

2 SM 4137

A Lonely Romeo

# CANDY JAG

SONG

Lyric by  
ROBERT B. SMITH

Music by  
MALVIN M. FRANKLIN

Moderato

PIANO *ff*

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass clef. The treble clef has a melody starting with a quarter rest, followed by eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and moving lines. The piece is in a key with two flats (B-flat major or D minor).

ALEXINA:

Oh what's the mat-ter? Oh what's the mat-ter? Oh what's the mat-ter with you?

*p*

Alexina's vocal line is in 4/4 time. The melody is simple and conversational, with lyrics: "Oh what's the mat-ter? Oh what's the mat-ter? Oh what's the mat-ter with you?". The piano accompaniment is in the bass clef, providing a steady harmonic support.

FRIPP: *I've some-thing here for you May-be you would like a few*

You're look-ing aw-ful! You must be feel-ing blue.

Fripp's vocal line is in 4/4 time. The melody is more rhythmic and expressive, with lyrics: "You're look-ing aw-ful! You must be feel-ing blue.". The piano accompaniment continues in the bass clef, matching the tempo and mood of the previous section.

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ALEXINA:  
Just a few. That is might-y good of you.

But what's the trou-ble? Oh what's the trou-ble? And what has happen'd to you?

FRIPP: *Come on and take e-nough This is aw-ful funny stuff*  
You're look-ing wor-ried. I'd help you if I knew.

ALEXINA:  
That will do. I am feel-ing fun-ny too. Wow!

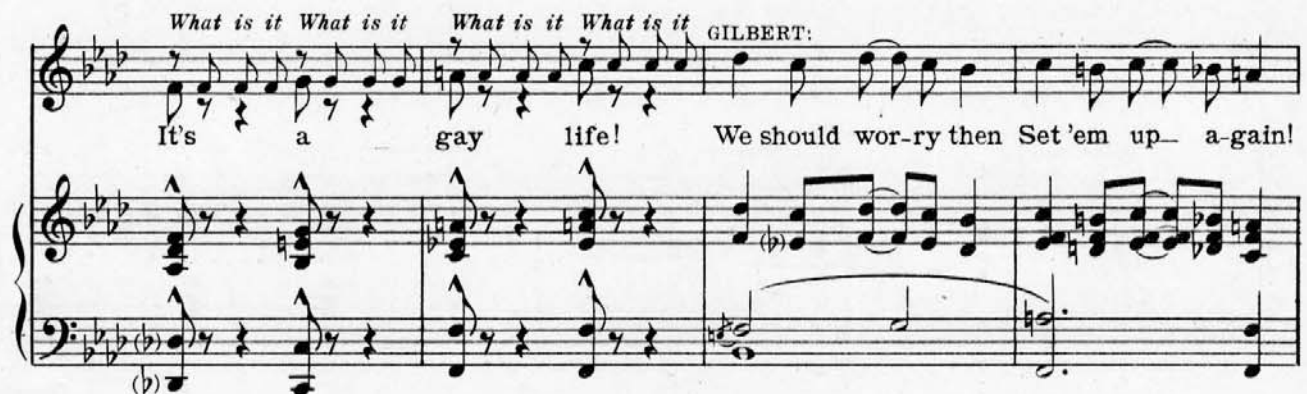
SYBIL:

I feel as jol-ly As a ju - bi-lee. No mel-an-chol-y Ev-er both-ers me.

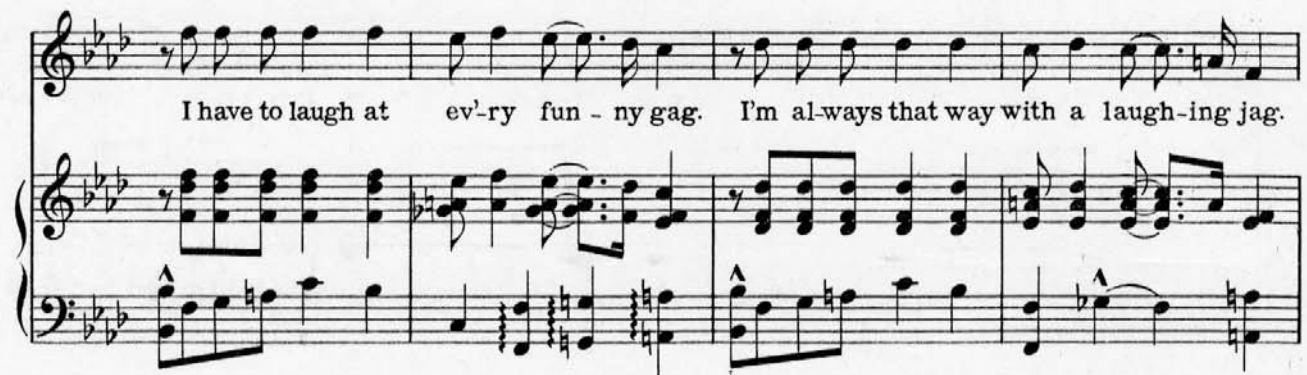


What is it What is it What is it What is it GILBERT:

It's a gay life! We should wor-ry then Set 'em up - a-gain!

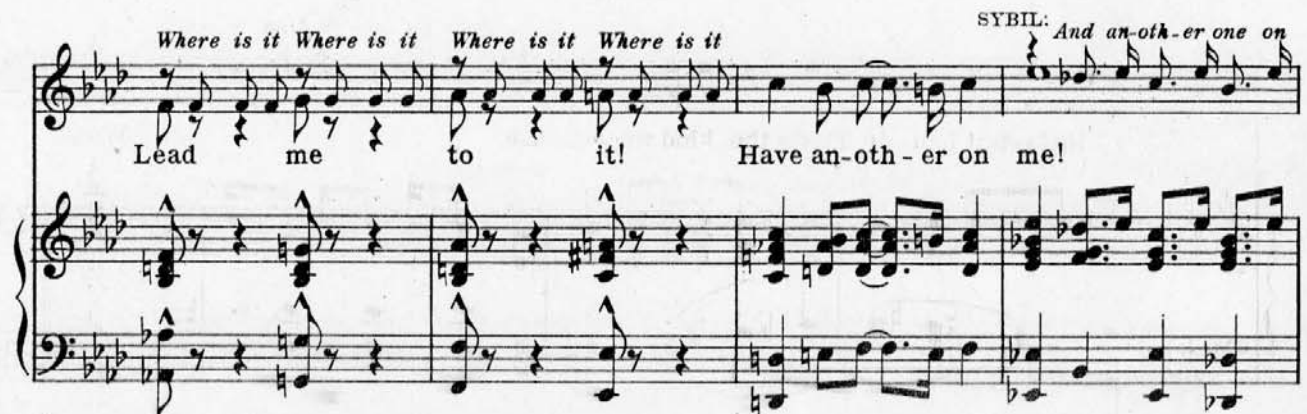


I have to laugh at ev'ry fun - ny gag. I'm al-ways that way with a laugh-ing jag.



Where is it Where is it Where is it Where is it SYBIL: And an-oth-er one on

Lead me to it! Have an-oth-er on me!



*me* LARRY:  
 I could-n't tell you What I'm laugh-ing at But it's a ri - ot! Let it go - at that.

What is it What is it What is it What is it At - ta Boy At - ta Boy At - ta Boy  
 Aint that fun - ny? whee!

If it's the can-dy I can-not re-fuse. It makes a dan-dy Pro-hi-bi - tion booze;

*That's the on - ly kind to use*  
 So keep it han-dy That's the kind we will use Wow!

## CHORUS

Fill me up, fill me up With your ab-o-li-tion pro-hi-bi-tion booze \_\_\_\_\_ Fill me

*p-f*

up, fill me up! That's the on-ly kind of stim-u-lant to use.

With high-ball choc'late drops \_\_\_\_\_ And rye-ball lol-li - pops \_\_\_\_\_

*fz* *fz*

There is - n't ver - y much you lose. \_\_\_\_\_ Pass a-

*fz* *3* *3* *3*

- round half a pound When a hap-py cel-e-bra-tion seems to drag. All a-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

- round it is found There's a lot of dis-si-pa-tion in a bag.

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some triplet markings in the right hand.

With a kick in ev-ry can-dy Who's a goin' to kick for bran-dy? We'll go and

The third system introduces a new vocal line. The piano accompaniment features a more active bass line with eighth notes and chords. There are some dynamic markings like *mf* and *f*.

get a can - dy jag. Fill me

The fourth system concludes the page. It includes first and second endings for the vocal line. The piano accompaniment has a *ff* (fortissimo) marking. The system ends with a double bar line and repeat signs.