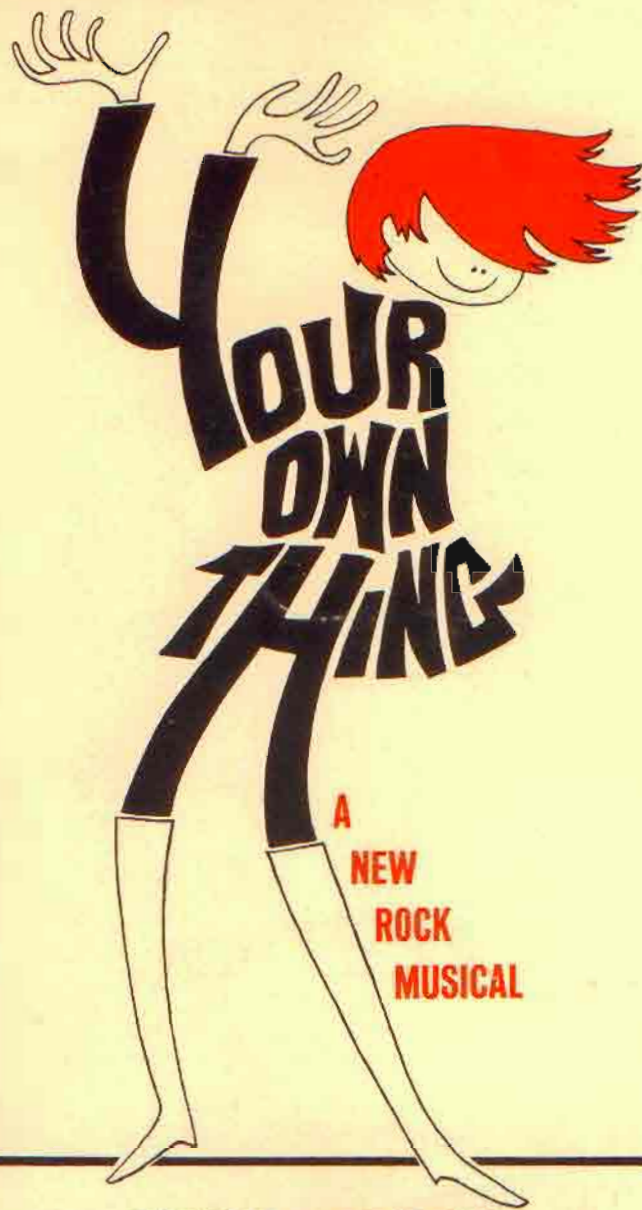


"YOUR OWN THING" COMPLETE VOCAL SCORE



A
NEW
ROCK
MUSICAL

ZEV BUFMAN and DOROTHY LOVE
present

YOUR OWN THING

by HAL HESTER and DANNY APOLINAR
suggested by "Twelfth Night"

Book by
DONALD DRIVER

Music and Lyrics by
HAL HESTER and DANNY APOLINAR

Associate Producer **WALTER BIDALY**

Entire Production Staged by
DONALD DRIVER

2.50

NATIONAL GENERAL MUSIC PUBLISHING CO., INC.
Sole Selling Agent LARRY SHAYNE MUSIC, INC. 1619 Broadway, New York, N.Y. 10019

"YOUR OWN THING" COMPLETE VOCAL SCORE

Music and Lyrics by
HAL HESTER and DANNY APOLINAR



contents

	Page
YOUR OWN THING	2
THE MIDDLE YEARS	5
WHAT DO I KNOW?	9
I'M NOT AFRAID	12
THE NOW GENERATION	16
I'M ME	22
BE GENTLE	25
YOUNG AND IN LOVE	28
I'M ON MY WAY TO THE TOP	32
DON'T LEAVE ME	36
THE FLOWERS	39
COME AWAY, DEATH	42

YOUR OWN THING

From the Musical Production "YOUR OWN THING"

Music and Lyric by
HAL HESTER
and DANNY APOLINAR

With spirit

Chords: Cm G7 Cm

Do your own thing! Pay no at -

The first system of music features a vocal line in 2/4 time with a key signature of two flats. The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with quarter notes. The lyrics are "Do your own thing! Pay no at -".

Chords: Bb7 Eb G7

ten-tion to — peo-ple who look down on you. —

The second system continues the vocal line with lyrics "ten-tion to — peo-ple who look down on you. —". The piano accompaniment features eighth-note triplets in both hands.

Chords: Cm G7 Cm Bb7

Do your own thing! It makes no dif-f'rence who —

The third system has lyrics "Do your own thing! It makes no dif-f'rence who —". The piano accompaniment continues with eighth-note triplets.

Chords: Eb Bb Bb7

turns a - way and frowns on you. —

The fourth system concludes with lyrics "turns a - way and frowns on you. —". The piano accompaniment features eighth-note triplets and ends with a double bar line.

Chords: Eb Cm Ab

There'll come a day when the world ___ will need you, ___

Chords: Bb7 Eb Bb7 Eb

There'll come a day when the world ___ will heed you. ___ Tell it like it is,

Chords: Cm Ab C Bb

if it makes you hap-py, ___ Why should you have to hide up on a

Chords: C Bb Ab G G7

shelf? Why should-n't you be truth-ful to your - self? ___

Cm G7 Cm G7

You may change some - day, You may find an - oth - er way, —

Cm C7 F

But for now, just for now, _____ Do your own thing!

Em Am Fm

Find your own dream! Dig your own soul, or dig your own hole,

1. G7 Cm Bb7 | 2. G7sus C

and die! _____ and die! _____

THE MIDDLE YEARS

From the Musical Production "YOUR OWN THING" Music and Lyric by
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and DANNY APOLINAR

Chorus - Moderato

The musical score is written in 4/4 time with a tempo marking of 'Moderato'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. The key signature has one sharp (F#).

System 1: The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are: "I fi - nal - ly made it, — I shook my - self free, —
nights are now short - er, — Tho' some - what less gay, —".

System 2: The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: "No more won - d'ring what be - came of me. I — know where I'm go - ing, —
No more time to waste, I live each day. And I hap - pen to like it, —".

System 3: The vocal line continues with a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The piano accompaniment continues with a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The lyrics are: "No croc - o - dile tears, — Solved the rid - dle, I'm in my
So give a few cheers, — Tune my fid - dle, I'm in my".

1. Dm(+5) Dm6 G7 G7(+5) | 2. Dm(+5) G7

mid - dle years. The mid - dle

C Ab7 Db Bbm

years. It's sub - lime to

Ebm Ab7 Db

live and love in my se - cu - ri - ty,

A7 D Bm Em

Old Man Time can't blame it on my

A7 D Dm G7 G7(+5)

im - ma - tu - ri - ty. Look and see! I've

C Em

got a few wrin - kles, I wear them with pride;

Am Em F

I've worked hard for them, I've noth - ing to

E A7

hide. No more nights on the town,

Dm E

No more lay - in' a - round; I've won my med - al an'

Am A D G

done all my ped - al - in', Read - y for set - tl - in' down,

C Am Dm

Hi - did - dle did - dle! Here's _____ to the

G7 Ab C

mid - dle years! _____

WHAT DO I KNOW?

From the Musical Production "YOUR OWN THING"

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and DANNY APOLINAR

Slowly

The piano introduction consists of two staves in 4/4 time, marked 'mf'. The right hand features a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature is B-flat major.

The first two lines of the song are set in 4/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes triplets in both hands. Chord changes are indicated above the vocal line: Eb, Cm, and Fm. The piano accompaniment is marked 'mp - mf'.

1. What do I _____ know of me? What do I _____ know of
2. What do I _____ know of dreams? What do I _____ know of

The third and fourth lines of the song continue in 4/4 time. The vocal line and piano accompaniment are shown. The piano part includes triplets. Chord changes are indicated: Bb7, Gm, Eb, and Eb7.

you? What do I _____ know of rain - bows aft - er
stars? Why all at once _____ a scene I can't ex -

The fifth and sixth lines of the song continue in 4/4 time. The vocal line and piano accompaniment are shown. The piano part includes triplets. Chord changes are indicated: Ab, Cm, D7, G, and Em.

rain? _____
plain? _____ Where does the wind go
Why do these ques-tions

Am 3 D7 G 3 Em 3 Am D7

aft - er the storm? Where does the sky — meet the sea?
 pound in my heart? Why don't I still — feel — free?

Gm 3 D7 3 Gm 3 C7(b9)

Where is that feel - ing, friend - ly and warm? And when — will it hap - pen to
 Why do these ques - tions tear me a - part? And where will I find — the

Fm7 Bb7(b9) Eb 3 Cm

me? What do I — know of life?
 key? What do I — know of life?

Fm 3 Bb7 3 Eb 3

What do I — know of love? What are the signs that
 What do I — know of love? How come I'm not the

Eb7 Ab Cm D7

I'm sup-posed to see?
me I used to be?

G Em Am D7 G Em

How will I tell them? How will I feel? How will I ev-er
Where is it hap-p'ning? Where is it at? When will I ev-er

Am D7 Gm C7 Fm7 Bb7sus Bb7

know? know? When will there come one? Where can my some - one
know? What is the sum of, What's to be - come of

1. Eb Cm Ab Bb7 2. Eb B9 Eb6

be? me?

rall.

I'M NOT AFRAID

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Moderate Waltz

mp

3/4

Introduction: A piano introduction in 3/4 time, marked *mp*. The bass line consists of a steady eighth-note pattern: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The treble line has whole rests.

Bbm G7 Cm

Me, _____ I'm not a - fraid to { 1. cry, }
 { 2. give, }

3/4

Vocal line: Me, _____ I'm not a - fraid to { 1. cry, }
 { 2. give, }

Piano accompaniment: Treble clef has a melody of quarter notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Bass clef has a steady eighth-note pattern: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

Adim F#dim Gm Bb

Me, _____

3/4

Vocal line: Me, _____

Piano accompaniment: Treble clef has a melody of quarter notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Bass clef has a steady eighth-note pattern: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

E7 Am C7

I'm not a - fraid to { die. }
 { live. }

3/4

Vocal line: I'm not a - fraid to { die. }
 { live. }

Piano accompaniment: Treble clef has a melody of quarter notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. Bass clef has a steady eighth-note pattern: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

F Am F7 D7 G

I'm not a - fraid to weep when I'm sad, I'm not a -
 I'm not a - fraid when the nights are too long, I'm not a -

Gmaj7 Bdim C#7 F# C7

fraid to laugh when I'm glad, I'm not a - fraid to
 afraid to admit when I'm wrong, I'm not a - fraid to

F B7 E Bb7 Eb A7

know when I'm bad, I'm not a - fraid to
 sing a new song, }

D Ab7 Db F7

love.

Bbm G7 Cm

Me, _____ I'm not a - fraid to be, _____

mp

Adim F#dim Gm Bb

_____ Me, _____

E7 Am C7

I'm not a - fraid to see. _____

F Am F7 D7 Gm

I'm not a - fraid to give all my love, _____ I'm not a -

mf

Bb+ Bb E7 Am C+

fraid of heav - en a - bove, I am a new man, a

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady bass line of quarter notes (F2, Bb1, D2, F2) and a treble line with chords and moving lines. Chord symbols Bb+, Bb, E7, Am, and C+ are placed above the vocal staff.

C D7 G7

true man, More hu - man and free; But

Detailed description: This system contains the next five measures. The vocal line continues with quarter notes on D5, E5, F5, and G5. The piano accompaniment maintains the bass line while the treble line provides harmonic support with chords and moving lines. Chord symbols C, D7, and G7 are placed above the vocal staff.

Bb Db C11 F Eb

most of all, I'm not a - fraid of me.

a tempo

Detailed description: This system contains the next five measures. The vocal line features a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment continues with the same bass line and treble accompaniment. Chord symbols Bb, Db, C11, F, and Eb are placed above the vocal staff. The instruction 'a tempo' is written in the piano part.

F Eb Db Eb F

Detailed description: This system contains the final five measures of the piece. The piano accompaniment continues with the same bass line and treble accompaniment. Chord symbols F, Eb, Db, Eb, and F are placed above the staff. The piece concludes with a final chord in the bass line.

THE NOW GENERATION

From the Musical Production "YOUR OWN THING"

Music and Lyric by
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 and **DANNY APOLINAR**

March tempo

Eb Db Eb Db Eb Db
 We're re - volt - ing from the age when lines were drawn to
 sep - a - rate the sex - es; We're re - volt - ing
 from the age when all the men came from the state of Tex - as.
 a la Chorale
 C Am Em Dm G
 Men and wom - en used to be so far a - part in ev - 'ry

E Am C+

way, That it's a moth-er won-der that there's still a moth-er hu-man race to -

C7 With a beat F F7(+9) Bb F F7(+9) Bb

day. What's it all a - bout, - makes me stomp and shout, -
Got - ta move on in, - make the band be - gin, -

mp - mf

F F7(+9) Bb F F7(+9) Bb E7

- makes me wan-na move, - makes me wan-na groove; - I'm so tight-ly
- wait-ed for to - night, - got - ta look just right; - Got the lat-est

F#m Bm Gm C7

trussed, all this shak-in' just makes me wan-na bust right out of my bod - y.
gear, but-tons up to here, read - y to ap-pear, we can't look shod - dy.

F Bb F Bb C E7 A D A

Got a feel and the feel is feel - in' right, Ev - 'ry - bod - y is
 Let your hair down, and shake out all your curls, What's the dif - f' - rence, the

D E C7 F Bb F(+11)

gon - na fly to - night; Do the things they don't al - low, -
 boys all look like girls; Ba - by, you can take a bow, -

C 1. C7 2. C7 C#7

We are The Now Gen - er - a - tion. Now Gen - er - a - tion.

F# F#7(+9) B F# F#7(+9) B F# F#7(+9) B

Man - y min - i - skirts, - pol - ka dot - ted shirts, - What's the harm to be -

F# F#7(+9) B F7 Gm

— dressed from Car - na - by. — How we love to dance in bell-bot-tom pants,

The first system of the musical score features a vocal line and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The vocal line starts with a rest, followed by notes for 'dressed from Car - na - by.' and 'How we love to dance in bell-bot-tom pants,'. The piano accompaniment consists of chords and moving lines in both hands.

Cm Abm C#7 F# B

We can take a chance we might get tan - gled; With our clothes on, you

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'We can take a chance we might get tan - gled; With our clothes on, you'. The piano accompaniment continues with chords and moving lines.

B C#7 F7 Bb Eb Bb Eb F C#7

can't tell us a - part, Just be care - ful you look be - fore you start,

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'can't tell us a - part, Just be care - ful you look be - fore you start,'. The piano accompaniment continues with chords and moving lines.

F# B F#(+11) C# C#7 D7

You could get sur - prised and how, — We are The Now Gen - er - a - tion.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'You could get sur - prised and how, — We are The Now Gen - er - a - tion.' The piano accompaniment continues with chords and moving lines.

G C G C G C

Let me fill your cup, — let me "rev" you up, — Ba - by, turn me on, —

mf

G C F#7 G#m

— au go go 'til dawn; — Lot of "L. S. D." "Pot" for you and me,

C#m Am D7 G C G

If you don't a - gree, you're too "star span - gled." Stuff your crew cuts and

C D F#7 B E B E F# D7

prim mo - ral - i - ty, Up your Stone Age con - ven - tion - al - i - ty;

G C G(+11) D

Stay at home and milk a cow, — We are The

D7 G C G C

Now Gen - er - a - tion, Our gen - er - a - tion is now, —

G C G C G C

Our gen - er - a - tion is now, — Our gen - er - a - tion is

E \flat F G

here and now! —

I'M ME

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Rock tempo

F Dm7 Gm C7 F Dm7

I'm not the star - ry eyed boy next door! I'm not the
 I'm not the Prince in a fair - y tale! I'm not as

Gm C7 F7 Bb Gm E7

life of the par - tyl I've got to be what I've got to
 strong as an oak tree! I like the feel - ing of feel - ing

1. Am Bb C7 2. Am Cdim

be! I'm me! free! I'm me!

Am C+ C6 C+ Am C+

My gen - er - a - tion can't live in the past, I

C C+ Cdim Bb

know that to - mor - row can't last! That's the rea - son my

Gdim C7 F Dm

heart beats_ much fast - er. I can do

Rock 4 beat

Gm C7 F Gm Eb F7

an - y - thing I want to do! I can make ev - 'ry dream I dream come

B \flat Am F \sharp dim E7 Am Am(+7)

true! There may be things that I'll nev - er com - plete - ly

Am7 Adim Dm F+ F Bdim

see. But look at me, Look! You can see that I'm real, I'm a -

B \flat C7 Fast 3 F E \flat

live! I'm me!

Rock 4 D \flat E \flat F

ff

BE GENTLE

From the Musical Production "YOUR OWN THING"

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Slowly - in 4

G Bm Em Bm C G

When you love a girl, be ver - y gen - tle, Write her pret - ty son - nets,

mp

Detailed description: This system contains the first six measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The bass line starts with a piano dynamic marking (*mp*) and a fermata over the first measure. Chord symbols G, Bm, Em, Bm, C, and G are placed above the vocal line.

D7 G Bm Em Bm

give her pret - ty things. When you love a girl, be ver - y gen - tle,

Detailed description: This system contains the next six measures. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Chord symbols D7, G, Bm, Em, and Bm are placed above the vocal line.

F#7 B E F#7 G G7

Whis - per in her ear the words she likes to hear.

Detailed description: This system contains the final six measures of the piece. The vocal line ends with a fermata over the final note. The piano accompaniment concludes with a final chord. Chord symbols F#7, B, E, F#7, G, and G7 are placed above the vocal line. The time signature changes to 3/4 at the end of the system.

Slow Waltz

C Em Am Em F

When I love a girl, I'll be ver - y gen - tle, I'll write her

mf

Detailed description: This system contains the final six measures of the piece. The tempo and style change to 'Slow Waltz' with a 3/4 time signature. The vocal line is in treble clef. The piano accompaniment is in grand staff with a piano dynamic marking (*mf*). Chord symbols C, Em, Am, Em, and F are placed above the vocal line.

Em Dm7 G7 C Em Am

son-nets, I'll give her things. When I love a girl, I'll be ver-y

Em B7 E A F#m7 B7 E E7

gen-tle; And if I can, I'll be her gen-tle-man.

In 4 A C#m F#m C#m D A

When you love a girl, be ver-y gen-tle, Give her pret-ty pres-ents,

E7 A C#m F#m C#m

tied with pret-ty strings. When you love a girl, be ver-y gen-tle,

G#7 C# F# G#7 A A7

Tell her that she's love - ly, Tell her she's your love. _____

Waltz tempo

D F#m Bm F#m G F#m

When I love a girl, I'll be ver - y gen - tle I'll give her pres - ents,

Em7 A7 D F#m Bm F#m

tied with pret - ty strings. When I love a girl, I'll be ver - y gen - tle;

C#7 F# (duet) B G#m C# C#7 D F#

And all thru life, {she'll} be {my} gen - tle wife. _____
I'll {your}

rall.

YOUNG AND IN LOVE

From the Musical Production "YOUR OWN THING"

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Bright Waltz

F Fmaj7 F6 C7

When you're young and in

F Fmaj7 F6 Gm

love, When you're young and in love,
 love, When you're young and in love,

Gm(+7) Gm7 C7 F Dm

It's a beau-ti-ful thing, you're a kid on a
 Ev-'ry-bod-y's a king, all the world starts to

Gm C7 1. F G9 C7

swing, you go high-er than high. When you're young and in
 sing, you can float in the

2.F C#7 F#7

sky. _____ You feel young, tho' you're old, _____

B

_____ You have pow - ers un - told, _____

Bmaj7 B6 Bb7

You can make ev - 'ry com - mon - place thing that you do seem a

Eb Ebmaj7 Eb6 Eb

real work of art. _____ Ev - 'ry hour goes so

C#7 C#7(+9) C#7 F#

fast, _____ Ev - 'ry breath seems your last, _____

F#maj7 F#6 D Bm

_____ This is mere - ly the mag - i - cal, mys - tic - al,

Am7 D7 G G7 C7

mu - sic - al song in your heart. _____ When you're

F Fmaj7 F6

young and in love, _____ When you're young and in

Gm Gm(+7) Gm7 C7 F

love, _____ Ev - 'ry bell starts to ring, ev - 'ry

Dm Gm C7 A Bm7(b5)

sea - son is spring, ev - 'ry bird is a dove; _____

Cdim A7 Gm Gm7 C

_____ When you're young and you're real -

C+ (opt.) F Eb F Eb F Eb F

ly in love. _____

I'm On My Way To The Top

From the Musical Production "YOUR OWN THING"

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 and **DANNY APOLINAR**

With a beat

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line. The dynamic is marked *mf*.

Tacet

G Dm7

I'm a guy go - ing plac - es

mp

The first system of the vocal and piano accompaniment. The vocal line begins with a *Tacet* instruction. The piano accompaniment starts with a *mp* dynamic. The key signature has one flat (Bb) and the time signature is 4/4. The first measure of the piano accompaniment is marked *mp*. The second measure of the piano accompaniment has a *G* chord above it. The third measure of the piano accompaniment has a *Dm7* chord above it.

G7 C Gm7 C

and I'm leav - ing to - day, — I've got plen - ty to do —

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "and I'm leav - ing to - day, —" and "I've got plen - ty to do —". The piano accompaniment continues with the same rhythmic pattern. The key signature has one flat (Bb) and the time signature is 4/4. The first measure of the piano accompaniment has a *G7* chord above it. The second measure of the piano accompaniment has a *C* chord above it. The third measure of the piano accompaniment has a *Gm7* chord above it. The fourth measure of the piano accompaniment has a *C* chord above it.

Em7 Dm7 G7 Gm6 A7

— and I'd do it with you, — but I've no time to stop!

Tacet C Gm7 C Gm7 C Gm7

I'm on my way to the top! —————

C Tacet G Dm7 G7

I've got all of the ac - es! Hear me hol - ler, "Hoo - ray!" —

C Gm7 C Em7

— Don't you wait up for me, — I've got plac - es to see —

G7 Gm6 A7 Tacet

— that would make your eyes pop! I'm on my way to the

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'that would make your eyes pop!' and 'I'm on my way to the'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols G7, Gm6, and A7 are placed above the vocal line, and 'Tacet' is written above the piano part for the final measure.

C Gm7 C Gm7 C Gm7 C Gm7

top! _____

The second system continues the vocal line with the lyric 'top!' followed by a long horizontal line indicating a sustained note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols C and Gm7 are placed above the vocal line.

Am Am(+7) Am7

This is the life— I was made for! I'm giv-ing all— that I've

The third system contains the lyrics 'This is the life— I was made for! I'm giv-ing all— that I've'. The piano accompaniment includes a right-hand melody with eighth notes and a left-hand bass line. Chord symbols Am, Am(+7), and Am7 are placed above the vocal line.

Am6 F6 C

got! This is the time— that I've prayed for!

The fourth system contains the lyrics 'got! This is the time— that I've prayed for!'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols Am6, F6, and C are placed above the vocal line.

D7 G7 Tacet G Dm7

Here I come, read - y or not! I don't care if time rac - es,

G7 C Gm7 C

I'm de-ter-mined to stay!— Hang a sign on my door,—

Em7 Dm7 G7 Gm6 A7

— don't want an - y - thing more,— 'cause I'm clos-ing up shop!

Tacet C Gm7

I'm on my way to the top!

Repeat till fade

G \flat 7 F7 E7 A7

lieve me, you know it's true, You need

Dm Dm7 3 Eb6 D7

me and I need you.

Gm C7 Am Dm

Fill my heart un - til my heart is

B \flat Gm7 C7sus C7 C7(+5) C7(\flat 9)
(+5)

still we'll be to - geth - er.

F Gb7 F7 E7

Don't leave me, don't go a - way,

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'Don't' under an F chord, followed by a half note 'leave me,' under a Gb7 chord, a quarter note 'don't' under an F7 chord, and a quarter note 'go a - way,' under an E7 chord. The piano accompaniment features a steady bass line and chords in the right hand.

A7 Dm Eb6 D7

I love you! What more can I say? _____

Detailed description: This system contains the next four measures. The vocal line has a half note 'I' under an A7 chord, a half note 'love you!' under a Dm chord, a quarter note 'What' under an Eb6 chord, and a quarter note 'more can I say?' under a D7 chord. A triplet of eighth notes is marked over the 'more can I' portion. The piano accompaniment continues with chords and a bass line.

Bb Gm6 C7 Am Am7 D7 D7(b9)

Take _____ my heart or break _____ my heart, But

Detailed description: This system contains the next four measures. The vocal line has a half note 'Take' under a Bb chord, a half note 'my heart' under a Gm6 chord, a quarter note 'or' under a C7 chord, a quarter note 'break' under an Am chord, a quarter note 'my heart,' under an Am7 chord, and a quarter note 'But' under a D7 chord. The piano accompaniment features a more active bass line and chords in the right hand.

Gm7 opt. Gb7 F6

don't leave me. _____

rall.

Detailed description: This system contains the final four measures. The vocal line has a half note 'don't' under a Gm7 chord, a half note 'leave' under a Gb7 chord, and a half note 'me.' under an F6 chord. The piano accompaniment concludes with a 'rall.' (ritardando) marking and a final chord. There are some performance markings like 'opt.' and 'rall.' in the piano part.

THE FLOWERS

From the Musical Production "YOUR OWN THING"

Music and Lyric by
HAL HESTER
and DANNY APOLINAR

Brightly

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo/mood is marked 'Brightly'. The piano part starts with a mezzo-piano (*mp*) dynamic. The lyrics are: "So much glass, — so much steel, —". Chords C and Am are indicated above the vocal line.

Musical score for the second system. The lyrics are: "What's there to care? What's there to feel? All that glass —". Chords Em, G, G7, and Em are indicated above the vocal line.

Musical score for the third system. The lyrics are: "all that chrome — Can I ev - er call this place Last time ⊕". Chords B, Am, Dm7, and G7 are indicated above the vocal line. The system ends with a repeat sign and a circled cross symbol.

Musical score for the fourth system. The lyrics are: "ho - o - o - o - ome. { Here the air is grey - Time to change an - oth -". Chords C, Am, and Dm are indicated above the vocal line.

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Dm(#7) Dm7 Dm6

and smog - gy, My eyes burn — and my head — seems grog -
 - er sea - son, If I watch — I may find — the rea -

Em Dm

- gy, How do the flow-ers grow — In their sweet lit - tle box —
 - son , Why flow-ers nev - er die, — In their glass cov-ered box —

E7 Am

— in their neat lit - tle row? — } Here come the men to plant —
 — 'neath their gas cov-ered sky? — }

Dm

— new flow - ers! The beau - ti - ful peo - ple must see beau - ti - ful flow -

G7 C

- ers from their beau - ti - ful i - v'ry tow - ers.

C Am F

ho - o - o - o - o - o -

Rubato

G7 C Am F G7 C

ome, Can I ev - er call this place home.

rall. *a tempo*

Am F C

rall.

COME AWAY, DEATH

From the Musical Production "YOUR OWN THING"

Music and Lyric by
HAL HESTER
 and **DANNY APOLINAR**

Freely
 Bbm

Bbm

C7

1. Come a - way, — come a - way,
 2. Not a flow'r, — not a flow'r

mp

F

Eb

death, and in sad cy-press let me be laid; —
 sweet on my black cof - fin let there be strown; —

Abm

Bb7

Eb

Fly a - way, — fly a way, breath, I am slain by a
 Not a friend, — not a friend greet my poor corpse where my

Db

Gbm

lost love - ly maid. My shroud of white,
bones shall be thrown. A thou - sand,

Ab7

Db

Db7

stuck all with yew, O' pre - pare it; My
thou - sand, sighs to save, Lay me O' where Sad

Gbm

Ab7

1. Dbm

part of death, no one so true did share it.
broth - er nev - er find my grave to

2. Dbm

Db

weep there.

Bbm C7 F

Come a - way, — come a - way death, and in sad cy-press

Eb Abm

let me be laid; — Fly a - way, —

Bb7 Eb

fly a - way, breath, I am slain by a lost, love - ly,

Ab Abm Eb Ebm F7 Fm7 Ebm6

lost, love - ly maid.

(ad lib.)

'YOUR OWN THING'

Mention the title "Twelfth Night" to anyone and thoughts of Shakespeare and yesteryear are in order. Mention "Your Own Thing," however, and theatregoers conjure up visions of the "liveliest and most witty show that New York has seen in several seasons" in the words of VOGUE critic Anthony West. "Your Own Thing" is a rock music version of "Twelfth Night."

National General Productions, a relative newcomer on the Hollywood scene, believes in a fresh approach to seeking properties for the screens of the world. Their goal is to entertain the masses and any worthy material is fair game no matter where the search takes its story department.

Thus when "Your Own Thing" arrived quietly in New York in January of 1968 at an off-Broadway theatre on Second Avenue and became one of the few smash hits of the season, prompt action was in order by experienced NGP executives, who quickly snapped up the rights.

The move was justified because the show romped off with the major theatrical awards of the season having been chosen as "the best musical of the year" by both the New York Drama Critics Circle and the Outer Critics Circle representing reviewers on suburban papers. It was the first time in the history of the Drama Critics Circle that an off-Broadway show won the highly-coveted award.

There are other "firsts" in the Cinderella saga of this modestly-budgeted rock musical, which opened to a unanimous chorus of critical cheers customarily reserved for the likes of a "My Fair Lady" or a "Hello, Dolly!" RCA Victor Records won the album rights to the show in what is the most lucrative arrangement ever made for a non-Broadway show. The film purchase was just as unprecedented with the screen rights going for \$500,000, the highest price ever paid for an off-Broadway property.

The show, produced by Zev Bufman and Dorothy Love, opened at the Orpheum in New York's East Village and not long afterwards additional companies were presenting it throughout the U.S. Arrangements were also made for productions in London, France and Germany and negotiations were completed for presentations in Italy, New Zealand, Israel, Japan, Australia,

Iceland, Finland, Sweden, Norway and Denmark.

The musical hit boasted a cast of nine attractive multi-talented youngsters and a funny book that transplanted the mistaken identity theme in the Shakespeare work to young Donald Driver's decidedly "now" book about pop singers, a rock group called The Apocalypse, and a lady discotheque operator with a yen for younger men. In addition to Driver's fresh, spirited staging, multimedia cinema effects permitted the introduction of Senator Dirksen, Humphrey Bogart, John Wayne, Queen Elizabeth I and Shakespeare as commentators on the action.

The producers also discovered a young composing team that wrote the kind of delightful, durable show songs rare in today's musical theatre. The words-and-music men for the show were Hal Hester and Danny Apolinar. Titles of some of the numbers were "The Middle Years," "What Do I Know?" "The Flowers" and "I'm On My Way To The Top."

The show's title has baffled those who don't manage to stay hip to the constantly-changing argot of today's youngsters. To "do your thing" is to follow your own bent, to be free to do what makes you happy. Or, as the kids would explain it, it's "telling it like it is" and "knowing where it's at."

When "Your Own Thing" opened, the New York Times' Clive Barnes called it "a cheerful, joyful and irreverent show with a vitality and charm that are terrific." The New York Post's Richard Watts hailed it as "the brightest, freshest new musical comedy in a long time." Time Magazine called it "a romping delight which does for the kids of the '60s something of what 'West Side Story' did for the teen-age groups of the '50s."

The film company contemplates the service of a top producer and director and a major cast of stars in order to make the transition from stage to screen a noteworthy event. The giant movie screen will see amplification of its unique staging and visual production effects such as audible pop art backgrounds, the use of film, slides and blow-ups. Production is scheduled to start early in 1969 as a major roadshow musical film with audiences expected to get the first glimpse of the hit musical in 1970.



"The Apocalypse"

NATIONAL GENERAL PICTURES



LOOK FOR NATIONAL GENERAL'S SCREEN PRESENTATION OF "YOUR OWN THING" SCHEDULED FOR ROADSHOW ENGAGEMENTS IN LATE 1970.

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