

# SPECIAL

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Sexy Jazz (♩ = ♩<sup>3</sup>)

N.C.

F+



*mp*

The piano introduction consists of two staves in 4/4 time. The right hand has a whole rest for the first two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

B♭maj7



E♭m/G♭



F7b9



N.C.

LUCY THE SLUT:

The vocal line begins with a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "I can make you feel spe - cial when it sucks to be".

The piano accompaniment for the first vocal line consists of two staves. The right hand has a whole rest for the first two measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The left hand continues the eighth-note bass line from the introduction.

Dm7



C♭7#9 F6/9



E♭maj7



Db7



The vocal line continues with a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "you. Let me make you feel spe - cial".

The piano accompaniment for the second vocal line consists of two staves. The right hand has a whole rest for the first two measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The left hand continues the eighth-note bass line.

Cm9



F7



B♭maj7



A♭/B♭



The vocal line continues with a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "for an hour or two. Your".

The piano accompaniment for the third vocal line consists of two staves. The right hand has a whole rest for the first two measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The left hand continues the eighth-note bass line.

Ebm7      Fm7b5      Bb7b9      Cm7b5      F7#5      Bbm      A+

life's a rou - tine that re - peats each day. —      No one cares who you are —

Db/Ab      G7#5      C7      Fm7      Gm7b5      C7      Dm7b5      G+

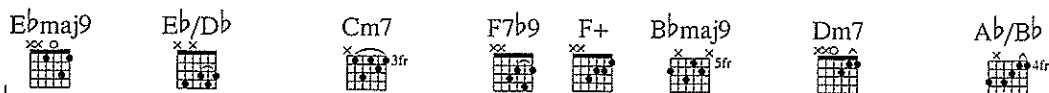
or what you say. —      And some-times you feel like you're no - bod - y, — but

Cm      E+ F9#5      E7b9F7#5

you can feel like some-bod - y —      with me. —

Bbmaj9      A7#5(#9)      G7#5(#9)      D9      F7#5      Dm7      Cb7#9 F6/9      N.C.

Yeah, they're real.



When



we're to - geth - er, the earth — will shake, — and the stars will fall in - to the

*mf*



sea. — So come on ba - by, let down — your guard. —



When your date's in the bath - room, I'll slip you my card. — I can

Chord diagrams: Cm7, Dm7, Ebmaj7, Ebm/F, N.C.

3fr

tell just by look - ing that you've got it hard \_\_\_\_\_ for \_\_\_\_\_

rit.

Chord diagrams: Bb, Bb/Ab, Bbm/G, Gb(b5) F+, Bb, Bb/Ab

me! \_\_\_\_\_ For me! \_\_\_\_\_

a tempo

Chord diagrams: Bbm/G, Gb(b5) F+, Bb7, Bb/Ab, Bbm/G, Gbmaj7, F7#5(#9)

For me! For me! For me! For me! I can

Chord diagrams: N.C., F7#5(#9) Bb13

7fr 6fr

tell just by look-in' that you are es - pecial-ly hard for me! \_\_\_\_\_

colla voce