

# Unusual Way

For Men's Chorus, Piano and Optional String Bass

Music and Lyrics by Maury Yeston

arr. Bruce Trinkley

from *Nine*

Flowing ♩ = 46

Tenor

Bass

Piano

*p*

*p*

*p*

*con pedale*

3

ver - y un - u - su - al way one time I need - ed you. In a

ver - y un - u - su - al way one time I need - ed you. In a

5

ver - y - un - u - su - al way you were my friend.

ver - y - un - u - su - al way you were my friend.

7 *cresc. poco a poco*

May-be it last - ed a day, \_\_\_\_\_ may-be it last - ed an hour, \_\_\_\_\_

8 *cresc. poco a poco*

May-be it last - ed a day, \_\_\_\_\_ may-be it last - ed an hour, \_\_\_\_\_

7 *cresc. poco a poco*

Detailed description: This block contains the musical notation for measures 7 and 8. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of two staves, with lyrics: "May-be it last - ed a day, \_\_\_\_\_ may-be it last - ed an hour, \_\_\_\_\_". The piano accompaniment consists of two staves. The right hand has a rhythmic pattern of eighth notes, and the left hand has a bass line with chords. The instruction "cresc. poco a poco" is written above the first and third staves.

9 *mf*

but some-how it will nev - er end. \_\_\_\_\_

9 *mf*

but some-how it will nev - er end. \_\_\_\_\_

9 *mf* *mp*

but some-how it will nev - er end. \_\_\_\_\_ In a

9 *mf*

but some-how it will nev - er end. \_\_\_\_\_

Detailed description: This block contains the musical notation for measures 9 and 10. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of two staves, with lyrics: "but some-how it will nev - er end. \_\_\_\_\_". The piano accompaniment consists of two staves. The right hand has a rhythmic pattern of eighth notes, and the left hand has a bass line with chords. The instruction "mf" is written above the first, second, and fourth staves. The instruction "mp" is written above the third staff.

11 *p*  
Oo  
*p*  
Oo  
ver - y un - u - su - al way I think \_\_\_ I'm in love \_\_\_ with you. \_\_\_ In a  
*p*  
Oo

11  
*p*

13  
Oo  
*p*  
Oo  
ver - y un - u - su - al way I want \_\_\_ to \_\_\_ cry.

13

Detailed description: This page of a musical score contains three systems of music. Each system includes vocal lines (soprano and alto) and piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system (measures 11-12) features a vocal melody with lyrics 'ver - y un - u - su - al way I think \_\_\_ I'm in love \_\_\_ with you. \_\_\_ In a' and piano accompaniment with a steady eighth-note pattern in the bass. The second system (measures 13-14) continues the vocal melody with lyrics 'ver - y un - u - su - al way I want \_\_\_ to \_\_\_ cry.' and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and various musical notations like slurs, ties, and accidentals.

15 *mp*  
 Oo some - thing in - side \_\_\_ me sur - ren - ders,  
*mp*  
 Some - thing in - side \_\_\_ me goes weak, \_\_\_ some - thing in - side \_\_\_ me sur - ren - ders,  
 Some - thing in - side \_\_\_ me goes weak, \_\_\_ some - thing in - side \_\_\_ me sur - ren - ders,  
 Oo

15 *cresc. poco a poco*

17 *mf cresc. f*  
 and you're the rea - son why, \_\_\_ you're the rea - son why, \_\_\_  
*mf cresc. f*  
 and you're the rea - son why, \_\_\_ you're the rea - son why, \_\_\_  
*mf cresc. f*  
 and you're the rea - son why, \_\_\_ you're the rea - son why, \_\_\_  
 \_\_\_ and you're the rea - son why, \_\_\_ you're the rea - son why, \_\_\_ you're the rea - son why, \_\_\_

17 *f*

19 *mp* *mf*

Oo

Oo

Oo

You don't know what you do to me,

19

21

you don't have a clue.

21

22

Oo

You can't tell what it's like to be

Oo

Oo

22

23

*mp* It

me, look - ing at you. *mp* It

*mp* It

*mp* It

23

24

scares me so that I can hard - ly speak. In a

scares me so that I can hard - ly speak. In a

scares me so that I can hard - ly speak.

scares me so that I can hard - ly speak.

26

ver-y un-u - su-al way I owe what I am to you. *mp*

ver-y un-u - su-al way I owe what I am to you. *mp*

*p* Oo *mp* Though at

*p* Oo

26

28 *p*

Oo

times it ap-pears I won't stay, I nev - er go. Oo

times it ap-pears I won't stay, I nev - er go.

Oo

30 *mp cresc. poco a poco*

*mp cresc. poco a poco*

Spe-cial to me in my life since the first day that I met you,

*mp cresc. poco a poco*

Spe-cial to me in my life since the first day that I met you,

*mp cresc. poco a poco*

Spe-cial to me in my life since the first day that I met you,

*mp cresc. poco a poco*

Spe-cial to me in my life since the first day that I met you,

30 *mp cresc. poco a poco*

*mp cresc. poco a poco*



32 *mf*  
 how could I ev - er for-get \_\_\_ you once \_\_\_ you had touched \_\_\_ my soul?  
*mf*  
 how could I ev - er for-get \_\_\_ you once \_\_\_ you had touched \_\_\_ my soul?  
*mf*  
 how could I ev - er for-get \_\_\_ you once \_\_\_ you had touched \_\_\_ my soul?  
*mf*  
 how could I ev - er for-get \_\_\_ you once \_\_\_ you had touched \_\_\_ my soul?

32 *mf*

34 *f* *dim.*  
 In a ver-y un - u - su-al way  
*f* *dim.*  
 In a ver-y un - u - su-al way  
*f* *dim.*  
 In a ver-y un - u - su-al way  
*f* *dim.*  
 In a ver-y un - u - su-al way

34 *f* *dim.*

36 *mf*  
you've made me  
*mf*  
you've made me  
*mf*  
you've made me  
*mf*  
you've made me

36 *mf*

38 *rit.*  
whole.  
whole.  
whole.  
whole.

38 *rit.*