

VOCAL

BERNSTEIN / COMDEN / GREEN  
ARR. BY FARRELL / FARRELL

# I CAN COOK, TOO

SSAA

(SHUFFLE  $d=80$ )

Handwritten musical score for SSAA vocal parts. The top staff is labeled "SOLO" and the bottom staff is labeled "SSA". The key signature is C major (no sharps or flats). The tempo is indicated as "SHUFFLE d=80". The lyrics "OH I CAN" are written in the right margin.

Handwritten musical score for SSA vocal part. The key signature changes to G major (one sharp). The lyrics "COOK — TOO — ON TOP OF THE REST MY SEA- FOODS THE BEST IN TOWN" are written below the notes.

Handwritten musical score for SSA vocal part. The key signature changes to E major (one sharp). The lyrics "YES, I CAN COOK — TOO — MY FISH CAN'T BE BEAT MY IT'S — THE BEST A-ROUND" are written below the notes.

Handwritten musical score for SSA vocal part. The key signature changes to G major (no sharps or flats). The lyrics "SU-GARS THE SWEET-EST A-ROUND I'M A MAN'S I - DEAL OF A" are written below the notes.

"COOK" p.2

B<sup>7</sup> E/G# F#<sup>7</sup> B<sup>7</sup>

PER-FECT MEAL RIGHT DOWN TO THE DE-MI-RASSE I'M A  
A CUP OF JA-VA

E<sup>7</sup> D/F# E/G# D/C# E<sup>7</sup> A<sup>7</sup>

POD OF JOY FOR A HUN-GRY BOY BA-BY! I'M  
BA-BY!

D<sup>7</sup> (24) G6/9 C9

COOKIN' WITH GAS OH I'M A GUM-DROP A SWEET LOL-LI-POP A

G E<sup>9</sup> A7(b9)

BROOK TROUT RIGHT OUT OF THE BROOK AND WHAT'S MORE  
~~AND~~ WHAT'S MORE

A<sub>m</sub>(b9) D7(b9) G C9

BA-BY I CAN LOOK

BA-BY

"COOK" P.B

32

F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> F Dm<sup>7</sup>

Sop I  
SOME GIRLS MAKE MA-GA-ZINE CO-VERS  
SOME GIRLS KEEP  
OO—OO

Gm<sup>7</sup> C<sup>9</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

HOUSE ON A DIME <sup>TOP</sup>  
SOME GIRLS MAKE  
WONDERFUL LOU-VERS <sup>TOP</sup>  
MM—MM  
OO—OO

C/Eb Sop II D<sup>7</sup> G<sup>7</sup> (40) C G/B

BUT WHAT A LU-LCY FIND I AM  
I'D MAKE A

Am D<sup>7</sup> G G<sup>6</sup>/B D<sup>7</sup>/A D<sup>7</sup>

MA-GA-ZINE CO-VER  
I KEEP MY HOUSE ON A DIME  
AH—HA  
OO—OO

G Em <sup>E</sup>/A D<sup>6</sup> B<sup>b7</sup>/A<sup>b</sup> A<sup>7</sup>

I'D MAKE A WONDERFUL LOU-ER  
I SHOULD BE  
AH! —

"COOK" P.4

45

D<sup>7</sup> (N.C.) G<sup>6/9</sup> C<sup>9</sup>

PAID O-VER-TIME 'CAUSE I CAN BAKE — TOO ON TOP — OF THE LOT — MY  
PAID O-VER-TIME SHE CAN BAKE

G D<sup>9/F#</sup> E<sup>7/G#</sup> D<sup>7/A</sup> (N.C.) G<sup>6/9</sup>

OU-ENS THE HOT. TELL YOU'LL FIND — YES I CAN ROAST — TOO — MY  
SHE'S HOT

C<sup>9</sup> G<sup>6/9</sup> D<sup>7</sup> G

CHICK-ENS JUST DOZE MY GRA-VY WILL LOSE YOU YOUR MIND — I'M A  
SHE CAN ROAST AH! —

56 F#<sup>7</sup> B<sup>7(b5)</sup>

BRAND NEW NOTE ON A TA-BLE D'-NOTE BUT TRY ME AL-A-CA-  
unison BUT TRY ME AL-A-CA-

E<sup>7</sup>

RTE — WITH A SIN-GLE COURSE YOU COULD CHOICE A HORSE —  
RTE —

"COOK" p.5

A<sup>7</sup> D<sup>7</sup> (N.C.)

BA BY YOU WON'T KNOW WHERE TO START OH I'M AN

(65) G<sup>6/9</sup> C<sup>9</sup> G

HORS - D'OEURVE - A JEL-LY PRE-SERVE - NOT IN THE RE-CI-PE

Bm<sup>7</sup> E<sup>7</sup> A<sup>9</sup> Am<sup>7</sup> D<sup>7(b9)</sup>

BOOK AND WHAT'S MORE BA BY I — CAN COOK

NO NO — WHAT'S MORE

(71) G<sup>6</sup> (END SOLO) C<sup>9</sup> (SOPR.) G<sup>6</sup> ALTO I

SOP I JUST - TAKE A LOOK NOW AND

CAN — CAN — CAN —

C<sup>9</sup> (75) COOK

COOK NOW GIVE A LOOK NOW LET'S COOK

TO 85

COOK — TAKE A LOOK

"COOK" P.6

BA DO BA DO BOP BA      DO BA DO DOT DOT BA      DO BA DO BA DO BA

*ALTO* → BA      BA      DA      BA

DO BA DO BA DO BA DA DOT      BA DO BA DO BA DOT      DOT BA DOOL YA DO DOT

— BA DA — BA      BA DA BA — BA — DA —

G      3

BA DO BE YA DO DOT DOT      DOT BELL — YAHT      BA U·BA DA DO DOT

BA DA BA — BA DA BA — BA U·BA DA DO DOT

C<sup>9</sup>      (85) F (SOLO) Dm?      Gm?      C<sup>9</sup>

DOT DOT DOT DOO·AH      (SSA) SOME GIRLS MAKE  
WON·DER·FUL JI — VERS

Middle  
DOT DOT DOT DOO·AH      (D) OO — HOO

F      Dm?      Gm?      C<sup>9</sup>      F      Dm?

SOME GIRLS CAN      HIT A HIGH "C" —

(W/ SOME GIRLS MAKE  
BROOKLYN ACCENT,  
AH — HA)

"COOK" P.7

Gm7

C7

F<sup>7</sup>/E<sup>b</sup>

D<sup>7</sup>

G+7

GOOD TA-KI DRI- VERS

BUT WHAT A

GE-NIUS IS ME

Middle

WOH-OH

(91)

C

G/B

Am

D<sup>7</sup>

G

G<sup>6</sup>/B

I'D MAKE A

WON-DER-FUL JI-VER

I EV-EN

HEE-HEE

D<sup>7</sup>/A

D<sup>7</sup>

G

Em

D/A

D<sup>6</sup> B<sup>b7</sup>/A<sup>b</sup>

HIT A HIGH "C"

I MAKE THE

BEST TA-KI DRI- VERS

HONK!

A7

D<sup>7</sup>

(N.C.)

(99)

G<sup>6</sup>/9

I RATE A

BIG NA-VY "E" 'CAUSE I CAN

FRY - TOO ON TOP

BIG NA-VY "E"

C9

G

D<sup>9</sup>/F<sup>#</sup>

E<sup>7</sup>/G<sup>#</sup>

D<sup>7</sup>/A

(N.C.)

OF THE HEAP — MY

CRIS-COS AS DEEP AS A

POOL —

YES I CAN

IT'S DEEP OH IT'S DEEP

"COOK" P. B

G<sup>6/9</sup> C<sup>9</sup> G/D D<sup>7</sup>

BROIL — TOO — MY RIBS WIN AP. PLEASE MY LAMB CHOPS WILL CAUSE YOU TO

G (107) C<sup>#7</sup>

DROOL — FOR A CAN. DIED SWEET OR A PICKLED BEET STEP UP

B<sup>7 (b5)</sup> E<sup>7</sup>

TO MK SNOR-GAS-BORD WALK A ROUND UN-TIL YOU  
STEP UP

A<sup>7</sup> D<sup>7</sup> (N.C.)

GET YOUR FILL — BA. BY — YOU'LL NEVER BE BORED I'M A  
BA. BY —

115 G<sup>6/9</sup> C<sup>9</sup> G 3

PA. TE — A MAR-RON GLA-CÉ A DISH YOU WILL WISH YOU HAD

"COOK" P.9

Bm<sup>7</sup>      E<sup>7</sup>      A<sup>9</sup>      Am<sup>7</sup>

TOOK      AND      WHAT'S      MORE      BA-BY      I CAN COOK

JH - HJH -      WHAT'S      MORE

Bm<sup>7</sup>      E<sup>7</sup>      Am<sup>7</sup>

—      YOU KNOW THAT      WHAT'S MORE BA-BY

SHE SURE CAN COOK

D<sup>7</sup>      (125) G<sup>6/9</sup>      C<sup>9</sup>

—      CAN COOK!      —      I CAN COOK

WHAT?!      NO - THE GIRL AIN'T TELL-IN' NO LIE

G<sup>6/9</sup>      C<sup>9</sup>      G<sup>6/9</sup>

—      —      I CAN COOK

SHE CAN BROIL      SHE CAN FRY      SHE CAN SAU-TÉ MY -

C<sup>9</sup>      G<sup>6/9</sup>      C<sup>9</sup>

H1- BA-DOP BA DAH DAH DAH DAH DOOT DO DEE OP BA DO BA DEE — DO DOW

—      OH MY      THE GIRL CAN COOK      SHE CAN BAKE

"COOK" P. 10

G<sup>6/9</sup>      C<sup>9</sup>      G<sup>6/9</sup>

SHE CAN ROAST - SHE CAN BROIL - SHE CAN TOAST - SHE CAN COOK

C<sup>9</sup>      G<sup>6/9</sup>      C<sup>9</sup>

I CAN REAL-LY COOK

SHE CAN BROIL - SHE CAN FRY - SAU-TÉ - MY OH MY - SHE CAN COOK

BA-DO BA DA OO DAY

(141)      G<sup>6/9</sup>

I - CAN REAL-LY COOK

NO - THE GIRL AINT

C<sup>9</sup>      G<sup>6/9</sup>      C<sup>9</sup>

I WOULDN'T LIE

I CAN FRY

TELLIN' NO LIE

SHE CAN BROIL

SHE CAN FRY

G<sup>6/9</sup>      C<sup>9</sup>      G<sup>6/9</sup>

BOP BOP BOP BOP

SHE CAN SAU-TÉ MY OH MK

THE GIRL CAN COOK

"COOK" P. II

Piano part (right hand): C<sup>9</sup>, G<sup>6/9</sup>, C<sup>9</sup>.  
Lyrics:  
BOP BAH — I CAN REAL-LY COOK  
SHELL CROCK YOUR POT

Piano part (right hand): G<sup>6/9</sup>, C<sup>9</sup>, G<sup>6/9</sup>.  
Lyrics:  
— WILL CROCK YOUR POT — AM SO SO HOT  
THIS WD. MAN'S HOT

Piano part (right hand): C<sup>9</sup>, G<sup>6/9</sup>, C<sup>9</sup>.  
Lyrics:  
HEY - HEY - HEY  
THIS BROAD CAN BURN SHE'S GOT A LOT

(157)

Piano part (right hand): G<sup>6/9</sup>, C<sup>9</sup>, G<sup>6/9</sup>.  
Lyrics:  
T BA DOD BA DOD BOP BA DOOT 'N DO BOP BOP BA — DOT DOT DOT  
ALL VOICES UNISON!

Piano part (right hand): C<sup>9</sup>, G<sup>6/9</sup>, C<sup>9</sup>.  
Lyrics:  
DOT DOT BA — DOD BA DOD BOP BA DOOT 'N DO BOP BOP

Handwritten musical score for "All Voices Unison". The score consists of two staves. The top staff starts with a C major chord, followed by a G<sup>6/9</sup> chord, and ends with a C major chord. The lyrics "KA KNOW - I COOK", "HEY HEY", and "BET-TY CRO-CKER" are written below the notes. A circled "ALL" is above the "HEY HEY" section. The bottom staff starts with a C major chord, followed by a rest, and ends with a C major chord. The lyrics "ALL VOICES UNISON!" are written below the notes.

A handwritten musical score for a vocal group. The top staff shows a melody line with lyrics: "THIS GIRL IS A ROCK-ER". The first two measures are in G major (G/B) and the third measure is in C major (C). The fourth measure starts with a bracket labeled "(SOLO)" and "G/B". The bottom staff shows a bass line with wavy vertical stems. The lyrics "GET BACK!" appear twice, once in a bracket labeled "SSA" and once again below it.

"COOK" P.13

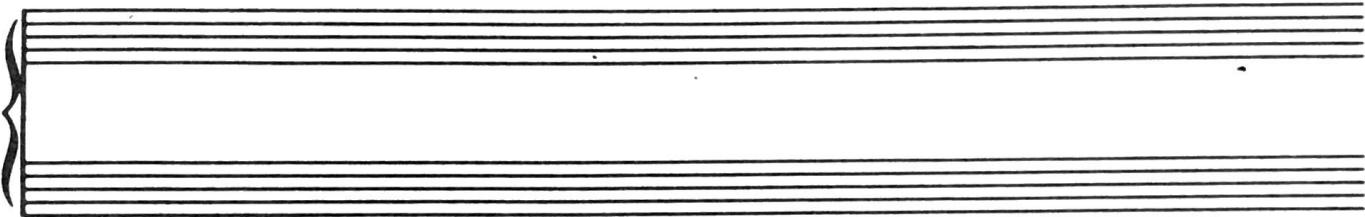
C<sup>9</sup> G<sup>6/9</sup>

LOOK — OUT! 'CAUSE THIS IS A LA - DK  
LOOK — OUT! 'CAUSE THIS IS A LA - DK

(FREELY)

PUSIN WILSON I GAVR AN TEE YOU'LL NEVER BE AS GOOD AS ME!  
THAT COOKS!

(FINE)



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# RHYTHM

BERNSTEIN / COMDEN / GREEN  
ARR. FARRELL / FARRELL

(PIANO + SYNTH.  
BASS  
DRUMS)

## I CAN COOK, TOO

(SHUFFLE  $\text{d}=80$ )

Handwritten musical score for piano and synth/bass. The score consists of two staves. The top staff is for piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for synth/bass, showing a bass clef, a key signature of one sharp, and a common time signature. The score includes a dynamic instruction '(BASS + SYNTH)' above the bass staff and a performance note '(SYNTH: OVER BASSO IF POSS.)' below the bass staff.

Handwritten piano part for measures 1-4. The score is in common time with a key signature of one sharp. The piano part consists of four measures, each starting with a G<sup>6</sup> chord. The first measure also includes a dynamic instruction '(PIANO)'.

Handwritten piano part for measure 5. The score is in common time with a key signature of one sharp. The piano part consists of one measure starting with a G<sup>6</sup> chord.

Handwritten piano part for measure 6. The score is in common time with a key signature of one sharp. The piano part consists of one measure starting with a G<sup>6</sup> chord.

Handwritten piano part for measure 7. The score is in common time with a key signature of one sharp. The piano part consists of one measure starting with a G<sup>6</sup> chord.

Handwritten piano part for measure 8. The score is in common time with a key signature of one sharp. The piano part consists of one measure starting with an E<sup>7</sup> chord.



"COOK" P.2

(24) G<sup>6/9</sup> C<sup>9</sup> G E<sup>9</sup>

A<sup>7(b9)</sup> A<sub>m</sub><sup>(b9)</sup> D<sup>+7(b9)</sup> G C<sup>9</sup>

(32) F D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>9</sup> 2

2 F<sup>7/Eb</sup> D<sup>7</sup> G<sup>+7</sup>

(40) C G/B Am D<sup>7</sup> G G<sup>6/B</sup> D<sup>7/A</sup> D<sup>7</sup>

G Em D/A D<sup>6</sup> B<sup>b7/Ab</sup> A<sup>7</sup> D<sup>7</sup>

(48) G<sup>6/9</sup> C<sup>9</sup> G D<sup>9/C#</sup> E<sup>7/G#</sup> D<sup>7/A</sup>

G<sup>6/9</sup> C<sup>9</sup> G/D D<sup>7</sup> G

(56) F#7 B<sup>7(b9)</sup>

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

"COOK" P.3

Handwritten musical score for piano. The top staff shows a bass line with notes and rests. Measure 65 starts with a rest followed by a bass note. Measures 66-70 show chords: G<sup>6/9</sup>, C<sup>9</sup>, and G. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 71-75 show chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, and G<sup>6</sup>. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 76-80 show chords: C<sup>9</sup>, G<sup>6</sup>, and C<sup>9</sup>. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 81-85 show chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, and G<sup>6</sup>. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 86-90 show chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, and G<sup>6</sup>. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 91-95 show chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, and G<sup>6</sup>. The bass line is labeled "BASS FILL".

Handwritten musical score for piano. Measures 96-100 show chords: G<sup>m7</sup>, C<sup>9</sup>, F, D<sup>m7</sup>, G<sup>m7</sup>, C<sup>9</sup>, and 2. The bass line is labeled "BASS FILL".

"COOK" P.4

The musical score consists of eight staves of handwritten music. The staves are organized into two sections separated by a double bar line. The first section starts with a staff for F<sup>7</sup>/E<sup>b</sup>, followed by D<sup>7</sup>, G<sup>7</sup>, a measure with a circled 91, C, G/B, Am, and D<sup>7</sup>. The second section starts with G, G<sup>6</sup>/B, D<sup>7</sup>/A, D<sup>7</sup>, G, E<sub>m</sub>, D/A, and D<sup>6</sup> B<sup>b7</sup>/A<sup>b</sup>. The third section starts with A<sup>7</sup>, D<sup>7</sup>, a measure with a circled 99, G<sup>6</sup>/A, and C<sup>9</sup>. The fourth section starts with G, D<sup>9</sup>/C<sup>#</sup>, E<sup>7</sup>/G<sup>#</sup>, D<sup>7</sup>/A, G<sup>6</sup>/A, and C<sup>9</sup>. The fifth section starts with G/D, D<sup>7</sup>, G, a measure with a circled 101, and a rest. The sixth section starts with B<sup>7</sup>(b5), followed by E<sup>7</sup>. The seventh section starts with A<sup>7</sup>, D<sup>7</sup>, a measure with a circled 115, G<sup>6</sup>/A, and C<sup>9</sup>. The eighth section starts with G, B<sub>m</sub><sup>7</sup>, E<sup>7</sup>, A<sup>9</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The score concludes with a blank staff and a handwritten note "V.S. ↑".

F<sup>7</sup>/E<sup>b</sup>      D<sup>7</sup>      G<sup>7</sup>      ⑨1      C      G/B      Am      D<sup>7</sup>

G      G<sup>6</sup>/B      D<sup>7</sup>/A      D<sup>7</sup>      G      E<sub>m</sub>      D/A      D<sup>6</sup> B<sup>b7</sup>/A<sup>b</sup>

A<sup>7</sup>      D<sup>7</sup>      ⑨9      G<sup>6</sup>/A      C<sup>9</sup>

G      D<sup>9</sup>/C<sup>#</sup>      E<sup>7</sup>/G<sup>#</sup>      D<sup>7</sup>/A      G<sup>6</sup>/A      C<sup>9</sup>

G/D      D<sup>7</sup>      G      ⑩1      C<sup>7</sup>

B<sup>7</sup>(b5)      E<sup>7</sup>

A<sup>7</sup>      D<sup>7</sup>      ⑪5      G<sup>6</sup>/A      C<sup>9</sup>

G      B<sub>m</sub><sup>7</sup>      E<sup>7</sup>      A<sup>9</sup>      Am<sup>7</sup>

B<sub>m</sub><sup>7</sup>      E<sup>7</sup>      Am<sup>7</sup>      D<sup>7</sup>

V.S. ↑

"COOK" P.5

(2x's)

125

G<sup>6/9</sup> C<sup>9</sup>

(2x's)

141

G<sup>6/9</sup> C<sup>9</sup>

157

G<sup>6/9</sup> C<sup>9</sup>

165

(2x's)

G<sup>6/9</sup> C<sup>9</sup>

12.

G<sup>6/9</sup>

G<sup>7</sup> A<sup>7</sup>/G A

(BIG FILL) FINE

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