

A Jason Robert Brown Song

(Last 5 Years Parody)

Music by
Jason Robert Brown
F7 lyric by Andrew Byrne

Moderate shuffle (♩=132-135)

Gtr. cue: B♭Δ7 B♭6 B♭° Cm7

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Piano/Conductor

15

trying to find my pitch in some ex-tended chord-cluster

3

Play *mp*

Cm7 Bb/D C°/Eb C7/E F7 BbΔ7 Bb6

18

8va... I

Bb° Cm7 F7 Eb/G F7/A

21

- Could do a show like Cam-e-lot - Some thing where they don't re-

mp (+Bass)

BbΔ7 Bb6 BbΔ7 Bb6 EbΔ7

3

verse the plot, But it wouldn't be as deep as a Jason Robert Brown show where the

Fm7 Bb7(b5) Bb7 EbΔ7 Dm7(b5) G7

first song I sing is a dinge that puts 'em all to sleep (snore)

slowly

Cm7 Bb/D C°/Eb C7/E F7 BbΔ7 Bb6

31 I could make some easy money on T. V. Sell-

Em7(b5) A7(b9) D6 DΔ7

(mp)

ing things on Q. V. C. Nat - ion - al commercials for

D6 DΔ7 Ebm7(b5) Eb+7 Ab13(b9)

37

could do some

obli. *mf*

DbΔ7 3 Db6 3 DbΔ7 3 Db6 Gm7(b5)

40

Shakespeare up in Central Park

Voice - overs might be a lark.

C7 FΔ7 3 F6

43

Still I'm certain I could truly be happy

Cm7 3 Gb7(b5)

46

going mental Trying to learn another ac-cid-ent al I

(Very Jonathan Edwards)

p. *colla voce*

70

could swim across to Hack-en - Sack Do some grandje-tees while

mp

(Clr.) BbΔ7 Bb6 BbΔ7 Bb6 EbΔ7

72

Smoking Crack, but it wouldn't be as draining as a Jason Rob - ert Brown shaw, where I'm

mp

Fm7 Bb7(b5) Bb7 EbΔ7 Dm7(b5) G7

75

singing and crying for nearly two ho - urs

mp

Cm7 C7/E

57

strolight I saw an ad in back stage

mf

Cm7 F7 Bb6

61

that said they're casting for some composer who's new and recommended...

Ab/Bb Bb7(b5) EbΔ7/Bb

(+Strgs.) *mp marziale*

64

I told my agent to get me an appointment please, this show is right for me

Eb6/Bb Gb/Ab Ab13

67

Jason, at the callback, got it

BbΔ7 Bb6 BbΔ7 Bb6 DbΔ7/Eb

Swing! sub. *mp marziale* again

70

3 3 3

tense and I totally felt it when he said "Now try it once again, but this time, can you belt it?" So I

AbΔ9/Eb

73

He lifted my soft palate and showed my talent off!

Dm7(b5) G+7 G+7(b9) Ab7 Ab7(#11) Ab7 Ab13

mf

77

3

cast me, He cast me But now he's gon-na kill me! At

DbΔ7/Eb AbΔ7/Eb

sub. mp

81

first I was intrigued-- But now I'm just fact-igued Look at me

Dm7(b5) G7/D Db9 Ab2/C

85

J. R. B. - - - - - Son of a bitch - I think

Bbm7 Ab2/C Bbm7 Ab2/C Bbm7 Ab2/C Db6

88

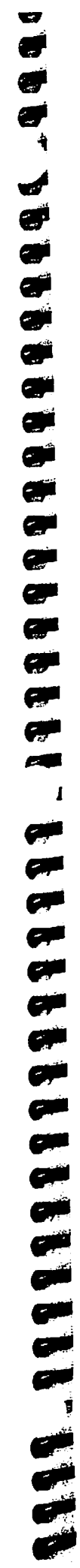
I'm gonna blow my wad - - - - - This shaw's so hard -

Ab2/Eb Bb7sus3

92

- Oh my God! - - - - -

Csus Csus/Bb Csus/A



96

Oh, the lyrics torture and the score is dense My brain is

Chords: Gm7(b5), Cm7, C+7, FΔ7 (w/Strgs.), F6

Dynamics: mf

tired and my throat is tense. And I admit in my heart I'm sens:

Chords: FΔ7, F6, Cm7, Gb7(b5)

Dynamics: mf

ing some fear and trep- i- da- tion As

Dynamics: mp

104 Pull back and cresc.

I approach another mod- ul- a- tion I -

106 Tempo di Stripper

Could tear my hair out by it's roots - Throw

BΔ7 B6 BΔ7 F7 EΔ13

108

my self in to a laund- ry - chute But it

F#m7 B13 F+7

110

Tempo I

wouldn't be as cute as this contract is gon- na be

113

'Cause the

114

for-ture is just ex- quis ite — while I'm wonder ing "which note is

E6 (Vln. Solo) F° B6/F#

mp

117

- it?" so hur ry up Jas', show your face and please help me out

G#mi 6

mf

120

'Cause I'm strain ing, complain ing,

Fm7(b5) E7(#11) D#9(Eb9) D+7 C#7 D°

(Tutti Strgs.) *f*

I'm breaking down Be cause this show is too damn hard -

Musical score for the first system. The vocal line is on a single staff. The piano accompaniment consists of two staves. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The piano part includes a *B6/D#* chord marking, a *bliss.* marking with a wavy line, and various chord voicings (V, VI) indicated by 'v' and 'vi'.

For me!.....

Musical score for the second system. The vocal line is on a single staff. The piano accompaniment consists of two staves. The key signature has three sharps. The piano part includes a *ff* dynamic marking and various chord voicings (V, VI) indicated by 'v' and 'vi'. There is also a *gu* marking above the piano part.

128

Musical score for the third system, starting at measure 128. The piano accompaniment consists of two staves. The key signature has three sharps. The piano part includes a *mf* dynamic marking, a *gu* marking above the treble staff, and various triplet markings (3) over the notes. The system ends with a *(l.v.)* marking and a *(Bass cut-off On Cue)* instruction.