

THEY JUST KEEP MOVING THE LINE

Lyrics by
MARC SHAIMAN and SCOTT WITTMAN

Music by
MARC SHAIMAN

Easy swing ♩ = 80 (♩ = $\overset{\sim}{\text{♩}}$)

B B+/F# B6 B+/F#

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system is an instrumental introduction with a piano accompaniment marked *mf*. The second system continues the instrumental introduction and includes the lyrics 'The' at the end of the first line. The third system contains the lyrics 'field was bright with clo - ver, I saw the fin - ish sign. I' and features a triplet of eighth notes in the vocal line. The piano accompaniment includes various chords and textures throughout.

B6 G9 C#m11 Dm7 C#m7 F#13

B B+/F# B6 B+/F#

field was bright with clo - ver, I saw the fin - ish sign. I

B

E \flat 7/B \flat

A13

A \flat 7(b5)

A \flat 7

start - ed as a ro - ver and the vic - to - ry was mine. I

G7

F#7

F#7(b9)

Fdim7/F#

E/F#

thought the race was o - ver, but they just keep mov - ing the line

B

B+/F#

B6

B+/F#

They

B

B+/F#

B6

B+/F#

cheered at my per - sis - tence, but prayed for my de - cline. The

B6

Bb7(#5)

A13

Ab13

path of least re - sist - ance led to Hol - ly - wood and Vine. I

(white key gliss)

G7

F#7

F#7(b9)

Fdim7/F#

Bb7(b9)

tried to go the dis - tance, but they just keep mov - ing the line.

B6

E9

B6/D#

C#m7 B6

I

Eb7

Db2/F

Eb7

Eb7(#5)

jumped all of the hur - dles to break out of the pack, I

poco f

Ab7 Ab7sus(b9)/Eb Ab7 Gb2/Bb Bm Ab7 D9

start - ed on the out - side and then hit the in - side track. I

F#6/C# C#dim7 Bmaj7/C# C#9

left the oth - er fil - lies back at the start - ing gate. Was read - y,

F#13 Cdim7 B C#m11 F#9(#5)

on my mark, I got to set to hur - ry up and wait. So,

B B+/F# B6 B+/F#

tal - ent and am - bi - tion won me a chance to shine. I

B6 Eb7(#9)/Bb A13 Ab7(b5) Ab7

aced the big au - di - tion, but it's rain - ing on Cloud Nine.

cresc.

C#13 C#9 G9 F#9 Bb7

beat the com - pe - ti - tion, 'cause they just keep mov - ing the line.

f

B6 C#m7 G7/D B6

più f cresc.

Eb7 D9/F F#m6 Eb7/G Eb13 E13 F13 F#13 G13

hand - led ev - 'ry cor - ner, each bump a - long the track... And

ff

when I saw the rib - bon, well, there was no — turn - ing back. I

won the pho - to fin - ish, I posed for all the men. — But be -

fore I got my tro - phy, well, the race be - gan a - gain. So, I've

più ff

made friends with re - jec - tion, I've straight - ened up my spine. — I'll

fff

A6 Ab7 G13 F#13 C9(#11)

change each im - per - fec - tion___ till it's time to drink the wine._____ I'd

Detailed description: This system contains the first two measures of the piece. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets of eighth notes in the final measure.

B9 C#m7 D#m7(b5) B7 F9 E9

toast to___ re - sur - rec - tion,___ but they just keep mov - ing the___ line.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment continues with similar harmonic support, including triplets in the right hand.

C#13 C#9(#5) G9(b5) G7(#9) F#9

_____ Please

Detailed description: This system contains the final two measures. The vocal line has a long rest followed by the word 'Please'. The piano accompaniment features a descending triplet of eighth notes in the right hand and a final chord in the bass.

B7 A2/C# D7(b9) B9 F9 F7

give me some di - rec - tion, 'cause they just keep

The first system of the score features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line includes triplet markings over the notes 'me' and 'tion'. The piano accompaniment consists of chords and moving lines in both hands.

E7 A13 F13

mov - ing the line.

The second system continues the piece with the vocal line and piano accompaniment. The piano part features a prominent triplet in the bass line. The vocal line has a long note for 'mov - ing' and a phrase 'the line.' with a fermata.

Eb9(b5) Bbmaj7 A7(#11)

ad lib. both hands

The third system shows the piano accompaniment for the final section. It includes complex chords and a section marked 'ad lib. both hands' with a fermata. The system concludes with a 'Coda' symbol.