

## LIKE ZIS, LIKE ZAT

9/11/04

MURIEL: "Maybe if you set the mood first."

ANDRE: "The mood?"

MURIEL: "Every good seduction needs a mood."

ANDRE: "Excellent point."

ANDRE:

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several systems of staves. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand staff notation (treble and bass clefs). Chord markings are placed below the piano staves. The lyrics are written below the vocal line.

1 2 3 4

Like

5 6 3 7 3

zis, ze moon, as round as a balloon, sus - pend - ed like a baub - le in the sky.

8 9 10 3

(*accordion countermelody*) Like zat, a tune that wafts a - bove the dune, and

Chord markings: Eb<sup>6</sup>, AbMaj7, Db<sup>6</sup>, Bb<sup>9</sup>, Eb<sup>6</sup>, AbMaj7, Db<sup>6</sup>, Bb<sup>9</sup>, Eb<sup>6</sup>, AbMaj7, Db<sup>6</sup>, Bb<sup>9</sup>, Eb<sup>6</sup>, AbMaj7, Db<sup>6</sup>, Bb<sup>9</sup>.

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11 3 12 13 3 3

sweet-ly flut-ters like a but-ter-fly. If ze past were plus par-fait, we'd have

E $\flat$ 6 AbMaj7 G7 Cm7 C $\flat$ m7 B $\flat$ m7 E $\flat$ 7

14 3 3 15 3 16

met an-oth-er day when we both were young and gay and thin. But we're

B $\flat$ m7 E $\flat$ 7 AbMaj7

17 3 3 18 3 3

~~in the present tense,~~ *presente relative* ~~and I think it makes more sense~~ *so same* for us to both

Abm7 D $\flat$ 7 Abm7 D $\flat$ 7

19 20

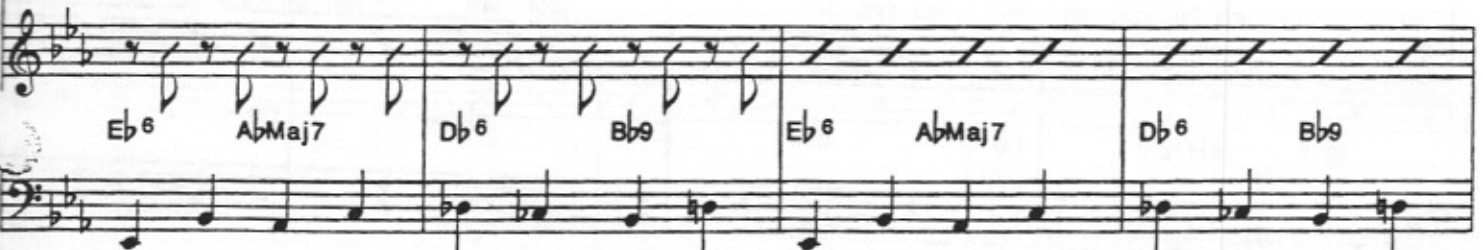
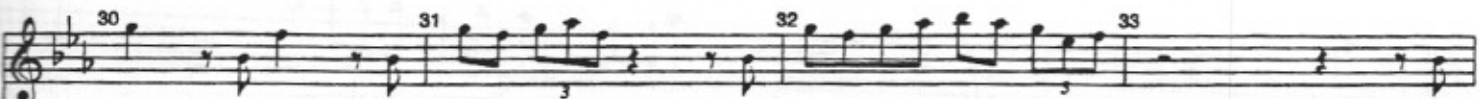
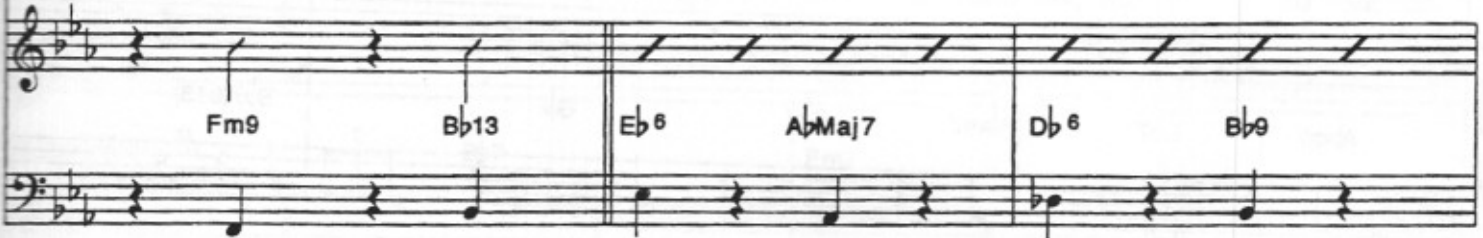
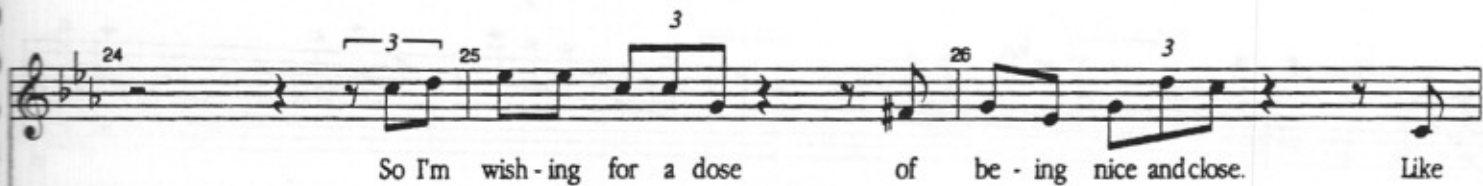
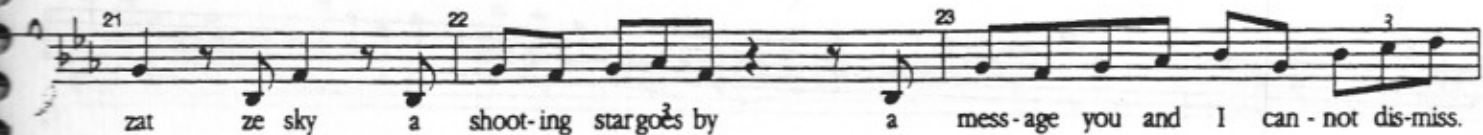
give up give in. Like

G $\flat$  B $\flat$ 7(b13)

3. LIKE ZIS, LIKE ZAT

Dirty Rotten Scoundrels

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Musical notation for measures 34-37. Treble clef with notes and rests. Bass clef with chords and accompaniment.

Measures 34-37: Eb<sup>6</sup> AbMaj7 Db<sup>6</sup> Bb<sup>9</sup> Eb<sup>6</sup> AbMaj7 G7 Cm7Cb<sup>m</sup>7

Musical notation for measures 38-41. Treble clef with notes and rests. Bass clef with chords and accompaniment.

Measures 38-41: Bbm7 Eb7 Bbm7 Eb7 AbMaj7

Musical notation for measures 42-45. Treble clef with notes and rests. Bass clef with chords and accompaniment.

Measures 42-45: Abm7 Db7 Abm7 Db7 Gb Bb7(b13)

MURIEL: "Excuse me... Excuse me, that's a little... Hey!"

Musical notation for measures 46-49. Treble clef with notes and rests. Bass clef with chords and accompaniment.

Measures 46-49: Eb<sup>6</sup> AbMaj7 Db<sup>6</sup> Bb<sup>9</sup> Eb<sup>6</sup> Eb/D<sup>b</sup> C9

Musical notation for measures 46-49. Treble clef with notes and rests. Bass clef with chords and accompaniment.

Measures 46-49: Eb<sup>6</sup> AbMaj7 Db<sup>6</sup> Bb<sup>9</sup> Eb<sup>6</sup> Eb/D<sup>b</sup> C9



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50 51 52

Fm7 Bb13 Gm7 C7 Fm9 Bb13

53 54 55 56 **MURIEL:**

ANDRE: "That's charming." MURIEL: "Thank you. You thought I would like it."

Of ze

Eb6 AbMaj7 Db6 Bb9 Eb6 AbMaj7 D7 Gm7 Gbm7

57 58

fu - ture, who can tell, Though we hope it turns out well No one can

Fm7 Bb7 Fm7 Bb7

59 60 61

know just when his bell will toll, So let's live in ze here and now And

Eb Ebm7 Ab7

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62 <sup>3</sup> 63 64

let it show us how — to find a way to lose con - trol. Like

Ebm7 Ab7 Db F7(b13)

65 66 <sup>3</sup> 67 <sup>3</sup>

zat, a rose, de - light - ful to ze nose, but no - where near as per - fect as a kiss

Bb<sup>6</sup> EbMaj7 Ab<sup>6</sup> F9 Bb<sup>6</sup> Bb/Ab

68 **ANDRE:** *Colla voce* 69 **MURIEL:** "No, prince." 70 **M:** "No, wince."

Rit. And zo I am no prance my looks may make you wance. I

G9 Cm7 F13 Dm7 G7

71 72 73

of - fer you ro - mance.

**M:** "Ro-mince."  
**A:** "Ehp!"  
**M:** "Aw hell, let's dince."

A tempo

Cm9 F13

(flts) 9/11/04

74 75 76 77

Bb6 EbMaj7 Ab6 F9 Bb6 EbMaj7 Ab6 F9

(light accents) 78 79 80 81

Bb6 EbMaj7 Ab6 F9 Bb6 EbMaj7 D7 Gm7Gbm7

82 83 84 85 86

Fm7 Bb7 Fm7 Bb7 Eb Ebm7 Ab7

87 88 89 90 91

Ebm7 Ab7 Db3 Ddim3 Cm7 F7

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Musical notation for measures 92-95. Includes treble and bass staves with piano accompaniment and a vocal line. Chords: Bb6, EbMaj7, Ab6, F9, Bb6, Dm/A, G9.

Musical notation for measures 96-99. Includes treble and bass staves with piano accompaniment and a vocal line. Chords: Eb, Edim7, Bb/F, G9, Cm11.

Musical notation for measures 100-102. Includes treble and bass staves with piano accompaniment and a vocal line.

Musical notation for measures 103-106. Includes treble and bass staves with piano accompaniment and a vocal line. Chords: Bb6, EbMaj7, Ab6, F9, Bb6, EbMaj7, Ab6, F9. Includes the instruction "BOTH:".



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107 108 3 109 **Rit.** 110

zat, a rose, de - light-ful to zenose. but nowherenear as per-fect as a kiss.

Bb<sup>6</sup> EbMaj7 Ab<sup>6</sup> F9 Bb<sup>6</sup> Bb/Ab G9

111 112 **MURIEL:**

**Rubato**

Cm7 F13 Dm7 G7

**ANDRE: "You like zat?"** **ANDRE: "So do I."** **BOTH:**

113 114 115

like zis, I like zat I like zis, Like

Cm9 F13 Dm9 Gb13 Cm9 F13

**A tempo** **Rall.**

116 117 118

zis.

Bb<sup>6</sup> EbMaj7 Ab<sup>6</sup> F9 BbMaj7