

I Sing!

(Full Cast)

I SING!

Lyrics by
SAM FORMAN

Music by
ELI BOLIN

Introduction musical notation for the piano part, consisting of a series of chords in 4/4 time.

5 NICKY:

Musical notation for Nicky's part, including a vocal line and piano accompaniment. The vocal line starts with a rest followed by a single note 'I'.

9 HEIDI: ALAN:

Musical notation for Heidi and Alan's parts, including vocal lines and piano accompaniment. The lyrics are: "sing Cuz my fu - ture's un - cer - tain. I sing cuz my song's — still un - sung. I'm a -"

PEPPER:

CHARLIE:

ALL:

13

live and a - lert and I pull back the cur - tain and sing I'm a - bra - sive and young. I

NICKY:

ALL:

PEPPER:

CHARLIE:

17

sing cuz my heart is still beat - ing. I sing cuz my sto - ry's un - told. Who

ALAN:

HEIDI:

ALL:

21

knows where it's lead - ing? My hair line's re - ce - ding. I sing I don't want to grow old. I

MEN:

PEPPER & HEIDI:

25

sing cuz we're bare - ly be - gin - ing. I sing some - one show me a sign. Who

"I Sing" 3

MEN:

ALAN:

29

knows if I'm win - ning, I'm in the first inn - ing. I sing cuz my life's on the line. But

NICKY & CHARLIE:

33

what do I do when there's no one a-round and I'm tear - ing my hair out and hit - ting the ground, I'm

CHARLIE:

PEPPER:

37

read-y for ac - tion, I'm al - ways on call, I'm on the at-tack but my back's to the wall. There's

ALL:

41

so much to sing for, and so far to fall, Eith-er it's real, of it's no - thing at all. I

45

sing cuz I'm lone - ly, I sing — Cuz I'm free. I won't be the on - ly one sing - ing for

49

NICKY:

me. ————— I

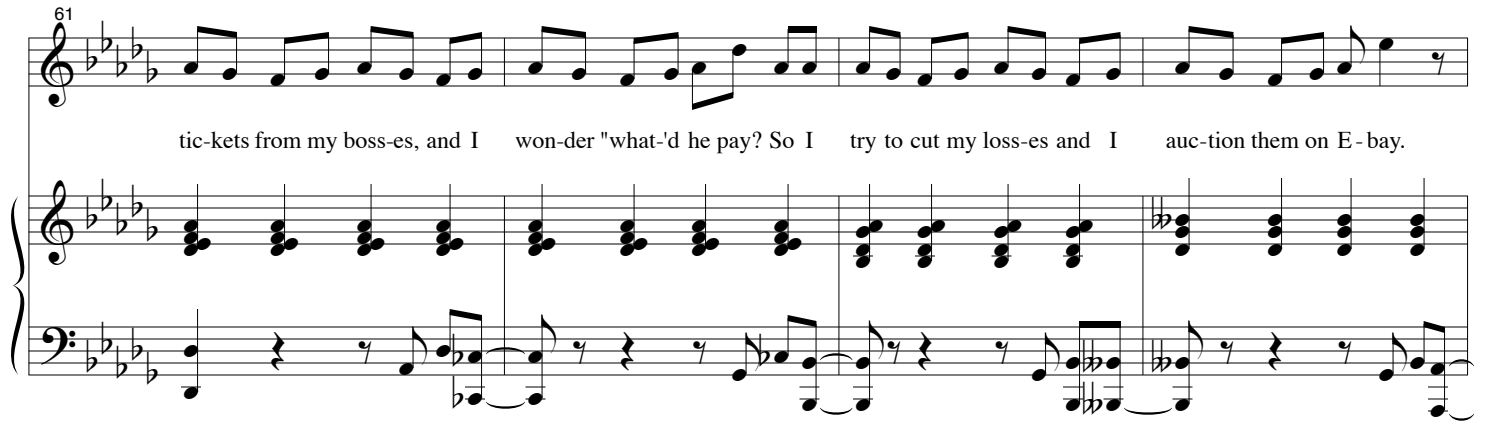
53

rise at six — and send — a fax, — I call the pricks — at Gold - man Sachs, — I'm

57

luc - ky if — I make — it out — by ten. I set

61



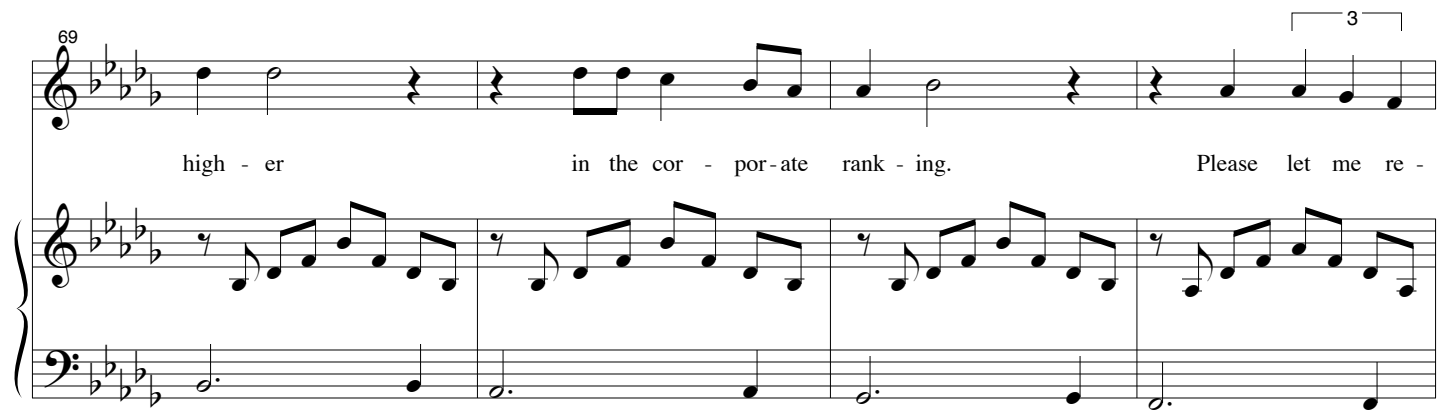
tic-kets from my boss-es, and I won-der "what-'d he pay? So I try to cut my loss-es and I auc-tion them on E-bay.

65



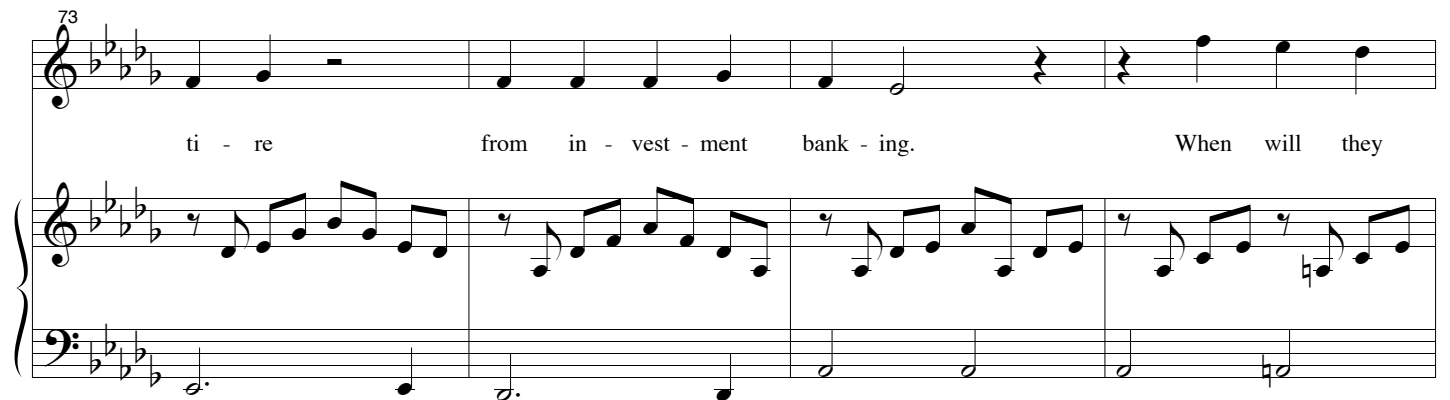
Then wake up— and do it all— a - gain.— But I'm climb - ing

69



high - er in the cor - por-ate rank - ing. Please let me re -

73



ti - re from in - vest - ment bank - ing. When will they

77

loos - en the noose on our throats? Oh my ul -

81

cer's been grow - ing, My pulse o-ver-flow - ing, I can't call this sow-ing my oats. I

Pulse in 2

85

sing for the pro - tes - tant eth - ic. My wasp man - i - fest des - ti - ny. The

89

good old boy net-work will help you to get work, but who's gon - na help me break free?

"I Sing" 7

CHARLIE:

93

I sing! From

96

As-pen in ski pants, To Par-is to see France, To New York to free lance a mag-a-zine.— From

100

Chel-sea's last pier dance, with trip hop and queer trance, the plac-es and fac-es this fag has seen.— My

104

dad - dy died— when I was ten,— and left me half his cash. Now I

108

tip out from my trust fund, to the bar back down at Splash. I

112

sing for my childhood repression, I sing when I'm down on all fours. I'm

116

still doing poppers, attention all shoppers, - I'm singing come take me I'm yours.

120

I sing!

rit.

Light Swing Feel

PEPPER:

123

The short - est skirt in Riv - er - dale, — I'm such a flirt my li - ver'd fail. —

127

I'm such a dir - ty drunk — I flunked my bach - 'lor's de - gree. — My

131

pas - sion to cash in got — me the boot. — out - ta the Fash - ion In - sti - tute of Tech - nol -

134

o - gy — But now they pay me by — the night — to go some -

Shuffle

137

where that's al - ways the rage. And put on some-thing much—

140

† - too tight, and shake my ass in - side a cage. My

143

life is a mess, And I'm dressed to im - press. I'm tren - dy, I'm ben - dy, I'm

146

fun. I'm M T V's ty - pi - cal mo - ter vo - ter,

148

Fit, a - po - li - tic - al club pro - mo - ter. - Fly - er an - y - one? I

151

sing for my No - ki - a cell - phone. I sing while I'm tap - ping the keg. I

155

bought a new dil - do, who knows how far we'll - go? I sing for my vi - brat - ing egg.

159

I sing!

HEIDI:

162

I am Bar - 'bra Strei - sand, In the bo - dy of an elf. I

166

nev - er liked my thighs, and I feel bad a - bout my - self. There's

170

twelve un - fin - ished screen - plays, - on my shelf, col - lect - ing dust. I don't

174

want to temp for - ev - er. No, it's Mir - i - max or bust. I

178

feel like Nor - a Eph - ran when I start out.

182

Then I grab the tef - lon, and I stir fry my heart — out. I

186

like to cook, — I love to eat, — I crave do - mes - tic bliss. But

190

no one ev - er told — me - at my girl's — camp in the Cat - skills, — there'd be

194

years like this. I

198

sing for the stu-pid stair mas-ter. I sing for the work-out at Crunch. I

202

sing a-bout fu - tons, and Cea-sar's with crou - tons, and snack-wells with Pro-zac for lunch.

206

Light Swing Feel

I sing.

ALAN:

209

We went to Vas-sar, passed a class or two.— Did a lit-tle Rit-a-lin and kid, we skid-ded through. I

This system contains measures 209 through 212. It features a vocal line and a piano accompaniment. The piano part includes a treble and bass clef with chords and a bass line. The lyrics are: "We went to Vas-sar, passed a class or two.— Did a lit-tle Rit-a-lin and kid, we skid-ded through. I".

213

tried my hand at show biz, They said "We'll call you, don't call us." So I

This system contains measures 213 through 216. It features a vocal line and a piano accompaniment. The piano part includes a treble and bass clef with chords and a bass line. The lyrics are: "tried my hand at show biz, They said 'We'll call you, don't call us.' So I".

217

trad-ed in my toe shoes for a tor-ah and a tal-las.

This system contains measures 217 through 220. It features a vocal line and a piano accompaniment. The piano part includes a treble and bass clef with chords and a bass line. The lyrics are: "trad-ed in my toe shoes for a tor-ah and a tal-las."

221

Now I teach the Tal - mud, and I take what I can get.— And the

This system contains measures 221 through 224. It features a vocal line and a piano accompaniment. The piano part includes a treble and bass clef with chords and a bass line. The lyrics are: "Now I teach the Tal - mud, and I take what I can get.— And the".

225

chil - dren of — Man - hat - tan learn — the He - brew al - pha - bet. I

229

sing for the Car - ne - gie del - i. I sing for pas - tra - mi on rye. I

233

PEPPER & CHARLIE:

sing for my par - ents in Short — Hills, New Jer - sey, Ba - ruch A - tah A - don - ai... I

238

D \flat 2 D \flat 2/B H & A G \flat /B \flat G \flat m/A **MEN:**

sing for my wild - est ob - ses - sions. I sing for the beau - ty in truth. I

242 **WOMEN:**

Db/Ab Eb7/G Ab7sus H & N

sing my con-fes - sions, ro - man-tic de-pres - sions, I sing for the i - deals of youth. I

246 **PEPPER & CHARLIE:**

Db Db/Cb Gb/Bb Gbm/A ALAN:

sing cuz I'm still — op-ti-mis - tic, I sing I don't know — what I'll be. I'm

250 **CHARLIE & ALAN:**

Db/Ab Eb7/G Ebm7 Ab7sus

not who I was — and I'm sing - ing be-cause — I don't know who I am — But I got - ta be me. — But

254 **NICKY/PEPPER**

Gb2 Db/F Ebm7 /Ab Db2 Ebm7 Db/f

what do I do — when there's no - bo-dy there, — and I'm throw - ing a fit, — with my fist — in the air. — I'm

258 **NICKY/PEPPER:** $G\flat^2$ $D\flat/F$ **H & C** $E\flat$ $E\flat/F$ $E\flat/G$ $G\flat/A\flat$ **N & A**

rea-dy for some - thing, and some - one to call. I'm los-ing my mind, — but I'm hav - ing a ball. — I'm

262 $G\flat$ $D\flat/F$ **WOMEN:** $E\flat m7$ **F**

sing - ing for love. — And I'm rea - dy to fall. — Ei - ther it's real — or it's

262 **MEN:**

Ei - ther it's real — or it's

265 $D\flat/B\flat$ $D\flat/A\flat$ $Gdim7$ $E\flat7$ $Gdim$

no - thing at all. — I

no - thing at all. — I

269 **ALL:**

sing cuz I'm lone - ly, I sing — cuz I'm free, I won't be the on - ly one sing - ing for

273 **WOMEN:**

me. ————— Why am I — the on - ly one — who's

273 **MEN:**

me. ————— Why am I — the on - ly one — who's

277

sing - ing for me. —————

277

sing - ing for me. —————

281

Am I the on - ly one sing - ing for me?

281

Am I the on - ly one sing - ing for me?

The musical score consists of three systems. The first system shows the vocal line starting at measure 281 with a fermata over the first measure. The second system continues the vocal line with the same lyrics. The third system shows the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.