

CHORAL

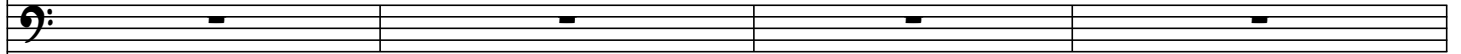
# LIES OF THE BEAUTIFUL PEOPLE

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for the first three measures and then a quarter note followed by an eighth note in the fourth measure. The lyrics "IF THERE'S AN -" are written below the notes. The middle staff is a bass line, also in 4/4 time, with whole rests for all four measures. The bottom staff is a piano accompaniment in 4/4 time, with a treble clef and a bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays whole notes. The piano part is labeled "PIANO" on the left side.

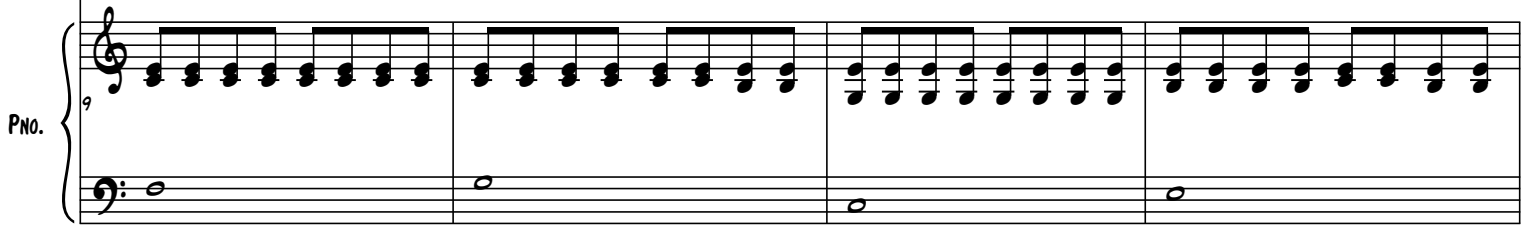
The second system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a quarter note followed by eighth notes in the first measure, then a quarter note followed by eighth notes in the second measure, and so on. The lyrics "5 - Y-THING LEFT I CAN DO TO CON-VINCE MY-SELF IT COULD BE TRUE, IT'S UP TO ME" are written below the notes. The middle staff is a bass line in 4/4 time with whole rests for all four measures. The bottom staff is a piano accompaniment in 4/4 time, with a treble clef and a bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays whole notes. The piano part is labeled "PNO." on the left side.

LIES OF THE BEAUTIFUL PEOPLE

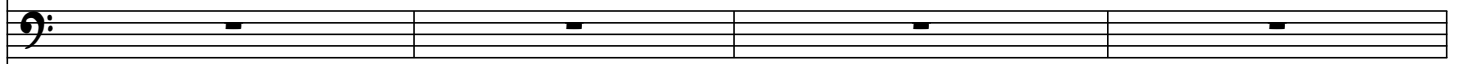
9 TO SUS - PEND MY DIS - BE - LIEF. IF THERE'S E -



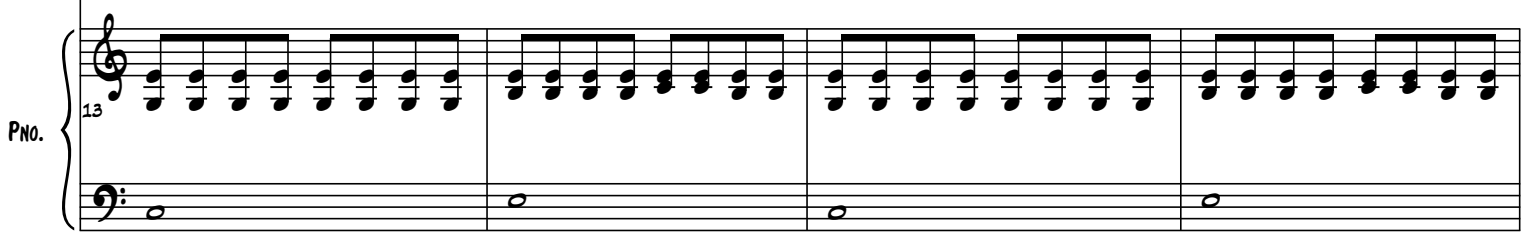
PNO. 9



13 - VEN ONE THING LEFT TO TRY; I DON'T E - VEN NEED TO KNOW WHY IT'S JUST RE -



PNO. 13



17 LIEF TO SUS - PEND MY DIS - BE - LIEF. HOW CAN IT BE?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The melody starts with a quarter note 'LIEF', followed by a dotted quarter note, and then a series of eighth notes: 'TO SUS - PEND MY DIS - BE - LIEF.' The phrase ends with a quarter rest. The second measure of the system contains the lyrics 'HOW CAN IT BE?' with a quarter note 'HOW', a quarter note 'CAN', a quarter note 'IT', and a quarter note 'BE?'. The piano accompaniment consists of a single bass note in the left hand and a series of chords in the right hand, primarily using eighth notes.

PNO. 17

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a rhythmic pattern of eighth notes, often in a broken chord style. The left hand plays a steady bass line of quarter notes.

22 IT MUST BE REAL. I KNOW IT'S YOU SUS - PEND MY DIS - BE - LIEF.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The melody begins with a quarter note 'IT', followed by a quarter note 'MUST', a quarter note 'BE', and a quarter note 'REAL.' This is followed by a quarter rest. The second measure contains the lyrics 'I KNOW IT'S YOU' with a quarter note 'I', a quarter note 'KNOW', a quarter note 'IT'S', and a quarter note 'YOU'. The third measure contains the lyrics 'SUS - PEND MY DIS - BE - LIEF.' with a quarter note 'SUS - PEND MY DIS - BE - LIEF.'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

PNO. 22

The piano accompaniment for the second system continues in the grand staff. The right hand maintains the eighth-note rhythmic pattern, while the left hand provides a consistent bass line of quarter notes.

Two empty vocal staves, one in treble clef and one in bass clef, for measures 27, 28, and 29.

PNO.

Piano accompaniment for measures 27, 28, and 29, featuring a complex chordal texture in the right hand and a steady eighth-note bass line in the left hand.

Vocal staves for measures 30, 31, and 32. The treble staff is empty, while the bass staff contains the vocal line.

I FEEL SO TRAU - MA-TIZED, FED UP AND TEL... E VISED. LIFE CAN BE CRUEL... AND IN SANE,

PNO.

Piano accompaniment for measures 30, 31, and 32, continuing the musical texture from the previous section.

34 BUT WE'VE GOT THESE UG - LY SCARS ON OUR IN - FECT - ED HEARTS.

A vocal staff in treble clef with a 7/8 time signature. It contains three measures of music. The first measure starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The lyrics are: BUT WE'VE GOT THESE UG - LY SCARS ON OUR IN - FECT - ED HEARTS.

YEAH!

PNO.

34

A piano accompaniment staff in treble and bass clefs. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line. The music is in 7/8 time. The first measure has a whole rest in the right hand. The second and third measures contain chords and bass notes.

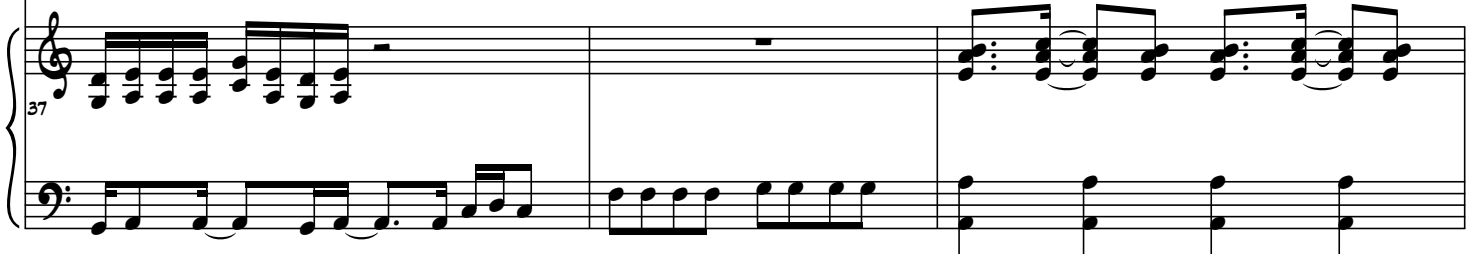
39

37 MAY - BE IT'S TIME FOR A CHANGE, YEAH! AND IF YOU THINK REAL BEAU - TY'S ON THE OUT -

A vocal staff in treble clef with a 7/8 time signature. It contains three measures of music. The first measure starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The lyrics are: MAY - BE IT'S TIME FOR A CHANGE, YEAH! AND IF YOU THINK REAL BEAU - TY'S ON THE OUT -

PNO.

37

A piano accompaniment staff in treble and bass clefs. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line. The music is in 7/8 time. The first measure has a whole rest in the right hand. The second and third measures contain chords and bass notes.

40 - SIDE, WELL, THAT'S A FAR CRY FROM THE TRUTH. MAY -

The first system of music consists of two staves. The top staff is a vocal line in treble clef, starting at measure 40. The lyrics are: "SIDE, WELL, THAT'S A FAR CRY FROM THE TRUTH. MAY -". The bottom staff is a piano accompaniment in bass clef, providing a rhythmic and harmonic foundation for the vocal line.

PNO. 40

The piano accompaniment for the first system, labeled "PNO." and starting at measure 40. It features a complex texture with chords and moving lines in both the treble and bass clefs.

43 - BE ALL THE IN - FOR - MA - TION YOU RE - CEIVED, WELL, YOU SHOULD NOT BE - LIEVE IF THERE'S NO

The second system of music consists of two staves. The top staff is a vocal line in treble clef, starting at measure 43. The lyrics are: "BE ALL THE IN - FOR - MA - TION YOU RE - CEIVED, WELL, YOU SHOULD NOT BE - LIEVE IF THERE'S NO". The bottom staff is a piano accompaniment in bass clef, continuing the accompaniment from the first system.

PNO. 43

The piano accompaniment for the second system, labeled "PNO." and starting at measure 43. It continues the complex texture of the first system, with chords and moving lines in both the treble and bass clefs.

46 PROOF. SAVE YOUR - SELF FROM ALL

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'PROOF. SAVE YOUR - SELF FROM ALL' are written below the notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

46 PNO.

The piano accompaniment for the first system is shown in a grand staff with treble and bass clefs. It features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

49 THE LIES OF THE BEAU - TI - FUL PEO - PLE. IT'S TIME

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics 'THE LIES OF THE BEAU - TI - FUL PEO - PLE. IT'S TIME' are written below the notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

49 PNO.

The piano accompaniment for the second system is shown in a grand staff with treble and bass clefs. It features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

LIES OF THE BEAUTIFUL PEOPLE

52 TO RUN FROM THE LIES OF THE BEAU - TI - FUL PEO - PLE.

The vocal line consists of three measures. The first measure contains the lyrics 'TO RUN' with a long horizontal line underneath. The second measure contains 'FROM THE LIES' with a long horizontal line underneath. The third measure contains 'OF THE BEAU - TI - FUL PEO - PLE.' with a long horizontal line underneath. The melody is in a major key with two sharps (F# and C#) and features a mix of eighth and quarter notes.

PNO.

52

The piano accompaniment for measures 52-54 features a steady eighth-note pattern in both the right and left hands. The right hand plays chords, while the left hand plays a more melodic line. The music is in a major key with two sharps.

55

55

Three empty musical staves for the vocal line, corresponding to measures 55, 56, and 57.

PNO.

55

The piano accompaniment for measures 55-57 continues with a steady eighth-note pattern in both hands. The right hand features a complex chordal texture, and the left hand provides a rhythmic foundation. The music is in a major key with two sharps.



58

PNO.

58

63

63

SAVE YOUR-SELF FROM ALL THE LIES OF THE BEAU-TI-FUL PEO-PLE. IT'S TIME TO RUN

PNO.

63

69 FROM THE LIES OF THE PEOPLE. SAVE YOURSELF

PNO. 69

72 FROM ALL THE LIES OF THE BEAUTIFUL PEOPLE

PNO. 72

LIES OF THE BEAUTIFUL PEOPLE

75 IT'S TIME TO RUN FROM THE LIES

This block contains the vocal line for measures 75 through 81. The melody is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "IT'S TIME TO RUN FROM THE LIES". The notes are: G4 (half), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half).

PNO. 75

This block contains the piano accompaniment for measures 75 through 81. It features a rhythmic pattern of eighth notes in both hands, with a key signature of two sharps. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes.

78 OF THE BEAU - TI - FUL PEO - PLE.

79

This block contains the vocal line for measures 78 and 79. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "OF THE BEAU - TI - FUL PEO - PLE.". The notes for measure 78 are: G4 (half), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Measure 79 is a whole rest.

PNO. 78

This block contains the piano accompaniment for measures 78 and 79. It continues the rhythmic pattern of eighth notes in both hands, with a key signature of two sharps. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes.

A musical staff with a treble clef. It contains a whole rest, indicating that the instrument is silent for the duration of the measure.

A musical staff with a bass clef. It contains a whole rest, indicating that the instrument is silent for the duration of the measure.

PNO.

Piano accompaniment for measures 12 and 13. The right hand features a sequence of chords: two eighth notes followed by a quarter note, then a dotted quarter note followed by an eighth note, and finally a quarter note. The left hand plays a steady eighth-note accompaniment. The key signature changes to one flat (B-flat) at the end of measure 13.