

# Now Boarding

Gould/Arbello

Musical score for the song "Now Boarding" by Gould and Arbello. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a single treble clef staff. Chord symbols are placed above the staff. The lyrics are written below the staff.

Chord symbols: A<sup>b</sup>Maj7, F m7, G m7, C m7.

Lyrics:  
Fri-day log Patch-ogue  
Please get on Change in Bab - y - lon It's the  
5 - 0 - 4 we're go - in' ex - press \_\_\_ garb - age in the bins don't  
make a mess If you're week end - ing \_\_\_ or on \_\_\_ your com - mute \_\_\_  
make sure your cell phones are set to mute If you need the bath \_\_\_ room  
it's not far \_\_\_ Head towards the rear of \_\_\_ the next car We're  
al - most read - y to leave the sta - tion so sit back re - lax but  
note our nar - ra - tion 5 0 4 to \_\_\_ the South Shore change

27



— in Bab - y - lon so please get on watch your feet please

Detailed description: This block contains the first line of musical notation, measures 27 to 29. It is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes with some rests. The lyrics are: "— in Bab - y - lon so please get on watch your feet please".

30



— don't eat smo - king's not al - lowed just take a seat —

Detailed description: This block contains the second line of musical notation, measures 30 to 32. It continues on the same treble clef staff. The melody features quarter and eighth notes. The lyrics are: "— don't eat smo - king's not al - lowed just take a seat —".

33



— Train's — a - bout to go on — with our — show though we —

Detailed description: This block contains the third line of musical notation, measures 33 to 35. The melody includes quarter notes and eighth notes. The lyrics are: "— Train's — a - bout to go on — with our — show though we —".

36



— have dif - frent names our roles — are all the same —

Detailed description: This block contains the fourth line of musical notation, measures 36 to 38. The melody consists of quarter and eighth notes. The lyrics are: "— have dif - frent names our roles — are all the same —".

# We're On Fire Island

Dsus2                      E sus4                      Dsus2  
 Work is o-ver,                      was so mun dane.                      We've left the cit-y,  
 E sus4                      Dsus2                      E sus4  
 4 I made the train.                      A des - ti - na - tion                      is on my brain.  
 Gsus2                      Dsus2  
 7 Beach and sun\_\_\_ and waves                      and waves when we're on Fire\_\_\_ Is\_\_\_  
 E sus4                      F#m7                      E sus4  
 10 \_\_\_ land!\_\_\_ Tell ev - ry one you know that there's\_\_\_ a place to go on  
 Dsus2                      E sus4                      B 7sus4                      A/C#  
 13 Fire - - - Is - land!\_\_\_ A week - end hol - i - day where we  
 Dsus2                      E sus4                      Dsus2                      E sus4  
 16 \_\_\_ can get a - way\_\_\_ Fire\_\_\_ Is - land!\_\_\_ I'll get\_\_\_  
 F#m7                      E sus4                      Dsus2  
 19 \_\_\_ my - self a tan I'll find\_\_\_ my-self a man on Fire\_\_\_ Is -  
 E sus4                      B 7sus4                      A/C#                      Dsus2                      E sus4  
 22 - land! We'll see\_\_\_ you at the shore Dis - co - ver what's in store to -

## We're On Fire Island

Dsus2      Dsus2      E sus4      Dsus2      E sus4  
 25  

  
 night. When we're on

Dsus2      E sus4      F#m7  
 32  

  
 Fire \_\_\_ Is \_\_\_ land! \_\_\_ Tell ev - ry one you know that there's \_\_\_  
 E sus4      Dsus2      E sus4

35  

  
 \_\_\_ a place to go on Fire \_\_\_ Is - land! \_\_\_ A week -  
 B 7sus4      A/C#      Dsus2      E sus4      Dsus2

38  

  
 - end hol - i - day where we \_\_\_ can get a - way \_\_\_ Fire \_\_\_ Is -  
 E sus4      F#m7      E sus4

41  

  
 - land! \_\_\_ I al - ways hate the van The fer - ry? That's the plan on  
 Dsus2      E sus4      B 7sus4      A/C#

44  

  
 Fire \_\_\_ Is - land! We'll see \_\_\_ you at the shore Dis - co -  
 Dsus2      E sus4      Dsus2      Dsus2      E sus4

47  

  
 - ver what's in store to - night. Catch the fer-ry to crps the bay  
 Dsus2      E sus4      Dsus2

51  

  
 a boat of boys All cute and gay I know that guy \_\_\_  
 E sus4      Gsus2

54  

  
 I don't know why dis - em - bark \_\_\_ I feel a spark 'cause we're on

We're On Fire Island

57 Dsus2 E sus4 F#m7

Fire \_\_\_ Is \_\_\_ land! \_\_\_ Hey mus - cle boy hel - lo This cost \_

60 E sus4 Dsus2 E sus4

\_ us so much dough on Fire \_\_\_ Is - land! \_\_\_ His name

63 B 7sus4 A/C# Dsus2 E sus4 Dsus2

\_ I'd like to know I'll hit \_\_\_ the big three oh \_\_\_ Fire \_\_\_ Is -

66 E sus4 F#m7 E sus4

- land! \_\_\_ Our plans \_\_\_ can re - ar-range My life \_\_\_ can may-be change on

69 Dsus2 E sus4 B 7sus4 A/C#

Fire \_\_\_ Is - land! We'll see \_\_\_ you at the shore dis - cov -

72 Dsus2 E sus4 Dsus2 F#m7 E sus4

- er what's in store to - night. Mar-riage should be our right

75 Dsus2 F#m7 E sus4 Dsus2 F#m7

\_\_\_ Let's try not to fight \_\_\_

78 E sus4 Dsus2 F#m7 E sus4

It's love at first sight \_\_\_ It's a - bout to ig - nite!

# Don't Say It Won't Pass

E



Don't say it won't pass, don't say it won't

G#m A

4



pass. Af - ter years and years — a

E/G# A E

7



vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

C#m F#sus4 F# B7sus4

10



she and — she for he and — he. Don't say it won't —

E

13

Rhonda from Ronkonkoma, your rant is just wrong. We ain't movin' too fast, we've waited too long! #marriageequality



— pass. —

E

18



Don't say it won't pass, don't say it won't

G#m A

21



pass. Is this meant to be or

E/G# A E

24



just fan - ta - sy An - oth - er lost cause re - strict - ed by laws. That's —

# Don't Say It Won't Pass

27 C#m F#sus4 F# B 7sus4

— my re - al - i - ty. It's hard to be me. Don't say it won't —

30 E Fred from Fredonia, you ain't got a clue. Jesus loves everybody, so Freddie, fuck you! #stayoutofmybedroom

— pass —

35 E

Don't say it won't pass Don't say it won't

38 G#m A Maj7 E/G#

pass. Just once can I have it my way.

41 F#m7 E F#m7

Oh Lord, what do you say? This fight's just a

44 E/G# A Maj7 B sus4

met - a - phor — in a life where I want more —

47 E Biff from Buffalo, your bravado is bullshit. I was born this way and that's just it. #canivoteonyourmarriage?

—

52 E

Don't say it won't pass, don't say it won't

# Don't Say It Won't Pass

55 G#m A



pass. Af - ter years and years — a

58 E/G# A E



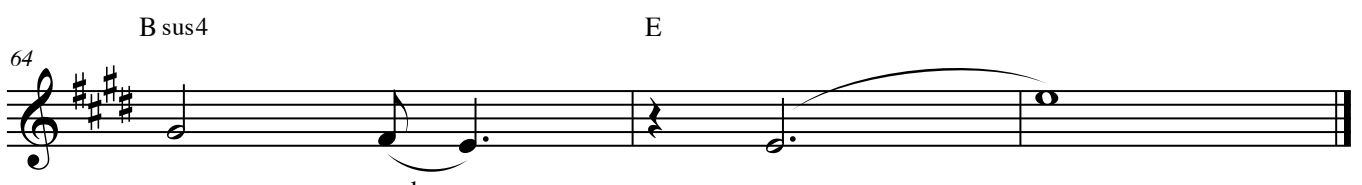
vote on us queers a de - ci - sion to - day — on mar - riage that's gay for

61 F#m7 E/G# A



she and — she, for he and — he. Don't say it won't pass for

64 B sus4 E



you and — me —



# House Rules

Score

The musical score is written on a single treble clef staff in a key signature of two flats (Bb and Eb) and a 12/8 time signature. The melody consists of eighth and quarter notes, with some dotted rhythms. The lyrics are printed below the staff, aligned with the notes. The score is divided into measures, with measure numbers 3, 5, 7, 9, 12, 14, and 16 indicated at the start of their respective lines. Measure 9 contains a key signature change to one flat (Bb) and a time signature change to 6/8, which then returns to 12/8 in measure 10. Measure 12 ends with a long horizontal line, and measure 14 ends with a long horizontal line and the word 'Keep'.

Full share is all sum - mer long for ev 'ry day

3  
half share is ev 'ry oth - er week - end start - ing in May.

5  
Quart - er share is one week - end a month like us!

7  
Guests are al - ways wel - come if he's cute it's a plus If you fol - low the


9  
house rules there won't be a fuss!

12  
When you use the mic - ro - wave un - plug the toast - er \_\_\_\_\_

14  
Drinks on the oak \_\_\_\_\_ tab - le please use a coast - er \_\_\_\_\_ Keep

16  
sex \_\_\_\_\_ in your room where it's out of sight.

18



Blow - jobs on the bal - con - y are so im - po - lite If you fol - low the

20



house rules there won't be a fight!

23




In - sect rep - el - lent for mos - qui - tos They bite! A

25




pock - et flash - light just for when it's dark At night!

27




Sun - screen for your skin and breath mints in a tin

29



Don - nie don't for - get to put the con - doms in

31



Wow thanks so much ev - ry - bod - y you're too kind

34



Now I think I'm read - y for a week - end in the pines So

36

mem - or - ize the rest there may be a test We

Detailed description: This block contains the first two lines of musical notation. The first line starts at measure 36 and ends at measure 37. The melody consists of quarter and eighth notes with some rests. The lyrics are: "mem - or - ize the rest there may be a test We".

38

don't ex - pect per - fec - tion from a week - end \_\_\_\_\_ guest if you fol - low the

Detailed description: This block contains the second line of musical notation, covering measures 38 and 39. The melody continues with quarter and eighth notes. The lyrics are: "don't ex - pect per - fec - tion from a week - end \_\_\_\_\_ guest if you fol - low the".

40

house rules \_\_\_\_\_ you

Detailed description: This block contains the third line of musical notation, covering measures 40 and 41. Measure 40 has a long note with a slur extending to measure 41. Measure 41 features a 6/8 time signature change and a whole note chord. The lyrics are: "house rules \_\_\_\_\_ you".

42

won't be a pest! \_\_\_\_\_

Detailed description: This block contains the fourth line of musical notation, covering measures 42 and 43. Measure 42 has a 12/8 time signature change and a whole note chord. Measure 43 has a long note with a slur extending to the end of the line. The lyrics are: "won't be a pest! \_\_\_\_\_".

# Steroid Queen

Gould/Arbelo

B m



He's buff and oh - so - lean. \_

4



His mus - cles have \_ a sheen. He takes the right \_ pro - tein

D

E

B m

6



and his \_ cre - a - tine. He's like a fan - ta - sy \_

8



with arms that can - not be. Well, not nat - ur - al - ly.

D

E

G

10



Cause he's \_ in - ject - ing? Don't be sur - prised where the

E7

B m

12



ans - wer \_ lies. \_ Cuz there's no dis - guise \_ when you

G#m7(b5)

G7

14



get that \_ size. \_ He's a ster - oid \_ queen. \_

E7

B m

16



Do you know what I mean? No sur - prise \_ when you

## Steroid Queen

18 G#m7(b5) G7

get that size. He's a ster - oid queen.

19 E7 B m

Do you know what I mean?

20 B m B m

Just look at your six pack I love your V - shaped back

21 D E

Your veins are pop - pin' out. Juic - ing with - out a doubt.

22 B m

Dec - ca, test - os - ter - one, may - be some growth hor - mone.

23 D E

Roid rage, back ac - ne and shrunk - en test - es.

24 G E7

Don't be sur - prised where the ans - wer lies. Cuz there's

25 B m G#m7(b5)

no dis - guise when you get that size. He's a

Steroid Queen

35 G7 E7

ster - oid\_\_ queen.\_\_ Do you know what I mean?\_\_

B m G#m7(b5)

No sur - prise\_\_ when you get that\_\_ size.\_\_ He's a

39 G7 E7

ster - oid\_\_ queen.\_\_ Do you know what I mean?\_\_

41 7 G

Al - though we stare and i - dol - ize,\_\_

50 E7 G E7

— beau - ty is a com - pro - mise.\_\_ His

53 G E7

cho - sen path may be un - wise\_\_ and

55 G E7

ul - ti - mate - ly his de - mise\_\_ cuz there's

57 B m G#m7(b5)

no dis - guise\_\_ when you get that\_\_ size.\_\_ He's a

Steroid Queen

59 G7 E7

ster - oid \_\_\_ queen. \_\_\_ Do you know what I mean? \_\_\_

B m G#m7(b5)

61

No sur - prise \_\_\_ when you get that \_\_\_ size. \_\_\_ He's a

G7 E7 B m

63

ster - oid \_\_\_ queen. \_\_\_ Do you know what I mean? \_\_\_

G#m7(b5) G7 E7

66 "Oh what a muscle machine!"

Do you know what I mean? \_\_\_

# Vanity

Gould/Arbelo

$A^{\flat}m7$ (2nd time only)     $Fm7(b5)$      $B^{\flat}7$

The word is "van - i - ty." Not who I am, but what I

$E^{\flat}m7$      $Cm7(b5)$      $Bm6$      $B^{\flat}m7$      $A\ dim7$

4 yearn to be. So far this year I've had some bo-tox a tuck, and a

$A^{\flat}m7$      $D^{\flat}7$      $G^{\flat}Maj7$

7 li - po - suck, **Chorus:** it's in - san - i - ty. Timothy: I was a  
 It was a

$Fm7(b5)$      $B^{\flat}7$      $D^{\flat}7$

10 sight to see. Oh how the young boys used to  
 start - ling find to no - tice gray hairs where the

$G^{\flat}Maj7$      $Cm7(b5)$      $Bm6$

12 stare at me. Now the wrink - les wors - en with each  
 sun don't shine. And eve - ry day my ass is

$B^{\flat}m7$      $A\ dim7$      $A^{\flat}m7$

14 mom - ent. **Chor 1**You're sag - ging, **Your** eye - lids are bag - ging <sup>3</sup>quite  
 flat - ter. **(Tim:)**I'm fat - ter. **It's** sim - ply a mat - ter <sup>3</sup>of

$G^{\flat}Maj7$      $B\ Maj7$

16 dras - ti - c'ly. **Tim:**My face was smooth. My skin was  
 pass - ing time. And still I won't a - ban - don



19 BmMaj7 B<sup>b</sup>m7 E<sup>b</sup>m7

strong, hope. Chorus: but I'll do sad - ly, an - y youth thing is to gone, cope. Tim: so But

22 A<sup>b</sup>m7 B<sup>b</sup>m7 B Maj7 A<sup>b</sup>m7 B<sup>b</sup>m7

un - der the knife I go. My real age will nev - er  
my search is ne - ver done. Just call me - PonceDe - Le

25 B Maj7 D<sup>b</sup>7sus4 D dim7 F m7(b5) B<sup>b</sup>7

show! Yes, All: van - i - ty. The con - stant bat - tle ag - ainst  
on Oh, van - i - ty. This nev - er - end - ing life - long

28 E<sup>b</sup>m7 C m7(b5) BmMaj7 B<sup>b</sup>m7 E<sup>b</sup>m7

grav - i - ty. Tim: So let's hear three cheers for my new ve -  
ag - o - ny. And this doub - le chin, and my blotch - y

31 A<sup>b</sup>m7 D<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>m7 E<sup>b</sup>Maj7

neers! Dent - al ec - sta - sy!  
skin, they're my trag - e - dy

35 E<sup>b</sup>m7 C m7(b5) BmMaj7 B<sup>b</sup>m7 E<sup>b</sup>m7

dy Much to my cha - grin, be - ing young and

38 A<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup>m7 C m7(b5) BmMaj7 B<sup>b</sup>m7 E<sup>b</sup>m7

thin is just fant - a - sy. A lit - tle col - la - gen is - n't such a

42 A<sup>b</sup>m7 D<sup>b</sup>7 E<sup>b</sup>Maj7 A<sup>b</sup>m7 E<sup>b</sup>Maj7

sin, it's just van - i - ty!

# We're On Fire Island Reprise 1

Dsus2 E sus4  
Hap - oy ho - ur We call it "Tea"

3 Dsus2 E sus4  
I start - ed star - ing What? At me?

5 Dsus2 E sus4  
I said "Hel - lo" \_\_\_\_\_ You're quite friend - ly

7 Gsus2  
Wan - na - hug \_\_\_\_\_ I'd love to touch cause' I'm on

9 Dsus2 E sus4  
Fire \_\_\_\_\_ Is \_\_\_\_\_ land! \_\_\_\_\_

Detailed description: This is a musical score for a song titled "We're On Fire Island Reprise 1". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five lines of music. Each line includes a guitar chord diagram above the staff and lyrics below. The first line starts with a Dsus2 chord and an E sus4 chord. The second line starts with a 3-measure rest, followed by a Dsus2 chord and an E sus4 chord. The third line starts with a 5-measure rest, followed by a Dsus2 chord and an E sus4 chord. The fourth line starts with a 7-measure rest, followed by a Gsus2 chord. The fifth line starts with a 9-measure rest, followed by a Dsus2 chord and an E sus4 chord. The lyrics are: "Hap - oy ho - ur We call it 'Tea'", "I start - ed star - ing What? At me?", "I said 'Hel - lo' \_\_\_\_\_ You're quite friend - ly", "Wan - na - hug \_\_\_\_\_ I'd love to touch cause' I'm on", and "Fire \_\_\_\_\_ Is \_\_\_\_\_ land! \_\_\_\_\_".

# We're On Fire Island Reprise 2

Dsus2 E sus4

Well that's my view — You think like me

Dsus2

3

It's ci - vil rights — And e - qual - i - ty

Gsus2

5

Le - gal - mar - riage I a - gree cause' we're on

Dsus2 E sus4

7

Fire — Is — land! —

# Match for Me

(Swing 8ths)

G Maj7    E m7    A m7    D 7sus4    G Maj7    E m7

From coast to coast on my ex - pe - di - tion  
I al - ways look for love at first sight

4    A m7    D 7sus4    G Maj7    E m7    G 7sus4

Keep find - in' flound - ers but I'm still a wish - in'  
Keep tryin' to turn mis - ter wrong in - to mis - ter right

8    G7    CMaj7    F7

Though I cast my line with much amb -  
Shop - ping for a ring aft - er just

11    B m7    E m7    A m7    B m7    CMaj7    D 7sus4

- i - tion  
- one night    I just can't find a catch  
Oh I just want a catch

14    G Maj7    E m7    A m7    D7

- that's a match for me?  
- that's a match for me.

17    G Maj7    E m7    A m7    D7 D#dim7    E m

They're al - ways swim - min' by

20

B7/D# Em G7/D

The cute ones catch my eye. Too <sup>3</sup>man-y fish<sup>3</sup> in the sea Where's the one for me?

23

CMaj7 D/C Bm7(b5) E7(b13)

I throw out my net but what is there left to get

27

Am7 Bm7 CMaj7 D7sus4 GMaj7 Em7 Am7 D7

Fish 1: Guess you'll have to ask the fish from the sea "Fish 1! Fish 2! And Fish 3!  
I think I may have had too much Planter's Punch"

31

GMaj7 Em7

Fish 1: "Jake" Re - mem - ber that trout way up in P - town

34

Am7 D7sus4 GMaj7 Em7

Jake: "So?" We swam a - bout had fun then he

37

G7 CMaj7

let me down Fish 2: Take a trout to the

40

F7 Em7

o - cean and they'll al - ways drown Fish 3: That's

A m7 B m7 C Maj7 D 7sus4 G Maj7 E m7 A m7 D D#dim7


43



why you have - n't snatched \_\_\_ a catch \_\_\_ you \_\_\_ see?

E m B7/D#

47



You'll \_\_\_ come up for air, 2: he'll be stand-in' there \_\_\_ 3: but it \_\_\_ takes com-pro-mise

Fish 1: "Eventually..." You'll \_\_\_ come up for air, 2: he'll be stand-in' there \_\_\_ 3: but it \_\_\_ takes com-pro-mise

G7/D D/C


50



1: be - fore you get the prize 2: When you throw out your \_\_\_ net

B m7(b5) A m7 B m7 C Maj7 D 7sus4


53



3: some-times you must get wet Jake: I don't know if I com-plete - ly a -

G Maj7 Bb D m

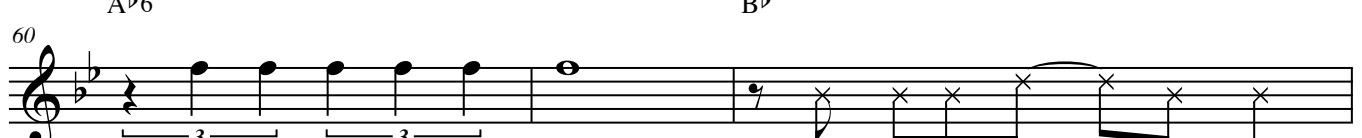
57



- gree 1: You \_\_\_ went to Key West 2: had salmon, scrod, all the rest,

A b6 Bb

60



3: but they all failed the test 1: They got - ta breathe down there

D m A b7

63



2: Let them be what they dare 3: and \_\_\_ dar-ling learn how to share \_\_\_

## Match for Me

66 G Maj7 E m7 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4

Jake: You three seem fish - y and filled with fic - tion

70 G7

But the past is con - vinc - ing am - mu - ni - tion

74 C Maj7 B m7 E m7

May - be I do need a new dis - po - si - tion so

78 A m7 B m7 C Maj7 D 7sus4 E m D# aug

I can find a catch that's a match for me.

81 G/D G7/B C Maj7 D/C B m7(b5)

My sights are set I'll jump in and

85 A m7 C Maj7 D 7sus4 G Maj7 E m7

I'll get wet I'll find a catch for me.

89 A m7 D 7sus4 G Maj7 E m7 A m7 D 7sus4 G G/F# E m

Ooh ba - by. just - may - be this catch will be a

93 E b7 G G 7(#11)

match for me

The image shows a musical score for the song 'Match for Me'. It consists of eight staves of music in G major, with lyrics written below the notes. The score includes various musical notations such as chords (e.g., G Maj7, E m7, A m7, D 7sus4, G7, C Maj7, B m7, E m7, A m7, B m7, C Maj7, D 7sus4, E m, D# aug, G/D, G7/B, D/C, B m7(b5), A m7, D 7sus4, G Maj7, E m7, A m7, D 7sus4, G, G/F# E m, E b7, G, G 7(#11)), rests, and triplets. The lyrics are: 'Jake: You three seem fish - y and filled with fic - tion', 'But the past is con - vinc - ing am - mu - ni - tion', 'May - be I do need a new dis - po - si - tion so', 'I can find a catch that's a match for me.', 'My sights are set I'll jump in and', 'I'll get wet I'll find a catch for me.', 'Ooh ba - by. just - may - be this catch will be a', and 'match for me'. The score ends with a double bar line.

# We Got Our Rights

Score

1 We got our rights \_\_\_\_\_ to - night \_\_\_\_\_

2 Hey! To - night \_\_\_\_\_ We

4 We got our rights \_\_\_\_\_ to-night \_\_\_\_\_  
faced the foes \_\_\_\_\_ and we fought \_\_\_\_\_ the \_\_\_\_\_ fights \_\_\_\_\_ Hey! to-night \_\_\_\_\_

7 (first time only)  
\_\_\_\_\_ We got our rights  
\_\_\_\_\_ from Ni - a - gra Falls \_\_\_\_\_ to Brook - lyn Heights! \_\_\_\_\_

10 Ant: A new chap - ter in his - tor - y \_\_\_\_\_ Don: We can reg - ist - er at bloom - ies or at

13 Tif - fan - y's \_\_\_\_\_ Rand: I could ev - en get mar - ried in my \_\_\_\_\_ home \_\_\_\_\_



## We Got Our Rights

16

town \_\_\_\_\_ Tim: In Buf - fa - lo? Your moth - er?

19

Hon - ey let's slow \_\_\_\_\_ down \_\_\_\_\_ We got our rights \_

22

to - night \_\_\_\_\_

Hey! To - night \_\_\_\_\_ We faced the foes \_\_\_\_\_ and we fought \_

25

We got our rights \_\_\_\_\_ to - night \_\_\_\_\_

the \_\_\_\_\_ fights \_\_\_\_\_ Hey! to - night \_\_\_\_\_ from Ni -

28

Tim: I can't bel - iev e it

a - gra Falls \_\_\_\_\_ to Brook - lyn Heights! \_\_\_\_\_

31

Rand: came to pass \_\_\_\_\_ thank gov - ern - er Cuo - mo for bust - ing his ass

34

Chor: Here come the flags it's time \_\_\_ to sal - ute \_\_\_\_\_

37

— All: cuz mar-riage eq - ual - i - ty is now ab - sol -

40

ute \_\_\_\_\_ We got our rights \_\_\_\_\_ to - night \_\_\_\_\_

Hey! To - night \_\_\_\_\_

43

\_\_\_\_\_ We got our rights \_\_\_\_\_

\_\_\_\_\_ We faced the foes \_\_\_\_\_ and we fought \_\_\_\_\_ the \_\_\_\_\_ fights \_\_\_\_\_

46

\_\_\_\_\_ to - night \_\_\_\_\_

Hey! to - night \_\_\_\_\_ from Ni - a - gra Falls \_\_\_\_\_ to Brook -

## We Got Our Rights

49

Rand: Tog - eth - er for - ev - er Tim: mar - riage same sex

- lyn Heights! \_\_\_

52

Chor now it starts \_\_\_ to get real - ly com - plex Don: to - geth - er for - ev - er Ant: mar -

riage same sex

55

- riage same sex Chor: now it starts \_\_\_ to get real - ly com - plex

cause we got our rights \_\_\_

58

to - night \_\_\_

Hey! To - night \_\_\_ We

61

We got our rights \_\_\_ to - night \_\_\_

faced the foes \_\_\_ and we fought \_\_\_ the \_\_\_ fights \_\_\_

Hey! to - night \_\_\_

64

We got our rights —  
— from Ni - a - gra Falls — to Brook - lyn Heights! —

67

— his rights — your rights — my rights — to - night —

# Did You Score

5 G F G Dm7 G F  
We're all a lone \_\_\_ on the shore, list'ning to the o - cean roar. Hereachedand grabbed \_\_\_ my hand \_\_\_

8 G G F G Dm7  
while we're barefoot in the sand. \_\_\_ In the shadow of the moon \_\_\_ laid togeter in the dune. \_\_\_

11 G F G C  
His arms so big and strong, held me close and oh so long. My pulse \_\_\_ starts to soar \_\_\_

14 D G G/B C  
\_\_\_ as we touch more and more. \_\_\_ Felt my - self melt

17 D G A C  
\_\_\_ like ne - ver be - fore \_\_\_ Did you score? \_\_\_ Did you score? \_\_\_

20 "Not a hookup, but something more. Your turn, Antonio"  
Big and broad and such a find. \_\_\_

24 G Dm7 G G F G  
Sex y flexing one of a kind. \_\_\_ Once you get be yond \_\_\_ the hype he's really the \_\_\_ strong silent type

## Did You Score

G F G Dm7  
 27 En - er - gy like a dy - na - mo. In a sec he's read - y to go.

G F G  
 29 Back in San An - ton - i - o we would call him mir - a - cle grow oh oh

C D  
 32 oh oh! My pulse starts to soar as we touch more and more.

G G/B C D  
 35 Felt my - self melt like ne - ver be - fore

G A C "It was a hookup, and maybe more."  
 38 Did you score? Did you score?

C D  
 41 Just like so - nar in the o - ceans for two dol - phins mak - ing mo - tions we

G A Am7  
 44 spoke and joked with - out much to say. Got my car - nal ca - ba - ret in and I

G/B C "I ain't playin', I'm just sayin'"  
 47 did it with - out pay - in' Do you hear what I'm con - vey - in'?

Did You Score

50 G F

Musical staff for measure 50, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole rest followed by a half rest, and then a melodic line starting on a half note G4, moving to A4, B4, C5, B4, A4, G4, and ending with a quarter rest.

Held me close till half past five.

53 G G F G

Musical staff for measure 53, continuing the melody from the previous measure. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

Never felt so a-live \_\_\_ He didn't stick a round for long. \_\_\_ Be - fore I knew it he was gone. \_\_\_ We're

56 G G DMaj G F

Musical staff for measure 56, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

gonna meet this afternoon \_\_\_ Why'd he have to leave \_\_\_ so soon? He's sweet and knows just what to say. \_\_\_ He

59 G

Musical staff for measure 59, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

has - n't talked to me all \_\_\_ day \_\_\_ ay \_\_\_ ay ay ay \_\_\_

62 C D G G/B

Musical staff for measure 62, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

My pulse \_\_\_ starts to soar \_\_\_ as we touch more and more. \_\_\_

65 C D G A C

Musical staff for measure 65, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

Felt my - self melt \_\_\_ like ne - ver be - fore \_\_\_ Did you score? \_\_\_ Did you score? \_\_\_

68 G A C F

Musical staff for measure 68, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

\_\_\_ Did you score? \_\_\_ Did you score? \_\_\_

71 G A C F

Musical staff for measure 71, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and ends with a quarter rest.

Did you score? \_\_\_ Did you score? \_\_\_ Did you sco - ore? \_\_\_

# Just Two Men Who Do Si Do

Gould/Arbello

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The piece is in 4/4 time, with some changes to 3/4 and 3/2 time signatures. The lyrics are written below the notes, and chord symbols (G, C, D) are placed above the staff to indicate the harmonic accompaniment. The score is divided into measures, with measure numbers 3, 6, 10, 12, 14, 16, and 18 marked at the beginning of their respective lines.

G C

Life's just like a ro - de-o.\_\_\_\_\_ We're com - mitt ed to love and grow

D C G

3 Nothin' to make you squack or crow. Just two men who do si do!

C D C G

6 He's my beau, what's more to konw?\_\_\_ It's

C D

10 two men. Get with it, hel-lo!\_\_\_ We're com - mitt-ed to love and grow.

C G

12 Names on the mail - box in a row Cer - e - mon - y we un - der went,

C D

14 nice small fam - 'ly friends ev - ent.\_\_\_\_\_ Le - gal with the doc - u - ment,

C

16 ev - en got my ma - ma's con - sent

G C

18 Life's just like a ro - de-o.\_\_\_\_\_ We're com - mitt-ed to love and grow



## Just Two Men Who Do Si Do

20

D C

No-thin' to make you squack or crow. Just two men who do si do!

22

G C

Life's just like a ro - de - o. We're com - mitt-ed to love and grow

24

D C

No-thin' to make you squack or crow. Just two men who do si

26

G C D C

do!

30

G C D C

Our great grand-daddies came to this frontier, settled the land and made it clear

34

G C D C

That all men are created equal here. They never said "unless you're queer!"

38

G C

Next year may-be we'll buy that farm, walk-in' a - round arm in arm. We'll

40

D C

be good neighbors, do no harm, giv-in' our town some spe - cial charm.

Just Two Men Who Do Si Do

42 G C

Times are chang - in' left and right, hold - in' my man close \_\_\_ and tight

Detailed description: This block contains the first two lines of music. The first line is for measures 42 and 43. The key signature has one sharp (F#). The melody consists of quarter notes and eighth notes. Chords G and C are indicated above the staff.

44 D C

still makes some folks wan - na fight but more and more are quite po -

Detailed description: This block contains the second and third lines of music. The second line is for measures 44 and 45. The key signature has one sharp (F#). The melody continues with quarter notes and eighth notes. Chords D and C are indicated above the staff.

46 G

lite. Life's just like a ro - de - o. \_\_\_\_\_

Detailed description: This block contains the fourth and fifth lines of music. The fourth line is for measures 46 and 47. The key signature has one sharp (F#). The melody includes a half note with a fermata and a quarter note. Chord G is indicated above the staff.

48 C D

We're com - mitt-ed to love and grow No thin' to make you squack or crow.

Detailed description: This block contains the sixth and seventh lines of music. The sixth line is for measures 48 and 49. The key signature has one sharp (F#). The melody consists of quarter notes and eighth notes. Chords C and D are indicated above the staff.

50 C G

Just two men who do si do! Life's just like a ro - de - o. \_\_\_ we're

Detailed description: This block contains the eighth and ninth lines of music. The eighth line is for measures 50 and 51. The key signature changes to one flat (Bb). The melody consists of quarter notes and eighth notes. Chords C and G are indicated above the staff.

52 C D

al - most fin - ished with \_\_\_ our show Get out your check - books give us some dough

Detailed description: This block contains the tenth and eleventh lines of music. The tenth line is for measures 52 and 53. The key signature has one flat (Bb). The melody consists of quarter notes and eighth notes. Chords C and D are indicated above the staff.

54 C

Just two men who Just two men who Just two men who do - si - do!

Detailed description: This block contains the twelfth and thirteenth lines of music. The twelfth line is for measures 54 and 55. The key signature has one flat (Bb). The melody consists of quarter notes and eighth notes. Chord C is indicated above the staff.

# Needed a Duet

Ab Db Ab



You asked me for more. I walked

4 Db Bbm7



out the door. My heart was filled with so much doubt that I

6 Eb sus4 Eb Ab



could-n't work it out. It's been a long de-bate a-bout be-ing

8 Db Bbm7



your soul-mate Now I vow to stay when things get rough

10 Eb sus4 Eb Db Eb



and when times are tough but words are not e-nough so here's the

12 Bb Eb



thing would you wear my ring? Then I could hold your

14 Cm7 EbMaj7 D7/F#



hand with that bright gold band And I hope you

16 Gm Gm/F Em7(b5) Eb Bb/D



know that it's the end of my so - lo 'cause ev - er since we

## If I Sing

18 C m7 E $\flat$  B $\flat$ /D C m7

met I've need - ed a \_\_\_ du - et

20 C

Well here's the thing I could wear \_\_\_ your

22 F D m7

ring. You'd al - ways be \_\_\_ my man if our two lives made one

24

plan \_\_\_ There's some - thing that you need to know \_\_\_

26

I'd com - mit to love and grow Once my beau I'd nev - er let go

28

Just two men who do - si - do \_\_\_ But ev - er since \_\_\_ we

30

met \_\_\_ I've need - ed a \_\_\_ du - et \_\_\_

# After Hours

1  G m F 6 G m/C E<sup>b</sup>Maj7

5  G m F 6 G m/C E<sup>b</sup>Maj7

Lights. Dance. Sweat. Sex.

9  G m F 6 G m/C E<sup>b</sup>Maj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

13  G m F 6 G m/C E<sup>b</sup>Maj7

Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

17  G m F 6 G m/C

When the bars shut their — door and you're still hung-ry for more. —

20  E<sup>b</sup>Maj7 G m F 6 G m/C

— We got — what you — crave: a place to mis - be - have. —

24  E<sup>b</sup>Maj7 G m F 6 G m/C

— Look for lust and de - light in the mid-dle of the night. —

28  E<sup>b</sup>Maj7 G m F 6 G m/C

— Be-fore the sun will — rise, pleas-ure is le - gal - ized —

## After Hours

32  $E^b\text{Maj7}$   $G\ m$   $F\ 6$   $G\ m/C$

— just Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

36  $E^b\text{Maj7}$   $G\ m$   $F\ 6$   $G\ m/C$

— Feel the pow - er, feel the pow-er. It's the pow-er of the af - ter hours. —

40  $E^b\text{Maj7}$   $G\ m$   $F\ 6$   $G\ m/C$

— A late night dom in - ion, a place you can sin — in. Hunt ing in the dark.

44  $E^b\text{Maj7}$   $G\ m$   $F\ 6$   $G\ m/C$

— Em - bracing the dang - er, ap - proach ing a strang - er. Read-y to leave your mark

48  $E^b\text{Maj7}$   $G\ m$

7

— You want one, two — three or —

58  $F\ 6$   $G\ m/C$   $E^b\text{Maj7}$   $G\ m$

— four? Don't wor ry some one's keep ing score. — There's plent-y<sup>3</sup> of com - pan -

62  $F\ 6$   $G\ m/C$   $E^b\text{Maj7}$

- y just show up A S A — P Our friends join in as you —

66  $F\ 6$   $G\ m/C$   $E^b\text{Maj7}$

— see ful - fil ling some one's fant - a-sy — The oth er wond ers if there can —

After Hours

70 F 6 G m/C G m

— be true love with fid-el - i - ty — and Feel the pow - er, feel

F 6 G m/C EbMaj7 G m

74 F 6 G m/C EbMaj7 G m

the pow - er. It's the pow - er of the af - ter hours. — Feel the pow - er, feel

F 6 G m/C EbMaj7 G m

78 F 6 G m/C EbMaj7

the pow - er. It's the pow - er of the af - ter hours. —

F 6 G m/C EbMaj7

# Jump That Fence

Rubato

1

When the grass is green-er on the oth-er side \_\_\_\_

2

Oth er side \_\_\_\_

4

no, \_\_\_\_ don't you run and hide. \_\_\_\_

3

Let your heart \_\_\_\_

Run and hide \_\_\_\_

7

be your \_\_\_\_ guide. \_\_\_\_

It makes so much sense to jump \_\_\_\_ that

Be your guide

10

fence.

14

Jump that \_\_\_\_ fence! \_\_\_\_

Ooh \_\_\_\_ you got - ta

Jump \_\_\_\_ that fence. \_\_\_\_

Ab Ab7/C Db D dim A b/E b F m B b m 7 E b 7 sus 4 Ab F m D b Maj 7 Ab/C B b m 7 C m 7 D b Maj 7 E b 7 sus 4 Ab F m 7

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The score is divided into measures, with measure numbers 1, 4, 7, 10, and 14 indicated. Chord symbols are placed above the piano staff. The lyrics are written below the vocal staff. The piece begins with a 'Rubato' marking. The lyrics describe a scene where grass is greener on the other side of a fence, and a character is advised to 'run and hide' and 'be your guide'. The piece ends with the instruction to 'Jump that fence!' and an exclamation 'Ooh you got - ta'.



## Jump That Fence

16  $B\flat m7$   $C m7$   $D\flat Maj7$   $E\flat 7sus4$

leap in the air to get some where.

Ooh leap in the air Get some -

18  $A\flat$   $F m7$   $D\flat Maj7$   $A\flat/C$

Jump that fence Ooh and don't ever stop till you

where Jump that fence Ooh

21  $B\flat m7$   $C m7$   $D\flat Maj7$   $E\flat 7sus4$   $D\flat Maj7$

reach the top. Jump! Jump! You got-ta jump that

reach the top. Jump that fence.

24  $B\flat m7$   $D\flat Maj7$

fence And jump that fence! Fence!

Jump that fence. Jump that fence.

27  $B\flat m7$   $E\flat 7sus4$

It makes so much sense.

Jump that fence.

The musical score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has three flats (B-flat major or D-flat minor). The score is divided into systems of two staves each. Measure numbers 16, 18, 21, 24, and 27 are indicated at the beginning of their respective systems. Chord symbols are placed above the piano staff. The lyrics are written below the melodic staff, with some words underlined to indicate phrasing. The piano accompaniment consists of block chords and some moving bass lines.

# Jump That Fence

3

30

A<sup>b</sup> D<sup>b</sup>7 B D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

Might seem too tall but

36

B D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

you can clear it aft - er all. Think quick, act fast.

B D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

40

Things like this they nev - er last. Don't wait, don't de lay.

B D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

44

Wake up and seize the day. Walk through that door.

B D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

48

You're no Bam - bi an - y - more so

A<sup>b</sup> F m7

50

Jump that fence! Ooh you got - ta

Jump that fence.

B<sup>b</sup>m7 C m7 D<sup>b</sup>Maj7 E<sup>b</sup>7sus4

52

leap in the air to get some where.

Ooh leap in the air Get some -

## Jump That Fence

54  $A^{\flat}$   $F m7$

Jump that fence Ooh and

where Jump that fence

$D^{\flat}Maj7$   $A^{\flat}/C$   $B^{\flat}m7$   $C m7$   $D^{\flat}Maj7$   $E^{\flat}7sus4$   $D^{\flat}Maj7$

56

don't ev - er stop till you reach the top. Jump! Jump!

Ooh reach the top. Jump that fence.

$B^{\flat}m7$

59

You got - ta jump that fence And jump that

Jump that fence.

$D^{\flat}Maj7$   $B^{\flat}m7$   $E^{\flat}7sus4$

62

fence! Fence! It makes so much sense.

Jump that fence. Jump that fence.

$A^{\flat}$   $D^{\flat}$   $A^{\flat}$

65

Could - n't win in

The image shows a musical score for the song 'Jump That Fence'. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The score includes lyrics and chord symbols. The first system (measures 54-55) has lyrics 'Jump that fence Ooh and' and 'where Jump that fence'. The second system (measures 56-57) has lyrics 'don't ever stop till you reach the top. Jump! Jump!' and 'Ooh reach the top. Jump that fence.'. The third system (measures 59-61) has lyrics 'You got - ta jump that fence' and 'And jump that Jump that fence.'. The fourth system (measures 62-64) has lyrics 'fence! Fence! It makes so much sense.' and 'Jump that fence. Jump that fence.'. The fifth system (measures 65-66) has lyrics 'Could - n't win in'. The piano accompaniment features various chords and textures, including block chords and moving lines.

Jump That Fence

68 D<sup>b</sup>7 B D<sup>b</sup> A<sup>b</sup>

— the past. Nev-er first, of - ten last. No more sec -

72 D<sup>b</sup>7 B D<sup>b</sup> A<sup>b</sup>

- ond best. Time I reached my \_\_\_\_ suc cess. Oth-er side

76 D<sup>b</sup>7 B D<sup>b</sup> A<sup>b</sup>

looks green. Now I see just what \_\_\_\_ you mean. That fence ain't \_

80 D<sup>b</sup>7 B D<sup>b</sup>

\_ so tall. \_\_\_\_ I'm gon - na clear it aft - er all I'm gon - na

83 A<sup>b</sup> F m7

Jump that \_\_\_\_ fence! \_\_\_\_ Ooh \_\_\_\_ I'm gon - na

Jump \_\_\_\_ that fence. \_\_\_\_

85 B<sup>b</sup>m7 C m7 D<sup>b</sup>Maj7 E<sup>b</sup>7sus4

leap in \_\_\_\_ the air to get some \_\_\_\_ where.

Ooh leap in the air \_\_\_\_ Get some -

## Jump That Fence

87  $A^b$   $F m7$

Jump that fence Ooh I'm

where Jump that fence

$D^b Maj7$   $A^b/C$   $B^b m7$   $C m7$   $D^b Maj7$   $E^b 7sus4$

89

not gon - na stop till I reach the top.

Ooh reach the top.

$D^b Maj7$   $B^b m7$

91

Jump! Jump! I'm gon-na jump that fence

Jump that fence. Jump that fence.

$D^b Maj7$

94

And jump that fence! Fence! It makes so much

Jump that fence.

$B^b m7$   $E^b 7sus4$

97

sense.

Jump that fence.

# Did You Score (Reprise)

G F G Dm7



I'll be leav-ing real-ly soon. — Thought it was love in the dune, — but

3 G F G



just a hook - up noth - ing more — ex - cept the drugs that I — went for. I

5 G F G Dm7



need to give you back the stuff, — though I wan - na be big and buff — I'm

7 G F G



learn - ing from my es - ca - pade — takes more than mu - scles to get laid

9 C D



I'll just walk — out the door, — here's the stuff — you helped - score

11 G G/B C



— Made a prom - ise I swore —

13 D G



— to be clean — to my core. —

# Don't Say It Won't Pass (Reprise)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes.

E  
I don't think it 'll pass, Don't say it - 'll

4 G#m A  
pass. Af - ter years and years, — with

7 E/G# A  
laughs but some tears, it's feel - ing so strange. It's

9 E/G# F#m7  
time for a change. Don't say it - 'll pass, don't

11 E/G# A B sus4  
say it - 'll pass. I'm gon - na get off my ass.

# We're On Fire Island Finale

Dsus2

Dis - em - bark I feel a spark 'cause we're on Fi - re Is -

Esus4 F#m7 Esus4

4

- land Tell ev - 'ry - one you know that there's a place to go on

Dsus2 Esus4 B 7sus4 A/C#

7

Fi - re Is - land A week - end hol - i - day where we

Dsus2 Esus4 Dsus2 Esus4

10

— can get - a - way Fi - re Is - land Yeah in

F#m7 Esus4 Dsus2

13

— the surf n' sand I found my-self a man on Fi - re Is -

Esus4 B 7sus4 A/C# Dsus2 Esus4

16

- land We'll see you at the shore dis - co - ver what's in store to -

19

night.

22

My heart is beat - ing and I have grown.



## We're On Fire Island

25 

My hopes \_\_\_ and dreams \_\_\_ are now \_\_\_ full - blown. \_\_\_ No sec - ond guess-ing

28 

it's dest - in - y sud - den - ly \_\_\_ it's meant to be 'cause we're on

Dsus2

E sus4

F#m7

31 

Fi - re Is - land There's one \_\_\_ more thing to know be - fore \_\_\_

E sus4

Dsus2

E sus4

34 

\_\_\_ we end the show on Fi - re Is - land \_\_\_ Come join \_\_\_

B 7sus4

A/C#

Dsus2

E sus4

Dsus2

F#m7

37 

\_\_\_ us on the shore we'll ask \_\_\_ for ev - en more to - night.

E sus4

Dsus2

F#m7

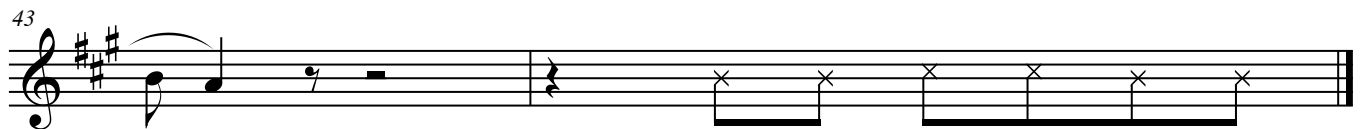
E sus4

40 

E - qual rights are in sight. \_\_\_ So please help with the fight.

Dsus2

E sus4

43 

\_\_\_ Thank you all and good - night!