

# Mister, Make Me a Song

Key of

Words and Music by  
William Finn

1  
All I'm ask - ing for

6  
is a tune Some-thing it - chy to tap my toes to. Some-thing that in late af - ter noon makes

11  
high strung boys col - lapse Mis - ter, per - haps you need some re - fresh - ment

*Handwritten signature:* William Finn

15 *E-* *Agus<sup>4</sup>*

how bout some oo - long make me a song make me a

19

song boy drag out the uk - ue - le - les this Is - rae - li's gon - na fill the air

25

write me a thing that's here for all time like ten - nis or Mah - jonn

29

mis - ter                    make me a                    song.

34

all I'm ask - ing for                    is a mood,                    Some - thing hot                    and not                    lit - er - ar - y

39

May - be some - thing                    rau - cous and crude that                    keeps me on my toes                    no - bo - dy know the wounds

3

3

6/A

E Acous<sup>4</sup> ↑

44

I keep hid - den I hid them for too long. Make me a song make me a

49

song boy let out my deep - est feel - ing I'm re - veal - ing ev - ery - thing raw in - side

54

keep the har - mon - ics sim - ple and true let's keep the rhy - thms

58

strong mis - ter make me a song.

63

I don't want life - less Don't give me life-less.

TURN →

68

I want a song that I can sing. Some-thing with

"Mister, Make Me a Song"

Piano/Vocal

73

glo - ry that tells a sto - ry. A song with

*Handwritten scribble*

78

hope and ev - ery - thing. Make the words just melt in my throat.

83

All I'm ask - ing for is per - fec - tion. Make each mea - sure and ev - ery note so

E<sup>o</sup>

G/A

87

wick - ed I could die. I'll tell you why I love to make mu - sic;

91

I feel like I be - long make me a song. Make me a song, boy.

Agus<sup>4</sup> hat - I ne

96

Try not to fan - cy - up it I'm your pup - pet Sit down and have a ball.

101

I am in thrall with get - ting it right, so I won't get it wrong and mis - ter

106

make me a song and Mis - ter come on come on,

111

make Make me a



116

C' - mon make me a song C' - mon make me a song.

116

116

120

120

120

# REPUBLICANS

Musical notation for the first system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (Bb). The vocal line begins with a whole rest followed by a quarter note G4, then a quarter note A4, and finally a quarter note Bb4. The piano accompaniment features a steady eighth-note accompaniment. The word "I had" is written below the vocal line.

Musical notation for the second system. It consists of three staves. The vocal line continues with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with eighth notes. The word "nev - er met" is written below the first part of the vocal line. The piano accompaniment has a "sim." (simile) marking. Handwritten annotations "Bb" and "CSus4" are present above the vocal line. A triplet of eighth notes (G4, A4, Bb4) is marked with a bracket and the number "3".

Musical notation for the third system. It consists of three staves. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with eighth notes. The word "col-lege." is written below the first part of the vocal line. The piano accompaniment has a "5" marking. The word "The moth - er of a class - mate said she" is written below the rest of the vocal line.

hat - ed Bel - la Ab - zug And I said, "Are you a Re - pub - li - can?"

*C F*

3 *very rubato*

And she just laughed and I said bitch. So - I'm rid - - - ing in a car with a Re -

Slow, Deliberate

11 pub - li - can, and her off - spring And I'm think - ing that I got - ta get some

11 she can't F. D. R would you like some ca -

13

air. *fe*

Yes I'm rid - ing in a car with a Re -

*Said -* *Close to* *po -* *lu*

15

pub - li-can

The car was a Mer- ce- des, bought va-ca-tion-ing in Had- es- and I

*Said that's unromantic - then she looked really She said*

17

asked her then if life was fair.

*I said I could see we can*

"And she said Whaddaya crazy?" Later--" *(Said)* I

*I said I said she*

9  
went to bed with a Re - pub - li - can, and he did - n't per -



21  
spi - re. He said, as we're un - dress - ing, he ad -



23  
mi - red Rich - ard Nix - on - and I said, "Are you a Re - pub - li - can?"



25 *len. len.*  
And he just laughed. And I said: bitch! So we're in bed, and I'm in him, a Re-

25  
Slow, Deliberate  
7c

27  
pub - li-can And I'm try - ing hard to make the fel-low

27  
27

29  
burst. To be in him and be screw - ing a Re -

29  
29

31  
pub - li-can is damn un - ap - peal - ing But I can't help ~~the~~ feel - ing that it's  
BUT



33  
nice to have the roles re - versed. C F Al D'A - ma - to - look at his face.



35  
Strom Thur - mond - look at his face. These are fac - es that are run - ning the whole world. These are



molto rall.

/ Slow, Deliberate

37

faeesthatare run - ringthewholeworld. We're in a world sur-round - edby Re-

39

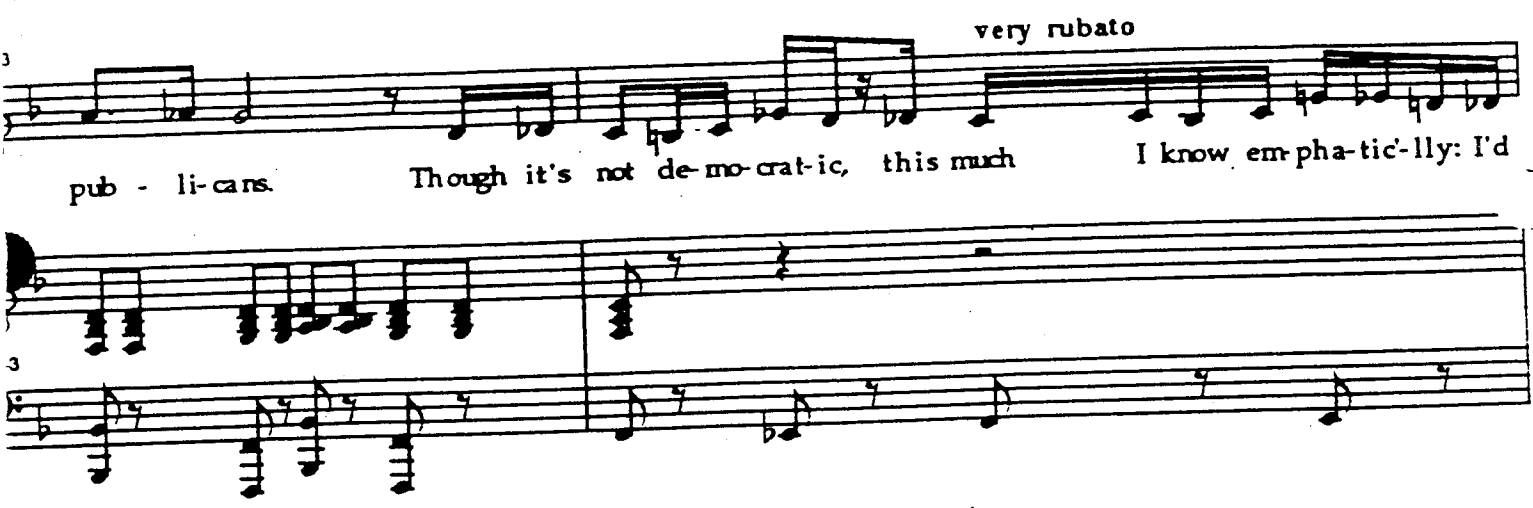
pub - li-cars. And I'm think- ing may - be this proves God is

41

dead. While the good guys die, it's long live the Re-



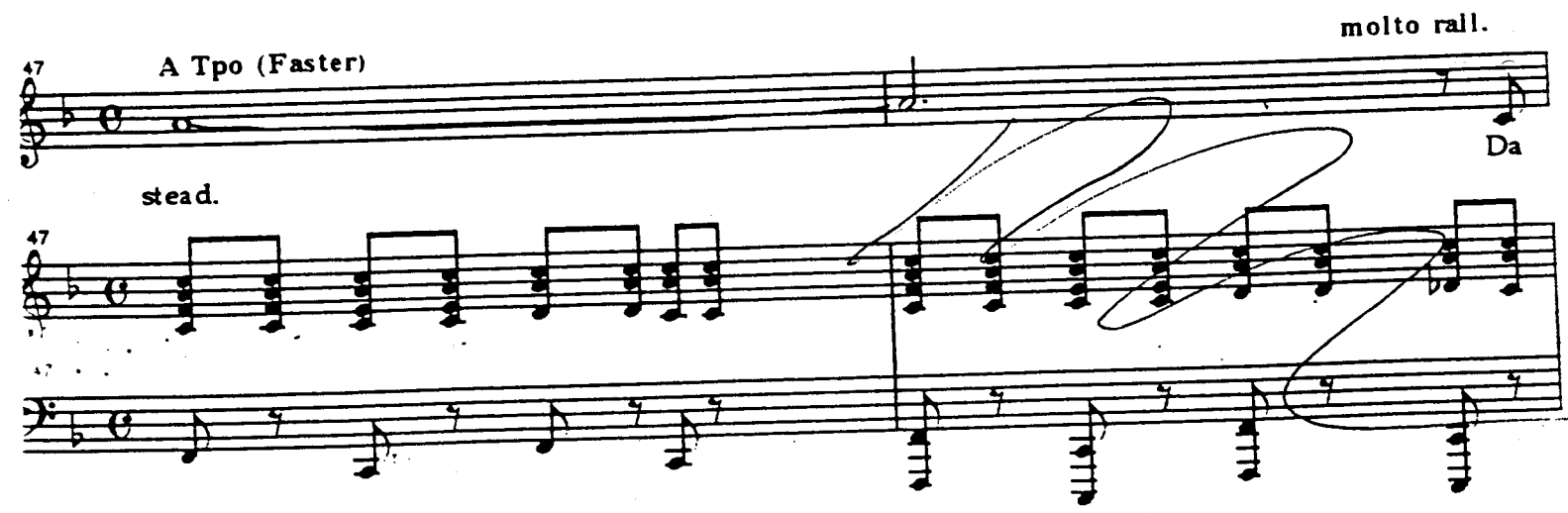
3 *very rubato*  
pub - li-cans. Though it's not de-mo-crat-ic, this much I know em-pha-tic'-lly: I'd



15  
rath-er God killed them in- stead. Yes! I'd rath-er God killed them in -



47 *A Tpo (Faster)* *molto rall.*  
stead. Da



Slow, Deliberate

49

da da da da da da da da! Da da

49

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins at measure 49 with the lyrics 'da da da da da da da da!' and ends at measure 50 with 'Da da'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

51

da da da da da da da da! Ba ba

51

51

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins at measure 51 with the lyrics 'da da da da da da da da!' and ends at measure 52 with 'Ba ba'. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chords from the previous system.

53

ba ba ba ba ba ba ba ba. Ba bu

53

53

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins at measure 53 with the lyrics 'ba ba ba ba ba ba ba ba.' and ends at measure 54 with 'Ba bu'. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chords.

55

da bu da bu da ba, bu da bu da bu da bu ba da bu da bu da bu dah!

55

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line includes the lyrics 'da bu da bu da ba, bu da bu da bu da bu ba da bu da bu da bu dah!'. The piano accompaniment consists of chords and eighth notes. A measure number '55' is written at the beginning of the system.

57

57

Detailed description: This block contains the second system of the musical score, covering measures 57 and 58. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature remains one flat, and the time signature is 3/4. The piano accompaniment includes some handwritten scribbles in measures 57 and 58. A measure number '57' is written at the beginning of the system.

# Hitchhiking Across America

Rough copy

Words and Music by  
William Finn

Musical notation for the first system, measures 1-5. The system consists of a vocal line and a piano accompaniment. The piano part has a '1' above the first measure. The music is in a key with one flat and a 4/4 time signature.

Musical notation for the second system, measures 6-11. The system consists of a vocal line and a piano accompaniment. The piano part has a '6' above the first measure. The lyrics are: "Af - ter col - lege I set out to tra -".

Musical notation for the third system, measures 12-17. The system consists of a vocal line and a piano accompaniment. The piano part has a '12' above the first measure. The lyrics are: "vel the coun - try, tried to make a friend. Put my thumb -".

"Hitchhiking Across America"

Piano/Vocal

18 out ~~won - dered~~ how it'd all come out and how this thing would end.

23 I'd had wo - men in the past

28 now I'm look - ing toward to - mor - row

33 Hitch - hik - ing a - cross A - mer - i - ca

"Hitchhiking Across America"

Piano/Vocal

38 with a sign that's say - ing "I like boys." Picked up by a ro -

43 ver at the set - ting of the sun glad to get it o - ver I just

48 did it and was done. And I have to say I kind of had

53 some fun. I met a plumb - er I screwed a mil - ler I was

tailor

"Hitchhiking Across America"

Piano/Vocal

58

picked up by a drum-mer and a sai - lor got his guy, but to-day when I love

58

58

63

- you <sup>God</sup> how I love you, I think of all the cars that passed

63

63

68

me by and I was hitch - hik-ing a-cross A-mer-i-ca

68

68

73

wait ing for you Hitch - hik ing a cross A mer i ca wait ing for you

73

73

"Hitchhiking Across America"

Piano Vocal

78 Hitch\_\_\_\_\_ hik ing a cross\_\_\_\_\_ A mer\_\_\_\_\_ i ca\_\_\_\_\_ but I ne ver saw\_\_\_\_\_

83 you com ing\_\_\_\_\_ com - ing down the road\_\_\_\_\_

89 Round near Dal - las I roped a few steers\_\_\_\_\_ be - fore I moved\_\_\_\_\_

94 on. Tried to make\_\_\_\_\_ a plan\_\_\_\_\_ Smart and cal - lous



"Hitchhiking Across America"

Piano/Vocal

100

not the stu - pid in - no - cent - I was - when I - be gan - -

106

Though the road is kind of long. - there are

111

mo - ments I re - mem - ber. hitch -

116

hik - ing a - cross - A - mer - i - ca - wait ing for - you Hitch -

"Hitchhiking Across America"

Piano/Vocal

120  
hik ing a cross — A mer i ca — wait ing for — you Hitch —

124  
hik ing a cross — A mer — i ca — but I ne ver saw — you

129  
com ing — com - ing down the road. — I wait - ed as

135  
Ply - moughs and De - so - tos — a year - book's worth — of pho - tos. came

"Hitchhiking Across America"

Piano/Vocal

139

- me all a - glow. I — wait - ed — for what I did n't

139

139

144

real - ly know. It's been how — long? — Fif - teen years — or so,

144

144

149

it feels like thir - ty some - times feels — like five.

149

149

154

This is your — song, — al - so my — song too — but I'm — just glad that we're

154

154

"Hitchhiking Across America"

Piano/Vocal

159

a - live

I stood out there on

164

the road,

filled with dread and filled with won - der.

169

Hitch - hik - ing a - cross A - mer - i - ca

174

That was some - thing this dumb kid once did.

"Hitchhiking Across America"

Piano/Vocal

179

Now that we are old - er and we're wise — and set - tled down — I'm

183

stand - ing on — the sboul - der of a road — out - side of town, — and I

187

watch the cars — and won - der where — they're bound.

191

Will they meet lo - vers? — Will they get hap - pi - ness? — When they

"Hitchhiking Across America"

Piano/Vocal

195

slip be-neath the co-vers of the bed, who will they find, what will they find? But to-day

195

195

199

when I love you, God how I love you, I

199

199

203

think of all the lives we've left behind and I was

203

203

"Hitchhiking Across America"

Piano/Vocal

207 Hitch - hik - ing a - cross — A - mer - i - ca, — wait - ing for — you Hitch -

207 Hitch hik - ing a - cross A - mer - i - ca, ooh ooh Hitch

207 Hitch hik - ing a - cross A mer - i - ca, ooh ooh Hitch

207 Hitch hik - ing a - cross A - mer - i - ca, ooh ooh Hitch -

212 hik - ing a - cross — A - mer - i - ca — wait - ing for — you Hitch -

212 hik - ing a - cross A mer - i - ca Hitch

212 hik - ing a cross A mer - i - ca Hitch

212 hik - ing a - cross A - mer - i - ca Hitch

216 hik - ing a - cross A - mer i - ca and then by God

216 hik - ing a - cross A - mer i - ca ooh ooh ooh

216 hik - ing a - cross A - mer i - ca ooh ooh ooh

216 hik - ing a - cross A - mer i - ca ooh

220 I saw you com - ing down the road Hitch

220 ooh ooh ohh ooh Hitch

220 ooh ooh ooh ooh Hitch

220 ooh Hitch



"Hitchhiking Across America"

Piano/Vocal

224

hik - ing a - cross — A - mer - i - ca — com - ing down — the road — Hitch

224

hik ing a cross com - in' down com - in' down the road Hitch

224

hik - ing a - cross A - mer - i - ca com - ing down ooh ooh Hitch

224

hik - ing a - cross A - mer - i - ca ooh ooh Hitch

228

hik - ing a - cross — A - mer - i - ca — com - ing down — the Hitch —

228

hik - ing a - cross Com - in down com - ing down the road

228

hik - ing a - cross A mer - i - ca com - ing down the Hitch

228

hik - ing a - cross A - mer - i - ca com - ing down the road

Piano/Vocal

232  
hik ing a cross — A mer — i ca — but I ne ver saw — you

232  
hik - ing a - cross A mer - i - ca ooh ooh ooh ooh ooh ooh

232  
hik - ing a - cross A - mer - i - ca ooh ooh ooh ooh ooh ooh

232  
hik - ing a - cross A - mer - i - ca Ooh ooh ooh ooh

237  
com ing — com - ing down the road — Com - ing com - ing down the

237  
ooh ooh

237  
ooh ooh

237  
ooh ooh

The image displays a musical score for the song "Hitchhiking Across America". It consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The score is in 3/4 time and the key signature has one flat (B-flat). The measure number 243 is indicated at the beginning of each staff. The word "road" is written under the first vocal staff. The piano part features a melodic line in the right hand and a bass line in the left hand. There are three instances of the word "mmm." written below the vocal staves, likely indicating vocalizations or breaths. The score is enclosed in a rectangular box.

# That's Enough For Me

Words and Music by  
William Finn

1

Things come slow - ly. When they fin' - lly come, they come too slow - ly.

1

5

Ve - ry soon, we're blow - ing this old town. If it's true then knock me down. Kid, be

5

9

fun - ny. Learn to tell a joke, and kid, be fun - ny. Make a face that makes your moth - er

9

"That's Enough For Me"

13  
smile. Fig-ure that I'm yours a - while. Kid, I think I like your style.

18  
Real-ly kid I like your style.

23  
Am I dream - ing? I'm not dream - ing. Kid, we fin'-ly scored. Hear-ing Dad-dy's voice was our re -

29  
ward. We'll read books with hap-py end - ings. We'll not dis - a - gree.

"That's Enough For Me"

Piano/Vocal

35

From now on the bad will be ig-nored. That's e-nough for me.

Musical score for measures 35-39. The vocal line starts at measure 35 with the lyrics "From now on the bad will be ig-nored. That's e-nough for me." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The key signature has two flats and the time signature is 4/4.

40

Symphon

I'll go 'bout my dai-ly bus'-ness, hap-pi-ness will

Musical score for measures 40-45. The vocal line starts at measure 40 with the lyrics "I'll go 'bout my dai-ly bus'-ness, hap-pi-ness will". The piano accompaniment continues with chords and a bass line. A handwritten word "Symphon" is written above the vocal line. The key signature and time signature remain the same.

46

spread. Six P. M. and you'll be home in bed. Kiss my al-most

Musical score for measures 46-51. The vocal line starts at measure 46 with the lyrics "spread. Six P. M. and you'll be home in bed. Kiss my al-most". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

52

per-fect hus-band, va-lue what comes free. Have a place to rest a rest-less head.

Musical score for measures 52-56. The vocal line starts at measure 52 with the lyrics "per-fect hus-band, va-lue what comes free. Have a place to rest a rest-less head." The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

57

That's e - nough for me. For me.

63

Per - fect. I want it per - fect. And if it's not that's

66

still o - kay. I'll still play the hap - py bride. With my hus - band at my side. I'll

70

swoon and have my ba - by soon.

"That's Enough For Me"

Piano/Vocal

76  
Are you rea - dy? Kid get rea - dy. Kid, your mo - ment grows. You can bring this whole thing to a

82  
close. Come on out and meet the peo - ple. Bounce on Ma - ma's knee.

88  
Know - ing I'll pro - tect you from the snows. That's e - nough for

92  
me. For me. For me.



*"That's Enough For Me"*

Piano/Vocal

The image displays a musical score for the song "That's Enough For Me". It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The score is divided into two measures by a vertical bar line. The first measure contains a vocal line starting with a treble clef and a key signature of one flat, followed by a piano accompaniment line with a treble clef and a bass line with a bass clef. The second measure is mostly empty, with a few notes in the piano accompaniment and bass line. The page is marked with the number "99" at the beginning of each staff. There are three hole-punch marks on the right side of the page.

# Anytime (I Am There)

Words and Music by  
William Finn

1. An-y-time you

laugh. An-y-time you cry. An - y - time you hear a sound.  
2. pray. An-y-time you fight. An - y - time you've gained a pound.

**FRANK MILITARY**  
**WARNER/CHAPPELL MUSIC, INC.**  
 1775 BROADWAY  
 NEW YORK, NY 10019

9

When you're on the grass. Ly-ing on the ground. An-y-time you wash  
 An - y - time it's day. An - y - time it's

9

night. An-y-time the Earth

12

- your hands. I'll be a-round. I'll be there on the base - ball field, thought I'm well -  
 I'll be there in the ma - ple trees, in the sum -

12

- moves I'll be a-round.

15

con - cealed. I'll be out there cheer - ing. I'll be there in the books you read. It is guar -  
 mer breeze on a per - fect eve - ning.

15

I'll be there when you cel - e - brate when the world

17

an - teed, I'm not dis - ap - pear - ing fast. An - y - time No, not

seems great, I'll be wait - ing by your side. An - y - time. Yes!

17

17

20

an - y - time. and I am there each morn - ing.

An - y - time and

20

20

23

I am there each fall. I am pre - sent with - out warn -

23

23

26

ing. And I'm watch-ing it all. Yes— I'm watch - ing it all. Oh \_\_\_\_\_ and

26

26

29

I am there— in mus - ic. I am there— in sky.  
I am there— in flow - ers. I am there— in snow.

29

29

33

I don't— know why— this thing— did hap - pen but this— much is clear,

33

I don't know— why this— thing hap - pened but this— much is clear

33

33

35 1  
an-y-time or an-y - where I am there. An-y-time you.

39 2  
An - y - time you cry. an - y - time you sing for

42 3  
an - y - thing. I am there each mor - ning I

45  
- am there each fall. I don't know why this thing hap - pened but this much is clear,

"Anytime (I Am There)"

Piano/Vocal

46

be a-ware, I am there. I am there.

46

48

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 46 with the lyrics "be a-ware, I am there. I am there." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat.

51

I am there. I am there. I am there. I am

51

53

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 51 with the lyrics "I am there. I am there. I am there. I am". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same style as the previous system.

55

there. I am there.

55

55

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 55 with the lyrics "there. I am there." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music concludes in this system.

# All Fall Down

Words and Music by  
William Finn

1

First you pluck the glor-i-ous feath-ers, then re-strict the bount-i-ful wings. Wa-ter and pep-per to

1

1

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth notes with triplet markings over the words. The piano accompaniment consists of two staves: the right hand has a series of chords, and the left hand has a simple bass line. Measure numbers 1, 1, and 1 are written at the beginning of the vocal, piano right, and piano left staves respectively.

6

taste just so. That com-pletes my re-ci-pe for how to eat crow. was

6

(Tacet)

6

Detailed description: This system contains measures 6 through 10. The vocal line continues with eighth notes and triplet markings. The piano accompaniment features a more active right hand with sixteenth-note patterns. A 'Tacet' instruction is placed in the piano part between measures 8 and 9. Measure numbers 6, 6, and 6 are written at the beginning of the vocal, piano right, and piano left staves respectively.

10

young and we had dough. My clothes just

10

10

Detailed description: This system contains measures 10 through 14. The key signature changes to one flat (B-flat). The vocal line continues with eighth notes. The piano accompaniment features a rhythmic pattern of sixteenth notes in the right hand. Measure numbers 10, 10, and 10 are written at the beginning of the vocal, piano right, and piano left staves respectively.



"All Fall Down"

Piano/Vocal

14

so but Dad - dy blew it. He got caught His

*mp*

19

hand, you know? Fired so fast, Mom-my faint-ed, poor at last, plus we're taint-ed.

*mf*

23

Oh Dad-dy, that fat-so, then he flew out the win-dow dirt-ied the ground be-low.

*p*

27

I kissed the cat. My Dad-dy's dead. I'm look-ing fat. My mom-my's

*mf*

"All Fall Down"

Piano/Vocal

31  
thin - ner. She said Dad - dy was a win - ner but we all fall down

mf

35  
down down. Oll - ege days, my best of

p

39  
friends had marr - ied men with brains and mo - ney.

mf

44  
Brains and bonds and stocks and brawn

mp

"All Fall Down"

Piano/Vocal

48

Then the crash, there, I said it. No more cash, no more cre - dit. On Wall Street

*mf* *mp*

51

these men stood then they flew out the win - dow right on the neigh - bor - hood.

54

My friends were poor. I dressed in brown. They wan - ted more. I dressed in

*mf*

58

yel - low each had wed a splen - did fel - low but they all fall down

*mf*

"All Fall Down"

Piano/Vocal

62

was young and he was

62

62

*p*

66

rich he made his pitch and we got mar - ried.

66

66

*mf*

71

He read books and I wore furs.

71

71

*mp*

75

First there's smoke, doom is brew - ing, then we're broke, what's he do - ing? He's read - ing

75

75

78

Jane Aus-ten

then he flew, then he, then he flew.

82

Dam-mit he used the door-way, left me for some - one new. We lost our

*mf*

86

car. The state could sue. My heart was bleed - ing still the bas-tard he just kept on read-ing.

90

My dad-dy, friends' hus-bands, they at least used the win-dow, cred-it where cre - dit's due.

*f* *mf*

"All Fall Down"

Piano/Vocal

94

I wish mine died then I'd wear black. I'd eat my pride and say I

*mf*

94

98

shoved him. Ho-ly Christ I think I loved him but we all fall down. Fall

*f*

98

103

down. All fall down.

*mp* *ff*

103

108

108

108

# When The Earth Stopped Turning

Key of F Major

Words and Music by  
William Finn

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with lyrics written below the notes. The score is in F Major and 4/4 time. The lyrics are: "I re-mem-ber ev-ery word. I re-mem-ber what you said. I re-mem-ber ev-ery word. I re-mem-ber-when the Earth stopped tur-ning. We were sit-ting on the bed and the clock was tick-ing loud -". The piano accompaniment features a steady bass line and chords in the right hand. The first system shows the beginning of the piece. The second system contains the first two lines of lyrics. The third system contains the next two lines. The fourth system contains the final line of lyrics. The score is marked with measure numbers 1, 6, 11, and 16 at the beginning of each system.

"When the Earth Stopped Turning"

Piano/Vocal

21  
er. There's the ov - er - whelm - ing smell of pow - der in the air.

25  
Eve - ry - thing is screwed, Eve - ry - thing is blurred.

30  
I re - mem - ber ev - ery word.

35  
I re - mem - ber how we roared,



"When the Earth Stopped Turning"

Piano/Vocal

40

laughed so hard we al-most cried, ———— laughed so long it felt the Earth stopped

44

turn - ing. ———— We were ne-ver ev-er bored and you

48

made us feel a-maz - ing. We were blaz-ing through our lives like co-mets in — the sky.

*H<sub>2</sub>F* *H<sub>2</sub>F*

52

Now that you're not here eve-ry-thing's a - wry

"When the Earth Stopped Turning"

57

The world is good, you said En - joy it's highs, you said. The sum - mer —

62

flies, you said so make a pa - rade — of ev - ery mo - ment. Now

68

throw a - way — your hate — and fo - cus on — what's great — in - stead.

73

I'm dy - ing so — there's no — time for — de - bate — you

Abber 2x

78

said. I re-

84

mem - ber how you smiled. You were try - ing not to smile,

88

then you smi - led and the Earth stopped tur - ning. All the

92

im - a - ges are filed, all the im - a - ges keep tick - ing. Al - so all of us are slow at pick -

"When the Earth Stopped Turning"

Piano/Vocal

97

ing up — our ~~eyes~~ *cues*      Noth-ing left to win,      noth-ing left to

102

lose.      The world is      good, she said.      En - joy it's      shit, she said

107

'Cause this is — it, she said      so make a pa-rade — of ev-ery      mo - ment

113

Now pull up to — the curb —      The sign, "Do not — dis - turb"s — a -

"When the Earth Stopped Turning"

Piano/Vocal

118 head The

122 truth is that you made my life su - perb, she said. *melisma*

127 On a

132 Sun-day late in May, in a ve-ry qui-et way

137

I re-mem-ber how the Earth stopped turn-ing

142

turn-ing turn-ing turn-ing

147

# Set Those Sails

Words + Music  
by William Finn

6/8

D/B C G#o G-7 Bb/C F

A

The world is round there's a key to every door

D/B C G#o G-7 Bb/C Fmaj7

that's what our heroes found nothing is for nothing and a new world to explore

D/B C G#o G-7 Bb/C Fmaj7 A

Hey I love you set those sails

D- Eb/C Bb/Cs Bb Bb F/C A D-



good man never fails *E<sup>b</sup>/F* Hey I love you quit those sails

*B<sup>b</sup> B<sup>b</sup>/C F B<sup>b</sup> F/C A D-*

*mf*

good man never fails *E<sup>b</sup>/F* watch me close close your eyes *F I am*

*B<sup>b</sup> B<sup>b</sup>/C F B<sup>b</sup> B<sup>b</sup>/C A-*

*p* *cres.* *poco*

living proof that coward can rise you might tell me you a victor you might get what you deserve but I

*B<sup>b</sup> C F A<sup>c</sup> A D<sup>b</sup> B<sup>b</sup> F/A A*

*poco*

won't excuse no I won't excuse a boy who's lost his nerve O Lord set sail

*D- B<sup>b</sup> F/A A D<sup>b</sup> /C G#*

*p sub,*



be preparing for a fall stay clear of love and jail

6:7 Bb/C F+ D/B C G#07

never do I go hungry on the spite of young men counts for all Lord it's rough in the sack but live and learn's attack

6:7 Bb/C F A D- Eb/C Bb G- Bb

Hey I love you set those sails A good man never fails

Bb F/C A D- Bb Bb/C F Eb/F

*mf*

Hey I love you set those sails A good man never fails

Bb F/C A D- Bb Bb/C F Eb/F

*mf*



F

Hey I love you set those sails a good man never fails

Bb F/C A D- Bb B/C F Eb/F

Hey I love you set those sails a good man never fails

Bb F/C A D- Bb B/C //

ff rit.

G

atempo

ff

# Infinite Joy

Key of F Major

Words and Music by  
William Finn

Musical notation for the first system, measures 1-7. The system consists of a vocal line and a piano accompaniment line. The piano part begins with a treble clef and a key signature of one flat (F Major). The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical notation for the second system, measures 8-14. The system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Good-ness is re - ward - ed. Hope is guar - an -". The piano accompaniment continues with the eighth-note pattern, with some chords in the right hand.

Musical notation for the third system, measures 15-21. The system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "ted. Laugh - ter builds strong bones Right will". The piano accompaniment features a triplet of eighth notes in the right hand and continues with the bass line in the left hand.

"Infinite Joy"

Piano/Vocal

22  
in - ter - cede. Things you've said I of - ten find I

29  
need, in deed. I see the world through your eyes. What's

35  
black and white is co - lor - ized The know - ledge you most dear - ly prized I'm

39  
ea - ger to em - ploy You said that Life has in - fin -

"Infinite Joy"

Piano/Vocal

45  
ite joy Your

51  
heart Your glee. Haunt me. Your words

57  
strike sud - den - ly They're ob - vi - ous - but wise. I

64  
see the world through your eyes And pos - si - bil - i ties ex - pand the

68

one thing I don't understand is how you kept your poise. When

73

life has infinite joys. Life

80

has infinite joys.

86

Infinite joys.

"Infinite Joy"

Piano/Vocal

91

Your face, Your voice re-joice. To

91

91

97

have you back with me Is such a fine sur-

97

97

103

prise. I see the world through your eyes I taste le-mon on-

103

103

Broaden

108

my lips mar-vel at the sail-ing ships of

108

108

"Infinite Joy"

Piano/Vocal

111

well-dressed girls and boys. and life life has

118

in - fin - ite joys has in - fin - ite joys life has In -

125

fin - ite In - fin - ite joys

132



# Things I Won't Do

(Fanny)

Swing

Swing

Introduction for piano, consisting of two staves of music in 4/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand.

FANNY:

4

Read - ing pa - pers when there ain't a re - view Is a

First line of the vocal melody, starting at measure 4. The lyrics are "Read - ing pa - pers when there ain't a re - view Is a". The piano accompaniment continues below.

7

stu - pid thing and I won't do it. When I read, I want to read

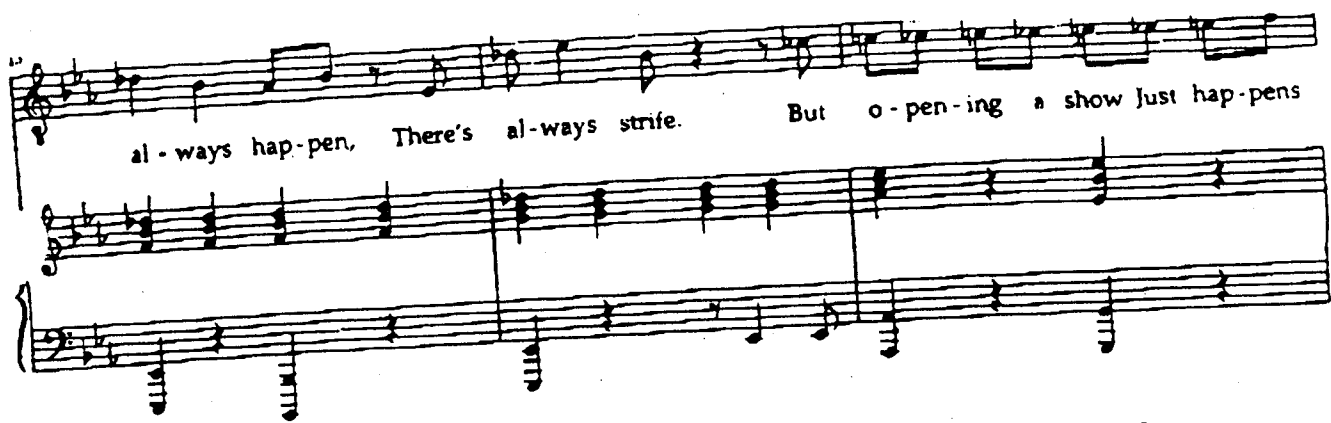
Second line of the vocal melody, starting at measure 7. The lyrics are "stu - pid thing and I won't do it. When I read, I want to read". A triplet of eighth notes is marked above the final notes of the line. The piano accompaniment continues below.

10

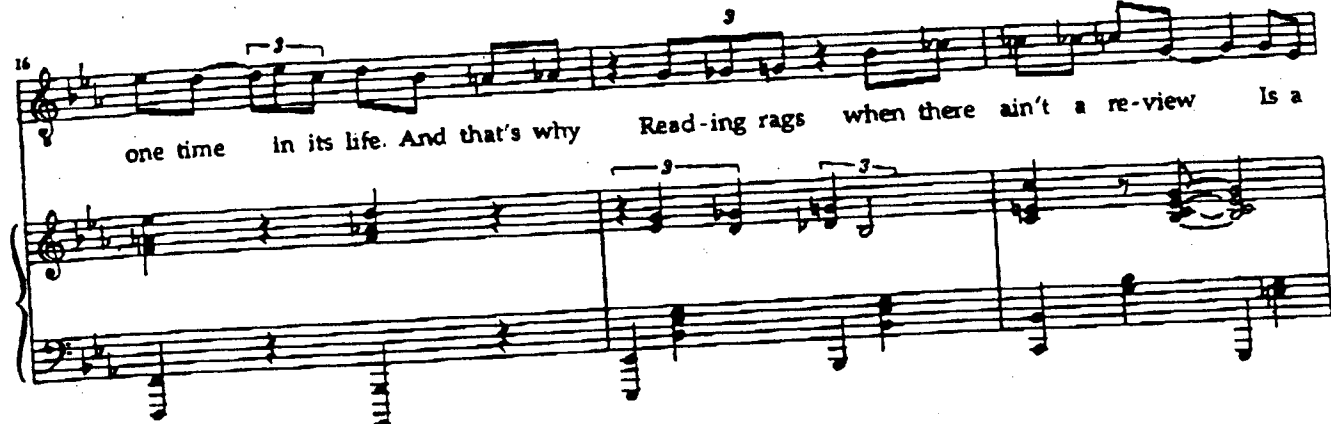
some - thing new Or why read a - ny - thing at all? Wars will

Third line of the vocal melody, starting at measure 10. The lyrics are "some - thing new Or why read a - ny - thing at all? Wars will". The piano accompaniment continues below.

12  
al-ways hap-pen, There's al-ways strife. But o-pen-ing a show Just hap-pens



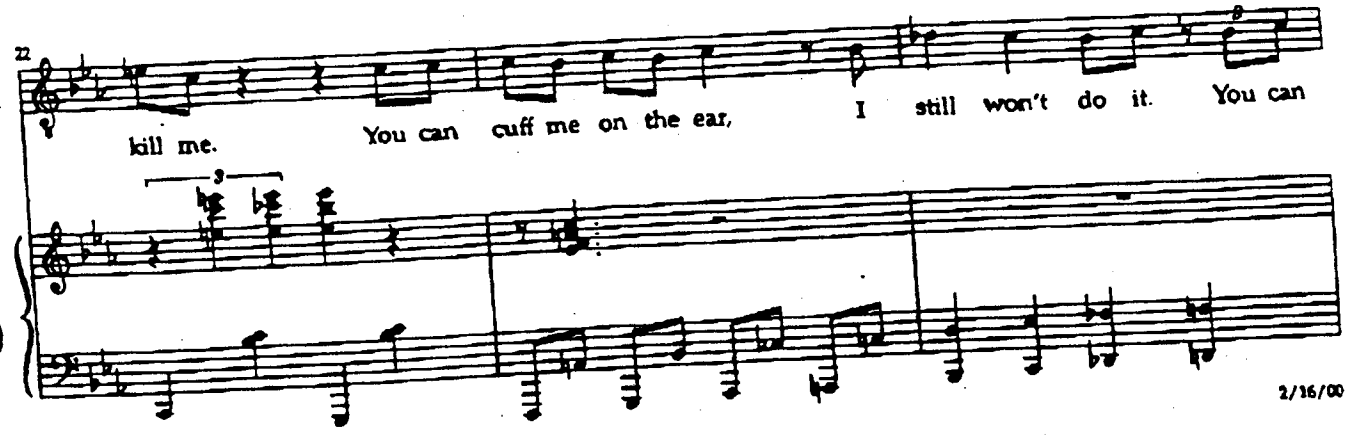
16  
one time In its life. And that's why Read-ing rags when there ain't a re-view Is a



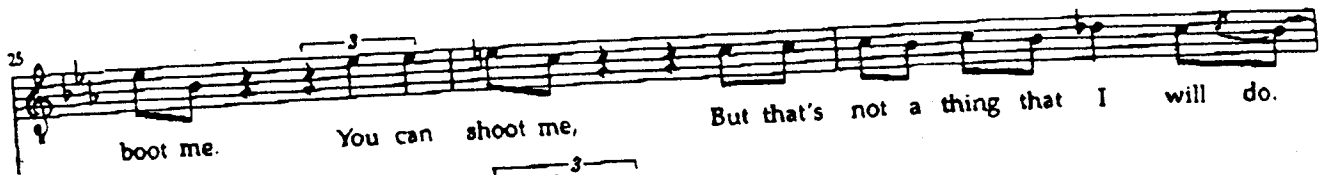
19  
stu-pid thing that I won't do. No, no, no, no, no, no, no, no, no You can grill me. You can




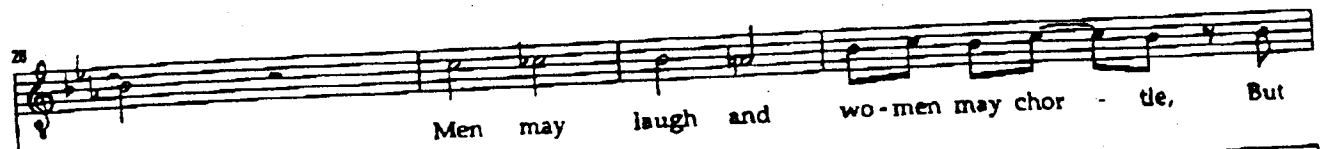
22  
kill me. You can cuff me on the ear, I still won't do it. You can



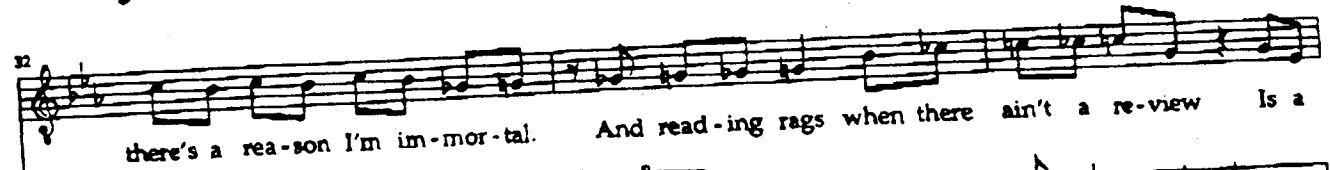
25  
boot me. You can shoot me, But that's not a thing that I will do.



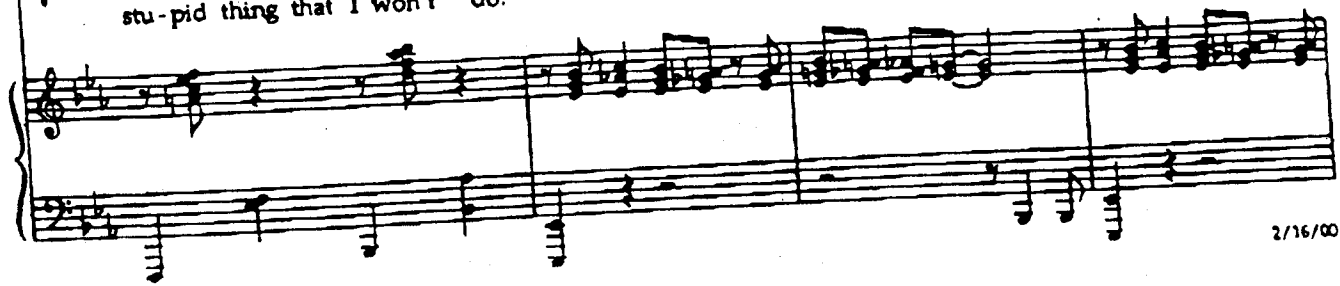
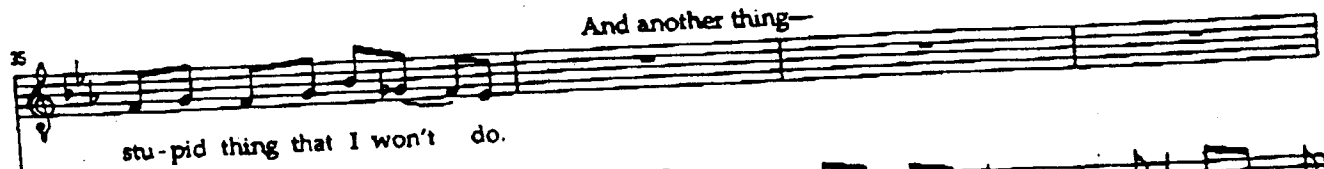
28  
Men may laugh and wo-men may chor - te, But



32  
there's a rea-son I'm im-mor-tal. And read-ing rags when there ain't a re-view Is a



35  
And another thing—  
stu-pid thing that I won't do.



37

Ma-king mo-vies in Hol-ly-wood Is a stu-pid thing.

This system contains six measures of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "Ma-king mo-vies in Hol-ly-wood Is a stu-pid thing." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

43

and I won't do it. Bet your boot-ies I'd be god-damn good, But that's

This system contains six measures of music. The vocal line continues with the lyrics: "and I won't do it. Bet your boot-ies I'd be god-damn good, But that's". A triplet of eighth notes is marked above the final measure of the vocal line. The piano accompaniment continues with two staves.

46

not a game that I would play. I'm a sea-soned ac-tress, don't

This system contains six measures of music. The vocal line continues with the lyrics: "not a game that I would play. I'm a sea-soned ac-tress, don't". The piano accompaniment continues with two staves.

49

skate or dive. The on-ly roles I want are roles where

This system contains six measures of music. The vocal line continues with the lyrics: "skate or dive. The on-ly roles I want are roles where". The piano accompaniment continues with two staves.

51  
I'm Per - for - ming live In per - son. Ma - king mo - vies in Hol - ly - wood Is a

54  
stu - pid thing that I won't do. Oh, you can kill me, Oh, you can

57  
bill me, You can nail me to a wall, But I still got my mo - rals. You can

60  
boil me, You can spoil me, But there are cer - tain things I won't pursue.

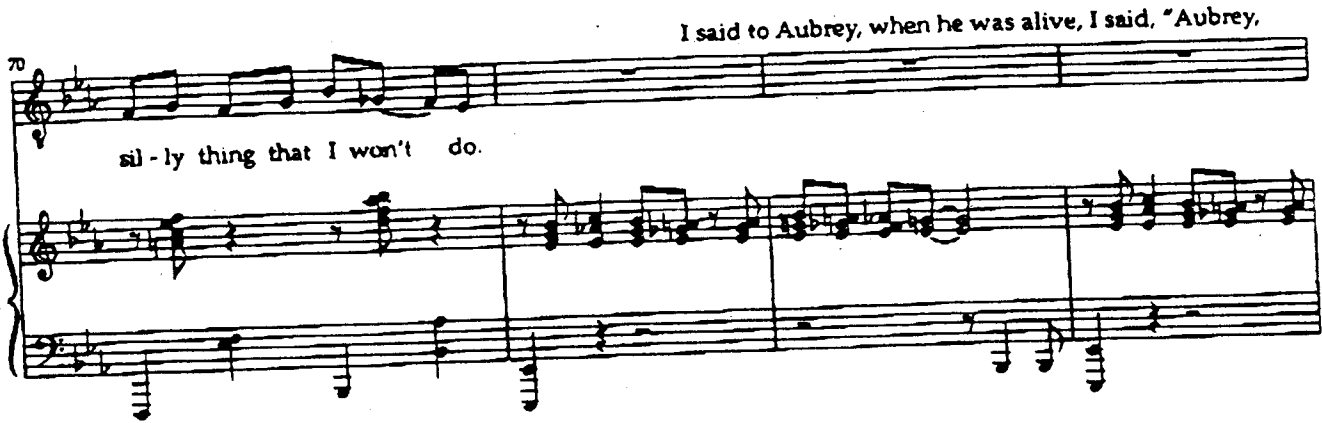
63 I've a - chieved my awe - some po - ten - tial By



fo - cus - ing on what's es - sen - tial. And ma - king mo - vies in Hol - ly - wood Is a



70 I said to Aubrey, when he was alive, I said, "Aubrey,  
sil - ly thing that I won't do.



74 I can eith - er cook good food," Or



79

I can please in bed. Or I can mend

84

a blouse— But I can't be good in

89

ev - ery room of the house.~ Which is why I'm say - ing

94

Liv - ing life like a nor - mal la - dy is a charm - ing thing

94  
But I can't do it. Af - ter five min - utes as a nor - mal la - dy You could

97  
lock me in a men - tal ward And throw - way the key. Though I live with pas - sion,

100  
Joy and rage. The on - ly time I feel a - live is

102  
when I'm on the stage. And that's why Liv - ing life like a nor - mal la - dy is a



105  
love-ly thing that I can't do. No, no, no, no, no, no, no, no, I need the thea-ter. I love the

108  
thea-ter. It's the food that I eat Eight times a week. God bless

111  
thea-ter. Life is weir-der? May-be not, but who's tosay?

114  
What can be more prim and of - fi - cious Than

118  
clean - ing house and wash - ing dish - es? Good for them who can

120  
do those things But they're not the things that I can do. No, no, no, no, no, no, no, no, no, no, no

123  
Good for them who can do those things But they're not the things that I can

126  
Do do do do do Do do do do do do. Those are things that

129

Musical score for measures 129-131. The top staff is a vocal line in treble clef with lyrics: "I can't Nev - er have and nev - er will be". The bottom two staves are piano accompaniment in bass clef. Measure 129 has a piano dynamic marking. Measures 130 and 131 feature triplet markings over the vocal line.

132

Musical score for measures 132-133. The top staff is a vocal line in treble clef with lyrics: "a - ble to do.". The bottom two staves are piano accompaniment in bass clef. Measure 132 has a piano dynamic marking. Measure 133 ends with a double bar line.

# Welcome To My Hole

Scratch Copy

Words and Music by  
William Finn

Handwritten guitar chords and musical notation for the song "Welcome To My Hole". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes.

Chords: G, A/G, B7/G, A/G, G, A/G, F#-, F#/A#, G, A/G, D/F#, C/E, D, D7, G, A/G, F#-, B+, A, F#-, B, F#, A, G, F#, B-, E, G/A, D, G, D/F#, E-, A, D, G, F#-, B7, B-, C#° D, C#° D, C, A, G, A/G, F#-, F#/A#

Lyrics:  
 Wel-come to my hole. Wel-come to my  
 king - dom here. Though I'm just a mole, I'm a whole lot of man you've got to fight off if you  
 can. Wel-come to my throne. Please try on my er - mine. Is it cause I'm  
 ver - min you don't smile ve - ry much? Is it cause I'm ver - min you re - coil from my touch?  
 Is it cause I'm ver - min you don't think that I'm droll? Wel-come to my, wel-come to my  
 dolls, to my crown, to my er-mine, to my town. Wel-come to my, wel-come to my hole. You and I,  
 we make mu - sic. I could cry cause I'm so hap - py that you're so love - ly and you're so  
 lit - tle and you're so sweet, and that you have such lit - tle, lit - tle, lit - tle feet, I re - peat; Wel-come to my  
 hole. Wel-come to this love - ly place. Do you like my