

CONTENTS

TWENTY MILLION PEOPLE	7
LARGER THAN LIFE.	23
ROOKIE IN THE RING	33
MANHATTAN (THE NIGHT IS YOUNG)	39
FUNNY	50
WELCOME TO BROOKLYN	57
IF THE WORLD WERE LIKE THE MOVIES	67
SHUT UP AND DANCE	74
PROFESSIONAL SHOWBIZNESS COMEDY	80
MY FAVORITE YEAR	86

TWENTY MILLION PEOPLE

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

E7sus4 B C D No Chord/B

mf
coll'8¹ coll'8¹ gliss.
Ped

E7sus4 KING: SY: A(addB) K C:

I'm miss - ing a but - ton! This is crap! Who's miss - ing the last two pag - es?

sfz

E7sus4 KING: ALICE: SY:

They told me the cave - man sketch was out! Would some - bod-y shoot me! To - tal

F7sus4 **BENJY:** **Bb(addC)/F** **CHORUS GIRLS:** **No Chord/F**

9 *>* 10 11 12 *>* *>* *>* *>*

crap! Who or - dered the black no sug - ar? To - geth - er now: 5 - 6 - 7 - 8!

C7sus4 **WOMEN:** **Bb/D** **Ebmaj9(no 3rd)** **Gm7**

13 *>* 14 15 16

Five min - utes to go! Five min - utes to go!

div. *cresc.*

F9sus4 *div.* *cresc.* 18 19 20

Oh!! Oh!!

cresc. *Bb/F* *sffz*

Bb (add C) F6 Gm11 Dm7

ALL: (*nervously*)

21 *p unis.* Twen - ty mil - lion peo - ple! No, twen - ty mil - lion plus!

22 23 24

sub p (secco)

Ebmaj⁷₆ F7sus4 F

25 Twen - ty mil - lion plus A - mer - i - cans watch - ing us!—

26 27 28

mf

Bb (add C) /F Gm11 /D

29 Curl - ing up— on so - fas, call - ing in— their pets,

30 31 32

marc

Ebmaj⁷₆ Bb (add C)/D C7sus4 C7

33 pass - ing out— the pop - corn, turn - ing on— their tel - e - vi - sion

34 35 36

No Chord /F Gb7 Gb7/Db Gb7

37 WOMEN: sets! Twen ty mil - lion

MEN: sets! Twen ty mil - lion

38 39

8

coll'8-1

Ebm/F Bb/F D/A D Gsus4(addA) Gm(addA) F6 (add Bb)

40 or - di - nar - y folks

41 KING: or - di - nar - y folks And your ca - reer... goes down the drain - if

42 43

8

Em7-5 Gb/Ab Gb Bb/F

44 they don't like the jokes! 45 46 WOMEN: Nine - ty lit - tle

9

unis. MEN: Nine - ty lit - tle

div.

8

8b

F 7sus4

No Chord

47 48 49

min - utes to get right in front of

(div.)

min - utes to get right in front of

C9sus4

Bb/D

Eb(add F)(no 3rd)

No Chord/F

50 51 52 53

twen - ty mil - lion peo - ple to -

twen - ty mil - lion peo - ple to -

gliss. *sf*

F 7sus4

55

56

night!

night!

mp *secco*

sfp *gliss.*

Bb (addC) /F

57 ALL: 58 unis. 59

Twen - ty mil - lion rea - sons we're

8va--7 sfz loco mf coll'8¹

Gm11 /D Ebmaj⁹ (6)

60 61 62

guar - an - teed to bomb. Twen - ty mil - lion

coll'8¹ coll'8¹ coll'8¹

Bb (add C)/D F9sus4 sub.p F

63 64 65

small ca - tas - tro - phes, but we're calm.

coll'8¹ coll'8¹

Bb (addC) Gm7

66 67 68

Fac - ing ev - 'ry chal - lenge, per - form - ing at our

(sim)

WOMEN: *Gm9* *Eb maj7* *Bb/D* *C7sus4*
 69 70 71 72
 peak, nine - ty lit - tle min - utes up the creek
 MEN:
 8 peak, nine - ty lit - tle min - utes up the creek

C7 *No Chord* *Cm9* *Bb/D*
 73 74 75
 in front of twen - ty mil - lion peo - ple!
 div. in front of twen - ty mil - lion peo - ple!

Eb maj9 *F7sus4* *F7* *F7sus4* */C*
 76 77 78 79
 our

No Chord/G G7sus4

BENJY: 81 82 83

It felt like par - a - dise, - it felt

(R.H. more legato)

mf

(light pedal)

C(addD)/G G7sus4 No Chord

84 85 86 87

like war. It felt like - it felt like nine - teen - fif - ty

C(addD)/G Ab7sus4

88 89 90 91

four. It was the best time - I'd ev - er

Bb7sus4 Ebm7

92 93 94 95

known! My first jokes were on the

gliss.

Bb 7sus4 96 97 Eb m7 98 99 Eb m9

air, _____ my first cred - it shin - ing

poco a poco cresc.

Bb 7sus4 100 Ab/Bb 101 Eb sus4 102 Eb 103

there: Ben - jy Stone! _____

p

8vb-----

F7sus4 104 Fm7 105 Eb m/Gb 106

Ben - jy Stone! _____

poco a poco cresc

8vb-----

Ab(no 3rd)/Gb 107 Ab9sus4 108 109 GROUP: /Eb

It's Sat - ur - day

coll'8' coll'8'

E7sus4 KING, WARDROBE LADY: SY, HERB: A(addB) 112 K.C., CHOREOGRAPHER:

110 I need a new zip - per! This is crap! Who's miss - ing the

GROUP:
Night!

OPERA DIVA:
Hah! Ah - hah - hah -

sfz (*stacc sempre*)

E7sus4 113 (K.C., CHOREOGRAPHER): KING: 114 115

last two pag - es? They told me they cut King Tut last

ALICE:
Oh, my God!

(DIVA:)
hah - hah - hah - hah - hah!

A(addB) WARDROBE, MAKEUP: F7sus4 ALL:

116 night! Would some - bod-y shoot me here and now! If on - ly we

(ALICE:) Oh, my God!!

(DIVA:) Ah - hah - hah - hah - hah - hah - hah - hah!

Bb(addC)/F CHORUS GIRLS: No Chord/F

119(ALL:) 120 had an - oth - er week! To - geth - er now: 5 - 6 - sev - en - 8!

(ALICE:) (joins women)

(DIVA:) Ah - hah - hah - hah!

C7sus4

Bb/D

Ebmaj9(no 3rd)

Gm7

WOMEN:

122 *div.* 123 (unis.) 124 125

One min - ute to go! _____

MEN:

8 *div.*

One min - ute to go! _____

(DIVA:)

gliss.

BENJY:

Hi - ya - ta - ho! _____

God, — what a

F9sus4

(WOMEN:)

div.

126 127 128 129

Oh!! _____

(MEN:)

8

Oh!! _____

(BENJY:)

show!! _____

Bb(addC) /F Gm11 /D

130 ALL: unis. 131 132 133

Twen - ty mil - lion peo - ple ex - pect - ing some - thing great!

f (sim)

Eb maj9(6) No Chord F9sus4 F

134 (ALL:) 135 136 137

Twen - ty mil - lion... Plac - es ev - 'ry-one! It's too late!

coll'8 J coll'8 J coll'8 J

Bb(addC) /F Gm11

138 GROUP 1: 139 140

Let the cos - tumes fit, God! Please keep me on — the

(sim)

/D Eb(addF) /D C7sus4

141 ALL: 142 div. 143 144

staff! Make the show... a hit, God! Most of all, — God,

MEN: WOMEN:

Most of all, — God,

C7 (WOMEN:) No Chord F(no 3rd) Gb7 Gb7/Db Gb7

145 let the peo - ple laugh! Twen - ty aw - ful

(MEN:) 146 let the peo - ple laugh! Twen - ty aw - ful

147 148

coll'8

Ebm/F Bb/F D/A D Gsus4(addA) Gm F Bb/F

149 sec - onds to pre - pare! You hold your breath!.. And

150 151 152

unis

8 sec - onds to pre - pare! You pray for death!.. And

Em7-5 No Chord Gb/Ab Gb Bb/F

153 then you're on the air! Nine - ty lit - tle min - utes to sur -

154 155 156

8 then you're on the air! Nine - ty lit - tle min - utes to sur -

div.

157 **F7sus4** 158 **No Chord** 159 **C9sus4** 160

vive _____ in front of twen - ty mil - lion

8 vive _____ in front of twen - ty mil - lion

161 **Bb/D** 162 **Ebmaj9(no 3rd)** 163 **Bb/D** **Gm7 /D** 164 **No Chord/C**

peo - ple... _____

8 peo - ple... _____

STG MGR:
Five!

165 **No Chord/D** 166 **No Chord/Eb** 167 **No Chord/E** 168 **No Chord/F**

Four! Three! Two!

(SIGNATURE CHIME)

cresc. (*ff*) *mf* *p*

No Chord/F

169 170 171 172

KING: 3 3 3

8 Wel - come to the King Kai - ser Co - me - dy Cav - al - cade!

gliss.
coll'8¹ coll'8¹

B \flat Gm7

WOMEN: div. 174 175 176

Live!

MEN: div.

Live!

8va--
loco

coll'8¹ coll'8¹ coll'8¹ coll'8¹

Gm7/D Ebmaj9 No Chord No Chord/B \flat

177 178 179 180 181

coll'8¹ coll'8¹ *sfz* *sffz*

LARGER THAN LIFE

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Freely
Fm7/Bb BENJY: Eb(add F)/Bb

Un-cle Mor-ty used to send me to the mov-ies. "Here's a

Fm7/Bb Eb(add F)/Bb Ab/Bb

nick-el kid, cheer up and go" And though I was on-ly sev-en,

A tempo

Eb6(add F)/Bb Dbmaj7 8 Fm7 9

I dis-cov-ered heav-en at the R K O...

10 Fm7/Bb Eb Bb/Eb Eb(add F)/G Eb/G Abmaj9

11 12 13

Blue lights, pink lights, stars in the ceiling,

14 Cm/G Fm11 Fm7 Ab/Bb Bb

15 16

an organ as big as a Bu-ick and a

17 Cm7 Gm7 Fm Bb7 19 Eb Bb/Eb

18

screen as tall as the Great Wall of Chi-na, red rugs,

20 Eb(add F)/G Eb/G Abmaj9 Eb/F F7

21 22

gold stairs, porcelain an-gels and

23 Fm7 Eb(add Ab)/G Ab(add Bb) Ab/Bb Eb

ev - 'ry - thing big - ger and bet - ter and lar - ger than life.

26 Ab/Bb Ab(add Bb) Ab/Bb Ab(add Bb)

(Spoken) At first I was strictly a Western man

29 Eb(add F)/Bb Eb6/Bb 30 Fm7 Eb(add Ab)/G

But then, one Saturday afternoon, I saw "Defender of the Crown" Warner

32 Ab 33 Fm7/Bb 34 Bb7sus4

Brothers. 1941 Technicolor Starring Alan Swann.

35 ^{E \flat} BENJY: ^{B \flat /E \flat} ^{E \flat (add F)/G} ^{E \flat /G} ^{A \flat maj9} ³

(Sung) Dar - ing, — loy - al, — kind — but cour - a - geous, —

38 ^{Cm/G} ^{Fm11} ^{Fm7} ^{A \flat /B \flat} ^{B \flat} ⁴⁰

— a he - ro as big as a Bu - ick with a

41 ^{Cm7} ^{Gm7} ^{Fm} ^{B \flat 7} ^{E \flat} ^{B \flat /E \flat} ⁴³

cape. a sword — and a be - vy of mai - dens. He was —

44 ^{E \flat (add F)/G} ^{E \flat /G} ^{A \flat (add B \flat)} ^{E \flat /F} ^{F7} ⁴⁶

mov - ies — Me, I was sev - en, and

47 **Fm7** **Eb(add Ab)/G** **Ab(add Bb)** **Ab/Bb** **Eb**

gee, he was big - ger and bet - ter and lar - ger than life.

50 **Db/Eb** **52**

See, life was - n't capes and flash - ing swords. and

53 **Eb** **54** **55** **Db/Eb**

par - a - pets Life was - n't A - lan Swann

56 **Eb** **57** **58** **Fm7**

or Ro - bin Hood

59 Gm7 60 61 Cm 62 Cm7

Life was your fa - ther go - ing out — for cig - a - rettes and de -

63 Db(add Eb) Db Fm7/Bb 64 65 66

cid - ing he — was go - ing out for good.. "Here's a

p legato

67 68 69 70

nick - el, kid, cheer up and go.

71 Fm7 72 Gm7 Abmaj7 73 Ab/Bb No Chord/Bb 10 → 83

Swann is play - ing at the R. K. O."

gliss

E/A# F#/A# E/A# F#/A#

83 "MOVIE" SEQUENCE

G/C# A/C# G/C# A/C# B/G C/C# D/G B-5 /C

85 86 10 → 91

91 Ab/Bb Eb/Bb

(DIAL: BENJY)

92 93

(Spoken) Sure, it was possible If he met my mom in '34, maybe had a fling

Fm7/Bb

94 95 96

with her in his cabana at the Chateau Marmont, there was every

97 Eb/Bb 98 99 Fm/Bb

reason to believe there could be the remote possibility that the man who went

100 Eb/Bb 101 102 Dbmaj9

out for the Chesterfields wasn't my real father at all I wasn't some

103 Fm7 104

stupid kid whose father got tired of him and walked out. I was the bastard son

105 Ab/Bb Bb7sus4 106 Eb BENJY: Bb/Eb 107 Eb(add F)/G Eb/G

of Alan Swann (Sung) Dar - ing, - loy - al, -

108 *Abmaj9* *3* *109* *Cm/G* *Fm11* *110* *Fm7*

kind, but cour - a - geous, a he - ro as big as I

111 *Ab/Bb* *Bb* *Cm7* *Gm7* *Fm7* *112* *113* *Bb7*

need - ed in the tech - ni - col - or em - brace of a maid - en.

114 *Eb* *Bb/Eb* *Eb(add F)/G* *Eb/G* *115* *116*

Swann, my he - ro and

117 *Eb/Ab* *Ab(add Bb)* *Fm7* *Eb(add Ab)/G* *118* *119*

pos - si - ble fa - ther, he stood and he fought, and he

120 $A\flat$ G/B Cm $E\flat/B\flat$
 121 122 123

nev - er ran, oh, no He was

$E\flat$

124 $Fm7$ $E\flat(add A\flat)/G$ $A\flat(add B\flat)_3$ $Gm7/C$
 125 126 127

big - ger and bet - ter and lar - ger than life and he

128 $Fm7$ $A\flat/B\flat$ $N.C./B\flat$
 129 130 131 *poco rit.*

lived for me at the R. K.

poco rit.

132 $E\flat$ A tempo $E\flat/G$ $A\flat$ $A\flat/B\flat$ $E\flat$
 133 134 135

O

rit ----

ROOKIE IN THE RING

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

BELLE:

A *B* *C*

A prince?! A prince?!

colla voce *mf* *sfz*

1 *Bm* *2* *Bb+* *3* *Bm/A*

What do you know from a prince or a king? You look at a per - son but

4 *G#m7-5* *G7* *5* *F(addG)/C* *6* *Gm7-5/C* *2* *Db9-5*

don't see a thing! You see fame or for - tune or God - knows - what. Well, in

7 Am/D Dm/C Bm7-5 Bb7 // 9 A6/E A6(add B)/E

this re - spect, like your mo - ther, you're not! 'Cause there hap - pens to be a

10 F#m7(addB)/E F#m7/E D(add E)/E E9sus4 12 Bm9(addG#)/E E7sus4

prince right in front of your nose, and he

13 Bb6/F Bb(add C)/F Gm7(add C) Gm7/D 15 No chord Fm7 To 17 Bb13 N.C.

hap - pens to be the man I chose! He is - n't

poco rall *f* *rall* *sub p*

18 Fm9 Bb 19 Gm7 Cm7 20 Fm Bb7

rich, he is - n't tall, and he can bare - ly speak A - mer - i - can at

loco *colla voce*

Bbm7 21 Eb Abmaj9 22 Fm/G B^o7/D Cm 23 Cm/Bb

all But all I know is how my heart be - gan to sing that

F7sus4 24 Fm¹¹-5 Bb13 Bb Gm7 Fm9 26 Bb Bb/Ab

night when I saw Roo-kie in the ring He must have weighed a half a

Gm7 27 Cm Cm9 Fm 28 Bb9sus4 Bb9 Bbm7 29 Eb

pound. He did - n't look like he could last a half a round. But all I

Abmaj9 30 Fm/G G⁹/B Cm 31 Cm/Bb F7sus4 32 F7/C Bb7sus4(-9)

know is there was ma - gic in his swing, that night when I saw Roo-kie in the

at

E \flat *33 accel.* *Faster* B \flat m7 *34* *3* *3* D \flat /E \flat *35* *3* *3*

ring. The way he hung on be - ing hissed at and jeered by some

The first system of the musical score. The vocal line starts at measure 33 with the word 'ring.' and continues through measure 35 with the lyrics 'The way he hung on be - ing hissed at and jeered by some'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords. There are three triplet markings in the piano part, corresponding to the '3' annotations above the vocal line. The tempo is marked 'Faster' and 'accel.'.

A \flat *36* *37* D \flat /E \flat *38* *3* *3*

jo - ker! The pun - ches he took, some - one

marc.

The second system of the musical score. The vocal line starts at measure 36 with the lyrics 'jo - ker!' and continues through measure 38 with 'The pun - ches he took, some - one'. The piano accompaniment continues with a similar texture. A 'marc.' (marcato) marking is present. The piano part has a triplet marking at measure 37.

39 *3* *3* C *40* *41*

less would be out like a light! The

marc.

The third system of the musical score. The vocal line starts at measure 39 with the lyrics 'less would be out like a light!' and continues through measure 41 with 'The'. The piano accompaniment features a more active treble line with chords. There are two triplet markings in the piano part, corresponding to the '3' annotations above the vocal line. The tempo is marked 'marc.'.

Cm7 *42* *3* *3* E \flat /F *43* *3* *3*

way he hung on till that crowd start - ed yel - ling, "Car -

cresc.

The fourth system of the musical score. The vocal line starts at measure 42 with the lyrics 'way he hung on till that crowd start - ed yel - ling, "Car -'. The piano accompaniment continues with a similar texture. There are three triplet markings in the piano part, corresponding to the '3' annotations above the vocal line. The piano part has a 'cresc.' (crescendo) marking.

Bb ROOKIE: **Bb/A** NoChord BELLE: **Fm9**

44 ro - ca! Car - ro - ca!" Car - ro - ca! You might say

45

46

rit. *p*

Gm7 **Eb/Ab** **Ab/Bb** **Bb**

47 it was love at first fight! You see him

48 49

A tempo **Fm** **Fm9** **Bb** **Bb/Ab** **Gm7** **Cm7**

50 cook, you see him clean. You come to

51

Fm7 **Bb9sus4** **Bb9** **Bbm7** **Eb**

52 din - ner for his Tu - na Phil - li - pine. But if you

53

54 $A\flat maj7$ Fm/G $B^{\circ}7/D$ Cm 55 $E\flat/B\flat$

ev - er could have seen him do his thing, you'd know de -

56 $A\flat maj7$ Fm/G $B^{\circ}7$ Cm 57 $E\flat/B\flat$

spite that a - pron, he is still "The King". And you'd see

58 *colla voce* No chord $F11$ $G11$ G/B No chord 59 $Dm7/C$ $E\flat/B\flat$ 60 $B\flat/A\flat$ $A\flat$ $B\flat7sus4$

Rook - ie _____ like I see Rook - ie, _____ and I still see Rook - ie in the

colla voce

Tempo $E\flat$ $E\flat/G$ $B\flat/A\flat$ $A\flat$ $A\flat/B\flat$ $E\flat$ 61 62 63 64

ring _____

MANHATTAN (THE NIGHT IS YOUNG)

Words by
LYNN AHRENŞ

Music by
STEPHEN FLAHERTY

Freely
SWANN: C G13 G7-9 3

mf (colla voce)

There are blonde in-tox-i-cants, brunette in-tox-i-cants, red head-ed, long leg-ged, lithe in-tox-i-cants,...

ours — to un-cork out there in New (rit.)

sf

The musical score is written for voice and piano in 4/4 time. It consists of three systems of music. The first system shows the vocal line starting with 'There are blonde in-tox-i-cants, brunette' and the piano accompaniment. The second system continues with 'red head-ed, long leg-ged, lithe in-tox-i-cants,...' and features a piano solo with a triplet and a 11-measure phrase. The third system concludes with 'ours — to un-cork out there in New' and includes a ritardando section. Chord symbols are placed above the vocal line, and performance markings like *mf*, *colla voce*, and *sf* are included.

Tempo, (Excited "4")

(SWANN:)

C7sus4 *K C⁶* *L*

York... We need

(stacc.)
mf

7

Dm7/G *Em7sus4/G* *Em7* *G11* *B^o7*

1 2 3

fab - u - lous maid - ens in chic lit - tle hats, heir - ess - es dan - gling the

Cmaj9/G *A7sus4 N C/G* *Eb* *F/Eb* *Eb7*

4 5 6

keys to their flats, lust - y girls who hand out nick - els at the

9

D *C11* *Cm9* *C9*

7 8 9

au - to - mats! They'll be wav - ing from win - dows,

F(add G)/C G9/C F/C C11 Cm7 C7 F(add G)/C Dm9sus4/C Dm7/C

10 climb - ing from cars, — wait - ing on ta - bles, danc - ing on bars and

E F E Gm7sus4

13 each and ev - 'ry one of them in love with stars! —

Am7+5 Am7 Bb(add C) F(addG)/C Dm11 Cm7 Cm7/F F9

16 — They'll be yours and mine — Hell, it's on - ly nine! And the

Bb7 Eb9

19 night is young, — the night — is young — in Man - hat - tan! —

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

22 23 24

So man - y pleas - ures at our beck and call

E \flat 13 **E \flat 9/B \flat** **A \flat 7**

25 26 27

The girls are young and out

D \flat 9

28 29 30

all o - ver Man - hat - tan and we

E \flat /B \flat **B \flat 6/A \flat** **B \flat +/A \flat** **B \flat /A \flat** **G \flat 11** **G \flat 7-5/D \flat** **G \flat 7-5/C**

31 32 33

won't be com - ing home, we won't be com - ing home.

cresc. *poco a poco cresc.*

34 C7-9 Fm7 Eb/G Ab A Bb⁷₆

till we've seen and done — and gone — and had — them

37 *sfz* *10 → 40* all! *ff* *sfz* *cresc.* 6 7

41 C 42 43 *f* *8va* *loco*

44 45 SWANN: 46 New York — and I, we've had a long af - fair. —

C7 C

49 (SWANN:)

47 48 49

Breathe in, — my friend,

WOMEN:

Ah!

sf

E_b

E_b7

E_b¹³₇

50 51 52

sa - vor that per - fumed air. You'll catch a

Ah!

sf

A_b9

E_b

53 (3+3+2) 54 55

love - ly whiff — of glam - our with an edge of spite!

MEN:

Bee - deep! Bah - dop!

(3+3+2)

56 Eb7 57 Ab9 (3+3+2) 58

And there's a hint of dan - ger just be - yond the ne - on

Bee - deep! Bah - dop!

G G7 G/D Eb/Db

59 WOMEN: 60 10 → 65 3 3

Ah, _____

MEN: 8 Bee - deep! Bah - dop! Bee - deep! Bah - dop! Bee - deep! Ah, _____

SWANN: light!

cresc

E \flat 7/D \flat

(WOMEN:)

E \flat 9/C

Cm

B \flat m/C \flat

66 *div.* 3 3 67 3 68

ah, ah, And the

(MEN:)

8 3 3 3

ah, ah, And the

(MEN:)

> > > > > >

Bee-deep! Bah-dop! Bee-deep! Bah-dop! Bee-deep! Bah-dop! And the

(SWANN:)

And the

3 3 3

sfz

B \flat 13

(WOMEN:)

B \flat 7

B \flat 7+ B \flat 7 E \flat 9

69 71

night is young, the night is young in Man-hat-tan!

div. MEN:

8 3 3 3

night is young, the night is young in Man-hat-tan!

sfz *sfz* *f*

3 3 3

72 $B\flat^{13}_7$ 73 $B\flat 7$ 74 $B\flat 7$ $B\flat 7+5$

Too man - y pleas - ures at our beck and

8 Too man - y pleas - ures at our beck and

sfz *sfz* *sfz*

75 $E\flat^{13}_9$ 76 $E\flat 9/B\flat$ $A\flat^{13}_7$ 77

call. Too man - y clubs, too man -

8 call. Too man - y clubs, too man -

sfz

78 $A\flat 7$ $A\flat 7+ A\flat 7$ 79 $D\flat 9$ 80 *sub p*

y girls in Man - hat - tan. But we

8 y girls in Man - hat - tan. But we

sfz *sf*

81 *Eb/Bb* *cresc.* *Bb6/Ab* *Bb+/Ab* *Bb/Ab* *Gm 7* *Gm7-5/Db* *Gm7-5/C*

won't be com - ing home, we won't be com - ing home

unis *cresc.* *div.*

won't be com - ing home, we won't be com - ing home

sf p (*poco a poco cresc.*)

84 *C^{b9}7* *C#m7-5* *C* *Fm7* *Eb/G* *Ab* *N.C.* */Bb*

till we've had a fling, a bash, a ball, a

till we've had a fling, a bash, a ball, a

sf

87 *Fm7* *Eb/G* *Ab* *A* *Gm/Bb* *Fm7* *Eb/G* *Ab*

snort, a bet, a binge, a brawl and seen and done and gone

snort, a bet, a binge, a brawl and seen and done and gone

90 A Bb7 Eb9 91 92

and had it all!

and had it all!

93 94 95 Eb9

Man - hat - tan!

Man - hat - tan!

96 /Cb 97 D/Bb 98 N C/Bb N C/Eb

sf sf sf sfz

FUNNY

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Fast (Agitato)

K.C.: Gm7-5/Db F(add G)/C Bbm7/Db Db7

1 3 3 2 3 3 3 3

mf

I work on A - mer - i - ca's fun - ni - est show There's not a co - me - di - an

4 F(add B)/C 5 G13 G7+5 6 Gm7/C C7-9 7 F(add G) No Chord/C

I don't know I've seen more skits and gags than Lu - cille Ball!

8 Gm7-5/Db F(add G)/C Gm7-5/Db B⁰7

9 3 3 10 11 3 3

I type and I or - gan - ize "A" to "Z": Com - e - dy, com - e - dy,

Fm/C Gm7-5 G13 (p, simple) G7+5 G7

12 *dramatico* 13 14

com - e - dy! And now you'll hear the big - gest joke_ of

Gm7/C C (Freely) Tempo F Dm7sus4 N.C.

15 16 17 18

all: I want to be fun-ny. I want to be

poco rit

Gm7 C7sus4 N.C. F Fmaj7

19 20 21

za - ny. I'd set - tle for an - y - thing oth - er than

Cm7(add A) F+5/B Bbmaj7 Eb9 Gm7-5/Db

22 23 24

but - toned up, bor - ing and brain - y.

25 **F/C** 26 **F(add G)/C** 27 **Gm9-5**

Here stands Miss Calm, Ef - fi - cient and Prim,

28 **Gm7sus4** 29 **G7** 30 **Gm11** 31 **Gm7**

who wants to be fun - ny like him.

32 **C9** 33 **F(add G)** 34 **ALICE:** **Dm7sus4**

If I could do prank falls... Prat falls.

35 **K.C.:** 36 **Gm7sus4** 37 **C7sus4** **Bb/C**

{ Don't try to con - fuse me I need to know
 *{ They'd nev - er con - fuse me And I would know

*alternate lyric if solo

F(add G) 38 3 Fmaj7 3 Cm7(add A) 39 3 Db+5/Cb 3 Bbmaj7 40

how to re - ply when a hu - mor - ous guy tries to smooze me.
 how to re - ply when a hu - mor - ous guy tried to smooze me.

41 ALICE: Eb9 F/C K.C.: 43

Schmooze you S'cuse me } If I could
 Schmooze me... S'cuse me... }

Fmaj7/C 44 3 F/C 45 Gm9-5 46 3

learn to dance on a whim, I know I'd be

Gm7(add C) 47 C7sus4 48 C7 49 F(add G) 50 F Db+5/Cb

fun - ny like him He's

51 **Bbmaj7** 52 **Bb7** 53 **Am11** **Dm7**

Grou-cho Marx — and Mick -ey Mouse.. and Fred As - taire, —

54 **Am7** **Gm7(add C)** 55 **Gm7** 56 **Bb/C** **C7**

but I re - treat — the more — he plays — the

57 **F** 58 **Cm7** **Cb9-5** 59 **Bbmaj7**

clown — Last week, he left a

60 **Bb7** 61 **Am11** **D7** 62

whoo-pee cush - ion on my chair — Was

63 G7sus4 Dm7 64 G7 N.C. 65 Gm7 C11

I sup - posed_ to take_ that sit - ting down?

66 C#11 G#m7 D#m/C# F#(add G#) D#m7 68 D#m9

If I could be fun - ny, I'd sing a ho -

69 G#m(add C#) Bmaj7/D# C#7sus4 70 B/C# F#(add G#) 71 F#

sa - na! If I could be an - y - thing but this e -

72 C#m7(add A#) D+5/B# B(add C#) G#m/B N.C. ALICE: E9 74

ter - nal - ly sec - ond ban - dan - a! Ba - nan - a!

75 F#(add G#) F#/C# F#maj7/C# F#/C# G#m9-5
K.C.: 76 77

As you can see, the out-look is grim.

78 G#7sus4 G#m7 G#/A# A#+ D#sus4 D#m
79 80 81

Not for love or for mon-ey, will I ev-er be fun-ny,

82 G#9 G#9 83 G#m7 C#7sus4
84

fun-ny e-nough for
(poco rit -----)

Tempo
85 F# A#m B(add C#) B F# 87 88

him.

WELCOME TO BROOKLYN

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Moderato

1 F13 2 Bbmaj7 3 A 4 Abmaj7 G

2 MORTY:

Wel - come to Brook - lyn Glad you could call -

5 6 Gbmaj7 7 Cm11 F9+5 8 Bb(add C)

Hap - py you found your way.

9 F9 10 Bbmaj7 11 A 12 Abmaj7 G

Wipe your feet a lit - tle. Wel - come to Brook - lyn. Don't stand in the hall!

Cm9 Cm7 F#7 F7 Bb

13 14 15 16

En - ter a - part - ment Five A.

D F9+5 Bbmaj7 A (MORTY:)

17 18 19

Care - ful what he

ROOKIE:

Wel - come to Brook - lyn.

f *mf*

Abmaj7 G Gbmaj7 Cm11 F9+5

20 21 22 23

cooks. Is - n't what it looks.

You like meat? I make a meat - loaf

Bbmaj7 24 Csus4 25 N.C./F 26 Bbmaj7

Hey Al, will you have heart - burn!

nice Wel - come to

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff. Chord symbols Bbmaj7, Csus4, N.C./F, and Bbmaj7 are placed above the staff. Measure numbers 24, 25, and 26 are indicated. The lyrics are: "Hey Al, will you have heart - burn! nice Wel - come to".

A 27 A7 28 Abmaj7 29 G7

You're in for a treat!

Brook - lyn You're in for a treat!

Detailed description: This system contains measures 27 through 29. The vocal line continues with the lyrics "You're in for a treat!". The piano accompaniment features a bridge-like texture with chords. Chord symbols A, A7, Abmaj7, and G7 are shown. Measure numbers 27, 28, and 29 are marked. The lyrics are: "You're in for a treat! Brook - lyn You're in for a treat!".

Cm9 30 Cm7 31 F7 32 Bb

Meat - loaf with krep - lach on rice!

Detailed description: This system contains measures 30 through 32. The vocal line concludes with the lyrics "Meat - loaf with krep - lach on rice!". The piano accompaniment continues with chords. Chord symbols Cm9, Cm7, F7, and Bb are shown. Measure numbers 30, 31, and 32 are marked. The lyrics are: "Meat - loaf with krep - lach on rice!".

Grand
Bm7

33 *f*

34 *8va*-----*loco*

allarg-----

F#m/B E7+5

35 *sf*

gliss

coll' 8^a *coll' 8^a* *coll' 8^a*

Amaj7 A6 G#

36 BELLE: (in 'I')

37 38 39

Wel - come to Brook - lyn.

f

8va-----*loco*

coll' 8^a *coll' 8^a* *coll' 8^a*

Gmaj7 G6 F#13 No Chord

40 41 42 43

How full my heart Rook - ie, would you get the man a hang - er!

f

coll' 8^a *coll' 8^a*

Fmaj7(add G) F6 Bm11 E9+

44 45 46 47

Joy you should on - ly

f

coll' 8^a *coll' 8^a*

A6 Amaj⁹ A6 F#m F#m9 F#m Bm Bm9 Bm N.C./E Bm7-5/E E

ROOKIE, MORTY:

Musical staff with notes and measure numbers 48, 49, 50, 51.

Wel - come! Wel - come! Wel - come! Wel - come!

(BELLE:)

Musical staff for Belle's vocal line.

know.

Piano accompaniment for the first system, including a 'coll' 8' marking.

Amaj7 A6 G#

BELLE:

Musical staff with notes and measure numbers 52, 53, 54, 55.

Wel - come to Brook - lyn

Piano accompaniment for the second system, including '8va' and 'loco' markings.

coll' 8' coll' 8' coll' 8'

Gmaj7 G6 F#7 E/F# F/F# F# F#+

Musical staff with notes and measure numbers 56, 57, 58, 59.

Wel - come thou art

Piano accompaniment for the third system, including 'coll' 8' markings.

Bm9 60 Bm7 61 F7/C 62 No Chord 63

here to our hum - ble cha -

Tempo I

A 64 A6 65 G#6(add A#)/A# 66 Bm7/E E7-9 A7+ 67 No Chord /A

peau!

mf

D6 BELLE, ROOKIE, SADIE, MORTY: D#°7 Em# 11 9 7 Em# 9

Wel - come to O - cean Park - way!

sf mf

A BELLE: Dmaj7 ROOKIE: D#m7-5 D#°7 SADIE:

Rook - ie, get a pho - to - graph! Say "cheese"! Mort - y get an

p

Em11

Bb7 A7

F7

BENJY: 75

76 BELLE:

au - to - graph!

Aw, jeez!

Pic - ture our

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics like *mp*.

77

A

A6

Amaj9

A6

B7(13)

B7(b13)

pic - ture

in the

"Dai - ly

News"!

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics like *mf*, *cresc*, and *f*.

B7(13)

MORIY:

F7

BELLE:

Bm7/E

C#m7/E

With a room full of Jews!

And on be - half of

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics like *f*.

Dmaj7/E

Fm7/E

ROOKIE:

Bm7/E

D°7/E

A6/E

Cm7/F

F#m7/F

Rab - bi Mos - ko - witz!

And all the boys at Man - ny's

Gym! From the girls at Bing - o!

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics like *f*.

MORTY: Dm11/F Bb6/F Bb7 Ab(addBb)/C Bbm7-5/Db Bb7/D
 BELLE: Pull-back!! ALL: Eb7 E°7/Db Fm7/C Ebm7/Bb
 89 *poco rall.*
 Max at the Del - il A - lan, darl - ing, we're all tell - ing you

Moderate Cakewalk
 Abmaj7 Ab6 G G7 Gbmaj7 Gb6
 92 (ALL:) Wel - come to Brook - lyn. How glad we are

F Fbmaj7 Fb6 Bbm11 Gm7-5 /Eb Ab7sus4 Ab
 95 we lived to see this day! And
 BELLE: (pull back)
 poco a poco accel.

Abmaj7 Ab9 Dm7-5 Dm7-5 Dbm7 (add Bb)
 99 Swan - nee! We'll tell the As - tors
 100 ALL: -13
 gliss.

Cm7 Cm/Bb Fm/Ab F7-9 -13

Bbm9 FAST "4"

102 BELLE: *103*
 we've got a star _____ shin - ing ah -

WOMEN: *div.*
 we've got a star _____ shin - ing _____

MEN: *div.*
 we've got a star _____ shin - ing _____

FAST "4"

105 *106* *107*
 hah! Ah - hah! _____

_____ in Brook - lyn _____

_____ in Brook - lyn _____

coll' 8-

Bbm9 N.C./Eb Tacet

N.C./Eb Ab

108 in a - part - ment Five A!

109 in a - part - ment Five A!

110 in a - part - ment Five A!

(coll '8)-----!

coll '8¹

loco

ff

Gb6 G6 Ab6

111

112

113

3

3

loco

IF THE WORLD WERE LIKE THE MOVIES

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

E/F# D#m/F# Bmaj9/F# B6(add C#)F# C#m7/F# C#m7-5/F#
 1 SWANN: (*colla voce*) ("2" feel) 2 3 3

Strange as it may sound, mov-ie stars are hu-man, rel - a - tive - ly hu - man... af - ter

all. And it's hard liv - ing up to an im - age on the screen that is

for - ty or fif - ty feet tall. If the world were like the

Chords: B/F# (4), Gb maj7/Ab (5), Ab (5), Ab/Bb (6), Bb (6), Eb7sus4 (7), Eb7 (7), No chord/Ab (8)

Dynamics: *mf*

Performance notes: *colla voce*, ("2" feel), *mf*

Ebm7/Ab
9 (Steady, with a pulse)

Fm7/Ab

10 11

mov - ies — we would nev - er make_ mis - takes.

p

Ebm7/Ab

12 13 14

We'd cor - rect our lit - tle blun - ders and se - lect our_ bet - ter

Fm7/Ab

Gbmaj9

15 16 17

takes. And the per - son that we should be —

Ab (add Db)/Gb

Fm7

Dbmaj7/F

18 19 20

would be all the pub - lic sees. For if life should go off

21 *Db/Eb* 22 *Db+5/Eb*

track, we could sim - ply fade to black if the world were like the

23 *Ab11 Bb11* 24 *Bb* *colla voce* 25 *Eb7sus4* *Eb7*

mov - ies — Think if mar - riag - es — were mov - ies —

8va

26 *Ebm7* *Ab7sus4* 27 *Dbmaj7* 28 *Db6/Ab Bbm(add C)* */F*

how our lives would be im - proved: Love pre - served on film —

(*Ed*)

29 *Eb7sus4* *Eb7* 30 *Ebm7* *Ab7sus4* 31 *Dbmaj7*

— for - ev - er, — all the bat - tle scenes — re - moved.

32 **Abm7** **D \flat 9sus4** **D \flat 9** **G \flat maj9** **G \flat maj7/D \flat**

We'd have on - ly hap - py end - ings

34 **Ab (add B \flat)/G \flat** **Fm7sus4** **Fm7** **B \flat m7**

We could ed - it as we please: cut to smil - ing man and

37 **D \flat /E \flat** **D \flat +/E \flat**

wife with a ba - by and a life if the world were like the

39 **Ab9sus4** **Fm7/Ab** **Ab9sus4** 40

mov - ies And the child would have a

cresc.

♩. = ♩, E/F# C#m7/F# Bmaj7 B6

41 42 43

fa-ther who was al - ways there, play - ing games and fly - ing home - made kites,

coll'8-

C#m7/F# Bmaj7 B6

44 45 46

cheer - ing at her high school plays, tuck - ing her in bed on storm - y — nights —

coll'8-

F/G Dm7 F/G Dm7 F/G Dm/A poco rall- F/B

47 48 49

Nev - er ab - sent, nev - er cruel, not a drunk, — not a fool, — a fa - ther who could give his daugh - ter

coll'8- *coll'8-* *poco rall-*

Tempo 50 D A 51 A/B Bm7 52 G 53 G6

blue lights, — pink lights... — just like the

sub p dolce

54 A/B B A/B *To* → 56 B

(♩ = ♩.)
Slowly (Freely)

Tempo (Steady)

57 Esus4 E

mov - ies If the world were like the mov - ies

8va-----

58 Em A7sus4 Dmaj7 59 Bm(add C#) 60

I'd know how to play the part I'd be there when I was

8va-----

61 E7sus4 E7 62 G/B A7sus4 Dmaj7 63

need - ed and I'd nev - er break . . . her heart

loco

64 Am7/6 Am7/D D7 65 Gmaj9 Gmaj7 66 A/G 67 F#m7

She would nev - er see me stum - ble and I'd nev - er let her down

68 Bm7 69 Bm9/F# Em9 70 Am11 A7¹³ A⁻¹³/G

I'd be so - ber, wise, and hum - ble, the De - fend - er of

71 F#m7 72 Bm7 73 Gmaj7 F#m7 F#/A#

the Crown! Well, thank God, she has my mov - ies to

74 Bm 75 Esus4 E 77 A7

see. She is bet - ter off with mov - ies than

(no rit.) 78 D A/G G D 81

me

(no rit.)

SHUT UP AND DANCE

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Simply C7sus4 C7 F(add G)/C

5 F/C C7sus4 Csus4 K.C.: C7sus4

Be - hind the punch - lines,

9 C F(add G)/C F/C C7sus4

be - neath the cape, with - out the squirt gun,

8va-1 loco 8va-1 loco

Detailed description: This is a musical score for the song 'Shut Up and Dance'. It is written in 4/4 time and the key of B-flat major. The score is divided into three systems. The first system (measures 1-4) features a piano introduction with a 'Simply' dynamic marking. The second system (measures 5-8) includes the lyrics 'Be - hind the punch - lines,'. The third system (measures 9-12) includes the lyrics 'be - neath the cape, with - out the squirt gun,'. The piano accompaniment includes markings for 'p' (piano) and '8va-1 loco' (octave up, first time, ad libitum). Chord symbols are provided above the vocal line for each measure.

C F(add G)/C F/C C7sus4

13 14 15 16

un - der all the scotch_ tape, there's a per - son

8va-7

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note C4, followed by quarter notes D4, E4, and F4. Measure 14 has a triplet of eighth notes G4, A4, B4. Measure 15 has a quarter note C5. Measure 16 has a quarter note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including an 8va-7 octave extension in the first measure.

C7 C7/Bb Am Am7 Dm G7sus4 G7

17 18 19 20

I'd like to know so

Detailed description: This system contains measures 17 through 20. The vocal line has a half note G3 in measure 17, followed by quarter notes A3, B3, and C4 in measure 18. Measure 19 has a half note D4, and measure 20 has a half note E4. The piano accompaniment continues with chords and a bass line, featuring a long melodic line in the right hand across measures 18 and 19.

Bb/C C7-9 F(add G) F Dm7sus4 Gm7

21 22 23 24

shut up and dance Let's skip the fan - fare

Detailed description: This system contains measures 21 through 24. The vocal line has a half note D3 in measure 21, followed by quarter notes E3, F3, and G3 in measure 22. Measure 23 has a quarter note A3, and measure 24 has a quarter note B3. The piano accompaniment features a bass line with a descending eighth-note pattern and chords in the right hand.

C9 F(add G) Dm Gm7

25 26 27 28

and co - lored lights. No off - stage chor - us

Detailed description: This system contains measures 25 through 28. The vocal line has a half note D3 in measure 25, followed by quarter notes E3, F3, and G3 in measure 26. Measure 27 has a quarter note A3, and measure 28 has a quarter note B3. The piano accompaniment continues with chords and a bass line, featuring a melodic line in the right hand across measures 26 and 27.

C9 29 Fmaj9 30-3 F6 31 C9sus4 32 Gm7

and no tap shoes or tights. Just a slow dance

C7 33 Am7 34 C/D 35 D7-9

and I mean slow.

F/G 36 G9 37 Bb/C C11 3 F 38

Oh, shut up and dance.

Tempo

Cm7 39 Eb/F (K.C. :) Db+/Cb Bbmaj7 40 Bbm 41 Bbm6 3

Just a guy with keys in his

poco rall-----

42 (K.C.): F/A C7/G F Em7sus4 A7 Dm A7/C# Dm7/C G7sus4 G7

43 44 45

pock - et will do.

(BENJY:)

Keys and a comb and a cray-on or

46 Gm7 G#m7 F#(add G#)/A#C#/D# D#m7 G#m7(add C#) C#9

47 48 49

Two peo - ple danc - ing with - out a

two. Two peo - ple danc - ing with - out a

cresc.

F#(add G#) D#m7 G#m7(add C#) C#9

50 51 52 53

tune, with - out a dance floor _____ and no

tune, with - out a dance floor _____ and no

54 $F\sharp$ $D\sharp m7$ $B/C\sharp$ $C\sharp7$ $C\sharp7/B$ $A\sharp m$ $D\sharp m7$
 55 56 57 58 59

M. G. M. moon and it's per - fect with on - ly this.

M. G. M. moon and it's per - fect with on - ly this.

$G\sharp m7(addC\sharp)$ $B/C\sharp$ $A\sharp+$ $D\sharp m7$ $G\sharp9-5$ $G\sharp9$ $G\sharp m7$ $B/C\sharp$ $C\sharp7-9$ *

60 61 62 63 64 65

So, shut up and... oh, shut up and...

So, no, shut up and... oh, shut up and...

$F\sharp(addG\sharp)$ $F\sharp$ $C\sharp7sus4$
 66 (They kiss) 67 *mf* WOMEN: 68

Ah
mf MEN:
Ah

8va
 loco
 6 6 6 6

* To Alternate Ending

C#7 69 Ah Ah

A#m7-5 70 div. Ah Ah

(pull back) D#b9 71 >

G#7sus4 G#7 72

(pull back)

allarg -sfz dolce sub p

B(no 3rd)/C# K.C.: 73 An off-stage chor - us.

N C 74

C#7sus4 75

F# 76 77

8va - 1

* Alternate Ending

N.C. 66 kiss

C#7sus4 67 kiss

F# 68

8va - 1

PROFESSIONAL SHOWBIZNESS COMEDY

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

"Vaudeville feel"

Chords: C, A/C#, G/D, F7, E7

Chords: A, To → C, D

Tempo: *f*

Performance instruction: *(stacc.)*

Dynamic: *8vb*

Chords: A9, D, G, Eb9, D7, KING: G, Bm/D

Chords: E, F

Tempo: *mf*

Performance instruction: *loco*

Tempo: *mf*

Tempo: *ad lib*

Lyrics: We used to be per-form-ers in the

Chords: C/E, Eb9, D7, ALICE: Am7, KING: D9+5, BOTH: Swing, G7, K.: A.:

Tempo: *mf*

Tempo: *gliss.*

Tempo: *mf*

Lyrics: Po - co - nos - I did bal - let! I sang Bi - zet! No - bod - y clapped! So — we

5 C 3 3 C#°7 6 G/D 7 G7 3 3 C 3 C#°7 3

brushed up the old straw hat skills and did vau-de-ville in the

7A G/D 7B G6 Alice: B/F# 7C E/F# F#7 KING:

Cat - skills. We have - n't worked to - geth - er for an age, but to -

7D D(addE)/A A°7 Alice: A11 A°7 A7/E BOTH: 7F A7-5/D#

night we re - u - nite to teach each ne - o - phyte how to share the

Vaudeville Am7/D C/D D9 C/E C#/E# D7/F# G(addA) 7G KING: 8

stage! Pro - fes - sion - al show - biz - ness

A9 9 com - e - dy takes part - ners who a - gree. That

Am7 10 F#m7-5 D7-9 G(addA) 11 No chord

sfz

8vb-1

G(addA) 12 two - of - a - kind ca - ma - ra - de - rie that's me for you for me!

A9 13 ALICE: Am7 14 F#o7 N.C. KING: 15 G7#5

sfz

Cmaj7 BOTH: 16 Two per - for - mers with tal - ent and cheer! -

F9 KING: 17 ALICE: Bm7 KING: 18 ALICE:

One who leads, - one who

Em7 19 brings up the rear!

Em 20 A7 KING: 20 ALICE: 21 BOTH: 21

Keep - in' it clean! Ma - kin' it click! Ma - kin' with the

BOTH: D7 C/E Fm D7/F# N.C Db7

22 bits and the gags — and the slap — and the shtick!

ALICE: Gb(addAb) Ab

33 Tim - ing . . . Tim - ing is ev-'ry-thing.

KING:

Tim - ing — is ev - 'ry - thing

Db7

36 Or you don't — got it!

37 You ei-ther got it or — you don't.

38

D9 Am/E D7/F# G

39 40 41

Pro - fes - sion - al show - biz - ness

One two three! Pro - fes - sion - al show - biz - ness

A BOTH: 42 43 44 ALL: (unis.)

+CHORUS: Am7 D9 D/C (Div. M) Bm7-5 E7-9 N.C.

(Div. W)

com - e - dy! You too will trav - el far if

C C#07 G6/D 46 G/B C 47 C#07 G6/D

ALICE:

you got the wits for the gags and the bits and the guts to put up with a putz

48 ALL: G/B C C#° G/D 50 E

(Div. 1/2M)
(1/2M., W)

— in your skits! You'll be on the mar-quee for the whole world to see: — a pro -

51 Am7 52 Eb7 53

fes - sion - al show - biz - ness

54 Am7 C/D 55 56 D

com - e - dy

57 G A9 58 N.C. 59 G6 60 G

star!

loco (8va) loco ^
gliss. sfz
(loco)

MY FAVORITE YEAR

Words by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Easy (♩ = ♪♪)

1 F(add G) F 2 F(add G) F 3 C7sus4 C7 4 C7sus4 C7

5 F(add G) F 6 F(add G) F 7 C7sus4 C7 8 B♭/C BENJY:
My fa - v'rite

9 F(add G) F 10 Dm7sus4 Dm7 11 Gsus4 G 12 Gm7/C 3
year, like no oth - er year of my life. My fa - v'rite

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and performance markings such as 'mf' and 'loco'. Chord progressions are indicated above the vocal line, and measure numbers are provided for reference.

F(add G) F Dm7sus4 Dm7 Cm7

13 14 15 3 3

year, _____ a dream could come true _____

Eb/F F7 Bbmaj7 C/Bb

16 17 18

_____ You could cross a bridge and

Am7(add D) Dm G7sus4

19 20 21 3

not have it burn, some - one leav - ing your life

G7 G9 Gm7-5/Db C9 Cb/Db Abm C7/Db

22 23 24 3

could al - so re - turn. My fa - v'rite

Gb(add Ab) 25 Gb Ebm7sus4 26 Ebm7 Gb/Ab 27 Ab 3

year, _____ when noth-ing could stand_ in my

Abm7sus4 28 Cb/Db 3 Bbm7sus4 29 Bbm7 Ebm(add F) 30 Ebm Ebm7

way. My fa - v'rite year, _____ all

Dbm7 31 Fb6/Gb 32 Gb7 Cbmaj7 33

pink lights and blue. _____ I can see it

Db6/Cb 34 Db+/Cb Bbm7sus4 35 Bbm7 3 Ebm7 36

now as if it were_ here, _____ slight - ly

Ab7sus4 37 3 Eb7/Eb 38 Cb/Db 39 Gb/Db 40 Gb(addAb)/Db Gb/Db Abm7/Db Db6

cresc.

larg - er than life, my fa - v'rite year.

cresc.

coll'8

41 Em7 42 A9sus4 G/A ALL: Em Em7/A 43 Dmaj9 D/A

My fa - v'rite year,

coll'8

Bm11(maj9) 44 Bm7 45 E7sus4 46 E7 Em7 A11

like no oth - er year of my life. My fa -

F#m7sus4 47 F#m7 48 Bm(add C#) Bm 49 Am7

v'rite year, that time when I knew.

C6/D 50 D7 Gmaj7 51 A6/G 52 A+/G F#m7sus4 53 F#m7

it would have to be one hell of a year

Bm7 54 *sub p* E7sus4 55 E7 56 A7 F#m7/A#

for some oth - er year to

Bm(add C#) 57 Bm D/E 58 E9 Em7 59 D(add E)/F#

ev - er come near that fran - tic, im - pos - si - ble,

cresc.

coll'8

G6 G6/A F#m7sus4 61 B 62

glo - ri - ous, pain - ful - ly dear - to - me year

63 Em7 G/A 64 G6/A D 65 Dmaj7 A11 G/A 66 unis

(WOMEN): My fa - v'rite year. My fa - v'rite

div. (MEN): My fa - v'rite year. My fa - v'rite

coll'8'

67 D 68 A11 69 D D(add E)

div. unis.

year. My fa - v'rite year. My fa - v'rite year.

year. My fa - v'rite year.

coll'8'

70 D(add E)/F# 71 G 72 D(add E) 73 D

coll'8'