

Now Boarding

Gould/Arbello

Musical score for the song "Now Boarding" by Gould and Arbello. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a single treble clef staff. Chord symbols are placed above the staff. The lyrics are written below the staff.

Chord symbols: A^bMaj7, F m7, G m7, C m7.

Lyrics:
Fri-day log Patch-ogue
Please get on Change in Bab - y - lon It's the
5 - 0 - 4 we're go - in' ex - press ___ garb - age in the bins don't
make a mess If you're week end - ing ___ or on ___ your com - mute ___
make sure your cell phones are set to mute If you need the bath ___ room
it's not far ___ Head towards the rear of ___ the next car We're
al - most read - y to leave the sta - tion so sit back re - lax but
note our nar - ra - tion 5 0 4 to ___ the South Shore change

27



— in Bab - y - lon so please get on watch your feet please

Detailed description: This block contains the first line of musical notation, measures 27 to 29. It is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are: "— in Bab - y - lon so please get on watch your feet please".

30



— don't eat smo - king's not al - lowed just take a seat —

Detailed description: This block contains the second line of musical notation, measures 30 to 32. It continues on the same treble clef staff. The melody features quarter notes and eighth notes, with some notes beamed together. The lyrics are: "— don't eat smo - king's not al - lowed just take a seat —".

33



— Train's — a - bout to go on — with our — show though we —

Detailed description: This block contains the third line of musical notation, measures 33 to 35. It continues on the same treble clef staff. The melody includes quarter notes, eighth notes, and a dotted quarter note. The lyrics are: "— Train's — a - bout to go on — with our — show though we —".

36



— have dif - frent names our roles — are all the same —

Detailed description: This block contains the fourth line of musical notation, measures 36 to 38. It continues on the same treble clef staff. The melody consists of quarter notes and eighth notes, with some notes beamed together. The lyrics are: "— have dif - frent names our roles — are all the same —".

We're On Fire Island

Dsus2 E sus4 Dsus2
 Work is o-ver, was so mun dane. We've left the cit-y,
 E sus4 Dsus2 E sus4
 4 I made the train. A des-ti-na-tion is on my brain.
 Gsus2 Dsus2
 7 Beach and sun___ and waves and waves when we're on Fire___ Is___
 E sus4 F#m7 E sus4
 10 ___ land!___ Tell ev-ry one you know that there's___ a place to go on
 Dsus2 E sus4 B 7sus4 A/C#
 13 Fire - - - Is - land!___ A week - end hol-i-day where we
 Dsus2 E sus4 Dsus2 E sus4
 16 ___ can get a-way___ Fire___ Is - land!___ I'll get___
 F#m7 E sus4 Dsus2
 19 ___ my-self a tan I'll find___ my-self a man on Fire___ Is -
 E sus4 B 7sus4 A/C# Dsus2 E sus4
 22 - land! We'll see___ you at the shore Dis-co - ver what's in store to -

We're On Fire Island

Dsus2 Dsus2 E sus4 Dsus2 E sus4
 25

 night. When we're on

Dsus2 E sus4 F#m7
 32

 Fire ___ Is ___ land! ___ Tell ev - ry one you know that there's ___

E sus4 Dsus2 E sus4
 35

 ___ a place to go on Fire ___ Is - land! ___ A week -

B 7sus4 A/C# Dsus2 E sus4 Dsus2
 38

 - end hol - i - day where we ___ can get a - way ___ Fire ___ Is -

E sus4 F#m7 E sus4
 41

 - land! ___ I al - ways hate the van The fer - ry? That's the plan on

Dsus2 E sus4 B 7sus4 A/C#
 44

 Fire ___ Is - land! We'll see ___ you at the shore Dis - co -

Dsus2 E sus4 Dsus2 Dsus2 E sus4
 47

 - ver what's in store to - night. Catch the fer-ry to crps the bay

Dsus2 E sus4 Dsus2
 51

 a boat of boys All cute and gay I know that guy ___

E sus4 Gsus2
 54

 I don't know why dis - em - bark ___ I feel a spark 'cause we're on

We're On Fire Island

57 Dsus2 E sus4 F#m7

Fire ___ Is ___ land! ___ Hey mus - cle boy hel - lo This cost _

60 E sus4 Dsus2 E sus4

_ us so much dough on Fire ___ Is - land! ___ His name

63 B 7sus4 A/C# Dsus2 E sus4 Dsus2

_ I'd like to know I'll hit ___ the big three oh ___ Fire ___ Is -

66 E sus4 F#m7 E sus4

- land! ___ Our plans ___ can re - ar-range My life ___ can may-be change on

69 Dsus2 E sus4 B 7sus4 A/C#

Fire ___ Is - land! We'll see ___ you at the shore dis - cov -

72 Dsus2 E sus4 Dsus2 F#m7 E sus4

- er what's in store to - night. Mar-riage should be our right

75 Dsus2 F#m7 E sus4 Dsus2 F#m7

___ Let's try not to fight ___

78 E sus4 Dsus2 F#m7 E sus4

It's love at first sight ___ It's a - bout to ig - nite!

Don't Say It Won't Pass

E



Don't say it won't pass, don't say it won't

G#m A

4



pass. Af - ter years and years — a

E/G# A E

7



vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

C#m F#sus4 F# B7sus4

10



she and — she for he and — he. Don't say it won't —

E

13

Rhonda from Ronkonkoma, your rant is just wrong. We ain't movin' too fast, we've waited too long! #marriageequality



— pass. —

E

18



Don't say it won't pass, don't say it won't

G#m A

21



pass. Is this meant to be or

E/G# A E

24



just fan - ta - sy An - oth - er lost cause re - strict - ed by laws. That's —

Don't Say It Won't Pass

27 C#m F#sus4 F# B 7sus4

— my re - al - i - ty. It's hard to be me. Don't say it won't —

30 E Fred from Fredonia, you ain't got a clue. Jesus loves everybody, so Freddie, fuck you! #stayoutofmybedroom

— pass —

35 E

Don't say it won't pass Don't say it won't

38 G#m A Maj7 E/G#

pass. Just once can I have it my way.

41 F#m7 E F#m7

Oh Lord, what do you say? This fight's just a

E/G# A Maj7 B sus4

44

met - a - phor — in a life where I want more —

47 E Biff from Buffalo, your bravado is bullshit. I was born this way and that's just it. #canivoteonyourmarriage?

—

52 E

Don't say it won't pass, don't say it won't

Don't Say It Won't Pass

55 G#m A

pass. Af - ter years and years — a

58 E/G# A E

vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

61 F#m7 E/G# A

she and — she, for he and — he. Don't say it won't pass for

64 B sus4 E

you and — me —

House Rules

Score

The musical score is written on a single treble clef staff in a key signature of two flats (Bb and Eb). The time signature is 12/8. The lyrics are: "Full share is all summer long for ev 'ry day half share is ev 'ry oth - er week - end start - ing in May. Quart - er share is one week - end a month like us! Guests are al - ways wel - come if he's cute it's a plus If you fol - low the house rules there won't be a fuss! When you use the mic - ro - wave un - plug the toast - er ___ Drinks on the oak ___ tab - le please use a coast - er ___ Keep sex ___ in your room where it's out of sight."

Full share is all sum - mer long for ev 'ry day

3
half share is ev 'ry oth - er week - end start - ing in May.

5
Quart - er share is one week - end a month like us!

7
Guests are al - ways wel - come if he's cute it's a plus If you fol - low the


9
house rules there won't be a fuss!

12
When you use the mic - ro - wave un - plug the toast - er ___

14
Drinks on the oak ___ tab - le please use a coast - er ___ Keep

16
sex ___ in your room where it's out of sight.

18



Blow - jobs on the bal - con - y are so im - po - lite If you fol - low the

20



house rules there won't be a fight!

23




In - sect rep - el - lent for mos - qui - tos They bite! A

25




pock - et flash - light just for when it's dark At night!

27




Sun - screen for your skin and breath mints in a tin

29



Don - nie don't for - get to put the con - doms in

31



Wow thanks so much ev - ry - bod - y you're too kind

34



Now I think I'm read - y for a week - end in the pines So

36



mem - or - ize the rest there may be a test We

Detailed description: This block contains the first two lines of music. The first line is for measures 36 and 37. It features a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody consists of quarter and eighth notes with some rests. The lyrics are: "mem - or - ize the rest there may be a test We".

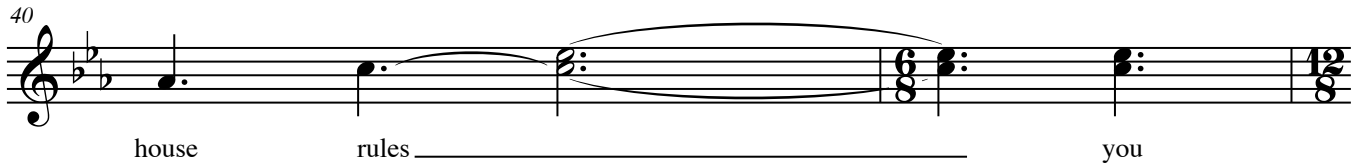
38



don't ex - pect per - fec - tion from a week - end _____ guest if you fol - low the

Detailed description: This block contains the second line of music for measure 38. It continues with the same treble clef, key signature, and common time signature. The melody is more active with eighth and sixteenth notes. The lyrics are: "don't ex - pect per - fec - tion from a week - end _____ guest if you fol - low the".

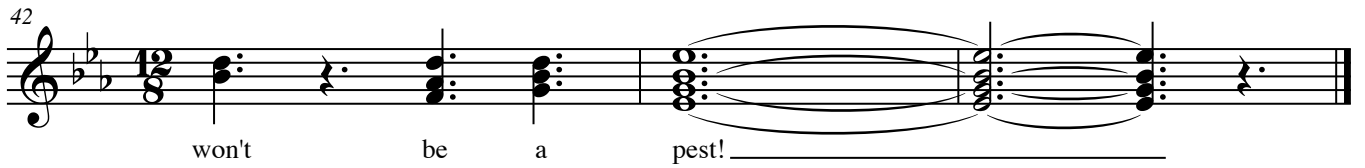
40



house rules _____ you

Detailed description: This block contains the third line of music for measures 40 and 41. It features a treble clef, two flats, and a common time signature. Measure 40 has a long note with a slur extending into measure 41. Measure 41 contains two chords with a 6/8 time signature above them. The lyrics are: "house rules _____ you".

42



won't be a pest! _____

Detailed description: This block contains the fourth line of music for measures 42 and 43. It features a treble clef, two flats, and a 12/8 time signature. Measure 42 has a long note with a slur extending into measure 43. Measure 43 contains two chords with a 12/8 time signature above them. The lyrics are: "won't be a pest! _____".

Steroid Queen

Gould/Arbelo

B m



He's buff and oh - so - lean. _

4



His mus - cles have _ a sheen. He takes the right _ pro - tein

D

E

B m

6



and his _ cre - a - tine. He's like a fan - ta - sy _

8



with arms that can - not be. Well, not nat - ur - al - ly.

D

E

G

10



Cause he's _ in - ject - ing? Don't be sur - prised where the

E7

B m

12



ans - wer _ lies. _ Cuz there's no dis - guise _ when you

G#m7(b5)

G7

14



get that _ size. _ He's a ster - oid _ queen. _

E7

B m

16



Do you know what I mean? No sur - prise _ when you

Steroid Queen

18 G#m7(b5) G7

get that size. He's a ster - oid queen.

19 E7 B m

Do you know what I mean?

20 B m B m

Just look at your six pack I love your V - shaped back

21 D E

Your veins are pop - pin' out. Juic - ing with - out a doubt.

22 B m

Dec - ca, test - os - ter - one, may - be some growth hor - mone.

23 D E

Roid rage, back ac - ne and shrunk - en test - es.

24 G E7

Don't be sur - prised where the ans - wer lies. Cuz there's

25 B m G#m7(b5)

no dis - guise when you get that size. He's a

Steroid Queen

35 G7 E7

ster - oid_ queen._ Do you know what I mean?_

B m G#m7(b5)

No sur - prise_ when you get that_ size._ He's a

39 G7 E7

ster - oid_ queen._ Do you know what I mean?_

41 G

Al - though we stare and i - dol - ize,_

50 E7 G E7

— beau - ty is a com - pro - mise._ His

G E7

cho - sen path may be un - wise_ and

55 G E7

ul - ti - mate - ly his de - mise_ cuz there's

B m G#m7(b5)

no dis - guise_ when you get that_ size._ He's a

Steroid Queen

59 G7 E7

ster - oid ___ queen. ___ Do you know what I mean? ___

B m G#m7(b5)

61

No sur - prise ___ when you get that ___ size. ___ He's a

G7 E7 B m

63

ster - oid ___ queen. ___ Do you know what I mean? ___

G#m7(b5) G7 E7

66 "Oh what a muscle machine!"

Do you know what I mean? ___

Vanity

Gould/Arbelo

$A^{\flat}m7$ (2nd time only) $Fm7(b5)$ $B^{\flat}7$

The word is "van - i - ty." Not who I am, but what I

$E^{\flat}m7$ $Cm7(b5)$ $Bm6$ $B^{\flat}m7$ $A\ dim7$

4 yearn to be. So far this year I've had some bo-tox a tuck, and a

$A^{\flat}m7$ $D^{\flat}7$ $G^{\flat}Maj7$

7 li - po - suck, **Chorus:** it's in - san - i - ty. Timothy: I was a
 It was a

$Fm7(b5)$ $B^{\flat}7$ $D^{\flat}7$

10 sight to see. Oh how the young boys used to
 start - ling find to no - tice gray hairs where the

$G^{\flat}Maj7$ $Cm7(b5)$ $Bm6$

12 stare at me. Now the wrink - les wors - en with each
 sun don't shine. And eve - ry day my ass is

$B^{\flat}m7$ $A\ dim7$ $A^{\flat}m7$

14 mom - ent. **Chor 1**You're sag - ging, **Your** eye - lids are bag - ging ³quite
 flat - ter. **(Tim:)**I'm fat - ter. **It's** sim - ply a mat - ter ³of

$G^{\flat}Maj7$ $B\ Maj7$

16 dras - ti - c'ly. **Tim:**My face was smooth. My skin was
 pass - ing time. And still I won't a - ban - don

19 **BmMaj7** **B^bm7** **E^bm7**

strong, hope. **Chorus:** but I'll do sad - ly, youth is gone, Tim: so But
 my search is ne - ver done. My real age will nev - er
 Just call me - PonceDe - Le

22 **A^bm7** **B^bm7** **B Maj7** **A^bm7** **B^bm7**

un - der the knife I go. My real age will nev - er
 my search is ne - ver done. Just call me - PonceDe - Le

25 **B Maj7** **D^b7sus4** **D dim7** **F m7(b5)** **B^b7**

show! Yes, All: van - i - ty. The con - stant bat - tle ag - ainst
 on Oh, van - i - ty. This nev - er - end - ing life - long

28 **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

grav - i - ty. Tim: So let's hear three cheers for my new ve -
 ag - o - ny. And this doub - le chin, and my blotch - y

31 **A^bm7** **D^b7** **E^bMaj7** **A^bm7** **E^bMaj7**

neers! Dent - al ec - sta - sy!
 skin, they're my trag - e - dy

35 **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

dy Much to my cha - grin, be - ing young and

38 **A^bm7** **B^b7** **E^bm7** **C m7(b5)** **BmMaj7** **B^bm7** **E^bm7**

thin is just fant - a - sy. A lit - tle col - la - gen is - n't such a

42 **A^bm7** **D^b7** **E^bMaj7** **A^bm7** **E^bMaj7**

sin, it's just van - i - ty!

We're On Fire Island Reprise 1

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the staves: Dsus2 and Esus4. Measure numbers 3, 5, 7, and 9 are indicated at the start of their respective staves. The lyrics are: "Hap - oy ho - ur We call it 'Tea' I start - ed star - ing What? At me? I said 'Hel - lo' ____ You're quite friend - ly Wan - na - hug ____ I'd love to touch cause' I'm on Fire ____ Is ____ land! ____".

Dsus2 Esus4

Hap - oy ho - ur We call it "Tea"

3 Dsus2 Esus4

I start - ed star - ing What? At me?

5 Dsus2 Esus4

I said "Hel - lo" ____ You're quite friend - ly

7 Gsus2

Wan - na - hug ____ I'd love to touch cause' I'm on

9 Dsus2 Esus4

Fire ____ Is ____ land! ____

We're On Fire Island Reprise 2

Dsus2 E sus4

Well that's my view — You think like me

Dsus2

3

It's ci - vil rights — And e - qual - i - ty

Gsus2

5

Le - gal - mar - riage I a - gree cause' we're on

Dsus2 E sus4

7

Fire — Is — land! —

Match for Me

(Swing 8ths)

G Maj7 E m7 A m7 D 7sus4 G Maj7 E m7

From coast to coast on my ex - pe - di - tion
I al - ways look for love at first sight

4 A m7 D 7sus4 G Maj7 E m7 G 7sus4

Keep find - in' flound - ers but I'm still a wish - in'
Keep tryin' to turn mis - ter wrong in - to mis - ter right

8 G7 CMaj7 F7

Though I cast my line with much amb -
Shop - ping for a ring aft - er just

11 B m7 E m7 A m7 B m7 CMaj7 D 7sus4

- i - tion
- one night I just can't find a catch
Oh I just want a catch

14 G Maj7 E m7 A m7 D7

- that's a match for me?
- that's a match for me.

17 G Maj7 E m7 A m7 D7 D#dim7 E m

They're al - ways swim - min' by

20

B7/D# Em G7/D

The cute ones catch my eye. Too ³man-y fish³ in the sea Where's the one for me?

23

CMaj7 D/C Bm7(b5) E7(b13)

I throw out my net but what is there left to get

27

Am7 Bm7 CMaj7 D7sus4 GMaj7 Em7 Am7 D7

Fish 1: Guess you'll have to ask the fish from the sea "Fish 1! Fish 2! And Fish 3!
I think I may have had too much Planter's Punch"

31

GMaj7 Em7

Fish 1: "Jake" Re - mem - ber that trout way up in P - town

34

Am7 D7sus4 GMaj7 Em7

Jake: "So?" We swam a - bout had fun then he

37

G7 CMaj7

let me down Fish 2: Take a trout to the

40

F7 Em7

o - cean and they'll al - ways drown Fish 3: That's

A m7 B m7 C Maj7 D 7sus4 G Maj7 E m7 A m7 D D#dim7


43



why you have - n't snatched ___ a catch ___ you ___ see?

E m B7/D#

47



You'll ___ come up for air, 2: he'll be stand-in' there ___ 3: but it ___ takes com-pro-mise

Fish 1: "Eventually..." You'll ___ come up for air, 2: he'll be stand-in' there ___ 3: but it ___ takes com-pro-mise

G7/D D/C


50



1: be - fore you get the prize 2: When you throw out your ___ net

B m7(b5) A m7 B m7 C Maj7 D 7sus4


53



3 some-times you must get wet Jake: I don't know if I com-plete - ly a -

G Maj7 Bb D m


57



- gree 1: You ___ went to Key West 2: had salmon, scrod, all the rest,

A b6 Bb

60



3: but they all failed the test 1: They got - ta breathe down there

D m A b7

63



2: Let them be what they dare 3: and ___ dar-ling learn how to share ___

Match for Me

66 G Maj7 E m7 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4

Jake: You three seem fish - y and filled with fic - tion

70 G7

But the past is con - vinc - ing am - mu - ni - tion

74 C Maj7 B m7 E m7

May - be I do need a new dis - po - si - tion so

78 A m7 B m7 C Maj7 D 7sus4 E m D#aug

I can find a catch that's a match for me.

81 G/D G7/B C Maj7 D/C B m7(b5)

My sights are set I'll jump in and

85 A m7 C Maj7 D 7sus4 G Maj7 E m7

I'll get wet I'll find a catch for me.

89 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4 G G/F# E m

Ooh ba - by. just - may - be this catch will be a

93 E b7 G G 7(#11)

match for me

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff (measures 66-69) features a melody with a triplet of eighth notes. The second staff (measures 70-73) continues the melody with another triplet. The third staff (measures 74-77) includes a triplet of eighth notes. The fourth staff (measures 78-80) shows a melodic line with a triplet. The fifth staff (measures 81-84) has a melodic line with a triplet. The sixth staff (measures 85-88) features a melodic line with a triplet. The seventh staff (measures 89-92) includes a melodic line with a triplet. The eighth staff (measures 93-96) concludes the piece with a melodic line and a final triplet.

We Got Our Rights

Score

1 We got our rights _____ to - night _____

2 Hey! To - night _____ We

4 We got our rights _____ to-night _____
faced the foes _____ and we fought _____ the _____ fights _____ Hey! to-night _____

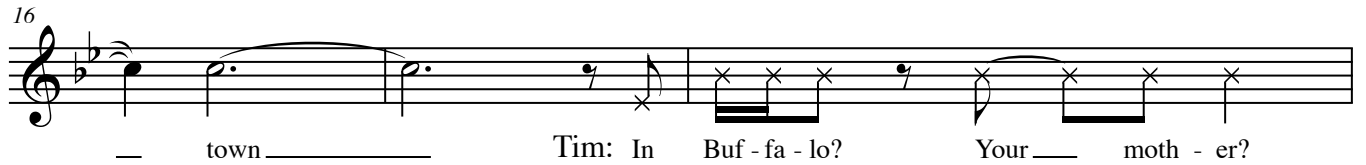
7 (first time only)
_____ We got our rights
_____ from Ni - a - gra Falls _____ to Brook - lyn Heights! _____

10 Ant: A new chap - ter in his - tor - y _____ Don: We can reg - ist - er at bloom - ies or at

13 Tif - fan - y's _____ Rand: I could ev - en get mar - ried in my _____ home _____

We Got Our Rights

16



town Tim: In Buf - fa - lo? Your moth - er?

19



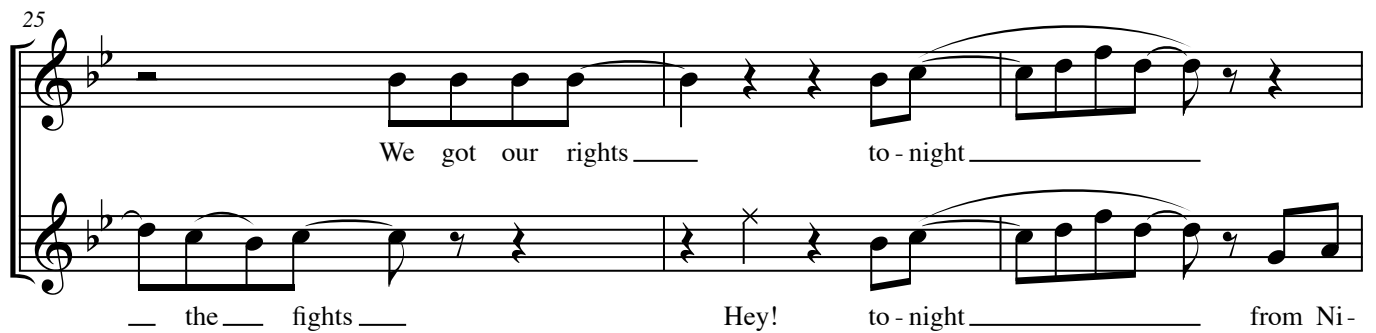
Hon - ey let's slow down We got our rights _

22



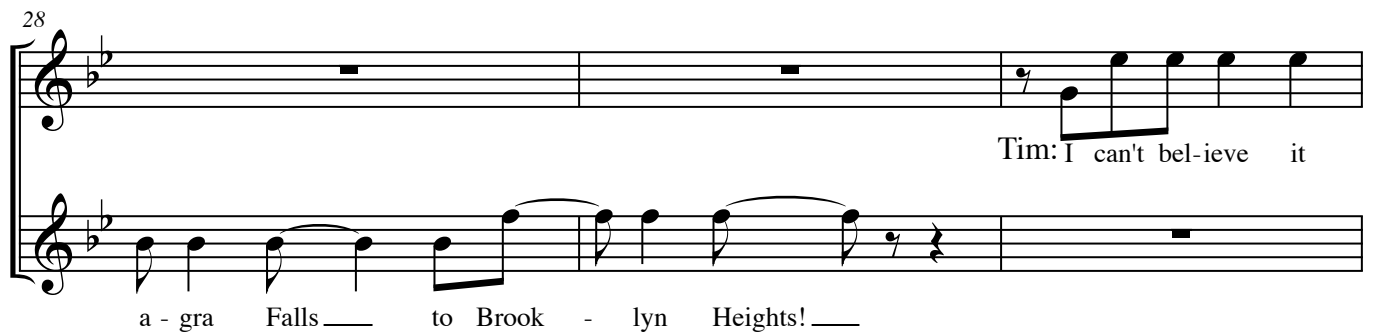
to - night Hey! To - night We faced the foes and we fought _

25



We got our rights to - night the fights Hey! to - night from Ni -

28



a - gra Falls to Brook - lyn Heights! Tim: I can't bel - iev e it

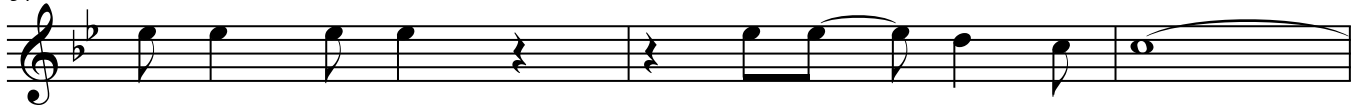
31



Rand: came to pass thank gov - ern - er Cuo - mo for bust - ing his ass

We Got Our Rights

34

Musical staff for measure 34, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes and half notes, with a final half note tied to the next measure.

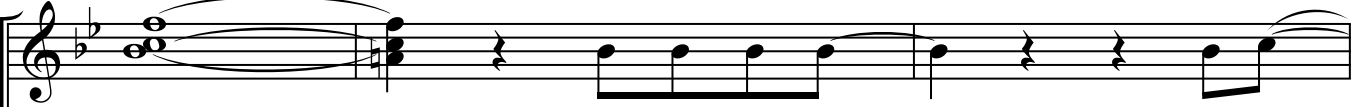
Chor: Here come the flags it's time ___ to sal - ute _____

37

Musical staff for measure 37, continuing the melody from the previous measure. It includes a triplet of eighth notes and a final quarter note.

— All: cuz mar-riage eq - ual - i - ty is now ab - sol -

40

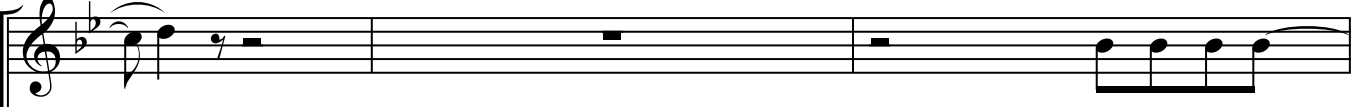
Musical staff for measure 40, featuring a treble clef and a key signature of two flats. The melody includes a half note, a quarter note, and a half note, with a final half note tied to the next measure.

ute _____ We got our rights _____ to - night _____

Musical staff for measure 40 (continued), featuring a treble clef and a key signature of two flats. The melody includes a quarter note, a half note, and a quarter note, with a final half note tied to the next measure.

Hey! To - night _____

43

Musical staff for measure 43, featuring a treble clef and a key signature of two flats. The melody includes a quarter note, a half note, and a quarter note, with a final half note tied to the next measure.

We got our rights _____

Musical staff for measure 43 (continued), featuring a treble clef and a key signature of two flats. The melody includes a quarter note, a half note, and a quarter note, with a final half note tied to the next measure.

— We faced the foes ___ and we fought ___ the ___ fights ___

46

Musical staff for measure 46, featuring a treble clef and a key signature of two flats. The melody includes a quarter note, a half note, and a quarter note, with a final half note tied to the next measure.

— to - night _____

Musical staff for measure 46 (continued), featuring a treble clef and a key signature of two flats. The melody includes a quarter note, a half note, and a quarter note, with a final half note tied to the next measure.

Hey! to - night _____ from Ni - a - gra Falls _____ to Brook -

We Got Our Rights

49

Rand: Tog - eth - er for - ev - er Tim: mar - riage same sex
 - lyn Heights! _____

52

Chor now it starts _____ to get real - ly com - plex Don: to - geth - er for - ev - er Ant: mar -

55

- riage same sex Chor: now it starts _____ to get real - ly com - plex

58

cause we got our rights _____ to - night _____
 Hey! To - night _____ We

61

We got our rights _____ to - night _____
 faced the foes _____ and we fought _____ the _____ fights _____ Hey! to - night _____

64

We got our rights —
— from Ni - a - gra Falls — to Brook - lyn Heights! —

67

— his rights — your rights — my rights — to - night —

Did You Score

5 G F G Dm7 G F

We're all a lone ___ on the shore, list'ning to the o - cean roar. Hereachedand grabbed ___ my hand ___

8 G G F G Dm7

while we're barefoot in the sand. ___ In the shadow of the moon ___ laid togeter in the dune. ___

11 G F G C

His arms so big and strong, held me close and oh so long. My pulse ___ starts to soar ___

14 D G G/B C

___ as we touch more and more. ___ Felt my - self melt

17 D G A C

___ like ne - ver be - fore ___ Did you score? ___ Did you score? ___

20 "Not a hookup, but something more. Your turn, Antonio"

Big and broad and such a find. ___

24 G Dm7 G G F G

Sex y flexing one of a kind. ___ Once you get be yond ___ the hype he's really the ___ strong silent type

Did You Score

G F G Dm7
 27 En - er - gy like a dy - na - mo. In a sec he's read - y to go.

G F G
 29 Back in San An - ton - i - o we would call him mir - a - cle grow oh oh

C D
 32 oh oh! My pulse starts to soar as we touch more and more.

G G/B C D
 35 Felt my - self melt like ne - ver be - fore

G A C "It was a hookup, and maybe more."
 38 Did you score? Did you score?

C D
 41 Just like so - nar in the o - ceans for two dol - phins mak - ing mo - tions we

G A Am7
 44 spoke and joked with - out much to say. Got my car - nal ca - ba - ret in and I

G/B C "I ain't playin', I'm just sayin'"
 47 did it with - out pay - in' Do you hear what I'm con - vey - in'?

Did You Score

50 G F

Musical staff for measure 50, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Held me close till half past five.

53 G G F G

Musical staff for measure 53, continuing the melody from the previous measure. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Never felt so a-live ___ He didn't stick a round for long. ___ Be - fore I knew it he was gone. ___ We're

56 G G DMaj G F

Musical staff for measure 56, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

gonna meet this afternoon ___ Why'd he have to leave ___ so soon? He's sweet and knows just what to say. ___ He

59 G

Musical staff for measure 59, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

has - n't talked to me all ___ day ___ ay ___ ay ay ay ___

62 C D G G/B

Musical staff for measure 62, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

My pulse ___ starts to soar ___ as we touch more and more. ___

65 C D G A C

Musical staff for measure 65, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Felt my - self melt ___ like ne - ver be - fore ___ Did you score? ___ Did you score? ___

68 G A C F

Musical staff for measure 68, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

___ Did you score? ___ Did you score? ___

71 G A C F

Musical staff for measure 71, continuing the melody. It begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Did you score? ___ Did you score? ___ Did you sco - ore? ___

Just Two Men Who Do Si Do

Gould/Arbelo

The musical score is written in treble clef with a key signature of one sharp (F#). The tempo and meter are 4/4. The score consists of nine staves of music, each with a corresponding line of lyrics. Chord symbols (G, C, D) are placed above the staff lines. The lyrics are: "Life's just like a ro - de-o. We're com - mitt ed to love and grow Nothin' to make you squack or crow. Just two men who do si do! He's my beau, what's more to konw? It's two men. Get with it, hel - lo! We're com - mitt-ed to love and grow. Names on the mail - box in a row Cer - e - mon - y we un - der went, nice small fam - 'ly friends ev - ent. Le - gal with the doc - u - ment, ev - en got my ma - ma's con - sent Life's just like a ro - de-o. We're com - mitt-ed to love and grow".

G C

Life's just like a ro - de-o. We're com - mitt ed to love and grow

D C G

3 Nothin' to make you squack or crow. Just two men who do si do!

C D C G

6 He's my beau, what's more to konw? It's

C D

10 two men. Get with it, hel - lo! We're com - mitt-ed to love and grow.

C G

12 Names on the mail - box in a row Cer - e - mon - y we un - der went,

C D

14 nice small fam - 'ly friends ev - ent. Le - gal with the doc - u - ment,

C

16 ev - en got my ma - ma's con - sent

G C

18 Life's just like a ro - de-o. We're com - mitt-ed to love and grow

Just Two Men Who Do Si Do

20 D C

No-thin' to make you squack or crow. Just two men who do si do!

22 G C

Life's just like a ro - de - o. We're com - mitt-ed to love and grow

24 D C

No-thin' to make you squack or crow. Just two men who do si

26 G C D C

do!

30 G C D C

Our great grand-daddies came to this frontier, settled the land and made it clear

34 G C D C

That all men are created equal here. They never said "unless you're queer!"

38 G C

Next year may-be we'll buy that farm, walk-in' a - round arm ___ in arm. We'll

40 D C

be good neighbors, do no harm, giv-in' our town some spe - cial charm.

Just Two Men Who Do Si Do

42 G C

Times are chang - in' left and right, hold - in' my man close ___ and tight

Detailed description: This block contains the first two lines of music. The first line is for measures 42 and 43. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G and C are indicated above the staff.

44 D C

still makes some folks wan - na fight but more and more are quite po -

Detailed description: This block contains the second and third lines of music. The second line is for measures 44 and 45. The melody continues with quarter and eighth notes. Chords D and C are indicated above the staff. There is a change in time signature to 3/4 for measure 45.

46 G

lite. Life's just like a ro - de - o. _____

Detailed description: This block contains the fourth and fifth lines of music. The fourth line is for measures 46 and 47. The melody features a half note with a fermata in measure 46, followed by quarter notes. Chord G is indicated above the staff. The time signature changes to 4/4 for measure 47.

48 C D

We're com - mitt-ed to love and grow No thin' to make you squack or crow.

Detailed description: This block contains the sixth and seventh lines of music. The sixth line is for measures 48 and 49. The melody consists of quarter notes. Chords C and D are indicated above the staff.

50 C G

Just two men who do si do! Life's just like a ro - de - o. ___ we're

Detailed description: This block contains the eighth and ninth lines of music. The eighth line is for measures 50 and 51. The melody continues with quarter notes. Chords C and G are indicated above the staff.

52 C D

al - most fin - ished with ___ our show Get out your check - books give us some dough

Detailed description: This block contains the tenth and eleventh lines of music. The tenth line is for measures 52 and 53. The melody consists of quarter notes. Chords C and D are indicated above the staff.

54 C

Just two men who Just two men who Just two men who do - si - do!

Detailed description: This block contains the twelfth and thirteenth lines of music. The twelfth line is for measures 54 and 55. The melody consists of quarter notes. Chord C is indicated above the staff.

Needed a Duet

Ab Db Ab



You asked me for more. I walked

Db Bbm7



4 out the door. My heart was filled with so much doubt that I

Ebsus4 Eb Ab



6 could-n't work it out. It's been a long de-bate a-bout be-ing

Db Bbm7



8 your soul-mate Now I vow to stay when things get rough

Ebsus4 Eb Db Eb



10 and when times are tough but words are not e-nough so here's the

Bb Eb



12 thing would you wear my ring? Then I could hold your

Cm7 EbMaj7 D7/F#



14 hand with that bright gold band And I hope you

Gm Gm/F Em7(b5) Eb Bb/D



16 know that it's the end of my so - lo 'cause ev - er since we

If I Sing

18 C m7 E \flat B \flat /D C m7
 met I've need - ed a ___ du - et
 C

20 F Dm7
 Well here's the thing I could wear ___ your

22
 ring. You'd al - ways be ___ my man if our two lives made one

24
 plan ___ There's some - thing that you need to know ___

26
 I'd com - mit to love and grow Once my beau I'd nev - er let go

28
 Just two men who do - si - do ___ But ev - er since ___ we

30
 met ___ I've need - ed a ___ du - et ___

After Hours

1  G m F 6 G m/C E♭Maj7

5  G m F 6 G m/C E♭Maj7

Lights. Dance. Sweat. Sex.

9  G m F 6 G m/C E♭Maj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

13  G m F 6 G m/C E♭Maj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

17  G m F 6 G m/C

When the bars shut their — door and you're still hung-ry for more. —

20  E♭Maj7 G m F 6 G m/C

— We got — what you — crave: a place to mis - be - have. —

24  E♭Maj7 G m F 6 G m/C

— Look for lust and de - light in the mid-dle of the night. —

28  E♭Maj7 G m F 6 G m/C

— Be-fore the sun will — rise, pleas-ure is le - gal - ized —

After Hours

32 $E^b\text{Maj7}$ $G\ m$ $F\ 6$ $G\ m/C$

— just Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

36 $E^b\text{Maj7}$ $G\ m$ $F\ 6$ $G\ m/C$

— Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

40 $E^b\text{Maj7}$ $G\ m$ $F\ 6$ $G\ m/C$

— A late night dom in - ion, a place you can sin — in. Hunt ing in the dark.

44 $E^b\text{Maj7}$ $G\ m$ $F\ 6$ $G\ m/C$

— Em - bracing the dang - er, ap - proach ing a strang - er. Read-y to leave your mark

48 $E^b\text{Maj7}$ $G\ m$

7

— You want one, two — three or —

58 $F\ 6$ $G\ m/C$ $E^b\text{Maj7}$ $G\ m$

— four? Don't wor ry some one's keep ing score. — There's plent-y³ of com - pan -

62 $F\ 6$ $G\ m/C$ $E^b\text{Maj7}$

- y just show up A S A — P Our friends join in as you —

66 $F\ 6$ $G\ m/C$ $E^b\text{Maj7}$

— see ful - fil ling some one's fant - a-sy — The oth er wond ers if there can —

After Hours

70 F 6 G m/C G m

— be true love with fid-el - i - ty — and Feel the pow - er, feel

F 6 G m/C EbMaj7 G m

74 F 6 G m/C EbMaj7 G m

the pow - er. It's the pow - er of the af - ter hours. — Feel the pow - er, feel

F 6 G m/C EbMaj7 G m

78 F 6 G m/C EbMaj7

the pow - er. It's the pow - er of the af - ter hours. —

F 6 G m/C EbMaj7

Jump That Fence

Rubato

1

When the grass is green-er on the oth-er side ____

2

Oth er side ____

4

no, ____ don't you run and hide. ____

3

Let your heart ____

Run and hide ____

7

be your ____ guide. ____

It makes so much sense to jump ____ that

Be your guide

10

fence.

14

Jump that ____ fence! ____

Ooh ____ you got - ta

Jump ____ that fence. ____

Ab Ab7/C Db D dim A b/E b F m B b m 7 E b 7 sus 4 Ab F m D b Maj 7 A b / C B b m 7 C m 7 D b Maj 7 E b 7 sus 4 Ab F m 7

Jump That Fence

16 B \flat m7 C m7 D \flat Maj7 E \flat 7sus4

leap in the air to get some where.

Ooh leap in the air Get some -

18 A \flat F m7 D \flat Maj7 A \flat /C

Jump that fence Ooh and don't ev - er stop till you

where Jump that fence Ooh

B \flat m7 C m7 D \flat Maj7 E \flat 7sus4 D \flat Maj7

21

reach the top. Jump! Jump! You got-ta jump that

reach the top. Jump that fence.

B \flat m7 D \flat Maj7

24

fence And jump that fence! Fence!

Jump that fence. Jump that fence.

B \flat m7 E \flat 7sus4

27

It makes so much sense. Jump that fence.

Jump That Fence

30 A^b D^b7 B D^b A^b D^b7

Might seem too tall but

36 B D^b A^b D^b7

you can clear it aft - er all. Think quick, act fast.

40 B D^b A^b D^b7

Things like this they nev - er last. Don't wait, don't de lay.

44 B D^b A^b D^b7

Wake up and seize the day. Walk through that door.

48 B D^b

You're no Bam - bi an - y - more so

50 A^b F m7

Jump that fence! Ooh you got - ta

51 B^bm7 C m7 D^bMaj7 E^b7sus4

Jump that fence.

52 B^bm7 C m7 D^bMaj7 E^b7sus4

leap in the air to get some where.

53 B^bm7 C m7 D^bMaj7 E^b7sus4

Ooh leap in the air Get some -

Jump That Fence

54 A^b $F m7$

Jump that fence Ooh and

where Jump that fence

$D^b Maj7$ A^b/C $B^b m7$ $C m7$ $D^b Maj7$ $E^b 7sus4$ $D^b Maj7$

56

don't ev - er stop till you reach the top. Jump! Jump!

Ooh reach the top. Jump that fence.

$B^b m7$

59

You got - ta jump that fence And jump that

Jump that fence.

$D^b Maj7$ $B^b m7$ $E^b 7sus4$

62

fence! Fence! It makes so much sense.

Jump that fence. Jump that fence.

A^b D^b A^b

65

Could - n't win in

Detailed description: This is a musical score for the song 'Jump That Fence'. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is three flats (B-flat major/D-flat minor). The score includes lyrics and chord symbols. The first system (measures 54-55) has lyrics 'Jump that fence Ooh and' and 'where Jump that fence'. The second system (measures 56-57) has lyrics 'don't ever stop till you reach the top. Jump! Jump!' and 'Ooh reach the top. Jump that fence.'. The third system (measures 59-61) has lyrics 'You got - ta jump that fence' and 'And jump that Jump that fence.'. The fourth system (measures 62-64) has lyrics 'fence! Fence! It makes so much sense.' and 'Jump that fence. Jump that fence.'. The fifth system (measures 65-66) has lyrics 'Could - n't win in'. The piano accompaniment features various chords and rhythmic patterns, including some syncopation and rests.

Jump That Fence

68 D^b7 B D^b A^b

— the past. Nev-er first, of - ten last. No more sec -

72 D^b7 B D^b A^b

- ond best. Time I reached my ____ suc cess. Oth-er side

76 D^b7 B D^b A^b

looks green. Now I see just what ____ you mean. That fence ain't _

80 D^b7 B D^b

— so tall. ____ I'm gon - na clear it aft - er all I'm gon - na

83 A^b F m7

Jump that ____ fence! ____ Ooh ____ I'm gon - na

Jump ____ that fence. ____

85 B^bm7 C m7 D^bMaj7 E^b7sus4

leap in ____ the air to get some ____ where.

Ooh leap in the air ____ Get some -

Jump That Fence

87 A^b $F m7$

Jump that fence Ooh I'm

where Jump that fence

$D^b Maj7$ A^b/C $B^b m7$ $C m7$ $D^b Maj7$ $E^b 7sus4$

89

not gon - na stop till I reach the top.

Ooh reach the top.

$D^b Maj7$ $B^b m7$

91

Jump! Jump! I'm gon-na jump that fence

Jump that fence. Jump that fence.

$D^b Maj7$

94

And jump that fence! Fence! It makes so much

Jump that fence.

$B^b m7$ $E^b 7sus4$

97

sense.

Jump that fence.

Did You Score (Reprise)

G F G Dm7



I'll be leav-ing real-ly soon. — Thought it was love in the dune, — but

3 G F G



just a hook - up noth - ing more — ex - cept the drugs that I — went for. I

5 G F G Dm7



need to give you back the stuff, — though I wan - na be big and buff — I'm

7 G F G



learn - ing from my es - ca - pade — takes more than mu - scles to get laid

9 C D



I'll just walk — out the door, — here's the stuff — you helped - score

11 G G/B C



— Made a prom - ise I swore —

13 D G



— to be clean — to my core. —

Don't Say It Won't Pass (Reprise)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes.

E
I don't think it 'll pass, Don't say it - 'll

4 G#m A
pass. Af - ter years and years, — with

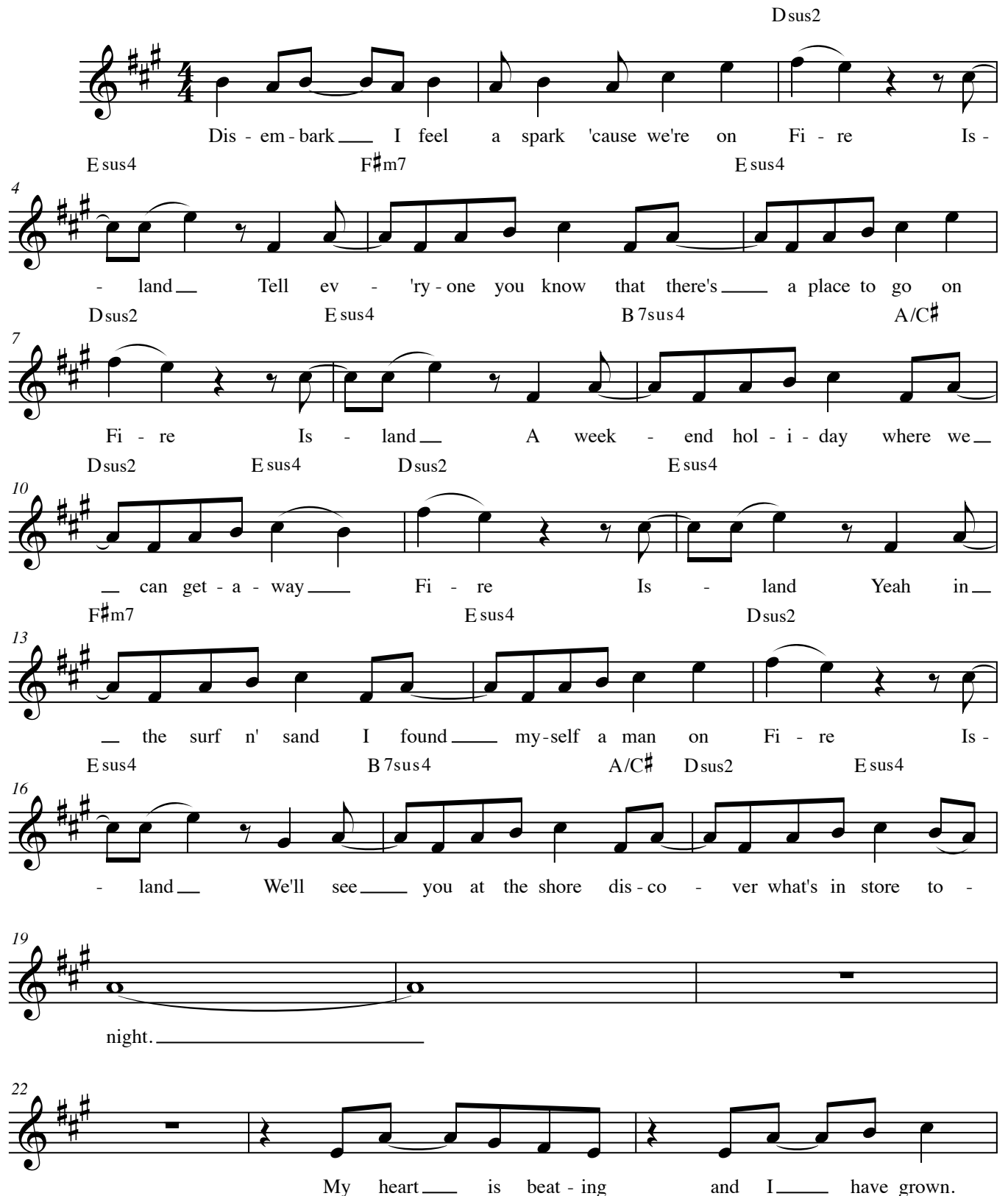
7 E/G# A
laughs but some tears, it's feel - ing so strange. It's

9 E/G# F#m7
time for a change. Don't say it - 'll pass, don't

11 E/G# A B sus4
say it - 'll pass. I'm gon - na get off my ass.

We're On Fire Island Finale

Dsus2



Dis - em - bark I feel a spark 'cause we're on Fi - re Is -
land Tell ev - 'ry - one you know that there's a place to go on
Fi - re Is - land A week - end hol - i - day where we
can get - a - way Fi - re Is - land Yeah in
the surf n' sand I found my - self a man on Fi - re Is -
land We'll see you at the shore dis - co - ver what's in store to -
night.
My heart is beat - ing and I have grown.

Chord symbols: E sus4, F#m7, Dsus2, B 7sus4, A/C#, F#m7, E sus4, Dsus2, B 7sus4, A/C#, Dsus2, E sus4, Dsus2, E sus4, Dsus2, E sus4.

We're On Fire Island

25

My hopes ___ and dreams ___ are now ___ full - blown. ___ No sec - ond guess-ing

28

it's dest - in - y sud - den - ly ___ it's meant to be 'cause we're on

Dsus2

E sus4

F#m7

31

Fi - re Is - land There's one ___ more thing to know be - fore ___

E sus4

Dsus2

E sus4

34

___ we end the show on Fi - re Is - land ___ Come join ___

B 7sus4

A/C#

Dsus2

E sus4

Dsus2

F#m7

37

___ us on the shore we'll ask ___ for ev - en more to - night.

E sus4

Dsus2

F#m7

E sus4

40

E - qual rights are in sight. ___ So please help with the fight.

Dsus2

E sus4

43

___ Thank you all and good - night!