

From THE GREATEST SHOWMAN

The Greatest Show

For SAB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 4:00

Arranged by
MARK BRYMER

Words and Music by **BENJ PASEK**
and **JUSTIN PAUL**

Driving, with swagger (♩ = ca. 78)
N.C.

Piano

f

The piano introduction consists of two measures in 4/4 time, featuring a driving eighth-note accompaniment in both hands. The right hand has a melodic line with eighth-note pairs, while the left hand provides a steady eighth-note bass line. The dynamic is marked *f*.

Soprano *unis. ff* Hand Clap

Alto Whoa

Baritone *ff* Foot Stomp

The first vocal phrase spans two measures. The Soprano part is marked *unis. ff* and includes a 'Hand Clap' instruction. The Alto part has the vocalization 'Whoa'. The Baritone part is marked *ff* and includes a 'Foot Stomp' instruction. The piano accompaniment continues with the driving eighth-note pattern.

ff

3

gub

The piano accompaniment for the second vocal phrase features a triplet of eighth notes in the right hand, marked *ff*. The left hand continues with eighth notes. A 'gub' (guitar) instruction is shown below the staff.

Hand Clap

Whoa

Foot Stomp

Whoa

Foot Stomp

Hand Clap

The second vocal phrase spans two measures. The Soprano part is marked *ff* and includes 'Hand Clap' instructions. The Alto part has 'Whoa'. The Baritone part is marked *ff* and includes 'Foot Stomp' instructions. The piano accompaniment continues with the driving eighth-note pattern.

7

gub

The piano accompaniment for the third vocal phrase features a triplet of eighth notes in the right hand, marked *ff*. The left hand continues with eighth notes. A 'gub' (guitar) instruction is shown below the staff.

* Available separately: SATB (00251983), SAB (00251984), SSA (00251985), ShowTrax CD (00251987)

Combo parts available as a digital download (00251986)

(tpt 1-2, asx, tbn, bsx, syn, gtr, b, dm)

halleonard.com/choral

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.

This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this musical work is prohibited.

Copyright © 2017 Breathelike Music, Pick In A Pinch Music and T C F Music Publishing, Inc.
This arrangement Copyright © 2017 Breathelike Music, Pick In A Pinch Music and T C F Music Publishing, Inc.
All Rights for Breathelike Music and Pick In A Pinch Music Administered Worldwide by Kobalt Songs Music Publishing
All Rights Reserved. Used by Permission



11

Male Solo *mf*

La-dies and gents, this is the mo-ment you've wait-ed for

Hand Clap

Whoa _____

Foot Stomp

11

N.C.

10

8vb

You've been search-in' in the dark;_ your sweat soak-in' through the floor

ff

Hand Clap

Whoa _____

ff

Foot Stomp

13

8vb

And bur - ied in your bones_ there's an ache that you can't ig - nore,

Whoa

Hand Clap

Foot Stomp

15

8^{va}

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "And bur - ied in your bones_ there's an ache that you can't ig - nore,". The second staff is a guitar line with a melodic line and a bass line, featuring a "Hand Clap" and "Foot Stomp" indicated by 'x' marks. The piano accompaniment starts at measure 15, with a treble clef and bass clef. A dashed line with "8^{va}" indicates an octave shift for the piano part.

f tak - in' your breath, steal - in' your mind, and all that was real_ is left_ be - hind_

G2

Gm/D

17

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major with lyrics: "tak - in' your breath, steal - in' your mind, and all that was real_ is left_ be - hind_". The second staff is a guitar line with a melodic line and a bass line, featuring a "Hand Clap" and "Foot Stomp" indicated by 'x' marks. The piano accompaniment starts at measure 17, with a treble clef and bass clef. Chords G2 and Gm/D are indicated above the piano part.

19

mf

Don't fight it, it's com-in' for you, run-nin' at you It's on-ly this mo-ment, don't care what comes af-ter

mf

Gm

mf

19

Your fe-ver dream, can't you see get-tin' clos-er Just sur-ren-der 'cause you feel the feel-in' tak-in' o-ver

21

23

Oh

Oh

It's fire, - it's free-dom, it's flood-in' o - pen It's the preach-er in the pul-pit and your blind de-vo-tion

G5

Gsus

Gm

G5

Gsus

Gm

23

Oh

There's some - thin' break - in' at the brick of ev - 'ry wall that's hold - in'

G5 Gsus Gm

25

unis. f **27** *unis.*

So tell me, do you wan - na go... — ...where it's cov - ered in all the col - ored lights, —

all that you know —

D5 F5 Bb F(add4)

f

26

8vb — — — — —

unis. *unis.*

— where the run - a - ways are run - nin' the night? — Im - pos - si - ble comes true, it's tak - in' o -

Gm Eb5 Bb D7

28

8vb — — — — —

ff

ver you. Oh! This is the great - est show! We light it up, we won't_ come

Gm Eb5 N.C. Bb F(add4)

30

(8^{vb})

unis.

down And the sun can't stop us_ now_ Watch-in' it come_ true, it's tak-in' o -

Gm Eb5 Bb D7

32

(8^{vb})

Small Mixed Group *f* 36

Ah

unis. f

ver you. Oh! This is the great - est show! Whoa_ Co -

Gm Eb5 N.C. Gm

34

(8^{vb})

36

Ah

los-sal we come, - these ren-e-gades in the ring ' Whoa Where the lost...

G5/Eb

37

40

Ah

... get found... and we crown 'em the cir-cus kings Don't try to fight it, it's com-

Don't fight it, it's com-in' for you, run-nin' at you

40

C5 D5 G5

39

Ah

in', You know it's on - ly this mo -

It's on - ly this mo - ment, don't care what comes af - ter

41

Ah

ment, shin - in', shin - in',

It's blind - in', out - shin - in' an - y - thing that you know

42

unis.

Just sur - ren - der, 'cause you're com - in' and you wan - na go...—

Eb5

43

44 *unis.* *unis.*

— ...where it's cov-ered in all the col - ored lights,— where the run-a-ways are run-nin'the night.

Bb *F(add4)* *Gm* *Eb5*

44

8^{vb}

unis. *ff*

— Im-pos-si-ble comes true, in-tox-i-cat-in' you Oh! This is the great - est show!

ff

Bb *D7* *Gm* *Eb5*

46

(8^{vb})

48

We light it up, we won't come down And the sun can't stop us now

unis.

N.C. Bb F(add4) Gm Eb5

ff

48

(8vb)

Watch-in' it come true. it's tak-in' o - ver you Oh! This is the great - est show!

Bb D7 Gm Eb5

50

(8vb)

52

Small Group f

Hey! Hey! Hey! Hey!

unis.

It's ev-'ry-thing you ev - er want It's ev-'ry-thing you ev - er need

52

Gm Eb(add9)

f

52

(8vb)

Hey! Hey! — This is where you wan - na be

— And it's here, right in front of you. — This is where you wan - na be. —

Bb F(add4)

54 (8vb)

Hey! Hey! — Hey! Hey! —

— It's ev-'ry-thing you ev - er want. — It's ev-'ry-thing you ev - er need. —

Gm Eb(add9)

56 (8vb)

Hey! Hey! — This is what you want Hey! Hey!

unis. And it's here, right in front of you — *unis.* This is where you wan - na be —

B♭ F(add4)

58 (8^{vb})

Hey! Hey! —

unis. f ...where it's cov-ered in all the col - ored lights, —

F7sus B♭ped. Fped.

60 (8^{vb})

unis. *unis.*

— where the run - a - ways are run - nin' the night — Im - pos - si - ble comes true, it's tak - in' o -

Gped. Ebped. Bbped. Dped.

62 (8^{va})

ff **65**

ver you Oh! This is the great - est show! We light it up, we won't come

Gped. Ebped. Bb F(add4)

64 (8^{va})

unis.

down And the sun can't stop us now — Watch - in' it come true, it's tak - in' o -

Gm Eb5 Bb D7

66 (8^{va})

69

Small Group *ff*

Hey! Hey! —

ver you Oh! This is the great - est show! Hey! Oh! Hey! This is the great - est show!

69

Gm Eb5 Bb F(add4)

68 (8^{vb})

Whoa— whoa— whoa!— Hey! Hey! — 'Cause

Hey! Oh! Hey! This is the great - est show! Hey! Oh! Hey! This is the great - est show!

Gm Eb2 Bb F(add4)

70 (8^{vb})

ev - 'ry - thing you want is right in front of you, and you're see -

Hey! Oh! Hey! This is the great - est show!

Gm Eb2

72 (8th)

in' the im - pos - si - ble is com - in' true And the walls—

Hey! Oh! Hey! This is the great - est show!

Bb F(add4)

73 (8th)

can't stop us now

Hey! Oh! Hey! This is the great - est show! Hey! Oh! Hey! This is the great - est,

74

Gm Eb2 Bb F(add4)

(8^{vb})

this is the great - est, this is the great - est show!

div.

76

Gm Eb Bb

(8^{vb})