

High Brow

Cynthia Dougherty

♩=143

Voice

I was

5

feel-ing ra-ther fan-cy, called up Nan-cy, and by chance she told me she was feel-ing ra-ther fan-cy

8

too. So, we called our friend A - lys - sa, who was chat-ting with Ma - ris - sa, and we

2
11

High Brow

thought of some-thing fan - cy we could do. We set up some lit - tle chairs

This system contains measures 11, 12, and 13. The vocal line features a series of eighth notes with 'x' marks above them, indicating a specific articulation. The piano accompaniment consists of chords and single notes in both staves.

14

We set up a lit-tle ta-ble We set up some cups and sau-cers

This system contains measures 14, 15, 16, and 17. The vocal line continues with eighth notes and rests. The piano accompaniment features a steady eighth-note melody in the right hand and rests in the left hand.

18

Pink-ies up if you are a - ble This is a High Brow af -

This system contains measures 18, 19, 20, and 21. The vocal line includes eighth notes and a final phrase. The piano accompaniment continues with the eighth-note melody in the right hand and rests in the left hand.

High Brow

22

fair if you don't like that we don't care You're not in - vi - ted if you're rude so bring your

Piano accompaniment for measures 22-25, featuring chords and melodic lines in both hands.

26

snoo - ty at - ti - tude to this High Brow af - fair!

Piano accompaniment for measures 26-29, including a trill (tr) in the right hand.

30

Sit - ting by the tall oak tree, we sipped our tea and did a - gree that this was

Piano accompaniment for measures 30-33, featuring chords and melodic lines in both hands.

4
33

High Brow

real - ly quite a grand i - dea in - deed. As our bis - cuits we were nib - bling, I ob -

36

served my young - er sib - ling step - ping toward us in his jack - et made of tweed. He ap -

39

proached us with a chair He placed it at the ta - ble We

High Brow

43

Vocal staff for measures 43-46. The melody consists of eighth notes and quarter notes, with some rests. The key signature is one sharp (F#).

curt-sied and he bowed

"Pink-ies up if you are a-ble!"

"This is a

43

Piano accompaniment for measures 43-46. The right hand plays a simple melody of quarter notes, while the left hand plays a bass line of quarter notes. The key signature is one sharp (F#).

47

Vocal staff for measures 47-50. The melody continues with quarter notes and eighth notes. The key signature is one sharp (F#).

High Brow af - fair

if you don't like that we don't care

You're not in -

47

Piano accompaniment for measures 47-50. The right hand features chords and a melody, while the left hand provides a bass line. The key signature is one sharp (F#).

51

Vocal staff for measures 51-54. The melody concludes with quarter notes and a final rest. The key signature is one sharp (F#).

vi-ted if you're rude so bring your snoo-ty at-ti-tude to this High Brow af - fair!"

51

Piano accompaniment for measures 51-54. The right hand plays chords and a melody, while the left hand plays a bass line. The key signature is one sharp (F#).

6
55

High Brow

And we

59

sipped and we quipped and it was so ve-ry pleas-ant, as we chat-ted 'bout the day and love-ly

62

wea-ther And I spied on the hor - i - zon a small boy, a sil - ly peas - ant, tra-v'ling

High Brow

rit. mp

65

Vocal staff for measures 65-67. The melody consists of eighth notes with 'x' marks above them, indicating a specific articulation. The key signature has one sharp (F#).

on his bike t'ward all of us to - ge - ther. "Can I play too?" this young boy waved as he

65

Piano accompaniment for measures 65-67. The right hand features a trill (tr) in measure 66 and a forte (fff) dynamic marking in measure 67. The left hand provides a simple harmonic accompaniment. The key signature has one sharp (F#).

68

Vocal staff for measures 68-70. The melody continues with eighth notes and 'x' marks. A double bar line (//) is present at the end of measure 70.

did bel-low I took a look and gazed at this un - for - tu - nate fel - low. He was

68

Piano accompaniment for measures 68-70. The right hand has a fermata over a chord in measure 68 and a complex, wavy texture in measure 70. The left hand has a fermata in measure 68. The key signature has one sharp (F#).

a tempo

71

Vocal staff for measures 71-73. The melody consists of eighth notes with 'x' marks above them.

fil - thy head to toe this rag - ged beau he had to know that he was in no way dressed up for this oc -

a tempo

71

Piano accompaniment for measures 71-73. The right hand has a fermata in measure 71 and a complex texture in measure 73. The left hand has a fermata in measure 71. The key signature has one sharp (F#).

8
74

High Brow

ca-sion. I looked o-ver at my sib-ling, right a-way we start-ed quib-bling. This boy

77

sim-ply did-n't fit in this e-qua-tion My bro-ther got a-no-ther chair He

81

placed it at the ta-ble They sat down and I screamed "NO! NO!"

f

(hitting keyboard)

High Brow

84

fff

NO! NO! NO! Pink-ies up but YOU'RE not a-ble!" "This is a loco

This system contains the first three measures of the piece. The vocal line starts with three measures of rests, followed by the lyrics. The piano accompaniment features a complex, chromatic arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

87

High Brow af-fair if you don't like that I don't care! "You're not in-

This system contains measures 87 through 90. The vocal line continues with the lyrics. The piano accompaniment maintains the chromatic texture, with some chords marked with accents (^) in the right hand.

91

vi-ted 'cause you're rude," I said with snoo-ty at-ti-tude, "to this High Brow af-fair!"

This system contains the final four measures of the piece (91-94). The vocal line concludes with the lyrics. The piano accompaniment features several chords marked with accents (^) in the right hand, providing a dramatic ending.

10
95

High Brow

Vocal staff for measures 10-95. The staff contains a series of rests followed by a melodic line starting at measure 95. The key signature is one sharp (F#).

My mo-ther's head peaked out the door, she did im -

95

Piano accompaniment for measures 10-95. The right hand features a melodic line with a slur over measures 95-96, followed by chords. The left hand has a bass line. A dynamic marking of *mp* is present at measure 95.

98

Vocal staff for measures 95-98. The staff contains a melodic line with a slur over measures 95-98.

plore that I come in - side for the two of us to chat a - bout my out-burst I

98

Piano accompaniment for measures 95-98. The right hand features chords and a melodic line. The left hand has a bass line.

101

Vocal staff for measures 98-101. The staff contains a melodic line with a slur over measures 98-101.

got up in a huff, I'd had e - nough of this boy's rags and scruff, his pre-sence at our par-ty was the

101

Piano accompaniment for measures 98-101. The right hand features chords and a melodic line. The left hand has a bass line.

104

Vocal line for measures 104-106. The melody consists of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The lyrics are: "worst. I went in to plead my case but please, let's face it, this was mom, and mo-ther's"

worst. I went in to plead my case but please, let's face it, this was mom, and mo-ther's

104

Piano accompaniment for measures 104-106. The right hand features chords and eighth notes, while the left hand provides a steady bass line.

107

Vocal line for measures 107-109. The melody continues with eighth notes and 'x' marks. The lyrics are: "al - ways tend to win this type of bat - tle. And be - fore I could be - gin, she held my"

al - ways tend to win this type of bat - tle. And be - fore I could be - gin, she held my

107

Piano accompaniment for measures 107-109. The right hand has chords and eighth notes, and the left hand has a bass line.

a little slower

110

Vocal line for measures 110-112. The melody ends with a quarter note and a fermata. The lyrics are: "chin, and then my mo - ther calm - ly si - lenced all the tats that I might tat - tle. "I"

chin, and then my mo - ther calm - ly si - lenced all the tats that I might tat - tle. "I"

110

Piano accompaniment for measures 110-112. The right hand has chords and eighth notes, and the left hand has a bass line.

12 ♩=125
113

High Brow

know you think he's ragg - ged, that this boy does not be - long, but jud - ging

♩=125
113

115

rit.

peo - ple based on looks will of - ten lead you to be wrong." I gazed out -

rit.

115

♩=110
mp

118

side and saw the boy had combed his hair and slicked it back, I heard him

♩=110

118

High Brow *rubato*

120

Vocal line for measures 120-123. The melody consists of eighth notes with 'x' marks, indicating a specific articulation. There are accents (>) and slurs over the final notes of measures 120 and 123.

u - sing words like "ri - ve - ting" and "hence." Then I thought of how I act - ed I was

rubato

120

Piano accompaniment for measures 120-123. The right hand features chords and arpeggiated figures, while the left hand plays a simple bass line.

123

Vocal line for measures 123-126. Similar to the previous section, it features eighth notes with 'x' marks and accents (>) over the final notes of measures 123 and 126.

snoo - ty, I was rude, I felt em - bar - rassed that I could have been so dense. This

thoughtfully

123

Piano accompaniment for measures 123-126. The right hand has a more active role with arpeggiated chords, while the left hand remains mostly static.

♩=120

126

Vocal line for measures 126-129. Continues with eighth notes and 'x' marks.

young man was - n't rag - ged, was - n't rude or un - re - fined, he was fan - ci - er than all of us by

♩=120

126

Piano accompaniment for measures 126-129. The right hand plays chords, and the left hand plays a simple bass line.

14
129

High Brow *rubato*

a tempo

Vocal line for measures 129-131. The melody consists of eighth and sixteenth notes with rests. There are double bar lines with repeat dots at the end of measures 130 and 131.

far! Here's the les - son that I took, you should ne - ver judge a book, fan - cy

129

rubato

a tempo

Piano accompaniment for measures 129-131. The right hand features chords and melodic lines, while the left hand provides harmonic support. Measure 129 includes a tempo change from *rubato* to *a tempo*. Measure 131 has a tempo change from *a tempo* back to *rubato*.

$\text{♩} = 143$

132

Vocal line for measures 132-134. The melody continues with eighth and sixteenth notes. There are rests in measures 133 and 134.

is - n't how you look, it's who you are.

I went

$\text{♩} = 143$

132

Piano accompaniment for measures 132-134. The right hand has chords and melodic lines, including trills in measures 133 and 134. The left hand has a steady bass line.

136

Vocal line for measures 136-138. The melody consists of eighth and sixteenth notes with rests. There are rests in measures 137 and 138.

o-ver to my chair

I begged for - give - ness from the ta - ble

The boy stood

136

Piano accompaniment for measures 136-138. The right hand has a simple melodic line, and the left hand has a steady bass line.

High Brow

140

up, pulled out my chair and said, "Pink-ies up if you are a-ble!" This is a

144

High Brow af-fair and all are wel-come we de-clare! You can't be

148

fan-cy if you're rude so leave your snoo-ty at-ti-tude from this High Brow af-

16
151

High Brow

fair! This is a High Brow af - fair and friends can come from a - ny -

151

This system contains the first two systems of music. The first system is a vocal line with lyrics. The second system is a piano accompaniment with two staves (treble and bass clef).

155

where! You can't be fan - cy if you're rude so leave your snoo - ty at - ti - tude from this

155

This system contains the second and third systems of music. The second system is a vocal line with lyrics. The third system is a piano accompaniment with two staves.

158

High Brow af - fair!

158

8va *tr*

tr

This system contains the fourth and fifth systems of music. The fourth system is a vocal line with lyrics. The fifth system is a piano accompaniment with two staves, featuring trills and an octave shift.

High Brow

163

163

loco

The musical score consists of two systems. The first system is a single staff with a treble clef and a key signature of one sharp (F#). It contains three measures, each with a whole rest. The second system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both with a key signature of one sharp. It starts at measure 163. The upper staff begins with a trill (tr) over a half note G4, followed by quarter notes A4 and B4. The lower staff has a bass line of quarter notes G2, F2, E2, and D2. The piano part continues for three measures. In the second measure, the word 'loco' is written above the staff. The piano part ends with a double bar line.