

**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.S.A.A. 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-1*  
*mf*

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

The musical score consists of two systems. The first system is for the SOLOS part, with a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Freely' with a quarter note equal to approximately 116 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line includes lyrics and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes an 8va-1 marking. The second system continues the piano accompaniment and includes a measure marked with a '3' above it, indicating a triplet.

\* Also available for S.A.T.B. (45559), S.A.B. (45560), 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.*

**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 I & II  
*mp*



Ah —

ALTO I & II  
*mp*



Ah —



21



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



hap - pen - stance. —



hap - pen - stance. —



23

You

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

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

25

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

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.

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.

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

SOPRANO I *only (opt. solo)*

SOPRANO II *only (opt. solo)*

33

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

ALTO II *only (opt. solo)*

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

35

play from Greek my-thol - o - gy. *rit.* ALL

Ew!

ALTO I *only (opt. solo)* ALL

See a moth-er in love with her son. Ew!

*rit.*

**Dramatically** (♩ = ca. 92)

37

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

**f**

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*

Or go see some-thing more re-lax-ing and less

*mp* *rit.*

41 *a tempo*

tax-ing on the brain. Go see a

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

puff - y piece re - leas - ing all your blues - i - cal s. \_\_\_ Where

\_\_\_ re - leas - ing all your blues - i - cal s. \_\_\_

48

croon - ers croon \_\_\_ a catch - y tune \_\_\_ and

Ah! \_\_\_ And

50

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

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

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. —

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

56

*mp* Some make — you hap - py.

*f* Some make — you sad.

*mp* *sub. f*

58 *mf*

Some are \_\_\_ quite big, some quite small.

Some are \_\_\_ quite big, some quite small.

*mf*

60

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

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

62 *molto rit.*

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

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

*molto rit.*

SOLO 1: And people actually like this?

SOLO 2: No! They love it!

A bit faster (♩ = ca. 132) 66

64

A bit faster (♩ = ca. 132)

67

*mf*

With *mf*

With

70

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

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

*mf*

72

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

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.

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

76 **Swing** (♩ = ca. 112)

78

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

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

*f* *mf*

79

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

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

81

when dan - cers kick in

when dan - cers kick in

83

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

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

85 *rit.*

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

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

*rit. e cresc.*

8<sup>vb</sup>

87 **Kickline** (♩ = ca. 104)

*f* mu - si - cal, — a mu - si - cal, —

*f* mu - si - cal, — a mu - si - cal, —

**Kickline** (♩ = ca. 104)

90

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

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

93

splash - y style \_\_\_ and a big, fake smile, \_\_\_ a

splash - y style \_\_\_ and a big, fake smile, \_\_\_ a

95

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

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

97

**Doubletime feel, straight eighths (♩ = ca. 126)**

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

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

**Doubletime feel, straight eighths (♩ = ca. 126)**



Take it from me, — they'll be

Take it from me, — they'll be

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

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

*cresc. to end*

*cresc. to end*

*cresc. to end*

big - ni mu - si - cal!

big - hit mu - si - cal!

*ff*

*ff*

*ff*