

IT'S ALL ABOUT ME

From the musical "The Green Room"

Music and Lyrics
by Chuck Pelletier

Jazz Waltz ♩ = 100

Amaj⁷ Bm/A Amaj⁷ D/A *mf*

DIVONNE: Oh, well, maybe I didn't get the leads, but I got the important parts. The

5 **A** Amaj⁷ Bm/A Amaj⁷

big Sound of Mu sic aud - i - tions had come, I sang both my songs, had them

8 D/A Amaj⁷ Bm/A

un - der my thumb, I told them I had my heart set on Ma - ri - a, If

11 Amaj⁷ D/A *mp* **B** F#m

I got the Bar - on - ess, I might say, "see 'ya" Well, up went the list on the

14 C# F#m/E F#m/D#

call - board up - stairs, I looked for my name, and I saw it right there, It said

17 D DIVONNE: Nun number seven?! C Amaj7

"nun num - ber sev - en." I went to the li - brar - y,

21 Bm/A Amaj7 D/A

stud - ied the score, I found my three lines, could - n't find an - y more, Then I

24 Amaj7 Bm/A Amaj7

real - ized the Na - zi's black car re - pre - sents The whole theme of de - ceit, then the

27 **D** D/A F#m C#

sto-ry gets tense, That car is what they must drive off in the end, And

30 F#m/E F#m/D# D E

this is sig-nif-i-cant, no one be-friends them, The joke's on the Na-zis, the

33 D E D C#m7 Bm7 C#m7

nuns are all li-ars, And I play the nun who steals the dis-trib-u-tor

36 **E** D *f* Esus4 E

wires, So who's this Ma-ri-a, Stand

39 D D/E E

back, Miss Ma - ri - a, What's that! Who's she! It's all a - bout

42 Amaj7 Bm/A Amaj7

me.

45 D/A *mf* **F** Amaj7 Bm/A

In fall I got brave and aud - i - tioned a - gain For a

48 Amaj7 D/A Amaj7

stage ad - ap - ta - tion of Gone with the Wind I told them how nat - 'ral - ly

51 Bm/A Amaj⁷ D/A

south-ern I am They said, "my dear, frank-ly, we don't give a damn, But we

54 **G** F#m C# F#m/E

do need a girl to wear black-face and play In a walk-on as Scar-let's young

57 F#m/D# D DIVONNE: I don't know nuthin' 'bout birthin' no babies. *mf*

mid-wife and slave And help birth-ing her bab-ies." Well,

61 **H** Amaj⁷ Bm/A Amaj⁷

mad as I was, I pe-rused through the script, I was think-ing that, once a-gain,

64 D/A Amaj⁷ Bm/A

I had been gyped, Then I real-ized one thing that I had- n't be-fore, Their

67 Amaj⁷ D/A **I** F#m

child was sym - bol - ic of the whole Civ-il War, Her birth was the birth of the

70 C# F#m/E F#m/D#

south - ern plan-ta - tion, And when she falls off her horse, so does the na - tion, That

73 D C#m⁷ Bm⁷ C#m⁷ D

kid would have nev-er been born if they did- n't have me.

76 *f* **J** Esus⁴ E D

So who's Miss O-har-a, Who cares a-bout Te-ra, What's

79 D/E E Amaj⁷ Bm/A

that! Who's she! It's all a-bout me.

83 Amaj⁷ D/A *mf* **K** D

When we did The Best Lit-tle Whore-house in

86 A E A

Tex-as, Tell me why did the au-di-ence roar, Now

89 **B** **E** **f** **D**

be an - al - yt - i - cal, My part was crit - i - cal, What's a whore - house with no

92 **E** **Esus⁴** **E** **mf** **L** **Amaj⁷** **Bm/A**

whores? I wore pants in Our Town and played the "town drunk", With-

95 **Amaj⁷** **D/A** **Amaj⁷**

out me that bor - ing old play would have stunk, Then next I played La - dy Mac -

98 **Bm/A** **Amaj⁷** **D/A**

beth's young - est daugh - ter, If she had - n't died, ba - by, I would have shot her, I

M

101 F#m C# F#m/E

tried out for Mouse-trap, they made me the mouse, In Wiz - ard of Oz, I played

N

104 F#m/D# G#7 D C#m7 Bm7 C#m7

rit. Doro-ty's old house, But what if I had - n't been there to kill that frick - ing

rit.

O

107 D Esus4 E

witch? So who's lit - tle Doro - thy, Kiss

110 D D/E E

this, lit - tle Doro-ty, What's that! Who's she! It's all a - bout

113 **P** Amaj7 Bm/A Amaj7

me, It's all a - bout me,

116 D/A Ad. Lib.

It's all a - bout me,

Ad. Lib.

119 A

Me!

A