

Frankie and Johnny

Arr. Peter Frost

Alto

Swing eighths ♩ = 132 *rit.* *mf a tempo*

Frank - ie and John - ny were sweet-

Piano

Swing eighths ♩ = 132 *mf* *rit.* *a tempo*

use pedal throughout

hearts, — Oh ba - by they — were in love. —

7 *mf*

S Swore they'd be true — to each oth - er, True as the stars a - bove..

A

The musical score is arranged in three systems. The first system includes an Alto part and a Piano part. The Alto part begins with a rest, followed by a melodic line starting on the third measure. The Piano part provides accompaniment with chords and a bass line. The second system continues the vocal line and piano accompaniment. The third system introduces a Soprano part (S) and an Accompaniment part (A). The Soprano part starts with a measure rest, then enters with a melodic line. The piano accompaniment continues with chords and bass line. Dynamics include *mf*, *rit.*, and *a tempo*. The tempo is marked as 'Swing eighths' with a quarter note equal to 132 beats per minute. A box with the number '7' is placed above the start of the Soprano part.

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He was her man and could not do her

He was her man and could not do her

15

wrong.

wrong. One of her friends came to Frank-

to Frank-ie, no lie, I

ie, Said I would tell you no lie, I

19

saw your ole man at the pool hall With his arm a-round Nel - ly Bly...

saw your ole man at the pool hall With his arm a-round Nel - ly Bly...

He was your man, but he done you...

He was your man, but he done you...

27

Optional Solos

wrong. Frank-ie ran down to that pool...

wrong.

hall, Marched in - to that honk - y - tonk place. —

Optional Solos

Go Frank - ie Honk - y - tonk place —

31

There she saw — her sweet John - ny With his arm a - round Nel - ly Bly's waist. —

Oh John - ny

For Perusal Only

Tutti

He was her man, — but he done — her —

Tutti

He was her man, — but he done — her —

rit. wrong, her wrong. *a tempo*

rit. wrong, her wrong. *a tempo*

rit. *f a tempo*

41

f Frank-ie reached in - to her coat pock-et, —

f Frank-ie reached in - to her coat pock-et, — Out with a mag num for - ty

For Perusal Only

45

Out with a mag - num, She shot him once, twice, three times, — 'Til he was

four. She shot him once, twice, three — times, He was

48

sp

ly - ing there dead on the floor. He was her man, — her —

sp

ly - ing there dead — on the floor. He was her man, —

sp

man, but he done — her — wrong. — (her — wrong.) This

but he done — her — wrong. — (her — wrong.) This

f

f

This

This

53

sto-ry just ain't got no mor-al, — This sto-ry just has a sad end. — It

sto - ry ain't got no mor-al, — This sto - ry just has a sad end. — It

mf

57

just does go to show you That there ain't no good in false men...

just does go to show you That there ain't no good in false men...

60

He was her man, her man, but he done her...

He was her man, but he done her...

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Optional Solos

mf 65 **Meno mosso** $\text{♩} = 110$

wrong, her wrong. Bah bah dah boo dat bah dah oh

wrong, her wrong.

Meno mosso $\text{♩} = 110$

bad boy Bah bah dah boo dat bah dah so wrong Bah

mf Optional Solos

Bad bah dah so bad So long now

bah dah boo dah bah dah boo dah bad boy_ Sor-ry is too late la -

So sor-ry, so-ry is too late la -

For Perusal Only

72 **Tempo I**
Tutti

dy. He was her man, her man, but he done her

dy. He was her man, her man, but he done her

Tempo I

77 *f*

wrong... (her _____ wrong.) Frank-ie and John-ny were

wrong, her _____ wrong. Frank-ie and John-ny were sweet-hearts,

mf

81

sweet - hearts, Oh ba - by they were, It just does go to show _

Oh - ba - by they were in love. It just does go to show _

mf

84 *sp*

— you That there ain't no good in false men. — He was her man, _

— you — That there ain't no good in false men. — He was her man, _

sp

87 *f*

her man, but he done her wrong. He was my man, ,

© protection

rall.

my man, but he done me wrong, done me

my man, but he done me wrong, done me

L.H. *rall.*

pp stage whisper

wrong. So wrong.

pp stage whisper

wrong. So wrong.

ppp

f