

# Sondheim!

10/08-09-1

## II.

Not While I'm Around • Losing My Mind • Send In the Clowns

Approx. 7:40

Arranged by  
MAC HUFF

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly (♩ = 50)

N.C.

Piano

*p*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending line, starting on G4 and ending on D4. The left hand plays a simple bass line with quarter notes. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 12/8. The piece begins with a piano (*p*) dynamic.

*cresc.* *rit. e dim.*

*G♭maj9* *G♭/A♭*

3

The piano accompaniment features a complex rhythmic pattern in the right hand, primarily eighth and sixteenth notes. The left hand provides a steady bass line. The key signature remains three flats. The piece includes dynamic markings for *cresc.* and *rit. e dim.*, and chord changes to *G♭maj9* and *G♭/A♭*. A measure number '3' is indicated at the start of the section.

### NOT WHILE I'M AROUND

from SWEENEY TODD, THE DEMON BARBER OF FLEET STREET

6

Freely Solo  
*mp*

The vocal line is written in a single staff with a treble clef. It begins with a rest for one measure, followed by a series of quarter notes. The key signature is three flats and the time signature is 4/4.

Not to wor - ry, not to wor - ry, I may not be

Freely  
*mp*

*mp* *E♭m/D♭*

6

The piano accompaniment for the vocal line features a simple bass line in the left hand and chords in the right hand. The key signature is three flats. The piece includes dynamic markings for *mp* and chord changes to *E♭m/D♭*. A measure number '6' is indicated at the start of the section.

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smart, but I ain't dumb. Let me do it,

*D♭maj7* *E♭m7/D♭* *E♭m7/A♭* *D♭maj7*

9

put me to it, show me some - thing I can o - ver - come.

*E♭m/D♭* *D♭maj7* *E♭m7/D♭* *E♭m7/A♭*

12

**18** Tenderly (with rubato) (♩ = ca. 90)

Not to wor - ry, chum.

*E♭(add9)/F* *A♭maj7/B♭* *B♭* *E♭(add9)*

*mp*

16

Soprano *All - Unis. mp*

Alto

Tenor *All - Unis. mp*

Bass

Noth - ing's gon - na harm you,

*E♭/B♭* *E♭(add9)* *E♭/B♭*

19

not while I'm a - round. Noth - ing's gon - na

*E♭* *Fm/E♭* *E♭* *B♭sus* *E♭(add9)*

22

harm you, no sir, not while I'm a - round.

*E♭/B♭* *E♭* *Fm/E♭* *D♭/E♭*

25

28

De - mons are prowl - ing ev - 'ry - where, now - a - days.

Abmaj7 Bb/Ab Gm7(b5)

28

31

Unis.

I'll send 'em howl - ing, I don't care,

Unis.

C7sus C7 Fm9 F9

34

div.

I got ways.

Abmaj7/Bb Fm9 Bb9 Ab/Bb Bb7

8va (both hands) loco

38 Unis. *mf*

No one's gon - na hurt you, no one's gon - na dare.

Unis. *mf*

*mf*

E $\flat$ (add9) E $\flat$ /B $\flat$  E $\flat$  Fm/E $\flat$

38

Oth - ers can de - sert you, not to wor - ry,

E $\flat$  B $\flat$ sus E $\flat$ (add9) E $\flat$ /B $\flat$

41

46 *cresc.*

whis - tle, I'll be there. De - mons 'll charm you *cresc.*

E $\flat$  Fm/E $\flat$  D $\flat$ /E $\flat$  A $\flat$ maj7

*cresc.*

44

*rit.* *f*

with a smile for a while, but in time

*rit.* *f*

*rit.* *f*

Bb/Ab Gm7 Cm Abm/Cb

47

**LOSING MY MIND**  
from FOLLIES  
Freely

*mf* *dim.* Unis. *div.* Unis. **52**

Noth-ing's gon-na harm you, not while I'm a - round.

*mf* *dim.* Unis. Unis.

*mf* *dim.* **Freely**  
Eb(add9) *p*

Gm/Bb Fm/Bb Cm7/Bb

50

*mf* *dim.* **Freely**  
*p*

F7/Eb Bb7(b9)/Eb Bb7/Eb

53

56 *Solo p*

The sun— comes up, I think— a - bout you. The cof - fee cup,

*E<sub>b</sub>* *E<sub>b</sub>(#5)* *E<sub>b</sub>6*

56

I think— a - bout you. I want— you so, it's like I'm los - ing my

*D<sub>b</sub>/E<sub>b</sub>* *E<sub>b</sub>* *A<sub>b</sub>(add2)* *G<sub>m</sub>/B<sub>b</sub>*

59

With movement (♩ = ca. 96) 64 *mf*

mind. All af - ter - noon, do - ing

*mf*

*mf*

With movement (♩ = ca. 96) 64

*Ab*(add2) *Ab*maj7 *Am*7(b5) *D*7 *G*m *G*m(#5)

*cresc.* *mf*

62

ev-'ry lit-tle chore, the thought of you stays bright.

Unis. thought of you stays

Unis.

Gm6 D7 Gm7 C Dm Ebdim C/E

65

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G minor, with lyrics 'ev-'ry lit-tle chore, the thought of you stays bright.' The second line is the piano accompaniment in treble clef, featuring a long melisma over the words 'thought of you stays'. The third line is the piano accompaniment in bass clef, also with a melisma. The fourth line is a chord chart for the piano accompaniment, showing chords Gm6, D7, Gm7, C, Dm, Ebdim, and C/E. The page number 65 is at the bottom left.

Some-times I stand in the mid-dle of the floor, not go-ing left,

rit. cresc. Unis. cresc.

bright. not go-ing left,

rit. Unis. cresc.

Fm Fm(#5) Fm6 C7 Fm7(b5)

rit. cresc.

68

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody in G minor, with lyrics 'Some-times I stand in the mid-dle of the floor, not go-ing left,'. The second line is the piano accompaniment in treble clef, with a melisma over the word 'bright.' and then 'not go-ing left,'. The third line is the piano accompaniment in bass clef, with a melisma. The fourth line is a chord chart for the piano accompaniment, showing chords Fm, Fm(#5), Fm6, C7, and Fm7(b5). The page number 68 is at the bottom left.



72 Grandly (♩ = ca. 75)

not go - ing right. I dim - the lights

not go - ing right. Ah

72 Grandly (♩ = ca. 75)

B7 E

and think - a - bout you, spend sleep - less nights to think - a - bout

E(#5) E6 D/E E

*Very slowly*

you. You said you loved me, or were you just be-ing kind?

You said you loved me, Oo

*dim.*

*Very slowly*

A G#m/B A

*dim.*

76

**SEND IN THE CLOWNS**  
from the Musical A LITTLE NIGHT MUSIC

**80 Tenderly (with rubato) (♩. = ca. 55)**

*rit. e dim.*

Or am I los - ing my mind.

*rit.*

**80 Tenderly (with rubato) (♩. = ca. 55)**

A/B E Esus

*rit.*

*p*

79

Musical score for measures 81-82. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). Measure 81 is marked with a treble clef and a bass clef. Measure 82 is marked with a bass clef. Chords are labeled E, Esus, F, and Fsus. The piano part includes a dynamic marking of *mp*.

Musical score for measures 83-84. The system includes a vocal line and a piano accompaniment. The key signature is two flats (Bb, Eb). Measure 83 is marked with a treble clef and a bass clef. Measure 84 is marked with a treble clef and a bass clef. Chords are labeled F, Fsus, F, and Fsus. The piano part includes a dynamic marking of *p*. The vocal line includes the lyrics "Is - n't it rich? Are we a".

Musical score for measures 85-86. The system includes a vocal line and a piano accompaniment. The key signature is two flats (Bb, Eb). Measure 85 is marked with a treble clef and a bass clef. Measure 86 is marked with a treble clef and a bass clef. Chords are labeled F, Fsus, F2, and F. The piano part includes a dynamic marking of *p*. The vocal line includes the lyrics "pair? Me here at last on the ground, you in mid -".

air. \_\_\_\_\_ Where are the clowns? Send in the

Bb(add9) Bb C/F Bb/F

87

With movement *mf* **90**

clowns. Just when I'd stopped o - pen - ing

*mf*

With movement

F Em Am Em7

*cresc.* *mf*

89

doors, fi - nal - ly know - ing the one that I want - ed was

*rit.* *rit.*

Am Em7 Am

*rit.*

91

*a tempo* Unis. Mak - ing my en - trance a - gain with my u - su - al

*a tempo* Unis. yours.

Dm7 A F/C G/B Bb6

*a tempo*

93

*rit.* *mp* Unis. flair, sure of my lines, no one is

*rit.* *mp* Unis.

Asus Gm7(b5) Am(sus2) Am Bb/C

*rit.* *mp*

95

*a tempo* *molto rit.* *f* there. Don't you love

*a tempo* *molto rit.* *f*

C/F Bb/F C/F C/D

*a tempo* *cresc.* *molto rit.*

97

SONDHEIM! - SATB

99 With movement

Descant

*mf*

Ah \_\_\_\_\_ Ah \_\_\_\_\_

farce? My fault, I fear. I thought that

99 With movement

*f*

G D/G G D/G

99

*a tempo*

Ah \_\_\_\_\_

*rit.* *a tempo*

you'd want what I want. Sor - ry, my dear.

*rit.* *a tempo* Unis. *mf*

But where are the

G C

*rit.* *a tempo*

101

Unis. *mf* *rit.*

where are the clowns? send in the clowns. Don't both-er, they're

clowns? Quick, send in the clowns.

D/G C/G D/G C/D

*mf* *rit.*

103

here. Is - n't it

Unis. *pp* Unis. *pp*

F/G

*dim.*

105

**107** Slowly (♩. = ca. 50)

rich, is - n't it queer, los - ing my

Slowly (♩. = ca. 50)

D/G C/G D/G C/G

*pp*

107

tim-ing this late in my ca - reer? And where are the

109

*rit.*  
clowns? There ought to be clowns. Well, may - be next

*rit.*  
where are the clowns? ought to be clowns.

D/G C/G D/G C/D

111

**Very slowly**  
*dim.* year. *rit.*

113

**Very slowly**  
G Gsus G Gsus G  
8va (both hands)  
*dim.* *rit.* *loco*  
Λ  
on cut-off

115