

THE LADIES SINGING THEIR SONG
(LIZZIE + LADIES)

"Baby"

standby: 1st w. 'may I?'
cue: 'Lizzie 'I guess so' —

SEGUE FROM [13] TRACK #2

RHYTHMICALLY (♩ = CA 108) (♩♩ = ♩)

1 [VAMP 4x's] PIANO SOLO X2
2 [VAMP 4x's] / 2
3 [VAMP 4x's] / 2

(UNDER DIALOGUE) (LAST X) (BASS)

4 [VAMP] CUE: 1ST WOMAN EXITS
[LIZZIE] X3

I GO WALK-IN' AND AT ONCE THEY'RE STALK-IN' ME, THE LA-DIES SING-IN' THEIR SONG...

PIANO + RHYTHM

8 9

MY KID SHOW-IN' STARTS THE REC-ORD GO-IN' OF THE

10
 LA - DIES SING - IN THEIR SONG STRAN - GERS ACT - ING

(STRS)

13
 LIKE THEY'VE AL - WAYS KNOWN ME. THEY POKE ME, THEY STROKE ME, THEY TREAT ME LIKE THEY OWN ME. AND THEY'RE

14
 3

15
 3

16
 ALL SET TO BEND MY EAR THE AF - TER - NOON LONG - THE LA - DIES SING - IN THEIR SONG -

17

18

LI STES SO TEMPO

19

Dim..... 20 21 22 [SECOND WOMAN]

THE

STRS (CANTABILE)

PIANO

5 23

24

WAY YOU LOOK I'D SAY THAT IT'S YOUR FIRST, MY DEAR. I'LL

25 26

BET YOU FEEL SO PROUD THAT YOU COULD BURST, MY DEAR. NOW,



199

27 28 29 30

AS FOR ME, I COULDN'T WANT TO FEEL A - GAIN WHAT I FELT THEN, SO I'VE HAD TEN. MY

FL. *f*

HORN *f*

(ADD TBN)

(ADD GTR)

(+ BS. CL.)

31 32

FIRST KID SIM-PLY POPPED OUT LIKE A CORK, MY DEAR. THE

STRS

SYN. (HARD STOP)

33 34

NEXT THEY COULDN'T PRY OUT WITH A FORK, MY DEAR. MY

STRS

FL-OB (SOLO)

35 *CRES.* 36

THIRD WAS TWINS, MY FOURTH, I DONT RE-MEM-BER. OH NO,

37 *ff* 38

BETH CAME FIRST, THE TWINS CAME IN SEP-TEA-BER.

21

39 40

Solo PIANO

mf Eb [Guitar] (Vrs)

BASS



201

[41] [LIZZIE]

42 43 44

I TRY RID-IN', BUT THERE'S JUST NO HID-IN' FROM THE LA-DIES SING-IN THEIR SONG.

Eb

(GUITAR/DRS)

PIANO

BASS

45 46 47 48

MY BAL-LOON-ING ON-LY BRINGS MORE LOON-ING FROM THE LA-DIES SING-IN THEIR SONG.

Eb Ebm6 Eb Bbm6 STRS C7

[49] [3RD WOMAN] 50 51 52 A LA LORETTA LYNN

(SYNTH) (RECORD DATE SING SOUND)

(PIANO)

(+ GUITAR AD LIB) + DRS.

B E7 E# B E7 E#

53

KIN WERE RUG-GED PI-O-NEERS, BY HARD-SHIP THEY WERE STEELED. WHEN

Musical notation for system 53. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melody with triplets and a final quarter note. The piano accompaniment is in the same key and time, with a bass line and chords. Chords are labeled as B, E7, and F#.

55

GRAND-MAW HAD MY MAM-MA SHE JUST SQUART-ED IN A FIELD. — WHEN

Musical notation for system 55. The vocal line continues with a treble clef, two sharps, and a 4/4 time signature. It includes triplets and a final quarter note. The piano accompaniment features chords labeled B, G#m, C#7sus, C#7, F#7sus, and F#7.

57

I LEARNED I WAS PREG-NANT, — DID-N'T WANT NO MOD-ERN FUSS — SO I

(STRS)

Musical notation for system 57. The vocal line starts with a treble clef, two sharps, and a 4/4 time signature. It includes triplets and a final quarter note. Below the vocal line is a guitar strumming pattern (STRS) with notes G#2, F#2, G#2, F#2, G#2, F#2. The piano accompaniment includes chords labeled Eb7, Fm7, F#0, Eb7, G#m7, and C#7.

203



59 ³ ³ 60 ³

DID-N'T COUNT, AND DROPPED MY KID IN THE BACK-SEAT OF A BUS. THE

HORN
TRN
BARI

CRES.

61 ³ ³ ³ ³ 62 ³ ³ ³ ³

NAT-UR-AL WAY, YOU CAN'T AF-FORD TO MISS THE

SYNTH STRS.

PIANO
HORN TRN

E7

63 ³ ³ ³ ³ 64 ³ ³ ³ ³

NAT-UR-AL WAY. YOU BITE THE CORD LIKE THIS...

CLAR?

(BASS)

125.

65 [LIZZIE]

EACH ONE DESP - 'RATE FOR SOME-ONE TO COL-LAR. THEY.

STRS.

(SXS)

Dm?

D#0

BASS + BARI

67 68

JOLT ME, - RE - VOLT ME, - SO HELP-FUL I COULD HOL-TER.

(SXS) (TBN)

C

#C0

Dm?

BASS B.D.

69 (LIZZIE SITS DOWN ON A BENCH BETWEEN TWO YENTAS)

CELLOS }
SYNTH }

sp

705



RUBATO (COLLA VOCE)

20 [4th WOMAN] 71 72 [5th W.]

FOR-TY ONE HOURS IN LAB-OR HOW I FART-ED AND I SWORE! DON

(SING)

SOLO VLN (CYMBAL STYLE)

+ VNS

CELLOS

SYNTH. BARI-TBN-BASS

23 24 25

LAUGH! DON'T LAUGH! IT'S TRUE! YOU THINK THAT'S BAD. THEY TELL ME THAT I

26 27 [BOTH] 3

SCREAMED FOR FOR-TY FOUR. THERE IS NO

78 [A TEMPO - TANGO]

MOMENT IN LIFE THAT'S ROUGH-ER BUT WHEN YOU'RE THROUGH YOU'LL BE THAT MUCH

(VING SOLO)

(HORN)

PIANO

Cas?

BASS

TOUGH-ER. YOU HAVE A ROLE TO FUL-FILL, IT'S GOD'S WILL THAT A WO-MAN SHOULD

HORN

(ADD MUX)

ED

EM 7b5

84 SUF - FER!

85 [MOLTO RIT.]

HORN

[MOLTO RIT.]

STRS

FL

OB

BR

P

DRUMS

BARI + BASS



207

[MAESTOSO]

86

(SIXTH WOMAN)

PAIN!!!

THE THING I CAN-NOT STAND IS

STRS/FL (IN OCTAVES)

SYNTH(A) + TPTS

SYNTH(B)

BARI-TBN-GTR

BASS

88

89

PAIN!!!

I TOLD THE DOC-TOR "PUT ME

90

Tempo I
OUT!"

91

[LIZZIE] DITCH ONE AND THERE'S AN-OTH-ER COM-IN' A-LONG. THE

(STRS)

(BR)

PIANO

BARI

BASS

92

(SYNTH) LA - DIES, AND HERE'S THE MESS-AGE THAT'S SO STRONG, — THE

(STRS.)

(BR)

(SXS)

94

LA - DIES. — SEEMS I DO EV-RY-THING ALL WRONG. — THE

(BR)

SXS

Poco Rall

96

LA - DIES...

(SYNTH + STRS.)

(PIANO)

PP

(ALICE)

V.S.

209



FREELY AND VERY EXPRESSIVELY

ALL WOMEN (EXCEPT LIZZIE) A CAPELLA

97

98

LIZ.

S S

How CAN I EV - ER SHARE THESE FEEL - INGS?

A A

99

LIZ.

mp cresc.

S S

WHERE ARE THE WORDS I COULD EM - PLOY?

A A

101

LIZ.

mp cresc. pp

S S

NO - ONE BUT ME WILL KNOW MY FEAR. OR THAT

A A

104

LIZ.

pp

S S

TER - RI - BLE, UN - BEAR - A - BLE, UN - SHAR - A - BLE JOY.

A A

TRACK # 3

ADD STRS & SYNTH. LIKE STR. HARMONIES

108 [TEMPO I]

109 CRESC. --- 110 --- 111 ---

S S

A A

(A) SYNTH. Solo

(PIANO Solo)

(SYNTH.) + STRS

CRESC.

112 [LIZZIE]

113 114 115

I'M BACK WALK-IN' AND A-GAIN I'M TALK-IN' TO THE LAD-IES SING-IN' THEIR SONG.

Guitar/DRS

C

[PIANO]

(BASS)

116 117 118 119

THEIR EYES GLIS-TEN SO OF COURSE I LIS-TEN TO THE LA-DIES SING-IN' THEIR SONG.

(OLS) (HARMONY)

C C Gm D#m A7 Bm7 C#m A

[PIANO]

[STRS]

211



120

LIZ
EACH ONE WORSE THAN THE ONE THAT CAME BE-FORE 'EM. — THEY

WOMEN
OOH _____ OOH _____ OOH _____

p d. (HORN)

(SAX) (HARMONIZED)

PIANO (ADD DRS TO TRIPLETS)

BASS

122 *mp* 123 *p*

LIZ
CLUTCH ME, — THEY TOUCH ME, — I WISH I COULD IG-NORE 'EM BUT WE

W.
OOH _____

SUB-P

124

LIZ

BOTH KNOW THAT SOON THEY'LL NUM-BER ME IN THE THROG OF

W.

OOH

(OPT. 125) K.O.C. (b7) (b7) (b7)

OOH

125

126

LIZ

LA - DIES, THE

W.

[4th WOMAN]

SYNTH. STRS.

IT'S JUST GOD GET-TIN' BACK AT EVE.

(ADD DRS TO TRIPLETS)

127



213

128 129

LIZ LA - DIES. THE

[2ND WOMAN] 3
I WAN-NA CON - CEIVE, CON-CEIVE, CON-CEIVE.

130 131

LIZ LA - DIES A MIGH-TY HEAVE! SING-IN' THEIR

[3RD LADY SINGING]

OTHERS
CRES. *pp*

STRS

SXS

CRES. *pp*

714

132

133

L12 SONG!

W. [ALL] NO HOPE FOR US, BUT YOU CAN'T IG - NORE US. WHEN YOU

(ADD SYNTH. TO STRS)

(BRASS SOLI)

(DUB) (DUB)

F#m 7b5 Fm7 Em7 A7

134 135

L12

W. JOIN OUR CHOR-US, YOU'LL BE SING-IN' A-LONG.

(DUBS)

HPN

BRASS PERC STR

8^{VA}

APPLAUSE SEGUE TO [137A] 196. + 137

215

