

Cm 3 fr. F Ab 4 fr. Bb

try on my own to get by on my own, — but the fact of the mat-ter re-mains;—

Eb 3 fr. Cm 3 fr. F

— What I start ev-ry time falls a-part ev-ry time— And

Bb Ab 4 fr. Gm 3 fr. Bb7/F Bb7 Eb 3 fr. Bb

that's why I'm stick-ing to pick - ing your brains.— Oh, two heads are bet-ter than one,—

Eb 3 fr. Ab 4 fr. Eb 3 fr. Ab 4 fr.

— broth-er, When ev-ry-thing's said— and done. [BH] I

pon-der and mull_ bet-ter. **LH** I _____ break a skull bet-ter. **BH** I see the facts_ bet-ter

cresc. poco a poco

_____ swing an axe bet - ter. **BH** I do the plot - tin'. **LH** But

I do the swat - tin' **BH** / **LH** And that's how the bus - 'ness gets done, broth - er, 'C

two heads are bet-ter than one, _____ are bet-ter than one!

f *p* **Tacet**

E \flat 3 fr.

B \flat

minds can mas - ter it fast - er. And

E \flat 3 fr.

B \flat

E \flat 3 fr.

A \flat 4 fr.

E \flat 3 fr.

four eyes are bet - ter than two, — broth - er, for see - ing a stick - y time

A \flat 4 fr.

E \flat 3 fr.

through. Two nos - es can smell bet - ter, two —

A \flat 4 fr.

E \flat 3 fr.

B \flat

E \flat 3 fr.

— throats can yell bet - ter, two heads are bet - ter than — one. I can

TWO HEADS

from: *The Robber Bridegroom*

Lyrics by
ALFRED UHRY

Music by
ROBERT WALDMAN

Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with a bass line of quarter notes G2, F2, E2, and D2, and a treble line of quarter notes G4, A4, B4, and C5.

Voice

3 fr.

 3 fr.
 4 fr.
 3 fr.

BIG HARP Two heads are bet - ter than one, — broth - er, when ev - 'ry-thing's said — and

LITTLE HARP

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a more active treble line in the right hand, including some sixteenth-note patterns.

4 fr.
 3 fr.
 4 fr.

done. If there's a prob-lem to mas - ter — two

The piano accompaniment for the second vocal line continues with a consistent rhythmic pattern, supporting the vocal melody with harmonic accompaniment.

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