

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
Arranged by JOSH TSAI

Mysteriously ♩ = 144

Rubato
HARRY:

5

Un - der - neath these stairs, I hear the

8

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

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-gether 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

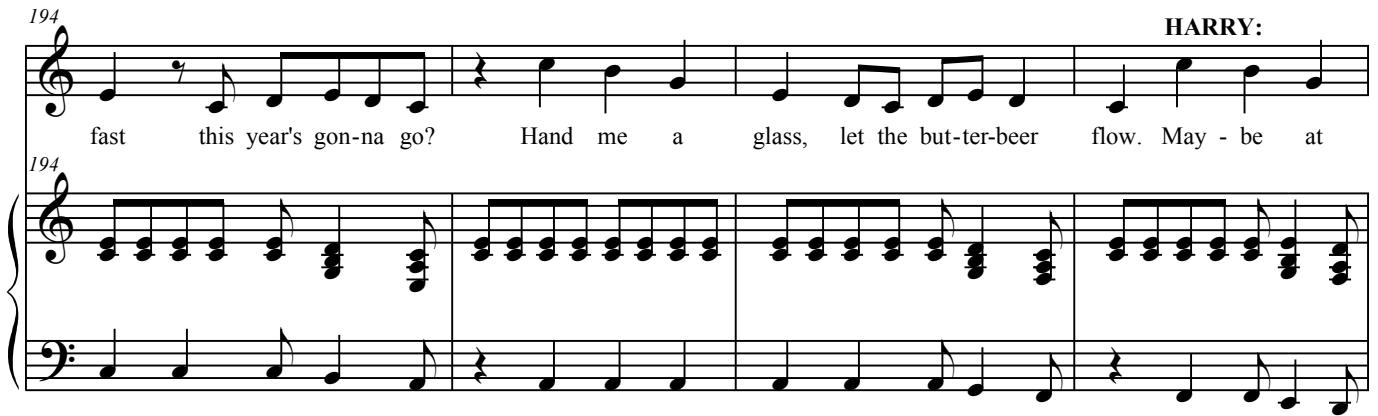
GOYLE:

___ 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

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! Al

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

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

241

gob - lins and ghosts___ and to mag - i - cal feasts. It's all that I love___ and it's all___

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!***

ff

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:

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

BOTH:

7 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:**

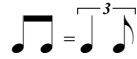
You like plot-ting a gar-den, and I like plot-ting to kill. You think that you should

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. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 24 contains the lyrics 'you have no friends, — hey that's a sur - prise. —'. Measure 25 is a continuation of the previous line. Measure 26 contains the lyrics 'I guess it's plain to see —'. The piano accompaniment includes chords and moving lines in both hands.

27

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

Musical score for measures 27-31. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 27 contains the lyrics '— when you look at you and me, — we're diff-erent, diff - erent, as can'. Measures 28-31 continue the musical phrase with various chordal textures and melodic lines.

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. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 32 contains the lyrics 'be. You're a sis-sy, a twot, a girl! I'm the dark-est of'. Measures 33-35 continue the musical phrase with a 'Straight Eighths' pattern in the piano accompaniment and a triplet of eighth notes in the vocal line at the end of measure 35.

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 melodic line with eighth notes and a triplet of eighth notes. The left hand provides a simple harmonic accompaniment with quarter 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 a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

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 first line, ending with a long note in the bass 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?

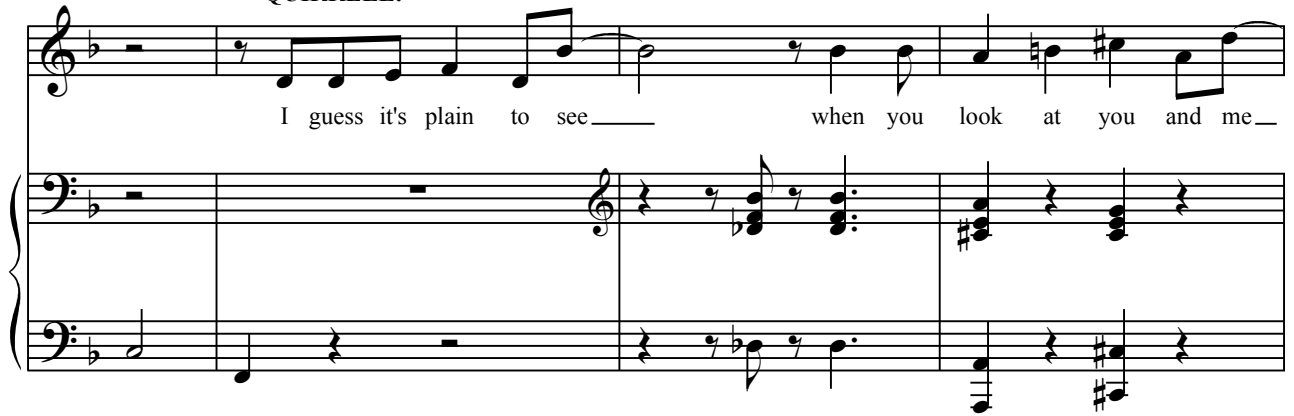
p

DIFFERENT AS CAN BE (REPRISE)

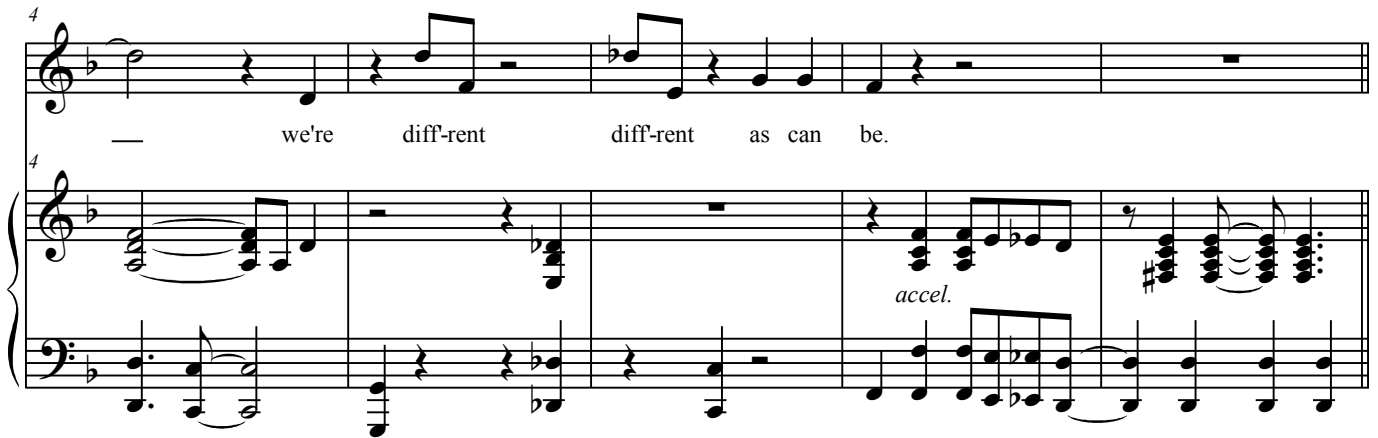
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Steadily 
QUIRRELL:



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

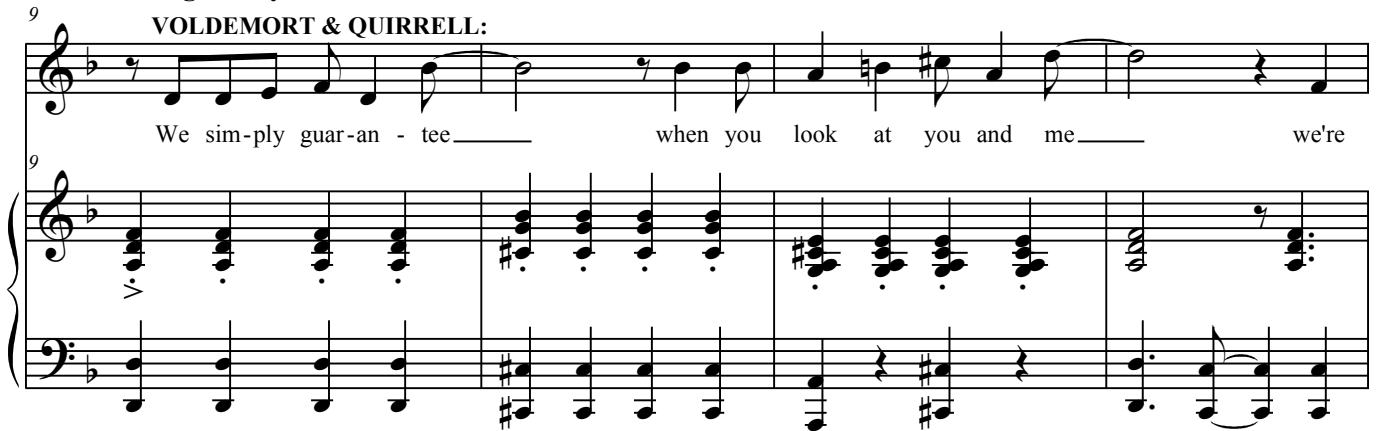


4 _____ we're diff-rent diff-rent as can be.

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, don't know a - ny spells, still let's re - e - val - u - ate our op - tions throw out old pre - sump-tions 'cause man - age to do well but there's

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and melodic fragments. The vocal line includes lyrics with hyphens indicating syllables across notes.

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 ___ sat there and got luck-y in fact, I'm a - lone
 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. 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, starting at measure 5. The vocal line 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 includes triplets in the bass line.

Third system of musical notation, starting at measure 9. The vocal line 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 includes triplets in both the treble and bass lines.

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

The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. The first system shows the beginning of the piano accompaniment. The second and third systems continue the piano accompaniment. The fourth system introduces two vocal lines: Ron's line (1st time only) and Draco's line (2nd time only). Ron's line has the lyrics "Here I am face to" and Draco's line has the lyrics "What? What the". The piano accompaniment continues throughout the vocal lines.

3

5

7

RON: (1st time only)

Here I am face to

DRACO: (2nd time only)

What? What the

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 the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. 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?'. Measure numbers 10 and 11 are indicated at the start of the vocal and piano staves respectively.

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 the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. 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'. Measure numbers 12 and 13 are indicated at the start of the vocal and piano staves respectively.

15

beau-ti - ful ___ to me. It seems like ___ my
Dra - co, wake up I'm mis - tak - en. She is the

18

eyes have been trans - fi-gured, some-thing deep in - side has changed
hot-test girl I've e - ver ___ seen, now ___ 'cause she's like a girl I've ne - ver ___ seen,

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

24

This could mean dan - -

24

This could mean dan - -

24

27

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

27

ger! 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

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. ___

fal-ling ___ in love with Her-mio - ne Gran - - - - -

39

2.

- - - - - ger. ___

43

I wan-na let her know ___ but I can't let it show, she'd laugh poor Weas-ley

I wan-na let her know I feel so quea-sy but I can't let it show ___

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 with lyrics: "wide but hold that trig - ger _____ This could mean". The middle staff is another vocal line with lyrics: "e - ver be _____ so mean _____ This could mean". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. 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 with lyrics: "dan - - ger!". The middle staff is another vocal line with lyrics: "dan - - ger!". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features 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 ___

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

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 of music for measures 80, 81, and 82. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is 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 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 contains three staves of music for measures 83, 84, and 85. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is 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 piano part continues with the eighth-note bass line and chords.

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

13

foot my lit - tle foot and with that foot

= 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!

82 $\text{♩} = 120$ **DEATH EATERS:**

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

rall.

87

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

92

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

Glissando

3 3

95

$\text{♩} = 160$

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

99

ALL: $\text{♩} = 120$

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

(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!

117

122

122

MISSING YOU

Words and Music by DARREN CRISS and AJ HOLMES

Arranged by JOSH TSAI

Mournfully

HARRY:

The first system of music consists of four measures. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment includes a repeating eighth-note pattern in the bass line and a more complex melodic line in the right hand.

5

5

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

The second system contains measures 5 and 6. The vocal line continues with the lyrics. The piano accompaniment features a long, sustained chord in the right hand that spans across both measures, with a melodic line in the left hand.

7

7

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

The third system contains measures 7 and 8. The vocal line continues with the lyrics. The piano accompaniment features a long, sustained chord in the right hand that spans across both measures, with a melodic line in the left hand.

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 _____

19

23

QUIRRELL:

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

23

25

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

25

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, roller 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—

47

rit.

50 **HARRY:**

I'm just mis-sing you— I'm just mis-sing you—

50

I'm just mis-sing you.

50

a tempo

53


(umm... well these measures are here for spacing purposes... so yeah...)

53

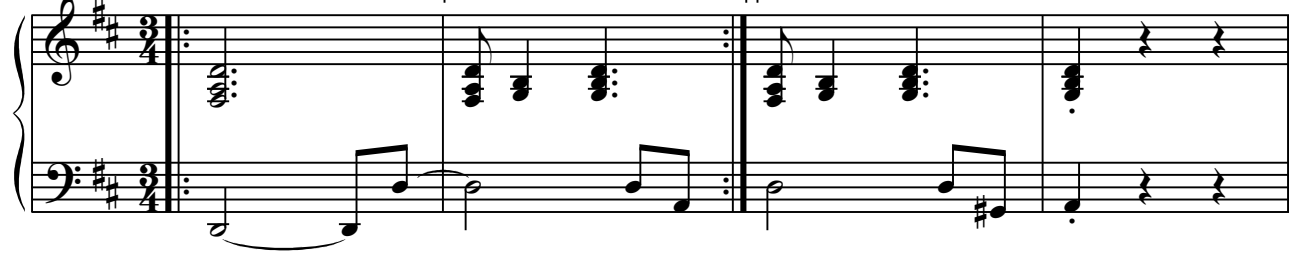
53

NOT ALONE

Words and Music by DARREN CRISS and AJ HOLMES
Arranged by JOSH TSAI

Moderate Ballad 

1, 2. last time

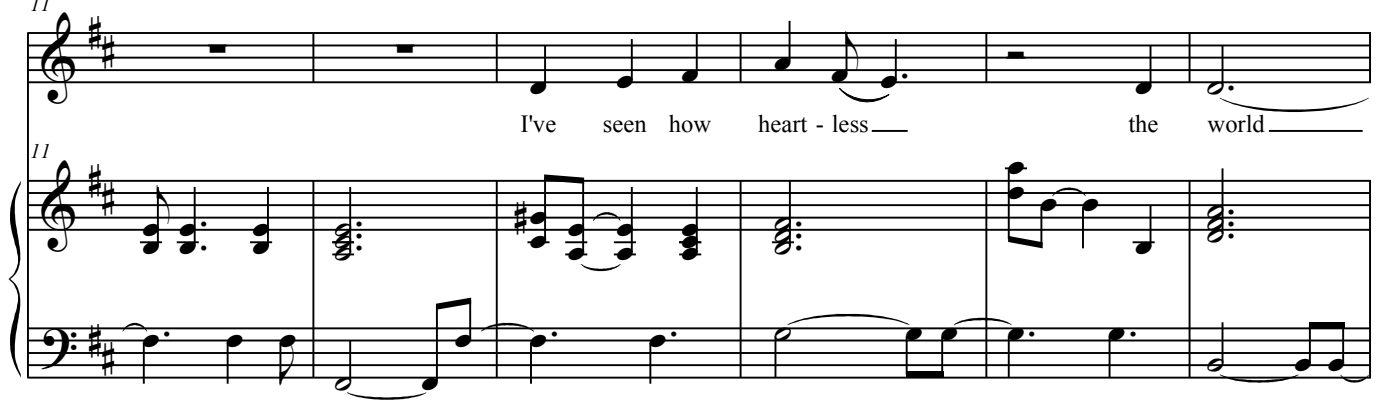


5 GINNY:

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
I'll al - ways do my best to make
Every time I see you smil - ing and I feel you so

28

28

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!)

55

Now I still have trou - ble

60

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 rhythmic pattern of eighth and quarter notes in the right hand and a steady bass line in the left 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 G4, A4, B4, and C5 in measure 72. The piano accompaniment continues with a similar rhythmic pattern, featuring a more active right hand with eighth and quarter notes.

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, followed by a double bar line and a key signature change to D major. The piano accompaniment includes a double bar line and a key signature change to D major. The vocal line includes the lyrics 'Ba - by you're not a-lone' starting in measure 78. The piano accompaniment features a steady bass line and a right hand with chords and moving lines.

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 is silent. The left hand plays a steady eighth-note bass line with a triplet of eighth notes in every measure.

5 **RON:**

5 He thinks that we're fin-ished he thinks that we're done he thinks that it's o-ver

Piano accompaniment for Ron's line. The right hand plays chords, and the left hand continues the eighth-note bass line with triplets.

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

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

Piano accompaniment for Ron's line. The right hand plays chords, and the left hand continues the eighth-note bass line with triplets.

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!