

from THE GREATEST SHOWMAN
COME ALIVE

For 3-Part Mixed* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:25

Arranged by
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Words and Music by
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Rhythmic and Percussive (♩ = ca. 118)
 F(N.C.)

Piano *mf*

4
 Part I *unis. mf*
 Part II You stum - ble through... your days, — got your
 Part III *mf*

F2 Cm7(add4)

head hung — low, your sky's a shade of grey —

B♭sus₂ B♭m

*Available separately: SATB (00285098), 3-Part Mixed (00285099),
 SSA (00285100), ShowTrax CD (00285102)

Combo Parts available as a digital download (00285101)
 (tpt 1-2, tsx, tbn, bsx, syn, gtr, b, dm, perc)
halleonard.com/choral

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— Like a zom - bie in a maze, — you're a -

F(add9) Cm7(add4)

sleep in - side, but you can shake a - wake

Bbsus₂ Bbm

12 *unis. f* 'Cause you're just a dead man walk - in', — think-in' that's your on - ly op - tion —

Dm Fmaj7/C

But you can flick the switch and bright-en up your dark - est day

B \flat sus2 B \flat C Dm

14

unis.
Sun is up and the col-or's blind - in' Take a world and re - de-fine it

Dm Fmaj7/C

16

mf
Leave be - hind your nar - row mind You'll nev-er be the same Come a - live,

B \flat 7sus *mf*

18

— come a - live, — Go and light — your light Let it burn —

mf

come a - live, — come a - live —

F Cm7(add4) F/Bb

20

— so bright Reach-in' up, — to the sky, — and it's o -

unis.

reach-in' up, — to the sky —

F Cm7(add4)

23

- pen wide You're e - lec - tri - fied — And the world —

f

F/Bb Bbm(maj7) F

f

26

b

28

unis.

— be - comes a fan - ta - sy, and you're more_ than you could ev - er be, 'cause you're dream -

28

- in' with your eyes_ wide o - pen And you know_

30

— you can't go back a - gain to the world_ that you were liv - in' in, 'cause you're dream -

32

- in' with your eyes__ wide o - pen So come a - live!__

Bb Bb2

34

38 *mf*

I see it in__ your eyes__

mf

F(N.C.) F(add9)

mf

36

You be - lieve that__ lie that you need to__ hide your face

Cm7(add4) Bbsus₂⁴ Bbm

39

A - fraid to step out - side _____ so you lock the _____ door But

F Cm7(add4) Bbsus₄²

42

46 *unis. f*
 don't you stay . that... way No more liv - in' in _____ those shad - ows_

Bbm Dm7 *f*

45

f
 You and me, we know how that goes 'Cause once you see it, oh, - you'll

Fmaj7/C Bb2

47

unis.

nev-er, nev-er be the same A lit-tle bit of light-nin' strik - in'...

B \flat C Dm Dm7

49

unis.

bot-tled up to keep on shin-in' You can prove there's more to you You

Fmaj7/C B \flat 7sus

51

ff 54

can-not be a-fraid Come a - live, come a - live,

ff

F

ff

53

Go and light your light Let it burn so bright Reach-in' up

Cm7(add4) *F/Bb*

55

to the sky, and it's o - pen wide You're e - lec -

F *Cm7(add4)* *F/Bb*

58

62 *unis.*
- tri - fied And the world be - comes a fan - ta - sy, and you're more

Bbm(maj7) *F* *Cm7(add4)*

61

— than you could ev - er be, 'cause you're dream - in' with your eyes_ wide o -

63

- pen And we know_ we can't go back a - gain to the world_

65

— that we were liv - in' in, 'cause we're dream - in' with our eyes_ wide o -

67

71 *ff* *unis.*

- pen So come a-live! Come one, come all,

Detailed description: This system contains measures 70 and 71. The vocal line starts with a rest in measure 70, then sings 'So come a-live!' in measure 71. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A box around the number 71 indicates the start of a new section. The dynamic marking *ff* is present above the piano part in measure 71. The instruction *unis.* is written above the vocal line in measure 71.

Bb2 *F* *F(add4)/Eb*

69

Detailed description: This system contains measures 69, 70, and 71. It shows the piano accompaniment for the first system. Measure 69 has a complex chord structure. Measure 70 has a whole note chord *F*. Measure 71 has a whole note chord *F(add4)/Eb*. The dynamic marking *ff* is present above the piano part in measure 71. The measure number 69 is written below the first measure.

come in, come on To an - y - one who's burst-

Detailed description: This system contains measures 72, 73, and 74. The vocal line continues with 'come in, come on' in measure 72 and 'To an - y - one who's burst-' in measure 73. The piano accompaniment continues with the same rhythmic pattern. The measure number 72 is written below the first measure.

Dbmaj13(#11) *F/C*

72

Detailed description: This system contains measures 72, 73, and 74. It shows the piano accompaniment for the second system. Measure 72 has a whole note chord *Dbmaj13(#11)*. Measure 73 has a whole note chord *F/C*. Measure 74 has a whole note chord *Dbmaj13(#11)*. The measure number 72 is written below the first measure.

unis.

- in' with a dream Come one, come all, you hear the call.

Detailed description: This system contains measures 75, 76, and 77. The vocal line continues with '- in' with a dream' in measure 75 and 'Come one, come all, you hear the call.' in measure 76. The piano accompaniment continues with the same rhythmic pattern. The instruction *unis.* is written above the vocal line in measure 76.

G7/B *F(add4)/Eb* *Dbmaj7(#11)*

74

Detailed description: This system contains measures 75, 76, and 77. It shows the piano accompaniment for the third system. Measure 75 has a whole note chord *G7/B*. Measure 76 has a whole note chord *F(add4)/Eb*. Measure 77 has a whole note chord *Dbmaj7(#11)*. The measure number 74 is written below the first measure.

— To an - y - one who's search - in' for a way — to break

77

F/C G7/B

f free, — *unis. ff* And the world —
 free, — break — free! —

free, break — free! —

79

Ab(add2) Bb(add2) N.C. F

f *ff*

82

— be - comes a fan - ta - sy, and you're more — than you could ev - er be, 'cause you're dream -

82

Cm11

- in' with your eyes— wide o - pen *unis.* And we know—
 — we can't go back a - gain to the world— that we were liv - in' in, 'cause we're dream-
 - in' with our eyes— wide o - pen *unis.* and the world—

Eb2 Bb F
 Cm11 Eb2
 Bb6 F

84 86 88

COME ALIVE - 3-Part Mixed

— be-comes a fan - ta - sy, and you're more_ than you could ev - er be, 'cause you're dream-

90 Cm7(add4) Eb2

- in' with your eyes_ wide o - pen And we know_

92 Bb6 F

— we can't go back a - gain to the world_ that we were liv - in' in, 'cause we're dream-

94 Cm7(add4) Eb2

- in' with our eyes wide o - pen 'Cause we're dream -

96

Bb6 Eb2

- in' with our eyes wide o - pen So come a - live! -

98

Bb6 Bb

100

F 8: fff ^ 8vb

