

# We're All Okay, OK?

(Heloise, Alex, Lincoln, Chorus) V2 (4-Feb-23)

Cue: Rondeau ends; Heloise enters center stage

John Goldsberry  
Arranged by Jay Gaumer

♩=100 HELOISE SWING *mf* sing-songy, almost spoken

A-hem, a-hem It might a-ppear

E *tr* SWING A *mp*

5 that it's un-clear as far as how you see us If

E F#m D

8 singing you think it's kind of queer, it's e ven tough to be us. But let me\_ put your fears at rest and

A E Bm<sup>7</sup> E Bm E

2  
11  $\text{♩} = 115$

take this time to say, though you might think it's in-di-stinct, we're all o - kay, O. K.? Though

A F#m D A/C# C#m A(sus9)/G# A

*mf*

14 HELOISE: Well, here it is.

you might think it's in-di-stinct we're all o - kay, O. K.?

D A/C# C#m A(sus9)/G# A E/G# D/F# A/E

*pp*

The part of the show you've all been waiting for. The sing-along! Oh, stop it right now. I can see you getting

18 D A/C# D E A E/G# D/F# A/E D A/C# D E

all squirmy. You get one word; I think you can handle that much. Think of this as your bonus professional audition.

24 D Dmaj7 A/C# Bm7 E A E/G# D/F# A/E

You don't get one of these in La Mis without adding to the body count. All you have to do is say OK whenever 3

30 D A/C# D E A E/G# F#m E A G#m(omit5) Bm/F# A/E

34 I say okay. OK? Oh, God help us. Okay? (Interacts with audience) Okay?

A E/G# F#m E A G#m(omit5) Bm/F# E

42 Okay! Alright! Now, pay attention. SWING sing-songy, almost spoken

STRAIGHT If

STRAIGHT tr SWING mp

48

you look a-round where you sit now, there's peo-ple you don't know. You

A E/G# D/F# E

4  
50

don't know where they came from, or where they soon will go. They

D A/C# D/F# E/G#

3

52

singing  
may be some-one just like you, or diff- 'rent, who's to say? So, give them all a smile and nod to

A E/G# D/F# A/E D A/C#

55

HELOISE: Well, go ahead. You just promised. Smile, nod, you know the drill.  
tell them they're o-kay.

Dmaj9/E E/G# A E

62 All right, that's enough, back to me. Right here. Eyes this way. **SWING**  
sing-songy

So, just like all those stran-gers, we're

A E SWING A E/G#

*mp*

67 singing HELOISE: Oh, Hell- ...

kindof strange aswell and we're mo-ving in a cross the street so you can say "Oh,Hell -

D E D A/C# D/F# E/G#

70 - O neighbor. Right? sing-songy

But once you get to knowus, in a nor-mal day to day.

E A E/G# D E

singing

You might find we'll change your mind and you'll know that we're o-kay.

D A/C# Dmaj9/E E/G# A

There's a bet-ter life\_ a-head of you\_ just fol-low your heart. That

Bm7 A/C# D E A F#m E

lit-tle kid inside you\_ will tell you whereto start. You knew what was impor-tant when you

D E A/C# A/C# D A

84

star-ted to play. If it was good e-nough for then, it's e-ven bet-ter for to-day. So

A F#m E D A/C# D<sup>maj9</sup>/E E/G# A

87

be - fore you think you've seen the need for time - ly in - ter - ven - tion. Let

A E D A

89

singing

me ex-plain what we all gain, to state our true in-ten-tion. Ev-ry-one's in cos-tume and

D A Bm E D A

8

92

sing-songy

we all are e-v'ry day. We face the world so they con-firm that we are all o-kay. But

F#m E D A E /G# A

95

do you need o-pin-ions to val-i-date your dreams? Do you know just who you are\_ de

A E D A D A

98

singing

sing-songy

spite what it may seem? So re-mem-ber all the smi-les that you tra-ded to - night. That's

Bm E7 D A(sus2) A F#m E



101 singing

the real e-v'ry-bo dy in this sto-ry all right. There's a bet-ter life\_ a-head of you\_ just

D A/C# Dmaj<sup>9</sup>/E E/G# A A/C# D E

104

fol-low your heart. That lit-tle kid in-side you\_ will tell you where to start. You

A F#m E D E A/C#

107

knew what was im-por-tant when you star-ted to play. If it was good e-nough for then, it's e-ven

D A F#m A/E D A/C#

10

110

bet-ter for to-day. There's a bet-ter life\_ a-head of you\_ just fol-low your heart. That

Dmaj9/E E/G# A A/C# D E A F#m E

113

lit-tle kid inside you\_ will tell you where to start. You knew what was impor-tant when you

D E A/C# D A

116

HELOISE: Aha! I knew you

star-ted to play. If it was good e-nough for then, it's e-ven bet-ter for to-day.

A F#m A/E D A/C# Dmaj9/E E/G# A E/G#

*pp*

could sing. Or, at least mouth the words. This will make it easier. Bring her in, boys! Carefully, she's an antique. 11

120 D/F# A/E D A/C# D E A E/G# D/F# A/E D A/C#

Well, they weren't using it anymore. It's called recycling.

126 D E D Dmaj7 A/C# Bm7 E A E/G#

All our budget went for doughnuts.

132

So I thank you for the laugh-ter and for

D/F# A/E D A/C# D E D E

lend-ing your voice. Though it is n't like I real-ly gave you much of a choice. But

136

3

A F#m E D A F#m7 A/E E

12  
139

may-be some-one in this room will make a friend to-day. And o-pen up a fu-ture where they're

D E A E/G# E D A/C# A(add9)/E

142

HELOISE: I'm so proud of you! Here's your big chance!

fin-'ly o-kay... *f* There's a

*f* There's a *f*

Dmaj9/EE/G# A D E A E/G#F#m E D A/C# Dmaj9/EE/G# A A/C# *mf*

147

bet-ter life\_ a-head of you\_ just fol-low your heart. That lit-tle kid in-side you\_ will  
 bet-ter life\_ a-head of you\_ just fol-low your heart. That lit-tle kid in-side you\_ will

D E A F#m E D E

150

tell you where to start. You knew what was im-por-tant when you star-ted to play. If it was  
 tell you where to start. You knew what was im-por-tant when you star-ted to play. If it was

A/C# D A F#m E

good e-nough\_ for then, it's e-ven bet-ter for to-day. There's a bet-ter life\_ a-head of you just  
good e-nough\_ for then, it's e-ven bet-ter for to-day. There's a bet-ter life\_ a-head of you just

D A/C# Dmaj9/E E/G# A A/C# D E

fol-low your heart. That lit-tle kid in-side you\_ will tell you where to start. You  
fol-low your heart. That lit-tle kid in-side you\_ will tell you where to start. You

A F#m E D E A/C#

159

knew what was im-por-tant when you star-ted to play. If it was good e-nough for then, it's e-ven

knew what was im-por-tant when you star-ted to play. If it was good e-nough for then, it's e-ven

D A A F#m E D A/C#

162

bet-ter for to-day. If it was good e-nough\_ for then, it's e-ven

bet-ter for to-day. If it was good e-nough\_ for then, it's e-ven

Dmaj9/E E/G# A A/E D A/C#

bet - ter for to - day.

bet - ter for to - day.

Dmaj9/E D(add9)/E E/G# Amaj7/G# A

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The key signature is three sharps (F#, C#, G#). The score includes a piano number '8' in the third staff. Chord symbols are written above the piano accompaniment staves.