

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.B. voices and piano
with optional SoundPax and SoundTrax CD*

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CHARLIE'S SOLILOQUY

Mellow rock (♩ = ca. 110)

SOPRANO
ALTO

BARITONE

PIANO

Mellow rock (♩ = ca. 110)

Bb^5

mp

5

SOLO
mp

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

Bb $Bbsus^4$ Bb $Bbsus^4$

* Also available for S.A.T.B. (41838). 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 Bbsus 4 B \flat

11

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

Same old Char - lie, fright-ened and flawed

Bbsus 4 B \flat E \flat

14

self and_ I know what_ to do._ Hey,

F

B \flat E \flat /B \flat

17 SPOKEN SOLO: It's a shoe.

look at ___ me now... ___

Detailed description: This block contains the first system of music. It features a vocal line with lyrics 'look at ___ me now... ___' and a piano accompaniment. The piano part consists of a simple bass line in the left hand and chords in the right hand. The key signature has one flat (Bb) and the time signature is 4/4.

F

Detailed description: This block shows the piano accompaniment for the spoken solo. The right hand plays chords, with a 'F' chord indicated above the staff. The left hand plays a simple bass line. The key signature is Bb and the time signature is 4/4.

STEP ONE
Rock (♩ = ca. 138)

20

Detailed description: This block shows the beginning of the 'STEP ONE' rock section. It includes a vocal line and a piano accompaniment. The piano part features a rhythmic bass line and chords. The key signature is Bb and the time signature is 4/4.

Rock (♩ = ca. 138)

mf F⁵ F/A Dm C/E

Detailed description: This block continues the piano accompaniment for the rock section. It includes dynamic markings like 'mf' and various chords: F⁵, F/A, Dm, and C/E. The key signature is Bb and the time signature is 4/4.

23 *mf*

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

Detailed description: This block contains the vocal line for the rock section. The lyrics are 'This is time for a shake ___ up, look at me wake ___ up ___'. The key signature is Bb and the time signature is 4/4.

mf F⁵ F/A Bb⁵

Detailed description: This block shows the final part of the piano accompaniment for the rock section. It includes chords F⁵, F/A, and Bb⁵. The key signature is Bb and the time signature is 4/4.

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

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

Bb

Dm

45

o - ver - come. But this is step

C

Bb

C

48

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

F/A

Bb

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

(end solo)

66

ALL *mp*

Uh - oh. Used to think you were from

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)

SOPRANO

ALTO

BARITONE

100

Folk rock (♩ = ca. 126)

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C(add2) D/C

mf

103

104

mf

Re - mem - ber the pub where

C(add2)

D/C

G⁵

Gmaj⁷

105

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

G⁵

Gmaj⁷

C(add2)

D/C

C(add2)

D/C

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

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C(add2) D/C

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

C(add2) D/C Em C(add2)

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

G⁵ Dsus⁴ G⁵ Gmaj⁷

117

mf

You've got - ta
mel.

back, you can't make it last.

G⁵ Gmaj⁷ C⁵ D/C C(add2)

120

take what you got. Even 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 got.

You've got - ta take what you got.

Em⁷ F⁶

130

G⁵ Gmaj⁷ G⁵ Gmaj⁷ C^(add2) D/C

mp

EVERYBODY SAY YEAH

Hot soul jam (♩ = ca. 132)

134

133

f

Let me hear you say — yeah, — yeah! —

Say

f

Hot soul jam (♩ = ca. 132)

f

Yeah, — yeah! —

C(add2) C Eb

136

yeah, — yeah! —

Say — yeah! —

Yeah, — yeah! —

Say —

f

Yeah, — yeah! —

Say —

F G⁺7(#9) C

139

SOPRANO only ALTO only

Say — yeah! — Yeah! —

Yeah! —

mf

yeah! —

Yeah! —

You can

Eb F G⁺7(#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. _____

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 -

Bb Eb

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

- tion. Get up! — Get in with our

F 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 empty musical staves, one for the treble clef and one for the bass clef, both in 12/8 time signature.

Ballad (♩. = ca. 58)

Musical accompaniment for measures 167-168. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a bass line with notes C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2. Chords C⁵ and G⁵/C are indicated above the treble staff. The dynamic marking *mp* is present.

169 opt. SOLO

mp

Vocal line for measures 169-170. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "You don't want to see me an-y-more." There are fermatas under the notes for "see me" and "an-y-more".

Musical accompaniment for measures 169-170. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a bass line with notes C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2. Chords C⁵ and G are indicated above the treble staff.

171

Vocal line for measures 171-172. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "You can't lis - ten to me laugh out loud." There are fermatas under the notes for "lis - ten to me" and "laugh out loud." There are accents (2) over the notes for "laugh" and "loud." The text "(end solo)" is written at the end of the line.

Musical accompaniment for measures 171-172. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a bass line with notes C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, 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

Abmaj7 Fm9 Cm7

187

cresc.

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

cresc.

sim.

cresc.

Dbmaj7 Bbm9 Cm7

189

f

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

f

f

Dbmaj7 Bbm9

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 labeled 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. A large red watermark is overlaid across the page.

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 labeled 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 labeled 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.

Ab Bb

205

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

F Bb

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

229

(SPOKEN SOLO)

Musical staff with notes and rests.

and it goes like ___ this:

Musical staff with notes and rests, including a dynamic marking *f*.

One! _

Piano accompaniment with chords labeled F, Bb/D, and F.

231

SOLO 1

SOLO 2

Musical staff with notes and rests, including dynamic markings *f*.

Pur - sue the truth.

Learn some - thing new.

Musical staff with notes and rests, including dynamic markings *f*.

Two! _

Three! _

Piano accompaniment with chords labeled Cm/F and Bb/F.

233

SOLO 3

f

Musical staff for SOLO 3, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Ac - cept your - self and you'll ac - cept oth - ers, too. _____

Piano accompaniment for SOLO 3, consisting of two staves (treble and bass clefs). The right hand has a whole rest, and the left hand plays a simple bass line.

Four! _____

Continuation of piano accompaniment for SOLO 3, showing the final chords in the right hand and the continuation of the bass line in the left hand.

235

SOLO 4

f

Musical staff for SOLO 4, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes a half note and quarter notes.

Let love _____ shine. _____

SOLO 5

f

Musical staff for SOLO 5, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of quarter notes.

Let pride be your guide.

Piano accompaniment for SOLO 4 and SOLO 5, consisting of two staves. The right hand has whole rests, and the left hand plays a bass line.

Five! _____

Continuation of piano accompaniment for SOLO 4 and SOLO 5, showing the final chords in the right hand (labeled Cm/F and Cm/D) and the continuation of the bass line in the left hand.

237

SOLO 6

f

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

be beau - ti - ful!

ff

Slower, the grand finale (♩ = ca. 84)

F D \flat E \flat F

ff