

# RIGHT HAND MAN

Advanced cut - dealing w/ key change

Words and Music by  
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Driving (♩ = 154)

START

Chords: Db Bb7 Ebm11 Gbsus2 Gb(add2)/Bb Db Ddim Ebm11

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: Db, Bb7, Ebm11, Gbsus2, Gb(add2)/Bb, Db, Ddim, and Ebm11. The left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked as 'Driving' with a quarter note equal to 154 beats per minute. A blue diagonal line is drawn across the first two measures, and a blue box labeled 'START' is placed above the third measure.

4 A7 BEA: Db Bb7 Ebm11 Gbsus2 Ab7sus Gb(add2)/Bb

If you ev - er got in trou - ble I would be there on the dou - ble, just to

The first line of the song begins at measure 4. The vocal line starts with a rest, followed by the lyrics 'If you ev - er got in trou - ble I would be there on the dou - ble, just to'. The piano accompaniment features a strong dynamic of *f* (forte) in the first measure, which then softens to *mf* (mezzo-forte) in the second measure. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment.

7 Db Ddim Ebm7 Ab7 Db Bb7 Ebm11

bail you out. — If there's an - y - thing you lack, you know I've

The second line of the song begins at measure 7. The vocal line continues with the lyrics 'bail you out. — If there's an - y - thing you lack, you know I've'. The piano accompaniment maintains the *mf* dynamic. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent.

10 Gbsus2 Ab7 Gb(add2)/Bb Db Bb7 Ebm11 Ab7

al - ways got your back, that's what it's all a - bout. —

The third line of the song begins at measure 10. The vocal line concludes with the lyrics 'al - ways got your back, that's what it's all a - bout. —'. The piano accompaniment features a final dynamic of *f* (forte) in the last measure. The right hand melody ends with a long note, and the left hand accompaniment concludes with a final chord.

13 Gbm Db/F Bb7 Eb7

Think of me as your side - kick, - help-ing you when-ev-er I can -

*mf*

16 Gbm Ab7 Db Db9/Cb Bbsus Bb Fm7 Edim7

I'm more than just a wom-an, ba-by, when the pres-sure's com-in', ba-by,

*f* *p*

19 Eb11 Ab7sus Db Db/Eb Db/F Gbsus2 Gb(add2)/Bb

let me be your right hand - man. **NICK:** But you're not a man... I'm the man.

*f* *p* (under dialogue)

22 Db Db/Eb Db/F Gbsus2 Ab7sus **BEA:** Db Bb7 Eb11

**BEA:** Uggggh! He's not hearing me. If you're ev-er in a pick-le, you can

*f* *mf*

25 Gbsus2 Ab7sus Gb(add2)/Bb Db Bb7 Ebm11 Ab7 BEA:

call for me and quick-'ll be how fast I run.— NICK: *But... I'm not in a pickle.* You and

28 Db Bb7 Ebm11 Gbsus2 Ab7sus Gb(add2)/Bb

me should be a team for an - y dream or an - y scheme that's how it

30 Db Bb7 Ebm11 Ab7 Gbm

should be done. — Sure, I could stay in the

33 Db/F Bb7 Ebm7 Gbm Ab7 BEA:

back - ground, — just smil-ing ev - 'ry now and a - gain. — NICK: *And it's a lovely smile.* But

36 Db Db9/Cb Bbsus Bb Fm7 Edim7 Ebm11 Ab7sus

just to be a pret-ty la-dy that would be a pit-y, ba-by. Let me be your right hand\_

39 Db Db/Eb Db/F Gbsus2 Gb(add2)/Bb Db Db/Eb Gbsus2/F

man. NIGEL: You should probably listen. She's usually right. NICK: Eat your cabbage.

42 Db BEA: Ab7 Db/Ab

I am strong-er than you think. Don't be think-in' I ain't tough. I am where you ought-a

45 Ab7 Db/Ab Eb7 NICK:

go when the go-in's get-tin' rough. So, when things are go-ing bad-ly. But they're

Freely

68 D Am/C B7 F#m7 Fm6

prob - lem that's too big. When you're mar - ried that's the gig. So, don't

*p colla voce*

Tempo I

70 Em11 B7 B B/C# B/D# G(add2) A7

be a sex - ist pig. Is it ask - ing too much of you? It's

*f*

73 F#m7 B7 Em7

on - ly 'cause I love you. Let me be your right, \_\_\_\_\_ in fact I'll

76 Gm7 A7sus

show you that I'm right. \_\_\_\_\_ Ba - by, I'm your right. Don't put

*f*

STOP in Db

79 (b b b b)

up a fight. I can be your right, start-ing here to-night. Let me be your

82 Em9 A9sus

right hand

85 D Dsus Dsus/A D Dsus Dsus/A

man.

88 D Dsus Dsus/A Em7/A A7 N.C. Dsus/A A7 D

Let me be your right hand man.