

KINKY BOOTS

A CHORAL MEDLEY

Charlie's Soliloquy • Step One • The History of Wrong Guys •
Take What You Got • Everybody Say Yeah •
Hold Me in Your Heart • Raise You Up / Just Be

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

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CHARLIE'S SOLILOQUY

Mellow rock (♩ = ca. 110)

SOPRANO
ALTO

TENOR
BASS

PIANO

Mellow rock (♩ = ca. 110)
B \flat ⁵
mp

5

SOLO
mp

Do I be-long _ here? Am I what's wrong _ here? Know what I'm do - ing? Or

B \flat B \flat sus⁴ B \flat B \flat sus⁴

* Also available for S.A.B. (41839). SoundTrax CD available (41840).
SoundPax available (41841) - includes score and set of parts for 2 Synthesizers, Guitar, Bass, and Drumset.

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8

am I a fraud? _ Do I fit in? _ Where do I be - gin? _

B \flat Bbsus⁴B \flat

11

I'm watch - ing _ my -
(end solo) ALL *mp* mel.

13

Same old Char - lie, fright-ened and flawed

Bbsus⁴B \flat E \flat

14

self and _ I know what _ to do. _ Hey,

mel.

F

B \flat E \flat /B \flat

17

SPOKEN SOLO: It's a shoe.

look at me now... _____

F

STEP ONE

20

Rock (♩ = ca. 138)

Rock (♩ = ca. 138)

mf F⁵ F/A Dm C/E

23

mf This is time for a shake _____ up, look at me wake _____ up _____

F⁵ F/A Bb⁵

26

tak-ing con-trol. _____

mf

This is a new be-gin - ning, my gears are spin-

Dm C/E F⁵ F/A

29

Just put

31

- ning. _____ Let's rock and roll. _____ Just

Bb⁵ Dm C/E F⁵

32

one foot on-ward and for - ward. _____ I

put one foot on-ward and for - ward. _____ I

F/A Bb⁵ Dm C/E

35

used to be a ze - ro, but now I clear - ly feel that

D⁵

37

I may be the he - ro who re - in - vents the heel. I may be fac - ing the im -

f

C⁵

40

pos - si - ble. I may be chas - ing af - ter mir - a - cles.

F⁵ Gm F/A

43

And there may be the steep - est moun - tain — to

B \flat Dm

45

o - ver - come. But this is step

C B \flat C

48

one. — Yeah, this is step one. —
But this is step one. — Yeah, this is step

F/A B \flat F/A

51

This is step one!

one, step one!

C/G F5

THE HISTORY OF WRONG GUYS

Electro pop (♩ = ca. 132)

54

SOPRANO SPOKEN SOLO: Oh, no. You don't dare. Girl, girl, girl, I'm warning you!

ALTO

Electro pop (♩ = ca. 132)

C5 G/B Bb5

mp

57

58

opt. SOLO
mp

Wom - en have been mak - ing

F5 C5

59

bad choic - es since the be - gin - ning of time.

G/B

B \flat 5

F5

62

Are you gon - na be an - oth - er one of mine?

C5

G/B

64

Uh - oh. Used to think you were from

mel. mp

(end solo)

66

ALL
mp

mel. mp

Used to think you were from

B \flat 5

F5

C5

67

out - er space. — Who's this bright eyed guy —

out - er space. — Who's this bright eyed guy —

G/B Bb⁵

69

— in your place? You're kind of cute

— in your place? You're kind of cute

F⁵

71

when you're not so — shy. Uh - oh.

when you're not so — shy. Uh - oh.

G/B Bb⁵ F⁵

74

*mf**Woh,**mf*

But I've been here be - fore.

Have I come back for more?

C⁵

G/B

mf

76

in the his - to - ry of wrong — guys.

An - oth - er chap - ter in the his - to - ry of wrong — guys.

Bb⁵F⁵

78

Woh,

You used to be so "eh,"

a limp lack - lust - er bore.

C⁵

G/B

in - to some - one I just can't ig - nore. ___

But now you're chang - ing in - to some - one I just can't ig - nore. ___

Bb⁵ F⁵

mel. f

Char - lie,

f

Char - lie,

C⁵ G

f

hon - est - ly,

hon - est - ly,

D⁵ G

86

I've been hurt ___ like this ___ be - fore. _____

I've been hurt ___ like this ___ be - fore. _____

C⁵ G D⁵

89

90

Is there real - ly more _____

Is there real - ly more _____

C⁵

91

to you ___ than what I al - ways thought? _____

to you ___ than what I al - ways thought? _____

G D⁵

93

How can you sur - prise _

How can you sur prise _

G C⁵

95

_ me an - y - more, _ -ore, _

_ me an - y - more, _ -ore, _

G D

97

_ -ore, _ -ore? _

_ -ore, _ -ore? _

TAKE WHAT YOU GOT

Folk rock (♩ = ca. 126)

TENOR

100

8

BASS

Folk rock (♩ = ca. 126)

mf

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C(add2) D/C

103

104

mf

Re - mem - ber the pub where

C(add2) D/C G⁵ Gmaj⁷

105

3

our fa - thers went to spend the end of their day?

G⁵ Gmaj⁷ C(add2) D/C C(add2) D/C

108

mf

Re - mem - ber the yard be - hind the pub _ _ _ where we'd run and play? _

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C(add2) D/C

111

112

Yeah well, now _ _ the pub is a laun - dro - mat.

C(add2) D/C Em⁷ C(add2)

114

Now the yard is a high - rise flat. You can't go

G⁵ Dsus⁴ G⁵ Gmaj⁷

117

back, you can't make it last. You've got - ta
mel.

G⁵ Gmaj⁷ C⁵ D/C C(add2)

120

take what you got. E - ven when your life is in

Em⁷ C(add2) G⁵

123

knots. You take aim, take your _ shot. Some-

Dsus⁴ Em⁷ C(add2)

126

times you've got - ta re - write the plot.

G⁵ Dsus⁴

128

You've got ta take what you —

You've got - ta take what you got.

Em⁷ F^{6/9}

130

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C^(add2) D/C

mp

EVERYBODY SAY YEAH

Hot soul jam (♩ = ca. 132)

134

133

S. *f*

A. Let me hear you say — yeah, — yeah! — Say

T. *f*

B. Yeah, — yeah! —

Hot soul jam (♩ = ca. 132)

C^(add2) C Eb

f

136

yeah, — yeah! — Say — yeah! —

Yeah. — yeah! — Say —

F G⁷(#9) C

139

Say — yeah! —

yeah! — Yeah! — You can

TENOR only *mf*

Eb F G⁷(#9)

142

ALTO only
mf

We're get - ting

throw out the old way, 'cause it's been done.

c
mf

144

read - y for the new. _____

BASS only
mf

Wit-ness the fu-ture of "Price _____

147

SOPRANO only *mf*

A life of

Ow! Pa-pa's got a brand new shoe. _____

_____ and Son."

150 bro-ken heels _ got you down? Well, we've got your so - lu -

A. *Ah, wah ah.* Well we've got your so - lu -

T. *Ah, wah ah.* Well we've got your so - lu -

B.

Bb Eb

153 - tion. Get up! Get it on and get in, step _ with our

- tion. Get up! Get in with our

F C Bb

156 kink - y rev o - lu - tion. _

kink - y rev o - lu - tion. _ *f* Let me hear you say

Eb F G+7(#9)

159

yeah, _____ yeah! _

Say yeah, _____ yeah! _

f

Yeah, _____ yeah! _

Say

C Eb F

162

Let me hear you say _____ yeah! _____

Say _____

yeah, _____ yeah! _____

Yeah! _____

G⁺7(#9)

164

yeah! _____ Say _____ yeah! _____ Yeah! _____ Yeah!

Yeah! _____ Yeah! _____ Yeah!

Eb F G⁺7(#9)

HOLD ME IN YOUR HEART

167 Ballad (♩. = ca. 58)

Two staves of piano introduction in 12/8 time. The treble staff contains whole notes and the bass staff contains whole notes, both starting on a half rest.

Ballad (♩. = ca. 58)

Piano accompaniment for measures 169-170. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has whole notes C4 and G2. Chords C5 and G5/C are indicated above the treble staff. Dynamics mp.

169 opt. SOLO

mp

Vocal line for measures 169-170. Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: You don't want to see me an-y-more.

Piano accompaniment for measures 169-170. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has whole notes C4 and G2. Chord C5 is indicated above the treble staff.

171

Vocal line for measures 171-172. Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: You can't lis - ten to me laugh out loud. (end solo)

Piano accompaniment for measures 171-172. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has whole notes C4 and G2. Chords C5 and G are indicated above the treble staff.

173

ALL
mp

You don't want to see me dance. You can't e-ven take the chance

Dm

C/E

175

that it might re-lect on you.

F

C/G

G

177

You missed out on the best part of me. The

C

G

179

part that made me who I am to-day. Oh,

C G

181

but the best part of me is stand-ing in

But the best part of me is stand-ing in front of you

Dm C/E

183

front of you and loves you an - y - way.

F C/G G

185

mel. mf

Hold me in your heart till you understand.

mf

mf

$A\flat maj^7$ Fm^9 Cm^7

187

cresc.

Hold me in your heart just the way that I am. With

cresc.

sim. *cresc.*

$Dbmaj^7$ Bbm^9 C^7

189

f

all your faults I love you, I need you to love me that way,

f

f

$Dbmaj^7$ Bbm^9

191

12/8

too. 2

2

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 12/8 time signature. It features a melodic line with a fermata over the first measure and a second measure with a '2' below it. The bottom staff is in bass clef with a 12/8 time signature, mirroring the top staff's structure. A '2' is also present below the second measure.

Csus⁴ Db Eb

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 4/4 time signature. It shows chords for Csus⁴, Db, and Eb. The bottom staff is in bass clef with a 4/4 time signature, showing a bass line with notes corresponding to the chords above.

RAISE YOU UP / JUST BE
Dance club tempo (♩ = ca. 120)

193

Detailed description: This system contains two empty staves, one in treble clef and one in bass clef, both with a 4/4 time signature.

Dance club tempo (♩ = ca. 120)

Fm Cm Eb

mf

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 4/4 time signature, featuring chords for Fm, Cm, and Eb. The bottom staff is in bass clef with a 4/4 time signature, showing a bass line. The dynamic marking 'mf' is present.

195

mf

Oo!

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 4/4 time signature, showing a melodic line with a fermata and the text 'Oo!'. The bottom staff is in bass clef with a 4/4 time signature, showing a bass line. The dynamic marking 'mf' is present.

Ab Bb

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 4/4 time signature, featuring chords for Ab and Bb. The bottom staff is in bass clef with a 4/4 time signature, showing a bass line.

197

mf

Once I was a - fraid — but then you came a - long, you

Fm

Eb

199

put your faith in me and I was chal - lenged to be strong.

Ab

Eb

201

When I lost — my way, you were there — to see me through.

mf

Fm

Eb

203

Now let Lo - la lend some love and do the same for you.

A^bB^b

205

Feed your fi - re to take you high - er. We'll

F

B^b

207

light you up like a live wi - re.

F

C

209

Cel - e - brate you to el - e - vate you. When you

F Bb

211

strug - gle to stand, well, take a help - ing hand. If you

C

213

hit the dust, let me raise you up. When your

Bb C Am7 Dm

215

bub - ble busts, — let me raise you up. — If your

Bb C Am7 Dm

217

glit - ter rusts, — let me raise you up. — and up. —

Bb C Am7 Dm

219

Hoo. Raise ya up! Raise ya up!

Eb

221

Hoo. Raise ya up!

SPOKEN SOLO:

223

Ladies and gentlemen ... as people all over the world clamor for Kinky Boots... It is time for us to

F Cm/Eb Bb/D F/C

226

get back to work. But before we go, we'd like to share the "Price and Simon" secret to success!

Bb/D F Cm/F Bb/F

229

(SPOKEN SOLO)

Musical staff with treble clef, key signature of one flat, and a series of rhythmic marks (x's) above the staff.

and it goes like ___ this:

Two musical staves (treble and bass clef) with lyrics: One! ___

Piano accompaniment for the first system, including chord markings: F, Bb/D, F.

231

SOLO 1

SOLO 2

Musical staff with lyrics: Pursue the truth. Learn some-thing new.

Two musical staves with lyrics: Two! ___ Three! ___

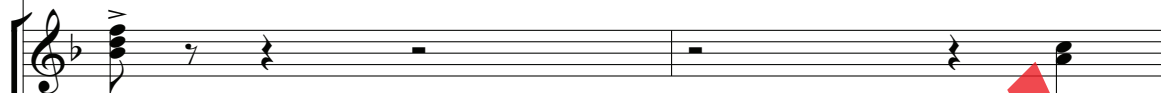
Piano accompaniment for the second system, including chord markings: Cm/F, Bb/F.

237

SOLO 6

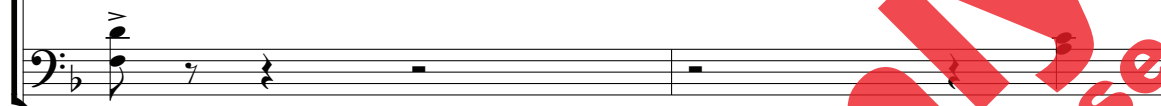


You change the world when you change your mind. ____



Six!

Just



Bb/F



239



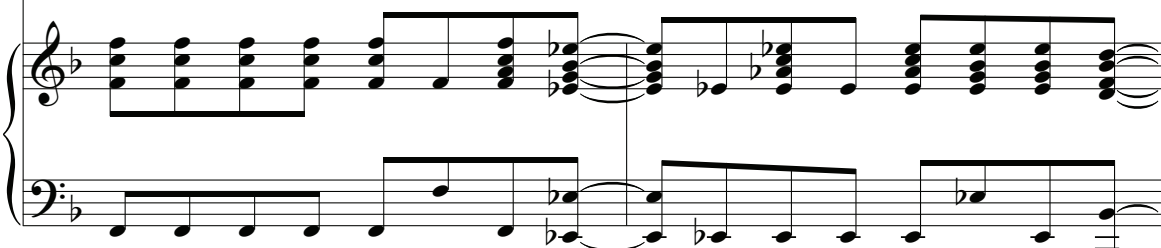
be who you wan - na be. Nev -



F

Eb

Bb



241

- er let 'em tell you who you ought to be. Just

F

243

be with dig - ni - ty

E_b B_b

245

Cel - e - brate your life tri - um - phant - ly. You'll see,

F

247 SMALL GROUP (mixed voices)

f
It's beau - ti - ful! _____ It's beau - ti - ful! _____

you'll see, just

Bbsus⁴/Eb Bb

249

It's beau-ti - ful! _____ It's beau - ti - ful! _____

be, just be. You'll see, you'll see,

F Bbsus⁴/Eb

It's beau - ti - ful! _____ It's beau - ti - ful! Just

just be, just

B \flat

Slower, the grand finale (♩ = ca. 84)
(rejoin section)

be

ff

be beau - ti - ful!

ff

Slower, the grand finale (♩ = ca. 84)

F D \flat E \flat F

ff