

# What You Own

"RENT"  
Music and Lyrics by  
Jonathan Larson

2 Pastor: Mark:

1 Off the prem - is-es now! We give no hand-outs here. What

Drums (H.H.) *mf* + Bs.Dr.

Pastor: Collins:

4 hap-pened to "Rest In Peace?" 5 Off the prem-is-es, 6 Queer. That's no way — to send a

7 boy to meet his mak - er. 8 They had to know we could - n't pay the 9 un - der - tak - er.

**Benny:**

10 Don't you wor - ry 'bout him, hey! 11 I'll take care of it!

**Mark:** **All Three:** **Collins:**

12 Must be nice \_\_\_ to have mon - ey. 13 No shit! 14 I think it on - ly fair to tell you,

**Benny:**

15 you just paid for the fu - ner - al 16 of the per - son who killed your dog. I

**(Benny:)**

17 know. I al - ways hat - ed that dog. 18 Let's pay him off, and

19 then get drunk. **Mark:** 20 I can't, I have a meet-ing! **Collins & Benny:** 21 Punk! Let's go!

22

23 **Mark:** Hi. Mark Cohen here for Buzzline.....back to you, Alexi. Coming up next, vampire.... 24

+ Guitar I A2 A2/G

Bass

25 26 27

.....welfare queens who are compulsive bowlers.

A2

28 29 30 (vamp)

Oh my God, what am I doing?

A2/G A2

31 (Mark:) (sounds 8vb) 32 33

Don't breathe too deep. Don't think all day. —

+ Guitar II A2 A2/G

(Mark:)

34 35 36

Dive in - to work.

A2

37 38 39

Drive the oth - er way. That drip of hurt,

A2/G C#m

40 41 42 43

that pint of shame, goes a-way, just

D C#m E C#m

44 45 46

play the \_\_\_\_\_ game. \_\_\_\_\_ You're liv - ing in A -

D G E

This system contains measures 44, 45, and 46. The vocal line starts with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. Measure 45 has a whole note on B4. Measure 46 has a quarter rest, followed by eighth notes on G4, F4, E4, and D4. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chords are labeled D, G, and E.

47 48 49

me - ri - ca, at the end of the mil - le - ni - um. \_\_\_\_\_

[PLAY] A2 F#m E

This system contains measures 47, 48, and 49. The vocal line starts with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. Measure 48 has a quarter rest, followed by eighth notes on B4, A4, G4, and F4. Measure 49 has a dotted quarter note on E4, followed by eighth notes on D4, C4, and B3. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chords are labeled A2, F#m, and E.

50 51 52

\_\_\_\_\_ You're liv - ing in A - me - ri - ca, leave your con - science at \_\_\_\_\_

D A2 F#m

This system contains measures 50, 51, and 52. The vocal line starts with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. Measure 51 has a dotted quarter note on B4, followed by eighth notes on A4, G4, and F4. Measure 52 has a quarter rest, followed by eighth notes on E4, D4, C4, and B3. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chords are labeled D, A2, and F#m.

53 the tone. 54 And when you're liv - ing in A - me - ri - ca, 55

56 at the end of the mil - le - ni - um, 57 58

59 60 61 62 (sounds 8vb) Roger: The

(Mark:) 3

you're what you own.

63 (Roger:) film mak-er can-not see, 64 65

Mark: And the song writ-er can-not hear. —

[Play again at m.79]

A2 A2/G

Bass

66 67 68

yet I see Mi - mi ev' - ry - where. —

An-gel's

A2



(Roger:) 69 70 71

voice is in my ear. \_\_\_\_\_

Just tight - en those

A2/G C#m

72 73 74 75

shoul-ders.

Just clench your jaw \_\_\_ til you frown \_\_\_

Just don't let go or

D C#m E C#m

(Roger:)

76 you may — drown. 77 78 You're liv - ing in A -

(Mark:)

you may — drown. You're liv - ing in A -

D G E

79 me - ri - ca, 80 at the end of the mil - le - ni - um. 81

me - ri - ca, at the end of the mil - le - ni - um.

[PLAY] A2 F#m E

(Roger:)

82 83 84

You're liv-ing in A me - ri - ca, where it's like the Twi - light

(Mark:)

You're liv-ing in A - me - ri - ca, where it's like the Twi - light

D A2 F#m

85 86 87

Zone. And when you're liv - ing in A me - ri - ca,

Zone. And when you're liv - ing in A - me - ri - ca,

F G A2

(Roger:)

88 at the end of the mil 89 le - ni - um, 90

(Mark:)

at the end of the mil - le - ni - um,

F#m E D

91 92 93 94

you're what you own. So

you're what you own. So

C#m D E A2

95 (Roger:) I own not a no - - - tion. I es - cape and \_\_\_ ape

(Mark:) I own not a no - - - - tion. I es - cape and \_\_\_ ape

G Gma7 G 6 A A2

98 con - tent. \_\_\_ 99 I don't own e - mo - tion, I 100

con - tent. \_\_\_ I don't own e - mo - tion, I

A G

(Roger:) 101 102 103

rent. \_\_\_\_\_

(Mark:) 101 102 103

rent. \_\_\_\_\_

What was it a -

E

104 105 106

What was it a - bout that night? Con -

bout that night? \_\_\_\_\_ Con -



(Roger:)  
113 gave way to light. 114 For once, I did - n't  
(Mark:)  
light. For once, I did - n't

Ema7 G#m

116 dis - en - - - gage. 117 118

G#m/F# D#sus D#



(Roger:) 119 120 121

Mi - mi, I see you, I see it, I hear it. I

(Mark:) 3 3 3 3 3

An - gel, I hear you, I hear it, I see it. I see it my film!

E C#m7 G#m/D#

Detailed description: This system contains measures 119, 120, and 121. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. Measure 119: Roger's line has a whole rest. Mark's line has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano accompaniment has a whole note chord E. Measure 120: Roger's line has quarter notes G4, A4, B4, C5. Mark's line has quarter notes G4, A4, B4, C5. Piano accompaniment has a whole note chord C#m7. Measure 121: Roger's line has quarter notes G4, A4, B4, C5. Mark's line has quarter notes G4, A4, B4, C5. Piano accompaniment has a whole note chord G#m/D#.

122 123 124

hear it my song! One song glo - - - ry.

A - lex - i, Mark. Call me a hyp-o-crite, I

D# E C#m7

Detailed description: This system contains measures 122, 123, and 124. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. Measure 122: Roger's line has quarter notes G4, A4, B4, C5. Mark's line has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Piano accompaniment has a whole note chord D#. Measure 123: Roger's line has a whole rest. Mark's line has quarter notes G4, A4, B4, C5. Piano accompaniment has a whole note chord E. Measure 124: Roger's line has a half note G4, half note A4. Mark's line has quarter notes G4, A4, B4, C5. Piano accompaniment has a whole note chord C#m7.

(Roger:) 125  
Mi - - - - mi, your eyes 126  
dy - ing in A -

(Mark:)  
need to fin - ish my own film. I quit! Dy - ing in A -

G#m/D# D# F

127 128 129  
me - ri - ca, at the end of the mil - le - ni - um.\_\_\_\_

me - ri - ca, at the end of the mil - le - ni - um.\_\_\_\_

Bb G m F

(Roger:)

130 We're dy - ing in A me - ri - ca 131 to come in - to our 132

(Mark:)

We're dy - ing in A - me - ri - ca to come in - to our

E<sup>b</sup> B<sup>b</sup> G m

133 own. 134 But when you're dy - ing in A me - ri - ca, 135

own. But when you're dy - ing in A - me - ri - ca,

G<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

(Roger:)

136 at the end of the mil 137 le - ni - um, 138

(Mark:)

at the end of the mil - le - ni - um,

G m F E $\flat$

139 you're not a 140 lone. 141

you're not a - lone.

D m E $\flat$  F G m

(Roger:) 142 143 144

I'm not a -

(Mark:) 3 3

I'm not a -

G m/F D m E<sup>b</sup> F

145 146 147

lone. \_\_\_\_\_

lone. \_\_\_\_\_

*ff* A<sup>b</sup>2 B<sup>b</sup>2

(Roger:) 148 I'm not a - lone. 149 150

(Mark:) I'm not a - lone.

This block contains the first system of the score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano part is in grand staff. The lyrics "I'm not a - lone." are written under both vocal staves. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A chord change to A<sup>b</sup>2 is indicated in the piano part. The system concludes with a double bar line and repeat signs.

151 152

This block contains the second system of the score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano part is in grand staff. The system concludes with a double bar line and repeat signs. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A chord change to B<sup>b</sup>2 is indicated in the piano part. The right hand of the piano part features a section marked *8<sup>va</sup>* with accents.