

SIDES

# SISTER ACT

Music by  
**Alan Menken**

Lyrics by  
**Glenn Slater**

Book by  
**Cheri Steinkellner**  
and **Bill Steinkellner**

Additional Book Material  
**Douglas Carter Beane**

Based on the Touchstone Pictures Motion Picture "Sister Act" written by **Joseph Howard**

PROVIDED SOLELY FOR ARTISTS  
WHO MAY WISH TO FAMILIARIZE  
THEMSELVES WITH THIS MATERIAL  
PRIOR TO THEIR AUDITIONS

**CURTIS**

Okay, okay, okay, okay!

**DELORIS**

What do you think, Curtis?

**CURTIS**

Baby, you look good, you move good, you sound good.

**DELORIS**

So can I sing in your club?

**CURTIS**

No.

**DELORIS**

What?

**CURTIS**

You're not ready to sing in my club.

**DELORIS**

But Curtis, you promised me!

**CURTIS**

I promised you I'd think about it.

**DELORIS**

But I'm ready.

**CURTIS**

Look Deloris, we are not goffin' around here like when I found you at McDonald's.

**DELORIS**

But everybody is getting discovered—

**CURTIS**

Patience.

**DELORIS**

—and I'm getting nowhere fast. Maybe I should try someplace else.

**CURTIS**

*(Laughs)*

Someplace else? What are you talkin' about? Where you gonna go without me, Baby? I will open those doors when you are ready. I will make it happen.

**DELORIS**

You will?

SISTER ACT

CURTIS

What do you think?

DELORIS

You're right, Curtis...I'm sorry.

CURTIS

And?

DELORIS

And thank you.

*(Curtis extends his arms and Deloris walks in to them)*

CURTIS

I'm sorry I can't be with you tomorrow, baby.

DELORIS

But Curtis, it's Christmas Day.

CURTIS

I know.

DELORIS

Damn, I was looking forward to it.

CURTIS

Deloris baby, I got you a little present. When you open it, you'll know how much you really mean to me. Merry Christmas.

*(Ernie hands a box to Deloris)*

Gentlemen, we have a quick meeting.

*(Curtis and his four thugs exit)*

# DELORIS

PIANO/VOCAL

DELORIS  
TINA  
MICHELLE

Callback  
Song 1: "Fabulous Baby (v.2)"

"Sister Act"

2

## Fabulous, Baby!

Paris version - transposed down (E♭-D)  
12/13/12

Music: Alan Menken  
Lyric: Glenn Slater  
Arr: M. Kosarin

[WARN] TINA: You have had nothing. You just better shut up,  
sit down, and do what Curtis says.  
[CUE]: DEL: No. Not this time.

Dictated

Freely, in 2

**DELORIS**

I've been hear-ing "Shut up and sit down!" since first grade at Saint Ma-ry's. Twelve whole

*colla voce*

years of those nast - y of' nuns say - ing what I can't be. Then pro -

duc - ers, pro - mo - ters, club own - ers, the jive ne - ver var - les. I'm too

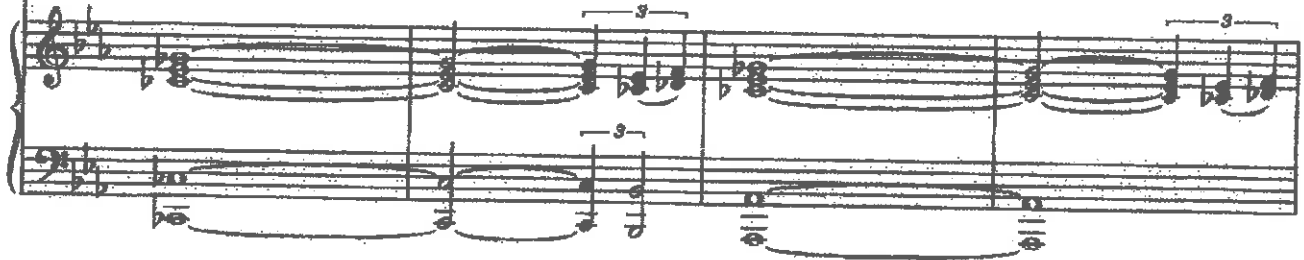
P/V

-2-

2 "Fabulous, Baby!" Trans down (Eb-D) (12/13/12)

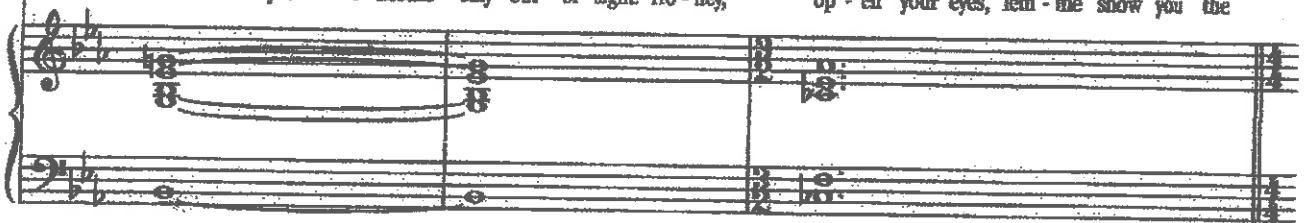
13 DEL 

this, I'm too that, I'm too much, I'm not quite. I'm too loud, too de-mand-ing, too wrong, too not right. Well, too



17 DEL 

bad if they think I should stay out of sight. Ho - ney, op - en your eyes, lem - me show you the



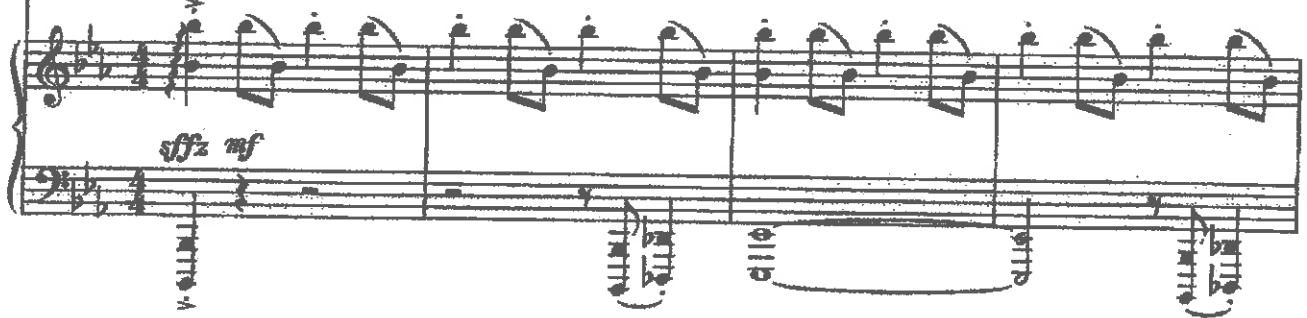
20

Aggressive disco beat  $\frac{4}{4}$  = 156

DEL 

light

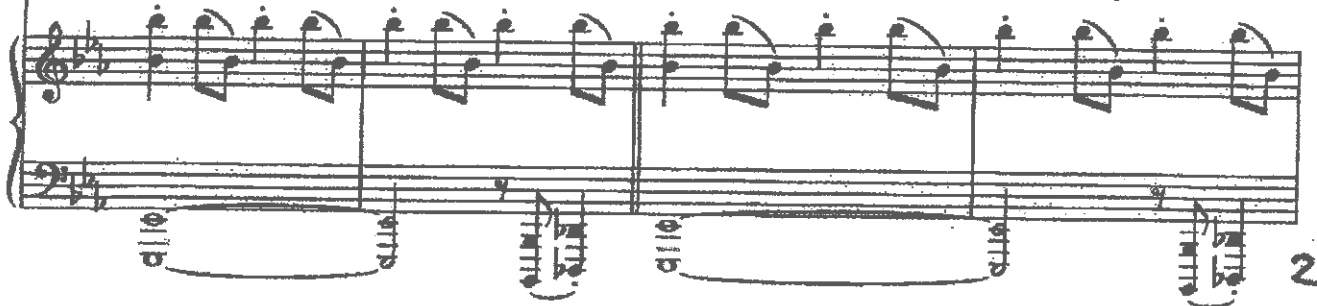
DEL: Goodbye, Curtis Jackson. I don't need your club, I don't need your



24 DEL 

blue fur, and I don't need you.

Look at my style, could it be more glam?



28 29 30 31

DEL

Look at my look, can you say hot damn? Look, and at once you know what I am:—



32 33 34

DEL

Me, I'm— fa - bu-lous, ba - by! Look at my moves, don't they



35 36 37

DEL

blow your mind? Dra - ma, and ta - lent, and sex - com - bined!



38 39 40 41

DEL

Hell, you could tell ev-en if you're blind, See? I'm— fa - bu-lous, ba - by!



42

DEL

I'm meant to be where the spot-light shines! Born to be on dis - play!

46

DEL

Built to be dressed to the nine - ty - nines! And

48

DEL

rea - dy to stand and say: Hey!

50

DEL

Look at me! Can't - cha see I'm fa - bu-lous, ba - by!

GRIS

So fa - bu-lous, ba - by!

Michelle  
Tina

4/20

54  
DEL  
55  
56  
57  
Look right here. Ain't it clear where I'm head-ing to? And

GRLS

58  
DEL  
59  
60  
61  
look at the time, hon-ey, I can't stay! Look while you can, 'cause I'm on my way!

62  
DEL  
63  
64  
65  
Me, I'm fa - bu-lous ba - by, I got fa - bu-lous things to

GRLS



66 67 68 69 (ad lib)

DEL

dol  
Michelle  
Tina

I'm so fa - bu-lous!

GRLS

Yeah! Right! Sure! Look — at-cha! You're so fa - bu-lous, ba - by!

70 71 72 73

DEL

Tina Michelle Tina Michelle  
Tina Tina Well,

GRLS

Broke! Un - known! Chan - ces blown! No doubt, girl, you're fa-bool—

74 75 76 77

DEL

joke all you want, go a - head and laugh. One day you'll beg for my au - to - graph!

GRLS

78 DEL Oh, I'm fa - bu-lous, ba-by!

82 DEL Can't - cha

GRLS So damn fa - bu-lous, ba - by!

86 DEL see me lit up on the stage as the cam-'ras a - dore me? Can't-cha

GRLS Ah

90 DEL see me out walk-in' red car-pets, or do-in' I - V? Can't-cha

91 3

92

93

GRLS Ooo

94 DEL see all my mil-lions of fans scream-in' des-p'rate-ly for me? I'm a

95 3

96 3

97 5

GRLS D - e - i - o - r - i -

98 DEL di-va, a god-dess, a star on the brink! A house-rock-in' vi sion in hot shock-in' pink! A

99 3

100 3

101 3

GRLS si Oh! Ah!

102 103 3 104 105

DEL  
par-ty a ri-ot the whole kit-chen sink It's time for the world to find out don' cha think?

GRLS

106 (ad lib) 107

DEL  
Wo - oh - oh!

GRLS

108 109 110 (ad lib) 111

DEL  
Look at me! Can't - cha see... Yeah, I'm fa - bu-ous, ba - by!

GRLS  
She's fa - bu-lous, ba - by!

(ad lib)

112 113 114 115

DEL

Feast your eyes, can't dis-guise my star qua-li-ty! So

116 117 118 119

DEL

laugh all you want, I won't be de-nied. What I have got is too hot to hide!

120 121 122 123

DEL

I'll be fa-bu-lous, ba-by! So damn fa-bu-lous, ba-by!

10/20

124 125 126

DEL Fine and fa - bu - lous, Wait and see!

127 128 129 130

DEL

GRLS

# Sister Act

[DIRECT SEGUE]

[June 2011]

Music: Alan Menken

Lyric: Glenn Slater

Arr.: M. Kosarin

Gently and simply  $\text{♩} = \text{ca.} 56$

1 2 3 4 5 6

I don't need a spot-light.

7 8 9 10 11

I don't need a crowd. I don't need the great wide world to shout my name out

12 13 14 15 16

loud. Don't need fame or for - tune, nice as those things are.

17 18 19 20 21

I've got all I need to feel like I'm a star... I've got my

(down arp.) p

22 23 24 25

sis - ters by my side. I've got my sis - ters' love and pride. And in my

mp

26 27 28 29

sis - ters' eyes I re - cog - nize the star I want to be. And with my

(down arp.)

30 31 32 33

sis - ters, stand - ing strong, I'm on the stage where I be - long.



34 35 36 37 38

And no-thing's ev - er gon - na change that fact. I'm

39 40 41 42

part of one ter - ri - fic sis - ter act. And,

*con pedale*

43 Moving forward a bit

44 45 46

yes, I love that spot - light. Yes, I crave ac - claim.

*mf*

47 48 49 50

I'll ad - mit I love the sound when strang - ers scream my name.

51 52 53 54 55

All that glitz and gla-mour, they're all right, no doubt. But what are you left

56 57 58 59

with when the lights go out? I'll have my

60 61 62 63

sis-ters with me still, I'll have my sis-ters, al-ways will. And with my

*con pedale*

64 65 66 67

sis-ters' love, no star a-bove will shine as bright as me. And as a

68 69 70 71 72

sis-ter and a friend, I'll be a sis-ter 'til the end, and

73 74 75 76

no one on this earth can change that fact. I'm

*mp*

**Slightly slower**

77 78 79

part of one ter - ri - fic sis - ter

*poco rit.*

**A Tempo**

80 81 82 83

act.

*poco rit.*

*pp*

**APPLAUSE SEGUE**

# CURTIS

PIANO/VOCAL

Song 1: When I Find My Baby

"Sister Act"

Broadway Audition Version

CURTIS

## When I Find My Baby

[5/4/12]

Music: Alan Menken  
Lyric: Glenn Slater  
Arr.: M. Kosarin

Cooking along ♩=113

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The tempo is marked 'Cooking along ♩=113' and the dynamics are 'mp'. The key signature has one flat (Bb) and the time signature is 5/4. The score includes measure numbers 1 through 6. The lyrics are: 'I know the way that she thinks... I know her ha - bits and kinks... I know the'. A box labeled 'Curtis' is placed above the vocal line at the start of measure 4.

7  
C staff: stuff she's all a - bout. I know the  
Piano accompaniment

9  
C staff: peo - ple she knows at all the plac - es she goes. I know her  
Piano accompaniment

11  
C staff: up, down, in - side out! I know the  
Piano accompaniment

13  
C staff: needs that she's got. I know what gets the girl hot. I know I've  
Piano accompaniment

14

15 got the in - side track. And yeah, I

17 know she's up - set. Well, let her play hard - to - get, 'cause if I

19 know one thing, I'm get - tin' her back! Be - cause I

21 know that girl! I mean, I feel that girl! I un - der -

22

(Or fill)

The musical score consists of four systems, each with a vocal line and piano accompaniment. The piano part includes chord markings (VI) and a section marked '(Or fill)' with three asterisks. The lyrics are: 'got the in - side track. And yeah, I know she's up - set. Well, let her play hard - to - get, 'cause if I know one thing, I'm get - tin' her back! Be - cause I know that girl! I mean, I feel that girl! I un - der -'.

23 24

C stand that girl And if I want that girl, I'm gon - na



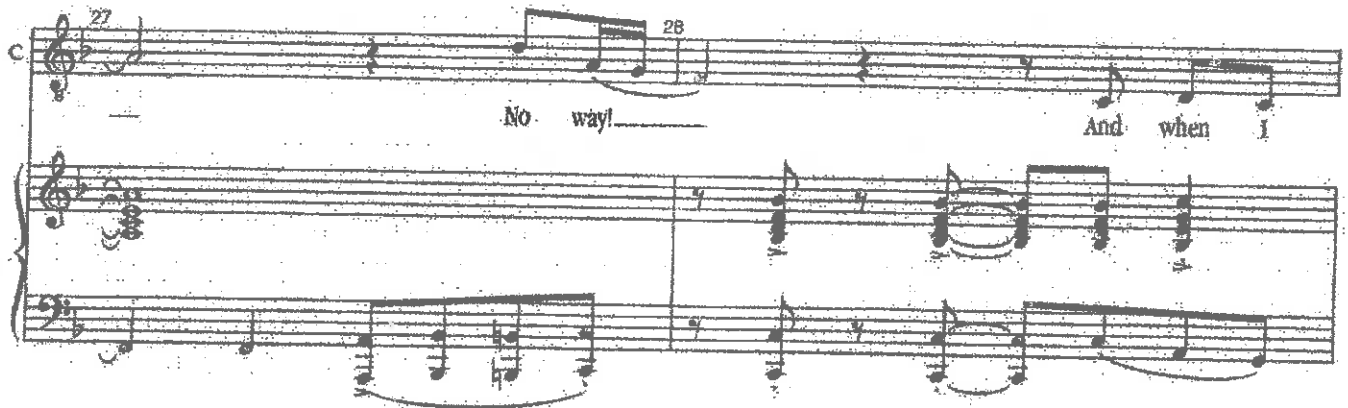
25 26

C get that girl, Ain't gon - na let that girl get a - way!



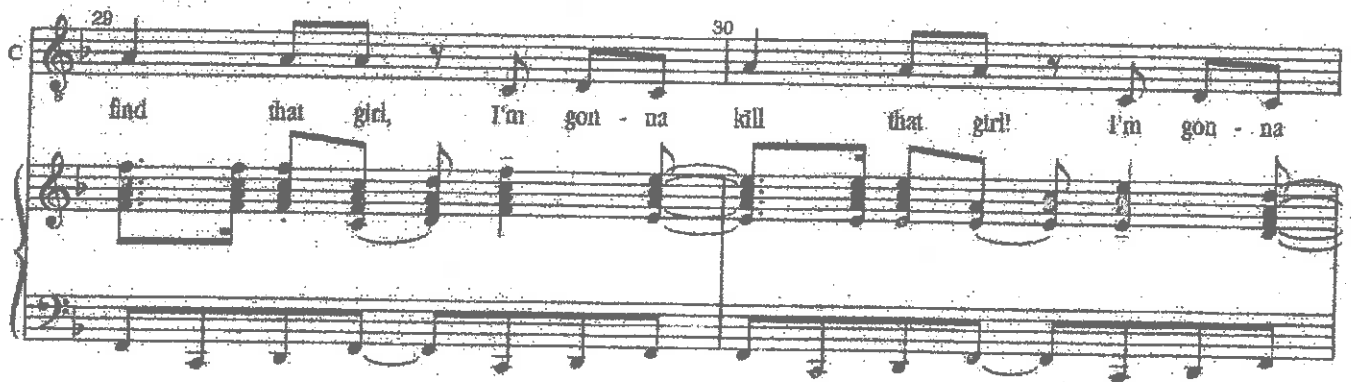
27 28

C No way! And when I



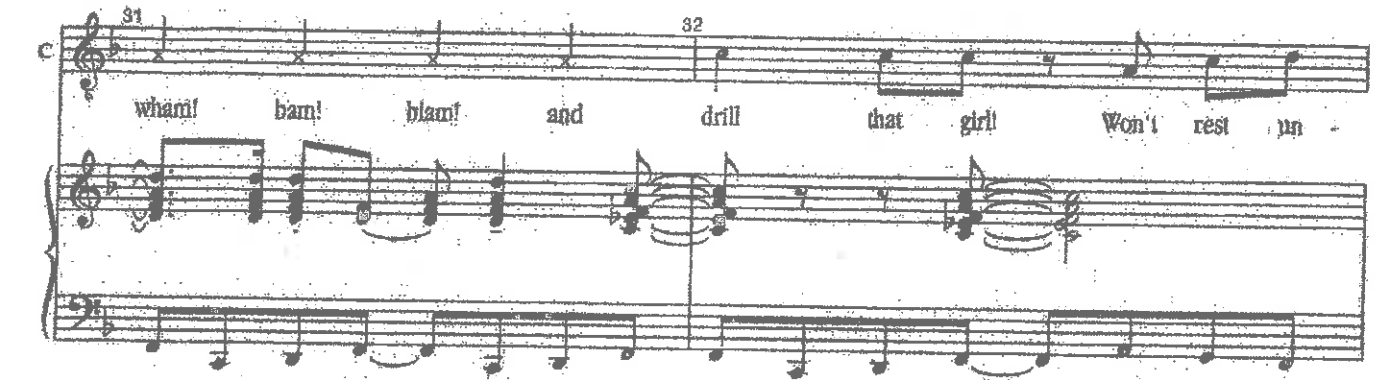
29 30

C find that girl, I'm gon - na kill that girl! I'm gon - na



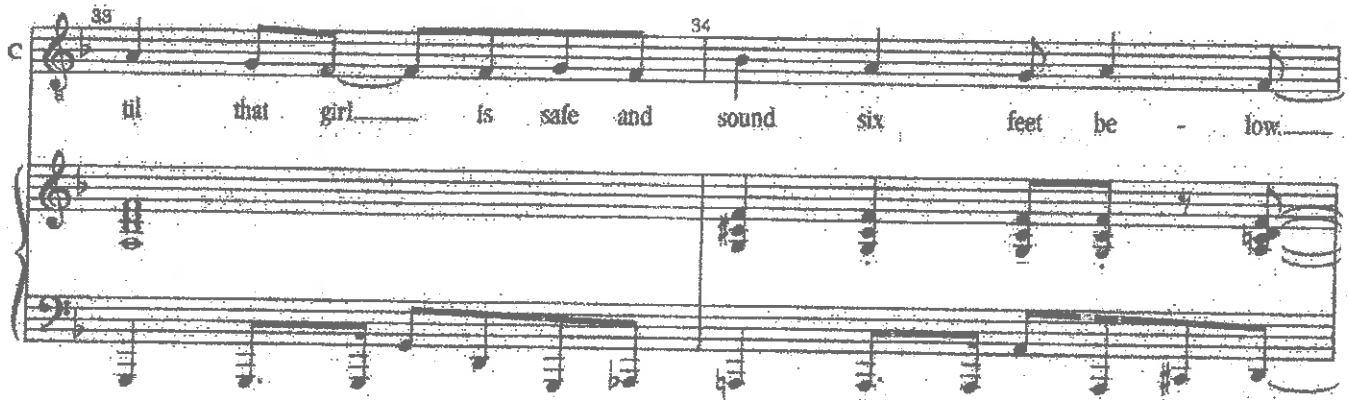
31 32

wham! bam! blam! and drill that girl Won't rest un-



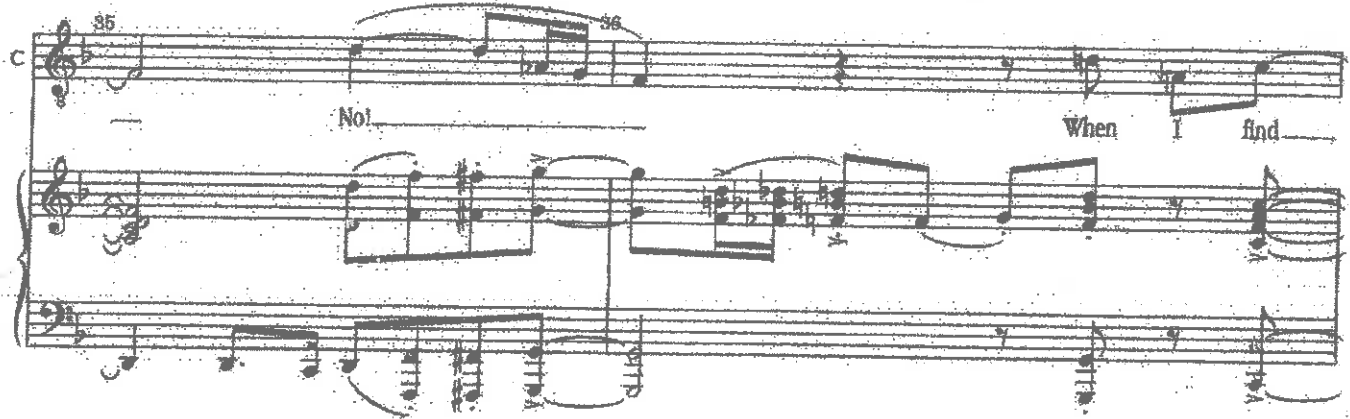
33 34

til that girl is safe and sound six feet be - low.



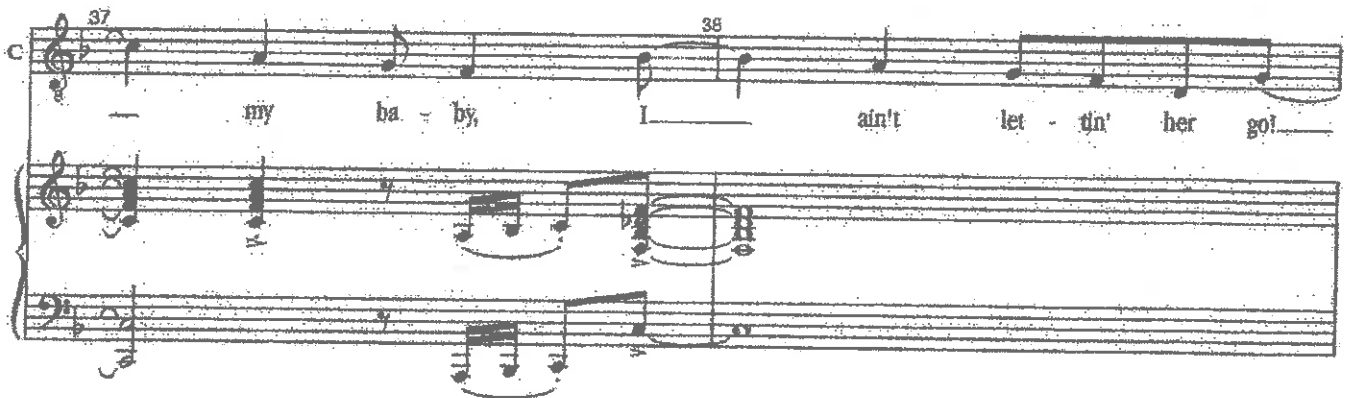
35 36

No! When I find



37 38

my ba - by, I ain't let - tin' her go!





39  
Yeah, yeah! Oh yes, I

40

41  
know that girl! And man, I need that girl! I got - ta

42

43  
have that girl, so I can snuff that girl! If I

44

45  
know my ba - by, she's al - read - y run - nin', and

46

Detailed description: This is a page of sheet music for the song "When I Find My Baby" from the musical "Sister Act". The page is numbered 6 and contains measures 39 through 46. The music is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The lyrics are: "Yeah, yeah! Oh yes, I know that girl! And man, I need that girl! I got - ta have that girl, so I can snuff that girl! If I know my ba - by, she's al - read - y run - nin', and". The piano accompaniment features a steady bass line and chords in the right hand.

47 that's how my ba - by is goa - na be done in!

48

49 Then dis - em - bow'l that girl! Then give her

50

51 skull a big dent with a blunt in - stri - ment! I tell ya,

52

53 soon that girl is look - in' at a world of woel

54

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "that's how my ba - by is goa - na be done in!", "Then dis - em - bow'l that girl! Then give her", "skull a big dent with a blunt in - stri - ment! I tell ya,", and "soon that girl is look - in' at a world of woel". Measure numbers 47, 48, 49, 50, 51, 52, 53, and 54 are indicated above the vocal lines. The piano accompaniment features various chordal textures and melodic lines, including some arpeggiated figures and sustained chords.

55 56

Woh, woh! When I find

This system contains measures 55 and 56. The vocal line (C) starts with a fermata over measure 55, followed by the lyrics "Woh, woh!" and "When I find". The piano accompaniment (P/V) features a steady eighth-note bass line and chords in the right hand.

57 58

my ba - by, I ain't let - tin' her go!

This system contains measures 57 and 58. The vocal line (C) has lyrics "my ba - by, I ain't let - tin' her go!". The piano accompaniment (P/V) includes a dynamic marking of *sfz* (sforzando) in measure 58.

59 60

I know she ain't gone too far!

This system contains measures 59 and 60. The vocal line (C) has lyrics "I know she ain't gone too far!". The piano accompaniment (P/V) includes a dynamic marking of *mp* (mezzo-piano) in measure 60.

61  
C  
Go and check each dis - co - teque, la vern and bar! Go and find

63  
C  
my ba - by 'cause I ain't let - tin' her go!

64

65  
C  
No, no!

66

*sfz* *sfz*

*Police Station*

*An officer stands by two recently arrested hookers. Deloris runs on and starts talking to the cop. Officer Eddie Souther is at his desk, listening.*

**DELORIS**

Help me! I just saw somebody kill somebody!

**EDDIE**

Who killed who?

**DELORIS**

Ernie. Ernie Williams got killed.

**EDDIE**

Ernie Williams got killed?

**DELORIS**

Yeah.

**EDDIE**

He was our best informant.

**DELORIS**

Informant?

**EDDIE**

I bet Curtis Jackson killed him.

**DELORIS**

Yeah.

**EDDIE**

Damnit.

*(He hits the desk)*

Ow!

**DELORIS**

*(Looking at Eddie)*

Wait a minute.

**EDDIE**

What?

**DELORIS**

I know you.

EDDIE

Well I know you too, Doris Carter.

DELORIS

It's Deloris Van Cartier now. As in Cartier's.

*(Beat)*

I do know you -- high school!

EDDIE

Yeah, that was me.

DELORIS

You had a crush on me.

EDDIE

Yeah, that was me.

DELORIS

I'd come around and you'd get so nervous...you'd start to sweat.

EDDIE

No, that wasn't me.

DELORIS

I called you Sweaty Eddie!

EDDIE

Look I'd appreciate it if you didn't...

DELORIS

Sweaty Eddie! How ya doin' Sweaty Eddie?

EDDIE

That's not my name.

DELORIS

Sweaty Eddie. Damn.

EDDIE

Look Doris.

DELORIS

Deloris.

EDDIE

Curtis Jackson needs to be put away. We've been working on this case for over a year. We got a lotta hidden film on him and you're not safe. If you saw Ernie get killed, you need protection and there's no protection like the Philadelphia police department. We need to hide you.

**DELORIS**

You can't hide me, how you gonna hide me...how you gonna hide this?

**EDDIE**

Here's a picture of the last guy who talked. Or what's left of him. Look.

*(He hands Deloris the picture)*

**DELORIS**

Oh my God. You gotta help me.

**EDDIE**

Then you gotta be our witness.

**DELORIS**

No way.

**EDDIE**

Deloris, Curtis will kill you. We need you testify so we can put him away.

**DELORIS**

But what's gonna happen to me?

**EDDIE**

We need a place he'd never think to look. And we gotta disguise you.

**DELORIS**

You mean I gotta go incognegro?

*(She puts on her sunglasses)*

**EDDIE**

Wait a minute.

**DELORIS**

What?

**EDDIE**

I got the perfect place. Let's go. Hurry up. We gotta move.

**DELORIS**

But what about your gun?

**EDDIE**

Guns make me nervous.

**DELORIS**

Well, ain't this my lucky day. Got a man who wants to kill me and a cop without a gun. Goody goody.

# EDDIE

PIANO/VOCAL

Song 1: I Could Be That Guy

"Sister Act"

EDDIE

## I Could Be That Guy

[5/4/12]

US Audition Version

Music: Alan Menken  
Lyric: Glenn Slater  
Song Arr.: Doug Besterman  
Vocal Arr.: M. Kosarin

Easy - rubato

EDDIE

Eddie

Sweat-y Ed-die!                      Sweat-y Ed-die!                      All of my life,

*colla voce*

*mp*

Ed.

that's what they've called me, and that's what I've been.

Ed.

The blur in the back-ground, The king of un-cool, The first at the

(all down-arps)



Ed. 11 12 13 14

of- fice, The last in the pool... And it's true! But what can I do?

(evenly)

Ed. 15 16 17 18 19

Tell me, why can't she see there's much more to me deep with-

Ed. 20 21 22 23

in?

*mf*

Solid 4  $\text{♩} = 109$

Ed. 24 25 26

Pic- ture a guy... a knight in rhine- stone ar- mor.

9/16

Ed. 27 28 29 30

Gleam in his eye, a zil-lion-watt smile

Ed. 31 32 33

Sharp threads, moves that get 'em star-in', A

Ed. 34 35 36

turn-er of heads, cool— be-yond com-par-in'. Bring-in' the pride with a spring

Ed. 37 38 39

— in his stride, and a fist - ful of style! And

Ed. 40 I... I could be that 41 42 guy.

Ed. 43 I could be the 44 dude all in white—bathed in light— 45 on the floor—

Ed. 46 Liv - in' out 47 loud as the crowd—shouts for more!— Yes, 48 I...

10/16

Ed. 49 50 51

I could hol - ler yes to des - ti - ny!

This system contains three staves. The top staff is the vocal line for Ed. 49-51, with lyrics "I could hol - ler yes to des - ti - ny!". The middle and bottom staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music features a mix of eighth and quarter notes in the vocal line and chords and eighth notes in the piano accompaniment.

Ed. 52 53

Time to step out, — No more fear, — No more doubt. It's time to

This system contains three staves. The top staff is the vocal line for Ed. 52-53, with lyrics "Time to step out, — No more fear, — No more doubt. It's time to". The middle and bottom staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music features a mix of eighth and quarter notes in the vocal line and chords and eighth notes in the piano accompaniment.

Ed. 54 55

grow some wings and start to fly!

This system contains three staves. The top staff is the vocal line for Ed. 54-55, with lyrics "grow some wings and start to fly!". The middle and bottom staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music features a mix of eighth and quarter notes in the vocal line and chords and eighth notes in the piano accompaniment.

Ed. 56 *ad lib vocal* 57 58

Oh, I,

*f*

Detailed description: This system of music covers measures 56 to 58. It features a vocal line (Ed.) and a piano accompaniment. The vocal line starts with a long note on measure 56, followed by a melodic phrase in measure 57, and ends with a short phrase in measure 58. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present in measure 57. The tempo is marked *ad lib vocal*.

Ed. 59 60

I just got ta be- lieve...

*mf*

Detailed description: This system covers measures 59 and 60. The vocal line (Ed.) begins with a melodic phrase in measure 59 and continues with a longer phrase in measure 60. The piano accompaniment consists of chords and a bass line. A dynamic marking of *mf* (mezzo-forte) is shown in measure 59. The lyrics "I just got ta be- lieve..." are written below the vocal line.

Ed. 61 62 63

I just got ta, got ta, got ta be- lieve...

Detailed description: This system covers measures 61 to 63. The vocal line (Ed.) features a repetitive melodic phrase in measure 61, followed by a similar phrase in measure 62, and a final phrase in measure 63. The piano accompaniment continues with chords and a bass line. The lyrics "I just got ta, got ta, got ta be- lieve..." are written below the vocal line.

Ed. 64 65 66

If I'd on - ly be - lieve, If I'd on -

Ed. 67 68 69 *end ad lib*

ly be - lieve, that I... yes, I — could be that guy! I could be the

Ed. 70 71

cream of the crop! — Set to pop! — All the rage! — Bliss -



Pogo Tempo

Ed. 83 84 85 +free riff

day. Ooh May-be some

Ed. 86 87 88 89 +free riff

day

rit.



**MOTHER SUPERIOR**

*(To God)*

Dear Lord, if this is a test, I cannot fail with you by my side. May she be of faith, of modesty...

**DELORIS**

*(From offstage)*

Woah! Would you look at this place—damn!

**MOTHER SUPERIOR**

Perhaps the choir of angels drowned me out and you didn't hear me lord. Faith... modesty...

*(Deloris and Eddie enter with Monsignor O'Hara)*

**DELORIS**

I'm cold!

*(She hears a small echo, then, loudly and off towards the ceiling-)*

Great acoustics!

*(Yelling back to the ceiling)*

I'm in a church!

*(It echoes back)*

With a bunch of nuns!

*(It echoes back)*

Yeah—I like that reverb. You know I'm a singer. Professional. Hey—Mother May I— When this is all over with, could I borrow this space for a few weekends? Fridays, Saturdays...

**MOTHER SUPERIOR**

Sunday is usually booked.

**DELORIS**

Hey, I just wanna say thanks for letting me stay here and—and I say this to people all the time—I really dig what you nuns are doing. I love your work. I mean at the end of "The Sound of Music," when you sisters steal the Nazi's car parts so the singing children can get away. That's good stuff.

**MOTHER SUPERIOR**

Thank you.

**DELORIS**

So listen, while I'm here, these are my ground rules. I want three meals a day and I'll need two rooms, one for my clothes, one for my down time.

**MOTHER SUPERIOR**

And these are my rules. You will stay in your room. When you are not in your room, you will behave as a nun. Do you know how a nun behaves?

**DELORIS**

Hey, I went to catholic school when I was a kid.

**MOTHER SUPERIOR**

The benefits of which are quite apparent. Now. You will only come out of your room for meals or prayer—do you pray, child?

**DELORIS**

Well, one time when I saw Donna Summer, she was wearing a white sequin dress and had a white fur—and I said to myself “Jesus Christ I wish I had that dress.” Does that count as prayer?

**MOTHER SUPERIOR**

No.

*(Beat)*

The material world has no value here. This is a different world you enter now. Behind these walls we live a life of adoration and grace.

# MOTHER SUPERIOR

## Callback

PIANO/VOCAL

Song 1: Here Within These Walls

"Sister Act"

MOTHER SUPERIOR  
DELORIS  
NUNS

# Here Within These Walls

US Audition

Music: Alan Menken  
Lyric: Glenn Slater  
Arr.: M. Kosarin

5/4/12

CUE [MS]:

Behind these walls we live a life

Strictly,  $\text{♩} = 70$

MS

1 2 3 4

of adoration and grace. This is a sanc-tu-a-ry.

MS

5 6 7 8

Out-side, life's a mess. No one's pure of spi-rit an-y long-er.

MS

9 10 11

There's no wrong or right, just wrong and wrong-er. Peo-ple have a-mused them-selves to

MS 12 13 14 15

death. Out - side, life is grim. Filled with smut and scan - dal to the

MS 16 17 18

brim. I sup - pose there may be room for Him.

*rit.*

MS 19 20 21

Frank - ly, I don't plan to hold my breath. But here with - in these

Gently and evenly

MS 22 23 24 25

walls, days are filled with grace, God is in his

*mp* *sim.*

MS 26 27 28 29

place, His wis - dom still re - spect - ed. Here with - in these

MS 30 31 32 33 34

walls, life has a dif - ferent pace from life be -

MS 35 36 37 38 39

yond our doors. And for what it's worth, this life's now

MS 40 41

yours. So put a - side your

MS 42 43 44 45

glut - tny! Put a - side your pride! As for car - nal

MS 46 47 48 49

lust, you need a break, I trust, Put it all a - side! Put a - side in -

MS 50 51 52 53

tem - p'rance! Pro - fa - ni - ty as well! Put a - side each

*legato*

MS 54 55 56 57 MS

rem - nant of your for - mer world - ly shell. Here with - in these

*rit.*

A tempo

MS 58 59 60 61

walls, all is stripped a - way. Sur-ren-der and o-

MS 62 63 64 65

bey, that's all that is ex - pect - ed. Here with-in these

MS 66 67 68 69

walls, all else is kept at bay.

MS 70 71 72 73

Though the world may go a - stray, here, e - ter - nal truths hold sway. Here with-in these

MS 74 75 76 77

walls life is tru-ly blessed! Here you're God's own

*mf*

MS 78 79 80 81

guest, ce - les - tial - ly pro - tect - ed. Here with - in these

MS 82 83 84 85

walls, All's for the ve - ry best and

MS 86 87 88 89

al - ways shall be thus. And if heav-en's

*mp* *p*

6/7



MS *Poco rubato*

90 91 92 93 94

will be done, here she'll just be one more nun. Safe with - in these

MS

95 96 97 98

walls, as one of

MS *A tempo*

99 100 101 102

us!

MS

103 104 105 106

*poco rit.*

# MARY ROBERT

Callback  
Song 2: "Raise Your Voice"

## R MARY ROBERT

"Sister Act"  
Broadway Audition

# Raise Your Voice

Audition

[11/16/11]

Song 3 of 4

Page 1 of 1

Music: Alan Menken  
Lyric: Glenn Slater  
Song Arr.: Doug Besterman  
Vocal Arr.: M. Kosarin

Solid disco beat, ♩=140

Mary Rob

Musical score for Mary Robert, measures 1-4. The score is in 4/4 time with a tempo of 140. It features a vocal line and a piano accompaniment. The lyrics are: "Tu so-lus do-mi-nus! Tu so-lus al-tis-si-mus! I - e-su Chris-te In". The piano part starts with a mezzo-forte (mf) dynamic and becomes forte (f) at measure 2.

Musical score for Nuns, measures 5-8. The score continues the vocal line and piano accompaniment. The lyrics are: "glo-ri-a De-i Pa-tris... Raise your voice!". The piano part includes a section marked "(hold and riff ad lib)" starting at measure 6. The dynamic is marked forte (f).

Musical score for Mary Robert, measures 10-13. The score continues the vocal line and piano accompaniment. The lyrics are: "Get your mo-jo rev-iv-er! Raise your voice!". The piano part continues with a strong rhythmic accompaniment.

4/2

(MARY ROBERT)

I'VE NEVER WORN CLOTHES  
THAT MIGHT MAKE PEOPLE STARE.  
I'VE NEVER REBELLED,  
OR STOOD UP AND YELLED,  
OR EVEN JUST HELD MY HEAD HIGH.

AND ALL OF THE FEELINGS UNSPOKEN,  
AND ALL OF THE TRUTHS UNSAID,  
THEY'RE ALL I HAVE LEFT  
OF THE LIFE I NEVER LED.

I'VE NEVER GONE SURFING  
OR RAN WITH A CROWD,  
OR DANCED ON A TABLE,  
OR LAUGHED MUCH TOO LOUD.  
I'VE NEVER QUITE DARED  
TO LEAVE MYSELF BARED  
I'VE JUST BEEN TOO SCARED I MIGHT FALL.

I'VE NEVER SEEN PARIS,  
SWUM NAKED,  
BEEN KISSED.  
I'VE NEVER QUITE REALIZED  
JUST HOW MUCH I'VE MISSED.  
AND WHAT DID I GET  
FOR HEDGING EACH BET?  
ANOTHER REGRET, AND THAT'S ALL.

AND ALL OF THE WISHES UNASKED FOR,  
ALL OF THE NEEDS UNFED,  
THEY'RE ALL THAT REMAIN  
OF THE LIFE I NEVER LED.

AND NOW,  
NOW THAT YOU'VE GIVEN ME ONE LITTLE TASTE OF IT,  
AND NOW, NOW THAT I KNOW WHAT I KNOW,  
WELL HOW, HOW CAN I GO ON IGNORING THE WASTE OF IT?  
AFTER ALL OF THE YEARS  
THAT I'VE CLUNG TO MY FEARS,

(MARY ROBERT)

WON'T YOU HELP ME LET GO?  
HELP ME LET GO!

DELORIS

Baby you gotta do it on your own. You can leave or you can stay but the change you're looking for? I wish I could tell you what to do but I can't.

*(Beat)*

Hey – if you feel you want a little adventure in your life, here.

*(She hands her the purple boots)*

MARY ROBERT

*(With a gasp)*

So beautiful!

DELORIS

Those are my FM boots!

MARY ROBERT

F...M?

DELORIS

Yeah FM stands for fu – fu – Father Mulcahy. And all the good work he did in Korea.

MARY ROBERT

The blessed boots of Father Mulcahy!

DELORIS

Okay honey – I just made that up.

MARY ROBERT

I know, but I'll believe in them anyway. Thank you.

*(She looks at the shoes with delight. And then)*

Take my rosary –

*(Hands Deloris a rosary)*

DELORIS

But, I don't believe in that.

MARY ROBERT

Take it anyway. You might need some extra help.

DELORIS

*(to Mary Robert)*

Enjoy those boots little sister.

*(Deloris runs off with Eddie)*

MARY ROBERT

I WANT TO BE BRAVE,  
I WANT TO BE STRONG.  
I WANT TO BELIEVE  
I'M WHERE I BELONG.  
TO STAND UP AND SAY  
I'M SEIZING THE DAY,  
TO NOT JUST OBEY, BUT TO CHOOSE.  
AND I MAY NOT SURF,  
I MAY NOT SEE FRANCE  
BUT I HAVE TO KNOW  
I STILL HAVE THE CHANCE.  
AND MAYBE I'LL MAKE  
A PAINFUL MISTAKE.  
IT'S MINE, THOUGH, TO TAKE OR REFUSE.  
AND ALL OF THE DOORS YET TO OPEN,  
ALL OF THE ROOMS AHEAD,  
THEY'RE BECKONING BRIGHT,  
SCARY AND NEW,  
BUT I'M STANDING TALL,  
AND I'M WALKING THROUGH.  
WHAT'S GONE MAY BE GONE.  
BUT I WON'T GO ON  
PLAYING DEAD—  
IT'S TIME TO START LIVING  
THE LIFE I NEVER LED!

PIANO/VOCAL

MARY ROBERT  
[DELORIS, EDDIE]

MARY ROBERT

"Sister Act"

15

# The Life I Never Led

[9/17/13]

Music: Alan Menken

Lyric: Glenn Slater

Arr.: Doug Besterman/M. Kosarin

WARN [ROB]: I want to go with you. The others - they all know that this is where they belong. They've all received their calling.

CUE [ROB]: But maybe this life isn't for me.

Warmly, poco rubato, in one

1 2 3 4 5 6 7 8

[ROB]: Or maybe it is. I don't know. DEL: Honey, I'm not a priest. ROB: I know.

9 10 11 12 13 14 15 16

A tempo

Mary Rob

But you're my friend, and I -- I want to know what I'm missing. I've

17 18 19 20 21 22 23 24

never talked back. I've nev-er slept late. I've nev-er sat down when told to stand straight. I've

25 26 27 28 29 30 31 32

nev-er let go and gone with the flow, and don't ev-en know, real-ly, why. I've

33 34 35 36 37

nev - er asked ques - tions or tak - en a dare I've nev - er worn

38 39 40 41 42

clothes that might make peo - ple stare. I've nev - er re - belled, or

43 44 45 46 47

stood up and yelled, or ev - en just held my head high.

48 49 50 51 52

And all of the feel - ings un - spok - en,

53 54 55 56

all of the truths un - said, They're

57 58 59 60 61 62

all I have left of the life I nev - er led.

63 64 65 66 67 68

I've



69

70 71 72 73 74

nev - er gone surf - ing or ran with a crowd, or danced on a ta - ble, or

*mf*

*p.* *p.* *p.* *p.* *p.*

75 76 77 78 79

laughed much too loud. I've nev - er quite dared to leave my - self

*p.* *p.*

80 81 82 83 84

bared. I've just been too scared I might fall. I've

85 86 87 88 89 90

nev - er seen Pa - ris, swum nak - ed, been kissed! I've nev - er quite rea - lized just

*p.* *p.* *p.* *p.* *p.*

91 92 93 94 95

how much I've missed. And what did I get for hedg - ing each

96 97 98 99 100

bet? An - oth - er re - gret, and that's all. And

101 102 103 104 105

all of the wish - es un - asked for, all of the

106 107 108 109 110

needs un - fed, They're all that re - main of the

111 112 113 114 115 116

life I nev - er led. And

117 118 119 120 121

now, now that you've giv - en me one lit - tle

*mf*

122 123 124 125 126

taste of it... And now,

127 128 129 130 131

now that I know what I know...

133

132 Well how, how can I go on ig -

137 no - ring the waste of it? Af - ter all of the

142 years that I've clung to my fears, won't you help me let go?

147 Help me let go!

148

149 rit.

150

151

152

132 133 134 135 136

Well how, how can I go on ig -

7 *f*

137 138 139 140 141

no - ring the waste of it? Af - ter all of the

*mf*

142 143 144 145 146

years that I've clung to my fears, won't you help me let go?

147 148 149 150 151 152

Help me let go!

*rit.*

153

Gently, poco rubato

154 155 156 157 158

DEL: Baby, you gotta do it on your own.  
You can leave or you can stay but the change you're looking for? I wish I could tell you

159 160 161 162 163 164

what to do, but I can't. Hey -- If you feel you want a little **ROB: So beautiful!** **DEL: Those are my FM boots!** **ROB: FM!**

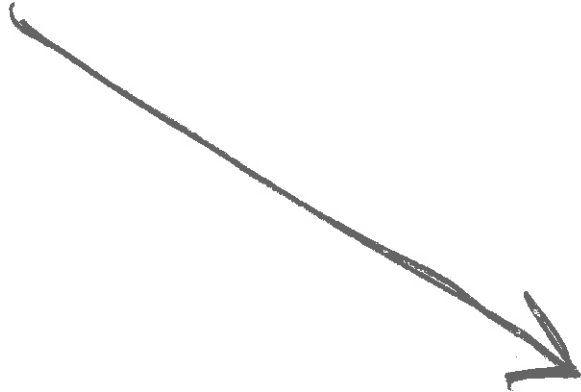
165

DEL: Yeah, FM stands for fu-- fu-- Father Mulcahy, and all the good work he did in Korea.  
**ROB: The blessed boots of Father Mulcahy!**

170 Faster

166 167 168 169 171 172 173

DEL: OK, honey, I just made that up. **DEL: But, I don't believe in that.**  
**ROB: I know, but I'll believe in them anyway. Thank you. Take my rosary.** **ROB: Take it anyway. You might need some extra help.**



184 185

DEL: Okay. enjoy those boots, little sister. [Exits] I

186

Quasi tempo

187 188 189 190 191 192 193

want to be brave. I want to be strong. I want to be - lieve I'm where I be - long. - To

194 195 196 197 198 199 200 201

stand up and say I'm seizing the day. To not just o - bey, but to choose. And

*accel.*

202 A tempo, with force

203 204 205 206 207 208 209

I may not surf, I may not see France. But I have to know I still have the chance. And

210 211 212 213 214 215 216 217

may-be I'll make a pain-ful mis-take. It's mine, though, to take or re-fuse. And

218 219 220 221 222 223 224 225

all of the doors yet to op-en, all of the rooms a-head... They're

226 227 228 229 230 231

beck-on-ing bright, scar-y and new, But I'm stand-ing tall, and

*sub. mp*  
*cresc. poco a poco*



232 233 234 235 236 237

I'm walk - ing through. What's gone may be gone, but I won't go on play - ing

238 239 240 241 242 243

dead. It's time to start liv - ing the

244 245 246 247 248 249

life I nev - er led!

250 251 252 253 254 255 256 257

rall. sfz

APPLAUSE SEGUE

*Changing room*

*Deloris is in her street clothes. Mary Robert enters.*

**MARY ROBERT**

Deloris?

**DELORIS**

Oh you scared me.

**MARY ROBERT**

Tomorrow is the biggest day of our lives. How can you leave us now?

**DELORIS**

Baby I gotta think about my own life.

**MARY ROBERT**

Then I want to go with you.

**DELORIS**

What?

**MARY ROBERT**

I want to go with you. The others - They all know that this is where they belong. They've all received their calling. But maybe this life isn't for me.

#15 - *The Life I Never Led*

Or maybe it is. I don't know.

**DELORIS**

Honey, I'm not a priest.

**MARY ROBERT**

I know. But you're my friend and I...I want to know what I'm missing.

I'VE NEVER TALKED BACK.  
I'VE NEVER SLEPT LATE.  
I'VE NEVER SAT DOWN  
WHEN TOLD TO STAND STRAIGHT.  
I'VE NEVER LET GO  
AND GONE WITH THE FLOW,  
AND DON'T EVEN KNOW, REALLY, WHY.

I'VE NEVER ASKED QUESTIONS  
OR TAKEN A DARE.