

# Class

5

Cue:

SCOTT: Still, there's hope...

(Scott, Edmund, J.P.)

Music and Lyrics  
by PETER MILLS

SCOTT: See, I don't have the number one thing—money.  
But I have both of the next best things: good looks and intelligence.  
EDMUND: I see—a pair beats an ace...  
SCOTT: If I play my cards right.

Poco Rubato

a tempo

5 **SCOTT**

Class is some-thing some in-her-it from — their fam-'ly tree. But

9

class can be ac-quired by mer - it thank - - - ful - ly for

12  
8  
me. There's a de-li-cate ap - pa - ra - tus — go-vern-ing so - cial sta - tus, — and

15  
8  
that is — what I have en-dea-vored to learn, know-ing this is the year they stamp us —

18  
8  
roy - al - ty of the cam - pus — or no - bo - dy of con-cern. I must have

21  
8  
class. I need to cul-ti-vate it. That's — what it's a - bout.

25

8 See \_\_\_\_\_ what kind of clout this kid is a - - - ble to a -

28

8 mass. \_\_\_\_\_ Time to make a mark. Time to cut a swath.

31

8 Time to show I'm cut from the fi - ner cloth. That's how I'll ar-ive.

34

8 Show 'em all that I've got class. \_\_\_\_\_

**EDMUND:** So you intend to become another of the handsome blockheads that populate this University?

*(TRIP crosses in the background, with a few underclassmen as satellites.)*

**SCOTT:** Look—there goes Trip Everett! So debonair...such savoir faire...with a certain je ne sais quoi...

**EDMUND:** Sometimes I can't believe you're failing French.

**SCOTT:** You see the way he walks... how he carries himself...? What is that?

**J.P.:** He's got class.

**SCOTT:** Exactly. But what is it? Is it breeding?

**J.P.:** No, it's Geometry.

**SCOTT:** Geometry?

37

41

45 *poco rit.* EDMUND

It's called a

49 *a tempo*

class... you ought - a try at - tend - ing class... it's what we

J.P.

52

take. Class... you might con - si - der spend - ing

EDMUND

55

one or two a-wake. If you're ask-ing your-self "What is it?"

J.P.

58

why don't you pay a vi - sit, and dim - ly, you'll may-be be-gin to re-call things like

61

Che-mis-try Lab and La - tin, al-so a place you sat in known as a lec-ture hall.

BOTH

64

8 Come back to class... 'cause when the term is o - ver

This system contains measures 64, 65, and 66. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8.

67

8 there's \_\_\_\_\_ a big ex - am. If \_\_\_\_\_ you gave a

This system contains measures 67, 68, and 69. It continues the vocal line and piano accompaniment from the previous system. The piano part features a more active right-hand melody with eighth notes and sixteenth notes.

70

8 damn, you'd still have half \_\_\_\_\_ a chance to pass. \_\_\_\_\_

This system contains measures 70, 71, and 72. The vocal line includes a long note with a fermata over the word 'half'. The piano accompaniment continues with a steady bass line and a right-hand melody.

73

8 Time to take the text off the dus - ty shelf. Time to stu - dy stuff oth - er

This system contains measures 73, 74, and 75. The piano accompaniment features a more complex right-hand melody with many beamed notes and accents. The bass line remains steady.

76

8

than your-self. Best be on the move, pal of mine, 'cause you've got

Detailed description: This system contains measures 76, 77, and 78. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "than your-self. Best be on the move, pal of mine, 'cause you've got".

79

8

class. Class

SCOTT

JP/ED Why won't you

Detailed description: This system contains measures 79, 80, and 81. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature changes to two sharps (F#, C#). The lyrics are: "class. Class". A box labeled "SCOTT" is placed above the vocal line in measure 81. The piano accompaniment includes a section labeled "JP/ED Why won't you" starting in measure 81.

82

8

is what I'm here to stu - dy. Class \_\_\_\_\_ is what I need.

go? A - lack, A - las. How we're wish-ing you'd go to

Detailed description: This system contains measures 82, 83, and 84. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature changes to one flat (Bb). The lyrics are: "is what I'm here to stu - dy. Class \_\_\_\_\_ is what I need." The piano accompaniment includes the lyrics "go? A - lack, A - las. How we're wish-ing you'd go to".

85

Class \_\_\_\_\_ e-nough to be some-bo - dy of \_\_\_\_\_ the high - er

class. (class)

88

breed. Got - ta show 'em a Scott Fitz - ge - rald, e - le - gant - ly ap - par - elled, the

Now we're beg - ging you, — Geez, Scott. Please, Scott.

91

hair al - ways ev - er - so care - ful - ly slicked. Must be care - ful with whom I'm walk - ing, —

Go! And don't be late, Scott.



**molto rit.**

94

po-li-tic when I'm talk - ing. My dis-ci-pline must be strict.

Great Scott! You're lia-ble to fail, you know.

97

**Cakewalk** **accel.**

Yes, I'll have class and I will find my-self a -

(oh) You have one now!

100

**a tempo**

wash\_\_\_\_\_ in my suc-cess, if\_\_\_\_\_ I can im-

You still could pass. though we ho-nest-ly don't know how

103  
8  
press a cer - tain high - fa-lu - tin lass. \_\_\_\_\_ If I get the girl, if I  
Back to that a-gain...

107  
8  
get the kiss, that would be the proof pos - i - tive of this:

110  
8  
I'm a per - son who, in ad - di - tion to hav - ing all the share I do of

113

brass, has the ver - y ne - cess - a - ry share

116

colla voce

of class. Oh, you've got class