

**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 T.T.B.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Performance time: approx. 3:50

Arranged by  
**ANDY BECK**

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

3

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

\* Also available for S.A.T.B. (45559), S.A.B. (45560) and S.S.A.A. (45561).  
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.  
Visit [alfred.com/choral](http://alfred.com/choral) for more information.

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Sole Selling Agent for This Arrangement: Alfred Music

To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

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

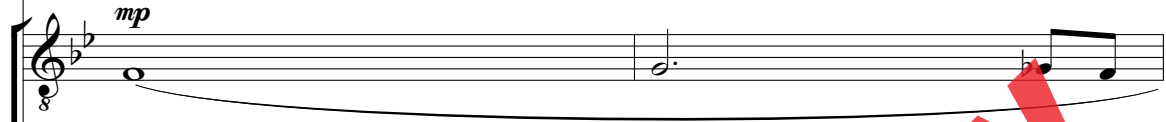
noth-ing's as a - maz - ing as a mu - si - cal! With

19



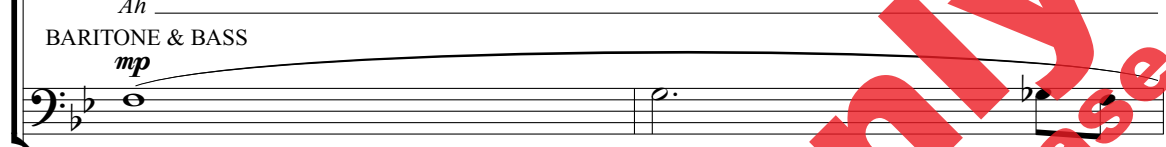
song and dance, \_\_\_ and sweet ro - mance, \_\_\_ and

TENOR I & II  
*mp*



Ah

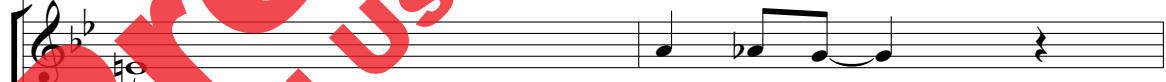
BARITONE & BASS  
*mp*



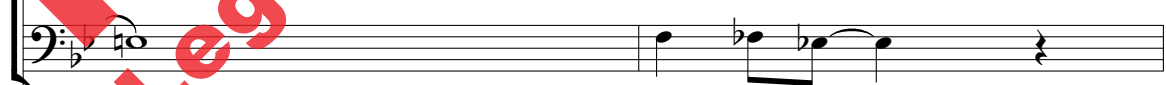
21



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.

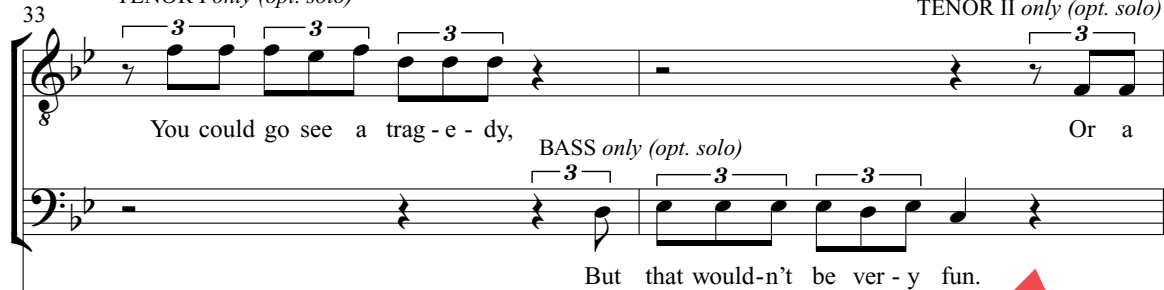
31

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

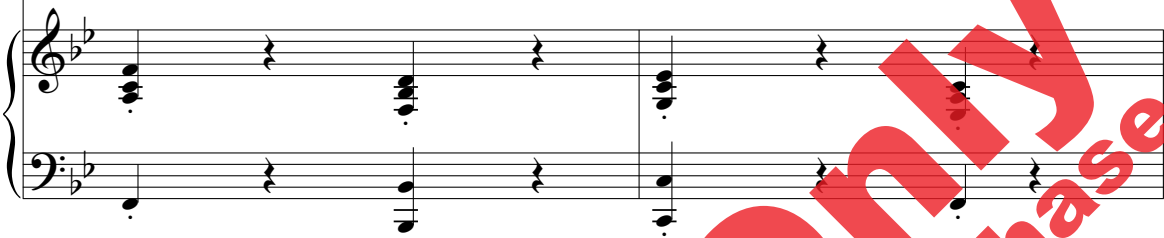
TENOR I *only (opt. solo)*

TENOR II *only (opt. solo)*


33



You could go see a trag-e-dy, Or a  
BASS *only (opt. solo)*  
But that would-n't be ver-y fun.



35



play from Greek my-thol-o-gy. See a moth-er in love with her son.

*rit.* ALL  
Ew!  
ALL

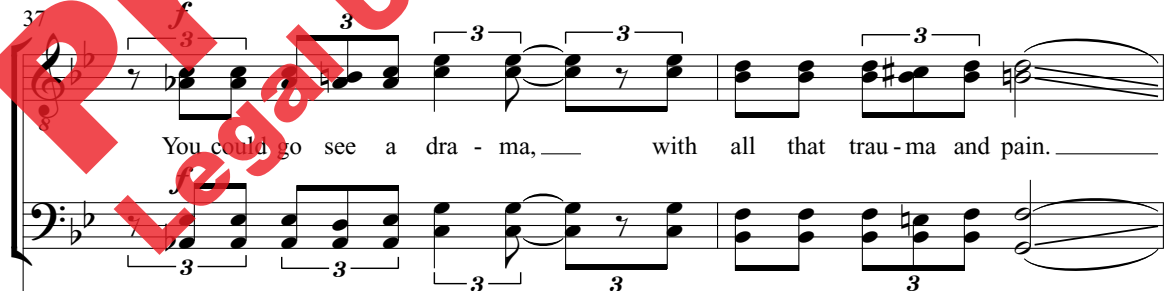
BARIONE *only (opt. solo)*



*rit.*

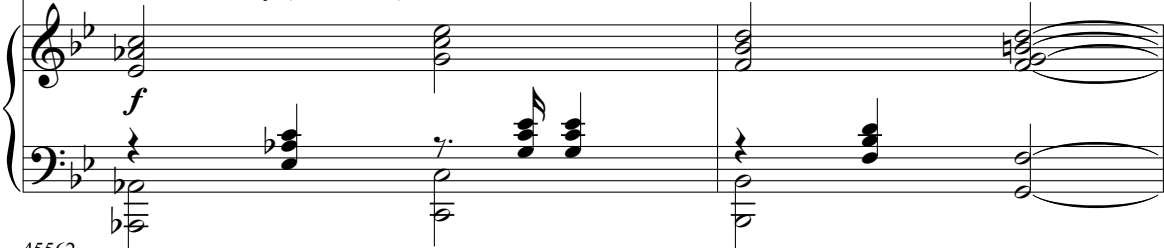
**Dramatically** (♩ = ca. 92)

37



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

**Dramatically** (♩ = ca. 92)



*f*

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

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

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



46

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

48

croon - ers croon — a catch - y tune, — and  
 Ah!

50

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

52

Oos, ahs, — big ap-prise, 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*

*mf*

60

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

62 *molto rit.*

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 ( $\text{♩} = \text{ca. } 132$ ) 66

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

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)

78

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

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.*

8<sup>vb</sup>

87 **Kickline** (♩ = ca. 104)

*f*

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

**Kickline** (♩ = ca. 104)

*f*

90

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

91

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** (♩ = ca. 126)

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

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



99

Take it from me, — they'll be

101

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

*cresc. to end*

104

big - hu mu - si - cal!

*ff*