

**Ideal World**  
REV. [18-10-14]

Music by: **David Arnold**  
Lyrics by: **Richard Thomas**  
Orch.Arr by: **Steve Sidwell**

CUE: CASS: "We should all be working towards our ideal world"

1 **Colla Voce**

*BARBARA CASTLE:*

Musical notation for the first system (measures 1-4). The vocal line starts with a rest, then enters with the lyrics "In an i - deal world ev-'ry-thing would just be great. In an". The piano accompaniment features chords: C, C/E, F, C, C/E, F, C, Am<sup>7</sup>, Dm<sup>9</sup>, G<sup>7(sus4)</sup>, G<sup>7</sup>.

Musical notation for the second system (measures 5-7). The vocal line continues with "i - deal world love would al - ways con-quer hate. In an i - deal world the". The piano accompaniment features chords: C, C/B, Am<sup>7</sup>, F, G<sup>(sus4)</sup>, G, Am, E/G<sup>#</sup>.

Musical notation for the third system (measures 8-10). The vocal line continues with "work-ers, boss or staff In an i - deal world they'd sit and have a laugh. The". The piano accompaniment features chords: Am/G, F<sup>#m7(b5)</sup>, F $\Delta$ , C/E, Dm<sup>7</sup>, C(add2), G(add2), G<sup>(sus4)</sup>, G.

11 **Bright** (♩=c154)

sun would al-ways rise and shine, The skies would be deep blue. There'd be a cure for can-cer and the

*mf*  
C Gm/Bb C

14  
com-mon cold and flu. There would be no guns or crime; The strong would help the weak The

Gm/Bb F Fm Fm/Ab

17  
trains would al-ways run on time—we'd work a four day week. We'd get to meet the prat who put the

G G7 Am

20  
V.A.T. u - pon the tam - pon, We'd have a chat, and af-ter that His face we'd du - ly stamp on. I -

Em7 Am Em7

23

mag-ine a great world of un - im - a - gin - ab - le bliss, where men know how and where to find a

F(add2) D<sup>9</sup>/F# G

**Half-time feel ma poco piu mosso**

26

wom-an's clit-o-ris. In an i - deal world ev-'ry thing would just be great. In an

G Dm/F E<sup>b</sup>Δ G<sup>7</sup>/D C C/B Am<sup>7</sup> Am<sup>7</sup>/G F F(add2) G(sus4) G

31

i - deal world love would al - ways con-quer hate. In an i - deal world we'd

*sim. adlib pop piano*

C C/B Am<sup>7</sup> Am<sup>7</sup>/G F F(add2) G(sus4) G Am Em

37

care and share and heal, And ourdreams of hap-py end-ings would be real.

C/D D<sup>7</sup> Dm C/D Dm<sup>7</sup> Dm C/D Dm<sup>7</sup> G C/G G<sup>7</sup>

V.S.

**Normal feel**

42

The Ber - lin wall would fall and so would ty - rants o - ver - seas.

F/G CΔ/G G<sup>7</sup> C Gm/Bb

45

Ci - vil rights would flour - ish well in all com - mu - ni - ties. No bomb - ing in Cam - bo - di - a, No

C Gm/Bb F

48

war in Vi - et - nam. In - stead of Mar - tin Lu - ther King they'd shoot the Ku Klux Klan. The

Fm Fm/Ab G G<sup>7</sup>

51

pla - net would re - volve a - round the meek - est of the meek, And Pro - tes - tants and Cath - o - lics\_ would

Am Em Am

54

kiss the oth-er cheek. A - part-heid would be du-ly crushed And so would pov-er - ty, The

Em F(add2) D<sup>9</sup>/F#

57

East and West would do their best to live in har-mo-ny. But

G G Dm/F Ebmaj7 G<sup>7</sup>/D Gb/Ab

60 **Half-time feel**

in the real world It's a strug-gle ev-'ry day. In the real

*f* Db Db/C Bbm<sup>7</sup> Bbm<sup>7</sup>/Ab Gb Gb(add2) Ab(sus4) Ab Db Db/C

65

world You're luck-y if you make O. K. In the real world it's not a - bout the

Bbm<sup>7</sup> Bbm<sup>7</sup>/Ab Gb Gb(add2) Ab(sus4) Ab Bbm Fm Db/Eb

V.S.

71

nice. It's a - bout tough com-pro-mise and sac-ri - fice.

*Eb*<sup>7</sup> *Ebm* *Db/Eb* *Ebm*<sup>7</sup> *Ebm* *Db/Eb* *Ebm*<sup>7</sup> *Ab* *Db/Ab* *Ab*<sup>7</sup> *Gb/Ab* *DbΔ/Ab* *Ab*<sup>7</sup>

76 **CLICK IN**

Let me tell you; it was so much tough-er when I start - ed out.

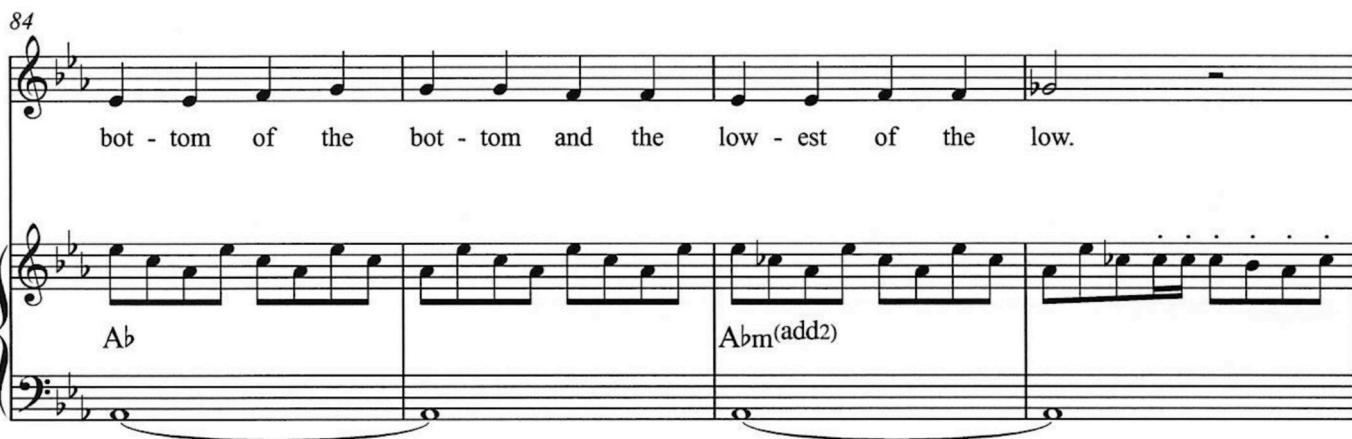
*mf* *Eb* *Db* *f*

80

Wo-men's rights—My God, you'll have to beg and bleed and scream and shout. The

*Eb* *Db*

84



bot - tom of the bot - tom and the low - est of the low.

Ab Abm(add2)

88



Mired in my - so - gy - ny no chance to rise — and grow. But you

Bb A/B

92 **With weight!**



got to keep on go-ing And you got to keep on fight - ing. Got-tapunch a-bove your

E D/E E

97



weight; Be-low the belt and do some bi - ting. I know all you want is sex - ist laws to

D/E AΔ

V.S.

102

fall and be re-pealed. I know all you're ask - ing for is just a

Am<sup>7</sup> B B<sup>sus</sup>

Detailed description: This system contains measures 102 to 105. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'fall and be re-pealed. I know all you're ask - ing for is just a'. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord symbols Am<sup>7</sup>, B, and B<sup>sus</sup> are indicated below the piano part.

106

lev-el play-ing field. Lev - el play - ing field.

B B<sup>7</sup> Ab/B<sup>b</sup>

Detailed description: This system contains measures 106 to 109. The vocal line continues with 'lev-el play-ing field. Lev - el play - ing field.'. The piano accompaniment continues with chords B, B<sup>7</sup>, and Ab/B<sup>b</sup>. The key signature changes to two sharps (F#, C#) at the end of measure 109.

110

**Rall..**

**Half-time feel**

In our i - deal world, it will

E<sup>b</sup> E<sup>b</sup>/D C<sup>m7</sup> C<sup>m7</sup>/B<sup>b</sup>

Detailed description: This system contains measures 110 to 112. The tempo and feel change to 'Rall..' and 'Half-time feel'. The key signature changes to two flats (Bb, Eb). The lyrics are 'In our i - deal world, it will'. The piano accompaniment features chords E<sup>b</sup>, E<sup>b</sup>/D, C<sup>m7</sup>, and C<sup>m7</sup>/B<sup>b</sup>.

113

sure - ly come to pass. And our i - deal world, is so

A<sup>b</sup> F<sup>m7</sup> B<sup>b</sup><sup>sus</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/D C<sup>m7</sup> C<sup>m7</sup>/B<sup>b</sup>

Detailed description: This system contains measures 113 to 116. The lyrics are 'sure - ly come to pass. And our i - deal world, is so'. The piano accompaniment features chords A<sup>b</sup>, F<sup>m7</sup>, B<sup>b</sup><sup>sus</sup>, B<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>/D, C<sup>m7</sup>, and C<sup>m7</sup>/B<sup>b</sup>. A triplet of eighth notes is marked in measure 116.



117

near - ly \_\_\_\_\_ in our grasp. And our i - deal world, if you're

Ab Fm<sup>7</sup> B<sup>b</sup>sus B<sup>b</sup> Cm Gm<sup>7</sup>

121

brave and take this deal, one day those hap - py end - ings, \_\_\_\_\_ could be

E<sup>b</sup>/F F<sup>7</sup>sus F<sup>7</sup> Fm E<sup>b</sup>/F Fm<sup>7</sup> Fm E<sup>b</sup>/F Fm<sup>7</sup>

125

**Ad lib Rock**

real. Should be real, will be

*f* E<sup>b</sup> F<sup>ø7</sup>/E<sup>b</sup>

129

**Rall....**

real. We'll make our world i - deal.

E<sup>b</sup> F<sup>ø7</sup>/E<sup>b</sup> E<sup>b</sup>

**ALMOST SEGUE**