

# A MUSICAL

Words and Music by  
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**NICK:** *An actor is saying his lines and then,  
out of nowhere, he just starts singing??*

**NOSTRADAMUS:** *Yes!*

## Bright 4 (colla voce)

**NICK:**

Well, that is the stu-pid-est thing that I have ev-er heard... You're

Chords: Bb, Cm7, F7sus Bb

do-ing a play, got some-thing to say, so you sing it? It's ab-surd! Who on

Chords: Eb, Bb/D, Cm7, Bb, Fsus, F

**Broadly**

earth is go-ing to sit there while an act-or breaks in-to song? What

Chords: Eb, Bb/D, D/F#, Gm

pos - si - ble thought can the au - di - ence think, oth - er than this is hor - ri - bly wrong?

**NOSTRADAMUS:** Remarkably, they won't think that.  
**NICK:** Seriously? And why not?  
**NOSTRADAMUS:** Because. **Bright 4** (♩ = 128)

13 N.C. NOSTRADAMUS: Bb6 G7

It's a mu - si - cal, — a mu - si - cal, — and

16 C7 F9 Bb(add2)

noth - ing's as a - maz - ing as, a mu - si - cal! — With song and dance, — and

19 G9 C7 F13

sweet ro - mance, — and hap - py end - ings hap - pen - ing by hap - pen - stance. —

22 Eb(add2) D7/F# Gm G+7 G7

Bright lights, stage fights, and a daz - zling cho - rus. You

24 C9 F13 Bb

wan-na be great, then you got - ta cre - ate a mu - si - cal!

**NICK:** *I don't know, I find it hard to believe people would actually pay to see something like this.*

**NOSTRADAMUS:**

26 (last x) 3 3 3 3 3 3

Let's just say it's a Sat - ur - day night, and you wan - na go out on the town.

**VAMP**

28 Cm 3 3 3 3 3 3

Got a la - dy to flat - ter, who might give it up if you don't let her down.

You could go see a trag - e - dy, but that would-n't be ver - y fun. Or a

*mp*

32 *Bb/D* *G7* *Cm*  
 play from Greek my - thol - o - gy, see a moth - er have sex with her son. Ew!

**Grandly (colla voce)**

34 *Ab* *Cm* *Bb* *G7 port.*  
 You could go see a dra - ma, — with all that trau - ma and pain. — Or, go see

*f*

37 *Cm7* *Ddim7* *Eb6* *Ddim7 Eb6* *F7* *Gdim/F* *G#dim/F* *F7*  
 some - thing more re - lax - ing and less tax - ing on the brain Go see a

*colla voce* *rit.*

## A tempo

40 B $\flat$ 6 G7 C7

mu - si - cal, a mu - si - cal, a puff - y piece re - leas - ing all your

43 F9 B $\flat$ (add2) G7

blues - i - cals. Where croon - ers croon a catch - y - tune, and

46 C $m$  F9

lim - ber, leg - gy la - dies thrill ya till ya swoon.

48 E $\flat$  D7/A G $m$  G7 $\sharp$ 5 G7

Oohs, ahhs, and ap - plause, with a stand - ing o - va - tion. The

fut-ure is bright if you can just write a mu - si - cal.

52 Eb6 Bb6 Cm7/F F9 3

Some make\_ you hap - py, some make\_ you sad. Some are\_ quite big, some quite

55 Bb6/9 Emaj9 Am11 Am7/E Am11 Am7

small. Some are\_ too long, some\_ are just plays\_ with song.

58 G7sus G7 G7sus G7 G7sus 3

Some mu - si - cals have\_ no talk - ing at all. NICK: No talking at all?

*rit.* 3

# Slower, very freely

N.C./G

62 **NOSTRADAMUS:**

That's right, — there's no talk - ing. All of the di - a - logue is sung, in a

*mp*

63

ver - y dra - mat - ic fash - ion. **NICK:** Um...really? Yes, real - ly. *There's no tal-* There's no talk - ing, —

66

— and they of - ten stay on one note for a ver - y long time, so that

N.C./E

69

when they change to a diff - 'rent note, you no - tice. —

And it's sup-posed to cre - ate a dra - ma - tic ef - fect, but most - ly you just sit

73 **Bb** **Asus** **A**  
 there ask - ing your - self, "Why aren't they talk - ing?" **NICK: Sounds miserable.**

75 **A7**  
 I be - lieve it's pro - nounced "Mi - sé - ra - ble."

(A7 arp.)

**NICK:** And people actually like this?  
**NOSTRADAMUS:** No! They love it!  
 And what's not to love?

77 **A9sus** **A9** **D9** **G13**  
**NOSTRADAMUS:**  
 It's such a de - light, there's noth - ing quite like a mu - si - cal!

**f a tempo** **rit.**