

# PLAYBILL

Words and Music by  
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Reflectively, with rubato

*p*

The piano introduction consists of three measures. The right hand features a melodic line with a half note followed by a quarter note, and a triplet of eighth notes. The left hand provides a simple accompaniment with a half note and a quarter note.

I flashed the Play-bill from that Sond-heim show, still too—pres-ent in my

The vocal line begins with a quarter rest, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

mind. You asked if I'd just seen that Sond - heim show and

The vocal line starts with a quarter rest, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern.

"did-n't I love it?" and "is-n't it en - courag - ing that love can be blind?"

*moving forward*

I laughed and said, "one hates that lead - ing char - ac - ter in pro -

*mf*

por - tion to how desper - ate - ly the've shown their own need." I said, "I real - ly loathed that

*ritard*

char - ac - ter," and you gra - cious - ly a - greed. You know,

*p*

I don't do this, sit-ting in bars, it must show as I stum - ble through this, —

bar - ing my past and cat - a - log - uing scars, —

o - pen - ing — to you, — not something that I nor - mally would do. —

*ritard*

Sure, the al - co - hol — and smoke - screen make it eas - i - er, drink by

*moving forward*

drink, flirt by flirt, ver-ti-cle mile by mile, \_\_\_\_\_

*crescendo*

— climb-ing through the rocks and the dirt to the top of a hope and the

brink of a hurt, but I'm heart-ened by your smile.

*p ritard*

Or is it just the smile you be-stow \_\_\_\_\_ on an-y-one \_\_\_\_\_ who re-

*mf moving forward*

flects you gold - en in his eyes? Was a hint of promise in — that smile or

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "flects you gold - en in his eyes? Was a hint of promise in — that smile or". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment.

sim - ply com - mon cour - te - sy — pla - to - nic cu - ri - os - i - ty, — all that there will ev - er be. —

The second system continues the vocal line with the lyrics "sim - ply com - mon cour - te - sy — pla - to - nic cu - ri - os - i - ty, — all that there will ev - er be. —". The piano accompaniment continues with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment.

Were you real - ly see - ing me, — pos - si - bly ad - mir - ing — my style? —

The third system features the lyrics "Were you real - ly see - ing me, — pos - si - bly ad - mir - ing — my style? —". The piano accompaniment includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment. A dynamic marking of *f* (forte) is present in the piano part.

Feel - ing some con - nec - tion or were you mere - ly

The fourth system concludes the vocal line with the lyrics "Feel - ing some con - nec - tion or were you mere - ly". The piano accompaniment includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment. A dynamic marking of *ritard* (ritardando) is present in the piano part.

mes-mer-ized — by your own a - dor-a-ble, — a-dored re - flec - tion? You're too

young, I'm too old, ough... — who knows, may-be I'm not.

You're too beau - ti - ful, I'm too plain. It's im -

pos - si - ble, it's a joke. But some - how — while we

spoke I for - got. Did I say the

right thing? Was I clev - er? Was I crude? —

Should I have stuck with the dis - inter-est-ed po - lite thing? — Was I for - ward to the

point of be - ing rude? — When I sud - den - ly grew shy, did my charm

trickle dry — or did you find my shyness — charm-ing? — When I handed you my

card, was it a-larm - ing — or de-light - ful-ly dis - arming? I can't

guess. When I bolt-ed for the door, did I leave you want-ing more, or wish-ing I mo-

no-po-lized — you less? I stayed as long — as I could stall. —



— And now I'm home a- gain, — al- read - y try - ing far too hard not to

3

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with lyrics: "— And now I'm home a- gain, — al- read - y try - ing far too hard not to". A triplet of eighth notes is marked with a '3' above it. The bottom two staves are piano accompaniment in treble and bass clefs, both with a key signature of one sharp. The piano part consists of chords and arpeggiated figures.

wait for you to find my card and call. \_\_\_\_\_

This system contains the next two staves of music. The top staff is the vocal line, continuing the melody with lyrics: "wait for you to find my card and call. \_\_\_\_\_". The piano accompaniment continues with chords and arpeggiated patterns in both hands.

This system contains the final two staves of music. The top staff is empty, indicating the end of the vocal part. The bottom two staves are piano accompaniment, concluding the piece with a final chord and a fermata over the bass line.