

Tragedy

Barry, Robin and Maurice Gibb
arr. Charles Beale

Solid rock, with confident energy ♩ = 112

PIANO

mf (2. *p*)

The piano introduction consists of four measures in 4/4 time. The right hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a similar pattern: G3, A3, B3, C4, G3, A3, B3, C4. The dynamics are marked *mf* (2. *p*).

5 S. A. *mf* (2. *p*) (2nd time only)

1. Here I lie in a lost and lone-ly part of town, wa-oh! Held in time, in a
2. Night and day there's a burn-in' down in-side of me. Burn - in' love with a
MEN

The first system contains vocal lines for Soprano (S.) and Alto (A.) and piano accompaniment. The vocal lines are marked *mf* (2. *p*) and include the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction. The system ends with a repeat sign and the instruction (2nd time only).

10 *cresc.*

world of tears I slow - ly drown. Go - in' home, I just can't make it
yearn - in' that won't let me be. Down I go, I just can't take it

The second system continues the vocal and piano accompaniment. The piano part features a *cresc.* (crescendo) marking. The system ends with a repeat sign and the instruction *cresc.*

15 (2nd time only)

all a-lone. I real - ly should be hold - in' you, hold - in' you, lov - in' you,
ooh _____ oh _____ whoah!

The third system continues the vocal and piano accompaniment. It includes a triplet of notes in the vocal line and a triplet of notes in the piano accompaniment. The system ends with a repeat sign and the instruction (2nd time only).

It's raining men

Paul Jabara and Paul Schaffer
arr. Charles Beale

Full on ♩ = 130

PIANO

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Full on ♩ = 130' and the dynamic is *mf*.

5 S. A. *f*

MEN Ba dup ba dup ba dup ba dup bow

Measures 5-7. The vocal line (Soprano and Alto) is silent. The piano accompaniment continues with the same pattern as the introduction. At measure 5, the dynamic is *f*. The vocal line enters at measure 6 with the lyrics 'Ba dup ba dup ba dup ba dup bow'.

8 A. *mf cresc.* + S. *ah*

ba dup ba dup ba dup ba dup bow *mp cresc.* ah

ba dup ba dup ba dup ba dup bow ah ah

Measures 8-11. The vocal line (Alto and Soprano) enters with 'ba dup ba dup ba dup ba dup bow' and 'ah'. The piano accompaniment continues. Dynamics include *mf cresc.* and *mp cresc.*.

12 *f*

Hey! *mf*

ah Hey! Hu- *mf*

Measures 12-15. The vocal line (Soprano and Alto) enters with 'Hey!' and 'Hu-'. The piano accompaniment continues. Dynamics include *f* and *mf*.

Y. M. C. A.

Outrageous disco ♩ = 116

Jacques Morali, Henri Belolo and Victor Willis
arr. Charles Beale

Hand claps. (Depending on context, create party vibe with random vocal sounds (wooh, yeah!, alright!) and movement.)

SOPRANO/
ALTO

MEN

Outrageous disco ♩ = 116

Play RH second time only

PIANO

5 *Hand claps continue until bar 10, first time only.*

A. *f* Bah bup bah

Bah bup bah bup bah bah dup bah dup bah Bah bup bah

8 *f* (Stop hand claps.)

S. Bah bup bah bup bah bah dup bah dup bah

A. bup bah bah dup bah dup bah bah bup bah bup bah bah dup bah dup bah

bup bah bah dup bah dup bah bah bup bah bup bah bah dup bah dup bah