

HARD TO BE THE BARD

Words and Music by
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Rock Shuffle, Swing 8ths (♩ = 111)

G7

SHAKESPEARE:

My

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Rock Shuffle, Swing 8ths' with a quarter note equal to 111. The system begins with a G7 chord. The vocal line starts with a whole rest followed by a quarter note 'My'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

3 days are so bus - y, it's mak - ing me diz - zy, there's so much I got - ta do. It's

simile

The second system continues the piece. The vocal line features a triplet of eighth notes on 'days' and another triplet on 'do'. The piano accompaniment maintains the same rhythmic pattern. The word 'simile' is written below the piano part.

5 lunch - es and meet - ings, and po - e - try read - ings, and end - less in - ter - views. Got - ta

The third system continues the piece. The vocal line features a triplet of eighth notes on 'lunch' and another triplet on 'views'. The piano accompaniment maintains the same rhythmic pattern.

7

pose for a por-trait, and how I de-plore sit-ting there for e - ter - ni - ty. — Then it's

9

off to the inn, where my inn-keep-er friend wants to name a drink af - ter me! Then it's

11

C9

back to my room where I re - sume_ my at - tempt to write a hit. — Just

13

G7 G

me and my beer and the ter - ri - ble fear that — I might be los - ing it. And it's

(Drums)

3

x x x x x

hard, it's hard. It's real - ly real - ly hard... So

MANSERVANTS:

It's hard, it's hard. It's real - ly hard!...

f

17 B7 Em C

ver - y, ver - y hard... I make it look eas - y, but hon - ey be - lieve me it's

Ver - y, ver - y hard...

19 G G A D

hard, it's hard. It's so in - cred - i - bly hard. So

It's hard, it's hard. In - cred - i - bly hard.

21

B7 Em C7

in - con - ceiv - a - bly, un - be - liev - a - bly hard.

In - con - ceiv - a - bly, un - be - liev - a - bly hard.

SHAKESPEARE: *Honestly, I don't know how I do it. I mean, there's only so much of me that can go around.*

23

G7 (last X)

It's hard to be the Bard! I got

Play 4 times

p

25

so man - y fans with so man - y de - mands, I can hard - ly go take a piss. Be it

MANSERVANTS:

Hoo! Ah - woo. He can't pee!

the - a - tre freak, or the au - to - graph seek - er, they all want a piece of this! It's the

Hoo! Ah - woo. Gim-me, gim - me.

29 cross that I bear, I'm like Je - sus I swear, it's a bur - den but I suf - fer through it. It's all

Hoo! Ah - woo. He is suf - fer - ing!

31 part of the game, the trap-pings of fame, but some - bod - y's got - ta do it. And I

Hoo! Ah - woo. So he does it!

33 C9

know, I know, I got - ta go___ and get back to my pen and ink. Oh,

Oo

35 G7 G

don't make me do it, don't make me go through it, can some-bod - y get me a drink? 'Cause it's

(Drums)

37 A D

hard. It's hard. It's real - ly, real - ly hard. It's

It's hard, it's hard. It's real - ly hard!

sex - y, but it's hard, — This bar that I'm rais - ing to be this a - maz - ing, it's

sex - y, but it's hard. —

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G major, featuring several triplet eighth notes. The second line is the piano accompaniment, with chords in the right hand and a bass line in the left hand. The guitar part is indicated by a treble clef and a key signature of one sharp (F#).

41 G A D

hard, it's hard. It's so an - noy - ing - ly hard. So

It's hard, it's hard. An - noy - ing - ly hard.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody continues with the lyrics 'hard, it's hard. It's so annoyingly hard. So'. The piano accompaniment and guitar part continue with chords G, A, and D. The guitar part includes a triplet of eighth notes in the vocal line.

43 B7 Em C7

un - a - void - a - bly, un - en - joy - a - bly hard. —

Un - a - void - a - bly, un - en - joy - a - bly hard.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody continues with the lyrics 'unavoidably, unenjoyably hard.' The piano accompaniment and guitar part continue with chords B7, Em, and C7. The guitar part includes a triplet of eighth notes in the vocal line.

SHAKESPEARE: *I know writing made me famous, but being famous is just so much more fun.*

G7

(last X)

45

What
Play 4 times

47

F

C

peo - ple just don't un - der - stand is that writ - ing's de - mand - ing, it's men - tal - ly chal - leng - ing, and it's a

49

G

C7

G

C7

bore! It's such a chore to sit in a room by your - self, oh my god, I just hate it.

51

F

C

And you're try - ing to find an o - pen - ing line or a bril - liant i - dea and you're pac - ing the

floor and search-ing for just a bit of di-vine in-ter-ven-tion, that

The first system of the musical score features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "floor and search-ing for just a bit of di-vine in-ter-ven-tion, that". The piano accompaniment includes triplets of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

55 F E7 Am D7

one lit-tle nug-get, that one lit-tle spark, then eu-re-ka! You find it. You're read-y to start, so

p cresc.

The second system begins at measure 55. The vocal line continues with the lyrics "one lit-tle nug-get, that one lit-tle spark, then eu-re-ka! You find it. You're read-y to start, so". The piano accompaniment features chords F, E7, Am, and D7. The dynamic marking is *p cresc.* (piano crescendo). The piano part includes triplets of eighth notes in the right hand and a bass line in the left hand.

57 Am G E/G#

now you can write, right? Wrong! You're not e-ven close, you re-mem-ber that damn it, your

f

The third system begins at measure 57. The vocal line continues with the lyrics "now you can write, right? Wrong! You're not e-ven close, you re-mem-ber that damn it, your". The piano accompaniment features chords Am, G, and E/G#. The dynamic marking is *f* (forte). The piano part includes triplets of eighth notes in the right hand and a bass line in the left hand.

59 Am D7

play's got-ta be in i-am-bic pen-tam-e-ter. Then you

(drums)

The fourth system begins at measure 59. The vocal line continues with the lyrics "play's got-ta be in i-am-bic pen-tam-e-ter. Then you". The piano accompaniment features chords Am and D7. The dynamic marking is *(drums)*. The piano part includes triplets of eighth notes in the right hand and a bass line in the left hand. The system concludes with a drum solo in the bass clef.

61 Am E Am E

write down a word, but it's NOT the right word, so you TRY a new word, but you HATE the new word, then you

63 Am E Am E

NEED a good word, but you CAN'T find the word. Oh, what is it? Where is it? Where is it? What is it?

65 N.C. SHAKESPEARE: Ughhhh.....! (Shakespeare shtick)

(drums)

VALET: Sir...?
 SHAKESPEARE: Helloooo.....!
 VALET: You asked for information on what Nicholas Bottom is writing. Our spy is here with news.
 SHAKESPEARE: Did he see me losing it?
 VALET: He's half blind, sir.
 SHAKESPEARE: Oh, good. Then he only saw half of it. Ha ha, see what I did? Speak, man. What news?

EYEPATCH MAN: I saw Nick Bottom, I did. He paid a soothsayer to foresee what Shakespeare's greatest play would be.
 SHAKESPEARE: <GASP> That sneaky little thief! Why doesn't he get his own idea!?

67 C7 G7 MANSERVANTS (last X):

It's

Play 4 times

p (under dialogue)