

Get Used to It!

lyrics and music

by

Tom Wilson Weinberg

PERUSAL SCORE ONLY
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www.broadwayplaypub.com
info@broadwayplaypub.com

45-Second Overture

arr. W. Barke

3/4/92

Broadly

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo/mood is marked 'Broadly'. The notation includes a treble and bass clef with various notes, rests, and dynamic markings.

Musical notation for the second system, measures 5-8. The notation includes a treble and bass clef with various notes, rests, and dynamic markings. A large watermark is overlaid on this system: "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION".

Flowing

Musical notation for the third system, measures 9-12. The notation includes a treble and bass clef with various notes, rests, and dynamic markings.

Musical notation for the fourth system, measures 13-16. The notation includes a treble and bass clef with various notes, rests, and dynamic markings. The dynamic markings 'dim.' and 'mf' are visible.

A Little Broader

Musical notation for measures 17-20. The piece is in G major and 4/4 time. Measure 17 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The left hand has a quarter note (G3) followed by a quarter note (B2). Measure 18 has a quarter note (A4) in the right hand and a quarter note (C3) in the left hand. Measure 19 has a quarter note (B4) in the right hand and a quarter note (D3) in the left hand. Measure 20 has a quarter note (C5) in the right hand and a quarter note (E3) in the left hand.

Musical notation for measures 21-24. Measure 21 has a treble clef and a bass clef. The right hand has a quarter note (G4) followed by a quarter note (A4) and a quarter note (B4). The left hand has a quarter note (G3) followed by a quarter note (B2). Measure 22 has a quarter note (A4) in the right hand and a quarter note (C3) in the left hand. Measure 23 has a quarter note (B4) in the right hand and a quarter note (D3) in the left hand. Measure 24 has a quarter note (C5) in the right hand and a quarter note (E3) in the left hand. A *cresc.* marking is present in measure 23.

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Musical notation for measures 25-28. Measure 25 has a treble clef and a bass clef. The right hand has a quarter note (G4) followed by a quarter note (A4) and a quarter note (B4). The left hand has a quarter note (G3) followed by a quarter note (B2). Measure 26 has a quarter note (A4) in the right hand and a quarter note (C3) in the left hand. Measure 27 has a quarter note (B4) in the right hand and a quarter note (D3) in the left hand. Measure 28 has a quarter note (C5) in the right hand and a quarter note (E3) in the left hand. A *mf* marking is present in measure 25, and a *cresc.* marking is present in measure 27. A *Rit.* marking is present in measure 28.

Tempo (Not Too Slowly)

Musical notation for measures 29-32. Measure 29 has a treble clef and a bass clef. The right hand has a quarter note (G4) followed by a quarter note (A4) and a quarter note (B4). The left hand has a quarter note (G3) followed by a quarter note (B2). Measure 30 has a quarter note (A4) in the right hand and a quarter note (C3) in the left hand. Measure 31 has a quarter note (B4) in the right hand and a quarter note (D3) in the left hand. Measure 32 has a quarter note (C5) in the right hand and a quarter note (E3) in the left hand. A *sub. p* marking is present in measure 29, and a *sotto voce ma deliberato* marking is present in measure 30.

Segue as one to "People Like You"

NO OPENING NUMBER

music & lyrics by
TOM WILSON WEINBERG

1

F

(give pitch if necessary)

We don't real-ly need an o - pen-ing num - ber

p *pp*

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6

FΔ9 Gm C7 Gm

That's how ev-'ry o-ther show's be - gun Your brains would ex-

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11

C7 C7 F

ceed an o - pen-ing num - ber You've al - rea- dy tak - en 1 0 1.

p

NO OPENING NUMBER 2

17 *F*

We don't have to sing an o - pen - ing num - ber

lightly

22 *F* *Gm* *C7* *Gm*

No need to re - peat what's come be - fore We might e - ven

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27 *C7* *C7*

wing the o - pen - ing num - ber Most of you al - rea - dy know the

32 *F* *Più Mosso* *Gm* *Ab*

score. You know the queens got pissed off back at

NO OPENING NUMBER 3

37 Gm Ab C7

Stone - wall You spent your teens deep in dis - guise

42 Gm Ab Dm C/E

Sap-pho to Ger - trude Stein Cæ - sar to Cal - vin Klein You've heard all the

47 Db/F Gm7 C7 F

pro - po - gan - da And a pack of lies. We don't have to do an o - pen-ing

(a little perkier)

52 F Gm

num - ber Sure - ly we could skip a grade or two.

NO OPENING NUMBER 4

57 Gm

May - be we should screw the o - pen - ing num - ber—

62 C7 F

Screw - ing's what con - sent - ing a - dults do.

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66 Gm Ab Gm

You've heard them quot - ing from the ho - ly bi - ble They love pro -

71 Ab C7 Gm

mot - ing their own brand Ro - mance is

NO OPENING NUMBERS

75 *Ab* *Dm* *C/E* *Db/F*

jol - ly good Broad-way to Hol - ly - wood Just as long as fam - 'ly val - ues

80 *Gm7* *Ab* *Abm7/Db*

Don't get out of hand!

Fast
(Double Time Feel)

83 *Gb*

You don't have to hear an o - pen - ing num - ber

sfz *mf*

86 *Gb*

There's no need to tell you what you

sfz *mf*

NO OPENING NUMBER 6

89 *Abm* *Db7* *Abm*

know Why not dis - ap - pear the o - pen - ing

93 *Db7*

num - ber And

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Allarg. ----- Molto

95 *Db7* *Dbm 6/E* *Em 6/Eb*

go on with the show! Let's *arp. ad lib.*

ff

S^u

Ancora Rall. *D7*

98 *Abm 7* *Db7*

go on with the show!

Kickline Tempo

108 *fff* G

So let's just ignore the opening number

fff

Poco Accel.

G#m 7(b5)

Am

D7

109

You've got all the background that you need

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110 Am

only reason for an opening number is an ex

118 *D7* *ff*

cuse to let *Get Used To It* pro -

mf *ff*

Sve

119 *G*

ceed!

ff

ff

GET USED TO IT

music & lyrics by
TOM WILSON WEINBERG

1

p sotto voce ma deliberato

5

C D \flat

ALL *pp* sotto voce

Once we were all a lone Each of us, each of you

p sempre staccato *mf*

8

C Dm

I. II.

A lit - tle is - land— Ban - gor Far - go

mp *mf* *mp*

GET USED TO IT: 2

12 III. *mp* ALL

Em F Dm7

Sy-ra-cuse We knew you were out there But we were told to stay a-

16 *mf* *mf* *mf* Dm

E Am

way We looked through the blur and won-dered how to get to

20 *p* SOLO

Bb/Eb F2 FA7 EbA7

where you were. Who I am—

25 C7/Bb FA7 Eb9(#11) Eb9

Boy in bow tie bow-ing to the lunch-con club Thank you Ma'am. Your

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GET USED TO IT: 3

29

C7 F B \flat C/B \flat Am B \flat

brown-ies are im-pres-sive but I'm just a cub scout with my eye on an Ea-gle. When we're to-

33

Gm7 C C7 F/A Dm7 Gm7 B \flat 6/C

geth-er, my day's at its peak I make his wrists go limp; He makes my knees go

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37

F A \flat B \flat B \flat (#4)

OTHERS

weak. He's cleared up the haze; the sun is shin - ing through

40

Gm7 C7 /B \flat F/A Dm B \flat m C7

SOLO

This is no phase he's go - ing through— I earned a mer-it badge the day my ea - gle scout was

GET USED TO IT: 4

F
Eb

E7

Gm7

F

44

goosed Get used to it.

Db

D

48

SOLO SOLO SOLO

Soon some-one dropped a hint, gave a nod, gave a wink

Db

Ebm7

51

ALL SOLO

And we were wait - ing... Hi there!

Fm7

Ab6/Bb

Bb9

Gb

54

SOLO SOLO SOLO

Hi there! What's your name? warmly Don't ask an - y ques - tions

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GET USED TO IT: 5

58 *Ebm7* *F* *F7* *Bbm/G F7/A* *Bbm*

SOLO TWO SOLO

Al-though you seem to be o - kay, I can't be too nice It might be

f *mf*

62 *Ebm* *B/E*

dang - 'rous if I saw you twice.

mp

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65 *Dbsus4* *GbA7* *E^A7* *Db7/B*

SOLO

Who I am... Ni - na's lit - tle bro - ther in the

69 *GbA7* *E9(#11)* *E9*

swim - ming pool While she swam, I'm

GET USED TO IT: 6

Db7

Gb

B

Db/B

72

tug - ging her bi - ki - ni act - ing real - ly cool, my eye on a guy in a

Bbm

B

Abm7

Db

Db7

Gb/Bb

Ebm7

75

Speed - O He fol - lows Ni - na like some lit - tle pup - His eyes look

Abm7

B6/Db

Gb

78

up, then down; My eyes look down, then up...

A

B

B(#4)

Abm7

Db7

/B

81

Lat - er, chang - ing clothes, af - ter we had kissed, "I'm not one of those," he would in -

GET USED TO IT: 7

84

G \flat /B \flat A \flat D \flat 7 G \flat /
E

sist. It's been a long, long time since Mis-ter Speed - O was se - duced

88

F7 A \flat m7 G \flat

Get used to it.

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91

D 9

p II.

I. *p* Is lands— Is lands—

III. *p* Is lands— Is lands—

sonoroso

ped. *ped.*

F

Dm9

93

mf ALL

We knew you were out there,

And you knew we were out there

G9(#11)

B/F# D#7/G G#m

Em

97

too

But it took a while

It took a struggle, a

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B/F#

Em

B/F#

Em6

B/D#

Em/C#

B/F#

Em9 /A

100

fight

+ PIANIST

took

un - til

to -

night

For us to

be to -

geth - er...

DΔ7

CΔ7

A7/G

DΔ7

104

SOLO

Who I am—

Ner - vous pa - tient sit - ting in the

pa - tient's

chair.

GET USED TO IT: 9
A7

C9(#11)

C9

D

108

What a sham. The on - ly thing I'm sure of is, I hate it there. My

G

A/G

F#m

G

Em7

A A7

D/F# Bm7

112

shrink says I'm not like the les-bos— I don't hang out down at Sap-pho's Ca - fé, So when our

Em7

G6/A

D

F OTHERS

116

time is up, I rush right down that way. There to her de-light, she

G

G(#4)

Em7

A7

/G

D/F#

E°

120

knew she'd found the link. Some-day I must write and thank my shrink. Those nights at Sap-pho's place

GET USED TO IT: 10

A7

C#7

Em7

124

real - ly gave my life a boo - oost Get used to

D F G A7/G Em7 A7 /G

128

it. There's no course to take No pre-re-qui - site There's no ap-pli - ca-tion to sub-

cresc.

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E° A7 C

132

mit It took just one small shove And we and love were in-tro - duced 8^{va}

p

Very Broadly
Em7

C#7

136

Get used to it.

Bb D

WHO'S THAT MAN?

music and lyrics by
TOM WILSON WEINBERG

Freely, Rather Haltingly

1

C7 F Gm C7

I nev-er come here. I was on-ly pas-sing by. I'm not at

mf

5

Gm C7 F Bb Am Gm Dm

home here; Don't ev-en want to try. I don't do coke, ver-y lit-tle booze. I

9

Eb Dm Gm C7 F

don't play games, don't pose, don't cruise. I nev-er come here.

rall.

Who's That Man?: 2

Subtle Bluesy Shuffle

Bb7

12

(comp ad lib.)

What the hell, I'll



15

check my coat— Just one drink, al - read - y paid the cov - er.

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18

Who can tell, though chan - ces are re - mote, May - be it's my night to meet a



21

lov - er... If I find some - one to night,

Bigger Bb7



24 Eb7 Ab7

What's to lose, may - be there's a new face. If I meet

27 Db Rall. C7

some - one who seems right, What would he be do - ing in this place? I on - ly

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30 Quasi Tempo I^o F (but faster) Gm C7 Gm pp

hap - pened to be in the neigh - bor - hood. My friends don't come here— I

33 C7 F Bb Am Gm Dm Eb Dm

don't see why they would. They don't get off on gos - sip with the boys. They don't like dis - co, the

37 Gm C7 *rall.* F Subtle Bluesy Shuffle

beat, the noise— They nev - er come here.

41 Bb7 Eb7

Lights are low, it's hard to move a-round Smoke is thick,

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44 Ab7

breath-ing is a dan- ger If I stop, may - be I'll be found

47 Db F7

Pressed up tight a - gainst a hand - some stran - ger—

Who's That Man?: 5

49 *Bb7* *Eb7*

Wait right there, that is - n't what I want. That's not me,

52 *Ab7*

I'm no com - mon hus - sy. I want bells and

54 *rall.* *Db* *Cm7* *F7*

moon-light in Ver-mont. I may be a-lone, but I'm still fus - sy

Broadly, Rubato

57 *Bb* *Cm7* *Cm7/F* *Gm* *Cm* *F7* *Gm*

Who's that man? Who's that man? Goo-fy hair-cut, he looks nice. He looked o-ver—

Who's That Man?: 6
rall.

A Tempo (Shuffle)

62 *much broader* *f* Cm F7 Bb

be still my heart— He looked o - ver twice...

66 Bb7 Eb7

Here he comes— what a pret - ty grin He says 'hi'; It's

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69 Ab7

time to break the ice here. I say I just hap-pened to come in

72 Db C7 Rit. al fine F

Sud - den - ly it's real - ly ver - y nice here...

Sve

HYMN

arr. Wayne Barker

music and lyrics by
TOM WILSON WEINBERG

Slow, Broadly

1 (mel.)

Thank god for a coun-try that de-mands re-li-gious free-dom Thank god for a church on ev-'ry cor-ner when we need 'em

Thank god for a coun-try that de-mands re-li-gious free-dom Thank god for a church on ev-'ry cor-ner when we need 'em

Thank god for a coun-try that de-mands re-li-gious free-dom Thank god for a church on ev-'ry cor-ner when we need 'em

Thank god for a coun-try that de-mands re-li-gious free-dom Thank god for a church on ev-'ry cor-ner when we need 'em

5 (mel.)

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Thank god for the cam-paign speech-es giv-en from the al-tars Thank god for the can-di-date who bles-ses his ex-al-ters

Thank god for the cam-paign speech-es giv-en from the al-tars Thank god for the can-di-date who bles-ses his ex-al-ters

Thank god for the cam-paign speech-es giv-en from the al-tars Thank god for the can-di-date who bles-ses his ex-al-ters

Thank god for the cam-paign speech-es giv-en from the al-tars Thank god for the can-di-date who bles-ses his ex-al-ters

9

Ah ah ah Ah ah ah park land

Ah Ah park land

Ah (mel.)

Ah Thank god for the man-ger scenes dis-played on pub-lic park land

Thank god for the ne-on cross-es blaz-ing in the dark and Ah ah ah park land

Hymn: 2

13

Thank god for the bull-horns when they am-pli-ly the preach-ing Thank god for the court de-ci-sions based on sa-cred teach - ing

Thank god for the bull-horns when they am-pli-ly the preach-ing Thank god for the court de-ci-sions based on sa-cred teach - ing

Thank god for the bull-horns when they am-pli-ly the preach-ing Thank god for the court de-ci-sions based on sa-cred teach - ing

(mel.)

Thank god for the bull-horns when they am-pli-ly the preach-ing Thank god for the court de-ci-sions based on sa-cred teach - ing

17

Faster, More Anxious
(mel.)

Thank god for the oath of of-lice sworn up-on the bi-ble Thank god for pro-lect-ing his good name on threat of li-bel

Thank god for the oath of of-lice sworn up-on the bi-ble Thank god for pro-lect-ing his good name on threat of li-bel

Thank god for the oath of of-lice sworn up-on the bi-ble Thank god for pro-lect-ing his good name on threat of li-bel

Thank god for the oath of of-lice sworn up-on the bi-ble Thank god for pro-lect-ing his good name on threat of li-bel

21

Freely

Thank god for the day we wrote "in god we trust" on our dol-lars Hum hummmm

Hummmm

Thank god for the air-waves o-ver -

Hum hummmm

Hummm

Hymn: 3
mp

run with Chris-tian scho-lars

Oo Oo Ahh!

Oo Oo Ahh!

Oo Oo Ahh!

Oo Oo Ahh!

Tempo l^2 , but stronger

Thank god for the bles-sing to be joined in ma-tri-mo-ny Thank god for "so help me god" be-fore the tes-ti-mo-ny

Thank god for the bles-sing to be joined in ma-tri-mo-ny Thank god for "so help me god" be-fore the tes-ti-mo-ny

Thank god for the bles-sing to be joined in ma-tri-mo-ny Thank god for "so help me god" be-fore the tes-ti-mo-ny

Thank god for the bles-sing to be joined in ma-tri-mo-ny Thank god for "so help me god" be-fore the tes-ti-mo-ny

Thank god for our ju-tic-es when they condemn a sin-ner Thank god for a He-brew prayer be-fore a White House din-ner

Thank god for our ju-tic-es when they condemn a sin-ner Thank god for a He-brew prayer be-fore a White House din-ner

Thank god for our ju-tic-es when they condemn a sin-ner Thank god for a He-brew prayer be-fore a White House din-ner

Thank god for our ju-tic-es when they condemn a sin-ner Thank god for a He-brew prayer be-fore a White House din-ner

Hymn: 4

35 *f* (mel.)

Ah! And Thank god for the pro - mise of com - plete re - demp - tion

Ah! And Thank god for the pro - mise of com - plete re - demp - tion

Ah! And Thank god for the pro - mise of com - plete re - demp - tion

Ah! And Thank god for the pro - mise of com - plete re - demp - tion

38 (mel.)

Thank god for the ho - ly church - 's tax ex - emp - tion Thank god for the free - dom to ac - cept our fate

(mel.) Thank god for the ho - ly church - 's tax ex - emp - tion Thank god for the free - dom to ac - cept our fate

(mel.) Thank god for the ho - ly church - 's tax ex - emp - tion Thank god for the free - dom to ac - cept our fate

Thank god for the ho - ly church - 's tax ex - emp - tion Thank god for the free - dom to ac - cept our fate

Very Broadly

42 *f* *ff*

Thank god for the se - pa - ra - tion of church and state.

Thank god for the se - pa - ra - tion of church and state.

Thank god for the se - pa - ra - tion of church and state.

Thank god for the se - pa - ra - tion of church and state.

MY LEVITICUS

music & lyrics by
TOM WILSON WEINBERG

Freely throughout

1

Slowly *Ab* *mf* *Db* *Ebm 7/Ab*

Man shall lie with man, if they want to

5

Ebm 7 *Ab7* *Db* *Gb* *G°*

Wo-man shall lie with wo-man, if they want to And at the ver-y least,

8

Fm/Ab *Fm* *Ebm* *Ab7*

beast shall lie with beast if they want to— That's my Le -

MY LEVITICUS: 2

11 $D\flat$ $D\flat$ D° $E\flat m 7/A\flat$

vi - ti - cus. Wo - men shall take the lead if they want to

14 $E\flat m 7$ $A\flat 7$ $D\flat$ $G\flat$ G°

Men may spill their seed if they want to And those who wish to rate don't

17 $Fm/A\flat$ Fm $E\flat m$ $A\flat 7$ $D\flat$

need to pro-cre-ate if they don't want to— That's my Le - vi-ti-cus.

MY LEVITICUS: 3

21

*G*_b Fm *E*_bm7 *A*_b7

A word is due a-bout our fam-ilies. For those who have-n't no-tice'd

mf

24

*D*_b *G*_b *G*_b^o *F*_m/*A*_b

yet we've re-vist'd the King James Ver-sion.

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27

*B*_bm/*E*_b *E*_b7 *A*_b *D*_b *D*_b^o

poco allarg.

with new ways to be - get Walk-ing hand in hand shall be the

poco allarg. *f* *mf*

3

MY LEVITICUS: 4

30 Ebm 7/Ab Ebm 7 Ab7 3 Db B/Eb Db7/F f

cus tom Peace through-out the land shall be the rule And

33 Gb G° Fm/Ab Fm p Ebm

those who wish to love shall fol - low the a - bove— If they want to.

arp. ad lib. mp

36 Ab7 Db (+ OTHERS, OFFSTAGE) Gb Gbm Db

That's my Le - vi - ti - cus. Ah... peo - ple.

THREE-LETTER WORD

music and lyrics by
TOM WILSON WEINBERG

Ab/Bb Freely B Δ 7 Ab Bb/Ab
Bbsus4

Stuff peo-ple say can real-ly be ab-surd In-sults fly our way,

Things that we've all heard (move) Fm/Bb
E \flat /B \flat

Mor - al de-cay, yah - ba dab - ba doo,

Fam - 'ly dis - ar - ray, Rit. G \flat /B \flat B \flat 7 E \flat Ab

we did that one too. But the one I've al-ways pre-ferred is

The musical score is written in 4/4 time and consists of three systems. The first system (measures 1-4) features a vocal line starting with a whole rest, followed by eighth notes. The piano accompaniment begins with a forte (f) dynamic and includes a triplet of eighth notes. The second system (measures 5-8) continues the vocal line with lyrics and includes a piano (p) dynamic marking. The piano accompaniment features a triplet of eighth notes and a 'move' instruction. The third system (measures 9-12) includes a 'Rit.' (ritardando) marking and a piano (p) dynamic. The piano accompaniment includes a triplet of eighth notes and a mezzo-forte (mf) dynamic. Chord changes are indicated above the vocal line: Ab/Bb, Bbsus4, B Δ 7, Ab, Bb/Ab, Cm/A, E \flat /B \flat , Fm/Bb, Gm/Bb, G \flat /B \flat , B \flat 7, E \flat , and Ab.

THREE-LETTER WORD 2

11

Fm Bb7 Eb Rit.

how we ru - ined a love - ly three - let - ter word...

Rit.

mp

14

Eb Cm7

A Tempo, Smoothly

Gay on - ly meant hap - py till I met you

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16

Fm7 /Bb

Gay on - ly went with Par - is

18

Gm Ab

You say I'm sap - py, but I can't for - get you

THREE-LETTER WORD 3

20 Fm7 Bb7 Eb Fm7 /Bb

taught the mean - ing of gay to me.

22 Eb Cm7

Gay on - ly meant cheer - ful till I saw you

f

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24 Fm7 /Bb

La - ven - der was just an - oth - er hue

26 Gm Ab Fm7 Bb7

It makes me tear - ful when I re - call you told me you were cheer - ful

poco f

THREE-LETTER WORD:4

29 Eb7 Ab Gm

too. Mi-chael-an-ge-lo's Dav-id was just a work of art, An

Più Grazioso

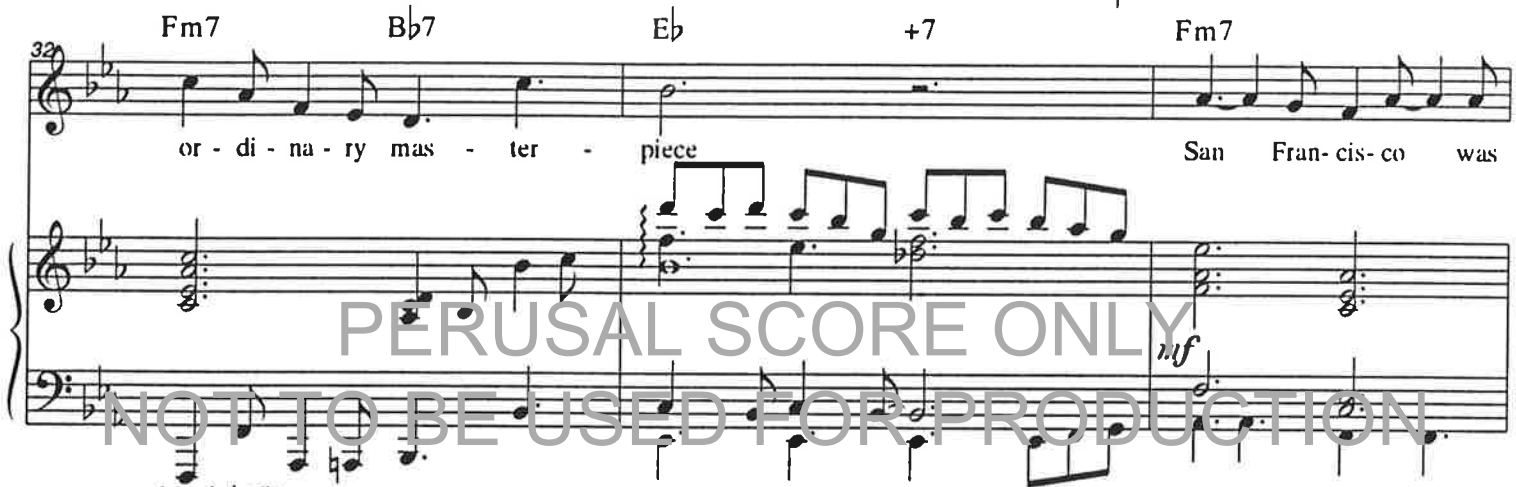


32 Fm7 Bb7 Eb +7 Fm7

or-di-na-ry mas-ter-piece San Fran-cis-co was

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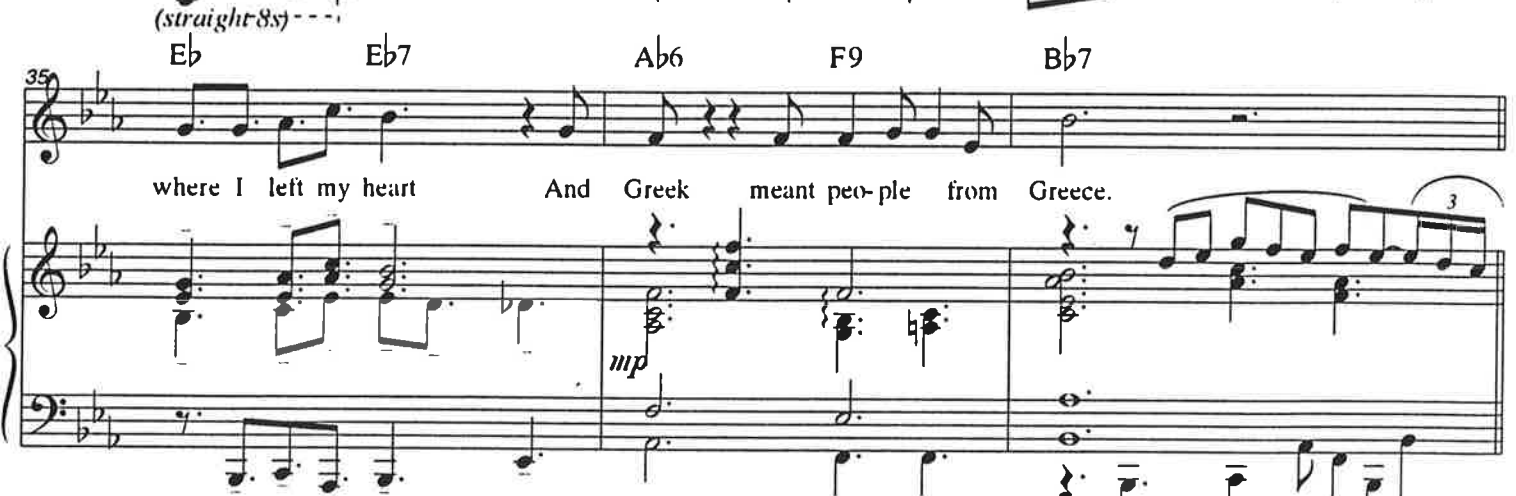
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35 Eb Eb7 Ab6 F9 Bb7

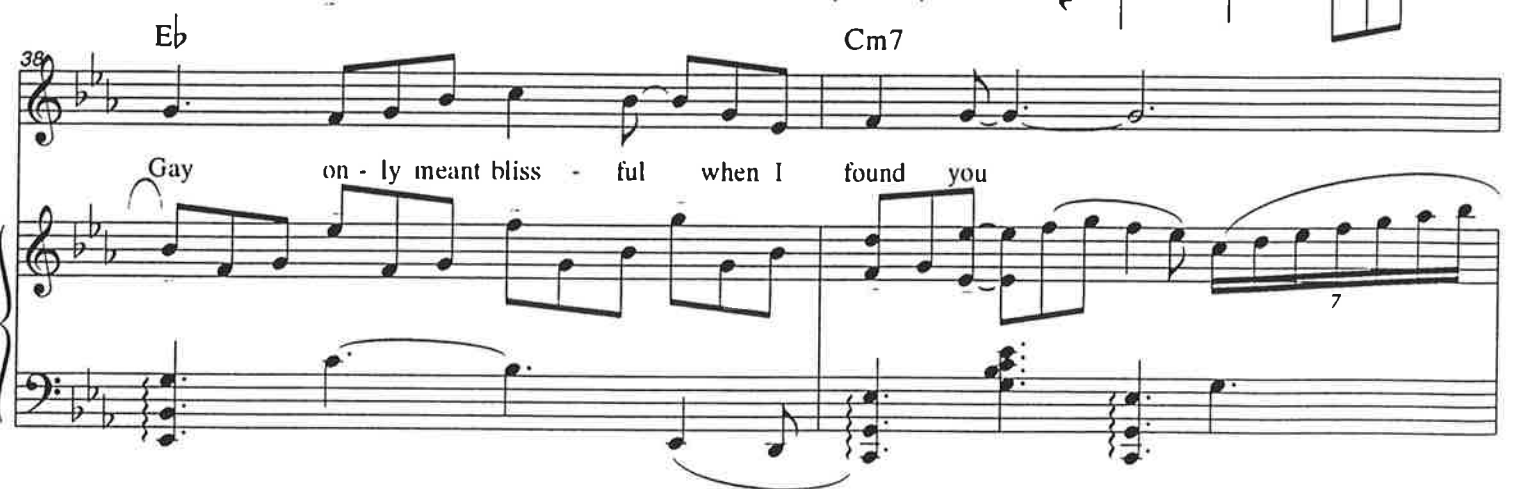
where I left my heart And Greek meant people from Greece.

mp



38 Eb Cm7

Gay on-ly meant bliss-ful when I found you



THREE-LETTER WORDS

40 Fm7 /Bb Gm

Cruis-ing was trav-'ling on ships Now I'm so kiss - ful,

43 Ab Fm7 Bb7 Eb7

it would as-tound you How much I love your ten - der lips *f*

46 Ab Gm

Fruit was sim - ply a health - y thing to eat

mp (bring out)

49 Fm7 Bb7 Eb +7

Queens were of a roy - al ilk *f*

THREE-LETTER WORD 6

50

Fm7 Eb Eb7 Ab6 F7/A

Christ - o - pher was just a bus - y street Ho - mo a cer - tain kind of

mf

53

Bb7 Bb/C C7 Bigger F

milk Gay mere - ly glit - tered till I

Gay mere - ly glit - tered -

f richly

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55

Dm7 Gm7

knew you Who knows what I was think - ing

Un - til I knew you

Am

57

of?

When my heart flit - tered

What - e - ver was I think - ing?

Rall.

Slower

Bb

Gm7

C7

F

59

and drew me to you, I learned the mean-ing of gay is love.

And drew me to you, I learned the mean-ing of gay is love.

mp

p

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Friends In High Places

words and music by Tom Wilson Weinberg

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1

Calmly
A (legato)
mp

7

A A6

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Cap-tain of in-dus-try, he hob-nobs with pre-si-dents,

13

C#7 D/F# A/E D Bm7 E13

Lav-ish - ing fa - vor on friends of the Right. From the phone in his li - mo he

19 *G#7* *C#m* *D* *Bm* *E7*

ten.

di - als the ser - vice: "Send the same boy as last Thurs - day

24 *A* *A Tempo* *Em*

night." He nods at the cross on the

30 *A7* *D*

car - di - nal's flat - ware E - ven the sal - mon mousse is de - vout.

36 *F#m* *F#m2* *F#m7* *Cm7* *Slower* *Bm* *A/C#* *D* *Rall.* *DA7/E*

O - ver a bran - dy he dou - bles his pledge - Would he still float the card - 'nal if we broughthim out?

mf *(poco)* *p*

A Tempo

44

A A6 C#7 D/F#

Run-ning for se-na-tor, she ducks all the is-sues Field-ing ques-tions, she

50

A/E D Bm7 E13 G#7 C#m

smiles and de-murs On stage at our ral-ly she of-fers the world, and for-
ten.

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56

D Bm E7 A

gets to in-clude us in cam-paign bro-chures. She

63

Em7 A7 D

once had a lov-er, but that was in col-lege, be-fore she got caught up in

69 sta - tus and clout. Now she must ba - lance am - bi - tion with

F#m

mf

p

Slower Bm

74 truth— How would they ba - lance if we brought her out?

Cm7

Slower Bm

A/C#

D

Rall.

DA7/E

poco

p

79 Teen - age girl has no one to look in the eye Her best friends are

A Tempo

A

D/F#

E7

E

mf

p

3

86 drift - ing No one to tell her it's not a good rea - son to die

A

D/F#

D

E

D/E

p

mf

93 Broadening

D Bm/C# C#7 F#m Dm6/F D/E

Fa - mous fac - es, spe - cial cas - es Friends in high

cresc.

98 A Tempo

A A

pla - ces. Gla - mor - ous mo - vie star,

NOT TO BE USED FOR PRODUCTION

104 A6 C#7 D/F# A/E D

Wow's 'em on talk shows Acts real tough as she coun - ters his charm

110 Bm7 E13 G#7 C#m D Bm E7

Wish - es he'd move to a whole oth - er sub - ject She might get a laugh if she twist - ed his

ten.

117 **A** **Em**

arm. She sends off some mon-ey, but

123 **A7** **D**

that does - n't help much. The mon - ey's a giv - en; the rest is in

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

128 **F#m** **Cm7** **Bm** **A/C#** **Slower**

doubt. She signs a new con-tract: Co-me-dy spe-cial. Would she still be spe - cial if

mf *(pbco)* *p*

135 **D** **Rall.** **DA7/E** **More Broadly** **A** **D/F#** **E7**

we brought her out? New-found fans take all that she's wil-ling to give. Her

143

A D/F# D E D/E

old fans are drift-ing. They're look-ing else-where for clues to a true way to live.

Broadening

151

D Bm/C# C#7 F#m Dm6/F D/E A

Fa-mous fac - es, spe - cial cas - es Friends in high pla - ces.

Very Freely

158

D /E E13 A D

Why should the cap-tain of in - dus - try of - fer his name? Why should the would - be

162

/E E13 A D /E E13 A

se - na - tor suf - fer the blame? Why should the gla - mo - rous mo - vie star gam - ble her fame?

D6/E

167

They on - ly want a friend and a lo - ver deep in the dark of the

p

170

A Tempo

night. Friends?

PERUSAL SCORE ONLY
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I'LL CALL YOU LOVER

music and lyrics by
TOM WILSON WEINBERG

Steady Ballad Tempo

First system of musical notation. It consists of a piano part (left grand staff) and a vocal line (right staff). The piano part begins with a piano (*p*) dynamic and features triplet patterns. The vocal line starts with a *mf* dynamic and includes a *f* dynamic. Chords G6, Em7, and /A are indicated above the vocal line.

PERUSAL SCORE ONLY

Second system of musical notation. It includes the piano accompaniment and the vocal line with lyrics. The lyrics are: "Some peo-ple say hus-band, Some peo-ple say wife, Faith-ful com-pan-ion,". Chords D4, Bm, Em, F#7, Bm, and /A are indicated above the vocal line. A large watermark "NOT TO BE USED FOR PRODUCTION" is overlaid on this system.

Third system of musical notation. It includes the piano accompaniment and the vocal line with lyrics. The lyrics are: "or part-ner for life For some it's a room-mate, for some it's a friend". Chords G6, A7, D, Bm, Em, and F#7 are indicated above the vocal line.

I'LL CALL YOU LOVER: 2

10 C Am G B.

Somesay they'recolleagues andsomejust pre-tend. Well, I'm not your colleague,

13 Am Bm Em A7

your oth-er half, or clone And though at times we ar-gue, you're not my mill-stone.

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16 D F#m/C# Bm /A

I'll call you lov-er It's the on-ly word to cov-er how I feel a-bout

D 9 p

20 Em/G F#7 Bm 3 Bm/A GΔ7

you Un-til I dis-cover a bet-terword to use I'll call you lov-er

mp

I'LL CALL YOU LOVER: 3

(A:) Hello, Marjorie - Yes, I got the invitation; thanks. Is it okay if I bring my, uh, my, uh, friend?

Chords: DΔ7, F#m/C#, Bm, G, Em/F#7

p (R.H.)

(A:) Oh, hi, Professor Johnson. I don't think you've ever met my... my... the person I live with.

Chords: Bm7, Bm/A, Em7, /A

mf *f*

Chords: D, B, 3, Bm, Em, 3, F#7, BmA, /A

I'm not your cou-sin, I'm not your bro-ther But I can't get used to cal-ling you

Chords: G6, Em7, A7, DB, 3, Bm, Em, 3, F#7/C#

"My Sig-ni-fi - cant Oth-er" I'm more than a bud-dy, more than just a spouse

I'LL CALL YOU LOVER: 4

39 *f* C 3 *p* AmA. 3 G B.

We share more than ex-pen-ses, more than a house You're more than an ac-com-lice,

42 Am BmA. 3 B. Em A7

more than an al-ter e go You're more than *mon com-frère*, y *mais que mi a-mi-go...*

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45 Very Gently D 3 F#m/C#

I'll call you lov-er It's the on-ly word to cov-er how I

p *pp* *8va* *8va* *8va*

I'LL CALL YOU LOVER: 5

48

Bm /A G F#7 Bm A. 3 Bm/A

feel a-bout you Un-til I dis-cov-er a bet-ter word to use I'll call you

(molto)

52

G#7 Broadening... D6/E E9 G#9/A

lov - er I'll call you lov - er

55

G#9/A D#9

It's the on - ly word to cov - er how I feel.

Bat Boy

words and music by Tom Wilson Weinberg
© 1991

Subdued Jazz Feel

1

p C
Ran - dy and Jim - my go

pp *p* (sim.)

8^{vb} → FΔ7 6 Fm(Δ7) C

6

dan-cing till four in the morn - ing Some-times they dance till six Sneak-ers and span-dex

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op *p*

11

Dm7 Eb Cm7
wet with the mu - sic of tenth a - ve-nue To - night they stop at

pp

15

Dm *cresc.* G7 Eb6 Fm7 Cm7 G7
four with a yearn-ing for ome-lettes and cof-fee, O. J. and home fries They con-vene the com-

cresc. *mf* *loco*

19 *C* *C*

mit-tee. Kev-in and Car-los are hail-ing a cab at the

pp *p*

8^{vb} →

FΔ7 6 Fm *C* Dm7

23 *mf* *Dm7*

cor-ner Ran-dy gives each a kiss Ma-cho Man at the wheel has no pa-tience for

p *mf*

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28 *E♭* *Cm7* *Dm* *G7*

this kind of stuff As Jim-my yells for Kev-in and Car-los to

pp

32 *E♭6* *Fm7* *Cm7* *G7* *C* *f*

call them to-mor-row Ma-cho lays rub-ber and Ran-dy reach-es for Jim-my. A

mf *loco*

Suddenly Much Harder

36

Ab

3

Fm7

Cm7

man - ly van screech - es up to the curb A sneer - ing face goes "Hi, girls"

40

Fm

mf

F^o

Ab/Bb

Bb7/F

("Hi, girls") Low - er camp than ev - en Jim - my could mus - ter

44

Ab(add 4)

Fm6/G

/F

Doors pop op - en, slam with a thud, "Suck on this!" says a

47

/E

/Eb

Fm/D

Ab/Eb

Fm7

G7

Ab

boy with a bat, Splash - ing Ran - dy with Jim - my's blood. The back - up team clos - es

(Push forward)

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51 *Fm7* *Cm7*

in for the kill, It's five to two for safe ty, safe ty,

55 *Fm* *Fo* *Ab/Bb7/F* *Ab(add 4)*

Ran-dy's there: His knife in the throat of the bat boy. Eyes pop op - en, back -

59 *Fm6/G* */F* */Eb* *Fm/D* *Ab/Eb*

ing a-way— "Fuck these guys" says the face with the sneer Shrink - ing back to the

63 *Fm7* *Gsus4*

man - ly van.

Quasi Tempo I^o (Slower)

66 *pp* C FA7 6 Fm

Ran-dy and Jim-my are trem-bling a-lone in a door-way Jim-my sinks down and bleeds

pp

8vb →

71 C Dm7 Eb Cm7

Bat boy rolls o-ver, plead-ing in si-lence for pi-ty and love Ran-dy sees the

p *mp*

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76 Dm 3 G7 (cresc.) Eb6 Rit. al fine Fm7 3 3 Cm7 G7

bat and goes toward it, While count-ing with Jim-my how ma-n-y blows it will take to end all the

cresc. *Rit. al fine* *mf* *loco*

80 *Very Slowly* Ab(#4) Cm7/Bb /Ab Fm7 Gsus7 F#C C+ C

dan-ger.

pp *pp*

(Led) (*)

BREAKING THE PENAL CODE WITH YOU

music & lyrics by
TOM WILSON WEINBERG

TRAVEL AGENT: Welcome to Over The Rainbow Travel—
"If birds fly there, so can you!" How can I help you today?

Somewhat Freely

1 *mp* A. D \flat E B. D \flat E \flat m7 A \flat m7 D \flat 7 AGENT

My sweetie and I are planning a va-ca-tion. We want to see this na-tion of ours. You'll

6 G \flat G \flat m D \flat D ALL

need a few facts. You'll need an ed-u-ca-tion On the rules of the road, the way to be-have In the

10 E \flat m G \flat 6/A \flat A \flat 7 D \flat Quickly

land of the free and the home of the brave.

PENAL CODE: 2

Quasi A Tempo

14 $Db\Delta 7$ AGENT $Bbm9$ Gb

First you'll see Vir-gi-nia 'cause Vir-gi-nia is for lov-ers, But some-one's keep-ing track of Vir-

mp

17 Ebm E Fm Db/Ab

gi-nians un-der the cov-ers— In-ter-course for breed-ing is all that they per-mit. But

p *pp*

20 Gb $Ab7$ A/G G° $Ab7$ $Gb\Delta 7/Ab$ COUPLE $Gbm 7(b5)/Ab$

while you're in Vir-gi-nia you'll find crimes to com-mit— I'll be

f

Breezy Soft-Shoe Tempo

22 Db Abm Gb

break-ing the pen-al code with you, Do-ing the things we want to

25 E Ab7 Db Db7 Gb

do. If courts and leg - is - la - tures break rules of mo - ther na - ture's,

28 Ebm7 Ab13 Rall. Db (Freely Again) DΔ7 AGENT

I'll break the pen - al code with you. Next you'll go to Geor - gia, a

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31 Bm9 G Em F

ver - y scar - y state, Where Hard - wick lost to Bow - ers and free - dom lost to hate, But

34 F#m D/A COUPLE G

you'll find folks ig - nor - ing a law that o - ver - reach - es There's lots to taste in Geor - gia a -

PENAL CODE: 4

37 *A7* *B. mp* *DΔ7* *Bm9*

side from Geor - gia peach - es. For se - na - tors from half the states it's le - gal back at home, But

40 *G* *Em* *F* *F#m*

while at work in Wash - ing - ton they're not al - lowed to roam. All those laws of con - duct must

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43 *D* *AGENT* *A7* *COUPLE*

make them quite un - eas - y— Ev - 'ry le - gi - sla - tor must be A C while in D. C. I'll be

Molto Rall.

46 *D* *Am* *G*

break - ing the pen - al code with you. Do - ing the things we want to

Soft-Shoe Again

PENAL CODE: 5

49 F A7 D D7 G

do. If courts and leg - is - la - tures break rules of mo - ther na - ture's,

52 Em7 A13 D Bb7 AGENT EbΔ7 (Freely Again)

I'll break the pen - al code with you. Your tongue and all your fin - gers are il -

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55 Cm9 Ab Fm Gb

leg - al in Mis - sou - ri, Un - less you're straight, e - ven sin - gle, then you need - n't wor - ry It's

58 Gm Eb A. B. AGENT Fm7 /Bb COUPLE

fag fin - gers and dyke tongues they want to keep in tow. No touch - ing, no lick - ing if you're a ho in Mo. We'll

62 EbΔ7 Cm9 AGENT Ab Fm Gb

fin - ish up in Kan - sas, where so - do - my's o - kay, But on - ly if you're he - t'ro and not if you are gay. Some

mp

66 Gm Eb Ab COUPLE

les - bi - ans I know there find it quite a bore— May - be that's why Dor - 'thy does - n't

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mf

69 Bb7 B/A A° Bb7 Molto Rall.

live there a - ny - more!

f

Swing Out! Eb Eb7/G

sf

PENAL CODE: 7

Ab

Fm7

Bb13

Gm7

C+7

C7

Piano accompaniment for the first system of 'PENAL CODE: 7'. The music is in a minor key with a 7/8 time signature. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. There are some triplets and slurs in the bass line.

Molto Rall.

A Tempo

Vocal and piano accompaniment for the second system. The vocal line starts at measure 80 with a 'ff ALL' dynamic. The lyrics are: 'Yes! I'll be Break-ing the pen-al code with you, Do-ing the things we want to'. The piano accompaniment continues with a 'ff' dynamic. A large watermark 'PERUSAL SCORE ONLY' is overlaid on the page.

Vocal and piano accompaniment for the third system. The vocal line starts at measure 84 with the lyrics: 'do. If courts and leg-is - la-tures break rules of moth-er na-ture's, I'll break the pen-al code with'. The piano accompaniment continues with various chords and rhythmic patterns.

Brightly

Vocal and piano accompaniment for the fourth system. The vocal line starts at measure 88 with the lyrics: 'you. I've trans - gressed in A - la - ba-ma when my lov-in' o - ver - flowed Now we're'. The piano accompaniment is marked 'mf' and features a steady, rhythmic accompaniment. The lyrics 'AGENT' and 'COUPLE' are written above the piano part.

94 E_b F7 $Bb7$ Rit. C° A°

bound for Lou' - si - an - a to break their pe - nal code.

98 *Take It Home!* E_b/Bb A_b9 E_b/Bb $Bbm6/D_b$ $C9$ $Fm7$ *ALL*

Noth - ing could be in - er than to be in Ca - ro - li - na Break - ing the

101 $Bb13(b9)$ E_b6

pe - nal code with you!

WHO DID LANGSTON LOVE?

music and lyrics by
TOM WILSON WEINBERG

Slow, like a Blues
calmato

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5 C6 Fm C F9

Lang-ston had a one-way tick-et Out to the sto-ny lone-some We know it was Bil-lie Ho-li-day

8 Dm G7 Cm Db

And old Walt Whit-man he chose. The dark of riv-ers, the po-e-try of Har-lem

Who Did Langston Love?: 2

11 Cm Dm G+ C6

The har - mo - ny of prose He saw the sis - ters as

14 F7 Bb7 3 3 F

keep - ers of me - mo - ries He found the black in the blues

17 Db 3 Bb Fm Dm 3 3

He taught the cool, cool ly - ric He wrote the page, he wrote the

20 G7 Am Bb

news He won the hon - or, won the de - gree

mp

f

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Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features various chords and rhythmic patterns, including triplets. The lyrics are written below the vocal line. The score includes a large watermark that reads 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION'. The key signature is B-flat major, and the time signature is 4/4. The piece is in 2/4 time. The chords are: Cm, Dm, G+, C6, F7, Bb7, F, Db, Bb, Fm, Dm, G7, Am, Bb.

Who Did Langston Love?: 3

23

Db Bb7 F7 C7/E

He called him - self a re - fu - gee, But who

mf

26

Ab7/Eb D7 DbΔ7 G+7 C

did Lang - ston love?

calmato

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p

30

D6 ll.

Bay - ard had a round - trip tick - et

p

33

Gm D G9 3 Em A7

Down to the place of dan - ger Was - n't a bus - man's ho - li - day; it was Mont gom - 'ry he chose

3

Who Did Langston Love?: 4

36

Dm Eb Dm

The stark re - sis - tance, the the - a - ter of pri - son, The pas - sive to

39

Em A+ D6 G7

pose He saw his bro - thers as mov - ers of his - to - ry

42

C7 G Eb C

He found a bar in the night He knew the hard, hard

45

Gm Em A7

sys - tem How to get down, down for the light.

Who Did Langston Love?: 5

48 Bm C Eb

He stood by Ghan-di, brought him to Mar-tin, Put it to-ge-ther in

51 C7 G7 D7/F# Bb7/F E7

six-ty-three, But who

54 Eb/A7 A+7 D

did Bay-ard love?

calmato
ppp

57 E6 III.

Bald-win had a home-bound tick-et

mp

Who Did Langston Love?: 6

Am E A9 3 3 F#m B7

No-body knew his name Writing a long a-me-lo-dy Heard in the south of France

Em F Em

A park of vine-yards, A New York full of stran-gers, The dark-ness of

F#m B+ E6 A7

glance He heard his lan-guage as pro-phet of en-er-gy

D7 A F D

He took the length of the shelf He knew the deep, deep

Who Did Langston Love: #m7

Am

72

sor - row How to get home, home to him -

B7 G#7/C C#m

74

self. He filled a cha - pel

D9 F7

76

with mu - sic and fire, burn - ing hot for a

D7 A7 E7/G# C13/G F#7

78

na - tive son, But who

81

C9

E
a tempo

A7 G#7

did Bald - win love? Who

mp *mf* *f*

85

G13 F#7 C9 A7/B A7/B

Jim - my - Ray - ard - Lang - ston -

mp *p* *pp*

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89

E
a tempo

ALL

love? a piacere

pp *pp*

COLOR BLIND BLUES

music and lyrics by
TOM WILSON WEINBERG

Freely, Quickly

1

C Dm G7 Dm G7 CΔ7

mf *mp*

rit. If life is a series of comings out, One must depend on friends who are kind

6

Am D7 G9 C Db/B Dm/Bb G7(#9)

Let's put your to-ler - ance to the test: Yes— I'm col - or blind.

COLOR BLIND BLUES: 2

10 Blues Tempo
Cm *poco misterioso* Fm

No one knows where it comes from No one knows where it starts The

mp

12 Cm Dsus7 G7

doubts set in in grade school When you can't read those num-bered chars They

14 Cm Fm/D

laugh at your pret-ty pic - tures Your war - drobe draws jeers and mocks They

COLOR BLIND BLUES: 3

16 F/G Em/G F/G G+7

lean out of car win - dows Scof - fing at your socks.

18 Cm /Eb Fm

Blame it on my grand - pa It's a gene I did n't choose He

f *mf*

20 Gsus7 G+7 Cm Db/B Dm/Bb G7(#9)

left me those Col - or - blind Blues. I

COLOR BLIND BLUES: 4

22 Fm Cm

can't be a de - cor - a - tor Which has me quite be - reft Or

24 Dm/G Em/G F/G Gsus7 C7

cloth - ing de - sign - er or cos - me - to - logist or hair dress - er — What's left? My

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26 Fm Cm

neck - ties are a fright I pur - chase fad - ing flow - ers

COLOR BLIND BLUES: 5

28 *Dm/G*₂ *Em/G* *F/G*₂ *Gsus7*

"First beige house on the right" Has me search - ing for hours!

30 *f* *freely; very quickly* *Cm* *Fm* *A Tempo* *G7*

(You think this is a pig - ment of my i - ma - gi - na - tion?)

33 *Cm* *Fm* *G7*

If you're a nor - mal per - son, You have no hints or clues Of

COLOR BLIND BLUES: 6

35 Cm Gsus7/D G7

what it's like to live life With - out tints or hues I'm

37 Cm Fm

go ing to start a move ment Push ing col or blind rights We'll

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

39 Dm/G Em/G F/G G+7

ral - ly un - der a neu - tral ban - ner For black and white traf - fic lights 1

COLOR BLIND BLUES: 7

41 Cm Fm Ab7 F6/G G7

thought I was the on-ly kid in Sy-ra-cuse To suf-fer the Col-or-Blind Blues.

f

44 C C6

Grayskies are gon-na clear up

Doofy Tempo (Fast)

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mf *mp* *ff*

48 Subito Tempo I² ff Dm7 G9 Em7 A7

How can they re-fuse? When I shake these Col-or-Blind Blues My

ff (heavy)

COLOR BLIND BLUES: 8

51 D7 Dm7 /G Cm /Bb

fu-ture will be ro-sy If I can shake these Col-or-Blind— (Swing Out!)

ff 8va

54 A° F#° Cm/G Db/F G7(b9)/Eb Eb+/Db Cm6(2)

(Swing) Blues

ff sffz

Experts

music & lyrics by Tom Wilson Weinberg

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1 C F C F G
Su-san's gone; the time had come to re-ar-range. Ja-son would-n't ac-cept her chang-es.

5 Am F C F E7
On the phone she told him she's at Kay's now. Ja-son said it's just a phase now With

9 FΔ7 Em7 Dm7 CΔ7
Kay, it's a mat-ter that's cut and dried; Her pre-f'rence is part of her strength and pride.

11 Bb/D C/E3 Bb/D Dm7 G7 CΔ7
Su - san's de-ci-ded not to de-cide When it comes to pre-f'rence, Su-san's an ex-pert.

14 C F C F G
Pet-er's ill. He heard it on the ra-di-o A doc-tor said he'd start to slow down

18 Am F C F E7
One more pill; it's some-thing new they're try-ing May-be it will post-pon-e dy-ing He's

22 FΔ7 Em7 Dm7 CΔ7
plant-ed a gard-en of herbs and flowers He fin-ished the cab-'nets and turned in his hours Ex-

EXPERTS: 2 of 3

24 $B\flat/D$ C/E $B\flat/D$ $Dm7$ $G7$ $C\Delta7$

pect-ing a boy-friend, he shaves and showers— When it comes to ill-ness, Pete-r's an ex-pert.

27 $A\flat$ Fm $D\flat$ $G7$

What would we have if we fol-lowed fash-ion— Life with-out love, life with-out pas-sion?

31 $C\Delta7$ $Dm7$ C/E F

And that would be waste-ful, run-ning the met-er Why not ask Sus-an, Why not ask Pet-er...

35 C F C F G

Rob-bie's ten. They sent him in to get his stuff. They must have felt he had e-nough here

39 Am F C F $E7$

Try a-gain, his so-cial work-er told him May-be some-one there will hold him. He

43 $F\Delta7$ $Em7$ $Dm7$ $C\Delta7$

still has his mem-'ries of Ron and Rick's Of all of his homes, it's the one that sticks, And

45 $B\flat/D$ C/E $B\flat/D$ $Dm7$ $G7$ $C\Delta7$

he has-n't been there since he was six— When it comes to fam-'lies Rob-bie's an ex-pert.

48 C F C F G

Ro-sie's old— She read it in a mag-a-zine. She'll have to change her whole rou-tine / now.

52 Am F C F E7
 It's fore-told; she saw it in the pa-per Life will start to ta-per down now To-

56 FΔ7 Em7 Dm7 CA7
 night she has din-ner with Claire and Jane, To-mor-row the pic-nic if there's no rain

58 B♭/D C/E B♭/D Dm7 G7 CA7
 Mon-day, it's back at her book a-gain— When it comes to ag-ing, Ro-sie's an ex-pert.

61 A♭ Fm D♭ G7
 Whom shall we trust when we have ques-tions? Who says we must fol-low sug-ges-tions?

65 CA7 Dm7 C/E F CA7
 Let's take some choi-ces from those who are choos-ing— Ro-sie and Rob-bie, Pet-er and Su-san.

P.S.A.

music and lyrics by
TOM WILSON WEINBERG

(BELLS)

p

We will return you to "Get Used To It"
after this brief message.

Very Fast $\text{♩} = 192$ $E\flat$ $A\flat$

f

I've got twen - ty - five se - conds to sing of be - ing gay

$B\flat$ $E\flat$ G 3

That's all you get for a P. S. A. A pub - lic ser - vice an - nounce - ment of a

Ab

G7

CΔ7

view that I pro- pose; Here goes:

Les- bi- ans and gay men

Ab

G7

CΔ7

Dm7

E

Am

fall for those of the same sex

We re- fuse to de- vi- ate from: what we're dream- ing of There's

Fm

Dm

G7

just one way to hate

but

lots of ways to love

For

Dm

C

Dm

D \flat 7

C

us gay love is the one that beck- ons That's

all I can say in twen- ty - five se- conds

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

HOW WE GET THE NEWS

music & lyrics by
TOM WILSON WEINBERG

Very Gently, but Steady

Db

Eb6/Db

7

Mes - sage on your ma - chine

PERUSAL SCORE ONLY
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Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A watermark is overlaid across the piano part.

AbΔ7

Db

7

Read a - bout a friend In a ma - ga - zine

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, and a half note G4. The piano accompaniment continues with the same eighth-note bass line and chords.

GbΔ7

BΔ7

11

A let - ter comes back ad - dres - see un - known You pick up the phone

Detailed description: This system contains measures 5 and 6. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment continues with the eighth-note bass line and chords.

HOW WE GET THE NEWS 2

15

Abm E

You hear his mo-ther's voice sound-ing so a-lone

19

Ab poco rit.

How we get the news.

poco rit.

Rubato BbΔ7 Cm7

23

I was run-ning on to Lau-ra Cut-ting Al-len to the quick

Dm Cm BbΔ7

25

Lau-ra lifts her hand to stop me Gent-ly tells me Al-len's sick (move)

HOW WE GET THE NEWS3

28

BbΔ7 Cm7

I ab - sorb the news in si - lence Know - ing she will let it pass

30

Dm Gm7 Cm BbΔ7

Yet I can't re - frain from say - ing I think Al - len's still an ass

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

34

A Tempo (Steady)

Bb C6/Bb FΔ7

Grand - ma, read - ing o - bits Trust - ing in The Times

39

Bb EbΔ7

All the news that fits She says she's watch - ing for

HOW WE GET THE NEWS#

AbΔ7

Fm

43

her own de-mise I say my crowd dies twice as fast as yours

48

She says, "Ma-zel tov; that de-serves a prize?"

53

Mar-vin, six o'-clock news Look-ing ver-y thin,

58

trum-pet-ing his views The com-men-ta-tor is bear-ing the cross,

HOW WE GET THE NEWS 5

AbΔ7

Fm

63

Fo - cus - sing on loss Then Mar - vin sly - ly shares

Db

F

67

how he made the choice Nev - er more to floss

Rubato
DbΔ7

Ebm7

72

Car - los comes in - to the book - store Fre - quent pa - tron and a friend

Fm

Ebm

DbΔ7

75

Wan - ders up and down the aisles Asks me what I'd re - com - mend

HOW WE GET THE NEWS 6

DbΔ7

Ebm7

78

He reads twice as much as I do Nev - er sought ad - vice be - fore

Fm

Bbm7

Ebm
rit.

80

He says, "Can't tell by their cov - ers, Not with time for so few

A Tempo (Steady)
DbΔ7

Ever So Gently
Db

82

more." Mes - sage, all out of

Eb6/Db

AbΔ7

86

tears, In - fo on a friend you have-n't seen for

HOW WE GET THE NEWS.7

90

Db GbΔ7

years You pass a per - son who

93

BΔ7

used to be built Watch a flow - er wilt

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

97

Abm E

You come a - cross a name vis - it - ing the Quilt...

100

Very Slowly
pp

Ab

How we get the news.

PERUSAL ENDS HERE