

IS THERE ANYTHING I CAN DO FOR YOU?

Orch. by Jonathan Tunick

Orchestra parts have bars 43-46
as a vamp marked "Ad lib until cut".
To reflect the changing vocals within that vamp,
Kbd. 1/Cond. has additional bars 46A-46D

The musical score is written in 4/4 time and consists of three systems. The first system includes a vocal line for Harpo and a Bari Sax line. The vocal line begins with a 'Vamp' section (bars 1-2) and then continues with the lyrics 'I fed the chick - ens and I' (bars 3-4). The Bari Sax line provides accompaniment, starting with a *mp* dynamic. The second system shows the continuation of the vocal line and the Bari Sax accompaniment. The third system features the Elec. Bs, B.D. (H.H. 2&4) part, which includes a vamp section (bars 1-2) and a continuation (bars 3-4). The score concludes with the instruction 'V.S.' (Vocal Solo).

4
 chopped — the wood and then I put up the pea - es like you said I should. — I

5 6

7
 mend - ed the fenc - es and paint - ed 'em too, now is there an - y - thing —

8 9

10
 I can do — for you? — hmmm I

11 12

SOFIA:

Gtr. "Talking" fills -----

w/Bs. Bs.

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 4-6) features a vocal line with lyrics 'chopped — the wood and then I put up the pea - es like you said I should. — I'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The second system (measures 7-9) has lyrics 'mend - ed the fenc - es and paint - ed 'em too, now is there an - y - thing —'. The piano accompaniment continues with similar textures. The third system (measures 10-12) contains the lyrics 'I can do — for you? — hmmm I'. The piano accompaniment includes a section labeled 'Gtr. "Talking" fills' with a dashed line, and the left hand has a bass line with a 'Bs.' (B-flat) chord indicated. The score concludes with a final piano chord in the right hand.

13 14 15 16

milked— twelve Hei-fers by the ear - ly dawn, and then I shucked a-bout a hun-dred ears— of corn,— I

Gtr.(comp)

B7 F#7

17 18 19

scrubbed all your britch - es 'til they look— brand new, now is there an - y - thing—

B7 G#m

V.S.

20 21 22

I can do for you?

Saxes

Gtr. "Talking" fills

A F#7 B7

w/Bs. Bs.

23 24 25

SOFIA & HARPO:

An - y lit - tle thing you might want me to

Gtr. "Talking" fills

G#m A F#7 B7

w/Bs.(8va)

26

→ 25A

→ 26A

SOFIA: (to 27)

I rubbed mag -

Bari.

(Fills)

B7

Bs.(loco)

27

28

29

30

no - lia pet-als

on my skin—

I'll

HARPO:

Mmm—

I cut my toe - nails—

shaved my chin—

mp E

B

V.S.

31 turn the light out.—

32

33 Now is there an-y-thing else I can do for you?—

34

I'll pour the brew.— an-y-thing else I can do for you?—

Alto, Ten.

G#m A

35

36 An-y lit-tle thing— you might— want— me to—

37 (slide into last note, both voices)

38 ad lib. oo— Yeah!

+Bari.

Gtr. "Talking" fills—

E7 B7

(slide into last note, both voices)

39 40 41 42

An - y lit-tle thing — you might — want — me to —

An - y lit-tle thing — you might — want — me to —

Gtr. "Talking" fills—

E7 B7

Orchestra parts have bars 43-46 as a vamp marked "Ad lib until cut". To reflect the changing vocals within that vamp, Kbd. 1/Cond. has additional bars 46A-46D

43 44 45 3 46

An-y lit-tle thing — Oh — yeah — uh huh,huh, huh,huh,huh,huh,huh

An-y lit-tle thing Oh — yeahyeahyeah huh,huh,huh,huh,huh,huh,huh

Gtr. "Talking" fills—

E7 B7