

YOU COULD DRIVE A PERSON CRAZY

from *COMPANY*

Moderate (with a lilt) (♩ = 84)

Music and Lyrics by
STEPHEN SONDHEIM

APRIL, MARTA, CATHY:

p

Doo - doo - doo - doo, Doo - doo - doo - doo, Doo - doo - doo - doo - doo

p

ALL:

doo. You could drive a per - son cra - zy, — You could drive a per - son

MARTA: *APRIL:* *CATHY:* *ALL:*

mad. Doo - doo, — First you make a per - son ha - zy, —
Doo - doo, —
Doo.

MARTA: *APRIL:* *CATHY:* *ALL:*

So a per - son could be had. Doo - doo, — Then you leave a per - son
Doo - doo, —
Doo.

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dan - gling - sad - ly - Out - side your door, -

Which it on - ly makes a per - son - glad - ly -

Want you e - ven more. - I could un - der-stand a per - son -

MARTA: APRIL: CATHY: ALL:
 If he said to go a - way. Doo - doo, - Doo - doo, - I could un - der-stand a
 Doo.

MARTA: *APRIL:*

per - son — If he hap - pened to be gay. Doo - doo, —
Doo - doo, —

CATHY: *ALL: (3 part)* (Unis.)

— Boo - boo - boo - boo. But worse 'n' that, — A per - son that —
Doo.

Tit - il-lates a per - son and then leaves her flat — Is cra - zy, —

He's a trou - bled per - son, — He's a tru - ly

poco cresc. *mp*

cra - zy — per - son him - self!

mp

CATHY:

CATHY:

When a

mp

per - son's per - son - al - i - ty is per - son - a - ble, _____ He

MARTA & APRIL:

MARTA & APRIL:

Doo doo doo doo, _____ doo,

should - n't ought - a sit like a lump. — It's

doo doo doo doo doo

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "should - n't ought - a sit like a lump. — It's". Below the vocal line is a piano accompaniment consisting of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part includes a melodic line with eighth and sixteenth notes and a bass line with quarter and eighth notes.

hard - er than a mat - a - dor co - er - cin' a bull — To

doo doo doo doo doo

The second system continues the musical score with the same vocal and piano parts. The lyrics are "hard - er than a mat - a - dor co - er - cin' a bull — To". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

try to get you off - a your rump. — So

doo doo doo doo doo,

The third system concludes the musical score. The lyrics are "try to get you off - a your rump. — So". The piano accompaniment continues with the established musical style, ending with a final chord in the bass clef.

sin - gle and at - ten - tive and at - trac - tive a man _____ Is

doo doo doo doo _____ doo,

ev - 'ry - thing a per - son could wish. _____ But

doo doo doo doo _____ doo

turn - ing off a per - son is the act of a man _____ Who

doo doo doo doo _____ doo

likes to pull the hooks out of fish. _____

doo doo doo.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "likes to pull the hooks out of fish. _____" and "doo doo doo." The music consists of quarter and eighth notes, with some rests.

ALL:
Knock, knock, — is an - y - bod - y — there? _____

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F#, C#). The piano accompaniment is in bass clef. The lyrics are "Knock, knock, — is an - y - bod - y — there? _____". The word "ALL:" is written above the first vocal staff. The music features chords and some melodic lines.

Knock, knock, — it real - ly is - n't _____

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F#, C#). The piano accompaniment is in bass clef. The lyrics are "Knock, knock, — it real - ly is - n't _____". The music continues with chords and melodic lines.

fair. _____ Knock, knock, — I'm

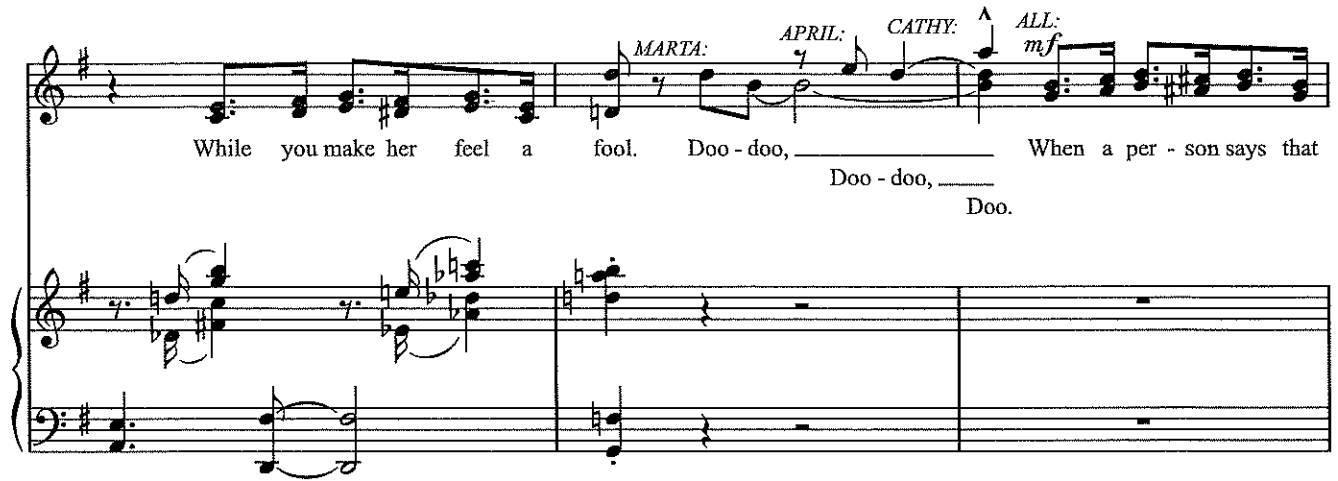
work - ing all — my — charms. _____

Knock, knock, — a zom-bie's in — my — arms! _____

(ALL:) f
All that sweet af - fec - tion, What is

MARTA: APRIL: CATHY: ALL: *mf*

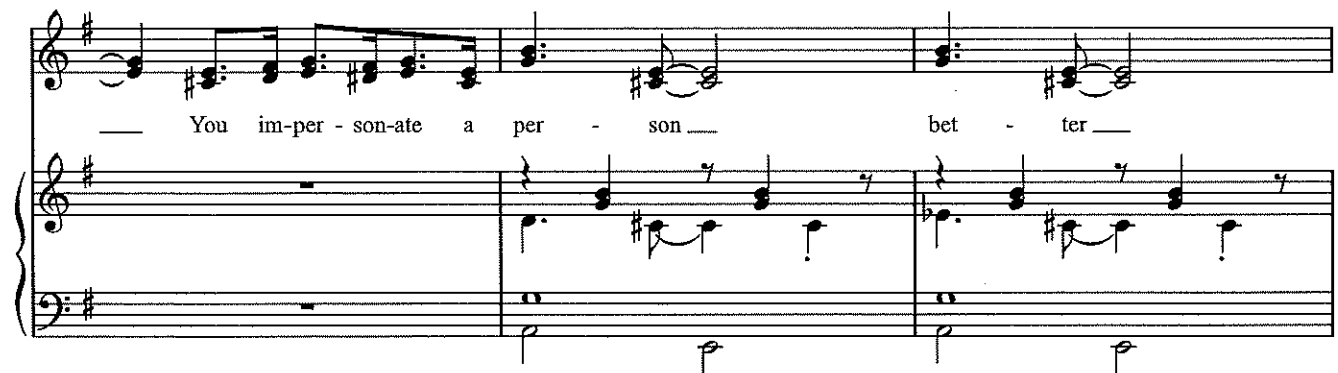
While you make her feel a fool. Doo-doo, _____ When a per-son says that
Doo-doo, _____
Doo.



you've up - set her, _____ That's when you're good. _



_____ You im-per-son-ate a per-son _____ bet-ter _____



than a zom-bie should. _ I could un-der-stand a per-son _____



MARTA: *mp* APRIL: CATHY: ALL: *mf*

If he was - n't good in bed. Doo - doo, _____ I could un - der-stand a
 Doo - doo, _____
 Doo.

per - son _____ If he ac - tual - ly was dead. _____

Doo doo doo doo. *mf*

_____ Doo doo doo. Ex - clu - sive you, _____ E - lu - sive you, _____ Will

dolce

an - y per - son ev - er get the juice of you? _ You're cra - zy, _

(Unis.)

You're a love - ly per - son, _ You're a mov - ing,

(Unis.)
cresc.

deep - ly mal - ad - just - ed, _ Nev - er to be trust - ed, _ Cra - zy per - son _

(Spoken-Unis.)

your - self! Bob - by is my hob - by and I'm giv - ing it up!