

# THEY JUST KEEP MOVING THE LINE

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

Performance time: approx. 2:55

Arranged by  
**GREG GILPIN**

Lyrics by **MARC SHAIMAN**  
and **SCOTT WITTMAN**  
Music by **MARC SHAIMAN**

Swing, with attitude (♩ = ca. 80) (♩♩ = ♩♩♩)

PIANO

*mf*

C Caug/G C<sup>6</sup> Caug/G

3 SOPRANO

opt. SOLO  
*mp*

The

C<sup>6</sup> Ab<sup>9</sup> Dm<sup>11</sup> Ebm<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup>

5

field was bright with elo-ver, I saw the fin-ish line, I

C Caug/G C<sup>6</sup> Caug/G

*mp*

\* SoundTrax CD available (47121).  
SoundPax available (47122) - includes set of parts for Guitar, Bass, and Drumset.

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

7

start - ed as a ro - ver, and then vic - to - ry was mine. I

C E7/B Bb6 A7(b5) A7

9

thought the race was o - ver, but they just keep mov - ing the line.

Ab7 G7 G#dim7/G F#dim7/G F/G

11 SOPRANO (end solo)

ALTO

*mf*

They

C Caug/G C6 Caug/G

13 ALL *mp*

*mf*

Oo \_\_\_\_\_ The

cheered at my per - sis - tence, but prayed for \_\_\_\_\_ my de - cline. The

C Caug/G C<sup>6</sup> Caug/G

15

path of re - sis - tance, Hol - ly - wood and Vine. \_\_\_\_\_

path of least re - sis - tance led to Hol - ly - wood and Vine. \_\_\_\_\_ I

C<sup>6</sup> B7(b9) B<sup>b13</sup> A<sup>13</sup>

*f* *mf*

But they just keep mov - ing the \_\_\_\_\_ line. \_\_\_\_\_

tried to \_\_\_\_\_ go the dis - tance, \_\_\_\_\_ but they just keep mov - ing the \_\_\_\_\_ line. \_\_\_\_\_

A<sup>b7</sup> G<sup>7</sup> G<sup>#dim7/G</sup> F<sup>#dim7/G</sup> B<sup>7(b9)</sup>

19

*f*

*f*

C<sup>6</sup> F<sup>9</sup> C<sup>6</sup>/E Dm<sup>7</sup> C<sup>6</sup>

21

jumped all \_\_\_ of the hur - dles to break out \_\_\_ of the pack, I

jumped all \_\_\_ of the hur - dles to break out \_\_\_ of the pack, I

E<sup>7</sup> D(add2)/F# Gm<sup>6</sup> E<sup>7</sup> E<sup>7</sup>(#5)

23

start - ed on the out - side \_\_\_ and then hit the in - side track. I

start - ed on the out - side \_\_\_ and then hit the in - side track. I

A<sup>7</sup> A<sup>11</sup>(b9omit3)/E A<sup>7</sup> G(add2)/B Cm<sup>6</sup> A/C# E<sup>b</sup>9

25

left the \_\_\_ oth - er fil - lies back at the \_\_\_ start - ing gate. Was read - y,

left the \_\_\_ oth - er fil - lies back at the \_\_\_ start - ing gate. Was read - y,

G<sup>6</sup>/D Ddim<sup>7</sup> Cmaj<sup>7</sup>/D D<sup>9</sup>

27

on my mark, I got to set \_\_\_ to hur - ry up and wait. *opt. SOLO mp*

on my mark, I got to set \_\_\_ to hur - ry up and wait. So, *mp*

G<sup>13</sup> Dbdim<sup>7</sup> Dm<sup>11</sup> Gaug<sup>9</sup>

29

tal - ent and am - bi - tion won me a chance to shine. I

C Cmaj/G C<sup>6</sup> Cmaj/G

31 *mf*

Can't

*mf* (end solo)

aced the big au - di - tion, but it's rain - ing on Cloud Nine. Can't

*mf*

C<sup>6</sup> E7(#9)/B B<sup>b13</sup> A7(b5) 3 A<sup>7</sup> 3

33 *cresc.* *f*

beat the com - pe - ti - tion, 'cause they just keep mov - ing the line. —

*cresc.* *f*

beat the com - pe - ti - tion 'cause they just keep mov - ing the line. —

*cresc.* *f*

D<sup>13</sup> D<sup>9</sup> A<sup>b9</sup> G<sup>9</sup> C<sup>6</sup>/G

35 *mf*

I

*mf*

I

*mf*

C<sup>6</sup> Dm<sup>7</sup> A<sup>b7</sup>/E<sup>b</sup> C<sup>6</sup> 3 3

37

han - dled ev - 'ry cor - ner, each bump a - long the track. — And

han - dled ev - 'ry cor - ner, each bump a - long the track. — And

*mf* E7 Eb $\flat$ /F# Gm<sup>6</sup> E7/G#

39

when I saw the rib - bon, well, there was no — turn - ing back. I

when I saw the rib - bon, well, there was no — turn - ing back. I

A7 A b $\flat$ (omit3)/E A7 G(add2)/B Cm<sup>6</sup> A/C# Eb<sup>9</sup>

41

won the pho - to fin - ish, I posed for all the men. — But be -

won the pho - to fin - ish, I posed for all the men. — But be -

G<sup>6</sup>/D Ddim<sup>7</sup> Cmaj<sup>7</sup>/D D<sup>13</sup>

43

fore I got my tro - phy, well, the

fore I got my tro - phy, well, the

Am<sup>13</sup>/D 3 3 G<sup>9</sup> 3 3

44

race be - gan a gain. So, I've

race be - gan a - gain

E<sup>7</sup> D<sup>9</sup>/F<sup>7</sup> Gm<sup>7</sup>(b5) G<sup>#dim</sup>7 F<sup>9</sup> Edim<sup>7</sup>/F

45

made friends with re - jec - tion, I've straight-ened up my spine. —

I'll

Bb<sup>6</sup> Bbaug/F Bb<sup>6</sup> Bbaug/F



47 SOP. II *only* 3 3 ALL

till it's time to drink the wine. — I'd

change each im - per - fec - tion — I'd

Bb<sup>6</sup> A<sup>7</sup> Ab<sup>9</sup> G<sup>13</sup> Gaug<sup>7</sup>/Db

Piano accompaniment for measures 47-48, featuring chords and a bass line.

49 toast to — re - sur - rec - tion, — but they just keep mov - ing the — line. —

toast to — re - sur - rec - tion, — but they just keep mov - ing the — line. —

C<sup>9</sup> Bb/D C<sup>7</sup>(b5)/E C<sup>9</sup> Gb<sup>9</sup> F<sup>9</sup>

Piano accompaniment for measures 49-50, featuring chords and a bass line.

51 7 Please

Please

D<sup>13</sup> Daug<sup>9</sup> Ab<sup>9</sup>(b5) 3 3 G<sup>9</sup>

Piano accompaniment for measures 51-52, featuring chords and a bass line.

53

give me some di - rec - tion, 'cause they just keep

give me some di - rec - tion, 'cause they just keep

*cresc.*

*cresc.*

*cresc.*

*cresc.*

C<sup>7</sup> B<sup>b</sup>(add2)/D B<sup>b</sup>dim<sup>7</sup>/E<sup>b</sup> C<sup>9</sup> G<sup>b</sup><sup>9</sup> G<sup>b</sup><sup>7</sup>

55

mov - ing the line.

mov - ing the line.

*f*

*f*

*f*

*f*

F<sup>7</sup> B<sup>b</sup><sup>13</sup> G<sup>b</sup><sup>13</sup>

57

*ad lib. both hands*

E<sup>9</sup>(b5) Bmaj<sup>7</sup> B<sup>b</sup>7(<sup>#</sup>11)