

PIANO/VOCAL SCORE

**MAKE ME A SONG**

*The Music of William Finn*

Music and lyrics by  
William Finn

Conceived and Directed by  
Rob Ruggiero

# MAKE ME A SONG

*The Music of William Finn*

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# Make Me a Song (Opening - Act I)

Words and Music by  
William Finn

*Off-stage recording:*

Easy '2' feel (swing 8th's) ♩ = 124

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a whole note followed by a fermata. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps and a common time signature. The piano part features a rhythmic pattern of eighth notes and chords.

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains a melody with lyrics: "All I'm ask - ing for is a tune Some - thing it - chy to tap my toes to. — Some - thing that in". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps and a common time signature. The piano part continues with a rhythmic pattern of eighth notes and chords.

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains a melody with lyrics: "late af - ter noon makes high strung boys col - lapse. — Mis - ter, per - haps you need". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps and a common time signature. The piano part continues with a rhythmic pattern of eighth notes and chords.

14 17

some re - fresh - ment how a bout some oo - long make me a song make me a

This system contains measures 14 through 17. The vocal line starts at measure 14 with the lyrics 'some re - fresh - ment how a bout some oo - long make me a song make me a'. Measure 17 is marked with a box containing the number 17. The piano accompaniment consists of chords and moving lines in both hands.

19

song boy ———— drag out the uk - ue - le - les this Is - rae - li's

This system contains measures 19 through 22. The vocal line continues with 'song boy ———— drag out the uk - ue - le - les this Is - rae - li's'. There is a triplet of eighth notes in measure 20. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

23 25 **Much faster - straight 8th's** ♩ = 184

gon - na fill ——— the air ——— write me a thing that's here for all time ———

This system contains measures 23 through 26. Measure 25 is marked with a box containing the number 25 and the instruction 'Much faster - straight 8th's' with a tempo marking of ♩ = 184. The vocal line has 'gon - na fill ——— the air ——— write me a thing that's here for all time ———'. The piano accompaniment changes to a straight eighth-note pattern in both hands.

27

like ten - nis or Mah - jongg and mis - ter make me a

This system contains measures 27 through 30. The vocal line continues with 'like ten - nis or Mah - jongg and mis - ter make me a'. The piano accompaniment continues with the straight eighth-note pattern.

PLAY! 31 Easy '2' feel (swing 8th's) ♩ = 124

31

song.

*mp*

31

35

ADAM:

All I'm ask - ing for is a mood, Some - thing hot — but not lit - er - ar - y

35

35

39

May - be some - thing rau - cous and crude that ac - ti - vates — my toes

39

39

43

no - bo - dy know the wounds — I keep hid - den I hid them for too long. — So make me a

43

43

47

song make me a song boy drag out the

*mf* (play out)

47

Detailed description: This system contains measures 47 through 50. The vocal line starts with a whole rest in measure 47, followed by a quarter note 's', a quarter note 'ong', a quarter note 'make', a quarter note 'me', a quarter note 'a', a quarter note 'song', a quarter note 'boy', a quarter note 'drag', a quarter note 'out', and a quarter note 'the'. A triplet of eighth notes is indicated over the final three notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* and the instruction '(play out)' are present.

51

deep - est feel - ing I'm re - veal - ing ev - ery - thing raw in - side

51

Detailed description: This system contains measures 51 through 54. The vocal line continues with a quarter note 'deep', a quarter note 'est', a quarter note 'feel', a quarter note 'ing', a quarter note 'I'm', a quarter note 're', a quarter note 'veal', a quarter note 'ing', a quarter note 'ev', a quarter note 'ery', a quarter note 'thing', a quarter note 'raw', and a quarter note 'in', followed by a quarter note 'side'. A triplet of eighth notes is indicated over the final three notes. The piano accompaniment continues with eighth-note chords. A dynamic marking of *mf* is present.

55

Much faster - straight 8th's ♩ = 184

Make the har - mon - ics sim - ple and pure let's keep the rhy - thms strong and

55

Detailed description: This system contains measures 55 through 60. The tempo and style change to 'Much faster - straight 8th's' with a metronome marking of ♩ = 184. The vocal line starts with a quarter note 'Make', a quarter note 'the', a quarter note 'har', a quarter note 'mon', a quarter note 'ics', a quarter note 'sim', a quarter note 'ple', a quarter note 'and', a quarter note 'pure', a quarter note 'let's', a quarter note 'keep', a quarter note 'the', a quarter note 'rhy', a quarter note 'thms', a quarter note 'strong', and a quarter note 'and'. The piano accompaniment features a driving eighth-note bass line and chords in the right hand.

61

Tempo I (swing 8th's)

Mis - ter, make me a song.

59

*sub. mp*

Detailed description: This system contains measures 59 through 61. The tempo and style change to 'Tempo I (swing 8th's)'. The vocal line starts with a quarter note 'Mis', a quarter note 'ter', a quarter note 'make', a quarter note 'me', a quarter note 'a', and a quarter note 'song'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sub. mp* is present.

63 65

Don't make it life-less I don't want life-less.

**Suddenly much faster! (swing 8th's)**

68 I want a song that I can swing... (Shout:) "1...2...3...4...5...!" Some-thing with

**Tempo I (swing 8th's)**

73 glo - ry — that tells a sto - ry. — A song with

81 **Poco meno mosso**

78 hope and joy and spring. Make the mo - ment melt — in my throat.

83

All I'm ask - ing for is per - fec - tion. Make each mea - sure and ev - ery note so

87

wick - ed I could die. I'll tell you why I love to make mu - sic;

91

93

I feel like I'm King Kong So make me a song. Make me a song, boy.

96

Try not to fan - cy - up it I'm your pup - pet Sit down and have a ball.



101 Much faster - straight 8th's ♩ = 184

101

Some-times it's all con-fused in my head, the witch is dead, ding dong (so wrong!) but

105

Mis - ter, make me a song Mis - ter, come on,

113 Freely Moderately fast ♩ = 80

110

come on, come on, make me a song

116

C' - mon make me a song

DIRECT SEGUE to #1a) Heart and Music

# Heart and Music

Moderately fast  $\text{♩} = 80$

Words and Music by  
WILLIAM FINN

Sally

Sto-ries of pas - sion, sto - ries of friend - ship and tales — of — how

ro - mance — sur - vives — Pa - ter - nal ca - ress - es, Re -

Adam

Come on, make — me a song.

Sally

pub - li - can — mess - es, and poor, — un - suc - cess - ful and fat peo - ple's — lives —

Sally

16

Sto - ries of liv - ing, sto-ries of dy - ing and

Sandy

16

Sto-ries of liv-ing, sto - ries of dy - ing and

Sally

21

ways to — com - bat what we fear. —

Sandy

21

ways to — com - bat what we fear. — Laws of ge -

D.B.

21

Ooh, —

Sally

26

Oh, Oh

Sandy

26

net-ics, and Jew-ish ath-let-ics; hitch-hi-king a-cross this

D.B.

26

Oh, Oh

Sally

31

Oh Ah.

Sandy

31

ver-y small sphere where we ap-pear.

D.B.

31

Oh Ah.

Adam

31

But ya got-ta have

35

Sally

Sandy

D.B.

Adam

heart and— mu - sic, you got-ta have heart and— mu - sic. Heart and— mu -

Piano accompaniment for measures 35-39.

40

Sally

Sandy

D.B.

Adam

sic get a - long. Ya got-ta have heart and— mu - sic, ya got-ta have

Piano accompaniment for measures 40-44.

45

Sally heart and mu - sic. Heart and mu - sic make a song.

Sandy heart and mu - sic. Heart and mu - sic make a song.

D.B. heart and mu - sic. Heart and mu - sic make a song.

Adam heart and mu - sic. Heart and mu - sic make a song.

50

Sally — Ooh, ooh,

Sandy — Ooh, ooh,

D.B. — If I on - ly had the time what

Adam — Ooh, ooh,

55

Sally

ooh, ooh

Sandy

ooh, ooh

Sto-ries of

D.B.

8

I would write for your de - light!

Adam

ooh, ooh

*f* *p*

60

Sally

Songs of im - prov - ing and ev - 'ry - one

Sandy

ill - ness, and ev - 'ry - one

D.B.

8

Sto - ries of ill - ness, songs of im - prov - ing and ev - 'ry - one

Adam

and ev - 'ry - one

60

64

Sally

talks a - bout change. Sto - ries of still - ness, of

Sandy

talks a - bout change. Sto - ries of still - ness, of

D.B.

talks a - bout change. Sto - ries of still - ness, of

Adam

talks a - bout change. I have so man - y songs.

69

Sally

peo - ple not mov - ing, and things fall - ing down when the world seems too strange,

Sandy

peo - ple not mov - ing, and things fall - ing down when the world seems too strange,

D.B.

peo - ple not mov - ing,

Adam



74

Sally

we re - ar - range. — and — mu -

Sandy

we re - ar - range. — and — mu -

D.B.

8

But ya got - ta have heart

Adam

8

But ya got - ta have heart

78

Sally

sic, ya got - ta have heart Heart and — mu -

Sandy

sic, ya got - ta have heart Heart and — mu -

D.B.

8

and — mu - sic. — Heart and — mu -

Adam

8

and — mu - sic. — Heart and — mu -

82

Sally  
sic, Ya got-ta have heart and mu - sic. Heart, \_\_\_\_\_

Sandy  
sic, Ya got-ta have heart and mu - sic. Heart, \_\_\_\_\_

D.B.  
82  
sic get a - long. Ya got-ta have heart and \_\_\_\_\_ mu - sic, ya got-ta have

Adam  
82  
sic get a - long. Ya got-ta have heart and \_\_\_\_\_ mu - sic, ya got-ta have



87

Sally  
heart and \_\_\_\_\_ mu - sic. \_\_\_\_\_ Make

Sandy  
87  
heart and \_\_\_\_\_ mu - sic. \_\_\_\_\_ Make

D.B.  
87  
heart and \_\_\_\_\_ mu - sic. \_\_\_\_\_ Make

Adam  
87  
heart and \_\_\_\_\_ mu - sic. \_\_\_\_\_ Make

Darren  
87  
Heart and \_\_\_\_\_ mu - sic make a song, \_\_\_\_\_



92

Sally me a song! Oh, ya got-ta have heart, ya got-ta have

Sandy me a song! Oh, ya got-ta have heart, heart and mu - sic,

D.B. me a song! Oh, ya got-ta have heart, heart and mu - sic,

Adam me a song! Oh, ya got-ta have heart ev - 'ry-bod-y got-ta have heart and

Darren a song! Oh, ya got-ta have heart and mu - sic, ya got-ta have

92 *poco rit.* *a tempo*

97

Sally heart Heart you'll

Sandy heart Ya got - ta have some heart and

D.B. heart and mu - sic, heart you'll

Adam mu - sic. Ya got - ta have heart and mu - sic or you're nev - er gon - na get a - long.

Darren heart and mu - sic, heart and mu - sic get a -

97

101

Sally al - ways get a - long with your heart and mu - sic. Heart, \_\_\_\_\_ ya got - ta have

Sandy mu - sic, yeah, \_\_\_\_\_ yeah, yeah. heart \_\_\_\_\_ and mu - sic,

D.B. al - ways get a - long with your heart and mu - sic. heart \_\_\_\_\_ and mu - sic,

Adam No, \_\_\_\_\_ no, no, \_\_\_\_\_ no, no. \_\_\_\_\_ Have heart, ev - 'ry - bod - y got - ta have heart and

Darren long. Oh, ya got - ta have heart and \_\_\_\_\_ mu - sic, ya got - ta have

105

Sally heart \_\_\_\_\_ Heart, \_\_\_\_\_ you'll

Sandy heart \_\_\_\_\_ Ya got - ta have some heart and

D.B. heart \_\_\_\_\_ and mu - sic heart \_\_\_\_\_ you'll

Adam mu - sic. Ya got - ta have heart and mu - sic. \_\_\_\_\_ Heart and mu - sic can make a song. —

Darren heart and \_\_\_\_\_ mu - sic, \_\_\_\_\_ heart and \_\_\_\_\_ mu - sic make a

109

Sally al-ways get a-long with your heart and mu - sic. You'll al-ways get a-long with your heart, with your heart, with your

Sandy mu - sic, yeah, You'll al-ways get a-long with your heart, with your heart, with your

D.B. al-ways get a-long with your heart and mu - sic, You'll al-ways get a-long with your heart, with your heart, with your

Adam You'll al-ways get a-long with your heart, with your heart, with your

Darren song. You'll al-ways get a-long with your heart, with your heart, with your

*mf* *pp*

113

Sally heart and mu - sic.

Sandy heart and mu - sic.

D.B. heart and mu - sic. Heart and mu -

Adam heart and mu - sic. Heart and mu -

Darren heart and mu - sic. Heart and mu -

*mf* *f* *mf*

118

Sally Heart and mu - sic make Heart and mu - sic make

Sandy Heart and mu - sic make Heart and mu - sic make

D.B. sic make Heart and mu - sic make

Adam sic make Heart and mu - sic make

Darren sic make Heart and mu - sic make

123

Sally Heart and mu - sic make a

Sandy Heart and mu - sic make a

D.B. Heart and mu - sic make a

Adam Make me a song!

Darren Heart and mu - sic make a

127

Sally  
song. Heart and mu - sic make a song!

Sandy  
song. Heart and mu - sic make a song!

D.B.  
8  
song, heart and mu - sic make a song. Heart and mu - sic make a song!

Adam  
8  
Heart and mu - sic make a song!

Darren  
8  
song, heart and mu - sic make a song. Heart and mu - sic make a song!

131

Sally

Sandy

D.B.  
8

Adam  
8

Darren  
8

131

131

*ff*

# Hitchhiking Across America

Words and Music by  
WILLIAM FINN

**Moderate folk-rock feel**

Piano

*mf*

The piano introduction consists of two staves. The right hand (treble clef) features a series of chords and melodic fragments, including a prominent eighth-note pattern. The left hand (bass clef) provides a steady accompaniment with a mix of quarter and eighth notes. The tempo and feel are marked as 'Moderate folk-rock feel'.

D.B.

9

D.B.: Af - ter col - lege I set out to tra - vel the coun -

Pia.

This system contains the first line of the song. The vocal line (D.B.) begins at measure 7 and continues through measure 9. The piano accompaniment (Pia.) is shown in both treble and bass clefs. The lyrics are: "Af - ter col - lege I set out to tra - vel the coun -".

D.B.

13

try. Tried — to make — a friend. — Put my thumb —

Pia.

13

This system contains the second line of the song. The vocal line (D.B.) begins at measure 13 and continues through measure 15. The piano accompaniment (Pia.) is shown in both treble and bass clefs. The lyrics are: "try. Tried — to make — a friend. — Put my thumb —".




18

D.B.  *8*

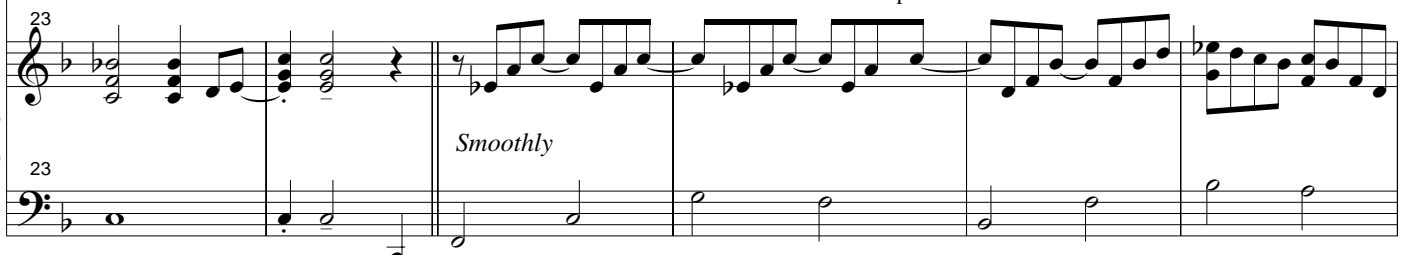
— out. Won-dered how it'd all — come out — and how — this thing — would end.

Pia.  *8*

23


D.B.  *8*

I'd had wo-men in the past. —

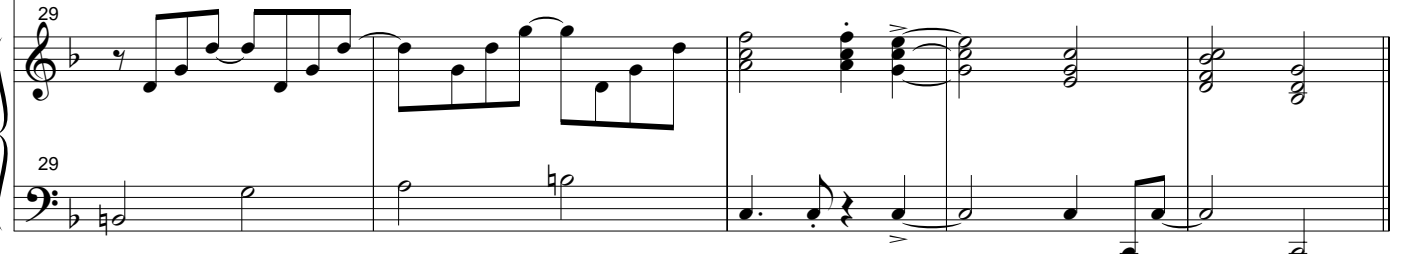
Pia.  *8*

*Smoothly*

29

D.B.  *8*

Now I'm look - ing toward to - mor - row. —

Pia.  *8*

34

D.B.  *8*

Hitch - hik - ing a-cross — A - mer - i-ca — with a sign that's say -

Pia.  *8*

42

D.B. 39  
ing "I like boys." Picked up by a ro - ver at the

Pia. 39

D.B. 44  
set - ting of the sun. Glad to get it o - ver. I just

Pia. 44

D.B. 48  
did it and was done. And I have to say I kind of had

Pia. 48

54

D.B. 53  
some fun. I met a plumb - er. I screwed a tai - lor. I was

Pia. 53


58 3


D.B. 

Pia. 

picked up by a drum-mer and a sai - lor got his guy, but to - day

62

D.B. 

Pia. 

when I love you. Hey, how I love you. I think of all the cars

*f* *sub.p*

67 70


D.B. 

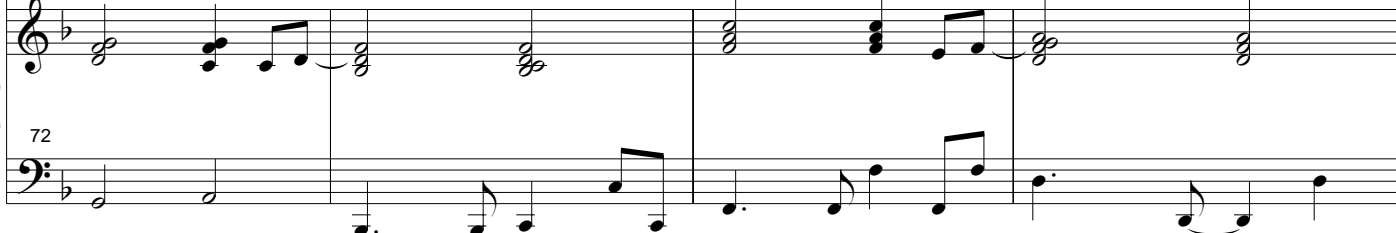
Pia. 

that passed me by and I was Hitch - hik - ing a - cross A - mer -

*mf*

72

D.B. 

Pia. 

i - ca, wait - ing for you. Hitch - hik - ing a - cross A - mer -

76  
D.B. i - ca, — wait - ing for — you. Hitch - hik - ing a - cross — A - mer -

Pia. 76

80  
D.B. i - ca. — But I ne - ver saw — you com - ing,

Pia. 80


85  
D.B. com - ing down — the road.

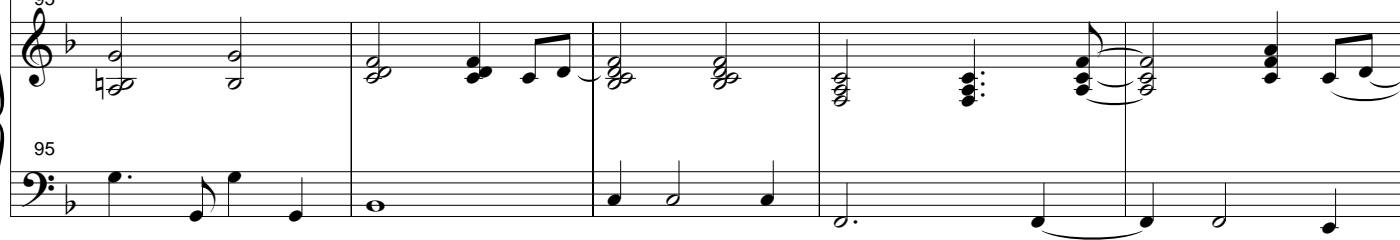
Pia. 85  
*cresc.* *f*

90  
D.B. 'Round near Dal - las, I roped a — few steers — be - fore — I moved — on. —

Pia. 90

95

D.B.    
 ——— Tried ——— to make ——— a plan. ——— Smart and cal - lous,

Pia. 

100

D.B.    
 not the stu - pid in - no-cent ——— I was ——— when I ——— be - gan. ———


Pia. 

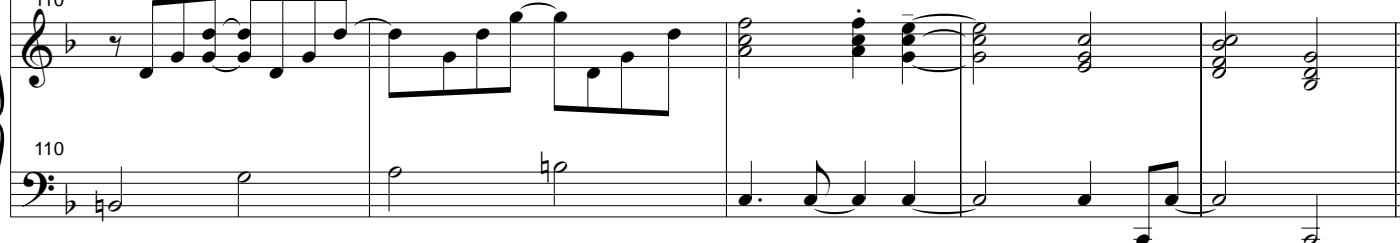
105

D.B.    
 Though the road road was kind ——— of ——— long, ———

Pia.    
 *mf*

110

D.B.    
 there are mo - ments I ——— re - mem - ber. ———

Pia. 

Piano/Vocal


"Hitchhiking Across America" - 7


115

D.B.  Hitch - hik - ing a - cross — A - mer - i - ca, wait - ing for — you. —

Pia. 

119

D.B.  Hitch - hik - ing a - cross — A - mer - i - ca, — wait - ing for — you.


Pia. 

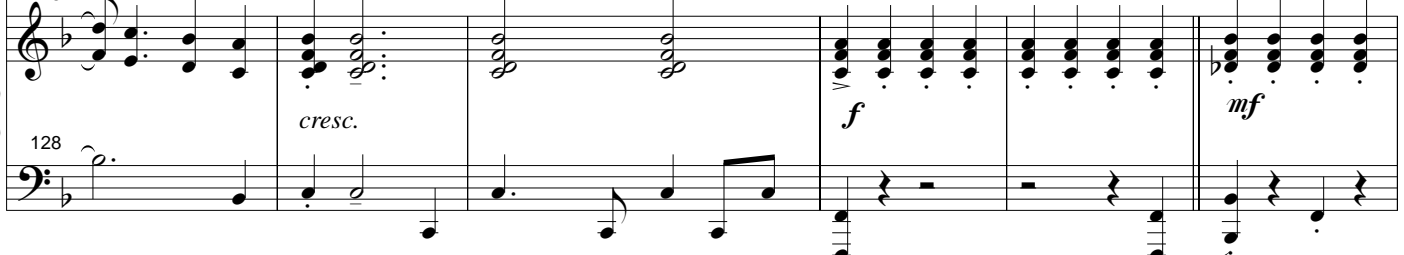
123

D.B.  Hitch - hik - ing a - cross — A - mer - i - ca. — But I ne - ver saw —

Pia.  *p*

128

D.B.  — you com - ing, com - ing down — the road. — I

Pia.  *cresc.* *f* *mf*

133

134

D.B.  wait - ed as Ply - mouths and De - so - tos, — a year - book's worth of pho -

Pia. 

138

D.B.  tos, came at me all a-glow. — I — wait - ed, for

Pia. 

143

D.B.  what I did - n't real - ly know. — It's been how long? —

Pia.  *p*

148

D.B.  Fif - teen years or so, — it feels like thir - ty. — Some - times feels —

Pia. 

153

D.B. — like five. This is your song, al - so my song too but I'm just glad

Pia.

158

D.B. that we're a - live. I stood out

Pia.

162

163

D.B. there on the road, full of dread and full of

Pia.

168

D.B. won - der. Hitch - hik - ing a - cross A - mer -


Pia.

171

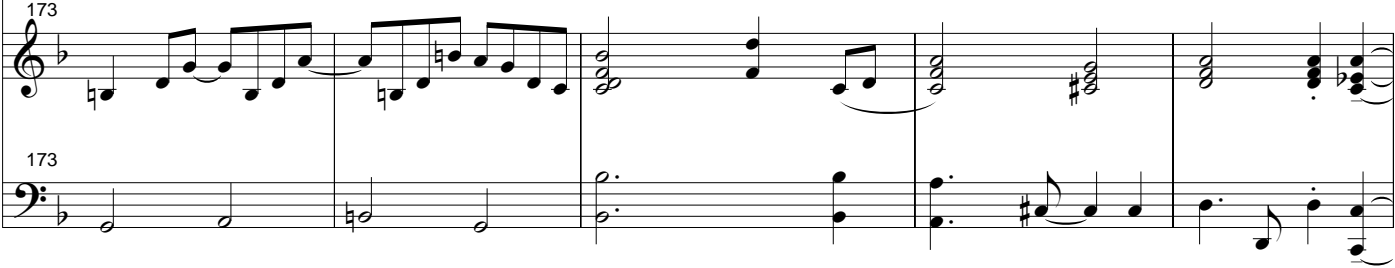
*mf*



173

D.B. 

i-ca. That was some-thing this — dumb kid — once did. —

Pia. 


178 179

D.B. 

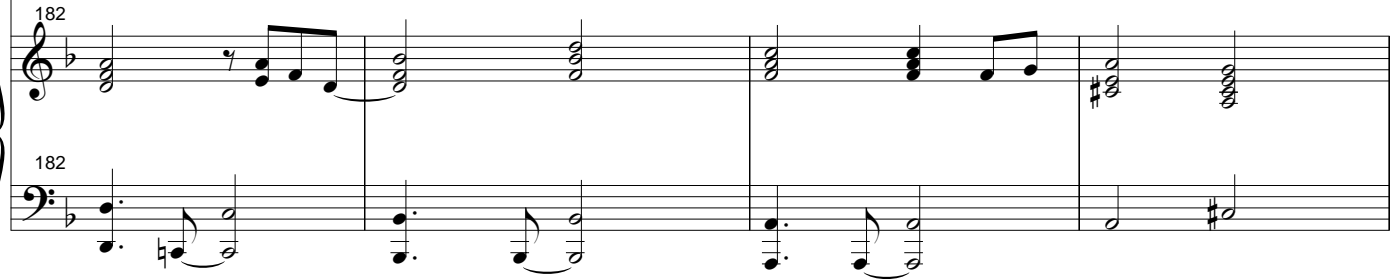
— Now that we are old - er and we're wise — and set - tled down, —

Pia. 

182

D.B. 

— I'm stand - ing on — the shoul - der — of a road — out - side of town, —

Pia. 

186

D.B. 

— and I watch the cars — and won - der where — they're — bound.

Pia. 

*p*


191


D.B.  *Will they meet lo - vers? — Will they — get hap - pi - ness? — When they*


Pia.  *191*

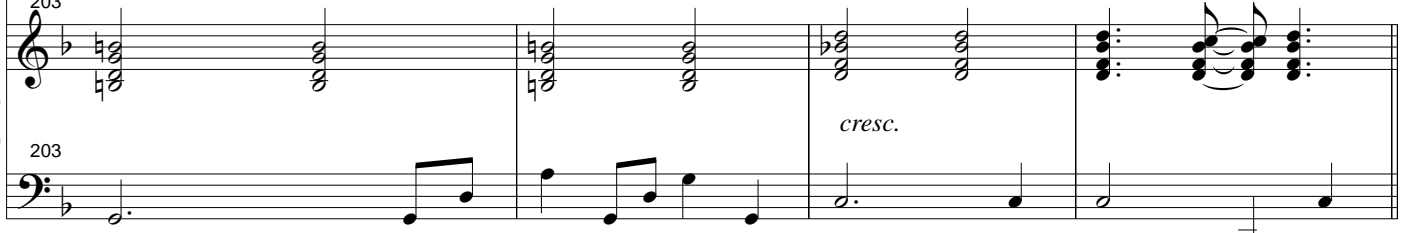
D.B.  *slip be - neath — the co - vers of the bed, who will they find? — What will they find? But to - day,*

Pia.  *195*  
**Funky rock feel**

D.B.  *when I love - you, — God — how I love you, I*

Pia.  *199*

D.B.  *think of all — the lives — we've left be - hind and I — was*

Pia.  *203*  
*cresc.*

207

D.B. Hitch - hik - ing a - cross — A - mer - i - ca, wait - ing for — you. — Hitch -

Sally Hitch - hik - ing a - cross — A mer - i - ca, Ooh — Hitch -

Sandy Hitch - hik - ing a - cross — A - mer - i - ca, Ooh — Hitch -

Adam Hitch - hik - ing a - cross — A - mer - i - ca, Ooh — Hitch -

Pia. *f*

212

D.B. hik - ing a - cross — A - mer - i - ca, — wait - ing for — you. Hitch -

Sally hik - ing a cross — A - mer i - ca. — wait - ing for — you. Hitch -

Sandy hik - ing a - cross — A - mer i - ca. — wait - ing for — you. Hitch -

Adam hik - ing a - cross — A - mer - i - ca. — wait - ing for — you. Hitch -

Pia.

216

D.B. hik - ing a - cross — A - mer - hik i - ca. — And then, by God, —

Sally hik - ing a - cross — A - mer - hik i - ca. — Ooh

Sandy hik - ing a - cross — A - mer - hik i - ca. — Ooh

Adam hik - ing a - cross — A - mer - hik i - ca. — Ooh

Pia. *mf*

220

D.B. — I saw you com - ing down — the road. 223

Sally Hitch -

Sandy Hitch -

Adam Hitch -

Pia. *f*

224

D.B.

Sally   
com - ing down — the road —

Sandy   
hik - ing a - cross — A - mer - i - ca. Com - ing down Ooh — Hitch -

Adam   
hik - ing a - cross — A - mer - i - ca. Com - ing down Ooh — Hitch -

Pia.

228

D.B.

Sally   
com - ing down — the Hitch -

Sandy   
hik - ing a - cross — A - mer - i - ca. Com - ing down — the road. —

Adam   
hik - ing a - cross — A - mer - i - ca. Com - ing down — the Hitch -

Pia.

232

D.B. hik - ing a - cross — A - mer - i - ca. — And then by God, — I

Sally hik - ing a - cross — A - mer - i - ca. — Ooh —

Sandy hik - ing a - cross — A - mer - i - ca. — Ooh —

Adam hik - ing a - cross — A - mer - i - ca. — Ooh —

Pia. *mf*

239 **Freely**

D.B. saw you com - in' down the road Com - ing — com - ing down the —

Sally Ooh —

Sandy Ooh —

Adam Ooh —

Pia. *p*

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 243.

- D.B. (Drum Bass):** The vocal line starts with a melodic phrase in measure 243, followed by a rest in measure 244. The piano accompaniment provides a rhythmic accompaniment.
- Sally:** The vocal line has a long note in measure 243 with the lyric "road." underneath. It continues with a rest in measure 244. The piano accompaniment continues.
- Sandy:** The vocal line has a long note in measure 243. It continues with a rest in measure 244. The piano accompaniment continues.
- Adam:** The vocal line has a long note in measure 243. It continues with a rest in measure 244. The piano accompaniment continues.
- Pia. (Piano):** The piano accompaniment features chords and melodic lines in both staves. In measure 244, there are "Mmm." markings in the vocal staves, and the piano accompaniment provides a harmonic support.

# Republicans - Part 1

Words and Music by  
WILLIAM FINN

Slow march ♩ = 60

ADAM:

Adam

I had nev - er met a Re - pub - li - can 'til I went to

(simile)

Adam

col - lege. The moth - er of a class - mate said she ha - ted Bel - la Ab - zug and I

poco rit.

Adam

said, "Are you a Re - pub - li - can?" And she just laughed and I said, "Bitch."



# Billy's Law of Genetics

Words and Music by  
WILLIAM FINN

Sally

Sandy

Adam

Darren

Count aloud: "1...2...3...4..."

**Doo-wop feel** ♩ = 148

Bah

Bah

Bum ba bum bum ba bum — bum ba bum ba bum Bum ba bum bum ba bum.

Bah

Sally

Sandy

D.B.

Adam

Darren

dow!

dow!

dow!

Bah

Bah

The bad

Bum ba bum bum ba bum — bum ba bum ba bum Bum ba bum bum ba bum.

Bah

The musical score is arranged for five vocalists (Sally, Sandy, D.B., Adam, and Darren) and a piano accompaniment. The score is divided into two systems. The first system covers measures 9 through 12, and the second system covers measures 13 through 16. Each vocal part has a treble clef and a key signature of one flat (Bb). The piano part has a grand staff with treble and bass clefs. The lyrics are: "trait will al - ways pre - dom - i - nate. Bad trait is cer - tain to win. The bad —" (measures 9-12) and "That is the law of ge - ne - tics ac - cord - ing to" (measures 13-16). Adam's part includes the rhythmic accompaniment "Bum ba bum bum ba bum — bum ba bum ba bum Bum ba bum bum ba bum — bum ba bum ba bum". The piano accompaniment features a steady bass line with chords in the right hand.

Sally  
dow!

Sandy  
dow!

D.B.  
trait will al - ways pre - dom - i - nate. Bad trait is cer - tain to win. The bad —

Adam  
Bum ba bum bum ba bum — bum ba bum ba bum Bum ba bum bum ba bum — bum ba bum ba bum

Darren  
dow!

Sally  
That is the law of ge - ne - tics

Sandy  
That is the law of ge - ne - tics

D.B.  
— trait will al - ways pre - dom - i - nate. That is the law of ge - ne - tics ac - cord - ing to

Adam  
Bum ba bum bum ba bum — bum ba bum ba bum That is the law of ge - ne - tics

Darren  
That is the law of ge - ne - tics

17

Sally

Bum ba bum bum ba bum

Sandy

Bum ba bum bum ba bum

D.B.

8 Finn.

Bum ba bum bum ba bum

Adam

8 Bum ba bum bum ba bum bum ba bum ba bum Bum ba bum bum ba bum ba bum bum bum

Darren

8 Bum ba bum bum ba bum



21

Sally

Smart or dumb Fat or thin

Sandy

Smart or dumb Fat or thin

D.B.

8 The dumb will pre-dom-i-nate. The fat will pre-dom-i-nate.

Adam

8 Bum ba bum bum ba bum Bum ba bum bum ba bum

Darren

8 The dumb will pre-dom-i-nate. The fat will pre-dom-i-nate.



Sally  
La - zy or not la - zy We have lous - y aes - the - tics

Sandy  
La - zy or not la - zy We have lous - y aes - the - tics

D.B.  
The la - zy will pre - dom - i - nate. We have lous - y aes - the - tics. The bad

Adam  
Bum ba bum bum ba bum We have lous - y aes - the - tics

Darren  
The la - zy will pre - dom - i - nate. lous - y aes - the - tics

Sally  
will al - ways pre - dom - i - nate is cer - tain to win. The bad

Sandy  
will al - ways pre - dom - i - nate is cer - tain to win

D.B.  
trait will al - ways pre - dom - i - nate. Bad trait is cer - tain to win. The bad

Adam  
Bum ba bum bum ba bum bum ba bum ba bum Bum ba bum bum ba bum bum ba bum ba bum

Darren  
will al - ways pre - dom - i - nate is cer - tain to win

33

Sally — trait will al - ways pre - dom - i - nate That is the law of g - ne - tics ac - cord - ing to

Sandy will al - ways pre - dom - i - nate That is the law of g - ne - tics ac - cord - ing to

D.B. — trait will al - ways pre - dom - i - nate. That is the law of ge - ne - tics ac - cord - ing to

Adam Bum ba bum bum ba bum — bum ba bum ba bum That is the law of ge - ne - tics ac - cord - ing to

Darren will al - ways pre - dom - i - nate That is the law of g - ne - tics ac - cord - ing to

37

Sally Finn. Bum ba bum bum ba bum — bum ba bum ba bum

Sandy Finn. Bum ba bum bum ba bum — bum ba bum ba bum

D.B. Finn. Bum ba bum bum ba bum — bum ba bum ba bum

Adam Bum ba bum bum ba bum — bum ba bum ba bum Bum ba bum bum ba bum — bum ba bum ba bum

Darren Finn. Bum ba bum bum ba bum — bum ba bum ba bum



49

Sally La - zy or not la - zy We have lous - y aes - the - tics

Sandy La - zy or not la - zy We have lous - y aes - the - tics

D.B. The la - zy will pre - dom - i - nate. We have lous - y aes - the - tics.

Adam Bum ba bum bum ba bum We have lous - y aes - the - tics

Darren The la - zy will pre - dom - i - nate. lous - y aes - the - tics.

49

53

Sally Bum ba bum bum ba bum bum ba bum ba dow!

Sandy Bum ba bum bum ba bum bum ba bum ba dow!

D.B. Bum ba bum bum ba bum bum ba bum bum ba dow!

Adam Bum ba bum bum ba bum bum ba bum Bum ba bum bum ba bum bum ba ba dow!

Darren Bum ba bum bum ba bum bum ba bumb ba bum Bum ba bum bum ba bum ba dow!

53

57

Sally

Bum ba bum bum ba bum — bum ba bum ba bum

Sandy

Bum ba bum bum ba bum — bum ba bum ba bum

D.B.

8 Say your fath - er has — a sto - mach.

Adam

Bum ba bum bum ba bum — bum ba bum ba bum

Darren

Bum ba bum bum ba bum — bum ba bum ba bum

57

57

61

Sally

It's a sim - ple fact — of sci - ence

Sandy

It's a sim - ple fact — of sci - ence

D.B.

8 You are sure — to get — that sto - mach.

Adam

61

Darren

61

61



65

Sally You are sure — to get — that sto - mach so

Sandy You are sure — to get — that sto - mach so

D.B. You are sure — to get — that sto - mach so

Adam Don't re - ly — on self - re - li - ance

Darren Don't re - ly — on self - re - li - ance You are sure — to get — that sto - mach so

69

Sally eat! Eat! Eat! — will al - ways pre - dom - i - nate

Sandy eat! Eat! Eat! — will al - ways pre - dom - i - nate

D.B. eat! Eat! Eat! — Be - cause — the bad trait will al - ways pre - dom - i - nate.

Adam Hum - ma hum - ma hum - ma hum - ma Bum ba bum bum ba bum — bum ba bum ba bum

Darren eat! Eat! Eat! — will al - ways pre - dom - i - nate

71

73

Sally is cer - tain to win The bad trait

Sandy is cer - tain to win The bad trait

D.B. Bad trait is cer - tain to win. The bad trait

Adam Bum ba bum bum ba bum bum ba bum Will al - ways pre - dom - i - nate.

Darren is cer - tain to win The bad trait

77

Sally That is the law of ge - ne - tics That is the law of ge - ne - tics ac - cord - ing to

Sandy That is the law of ge - ne - tics That is the law of ge - ne - tics ac - cord - ing to

D.B. That is the law of ge - ne - tics That is the law of ge - ne - tics ac - cord - ing to

Adam That is the law of ge - ne - tics That is the law of ge - ne - tics ac - cord - ing to

Darren That is the law of ge - ne - tics That is the law of ge - ne - tics ac - cord - ing to

81 3 3 3 3 83

Sally That is the law of ge - ne - tics ac - cord - ing to

Sandy That is the law of ge - ne - tics ac - cord - ing to

D.B. That is the law of ge - ne - tics ac - cord - ing to

Adam That is the law of ge - ne - tics ac - cord - ing to B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

Darren That is the law of ge - ne - tics ac - cord - ing to

85

Sally B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

Sandy B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

D.B. B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

Adam B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

Darren B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly, B - B - B - B - Bil - ly,

85



# Passover

Words and Music by  
WILLIAM FINN

Brightly ♩ = 210

Sally

1

(percussive)

5

SALLY:

Pass - o - ver. At Aun - tie Hon - ey's and Un - cle Har - vey's in New

5

9

Sally

Jer - sey. My sis - ter would hold her breath

9

Piano/Vocal

"Passover" -2-

Sally

13

ov - er the George - Wash - ing - ton Bridge and we would laugh at her. She'd

13

13

Sally

17

frown. Ev - ry - one in - clu - ding Na - na I - da

17

17

Sally

21

would be stand - ing by the front door when we pulled up. and we'd count

21

21

Sally

25

down. FOUR THREE TWO ONE And we'd fight to be the first out of the car

28

25

25

Piano/Vocal

"Passover" -3-

Sally

29

hav - ing come — this far — Hav - ing come so far — for this feast,

Sally

34

this feast of no yeast. And the mat - zo balls are so hard when — you cut

Sally

39

them they — just fly! — Why? Pass -

Sally

44

o - ver. — On this day —

48

Piano/Vocal

"Passover" -4-

Sally

49

we read of plagues and mis - for - tunes then start eat - ing.

Sally

53

Un - cle Har - vey's the cook. Ma laughs so loud that she shook. Cou - sin

Sally

58

Ga - ry is read - ing porn. We've run out of skull -

Sally

63

caps. Some men are wear - ing Ac - a - pul - co beach club ban - dan - has that real - ly, real - ly, real - ly,



Sally

67

should not be worn. We are Jews like from the first five thousand years, —

Sally

71

— laugh - ing through — our tears. — Joy - ous, vul - gar, an -

Sally

75

y - thing goes but we wear nice clothes. That's the way I like re -

Sally

80

mem - ber - ing — this scene, — man - ic — and high. — Why?

Sally

85

Pass - o - ver.

Sally

90

In the Pass - o - ver prayer - book we read a - bout

Sally

95

what Phar - oah did to the Jews. A - bout how Phar -

Sally

99

oah wore those big gold plat - form shoes. And how the Jews es - caped stealth -

Piano/Vocal

"Passover" -7-

Sally

103

ful - ly by split - ting the Red Sea. — Wait!

Sally

109

WAIT! I think that was a mo - vie An - y - way, when I tell the sto - ry of

112

Sally

114

Pass - o - ver which I am in - struct - ed to do, I will in -

Sally

120

clude how the Jews of Na - tick trav - eled ov - er the Hud - son riv - er. And had an

Piano/Vocal

"Passover" -8-

Sally

125

un - for - get - ta - ble se - der. More de - tails a - bout that la - ter. It's

125

125

*rit.*

Sally

131

la - ter, — Mich - ael as the young - est sings out the

131

131

*a tempo*

Sally

135

four old quest - ions. What they mean is un - known. My

135

135

Sally

139

fath - er is play - ing trom bone then we go to meet — E - li - jah

139

139

ADAM: "Good Yontiff!"

Sally

143

at the door. — I can see the fa - ces round — the ta - ble

Sally

147

and the grins — are get - ting lar - ger and — the voi - ces be - gin to

Sally

151

soar. ONE TWO THREE FOUR And I think that we will ne - ver laugh — so hard, —

154

Sally

155

— ne - ver feel — so free. — I think life that night — was more per - fect

Piano/Vocal

"Passover" -10-

Sally 160

than it will ev - er be. Un - cle Ber - nie and my Moth - er, ov - er - whelmed, -

Sally 165

— be - gin — to cry. — Why? Pass -

Sally 170

o - ver. — Un - cle

174

170

*reka tempo*

Sally 175

Ber - nie passed ov - er. — Un - cle Har - vey passed o - ver. —

175

Piano/Vocal

"Passover" -II-

Sally

181

Na - na I - da passed ov - er. And my moth - er,

Sally

187

my moth - er passed O

190

*a tempo*

*cresc. poco a poco*

Sally

192

ver.

192

*f*

Sally

197

Pass - o ver. Pass -

197

*cresc. poco a poco*

Sally

202

o

202

202

Sally

206

ver.

206

206



# Only One

Words and Music by  
WILLIAM FINN

Sandy

1st x: *Slowly, freely*  
2nd x: *Watch Sandy for tempo and cut-off*

SANDY: 5

If just one stu - dent learns the

Piano

Sandy

6

beau - ty of aes - the - tics then that's fine, I need on - ly one. Or if one stu - dent learns the

Pno.

Sandy

10

won - ders of po - e - tics then he's mine, and my work here will be done. And if one stu - dent va - lues

Pno.

13

14

Sandy




struc - ture, learns that words can be val - ua - ble and fun. Show me twen - ty stu - dents who des - pise

Pno.



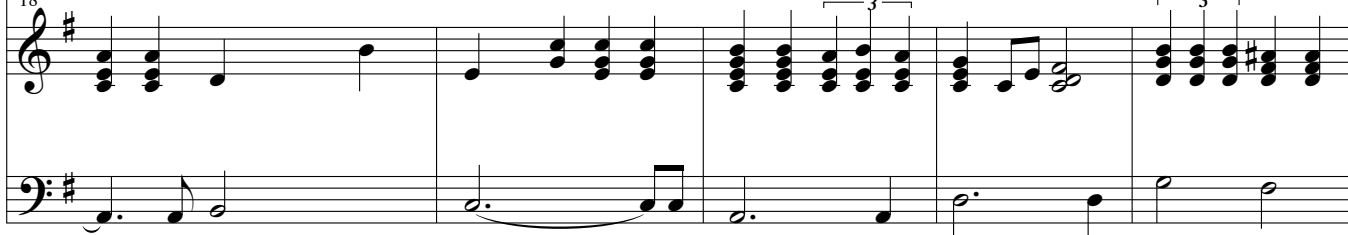
18

Sandy



the po - ems they have to mem - o - rize - all - right - I need on - ly one.

Pno.



23

Sandy




And if one stu - dent learns that books can be ec - sta - tic, what the

Pno.




28

Sandy



heck, I don't need ro - mance. If I was - ted my life be - ing firm and au - to - cra - tic I'm a

Pno.



32 34

Sandy

speck in an or - bi - ting ex - panse. What I did was al - ways well in - ten - tioned. And what's

Pno.

36

Sandy

done, folks, is ul - ti - mate - ly done. Give me eigh - ty stu - dents who de - plore the fact that I de -

Pno.

40

Sandy

mand - ed more. Screw 'em! I need on - ly...

Pno.

43

Sandy

One stu - dent who rare - ly watch - es te - le - vi - sion.

Pno.

*move*

47

Sandy

One stu-dent who un - der - stands the va - lue of pre - ci - sion. Are there

Pno.

Watch Sandy...

51

Sandy

li - mits to my teach - ing? Was I al - ways o - ver reach - ing? Pro-'bly I was.

Pno.

rit. a tempo

56

Sandy

And so what if I was? I've been told that my life is end-ing ve-ry short-ly-that's al-

Pno.

59

61

Sandy

right, I do not like scenes. Since I'm not some-one's wife, and I don't have a-ny child-ren I won't

Pno.

65

Sandy

67

fight, or be hooked up to ma - chines. But for that spe - cial kid who liked me, he who

Pno.

69

Sandy

69

laughed at an in - au - spi - cious pun. Let him fond - ly po - n - der who I was, — and

Pno.

73

Sandy

73

rep - re - sent me well be - cause — there'll be

Pno.

*move*

76 77

Sandy

on - ly one. There'll be on - ly

Pno.

*sub. f* *move*

81

Sandy

one. There'll be on - ly

Pno.

85

Sandy

one. There'll be on - ly one, on - ly one. Da da da

Pno.

*rit.* *a tempo*

90

Sandy

— da da da da da da da da da da da da da da

Pno.

*play out*

95

Sandy

da \_\_\_\_\_ So I'll

Pno.

99

Sandy

live with the fact that I'm prick-ly and de-ri-sive, that I will, and not make a-mends. I was

Pno.

103

Sandy

born with-out tact, I was born to be de-ci-sive, and I still don't have ve-ry ma-ny friends. But I

Pno.

107

Sandy

taught what I knew need ed teach-ing. If they fought me they learned who held the gun. So who's

Pno.

111

Sandy

stu-dents al-ways did the best on ev-ery state-wide es-say test?

Pno.

115

Sandy

Count 'em! I'm the on-ly one.

Pno.

*a tempo*

119

Sandy

I'm the on-ly one.

Pno.

**f** Watch Sandy for cue



# Republicans - Part 2

Words and Music by  
WILLIAM FINN

Slow march, but a little brighter  $\text{♩} = 64$

At a cock - tail par - ty giv - en by this Re - pub - li - can. She said,

"F - D. R., would you like some pa - te?" *She called me "F.D.R"* I said, "I don't eat pa-te served by a Re -

pub - li - can." She said, "That's un - dem - o - cra - tic." And then she looked ec - stat - ic. She said

"F. D. R., could you be gay?" *And I said, "You'll have to ask Eleanor."*

*colla voce*

*poco accel.*

# I'd Rather Be Sailing/Set Those Sails

Words and Music by  
WILLIAM FINN

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system (measures 1-5) shows the vocal line starting with a whole rest, followed by the lyrics "I'd". The piano accompaniment begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The second system (measures 6-10) contains the lyrics "rath - er be sail - ing, yes, I would, on an o - pen sea.—". The piano accompaniment continues with a similar melodic and bass structure. The third system (measures 11-15) contains the lyrics "— I'd stand at the rail - ing if — I could, —". The piano accompaniment includes a triplet of eighth notes in the vocal line and continues with the established accompaniment pattern.

"I'd Rather Be Sailing/Set Those Sails" -2-

D.B. 17  
8  
feel - ing wild and free. The sun is on my neck,

D.B. 22  
8  
the wind is on my face, the wa - ter's in - cred - i - bly

D.B. 27  
8  
blue. And I'd rath - er be sail - ing yes I'd

D.B. 32  
8  
wan - na go sail and then come home to

"I'd Rather Be Sailing/Set Those Sails" -3-

Sally 35 Hey, I love you, set those sails. A

D.B. 35 you.

Sally 39 good man nev - er fails.

D.B. 39 I'd rath - er be sail - ing

Sally 43 Hey, I love you, set those sails. A

D.B. 43 on an o - pen sea

"I'd Rather Be Sailing/Set Those Sails" -4-

Sally

47

good man ne - ver fails. Watch me

D.B.

Sally

51

close. Close your eyes. I am liv - ing proof that

Sally

56

cow - ards still — can rise. You might tell me you're — a

Sally

60

vic - tim, you might get what you de - serve — But, I won't ex - cuse, — boy, I

"I'd Rather Be Sailing/Set Those Sails" -5-

Sally 64  
can't ex - cuse — a boy who's lost his nerve.

D.B. 64  
Sex is good — but I'd

Sally 69  
Set those — sails.

D.B. 69  
rath - er be — sail - ing. Food is nice but I'd rath - er be — sail -

Sally 74  
On an o - pen sea. Hey, I love you, Hey, I love you

D.B. 74  
ing. Peo - ple are swell — but I'd — rath - er be sail - ing



"I'd Rather Be Sailing/Set Those Sails" -7-

92

Sally

love you, set those sails. A good man ne - ver

D.B.

I love you, set those sails. A good man ne - ver

97

Sally

fails.

D.B.

fails. I'd rath - er be sail - ing, yes, I'd

102

Sally

D.B.

wan - na go sail and then, come home to



*"I'd Rather Be Sailing/Set Those Sails" -8-*

The musical score is arranged in three systems. The first system contains the vocal lines for Sally and D.B. The second system contains the piano accompaniment for the right and left hands.

**Sally:** The vocal line begins at measure 107 with the lyrics "Hey, I love you, set those sails." The melody is in a treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes in the fourth measure and a fermata over the final note.

**D.B.:** The vocal line begins at measure 107 with the lyrics "you." The melody is in a treble clef with a key signature of one sharp (F#). It consists of a single note with a fermata.

**Piano Accompaniment:** The piano part is written for right and left hands. The right hand is in a treble clef and the left hand is in a bass clef, both with a key signature of one sharp (F#). The accompaniment features chords and melodic lines that support the vocal parts.

# Change

Mod. 2  $\text{♩} = 114$

Sally: Bum bum bow

Sandy: (Silent)

D.B.: Bum bum bow

Darren: Bum bum bum bum

Adam: dum bum bum bum bum

Piano: *Play 3 x's* (first system), *(Play 2 x's)* (second system)

Sally: Ooh

Sandy: Pen - nies or nick - els or dimes,

D.B.: Ooh

Darren: Ooh

Adam: Ooh

Piano: (Continuation of accompaniment)

13

Sally Bum bum bum bah

Sandy We live in per - il-ous times.

D.B. Bum bum bum bah

Darren Bum bum bum bah

Adam Bum bum bum bah

17

Sally Bah daht

Sandy I don't ask you to treat me nice.

D.B. Bah daht

Darren Bah daht

Adam Bah daht

21

Sally

Sandy

I'm not ask - ing for friend - ly con - ver - sa - tion,

D.B.

Darren

Adam

25

Sally

Sandy

I'm not ask - ing for par - a - dise.

D.B.

Darren

Adam

29  
Sally I won't ask for par - a -

29  
Sandy

29  
D.B. I won't ask for par - a -

29  
Darren I won't ask for par - a -

29  
Adam I won't ask for par - a -

29  
I won't ask for par - a -

32  
Sally dise. All I'm ask - ing for is

32  
Sandy All I'm ask - ing for is

32  
D.B. dise. All I'm ask - ing for is

32  
Darren dise. All I'm ask - ing for is

32  
Adam dise. All I'm ask - ing for is

32  
dise. All I'm ask - ing for is

35

Sally change! Bum bum bow

Sandy change.

D.B. change! Bum bum bow

Darren change! Bum bum bum bum

Adam change! Bah dum bum bum bum bum

39

Sally Ooh Don't kick my

Sandy Hate me but don't kick my shins.

D.B. Ooh Don't kick my

Darren Ooh Don't kick my

Adam Ooh Don't kick my

43

Sally shins. Bum bum bum bah

Sandy I'm where your kind - ness be-gins.

D.B. shins. Bum bum bum bah

Darren shins. Bum bum bum bah

Adam shins. Bum bum bum bah

47

Sally Bah daht Bah daht

Sandy Please folks do not spend time with me,

D.B. Bah daht Bah daht

Darren Bah daht Bah daht

Adam Bah daht Bah daht

51

Sally I — won't ask you — to treat me like — your mo - ther,

Sandy I — won't ask you — to treat me like — your mo - ther,

D.B.

Darren

Adam

55

Sally Ahh

Sandy I'm — not ask - ing — for sym - pa - thy,

D.B. Ahh

Darren Ahh

Adam Ahh



59

Sally I won't ask for sym - pa -

Sandy

D.B. I won't ask for sym - pa -

Darren I won't ask for sym - pa -

Adam I won't ask for sym - pa -

62

Sally thy All I'm ask - ing for is

Sandy All I'm ask - ing for is

D.B. thy All I'm ask - ing for is

Darren thy All I'm ask - ing for is

Adam thy All I'm ask - ing for is

66

Sally

change.

Sandy

change.

D.B.

change.

Darren

change.

Adam

change.

66

66

66

66

66

66

70

Sally

It's not fair how lives e - vap - o - rate.

Sandy

It's not fair how lives e - vap - o - rate.

D.B.

kill the may - or,

Darren

70

Adam

Change the gov - ern ment,

70

70

70

70

70

70

74

Sally Change the sys - tem that made us what we are.

Sandy Change the sys - tem that made us what we are.

D.B. Change the sys - tem that made us what we are.

Darren Change the sys - tem that made us what we are.

Adam Change the sys - tem that made us what we are.

78

Sally I don't ask for hugs, Just need mon - ey to buy more drugs.

Sandy I don't ask for hugs, Just need mon - ey to buy more drugs. And if

D.B. I don't ask for hugs, Just need mon - ey to buy more drugs.

Darren I don't ask for hugs, Just need mon - ey to buy more drugs.

Adam I don't ask for hugs, Just need mon - ey to buy more drugs.

82

Sally

you folks — pay, ———

Sandy

you folks — pay, ——— I'll go a - way.

D.B.

you folks — pay, ———

Darren

you folks — pay, ———

Adam

you folks — pay, ———

86

Sally

Sandy

D.B.

A - way ——— A - way ———

Darren

A - way ——— A - way ———

Adam

90

Sally A - way A - way A - way A - way A - way

Sandy Yea Yea Yea Yea Yea Yea Yea

D.B. A - way A - way A - way A - way A - way

Darren A - way A - way Yea yea yea yea

Adam Yea Yea Yea Yea Yea Yea

*mp*

94

Sally Ha, ha, ha, ha!

Sandy Peo - ple walk by me with glee,

D.B. Ha, ha, ha, ha!

Darren Ha, ha, ha, ha!

Adam Ha, ha, ha, ha!

98

Sally

Bum bum bum bah

Sandy

I am what they'll nev - er be,

D.B.

Bum bum bum bah

Darren

Bum bum bum bah

Adam

Bum bum bum bah

102

Sally

I don't

Sandy

I don't ask you to tip your hat,

D.B.

I don't

Darren

I don't

Adam

I don't

106

Sally I don't

Sandy I don't ask that you no - tice what I'm wear - ing,

D.B. I don't

Darren I don't

Adam I don't

110

Sally I could

Sandy I could care less for things like

D.B. I could

Darren I could

Adam I could

113

Sally

I could care less for things like

Sandy

that.

D.B.

I could care less for things like

Darren

I could care less for things like

Adam

I could care less for things like

117

Sally

that All I'm ask - ing for

Sandy

All I'm ask - ing for, is

D.B.

that All I'm ask - ing for

Darren

that All I'm ask - ing for

Adam

that All I'm ask - ing for



This musical score is for the piece "Change" -16-. It features six vocal parts and a piano accompaniment. The score is divided into two systems, each starting at measure 121 and 125 respectively. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal parts are Sally, Sandy, D.B., Darren, and Adam. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics "change." are written under the vocal lines. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The score includes various musical notations such as rests, notes, beams, and slurs.

121  
Sally  
Sandy  
D.B.  
Darren  
Adam  
change.  
change.  
121  
125  
Sally  
Sandy  
D.B.  
Darren  
Adam  
change.  
Change.  
Change.  
change.  
125  
125

129

Sally

change.

129

Sandy

Change.

129

D.B.

change.

129

Darren

change.

129

Adam

change.

129

mp

132

Sally

132

Sandy

132

D.B.

132

Darren

132

Adam

132

135

Sally Pen - nies or nick - els, or

Sandy Pen - nies or nick - els, or

D.B. Ooh

Darren Ooh

Adam Ooh

139

Sally dimes,

Sandy dimes,

D.B. Ahh

Darren Ahh

Adam Ahh

143

Sally We live in per - il - ous

Sandy We live in per - il - ous

D.B. Per - il - ous

Darren Per - il - ous

Adam Per - il - ous

148

Sally times!

Sandy times!

D.B. times!

Darren

Adam

148 *ff*

153

Sally

153

Sandy

153

D.B.

153

Darren

153

Adam

times!

times!

153

sub. *p*

cresc.

*ff*

153

Detailed description: This page of a musical score is for the piece "Change" -20-. It features five vocal parts and a piano accompaniment. The vocalists are Sally, Sandy, D.B., Darren, and Adam. The piano part is written in both treble and bass clefs. The score begins at measure 153. The vocal parts consist of long, sustained notes with phrasing slurs. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *sub. p*, *cresc.*, and *ff*. There are two instances of the word "times!" with lines extending to the right, indicating repeated phrases. The score concludes with a final chord in the piano part.

# I Have Found

Words and Music by  
WILLIAM FINN

Tenderly  $\text{♩} = 88$

Measures 1-4 of the piano introduction. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with sustained notes. A dynamic marking of *p* is present.

Measures 5-8 of the piano introduction, continuing the melodic and harmonic patterns from the previous section.

SALLY: 10

Sally

I be - lieve \_\_\_\_\_ and I have found \_\_\_\_\_

Measures 9-12 of the song. The vocal line begins at measure 9 with the lyrics "I be - lieve \_\_\_\_\_ and I have found \_\_\_\_\_". The piano accompaniment continues with the same melodic and harmonic structure.

Sally

hy - per - bo - le \_\_\_\_\_ is not what makes the world \_\_\_\_\_ go round. \_\_\_\_\_

Measures 13-16 of the song. The vocal line continues with the lyrics "hy - per - bo - le \_\_\_\_\_ is not what makes the world \_\_\_\_\_ go round. \_\_\_\_\_". The piano accompaniment concludes the piece.

Sally

17

Just liv - ing, just nav - i - ga - ting firm and lev - el ground

Sally

21

has po - wer to as - found I

24

Sally

25

have found. I

Sally

29

have found. It's been said

32

Sally

33

and I have heard that "qui - et" does - n't have

Sally

37

to be a dir - ty word. Just talk - ing is

Sally

41

of - ten more ex - pres - sive than a shriek. It's nice to mere - ly speak

Sally

45

I have found.

46



Sally 49  
Look a - round.

Sally 53  
Con - tent - ment — it seems

Sally 57  
simp - ly hap - pens. — It ap - pears. —

Sally 61  
ac - comp - an - ied by — no bra -

Sally

65

vos and no tears.

Sally

69

No tears. I have found

72

*mf*

Sally

73

since I have wed that dra - ma does - n't need

Sally

77

to be my dai - ly bread. That good - ness and warmth

Sally

81

are as dra - ma - tic in their way as an - y Broad - way play

Sally

85

Broad - way bound. Yes, good - ness and warmth

88

Sally

89

are as dra - mat - ic in their way as an - y Broad - way play

Sally

93

I have found.

96

Piano/Vocal

"I Have Found" -7-

Sally

97

97

97

*mp*

Sally

101

I have

101

*rit.*

*ten.*

101

*ten.*

Sally

105

lived in the clouds for so long.

105

*p*

105

Sally

109

I like it more on the ground. Was I lost?

109

109

Piano/Vocal

"I Have Found" -8-

113

Sally

Pret-ty near it. Now my spir - it

*mp*

*cresc.*

118

Sally

I have

*mf*

122

123

Sally

found!

*f*

126

Sally

# Republicans - Part 3

Words and Music by  
WILLIAM FINN

Adam: Slow march, but a little brighter ♩ = 64

Adam

So I went to bed with a Re - pub - li - can and he did - n't per -

(C7 Arp.)

Adam

spi - re. He said as we're un - dress - ing he ad - mir - es Gu - li - a - ni and I

*poco rit.*

Adam

said, "Are you a Re - pub - li - can?" And he just laughed and I said, "Bitch."

Words and Music by  
WILLIAM FINN

# You're Even Better - Intro

Vocal Arrangement by  
Carmel Dean &  
Michael Morris

The musical score is arranged in five systems. The first four systems are vocal staves for Sally, Sandy, D.B., and Adam, each starting with a '1' above the staff. The fifth system is for Darren, also starting with a '1'. Below these is the piano accompaniment, which begins with a dynamic marking of *f* and includes a *rit.* (ritardando) marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with a trill-like flourish in the right hand near the end of the intro.

# You're Even Better Than You Think You Are

**Pop Anthem** ♩ = 108

Sally  
Dah did-dy dah dah dah di di di di dah dit dit dah Dah did-dy dah dah did-dy dah dah dah dah

Sandy  
Dah dah dah dah dah dah dah d-d-d-d - Dah dah dah dah dah dah dah dah

D.B.  
8

Adam  
8  
Dah dah dah dah dah dah dah Dah dah dah dah dah dah dah dah dah

Darren  
8  
Dah dah dah dah dah dah dah dah dah dah dah dah dah dah dah dah

**Pop Anthem** ♩ = 108  
*mf*

Sally

Sandy

D.B.  
8  
When I start - ed out — wri - ting mu - si - cals Which — I did — while I was

Adam

Darren



8

Sally

Sandy

D.B.

Adam

Darren

8

8

here at Wil-liams Col-lege. I wrote three mu-si-cals here at Wil - liams Col-lege and I would like

Detailed description: This system contains measures 8, 9, and 10. Sally, Sandy, Adam, and Darren are silent. D.B. sings: "here at Wil-liams Col-lege. I wrote three mu-si-cals here at Wil - liams Col-lege and I would like". The piano accompaniment features a treble clef with a melody and a bass clef with a bass line. A triplet of eighth notes is marked in measure 9.

11

Sally

Sandy

D.B.

Adam

Darren

11

11

— to thank the com-mu-ni-ty col-lec-tive-ly for be-ing so nice to me for the most part. Oh,

11

11

*mf*

Detailed description: This system contains measures 11, 12, and 13. Sally, Sandy, Adam, and Darren are silent. D.B. sings: "— to thank the com-mu-ni-ty col-lec-tive-ly for be-ing so nice to me for the most part. Oh,". The piano accompaniment continues in the grand staff. A dynamic marking of *mf* (mezzo-forte) is present in measure 13.

14

Sally Oh, Dah

Sandy Oh, Dit dit dit dit dit dit dit

D.B. oh. Be - cause,

Adam Oh, Dit dit dit dit dit dit dit

Darren Oh,

18

Sally dit dah dah

Sandy dit dit dit dit dit dit dit dah dah dah

D.B. for the most part, the mu - si - cals were less than ve - ry good.

Adam dit dit dit dit dit dit dit dah dah dah

Darren Dit dah dah

21

Sally dit La la

Sandy La la

D.B. And in - stead of say - ing "Bil - ly, you have lost your head," Col -

Adam

Darren dit

23

Sally B - b - b - b - b - b - b You're e - ven bet - ter than you

Sandy B - b - b - b - b - b - b You're e - ven bet - ter than you

D.B. lec - tive - ly the com - mu - ni - ty said: You're e - ven bet - ter than you

Adam B - b - bop bah b - b - b You're e - ven bet - ter than you

Darren B - b - bop bah b - b - b You're e - ven bet - ter than you

*mf*

26  
Sally think you are— you're go-ing far— Bra-vo, con-gra-tu-la-tions,  
Sandy think you are— you're go-ing far— Bra-vo, con-gra-tu-la-tions,  
D.B. think you are— Hey har-dy har,— you're go-ing go-ing far— Bra-vo, con-gra-tu-la-tions,  
Adam think you are— go-ing far—  
Darren think you are— go-ing far—

26  
Sally luck-y star,— just write a-noth-er show. Da da da da da da Da da da da da  
Sandy luck-y star,— just write a-noth-er show. Oh  
D.B. luck-y star,— Now just write a-noth-er show. Oh,  
Adam luck-y star,— just write a-noth-er show. Oh  
Darren luck-y star,— just write a-noth-er show. Oh

30  
mf

34

Sally da Oh,

Sandy Oh,

D.B. oh. Af - ter thir - ty years wri - ting mu - si - cals, I

Adam Oh,

Darren Oh,

38

Sally

Sandy

D.B. — can say — that I — have fi - n'ly got - ten de - cent. But this get - ting de - cent hap - pened

Adam

Darren

41

Sally

Sandy

D.B.

Adam

Darren

real - ly on - ly re - cent-ly\_\_\_ and I would like to thank\_\_\_ the com - mu - ni - ty col - lec - tive - ly for

41

41

43

Sally

Sandy

D.B.

Adam

Darren

Dah\_\_\_ dit

Dit dit dit dit dit dit dit dit dit dit dit dit

be - ing so nice\_\_\_ to me for the most part. Be - cause my first three mu - si - cals,\_\_\_ ask

Dit dit dit dit dit dit dit dit dit dit dit dit

Dit Dit

43

43

43

43

43

46

Sally

Dah— dah— dit La

Sandy

dah Dah— dah— dah La

D.B.

Ir - win Shai - man, were not ve - ry good. Right, Irwin? And in - stead of say - ing

Adam

dah dah— dah— dah

Darren

dah— dah— dit



*Ritard*

49

Sally

la Dit dit dah

Sandy

la Dit dit dah

D.B.

"You could-n't do— much worse." Col - lec - tive - ly, — the com - mu - ni - ty — sang — to me — in verse:

Adam

Dit dit dah

Darren

Dit dit dah

*Ritard*



A tempo

Sally  
You're e-ven bet-ter than— you think you are— you're go-ing far—

Sandy  
You're e-ven bet-ter than— you think you are— you're go-ing far—

D.B.  
You're e-ven bet-ter than— you think you are— Hey har-dy har,— you're go-ing go-ing far—

Adam  
You're e-ven bet-ter than— you think you are— go-ing far—

Darren  
You're e-ven bet-ter than— you think you are— go-ing far—

A tempo

*mf*

Sally  
Bra - vo, con - gra - tu - la - tions, luck - y star, — just write a - noth - er show.

Sandy  
Bra - vo, con - gra - tu - la - tions, luck - y star, — just write a - noth - er show.

D.B.  
— Bra - vo, con - gra - tu - la - tions, luck - y star, — Now just write a - noth - er show.

Adam  
luck - y star, — just write a - noth - er show.

Darren  
luck - y star, — just write a - noth - er show.



59

Sally Da da da da da da Da da da da da da Oh, B-b-b-b-b-b-b-b

Sandy Oh Oh, B-b-b-b-b-b-b-b

D.B. Oh, oh,

Adam Oh Oh,

Darren Oh Oh,

*mf*

63

Sally Oh oh

Sandy Oh oh

D.B. Oh Oh

Adam Oh oh

Darren Oh oh

67

Sally Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

Sandy Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

D.B. Oh

Adam Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

Darren Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

8<sup>va</sup>

69

Sally Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

Sandy Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

D.B. Oh

Adam Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

Darren Write, write, write, write, write a - noth - er write a - noth - er show, write a - noth - er show.

8<sup>va</sup>

71

Sally Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

Sandy Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

D.B. 8 Oh

Adam Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

Darren Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

73

Sally Write, write, — write — write, write Write, write, — write — write, write

Sandy Write, write, — write — write, write Write, write, — write — write, write

D.B. 8 Oh

Adam Write, write, — write — write, write Write, write, — write — write, write

Darren Write, write, — write — write, write Write, write, — write — write, write

75

Sally You're e - ven bet - ter than — you think you are —

Sandy You're e - ven bet - ter than — you

D.B. Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

Adam

Darren

*f*

77

Sally Ah —

Sandy think you are —

D.B. Write, write, — write — a - noth - er write a - noth - er write a - noth - er show, write a - noth - er show. —

Adam You're e - ven bet - ter than — you think you are —

Darren You're e - ven bet - ter than — you think you are —

79

Sally Ah Now just write an -

Sandy Ah Now just write an -

D.B. Write, write, write write, write Write, write, write write, write Now just write an -

Adam Now just write an -

Darren Ah Now just write an -

*f*

82

Sally o - ther Dah did-dy dah dah did-dy dah dah dah dah

Sandy o - ther Dah dah dah dah dah dah dah

D.B. o - ther show.

Adam o - ther Dah dah dah dah dah dah dah

Darren o - ther Dah dah dah dah dah dah dah

*sfz*



Mod. 4  $\text{♩} = 108$

The musical score consists of five systems. The first four systems are for vocalists: Sally, Sandy, D.B., and Adam. Each system has a vocal line in treble clef with a key signature of three flats and a time signature of 4/4. The lyrics for all vocalists are "Wel-come to— Fal - set - to". The piano accompaniment is in the fifth system, with a grand staff (treble and bass clefs) and a key signature of three flats. The piano part features a sustained chord in the right hand and a simple bass line in the left hand.

DIRECT SEGUE  
to #14) *Four Jews*

# FALSETTOS Suite: Four Jews in a Room Bitching

Words and Music by  
WILLIAM FINN

Very fast ♩ = 192 5

Sally  
land. \_\_\_\_\_ Four Jews in a room

Sandy  
land. \_\_\_\_\_ Four Jews in a room

D.B.  
land. \_\_\_\_\_ Four Jews in a room

Adam  
land. \_\_\_\_\_ Four Jews in a room

*mp* *mf*

Sally  
bitch-ing Four Jews in a room plot a crime. \_\_\_\_\_

Sandy  
bitch-ing Four Jews in a room plot a crime. \_\_\_\_\_

D.B.  
bitch-ing Four Jews in a room plot a crime. \_\_\_\_\_

Adam  
bitch-ing Four Jews in a room plot a crime. \_\_\_\_\_

6



11

Sally  
I'm bitch-ing, he's bitch-ing, they're bitch-ing, we're bitch-ing. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

Sandy  
I'm bitch-ing, he's bitch-ing, they're bitch-ing, we're bitch-ing. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

D.B.  
I'm bitch-ing, he's bitch-ing, they're bitch-ing, we're bitch-ing. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

Adam  
I'm bitch-ing, he's bitch-ing, they're bitch-ing, we're bitch-ing. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

15

Sally  
Bitch, bitch, bitch, bitch, bitch, bitch all the

Sandy  
Bitch, bitch, bitch, bitch, bitch, bitch all the

D.B.  
Bitch, bitch, bitch, bitch, bitch, bitch all the

Adam  
Bitch, bitch, bitch, bitch, bitch, bitch all the

19

Sally time.

Sandy time.

D.B. time.

Adam time. Whad-da they do for love? Whad-da they do for

19

23

Sally Four Jews in a room bitch-ing Hah! Four Jews in a room stoop to pray.

Sandy Four Jews in a room bitch-ing Ah! Four Jews in a room stoop to pray.

D.B. Four Jews in a room bitch-ing Bah! Four Jews in a room stoop to pray.

Adam love? They stoop to pray.

23

28

Sally

I'm Jew-ish! Bitch, bitch, bitch, bitch

Sandy

I'm Jew-ish! Bitch, bitch, bitch, bitch

D.B.

Half-Jew-ish. Bitch, bitch, bitch, bitch

Adam

I'm Jew-ish. Bitch, bitch, bitch, bitch

*mp* *mf*

32

Sally

Fun-ny, fun-ny, fun-ny, fun-ny Bitch, bitch, bitch, bitch, bitch night and

Sandy

Fun-ny, fun-ny, fun-ny, fun-ny Bitch, bitch, bitch, bitch, bitch night and

D.B.

Fun-ny, fun-ny, fun-ny, fun-ny Bitch, bitch, bitch, bitch, bitch night and

Adam

Fun-ny, fun-ny, fun-ny, fun-ny Bitch, bitch, bitch, bitch, bitch night and

37

Sally

day. It may - be seems a bit pe - cu - liar we are psy - co - path - ic peo - ple.

Sandy

day.

D.B.

8

day. It may - be seems a bit pe - cu - liar we are psy - co - path - ic peo - ple.

Adam

8

day.

41

Sally

We some-times tell a lie but most - ly we just hide be - hind the door.

Sandy

41

We some-times tell a lie but most - ly we just hide be - hind the door.

D.B.

8

41

Adam

8

We some-times tell a lie but most - ly we just hide be - hind the door.

45

Sally

We lie in wait for some-one good to en - ter We of - fer food and drinks, the la - dy ne - ver

Sandy

We lie in wait for some-one good to en - ter We of - fer food and drinks, the la - dy ne - ver

D.B.

We lie in wait for some-one good to en - ter We of - fer food and drinks, the la - dy ne - ver

Adam

We lie in wait for some-one good to en - ter We of - fer food and drinks, the la - dy ne - ver

49

Sally

thinks that we're the mad, we're of - ten mad, too of - ten mad, we're ver - y mad, but we're the

Sandy

thinks that we're the mad, we're of - ten mad, too of - ten mad, we're ver - y mad, but we're the

D.B.

thinks that we're the mad, we're of - ten mad, too of - ten mad, we're ver - y mad, but we're the

Adam

thinks that we're the mad, we're of - ten mad, too of - ten mad, we're ver - y mad, but we're the

52 53

Sally  
mad ex - pe - ri - ment - ers, call us Four Jews itch - ing for an - swers.

Sandy  
mad ex - pe - ri - ment - ers, call us Four Jews itch - ing for an - swers.

D.B.  
mad ex - pe - ri - ment - ers, call us Four Jews itch - ing for an - swers.

Adam  
mad ex - pe - ri - ment - ers, call us Four Jews itch - ing for an - swers.

*mf*

55

Sally  
Four Jews bitch - ing their whole life long.

Sandy  
Four Jews bitch - ing their whole life long.

D.B.  
Four Jews bitch - ing their whole life long.

Adam  
Four Jews bitch - ing their whole life long.

59

Sally  
I'm neu-rot-ic, he's neu-rot-ic, they're neu-rot-ic, we're neu-rot-ic. Bitch, bitch, Fun-ny, fun-ny,

Sandy  
I'm neu-rot-ic, he's neu-rot-ic, they're neu-rot-ic, we're neu-rot-ic. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

D.B.  
I'm neu-rot-ic, he's neu-rot-ic, they're neu-rot-ic, we're neu-rot-ic. Bitch, bitch, Fun-ny, fun-ny,

Adam  
I'm neu-rot-ic, he's neu-rot-ic, they're neu-rot-ic, we're neu-rot-ic. Bitch, bitch, bitch, bitch Fun-ny, fun-ny, fun-ny, fun-ny

63

Sally  
Bitch, bitch, bitch, bitch, bitch, bitch right or wrong!

Sandy  
Bitch, bitch, bitch, bitch, bitch, bitch right or wrong!

D.B.  
Bitch, bitch, bitch, bitch, bitch, bitch right or wrong!

Adam  
Bitch, bitch, bitch, bitch, bitch, bitch right or wrong!

68

Sally

Can't lose. Loose screws. Four—

Sandy

Can't lose. Loose screws. Four—

D.B.

Can't lose. Loose screws. Four—

Adam

Can't lose. Loose screws. Four—

73

Sally

— Jews! —

Sandy

— Jews! —

D.B.

— Jews! —

Adam

— Jews! —

Applause SEGUE to  
*Tight-Knit Family*



# FALSETTOS Suite: Tight-Knit Family/Love is Blind

Words and Music by  
WILLIAM FINN

Vocal Arrangement by  
Michael Morris

Fast 4  $\bullet = 166$

Adam

Well, the si - tu - a - tion's this, it's not tough to com - pre - hend.

Fast 4  $\bullet = 166$

*mf*

Adam

I di - vorced my wife, I left my child, and I ran off — with a friend.

Sally

Sandy

D.B.

Adam

But I want a tight - knit fam - i - ly. — I want a group that har - mo - ni - zes.

*legato*



24 (nice and 'cheesy')

Sally Ahh Ooh

Sandy (nice and 'cheesy') Ahh Ooh

D.B. (nice and 'cheesy') Ahh Ooh

Adam son and I sing out as I cook. I want a tight-knit fam-i-ly.

legato

29 (dinner time chatter...)

Sally (dinner time chatter...)

Sandy (dinner time chatter...)

D.B. (dinner time chatter...)

Adam I hope you all en-joy lin-gui-ne Talk 'til you hear the din-ner bell, Such a dear cli-en-tele. I

cresc.

8va

35

Sally

I swear \_\_\_\_\_ we're gon - na come through it

Sandy

D.B.

Adam

swear \_\_\_\_\_ we're gon - na come through it. \_\_\_\_\_ I fear \_\_\_\_\_

*f*

40

Sally

we'll prob - ab - ly fight. Live by your

Sandy

we'll prob - ab - ly fight. Live by your

D.B.

fear \_\_\_\_\_ we'll prob - ab - ly fight. Live by your

Adam

\_\_\_\_\_ we'll prob - ab - ly fight. \_\_\_\_\_ But no - thing's im - pos - si - ble, live by your wit.

*mf*



Slower  $\text{♩} = 108$

Sally 55 I'm ev - 'ry - thing he want - ed, It's time I put it all to - geth - er. The

Sandy 55 Ahh

D.B. 55 Ahh

Adam 55 Ahh Ahh

55 *mp* *sostenuto (w/ pedal)*

Sally 59 date was set my fath - er let me mar - ry. I mar - ried I...I... *poco rit.*

59 *poco rit.*

59 *mf*

Sally 63 This gets hard - er to be - lieve. I've a scal - pel up my

D.B. 63 You're a dam - aged girl

63 *A tempo*

63 *A tempo*

65

Sally sleeve. I've missed him, he's still mis sing.

Sandy What a dam - aged girl.

D.B. Do not ev - er slit your wrists.

Adam Do not ev - er slit your wrists.

67

Sally Don't make noise but Dad - dy's kis-sing boys. \_\_\_\_\_

Sandy Pet-ty, pet-ty, pet-ty, pet-ty. pet-ty, pet-ty.

D.B. Pet-ty, pet-ty, pet-ty, pet-ty. pet-ty, pet-ty.

Adam Pet-ty, pet-ty, pet-ty, pet-ty. pet-ty, pet-ty.

Darren My

Darren

fath - er's - a ho - mo, my moth er's not thrilled at all

Darren

Fath - er ho - mo, what a - bout chro - mo - somes? Do they car - ry?

Sally

Pet ty, pet ty, Pet ty, pet ty, pet ty, pet ty.

Sandy

Pet ty, pet ty, Pet ty, pet ty, pet ty, pet ty.

D.B.

Pet ty, pet ty, Pet ty, pet ty, pet ty, pet ty.

Adam

Pet ty, pet ty, Pet ty, pet ty, pet ty, pet ty.

Darren

Will they car - ry? Who's the ho - mo now?



79

Sally Love is blind, Love's un -

Sandy Love is blind, love can tell a mil - lion sto - ries. Love's un -

D.B. Love is blind, Love's un -

Adam love can tell a mil - lion sto - ries. Love's un -

*mf*

84

Sally kind, spite - ful in a mil - lion ways.

Sandy kind, spite - ful in a mil - lion

D.B. kind, spite - ful in a mil - lion ways.

Adam kind, spite - ful in a mil - lion

Darren

84

- 143

12/30/07

87

Sally

Love is blind, love can tell a mil - lion

Sandy

ways.

D.B.

87

Love is cra - zy, love is of-ten bor - ing. Love stinks, love is pret - ty of - ten de - bris. When you find what you find then

Adam

87

ways. Love is cra - zy, love is of-ten bor - ing. Love stinks, love is pret - ty of - ten de - bris. When you find what you find then

87 *p*

90

Sally

sto - ries. Love's un -

Sandy

90

D.B.

90

nev - er ev - er nev - er nev - er nev - er do it o - ver a - gain. Love reads like a bad bi - og - ra - phy,

Adam

90

nev - er ev - er nev - er nev - er nev - er do it o - ver a - gain. Love reads like a bad bi - og - ra - phy,

90

92

Sally  
kind, \_\_\_\_\_ Love is blind!

92

Sandy

92

D.B.  
8 all the names are changed to pro - tect the in - no - cent Love is blind!

92

Adam  
8 all the names are changed to pro - tect the in - no - cent Love is blind!

92

*mf* *f*

Detailed description: This is a musical score for a song. It features four vocal parts and a piano accompaniment. The vocal parts are for Sally, Sandy, D.B., and Adam. The piano part is for the piano. The score is in 8/8 time and has a key signature of one sharp (F#). The tempo is marked 92. The lyrics are: "kind, \_\_\_\_\_ Love is blind!" for Sally; "all the names are changed to pro - tect the in - no - cent Love is blind!" for D.B. and Adam; and Sandy has a whole rest. The piano part starts with a series of chords and has dynamics markings of *mf* and *f*. The score ends with a double bar line and a key signature change to two sharps (F# and C#).

DIRECT SEGUE to  
#16) Trina's Song"

# FALSETTOS Suite: Trina's Song/March of the Falsettos

Words and Music by  
WILLIAM FINN

Slow 4

Sandy

I'm

*mf* *legato*

Sandy

tired of all the hap - py men who rule the world They Grow - of

*mp* *poco rit.*

Sandy

that I'm sure. They grow - but don't ma - ture. I'd

Sandy

like the chance to hide in their world. I'm

*rit.* *mf*

16 Freely Moderato

Sandy

list-'ning — As — these men who aren't quite men yet, but aren't boys, Make noise, and

16 *mp* *poco rit.*

Sandy

throw their knives; Their toys are peo - ple's lives. They

20

Sandy

fight too hard And play too rough; They some-times love, but not e-nough. My heart will beat at will, but

23 *rit.* *f* *p*

27 Sprightly

Sandy

still... It's cra-zy how they're act-ing And it's cra - zy my re-sponse. And it's

27 *mf* *mp*

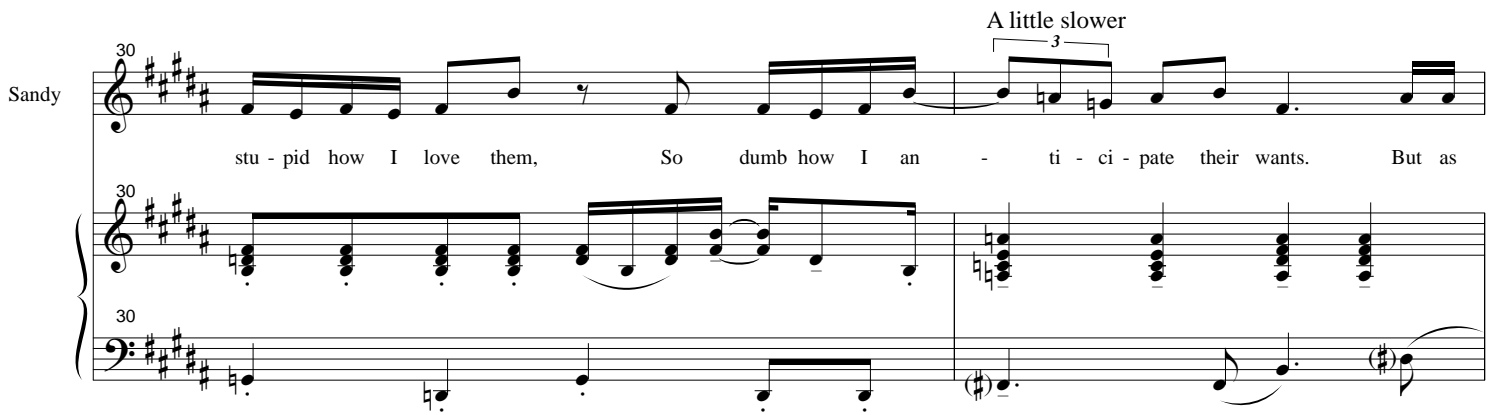
Sandy

30

A little slower

3

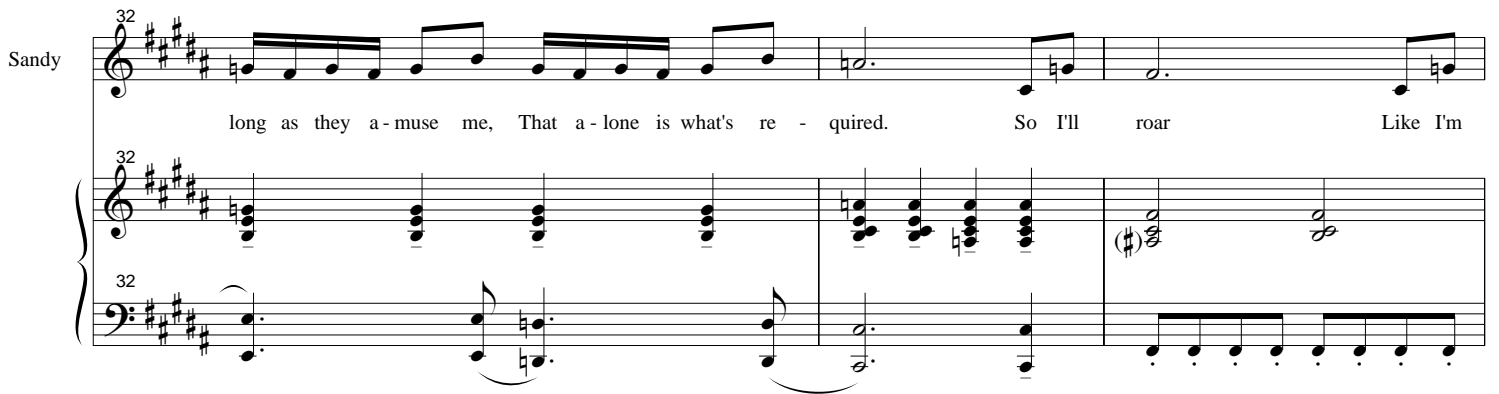
stu - pid how I love them, So dumb how I an - ti - ci - pate their wants. But as



Sandy

32

long as they a - muse me, That a - lone is what's re - quired. So I'll roar Like I'm



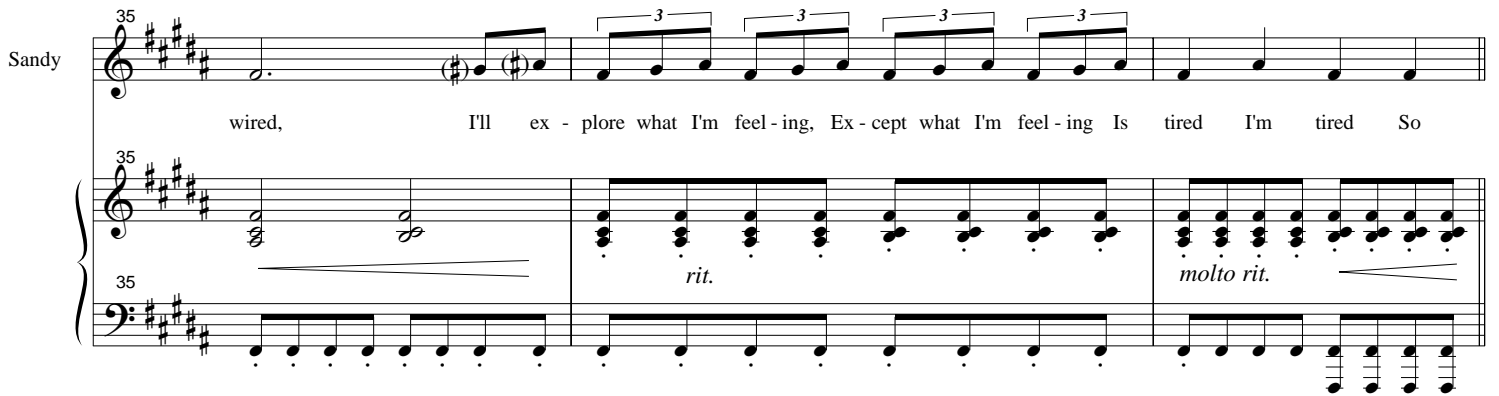
Sandy

35

wired, I'll ex - plore what I'm feel - ing, Ex - cept what I'm feel - ing Is tired I'm tired So

35

*rit.* *molto rit.*



Sandy

38

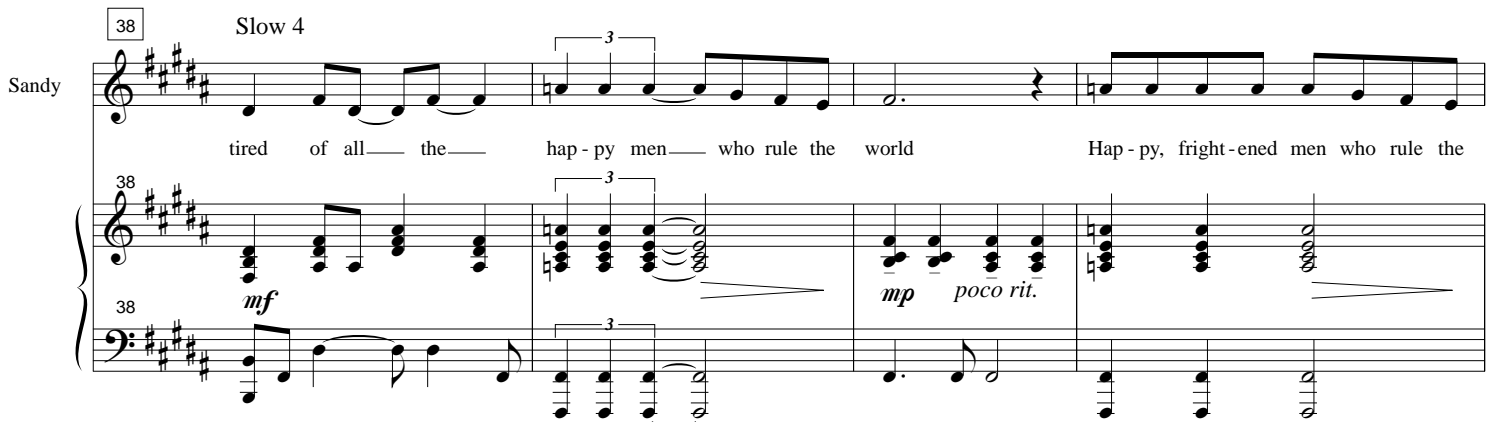
Slow 4

3

tired of all — the — hap - py men — who rule the world Hap - py, fright - ened men who rule the

38

*mf* *mp poco rit.*



42 45 Moderato

Sandy world. Stu - pid, charm - ing men. Sil - ly, child - ish jerks. That said, I'll

*colla voce*

*mp*

46

Sandy be his wife. I'll wed and change my life. I'll

49

Sandy laugh, I'll smile, I'll wel - come cheer; The time is right, the men are near, Now hap - pi - ness and love ap -

*rit.* *molto rit.* *mf* *mp*

53 57

Moderate 4  $\text{♩} = 138$

Sandy pear.

**MEN:** *Men: 8va (in falsetto)*

2... 3... 4... March, March March of the fal - set - tos

59

March of the fal-set - tos — Who is man e-nough to march To March of the fal-set - tos —

59

59

Detailed description: This system contains measures 59 through 63. It features a vocal line with lyrics, a piano accompaniment with chords and bass notes, and a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "March of the fal-set - tos — Who is man e-nough to march To March of the fal-set - tos —".

64

— One foot fol - low - ing the o - ther, Teach it to your bro - ther Make him

64

64

Detailed description: This system contains measures 64 through 67. It features a vocal line with lyrics, a piano accompaniment with chords and bass notes, and a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "— One foot fol - low - ing the o - ther, Teach it to your bro - ther Make him".

68

March, March March of the fal - set - - tos — March of the fal -

Adam

68

March, March March of the fal - set - - tos

Darren

68

March, March March of the fal - set - - tos —

68

*mp*

68

Detailed description: This system contains measures 68 through 71. It features a vocal line with lyrics, a piano accompaniment with chords and bass notes, and a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "March, March March of the fal - set - - tos — March of the fal -". The vocal parts are labeled "Adam" and "Darren". The piano part includes the dynamic marking *mp*. The system number 68 is repeated on the vocal staves.



71

set - tos. March - ing

Adam  
March of the fal - set - tos. March - ing

Darren  
March of the fal - set - tos. March - ing

74

home!

Adam  
home!

Darren  
D.B.  
home!

8<sup>va</sup> - - -

# FALSETTOS Suite: Year of the Child

Words and Music by  
WILLIAM FINN

Vocal Arrangement by  
Michael Morris

Slower, tenderly ♩ = 132

Sally

This \_\_\_\_\_ is the year of Ja - son's bar mitz - vah

Slower, tenderly ♩ = 132

*mp*

New tempo ♩ = 160

Sally

*poco accel.*

This is the year of the child \_\_\_\_\_ when he \_\_\_\_\_ spreads

Sandy

D.B.

Adam

Darren

This is the year of the child \_\_\_\_\_ when he \_\_\_\_\_ spreads

They're more ex - ci - ted than they should be \_\_\_\_\_

New tempo ♩ = 160

*poco accel.*

10

Sally

out his wings — His life's a-bout — to start —

Adam

8

out his wings — There's mu - sic in — his heart —

10

*p*

15

Sally

— His bo - dy's go - ing wild, my child.

Adam

8

His bo - dy's go - ing wild, my child.

15

DIRECT SEGUE to  
The Baseball Game

# FALSETTOS Suite: The Baseball Game

Words and Music by  
WILLIAM FINN

Fast 4 ♩ = 160

Piano introduction in 4/4 time, key of B-flat major. The piece starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody is a simple, rhythmic pattern of eighth notes in the right hand, while the left hand plays a steady eighth-note accompaniment.

**ALL:**

6

All We're sit-ting And watch-ing Ja-son play base-ball We're watch-ing Jas-on play base-ball We're watch-ing

Vocal line (treble clef) and piano accompaniment (grand staff) for the first vocal line. The piano accompaniment is marked *mp*. The vocal line consists of eighth notes with lyrics: "We're sit-ting And watch-ing Ja-son play base-ball We're watch-ing Jas-on play base-ball We're watch-ing".

All Jew-ish boys Who can-not play base-ball Play base-ball.

Vocal line (treble clef) and piano accompaniment (grand staff) for the second vocal line. The piano accompaniment is marked *f*. The vocal line consists of eighth notes with lyrics: "Jew-ish boys Who can-not play base-ball Play base-ball.".

All We're watch-ing Jewi-sh boys Who can-not play base-ball Play...

Vocal line (treble clef) and piano accompaniment (grand staff) for the third vocal line. The piano accompaniment is marked *mp*. The vocal line consists of eighth notes with lyrics: "We're watch-ing Jewi-sh boys Who can-not play base-ball Play...".

**DARREN:**

Darren

15 I hate base - ball I real - ly do. — Un - like the rest of you I hate base - ball

**WOMEN:**

All

19 We real - ly wish he'd take — this more se - ri - ous - ly

Adam

**ADAM:**

Ach, I like how he swings the bat.

**OTHERS: "Ooh, etc."**

**D.B.:**

**SALLY:**

D.B.

23 It's good how he swings the bat. But why does he have to throw — like that? —

23 *p*

27

29

ALL:

We're sit - ting And watch - ing

27

27

*mp* *cresc.* *ff* *mp*

30

All

Ja - son make er - rors. The most pa - thet - i - cal er - rors. We're watch - ing Jew - ish boys Who al - most read La - tin

30

30

34

37

All

Up bat - tin' And bat - tin' bad.

ADAM:

Adam

Re - mem - ber — San - dy Kou - fax — You can

34

34

*f* *mp*

Adam

39

do it. — If you wan-na do — it. Take heart from Hank Green - berg —

Adam

43

It's not ge-ne-tic. — E-ven this — can be co - pa - se - tic I think I think I

All:

97

We're sit - ting and watch the kid as he miss - es. We're watch - ing

Adam

47

think it can I think it can

*mp*

All

99

Mar - vin throw kiss - es. We're watch - ing six - ty - sev - en pound - ers. Watch - ing

All

101

Jew - ish boys kick ground - ers. Watch - ing boys field, boys bat. Boys this, boys that. Watch - ing

All

104

Jas - on on deck Swing - ing the bat. (crowd noise...) -----

D.B.

104

8

Keep your

104

104

A little slower  $\text{♩} = 144$



120 **OTHERS:**

All *pp* Keep your head in the box Don't think of a thing Keep your

D.B. head in the box Don't think of a thing Keep your head in the box

All head in the box Your eye on the ball Take a breath. Then let it out and swing

D.B. Your eye on the ball Take a breath. Then let it out and swing

**Tempo I** **WOMEN:** 126a Heads up!

**Tempo I** 152 **ALL:** We're sit - ting and watch - ing

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

All

153

Ja - son the bat - ter. We know our cheer - ing won't mat - ter It is the

All

155

ve-ry fi-nal in-ning And the oth-er team is win-ning And there's two outs, two strikes But the ba-ses are load-ed and...

All

159

A - ny-thing's pos - si - ble

D.B.

159

Could it be pos-si-ble to see you Or to kiss you Or to give you a call\_\_\_\_\_

sub. p poco rit. f

163 *molto rit.* add D.B.: 165 **Tempo I**

All

Jas - on, hit the ball.

163 *molto rit.* *f*

All

166 *ff* *8va* Run!

166 *ff* *8va* Run!

# FALSETTOS Suite: Something Bad is Happening

Words and Music by  
WILLIAM FINN

Mod. 4 ♩ = 120

Adam

What \_\_\_\_\_ would I do \_\_\_\_\_ if I

Sally

7 Freely

Some - thing bad \_\_\_\_\_ is hap - pen - ing.

Adam

had not met you?

Freely

*poco rit.*

*p*

Sally

9

Some - thing ve - ry bad \_\_\_\_\_ is hap - pen - ing. Some - thing that kills. \_\_\_\_\_ Some - thing im - mor - al.

*mf*

*mp*

*p*

"Something Bad/Holding to the Ground" -2-

A little faster ♩ = 120

Sally

Some thing so bad — that words — have lost their mean - ing...

Sandy

Ev - ry - thing — will be al - right. —

Sandy

Ev - ry - thing — will be al - right.

DIRECT SEGUE to  
#22) *Unlikely Lovers*

# FALSETTOS Suite: Unlikely Lovers

Words and Music by  
WILLIAM FINN

Slowly A tempo

*p* *poco rit.*

The piano introduction is in 4/4 time, starting with a key signature of three sharps (F#, C#, G#). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo changes from 'Slowly' to 'A tempo' after the first two measures.

D.B. 8

Adam 8

Who'd be-lieve That we two Would end up as lov-ers?—

Do you want me to re -

The first vocal line features a D.B. (Dulciana Bass) and Adam. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "Who'd be-lieve That we two Would end up as lov-ers?—" for Adam and "Do you want me to re -" for D.B.

D.B. 8

Adam 8

Him and me You and I Pas - sion - ate - ly lov - ers—

ply? Please don't get mor - bid

The second vocal line continues with D.B. and Adam. The piano accompaniment remains consistent. The lyrics are: "Him and me You and I Pas - sion - ate - ly lov - ers—" for Adam and "ply? Please don't get mor - bid" for D.B.

D.B. It's just ...that I have -n't died yet. I'm sick but kick-ing.

Adam Right Don't fight Just stop it.

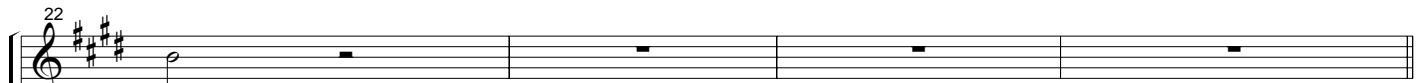
**Poco piu mosso**

D.B. Al right. — Good-night —

Adam Geez. Lou ise! — I'm stay ing here in this spot: — Whe ther you want me to or not. I'm stay-ing. —

D.B. Please go home and don't be

Adam Here I am By your side, One, old, hor - ny lov - er. —

22  
D.B. 

scared.

Adam   
What's the fuss? I'm not scared. What good is a lov - er — Who's scared? Hit me if you

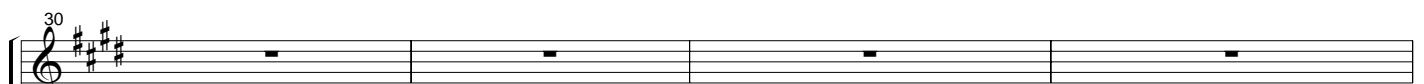
  
*rit.*

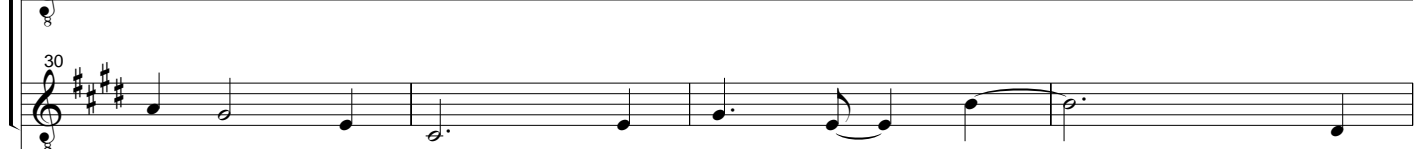
26  
D.B. 

Adam   
need to. — Slap my face or hold me 'til win - ter. Oh,

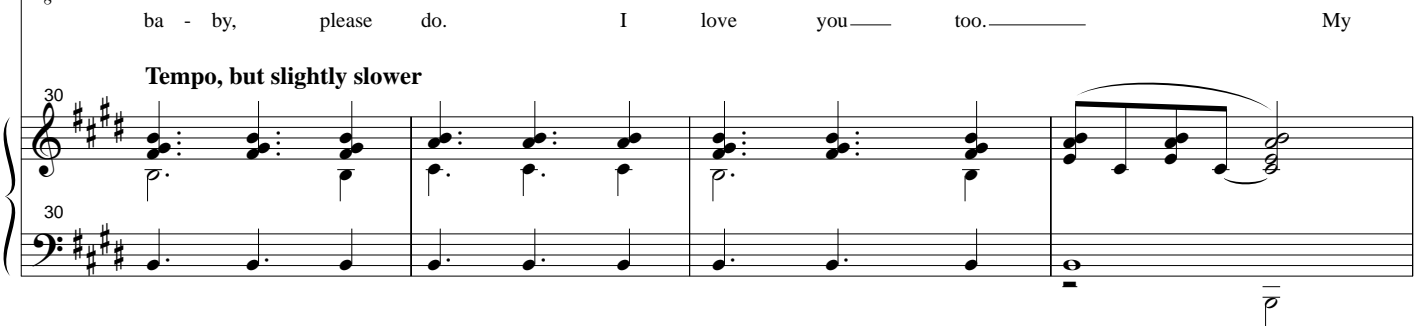
**A tempo** **Poco meno mosso**

  
*rit.*

30  
D.B. 

Adam   
ba - by, please do. I love you — too. — My

**Tempo, but slightly slower**





D.B. 34  
8  
Mar - vin, just go home and Turn on T. V. —

Adam 34  
8  
lov - er. —

**Tempo I**

D.B. 38  
8  
Drink a lit - tle some-thing til' you're dead. Think of me a - round. Sleep - ing sound - ly in our

Adam 38  
8

**A tempo**

*poco rit.* *rit.*

D.B. 42  
8  
bed. Mar - vin, did you hear what I said? —

Adam 42  
8

**A tempo**

*Spa* *Rall.*

D.B.

Adam

46

Shut your mouth. Go to sleep Time I met a sai - lor — Are you sleep - ing yet or

**A tempo**

*poco rit.*

D.B.

Adam

50

What is what? Whiz-zer, but I can't help but feel - ing — I've failed Let's be scared to -

**A tempo**

*poco rit.*

D.B.

Adam

54

geth - er — Let's pre - tend that no - thing is aw - ful.

**A tempo**

**Poco meno mosso**

*rit.*

D.B. 58 *3*  
There's no-thing to fear Just stay right here I love you.

Adam 58 *3*  
There's no-thing to fear I love you.

**Tempo, but slightly slower**  
*rit.*  
**Tempo I**

Sally 63  
Shh, may-be he's wait - ing for us.

Sandy 63  
Shh, may-be he's ti - red.

**Tempo, but slightly slower**  
*poco rit.*

Sally 68 *3*  
Is it a

Sandy 68 *3*  
Shh, may-be he's wait - ing for a vis - it Is it a

**Tempo I**

Sally  
72 bad time?— We'll come back. If it's a bad time, We'll come back. We'll come in.

Sandy  
72 bad time?— We'll come back. If it's a bad time, We'll come back. We'll come in.

72 *cresc.* *poco rit.* *mf*

Sally  
77 We don't know what time will

Sandy  
77

D.B.  
77  
8

Adam  
77  
8 Look at us. Four old friends. Four un - like - ly lov - ers.—

77 (G.P.) *p* *poco rit.*

82

Sally bring. Let's look like we have-n't— And each say no - thing

Sandy Let's look like we have-n't— And each say no - thing

D.B. I've a clue And each say no - thing

Adam I have, too. And each say no - thing

**A tempo**

86

Sally I love the trees

Sandy It's blue I love the earth be-neath my feet.

D.B. Sky I love friends that ho-ver.

Adam I love the sky I love bad wea-ther

**A bit brighter**

90

Sally  
Gee we love to eat. And we need some-thing sweet To love.

Sandy  
Gee we love to eat. And we need some-thing sweet To love.

D.B.  
Gee we love to eat. And we need some-thing sweet To love.

Adam  
Gee we love to eat. And we need some-thing sweet To love.

90 *rit.* *Rall.*

94

Sally  
What a group We four are Four un - like - ly lov - ers. — And we vow that we will

Sandy  
What a group We four are Four un - like - ly lov - ers. — And we vow that we will

D.B.  
What a group We four are Four un - like - ly lov - ers. — And we vow that we will

Adam  
What a group We four are Four un - like - ly lov - ers. — And we vow that we will

94 **Tempo, but slightly slower** *f* *mp* *rit.*

98

Sally Buy the farm Arm in arm Four un - like - ly lov - ers — With heart Let's be scared to -

Sandy Buy the farm Arm in arm Four un - like - ly lov - ers — With heart Let's be scared to -

D.B. Buy the farm Arm in arm Four un - like - ly lov - ers — With heart Let's be scared to -

Adam Buy the farm Arm in arm Four un - like - ly lov - ers — With heart Let's be scared to -

**A tempo**

*rit.*

102

Sally ge - ther — Let's pre - tend that no - thing Is aw - ful. There's no - thing to

Sandy ge - ther — Let's pre - tend that no - thing Is aw - ful. There's no - thing to

D.B. ge - ther — Let's pre - tend that no - thing Is aw - ful. There's no - thing to

Adam ge - ther — Let's pre - tend that no - thing Is aw - ful.

**Slower** **A tempo (stay slow)**

*p* *f* *rit.* *p* *p*

107

Sally  
fear Just stay right here I love you I

Sandy  
fear Just stay right here I love you I

D.B.  
fear Just stay right here I love you I

Adam  
There's no-thing to fear I love you.

*rit.*

**A tempo**

112

Sally  
love Who'd have thought That we four Would end up as lov - ers

Sandy  
love you. Who'd have thought That we four Would end up as lov - ers

D.B.  
love you. Who'd have thought That we four Would end up as lov - ers

Adam  
I love you. Who'd have thought That we four Would end up as lov - ers

*rit.*

*pp*

*pp*

DIRECT SEGUE to  
#23) Falsettoland Coda



# FALSETTOS Suite: Falsettoland Coda

Words and Music by  
WILLIAM FINN

The musical score is arranged for four vocalists (Sally, Sandy, D.B., Adam) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a first ending bracket and a mezzo-piano (*mp*) dynamic marking.

**Adam's lyrics:**  
 Ho-mo sex - u-als, — Wo-men with child - ren — Short in - som-ni - acs, — We're a  
 tee - ny ti - ny band. Lov-ers come — and lo-vers go. — Lov-ers live — and die for-tis - si-mo,

**Sandy's lyrics:**  
 Lov-ers come — and lo-vers go. —

**D.B.'s lyrics:**  
 Lov-ers live — and die for-tis - si-mo,

**Adam's lyrics (repeated):**  
 tee - ny ti - ny band. Lov-ers come — and lo-vers go. — Lov-ers live — and die for-tis - si-mo,

Musical score for the first system of "Falsettoland 'Coda' -2-". The score is in 2/4 time and features four vocal parts (Sally, Sandy, D.B., Adam) and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: "This is where— we take a stand.— Wel come to— Fal - set - to -". The piano part begins with a chord of F#m7 (F#, C#, G#, B) and has a fermata over the first measure.

Musical score for the second system of "Falsettoland 'Coda' -2-". The score continues with the four vocal parts and piano accompaniment. The lyrics for the vocal parts are: "land. —". The piano part includes a *ritard* marking and ends with a double bar line and repeat sign.

# All Fall Down

Words and Music by William Finn

Sandy  $\text{♩} = 138$  2 SANDY:

I was young and

*vamp 'til ready*

Sandy

we had dough. My clothes just so but

Sandy 10

Dad - dy blew it. He got caught. His hand, you

*mp*

Sandy 13

know? Fired so fast, Mom - my faint - ed, poor at last, plus we're taint - ed.

*mf*

Sandy

16

Oh Dad-dy, that fat-so, then he flew out the win-dow dirt-ied the ground be-low.

16

*p*

Sandy

20

I kissed the cat. My Dad-dy's dead. I'm look-ing fat. My mom-my's

20

*mf*

Sandy

24

thin-ner. She said Dad-dy was a win-ner but we all fall down

24

*mf*

Sandy

28

down down. Coll-ege days, my best of friends

28

*p*

Sandy

32

had marr - ied men with brains and mo - ney.

32 *mf*

Sandy

37

Brains and bonds and stocks and brawn

37 *mp*

Sandy

41

Then the crash, there, I said it. No more cash, no more cre - dit. On Wall Street

41 *mf*

Sandy

44

these men stood then they flew out the win - dow right on the neigh - bor - hood.

44

47

Sandy

My friends were poor. I dressed in brown. They wan-ted more. I dressed in

*mf*

Sandy

yel - low each had wed a splen-did fel - low but they all fall down

*mf*

56

Sandy

I was young and he was

*p*

Sandy

rich he made his pitch and we got mar - ried.

*mf*

64

Sandy

He read books and I wore furs.

*mp*

68

Sandy

First there's smoke, doom is brew - ing, then we're broke, what's he do - ing? He's read - ing

71

Sandy

Jane Aus - ten then he flew, then he, then he flew.

*S<sup>va</sup>*

77

Sandy

Dam - mit he used the door - way, left me for some - one new. We lost our

*mf*

Sandy

79

car. The state could sue. My heart was bleed - ing still the bas-tard he just kept on read-ing.

79

79

Detailed description: This system contains measures 79-82. The vocal line (Sandy) starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "car. The state could sue. My heart was bleed - ing still the bas-tard he just kept on read-ing." The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a rhythmic pattern of eighth notes and chords, while the left-hand part provides a steady bass line. Measure 82 ends with a double bar line.

Sandy

83

My dad-dy, friends' hus - bands, they at least used the win - dow,

83

83

*f*

*mf*

Detailed description: This system contains measures 83-85. The vocal line (Sandy) continues with the lyrics: "My dad-dy, friends' hus - bands, they at least used the win - dow,". The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a rhythmic pattern of eighth notes and chords, with a dynamic marking of *f* (forte) at measure 83 and *mf* (mezzo-forte) at measure 85. Measure 85 ends with a double bar line.

Sandy

86

cred - it where cre - dit's due. I wish mine died then I'd wear black. I'd eat my

86

86

*mf*

87

Detailed description: This system contains measures 86-89. The vocal line (Sandy) continues with the lyrics: "cred - it where cre - dit's due. I wish mine died then I'd wear black. I'd eat my". The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a rhythmic pattern of eighth notes and chords, with a dynamic marking of *mf* (mezzo-forte) at measure 87. Measure 89 ends with a double bar line.

Sandy

90

pride and say I shoved him. Ho-ly Christ I think I loved him but we all fall

90

90

Detailed description: This system contains measures 90-93. The vocal line (Sandy) continues with the lyrics: "pride and say I shoved him. Ho-ly Christ I think I loved him but we all fall". The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a rhythmic pattern of eighth notes and chords. Measure 93 ends with a double bar line.



Sandy

94

down. Fall down.

*ff*

Sandy

98

All fall down.

*mp*

*fff*

# Republicans - Part 4

Words and Music by  
WILLIAM FINN

Adam

Slow march ♩ = 60

ADAM:

So we're in bed and I'm in him a Re -

*f* *rit.* *mf* *a tempo*

Adam

pub - li - can. And I'm try - ing hard to make the fel - low

Adam

burst. To be in him and be screw - ing a Re -

Adam

pub - li - can is damn un - ap - peal - ing, but I can't help but feel - ing that it's

*colla voce*

Adam

nice to have the roles re - versed.

*Tempo I*

"Everybody sing!..."

La - la la la la la la la Re -

*ff*

Adam

pub - li - cans. La la la la la la la la la la la la la la

Adam

la la la la la la la la Re - pub - li - cans. Though it's

Adam

17

damn un - ap - peal - ing, I just can't help but feel - ing that it's nice to have the roles re - versed. Yes!, I'd

*colla voce*

Adam

19

rath - er have the roles re - versed.

Slowly

# Stupid Things I Won't Do

Words and Music by William Finn

Easy soft-shoe (swing 8th's)

1st x: 8va  
2nd x: loco

1

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and chords, while the left hand provides a simple bass line with eighth notes. The tempo is marked 'Easy soft-shoe (swing 8th's)'. There are two repeat signs, with the first marked '1st x: 8va' and the second '2nd x: loco'. A measure rest '1' is indicated at the beginning.

5 **ADAM:**

Adam

Read - ing pa - pers when there ain't a re - view is a stu - pid thing and I won't do it.

5

5

The first vocal line for Adam starts at measure 5. The lyrics are 'Read - ing pa - pers when there ain't a re - view is a stu - pid thing and I won't do it.' The piano accompaniment continues with chords and a bass line. Measure numbers 5 and 5 are shown on the piano staves.

9

Adam

When I read I want to read some-thing new or why read an - y - thing at all?

9

9

3

The second vocal line for Adam starts at measure 9. The lyrics are 'When I read I want to read some-thing new or why read an - y - thing at all?'. There is a triplet of eighth notes in the melody. The piano accompaniment continues. Measure numbers 9, 9, and 9 are shown on the piano staves.

12

13

Adam

Wars will al - ways hap - pen There's al - ways strife. But op - en - ing a show just hap - pens

12

12

The third vocal line for Adam starts at measure 12. The lyrics are 'Wars will al - ways hap - pen There's al - ways strife. But op - en - ing a show just hap - pens'. The piano accompaniment continues. Measure numbers 12 and 12 are shown on the piano staves.

Adam

one time in it's life and that's why Read - ing rags when there ain't a re - view is a

Adam

stu - pid thing that I wont do no no no no no no no no You can grill me. You can

Adam

kill me. You can cuff me on the ear, I still won't do it. You can boot me. You can

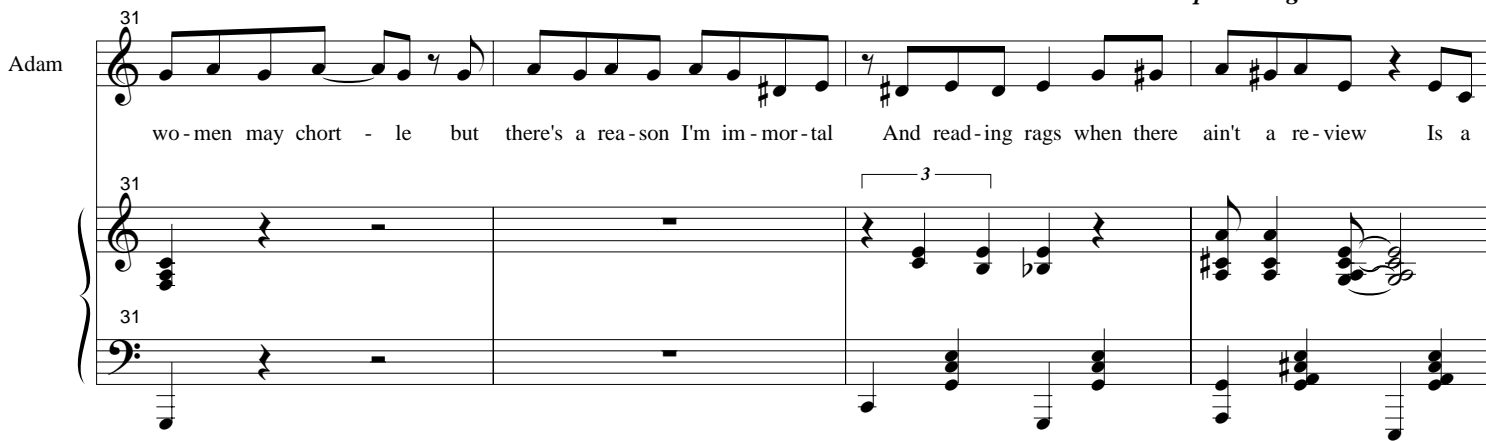
Adam

shoot me. But that's not a thing that I will do. Men may laugh and

Adam

31

wo - men may chort - le but there's a rea - son I'm im - mor - tal And read - ing rags when there ain't a re - view Is a



Adam

35

36

stu - pid thing that I won't do.

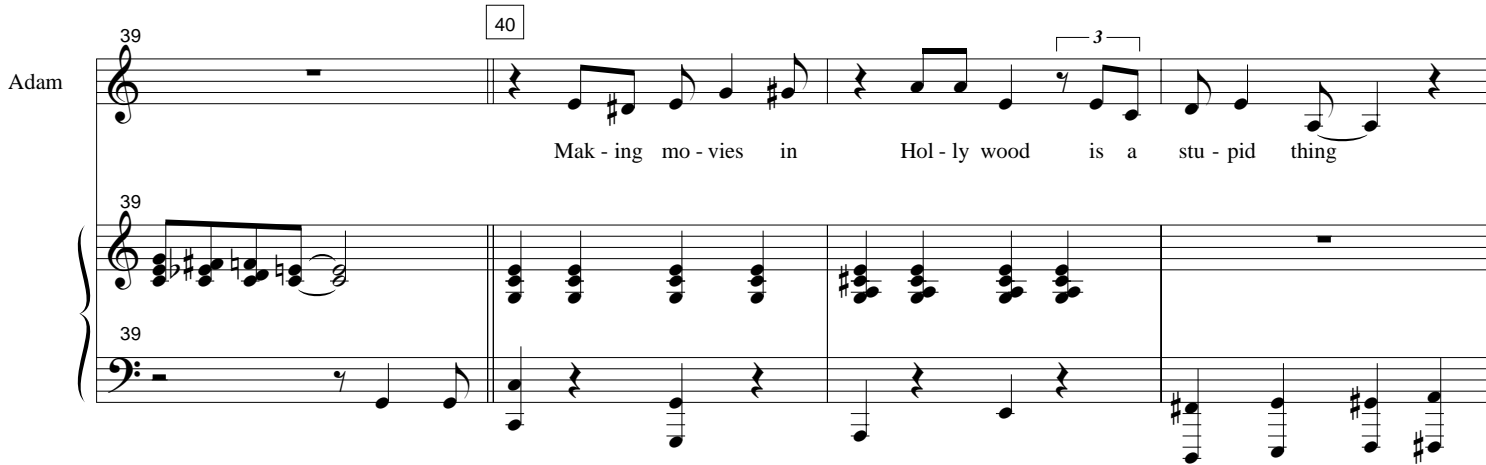


Adam

39

40

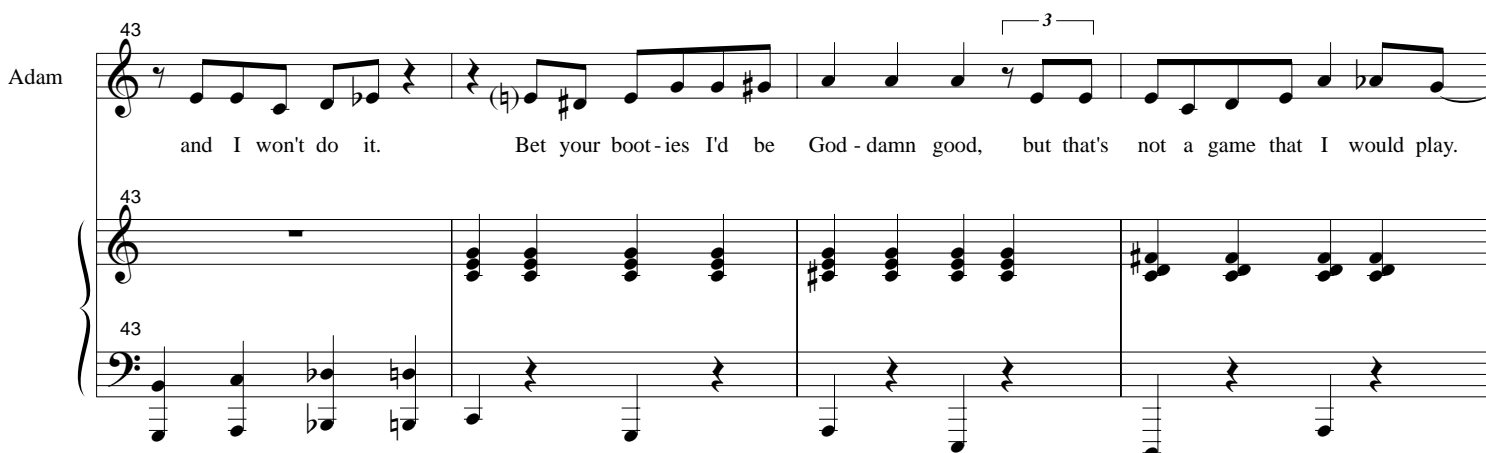
Mak - ing mo - vies in Hol - ly wood is a stu - pid thing



Adam

43

and I won't do it. Bet your boot - ies I'd be God - damn good, but that's not a game that I would play.



48

Adam

I'm a sea-soned act-or don't skate or dive. The on-ly roles I want are roles where

Adam

I'm per-form-ing live in per-son Mak-ing mo-vies in Hol-ly wood is a

56

Adam

stu-pid thing that I won't do. Oh, you can kill me Oh, you can bill me, You can

Adam

nail me to a wall, but I still won't do it you can maim me Or de-fame me but there are



62 64

Adam

cer-tain things I won't pur-sue. I've a - chieved my awe-some po-ten - tial By

67

Adam

fo-cus-ing on what's es-sen-tial. And mak-ing mo-vies in Hol-ly wood is a stu-pid thing that I won't do.

71

Adam

71

*ff*

75

Adam

Liv - ing life like a nor-mal per-son is a stu-pid thing but I won't do it

Piano/Vocal

"Stupid Things I Won't Do" -6-

Adam

Af - ter five min - utes as a nor - mal per - son You could lock me in a men - tal ward and

Adam

throw a - way the key. Though I live with pas - sion, joy and rage. The

Adam

on - ly time I feel - a - live is when I'm on the stage and that's why Liv - ing life like a

Adam

nor - mal per - son is a stu - pid thing that I won't do. no no no no no no no no I need the

Piano/Vocal

"Stupid Things I Won't Do" -7-

91 Adam

thea - tre. I love the thea-ter. It's the food that I eat eight times a week God bless

95 Adam

thea-ter. Life is weird - er May - be not but who's to say?

99 Adam

What can be more prim-and off - ic - ious than clean - ing floors and wash - ing dis - hes

103 Adam

Good for them who can do those things but they're not the things that I can do

Piano/Vocal

"Stupid Things I Won't Do" -8-

Adam

no no no no no no no no no no no Good for them who can do those things but they're

Adam

not the things that I can do do do do do do do do do do do Those are things that

Adam

I can't nev - er have and ne - ver will be ab - le to do. Sva - - -  
Sub - - -

# That's Enough For Me

Words and Music by  
WILLIAM FINN

49 Moderately slow waltz ♩ = 80

Sandy

53 SANDY:

Sandy

Am I dream - ing? I'm not dream - ing. Kid, we fin' - lly scored. Hear - ing Dad - dy's voice was our re -

61

Sandy

ward. We'll read books with hap - py end - ings. We'll not dis - a - gree.

Sandy

From now on the bad will be ig - nored. That's e - nough for

Piano/Vocal

"That's Enough For Me" -2-

69 73

Sandy

me. I'll go 'bout my dai - ly bus' - ness,

75

Sandy

hap - pi - ness will spread. Six P. M. and you'll be home in bed.

81

Sandy

Kiss my al - most per - fect hus - band, va - lue what comes free. Have a place to

86

Sandy

rest a rest - less head. That's e - nough for me. For

93

Sandy

me. Perfect. I want it perfect. And if it's not, well,

Sandy

that's o-kay. I'll still play the happy bride. With my husband by my side. I'll

102

Sandy

swoon and have my baby soon.

relax

106

Sandy

Are you ready? Kid get ready. Kid, your moment grows. You can bring this whole thing to a

f

Piano/Vocal

"That's Enough For Me" -4-

Sandy

112 114

close. Oh, \_\_\_\_\_ Come on out and meet your peo - ple. Bounce on Ma - ma's knee.

Sandy

118

Know - ing I'll pro - tect you from the snows. \_\_\_\_\_ That's \_\_\_\_\_ e - nough \_\_\_\_\_ for \_\_\_\_\_

Sandy

122 Freely

\_\_\_\_\_ me. \_\_\_\_\_ For \_\_\_\_\_ me. \_\_\_\_\_ For \_\_\_\_\_

Sandy

126 127

me. \_\_\_\_\_

DIRECT SEGUE to  
#28) Fishin' With My Dad



# I Went Fishing With My Dad

Words and Music by  
WILLIAM FINN

**Finn** ♩ = 60

D.B. 4

I went fish-ing with my dad. He showed me how

to hook the bait. He showed me how to cast the rod.

He nev-er ev-er men-tioned God. We

were in a diff-erent state. We stood there fish-ing side by side.

24

The musical score is written for Piano and Voice. It consists of four systems of music. Each system includes a vocal line (labeled 'D.B.' for Double Bass clef) and a piano accompaniment (labeled '4' for four-part piano). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Finn' with a quarter note equal to 60 beats per minute. The lyrics are: 'I went fish-ing with my dad. He showed me how to hook the bait. He showed me how to cast the rod. He nev-er ev-er men-tioned God. We were in a diff-erent state. We stood there fish-ing side by side.' There is a box containing the number '24' above the vocal line in the fourth system.

D.B. 26

I made — up sto - ries; he — just smiled — and — smiled. —

D.B. 31

— We did - n't catch — a sin - gle fish. — Which was, — I think, —

D.B. 36

— my fath - er's wish. — I went fish - ing with — my dad, — I went

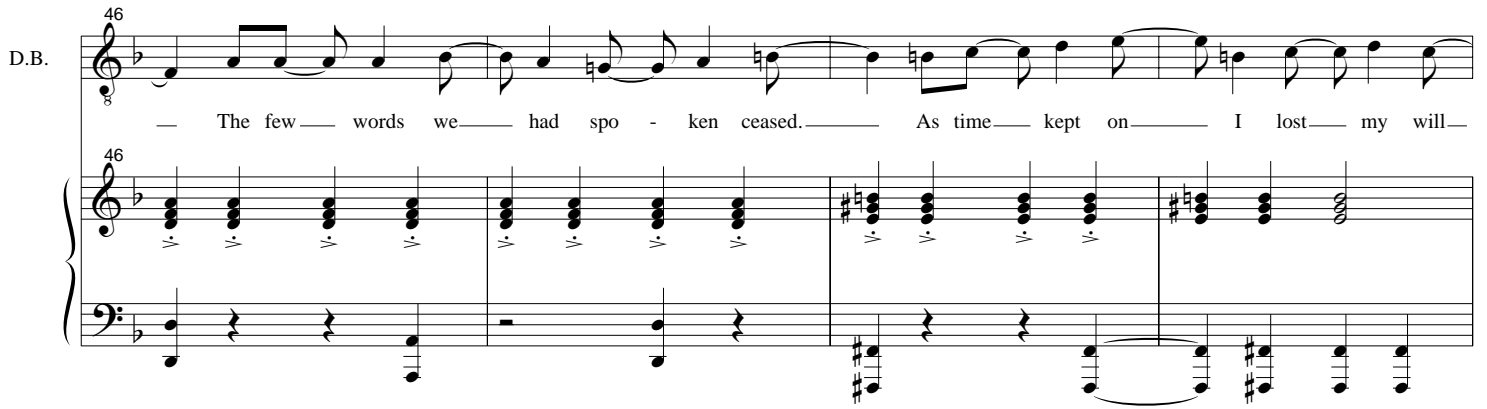
**Poco piú mosso** 44

D.B. 41

fish - ing with — my — dad. — The sun — grew shor - ter; shor - ter still. —

**Poco piú mosso**

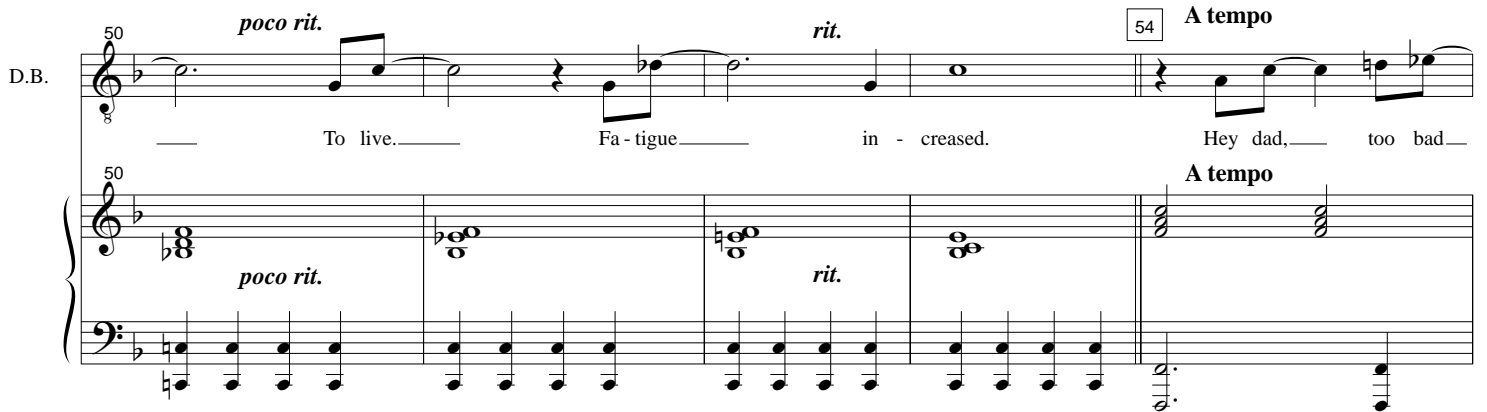
D.B. 46



The few words we had spoken ceased. As time kept on I lost my will

D.B. 50

*poco rit.* *rit.* 54 **A tempo**



To live. Fatigue increased. Hey dad, too bad

D.B. 55



we caught no trout. He said I hadn't noticed, sson.

D.B. 60



You hadn't noticed, dad, how come?

65

D.B. He said, "be-cause I was hav-ing too— much fun." — Real - ly, reall - y, real - ly dad? — Yes we were

Sally Real - ly, reall - y, real - ly dad? —

Sandy Real - ly, reall - y, real - ly dad? —

Adam Real - ly, reall - y, real - ly dad? —

Darren Real - ly, reall - y, real - ly dad? —

70

D.B. hav - ing too— much fun — Real - ly, reall - y, real - ly dad? — I was

Sally Real - ly, reall - y, real - ly dad? —

Sandy Real - ly, reall - y, real - ly dad? —

Adam Real - ly, reall - y, real - ly dad? —

Darren Real - ly, reall - y, real - ly dad? —

74

D.B. list-'ning to you chat-ter And it real-ly did-n't mat-ter What we caught And what we did - n't

Sally Ooh

Sandy Ooh

Adam Ooh

Darren Ooh

D.B. 'Cause at least my kid is in - ter - es - ted In what his old man has to say.

Sally

Sandy

Adam

Darren

86

D.B. What a per - fect way \_\_\_\_\_ to spend a per - fect \_\_\_\_\_

Sally What a per - fect way \_\_\_\_\_ per - fect

Sandy What a per - fect way \_\_\_\_\_ per - fect

Adam What a per - fect way \_\_\_\_\_ per - fect

Darren What a per - fect way \_\_\_\_\_ per - fect

86

86

92

D.B. — Sa - tur - day. — Sa - tur - day. —

Sally Sa - tur - day. — Sa - tur - day. —

Sandy Sa - tur - day. — Sa - tur - day. —

Adam Sa - tur - day. — Sa - tur - day. —

Darren Sa - tur - day. — Sa - tur - day. —

92

92

100 *soloist riffs ad lib*

98

D.B. 

Sally 

Sandy 

Adam 

Darren 



Ohh \_\_\_\_\_ Ohh \_\_\_\_\_

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

110 **A tempo**

105

D.B. 

Sally 

Sandy 

Adam 

Darren 



*rit.* I went fish-ing with my son.—

Ahh \_\_\_\_\_ Hmm

Ahh \_\_\_\_\_ Hmm

Ahh \_\_\_\_\_ Hmm

Ahh \_\_\_\_\_ Hmm

Ahh \_\_\_\_\_ Hmm

**A tempo**

112

D.B.

I taught him how to hook the bait.

112

Musical notation for piano accompaniment, measures 112-117.

118

D.B.

I taught him how to cut the slack. He caught a trout but threw it back.

118

Musical notation for piano accompaniment, measures 118-122.

123

D.B.

And it was *rall.*

123

Sally

it was

123

Sandy

And it was

123

Adam

And it was

123

Darren

And it was

123

Musical notation for piano accompaniment, measures 123-127, including *rall.*



130

D.B. *great.*

Sally I went fish - ing with my dad.

Sandy I went fish - ing with my dad.

Adam I went fish - ing with my dad.

Darren I went fish - ing with my dad.

130 *rit.*

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for D.B., Sally, Sandy, Adam, and Darren. Each vocal part begins at measure 130. The lyrics for all vocal parts are "I went fish - ing with my dad." The piano accompaniment starts at measure 130 with a *rit.* (ritardando) marking. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

DIRECT SEGUE to  
#29) *The Day The Earth Stopped Turning*

# When The Earth Stopped Turning

Words and Music by  
WILLIAM FINN

Adam  
Sally  
Sandy  
D.B.  
Darren

(dad)  
(dad)  
(dad)  
(great)  
(dad)

*Gently*  
*p*

Adam

ADAM: I re - mem - ber what you said I re - mem - ber ev - ery word

6

"When The Earth Stopped Turning" -2-

Adam

11

I re - mem - ber - when the Earth stopped tur - ning \_\_\_\_\_ We were

Adam

15

sit - ting on the bed and the clock was tick - ing loud - er. There's the

Adam

19

ov - er - whelm - ing smell of pow - der in \_\_\_\_\_ the air. \_\_\_\_\_ Eve - ry - thing is

Adam

23

skewed. Eve - ry - thing is blurred. I re - mem - ber

Adam

28

ev - ery word.

28

28

Adam

34

I re - mem - ber how we roared,

35

laughed so

34

34

Adam

38

hard we al - most cried,

38

laughed so long it felt the Earth stopped turn - ing.

38

38

Adam

42

We were ne - ver ev - er bored

42

and you made us feel a - maz -

42

42

"When The Earth Stopped Turning" -4-

Adam

46

ing. We were blaz - ing through our lives like co - mets in — the sky.

Adam

50

Now that you're not here eve - ry - thing's a - wry The world is

*p* *rit.*

Adam

55

good, you said. En - joy it's highs, you said. The sum - mer — flies, you said

*a tempo* *mf*

Adam

60

so make a pa - rade — of ev - ery mo - ment. Now throw a - way — your hate —

63

*f*

Adam

66

and fo - cus on — what's great — in - stead.

66

*mp*

Adam

71

I'm dy - ing so — there's no — time for — de - bate —

71

*decresc.* *p*

Adam

75

77

you — said.

75

Adam

81

I re - mem - ber how you smiled. — You were

81

"When The Earth Stopped Turning" -6-

Adam 86  
try - ing not to smile, then you smi - led and the Earth stopped tur - ning.

Adam 90  
— All the im - a - ges are filed, all the im - a - ges keep flick - ing. Why are

Adam 95  
all of us are slow at pick - ing up — our cues? — Noth - ing left to win,

Adam 100  
noth - ing more to lose. The world is good, she said. En - joy it's

103

*rit.* *a tempo* *mf*

"When The Earth Stopped Turning" -7-

Adam

105

shit, she said 'Cause this is— it, she said so make a pa-rade— of ev - ery

Adam

111

mo - ment Now pull up to— the curb The sign, "Do not— dis - turb"s—

Adam

116

— a - head The

Adam

121

truth is that— you made— my life— su - perb, she— said.



"When The Earth Stopped Turning" -8-

Adam

126

On a

Adam

131

Sun-day late in May, in a ve-ry qui-et way

Adam

135

I re-mem-ber how the Earth stopped

Adam

139

turn - ing turn - ing

Adam

143

turn - ing — turn - ing.

Adam

147

*cresc.* *ff*

DIRECT SEGUE to  
#30) Anytime (I Am There)

# Anytime (I Am There)

Words and Music by  
WILLIAM FINN

1  $\bullet = 80$

Sally

SALLY: A - ny - time you -

5

Sally

laugh. A - ny - time you cry. An y time you hear a sound. -

9

Sally

When - you're on the grass. Ly - ing on the ground. An y time you wash

Sally

12 14

your hands — I'll be a round. — — I'll be there on the base - ball field, — though I'm well

Sally

15

con - cealed — I'll be out — there cheer - ing. I'll be there in the books — you read. — It is guar

Sally

17

an teed, — I'm not dis ap pear — ing fast. — An y time — No, not an y time. — and -

Sally

21

I am there — each mor - ning. — I am there — each — fall.

Sally

I am pre sent with - out warn - ing. And I'm watch-ing it all. Yes, I'm watch ing it all. Oh, and

Sally

I am there in mus - ic. I am there in sky.

Sally

I don't know why this thing did hap - pen but this much is clear, an-y-time or an-y -

Sally

where I am there. A-ny-time you pray. A-ny-time you

"Anytime (I Am There)" -4-

Sally

40

fight. An y time you've gained a pound. A-ny time it's day. A-ny-time it's—

Sally

45

night. An y time the Earth moves I'll be a round.

Sally

48

I'll be there in the ma - ple trees I'm a sum - mer breeze on a per - fect eve - ning.

Sally

50

I'll be there when you cel - ebrate when the world seems great, I'll be wait ing by your side.

Sally

53

55

An y time. ——— Yes! An y time ——— and I am there ——— each mor - ning. ———

Sally

57

I am there ——— each ——— fall. I am pre-sent with - out warn - ing. And I'm

Sally

61

63

watch-ing it all. Yes, ——— I'm watch-ing it all. Oh, ——— and I am there ——— in flow - ers. ———

Sally

65

I am there ——— in ——— snow. I don't know ——— why this ——— thing hap ——— pened but this ——— much is clear

Sally

69

An - y - time you cry, an - y - time you sing \_\_\_\_\_ for

Sally

72

an - y - thing. I am there each mor - ning \_\_\_\_\_

Sally

75

am there \_\_\_\_\_ each fall. I don't know \_\_\_\_\_ why this \_\_\_\_\_ thing hap - pened but this \_\_\_\_\_ much is clear, \_\_\_\_\_

Sally

78

be a - ware, I am there. \_\_\_\_\_ I am there \_\_\_\_\_



"Anytime (I Am There)" -7-

Sally

81

— I am there— I am there. I am there. I am

81

81

*p*

Sally

85

there. I am there.

85

*rit.*

*Freely*

85

# Song of Innocence and Experience

Words and Music by  
WILLIAM FINN

*♩ = 60*

D.B. 1 D.B.: 5

What is in - no - cence ex - ac - tly? ——— Is it

*mp*

D.B. 7 (H)

ev - er un - at - trac - tive? ——— Do the peo - ple who are in - no - cent Think their in - no - cence Makes them

D.B. 12 3 3

bet - ter Than the peo - ple Who have lost their in - no - cent bliss? Hey are you fol - low - ing this?

SALLY: 18

Sally

And at what ex - pense. Does in - no - cence be - come ex - pe - ri - ence.

Sally

Let us all com - mence. To ce - le - brate our lives.

Sally

Some - times a - chie - vers, Bu - sy as bea - vers, Might look

Sally

back and say: "Hey Dad, look what I

Sally

36

built to - day!"

D.B.

36

D.B.:

What's ex -

42

D.B.

pe - ri - ence ex - ac - tly? Is it sim - ply earned by liv - ing? Do the peo - ple with ex - pe - ri - ence

42

*mf*

D.B.

47

— Need to un - der - stand That a life that's rich - ened By ex - pe - ri - ence be - comes More un - for - giv - ing

47

54

Sally

And at what ex - pense Does in - no - cence be - come ex - pe - ri - ence

D.B.

What ex - pense

57

Sally

What's the con - se - quence When some - thing new gives

D.B.

What's the con - se - quence When some - thing new

62

Sally

way For ex - am - ple this

D.B.

gives way This

64

Sally

buil - ding — How much mu - sic it will bring — I can - not say. —

D.B.

buil - ding — How much mu - sic it will bring — I can - not say. —

69

Sally

— But Dad, — look what we — built —

D.B.

— But Dad, — look what we — built —

73

Sally

— to - day. —

D.B.

— to - day. —

76 78

Sally: What — ex - pense —

Sandy: And at what ex - pense — Does in - no - cence be - come ex -

D.B.: What — ex - pense —

Adam: And at what ex - pense — Does in - no - cence be - come ex -

Darren: And at what ex - pense — Does in - no - cence be - come ex -

Piano accompaniment with *f* dynamic marking.

80

Sally: Ex - pe - ri - ence — All com - mence — — To ce - le - brate — our

Sandy: pe - ri - ence — Let us all com - mence — — To ce - le - brate — our

D.B.: Ex - pe - ri - ence — All com - mence — — To ce - le - brate — our

Adam: pe - ri - ence — Let us all com - mence — — To ce - le - brate — our

Darren: pe - ri - ence — all com - mence — — To ce - le - brate — our

Piano accompaniment.

86

Sally lives \_\_\_\_\_ Ohh \_\_\_\_\_

Sandy lives \_\_\_\_\_ And to hon - or this buil - ding \_\_\_\_\_ How much mu - sic it will bring \_\_\_\_\_

D.B. lives \_\_\_\_\_ Ohh \_\_\_\_\_

Adam lives \_\_\_\_\_ And to hon - or this buil - ding \_\_\_\_\_ How much mu - sic it will bring \_\_\_\_\_

Darren lives \_\_\_\_\_ And to hon - or this buil - ding \_\_\_\_\_ How much mu - sic it will bring \_\_\_\_\_



Detailed description: This block contains the musical score for measures 86 through 90. It features five vocal staves (Sally, Sandy, D.B., Adam, Darren) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "lives", "Ohh", "And to hon - or this buil - ding", and "How much mu - sic it will bring". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are trill ornaments above some notes in the vocal parts.

91

Sally \_\_\_\_\_ But Dad, \_\_\_\_\_ look what we built \_\_\_\_\_

Sandy \_\_\_\_\_ We can - not say \_\_\_\_\_ But Dad, \_\_\_\_\_ look what we built \_\_\_\_\_

D.B. \_\_\_\_\_ But Dad, \_\_\_\_\_ look what we built \_\_\_\_\_

Adam \_\_\_\_\_ We can - not say \_\_\_\_\_ But Dad, \_\_\_\_\_ look what we built \_\_\_\_\_

Darren \_\_\_\_\_ We can - not say \_\_\_\_\_ But Dad, \_\_\_\_\_ look what we built \_\_\_\_\_



Detailed description: This block contains the musical score for measures 91 through 95. It features five vocal staves (Sally, Sandy, D.B., Adam, Darren) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "But Dad, look what we built" and "We can - not say But Dad, look what we built". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are trill ornaments above some notes in the vocal parts.



97 98

Sally  
To - day

Sandy  
To - day To -

D.B.  
To - day To -

Adam  
To - day To -

Darren  
To - day To - day. To -

102

Sally  
To - day To - day.

Sandy  
day To - day.

D.B.  
day To - day To - day.

Adam  
day To - day.

Darren  
day To - day.

# Bows/Heart and Music (Reprise)

Words and Music by  
WILLIAM FINN

The first system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of eighth notes, followed by a series of chords. The left hand starts with a bass clef and a common time signature, playing a series of chords. The first measure of the right hand is marked with a forte (*f*) dynamic. The second measure of the right hand is marked with a fortissimo (*ff*) dynamic. The system ends with a double bar line.

The second system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a series of chords, followed by a series of eighth notes. The left hand starts with a bass clef and a common time signature, playing a series of chords. The first measure of the right hand is marked with a forte (*f*) dynamic. The system ends with a double bar line.

The third system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a series of chords, followed by a series of eighth notes. The left hand starts with a bass clef and a common time signature, playing a series of chords. The first measure of the right hand is marked with a forte (*f*) dynamic. The system ends with a double bar line.

14 **ALL:**

Adam

The fourth system of the score consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a series of eighth notes. The piano accompaniment starts with a treble clef and a bass clef, a key signature of two flats, and a common time signature. It begins with a series of chords. The first measure of the piano accompaniment is marked with a fortissimo (*ff*) dynamic. The system ends with a double bar line.

But ya got - ta have heart and — mu - sic, you got - ta have heart and — mu -

18

Sally

sic. — Ya got-ta have heart and mu - sic.

Sandy

sic. — Ya got-ta have heart and mu - sic.

D.B.

sic. — Ya got-ta have heart and mu - sic.

Adam

sic. — Heart and — mu - sic get a - long. Ya got-ta have

23

Sally

Heart — heart and — mu - sic. —

Sandy

Heart — heart and — mu - sic. —

D.B.

Heart — heart and — mu - sic. —

Adam

heart and — mu - sic, ya got-ta have heart and — mu - sic. —

27

Sally

Sandy

D.B.

Adam

Darren

*mf*

Heart — and mu - sic make Heart — and mu -

Heart — and mu - sic make Heart — and mu -

Heart — and mu - sic make Heart — and mu -

Heart — and mu - sic make Heart — and mu -

Heart — and mu - sic make Heart — and mu -

32

Sally

Sandy

D.B.

Adam

Darren

*f*

sic make — Heart — and mu - sic make a

sic make — Heart — and mu - sic make a

sic make — Heart — and mu - sic make a

sic make — Make — me a song! —

sic make — Heart — and mu - sic make a

37

Sally  
song. Heart and mu - sic make a song!

Sandy  
song. Heart and mu - sic make a song!

D.B.  
8  
song, heart and mu - sic make a song. Heart and mu - sic make a song!

Adam  
8  
Heart and mu - sic make a song!

Darren  
8  
song, heart and mu - sic make a song. Heart and mu - sic make a song!

41

Sally

Sandy

D.B.  
8

Adam  
8

Darren  
8

41

*ff*

8pt-----