

# A MUSICAL

Arranged by  
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Words and Music by  
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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!

Freely (♩ = ca. 116)

The musical score is arranged for a full orchestra and soloist. The instruments listed on the left are: FLUTE, CLARINET 1, CLARINET 2, TENOR SAXOPHONE, BARITONE SAXOPHONE, TRUMPET 1, TRUMPET 2, TROMBONE 1, TROMBONE 2, SOLOS, SOPRANO ALTO, TENOR BASS, PIANO, SYNTHESIZER 1 (Strings), SYNTHESIZER 2 (French Horn), TIMPANI, GUITAR, BASS, and DRUM SET. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Freely' with a quarter note equal to approximately 116 beats per minute. The music begins with a rest for the first two measures, followed by a melodic line for the flute and clarinets. The soloist enters in measure 3 with the lyrics 'Well, that is the stupid-est thing that I have ev-er heard. You're'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the score.







18

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Solos

noth-ing's as a-maz-ing as a mu - si - call!... With song and dance, \_ and sweet ro-mance, \_ and

S.A.

SOPRANO

ALTO

TENOR

T.B.

BASS

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

*mf*

*mp*

*mp*

*sim.*

F F<sup>9</sup> B<sup>b</sup>6 G<sup>7</sup>

C<sup>7</sup> F F<sup>9</sup> B<sup>b</sup>6 G<sup>7</sup>



25

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Solos

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

You wan-na be great then you got-to cre-ate a mu-si-cal!—

and a daz-zl-ing cho-rus. A mu-si-cal!—

Gm G7(#5) G7 C<sup>9</sup> Dm/F F<sup>9</sup> B<sup>b</sup>

Gm G7(#5) G7 C<sup>9</sup> Dm/F F<sup>9</sup> B<sup>b</sup>

*fill*



Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

**SOLO 1:** I don't know, I find it hard to believe people would actually pay to see something like this.

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.



32

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A. *SOPRANO only (opt. solo)*

T.B. *BASS only (opt. solo)*

Pno.

Synth. 1

Synth. 2

Timp.

Gtr. Cm F Bb

Bass Cm F Bb

Dr.

Got a lad - y to flat - ter, who might cheer you up if you don't let her down. You could go see a trag - e - dy,

But



35

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A. *ALTO only (opt. solo)* *rit.* ALL

T.B. *TENOR only (opt. solo)* ALL

Pno.

Synth. 1 *pizz.*

Synth. 2

Timp.

Gtr. Cm F7 Bb/D G7(omit5) Cm *rit.*

Bass Cm F7 Bb/D G7(omit5) Cm

Dr.

Or a play from Greek my-thol - o - gy. Ew!

that would-n't be ver - y fun. See a moth-er in love with her son.



38 Dramatically (♩ = ca. 92)

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Dramatically (♩ = ca. 92)

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

*f* 3 3 3 3 3 *mp*

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

*f* 3 3 3 3 3 *mp*

*cr.* *tom*

*Ab Cm Bb G7*

*Ab Cm Bb G7*



41 *rit.* *a tempo*

Fl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

T. Sax. *mp*

Bari. Sax.

Tpt. 1 *rit.* *a tempo*

Tpt. 2

Tbn. 1

Tbn. 2

S.A. *rit.* *a tempo*  
 some-thing more re - lax - ing and less tax - ing on the brain. Go see a

T.B.

Pno. *mp*

Synth. 1

Synth. 2

Timp.

Gtr. *rit.* *a tempo*  
 Cm<sup>7</sup> A<sup>dim</sup> Cm<sup>7</sup>/G G<sup>9</sup> Cm<sup>7</sup> F G<sup>9</sup>/F Fdim<sup>7</sup> F<sup>7</sup>  
 F G<sup>9</sup>/F Fdim<sup>7</sup> F<sup>7</sup>

Bass

Dr. *Lt cym*



45

Fl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

T. Sax. "Horn-like" *mf*

Bari. Sax. "Horn-like" *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 "Horn-like" *mf*

Tbn. 2 "Horn-like" *mf*

S.A. *mf* Where  
 mu - si - cal, a mu - si - cal, a puff - y piece re - leas - ing all your blues - i - cals. Where

T.B. *mf*  
 mu - si - cal, a mu - si - cal, re - leas - ing all your blues - i - cals.

Pno. *mf*

Synth. 1 *mf*

Synth. 2 *mf*

Temp.

Gtr. *mf* B<sup>9</sup> G<sup>7</sup> C<sup>7</sup> F<sup>13</sup>

Bass *mf* B<sup>9</sup> G<sup>7</sup> C<sup>7</sup> F<sup>13</sup>

Dr. *mf* + *sim* *Lt. fill*



49

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

croon - ers croon... a catch - y tune...  
 Ah! croon - ers croon... a catch - y tune... And lim-ber leg-gy la-dies thrill ya till ya swoon...  
 Ah!

B $\flat$  G $^7$  G $\flat$  $^7$  G $^7$  C $^9$  F $^6$  E $^9$  F $^9$   
 B $\flat$  G $^7$  C $^9$  F $^6$  E $^9$  F $^9$

53

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

53

S.A.

Oos, ahs,— big ap-pleuse, and a stand - ing o wa - tion. The fut-ure is bright if you can just write a

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

*Lt. fill*

*Lt. fill*

E $\flat$  G $\flat$ dim $^7$  Gm G $^7$ ( $\sharp$ 5) G $^7$  C $^{13}$

56 (Piccolo)

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Temp.

Gtr.

Bass

Dr.

mu - si - cal. Some make you hap py. Some make you sad.

*mp* *f* *sub. f*

*cym* *Fl tom*

*F* *F<sup>9</sup>* *B<sup>b</sup>* *E<sup>b</sup>6* *B<sup>b</sup>/F*

*F* *F<sup>9</sup>* *B<sup>b</sup>* *E<sup>b</sup>6* *B<sup>b</sup>/F*





59

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gr.

Bass

Dr.

*mf*

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

Some are \_\_\_ too long, some \_\_\_ are

*mf*

*mf*

F<sup>9</sup> B<sup>b6</sup> B<sup>b</sup> B/E B<sup>b</sup> B/E B<sup>b</sup> B/E

F<sup>9</sup> B<sup>b6</sup> B<sup>b</sup> B/E B<sup>b</sup> B/E B<sup>b</sup> B/E





70

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

"Horn-like"

"Horn-like"

"Horn-like"

"Horn-like"

*mf*

With song and dance, and sweet ro-mance, and with a mu-si-cal we might have

*mf*

*mf*

*mf*

*fill*

*fill*

I<sup>9</sup> F<sup>9</sup> B<sup>b</sup>6 G<sup>7</sup> C<sup>7</sup>

F<sup>6</sup> F<sup>9</sup> B<sup>b</sup>6 G<sup>7</sup> C<sup>7</sup>

74 75

Fl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

S.A. (clap) half a chance... Cos. als... big ap- plause... with ev - 'ry - one... cheer - ing for us.

T.B.

Pno.

Synth. 1 *mf*

Synth. 2 *mf*

Trmp.

Gr. *mf* F13 Eb Ebm6/Gb Bb/F G7(#5) G7

Bass *mf* F13 Eb Ebm6/Gb Bb/F G7(#5) G7

Dr. *mf* fill fill



Swing (♩ = ca. 112)

79

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Swing (♩ = ca. 112)

79

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Temp.

Gtr.

Bass

Dr.

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

*f* *mf*

*fill* Cr. Ride

Ebm<sup>6</sup>/Gb Bb/F

Ebm<sup>6</sup>/Gb Bb/F







86

Fl. *rit. e cresc.*

Cl. 1 *rit. e cresc.*

Cl. 2

T. Sax. *rit.*

Bari. Sax. *rit. e cresc.*

Tpt. 1 *rit. e cresc.*

Tpt. 2 *rit. e cresc.*

Tbn. 1 *rit. e cresc.*

Tbn. 2 *rit. e cresc.*

S.A. *rit.*

T.B.

Pno. *rit. e cresc.*

Synth. 1 *rit. e cresc.*

Synth. 2 *rit.*

Timp.

Gtr. *rit. e cresc.*

Bass *rit. e cresc.*

Dr. *rit. e cresc.*

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

*Cm7* *Gb7*

*Cm* *Gb7*



88 Kickline (♩ = ca. 104)

Fl. *f*

Cl. 1 *f*

Cl. 2

T. Sax. *f*

Bari. Sax. *f* *sim.*

Tpt. 1 *f* *Solo* *shake*

Tpt. 2 *f* *shake*

Tbn. 1 *f*

Tbn. 2 *f*

88 Kickline (♩ = ca. 104)

S.A. *f*  
mu - si - cal, — a mu si cal, — a

T.B. *f*

Pno. *f* *(8<sup>th</sup>)*

Synth. 1 *f*

Synth. 2 *f*

Temp.

Gtr. *f* B G#

Bass *f* B G#

Dr. *f* *Crashes on 2 & 4* *fill*





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

Fl.

Cl. 1

Cl. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

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

S.A.

T.B.

Pno.

Synth. 1

Synth. 2

Timp.

Gtr.

Bass

Dr.

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

Em<sup>6</sup>/G B G#7(#5) G7 C#9

E<sup>6</sup> Em<sup>6</sup>/G B G#7(#5) G7 C#9



