

# Us

words and music by  
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Quick

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The first system of music features a treble clef staff with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The bass clef staff contains a piano accompaniment starting with a forte (*f*) dynamic. The piano part consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The melody in the treble staff is mostly rests.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The second system continues the piano accompaniment from the first system. The treble staff remains mostly empty, with rests.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The third system introduces a vocal line in the treble staff. The lyrics are "They made a sta - tue of us". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The piano part features a consistent eighth-note accompaniment.

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>

G<sup>b</sup>/D<sup>b</sup>

The fourth system continues the vocal line with the lyrics "And put it on a mountain top". The piano accompaniment remains consistent with the previous systems, maintaining a mezzo-forte (*mf*) dynamic.

Db Gb/Db Db Gb/Db

now tou rists come and stare at us— blow

Detailed description: This system contains the first two measures of music. The vocal line (treble clef) has a melody starting on a whole rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (bass clef) features a steady eighth-note bass line: G3, A3, Bb3, C4, Bb3, A3, G3. The right hand of the piano plays a series of chords: Gb4, Ab4, Bb4, C5, Bb4, Ab4, Gb4.

Db Gb/Db Db Gb/Db

bub bles with their gum take pho - to graphs have fun have fun

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a whole rest. The piano accompaniment continues with the same eighth-note bass line and chord progression as the first system.

Db Gb/Db Db Gb/Db

Detailed description: This system contains the next two measures. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note bass line and chord progression.

Db Gb/Db Dmaj7 Gb/Db

They'll name a ci - ty af - ter us—

Detailed description: This system contains the final two measures. The vocal line has eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a whole rest. The piano accompaniment continues with the eighth-note bass line and chord progression.

Ped. \_\_\_\_\_ sim.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

and la ter say it's all our fault\_ sim.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

Then they'll give us a talk ing to\_ then they'll give us a talk ing to\_

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> Dmaj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

Cuz they've got years of exper - i - ence We're

D<sup>b</sup>/F G<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>sus<sup>4</sup>

li - - - ving in a den of theives

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

rum-maging for ans-wers in the pa - ges We're

This system contains the first two measures of the piece. The vocal line begins with a quarter rest, followed by eighth notes for 'rum-maging for ans-wers in the pa - ges We're'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

li - - - ving in a den of theives

This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes for 'li - - - ving in a den of theives'. The piano accompaniment continues with the same rhythmic pattern.

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and it's con ta - gious and it's con ta - gious

This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes for 'and it's con ta - gious and it's con ta - gious'. The piano accompaniment continues with the same rhythmic pattern.

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and it's con ta - gious and it's con ta - gious

This system contains the final two measures. The vocal line has a quarter rest, followed by eighth notes for 'and it's con ta - gious and it's con ta - gious'. The piano accompaniment continues with the same rhythmic pattern.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

sim.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

We wear our scarves just like a noose

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

But not cuz we want e - ter - nal sleep

$D^b$   $G^b/D^b$   $D^b\text{maj}^7$   $G^b/D^b$

and tho\_ our parts are slightly used\_

$D^b$   $G^b/D^b$   $D^b\text{maj}^7$   $G^b/D^b$

new ones are slave la bour you can keep We're

$D^b/F$   $G^b$   $B^b\text{m}$   $A^b\text{sus}^4$

li - - - ving in a den of thieves

$D^b/F$   $G^b$   $B^b\text{m}$   $A^b\text{sus}^4$

rummaging for ans-wers in the pa - ges\_ We're



B<sup>b</sup>m G<sup>b</sup> D<sup>b</sup> A<sup>b</sup>7

*vocal ad. lib.*  
play 3 times

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has four flats (B-flat major/C-flat minor). The vocal line begins with a whole note chord, followed by a melodic phrase of eighth notes, and ends with a half note. A slur covers the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a simple harmonic line in the right hand. The instruction 'play 3 times' is written below the piano part.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

The second system continues the piano accompaniment from the first system. The vocal line is mostly empty, with a few notes in the first measure. The piano accompaniment maintains the eighth-note pattern in the left hand and the harmonic line in the right hand. The key signature remains four flats.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

*sim.*

The third system continues the piano accompaniment. The vocal line is empty. The piano accompaniment maintains the eighth-note pattern in the left hand and the harmonic line in the right hand. The instruction 'sim.' is written above the piano part.

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>

They made a sta - tue of us they made a sta - tue of us

The fourth system features a vocal line with the lyrics 'They made a sta - tue of us they made a sta - tue of us'. The piano accompaniment continues with the eighth-note pattern in the left hand and the harmonic line in the right hand. The key signature remains four flats.



*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

the tou-rists come and stare at us — the sculptor's ma - ma sends re gards

*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

— they made a sta - tue — of us — they made a sta - tue — of us

*D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>/D<sup>b</sup>*

— our no - ses have be - gun to rust — we're

*D<sup>b</sup>/F G<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>sus<sup>4</sup>*

li - - - ving in a den of thieves

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

rummaging for answers in the pa - ges we're

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>sus<sup>4</sup>*

li - - - ving in a den of thieves

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious and its conta - gious

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious and its conta - gious

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious oh\_ and its conta - gious oh\_

*D<sup>b</sup>/F* *G<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>*

and its conta - gious oh\_ and its conta - gious oh\_

*B<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b</sup>7*

oh

*B<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b</sup>7*

*vocal ad. lib.*

play 3 times

Musical score for page 42, featuring piano accompaniment. The score is written in a key signature of three flats (B-flat major/C minor) and a common time signature (C). The piece is divided into two systems, each with a grand staff (treble and bass clefs).

**System 1:**

- Chords:  $D^b$ ,  $G^b/D^b$ ,  $D^b \text{maj}^7$ ,  $G^b/D^b$
- The bass line features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

**System 2:**

- Chords:  $D^b$ ,  $G^b/D^b$ ,  $D^b$ ,  $G^b/D^b$ ,  $D^b$
- The piece concludes with a double bar line and a final chord. The right hand has a final melodic flourish.
- Dynamics: *p* (piano) and *rit.* (ritardando) are indicated in the bass line.