

from Roald Dahl's *James and the Giant Peach***EVERYWHERE THAT YOU ARE**for S.A.B. voices and piano
with optional SoundTrax CD*

Performance Time: approx. 3:40

Arranged by
ANDY BECKMusic and Lyrics by
BENJ PASEK and JUSTIN PAUL

Sweetly, with rubato (♩ = ca. 120)

PIANO

4

8 SOPRANO *p* 9 *a tempo*

ALTO Some - one leaves, who knows why,

12

and you nev - er said good-bye. _____

* Also available for S.A.T.B. (46381) and S.S.A. (46383). SoundTrax CD available (46384).

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16 SOPRANO

ALTO

BARITONE

But once we go, —

we're not gone, —

20

we keep liv - ing on and on.

p

24

25

She whis-pers in the breeze. He's wav-ing from a

28

cresc.

star. _____ They are

p

cresc. *p*

32

with you ev - 'ry - where _____ that you are. —

cresc. *p*

36

Oo —

cresc. *p*

40

poco rit. *mp*

Left your world _

poco rit. e cresc.

44

a tempo *mp*

all too soon. Look, his

Left your world all too soon.

a tempo *mp*

48

face is in the moon. _

Look, he's in the moon. _ There she

52

There she smiles, beam - ing proud. See her
smiles, beam - ing proud. See her

The musical score for measures 52-55 features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include piano (p.) and piano-forte (p.f.).

56

laugh - ing in that cloud. And

poco rit.

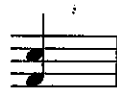
The musical score for measures 56-59 continues the vocal melody and piano accompaniment. The vocal line includes a long note in measure 58, marked *poco rit.* (ritardando). The piano accompaniment maintains its eighth-note pattern. Dynamics include piano (p.) and piano-forte (p.f.).

60

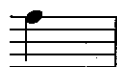
a tempo
when you feel a - lone, love is nev - er

a tempo

The musical score for measures 60-63 begins with a new section marked *a tempo* in a box. The vocal melody and piano accompaniment continue. The piano accompaniment features a steady eighth-note pattern. Dynamics include piano (p.) and piano-forte (p.f.).



her



her

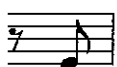


63 *cresc.* *mp* *mp*

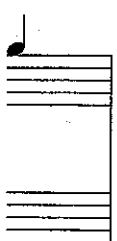
far. *cresc.* They are

cresc. *mp*

p. *p.* *p.* *p.*



And



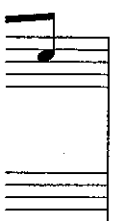
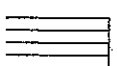
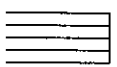
67

with you ev - 'ry-where that you are.

acc. *mf* *mf*

acc. e cresc.

p. *p.* *p.* *p.*



71 *acc.* *mf* *mf*

In the

acc. e cresc.

p. *p.* *p.* *p.*

75 With motion ($\text{♩} = \text{ca. } 126$)

mu - sic in the for - est, in the

With motion ($\text{♩} = \text{ca. } 126$)

mf

79

waves a - gainst the sands, from the

p.

83

heav - ens to the freck - les on your from the heav - ens to the freck - les on your

poco rit.

poco rit.

87 hands. *a tempo e cresc.* *molto rit.* ten. ten.

hands, on your hands. Noth - ing's
cresc. ten. ten.

a tempo e cresc. *molto rit.* 8^{va} ten. ten.

91 **Tempo I** (♩ = ca. 120) *f*

lost, once you've found they're in

f

Tempo I (♩ = ca. 120) *f*

95 *poco rit.* *mp*

ev - 'ry breath and sound. When you're
mp

decresc. *poco rit.*

99

a tempo *cresc.*

brave, when you're true, that's the

cresc.

8va

a tempo *mp* *cresc.*

103

holding back *f* *mp*

part of them in you. If

f *mp*

holding back *f*

107 Reflectively (♩ = ca. 108)

cresc.

you can just be-lieve, it's beau-ti-f'ly bi-zarre,

cresc.

Reflectively (♩ = ca. 108)

mp *cresc.*

111

mp how they're with you

mp

mp

116

cresc. in ev - 'ry-thing that you are.

cresc.

cresc.

120

rit. e decresc. *mp* **122** Slowly, freely (♩ = ca. 100)

decresc. Feel them there and ev - 'ry-where, *mp*

rit. e decresc. *mp* Slowly, freely (♩ = ca. 100)

124

rit. *p* Tempo I (♩ = ca. 120)

in ev - 'ry - thing that you are.

rit. *p* 8va-1 Tempo I (♩ = ca. 120)

128

Oo

132

rit. *rit. e decresc.* *pp*

