

Budapest

George Ezra arr Emily Hazrati & Jo Reeves

Musical score for the first system of 'Budapest'. It features four vocal parts: Soprano, SOPRANO, Alto, and ALTO. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The Soprano part begins with a long note marked *p* (piano) and the lyrics 'ooh'. The SOPRANO part has lyrics 'dn dn dn dn dn dn dn My house in Bu-da-pest my,' with a *mf* (mezzo-forte) dynamic marking. The Alto part has lyrics 'dn_ d dn_ d dn_ d dn_ d dn_ d dn_ d' with a *p* dynamic marking. The ALTO part has lyrics 'do do_ do do do do do do do_ do' with a *p* dynamic marking.

Musical score for the second system of 'Budapest', starting at measure 4. It features four vocal parts: S., S., A., and A. The Soprano (S.) part has lyrics 'oh for you, ooh.' The Soprano (S.) part has lyrics 'My hid-den trea-sure chest, Gol-den grand pi-a-no My beau-ti-ful Ca-stil lo you, ooh.' The Alto (A.) part has lyrics 'dn_ d dn_ d dn_ d ooh_ for you, ooh.' The Alto (A.) part has lyrics 'do do_ do do do do_ but oh for you, ooh'.

8

S. *p*
 ooh I'd leave it all _____ Ah _____

S. *p*
 you, ooh I'd leave it all dn dn dn dn dn_ d dn_ d dn_ d dn_ d

A.
 you, ooh I'd leave it all dn_ dn dn_ dn dn dn do do_ do do do_ do

A. *mf*
 you I'd leave it all do do do do do My a-cres of a land that I've a - chieved

13

S.
 ah _____ ah _____ ah _____

S. *mp*
 do but oh for you, ooh you, ooh I'd leave it all but

A.
 do do_ but oh for you, ooh you I'd leave it all but

A.
 It may be hard for you to stop and be-lieve But for you, ooh you, ooh I'd leave it all

18

S.
 ah _____ ah _____

S. *p*
 oh for you, ooh you, ooh I'd leave it all dn_ d dn_ d dn_ d

A.
 oh for_ you oh you I'd leave it all dn dn dn dn

A.
 Oh for you, ooh you, ooh I'd leave it all dn do do_ do

23

S. *mp*
 da ba da da da da da ba da da da da da ba da da da da

A. *mf*
 Give me one good rea-son why I should ne-ver make a change—

A.
 do— ah— ah— ah—

26

S.
 Why should I e-ver make a change ba da da da da da ba da da da da

A. *p*
 dn— d dn— Oh Ba-by if you hold me then all— of this will go— a-way

A.
 ah— ah— ah—

29

S. *p*
 da ba da da da da ba da da da da dn dn dn dn dn dn

A. *mf*
 — da da do My friends and fa mi ly they— don't un-der-stand—

A. *p*
 don't go a-way dn dn dn dn dn dn

33

S.

S.

dn dn dn dn dn dn dn dn dn for you I'd lose it

A.

They fear they'll lose so much if you take my hand, but for you, ooh_ you, ooh_ I'd lose it

A.

dn dn dn dn dn dn but_ oh for you oh for you I'd lose it

37

S.

p ah_ ah_

S.

all ba da da da da da ba da da da da dn dn dn dn dn dn

A.

all *p* dn dn dn *mf* Oh for you, ooh_ you, ooh_ I'd lose it

A.

all dn dn dn dn dn dn but_ oh for you oh for you I'd lose it

41

S.

ooh_

S.

mf dn dn dn dn dn dn da ba da da da da da ba da da da da

A.

all dn dn dn dn *f* Give me one good rea-son why I should ne-ver make a change

A.

all do do do_ ah - oo_ ah - oo_ ah -

45

S. da ba da da da da Why should I e-ver make a change ba da da da da da ba da da da da

A. — ba - do ah - Ba-by if you hold me then all_ of this will go_ a-way

A. oo_ ah - oo ah - oo ah - oo ah -

49 *mf*

S. da ba da da da da da ba da da da da My house in Bu-da-pest, my, my hid-den trea-sure chest,

A. — da da do

A. oo_ ah - oo dn dn dn dn dn dn dn dn

53

S. Gol-den grand pi-a-no My beau-ti-ful Ca-stil lo you, ooh_ you, ooh_ I'd leave it

A. dn dn dn dn dn dn but_ oh for you oh for you I'd leave it

57 *mp*

S. all Oh for you, ooh_ you, ooh_ I'd leave it all

A. *p* all dn dn dn dn dn but_ oh for you oh for you I'd leave it all