

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

The score is for a piece titled "III. Come Alive" by Benj Pasek, Justin Paul, and Ryan Lewis, arranged by J. Bryan. It is written in 4/4 time and features a variety of instruments. The woodwinds include Piccolo, Clarinet in Bb 1 and 2, Alto Sax, and Tenor Sax. The brass section consists of Trumpet in Bb 1 and 2, Mellophone, and Trombone. The percussion section is extensive, including Snare Drum, Quint Toms, Bass Drums, Cymbal Line, Bells, Marimba 1 and 2, Vibraphone, Xylophone, and three Percussion parts (1, 2, and 3). The electric guitar and bass are also present. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like "Shaker", "Crash", "Low Bell", "B7", and "D#Ab". A rehearsal mark "3" is placed above the Piccolo staff in the fourth measure. The score is divided into measures by vertical bar lines.

III. Come Alive

This musical score is for the piece "III. Come Alive" and spans 13 measures. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, with measures 9 and 13 marked at the beginning of the first and second systems, respectively. The first system (measures 9-12) features a gradual crescendo in all instruments, with dynamics increasing from *mf* to *f*. The second system (measures 13-15) continues with a full *f* dynamic. The percussion section includes specific groove patterns for the Tom-tom, Snare, and Bass Drum.

Instrumentation and Parts:

- Picc.** (Piccolo): Melodic line with grace notes and slurs.
- B. Cl. 1 & 2** (Bass Clarinets): Similar melodic lines to the Piccolo.
- A. Sax. & T. Sax.** (Alto and Tenor Saxophones): Melodic lines with grace notes.
- B. Tpt. 1 & 2** (Bass Trumpets): Rests throughout the piece.
- Mello.** (Mellophone): Sustained notes with a crescendo.
- Tbn.** (Trombone): Sustained notes with a crescendo.
- Bar.** (Baritone): Sustained notes with a crescendo.
- Tuba**: Sustained notes with a crescendo.
- S. Dr.** (Snare Drum): Complex rhythmic pattern with crescendos and dynamic markings (*f*, *RL*, *LL*, *RR*).
- Quints** (Cymbals): Complex rhythmic pattern with crescendos and dynamic markings (*f*).
- B. Dr.** (Bass Drum): Simple rhythmic pattern with a crescendo.
- Cym.** (Cymbal): Sustained notes with a crescendo.
- Bls.** (Bells): Sustained notes with a crescendo.
- Mrb. 1 & 2** (Maracas): Sustained notes with a crescendo.
- Vib.** (Vibraphone): Sustained notes with a crescendo.
- Xyl.** (Xylophone): Sustained notes with a crescendo.
- Perc. 1** (Percussion 1): Tom-tom groove with a crescendo and dynamic marking (*f*).
- Perc. 2** (Percussion 2): Snare groove with a crescendo and dynamic marking (*f*).
- Acc.** (Acoustic Guitar): Bass line with a crescendo and dynamic marking (*f*).
- D. S.** (Drum Set): Bass line with a crescendo and dynamic marking (*f*).
- E. Gr.** (Electric Guitar): Sustained notes with a crescendo and dynamic marking (*f*).
- E. B.** (Electric Bass): Sustained notes with a crescendo and dynamic marking (*f*).

Chord Progression (D. S. part):

- Measure 9: A₇
- Measure 10: E₇
- Measure 11: B₇ b9
- Measure 12: D₇
- Measure 13: A₇

III. Come Alive

This musical score is for the piece "III. Come Alive" and is the third page of the score. It features a variety of instruments and parts:

- Picc.**: Piccolo flute, playing a melodic line with grace notes.
- B. Cl. 1 & 2**: Bass Clarinet parts, playing a rhythmic accompaniment.
- A. Sax. & T. Sax.**: Alto and Tenor Saxophone parts, playing a melodic line with grace notes.
- B. Tpt. 1 & 2**: Bass Trumpet parts, playing a rhythmic accompaniment.
- Mello.**: Mellophone part, playing a rhythmic accompaniment.
- Tbn.**: Trombone part, playing a rhythmic accompaniment.
- Bar.**: Baritone part, playing a rhythmic accompaniment.
- Tuba**: Tuba part, playing a rhythmic accompaniment.
- S. Dr.**: Snare Drum, playing a rhythmic accompaniment.
- Quints.**: Quints (Cymbal), playing a rhythmic accompaniment.
- B. Dr.**: Bass Drum, playing a rhythmic accompaniment.
- Cym.**: Cymbal, playing a rhythmic accompaniment.
- Bls.**: Bassoon part, playing a melodic line with grace notes.
- Mrb. 1 & 2**: Maracas parts, playing a rhythmic accompaniment.
- Vib.**: Vibraphone part, playing a rhythmic accompaniment.
- Xyl.**: Xylophone part, playing a rhythmic accompaniment.
- Perc. 1, 2, & Acc.**: Percussion parts, playing a rhythmic accompaniment.
- D. S.**: Double Bass part, playing a rhythmic accompaniment.
- E. Gtr.**: Electric Guitar part, playing a rhythmic accompaniment.
- E. B.**: Electric Bass part, playing a rhythmic accompaniment.

The score includes a rehearsal mark **17** at the top right. The music is written in 4/4 time and features a complex rhythmic pattern with many grace notes and accents. The key signature has one flat (B-flat).

III. Come Alive

This musical score is for the third movement, "III. Come Alive". It is a full orchestral score with the following instruments and parts:

- Picc.** (Piccolo): Flute part with a **21** rehearsal mark.
- B♭ Cl. 1** and **B♭ Cl. 2** (Clarinets): Clarinet parts.
- A. Sax.** and **T. Sax.** (Saxophones): Alto and Tenor saxophone parts.
- B♭ Tpt. 1** and **B♭ Tpt. 2** (Trumpets): Trumpet parts.
- Mello.** (Mellophone): Mellophone part.
- Tbn.** (Trombone): Trombone part.
- Bar.** (Baritone): Baritone part.
- Tuba**: Tuba part.
- S. Dr.** (Snare Drum): Snare drum part with a **19** rehearsal mark and a complex rhythmic pattern of **R L R R L R R L R R L R L**.
- Quints** (Cymbals): Cymbal part.
- B. Dr.** (Bass Drum): Bass drum part with a **19** rehearsal mark.
- Cym.** (Cymbal): Cymbal part with a **19** rehearsal mark.
- Bls.** (Bassoon): Bassoon part with a **19** rehearsal mark.
- Mrb. 1** and **Mrb. 2** (Maracas): Maraca parts.
- Vib.** (Vibraphone): Vibraphone part.
- Xyl.** (Xylophone): Xylophone part with a **19** rehearsal mark.
- Perc. 1** and **Perc. 2** (Percussion): Percussion parts with a **19** rehearsal mark.
- Acc.** (Accordions): Accordion parts with a **19** rehearsal mark.
- D. S.** (Double Bass): Double bass part with a **19** rehearsal mark.
- E. Gtr.** (Electric Guitar): Electric guitar part with a **19** rehearsal mark.
- E. B.** (Electric Bass): Electric bass part with a **19** rehearsal mark.

III. Come Alive

25 28

Picc.

B. Cl. 1

B. Cl. 2

A. Sax.

T. Sax.

B. Tpt. 1

B. Tpt. 2

Mello.

Tbn.

Bar.

Tuba

S. Dr.

Quint.

B. Dr.

Cym.

Bls.

Mrb. 1

Mrb. 2

Vib.

Xyl.

Perc. 1

Perc. 2

Acc.

D. S.

E. Gtr.

E. B.

China

E7/D# A7/B E7/B# F7/A E7/D#

R R R L L R L

III. Come Alive

33

Picc.
 B. Cl. 1
 B. Cl. 2
 A. Sax.
 T. Sax.
 B. Tpt. 1
 B. Tpt. 2
 Mello.
 Tbn.
 Bar.
 Tuba
 S. Dr. *RRL RRL RRL RRL*
 Quints
 B. Dr.
 Cym.
 Bln.
 Mrb. 1
 Mrb. 2
 Vib.
 Xyl.
 Perc. 1 *Embovize*
 Perc. 2 *Shaker*
 Acc. *Iron Bones*
 D. S. *A₂/B E₂/B F₂/A G₂ A₂/B*
 E. Gr.
 E. B.

III. Come Alive

36

And the world be - comes a fan - ta - sy and you're more than you could ev - er be cause you're dream - ing with your eyes wide o -

Picc.
Bb Cl. 1
Bb Cl. 2
A. Sax.
T. Sax.
Bb Tpt. 1
Bb Tpt. 2
Mello.
Tbn.
Bar.
Tuba
S. Dr.
Quints
B. Dr.
Cym.
Bls.
Mrb. 1
Mrb. 2
Vib.
Xyl.
Perc. 1
Perc. 2
Acc.
D. S.
E. Gtr.
E. B.

III. Come Alive

Picc. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 B. Cl. 1 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 B. Cl. 2 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 A. Sax. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 T. Sax. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 B. Tpt. 1 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 B. Tpt. 2 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Mello. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Tbn. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Bar. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Tuba *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 S. Dr. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Quints
 B. Dr.
 Cym.
 Bln. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Mrb. 1 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Mrb. 2 *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Vib. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Xyl. *pen.* And we know we can't go back a-gain to the world that we've been liv - ing in cause we're dream - ing with our eyes wide o -
 Perc. 1
 Perc. 2
 Acc.
 D. S.
 E. Gtr.
 E. B.

III. Come Alive

44

Picc. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

Mello. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

S. Dr. *ff*

Quints *ff*

B. Dr. *ff*

Cym. *ff*

Bls. *ff*

Mrb. 1 *ff*

Mrb. 2 *ff*

Vib. *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Acc. *ff*

D. S. *ff*

E. Gtr. *ff*

E. B. *ff*

III. Come Alive

48

Picc.
B. Cl. 1
B. Cl. 2
A. Sax.
T. Sax.
B. Tpt. 1
B. Tpt. 2
Mello.
Tbn.
Bor.
Tuba
S. Dr.
Quints
B. Dr.
Cym.
Bls.
Mrb. 1
Mrb. 2
Vib.
Xyl.
Perc. 1
Perc. 2
Acc.
D. S.
E. Gtr.
E. B.

Detailed description: This page of a musical score, numbered 10, is titled 'III. Come Alive'. It features a variety of instruments. The woodwind section includes Piccolo, two Clarinets (B-flat 1 and 2), two Saxophones (Alto and Tenor), two Trumpets (B-flat 1 and 2), a Mellophone, Trombones, Baritone, and Tuba. The percussion section includes Snare Drum, Quints, Bass Drum, Cymbals, Bells, Maracas 1 and 2, Vibraphone, and Xylophone. The string section includes Percussion 1 and 2, Accordion, Double Bass, Electric Guitar, and Electric Bass. The score is written in a key signature of one flat and a 4/4 time signature. A rehearsal mark '48' is placed above the Piccolo staff. The music is characterized by rhythmic patterns and dynamic markings such as accents and slurs.

III. Come Alive

One per part
improvise on blues scale

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., B. Cl. 1, B. Cl. 2, A. Sax., T. Sax., B. Tpt. 1, B. Tpt. 2, Mello., Tbn., Bar., Tuba, S. Dr., Quints, B. Dr., Cym., Bln., Mrb. 1, Mrb. 2, Vib., Xyl., Perc. 1, Perc. 2, Acc., D. S., E. Gtr., and E. B. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Repeatedly throughout the score, the instruction "One per part improvise on blues scale" is written above the staves for the woodwinds, brass, and electric guitar parts. The percussion parts (S. Dr., B. Dr., Cym., Perc. 1, Perc. 2, Acc.) feature rhythmic patterns with diagonal lines indicating specific sounds. The electric guitar part (E. Gtr.) includes a specific chord notation "D7" and a "D" below it.

Piccolo

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

The musical score is written for a piccolo in a single system with six staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (f, ff, *cresc.*), articulation (accents), and performance directions like *Over the part* and *Impassioned Muscular*. Measure numbers 8, 9, 13, 17, 21, 25, 28, 33, 36, 39, 43, and 48 are indicated above the staves. The lyrics are written below the notes on the fourth and fifth staves.

8 9 *cresc.* *f*

13 17

21 25 28 33 *f* And the world

36
... be-comes a fan-tasy and you're more than you could ever be cause you're dream-ing with your eyes wide o - pen. And we know we can't go back to gain to the world that we've been liv-ing in cause we're dream-

39
- ing with our eyes wide o - pen. *ff*

43 48 *Over the part*
Impassioned Muscular

05/22/2018

Clarinet in B \flat 1

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

13

17

21

25

28

33

36

44

48

53

... be-comes a bet-ter-ly and you're more... than you could ever be... cause you're dream- ing with your eyes wide o - pen. And we know... we can't go back a-pin to the world... that we've been liv-ing in... cause we're dream- ing with our eyes wide o - pen.

And the world

Deeper part,
impostive on blues scale

ff

ff

05/22/2018

Clarinet in B \flat 2

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

The musical score is written for Clarinet in B \flat 2 and consists of six staves of music. The tempo is marked $J=118$. The score includes various musical notations such as dynamics (*f*, *mf*, *ff*), articulation (*acc.*), and performance instructions (*Or repeat: improvise on this scale*). Measure numbers 3, 5, 9, 13, 17, 21, 25, 28, 33, 36, 41, 45, and 53 are indicated. The lyrics are: "It comes a flash-a-p and you're more than you could ever be cause you're dream- ing with your eyes wick o - pon. And we know we can't go back a-pain to the world that we've been liv- ing in cause we're dream- ing with our eyes wick o - pon." The score concludes with a final measure marked 53.

05/22/2018

Alto Sax

III. Come Alive

Benj Pasck, Justin Paul, and Ryan Lewis
arr. J. Bryan

Musical score for Alto Saxophone, featuring lyrics and performance markings.

Tempo: $J = 118$

Measures 1-12: *f* *cresc.* *f*

Measures 13-24: *f*

Measures 25-36: *f* *cresc.* *f*

Measures 37-48: *f* *cresc.* *f*

Measures 49-54: *f* *cresc.* *f*

Lyrics:

And the world — be-comes a fan-ta-sy and you're more
...that you could ev-er be — cause you're dream — ing with your eyes wide o - pen. And we know — we can't go back a-gain to the world — that we've been liv-ing in — cause we're dream — ing with our eyes wide o -

Performance markings: *f*, *cresc.*, *f*, *pp*, *ff*, *Organ part*, *Organist or blues solo*

05/22/2018

Tenor Sax

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

J=118

3

5

9

f

mf

f

13

17

21

25

28

33

f

world

36

44

48

... be-comes a fan-ta-sy and you're more than you could ever be cause you've dream- ing with your eyes wide o- pen. And we know we can't go back a- gain to the world... that we've been liv- ing in cause we're dream-

51

53

ff

Oregano
Improvise on Blues scale

05/22/2018

Trumpet in B♭ 1

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

J=118

4 5 9 13 17

21 25 28 33

36
... be-comes a fan-ta-sy and you're more than you could ever be cause you're dream- ing with your eyes wide o- pen. And we know we can't go back a-gain to the world that we've been liv- ing in cause we're dream-

44 48

52

ff

One part, improvise on blues scale

And the world

05/22/2018

Trumpet in B \flat 2

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

The musical score is written for a single trumpet part in B-flat major, 4/4 time. It begins with a tempo marking of $J = 115$. The score is divided into five systems, each starting with a measure number in a box. The first system (measures 1-17) includes four measures with a '4' fingering and one with an '8' fingering. The second system (measures 21-33) includes a triplet of eighth notes and a dynamic marking of f . The third system (measures 36-43) contains the lyrics: "... be-comes a fan-ta-sy and you're more than you could or be-cause you're dream-ing with your eyes wide o-pen. And we know we can't go back a-gain to the world... that we've been try-ing to chase we're dream-". The fourth system (measures 44-48) includes a dynamic marking of ff . The fifth system (measures 51-53) includes the instruction "One up for" and "opposite on this scale".

05/22/2018

Mellophone

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

J=118

mf *cresc.* *f*

5 9 13 17 21 25 28 33 37 41 44 48 53

And the world... be-comes a fun-ta-sy and you're more... than you could ever be cause you're dream- ing with your eyes wide o-

ff

Open part:
Improvise on blues scale

05/22/2018

Trombone

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

J = 118

4 9 13

sf *cresc.* *f*

17 21 25 28

33 36

41

45 53

... ing with your eyes wide o - pen. And we know ... we can't go back a-gain to the world ... that we've been liv-ing in cause we're stan - ing with our eyes wide o - pen. *sf*

*Deeper part:
Impassive on blues scale*

05/22/2018

Baritone (T.C.)

III. Come Alive

Benj Pasck, Justin Paul, and Ryan Lewis
arr. J. Bryan

Musical score for Baritone (T.C.) of "Come Alive". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as $J = 118$. The score consists of five staves of music, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, and 53 indicated. Dynamics include *mf*, *mezzo*, *f*, and *ff*. The lyrics are: "world... be-comes a fas-ti-ty and you're here...that you could or-er be- cause you're dream... ing with your eyes wide o - pen. And we know... we can't go back a-gain to the world... that we've been liv-ing in... cause we're dream - ing with our eyes wide o - pen." The score ends with the instruction "One per part. Improvise on this scale." and measure number 53.

05/22/2018

Tuba

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

The musical score is written for Tuba in bass clef with a key signature of one flat (B-flat major). It consists of six staves of music. The first staff begins with a tempo marking of *J=118* and a dynamic of *mf*. Measure numbers 4, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, and 53 are indicated. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* and *ff*. The lyrics are: "world... be-comes a fas-ti-ous and you're over... than you could ex-er be-cause you're dream-ing with your eyes wide o-pen. And we know... we can't go back a-gain to the world... that we've been liv-ing in-cause we're dream-ing with our eyes wide o-pen." The score concludes with the instruction "Overtone part" and "Impulsive on blues scale".

05/22/2018

Snare Drum

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

♩ = 114
f

5

9

13

17

21

25

29

33

05/22/2018

2

III. Come Alive

Musical score for 'III. Come Alive' consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes, with a measure number '36' above the first measure. The second staff continues the sequence, with a measure number '40' above the first measure and a dynamic marking 'ff' below the first measure. The third staff continues the sequence, with a measure number '48' above the first measure. The fourth staff continues the sequence, with a measure number '53' above the first measure, and concludes with a fermata over the final note.

Quint Toms

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

1-118

5

9

13

17

21

25

29

33

37

41

45

49

f

ff

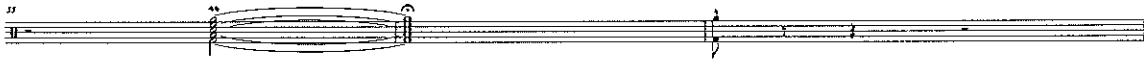
cresc.

p

05/22/2018

2

III. Come Alive



Bass Drums

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

The musical score for Bass Drums is written on a single staff with a treble clef and a 4/4 time signature. The tempo is marked as *J=118*. The score consists of six lines of music, each starting with a double bar line and a repeat sign. The first line begins with a dynamic marking of *f* and contains measures 1 through 9. The second line contains measures 10 through 17. The third line contains measures 18 through 28. The fourth line contains measures 29 through 44. The fifth line contains measures 45 through 51. The sixth line contains measures 52 through 54. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated by small boxes above the staff.

05/22/2018

Cymbal Line

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

1 5 9

13 17 21

25 28 33 36 39

44 48 53

05/22/2018

Bells

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

f

f

ff

And the world be-come a fair-ly-ty and you're more than you could ev-er be cease you're dream ing with your eyes wide o - pen.

And we know we can't go back to get to the world that we've been liv-ing in cease we're dream ing with our eyes wide o - pen.

05/22/2018

Marimba 1

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

Musical score for Marimba 1, titled "III. Come Alive". The score is written in 4/4 time with a tempo marking of $J = 113$. It features a key signature of one flat (Bb) and includes dynamic markings such as f and ff . The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, and 49 indicated. The lyrics are: "And the world... be-comes a fan-tasy and you're more... than you could ev-er be- cause you're dream- ing with your eyes wide o - pen. And we know... we can't go back a-gain to the world... that we've been liv-ing in... cause we're dream- ing with our eyes wide o - pen." The score concludes with a double bar line and a fermata over the final note.

05/22/2018

Marimba 2

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

♩ = 118

1 5 9 13 17

21 25 28

33 36 44

48 53

And the world comes a fact-to-ry and you're more than you could ever be cause you're dream ing with your eyes wide o -
pen. And we know we can't go back a-gain to the world that we've been liv-ing in cause we're dream ing with our eyes wide o - pen.

ff

05/22/2018

Vibraphone

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

♩ = 115

4 4 8

5 9 13 17

21 25 28

33 36

44

48 53

57

And the world be-comes a fan-ta-sy and you're more than you could be-cause you're dream-ing with your eyes wide o-

pen. And we know we can't go back a-gain to the world that we've been liv-ing in be-cause we're dream-ing with our eyes wide o- pen.

f *ff*

05/22/2018

Xylophone

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

♩ = 118

5 9 13 17

21 25 28

33 36

44

48 53

And the world becomes a fan-ta-sy and you're more than you could ever be cause you're dream

ing with your eyes wide open. And we know we can't go back a-gen to the world that we've been liv-ing in cause we're dream-ing with our eyes wide open.

05/22/2018

Percussion 1

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

1
5
9
13
17
21
25
28
33
37
42
45
48

f *ff*

Tambourine Groove

05/22/2018

2

III. Come Alive



Percussion 2

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

♩ = 118bpm
f
5 Shaker
mf
9
13 Shaker Groove
f
17
21
25
28
33 Shaker
36
44
48
53

05/22/2018

Percussion 3

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

♩ = 118

4

5

Cow Bell

9

11

Tom & Bongos

17

mf

crisp

f

18

4

21

25

Cymbal

28

33

Tom & Bongos

24

36

29

44

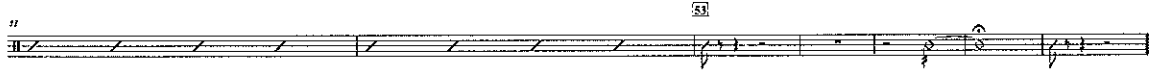
47

55

05/22/2018

2

III. Come Alive



Drum Set

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

The musical score is written for a drum set and consists of six staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a dynamic of *f* (forte) at the beginning and end. Measure numbers 1, 10, 13, 17, 21, 25, 28, 33, 36, 44, 48, and 53 are indicated above the corresponding measures. The music features complex rhythmic textures with many beamed notes, typical of a drum set part in a contemporary pop or rock setting.

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Electric Guitar

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis
arr. J. Bryan

The musical score consists of five staves of music in a 4/4 time signature. The first staff begins with a tempo marking of ♩ = 118 and a dynamic of *mf*. Chords are indicated above the staff: Bm7, D9Ab, Ab, Bm7, D9, Abm, and B. The second staff continues with Bm, D9Ab, Ab, Bm7, D9Ab, Ab, Bm7, D9, and Abm7 B. The third staff starts with E7 B9, A, E7 D9, Abm7 B, E7 B9, F7 A, Abm, and B. The fourth staff includes Bm7, D9Ab, E7 (4), Bm7, D9Ab, Ab, D9, and B. The fifth staff is a single measure with the instruction "One per part: reproduce on blues scale" and a D chord. Dynamics include *mf*, *ppicc*, and *f*.

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Electric Bass

III. Come Alive

Benj Pasek, Justin Paul, and Ryan Lewis

arr. J. Bryan

♩ = 118

5 9 13

mf cresc. f

17 21 25 28

33 36

44 48

53

One part only
Impromptu en blues rock

05/22/2018