

from the Broadway musical *Big Fish*
FIGHT THE DRAGONS

for T.B.B. voices and piano
 with optional SoundTrax CD and SoundPax*

Performance time: approx. 3:35

Arranged by
GREG GILPIN

Words and Music by
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With fervor ($\text{♩} = \text{ca. } 92$)

opt. SOLO
mp

TENOR

I've nev-er been a man —

PIANO

F^5

mp

4

— who lived — an of - fice life.

F^5/B^b

7

I've nev-er been a man — be-hind — a desk.

F^5/C

F^5

* SoundTrax CD available (47112).

SoundPax available (47113) - includes parts for Guitar, Bass, and Drumset.

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Vocal line for measures 8-10. Measure 8 contains a whole rest. Measures 9 and 10 contain a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and F4.

I've al-ways been a man — who said — that

Piano accompaniment for measures 8-10. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. A fermata is placed over the bass line in measure 10. The chord F⁵/A is indicated above the right hand in measure 10.

Vocal line for measures 11-13. Measure 11 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. Measure 12 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. Measure 13 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4.

stay-in' still — is play-in' dead, — the kind who's look-in' for -

Piano accompaniment for measures 11-13. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. A fermata is placed over the bass line in measure 13. The chords F⁵/B^b and Gm⁷ are indicated above the right hand in measures 11 and 13 respectively.

Vocal line for measures 14-16. Measure 14 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. Measure 15 contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. Measure 16 contains a whole rest.

- ward to — the chal-leng - es — a - head.

(end solo)

Piano accompaniment for measures 14-16. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. A fermata is placed over the bass line in measure 16. The chord C_{sus}⁴ is indicated above the right hand in measure 16.

19 TENOR

mp

Peo - ple say ____ that's ir - re - spon - si-ble. ____

BARITONE & BASS

mp

D^5 Gm^9 $Edim/G$

23

Peo - ple tell ____ me, "Stay at home." But

C^7 C^7/E F F/E

I'm not made ____ for things like mow-in' lawns _ or a - pron strings. _

Dm $Dbaug$ F/C G^7/B

I'm my best when not at rest.

Bbmaj7

Bbm6

mf

36

So I fight the dragons and I storm the castles

mf

Dm7

and I win a battle or two.

F5/Bb

42

Then comes the day ___ it's ___ time ___

Csus⁴

F⁵

45

I'm pack-in' up ___ and I am bring - ing

F/A

F⁵/B^b

G/B

48

all my sto - ries home ___ to you.

F/C

F⁵

E^b

B^b

52

mf

All I can see is miles — a-head — with miles — to go.

mf

F⁵ Csus⁴/Bb

55

All I can feel is wind and sun and sky. —

mf

Csus⁴

58

Stop for a cof - fee,

F⁵ Eb Bb F⁵

61

8

make a friend, — and pray the day — will nev - er end, — cuz

F⁵/A F⁵/B^b

64

8

there's one more ad - ven - ture wait - in' 'round — an - oth - er bend —

Gm⁷ Csus⁴

67

68

where I fight the — drag - ons and I storm the — cas -

F⁵ Dm⁷

71

- tles and I win a bat - tle or two.

Csus⁴/A F⁵/B^b

74

But then a feel - ing comes

Csus⁴ C(add⁴)/E F F/A

77

like fif - ty thou - sand drums all bang - ing,

F⁵/B^b G/B

80

bring my — sto - ries home — to you.

F/C F

83 *mp* **84**

And I won - der as I wan - der on the road —

Cm/F Eb/F *mp*

86

from door to door, — ex - act - ly what you think —

Bb/F Bbm/F

— of where I've been. — Do you know —

F

— I joined the cir - cus, met a mer - maid, fought a

Cm/F Eb/F Bb/F

war? — Do you know I think of you — through thick and thin? —

Bbm/F

98 100

Be-cause e-ven though I'm

Am F/Eb

101

mak-ing deals and bring-in' peo-ple joy I'm

Dm7

104

u - sually on - ly think-ing of my boy.

rit.

Bbm⁶/Db Csus⁴

rit.

107 **Slower**

108

8
 Out there on the road, — I pray — you'll

Slower
 C B \flat F/A

110

8
 come to me — one day — and say: Let's

Fm7/A \flat Csus 4
p
opt. SOLO p

114

8
 fight the drag - ons and then storm the — cas - tles, 'til we

F 5 F 5 /D

118

(end solo)

win what ___ needs ___ to be ___ won. ___

F⁵/B^b Csus⁴

121

ALL *p*

122

So when I'm old ___ and ___ tired ___ you'll do the job ___

F⁷ F⁵/A

124

freely *opt. SOLO* *p* *molto rit.*

quired. ___ You'll be ___ there tell-ing sto - ries to your

F⁵/B^b G/B F/C Csus⁴

freely *molto rit.*

128 **Tempo I** (♩ = ca. 92)

(end solo)

ALL *f*

130

son. Then we fight the drag -

Tempo I (♩ = ca. 92)

E_b

B_b

F⁵

131

- ons and then storm the cas - tles and I

134

do the best that I can.

F/B_b *C_{sus}⁴*

137

But ev - 'ry - bod - y knows that's how the sto-

C(add4)/G

F

F/A

140

- ry goes to turn each boy in - to

decesc.

Bbmaj7

G⁹/B

F/C

decesc.

143

a big - ger man.

mp *rit.*

Dm

F/G

mp *rit.*

148

147

mp

slower, expressively

So I'll fight the drag - ons

mp

Csus⁴/G

F/C

slower, expressively

151

p

a tempo

'til you can.

p

a tempo

p

154

rit.

D^baug

F(add2)

rit.