

# COMEDY TONIGHT

Two-Part, accompanied

Words and Music by  
STEPHEN SONDHEIM  
Arranged by GREG GILPIN

Performance time: approx. 1:30

Brightly ( $\text{♩} = 116$ )

PART I

PART II

Brightly ( $\text{♩} = 116$ )

ACCOMP.

*mf*

5 *mp*

Some-thing fa - mil - iar, some-thing pe - cu - liar,  
Some-thing con - vul - sive, some-thing re - pul - sive,

5 *mp*

Some-thing fa - mil - iar, some-thing pe - cu - liar,  
Some-thing con - vul - sive, some-thing re - pul - sive,

5 *mp*

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9 *mf*  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!

9 *mf*  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!

9 *mf*

13 *mp*  
 Some-thing ap - peal - ing, some-thing ap - pall - ing,  
 Some-thing es - thet - ic, some-thing fre - net - ic,

13 *mp*  
 Some-thing ap - peal - ing, some-thing ap - pall - ing,  
 Some-thing es - thet - ic, some-thing fre - net - ic,

13 *mp*

17 *mf*  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!

17 *mf*  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!  
 Some-thing for ev - 'ry-one, a com-e - dy to - night!

17 *mf*

21

*Boldly*

Noth - ing with kings, noth - ing with crowns.  
 Noth - ing of gods, noth - ing of fate.

Noth - ing with kings, noth - ing with crowns.  
 Noth - ing of gods, noth - ing of fate.

21

*Boldly*

Piano accompaniment for measures 21-24, featuring chords in the right hand and a simple bass line in the left hand.

25

Bring on the lov - ers, li - ars and clowns!  
 Weight - y af - fairs will just have to wait.

Bring on the lov - ers, li - ars and clowns!  
 Weight - y af - fairs will just have to wait.

25

Piano accompaniment for measures 25-28, continuing the harmonic support for the vocal lines.

29

*mp*

Old sit u - a - tions, new com - pli - ca - tions,  
 Noth - ing that's for - mal, noth - ing that's nor - mal,

Old sit - u - a - tions, new com - pli - ca - tions,  
 Noth - ing that's for - mal, noth - ing that's nor - mal,

29

*mp*

Piano accompaniment for measures 29-32, concluding the section with sustained chords.

33

*mf*

Noth - ing por - ten - tous or po - lite;  
No rec - i - ta - tions to re - cite!

*mf*

Noth - ing por - ten - tous or po - lite;  
No rec - i - ta - tions to re - cite!

33

*mf*

37

Trag - e - dy to - mor - row,  
O - pen up the cur - tain,

Trag - e - dy to - mor - row,  
O - pen up the cur - tain,

37

1.

com - e - dy to - night!

com - e - dy to - night!

1.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment staves in G major, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes and chords.

The second system contains vocal lines and piano accompaniment. The vocal staves have the lyrics "com - e - dy" and "to - night!". The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* (forte) is present. A second ending bracket labeled "2." is shown above the vocal staves.

The third system is primarily piano accompaniment. It features a complex chordal texture in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is present. A second ending bracket labeled "2." is shown above the piano part.

The fourth system continues the piano accompaniment with sustained chords and a rhythmic bass line. The piano part concludes with a final chord.

The fifth system shows the final part of the piano accompaniment, ending with a final chord in the right hand and a bass line in the left hand.

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