

# THE UNDERSTUDY

music & lyrics by Bobby Cronin

Chords: D D/C D/B D/A E sus4 E

Voice: From the day I was born I just knew I be-longed on the stage. To New

Piano

Chords: E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> sus4/G E<sup>b</sup> F sus4 F

Voice: York I did move stu-dy hard I did do now I'm mak-ing a stead-y wage.

Pno.

Chords: B<sup>b</sup>2 C m7 B<sup>b</sup>2/D D/F#

Voice: But you won't see my name on the mar-quee cuz tal-ent-ed

Pno. **DOUBLE TIME**



# THE UNDERSTUDY

F7 F7/C C/G G C

on I'm drop dead gor - geous and one day you'll see my face on Sar - di's wall. When  
 mix like Mar - in Mai - zie or belt it out like I - din - a Men - zel. When

Pno.

C C/E F F7/A C C/E

I stood by in Side - Show sit - tin' in the ninth row was dir - ect - or Joe Man -  
 I stood by for Sut - ton I was cute - r than a but - ton but all doors seemed a

Pno.

D G C C/E

tel shut - - - lo. He said "your tal - ent girl is u - nique" so  
 shut - - - tin'. Once when I went on for Be Be she

Pno.

THE UNDERSTUDY

F

F7/A

C/G

G

now I'm a green freak de - fy - ing grav - i - ty but on - ly once a  
 kicked me in the knee knee and said "girl you won't ev - er be

Piano accompaniment for the first system, featuring chords F, F7/A, C/G, and G.

week. Oh me me." My voice ne - ver cracks my

Piano accompaniment for the second system, featuring chords C, C2, and F.

G7

F/A

G/B

C/B

G

act - ing is strong - er I've got a big rack un-like Le - a Sa - lon - ga. A

Piano accompaniment for the third system, featuring chords G7, F/A, G/B, C/B, and G.

THE UNDERSTUDY

F/A G7/B C

true tri-ple threat \_\_\_\_\_ go ask Chris Ga - tel - li, \_\_\_\_\_ my jazz hands won't sweat \_\_\_\_\_ un-like

Pno.

D G/D D G E7/G#

Li - za Man - el \_\_\_\_\_ li! \_\_\_\_\_ One day \_\_\_\_\_ the Shu - berts \_\_\_\_\_ will

Pno.

G $\flat$ /B $\flat$  G $\flat$  B

see their mis-take and give me \_\_\_\_\_ my well de-served break!

Pno.

## THE UNDERSTUDY

B

E7

Why \_\_\_ must I be \_\_\_ the un - der - stu - dy for

Pno.

B

C#

F#

B

E - den, Steph, and Sa - ra Ra mir \_\_\_\_\_ ez? Though my work here nev - er teet - ers I am

Pno.

E7

B/F#

F#

B

not Bern - a - dette Pet - ers ! E - ven asked to stand by for Ro - sie Per - ez. What?! I

Pno.

THE UNDERSTUDY

E F#7 E/G#

watch what I eat \_\_\_\_\_ won't have a chi - an - ti \_\_\_\_\_ when I take a seat \_\_\_\_\_ be-hind

Pno.

F#/A# B/A# F#/A# F# /E /D# /C# E/G#

Laur - a Be - nan - ti \_\_\_\_\_ (spoken) It's Be-NAN-ti, she's from Jersey. Tel - sey and Co. \_\_\_\_\_ May

Pno.

F#7/A# B

I speak to Bern - ie? \_\_\_\_\_ It's me, yah you know \_\_\_\_\_ wait! Not

Pno.

THE UNDERSTUDY

C#

Jul - i - a Murn - ey! \_\_\_\_\_ I'm so much

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is C major with one sharp (F#), and the time signature is 3/4. The vocal line begins with a melodic phrase: 'Jul - i - a Murn - ey!' followed by a long horizontal line indicating a breath or a long note, and then 'I'm so much'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The right hand has several triplet markings over groups of three eighth notes.

A

A#

bet - ter than Ms. Ed - er much less cad - dy than old Pat - ty more a

The second system continues the vocal line and piano accompaniment. The vocal line has two measure rests labeled 'A' and 'A#'. The lyrics are: 'bet - ter than Ms. Ed - er much less cad - dy than old Pat - ty more a'. The piano accompaniment continues with the same rhythmic pattern as the first system, with triplet markings in the right hand.

B

C

sold - ier than Ms. Bol - ger so much subt - ler than Ms. But - ler way less

The third system continues the vocal line and piano accompaniment. The vocal line has two measure rests labeled 'B' and 'C'. The lyrics are: 'sold - ier than Ms. Bol - ger so much subt - ler than Ms. But - ler way less'. The piano accompaniment continues with the same rhythmic pattern as the previous systems, with triplet markings in the right hand.



THE UNDERSTUDY

C# D D#

dead-ly than Ms. Head-ly way more mel-low than Car-mel-lo oh!

Pno.

F# F#/A# B7 B7/D# F# F#/A#

Why must I be the un der stu dy One day they'll all re-al-ize their

Pno.

C# C#7 F# F#/A# B7 B m7/D

wrong. I know that I can fill those big shoes. I'm the next Ju-lie An-drews!\_

Pno.

— I'm a star! And one day some - one

Pno.

E<sup>b</sup>m 3 3 G<sup>b</sup>/D<sup>b</sup> 3 3 B Maj7 F<sup>#</sup>m/B

else will be sing - in' this

Pno.

C<sup>#</sup>sus4 C<sup>#</sup>

song — This —

Pno.

F<sup>#</sup> F<sup>#</sup>/A<sup>#</sup> B D F<sup>#</sup> /A<sup>#</sup>

Sing-in' this song

B D F# /A# B C#sus4

Pno.

Ah ah ah ah ah!

C# F#

Pno.