

# Buddy on the Nightshift

(from "Lunch Time Follies")  
(1942)

Words by  
Oscar Hammerstein

Music by  
Kurt Weill

Allegro non troppo, comodo (♩ = 116)

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro non troppo, comodo' with a quarter note equal to 116 beats per minute. The score consists of four systems of music. The first system shows the vocal melody starting with a rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment begins with a fortissimo (ff) dynamic, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system contains the first line of lyrics: 'lo there bud-dy on the night-shift! I hope you slept all day Un - til the'. The piano accompaniment continues with the eighth-note pattern. The third system contains the second line of lyrics: 'moon came out and woke you up And sent you on your way Hel -'. The piano accompaniment features a change in harmony, with the right hand playing chords and the left hand continuing the bass line. The fourth system contains the third line of lyrics: 'lo there bud-dy on the night-shift, I hope you're feel - ing fine! I left a'. The piano accompaniment concludes with a triplet of eighth notes in the right hand. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

Hel -

lo there bud-dy on the night-shift! I hope you slept all day Un - til the

moon came out and woke you up And sent you on your way Hel -

lo there bud-dy on the night-shift, I hope you're feel - ing fine! I left a

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lot of work for you to do On a long as-semb - ly line. I

*p*

wish I knew you bet-ter But you nev - er go my way For when

one of us goes on the job The oth - er hits the hay! Good -

*poco rit.* *a tempo*

*poco rit.* *mf a tempo*

bye now, bud-dy on the night-shift And push those planes a - long And when the

*f (giocoso)*

sun comes out I'll take your place, All wide a-wake and strong; I'll

*mf*

*mf*

3

fol - low you, you'll fol - low me And how can we go

*f*

*f*

wrong! Hel -

*mf*

*mf*

*p*

3

lo there, bud-dy on the night-shift I hope you slept all day — Un-til the

*f* moon came out and woke you up And sent you on your way. *mf* Hel-

*mf*

lo there bud-dy on the night-shift, I hope you're feel-ing fine. I left a

*p*

*mf*

lot of work for you to do On a long as-semb - ly line. I

*mf*

*mf*

wish I knew you bet-ter But you nev - er go my way. For when

*mf*

*f* one of us goes on the job, The oth - er hits the hay! *mf* Good-

bye now, bud-dy on the night-shift! And push those planes a - long — And when the

sun comes out I'll take your place, All wide a - wake and strong. I'll

fol - low you, you'll fol - low me, And how can we go wrong?