

7. WE'RE IN IT FOR THE MONEY

Jason A. Heald 10/04

1 **Swing**

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth and sixteenth notes in a rhythmic pattern. The left hand plays a steady eighth-note bass line.

6 **Ruth:**

We're in it for the mon-ey. It's more than a po-lit-i-cal game.

The vocal line for Ruth begins at measure 6. The piano accompaniment features a complex texture with chords and moving lines in both hands.

11 **Davey:**

We're in it for the mon-ey. A mer-ce-na-ry knows no shame. See the ea-gle fall! Watch

The vocal line for Davey begins at measure 11. The piano accompaniment continues with a similar complex texture, supporting the vocal melody.

16 **Both:**

Stal-in sur-ren-der! Who cares? We'll have our share of le-gal ten-der. 'Cause we're in it for the mon-ey, and there's

21

mon-ey in it for us.

26 **Davey:**

We're in it for the mon-ey. Give us just e-nough so we can re-tire.

31 **Ruth:**

We're in it for the mon-ey. We'll be rich be-yond our hearts de - sire. The Cold War is the hot - test

36 **Both:**

top-ic in town. But cold cash will al-ways make the world go 'round. And we're in it for the mon-ey, and there's

41 **Davey:**

mon-ey in it for us. Pic - ture us a year from to - day in a co - sy cha - let near a

46 **Ruth:** **Both:**

Black Sea bay. May-be a bun - ga-low in Mex - i - co, just as far from the Bronx as we can

51 **Davey:**

go. We're in it for the mon-ey. Un-der-cov - er work is ring - ing the till.

56 **Ruth:** **Davey:**

We're in it for the mon-ey, and the Com - mu-nists are foot-ing the bill. There are mil - i - tar-y se-crets

61 **Ruth:** they'll nev-er tell. For the prop-er com-pen-sa-tion, it is ours to sell. **Both:** 'Cause we're in it for the mon-ey, and there's

66 mon - ey in it for us.

70