

Dedicated to Lindsay Powell.

MY ONE NIGHT STAND

1/12/07

Daniel Green

Steady ♩ = 88

Chords: G G/B C C/D

Voice

Piano

mf

Chords: G G/B C C/D

Pno.

3

I

Chords: G C/G D/F# G

Pno.

5

mp

met this real ___ cute guy ___ to-night. He said his name ___ was Paul. ___ His

My One Night Stand

7 G D/F# Em F D B/D#

smile was oh — so charm - ing, he was hand - some, dark — and tall! — We

Pno.

9 Em Eb+ G/D A/C#

whiled a - way — the ho - urs, things were look - ing good, — but then: He

Pno.

11 Am7 Cm9/Eb C/D G G/B

asked if he could see me a - gain... And I said, "Paul, dar-ling, you

Pno.

14 C D G G/B

seem like a great guy. — You've treat-ed me — with dig - ni - ty, — you're

Pno.

My One Night Stand

16 F/G G⁹ C G/B

cle-ver, cute and shy. So Paul, I'm tru-ly sor-ry if this

Pno. *mf*

18 A⁷ A m⁷ G/B

is - n't what you'd planned... but all I real-ly wan - ted was a

Pno.

20 C M⁷ D⁹ G G/B

one - night stand!

Pno. *f*

22 C C/D G G/B

Pno.

4
24

My One Night Stand

C

C/D

G

C/G

Musical notation for the vocal line, measures 24-25. The melody starts with a whole rest in measure 24, followed by a quarter note G4 in measure 25.

Most peo-ple say ___ they're look-ing for ___ a

Pno.

Piano accompaniment for measures 24-25. Measure 24 features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. Measure 25 continues this pattern with a dynamic marking of *mf*.

26

D/F#

G

G

D/F#

Em

Musical notation for the vocal line, measures 26-27. The melody consists of eighth notes in measure 26 and a quarter note followed by a half rest in measure 27.

true love at ___ first sight. ___ But all I need from an-y man, ___ I can

Pno.

Piano accompaniment for measures 26-27. Measure 26 continues the eighth-note pattern in the right hand and quarter-note bass line. Measure 27 features a half rest in the right hand and a quarter note in the left hand.

28

F

D

B/D#

Em

Eb+

Musical notation for the vocal line, measures 28-29. The melody consists of eighth notes in measure 28 and a quarter note followed by a half rest in measure 29.

get in just ___ one night! ___ So you can keep ___ your ro - mance, and your

Pno.

Piano accompaniment for measures 28-29. Measure 28 features a more complex right-hand accompaniment with sixteenth notes and chords. Measure 29 continues with a similar accompaniment.

30

G/D

A7

Am7

Musical notation for the vocal line, measures 30-31. The melody consists of eighth notes in measure 30 and a quarter note followed by a half rest in measure 31.

"till death do ___ you part." ___ ...That's not the way ___ to win ___ this gi-rl's heart... ___

Pno.

Piano accompaniment for measures 30-31. Measure 30 features a right-hand accompaniment with chords and eighth notes. Measure 31 features a right-hand accompaniment with chords and a half rest.

My One Night Stand

32 Cm9/Eb C/D G G/B C D

Give me a drunk, pas-ty, sal-i-va-ting boy, who

Pno.

35 G G/B F/G G9

smells like some strange mix-ture of co-logne and Al-mond Joy! And

Pno.

37 CM7 G/B A7

if he comes to greet me, and there's vo-mit on his hand, that's

Pno.

39 Am9 G/B CM7 Am/D

when I'll know I've found him: My one night stand!

Pno.

6

My One Night Stand

41

G

G/B

C

D

For -

Pno.

41

mf

43

C

D/C

B m7

E m

give me if I could care less a-bout a wed-ding ring. Let

Pno.

43

45

C

D/C

G/B

G

o-ther gir - ls day - dream a - bout mar - ry - ing a king! I'm

Pno.

45

47

C

D/C

B m

B/D#

E m

E/D

not a - shamed to tell you, crowns have ne-ver been my thing. I

Pno.

47

My One Night Stand

49 C G/B C C#o7

don't care if ___ he's re - gal, just make sure that ___ he's le -

Pno. *subito p* *mp*

51 C/D D^b/E^b

- - gal! _____

Pno. *mf*

53 A^b D^b/A^b E^b/G A^b

An-y guy ___ can be ___ fair game, for I'm ea - sy to please. ___ Just

Pno.

55 A^b E^b/G F m G^b E^b C/E

pro-mise not to call ___ me, and I'll get down on ___ my knees! ___ No

Pno.

8

My One Night Stand

57

F m

E +

A^b/E^b

D^o

rich and fam - ous need ap - ply; I'm head - ed for the band: That

rich and fam - ous need ap - ply; I'm head - ed for the band: That

Piano accompaniment for measures 57-58, featuring chords and melodic lines in both hands.

Pno.

59

B^bm9

A^b/C

D^bM7

B^bm/E^b

drum - mer looks like he could be my one night stand!

drum - mer looks like he could be my one night stand!

Piano accompaniment for measures 59-60, including a change in time signature to 2/4.

Pno.

61

A^b

A^b/C

D^b

D^b/E^b

Oh...

Oh...

Piano accompaniment for measure 61, starting with a forte (*f*) dynamic.

Pno.

63

A^b

A^b/C

D^b

D^b/E^b

I

I

Piano accompaniment for measure 63, concluding the phrase.

Pno.

My One Night Stand

65 A^b D^b/A^b E^b/G A^b

know that my op-in - ions might seem a lit-tle strange. — Let's

Pno. *mp*

Detailed description: This system contains measures 65 and 66. The vocal line is in the treble clef with a key signature of three flats. The piano accompaniment is in the grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

67 A^b E^b/G $F m$ G^b E^b C/E

just say past ex - per - i - en - ces caused — them all to change. — If you

Pno.

Detailed description: This system contains measures 67 and 68. The vocal line continues with the same melodic flow. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

69 $F m$ E^+ A^b/E^b D°

knew the sit - u - a - tion... if you knew where — I'd been... — If

Pno.

Detailed description: This system contains measures 69 and 70. The piano part becomes more chordal, with block chords in the right hand and sustained bass notes in the left hand.

71 $B^b m 9$ $D^b m 6/E^b$ A^b A^b/C

you had your heart bro-ken by the one — guy you let in. — And no, I'm not

Pno. *p*

Detailed description: This system contains measures 71 and 72. The piano part features complex chords like $B^b m 9$ and $D^b m 6/E^b$. The dynamics are marked *p*.

74 D^{\flat} E^{\flat} A^{\flat} E^{\flat}/G Fm

"giv - ing up ___ on men." ___ ... but who would e - ver want ___ to

Pno. *mp*

76 G^{\flat}/A^{\flat} A^{\flat} D^{\flat} E^{\flat}/D^{\flat}

feel that way a - gain? ___ So e - ven though ___ I know that you may

Pno. *mf*

78 Cm $C7/E$ Fm $B^{\flat}9$ D^{\flat} A^{\flat}/C

ne-ver un - der - stand... ___ I'll stick to what ___ is ve - ry

Pno. *f* *mp*

80 $B^{\flat}m$ A^{\flat}/C $B^{\flat}m$ A^{\flat}/C $D^{\flat}m$

strict - ly temp - o - ra - ry. ___ Cause I know I'll ne-ver mar - ry ___

Pno.

82 $D^{\flat}m6/E^{\flat}$ A^{\flat} A^{\flat}/C D^{\flat} D^{\flat}/E^{\flat}

My one _ night stand. _____

Pno. *mp*

85 A^{\flat} A^{\flat}/C D^{\flat} E^{\flat} A^{\flat}

Pno.