

SOLO 1: What on earth is a musical?

SOLO 2: It appears to be a play where the dialogue stops and the plot is conveyed through song.

SOLO 1: Wait. So, an actor is saying his lines and then, out of nowhere, he just starts singing?

SOLO 2: Yes!

A MUSICAL

for S.A.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
ANDY BECK

Performance time: approx. 3:50

Words and Music by
KARLY KIRKPATRICK
and **WAYNE KIRKPATRICK**

SOLOS

Freely ($\text{♩} = \text{ca. } 116$)
SOLO 1 *mf*

Well, that is the stu-pid-est thing that I have ev-er heard...

PIANO

Freely ($\text{♩} = \text{ca. } 116$)
8va
mf

3
You're do-ing a play, got some-thing to say, so you

* Also available for S.A.T.B. (45559), S.S.A.A. (45561), and T.T.B.B. (45562).
SoundTrax CD available (45563). Digital SoundPax available (DIGPX00039) - includes score and set of parts for Flute,
2 Clarinets, 2 Trumpets, Tenor Saxophone, Baritone Saxophone, 2 Trombones, Synthesizer, Guitar, Bass, Drums, and Percussion.
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5 *rit.* *a tempo*

sing it? It's ab-surd! Who on earth is go-ing to sit there while an

rit. *a tempo*

7 *broadly e rit.* *a tempo*

ac - tor breaks in - to song? What pos - si - ble thought can the

broadly e rit. *a tempo*

10 *rit.*

au - di - ence think, oth - er than this is hor - ri - bly wrong?

rit.

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SOLO 2: Remarkably, they won't think that.

SOLO 1: Seriously? And why not?

SOLO 2: Because ...

13 **SOLO 2**
mf

It's a

15 **Brightly** (♩ = ca. 126)

mu - si - cal, a mu - si - cal, and

Brightly (♩ = ca. 126)

17

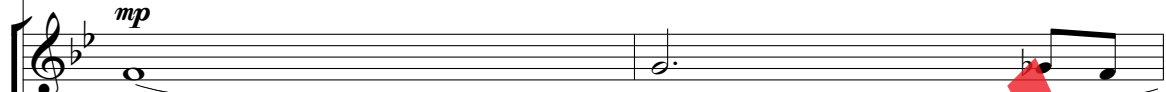
noth - ing's as a - maz - ing as a mu - si - cal! With

19



song and dance, — and sweet ro - mance, — and

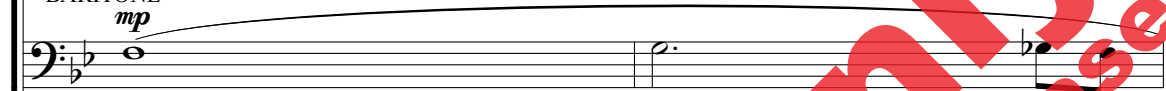
SOPRANO *mp*



ALTO

Ah —

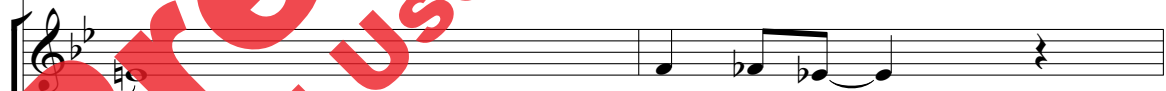
BARITONE *mp*



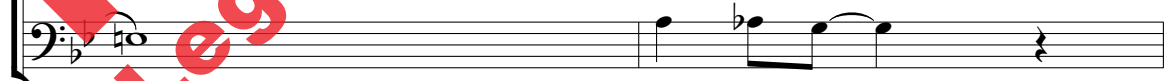
21



hap - py end - ings hap - pen - ing by hap - pen - stance. —



hap - pen - stance. —



23



You

mf

Bright lights, _ stage fights, _ and a daz - zling cho - rus.

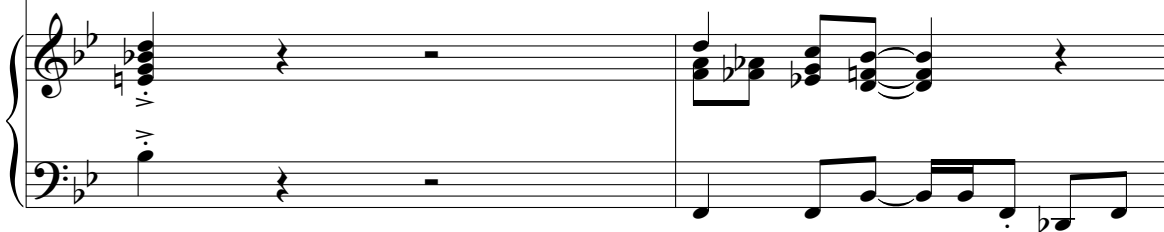
mf



25

wan-na be great then you got ta cre - ate a mu - si - cal! _

A mu - si - cal! _



27 SOLO 1: I don't know, I find it hard to believe people would actually pay to see something like this.

29

Let's just say it's a Sat - ur - day night, and you wan - na go out on the town.

31 Got a lad - y to flat - ter, who might cheer you up if you don't let her down.

SOPRANO only (opt. solo)

ALTO only (opt. solo)

33

You could go see a trag - e - dy, Or a

(opt. solo)

But that would-n't be ver - y fun.

35

play from Greek my-thol - o - gy. Ew!

(opt. solo)

See a moth-er in love with her son. ALL

Dramatically (♩ = ca. 92)

37

You could go see a dra - ma, with all that trau - ma and pain.

Dramatically (♩ = ca. 92)

39 *mp* *rit.*
Or go see some-thing more re-lax-ing and less

mp *rit.*

41 *a tempo*
tax-ing on the brain. Go see a

a tempo

44 *mf*
mu-si-cal, a mu-si-cal, a

mf
mu-si-cal, a mu-si-cal,

mf

46 Where

puff - y piece re - leas - ing all your blues - i - cals. —

— re - leas - ing all your blues - i - cals. — Where

48 croon - ers croon — a catch - y tune, — and

Ah! — And

croon - ers croon — a catch - y tune, —

50

lim - ber, leg - gy la - dies thrill ya till ya swoon. —

52

Oos, ahs, _ big ap-plause, _ and a stand - ing o - va - tion. The

54

fut-ure is bright if you can just write a mu - si - cal. _

56

mp Some make _ you hap - py. Some make _ you sad. *f*

mp *sub. f*



58 *mf*

Some are ___ quite big, some quite small.

mf

This system contains the first two staves of music. The top staff is a vocal line in G major with a treble clef, and the bottom staff is a piano accompaniment in G major with a bass clef. The music starts at measure 58. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The dynamic marking *mf* is present in both staves.

mf

This system shows the piano accompaniment for the second system of music, spanning measures 59 and 60. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a consistent rhythmic pattern of eighth notes and chords. The dynamic marking *mf* is present in the treble staff.

60

Some are ___ too long, some ___ are just plays ___ with song. Ah!

This system contains the second two staves of music. The top staff is a vocal line in G major with a treble clef, and the bottom staff is a piano accompaniment in G major with a bass clef. The music starts at measure 60. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The dynamic marking *mf* is present in both staves.

This system shows the piano accompaniment for the third system of music, spanning measures 61 and 62. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a consistent rhythmic pattern of eighth notes and chords. The dynamic marking *mf* is present in the treble staff.

62 *molto rit.*

Some mu - si - cals have ___ no talk - ing at all.

molto rit.

This system contains the third two staves of music. The top staff is a vocal line in G major with a treble clef, and the bottom staff is a piano accompaniment in G major with a bass clef. The music starts at measure 62. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The dynamic marking *molto rit.* is present in both staves.

molto rit.

This system shows the piano accompaniment for the fourth system of music, spanning measures 63 and 64. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a consistent rhythmic pattern of eighth notes and chords. The dynamic marking *molto rit.* is present in the treble staff.

SOLO 1: And people actually like this?

SOLO 2: No! They love it!

A bit faster (♩ = ca. 132) 66

A bit faster (♩ = ca. 132)

72

with a mu - si - cal we might have (clap) half a chance. —

74

Oos, ahs, — big ap-plause — with ev - 'ry - one — cheer-ing for us.

76 Swing (♩ = ca. 112)

And for some un - ex-plain - a - ble

78

Swing (♩ = ca. 112)

f *mf*

79

rea - son, the crowd goes wild ev - 'ry time

81

when dan - cers kick in

83

un - son in one, big won - der - ful

85 *rit.*

line! And then you've got your - self a

rit. e cresc.

86

87 **Kickline** (♩ = ca. 104) *f*

mu - si - cal, — a mu - si - cal, —

Kickline (♩ = ca. 104)

90

a la la la la la la - pa - looz - i - cal! — With

93

splash - y style ___ and a big, fake smile, ___ a

95

snaz - zy band, some jazz - y hands, I swear that I'll ___

97

Doubletime feel, straight eighths ($\text{♩} = \text{ca. } 126$)

cross my heart hope to die ___ if it is - n't a doo - zy.

Doubletime feel, straight eighths ($\text{♩} = \text{ca. } 126$)

99

Take it from me, — they'll be

101

flock-in' to see — a star-lit, won't-quit,

cresc. to end

cresc. to end

104

big - hi mu - si - cal!

ff

ff