

Alma

words and music by TOM LEHRER

[Note: The brief musical quotations in the introduction and the three interludes are taken from the works of Gustav Mahler.]

Musical score for the introduction of "Alma". The score is in 2/4 time and consists of two systems. The first system has a treble clef and a key signature of one flat (Bb). It features a single note on the staff with a fermata, and above it are the chord symbols F, G7, and C7. The second system has a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a piano (mf) dynamic and includes a musical quotation from Mahler's "Das Lied von der Erde". The quotation is marked with a fermata and a dynamic of *mf*. The quotation ends with a fermata and a dynamic of *mf*. The quotation is identified as "1. The (2. The) (3. While) (4. While)".

Musical score for the vocal entry of "Alma". The score is in 2/4 time and consists of two systems. The first system has a treble clef and a key signature of one flat (Bb). It features a single note on the staff with a fermata, and above it are the chord symbols F, Bb, and C7. The second system has a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a piano (mf) dynamic and includes a musical quotation from Mahler's "Das Lied von der Erde". The quotation is marked with a fermata and a dynamic of *mf*. The quotation is identified as "1. The (2. The) (3. While) (4. While)".

love - li - est girl in Vi - en - na Was Al - ma, the
first one she mar - ried was Mah - ler, Whose bud - dies all
mar - ried to Gus, she met Gro - pi - us And soon she was
mar - ried to Walt, she met Wer - fel, And he too was

F

smart - est as well. Once you picked her up on your an -
 knew him as Gus-tav. And each time he saw her he'd
 swing - ing with Wal - ter. Gus died, and her tear - drops were
 caught in her net. He mar - ried her, but he was

Bb

C7

F

ten - na, You'd nev - er be free of her spell.
 hol - ler, "Ach, dot is de fräu - lein I must have!"
 co - pi-ous. She cried all the way to the al - tar.
 care - fel, 'Cause Al - ma was no Ber - na - dette.

Db

Ab

Her lov - ers were man - y and var - ied From the
 Their mar - riage, how - ev - er, was mur - der. He'd ____
 But he would work late at the Bau - haus And ____
 And that is the sto - ry of Al - ma, Who knew

E \flat 7

A \flat

day she be - gan her be - guine. There were three fa - mous
 scream to the heav - ens a - bove, "I'm writ - ing 'Das
 on - ly came home now and then. She said, "What am I
 how to re - ceive and to give. The bod - y that

C7

Fm

G7

G7/B

ones whom she mar - ried, And God knows how man - y be -
 Lied von der Er - de, Und she on - ly wants to make
 run - ning, a chow house? It's time to change part - ners a -
 reached her em - bal - ma Was one that had known how to

C

C7

B \flat

F

tween. _____ Al - ma, tell us,
 love!" _____ Al - ma, tell us,
 gain." _____ Al - ma, tell us,
 live. _____ Al - ma, tell us,

C7 **F** **Bb**

All mod - ern wom - en are jeal - ous. Which of your
 All mod - ern wom - en are jeal - ous. You should have a
 All mod - ern wom - en are jeal - ous. Though you did - n't
 How can they help be - ing jeal - ous? Ducks al - ways

F/C **D7/F#** **Gm7**

mag - i - cal wands For got you Gus - tav and
 stat - ue in bronze For bag - ging Gus - tav and
 e - ven use Pond's, You got Gus - tav and
 en - vy the swans Who get Gus - tav and

C7 **F**

Wal - ter and Franz? 2.The
 (Symphony No. 2)

2 C7 F C7 F C7

Wal - ter and Franz. 3.While

(Symphony No. 4)

3 C7 F C7 F

Wal - ter and Franz. 4.While

(Symphony No. 9)

4 C7 Gm7 C7 Gm7 C7 Bb C7 F C7 F

Wal-ter, you nev - er did fal - ter With Gus-tav and Wal - ter and Franz!

poco a poco cresc. ff sfz sfz