



**A MUSICAL COMEDY PARODY**

Written by  
Mark A. Ridge

Music and Lyrics  
Written by

Nora Bayes, Irving Berlin, N.J. Clesi, Walter Donaldson, Ray Eagan, Fred Fisher, Lemuel Fowler,  
Joe Goodwin, James E. Hanley, Clarence Jennings, Howard Johnson, Geo. Landis, Sam M. Lewis,  
J.P. Long, Roy Marsh, Billy McCabe, Stanley Murphy, Jack Norworth, Mitchell Parish, Paul Pelham,  
Maceo Pinkard, Tom Pitts, Mark A. Ridge, J. Russel Robinson, Howard Rogers, Fred Rose, Jimmy Selby,  
Al Siegel, Andrew V. Souders, Harry D. Squires, Roy Turk, Harry Von Tilzer, Paul Whiteman,  
Eleanor Young and Joe Young

Orchestrations by  
Donny Walker

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Mark A. Ridge  
markridge.net  
MrkRdg@aol.com



Piano

# 0. 43RD STREET OVERTURE

Arranged, Orchestrated & Edited by Donny Walker

43rd Street (Fast, ♩=182)

Chords:  $A^{\flat}$   $C7/G$   $A^{\circ 7}$   $D^{\circ 7}$   $B^{\flat 7}$   $E^{\circ}$   $E^{\flat 7}$   $A^{\flat}$   $E^{\flat 7}$   $A^{\flat}$   $/E^{\flat}$   $A^{\flat}$

Chords:  $A^{\flat}$   $F-7$   $B^{\circ 7}$   $E^{\flat 7}/B^{\flat}$   $E^{\flat 7}$   $B^{\flat}-E^{\flat 7}$   $F-7/A^{\flat}$   $A^{\flat}$   $C-7$   $B^{\circ 7}$   $E^{\flat 7}$   $E^{\flat 9}$

Chords:  $E^{\flat}/B^{\flat}$   $B^{\flat}-/E^{\flat}$   $A^{\flat}$   $A^{\circ}$   $B^{\flat}$   $E^{\flat 7}$   $A^{\flat}$   $F-$   $B^{\circ 7}$   $E^{\flat 7}$   $/D^{\flat}$   $E^{\flat}-E^{\flat 7}$   $A^{\flat}$

Chords:  $C/G$   $D-$   $C$   $F^{\sharp 7}/G7$   $G7$   $C7$   $E^{\flat 7}$   $A^{\flat 7}$   $A^{\flat 9}$   $A^{\circ 7}$

Chords:  $D^{\flat}$   $D^{\flat}$   $D^{\flat \sharp 7}$   $D^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 9}$   $E^{\flat 7}$   $E^{\flat 7}$   $F-$   $G^{\flat}$   $G7$

29 A Kind Little Treatment... (Moderato, ♩=112)

C C/G G7 G<sup>Δ</sup>(+5) C C7 F/CF-7 C<sup>Δ</sup>7 A-7/GC G-A7 C/G D7

29 30 31 32 33

G7 G9 E-/G C7 A<sup>○</sup>7 D<sup>○</sup>7 C G D<sup>○</sup> 37 C C/G G7 G<sup>Δ</sup>(+5) CF/GA- C G/E<sup>b</sup>

34 35 36 37 38

G<sup>Δ</sup>7 E-/G G C<sup>○</sup>/B<sup>b</sup>D7/A B-/D D7/A F<sup>○</sup>7 G B<sup>b</sup>-B<sup>○</sup>G7 B<sup>b</sup>-B- G7

Swing! ♩ = ♩<sup>3</sup> ♩

39 40 41 42 43 44

45 She's A Mean Job (Fast Double Time Swing Feel, ♩=186)

A<sup>b</sup>F- A<sup>b</sup>7 F-A<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>-7 G<sup>○</sup>B<sup>b</sup>7(+5) E<sup>b</sup>7 F-7 B<sup>b</sup>-G<sup>○</sup>B<sup>b</sup>-7

45 46 47 48 49 50

A<sup>b</sup>F- F<sup>○</sup>F- A<sup>b</sup> F-7 A<sup>b</sup> F-A<sup>b</sup> F/CF<sup>Δ</sup>7 F G<sup>b</sup>7 F F<sup>Δ</sup>7 F B<sup>b</sup>-E<sup>○</sup>7 B<sup>b</sup>-G<sup>b</sup>7 B<sup>b</sup>-7 E<sup>○</sup>7 B<sup>b</sup>Δ

51 52 53 54 55 56

You Think He's Your Man... (Moderato/Slower, ♩=110)

B $\flat$ 9 G $\circ$ /B $\flat$ B $\flat$ 7 B $\flat$  B $\flat$ 9B $\flat$ 6B $\flat$ 7 *rit.* E $\flat$ 7 B $\flat$ -/E $\flat$ E $\flat$ 7 E $\flat$ 7 C7 F7 B $\flat$ 7 **61** E $\flat$  G $\circ$ A $\flat$ E $\flat$ 7 A $\circ$  A-7( $\flat$ 5) B $\flat$ /E $\flat$  E $\flat$ 7

E $\flat$  15<sup>ma</sup> B $\flat$  E $\flat$  E $\flat$ 7 D $\flat$ /E $\flat$  A $\flat$  $\Delta$ 7 B $\flat$ -7 A $\flat$ 7 A $\flat$ 7/E $\flat$ B $\flat$ 7 E $\flat$ 7 A $\flat$ /B $\flat$  E $\flat$ 7

E $\flat$ 7 A $\flat$  $\Delta$ 7 E $\flat$ 7 G7 C-7 C- C-7C-

B $\flat$ 7 B $\flat$ 9 E $\flat$  F- F $\sharp$ - G- G-7 B $\flat$ 7 E $\flat$

**77** Gee! But I Hate... (Pop Feel, ♩=132)

E $\flat$  E $\flat$  $\Delta$ 7 C-7 E $\flat$ 7 A $\flat$ E $\flat$  $\Delta$ 7 A $\flat$  F $\circ$ 7 E $\flat$  /B $\flat$  E $\flat$  B $\flat$ /F E $\circ$ 7

**86**

B $\flat$ /F F-7 G- B $\flat$ 7 D-7( $\flat$ 5) C $\sharp$  $\circ$ 7 B $\flat$ 7 B $\flat$ + C-7 B $\flat$ 7 E $\flat$  E $\flat$  F $\sharp$ -7( $\flat$ 5) B $\flat$ 7/F E $\flat$  G- C-7

E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup> /B<sup>b</sup> E<sup>b</sup> C-7/G E<sup>b</sup>- D- E<sup>b</sup>7 A<sup>b</sup>7 F7/A /F D-(<sup>b</sup>9) A7

87 88 89 90 91 92

94 Sweet Indiana Home (Allegro, ♩=132)

D7 G G7 G/B C C9 C/E A7(<sup>b</sup>5) G G7

93 94 95 96

A-7/C A-7/E A7(<sup>b</sup>5)/E<sup>b</sup> G D- E7 A7 D7 G G7 E<sup>o</sup>7 A<sup>o</sup>7 G

97 98 99 100 101

102 G7/B G7 G7/B G7 G7 A-7 A-7/E C D-7C/E E7 E7

102 103 104 105 106 107

110 I Can Always Find A Little Sunshine (Moderato, ♩=116)

A (<sup>b</sup>5) A F<sup>o</sup>7(+5) D7 G7 G7 D-/C C C+/E E7

108 109 110 111 112

A7 D7 G C C-/G G F# E- A7 D7 G

113 114 115 116 117

118 Tap That! (Fast Upbeat Pop, ♩=176)

Musical notation for measures 118-122. Chords: F, D, G<sup>Δ7</sup>, C<sub>7</sub>, F, D, G<sup>Δ7</sup>, C<sub>7</sub>, F, G<sub>9</sub>, F+, F<sup>Δ7</sup>. Dynamics: mp, p, mf, mp, p, mp.

Musical notation for measures 123-128. Chords: B<sup>b</sup>, D<sub>7</sub>, G-, C<sub>7</sub>, G<sub>7</sub>, G<sub>9</sub>, G<sub>7</sub>, G<sub>9</sub>, C<sub>7</sub>, A<sub>7</sub>, F, D, G<sup>Δ7</sup>, C<sub>7</sub>, F, D. Dynamics: mf, mp, mf, mp.

Musical notation for measures 129-133. Chords: G<sup>Δ7</sup>, C<sub>7</sub>, B<sup>b</sup>, E<sup>b</sup>, G-7, B<sup>b</sup>, F, E<sup>b</sup><sub>7</sub>, E-7(♭5), D<sub>7</sub>, G<sub>7</sub>, C<sub>9</sub>, C<sub>7</sub>, F<sup>Δ7</sup>, B<sup>b</sup><sub>7</sub>. Dynamics: p, mp, mf, mp, sfz, mf. Includes *rit.* marking.

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

Musical notation for measures 134-138. Chords: E<sup>b</sup>, G<sub>7</sub>/D, C<sub>7</sub>, C<sub>7</sub>/G, C<sub>7</sub>, F<sub>7</sub>. Dynamics: mf, mp, f.

Musical notation for measures 139-143. Chords: B<sup>b</sup><sub>7</sub>, B<sup>b</sup>+ B<sup>b</sup>, C-E<sup>b</sup>, B<sup>b</sup><sub>7</sub>, E<sup>b</sup>, C-E<sup>b</sup>, B<sup>b</sup><sub>7</sub>, E<sup>b</sup>, C-, E<sup>o</sup><sub>7</sub>, C<sub>7</sub>(<sup>b</sup><sub>9</sub>), F<sub>9</sub>, F<sub>7</sub>/C, F<sub>9</sub>. Dynamics: p, mp, p, mp. Includes *accel. poco a poco* marking.

Musical notation for measures 144-149. Chords: B<sup>b</sup><sub>7</sub>, B<sup>b</sup><sub>9</sub>, E<sup>b</sup> (Bluesy), G<sub>7</sub>/D, G<sub>7</sub>, C, C<sub>7</sub>(<sup>b</sup><sub>9</sub>), A<sup>b</sup>/CF-. Dynamics: mf, f, mf, mp. Includes *continue accel to final tempo* marking.

150 43rd Street (Fast, ♩=182)

153

Musical score for measures 150-155. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Fast' with a quarter note equal to 182 beats per minute. The score is in piano style. Measure 150 starts with a piano (*mp*) dynamic. Measure 151 has a piano (*f*) dynamic. Measure 152 has a piano (*f*) dynamic. Measure 153 has a piano (*mf*) dynamic. Measure 154 has a piano (*mf*) dynamic. Measure 155 has a piano (*mp*) dynamic. Chord symbols above the staff are: E<sup>b</sup>7, E<sup>b</sup>7, G, A<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>7.

Musical score for measures 156-160. Measure 156 has a piano (*mp*) dynamic. Measure 157 has a piano (*f*) dynamic. Measure 158 has a piano (*mf*) dynamic. Measure 159 has a piano (*mp*) dynamic. Measure 160 has a piano (*p*) dynamic. Chord symbols above the staff are: D<sup>b</sup>7, A<sup>b</sup>, C<sup>7</sup>/G F<sup>#</sup>7, D<sup>7</sup> E<sup>7</sup>(<sup>b</sup>5), E<sup>b</sup>7, C-7 E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, F- G<sup>b</sup>, G.

Musical score for measures 161-165. Measure 161 has a piano (*mp*) dynamic. Measure 162 has a piano (*mp*) dynamic. Measure 163 has a piano (*mp*) dynamic. Measure 164 has a piano (*mp*) dynamic. Measure 165 has a piano (*mf*) dynamic. Chord symbols above the staff are: A<sup>b</sup>, A<sup>b</sup>7, A<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>7, D<sup>b</sup>7, A<sup>b</sup>, C<sup>7</sup>/G F<sup>#</sup>7.

Musical score for measures 166-168. Measure 166 has a piano (*f*) dynamic. Measure 167 has a piano (*f*) dynamic. Measure 168 has a piano (*ff*) dynamic. Chord symbols above the staff are: D<sup>7</sup>/F E<sup>7</sup>(<sup>b</sup>5) E<sup>b</sup>7, A<sup>b</sup> E<sup>b</sup>7.



Score

# 1. THEY ALWAYS PICK ON ME

(BETSY VERSION)

Originally Composed by Harry Von Tilzer  
Music by Stanley Murphy  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated & Edited by Donny Walker

Moderato

5 Verse 1

Betsy

When I was born, my

Piano

*mp* *p* *p*

1 2 3 4 5

Betsy

Ma and Pa, they looked at me and said "Good Gawd." The doc-tor said "it's a girl I think", and Pa went out and

Pno.

*mp* *p* *p*

6 7 8 9 10 11

Betsy

got a drink. Then Ma said I looked "just like Pa", and Pa said I took af-ter Ma. Aunt

Pno.

*mp*

12 13 14 15 16

Betsy

Jane said I look "kind of dense", and I've been the black sheep ev-er since.

Piano

*mp* *mf* *mp* *p*

17 18 19 20

**21 Chorus 1**

Betsy: They al - ways al - ways pick on me, they nev - er ev - er let me be.

Piano accompaniment for measures 21-24. Chords: B $\flat$ , C $\sharp$ 7, F7, F7, B $\flat$ . Dynamics: *mp*, *mf*, *mp*, *mf*.

Betsy: I'm so ver - y lone - some ver - y sad, it's a long time since I've been glad. But,

Piano accompaniment for measures 25-28. Chords: A $\flat$ , C $\sharp$ , G, C7, C $\Delta$ 7, C7, C-/F, F, C-/G, F7/A. Dynamics: *mp*, *mf*.

**29**

Betsy: I know what i'll do starts to - night You'll see my name in mar - quee lights! And

Piano accompaniment for measures 29-32. Chords: B $\flat$ , C $\sharp$ 7, F7, F7, F7, F7(#5), D7. Dynamics: *mp*, *mf*, *mp*, *mf*.

Betsy: when I'm gone you wait and see, they'll all be sor - ry that they picked on me.

Piano accompaniment for measures 33-36. Chords: G7, D $\circ$ 7, G7, C- G7/D, C-, B $\flat$ /F, B $\flat$ +, E $\circ$ 7, C7, F9, D-, B $\flat$ . Dynamics: *mp*, *mf*, *f*, *mf*, *f*, *ff*.

Betsy

**THEY ALWAYS PICK ON ME**Originally Composed by Harry Von Tilzer  
Music by Stanley Murphy  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated & Edited by Donny Walker

Moderato

5 Verse 1

3  
(1-3) 4 5 6 7  
When I was born, my Ma and Pa, they looked at me and

8 9 10 11 12  
said "Good Gawd." The doc-tor said "it's a girl I think", and Pa went out and got a drink. Then

13

13 14 15 16  
Ma said I looked "just like Pa", and Pa said I took af-ter Ma. Aunt

*slight rit.*

17 18 19 20  
Jane said I look "kind of dense", and I've been the black sheep ev-er since.

21 Chorus 1

21 22 23 24  
They al-ways al-ways pick on me, they nev-er ev-er let me be.

25 26 27 28  
I'm so ver-y lone-some ver-y sad, it's a long time since I've been glad. But,

29

29 30 31 32  
I know what I'll do starts to-night You'll see my name in mar-quee lights! And

33 34 35 36  
when I'm gone you wait and see, they'll all be sor-ry that they picked on me. When

## 37 Verse 2




37 I first saw the 38 la - dies dance, I 39 knew some day I'd 40 get my chance. I




41 was pre - pared to 42 pay my dues I 43 scrimped and saved to 44 buy tap shoes. When

## 45



45 mo - ther made me 46 go to school, they 47 tre - ted me just 48 like a fool. So,

*slight rit.* ----- 1




49 I took dance class 50 ev - ery day and 51 set my sights on 52 old broad - way.

## 53




53 They al - ways, al - ways 54 pick on me. 55 They nev - er ev - er 56 let me be.



57 I'm so ver - y lone - some 58 pret - ty mad, it's a 59 long time since 60 I've been bad. But,

## 61



61 I know what I'll do 62 one fine day. 63 I'll get re - venge and 64 make them pay. And



65 when I do you 66 wait and see. They'll 67 all be sor - ry that they 68 fucked with me.

# They Always Pick On Me

Music by Harry Von Tilzer  
 Words by Stanley Murphy  
 Additional Lyrics by Mark A. Ridge

**Allegro moderato**

Voice

Piano

*mf* *fz*

5 **Moderato**

(Betsy) When I was born, my ma and pa They looked at me and  
 When I first saw the la - dies dance I knew some - day I'd

5

*p*

9

said "Good Gawd." The doc - tor said "It's a girl, I think" And  
 get my chance. I was pre - pared to pay my dues I

9

12

Pa went out and got a drink. Then Ma said I looked  
skrimped and saved to buy tap shoes. When my ma made me

15

"just like Pa" And Pa said I "took af - ter Ma Aunt  
go to school, they trea - ted me just like a fool. So,

18

Jane said I looked "Kind of dense" And I've been the black sheep ev - ver since.  
I took dance class eve - ry day and set my sights on ——— Ol' Broad-way

22 *Chorus*

They al - ways, al - ways pick on me They ne - ver, ev - er  
They al - ways, al - ways pick on me. They ne - ver, ev - er

*p-f*

25

let me be I'm so ver - y lone - some, ver - y sad — It's a  
let me be. I'm so ver - y lone - some, pret - ty mad — It's a

28

long time since I've been glad, But, I know what I'll — do, starts to - night  
long time since I've been bad, But, I know what I'll — do, one fine day.

32

You'll see my name in mar - que lights And when I'm gone you  
I'll get re - venge and make them pay And when I do you

32

35

wait and see They'll all be sor-ry that they picked on me. picked on me.  
wait and see They'll all be sor-ry that they (fucked with me.)

35



Score

## 2. THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY

Music by Fred Fischer  
Music by Howard Johnson  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

But always remember...  
Andante, ♩ = 72

Grandma

There's a bro - ken heart for ev' - ry light on Broad - way. A mil - lion tears for ev' - ry gleam they say. — Those lights a -

C/EF#7/Eb G7/D G E- D-7 G7(add13) C A- D-7 B° D-7G7 G+ A-/C C7(#11)

Piano

*pp* *p* *pp* *p*

bove you — think noth - ing of you, — it's those who love you — that have to pay. — There's a

B7 A/B G+/B B7 E- B7/F# E- A- F#7/A D7 E7/D D7/A G F G F G7 E- F#7

5 6 7 8

9

sor - row lur - king in each gloo - my sha - dow. And, sor - row comes to ev' ry one some day. Twill

G7/D G7 E- D-7 G7(add13) C A- D-7 G7 D-7 G7 G+ A- E7(b5)

9 10 11 12

come to your bro - thers but think of grand mo - thers with bro - ken hearts for each light on Broad - way.

A7 F#7 A7 A(b9) A7 D7 E7 D7 D9 D7 D7 G#9 C7 F F- C

13 14 15 16 17

*p* *mp*

Piano

## 2.5 TRANSITION: BROKEN HEART TO YMCA

Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

The musical score is written for piano in 4/4 time. It consists of five measures, each marked with a boxed number (1-5) below the staff. The treble clef staff contains the melody and chords, while the bass clef staff contains the bass line. Dynamics include *pp* (pianissimo) at the start, *p* (piano) in measure 3, and *mp* (mezzo-piano) in measure 5. Chords are indicated above the treble staff.

**Measure 1:** Chords: E<sub>7(b5)</sub>, A<sub>7</sub>, F<sup>♯</sup><sub>7</sub>, A<sub>7</sub>, A<sub>7(b9)</sub>, A<sub>7</sub>. Dynamics: *pp*.

**Measure 2:** Chords: D<sub>7</sub>, E<sub>7</sub>, D<sub>7</sub>, D<sub>9</sub>, D<sub>7</sub>. Dynamics: *p*.

**Measure 3:** Chords: D<sub>7</sub>, G<sup>♯</sup><sub>9</sub>. Dynamics: *p*.

**Measure 4:** Chords: C<sub>7</sub>, F, F-C. Dynamics: *mp*.

**Measure 5:** Chord: C. Dynamics: *mp*.

# 3 & 4. I CAN ALWAYS FIND A LITTLE SUNSHINE AT THE Y.M.C.A.

Original Music by Irving Berlin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated & Edited by Donny Walker

**Moderato**

**3 Verse 1**

*p*

Dick

Mo - ther dear I've just set - tled in and was think - ing of you to - day.

**Moderato**

**3 Verse 1**

*mp*

Piano

G D7 GC G D7 G D7 G E - G D7 G C G A - G D7 GC A - G

1 2 3 4 5 6

---

**11**

*mp*

How I've missed your ten - der ca - res, since the day when I moved a - way. But, don't wor - ry dear I'm con - ten - ted here, what is

G D7 G E - G D7 A7 / E F#° A7 A - 7 / D D7 **11** A - F#° B A - D7 F#° G A - / G G

7 8 9 10 11 12

---

*slight rit.*

*p*

*mp*

more I'm feel - ing fine. Ev - ry - thing's all right dear, and ev - ry' night I will drop you a line! You can

*slight rit.*

D7 D7 G7 G7 / D C G#° A - A7 / E C#7 D / F# C#7 A7 / E E7 A7 D7 C D7

13 14 15 16 17 18

---

**19 Chorus 1**

pic - ture me ev - ry eve - ning, at the close of the day, writ - ing a lit - tle let - ter, just to

**19 Chorus 1**

*mp*

G G / D A - G G G / DA - G A7 / E A7 D7 B - 7 D7 B7

19 20 21 22 23 24

*p* 27 *mp*

say I'm O. K. Don't you wor - ry mo - ther dar - ling for when the skies are gray, I can

E- E-7A7 D F-7D 27 G7 G7 D-/C C C+/EE7 A7 D7

*mf* 35

at - ways find a lit - tle sun - shine at the Y. M. C. A.

G C C-/G G F# E- A7 D7 G C G 35 G D7 G C G D7

37 Verse 2 *mp*

Moth-er dear, I'm still wri - ting songs but it's tough - er now to earn my pay. The weath - er's cold and the night's are long, I'm be -

37 Verse 2 G D7 G E- G D7 G C G A- G D7 GC A- G G D7 G E- G D7

45 *p*

gin - ning to lose my way. But, don't wor - ry dear tho' this may sound queer, rest a - ssured that all is well. And on

A7 /E F#-/AA7 A-7/DD7 45 A- F#-7B A- D7 F#-7 G G/D A-/GG D7 D7 G7G7/DC G#-A-

53 Chorus 2

open - ing night I'll be quite a sight. There'll be so much to tell! You can pic - ture me ev - 'ry eve - ning, at the

*slight rit.* *mp*

A7/E C#7 D/F# C#7 A7/EE7 A7 D7C

G G/D A-G G G/DA-G

49 50 51 52 53 54

close of the day, writ - ing a lit - tle let - ter, just to send on it's way. Don't you

*mp*

A7/E A7 D7 B-7 D7 B7 E- E-7A7 D F#7 D

55 56 57 58 59 60

61

wor - ry mo - ther dar - ling for when the skies are gray, I can al - ways find a lit - tle sun - shine at the

61

G7 G7 D-/CC C+/EE7 A7 D7 G C C-/G G F# E-

61 62 63 64 65 66

69 Chorus 3/Reprise

Y. M. C. A. You can pic - ture me ev - 'ry eve - ning, at the close of the day,

*mp*

A7 D7 G

69 Chorus 3/Reprise

G G/D A-G G G/D A-G A7/E A7

67 68 69 70 71 72

TRIO 77

writ - ing a lit - tle let - ter, that I'll send from Broad - way. Don't you wor - ry mo - ther dar - ling for

D7 B-7 D7 B7 E- E-7 A7 D F#7 D 77 G7 G7

*p* *mp*

73 74 75 76 77 78

when we're feel - ing gay, we can al - ways find a lit - tle sun - shine at the Y. M. C. A.

D-/C C C+/EE7 A7 D7 G C C-/G G F# E- A7 D7 G

*p* *mp* *mf*

79 80 81 82 83 84

Score

# 5. SHE'S A BIG STAR

Music by Jimmy Selby  
 Lyrics by Geo. Landis  
 Additional Lyrics by Mark A. Ridge  
 Arranged & Edited by Donny Walker  
 (www.custommusiccreations.net)

Fast Double Time Swing Feel, ♩=162

Vocals

Piano

*f* *mf*

1 2 3 4 5 6

F F $\Delta$ 7 F F<sub>7</sub> F<sub>7</sub> F B $\flat$  B $\flat$ 7 G/DG<sub>7</sub> E- A $\flat$  F-7 A $\flat$  A $\flat$ - B $\flat$ 9 E $\flat$ 7/D $\flat$

9 Verse 1  
 (Harry)

Vocals

Piano

*mp*

7 8 9 10 11 12

A $\flat$  E $\flat$ - D- D $\flat$ - A $\flat$  E $\flat$ + A $\flat$  What a gir - lie, an - gry gir - lie, spite - ful.

A $\flat$  F- A $\flat$  F- A $\circ$  F A $\circ$  F E $\flat$ 7

(Peter)

17 (Harry)

Vocals

Piano

*p* *mp*

13 14 15 16 17 18

E $\flat$ 7 G $\circ$ 7 E $\flat$ 7 G $\circ$ 7 D $\flat$  E $\flat$ 7 F-7 B $\circ$ 7 F-7 F-7 A $\flat$ 7 F-A $\flat$  A $\flat$  F- A $\flat$  F- A $\flat$ - F $\circ$  A $\flat$ -F $\circ$

Dis - con - cert - ing, al - ways flir - ting. Fright - ful. Vo - guey dress - es, mass - ive mess - es,

Vocals

Piano

E $\flat$  C<sub>7</sub> F- F-7 B $\flat$ 6 B $\flat$ 7 E $\flat$ 7 B $\flat$ -/E $\flat$ E $\flat$ -7(b9) E $\flat$ 7/G B $\flat$ -/F E $\flat$ 7

19 20 21 22 23 24

ob - sessed. But the fans think she's a pip!

25 Chorus 1  
(Peter)

Folks turn 'round to stare at her, she's a mean job. Traffic halts while motors whirl, she's a

$A^b$   $A^b\Delta 7$   $F^-$   $A^b\Delta 7$   $A^b$   $A^b\Delta 7$   $A^b$   $B^b7$   $B^b-7$   $G^\circ$   $B^b\Delta 7(+5)$   $E^b\Delta 7$   $F-7$   $B^b-$   $G^\circ$   $B^b-7$

Musical score for Chorus 1 (Peter). The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and bass lines in the left hand. Dynamics include *p* and *mp*. Measure numbers 25 through 30 are indicated at the bottom.

33

(Harry)

mean job. With one look in to her eyes, men go home and beat their wives.

$A^b$   $F^-$   $F^-$   $F^-$   $A^b$   $F-7$   $A^b$   $F^-$   $A^b$   $F/C$   $F\Delta 7$   $F$   $G^b\Delta 7$   $F$   $F\Delta 7$   $F$   $B^b-$   $E^\circ 7$   $B^b-$   $G^b\Delta 7$   $B^b-7$   $E^\circ 7$   $B^b\Delta$

Musical score for Chorus 1 (Harry). The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and bass lines in the left hand. Dynamics include *mp* and *mf*. Measure numbers 31 through 36 are indicated at the bottom.

41

(Peter)

She fools them, and cools them tel-ling pret-ty lies. Always tough but loves her fans, she's a

$B^b9$   $G^\circ/B^b$   $B^b7$   $B^b$   $B^b9$   $B^b6$   $B^b7$   $E^b7$   $B^b-/E^b$   $E^b7$   $E^b7$   $A^b$   $A^b\Delta 7$   $A^b$   $A^b\Delta 7$   $A^b$   $A^b\Delta 7$   $A^b$

Musical score for Chorus 1 (Peter). The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and bass lines in the left hand. Dynamics include *mf* and *mp*. Measure numbers 37 through 42 are indicated at the bottom.

mean job. And though far bet-ter dan-cers I have met, yet, to

$B^b7$   $B^b7$   $G^\circ$   $B^b\Delta 7(+5)$   $E^b\Delta 7$   $F-7$   $B^b-E^b$   $B^b-$   $E^b7$   $A^b$   $C7/G$

Musical score for Chorus 1 (Peter). The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and bass lines in the left hand. Dynamics include *mf* and *mp*. Measure numbers 43 through 48 are indicated at the bottom.



49 Post Chorus Outro

(Harry & Peter) -----

watch her dance and qui-ver makes strong men shake and shi-ver. She makes them cry 'cause she's a mean

F C F F7 F7 B $\flat$  B $\flat$ 9 B $\flat$  B $\flat$ 9 G/DG7/DE $\circ$ 7 A $\flat$  F-7 A $\flat$  F-7 B $\flat$ 9 E $\flat$ 7

*mf* *f*

49 50 51 52 53 54

57 Verse 2  
(Fanny)

job! Ne-ver wor-ries, nev-er hur-ries, Knock-out.

A $\flat$  E $\flat$ -D- D $\flat$ - A $\flat$  E $\flat$ 7 B $\flat$ - E $\flat$ 7 A $\flat$  F- A $\flat$  F- A $\circ$  F A $\circ$  F E $\flat$ 7

*p* *mp*

55 56 57 58 59 60

65 (Fanny)

(Mona)

Just a bub-ble, lot's of trou-ble, blow-out. Nev-er la-zy, fair-ly cra-zy,

E $\flat$ 7 G $\circ$ 7 E $\flat$ 7 G $\circ$ 7 D $\flat$  E $\flat$ 7 F-7 B $\circ$ 7 F-7 F-7 A $\flat$ 7 F-A $\flat$  A $\flat$  F-A $\flat$  F- A $\flat$ - F $\circ$  A $\flat$ -F $\circ$

*p* *mp*

61 62 63 64 65 66

ob-essed. But the fans made her a hit!

E $\flat$  C7 F- F-7 B $\flat$ 6 B $\flat$ 7 E $\flat$ 7 B $\flat$ -/E $\flat$ E $\flat$ -7( $\flat$ 9) E $\flat$ 7/G B $\flat$ - E $\flat$ 7

67 68 69 70 71 72

73 Chorus 2

(Mona)

(All)

(Mona)

(All)

Folks turn 'round to stare at her, she's a mean job. Traf- fic stops while mo- tors whirl, she's a

*p* *mp* *p*

73 74 75 76 77 78

*A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup> F- A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>A<sup>b</sup>Δ<sup>7</sup>A<sup>b</sup> B<sup>b</sup><sub>7</sub> B<sup>b</sup>-<sub>7</sub> G<sup>o</sup> B<sup>b</sup>Δ<sup>7</sup>(+5) E<sup>b</sup>Δ<sup>7</sup> F-<sub>7</sub> B<sup>b</sup>- G<sup>o</sup> B<sup>b</sup>-<sub>7</sub>*

81

(Mona)

mean job. When she moves her dain-ty feet, men fall pros-trate on the street.

*mp* *mp*

79 80 81 82 83 84

*A<sup>b</sup> F- F<sup>o</sup> F- A<sup>b</sup> F-<sub>7</sub> A<sup>b</sup> F- A<sup>b</sup> F/C F<sup>Δ</sup><sub>7</sub> F G<sup>b</sup>Δ<sup>7</sup> F F<sup>Δ</sup><sub>7</sub> F B<sup>b</sup>- E<sup>o</sup><sub>7</sub> B<sup>b</sup>- G<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>-<sub>7</sub> E<sup>o</sup><sub>7</sub> B<sup>b</sup>Δ*

89

(Fanny)

(Harry)

(All)

She fools them and cools them, prac- ti- cing de- ceipt. Hold's her liq- uor like a man, she's a

*p* *mp* *mp*

85 86 87 88 89 90

*B<sup>b</sup><sub>9</sub> G<sup>o</sup>/B<sup>b</sup> B<sup>b</sup><sub>7</sub> B<sup>b</sup>B<sup>b</sup><sub>9</sub> B<sup>b</sup><sub>6</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>7</sub> B<sup>b</sup>-/E<sup>b</sup> E<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>7</sub> A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>*

(Peter)

mean job. And though I ne- ver heard that she would bet yet.

*mf* *mp*

91 92 93 94 95 96

*B<sup>b</sup><sub>7</sub> B<sup>b</sup><sub>7</sub> G<sup>o</sup> B<sup>b</sup>Δ<sup>7</sup>(+5) E<sup>b</sup>Δ<sup>7</sup> F-<sub>7</sub> B<sup>b</sup>- E<sup>b</sup> B<sup>b</sup>-/E<sup>b</sup> E<sup>b</sup><sub>7</sub> A<sup>b</sup> C<sup>7</sup>/G*

97

(All)

Once she topped the ros - ter, it on - ly took an Os - car. She leads the mob 'cuz she's a mean

F C F F7 F7 B $\flat$  B $\flat$ 9 B $\flat$  B $\flat$ 9 G/D G7 E $\flat$ 7 A $\flat$  F-7 A $\flat$  F-7 B $\flat$ 9 E $\flat$ 7

*mf* *f*

97 98 99 100 101 102

she's a mean she's a mean job.

B $\flat$ 9 E $\flat$ 7 B $\flat$ 9 E $\flat$ 7 A $\flat$  E $\flat$ - D- D $\flat$ -

*ff*

103 104 105 106

Score

# 6. OH YOU'RE JUST THE TYPE FOR A BUNGALOW

Words by Joe Young & Sam M. Lewis  
 Music by Walter Donaldson  
 Additional Lyrics by Mark A. Ridge  
 Arranged & Edited by Donny Walker  
 (www.custommusiccreations.net)

Tempo Di Valse Moderato

1

(Dick) ----- (Besty) -----

Vocals

Oh you're just the type for a bun - ga - low, say the word and a -

C/D D7(b9) G D-/F E7 C+5/E A9 E/G# F#-/A A7 D7/F# D9 D9 B-/D7

Piano

9

(Dick) ----- (Both) -----

Vocals

way we'll go. Like the birds and the bees. We can mix with the hicks 'neath the

G G9 G9 G/B G#7(+5) C/G G#- A- E/B A- A°

Piano

17

(Dick)

Vocals

hick - o - ry trees. While you're learn - ing to milk the cows, I'll be

D-7 D9 (b9) G D- E7 C+ E7 A7 A9 F#-/A C D7 D9

Piano

25

(Besty) ----- (Dick) -----

Vocals

learn-in' to hoe. Eight hou - rs for work, eight hou - rs for play, we'll

D9 D#7 E- E- G/D A-7 G G9 C A- C#7 C/G

Piano

(Both)

do what the Rubes do the rest of the day. Oh the time is ripe and you're

A7 F#- A9 A-7 F#-/A A-9 A7 F#-/A A9 D7 G D-/F E7 C+ E7

mf f mp

29 30 31 32 33 34

just the type for a bun - - - ga low.

A- A- E7 A- A9 D9 G

p mp mf f

35 36 37 38 39 40

Score

# 7. I NEVER KNEW I COULD LOVE ANYBODY, HONEY LIKE I'M LOVING YOU

By Tom Pitts, Ray Egan, Roy K. Marsh  
Revised by Paul Whiteman  
Additional Lyrics by Mark A. Ridge  
Arranged & Edited by Donny Walker  
(www.custommusiccreations.net)

**Moderato**

Vocals

I nev - er knew I could love an - y - bod - y, hon - ey like I'm lov - ing

Piano

*p* *mp* *p*

1 2 3 4 5 6

9

you; I did - n't re - a - lize what a pair of eyes,

*mp* *mp* *mf*

7 8 9 10 11 12

17

and a ba - by smile could do; I can't sleep,

*mp* *mp* *p* *mf*

13 14 15 16 17 18

I can't eat, I nev - er knew a sin - gle soul could be so sweet

*f* *mf* *mp* *p*

19 20 21 22 23 24

25

I nev - er knew I could love an - y - bo - dy \_\_\_\_\_ Hon - ey like I'm lov - ing \_\_\_\_\_ you. \_\_\_\_\_

F F+ F+(add9) D- E<sup>b</sup> A<sup>o</sup>/E<sup>b</sup> D D<sup>Δ</sup>7 G<sup>7(b9)</sup> G<sup>9</sup> C<sup>♯7</sup>/G<sup>7</sup> C<sup>13</sup> D-7

*pp* *p* *mp* *p* *pp*

25 26 27 28 29 30 31

33

I can't sleep, \_\_\_\_\_ I can't eat, \_\_\_\_\_ I nev - er knew a sin - gle soul could

G-G-7 C<sup>7</sup> C+ D-/A A<sup>o</sup>/C D- D-/A A<sup>o</sup>/C D- A<sup>o</sup> B<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup> B<sup>b</sup>/F

*f* *mf* *f* *mf* *f* *mf*

32 33 34 35 36 37 38

41

be so \_\_\_\_\_ sweet \_\_\_\_\_ I nev - er knew \_\_\_\_\_ I could love an - y - bo - dy \_\_\_\_\_

B<sup>b</sup>(add9) B<sup>b</sup> B<sup>b</sup> G<sup>7(b5)</sup> F F+ F+(add9) D- E<sup>b</sup> A<sup>o</sup>/E<sup>b</sup> D D<sup>Δ</sup>7

*mp* *p*

39 40 41 42 43 44

49

Hon - ey like I'm lov - ing you! \_\_\_\_\_ Hon - ey like I'm lov - ing \_\_\_\_\_ you! \_\_\_\_\_

G<sup>7(b9)</sup> G<sup>9</sup> C<sup>♯7</sup>/G<sup>7</sup> C<sup>13</sup> F B<sup>b</sup> E<sup>o</sup>7 C+ G<sup>7(b9)</sup> G<sup>9</sup> C<sup>♯7</sup> G<sup>7</sup> C<sup>13</sup> D-7/F F

*mp* *mf* *mp* *p*

45 46 47 48 49 50 51 52

Piano  
Bkg. Vocals 2

# 7.5 TRANSITION 7-8

Words by Joe Young & Sam M. Lewis  
 Music by Walter Donaldson  
 Additional Lyrics by Mark A. Ridge  
 Arranged & Edited by Donny Walker  
 (www.custommusiccreations.net)

8va

B $\flat$  E $^{\circ}7$  C+ G $7(b9)$  G $^9$  C $\sharp^{\circ}7$  G $7$  C $^{13}$  D-7/F F

1 2 3 4 5



Score

# 8. THEY ALWAYS PICK ON ME

(KATHY VERSION)

Originally Composed by Harry Von Tilzer  
 Music by Stanley Murphy  
 Additional Lyrics by Mark A. Ridge & Andrew V. Souder  
 Arranged, Orchestrated & Edited by Donny Walker

2

Kathy: I'll nev - er get the star - ing role, though all my life it's been my goal.

Piano: *mp* *p* *mp* *mf* *mp* *mf*

1 2 3 4 5

10

Kathy: One brief in - des - cret - ion, I was weak, and now my fu - ture seems quite bleak. They forced me out of Hol - ly - wood.

Pno.: *mp* *mf* *mp* *mf*

6 7 8 9 10 11

Kathy: And treat me like a dam - aged good. I pray my voice can set me free! Then they'll be sor - ry that they picked on me. When

Pno.: *mp* *mf* *mp* *mf* *f* *mf*

12 13 14 15 16 17

18 Verse 2

Kathy: I was young and in the choir, to be a star I did a - spire. I knew that I could real - ly sing, so

Pno.: *mp* *mf* *mf* *mf* *mp* *mf*

18 19 20 21 22 23

26

Kathy

star-dom seemed the nat' ural thing. I made it to the land of dreams but fame is sel-dom what it seems. Was

Pno.

F7 Mixolydian F7 B $\flat$  26 C F D-/F D-/A C $_9$  F D-

*mp* *mf* *mf*

24 25 26 27 28 29

34

Kathy

on the road to be a star then John Lock-wood jumped in my car. Now all they see is my mis-take.

Pno.

C $_7$  E $\flat$ /C C $_7$  F D- F/A G $\sharp$  $^{\circ}7$  F/AG-7F/C C $_7$  F F $_7$  34 B $\flat$  C $\sharp$  $^{\circ}7$  F $_7$

*mf* *f* *mp* *mf*

30 31 32 33 34 35

*slight rit.*

42

Kathy

What they don't see is my heart-ache. I was so in lovethought it was real but my soul mate was just a heel. So, I'll hide my face be -

Pno.

F $_7$  B $\flat$  A $\flat$  C $\sharp$ -G C $_7$  C $\Delta$ 7 C $_7$  C-/F F C-/GF $_7$ /A B $\flat$  C $\sharp$  $^{\circ}7$

*mp* *mf* *mp* *mf* *mp*

36 37 38 39 40 41 42

Kathy

- hind that bush, it's cruel 'cause no one knows the gold-en rule, but when I'm free you wait and see! They'll all be sor-ry that they fucked with me.

Pno.

F $_7$  F $_7$  F $_7$  F $_7$ ( $\Delta$ )7 G $_7$  D $^{\circ}7$ G $_7$  C- G $_7$ /D C- B $\flat$ /B $\flat$ -E $^{\circ}7$  C $_7$  F $_9$  D-B $\flat$

*mf* *mp* *mf* *f* *p* *mp* *mf* *f* *mf* *ff*

43 44 45 46 47 48 49

Score

# 9. A LITTLE KIND TREATMENT IS EXACTLY WHAT I NEED

Lyrics by Howard Rogers  
Music by Maceo Pinkard  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Vocals

Why should I be lone-ly? Can some-one ex-plain, \_\_\_\_\_ Why no one cares a-bout me? \_\_\_\_\_ I just crave a-ffec-tion, but

C G7 C C- G7 C E<sup>o</sup>7A7 F<sup>o</sup>7D E-/G A-7/G G C G7C/EA-7 E<sup>b</sup>7sus4

Piano

*p* *mp* *p* *mp* *p*

1 2 3 4 5

*rit.* ----- [9]

some-how in vain. \_\_\_\_\_ I'm al-ways sigh-ing, and ev-er cry-ing. 'Cause a lit-tle kind treat-ment is ex-act-ly what I need.

G D-7 G E7 *rit.* A- G/AG<sup>o</sup>7D7 G7 F/G G7 C [9] C C/G G7 G<sup>o</sup>7(+5) C C7 F/CF-7

*mp* *p* *p*

6 7 8 9 10

I sigh con-stant-ly. \_\_\_\_\_ I need symp-a- thy. \_\_\_\_\_ 'Twould fill my

C<sup>o</sup>7 A-7/GC G-A7 C/G D7 G7 G9 E-/G C7 A<sup>o</sup>7 D<sup>o</sup>7 C G D<sup>o</sup>

*> mp* *p* *mp* *p* *mp* *p*

11 12 13 14 15 16

[17]

heart with com-plete-ment if some-one would on-ly read \_\_\_\_\_ that look in my eye. \_\_\_\_\_ And say "don't you

[17] C C/G G-G<sup>o</sup>7(+5) C F/GA-C G/E<sup>b</sup> G<sup>o</sup>7 E-/GG C<sup>o</sup>/B<sup>b</sup> D7/A B-/DD7/A F<sup>o</sup>7

*mp* *mf* *mp* *mf* *mp* *p*

17 18 19 20 21 22

23 *slight rit.* Moderate Swing!  $\text{♩} = \text{♩}$  25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩} = \text{♩}$

cry, don't you sigh, lit-tle girl hush-a-bye'. I've nev-er had the blues that comes from ev-'ry kiss, — from some one who loves you true. ————— If I could

23 *slight rit.* Moderate Swing!  $\text{♩} = \text{♩}$  25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩} = \text{♩}$

G B $\flat$ -B $\circ$  G $\flat$ B $\flat$ -B- G $\flat$ B $\flat$ -B $\circ$  G $\flat$  A $\circ$ C G $\flat$  C $\circ$ C F- F D- C $\flat$  F F A $\circ$ 7

*mp* *mf* *f* *mf* *mp* *mf* *f*

23 24 I've nev-er 25 26 27 28

Moderate Swing! (Slightly Slower) 33

on-ly find some one who'd treat me kind, Oh what she could make me do. ————— I'm just a bun-dle of lov-in' that has gone to waste,

Moderate Swing! (Slightly Slower)

B $\circ$ 7/D A $\circ$ 7 B $\circ$ 7/DD E $\circ$ /G D $\flat$ 7 33 C C/G G $\flat$ A $\flat$ (+5) C B $\flat$ A

*mf* *mp* *mf* *f* *mp* *mf*

29 30 31 32 33 34

some one a-ffec-tion-ate can suit my taste. 'Cause just a lit-tle kind treat-ment is ex-act-ly what I need. —————

D $\flat$ 7 D/A A $\flat$ 7 A $\flat$ (+5)D B-F $\sharp$  $\circ$  D $\flat$ 7/A D $\flat$ 7 D $\circ$ 7/A $\flat$  G $\flat$ 7 G $\flat$ 9 G $\flat$ C C G $\flat$ 7

*mf* *mf* *f* *ff*

35 36 37 38 39 40

'Cause just a lit-tle kind treat-ment is ex-act-ly what I —————

D $\flat$ 7/A D $\flat$ 7 D $\circ$ 7/A $\flat$  G $\flat$ 7 D $\flat$ 7 E-7 C G $\flat$ 7 C

*f* *ff* *ff*

41 42 43 44 45 46

Piano

# 9.5 TRANSITION 9-10

Lyrics by Howard Rogers  
 Music by Maceo Pinkard  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

The image shows a piano score for a 6-measure transition. The music is in 4/4 time. The first two measures are marked with a forte (*f*) dynamic and feature a rhythmic pattern of eighth notes with accents. The third measure is marked with a mezzo-forte (*mf*) dynamic and features a sustained chord. The fourth measure is marked with a mezzo-piano (*mp*) dynamic and features a sustained chord. The fifth measure is marked with a piano (*p*) dynamic and features a sustained chord. The sixth measure is marked with a piano (*p*) dynamic and features a sustained chord. The score includes the following chord symbols:  $D^{\Delta 7}/AD7$  (measures 1-2),  $D^{\circ 7}/A^{\flat}G7D7E-7$  (measures 3-4),  $C$  (measures 5-6),  $G7$  (measure 6), and  $C$  (measure 6). The score is divided into six measures, each numbered in a box below the staff.

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Score

# 10. MR. MOON MAN-TURN OUT YOUR LIGHT

Written by Nora Bayes and Jack Norworth  
 Arranged, Orchestrated & Edited by Donny Walker  
 (www.custommusiccreations.net)

Moderately fast, ♩=117

Vocals (Dick)

When the moon is shin - ing yel - low, \_\_\_\_\_

Piano

G E-7 A9 D D7 5 G D G/D D G/B A7/B♭ A-7 D7 C/G D7

(Besty)

and a gir - lie's with her fel - low. \_\_\_\_\_ Both are get - ting nice and mel - low in the

G D G/D D G/B A7/B♭ A-7 D7 C/G D7 13 B♭/DF B♭/FF B♭/D C7 C7 F7 F9

(Dick)

bright moon - light. \_\_\_\_\_ If the moon man should dis - co - ver \_\_\_\_\_

D/F# A7/E D7 C C/G D7 D7 21 G D G/D D G/B A7/B♭ A-7 D7 C/G D7

(Besty)

sweet - hearts keep - ing un - der co - ver. \_\_\_\_\_ Can you blame that girl and lov - er if they

G D G/D D G/BA7/B♭ A-7 D7 C/G D7 29 G G/D E7 A7/C# /A A7/C#F# /A

37 (Both)

say "Turn out that light!" Turn off your light mis - ter moon man,

A7/E A9 B7 A7/C# D7 A7 D7 D7 37 G /D G/B G+ C E7/B A B-A/C#

33 34 35 36 37 38 39 40

*p* *mf* *mp*

45 (Dick)

go and hide your face be - hind a cloud! Can't you see cou - ples want to spoon man?

G F#° F# D F#°7 G B-7 E-7 D 45 G /D G/B D/F# A7 B-/D B°7

41 42 43 44 45 46 47 48

*mp*

(Besty) (Both) 53

Two is com - pa - ny and three's a crowd! So when each lit - tle lad and la - dy find a spot that's nice and sha - dy,

E°7 E7 A A-7 A7/G D G-G#° D7 53 G B-7/DG G B-7G-/Bb D F D C D7/F# C D7

49 50 51 52 53 54 55 56

*mp*

61

that's your cue to say "Good Night! Good night!" And if they want to spoon, mis - ter moon,

G B- G B- G D E°7 D7/A D D7 61 G G/B E°/Bb D7 C A°7/Eb G

57 58 59 60 61 62 63 64

*mf* *mp*

If a piano is the only instrument, replay measures 5-36 throughout the dance break and then resume in measure 37.

65 be a sport and turn off your light.

G E-/D G/D D D7 G G#°7 D /F#

69 8 77 8 85 8 93 8

65 66 67 68 (69-76) (77-84) (85-92) (93-100)

101

101 G /D G/B G+ C E7/B A B- A/C# G F#° F# D F#°7 G B-7 E-7 D

101 102 103 104 105 106 107 108

109

109 G /D G/B D/F# A7 B-/D B°7 E°7 E7 A A-7 A7/G D G- G#° D7

109 110 111 112 113 114 115 116

117

117 G B-7/D G G B-7 G-/Bb D F D C D7/F# C D7 G B- G B- G D E°7 D7/A D D7

117 118 119 120 121 122 123 124

125

125 G G/B E°/Bb D7 C A°7/Eb G G E-/D G/D D D7 G G#°7 D /F#

125 126 127 128 129 130 131 132



133 (Besty) (Dick)

All you lads and lit - tle mis - ses, who are fond of hugs and kiss - es,

133 G D G/D D G/B A7/B $\flat$  A-7 D7 C/G D7 G D G/DD G/B A7/B $\flat$  A-7 D7 C/G D7

141 (Both)

must - re - mem - ber half the bliss is when it's dark as it can be.

141 B $\flat$ /D F B $\flat$ /F F B $\flat$ /D C7 C7 F7 F7 F9 D/F# A7/E D7 C C/G D7 D7

149 (Dick)

If once more I start my plead - ing, tell him dark - ness we are need - ing. In

149 G D G/DD G/B A7/B $\flat$  A-7 D7 C/G D7 G D G/D D G/B A7/B $\flat$  A-7 D7 C/G D7

157

case my plead - ing he his heed - ing, you must do the same as we.

157 G G/D E7 A7/C# /A A7/C# F#-/A A7/E A9 B7 A7/C# D7 A7 D7 D7

165 (Both)

Turn off your light mis - ter moon man, go and hide your face be - hind a cloud! \_\_\_\_\_

165 G /D G/B G+ C E7/B A B-A/C#G F#° F# D F#°7 G B-7 E-7 D

*mp*

173 (Dick) (Besty) (Both)

Can't you see cou - ples want to spoon man? Two is com - pa - ny and three's a crowd! \_\_\_\_\_ I'll

173 G /D G/B D/F# A7 B-/D B°7 E°7 E7 A A-7 A7/G D G-G#° D7

*mp*

181 (Besty)

take my la - dy to a sha - dy place where I can hug my ba - by, and we'll say to you "Good Night!" "Good Night" We

181 G B-7/DG G B-7 G-/Bb D F D C D7/F# C D7 G B- G B- G D E°7 D7/A D D7

*mp*

189

want to tease and squeeze, if you please, mis - ter moon man turn out your light! \_\_\_\_\_

189 G G/B E°/Bb D7 C A°7/Eb G G E-/D G/D D D7

*mf* *mp* *p* *mp* *mf f*

Score

# 11. ALL BY MYSELF

Original Words & Music by Irving Berlin  
Adapted Lyrics by Mark Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

5 Kathy *mp*

Kathy (Solo)  
Fanny & Mona

Peter, Harry  
Mr. Bland

I'm so un - hap - py. What' - ll I do? \_\_\_\_\_

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

*mf* *mp* *p* *mp*

B♭<sup>7</sup> A-(♭9)/CF<sup>9</sup> F<sup>7</sup> B♭<sup>7</sup> A-(♭9)/CF<sup>9</sup> F<sup>7</sup> 5 B♭<sup>7</sup> A<sup>7</sup>(♭9)/B♭ B♭

1 2 3 4 5 6 7

Kathy  
F & M

P. H.  
Mr. B

I long for some - bo - dy who \_\_\_\_\_ will sym - pa - thize with me. I'm grow - ing so tired of

*p* *mp* *p* *mp* *p* *mp*

B♭ G-7/FB♭ F<sup>7</sup>/A F<sup>7</sup> F<sup>9</sup>(+5) B♭ G<sup>7</sup>/D C<sup>7</sup> F<sup>7</sup> B♭<sup>7</sup> A<sup>7</sup>(♭9)/B♭

8 9 10 11 12 13 14

Kathy  
F & M

P. H.  
Mr. B

tiv - ing a - lone. I lie a - wake all night and cry. No - bo - dy loves me that's why. \_\_\_\_\_

*mp* *p* *mp*

B♭ G<sup>7</sup> C<sup>7</sup> C C<sup>7</sup> C C<sup>7</sup> A- E C<sup>7</sup> F<sup>7</sup>

15 16 17 18 19 20

21 Light Playful Swing ♩ = ♩<sup>3</sup> *mp*

Kathy  
F & M

P. H.  
Mr. B

All by my - self \_\_\_\_\_ in the morn - - - ing. All by my - self \_\_\_\_\_ in the night; -

21 Light Playful Swing ♩ = ♩<sup>3</sup> *p* *mp*

B♭ F<sup>+</sup>/B♭ B♭ C<sup>#</sup>/B♭ E♭/B♭ C-7 C<sup>7</sup> C<sup>9</sup> F<sup>9</sup>

21 22 23 24 25 26

Kathy F & M  
P, H Mr. B  
Pno.

I sit a - lone in a co - zy mor - ris chair,

B $\flat$  F7 B $\flat$  F7 B $\flat$  B $\flat$ 7 A A B-7 A7 D7 G- D7

*mf* *mp* *p* *mf*

27 28 29 30 31 32

37 Chorus:  
(Peter, Harry, Fanny, Mona)

Kathy F & M  
P, H Mr. B  
Pno.

so un - hap - py there. Play - ing sol - i - taire. All by her self she get's lone -

37 All by her self she get's lone -

G- B $\flat$ ( $\Delta$ 7) E $^{\circ}$  C7 F7 C-7/G $\flat$  F F7 B $\flat$  B $\flat$  C $\sharp$ 7 B $\flat$  C7

*mp* *p*

33 34 35 36 37 38

Kathy F & M  
P, H Mr. B  
Pno.

ly Watch - ing the clock on the shelf

ly Watch - ing the clock on the shelf

C9 F7 F7/C A $^{\circ}$ 7/E $\flat$  F $\sharp$ 7 D7(b9) G- D7 E $\flat$ 7

*mp* *p* *mp*

39 40 41 42 43

End Chorus -  
Kathy Back In

Kathy F & M  
P, H Mr. B  
Pno.

I'd love to rest my wear - y head on some - bod - y's shoul - der, I hate to grow

D D7 A- D7 E $\flat$  B $\flat$ + / E $\flat$  E $\flat$  F E $\flat$  F E $\flat$  B $\flat$  B $\flat$ 7 G7 F G D- / G F

*p* *mp*

44 45 46 47 48

Spoken freely, out of tempo. "MR. BLAND, SOMETHINGS NOT RIGHT."  
 Dance Break! Straight 8ths! Kathy

Kathy F & M  
 P, H Mr. B

old - er, all by my - self. All by my self. My name and num - ber

All by my - self. Mr Bland, loudly & freely after Kathy "Keep Going!"

Pno.

C7 C7 F9 Bb Bb7 Eo7 Ao7 Bb BbA7 A7(b9)/Bb

*p* *mp* *mf* *p*

49 50 51 52 53 54

Kathy F & M  
 P, H Mr. B

are in the book. The one that hangs on the hook in al - most ev - ry drug store

Book. Hook.

Pno.

Bb Bb G-7/F Bb F7/A F7 F9(+5) Bb G7/D C7 F7

*mp* *p* *mp* *p* *mp* *p*

55 56 57 58 59 60

Kathy F & M  
 P, H Mr. B

Why does - n't some - one bo - ther to look. Look. My cen - tral tells me all day long.

Look.

Pno.

BbA7 A7(b9)/Bb Bb G7 C7 C C7

*mp* *p*

61 62 63 64 65 66

Kathy: "Something is wrong. It's the baby. I think it's time!"  
 Light Playful Swing

Kathy F & M  
 P, H Mr. B

"sor - ry the num - ber is wrong." All by my - self in the morn - - - ing

Wrong. Mr Bland "Not Now! Keep Going!" All by my - self in the morn - - - ing

Pno.

C C7 A- E C7 F7 Bb F+/BbBb C#7/Bb Eb/Bb C-7 C7 C9

*mp* *mf*

67 68 69 70 71 72

Kathy F & M  
P, H Mr. B  
Pno.

All by my - self \_\_\_\_\_ in the night. I ne - ver have \_\_\_\_\_ an - y sweet -

*mp* *p*

73 74 75 76 77 78

F<sub>9</sub> B<sub>b</sub> F<sub>7</sub> B<sub>b</sub> F<sub>7</sub> B<sub>b</sub> B<sub>b7</sub> A

Chorus:  
(Peter, Harry, Fanny, Mona)

Kathy: "I think my water just broke!"

Kathy F & M  
P, H Mr. B  
Pno.

hearts call on me. The four walls seem to be her on - ly com - pa - ny.

The four walls seem to be her on - ly com - pa - ny. Mr. Bland: "We'll fix it later. Don't stop!"

A B-7A7 D7 G- D7 G- B<sub>b</sub>-(Δ7) E<sup>o</sup> C7 F7 C-7/G<sub>b</sub> F F7

79 80 81 82 83 84

85 Chorus:  
(Peter, Harry, Fanny, Mona)

End Chorus - Kathy Back In

Kathy F & M  
P, H Mr. B  
Pno.

All by her self, she gets tear - y. Watch - ing the clock on the shelf.

All by her self, she gets tear - y. Watch - ing the clock on the shelf.

85 B<sub>b</sub> B<sub>b</sub> C<sup>#7</sup> B<sub>b</sub> C7 C9 F7 F7/C A<sup>o7</sup>/E<sub>b</sub>F<sup>#o7</sup> D7(b9) G-D7E<sub>b</sub>Δ7

*p* *mp* *p* *mp*

85 86 87 88 89 90 91

Kathy F & M  
P, H Mr. B  
Pno.

There must be some - one knows the lov - ing I could be gi - ving, Yet I keep on

D D7 A- D7 E<sub>b</sub> B<sub>b</sub>+/E<sub>b</sub> E<sub>b</sub> F E<sub>b</sub> F E<sub>b</sub> B<sub>b</sub> B<sub>b7</sub> G7 F G D-/G F

*p* *mp*

92 93 94 95 96

Chorus:  
(Peter, Harry, Fanny, Mona)

Kathy: "Oouucchhh!"  
undoubtedly in pain

101

liv - ing, all by my self. All by her self. All by her - self in the mor -

P, H Mr. B

All by her - self. Mr Bland: "Keep going!  
Chorus, help her out!"

Pno.

C7 C7 F9 Bb Bb7, E-7 A-7 Bb 101 Bb F+/Bb Bb C#-/Bb E-/Bb

*p mp mf mp*

97 98 99 100 101 102

ning. All by my - self in the night.

P, H Mr. B

ning. All by my - self in the night.

Pno.

C-7 C7 C9 F9 Bb F7 Bb F7

*mf mp mf*

103 104 105 106 107 108

Kathy: "Sweet!" (in pain) Kathy: "Meet!" (in pain)

Once in a while, she meets some - one who is sweet. But soon as they meet, he says

P, H Mr. B

Once in a while, she meets some - one who is sweet. But soon as they meet, he says

Pno.

Bb Bb7 A A B-7A7 D7 G- D7 G- Bb-(Δ7) E° C7

*mp*

109 110 111 112 113 114

Kathy: "Eat!" (in pain) 117 Chorus:  
(Peter, Harry, Fanny, Mona)

when do we eat? All by her self, she's so drea - - y.

P, H Mr. B

when do we eat? Mr. Bland: "We'll fix  
it later. Don't stop!" 117 All by her self, she's so drea - - y.

Pno.

F7 C7/Gb F F7 Bb Bb C#-7 Bb C7 C9

*p p mp*

115 116 117 118 119 120

Kathy F & M  
P. H Mr. B  
Pno.

Watch-ing the clock on the shelf. There must be some-one knows the lov-ing she could be

Watch-ing the clock on the shelf. There must be some-one knows the lov-ing she could be

*p* *mp* *p* *mp*

F7 F7/C A7/Eb F#7 D7(b9) G-D7 Eb7 D D7 A- D7 Eb Bb+/Eb Eb F Eb F Eb

121 122 123 124 125 126

Kathy F & M  
P. H Mr. B  
Pno.

shar-ing Still, no-one is car-ing. All by my self.

shar-ing Still, no-one is car-ing. All by my self.

Kathy (in pain) "OOOUCCCHHHH"

Mr Bland: "You've got to keep going. You're almost there!"

Bb Bb7 G7 F G D-/G F C7 C7 F9 Bb Bb7 E7 A7 Bb

*p* *mp* *mf*

127 128 129 130 131 132

133 Dance Break! Straight 8ths!

Kathy F & M  
P. H Mr. B  
Pno.

133 Dance Break! Straight 8ths!

Bb7 A-(b9)/CF9 F7 Bb7 A-(b9)/CF9 F7 Bb7 A-(b9)/CF9 F7 Bb7 A-(b9)/CG7

*mp* *mf* *mp* *p*

133 134 135 136 137 138 139 140

141 Light Playful Swing

Kathy F & M  
P. H Mr. B  
Pno.

All by her-self in the mor-ning. All by her-self in the night.

All by her-self in the mor-ning. All by her-self in the night.

141 Light Playful Swing

C G+/C C D#-/C F/C D-7 D7 D9 G9 C G7 C

*mp* *mf*

141 142 143 144 145 146 147



Kathy  
F & M

P, H  
Mr. B

Pno.

She sits a - lone, an ol' nov - el in her hand. She just needs a man!

She sits a - lone, an ol' nov - el in her hand. She just needs a man!

G7 C C7 B BC#-7B7 E7 A- E7 A- C-(A7) F#° D7

mf mp mf

148 149 150 151 152 153 154

Kathy

157 Chorus:  
(Peter, Harry, Fanny, Mona)

Kathy  
F & M

P, H  
Mr. B

Pno.

And a wed - ding band! All by her self, she gets wear - - y.

All by her self, she gets wear - - - y.

G7 D-7/Ab G G7 157 C C D#7 C D7 D9

f p p mp

155 156 157 158 159 160

Kathy  
F & M

P, H  
Mr. B

Pno.

Tak - ing a toll on her health. She'd love to rest her wear - head on some bo - dy's

Tak - ing a toll on her health. She'd love to rest her wear - head on some bo - dy's

G7 G7/D B7/F G#7 E7(b9) A-E7 F#7 E E7 B- E7 F C+/F F G F G F

p mp mf

161 162 163 164 165 166

Kathy

Kathy  
F & M

P, H  
Mr. B

Pno.

shoul - der. I'm grow - ing much col - der, All by my self;

shoul - der.

Kathy: "THE BABY IS COMING! I HATE MEN!"

C C7 A7 G A E-/A G D7 D7 G9 C C7 F#7 B7 C

f

167 168 169 170 171 172

173

Kathy  
F & M

P, H  
Mr. B

Pno.

*mf*

*p*

*f*

All by her - - - self!

Kathy: "I THINK I FUCKING BROKE MY LEG!"

173 C G7 F/G G7 C C7 F#7 B7 C C

174 175 176 177

Score

# 12. MAMMA WHIPI! MAMMA SPANK!

Lyrics by Roy Turk  
 Music by Russel Robinson  
 Adapted Lyrics by Mark Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

Blues, ♩ = 142

Kathy

Piano

Blues, ♩ = 142

*p* *mp*

1 2 3 4

Chords: Eb, Ab9, Bb7, Eb, Ab9, Bb7

Figures: 6-5 Sus

5

Kathy

Lis - ten here dad - dy, dear, When you first left me here, I though I would die; I was oh! so

Pno.

*p*

5 6 7 8

Chords: Eb, Eb7, Ab9, Ab7, F7/C, F°7/C, Bb7, Eb, C7(b9)

Kathy

lone - some All I did was cry.

Pno.

9 10 11 12

Chords: Bb7/F, Bb7, Bb7/F, Bb7, Gb+/D, C-/Eb

13

Kathy

You hurt my feel - ings bad, Now I'm just fight - in' mad, An - gry through and through And, if you don't

Pno.

*p*

13 14 15 16

Chords: Eb, Eb7, Ab9, Ab7, F7/C, F-7/C, C-, C°7

Kathy

hur - ry \_\_\_\_\_ When I get you, You'll be black and blue. \_\_\_\_\_ 'Cause

B $\flat$  B $\flat$  G-7 C $_7$  E/C F $_7$  D-/F B $\flat$  B $\flat$  B $\flat$ +7

Pno.

17 18 19 20

Kathy

mam - ma whip! \_\_\_\_\_ mam - ma spank! \_\_\_\_\_ If her dad - dy don't come home. \_\_\_\_\_

21 E $\flat$  G $_7$ /D C $_7$  C $_7$ /G C $_7$

Pno.

*mf* *mp*

21 22 23 24

Kathy

I've got a nast - y tem - per when I'm blue, \_\_\_\_\_ And if you don't come home I'll take it out on you; \_\_\_\_\_

F $_7$  B $\flat_7$  B $\flat$ + B $\flat$  C - E $\flat$  B $\flat_7$  E $\flat$ /B $\flat$  C - E $\flat$  B $\flat_7$  E $\flat$  C - E $\flat$  C $_7$ (B $_9$ )

Pno.

*f* *p* *mp*

25 26 27 28

Kathy

You've been gone, \_\_\_\_\_ Too darn long, \_\_\_\_\_ Done me wrong, \_\_\_\_\_ You trif - lin' dad - dy,

F $_9$  F $_7$ /C F $_9$  B $\flat_7$  B $\flat_9$

Pno.

*p* *mp* *mf* *f*

29 30 31 32

Kathy

You can bet \_\_\_\_\_ you'll re - gret, \_\_\_\_\_ The day you left me all a - lone. \_\_\_\_\_ If

Pno.

*E<sub>b</sub>* (Bluesy) *G<sub>7</sub>/D<sub>A</sub>* *G<sub>7</sub>* *C* *C<sub>7</sub>(b<sub>9</sub>)* *A<sub>b</sub>/C* *F-*

*mf* *mp*

33 34 35 36

Kathy

you don't come home right a - way \_\_\_\_\_ The un - der - tak - er's gon - na have a bus - y day; \_\_\_\_\_ 'Cause

Pno.

*37* *F-* *C/G* *F-* *C<sub>7</sub>/E* *G/F* *F-7* *F* *A<sub>b</sub><sup>o</sup>/C<sub>b</sub>* *E<sub>b</sub>* *E<sup>o</sup><sub>7</sub>/G<sub>A</sub><sup>o</sup><sub>7</sub>* *F-7* *B<sub>b</sub>7*

*p* *f* (Bluesy)

37 38 39 40

Kathy

mam - ma whip! mam - ma spank! If her dad - dy don't come home \_\_\_\_\_

Pno.

*E<sub>b</sub>* *E<sub>b</sub>* *G* *C<sub>7</sub>* *E<sub>b</sub>* *B<sub>b</sub>7(+5)* *E<sub>b</sub>*

*mp* *mf* *f*

41 42 43 44

Score

# 13. I'LL MAKE YOU WANT ME

Written by J.P. Long & Paul Pelham  
 Additional Lyrics by Mark A. Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

Moderately fast, ♩ = 124

Teenie

Penny

Moderately fast, ♩ = 124

Piano

*mp*

C C<sub>(add9)</sub> C<sup>Δ</sup>7 C C<sup>Δ</sup>7 D<sup>Δ</sup>7 D(♭5) C/G A- A<sup>b+</sup> C/G C<sub>7</sub> D/A A-7 D-7

9 vamp until ready

Teenie

Penny

9 vamp until ready

Pno.

D- A<sup>b+</sup>/D G<sub>7</sub> C<sup>♯</sup>7 G<sub>7</sub> C Every X A-7 C/G D-7 D- G+

*p mp mp*

11

Teenie

Penny

You made me think you loved me; You made me think you wan - ted  
 I'll keep your heart re - gret - ting; I'll make you miss my good - night

I led you on?  
 it can't be done.

11 C C<sub>(add9)</sub> C<sup>Δ</sup>7 C C<sup>Δ</sup>7 D<sup>Δ</sup>7 D(♭5) C/E A- A<sup>b</sup> C C C/G D<sub>7</sub> D-

Pno.

*p*

19

Teenie  
me.  
kiss.

Penny

We are the best of friends, that's true, Don't say that I en-cour-aged  
Why ev-ry kiss you had from me, I on-ly gave in sym-path-

C/G A-A<sup>b+</sup> C C/G B E- 19 G G7 G7 E- G7 B-/F# A- C/G

Pno. *mp*

17 18 19 20 21

27

Teenie  
It's ver-ry plain for an-y one to see, you've been fool-ing me.  
Each word you say is sim-ply wak-ing me from my dreams of bliss.

Penny  
you.  
y, I'm not to blame if your heart  
I don't de-ny there are things

C C A7(b5) G C+E7 A-7 A-7 A-7(+5) D B-C#o7 D7 G 27 G<sup>Δ</sup>7 A-/G G+(Δ7)

Pno. *mp* *mf* *mf*

22 23 24 25 26 27 28

*rit.* *molto rit.*

Teenie  
But tho' you don't want me to day, Hear what I say; I'll make you  
The end for us has not come yet, And don't for get. I'll make you

Penny  
was led a-stray.  
we both re-gret.

C<sup>Δ</sup>7 E A- *rit.* D7 D9 *molto rit.* G G<sup>o</sup>G G7

Pno. *mp* *mp* *p*

29 30 31 32 33 34

I'll make you...

35

Teenie  
want me, want me, I'll make you sigh to be near me, Cry to be near me,  
want me, want me, I'll make you sigh to be near me, Cry to be near me,

Penny

35  $F\#^{\circ}7$   $C/G$   $CC/GD\#^{\circ}7C$   $F\#^{\circ}7$   $C/G$   $C$   $D7$   $G7$   $C$   $C\Delta7A-/C$   $F\#^{\circ}7$   $B(\flat9)F\#^{\circ}7$

Pno. *mp* *mf* *mp*

35 36 37# 38 39 40

43

Teenie  
I'll fol - low you dear, I'll want you ev - 'ry  
I'll fol - low you dear, I'll want you ev - 'ry

Penny

night and a day? my whole life through dear?  
Rave a - way. my whole life through dear?

43  $G7$   $C\#^{\circ}7$   $G7F$   $C/EF$   $D^{\circ}7/A\flat G7$   $G$   $D7(\flat5)$   $G7$   $G$   $C\#^{\circ}7$   $D$   $F7$

Pno. *mf* *mp* *mf* *mp* *p*

41 42 43 44 45 46 47

51

Teenie  
day, I'll come and find you, tag right be hind you;  
day, I'll come and haunt you, be - cause I want you;

Penny

well, then I'll run a - way. You'll live a  
well, then I'll run a - way. You'll have some

51  $D9$   $B-D7$   $D-\flat B7$   $G7$   $F\#^{\circ}7$   $C\Delta7/G$   $C/G$   $C^{\circ}C/G$   $F\#^{\circ}7$   $C\Delta7/G$   $C/G$   $D7$   $G7$

Pno. *mp* *mf*

48 49 50 51# 52 53# 54



59

Teenie  
 Penny  
 Pno.

bus - y life, dear I must say. No.  
 lone - ly nights dear I must say. No.

C E- C7/B $\flat$  E-/G E $_7$  F $\Delta$ 7 A $_7$ /E D-7 D-/A 59 D-7 F+/A D- F F $\sharp$ 7 C/GE/C

55 56 57 58 59 60 61

*mp*

Teenie  
 Penny  
 Pno.

1st X only  
 1. 2.

to you; Yes, I'll make you want me, some day.  
 to you; Yes, I'll make you want me, some day.

2nd X only  
 some day.

A-/CE- A $_7$ /C $\sharp$  D- A $_7$ /ED- G $_7$  G $_7$ (add 6) C C

62 63 64 65 66 67 68

*mf* *mp* *mf* *f* *ff*

Score

# 14 & 15. GEE! BUT I HATE TO GO HOME ALONE

Music by James F. Hanley  
Words by Joe Goodwin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Allegro, ♩ = 132

Dick

Piano

*f* *mf* *mp*

1 2 3 4 5 6

Chords: Eb G- C-7/G Eb7Ab Eb7Ab F-7(b5) Eb7 Ab/Eb Eb Eb7Ab+C7 D-(b9)F7 D-(b9) Bb7 F-7 Bb7

Dick

Pno.

*mp* *p* *f* *mf* *mf* *p*

7 8 9 10 11 12

Chords: Eb7 Ab/C Ab-/Cb Eb 9 Eb C-/G F-7 G- Bb Bb+ 11 Eb F#7/Eb Eb G7

Lyrics: Crowds all a-round me, still I'm a lone,  
Ev-ry-one's hap-py, smile on each face

Dick

Pno.

*mf* *p* *mp*

13 14 15 16 17 18

Chords: C- Ab- F7/Ab Eb D C- Bb7 Ab/Eb Eb Bb/F C7 F7 Bb

Lyrics: No one to say "Hel-lo". Can't ev-en place one sin-gle face, a-ny-where I may go.  
laugh-ing as they pass by. I feel so blue, hon-est and true, al-most wish I could die.

Dick

Pno.

*mp* *slight rit.* *a tempo* *slight rit.* *a tempo*

19 20 21 22 23 24

Chords: F-7 Bb Bb7 C-/Eb C- C Eb9/FD-(b9)/F Bb7sus Bb+5 Eb Eb7 C- Eb7 Ab Eb7 Ab F7

Lyrics: No one to un-der-stand, I'm a stran-ger in a strange, strange land; Gee! but I hate to go home a-  
Just like a roll-ing stone I'm just roll-ing no-where all a-lone;

Dick

lone - - - For when I climb up the stair, - - - there's just a bed and a chair - - - to greet me.

Pno.

*mp* *p* *mp*

25 26 27 28 29 30

$E_b$   $B_b$   $B_b/FE_{-7}$   $B_b/F$   $F-7$   $G-$   $B_{b7}$   $D-7(b5)$   $C\#_{-7}$   $B_{b7}$   $B_{b+}$   $C-7$   $B_{b7}$   $E_b$   $E_b$   $F\#-7(b5)$   $B_{b7}/F$

Dick

No - bo - dy wait - ing there with - - a smile - - - That's why I'm lone - - - some, Oh! so

Pno.

*mf* *p*

31 32 33 34 35 36

$E_b$   $G-$   $C-7$   $E_{b7}$   $A_b$   $E_{b\Delta 7}$   $A_b$   $F_{-7}$   $E_b$   $E_b$   $C-7/G$   $E_{b-}$   $D-$   $E_{b\Delta 7}$   $A_{b7}$   $F7/A$   $/FD-(b9)$

Dick

lone - - - some - - - Home sweet home to most folks is the place for which they long.

Pno.

*pp* *p*

37 38 39 40 41 42

*slight rit.*

$F-7$   $B_{b9}$   $E_{b7}$   $B_{b-7}$   $E_{b7}$   $A_b$   $A_{b\Delta 7}$   $A_b/E_b$   $B_{b-}$   $A_b$   $\Delta 7$   $7$

Dick

Home Sweet Home don't mean a thing, to me it's just a song - - - Don't ev - en know a - ny - one - - to

Pno.

*mp* *mf*

43 44 45 46 47 48

$F7$   $C-7$   $F7$   $F7$   $C-7$   $F7$   $B_b/D$   $D-$   $B_b$   $F7$   $D_{-}/F$   $B_{b9}$   $E_b$   $E_{b\Delta 7}$   $C-7$   $E_{b7}$   $A_b$   $E_{b\Delta 7}$   $A_b$   $F_{-7}$

Dick

phone \_\_\_\_\_ Dog - gone it Gee! but I hate to go home \_\_\_\_\_ a - lone.

E<sup>b</sup> /B<sup>b</sup> E<sup>b</sup> A<sup>o</sup> C-7 D-(9)/FF7 B<sup>b</sup>9 F-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>- E<sup>b</sup>7 F<sup>#</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>

Pno.

*mf* *mp* *mf* *f* *mp* *f*

49 50 51 52 53 54 55

Dick

56 Reprise Join Peter

Gee, I have some - one to call \_\_\_\_\_ my own. Thank heav - en

56 Reprise

E<sup>b</sup> E<sup>b</sup>7 C-7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>o</sup>7 E<sup>b</sup> /B<sup>b</sup> E<sup>b</sup> A<sup>o</sup> C-7

Pno.

*p* *mp* *mf*

56 57 58 59 60

Dick

Now we don't have to go home \_\_\_\_\_ a - lone!

(S<sup>re</sup>) D-(9)/F F7 B<sup>b</sup>9 F-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>- E<sup>b</sup>

Pno.

*mf* *f* *mp* *f*

61 62 63 64

Score

# 16. YOU THINK HE'S YOUR MAN, BUT HE COMES TO SEE ME SOMETIMES

Lemuel Fowler  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

With seductive confidence  
Moderato

Musical score for the first system, measures 1-5. The vocal line (Men) begins with a melodic phrase. The piano accompaniment (Piano) features a bass line with a 15-measure rest in the first measure, followed by chords. Dynamics include *mf* and *pp*.

Chords: B<sup>b</sup>7, E<sup>b</sup>, G<sup>o</sup>, A<sup>b</sup>, E<sup>b</sup>7, A<sup>o</sup>, A-7(b5), B<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup> E<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>/E<sup>b</sup>

Lyrics: You think he's your man, but he comes to see me some - times

Musical score for the second system, measures 6-10. The vocal line continues with a melodic phrase. The piano accompaniment features chords and dynamics. Dynamics include *mp* and *mf*.

Chords: A<sup>b</sup>7, B<sup>b</sup>-7, A<sup>b</sup>7, A<sup>b</sup>7/E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7 E<sup>b</sup>7, G7

Lyrics: And, when he's with you, he's al - ways got me on his mind. I ain't no he - man

Musical score for the third system, measures 11-15. The vocal line continues with a melodic phrase. The piano accompaniment features chords and dynamics. Dynamics include *mf* and *mp*.

Chords: C-7, C- C-7 C-, B<sup>b</sup>7, B<sup>b</sup>9

Lyrics: that is true, but I can cert - nly take your man from you My wick - ed smile My wick - ed walk I've

Musical score for the fourth system, measures 16-20. The vocal line continues with a melodic phrase. The piano accompaniment features chords and dynamics. Dynamics include *mf* and *mp*.

Chords: E<sup>b</sup>, F- F#- G- G-7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>, G<sup>o</sup>, A<sup>b</sup>, E<sup>b</sup>7, A<sup>o</sup>, A-7(b5), B<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup> E<sup>b</sup>

Lyrics: got the kind of eyes that seem to talk There's no need for cryin' And it's no use to weep and moan

Men: I want your man and I'm gon-na take him for my own, my own.

Piano accompaniment (Pno.) includes chords: Eb7, Db/Eb, AbΔ7, Ab7, F-7, G7. Dynamics: mf, mp, p, sfz.

26 Singers creative original/bluesy interpretation encouraged

Men: I don't mean to be so bold But I just want to get you told. You think he's your man but he

Piano accompaniment (Pno.) includes chords: C7, /G, C7, F7, /C, Eb, G, Ab, Eb7, A°. Dynamics: f, mf, mp, p.

Men: comes to see me some - times There's no need of cryin', and it's no use to weep and

Piano accompaniment (Pno.) includes chords: A-7(b5), Bb/Eb, Eb7, Eb7, A°, Ab-, Eb, E°7, Bb7, Bb+, Eb, G, Ab, Eb7, A°, A-7(b5), Bb/Eb, Eb7. Dynamics: mf.

Men: moan. I want your man and I'm gon-na take him for my own, my

Piano accompaniment (Pno.) includes chords: Eb, Bb, Eb, Eb7, Db/Eb, AbΔ7, Ab7, F-7, G7. Dynamics: mp, mf, p, sfz, mf.

42 Singers creative original/bluesy interpretation encouraged

Men  
own. There's no need for get-ting rough But I just want to strut my stuff. You

Pno.  
C7 C7 /G C7 F7 /C

*f* *mf* *mp* *p*

50 Singers creative original/bluesy interpretation encouraged

Men  
think he's your man but he comes to see me some - times. Now please don't think I'm a jerk.

Pno.  
E<sup>b</sup> G<sup>o</sup> A<sup>b</sup> E<sup>b7</sup> A<sup>o</sup> A-7(b5) B<sup>b</sup>/E<sup>b</sup> E<sup>b7</sup> E<sup>b7</sup> A<sup>o</sup> A<sup>b</sup>- E<sup>b</sup> E<sup>o7</sup> B<sup>b7</sup> C7 C7 /G C7

*mp* *mf* *f* *mf*

Men  
Dick and Bets, will ne-ver work. Yes, she thinks he's her man but he comes to see me some times. but he

Pno.  
F7 /C E<sup>b</sup> G<sup>o</sup> A<sup>b</sup> E<sup>b7</sup> A<sup>o</sup> A-7(b5) B<sup>b</sup>/E<sup>b</sup> E<sup>b7</sup> E<sup>b7</sup> A<sup>o</sup> A<sup>o</sup>

*mp* *p* *mp*

Men  
comes to see me some times.

Pno.  
A-7(b5) B<sup>b</sup>/E<sup>b</sup> E<sup>b7</sup> E<sup>b7</sup> A<sup>o</sup> A<sup>b</sup>- E<sup>b</sup>

*mf* *f* *ff*

Score

## 17. MAMMA WHIPI! MAMMA SPANK!

Lyrics by Roy Turk  
 Music by Russell Robinson  
 Adapted Lyrics by Mark Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

Kathy

'Cause mam - ma whip! mam - ma spank! If her dad - dy don't come home.

$B^{\flat}7$   $E^{\flat}$   $G7/D$   $C7$   $C7/G$   $C7$

Piano

*mf* *mp*

Kathy

Since you've been gone I ain't a bit of good, You ne - ver real - ly loved me like a dad - dy should;

$F7$   $B^{\flat}7$   $B^{\flat}7$   $B^{\flat}$   $C - E^{\flat}$   $B^{\flat}7$   $E^{\flat}/B^{\flat}$   $C - E^{\flat}$   $B^{\flat}7$   $E^{\flat}$   $C - E^{\flat}$   $E^{\flat}7$   $C7(b9)$

Pno.

*f* *p* *mp*

Kathy

Mon - ey's gone, Clothes in pawn, I've got on my last kim - on - a,

$F9$   $F7/C$   $F9$   $B^{\flat}7$   $B^{\flat}9$

Pno.

*p* *mp* *mf* *f*

Kathy

Now you know how it'll go, So get it through your con - crete dome. If

$E^{\flat}$  (Bluesy)  $G7/D_{\Delta}$   $G7$   $C$   $C7(b9)$   $A^{\flat}/C$   $F -$

Pno.

*mf* *mp*



18

Kathy

you don't come home right a - way — You're gon - na wear a full dress suit 'till judge - ment day; — 'Cause

18 F- C/G F- C7/E G/F F-7 F A<sup>b</sup>/C<sup>b</sup> E<sup>b</sup> E<sup>o</sup>7/G A<sup>o</sup>7 F-7 B<sup>b</sup>7

Pno.

*p* *f* (Bluesy)

18 19 20 21

Kathy

mam - ma whip! mam - ma spank! If her dad - dy don't come home

E<sup>b</sup> E<sup>b</sup> G C7 E<sup>b</sup> B<sup>b</sup>7(+5) E<sup>b</sup>

Pno.

*mp* *mf* *f*

22 23 24 25

Score

# 18. DON'T BRING ME PANSIES WHEN IT'S SHOESIES THAT I NEED

Words by Billy McCabe & Jenkins  
Music by Fred Rose  
Adapted Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Moderato 5 vamp until ready

Betsy

Harry Dick Peter

Moderato 5 vamp until ready

Piano

*p* *mp* *mp*

*E<sub>b</sub> / B<sub>b</sub> F<sup>#</sup>7 B<sub>7</sub>/F B<sub>7</sub> D<sub>7</sub>/A*

7 Octave changing optional  
(as necessary based on singers comfort)

Betsy

H, D, P

*mp*

So - phie was a cho - rus girl, \_\_\_\_\_ in a Broad - way show. \_\_\_\_\_ And ev - ry - where that So - phie went, the

7 *E<sub>b</sub> / B<sub>b</sub> F<sup>#</sup>7 B<sub>7</sub>/F B<sub>7</sub> / F B<sub>7</sub>/F B<sub>7</sub> / F E<sub>b</sub> F<sup>#</sup>7(5)B<sub>7</sub><sup>o</sup>/F E<sub>b</sub> / B<sub>b</sub> F<sup>#</sup>7 B<sub>7</sub>/F C<sup>#</sup>7*

Pno.

*p* *mp* *p*

15

Betsy

H, D, P

*mf*

boys were sure to go. \_\_\_\_\_ All the boys from miles a - round sent flow - ers ev - ry day. \_\_\_\_\_ But,

15 *F<sub>7</sub>/C F<sub>9</sub> F<sub>7</sub> B<sub>b</sub> E<sub>b</sub> / B<sub>b</sub> F<sup>#</sup>7 B<sub>7</sub>/F B<sub>7</sub> C<sup>#</sup>7 B<sub>7</sub> / F B<sub>7</sub> / F E<sub>b</sub> C<sup>7</sup>(5)*

Pno.

*mp*

23 *mf*

Betsy  
H, D, P

Don't bring me Pan - sies, when it's

when they'd call on So - phie, they would hear her say;

*B $\flat$  B $\flat$ + G - B $\flat$ 7 B $\flat$ 7 F $_9$  D - / F F $_7$  B $\flat$ 7 / F G -* 23 *E $\flat$  C - / B $\flat$  E $\flat$ 7 C $_7$  / G C $_7$ (b $_5$ ) / G $\flat$*

Pno. *p mp p mf*

19 20 21 22 23 24

Betsy  
H, D, P

shoe - sies that I need. Don't bring me flow - ers or send me the seed.

*F $_7$  B $\flat$ +B $\flat$  E $\flat$  B $\flat$ 9(+5) E $\flat$  E $\flat$  C - / B $\flat$  C C $_7$ /E C $_7$ /E F $_7$  F $_9$  B $\flat$ 7*

Pno. *mf mp*

25 26 27 28 29 30

31

Betsy  
H, D, P

Ros - es are nice, I be - lieve, but I can't dress like Mo - ther Eve. Don't bring me Pan - sies when it's

*E $\flat$  E $\flat$ 7/D $\flat$  A $\flat$ /C B $_7$  E $\flat$  C - 7 / B $\flat$  E $\flat$ 7 C C $_7$ /E C $_7$ (b $_5$ ) / G $\flat$*

Pno. *mp mf f*

31 32 33 34 35 36

39 Instrumental Section/Dance Break

Betsy

shoe - sies that I need.

H, D, P

39 Instrumental Section/Dance Break

Pno.

F7 Bb+ Bb Eb <sup>8va</sup> Bb7 Eb / Bb/G F#°7 Bb7/F Bb7 Bb7/F Bb7/F

mp

37 38 39 40 41

Betsy

H, D, P

Pno.

(8va) Eb F#-7(b5) B°7/FEb /Bb F#°7 Bb7/F C#°7 F7/C F9 F7 Bb

mf

42 43 44 45 46

48

Betsy

H, D, P

Pno.

48 Eb /Bb F#°7 Bb7/F Bb7 C#°7/EBb7/FBb9/F Eb C-7(b5) Bb Bb+ G- Bb7 B°7

mp mf

47 48 49 50 51 52

55 *mp, mf*

Betsy  
 H, D, P

Don't bring me Pan - sies, when it's shoe - sies that I

Pno.

*f* *mf*

F<sub>9</sub> D-/FF<sub>7</sub> B<sub>b7</sub>/FG-B<sub>b7</sub> 55 E E<sup>Δ7</sup> C<sup>-</sup>/BE<sup>Δ7</sup> C<sup>#7</sup>/E<sup>#</sup>/G<sup>#</sup> C<sup>#7(b5)</sup>/G F<sup>#7</sup> B+ B

53 54 55 56 57

Betsy  
 H, D, P

need. \_\_\_\_\_ Don't bring me flow - ers \_\_\_\_\_ or send me the seed. \_\_\_\_\_

Pno.

*mf* *mp*

E B<sub>9(+5)</sub> E E C<sup>-</sup>/BE C<sup>#</sup>C<sup>#7</sup>/E<sup>#</sup>C<sup>#7</sup>/E<sup>#</sup> F<sup>#7</sup> F<sup>#9</sup> B<sub>7</sub>

58 59 60 61 62

Betsy  
 H, D, P

Ros - es are nice, \_\_\_\_\_ I be - lieve, but I can't dress like feet Mo - ther Eve. \_\_\_\_\_ Don't bring me  
 Flow - ers are grand, \_\_\_\_\_ Good - ness knows, they can't warm your feet when it snows. \_\_\_\_\_ Don't bring me

Pno.

*f*

E E<sub>7/D</sub> A/C<sup>#</sup> C<sub>7</sub> E C<sup>#-7</sup>/B E<sup>Δ7</sup>

63 64 65 66 67

Betsy

H, D, P

Pno.

68 69 70 71 72

*f* *f*

C# /G# C#7(b5)/G F#7 B+ B E E B7

Pan - sies when it's shoe - sies that I need.  
Pan - sies when it's shoe - sies that I

Score

# 19. SWEET INDIANA HOME

Music by Walter Donaldson  
 Additional Lyrics by Mark A. Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

**Moderato** 5 vamp until ready *mp*

Betsy *mp*  
 Nev - er

Filmore

**Moderato** 5 vamp until ready

Piano *mp* *mf* *mp*

1 2 3 4 5 6

G G7 GG+ C C9 A7(b5) G A-9 D7 G G G#°7 C#°7 D-7

**7**

Betsy  
 knew I'd be blue. Now I'm mel - an - cho - ly right through. There's a spot not far a way, Kind - a

Filmore

**7** *p* *mp*

Pno. G Bb B° E7 A-/C A-7 A-E7A- C#°7 D7 D9 A- D7 D+

7 8 9 10 11 12

*mp* **15**

Betsy  
 haunts me night and day. Pic - ture me, can't you see just how dog gone happ - y I'd be?

Filmore

*p* **15**

Pno. E-/GG7 C A° G E- G G Bb/F E7 A-/C A- A-EA-E

13 14 15 16 17 18

23

Betsy  
Ev-'ry night there's a can-dle light in all my dreams it seems I'm Down \_\_\_\_\_ in In - di - an - a, \_\_\_\_\_ In - di -

Filmore

Pno.  
*mp* *p* *mp*

C#7 G/DB7C+9 E7 A-7 D D7 G7 D-7B7 23 G G7 C A7(b5)

19 20 21 22 23 24

Betsy  
an - a. \_\_\_\_\_ In my dreams, I'm roam - in' thru' the shad - y gloam-in' where I was born.

Filmore

Pno.

G G7 A-7/C A-7/E A7(b5)/Eb G D7E7 A7 D7 G G7E7 A7

25 26 27 28 29

31

Betsy  
I'll go right back \_\_\_\_\_ to In - di - an - a, \_\_\_\_\_ In - di - an - a. \_\_\_\_\_ Could an - y

Filmore

Pno.  
*mp*

G D7 A/E F#7 31 G G7 G/B C C9 C/E A7(b5) G G7

30 31 32 33



Betsy

thing be grand - er, than to just me - an - der the fields of corn? I love that

Filmore

Pno.

A-7/C A-7/E A7(b5)/E<sup>b</sup> G D-E7 A7 D7 G G7 E<sup>o</sup>7 A<sup>o</sup>7 G

34 35 36 37 38

*p*

39

Betsy

lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a rock - ing chair there a -

Filmore

Pno.

39 G7/B G7 G7/B G7 G7 A-7 A-7/E C D-7 C/E E7 E7

39 40 41 42 43 44

*mp*

47

Betsy

lone. I'll leave to night, a - bout e - lev - en. I'll be in heav - en, to - mor - row

A. Sx.

Pno.

47 A (b5) A F#7(+5) D7 A-F#<sup>o</sup>7 G G7 G/B C C9 C/E A7(b5) G G7

45 46 47 48 49

*p* *mp*

Betsy  
morn at sev - en When I'm in my home sweet In - di - an - a home.

Filmore

Pno.

A-7/C A-7/E A<sub>7</sub>(b<sub>5</sub>)/E<sup>b</sup> E- D E E<sub>7</sub> A C+ F<sup>♯</sup> B-7 G G<sub>7</sub> C A<sup>o</sup>7 G/D F<sup>♯</sup>

50 51 52 53 54

*mp*

Betsy  
you'll find me in an up - per berth. I'll start to dream for all I'm worth. they start the Pull-man

Filmore

Pno.

One o' - clock, Two o' - clock, Three o' - clock,

55 G G G<sup>o</sup> G<sup>o</sup> D<sub>7</sub> D<sub>7</sub> D<sup>♯</sup><sub>7</sub> E<sub>7</sub> E<sub>7</sub>

55 56 57 58 59

*p* *mp* *mf*

Betsy  
sym-pho-ny. Ev - 'ry-bod-y snor-ing in a diff-erent key I'll kind-a o - pen up my eyes. the In - di - an - a

Filmore

Pno.

A - G A - C<sup>♯</sup> A<sub>7</sub> D<sub>7</sub> G 63 G G G<sup>o</sup> G<sup>o</sup> D<sub>7</sub> D<sub>7</sub> D<sup>♯</sup><sub>7</sub>

Four o' - clock, Five o' - clock,

60 61 62 63 64 65

*mp* *p* *mp*

Betsy *mf* sun will rise. *mf* the en-gi-neer will blow the a-larm. *f* you'll find me in my gran-ny's arms. Way...

Filmore

Six o'-clock, Seven o'-clock, Way...

Pno. *mf* *f*

E7 E7 A-/E E<sub>b</sub>7 G/D E7 A<sub>9</sub> D<sub>7</sub>G F<sub>7</sub><sup>♯</sup>

66 67 68 69 70

71 *mp*

Betsy Down in In - di - an - a, In - di - an - a. In my dreams, I'm roam - in' thru' the shad-y gloamin' where

Filmore *mp*

Down in In - di - an - a, In - di - an - a. In my dreams, I'm roam - in' thru' the shad-y gloamin' where

Pno. *p*

71 G G<sub>7</sub> C A<sub>7</sub>(<sub>b</sub>5) G G<sub>7</sub> A-7/C A-7/EA<sub>7</sub>(<sub>b</sub>5)/E<sub>b</sub> G D<sub>7</sub> E<sub>7</sub>

71 72 73 74 75

79

Betsy I was born. I'll go right back to In - di - an - a, In - di -

Filmore

I was born. I'll go right back to In - di - an - a, In - di -

Pno. *mp*

A<sub>7</sub> D<sub>7</sub> G G<sub>7</sub> E<sub>7</sub> A<sub>7</sub> G D<sub>7</sub> A/EF<sub>7</sub><sup>♯</sup> 79 G G<sub>7</sub> G/B C C<sub>9</sub> C/EA<sub>7</sub>(<sub>b</sub>5)

76 77 78 79 80

Betsy  
 an - a. \_\_\_\_\_ Could an - y thing be grand - er, than to just me - an - der the fields of corn? \_\_\_\_\_ I love that

Filmore  
 an - a. \_\_\_\_\_ Could an - y thing be grand - er, than to just me - an - der the fields of corn? \_\_\_\_\_ I love that

Pno.  
 G G7 A-7/CA-7/EA7(b5)/Eb G D-E7 A7 D7 GG7Eo7Ao7 G

81 82 83 84 85 86

87

Betsy  
 lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a

Filmore  
 lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a

Pno.  
 G7/B G7 G7/B G7 G7 A-7 A-7/E C D-7 C/E E7

mp mf

87 88 89 90 91

95

Betsy  
 rock - ing chair there a lone. \_\_\_\_\_ I'll leave to night, \_\_\_\_\_ a - bout e - lev - en. \_\_\_\_\_ I'll be in

Filmore  
 rock - ing chair there a - lone. \_\_\_\_\_ I'll leave to - night, \_\_\_\_\_ a - bout e - lev - en. \_\_\_\_\_ I'll be in

Pno.  
 E7 A(b5) AF#7(+5) D7 A/EF#o7 95 G G7 G/B C C9 C/E A7(b5)

mp

92 93 94 95 96

Betsy  
heaven, — to - mor - row morn at sev - en, when I'm in my homesweet In - di - an - a home. —

Filmore  
heaven, — to - mor - row morn at sev - en, when I'm in my homesweet In - di - an - a home. —

Pno.  
*mp* *mf* *f* *ff*

G G7 A-7/C A-7/E A7(b5)/Eb E- D E E7 AC+F#°B-7 GGCA°7 G

97 98 99 100 101 102

Score

# 20. TAP THAT!

Words & Music by Al Siegel  
 Additional Lyrics by Mark A. Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

Moderato

Women

Men

Piano

*mf* *mp* *p* *f*

B $\flat$ /D E $\flat$  B $\flat$ /D B $\flat$  D-7 E $\flat$ 7 F $\sharp$ 7 D E $\circ$  D7 G7 C $_9$ sus4 C7 F

5 Vamp (Strings & Winds Alternate repeats)  
 IE. Winds 1X, Strings 2x, Rhythm Always

7 (Kathy) *mf*

Women

Men

On the Broad - way stage most ev - 'ry night.

5 Vamp (Strings & Winds Alternate repeats)  
 IE. Winds 1X, Strings 2x, Rhythm Always

Pno.

*p* *mp*

F A- F/CG $_7$  C $_7$  7 F F/C A-/CF/C D $\flat$  C $_7$ (b9) C $_7$  F F- D $\flat$ + D $\flat$

Women

Men

Here I must de - clare I'm quite a sight.

Pno.

*mp*

F F/C A-/CF/C D $\flat$  C $_7$ (b9) C $_7$  F F- D $\flat$ + D $\flat$

Women  
All made up with paint and powder puff. \_\_\_\_\_ Dance a-round while the crowd yells "strut your

Men

Pno.  
*mp* *mf* *mp*

A- F $\Delta$ 7 A- F $\Delta$ 7 F $\sharp$ -7(b5) G $\sharp$ -7(b5)/B A- E7 A- E7 C C+ D-9 G $\flat$  E-/G

15 16 17 18 19 20

Women  
stuff! \_\_\_\_\_ As the night goes on, \_\_\_\_\_ in - hi - bi - tions gone. \_\_\_\_\_ (All)

Men

Pno.  
*mf* *mp* *f* *mf* *mp*

C $\flat$ 9 C C D $\flat$ 7 C7 C7/E G-7/F B7 C7 A- G $\flat$  C7

21 22 23 24 25 26

27 *mf* (Kathy) (All) (Kathy)

Women  
Tap that, shake your shoul - der. Tap that, get a lit - tle bold - er You will have your way, \_\_\_\_\_

Men  
Tap that, Tap that,

Pno.  
*mf* *mp* *p* *mf* *mp* *p* *mp*

F D G $\Delta$ 7 C7 F D G $\Delta$ 7 C7 F G $\flat$  F+/A F $\Delta$ 7 B $\flat$  D7 G- C7

27 28 29 30 31 32

Women (All) (Kathy) (All) (Kathy)  
 when you make 'em stand up and say Tap that, Top to bot - tom. Tap that, now you've got 'em.

Men

Pno. *G7 G9 G7 G9 C7 A7 F D GΔ7 C7 F D GΔ7 C7*  
*mf mp mf mp p mp*

33 34 35 36 37 38

Women (All)  
 Don't be slow, just go and grab your beau and yell "tap that!"

Men

Pno. *B♭/D E♭ G-7/D B♭ F E♭Δ7 E-7(♭5)D7 G7 C9 C7 F F+ B-7(♭5) C7*  
*mf mp sfz mf mp*

39 40 41 42

43 (Kathy) *mp*  
 Women One step, two step ain't no new step. Ball the jack and shimm - y too. We used to love them so,

Men

Pno. *43 F E° F A° B♭ B♭/D C#°7 D- A G-D- A/C# B♭Δ7 A C#-7(♭5) C#°*  
*p mp mf f*

43 44 45 46 47 48



Women  
but they all had to go. — and when the tap-ping tap-ping tap-ping came a-long we had to learn a brand new song.

Men

Pno.  
*mf* *p* *mp* *mf* *mf* *f*

C#7 D- A7 D- C7 D- F E7 E7 F#7 E7/G F/A A7/C Bb C# F#9 D-7 F+ C# E D-/F

49 50 51 52 53 54

Women  
I hope you like this strain. Here it comes a - gain. Tap that, hear that crowd roar. Tap that,

Men  
Tap that, Tap that,

Pno.  
*mf* *mf* *mp* *p* *mf* *mp*

A/C# Bb7/A E-7 F C A-7 A-7 F/A A-7 D-7 C9 59 F D G#7 C7 F D

55 56 57 58 59 60 61

Women  
(Kathy)  
when you hit that dance floor. You will leave your shell, \_\_\_\_\_ when you hear 'em stand up and yell \_\_\_\_\_

Men

Pno.  
*p* *mp*

G#7 C7 F G9 F+/AF#7 Bb D7 G- C7 G7 G9 G7 G9 C7 A7

62 63 64 65 66

(All) (Kathy) (All) (Kathy)

Women Tap that, Once you've caught 'em. Slap that. Top or bot - tom not too rough 'cause once is not e - ough,

Men Tap that, Slap that.

Pno. *mf mp* *mf mp* *p mp* *mf mp*

67 68 69 70 71 72

F D G<sup>Δ</sup>7 C<sub>7</sub> F D G<sup>Δ</sup>7 C<sub>7</sub> B<sup>b</sup>/DE<sup>b</sup> G-7/D B<sup>b</sup> F E<sup>b</sup>Δ<sub>7</sub> E-7(♭5) D<sub>7</sub>

(All) **75** Dance Break

Women just go "tap that"!

Men

Pno. "tap that"!

**75** Dance Break

G<sub>7</sub> C<sub>9</sub> C<sub>7</sub> F F+ B-7(♭5) C<sub>7</sub> F E<sup>o</sup>/G F<sub>7</sub> B<sup>b</sup> C<sup>♯</sup>7/E D-/F A/EG- D-

73 74 75 76 77 78

*sfz* *mf* *mp* *p* *mp*

Women

Men

Pno. *f* *mf* *p*

79 80 81 82 83

A/C<sup>♯</sup> B<sup>b</sup>Δ<sub>7</sub> A C<sup>♯</sup>-7(♭5) C<sup>♯</sup> C<sup>♯</sup>7 D- A<sub>7</sub> D- C<sub>7</sub> D- F E<sub>7</sub> E<sup>o</sup>7 F<sup>Δ</sup>7/A E-7(♭5)

Women

Men

Pno.

*mp* *mf* *f* *ff*

84 85 86 87 88

F/A A<sup>7</sup> B<sup>b</sup> C<sup>#</sup> F<sup>#9</sup> D-7 F+ C<sup>#</sup> E<sup>o</sup> D-/F A/C<sup>#</sup> B<sup>b7</sup>/A E-7 F C A-7

Women

Men

Pno.

91 (All) (Kathy) (All) (Kathy)

Tap that, Once you fought 'em. Tap that, Now ap - plaud 'em

91 F D G<sup>#7</sup> C<sup>7</sup> F D G<sup>#7</sup> C<sup>7</sup>

*f* *mf* *mp* *mf* *mp* *p* *mp*

89 90 91 92 93 94

Women

Men

Pno.

(All)

Don't be late just go and grab your date and yell "tap that!"

Don't be late just go and grab your date and yell "tap that!"

D E<sup>b</sup> G-7 B<sup>b</sup> F E<sup>b7</sup> E-7(♭5) D7 G7 C<sup>9sus4</sup> C<sup>7</sup> F

*mf* *mp* *mp* *p* *f*

95 96 97 98

Score

# 21. 43RD STREET

Words & Music by Irving Berlin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Fast, ♩ = 180

Women

Men

Piano

Fast, ♩ = 180

Ab C7/G A<sup>o</sup>7 D<sup>o</sup>7Bb7 E<sup>o</sup> Eb7Ab Eb7 Ab /Eb Ab Ab F#<sup>o</sup>7/A Eb7

1 2 3 4 5 6

7 (Kathy)  
*mf*

Women

Men

Pno.

7

Ab F-7/C Ab/EbF-7/C Ab F-7/C Ab/Eb F-7/C Ab C-7 B<sup>o</sup>7

7 8 9 10 11

Look at that crowd up the a - ven - ue. Oh, don't you know where they're go - ing to? They're on their

Women

Men

Pno.

12 13 14 15 16

Bb-7 Eb7 Eb<sup>Δ</sup>7 Eb+<sup>Δ</sup>7 F- F#<sup>o</sup> Eb7/Bb Ab F-7/C Ab/EbF-7/C Ab

merr - y way. To see a brand new play. Heirs, mill - ion - aires, all the up - per crust,

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Women  
 glide, side by side with the schmucks like us. If you like the thea - tre, just pur - chase a seat.

Men

Pno.  
*mp* *mf*

Ab F-7/CAb/Eb F-7/C Ab E7 G7 C D7 F#7C/E Bb7 Eb7 Bb7C#7

23 *f*

Women  
 For - ty third street, for - ty third street. It's a show that's strict - ly

Men

Pno.  
*mf* *mp* *mf*

23 Ab F-7B7 Eb7/Bb Eb7 Bb- Eb7 F-7/Ab Ab C-7 B7 Eb7 Eb9

Women  
 tongue in cheek. Move your be hind. Go where you'll find

Men

Pno.  
*mp* *mf* *f* *mf*

29 Eb/Bb Bb-/Eb Ab A° Bb Eb7 Ab F- B7 Eb7 /Db Eb- Eb7 Ab

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(The Girls) (Penny) (Kathy)

Women  
 gai - e - ty, glam - our, glitz and gir - dles. It may lack some

Men

Pno.  
*mp* *mf* *mp*

C/G D- C F#°7 G7 C7 Eb7 Ab7 Ab9 A°7

35 36 37 38 39 40

Women  
 class. The jokes are crass, still it's a smash.

Men

Pno.  
*mf*

D<sup>b</sup> D<sup>b</sup> D<sup>b</sup>7 D<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>9 E<sup>b</sup>7

41 42 43 44 45

(Betsy)

Women  
 at least your not home al - one. It's still a

(Dick)

Men  
 Al - though the tired ol' plot may make you groan, It's still a

Pno.  
*f* *mf* *mp* *f*

E<sup>b</sup>7 G A<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>7 A<sup>b</sup> C7/G F#°7

46 47 48 49 50 51

55 (All)

Women  
 treat, that for - ty third street. For - ty third street,

Men  
 treat, that for - ty third street. For - ty third street,

Piano: *mf* *mp* *mf*

Chords: D<sup>7</sup> E7(b<sup>9</sup>) E<sup>b</sup>Δ7 C-7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>- E<sup>7</sup> 55 A<sup>b</sup> F-7 B<sup>7</sup> E<sup>b</sup>7/B<sup>b</sup> E<sup>b</sup>7

(Kathy)

Women  
 for - ty third street. Those old songs will make you tap your feet.

Men  
 for - ty third street.

Piano: *mp* *mf* *mp*

Chords: B<sup>b</sup>- E<sup>b</sup>7 F-7/A<sup>b</sup> A<sup>b</sup> C-7 B<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>9 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>-/E<sup>b</sup> A<sup>b</sup> A<sup>o</sup> B<sup>b</sup> E<sup>b</sup>7

(Fanny)

Women  
 Yes, Irv - ing had a sense of

Men  
 (Peter)  
 May be a sin, to steal from Ber - lin.

Piano: *mf* *f* *mf* *mp*

Chords: A<sup>b</sup> F- B<sup>7</sup> E<sup>b</sup>7 /D<sup>b</sup> E<sup>b</sup>- E<sup>b</sup>7 A<sup>b</sup> C/G D- C F<sup>#7</sup> G7

(Kathy)

Women hu - mor. I will sing them loud to please the

Men

Pno. *mf* *mp*

C7 Eb7 Ab7 Ab9 A°7 Db Db Db47 Db7

69 70 71 72 73 74

Women crowd. And make mom proud. (Harry)

Men Her star a - scends so high they'll put her feet

Pno. *mf* *f* *mf*

Bb7 Bb9 Eb7 Eb7 G Ab7 Ab7

75 76 77 78 79 80

(Kathy): Wait! Wait. Hold everything! Nobody Move.  
 I've lost my daughter. Has anyone seen my child?  
 (Penny): I wonder WHAT EVER HAPPENED TO BABY JANE?  
 -Ominous chord- (Skip): A Five, six, seven, eight...

Women At Grau-mans in wet con - crete. Yes, she's the star of For - ty third street. "Interrupted"

Men Yes, she's the star of For - ty third street.

Pno. *mp* *f* *mf* "Interrupted" 6 7 8

Db7 Db7 Ab C7/G F#°7 D°7E7(b5) Eb47 C-7Eb7 Ab Ab Eb7 Bb-E°7

81 82 83 84 85 86



87

Women (All) For-ty third street, for - ty third street. (Peter)

Men For-ty third street, for - ty third street. Let's re - cap in case you took a

87  $A^{\flat}F-7B^{\circ}7$   $E^{\flat}7/B^{\flat}$   $E^{\flat}7$   $B^{\flat}-E^{\flat}7$   $F-7/A^{\flat}$   $A^{\flat}$   $C-7$   $B^{\circ}7$   $E^{\flat}7$   $E^{\flat}9$   $E^{\flat}/B^{\flat}$   $B^{\flat}-/E^{\flat}$

Pno. *mf* *mp* *mf* *mp*

87 88 89 90 91 92 93

Women (Fanny) Jef - fer - son just ig - nored his

Men (Harry) nap. Bet - sy and Dick, played up the schtick.

$A^{\flat}A^{\circ}$   $B^{\flat}$   $E^{\flat}7$   $A^{\flat}F- B^{\circ}7$   $E^{\flat}7$   $/D^{\flat}$   $E^{\flat}-E^{\flat}7$   $A^{\flat}$   $C/G$   $D-$   $C$   $F^{\sharp}7$   $G7$

Pno. *mf* *f* *mf* *mp*

94 95 96 97 98 99 100

Women (Mona) bun - - ion. Kath - - - y belts the tunes that pen - ny croons

Men

$C7$   $E^{\flat}7$   $A^{\flat}7$   $A^{\flat}9$   $A^{\circ}7$   $D^{\flat}$   $D^{\flat}D^{\flat}7$   $D^{\flat}7$   $B^{\flat}7$

Pno. *mf* *mp* *mf*

101 102 103 104 105 106 107

(All) (Teenie)

Women: while Tee-nie swoons. In just one week we cast a noth-er-show. All you have to do do is go.

Men: In just one week we cast a - noth-er-show.

Piano: *f* *mf* *mp*

108 109 110 111 112 113 114

Chords: B<sub>b</sub>9 E<sub>b</sub>7 E<sub>b</sub>7 G A<sub>b</sub>7 A<sub>b</sub>7 D<sub>b</sub>7 D<sub>b</sub>7

(All)

Women: You just can't beat that for - ty third street. The whole night long we danced and paid our dues.

Men: You just can't beat that for - ty third street. The whole night long we danced and paid our dues.

Piano: *f* *mf* *mp* *p*

115 116 117 118 119 120

Chords: A<sub>b</sub> C<sub>7</sub>/G F<sub>7</sub><sup>#</sup> D<sub>7</sub>E<sub>7</sub>(<sub>b</sub>5) E<sub>b</sub>7 C-7 E<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub>F- G<sub>b</sub> G A<sub>b</sub>A<sub>b</sub>7 A<sub>b</sub>7 A<sub>b</sub>7

(Penny) (All) (Mona): I wish...

Women: In a wo-men's pair of shoes. This is the end of for - ty third street.

Men: This is the end of for - ty third street.

Piano: *mp* *mf* *f* *ff*

121 122 123 124 125 126

Chords: D<sub>b</sub>7 D<sub>b</sub>7 A<sub>b</sub> C<sub>7</sub>/G F<sub>7</sub><sup>#</sup> D<sub>7</sub>/F E<sub>7</sub>(<sub>b</sub>5) E<sub>b</sub>7 A<sub>b</sub> E<sub>b</sub>7

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Piano

# 22. 43RD STREET (KATHY'S AWARD)

Words & Music by Irving Berlin  
 Additional Lyrics by Mark A. Ridge  
 Arranged, Orchestrated &  
 Edited by Donny Walker  
 (www.custommusiccreations.net)

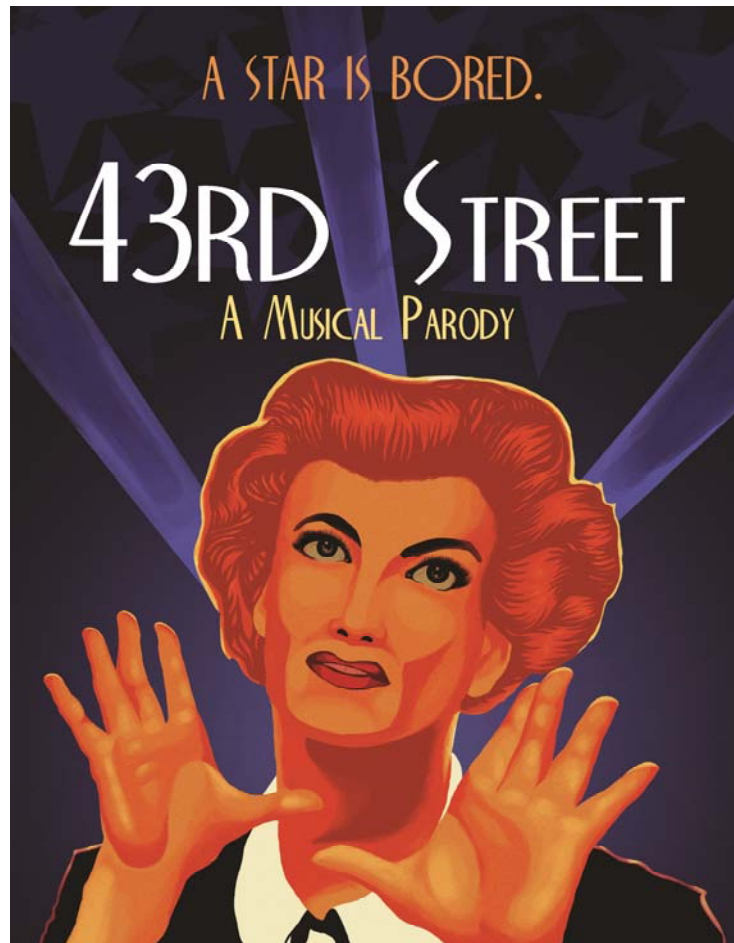
Slow & Elegant, ♩=80

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has three flats (B-flat major or D-flat minor). The score is divided into two systems of five measures each. The first system includes dynamic markings *pp*, *p*, and *mp*. The second system includes dynamic markings *p* and *pp*. Chord symbols are placed above the notes, and measure numbers 1 through 9 are indicated at the bottom of the staves.

**Chord Symbols:**

- Measure 1:  $A^b$ ,  $F-7$ ,  $B^{\circ}7$
- Measure 2:  $E^b7/B^b$ ,  $E^b7$
- Measure 3:  $B^b-E^b7$
- Measure 4:  $F-7/A^b$ ,  $A^b$
- Measure 5:  $C-7$ ,  $B^{\circ}7$
- Measure 6:  $E^b7$
- Measure 7:  $E^b9$ ,  $E^b/B^b$ ,  $B^b-/E^b$ ,  $A^b$ ,  $A^{\circ}$
- Measure 8:  $B^b$ ,  $E^b7$
- Measure 9:  $A^b$





**DELETED MUSICAL NUMBERS  
AND TRANSPOSED VERSIONS**



# I've Got The Blues (But I'm Just Too Mean To Cry)

Alternate Ending to Act 2, Scene 6  
PENNY: Why did I buy her those  
damn long pants?

Lyrics by Mitchell Parish and Eleanor Young  
Melody by Harry D. Squires

Moderato

Piano

*f*

*p* Vamp

Voice (Kathie)

7  
What good is sun-shine when you are blue, When there is no one who cares for you,

*p*

11  
The birds are sing-ing songs by the score, But you just won-der who they're sing-ing for, —

15

What good is moon-light when you're a - lone And ev - 'ry bo-dy else is gay,

15

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 7/8 time, starting with a quarter rest followed by eighth notes. The lyrics are "What good is moon-light when you're a - lone And ev - 'ry bo-dy else is gay,". The bottom line is a piano accompaniment with a treble and bass clef. The treble clef part features a steady eighth-note accompaniment with chords, while the bass clef part provides a harmonic foundation with chords and some eighth-note patterns.

19

No one to talk to on the tel - e - phone No won-der I feel this way. —

19

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in 7/8 time, with lyrics "No one to talk to on the tel - e - phone No won-der I feel this way. —". The bottom line is a piano accompaniment. The treble clef part has a more active eighth-note accompaniment with some triplets, and the bass clef part continues with a steady harmonic accompaniment.

23

Chorus

I've — got the blues, — But I'm just too mean to cry,

23

*f*

Detailed description: This system contains the chorus, starting at measure 23. The top line is a vocal melody in 4/4 time, with lyrics "I've — got the blues, — But I'm just too mean to cry,". The bottom line is a piano accompaniment. The treble clef part begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The bass clef part provides a steady harmonic accompaniment with chords.



27

All \_\_\_\_\_ thru' the day, \_\_\_\_\_ I just wor-ry and I sigh, Oh, poor lit-tle

32

me, How I long to see, Some hot ma-ma

36

Some hot ma-ma Wait - ing home for me, Oh \_\_\_\_\_ what's the

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40

use, ——— They all go and pass me by, ——— If an - y long - er I must

44

pine, ——— I'll swallow down a quart-er's worth of I - o - dine — 'Cause I've ——— got the

48

blues, ——— But I'm just too mean to cry. ———

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# I've Got The Blues (But I'm Just Too Mean To Cry)

101

Alternate Ending to Act 2, Scene 6  
PENNY: Why did I buy her those  
damn long pants?

Lyrics by Mitchell Parish and Eleanor Young  
Melody by Harry D. Squires

Moderato

Piano

Voice (Kathie)

7 What good is sun-shine when you are blue, When there is no one who cares for you,

11 The birds are sing-ing songs by the score, But you just won-der who they're sing-ing for, —

# I've Got The Blues

15

What good is moon-light when you're a - lone — And ev - 'ry bo-dy else is gay,

15

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a 7/8 time signature. The lyrics are "What good is moon-light when you're a - lone — And ev - 'ry bo-dy else is gay,". The bottom two lines are piano accompaniment in treble and bass clefs, featuring chords and melodic lines.

19

No one to talk to on the tel - e - phone No won - der I feel this way. —

19

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics "No one to talk to on the tel - e - phone No won - der I feel this way. —". The bottom two lines are piano accompaniment in treble and bass clefs, including a triplet of eighth notes in the right hand.

23

Chorus

I've — got the blues, — But I'm just too mean to cry,

23

*f*

Detailed description: This system contains the chorus. The top line is a vocal melody in treble clef with lyrics "I've — got the blues, — But I'm just too mean to cry,". The bottom two lines are piano accompaniment in treble and bass clefs, starting with a forte (*f*) dynamic. The piano part features a steady bass line and chords in the right hand.

# I've Got The Blues

27

All thru' the day, I just wor-ry and I sigh, Oh, poor lit-tle

32

me, How I long to see, Some hot ma-ma

36

Some hot ma-ma Wait - ing home for me, Oh what's the

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# I've Got The Blues

40

use, \_\_\_\_\_ They all go and pass me by, \_\_\_\_\_ If an - y long - er I must

40

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics are "use, \_\_\_\_\_ They all go and pass me by, \_\_\_\_\_ If an - y long - er I must". The bottom staff is a piano accompaniment in bass clef. It features a steady bass line of quarter notes (G2, F#2, E2, D2) and a right-hand part with chords and melodic lines. A triplet of eighth notes is marked with a "3" above it.

44

pine, \_\_\_\_\_ I'll swall-ow down a quart-er's worth of I - o - dine\_\_ 'Cause I've \_\_\_\_\_ got the

44

3

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics "pine, \_\_\_\_\_ I'll swall-ow down a quart-er's worth of I - o - dine\_\_ 'Cause I've \_\_\_\_\_ got the". The bottom staff continues the piano accompaniment, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand.

48

blues, \_\_\_\_\_ But I'm just too mean to cry. \_\_\_\_\_

48

*fz*

Detailed description: This system contains the final two staves of music. The top staff concludes the vocal line with lyrics "blues, \_\_\_\_\_ But I'm just too mean to cry. \_\_\_\_\_". The bottom staff concludes the piano accompaniment, ending with a dynamic marking of *fz* (forzando) and a final chord in the right hand.

Originally © as I've Got the Blues but I'm Just Too Mean to Cry  
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# Don't Put A Tax On Us Beautiful Boys

105

Words & Music by Jack Yellen and Milton Ager  
Additional Lyrics by Mark A. Ridge

**Moderato**

Piano *ff*

5

9

Voice

(Peter) Tax-es here and there, (Harry) Tax-es ev-'ry where, (Both) Tax - es ev -'ry  
(Harry) Ev -'ry cent I make, Tax col-lect-ors take, They don't leave me

*Till Ready*

9

*p*

16

place that they can be, \_\_\_\_\_ (Peter) Tho' I'm get-ting by, still I can't de - ny,  
with a sin - gle dime, \_\_\_\_\_ They can get a - long, with-out wine or song,

16

23

There's a tax I know would ru - in me. \_\_\_\_\_ I wrote my con - gress-man a  
 But they crave my comp - 'ny all the time. \_\_\_\_\_ I'm not a lu - xur - y you

29

note, \_\_\_\_\_ I said if you want my vote: \_\_\_\_\_  
 see? \_\_\_\_\_ I'm a great ne - ces - si - ty. \_\_\_\_\_

35 CHORUS

"Don't put a tax \_\_\_\_\_ on us beau-ti-ful boys, \_\_\_\_\_ (Both)How can you live \_\_\_\_\_ with-out love?"  
 (Both)Don't put a tax \_\_\_\_\_ on us beau-ti-ful boys, \_\_\_\_\_ How can you live \_\_\_\_\_ with-out love? \_\_\_\_\_

35

*mf*



42

(Peter) You can't tax my bus-'ness it's all that I own, Please have a lit - tle pit - y leave my  
 You can tax our so - da, We'll pay it some-how, (Peter) But don't you think the price of chick-ens

49

treasure a - lone. What-'ll I do on a beau-ti-ful night, if he should hap -  
 high e - nough now? (Harry) What-'ll I do on a beau-ti-ful night, if he should hap -

56

- pen to call? Sup - pose that I'm a - bout to kiss a beau-ti-ful date?  
 - pen to call? Sup - pose that I'm a - bout to kiss a beau-fi-ful guy?

63

What if he dis - cov - ers that my tax - es are late? \_\_\_\_ (Both) Don't put a tax \_\_\_\_ on us beau - ti - ful boys  
 What if he de - term - ines that my tax is too high? \_\_\_\_ (Both) Don't put a tax \_\_\_\_ on us beau - ti - ful boys

70

1.  
 — or we won't get an - y lov - in' at all.  
 — or we won't get an - y lov - in' at

75

2.  
 all. (Both) Or, we won't get an - y lov - in' at all!

# Cry Baby Blues

109

Lyrics by Sam Lewis and Joe Young  
Music by Geo. W. Meyer

Moderato con moto

Piano

*f* *fz*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics range from *f* to *fz*.

Voice (Besty)

5

You're the ba - by I've been call - in' my  
You must think your kiss is made out of

The voice line begins at measure 5. It features a melodic line with a mix of eighth and quarter notes. The lyrics are written below the staff.

5

*Vamp*

*p* *fz* *p* *fz*

The piano accompaniment for the first vocal line starts at measure 5. It includes a 'Vamp' section with a triplet of eighth notes. Dynamics include *p*, *fz*, and *p*.

9

own Oh! me, Oh! my, You're a - bout the mean-est ba - by I've  
gold Oh! me, Oh! my, They won't do you an - y good when you're

The second vocal line begins at measure 9. It continues the melodic pattern from the first line. The lyrics are written below the staff.

9

*p* *leggero* *fz*

The piano accompaniment for the second vocal line starts at measure 9. It features a triplet of eighth notes and a *leggero* section. Dynamics include *p*, *leggero*, and *fz*.

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13

known And here's just why, When I wan - na kiss —  
old And here's just why, When ros - es are red, —

16

you an - swer no — I'll tell you this, — I'm gon - na go — And  
bees hang a - round When they are dead, bees can't be found There'll

19

ba - bies al - ways cry when they're left a - lone. — You'll get those  
be no bees a - round when your love grows cold. —

23 Chorus

Cry Ba-by Blues you're gon-na cry ba-by Cry Ba-by Blues just means good-

23

*p-f* *fz*

26

bye ba-by; Sug-ar o' mine, You're so re - fined, You

26

*fz* LH LH

29

won't do this! won't do that! what's on your mind? Cry Ba-by Blues You're gon-na

29

# Cry Baby Blues

32

die ba-by; Kiss - es you'll lose\_\_ as sweet as pie ba-by;

35

Ask mos'an-y sweet-ie at the can-dy shop What good is a lol-ly with-out an-y pop? If

39

I skid-does you're gon-na cry Ba-by Those cry Ba - by Blues. Blues.

# I'm Sorry I Made You Cry

Written by N.J. Clesi

**Moderato**

Piano

9

17

25

# I'm Sorry I Made You Cry

33

41 REFRAIN

Voice

(Kathie) I'm sor - ry, dear \_\_\_\_\_ so sor - ry, dear \_\_\_\_\_

45

I'm sor - ry I made you cry! \_\_\_\_\_



49

Won't you for - get, \_\_\_\_\_ won't you for - give? \_\_\_\_\_

49

Detailed description: This system contains the first two systems of music. The first system is the vocal line, starting at measure 49. It features a melody with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Won't you for - get, \_\_\_\_\_ won't you for - give? \_\_\_\_\_". The second system is the piano accompaniment, also starting at measure 49. It consists of two staves: a treble clef staff with chords and a bass clef staff with a bass line. The piano part provides harmonic support for the vocal line.

53

Don't let us say good - bye! \_\_\_\_\_

53

Detailed description: This system contains the second two systems of music. The first system is the vocal line, starting at measure 53. The lyrics are "Don't let us say good - bye! \_\_\_\_\_". The second system is the piano accompaniment, starting at measure 53. It continues with chords in the treble clef and a bass line in the bass clef. A fermata is placed over the final chord of the piano part in measure 56.

57

One lit - tle word, \_\_\_\_\_ one lit - tle smile, \_\_\_\_\_

57

*p*

Detailed description: This system contains the third two systems of music. The first system is the vocal line, starting at measure 57. The lyrics are "One lit - tle word, \_\_\_\_\_ one lit - tle smile, \_\_\_\_\_". The second system is the piano accompaniment, starting at measure 57. It begins with a piano (*p*) dynamic marking. The piano part features chords in the treble clef and a bass line in the bass clef. A fermata is placed over the final chord of the piano part in measure 60.

# I'm Sorry I Made You Cry

116

61

One lit - tle kiss won't you try? \_\_\_\_\_

65

It breaks my heart to hear you sigh

69

*f*

1. I'm sor - ry I made you cry! \_\_\_\_\_

2. cry! \_\_\_\_\_

# I'm Sorry I Made You Cry

117

Written by N.J. Clesi

**Moderato**

Piano

The musical score is written for piano in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system begins with a forte (*f*) dynamic and a 'Moderato' tempo marking. The second system starts with a piano (*p*) dynamic. The score features a variety of musical textures, including block chords, arpeggiated figures, and melodic lines in both the treble and bass staves. The piece concludes with a final cadence in the fourth system.

# I'm Sorry I Made You Cry

118

33

41 REFRAIN

Voice

(Kathie) I'm sor - ry, dear \_\_\_\_\_ so sor - ry, dear \_\_\_\_\_

45

I'm sor - ry I made you cry! \_\_\_\_\_

49

Won't you for - get, \_\_\_\_\_ won't you for - give? \_\_\_\_\_

This system contains the first two lines of music. The top line is a vocal melody in G major (one flat) with lyrics. The bottom line is a piano accompaniment with chords and single notes. The system is numbered 49.

53

Don't let us say good - bye! \_\_\_\_\_

This system contains the second two lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. The system is numbered 53.

57

One lit - tle word, \_\_\_\_\_ one lit - tle smile, \_\_\_\_\_

*p*

This system contains the third two lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment starting with a piano (*p*) dynamic. The system is numbered 57.

# I'm Sorry I Made You Cry

120

61

One lit - tle kiss won't you try? \_\_\_\_\_

65

It breaks my heart to hear you sigh

69

I'm sor - ry I made you cry! \_\_\_\_\_ cry! \_\_\_\_\_

*f*

# She's A Mean Job!

121

Music by Jimmy Selby  
Lyrics by Geo. Landis  
Additional Lyrics by Mark A. Ridge

**Moderato**

Voice

Piano

6 *Verse*

(Harry) What a gir - lie. An - gry gir - lie.  
(Fanny) Ne - ver worr - ies. Ne - ver hurr - ies.

Piano

11

Spite - full. \_\_\_\_\_ (Peter) Dis - con - cert - ing. Al - ways flirt - ing.  
Knock - out. \_\_\_\_\_ (Mona) Just a bub - ble. Lots of troub - le.

Piano

# She's A Mean Job!

15

Fright - ful. (Harry) Vogue - y dress - es. Mass - ive mess - es.  
 Blow - out. (Fanny) Nev - er la - zy. Fair - ly cra - zy.

19

Ob - sessed. \_\_\_\_\_ But, the fans think she's a pip. \_\_\_\_\_  
 Go - ssip. \_\_\_\_\_ But, the fans made her a hit. \_\_\_\_\_

25 *Chorus*

(Peter) Folks turn 'round to stare at her, — she's a mean job. Traffic halts while  
 (Mona) Folks turn 'round to stare at her, (All) she's a mean job. (Mona) Traffic halts while

*p-f*



30

mo - tors whirl, she's a mean job. (Harry) With one look in -  
 mo - tors whirl, (All) she's a mean job. (Mona) When she moves her

34

to her eyes, — men go home and beat their wives. She fools them  
 dain - ty feet, — men fall pros - trate on the street. (Fanny) She fools them

38

and cools them tell - ing prett - y lies. (Peter) Al - ways tough but  
 and cools them prac - tic - ing de - ceit. (Harry) Holds her li - quor

42

loves her fans. — She's a mean job. And, though far bet - ter  
 like a man, — (All) she's a mean job. (Peter) And, though I ne - ver

46

danc - ers I have met, yet, to watch her dance and  
 heard that she would bet, yet, \_\_\_\_\_ once she topped the

50

qui - ver, makes strong men shake and shi - ver. She makes them cry 'cause  
 ros - ter, it on - ly took an Os - car. She leads the mob 'cause

54

1. 2.

(Peter, Harry) she's \_\_\_ a mean job! \_\_\_\_\_  
(All) she's \_\_\_ a mean job! \_\_\_\_\_

54

# I Never Knew

(I Could Love Anybody Like I'm Loving You)

126

By Tom Pitts, Ray Egan and Roy K. Marsh  
Revised by Paul Whiteman

**Moderato**

Voice (Kathie)

Piano

I nev - er knew I could love an - y - bod - y, Hon-ey, like I'm  
lov - ing you; I did - n't re - al - ize what a  
pair of eyes And a ba-by smile could do;

I Never Knew

17

I can't sleep, I can't eat, I nev - er knew a sin - gle soul could

17

*p-f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single treble clef, starting with a repeat sign. The lyrics are "I can't sleep, I can't eat, I nev - er knew a sin - gle soul could". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *p-f* (piano-forte) and includes various musical notations such as slurs, accents, and ties.

23

be so sweet, I nev - er knew I could love an - y - bod - y,

23

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in a single treble clef. The lyrics are "be so sweet, I nev - er knew I could love an - y - bod - y,". The bottom two lines are piano accompaniment in a grand staff. The piano part continues with complex chordal textures and melodic lines in both hands.

29

Hon - ey, like I'm lov - ing you. you.

29

1. 2.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in a single treble clef, featuring a first ending (1.) and a second ending (2.). The lyrics are "Hon - ey, like I'm lov - ing you. you.". The bottom two lines are piano accompaniment in a grand staff. The piano part includes a repeat sign and concludes with a fermata over a sustained chord.

**rall. dramatico**

35

Hon - ey, like I'm lov - ing you.

35

# All By Myself

129

Words and Music by Irving Berlin

**Moderato**

Piano

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music begins with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a few final chords and a fermata.

6

Voice (Kathie)

The voice line starts at measure 6. It is written in a treble clef with a key signature of three sharps. The melody is simple and follows the lyrics. The lyrics are: "I'm so un-hap - py / My name and num - ber".

I'm so un-hap - py  
My name and num - ber

6

*Vamp*

The piano vamp begins at measure 6. It is marked with a forte (fz) dynamic. The music consists of a repeating rhythmic pattern of eighth notes in the bass line and chords in the treble. The vamp is repeated twice, with a piano (p) dynamic marking at the start of each repetition. The vamp concludes with a final chord and a fermata.

13

What'-ll I do, — I long for some - bo - dy who, —  
are in the book, The one that hangs on a hook,

13

The piano accompaniment for the second vocal line starts at measure 13. It features a treble and bass clef with a key signature of three sharps. The music consists of chords and moving lines in the right hand, and a steady accompaniment of eighth notes in the left hand. The piece concludes with a few final chords and a fermata.

# All By Myself

16

will sym - pa - thize with me; I'm grow - ing so tired of  
In al - most ev - 'ry drug store; Why don't some - one

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins at measure 16 with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "will sym - pa - thize with me; I'm grow - ing so tired of" on the first line, and "In al - most ev - 'ry drug store; Why don't some - one" on the second line. The piano accompaniment (bottom two staves) features a complex chordal texture in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final measure of this system.

21

liv - ing a - lone, I lie a - wake all night and cry  
both - er to look, My cen - tral tells me all day long

Detailed description: This system contains the next two lines of music. The vocal line (top staff) continues from measure 21. The lyrics are: "liv - ing a - lone, I lie a - wake all night and cry" on the first line, and "both - er to look, My cen - tral tells me all day long" on the second line. The piano accompaniment (bottom two staves) continues with similar harmonic and rhythmic patterns. A fermata is placed over the final measure of this system.

24

No - bo - dy loves me that's why.  
"Sor - ry the num - ber is wrong."

Detailed description: This system contains the final two lines of music. The vocal line (top staff) begins at measure 24. The lyrics are: "No - bo - dy loves me that's why." on the first line, and "\"Sor - ry the num - ber is wrong.\"" on the second line. The piano accompaniment (bottom two staves) concludes the piece with sustained chords in the right hand and a simple bass line in the left hand. A fermata is placed over the final measure of this system.



27 Chorus

All by my-self in the morn - ing

31 All by my-self in the night; I sit a-lone

36 with a ta - ble and a chair, So un-hap-py there

*poco cresc.*

40

Play-ing soli-taire All by my-self I get lone-

*p leggiero*

45

ly Watch-ing the clock on the shelf

*fz*

49

I'd love to rest my wear-y head on some - bo-dy's

53

shoul - der I hate to grow old - er All by my -

57

self. self; All

62

by my - self!

# All By Myself

134

Words and Music by Irving Berlin

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, marked with a forte *f* dynamic. The left hand provides a steady accompaniment of chords. The key signature has one flat (B-flat), and the time signature is common time (C).

6  
Voice (Kathie)

The voice line begins at measure 6. It features a melodic line with lyrics: "I'm so un-hap-py My name and num-ber". The melody is simple and fits the "Moderato" tempo.

6

The piano accompaniment for the first vocal line starts at measure 6. It features a rhythmic pattern of chords and eighth notes. Dynamics include *fz* (forzando) and *p* (piano). A section labeled "Vamp" begins at measure 10, consisting of a repeating chordal pattern.

13

The voice line continues at measure 13 with lyrics: "What'-ll I do, — I long for some-bo-dy who, — are in the book, The one that hangs on a hook,". The melody is simple and fits the "Moderato" tempo.

13

The piano accompaniment for the second vocal line starts at measure 13. It features a rhythmic pattern of chords and eighth notes. Dynamics include *p* (piano). A section labeled "8vb" (8va) begins at measure 16, consisting of a repeating chordal pattern.

# All By Myself

16

will sym - pa - thize with me; I'm grow - ing so tired of  
 In al - most ev - 'ry drug store; Why don't some - one

21

liv - ing a - lone, I lie a - wake all night and cry  
 both - er to look, My cen - tral tells me all day long

21

*8vb*

24

\_\_\_\_\_ No - bo - dy loves me that's why.  
 \_\_\_\_\_ "Sor - ry the num - ber is wrong."

24

27 Chorus

All by my-self — in the morn - ing —

31

All by my-self — in the night; I sit a-lone

36

— with a ta - ble and a chair, — So un-hap-py there

# All By Myself

137

40

Play-ing sol-i-taire All by my-self I get lone-

*p leggiero*

45

ly Watch - ing the clock on the shelf

*fz*

49

I'd love to rest my wear-y head on some - bo-dy's

53

shoul - der I hate to grow old - er All by my -

57

self. self; All

62

by my - self!



# Mamma Whip! Mamma Spank!

139

Lyrics by Roy Turk  
Music by Russel Robinson

**Moderato**

Piano *f*

5

Voice (Kathie)

Lis - ten here dad - dy, dear,

*Till ready*

*p*

8

When you first left me here, I though I would die; I was oh! so

8

Detailed description: The score is for a piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a bass line in the left hand, with a forte (f) dynamic. The voice part enters at measure 5 with the lyrics 'Lis - ten here dad - dy, dear,'. The piano accompaniment continues with a 'Till ready' section, marked piano (p). The voice part resumes at measure 8 with the lyrics 'When you first left me here, I though I would die; I was oh! so'. The piano accompaniment continues with a similar rhythmic pattern.

# Mamma Whip! Mamma Spank!

11

lone - some — All I did was cry. —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note 'lone', followed by a half note 'some', then a quarter note 'All', an eighth note 'I', a quarter note 'did', a quarter note 'was', and a half note 'cry.' with a fermata. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

15

You hurt my feel - ings bad, Now I'm just fight - in' mad, An-gry through and through

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'You', an eighth note 'hurt', a quarter note 'my', an eighth note 'feel', a quarter note 'ings', a quarter note 'bad,', a quarter note 'Now', an eighth note 'I'm', a quarter note 'just', an eighth note 'fight', a quarter note 'in' mad,', a quarter note 'An-gry', and a half note 'through and through'. The piano accompaniment continues with similar accompaniment patterns.

18

— And, if you don't hur - ry — When I get you, You'll be black and blue. —

The third system of music concludes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'And,', an eighth note 'if', a quarter note 'you don't', an eighth note 'hur', a quarter note 'ry', a quarter rest, a quarter note 'When', an eighth note 'I', a quarter note 'get you,', a quarter note 'You'll be', and a half note 'black and blue.' with a fermata. The piano accompaniment continues with similar accompaniment patterns.

23 Chorus

'Cause mam-ma whip! mam-ma spank! If her dad-dy don't come home.  
mam-ma whip! mam-ma spank! If her dad-dy don't come home.

23 *p-f*

27

I've got a nast - y tem - per when I'm blue, — And  
Since you've been gone I ain't a bit of good, You

27

30

if you don't come home I'll take it out on you; — You've been gone,  
ne-ver real - ly loved me like a dad-dy should; Mon - ey's gone,

30

Mamma Whip! Mamma Spank!

33

Too darn long, Done me wrong, You trif - lin' dad - dy,  
Clothes in pawn, I've got on — my last kim - on - a,

36

You can bet — you'll re - gret, — The day you left me all a - lone.  
Now you know how it'll go, — So get it through your con-crete dome.

39

\_\_\_\_\_ If you don't come home right a - way The  
\_\_\_\_\_ If you don't come home right a - way You're

42

un - der - tak - er's gon - na have a bus - y day; 'Cause mam-ma whip!  
gon-na wear a full dress suit 'till judge-ment day; 'Cause mam-ma whip!

45

1. mam-ma spank! If her dad-dy don't come home \_\_\_\_\_ Yes,  
mam-ma spank! If her dad-dy don't come home

2.

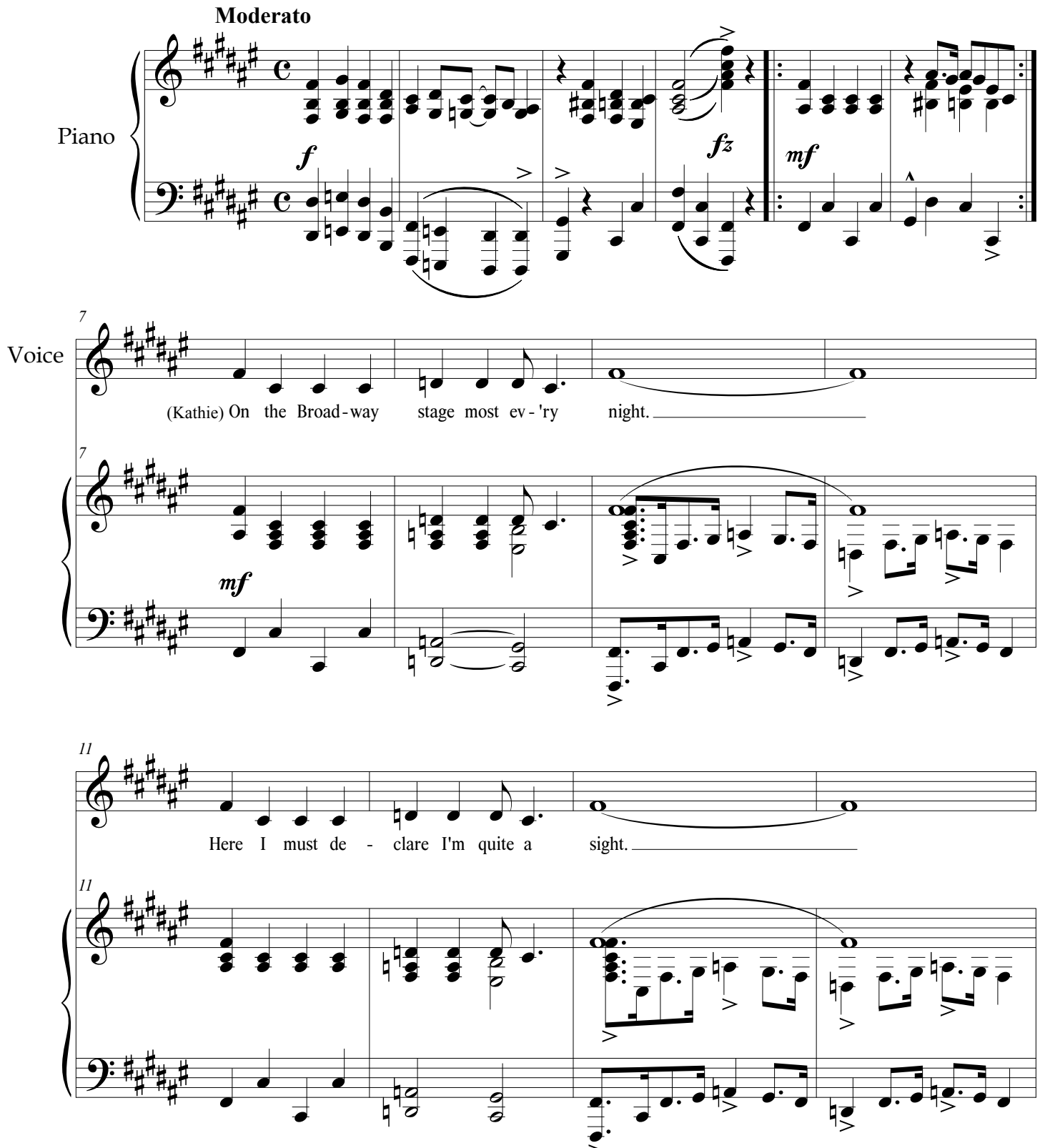
# Tap That

144

Words and Music by Al Siegel  
Additional Lyrics by Mark A. Ridge

**Moderato**

Piano



7

Voice

(Kathie) On the Broad-way stage most ev-'ry night.

7

11

11

Here I must de - clare I'm quite a sight.

# Tap That

15

All made up with paint and powder puff.

15

19

Dance a-round while the crowd yells "strut your stuff!"

19

23

As the night goes on, in-hi-bi-tions gone.

23

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27  Chorus

Tap that, shake your shoul-der. Tap that, get a lit-tle bold-er  
 (All) Tap that, (Kathie) hear that crowd roar. (All) Tap that, (Kathie) go and hit the dance floor.

31

You will have your way, when you make 'em stand up and say —  
 You will leave your shell, when you hear em stand up and yell —

31

35

"tap that." Step right on 'em. Tap that, now you've got 'em.  
 (All) "tap that." (Kathie) Step right on 'em. (All) Tap that, (Kathie) now you've got 'em





# Tap That

39

1. 2.

Don't be slow, just go and grab your beau and yell "tap that" —  
 Don't be late just go and grab your date and yell (All)"tap that!" —

39

*f* Fine

44 Patter

One step, two step ain't no new step. Ball the jack and shimm-y too. —

44

48

We used to love them so, — but they all had to go. — and when the

48

52

tap-ping tap-ping tap - ping came a - long we had to learn a brand new song. —

52

56

I hope you like this strain. Here it comes a - gain.

**D.S. al Fine**

# Forty Third Street

149

Words and Music by Irving Berlin  
Additional Lyrics by  
Mark A. Ridge and Andrew V. Souders

**Moderato**

Voice

Piano

*f*

The first system of music features a voice staff with a whole rest and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and consists of a series of chords and melodic lines in both hands.

5

(Kathie) Look at that crowd up the

5

The second system of music shows the voice staff starting with a whole rest, followed by the lyrics "(Kathie) Look at that crowd up the". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

8

av - en - ue. Oh, don't you know where they're go - ing to?

8

The third system of music shows the voice staff with the lyrics "av - en - ue. Oh, don't you know where they're go - ing to?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Forty Third Street

11

They're on their merr-y way. To see a

14

brand new play. Heirs, mill - ion-aires, all the up - per crust,

17

glide, side by side with the schmucks like us. If you

20

like the thea - tre, just pur - chase a seat.

23

For-ty third street For-ty third street. It's a  
 (All) For-ty third street For-ty third street. (Peter) Let's re -

*p-f*

28

show that's most - ly toungue in cheek. Move your be -  
 cap in case you took a nap. (Harry) Bet - sy and

Forty Third Street

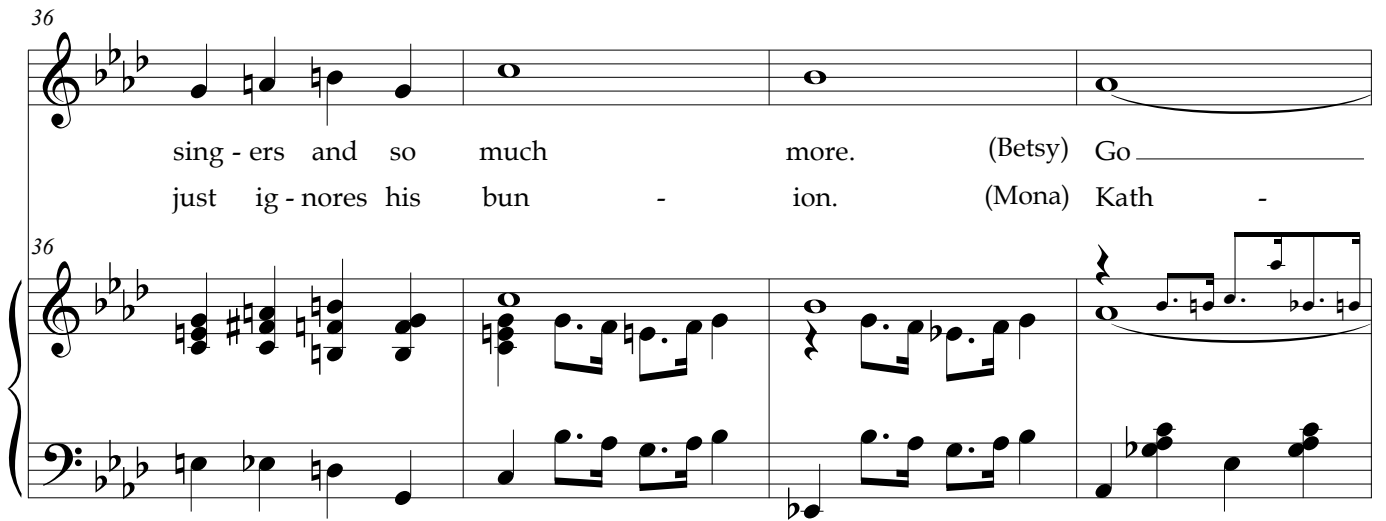
32



hind. \_\_\_\_\_ Go where you'll find Act-ors and  
Dick \_\_\_\_\_ play up the schtick. (Fanny) Jeff - er - son

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes.

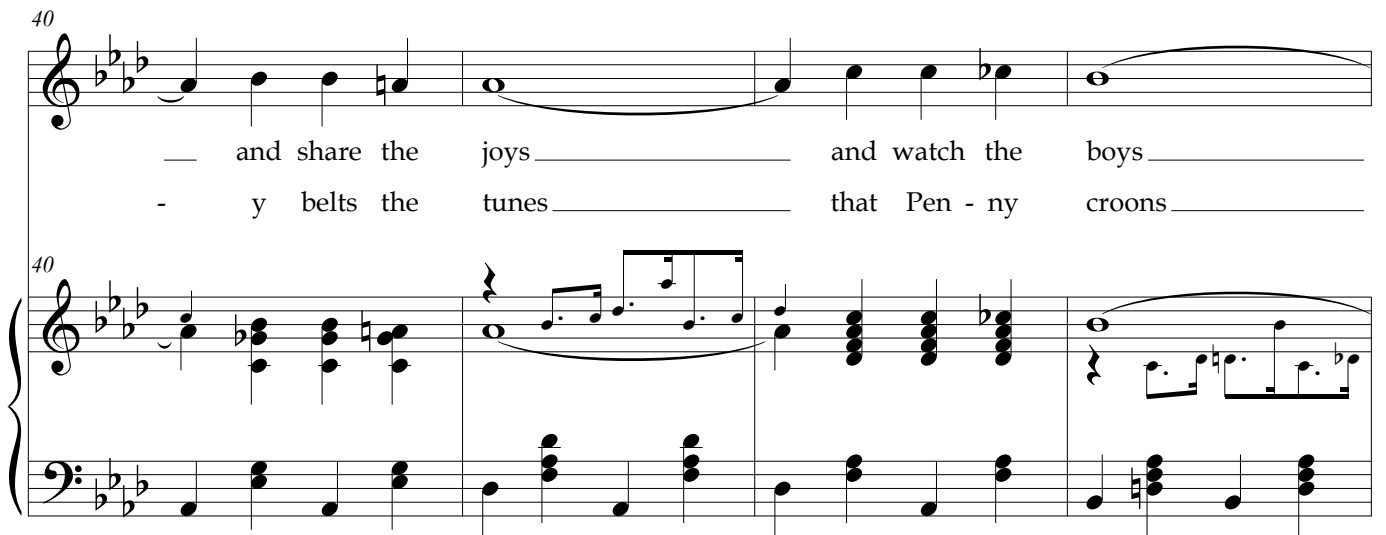
36



sing - ers and so much more. (Betsy) Go \_\_\_\_\_  
just ig - nores his bun - ion. (Mona) Kath -

Detailed description: This system contains measures 5 through 8. The vocal line continues with a half note on G4, followed by a whole note on G4. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth notes and the left hand providing harmonic support.

40



— and share the joys \_\_\_\_\_ and watch the boys \_\_\_\_\_  
- y belts the tunes \_\_\_\_\_ that Pen - ny croons \_\_\_\_\_

Detailed description: This system contains measures 9 through 12. The vocal line features a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with its characteristic eighth-note bass line and active right-hand melody.

44

— make lots of noise. \_\_\_\_\_ (Dick) Al-though the tired ol' plot may  
— while Teen - ie swoons. \_\_\_\_\_ (All) In just one week we cast and

44

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A long horizontal line indicates a continuation of the note. The lyrics are: "— make lots of noise. \_\_\_\_\_ (Dick) Al-though the tired ol' plot may". The bottom staff is a piano accompaniment in G major, starting with a half note G3, followed by quarter notes A3, B3, and C4. It features various chords and melodic lines, including some notes with accents (>).

48

make you groan at least your not home al - one. It's still a  
mount the show. (Teenie) All you have to do is go. — (All) You just can't

48

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with quarter notes D5, E5, F5, and G5. The lyrics are: "make you groan at least your not home al - one. It's still a". The bottom staff continues the piano accompaniment with chords and melodic lines, including notes with accents (>).

52

treat that for - ty third street \_\_\_\_\_  
beat that for - ty third street \_\_\_\_\_

52

Detailed description: This system contains the third two staves of music. The top staff has a vocal line with quarter notes G4, A4, B4, and C5. The lyrics are: "treat that for - ty third street \_\_\_\_\_". The bottom staff has a piano accompaniment with chords and melodic lines, including notes with accents (>). The system concludes with a double bar line and a repeat sign, with two endings labeled "1." and "2.".

- Pause for Dialogue -

Forty Third Street

(All) The whole night long we danced and paid our dues.

*f*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic. The lyrics are: "(All) The whole night long we danced and paid our dues."

4 (Penny) In a wo - men's pair of shoes. (All) Now, it's the

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "(Penny) In a wo - men's pair of shoes. (All) Now, it's the". The piano accompaniment continues with chords and a bass line. The measure number 4 is indicated at the start of the system.

7 end of for - ty third street. \_\_\_\_\_

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics: "end of for - ty third street." followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The measure number 7 is indicated at the start of the system.



# Cry Baby Blues

Lyrics by Sam Lewis and Joe Young

Music by Geo. W. Meyer

Moderato con moto

Piano

*f* *fz*

The piano introduction consists of two staves in common time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics range from *f* to *fz*.

Voice (Besty)

5

You're the ba - by I've been call - in' my  
You must think your kiss is made out of

The voice introduction is a single staff in common time, starting with a whole rest for the first measure. The melody begins in the second measure and continues through the end of the system.

5

*Vamp*

*p* *fz* *p* *fz*

The piano accompaniment for the first vocal line consists of two staves. It features a vamp section with a triplet of eighth notes in the right hand. Dynamics include *p*, *fz*, and *p*.

9

own Oh! me, Oh! my, You're a - bout the mean-est ba - by I've  
gold Oh! me, Oh! my, They won't do you an - y good when you're

The voice introduction for the second line is a single staff in common time, starting with a whole rest for the first measure. The melody begins in the second measure and continues through the end of the system.

9

*p* *leggiero* *fz*

The piano accompaniment for the second vocal line consists of two staves. It features a triplet of eighth notes in the right hand. Dynamics include *p*, *leggiero*, and *fz*.

13

known                      And here's just why,      When I wan - na kiss —  
old                              And here's just why,      When ros - es are red, —

13

16

you an - swer no —                      I'll tell you this, —                      I'm gon - na go —                      And  
bees hang a - round                      When they are dead,                      bees can't be found                      There'll

19

ba - bies al - ways cry when they're left a - lone. ———— You'll get those  
be no bees a - round when your love grows cold. ————

23 Chorus

Musical notation for measures 23-25. The vocal line (treble clef) contains the lyrics: "Cry Ba-by Blues you're gon-na cry ba-by Cry Ba-by Blues just means good-". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p-f* and *fz*. Accents are placed over several notes in both parts.

Musical notation for measures 26-28. The vocal line (treble clef) contains the lyrics: "bye ba-by; Sug-ar o' mine, You're so re - fined, You". The piano accompaniment (grand staff) continues with the bass line and chords. Dynamics include *fz*. Accents and slurs are used throughout the piano part.

Musical notation for measures 29-31. The vocal line (treble clef) contains the lyrics: "won't do this! won't do that! what's on your mind? Cry Ba-by Blues You're gon-na". The piano accompaniment (grand staff) features a more active bass line and chords. Dynamics include *fz*. Accents and slurs are used throughout the piano part.

Musical notation for measures 32-34. The piano accompaniment (grand staff) continues with the bass line and chords. Dynamics include *fz*. Accents and slurs are used throughout the piano part.

## Cry Baby Blues

32

die ba-by; Kiss - es you'll lose — as sweet as pie ba-by;

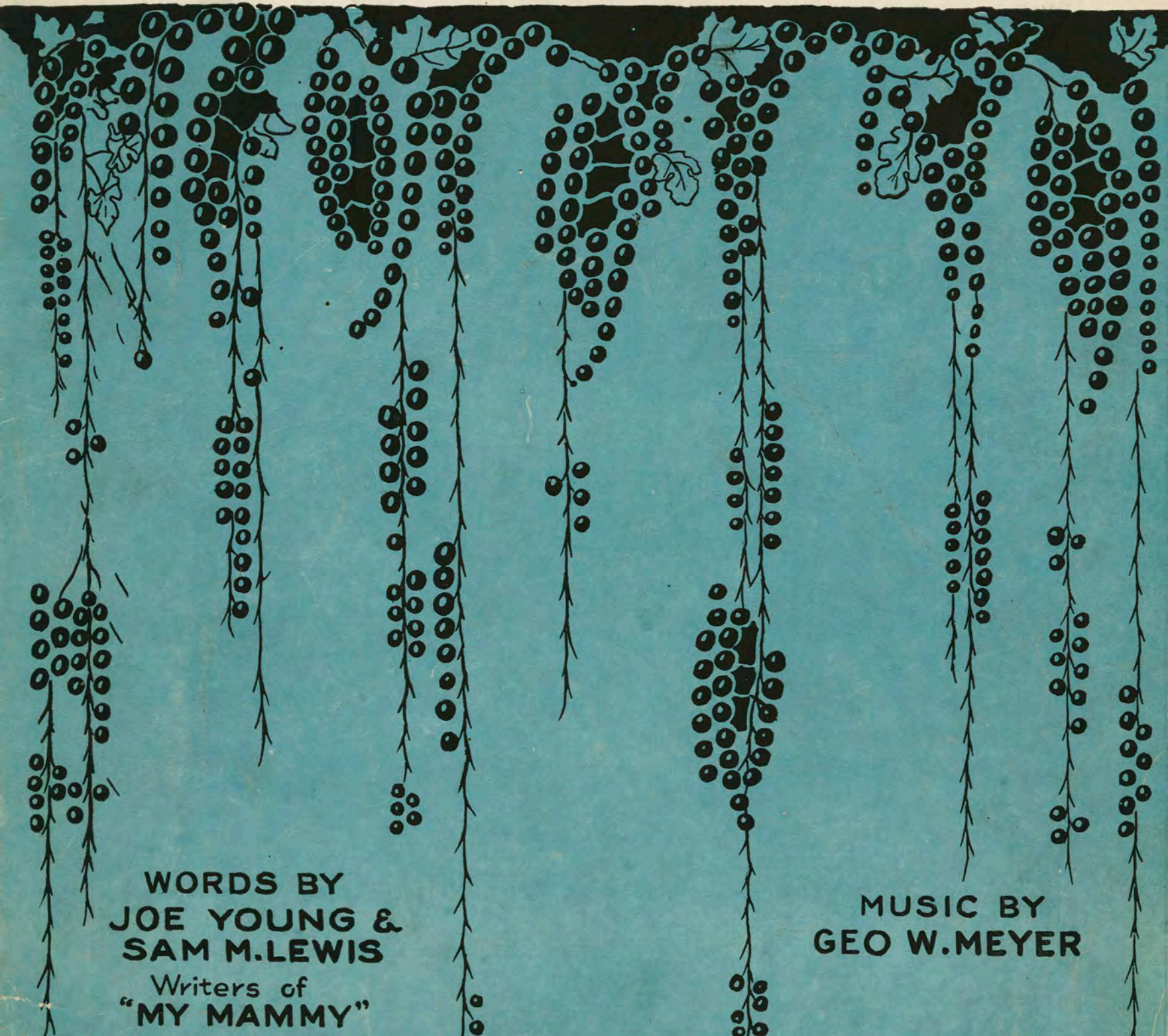
35

Ask mos'an-y-sweet-ie at the can-dy shop What good is a lol-ly with-out an-y pop? If

39

I skid-does you're gon-na cry Ba-by Those cry Ba - by Blues. Blues.

# CRY BABY BLUES



WORDS BY  
JOE YOUNG &  
SAM M. LEWIS

Writers of  
"MY MAMMY"

MUSIC BY  
GEO. W. MEYER

Irving Berlin, Inc.  
MUSIC PUBLISHERS  
1587 Broadway New York

Words by  
SAM LEWIS and  
JOE YOUNG

# Cry - Baby Blues

3

Music by  
GEO. W. MEYER

Moderato con moto

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *fz*.

Vamp

You're the ba - by I've been call - in' my  
You must think your kiss is made out of

The first vocal line is accompanied by piano chords. The piano part features a vamp with dynamics *p*, *fz*, and *fz*.

own Oh! me, Oh! my, You're a - bout the mean - est ba - by I've  
gold Oh! me, Oh! my, They wont do you an - y good when you're

The second vocal line continues the melody. The piano accompaniment includes a triplet in the left hand and dynamics *p*, *leggiero*, and *fz*.

known And here's just why, When I wan - na kiss -  
old And here's just why, When ros - es are red, -

The third vocal line concludes the piece. The piano accompaniment features a triplet in the left hand.

Arranged by  
Chas. N. Grant

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you an - swer no — I'll tell you this, — I'm gon - na go — And  
 bees hang a - round — When they are dead, — bees can't be found There'll

ba - bies al - ways cry when they're left a - lone. (You'll get those)  
 be no bees a - round when your — love grows cold.

CHORUS

Cry Ba - by Blues — you're gon - na cry ba - by — Cry Ba - by Blues — just means good

bye ba - by; Sug - ar o' mine, You're so re - fined, — You

wont do this! wont do that! what's on your mind? Cry Ba-by Blues- You're gonna

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as accents (^) and slurs.

die ba-by; Kiss-es you'll lose \_ as sweet as pie ba-by;

The second system continues the vocal line and piano accompaniment. It includes dynamic markings like *sfz* and accents (^).

Ask mos'an-y sweet-ie at the can-dy shop What good is a lol-ly with-out an-y pop?\_ If

The third system continues the vocal line and piano accompaniment. It includes the dynamic marking *leggiero* and accents (^).

I skid-does you're gonna cry Ba-by Those cry Ba-by Blues. Blues.\_

The fourth system concludes the vocal line and piano accompaniment. It includes dynamic markings like *cresc.*, *sfz*, and first/second endings (1. and 2.).

Cry-Baby Blues -





# I've Got The Blues (But I'm Just Too Mean To Cry)

Lyrics by Mitchell Parish and Eleanor Young  
Melody by Harry D. Squires

Moderato

Piano

*f*

The piano introduction consists of three measures. The right hand features a series of chords with a melodic line, starting with a forte (*f*) dynamic. The left hand provides a steady accompaniment of quarter notes.

4

*Vamp*

*p*

Measures 4-6 of the piano introduction. Measure 4 includes accents (^) over the notes. Measures 5 and 6 are marked as a 'Vamp' and are repeated. The dynamic is piano (*p*).

7

Voice (Kathie)

What good is sun-shine when you are blue, When there is no one who cares for you,

Measures 7-10 of the song. The voice part (Kathie) begins with the lyrics. The piano accompaniment is marked piano (*p*).

11

The birds are sing-ing songs by the score, But you just won-der who they're sing-ing for, —

Measures 11-14 of the song. The voice part continues with the lyrics. The piano accompaniment continues with the same style.

## I've Got The Blues

15

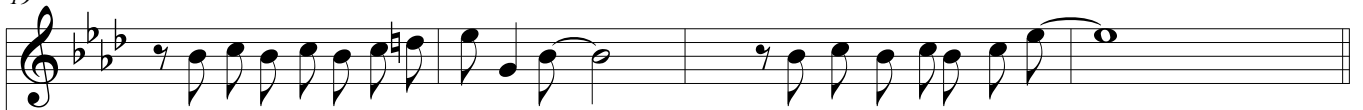


What good is moon-light when you're a - lone And ev - 'ry bo-dy else is gay,

15

Piano accompaniment for measures 15-18. The right hand features a steady eighth-note accompaniment in the first two measures, followed by chords and a triplet of eighth notes in the final measure. The left hand provides a simple harmonic accompaniment with quarter notes and chords.

19



No one to talk to on the tel - e - phone No won-der I feel this way. —

19

Piano accompaniment for measures 19-22. The right hand features a steady eighth-note accompaniment in the first two measures, followed by chords and a triplet of eighth notes in the final measure. The left hand provides a simple harmonic accompaniment with quarter notes and chords.

23

## Chorus



I've — got the blues, — But I'm just too mean to cry,

23

Piano accompaniment for measures 23-26. The right hand features a steady eighth-note accompaniment in the first two measures, followed by chords and a triplet of eighth notes in the final measure. The left hand provides a simple harmonic accompaniment with quarter notes and chords. A forte (*f*) dynamic marking is present at the beginning of the first measure.

27

All — thru' the day, — I just wor-ry and I sigh, Oh, poor lit-tle

Piano accompaniment for measures 27-31, featuring chords in the right hand and a steady bass line in the left hand.

32

me, How I long to see, Some hot ma-ma

Piano accompaniment for measures 32-35, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

36

Some hot ma-ma Wait - ing home for me, Oh — what's the

Piano accompaniment for measures 36-39, featuring a rhythmic pattern in the right hand and a bass line in the left hand, including a triplet in the right hand.

40

use, ——— They all go and pass me by, ——— If an - y long - er I must

44

pine, ——— I'll swall-ow down a quart-er's worth of I - o - dine — 'Cause I've ——— got the

48

blues, ——— But I'm just too mean to cry. ———

*(I've Got The Blues)*

BUT

# I'M JUST TOO MEAN TO CRY



*Sophie Tucker*

Lyric By  
MITCHELL PARISH  
AND  
ELEANOR YOUNG  
Music By  
HARRY D. SQUIRES

Hoffman 21.  
JOE MORRIS MUSIC CO

1599 BROADWAY

NEW YORK, N.Y.

(I've Got The Blues)

But

I'm Just Too Mean To Cry

Lyric by  
MITCHELL PARISH  
and ELEANOR YOUNG

Melody by  
HARRY D. SQUIRES  
By the Writers of  
"Just A Little Love" and "Rosy Cheeks"

Moderato

*f* *Vamp* *p*

Detailed description: This block contains the piano introduction. It is written in a 12-measure format. The first six measures are marked 'Moderato' and 'f' (forte). The last six measures are marked 'Vamp' and 'p' (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady bass line and a more active treble line with chords and single notes.

Voice

What good is sun-shine when you are blue, ——— When they're is no one who cares for you, ———  
All by my own-some day af-ter day, ——— I get so lone-some liv-ing that way, ———

*p*

Detailed description: This block contains the first vocal line and its piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part is marked 'p' (piano). The music continues with the same key signature and time signature as the introduction.

The birds are sing-ing songs by the score, ——— But you just wonder who they're singing for, ———  
Some bo - dy's sweet-ie I'm gon-na steal, ——— Be-cause I've never had a real square deal, ———

Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The music continues with the same key signature and time signature.

What good is moon-light when you're a-lone, ——— And ev - 'ry bo - dy else is gay, ———  
Most ev - 'ry even-ing I go to bed, ——— And dream of some one all night thru', ———

Detailed description: This block contains the third vocal line and its piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The music concludes with the same key signature and time signature.

No one to talk to but the tel-e- phone, — No won-der I feel this way. —  
 I should be at some sweet-ie's home in- stead, — But tell me what can I do. —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Chorus

I've got the blues, — But I'm just to mean to cry, —

The chorus section begins with a double bar line. The vocal line continues in treble clef. The piano accompaniment features a dynamic marking of *p-f* (piano-forte) and consists of sustained chords in the right hand and a steady eighth-note bass line in the left hand.

All thru' the day, — I just wor-ry and I sigh, — Oh, poor lit-tle

The second system of the chorus continues the vocal line and piano accompaniment. The piano part maintains the same harmonic and rhythmic structure as the first system of the chorus.

me, — How I long to see, — Some sweet { Ma - ma }  
 { Pa - pa }

The final system of the chorus concludes the vocal line. The piano accompaniment features a final cadence with a double bar line. The piano part includes a dynamic marking of *ff* (fortissimo) at the end.

Sweet sweet { Ma-ma }  
 { Pa-pa } Bounc - ing on my knee, Oh what's the

use, They all go and pass me by, If an - y long - er I must  
 No bo - dy ev - en looks at

pine, I'll swall - ow down a quart - er's worth of I - o - dine 'Cause I've got the  
 me, I'm just a lit - tle walk - ing weep - ing will - ow tree

blues, But I'm just too mean to cry. cry.



# 0. 43RD STREET OVERTURE

**43rd Street (Fast, ♩=182)**

Flute  
Bb Clarinet  
Bb Trumpet  
B. Trombone  
Piano  
Percussion  
Percussion 2  
Violin  
Viola  
Cello

Chord progression for Piano:  
Ab C7/GA°7 D°7 Bb7 E° Eb7 Ab Eb7 Ab /Eb Ab 5 Ab F-7 B°7 Eb7/Bb Eb7 Bb- Eb7 F-7/Ab Ab C-7 B°7

5 High energy, simple jazz/show tune feel - Sidestick 2 & 4 rhythm feel through all

5 Xylophone (Medium Mallets)

1 2 3 4 5 6 7 8 9

Fl. *mp* *mf* *mf* *mp*

Bb Cl. *mp* *mf* *mf* *mp*

B♭ Tpt. *mp* *mf* *mf* *mp*

B. Tbn. *mp* *mp*

Pno. *mp* *mf* *f* *mf* *mp*

Perc. *mp* *mf* *mf* *mf* *mf*

Perc 2. *mp* *mf* *f* *mf* *mp*

Vln. *mp* *mf* *f* *mf* *mp*

Vla. *mp* *mf* *f* *mf* *mp*

Vc. *mp* *mf* *f* *mf* *mp*

Chord symbols: E<sub>b</sub>7, E<sub>b</sub>9, E<sub>b</sub>/B<sub>b</sub>, B<sub>b</sub>-/E<sub>b</sub>, A<sub>b</sub>, A<sup>o</sup>, B<sub>b</sub>, E<sub>b</sub>7, 13, A<sub>b</sub> F-, B<sup>o</sup>7, E<sub>b</sub>7, /D<sub>b</sub>, E<sub>b</sub>- E<sub>b</sub>7, A<sub>b</sub>, C/G, D-, C, F<sup>♯</sup>7, G7

10 11 12 13 14 15 16 17 18

Fl. *mf mp p mp mf f* Fall full value

Bb Cl. *mf mp p mp mf f* Fall full value

Bb Tpt. *mf mp p mp mf f*

B. Tbn. *mf mp p mp mf f*

Pno. *mf mp p mf f* Fall full value

Perc 1. *mf mp p mf sfz f* Fall full value  
Hold time - keep it minimal  
Bill roll/fill

Perc 2. *mf mp p mf f* Fall full value

Vln. *mf mp p sfz mf sfz f* Fall full value

Vla. *mf mp p sfz mf sfz f* Fall full value

Vc. *mf mp p mf sfz f* Fall full value

Chord symbols: C7, Eb7, A**7**, Ab9, A**7**, Db, DbDb**7**, Db**7**, B**7**, Bb9, Eb7, Eb7, F-, Gb, G**7**

Measures: 19, 20, 21, 22, 23, 24, 25, 26, 27, 28

29 A Kind Little Treatment... (Moderato, ♩=112)

Fl. *p* *mp* *mp* *p* *mp* *p*

Bb Cl. *p* *mp* *mp* *p* *mp* *p*

29 A Kind Little Treatment... (Moderato, ♩=112)

B♭ Tpt. *p* *mp* *mp* *p* *mp* *p*

B. Tbn. *p* *mp* *mp* *p* *mp* *p*

29 A Kind Little Treatment... (Moderato, ♩=112)

C C/G G7GΔ7(+5)C C7 F/C F-7 CΔ7 A-7/G C G-A7 C/G D7 G7 G9 E-/GC7 A°7 D°7 C G D#°

Pno. *p* *mp* *p* *mp* *p* *mp* *p*

29 A Kind Little Treatment... (Moderato, ♩=112)

Perc 1. Triangle (Mute on 2) *p* *p* *p*

Perc 2. Glockenspiel *mp* *p* *mp* *p* *mp* *p*

29 A Kind Little Treatment... (Moderato, ♩=112)

Vln. *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p* *mp* *p*

29 30 31 32 33 34 35 36

37 **Swing!**  $\text{♩} = \text{♩}^3$

Fl. *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Bb Cl. *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Bb Tpt. *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

B. Tbn. *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Pno. *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Perc 1. Triangle (Mute on 2) *p* *p* **Swing!**  $\text{♩} = \text{♩}^3$  *Fill Fast to set tempo*

Perc 2. Glockenspiel *mp* *p* *mp* *p* *mp* *mf*

Vln. *mf* *mp* *mf* *mp* *mp* *mf*

Vla. *mf* *mp* *mf* *mp* *mp* *mf*

Vc. *mf* *mp* *mf* *mp* *mp* *mf*

37 38 39 40 41 42 43 44

C C/G G7 G $\Delta$ 7(+5) C F/GA-C G/E $\flat$  G $\Delta$ 7 E-/G G C $\sharp$ /B $\flat$  D7/A B-/D D7/A F $\sharp$ 7 G B $\flat$ -B $\circ$  G7 B $\flat$ -B- G7

45 She's A Mean Job (Fast Double Time Swing Feel, ♩=186)

FL. *mp* *mf* *mf*<sup>3</sup>

Bb Cl. *mp* *mf* *mf*<sup>3</sup>

B♭ Tpt. *mp* *mf* *mf*<sup>3</sup>

B. Tbn. *mp* *mf* *mp* *mf*

Pno. *p* *mp* *p* *mp* *mf*

Perc 1. *mp* *mf* *mp* *mf*

Perc 2. *mp* *mp* *mp* *mp*

Vln. *mp* *mp* *mp* *mf*

Vla. *mp* *mp* *mp* *mf*

Vc. *mp* *mp* *mp* *mf*

45 46 47 48 49 50 51 52 53 54

Fast Jazz Groove Set up Strike Cymbal with Mallets (let ring) Triangle (Let Ring) Triangle (Let Ring) Strike Cymbal with Mallets (let ring)

*Ab* *Ab*<sup>Δ</sup> *F*- *Ab*<sup>Δ</sup> *7* *Ab* *Ab*<sup>Δ</sup> *7* *Ab* *Bb* *Bb*-*7* *G*° *Bb*<sup>Δ</sup> *7*(+5) *Eb*<sup>Δ</sup> *7* *F*-*7* *Bb*-*G*° *Bb*-*7* *Ab* *F*- *F*° *F*- *Ab* *F*-*7* *Ab* *F*-*Ab* *F*/*C* *F*<sup>Δ</sup> *F* *Gb*<sup>Δ</sup> *7* *F* *F*<sup>Δ</sup> *7* *F*

61 You Think He's Your Man... (Moderato/Slower, ♩=110)

Fl. *mf* *mp* *mf* *mp* *mf*

Bb Cl. *mf* *mp* *mf* *mp* *mf*

Bb Tpt. *mf* *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Pno. *mp* *mf* *mp* *mf* *mp* *mf*

Perc 1. *mp* *mf* *mf* *mf* *mf* *mf*

Perc 2. *mf* *p* *f* *mp* *mf*

Vln. *mp* *mf* *mf* *mp* *mf* *mf*

Vla. *mp* *mf* *mf* *mp* *mf* *mf*

Vc. *mp* *mf* *mf* *mp* *mf* *mf*

62 63 64

Chords: B $\flat$ - E $\flat$ 7 B $\flat$ - G $\flat$ 7 B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 9 G $\flat$ /B $\flat$ 7 B $\flat$  B $\flat$ 9 B $\flat$ 6 B $\flat$ 7 E $\flat$ 7 B $\flat$ -/E $\flat$  E $\flat$ 7 E $\flat$ 7 C7 F7 B $\flat$ 7 E $\flat$  G $\flat$ A $\flat$  E $\flat$ 7 A $\flat$ 7 (b5) B $\flat$ /E $\flat$  E $\flat$ 7 E $\flat$  15 $ma$  B $\flat$  E $\flat$  E $\flat$ 7 D $\flat$ /E $\flat$

Tempo: rit.

Performance: Set up, Suspended Cymbal Roll (Soft Mallets), Triangle (Let Ring), Xylophone

This musical score page includes the following parts and details:

- Flute (Fl.):** Melodic line with dynamics *mp*, *mf*, and *mf*.
- Bass Clarinet (Bb Cl.):** Melodic line with dynamics *mp*, *mf*, and *mf*.
- Bass Trombone (Bb Tpt.):** Melodic line with dynamics *mp*, *mf*, and *mf*.
- Bass Trombone (B. Tbn.):** Bass line with dynamics *mp*, *mp*, *mf*, *mp*, and *mf*.
- Piano (Pno.):** Accompaniment with chords and dynamics *mp*, *mf*, *mp*, *mp*, and *mf*. Includes a *(15<sup>ma</sup>)* marking.
- Percussion 1 (Perc 1.):** Includes *Suspended Cymbal Roll (Soft Mallets)* and *Triangle (Let Ring)* with dynamics *p* and *mf*.
- Percussion 2 (Perc 2.):** Bass line with dynamics *mp* and *mf*.
- Violin 1 (Vln. 1.):** Melodic line with dynamics *mp*, *mf*, *mp*, and *mf*.
- Viola (Vla.):** Melodic line with dynamics *mp*, *mf*, *mp*, and *mf*.
- Violoncello (Vc.):** Bass line with dynamics *mp*, *mf*, *mp*, and *mf*.

Chord progressions in the piano part include:  $A\flat\Delta 7$ ,  $B\flat-7$ ,  $A\flat 7$ ,  $A\flat 7/E\flat B\flat 7$ ,  $E\flat 7$ ,  $A\flat/B\flat$ ,  $E\flat 7$ ,  $E\flat 7$ ,  $A\flat\Delta 7$ ,  $E\flat 7$ ,  $G 7$ ,  $C-7$ , and  $C-C-7C-$ .

Measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 are indicated at the bottom of the page.



77 Gee! But I Hate... (Pop Feel, ♩=132)

Fl. *p mp mf mp p mp mp*

Bb Cl. *p mp mf mp p mp mp*

B♭ Tpt. *p mp mf mp p mp mp*

B. Tbn. *p mp mf mp p mp mp*

Pno. *mp mf mp mp p mp*

Perc 1. *p p mp*

Perc 2. *mp mf p pp p mp*

Vln. *mp mf mp p mp p mp*

Vla. *mp mf mp p mp p mp*

Vc. *mp mf mp p mp p mp*

73 74 75 76 77 78 79 80

Bb7 Bb9 Eb F- F#-G- G-7 Bb7 Eb Eb Eb<sup>♭</sup>7 C-7 Eb<sup>♭</sup>7 A<sup>♭</sup> Eb<sup>♭</sup>7 A<sup>♭</sup> F<sup>♭</sup>7 Eb /B<sup>♭</sup>

Suspended Cymbal Roll (Soft Mallets)

Wind Chimes (Ascending)

Pop Sidestick Groove Feel 2 & 4, hihat off beats

Fl. *p* *pp* *p* *mp* *p*

Bb Cl. *p* *pp* *p* *mp* *p*

Bb Tpt. *p* *pp* *p* *mp* *p*

B. Tbn. *p* *pp* *p* *mp* *p*

Pno. *p* *mp* *mf* *mp* *p*

Perc 1. *p* *mp* *mf* *mp* *p* *pp*

Perc 2. *p* *mf* *mp* *p*

Vln. *p* *mp* *mf* *mp* *p* *pp*

Vla. *p* *mp* *mf* *mp* *p* *pp*

Vc. *p* *mp* *mf* *mp* *p* *pp*

E<sub>b</sub> B<sub>b</sub>/F E<sub>7</sub>B<sub>b</sub>/FF-7G-B<sub>b</sub>7 D-7(b5)C<sub>7</sub><sup>#</sup>7B<sub>b</sub>7 B<sub>b</sub>+ C-7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> F<sub>7</sub><sup>#</sup>-7(b5)B<sub>b</sub>7/F E<sub>b</sub> G- C-7 E<sub>b</sub>7A<sub>b</sub>E<sub>b</sub>7A<sub>b</sub> F<sub>7</sub> E<sub>b</sub> /B<sub>b</sub> E<sub>b</sub> C-7/GE<sub>b</sub>- D- E<sub>b</sub>7 A<sub>b</sub>7 F7/A /FD-(b9)

81 82 83 84 85 86 87 88 89 90 91

94 Sweet Indiana Home (Allegro, ♩=132)

Fl. *pp* *p* *mp* *p*

Bb Cl. *pp* *p* *mp* *p*

94 Sweet Indiana Home (Allegro, ♩=132)

B♭ Tpt. *pp* *p* *mp* *p*

B. Tbn. *pp* *p* *mp* *p*

94 Sweet Indiana Home (Allegro, ♩=132)

A7 D7 G G7 G/B C C9 C/EA7(b5) G G7 A-7/CA-7/E A7(b5)/Eb G D-E7 A7 D7 G G7 E°7 A°7 G

Pno. *pp* *p* *mp* *p*

94 Sweet Indiana Home (Allegro, ♩=132)

Perc 1. *pp* *p* *mp* *p*

Perc 2. Shaker (8th notes Notes) *pp* *p* *mp* *p*

94 Sweet Indiana Home (Allegro, ♩=132)

Vln. *pp* *p* *mp* *p*

Vla. *pp* *p* *mp* *p*

Vc. *pp* *p* *mp* *p*

102 110 I Can Always Find A Little Sunshine (Moderato, ♩=116)

Fl. *p* *mf* *p* *p*

Bb Cl. *p* *mp* *p* *p*

B♭ Tpt. *p* *mp* *p* *p*

B. Tbn. *p* *mp* *p* *p*

Pno. *mp* *p* *p*

Perc 1. *p*

Perc 2. *p*

Vln. *mf* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

102 103 104 105 106 107 108 109 110 111 112 113

G7/B G7 G7 A-7 A-7/E CD-7 C/E E7 E7 A (b5) AF<sup>Δ7(+5)</sup> D7 G7 G7 D-/CCC+/EE7 A7 D7

Glockenspiel

118 Tap That! (Fast Upbeat Pop, ♩=176)

Fl. *mp* *mf* *mf*

Bb Cl. *mp* *mf* *mf*

B♭ Tpt. *mp* *mf* *mf*

B. Tbn. *p* *mp* *mf*

Pno. *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Perc 1. Suspended Cymbal Roll (Soft Mallets) - Continue through fermata - Triangle (let ring) *pp* *mp* *mf* Drum set *mp* (Triangle also on downbeat) Quick W.C. ascend beats 3-4

Perc 2. *mf* *mp* *p* *mf* *mp* *p* *mp*

Vln. *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vla. *p* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vc. *p* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

G C C-/G G F# E- A7 D7 G 118 F D GΔ7 C7 F D GΔ7 C7 FG9 F+FΔ7 B♭ D7G- C7 G7 G9G7G9 C7 A7

114 115 116 117 118 119 120 121 122 123 124 125

Fl. *mp p mf mp p mp mf mp sfz mf*

Bb Cl. *mp p mf mp p mp mf mp sfz mf*

B♭ Tpt. *mp p mf mp p mp mf mp sfz mf*

B. Tbn. *mf mp p mf mp p mp mf mp mf*

Pno. *mf mp mf mp p mp mf mp sfz mf*

Perc 1. (Triangle also on downbeat)

Perc 2. *mf mp p mf mp p mf mp mf*

Vln. *mf mp p mf mp p mf mp mf*

Vla. *mf mp p mf mp p mf mp mf*

Vc. *mf mp p mf mp p mf mp mf*

Chords: F D G<sup>Δ7</sup> C<sub>7</sub> F D G<sup>Δ7</sup> C<sub>7</sub> B<sub>b</sub> E<sub>b</sub> G-7 B<sub>b</sub> F E<sub>b</sub><sup>Δ7</sup> E-7(b5) D<sub>7</sub> G<sub>7</sub> C<sub>9</sub> C<sub>7</sub> F<sup>Δ7</sup> B<sub>7</sub>

126 127 128 129 130 131 132 133

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

Fl. *mf* *mp* *fp* *f* *p* *mp*

Bb Cl. *mf* *mp* *fp* *f* *p* *mp*

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

B♭ Tpt. *mf* *mp* *fp* *f* *p* *mp*

B. Tbn. *mf* *mp* *f* *p* *mp*

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

Pno. *mf* *mp* *f* *p* *mp*

*E♭ G7/D C7 C7/G C7 F7 B♭7 B♭+ B♭ C-E♭ B♭7 E♭ C-E♭ B♭7 E♭ C- E♭7 C7(b9)*

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

Perc 1. *mf* *mf* *f* *p* *mp*

Perc 2. *mf* *mp* *f* *p* *mp*

134 Mama Whip! Mama Spank! (Bluesy, Raunchy Sounding, ♩ = 118)

Vln. *mf* *mp* *mf* *f* *p* *mp*

Vla. *mf* *mp* *mf* *f* *p* *mp*

Vc. *mf* *mf* *f* *p* *mp*

134 135 136 137 138 139 140 141

Fl. *accel. poco a poco* *continue accel to final tempo*  
*p* *mp* *mf* *f* *mf* *mp* *fp*

Bb Cl. *p* *mp* *mf* *f* *mf* *mp* *fp*

B♭ Tpt. *accel. poco a poco* *continue accel to final tempo*  
*p* *mp* *mf* *f* *mf* *mp* *fp*

B. Tbn. *p* *mp* *mf* *f* *mf* *mp* *sfz*

Pno. *accel. poco a poco* *continue accel to final tempo*  
*p* *mp* *mf* *f* *mf* *mp*

Perc 1. *accel. poco a poco* *continue accel to final tempo*  
*p* *mp* *mf* *f* *mf* *mp* *mf*

Perc 2. *p* *mp* *mf* *f* *mf* *mp*

Vln. *accel. poco a poco* *continue accel to final tempo*  
*p* *mp* *mf* *f* *mf* *mp* *fp*

Vla. *p* *mp* *mf* *f* *mf* *mp* *fp*

Vc. *p* *mp* *mf* *f* *mf* *mp* *mf*

*F*<sub>9</sub> *F*<sub>7/C</sub> *F*<sub>9</sub> *B*<sub>b7</sub> *B*<sub>b9</sub> *E*<sub>b</sub> (Bluesy) *G*<sub>7/D</sub> *G*<sub>7</sub> *C* *C*<sub>7(b9)</sub> *A*<sub>b/C</sub> *F*-

142 143 144 145 146 147 148 149



150 43rd Street (Fast, ♩=182) 153

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Pno.

Perc 1.

Perc 2.

Vln.

Vla.

Vc.

*Bill roll/fill*

*Nothing*

*Resume playful groove*

*Light drum fill*

*E<sub>b</sub>7 G A<sub>b</sub>7 A<sub>b</sub>7 D<sub>b</sub>7 D<sub>b</sub>7 A<sub>b</sub> C<sub>7</sub>/G F<sup>♯</sup>7 D<sup>♭</sup>7 E<sub>7</sub>(<sup>b</sup>5) E<sub>b</sub>7 C<sup>-</sup>7 E<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub> F - G<sub>b</sub> G*

*mp sfz f mp mf f mp f mf mp*

150 151 152 153 154 155 156 157 158 159 160

The image shows a page of a musical score for '43rd Street' by Ridge & Walker. The score is for a full orchestra and includes parts for Flute, B♭ Clarinet, B♭ Trumpet, Bass Trombone, Piano, Percussion 1 and 2, Violin, Viola, and Violoncello. The piece is in 3/4 time and marked 'Fast' with a tempo of 182 beats per minute. The score is divided into measures 150 to 160. The key signature is B-flat major. The score includes various dynamics such as mp, sfz, f, mf, and p. There are also performance instructions for Percussion 1, including 'Bill roll/fill', 'Nothing', 'Resume playful groove', and 'Light drum fill'. The piano part includes a chord progression: E<sub>b</sub>7, G, A<sub>b</sub>7, A<sub>b</sub>7, D<sub>b</sub>7, D<sub>b</sub>7, A<sub>b</sub>, C<sub>7</sub>/G, F<sup>♯</sup>7, D<sup>♭</sup>7, E<sub>7</sub>(<sup>b</sup>5), E<sub>b</sub>7, C<sup>-</sup>7, E<sub>b</sub>7, A<sub>b</sub>, A<sub>b</sub>, F - G<sub>b</sub>, G.

161

Fl. *p mp mf f ff* *Sua*

Bb Cl. *p mp mf f ff*

B♭ Tpt. *p mp mf f ff*

B. Tbn. *p mp mf f ff*

Pno. *mp mf f ff*  
*A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>7 A<sup>b</sup> C7/G F<sup>♯</sup>7 D<sup>o</sup>7/FE<sup>7(b5)</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7*

Perc 1. *p mp mf mp ff* Bill roll/fill

Perc 2. *mf mp f f ff* *Sua*

Vln. *p mp mf f ff* *Sua*

Vla. *p mp mf f ff* *Sua*

Vc. *p mp mf f ff*

161 162 163 164 165 166 167 168

# 1. THEY ALWAYS PICK ON ME (BETSY VERSION)

Originally Composed by Harry Von Tilzer  
Music by Stanley Murphy  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated & Edited by Donny Walker

**Moderato** *Sua* ----- **5 Verse 1**

Flute *mf* *p* *mp* *p*

Bb Clarinet

Bb Trumpet

B. Trombone

Betsy

When I was born, my Ma and Pa, they looked at me and said "Good Gawd." The doc - tor said "it's a girl I think", and

Piano *mp* *p* *p* *mp* *p*

Bb G7 C7 F7 D° F7 Bb G7 C7 C7/E F7 Mixolydian F7 Bb Bb G-7 C7

Percussion *mp* *mf* *f* Wind Chimes (Ascending) Triangle (Let Ring) Wind Chimes (Descending) Xylophone

Percussion 2 *mp* *mf* *mf*

Violin *p* *mp* *p*

Viola *p* *mp* *p*

Cello *p* *mp* *p*

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10**

FL. *mp* 3 13 *slight rit.*

Bb Cl. *mp* 3 13 *slight rit.*

B♭ Tpt. *mp* 13 *slight rit.*

B. Tbn. *mp* 3 13 *slight rit.*

Betsy  
 Pa went out and got a drink. Then Ma said I looked "just like Pa", and Pa said I took af - ter Ma. Aunt Jane said I look "kind of dense", and I've been the black sheep ev - er since.  
*slight rit.*

Pno. *p* *mp* *mp* *mf* *mp* *p*  
 F<sub>7</sub>Mixolydian F<sub>7</sub> B<sub>b</sub> 13 C F D-/FD-/A C<sub>9</sub> F D- C<sub>7</sub> E<sub>b</sub>/CC<sub>7</sub> F D- F/AG<sub>7</sub> F/A G-7 F/CC<sub>7</sub> F F<sub>7</sub>

Perc. Triangle (Let Ring) 13 Glockenspiel (Let Ring) *mp* *mp* *slight rit.*

Perc 2. *mp* *pp* *mf* *slight rit.*

Vln. *p* *mp* *mf* 3 3 3 *mf* *mp* *p*

Vla. *p* *mp* *mp* *mp* *mp* *mf* *mp* *p*

Vc. *p* *mp* *mp* *mp* *mp* *mp* *mf* *mp* *p*

11 12 13 14 15 16 17 18 19 20

21 Chorus 1

FL. *mp* *mf* *mp* *mf* *mp*

Bb Cl. *mp* *mf* *mp* *mf* *mp*

21 Chorus 1

Bb Tpt. *mp* *mf* *mf* *mp* *mp*

B. Tbn. *mp* *mf* *mp* *mf* *mp*

21 Chorus 1

Betsy

They al - ways al - ways pick on me, they nev - er ev - er let me be. I'm so ver - y lone - some ver - y sad, it's a long time since I've been glad. But,

21 Chorus 1

Pno. *mp* *mf* *mp* *mf* *mp* *mf*

B $\flat$  C $\sharp$ 7 F7 F7 B $\flat$  A $\flat$  C $\sharp$  G C7 C $\Delta$ 7 C7 C-/FF C-/G F7/A

21 Chorus 1

Perc 1. Vibraslap or Folded Belt "Crack" Glockenspiel (Let Ring) Whip Sound

Perc 2. Xylophone Triangle (Let Ring) Triangle (Let Ring)

21 Chorus 1

Vln. *mp* *ff* Pizzicato (Very Loud!) *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *ff* Pizzicato (Very Loud!) *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *ff* *mp* *mf* *mp* *mf*

29

Fl. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

Bb Cl. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f*

29

Bb Tpt. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

B. Tbn. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *ff*

Betsy

I know what i'll do starts to - night You'll see my name in mar - quee lights! And when I'm gone you wait and see, they'll all be sor - ry that they picked on me.

29

B $\flat$  C $\sharp$ 7 F7 F7 F7 F7(#5) D7 G7 D $\flat$ 7 G7 C- G7/D C- B $\flat$ /F B $\flat$ +E $\flat$ 7 C7 F9 D- B $\flat$

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *ff*

29

Vibraslap or Folded Belt "Crack" Glockenspiel (Let Ring) Whip Sound

Perc 1. *mf* *mp* *mf* *mf* *mf* *mf* *mf*

Xylophone Triangle (Let Ring) Triangle (Let Ring) Xylophone

Perc 2. *mf* *mf* *mf* *mf* *mp* *mf* *mf*

29

Vln. *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

Pizzicato (Very Loud!) Arco 3

Vla. *mp* *ff* *mp* *mf* *mp* *mf* *f* *mf* *f*

Pizzicato (Very Loud!) Arco 3

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *ff*

29 30 31 32 33 34 35 36

# 2. THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY

Music by Fred Fischer  
Music by Howard Johnson  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

But always remember...

Adagio

Flute  
Bb Clarinet  
Bb Trumpet  
B. Trombone  
Grandma  
Piano  
Wind Chimes Triangle  
Glockenspiel  
Violin  
Viola  
Cello

There's a  
There's a  
There's a  
There's a  
There's a bro - ken heart for ev' - ry light on Broad - way. A mil - lion tears for ev' - ry gleam they say. \_\_\_\_\_ Those lights a - bove you \_\_\_\_\_ think noth - ing

*pp* *p* *pp* *p*

*pp* *p* *pp* *p*

C / E<sup>b</sup> / F<sup>#7</sup> / E<sup>b</sup> G7 / D G E- D-7 G7(add13) C A- D-7 B<sup>o</sup> D-7 G7 G+ A- / C C7(#11) B7 A / B G+ / B B7

1 2 3 4 5

9

Fl. *pp* *p* *mp* *p* There's a *p*

Bb Cl. *mp* *p* There's a *p*

B $\flat$  Tpt. There's a *p*

B. Tbn. There's a *p*

Grandma  
of you, it's those who love you that have to pay. There's a sor - row lur - king in each gloo - my sha - dow. And,

E- B $\flat$ 7/F# E- A- F# $\circ$ /A D $\flat$ 7 E $\flat$ 7/D D $\flat$ 7/A G F G F G $\flat$ 7 E- F# $\circ$ 7 G $\flat$ 7/D G $\flat$ 7 E- D-7 G $\flat$ 7(add13) C A-

Pno. *pp* *p* *mp* *p* *pp* *p*

W.C. Tri. W.C.-Ascend Triangle (Let Ring) W.C.-Descend *p* *mp* *pp*

Gs. *pp* *p* *mp* There's a *pp* *p* *pp*

Vln. There's a *p* Expressive 3 3 3

Vla. There's a *p* Expressive

Vc. There's a *p* Expressive

6 7 8 9 10



Fl. *pp* *p* *mp*

Bb Cl. *pp* *p* *mp*

B♭ Tpt. *pp* *p* *mp*

B. Tbn. *pp* *p* *mp*

Grandma  
sor - row comes to ev' ry one some day. 'Twill come to your bro - thers but think of grand mo - thers with bro - ken hearts for each light on Broad - way.

D-7 G7 D-7 G7 G+ A- E7(b5) A7 F#o7 A7 A(b9) A7 D7 E7 D7 D9 D7 D7 G#9 C7 F F-C

Pno. *pp* *p* *mp*

W.C. Tri. Triangle (Let Ring) W.C.-Ascend W.C.-Descend *p* *mp* 8va

Gs. *p* *pp* *p* *mp* 8va

Vln. *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

11 12 13 14 15 16 17

# 2.5 TRANSITION: BROKEN HEART TO YMCA

The score is for a 4/4 piece in G major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a variety of chords and dynamics, starting with *pp* and moving to *p* and *mp*. The woodwinds (Flute, Bb Clarinet, Bb Trumpet, B. Trombone) and strings (Violin, Viola, Cello) play sustained notes with dynamics ranging from *pp* to *mp*. The Glockenspiel and Wind Chimes Triangle provide rhythmic and textural elements. The Glockenspiel part includes a *p* dynamic and a *mp* dynamic. The Wind Chimes Triangle part includes a *p* dynamic and a *mp* dynamic, with specific instructions for 'W.C.-Ascend' and 'W.C.-Descend' and a 'Triangle (Let Ring)' instruction. The score is divided into five measures, each marked with a boxed number (1-5) at the bottom.

**Chord Progression:**  
 Measure 1: E<sub>7</sub>(b<sub>5</sub>), A<sub>7</sub>, F<sup>♯</sup><sub>7</sub>, A<sub>7</sub>, A(b<sub>9</sub>), A<sub>7</sub>  
 Measure 2: D<sub>7</sub>, E<sub>7</sub>, D<sub>7</sub>, D<sub>9</sub>, D<sub>7</sub>  
 Measure 3: D<sub>7</sub>, G<sup>♯</sup><sub>9</sub>  
 Measure 4: C<sub>7</sub>, F, F-, C  
 Measure 5: C

**Measure Markers:** 1, 2, 3, 4, 5

# 3 & 4. I CAN ALWAYS FIND A LITTLE SUNSHINE AT THE Y.M.C.A.

Original Music by Irving Berlin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker

Moderato 3 Verse 1

Flute

Bb Clarinet

B♭ Trumpet

B. Trombone

Dick

Moderato 3 Verse 1

*p*

Mo - ther dear I've just set - tled in and was think - ing of you to - day. How I've missed your ten - der ca - res, since the

Moderato 3 Verse 1

G D7 G C G D7 G D7 G E- G D7 G C G A- G D7 G C A-G G D7 G E- G D7

Piano

*mp* *p*

Suspended Cymbal & Triangle

Glockenspiel

Moderato 3 Verse 1

Violin

*mp* *p*

Viola

Cello

1 2 3 4 5 6 7 8

11

Fl.

Bb Cl.

11

B♭ Tpt.

B. Tbn.

11

Dick

*mp*

day when I moved a - way. But, don't wor - ry dear I'm con - ten - ted here, what is more I'm feel - ing fine. Ev' - ry - thing's all right dear, and ev - ry' night I will

11

Pno.

*mp*

A7 /E F#°/A A7 A-7/D D7 11 A- F#°7B A/DD7 F#°7 G G/D A-/G G D7 D7 G7 G7/D C G#°A- A7/E C#7 D/F# C#7

11

Sus. Cy. & Tri.

Gs.

*p*

11

Vln.

Vla.

Vc.

9

10

11

12

13

14

15

16

Fl. *slight rit.* You Can

Bb Cl. You Can

B♭ Tpt. *slight rit.* 19 Chorus 1 You Can

B. Tbn. You Can

Dick *slight rit.* *p mp* 19 Chorus 1  
 drop you a line! You can pic - ture me ev - 'ry eve - ning, at the close of the day, writ - ing a lit - tle let - ter, just to

Pno. *slight rit.* 19 Chorus 1  
 A7/E E7 A7 D7C D7 G G/D A-G G G/DA-G A7/E A7 D7 B-7 D7 B7  
*p mp*

Sus. Cy. & Tri. *pp mp* 19 Chorus 1  
 - Continue through fermata - *slight rit.* Triangle (let ring)

Gs. You Can

Vln. *slight rit.* 19 Chorus 1 *p* *mp* *mp* *mp*  
 You Can Arco - Play expressively Pizzicato Arco Pizzicato Arco Pizzicato

Vla. You Can *p mp mp* Pizzicato Arco Pizzicato Arco Pizzicato

Vc. You Can *p mp mp* Pizzicato Arco Pizzicato Arco Pizzicato

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Dick

say I'm O. K. Don't you wor - ry mo - ther dar - ling for when the skies are gray, I can al - ways find a lit - tle sun - shine at the

E- E-7A7 D F°7 D G7 G7 D-/C C C+/EE7 A7 D7 G C C-/G G F# E-

Pno.

Sus. Cy. & Tri.

Gs.

Vln.

Vla.

Vc.

25 26 27 28 29 30 31 32

*p* *mp* *p* *mp* *p* *p* *p*

Arco

Pizzicato

3

35 37 Verse 2

Fl. *mp* *p* *pp*

Bb Cl. *mp* *p* *pp*

B♭ Tpt. *p* *pp*

B. Tbn. *p* *pp*

Dick  
 Y. M. C. A. Moth-er dear, I'm still wri-ting songs but it's tough-er now to earn my pay. The weath-er's cold and the night's are long, I'm be-

A7 D7 G C G 35 G D7 G C G D7 37 Verse 2 G D7 G E- G D7 G C G A- G D7 GC A G G D7 G E- G D7

Pno. *mf* *p* *mp*

Sus. Cy. & Tri.

Gs.

Vln. *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *mp* *pp* *p*

33 34 35 36 37 38 39 40 41 42

Fl. *p* *mp*

Bb Cl. *p* *mp*

B♭ Tpt. *mp*

B. Tbn. *mp*

Dick  
 gin - ning to lose my way. But, don't wor - ry dear tho' this may sound queer, rest a - ssured that all is well. And on open - ing night I'll be quite a sight. There'll be

*A7 /E F#°/AA7 A-7/D D7 45 A- F#°7B A/DD7 F#°7 G G/D A-/G G D7 D7 G7G7/D C G#°A- A7/E C#7 D/F# C#7*

Pno. *p* *mp*

Sus. Cy. & Tri.

Gs. *p*

Vln. *pp*

Vla. *pp*

Vc. *pp*



53 Chorus 2

Fl. *p* You Can *mp*

Bb Cl. *p* You Can *mp*

B♭ Tpt. *p* You Can

B. Tbn. *p* You Can

Dick  
so much to tell! You can pic - ture me ev - 'ry eve - ning, at the close of the day, writ - ing a lit - tle let - ter, just to

Pno. *p* *mp*

Sus. Cy. & Tri. *pp* *mp* Triangle (let ring)

Gs. You Can

Vln. *p* You Can *mp* Pizzicato Arco Pizzicato

Vla. *p* You Can *mp* Pizzicato Arco Pizzicato

Vc. *p* You Can *mp*

51 52 53 54 55 56 57 58

Fl. *p* *mp* *mf* You Can

Bb Cl. *p* *mp* *mf* You Can

Bb Tpt. *mp* *p* *mp* *mf* You Can

B. Tbn. *mp* *p* *mp* *mf* You Can

Dick  
 send on it's way. Don't you wor-ry mo-ther dar-ling for when the skies are gray, I can al-ways find a lit-tle sun-shine at the Y. M. C. A. You can  
*E- E-A7 D F7D G7 G7 D-/CC C+/EE7 A7 D7 G C C-/G G F# E- A7 D7 G*

Pno. *p* *mp* *p* *mp* *mf*

Sus. Cy. & Tri. *pp* *mp* *mf* You Can  
 Suspended Cymbal Roll (Soft Mallets) - Continue through fermata - Triangle (let ring)

Gs. *p* *mp* *mf* You Can

Vln. *p* *mp* *p* *mp* *mf* You Can

Vla. *p* *mp* *p* *mp* *mf* You Can

Vc. *p* *mp* *p* *mp* *mf* You Can

59 60 61 62 63 64 65 66 67 68

69 Chorus 3/Reprise

Fl. *mp* *p*

Bb Cl. *mp* *p*

69 Chorus 3/Reprise

B♭ Tpt. *mp* *p*

B. Tbn. *mp* *p*

69 Chorus 3/Reprise

Dick *mp* *p* TRIO

pic - ture me ev - 'ry eve - ning, at the close of the day, writ - ing a lit - tle let - ter, that I'll send from Broad - way. Don't you

69 Chorus 3/Reprise

G G/D A-G G G/DA-G A7/E A7 D7 B-7 D7 B7 E- E-7A7 D F7D

*mp* *p*

69 Chorus 3/Reprise

Sus. Cy. & Tri.

Gs.

69 Chorus 3/Reprise

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Pizzicato Arco Pizzicato Arco

69

70

71

72

73

74

75

76

77

FL.

Bb Cl.

B♭ Tpt.

B. Tbn.

Dick

wor - ry mo - ther dar - ling for when we're feel - iing gay, we can al - ways find a lit - tle sun - shine at the Y. M. C. A.

Pno.

G7 G7 D-/C C C+/E E7 A7 D7 G C C-/G G F# E- A7 D7 G

Sus. Cy. & Tri.

Gs.

Vln.

Vla.

Vc.

77 78 79 80 81 82 83 84

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *p* *mp* *mf*

*pp* *mp* *mf*

*p* *mp* *mf*

*mp* *p* *mp* *mf*

*mp* *p* *mp* *mf*

*mp* *p* *mp* *mf*

Suspended Cymbal Roll (Soft Mallets)  
- Continue through fermata -

Triangle (let ring)

Pizzicato

Arco

3

# 5. SHE'S A MEAN JOB!

Music by Jimmy Selby  
Lyrics by Geo. Landis  
Additional Lyrics by Mark A. Ridge  
Edited by Donny Walker  
(www.custommusiccreations.net)

Fast Double Time Swing Feel, ♩=162

Flute

Bb Clarinet

B♭ Trumpet

B. Trombone

Fast Double Time Swing Feel, ♩=162

Vocals

Piano

Fast Double Time Swing Feel, ♩=162

Drum Set

Percussion

Fast Double Time Swing Feel, ♩=162

Violin

Viola

Cello

1 2 3 4 5 6 7 8

9 Verse 1

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Cup Mute

*p* *mp* *p* *mp* *p*

9 Verse 1

Vox.

(Harry) (Peter)

What a gir - lie, an - gry gir - lie, spite - ful. Dis - con - cert - ing, al - ways flir - ting. Fright - ful.

*mp* *p*

A<sup>b</sup> F- A<sup>b</sup> F- A<sup>o</sup> F A<sup>o</sup> F E<sup>b</sup>7 E<sup>b</sup>7 G<sup>o</sup>7 E<sup>b</sup>7 G<sup>o</sup>7 D<sup>b</sup> E<sup>b</sup>7 F-7 B<sup>o</sup>7 F-7 F-7 A<sup>b</sup>7 F- A<sup>b</sup>

Pno.

9 Verse 1

D. S.

Easy jazz feel, brushes

Light fill

*mp* *mf* *mp* *p* *mp* *mf*

Triangle (Let Ring)

Glockenspiel

Perc.

9 Verse 1

Vln.

Vla.

Vc.

Fl. Bb Cl. B♭ Tpt. B. Tbn. Vox. Pno. D. S. Perc. Vln. Vla. Vc.

17 (Harry) Vo - guey dress - es, mass - ive mess - es, ob - sessed. But the fans think she's a pip!

Chords:  $A^b$  F-  $A^b$  F-  $A^b$ - F $^\circ$   $A^b$ - F $^\circ$  E $^b$  C7 F- F-7 B $^b$ 6 B $^b$ 7 E $^b$ 7 B $^b$ - / E $^b$ E $^b$ -7( $^b$ 9) E $^b$ 7 / G $^b$  - / F E $^b$ 7

Dynamics: *p*, *mp*, *mf*, *p*, *mp*, *mf*, *p*, *mp*, *p*, *mp*

Effects: Fast slide vibrato, Light fill, Triangle (Let Ring), Suspended Cymbal Roll (Medium Mallets)

25 Chorus 1

Fl. *mp* *mf*

Bb Cl. *mp* *mf*

B $\flat$  Tpt. *mp* *mf*

B. Tbn. *mp* *mf*

25 Chorus 1

Vox. (Peter)  
Folks turn 'round to stare at her, she's a mean job. Traf - fic halts while mo - tors whirl, she's a mean job.

*p* *mp* *p* *mp*

Ab Ab $\Delta$ 7 F- Ab $\Delta$ 7 Ab Ab $\Delta$ 7Ab B $\flat$ 7 B $\flat$ -7 G $\circ$  B $\flat$  $\Delta$ 7(+5) E $\flat$  $\Delta$ 7 F-7 B $\flat$ - G $\circ$  B $\flat$ -7 Ab F- F $\circ$ F- Ab F-7 Ab F-Ab

25 Chorus 1

D. S. *mp* *mf*

Perc. Strike Cymbal with Mallets (let ring) Triangle (Let Ring) Triangle (Let Ring) Triangle (Let Ring)

*mp* *mp* *mp* *mp*

25 Chorus 1

Vln. *mp*

Vla. *mp*

Vc. *mp*



33

Fl. *mf* 3 *mf* 3 *mp*

Bb Cl. *mf* 3 *mf* 3 *mp*

B $\flat$  Tpt. *mf* 3 *mf* 3 *mp*

B. Tbn. *mp* *mf* *mp* *mf* *mp*

Vox. (Harry)  
 With one look in - to her eyes, \_\_\_\_\_ men go home and beat their wives. \_\_\_\_\_ She fools them, and cools them tel - ling pret - ty \_\_\_\_\_ lies. \_\_\_\_\_

Pno. *mp* *mf* *mp* *mf* *mp*

D. S. *mp* *mf* *mp* *mf* *p*

Perc. *mp* *mf* *mp* *mf* *p*  
 Strike Cymbal with Mallets (let ring)  
 Sim.  
 Suspended Cymbal Roll (Medium Mallets)

Vln. *mp* *mf* *mp* *mf* *mf* *mp*  
 8<sup>va</sup> Screechy!  
 8<sup>va</sup> Screechy!  
 8<sup>va</sup> Screechy!  
 8<sup>va</sup> Screechy!

Vla. *mp* *mf* *mp* *mf* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mf* *mp*  
 15<sup>ma</sup> Screechy!  
 15<sup>ma</sup> Screechy!

33

34

35

36

37

38

39

40

41

Fl. *mp* *mf*

Bb Cl. *mp* *mf*

Bb Tpt. *mp* *mf*

B. Tbn. *mp* *mf*

Vox. (Peter)

Al - ways tough but loves her fans, she's a mean job. And though far bet - ter dan - cers I have met, yet, to

*mp* *mf* *mp*

Pno. *mp* *mf* *mp*

A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7 G<sup>o</sup> B<sup>b</sup>7(+5) E<sup>b</sup>7 F-7 B<sup>b</sup>- E<sup>b</sup>B<sup>b</sup>-/E<sup>b</sup>E<sup>b</sup>7 A<sup>b</sup> C7/G

D. S. *mp* *mf* *mp*

Perc. Strike Cymbal with Mallets (let ring) Triangle (Let Ring) Triangle (Let Ring) Triangle (Let Ring)

Vln. *mp* *mf* *mp* *mp*

Vla. *mp* *mf* *mp* *mp*

Vc. *mp* *mf* *mp* *mp*

41 42 43 44 45 46 47 48

49 Post Chorus Outro

FL. *sfz* *f* *mf*

Bb Cl. *sfz* *f* *mf*

Bb Tpt. *mp* *mf* *f*

B. Tbn. *sfz* *f* *mf*

49 Post Chorus Outro

Vox. watch her dance and qui - ver makes strong men shake and shi - ver. She makes them cry 'cause she's a mean job!

(Harry & Peter)

F C F F7 F7 Bb Bb9 Bb Bb9 G/D G7/D E-7 Ab F-7 Ab F-7 Bb9 Eb7 Ab Eb- D- Db- Ab Eb7 Bb- /FEb7

Pno. *mf* *f*

49 Post Chorus Outro

D. S.

Perc. Triangle (Let Ring) *mp* Triangle (Let Ring) *mp* Chimes (Slow Ascending- Let Ring) *p*

49 Post Chorus Outro

Vln. *mf* *sfz* *f* *mf*

Vla. *mf* *sfz* *f* *mf*

Vc. *mf* *sfz* *f* *mf*

57 Verse 2

Fl. *p* *mp* *p* *mp*

Bb Cl. *p* *mp* *p* *mp*

Bb Tpt. *mp*

B. Tbn. *p* *mp* *p* *mp* *p*

57 Verse 2

Vox. (Fanny) (Mona)

Ne - ver wor - ries, nev - er hur - ries, Knock - out. Just a bub - ble, lot's of trou - ble, blow - out.

*p* *mp* *p* *mp* *p* *mp* *p*

Pno. *p* *mp* *p*

Ab F- Ab F- A° F A° F Eb7 Eb7 G°7 Eb7 G°7 Db Eb7 F-7 B°7F-7 F-7 Ab°7 F-Ab

57 Verse 2

D. S. *mp* *mf* *mp* *mp* *mf*

Perc. *mp* *mf* *mp* *mp* *mf*

Glockenspiel Triangle (Let Ring) Glockenspiel

Light fill

57 Verse 2

Vln. *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*

65

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

Pno.

D. S.

Perc.

Vln.

Vla.

Vc.

*p*

*mp*

*mp*

*p*

*mp*

*mf*

(Fanny)

Nev - er la - zy, fair - ly cra - zy, ob - sessed. But the fans made her a hit!

A♭ F- A♭ F- A♭- F° A♭- F° E♭ C7 F- F-7 B♭6 B♭7 E♭7 B♭-/E♭E♭-7(b9) E♭7/GB♭-/FE♭7

*mp*

Light fill

*p* Glockenspiel

*mp* Triangle (Let Ring)

Suspended Cymbal Roll (Medium Mallets)

*mp*

*mf*

*mp*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mp*

65 66 67 68 69 70 71 72

73 Chorus 2

Fl. *mp* *mf*

Bb Cl. *mp* *mf*

B♭ Tpt. *mp* *mf*

B. Tbn. *mp* *mf*

73 Chorus 2

Vox. (Mona) ----- (All) ----- (Mona) ----- (All) -----

Folks turn 'round to stare at her, she's a mean job. Traf - fic stops while mo - tors whirl, she's a mean job.

*p* *mp* *p* *mp*

Pno. *p* *mp* *p* *mp*

73 Chorus 2

D. S. *mp* *mf*

Perc. *mp* *mp* *mp* *mp*

Strike Cymbal with Mallets (let ring)

Triangle (Let Ring)

Triangle (Let Ring)

Triangle (Let Ring)

73 Chorus 2

Vln. *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

81

FL. *mf* 3 *mf* 3 *mp*

Bb Cl. *mf* 3 *mf* 3 *mp*

Bb Tpt. *mf* 3 *mf* 3 *mp*

B. Tbn. *mp* *mf* *mp* *mf* *mp*

81

Vox. (Mona) *mp* *mf* *mp* *mf* *mp* (Fanny)

When she moves her dain - ty feet, \_\_\_\_\_ men fall pros - trate on the street. \_\_\_\_\_ She fools them and cools them, prac - ti - cing de - ceipt. \_\_\_\_\_

F/C F $\Delta$ 7 F G $\flat$  $\Delta$ 7 F F $\Delta$ 7 F B $\flat$ - E $\circ$ 7 B $\flat$ - G $\flat$  $\Delta$ 7 B $\flat$ -7E $\circ$ 7 B $\Delta$  B $\flat$ 9 G $\circ$ /B $\flat$  B $\flat$ 7 B $\flat$  B $\flat$ 9 B $\flat$ 6 B $\flat$ 7 E $\flat$ 7 B $\flat$ -/E $\flat$  E $\flat$ 7 E $\flat$ 7

Pno. *mp* *p* *mp*

81

D. S. *mp* *mf* *mp* *mf*

Perc. *mp* *mf* *mp* *mf* *p*

Set up -----

Strike Cymbal with Mallets (let ring)

Sim.

Suspended Cymbal Roll (Medium Mallets)

81

Vln. *mp* *mf* *mp* *mf* *mp* *mp*

Vla. *mp* *mf* *mp* *mf* *mp* *mp*

Vc. *mp* *mf* *mp* *mf* *mp* *mp*

8va Screechy!

15ma Screechy!

81

82

83

84

85

86

87

88

89 97

Fl. *mp* *mf* *mp*

Bb Cl. *mp* *mf* *mp*

B♭ Tpt. *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Vox. (Harry) (All) (Peter)

Hold's her liq - uor like a man, she's a mean job. And though I ne - ver heard that she would bet yet. Once she topped the

*A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup>A<sup>b</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7 G<sup>°</sup>B<sup>b</sup>Δ<sup>7</sup>(+5)E<sup>b</sup>Δ<sup>7</sup>F<sup>-7</sup> B<sup>b</sup>- E<sup>b</sup>B<sup>b</sup>-/E<sup>b</sup>E<sup>b</sup>7 A<sup>b</sup> C<sup>7</sup>/G F C F F<sup>7</sup>*

Pno. *mp* *mf* *mp* *mf*

D. S. *mp* *mf* *mp* *mf*

Perc. Strike Cymbal with Mallets (let ring) Triangle (Let Ring) Triangle (Let Ring)

Vln. *mp* *mf* *mp* *mp* *mf*

Vla. *mp* *mf* *mp* *mp* *mf*

Vc. *mp* *mf* *mp* *mp* *mf*

89 90 91 92 93 94 95 96 97



Fl.

Bb Cl.

B $\flat$  Tpt.

B. Tbn.

Vox.

Pno.

D. S.

Perc.

Vln.

Vla.

Vc.

ros - ter, it on - ly took an Os - car. She leads the mob 'cuz she's a mean she's a mean she's a mean job.

*mf* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*mf* *sfz* *f* *sfz* *f* *sfz* *f*

*mf* *f* *f* *f* *f* *f* *f* *f*

*mf* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

(All)

F7 B $\flat$  B $\flat$ 9 B $\flat$  B $\flat$ 9 G/D G7/DE $\flat$ 7 A $\flat$  F-7 A $\flat$  F-7 B $\flat$ 9 E $\flat$ 7 B $\flat$ 9 E $\flat$ 7 B $\flat$ 9 E $\flat$ 7 A $\flat$  E $\flat$ - D- D $\flat$ -

*f* *ff*

Triangle (Let Ring) Triangle (Let Ring) *mp* *mp* *p* *mp* *mf* *f* *mf*

*sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

*sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

# 6. OH YOU'RE JUST THE TYPE FOR A BUNGALOW

Words by Joe Young & Sam M. Lewis  
Music by Walter Donaldson  
Additional Lyrics by Mark A. Ridge  
Arranged & Edited by Donny Walker  
(www.custommusiccreations.net)

Tempo Di Valse Moderato 1

Flute  
Oh you're... *pp* *p* *pp*

Bb Clarinet  
Oh you're... *p* *mp*

B♭ Trumpet  
Oh you're... *pp* *p* *pp*

B. Trombone  
Oh you're... *pp* *p* *pp*

Tempo Di Valse Moderato 1

Vocals  
(Dick) Oh you're just the type for a bun - ga - low, say the word and a - - way we'll go. (Besty)

C/D D7(b9) G D-/F E7 C+5/E A<sup>9</sup> E/G# F#-/A A7 D7/F# D9 D9 B-/D D7 G G9 G9

Piano  
*p* *fz* *p*

Tempo Di Valse Moderato 1

Snare Drum (Brushes)  
Oh you're... Let ring *p*

Glockenspiel  
Oh you're... *p*

Tempo Di Valse Moderato 1

Violin  
Oh you're... *p* *mp*

Viola  
Oh you're... *p*

Cello  
Oh you're... *p*

1 2 3 4 5 6 7 8

9 17

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

(Dick) ----- (Both) ----- (Dick)

Like the birds and the bees. We can mix with the hicks 'neath the hick - o - ry trees. While you're learn - ing to

G/B G<sup>♯7(+5)</sup> C/G G<sup>♯-</sup> A- E/B A- A<sup>°</sup> D-7 D<sub>9</sub> (♭9) G D- E<sub>7</sub> C+ E<sub>7</sub>

Pno.

mp p mp p

Snare

mp p mp p

G.S.

mp p mp p

Vln.

mp p mp p

Vla.

mp p mp p

Vc.

mp p p mp p

9 10 11 12 13 14 15 16 17 18

Fl. *pp* *p* *mp* *pp* *p* *mp*

Bb Cl. *pp* *p* *mp* *p*

B♭ Tpt. *pp* *p* *mp* *pp* *p* *mp*

B. Tbn. *pp* *p* *mp* *pp* *p* *mp*

Vox. milk the cows, I'll be learn - in' to hoe. Eight hou - rs for work, eight hou - rs for play, we'll do what the

(Besty) (Dick)

Pno. *mp* *p* *mp* *pp* *p* *mp*

Snare 2 2 2

G.S. *mp* *pp* *p* *mp*

Vln. *mp* *pp* *p* *mp*

Vla. *mp* *pp* *p* *mp*

Vc. *mp* *pp* *p* *mp*

19 20 21 22 23 24 25 26 27 28 29

19

20

21

22

23

24

25

26

27

28

29

The score is arranged for the following instruments: Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bass Trombone (B. Tbn.), Voice (Vox.), Piano (Pno.), Snare, Guitar (G.S.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score spans measures 30 to 40. The vocal line includes the lyrics: "Rubes do the rest of the day. Oh the time is ripe and you're just the type for a bun - - - ga low." The piano accompaniment includes guitar chords: A-7, F#°/A, A-9, A7F#-/A, A9, D7, G, D-/F, E7, C+, E7, A-, A-, E7, A-, A9, D9, and G. Dynamic markings include *mf*, *f*, *p*, *mp*, and *f*. The score includes repeat signs with a first ending bracket over measures 32-33 and a second ending bracket over measures 35-36.

30

31

32

33

34

35

36

37

38

39

40

# 7. I NEVER KNEW I COULD LOVE ANYBODY

By Tom Pitts, Ray Egan, Roy K. Marsh  
Revised by Paul Whiteman  
Additional Lyrics by Mark A. Ridge  
Arranged & Edited by Donny Walker  
(www.custommusiccreations.net)

**Moderato**

Flute

Bb Clarinet *Expressively*

Bb Trumpet

B. Trombone

Vocals

I nev - er knew I could love an - y - bod - y, hon - ey like I'm lov - ing you; I did - n't

F F+ F9+ D-/F Eb A°/Eb D DΔ7 G7(b9) G9 C#°7/G G7 C13 F F E° A°

Piano

Metals Cymbals Snare *Moderato* Suspended Cymbal Roll (Medium mallets) *ppp* Let ring *mp* Glockenspiel *pp* Wind Chimes (Ascending) *p*

Glockenspiel Xylophone Various Perc. *mp* *p*

Violin *Moderato* *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Viola *pp* *p* *mp* *p* *pp* *p* *mp* *p*

Cello *pp* *p* *mp* *p* *pp* *p* *mp* *p*

1 2 3 4 5 6 7 8

9

Fl. *p* *mp* *mp* *mf* *mp* *p* *mf*<sup>3</sup>

Bb Cl. *mp* *mf* *mp* *mf* *mp* *p* *mf*<sup>3</sup>

Bb Tpt. *p* *mp* *mp* *mf* *mp* *p* *mf*<sup>3</sup>

B. Tbn. *p* *mp* *mp* *mf* *mp* *p* *mp* *mf*

9

Vox. re - a - lize what a pair of eyes, and a ba - by smile could do;

B $\flat$  G $7(b5)$  F/C A $7/E\flat$  D $7$  D $7$  D $7$  G $7$  G $9$  B $^\circ$  F G $7$  C $7$  B $\flat/C$  B $\flat-/C$  C $7$

Pno. *mp* *mf* *mp* *mp* *p*

9

M.C. Z.C. S.D. Snare drum *mp*

G.S. Xylo. V.P. *mp* *mp* *p* *mf*<sup>3</sup>

9

Vln. Pizzicato *mp* *mf* *mp* *mf* *mp* *p* Arco *mf* *mp*

Vla. Pizzicato *mp* *mf* *mp* *mf* *mp* *p* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp* *p* *mp*

17

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Vox.

I can't sleep, I can't eat, I never knew a single soul could be so sweet.

D-/A A° D- D-/A A°/C D- A° Bb Bb/F Bb Bb/F Bb(add9) Bb Bb G7(b5)

Pno.

M.C. Z.C. S.D.

G.S. Xylo. V.P.

Vln.

Vla.

Vc.

17 18 19 20 21 22 23 24

17

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Vox.

17

Pno.

M.C.  
Z.C.  
S.D.

G.S.  
Xylo.  
V.P.

Vln.

Vla.

Vc.

17

18

19

20

21

22

23

24



25

FL. *mp* *mf* *mp* *p* *mp* *mf*<sup>3</sup>

Bb Cl. *mp* *mf* *mp* *p* *mp* *mf*<sup>3</sup>

B♭ Tpt. *mp* *mf* *mp* *p* *mp* *mf*<sup>3</sup>

B. Tbn. *mp* *mf* *mp* *p* *mp* *mf*<sup>3</sup>

*mp* *mf* *mp* *p* *mp* *mf*<sup>3</sup>

25

Vox. I nev - er knew I could love an - y - bo - dy Hon - ey like I'm lov - ing you.

F F+ F+(add9) D- E♭ A°/E♭ D DΔ7 G7(b9) G9 C#°7/G G7 C13 D-7 G- G-7 C7 C+

*pp* *p* *mp* *p* *pp* *p* *mp* *p* *mf*<sup>3</sup>

25

M.C. Z.C. S.D. *ppp* *mp* *p* *mf*

G.S. Xylo. V.P. *mp* *p* *mp* *p* *mf*<sup>3</sup>

Suspended Cymbal Roll (Medium mallets) *ppp* *mp* *p* *mf*

Let ring *mp*

Glockenspiel *mp* *p* *mp* *p* *mf*<sup>3</sup>

Xylophone *p* *mp* *p* *mf*<sup>3</sup>

W.C.-Descend Snare drum *p* *mf*

25

Vln. *pp* *p* *mp* *p* *pp* *p* *mp*

Vla. *pp* *p* *mp* *p* *pp* *p* *mp*

Vc. *pp* *p* *mp* *p* *pp* *p* *mp*

25 26 27 28 29 30 31 32

33 41

FL. *f* *mf*<sup>3</sup> *f* *mf*<sup>3</sup> *f* *mf* *mp* *p* *mp*

Bb Cl. *f* *mf*<sup>3</sup> *f* *f* *mf* *mp* *p* *p*

Bb Tpt. *f* *mf*<sup>3</sup> *f* *mf*<sup>3</sup> *f* *mf* *mp* *p* *mp*

B. Tbn. *f* *mf* *f* *f* *mf* *mp* *p* *mp*

Vox. I can't sleep, I can't eat, I never knew a single soul could be so sweet. I never knew I could

D-/AA°/C D- D-/AA°/C D- A° B<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>(add9)B<sup>b</sup> B<sup>b</sup> G<sup>7</sup>(b5) F F+ F+(add9)

Pno. *f* *mf* *f* *mf* *f* *mf* *mp* *p*

M.C. Z.C. S.D. 33 Snare strike & Triangle (Let ring) Snare strike & Triangle (Let ring) 41 Suspended Cymbal Roll (Medium mallets) *ppp*

G.S. Xylo. V.P. *f* *mf*<sup>3</sup> *f* *f* *mf* *mp* *p*

Vln. 33 *mp* *mp* *mf* *f* *mf* *mp* *p* 41 *p*

Vla. *mp* *mp* *mf* *f* *mf* *mp* *p* *p*

Vc. *mp* *mp* *mf* *f* *mf* *p* *p* *p*

33 34 35 36 37 38 39 40 41 42

FL. *mp* *p* *mf* *mp* *p*

Bb Cl. *mp* *p* *mf* *mp* *p*

B♭ Tpt. *mp* *mf* *mp* *p*

B. Tbn. *mp* *mf* *mp* *p*

Vox. *rit.* *49*  
 love an - y - bo - dy Hon - ey like I'm lov - ing you! Hon - ey like I'm lov - ing you!  
 D- E<sub>b</sub> A<sup>o</sup>/E<sub>b</sub> D D<sup>Δ7</sup> G<sub>7(b9)</sub> G<sub>9</sub> C<sup>♯o7</sup>/G G<sub>7</sub> C<sub>13</sub> F B<sub>b</sub> E<sup>o7</sup> C<sup>+</sup> G<sub>7(b9)</sub> G<sub>9</sub> C<sup>♯o7</sup> G<sub>7</sub> C<sub>13</sub> D-7/F

Pno. *mp* *mf* *mp* *rit.* *49*

M.C. Z.C. S.D. *mp* *mf* *mp* *rit.* *49* W.C.-Ascend W.C.-Descend

G.S. Xylo. V.P. *mp* *p* *p* *rit.* *49*

Vln. *mp* *mf* *mp* *p*

Vla. *mp* *mf* *mp* *p*

Vc. *mp* *mf* *mp* *p*

*43* *44* *45* *46* *47* *48* *49* *50* *51* *52*

# 7.5 TRANSITION 7-8

Words by Joe Young & Sam M. Lewis  
Music by Walter Donaldson  
Additional Lyrics by Mark A. Ridge  
Arranged & Edited by Donny Walker  
(www.custommusiccreations.net)

The score is for a 4/4 time piece in one flat. It features a woodwind section (Flute, Bb Clarinet, Bb Trumpet, B. Trombone), a piano, a percussion section (Metals, Cymbals, Snare, Glockenspiel, Xylophone, Various Perc.), and a string section (Violin, Viola, Cello). The music is divided into five measures, with a '2' in a box above the first measure of each instrument part. The piano part includes a key signature change from one flat to one sharp (F major) in the second measure. Dynamic markings range from *mf* to *pp*. The score includes various musical notations such as slurs, ties, and articulation marks.

1

2

3

4

5

# 8. THEY ALWAYS PICK ON ME (KATHY VERSION)

Originally Composed by Harry Von Tilzer  
Music by Stanley Murphy  
Additional Lyrics by Mark A. Ridge & Andrew V. Souder  
Arranged, Orchestrated & Edited by Donny Walker

Flute

Bb Clarinet

Bb Trumpet

B. Trombone

Kathy

Piano

Percussion 1

Percussion 2

Violin

Viola

Cello

Lyrics: I'll nev - er get the star - ing role, though all my life it's been my goal. One brief in - des - cret - ion, I was weak, and now my fu - ture seems quite bleak.

Chords: F/CC F7 Bb C#7 F7 F7 Bb Ab C# G C7 C#7 C7 C-/F F-/G F7/A

Percussion 1: Vibraslap or Folded Belt "Crack" Whip Sound, Glockenspiel (Let Ring)

Percussion 2: Xylophone, Triangle (Let Ring)

Violin/Viola: Pizzicato (Very Loud!), Arco

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9

This musical score page includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bass Trombone (B. Tbn.), Vocalist (Kathy), Piano (Pno.), Percussion 1 (Perc 1.), Percussion 2 (Perc 2.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal line features the lyrics: "They forced me out of Hol - ly - wood. And treat me like a dam - aged good. I pray my voice can set me free! Then they'll be sor - ry that they picked on me. When". The piano accompaniment includes a series of chords: Bb, C#o7, F7, F7, F7, F7(#5), D7, G7, Do7, G7, C-, G7/D, C-, Bb/F, Bb+, Eo7, C7, F7, D- Bb, C#o, C-. Percussion parts specify sounds like "Vibraslap or Folded Belt 'Crack' Whip Sound", "Glockenspiel (Let Ring)", "Xylophone", "Triangle (Let Ring)", and "Wind Chimes (Descending)". Dynamic markings range from *mp* to *ff*. Measure numbers 10 through 17 are indicated at the bottom of the page.

18 Verse 2

Fl. *p* *mp* 3

Bb Cl. *mp* 3 To Tenor Sax

B♭ Tpt. *mp* 3

B. Tbn. *mp* 3

Kathy  
I was young and in the choir, to be a star I did a - spire. I knew that I could real - ly sing, so star - dom seemed the nat' ural thing. I

Pno. *mp* *mf* *mf* *mf* *mp* *mf* *mp* *mf*

Perc 1. Triangle (Let Ring)

Perc 2. Xylophone *mp* *mf* *mf* *mp*

Vln. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* 3

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* 3

18 19 20 21 22 23 24 25

26 *slight rit.*

Fl.

Bb Cl.

26 *slight rit.*

B♭ Tpt.

B. Tbn.

26 *mp* *slight rit.*

Kathy

made it to the land of dreams but fame is sel - dom what it seems. Was on the road to be a star then John Lock - wood jumped in my \_\_\_\_\_ car.

26 *mf* *slight rit.*

C F D-/F D-/A C<sub>9</sub> F D- C<sub>7</sub> E<sup>b</sup>/C C<sub>7</sub> F D- F/A G<sup>#</sup>-7 F/A G-7 F/C C<sub>7</sub> F F<sub>7</sub>

Pno.

26 *mf* *slight rit.*

Perc 1. Glockenspiel (Let Ring) *mp* *mf*

Perc 2. Suspended Cymbal Roll (Soft Mallets) *pp* *slight rit.* *mf*

26 *mp* *slight rit.*

Vln.

Vla.

Vc.

*mf* *mf* *mp* *mf* *f*

26 27 28 29 30 31 32 33



34

Fl. *mp* *mf* *mp* *mf* *mp*

Bb Cl. *mp* *mf* *mp* *mf* *mp*

B♭ Tpt. *mp* *mf* *mf* *mp* *mp*

B. Tbn. *mp* *mf* *mp* *mf*

Kathy  
 Now all they see\_\_ is my mis - take. What they don't see\_\_ is my heart - ache. I was so in love thought it was real\_\_ but my soul mate was just a heel. So,

Pno. *mp* *mf* *mp* *mf* *mp* *mf*

Perc 1. *mp* *mf* *mp*

Perc 2. *mp* *mf* *mf*

Vln. *mp* *ff* *mp* *mf* *mp* *mf* *mf*

Vla. *mp* *ff* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

34 35 36 37 38 39 40 41

Vibraslap or Folded Belt "Crack"  
Whip Sound

Glockenspiel (Let Ring)

Xylophone

Triangle (Let Ring)

Triangle (Let Ring)

Pizzicato  
(Very Loud!)

Arco

Pizzicato  
(Very Loud!)

Arco

42

FL. *mp* *mf* *mp* *mf* *f* *mp* *mf* *f* *mf* *f*

Bb Cl. *mp* *mf* *mp* *mf* *f* *mp* *mf* *f* *mf* *f*

Bb Tpt. *mp* *mf* *mp* *mf* *f* *p* *mp* *mf* *f* *mf*

B. Tbn. *mp* *mf* *mp* *mf* *f* *p* *mp* *mf* *f* *ff*

Kathy  
I'll hide my face be - - - hind that bush, it's cruel 'cause no one knows the gold en rule, but when I'm free you wait and see! They'll all be sor - ry that they fucked with me.

B $\flat$  C $\sharp$ 7 F7 F7 F7 F7(9) D7 G7 D $\flat$ 7 G7 C- G7/D C- B $\flat$ /F B $\flat$ + E $\flat$ 7 C7 F9 D- B $\flat$

Pno. *mp* *mf* *mp* *mf* *f* *p* *mp* *mf* *f* *mf* *f* *ff*

Perc 1. Vibraslap or Folded Belt "Crack" Whip Sound Glockenspiel (Let Ring) Wind Chimes (Descending & Let Ring)

Perc 2. Xylophone Triangle (Let Ring) Gong Xylophone

Vln. *mp* *ff* *mp* *mf* *f* *p* *mp* *mf* *f* *mf* *f*

Vla. *mp* *ff* *mp* *mf* *f* *p* *mp* *mf* *f* *mf* *f*

Vc. *mp* *mf* *mp* *mf* *f* *p* *mp* *mf* *f* *mf* *f* *ff*

42 43 44 45 46 47 48 49

# 9. A LITTLE KIND TREATMENT IS EXACTLY WHAT I NEED

Lyrics by Howard Rogers  
Music by Maceo Pinkard  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Flute

Bb Clarinet

Bb Trumpet

B. Trombone

Vocals

Piano

Drum Set

Percussion

Violin

Viola

Cello

Why should I be lone - ly? Can some - one ex - plain, why no one cares a - bout me? I just crave a - ffec - tion, but some - how in vain. I'm al - ways sigh - ing, and ev - er cry - ing. 'Cause a

C G7 C C- G7 C E7A7 F#7D E-/G A-7/G G C G7 C/E A-7 Eb7sus4 G D-7G E7 A- G/AG7D7 G7 F/G G7 C

W.C.-Ascend

Suspended Cymbal Roll (Soft Mallets)

Triangle & W.C.-Descend

1 2 3 4 5 6 7 8

9

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

lit - tle kind treat - ment is ex - act - ly what I need. I sigh con - stant - ly. I need symp - a - thy. 'Twould fill my

9 C C/G G7 G<sup>Δ</sup>(7+5) C C7 F/C F-7 C<sup>Δ</sup>7 A-7/GC G-A7 C/G D7 G7 G9 E-/GC7 A<sup>o</sup>7 D<sup>o</sup>7 C G D<sup>♯</sup>o

Pno.

D. S.

Perc.

Triangle (Mute on 2)

Glockenspiel

Vln.

Vla.

Vc.

9 10 11 12 13 14 15 16

17 *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *f* I've nev - er

17 *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *f* I've nev - er

17 *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *f* I've nev - er

Vox. heart with com - plete - ment if some - one would on - ly read that look in my eye, and say "don't you cry, don't you sigh, lit - tle girl hush - a - bye". I've nev - er

17 *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *f* I've nev - er

Pno. C C/G G7 G $\Delta$ 7(+5) C F/GA-C G/E $\flat$  G $\Delta$ 7 E-/GG C $\sharp$ o/B $\flat$  D7/A $\triangleright$  B-/D D7/A F $\sharp$ o7 G B $\flat$ - B $\circ$  G7 B $\flat$ - B- G7 B $\flat$ - B $\circ$  G7 I've nev - er

17 Triangle (Mute on 2) Triangle (Mute on 2) *p* *p* *mp* *mf* *f* I've nev - er

Perc. Glockenspiel *mp* *p* *mp* *p* *mp* *mf* *f* I've nev - er

17 *mf* *mp* *mf* *mp* *mf* *mp* *mp* *mf* *f* I've nev - er

Vla. *mf* *mp* *mf* *mp* *mf* *mp* *mp* *mf* *f* I've nev - er

Vc. *mf* *mp* *mf* *mp* *mf* *mp* *mp* *mf* *f* I've nev - er

17 18 19 20 21 22 23 24

*Moderate Swing!* *slight rit.*

25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩}^3 = \text{♩}$  Moderate Swing! (Slightly Slower)

FL. *mf* *mp* *mf* *f* *mf* *mp* *f*

Bb Cl. *mf* *mp* *mf* *f* *mf* *mp* *f*

B♭ Tpt. *mf* *mp* *f* *mf* *f*

B. Tbn. *mf* *mp* *mf* *f* *mf* *mp* *f*

Vox. had the blues that comes from ev - ry kiss, — from some one who loves you true. — If I could on - ly find some one who'd treat me kind, Oh what she could make me do. — I'm just a

25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩}^3 = \text{♩}$  Moderate Swing! (Slightly Slower)

Pno. *mf* *mp* *mf* *f* *mf* *mp* *mf* *f*

A<sup>7</sup> C G<sup>9</sup> C<sup>o</sup> C F- F D- C<sup>7</sup> F F A<sup>7</sup> B<sup>7</sup>/D A<sup>7</sup> B<sup>7</sup>/D D E<sup>o</sup>/G D<sup>7</sup>

25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩}^3 = \text{♩}$  Moderate Swing! (Slightly Slower)

D. S. *mp* *mp* *mf* *f* *mf* *f* *mp* *f*

Drum Set (set up/work around provided rhythms)

Perc. *mf* *f* *mp* *f*

25 Heavier Swing! (Slightly Slower) Straight!  $\text{♩}^3 = \text{♩}$  Moderate Swing! (Slightly Slower)

Vln. *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

33

Fl. *mp* *mf* *f* *mf*

Bb Cl. *mp* *mf* *f* *mf*

B♭ Tpt. *mp* *mf* *f* *mf*

B. Tbn. *mp* *mf* *f* *mf*

Vox.  
 bun - dle of lov - in' that has gone to waste, some one a - ffec - tion - ate can suit my taste. 'Cause just a lit - tle kind treat - ment is ex - act - ly what I need.

33 C C/G G7 GΔ7(+5) C B♭ A D7 D/A A7 AΔ7(+5) D B-F#° DΔ7/A D7 D°7/A♭ G7 G9 G C C G7 C

Pno. *mp* *mf* *mp* *mf* *f* *mf*

D. S. *mp* *mf* *mp* *mf* *f* *mf*

Perc. *mp* *mf* *f* *mf*

Vln. *mp* *mf* *f* *mf*

Vla. *mp* *mf* *f* *mf*

Vc. *mp* *mf* *f* *mf*

33 34 35 36 37 38 39 40

This musical score page includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bass Trombone (B. Tbn.), Voice (Vox.), Piano (Pno.), Double Bass (D. S.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal line features the lyrics: "'Cause just a lit - tle kind treat - ment is ex - act - ly what I need!". The score is marked with dynamic levels such as *f*, *mf*, *f*, and *ff*. Chord symbols for the piano part include  $D^{\Delta 7}/A$ ,  $D_7$ ,  $D^{\circ 7}/A^b$ ,  $G_7$ ,  $D_7$ ,  $E-7$ ,  $C$ ,  $G_7$ , and  $C$ . Measure numbers 41, 42, 43, 44, 45, and 46 are indicated at the bottom of the page.



# 9.5 TRANSITION 9-10

The score is for a 4/4 time piece. The instruments and their parts are as follows:

- Flute:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- Bb Clarinet:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- Bb Trumpet:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- B. Trombone:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- Piano:** Accompanying part with dynamics *f*, *mf*, *mp*, *p*. Chord symbols:  $D^{7}/A$ ,  $D_7$ ,  $D^{7}/A^b$ ,  $G_7$ ,  $D_7$ ,  $E-7$ ,  $C$ ,  $G_7$ ,  $C$ .
- Drum Set:** Rhythmic accompaniment with dynamics *f*, *mf*, *mp*, *p*. Includes triplet markings.
- Percussion:** Melodic line with dynamics *mp*, *p*.
- Violin:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- Viola:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.
- Cello:** Melodic line with dynamics *f*, *mf*, *mp*, *p*.

Rehearsal marks 1 through 6 are placed at the bottom of the score.

# 10. MR. MOON MAN-TURN OUT YOUR LIGHT

Written by Nora Bayes  
and Jack Norworth  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Moderatly fast, ♩=117

Flute

Bb Clarinet

B♭ Trumpet

B. Trombone

Vocals

Piano

Percussion 1

Percussion 2

Violin

Viola

Cello

When the moon is shin - ing yel - low, \_\_\_\_\_ and a gir - lie's with her fel - low. \_\_\_\_\_

G E-7 A9 D D7 5 G D G/DD G/B A7/B♭ A-7 D7 C/G D7 G D G/DD G/B A7/B♭ A-7 D7 C/G D7

Snare Drum (sticks) tr

Cymbals (scrape)

W.C.-Ascend

1 2 3 4 5 6 7 8 9 10 11 12

13 21

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox. (Both) (Dick)

Both are get - ting nice and mel - low in the bright moon - - light. If the moon man should dis - - - co - ver

13 21

B♭/DF B♭/FF B♭/D C7 C7 F7 F7 F9 D/F# A7/E D7 C C/G D7 D7 21 G D G/DD G/B A7 /B♭ A-7 D7 C/G D7

Pno.

13 21

Perc. 1 Snare Drum (sticks) Cymbals (scrape)

Perc. 2 Suspended Cymbal Roll (soft mallets) Shaker Etc.

13 21

Vln.

Vla.

Vc.

13 14 15 16 17 18 19 20 21 22 23 24

29

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

sweet hearts keep - ing un - der co - ver. \_\_\_\_\_ Can you blame that girl and lov - er if they say "Turn out that light!" \_\_\_\_\_

G D G/DD G/B A7 /B♭ A-7 D7 C/G D7 29 G G/D E7 A7/C#/A A7/C#F#/A A7/E A9 B7 A7/C# D7 A7 D7 D7

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

25 26 27 28 29 30 31 32 33 34 35 36

*mp* *p* *mp* *mp* *mp* *pp* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *p* *mp* *mp* *mp* *pp* *mp* *mf*

*mp* *p* *mp* *mp* *mp* *pp* *mp* *mf*

*mp* *p* *mp* *mp* *mp* *pp* *mp* *mf*

Cymbals (scrape)

Snare Drum (sticks)

Suspended Cymbal Roll (soft mallets)

FL. 45

Bb Cl. 45

B♭ Tpt. 45

B. Tbn. 45

Vox. (Both) (Dick) 45

Turn off your light mis - ter moon man, go and hide your face be - hind a cloud! \_\_\_\_\_ Can't you see cou - ples want to spoon man?

Pno. 45

37 *mp* G /D G/B G+ C E7/B A B- A/C# G F#° F# D F#°7 G B-7 E-7 D 45 G /D G/B D/F#A7 B-/D B°7

Perc. 1 45

Suspended Cymbal Roll (soft mallets) *pp*

Perc. 2 45

*mp* 45 *mp* *mp*

Vln. 45

*mp* *p* *mp*

Vla. 45

*mp* *p* *mp*

Vc. 45

*mp* *p* *mp*

Fl. *p mp mp mf*

Bb Cl. *p mp mp mf*

B♭ Tpt. *p mp mp mf*

B. Tbn. *p mp mp mf*

Vox. (Besty) (Both)  
 Two is com - pa - ny and three's a crowd! So when each lit - tle lad and la - dy find a spot that's nice and sha - dy, that's your cue to say "Good Night! Good night!" And

Pno. *mp*

Perc. 1 Snare Drum (sticks) Tambourine *mp*

Perc. 2 Snare Drum (sticks) *mp*

Vln. *p mp mf*

Vla. *p mp mf*

Vc. *p mp mf*

50 51 52 53 54 55 56 57 58 59 60

E<sup>o</sup>7 E7 A A-7 A7/G D G-G#° D7 G B-7/DG G B-7G-/B♭ D F D C D7/F# C D7 G B- G B- G D E<sup>o</sup>7 D7/A D D7

61 69 Solo

Fl. *mf* *mp* *mp*

Bb Cl. *mf* *mp* *p*

B♭ Tpt. *mf* *mp* *p*

B. Tbn. *mp* *p* *mp* *p*

Vox. if they want to spoon, mis - ter moon, be a sport and turn off your light.

61 G G/BE<sup>o</sup>/B<sup>b</sup> D7 C A<sup>o</sup>7/E<sup>b</sup> G G E-/DG/D D D7 G G<sup>#o</sup> D /F<sup>#</sup> 69

Pno. *mf* *mp* *p* *mp*

Perc. 1 61 Tambourine *mf* 69 Snare Drum (sticks) *p*

Perc. 2 61 Snare Drum (sticks) *mf* 69 Shaker *p*

Vln. *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *p* *mp*

61 62 63 64 65 66 67 68 69 70 71 72

Fl. *mf* *mp* *mp* *mf*

Bb Cl. *mp* *mp* *mf* 3 3 *mf* *mf* End Solo

B♭ Tpt. *mp* *p* *mp* Solo

B. Tbn. *mp* *p* *mp* *mf*

Vox.

Pno.

Perc. 1 *mp* *mp* *mp* *mp*

Perc. 2 *mp* *pp* *p* *p* *mp* *mf*

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

End Solo 77

Solo 77

77 77 77 77

Suspended Cymbal Roll (soft mallets) Triangle (Let ring) Xylophone

73 74 75 76 77 78 79 80 81 82 83 84



85 93

Fl. *p*

Bb Cl. *p*

B♭ Tpt. *mp* *mf* *p* Solo *mp* End Solo

B. Tbn. *mp* *p* *mp*

Vox.

Pno.

Perc. 1 Snare Drum (sticks) *p* *mp* *pp* *p* *mp*

Perc. 2 Shaker *p* *mp* *pp* *p* *mp* Suspended Cymbal Roll (soft mallets) Triangle (Let ring)

Vln. *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

85 86 87 88 89 90 91 92 93 94 95 96

FL. *p* *mp mf* 101

Bb Cl. *p* *mp mf* 101

B♭ Tpt. *p* *mp mf* 101

B. Tbn. *mp mf* End Solo 101

Vox. 101

Pno. *mp* 101 G /D G/B G+ C E7/B A B-A/C#G F# F# D F#7 G B-7 E-7 D

Perc. 1 *p* 101 Snare Drum (sticks) 2 *mp* Suspended Cymbal Roll (soft mallets) Triangle (Let ring) Shaker

Perc. 2 *p* *pp* *p* *mp* Solo *pp* *p* Suspended Cymbal Roll (soft mallets) Triangle (Let ring)

Vln. *mp mf* *mf* *f* *tr* 101 End Solo

Vla. *mp mf* *mp* *mf*

Vc. *mp mf* *mp* *mf*

97 98 99 100 101 102 103 104 105 106 107 108

109 117

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

Pno.

Perc. 1

Perc. 2

Vln.

Vla.

Vc.

G /D G/B D/F#A7 B-/D B<sup>o</sup>7 E<sup>o</sup>7 E7 A A-7 A7/G D G- G#<sup>o</sup> D7 117 G B-7/DG G B-7 G-/B<sup>b</sup> DF DC D7/F#C D7

*mp* *mp*

Snare Drum (sticks) 2 2

Shaker *p*

Suspended Cymbal Roll (soft mallets) *pp* *p*

Triangle (Let ring) *p*

Tambourine *p*

*p* *pp* *pp* *p* *mp*

Solo End Solo Solo

109 110 111 112 113 114 115 116 117 118 119 120

125

Fl.

Bb Cl.

125

B♭ Tpt.

B. Tbn.

125

Vox.

Pno.

*mf* *mp* *mf*

G B- G B- G D E<sup>o</sup>7 D7/A D D<sup>125</sup> G G/B E<sup>o</sup>/B<sup>b</sup> D7 8va----- C A<sup>o</sup>7/E<sup>b</sup> G GE-/D G/D D D7 G 8va G<sup>#</sup>7 D /F<sup>#</sup>

125

Perc. 1

Perc. 2

Suspended Cymbal Roll (soft mallets)

*pp* *mp* *mf*

125

Vln.

Vla.

Vc.

*mf* *f* End Solo

121 122 123 124 125 126 127 128 129 130 131 132

133

Fl. *p*

Bb Cl. *p*

B♭ Tpt. *p*

B. Tbn. *p*

Vox. *pp* (Besty) *p* *pp* (Besty) *p* (Both)

All you lads and lit - tle mis - ses, who are fond of hugs and kiss - es, must - re - mem - ber half the bliss is when it's

G D G/DD G/B A7/B♭ A-7 D7 C/G D7 G D G/DD G/B A7/B♭ A-7 D7 C/G D7 B♭/DF B♭/FF B♭/D C7 C7 F7 F7 F9

Pno. *p*

Perc. 1 Cymbals (scrape) *p*

Perc. 2

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

141

FL. *mp* *mf* **149**

Bb Cl. *mp* *mf* **149**

B♭ Tpt. *mp* *mf* **149**

B. Tbn. *mp* *mf* **149** (Dick)

Vox.  
 dark as it can be. \_\_\_\_\_ If once more I start my plead - ing, \_\_\_\_\_ tell him dark - ness we are need - ing. \_\_\_\_\_ In

**D/F# A7/E D7 C C/G D7 D7 149 G D G/DD G/B A7 /Bb A-7 D7 C/G D7 G D G/DD G/B A7 /Bb A-7 D7 C/G D7**

Pno. *mp* *mf* *mp* *mp* *mp*

Perc. 1 *tr* Snare Drum (sticks) *p* *mp* *mf* **149** Cymbals (scrape) *p* Cymbals (scrape) *p*

Perc. 2 Suspended Cymbal Roll (soft mallets) *pp* *mp* *mp* Shaker *p* Etc. *p*

Vln. *mp* *mf* **149** *mp* *mp*

Vla. *mp* *mf* *p* *mp*

Vc. *mp* *mf* *p* *mp*

**145 146 147 148 149 150 151 152 153 154 155 156**

157 165

FL.

Bb Cl.

B♭ Tpt.

B. Tbn.

Vox.

case my plead - ing he his heed - ing, you must do the same as we. Turn off your light mis - ter moon man,

157 165 (Both)

G G/D E7 A7/C# /A A7/C#F#- /A A7/E A9 B7 A7/C# D7 A7 D7 165 G /D G/B G+ C E7/B A B- A/C#

Pno.

157 165

Perc. 1

Snare Drum (sticks)

165

Perc. 2

Suspended Cymbal Roll (soft mallets)

Shaker

Vln.

Vla.

Vc.

157 165

157 158 159 160 161 162 163 164 165 166 167 168

FL. *p* *mp*

Bb Cl. *p* *mp*

B♭ Tpt. *p* *mp*

B. Tbn. *p* *mp*

Vox. go and hide your face be - hind a cloud! \_\_\_\_\_ Can't you see cou - ples want to spoon man? Two is com - pa - ny and three's a crowd! \_\_\_\_\_ I'll  
 (Besty) (Both)

Pno. *mp*

Perc. 1 *pp* *p* *mp*  
 Suspended Cymbal Roll (soft mallets) *tr* Snare Drum (sticks)

Perc. 2 *mp* *mp* *mp*

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

173

173

173

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169

170

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177

178

179

180



181 189

Fl. *mp* *mf* *mf* *mp*

Bb Cl. *mp* *mf* *mf* *mp*

B♭ Tpt. *mp* *mf* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Vox. (Besty)  
 take my la - dy to a sha - dy place where I can hug my ba - by, and we'll say to you "Good Night!" "Good Night" We want to tease and squeeze, if you please,

181 189

G B-7/D G G B-7 G-/B♭ D F D C D7/F# C D7 G B- G B- G D E<sup>o</sup>7 D7/A D D7 189 G G/BE<sup>o</sup>/B♭ D7 C A<sup>o</sup>7/E♭ G

Pno. *mp* *mf* *mp*

Perc. 1 Tambourine *mp* *mf* *mf*

Perc. 2 Snare Drum (sticks) *mp* *mf* *mf*

Vln. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

181 182 183 184 185 186 187 188 189 190 191 192

**FL.**  
*mf f*

**Bb Cl.**  
*mf f*

**B $\flat$  Tpt.**  
*mf f*

**B. Tbn.**  
*p mp mf f*

**Vox.**  
mis - ter moon man turn out your light!  
*G E-/D G/D D D7*

**Pno.**  
*p mp mf f*

**Perc. 1**  
*mp mf*  
Suspended Cymbal Roll  
(soft mallets)

**Perc. 2**  
*pp*

**Vln.**  
*p mp mf f*

**Vla.**  
*p mp mf f*

**Vc.**  
*p mp mf f*

# 11. ALL BY MYSELF

Original Words & Music by Irving Berlin  
Adapted Lyrics by Mark Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

Flute

Bb Clarinet

Bb Trumpet

B. Trombone

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

Kathy (Solo)  
Fanny & Mona

Peter, Harry  
Mr. Bland

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

Piano

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

Drum Set

Percussion

Allegro, ♩ = 152 (Half Time Feel, Enticing & Seductive)

Violin

Viola

Cello

1 2 3 4 5 6 7 8 9 10 11 12

21 Light Playful Swing  $\text{♩} = \text{♩}^3$

FL. *p mp p*

Bb Cl. *p mp p*

B♭ Tpt. *p mp mp*

B. Tbn. *mp p*

Kathy F & M  
 grow - ing so tired of liv - ing a - lone. I lie a - wake all night and cry. No - bo - dy loves me that's why. All by my - self in the morn - - - ing

P, H  
 Mr. B

Pno. *mp p mp p*

D. S. *p mp p*

Perc. *mp p*

Vln. *mp p mp p*

Vla. *mp p mp p*

Vc. *mp p mp p*

Chords:  $Bb\Delta 7$   $A7(b9)/Bb$   $Bb$   $G7$   $C7$   $C$   $C7$   $C$   $C7$   $A-$   $E$   $C7$   $F7$   $Bb F+ / BbBb$   $C\#o / Bb$   $E\flat / Bb$   $C-7$   $C7$   $C9$

Wind Chimes (Descending)

Xylophone

Triangle (Let Ring)

Drum Set (Brushes) Light Jazz Feel - Set up/work around all cues provided

Glockenspiel

FL. *mp* *p* *mp*

Bb Cl. *mp* *p* *mp*

B♭ Tpt. *mf* *mp* *mf*

B. Tbn. *mp* *p* *mp*

Kathy F & M  
 All by my - self in the night; I sit a - lone in a co - zy mor - ris chair, so un - hap - py there. Play - ing sol - i - taire.

P, H Mr. B

Pno. *mp* *mf* *mp* *p* *mf* *mp*

D. S. *mp* *p* *mp*

Perc. *mp* *p* *mp*

Vln. *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp*

*F*<sub>9</sub> *B♭* *F*<sub>7</sub> *B♭* *F*<sub>7</sub> *B♭* *B♭*<sub>7</sub> *A* *A* *B-7A7D7* *G-D7 G-* *B♭-(Δ7)E°* *C7* *F7* *C-7/G♭F* *F7*

Light fill

25 26 27 28 29 30 31 32 33 34 35 36

37

FL.

Bb Cl.

Bb Tpt.

B. Tbn.

37

Chorus:  
(Peter, Harry, Fanny, Mona)

End Chorus -  
Kathy Back In

Kathy  
F & M

All by her self she get's lone - - ly Watch - ing the clock on the shelf I'd love to rest my wear - y head on some - bod - y's shoul - der, I hate to grow

P, H  
Mr. B

All by her self she get's lone - - ly Watch - ing the clock on the shelf

37

B $\flat$  B $\flat$  C $\sharp$ 7 B $\flat$  C7 C9 F7 F7/C A $\flat$ 7/E $\flat$  F $\sharp$ 7 D7(b9) G-D7 E $\flat$ 7 D D7 A-D7 E $\flat$  B $\flat$ + / E $\flat$  E $\flat$  F E $\flat$  F E $\flat$  B $\flat$  B $\flat$ 7 G7 F G D-/GF

Pno.

37

D. S.

Perc.

37

Vln.

Vla.

Vc.

37 38 39 40 41 42 43 44 45 46 47 48

53 Straight! =

Fl. *p mp p mp*

Bb Cl. *p mp p mp*

Bb Tpt. *p mp p mp*

B. Tbn. *p mp p mp*

Kathy F & M  
 F. *mf*  
 M. *p*

Lyrics:  
 old er, all by my self. All by my self. My name and num - ber are in the book. The one that hangs on the hook in al - most ev - 'ry drug store  
 Book. Hook.  
 All by my self. Book. Hook.

P. H. Mr. B

Pno. *p mp mf p mp p mp p mp*

Chords: C7, C7 F9, Bb Bb7, Eo7 Ao7, Bb, BbΔ7, A7(b9)/Bb, Bb, Bb G-7/FBb, F7/A, F7, F9(+5) Bb, G7/D, C7, F7

D. S. *p mp mf*

Perc. *mp p*

Vln. *p mp mf p mp p mp p mp*

Vla. *p mp mf p mp p mp p mp*

Vc. *p mp mf p mp p mp p mp*

Spoken freely, out of tempo. "MR. BLAND, SOMETHINGS NOT RIGHT."

Mr Bland, loudly & freely after Kathy "Keep Going!"

49

50

51

52

53

54

55

56

57

58

59

60

69 Light Playful Swing  $\text{♩} = \text{♩}^3$

Fl. *p* *mp* *mp* *p* *mp* *mf*

Bb Cl. *p* *mp* *mp* *p* *mp* *mf*

B♭ Tpt. *p* *mp* *mp* *p* *mp* *mf*

B. Tbn. *p* *mp* *mp* *p* *mp* *mf*

Kathy F & M  
Why does - n't some - one bo - ther to look. — Look My cen - tral tells me all day long, — "sor - ry the num - ber is wrong." — All by my - self in the morn - - - ing

P, H Mr. B  
Look. Wrong. Mr Bland "Not Now! Keep Going!" All by my - self in the morn - - - ing

Pno. *mp* *p* *mp* *mp* *mf*

D. S. Wind Chimes (Descending) *p* *mp* *mp*

Perc. Triangle (Let Ring) Xylophone Glockenspiel *mp* *mp*

Vln. *mp* *p* *mp* *mp* *mp*

Vla. *mp* *p* *mp* *mp* *mp*

Vc. *mp* *p* *mp* *mp* *mp*

61 62 63 64 65 66 67 68 69 70 71 72



Fl. *mp* *p* *mp* *mf* *mp*

Bb Cl. *mp* *p* *mp* *mf* *mp*

B♭ Tpt. *mp* *p* *mp* *mf* *mp*

B. Tbn. *mp* *p* *mp* *mp* *mp*

Kathy F & M  
 All by my - self in the night. I ne - ver have an - y sweet - hearts call on me. The four walls seem to be her on - ly com - pa - ny.  
 Chorus: (Peter, Harry, Fanny, Mona) Kathy: "I think my water just broke!"

P, H Mr. B  
 All by my - self in the night. The four walls seem to be her on - ly com - pa - ny.  
 Mr. Bland: "We'll fix it later. Don't stop!"

Pno. *mp* *p* *mp* *p*

D. S. *mp* *p* *mp* *mf*

Perc. *mp* *mp* *mf*

Vln. *mp* *p* *mp* *mf*

Vla. *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf*

73

74

75

76

77

78

79

80

81

82

83

84

85

Fl. *p mp mp p pp p*

Bb Cl. *p mp mp p pp p*

Bb Tpt. *p mp mp p pp p*

B. Tbn. *p mp mp p pp p*

85 Chorus:  
(Peter, Harry, Fanny, Mona) End Chorus - Kathy Back In

Kathy F & M  
All by her self, she gets tear - - y. Watch - ing the clock on the shelf. There must be some - one knows the lov - ing I could be gi - ving, Yet I keep on

P, H Mr. B  
All by her self, she gets tear - - y. Watch - ing the clock on the shelf.

85 *Bb Bb C#o7 Bb C7 C9 F7 F7/CAo7/EbF#o7 D7(b9) G-D7 EbD7 D D7 A-D7 Eb Bb+/Eb EbF Eb F Eb Bb Bb7 G7 F G D-/GF*

Pno. *p mp p mp p mp*

85

D. S. *p mp p mp p mp*

Perc. *p mp p mp p mp*

85

Vln. *p mp p mp p mp*

Vla. *p mp p mp p mp*

Vc. *p mp p mp p mp*

85 86 87 88 89 90 91 92 93 94 95 96

Fl. *p mp pp p mp mf p mp mf*

Bb Cl. *p mp pp p mp mf p mp mf*

Bb Tpt. *p mp pp p mp mf p mp mf*

B. Tbn. *p mp pp p mp mf p mp mf*

Kathy F & M  
 liv - ing, all by my self. *101* All by her - self. *101* All by her - self in the mor - - - ning. All by my - self in the night.

P, H Mr. B  
 All by her - self. *101* All by her - self in the mor - - - ning. All by my - self in the night.

Mr Bland: "Keep going!  
 Chorus, help her out!"

Pno. *p mp mf mp mf mp mf*

C<sub>7</sub> C<sub>7</sub>F<sub>9</sub> B<sub>b</sub> B<sub>b7</sub> E<sub>7</sub> A<sub>7</sub> B<sub>b</sub> *101* B<sub>b</sub> F<sub>+</sub>/B<sub>b</sub>B<sub>b</sub> C<sub>#</sub>/B<sub>b</sub> E<sub>b</sub>/B<sub>b</sub> C-7 C<sub>7</sub> C<sub>9</sub> F<sub>9</sub> B<sub>b</sub> F<sub>7</sub> B<sub>b</sub> F<sub>7</sub>

D. S. *p mp mf p mp mf p mp*

Perc. *mp p mp mf mp mf*

Xylophone *mp p*

Glockenspiel *mp mf*

Vln. *p mp mf mp mf mp mf*

Vla. *p mp mf mp mf mp mf*

Vc. *p mp mf mp mf mp mf*

97 98 99 100 101 102 103 104 105 106 107 108

Fl. *p mp mf*

Bb Cl. *p mp mf*

B♭ Tpt. *p mp mf*

B. Tbn. *p mp mf*

Kathy F & M  
 Once in a while, she meets some one who is sweet. But soon as they meet, he says when do we eat? All by her self, she's so dreary.

Mr. Bland: "We'll fix it later. Don't stop!"

Chorus:  
 (Peter, Harry, Fanny, Mona)

P. H. Mr. B  
 Once in a while, she meets some one who is sweet. But soon as they meet, he says when do we eat? All by her self, she's so dreary.

*B♭ B♭7 A A B-7A7 D7 G- D7 G- B♭(Δ7) E° C7 F7 C-7/G♭ F F7*

Pno. *mp p p mp*

D. S. *p mp mf*

Perc. *mp p mp*  
 Xylophone

Vln. *mp mf mp mf p mp*

Vla. *mp mf mp mf p mp*

Vc. *mp mf p mp*

109

110

111

112

113

114

115

116

117

118

119

120

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Kathy  
F & M

P, H  
Mr. B

Pno.

D. S.

Perc.

Vln.

Vla.

Vc.

Watch-ing the clock on the shelf. There must be some-one knows the lov-ing she could be shar-ing Still, no-one is car-ing. All by my-self.

Watch-ing the clock on the shelf. There must be some-one knows the lov-ing she could be shar-ing Still, no-one is car-ing. Mr Bland: "You've got to keep going. You're almost there!"

Kathy  
Kathy: (in pain)  
"OOOUUCCCHHHH"

F7 F7/C A<sup>o</sup>7/E<sup>b</sup> F<sup>#o</sup>7 D7(b9) G-D7 E<sup>b</sup>7 D D7 A-D7 E<sup>b</sup> B<sup>b</sup>+/E<sup>b</sup> E<sup>b</sup>F E<sup>b</sup> F E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7 G7 F G D-/GF C7 C<sup>F</sup>9 B<sup>b</sup> B<sup>b</sup>E<sup>o</sup>7 A<sup>o</sup>7 B<sup>b</sup>

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

Slight fill-----

Wind Chimes (Descending)

121 122 123 124 125 126 127 128 129 130 131 132

Straight! = **133** Dance Break

**141** Light Playful Swing =

FL. *mp* *mf* *mp* *p* *mp* *mf*

Bb Cl. *mp* *mf* *mp* *p* *mp* *mf*

Straight! = **133** Dance Break

**141** Light Playful Swing =

B♭ Tpt. *mp* *mf* *mp* *p* *mp* *mf*

B. Tbn. *mf* *mp* *p* *mp* *mf*

Straight! = **133** Dance Break

**141** Light Playful Swing =

Kathy F & M  
P, H Mr. B

All by her - self in the mor - - - ning.

Straight! = **133** Dance Break

**141** Light Playful Swing =

Pno. *mp* *mf* *mp* *p* *mp* *mf*

A-(b9)/CF<sub>9</sub>F<sub>7</sub> B<sub>b</sub>Δ<sub>7</sub> A-(b9)/CF<sub>9</sub>F<sub>7</sub> B<sub>b</sub>Δ<sub>7</sub> A-(b9)/CF<sub>9</sub>F<sub>7</sub> B<sub>b</sub>Δ<sub>7</sub> A-(b9)/CG<sub>7</sub> C G<sub>+</sub>/CC D<sub>+</sub>/C F/C D-7 D<sub>7</sub> D<sub>9</sub>

Straight! = **133** Dance Break

**141** Light Playful Swing =

D. S. Snare Drum (Brushes) *mp* *mf* *mp* *p* *mp*

Perc. Glockenspiel *mp*

Suspended Cymbal (Soft mallets) *p* *mp* *mp*

Straight! = **133** Dance Break

**141** Light Playful Swing =

Vln. *mp* *mf* *mp* *p* *mp* *mf*

Vla. *mp* *mf* *mp* *p* *mp* *mf*

Vc. *mp* *mf* *mp* *p* *mp* *mf*

Fl. *mp* *mf* *mp* *mf* *f* *mf* *mp* *p*

Bb Cl. *mp* *mf* *mp* *mf* *f* *mf* *mp* *p*

B♭ Tpt. *mp* *mf* *mp* *mf* *f* *mf* *mp* *p*

B. Tbn. *mp* *mf* *mp* *mf* *f* *mf* *mp* *p*

Kathy  
F & M  
All by her-self in the night. She sits a-lone, an ol' nov-el in her hand. She just needs a man! And a wed-ding band!

P, H  
Mr. B  
All by her-self in the night. She sits a-lone, an ol' nov-el in her hand. She just needs a man!

G<sub>9</sub> C G<sub>7</sub> C G<sub>7</sub> C C<sub>7</sub> B B C<sub>7</sub>-7 B<sub>7</sub> E<sub>7</sub> A- E<sub>7</sub> A- C-(Δ7) F<sub>7</sub><sup>♯</sup> D<sub>7</sub> G<sub>7</sub> D-7/A<sub>b</sub> G G<sub>7</sub>

Pno. *mf* *mp* *mf* *f* *p*

D. S. *mp* *p* *mp*

Perc. *mf* *mp* *f*

Vln. *mp* *mf* *mp* *mf* *f* *mp*

Vla. *mp* *mf* *mp* *mf* *f* *mp*

Vc. *mp* *mf* *mp* *mf* *f* *mp*

157

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Chorus:  
(Peter, Harry, Fanny, Mona)

Kathy  
F & M

P, H  
Mr. B

All by her self, she gets wear - - y. Tak - ing a toll on her health. She'd love to rest her wear - head on some bo - dy's

All by her self, she gets wear - - y. Tak - ing a toll on her health. She'd love to rest her wear - head on some bo - dy's

157 C C D#7 C D7 D9 G7 G7/D B7/F G#7 E7(b9) A- E7 F#7 E E7 B- E7 F C+/F F G F G F

Pno.

D. S.

Perc.

157

Vln.

Vla.

Vc.

157 158 159 160 161 162 163 164 165 166



FL. *f* *f* *mf* *mp* *p* *f*

Bb Cl. *f* *f* *mf* *mp* *p* *f*

B♭ Tpt. *f* *f* *mf* *mp* *p* *f*

B. Tbn. *f* *f* *mf* *mp* *p* *f*

Kathy F & M  
 shoul - der. I'm grow - ing much col - der, All by my self; All by her - self!  
 Kathy: "THE BABY IS COMING! I HATE MEN!" Kathy: "I THINK I FUCKING BROKE MY LEG!"

P, H Mr. B  
 shoul - der. All by her - self!

C C7 A7 G A E-/A G D7 D7 G9 C C7 F#7 B7 C C G7 F/G G7 C C7 F#7 B7 C C

Pno. *f* *mf* *p* *f*

D. S. *p* *mp* *mf* *mp* *p* *f*

Perc. Xylophone Glockenspiel *mp* *p* *f*

Vln. *f* *mf* *mp* *p* *f*

Vla. *f* *mf* *mp* *p* *f*

Vc. *f* *mf* *mp* *p* *f*

167

168

169

170

171

172

173

174

175

176

177

# 12. MAMMA WHIP! MAMMA SPANK!

Lyrics by Roy Turk  
Music by Russel Robinson  
Adapted Lyrics by Mark Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Bluesy, Raunchy Sounding, ♩ = 118

Flute

Bb Clarinet

*mf* *mp* *p* *p* *mp*

Bluesy, Raunchy Sounding, ♩ = 118

B♭ Trumpet

B. Trombone

*mf* *mp* *p* *p* *mp*

Bluesy, Raunchy Sounding, ♩ = 118

Kathy

Lis - ten here dad - dy, dear, When you first left me here, I though I would die; I was oh! so lone - some

Bluesy, Raunchy Sounding, ♩ = 118

Piano

*p* *mp* *p*

*E♭* *A♭9* *B♭7* *E♭* *A♭9* *B♭7* *E♭* *E♭7* *A♭9* *A♭7* *F7/C* *F°7/C* *B♭7* *E♭* *C7(b9)* *B♭7/F* *B♭7*

Bluesy, Raunchy Sounding, ♩ = 118

Drum Set

Percussion

*mp* *p* *mp*

Snare Roll Castanets  
Wind Chimes (Descending) Glockenspiel

Bluesy, Raunchy Sounding, ♩ = 118

Violin

Viola

Cello

*mf* *mp* *p* *p* *p* *p* *p* *p* *p*

13

Fl. *mp* *mf* *p* *p* *mp* *p* *mp*

Bb Cl. *mp* *mf* *p* *p* *mp* *p* *mp*

Bb Tpt. *mp* *mf* *p* *p* *mp* *p* *mp*

B. Tbn. *mp* *mf* *p* *p* *mp* *p* *mp*

Kathy  
 All I did was cry. You hurt my feel - ings bad, Now I'm just fight - in' mad, An - gry through and through And, if you don't hur - ry When I get you,

B $\flat$ 7/F B $\flat$ 7G $\flat$ +/D C-/E $\flat$  13 E $\flat$  E $\flat$ 7 A $\flat$ 9 A $\flat$ 7 F7/C F-7/C C- C $\circ$ 7 B $\flat$  B $\flat$  G-7

Pno. *p*

D. S. Suspended Cymbal Roll 13 Castanets Castanets

Perc. *mp*

Vln. *mp* *tr*

Vla. *mp*

Vc. *p*

10 11 12 13 14 15 16 17 18

The score is arranged for the following instruments: Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bass Trombone (B. Tbn.), Piano (Pno.), Drums (D. S.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal line is performed by Kathy. The music is in 4/4 time with a key signature of two flats (Bb major). The score includes dynamic markings such as *mp*, *mf*, *fp*, *f*, and *p*. The vocal line includes the lyrics: "You'll be black and blue. 'Cause mam-ma whip! mam-ma spank! If her dad-dy don't come home. I've got a nast-y tem-per when I'm blue, And if you don't come home I'll take it out on you;". The piano accompaniment includes a "Suspended Cymbal Roll" and "Basic Jazz Feel (Sticks)". The score is divided into measures 19 through 28, with measure 21 being the start of the main section. The piano part includes chord symbols: C7 E/C F7 D-/F Bb Bb Bb+7 Ebb, G7/D, C7, C7/G C7, F7, Bb7 Bb+Bb, C-Eb Bb7 Eb/Bb C-Eb Bb7 Eb C- E-7 C7(b9).

This musical score page includes parts for Flute, B♭ Clarinet, B♭ Trumpet, Bass Trombone, Piano, Drums, Percussion, Violin, Viola, and Cello. The vocal line is performed by Kathy. The score is in 4/4 time with a key signature of two flats (B♭ major/D minor). It features dynamic markings such as *p*, *mp*, *mf*, *f*, *sfz*, and *fp*. The piano part includes chord symbols: F<sub>9</sub>, F<sub>7</sub>/C, F<sub>9</sub>, B<sub>7</sub>, B<sub>9</sub>, E<sub>b</sub> (Bluesy), G<sub>7</sub>/D<sub>Δ</sub>, G<sub>7</sub>, C, C<sub>7</sub>(b<sub>9</sub>), and A<sub>b</sub>/C F<sub>-</sub>. The drum and percussion parts include 'Fill' markings. Measure numbers 29 through 36 are indicated at the bottom of the page.

Fl. *p* *mp* *mf* *f* *mf* *mp* *fp*

Bb Cl. *p* *mp* *mf* *f* *mf* *mp* *fp*

Bb Tpt. *p* *mp* *mf* *f* *mf* *mp* *fp*

B. Tbn. *p* *sfz* *mp* *sfz* *mf* *sfz* *f* *mf* *mp* *sfz*

Kathy  
You've been gone, \_\_\_\_\_ Too darn long, \_\_\_\_\_ Done me wrong, \_\_\_\_\_ You trif - lin' dad - dy, You can bet \_\_\_\_\_ you'll re - gret, \_\_\_\_\_ The day you left me all a - lone. \_\_\_\_\_ If  
If

Pno. *p* *mp* *mf* *f* *mf* *mp*

D. S. *p* *mp* *mf* *f* *mf* *mp*

Perc. *p* *mp* *mf* *f* *mf* *mp*

Vln. *p* *mp* *mf* *f* *mf* *mp* *fp*

Vla. *p* *mp* *mf* *f* *mf* *mp* *fp*

Vc. *p* *mp* *mf* *f* *mf* *mp* *mf*

29 30 31 32 33 34 35 36

37

Fl. *p* *f* *mf* *f*

Bb Cl. *p* *f* *mf* *f*

Bb Tpt. *p* *f* *mf* *f*

B. Tbn. *p* *mf* *f* *mf* *f*

Kathy  
 you don't come home right a - way — The un - der - tak - er's gon - na have a bus - y day; — 'Cause mam - ma whip! mam - ma spank! If her dad - dy don't come home —

37 F- C/G F- C7/E G/F F-7 F Ab°/Cb Eb E°7/GA°7 F-7 Bb7 Eb Eb G C7 Eb Bb7(+5) Eb  
*p* *f* (Bluesy) *mp* *mf* *f*

Pno.

37 *p* *mf* *f* *mf* *mf* *f*

D. S.

Perc. *p* *mf* *f* *mf* *mf* *f*

37 *p* *f* *mf* *mf* *f*

Vln. *p* *f* *mf* *mf* *f*

Vla. *p* *f* *mf* *mf* *f*

Vc. *p* *f* *mf* *mf* *f*

37 38 39 40 41 42 43 44

# 13. I'LL MAKE YOU WANT ME

Written by J.P. Long & Paul Pelham  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Moderately fast, ♩ = 124

Flute *mp* *p* *p mp* *p* 1st X only

Bb Clarinet *mp* *p* *p mp* *p* 1st X only

Bb Trumpet *mp* *p* *p mp* *p* 1st X only

B. Trombone *mp* *p* *p mp* *p* 1st X only

9 vamp until ready

Moderately fast, ♩ = 124

Teenie

Penny

9 vamp until ready

Moderately fast, ♩ = 124

Piano *mp* *mp* *p mp* *mp*

C C<sub>(add9)</sub> C<sub>Δ7</sub> C C<sub>Δ7</sub> D<sub>Δ7</sub> D(Δ5) C/G A- A<sub>b+</sub> C/G C<sub>7</sub> D/A A-7 D-7 D- A<sub>b+</sub>/D G<sub>7</sub> C<sub>#7</sub> G<sub>7</sub> C A-7 C/G D-7 D- G+

9 vamp until ready

Moderately fast, ♩ = 124

Drum Set *mp* *p* *mp* *p*

Percussion *mp* *p* *mp* *p*

Snare & Triangle (Let ring)

Wind Chimes (Ascending)

Glockenspiel

Crash Cymbal Roll (Final X Only)

9 vamp until ready

Moderately fast, ♩ = 124

Violin *mp* *p mp* *1x=p, 2x=pp*

Viola *mp* *p mp* *1x=p, 2x=pp*

Cello *mp* *p mp* *1x=p, 2x=pp*

8va 1st x, 2nd time no 8vb, beyond that tacet until 11 begins

9 vamp until ready

1 2 3 4 5 6 7 8 9 10

11 19

Fl. *p* *mp* *p* *mp* *mp* *mf*

Bb Cl. *mp* *mf* *mp* *mf* *f*

B♭ Tpt. *p* *mp* *p* *mp* *mp* *mf*

B. Tbn. *p* *mp* *p* *mp* *mp* *mf*

Expressive & full of character

11 19

Teenie  
You made me think you loved me; I'll keep your heart re-gret-ting; You made me think you wan-ted me. I'll make you miss my good-night kiss.

Penny  
I led you on? it can't be done. We are the best of friends, that's true, Don't say that I en-cour-aged you. Why ev-ry kiss you had from me, I on-ly gave in sym-path-y,

It's ver-ry Each word you

11 19

Pno. *p* *mp* *p* *mp* *mp* *mf*

Both X

C C(add9)CΔ7 C CΔ7 DΔ7 D(♭5)C/E A- A♭° C C C/G D7 D- C/G A-A♭+ CC/GB E- 19 G G7 G7 E- G7 B-/F# A- C/G C C A7(♭5)

11 19

D. S. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *mp* *mf*

Perc. *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf*

Also play W.C. Descending this downbeat

light fill

Resume groove & other directions

11 19

Vln. *mp* *mp* *mp* *mp* *mp* *mf*

Vla. *p* *p* *p* *mp* *mp* *mp*

Vc. *p* *p* *p* *p* *mp* *mp*

Expressive & full of character



FL. *mp* *p* I'll make you...

Bb Cl. *mf* *p* I'll make you...

Bb Tpt. *mp* *p* I'll make you...

B. Tbn. *mp* *p* I'll make you...

Teenie plain for an - y one to see, you've been fool - ing me. But tho' you don't want me to - day, Hear what I say; I'll make you  
say is sim - ply wak - ing me from my dreams of bliss. The end for us has not come yet, And don't for get. I'll make you

Penny I'm not to blame if your heart was led a - stray. I don't de - ny there are things we both re - gret.

Pno. *mf* *mf* *mp* *mp* *p* I'll make you...

G C+ E7 A-7 A-7A-7(+5) D B-C#-D7 G *mf* *mf* *mp* *mp* *p* I'll make you...

D. S. *mf* *mf* *mp* *p* I'll

Perc. *mf* *mf* *mp* *p* I'll make you...

Vln. *mf* *mf* *mp* *p* *mf* I'll make you...

Vla. *mf* *mf* *mp* *p* *pp* I'll make you...

Vc. *mf* *mp* *p* *pp* I'll make you...

light fill *mf* Same, start to minimize *mp* *p* rit. Less groove, more delicate, sparkly (cymbals). *pp* Glockenspiel *pp* I'll make you...

Triangle *pp* I'll make you...

Wind Chimes (Ascending) *p* *pp* I'll make you...

*rit.* *molto rit.* *tr*

23 24 25 26 27 28 29 30 31 32 33 34

35 43

FL. *mp* *p* *mf* *mp* *mp*

Bb Cl. *mf* *mp* *f* *mp* *mf* *mp*

B♭ Tpt. *mp* *p* *mf* *mp* *mp*

B. Tbn. *mp* *p* *mf* *mp* *mp*

Teenie  
want me, I'll make you sigh to be near me, Cry to be near me, I'll fol - low you dear,  
want me, I'll make you sigh to be near me, Cry to be near me, I'll fol - low you dear,

Penny  
You must - n't haunt me. Now, don't you taunt me. night and a - day? Rave a - way. my whole life through dear? my whole life through dear?

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

D. S. *mp* *mf* *mp* *mf* *mp* *mf*

Perc. *mp* *mp* *mf* *mf*

Vln. *mf* *mf* *f*

Vla. *mp* *mp* *mp* *mf*

Vc. *mp* *mp* *mp* *mf*

35 36 37 38 39 40 41 42 43 44 45

F#°7 C/G C C/G D#°7 C F#°7 C/G C D7 G7 C C#7 A-/C F#°7 B(b9) F#°7 G7 C#°7 G7F C/E F D°7/Ab G7 G D7(b9) G7

Same groove, etc. Etc.

51

Fl. *p* *mp* *mp* *mf*

Bb Cl. *mp* *mf* *mf* *f*

B♭ Tpt. *p* *mp* *mp* *mf*

B. Tbn. *p* *mp* *mp* *mf*

51

Teenie  
I'll want you ev - 'ry day,  
I'll want you ev - 'ry day,  
I'll come and find you,  
I'll come and haunt you,  
tag right be hind you;  
be - cause I want you;

Penny  
well, then I'll run a - way.  
well, then I'll run a - way.  
You'll live a bus - y life, dear I must say.  
You'll have some lone - ly nights dear I must say.

G C#°7 D F7 D9 B- D7 D- B♭7 G7 51 F#°7 CΔ7/G C/G C° C/G F#°7 CΔ7/G C/G D7 G7 C E-C7/B♭ E-/G E7 FΔ7 A7/E

Pno. *p* *mp* *mf*

51

D. S. *mp* *p* *mp* *mp* *mf*

Perc. *mp* *mp* *mf* *mp* *mf*

51

Vln. *mf* *mp* *mf* *f*

Vla. *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf*

59

Fl. *mp* *mp* *f* *f* *ff*

Bb Cl. *mf* *mp* *f* *f* *ff*

B♭ Tpt. *mp* *mp* *f* *f* *ff*

B. Tbn. *mp* *mp* *f* *f* *ff*

Teenie  
 You don't be lieve me, do you? I'll prove it to you; Yes, I'll make you want me, some day.  
 You don't be lieve me, do you? I'll prove it to you; Yes, I'll make you want me, some day.

Penny  
 No. some some day.

Pno.  
 D-7 D-/A 59 D-7 F+/A D- F F#°7 C/G E/C A-/CE- A7/C# D- A7/E D- G7 G7 (add 6) C C  
*mp* *mf* *mp* *mf* *f* *ff*

D. S. *mp* *mf* *mp* *mp* *f* *ff*

Perc. *mp* *mf* *f* *f* *ff*

Vln. *mf* *f* *mf* *f* *ff*

Vla. *mp* *mf* *mf* *f* *ff*

Vc. *mp* *mf* *mf* *f* *ff*

1. 2.

1st X only

2nd X only

Cymbal Roll

58 59 60 61 62 63 64 65 66 67 68

# 14 & 15. GEE! BUT I HATE TO GO HOME ALONE

Music by James F. Hanley  
Words by Joe Goodwin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Allegro, ♩ = 132

Flute

Bb Clarinet

B♭ Trumpet

B. Trombone

Dick

Piano

Drum Set

Percussion

Violin

Viola

Cello

1st x only

*f* *mf* *mp* *p* *f* *mp* *p*

*f* *mf* *mp* *p* *f* *mp* *p*

*f* *mf* *mp* *p* *f* *mp* *p*

*f* *mf* *mp* *p* *f* *mp* *p*

Allegro, ♩ = 132

Allegro, ♩ = 132

*f* *mf* *mp* *p* *f* *mf* *f* *mf*

Allegro, ♩ = 132

Glockenspiel

*mf* *mp* *p* *mp* *p*

Allegro, ♩ = 132

1 2 3 4 5 6 7 8 9 10

11

Fl.

Bb Cl.

B $\flat$  Tpt.

B. Tbn.

Dick

Crowds all a - round me, still I'm a lone, — No one to say "Hel - lo". Can't ev - en place — one sin - gle face, — a - ny - where I — may go. — No one to un - der - stand. — I'm a  
 Ev - 'ry - one's hap - py, smile on each face laugh - ing as they pass by. I feel so blue, — hon - est and true, — al - most wish I — could die. — Just like a roll - ing stone — I'm just

11

E $\flat$  F $\sharp$ 7/E $\flat$  E $\flat$  G7 C- A $\flat$ - F $\circ$ 7/A $\flat$  E $\flat$  D $\circ$ C- B $\flat$ 7 A $\flat$ /E $\flat$  E $\flat$  B $\flat$ /F C7 F7 B $\flat$  F-7 B $\flat$  B $\flat$ 7 C-/E $\flat$

Pno.

11

Both Times

D. S.

Perc.

11

Vln.

Vla.

Vc.

11 12 13 14 15 16 17 18 19 20

FL. *slight rit.* 23 *a tempo*

Bb Cl. *slight rit.* 23 *a tempo*

Bb Tpt. *slight rit.* 23 *a tempo*

B. Tbn. *slight rit.* 23 *a tempo*

Dick *slight rit.* 23 *a tempo*

stran - ger in a strange, strange land; Gee! but I hate to go home\_ a - lone\_\_\_\_\_ For when I climb up the stair,\_\_\_\_\_ there's just a bed and a chair\_\_\_\_\_ to greet me.  
 roll - ing no - where all a - lone;

*slight rit.* 23 *a tempo*

C- C° Eb9/F D-(b9)/F Bb7sus Bb+5 Eb EbΔ7 C-7 Eb7 Ab EbΔ7 Ab F°7 Eb /Bb Eb Bb/F E°7 Bb/F F-7 G- Bb7 D-7(b5) C#°7 Bb7 Bb+ C-7 Bb7 Eb Eb F#-7(b5) Bb7/F

*slight rit.* 23 *a tempo*  
 Wind Chimes (Ascending)  
 Pop Groove Feel (Side stick 2 & 4, HI hat off beats) - work around/setup rhythms

D. S. *slight rit.* 23 *a tempo*

Perc. *slight rit.* 23 *a tempo*

*slight rit.* 23 *a tempo*

Vln. *slight rit.* 23 *a tempo*

Vla. *slight rit.* 23 *a tempo*

Vc. *slight rit.* 23 *a tempo*

31 39

FL. *mp* *p* *pp* *p*

Bb Cl. *mp* *p* *pp* *p*

B♭ Tpt. *mp* *p* *pp* *p*

B. Tbn. *mp* *p* *pp* *p*

Dick  
 No - bo - dy wait - ing there with a smile That's why I'm lone - - - some, Oh! so lone - some Home sweet home to most folks is the place for which they long.

31 39

E♭ G- C-7 E♭7 A♭ E♭Δ7 A♭ F-7 E♭ /B♭ E♭ C-7/G E♭- D- E♭Δ7 A♭7 F7/A /FD-(♭9) F-7 B♭9 E♭7 B♭-7 E♭7 A♭ A♭Δ7 A♭/E♭ B♭- A♭ Δ7 7

Pno. *mf* *p* *pp* *p*

D. S. *mf* *mp* *p*

Perc. *mf* *mp* *p*

Vln. *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp* *p*

Vc. *mf* *mp* *p* *pp*

31 32 33 34 35 36 37 38 39 40 41 42



47

FL.

Bb Cl.

Bb Tpt.

B. Tbn.

Dick

Home Sweet Home don't mean a thing, to me it's just a song \_\_\_\_\_ Don't ev - en know a - ny - one to phone \_\_\_\_\_ Dog - gone it Gee! but I hate to go home a - lone. \_\_\_\_\_

Pno.

(8va) F7 C-7 F7 F7 C-7 F7 Bb/DD-Bb F7D°/F Bb9 47 Eb EbΔ7 C-7 Eb7 AbEbΔ7Ab F°7 Eb /Bb Eb A° C-7 D-(b9)/FF7 Bb9 F-7 Bb7 Eb7 Ab Ab- Eb7 F#°7F-7Bb7 Eb

D. S.

Gentle fill 47 Fill - Bring down energy level

Perc.

Vln.

Vla.

Vc.

43 44 45 46 47 48 49 50 51 52 53 54 55

56 Reprise

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

*mp* *p* *mp* *f*

56 Reprise

Join Peter

Dick

Gee, I have some - one to call my own. Thank heav - en Now we don't have to go home a - lone!

56 Reprise

*p* *mp* *mf* *mf* *f* *mp* *f*

*8va*

*E♭ E♭Δ7 C-7 E♭7 A♭ E♭Δ7 A♭ F-7 E♭ /B♭ E♭ A° C-7 D-(♭9)/F F7 B♭9 F-7 B♭7 E♭7 A♭ A♭- E♭*

Pno.

56 Reprise

D. S.

Perc.

*mp* *mf* *mp* *f* *p* *mf*

56 Reprise

*p* *mp* *mf* *mp* *mf* *f* *p* *mf*

*8va*

Vln.

Vla.

Vc.

*p* *mp* *mf* *mp* *mf* *f* *p* *mf*

# 16. YOU THINK HE'S YOUR MAN

Lemuel Fowler  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

## BUT HE COMES TO SEE ME SOMETIMES

**Moderato**

Flute *pp* *mp* *mf* *mp* *mp* *mf*

Bb Clarinet *pp* *mp* *mf* *mp* *mp* *mf*

Bb Trumpet *pp* *mf* *mp* *mp* *mf*

B. Trombone *pp* *mp* *mf* *mp* *mp* *mf*

Men *mf*  
With seductive confidence  
You think he's your man, but he comes to see me some - times And, when he's with you, he's al - ways got me on his mind. |

Piano *pp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Drum Set *pp* Glockenspiel *p* *mf* *p* *mf*

Percussion *pp* Wind Chimes (Ascending) *mp* *mf* *mp* *mf*

Violin *pp* *mf* *sfz* *mf* *mp* *mf*

Viola *pp* *mf* *sfz* *mf* *mp* *mf*

Cello *pp* *mf* *sfz* *mf* *mp* *mf*

1 2 3 4 5 6 7 8 9

*Chord Progression:* Bb7 15ma, Eb, G°, Ab, Eb7, A°, A-7(b5), Bb/Eb, Eb7, Eb 15ma, Bb Eb, Eb7, Db/Eb, Ab7, Bb-7, Ab7, Ab7/Eb, Bb7, Eb7, Ab/Bb, Eb7, Eb7, Ab7, Eb7

Fl. *mf* *p* *mp* *mf* *mp* *p*

Bb Cl. *mf* *p* *mp* *mf* *mp* *p*

Bb Tpt. *mf* *p* *mp* *mf* *mp* *p*

B. Tbn. *mp* *mf* *p* *mp* *mf* *mp* *p*

Men  
ain't no he - man that is true, — but I can cert - 'nly take your man from you — My wick - ed smile My wick - ed walk I've got the kind of eyes that seem to talk There's

G7 C-7 C- C-7 C- Bb7 Bb9 Eb F- F#- G- G-7 Bb7 Eb

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

D. S.

Perc. *mp* *mf* 3 *p* *mf*

Suspended Cymbal Roll (Soft Mallets)

Wind Chimes (Ascending)

Triangle (Let Ring)

Vln. *mp* *mf* *mp* *mf* *mp* *p*

Vla. *mp* *mf* *mp* *mf* *mp* *p*

Vc. *mp* *mf* *mp* *mf* *mp* *p*

10 11 12 13 14 15 16 17

18

FL.

Bb Cl.

Bb Tpt.

B. Tbn.

Men

no need for cryin' And it's no use to weep and moan \_\_\_\_\_ I want your man and I'm gon - na take him for my own, \_\_\_\_\_ my own. \_\_\_\_\_

18

E<sup>b</sup> G<sup>o</sup> A<sup>b</sup> E<sup>b7</sup> A<sup>o</sup> A-7(b5) B<sup>b</sup>/E<sup>b</sup> E<sup>b7</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b7</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b7</sup> A<sup>b7</sup> F-7 G7

Pno.

*mf* *mp* *mf* *mp* *p* *mp* *sfz*

18

Drum Set, Very bluesy/swung with brushes

D. S.

*mf* *mp* *mf* *mp* *p* *mp*

Triangle (Let Ring)

Triangle this downbeat also

Triangle (Let Ring)

Suspended Cymbal Roll (Soft Mallets)

Perc.

*mf* *mp* *mf* *p*

18

Vln.

*mf* *sfz* *mf* *mp* *p* *mp* *sfz* *mf* *sfz* *mf*

Vla.

*mf* *sfz* *mf* *mp* *p* *mp* *sfz* *mf* *sfz* *mf*

Vc.

*mf* *sfz* *mf* *mp* *p* *mp* *sfz* *mf* *sfz* *mf*

18

19

20

21

22

23

24

25

26

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Singers creative original/bluesy interpretation encouraged

Men

I don't mean to be so bold But I just want to get you told You think he's your man but he comes to see me some - times There's

26 C7 C7 /G C7 F7 /C Eb G° Ab Eb7 A° A-7(b5) Bb/Eb Eb7 Eb7 A° Ab- Eb E°7 Bb7 Bb+

Pno.

*f* *mf* *mp* *p* *mp* *mf*

26

D. S.

Perc.

*f* *mf* *mp* *p* *mp* *mf*

Xylophone (Medium Mallets)

Glockenspiel

Triangle this downbeat also

Fill

26

Vln.

Vla.

Vc.

*f* *mf* *mp* *p* *mp* *mf*

Fast fall

26 27 28 29 30 31 32 33

34

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Men

no need of cryin', and it's no use to weep and moan. I want your man and I'm gon-na take him for my own, my own.

34

E<sup>b</sup> G<sup>o</sup> A<sup>b</sup> E<sup>b7</sup> A<sup>o</sup> A-7(b5) B<sup>b</sup>/E<sup>b</sup> E<sup>b7</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b7</sup> D<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7 F-7 G7

Pno.

mf

mp

mf

mp

p

mp

sfz

mf

Fill around provided rhythms

D. S.

mf

mp

mf

mp

p

mp

Perc.

Xylophone

mp

mf

mp

mf

Vln.

mf

sfz

mf

mp

p

mp

sfz

mf

sfz

Vla.

mf

sfz

mf

mp

p

mp

sfz

mf

sfz

Vc.

mf

sfz

mf

mp

p

mp

sfz

mf

sfz

34 35 36 37 38 39 40 41

42 *Fast fall*

Fl. *f* *mf* *mp* *p* *mf*

Bb Cl. *f* *mf* *mp* *p* *mp* *sfz* *mf*

Bb Tpt. *f* *mf* *mp* *p* *mp* *mf*

B. Tbn. *f* *mf* *mp* *p* *mp* *mf*

Singers creative original/bluesy interpretation encouraged

Men  
There's no need for get - ting rough But I just want to strut my stuff. You think he's your man but he comes to see me some - times

42 *f* *mf* *mp* *p* *mp* *mf*

Pno. *f* *mf* *mp* *p* *mp* *mf*

42 *f* *mf* *mp* *p* *mp* *mf*

D. S. *f* *mf* *mp* *p* *mp* *mf*

Perc. *f* *mf* *mp* *p* *mp* *mf*

42 *mp* *mf* *mf*

Vln. *mp* *mf* *mf*

Vla. *mp* *sfz* *mf* *mf*

Vc. *mp* *mf* *mf*

*tr* *tr* *tr* *Glockenspiel* *Triangle this downbeat also* *Triangle this downbeat also* *Fill*

*Xylophone (Medium Mallets)*

*C7 C7 /G C7 F7 /C Eb G° Ab Eb7 A° A-7(b5) Bb/Eb Eb7 Eb7 A° Ab- Eb E°7 Bb7*



50

Fl. *Fast fall*  
*f* 3 *mf* 3 *mp* 3 *p* 3 *f* *ff*

Bb Cl. *Fast fall*  
*f* 3 *mf* 3 *mp* 3 *p* *mp* *sfz* *f* *ff*

B♭ Tpt. *Fast fall*  
*f* 3 *mf* 3 *mp* 3 *p* *f* *ff*

B. Tbn. *f* 3 *mf* 3 *mp* 3 *p* *mp* *f* *ff*

Singers creative original/bluesy interpretation encouraged

Men  
 Now please don't think I'm a jerk. Dick and Bets, will ne- ver work. Yes, she thinks he's her man but he comes to see me\_ some times. but he comes to see me\_ some times.

50

Pno. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

C7 C7 /G C7 F7 /C Eb G° Ab Eb7 A° A-7(b5) Bb/Eb Eb7 Eb7 A°A° A-7(b5) Bb/Eb Eb7 Eb7 A°Ab- *8va* Eb

50

D. S. *f* *mf* *mp* *p* *mp* *mf* *ff*

Perc. *f* *mf* *mp* *p* *mp* *mf* *ff*

Xylophone (Medium Mallets) 3 *mf* *mp* *p* *mp* *mf* *ff*

Glockenspiel *mp* *mf* *ff*

Fill to set up last rhythm

50

Vln. *Fast fall*  
*f* 3 *mf* *mp* *p* *mp* *f* *ff*

Vla. *Fast fall*  
*f* 3 *mf* *mp* *p* *mp* *sfz* *sfz* *f* *ff*

Vc. *f* 3 *mf* *mp* *p* *mp* *f* *ff*

# 17. MAMMA WHIP! MAMMA SPANK!

Lyrics by Roy Turk  
Music by Russell Robinson  
Adapted Lyrics by Mark Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Flute

Bb Clarinet

Bb Trumpet

B. Trombone

Kathy

Piano

Drum Set

Percussion

Violin

Viola

Cello

Basic Jazz Feel (Sticks)

'Cause mam - ma whip! mam - ma spank! If her dad - dy don't come home. Since you've been gone I ain't a bit of good, You ne - ver real - ly loved me like a dad - dy should;

$Bb+7$   $Eb$   $G7/D$   $C7$   $C7/G$   $C7$   $F7$   $Bb7Bb+Bb$   $C - Eb$   $BbEb/BC - Eb$   $Bb7Eb$   $C - E\flat$   $C7(b9)$

1 2 3 4 5 6 7 8 9

**Fl.** *p* *mp* *mf* *f* *mf* *mp* *fp*

**Bb Cl.** *p* *mp* *mf* *f* *mf* *mp* *fp*

**B♭ Tpt.** *p* *mp* *mf* *f* *mf* *mp* *fp*

**B. Tbn.** *p* *sfz* *mp* *sfz* *mf* *mf* *mp* *sfz*

**Kathy**  
Mon - ey's gone, \_\_\_\_\_ Clothes in pawn, \_\_\_\_\_ I've got on \_\_\_\_\_ my last kim - on - a, Now you know \_\_\_\_\_ how it'll go, \_\_\_\_\_ So get it through your con - crete dome. \_\_\_\_\_ If

**Pno.** *p* *mp* *mf* *f* *mf* *mp*

**D. S.** *p* *mp* *mf* *f* *mf* *mp*

**Perc.** *p* *mp* *mf* *f* *mf* *mp*

**Vln.** *p* *mp* *mf* *f* *mf* *mp* *fp*

**Vla.** *p* *mp* *mf* *f* *mf* *mp* *fp*

**Vc.** *p* *mp* *mf* *f* *mf* *mp* *mf*

**Chords:** F<sub>9</sub> F<sub>7</sub>/C F<sub>9</sub> B<sub>b7</sub> B<sub>b9</sub> E<sub>b</sub> (Bluesy) G<sub>7</sub>/D<sup>Δ</sup> G<sub>7</sub> C C<sub>7</sub>(b<sub>9</sub>) A<sub>b</sub>/C F-

**Measures:** 10 11 12 13 14 15 16 17

The score is for a piece in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line by Kathy and a piano accompaniment. The instruments include Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bb Trombone (B. Tbn.), Piano (Pno.), Double Bass (D. S.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

**Vocal Line (Kathy):**  
18 you don't come home right a - way — You're gon - na wear a full dress suit 'till judge - ment day; — 'Cause mam - ma whip! mam - ma spank! If her dad - dy don't come home

**Chord Progression (Piano):**  
18 F- C/G F- C7/E G/F F-7 F Ab°/Cb Eb Eo7/G Ao7 F-7 Bb7 Eb Eb G C7 Eb Bb7(+5) Eb

**Instrumental Dynamics:**  
Fl., Bb Cl., Bb Tpt., Vln., Vla., Vc.: *p*, *f*, *mf*, *f*  
B. Tbn.: *p*, *mf*, *f*, *mf*, *f*  
Pno.: *p*, *f* (Bluesy), *mp*, *mf*, *f*  
D. S.: *p*, *mf*, *f*, *mf*, *mf*, *f*  
Perc.: *p*, *mf*, *f*, *mf*, *mf*, *f*

# 18. DON'T BRING ME PANSIES

WHEN IT'S SHOESIES THAT I NEED

Words by Billy McCabe & Jenkins  
Music by Fred Rose  
Adapted Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Moderato

5 vamp until ready 7

Flute

Bb Clarinet

Bb Trumpet

B. Trombone

Betsy

Harry Dick Peter

Moderato

5 vamp until ready 7

So - phie was a cho - rus girl, in a Broad - way show. And ev - 'ry - where that

Piano

5 vamp until ready 7

Drum Set

Percussion

5 vamp until ready 7

Violin

Viola

Cello

1 2 3 4 5 6 7 8 9 10 11

*p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Eb /Bb F#o7 Bb7/F Bb7 D7/A 7 Eb /Bb F#o7 Bb7/F Bb7 /F Bb7/F Bb7 /F Eb F#-7(b5) B-o7/F Eb /Bb F#o7

Glockenspiel

FL. *p mp p mp p mp*

Bb Cl. *p mp p mp p mp*

B♭ Tpt. *p mp p mp p mp*

B. Tbn. *mp p mp p*

Betsy

H, D, P *mf*

So - phie went, the boys were sure to go. All the boys from miles a - round sent flow - ers ev - 'ry day. But, when they'd call on So - phie, they would hear her say;

*B♭7/F C#°7 F7/C F9 F7 B♭* **15** *E♭ /B♭ F#°7 B♭7/F B♭7 C#°7/E B♭7 /F B♭9 /F E♭ C-7(♭5) B♭ B♭+ G- B♭7B°7 F9 D-/FF7 B♭7 /F G- B♭7*

Pno. *mp p mp p*

D. S.

Perc. *mp mp pp mp* Suspended Cymbal Roll

Vln. *p mp mp*

Vla. *p mp mp*

Vc. *mp p*

12

13

14

15

16

17

18

19

20

21

22

23

Fl. *mf* *mp* 3

Bb Cl. *mf* *mp* 3

B♭ Tpt. *mf* *mp* 3

B. Tbn. *mf* *mp* 3

23

Betsy *mf*

Don't bring me Pan - sies, \_\_\_\_\_ when it's shoe - sies that I need. \_\_\_\_\_ Don't bring me flow - ers \_\_\_\_\_ or send me the seed. \_\_\_\_\_

H, D, P

23

E♭ E♭Δ7 C-/B♭ E♭Δ7 C7 /E /G C7(b5)/G♭ F7 B♭+ B♭ E♭ B♭9(+5) E♭ E♭ C-/B♭E♭ C C7/E /C C7/E F7 F9 B♭7

Pno. *mf* *mf* *mp*

23

D. S. Triangle *mp* Triangle *mp*

Perc. Xylophone *mp* *mf*

23

Vln. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

This musical score page includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Trumpet (Bb Tpt.), Bass Trombone (B. Tbn.), Piano (Pno.), Snare Drum (D. S.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal line is for Betsy, with lyrics: "Ros - es are nice, I be - lieve, but I can't dress like Mo - ther Eve. Don't bring me Pan - sies when it's shoe - sies that I need." The score is in 3/4 time and features dynamic markings such as *mp*, *mf*, and *f*. Chord symbols for the piano part include Eb, Eb7/Db, Ab/C, B7, Eb C-7/Bb, Eb7, C, C7/E /G, C7(b5)/Gb, F7, Bb+ Bb, Eb, and Bb7. Measure numbers 31 through 38 are indicated at the bottom of the page.



39 Instrumental Section/Dance Break

Fl. *p* *mp* *mf*

Bb Cl. *p* *mp* *mf*

Bb Tpt. *p* *mp* *mf*

B. Tbn. *p* *mp* *mf*

39 Instrumental Section/Dance Break

Betsy

H, D, P

39 Instrumental Section/Dance Break

Pno. *mp* *mf*

*Ser.* Eb /Bb /G F#o7 Bb7/F Bb7 Bb7/F Bb7 /F Eb F#-7(b5) B-o7/F Eb /Bb F#o7 Bb7/F C#o7 F7/C F9 F7 Bb

39 Instrumental Section/Dance Break

D. S.

Perc. *mp* *mf*

Xylophone

39 Instrumental Section/Dance Break

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

48

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

*mp* *mf* *f*

48

Betsy

H, D, P

48

Pno.

*mp* *mf* *f*

E<sup>b</sup> /B<sup>b</sup> F<sup>#</sup>7 B<sup>b</sup>7/F B<sup>b</sup>7 C<sup>#</sup>7/E B<sup>b</sup>7 /F B<sup>b</sup>9 /F E<sup>b</sup> C-7(b5) B<sup>b</sup> B<sup>b</sup>+ G- B<sup>b</sup>7 B<sup>o</sup>7 F<sup>9</sup> D-/F F<sup>7</sup> B<sup>b</sup>7 /F G- B<sup>b</sup>7

48

D. S.

Perc.

Xylophone

*mp* *mf*

48

Vln.

Vla.

Vc.

*mp* *mf* *f*

55

Fl. *mp* *mf*

Bb Cl. *mp* *mf*

B♭ Tpt. *mp* *mf*

B. Tbn. *mp* *mf*

Betsy *mp, mf*  
 Don't bring me Pan - sies, \_\_\_\_\_ when it's shoe - sies that I need. \_\_\_\_\_ Don't bring me flow - ers \_\_\_\_\_ or send me the seed.

H, D, P

55 E E<sup>Δ7</sup> C<sup>#</sup>-/B E<sup>Δ7</sup> C<sup>#7</sup> /E<sup>#</sup> /G<sup>#</sup> C<sup>#7(b5)</sup>/G F<sup>#7</sup> B+ B E B9(+5) E E C<sup>#</sup>-/BE C<sup>#</sup> C<sup>#7</sup>/E<sup>#</sup>C<sup>#</sup> C<sup>#7</sup>/E<sup>#</sup> F<sup>#7</sup> F<sup>#9</sup> B<sup>7</sup>

Pno. *mf* *mf* *mp*

55 Triangle *mp*

D. S.

Perc. *mp* *mf*

55

Vln. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Fl. *f* *mf* *mf* *sfz* *f*

Bb Cl. *f* *mf* *mf* *sfz* *f*

B♭ Tpt. *f* *mf* *mf* *sfz* *f*

B. Tbn. *f* *mf* *mf* *sfz* *f*

Betsy

H, D, P

Ros - es are nice, I be - lieve, but I can't dress like Mo - ther Eve. Don't bring me Pan - sies when it's shoe - sies that I need.  
 Flow - ers are grand, Good - ness knowsthey can't warm your feet when it snows. Don't bring me Pan - sies when it's shoe - sies that I

Pno.

E E7/D A/C# C7 E C#7/B EΔ7 C# /G# C#7(b5)/G F#7 B+ B E E B7

D. S.

Perc.

Snare Drum Triangle Triangle

Xylophone *mp* *mf*

Vln. *f* *mf* *f* *sfz* *f*

Vla. *f* *mf* *f* *sfz* *f*

Vc. *f* *mf* *f* *sfz* *f*

# 19. SWEET INDIANA HOME

Moderato

Flute *mp* *mf* *p*

Bb Clarinet *mp* *mf*

B♭ Trumpet *mp* *mf*

B. Trombone *mp* *mf*

Betsy

Filmore

5 vamp until ready 7

5 vamp until ready 7 *mp* *p*

Ne - ver knew I'd be blue. Now I'm mel - an - cho - ly right through. There's a spot not far a -

Moderato

Piano *mp* *mf* *mp* *p*

5 vamp until ready 7

G G7 G G+ C C<sub>9</sub>/EA<sub>7</sub>(b5) G A-9 D<sub>7</sub> G G G#<sub>7</sub> C#<sub>7</sub> D-7 G B♭ B° E7 A-/C A-7 A-E7A- C#<sub>7</sub> D7 D9

5 vamp until ready 7

Drum Set

Percussion

Moderato

Violin *mp* *1st X only*

Viola *mp* *1st X only*

Cello *mp* *1st X only* *p*

1 2 3 4 5 6 7 8 9 10 11

15

FL. *mp* *p*

Bb Cl. *p* *mp* *p* *mp*

B $\flat$  Tpt. *p* *mp* *p*

B. Tbn. *mp*

Betsy *mp* 15

way, Kind - a haunts me night and day. Pic - ture me, can't you see just how dog gone happ - y I'd be? Ev - 'ry night there's a can - dle light in all my dreams it seems I'm

Filmore

A- D7 D+ E-/G G7 C A° G E- G 15 G B $\flat$ /F E7 A-/C A- A-E A-E C $\sharp$ °7 G/D B $\flat$ 7 C+9 E7 A-7 D D7 G7 D-/A B $\flat$ 7

Pno. *mp* *p* *mp* *p* *mp*

D. S.

Perc.

15

Vln. *p* *mp* *p*

Vla.

Vc. *mp* *p*

23

31

Fl.

Bb Cl.

B $\flat$  Tpt.

B. Tbn.

23

31

Betsy

Filmore

Down \_\_\_\_\_ in In - di - an - a, \_\_\_\_\_ In - di - an - a. \_\_\_\_\_ In my dreams, I'm roam - in' thru' the shad - y gloam-in' where I was born. I'll go right back \_\_\_\_\_ to In - di - an - a, \_\_\_\_\_ In - di -

23

31

Pno.

G G7 C A7(b5) G G7 A-7/C A-7/E A7(b5)/E $\flat$  G D7 E7 A7 D7 G G7 E $\flat$  A $\flat$  G D7 A/EF $\sharp$  G G7 G/B C C9 C/EA7(b5)

23

31

D. S.

Perc.

Shaker (Quarter Notes)

Shaker (8th notes Notes)

23

31

Vln.

Vla.

Vc.

23

24

25

26

27

28

29

30

31

32

Fl. *mp* *mf*

Bb Cl. *p* *mp*

B♭ Tpt. *p* *mp*

B. Tbn. *p* *mp*

Betsy  
an - a. ——— Could an - y thing be grand - er, than to just me - an - der the fields of corn? ——— I love that lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a rock - ing chair there a -

Filmore

Pno. *p* *mp*

G G7 A-7/C A-7/EA7(b5)/Eb G D-E7 A7 D7 G G7E°7A°7 G G7/B G7 G7/B G7 G7 A-7 A-7/E C D-7C/E E7 E7

D. S.

Perc. *p*

Vln. *mp* *mf*

Vla. *p* *mp*

Vc. *p* *mp*



47

Fl. *p* *p* *mp*

Bb Cl. *mp* *mp*

B♭ Tpt. *p* *p* *mp*

B. Tbn. *p* *p* *mp*

47

Betsy lone. I'll leave to night, a - bout e lev - en. I'll be in heav - en, to - mor - row morn at sev - en When I'm in my home sweet In - di - an - a home.

Filmore

47

A (b5) AF<sup>b5</sup> D7 A/EF<sup>#7</sup> G G7 G/B C C9 C/E A7(b5) G G7 A-7/C A-7/E A7(b5)/E<sup>b</sup> E- D E E7 A C+ F<sup>#7</sup> B-7 G G7 C A<sup>o7</sup> G/DF<sup>#o</sup>

Pno. *p* *mp* *mp*

47

D. S.

Perc. Shaker (16th notes) *mp* Wooden Train Whistle (Locomotive Sound) *f*

47

Vln. *mp* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

56

Fl. *p* *mp* *mf* *mp*

Bb Cl. *p* *mp* *mf* *mp*

B♭ Tpt. *mp* *mf* *f* *mf*

B. Tbn. *p* *mp* *mf* *mp*

56

Betsy *p* *mp* *mf* *mp*

Filmore *p* *mp* *mf* *mp*

you'll find me in an up - per berth. I'll start to dream for all I'm worth. they start the Pull - man sym - pho - ny. Ev - 'ry - bod - y snor - ing in a diff - 'rent key

56

Pno. *p* *mp* *mf* *mp*

G G G° G° D7 D7 D#°7 E7 E7 A- G/BA- C#° A7 D7 G

56

D. S. *p* *mp* *mf* *mp*

Perc. *mp*

Woodblocks (tick-tock like a clock)

56

Vln. *p* *mp* *mf* *mp*

Vla. *p* *mp* *mf* *mp*

Vc. *p* *mp* *mf* *mp*

63

Fl. *p* *mp* *mf* *f*

Bb Cl. *p* *mp* *mf* *f*

B♭ Tpt. *mp* *mf* *f* *ff*

B. Tbn. *p* *mp* *mf* *f*

Betsy *p* *mp* *mf* *f*

Filmore *p* *mp* *mf* *f*

Four o'clock, Five o'clock, Six o'clock, Seven o'clock, Way...

63 G G G° G° D7 D7 D#°7 E7 E7 A-/E Eb7 G/D E7 A9 D7 G F#°7

Pno. *p* *mp* *mf* *f*

D. S. *p* *mp* *mf* *mp*

Perc. *mp*

Vln. *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

71 79

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

71 79

Betsy

Filmore

*mp*

Down in In - di - an - a, In - di - an - a. In my dreams, I'm roam - in' thru' the shad - y gloam - in' where I was born. I'll go right back to In - di - an - a, In - di -

Down in In - di - an - a, In - di - an - a. In my dreams, I'm roam - in' thru' the shad - y gloam - in' where I was born. I'll go right back to In - di - an - a, In - di -

71 79

Pno.

*p* *mp*

G G7 C A7(b5) G G7 A-7/C A-7/E A7(b5)/Eb G D7 E7 A7 D7 G G7Eo7 Ao7 G D7A/EF#o7 79 G G7 G/B C C9 C/EA7(b5)

71 79

D. S.

Perc.

*p* *mp*

Shaker (Quarter Notes) Shaker (8th notes Notes)

Locomotive groove continues set up provided rhythms Similar (stay constant)

71 79

Vln.

Vla.

Vc.

*p* *mp*

Fl. *mf* *f*

Bb Cl. *p* *mp* *mf*

B♭ Tpt. *mp* *mf*

B. Tbn. *mp* *mf*

Betsy  
an - a. — Could an - y thing be grand - er, than to just me - an - der the fields of corn? — I love that lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a

Filmore  
an - a. — Could an - y thing be grand - er, than to just me - an - der the fields of corn? — I love that lit - tle home - stead where my heart will be fed on sun - shine. I'll meet a la - dy so fair in a

Pno. *p* *mp* *mf*

D. S. *light to moderate fill*

Perc.

Vln. *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

81 82 83 84 85 86 87 88 89 90 91

Fl. *mp* *p* *mp* *mf* *ff*

Bb Cl. *mp* *p* *mp* *mf* *ff*

B♭ Tpt. *mp* *p* *mp* *mf* *ff*

B. Tbn. *mp* *p* *mp* *mf* *ff*

Betsy  
rock - ing chair there a lone. I'll leave to night, a - bout e - lev - en. I'll be in heav - en, to - mor - row morn at sev - en, when I'm in my home sweet In - di - an - a home.

Filmore  
rock - ing chair there a - lone. I'll leave to - night, a - bout e - lev - en. I'll be in heav - en, to - mor - row morn at sev - en, when I'm in my home sweet In - di - an - a home.

E7 A (b5)AF#7(+)5 D7 A/EF#7 95 G G7 G/B C C9 C/E A7(b5) G G7 A-7/C A-7/E A7(b5)/Eb E- D E E7 A C+ F#7B-7 G G7CA7 G

Pno. *mp* *mp* *mf* *f* *ff*

D. S. *p* *mp* *mf* *f* *ff*

Perc. *p* *mp* *mf* *f* *f*

Vln. *mp* *p* *mp* *mf* *f* *ff*

Vla. *mp* *p* *mp* *mf* *f* *ff*

Vc. *mp* *p* *mp* *mf* *f* *ff*

92 93 94 95 96 97 98 99 100 101 102

Locomotive groove continues set up provided rhythms

Shaker (16ths) & woodblocks together (same as before)

Shaker (16th notes), Play Train Whistle provided rhythms

Wooden Train Whistle (Locomotive Sound)

# 20. TAP THAT!

Words & Music by Al Siegel  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

**Moderato**

Flute *mf* *mp* *f* *p* *p* *mp*

Bb Clarinet *mf* *mp* *f* *pp* *p* *mp*

Bb Trumpet *mf* *mp* *f* *pp* *p* *mp*

B. Trombone *mf* *mp* *f* *p* *p* *mp*

Women *mf*  
On the Broad - way stage most ev - 'ry night.

Men

Piano *mf* *mp* *p* *f* *p* *mp*

Drum Set *mp* *mf* *p* *f* *p* *mp* *p* *mp* *f*

Percussion *pp* *mf* *f* *mp* *p* *p* *p* *mp* *f*

Violin *p* *mp* *mf*

Viola *p* *mp* *mf*

Cello *p* *mp* *mf*

5 Vamp (Strings & Winds Alternate repeats)  
IE. Winds 1X, Strings 2x, Rhythm Always

7 (Kathy)

8 Jazzy Drum Set (mysterious tom groove)

Chords: Bb/DEBb/DBb D-7Eb7 F#7 D E D7 G7 C9sus C7 F F F/C A- F/C G7 C7 F F/C A-/CF/C Db C7(b9) C7 F F- Db+ Db

1 2 3 4 5 6 7 8 9 10

FL. *p mp mp p*

Bb Cl. *p mp mp p*

B♭ Tpt. *p mp mp*

B. Tbn. *mp p mf mp*

Women  
Here I must de - clare I'm quite a sight. All made up with paint and pow - der puff. Dance a - round while the crowd yells "strut your

Men

Pno. *mp mp mf mp*

F F/C A-/CF/C D<sup>b</sup> C<sub>7</sub>(<sup>b</sup>9) C<sub>7</sub> F F- D<sup>b</sup>+ D<sup>b</sup> A- F<sup>♯</sup>7/A A- F<sup>♯</sup>7/A F<sup>♯</sup>-7(<sup>b</sup>5)/A G<sup>♯</sup>-7(<sup>b</sup>5)/B A- E<sub>7</sub> A- E<sub>7</sub> C C+ D-9 G<sub>9</sub> E-/G

D. S. *p mp p mp p mp*

Perc. *p mp p mp p*

Vln. *mp mf mp mf mp*

Vla. *mp mf mp mf mp*

Vc. *mp mf mp*

11 12 13 14 15 16 17 18 19 20



27

Fl. *mp* *mf* *f* *p mp*

Bb Cl. *mp* *mf* *f* *p mp*

B♭ Tpt. *mp* *mf* *f* *p mp*

B. Tbn. *mp* *mf* *f* *p mp*

Women (All) *mf* (Kathy) (All) (Kathy)

stuff!" As the night goes on, in - hi - bi - tions gone. Tap that, shake your shoul - der. Tap that, get a lit - tle bold - er You will have your way,

Men Tap that, Tap that,

C<sub>9</sub> C C D<sub>b7</sub> C<sub>7</sub> C<sub>7</sub>/E G<sub>7</sub>/F<sub>B7</sub> C<sub>7</sub> A<sub>9</sub> G<sub>9</sub> C<sub>7</sub> 27 F D G<sub>A7</sub> C<sub>7</sub> F D G<sub>A7</sub> C<sub>7</sub> F G<sub>9</sub> F<sub>+</sub>/A F<sub>A7</sub> B<sub>b</sub> D<sub>7</sub>G<sub>-</sub> C<sub>7</sub>

Pno. *mf* *mp* *f* *mf* *mp* *p* *mf* *mp* *p* *mp*

D. S. Full Drum Kit Fill 27 Full Drum Kit Fill

Perc. Triangle (Let Ring) *mf* *f* *mp* *p* Wind Chimes (Ascending) *pp* Glockenspiel *mf* *mp* *p* (Triangle also on downbeat) *mf* *mp* *p* *mp*

Vln. *mf* *mf* *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vla. *mf* *mf* *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vc. *mf* *mf* *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

21

22

23

24

25

26

27

28

29

30

31

32

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

Women

Men

Pno.

D. S.

Perc.

Vln.

Vla.

Vc.

when you make 'em stand up and say Tap that, Top to bot - tom. Tap that, now you've got 'em. Don't be slow, just go and grab\_ your beau and yell "tap that!"

Tap that, Tap that, "tap that!"

(All) (Kathy) (All) (Kathy) (All)

G7 G9 G7 G9 C7 A7 F D G47 C7 F D G47 C7 Bb/D Eb G-7/D Bb F Eb47 E-7(b5) D7 G7 C9 C7 F F+ B-7(b5)C7

Quick W.C. ascend beats 3-4 (Triangle also on downbeat)

Snare

Wind chimes (descending)

mf mp p mf mp p mf mp p mf mp p sfz mf mp sfz mf mp sfz mf mp sfz mf mp

43

FL. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

Bb Cl. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

B♭ Tpt. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

B. Tbn. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

43

(Kathy)

Women *mp*  
 One step, two step ain't no new step. Ball the jack and shimm-y too. We used to love them so, but they all had to go. and when the tap-ping tap-ping tap-ping came a-long we

Men

43

F F/AE°/GE°/B♭ F/AA°/CB♭ B♭/D C#°7 /E D- /F A/EG- D- A/C# B♭Δ7 A C#-7(b5) C#° C#°7 D-/A A7 D-C7/D D- F E7 E°7 FΔ7/A E°/G/B♭ F/A A°7/CB♭ B♭/D

Pno. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

43

D. S. Suspended Cymbal Roll Tom drum groove back in - continue this rhythm in Snare

Perc. Shaker Triangle (Let Ring) Wind Chimes (quick ascending) Triangle (Let Ring) Shaker

*p* *mp* *mf* *mp* *p* *mp* *mp* *p* *mp* *mf*

43

Vln. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

Vla. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

Vc. *p* *mp* *mf* *f* *mf* *p* *mp* *mf*

43

44

45

46

47

48

49

50

51

52

Fl. *mf* *f* *mf* *mp* *p*

Bb Cl. *mf* *f* *mf* *mp* *p*

B♭ Tpt. *mf* *f* *mf* *mp* *p*

B. Tbn. *mf* *f* *mf* *mp* *p*

Women had to learn a brand new song. I hope you like this strain. Here it comes a - gain. Tap that, hear that crowd roar. Tap that, when you hit that dance floor. You will leave your shell,

Men

Pno. *mf* *f* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mp*

D. S. Suspended Cymbal Roll *p* *mf* *mp* *p* *mf* *mp* *p* *mp*

Perc. *f* *mp* *p* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vln. *f* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vla. *f* *mf* *mp* *p* *mf* *mp* *p* *mp*

Vc. *f* *mf* *mp* *p* *mf* *mp* *p* *mp*

53 54 55 56 57 58 59 60 61 62 63 64

59

59

59

59

59

75 Dance Break

Fl.

Bb Cl.

B♭ Tpt.

B. Tbn.

Women

Men

Pno.

D. S.

Perc.

Vln.

Vla.

Vc.

when you hear 'em stand up and yell Tap that, Once you've caught 'em. Slap that. Top or bot-tom not too rough 'cause once is not e-nough, just go "tap that"!

Tap that, Slap that. "tap that"!

G7 G9 G7 G9 C7 A7 F D G#7 C7 F D G#7 C7 Bb/DEb G-7/D Bb F Eb#7 E-7(b5)D7 G7 C9 C7 F F+B-7(b5)C7 F E-/G F7 Bb

Quick W.C. ascend beats 3-4 (Triangle also on downbeat)

Snare

Wind chimes (descending)

Shaker

65 66 67 68 69 70 71 72 73 74 75 76

This musical score page includes parts for Flute (FL.), B♭ Clarinet (Bb Cl.), B♭ Trumpet (B♭ Tpt.), Bass Trombone (B. Tbn.), Women's and Men's voices, Piano (Pno.), Drums (D. S.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures 77 through 86. The woodwind and string parts feature melodic lines with dynamic markings such as *mp*, *mf*, *f*, and *p*. The piano part includes a complex chord progression: C#7 / E D- / F A / EG- D- A / C# Bb7 A C#-7(b5) C#° C#7 D- A7 D-C7 D- F E7 E°7 F# / A E-7(b5) F / A A°7 Bb C#° F#9 D-7 F+ C#° E° D- / F. The percussion part includes a suspended cymbal roll, triangle, wind chimes, and shaker. The vocal parts for women and men are currently blank.

77

78

79

80

81

82

83

84

85

86

Fl. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *sfz* *mf* *f*

Bb Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *sfz* *mf* *f*

B♭ Tpt. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *sfz* *mf* *f*

B. Tbn. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *sfz* *mf* *f*

Women (All) (Kathy) (All) (Kathy) (All)

Men Tap that, Once you fought 'em. Tap that, Now ap-plaud 'em Don't be late just go and grab your date and yell "tap that!"

Pno. *ff* *f* *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp* *mp* *p* *f*

D. S. *mf* *mp* *mp* *p* *mf* *mp* *mp* *f* *mf* *mp* *f* *mp* *f*

Perc. Triangle (Let Ring) *mp* Wind Chimes (quick ascending) *p* Triangle (Let Ring) *mp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *mp* *mf* *f*

Vln. *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *sfz* *f*

Vla. *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *sfz* *f*

Vc. *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *sfz* *f*

91 (All) (Kathy) (All) (Kathy) (All)

A/C# B♭7/A E-7/F C A-7 A-7 F A-7 D-7 C9 F D G♯7 C7 F D G♯7 C7 D E♭ G-7 B♭ F E♭7 E-7(♭5)D7 G7 C9sus4 C7 F

91 Big fill - Set up

87 88 89 90 91 92 93 94 95 96 97 98

# 21. 43RD STREET

Fast, ♩ = 180

Flute *f* *mp* *p* *f* *mf* *p* *mp*

Bb Clarinet *f* *mp* *p* *f* *mf* *p* *mp*

B♭ Trumpet *f* *mp* *p* *f* *mf* *p* *mp*

B. Trombone *f* *mp* *p* *f* *mf* *p* *mp*

Women *mf* (Kathy)

Men

Look at that crowd up the a - ven - ue. Oh, don't you know where they're go - ing to?

Fast, ♩ = 180

Piano *f* *mp* *p* *f* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Drum Set *pp* *p* *mp* *mf* *f* *mf* *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Percussion *pp* *p* *mp* *mf* *f* *mf* *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Violin *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Viola *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Cello *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

1 2 3 4 5 6 7 8 9 10



Fl. *mf* *mp* *p* *mp*

Bb Cl. *mf* *mp* *p* *mp*

B♭ Tpt. *mf* *mp* *p* *mp*

B. Tbn. *mf* *mp*

Women  
They're on their merr - y way. To see a brand new play. Heirs, mill - ion - aires, all the up - per crust, glide, side by side with the schmucks like us. If you like the thea - tre,

Men

C-7 B<sup>o</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>Δ7 E<sup>b</sup>+Δ7 F- F<sup>♯</sup>° E<sup>b</sup>7/B<sup>b</sup> A<sup>b</sup> F-7/CA<sup>b</sup>/E<sup>b</sup> F-7/C A<sup>b</sup> A<sup>b</sup> F-7/CA<sup>b</sup>/E<sup>b</sup> F-7/C A<sup>b</sup> A<sup>b</sup> F-7/CA<sup>b</sup>/E<sup>b</sup> F-7/C A<sup>b</sup> E<sup>o</sup>7 G7 C D<sup>o</sup>7 F<sup>♯</sup>°7 C/E

Pno. *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

D. S. Sidestick (wooden drum sticks) 2 Sidestick (wooden drum sticks) 2 Sidestick (wooden drum sticks) 2

Perc. Triangle (Let Ring) *mf* *mp* *mf* *mp*

Vln. *f* *mf* *mp* *mf* *mp* *mf*

Vla. *f* *mf* *mp* *mf* *mp* *mf*

Vc. *f* *mf* *mp* *mf* *mp* *mf*

FL. *mf* *mp* *mf* *mp* *mf* *mp*

Bb Cl. *mf* *mp* *mf* *mp* *mf* *mp*

B♭ Tpt. *mf* *mp* *mf* *mp* *mf* *mp*

B. Tbn. *mf* *mp* *mf* *mp* *mf* *mp*

Women  
Men

just pur - chase a seat. For - ty third street, for - ty third street. It's a show that's strict - ly tongue in cheek.

Pno. *mf* *mp* *mf* *mp*

D. S. (Drum Set) *mp* *mf* *mf* *mf* *mp*

Perc. Wind chimes (Ascending) *pp* *mf* *mp* *mf* *mp*

Vln. *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp*

23

23 *f*

23 Maintain high energy, simple jazz/show tune feel - incorporate previous sidestick rhythm feel through all

Light drum fill

21

22

23

24

25

26

27

28

29

30

Fl. *mf* *mf* *mp* *mf* *mp* *p* *mp*

Bb Cl. *mf* *mf* *mp* *mf* *mp* *p* *mp*

B♭ Tpt. *mf* *mf* *mp* *mf* *mp* *p* *mp*

B. Tbn. *mp* *mf* *mp* *p* *mp*

Women  
 Move your be - hind. Go where you'll find gai - e - ty, glam - our, glitz and gir - - - dles. It may lack some class. The jokes are

Men

Pno. *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp*

D. S. *mf* *f* *mf* *mp* *mf* *mp*

Perc. *mf* *f* *mf* *mp* *mf* *mp*

Vln. *mf* *f* *mf* *mp* *mf* *mp*

Vla. *mf* *f* *mf* *mp* *mf* *mp*

Vc. *mf* *f* *mf* *mp* *mf* *mp*

Ab F- B<sup>o</sup>7 Eb7 /D<sup>b</sup> Eb- Eb7 Ab C/G D- C F<sup>#</sup>7 G7 C7 Eb7 A<sup>b</sup>7 A<sup>b</sup>9 A<sup>o</sup>7 D<sup>b</sup> D<sup>b</sup>D<sup>b</sup>7 D<sup>b</sup>7

Hold time - keep it minimal

31 32 33 34 35 36 37 38 39 40 41 42

Fl. *mf* *f* *mp* *mp* *mf* *f* *mf* *mp*

Bb Cl. *mf* *f* *mp* *mp* *mf* *f* *mf* *mp*

B♭ Tpt. *mf* *f* *mp* *mp* *mf* *f* *mf* *mp*

B. Tbn. *mf* *f* *mp* *mf* *f* *mf* *mp*

Women  
crass, still it's a smash. (Dick)  
at least your not home al - one. It's still a treat, that for - ty third street.

Men  
Al - though the tired ol' plot may make you groan, It's still a treat, that for - ty third street.

Pno. *mf* *f* *mf* *mp* *f* *mf* *mp*

D. S. *mf* *sfz* *f* *mp* *mf* *f* *mf* *mp*

Perc. *mf* *f* *mf* *mp* *f* *mf* *mp*

Vln. *sfz* *mf* *sfz* *f* *mf* *mp* *f* *mf* *mp*

Vla. *sfz* *mf* *sfz* *f* *mf* *mp* *f* *mf* *mp*

Vc. *mf* *sfz* *f* *mf* *mf* *mp* *f* *mf* *mp*

Chords: B♭7, B♭9, E♭7, E♭7, G, A♭7, A♭7, D♭7, D♭7, A♭, C7/GF#°7, D°7, E7(b5), E♭A7, C-7E♭7, A♭, A♭E♭B♭E°7

Annotations: Bill roll/fill, Big hit Crash/Mute on 2, Nothing, Resume playful groove, Light drum fill, Nothing

55

Fl.

Bb Cl.

Bb Tpt.

B. Tbn.

55

Women

Men

(All)

(Kathy)

(Peter)

For - ty third street, for - ty third street. Those old songs will make you tap your feet. May be a sin, to steal from Ber - lin.

55

Pno.

*mf* *mp* *mf* *mp* *mf* *f* *mf*

A<sup>b</sup> F-7 B<sup>o7</sup> E<sup>b7</sup>/B<sup>b</sup> E<sup>b7</sup> B<sup>b</sup>- E<sup>b7</sup> F-7/A<sup>b</sup> A<sup>b</sup> C-7 B<sup>o7</sup> E<sup>b7</sup> E<sup>b9</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>-/E<sup>b</sup> A<sup>b</sup> A<sup>o</sup> B<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> F- B<sup>o7</sup> E<sup>b7</sup> /D<sup>b</sup> E<sup>b</sup>- E<sup>b7</sup> A<sup>b</sup>

55

D. S.

Perc.

*mf* *mf* *mf* *mp* *mf* *mp* *mf* *f* *mf*

Maintain high energy, simple jazz/show tune feel - incorporate previous sidestick rhythm feel through all

Light drum fill

55

Vln.

Vla.

Vc.

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

Fl. *mf* *mp* *f*

Bb Cl. *mf* *mp* *f*

B $\flat$  Tpt. *mf* *mp* *f*

B. Tbn. *mf* *mp* *f*

Women (Fanny) Yes, Irv - ing had a sense of hu - - - - - mor. (Kathy) I will sing them loud to please the crowd. And make mom proud.

Men (Harry) Her star a -

Pno. *mp* *mf* *mp* *mf* *f*

C/G D- C F $\sharp$ 7 G7 C7 E $\flat$ 7 A $\flat$ 7 A $\flat$ 9 A $\circ$ 7 D $\flat$  D $\flat$ D $\flat$ 7 D $\flat$ 7 B $\flat$ 7 B $\flat$ 9 E $\flat$ 7 E $\flat$ 7 G

D. S. *mf* *mp* *sfz* *f*

Perc. *mp* *mf* *mp* *mf* *f*

Vln. *mp* *mf* *mp* *sfz* *mf* *sfz* *f*

Vla. *mp* *mf* *mp* *sfz* *mf* *sfz* *f*

Vc. *mp* *mf* *mp* *mf* *sfz* *f*

Bill roll/fill *tr* *sfz* *f*

Nothing

Hold time - keep it minimal

Big hit Crash/Mute on 2

67 68 69 70 71 72 73 74 75 76 77 78

(Kathy): Wait! Wait. Hold everything! Nobody Move.  
I've lost my daughter. Has anyone seen my child?  
(Penny): I wonder WHAT EVER HAPPENED TO BABY JANE?  
-Ominous chord- (Skip): A Five, six, seven, eight...

Fl. *f* *mf* *mp* 6 7 8 *mf* *mp*

Bb Cl. *f* *mf* *mp* 6 7 8 *mf* *mp*

Bb Tpt. *f* *mf* *mp* 6 7 8 *mf* *mp*

B. Tbn. *mf* *f* *mf* *mp* 6 7 8 *mf* *mp*

"Interrupted" 87

Women At Grau - mans in wet con - crete. Yes, she's the star of For - ty third street. For - ty third street, for - ty third street.

Men scends so high they'll put her feet. Yes, she's the star of For - ty third street. For - ty third street, for - ty third street.

"Interrupted" 87 (All)

*A*b7 *A*b7 *D*b7 *D*b7 *A*b *C*7/*G* *F*#7 *D*°*E*7(*b*9)*E*b7 *C*-7*E*b7 *A*b *A*b *E*b7*B*b-*E*°7 *A*b *F*-7 *B*°7 *E*b7/*B*b *E*b7 *B*b-*E*b7 *F*-7/*A*b *A*b

*mf* *mp* *f* *mf* *mp*

"Interrupted" 6 7 8 *mf* *mp*

D. S. *mp* *mf* *f* *mf* *mp* 6 7 8 *mf* *mp*

Perc. *mf* *mp* *f* *mf* 6 7 8 *mf* *mp*

Resume playful groove

"Interrupted" 87

Maintain high energy, simple jazz/show tune feel - incorporate previous sidestick rhythm feel through all

Vln. *mf* *mp* *f* *mf* *mp* 6 7 8 *mf* *mp*

Vla. *mf* *mp* *f* *mf* *mp* 6 7 8 *mf* *mp*

Vc. *mf* *mf* *mp* *f* *mf* *mp* 6 7 8 *mf* *mp*

"Interrupted" 87

Fl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bb Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B♭ Tpt. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B. Tbn. *mf* *mp* *mp* *mf* *mp* *mf*

Women

Men (Peter) (Harry) (Fanny)  
 Jef - fer - son just ig - nored his bun - - - - ion.

Let's re - cap in case you took a nap. Bet - sy and Dick, played up the schtick.

C-7 B<sup>o</sup>7 E<sup>b</sup>7 E<sup>b</sup>9 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>-/E<sup>b</sup> A<sup>b</sup> A<sup>o</sup> B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F- B<sup>o</sup>7 E<sup>b</sup>7 /D<sup>b</sup> E<sup>b</sup>- E<sup>b</sup>7 A<sup>b</sup> C/G D- C F<sup>#o</sup>7 G7 C7 E<sup>b</sup>7

Pno. *mf* *mp* *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp*

D. S. *mf* *mp* *mf* *mf* *mf* *mp* *mf* *mp*

Perc. *mf* *mp* *mf* *f* *mf* *mp* *mf* *mp*

Vln. *mf* *mp* *mf* *f* *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *f* *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *f* *mf* *mp* *mf* *mp*

91 92 93 94 95 96 97 98 99 100 101 102



Fl. *p mp mf f mp mp mf*

Bb Cl. *p mp mf f mp mp mf*

B♭ Tpt. *p mp mf f mp mp mf*

B. Tbn. *p mp mf f mp*

Women (Mona) Kath - - - y belts the tunes \_\_\_\_\_ that pen - ny croons \_\_\_\_\_ while Tee - nie swoons. \_\_\_\_\_ In just one week we cast a - noth - er - show. All you have to do do is go.

Men In just one week we cast a - noth - er - show.

Pno. *mf f mf mp*

D. S. Hold time - keep it minimal *sfz f mp mf f*

Perc. *mf f mf mp*

Vln. *sfz mf sfz f mf mp*

Vla. *sfz mf sfz f mf mp*

Vc. *mf sfz f mf mf mp*

Bill roll/fill *tr*

Big hit Crash/Mute on 2 Nothing Resume playful groove

FL. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Bb Cl. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Bb Tpt. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

B. Tbn. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Women  
(All) You just can't beat that for - ty third street. The whole night long we danced and paid our dues. In a wo - men's pair of shoes. This is the end of for - ty third street. (Penny) (All) (Mona): I wish....

Men  
You just can't beat that for - ty third street. The whole night long we danced and paid our dues. This is the end of for - ty third street.

Pno. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

D. S. *mf* *mp* *p* *mp* *mf* *mp* *ff*

Perc. *f* *mf* *mp* *mf* *mp* *f* *f*

Vln. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Vla. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Vc. *f* *mf* *mp* *p* *mp* *mf* *f* *ff*

Ab C7/G F#o7 D7E7(b5) Eb7 C-7Eb7 Ab Ab F- Gb G Ab Ab7 Ab7 Ab7 Db7 Db7 Ab C7/G F#o7 D7/FE7(b5) Eb7 Ab Eb7

Light drum fill Bill roll/fill

8va

115 116 117 118 119 120 121 122 123 124 125 126

# 22. 43RD STREET (KATHY'S AWARD)

Words & Music by Irving Berlin  
Additional Lyrics by Mark A. Ridge  
Arranged, Orchestrated &  
Edited by Donny Walker  
(www.custommusiccreations.net)

Score

Slow & Elegant, ♩=80

Flute

Bb Clarinet

B♭ Trumpet

B. Trombone

Piano

Drum Set

Percussion

Violin

Viola

Cello

1 2 3 4 5 6 7 8 9

The score is for a 4/4 piece in B-flat major, marked 'Slow & Elegant' at 80 beats per minute. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a variety of chords such as A-flat major, F7, B-flat major, E-flat major, B-flat major, F7/A-flat, A-flat major, C7, B-flat major, E-flat major, E-flat major 9, E-flat major/B-flat, B-flat major/E-flat, A-flat major, A-flat major, B-flat major, E-flat major, and A-flat major. The orchestration includes Flute, Bb Clarinet, Bb Trumpet, B. Trombone, Violin, Viola, and Cello. The Drum Set and Percussion parts are minimal, with the Percussion part featuring a Glockenspiel. The score is divided into nine measures, each with a dynamic marking ranging from pp to mp.