

I'M A POET, I'M A DANCER, I'M A SINGER

words: MUSIC BY
ASTRID RYTERBAND

S.S.-P.D.

BASS

Handwritten musical score for Bass part. The score consists of three staves. The first staff starts with a bass clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a bassoon-like sound with slurs and grace notes. The second staff begins with a bass clef, a 4/4 time signature, and a key signature of one sharp (F#). It includes a section labeled "1.42. I'M AN IN-TER-NA'L REV-E-NUE Cmaj7" with a treble clef and a 4/4 time signature. The third staff starts with a bass clef and a 4/4 time signature.

TENOR

Handwritten musical score for Tenor part. The score consists of two staves. The first staff starts with a tenor clef, a 2/2 time signature, and a key signature of one sharp (F#). It features a sustained note followed by eighth-note patterns. The second staff starts with a tenor clef, a 2/2 time signature, and a key signature of one sharp (F#). It features eighth-note patterns and a section labeled "AND".

BARI

Handwritten musical score for Baritone part. The score consists of two staves. The first staff starts with a baritone clef, a 2/2 time signature, and a key signature of one sharp (F#). It features eighth-note patterns. The second staff starts with a baritone clef, a 2/2 time signature, and a key signature of one sharp (F#). It features eighth-note patterns and a section labeled "I WEAR POL-Y-ES-TER'CAUSE I WORK FOR VNG-LESAN."

BASS

Handwritten musical score for Bass part. The score consists of two staves. The first staff starts with a bass clef, a 2/2 time signature, and a key signature of one sharp (F#). It features eighth-note patterns and a section labeled "SERV-ICE-MAN". The second staff starts with a bass clef, a 2/2 time signature, and a key signature of one sharp (F#). It features eighth-note patterns and sections labeled "Em" and "F".

TE: WE LOVE TO BUG YOU — NEVER ARE WE TA-CIT, WE LIKE TO CHECK YOUR DEBITS BUT WE
 BARI: LIKE TO CHECK YOUR DEBITS BUT WE
 BASS: LIKE TO CHECK YOUR DEBITS BUT WE
 C Dm Em F

Fmaj7 Esus

TEN: LOVE TO SEIZE YOUR AS-SE TS!
 BARI: LOVE TO SERE YOUR AS-SE TS!

BASS: LOVE TO SEIZE YOUR AS-SE TS! I
 Em Am Gm7 G7

TENOR

BASS

BASS

TENOR

BASS

TENOR

BASS

BASS

Music by G. S. & Co.

1342 N. Highland Ave.
Hollywood, Calif. 90028

15-3124

— 4 4 B I I E F F I S —

I'M NOTH·ING BUT AN IN-TER-NAL

WORK 9 TO 5, PUNCHIN FOR UNCLE SAM —

Cmaj7 Em

— 4 4 B I I E F F I S —

AND SOME PEOP·LE LIVE FOR HOL-I-DAYS — FOR

REV-E NU_E MAN

F Fmaj7 F

1X

- 4 -

FIES-TAS THEY ARE KEEN BUT

BARI FIES-TAS they are Keen

BASS FIES-TAS They are Keen

Em F Gm7 F Am7 F7

TEN

WE I.R.S. MEAN LIVE APRIL FIF-TEEN, WE

WE APRIL FIF-TEEN WE DON'T MEAN SIX-TEEN.

BASS

WE APRIL FIF-TEEN SIX-TEEN

Cmaj7 F Em Fmaj7

TEN
BASS

BARI

BASS

WE I.R.S. MEN LIVE FOR AP-RIL FIF-

WE I.R.S. MEN LIVE FOR AP-RIL FIF- TEEN AP-RIL FIF-

C/B Em F G⁷

TEN

WE I.R.S. MEN LIVE FOR AP-RIL FIF- TEEN AP-RIL FIF-

BARI

TEEN, AP-RIL FIF- TEEN AP RIL FIF

BASS

TEEN, AP-RIL FIF- TEEN AP-RIL FIF-

Am F Dm Em F Em Am Am/G G⁷

This handwritten musical score consists of five horizontal staves, each representing a different voice part: Tenor (TEN), Bass (BASS), Alto (BARI), Bass (BASS), and Tenor (TEN). The music is divided into measures by vertical bar lines. The vocal parts are accompanied by a bass line at the bottom. The lyrics are written in capital letters. Chords are indicated above the staff or below the staff. Measure 1: TEN (rest), BASS (rest), BARI (F), BASS (rest). Measure 2: WE I.R.S. MEN LIVE FOR AP-RIL FIF- (chord C/B). Measure 3: WE I.R.S. MEN LIVE FOR AP-RIL FIF- TEEN (chord Em). Measure 4: AP-RIL FIF- (chord F). Measure 5: BARI (rest), BASS (rest). Measure 6: TEN (rest), BASS (rest), BARI (rest), BASS (rest). Measure 7: WE I.R.S. MEN LIVE FOR AP-RIL FIF- (chord F). Measure 8: WE I.R.S. MEN LIVE FOR AP-RIL FIF- TEEN (chord Em). Measure 9: AP-RIL FIF- (chord G7). Measure 10: BARI (rest), BASS (rest). Measure 11: TEEN, AP-RIL FIF- TEEN AP RIL FIF. Measure 12: TEEN, AP-RIL FIF- TEEN AP-RIL FIF-. Measure 13: Am F Dm Em F Em Am Am/G G7.

Telephone
Ring 65

TEN (SPOKEN) 1. & 2. I.B. Katy Beach from Miami Beach. She doesn't understand her Double U-2, I'm 3.

BAR (SPOKEN) 2. IT'S JOE BLOW FROM KO-KO-MO HE DOESN'T UNDERSTAND I. DOUBLE U-3, WE'RE 3.

BASS 2. H.S. George Line from Anaheim. He doesn't understand his 1099 1.m.

TEN Slower

TEN 1. SOR-RY Katie Beach, I can't help you!

BAR 2. SOR-RY MISTER JOE BLOW, NEITH-ER DO WE!

BASS 2. SOR-RY Mister George Line, NEITH-ER DO I! Slower

TEN Em.

(SPOKEN)

TENOR
Soprano
BASS

(2nd time only) I have to buy some food,
(SPOKEN) I have to pay the rent. On
I BE-NEATH THIS SUIT & TIE THROGS A BROK-EN HEART

Slowly Cmaj7

3

TENOR
Soprano
BASS

GRAND LEAPS OF IM-AG-IN-A-TION.
EX-QUIS-ITE MEL-O-DIES.

this INSURANCE premium, your PAYMENT IS NOW DUE.

3 WOUNDED SOULS IM-PRIS-ONED D. NUMBER

STRETCH OUT SLOWLY RIT

3 3 3 3

MUSIC PAPER CO. 1342 N. Highland Ave. Hollywood, Calif. 90034 7-53174

(SPOKEN)

- 8 -

GRETA: WHAT IS THIS, A JOKE?

A handwritten musical score page featuring a single system. The system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of a whole note followed by a rest. The second measure contains a sixteenth-note pattern: B, A, G, F, E, D. The third measure shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a bass note followed by a sixteenth-note pattern: E, D, C, B, A, G. The fourth measure is a repeat of the second measure's pattern. The score concludes with a bass note followed by a sixteenth-note pattern: E, D, C, B, A, G.

BARI F# 3 ***** -
63524

I'M A SINGER.

BASS

94321

I'M A DANCER,

I'M A PO-ET,
A CAPELLA

(no piano
here)

ped

TEN

BRI

BASS

I RHYME MY COUP-LETS

Cmpt



TG

BAK

BS

I START IN FIFTH AND RAISE TO AT-TI-TUDE

WITH MY VEAL CUT-LETS

Rit.

TG

BAK

BS

8.VOC= A-LIZE ON A-E-I-O-U.

I'M REAL-LY, REAL-LY A

SVA

-10-

Tenor (T) 8
I'm REAL-LY, REAL-LY A SING-ER.
(DOLCISSIMO).

Bassoon (BASSO)
PO-ET

Bass (BS) 8
Am

Tenor (T) 8
WATCH OUT CAR-U-SO, MAR-10-LAN-ZA, WATCH OUT PA-VA-
(ACCEL.) poco a poco

Bassoon (BASSO)
Bass (BS) 8

G Accelerando poco a poco Em Dm



- II -

DREAMLIKE, IN the distance...

Tenor: ROT-TI.

Bassoon: BRA-VO, BRA VO, CAN YOU HEAR IT?
FF

Bass: BRA-VO, BRA VO
PP

Bassoon: BRA-VO, BRA VO
SVA p.p. (straight BHs)

Guitar: G Dm F Dm F Gm Dm Gm
PP (55)

Accel.

Tenor: BRA-VO BRA-VO BRA-
f + f +

Bassoon: BRA-VO BRA-VO BRA-
f + f +

Bassoon: BRA-VO BRA-VO BRA-
f + f +

Guitar: Dm (F Dm F) C7 C7 F b7 +

- 12

FASTER

T. 8

BS - IM A PO-ET MR

Gm Fm JAZZY, FASTER

(61)

TG 8
8

BR 8

BS 8

LIFE DE-PENDS ON WORDS.

I- AM-BI-CEN-TA-ME-TER



TG 8
BR 8
BS 8

BY RON, SHELL-EY, THEN THERE'S ME

Fm9 Fm7 E
(G+) Fm9 "CALYPSO Rhythm"

IM A DANC-ER

TG 8
BR 8
BS 8

I RAISE IN A- RA- BESQUE NU- REY- EV, DI-
FASTER

E^b maj Cm E^b

-74

TG. 1
 BAN
 BS
 Gm
 Dm
 TG. 2
 PAND MY DI A - PARAGN & SING
 ACCEL.
 TG. 3
 F ACCEL. ALLARGANDO
 Gm
 FF.) Ab maj

I MA TEN-OR RIT.
 I EX-

A-GA-LEV-CAN-CFDE, THE BEST.
 THAT I'M

Rit.
 RIT.

TIS-SI-MO!
 MS-SI-MD! (ff)

TEN
BASS
BS

measures 2-4 lyrics: IT WAS JUST A DREAM, A DREAM THAT FELL A-PART, WAKE UP WAKE UP, IT'S

FASTER

measures 2-4 lyrics: IT WAS JUST A DREAM, A DREAM THAT FELL A-PART, WAKE UP WAKE UP, IT'S

-16-

TE

NEAR-LY 8 O'CLOCK WAKE UP, WAKE UP WAKE UP, WAKE UP.

BK

nearly 8 o'clock WAKE UP, WAKE UP WAKE UP, WAKE UP.

BS

nearly 8 o'clock WAKE UP, WAKE UP wake up, [#]wake up.

D

200

TE

SHAVE & SHOWER ROLL ON YOUR
UNDER-ARM SPEED STICK DE-ODORANT. PUT ON A SHIRT & A DRY-CLEANED
³ ³

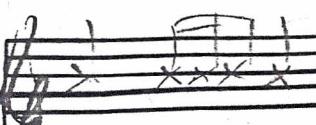
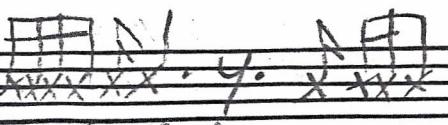
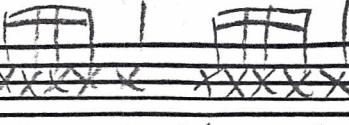
BK

SHAVE & shower, ROLL ON YOUR
UNDERARM SPEED STICK DE-ODERANT. PUT ON A CLEAN SHIRT &
A DRY-CLEANED

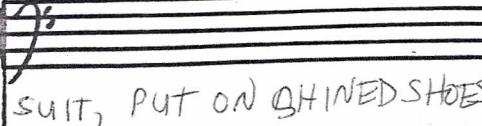
BS

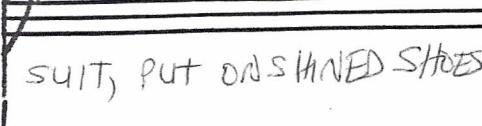
SHAVE & SHOWER, ROLL ON YOUR
UNDERARM SPEED STICK DE-ODERANT PUT ON A CLEAN SHIRT AND
A DRY-CLEANED

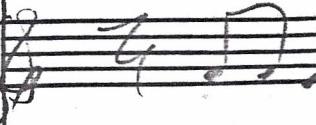
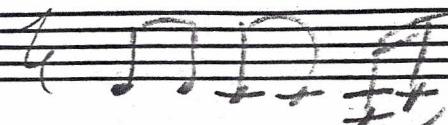
D

TENOR:   

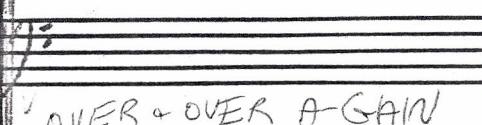
SUIT, PUT ON SHINED SHOES DRINK A CUP OF COFFEE & OUT THE DOOR TAKE A BUS OR TRAIN TAKE A BUS OR TRAIN

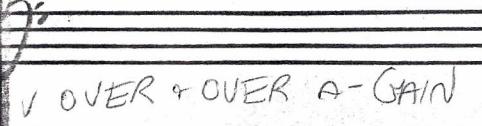
BASS:  DRINK A CUP OF COFFEE & OUT THE DOOR TAKE A BUS TAKE A BUS OR TRAIN, OR TRAIN

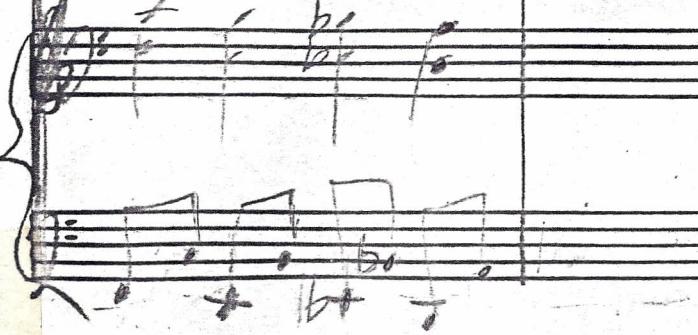
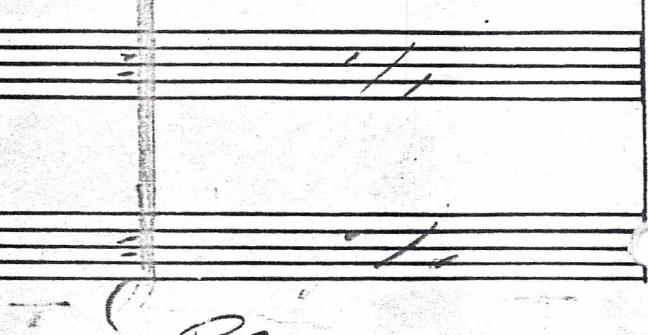
BS:  DRINK A CUP OF OUT THE COFFEE & DOOR TAKE A BUS TAKE A BUS OR TRAIN, OR TRAIN

TENOR:   

3: OVER & OVER A-GAIN OVER & OVER A-GAIN : OVER & OV-ER& AGAIN

BASS:  OVER & OVER A-GAIN OVER & OVER A-GAIN OVER & OVER A-GAIN

BS:  OVER & OVER A-GAIN OVER & OVER A-GAIN OVER & OVER A-GAIN

MUSIC:  

RIT.

3 3 //

8 OVER & OVERA-GAIN

I WANT TO

OVER & OVER A-GAIN

I WANT TO DANCE

I WANT TO WRITE.

APPASSIONATO

Gmaj (FF)

(83)

SOPRANO

A handwritten musical score on five-line staves. The voices are labeled on the left: **TEN**, **SING**, **BKR**, **BS**, and **DR**. The **SING** and **BKR** staves have lyrics: "V.S." and "V.S.". The **BS** staff contains a series of eighth-note patterns. The **DR** staff has a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines.

SOP

I CAN DO IT YOU CAN. I CAN LIVE POORLY YOU CAN I UN- DER-

TEN

WHY MUST I LIE I CANT

BARI

WHY MUST I LIVE A LIE, LIVE A LIE I CANT

BASS

WHY MUST I LIVE A LIE — LIVE A LIE, I CANT

AD

Fmaj7 Cmaj7 Fmaj7 Cmaj7

SOP

STAND I UN-DER-STAND You CAN'T WORK FOR UNCLE SAM!

TEN

I CAN'T LIVE AN-OTH-ER.

BARI

I CAN'T I CAN'T I JUST CAN'T WORK FOR UNCLE SAM!

BASS

I CAN'T LIVE AN-OTH-ER Cmaj7 G7 DAY & WORK FOR UNCLE SAM.

Bmaj7

BACK TO THE

This handwritten musical score consists of two systems of music. The top system features four staves: Soprano (SOP), Tenor (TEN), Bass (BASS), and Alto (AL). The lyrics are written below each staff. Chords are indicated by Roman numerals (Fmaj7, Cmaj7) placed under specific notes. The bottom system continues with the same four voices, providing a continuation of the melody and lyrics. Chords shown include Bmaj7, Cmaj7, and G7. The score concludes with a section labeled "BACK TO THE".

CODA

- 20 -

Treble: V.O... Im a singer.

Bass: V.O... Im a dancer

Alto: V.O... Im a poet

Soprano: 3

Tenor: (empty)

Bass: (empty)

Bassoon: (empty)

Red mark: stop first

Tenor: (empty)

Bass: (empty)

Bassoon: (empty)

Tenor: (empty)

Bass: (empty)

Bassoon: (empty)

Tenor: (empty)

Bass: (empty)

Bassoon: (empty)

