

A Very Potter Musical

WORDS AND MUSIC BY DARREN CRISS AND AJ HOLMES

ARRANGED BY JOSH TSAI



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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, measures 1-4. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes with accents. The dynamic is marked *mf*.

Rubato
HARRY:

Musical score for the second system, measures 5-7. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes. The dynamic is marked *mp*. The lyrics are: Un - der - neath these stairs, I hear the

Musical score for the third system, measures 8-10. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes. The dynamic is marked *mp*. The lyrics are: 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

The image shows a musical score for the song 'Get Back To Hogwarts'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 21 and includes the lyrics 'I'm still a - live. I'm sick of sum-mer and this wait-ing a-round.' The second system starts at measure 25 and includes the lyrics 'Man, it's Sep-tem-ber so I'm skip-ping this town. Hey, it's no mys-ter-y,'. The third system starts at measure 28 and includes the lyrics 'there's noth-ing here for me now. I got-ta get back to'. The tempo is marked 'Allegro'. The piano accompaniment features a steady eighth-note bass line and various chordal textures in the right hand, including some complex chords and arpeggios.

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 - geth - er 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.

72

75

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

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

75

78

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

78

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

RON: That's Lavender Brown. Racist sister!

HARRY: Who the hell is Cedric Diggory?

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

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

156

156

Expressive

CEDRIC:

161

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! Ah

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:**

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

238

f

241

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

241

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!***

DIFFERENT AS CAN BE

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Rubato

QUIRRELL: **VOLDEMORT:** **BOTH:**

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

QUIRRELL: **VOLDEMORT:**

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

BOTH:

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

Moderato

10 **VOLDEMORT:** **QUIRRELL:**

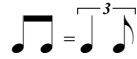
You like plot-ting a gar-den, and I like plot-ting to kill. You think that you should

marcato

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

20 **VOLDEMORT:** **QUIRRELL:**

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 —

Musical score for measures 24-26. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a bass line with eighth notes and chords in the right hand.

27

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

Musical score for measures 27-31. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a bass line with eighth notes and chords in the right hand.

32 **Straight Eighths** **VOLDEMORT:**

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

Musical score for measures 32-35. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a bass line with eighth notes and chords in the right hand. A triplet of eighth notes is marked in measure 34.

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

54 **Straight Eighths**
VOLDEMORT:

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

59

but you must help me re-new for

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

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

68 **QUIRRELL:**

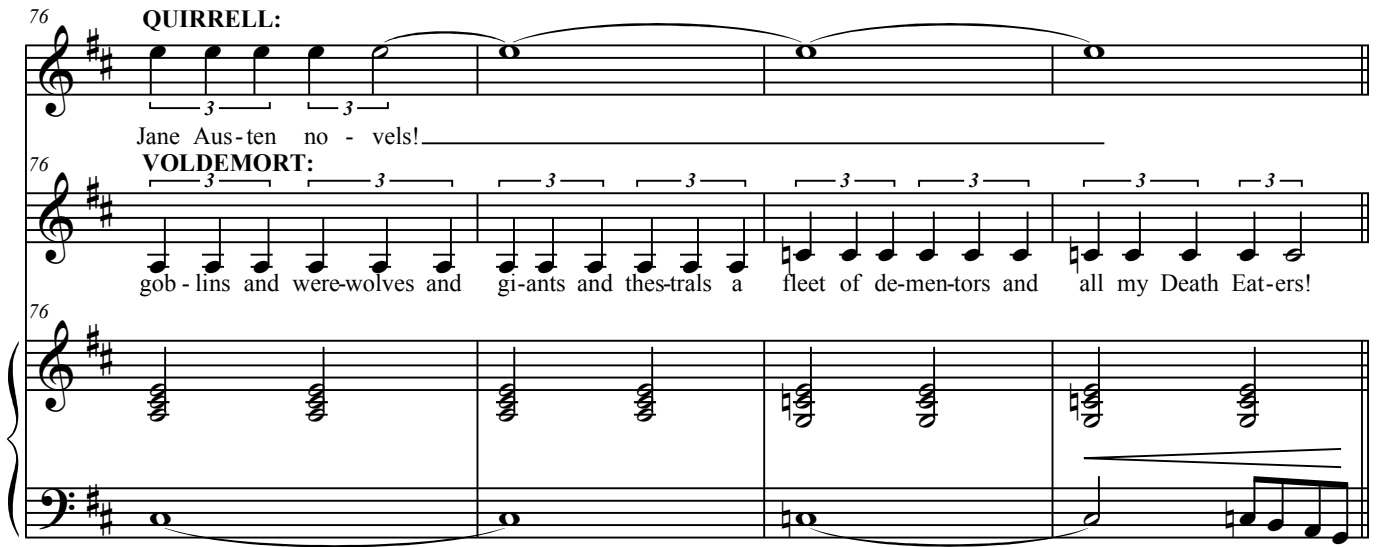
you. When I rule the world, ___ I'll plant flo - wers ___

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

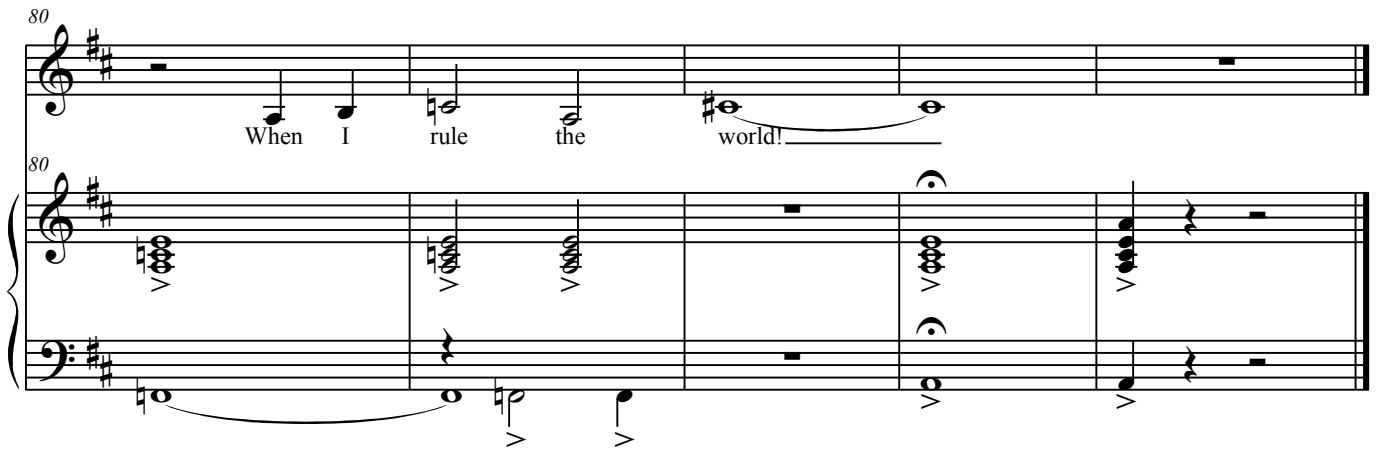
When I rule the world ___ I'll have snakes and

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

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 with some sustained notes.

4 **GINNY:**

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

The first line of the song begins at measure 4. It features a vocal line for Ginny and piano accompaniment. The piano part includes a repeat sign at the end of the first measure.

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

The second line of the song begins at measure 7. It continues the vocal line and piano accompaniment from the previous 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?

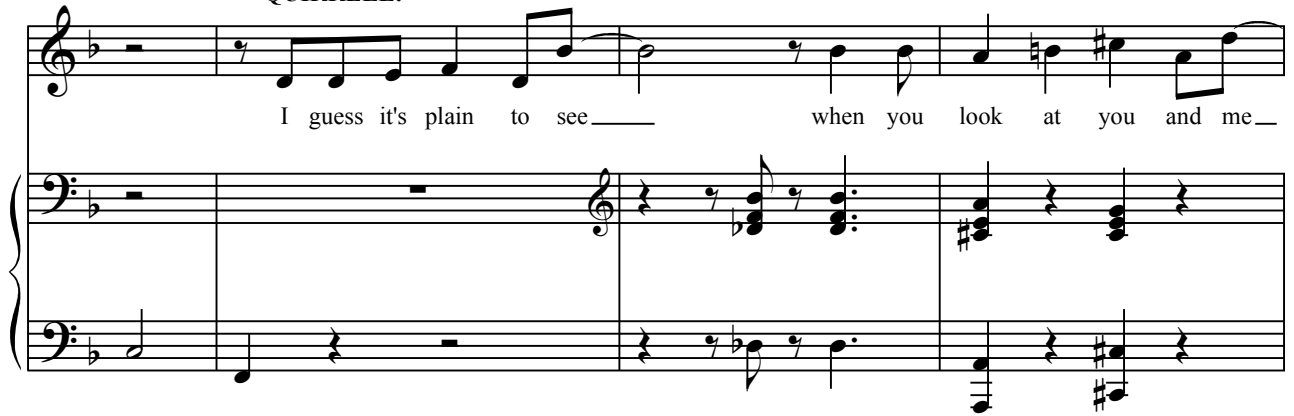
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DIFFERENT AS CAN BE (REPRISE)

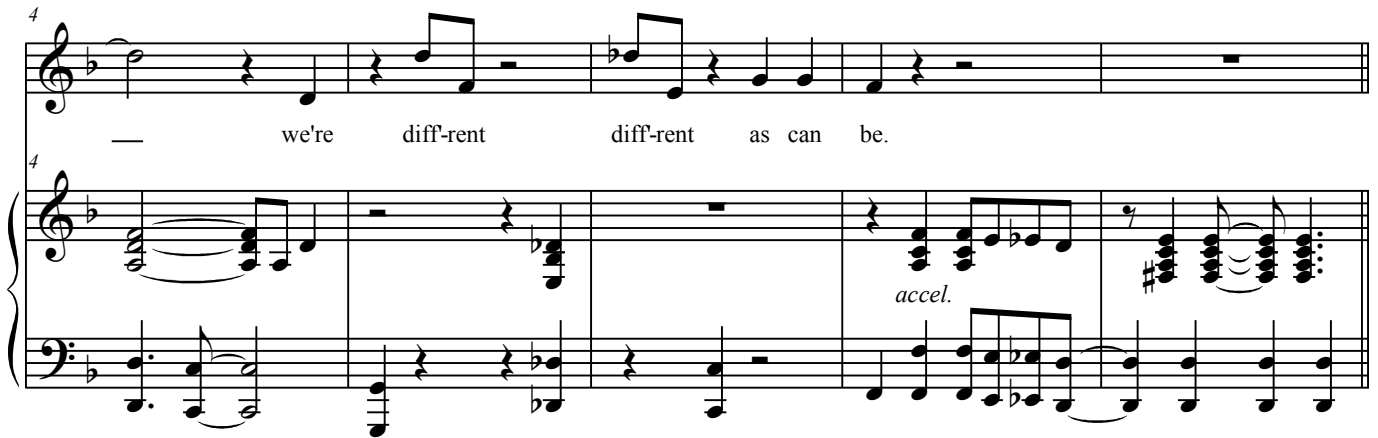
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Steadily 
QUIRRELL:



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

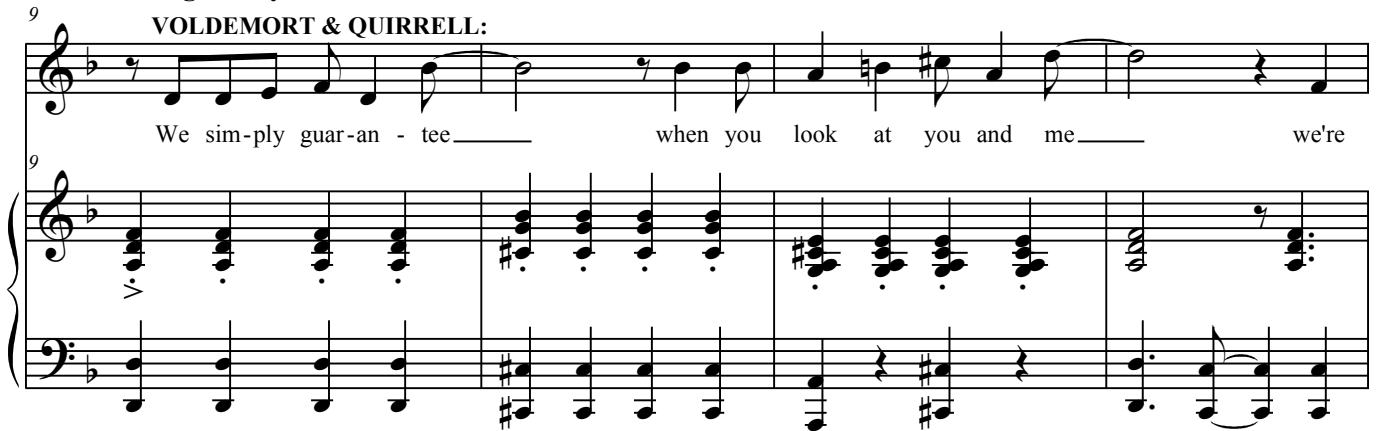


4 _____ we're diff-rent diff-rent as can be.

4 *accel.*

Energetically

VOLDEMORT & QUIRRELL:



9 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 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 bass line and chords in the treble line.

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

7

Detailed description: The score is for a piano piece in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked 'Allegro'. The first system (measures 1-2) shows a treble clef staff with a complex chordal accompaniment and a bass clef staff with a simple bass line. The second system (measures 3-4) continues the piano accompaniment, with the bass line becoming more active. The third system (measures 5-6) shows the piano accompaniment continuing. The fourth system (measures 7-8) introduces vocal lines. Measure 7 has a vocal line for Ron: 'Here I am face to'. Measure 8 has a vocal line for Draco: 'What? What the'. The piano accompaniment continues throughout, with a repeat sign at the end of measure 8.

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?'.

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'.

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

Detailed description: This block contains the first system of music, measures 21 to 23. It features two vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "they've been o - pen wide but hold that trig - ger _____" on the first line, and "don't know why I'd e - ver be _____ so mean _____" on the second line.

24

This could mean dan - -

24

This could mean dan - -

24

Detailed description: This block contains the second system of music, measures 24 to 26. It features two vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "This could mean dan - -" on the first line, and "This could mean dan - -" on the second line.

27

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

27

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

27

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

35

39

2.

ger. ___

39

39

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

47

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

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

51

go. Here I am face to

go. What? What the

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

Detailed description: This block contains the first system of music, measures 66-68. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "wide but hold that trig - ger _____ This could mean". The middle staff is another vocal line in treble clef with lyrics: "e - ver be _____ so mean _____ This could mean". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

69

dan - - ger!

69

dan - - ger!

69

Detailed description: This block contains the second system of music, measures 69-71. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "dan - - ger!". The middle staff is another vocal line in treble clef with lyrics: "dan - - ger!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

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 a key signature of three flats and a common time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

83

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

83

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

83

Detailed description: This system continues the musical score for measures 83-85. It follows the same three-staff layout as the previous system, with vocal lines and piano accompaniment. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

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 $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$

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

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

41

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

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!

77

82 $\text{♩} = 120$ **DEATH EATERS:**

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

82

rall.

87

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

87

92

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

92

Glissando

3 3

95

$\text{♩} = 160$

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

95

99

ALL: $\text{♩} = 120$

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

99 (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! _____

122

MISSING YOU

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Mournfully

HARRY:

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios. The vocal line is marked 'Mournfully' and includes lyrics with breath marks. The first system shows the beginning of the piece with a rest for the vocal line. The second system starts at measure 5 and includes the lyrics: 'can't re-mem - ber Dad ___ and I can't re-mem - ber Mom, ___ and'. The third system starts at measure 7 and includes the lyrics: 'aunts and un - cles are-n't quite ___ the same ___ but I had ___ him ___ and'. The score ends with a double bar line.

I

5
can't re-mem - ber Dad ___ and I can't re-mem - ber Mom, ___ and

7
aunts and un - cles are-n't quite ___ the same ___ but I had ___ him ___ and

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 mis-sing you _____

23

QUIRRELL:

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

25

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

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, rol-ler 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



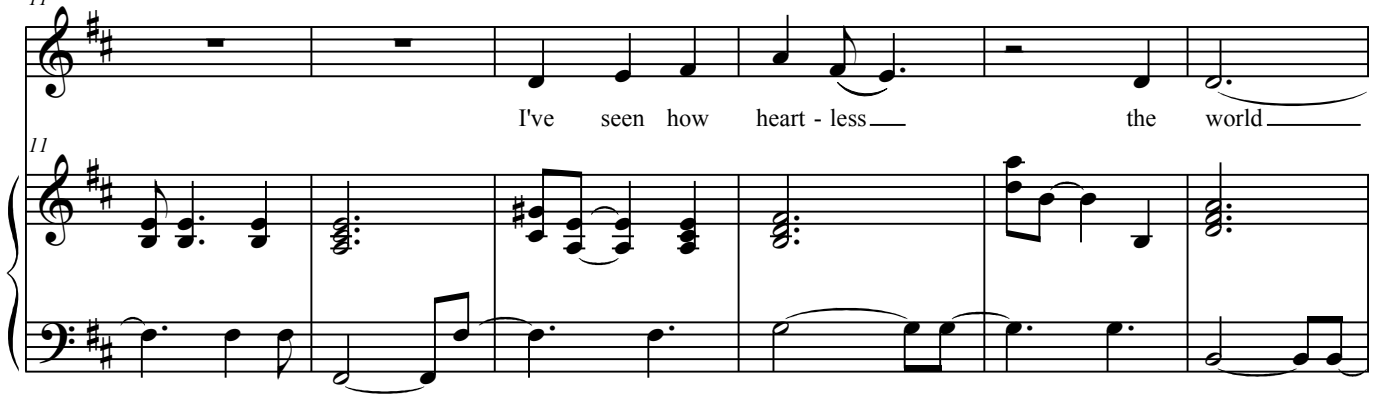
5 GINNY:

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

17

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

23

23

28

try-ing

28

28

I'll al - ways do my best to make
Every time I see you smil - ing 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^{va}

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 begins with a quarter note G4, followed by quarter notes A4, B4, and C5 in measure 70, then a quarter rest in measure 71, and continues with quarter notes D5, E5, and F5 in measure 72. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

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 steady eighth-note bass line. The lyrics are split between Ron and Harry in measure 77, and then continue in measure 78.

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

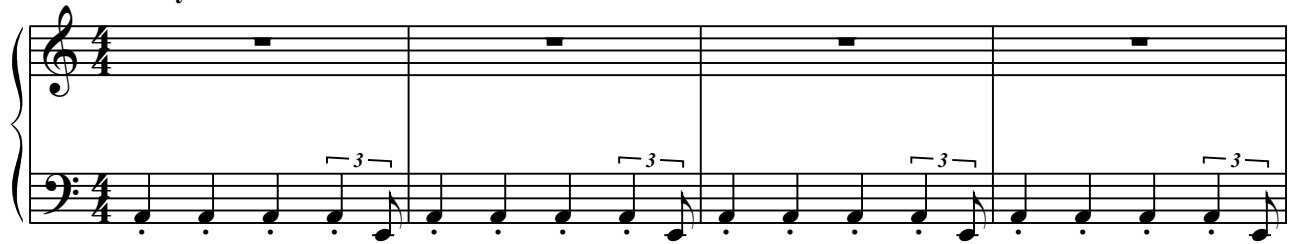
109 **HARRY:** **ALL: (staggered entrances)**

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.

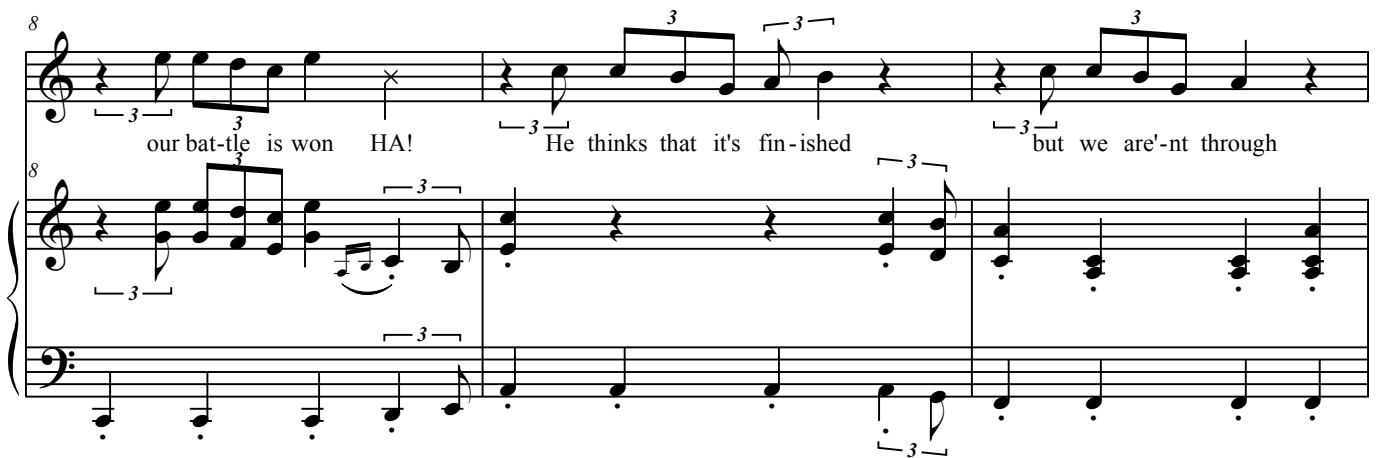
5 **RON:**



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. The piano accompaniment features a steady eighth-note bass line with triplets in both hands.

8



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

Continuation of the vocal and piano accompaniment for Ron Weasley. The piano accompaniment features a steady eighth-note bass line with triplets in both hands.

11 **HERMIONE:**

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

14 **BOTH:**

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

molto accel.

Triumphantly

18

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

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!