

# Stop the Presses

Words and Music  
Rodger Raino

$\text{♩} = 144$

The musical score is arranged in a system of staves. At the top left, the tempo is marked as  $\text{♩} = 144$ . The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures by vertical bar lines.

- PapParAzzi:** The vocal line starts with a whole rest in the first measure. In the second measure, the lyrics "Stop the press - es what ev - er" are written below the notes. In the third measure, the lyrics "that means" are written below the notes.
- Piano:** The piano accompaniment begins with a rhythmic pattern of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking of  $8^{vb}$  is present. The second and third measures continue with a steady eighth-note accompaniment.
- Marimba:** The marimba part features a melodic line in the first measure, followed by a whole note chord in the second and third measures.
- Bass:** The bass line provides a simple harmonic foundation with quarter notes in the second and third measures.

1

*PapParAzzi* Got a hot new sto - ry breath - less and raw Ver - i - fy? Who's got the time

*Piano* *8<sup>vb</sup>*.....

*Marimba*

*Bass*

4

*PapParAzzi* with a scoop on the line? Right now it's a rum - or

*Piano*

*Marimba*

*Bass*

7

*PapParAzzi* but we're sure it will grow in - to some - thing quite sub - stan - tial

*Piano*

*Marimba*

*Bass*

10

*PapParAzzi* for eve - ry - one to know Sure it might be base - less gos - sip

*Piano*

*Marimba*

*Bass*

13

*PapParAzzi*  
 or per - haps some nas - ty slan - der Jui - cy and vile

*Piano*  
 8<sup>vb.</sup>

*Marimba*

*Bass*

15

*PapParAzzi*  
 it all needs to play out That can take a - while But in the mean - time

*Piano*

*Marimba*

*Bass*

18

*PapParAzzi* here is what we know Bar - on An - chor Di - va's show Mass con - fu - sion un - clear

*Piano* 8<sup>vb</sup>.....!

*Marimba*

*Bass*

21

*PapParAzzi* what was said Seg - ment cut short No of - fic - ial com - ment on

*Piano*

*Marimba*

*Bass*

24

*PapParAzzi* what hap - pens next Breath - less and hyp - er re - port - er on the scene

*Piano*

*Marimba*

*Bass*

27

*PapParAzzi* Wait - ing for more in - for - ma - tion So we will re - peat the same

*Piano*

*Marimba*

*Bass*

30

*PapParAzzi* more ex - cit - ed this time

*Piano* 8<sup>vb</sup>

*Marimba*

*Bass*

33

*PapParAzzi* We're all ver - y

*Piano*

*Marimba*

*Bass*

36

*PapParAzzi* wor - ried ab - out Anch - or's health But

*Piano*

*Marimba*

*Bass*

39

*PapParAzzi* with no - thing known guess we'll just make some - thing u -

*Piano*

*Marimba*

*Bass*

42

*PapParAzzi* up Has Bar - ron lost his mind? Our

*Piano*

*Marimba*

*Bass*

45

*PapParAzzi* ex - perts seem to think so As al - ways stay

*Piano*

*Marimba*

*Bass*

48

*PapParAzzi* tuned here for all the lat - est up - dates

*Piano*

*Marimba*

*Bass*

51

*PapParAzzi* all the late - est up - dates all the lat - est up -

*Piano*

*Marimba*

*Bass*

54

*PapParAzzi*      dates      right      here

*Piano*

*Marimba*

*Bass*

57