

Beauty School Dropout

Book, Music, and Lyrics by JIM JACOBS & WARREN CASEY

Rubato ♩ = 60

Soloist is encouraged to improvise freely throughout!!!

Your sto-ry's sad to tell. A teen-age ne'er do well. Most

5

rit. *a tempo*

mixed up non-del-in-quent on the block. Your fu-ture's so un-clear now. What's

8

Faster Triple Feel ♩ = 71

left of your car-eer now? Can't ev-en get a trade-in on your smock. ___

18

Beau-ty School Drop-out: ___ no grad-u - a - tion day for you. ___ Beau-ty School

23

Drop - out: ___ missed your mid - terms and flunked sham - poo. ___ Well at

2
27

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least you could have tak-en time to wash and clean your clothes up aft-er spend-ing all that

32

dough to have your doc - tor fix your nose up! WHOO! Ba-by get mov - in'.

36

Why keep your fee - ble hopes a - live? What are ya pro-vin'? You got the

41

dream but not the drive. If you go for your di - plo-ma you could join a sten - o

46

pool. Turn in that teas-ing comb and go back to high school.

Ooo - Wah Ooo - Ooo -
mp < > *sim.*

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52

Beau-ty School Drop-out: _____

Wah Ooo - Wah Ooo - Ooo - Wah Ooo -

58

hang-in a - round the cor - ner store. Beau-ty School Drop-out: _____ it's a-bout

Wah Hang-in a - round the cor - ner store! _____

63

time you knew the score. _____ Well they could - n't teach you an - y - thing you

We - e - e - ell they Ooo - oop

67

think you're such a look-er. But no cus-tom-er would go to you un - less she was a

f Cus-tom-er would go to you un - less she was a *cresc.*

72

"Hooker Speech"

hook-er! WHOO!

ff hook-er! Ooo - oop na na na na na Ooo - oop Ooo -

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oop na na na na na Ooo - oop Ooo - oop na na na na na Ooo - oop

85

Ba - by don't sweat it. _____

Ooo - oop na na na na na Ooo - oop Ooo -

90

You're not cut out to hold a job. _____ Bet - ter for - get it! _____

oop You had bet - ter for - get

94

Who wants their hair done by a slob? _____ Now your fu - ture's so un -

it! Oww _____ Ahh - Ooo _____

98

clear now and you sit there like a slob! With what's left of your car - eer now, you

Ooo _____

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103

rit.

can-not get a job. Now your bangs are curls your lash-es twirled but still the world is

Ahh

♩ = 60

108

cruel. Wipe off that ang-el face and go back to

♩ = 71

113

Solo improv. throughout.

high school... Drums... Gospel Feel... High School

116

High School High School High School

119

High School High School High School

6
122

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High School You don't want to be left behind!

125

High School High School High School

128

High School High School High School

Adagio ♩ = 50 ♩ = 60

131

High School High School Yea! Yea! Yea! Yea!

Adagio ♩ = 50

136

Yea! Ba-by you blew it.

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143

Musical notation for measures 143-148. The key signature is three sharps (F#, C#, G#). The melody is written on a treble clef staff. The lyrics are: "You put my good ad-vice to shame. ____ You blew it! ____ Bet-cha Dear". The piano accompaniment is shown on a grand staff with a treble clef and a bass clef, with rests in the bass line.

149

Musical notation for measures 149-153. The key signature is three sharps. The melody is written on a treble clef staff. The lyrics are: "Ab-by'd say the same. ____ Guess there's no way to get through to you no mat-ter who may". The piano accompaniment is shown on a grand staff with a treble clef and a bass clef, with rests in the bass line. The word "rit." is written above the staff at the end of measure 153.

154

Musical notation for measures 154-160. The key signature is three sharps. The melody is written on a treble clef staff. The lyrics are: "try. ____ Might as well go back to that malt shop in... ____". The piano accompaniment is shown on a grand staff with a treble clef and a bass clef, with rests in the bass line. The word "rit." is written above the staff at the beginning of measure 154. The piece ends with a double bar line and a 12/8 time signature.

161

Musical notation for measures 161-163. The key signature is three sharps. The melody is written on a treble clef staff. The lyrics are: "the sky. ____". The piano accompaniment is shown on a grand staff with a treble clef and a bass clef, with rests in the bass line. A tempo marking "♩. = 71" is placed above the staff at the beginning of measure 161. The piece ends with a double bar line and a 12/8 time signature.