

Splinter's Ballyhoo

(Splinter)
Rev. 2/22/21

Music by David M. Rubenstein
Book and Lyrics by Robert D. Carver

Jocularly (♩=120)

C F G⁷ C F G C F

Splinter (Tenor)

8 I may live some-day to re-

Calliope

f *mf*

7 C F G⁷ C F C F G⁷ C

8 gret it, But in the mean-time I don't sweat it, I have of-ten

14 B^b F G⁷ C F C

8 heard it said or some-where I once had read, that he who tra-vels fast-est is he who makes a

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20 $D\flat/F$ G^7 C C F G^7 C

ha-bit to tra-vel a-lone. So when

Piano *mp*

Calliope *p*

26 F F C C F F

ev-er I see an op-por tu-ni-ty I just reach right out and I

32 G C $B\flat$ F G^7/F C

grab it! It's the on-ly gol-den rule I've ev-er known There's nev-er been a

38 $B\flat$ F G^7 A^7 D G^6/A Bm

rol-ling stone I will not turn, I ain't gon-na pass up on a sin-gle chance,

44 F#m/A D G6/A Bm F#m/A F Bb

8
Whe - ther it's a game of cards or a fly by night romance! If it's black - jack or

51 F C F Bb C C Bb/D C7/E F

8
five hand-ed po- ker_ If I'm the guy who gets to cut the pack, For queens and kings and

58 Dm F C Gm/Bb Dm Bb *f*

8
ace-s_ I got a natche-rel feel-in_ I al-ways lead with a jo- ker_ Take the trick with just a

64 F Bb F Bb F C

8
jack, it ain't ex-act-ly cheat in_ I have rare - ly been beat en_ But if I am, then what the

70 F/Bb F D7 *mp* C7 Bb7 Bb^o7 F

hey, or what the heck! I ain't ne-ver ben caught deal in_ from the bot-tom of the deck!

78 A7 D Cm Bm7 Gm/Bb A(sus4) A7/G D Cm

Some call me so - ci - e - ty's re bel_ or a bit of a deb bil_ you

85 Bm7 Gm/Bb A(sus4) A7/G F *mf* Ebm Dm Bbm/Db C(sus4) C7/Bb

get my gist, Pick a poc-ket with a flick o' my wrist

91 F Ebm Dm Bbm/Db C(sus4) C7/Bb Ab *f* Gbm

With sleight o' hand I'm ve ry quick, I in-dulge in snort-in' coke an'

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Chord symbols are placed above the vocal line, and dynamic markings (mp, p, mf, f) are placed near the piano part. The lyrics are written below the vocal line. The score is divided into four systems, each starting with a measure number (70, 78, 85, 91). The key signature changes from one flat (Bb) to two flats (Bb, Eb) between systems 2 and 3. The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a bass line with chords and single notes in the left hand.

97 Fm Dbm/Fb Eb(sus4) Eb7/Db Ab Gbm Fm Dbm/Fb Eb(sus4) Eb7/Db

8
smok-in' juke, I'm craf-ty an' sly an' pur-ty slick!

Mostly spoken

103 Ab Dbm7 Abm/Eb Em Ab Dbm7

pp *mp* *mf*

8
Drink corn lic-ker that would make a weak man puke Pop-pin' pills would make a strong-er man just

109 Abm/Eb Em Ab Dbm7 Abm/Eb Em G7 G7

ff

8
down right sick! Yet some how I stay heal thi-er than ol' King Fa rouk!

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117 C F G⁷ C G⁷ C *mf* F C

8 If I should spot a plain Jane or an ugly girl

mp

124 F G⁷ C F C F G⁷ C B^b

8 who des - perate-ly wants to be kissed. I move her right up to the

mp

131 F G⁷ C F C D^b/F C

8 top o' my list for an ea - sy se - duc - tion I'm al - ways in - clined to be prone.

mp

Mostly spoken

138 B^b A^b G^b A^b D^bm⁷ A^bm/E^b E^m

8 Stran-gers don't trust me as far as they can spit!

pp *mp*

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145 *mf* *ff* 3

Ab Dbm7 Abm/Eb Em Ab Dbm7 Abm/Eb

Frail fel-las are like to take a fit; Mus-cle men, when - ev-er they see me are al-ways first to

152 *p*

Em G7 A7 D Cm Bm7

flee me! Old maids and Bap-tist prea-chers re - gard me queer-ly

158 *p*

Gm/Bb A(sus4) A7/G D Cm Bm Gm/Bb A(sus4) A7/G F

be-cause of the mor-als_ I clear-ly lack. I'm oh, so

164 *mf*

Ebm Dm Bbm/Db C(sus4) C7/Bb F Ebm Dm

le-che-rous; I give them cause to weep and moan But with close friends I can betreach-er-ous!

170 *Bbm/Db C(sus4) C7/Bb* *f* *Ab* *Gbm* *Fm* *Dbm/Fb Eb(sus4) Ebm7/Db* **Half-Yelling**

In ar-gu-ments and quar-rels_ I've got a spe-cial knack for

175 *Ab ff* *Dbm7* *Abm/Eb* *Em* *Ab* *Dbm7* *Abm/Eb*

stab-bing them in the back and I al-ways cut to the bone!

182 *Em* *Ab* *Dbm7* *Abm/Eb* *Abm*

Al ways cut to the bone! to the bone!