

SMALL TALK

D7636
1888

Words and Music by **RICHARD ADLER and JERRY ROSS**

FREDERICK BRISSON, ROBERT E. GRIFFITH & HAROLD S. PRINCE present

JOHN RAITT JANIS PAIGE
EDDIE FOY JR.

IN A NEW MUSICAL COMEDY

THE PAJAMA GAME

(Based on the novel "7½ Cents" by RICHARD BISSELL)

Book by

GEORGE ABBOTT and RICHARD BISSELL

Music and Lyrics by

RICHARD ADLER and JERRY ROSS

with CAROL HANEY • RETA SHAW • RALPH DUNN
STANLEY PRAGER • JACK WALDRON

Production Directed by

GEORGE ABBOTT and JEROME ROBBINS

Scenery and Costumes by

LEMUEL AYERS

Choreography by

BOB FOSSE

Musical Direction by

HAL HASTINGS

Orchestrations by

DON WALKER

From The Score

HEY THERE
STEAM HEAT
HERNANDO'S HIDEAWAY
SMALL TALK

PRICE .50

FRANK MUSIC CORP.

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Small Talk

From the Broadway Production "The Pajama Game"

Tune Uke
A D F# B

Words and Music by
RICHARD ADLER
and JERRY ROSS

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

Voice

Solo

Duet

(Boy) I don't wan-na talk Small talk ——— Now that

(Girl) What-ta ya think of Ros-'lind Rus-sell?

(Boys) No one-'ll beat the Brook-lyn Dod-gers.

The vocal introduction is in 4/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

The piano accompaniment for the first vocal line is in 4/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

Edim Fm7 Bb7 Fm7 Bb7 Bbm7 E#7-9

I'm a-lone with you, ——— I don't wan-na talk

The vocal introduction is in 4/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

Vogue says they might bring back the bus-tle.
No-bod-y hits a ball like Hod-ges.

The vocal introduction is in 4/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

The piano accompaniment for the second vocal line is in 4/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody starts on a whole note G3, followed by a half note F#3, and then a quarter note G3. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F#1, G2, B1, D2, F#1. The piece concludes with a final chord of G3, B1, D2, F#1.

* Symbols for Guitar, Diagrams for Ukulele.

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Abmaj7
add B^b

Abm6

E^b Cm A⁻⁷ Fm7

Small Talk, We've got big-gerthings to do.

Read that the win-ters are get-tin' mild-er. And that the teen age
Who will you vote - for next e-lec-tion? Wan-na see my new

B^b7 Fm7 B^b7-9 E^b Edim Fm7 B^b7 Fm7 B^b7

Let's not talk of the wea - ther,

kids are wild - er. stamp col-lec-tion? One of these days I'll paint the kitch-en.
How do you like Fer - nan - do La - mas?

E^b Gm B^bm6 C7

Or the fash-ions for the fall.

Get Pop to put a new light switch in.
Saks has a sale on striped pa - ja - mas.

Fm F#dim Eb Cm Fm

Why don't you stop all this Small Talk? I've got some-thing

Like I was say - in',
 Like I was say - in',

f *mp*

A:m6 Eb Abm6 Eb Edim add A7

bet - ter for your lips to do, And that takes

What I mean is... I was on - ly... Well...
 What I mean is... I was on - ly... Well...

Fm7 Bb7 1. Eb Gm Fm7 Bb7-9 2. Eb Ab Eb:maj.7

no talk at all. all.

rall. mf *pp*