

PIANO/VOCAL

Mary Robert
[Deloris]

“Sister Act”

17

The Life I Never Led

[1/6/09]

Music: Alan Menken

Lyric: Glenn Slater

Arr.: Doug Besterman/M. Kosarin

CUE [MARY ROBERT]: Ever since you came here,
everything's changed! I've changed!

Starts in easy one, steady tempo

1 2 3 4 5 6 7 8 Mary Rob

You showed me so many things I never thought I could do, never thought I could be— never even thought— I've

9 10 11 12 13

nev - er talked back. I've nev - er slept late. I've nev - er sat

14 15 16 17 18 19

down when told to stand straight. I've nev - er let go and gone with the

20 21 22 23 24

flow, and don't ev - en know, real - ly, why. I've

25 26 27 28 29

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

30 31 32 33 34

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

35 36 37 38 39

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

40 41 42 43 44

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

45 46 47 48

all of the truths un - said, — They're

49 50 51 52 53 54

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

DELORIS: Yeah, life's one big ol' to-do list, ain't it? Toss me that coat, please.

55 56 57 58 59 60

I've

61 62 63 64 65 66

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

mf

Detailed description: This system contains measures 61 through 66. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "nev - er gone surf - ing or ran with a crowd, or danced on a ta - ble, or". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand plays a bass line with quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part. Pedal markings (p.) are present under the bass line.

67 68 69 70 71

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

Detailed description: This system contains measures 67 through 71. The vocal line continues with the lyrics: "laughed much too loud. I've nev - er quite dared to leave my - self". The piano accompaniment continues with similar melodic and harmonic patterns as the previous system. Pedal markings (p.) are present under the bass line.

72 73 74 75 76

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

Detailed description: This system contains measures 72 through 76. The vocal line continues with the lyrics: "bared. I've just been too scared I might fall. I've". The piano accompaniment continues. Pedal markings (p.) are present under the bass line.

77 78 79 80 81 82

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

Detailed description: This system contains measures 77 through 82. The vocal line continues with the lyrics: "nev - er seen Pa - ris, swum nak - ed, been kissed! I've nev - er quite rea - lized just". The piano accompaniment continues. Pedal markings (p.) are present under the bass line.

83 84 85 86 87

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

Musical notation for measures 83-87. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a steady eighth-note accompaniment with some melodic movement. The left-hand part provides harmonic support with chords and single notes. Dynamics include piano (p) and piano fortissimo (p^{ff}).

88 89 90 91 92

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

Musical notation for measures 88-92. The vocal line continues in treble clef. The piano accompaniment maintains the eighth-note accompaniment in the right hand and harmonic support in the left hand. Dynamics include piano (p) and piano fortissimo (p^{ff}).

93 94 95 96 97

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

Musical notation for measures 93-97. The vocal line continues in treble clef. The piano accompaniment maintains the eighth-note accompaniment in the right hand and harmonic support in the left hand. Dynamics include piano (p) and piano fortissimo (p^{ff}).

98 99 100 101 102

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

Musical notation for measures 98-102. The vocal line continues in treble clef. The piano accompaniment maintains the eighth-note accompaniment in the right hand and harmonic support in the left hand. Dynamics include piano (p) and piano fortissimo (p^{ff}).

103 104 105 106 107 108

life I nev - er led. And

109 110 111 112 113

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

mf

114 115 116 117 118

taste of it, And now,

119 120 121 122 123

now that I know what I know,



124 125 126 127 128

Well how, how can I go on ig -

129 130 131 132 133

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

134 135 136 137 138

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

139 140 141 142 143 144

Help me let go!

rit.

DELORIS: Girlfriend, if you wanna skinny-dip and skateboard and all that, you got my blessing.

Gently, poco rubato

But right now I got a life to live too, and I gotta make sure no one stops me from doin' it.
I can't help you right now - I gotta think of me. Wait. [Pulls off boots.]

Here. If you're ever stuck, just click 'em three times. I saw it in a movie once. I think it worked.

MARY ROB: Thank you. And [removes rosary] -- I hope this works for you. **DEL:** Thanks.

Quasi tempo

want to be brave. I want to be strong. I want to be -

174 175 176 177 178

lieve I'm where I be - long. To stand up and say I'm

179 180 181 182 183 184

seiz-ing the day, to not just o - bey, but to choose. And

accel.

Tempo I°

185 186 187 188 189 190

I may not surf, I may not see France. But I have to know I

f

191 192 193 194 195 196

still have the chance. And may - be I'll make a pain - ful mis - take. It's

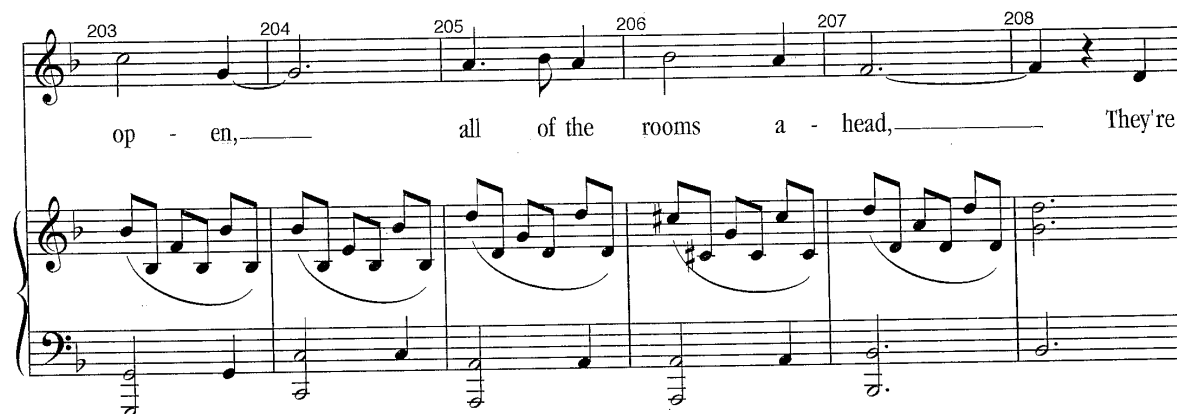
197 198 199 200 201 202

mine, though, to take or re - fuse. And all of the doors yet to



203 204 205 206 207 208

op - en, all of the rooms a - head, They're



209 210 211 212 213 214

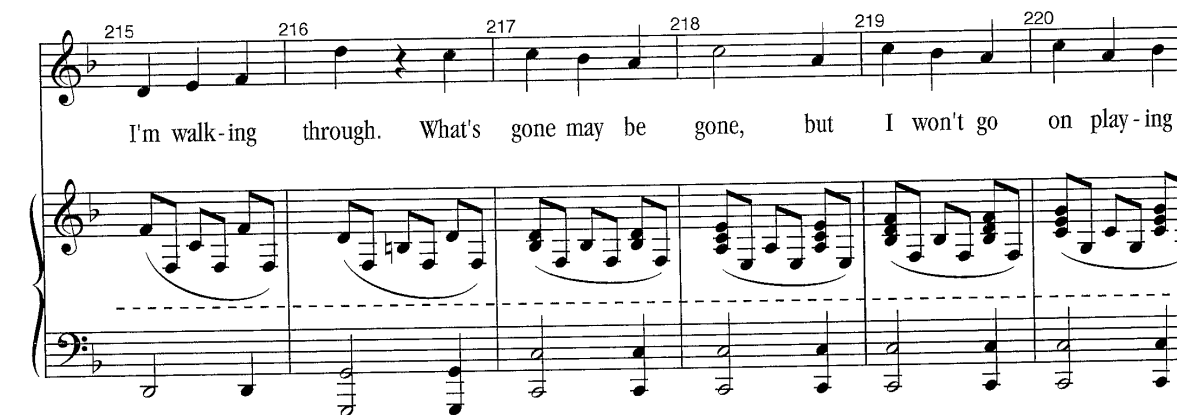
beck-on - ing bright, scar - y and new, But I'm stand - ing tall, and

sub. mp
cresc. poco a poco



215 216 217 218 219 220

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



221 222 223 224 // 225 226

Slower

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

227 228 229 230 231 232

life I nev - er led! _____

233 234 235 236

237 238 239 240

APPLAUSE SEGUE