

# FLY INTO THE FUTURE

rev. 6/3  
(Mary)

"Vainities"  
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Thoughtfully, not fast  $\text{♩} = 132$

A

D2 E2/D D2 E2/D D2 E2/D D2 E2/D

MARY:

There she goes a - gain, look at chat - ty Kath-y...

*mp*

D2 A2/C# C2 G/B D2 E2/D D2 E2/D

Keeping track of life with her pa-per and pen. Then there's poor Jo - anne, des - per-ate to mar-ry...

D2 A2/C# C2 G/B Em7 D/F# G2 D/F# Em7

bringing up her wedding a - gain and a-gain. This would be my world... This is what I'm in for... Years

D/F# G2 E/G# D/A C C/G G/B

of plan-ning par - ties and be-ing a wife? "Sing Song". "Liiiiime green". I don't

13

*mf*

Em7 D/F# G2 E/G# D/A D°A

wan - na be mean, — but this is - n't my scene, — and I feel like I need — some - thing

17

*poco rit.*

**B** Steady at first, more and more driving ♩ = 126

A 7sus4 F#m7 B7 F#m7 B7

diff - 'rent from life. (1st X only) (out of dialogue)

20

*sub*

F#m7 B7 F#m7

Grow - ing up was stif - ling, — 'cause I was nev - er free. School is get - ting stale, and — I'm

25

B7 D7 F#/C#

sick of this sor - or - i - ty. — Think I need some dis - tance, — a place to dis - ap - pear. — So it's

28

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G#7
F#/A#
Bm
G#7/B#
C#7sus4
C
D#m7

a - di - os \_\_\_\_\_ and a - way I \_\_\_\_\_ go, and I'm kind - a scared \_\_\_\_\_ but the mo - ment's here to fly in - to the fu -

31

G#7
C#7sus4
C#7sus4/B
F#2/A#
A#7+5

- ture... \_\_\_\_\_ gon - na roll, \_\_\_\_\_ gon - na ride, \_\_\_\_\_ so that no \_\_\_\_\_ one can find \_\_\_\_\_ me.

34

D#m7
G#7
E2

I'm fly - ing in - to the fu - ture... \_\_\_\_\_ mov - ing on with my life, \_\_\_\_\_ and leav - ing

37

B2/D#
D2
Bm7

all this be - hind \_\_\_\_\_ me. Free from text - books, free \_\_\_\_\_ from Tex - as, free from

40

*p*

*mp*

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G#7sus4

C#7sus4

A#7+5 D#m7

G#7

folks who give me flak. I'm gon - na fly in-to the fu - ture... Time to

Musical notation for piano accompaniment, measures 41-43. Includes a piano (*p*) dynamic marking.

Gmaj7

C#7sus4

D

F#m7

fly, and I'll nev - er look back. (1st X only)

Musical notation for piano accompaniment, measures 45-47. Includes a forte (*f*) dynamic marking.

(dialogue vamp) (out of dialogue)

Musical notation for piano accompaniment, measures 49-51. Includes a mezzo-piano (*mp*) dynamic marking.

E

F#m7

B7

I could grab my pen - cil and make some lit - tle plan.

Musical notation for piano accompaniment, measures 53-55. Includes a mezzo-forte (*mf*) dynamic marking.

F#m7

B7

I could be a house - wife \_\_\_ and set - tle down to serve a man. \_\_\_

55

D7

F#/C#

I could take a job with \_\_\_ my bach - e - lor's de - gree. \_\_\_ But I

57

G#7

F#/A#

Bm

C#7sus4

think I'll go \_\_\_ to the Col - os - e - um and take somebach - e - lers home with me and

59

F

D#m7

G#7sus4

G#7

fly in - to the fu - - - ture... \_\_\_ where there's no \_\_\_

61

*poco accel.*

C#7sus4 C#7sus4/B F#2/A# A#7+5 D#m7

one to boss me or judge how I'm living. There's on-ly me in my fu -

63

G#7sus4 G#7 E2 B2/D#

ture... plus a cou-ple I - tal - ian boys who like what I'm giv - ing.

66

C\*2 A\*m7 G#7sus4 C#7sus4

No com-mit-ments, no con-di-tions, no con - nec - tions that can last.

69

A#7+5 D#m7 G#7sus4 G#7 Gmaj7

Not when I fly in-to the fu - ture... Once I fly,

72

C#7sus4

G F#m7

B7

I'll be through with my past. Ma-ma is a cow-ard. Ma-ma is a

76

*mf*

F#m7

B7

F#m7

drunk. Ma - ma sleeps with How - ard when she gets in a funk. How-ard's kind of

79

B7

F#m7

B7

creep-y. How-ard's kind of crude. How-ard's real-ly fat and walks a-round in the nude.

82

**H**

G#m7

C#7

G#m7

Dad ran off with Ju - lie. Ma - ma hates his guts. He's o - kay, but

85

C#7 G#m7 C#7

tru - ly my whole fam - 'ly is nuts. \_\_\_\_\_ Ma-ma does-n't like me. I don't ev - en

88

G#m7 C#7 I Em7

try, which is why I just got - ta say good-bye and fly in - to the fu -

91

A 7sus4 A7 D7sus4 D7sus4/C G2/B B7+5

- - ture... \_\_\_\_\_ I'll be up \_\_\_\_\_ in the sky, \_\_\_\_\_ soon as Bran - iff can take \_\_\_\_\_ me,

94

Em7 A7sus4 A7 F2

and fly me in - to the fu - ture... \_\_\_\_\_ where the free-dom I find \_\_\_\_\_ is gon - na

97



C2/E Eb2 Cm7

make me or break me. No re- stric-tions, no re - la - tions, no ri -

Measures 97-100 piano accompaniment. Chords: C2/E, Eb2, Cm7. Includes a 'J' box in the bass line at measure 100.

A 7sus4 D7sus4 B7+5 Em7

di - cu - lous de - mands... Watch Ma - ry fly in - to the fu -

Measures 101-103 piano accompaniment. Chords: A 7sus4, D7sus4, B7+5, Em7.

A 7sus4 A7 Abmaj7

ture... Watch her fly... See her

Measures 104-106 piano accompaniment. Chords: A 7sus4, A7, Abmaj7. Includes triplets in the bass line.

D7sus4 Gm7 C7

fly... and we'll see where she lands...

Measures 107-109 piano accompaniment. Chords: D7sus4, Gm7, C7. Includes a *poco a poco cresc.* marking and a *mf* dynamic marking.

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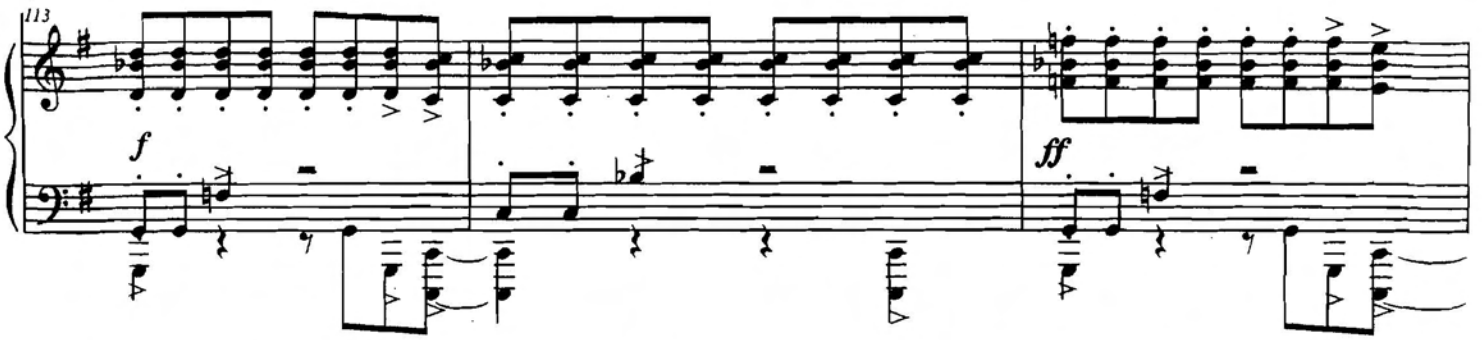
Gm7

C7

Gm7



and we'll see \_\_\_\_\_ where she \_\_\_\_\_ lands. \_\_\_\_\_



113

*f* *ff*

C7

F7

Bb7

D7(b9,addF)

G(no 3)



116

*fff*