

LOVER GIRL

for S.S.A. voices and piano
with optional SoundTrax*

Performance time: approx. 2:35

Arranged by
ALAN BILLINGSLEY

Words and Music by
LAUFEBY and SPENCER STEWART

Easy bossa (♩ = ca. 176)

PIANO

mf

Fmaj7 F^{aug}7 F⁶ F^{aug}7 Fmaj7

The piano introduction is in 4/4 time, marked 'Easy bossa' with a tempo of approximately 176 beats per minute. It features a melody in the right hand and a bass line in the left hand. The chords are Fmaj7, F^{aug}7, F⁶, F^{aug}7, and Fmaj7. The dynamics are marked *mf*.

(handclaps)

3

ALL VOICES

mf

5

This sky - scrap - er's caus -

Gm⁹

The vocal entry is in 4/4 time, marked 'Easy bossa'. It features a melody in the soprano part and a bass line in the piano. The chords are Fmaj7, F^{aug}7, F⁶, F^{aug}7, and Fmaj7. The dynamics are marked *mf*. The lyrics are 'This sky - scrap - er's caus -'.

6

ing ver - ti - go. — The count -

C⁹ Fmaj7 F^{dim}7 Fm7

The vocal continuation is in 4/4 time, marked 'Easy bossa'. It features a melody in the soprano part and a bass line in the piano. The chords are C⁹, Fmaj7, F^{dim}7, and Fm7. The lyrics are 'ing ver - ti - go. — The count -'.

* SoundTrax CD available (52912). Visit alfred.com for digital scores and audio.

© 2025 VINGOLF PUBLISHING (ASCAP) and MOSEY CREATIVE LLC (% SONGTRUST AVE)
All Rights for VINGOLF PUBLISHING (ASCAP) Administered by WC MUSIC CORP. (ASCAP)
This Arrangement © 2026 VINGOLF PUBLISHING (ASCAP) and MOSEY CREATIVE LLC
All Rights Reserved. Printed in USA.

Sole Selling Agent for This Arrangement: Alfred Music

9

down be - gins in To - ky - o.

Gm⁹ C⁹ Fmaj⁷ Fdim⁷ 8^{va}-----

12

Twen - ty - sev - en days a - lone means twen-

(8) F6 Am7 D7(b13)

This musical score is for the song 'Twenty-seven days a-lone means twenty-eight'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano accompaniment includes chord markings: F6, Am7, and D7(b13). The lyrics are written below the vocal line. A large red watermark 'NO PURCHASE' is visible across the score.

15

- ty mil lion ways to cope with out

Gm⁷ Bbm⁹ G⁹ G7(b⁹)

18

you. I'm in a

G⁷ Gdim⁷ C⁶ Caug C

S. I *f*

S. II & A.

21 SOPRANO I & II

reck - less ___ fe - ver. Love - struck girl? I'd tease ___

ALTO

reck - less ___ fe - ver. Love - struck girl? I'd tease ___

f

24

___ her. Thought I'd nev - er ___ be ___ her. Quite the

___ her. Thought I'd nev - er ___ be ___ her. Quite the

27 29

job you've done ___ on me, sir! You've been host - ing ___ par -

job you've done ___ on me, sir! You've been host - ing ___ par -

30

- ties in my mind. I'm work - ing o - ver -

- ties in my mind. I'm work - ing o - ver -

C⁹

33

time to have you in my world.

time; you've be - come my whole world.

time to have you in my world.

time; you've be - come my whole world.

G7(b9) Fmaj7 D⁹(sus4)

2nd time to CODA ♪
(p. 12, m. 93)

36

Oh, what a curse it is to be a lov - er girl.

Oh, what a curse it is to be a lov - er girl.

D⁷ Gm⁹ Bbm⁹

2nd time to CODA ♪

39

Fmaj7 F#m7 F6

42

Forced ___ to get cre - a - tive, wrote ___ my feel -

Forced ___ to get cre - a - tive, wrote ___ my feel -

F#m7 Fmaj7 Gm9 C9

45

- ings down. The in - de - pend - ent la - dy in _

- ings down. The in - de - pend - ent la - dy in _

Fmaj7 Fdim7 Fmaj7 Gm9

48

___ me's no - where to ___ be found. I ___

___ me's no - where to ___ be found. I ___

C⁹ Fmaj7 ^{8va}Fdim7 F⁶

51

___ can't wait ___ an - oth - er day ___ to see ___ you. How ___ em - bar -

___ can't wait ___ an - oth - er day ___ to see ___ you. How ___ em - bar -

Am⁷ D7(b13) Gm⁷

54

rass ing ___ to be ___ this

- rass - ing ___ to be ___ this

Bbm^{6/9} G⁹ G7(b9) G⁷ Gdim⁷

57

59

way! _____ I'm in a _____ reck - less _____ fe -

way! _____ I'm in a _____ reck - less _____ fe -

C⁶ Caug C Gm⁹

f

60

- ver. Love - struck girl? I'd tease _____ her. Thought I'd

- ver. Love - struck girl? I'd tease _____ her. Thought I'd

C⁹

63

nev - er _____ be _____ her. Quite the job you've done _____ on me,

nev - er _____ be _____ her. Quite the job you've done _____ on me,

Fdim⁷ Fmaj⁷ D⁹(sus4)

66 67

sir! You've been host - ing ___ par - ties in my

sir! You've been host - ing ___ par - ties in my

D⁷ Gm⁹

69

mind, I'm ___ work - ing o - ver time to ___ have ___

mind, I'm ___ work - ing o - ver time to ___ have ___

C⁹ G7(b9)

72

___ you in my world. ___ Oh, ___ what a

___ you in my world. ___ Oh, ___ what a

Fmaj⁷ D⁹(sus4) D⁷

flowing

75

curse it is to be _____ in love. _ I wait by the

curse it is to be _____ in love. _ I wait by the

Gm⁹ Bbm^{6/9} Fmaj⁷

flowing

78

phone like a high school mov - ie.

phone like a high school mov - ie.

Bbm⁶

81

Dream at the shows you'll come run - ning

Dream at the shows you'll come run - ning

Fmaj⁷ Bbm⁶

84

to me. Think I see you

to me. Think I see you

A⁷ A⁷(b⁹) A⁷/G^b

87

in the wings, but I'm hal -

in the wings, but I'm hal -

E^b₉ C¹³ C⁹ A⁷

cresc. *cresc.* *cresc.*

90

lu - ci - nat - ing. What a

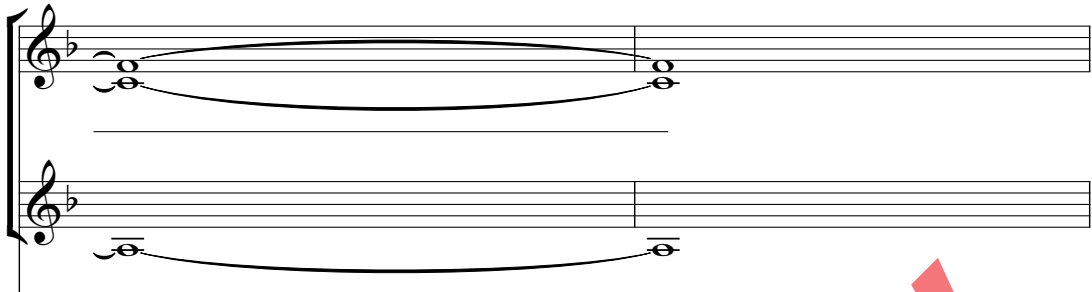
lu - ci - nat - ing. What a

f *f*

D.S. al CODA (p. 4, m. 21)

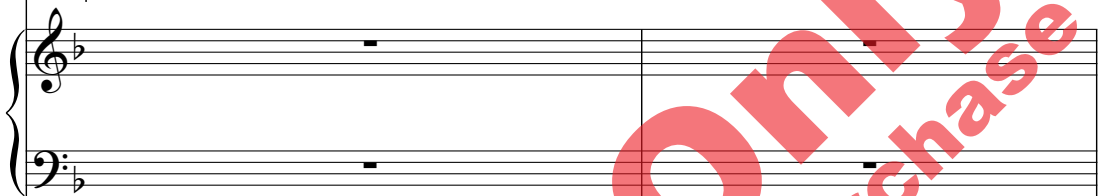
D.S. al CODA

93  CODA



Musical notation for measures 93 and 94. Measure 93 features a whole note chord in the treble clef (F4, A4, C5) and a whole note chord in the bass clef (F2, A2, C3), both marked with a fermata. Measure 94 is a whole rest in both staves.

 CODA



Musical notation for measures 95 and 96. Both measures contain whole rests in both the treble and bass staves.

95



Musical notation for measures 97, 98, and 99. Measure 97 has a half note chord (F4, A4) in the treble and a half note chord (F2, A2) in the bass. Measure 98 has a quarter note chord (F4, A4) in the treble and a quarter note chord (F2, A2) in the bass. Measure 99 has a half note chord (F4, A4) in the treble and a half note chord (F2, A2) in the bass. All measures end with a double bar line.