

I CAN'T DO IT ALONE

Words by FRED EBB
Music by JOHN KANDER

Slowly
A/E A+/E A6/E A7/E E A A+/E

p

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a sustained low E3. The first measure is marked with a piano (*p*) dynamic. The second measure features a triplet of eighth notes: G4, A4, and B4. The third measure has a quarter note C5, followed by a quarter rest. The fourth measure has a quarter note B4, followed by a quarter rest. The fifth measure has a quarter note A4, followed by a quarter rest. The sixth measure has a quarter note G4, followed by a quarter rest. The seventh measure has a quarter note F#4, followed by a quarter rest. The eighth measure has a quarter note E4, followed by a quarter rest. The piece concludes with a final chord of A+/E.

Freely, rubato
A6/E A7 E VELMA: A Esus4 A

My sis - ter and I had an act that could - n't flop. My

mf

The vocal line begins with a whole note rest, followed by a quarter note G4. The piano accompaniment features a triplet of eighth notes: G4, A4, and B4. The second measure has a quarter note C5, followed by a quarter rest. The third measure has a quarter note B4, followed by a quarter rest. The fourth measure has a quarter note A4, followed by a quarter rest. The fifth measure has a quarter note G4, followed by a quarter rest. The sixth measure has a quarter note F#4, followed by a quarter rest. The seventh measure has a quarter note E4, followed by a quarter rest. The eighth measure has a quarter note D4, followed by a quarter rest. The piece concludes with a final chord of A.

Esus4 B/F# B6/F# F#7sus4

sis - ter and I were head - ed straight for the top. My sis - ter and I earned a thou a week at

The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes: G4, A4, and B4. The second measure has a quarter note C5, followed by a quarter rest. The third measure has a quarter note B4, followed by a quarter rest. The fourth measure has a quarter note A4, followed by a quarter rest. The fifth measure has a quarter note G4, followed by a quarter rest. The sixth measure has a quarter note F#4, followed by a quarter rest. The seventh measure has a quarter note E4, followed by a quarter rest. The eighth measure has a quarter note D4, followed by a quarter rest. The piece concludes with a final chord of F#7sus4.

G#m/F# E7 A E7 A E7 A

least. But my sis - ter is now, un - for - tu - nate - ly, de - ceased. It's

p

The vocal line begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes: G#4, A4, and B4. The second measure has a quarter note C5, followed by a quarter rest. The third measure has a quarter note B4, followed by a quarter rest. The fourth measure has a quarter note A4, followed by a quarter rest. The fifth measure has a quarter note G#4, followed by a quarter rest. The sixth measure has a quarter note F#4, followed by a quarter rest. The seventh measure has a quarter note E4, followed by a quarter rest. The eighth measure has a quarter note D4, followed by a quarter rest. The piece concludes with a final chord of A.

F#m B7 E C#m7b5 F#9

sad, of course, but a fact is still a fact. And now all that re-mains is the re-mains of a

Bm B Ab

per - fect dou - ble act. *(Spoken:) Watch this! Now, you have to imagine it with two people.*

Moderately bright 4 (♩ = $\overset{3}{\text{♩}}$)

Bb6 Gb7 F7 Bb6

mf

Gb7 F7 Bb6

First I'd... *(Choreography)*

Gb7

Then she'd...

Bb6

Bb/A

Then we'd...

Bb/Ab

G7

C9

Gb7

F7

But I can't do it a - lone. —

Bb6

Then she'd...

Gb7

Then I'd...

Bb6

Then we'd...

Bb/Ab Gm7 G+/D G7

C9 F7 Bb6 Eb6 Ebm

But I can't do it a - lone. — She'd say, "What's your sis - ter like?"

Bb Gm7 C7

I'd say, "Men." (Yuk, yuk, yuk.) She'd say, "You're the cat's - me - ow."

F7 Cm7/F F6 F7 Bb6 Bb

Then we'd wov the crowd a - gain_ when she'd go...

Gb7 Gb

I'd go...

Bb6

We'd go...

And then those

C9 F7 Bb

two - bit John - nies did it up brown - to cheer the best at -

G7 C9 C#dim7

trac - tion in town. — They near - ly tore the bal - co - ny down. —

F7

Repeat as needed

(Spoken:) And we'd say, "O.K. boys, we're goin' home, but before we go, here's a few more parting shots." And this we did in perfect unison.

mp

N.C. Bb Bb/A Bb/Ab Eb7/G (F) Bb Bb/A

(percussion) *mf*

Bb/Ab Eb7/G (F) Bb Bb/A Gm Bb/F Edim7 Cm9

Now you seen me go - in'

F7 Dm7 G7 Cm9

through it. You may think there's noth - in' to it. But I sim - ply can - not

F7 Bb6 Bb6/A

do it a - lone.

Bb6/Ab F7+ Bb