

Franklin Shepard, Inc.

6

CHARLEY: May I answer that? How do we work together?

Rubato

1 CHARLEY: 2 3

He goes... And I go... And soon we're

A Tempo

4 5 6 7

hum-ming a-long... mm mm mm... and that's called

writ-ing a song... mm hm hm... Then he goes...

Rubato

8 9

And I go... And the phone goes

A Tempo

11

Drrrr - ing! And he goes "Mutter mutter mutter mutter Yes, Jer - ome... Mutter

No, Jer - ome... Mutter mutter mutter mutter... "That's his law - yer, Jer - ome "Mutter mutter mutter mutter mutter

Rubato

Do it, Jer - ome (click) Sor - ry, Char - ley... So I go...

And he goes... And I go...

A Tempo

18 19

And soon we're tap - ping a - way... mm mm

20 21

hm... Bzzz! "Sor - ry, Char - ley." Bzzz! The sec - re - tar - y. Bzzz! On the in - tercom...

22

23

"Yes Miss Bzzz." "It's a mes - sen - ger." "Thanks, Miss Bzzz. Will you tell him to wait? Will you

24 25

or - der the car? Will you call up the bank? Will you wi - re the coast? Will you..."

26

Drrrr - ing! "Sor-ry, Char-ley... Mutter mutter mutter mutter Sell the stock.— Mutter

Buy the rights.— Mutter mutter mutter mutter mutter... Bzzz! "Let me put you on hold..." Bzzz!

"Yes, Miss Bzzz." "It's the in - ter - view..." "Thanks, Miss Bzzz. Will you tell him to wait? Will you

wi - re the car? Will you or - der the coast? Will you send up the bank?... And the

34

35

tel - e - phones blink and the stock gets sold and the rest of us he keeps on "hold" and he's

WWs

36 37

in - to mak - ing mov - ies and he's now a cor - por - a - tion. Right? So I

38 39

play at home with my wife and kids and I wait to hear the mov - ie bids and I've

40 got a lit - tle sail - boat and I'm in - to med - i - ta - tion. 41 Right?

The musical score for measures 40 and 41 consists of three staves. The top staff is the vocal line, starting at measure 40 with the lyrics "got a lit - tle sail - boat" and continuing to measure 41 with "and I'm in - to med - i - ta - tion. Right?". The middle staff is the piano accompaniment, featuring a series of chords and arpeggiated figures. The bottom staff is the bass line, which maintains a consistent eighth-note rhythmic pattern throughout the two measures.

42

He flies off _____ to Cal - i - for - nia. 43

WWs

The musical score for measures 42 and 43 consists of three staves. The top staff is the vocal line, starting at measure 42 with the lyrics "He flies off _____ to Cal - i - for - nia." and continuing to measure 43. The middle staff is the piano accompaniment, featuring a series of chords and arpeggiated figures, with a "WWs" marking above the first measure. The bottom staff is the bass line, which maintains a consistent eighth-note rhythmic pattern throughout the two measures.

44 I dis - cuss _____ him with my shrink. 45

The musical score for measures 44 and 45 consists of three staves. The top staff is the vocal line, starting at measure 44 with the lyrics "I dis - cuss _____ him with my shrink." and continuing to measure 45. The middle staff is the piano accompaniment, featuring a series of chords and arpeggiated figures. The bottom staff is the bass line, which maintains a consistent eighth-note rhythmic pattern throughout the two measures.

46 That's the stor - y of the way we work, — 47

48 me and Frank - lin Shep - ard, Inc. 49

TALK SHOW HOST:

Oh, that sounds like you think making money is a bad thing for an artist.

50 (Dialogue) 51 **Rubato** 52

Mon - ey? Did I say mon - ey? No, I like

53

A Tempo

mon-ey a lot ————— mm mm hm... I mean it's

bet-ter than not, ————— mm mm mm... But when it's

Rubato

57 (grunt) MON - EY (grunt, grunt) 58 Mon - ey (snort) When you're in - to

59 (snort) MON - EY and you should be. 60

61

A Tempo

Piano accompaniment for measures 61 and 62. The right hand features a complex, rhythmic melody with many accidentals. The left hand plays a steady eighth-note bass line with a consistent interval.

CHARLEY: Frank does the music thing very well.
And you know what? No one does it better.

Vamp—vocal last time

Piano accompaniment for measures 63 and 64. The right hand has a melodic line with some rests. The left hand continues the eighth-note bass line. Measure 64 includes the lyrics "Still the".

65

Piano accompaniment for measures 65 and 66. The right hand has a melodic line with lyrics "tel - e - phones blink and the buzz - ers buzz and I real - ly don't know what he does, but he". The left hand continues the eighth-note bass line.

Piano accompaniment for measures 67 and 68. The right hand has a melodic line with lyrics "makes a ton of mon - ey, and a lot of it for me. Right? So I". The left hand continues the eighth-note bass line.

69 think "o - kay," and I start a play, and he some - how knows, 'cause right a - way it's

70

71 Drrrr - ing!

72 "Hi - ya, bud - dy, wan - na write a show?— Got a

73 great i - dea, — we'll own all the rights — with a two - week out — and a turn - a - round — on the

74

75 guar - an - tee — plus a gross per - cent — of the bill - ing clause..." And

76

77

78

there I am — in Cal - i - for - nia,

WVs

79

80

talk - ing deals — and turn - ing pink,

81

82

back in bus - 'ness, and I mean just that, —

83 back with Frank - lin Shep - ard, Inc. 84

85 Ver - y sneak - y how it hap - pens, 86

87 much more sneak - y that you think. 88

89 Start with noth - ing but a song to sing, — 90

91 next you're Frank - lin Shep - ard... 92 (Dialogue)

CHARLEY: I miss it and I want it back.

93

Vamp—vocal last time

94 Noth - ing per - ma - nent has hap - pened,

95 just a tem - po - ra - ry kink. 96

CHARLEY:
...and tell that man
to get back to his piano.

(Dialogue)

97 Friend - ship's some - thing you don't 98 real - ly lose... 99

100 Ver - y sneak - y how it 101 hap - pens,

102 ev' - ry day — you're on the 103 brink.

104 First the pri - zes, then the 105 in - ter - views... //

106 **Tempo Primo**

106
Oh my God, I think it's hap - pened,

WWs/Brass

108 109
stop me quick be - fore I sink.

Brass

110 111
One more tri - umph that I can't re - fuse...

CHARLEY: In case you didn't notice...

112 113

+Brass

No,

114 115

here's the point, — what - ev - er hap - pens,

WWs

Brass

116 117

then we'll all — go have a drink...

118 119

That's the guy — I love, the fel - la who's —

Detailed description: This block contains the musical notation for measures 118 and 119. The top staff is the vocal line, with lyrics: "That's the guy — I love, the fel - la who's —". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Measure 119 ends with a double bar line.

120 121

in - side. "Mut - ter mut - ter mut - ter mut - ter quick, Jer - ome, — get the

Detailed description: This block contains the musical notation for measures 120 and 121. The top staff is the vocal line, with lyrics: "in - side. 'Mut - ter mut - ter mut - ter mut - ter quick, Jer - ome, — get the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Measure 121 ends with a double bar line.

122 123

Pres - i - dent, — there's a cra - zy man on my T. V. screen..."

Clarinets

Detailed description: This block contains the musical notation for measures 122 and 123. The top staff is the vocal line, with lyrics: "Pres - i - dent, — there's a cra - zy man on my T. V. screen...". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A clarinet part is introduced in measure 123, with the label "Clarinets" above it. Measure 123 ends with a double bar line.

124 In - side 125 Bzzz Bzzz Drrrr - ing!

Brass

WWs

6

126 In - side 127 Frank - lin Shep - ard,

CHARLEY: Just write to him care of Any Bank U.S.A!

128 129 Inc.

WWs

6