

# Piano Conductor Score 1



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# Schoolhouse Rock Live!

## Piano Conductor

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# *Verb: That's What's Happening*

(Drums)

M.M. 208, Fast rock, driving

Piano

Organ

Gm7 C7

Gm7 C7

The musical score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-5. The top staff is for Drums, showing a consistent pattern of eighth notes with accents and a snare drum on the second and fourth beats of each measure. The middle and bottom staves are for Piano and Organ. The Piano part features a driving bass line and chords in the right hand. The Organ part provides harmonic support with chords and a melodic line in the right hand. The bass line for the Organ is mostly silent, indicated by a horizontal line.

Measure	Drums	Piano Chords	Organ Chords
1	1	Gm	Gm7
2	2	C Bb	C7
3	3	Gm C Bb	Gm7 C7
4	4	Gm C Bb	Gm7 C7
5	5	Gm C Bb	Gm7 C7

SHULIE:  
DINA:  
DORI:

A 2 times

6 7 8 9

GEORGE: (1st time)  
JOE: (2nd time)

1. Verb. \_\_\_\_\_  
2. Verb. \_\_\_\_\_

GEORGE: (1st time)  
JOE: (2nd time)

1. Let's get this thing \_\_\_\_\_ in act - ion. To be, \_\_\_\_\_  
 2. I put my heart \_\_\_\_\_ in act - ion. To run, \_\_\_\_\_

A 2 times

Piano Gm C Bb Gm C Bb Gm C Bb Gm C Bb

10 11 12 13

Verb, \_\_\_\_\_ that's \_\_\_\_\_ what's hap - pe - nin'.  
 Verb, \_\_\_\_\_ you're \_\_\_\_\_ what's hap - pe - nin'.

to see, \_\_\_\_\_ to feel, \_\_\_\_\_ to live, \_\_\_\_\_  
 to go, \_\_\_\_\_ to get, \_\_\_\_\_ to give. \_\_\_\_\_

Gm C Bb Gm C Bb Gm C Bb Gm C Bb

WOMEN:

14 15 16 17

TOM:

Yeah! \_\_\_\_\_

That's where I \_\_\_\_\_ find \_\_\_\_\_ sat - is - fac - tion. To search,

Gm C Bb Gm C Bb Gm C Bb Gm C Bb

18 19 20 21 (WOMEN)

Verb! — To be bold! —

(TOM)

to find, — to have, — to hold. —

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

22 23 24 (WOMEN)

Verb! —

GEORGE:

When I use — my i - mag - i - na - tion I think, —

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

25 26 27 28

TOM: JOE: GEORGE: GEORGE:

I plot, — I plan, — I dream. — Turn - ing in to - wards — cre - a - tion.

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

(WOMEN) **DINA:** **SHULIE:** **DORI:** **DINA:**

29 30 31

Verb!— I make, I write,— I dance,— I sing!—

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

2 times  
 [C] **JOE: (1st time)**  
**TOM: (2nd time)**

32 33

1. When I'm feel - ing when real life - ly is act - ive  
 2. O - ther times when life is ea - sy,

2 times

Gm C B $\flat$  Gm C B $\flat$

**ALL:**

34 35 36

1. Verb.  
 2. Oh!

I run,— I ride,— I swim,— I fly.—  
 I rest,— I sleep,— I sit,— I lie.—

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

37 **WOMEN:** 38 39 40

Verb, — that's what's hap - pe - nin'.

**GEORGE:**

I can take a noun — and bend — it,

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

41 42 43

Bat. Boat. Rake and plow.

give me a noun. —

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

44 45 46 47

Show me how. —

Make it a verb — and real - ly send it. Oh,

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

48 49 50 51

(WOMEN)

Verb!

(GEORGE)

(slide up)

I don't know— my— own po - wer!—

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

52 53 54

MEN:

Verb! Verb!

Let's get this thing— in act - ion, in be - ing,

Gm C B $\flat$  Gm C B $\flat$  Gm C B $\flat$

55 56

Verb!

in do - ing, in sing - ing.

Gm C B $\flat$  Gm C B $\flat$



Piano/Conductor

#1 - Verb: That's What's Happening

GEORGE: A verb expresses action, being, or state of being.

**D** *mp*

57 (Bass) 58 59 60

*suggested solo - ad lib Eb7*

WOMEN: A verb makes a statement.

GEORGE: Yeah! A verb tells it like it is!

61 62 63 64

*cresc.*

**E** *f*

65 66

G#m C# B G#m C# B

WOMEN:

GEORGE:

67 68 69 70

Verb, — that's — what's hap - pe - nin'.

I can tell — you when it's ha - pe - nin'.

**Organ** G#m C#7 G#m7 C#7

(Bass)

71 (WOMEN) 72 73 74

Past, pre-sent, fu - ture tense.

TOM:

Tell me more— a - bout— what's hap - pe-nin'.

G#m C#7 G#m7 C#7

75 76 77 78

Say it so it makes— some sense.

GEORGE:

I can tell you who is hap - pe-nin'.

G#m C#7 G#m7 C#7

79 80 81 82

Verb, you're so in-tense.

JOE:

Ev' - ry sen - tence has— a sub - ject.

G#m C#7 G#m7 C#7

83 (WOMEN) 84 85

Noun, per - son, place or thing.—

**TOM:**  
Find that sub - ject:

83 84 85

G#m C#7 G#m7 C#7

86 87 88

Verb can make a sub - ject sing!—

Where's the act - ion?

86 87 88

G#m7 G#m7

89 90 91 92

What is— it? What's done— to it? What does it say?

**GEORGE & JOE:** **TOM:**  
Take the sub - ject: What? What? What?

89 90 91 92

C#7sus4

(WOMEN)

93 94 95 96

Verb, — you're what's hap - pe - nin'.

C#7 G#m

**F**

(WOMEN)

97 98 99 100

**MEN:** Verb, you're so — de - man - ding.

I can ques - tion, like: What is — it?

**F**

Piano

97 98 99 100

Am D C Am D C Am D C Am D C

101

102

103

104

Verb, you're so — com - mand - ing.

I can or - der, like: Let's do it!

101 102 103 104

Am D C Am D C Am D C Am D C

(WOMEN)

105 106 107 108

Verb, play, play the song.

(MEN)

8

When they play they need — an ob - ject.

105 106 107 108

Am D C Am D C Am D C Am D C

109 110 111 112

Rock the School-house all night long!—

8

When we rock, we rock — the ob - ject. Rock the School-house all night long!—

109 110 111 112

Am D C Am D C Am D C Am

G

GEORGE: Hey, welcome to Schoolhouse Rock... ALL: Live!

113 (Bass) 114 115 116

*mp*

G

113 114 115 116

*suggested solo - ad lib F7*

*mp*

GEORGE: Where this is the Schoolhouse,  
and you are rockin' it!

Musical score for measures 117-120. The vocal line (bass clef) starts at measure 117 with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A *cresc.* marking is present above the piano part in measures 119 and 120.

Piano accompaniment for measures 121-122. Measure 121 features a **f** dynamic and chords Bbm7, Eb7, and Db. Measure 122 features a **f** dynamic and chords Bbm7, Eb7, and Db. A rehearsal mark **H** is placed above the first staff of each measure.

Vocal lines for measures 123-126. **WOMEN:** Let's get this thing in act - ion! Verb, — you're what's hap - pe - nin'. **MEN:** Let's get this thing in act - ion!

Piano accompaniment for measures 123-126. The chord progression is Bbm7 Eb7 Db Bbm7 Eb7 Db Bbm7 Eb7 Db Bbm7 Eb7 Db. The bass line continues with a steady eighth-note pattern.

(WOMEN)

127 Verb! 128 Verb! 129 Verb! 130 To

TOM: TOM & GEORGE: MEN:

To work, to play, to live, to

127 128 129 130

Bbm7 Eb7 D<sup>b</sup> Bbm7 Eb7 D<sup>b</sup> Bbm7 Eb7 D<sup>b</sup> Bbm7 Eb7 D<sup>b</sup>

131 love! 132 133 134

love!

131 132 133 134

Bbmff Bbm7/A<sup>b</sup> Bbm/G Bbm/F

135 136 137 138

135 136 137 138

Bbm Bbm Bbm

(Bass)

# A Noun Is A Person, Place Or Thing<sup>2</sup>

M.M. 78, Easy swing

1 2 3 4 5 **DORI:**

(Woodblock)

Well, ev' - ry

Piano *mf*

C F/G C F/G C

**A**

6 7 8 9

per - son you can know, and ev' - ry place that you can go, and an - y -

C C6 C C6

10 11 12 13

thing that you can show, you know they're nouns. A noun's a

C C6 G G7



14 (DORI) 15 16 17

spe - cial kind of word, ——— it's a - ny name you ev - er heard, I find it

C C7 F D7/F#

18 19 20 21

quite in - ter - est - ing. A noun's a per - son, place or thing. Oh,

C/G G F F/G C G

**B** 22 23 24 25

I took a train, took train to a - no - ther state. The

C6 C6 C C

26 (DORI) 27 28 29

flo - ra and the fau - na that I saw were real - ly great. — But when I

C6 C6 G G7

30 31 32 33

saw some ban - dits chas - in' the train I was wish - in' I was back home a - gain.

C6 C7 F D7/F#

34 35 36 37

I took a train, took a train to a - no - ther state. Well, ev - ry

C/G G7 C F C

38 (DORI) 39 40 41

per - son you can know, SHULIE: Like a bandit! JOE: Or an engineer! and ev' - ry

**WOMEN:**  
Doo - dle oo - dle oo doo.\_\_\_\_\_

**MEN:**  
Doo - dle oo - dle oo doo.\_\_\_\_\_

C6 C6 C C6

42 43 44 45

place that you can go, GEORGE: Like a state! TOM: Or a home! and an - y -

Doo - dle oo - dle oo doo.\_\_\_\_\_

Doo - dle oo - dle oo doo.\_\_\_\_\_

C6 C6 C6 C6

46 (DORI) 47 48 49

thing that you can show, DINA: Like animals! SHULIE: Plants! JOE: Or a train! you know they're

(WOMEN)  
Doo - dle oo - dle oo doo. —

(MEN)  
Doo - dle oo - dle oo doo. —

C6 C6 C6 C6

50 (DORI) 51 52 53

nouns, you know they're nouns. Oh,

G7 G7 C6 C6 G7

**D** 54 55 56 57

Mis - sus Jones is a la - dy on Hud - son Street. She

C6 C6 C C

58 (DORI) 59 60 61

sent her dog to bark at my bro - ther and me. ——— We

C6 C6 G G7

62 63 64 65

gave her dog a big, fat bone and now he barks at Mis - sus Jones!

C6 C7 F D7/F#

66 67 68 69

She's a la - dy who lives ——— on Hud - son Street. Well, ev' - ry

C/G G7 C F C

**E**

70 (DORI) 71 72 73

per - son you can know, SHULIE: Mrs. Jones! DINA: A lady! JOE: Or a brother! and ev' - ry

**WOMEN:**  
Doo - dle oo - dle oo doo.——

**MEN:**  
Doo - dle oo - dle oo doo.——

C6 C6 C C6

74 75 76 77

place that you can go, GEORGE: Like a street! TOM: Or a corner! and an - y -

Doo - dle oo - dle oo doo.——

Doo - dle oo - dle oo doo.——

C6 C6 C6 C6

78 (DORI) 79 80 81

thing that you can show, GEORGE: Like a dog! SHULIE: Or a bone! you know they're

(WOMEN)  
Doo - dle oo - dle oo doo.——

(MEN)  
Doo - dle oo - dle oo doo.——

8  
C6 C6 C6 C6

82 (DORI) 83 84 85

nouns, you know they're nouns. Oh,

G7 G7 C6 C6 G7

**F** 86 87 88 89

I took a fer - ry to the Sta - tue of Li - ber - ty.

**DINA & SHULIE:**  
(Doo, doo, doo, doo.)

**F** C6 C6 C C

90 (DORI) 91 92 93

My best friend was wait - in' there — for me. — He took an ear - ly fer - ry. We

(DINA & SHULIE)

He took an ear - ly fer - ry.

MEN:

He took an ear - ly fer - ry.

90 91 92 93

C6 C6 G7 G7

94 (DORI) 95 96 97

went for a walk on the is - land you know, — and in the mid - dle of sum - mer it start - ed to snow when

94 95 96 97

C6 C7 F D7/F#

98 99 100 101

I took a fer - ry to the Sta - tue of Li - ber - ty. Well, ev' - ry

98 99 100 101

C/G G7 C F C



**G**

102 (DORI) 103 104 105

per - son you can know, GEORGE: Like a friend! JOE: Or the Captain of a ship! and ev' - ry

**WOMEN:**  
Doo - dle oo - dle oo doo. —

**MEN:**  
Doo - dle oo - dle oo doo. —

**G**

102 103 104 105

C6 C6 C C6

106 107 108 109

place that you can go, SHULIE: Like an island! TOM: Or the sea! and an - y -

Doo - dle oo - dle oo doo. —

Doo - dle oo - dle oo doo. —

106 107 108 109

C6 C6 C6 C6

110 (DORI) 111 112 113

thing that you can show, DINA: Like a statue! JOE: A ferry! GEORGE: Or snow! you know they're

(WOMEN)  
Doo - dle oo - dle oo doo.——

(MEN)  
Doo - dle oo - dle oo doo.——

C6 C6 C6 C6

114 (DORI) 115 116 117

nouns, you know they're nouns.—— Yeah!—— Oh,

G7 G7 C6 C A<sup>b</sup>7

**H** 118 119 120 121

I put a dime in the drug - store re - cord ma - chine.——

**H** D<sup>b</sup>6 D<sup>b</sup>6 D<sup>b</sup> D<sup>b</sup>

122 (DORI) 123 124 125

Old - ie gold - ies start-ed play-in', if you know what I mean. — I heard —

122  $D\flat 6$  123  $D\flat 6$  124  $A\flat$  125  $A\flat 7$

126 127 128

Chub-by Check-er he was do - in' the Twist and the Beat - les and the Monk-ees, it

**DINA & SHULIE:**  
Chub-by Check-er he was do - in' the Twist and the Beat - les and the Monk-ees, it

**MEN:**  
Chub-by Check-er he was do - in' the Twist and the Beat - les and the Monk-ees, it

**Rock, Even eighths**

126  $D\flat$  127  $D\flat 7$  128  $G\flat$

129 (DORI) 130 131

goes like this! I put a dime in the drug - store re - cord ma -

(WOMEN)  
goes like this!

(MEN)  
goes like this!

**Tempo I**

129 130 131

G $\flat$ 7 D $\flat$ /A $\flat$  A $\flat$ 7

132 (DORI) 133 134 135

chine. Well, ev' - ry

**Rock** **Tempo I**

132 133 134 135

D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$  D $\flat$

**J** 136 (DORI) 137 138 139

per - son you can know, JOE: The Beatles! GEORGE: And the Monkees!  
TOM: Chubby Checker! and ev' - ry

**WOMEN:**  
Doo - dle oo - dle oo doo.\_\_\_\_\_

**MEN:**  
Doo - dle oo - dle oo doo.\_\_\_\_\_

136 D $\flat$ 6 137 D $\flat$ 6 138 D $\flat$ 6 139 D $\flat$ 6

140 141 142 143

place that you can go, SHULIE: Like a neighborhood! DINA: Or a store!  
and an - y -

Doo - dle oo - dle oo doo.\_\_\_\_\_

Doo - dle oo - dle oo doo.\_\_\_\_\_

140 D $\flat$ 6 141 D $\flat$ 6 142 D $\flat$ 6 143 D $\flat$ 6

144 (DORI) 145 146

thing that you can show, JOE: Like a dime! ALL: Or a record machine!

144 D $\flat$ 6 145 D $\flat$ 6 146 D $\flat$ 6

147 (DORI) 148 149

you know they're nouns. A noun's a

D $\flat$ 6 A $\flat$ 7 A $\flat$ 7

**K** 150 DORI & TOM: 151 152 153

spe - cial kind of word, ——— it's a - ny name you ev - er heard, I find it

**DINA & SHULIE:**

spe - cial kind of word, ——— it's a - ny name you ev - er heard, I find it

**JOE & GEORGE:**

spe - cial kind of word, ——— it's a - ny name you ev - er heard, I find it

**K** 150 151 152 153

D $\flat$  D $\flat$  D $\flat$ 7/F D $\flat$ 7/F G $\flat$  G $\flat$  E $\flat$ 7/G

**DORI & TOM:** 154 155 156 157

quite in - ter - est - ing. A noun's a per - son, place or thing. A

**DINA & SHULIE:**

quite in - ter - est - ing. A noun's a per - son, place or thing. A

**JOE & GEORGE:**

quite in - ter - est - ing. A noun's a per - son, place or thing. A

154 155 156 157

**D $\flat$ /A $\flat$  A $\flat$  G $\flat$  G $\flat$ /A $\flat$  D $\flat$ 6**

158 159 160 **DORI:** 161

noun is a per - son, place or thing. \_\_\_\_\_

noun is a per - son, place or Doo - dle oo - dle oo doo. \_\_\_\_\_ Doo - dle oo - dle oo doo. \_\_\_\_\_

**GEORGE:**  
**JOE & TOM:**

noun is a per - son, place or thing. Doo - dle oo - dle oo doo. \_\_\_\_\_ Doo - dle oo - dle oo doo. \_\_\_\_\_

158 159 160 161

**G $\flat$  A $\flat$  D $\flat$ 6 D $\flat$ 6**

162 (DORI) 163 164

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

**DINA & SHULIE:**

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

**GEORGE:  
JOE & TOM:**

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

D $\flat$ 6 D $\flat$ 6 D $\flat$ 6

165 166 167

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

Doo - dle oo - dle oo doo. Doo - dle oo - dle oo doo.

D $\flat$ 6 D $\flat$ 6 D $\flat$ 6 A $\flat$ 7 D $\flat$



# Three Is A Magic Number

M.M. 120,  
Smooth and flowing

1 2 3 **GEORGE:** 4

One, two, three.

Rhodes *tempo ad lib.*

G C D D

*mp*

5 6 7 8

Three \_\_\_\_\_ is a ma - gic num - ber. \_\_\_\_\_ Yes, it is,

G Csus2/G G C/G

9 10 11 12

it's a ma - gic num - ber. \_\_\_\_\_

G Csus2/G G C/G

13 14 15 16

Some - where in the an - cient mys - tic tri - ni - ty you get

G Csus2/G G C/G

17 18 19

three as a ma - gic num - ber.

*poco ritard*

G Csus2/G G

**A** M.M. 104, Light Rock

20 21 22 23

*mf* The past and the pre-sent and the fu - ture, faith and hope and cha -

(Sticks)

Piano *mf* D7 G7 C7 G7

24 25 26 27

ri - ty, the heart and the brain and the bo - dy give you three

C7 G7 C7 G7

as a ma - gic num - ber. It takes three legs to

Chords: C7, G7, C7, G7

Measures 28, 29, 30, 31

make a tri - pod or to make a ta - ble stand. It takes three wheels to

Chords: C7, G7, C7, G7

Measures 32, 33, 34, 35

make a ve - hi - cle called a tri - cy - cle. Ev' - ry tri - an - gle has

Chords: C7, G7, C7, G7

Measures 36, 37, 38, 39

three cor - ners, ev' - ry tri - an - gle has three sides, no more, no less.

Chords: C7, G7, C7, G7

Measures 40, 41, 42, 43

44 45 46 47

You don't have \_\_\_\_\_ to guess when it's three. \_\_\_\_\_ You can see,

C7 G7 C7 G7

48 49 50

**(GEORGE)** it's a ma - gic num - ber. \_\_\_\_\_

**WOMEN:** A

**MEN:** A

C7 G7 C7

**B** 51 52 53 54 55

man and a wo - man had a lit - tle ba - by. Yes, — they did. —

man and a wo - man had a lit - tle ba - by. Yes, — they did. —

**B** man and a wo - man had a lit - tle ba - by. Yes, — they did. —

G7 C7 G7 C7 G7

56 57 58 59 60

They had three in the fa - mi - ly. —

They had three in the fa - mi - ly. — That's a ma - gic

They had three in the fa - mi - ly. —

56 57 58 59 60

C7 G7 C7 D7

**Rock harder**

61 62 63 64

num - ber.

*f* C7 G7 C7



2 times

WOMEN: (2nd time only)

65 Three, six, nine, \_\_\_\_\_ 66 \_\_\_\_\_ 67 \_\_\_\_\_ 68 \_\_\_\_\_  
 twelve, fif - teen, eight - een, \_\_\_\_\_ twen - ty -

GEORGE: (both times)

Three, six, nine, \_\_\_\_\_  
 twelve, fif - teen, eight - een, \_\_\_\_\_ twen - ty -

MEN: (2nd time only)

Three, six, nine, \_\_\_\_\_  
 twelve, fif - teen, eight - een, \_\_\_\_\_ twen - ty -



2 times

65 \_\_\_\_\_ 66 \_\_\_\_\_ 67 \_\_\_\_\_ 68 \_\_\_\_\_  
 G7 C7 G7 C7

69 one, twen - ty - four, twen - ty - se - ven, 70 \_\_\_\_\_ 71 \_\_\_\_\_ 72 \_\_\_\_\_  
 thir - ty.

one, twen - ty - four, twen - ty - se - ven, thir - ty. 1. Do that with me!  
 (2. Now)

one, twen - ty - four, twen - ty - se - ven, thir - ty.

69 \_\_\_\_\_ 70 \_\_\_\_\_ 71 \_\_\_\_\_ 72 \_\_\_\_\_  
 G7 C7 G7 gliss.

73 mul - ti - ply back - wards from 74 \_\_\_\_\_  
 three times ten:

73 \_\_\_\_\_ 74 \_\_\_\_\_  
 G G/B C Daug7

**D** 75 76 **WOMEN:** 77 78

Thir - ty! — Twen - ty - se - ven!

Three times ten is? Thir - ty! — Three times nine is? Twen - ty - se - ven!

**MEN:**

Thir - ty! — Twen - ty - se - ven!

**D** 75 76 77 78

G7 C7 G7 C7

79 80 81 82

Twen - ty - four! Twen - ty - one!

Three times eight is? Twen - ty - four! Three times se - ven is? Twen - ty - one!

Twen - ty - four! Twen - ty - one!

79 80 81 82

G7 C7 G7 C7

**(WOMEN)**

83 Three times six— is eight - een, 84 85 three times five is fif - teen, 86

**(GEORGE)**

83 Three times six— is eight - een, 84 85 three times five is fif - teen, 86

**(MEN)**

83 Three times six— is eight - een, 84 85 three times five is fif - teen, 86

G7 C7 G7 C7

87 three times four is twelve, and three— times 88 89 three is nine,— and three times two is 90

87 three times four is twelve, and three— times 88 89 three is nine,— and three times two is 90

87 three times four is twelve, and three— times 88 89 three is nine,— and three times two is 90

G7 C7 G/D B7/D#



(WOMEN) 91 92 93 94

six.

(GEORGE)

six. And three times one is three, of course!—

(MEN)

six.

91 92 93 94

Em A7 C/D

(GEORGE) 95 96

Now dig the pat - tern once more!

95 96

D7

**E** Rock harder (WOMEN) 97 98 99 100

Three, six, nine,— twelve, fif - teen, eight - een, — twen - ty -

(GEORGE)

Three, six, nine,— twelve! Twelve, fif - teen, eight - een, — twen - ty - one! Twen - ty -

(MEN)

Three, six, nine,— twelve, fif - teen, eight - een, — twen - ty -

**E** Rock harder

97 98 99 100

G7 f C7 G7 C7

101 (WOMEN) 102 103 104

one, twen - ty - four, twen - ty - se - ven, thir - ty.

(GEORGE)

one, twen - ty - four, twen - ty - se - ven, thir - ty. Yeah!

(MEN)

one, twen - ty - four, twen - ty - se - ven, thir - ty.

101 102 103 104

G7 C7 G7

105 106 107 108

Thir - ty! —

Now mul - ti - ply from ten, back - wards! Three times ten is? Thir - ty! —

Thir - ty! —

105 106 107 108

G G/B C Daug7 G7 C7

109 (WOMEN) 110 111 112

Twen - ty - se - ven! Twen - ty - four!

(GEORGE)

Three times nine is? Twen - ty - se - ven! Three times eight — is? Twen - ty - four!

(MEN)

Twen - ty - se - ven! Twen - ty - four!

109 110 111 112

G7 C7 G7 C7

113 114 115 116

Twen - ty - one! Three times six — is eight — - een,

Three times se - ven is? — Twen - ty - one! Three times six — is eight — - een,

Twen - ty - one! Three times six — is eight — - een,

113 114 115 116

G7 C7 G7 C7

117 (WOMEN) 118 119 120

three times five is fif - teen, three times four is twelve, and three— times

(GEORGE)

three times five is fif - teen, three times four is twelve, and three— times

(MEN)

three times five is fif - teen, three times four is twelve, and three— times

117 118 119 120

G7 C7 G7 C7

121 122 123 124

three is nine, and three times two is six.

three is nine, and three times two is six. And three times

three is nine, and three times two is six.

121 122 123 124

G/D B7/D# Em A7

125 (GEORGE) 126 127 128

one, what is it? That's a ma - gic

TOM:  
Three!

C/D D7

Tempo I

F 129 (GEORGE) 130 131 132

num - ber. \_\_\_\_\_ A

Rhodes G Csus2/G G Csus2/G

133 134 135 136

man and a wo - man had a lit - tle ba - by. Yes, they did.

G CMaj7/G G Csus2/G

137 (GEORGE) 138 139 140

They had three in the fa - mi - ly.

G Csus2/G C/G *molto rall.* C6/G

141 142 143 144

That's a ma - gic num - ber.

That's a ma - gic num - ber.

That's a ma - gic num - ber.

(soft cymbal fill)

141 142 143 144

C/D D *colla voce* Gsus2 G G

*slowly*

# Mother Necessity

## Moderato, March

(Drums)

1 3 2 3 3

1 3 2 3 3 3

Piano *f* G /F# /E D7 G /F# /E D7 G /F# /E D

4 5 6

G /F# /E D7 G *mf* *mf ad lib.*

## M.M. 80, Stately

**A** WOMEN:

7 8

Mo - ther Ne - ces - si - ty, with her good in - ten - tions.

MEN:

8

Mo - ther Ne - ces - si - ty, with her good in - ten - tions.

## M.M. 80, Stately

7 8

*legato*

(WOMEN)  
9 Where would this coun - try be with - out her in - ven - tions?

(MEN)  
8 Where would this coun - try be with - out her in - ven - tions?

TOM:  
Oh, \_\_\_\_\_

twice as fast

A7

**B** Country swing  
12 (TOM) *mf* things were rot - ten in the land of cot - ton un - til

**B** Country swing  
*mf* D Bm

14 Whit - ney made the cot - ton gin. \_\_\_\_\_ 15 Now old times there will

14 15 16

Em7 A7 D G D A7 D



17 (TOM) 18 3 19

soon be for - got - ten, for it did the work of a hun - dred men.

D/C G/B Gm/B $\flat$  D/A A7 D

Tempo II

WOMEN:

DINA:

20 21

Mo - ther Ne - ces - si - ty, where would we be? Mo - ther

MEN:

Mo - ther Ne - ces - si - ty, where would we be?

Tempo II

20 21

M.M. 172, Quick waltz

(DINA)

22 23 24 25

*mp* E - di - son worked late — each night. It went well un - til — the

M.M. 172, Quick waltz

22 23 24 25

*mp*

C Eb F C

26 (DINA) 27 28 29 30

fa - ding light.

**GEORGE:**

Lit - tle Tho - mas Al - va E - di - son said, "I'll grow up to be a great in -

*accel.*

*cresc.*

*accel.*

E $\flat$  F C C7/E F

31 32 33 34

ven - tor, and I'll make a lamp to help my mom - my see. Wow - ee! What an

*mp*

*colla voce*

D7/F $\sharp$  D7/A G/B D7 G

35 36 37 38 **DINA:**

He worked

**GEORGE:**

ex - cel - lent ap - pli - ca - tion of e - lec - tri - ci - ty." —

*mf*

*a tempo*

C G/B D/A C/D D7/F $\sharp$  G

*colla voce*

39 (DINA) 40 41 42

hard and pulled the switch. He was smart and ve - ry rich.

(Wood Block)

C G C G

**Tempo II**

**WOMEN:** 43 44

Mo - ther Ne - ces - si - ty helped us to see.

**MEN:** Mo - ther Ne - ces - si - ty helped us to see.

**JOE:** Now, the

**Tempo II**

43 44

E $\flat$ 7

**Country swing**

(JOE) 45 46

mo - ther of Sam - u - el Morse al - ways

**Country swing**

45 46

*mf* A $\flat$  A $\flat$ /C D $\flat$  E $\flat$ 7

47 48 **DINA:**

(JOE) Take a

sent the lad out on a horse.

47 48

$A^b$   $A^b/C$   $D^b$   $E^b7$

## Even eighths, Faster

(DINA)

49 50

mes - sage to Ms. Pea - vey on the far side of the Pike. Spread the

49 50

$A^b$   $E^b7$   $A^b$   $E^b7$

(Bass)

51 52 **DORI:**

word a - bout the quilt - ing bee next Sa - tur - day night. Lit - tle

51 52

$F^m$   $D^b6$   $A^b/E^b$   $E^b7$

53 54

Sam - uel start - ed think - in' 'bout a way to send a mes - sage, 'cause he

53 54

$A^b$   $A^b/C$   $D^b$   $B^b7/D$

**(DORI)**

55 ne - ver met a horse he did - n't like. Ugh!

56

(Wood Block)

E♭7 A♭

**E Tempo II**

57

**WOMEN:** Mo - ther Ne - ces - si - ty. E -

**DINA:**

**MEN:** Mo - ther Ne - ces - si - ty.

**E Tempo II**

57

58

*f* Cm *mf* Cm A♭/B♭

**Allegro grazioso**

59 **(DINA)** 60 61 62

li - as, can you help me with my sew - ing?

**TOM:** Mo - ther

**Allegro grazioso**

59 60 61 62

E♭ B♭/D B♭m/D♭ A♭/C

63 64 65 **DINA:** 66

(TOM) E - li - as, how?

8 dear, I'll ful - fill your fond - est wish - es. This mach -

63 64 65 66

*A $\flat$ m/C $\flat$*  *B $\flat$ 7* *E $\flat$  poco ritard*

67 (TOM) 68 3 3 69 70

ine I've made will keep your sew - ing real - ly flow - ing! In

67 68 69 70

*E $\flat$ , a tempo* *B $\flat$ /D colla voce* *B $\flat$ m/D $\flat$*  *A $\flat$ /C A $\flat$ m/C $\flat$*

71 72 73 74 **WOMEN:** 75

(TOM) Ah! \_\_\_\_\_

8 fact it'll keep the whole na - tion in stitch - es! Ah! \_\_\_\_\_

71 72 73 74 75

*a tempo* *E $\flat$ /B $\flat$*  *B $\flat$ 7* *E $\flat$*  *E $\flat$*  *ritard* *D*

**[F] WOMEN:**  
76 Mo - ther Ne - ces - si - ty, 77 where would we be? \_\_\_\_\_

**MEN:**  
Mo - ther Ne - ces - si - ty, where would we be?

**[F] Tempo II**  
*mf* **F7 accel.**

**Ragtime**

78 **JOE:** *mf* Ring me on the Al - ex - and - er 79 Gra - ham Bell.

**Ragtime**  
*mf* B $\flat$  3 F7 3 B $\flat$  3 E $\flat$  3 B $\flat$ /D F7 3

80 **SHULIE:** I'd

**(JOE)** Thank you, Al - ex - and - er, for the phone. *Sva* -----

80 B $\flat$  3 F7 3 81 B $\flat$  3 B $\flat$ /C 3 B $\flat$ /D 3 B $\flat$ 7 3

(SHULIE)

82 ne - ver get a date, I'd ne - ver get a job un -

(8va)-----

83

E $\flat$  B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$ /G /G $\flat$

Tempo II



WOMEN:

84 less I had a te - le - phone!\_\_\_\_\_

85

86 Mo - ther Ne - ces - si - ty!

MEN:

Mo - ther Ne - ces - si - ty!



Tempo II

84

85

86

B $\flat$ /F F7 B $\flat$  gliss.

Rock

DINA:

87 *f* Or - ville, Wil - bur, go out - side this min - ute, and there con - tin - ue with your sil - ly

88

89

*f* A D7 A D7 A D7



(DINA)

90 91 92

play - ing! Take these plans and take these blue - prints, take this fun - ny look - in' thing. — Take that

A D7 Am7 D7 Am7 D7

93 94 95

wheel and take that wing! I can't hear a thing that Mis - sus John - son's say - ing.

Am7 D7 Am7 D7 Am7 D7

96 97 98 99

Or - ville! Wil - bur! Come back boys! Or - ville! Wil - bur!

Am7 D7 Am7 D7 Am7 *molto rall.* D

**H** Tempo II

**WOMEN:**

100 Mo - ther Ne - ces - si - ty, where would we be? 101

**MEN:**

100 Mo - ther Ne - ces - si - ty, where would we be? 101 When Ro - bert

**GEORGE:**

When Ro - bert

**H** Tempo II

100 *mf* 101 *colla voce* Eb7

**Allegro**

102 *f* 103 **DORI:** When Mar -

Ful - ton made the steam - boat go, ———

**Allegro**

102 *f* Ab7 103 Ab7

**(DORI)**

104 co - ni gave us wire - less ra - di - o, ——— 105

**JOE:**

When Hen - ry

104 A7 105 A7

106 107 **SHULIE:**

*poco accel.* (JOE) When Sam - uel

Ford cranked up his first au - to - mo, 3

*poco accel.* **B $\flat$ 7** **B $\flat$ 7**

108 (SHULIE) 109 **TOM:**

Sla - ter showed us how the fact - 'ries go, And all the

*cresc.* **B7** **B7**

110 (TOM) 111 112

iron, and oil, and coal, and steel and "Yank - ee don't you know," They made this coun - try real - ly

**C7(#11)** **C7(#11)** **C#7(#11)**

113 **WOMEN:** grow, grow, grow, grow, grow! — With

114

115

**MEN:** grow, grow, grow, grow, grow! — With

*ff* D *molto rall.* D7/C Bm7 D/A

(Drums) 3 3

**Cakewalk (swing eighths)**

116 *f* Mo - ther Ne - ces - si - ty! Where would we be — with -

117

Mo - ther Ne - ces - si - ty! Where would we be — with -

**Cakewalk**

116 *f* G C G

117

3 3 3 3 3 3 3 3

118 out the in - vent - ions of your pro - ge - ny? —

119

out the in - vent - ions of your pro - ge - ny?

118 *poco rall.* G C C/E D7 G G

119

# Sufferin' Till Suffrage

M.M. 144, Motown Rock

The musical score is set in 4/4 time with a key signature of one sharp (F#). It features three vocal parts and piano accompaniment.

- Vocal Part 1 (DINA):** Measures 1-3. Measure 1 has a rest. Measure 2 has a rest. Measure 3 has a quarter rest followed by a quarter note with a cross (X) above it.
- Vocal Part 2 (DORI & SHULIE):** Measures 1-3. Measure 1 has a rest. Measure 2 has a rest. Measure 3 has a quarter rest followed by a quarter note with a cross (X) above it.
- Vocal Part 3 (Woo!):** Measures 1-3. Measure 1 has a rest. Measure 2 has a rest. Measure 3 has a quarter rest followed by a quarter note with a cross (X) above it.
- Piano Accompaniment:**
  - Measures 1-3: Treble clef has a melodic line starting on G4. Bass clef has a bass line starting on G2. A **Piano** dynamic marking is present in measure 1. A **f** (forte) dynamic marking is present in measure 1. A **(Bass cue)** marking is in the bass clef of measure 1. Chords G7, F6, and F#7 are indicated in measures 2 and 3.
  - Measures 4-6: Treble clef has a melodic line. Bass clef has a bass line. Chords G7, F6, and F#7 are indicated in measure 4. A **G7 simile** marking is in measure 5. A **G7** chord is indicated in measure 6.

**A** 2 times

**DINA:**

7 8 9

1. Now you have heard of Wo - men's Rights, and how we've tried  
 2. But you will prob' bly not re - call that it's not been

**WOMEN:**

(sung second time only) 2. Bah bop! (sung second time only) Shoop shoo!

**A** 2 times

G7 F6 F#7 G7 F6 F#7 G7 F6 F#7

10 11

to reach new heights. If we're "all cre - a - ted equ - al,"  
 too long at all since we ev - en had the right to

G7 D7

12 13 14

that's us too!  
 cast a vote.

(both times)

1. Yeah!  
 2. Yeah!

C7 G7 G7

**B** 15 (DINA)

Well, sure some men bowed down and called us "Mis - sus."

**B** 8va

gliss. **Organ**

G7 (Bass cue)

17 18 19

Let us hang the wash out and wash the dish - es, but when the time rolled a -

**WOMEN:**

Yeah! Huh!

(8va)

G7 D7

(DINA) 20 21 22

round to e - lect a pre - si - dent, DINA: What did they say, sisters? they said - uh,

DORI & SHULIE: What did they say??

(8va)

C7 G7

**C** (DINA) 23 24 25

"See ya la - ter, al - li - ga - tor, and don't for - get my,

(WOMEN)

"See ya la - ter, al - li - ga - tor!"

(8va)

(DINA) 26 27

my mashed po - ta - toes 'cause I'm go - in' down - town — to cast —

(8va)

26 27

*gliss.*  
D7

28 29 30

my vote — for pre - si - dent." — Oh, we were

DORI & SHULIE: You tell 'em, sister!

(WOMEN)

Oh, we were

(8va)

28 29 30

C7 G7 Piano



**D**

(DINA)  
31 suf - fer - in' un - til 32 suf - fr - age, 33 not a wo - man here could vote no mat - ter

(WOMEN)  
suf - fer - in' un - til suf - fr - age, whoa!

**D**

31 32 33

B Em B

34 what age. 35 Then the Nine - tenth A - mend - ment struck 36 down that re - strict - ive rule!

No!

34 35 36

Em

37 38

Oh, yeah!

37 38

**[E]**

39 **(DINA)** 40 41

And now we pull down on the le - ver, cast our bal - lots,

**(WOMEN)**

Bop! Bah! Bop!

39 40 41

G7 F6 F#7 G7 F6 F#7 G7 F6 F#7

42 43 44

and we en - dea - vor to im - prove our coun - try, state, coun - ty, town and school.

Bah! Whoa! \_\_\_\_\_

42 43 44

G7 D7 C7

45 46

DORI & SHULIE: Tell 'em 'bout it!

45 46

G7 G7

[F]

47 (DINA) 48

Those Pil - grim wo - men who, who braved the boat

(WOMEN)

Bop, bop! Who? They cook, cook,

8va

gliss. Organ

G7

(Bass cue)

49 50 51

could cook the tur-key, but they, they could not vote. Ev - en Bet - sy Ross who sewed the flag was

cook! Whoa!

(8va)

G7 D7

52 53 54

left be - hind that first e - lec - tion day. DORI & SHULIE: What a shame, sister! Then Su - san

(8va)

C7 G7 G7

**G** (DINA)

55 B. An - tho - ny, — 56 and Ju - lia Howe, 57 Lu - cre - tia Mott, 58 they showed us how! They

(WOMEN)

Yeah! Lu - cre - tia! And o - thers!

**G** (S<sup>va</sup>)

55 56 57 58

59 car - ried signs and marched in lines un - til at long last the law was passed! 60 61

Whoa!

59 60 61

D7 C7 G7

62 Oh, we were suf - fer - in' un - til suf - fr - age, not a 63 64

Oh, we were suf - fer - in' un - til suf - fr - age, whoa!

62 63 64

Piano B Em

(DINA)

65 wo - man here could vote no mat - ter what age. 66 Then the 67 Nine - tenth A - mend - ment struck

(WOMEN)

No!

65 66 67

B Em

68 down that re - strict - ive rule! 69 70 And now we pull down 71

Oh, yeah! Bop bop! Ooh,

68 69 70 71

G7 F6 F#7

72 on the le - ver, 73 cast our bal - lots, 74 and we en - dea - vor to im -

wow! Mm bop, mm bop, bop! Ooh, wow!

72 73 74

G7 F6 F#7 G7 F6 F#7 G7

75 (DINA) 76 77

prove our coun - try, state, coun - ty, town and school. \_\_\_\_\_

(WOMEN)

Whoa, \_\_\_\_\_ my vote!

D7 C7 G7

3 times

78 79

1., 2., 3. Yes, the Nine - tenth A - mend - ment struck

1. My vote! Whoa! \_\_\_\_\_  
2., 3. Yeah, yeah! Whoa! \_\_\_\_\_

3 times

G7 D7

80 81

down that re - strict - ive rule!

Yeah, yeah!  
Yeah, yeah!

C7 G7

82 (DINA) 83 84

Yeah, yeah! Yeah, yeah, yeah, yeah! Since

(WOMEN)

Yeah, yeah! Yeah, yeah!

G7 G7 G7

85 86

Nine - teen - twen - ty, sis - ters, u - nite! Vote on!

Whoa! Vote on!

85 86

C7 *colla voce* C7 G7

87 88 89

rall. G7 G7

# Lolly, Lolly, Lolly

1 2 TOM: JOE: GEORGE: 3 ALL:

Hmm! Hmm! Hmm! One, two!

GEORGE: Ready pop? JOE: Yup!  
 GEORGE: Ready son? TOM: Uh huh!  
 GEORGE: Let's go! TOM: Let's go!

Piano

## M.M. 138, Bouncy

A MEN:

1. Lol-ly, Lol - ly, Lol - ly, get your ad - verbs here. — Lol - ly, Lol - ly, Lol - ly, got some  
 2. Lol-ly, Lol - ly, Lol - ly, get your ad - verbs here. — Got a lot of Lol - ly jol - ly

D *mf*

## M.M. 138, Bouncy

A

ad - verbs here. — Come on down to Lol - ly's, get the ad - verbs here — you're going to  
 ad - verbs here. — An - y - thing you need and we can make it ab — so - lute - ly

G B<sub>b</sub> F



1. (MEN)

10 need if you write or read \_\_\_\_\_ or ev - en think a - bout it.

11

A G/A F#min/A A7

2. JOE & GEORGE:

12 clear: \_\_\_\_\_ An ad - verb is a word TOM: Sometimes a verb, that mo - di - fies a

13 and sometimes...

14

15

Bdim E7(b9) Am D7(b9)

16 verb, TOM: Sometimes a verb, it mo - di - fies an ad - ject - ive, \_\_\_\_\_ or else a -

17 and sometimes...

18

MEN:

Gm C7(b9) FMaj7

19 no - ther ad - verb, \_\_\_\_\_ and so you see that it's pos - i - tive - ly ve - ry, ve - ry ne - ces - sa - ry.

20

21

BbMaj7 Em7 A

(MEN)

(GEORGE on top):

22 Lol - ly, Lol - ly, Lol - ly, get your ad - verbs here. — Fa - ther, Son, and Lol - ly sel - ling

23

24

D A C

25 ad - verbs here. — Got a lot of ad - verbs and we make it clear, — so come to

26

27

G B $\flat$  F

Vamp

28 *mp* Lol - ly's, Lol - - ly, Lol - ly, Lol - ly, Lol - - ly, Lol - ly, Lol - ly, Lol - - ly, Lol - ly,

29

30

JOE: Hello, Folks. This is Lolly Senior saying... CUE: TOM: ... Use an adverb to tell them!

Vamp

*mp* C7 F C7

**MEN:**

31 *mf* Get your ad - verbs!

32 **D**

33 1. Use it with an ad - ject - ive, it says much more.  
2. Use it with a verb, it tells us how you did,

34 An - y - thing de - scribed can be de - scribed some more.— An - y - thing you ev - er need is  
where it hap - pened, where you're go - ing, where you've been.— Use it with a - no - ther ad - verb,

35 **C** **G**

36 **B $\flat$**

37 in the store,— and so you choose ve - ry care - ful - ly ev' - ry word you use.  
that's the end,— and ev - en

38 1. **A** **G/A**

39 **F $\sharp$ min/A** **A7**

2. (MEN) E

40 41 42

more: \_\_\_\_\_ *f* How, where, or when, con - di - tion or

Bdim *f* E7(b9) Am D7(b9)

43 44 45

rea - son, these ques - tions are an - swered when you use an ad - verb! Come and get it!

Gm C7(b9) FMaj7 BbMaj7 Em7 A

*mp* Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly, Lol - ly,

JOE: If it's an adverb, we've got it... CUE: JOE: and make perfectly good adverbs out of them!

*mp* D A7 D

Vamp

TOM & GEORGE: F

49 50 51

get your ad - verbs here! \_\_\_\_\_ JOE: Lots of good tricks at Lolly's, so come on down! Lol - ly, Lol - ly,

A7 D *f* A7

**TOM & GEORGE:**

52 Lol - ly! JOE: Adverbs deal with manner, place, and time. 53 Lol - ly, Lol - ly, Lol - ly! JOE: Condition and reason. 54

D A7 D simile

55 Fa - ther, Son and Lol - ly! JOE: Comparison, contrast. 56 Lol - ly, Lol - ly, 57

A7 D A7

58 Lol - ly! *cresc.* JOE: Enrich your language with adverbs! 59 Lol - ly, Lol - ly, Lol - ly! TOM: Besides, they're absolutely free! 60

D *cresc.* A7 D

**MEN:** *colla voce*

61 Lol - ly, Lol - ly, Lol - ly! 62 In - du - bi - ta - bly! 63

A7 D *colla voce* D

# Unpack Your Adjectives

M.M. 120

1 2

(Bongos and Guiro)

Rhodes F7 C7 /Bb

Vamp 3 4

Vamp

F7 C7 /Bb

**A** SHULIE: 5 6 7

1. Got home from camp-ing last spring. ——— Saw peo-ple, pla - ces and things.

2. I un - packed "frus - tra - ting" first. ——— Reached in and found the word "worst."

**A**

F Bb C7 /Bb F Bb

8 9 10

We bare - ly had ar - rived, friends asked us to de - scribe

Then I picked "sog - gy" and next I picked "fog - gy" and

8 9 10

C7 /Bb F Bb7 Eb7 Ab7

(SHULIE)

11 the peo - ple, pla - ces, and 12 ev' - ry last thing. 13  
 then I was rea - dy to tell them my tale

14 So we un-packed our ad - jec - tives. 15 'cause I'd un-packed my ad - jec - tives.

2. 17 Ad - jec - tives are words you use to 18 real - ly de - scribe 19 things.

(Sticks)

Piano C7 B7 B♭7 A7 A♭7 A7 A♭7 A7

20 Hand - y words to car - ry a - round. 21 Days are 22 sun - ny, or they're rain - y. Kids are

(SHULIE)

23 dumb or else they're brain - y. 24 Ad - jec - tives can show you which way. 25

23 A $\flat$ 7 A7 24 A $\flat$ 7 A7 25 A $\flat$ 7 A7

26 Ad - jec - tives are of - ten used to 27 help us com - pare things, 28 to say how thin, how fat, how short, how

26 B $\flat$ 7 B7 27 B $\flat$ 7 B7 28 B $\flat$ 7 B7

29 tall. 30 Girls who're tall can get tal - ler, boys who're 31 small can get smal - ler, 'till

29 B $\flat$ 7 B7 30 B $\flat$ 7 B7 31 B $\flat$ 7 B7

32 one is the tal - lest, the 33 o - ther's the smal - lest of all.

32 B $\flat$ 7 B7 B $\flat$ 7 B7 33 B $\flat$ 7 B7 C7



**(SHULIE)**

34 We hiked a - long with - out care. ——— Then we ran in - to a bear!

*(Bongos and Guiro)*

34 35 36

Rhodes F B $\flat$  C7 /B $\flat$  F B $\flat$

37 He was a hair - y bear, he was a scar - y bear!

37 38 39

C7 /B $\flat$  F B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

40 We beat a hast - y re - treat from his lair ———

40 41 42

D $\flat$ 7 C7

43 and de - scribed him with ad - jec - tives!

43 44 45

F7 B $\flat$ 7 C7 B7 B $\flat$ 7 A7

**D** 46 47 48

TOM: Gee, that was one big ugly bear! SHULIE: You said it!  
 SHULIE: You can even make adjectives out of the other parts of speech like verbs and nouns.

(Sticks)

**Piano** **A<sup>b</sup>7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **E<sup>b</sup>m7**

49 50 51

SHULIE: All you have to do is tack on an ending like... TOM: "ic," DINA: or "ish," DORI: or "ary."

**A<sup>b</sup>7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **A7** **E<sup>b</sup>m7** **A7** **E<sup>b</sup>m7**

52 53 54

SHULIE: For example: This boy can grow up to be a huge man, but still have a boyish face. Boy is a noun, but the ending... DINA: ...ish

**A7** **E<sup>b</sup>m7** **A7** **E<sup>b</sup>m7** **A7** **B<sup>b</sup>7** **F<sup>m</sup>7**

*Vamp* 55 56 57

SHULIE: makes it an adjective. Boy... DINA: ...ish.  
 SHULIE: That describes the huge man's face. Get it?

*Vamp*

**B<sup>b</sup>7** **F<sup>m</sup>7** **B<sup>b</sup>7** **F<sup>m</sup>7**

SHULIE:

58 Next time you go on a trip,——

59

60 re-mem-ber this lit-tle tip:

Rhodes

F B $\flat$  C7 /B $\flat$  F B $\flat$

61

62 The min-ute you get back,

63 they'll ask you this and that.

C7 /B $\flat$  F B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

64 You can de-scribe peo-ple,

65 pla-ces and things,——

66

D $\flat$ 7 C7

67 (SHULIE) 68 WOMEN:

sim - ply un - pack your ad - jec - tives.

MEN:

ad - jec - tives.

67 68 F7

(3 times) 69 70 71 72

1. You can do it with ad - jec - tives. *molto rall.*

2. Tell 'em 'bout it with ad - jec - tives.

3. You can shout it with ad - jec - tives.

(Bongos and Guiro)

(3 times) 69 70 71 72

C7 /B $\flat$  F7 C7 *molto rall.* F

# Just A Bill

## Honkytonk Piano Style

1. *Piano* *mf* D *D/F#* D E F Eb

4. (Sticks) 5. C D G D7

**A** GEORGE:

1. I'm just a bill, — yes, I'm on - ly a bill, — and I'm sit - tin' here on Cap - i - tol Hill.  
 2. I'm just a bill. — Yes, I'm on - ly a bill, — and I got as far as Cap - i - tol Hill.

**A**

G

(GEORGE)

10 11 12

Well, it's a long, long jour - ney to the cap - i - tol ci - ty, it's a  
Well now I'm stuck in com - mit - tee and I'll sit here and wait— while a

G7 F/A G7/B C7

13 14 15

long, long wait while I'm sit - tin' in com - mit - tee, but I know I'll be a law some - day!  
few key con - gressmen dis - cuss and de - bate— wheth - er they should let me be a law.

D D/F#

16 17 18

At least I hope and pray— that I will, but to - day— I am still just a bill.  
How I hope and pray— that they will, but to - day— I am still just a bill.

D E° F Eb

19 20 21

8

TOM: Gee, Bill, you certainly have a lot of patience and courage.  
 GEORGE: Yeah. And when I started out I wasn't even a bill.

19 20 21

C D G D7 G

1.

22 23 24

8

GEORGE: I was just an idea. Some folks back home decided they wanted  
 a law passed so they called their local congressman and he said,

22 23 24

25 26 27

8

JOE: "You're right! There ought to be a law!"  
 GEORGE: Then he sat down, wrote me out, and introduced me to Congress, and I became a bill.

25 26 27

C7

*Vamp*

28 29 30

8

GEORGE: And I'll remain a bill until they decide to make me a law.

28 29 30

*Vamp*  
 D7 D7 E-7 D7/F#

**B**

31 32 33

TOM: Listen to all those congressmen arguing! Is all that discussion and debate about you?  
 GEORGE: Yeah, and I'm one of the lucky ones. Most bills never even get this far. I hope they decide to report on me favorably.

**B** 2.

31 32 33

G

34 35 36

GEORGE: Otherwise I may die. TOM: Die?  
 GEORGE: Yeah, die in committee. Oh, but it looks like I'm gonna live! Now I go to the House of Representatives and they vote on me.

34 35 36

C7

37 38 39

TOM: What happens if they say yes?  
 GEORGE: Then I go to the Senate and the whole thing starts all over again! TOM: Oh no! GEORGE: Oh yes!

37 38 39

Vamp

D7



**C**  
**GEORGE:**

40  
 41  
 42

I'm just a bill, — yes, I'm on - ly a bill, — and if they

D7 E-7 D7/F# G

43  
 44  
 45

vote for me on Cap - i - tol Hill, — well then, I'm off to the White House where I'll

G7 F/A G7/B C7

46  
 47  
 48

wait in a line — with a lot of oth - er bills for the Pre - si - dent — to sign. And if he

49 (GEORGE)

signs me then I'll be a law. How I hope and pray that he will, but to - day

D D/F# D E° F E♭

52

I am still just a bill.

C D G D7

55

TOM: You mean even if the whole Congress says you should be a law, the President can still say no?  
GEORGE: Yes, that's called a... ENSEMBLE: Veto! GEORGE: If the President...

56 57

G

58 59 60

ENSEMBLE: Vetoes! GEORGE: ...me, then I have to go back to the Congress and they vote on me again. But by that time...  
TOM: By that time it's very unlikely that you'll become a law. It's not easy to become a law, is it?

C7

*Vamp* 61 62 (GEORGE) 63

GEORGE: No, it isn't... But how I hope and pray — that I will, — but to - day

*Vamp*

D7 D/F# D E F Eb

64 65 66

I am still — just a bill. —

C D G G

# The Preamble

M.M. 180, Country swing

DINA:  
DORI:

1 2 3

Hey, \_\_\_\_\_ do you know a - bout the

(Sticks)

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest in measure 1, followed by the lyrics 'Hey, \_\_\_\_\_ do you know a - bout the' in measures 2 and 3. The piano accompaniment features a banjo-like pattern in the right hand and a steady bass line in the left hand. A 'Sticks' instruction is placed above the piano part in measure 2.

M.M. 180, Country swing

1 2 3

Piano (Bass plays Banjo throughout)

*mf*

C C

Detailed description: This system contains measures 4 through 6. The piano accompaniment continues with the banjo pattern. Chords 'C' are indicated above the piano part in measures 5 and 6. The dynamic marking 'mf' is placed below the piano part in measure 4.

4 5 6

U. S. A.? — Do you know a - bout the gov - ern - ment?

C C G

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics 'U. S. A.? — Do you know a - bout the gov - ern - ment?'. The piano accompaniment features chords 'C' in measures 7 and 8, and 'G' in measure 9.

7 8 9

Can you tell me 'bout the Con - sti - tu - tion? —

G7 C F C

Detailed description: This system contains measures 10 through 12. The vocal line continues with the lyrics 'Can you tell me 'bout the Con - sti - tu - tion? —'. The piano accompaniment features chords 'G7' in measure 10, 'C' in measure 11, 'F' in measure 12, and 'C' in measure 13.

**DINA:**  
**DORI:**

Hey, learn a - bout the U. S. A.!

F Dm G7 C F/G

**Slower tempo**

C C C

**DORI:**

In Se - ven - teen - eight - y -

C C G C

se - ven, I'm told, our found - ing fa - thers did a - gree

C F C

22 (DORI) 23 24

to write a list of prin - ci - ples for keep - in' peo - ple

C C D

25 26 27

free. The U. S. A. was just start - ing out, a

G C C

28 29 30

whole brand new coun - try. And so our peo - ple spelled

F Fm C C

31 32 33

it out, the things that we should be.

C G7 C G

34 35 36 37

DORI: And they put those principles down on paper and called it the Constitution. And it's been helping us run our country ever since then.

34 35 36 37

C C F F

38 39 40 41

DORI: The first part of the Constitution is called the Preamble and tells what those founding fathers set out to do.

38 39 40 41

C C F F

**B** 42 43 44 45

**WOMEN:**  
We the peo— - ple, in or— - der to form— a more per— - fect un— - ion,

**MEN:**  
We the peo— - ple, in or— - der to form— a more per— - fect un— - ion,

**B** 42 43 44 45

C F/C C F F

46 (WOMEN) 47 48

es - ta - blish jus - tice, in - sure ——— dom - es - tic tran - quil - i - ty, ———

(MEN)

es - ta - blish jus - tice, in - sure ——— dom - es - tic tran - quil - i - ty, ———

46 47 48

C C G

49 50 51

pro - vide ——— for the com - mon de - fense, ———

pro - vide ——— for the com - mon de - fense, ———

49 50 51

G7 C C

52 53 54

pro - mote the gen - er - al wel - - fare, and ——— se - cure the bles - sings of

pro - mote the gen - er - al wel - - fare, and ——— se - cure the bles - sings of

52 53 54

F F C



55 (WOMEN) 56 57

li - ber - ty — to our - selves — and our pos — - ter - i - ty, — do or - dain

(MEN)

li - ber - ty — to our - selves — and our pos — - ter - i - ty, — do or - dain

C G7 G7

Detailed description: This system contains measures 55 through 57. It features three staves: a vocal line for Women, a vocal line for Men, and a piano accompaniment. The vocal lines are in treble clef with lyrics: "li - ber - ty — to our - selves — and our pos — - ter - i - ty, — do or - dain". The piano accompaniment is in grand staff with chords labeled C, G7, and G7.

58 59 60

and es - ta - blish this — Con - sti - tu — - tion

and es - ta - blish this — Con - sti - tu — - tion

C F C G

Detailed description: This system contains measures 58 through 60. It features three staves: a vocal line for Women, a vocal line for Men, and a piano accompaniment. The vocal lines are in treble clef with lyrics: "and es - ta - blish this — Con - sti - tu — - tion". The piano accompaniment is in grand staff with chords labeled C, F, C, and G.

61 62 63

for — the — U - ni - ted States — of —

for — the — U - ni - ted States — of —

G C F C

Detailed description: This system contains measures 61 through 63. It features three staves: a vocal line for Women, a vocal line for Men, and a piano accompaniment. The vocal lines are in treble clef with lyrics: "for — the — U - ni - ted States — of —". The piano accompaniment is in grand staff with chords labeled G, C, F, and C.

64 (WOMEN) 65 66 DORI:

A - mer - i - ca. In Se - ven - teen - eight - y -

(MEN)

A - mer - i - ca.

64 65 66

G C G C

67 (DORI) 68 69

se - ven, I'm told, our found - ing fa - thers all sat down—

67 68 69

C F C

70 71 72

and wrote a list of prin - ci - ples that's known the world a - round.

70 71 72

C C D

73 74 75

The U. S. A. was just start - ing out, a

73 74 75

G7 C C

76 (DORI) 77 78 79

whole brand new coun - try, and so our peo - ple spelled — it out: — They wan - ted

F Fm C C C

80 81 82 83

a land of — li - ber - ty. — DORI: I'm glad ya asked, George.

GEORGE: But Dori, how does the Preamble go?

G7 C G C C G

**D** 84 85 86 87

**WOMEN:** *f* We the peo - ple, in or - der to form — a more per - fect un - ion,

**MEN:** We the peo - ple, in or - der to form — a more per - fect un - ion,

**D** 84 85 86 87

*f* C C F F

(WOMEN)

88 es - ta - blish jus - tice, in - sure 89 dom - es - tic tran - quil - i - ty, 90 91 *fp*

(MEN)

88 es - ta - blish jus - tice, in - sure 89 dom - es - tic tran - quil - i - ty, 90 91

92 *f* pro - vide — for the com - mon de - fense, — 93 94 pro - mote the gen - er - al wel - - fare, and — 95

92 pro - vide — for the com - mon de - fense, — 93 94 pro - mote the gen - er - al wel - - fare, and — 95

96 se - cure the bles - sings of li - ber - ty — 97 98 *mp* to our - selves — and our pos - - ter - i - ty, — do or - dain 99 *cresc.*

96 se - cure the bles - sings of li - ber - ty — 97 98 to our - selves — and our pos - - ter - i - ty, — do or - dain 99 *cresc.*

(WOMEN)

100 and es - ta - blish — this — Con - sti - tu - tion — for —

(MEN)

8 and es - ta - blish — this — Con - sti - tu - tion — for —

100 101 102 103

*mf* **C** **F** **C** **G** **G**

104 the — U - ni - ted States — of — A - mer - i - ca. — For —

105 106 107

*ritard*

104 105 106 107

**C** **F** **C** **G** **C** *ritard* **C/G**

108 the — U - ni - ted States of A - mer - i - ca. — *molto rall.*

109 110 111

108 109 110 111

**G** *colla voce* **C** *molto rall.* **F/C** **C** **C**

# Ready Or Not, Here I Come

## Fast Rock/Blues

JOE: Now everybody find a good hidin' place.  
This here spot's gonna be the base.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part is marked "Fast Rock/Blues" and includes a "Piano" dynamic marking. The vocal line includes lyrics: "JOE: Now everybody find a good hidin' place. This here spot's gonna be the base." The piano accompaniment includes a "Sticks" part with a "(fill)" instruction. The score is in 4/4 time and B-flat major.

JOE: I'm gonna close my eyes and hide my face  
and count to a hundred by fives....

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part is marked "Vamp" and includes a "Bb7" chord marking. The vocal line includes lyrics: "JOE: Rea - dy? Go!". The piano accompaniment includes a "Vamp" instruction and a "Bb7" chord marking. The score is in 4/4 time and B-flat major.

**A** (JOE)

Measures 9-12 of the vocal line for Joe. The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5. Measure 10 has a quarter rest. Measure 11 has quarter notes D5, E5, F5, and G5. Measure 12 has quarter notes A5, Bb5, and C6.

1. Five, ten, fif - teen, twen - ty, twen - ty - five, thir - ty, thir - ty - five, for - ty, for -  
 2. Five, ten, fif - teen, twen - ty, twen - ty - five, thir - ty, thir - ty - five, for - ty, for -

Piano accompaniment for measures 9-12. Measure 9 has a whole rest in the right hand and a whole note G2 in the left hand. Measure 10 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 11 has a whole rest in the right hand and a whole note G2 in the left hand. Measure 12 has a Bb7 chord in the right hand and a whole note G2 in the left hand.

Measures 13-16 of the vocal line for Joe. Measure 13 has quarter notes G4, A4, Bb4, and C5. Measure 14 has quarter notes D5, E5, F5, and G5. Measure 15 has quarter notes A5, Bb5, and C6. Measure 16 has a quarter rest followed by quarter notes G4, A4, and Bb4.

ty - five, fif - ty, fif - ty - five, six - ty, six - ty - five, se - ven - ty, se - ven - ty - five, eigh - ty, eigh -  
 ty - five, fif - ty, fif - ty - five, six - ty, six - ty - five, se - ven - ty, se - ven - ty - five, eigh - ty, eigh -

Piano accompaniment for measures 13-16. Measure 13 has an Eb7 chord in the right hand and a whole note G2 in the left hand. Measure 14 has an Eb7 chord in the right hand and a whole note G2 in the left hand. Measure 15 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 16 has a Bb7 chord in the right hand and a whole note G2 in the left hand.

Measures 17-20 of the vocal line for Joe. Measure 17 has quarter notes G4, A4, Bb4, and C5. Measure 18 has quarter notes D5, E5, F5, and G5. Measure 19 has quarter notes A5, Bb5, and C6. Measure 20 has a quarter rest followed by quarter notes G4, A4, and Bb4.

ty - five, nine - ty, nine - ty - five, one hun - dred, rea - dy or not, — here I come!  
 ty - five, nine - ty, nine - ty - five, one

Piano accompaniment for measures 17-20. Measure 17 has an F7 chord in the right hand and a whole note G2 in the left hand. Measure 18 has an Eb7 chord in the right hand and a whole note G2 in the left hand. Measure 19 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 20 has a Bb7 chord in the right hand and a whole note G2 in the left hand. The dynamic marking *mf* is present in measure 19.

Measures 21-24 of the vocal line for Joe. Measure 21 has a whole rest. Measure 22 has a whole rest. Measure 23 has quarter notes G4, A4, and Bb4. Measure 24 has quarter notes C5, Bb5, and A5.

Ap - ple, peach - es, pump - kin pie,

Piano accompaniment for measures 21-24. Measure 21 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 22 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 23 has a Bb7 chord in the right hand and a whole note G2 in the left hand. Measure 24 has a Bb7 chord in the right hand and a whole note G2 in the left hand.

(JOE)

25 26 27 28

who's not rea - dy, hol - ler "I!" DORI: I!

B $\flat$ 7 E $\flat$ 7

29 30 31 32

B $\flat$ 7 B $\flat$ 7 G $\text{min}$ 7 A $\flat$ 7 A7

33 34 35 36

2. hun - dred... JOE: 105, 110, 115, 120...

B $\flat$ 7 *mf* B $\flat$ 7

37 38 39 40

Bush - el o' wheat and a bush - el o' rye, who's not hid, hol - ler "I!"

B $\flat$ 7 C $\text{m}$ 7 F7( $\flat$ 9)



**B**  
(JOE)

41 42 43 44

DORI: I'm okay. GEORGE: Just get down! Twen - ty nick - els makes a dol - lar!

**B**

**B**  
B $\flat$ 7 Gmin7 A $\flat$ 7 A7 B $\flat$ 7

45 46 47 48

I did - n't hear an - y - bo - dy hol - ler. Five times twen - ty is one hun - dred,

**E**  
E $\flat$ 7

49 50 51 52

ev - ry - bo - dy got to be hid. All eyes o - pen, here I

**B**  
B $\flat$ 7 F7 E $\flat$ 7

53 54 55 56

come! Whew!

**C**  
JOE: Multiplin' by five is a lot like countin' by five.

**C**  
B $\flat$ 7 B $\flat$ 7

57 58 59 60

JOE: In fact, if you counted along on your fingers as you counted out loud by fives,

61 62 63 64

your fingers would tell you how many fives you've got. O.K. Let's count together.

65 66 67 68

*Vamp*

Count on your fingers.... One finger for each, count out loud!

69 70 71 72

JOE:

Get set, rea - dy, go! Five, ten, fif - teen, twen - ty,

(JOE)

73 74 75 76

stop! JOE: Twenty. You got four fingers.

*mf* B $\flat$ 7

77 78 79 80

See, that means four times five is twenty.

E $\flat$ 7

Vamp

81 82 83 84

JOE: Let's try another one. Get set, rea - dy, go!

Vamp

B $\flat$ 7 B $\flat$ 7 Gmin7 A $\flat$ 7 A7

E

85 86 87 88

Five, ten, fif - teen, twen - ty, twen - ty - five, thir - ty, thir - ty - five, stop!

E

f B $\flat$ 7

89 90 91 92

JOE: Thirty five? Seven fingers.... That's right, seven times five is thirty-five.

*mf* B $\flat$ 7

93 94 95 96

JOE: O.K. Let's try a longer one. Now, when you run out of fingers at 50, you see,

E $\flat$ 7

97 98 99 100

because ten times five is fifty, then start over with the same fingers and

B $\flat$ 7 F7 E $\flat$ 7

101 102 103 104

remember that you owe ten. O.K.?

*Vamp* B $\flat$ 7

105 106 107 **WOMEN:** 108

**JOE:** Five, ten, fif - teen, twen - ty,  
**MEN:** Five, ten, fif - teen, twen - ty,

Get set, rea - dy, go!

105 106 107 108

**B $\flat$ 7** **Gmin7** **A $\flat$ 7** **A7** **B $\flat$ 7** *f*

109 110 111 112

twen - ty - five, thir - ty, thir - ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty!

twen - ty - five, thir - ty, thir - ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty,

109 110 111 112

**E $\flat$ 7**

113 **JOE:** 114 115 116

stop! **2 times** JOE: Ten and two right? That's twelve fingers. And twelve times five is sixty.

113 114 115 116

**B $\flat$ 7** *mf* **B $\flat$ 7** **2 times**

117 118 119 120

JOE: See how it works? Now you may notice that if you multiply five by an even number, your product will end in zero,

E♭7

121 122 123 124

and if you multiply five by an odd number, your product will end in five.... It works that way every time.

B♭7 F7 E♭7

125 126 127 128

Now let's do one more game of counting by five on our fingers, O.K.? This is a long one....

*Vamp*

B♭7 B♭7

**G**

129 130 131 **WOMEN:** 132

Five, ten, fif - teen, twen - ty,

**JOE:** Get set, rea - dy, go!

**MEN:** Five, ten, fif - teen, twen - ty,

129 130 131 132

**B $\flat$ 7 Gmin7 A $\flat$ 7 A7 B $\flat$ 7 *f***

133 134 135 136

twen - ty - five, thir - ty, thir - ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty,

twen - ty - five, thir - ty, thir - ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty,

133 134 135 136

**E $\flat$ 7**

137 138 3 139 140

six - ty - five, se - ven - ty, se - ven - ty - five, eigh - ty, eigh - ty - five!

**JOE:** six - ty - five, se - ven - ty, se - ven - ty - five, eigh - ty, eigh - ty - five, stop!

137 138 3 139 140

**B $\flat$ 7 F $\sharp$ aug**

141 142 143 144

JOE: Seventeen fingers. Hey, look at that girl with 17 fingers stickin' up! Scared ya, didn't I?

*mf* B $\flat$ 7

145 146 147 148

Anyway 5 times 17 is 85. You see, that's 3 fives short of 100.

E $\flat$ 7

149 150 151 152

See, if you had 3 more nickels, fifteen cents,

B $\flat$ 7 F7 E $\flat$ 7

153 154 155 156

JOE: and you added that 15 to 85 you'd get...? SHULIE: 100! One hundred! You'd get a hundred! JOE: I knew Shulie would get it.

*Vamp* *Vamp* \*\*\*MUSIC STOPS abruptly on Shulie's line.

B $\flat$ 7 B $\flat$ 7



157 **JOE:** 158 159 160

'Cause five times twen - ty is one hun - dred, ev' - ry - bo - dy got

161 **WOMEN:** 162 163 164

Five, ten, fif - teen, twen - ty, twen - ty - five, thir - ty, thir -

**MEN:**

to be hid! Five, ten, fif - teen, twen - ty, twen - ty - five, thir - ty, thir -

161 162 163 164

*gliss.*

**B $\flat$ 7** *f*

165 166 167 168

ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty, six - ty - five, se - ven - ty,

ty - five, for - ty, for - ty - five, fif - ty, fif - ty - five, six - ty, six - ty - five, se - ven - ty,

165 166 167 168

**E $\flat$ 7** **B $\flat$ 7**

**(WOMEN)** 169 3 170 171 172

se - ven - ty - five, eigh - ty, eigh - ty - five, nine - ty, nine - ty - five!

**(MEN)** 3 **JOE:**

se - ven - ty - five, eigh - ty, eigh - ty - five, nine - ty, nine - ty - five, one hun - dred, rea - dy or not,

169 170 171 172

F7 Eb7 F7

173 174 175

here I come!

173 174 175

F7 Bb7 (drum and piano fill)

# Do The Circulation

M.M. 146, Swing

1 (Sticks) 2 3

M.M. 146, Swing

Piano *mf*

G C G

4 5 6

WOMEN:

There's a great new craze that's

G C G G

7 8 9

DINA:

sweep - in' the na - tion, come on, — do the Cir - cu - la - tion. It

G G G7

10 11 12

WOMEN:

starts with your heart, what a great sen - sa - tion! Come on, — do the

C C7 G

(WOMEN)

DORI:

13 Cir - cu - la - tion. 14 Out through your ar - ter - ies, 15 in through your veins, — your

G A7 B7 Em

WOMEN:

16 heart pumps the blood, 17 then it does it a - gain. — 18 So come on, — ev - 'ry - one, get it

C D G/D D G

19 on, ev - 'ry - one! 20 Cir - cu - la - tion! — 21 So come on

A7 C D C/G G

22 ev - 'ry - bo - dy, 23 ex - er - cise your bo - dy 24 for cir - cu - la -

G A7 C D C/G

(WOMEN)

tion! **A** Cir - cu - la - tion, ev - 'ry - bo - dy form a

G C D

cir - cle now. Uh huh. Cir - cu - la - tion,

G G7 C

like your blood, you just start mo - vin' a - round.

D B7 Em

Cir - cu - la - tion, it's a func - tion that's so out of sight.

C D B7

(WOMEN)

37 And if your feet fall a - sleep then you're not cir - cu - la - tin'

38

39

Em C D7

40 right. You got four heart parts to

41

42

DORI:

G C G G

43 pump the blood. Yeah, that's cir - cu - la - tion.

44

45

WOMEN:

ALL:

Lub, dub!

G G G7

46 Left and right ven - tri - cle, left and right a - tri - um, yeah, they do it, they

47

48

DINA:

WOMEN:

C C7 G

(WOMEN)

SHULIE:

49 50 51

SHULIE:

cir - cu - late.— They pump blood through your lungs for ox - y - gen,— and then your

G D B7 Em

WOMEN:

52 53 54

WOMEN:

ar - ter - ies take it through to your bo - dy, and your veins bring the old blood

C D G/D D G

55 56 57

back to be re - newed.

D G C G G7

2 times



WOMEN:

SHULIE: (1st time)  
DORI: (2nd time)

58 59 60 61

1. Cir - cu - la - tion! Takes nu - tri - tion to your cells.  
2. And gets rid of car - bon di - ox - ide and waste as well.

C D G G7



2 times

58 59 60 61

C D G G7

**WOMEN:** Cir - cu - la - tion!

**DINA:** It's a func - tion that's

62 63

C D

**WOMEN:** so out of sight. ———— And if your hands are cold then

64 65 66

B7 Em C

you're not cir - cu - la - tin' right. ———— Well, your

67 68 69

D G C G



**D** Even eighths

70 (WOMEN)

70 71 72

blood is such a life giv - in' po - tion. Like a ri - ver, it's al - ways in

Detailed description: This block contains the first system of music, measures 70-72. It features a vocal line for women and a piano accompaniment. The vocal line consists of eighth notes with lyrics: "blood is such a life giv - in' po - tion. Like a ri - ver, it's al - ways in". The piano accompaniment consists of eighth notes in the right hand and a bass line in the left hand. Measure 71 has a fermata over the vocal line.

**D** Even eighths

70 71 72

Em D Em

Detailed description: This block contains the piano accompaniment for measures 70-72. The right hand plays eighth notes in a descending pattern. The left hand plays a simple bass line. Chord symbols Em, D, and Em are indicated below the piano part.

73 74 75

mo - tion, from your head to your toes, — do - in' good as it goes, — it's a

73 74 75

D C D

Detailed description: This block contains the second system of music, measures 73-75. It features a vocal line and a piano accompaniment. The vocal line continues with lyrics: "mo - tion, from your head to your toes, — do - in' good as it goes, — it's a". The piano accompaniment continues with eighth notes. Chord symbols D, C, and D are indicated below the piano part.

76 77 78

big, *cresc.* red, beau - ti - ful o - cean! — Now the

76 77 78

C *cresc.* D D

**DINA:**

Detailed description: This block contains the third system of music, measures 76-78. It features a vocal line and a piano accompaniment. The vocal line continues with lyrics: "big, *cresc.* red, beau - ti - ful o - cean! — Now the". The piano accompaniment continues with eighth notes. Chord symbols C *cresc.*, D, and D are indicated below the piano part. The name "DINA:" is written above the vocal line at measure 78.

**E** Tempo I  
(DINA)

WOMEN:

79 80 81

blood's not bad, it's kind - a spe - cial. Yeah, come dig it!

**E** Tempo I

G *mf* G G

82 83 84

Cir - cu - late! — With these red and white cor - pus - cle cells, —

G C C7

85 86 87

WOMEN: SHULIE:

yeah, come do it, Cir - cu - late! — Red cells car - ry

G G A7

88 89 90

WOMEN:

ox - y - gen, — white cells fight the germs. — So come on,

B7 Em C D G/D D

(WOMEN)

91 come do it, yeah, 92 come do it. 93 Cir - cu - la -

G A C D

94 tion! So come on, 95 come do it, with your heart, 96 come do it.

C/G G G A7

97 Cir - cu - la - tion! 98 99 Cir - cu - la - tion, ev -

C D C/G G C

**F** **F**

100 'ry - bo - dy form a cir - cle now. 101 Uh - huh. 102

D G G7

**(WOMEN)**

103 Cir - cu - la - tion, 104 like your blood, 105 you just start mo - vin' a - round.

C D B7

**(SHULIE on top):**

106 Cir - cu - la - tion, 107 it's a func - tion that's

Em C D7

109 so out of sight. 110 So come on, 111 move a - round and

B7 Em C

112 you'll be cir - cu - la - tin' right! 113 114 There's a

D7 G C G

**G** (WOMEN)

115 116 117

great new craze that's sweep - in' the na - tion, come on, — do the

**G** **G** **G**

118 119 120

Cir - cu - la - tion. It starts with your heart, what a great sen - sa - tion,

**G7** **C** **C7**

(SHULIE on top):

121 122 123

yeah, come do it, Cir - cu - late! — Out through your ar - ter - ies,

**G** **G** **A7**

124 125 126

in through your veins, — your heart pumps the blood, then it does it a - gain. — So come on,

**B7** **Em** **C** **D** **G/D** **D**

(WOMEN)

1. ev-'ry - bo - dy, get it on, ev - 'ry - bo - dy, Cir - cu - la - tion!— So come on,  
2. ev-'ry - bo - dy, get it on, ev - 'ry - bo - dy, Cir - cu - la

127 128 129 130

1. 1. 1.

Detailed description: This block contains the musical score for measures 127-130. It features a piano accompaniment and a vocal line for women. The piano part consists of two staves (treble and bass clef). Chords are indicated above the piano staff: G (measures 127-128), A7 (measure 128), C (measure 129), D (measure 129), C/G (measure 129), and G (measures 130-131). The vocal line is in a single staff with a treble clef and a key signature of one sharp (F#). It includes two lines of lyrics: '1. ev-'ry - bo - dy, get it on, ev - 'ry - bo - dy, Cir - cu - la - tion!— So come on,' and '2. ev-'ry - bo - dy, get it on, ev - 'ry - bo - dy, Cir - cu - la'. There are first ending brackets above measures 129-130 and 130-131, each labeled '1.'.

2. Slower tempo

tion! The Cir - cu - la - tion!

131 132 133 134

2. Slower tempo

G C G/D C/G G G

Detailed description: This block contains the musical score for measures 131-134. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef). Chords are indicated above the piano staff: G (measures 131-132), C (measure 132), G/D (measure 132), C/G (measure 133), G (measures 133-134), and G (measures 134-135). The vocal line is in a single staff with a treble clef and a key signature of one sharp (F#). It includes a second ending bracket above measures 131-134, labeled '2.', with the lyrics 'tion! The Cir - cu - la - tion!'. The tempo marking 'Slower tempo' is placed above the vocal line. There are also piano markings 'v' and 'f' at the end of the piano part.

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## Piano Conductor Score 2



Originally Adapted and Produced for the Stage by Theatre BAM  
From the Series Created by George Newall and Tom Yohe  
Based on an idea by David McCall

Book by **Scott Ferguson, George Keating and Kyle Hall**  
Music and Lyrics by **Lynn Ahrens, Bob Dorough, Dave Frishberg,  
Kathy Mandry, George Newall and Tom Yohe**



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# Schoolhouse Rock Live!

## Piano Conductor

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12

# Rufus Xavier Sarsaparilla

2nd time only  
**JOE:**  
Now,

1 2 3 4

(+ Bs and Dr 2nd time)

**A**

5 6 7 8

I have a friend named Ru-fus X-a-vi-er Sarsa-pa-ri-la, and I could say that

**A**

5 6 7 8

E simile

9 10 11 12

Ru-fus found a kan-ga-roo that fol-lowed Ru-fus home and now that kan-ga-roo be-longs to

**B**

9 10 11 12

**A**

(JOE)

13 14 15 16

Ru-fus X - a - vi - er Sarsa - pa - ril - la. Whew! I could say that, but I don't

E

17 18 19 20

have to, 'cause I've got pro - nouns. I can say: He

B A

21 22 23 24

found a kan - ga - roo that fol - lowed him home and now it is his. You see - uh,

E

25 26 27 28

"he," "him," and "his" are pro - nouns re - plac - ing the noun Ru -

B A

(JOE)

29 30 31 32

fus X - a - vi - er Sarsa - pa - ril - la, a ve - ry pro - per noun, and

E A E

33 34 35 36

"it" is a pro - noun re - plac - ing the noun kan - ga -

B A

**Faster**

37 38 39 40

roo. Now,

**Faster**

E

**B**

41 42 43 44

Ru - fus has a sis - ter named Ra - fa - el - la Gab - ri - el - a Sarsa - pa - ril - la. If

**B**

E

(JOE)

45 she found a kan-ga-roo I could say to you: She found a kan-ga-roo that fol-lowed her home and

46

47

48

B E

49 now it is hers. But I can't say that, 'cause she found an aard - vark

50

51

52

B

53 that fell in love with her and they're so

54

55

A

**Faster**

56 hap - py. Now,

57

58

59

**Faster**

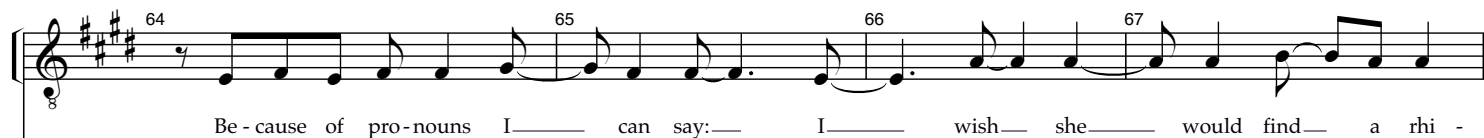
E

**C** (JOE)



**C**

E



B A



E B



B7 A

(JOE)

76 77 78 79

say - in' all those — nouns o - ver and o - ver can real - ly wear you down.

E E/B B7 E B

**Faster**

80 81 82 83

**Faster** Now,

E

**D**

84 85 86 87

I could tell — you Ra - fa - el - la Gab - ri - el - a and Ru - fus X - a - vi - er Sarsa - pa - ril - la and

**D** E

**D**

88 89 90 91

Al - bert An - dre - as Ar - ma - dil - lo found an aard - vark, a kan - ga - roo and — a rhi - no -

B A



(JOE)

92 cer - os, 93 and now that 94 aard - vark and that 95 kan - ga - roo— and that rhi -

E B

96 no - cer - os be - long re - spect - ive - ly to 97 98 Ra - fa - el - la Gab - ri - el - a Sarsa - pa - ril - la and 99

A E

100 Ru - fus X - a - vi - er 101 Sarsa - pa - ril - la and 102 Al - bert An - dre - as Ar - ma - dil - lo. Whew! 103

B

104 Be - cause of pro - nouns I — can say in — this way: — We 105 106 107

B7 A

(JOE)

108 109 110 111

found them and they \_\_\_\_\_ found us and now they are ours \_\_\_\_\_ and we're so

108 109 110 111

E

112 113 114 115

hap - py, thank you pro - nouns! You see, a pro-noun— was made to take the

112 113 114 115

B B7

116 117 118 119

place of a noun, \_\_\_\_\_ 'cause say - in' all those \_\_\_\_\_ nouns o - ver and o - ver can real -

116 117 118 119

A E

**Faster**

120 121 122 123

ly wear you down.

**Faster**

120 121 122 123

E/B B7 E C F

124 125 (JOE) 126 127

Some - times when we take them all \_\_\_\_\_ on the bus

124 125 126 127

F

128 129 130 131

peo - ple real - ly raise \_\_\_\_\_ a fuss. They start shout-in' out a lot of pro - nouns at us like:

128 129 130 131

C

132 133 3 134 135

"Who brought that rhi - no - cer - os on the bus?" And, "What made that hor - ri - ble noise?" And,

132 133 134 135

B $\flat$  F

136 137 138 139

"Which one of 'em's get - tin' off first?" Who, what, and which are spe - cial

136 137 138 139

C

140 (JOE) 141 142 143

pro-nouns— that can ask a ques - tion in a sen - tence when you do not know— the

B $\flat$  F

144 145 146 147

name of the noun. But I know: I have mine and she has hers, he

C B $\flat$

148 149 150 151

has his, do you have yours? They love us and we love them. What's

F C

152 153 154 155

ours is theirs, that's how it is with friends. And,

B $\flat$  F

156 (JOE) 157 158 159

pro - nouns, you are real - ly friends, ———— yeah, ———— 'cause

C B $\flat$

160 161 162 163

say - in all those — nouns o - ver and o - ver can real - ly wear you down!

F F/C C7 F C

**Faster**

164 165 166 167

F

168 169 170 171

$\Delta$   $\Delta$

# Figure Eight

M.M. 104, Smooth and flowing

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 includes the instruction "(Bs and Dr out)" and a "Piano" dynamic marking. The piano accompaniment features chords of Em, F, and B7. The vocal line consists of eighth notes and quarter notes.

Musical score for measures 5-7. Measure 5 includes the instruction "SHULIE:". Measure 6 includes "accel." and "Am7". Measure 7 includes "ritard" and "Em". The piano accompaniment features chords of Em, Am7, and B7. The vocal line includes the lyrics "Fig - ure".

Musical score for measures 8-10. Measure 8 includes the instruction "a tempo" and "Em". Measure 9 includes "F". Measure 10 includes "B7". The piano accompaniment features chords of Em, F, and B7. The vocal line includes the lyrics "eight as dou - ble four, fig - ure four as half of".

(SHULIE)

eight. If you skate, you would be great if you could

Em F

make a fig - ure eight. That's a cir - cle that turns 'round up - on it -

B7 Em *accel.* Am7 B7 *ritard*

self. One times eight is two times four, four times

Em *a tempo* Em (+ Bass) F

four ——— is two times eight. If you skate ——— up - on thin

B7 Em Em

(SHULIE)

ice you'd be wise if you thought twice be -

F B7 Em *accel.*

**B** Easy Rock (same tempo)

fore you made a - no - ther sin - gle move! One times eight is eight, —

(Sticks) *a tempo*

Am7 B7 Em

**B** Easy Rock (same tempo)

Am7 B7 *ritard* Em E B7/D#

two times eight is — six-teen; three times eight is twen-ty-four, — four times eight is thir-ty-two, — and

E7/D A/C# Am/C E/B A#o A°7



32 (SHULIE) 33 34

five times eight is for - ty, you know.\_\_\_\_\_ Six times eight is for - ty-eight,---

E/G# F#m7(b5) B7 E (Dr fill) E B/D#

35 36 37

se-ven times eight is fif - ty-six;-- eight times eight is six - ty-four,-- nine times eight is se-ven-ty-two,-- and

E7/D A/C# Am/C E/B A#∅ A°7

38 39 40

ten times eight is eight - y, that's true.\_\_\_\_\_ E - le - ven times eight is eight - y-eight,-- and

E/G# F#m7(b5) B7 E E G#m7 A

41 42 43

twelve times eight is— nine - ty - six. Now here's a chance to get off on your new math tricks,-- 'cause

F#7/A# F#7 B F#7 B

**Funk feel**

**Funk feel**

44 (SHULIE) 45 46

twelve times eight is the same as ten times eight plus two times eight:— Eight-y plus six-teen: nine-ty-six!

F#7 B B7

Tempo II

47 48 49

One times eight is eight,— two times eight is six-teen; three times eight is twen-ty-four,—

Tempo II

E B/D# E7/D A/C# Am/C E/B

50 51 52

four times eight is thir - ty-two,— and five times eight is for - ty, you know.—— Fig - ure

A#° A°7 E/G# F#m7(b5) B7 E (Bs and Dr out)

Tempo I

53 54 55

eight as dou - ble four, fig - ure four—— as half of

Tempo I

Em F B7

(SHULIE)

56 eight. If you skate, 57 you would be 58 great if you could

59 make a fig - ure eight. 60 That's a cir - cle that turns 'round up - on it - 61

*accel.* *ritard*

62 self. 63 Place it on its side and it's a 64 sym - bol mean - ing in - fin - i -

*molto rall.*

65 ty. 66

# A Victim of Gravity

M.M. 94, 50s stroll

**DINA:  
DORI:**

1 2 3 4

Down, down, down, down, gra - vi - ty!

**GEORGE:**

Down, down, down, down, gra - vi - ty! 3

**TOM:**

Down, down, down, down, gra - vi - ty!

M.M. 94, 50s stroll

**Piano**

1 2 3 4

*mf* (+ Bs and Dr) C7

**A**

5 6

Down.

Help - in' wash the dish - es, — and I — drop a cuh - up. —

Down.

**A**

5 6

F Dm Bb C

**(DINA)**  
**(DORI)**

7 Boom. 8 Ooh. 9 Run - nin— up a hill I spill,

**(GEORGE)**

8 Why does ev - 'ry-thing fall down in- stead of uh - up?— Run - nin'— up a hill I spill

**(TOM)**

8 Boom. Ooh. Run - nin— up a hill I spill,

7 F Dm 8 B $\flat$  C 9 F Dm

10 oh, ground. 11 Wish I could fall up in- stead of 12 al - ways fal - ling down!

8 and hit the ground.——— Wish I could fall up in- stead of al - ways fal - ling down!

8 oh, ground. Wish I could fall up in- stead of al - ways fal - ling down!

10 B $\flat$  C 11 F 12

M.M. 108, 50s Rock

(DINA)  
(DORI)

**B**

13 14 15 16 17

Down, de-down, down, down. Oh,

(GEORGE)  
I'm a vic - tim — of gra - vi - ty. —

(TOM)  
Down, de-down, down, down. Oh,

M.M. 108, 50s Rock

**B**

13 14 15 16 17

F Dm B $\flat$  C F/C C

18

19

20

21

yeah. Down, down,

Ev - 'ry - thing keeps fal - lin' down — on me.

yeah. Down, down,

18

19

20

21

F Dm B $\flat$  C F/C C

(DINA)  
(DORI)

22 23 24 25

down.

Just - a pul - lin' me

(GEORGE)

No mat - ter where I go that force is there, I know.

(TOM)

down.

Just - a pul - lin' me

22 23 24 25

F Dm Bb C F/C C

26 27 28 29

down, down, down, down, down, it's all a - round town now!

Down, down, down, down, down.

down, down, down, down, down, it's all a - round town now!

26 27 28 29

F FMaj7/E Dm7 F/C Bb C

(GEORGE)

30 31 32 33

It's like a mag - net — deep in - side the ground. —

30 31 32 33

F Dm Bb C F/C C

34 (GEORGE) 35 36 37

When I lift some - thing up — I can feel it pul - ling down.

F Dm B $\flat$  C F/C C

38 39 40 41

**DINA:**  
**DORI:**  
I'm a vic - tim of

**GEORGE:**  
I'm a vic - tim of

**JOE:**  
It pulls me in the pool, it pulls rain down on me!

**TOM:**  
I'm a vic - tim of

F Dm B $\flat$  C

42 43 44 45

down, down, down, down, gra - vi - ty, yeah!

down, down, down, down, gra - vi - ty, yeah!

down, down, down, down, gra - vi - ty, yeah!

F FMaj7/E Dm7 F/C B $\flat$  C F F7



**(DINA)**  
**(DORI)**

46 47 48 49

Ga - li - le - o, Ga - li - le - o, Ga - li - lei, yeah!

**(GEORGE)**

Ga - li - le - o, Ga - li - le - o Ga - li - lei,

**(TOM)**

8 Ga - li - le - o, Ga - li - le - o, Ga - li - lei, yeah!

46 47 48 49

B $\flat$  F C F/C C F B $\flat$ /F F Cm/F

50 51 52 53

Ga - li - le - o, Ga - li - le - o, could not see, yeah!

he did ex - per - i - ments with a force he could - n't see.

8 Ga - li - le - o, Ga - li - le - o, could not see, yeah!

50 51 52 53

B $\flat$  F C F B $\flat$ /D F

54 (DINA) (DORI) 55 56 57

Ga-li - le - o, Ga-li - le - o, Ve - ry same speed, yeah!

(GEORGE)

He found that all things fall to earth at the ve - ry same speed.

(TOM)

Ga-li - le - o, Ga-li - le - o, Ve - ry same speed, yeah!

54 55 56 57

B $\flat$  F C F B $\flat$ /F F

Tempo I

58 59 60 61

Down,

He did - n't know it yet, but that was due to gra - vi - ty!—

Tempo I

58 59 60 61

B $\flat$  F C F/C C7

[D] (DINA) (DORI) 62 63

down.

(TOM)

The moon goes 'round the earth and shines its— sil - ver light,——

[D]

62 63

F Dm B $\flat$  C

64 (TOM) 65

the earth goes round the sun and makes the sea - sons bright.

F Dm B $\flat$  C

66 (TOM) 67 (DINA) (DORI)

It is - n't love that makes the world go 'round, you see, it's the po - wer of

F Dm B $\flat$  C

68 (DINA) (DORI) 69 70 **Tempo II**

gra - vi - ty. Don't tell Ma - ry Jean! Down, de-down, down, down.

(TOM) TOM: Down, de-down, down, down.

68 69 70 **Tempo II**

B $\flat$ Maj7

**E** (TOM)

71 72 73 74

With - out earth's gra - vi - ty — to keep us in our place, —

**F** **Dm** **B $\flat$**  **C** **F/C** **C**

75 76 77 78

we'd have no weight at all, — we'd be in ou - ter space! —

**F** **Dm** **B $\flat$**  **C** **F/C** **C**

79 80 81 82

**(DINA)**  
**(DORI)**

No - thin' pul - lin' us

**GEORGE:**

The sea would float a - way, — and so would fields and towns.

**(TOM)**

No - thin' pul - lin' us

**F** **Dm** **B $\flat$**  **C** **F/C** **C**

(DINA)  
(DORI)

83 84 85 86

down, down, down, down, down, yeah!

(GEORGE)

Down, down, down, down, down, yeah!

(TOM)

down, down, down, down, down, yeah!

83 84 85 86

F F/A B $\flat$  C7 F F7

87 88 89 90

Sir I - saac New - ton, ap - ple tree, yeah!

Sir I - saac New - ton un - der - neath the ap - ple tree,

Sir I - saac New - ton, ap - ple tree, yeah!

87 88 89 90

B $\flat$  F C F B $\flat$ /F F Cm/F

(GEORGE)

91 92 93 94

one hit him on the head, he said, "That must be gra - vi - ty!"

Tempo I

91 92 93 94

B $\flat$  F C F/C C7

95 **F** 96

**F** **Dm** **B $\flat$**  **C**

97 98 99 **TOM:**

Come back, Ma - ry Jean!

**F** **Dm** **B $\flat$**  **C** **C7**

**Tempo II** **G** 100 101 **GEORGE:** 102 103 104

Don't call me clum - sy, — don't call — me a fool.

**Tempo II** **G**

**F** **Dm** **B $\flat$**  **C** **F/C** **C**

105 106 107 108

When things fall down on me, I'm fol - lo - wing — the rule,

**F** **Dm** **B $\flat$**  **C** **F/C** **C**

(GEORGE)

109 the rule that says that what goes up comes down, like

110

111

F Dm B $\flat$

Slower (DINA)  
(DORI)

112 I'm a vic - tim of down, down, down, down, gra - vi - ty! —

113

114

115 *colla voce*

116

(GEORGE)

me! I'm a vic - tim of down, down, down, down, gra - vi - ty! —

(TOM)

I'm a vic - tim of down, down, down, down, gra - vi - ty! —

Slower

112 C

113 F FMaj7/E Dm7 FMaj7/C

114

115 B $\flat$  B $\flat$ Maj7 *colla voce* B $\flat$ Maj7/C C7

116

Tempo II

117 Shoo - be - doo down down down!

118

Shoo - be - doo down down down!

Shoo - be - doo down down down!

Tempo II

117 C7

118 F

# Zero, My Hero

1 2 3 4 5 6

M.M. 120, Semplice

GEORGE: There are all kinds of heroes, you know.

Piano

(Bs and Dr out)

F /E Dm

7 8 9 10

A man can get to be a hero for a famous battle he fought...

Or by studying very hard and becoming a weightless astronaut...

B7sus4 E7 ritard

11 12 13 14 15 16

And then there are heroes of other sorts, like the heroes we know from watching sports.

L.H. Piano R.H. Organ

3



17 18 19 20

But a hero doesn't have to be a grown up person, you know. A hero can be a very big dog

Piano

21 22 23

who comes to your rescue, or a very little boy who's smart enough to know what to do.

**Moderato**

24 25 26 27

But let me tell you about my favorite hero....

**Moderato**

G C/G G C/G

**A** **GEORGE:**

28 My he - ro, Ze - ro. — 29 30 Such a fun - ny lit - tle

Chords: G, C/G, G

31 he - ro, — but 'till you came a - long — 32 33 we count - ed on our fin - gers and toes.

Chords: C/G, G, Dsus4, D, D7, C/D, D7

34 35 36 Now you're here to stay, — and

Chords: G, G

(GEORGE)

37 no - bo - dy real - ly knows — 38 how won - der - ful you are. — 39 Why, we could

40 ne - ver reach a star 41 with - out you, Ze - ro. 42 My

43 he - ro, how won - der - ful you are. 44 45

46 47 48

(GEORGE) **B**

SHULIE: What's so wonderful about a zero? It's nothing, isn't it? But place a ze - ro af - ter one  
 GEORGE: Sure, it represents nothing alone....

G **Dsus4**  
 (+ Bs and Dr)

49 50 51

SHULIE: See how im - por - tant that is? —

(GEORGE) and you've got your - self a ten. See how im - port - ant that is? — When you

D7 G C/G G

52 53 54

See how con -

run out of dig - its, you can start all o - ver a - gain. — See how con -

Dsus4 D D7 G

55 (SHULIE) 56 57

ven - ient that is?—

(GEORGE)

ven - ient that is?— That's why with on - ly ten dig - its, in - clu - ding ze - ro,

C/G G C B $\flat$

(GEORGE)

58 59 60

you can count as high as you—— could ev - er go, for - ev - er

E $\flat$  D $\flat$  A $\flat$ /C

61 62 63

No one ev - er gets there, but

to - wards—— in - fin - i - ty.—— No one ev - er gets there, but

G/B Gm/B $\flat$

(SHULIE)

64 you could try! — It's high - er than the sky!

(GEORGE)

8 you could try! — High - er! With ten bil - lion

64 65 66

Amin7 D7 G

67 (GEORGE)

8 ze - roes, — from the cave - men 'till the her - oes who in -

67 68 69

C/G G G C/G G

70 vent - ed you, they count - ed on their fin - gers and toes. —

70 71 72

Dsus4 D D7 C/D D7 G

73 74 75 (GEORGE)

GEORGE: And maybe some sticks and stones. SHULIE: Or rocks and bones!  
 GEORGE: And maybe your neighbor's toes! And... no - bo - dy real - ly knows

F/G C

76 77 78

how won - der - ful you are. ——— Why, we could ne - ver reach a star

G C Bb

79 80 81

with - out you, Ze - ro. My he - ro,

Dsus4 D7 G F

82 83 84

Ze - ro, how won - der - ful you are.

C G

(GEORGE)

**C** Light Rock

85 86 87

Place one ze - ro af - ter an - y num - ber and you've mul - ti - plied that num - ber by ten.

**C** Light Rock

85 86 87

Dsus4 D D7

SHULIE:

88 89 90

See how ea - sy that is? —

(GEORGE)

88 89 90

See how ea - sy that is? — Place two ze - roes af - ter an - y num - ber and you've

88 89 90

G Dsus4 D

91 92 93

See how sim - ple that is? —

*subito mp*

91 92 93

mul - ti - plied that num - ber by one hun - dred. — See how sim - ple that is? — Place three

91 92 93

D7 G C/G

*subito mp*



(GEORGE)

94 ze - roes af - ter an - y num - ber and you've 95 mul - ti - plied that num - ber by one 96 thou - sand, et ce - te - ra, — et

Dsus4 D D7 G (Bs and Dr out)

97 ce - te - ra, 98 ad in - fin - i - tum, 99 ad as - tra, for -

C Bb Dsus4/A D7

100 ev - er and 101 ev - er with 102 Ze - ro, my

G F poco rall. C molto rall.

103 he - ro, 104 how won - der - ful you 105 are! —

colla voce G slowly C/G G

# Conjunction Junction

M.M. 100, Swing eighths

(Sticks) 1 2 3

*f*

M.M. 100, Swing eighths

Piano *f*

4 3 5 3 3 3 3

SHULIE:  
DINA:  
DORI:

**A** 6 7

Con - junc - tion Junc - tion, what's your func - tion?

**A** 6 7

*mf* G /F C/E E $\flat$ 7

**JOE:**

Hook - in' up words and phras - es and claus - es.

G/D C#° C C#° D7

**WOMEN:**

Con - junc - tion Junc - tion, how's\_\_\_\_\_ that func - tion?

**JOE:**  
I got

G /F C/E Eb7

**(JOE)**

three fav' - rite cars\_\_\_\_\_ that get most of my job\_\_\_\_\_ done.

G/D C#° C C#° D7

14 **WOMEN:**

Con - junc - tion Junc - tion, what's \_\_\_\_\_ their func - tion?

15

**JOE:**

I got

G /F C/E E $\flat$ 7

16 **(JOE)**

AND, BUT, 'n' OR, they'll take you \_\_\_\_\_ pret - ty far. \_\_\_\_\_

17 3

G/D C $\sharp$  C C $\sharp$  D7

18 19 20

**JOE:** "And," that's an additive. Like this AND that. And then there's "but." That's sort of the opposite.

18 19 20

suggested solo - ad lib. G7 C7 *cresc.*

21 22 23

Not this, BUT that. And then there's "or." O - R. When you have a choice like this OR that. "And," "but" and "or" gets you pretty far!

21 22 23 3 3 3 3

C7 B $\flat$  B $\flat$ 7

Musical notation for measures 24-25. Treble clef, key signature of one sharp (F#). Measure 24 contains a whole rest. Measure 25 contains a whole rest. The piano accompaniment consists of chords: *f* D, D7/C, G/B, and D7/A.

Musical notation for measures 26-27. **WOMEN:** Con - junc - tion Junc - tion, what's— your func - tion? **B** *mf* G, /F, C/E, E $\flat$ 7.

Musical notation for measures 28-29. **JOE:** Hook - in' up two— box - cars and mak - in' 'em run— right. G/D, C $\sharp$ <sup>o</sup>, C, C $\sharp$ <sup>o</sup>, D7.

Musical notation for measures 30-31. **(JOE)** Milk and hon - ey, bread and but - ter, peas and rice.— **WOMEN:** Hey, that's nice! G7, C7.

(JOE)

32 3 3 3 3 33 3 3 3 3

Dir - ty but hap - py, dig - gin' and scratch - in', los - in' your shoe and a but - ton or two. He was

*cresc.*

G7 *cresc.* C7

34 3 35 3 3

poor but hon - est, sad but true! Ooh, boo, hoo, hoo, hoo, hoo,

G7 C7 *f*

36 **WOMEN:** 37

(JOE) Con - junc - tion Junc - tion, what's your func - tion?

hoo! Hook - in' up

G *mf* /F C/E Eb7

38 (JOE) 39 40 3

two cars to one when you say some - thin' like this— choice: Ei - ther now or lat - er;

*f*

G/D C#° C C#° D7 *f* G7 G7/B

41 42 43 **WOMEN:** 3

Hey, that's cle-ver!

**(JOE)** 3

or no choice: Nei-ther now nor ev-er. Eat

41 42 43

C7 Eb7 G7 G7/B C7 Eb7

**(JOE)** 3 3 3 3 3

this or that, grow thin or fat, ne-ver ev-er would I do that, I don't wan-na be

44 45

G7 C7 Eb7

**WOMEN:** 47

Con-junc-tion Junc-tion, what's your func-tion?

fat!

**WOMEN:** 47

*mf* /F C/E Eb7

(JOE)

48 Hook - in' up phras - es and claus - es that bal - ance, like:

49

G/D C#° C C#° D7

50 Out of the fry - in' pan and in - to the fire. —

51

G /F C/E Eb7

52 He cut loose the sand - bags but the bal - loon would - n't go an - y high - er. Let's go

53

*cresc.* G *cresc.* /F C Eb7

54 up to the moun - tains — or down to the sea. You should

55

G /F C/E Eb7



(JOE)

al - ways say, "Thank you" or at least say, "Please!"

**G** *f* **G7/F** **C/E** **E $\flat$ 7** **D7**

**D** **WOMEN:**

Con - junc - tion Junc - tion, what's your func - tion? (JOE)

I'm

**D** **G** *f* **F** **C/E** **E $\flat$ 7**

(JOE)

hook - in' up words and phras - es and claus - es in com - plex sen - ten - ces like:

**G/D** **C $\sharp$ o** **C** **C $\sharp$ o** **D7**

62 63 64

JOE: In the mornings, when I'm usually wide awake, I love to take a walk through the gardens AND down by the lake, where I often see a duck AND a drake, AND I wonder as I walk by...

*mf*  
G suggested solo - ad lib.

G7 *cresc.*

65 66 67

...just what they'd say if they could speak.

C7 B<sup>b</sup> B<sup>b</sup>7

68 69 70

al - though I know that's an ab - surd thought!

*f* D D7/C G/B D7/A D *mf*

2 times

**WOMEN:**

1. Con - junc - tion Junc - tion, what's \_\_\_\_\_ your func - tion?  
 2. Con - junc - tion Junc - tion, how's \_\_\_\_\_ that func - tion?

**JOE:**  
 2. I like

2 times

G /F C Eb7

**(JOE)**

1. Hook - in' up cars and mak - in' 'em func - tion.  
 ty - in' up words and phras - es and claus - es.

73 74

G/D C#o C C#o D7

**WOMEN:**

Con - junc - tion Junc - tion, watch \_\_\_\_\_ that func - tion!  
 Con - junc - tion Junc - tion, what's \_\_\_\_\_ your func - tion?

**(JOE) 3**  
 I'm gon - na  
 I'm gon - na

75 76

G /F C/E Eb7

(JOE)

get you— there— if you're ve - ry care— ful! get you— there, \_\_\_\_\_  
*colla voce*

1. 77 78 79  
2. 79  
*colla voce*

G/D C#° C C#° D7 G/D C#°

Detailed description: This block contains the first system of the score. It features a vocal line for Joe and a piano accompaniment. The vocal line starts at measure 77 with the lyrics 'get you— there— if you're ve - ry care— ful!' and continues to measure 79 with 'get you— there, \_\_\_\_\_'. The piano accompaniment includes first and second endings. Chords are indicated below the piano part: G/D, C#°, C, C#°, D7, G/D, and C#°. The tempo/mood is marked 'colla voce'.

Slow Cakewalk

80 81 (x)

Slow Cakewalk

80 81 G7 G7/F

Detailed description: This block contains the second system of the score, labeled 'Slow Cakewalk'. It shows the piano accompaniment for measures 80 and 81. Measure 80 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 81 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Chords are indicated below the piano part: D7, G7, and G7/F. There are 'x' marks above measure 81, indicating muted strings.

82 83 84

oh, — yeah!

3 3 3 3 3 3 3 3  
C7/E Eb6 G/D D7 G7

Detailed description: This block contains the third system of the score. It shows the piano accompaniment for measures 82, 83, and 84. Measure 82 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 83 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 84 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Chords are indicated below the piano part: C7/E, Eb6, G/D, D7, and G7. The lyrics 'oh, — yeah!' are written below the vocal line.

# Great American Melting Pot

M.M. 128, Smooth and flowing

Piano *mp*  
GMaj7 (Bs and Dr out)  
C  
GMaj7

DORI: **A**  
My grand - moth - er came from Rus - sia, — a  
C  
GMaj7  
C

satch - el on — her knee. — My grand - fath - er had his fath -  
GMaj7  
C  
Eb

(DORI)

10 er's cap he brought from I - ta - ly. They'd

11

12

E $\flat$  B $\flat$  Dsus4/A D

13 heard a - bout a coun - try — where life might let them

14

15

G $\text{Maj}7$  C G $\text{Maj}7$

16 win. They paid the fare — to A - mer - i - ca and

17

18

C E $\flat$  E $\flat$

19 there they melt - ed in. — Love - ly La - dy

20

21 **WOMEN:**

B $\flat$  Dsus4/A D C (+ Bongos)

(WOMEN)

22 23 24

Li - ber - ty — with her book of re - ci - pes, — and

G C G

25 26 27

the fin - est one she's got —

B $\flat$  B $\flat$  Gsus4

28 29 30

is the Great A - mer - i - can Melt - ing Pot, — is the Great A - mer - i - can

(b) G *mf* F (+ Bass) G C

31 32 33

Melt - ing Pot. — A - mer - i - ca was found - ed by the

F G C *mp* C

**SHULIE:** **B** **B**

## (SHULIE)

34 Eng - lish, but al - so by the Span - ish, Dutch, and French. The

35

36

G Gsus2 C

37 prin - ci - ple still sticks: Our he - ri - tage is mixed, so an - y kid can be the pre - si -

38

39

C G B $\flat$  F E $\flat$  A $\flat$ Maj7

40 **WOMEN:** dent! You sim - ply melt right — in. (SHULIE on top) It does - n't mat - ter

41

42

Gsus4 G A $\flat$  G7 C (+ Bass)

43 what your — skin. — It does - n't mat - ter where you're — from,

44

45

A $\flat$  G7 C F $\sharp$ 7 G7 C



(WOMEN)

46 or your re - li - gion. You 47 jump right in 48 to the Great A - mer - i - can

49 Melt - ing 50 Pot, 51 to the Great A - mer - i - can Melt - ing Pot.

52 Ooo, what a stew: 53 Red, 54 white, and

55 blue! 56 A - mer - i - ca was 57 the New

(DINA)

58 World \_\_\_\_\_ and 59 Eu - rope was the old. \_\_\_\_\_ 60 A -

C GMaj7 C

61 mer - i - ca was \_\_\_\_\_ the land \_\_\_\_\_ of hope, or 62 so the leg - end told. 63

E $\flat$  E $\flat$  B $\flat$  Dsus4/A

64 On \_\_\_\_\_ steam - boats by the mil - lions, \_\_\_\_\_ in 65 66

D GMaj7 C

67 search of hon - est pay, \_\_\_\_\_ 68 those nine - teenth cen - tury 69

GMaj7 C E $\flat$

(DINA)

70 im - mi - grants — sailed to reach the U. S. A. ———

71

72

E $\flat$  B $\flat$  Dsus4/A D

WOMEN:

73 Love - ly La - dy Li - ber - ty — with her book of

74

75

C (+ Bongos) G C

76 re - ci - pes, — and ——— the fin - est one she's got ———

77

78

G B $\flat$  B $\flat$

79 is the Great A - mer - i - can Melt - ing Pot,

80

81

Gsus4 G (b) G F (+ Bass) G C

*mf*

(WOMEN)

82 is the Great A - mer - i - can 83 Melt - ing 84 Pot.

82 83 84

F G B $\flat$

85 What good in - gre - di - ents, 86 li - ber - ty and 87 im - mi - grants!

85 86 87

G C/G G D

SHULIE: **D**

88 They brought their coun - try's 89 cus - toms, 90 their

88 89 90

*mp* D **D** GMaj7 (Bs and Dr out) C

91 lan - guage and their ways. 92 They filled the fac - t'ries, 93 tilled

91 92 93

GMaj7 C E $\flat$

(SHULIE)

94 the soil, helped build the U. S. A. Go

95

96

E $\flat$  B $\flat$  Dsus4/A D

97 on and ask your grand - ma, hear what she has to tell:

98

99

GMaj7 C GMaj7

100 How great to be A - mer - i - can, and

101

102

C E $\flat$  E $\flat$

103 some - thing else as well!

104

105 **WOMEN:** Love - ly La - dy

B $\flat$  Dsus4/A D C (+ Bongos)

106 (WOMEN)

106 107 108

Li - ber - ty — with her book of re - ci - pes, — and

G C G

109 110 111

the fin - est one she's got —

B $\flat$  B $\flat$  Gsus4

112 113 114

is the Great A - mer - i - can Melt - ing — Pot, — is the Great A - mer - i - can

2 times

2 times

G F G C

(+ Bass)

*mf*

115 116 117 118 119

Melt - ing Pot,

decresc.

F E $\flat$  C C

*decresc.* *mp* *molto rall.*

# Elbow Room

M.M. 144, Country Swing

DORI:

1 2 3

One thing you will dis - co - ver when

M.M. 144, Country Swing

(Banjo - Piano opt.)

D *mf* D

Detailed description: This system contains the first three measures of the score. The vocal line (top staff) begins with a whole rest in measure 1, followed by a quarter note 'O' in measure 2 and a quarter note 'n' in measure 3. The piano accompaniment (bottom two staves) features a banjo-style pattern in the right hand and a bass line in the left hand. Chords D and D are indicated below the piano part.

4 5 6

you get— next— to one a - no - ther is ev' - ry - bo - dy

4 5 6

G G D

Detailed description: This system contains measures 4 through 6. The vocal line continues with 'you get—' in measure 4, 'next—' in measure 5, and 'to one a - no - ther is ev' - ry - bo - dy' in measure 6. The piano accompaniment continues with the same rhythmic pattern. Chords G, G, and D are indicated below the piano part.

7 8 9

needs some el - bow room, el - bow room.

7 8 9

D A A

Detailed description: This system contains measures 7 through 9. The vocal line continues with 'needs some el - bow room,' in measure 7, 'el - bow' in measure 8, and 'room.' in measure 9. The piano accompaniment continues with the same rhythmic pattern. Chords D, A, and A are indicated below the piano part.

10 (DORI) 11 12

It's nice when— you're kind - a co - zy, but not when— you're tan -

**SHULIE & DINA:**

It's nice when— you're kind - a co - zy, but not when— you're tan -

10 11 12

D D G

13 14 15

gled nose to no - sy, oh, ev' - ry - bo - dy needs some el - bow,

gled nose to no - sy, oh,

13 14 15

G D A

16 17 18

needs a lit - tle el - bow room. That's how it was

needs a lit - tle el - bow room.

16 17 18

G D G



19 (DORI) 20 21

in the ear - ly days of the U. S. A.

G D D

22 23 24

Peo - ple kept a - com - in' to set - tle, though the east was the on - ly place there

G G A

(DORI) 25 26 27

was to go. The Pre - si - dent was Tho - mas Jef - fer - son.

**SHULIE & DINA:**  
Pre - si - dent was Tho - mas Jef - fer - son.

**GEORGE:**  
Pre - si - dent was Tho - mas Jef - fer - son.

A **Piano** (+ Bs and Dr) D *mf* D

28 (DORI) 29 30

He made a deal with Na - po - le - on: How'd you like to

(SHULIE & DINA)

He made a deal with Na - po - le - on:

(GEORGE)

He made a deal with Na - po - le - on:

G G D

31 (DORI) 32 33

sell a mile or two? And

JOE:

Or three? Or a hun-dred? Or a thou-sand?

D A A

34 (DORI) 35 36

so, in eight - een hun - dred three, the Lou - i - si - a -

D D G

(DORI)

37 na Ter - ri - to - ry was 38 sold to us with - out 39 a fuss, and

G D A

40 gave us lots of el - bow 41 room. Oh, 42 el - bow room, — el -

G A7 D A D

**B**  
42

43 bow room. — Got 44 to, got to get us some el - 45 bow room. — It's the

D G7 D

46 west or bust, — 47 in God we trust. — 48 There's a new land out there.

G D G D G A

49 (DORI) 50 51

Le - wis — and Clark — vol - un - teered to go,

A G D

52 53 54

Good-bye, good luck! Wear your o - ver - coat! They pre - pared — for

G D E7

55 (DORI) 56 57

good times and for bad. They hi - red

**TOM & GEORGE:**

And — for bad.

E7 A A7

58 (DORI) 59 60

Sa - ca - ja - we - a to be their guide. She led them all

**SHULIE & DINA:**

Sa - ca - ja - we - a to be their guide. She led them all

**JOE:**

Sa - ca - ja - we - a to be their guide. She led them all

D D G

61 62 63

a - cross the coun - try - side. Reached the coast— and found— the most— el -

a - cross the coun - try - side.

a - cross the coun - try - side.

G D A

64 (DORI) 65 66

bow room they ev - er had. The way was o -

G A7 D G D G

67 (DORI) 68 69

pened up — for folks with bra - ve - ry. — There were

G D D7

70 71 72

plen - ty of fights — to win land rights, but the west was meant to

G D G D E7

(DORI) 73 74 75

be. They called it Man - i - fest Des - ti - ny. — The

**SHULIE & DINA:**  
They called it Man - i - fest Des - ti - ny. — The

**GEORGE:  
TOM & JOE:**  
The

A E7 A

76 (DORI) 77 78

trap - pers, tra - ders and the ped - dl - ers, the pol - i - ti -

(SHULIE & DINA)

trap - pers, tra - ders and the ped - dl - ers, the pol - i - ti -

(GEORGE)  
(TOM & JOE)

trap - pers, tra - ders and the ped - dl - ers, the pol - i - ti -

76 77 78

D D G

79 80 81

cians and the set - tl - ers, they got there by an - y way— they

cians and the set - tl - ers,

cians and the set - tl - ers,

79 80 81

G D D

82 (DORI) 83 84

could, an - y way— they could. — The gold rush tram -

(SHULIE & DINA)

an - y way— they could. —

(GEORGE)  
(TOM & JOE)

an - y way— they could. —

JOE:

Gold!

Detailed description: This block contains the first system of music, measures 82-84. It features four vocal parts and piano accompaniment. The key signature has two sharps (F# and C#). Measure 82: Dori sings 'could, an - y way— they could. —'. Shulie & Dina, George (Tom & Joe), and Joe all have rests. The piano accompaniment starts with a whole note chord of A in the bass and a half note chord of A in the treble. Measure 83: Dori continues 'they could. —'. Shulie & Dina, George (Tom & Joe), and Joe have rests. The piano accompaniment continues with a whole note chord of A in the bass and a half note chord of A in the treble. Measure 84: Dori sings 'The gold rush tram -'. Shulie & Dina, George (Tom & Joe), and Joe have rests. The piano accompaniment continues with a whole note chord of D in the bass and a half note chord of D in the treble.

85 (DORI) 86 87

pled down the wil - der - ness, the rail - road spread — a - cross from east to west, and

85 86 87

D G G

Detailed description: This block contains the second system of music, measures 85-87. It features one vocal part and piano accompaniment. The key signature has two sharps (F# and C#). Measure 85: Dori sings 'pled down the wil - der - ness, the rail - road spread — a - cross from east to west, and'. The piano accompaniment starts with a whole note chord of D in the bass and a half note chord of D in the treble. Measure 86: Dori continues 'and'. The piano accompaniment continues with a whole note chord of G in the bass and a half note chord of G in the treble. Measure 87: Dori continues 'and'. The piano accompaniment continues with a whole note chord of G in the bass and a half note chord of G in the treble.

88 89 90

soon the rest was o - pened up for, o - pened up for

88 89 90

D A G

Detailed description: This block contains the third system of music, measures 88-90. It features one vocal part and piano accompaniment. The key signature has two sharps (F# and C#). Measure 88: The vocal part has a whole rest. The piano accompaniment starts with a whole note chord of D in the bass and a half note chord of D in the treble. Measure 89: The vocal part has a whole rest. The piano accompaniment continues with a whole note chord of A in the bass and a half note chord of A in the treble. Measure 90: The vocal part has a whole rest. The piano accompaniment continues with a whole note chord of G in the bass and a half note chord of G in the treble.



(DORI)

91 good. 92 Now we jet from east to west, 93 good - bye

D G G

94 New York, hel - lo L. A. 95 But it took those

D Dsus2 D G

97 ear - ly folks to o - pen up the way. 98 99

G A A

**D (DORI)**

100 101 102

Now we got a lot of room to be grow - ing

**SHULIE & DINA:**

Now we got a lot of room to be grow - ing

**MEN:**

Now we got a lot of room to be grow - ing

**D** **D** **G**

103 104 105

from sea to shi - ning sea. Guess that we have got our el - bow

from sea to shi - ning sea.

from sea to shi - ning sea.

**G** **D** **D**

106 (DORI) 107 108

room, el - bow room. But if there

(SHULIE & DINA)

El - bow room. But if there

(MEN)

El - bow room. But if there

106 107 108

A A7 D

109 110 111

should ev - er come a time when we're crowd - ed up to - ge - ther I'm

should ev - er come a time when we're crowd - ed up to - ge - ther I'm

should ev - er come a time when we're crowd - ed up to - ge - ther I'm

109 110 111

D G G

112 (DORI) 113 114

sure we'll find some el - bow room — up on the moon!

D A G A7

(DORI) 115 116 117

Oh, el - bow room, — el - bow room, — got

**SHULIE & DINA:**  
El - bow room, — el - bow room, — got

**(MEN)**  
El - bow room, — el - bow room, — got

115 116 117

D A D D

118 119 120

to, got to get us some el - bow room. — It's the moon or bust, — in

to, got to get us some el - bow room. —

to, got to get us some el - bow room. —

118 119 120

G7 D G D

121 (DORI) 122 123

God we trust. — There's a new land up

G D G A7

124 125 126 127

there! —

D G D G D G D A D

# Interplanet Janet

Moderato

1 **C** (+Bs and Dr) **Synth - Spacy!** *mf*

2 **D7/C**

3 **C**

4 **D7/C**

SHULIE:

5 **F**

6 **G**

7 **F**

8 **G**

They say our so - lar sys - tem is cen - ter'd 'round the sun. Nine

9 **F**

10 **G**

11 **Am**

12

pla - nets large and small pa - ra - ding - by. But -

(SHULIE)

13 some - where out in space 14 there's a - no-ther 15 shin - ing 16 face that

F G C F

17 you might see some 18 night up in the sky 19 *ritard* wav - ing "Hi!"

C/G F G Am *ritard*

*a tempo*

(SHULIE) **A** Moderate Rock

20 In - ter - pla - net Ja - net, she's a 21 ga - la - xy girl, — a 22 so - lar sys - tem Ms. from a 23

**WOMEN:**  
Ooh, — In - ter - pla - net Ja - net, she's a ga - la - xy girl, — a so - lar sys - tem Ms. from a

**MEN:**  
Ooh, — In - ter - pla - net Ja - net, she's a ga - la - xy girl, — a so - lar sys - tem Ms. from a

**A** Moderate Rock

20 *a tempo* **Piano** 21 C 22 D 23 F

24 (SHULIE)  
 fu - ture world. — She trav - els like a rock - et with her co - met team, — and there's

(WOMEN)  
 fu - ture world. — trav - els like a rock - et with her co - met team, —

(MEN)  
 fu - ture world. — trav - els like a rock - et with her co - met team, —

24 25 26

G7 C F

27 28 29

ne - ver been a pla - net Ja - net has - n't seen. — No, there's ne - ver been a pla - net Ja - net

ne - ver been a pla - net Ja - net has - n't seen. — ne - ver been a pla - net Ja - net

ne - ver been a pla - net Ja - net has - n't seen. — ne - ver been a pla - net Ja - net

27 28 29

G7 F Em Dm F G C G F Em Dm



30 (SHULIE) 31 **B** 32

has - n't seen. \_\_\_\_\_ She's been to the sun, it's a lot of fun! **DINA:** It's a

(WOMEN) has - n't seen. \_\_\_\_\_ **Hi!**

(MEN) has - n't seen. \_\_\_\_\_

30 31 **B** 32

F G Am G *legato* F G F G

33 (SHULIE) 34 35

hot spot, it's a gas. \_\_\_\_\_ **DINA:** I'm the sun! Hy - dro - gen and

33 34 35

F G C F G

36 37 38

he - li - um \_\_\_\_\_ in a big, bright, glow - ing mass. \_\_\_\_\_ It's a star,

36 37 38

F G F G C

(SHULIE)

39 it's a star, 40 so

**WOMEN:**  
Oo - wee, oo - wee,

**MEN:**  
Oo - wee, oo - wee,

F G

41 Ja - net got an au - to - graph! 42 Uh, huh! 43

au - to - graph! Uh, huh! —

au - to - graph! Uh, huh! —

F A<sup>b</sup> C F G

**Rock Harder**  
(SHULIE)

44 Mer - cu - ry was near the sun so 45 Ja - net stopped by, but the 46 mer - cu - ry on Mer - cu - ry was

**Rock Harder**

44 C 45 C/F 46 G7 F Em Dm

47 much too high, so 48 Ja - net split for Ve - nus, but on 49 Ve - nus she found she

47 G7 48 C 49 C/F

50 could - n't see a thing for all the 51 clouds a - round. Earth 52 looked ex - ci - ting, kind of

50 G7 F Em Dm 51 F G Am G 52 F *legato* G

53 green and in - vi - ting, so 54 Ja - net thought she'd give it a go. But the

53 F G 54 F G 55 C

(SHULIE)

56 57 58

crea - tures on that pla - net looked so ve - ry weird to Ja - net, she did - n't ev - en dare to say, "Hel -

F G F G F G

59 60 61

lo." It's a bird! **WOMEN:** It's a plane! — Why,

Oo - wee, oo - wee,

**MEN:**

Oo - wee, oo - wee,

59 60 61

C F G

62 63 64

it must be a U. F. O! — It was In - ter - pla - net Ja - net, she's a

U. F. O! — It was In - ter - pla - net Ja - net, she's a

U. F. O! — It was In - ter - pla - net Ja - net, she's a

62 63 64

F A $\flat$  C F G C

65 (SHULIE) 66 67

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world. She

(WOMEN)

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world.

(MEN)

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world.

65 66 67

D F G7

In -

68 69 70

trav - els like a rock - et with her co - met team, and there's ne - ver been a pla - net Ja - net

trav - els like a rock - et with her co - met team, ne - ver been a pla - net Ja - net

trav - els like a rock - et with her co - met team, ne - ver been a pla - net Ja - net

68 69 70

C F G7 F Em Dm

71 (SHULIE) 72 73

has - n't seen. — No, there's ne - ver been a pla - net Ja - net has - n't seen. —

(WOMEN)

has - n't seen. — ne - ver been a pla - net Ja - net has - n't seen. —

(MEN)

8 has - n't seen. — ne - ver been a pla - net Ja - net has - n't seen. —

71 72 73

F G C G F Em Dm F G Am G

**D** 74 (SHULIE) 75

Mars is red, and Ju - pi - ter's big, — and

**D** 74 75

F *legato* G F G

76 77 78

Sa - turn shows off — its rings. U - ra - nus is built on a

76 77 78

F G C F G

(SHULIE)

79 fun - ny tilt, — and 80 Nep - tune is — its twin. — 81 And

C E7/B Am7 D7 G

82 Plu - to, lit - tle Plu - to, is the 83 far - thest pla - net from our 84 sun. — *mp*

*descresc.* *mp*

82 G F Em 83 F Em Dm 84 C *mp*

*legato* *(Dr out)* *descresc.*

85 86 87 88 89

SHULIE: They say our solar system is not alone in space. The universe has endless mystery.

**WOMEN:**

Ooh. —

**MEN:**

Ooh. —

85 86 87 88 89

Synth *legato*

90 91 92 93 (SHULIE)

Some\_\_\_\_\_

(WOMEN)  
(Ooh)

(MEN)  
(Ooh)

Piano Am Am7/G

[E] (SHULIE)

94 95 96

fu - ture as - tro - naut may find out that what - she thought -

[E] *f*

F *f* G C

97 98 99

a shoot - ing star - in - stead turned out to

F C/G F G



**F** Rock Harder

100 (SHULIE) 101 102

be: In - ter - pla - net Ja - net, she's a

**WOMEN:**  
Whee! In - ter - pla - net Ja - net, she's a

**MEN:**  
Whee! In - ter - pla - net Ja - net, she's a

**Rock Harder**

100 101 102

Am G/B C

103 104 105

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world. She

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world. She

ga - la - xy girl, a so - lar sys - tem Ms. from a fu - ture world. She

103 104 105

D C/F G7 F Em Dm

106 (SHULIE) 107 108

trav - els like a rock - et with her co - met team, — and there's ne - ver been a pla - net Ja - net

(WOMEN)

trav - els like a rock - et with her co - met team, — and there's ne - ver been a pla - net Ja - net

(MEN)

trav - els like a rock - et with her co - met team, — and there's ne - ver been a pla - net Ja - net

106 107 108

C F G7 F Em Dm

109 110 111 *mf* 112

has - n't seen. — No, there's ne - ver been a pla - net Ja - net has - n't

has - n't seen. — No, there's ne - ver been a pla - net Ja - net In - ter - pla - net Ja - net, In - ter - pla - net Ja - net, In - ter - pla - net

has - n't seen. — No, there's ne - ver been a pla - net Ja - net In - ter - pla - net Ja - net, In - ter - pla - net Ja - net, In - ter - pla - net

109 110 111 112

F G C G F Em Dm F *mf* G

113 (SHULIE) 114 115 *f* 116

seen. \_\_\_\_\_ Has - n't,

(WOMEN)

Ja - net, In - ter - pla - net seen! \_\_\_\_\_ In - ter - pla - net Ja - net, In - ter - pla - net Ja - net, In - ter - pla - net

(MEN)

Ja - net, In - ter - pla - net seen! \_\_\_\_\_ In - ter - pla - net Ja - net, In - ter - pla - net Ja - net, In - ter - pla - net

113 114 115 116

*A<sup>b</sup>* *C* *f* *F* *G*

117 **Broader** 118 119 120

has - n't seen! \_\_\_\_\_

Ja - net has - n't seen! \_\_\_\_\_

Ja - net has - n't seen! \_\_\_\_\_

117 **Broader** 118 119 120

*A<sup>b</sup>* *A<sup>b</sup>* *A<sup>b</sup>7* *C* *C* *C*

(Dr out)

# Interjections

## M.M. 128, a la Handel

**Piano** *f* (+ Bs and Dr)

1. D G D G D G D  
 2. G D G D  
 3. Em F#m G E7/G#  
 4. A /B Adim/C A/C#

**A** **DINA:**

1. Re - gi - nald was home with the flu, uh huh. The  
 2. Ger - ald - ine played hard to get, uh huh. Ger -

*mf* D A D

7. doc - tor knew just what to do. She cured the in - fec - tion with  
 al - do knew he'd woo her yet. He showed his af - fec - tion de -

D A G D A

10 (DINA) 11 12 WOMEN:

one small in - jec - tion, while Re - gi - nald ut - tered some in - ter - jec - tions.  
 spite her ob - jec - tion, and Ger - ald - ine hol - lered some in - ter - jec - tions.

MEN:

1. In - ter - ject - ions.  
 2. In - ter - jec - tions.

10 11 12

A G D G D

(1st time): GEORGE: Hey! That smarts!  
 Ouch! That hurts!  
 Yow! That's not fair givin' a guy a shot down there!

(2nd time): SHULIE: Well! You've got some nerve!  
 Oh! I've never been so insulted in all my life!  
 Hey! You're kinda cute!

13 14 15

*f* D G D G D D G D G D Em F#m G E7/G#

16 17 WOMEN: (SHULIE) 18 (SHULIE) (SHULIE) DINA:

1. In - ter - jec - tions show ex - cite - ment or e - mo - tion. They're  
 2. In - ter - jec - tions (Well!) show ex - cite - ment (Oh!) or e - mo - tion. (Hey!) They're

MEN: (GEORGE) (GEORGE)

1. In - ter - jec - tions (Hey!) show ex - cite - ment (Ouch!) or e - mo - tion. (Yow!)  
 2. In - ter - jec - tions show ex - cite - ment or e - mo - tion.

16 17 18

A /B Adim/C A/C# D G D G D

19 (DINA) 20 21

gen-er-al-ly set a-part from a sen-tence by an ex-cla-ma-tion point, or by a com-ma when the feel-ing's not as  
 gen-er-al-ly set a-part from a sen-tence by an ex-cla-ma-tion point, or by a com-ma when the feel-ing's not as

A G D A G

22 1. 23 24 2. 3

strong. Hmm. \_\_\_\_\_ Though strong. So when you're

D A A /B Adim/C A/C# D

25 (DINA) WOMEN: DINA: 26 27 DORI: DINA:

hap - py, (Hur - ray!) or sad, or fright - ened, (Eek!) or

MEN: GEORGE:

(Hur - ray!) (Aw!)

G D G

28 (DINA) 29 SHULIE: DINA: 30 DINA:

mad, or ex - ci - ted, (Wow!) or glad, an

8 JOE: TOM:

(Rats!) (Hey!)

D G D

31 (DINA) 32 33

in - ter - jec - tion starts a sen - tence right!

E A D A D A D A

34 35 36

The game was tied at se - ven all,

B $\flat$  A D A

*mf*

37 (DINA) 38 39

uh— huh,— when Frank - lin found he had— the ball.— He

D D A G D

Detailed description: This block contains the first system of the score. It features a vocal line for Dina and a piano accompaniment. The vocal line starts at measure 37 with the lyrics 'uh— huh,— when Frank - lin found he had— the ball.— He'. The piano accompaniment includes chord markings: D in measures 37 and 38, and A, G, and D in measure 39. The key signature has two sharps (F# and C#) and the time signature is 4/4.

40 41 42

made a con - nec - tion in the o - ther di - rec - tion, the crowd start - ed shout - ing out

A A G

Detailed description: This block contains the second system of the score. The vocal line continues with the lyrics 'made a con - nec - tion in the o - ther di - rec - tion, the crowd start - ed shout - ing out'. The piano accompaniment includes chord markings: A in measures 40 and 41, and G in measure 42. The key signature and time signature remain the same as in the previous system.

43 WOMEN: 44 45

in - ter - jec - tions.

JOE: Aw! You threw the wrong way!  
 GEORGE: Darn! You just lost the game!  
 SHULIE: Hurray! I'm for the other team!

43 MEN: 44 45

In - ter - jec - tions.

D G D f G D G D G D

Detailed description: This block contains the third system of the score. It features vocal lines for Women and Men, and a piano accompaniment. The Women's vocal line has the lyrics 'in - ter - jec - tions.' and the Men's vocal line has 'In - ter - jec - tions.'. In the center, there are three lines of dialogue: 'JOE: Aw! You threw the wrong way!', 'GEORGE: Darn! You just lost the game!', and 'SHULIE: Hurray! I'm for the other team!'. The piano accompaniment includes chord markings: D, G, and D in measure 43; a forte (f) dynamic marking followed by G, D, G, and D in measure 44; and G, D, G, and D in measure 45. The key signature and time signature remain the same.



46 47 48 **WOMEN:**  
 In - ter - jec - tions show ex -

48 **MEN:** (JOE)  
 In - ter - jec - tions (Aw!) show ex -

46 47 48  
 Em F#m G E7/G# A /B Adim/C A/C# D G D

49 (SHULIE) **DINA:** 50  
 cite - ment or e - mo - tion. (Hur-ray!) They're gen - er - al - ly set a - part from a sen - tence

(GEORGE)  
 cite - ment (Darn!) or e - mo - tion.

49 50  
 G D G D A

51 52 53  
 by an ex - cla - ma - tion point, or by a com - ma when the feel - ing's not as strong. So when you're

51 52 53  
 G D A G D

54 (DINA) WOMEN: DINA: 55 DINA: 56 DORI: DINA:

hap - py, (Hur - ray!) or sad, or fright - ened, (Eek!) or

MEN: GEORGE:

(Hur - ray!) (Aw!)

54 55 56

G D G

57 (DINA) 58 SHULIE: DINA: 59 DINA:

mad, or ex - ci - ted, (Wow!) or glad, an

JOE: TOM:

(Rats!) (Hey!)

57 58 59

D G D

60 (DINA) 61

in - ter - jec - tion starts a sen - tence right!

60 61

E A D A

**E** 62 **WOMEN:** In - ter - jec - tions show ex - cite - ment or e - mo - tion. (Hey!) They're

63 (SHULIE) **DINA:**

**MEN:** In - ter - jec - tions (Hey!) show ex - cite - ment (Hey!) or e - mo - tion.

**E** 62 D G D 63 G D G D

(DINA) 64 gen - er - al - ly set a - part from a sen - tence by an ex - cla - ma - tion point,

65 G D

66 or by a com - ma when the feel - ing's not as strong.

67 A/C# G G Bb Eb Bb

68 **WOMEN:** 69

In - ter - jec - tions show ex - cite - ment or e - mo - tion. Hal - le -

**MEN:**

In - ter - jec - tions show ex - cite - ment or e - mo - tion. Hal - le -

68 69

D

70 *colla voce* 71 72

lu - jah, Hal - le - lu - jah, Ha - le - lu - jah, yeah!

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, yeah!

70 71 72

*colla voce* D D

# The Tale of Mr. Morton

1 TOM: *colla voce*

*mp* This is the tale of Mis - ter Mor - ton. Mis - ter Mor - ton is who.

**Piano** *mp* *colla voce* (Bs and Dr out) **D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>**

5 He is the sub - ject of our tale, — and the pre - di - cate tells — what Mis - ter Mor - ton must

**D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>**

## M.M. 120, Swing

9 do.

**M.M. 120, Swing**

*mf* (+Bs and Dr) **D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>** **D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>**

**[A]**

13 14 15 16

**WOMEN:**  
Mis - ter Mor - ton walked. —

**(TOM)**  
Mis - ter Mor - ton walked down the street. —

**MEN:**  
Mis - ter Mor - ton walked. —

13 14 15 16

**D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>**

17 18 19 20

**WOMEN:**  
Mis - ter Mor - ton talked. — **SHULIE:**  
Meow, meow,  
Morton, meow.

**TOM:**  
Mis - ter Mor - ton talked to his cat. —

**MEN:**  
Mis - ter Mor - ton talked. **GEORGE:** Hello, kitty!

17 18 19 20

**D<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>**

21 22 23

**WOMEN:**  
Mis - ter Mor - ton was. —

**TOM:**  
Mis - ter Mor - ton was lone - ly. —

**MEN:**  
Mis - ter Mor - ton was. —

21 22 23

**B<sub>m</sub>** **F<sub>+</sub>/A** **D<sub>b</sub>/A<sub>b</sub>**

24 25 26

**TOM:**

Mis - ter Mor - ton is the sub - ject of the sen - tence, — and what the

**E $\flat$ 7/G** **G $\flat$**  **A $\flat$**  **Fm7** **B $\flat$ m**

27 (TOM) 28 29

pre - di - cate says — he does.

**E $\flat$ m7** **A $\flat$ 6** **D $\flat$**  **A $\flat$**  **G $\flat$**  **A $\flat$**

**B** 30 31 32 **WOMEN:** 33

Mis - ter Mor - ton knew.

**(TOM)** **MEN:**

Mis - ter Mor - ton knew just one girl. — Mis - ter Mor - ton knew.

**B** **D $\flat$**  **A $\flat$**  **G $\flat$**  **A $\flat$**

34 35 36 37

**WOMEN:**  
Mis - ter Mor - ton grew. —

**TOM:**  
Mis - ter Mor - ton grew flowers for Pearl. —

**MEN:**  
Mis - ter Mor - ton grew. —

**Chords:**  
34: D $\flat$  35: A $\flat$  36: G $\flat$  37: A $\flat$

38 39 40 41

**WOMEN:**  
Mis - ter Mor - ton was. —

**TOM:**  
Mis - ter Mor - ton was ve - ry shy. —

**MEN:**  
Mis - ter Mor - ton was. —

**TOM:**  
Mis - ter

**Chords:**  
38: B $\flat$ m 39: F+/A 40: D $\flat$ /A $\flat$  41: E $\flat$ 7/G

42 (TOM) 43 44

Mor - ton is the sub - ject of the sen - tence, — and what the pre - di - cate says — he

**Chords:**  
42: G $\flat$  43: A $\flat$  44: Fm7 B $\flat$ m E $\flat$ m7 A $\flat$ 6



45 (TOM) TOM: 46 47

does. A sub - ject is a noun, that's a per - son, place, or thing, that

45 46 47

$D^{\flat}$   $A^{\flat} \text{sus}4$   $A^{\flat}$   $A^{\flat} \text{sus}4$   $A^{\flat}$

48 49 50 3

tells you what the sen - tence is a - bout. The pre - di - cate is a verb, that's the

48 49 50

$D^{\flat} \text{sus}4$   $D^{\flat}$   $D^{\flat} \text{sus}4$   $D^{\flat}$   $A^{\flat} \text{sus}4$   $A^{\flat}$

51 52 53

ac - tion word that gets that sub - ject up— and out.——

51 *cresc.* 52 53

$A^{\flat} \text{sus}4$   $A^{\flat}$   $B^{\flat} \text{sus}4$   $B^{\flat}$   $B^{\flat}$   $B^{\flat}/D$

54 55 56 57

**WOMEN:**  
Mis - ter Mor - ton wrote. —

**(TOM)**  
Mis - ter Mor - ton wrote Pearl a poem. —

**MEN:**  
Mis - ter Mor - ton wrote. —

54 55 56 57

**E $\flat$**  **B $\flat$**  **A $\flat$**  **B $\flat$**

58 59 60 61

**WOMEN:**  
Pearl re - plied by note. —

**TOM:**  
Pearl re - plied in the af - ter - noon. —

**MEN:**  
Pearl re - plied by note. —

58 59 60 61

**E $\flat$**  **B $\flat$**  **A $\flat$**  **B $\flat$**

62 63 64 65

**WOMEN:**  
Mis - ter Mor - ton was. —

**TOM:**  
Mis - ter Mor - ton was ve - ry ner - vous.

**MEN:**  
Mis - ter Mor - ton was. —

**TOM:**  
Mis - ter

62 63 64 65

**Cm** **G+/B** **E $\flat$ /B $\flat$**  **F7/A**

(TOM)

8 66 67 68 69

Mor-ton is the sub-ject of the sen - tence, — and what the pre - di - cate says — he does. The

A♭ B♭ Gm7 Cm Fm7 G6 E♭

70 71 72 73 TOM:

cat stretched, the sun beat down, a neigh - bor chased — his kid. Each

*legato*

B♭ B♭ E♭sus4 E♭ E♭sus4 E♭

74 75 76 77

sen-tence is com - ple - ted when you know — what the sub - ject did!

*legato*

B♭ B♭ F B♭7

**D**

78 79 80 81

**WOMEN:**  
Mis - ter Mor - ton knocked.

**JOE:** Come back, kid!

**(TOM)**  
Mis - ter Mor - ton knocked on her door.—

**MEN:**  
Mis - ter Mor - ton knocked.

**D**

(Sn or Wdblck on 4 and 1)

78 79 80 81

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

**TOM:**

82 83 84 85

Mis - ter Mor - ton sat on her porch.— Yes, he sat and rocked.

82 83 84 85

E<sub>b</sub> B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>

86 87 88 89

Mis - ter Mor - ton was a ner - vous man.— When she o - pened up the door he ran.

86 87 88 89

C<sub>m</sub> G<sub>+B</sub> E<sub>b</sub>/B<sub>b</sub> F7/A

**E**

90 91 92 93

**WOMEN:**

*colla voce*

Mis - ter Mor - ton climbed.

**(TOM)**

Mis - ter Mor - ton climbed up his stairs.

**MEN:**

Mis - ter Mor - ton climbed.

**E**

90 91 92 93

*colla voce*

**E<sub>b</sub>** **B<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>**

(Bs and Dr out)

94 95 96 97

**WOMEN:**

Mis - ter Mor - ton rhymed.

**TOM:**

Mis - ter Mor - ton rhymed pret - ty words.—

**MEN:**

Mis - ter Mor - ton rhymed.

*accel.*

94 95 96 97

**E<sub>b</sub>** **B<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>**

*accel.*

**Tempo I**

98 99 100 101

**WOMEN:**

Mis - ter Mor - ton was.

**TOM:**

Mis - ter Mor - ton was lone - ly.—

**MEN:**

Mis - ter Mor - ton was.

**TOM:**

Un - til

**Tempo I**

98 99 100 101

(+Bs and Dr)

**Cm** **G+/B** **E<sub>b</sub>/B<sub>b</sub>** **F7/A**

102 (TOM) 103 104 105

Pearl showed up with a sin - gle rose.— Who says wo - men can't pro - pose!—

*f* A $\flat$  B $\flat$  Gm7 Cm A $\flat$  Cdim7/A E $\flat$ /B $\flat$  B+ Cm B $\flat$ /D

106 WOMEN: 107 108 109

Now Mis - ter Mor - ton is hap - py,— and Pearl and the cat are too.

MEN:

Now Mis - ter Mor - ton is hap - py,— and Pearl and the cat are too.

E $\flat$  B $\flat$  A $\flat$  C7

110 TOM: 111 112 113

They're the sub - ject of the sen - tence,— and what the pre - di - cate says, ——— they

A $\flat$  B $\flat$  Gm7 Cm Fm7 B $\flat$ 7

114 115 116 117

do! ———

*Attacca*

E $\flat$  /D Cm7 B $\flat$ /D E $\flat$  E $\flat$

# Bows

## M.M. 128, a la Handel

**Piano**  
*f* (+ Bs and Dr)

1 2 3 4

D G D G D Em F#m G E7/G# A A dim/C /B A/C#

**A** 5 **WOMEN:** (SHULIE)

In - ter - jec - tions show ex - cite - ment or e - mo - tion. Hey! They're

**MEN:** (GEORGE) (TOM)

In - ter - jec - tions (Hey!) show ex - cite - ment (Hey!) or e - mo - tion. They're

**A** 5 6

D G D G D G D

7 8

gen - er - al - ly set a - part from a sen - tence by an ex - cla - ma - tion point,

gen - er - al - ly set a - part from a sen - tence by an ex - cla - ma - tion point,

7 8

A G D

9 (WOMEN) 10

or by a com - ma when the feel - ing's not as strong.

(MEN)

8 or by a com - ma when the feel - ing's not as strong.

9 10

A/C# G G Bb Eb Bb

11 12

In - ter - jec - tions show ex - cite - ment or e - mo - tion. Hal - le -

8 In - ter - jec - tions show ex - cite - ment or e - mo - tion. Hal - le -

11 12

D

13 14 15

lu - jah, Hal - le - lu - jah, Ha - le - lu - jah, yeah!

8 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, yeah!

13 14 15

*colla voce* D D



# *Exit Music*

Play No. 10, "Ready Or Not, Here I Come," ad lib



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