

FATHERS AND SONS

Music and Lyrics by Stephen Schwartz
Arranged and Orchestrated by Alex Lacamoire

CUE:

CHARLIE: "But that's bitterness.
I don't like being bitter. I'm a pacifist."
(GO)

1 Folk $\text{♩} = 76$ 2 rit. 3 A tempo 4 rit.

p Em⁹ CMaj⁷ Bm/D Em⁹ CMaj⁷ Bm/D

w/pedal

V.S.

5 **Colla voce**

6 7

I heard a lot - ta songs say — "Where you go - in' my — son?"

9 10

Now I know — they're true. —

11 12 13 14

Boy, you nev - ver stop to think how fast the years run, Now they've

NB: this song must not be played too slow! 76bpm to the half-note is the tempo preferred by the composer.

15 16 17 18

ta - ken you. — I re - mem - ber you — was

19 20 21 22

three and a half, Your Mom and me, we'd sit there af - ter things — got — qui -

C(add9) D5 D5/C Bm7 C(add9) D

23 24 25 26

e - ted. We'd laugh at some new

G D/F# Em GMaj7/D

27 28 29 30

word you said, How tough you were to get to bed, and we'd plan — the night a-way.

C(add9) D5 D5/C Bm7 C(add9) D5

31 32 33 34 35

Plan-nin' for our — kid.

G5 C D G C(add9) D(add4) G5

36 37 38 39

I was your he - ro then, I could - n't

40 41 42 43

do no wrong as far as you were con - cerned. You

44 45 46 47

thought I was the best of men, The

48 49 50 51

ta - bles had - n't turned. You had - n't learned.

52 53 54 55

how — lit - tle time it takes. — And

Bm⁷ Em⁷ C(add9) N.C.

The musical score consists of two systems. The first system is the vocal line, written in treble clef with a key signature of one sharp (F#). It contains four measures, numbered 52 to 55. The lyrics are: "how — lit - tle time it takes. — And". The second system is the piano accompaniment, written in grand staff (treble and bass clefs). It contains four measures corresponding to the vocal line. The chords indicated are Bm⁷ in measure 52, Em⁷ in measure 53, C(add9) in measure 54, and N.C. (No Chords) in measure 55. The piano part features a melodic line in the right hand and a bass line in the left hand.

V.S.

56 57 58 59 60

Dad - dies — make mis - takes.

61 62 63

Seems to me that late - ly I've — been think - kin' a lot, —

64 65 66

I think a - bout my Dad. —

67 68 69 70

Lots of fun - ny things come back I thought I'd for - got, Now they make

71 me sad. 72 73 74 High School, and it used

GMaj⁷/B Bm⁷ Em Bm/D

75 to be: 76 I did - n't want him touch-in' me and I 77

CMaj⁷ D Dsus/C Bm⁷

78 shud-dered if he did. 79 80 81

C(add⁹) D G D/F# Em

82 Fur-ther back to sum-mer nights: 83 84 Base - ball games be - neath the lights and 85

Bm/D C(add⁹) D Dsus²/C Bm⁷

86 87 88

slee - ping in the car, My Dad - dy and his

C(add9) Dsus2 G5 C D

89 90 91 92

kid. He was my

G C(add9) D(add4) *p* G5 *mf* G/B Am7(add4) G

93 94 95 96

he - ro then. He coul - n't do no wrong

Am7 CMa7(no3) Dsus D/F#

97 98 99 100

as far as I was con - cerned. I thought he was the wi -

G(add9) CMa7(no3) F G G/B Am7(add4) G

112 113 114 115 116 117

ev - 'ry-bo-dy breaks. And Dad-dys make mis-takes.

C D N.C. C D Em⁹ CMaj⁷ G(add⁹)/D

118 under monologue

117A 117B 119

This may sound square, but my kid is my imprint,

Em⁹ CMaj⁷ D Em Em⁹/D

120 121 122 123 124 125

you know what I mean? This is why I work. Every time I see a smart young guy walkin' by dressed real sharp, I'm lookin'

C(add⁹) GMaj⁷/D Em⁹ CMaj⁷ G(add⁹)/D Em Em⁹/D

126 127 128 129 130 131

at my kid. You know what I want? I want my kid to tell me that he's not gonna be like me. I want him to look at me and say,

C(add⁹) D Dsus²/C GMaj⁷/B Bm⁷ Em Bm/D

132

133

134

135

"Dad, you're a nice guy, but you're a fuckin' dummy." Hell, yes. If you can't improve yourself, you improve your posterity.

Chords: C(add9), D, Dsus²/C, Bm7, C(add9), D

136

137

138

139

Otherwise, life isn't worth nothin'. You might as well go back to the cave and stay there.

Chords: G, D/F#, Em, Bm/D

140

141

142

143

144

"...I'm sure the first cave man who went over the hill to see what was on the other side -

Chords: CMaj⁷, D, /C, Bm7, C(add⁹), D, G

V.S.

I don't think he went there wholly
out of curiosity. He went there
because he wanted to get his son
out of the cave." (GO ON)

145 → 148 **Vamp** 148A 149 150

I heard a lot-ta songs say— "Where you

151 152 153 154

go - in' my son?" — Now I know they're for real.

Where you go - in? — Go

155 156 157 158

Boy, you ne - ver stop to think how — fast the years run, Or the things

in'... How fast the years run...

159 160 161 162

they steal. Now it seems I

GMaj⁷/B Bm⁷ Em⁷ Bm/D

163 164 165 166

al - ways knew why I do the things I do and the things I

CMaj⁷ D Dsus²/C Bm⁷ C(add⁹) D

167 168 169 170

ne - ver did. Why I work my

I do the things I do...

G D/F# Em Em⁹/D

171 whole damn life, 172 So's I could give a 173 bet - ter life 174 than the one my Dad could give

Ooh...

CMaj7 D Dsus2/C Bm7 C(add9) D

rit.

175 me. 176 I 177 give it 178 to my

G Gsus2/F# p C(add9)/E D(add4)/F#

A tempo

rall.

179 kid. 180 181

Em9 C(add9) Dsus D mf G(add9)