

#7: "Ignore the Bills"

from *Bridget's Girl*

cue:

JIMMY: "We're sorry, Bridget, but your time here is up."

Music by James A. Goins

Lyrics By Barbara Dixon

Moderato $\text{♩} = 116$ A

Jimmy: Ig - nore the bills ex -

plore the pos - si - bi - li - ties of us - ing mat - ches for - get phone. —

Use pi - geons for dis - pat - ches. Eat if you must but

10

just a few sar - dines — or Na - vy beans — a

13

bit of har - dened — crust.

f

16

B

Read at night by can - dle - light and ne - ver mess with laun -

mf

19

dry. Un - dies can dry on win - dow - sills and

mp

22

you can test your girl scout skills.

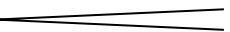
f

25

There's

28

C

f 

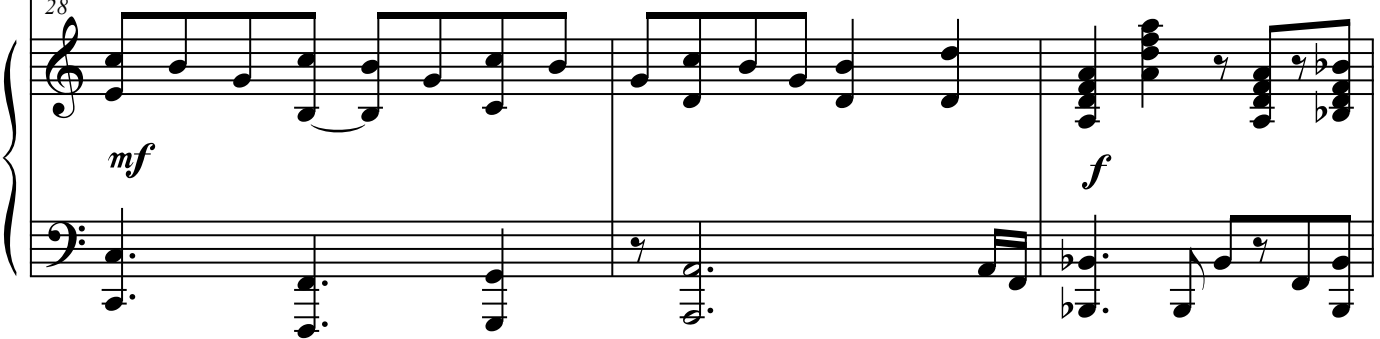


no - thing like - paint - ing a pic - ture or writ - ing a fa - bu - lous book.

28

mf

f



31

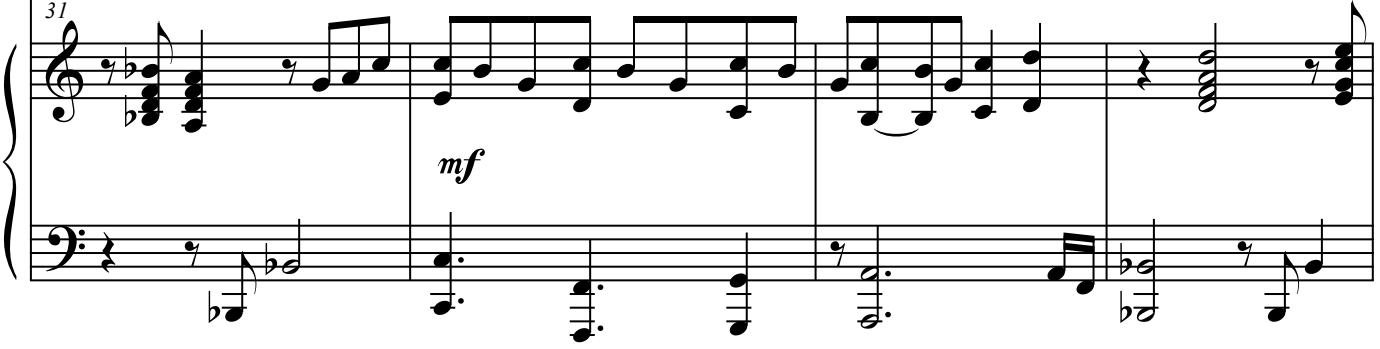
mf



To get a pass out of class and let you get off of the hook.

31

mf



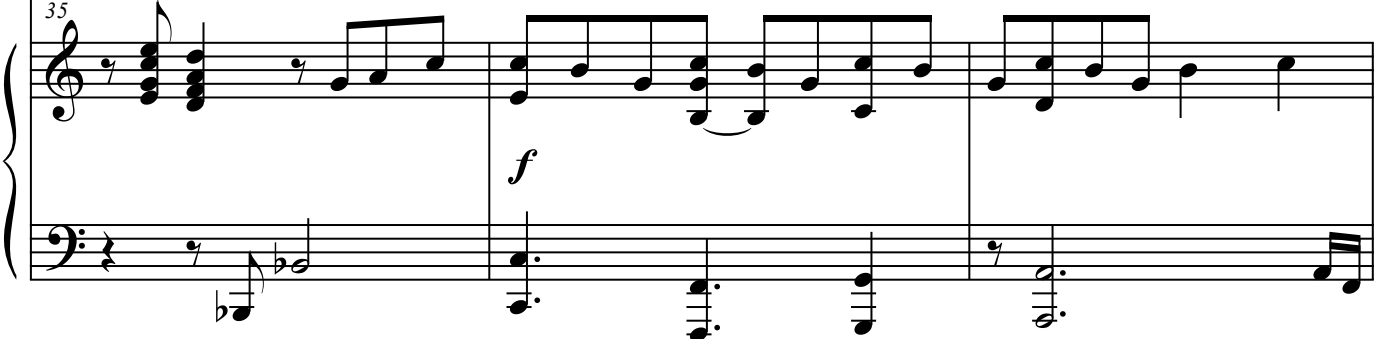
35

There's no - thing like be - ing in mo - vies or act - ing a part on the



35

f



38 *f* *mf*

stage For an ex - cuse to cut loose and

38 *mf*

41 D

to not have to act your age I must con - cen - trate

41 *f* *mp*

45

to hear my muse — it might take some ro - mance

45

49

or just a lit-tle booze But o-ther - wise___ I'm forced

The vocal line for measures 49-52 is written on a single staff. It begins with a 7/8 time signature. The melody consists of eighth and quarter notes, with a long horizontal line indicating a sustained note at the end of measure 52.

49

The piano accompaniment for measures 49-52 is written on two staves. The right hand features a rhythmic pattern of eighth notes and chords, with a long horizontal line indicating a sustained chord at the end of measure 52. The left hand provides a bass line with quarter and eighth notes.

53

to down - size___ so I can pro - per - ly a - go - nize!

The vocal line for measures 53-56 is written on a single staff. It continues with eighth and quarter notes, ending with a long horizontal line in measure 56.

53

The piano accompaniment for measures 53-56 is written on two staves. The right hand has a steady eighth-note accompaniment with some chordal textures. The left hand has a simple bass line with quarter notes and rests.

58

E

No, I'm sor - ry I can't make that din - ner no use call - ing at this

The vocal line for measures 58-61 is written on a single staff. It starts with a rest in measure 58, followed by eighth and quarter notes. There are accents (^) over the notes in measures 59 and 60. The line ends with a long horizontal line in measure 61.

58

mp

The piano accompaniment for measures 58-61 is written on two staves. The right hand has a steady eighth-note accompaniment. The left hand has a bass line with quarter notes and rests. The dynamic marking *mp* is placed at the beginning of the first measure.

61

time. Can't see the doc-tor won't call the plum-ber

61

64

I'm set on keep-ing ev - 'ry dime. Ba - lance my check - book?

64

mf

67

Teach a class? Watch slides of your re-cent trip? No I'm a -

67

f

71 F

fraid these are all things that I will have to skip. You've got no—

mp *f*

74

time the mea-sure of your life

77

is in a piece of rock a tube of paint.

81 *f* *mf*

The notes that fly a-cross a page A side-ways glance

85

a shaft of light a turn, a leaf, a flame.

89 G

There's no-thing like paint-ing a pic-tures or writ-ing a fa-bu-lous

92 *f*

book! To get a pass out of class and let

92 *f* *mf*

95 *f*

you get off of the hook There's

95 *f*

98 H

no-thing like be - ing in mo - vies or act - ing a part on the stage

98 *mf* *f*

101

Vocal line for measures 101-103. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3.

For an ex - cuse to cut loose and to not have to act your

101

Piano accompaniment for measures 101-103. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. A dynamic marking of *mf* is present in measure 102.

I

104

Vocal line for measures 104-106. The melody includes a dotted quarter note G4, followed by eighth notes F4, E4, D4, C4, and a quarter note B3.

age ('Cause) you've got no time

104

Piano accompaniment for measures 104-106. The right hand has a complex texture with chords and moving lines, while the left hand continues with a rhythmic bass line.

107

Vocal line for measures 107-110. The melody features eighth notes G4, F4, E4, D4, C4, B3, A3, G3, followed by a quarter rest in measure 109.

the mea - sure of your life, is in a piece of rock

107

Piano accompaniment for measures 107-110. The right hand has a complex texture with chords and moving lines, while the left hand continues with a rhythmic bass line.

111

ff

Vocal line for measures 111-113. The melody consists of eighth and quarter notes. The lyrics are: "a tube of paint. The notes that fly a - cross a".

a tube of paint.

The notes that fly a - cross a

111

Piano accompaniment for measures 111-113. The right hand features chords and eighth notes, while the left hand has a steady eighth-note bass line.

114

Vocal line for measures 114-116. The melody includes a half note and quarter notes. The lyrics are: "page a side-ways glance a shaft of light".

page

a side-ways glance

a shaft of light

114

Piano accompaniment for measures 114-116. The right hand has chords and eighth notes, and the left hand has a rhythmic bass line.

J

118

3x: *mf - mp - p*

Vocal line for measures 118-120. The melody features a long note with a fermata. The lyrics are: "a turn, a leaf, a flame. _____".

a turn, a leaf, a flame. _____

3x: *mf - mp - p*

118

Piano accompaniment for measures 118-120. The right hand has chords and eighth notes, and the left hand has a bass line with a fermata in the final measure.

123

Vocal line for measures 123-125. The melody consists of eighth and quarter notes, ending with a repeat sign.

Ig - nor the bills ex - plore the pos - si - bi - li - ties.

123

Piano accompaniment for measures 123-125. The right hand features a rhythmic pattern of eighth and quarter notes with slurs. The left hand provides harmonic support with chords and single notes.

126 *pp*

Vocal line for measures 126-128. The melody continues with eighth and quarter notes, ending with a repeat sign.

Ig - nor the bills, ex - plore the pos - si - bi - li - ties.

126

Piano accompaniment for measures 126-128. The right hand continues the rhythmic pattern with slurs. The left hand provides harmonic support. The dynamic marking *pp* is present.

129

Vocal line for measure 129, which is a whole rest.

129

Piano accompaniment for measure 129. The right hand has a melodic line with a slur. The left hand has a single chord.