

All Because of You

from *Urban Cowboy*, the musical

Music and Lyrics by
JEFF BLUMENKRANTZ

Bright country feel $\text{♩} = 116$

mf

Do you see my hair?

Do you like what I done— with my hair, — Bud? You can't

get this kind— of hair— 'less you been pull-in' it out— all night. Well, I been

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "get this kind— of hair— 'less you been pull-in' it out— all night. Well, I been". The piano accompaniment consists of two staves, treble and bass clef, with a grand staff brace on the left. The piano part includes chords and single notes, with some notes marked with a 'v' (accents).

pull-in' and rub-bin' my eyes.— Now they're all swol-len. What a sur-prise!

The second system continues the vocal line with lyrics: "pull-in' and rub-bin' my eyes.— Now they're all swol-len. What a sur-prise!". The piano accompaniment continues with similar harmonic support, including chords and single notes.

Pull-in', rub-bin', all be-cause of you.— Do you see my hands?

The third system features the vocal line with lyrics: "Pull-in', rub-bin', all be-cause of you.— Do you see my hands?". The piano accompaniment includes a triplet of eighth notes in the right hand.

They don't get much red-der than this, Bud. You can't

The fourth system concludes the vocal line with lyrics: "They don't get much red-der than this, Bud. You can't". The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *f* (forte).

get your hands — this red - 'less you been wring-in' them — all night. Well, I been

This system contains the first line of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "get your hands — this red - 'less you been wring-in' them — all night. Well, I been".

wring-in' and do-in' chores, — pol-ish-in' sil-ver, scrub-bin' floors, —

This system contains the second line of the song. The vocal line continues with the lyrics: "wring-in' and do-in' chores, — pol-ish-in' sil-ver, scrub-bin' floors, —". The piano accompaniment features a prominent bass line with a descending eighth-note pattern.

wring-in', scrub-bin' all be-cause of you. — Stay-in' up all night —

subito p

This system contains the third line of the song. The vocal line continues with the lyrics: "wring-in', scrub-bin' all be-cause of you. — Stay-in' up all night —". The piano accompaniment includes a dynamic marking of *subito p* (suddenly piano) in the right hand.

— wait-in' on you — gave me lots of time — to think, —

This system contains the fourth line of the song. The vocal line continues with the lyrics: "— wait-in' on you — gave me lots of time — to think, —". The piano accompaniment features a triplet of eighth notes in the vocal line and a steady bass line.

sit-tin', knit-tin', star-in' at the tel-e- phone. And of all those thoughts,—

— the on-ly one—that gave— me an-y peace— was:

Thank the Lord I nev-er had kids— of my own! Do you hear my voice?

Can you hear these words I'm say-in', Bud?— I would-n't

have to say — these words if you had picked up a phone — and called. But now I'm

scream-in', and I'm tell-in' you dear: — one more strike and you're out - a here! —

Try me! Test me! I swear it's true! 'Cause that's the

last night — I'm pull-in', rub-bin', sit-tin', knit-tin', wring-in', scrub-bin',

stay - in' up through the night all be-cause _____ of you. _____

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with three flats (B-flat major or D-flat minor), starting with a quarter note 's' and ending with a long note 'u'. A triplet of eighth notes is marked above the notes 'all be-cause'. The piano accompaniment consists of two staves with chords and moving lines. A dynamic marking of *mp* is placed between the piano staves.

Get it? Got it? Good!

f

Detailed description: This system contains the third and fourth lines of music. The vocal line has rests for the first two measures, followed by the lyrics 'Get it? Got it? Good!'. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is placed between the piano staves.

Try me! Test me! I swear it's true! Yes, that's the

opt.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has rests for the first two measures, followed by the lyrics 'Try me! Test me! I swear it's true! Yes, that's the'. An 'opt.' marking is placed above the notes 'I swear it's true!'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *opt.* is placed between the piano staves.

last night— I'm pull-in', rub-bin', sit-tin', knit-tin', wring-in', scrub-bin',

subito p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has rests for the first two measures, followed by the lyrics 'last night— I'm pull-in', rub-bin', sit-tin', knit-tin', wring-in', scrub-bin','. The piano accompaniment features chords and a bass line. A dynamic marking of *subito p* is placed between the piano staves.

snack - in', sweep-in', pac-in', fret-tin', scream - in', weep - in', pray - in', sweat - in',

stay - in' up through the night

all be - cause of you!

ff

Another Guy

from *Urban Cowboy*, the musical

Music and Lyrics by
JEFF BLUMENKRANTZ

Country/Folk feel ♩ = 128

f

Tom - my grabbed my heart with his stead - y gaze, — and he swore his love for me in a

mf

hun - dred ways, but he al - ways had to work a - round hol - i - days. — Tom -

by
NTZ



my was a bus - y man. ——— One day I o - pened up his wal - let, saw his

State I. D. — He was - n't twen - ty nine, he was for - ty three. That's where I

found that love - ly pic - ture of his fam - i - ly: — five kids and a wife — named

— Fran. It's just a - noth - er guy with an - oth - er lie, — an -

oth - er bro - ken heart and a good — hard cry. — I get up on my feet just as

fast as I can — and keep on search-in' for a straight - shoot-in' cow - boy —

man.

Well, I fell for Fred-dy's cow - boy style, — with his

rug - ged - face — and man - ly smile, — and ev - 'ry - thing was per - fect for a

good long while — 'til I no - ticed some - thin' was - n't right. — Ya see, he'd

lin - ger in my bed - room when he got the chance, — but there was lit - tle con - ver - sa - tion and no —

— ro - mance. — Then I caught him pranc - in' round in my un - der - pants: — Fred -

dy in my ted - dy, not a pret - ty sight. An - oth - er guy with an -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "dy in my ted - dy, not a pret - ty sight. An - oth - er guy with an -".

oth - er lie, an - oth - er sad sto - ry and a short - er cry. I

The second system continues the vocal line and piano accompaniment. The lyrics are: "oth - er lie, an - oth - er sad sto - ry and a short - er cry. I".

get up on my feet, just as fast as I can and keep on search-in' for my

The third system includes a triplet of eighth notes in the vocal line. The lyrics are: "get up on my feet, just as fast as I can and keep on search-in' for my".

straight - shoot - in' cow - boy man.

The fourth system concludes the page with the lyrics: "straight - shoot - in' cow - boy man.".

With you and me, what you see is what you get.

f

As far as I'm con-cerned, that's the on - ly way to live...

But there are folks out there who just

— don't care a - bout pre - tend - in' they're what they ain't...

and that's a crime too ug - ly to — for-give. — My

mp

Poco meno mosso

dad - dy took off — the day I turned thir - teen. — Guess he could - n't han - dle the fa -

p

ther scene. He al - ways prom - ised me he'd be there as my go - be - tween, —

Tempo primo

but ob - vious - ly he lied. — And now I won - der if I'm liv - in' that

mf

his - to - ry — with a string of liars — from A — to Z. Some - times I

mp *poco rit.* *f* *a tempo*

doubt I'll find a guy out there as real as me, — but you can't say I have - n't tried. —

mp *poco rit.* *f* *a tempo*

— And if there is a - noth - er guy with an - oth - er lie, — an -

oth - er bad — end - ing and a quick — good - bye, I'll keep on get - tin' on my feet, just as

fast as I can ——— to beat the bush-es for my straight - shoot-in', truth - tell - in',

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a *rit.* (ritardando) marking.

gen - u - ine cow - boy ——— man. ——— I'll find my cow - boy man. ———

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand.

Where's my cow - boy ——— man?

The third system shows the vocal line asking "Where's my cow - boy man?". The piano accompaniment continues with a consistent rhythmic pattern.

The fourth system consists of piano accompaniment for the final part of the piece. It includes a double bar line and a dynamic marking of *mp* (mezzo-piano).

Departure

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Folky ♩ = 72

It's lit-tle I care what path I take, And where it leads it's lit-tle I care; But

out of this house, lest my heart break, I must go, and off some - where, I must go,

Poco piu mosso

— and off some - where. It's

lit - tle I know what's in my heart, What's in my mind it's lit - tle I know, — But

mf

there's — that in me must up and start, And it's lit - tle I care — where my feet — go, And it's

lit - tle I care — where my feet go.

Piu mosso ♩ = 84

I wish I could

f *mf*

8^{va} - - 1 8^{va} - - 1

walk for a day and a night, And

8vb

8vb

find me at dawn in a desolate place

8vb

With never the rut of a road in

sight, Nor the roof of a house, nor the eyes of a face.

I wish I could walk till my

sfz *mf*

8vb

blood should spout, And drop me,

(8vb)

nev - er to stir a - gain, On a shore that is

ff *subito p*

wide, for the tide is out, And the

p. L.H.

Molto piu lento ♩ = 60

weed - y rocks are bare to the rain.

rall. *mp*

But dump or dock, where the path I

is take brings up, it's lit-tle e-nough I care; And it's lit-tle I'd mind the fuss they'll

he make, Hud - dled dead in a ditch some-where, hud - dled dead in a ditch some -

rit.

Grave ♩ = 52

The clock strikes four ♩ = 48

where.

p a tempo *rit.* *f*

Red.

Rubato, lentamente

p "Is some-thing the mat - ter, dear," she

said, "That you sit at your work so si - lent - ly?" "No, moth - er, no, 'twas a knot in my—

thread. There goes the ket-tle, I'll make the tea."

rit.



Hold My Hand

Music and Lyrics by
JEFF BLUMENKRANTZ

Sensitively $\text{♩} = 52$

p

she

There must be one sor-ta de-cent guy—

my—

— out there — who's will-ing to hold — my hand, — hold it for all — to see, —

sweat - y though — it's — bound — to be. — 'Cause if he

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'sweat - y though — it's — bound — to be. — 'Cause if he'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

held my hand, he would own my heart be - fore the count — of three. — And

The second system continues the vocal line with the lyrics 'held my hand, he would own my heart be - fore the count — of three. — And'. The piano accompaniment continues with harmonic support.

may - be I — could trick the guy — to fall in love with me. —

The third system features the vocal line with the lyrics 'may - be I — could trick the guy — to fall in love with me. —'. The piano accompaniment continues.

Poco piu mosso $\text{♩} = 56$

mf

There must be

The fourth system begins with a tempo change to *Poco piu mosso* and a metronome marking of $\text{♩} = 56$. The piano accompaniment starts with a dynamic marking of *mf*. The vocal line enters with the lyrics 'There must be' and includes a triplet of eighth notes.

he
 some sweet fool — who would dare — to take — my hand — on a crowd - ed street, — or at a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "some sweet fool — who would dare — to take — my hand — on a crowd - ed street, — or at a". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

And
 tab-le in some — caf - é, — or e-ven half-way through — a mat - i-nee. —

The second system continues the vocal line and piano accompaniment. The lyrics are: "tab-le in some — caf - é, — or e-ven half-way through — a mat - i-nee. —". The piano accompaniment includes a key signature change to two sharps (F# and C#) in the middle of the system.

ie. —
 He'd some - times squeeze, and some - times stroke and some-times let it be. — And

The third system continues the vocal line and piano accompaniment. The lyrics are: "He'd some - times squeeze, and some - times stroke and some-times let it be. — And". The piano accompaniment features a key signature change to one sharp (F#) in the middle of the system.

may - be I — could trick that fool to fall in love — with

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "may - be I — could trick that fool to fall in love — with". The piano accompaniment continues with chords and a bass line.

Poco piu mosso

me. I would - n't care

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'me.' followed by a dotted half note, then a quarter note 'I', an eighth note 'would', a quarter note 'n't', and a dotted half note 'care'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

what those five fin - gers did all day. They could

The second system continues the vocal line with 'what those five fin - gers did all day.' and 'They could'. The piano accompaniment features a dynamic marking of *f* (forte) and continues with a similar rhythmic pattern.

roll ci-gars, or de-tail cars, or draft a space - ship that flies to Mars. They could

The third system continues the vocal line with 'roll ci-gars, or de-tail cars, or draft a space - ship that flies to Mars. They could'. The piano accompaniment maintains the same rhythmic structure.

feed the home - less, or match up D - N - A. As long as those

The fourth system concludes the vocal line with 'feed the home - less, or match up D - N - A. As long as those'. A triplet of eighth notes is marked above the vocal line. The piano accompaniment ends with a final chord.

fin - gers — are tan - gled up — in mine — by night - fall, — an - y - thing's... —

mp

ev' - ry - thing's o - kay. — There — must be

ff

one kind - a — nor - mal chump — out there, — who's read - y to take — a leap, — give —

— me a sec - ond look, — skip the cov - er, read — the book.

subito p

Poco meno mosso

And when I find that chump who's will-ing to em-brace my one de-mand, I'll

JEF

Piu lento

give the moon, be-cause he held my hand. My

Molto rubato

strange-ly clam-my, chewed-up fin-ger-nailed, of-ten trem-bling, yet vir-tu-o-sic,

Tempo primo

an-ti-bac-ter-i-al lo-tion-wear-ing hand.

I Won't Mind

Music by
JEFF BLUMENKRANTZ

Lyrics by
ANNIE KESSLER and LIBBY SAINES

Tenderly ♩ = 104

mp *poco rit.*

I won't mind sit-ting by your cra - dle, sing-ing to you soft - ly far in - to the

a tempo

night. I won't mind play-ing peek - a - boo for ho - urs to

see that look of won-der, won-der and de-light. Soon they'll be ask-ing,

poco rit. *a tempo*

Con moto

"Where is Ba-by's nose? Where is Ba-by's shoe? Where is Ba-by's

hat? Cle-ver lit-tle boy," they'll say. "Liz-zie taught him

Poco piu mosso

that." I won't mind read-ing you a sto-ry,

poco accel. *mf*

quack-ing like a duck, chirp-ing like a bird. I won't mind when you

ask me to re-peat it 'til you can say it with me, know-ing ev'-ry word.

You need-n't wor-ry if there's choc'-late on your hands, jel-ly on your face, por-ridge on my

skirt. Run to me, and I'll be there to hold you when you hurt.

They'll say, "Aunt-ie Liz-zie can't say no," they'll say, "Aunt-ie Liz-zie's spoil-ing you," they'll say, "Aunt-ie

Liz-zie's wrapped a-round your fin-ger." I'll say, "Yes, it's true."

I won't mind know-ing that your moth-er

show-ers you with kiss-es, bakes your fav'-rite bread. I won't mind when I

see your fa-ther lift you and swing you to his shoul-ders high a-bove my head.

Poco piu mosso

They may be bu - sy; I can take you skat-ing, I can take you sled-ding, fly - ing down the

hill. If they won't build a snow - man, Aunt-ie Liz-zie will.

They'll say, "Aunt-ie Liz-zie holds too tight," they'll say, "Aunt-ie Liz-zie can't let go," they'll say, "Aunt-ie

Rubato ten.

Liz-zie's real-ly not your aunt an-y-way." You'll say, "No, that is - n't so."

ff *sfz* *mp*

Piu lento

p *poco rit.*

In my heart, I will keep a se - cret, fool - ish lit - tle se - cret hid - den from the

a tempo

rest. In my dream, you're my own, my ver - y own, and I

ten. *poco rit.*

blank - et you with love as I hold you to my breast.

a tempo *rit.*

Delicato, lento *Molto rubato*

Liz - zie, he's not yours. Liz - zie, in his life your part is ve - ry

pp

small. But if one day a toy should break, or may-be play-ing pat - ty cake, you call me "Ma-ma"

colla voce

by mis - take, I won't mind at all.

molto rit. *a tempo* *rit.*

I'm Free

from *Precious Little Jewel*

Music by
JEFF BLUMENKRANTZ

Lyrics by
LIBBY SAINES

Rubato, with quiet discovery

Free. I'm free.

pp

I'm free for the first time in my life. I'm

no - bo - dy's daugh - ter, no - bo - dy's wife. I'm free for the

p

y
NES

first time in my life to do what I please, go where I please,

y
NES

Con moto no one to please but me. *Animato* ♩ = 100

mp a tempo

I'm

I'll

or the

read my book 'til dawn, and then I'll sleep. And on-ly I will know what hours I

keep. And when a voice in - side me whis - pers, "Run,"

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a right hand with eighth notes and a left hand with a steady bass line.

like a colt let loose in a mea - dow, I'll

The second system continues the vocal line with a whole note G4, a whole note A4, a whole note B4, and a quarter note C5. The piano accompaniment features a more active right hand with eighth notes and a left hand with a steady bass line.

run. I'll

The third system shows the vocal line with a whole note G4, a whole note A4, a whole note B4, and a quarter note C5. The piano accompaniment continues with eighth notes in the right hand and a steady bass line in the left hand.

Poco piu mosso $\text{♩} = 104$
run for miles a - long the shift - ing sand, my shoes and stock - ings

mf

The fourth system begins with the tempo marking 'Poco piu mosso' and a quarter note equal to 104. The key signature changes to three sharps (F#, C#, G#). The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a more active right hand with eighth notes and a left hand with a steady bass line. The dynamic marking 'mf' is present.

dang - ling from my hand. _____ And when the voice in - side is sing - ing,

I'll "Fly," _____ like a lark as - cen - ding to

hea - ven, I'll fly _____ be - yond the dan - ger and fear. The o - pen

sky will spark - le crys - tal _____ clear. _____ The

voice I once de - nied will not be still: I hear it say - ing,

subito p

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "voice I once de - nied will not be still: I hear it say - ing,". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *subito p* (suddenly piano) dynamic marking.

"Now, you can! Now you will!"

ff

This system contains the next two staves of music. The vocal line has lyrics "Now, you can! Now you will!". The piano accompaniment features a *ff* (fortissimo) dynamic marking. There are triplet markings (indicated by a '3' over a bracket) over the first two measures of the vocal line.

This system shows the piano accompaniment for the third system of music, consisting of two staves (treble and bass clefs). It continues the harmonic and rhythmic accompaniment from the previous systems.

All the friends I used to have, I'll have once more. I'll give the

f

This system contains the final two staves of music on this page. The vocal line has lyrics "All the friends I used to have, I'll have once more. I'll give the". The piano accompaniment features a *f* (forte) dynamic marking.

time I could-n't give be - fore. And when the voice in-side is

mp

cry - ing, "Sail. Sail!" like a

ship on its way to the sea, I'll sail. When my heart and my mind a -

f

the gree, I can - not fail. I'm free, bo - dy and

soul, free and strong. Oh

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a long note on 'soul,' followed by 'free' and 'and' with a long note, and 'strong.' with a long note, ending with 'Oh'. The piano accompaniment consists of chords and moving lines in both hands.

God, let my life be long!

molto rit.

ff a tempo

The second system continues the vocal line with 'God,' followed by 'let my life be long!'. The piano accompaniment includes a triplet of eighth notes marked 'molto rit.' and a section marked 'ff a tempo' with more complex chordal textures.

The third system shows the vocal line with a long note and the piano accompaniment with dense chordal patterns.

The fourth system continues the vocal line and piano accompaniment, ending with a final cadence in the piano part.

Independence Day

Music and Lyrics by
JEFF BLUMENKRANTZ

Tenderly ♩ = 116

In - de - pen - dence Day, ——— you are far ——— a - way, ———

far a - way ——— from ——— me. ——— No - thing much ——— to say. ———

Piu mosso ♩ = 124

Just a - no - ther day, ——— wish - ing you — could be — here next to me, —

poco accel. *mf*

writ - ing — more — of — our his - to - ry — or

poco accel. *mf*

just en - joy - ing — the hol - i - day. ——— See the fire — in — the skies —

poco accel. *mf*

——— match the fire — in — our eyes. ———

p

In - de - pen - dence Day, _____ one more thing _____ to _____ say: _____ -

mf

(Hope this comes out _____ clear.) _____ I'll de - pend _____ on you _____ if

Poco piu lento

p

you de - pend _____ on _____ me. Sac - ri - fic - ing in - de - pen - dence on In -

Come prima

mf

de - pen - dence Day to be _____ to - geth - er _____ ev' - ry oth - er day _____

of the year. Mmm.

mp *rall.*

Rubato, lentamente

I'm sac-ri-fic-ing in-de-pen-dence on In-de-pen-dence Day

to be to-geth-er all the oth-er days of the year.

Mmm.

p *rit.*

It'll Work For You

Music and Lyrics by
JEFF BLUMENKRANTZ

Parlando, moderato

O - kay. You say you're gay. (And I'd hate to think that I made you that

mf *colla voce*

way.) But things don't have to be so black and white. I pre-fer a love-ly shade of

gray. We have a prob-lem, a ti-ny prob-lem, wreak-ing

gray. We have a prob-lem, a ti-ny prob-lem, wreak-ing

poco accel. *rit.* *mp* *colla voce*

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ha - voc on my mas - ter - plan. But don't you wor - ry— I've solved the

p

prob - lem with the help of mu - sic's great - est Jew - ish man.

molto rit. *mf*

Jaunty, triplet feel ♩ = 104

Mar - ried with kids and boys on the side: the way I see it, that leaves ev' - ry - bod - y

a tempo

sat - is - fied. If it worked for Leo - nard Bern - stein, — then it could work for you. —

he

Do I look fin - ished? You get your fun, and

you have a wife.

I get a son — who has the sem - blance of a "nor - mal" life. It was

y

good e - nough for Bern - stein, — it's good e - nough for — you.

Grand - kids,

(and that means more than one) — I will have

grand - kids! I did - n't raise — my on - ly son to leave me high and dry, — with

no - thing to do. You'll give me grand - kids I can spoil as much as I spoiled you.

mf

Len - ny knew best. Fol - low his lead. There'll be a time — to mess a - round, — but now's the

time — to breed. If the breed - ing worked for Len - ny, — then it - 'll work — for —

with you. Len - ny, he

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "with you." followed by a long note, then "Len - ny, he". The piano accompaniment consists of a steady eighth-note bass line and a treble line with frequent triplets of eighth notes.

did his mo-ther proud. I want a Len-ny so I can fin'-lly join the crowd of kvell-ing

The second system continues the vocal line with lyrics "did his mo-ther proud. I want a Len-ny so I can fin'-lly join the crowd of kvell-ing". The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble staff.

the grand - mas with pic - tures for - ev - er on view. And if he's cute, I'll show a pho - to of your

The third system features the vocal line with lyrics "the grand - mas with pic - tures for - ev - er on view. And if he's cute, I'll show a pho - to of your". The piano accompaniment includes a section marked "8vb" (8va below) in the bass line, indicated by a dashed line.

boy - friend too. You know the plan. Heed it, my dear, and may - be

The fourth system concludes the vocal line with lyrics "boy - friend too. You know the plan. Heed it, my dear, and may - be". The piano accompaniment features a section marked "mf" (mezzo-forte) in the bass line.

you'll start writ-ing mus-ic peo-ple wan-na hear. If kids in-spired Leon-ard Bern-stein,

they might in-spire you. And you could write a West Side Sto-ry!

It worked for Len-ny, God help me, it-'ll work for you.

ff

(spitting through her fingers)

Thpu! Thpu! Thpu!

Lament

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Rubato, lento

Lis-ten, chil-dren: your fath-er is dead. From his old

mp

coats I'll make you lit-tle jack-ets; I'll make you lit-tle trou-sers from his old pants.

There'll be in his pock-ets things he used to put there, keys and pen-nies cov-ered with to-bac-co;

Poco piu mosso

Dan shall have the pen-nies to save in his bank; Anne shall have the keys to make a

Rubato, lento

pret-ty noise with. Life must go on, and the dead be for-got-ten; Life must go

on, though good men die; Anne, eat your break-fast; Dan, take your med-i-cine;

Life must go on; I for-get just why.

JEFF BLU

Love Is Not All

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Legato ♩ = 112

mf (2nd x - a tempo) *poco accel.* *poco rit.*

Love is not all: it is not meat or drink nor slum -

a tempo

ber nor a roof a - gainst the rain; Nor yet a

poco rit.

Sonnet XXX of *Fatal Interview* by Edna St. Vincent Millay.
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Poco meno mosso, rubato

float-ing spar — to men — that sink — and rise — and sink — and rise — and sink a - gain;

mp *poco rit.*

Tempo primo

Love can - not fill — the thick - ened lung — with breath, — nor clean —

mf a tempo

the blood, — nor set — the frac - tured bone; — Yet

Poco meno mosso, rubato

man - y a man — is mak - ing friends — with death — e - ven as — I speak,

mp

Tempo primo

for lack — of love — a-lone. —

mf *poco accel.*

It well — may be — that in a dif - fi - cult — hour, —

poco rit. *a tempo*

— Pinned down by pain and moan - ing for re - lease, — or nagged —

— by want — past res - o - lu - tion's power, — I might be

mp *f rit.*

driv - en — to sell — your love — for peace, — Or trade —

mp a tempo *poco rit.*

— the mem' - ry of — this night — for food. — It well — may be. —

a tempo *rit.*

I do not think I would. —

con moto *p rit.* *mp a tempo*

poco accel. *molto rit.*

capo

Moving Right Along (Part One)

Music and Lyrics by
JEFF BLUMENKRANTZ

(The text for a women's
version of this song can
be found on page 130.)

ade...

...

be...

...

...

...

...

...

Rubato

MAN 1: Ah, the freaks are out tonight.

mf

MAN 2: Well, I've got to drum up three dates by Sunday, so we are going to sift through every guy in this bar until we find me a gem.

M1: Needle in a haystack.

M2: Creep-detector powered up?

M1: Check.

M2: Asshole-shield in place?

M1: Check.

M2: OK, I'm going in--

Too

M2

Bright waltz $\text{♩} = 56$

M1: Never too stiff...

M1
Next. Car-ry on. Oui.

M2
thin. Too rough. Too chic. Too stiff. Too

a tempo *molto rit.*

M1
Too

M2
square. Too fair. Too self-a-ware. Mov-ing right a-long...

a tempo

M1
pep-py. Too prep-py. Too John-ny Depp-y. Mov-ing right a-long...

M2
Too

M1
Too much of him to hold on - to.

M2
dumb to know what *not* to do. I've

M1
Ouch.

M2
seen him stroll Eighth Av - en - ue in a pink sa - rong.

M1: Cyanide and tonic, please.
Mov-ing right a - long.

M2: Want a drink?
Mov-ing right a - long.

M1
Too gray. Too fey. Too bad tou - pee. Mov - ing right a -

M2
Mov - ing right a -

molto rit. *a tempo*

M1
long... Mov - ing right a -

M2
long... Too dork-y. Too pork-y. Too not from New York - y. Mov - ing right a -

M1
long... His head's too big for his pu - ny frame.

M2
long... He looks straight out of a

a -
a -

M1: I've heard him brag-ging: his claim to fame is a film called - Don-key Dong.

M2: tour of Mame.

a -
a -

M1: Fun as his Donkey Dong may be to look at, there is no working with something that size.

M1: Mov-ing right a - long.

M2: Aw, c'mon.

M2: Real-ly?

freely

M1:
M2:

M1: Feedback. (pause) Kidding.

M2: You know this from experience?

Too mean.

Too clean.

Too much May - bel - line.

molto rit. *a tempo*

M1
Mov - ing right a - long... Too grump-y. Too For-rest Gump - y.

M2
Mov - ing right a - long... Too dump-y.

The first system of music features two vocal parts, M1 and M2, and a piano accompaniment. M1 has a melody with lyrics: "Mov - ing right a - long... Too grump-y. Too For-rest Gump - y." M2 has a similar melody with lyrics: "Mov - ing right a - long... Too dump-y." The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a key with three sharps (F#, C#, G#).

M1
Mov - ing right a - long... Good

M2
Mov - ing right a - long... Nice ass, nice arms, but the face is plain.

The second system continues the musical piece. M1's lyrics are "Mov - ing right a - long... Good". M2's lyrics are "Mov - ing right a - long... Nice ass, nice arms, but the face is plain." The piano accompaniment continues with chords and a bass line.

M1
hair, good skin, but he's way too vain. He's on crack co - caine!

M2
He looks like fun.

The third system concludes the page. M1's lyrics are "hair, good skin, but he's way too vain. He's on crack co - caine!". M2's lyrics are "He looks like fun." The piano accompaniment continues with chords and a bass line.

("Fun Guy" pukes
in their direction.)

M1: - y. Whoa! Mov-ing right a - long.

M2: Change a twenty?
Ten bucks says you're wrong. Whoa! Mov-ing right a - long.

M1: Keep it. You can use it to buy Bad Toupee a drink. He's heading right for you.

M2: Crap! Kiss me! No wait, what if someone cute thinks we're a couple? Shit.

M1: It's OK. Now he's talking to Forrest Gump.

M2: Phew.

M1: Strike that. Now he's making out with Forrest Gump

M2: Wow...is Forrest so dumb he didn't notice that rug?

M1: One man's rug is another man's welcome mat...

M1: Too pale. Too "I went to Yale." Mov - ing right a - long...

M2: Too male. Mov - ing right a - long...

M1
Too shi-ny Mov - ing right a -

M2
Too whi-ny. Too big in the hi-ney. Mov - ing right a -

Poco piu mosso

M1
long... Each time we come, it's the same rou - tine, the same old

M2
long... Each time we come, it's the same rou - tine, the same old

M1
fa - ces, the same old scene. The jerk, and the sca - ry queen

M2
fa - ces, the same old scene. The dork, and the sca - ry queen

Molto piu mosso

M1
a - al - ways get the gong. Mov

M2
a - al - ways get the gong. Mov

M1
ld ing right a - - - long!

M2
ld ing right a - - - long!

M1

M2

ff

Moving Right Along (Part Two)

Music and Lyrics by
JEFF BLUMENKRANTZ

$\text{♩} = 56$ M1: Hup. New blood.

M1: Too bran.

M2: Too tan. Too "Made in Ja - pan."

mf *molto rit.* *a tempo*

M1: Mov - ing right "a - rong..." Too screw-y. Too much like you - ey.

M2: Mov - ing right "a - rong..." Too Jew-y.

Poco piu mosso

M1
Mov - ing right a - long... We're out of guys and we're out of

M2
Mov - ing right a - long... We're out of guys and we're out of

M1
luck. Of course, we don't real - ly give a fuck. Bet - ter a - lone than

M2
luck. Of course, we don't real - ly give a fuck. Bet - ter a - lone than

M1
with some schmuck. That's what friends are for. They're for

M2
with some schmuck. That's what friends are for. They're for

M1
trim-ming your ear hair and crack - ing your back, And re - mind - ing you you de-serve more.

M2
trim-ming your ear hair and crack - ing your back, And re - mind - ing you you de-serve more.

The first system of the musical score features two vocal parts, M1 and M2, and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (Bb). The lyrics are: "trim-ming your ear hair and crack - ing your back, And re - mind - ing you you de-serve more." The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady bass line. Dynamics include piano (p) and mezzo-forte (mf).

Molto piu mosso

M1
That's why we're mov - ing right a - long _____ out the

M2
That's why we're mov - ing right a - long _____ out the

The second system is marked *Molto piu mosso*. It continues the vocal parts and piano accompaniment. The lyrics are: "That's why we're mov - ing right a - long _____ out the". The piano accompaniment features a more active right-hand part with eighth-note chords and a left-hand part with a steady bass line. Dynamics include piano (p) and mezzo-forte (mf).

M1
door. _____

M2
door. _____

The third system shows the vocal parts and piano accompaniment concluding the phrase. The lyrics are: "door. _____". The piano accompaniment features a more active right-hand part with eighth-note chords and a left-hand part with a steady bass line. Dynamics include mezzo-forte (mf) and fortissimo (ff).

My Book

Music and Lyrics by
JEFF BLUMENKRANTZ

Allegro ♩ = 152

My ed - i - tor's a - bout to give up

mf

, freely

hope for my book. My a - gent's at the end of his rope a - bout my book. Dead - lines

a tempo *rit.*

Parlando *Con moto*

came and dead - lines went, and my ad - vance is ful - ly spent, so I can't af - ford to sit a - round and

p

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in the Judy and Arthur Zankel Hall, Carnegie Hall.
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Vivace ♩ = 162

mope. Like a dope. A-bout my book. My big trans-gres-sion

a tempo

My name is Jody...

can be summed up in one pit-i-ful con-fes-sion:

...and I'm a slacker.

I've done everything in my power to avoid writing this book, but I must be stopped!...Or started...and you're all going to help me.

If you hear an assignment that sounds right for you, just raise your hand.

And please - don't be shy. I'm putting my life in those hands...so **RAISE THEM!**

safety vamp

Some-one needs to wake me up at six ev'-ry day. Take the keys to my place, throw some

wa - ter in my face. If that does - n't work, then grab me by the hair, swing me

o - ver to my desk and chain me there. I may hate you, —

but I'll thank you in my book. I can't be trust-ed, I can't be trust-ed, 'cause if

L.H. *f* *mp* *f* *mf*

it were up to me, I would stay in bed 'til three. I can't be trust-ed. I dis-ap-

pear! Which is why I called you trust-y peo-ple here. Someone? Anyone?

Morning wake-up patrol? Do we have any takers?
(Keep asking until someone volunteers.)

Alright! That's very generous of you. We'll work out the details later. OK, one down. Let's see...what else?

p safety vamp

Oh yeah.

Some-one needs to come take my T - V real-ly soon! Bring a

mf

is - ap -

friend and a gun, steal the ca - ble box and run! Let me warn you: I will plead and I will

beg. Not to men - tion, I'll be cling - ing to your leg. I may hurt you, —

Red. 10

but I'll thank you in my book. I can't be trust - ed, I can't be trust - ed, 'cause if

8va-
L.H.
f *mp* *f* *mf*

it were up to me, I would mar - ry my T - V. Are you dis - gust - ed? Most peo - ple

are... God on - ly knows how my ca - reer has come this far.

Anyone strong enough to carry my TV? Anyone strong enough to carry my TV and kick me off at the same time?

p *safety vamp*

(Someone volunteers.) Yes, you? Thank you! And good luck.

It's not as if I start my day in -

f *mf*

tend - ing to shirk, yet shirk is what I do with shirk to spare.

O - thers are blessed with an ad - dic - tion to their work. Me? I'm ad - dict - ed to com -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'O - thers are blessed with an ad - dic - tion to their work.' followed by 'Me? I'm ad - dict - ed to com -'. The piano accompaniment consists of chords and a simple bass line.

Oh oh! That reminds me! Someone needs to come over and delete every...
pu - ter sol - i - taire!

The second system continues the vocal line with 'Oh oh! That reminds me! Someone needs to come over and delete every...' and 'pu - ter sol - i - taire!'. The piano accompaniment includes a triplet of eighth notes in the vocal line and dynamic markings of *ff* and *mp* in the piano part.

...stupid, mind-sucking game that has found its way onto my computer! Who's it going to be? Who knows how to do that?

The third system shows the piano accompaniment for the lyrics '...stupid, mind-sucking game that has found its way onto my computer! Who's it going to be? Who knows how to do that?'. The piano part features a complex, rhythmic accompaniment with many accidentals.

(Someone volunteers.) Super! Wait, Mac or PC? (They respond.) Fab! OK, I think I'm done!

The fourth system contains the piano accompaniment for the lyrics '(Someone volunteers.) Super! Wait, Mac or PC? (They respond.) Fab! OK, I think I'm done!'. It includes a first ending marked '1. safety repeat' and a second ending marked '2. last time' with a *mf* dynamic marking.

OK, I'm lying. There's one more thing..... Oh God... this one really hurts!

The fifth system shows the piano accompaniment for the lyrics 'OK, I'm lying. There's one more thing..... Oh God... this one really hurts!'. The piano part continues with the complex rhythmic accompaniment.

Some-one needs to con - fis - cate my phones right a - way! Call and can - cel my plan, flush my

cell phone down the can. Once the deed is done, start run - ning for your life from the

har - py with the tur - key carv - ing knife. If I catch you, — I will

subito p

kill you, — but I'll thank you in my book. I can't be

ff *mf* *f*

L.H. *ff* *mf* *f*

10 8va 10 *

ash my

tru... I can't! Look! I've spent this whole past year with

mf

m the

caul- i - flow - er ear! I can't be trust - ed. Don't e - ven try. I will

will

stall, I will lie, but I prom-ise you that I can't be trust - ed! Can NOT be

f

be

trust - ed! Though I could teach a class in sit - ting on your ass, I can't be

trust - ed to sit and write! Help as - sure my suc - cess, block my

subito p

e - mail ad - dress, lock me in, tie me down, move me to a - no - ther town, hide my

cred - it cards and cash, drink my gin, smoke my stash, but for heav - en's sake, don't let me off the

hook! And just re - mem - ber as I'm hat - ing you, or hurt - ing you, - or kill - ing you, or

f *mp*

block my

shoot-ing you my most fer - o - cious look, - that you're gon - na get a huge, em - phat - ic

"THANK YOU" in my Oh - my - God - I - can't - i - ma - gine -

the

ac - tual - ly - com - plet - ing - it - but - with - your - help - I - just - might - do - it book!

The Philosopher

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Languid ♩ = 72

mp

And

rit.

what are you that, want-ing you, I should be kept a - wake as man - y nights as there are

a tempo

Poco piu mosso

ILLAY

days with weep-ing for your sake? And

mf *rit.*

what are you that, miss-ing you, as man-y days as crawl I should be list-'ning to the

a tempo

wind and look-ing at the wall? I

rit.

Con moto ♩ = 104

know a man that's a brav-er man and twen-ty men as kind, and

a tempo

what are you, that you should be the one man in my

rall. *p*

JEI

Woman

Man

mind? Yet wom-en's ways are wit-less ways, as an-y sage will

Tempo primo
mp a tempo

W

M

tell,— And what am I that I should love so wise-ly and so

Poco meno mosso
p *rit.*

W

M

st:

well?

mp a tempo

8vb

Recuerdo

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Wistful, Lento, Rubato

Woman *p* We were ver-y tired, we were ver-y mer-ry— We had gone back and forth—

Man

W — all— night on the fer-ry.

M *p* It was bare and bright, and smelled like a

W But we looked in-to a fire, we leaned a-cross a ta-ble,

M sta-ble—

(Solo instrument, if available)

W
M

We

W
M

lay on a hill-top un-der-neath the moon;

And the whis-tles kept blow-ing, and the

p

W
M

Gently ♩ = 80

mf We were ver - y

dawn came soon.

a tempo

We

W tired, we were ver-y mer-ry— We had gone back and forth—

M *mf* We were ver-y tired, we were ver-y mer-ry— We had gone back and forth—

I the

W — all — night on the fer-ry; — And you ate an ap-ple, — and I ate a

M — all — night on the fer-ry; —

W pear, From a doz - en of each we had bought

M

Espressivo

(Solo instrument, if available)

some - where; —

f

W
M

This system contains the first system of music. It includes a vocal staff for the woman (W) and a vocal staff for the man (M). The piano accompaniment is written for both the right and left hands. The man's vocal line begins with a long note, followed by a melodic phrase.

W
M

And the sky went wan, and the wind came cold, _____

mp

This system contains the second system of music. The vocal staves continue with the lyrics: "And the sky went wan, and the wind came cold, _____". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano). The piano part consists of chords and moving lines in both hands.

W
M

And the sun rose drip - ping, _____ a

This system contains the third system of music. The vocal staves continue with the lyrics: "And the sun rose drip - ping, _____ a". The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

W
M

This block shows the right edge of the adjacent page, including the vocal staves for W and M, and the piano accompaniment. The lyrics "ba" and "bac" are visible on the vocal staves.

W
M

buck - et - ful of gold.

ff *molto rit.*

Poco meno mosso *p*

W
M

We were ver-y tired, we were ver-y mer-ry— We had gone

We were ver-y tired, we were ver-y mer-ry— We had gone

p

Con moto

W
M

back and forth all night on the fer-ry.

back and forth We hailed, "Good mor - row,

mf

W
M

moth-er!" — to a shawl - cov-ered head, And bought a morn - ing pa-per, — which

W
M

nei - ther of us read; Mmm Mmm

Poco meno mosso

rit. *pp a tempo*

W
M

Mmm Mmm

which

And she wept, "God bless you!" for the ap-ples and

pears, And we gave her all our mon-ey but our sub-way

fares. Mmm Mmm Mmm

a tempo rit. poco a poco

The Spring and the Fall

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Parlando, moderato

In the spring of the year, in the spring of the year, I walked the road be - side my dear. The

mf colla voce

trees were black where the bark was wet, I see them yet, in the spring of the

Moderato ♩ = 112

year. He broke me a bough of the

a tempo

mp

rit. * *rit.* *

Y
MILLAY

The



3
4

3
4

3
4



blos - som - ing peach that was out of the way and hard to reach.

Vigoroso ♩ = 150

In the fall of the year, in the fall of the

molto accel. *f*

year, I walked the road be - side my

dear. The rooks went up with a rau - cous

trill. I hear them still, in the fall of the

pp

year. *p* He

ff *poco rit.*

Red. * *Red.* *

Rubato, delicato, molto lento

laughed at all I dared to praise, and broke my heart in lit-tle

p

ways.

bring out *mf*

pp

Poco piu mosso, sempre delicato

the

Year be spring-ing or year be fall-ing, The bark will drip and the birds be call-ing. There's

Con moto

much that's fine to see and hear in the spring of a year, in the fall of a

rall.

Morendo lentamente

An afterthought, molto rubato

year. 'Tis not love's

p *pp* *colla voce*

Rea. *

go - ing hurts my days, but that it went in lit - tle ways.

rall.

Take the Filter Off

Music and Lyrics by
JEFF BLUMENKRANTZ

Bright and Dirty ♩ = 136

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter notes in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

— had an im - age of — the guy who was meant for me. Oh yeah. —

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "had an im - age of — the guy who was meant for me. Oh yeah. —". The piano accompaniment continues with the same rhythmic pattern, marked with a mezzo-forte (*mf*) dynamic. The key signature and time signature remain the same.

Tall, — dark, and wir - y, with — a mo - tor - cy - cle and the

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "Tall, — dark, and wir - y, with — a mo - tor - cy - cle and the". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

s by
NTZ



eyes of a Cher - o-kee. He had to know when to be rough.

He had to know when to be kind. He'd need a

f *mf* *mp*

sense of ad - ven - ture and mon - ey to spare and a fuck - ing a - maz - ing mind.

mf

Now I car - ried the im - age of this guy -

mp

— in my head, and you had to match it per - fect - ly — to get in my bed. But this

fil - ter I was wear - ing would - n't let one man — sneak through. — Oh no. —

mf

Get - ting rid — of the fil - ter was the on - ly sane — thing to — do. —

I took the fil - ter off. Hey look, he's a win - ner! I took the fil - ter off. Oh wait, an -

oth-er great guy! Why—should I set - tle— for dis - ap-point - ment when all I have to do to—

— fly— is take my fil - ter off?—

I re-mem-ber— my first— time meet-ing you.

Oh yeah.— My fil - ter start - ed shout - ing, and— it

set my mind to doubt-ing wheth-er you were the one to pur - sue.

"He's way too at-tached to his mom. He's in-to Ed-na St. Vin-cent—Mil-

lay. He's got a sen - si - tive stom - ach and the heart of a crit - ic, and I'm

kind - a sus - pi - cious he's gay." But



you took my hand— and I nev - er looked back. We had a great year, and then you gave me the sack. If you

mp



think I have re - grets, well I'm here to say— that— you're wrong, — so, so—

mf



— wrong, — I would - 've missed out on a friend-ship I'll be treas - ur - ing my — whole —



— life long. — I took the fil - ter off, I got a great boy - friend! Took the

fil-ter off. So what? You end-ed up gay. Life's— too pre - cious for missed— op - por - tu - ni - ties. I

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "fil-ter off. So what? You end-ed up gay. Life's— too pre - cious for missed— op - por - tu - ni - ties. I". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes dynamic markings such as *v* (pizzicato) and *f* (forte).

nev - er let one get a-way. I got my fil - ter off.

The second system continues the vocal line with the lyrics: "nev - er let one get a-way. I got my fil - ter off." The piano accompaniment includes a triplet of eighth notes in the vocal line and a dynamic marking of *f* (forte) in the piano part.

Look, we both know your fil - ter has— a

The third system begins with a key change to three flats (Bb, Eb, Ab) and contains the lyrics: "Look, we both know your fil - ter has— a". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

ten - den - cy to dom - i - - nate. So— be - fore—

The fourth system continues the key signature of three flats and contains the lyrics: "ten - den - cy to dom - i - - nate. So— be - fore—". The piano accompaniment continues with a steady rhythmic accompaniment.

s. I

— you write me off, turn—your nose up and scoff, take a mo-ment to— spec -

u - late: Is wear-ing patch-ou - li a crime? Is a

a

u - ni-brow a rea-son— to run? Why are you out there kill - ing chan - ces, find - ing

ways to end ro-man-ces? That's a lot of hard work and no— fun. You're

head - ing for lone - ly, yeah, you're right on track. And once — you get to lone - ly, man, — it's

mp

hard to come back. I spent some time there my-self, but now I'm tell-in' you, Jack, — it's — no good, —

mf

— no good. — So get off of the bench! Get in the game, like you know you should.

And take the fil-ter off! When did he get so at-trac-tive? Take the

fil - ter off! It could be love at first sight. E - ve - ry day, — the Big — Gay Ap - ple is

off r - ing you a — juic - y bite. So take the fil - ter off! My God,

he's a knock-out! Take the fil - ter off! What a re - mark - a - ble mind! Give — them more — than — a cur -

so - ry look. Don't — judge the cov - er, read — the damn book. — It's

time for your en - trance, — and push has fin' - lly come to — shove!

Take — the fil - ter — off! Take — the — fil - ter — off!

ff

Take — the — fil - ter — off, and let your - self fall in

love!

Time Does Not Bring Relief

Music by
JEFF BLUMENKRANTZ

From a poem by
EDNA ST. VINCENT MILLAY

Molto rubato

Time does not bring re - lief; you all have lied who told me time would ease me of my

mf

Dolente $\text{♩} = 48$

pain!

mp a tempo

I

rit.

miss him in the weep - ing of the rain; I

a tempo

want him at the shrink - ing of the tide; The

Piu mosso ♩ = 112

old snows melt from ev' - ry moun - tain - side, and last year's leaves are

smoke in ev' - ry lane; but last year's bit - ter lov - ing must re -

broaden and cresc.

main heaped on my heart, and my old thoughts a -

ff *molto rit.*

Come prima $\text{♩} = 48$

bide. There are a

mp a tempo *poco rit.*

hun - dred plac - es where I fear to go...

a tempo

so — with his mem - o - ry — they brim. And

a tempo

Piu mosso ♩ = 112

en - ter - ing with re - lief some qui - et place where nev - er — fell his

mf

foot or shone his face I — say, "There is no — mem - 'ry — of him

Molto piu lento

here!" *p* And so stand strick-en, so re - mem-b'ring

ff broaden *p* rit.

Come prima ♩ = 48

him... him... him.

a tempo rall.

Toll

Music and Lyrics by
JEFF BLUMENKRANTZ

Dolce ♩ = 104

My

mf *poco rit.*

Parlando, moderato

sis - ter Fran - ny mar - ried a guy from her of - fice, and Vic - ki's with a man whose house she

mp *colla voce*

sold. But I'm col - lect - ing tolls on the Jer - sey Turn - pike, and I'm

p

start-ing to i-mag-ine my-self stay-ing sin-gle, grow-ing old. Lots of guys pass through, and you'd

poco rit. *a tempo*

think they could chat for a min-ute or two, but no! It's al-ways a rush with these

men. Yet there's this one I'd kill to see a - gain.

rit.

Moderato ♩ = 116

Mon-day to Fri-day, he'd swing in-to my lane, — my Tar-zan com-mut-er, for his change -

mf a tempo

mak - ing Jane. — He'd give me a smile, — like he wished he could stay, the

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 7/8 time signature. The lyrics are "mak - ing Jane. — He'd give me a smile, — like he wished he could stay, the". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. There are triplets in the vocal line and piano accompaniment.

guy with the bean - ie in the blue Chev - ro - let. I

The second system continues the vocal line with the lyrics "guy with the bean - ie in the blue Chev - ro - let. I". The piano accompaniment includes a change in time signature from 7/8 to 2/4. There are triplets in the vocal line.

came to ex - pect him at eight for - ty two - ish. I'm not real - ly sure, but my boss —

The third system continues the vocal line with the lyrics "came to ex - pect him at eight for - ty two - ish. I'm not real - ly sure, but my boss —". The piano accompaniment continues with chords and a bass line.

— thinks he's Jew - ish. He brought me a ba - gel one bliz - zard - y day, — that

The fourth system concludes the vocal line with the lyrics "— thinks he's Jew - ish. He brought me a ba - gel one bliz - zard - y day, — that". The piano accompaniment continues with chords and a bass line.

guy with the bean-ie in the blue Chev-ro-let. To tell you the

Poco piu mosso

truth, as he'd inch toward my booth, my chest would start pound-ing and my

palms went damp, my legs got shak-y and be-gan to cramp. And

there he'd be and all I could man-age to say was "Nave a hice

day!" Then he'd pull a - way... Bye bye, blue Chev - ro -

Rubato

rall. *p*

let. Most of these driv - ers are as blank as can be. I don't

mf *a tempo*

think a - bout them, and they don't think a - bout me. But I've spent count - less ho - urs

p.

dream - ing of my fu - ture fi - an - cé with his

p.

nee - dle - point bean - ie and that rat - tl - y blue — Chev - ro - let.

accel.

Con moto ♩ = 136

Why ——— does my tongue get tied in a knot when I'm

faced with a thing I want a lot? Am I des - tined to sab - o - tage my

dreams? ——— Why ——— did I

blow ev'-ry chance to con - fess? Was I wait-ing for him to just guess? Well, I

wait - ed too long, it seems, be - cause he

molto rit.

Poco piu mosso

went out and got him - self an E - Z Pass tag! Now he's whiz-zing by, — and I've

a tempo

hit a big snag! "How can I reach you?" I hear my - self say to the

back of his bean-ie, pass-ing five lanes a - way. I could make an ap -

Poco piu mosso ♩ = 150

peal ————— to Of - fi - cer Neal to take me for a ride in his

subito p

Troop-er car ————— to find the blue Chev - y with the six-point star. ————— We'd

chase him with the si - ren till he pulled a - side, ————— and I'd run to his win-dow all

dew - y - eyed. — He'd leap from his car, we'd be face to face, and all of the piec - es would

fall in - to place. He'd beg me to start a fam - i - ly: him and me and

bean - ie ba - by makes three!

Maestoso, piu lento

rit. *ff a tempo*

Gee, you're prob - a - bly think - ing that I've

Molto piu lento, rubato

molto rit. *mf* *mp colla voce*

Dolcissimo

hit a new low, — chas-ing some guy whose name I don't — e-ven know. — But if you'd seen his smile, —

— I'm sure you'd feel the same way — a-bout my guy with the bean-ie

Poco meno mosso

in the blue Chev-ro - let. I know it's a cra-zy dream, — but I'm gon-na find him some-

Tempo primo

day. —

806-1

Walking the Wrong Way

Music by
JEFF BLUMENKRANTZ

Lyrics by
LIBBY SAINES

Parlando, lentamente

At eight-teen— I was his wife, the on-ly man I'd ev-er known in my life— un-til

mp

you. And he'll be hurt. And you're so young. And this is wrong. How do I

Dreamlike, Swing ♩ = 72

get back to the world where I be - long? I'm

p a tempo

walk - ing the wrong way_ down a one - way street. I just can't seem to turn my-self a -

round. The wrong way down a strange and un-fa - mil - iar street, and I

Freely

just can't seem to turn my - self a - round.

accel.

Con moto $\text{♩} = 52$

Once all my days were sim - ple and straight: Mon-day to Sun-day,

mf

Straight ♩'s *Poco piu lento*

seam - less-ly flow - ing. Fold - the - laun - dry days, — din - ner's - read - y days... When did love stop

Dreamlike again but faster, Swing ♩'s ♩ = 84

grow - ing? Now I hur - ry — to the cor - ner where I

know we'll meet. I see you, — and my heart be - gins to pound. —

— Yes, I'm walk - ing — the wrong way down a one - way street, and I

Freely *Straight ♩'s*

just can't seem to turn my-self a - round.

molto accel.

Con moto ♩ = 52

So man-y years in an end-less pa - rade. There for the laugh-ing and

mf

Red. * Red. * loco

there for the cry - ing. Milk-and-cook - ie years, ——— bed-time-sto - ry years...

Red. * *

Come prima, Swing ♩'s ♩ = 78

When did love start dy - ing? Ah — but —

f *molto rit.* *a tempo*

you, you bring me mu - sic and the sound is sweet. I see rain - bows — in the

mf

pud - dles on the ground. — I'm walk - ing — the wrong way down a

mp

one - way street, and I just can't seem to turn my - self a -


Freely

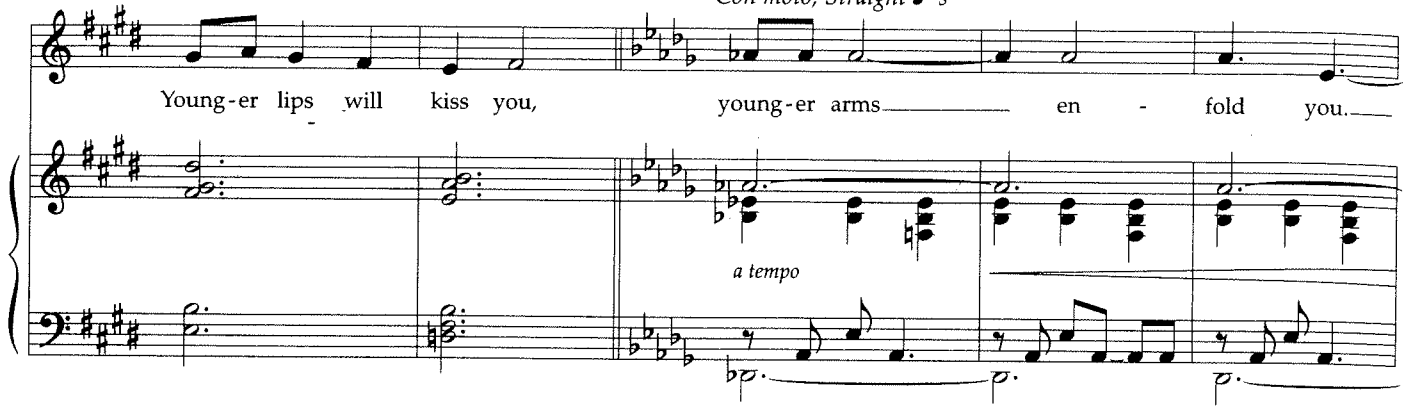
p.

round. — Soon you'll be mov - ing a - way from my arms.

Rubato, delicato


p colla voce

Con moto, Straight 



Young-er lips will kiss you, young-er arms en - fold you.

a tempo



Spring-and - sum - mer love, ev - er - af - ter love... That love will

mf *ff poco rit.*

Swing  = 78



hold you. That love will hold you, and I'm walk - ing the

a tempo



wrong way down a one - way street. I know I'm lost, but I hope I won't—

— be found. ————— Walk-ing the wrong way down a one - way street, and I

mf

Freely just can't seem to turn, just can't seem to turn, *Molto rubato* just don't want to turn my-self a -

mp *colla voce*

$\text{♩} = 72$
round. —————

p a tempo

rall. *pp*

Sub - - - - -