

# The Ladies Who Lunch (from Company)

Words & Music by Stephen Sondheim

Freely



Here's to the la - dies who lunch, ev - 'ry - bo - dy

*mf*



laugh. Loung-ing in their caf - tans and plan - ning a brunch on their own be -



Accel.

-half. Off to the gym, then to a fit - ting,

Dm7/G



G9



Bb/C



claim - ing they're fat, \_\_\_\_\_ and look - ing grim

Bbaug/C



Bb/C



Gm7/C



'cause they've been sit - ting, choos - ing a hat. \_\_\_\_\_ Does an - y - one still wear a

Bossa Nova Feel

F6



F9



F6



F9



hat? I'll drink to that.

F6



F9



F6



F9



Here's to the girls \_ who stay smart, \_ aren't \_ they a gas? Rush - ing to their

F<sup>6</sup> F<sup>9</sup> Am<sup>7</sup>/D D<sup>9</sup> tr

class-es in op - ti - cal art, — wish-ing it would pass.

F/G F<sup>aug</sup>/G F/G G<sup>9</sup>

An - oth - er long ex - haus-ting day, — an - oth - er thou - sand dol - lars, —

B<sup>b</sup>/C B<sup>aug</sup>/C tr B<sup>b</sup>/C

a mat - i - nee, a Pin - ter play, — per - haps a piece of Mah -

C<sup>9</sup> F<sup>6</sup> F<sup>9</sup> F<sup>6</sup>

- ler's, — I'll drink to that. And one for Mah-ler.





Here's to the girls — who play wife, — aren't — they too





much? Keep - ing house but clutch - ing a co - py of Life —






— just to keep in touch. The ones who fol - low the rules.



— and meet them - selves at the schools, — too



The image shows a musical score for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment includes chord diagrams for various chords: F9, F6, Am7/D, D9, Gmaj7, and A/G. The lyrics are: "Here's to the girls — who play wife, — aren't — they too much? Keep - ing house but clutch - ing a co - py of Life — just to keep in touch. The ones who fol - low the rules. — and meet them - selves at the schools, — too".

D/A<sup>b</sup>



D<sup>b</sup>9



bu - sy to know that they're fools Aren't they a gem?

C<sup>b</sup>/D<sup>b</sup>



D<sup>b</sup>9



C<sup>b</sup>/D<sup>b</sup>



F<sup>b</sup>/G<sup>b</sup>



I'll drink to them. let's all drink to them.

a tempo

E<sup>b</sup>7(+9)



F<sup>6</sup>



F<sup>9</sup>



F<sup>6</sup>



F<sup>9</sup>



F<sup>6</sup>



F<sup>9</sup>



And here's to the girls who just watch, aren't they the

best? When they get de - pressed it's a bot - tle of scotch.

plus a lit - tle jest.

An - oth - er chance to dis - ap - prove, an - oth - er bril - liant

zing - er. An - oth - er rea - son not to move,




F<sup>9</sup> F<sup>9</sup> F<sup>9</sup>

F<sup>6</sup> Am<sup>7</sup>/D D<sup>9</sup>

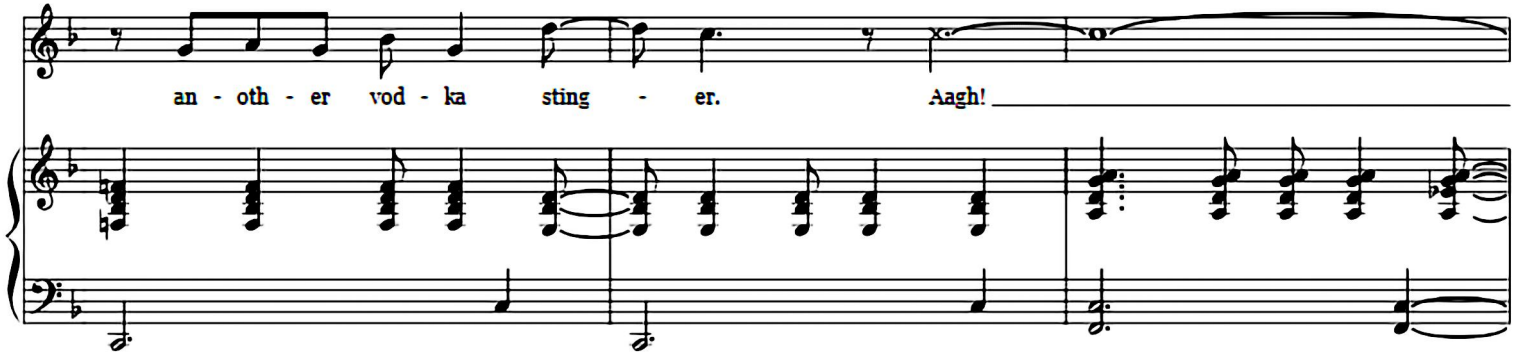
F/G F<sup>aug</sup>/G F/G




G<sup>9</sup> B<sup>b</sup>/C B<sup>aug</sup>/C

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. Above the vocal line, guitar chord diagrams are provided for each measure. The chords are: F<sup>9</sup>, F<sup>9</sup>, F<sup>9</sup>, F<sup>6</sup>, Am<sup>7</sup>/D, D<sup>9</sup>, F/G, F<sup>aug</sup>/G, F/G, G<sup>9</sup>, B<sup>b</sup>/C, and B<sup>aug</sup>/C. The lyrics are: "best? When they get de - pressed it's a bot - tle of scotch. plus a lit - tle jest. An - oth - er chance to dis - ap - prove, an - oth - er bril - liant zing - er. An - oth - er rea - son not to move,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using triplets and sixteenth notes.

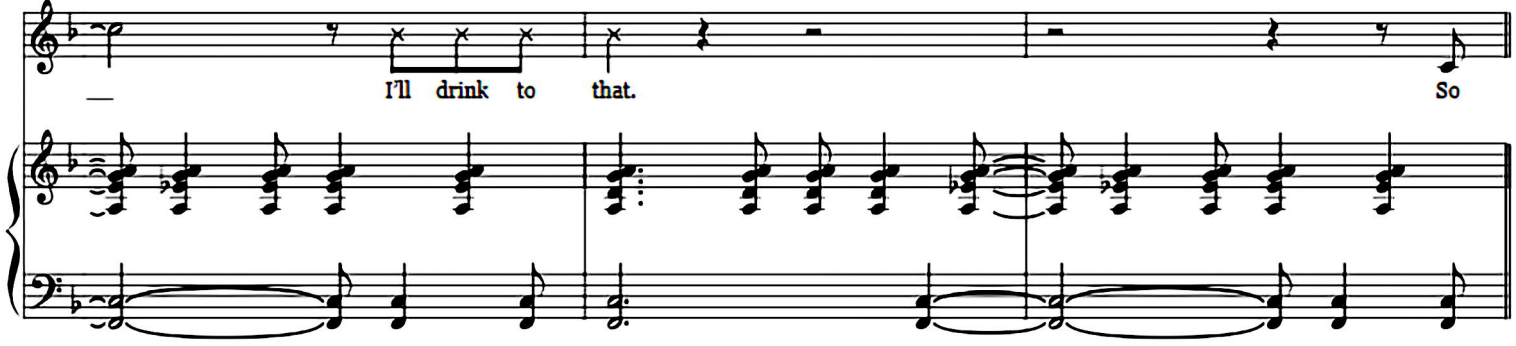
Bb/C  C9  F6 




an - oth - er vod - ka sting - er. Aagh!




F9  F6  F9 




I'll drink to that. So



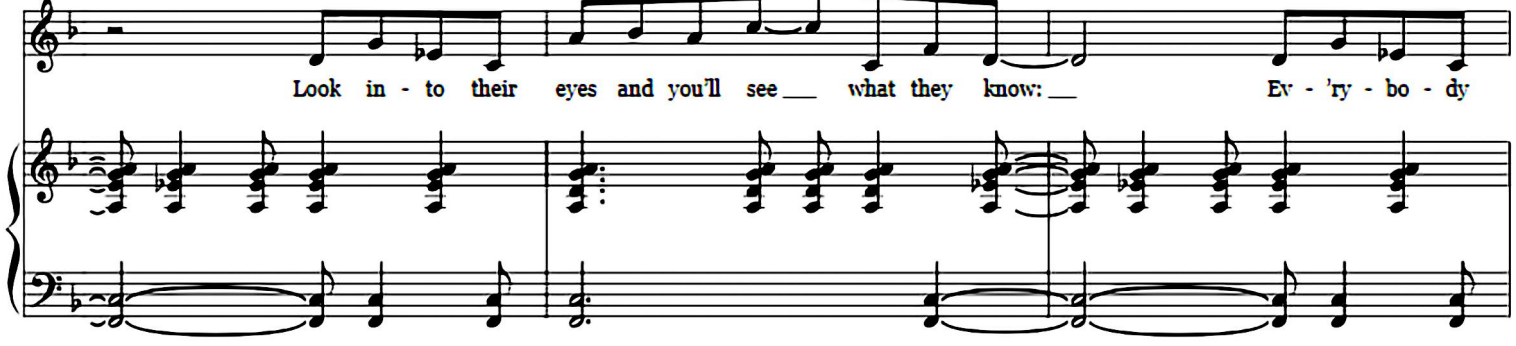
F6  F9  F6 

here's to the girls on the go, ev - 'ry - bo - dy tries.



F9  F6  F9 

Look in - to their eyes and you'll see what they know: Ev - 'ry - bo - dy



Am<sup>7</sup>/D



D<sup>9</sup>



F/G



dies.

A toast to the in - vin - ci - ble bunch.

cresc.

Faug/G



F/G



G<sup>9</sup>



the di - no - saurs sur - viv - ing the crunch, — Let's

Bb/C



B<sup>b</sup>aug/C



F<sup>6</sup>



N.C.

hear it for the la - dies who lunch: —

Ev - 'ry - bo - dy rise! —

This musical score is presented in a grand staff format, consisting of three staves. The top staff is a single treble clef staff, likely representing a guitar melody. The middle and bottom staves are a grand staff for piano, with a treble clef on the middle staff and a bass clef on the bottom staff. Above the top staff, four guitar chord diagrams are provided, each labeled with a chord name: F, F6, F9, and F6. The top staff contains a melodic line with a long slur over the first four measures, followed by a quarter note and a half note in the fifth measure. The middle staff features a complex piano accompaniment with chords and melodic fragments, including a fermata in the fourth measure. The bottom staff provides a bass line with a steady eighth-note rhythm. The piece concludes with a double bar line at the end of the fifth measure.