

for Stagerights Show Choir  
of Washington High School

# Mercy

arr. Martin Hearne

Words and Music by  
Stephen Booker & Aimee Duffy

$\text{♩} = 130$

SOPRANO I

SOPRANO II

ALTO

PIANO

$\text{♩} = 130$

*synth cues*  
*mf*

5 *f*

S. I

Yeah, yeah, yeah.\_\_\_\_ Yeah, yeah, yeah.\_\_\_\_

S. II

Yeah, yeah, yeah.\_\_\_\_ Yeah, yeah, yeah.\_\_\_\_

A.

Yeah, yeah, yeah.\_\_\_\_ Yeah, yeah, yeah.\_\_\_\_

Pno.

*f*

9 *Solo or section mf*

S. I

S. II *mf*

A. *mf*

Pno.

13 **13**

S. I

S. II

A.

Pno. *mf*

17

S. I  
knees, I beg you, please, stop play ing games.

S. II  
oo, oo, oo, oo, oo, oo.

A.  
oo, oo, oo, oo, oo, oo.

Pno.

20

S. I  
I don't know what this is\_\_\_ but you got me good, just like you knew you would.

S. II  
I don't know what this is\_\_\_ but you got me good,

A.  
I don't know what this is\_\_\_ but you got me good,

Pno.

23

S. I  
I don't know what you do \_\_\_\_\_ but you do it well,

S. II  
*Divis SII/A accordingly*  
I don't know what you do \_\_\_\_\_ but you do it well,

A.  
*altos* ↘  
Oo, oo, oo, oo. Do \_\_\_\_\_ but you do it well.

Pno.

26

S. I  
I'm un - der your spell. \_\_\_\_\_ *f* You got me beg-ging you for

S. II  
Oo, oo.

A.  
Oo, oo.

Pno.

29

S. I  
mer - cy. Why won't. you re - lease me?

S. II  
*mf*  
Yeah, yeah, yeah. Yeah, yeah,

A.  
*mf*  
Yeah, yeah, yeah. Yeah, yeah,

Pno.

32

S. I  
You got me beg-gin you for mer - cy. Why won't you re - lease

S. II  
yeah. Yeah, yeah, yeah.

A.  
yeah. Yeah, yeah, yeah.

Pno.

35

S. I  
— me? I said, "re-lease\_\_\_\_\_

S. II  
Yeah, yeah, yeah.\_\_\_\_ Yeah, yeah, yeah.\_\_\_\_

A.  
Yeah, yeah, yeah.\_\_\_\_ Yeah, yeah, yeah.\_\_\_\_

Pno.

39

41

*mf*

S. I  
me." Now you think that I\_\_\_\_\_ will be some-thing on the

*mf*

S. II  
Yeah, yeah, yeah. Now you think that I\_\_\_\_\_ will be some-thing on the

*mf*

A.  
Yeah, yeah, yeah. Now you think that I\_\_\_\_\_ will be some-thing on the

*mf*

Pno.

43

S. I  
side but you got\_ to un-der-stand that I need a man who can take my hand.

S. II  
side but you got\_ to un-der-stand that I need a man who can take my hand.

A.  
side but you got\_ to un-der-stand that I need a man who can take my hand.

Pno.

47

S. I  
Yes, I do! I don't know what this is\_\_\_ but you got me good,

S. II  
Yes, I do! I don't know what this is\_\_\_ but you got me good,

A.  
Yes, I do! I don't know what this is\_\_\_ but you got me good,

Pno.

50

S. I  
just like you knew you would. — I don't know what you do\_

S. II  
just like you knew you would. — I don't know what you do\_

A.  
just like you knew you would. — I don't know what you do\_

Pno.

53

S. I  
— but you do it well, — I'm un - der your spell. —

S. II  
— but you do it well, — Oo, oo.

A.  
— but you do it well, — Oo, oo.

Pno.

57

56 *f*

S. I  
You got me beg-ging you for mer - cy. Why won't you re - lease

S. II  
You got me beg-ging you for mer - cy. Why won't you re - lease

A.  
You got me beg-ging you for mer - cy. Why won't you re - lease

Pno.

59

S. I  
— me? You got me beg-gin you for mer - cy. Why won't you re-lease

S. II  
— me? You got me beg-gin you for mer - cy. Why won't you re-lease

A.  
— me? You got me beg-gin you for mer - cy. Why won't you re-lease

Pno.

63

S. I  
— me? I said, "re - lease

S. II  
— me? Yeah. Yeah, yeah, yeah.

A.  
— me? Yeah. Yeah, yeah, yeah.

Pno.

69

*mf*

67

S. I  
me". I'm beg-ging you for mer - cy, just why won't

S. II  
Yeah, yeah, yeah.

A.  
Yeah, yeah, yeah.

Pno.  
*drum cues*

71

S. I  
—you re-lease me? I'm beg-ging you for mer - cy. You got me beg - ging,

S. II  
*mf*  
I'm beg-ging you for mer - cy. You got me beg - ging,

A.  
*mf*  
You got me beg - ging,

Pno.

79

76

S. I  
you got me beg - ging, you got me beg - ging.

S. II  
you got me beg - ging, you got me beg - ging.

A.  
you got me beg - ging, you got me beg - ging.

Pno.

80

S. I

S. II

A.

Pno.

Musical score for measures 80-83. The vocal parts (S. I, S. II, A.) are silent, indicated by horizontal lines. The piano accompaniment (Pno.) features a complex texture with chords and moving lines in both the right and left hands. The key signature has four flats, and the time signature is 4/4.

84

S. I

S. II

A.

Pno.

Musical score for measures 84-87. The vocal parts (S. I, S. II, A.) are silent, indicated by horizontal lines. The piano accompaniment (Pno.) continues with a complex texture of chords and moving lines in both hands. The key signature and time signature remain the same as in the previous system.

88

S. I *f*  
You got me beg-ging you for mer- cy.

S. II *f*  
You got me beg-ging you for mer- cy.

A. *f*  
You got me beg-ging you for mer- cy.

Pno. *f*

92

S. I  
Why won't you re - lease\_\_\_ me? You got me beg-gin you for mer - cy.

S. II  
Why won't you re - lease\_\_\_ me? You got me beg-gin you for mer - cy.

A.  
Why won't you re - lease\_\_\_ me? You got me beg-gin you for mer - cy.

Pno.

96

S. I  
Why won't. you re - lease\_\_\_ me? Why won't. you re -

S. II  
Why won't. you re - lease\_\_\_ me? Why won't. you re -

A.  
Why won't. you re - lease\_\_\_ me? Why won't. you re -

Pno.

99

S. I  
lease\_\_\_ me?\_\_\_ Got me beg-ging you for mer - cy!

S. II  
lease\_\_\_ me?\_\_\_ Got me beg-ging you for mer - cy!

A.  
lease\_\_\_ me?\_\_\_ Got me beg-ging you for mer - cy!

Pno.