

from THE PRODUCERS

Music and Lyrics by  
MEL BROOKS

Freely

Ebm

MAX: Ebm/Bb

The time has come to be a lov - er from the

*fp* > *p* *mf* *colla voce*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment begins with a fortissimo (fp) dynamic, marked *colla voce*, and features a piano (p) dynamic change. The piano part includes a triplet of eighth notes in the right hand and a half note in the left hand.

E/G#

Bb7

Ar - gen-tine, to slick my hair down with Brill - lian-tine,

Detailed description: This system contains measures 3 and 4. The vocal line has a half note G#4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand. The dynamic is marked *mf*.

Ebm

Eb7

and gar - gle hea - vi - ly with Lis - ter - ine. It's

*cresc.* *tr* *tr* *tr* *tr*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand. The dynamic is marked *cresc.* and includes trills (*tr*) in the right hand.

time for Max to put his back - ers on their backs

F7 Ebm/Bb Bb7

and thrill them with a - maz - ing acts, those a - ging nym - pho - ma - ni -

Tango Ebm

acs. Ah! Ah!

Bb7 Ebm6 Cb7

mp

They were help - less, - they were hope - less - then a long came Bi -

Bb7 Fm7b5 Bb7 Fm7b5

al - y! They were joy less, — they were boy less, — then a -

Fm7b5 Bb13 Ebm Eb7 Dbm/Eb Eb9 Abm6

long came Bi - al - y! They're my an - gels — I'm their

Ebm/Gb Ebm Cb

dev - il, — and I keep those em - bers a - glow. — When I woo 'em, — I can't

Cb/A Fm7b5 Cb/Gb Abm Abm9/Bb yelled (Bb)

lose 'em, — 'cause I cast my spell 'n' they start yel - lin' fi - re down be - low! They were

E♭6 G♭dim7 B♭7

list - ing, — they were sink - ing, — then a - long came Bi - al - y! They were

Fm7 B♭7 Fm7 B♭7 Fm7 B♭13♭9 E♭6 E♭7 D♭/E♭ E♭7♭9

des - p'rate, — they were drink - ing, — then a - long came Bi - al - y! So ro -

A♭ A♭6 A♭maj7 A♭6 A♭ G7 3 Cm Fm7♭5/C♭

man - tic, — they were fran - tic, — then their prayers were heard up a - bove. Heav-en

E♭/B♭ Am7♭5

sent them — their Bi - al - y! I'm the

*rit.*

SOLO 1:

Fm7 Fm7/Bb Bb7 Eb Bbm7 E7 Eb7 Ab Fm Bbm7 Dbm6

cel - e - bra-tion of love! Life had passed us by and

*f* *dim.* *mf*

SOLO 2:

SOLO 3:

Ab/Eb Eb7 Ab SOLO 2: Ab/G Fm Bbm7 Dbm6 Ab/Eb Eb7 Ab SOLO 3:

love had sto-len a-way. At the end of our rope, we'd giv-en up hope of one last roll in the hay. Dis -

ALL 3:

Abdim7 Ab/Eb Abdim7 Ab/Eb ALL 3: Abdim7 Ab/Eb Abdim7 Ab/Eb Abm6/Cb

card - ed dolls, a - ban - doned wrecks con - demned to a life of sit-ting and knit-ting, when

Faster, in 4

N.C.

Eb/Bb Bb7sus Bb7 Bbm Eb7 N.C. Db/Eb

all we real-ly wan-ted was sex!

*cresc.*

We were

Moderately Fast 4

list - ing, — we were sink - ing, — then a - long came Bi -

Chords: Gb, Gb6, Gbmaj7, Gb6, Gb, Gbdim7

al - y! We were des - p'rate — we were drink - ing — then a -

Chords: Db7, Abm7, Db7, Abm7, Db7

long came Bi - al - y! So ro - man - tic, — we were

Chords: Abm7, Db7, Gb6, Gb7, Cb, Cb6

fran - tic, — then our prayers were heard up a - bove. It's Bi -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

al - y, — hail Bi - al - y! — He's the cul - mi - na - tion, the re - sto - ra - tion, the

Gb6/Db                      Ab9/Eb                      Abm9/Db

The second system continues the vocal and piano parts. The piano accompaniment features a steady bass line with chords in the right hand. Chord changes are indicated above the staff: Gb6/Db, Ab9/Eb, and Abm9/Db.

con - sum - ma - tion, the tit - i - la - tion, e - jac - u - la - tion, he's the cel - e -

Ab9

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a consistent bass line with chords in the right hand. A chord change to Ab9 is indicated above the staff.

bra - tion of love! —

Abm9   Db7   Gb6                      Cb9                      Gb6

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand. Chord changes are indicated above the staff: Abm9, Db7, Gb6, Cb9, and Gb6.