

Under Pressure

♩ = 96

Soprano

Alto

Tenor

Bass

Piano

mp Dm d m d m dig - a d m d m.

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is indicated as quarter note = 96. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Bass part having lyrics 'Dm d m d m dig - a d m d m.' and a piano accompaniment starting in the fifth measure. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and quarter notes, and the bass line is composed of eighth and quarter notes. The piano part is marked with a mezzo-piano (*mp*) dynamic.

6

The musical score is written for a song in D major (two sharps). It consists of five systems of staves. The first system has three staves: two vocal staves (treble and bass clef) and a piano accompaniment staff (bass clef). The second system has three staves: two vocal staves and a piano accompaniment staff. The third system has three staves: two vocal staves and a piano accompaniment staff. The fourth system has three staves: two vocal staves and a piano accompaniment staff. The fifth system has three staves: two vocal staves and a piano accompaniment staff. The vocal parts have lyrics in Portuguese. The piano accompaniment features a repeating eighth-note pattern in the bass and chords in the treble.

mp um boo da

mp Um boo da dat

mp um da

Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm.

9

10

da da um boo da da Pres - sure push - in'

um boo da dat um a dm ba da dat um boo da da. Pres - sure push - in'

da da um boo da da da da. Pres - sure push - in'

Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm. Pres - sure push - in'

mf

mf

mf

mf

mf

down on me, press - ing down on you; no man ask for. Un - der pres - sure, that burns a

down on me, press - ing down on you; no man ask for. Un - der pres - sure, that burns a

down on me, press - ing down on you; no man ask for. Un - der pres - sure, that burns a

down on me, press - ing down on you; no man ask for. Un - der pres - sure, that burns a

The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

18

build-ing down, splits a fam-ly in two puts peo-ple on streets. ba ba bay ba babay

build-ing down, splits a fam-ly in two puts peo-ple on streets. ba ba bay ba babay

build-ing down, splits a fam-ly in two puts peo-ple on streets. ba ba bey ba ba bey be

build-ing down, splits a fam-ly in two puts peo-ple on streets. Dm dmdmdm do dat. Dm dmdmdm do dat.

*cresc.**cresc.*

ba day da

be day da.

It's the ter - ror of know - ing what this world is a - bout.

ba day da

be day da.

It's the ter - ror of know - ing what this world is a - bout.

day da

be day da

Dm dm dm dm do dat.

Dm dm dm dm do dat.

cresc.

27

let me out! Pray to - mor - row take me high - er. Pres - sure

let me out! Pray to - mor - row take me high - er. Pres - sure

Watch - ing some good friends scream - ing_ let me out! Pray to - mor - row take me high - er. Pres - sure

Watch - ing some good friends scream - ing_ let me out! Pray to - mor - row take me high - er. Pres - sure

f

31

on peo - ple, peo - ple on streets. ba da da dat bap

on peo - ple, peo - ple on streets. ba da da dat bap

on peo - ple, peo - ple on streets. Ba da dat

on peo - ple, peo - ple on streets. Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm.

mp

37

9

35

Chip - pin' a - round kick my brains a - round the floor.

Chip - pin' a - round kick my brains a - round the floor.

O kay_ Oo_

Dm dm dm dig - a dm dm. Dm dm dm dig - a dm dm. Oo_

Detailed description: This block contains the musical notation for three vocal parts and piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'Chip - pin' a - round kick my brains a - round the floor.' for the vocal parts. The piano part has lyrics: 'O kay_ Oo_'. The piano accompaniment includes a bass line with eighth notes and a melody with a long note and a slur.

37

Detailed description: This block contains the piano accompaniment for the second system. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes a melody with a long note and a slur, and a bass line with eighth notes and a melody with a long note and a slur.

These are the days it nev - er rains, but it pours. Oo _____

These are the days it nev - er rains, but it pours. Oo _____

Peo - ple on the streets, dee da dee da det.

Peo - ple on the streets, dee da dee da det.

The piano accompaniment features a treble and bass staff. The treble staff has a continuous eighth-note accompaniment. The bass staff has a simple bass line with eighth notes and rests.

43

It's the ter-ror of know-ing what this world is a-bout.

It's the ter-ror of know-ing what this world is a-bout.

Peo-ple on the streets, dee da dee da dee da dee da.

Peo-ple on the streets, dee da dee da dee da dee da.

let me out! Pray to - mor - row take me high - er. Pres - sure

let me out! Pray to - mor - row take me high - er. High!_____

Watch - ing some good friends scream - ing_ let me out! Pray to - mor - row take me high - er. High!_____

Watch - ing some good friends scream - ing_ let me out! Pray to - mor - row take me high - er. Pres - sure

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "let me out! Pray to - mor - row take me high - er. Pres - sure". The score includes a triplet of eighth notes in the bass line of the first two vocal parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

54

51

on peo - ple, peo - ple on streets. *p* Turned a - way from it all like a blind man;

on peo - ple, peo - ple on streets. *p* Turned a - way from it all like a blind man;

on peo - ple, peo - ple on streets.

Detailed description: This block contains the musical notation for measures 51 through 54. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in the key of D major. The vocal line includes lyrics and a piano dynamic marking (*p*) at measure 53. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 54 is marked with a large '54' in a box.

54

p

Detailed description: This block shows the piano accompaniment for measures 54 through 57. The right hand features a series of chords, with a piano dynamic marking (*p*) at measure 55. The left hand provides a simple bass line. Measure 54 is marked with a large '54' in a box.

sat on a fence but it don't work. *mf* Why? Why?

sat on a fence but it don't work. *mf* Why? Why?

Keep com-ing up with love, but it's so slashed and torn. *cresc.* *mf* Why? Why?

Keep com-ing up with love, but it's so slashed and torn. *cresc.* *mf* Why? Why?

The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand, providing a harmonic foundation for the vocal lines.

61

cresc. Why? *f*

cresc. Why? *f*

cresc. Why? *f* Love, love, love, love

cresc. Why? *f* Love, love, love, love

The musical score is written for voice and piano. It consists of five systems of staves. The first four systems each have a vocal staff and a piano staff. The fifth system has a grand piano staff. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The vocal parts enter in measure 61 with the word 'Why?'. The piano accompaniment begins in measure 61 with a series of chords in the right hand and a rhythmic pattern in the left hand. The score includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). There are also fermatas over the vocal notes in measures 61-64 and 65. The lyrics 'Love, love, love, love' are written under the vocal staves in measures 65-68.

In - san - i - ty laughs un - der pres - sure we're crack - ing. Can't we give our love one more

In - san - i - ty laughs un - der pres - sure we're crack - ing. Can't we give our love one more

In - san - i - ty laughs un - der pres - sure we're crack - ing. Can't we give our love one more

In - san - i - ty laughs un - der pres - sure we're crack - ing. Can't we give our love one more

70

chance? Why can't we give love that one more chance? Why can't we give love, give love, give love, give love,

chance? Why can't we give love that one more chance? Why can't we give love, give love, give love, give love,

chance? Why can't we give love that one more chance? Why can't we give love, give love, give love, give love,

chance? Why can't we give love that one more chance? Why can't we give love, give love, give love, give love,

The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The key signature is one sharp (F#).

give love, give love, give love, give love?

give love, give love, give love, give love?

give love, give love, give love, "Cause love's such an old fash - ioned word, and love

give love, give love, give love, "Cause love's such an old fash - ioned word, and love

80

edge of the night and love

edge of the night and love

dares you to care for the peo - ple on the edge of the night and love

dares you to care for the peo - ple on the edge of the night and love

The musical score is for page 80 of a piece. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of one sharp (F#). The lyrics are: "edge of the night and love" (first two staves) and "dares you to care for the peo - ple on the edge of the night and love" (third and fourth staves). The piano accompaniment is in bass clef with a key signature of one sharp. It features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score is divided into measures by vertical bar lines.

dares you to change our way of car - ing a - bout our - selves. This is our

dares you to change our way of car - ing a - bout our - selves. This is our

dares you to change our way of car - ing a - bout our - selves. This is our

dares you to change our way of car - ing a - bout our - selves. This is our

dares you to change our way of car - ing a - bout our - selves. This is our

90

last dance. This is our last dance. This is our - selves *mp* un - der

last dance. This is our last dance. This is our - selves *mp* un - der

last dance. This is our last dance. This is our - selves *mp* un - der

last dance. This is our last dance. This is our - selves *mp* un - der

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each containing vocal staves and piano accompaniment.

pres - sure. Un - der pres - sure,

pres - sure. Un - der pres - sure,

pres - sure. Un - der pres - sure,

pres - sure. Un - der pres - sure,

The musical score consists of five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for piano. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The lyrics are 'pres - sure.' and 'Un - der pres - sure,'. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass, and chords in the treble.

99

pres - sure. *p* Pres - sure.

pres - sure. *p* Pres - sure.

pres - sure. *p* Pres - sure.

pres - sure. *p* Pres - sure.

The musical score consists of five staves. The first four staves are for voice parts (Soprano, Alto, Tenor, Bass) and the fifth is for piano. The key signature is one sharp (F#). The tempo is marked '99'. The lyrics 'pres - sure.' are written under the first four staves. The piano part features a complex texture with many beamed sixteenth notes in the bass and a melodic line in the treble. The score ends with a double bar line.