

GET OUT AND STAY OUT

[Rev. 4/23/09]

Music and Lyrics by
DOLLY PARTON

Arrangement by
STEPHEN OREMUS
ALEX LACAMOIRE

DICK: "Not this much! You can't be serious---"
JUDY: "Don't tell me what I can do!" [MUSIC]

JUDY: "If I want to have an affair or smoke pot..." [GO ON]
JUDY: (cont.) "...or do M&M's, you can't stop me!"

Reflective, colla voce

JUDY:

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord markings and dynamic markings.

System 1: The vocal line begins with a rest, followed by the lyrics "Well it's". The piano accompaniment features chords marked $A\flat^5$ and $D\flat^5$.

System 2: The vocal line continues with the lyrics "fun-ny how you waltzed in here a - ssum-ing I'd come back Well let me tell you some-thing,". The piano accompaniment includes a dynamic marking of *mp* and chords marked $A\flat$ and $D\flat$.

System 3: The vocal line concludes with the lyrics "you are way off track Can't you see I'm diff-rent or are you still that blind? No! You". The piano accompaniment includes a chord marking of $A\flat$.

9 10

stand right here and take it; there's no love to hide be-hind. Well

With Motion

11 12 13

I am proud to tell you I'm reall-y do-ing good. I'm sure a whole lot bett-er than you

14 15 16

ev-er thought I would. Got my own place and my own space to think and dream and plan, took

Delicately

17 3 18

me this long to re - a - lize I do not need a

Driving Rock, hushed

JUDY: "Well, certainly not you."

19 20 21 22

man.

p

Ab Db/F Eb

23 24 25 26

I used___ to need you,___ but then I___ fina-ly learned.

Ab simile Db

27 28 29 30

I used___ to want you___ but now the ta-ble's turned.____

Ab Db

31 32 33 34

I used___ to love you___ now it's your___ time___ to squirm. 'Cause I'm

mp Ab Db

35 36 37 38

say - ing good - bye and I won't wait for your re-turn. So

Gradual Build

39 40 41 42

get out and stay out, I've finally had e-nough. Don't

43 44 45 46

kiss me on your way out, it wouldn't move me much. You

47 48 49 50

used me, a - bused me, you cheated and you lied. So

51 52 53 54

get out and stay out, I'm ta - king back my

Ab Dbsus Db

55 56 57 58

life. I

Ab Gb Db/F Eb7sus f fp

59 60 61 62

won - der what you'll do when I am not a-round

mf simile Db simile

63 64 65 66

Now that you're new love has up and let you down. You've

Ab Db

67 al - ways come 68 cry - ing to 69 me through-out the years

Ab Db

70 To mend a - noth - er 71 bro - ken heart 72 to

Ab

73 dry your self - ish tears. 74 So

Dbsus Db Dbsus² Db

75 get out and 76 stay out, I'm 77 mo - ving on at last

Ab Db

78 79 80

Oh I've been so fool - ish, but

G \flat D \flat /F E \flat sus A \flat

81 82 83

that was in the past. I ne - ver thought

D \flat A \flat

84 85 86

I'd be the one to say good - bye. You

D \flat G \flat D \flat /F E \flat

Half-Time Feel

87 88 89 90

get out and stay out I'm ta - king back my

A \flat D \flat

Half-Time

91

life.

92

93

94

95

Dreams and plans are in the ma - king. _____ Suc - cess is out there for the ta-king. _____

p

L.H. >

96

97

98

Wish it was a sim - ple as it sounds. I

99

100

101

have no choice I have to do it. _____ Face the fu - ture, and walk in - to it. _____

sva--

102 103

(8va)

Now that I'm un - fett-ered _____ and un -

104 (♩ = ♪)

- bound. _____

F7 F#7sus

Tempo I°

105 106 107

Get out and stay out, I've fina - lly had _____ e-nough. _____

f B A/B

108 109 110

Don't kiss me on your way out, it

E/B B

111 112 113

would-n't move me much. You used me, a -

A/B E B/D# C#m7 B

114 115 116

bused me, you cheat-ed and you lied. So

A/B A E/G# E/F#

117 118 119 120

get out and stay out, I'm ta - king back my

B Esus E

121 122 123

life.

ff Bsus² E

124 125 126

My life!

B⁵ A E/G# F#

molto rall.

127 128 129

Esus E/G# B sfz

APPLAUSE SEGUE TO 19A.