

No. 7 Don't Sleep in the Subway

BLUE GIRL - Prepare a Cut

Suggested Cut: top to M. 39

The musical score is presented in three systems. The first system shows the piano introduction with a guitar part (gtr.) in the upper staff, piano accompaniment in the middle and lower staves, and a vocal line (B.) starting at measure 4. The piano accompaniment includes a synth part (f SYNTH) and maracas (+Blue maracas). The second system continues the piano accompaniment and vocal line, with the vocal line starting at measure 4. The piano accompaniment includes a synth part (8va) and a loco part (mp). The third system continues the piano accompaniment and vocal line, with the vocal line starting at measure 8. The piano accompaniment includes a synth part (8va) and a loco part (mp).

(gtr.) 8va- (E.P.)
f (SYNTH) +Blue (maracas)
(bs.)

4 BLUE:
B. You wan-der a-round on your own lit-tle cloud

4 (8va) loco
mp

8 B. when you don't see the why or the where-fore

B.
 Oo, you walk out on me — when we both — dis-a - gree —

B.
 'cause to rea - son — is not what you care — for —

B.
 I've — heard it all a mil-lion times be - fore

(strgs. & E.P.)
 mf

B.
 Take off your coat my love and — close the door.

Detailed description: This is a page of sheet music for the song 'Subway'. It features a vocal line (B.) and a piano accompaniment (P/V). The music is in 12/8 time and the key signature has one sharp (F#). The page is numbered 62. The lyrics are: 'Oo, you walk out on me — when we both — dis-a - gree — 'cause to rea - son — is not what you care — for — I've — heard it all a mil-lion times be - fore Take off your coat my love and — close the door.' The piano accompaniment includes a section marked '(strgs. & E.P.)' and 'mf'. There are also performance instructions for tambourine and maracas. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts at measure 12, the second at 16, the third at 20, and the fourth at 25. The piano accompaniment consists of chords and moving lines in both hands. The vocal line is written in a single staff with lyrics underneath. There are some markings like 'mf' and '(strgs. & E.P.)' in the piano part. The page ends with a double bar line and a key signature change to one flat (Bb).

B. Don't sleep in the sub - way, dar - lin', Don't stand in the pour -

O. Doo_ doo Doo_

R. Doo doo_ doo doo doo doo doo Doo_

Y. Doo doo_ doo doo doo doo doo Doo_

G. (optional) Doo_ doo Doo_

(glock.)

29 (E.P.)

mp

B. - ing rain, (uh) Don't sleep in the sub - way, dar - ling. The

O. doo Doo_ doo

R. doo doo doo doo doo Doo_ doo doo doo doo

Y. doo doo doo doo doo Doo_ doo doo doo doo

G. doo Doo_ doo

32

32

35

B. night is long, For get your fool - ish pride. Noth - ing's wrong, now

O. Doo doo

R. doo Doo

Y. doo

G. doo Doo

35 (gtr.)

38

B. you're be - side me a - gain.

O. doo Bah bah bah bah Bah bah

R. Bah bah bah bah Bah bah

Y. Bah bah bah bah Bah bah

G. doo Bah bah bah bah Bah bah

38

38

42

B. You try to be smart then you

O. bah bah You try to be smah

R. bah bah You try to be smah

Y. bah bah You try to be smah

G. bah bah You try to be smah

42

mp

45

B. take it to heart 'cause it hurts when your e - go's de-

O. Ooh

R. Ooh

Y. Ooh

G. Ooh

45

B. flat-ed. oo You don't re-a-lise that it's all
O. You don't re - a - lah
R. You don't re - a - lah
Y. You don't re - a - lah
G. You don't re - a - lah

49

49

53
B. com - pro - mise, and the prob-lems are so ov - ver - rat - ed.
O. Ooh
R. Ooh
Y. Ooh
G. Ooh

53

53

58

B. Good-bye means noth-ing when it's all for

O. Ah

R. Ah

Y. Ah

G. Ah

58

(strgs. & E.P.)

58

mf

62

B. show So why pre tend you've some-where else to go?

O. All for show

R. All for show go

Y. All for show

G. All for show go

62

62

67

B. Don't sleep in the sub - way, dar - lin', Don't stand in the pour -

O. Doo_ doo Doo_

R. Doo doo_ doo doo doo doo doo Doo_

Y. Doo doo_ doo doo doo doo doo Doo_

G. Doo_ doo Doo_

(glock.)

67 (E.P.)

mp

70

B. - ing rain, (uh) Don't sleep in the sub - way, dar - ling. The

O. doo Doo_ doo

R. doo doo doo doo doo Doo_ doo doo doo doo

Y. doo doo doo doo doo Doo_ doo doo doo doo

G. doo Doo_ doo

70

70

B. night is long, For get your fool - ish pride. Noth - ing's wrong, now

O. Doo doo

R. doo Doo doo

Y. doo doo

G. doo Doo

(gtr.)

B. you're be - side me a - gain. ah woh oh oh oh

O. doo Bah bah bah!

R. doo Bah bah bah!

Y. doo Bah bah bah!

G. doo Bah bah bah!

(strgs.)

(R.H. to Piano)

B. — Don't sleep in the sub - way, dar - lin', Don't stand in the pour -

O. Doot doot doot doot doo Doo doo doo doo doot doot doot doot

R. Doot doot doot doot doo Doo doo doo doo doot doot doot doot

Y. Doot doot doot doot doo Doo doo doo doo doot doot doot doot

G. Doot doot doot doot doo Doo doo doo doo doot doot doot doot

(org.)

B. - ing rain, — (uh) Don't sleep in the sub - way, dar - ling.

O. doo Doo doo doo doo Doot doot doot doot doot Doo doo doo doo

R. doo Doo doo doo doo Doot doot doot doot doot doot Doo doo doo doo

Y. doo Doo doo doo doo Doot doot doot doot doot doot Doo doo doo doo

G. doo Doo doo doo doo Doot doot doot doot doot doot Doo doo doo doo

85

B. Don't stand in the pour - ing rain, — Don't sleep in the sub -

O. doot doot doot doot doo Doo doo doo doo Doot doot doot doot

R. doot doot doot doot doo Doo doo doo doo Doot doot doot doot

Y. doot doot doot doot doo Doo doo doo doo Doot doot doot doot

G. doot doot doot doot doo Doo doo doo doo Doot doot doot doot

85

88

B. - way dar - ling, — Bah bah bah Bah!

O. doot doot doot doot Bah bah bah Bah!

R. doot doot doot doot Bah bah Bah!

Y. doot doot doot doot Bah bah Bah!

G. doot doot doot doot Bah bah bah Bah!

88

(TO SYNTH)

Applause segue