

Narrator  
Keyboard

# WELCOME TO THE WAREHOUSE

[17/08/22]

Words by ROB BRODERICK & ADAM WOOLARD  
Music by JACK BLUME

1 Woah, woah, woah, that's the END of the show, sure WE 2 get what's go - ing on, but our friends here don't know! We've not

Q CLICK



3 yet said hel- lo, but we're sen ding them home? This 4 lot want a show, let's not for- get to be pros. Let's 5 start at the top, it's the jour ney that mat ters. Ex

01 PIANO

Gm

6 plain how we got here and meet all you mad hat - ters, there's a 7 buff - et up - stairs serv - ing ep - ic plat - ters, so,

V.S.

8 let's get crack-ing be-fore ev-ery-one scat-ters. 9 My name's (Ta-moy), I'll be your gra-cious host, And we're

E<sub>b</sub> G<sub>m</sub>

*mf*

10 glad you came we know you could have made your home a-bout a-ny-where a-round on this cra-zy globe, But we're here

B<sub>b</sub> C

12 in this ware-house so let's stage a show. 13 We are the Noise\_Boys, a cra-zy group of pe-ople, Per-form-

E<sub>b</sub> G<sub>m</sub>

14 ing to-ge-ther we made this place our ca-the-dral, We're 15 called the Noise "Boys", 'cause we're an-y-thing but peace-ful, but,

B<sub>b</sub> C

15 we' got some girls— too, 'cause ev - ery-one's e - qual! 17 Check out our TAP-PERS, no you won't be - lieve the pace they go, and

E $\flat$

*f*

8 $\flat$

Detailed description: This system contains measures 15, 16, and 17. The vocal line (treble clef) has lyrics: "we' got some girls— too, 'cause ev - ery-one's e - qual!" in measure 15, and "Check out our TAP-PERS, no you won't be - lieve the pace they go, and" in measure 17. The piano accompaniment (bass clef) features a steady eighth-note bass line. Measure 16 has a chord of E $\flat$ . Measure 17 has a dynamic marking of *f* and an 8 $\flat$  octave shift indicated by a dashed line.

18 Beat-box - ers whose flows will shake your bones, and a rap - per 19 and mu - si - cians who have a way with notes, but I got - ta

(8)

Detailed description: This system contains measures 18 and 19. The vocal line (treble clef) has lyrics: "Beat-box - ers whose flows will shake your bones, and a rap - per" in measure 18, and "and mu - si - cians who have a way with notes, but I got - ta" in measure 19. The piano accompaniment (bass clef) continues the eighth-note bass line. Measure 19 has an 8 $\flat$  octave shift indicated by a dashed line.

20 tell you the rea - son we're in this space, so 21 Let me in - tro - duce you to this se - cret place I know, a

G $\flat$

*mp*

Red.

(8)

Detailed description: This system contains measures 20 and 21. The vocal line (treble clef) has lyrics: "tell you the rea - son we're in this space, so" in measure 20, and "Let me in - tro - duce you to this se - cret place I know, a" in measure 21. The piano accompaniment (bass clef) features a steady eighth-note bass line. Measure 21 has a chord of G $\flat$ , a dynamic marking of *mp*, and a redaction mark (Red.) at the end of the line. There is also an 8 $\flat$  octave shift indicated by a dashed line.

22 for - mer ware - house (un - til the ow - ners had to go), 23 Sell - ing Beach Balls is how they made their dough, but dis - tri -

Chords: Eb, Bb

24 bu - tion moved to Chi - na 'cause this place was slow... They 25 shut this ware - house in Twen - ty Se - ven - teen, (Rest In Peace.)

Chords: Gb, Gm

26 But when they closed the doors they ac - ci - den - tal - ly left the keys, 27 So I sat back and wai - ted for ev - 'ry - one else to leave and

Chords: Bb, C7

28 May -ve sort of kind - of in a way, kept a set for me. 29 It's a safe space and it fills me full of e - ner - gy a

Chords: F, D7, Eb

Ped.

30 Place where I can come to sing, and the world just lets me be 31 if it weren't for this I'd just be-come my own worst e - ne - my,

Cm Bb

^

32 ba - si - cally it's emp - ty and it's chea - per than the - ra - py

B°

^

33 34 35 36 Now to

*♩=100*  
Cm Bb Ab Fm Gm

^

37 ge - ther we have a mis - sion, let it be known, we wan - na 38 give you the great - est per - for - mance we've e - ver shown Make you

Cm Bb

^

V.S.

39 put your hands in the air and let your-selves go, With the 40 drinks, and the vibes, as the ste - re - o flows. How d'ya

Ab Fm Gm

41 o - pen a show? Start by set - ting the tone, a lit - tle 42 mood light - ing, a sex - y sen - si - tive glow, get the

43 ten - sion to grow, let's let in the smoke, To - night we're on a 44 jour - ney, this is our ye - llo w brick road. Now I

Ab<sup>9</sup> Fm Gm

*mp* *cresc.*

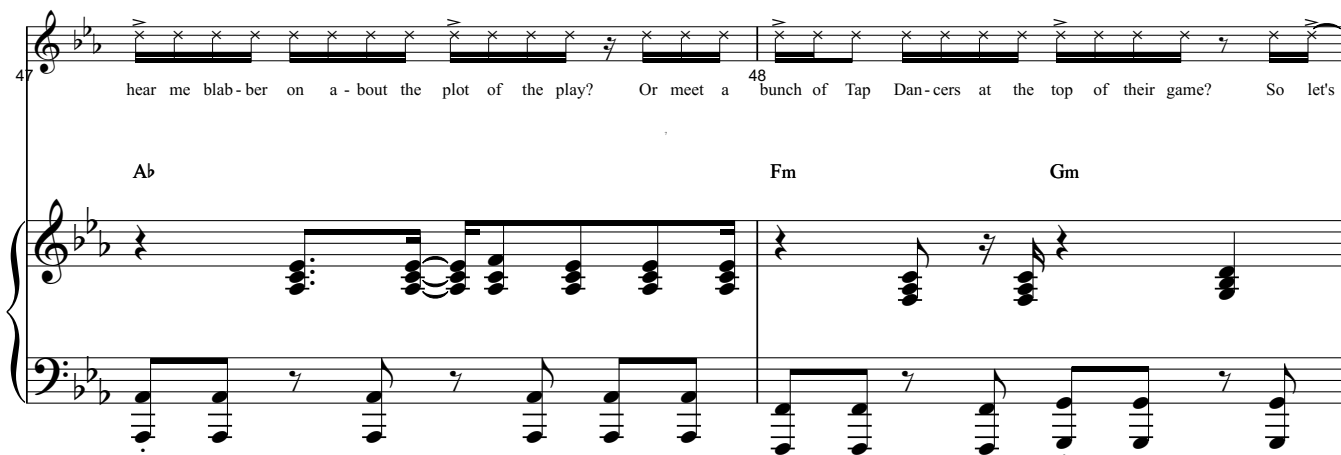
45 know I've just gi - ven you a lot on your plate, well I'm a 46 bit of a big tal - ker what can I say? D'ya wan - na

Cm Bb

*f*

47 hear me blab-ber on a - bout the plot of the play? Or meet a 48 bunch of Tap Dan-cers at the top of their game? So let's

Ab Fm Gm



49 — get this par - ty star - ted I don't wan - na rap all night, 50 That was just a lit - tle in - tro to whet your ap - pe - tite,

Cm Bb



51 We are rea-dy to take you on a jour-ney to pa-ra-dise, 52 It's time for us to shine a light on our tap-ping Five 53

Ab Fm Gm Cm

