

I CAN DO BETTER THAN THAT

from *THE LAST FIVE YEARS*

Music and Lyrics by
JASON ROBERT BROWN

G2 Em11

f

Cmaj9 Am11

G2 Em11

My best friend had a lit - tle sit - u - a - tion at the end of her sen - ior year, -

mp

Cmaj9

And like a shot, she and Mitch-ell got mar - ried that

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Am11 Am7/D G2

sum - mer. Car - ol - ann get - tin'

mf *mp*

Em11

big - ger ev - 'ry min - ute, think - in', "What am I do - in' here?"

Cmaj9 G2

While Mitch-ell's out ev - 'ry night be - in' a hea - vy me - tal drum - mer.

Em11 G2/D

They got a lit - tle cute house on a lit - tle cute street With a

mf

C_9^6 $G2/B$

cru - ci - fix on the door, _____ Mitch-ell got a job at a

C_9^6 $G2/C\#$ $Am11/D$

rec - ord store in the mall. _____ Just the

$Em11$ $G2/D$ C_9^6

ty - pi - cal facts of a ty - pi - cal life in a town on the East - ern shore. 3

$G2/B$ $G2/C$

I thought a - bout what I want - ed, It

mp

G2/B Em/C# G2/D Em11

was - n't like that at all... _____ Made _____ Car - ol - ann a cute _____

Am11 C6 C/D G2

_____ ba - by sweat - er, think - in' "I can do bet - ter than _____ that."

mf

Em11 Cmaj9

Am11 G2

In a year or so, I

mp

Em11

moved to the cit - y, think - in', "What have I got to lose?" _____

Cmaj9

Am11

Got a room, got a cat, and got twen - ty pounds thin - ner.

Am11/D

G2

Met a guy in a class I was tak - ing who, you

Em11

Cmaj9

might say, looked like Tom Cruise. He would - n't leave me a -

G2

lone 'less I went with him to din - ner. And I

Em11 G2/D C₉

guess he was cute, and I guess he was sweet, and I guess he was good in bed: _

mf

G2/B C₉ G2/C#

I gave up my life for the bet - ter part of a year. _

Am11/D Em11

So I'm start-ing to think _ that this may -

G2/D C₉⁶

- be might work, and the sec-ond it en - tered my _____ head, - He

G2/B G2/C G2/B

need-ed to take _ some time _ off, Fo - cus on his "ca -

mp

Em/C# G2/D Em11 Am11 C₉⁶

reer." He _____ blew me off with a heart - felt let - ter, I thought,

mf

C/D G2

"I can do bet - ter than _ that." You don't

f

C₉ Am11
 have to get — a hair - cut, You don't have to change — your shoes, —
mp legato
 C₉ C₉/D
 — You don't have to like — Du - ran — Du - ran, — just —
 G_{sus} G C₉
 — love — me. — You don't have to put — the seat —
 Am11
 — down, You don't have to watch — the news, — You don't
 3 3 3 3 3 3

C₉ *A7/C#* *G6/D*

have to learn _ to tan - go, You don't have to eat _ pro - sciut -

crisper cresc. poco a poco

B7/D# *Em* *D/E* *Em* *Em11*

- to, You don't have to change _ a thing, _ Just stay _

A7sus *A7* *A7sus* *A7 G/A*

_ with me! _ I _ want

f

C₉ *Am11*

you and you and noth - ing but you, Mi - les and pi - les of

mf

you Fi-nal-ly I'll have some-thing worth-while to think of each morn-ing: —

gva — 3

You — and you and noth-ing but you! No —

sub-sti-tu-tion will do, Noth-ing but fresh, un-di-lu-ted and pure, Top of the

line, —

F₉ Bb7#11 C2

F2

D7sus D9 F2 Bb7#11 Bb9

F/G C/F C6/E

Am9/D C/D D/C

And to - tal - ly mine!

G/B Am11 Am7/D G2

I don't need an - y life -

Em11

- time com-mit-ments, I don't need to get hitched to - night,

Cmaj9 Am11

I don't want you to throw up all your walls and de - fens - es.

G2

I don't mean to put on an - y pres-sure, but I

mp

Em11

Cmaj9

know when a thing is right, _____

And I spend ev - 'ry day _

mf

G2

re - con - fig - u - ring my _____ sens - es. _____

When we

mf

Em11

Em/D

Em11/C

get to my house, take a look at that _____ town, _ Take a look at how far _____ I've _____

mf

— gone. I will nev - er go back, nev - er look back an - y -

more. And it feels like my life led right -

— to your side and will keep me there from now on.

Think a - bout what you want - ed, Think a - bout what could be,

mp

Chords: G2/B, G2/C, G2/C#, Dsus, Em11, Em/D, Em11/C

G2/C G2/B G2/C

Think a - bout how _ I _ love _ you _ and say _

G2/B Em/C# G2/D

_ you'll move in with _ me. Think of what's great a - bout

mf

Em11 G2/D Em11

me and you, _ Think _ of the bull - shit we've both been through, Think _

3

G2/D Em11 F#9

_ of what's past, _ be - cause we _ can do _ Bet - ter! _

f

We can do
 bet - ter!
 can do bet - ter than that!
 We can do bet - ter than that!
 We can do bet - ter than that!

Am7/D C/D
 G2/C G/B Am9
 G/B C₉ C/D G
 sfz

ff
 gva (l.v.)

Fairy Lullaby

Op. 37, no. 3

William Shakespeare

Amy Beach

Allegro ma non troppo

dolce

Phil - o - mel, with mel - o - dy, Sing in

Allegro ma non troppo

pp

con ped.

10

our sweet lul - la - by; Phil - o - mel, Phil - o - mel, Sing in our sweet lul - la -

19

mf *mf* *f*

by, Phil - o - mel, with mel - o - dy, Sing, sing in our

mf

28

p , *pp*

sweet lul-la - by, Lul la, lul - la, lul-la - by, lul - la,

pp

36

a tempo **rit.**

lul - la - by.

a tempo **rit.**

pp *pp*

dolce marcato

45

p **a tempo** *dolce*

Nev - er harm, Nor spell nor charm; Come our love - ly la - dy nigh;

a tempo

53

f

Nev - er harm, nev - er harm come our la - dy_ nigh, Nev - er

f

62 **rall.** **a tempo**

pp

harm, Nor spell nor charm; Come our love - ly la - dy nigh;

71 **rall.** **a tempo**

pp

So, good night, with lul - la - by, So, good night, with lul - la -

poco piu lento **rall.** **a tempo**

pp

poco piu lento **rall.** **a tempo**

sempre pp

80 **rit.** **a tempo**

lul - la - by, lul - la - by, lul - la, lul - la - by.

rit. **a tempo**

88

pp

Ped. *

Business Girls

No. 3 from *Five Betjeman Songs*

John Betjeman

Madeleine Dring

Allegretto con moto ♩ = 80

The piano introduction consists of two staves. The right staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The left staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The tempo is marked 'Allegretto con moto' with a quarter note equal to 80 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The introduction ends with a 'Con ped.' (con pedale) instruction.

Allegretto con moto ♩ = 80

mf

Con ped.

The first line of the song is marked with a '3' (triple) and 'mf' (mezzo-forte). The right staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The left staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The lyrics are: 'From the gey - ser ven - ti - la - tors Au - tumn winds are blow - ing down'.

mf

3

From the gey - ser ven - ti - la - tors Au - tumn winds are blow - ing down

The second line of the song is marked with a '5' (quintuple). The right staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The left staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, starting with a half rest followed by a quarter rest, then a series of eighth notes. The lyrics are: 'On a thou-sand busi-ness wo-men Hav - ing baths in Cam - den Town.'

5

On a thou-sand busi-ness wo-men Hav - ing baths in Cam - den Town.

Waste-pipes chu-ckle in - to run-nels, Steam's es-cap - ing here and there,

Morn - ing train through Cam-den cut-ting Shake the Cres-cent and the Square.

poco rit.

poco rit.

mp Ear - ly nip of change ful aut-umn, Dah - lias glimpsed through gar - den doors,

a tempo

mp

15

At the back pre - car - ious bath-rooms Jut - ting out from up - per floors,

17

And be-hind their frail par - ti - tions, Busi - ness wo-men lie and soak,

19

See - ing through the draugh - ty sky - light Fly-ing clouds and rail-way smoke.

21

a tempo

rit.

23 *poco piu lento*

p

Rest you there, poor un - be - lov'd ones Lap your lone - li - ness in heat.

poco piu lento

p

25 *poco piu lento*

p

All too soon the ti - ny break-fast, Trol-ley - bus and wind - - y

rit.

rit.

27 *a tempo*

a tempo

street!

rit.

rit.

29

pp *ppp*