



The Day We Flipped Mike's Chev

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A Musical
by
David Jacklin & Mike Erion

PIANO/VOCAL SCORE

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**THE DAY WE
FLIPPED
MIKE'S CHEV**
A musical

Book and lyrics by David Jacklin
Music by Michael Erion and David Jacklin

PIANO/VOCAL SCORE

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MUSICAL NUMBERS

Act One, Scene One

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Act One, Scene Two

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Act Two, Scene One

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20.	101	Big Enough For You	The Company

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Livin' For The Weekend

♩=90 Bright country

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords, while the left hand plays a rhythmic eighth-note pattern.

5

OPTIONAL CUES
in this staff

etc.

This section contains three measures of piano accompaniment. The first measure is identical to the previous section. The second and third measures feature a melodic line in the right hand with a key signature change to one sharp (F#) and a circled phrase. The left hand continues with the eighth-note pattern.

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Seems life used to be a whole lot simpler. You'd

This system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Seems life used to be a whole lot simpler. You'd". The piano accompaniment features a melodic line in the right hand and a rhythmic line in the left hand.

10

love your neighbour, you'd be sure to get by, but, time goes past, all you get is older. You

This system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "love your neighbour, you'd be sure to get by, but, time goes past, all you get is older. You". The piano accompaniment continues with the same melodic and rhythmic patterns.

12

can't get a-head, no mat-ter how hard you try.

14

1, 2, 3, 4

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18

Grave-yard shift means a buck-eight-y bo-nus; you can

20

use that mon-ey when the bills _ come in, but, you got to ad-mit that this work-ing for a liv-ing ain't

22

half as good as what _ might have been.

24

1, 2, 3, 4

28

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But, ev- ery swing shift comes to an end, and pay- day must roll a- round. And,

31

sure, next week, we'll do it all a- gain, but, for two days, we don't touch the ground. _ _ .

33

1, 2, 3, 4
36

39 *f*

Liv- in' for the week- end! Pray- in' for Fri- day night.

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41

You and me and love and the things we do by cand- le- light...

43

mf

This system contains measures 43, 44, and 45. It features a piano accompaniment with a treble and bass clef. Measure 43 has a whole rest in the treble and a melodic line in the bass. Measure 44 continues the bass line. Measure 45 has a whole rest in the bass and a melodic line in the treble. A dynamic marking of *mf* is placed below the treble staff in measure 45.

1, 2, 3, 4
46

This system contains measures 46, 47, and 48. It features a piano accompaniment with a treble and bass clef. Measure 46 has a whole rest in the bass and a rhythmic pattern of eighth notes in the treble. Measure 47 continues the treble pattern. Measure 48 has a whole rest in the treble and a melodic line in the bass.

49 *mf*

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Liv-in' for the week-end! Pray-in' for Fri-day night.

mf

This system contains measures 49 and 50. It features a vocal line and a piano accompaniment. Measure 49 has the vocal line with the lyrics "Liv-in' for the week-end!" and a piano accompaniment. Measure 50 has the vocal line with the lyrics "Pray-in' for Fri-day night." and a piano accompaniment. A dynamic marking of *mf* is placed above the vocal staff in measure 49.

51

You and me and love and the things we do by cand- le- light...

This system contains measures 51, 52, and 53. It features a vocal line and a piano accompaniment. Measure 51 has the vocal line with the lyrics "You and me and love and" and a piano accompaniment. Measure 52 has the vocal line with the lyrics "the things we do by cand- le- light..." and a piano accompaniment. Measure 53 has a whole rest in the vocal line and a piano accompaniment.

53

1, 2, 3
56

59

Time was once when we thought we were win- ners We'd grab the world and twist her by _ the tail.

61

By and by, you join the lined up los- ers, all the same sad fac- es, with the same _ sad tale. I

63

got me a roof and a case of two- four, but the pog- ie runs out just a bit _ too soon. And,

65

soon- er or lat- er (we all hope that it's lat- er), you've got to face the mus- ic of the same _ sad tune. But,

67

ev- 'ry swing shift comes to an end, and pay- day must roll a- round. And,

69

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since next week, we'll do it all a- gain, but, for two days, we don't touch the ground.

71

f

Liv- in' for the week- end! Pray- in' for _ Fri- day night.

f

74

You and me and love and the things we do by candle-light...

76

Liv-in' for the weekend! Pray-in' for Friday night. You and I can pretend you'll

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79

nev-er have to leave my sight.

You're My Friend

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$\text{♩} = 130$ Walking country

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The key signature is one sharp (F#).

mf I some- times wor- ry 'bout how you're going to end, my
wish you'd drop _ those nas- ty habits you've had. They're

Measures 4-7 show the vocal line with lyrics and piano accompaniment. The piano part includes chords and a melodic line in the right hand.

friend.
bad. You know, I some- times wor- ry,
You mean, I've got room to im-

Measures 8-10 continue the vocal and piano accompaniment. A blue watermark is overlaid across the page: PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS.

too.
prove? I of- ten won- der what's
And, may- be, clean up your

Measures 11-13 continue the vocal and piano accompaniment.

going to hap- pen to you. Don't you?
act, just a lit- tle bit. Get fit.

Measures 14-16 conclude the vocal and piano accompaniment on this page.

You're My Friend

17

Well, say, is that what's troubling you? And you're
And, force this tired body to move? And, you

21

not much to look at, I know. And you really do belong in a
really ought to get some new clothes. And, a hair-cut and a new pair of

24

zoo. shoes. But, for all the laughs and all the good times, too, I
Be- cause, un- der- neath _ that ex- teri- or view, I just

27

don't want an- y- thing to hap- pen to you. 'Cause you're my friend! And, that's the
know that there's _ an a- dor- a- ble you. 'Cause you're my friend! And, that's the

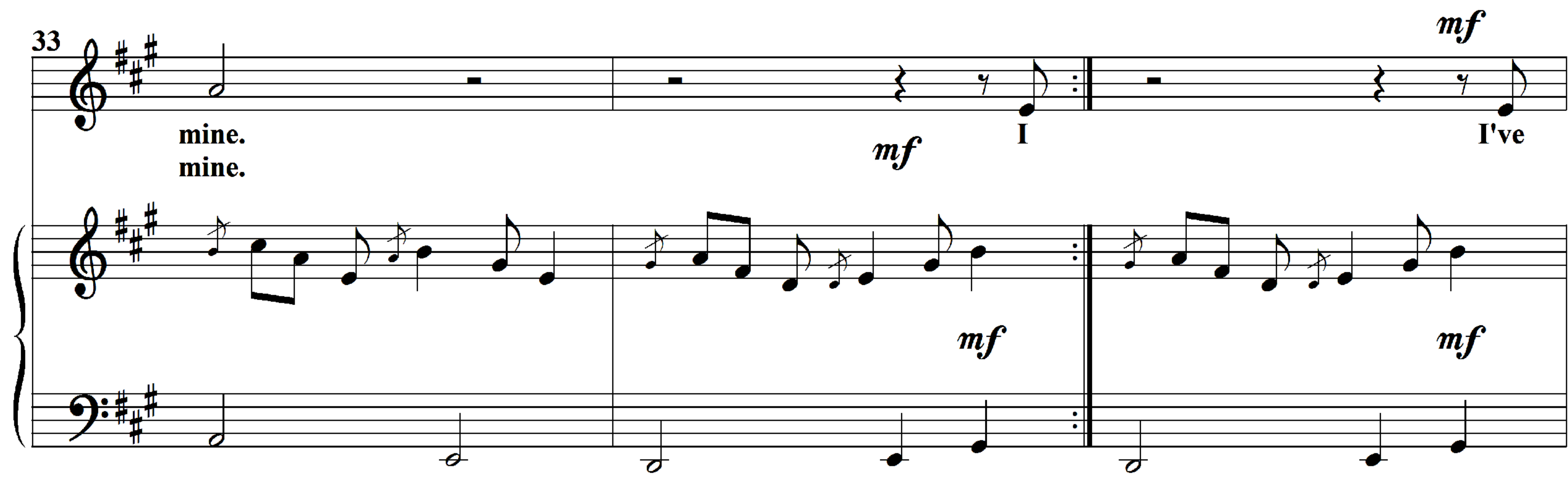
30

bot- tom line. You're my friend. You're a real good friend of
bot- tom line. You're my friend. You're a real good friend of

1 | 2

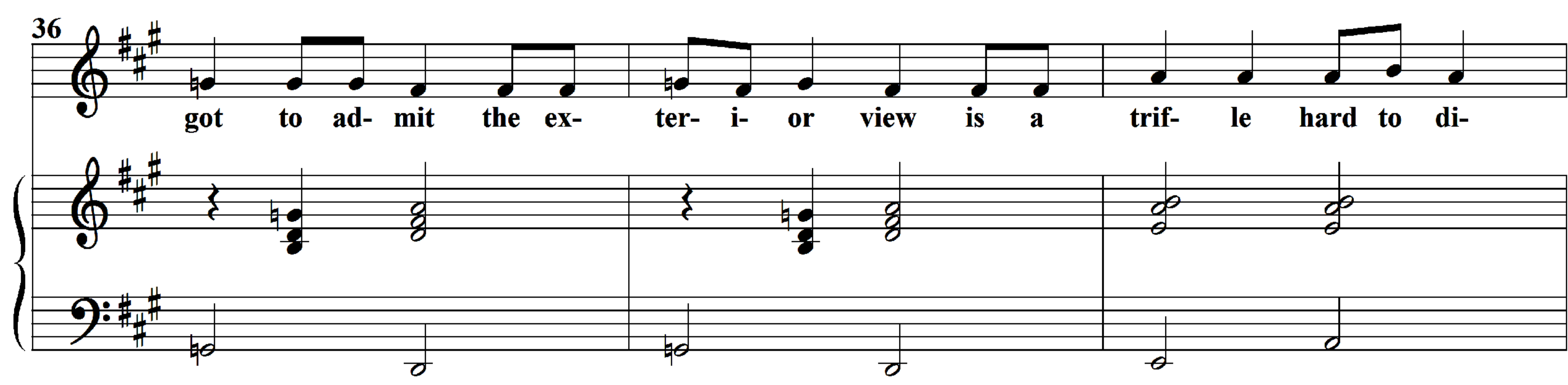
33

mine. mine. *mf* I I've *mf*



36

got to ad-mit the ex-ter-i-or view is a trif-le hard to di-



39

gest, but it's on-ly here from poor-un-til two. It's



42

me that has to live with the rest. And, may-be I won't be a



45

mov-ie star, but, there's some-thing that oc-curs to me:



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You're My Friend

48

all of the friends that I have _ so far are my friends be- cause they know the real

51

f

me. And, you're my friend! And, that's the bot- tom line. You're my

54

friend. You're a real good friend of mine. You're my

58

friend! And, that's the bot- tom line. You're my friend. You're a

61

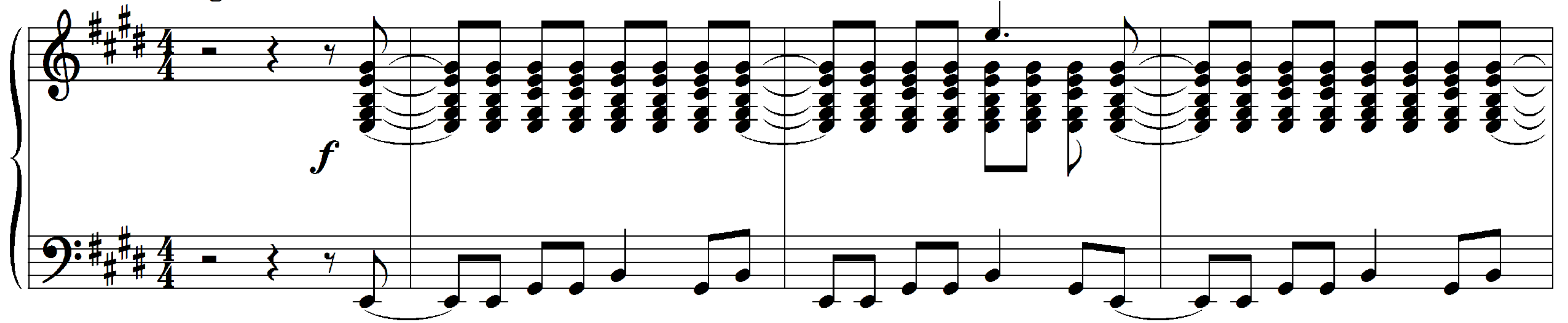
ff

real good friend of mine!

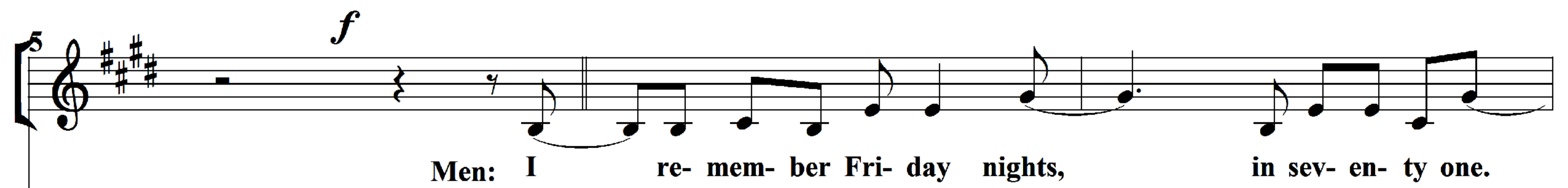
I Remember Friday Nights (in '71)

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$\text{♩} = 135$ Driving Rock'n'Roll

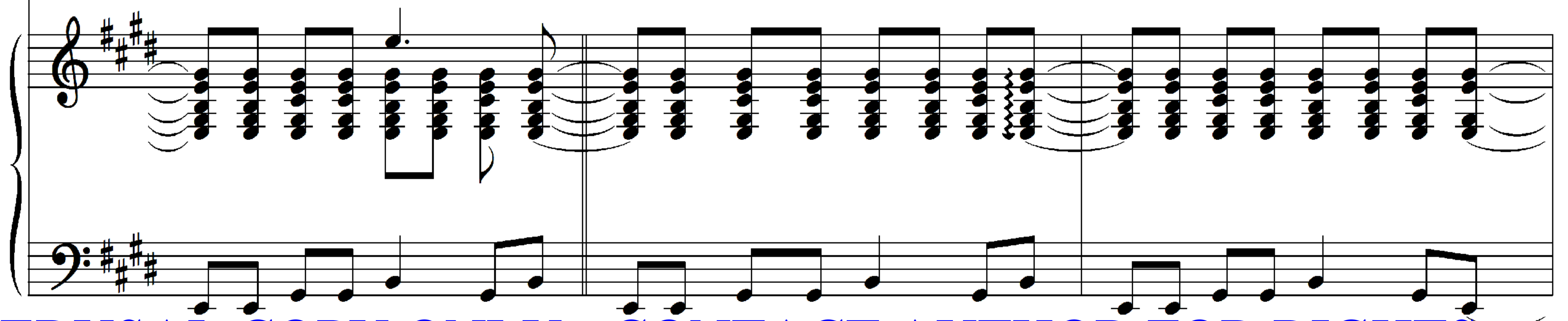


f

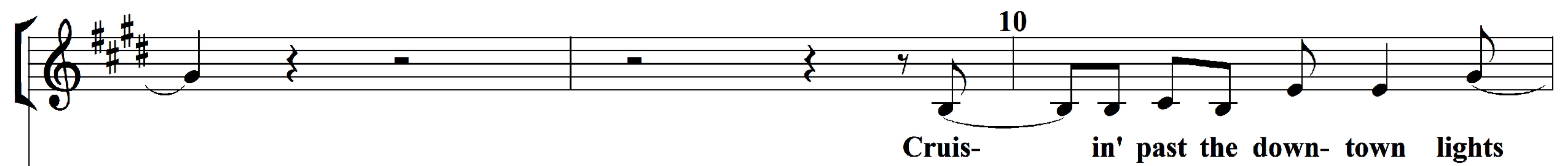


f

Men: I re- mem- ber Fri- day nights, in sev- en- ty one.

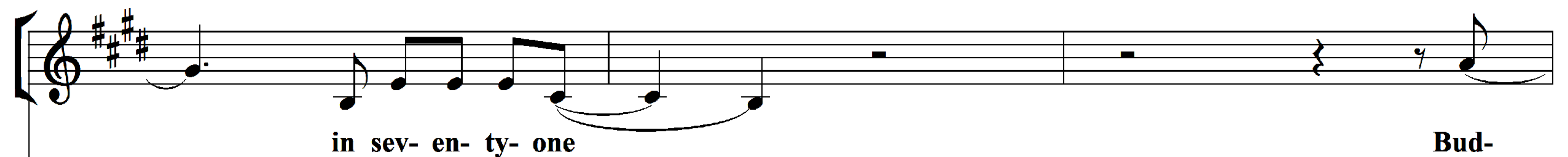
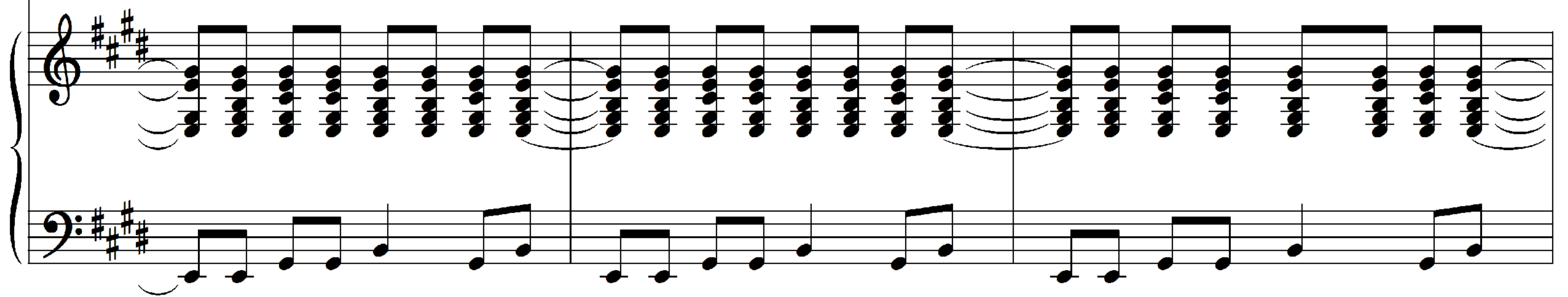


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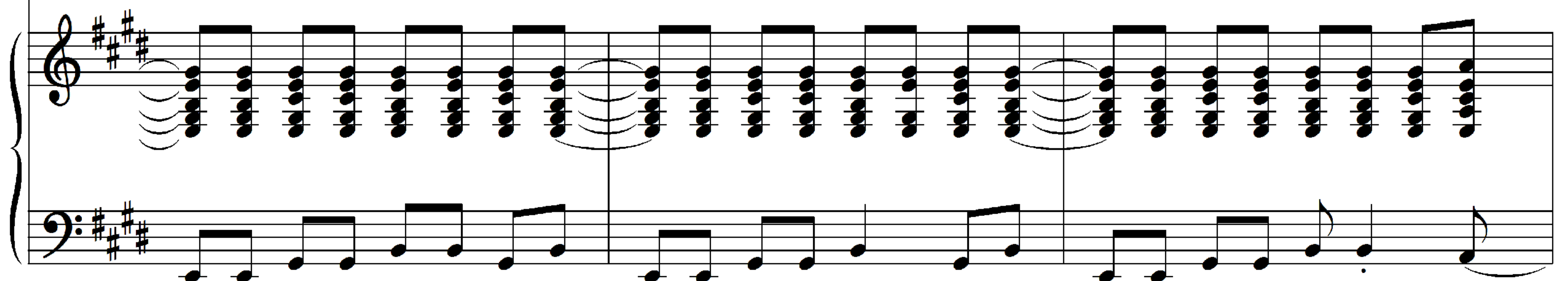


10

Cruis- in' past the down- town lights



in sev- en- ty- one Bud-



I Remember Friday Nights (in '71)

15

dies on a week- end howl in search of fun.

Got a case of twen- ty four on a gra- vel run.

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20

All those nights we

25

spent just cruis- in' nev- er thought of time we're los- in'. There was

no- thing like a Fri- day night, in se- ven- ty one

f

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "no- thing like a Fri- day night, in se- ven- ty one". The bottom two staves are piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A dynamic marking of *f* (forte) is present in the piano part.

30

WOMEN: I

This system contains the third and fourth staves of music. The top staff shows a vocal line with a whole rest for 30 measures, followed by a single eighth note. The lyrics "WOMEN: I" are positioned below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the previous system.

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re- mem- ber Fri- day nights in se- ven- ty one!

This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics "re- mem- ber Fri- day nights in se- ven- ty one!". The piano accompaniment continues with the same rhythmic pattern.

35

Dan- cin' on a Fri- day night, in se- ven- ty one

This system contains the seventh and eighth staves of music. The top staff is a vocal line with the lyrics "Dan- cin' on a Fri- day night, in se- ven- ty one". The piano accompaniment continues with the same rhythmic pattern.

I Remember Friday Nights (in '71)

40

Hop- ping to the rock and roll

of a home- town band. sway- sway-

45

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ing while the mus- ic's slow, ing while the mus- ic's slow, with a rov- ing hand.

All those times seem far a- way, now; All those times seem far a- way, now;

50

fur-ther with each pass-ing day, but I can still re-call each Fri-day night,

fur-ther with each pass-ing day, but I can still re-call each Fri-day night,

55

in se-ven-ty one!

in se-ven-ty one!

f

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I re-mem-ber Fri-day nights

I re-mem-ber Fri-day nights

60

in se-ven-ty one! Park

in se-ven-ty one! Park

I Remember Friday Nights (in '71)

the car 'way out of sight; it sure was fun!

the car 'way out of sight; it sure was fun!

65 Try to read what's in her eyes.

Try to read what's in her eyes. You think she will?

70 "You know I love you", she replies.

You know she will!

I was

75

sweet six-teen and nev-er been kissed. I was gon-na make up for the

time I'd missed. I can still re-call that Fri-day night. in se-ven-ty one!
in se-ven-ty one!

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80

All those times just
All those times just

85

run a-way from you. They
run a-way from you. They

I Remember Friday Nights (in '71)

glide right past and sail right out of view.
glide right past and sail right out of view.

90
Good time mem- or- ies, bad times, too, seem
Good time mem- or- ies, bad times, too, seem

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bet- ter from a dis- tant view. Bet- ter than to-
bet- ter from a dis- tant view. Bet- ter than to-

95
day. Saf- er, an- y- way! I was
day. Saf- er, an- y- way!
f
f
f

100

sweet six- teen and nev- er been kissed.

It was Fri- day night, in my

I was gon- na make up for the time I'd missed!

Dad- dy's car. I

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105

I can still re- call that Fri- day night,

prom- ised that I would- n't go too far. I can still re- call that Fri- day night,

in sev- en- ty one! I can

in sev- en- ty one! I can

f

I Remember Friday Nights (in '71)

110

still re- call that Fri- day night, in sev- en- ty one!

still re- call that Fri- day night, in sev- en- ty one!

mp

Detailed description: This system contains the first two staves of music. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "still re- call that Fri- day night, in sev- en- ty one!". The piano accompaniment consists of two staves: the upper staff is in treble clef and features a series of chords in the first measure, followed by a melodic line in the second measure; the lower staff is in bass clef and provides a simple harmonic accompaniment. A dynamic marking of *mp* is placed in the piano part.

p

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: the upper staff is in treble clef and features a melodic line with a dynamic marking of *p*; the lower staff is in bass clef and provides a simple harmonic accompaniment.

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'Nother Dollar, 'Nother Day

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$\text{♩} = 105$

f

'Noth- er dol- lar, 'noth- er day, but, it

4

keeps the wolf a- way. I'm on the late- shift, to- night.

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7

Slept 'til four __, yes- ter- day, but, to- day, the sleep won't stay. I'm on the late- shift, to-

10

night. And, it's hard on a man work- ing mid- night to eight when his

'Nother Dollar, 'Nother Day

13

wife and his kids are a-sleep. But, the man with the mon-ey calls the

16

shots and it's fun-ny but, I'm al-ways at the bot-tom of the heap!

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19

'Noth-er dol-lar, 'noth-er day. And the years-'ll slide a-way. I'm on the late-shift, to-

22

night. Thir-ty years _ from to-day, when I've worked my life a-way,

25

there'll be no late-shift, to-night. And, it's hard on a man think-ing for-ty- three years is a

29

long time to spend in one place! But, when you

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31

think of the odds a- gainst get- ting a- head, you're luc- ky just to fin- ish the ___

34

race! And, I love the late- shift, though, and, I love to sleep a- lone. I'm

'Nother Dollar, 'Nother Day

37

work- ing the late- shift, to- night.

39

Yeah, I love the late- shift, though, and, I know it loves me so that it nev- er lets me spend the night at

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42

home. I nev- er get to spend the night at home. Just

45

once, I'd like to spend the night at home.

Honky-Tonk Suits Me Fine

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Mike Erion

Easy Country

$\text{♩} = 165$

I'm not the kind of girl who pushes

The first system of musical notation for measures 1-4. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand line in treble clef and a left-hand line in bass clef. The lyrics 'I'm not the kind of girl who pushes' are written below the vocal line.

hard to get ahead. I kind of like to take things as they

The second system of musical notation for measures 5-8. The vocal line continues with the lyrics 'hard to get ahead. I kind of like to take things as they'. The piano accompaniment continues with chords and a bass line.

10
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come. I like to judge the folks I meet on

The third system of musical notation for measures 9-12. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the system. The lyrics 'come. I like to judge the folks I meet on' are written below the vocal line.

15
what they've done and said. I'd never think to ask them where they're

The fourth system of musical notation for measures 13-16. The lyrics 'what they've done and said. I'd never think to ask them where they're' are written below the vocal line.

20
from. 'Cause that's the kind of woman my

The fifth system of musical notation for measures 17-20. The lyrics 'from. 'Cause that's the kind of woman my' are written below the vocal line.

Honky-Tonk Suits Me Fine

moth- er said to be! She said liv- ing eas- y makes you

Musical notation for measures 1-24, including vocal line and piano accompaniment.

25

hap- py wait and see! And, there's a word for liv- ing just a

Musical notation for measures 25-29, including vocal line and piano accompaniment.

30

few days at a time. The word is honk- y- tonk and

Musical notation for measures 30-34, including vocal line and piano accompaniment.

35

honk- y- tonk suits me fine. I nev- er did have Nev- er tried to

Musical notation for measures 35-39, including vocal line and piano accompaniment.

40

time to waste on fan- cy cars or clothes. They just don't seem to save my- self un- til the day I wed, I just don't think that

Musical notation for measures 40-44, including vocal line and piano accompaniment.

have ap-
I could wait that

peal to me.
long.

I'd rath-
If the boy's got

er spend the

45

time they take on
lov- ing eyes, I

friend- ship, I sup-
might end up in

pose bed,
'cause I like peop- le,
and, nev- er wor- ry

50

and they all like
if it's right or

me!
wrong!

I try to take it
And, may- be some- day,

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55

eas- y and let my troub- les
some- way, I'll strike that pot of

slide, 'cause most of our big
gold. but, I won't be

60

troub- les are just small ones in dis-
too un- hap- py if I just grow old!

For Work- ing hard at
now, I'll keep on

Honky-Tonk Suits Me Fine

liv- ing just a few days at a time, the word is
liv- ing just a few days at a time. The word is

65

honk- y- tonk, and hon- ky- tonk suits me fine! Make mine
hon- ky- tonk, and hon- ky- tonk suits me fine.

70

hon- ky- tonk! The eas- y liv- ing line. Make mine

75

hon- ky- tonk! 'Cause hon- ky- tonk suits me fine. I

80

Hon- ky- tonk suits me— Hon- ky- tonk suits me fine!

Where's The Romance?

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Mike Erion

♩=120

First system of musical notation, measures 1-3. Treble clef, key of D major, 4/4 time. Bass clef accompaniment.

Second system of musical notation, measures 4-6. Includes lyrics: "I'm so tired all the time, go-ing 'round and 'round: clean the"

Third system of musical notation, measures 7-9. Includes lyrics: "house, feed the kids, keep the damn noise down! There's a meet- ing of the home and"

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Fourth system of musical notation, measures 10-12. Includes lyrics: "school at eight on thurs- day night! Pick up"

Fifth system of musical notation, measures 13-15. Includes lyrics: "toys, pick up clothes, pick up mom at three! Laun- dry day, twice a week, that's the"

Sixth system of musical notation, measures 16-18. Includes lyrics: "worst for me! Some- how, I don't get ex- cit- ed if my"

Where's The Romance?

19
laun- dry comes out clean and bright! Where's the



22
ro- mance they prom- ised me in the "New Bride" mag- a-



25
zine? Where's the ro- mance there ought to be, like the



28
mov- ies that I've seen! Love my kids, love my man, I've a



31
sure safe life, but, I'm still just a mom, or I'm some- one's wife.



34
Seems I nev- er have a min- ute when I'm no one else but me.



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37
Just for fun, just this once, I would like to be some- thing

40
more than a wife, some- thing more than me. Just a lit- tle of the glam- our that I

43
see ev- ery week on all the prime- time soaps!

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46
Where's the ro- mance they prom- ised me in the

49
"New Bride" mag- a- zine? Where's the ro- mance there ought to

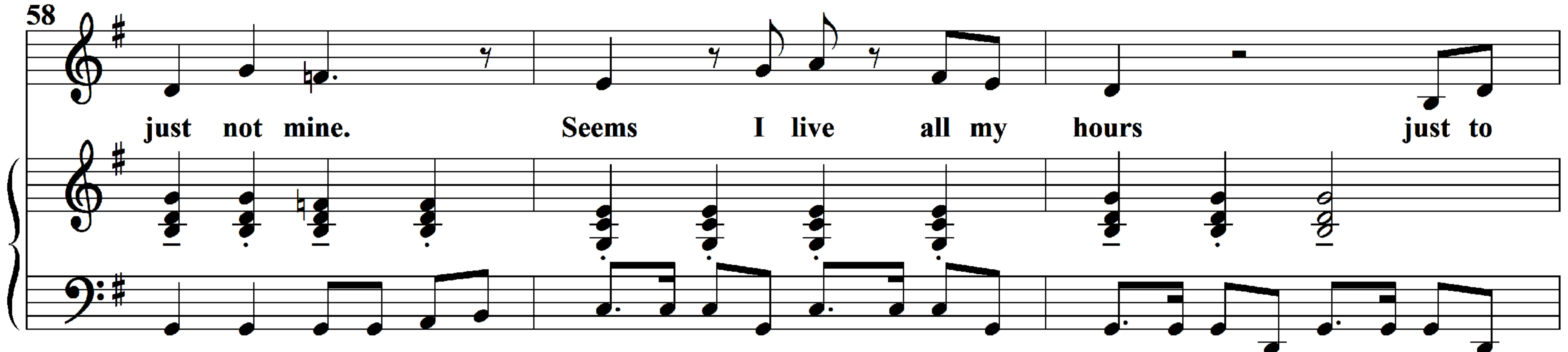
52
be, like the mov- ies that I've seen! Please don't

Where's The Romance?

55
think I'd com-plain, my life runs just fine. Some-how seems, all the same, that it's



58
just not mine. Seems I live all my hours just to



61
care for some-one else. Where's the ro-mance they prom-ised



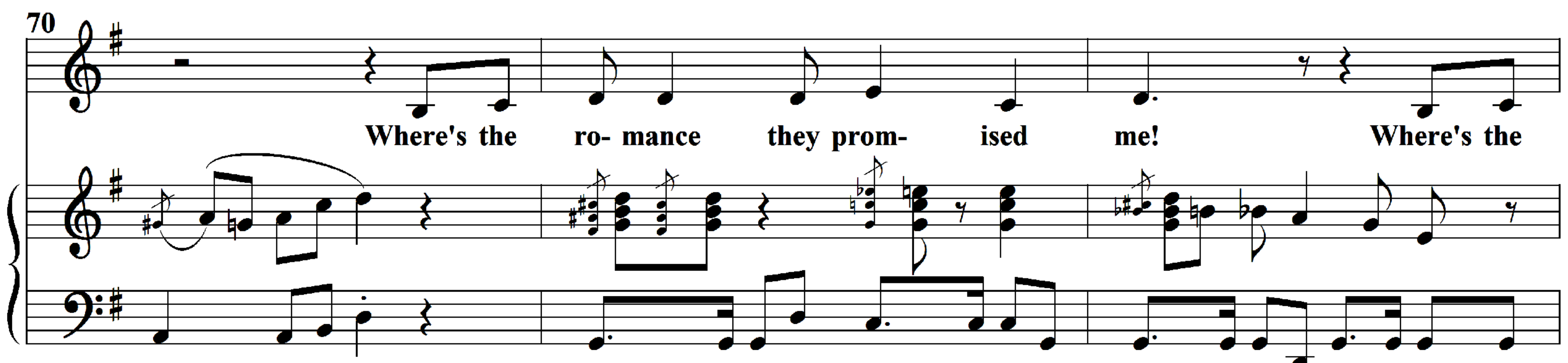
64
me in the "New Bride" mag-a-zine? Where's the



67
ro-mance there ought to be, like the mov-ies that I've seen!



70
Where's the ro-mance they prom-ised me! Where's the



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73

ro- mance they prom- ised me! Where's the ro- mance?

The musical score for measures 73-75 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ro- mance they prom- ised me! Where's the ro- mance?". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the F# key signature. The piano part features a steady eighth-note bass line and chords in the right hand.

76

The musical score for measures 76-77 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). Measure 76 shows a rest in the treble staff and a bass line. Measure 77 shows chords in the treble staff and a bass line.

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The Pieces We Left Behind

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Mike Erion

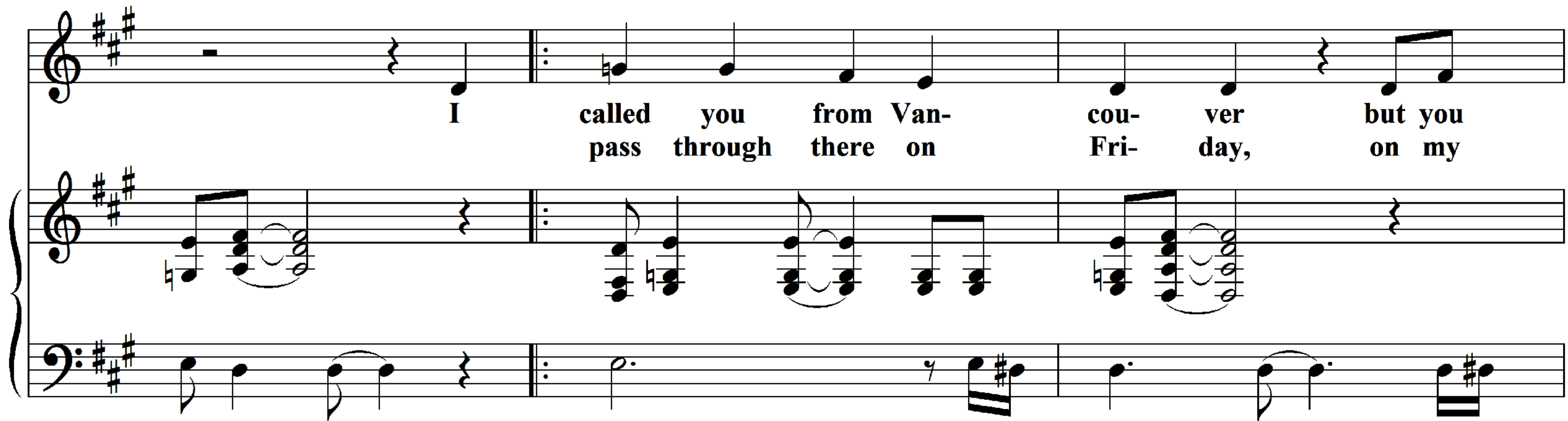
♩=160



p

5

The first system shows the piano introduction in 4/4 time, marked *p*. It consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple bass line. A measure rest with the number 5 is placed above the treble staff.



I called you from Van- cou- ver but you
pass through there on Fri- day, on my

The second system contains the vocal entry. The treble staff has a vocal line with lyrics. The piano accompaniment continues in the treble and bass staves.



10
must have been a- way. Ev- en if you'd
way to some- where new. There's just a chance that

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The third system continues the vocal line and piano accompaniment. A measure rest with the number 10 is placed above the treble staff. A large blue watermark is overlaid across the middle of the system.



15
been at home, I had no words to say. I left in such a
I may take a chance on phon- ing you. But, say I call your

The fourth system continues the vocal line and piano accompaniment. A measure rest with the number 15 is placed above the treble staff.



hur- ry I nev- er said good- bye. I think that, if the
num- ber and hear your voice a- gain, — what's the use of

The fifth system continues the vocal line and piano accompaniment.

20

truth be told, I was just too scared to try. And,
star-ting — when we know how it will end? And,

25

Cal-gar-y's a pret-ty place to be, where the moun-tains fade to
Hal-i-fax has lots to of-fer me — — pret-ty girls and

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30

blue. But,
booze, and

I've been through that town too ma-ny times to
play- ing these one night stands — , the

35

both- er with the view.
life I've had to choose.

40

I've played a- cross this coun- try, by
I've played a- cross this coun- try, by

mf

bus, by plane and train. And, at each stage door, I lose one more of the
bus, by plane and train. And, at each stage door, I lose one more of the

45

pains that still re- main. And, I sing each night in
pains that still re- main. And, I sing each night in

50

some bar- room, where the smoke and the drink make you blind, and,
some bar- room, where the smoke and the drink make you blind, and,

if I try, I for- get one more time the piec- es we left be- hind!
if I try, I for- get one more time the piec- es we left be- hind!

f

55
Piec- es of love and laugh- ter
Piec- es of love and laugh- ter

f

60
that we left be- hind,
that we left be- hind,

f

chas- ing this
chas- ing this

f

65
cra- zy dream I'm af- ter, that I may nev- er
cra- zy dream I'm af- ter, that I may nev- er

f

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1

70

find.

p

System 1: Measures 70-74. The vocal line (treble clef) has a whole note with a fermata, marked "find." and "I". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand with two triplet markings. The key signature is three sharps (F#, C#, G#).

2

75

find.

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pp

System 2: Measures 75-79. The vocal line (treble clef) has a whole note with a fermata, marked "find.". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand with two triplet markings. The key signature is three sharps (F#, C#, G#). The dynamic marking *pp* is present.

Me And My Big, Fat Mouth

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♩=150

f

In a two-bit bar, in the back of beyond, I got the

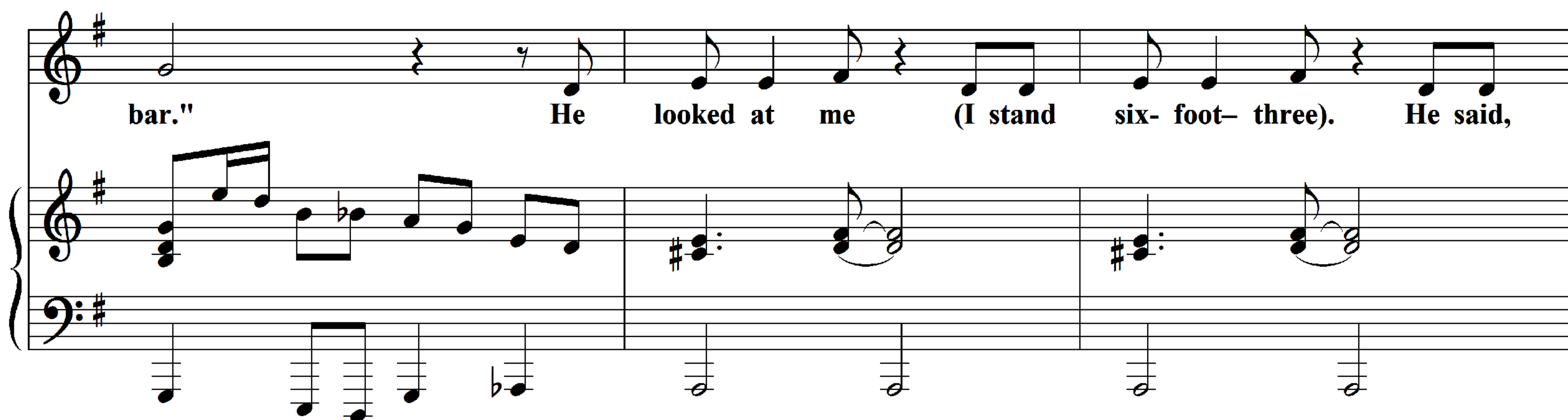
snot kicked out of me by a tiny little guy, stood

four feet high, he had an ear-ring, plain to see. I said,

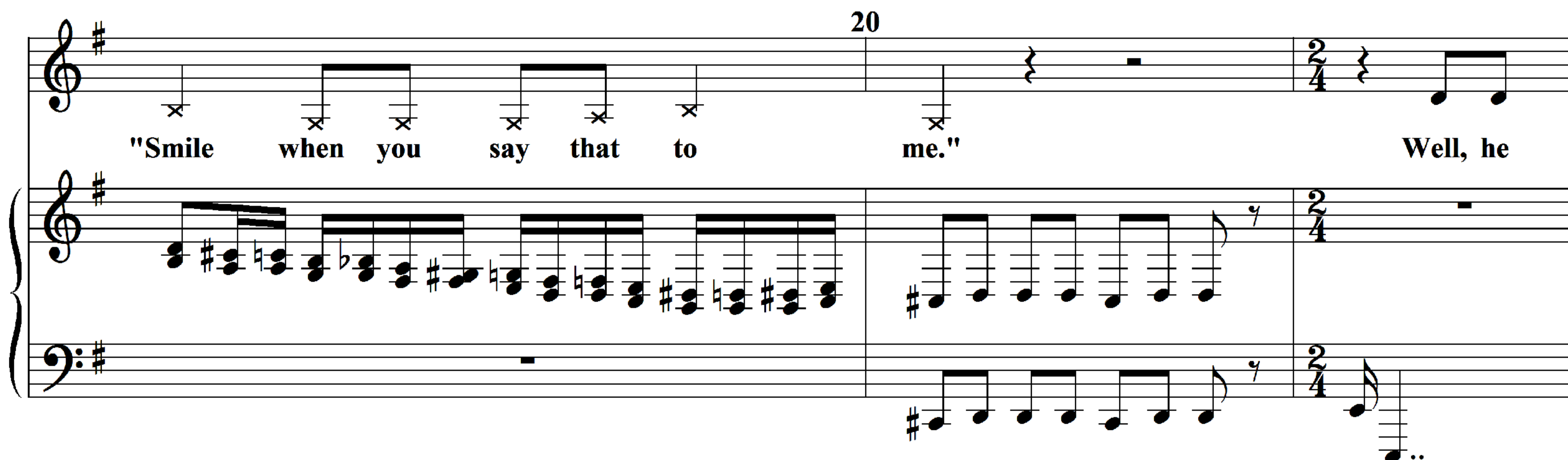
"Son, you better just move on down, and let a man belly up to the

Me And My Big, Fat Mouth

bar." He looked at me (I stand six-foot-three). He said,



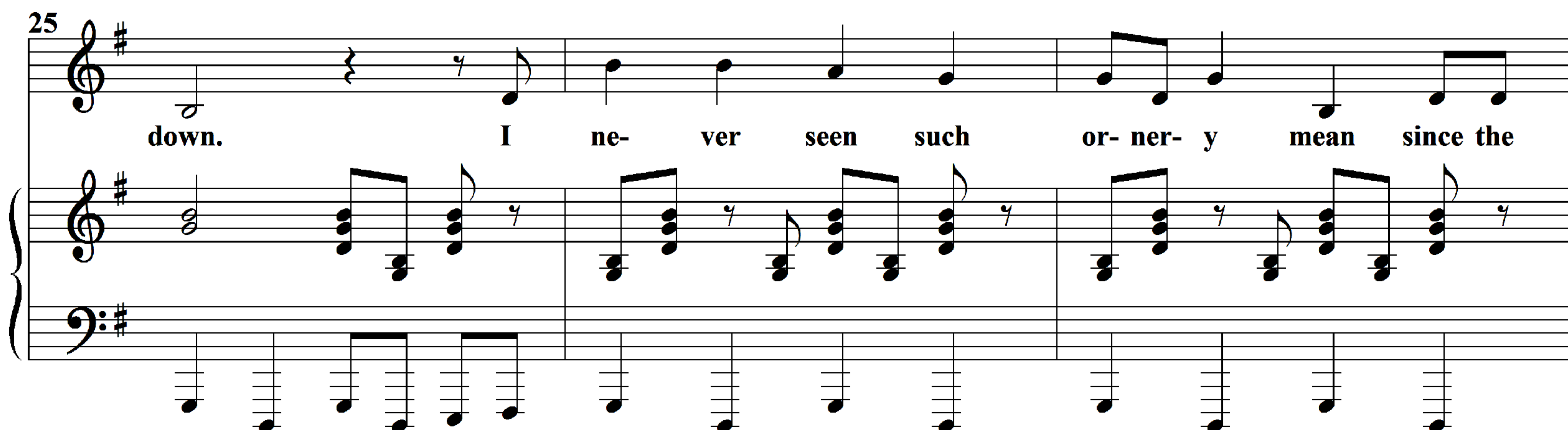
20 "Smile when you say that to me." Well, he



punched and he bit for 'bout an hour and a half, and then he kicked me when I fell



25 down. I never seen such ornery mean since the



30 day my first wife left town. He broke six ribs and my



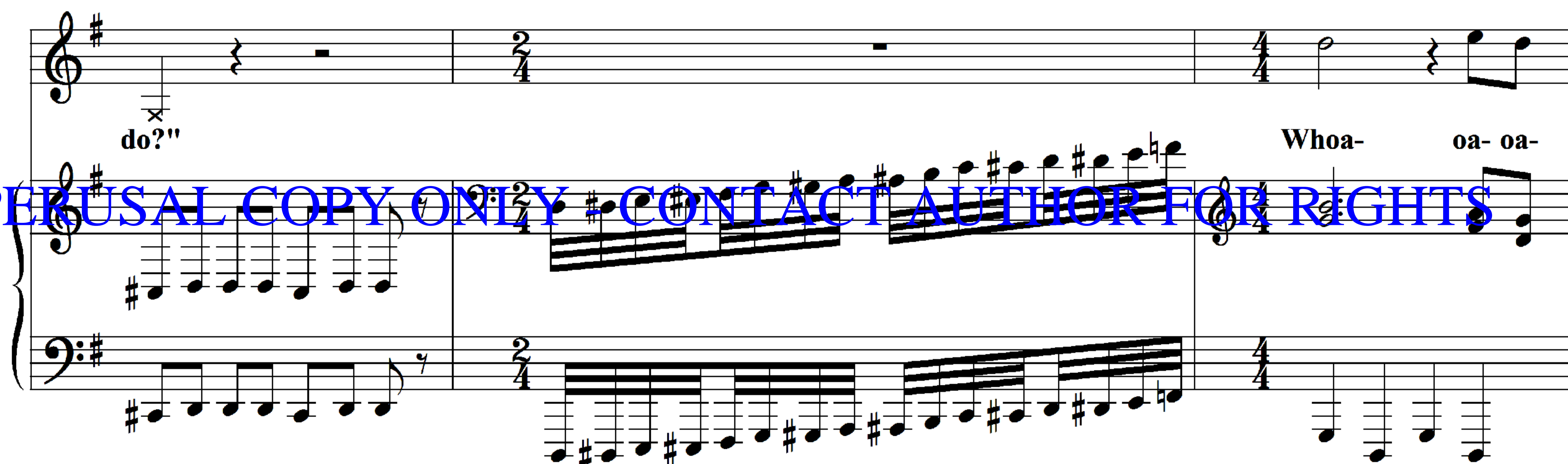
left shoul- der blade, and he bit my right ear _ in two. But,




35
I got him back, 'cause, when he turned to go, I said, "Is that the best you can



do?" Whoa- oa- oa-



40
oa! Me and my big, fat mouth! If I



45
don't clap a trap on my big, fat yap, I won't live to re- tire _ down



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Me And My Big, Fat Mouth

south. Whoa- oa- oa- oa!

50 Me and my big, fat mouth! I'm gon- na have to keep my

head in a bag, just to save me from my big, fat mouth.

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55

60 I woke up and I saw _ the lights of heav- en shin- ing

p slowly

round. I hon- est- ly thought I'd been bumped up- stairs, till they

65 brought me a hos- pi- tal gown, the kind with no back and those

getting faster

tin- y lit- tle straps that let your butt hang out in the breeze, but, I was

f a tempo

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70 feel- ing kind- a coc- ky, so, I said to the doc, "Be- fore I wear that, I'll

75 freeze." Who- oa- oa-

Me And My Big, Fat Mouth

oa! Me and my big, fat mouth! If I



80 don't clap a trap on my big, fat yap, I won't live to re-tire _ down



south. Whoa- oa- oa- oa!



85 Me and my big, fat mouth! I'm gon- na have to keep my



90 head in a bag, just to save me from my big, fat mouth!



Well, the

95
doc- tor sent for an or- der- ly to force me to com-

ply, and, would you be- lieve, there hold- ing the sleeve, was that

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100
same lit- tle four- foot guy? He looked at me and he

105
shook his head, and, he said, "You gon- na wear this, here?" Well, I

Me And My Big, Fat Mouth

took that gown, and, I stared him down, and I said, "Yes, sir."

110 Who- oa- oa-

oa! Me and my big, fat mouth! If I

115 don't clap a trap on my big, fat yap, I won't live to re-tire down

120 south. Whoa- oa -oa- oa!

Me and my big, fat mouth! I'm gon- na have to keep my

125
head in a bag, just to save me from my big, fat mouth!

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"I mean, this one time, there was four of them!"

130
You and your big, fat mouth! Right!

Heaven In The Back Of A Dodge

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♩=135

mf

1 2 3 4 5

Detailed description: This block contains the first five measures of the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 135. The dynamic is mezzo-forte (mf). The melody in the right hand features eighth and sixteenth notes, with some slurs and ties. The bass line in the left hand consists of a steady eighth-note accompaniment.

mf

6 7 8

I nev- er thought I'd have an- oth- er chance to tell you of the

Detailed description: This block contains measures 6 through 8, which include the first line of the vocal melody. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand. The lyrics are: "I nev- er thought I'd have an- oth- er chance to tell you of the".

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9 10 11

way that I used to feel be- fore the wind of chan- ges pulled us

Detailed description: This block contains measures 9 through 11, which include the second line of the vocal melody. The piano accompaniment continues. The lyrics are: "way that I used to feel be- fore the wind of chan- ges pulled us".

12 13 14

far a- way from all the life that we used to steal. They said we'd

Detailed description: This block contains measures 12 through 14, which include the third line of the vocal melody. The piano accompaniment continues. The lyrics are: "far a- way from all the life that we used to steal. They said we'd".

15 16 17

nev- er find heav- en if we can't be good, and I nev- er real- ly doubted it was true,

18 19 20

un- til one night, in the back of a six- ty- four Dodge

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21 22 23

I found heav- en with you.

24 25 26

You know, I lie a- wake and think of years have tak- en us

Heaven In The Back Of A Dodge

27 28 29

bet- ter days when we were young- er and more a- live. or were we
far a- way — from the peo- ple that we were then and ev- 'ry

30 31 32

just too young and may- be too na- ive to take the time to — re- a- lize
day that pas- ses is a day be- tween — — our lives and our hearts back when.

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33 34 35

that when they told us to make some- thing — of — our- selves, they were
— Still, I can't — for- — get — how I'd feel with you near; how I

36 37 38

nev- er sure if what they said was true and, then one night, in the back of a
did- n't know what love — could do — , and, then, one night, in the back of a

39 40 *p* 41

six- ty- four Dodge,
six- ty- four Dodge,

I found heav- en with you.
I found heav- en with you.

p *mf*

42 43 *f* 44

We found heav- en in the

f

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45 46 47

back of a Dodge on a road that was

48 49 50

half- way to love!

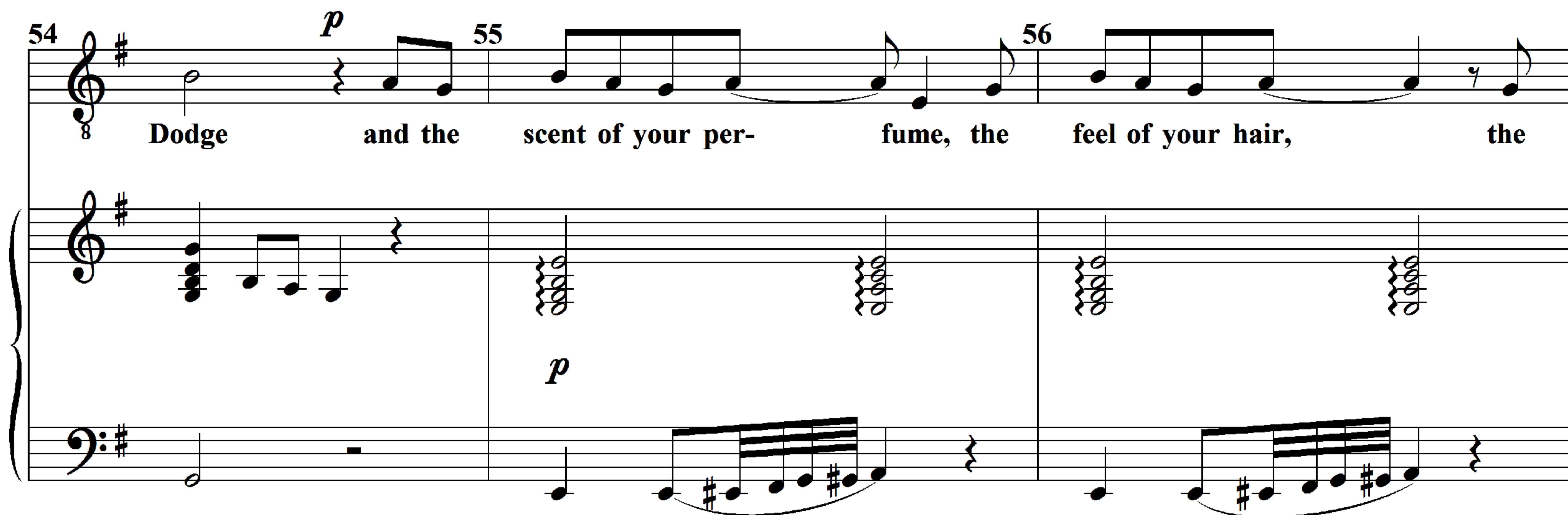
Heaven In The Back Of A Dodge

51 We found heav- en in the back of a



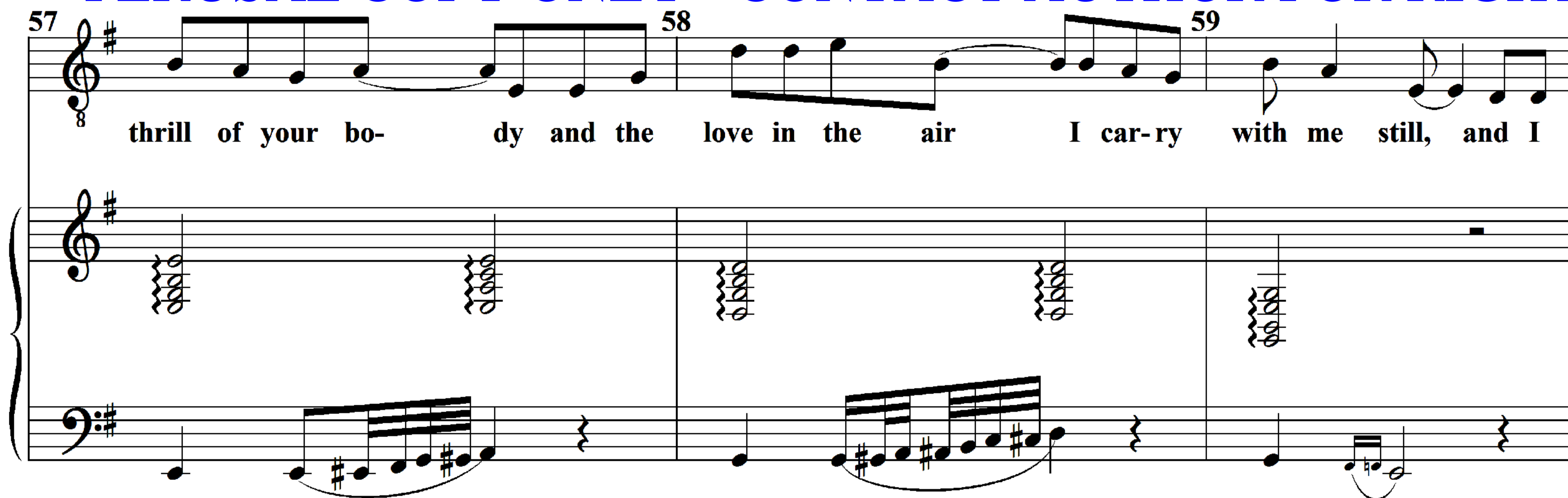
54 Dodge and the scent of your per- fume, the feel of your hair, the

p



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57 thrill of your bo- dy and the love in the air I car-ry with me still, and I



60 guess I al- ways will.

1

61 62

mf



63 64 *mf* 65 2

I know the will.

mf

66 67 68 69 70

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Keep On

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Mike Erion

Initial tempo ♩=70

f *mp*

5 *mp*

Late at night, in a crowded bar _ room, faces seen through the

8

smok- y haze seem to fill with a mel- an- cho- _ ly which

11

speaks to me of hap- pi- er days. Each of us has his

faster

♩=110

14

share of trou- _ ble. Ev- 'ry- one has a cross to bear.

17

Just re- mem- ber, if you keep on mov- _ ing, some- day, soon, you'll _

20

mf

get some- where. Keep on put- ting one foot in front of the

mf

23

oth- er! Keep on plod- ding a-

26

way at the mar- _ a- thon!

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Keep On

29

Keep on run- ning the race, for there is _ no oth- er.

32

mp

And, you'll get some- _ where, be- fore _ too

mp

35

f

long. We've had joys, and _

f faster again

38

we've had sor- _ rows. We've had pains we don't talk a- bout. For

41

ev- ery hand you get dealt four a- _ ces, there's twice as man- y where they

44
count you out. Some- times, luck seems to lead your foot- _ steps.



47
Ev- ery- thing seems to turn to gold. Oth- er times, you just

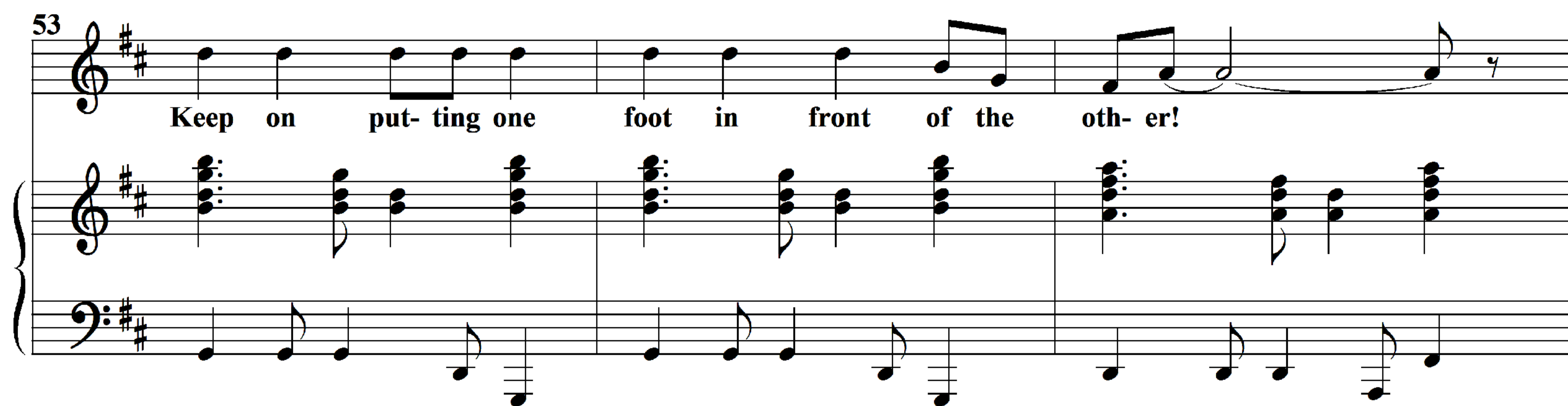


50
can't break ev- _ en; ev- ery card has been froz- en cold.



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53
Keep on put- ting one foot in front of the oth- er!



56
Keep on plod- ding a- way at the mar- _ a-



Keep On

59

thon! Keep on run-ning the

62

race, for there is no oth-er. And,

65

you'll get some-where, be-fore too long.

68

71

All it takes is one gold-en mo-ment. You see your chance and you

74

start to run. Some-where, on that wheel of for-tune,

77

there's a spot that says you're the one. May-be fame and _

80

may-be rich- es, may-be love lies behind the door.

83

Grab it when the moment happens, you may not get

86

one chance more. Keep on putting one foot in front of the

89

oth- er! Keep on plod- ding a-

Keep On

92

way at the mar- a- thon!

Keep on run- ning the race, for there is no oth- er.

95

And, you'll get some- where, be- fore too

long.

98

Late at night, in a

crow- ded bar- room, fac- es seen through the smok- y haze

101

tempo primo

104

crow- ded bar- room, fac- es seen through the smok- y haze

107

seem to fill with a mel-an-cho-ly which speaks to me of

110

hap-pi-er days.

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END OF ACT ONE

Turkey In The Blues

Arrangement
1985 David Jacklin

Brightly ♩=190

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. Measures 2-6 feature a melodic line in the right hand with various ornaments and a bass line with chords and single notes.

Musical notation for measures 7-12. Measures 7-9 continue the melodic and harmonic patterns. Measure 10 features a whole note chord in the right hand. Measure 11 has a whole note chord in the right hand and a bass line with a grace note. Measure 12 has a whole note chord in the right hand.

Musical notation for measures 13-18. Measures 13-18 continue the melodic and harmonic patterns. A large blue watermark is overlaid across the middle of this system, reading "PERUSAL COPY ONLY CONTACT AUTHOR FOR RIGHTS".

Musical notation for measures 19-23. Measures 19-23 continue the melodic and harmonic patterns. Measure 22 features a melodic flourish in the right hand.

Musical notation for measures 24-28. Measures 24-28 continue the melodic and harmonic patterns. Measure 28 features a melodic flourish in the right hand.

Turkey In The Blues

Musical notation for measures 29-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 29 starts with a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 30 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 31 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 32 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 33 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2.

Musical notation for measures 34-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 34 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 35 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 36 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 37 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 38 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2.

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Musical notation for measures 39-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 39 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 40 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 41 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 42 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2.

Musical notation for measures 43-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 43 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 44 has a treble staff with eighth notes G4, A4, B4, C5, and a quarter note D5. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2. Measure 45 has a treble staff with a whole note G4. The bass staff has a dotted quarter note G2, an eighth note A2, and a dotted quarter note B2.

Don't Hold Me Close

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Mike Erion

♩=80

Dar- ling, when I woke up, this

The first system of musical notation for measures 1-3. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 contains a whole rest for the vocal line. Measure 2 contains a whole rest for the vocal line. Measure 3 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piano accompaniment consists of chords and single notes in both hands.

mor- ning, I knew you had some- thing troub- ling you. And, the

The second system of musical notation for measures 4-6. Measure 4 contains a quarter note (D4), a quarter note (E4), and a quarter note (F#4). Measure 5 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). Measure 6 contains a quarter note (G4), a quarter note (F#4), and a quarter note (E4). The piano accompaniment continues with chords and single notes.

look in your eye when I kissed you good- bye told me some- thing that I al- ready

The third system of musical notation for measures 7-9. Measure 7 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 8 contains a triplet of eighth notes (C5, B4, A4) followed by a quarter note (G4), a quarter note (F#4), and a quarter note (E4). Measure 9 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piano accompaniment continues with chords and single notes.

knew. Some- where we quit be- liev- ing.

The fourth system of musical notation for measures 10-12. Measure 10 contains a quarter note (D4), a quarter note (E4), and a quarter note (F#4). Measure 11 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). Measure 12 contains a quarter note (G4), a quarter note (F#4), and a quarter note (E4). The piano accompaniment continues with chords and single notes.

I'm sure the fault is most- ly mine. And, you've no- ticed, I'm sure, we don't

The fifth system of musical notation for measures 13-15. Measure 13 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 14 contains a quarter note (C5), a quarter note (B4), and a quarter note (A4). Measure 15 contains a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piano accompaniment continues with chords and single notes.

16

laugh an- y- more ___. That's got to be a tell- tale sign.

19

Sure, we both could car- ry __ on, pre- tend we still be-

22

lieve. That's not what you mar- ry on. May- be, one of us should __

26

leave. Don't hold me close un- less you mean it. Don't you try to hold on to a __

30

lie. We've lost the mag- ic. We've both seen it. So, what is left to keep this love __ a- __

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Don't Hold Me Close

34

live? I know ___ there's al- ways some good

37

reas- on why peop- le change and drift a- way. And, the

40

reas- on, it seems, why we miss out on the dreams ___ is that dreams can't stand the hard light of

43

day. You go ___ your way, and I'll go my way.

46

May- be, we'll meet on down the road. If we meet up a- gain, then we

49

still could be friends ___. We'll have for- got- ten all the hurt __ that we hold.

52

Sure, we both could car- ry on, pre- tend we still be-

55

lieve. That's not what you mar- ry on. May- be, one of us should

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59

leave. Don't hold me close un- less you mean it. Don't you try to hold on to a _

63

lie _____. We've lost the mag- ic. We've both seen it __. So, what is left to keep this love a-

Don't Hold Me Close

67
live? Sure, we both could carry on,

70
pre-tend we still believe. That's not what you marry on.

74
May-be, one of us should leave. Don't hold me close unless you mean it.

78
Don't you try to hold on to a lie. We've lost the magic. We've both seen it. So,

82
what is left to keep this love alive?

Lord, Let Me Be

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David Jacklin &
Mike Erion

♩.=70

mf

4 *mf*

When I go to bed _ at night, and I

7

think of the com- mon man's plight. Un- em- ploy- ment's a rec- ord, in-

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10

fla- tion runs wild, and the streets just aren't safe for your wife or your child.

13

And, I'll lose my job in a year or two, 'cause a ro- bot could do what I

Lord, Let Me Be

17

do! This coun- try's in troub- le, it's not hard to see. It's been on the Jour- nal, and

21

on C- T- V! So, each night, I get on my knees, by the

25

bed, and I try hard to pray. And, if there's a good lord who hears me,

29

this is what he hears me say: Lord, let me be in the Sen- ate, or

33

head of the C- _ B- C. My out- go is doub- le my in- come, so, I

37

guess that should qual-i- fy me. How 'bout a Crown Cor- por- a- tion? Twelve

41

bil- lion a year, at the most! I'll take an- y- thing that you give me. just

45

don't give me Ca- na- da Post! Air Ca- na- da sounds like a fun one, and

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49

Vi- a Rail sure needs a hand. I can get them in debt a lot cheap- er than the

53

fel- lows now run- ning them can. It's not that I want a big pay- check, if they

Lord, Let Me Be

57

force me, I'll have to agree. Oh, Lord, let me be in the Sen- ate, or

61

head of the C- B- C.

65

The def- i- cit's moved in to stay, and, the dol- lar drops day af- ter

69

day. For ev- 'ry one dol- lar the com- mon man makes, there's eight- y- four cents that the

73

gov- ern- ment takes. And, pric- es con- tin- ue to rise, while

77

int- 'rest rates climb to the skies. A ra- zor would end all my tor- ment, but, I

81

tell you it just costs too damn much to die! So, I try to help where I

85

can, and, I try to get by, an- y- way. And, 'cause there's a chance God- 'll

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89

hear me, each night, I si- lent- ly pray: Lord, let me be in the

93

Sen- ate, or head of the C- B- C! I have- n't a clue a- bout

Lord, Let Me Be

97

busi- ness, but, I brown- nose as good as can be! Please, don't think that I am com-

101

plain- ing. Just tric- kle some on down to me. Oh, Lord, let me be in the

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105

Sen- ate, or head of the C- _ B- C!

In the Shadow of the Night

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David Jacklin &
Michael Erion

Gently $\text{♩} = 75$

Musical notation for measures 1-4. The score is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with triplet markings (2, 3, 4) and a bass line with a simple accompaniment.

Musical notation for measures 5-7. The right hand contains the vocal melody with lyrics: "Here I am a- gain- The same old plac- es, The same old". The piano accompaniment continues with chords and a bass line.

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Musical notation for measures 8-10. The right hand contains the vocal melody with lyrics: "game. And, how am I to choose A- mong the". The piano accompaniment continues with chords and a bass line.

Musical notation for measures 11-13. The right hand contains the vocal melody with lyrics: "fac- es That look the same In the shad- ow of the night?". The piano accompaniment continues with chords and a bass line.

In the Shadow of the Night

14 15 16

Words I've said be- fore Have lost all

17 18 19

mean- ing, Mean so much more! But, try, as try I

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20 21 22

may, I can't help feel- ing I've lost my way, In the

23 24 25

shad- ow of the night. Just as the night- sky

mf

26 fell, 27 Though no one said a 28 word,

Musical notation for measures 26-28. The vocal line starts with a whole note 'fell,' in measure 26, followed by a quarter rest. In measure 27, it begins with a quarter note 'Though' and continues with 'no one said a' and 'word,' in measure 28. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

29 Both of us had heard 30 Prom- is- es 31

Musical notation for measures 29-31. The vocal line has a quarter rest in measure 29, followed by 'Both of us had heard' in measure 30 and 'Prom- is- es' in measure 31. The piano accompaniment continues with a consistent rhythmic pattern.

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32 we left be- 33 hind. 34 Feel- ings I thought had died

Musical notation for measures 32-34. The vocal line has a quarter rest in measure 32, followed by 'we left be-' in measure 32, 'hind.' in measure 33, and 'Feel- ings I thought had died' in measure 34. A triplet of eighth notes is marked over measures 32-33. The piano accompaniment includes a *markato* instruction in measure 34.

35 Start whirl- ing deep in- side, 36 37

Musical notation for measures 35-37. The vocal line has a quarter rest in measure 35, followed by 'Start whirl- ing deep in- side,' in measure 36, and a quarter rest in measure 37. The piano accompaniment features a more active right hand with chords and eighth notes.

In the Shadow of the Night

38 39 40

Mov- ing me... Leav- ing me fright- ened and free!

p

41 42 43

Scenes are played a- gain With chang- ing

p

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44 45 46

lines and A chang- ing end, And, what we felt be-

p

47 48 49

fore, That breath- less feel- ing, We feel once more In the

p

50 shad- ow of... 51 52 We re- mem- ber love...

53 54 55 In the shad- ow of the night!

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56 57 *pp*

In the Shadow of the Night, reprise

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David Jacklin &
Mike Erion

Gently ♩=75

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody in the treble clef consists of eighth notes, and the bass clef provides a simple accompaniment. Measure numbers 1, 2, and 3 are indicated above the staff.

Musical notation for measures 4-6. Measure 4 begins with a mezzo-forte (*mf*) dynamic. The lyrics "Just as the night-sky fell," are written below the vocal line. The piano accompaniment continues with a similar pattern to the previous section. Measure numbers 4, 5, and 6 are indicated above the staff.

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Musical notation for measures 7-9. The lyrics "Though no one said a word, Both of us had" are written below the vocal line. The piano accompaniment features a more complex texture with chords and moving lines. Measure numbers 7, 8, and 9 are indicated above the staff.

Musical notation for measures 10-12. The lyrics "heard Prom- is- es we left be-" are written below the vocal line. Measure 12 includes a triplet of eighth notes. The piano accompaniment continues with a steady accompaniment. Measure numbers 10, 11, and 12 are indicated above the staff.

13 14 15

hind. Feel- ings I thought had died Start

markato

16 17 18

whirl- ing deep in- side, Mov- ing me...

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19 20 21

Leav- ing me fright- ened and free!

p

22 23 24

p Scenes are played a- gain With chang- ing lines and A chang- ing

In the Shadow of the Night, reprise

25 26 27

end, And, what we felt be- fore, That breath- less

28 29 30

feel- ing, We feel once more In the shad- ow of...

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31 32 33

We re- mem- ber love... In the

34 35 36 37

shad- ow of the night!

pp

Jam on a G String

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Raucy blues ♩=75

Measures 1-4 of the piano score. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (f) dynamic. The bass line begins with a 'Drum intro' consisting of four measures of rhythmic patterns marked with 'x'. The right hand features a melodic line with triplets and a fermata over the final note of measure 4.

Measures 5-7 of the piano score. The right hand continues with melodic lines and triplets. The bass line maintains a steady eighth-note accompaniment with triplets.

Measures 8-10 of the piano score. Measure 9 includes a 'Gliss.' (glissando) marking over a descending melodic line. The bass line continues with eighth-note accompaniment.

Measures 11-13 of the piano score. Measure 13 ends with a 'tr' (trill) marking over a note. The bass line continues with eighth-note accompaniment.

Measures 14-16 of the piano score. Measure 14 includes a 'Gliss.' (glissando) marking over a descending melodic line. The bass line continues with eighth-note accompaniment.

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Jam on a G String

Musical notation for measures 17-19. Measure 17 features a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 18 includes a glissando effect in the treble. Measure 19 continues with triplets in both staves.

Musical notation for measures 20-22. Measure 20 has accents (>) over the notes. Measure 21 features two glissando effects in the treble. Measure 22 includes a triplet in the treble and a triplet in the bass.

Musical notation for measures 23-25. Measure 23 has a triplet in the treble and a triplet in the bass. Measure 24 has a triplet in the treble and a triplet in the bass. Measure 25 has a triplet in the treble and a triplet in the bass. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the top of this system. The text "Pianist becomes distracted..." is written in the right-hand side of the system.

Musical notation for measures 26-27. Measure 26 features a glissando effect in the treble and a triplet in the bass. Measure 27 features a triplet in the bass. The text "Drum beat becomes disoriented..." is written below the system.

Funny I Fell Out of Love With You

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David Jacklin &
Mike Erion

Fast Country Swing

$\text{♩} = 160$

The first system of the piano introduction consists of two staves. The right hand features a series of eighth notes with triplets and a final chord with a flat. The left hand plays a steady eighth-note accompaniment.

The second system contains the first line of lyrics: "Fun- ny all the tricks that your heart can play on you." The vocal line starts at measure 5. The piano accompaniment continues with chords and eighth notes.

The third system contains the second line of lyrics: "Fun- ny how you can't be sure of what you thought was". The vocal line starts at measure 10. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of this system.

The fourth system contains the third line of lyrics: "true __. Fun- ny how things turn a-". The vocal line starts with a rest followed by the word "true". The piano accompaniment includes a key signature change to B-flat major.

The fifth system contains the fourth line of lyrics: "bout. And, fun- ny when they do __, and, it's". The vocal line starts at measure 15. The piano accompaniment continues with chords and eighth notes.

Funny I Fell Out of Love With You

fun- ny I fell out of love with you!

20

Fun- ny how two peop- le can talk them- selves a-
Fun- ny all the tricks that your heart can play on

25

part. you. Fun- ny you can see the seeds of
Fun- ny how you can't be sure of

fail- ure from the start _____. Fun- ny
what you thought was true. _____. fun- ny

30

if they don't break up. And, fun- ny if they
how things turn a- bout. And, fun- ny when they

do do. and, it's and, it's fun-ny fun-ny I fell I fell out out of love of love with with

35 you! you. And, it's And, it's fun-ny fun-ny pec- ul- iar we pec- ul- iar we

40 can't con- trol our hearts can't con- trol our hearts, but it's but, it's

might- y fun- ny when we think we can! fun- ny (ha- ha!) when we think we can!

45 I just fell down laugh- ing when I knew that we were I just fell down laugh- ing when I knew that we were

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Funny I Fell Out of Love With You

through __,
through __,
'cause it's fun- ny I fell
'cause it's fun- ny I fell

50
1
out of love with you.
out of love with

55
Fun- ny things keep hap- pening when- ev- er I see you.

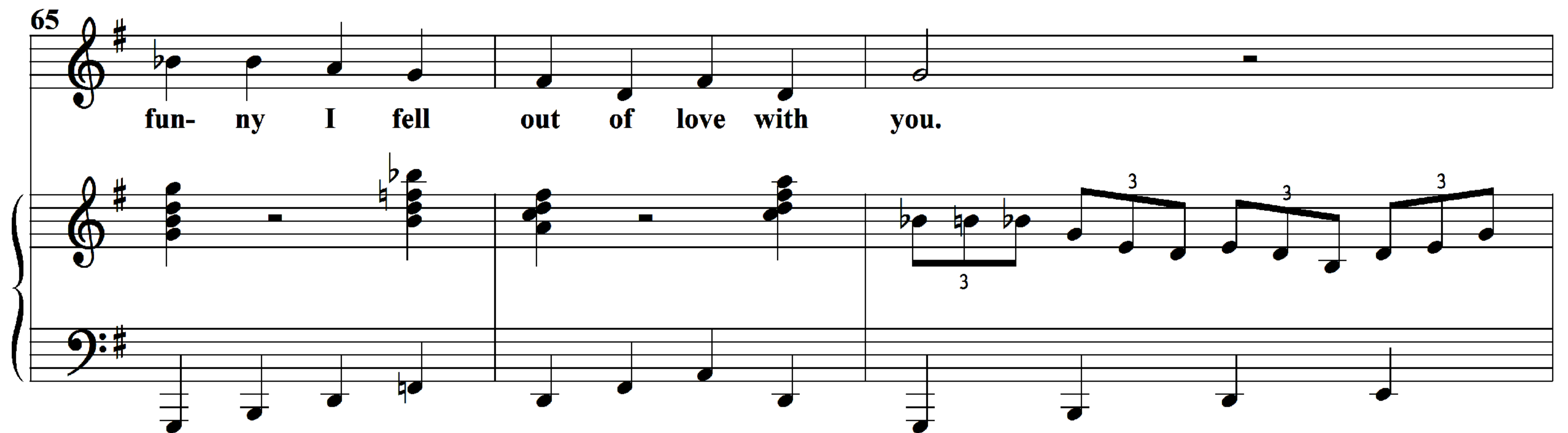
Fun- ny feel- ings go, just wait a day or

60
two __.
Fun- ny thoughts keep pop- ping

up. Like fun- ny thoughts will do __, and it's



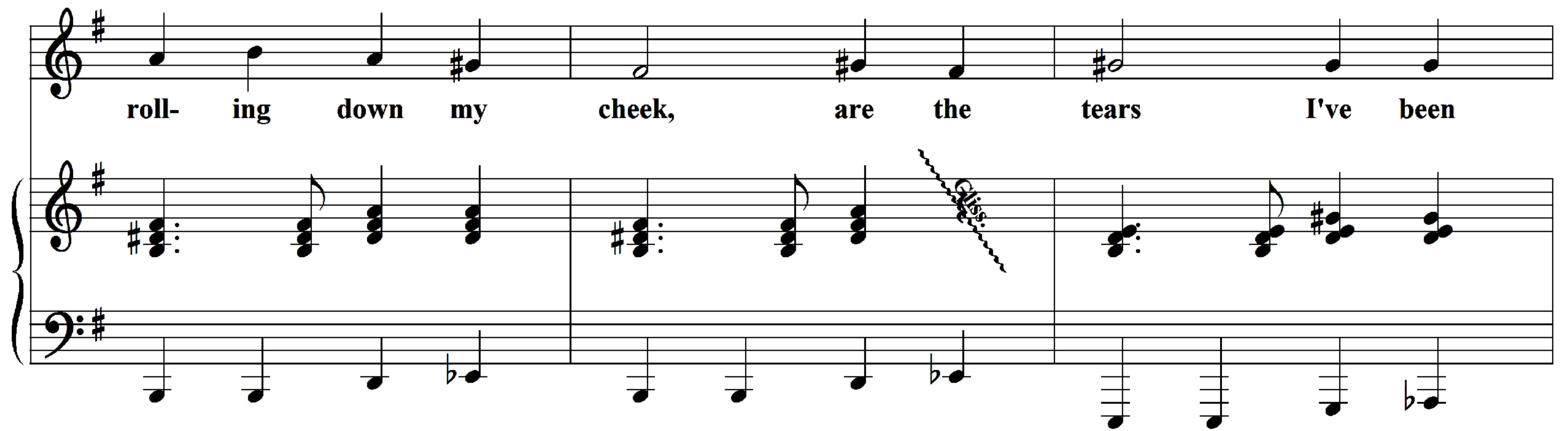
65 fun- ny I fell out of love with you.



70 All these tears that you see,



roll- ing down my cheek, are the tears I've been



75 cry- ing from laugh- ing in my sleep, and, if



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Funny I Fell Out of Love With You

some night you feel you might need some laugh-ter



80 too, why not give me a call, so I can



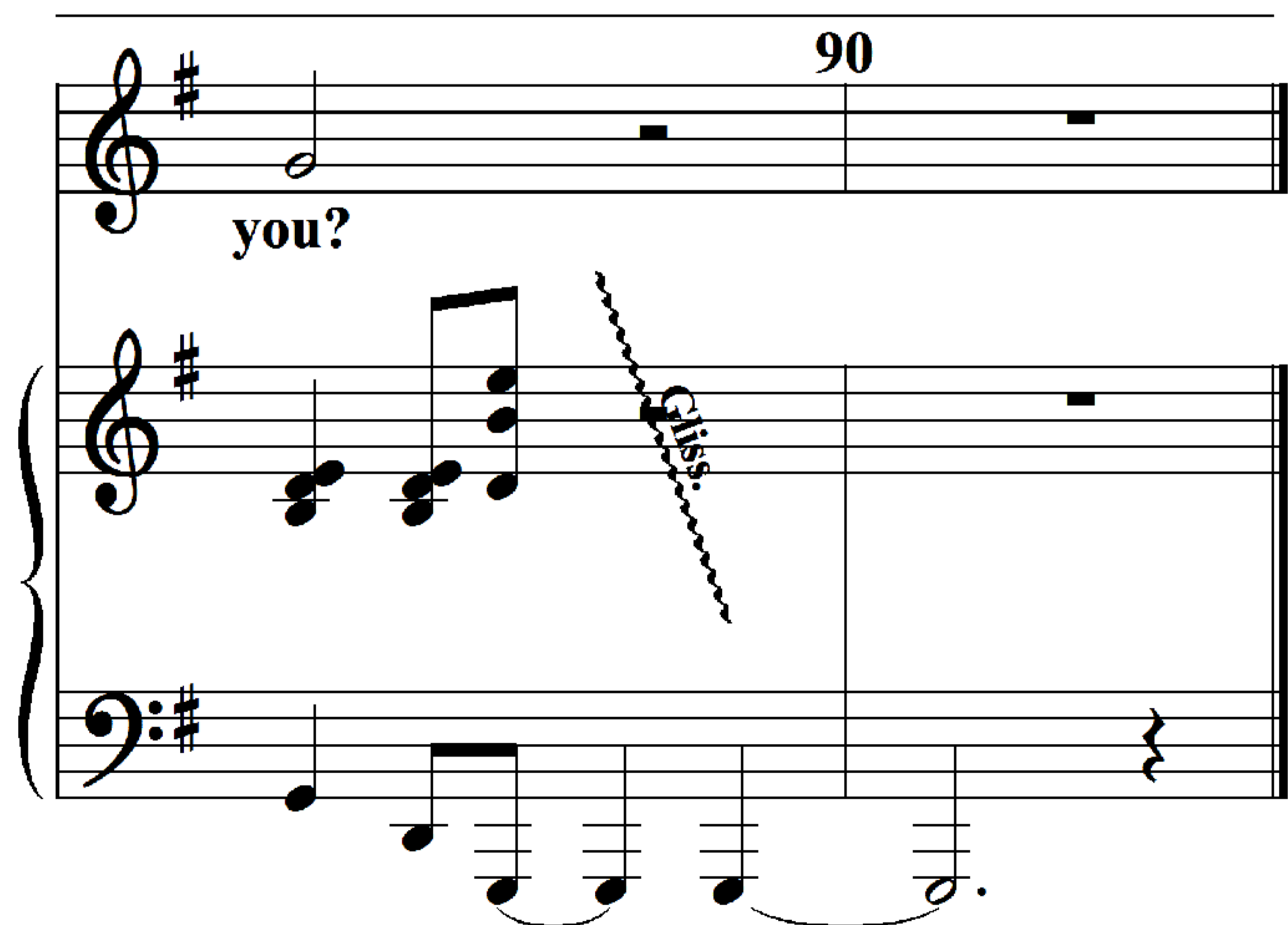
85 laugh a- long with you? you!



Ain't it fun- ny I fell out of love with



90 you?



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Old Friends, Old Faces

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Mike Erion

♩=96

mf

The piano introduction consists of two measures in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

3

Old friends, old fac- es, old times, old plac- es—

The vocal line begins with a triplet of eighth notes. The piano accompaniment continues with a steady harmonic pattern.

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5

voic- es that can shake your world a- gain.

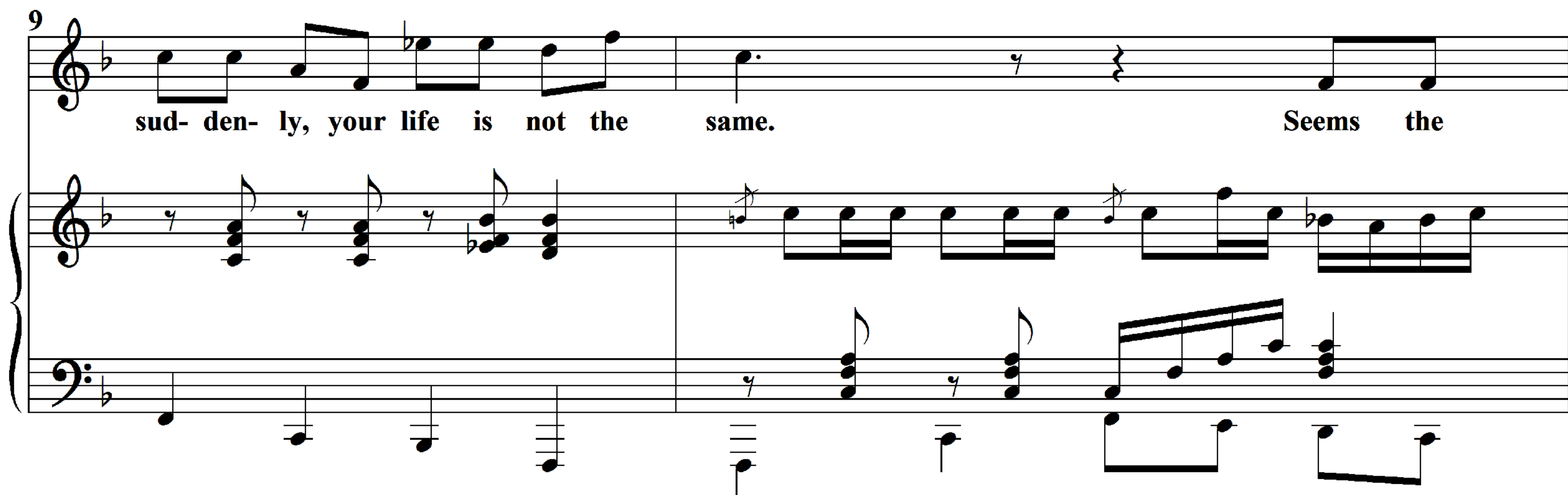
The vocal line continues with a melodic phrase. The piano accompaniment provides a consistent harmonic support.

7

Old thoughts, old feel- ings, old hurts, old heal- ings—

The vocal line concludes with a melodic phrase. The piano accompaniment continues with the same harmonic pattern.

9
sud- den- ly, your life is not the same. Seems the



11
peop- le we knew, oh, way back when, can still tear your heart in two. Seems the



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loves that we lived and lost back then still feel like they're brand new. Seems to



15
me that they can. Seems to me that they can.



17

Old friends, old fac- es, old times, old plac- es—

Musical notation for measures 17-18, including vocal line and piano accompaniment.

19

chang- ing ev- ery mean- ing, ev- ery line.

Musical notation for measures 19-20, including vocal line and piano accompaniment.

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21

Old thoughts, old feel- ings, old hurts, old deal- ings—

Musical notation for measures 21-22, including vocal line and piano accompaniment.

23

just when ev- ery thing had turned out fine. And, the

Musical notation for measures 23-24, including vocal line and piano accompaniment.

25

fac- es and the names and the feel- ings are the same, and, the

27

plac- es and the time keep re- mind- ing me that I'm grow- ing

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29

old all a- lone... get- ting

31

old on my own. Old friends, old fac- es,

33

old times, old plac- es- old thoughts, old feel- ings,

35

old hurts, old heal- ings- old friends!

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37

Old friends! Old friends.

p

You're My Friend, reprise

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Brightly ♩=130

mf

4
I al- ways said there was hope for a change in

7
ol, yes, you! But

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10
ne- ver thought it was true. She

13
of- ten said she would try to make a change in you, or,

You're My Friend, reprise

16

two! That's the kind of thing she'd

19

do. And, it's good that you came to see the

22

light, and you found a way before it was too late, 'cause for

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25

all the trials and things that we've been through, we've been hoping that this might

28

hap-pen to you! 'Cause you're my friend! And, that's the bot- tom line. You're my

31

friend. You're a real good friend. He's a real good friend. She's a

mf *f*

34

real good friend. They're both real good friends of mine.

ff

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37

mf

Big Enough For You

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Mike Erion

Steadily ♩=98

Measures 1-2 of the piano accompaniment. The right hand features a steady eighth-note melody in G major, while the left hand provides a simple harmonic accompaniment. The dynamic marking is *mf*.

Measures 3-4 of the piano accompaniment. The right hand continues the melody, and the left hand accompaniment. The dynamic marking is *mf*. The vocal line begins in measure 3.

Stay at home or travel far, we all find our own place, and

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Measures 5-6 of the piano accompaniment. The right hand continues the melody, and the left hand accompaniment. The dynamic marking is *mf*. The vocal line continues in measure 5.

every day that passes is a day we can't replace. And,

Measures 7-8 of the piano accompaniment. The right hand continues the melody, and the left hand accompaniment. The dynamic marking is *mf*. The vocal line continues in measure 7.

when you find a place you'd like to spend a life or two... just be

Big Enough For You

9 10

sure that it's big e- nough for you!

Detailed description: This block contains the first system of music, measures 9 and 10. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "sure that it's big e- nough for you!". The piano accompaniment consists of a right-hand part with eighth-note runs and a left-hand part with block chords and moving bass lines.

11 12

Cit- ies lure you far a- way from where your heart be- longs, and

Detailed description: This block contains the second system of music, measures 11 and 12. The vocal line continues with the lyrics "Cit- ies lure you far a- way from where your heart be- longs, and". The piano accompaniment maintains the same rhythmic and harmonic patterns as the previous system.

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13 14

then one day you find you're lost a- mong the face- less throng. And,

Detailed description: This block contains the third system of music, measures 13 and 14. The vocal line has the lyrics "then one day you find you're lost a- mong the face- less throng. And,". The piano accompaniment continues with the established musical style.

15 16

if you think you've found a place, but don't know what to do... just be

Detailed description: This block contains the fourth system of music, measures 15 and 16. The vocal line concludes with the lyrics "if you think you've found a place, but don't know what to do... just be". The piano accompaniment provides a final harmonic resolution.

17 18

sure that it's big e-nough for you!

19 20

f

f

Don't be sad, don't be blue;

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21 22

just keep on do-ing what your heart says to do!

23 24

If you think you've found a place that makes you feel brand new... just be

Big Enough For You

25 26 *mf*

sure that it's big e-nough for you!

27 28

All the towns get blown a-round like leaves be-fore the wind. I

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29 30

find it hard to tell just where I am from where I've been. But,

31 32

one day, I may find a town that makes me feel like new. Just be

33 34

sure that it's big e- nough for you!

Musical notation for measures 33-34, including vocal line and piano accompaniment.

35 36

Ev- ery week a dif- ferent town and ev- ery town's the same. But,

Musical notation for measures 35-36, including vocal line and piano accompaniment.

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37 38

still I nev- er tire _ of this cra- zy trav- elling game.

Musical notation for measures 37-38, including vocal line and piano accompaniment.

39 40

One day I may find a home and say my trav- el's through... just be

Musical notation for measures 39-40, including vocal line and piano accompaniment.

Big Enough For You

41 42

sure that it's big e- nough for you!

Musical notation for measures 41-42, including vocal line and piano accompaniment.

43 44

f

Don't be sad, don't be blue;

Musical notation for measures 43-44, including vocal line and piano accompaniment.

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45 46

just keep on do- ing what your heart says to do!

Musical notation for measures 45-46, including vocal line and piano accompaniment.

47 48

If you think you've found a place that makes you feel brand new... just be

Musical notation for measures 47-48, including vocal line and piano accompaniment.

49 50

sure that it's big enough for you!

51 52

mf

mf

Some-times changes happen and your life is upside down... you

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53 54

find you have to choose between the lover and the clown. But,

55 56

changes only give you room to start your life anew. Just be

Big Enough For You

57 58

sure that it's big e-nough for you.

59 60

f

Don't be sad, don't be blue;

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61 62

just keep on do-ing what your heart says to do!

63 64

If you think you've found a place that makes you feel brand new... just be

65 66

sure that it's big e-nough for you!

mf

67 68

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69 70

71 72

Don't be sad, don't be blue;

f

Big Enough For You

73 just keep on do- ing what your heart says to do! 74

75 If you think you've found a place that makes you feel brand new... just be 76

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77 sure that it's big e- nough for you! 78

mf

79 80

81 82

83 84

Don't be sad, don't be blue;

85 86

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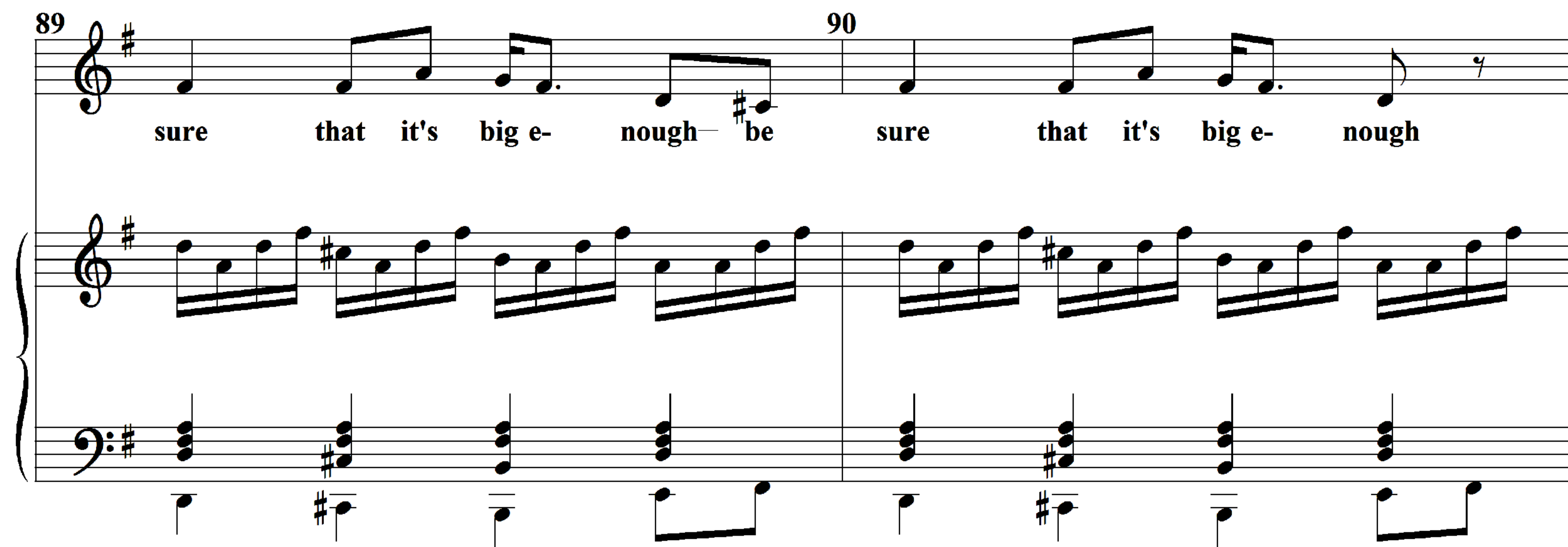
just keep on do- ing what your heart says to do!

87 88

If you think you've found a place that makes you feel brand new... just be

Big Enough For You

89 90



sure that it's big e- nough - be sure that it's big e- nough

91 92

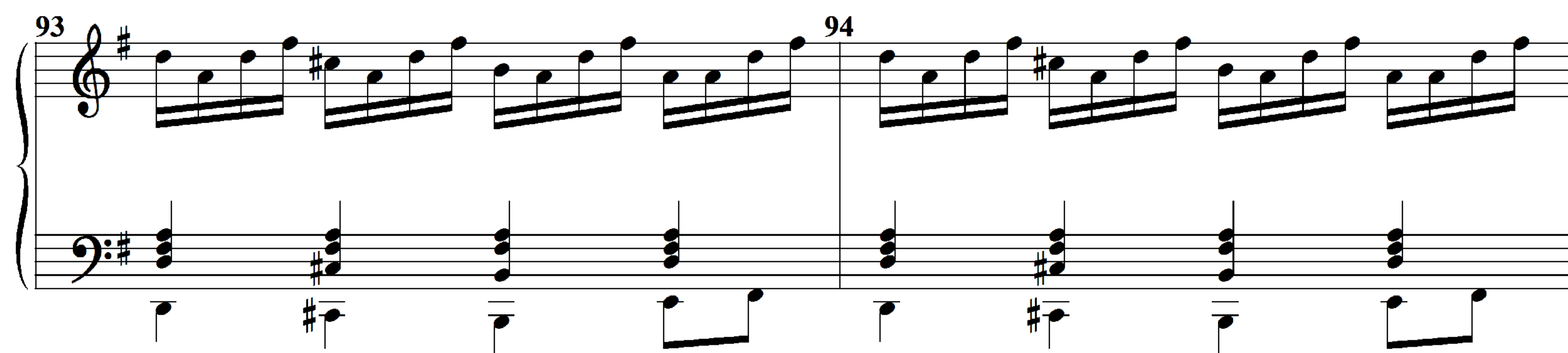


sure that it's big e- nough for you

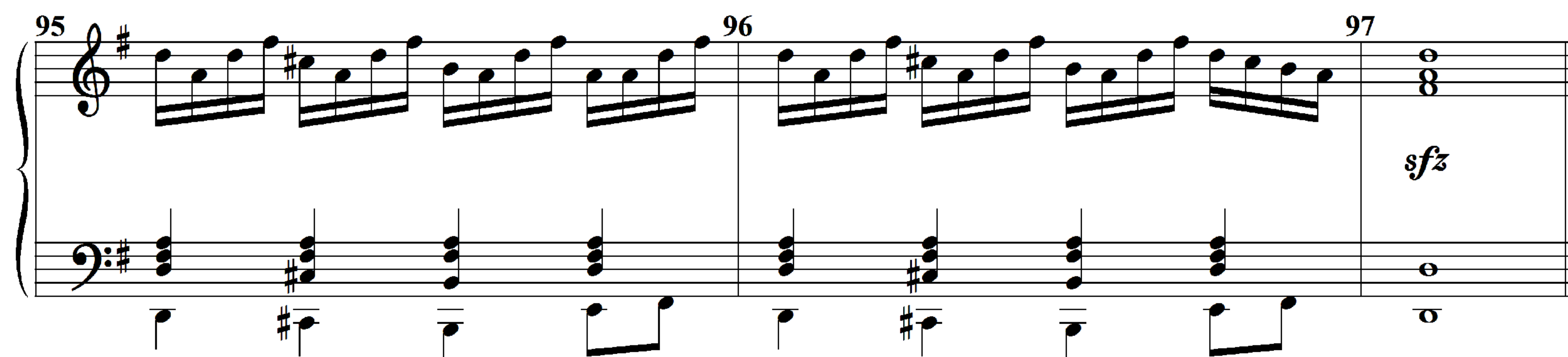
mf

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93 94



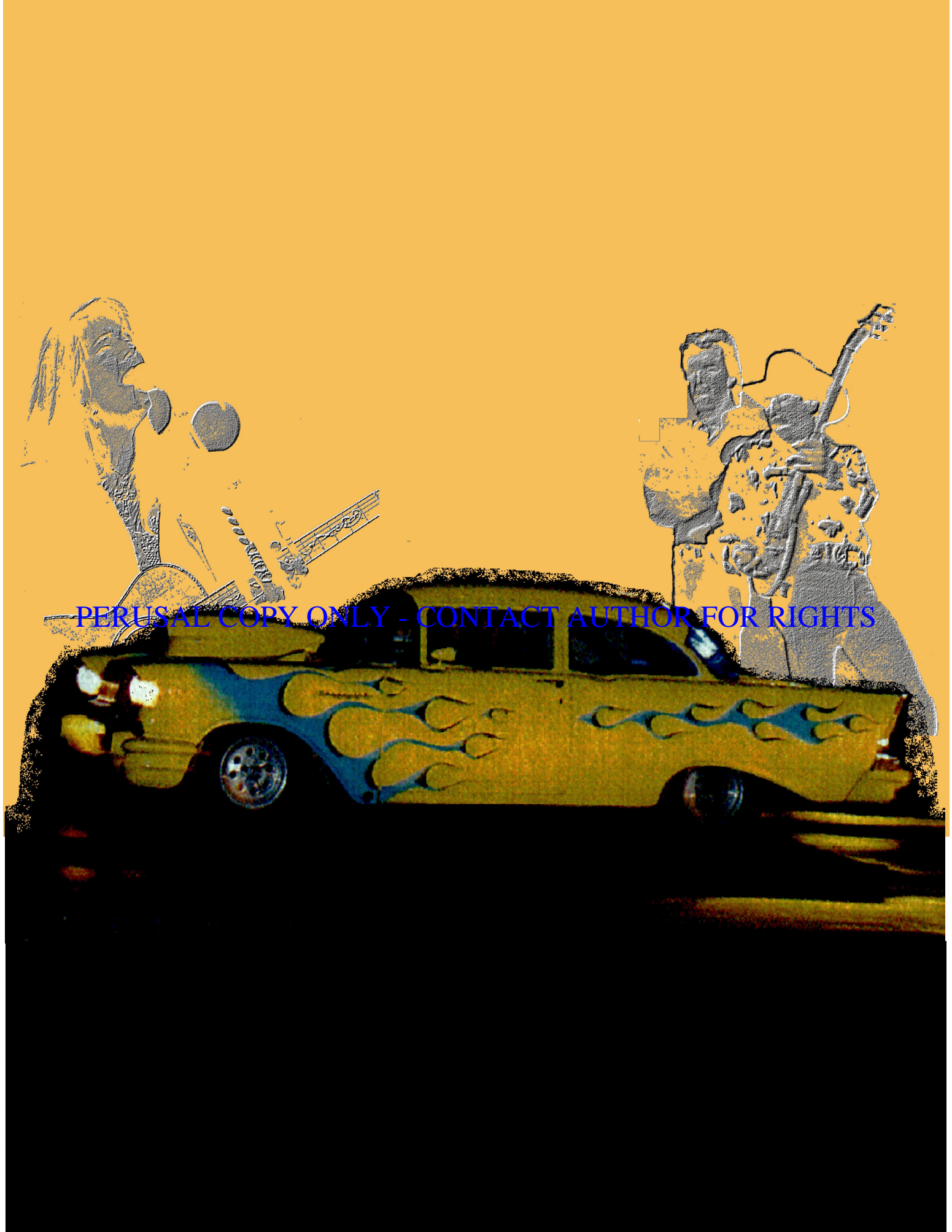
95 96 97



sfz

END OF MUSICAL

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