

H. SILVER & E. JEFFERSON
APR 04: C. PAQUIN-SALERA

(SWING 1.184) (INTRO)

A

Handwritten musical score for the song "Real Slick" by Alton Ellis. The score is written on two staves, Treble and Bass clef, in 4/4 time. The key signature has two flats (Bb and Eb). The lyrics are: REAL SLICK, THEN SHE RAN IN-TO AL- FON-TO BROWN SHE. The melody is simple and catchy, with a strong emphasis on the lyrics.

Handwritten musical score for "The Way You Look Tonight" by Rodgers and Hammerstein. The score is written on two staves, treble and bass clef, in B-flat major (two flats). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The first system covers measures 1 through 4, and the second system covers measures 5 through 6. The lyrics are: "HAS-N'T BEEN THE SAME - SINCE AL FOU - ZO PUT HER DOWN - SIS - TER SA-DIE NE-VEER". There are handwritten annotations above the first system, including a circled "3" above the first measure and a circled "3" above the second measure. There are also handwritten annotations below the first system, including a circled "3" below the first measure and a circled "3" below the second measure. The score is handwritten on lined paper.

WOR-RIED SIS-TER SA-DIE NEW-ER HUR-RIED

THEN SHE RAN IN TO AL- FOW-TO BROWN SHE HASN'T BEEN THE SAME SINCE AL-

FOW-TO PUT HER DOWN *f* SHE JUST PACES A-ROUND THE FLOOR-

SHE DON'T HAVE AN-Y OF NO MORE *ff* SHE JUST

DANCE IN TO EMP-TY SPACE WITH A FROWN-ON HER FACE-

(C)

mf SIS-TER SA-DIE WAS A MON-EY AL-WAYS HAD A LOT'A

(To Coda)

MON-EY f THEN SHE RAN IN-TO AL-FON-20 BROWN SHE

(D) SOLO SECTION *

HAS-N'T BEEN THE SAME SINCE AL-FON-20 PUT HER DOWN NO THAT SIS-TER

SA-DIE WAS ONCE MY LA-DY ONE DAY I

TURNED A-ROUND AND KNEW SHE WAS SHADY AL-FON-20

* HORACE SILVER SOLD - "BLOWIN' THE BLUES AWAY"

CAME TO TOWN - bicycled ~~MADE~~ ~~BY~~ HER SPIN-IN' HER

ROUND AND ROUND *Sop. Solo* f SHE NE-VER KNEW WHAT HAPP-ENED NE-VER MADE A SOUND

mp MU-SIC WAS PLAY-IN' IN HER EARS FIRST SHE WAS SMIL-IN' THEN CAME 'NF SHE *ALTO SOLO*

LOOKED IN THE MIR-ROR SURE-LY IT CRACKED DY-IN' IN-SIDE YES THAT WAS A FACT

mp OH SA DIE HOW COULD YOUR LIFE TURN OUT THIS WAY GIRL?

(TUTTI)
mf MY AD-
(TEN. SOLO)
OH SA DIE AL - FON - ZO TOOK YOUR SPUNK A - WAY

(G)
-VICE TO YOU IS TO LEAVE THAT ROT - TEN FOOD AND GO

BACK TO BE IN' SIS - TER SA - DIE SLICK AND OH SO COOL LOOK - A - ROUND

AND YOUR BOUND TO BE. LIVE IN YOUR - SELF A - GAIN f 'FON - ZO

BROWN. LEAVE THIS TOWN DON'T TURN A - ROUND TIL YOU'VE TRAVELLED FARA - WAY (Dance Solo)
mf AL - TWO LITHE WHE

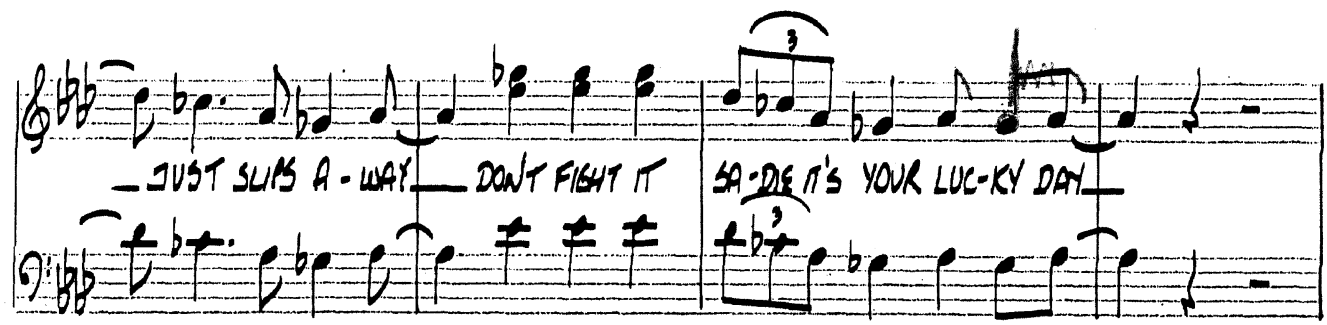
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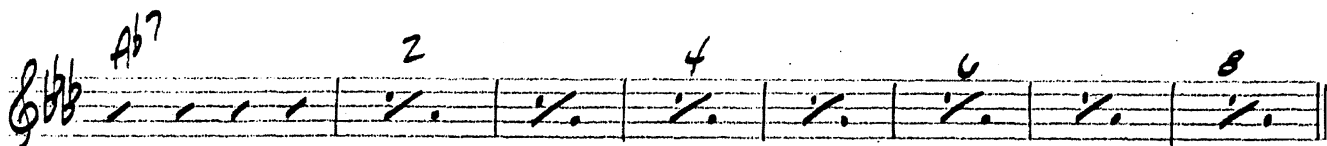
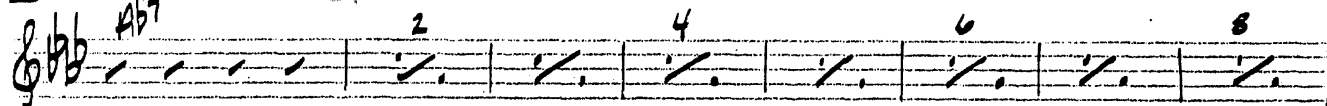
LOVED YOU FOR BE-IN' SLICK HIS MO-TI-VA-TION WAS JUST TO GET A KICK HIS IN-



TIONS WERE BEEN HERE TOO LONG MES-SIN' UP FATE WHY SHOULD U WAIT?



J (Vocal Solo)



(K) $D\flat 7$ $A\flat 7$

$D\flat 7$ $B 7$ $B\flat 7$ $A 7$

(L) $A\flat 7$ 2 4 6 END SOLO (ENS. TUTTI)
 $A\flat 7$ 2 4 6 fp HEY

(M) (OPT. SOLO) END SOLO
 GIRL I WISH THAT YOU'D BE COOL AND TRY TO TAKE SOME AD-VICE fp HEY
 (HEY) (HEY)

(OPT. SOLO) (OPT. SOLO) END SOLO END SOLO
 GIRL I TOLD YA ONCE OR TWICE THE THINGS U'RE DO-W' ARE NOT NICE fp HEY
 (HEY) (HEY)

(OPT. SOLO) (OPT. SOLO) END SOLO END SOLO
 GIRL THE TALKS BEING GOIN A-ROUND THAT U'VE BEEN DRIPPIN' YOUR-SELF fp HEY
 (HEY) (HEY)

(D.S. AL CODA)

(8)

OPT. SOLO

END SOLO

GIRL UH, IF YOU HAVE TO ACT THE FOOLY DON'T YA GO SOMEWHERE ELSE DA DAT

COM. SOLO

END SOLO

CODA

WAS-N'T BEEN THE SAME SINCE AL- FOR TO PUT HER DOWN DA DAT DA

DAT DA DAT DAT DA DAT DA

MOLTO RIT. f
cresc. f