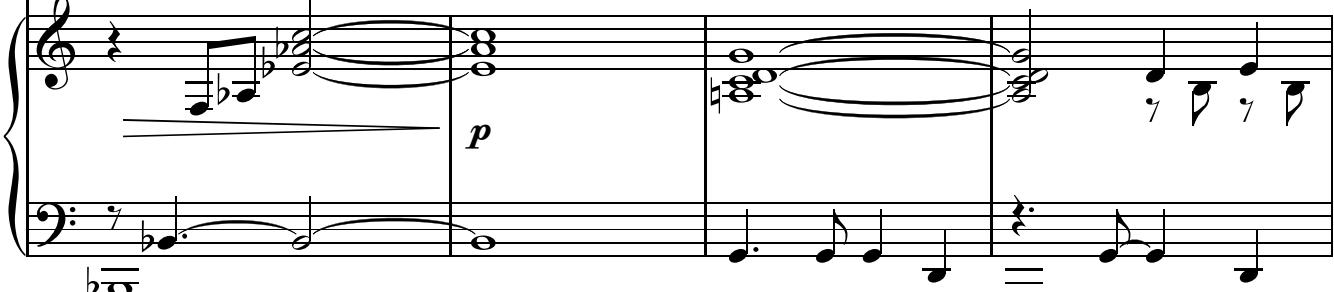
38

S. Va - ry my days, \_\_\_\_\_ But a -

A. used. Va - ry my days, \_\_\_\_\_

T. used. Va - ry my days, \_\_\_\_\_

B. used. Va - ry my days, \_\_\_\_\_

Pno. 

42

S. lone \_\_\_\_\_ is a - lone \_\_\_\_\_ not a -

A. Be-ing a - live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_ not a -

T. Be-ing a - live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

B. Be-ing a - live \_\_\_\_\_ Be-ing a - live \_\_\_\_\_

Pno. 

46

S. live \_\_\_\_\_

A. live \_\_\_\_\_

T. No more. \_\_\_\_\_

B. No more. \_\_\_\_\_

Pno.

poco accel. - - - - - 7

49

S. No \_\_\_\_\_ more Gi - ants \_\_\_\_\_ wa ging

A. Some-bo - dy crowd me with love, Some-bo - dy force me to care

T. No \_\_\_\_\_ more Gi - ants \_\_\_\_\_ wa ging

B. Some-bo - dy crowd me with love, Some-bo - dy force me to care

Pno.

8 53

S. war I'll al-ways be there as fright-en-ed as

A. Some-bo - dy make me come through I'll al-ways be there as fright-en-ed as

T. war I'll al-ways be there as fright-en-ed as

B. Some-bo - dy make me come through I'll al-ways be there as fright-en-ed as

Pno.

56

S. you to help us sur - vive \_\_\_\_\_ Time to shut

A. you to help us sur - vive \_\_\_\_\_ Be-ing a - live

T. you to help us sur - vive \_\_\_\_\_ Time to shut

B. you to help us sur - vive \_\_\_\_\_ Be-ing a - live

Pno.

60

S. —the door Time to shut the door Be-ing a - live

A. Be-ing a live Be-ing a - live

T. —the door Time to shut the door Be-ing a - live

B. Be-ing a live Be-ing a - live

Pno.

64

S. Be ing a

A. Be ing a

T. Be ing a

B. Be ing a

Pno.

68

S. live

A. live

T. live

B. live

Pno.

This musical score page contains four systems of music. The first system (measures 68-69) features soprano (S.), alto (A.), tenor (T.), and bass (B.) voices in treble clef, each with a sustained note followed by a fermata. The piano (Pno.) part consists of eighth-note chords. The second system (measure 70) continues with the same voices and piano part, with the piano now featuring sixteenth-note patterns.

70

S.

A.

T.

B.

Pno.

This continuation of the musical score shows the soprano, alto, tenor, and bass voices sustained from measure 70. The piano part in measure 71 begins with sustained notes and then transitions into a pattern of sixteenth-note chords. Measure 72 concludes with a final piano sixteenth-note chord.