

The Life Of The Party

Orchestrations by Michael Gibson

Medium Swing

Vamp (Vocal last X)

KATE:

1 Who needs mo - ney? 2 Not me.

mp
+Bs. Cl.,Bs.(Acoustic)

3 Who needs for - tune or fame? 4 I don't need a 5

6 new ca - reer, a sym - pa - the - tic ear, 7 a name. 8

articulation simile

9 10 11 12

All I need is time to play, on - ly want the game.

+Gtr.

13 14 15 16

Point me to the mic, I know what I like. Don't you wan-na

17 18 19 20

be the life of the par - ty? Don't you wan-na be the cream of the crop? Don't you wan-na

A *Light Basie comp.* D9 A7 D9

(Optional) (gentle accent on 2 and 4 sempre)

21 22 23 24

feel those shiv-er-ing fits til some-one calls it quits, or some-one calls a cop? Don't you wan-na

A E/G# A/G F#7 B9

25 **A Tempo** 26 27 28

land the role of a life - time? Well, you bet-ter get down on one knee. 'Cause
+Tpt., Alto, Ten.

29 30 31

you could play the life of the par - ty if you can pray with

32 33 34 35 **Even 8th's**

me. Oh oo oh... *+Ten.* *Tutti* *f*
articulation simile

36

Who needs lov-ers? Not I. Who needs hea-ven a - bove?

Synth (vibes)

Swing 8's +*Tpt.,Alto,Ten.*

mf

40

Don't have time for things un - said, for bak - ing bread, for love.

44

All I need is room to fight, hand in fist - ed glove.

Rds. +*Rds.,Tpt.*

48 49 50 51

Point me to the sky. It's my turn to fly. Don't you wan-na

+Tpt.,Alto,Ten.

+Bari.

52 53 54 55

be the life of the par - ty? Don't you wan-na be the top of the heap? This is where the

Alto, Ten.

+Gtr. Light Basic comp.

A7 (gentle accent on 2 and 4 sempre) D9 A7 D9

(Optional)

+Bs.,Bari

56 57 58 59

jam - bo - ree ne-ver ends, why not be count-ing friends in- stead of count-ing sheep? If you wan-na

A E/G# A/G F#7 B9

60

61 62 63

join the heav-en-ly choir, - hur - ry up and get your - self in line. — But

Tutti

This system contains measures 60 through 63. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is two sharps (F# and C#). Measure 60 starts with a vocal line and piano accompaniment. Measures 61 and 62 continue the vocal line and piano accompaniment. Measure 63 ends with a vocal line and piano accompaniment. The word "Tutti" is written below the piano accompaniment in measure 63.

64

65 66 67

don't you pass — the life of the par - ty un - til you pass the wine! Let the

This system contains measures 64 through 67. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is two sharps (F# and C#). Measure 64 starts with a vocal line and piano accompaniment. Measures 65 and 66 continue the vocal line and piano accompaniment. Measure 67 ends with a vocal line and piano accompaniment. The time signature changes to 3/4 at the end of measure 67.

68

69 70 71

drinks pour. — Let the crowds roar. — Let the

+Sxs, Synth, Gtr., Bs., Dr.

f

This system contains measures 68 through 71. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is two sharps (F# and C#). Measure 68 starts with a vocal line and piano accompaniment. Measures 69 and 70 continue the vocal line and piano accompaniment. Measure 71 ends with a vocal line and piano accompaniment. The time signature is 3/4. The word "f" is written below the piano accompaniment in measure 68. The text "+Sxs, Synth, Gtr., Bs., Dr." is written below the piano accompaniment in measure 68.

72 73 74 75

hea - vens wild - ly cheer. Til the

+Tpt.

76 77 78 79

sun - rise brings the good - byes I'll be

80 81 82 83

here ne - ver fear. + vocal filly doodads

Tutti *f* crescendo Sxs., Tpt.

84 85 **Pull Back**

Who's it gon - na
big drums

86 **Slower** 87 88 89 **Accel.**

be? The life of the par - ty. Who's it gon-na be? The king of the hill. Don't you wan-na

90 91 92 93

be there run-ning the show un - til it's time to go or til it's time to kill? Don't you wan-na

Solo **+Sxs.**

94

be some - bo - dy to en - vy? Don't you wan - na be foot - loose and free? Well,

+Rds., Tpt.

+Gtr.

B^b7 Eb9 B^b7 A+7 A^b7 G7

98

you could be the life of the par - ty if you were more like

Cm7 Eb/D Ebmaj7 Em7(♭5) Gm7

sfz sfz f

Allegro

102

me!

Tutti

B^b7

APPLAUSE SEGUE