

Assembly Line

Cabaret Careers

Arr. Aly Wheeler

"Nine to Five"

Solo 1

Soprano

Tum-ble out of bed and stum-ble to the kit - chen, pour my - self a cup


The musical score for the Soprano part is written in 4/4 time with a key signature of one sharp (F#). It consists of three measures. The first measure contains the lyrics "Tum-ble out of bed and", the second "stum-ble to the kit - chen,", and the third "pour my - self a cup". The melody is composed of quarter and eighth notes. Below the vocal line are three empty staves for other instruments.

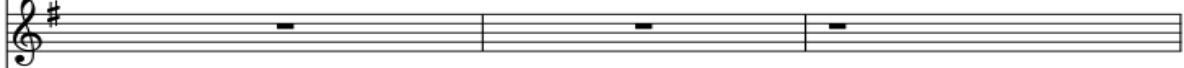
of am - bi-tion and yawn and stretch and try to come to life.


The musical score for the Soprano, Alto, and Alto parts is written in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The first measure contains the lyrics "of am - bi-tion and", the second "yawn and stretch and", and the third "try to come to life.". The Soprano part has a melodic line with a fermata over the final note. Below the vocal lines are three empty staves for other instruments.


Solo 2

8

S. 

S. 

A. 

A. 

11


S. 


S. 

A. 


A. 

85


S. 

S. 

you, there's a bet - ter life, and you think a-bout it


A. 

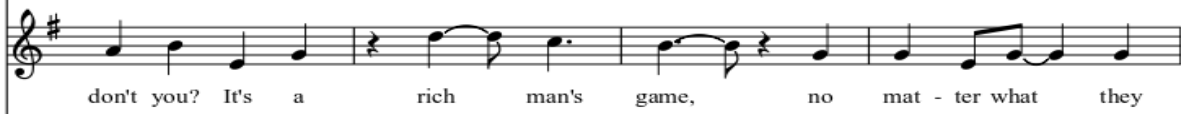
you, there's a bet - ter life, and think a-bout it

A. 

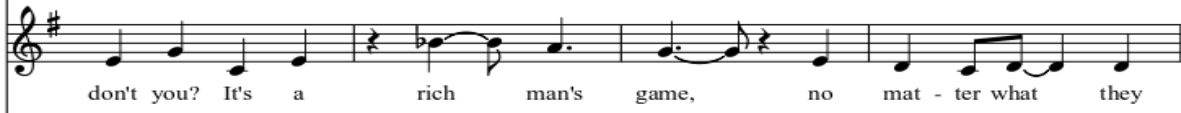
you, there's a bet - ter life, and think a-bout it

89

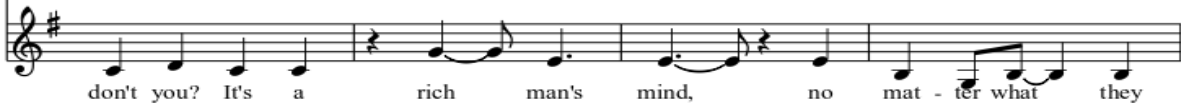
S. 

S. 

don't you? It's a rich man's game, no mat - ter what they


A. 


don't you? It's a rich man's game, no mat - ter what they

A. 


don't you? It's a rich man's mind, no mat - ter what they

93


S. 

S. 

call it, and you spend your time put-ting mon-ey in his wal-l-e-t!

A. 

call it, and you spend your time put-ting mon-ey in his wal-l-e-t!


A. 


call it, and you spend your time put-ting mon-ey in his wal-l-e-t!

F


Power to the People

98


S. 

S. 

Pow-er to the peo-ple! Pow-er to the peo-ple!


A. 


Pow-er to the peo-ple! Pow-er to the peo-ple!

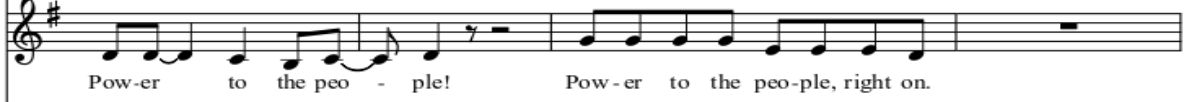
A. 

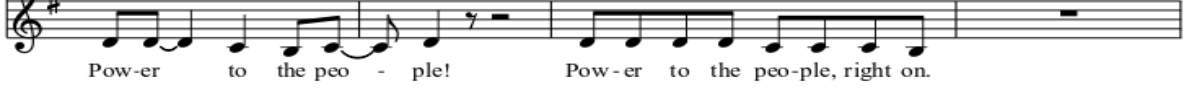
Pow-er to the peo-ple! Pow-er to the peo-ple!

102

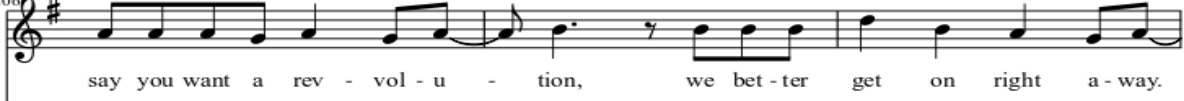
S.  Solo
You


S. 
Pow-er to the peo - ple! Pow-er to the peo-ple, right on.

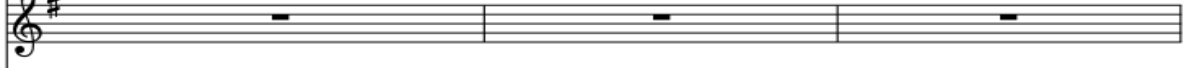
A. 
Pow-er to the peo - ple! Pow-er to the peo-ple, right on.


A. 
Pow-er to the peo - ple! Pow-er to the peo-ple, right on.

106


S. 
say you want a rev - vol - u - tion, we bet - ter get on right a - way.


S. 


A. 


A. 

109


S.  Well you get on your feet, and out on the street sing-ing

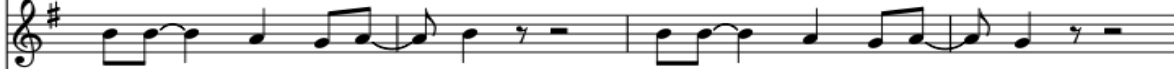
S. 

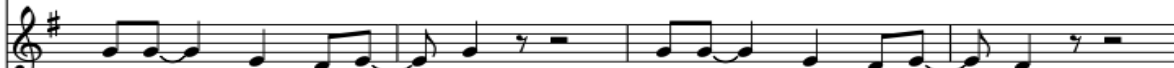
A. 

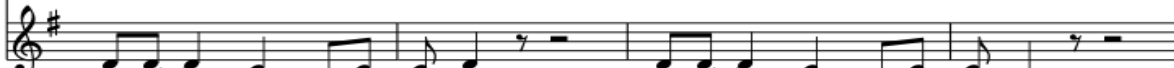
A. 

112

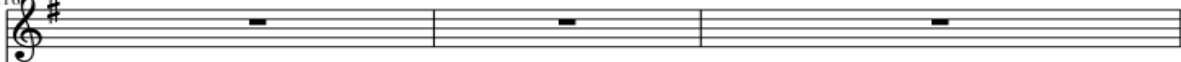
S. 


S.  Pow-er to the peo - ple! Pow-er to the peo - ple!

A.  Pow-er to the peo - ple! Pow-er to the peo - ple!


A.  Pow-er to the peo - ple! Pow-er to the peo - ple!

116


S. 

S. 

Pow - er to the peo - ple! Pow - er to the peo - ple, right on.

A. 


Pow - er to the peo - ple! Pow - er to the peo - ple, right on.

A. 


Pow - er to the peo - ple! Pow - er to the peo - ple, right on.

119


Solo **H**

S. 


A mil-lion work - ers work - ing for not - hing, you bet - ter

S. 

Ooo - ooo -

A. 

Ooo - ooo -

A. 

Ooo - ooo -

122

S. give them what they real - ly want. We got to

S. Ooo - ooo

A. Ooo - ooo

A. Ooo - ooo

124

S. put you down, when we come in to town, sing-ing

S. Ooo - ooo Pow-er to the peo-

A. Ooo - ooo Pow-er to the peo-

A. Ooo - ooo Pow-er to the peo-

127

S.
 S. ple! Pow-er to the peo - ple! Pow-er to the peo - ple!
 A. ple! Pow-er to the peo - ple! Pow-er to the peo - ple!
 A. ple! Pow-er to the peo - ple! Pow-er to the peo - ple!

132

S. Solo I I've got-ta ask you com - rades and bro -
 S. Pow - er to the peo-ple, right on. Ask -
 A. Pow - er to the peo-ple, right on. Ask bro -
 A. Pow - er to the peo-ple, right on. Ask bro -

135

S.
 theirs, how do you treat your own wo - man back home? She got to

S.

A.
 theirs

A.

138

S.
 be her - self, so she can free her - self, sing-ing

S.
 Pow-er to the peo -

A.
 Pow-er to the peo -

A.
 Pow-er to the peo -

141

S. 

S. 

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!


A. 

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!

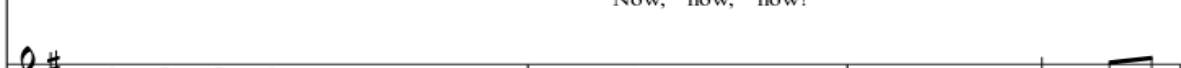
A. 

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!


146

S. 

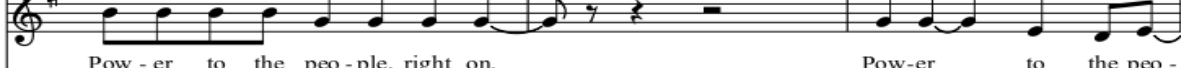
Solo J

S. 


Now, now, now!

S. 

Pow - er to the peo - ple, right on. Pow-er to the peo -

A. 

Pow - er to the peo - ple, right on. Pow-er to the peo -

A. 

Pow - er to the peo - ple, right on. Pow-er to the peo -

149

S.
 S.
 A.
 A.

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!

ple! Pow-er to the peo - ple! Pow-er to the peo - ple!

154

Solo (improv)

S.
 S.
 A.
 A.

right o - o - o - o-o-on!

Pow-er to the peo-ple Ooo

Pow-er to the peo-ple Ooo

Pow-er to the peo-ple Ooo

15 **A**

S. 

S. 

Work-in' nine to five, what a way to make a liv - ing, bare - ly


A. 

Work-in' nine to five, what a way to make a liv - ing, bare - ly

A. 

Work-in' nine to five, what a way to make a liv - ing, bare - ly

20

S. 

S. 

get - ing by, it's all tak - in' and no giv - ing, they just use your

A. 

get - in by, it's all tak - in' and no giv - ing, they just use your

A. 


get - ing by, it's all tak - in' and no giv - ing, they just use your


Workin' for a Livin'


K


Solo

159

S. 

S. 

A. 

A. 

168

S. 

S. 

A. 

A. 

171

S. Darned if I do, darned if I don't. I'm sposed to get a raise next week, you

S.

A.

A.

174


S. know darn well I won't!

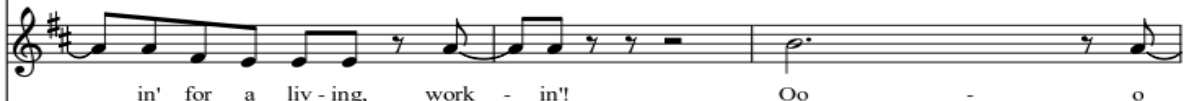
S. Work - in' for a liv-ing, work - in! Work-


A. Work - in' for a liv-ing, work - in! Work-


A. Work - in' for a liv-ing, work - in! Work-

177

S.  Work-in' for a liv - in', liv -

S.  in' for a liv - ing, work - in! Oo - o

A.  in' for a liv - ing, work - in! Oo - o

A.  in' for a liv - ing, work - in! Oo - o

180

S.  in' and a work-in'. Tak - in' what they're giv - in' cuz I'm work-in' for a liv-ing!

S. 

A. 

A. 

M

Solo/Duet

183

S. Hey I'm not com-plain-ing, cause I

S.

A.

A.

Detailed description: This block contains the first system of musical notation, starting at measure 183. It features four staves. The top staff is for the Soprano (S.) and contains a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first two measures show a vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next two measures are whole rests. The final measure shows a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Below the vocal line, the lyrics "Hey I'm not com-plain-ing, cause I" are written. The second, third, and fourth staves are for another Soprano (S.), Alto (A.), and Alto (A.) part, respectively, and all contain whole rests throughout the system.

188

S. real - ly need the work. But hit - ting up my bud - dies got me

S.


A.


A.


Detailed description: This block contains the second system of musical notation, starting at measure 188. It features four staves. The top staff is for the Soprano (S.) and contains a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure shows a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure shows a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure shows a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure shows a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Below the vocal line, the lyrics "real - ly need the work. But hit - ting up my bud - dies got me" are written. The second, third, and fourth staves are for another Soprano (S.), Alto (A.), and Alto (A.) part, respectively, and all contain whole rests throughout the system.


Solo

190


S. 


S. 
feel-ing like a jerk! Hun-dred dol - lar car note, two hun-dred rent,


A. 
feel-ing like a jerk! Hun-dred dol - lar car note, two hun-dred rent,


A. 
feel-ing like a jerk! Hun-dred dol - lar car note, two hun-dred rent,

193


S. 
get a check on Fri - day, but it's al - read - y spend!

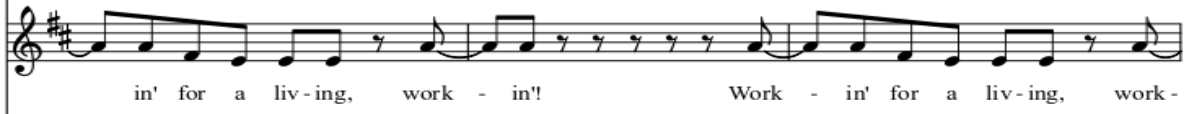
S. 
Work -

A. 
Work -

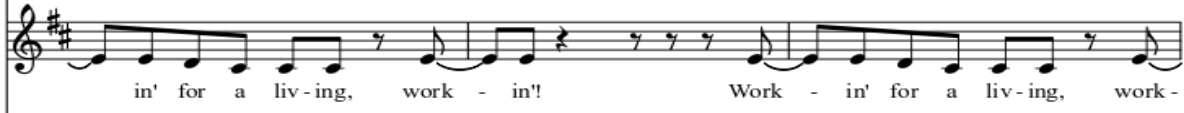
A. 
Work -

195


S. 

S. 

in' for a liv-ing, work - in! Work - in' for a liv-ing, work -

A. 

in' for a liv-ing, work - in! Work - in' for a liv-ing, work -

A. 

in' for a liv-ing, work - in! Work - in' for a liv-ing, work -

198

S. 

Work-in' for a liv-in', liv-in' and a work-in'.

S. 

in! Oo - in! o

A. 

in! Oo - in! o

A. 

in! Oo - in! o

201

S. Tak - in' what they're giv - in' cuz I'm work-in' for a liv-ing!

S. Who - oa

A. Who - oa

A. Who - oa

204

S. work-in' for a liv-in! Who - oa, tak-in' what they're giv-in! Who - oa,

S. work-in' for a liv-in! Who - oa, tak-in' what they're giv-in! Who - oa,

A. work-in' for a liv-ing! Who - oa, tak-in' what they're giv-in! Who - oa,


A. work-in' for a liv-ing! Who - oa, tak-in' what they're giv-in! Who - oa,

N

208

S. 

S. 
work-in' for a liv-in! Who - o - oa!

A. 
work-in' for a liv-in! Who - o - oa!

A. 
work-in' for a liv-in! Who - o - oa!

Solo/trio

219

S. 
Bus boy, bar - ten-der, lad-ies of the night. Grease mon-key, ex - junk - y,

S. 

A. 

A. 

222

S.  win-ner of the fight.

S.  Walk-ing on the streets, it's real-ly all the same.

A.  Walk-ing on the streets, it's real-ly all the same.

A.  Walk-ing on the streets, it's real-ly all the same.

225

S. 


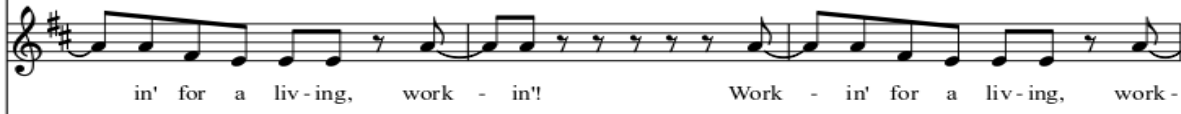
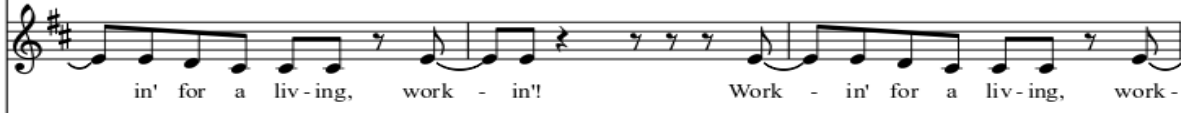
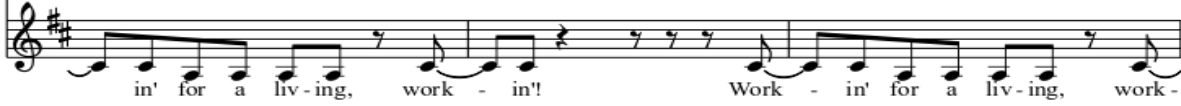
S.  sel - ling souls! Rock - in' roll! An - y oth - er day! Work -

A.  sel - ling souls! Rock - in' roll! An - y oth - er day! Work -

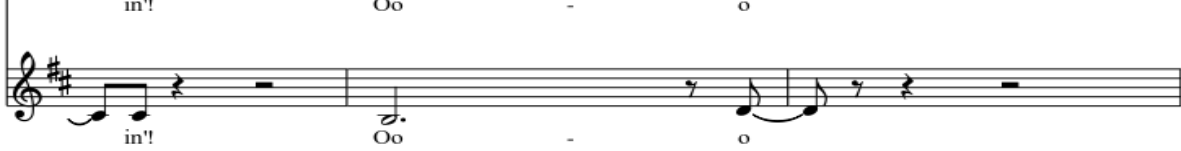
A.  sel - ling souls! Rock - in' roll! An - y oth - er day! Work -

O

227

S. 
S. 
A. 
A. 

230

S. 
S. 
A. 
A. 

25

S. 

S. 

mind, and they ne-ver give you cre-dit. It's e-nough to drive you

A. 

mind and they ne-ver give you cre-dit. It's e-nough to drive you

A. 

mind and they ne-ver give you cre-dit. It's e-nough to drive you

B

30

S. 

S. 

cra-zy if you le-e-t it! Nine to five, for ser-vice and de-vo-

A. 

cra-zy if you le-e-t it! Nine to five for ser-vice and de-vo-

A. 

cra-zy if you le-e-t it! Nine to five for ser-vice and de-vo-

233

S. Tak - in' what they're giv - in' cuz I'm work - in' for a liv - ing!

S. - - - - -

A. - - - - -

A. - - - - -

235

S. Work - in' for a liv - in', liv - in' and a work - in'.

S. Oo - o

A. Oo - o

A. Oo - o

237

S. Tak - work

S. Tak - in' what they're giv - in' cuz I'm work - in' for a liv - ing'!

A. Tak - in' what they're giv - in' cuz I'm work - in' for a liv - ing'!

A. Tak - in' what they're giv - in' cuz I'm work - in' for a liv - ing'!

239


S. Work-in' for a liv - in', liv - in' and a work-in'.

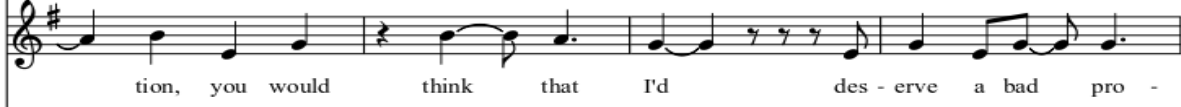
S. Oo - o

A. Oo - o

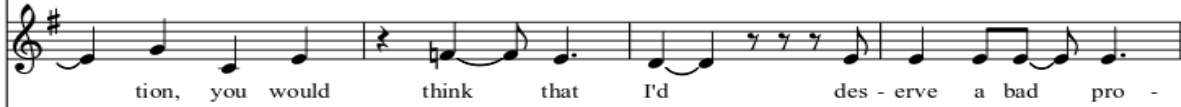
A. Oo - o

35


S. 

S. 

tion, you would think that I'd des - erve a bad pro -


A. 


tion, you would think that I'd des - erve a bad pro -

A. 


tion, you would think that I'd des - erve a bad pro -

39


S. 

S. 

mo - tion. Want to move a - head but the boss won't seem to


A. 


mo - tion. Want to move a - head but the boss won't seem to

A. 


mo - tion. Want to move a - head but the boss won't seem to

43


S. 

S. 

let me. I swear some-times that man is out to ge - t me-e e!

A. 


let me. I swear some-times that man is out to ge - t me-e e!

A. 


let me. I swear some-times that man is out to ge - t me-e e!


C


48

S. 

They let you dream just to watch them shat-ter, you're

S. 

A. 

A. 

52

S.

S.

A.

A.

55

S.

S.

A.

A.

60

S.

wait - ing for the day your ship will come in and the tides gon - na turn and it's

S.

A.

A.

63

S.

all gon - na roll you a - wa - y.

S.

Work - in' nine to five, what a

A.

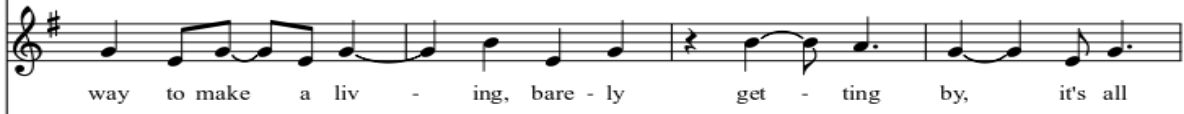
Work - in' nine to five, what a

A.

Work - in' nine to five, what a

68

S. 

S. 

way to make a liv - ing, bare - ly get - ting by, it's all

A. 

way to make a liv ing, bare - ly get - ting by, it's all

A. 

way to make a liv - ing, bare - ly get - ting by, it's all

72

S. 

S. 

tak - in' and no giv - ing, they just use your mind, and they


A. 


tak - in' and no giv - ing, they just use your mind, and they

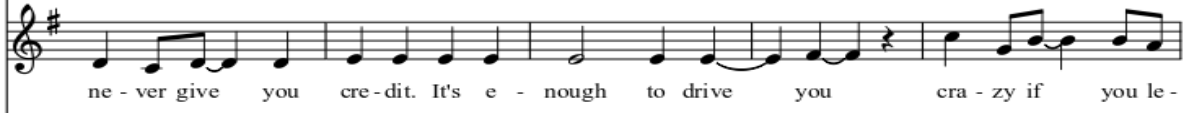
A. 

tak - in' and no giv - ing, they just use your mind and they

76

S. 

S.  ne - ver give you cre - dit. It's e - nough to drive you cra - zy if you le -

A.  ne - ver give you cre - dit. It's e - nough to drive you cra - zy if you le -

A.  ne - ver give you cre - dit. It's e - nough to drive you cra - zy if you

E

81

S. 

S.  e - t it! nine to five, they've got you where they want

A.  e - t it! nine to five, they've got you where they want

A.  le - e - t it! nine to five, they've got you where they want