Piano Conductor Score

COMPANY

A MUSICAL COMEDY

ALTERNATE ORCHESTRATION

Music and Lyrics by **Stephen Sondheim**

Book by **George Furth**

NOTICE: DO NOT DEFACE!

• Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

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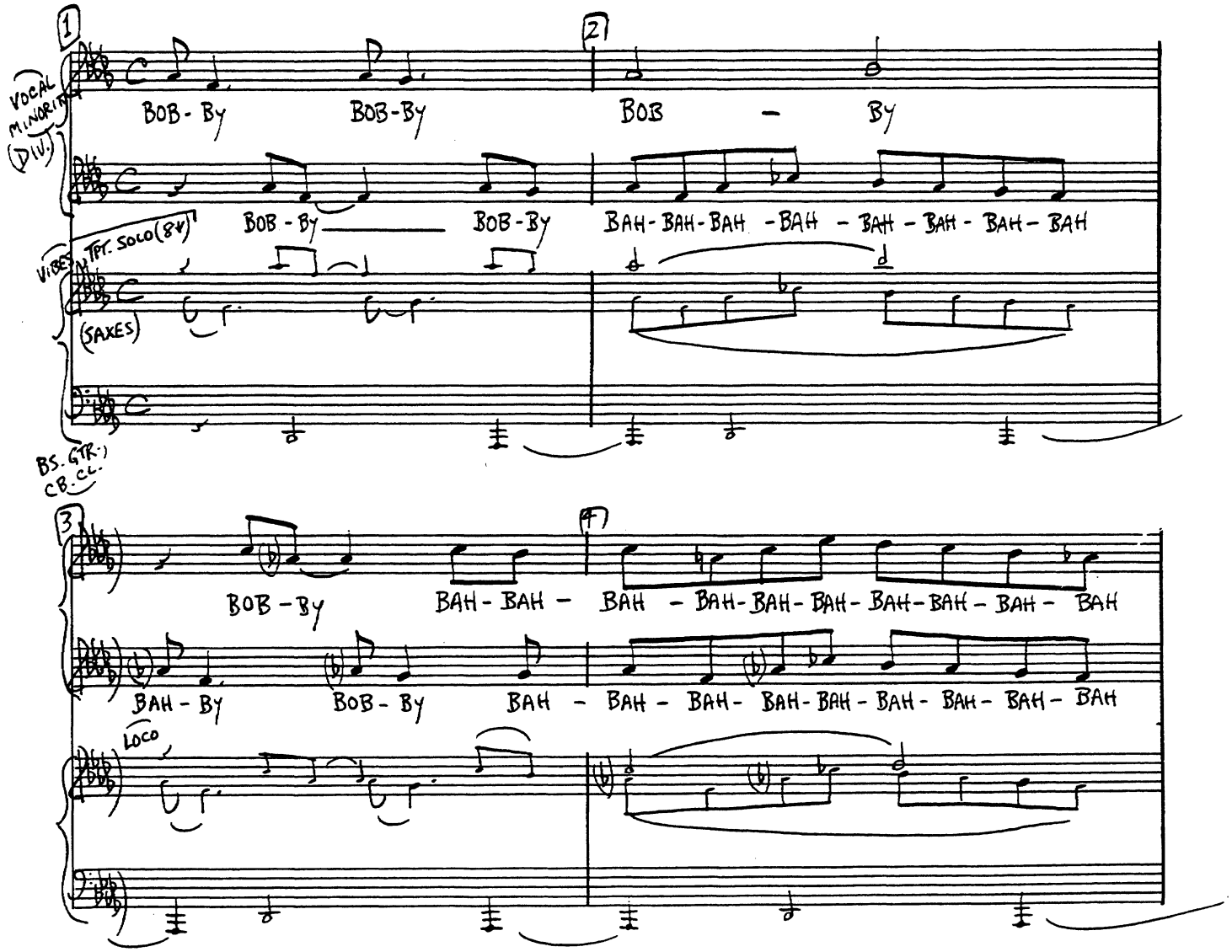
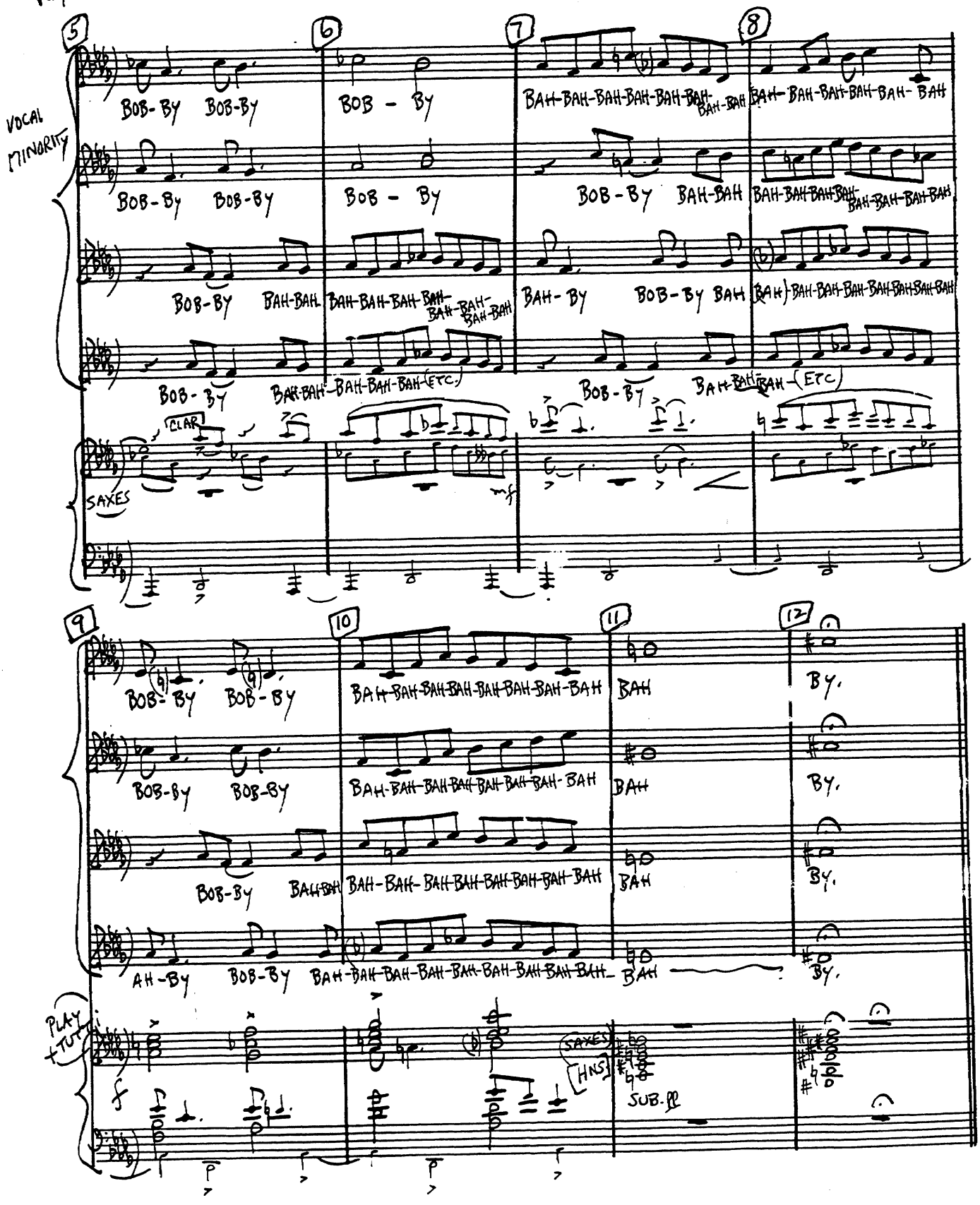
PIANO-CONDUCTOR

1 OVERTURE

(VOCAL MINORITY)



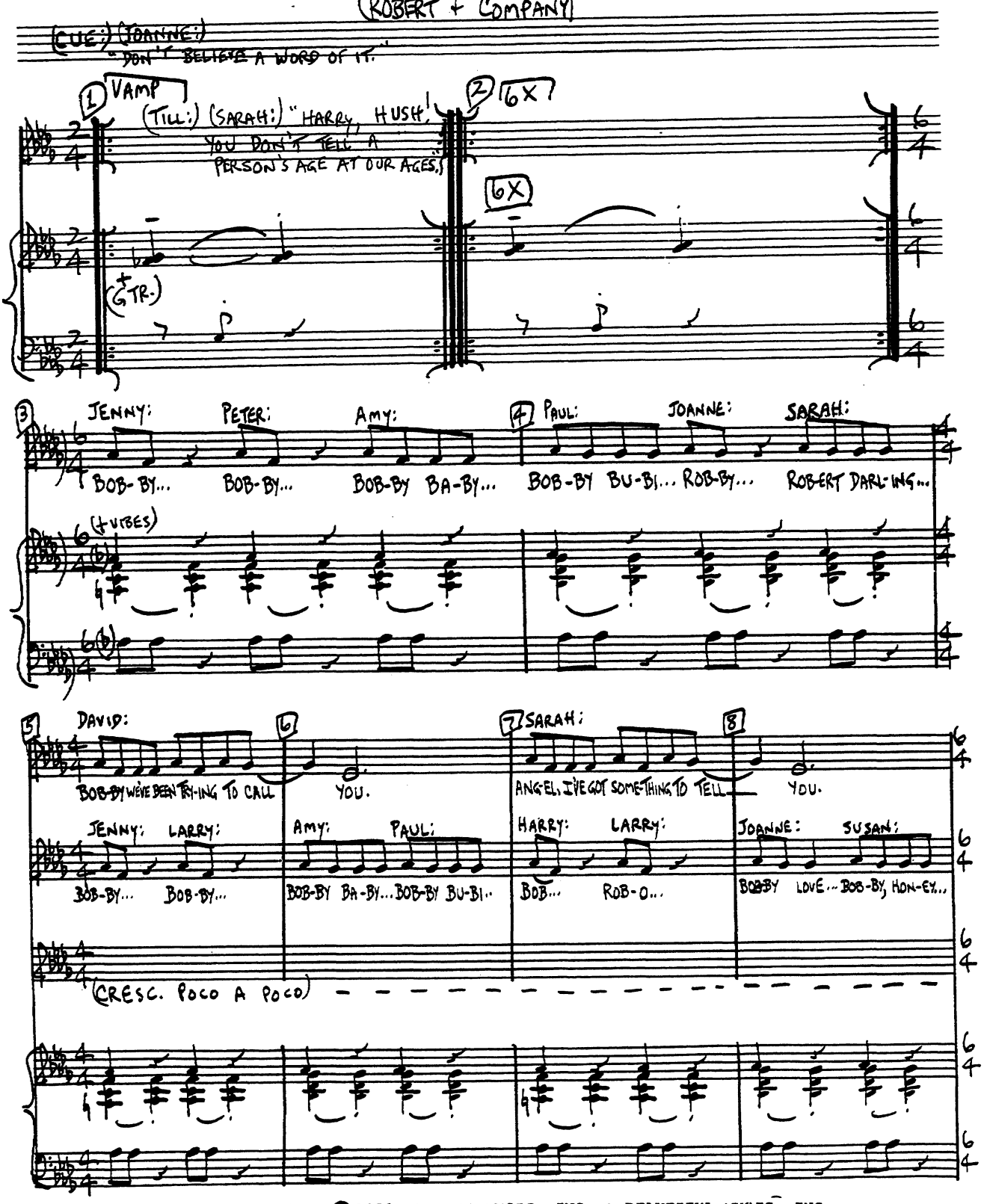
"OVERTURE"


KEYBOARD
VOCAL MINORITY
5
6
7
8
BOB-BY BOB-BY
BOB - BY
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH-BAH-BAH-BAH-BAH-BAH
BOB-BY BOB-BY
BOB - BY
BOB-BY BAH-BAH
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BOB-BY BAH-BAH
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH-BY BOB-BY BAH
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BOB-BY BAH-BAH-BAH-BAH-BAH-(ETC.)
BOB-BY BAH-BAH-BAH-(ETC)
CLAR
SAXES
mf
9
10
11
12
BOB-BY BOB-BY
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH
BY.
BOB-BY BOB-BY
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH
BY.
BOB-BY BAH-BAH
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH
BY.
AH-BY BOB-BY
BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH
BAH
BY.
PLAY + TUTTI
f
SAXES
[HNS]
SUB. pp

PIANO-CONDUCTOR

2 COMPANY

(ROBERT + COMPANY)



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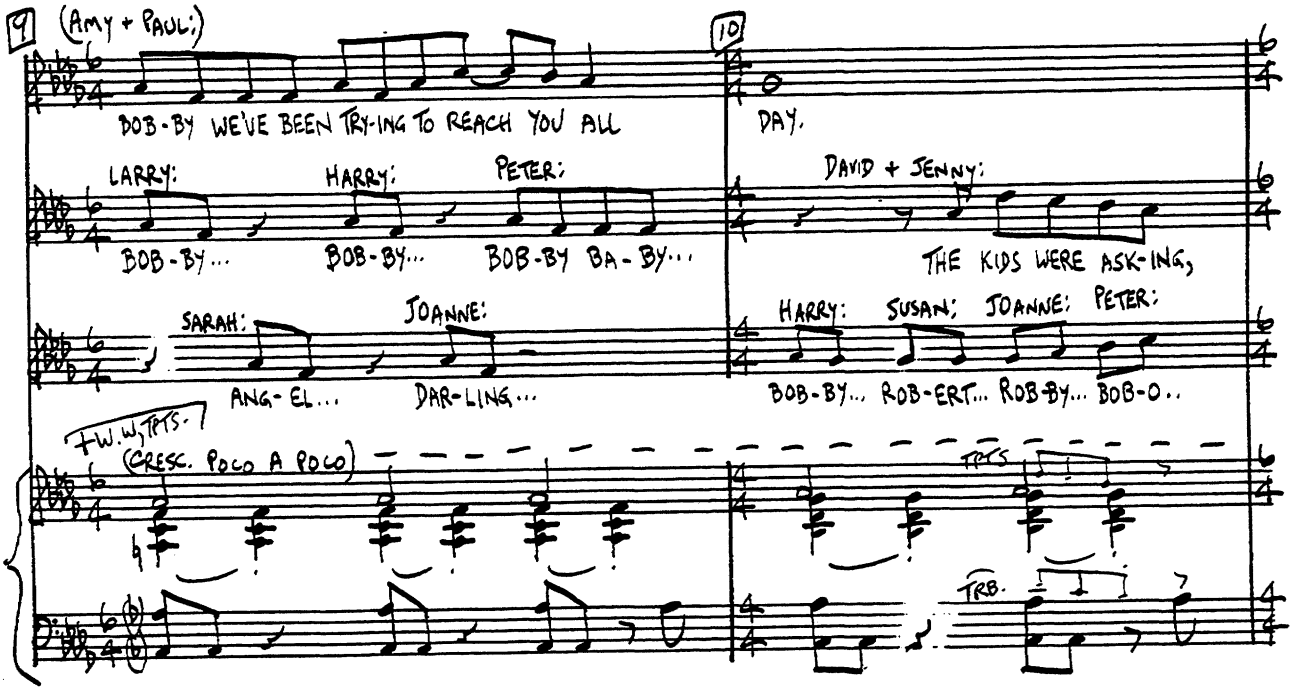
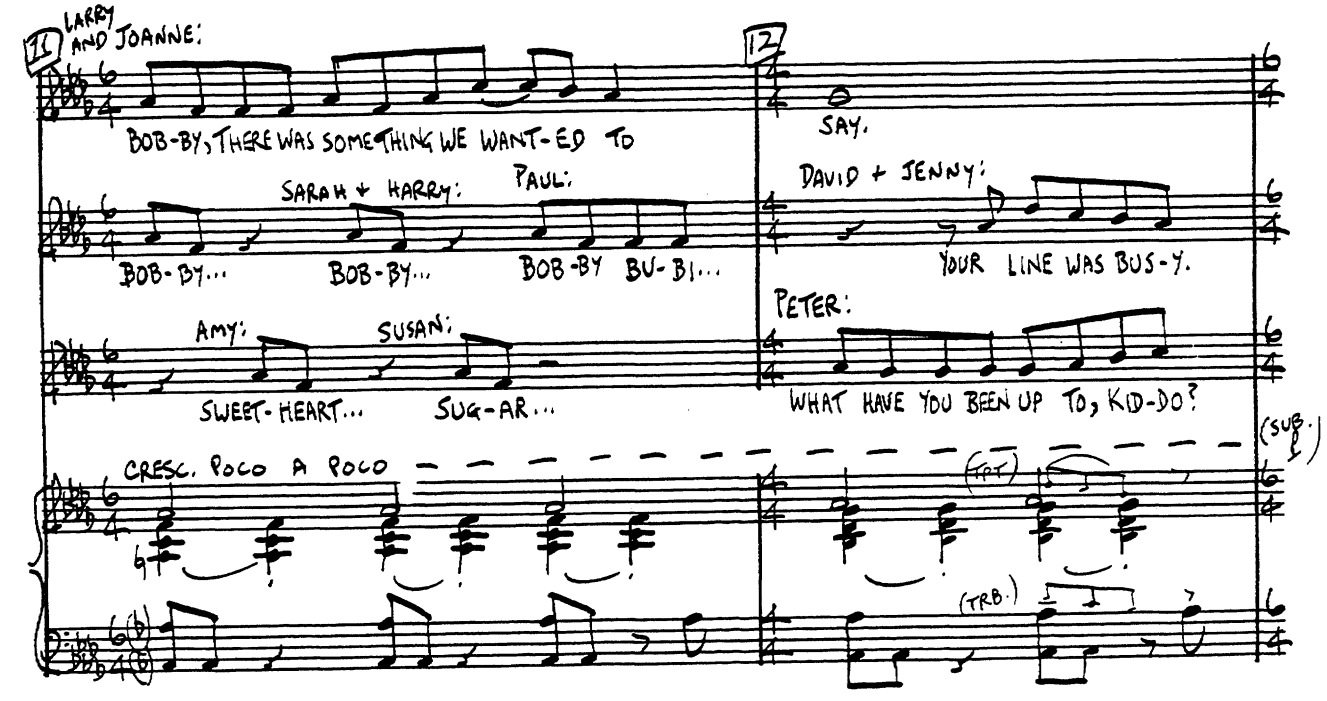
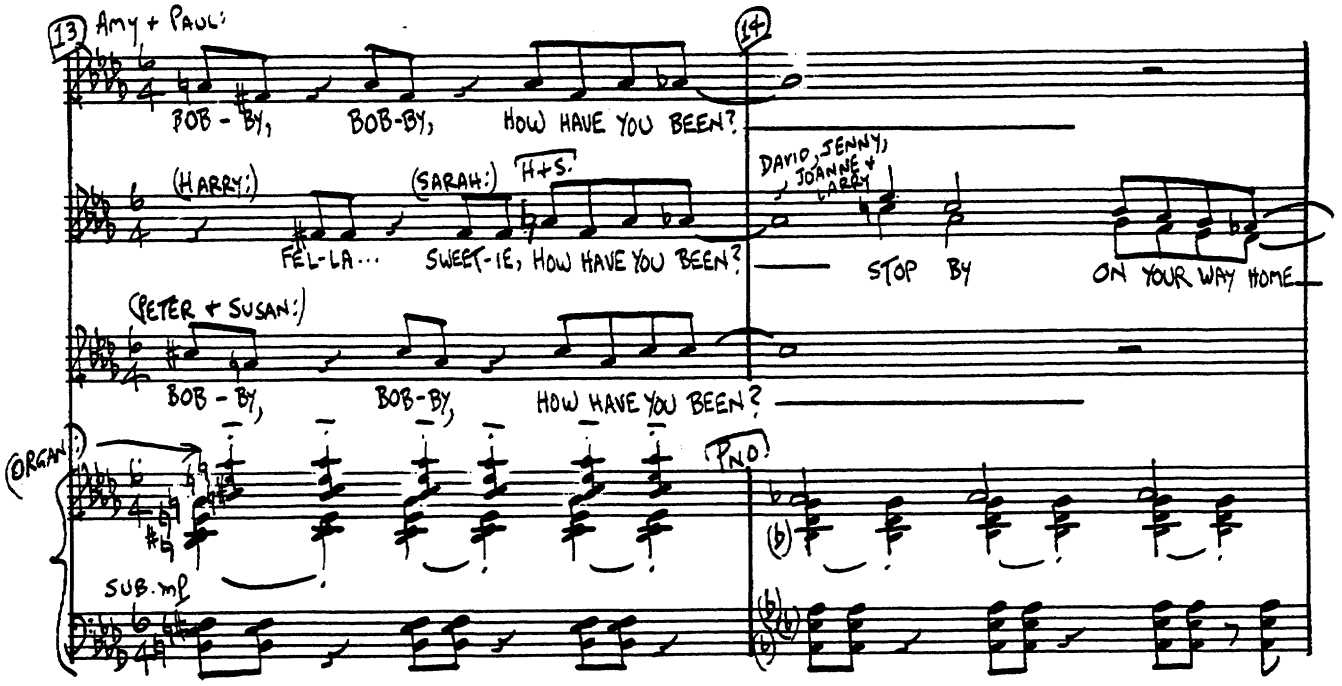
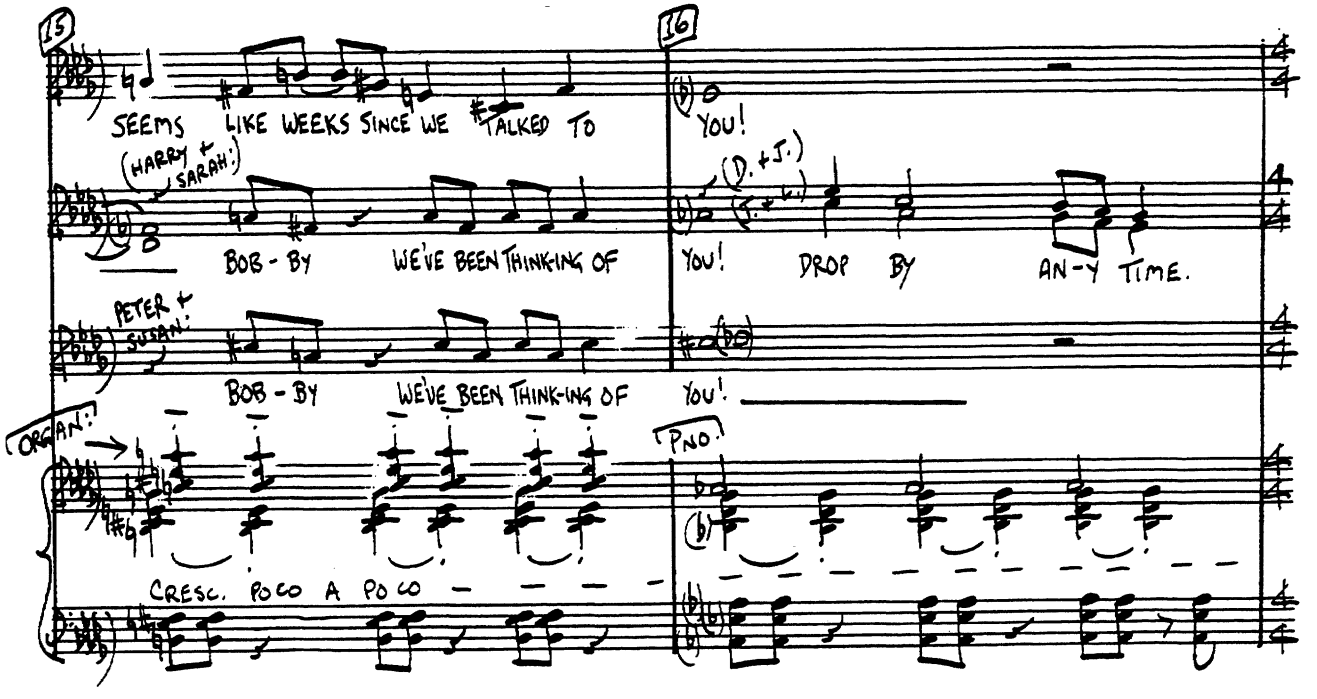
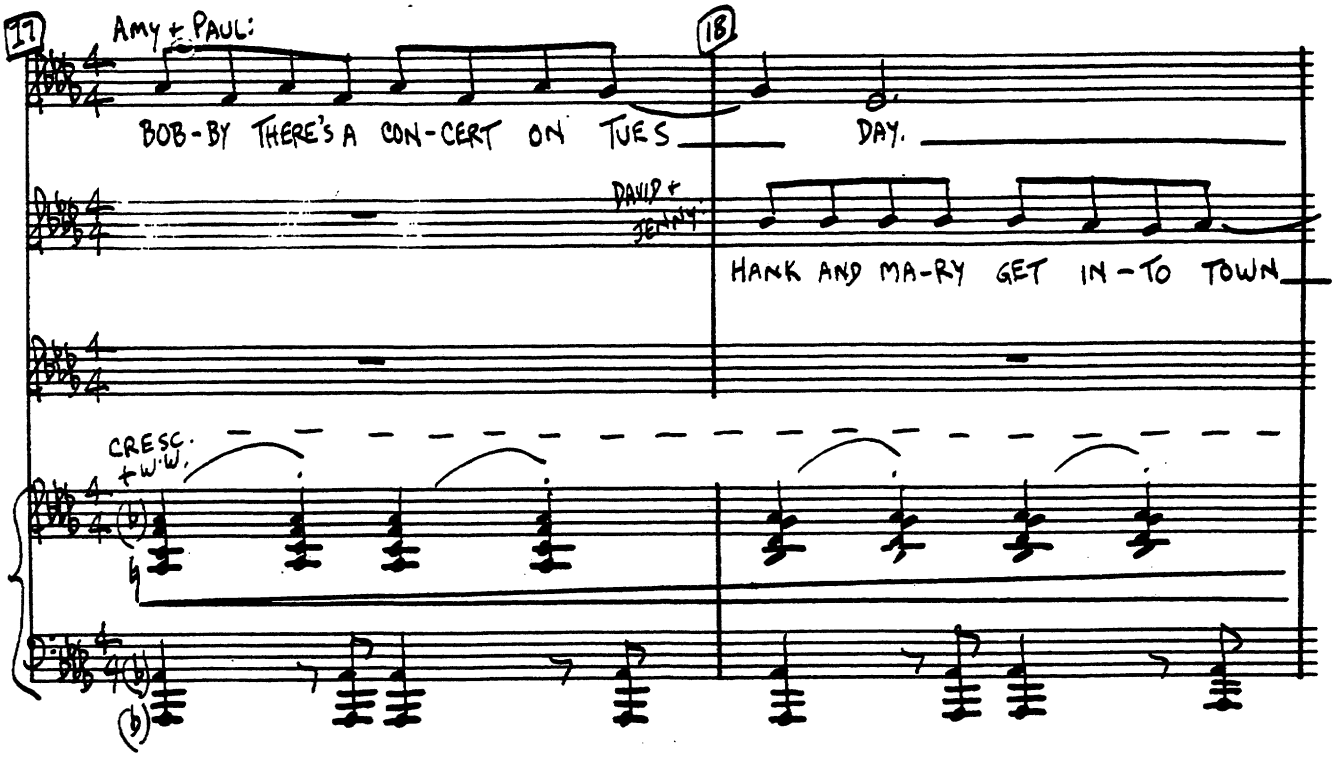
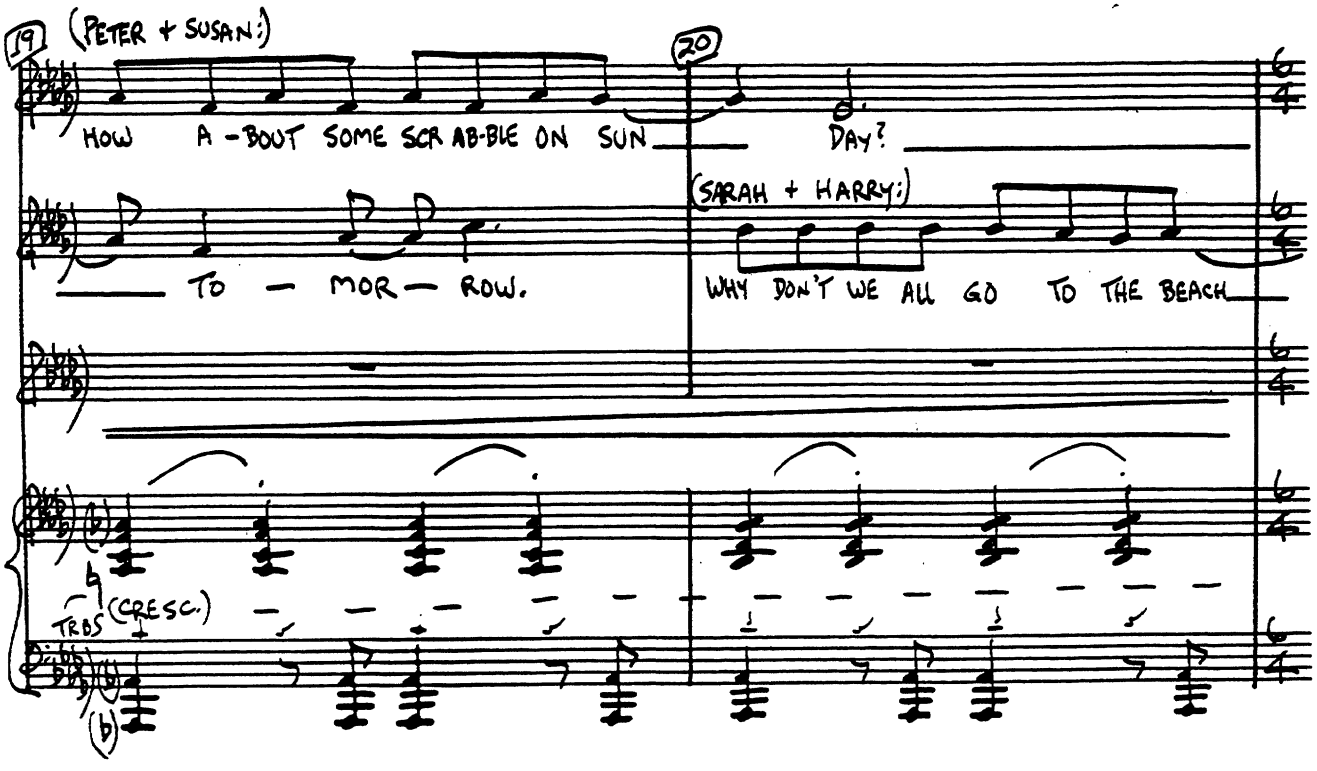

9
(AMY + PAUL:)
BOB-BY WE'VE BEEN TRY-ING TO REACH YOU ALL
10
DAY.
LARRY:
BOB-BY...
HARRY:
BOB-BY...
PETER:
BOB-BY BA-BY...
DAVID + JENNY:
THE KIDS WERE ASK-ING,
SARAH:
ANG-EL...
JOANNE:
DAR-LING...
HARRY: SUSAN; JOANNE; PETER:
BOB-BY... ROB-ERT... ROB-BY... BOB-O..
TW. W/TPTS.
(CRESC. POCO A POCO)
TPTS
TRB.

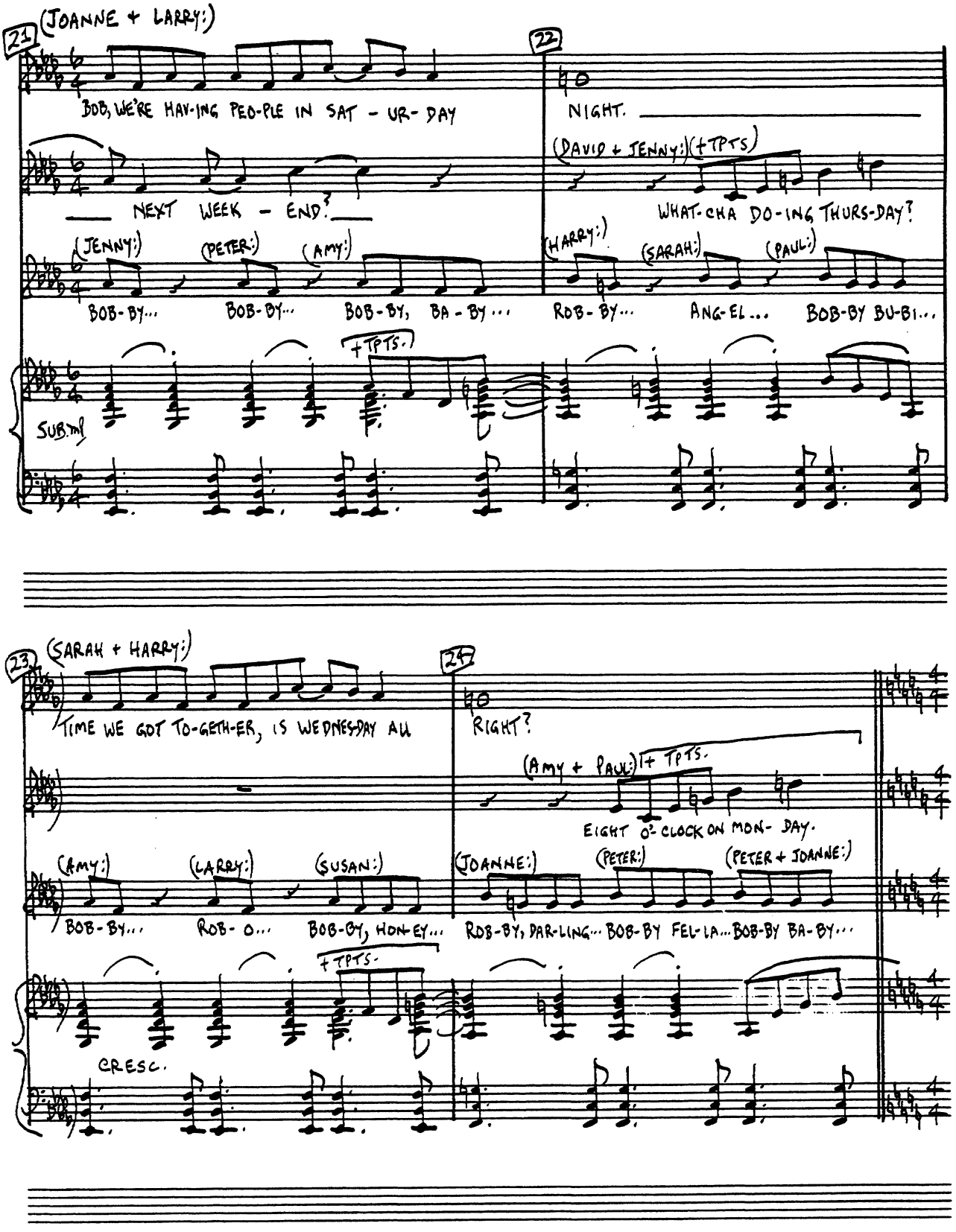

11
LARRY AND JOANNE:
BOB-BY, THERE WAS SOMETHING WE WANT-ED TO
12
SAY.
SARAH + HARRY:
BOB-BY...
PAUL:
BOB-BY BU-BI...
DAVID + JENNY:
YOUR LINE WAS BUS-Y.
PETER:
WHAT HAVE YOU BEEN UP TO, KID-DO?
AMY:
SWEET-HEART...
SUSAN:
SUG-AR...
CRESC. POCO A POCO
(SUBS.)
(TPT)
(TRB.)

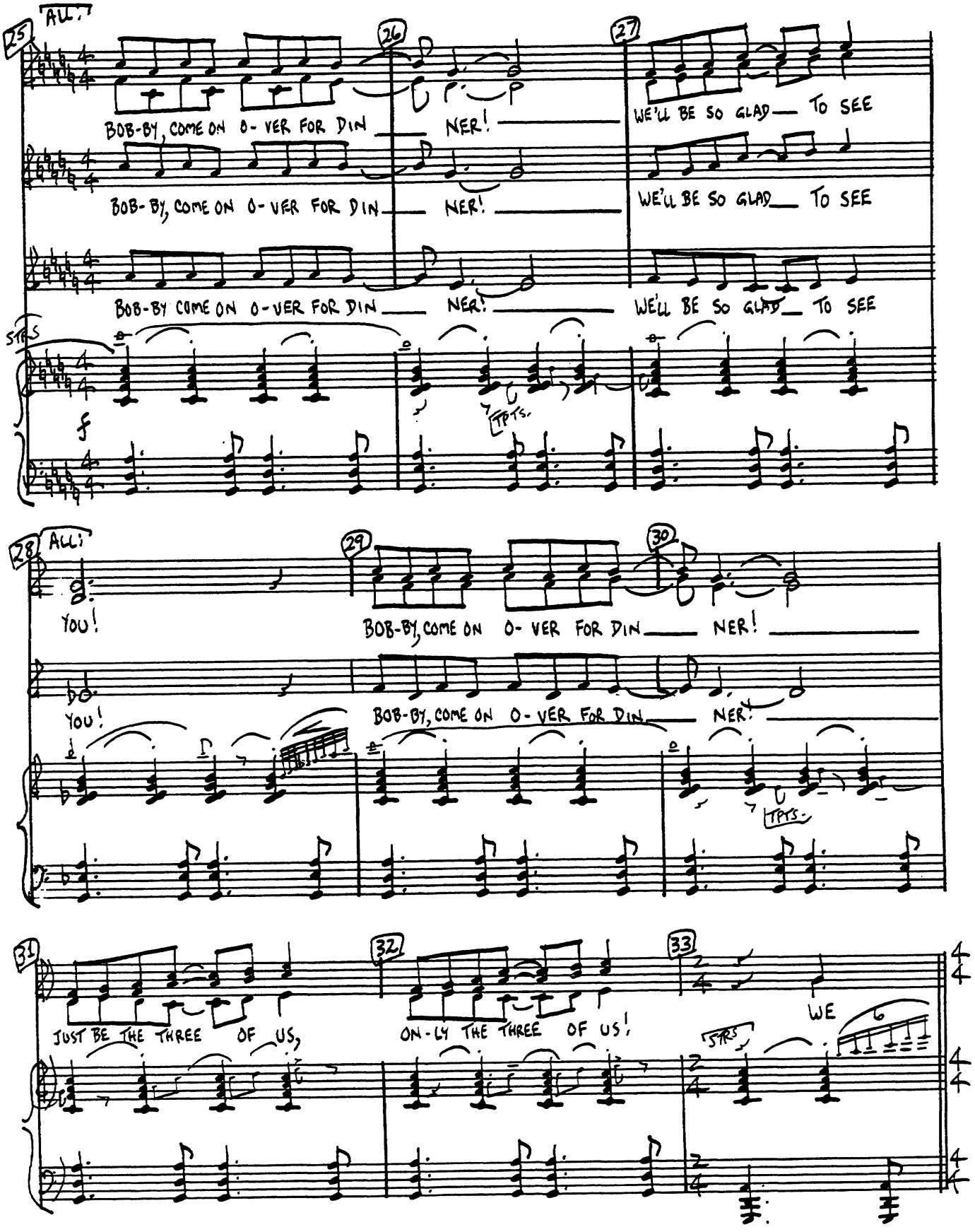

13
AMY + PAUL:
BOB - BY, BOB-BY, HOW HAVE YOU BEEN?
14
(HARRY:)
FEL-LA···
(SARAH:)
H+S.
SWEET-IE, HOW HAVE YOU BEEN?
DAVID, JENNY, JOANNE + LARRY
STOP BY ON YOUR WAY HOME
(PETER + SUSAN:)
BOB - BY, BOB-BY, HOW HAVE YOU BEEN?
(ORGAN:)
PNO.
SUB. mf

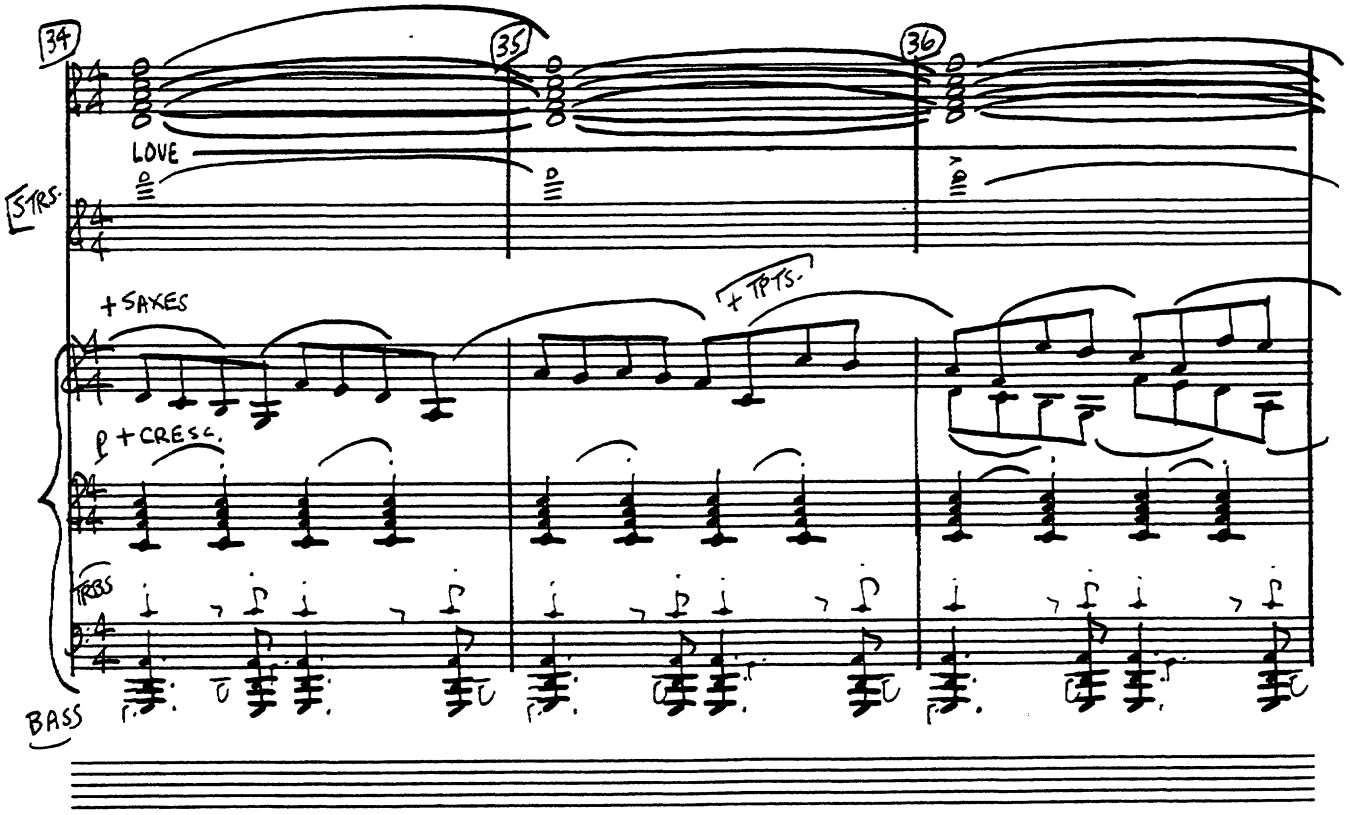

15
SEEMS LIKE WEEKS SINCE WE TALKED TO
16
YOU!
(HARRY + SARAH:)
BOB - BY WE'VE BEEN THINK-ING OF
(D. + J.)
YOU! DROP BY AN-Y TIME.
PETER + SUSAN:
BOB - BY WE'VE BEEN THINK-ING OF YOU!
(ORGAN:)
PNO.
CRESC. POCO A POCO

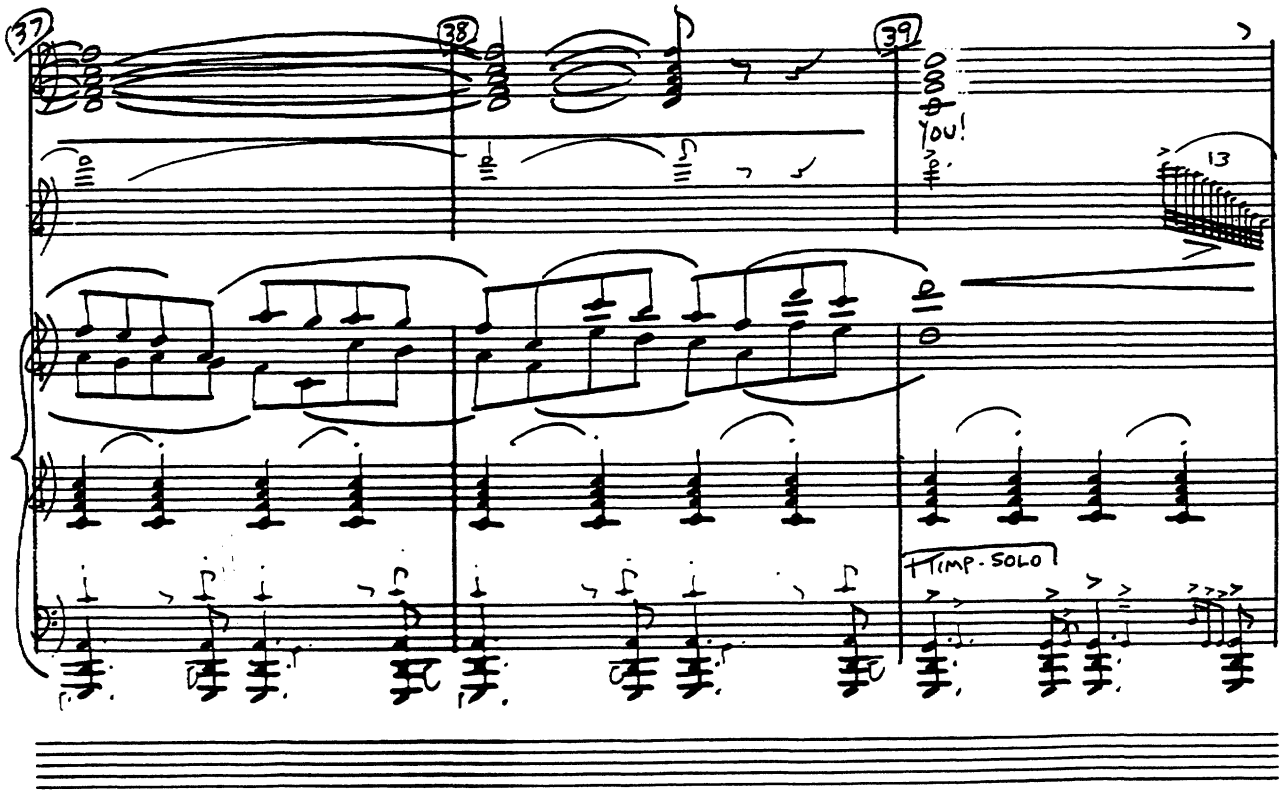

17
AMY + PAUL:
BOB-BY THERE'S A CON-CERT ON TUES
18
DAY.
DAVID + JENNY
HANK AND MA-RY GET IN-TO TOWN
CRESC. + W.W.

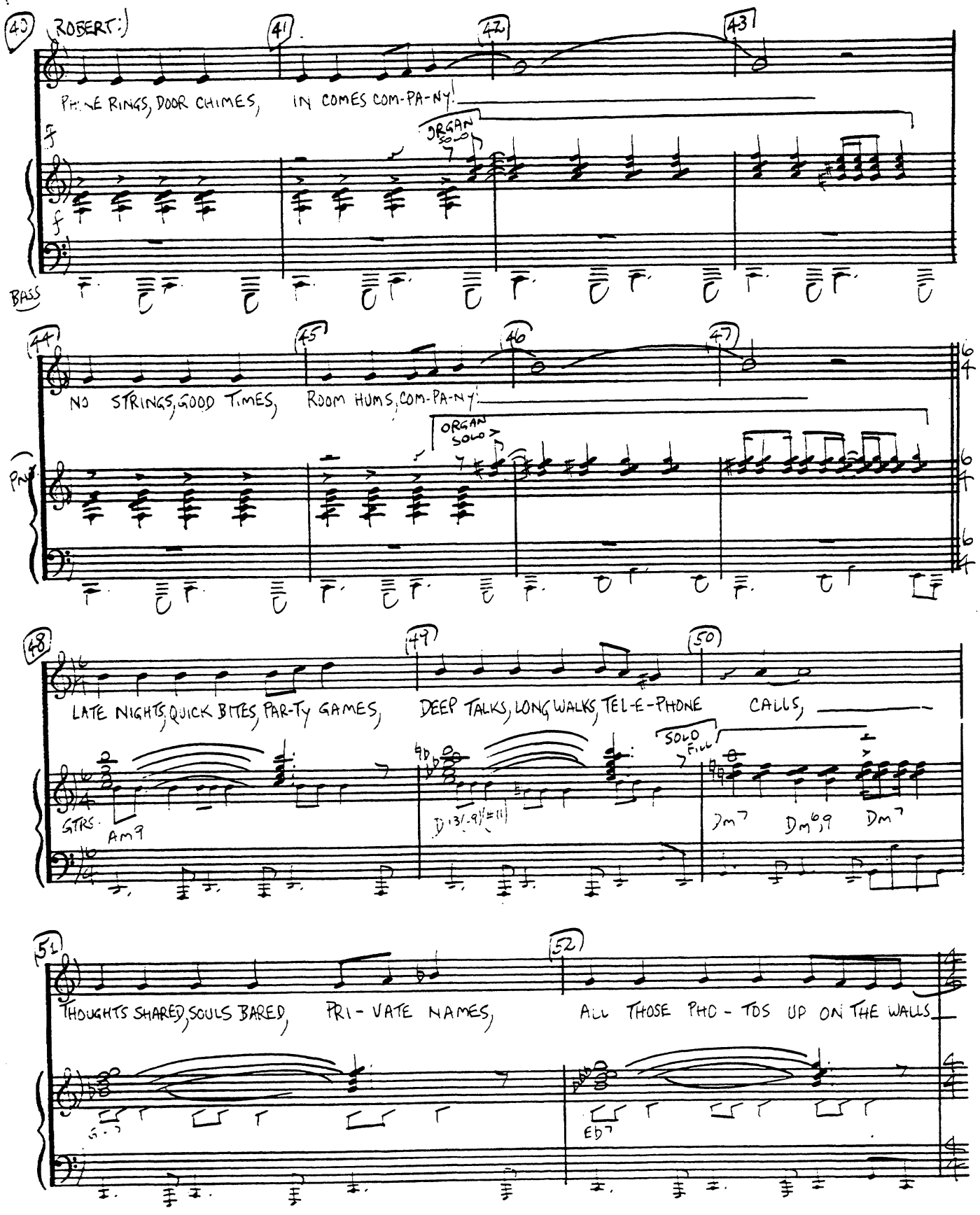

19
(PETER + SUSAN:)
HOW A-BOUT SOME SCRAB-BLE ON SUN
20
DAY?
(SARAH + HARRY:)
TO-MOR-ROW.
WHY DON'T WE ALL GO TO THE BEACH
TRBS
(CRESC.)

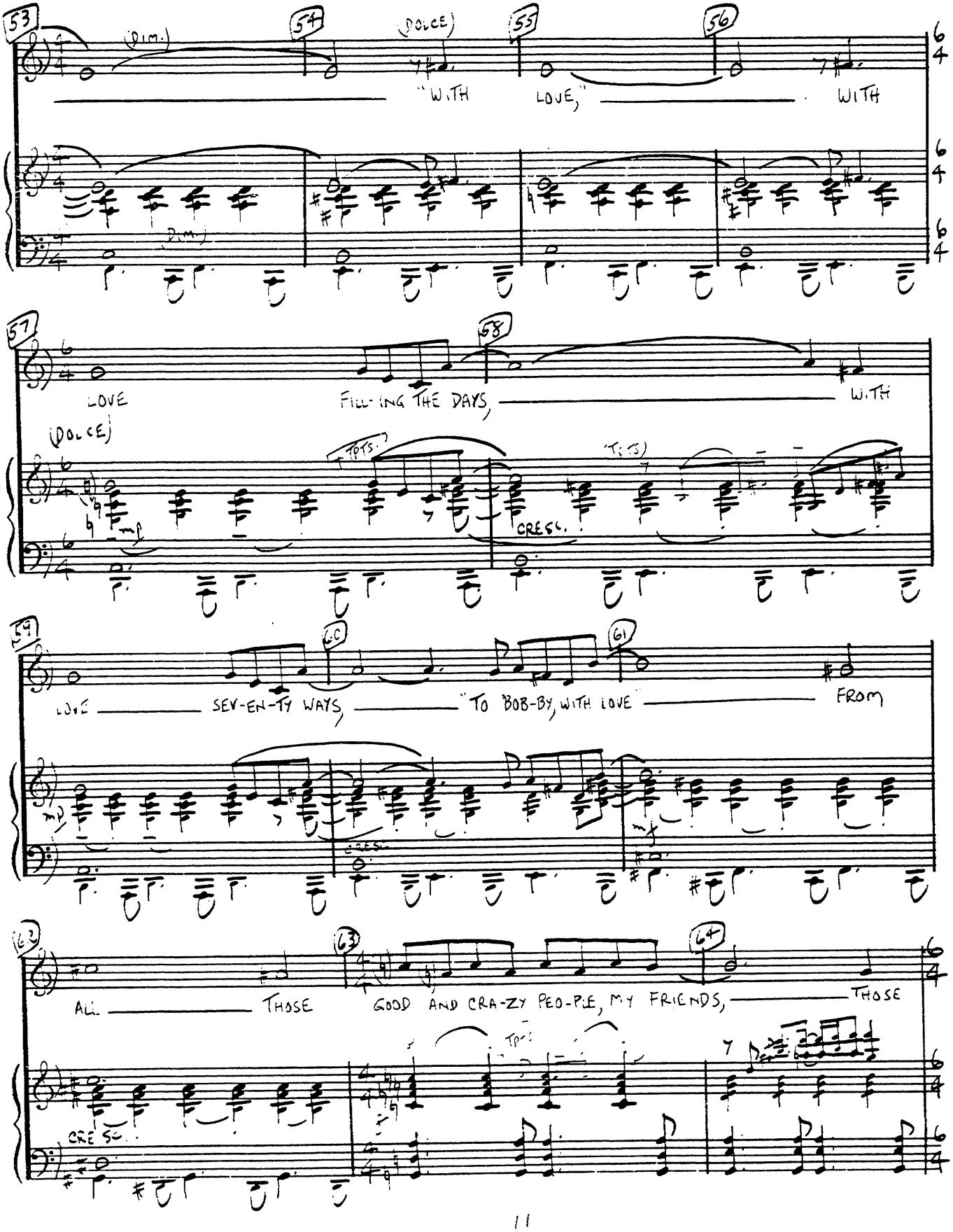

21
(JOANNE + LARRY:)
BOB, WE'RE HAV-ING PEO-PLE IN SAT - UR- DAY
NEXT WEEK - END?
(JENNY:)
(PETER:)
(AMY:)
BOB-BY...
BOB-BY...
BOB-BY, BA-BY...
SUB. mf
+TPTS.
22
NIGHT.
(DAVID + JENNY:)
(+TPTS)
WHAT-CHA DO-ING THURS-DAY?
(HARRY:)
(SARAH:)
(PAUL:)
ROB-BY...
ANG-EL...
BOB-BY BU-BI...
23
(SARAH + HARRY:)
TIME WE GOT TO-GETH-ER, IS WEDNESDAY ALL
(AMY:)
(LARRY:)
(SUSAN:)
BOB-BY...
ROB-O...
BOB-BY, HON-EY...
+TPTS.
CRESC.
24
RIGHT?
(AMY + PAUL:)
+TPTS.
EIGHT O'-CLOCK ON MON-DAY.
(JOANNE:)
(PETER:)
(PETER + JOANNE:)
ROB-BY, DAR-LING... BOB-BY FEL-LA... BOB-BY BA-BY...

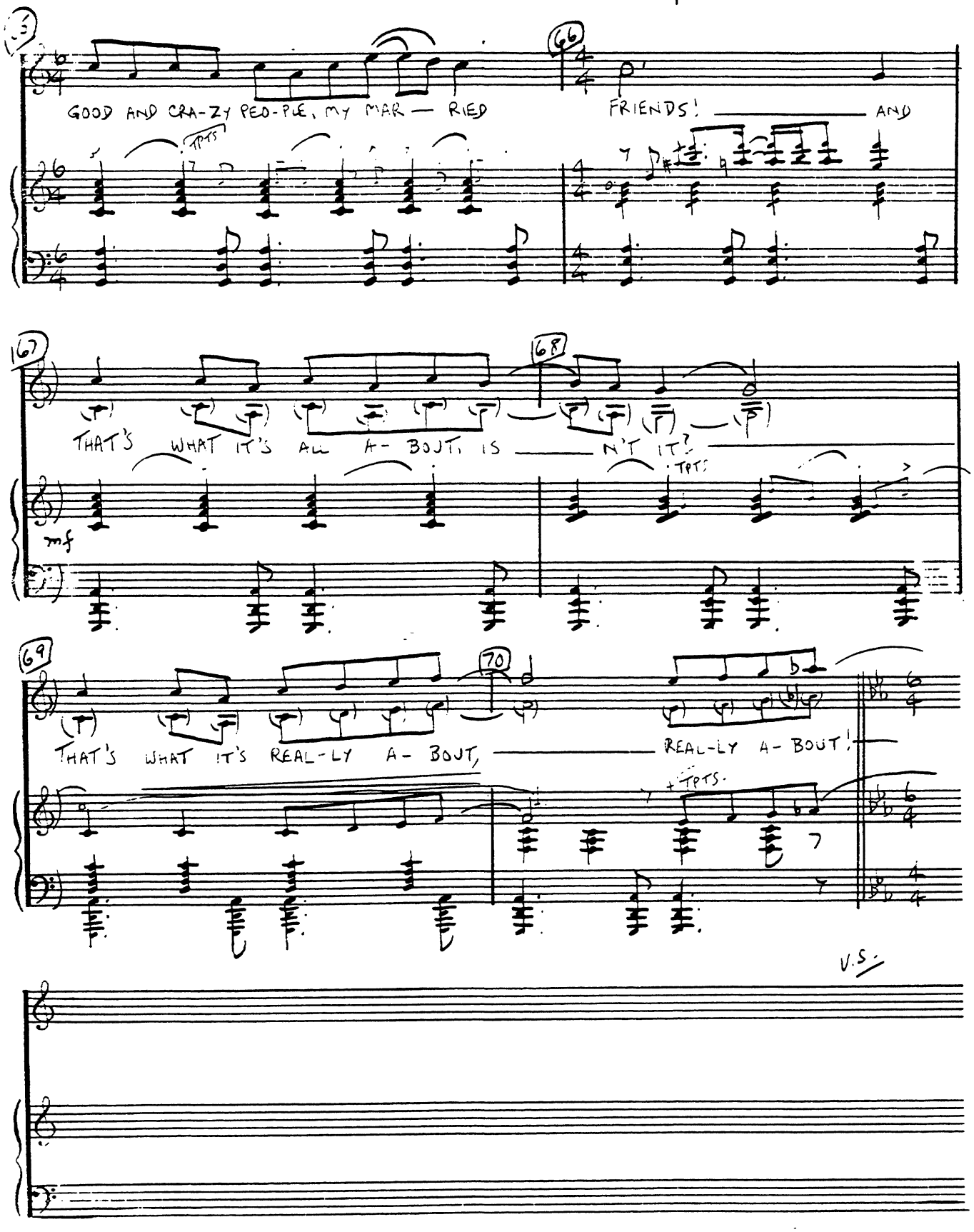

25
ALL:
BOB-BY, COME ON O-VER FOR DIN NER!
BOB-BY, COME ON O-VER FOR DIN NER!
BOB-BY COME ON O-VER FOR DIN NER!
26
27
WE'LL BE SO GLAD TO SEE
WE'LL BE SO GLAD TO SEE
WE'LL BE SO GLAD TO SEE
STRS
f
TPTS.
28
ALL:
YOU!
YOU!
29
30
BOB-BY, COME ON O-VER FOR DIN NER!
BOB-BY, COME ON O-VER FOR DIN NER!
TPTS.
31
32
33
JUST BE THE THREE OF US,
ON-LY THE THREE OF US!
WE
STRS

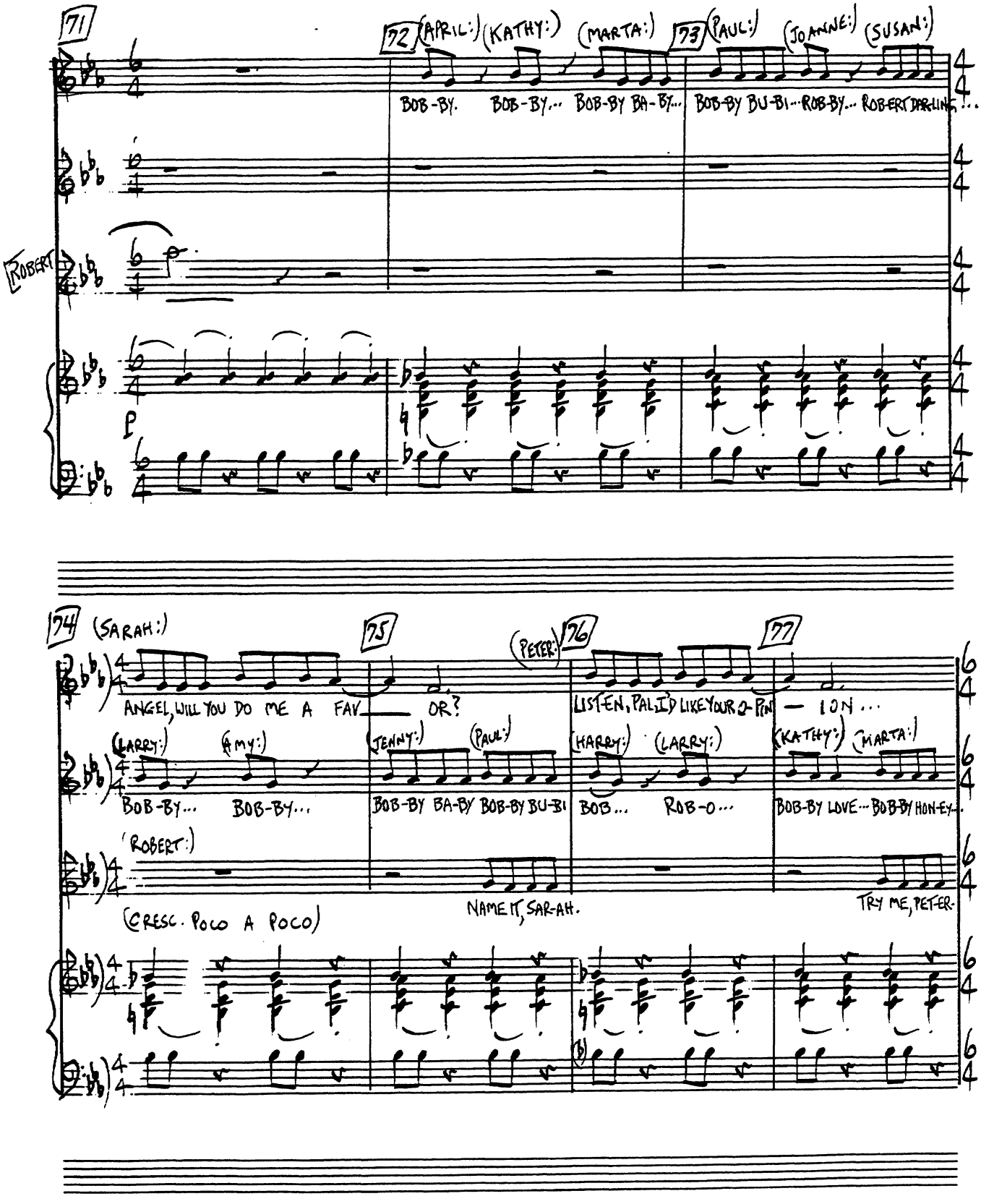

34
35
36
LOVE
STRS.
+SAXES
+TPTS.
p + CRESC.
TROBS
BASS

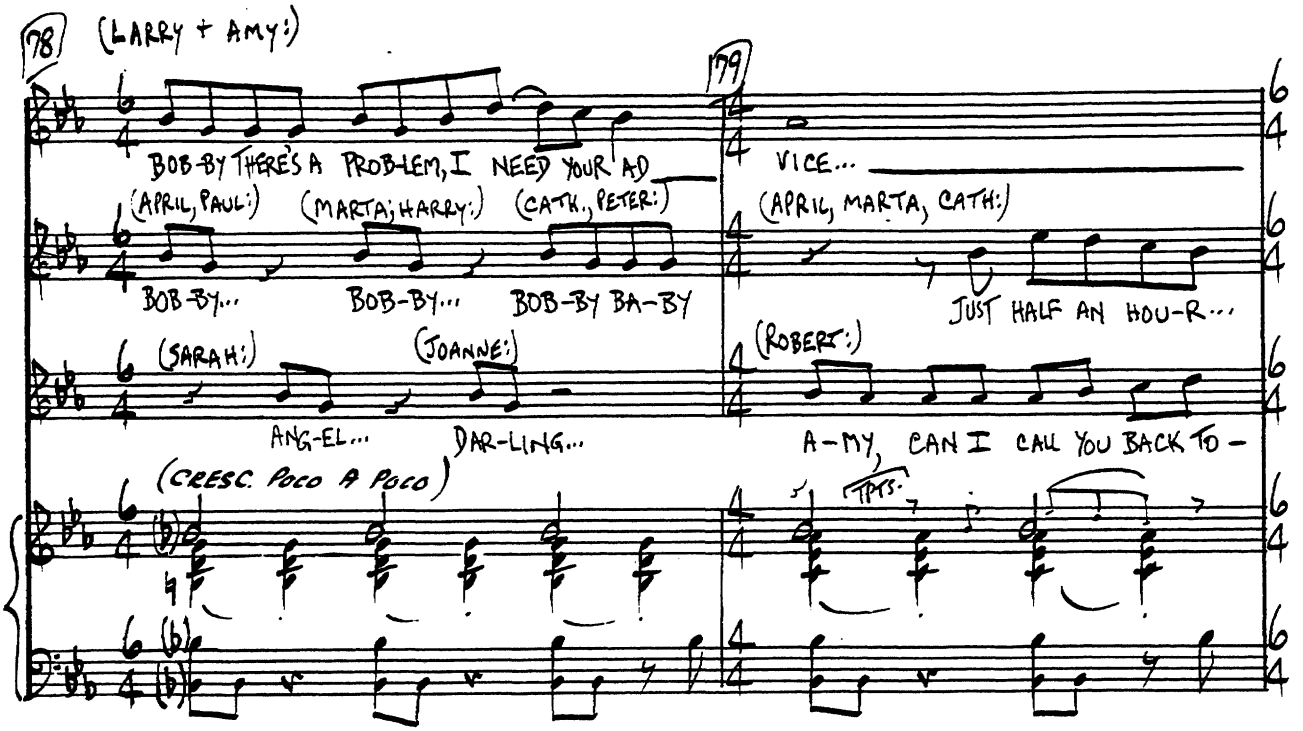

37
38
39
YOU!
ff
13
+TIMP. SOLO

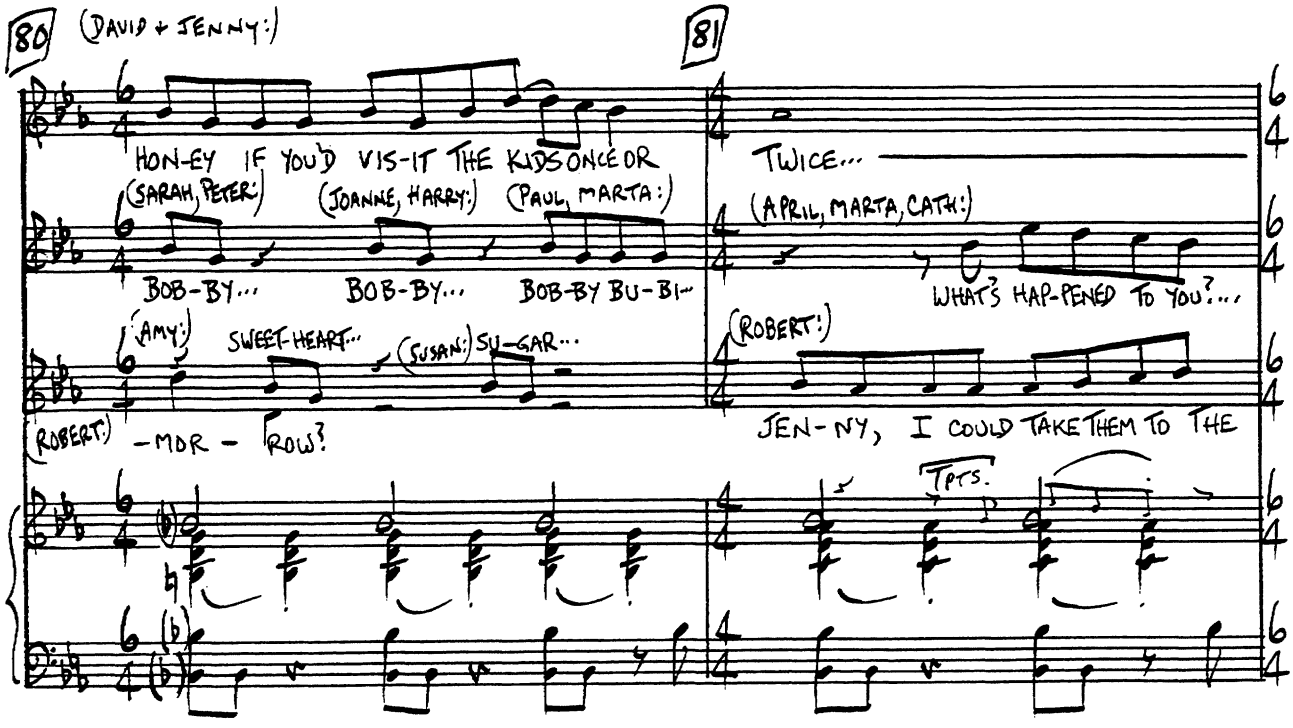

40
ROBERT:
41
42
43
PHONE RINGS, DOOR CHIMES, IN COMES COM-PA-NY!
ORGAN SOLO
BASS
44
45
46
47
NO STRINGS, GOOD TIMES, ROOM HUMS, COM-PA-NY!
ORGAN SOLO
PNO
48
49
50
LATE NIGHTS, QUICK BITES, PAR-TY GAMES, DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS,
SOLO FILL
STRS
Am9
Dm7
Dm6,9
Dm7
51
52
THOUGHTS SHARED, SOULS BARED, PRI-VATE NAMES, ALL THOSE PHO-TOS UP ON THE WALLS
G7
Eb7

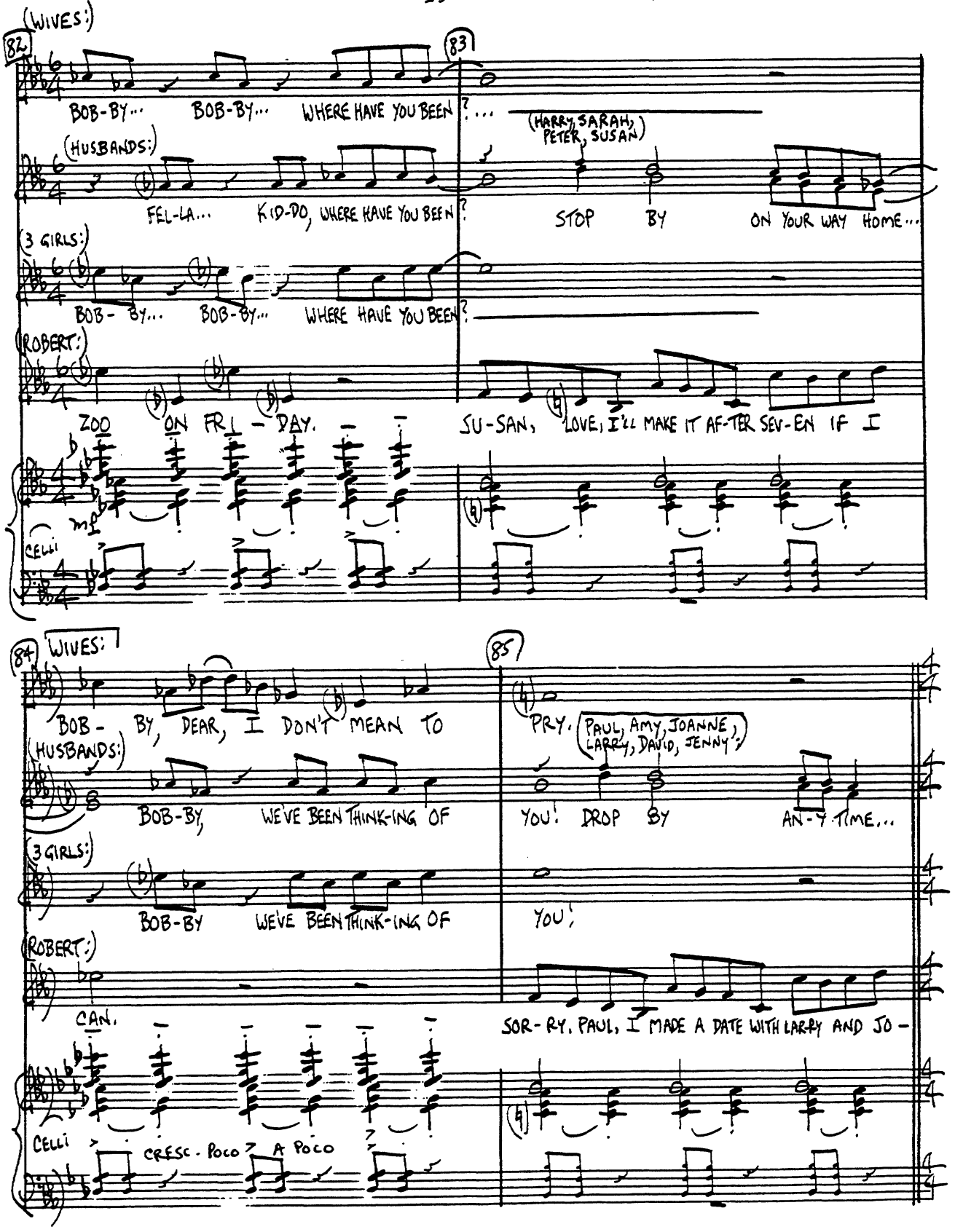

53
54
55
56
(DIM.)
(DOLCE)
"WITH LOVE,"
WITH
57
58
LOVE
FILL-ING THE DAYS,
WITH
(DOLCE)
TPTS.
CRESC.
59
60
61
LOVE
SEV-EN-TY WAYS,
"TO BOB-BY, WITH LOVE"
FROM
62
63
64
ALL
THOSE
GOOD AND CRA-ZY PEO-PLE, MY FRIENDS,
THOSE
CRESC.

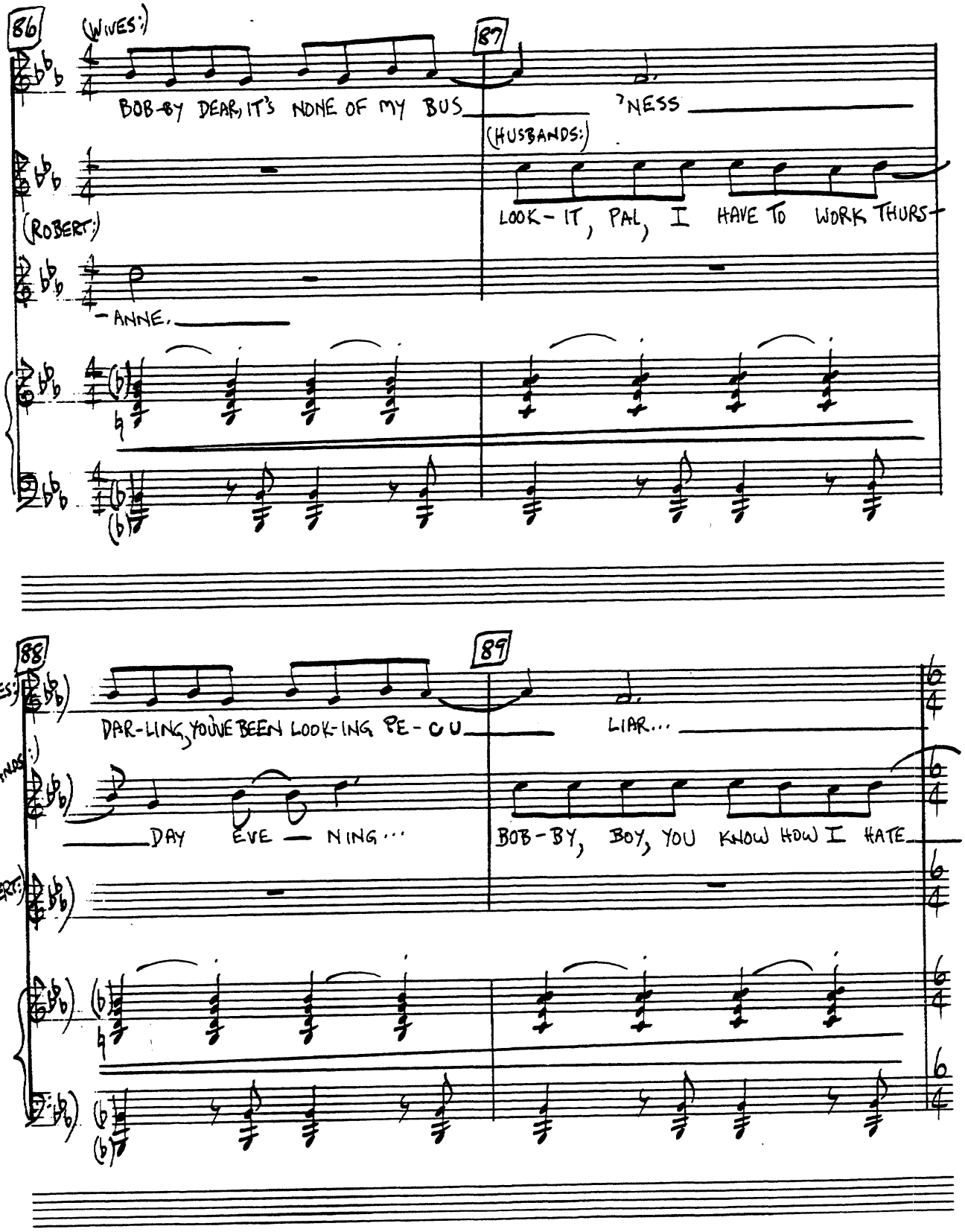

(3)
GOOD AND CRA-ZY PEO-PLE, MY MAR— RIED
(66)
FRIENDS! AND
TPTS
(67)
THAT'S WHAT IT'S ALL A- BOUT, IS
(68)
N'T IT?
TPTS
mf
(69)
THAT'S WHAT IT'S REAL-LY A- BOUT,
(70)
REAL-LY A- BOUT!
+TPTS.
V.S.

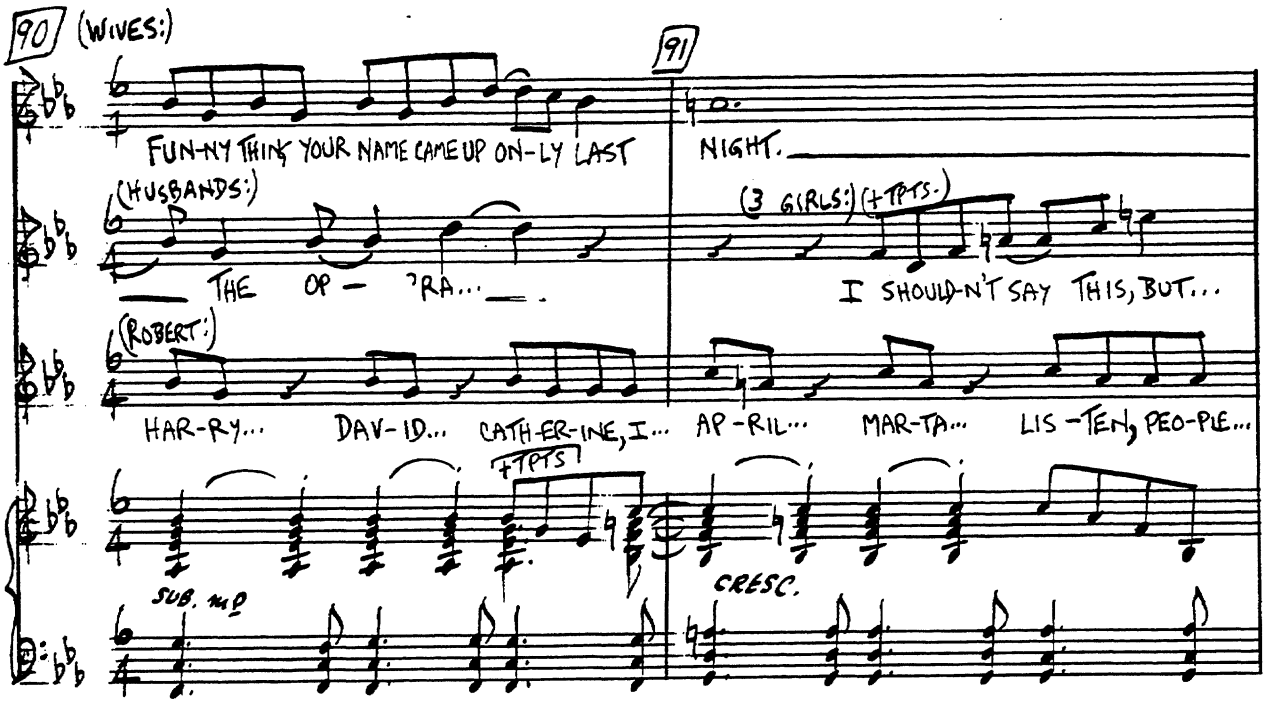

71
72
(APRIL:)
(KATHY:)
(MARTA:)
73
(PAUL:)
(JOANNE:)
(SUSAN:)
BOB-BY. BOB-BY... BOB-BY BA-BY...
BOB-BY BU-BI... ROB-BY... ROB-ERT DAR-LING...
ROBERT
p
74
(SARAH:)
75
(PETER:)
76
77
ANGEL, WILL YOU DO ME A FAV — OR?
LIST-EN, PAL, I'D LIKE YOUR 2-PEN — ION...
(LARRY:)
(AMY:)
(JENNY:)
(PAUL:)
(HARRY:)
(LARRY:)
(KATHY:)
(MARTA:)
BOB-BY... BOB-BY...
BOB-BY BA-BY BOB-BY BU-BI
BOB... ROB-O...
BOB-BY LOVE... BOB-BY HON-EY...
(ROBERT:)
(CRESC. POCO A POCO)
NAME IT, SAR-AH.
TRY ME, PET-ER.

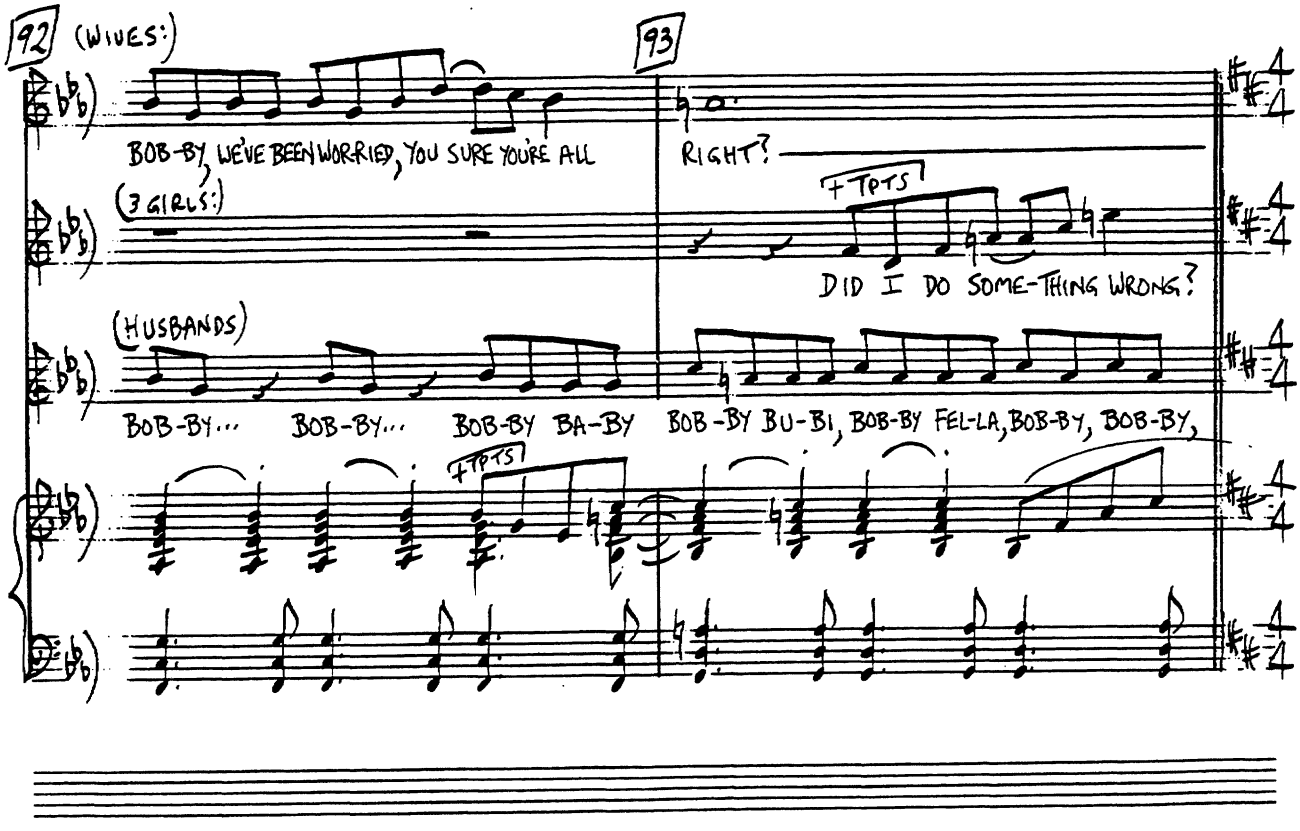

78
(LARRY + AMY:)
BOB-BY THERE'S A PROB-LEM, I NEED YOUR AD-
(APRIL, PAUL:)
BOB-BY...
(MARTA, HARRY:)
BOB-BY...
(CATH., PETER:)
BOB-BY BA-BY
(SARAH:)
ANG-EL...
(JOANNE:)
DAR-LING...
(CRESC. POCO A POCO)
79
VICE...
(APRIL, MARTA, CATH:)
JUST HALF AN HOU-R...
(ROBERT:)
A-MY, CAN I CALL YOU BACK TO-
TPTS.

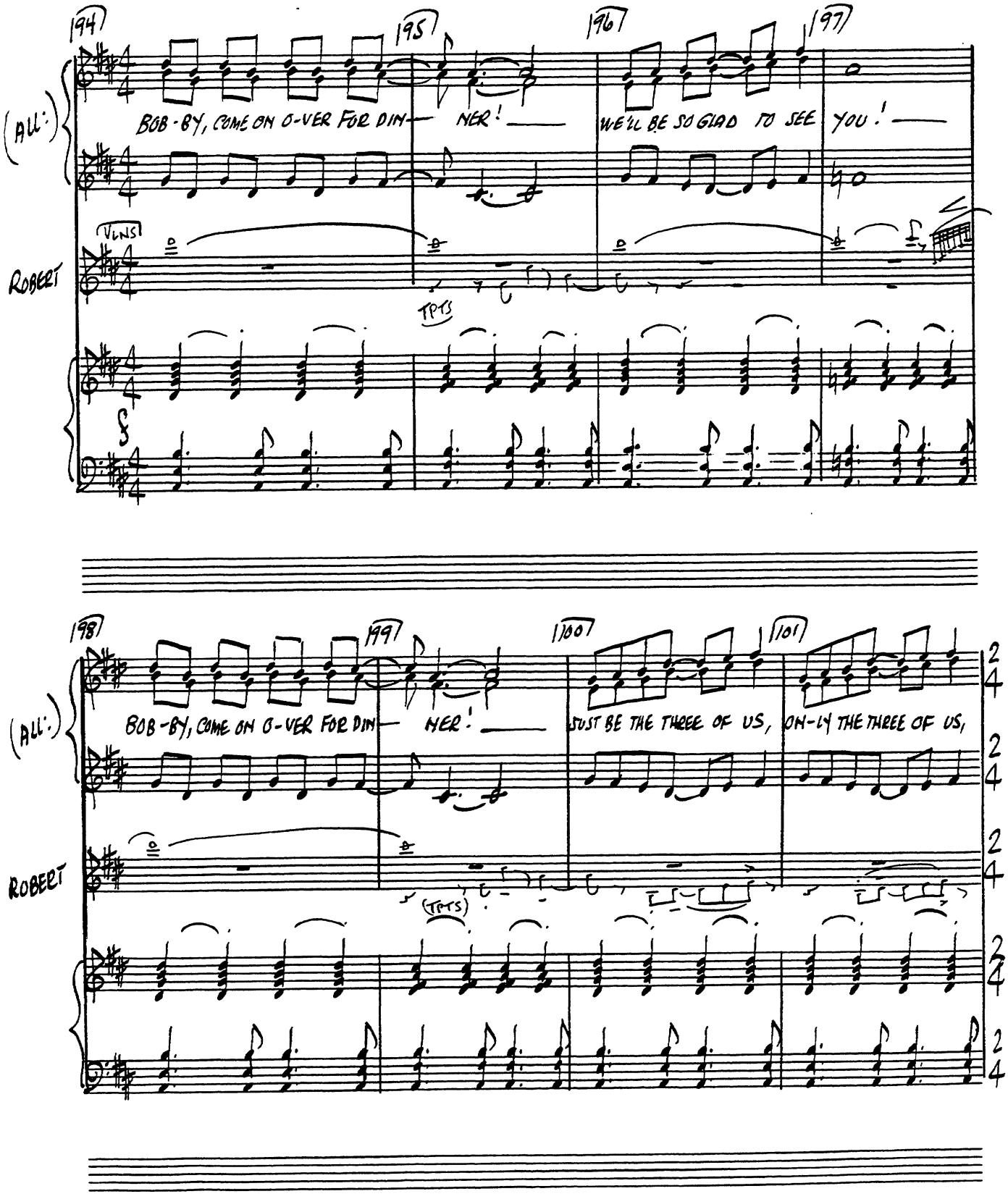

80
(DAVID + JENNY:)
HON-EY IF YOU'D VIS-IT THE KIDS ONCE OR
(SARAH, PETER:)
BOB-BY...
(JOANNE, HARRY:)
BOB-BY...
(PAUL, MARTA:)
BOB-BY BU-BI-
(AMY:)
SWEET-HEART...
(SUSAN:)
SU-GAR...
(ROBERT:)
-MOR-ROW?
81
TWICE...
(APRIL, MARTA, CATH:)
WHAT'S HAP-PENED TO YOU?...
(ROBERT:)
JEN-NY, I COULD TAKE THEM TO THE
TPTS.

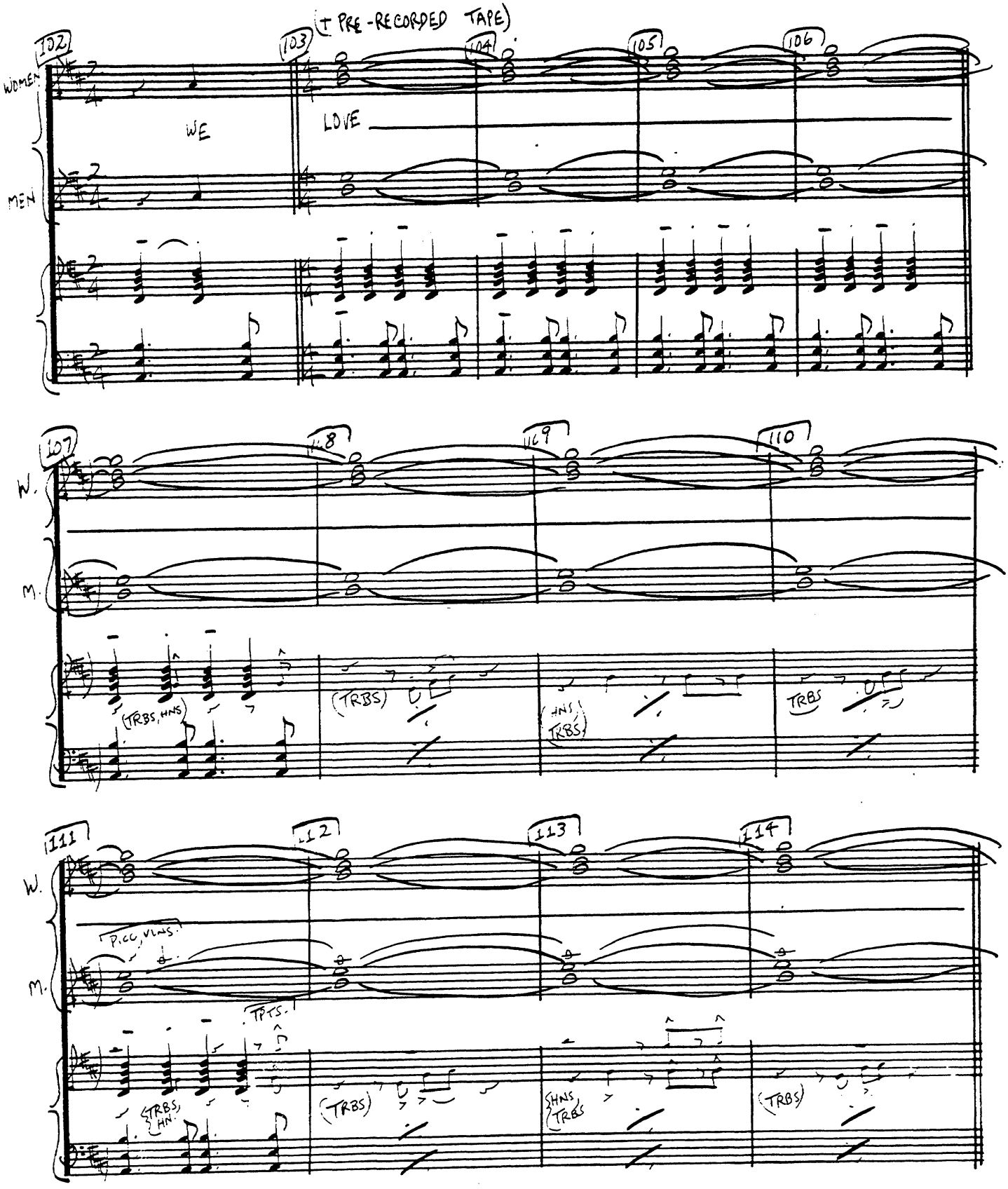

82
(WIVES:)
BOB-BY... BOB-BY... WHERE HAVE YOU BEEN?...
83
(HARRY, SARAH, PETER, SUSAN)
(HUSBANDS:)
FEL-LA... KID-DO, WHERE HAVE YOU BEEN?
STOP BY ON YOUR WAY HOME...
(3 GIRLS:)
BOB-BY... BOB-BY... WHERE HAVE YOU BEEN?
(ROBERT:)
ZOO ON FRI-DAY.
SU-SAN, LOVE, I'LL MAKE IT AF-TER SEV-EN IF I
mf
CELLI
84
WIVES:
BOB-BY, DEAR, I DON'T MEAN TO
85
PRY.
(PAUL, AMY, JOANNE, LARRY, DAVID, JENNY:)
(HUSBANDS:)
BOB-BY, WE'VE BEEN THINK-ING OF
YOU! DROP BY AN-Y TIME...
(3 GIRLS:)
BOB-BY WE'VE BEEN THINK-ING OF
YOU!
(ROBERT:)
CAN.
SOR-RY, PAUL, I MADE A DATE WITH LARRY AND JO-
CELLI
CRESC. POCO A POCO


86
87
(WIVES:)
BOB-BY DEAR, IT'S NONE OF MY BUS
'NESS
(HUSBANDS:)
(ROBERT:)
LOOK-IT, PAL, I HAVE TO WORK THURS-
-ANNE.
88
89
(WIVES:)
DAR-LING, YOU'VE BEEN LOOK-ING PE-C U
LIAR...
(HUSBANDS:)
DAY EVE — NING...
BOB-BY, BOY, YOU KNOW HOW I HATE
(ROBERT:)

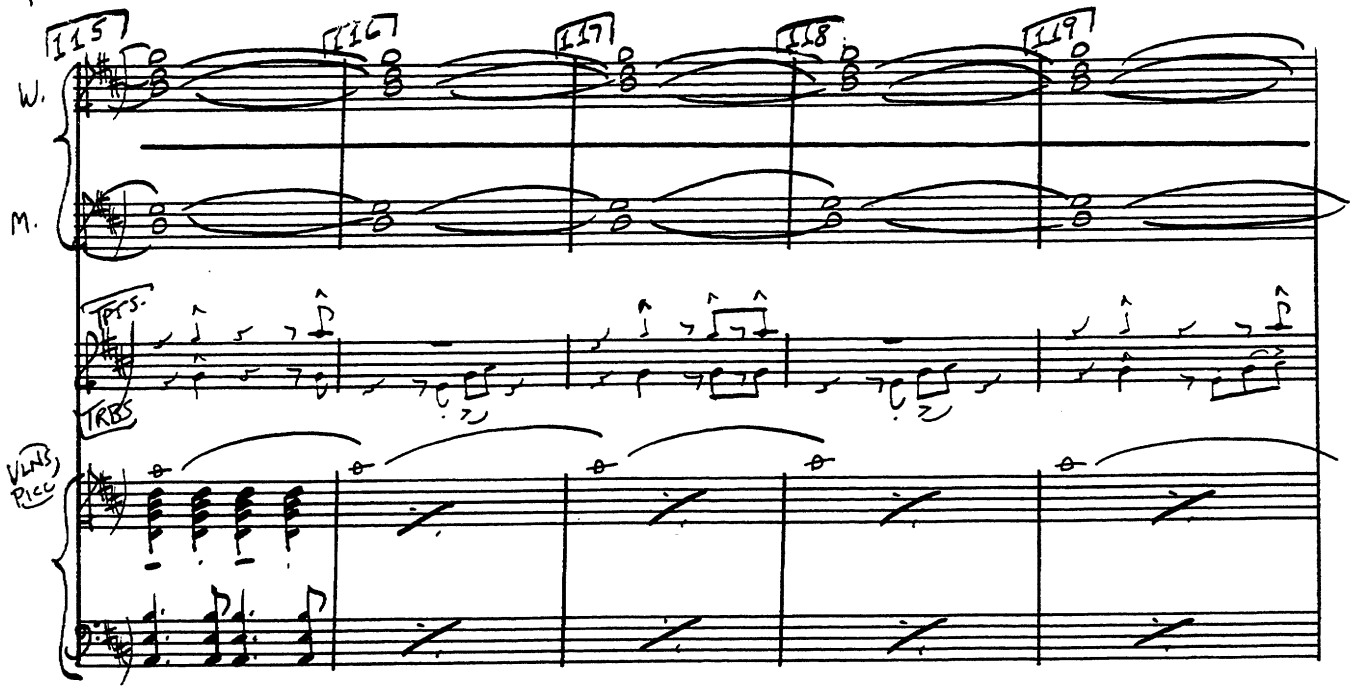

90
(WIVES:)
FUN-NY THING YOUR NAME CAME UP ON-LY LAST
91
NIGHT.
(HUSBANDS:)
THE OP - 'RA...
(3 GIRLS:) (+TPTS.)
I SHOULD-N'T SAY THIS, BUT...
(ROBERT:)
HAR-RY... DAV-ID... CATH-ER-INE, I... AP-RIL... MAR-TA... LIS-TEN, PEO-PLE...
+TPTS
SUB. mp
CRESC.

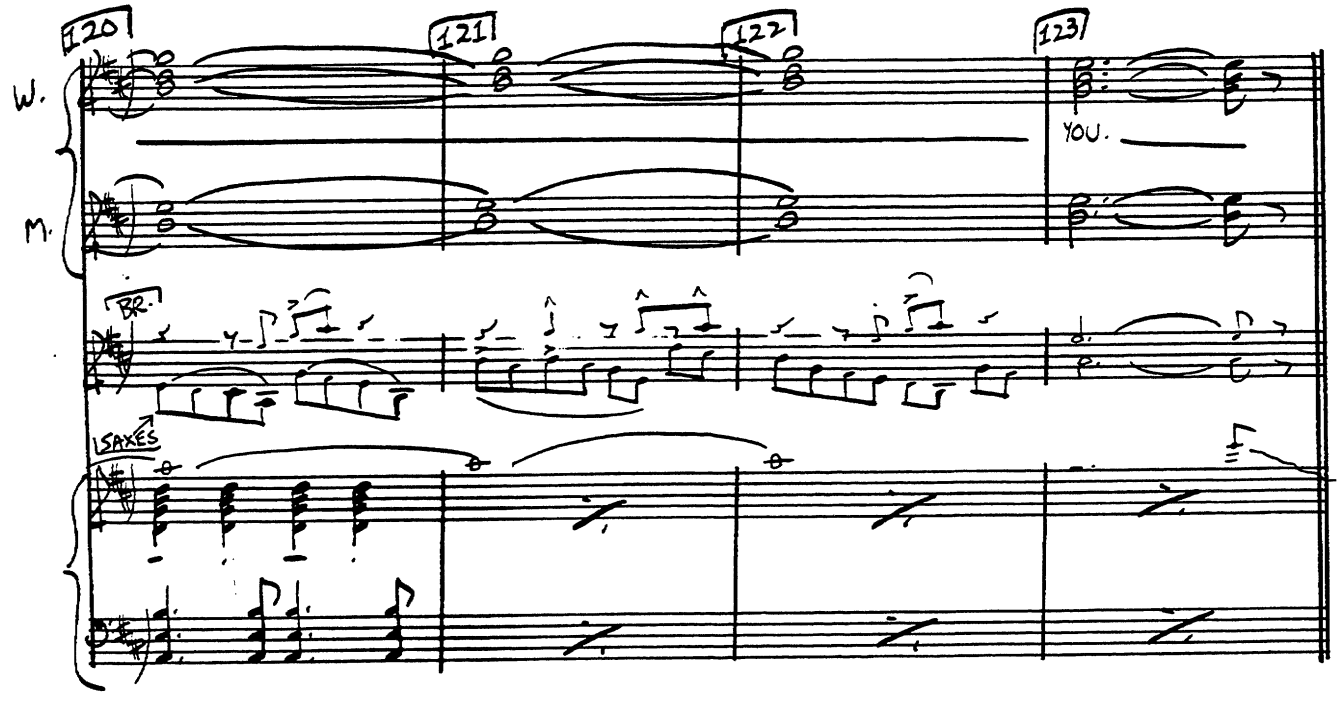

92
(WIVES:)
BOB-BY, WE'VE BEEN WORRIED, YOU SURE YOU'RE ALL
93
RIGHT?
+TPTS
(3 GIRLS:)
DID I DO SOME-THING WRONG?
(HUSBANDS)
BOB-BY... BOB-BY... BOB-BY BA-BY BOB-BY BU-BI, BOB-BY FEL-LA, BOB-BY, BOB-BY,
+TPTS

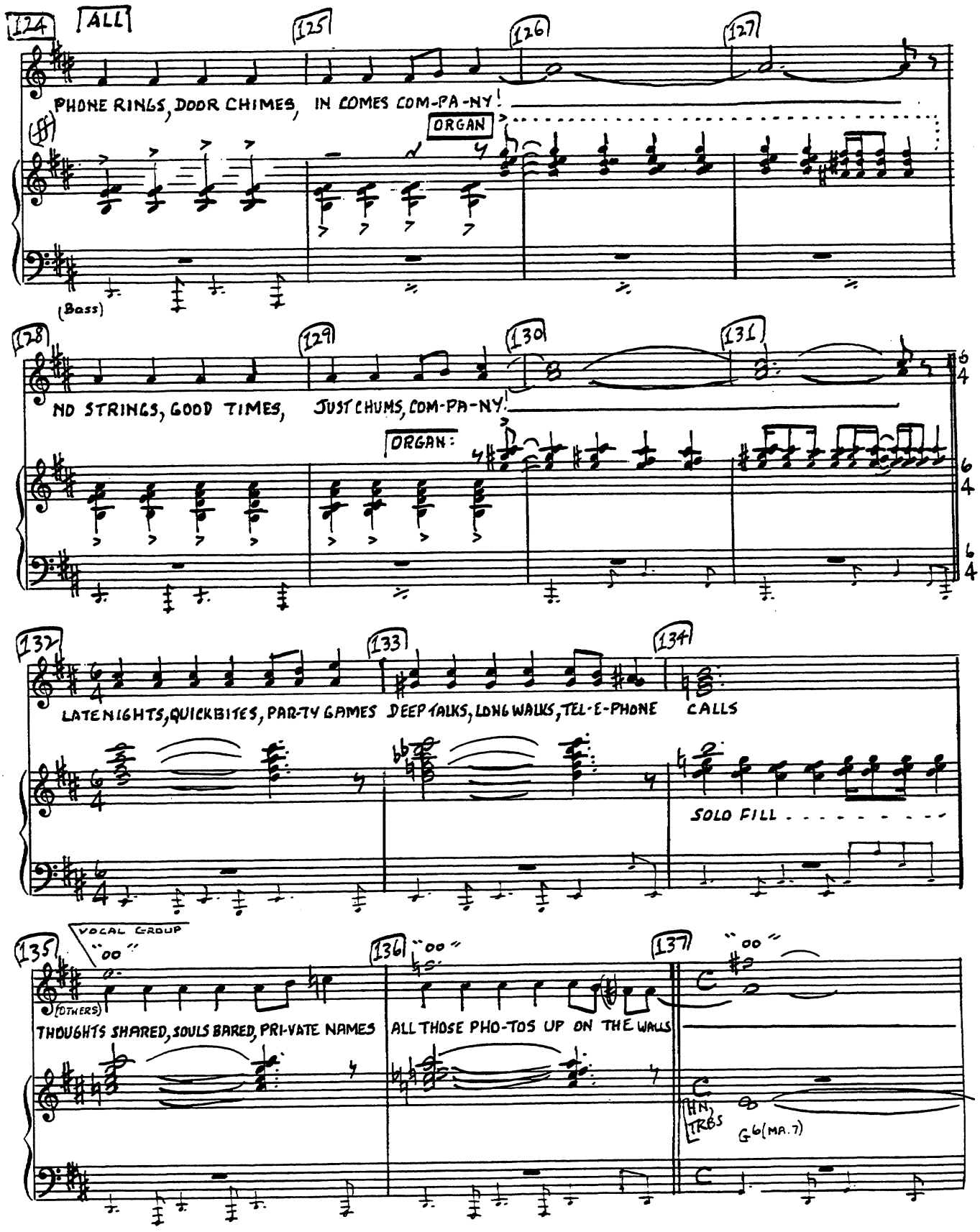

194
195
196
197
(ALL:)
BOB-BY, COME ON O-VER FOR DIN- NER! —
WE'LL BE SO GLAD TO SEE YOU! —
ROBERT
VLNS
TPTS
198
199
200
201
(ALL:)
BOB-BY, COME ON O-VER FOR DIN- NER! —
JUST BE THE THREE OF US,
ON-LY THE THREE OF US,
ROBERT
(TPTS)

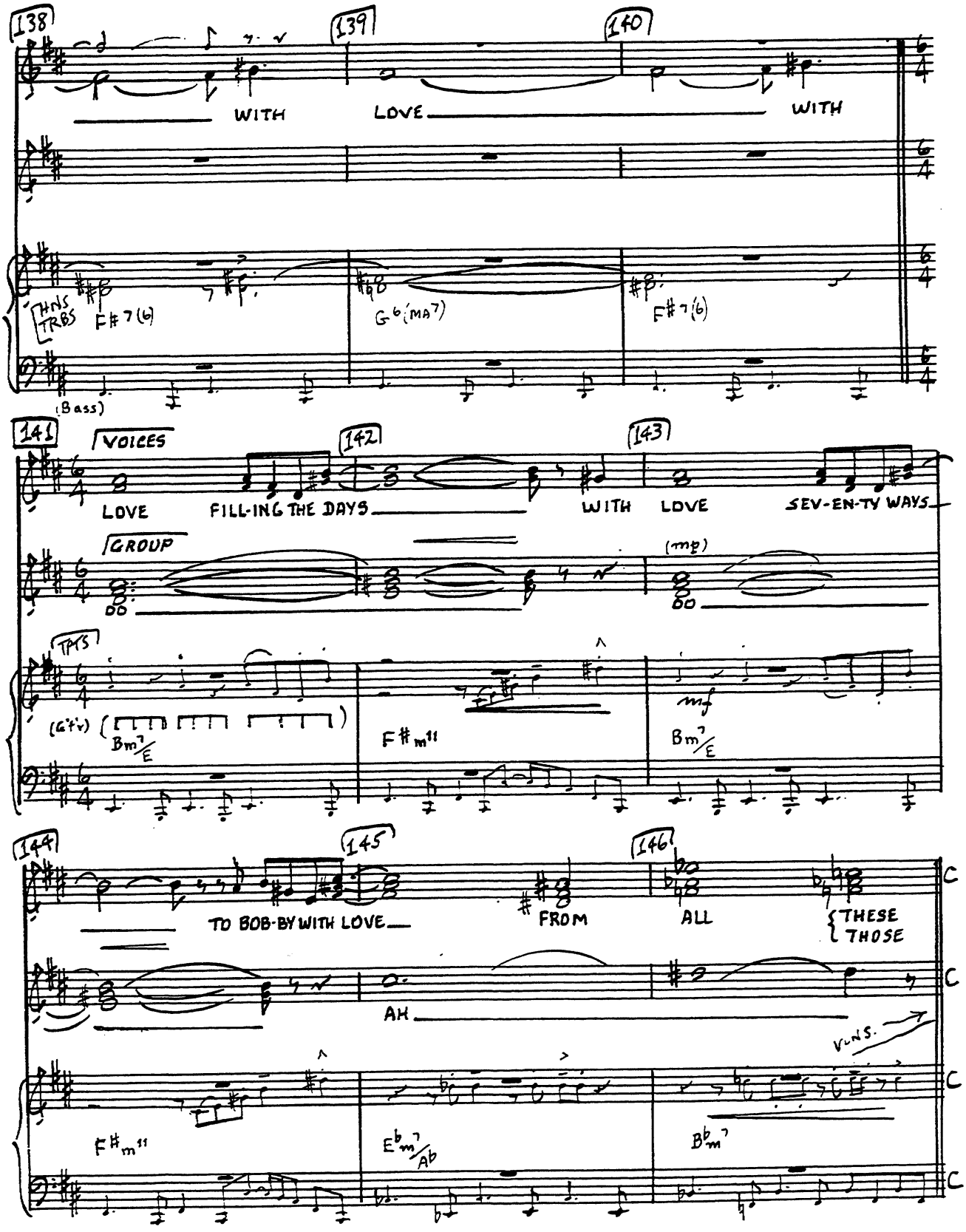

(+ PRE-RECORDED TAPE)
102
103
104
105
106
WOMEN
WE
LOVE
MEN
107
108
109
110
W.
M.
(TRBS, HNS)
(TRBS)
(HNS, TRBS)
TRBS
111
112
113
114
PICC, VLNS.
TPTS.
(TRBS, HN.)
(TRBS)
(HNS, TRBS)
(TRBS)

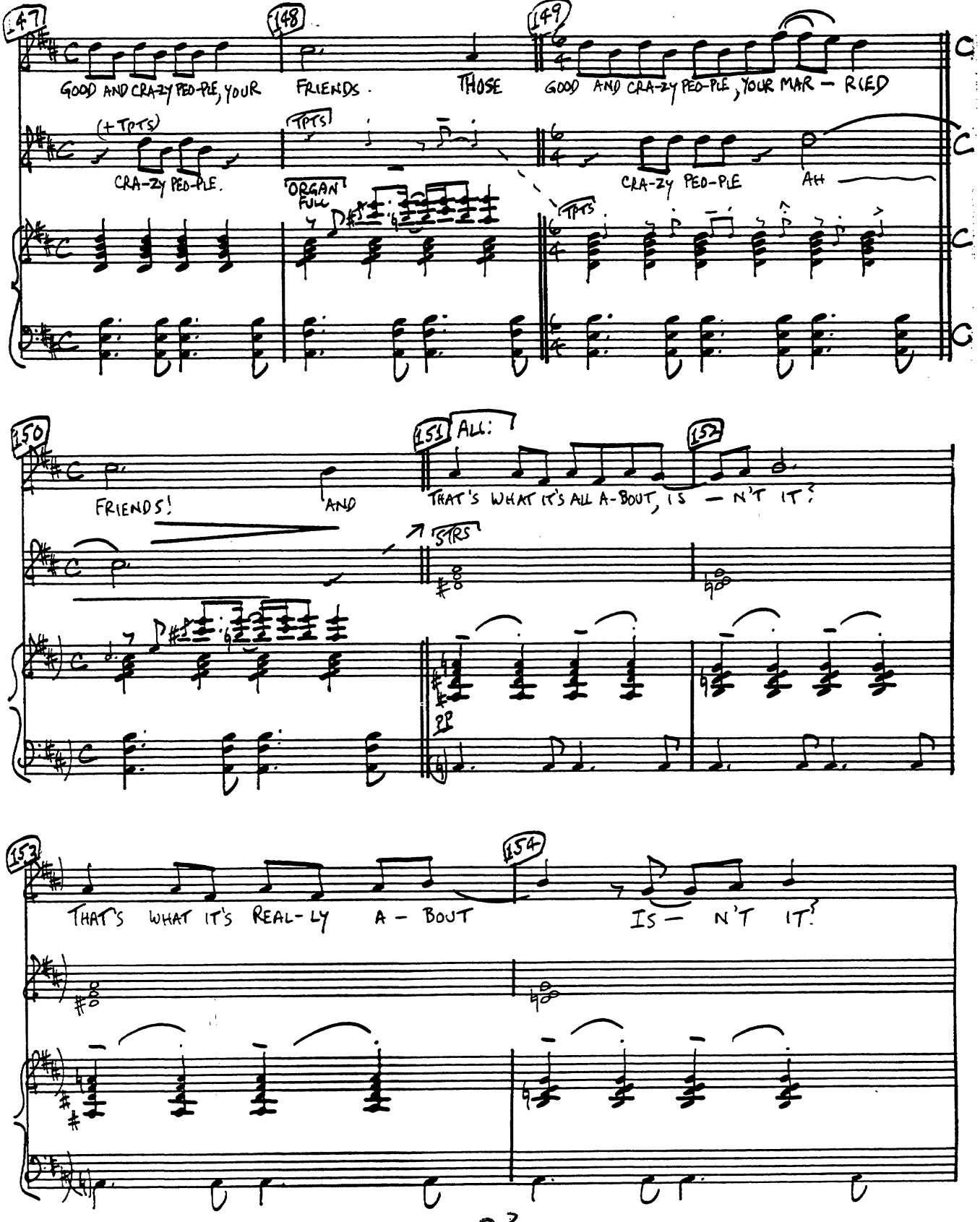
P.C.

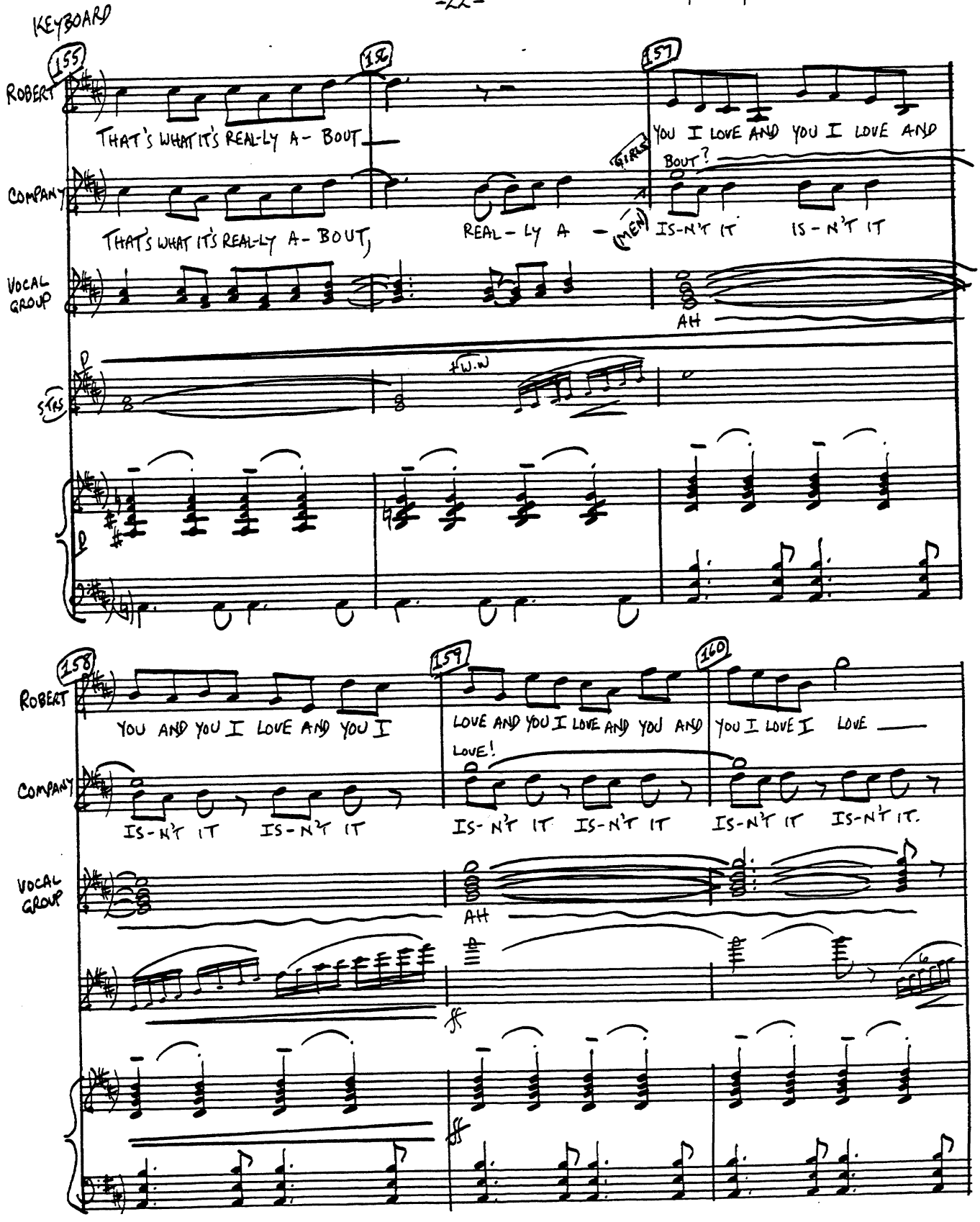

115
116
117
118
119
W.
M.
TPTS.
TRBS
VLNS
PICC

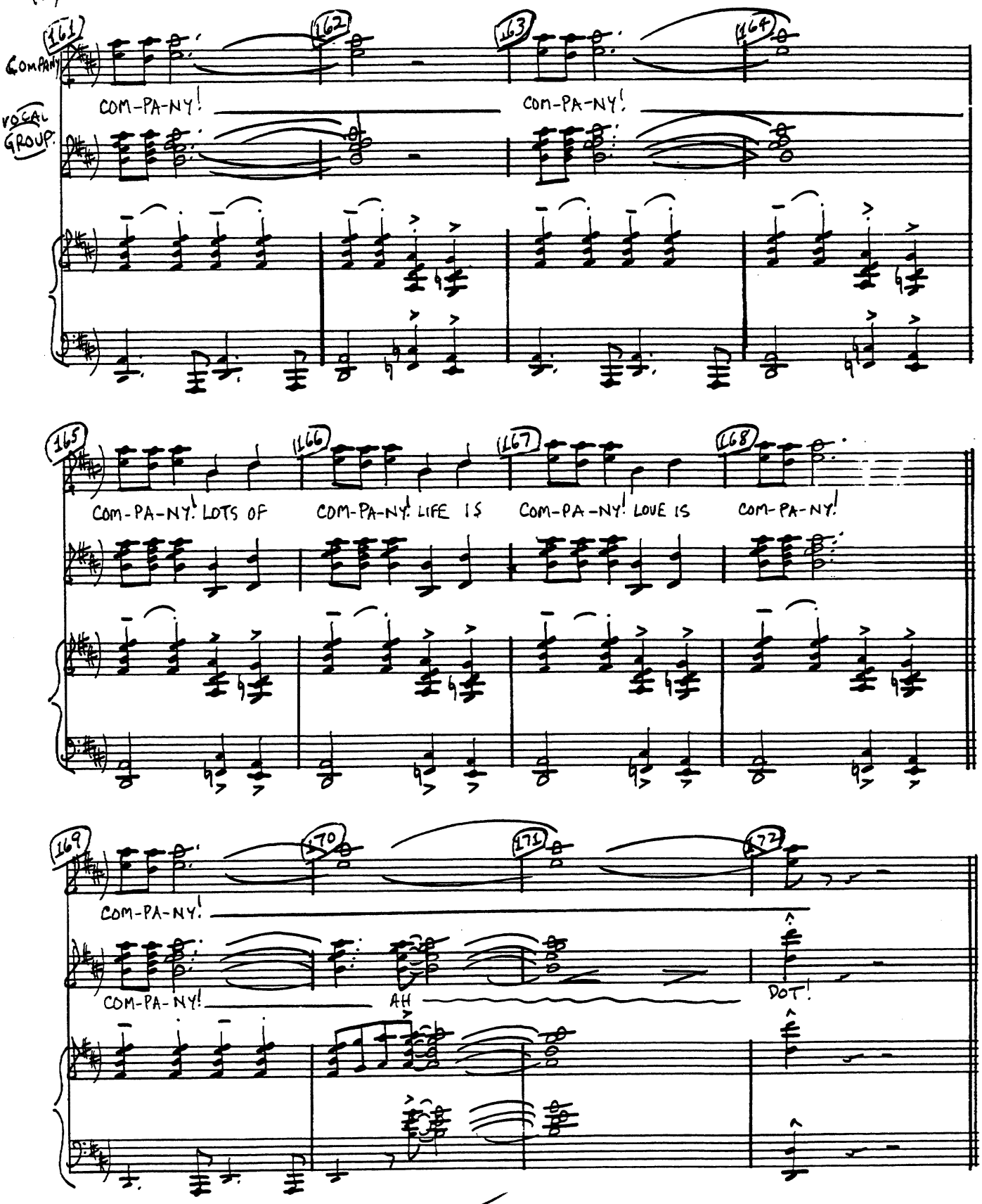

120
121
122
123
W.
M.
YOU.
BR.
SAXES


124
ALL
125
126
127
PHONE RINGS, DOOR CHIMES, IN COMES COM-PA-NY!
ORGAN
(Bass)
128
129
130
131
NO STRINGS, GOOD TIMES, JUST CHUMS, COM-PA-NY!
ORGAN:
132
133
134
LATE NIGHTS, QUICK BITES, PAR-TY GAMES DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS
SOLO FILL
135
VOCAL GROUP
"OO"
(OTHERS)
136
"OO"
137
"OO"
THOUGHTS SHARED, SOULS BARED, PRI-VATE NAMES
ALL THOSE PHO-TOS UP ON THE WALLS
HN, TRBS
G6(MA.7)


138
139
140
WITH
LOVE
WITH
HNS TRBS
F#7(6)
G6(MA7)
F#7(6)
(Bass)
141
VOICES
142
143
LOVE
FILL-ING THE DAYS
WITH
LOVE
SEV-EN-TY WAYS
GROUP
(mp)
DO
DO
TPTS
(G'tr)
Bm7/E
F#m11
mf
Bm7/E
144
145
146
TO BOB-BY WITH LOVE
FROM
ALL
{THESE
{THOSE
AH
VLNS.
F#m11
Eb m7/Ab
Bb m7
C
C
C
C

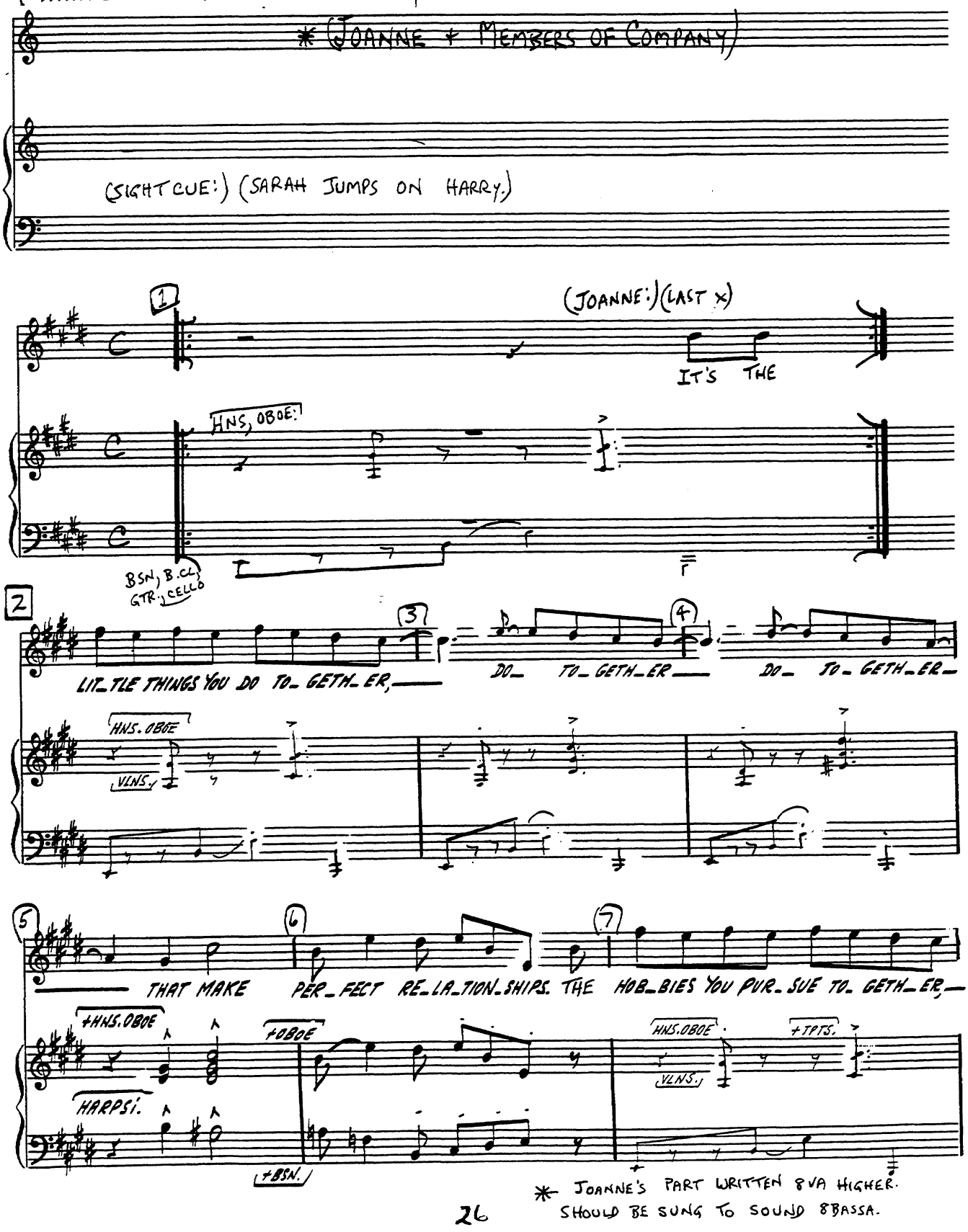

147
148
149
GOOD AND CRA-ZY PEO-PLE, YOUR FRIENDS. THOSE GOOD AND CRA-ZY PEO-PLE, YOUR MAR-RIED
(+TPTS)
CRA-ZY PEO-PLE.
TPTS
ORGAN FULL
TPTS
CRA-ZY PEO-PLE AH
150
151
152
ALL:
FRIENDS! AND THAT'S WHAT IT'S ALL A-BOUT, IS-N'T IT?
STRS
PP
153
154
THAT'S WHAT IT'S REAL-LY A-BOUT IS-N'T IT?


KEYBOARD
155
156
157
ROBERT
THAT'S WHAT IT'S REAL-LY A- BOUT
YOU I LOVE AND YOU I LOVE AND
BOUT?
COMPANY
GIRLS
THAT'S WHAT IT'S REAL-LY A- BOUT,
REAL- LY A -
(MEN)
IS-N'T IT
IS-N'T IT
VOCAL GROUP
AH
STRS
f W.W
158
159
160
ROBERT
YOU AND YOU I LOVE AND YOU I
LOVE AND YOU I LOVE AND YOU AND
YOU I LOVE I LOVE
LOVE!
COMPANY
IS-N'T IT IS-N'T IT
IS- N'T IT IS-N'T IT
IS-N'T IT IS-N'T IT.
VOCAL GROUP
AH
ff
ff

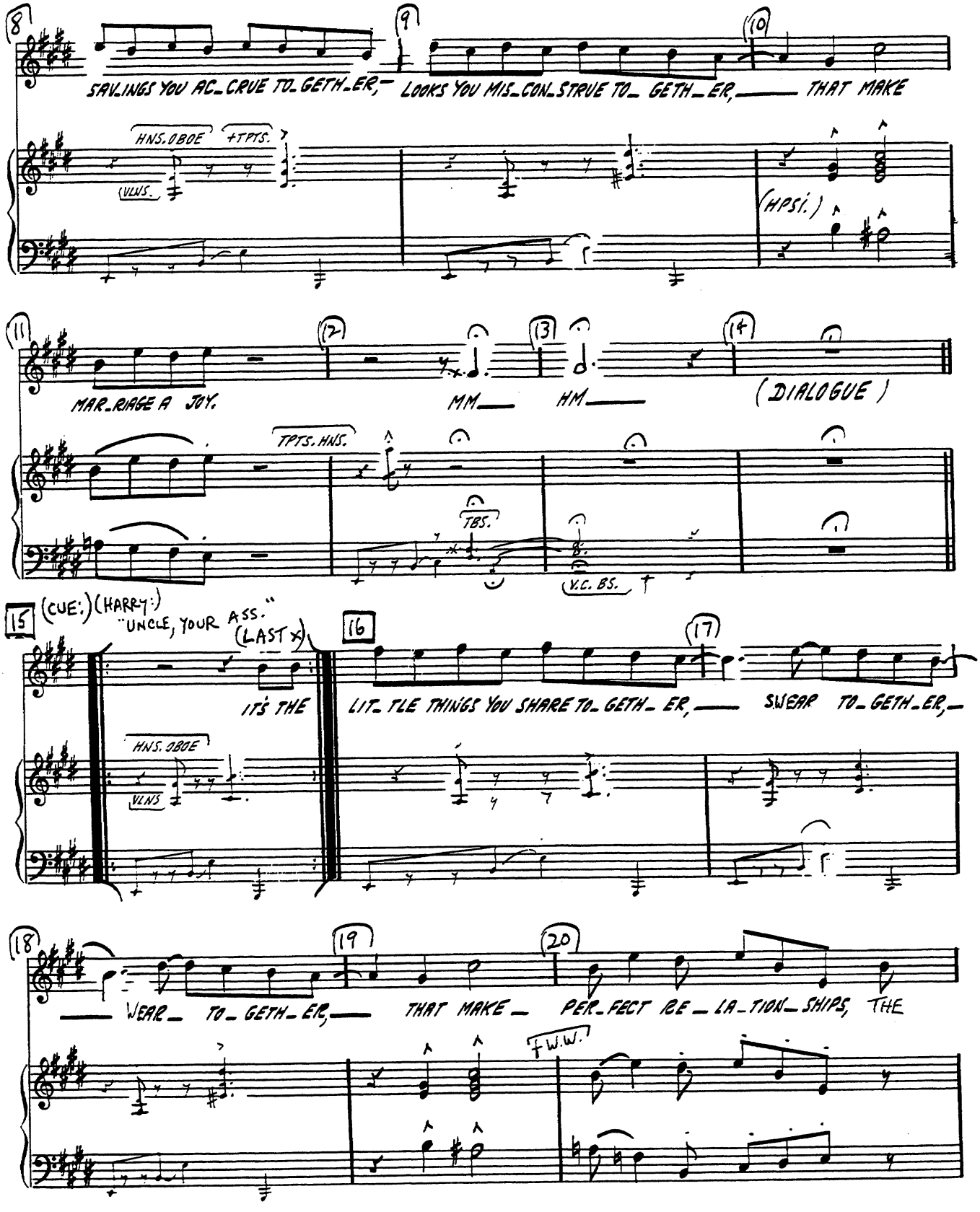

161
162
163
164
COMPANY
COM-PA-NY!
COM-PA-NY!
VOCAL GROUP
165
166
167
168
COM-PA-NY! LOTS OF
COM-PA-NY! LIFE IS
COM-PA-NY! LOVE IS
COM-PA-NY!
169
170
171
172
COM-PA-NY!
COM-PA-NY!
AH
DOT!

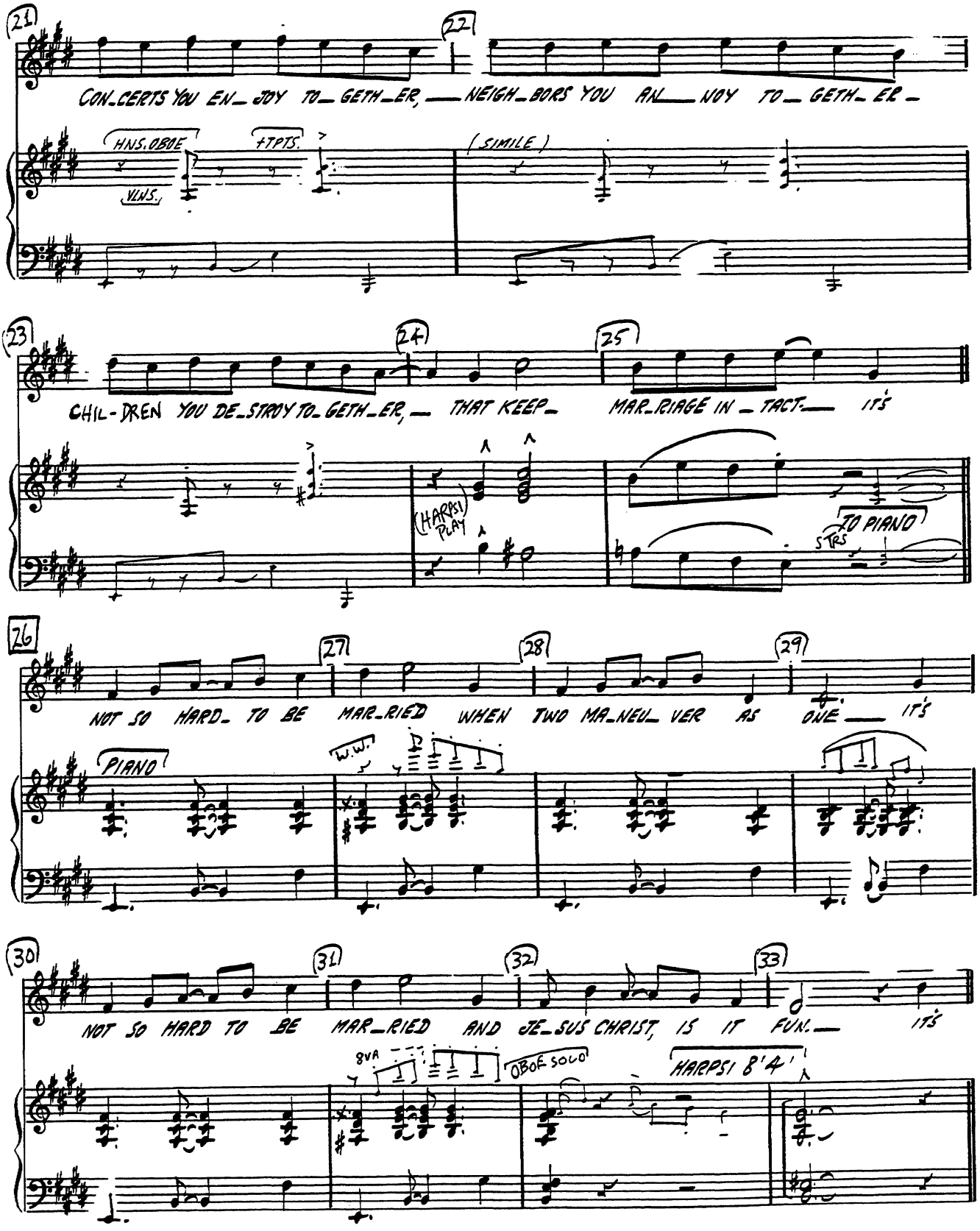
KEYBOARD
(HARPSI. 8' 4')

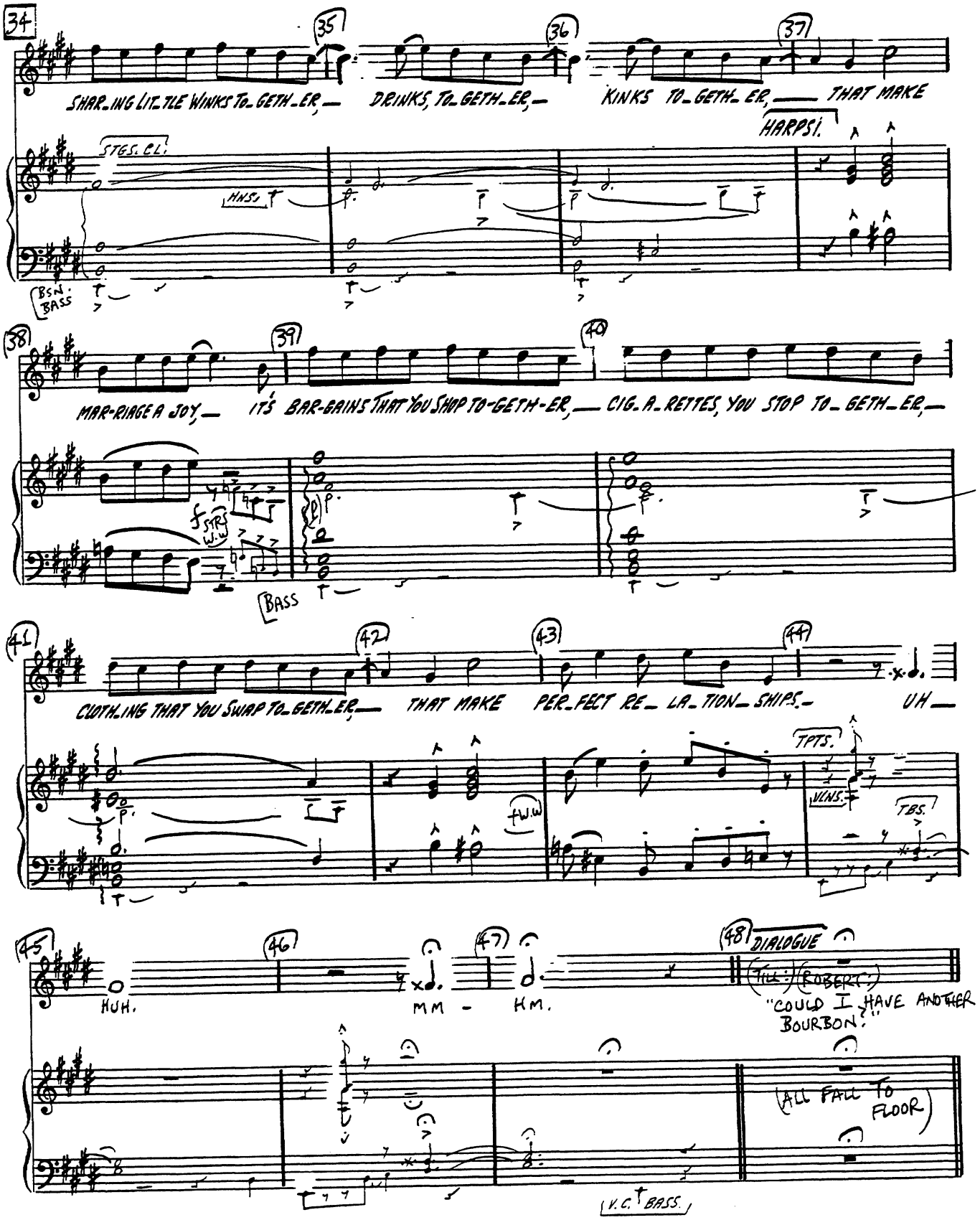
3 LITTLE THINGS
(TRANSPOSED)

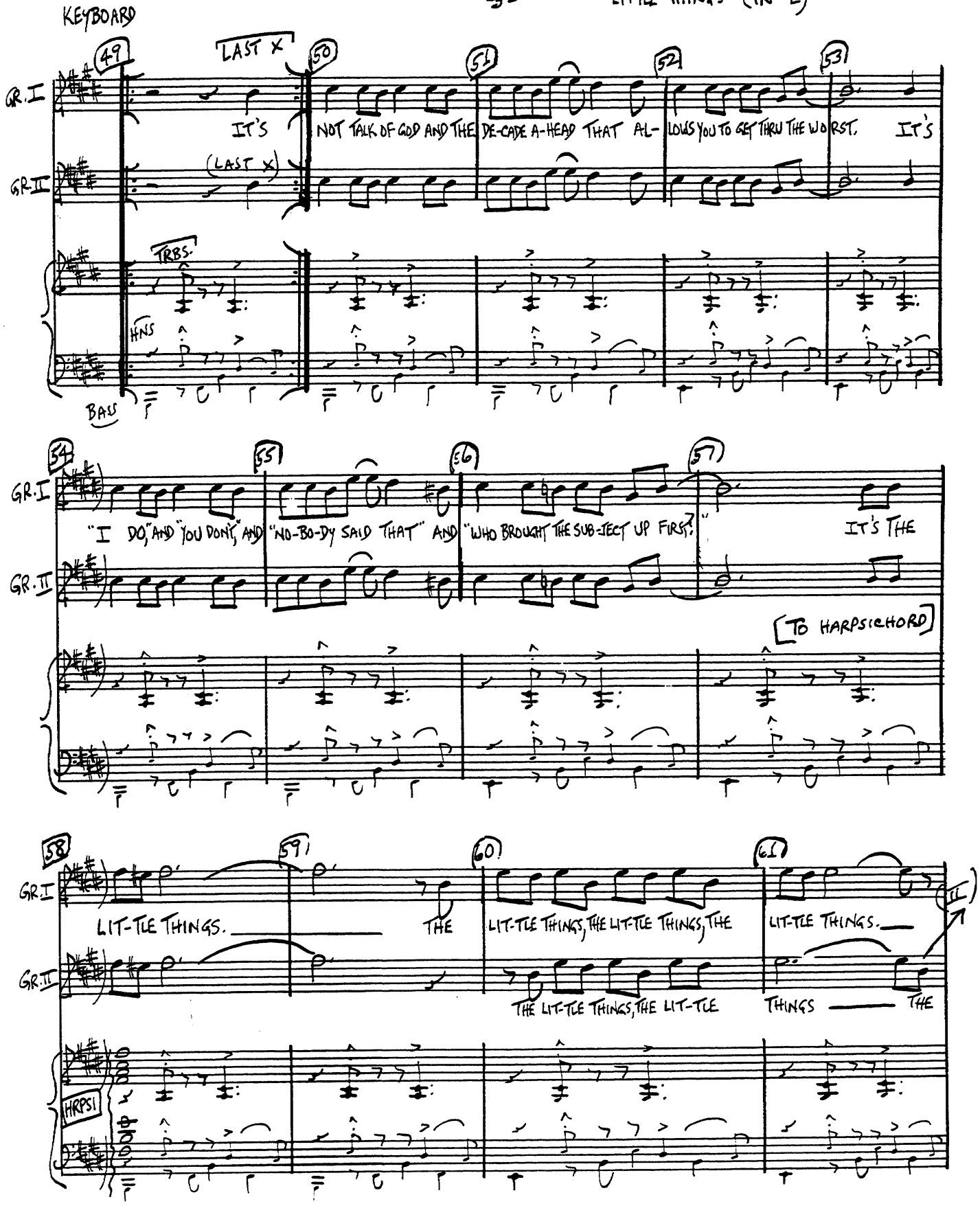


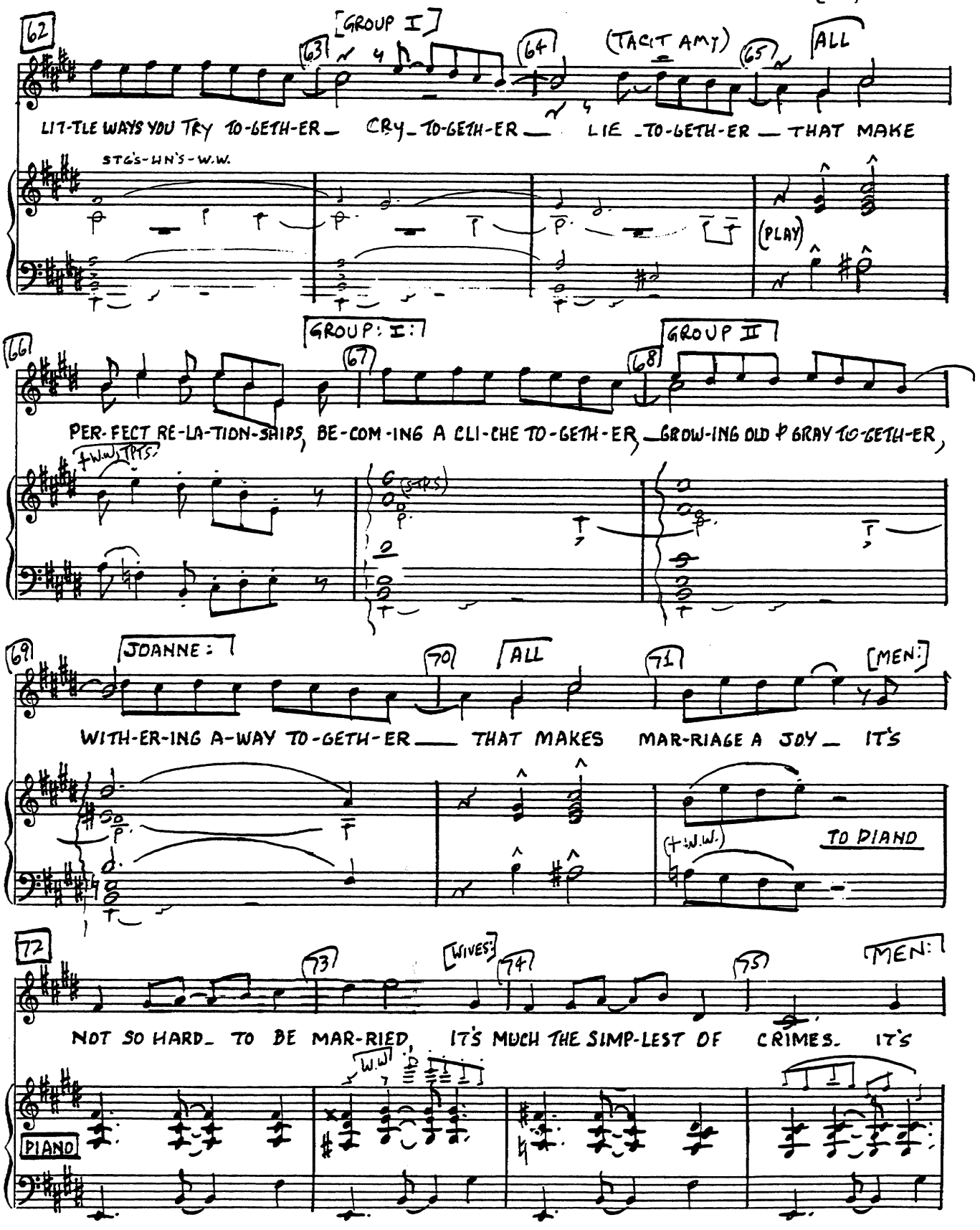
* JOANNE'S PART WRITTEN 8VA HIGHER. SHOULD BE SUNG TO SOUND 8BASSA.

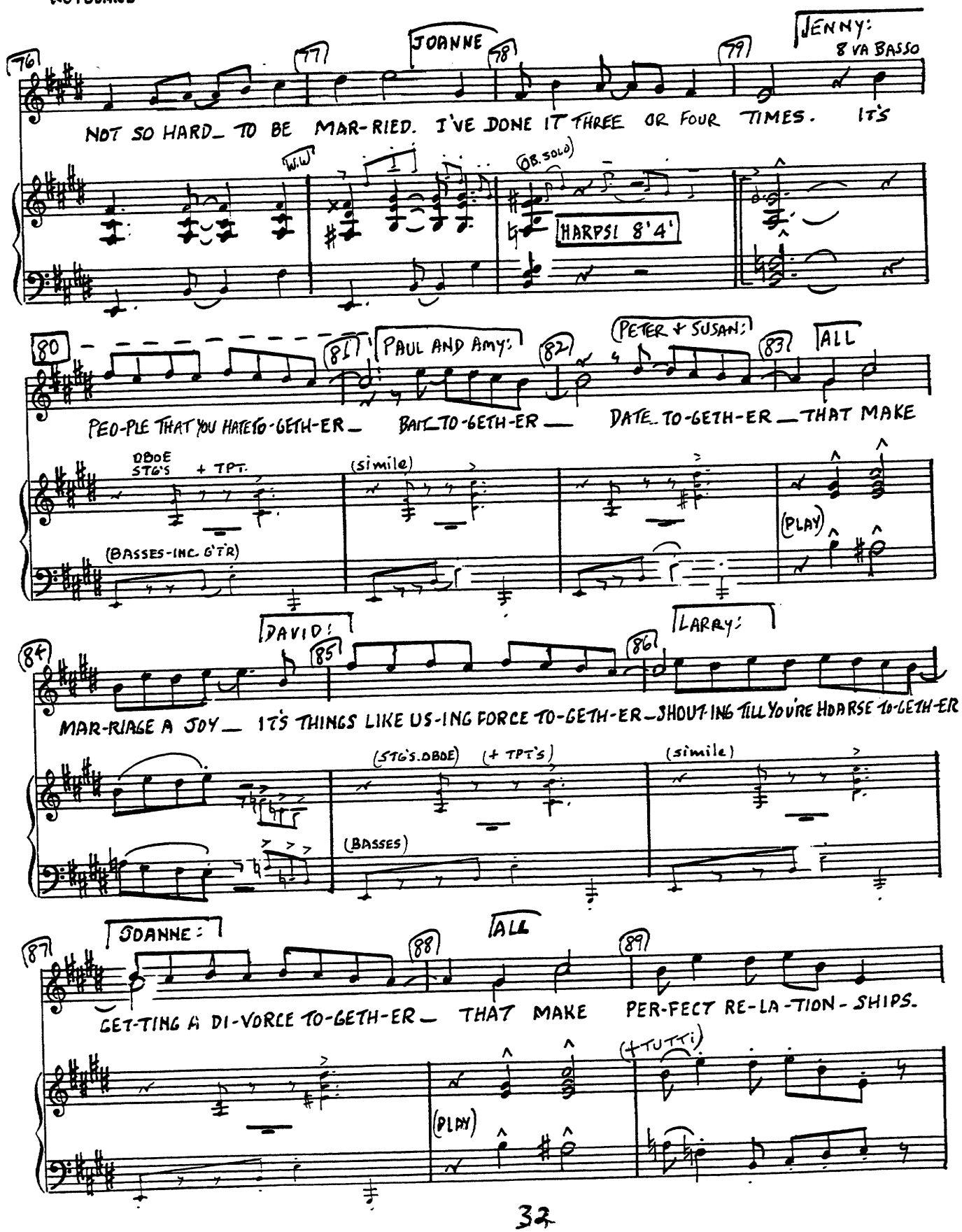

8
9
10
SAV_INGS YOU AC_CRUE TO_GETH_ER,
LOOKS YOU MIS_CON_STRUE TO_ GETH_ER,
THAT MAKE
HNS. OBOE
+TPTS.
VLNS.
(HPSI.)
11
12
13
14
MAR_RIAGE A JOY.
MM
HM
(DIALOGUE)
TPTS. HNS.
TBS.
V.C. BS.
15
(CUE:) (HARRY:)
"UNCLE, YOUR ASS."
(LAST X)
16
17
IT'S THE
LIT_TLE THINGS YOU SHARE TO_GETH_ER,
SWEAR TO_GETH_ER,
HNS. OBOE
VLNS
18
19
20
WEAR_ TO_GETH_ER,
THAT MAKE_
PER_FECT RE_LA_TION_SHIPS, THE
T.W.W.

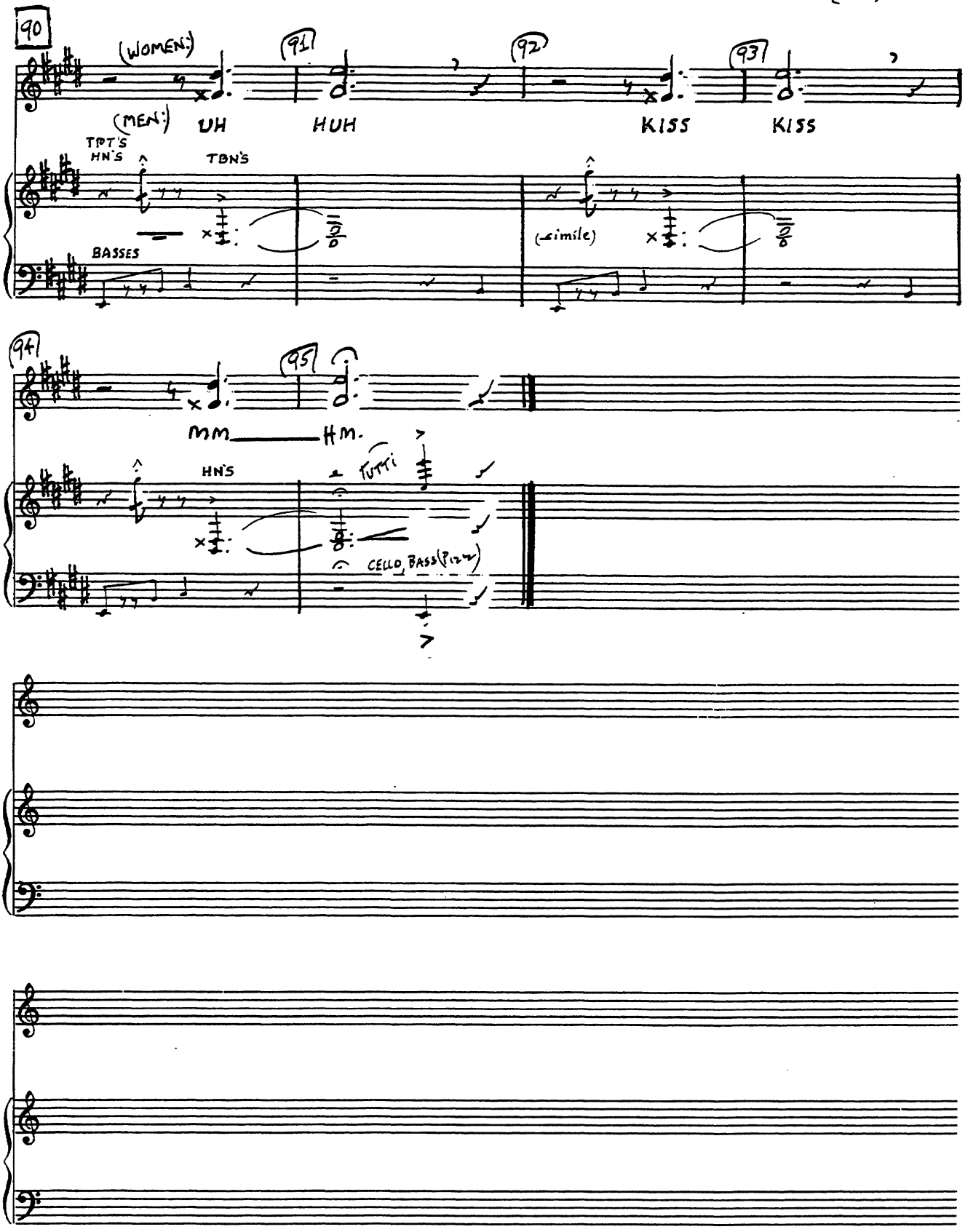

21
22
CON_CERTS YOU EN_ JOY TO_ GETH_ER, ___ NEIGH_BORS YOU AN___ NOY TO_ GETH_ ER_
HNS. OBOE
+TPTS.
VLNS.
(SIMILE)
23
24
25
CHIL_DREN YOU DE_STROY TO_ GETH_ER, _ THAT KEEP_ MAR_RIAGE IN _ TACT. ___ IT'S
(HARPSI) PLAY
TO PIANO
STRS
26
27
28
29
NOT SO HARD_ TO BE MAR_RIED WHEN TWO MA_NEU_ VER AS ONE ___ IT'S
PIANO
W.W.
30
31
32
33
NOT SO HARD TO BE MAR_RIED AND JE_SUS CHRIST, IS IT FUN. ___ IT'S
8VA
OBOE SOLO
HARPSI 8'4'


34
35
36
37
SHAR-ING LIT-TLE WINKS TO-GETH-ER,— DRINKS, TO-GETH-ER,— KINKS TO-GETH-ER,— THAT MAKE
STGS. CL.
HNS.
HARPSI.
BSN. BASS
38
39
40
MAR-RIAGE A JOY,— IT'S BAR-GAINS THAT YOU SHOP TO-GETH-ER,— CIG-A-RETTES, YOU STOP TO-GETH-ER,—
STRS W.W
BASS
41
42
43
44
CLOTH-ING THAT YOU SWAP TO-GETH-ER,— THAT MAKE PER-FECT RE-LA-TION-SHIPS.— UH—
TPTS.
VLNS.
TBS.
45
46
47
48
DIALOGUE
HUH.
MM - HM.
(TILL:) (ROBERT:)
"COULD I HAVE ANOTHER BOURBON?"
(ALL FALL TO FLOOR)
V.C. BASS.


KEYBOARD
49
LAST X
50
51
52
53
GR. I
GR. II
IT'S
NOT TALK OF GOD AND THE
DE-CADE A-HEAD THAT AL-
LOWS YOU TO GET THRU THE WORST.
IT'S
(LAST X)
TRBS.
HNS
BASS
54
55
56
57
"I DO," AND "YOU DON'T," AND
"NO-BO-DY SAID THAT" AND
"WHO BROUGHT THE SUB-JECT UP FIRST?"
IT'S THE
TO HARPSICHORD
58
59
60
61
LIT-TLE THINGS.
THE
LIT-TLE THINGS, THE LIT-TLE THINGS, THE
LIT-TLE THINGS.
THE LIT-TLE THINGS, THE LIT-TLE
THINGS
THE
HRPSI

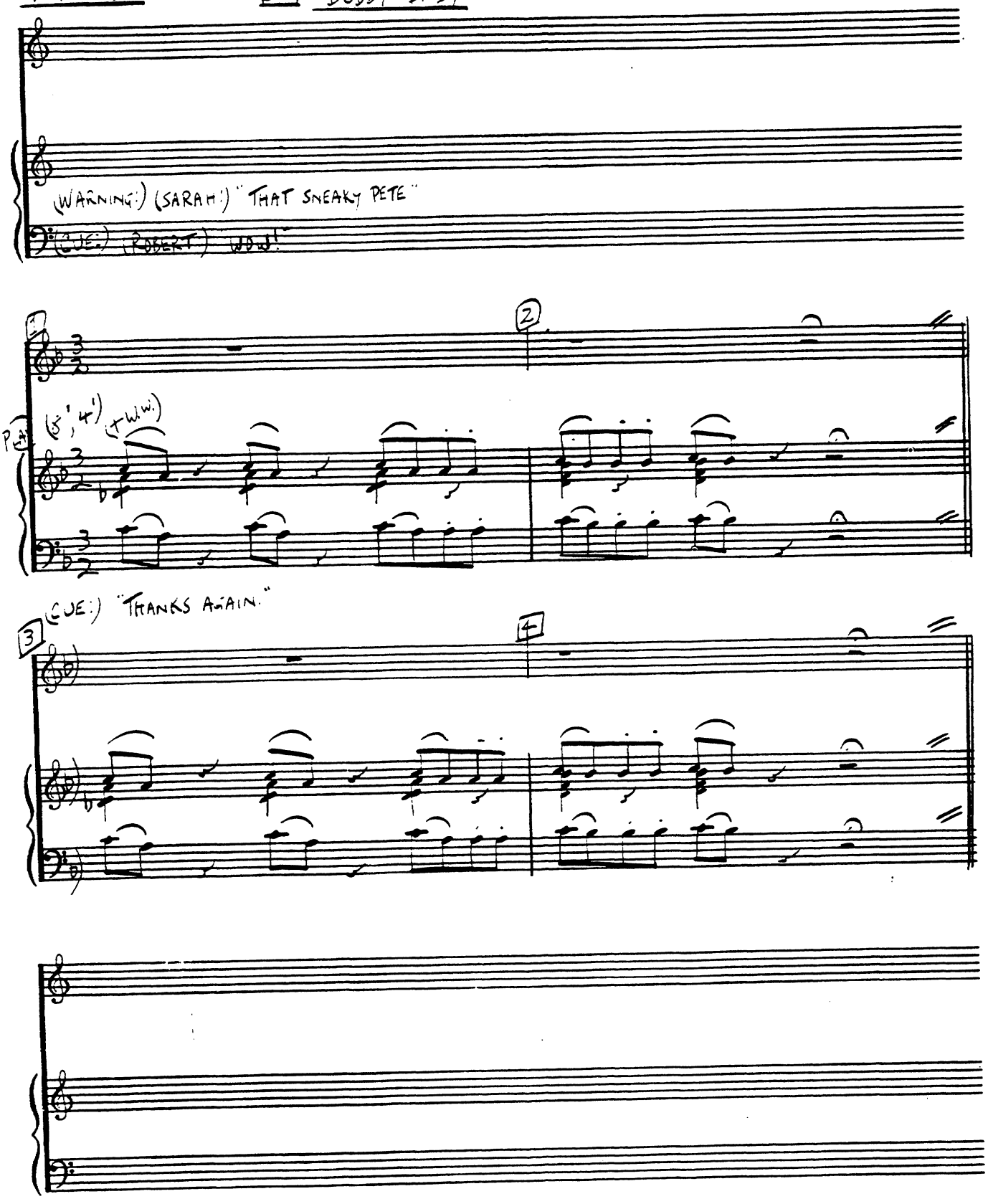

62
[GROUP I]
63
64
(TACIT AMY)
65
ALL
LIT-TLE WAYS YOU TRY TO-GETH-ER CRY TO-GETH-ER LIE TO-GETH-ER THAT MAKE
STGS-WNS-W.W.
(PLAY)
66
GROUP: I:
67
68
GROUP II
PER-FECT RE-LA-TION-SHIPS, BE-COM-ING A CLI-CHE TO-GETH-ER GROW-ING OLD & GRAY TO-GETH-ER,
(+W.W.) TPTS.
(STPS.)
69
JOANNE:
70
ALL
71
[MEN:]
WITH-ER-ING A-WAY TO-GETH-ER THAT MAKES MAR-RIAGE A JOY IT'S
(+W.W.)
TO PIANO
72
73
[WIVES:]
74
75
MEN:
NOT SO HARD TO BE MAR-RIED, IT'S MUCH THE SIMP-LEST OF CRIMES. IT'S
W.W.
PIANO

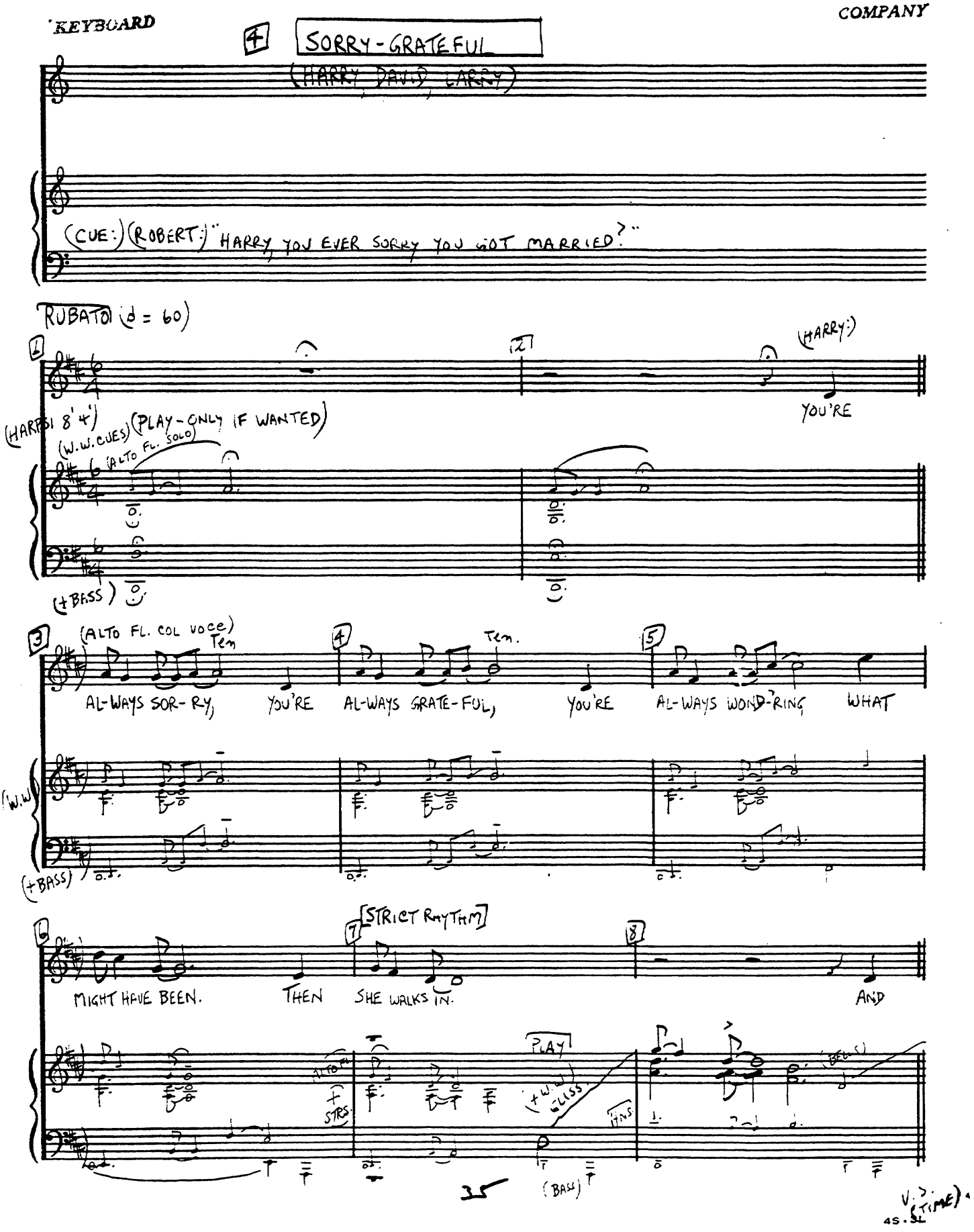

76
JOANNE
77
78
79
JENNY:
8VA BASSO
NOT SO HARD_ TO BE MAR-RIED. I'VE DONE IT THREE OR FOUR TIMES. IT'S
W.W.
OB. SOLO
HARPS! 8'4'
80
81
PAUL AND AMY:
82
PETER & SUSAN:
83
ALL
PEO-PLE THAT YOU HATE TO-GETH-ER_ BAIT_TO-GETH-ER_ DATE_TO-GETH-ER_THAT MAKE
OBOE
STG'S
+ TPT.
(simile)
(BASSES-INC. G'TR)
(PLAY)
84
DAVID:
85
86
LARRY:
MAR-RIAGE A JOY_ IT'S THINGS LIKE US-ING FORCE TO-GETH-ER_SHOUT-ING TILL YOU'RE HOARSE TO-GETH-ER
(STG'S.OBOE)
(+ TPT'S)
(simile)
(BASSES)
87
JOANNE:
88
ALL
89
GET-TING A DI-VORCE TO-GETH-ER_ THAT MAKE PER-FECT RE-LA-TION-SHIPS.
(PLAY)
(+TUTTI)


90
(WOMEN:)
(MEN:)
UH
91
HUH
92
KISS
93
KISS
TPT'S
HN'S
TBN'S
BASSES
(simile)
94
95
MM
HM.
HN'S
TUTTI
CELLO, BASS (PIZZ)

KEYBOARD

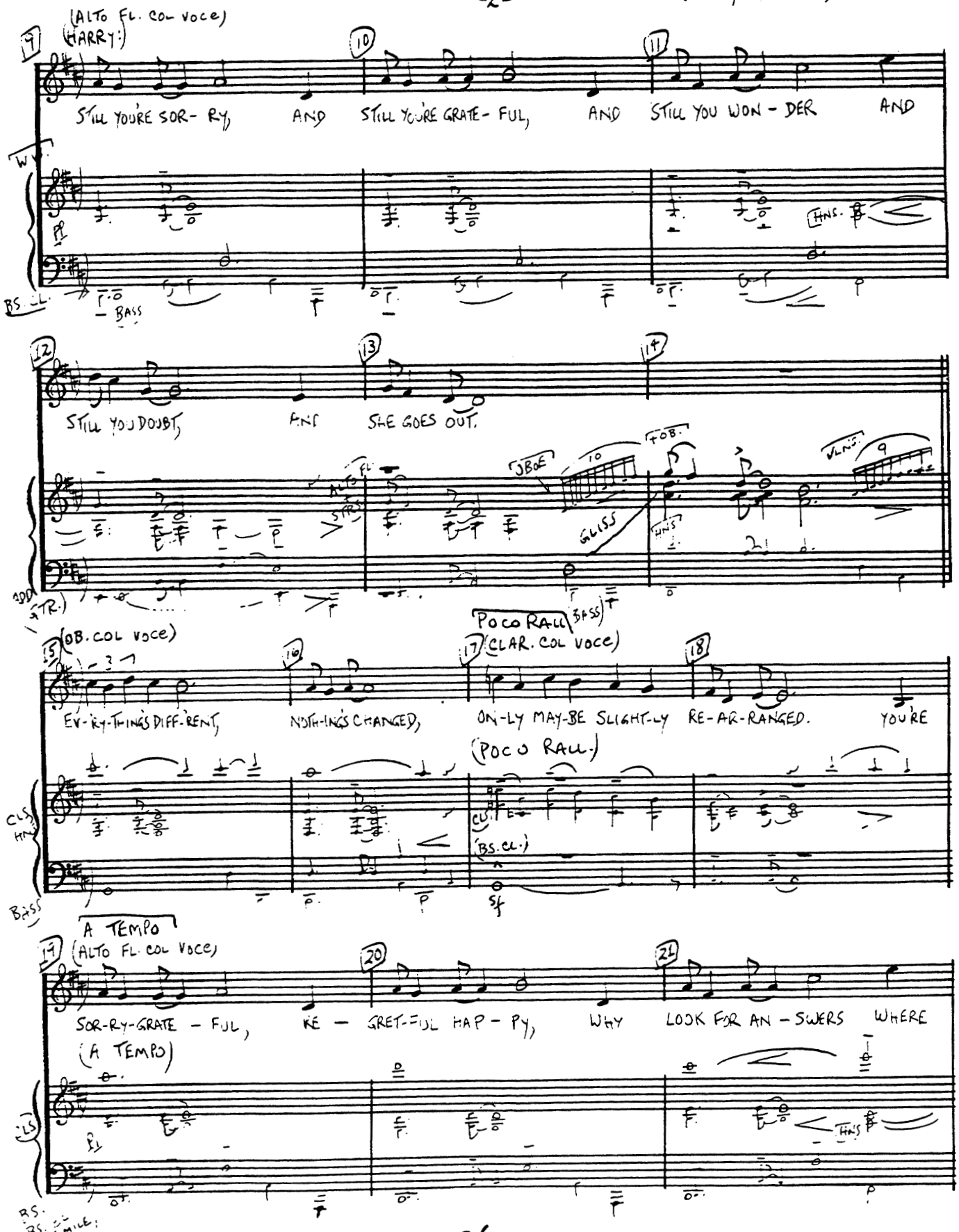
3A BOBBY-BABY



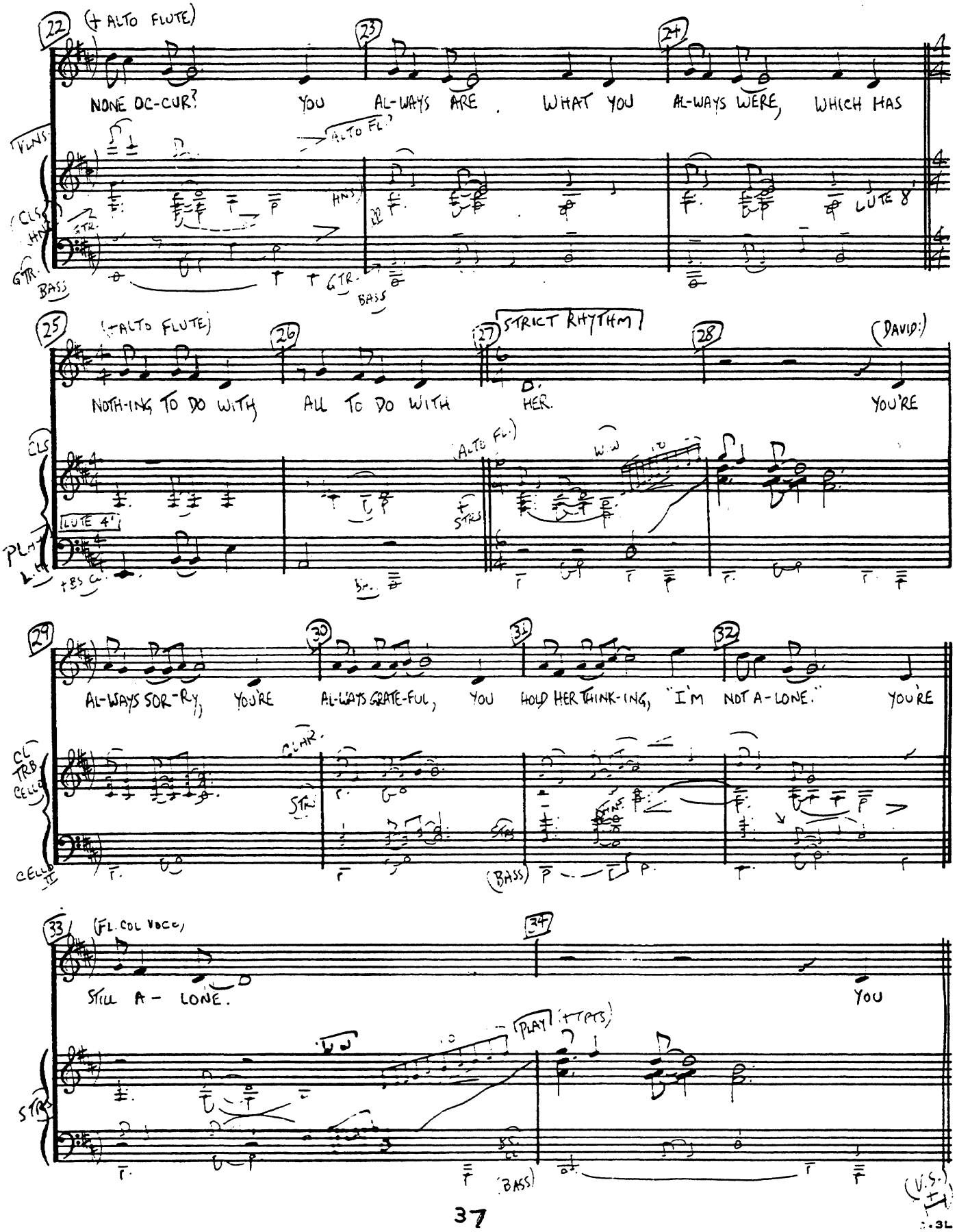

4
SORRY-GRATEFUL
(HARRY, DAVID, LARRY)
(CUE:) (ROBERT:) "HARRY, YOU EVER SORRY YOU GOT MARRIED?"
RUBATO (d = 60)
1
2
(HARRY:)
YOU'RE
(HARPSI 8' 4')
(W.W. CUES) (PLAY-ONLY IF WANTED)
(ALTO FL. SOLO)
(+BASS)
3
(ALTO FL. COL VOCE)
Ten
AL-WAYS SOR-RY, YOU'RE
4
Ten.
AL-WAYS GRATE-FUL, YOU'RE
5
AL-WAYS WOND-'RING WHAT
(W.W.)
(+BASS)
6
MIGHT HAVE BEEN. THEN
7
[STRICT RHYTHM]
SHE WALKS IN.
8
AND
ALTO FL.
+ STRS.
PLAY
(+W.W.) GLISS
HNS.
(BELLS)
(BASS)
V.S. (TIME)

45.SL

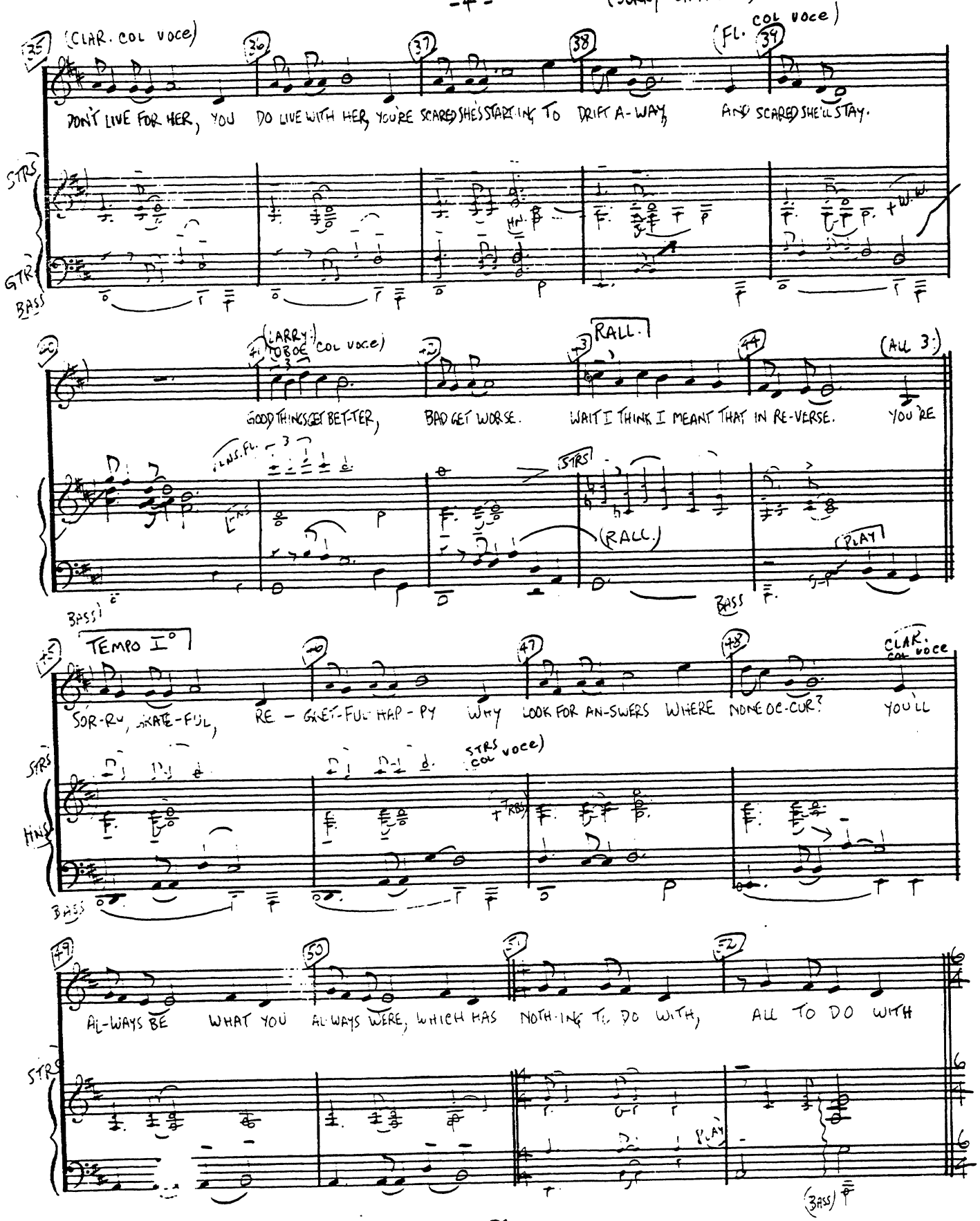
(SORRY-GRATEFUL)

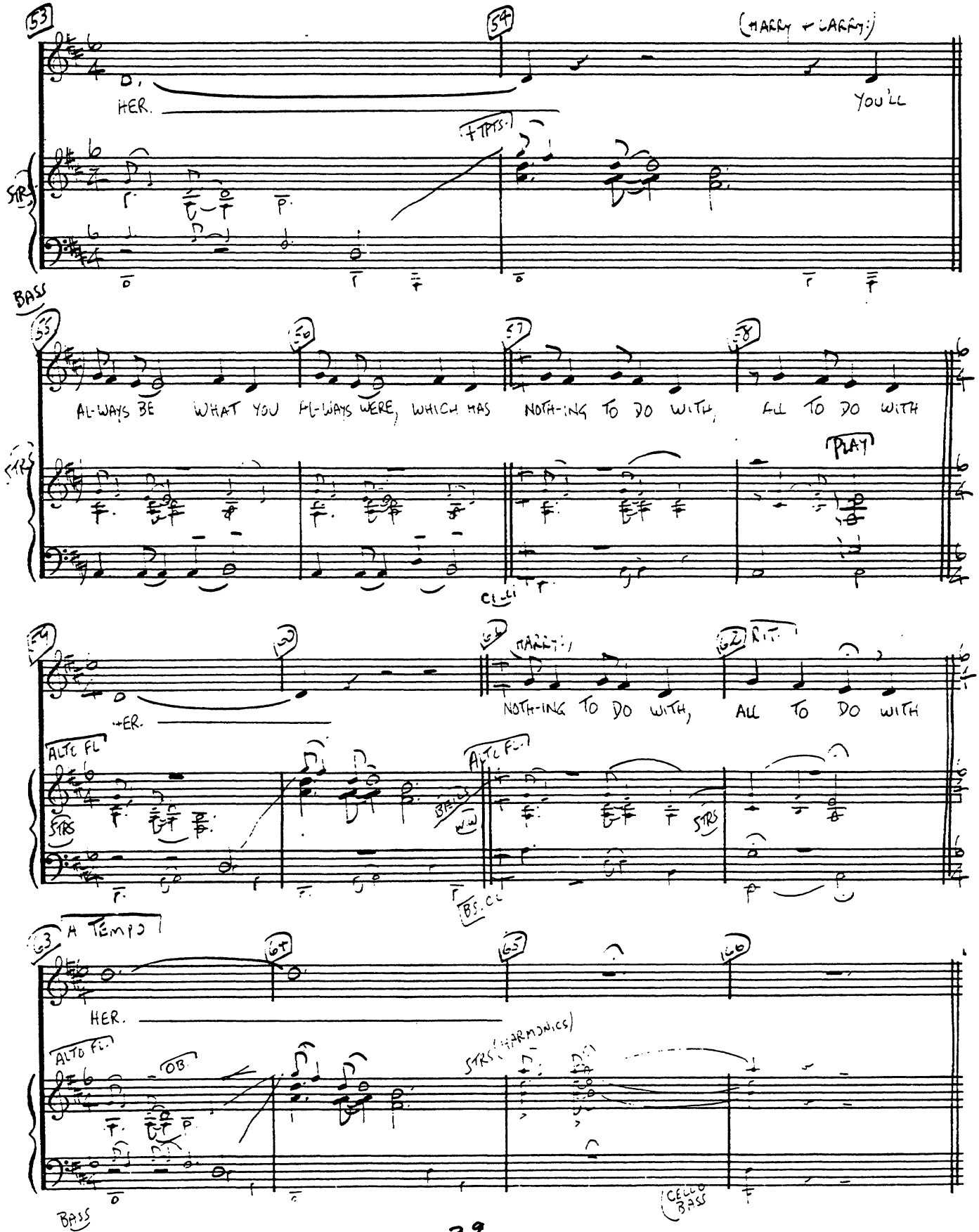


(SORRY - GRATEFUL)



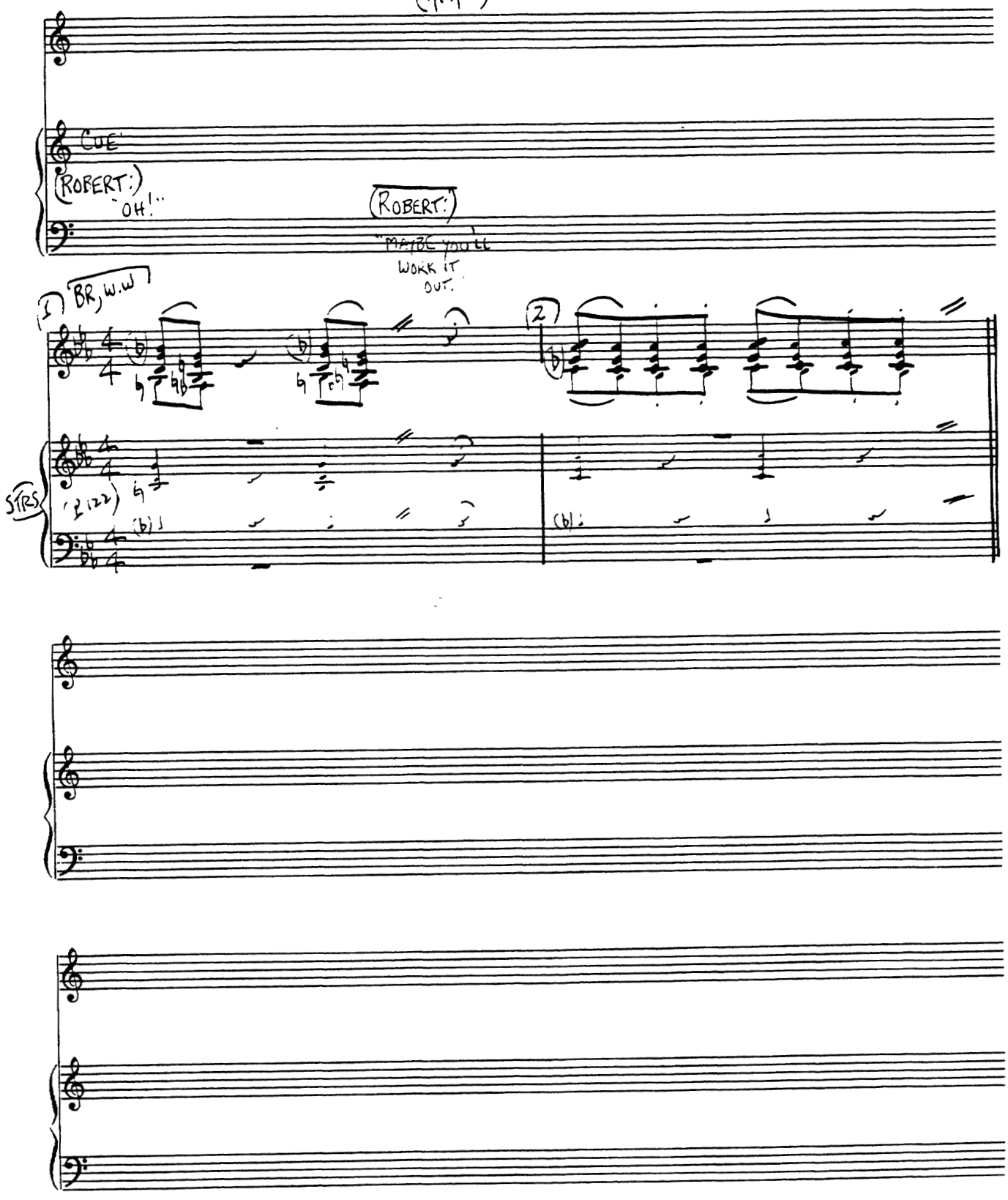
(SORRY - GRATEFUL)




(MARRY + LARRY:)
HER.
YOU'LL
+TPTS.
STRS
BASS
AL-WAYS BE WHAT YOU AL-WAYS WERE, WHICH HAS NOTH-ING TO DO WITH, ALL TO DO WITH
PLAY
CL-LI
MARRY:
RIT.
NOTH-ING TO DO WITH, ALL TO DO WITH
ALTO FL
BS. CL
A TEMPO
HER.
OB
STRS (HARMONICS)
CELLO BASS

KEYBOARD

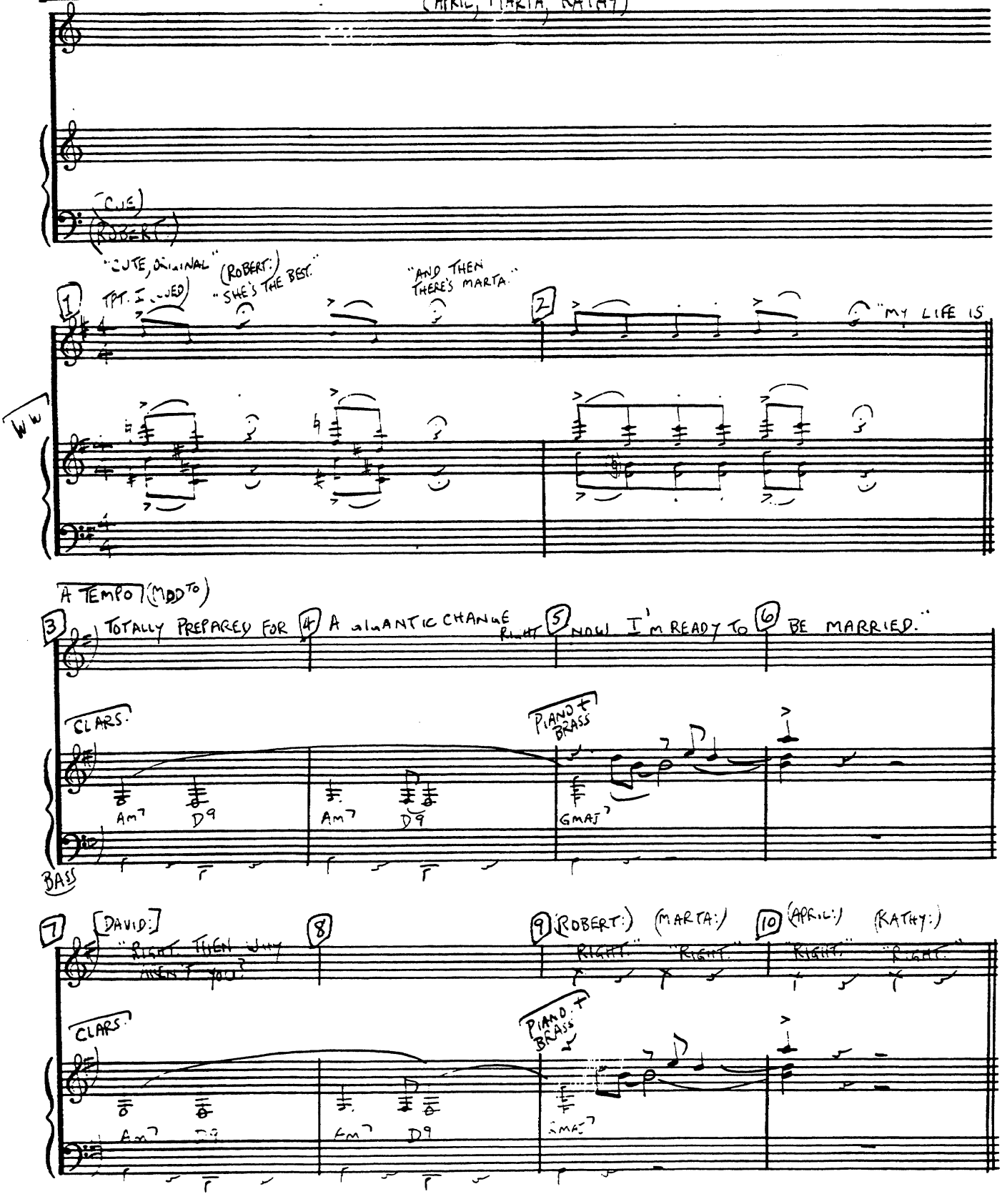
4A BOBBY, BABY
(4/17/70)



PIANO-CONDUCTOR

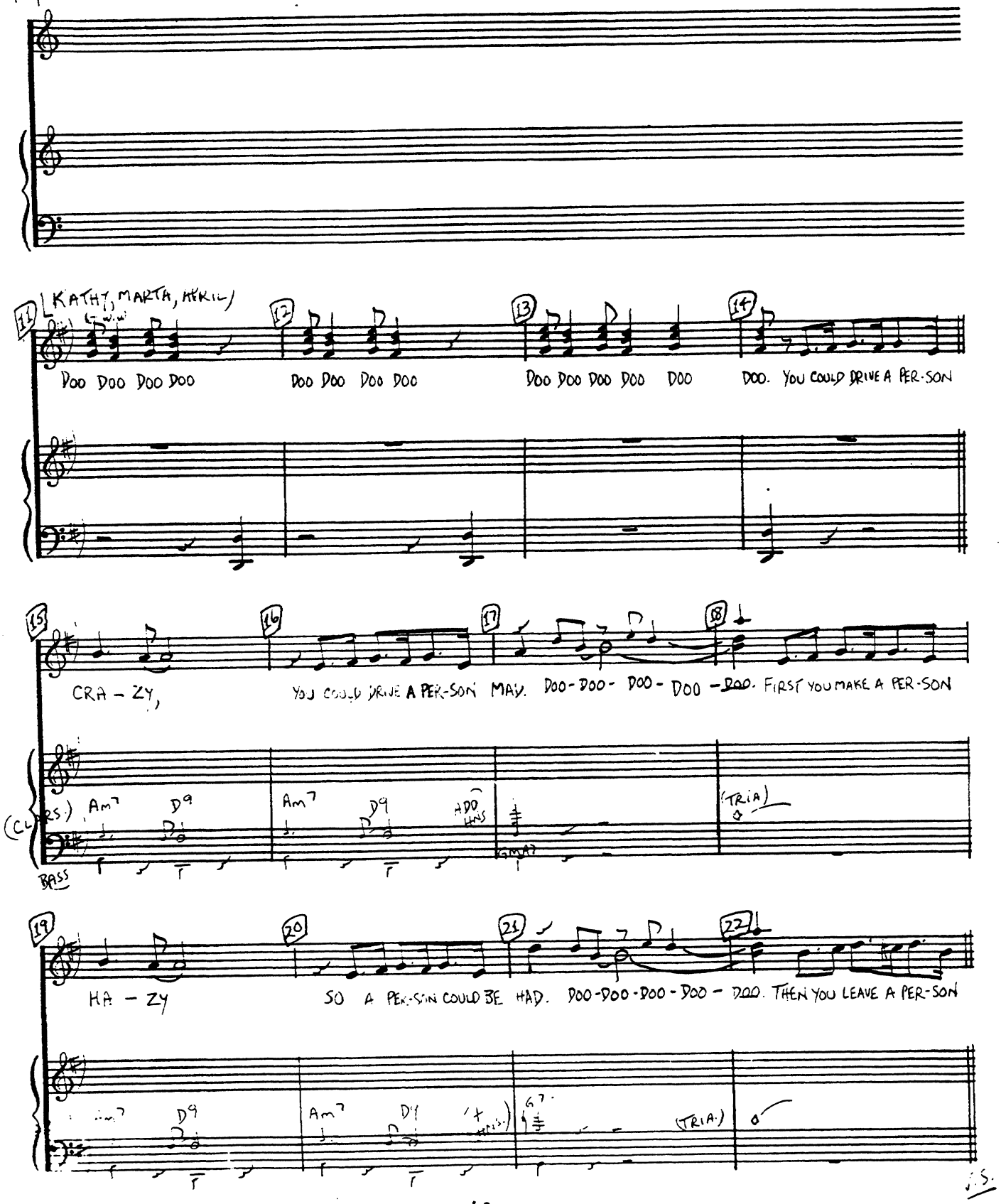
YOU COULD DRIVE A PERSON CRAZY

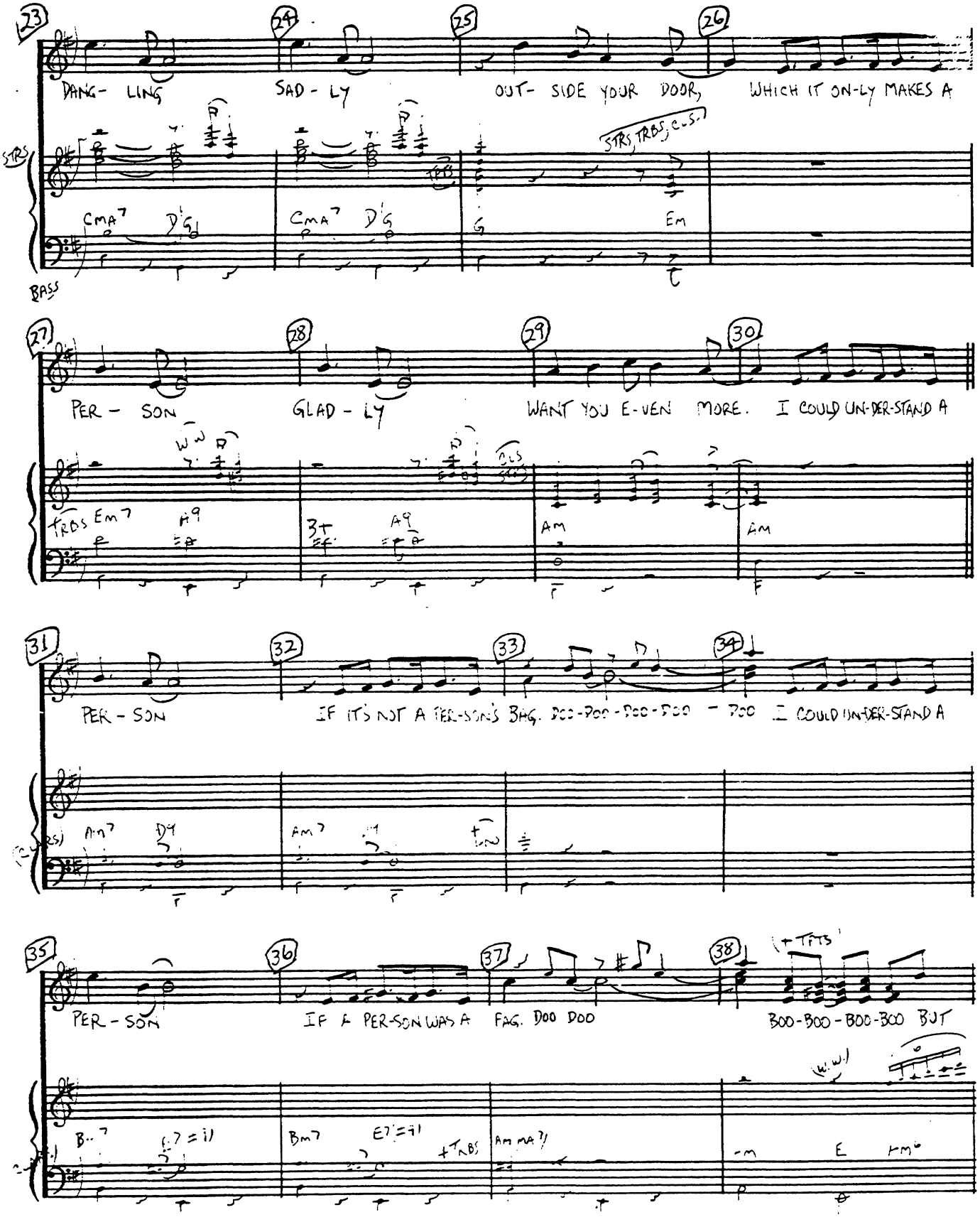
(APRIL, MARTA, KATHY)

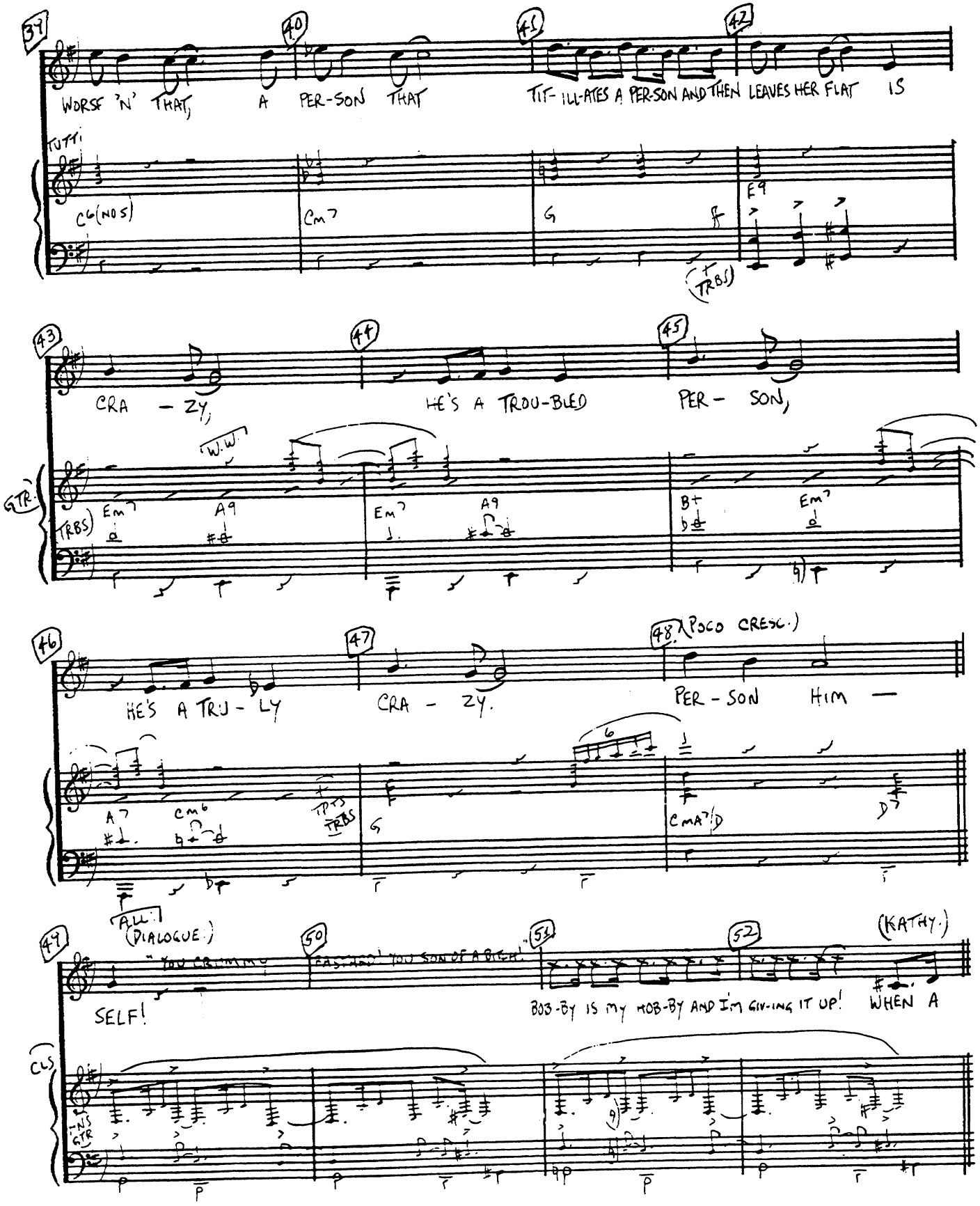


"DRIVE A PERSON CRAZY"

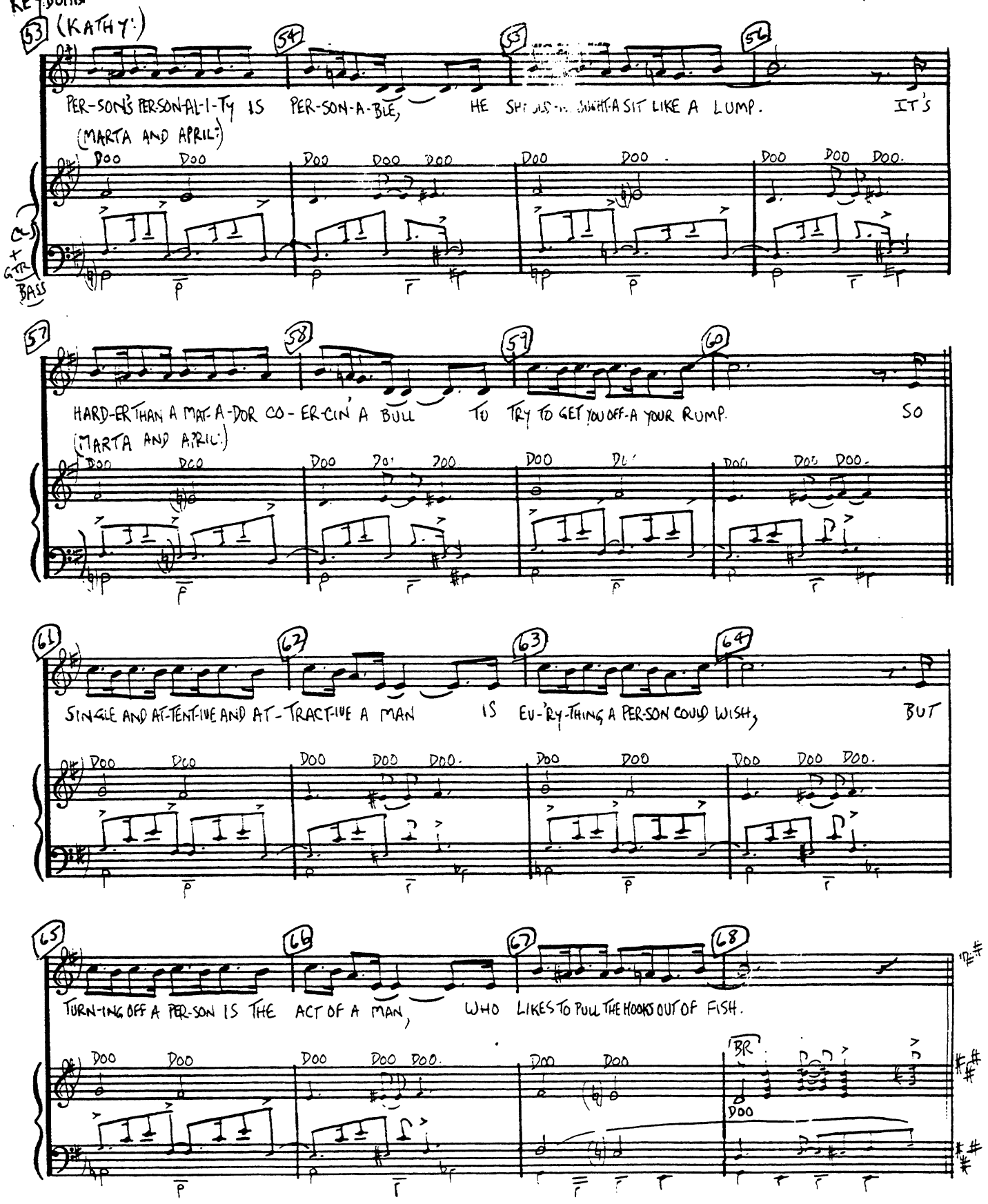
KEYBOARD

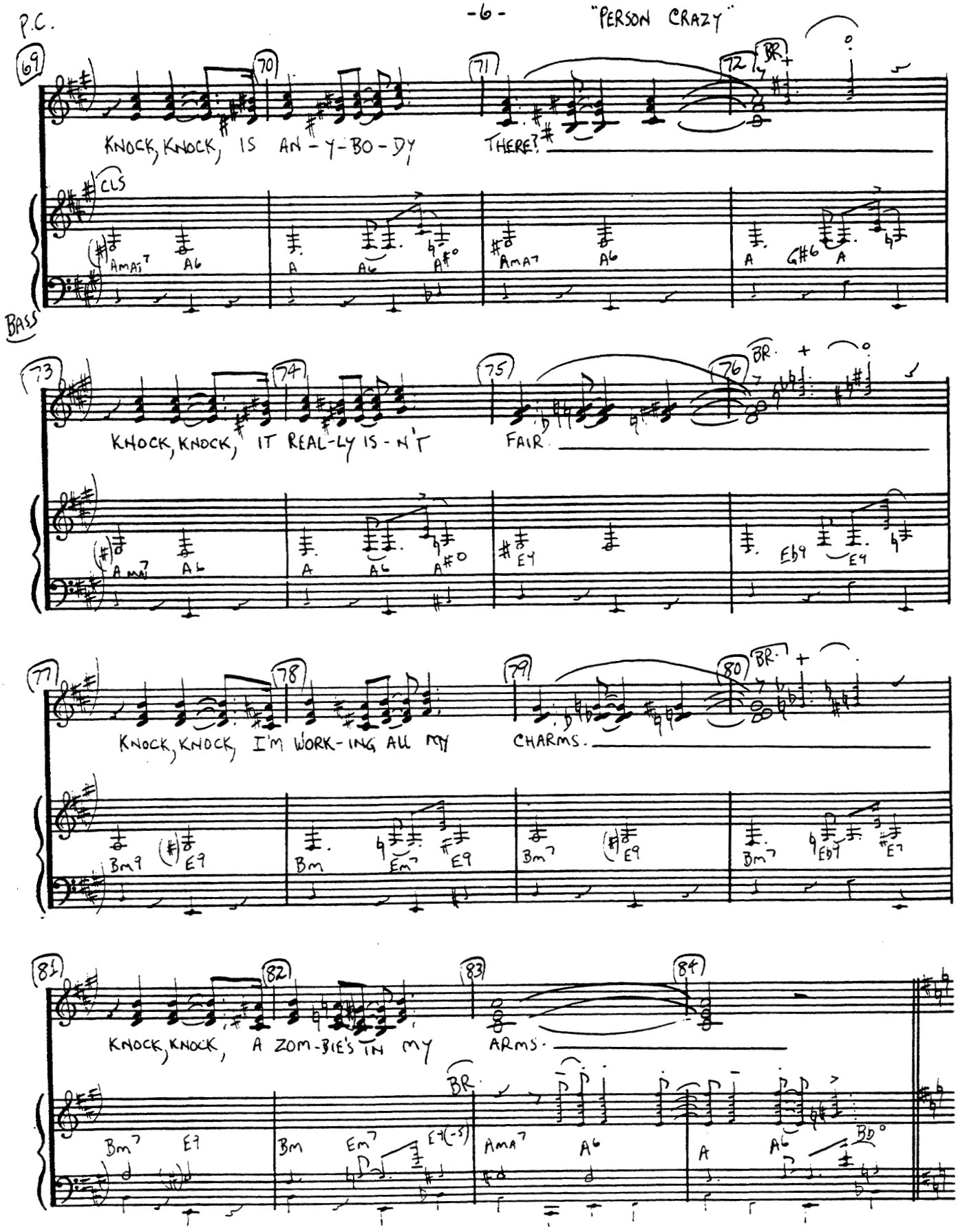


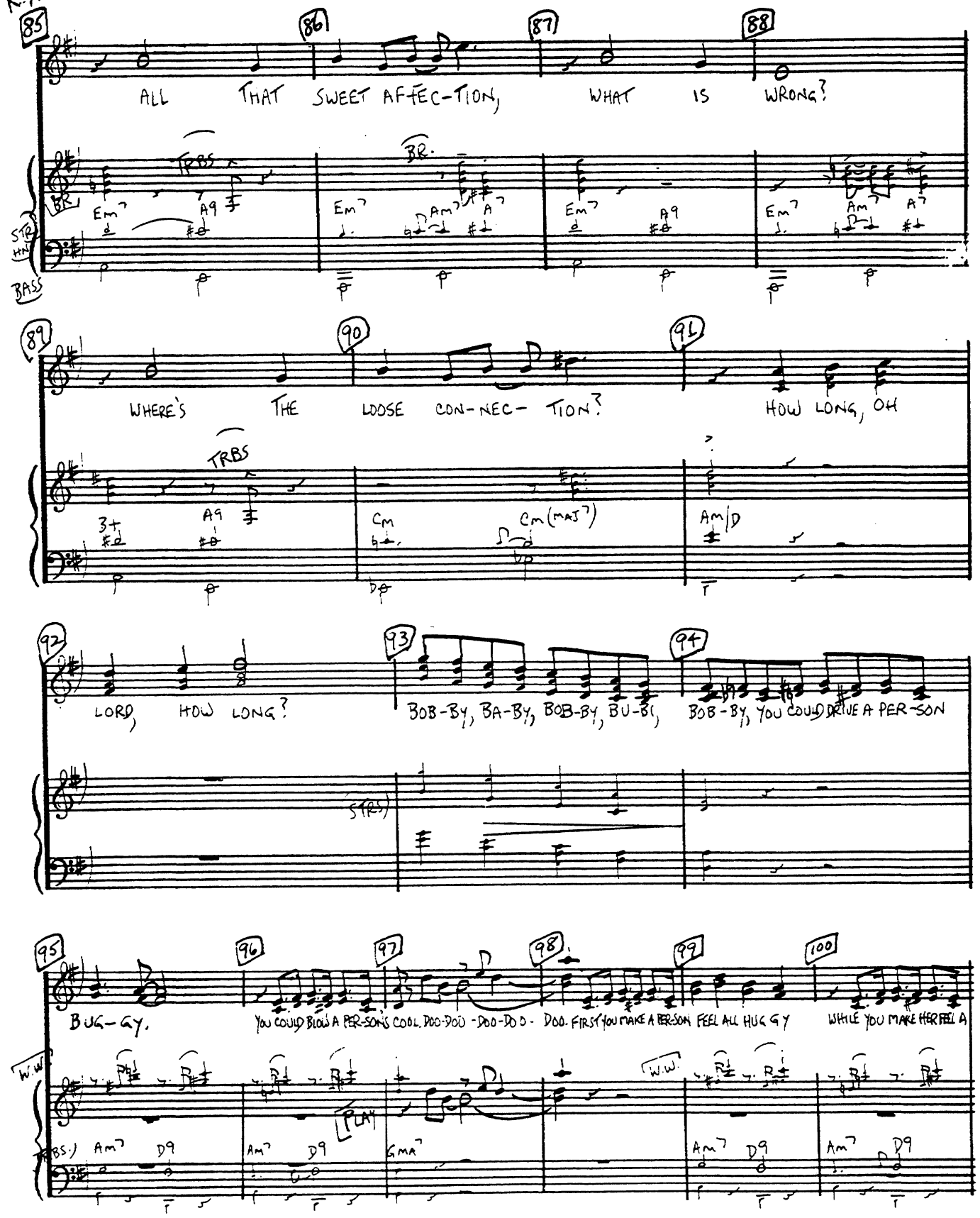

DANG- LING SAD - LY OUT- SIDE YOUR DOOR, WHICH IT ON-LY MAKES A
STRS
BASS
STRS, TRBS, CLS.
CMA7 D'G CMA7 D'G G Em
PER - SON GLAD - LY WANT YOU E-VEN MORE. I COULD UN-DER-STAND A
TRBS Em7 A9 3+ A9 AM AM
PER - SON IF IT'S NOT A PER-SON'S BAG. DOO-DOO-DOO-DOO - DOO I COULD UN-DER-STAND A
(CLARS) Am7 D9 Am7
PER - SON IF A PER-SON WAS A FAG. DOO DOO BOO-BOO-BOO-BOO BUT
(+ TPTS)
(W.W.)
Bm7 E7 = 9 Bm7 E7 = 9 +TRBS Am MA7 -m E Am6


37
40
41
42
WORSE 'N' THAT, A PER-SON THAT TIT-ILL-ATES A PER-SON AND THEN LEAVES HER FLAT IS
TUTTI
C6(NO 5)
Cm7
G
E9
(TRBS)
43
44
45
CRA - ZY, HE'S A TROU-BLED PER- SON,
GTR.
W.W.
(TRBS)
Em7
A9
Em7
A9
B+
Em7
46
47
48 (Poco cresc.)
HE'S A TRU-LY CRA - ZY. PER-SON HIM —
A7
Cm6
(TPTS TRBS)
G
CMA7/D
D7
ALL
(DIALOGUE)
49
50
51
52
(KATHY.)
SELF!
BOB-BY IS MY HOB-BY AND I'M GIV-ING IT UP! WHEN A
CLS
-NS GTR

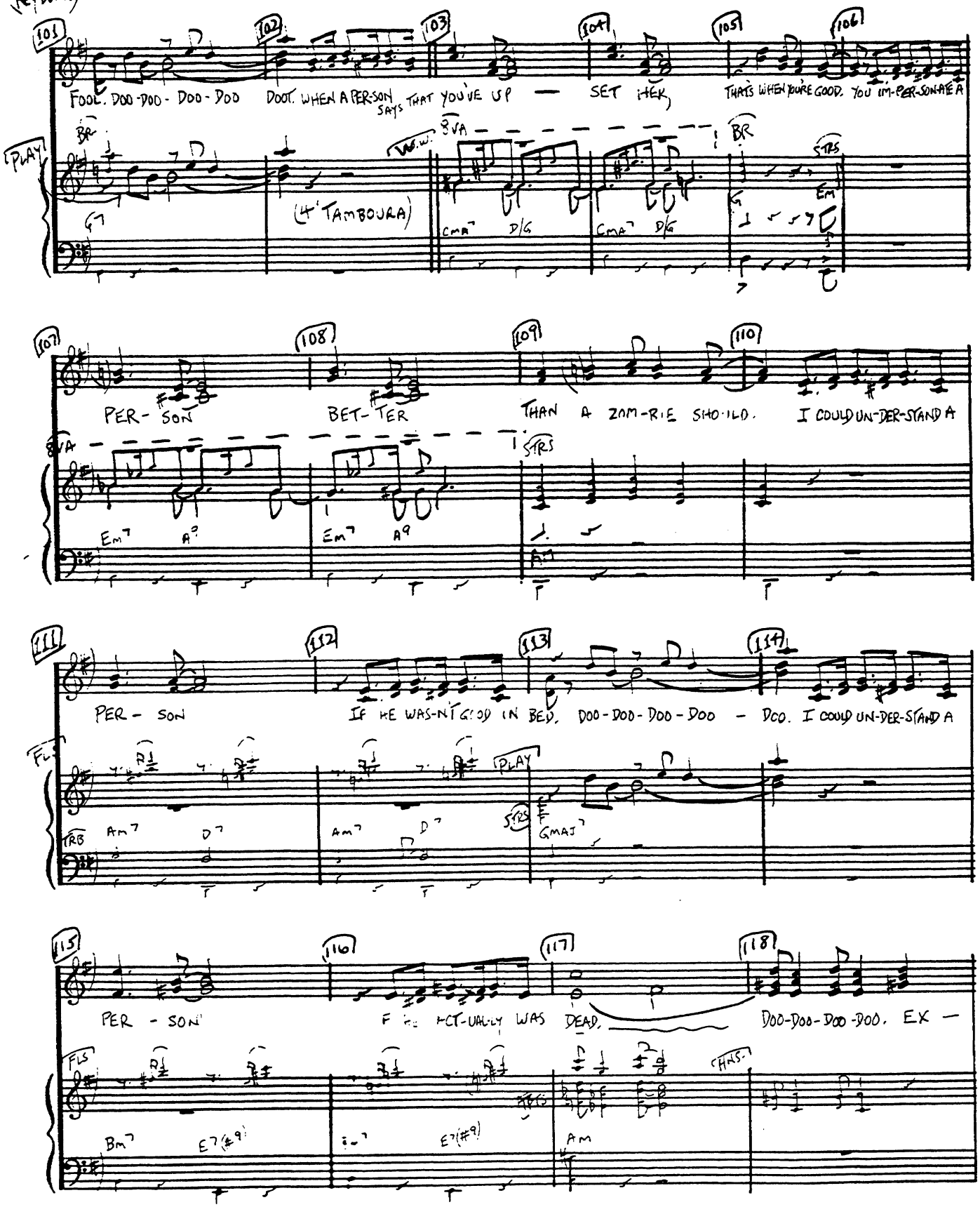
"DRIVE A PERSON CRAZY"




69
70
71
72
BR.
KNOCK, KNOCK, IS AN-Y-BO-DY THERE?
CLS
BASS
AMA7 A6 A A6 A#° AMA7 A6 A G#6 A
73
74
75
76
BR.
KNOCK, KNOCK, IT REAL-LY IS-N'T FAIR.
AMA7 A6 A A6 A#° E9 Eb9 E9
77
78
79
80
BR.
KNOCK, KNOCK, I'M WORK-ING ALL MY CHARMS.
Bm9 E9 Bm Em7 E9 Bm7 E9 Bm7 Eb9 E7
81
82
83
84
KNOCK, KNOCK, A ZOM-BIE'S IN MY ARMS.
BR.
Bm7 E9 Bm Em7 E7(-5) AMA7 A6 A A6 Bb°

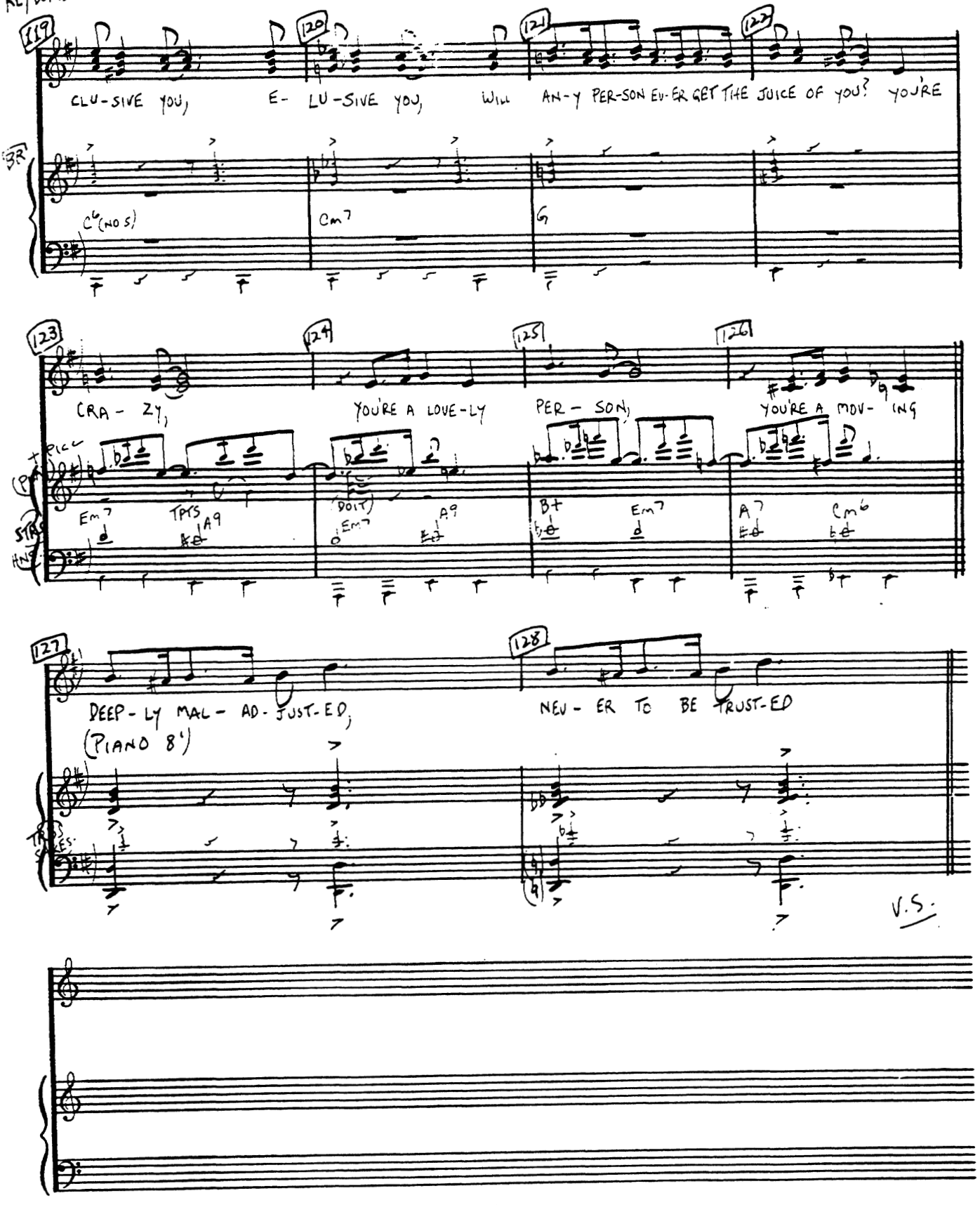

KEYBOARD
85
86
87
88
ALL THAT SWEET AFFEC-TION, WHAT IS WRONG?
TRBS
BR.
Em7 A9 Em7 Am7 A7 Em7 A9 Em7 Am7 A7
STR
HN
BASS
89
90
91
WHERE'S THE LOOSE CON-NEC- TION? HOW LONG, OH
TRBS
3+ A9 Cm Cm(MAJ7) Am/D
92
93
94
LORD, HOW LONG? BOB-BY, BA-BY, BOB-BY, BU-BI, BOB-BY, YOU COULD DRIVE A PER-SON
STRS
95
96
97
98
99
100
BUG-GY. YOU COULD BLOW A PER-SON'S COOL. DOO-DOO-DOO-DO O- DOO. FIRST YOU MAKE A PER-SON FEEL ALL HUG GY WHILE YOU MAKE HER FEEL A
W.W.
PLAY
BS.) Am7 D9 Am7 D9 GMA7 Am7 D9 Am7 D9

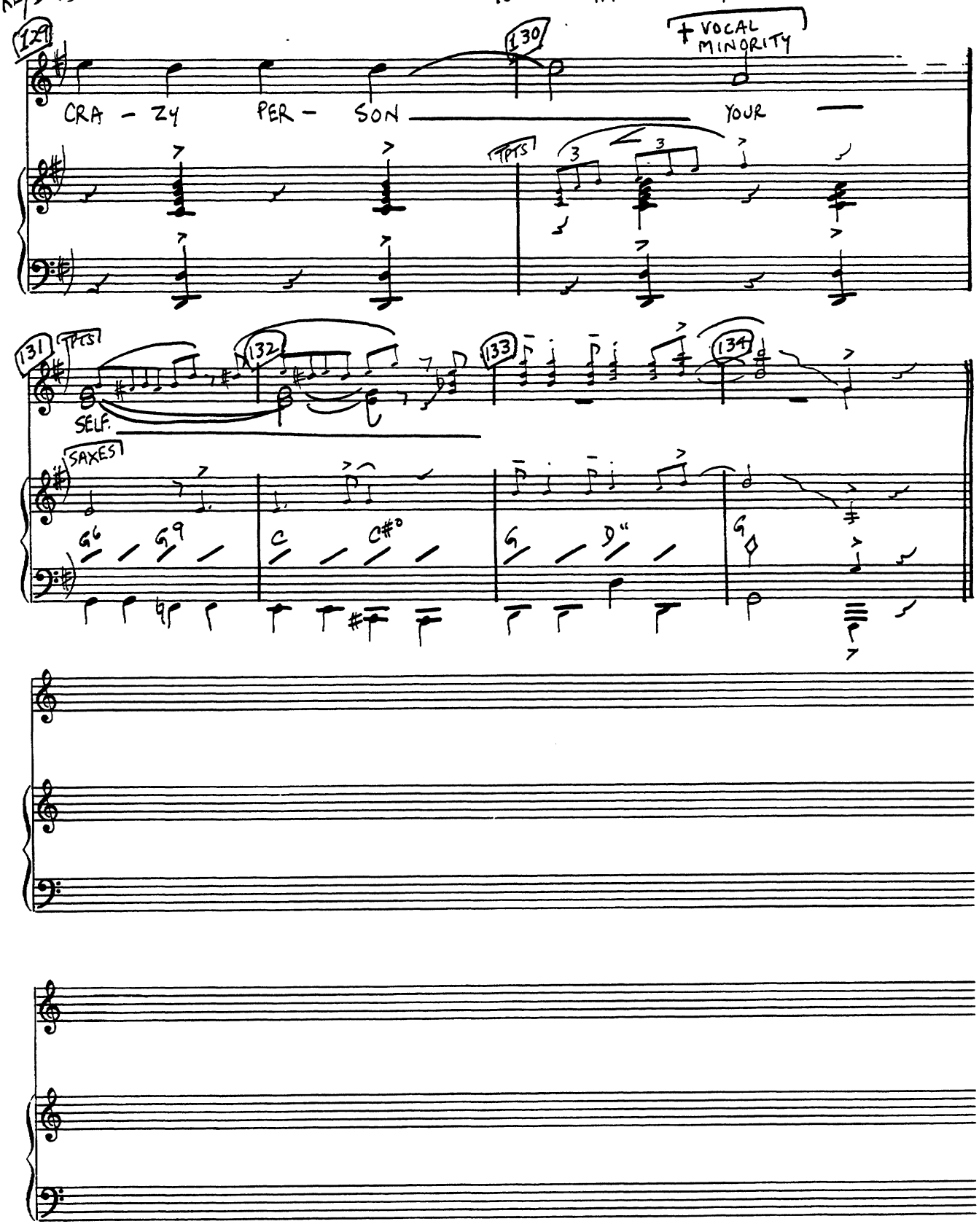
"PERSON CRAZY"



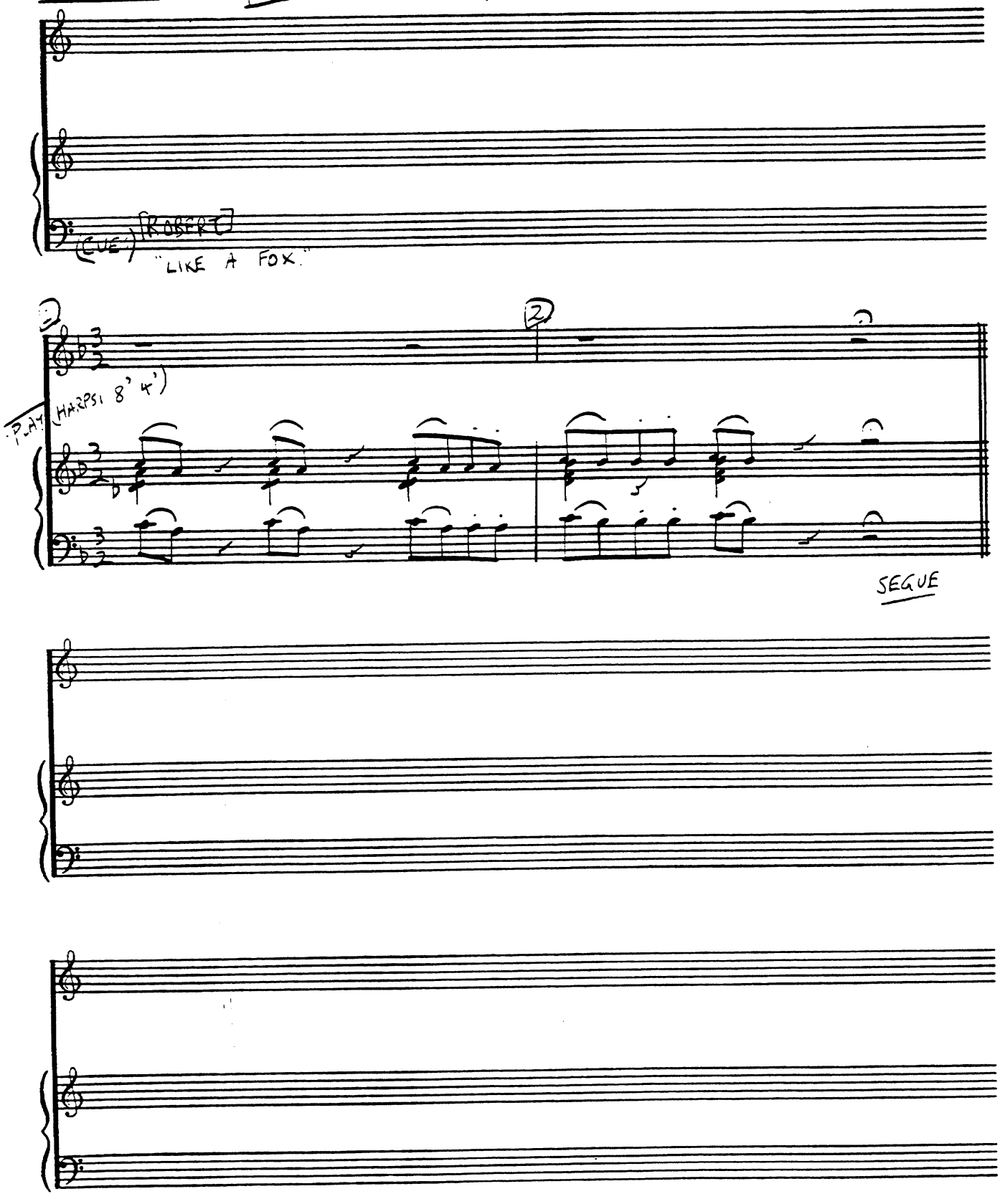
"PERSON CRAZY"

KEYBOARD




121
130
+ VOCAL MINORITY
CRA - ZY PER - SON YOUR
TPTS
131
TPTS
132
133
134
SELF.
SAXES
G6 G9 C C#° G D" G

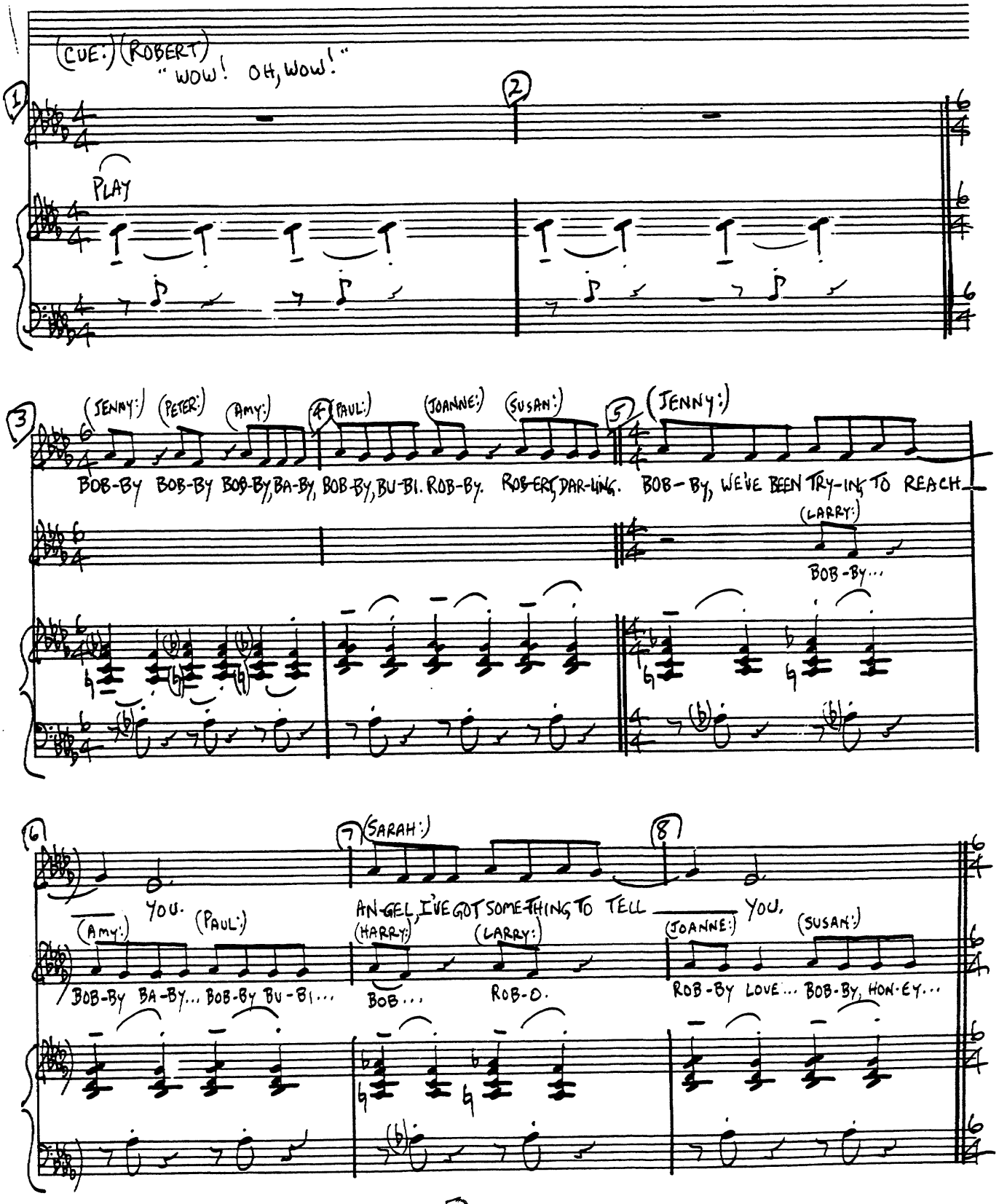
KEYBOARD 5A BOBBY - BABY

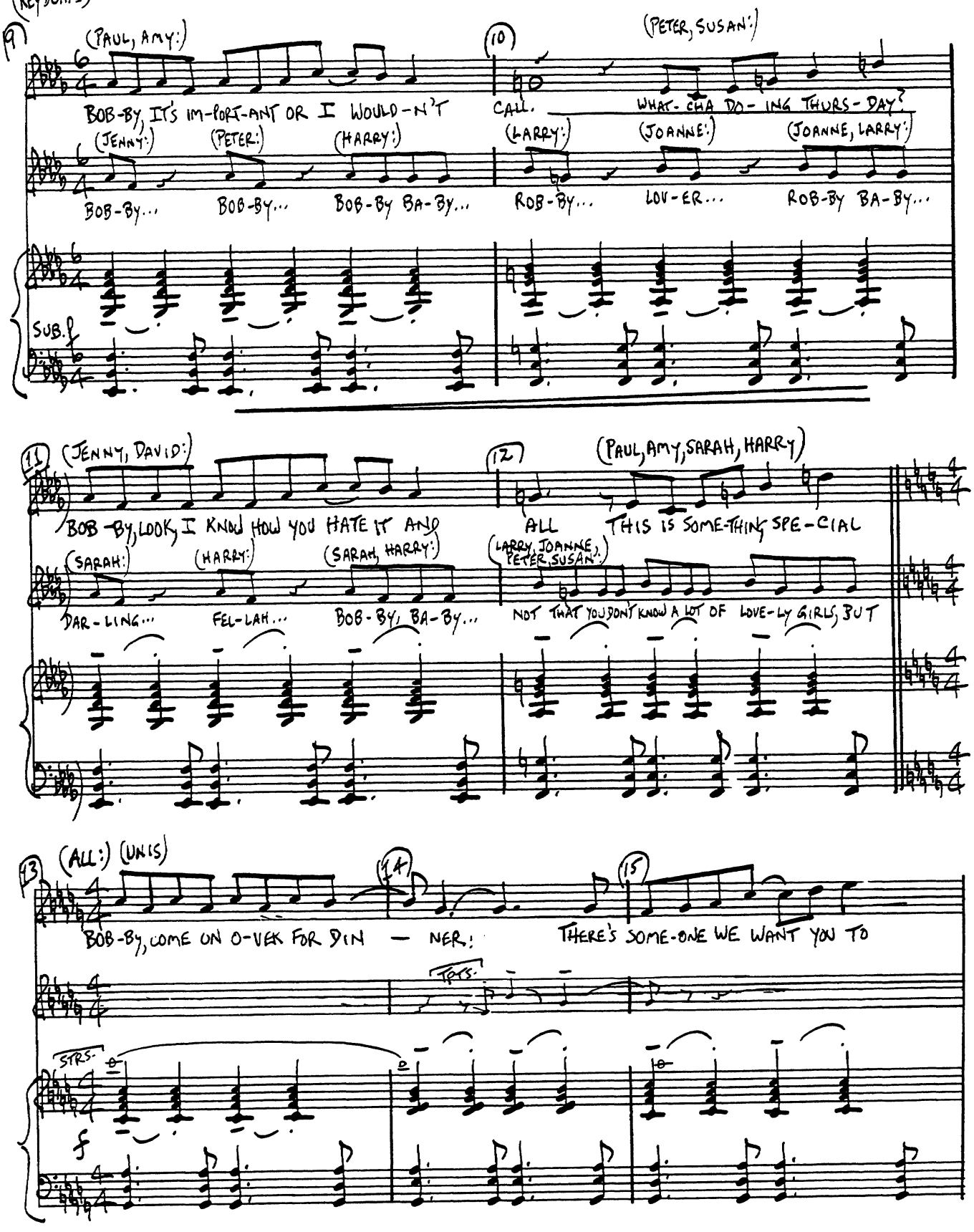


KEYBOARD

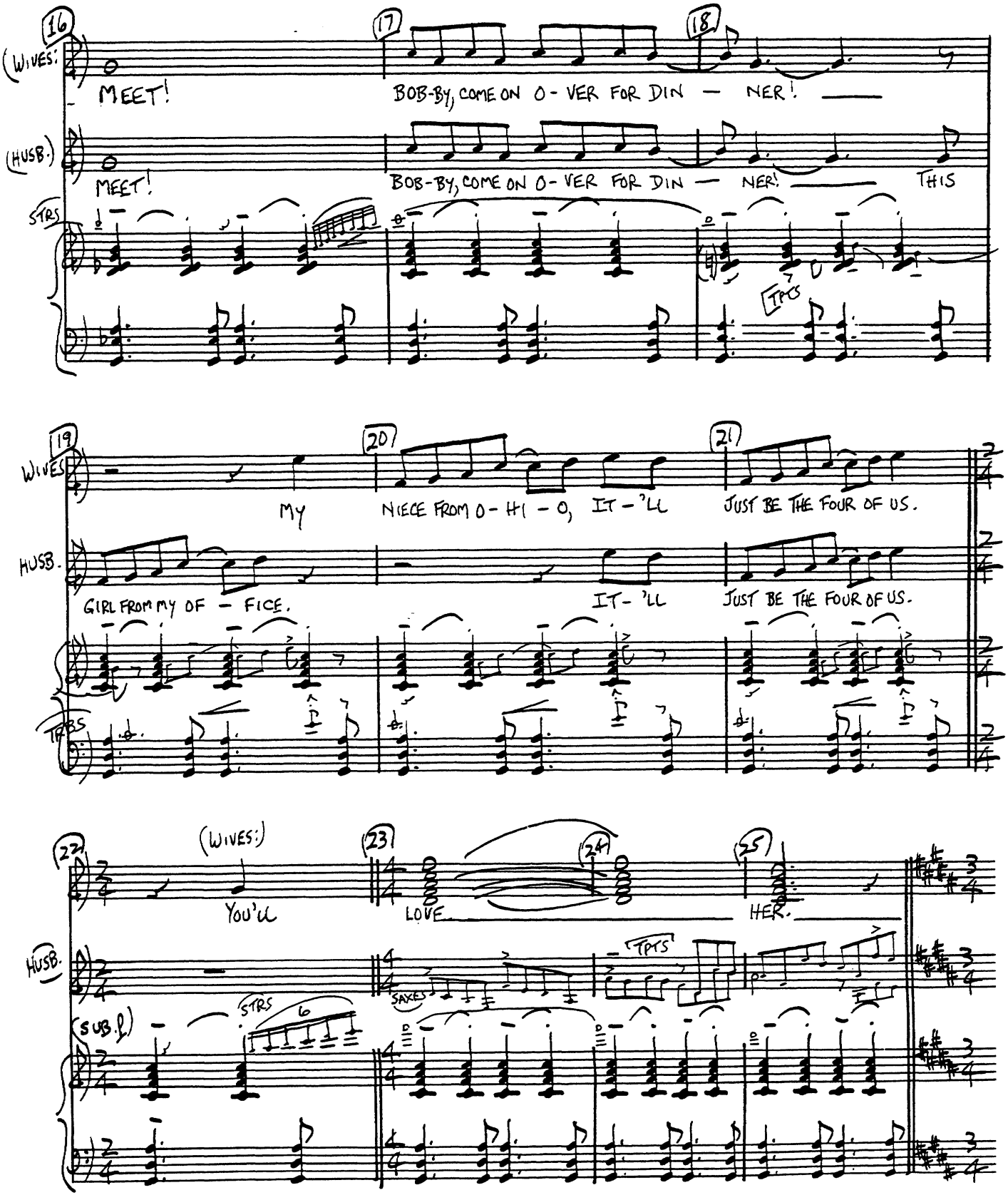
6 HAVE I GOT A GIRL FOR YOU (3/30/70)

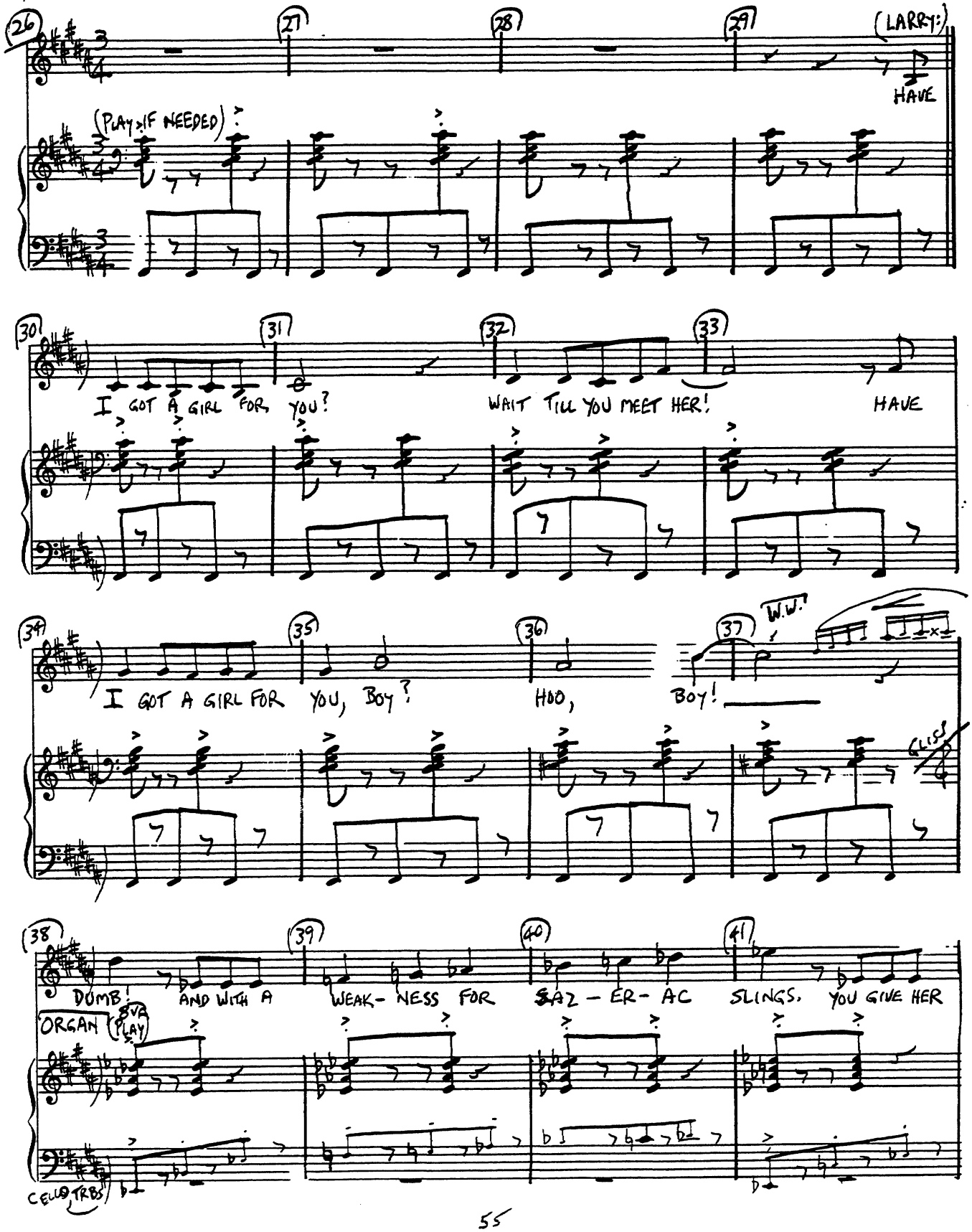
"COMPANY"




(KEYBOARD)
9
(PAUL, AMY:)
BOB-BY, IT'S IM-PORT-ANT OR I WOULD-N'T
10
(PETER, SUSAN:)
CALL.
WHAT-CHA DO-ING THURS-DAY?
(JENNY:)
BOB-BY...
(PETER:)
BOB-BY...
(HARRY:)
BOB-BY BA-BY...
(LARRY:)
ROB-BY...
(JOANNE:)
LOV-ER...
(JOANNE, LARRY:)
ROB-BY BA-BY...
SUB. f
11
(JENNY, DAVID:)
BOB-BY, LOOK, I KNOW HOW YOU HATE IT AND
12
(PAUL, AMY, SARAH, HARRY)
ALL THIS IS SOME-THING SPE-CIAL
(SARAH:)
DAR-LING...
(HARRY:)
FEL-LAH...
(SARAH, HARRY:)
BOB-BY, BA-BY...
(LARRY, JOANNE, PETER, SUSAN:)
NOT THAT YOU DON'T KNOW A LOT OF LOVE-LY GIRLS, BUT
13
(ALL:) (UNIS)
BOB-BY, COME ON O-VER FOR DIN — NER!
14
15
THERE'S SOME-ONE WE WANT YOU TO
TPTS.
STRS.
f

KEYBOARD


16
17
18
(WIVES:)
MEET!
BOB-BY, COME ON O-VER FOR DIN — NER! —
(HUSB.)
MEET!
BOB-BY, COME ON O-VER FOR DIN — NER! — THIS
STRS
TPTS
19
20
21
WIVES
MY
NIECE FROM O-HI-O, IT-'LL
JUST BE THE FOUR OF US.
HUSB.
GIRL FROM MY OF-FICE.
IT-'LL
JUST BE THE FOUR OF US.
TPTS
22
(WIVES:)
23
24
25
YOU'LL
LOVE
HER.
HUSB.
TPTS
SAXES
STRS
6
(SUB.f)


26
27
28
29
(LARRY:)
HAVE
(PLAY IF NEEDED)
30
31
32
33
I GOT A GIRL FOR YOU?
WAIT TILL YOU MEET HER!
HAVE
34
35
36
37
W.W.
I GOT A GIRL FOR YOU, BOY?
HOO,
BOY!
GLISS.
38
39
40
41
DUMB!
AND WITH A
WEAK- NESS FOR
SAZ - ER - AC
SLINGS.
YOU GIVE HER
ORGAN
8va
PLAY
CELLO, TRBS

"GIRL FOR YOU" 3/30/70

KEYBOARD

42 43 44 45

EV-EN THE FRUIT AND SHE SWINGS. THE KIND OF GIRL YOU CAN'T

8VA

(CELLO) TRBS

46 47 48 49

SEND THROUGH THE MAILS.

+VLNS.

50 51 52

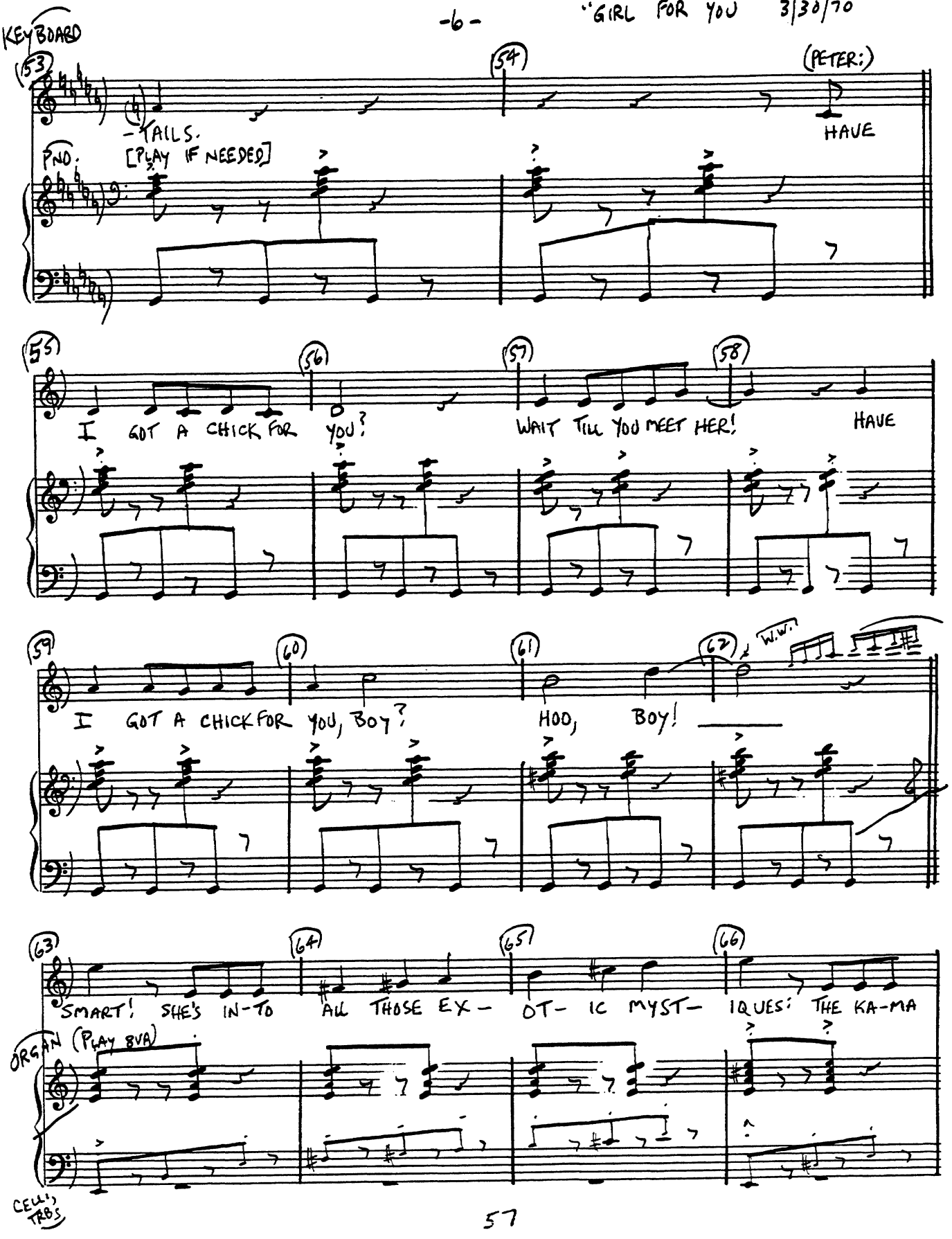
CALL ME TO - MOR - ROW, I WANT THE DE —

PIANO

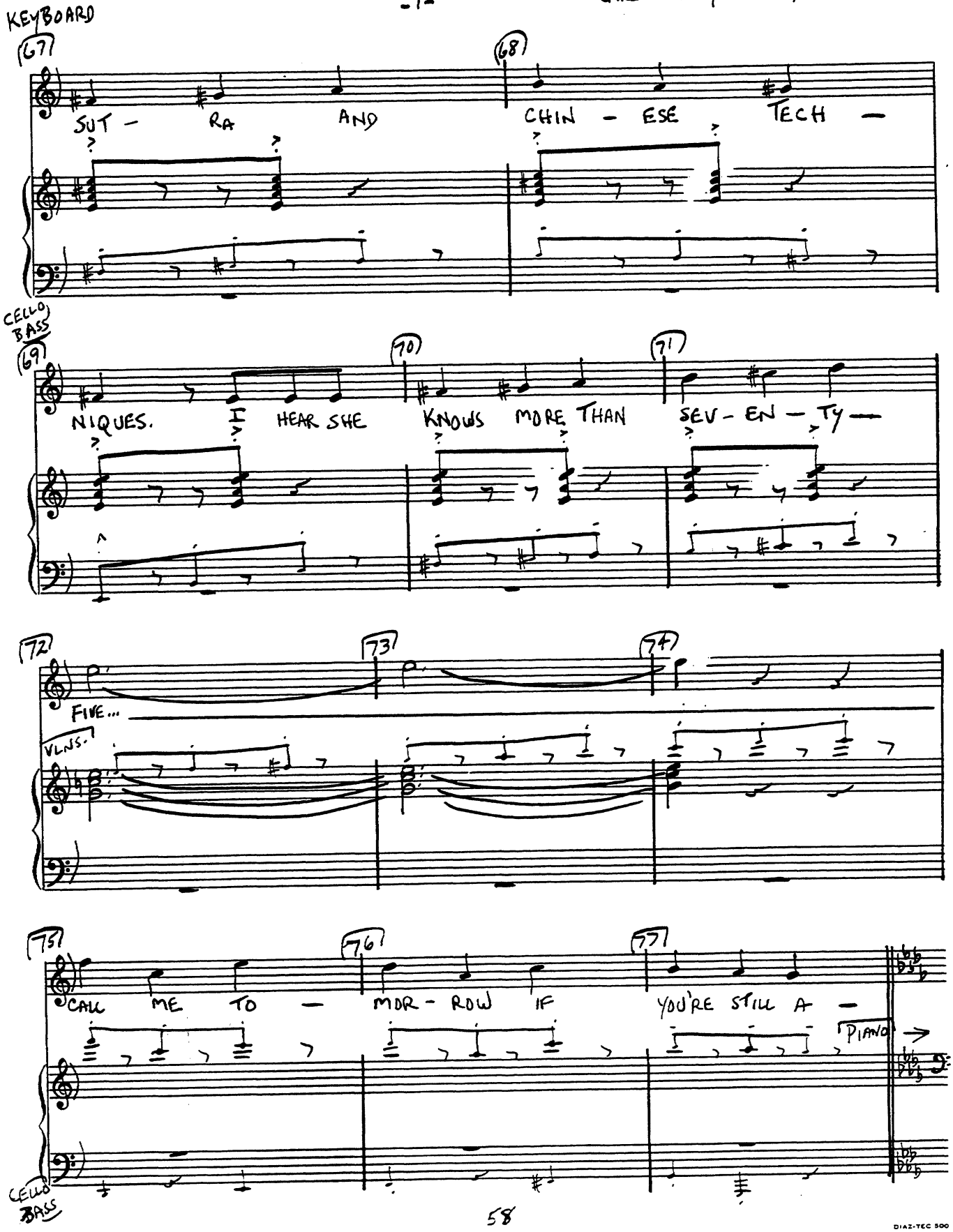
STRS

V.S.

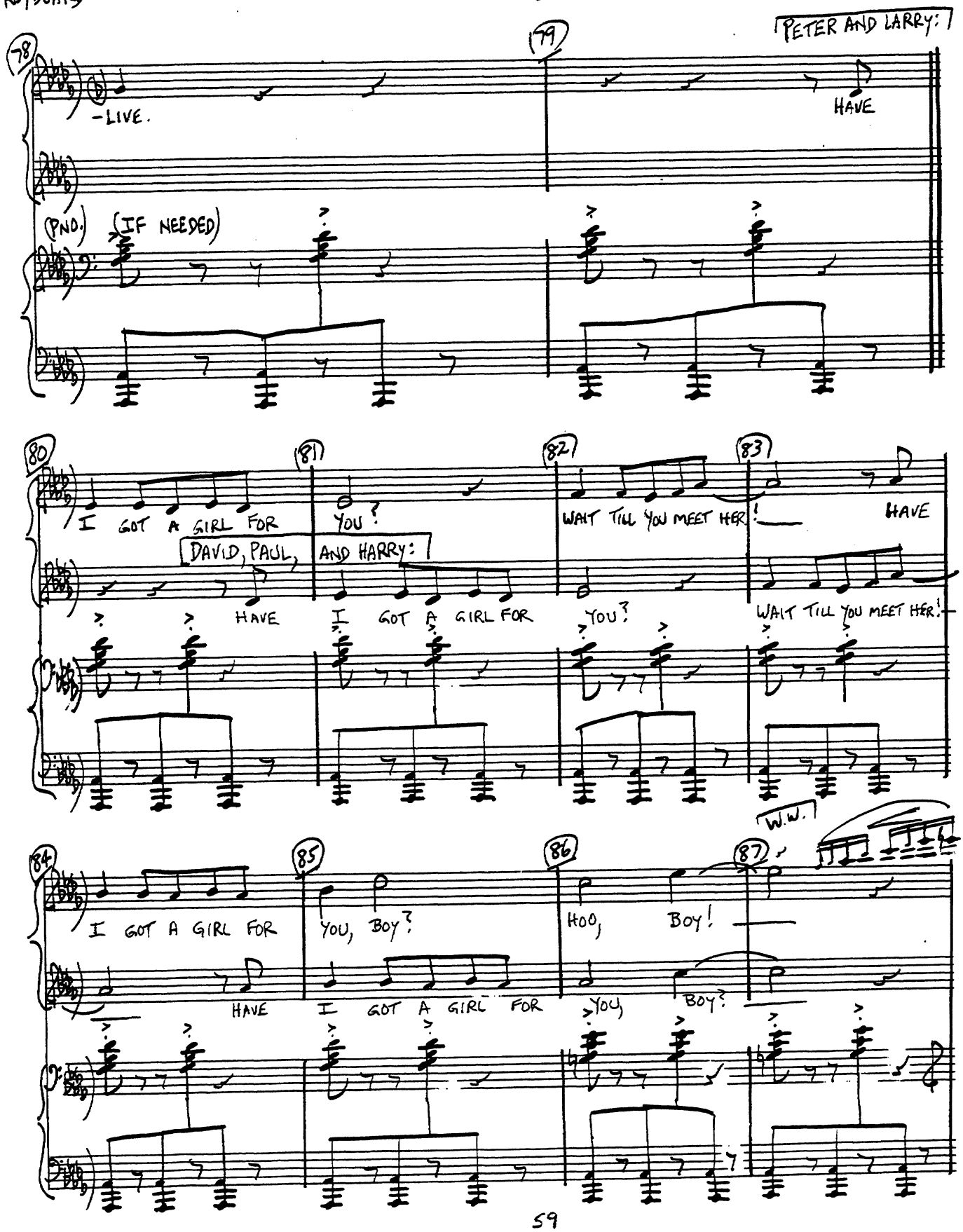
"GIRL FOR YOU" 3/30/70

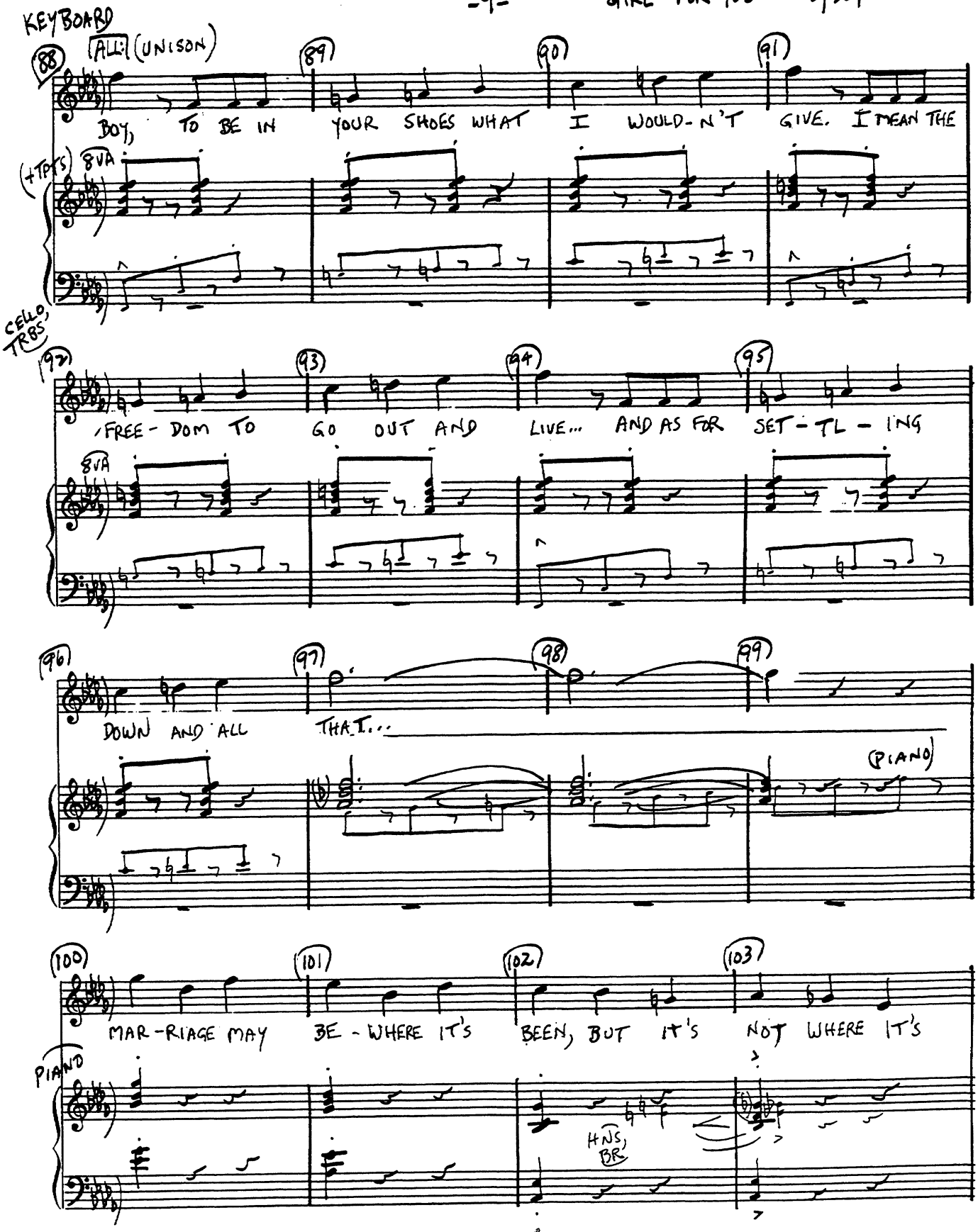


"GIRL FOR YOU" 3/30/70

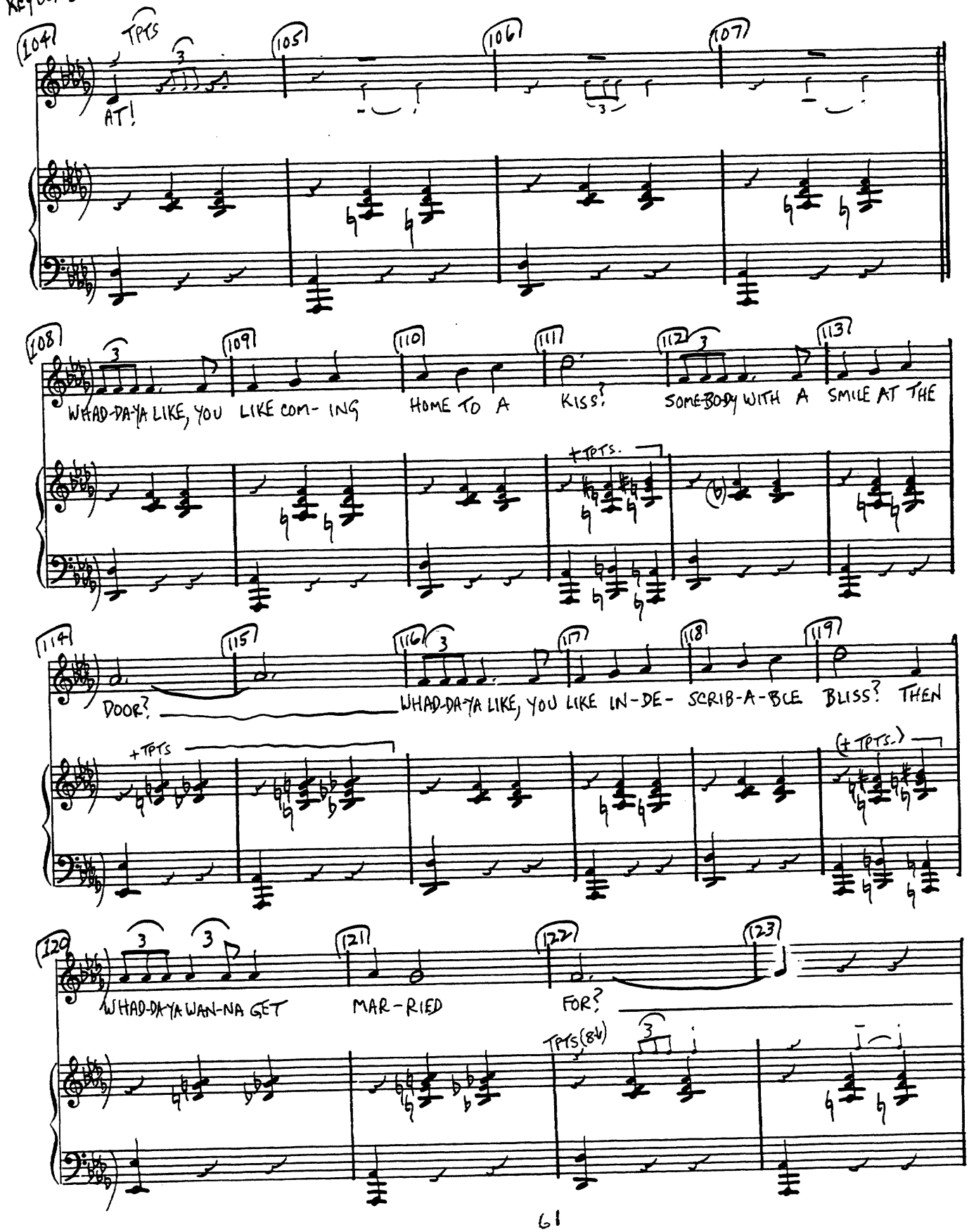


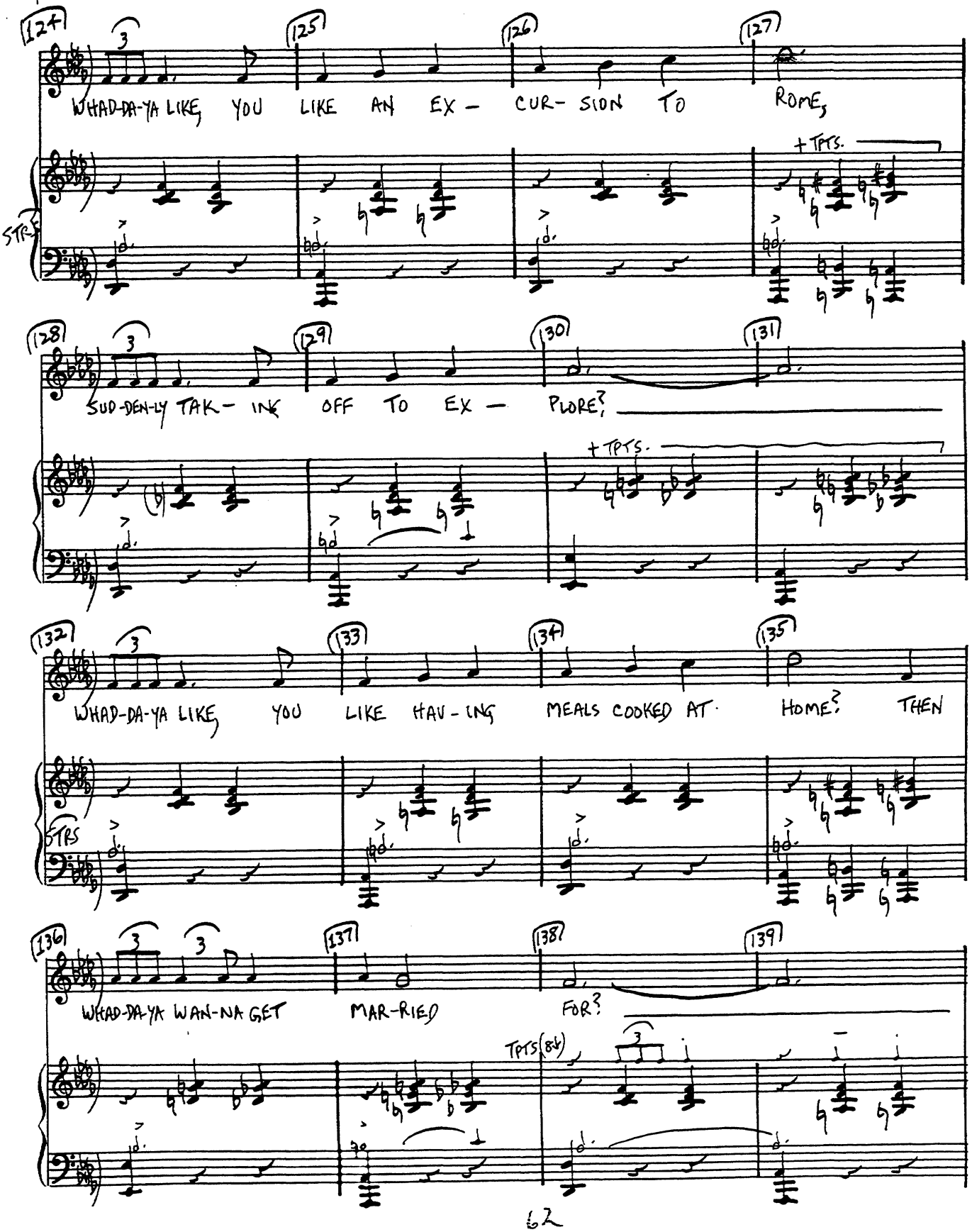
DIAZ-TEC 500

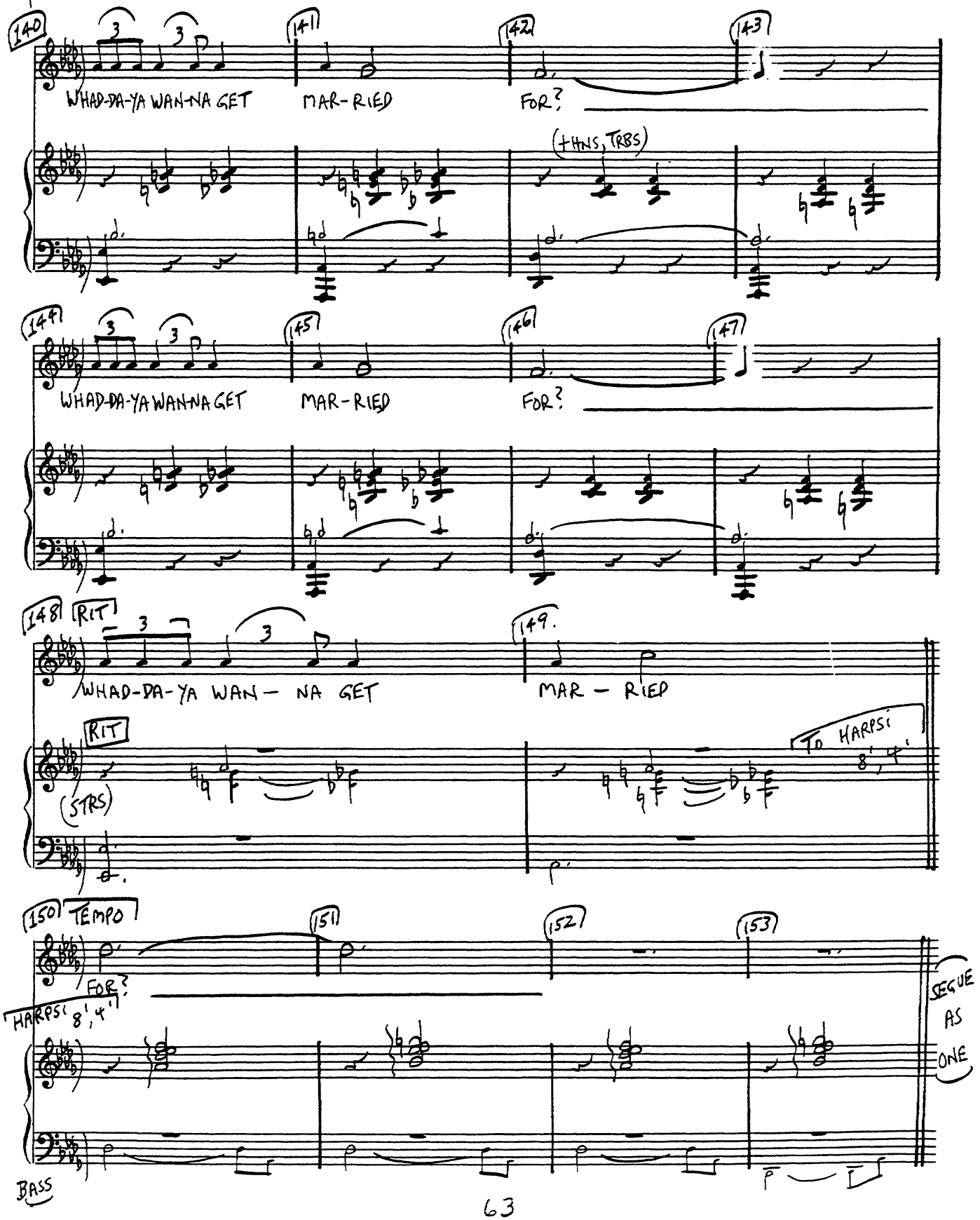

78
79
PETER AND LARRY:
-LIVE.
HAVE
(PNO.) (IF NEEDED)
80
81
82
83
I GOT A GIRL FOR
YOU?
WAIT TILL YOU MEET HER!
HAVE
DAVID, PAUL,
AND HARRY:
HAVE I GOT A GIRL FOR
YOU?
WAIT TILL YOU MEET HER!
W.W.
84
85
86
87
I GOT A GIRL FOR
YOU, BOY?
HOO,
BOY!
HAVE I GOT A GIRL FOR
YOU,
BOY?


KEYBOARD
ALL (UNISON)
88
89
90
91
BOY, TO BE IN YOUR SHOES WHAT I WOULD-N'T GIVE. I MEAN THE
(+TPTS)
8VA
CELLO, TRBS
92
93
94
95
FREE-DOM TO GO OUT AND LIVE... AND AS FOR SET-TL-ING
8VA
96
97
98
99
DOWN AND ALL THAT...
(PIANO)
100
101
102
103
MAR-RIAGE MAY BE-WHERE IT'S BEEN, BUT IT'S NOT WHERE IT'S
PIANO
HNS, BR

KEYBOARD

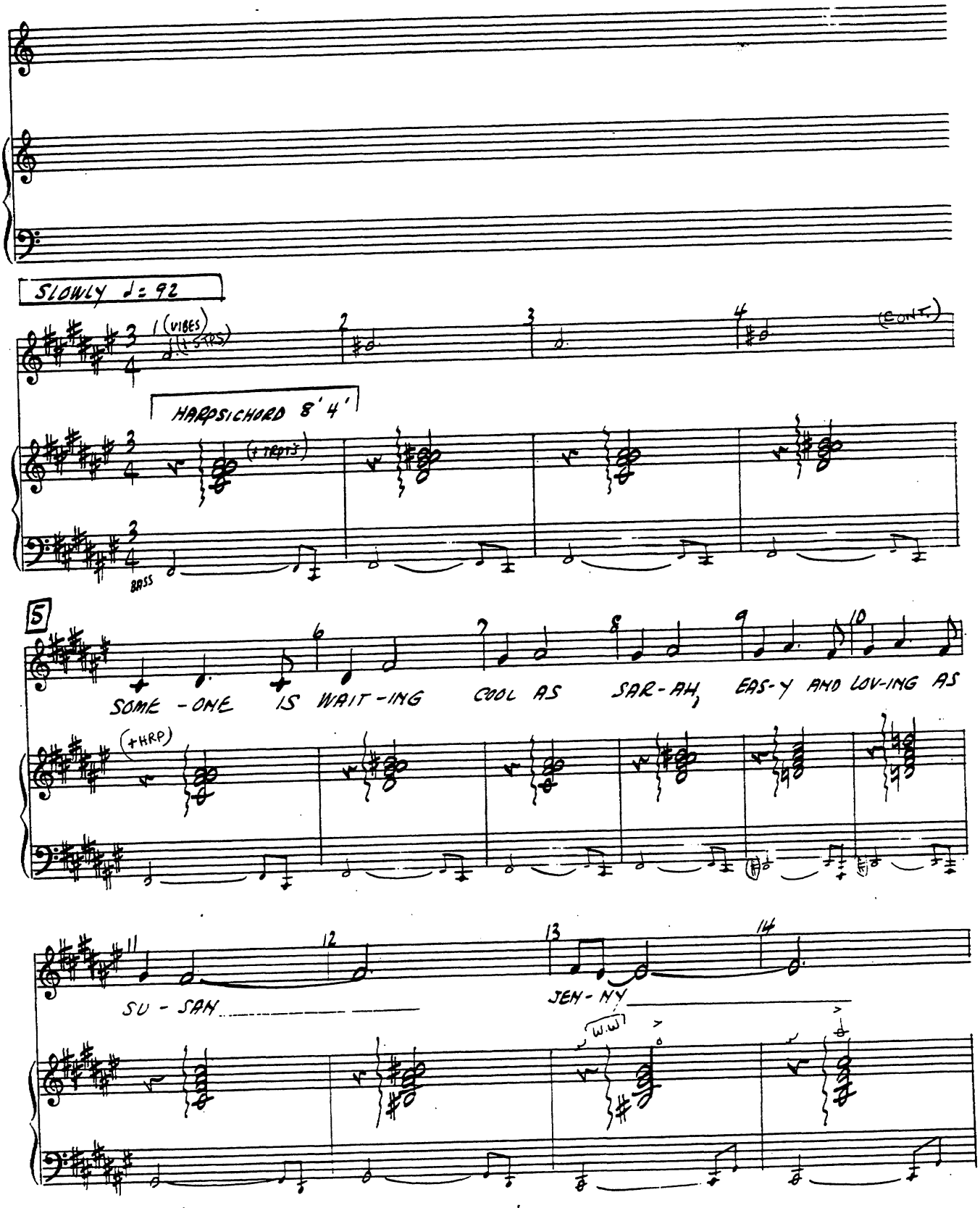

104
TPTS
AT!
105
106
107
108
WHAD-DA-YA LIKE, YOU LIKE COM- ING
109
HOME TO A
110
KISS?
111
SOME-BODY WITH A
112
SMILE AT THE
113
+TPTS.
114
DOOR?
115
116
WHAD-DA-YA LIKE, YOU LIKE IN-DE- SCRIB-A-BLE
117
BLISS? THEN
118
119
+TPTS
(+TPTS.)
120
WHAD-DA-YA WAN-NA GET
121
MAR-RIED
122
FOR?
123
TPTS(8va)

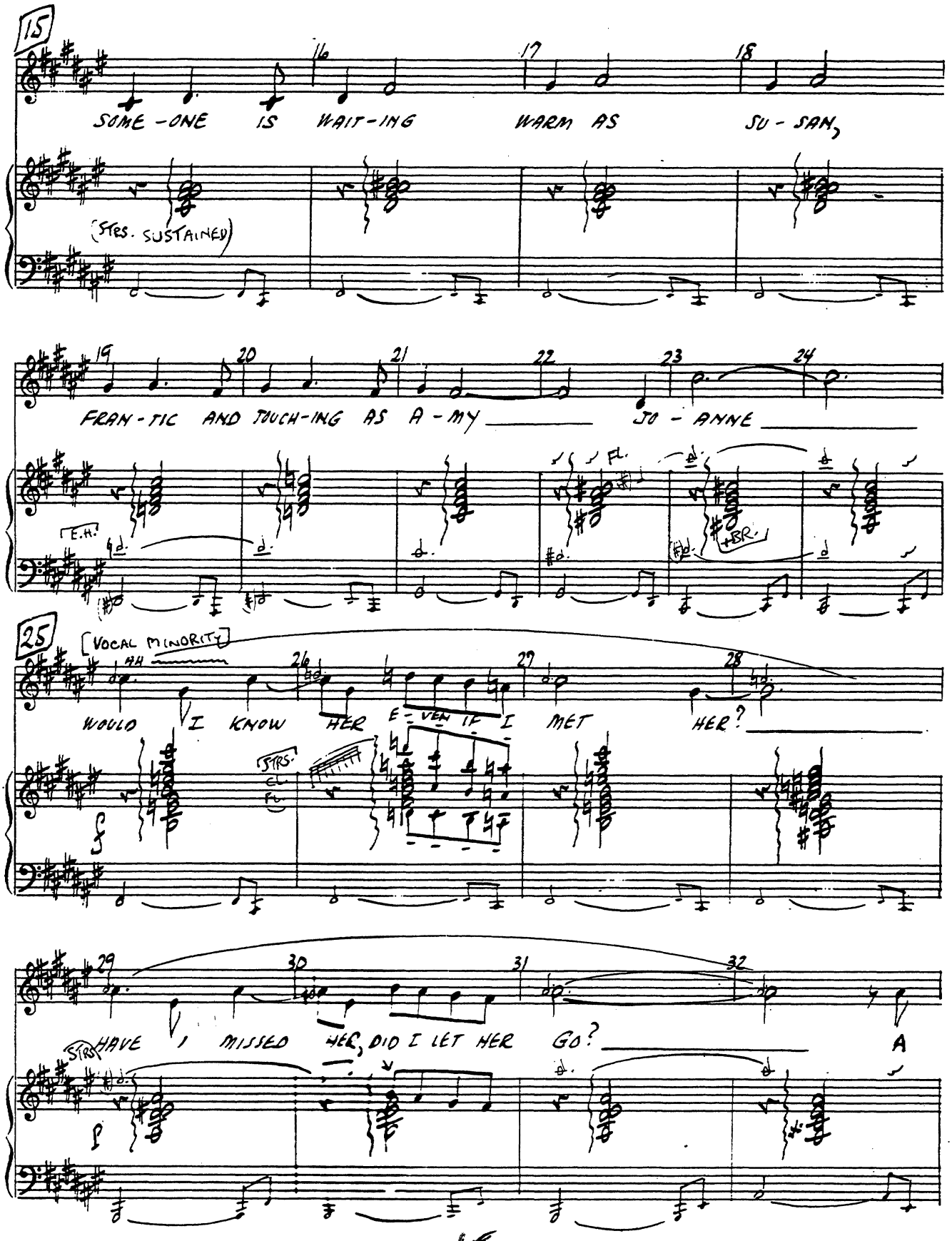

124
125
126
127
WHAD-DA-YA LIKE, YOU LIKE AN EX- CUR- SION TO ROME,
+TPTS.
STR.
128
129
130
131
SUD-DEN-LY TAK- ING OFF TO EX- PLORE?
+TPTS.
132
133
134
135
WHAD-DA-YA LIKE, YOU LIKE HAV-ING MEALS COOKED AT HOME? THEN
STRS
136
137
138
139
WHAD-DA-YA WAN-NA GET MAR-RIED FOR?
TPTS (8va)

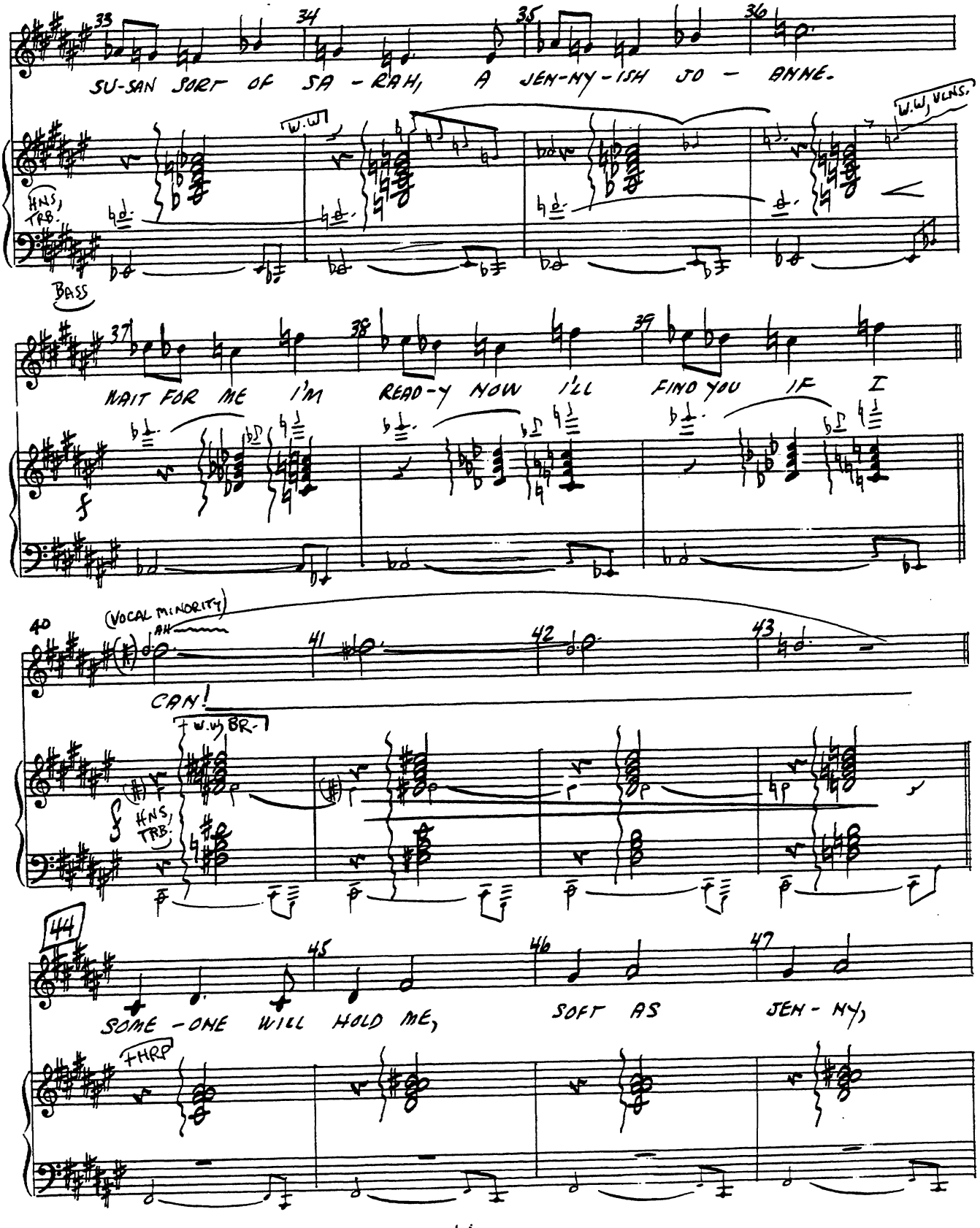

140
WHAD-DA-YA WAN-NA GET
141
MAR-RIED
142
FOR?
143
(+HNS, TRBS)
144
WHAD-DA-YA WAN-NA GET
145
MAR-RIED
146
FOR?
147
148
RIT
WHAD-DA-YA WAN- NA GET
149.
MAR - RIED
RIT
(STRS)
TO HARPS: 8', 4'
150
TEMPO
FOR?
151
152
153
HARPS: 8', 4'
SEGUE AS ONE
BASS

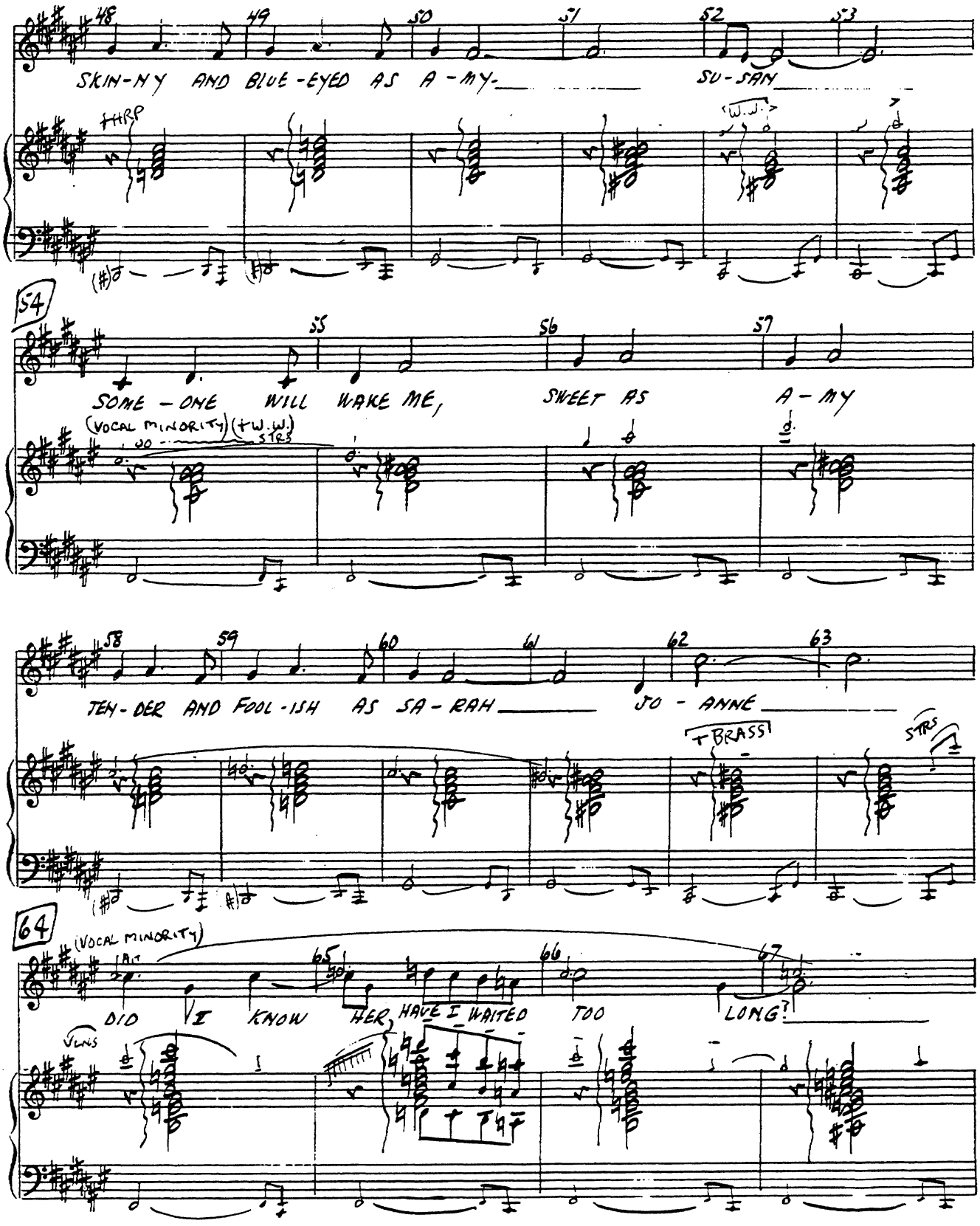
KEYBOARD

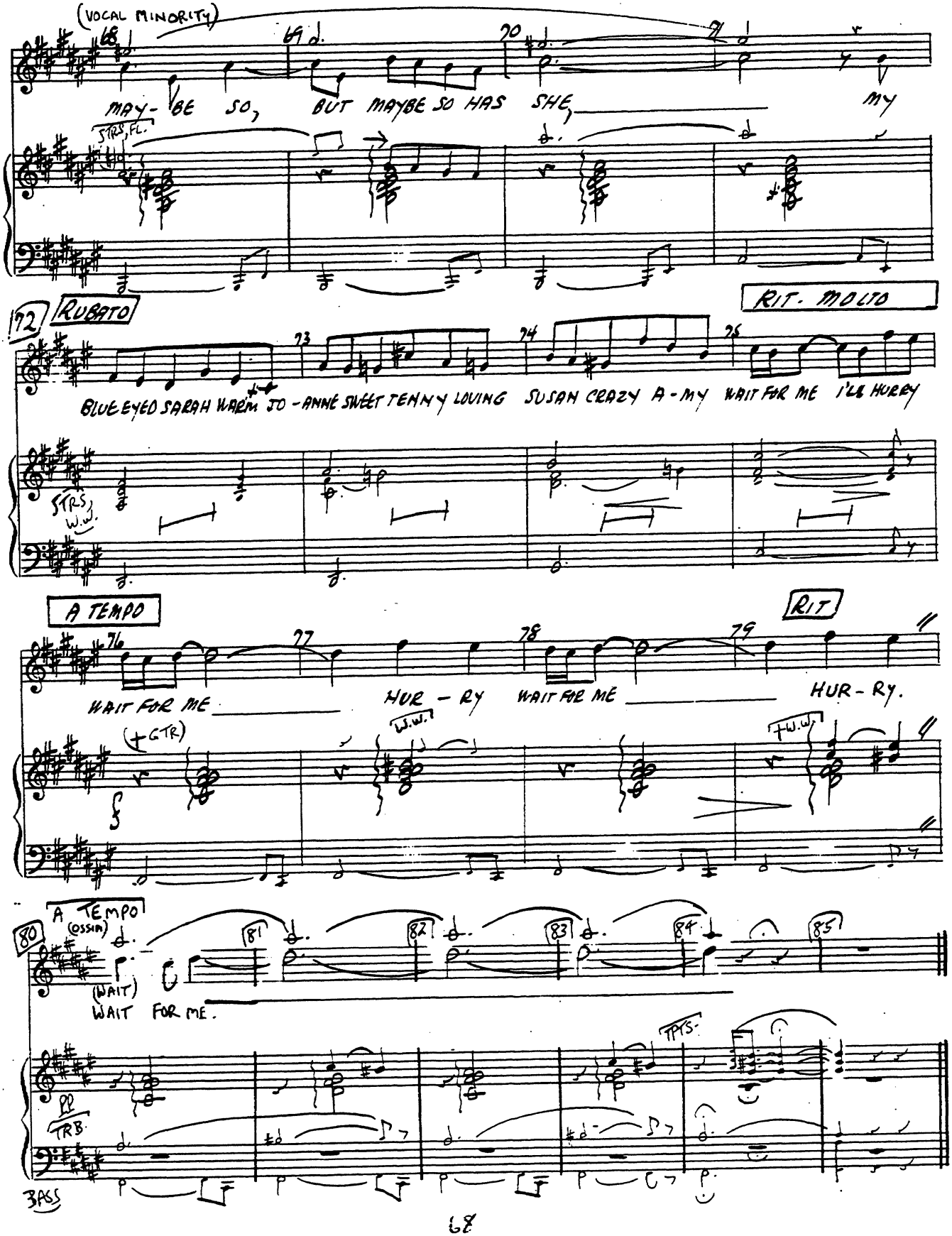
7 SOMEONE IS WAITING
(ROBERT)




15
SOME-ONE IS WAIT-ING WARM AS SU-SAN,
(STRS. SUSTAINED)
19
FRAN-TIC AND TOUCH-ING AS A-MY JO-ANNE
E.H.
+BR.
25
[VOCAL MINORITY]
WOULD I KNOW HER E-VEN IF I MET HER?
STRS.
29
HAVE I MISSED HER, DID I LET HER GO?
STRS.
A


33
34
35
36
SU-SAN SORT OF SA-RAH, A JEN-NY-ISH JO-ANNE.
W.W.
W.W. VCLNS.
HNS. TRB.
BASS
37
38
39
WAIT FOR ME I'M READ-Y NOW I'LL FIND YOU IF I
f
40
41
42
43
(VOCAL MINORITY)
AH
CAN!
W.W. BR.
HNS. TRB.
44
45
46
47
SOME-ONE WILL HOLD ME, SOFT AS JEN-NY,
THRP


48
49
50
51
52
53
SKIN-NY AND BLUE-EYED AS A-MY SU-SAN
HARP
(W.W.)
54
55
56
57
SOME-ONE WILL WAKE ME, SWEET AS A-MY
(VOCAL MINORITY) (+W.W. STRS)
58
59
60
61
62
63
TEN-DER AND FOOL-ISH AS SA-RAH JO-ANNE
+BRASS!
STRS
64
(VOCAL MINORITY)
65
66
67
DID I KNOW HER, HAVE I WAITED TOO LONG?
VLNS


(VOCAL MINORITY)
MAY- BE SO, BUT MAYBE SO HAS SHE, MY
STRS, FL.
RUBATO
RIT. MOLTO
BLUE EYED SARAH WARM JO - ANNE SWEET TENNY LOVING SUSAN CRAZY A - MY WAIT FOR ME I'LL HURRY
STRS, W.W.
A TEMPO
RIT
WAIT FOR ME HUR - RY WAIT FOR ME HUR - RY.
(+GTR)
W.W.
A TEMPO
(OSSIA)
(WAIT)
WAIT FOR ME.
TPTS.
TRB.
BASS

COMPANY.

8

ANOTHER HUNDRED PEOPLE
(TRANSPOSED)

STEPHEN SONDHEIM

(KEYBOARD)

MARTHA

(CUE:) (APPLAUSE SEGUE)

1 (♩=112) PLAY 2X 2 3 4 (LAST X)

AN-

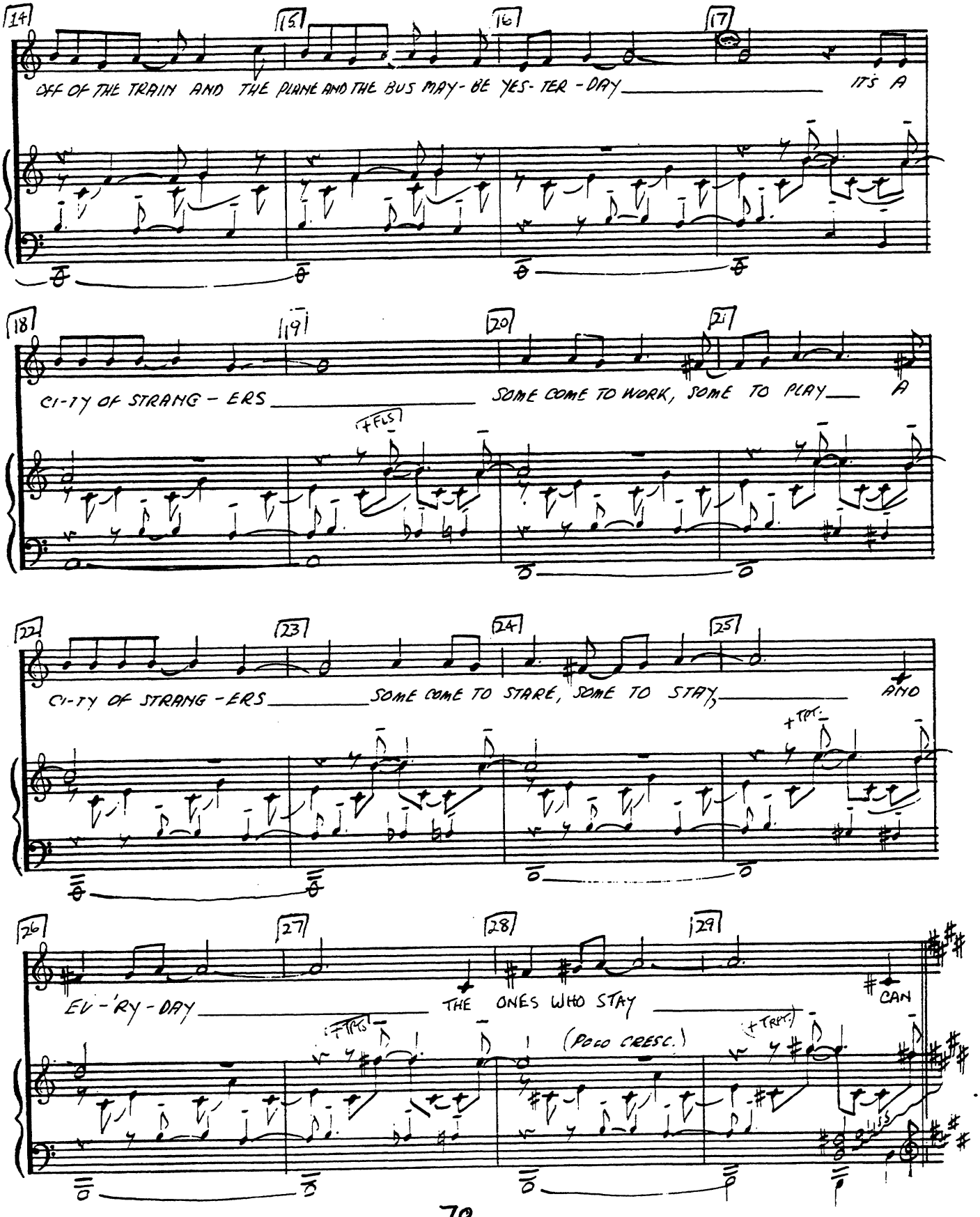
(DOLCE E LEGGIERO) (+GTR. I)

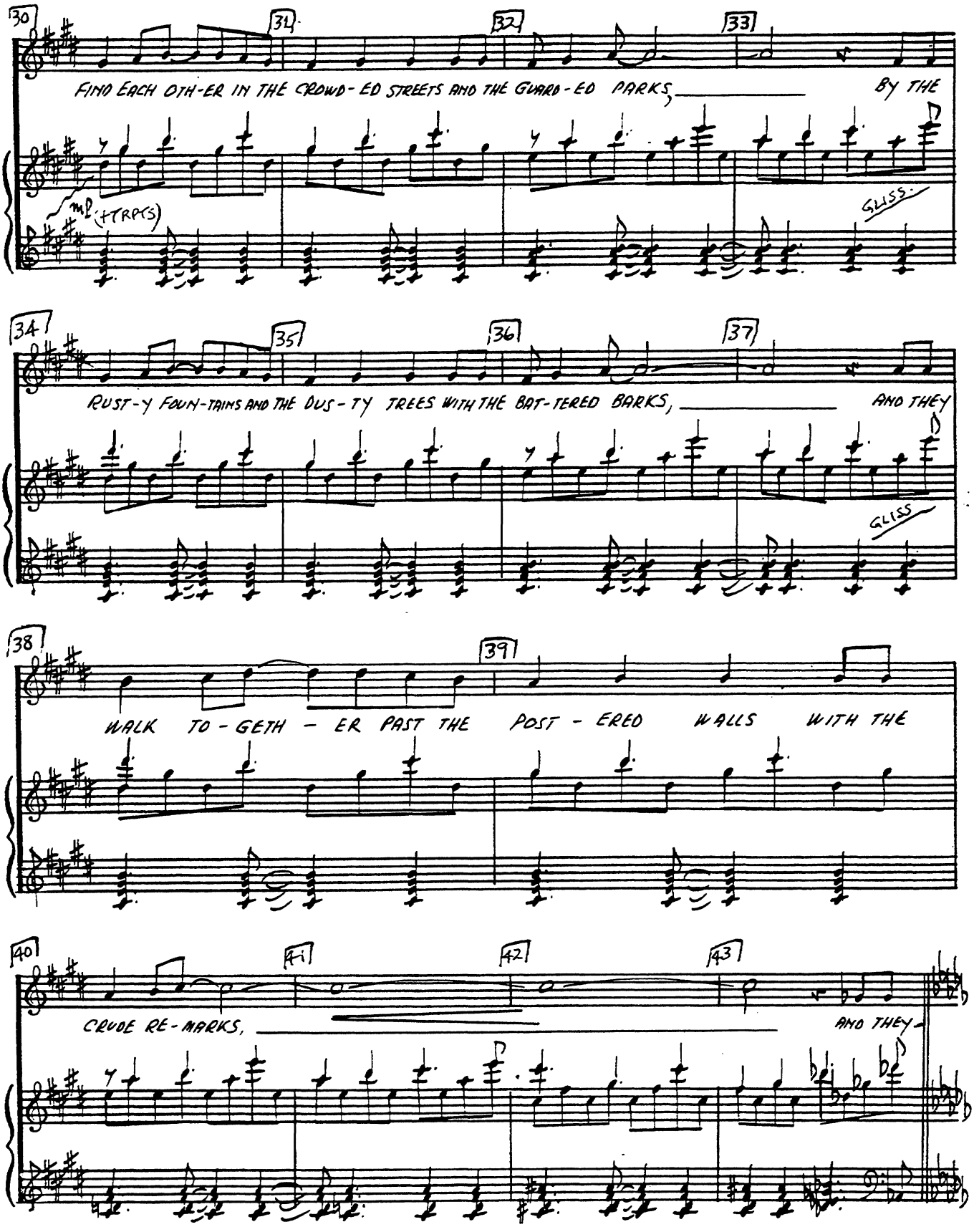
5 6 7 8

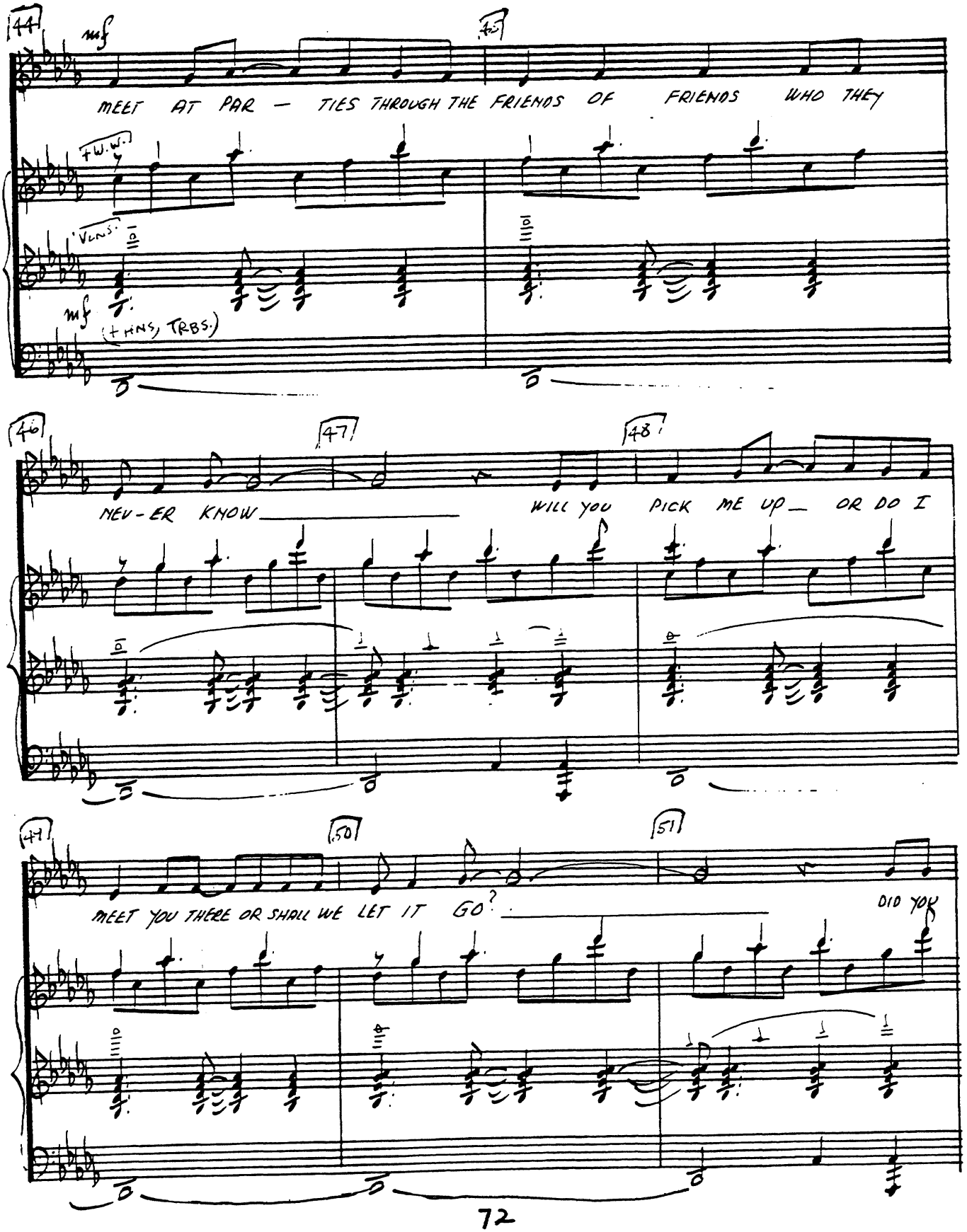
OTH-ER HUN-DRED PEO-PLE JUST GOT OFF OF THE TRAIN AND CAME UP THROUGH THE GROUND WHILE AN-OTH-ER HUN-DRED PEO-PLE JUST GOT

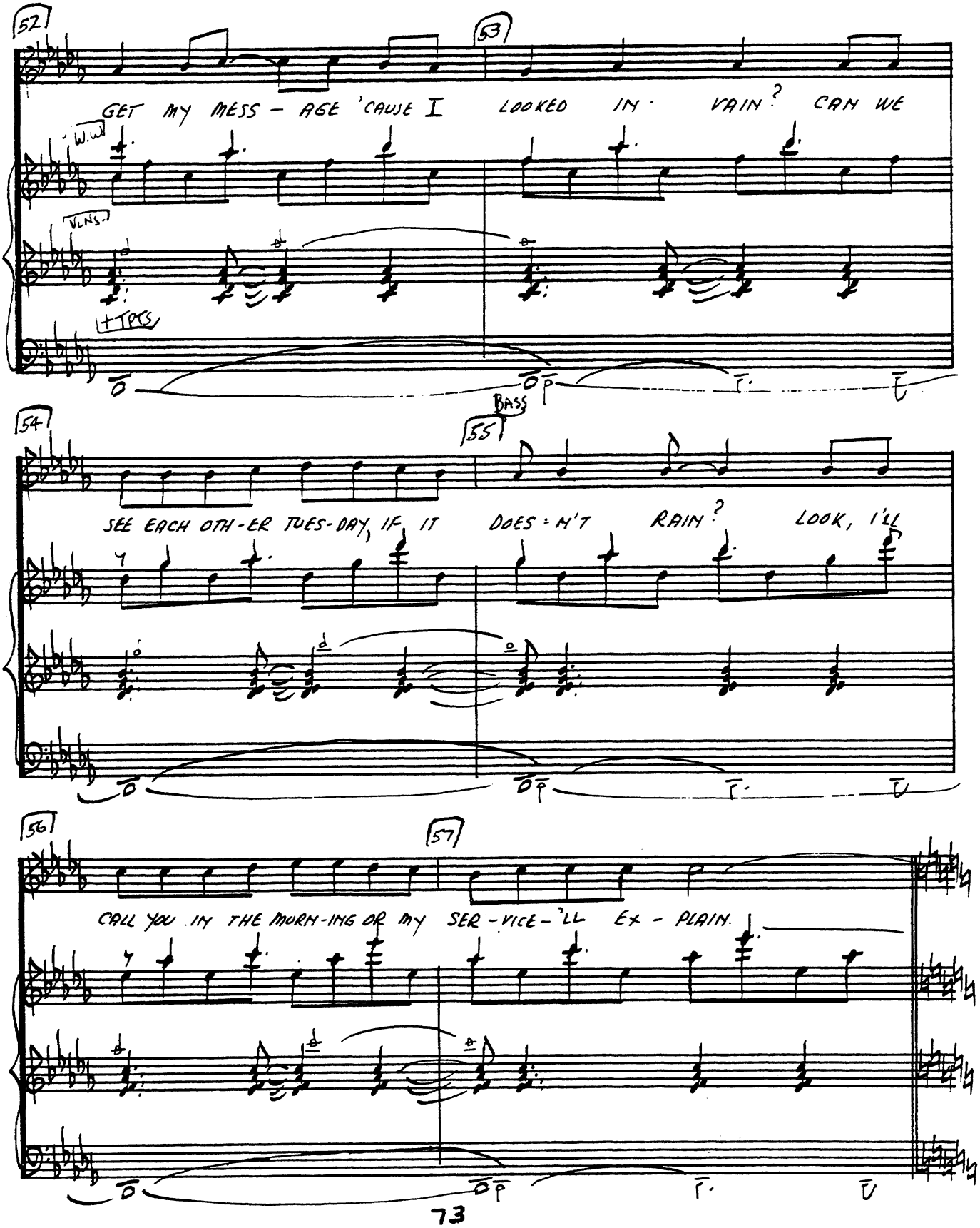
9 10 11 12 13

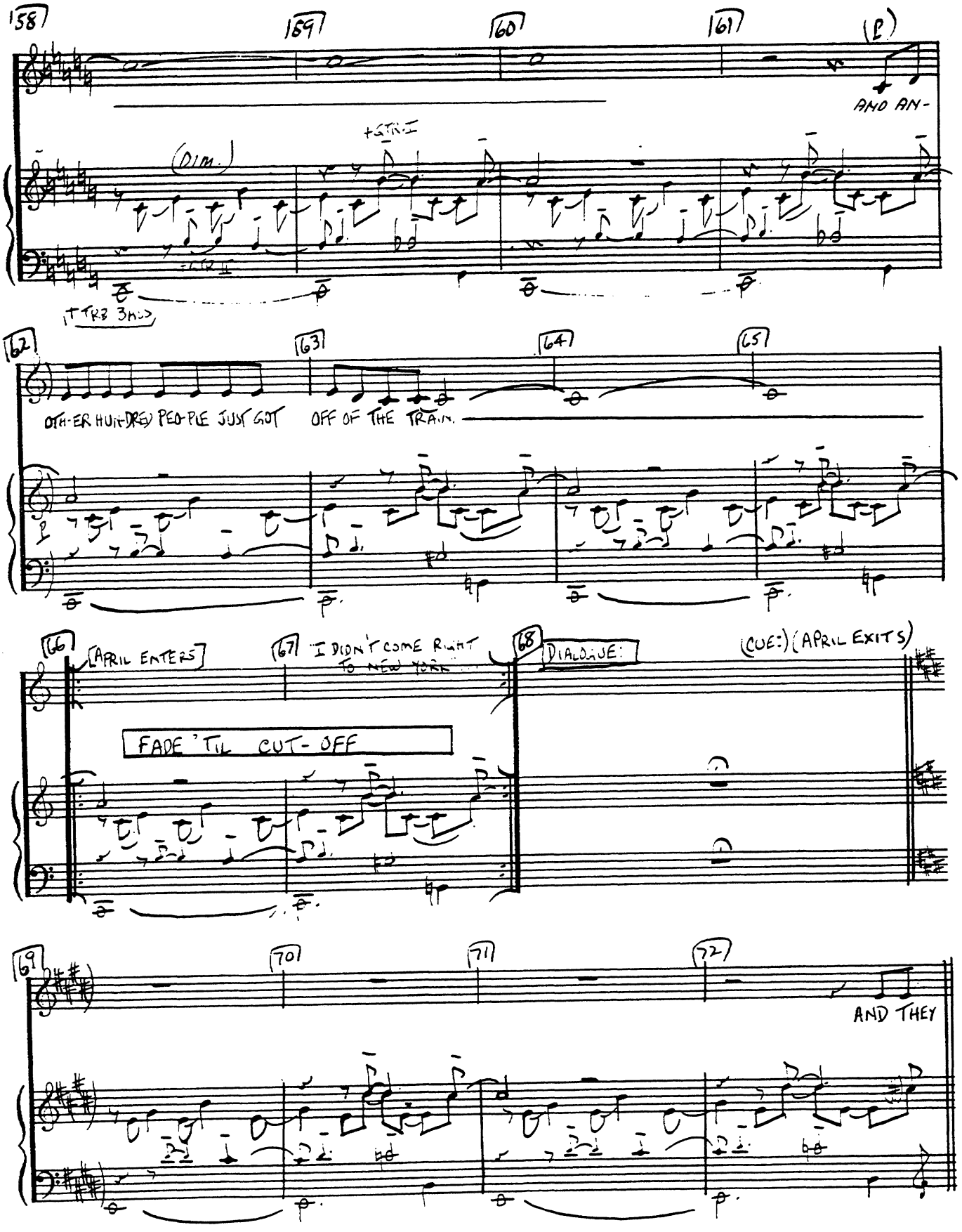
OFF OF THE BUS AND ARE LOOK-ING A-ROUND AT AN-OTHER HUN-DRED PEO-PLE WHO GOT OFF OF THE PLANE AND ARE LOOK-ING AT US WHO GOT

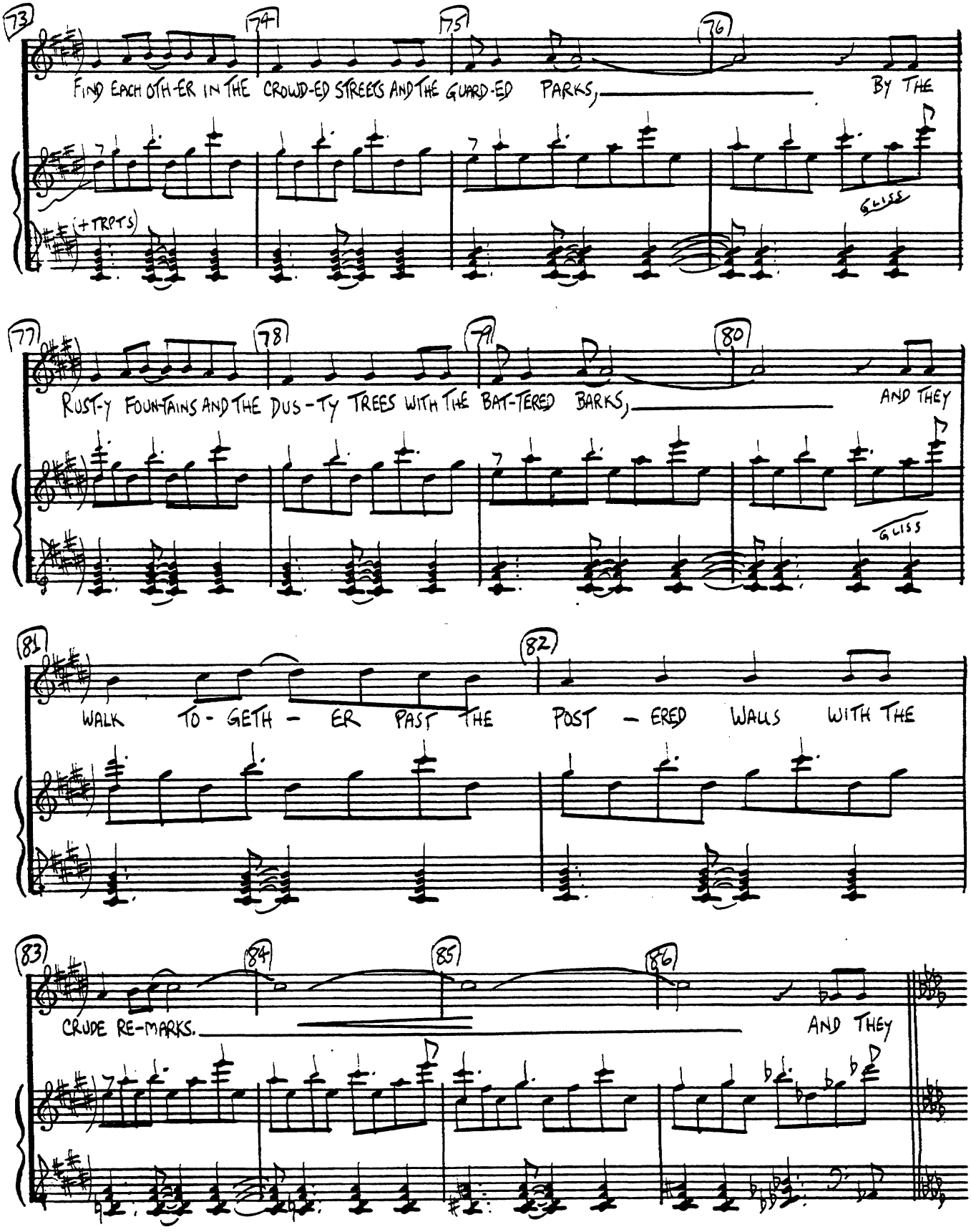

14
15
16
17
OFF OF THE TRAIN AND THE PLANE AND THE BUS MAY-BE YES-TER-DAY
IT'S A
18
19
20
21
CI-TY OF STRANG-ERS
SOME COME TO WORK, SOME TO PLAY
A
+FLS
22
23
24
25
CI-TY OF STRANG-ERS
SOME COME TO STARE, SOME TO STAY,
AND
+TPT.
26
27
28
29
EV-'RY-DAY
THE ONES WHO STAY
CAN
+TPTS
(POCO CRESC.)
+TRPT.

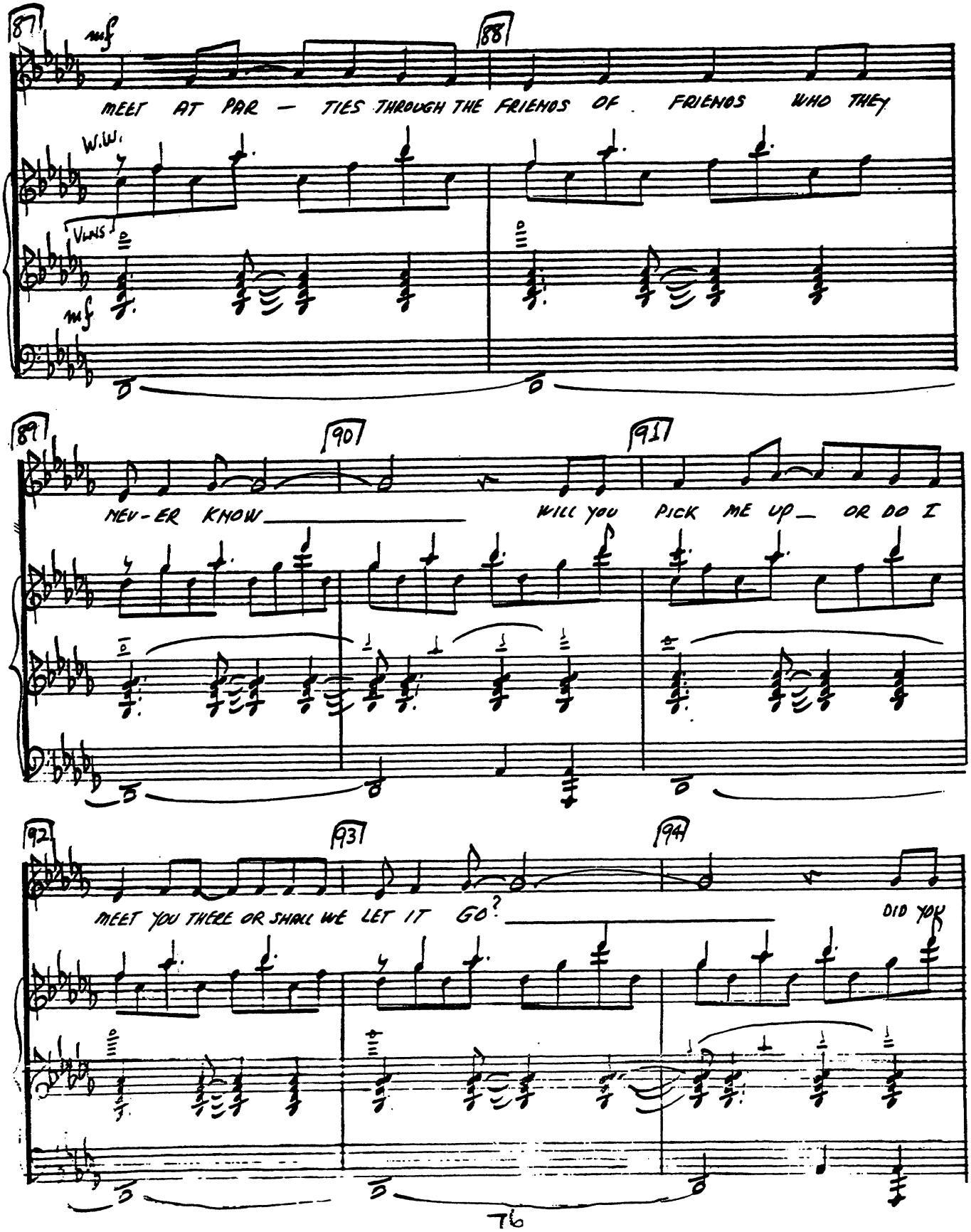

30
31
32
33
FIND EACH OTH-ER IN THE CROWD-ED STREETS AND THE GUARD-ED PARKS, BY THE
mp (TRPTS)
GLISS.
34
35
36
37
RUST-Y FOUN-TAINS AND THE DUS-TY TREES WITH THE BAT-TERED BARKS, AND THEY
GLISS.
38
39
WALK TO-GETH-ER PAST THE POST-ERED WALLS WITH THE
40
41
42
43
CRUDE RE-MARKS, AND THEY

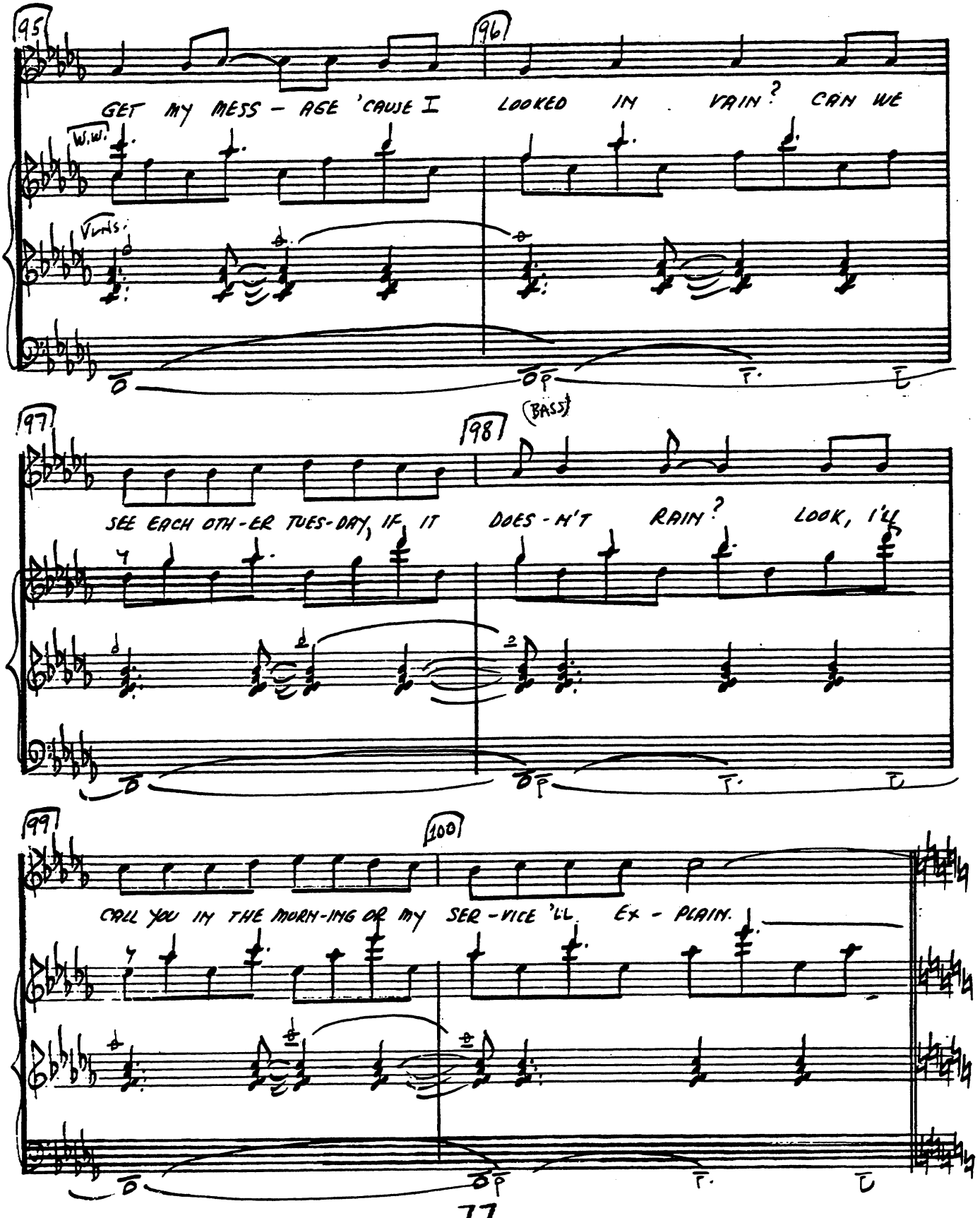

44
45
mf
MEET AT PAR — TIES THROUGH THE FRIENDS OF FRIENDS WHO THEY
(+W.W.)
(VLNS.)
mf
(+HNS, TRBS.)
46
47
48
NEV-ER KNOW
WILL YOU PICK ME UP OR DO I
49
50
51
MEET YOU THERE OR SHALL WE LET IT GO?
DID YOU

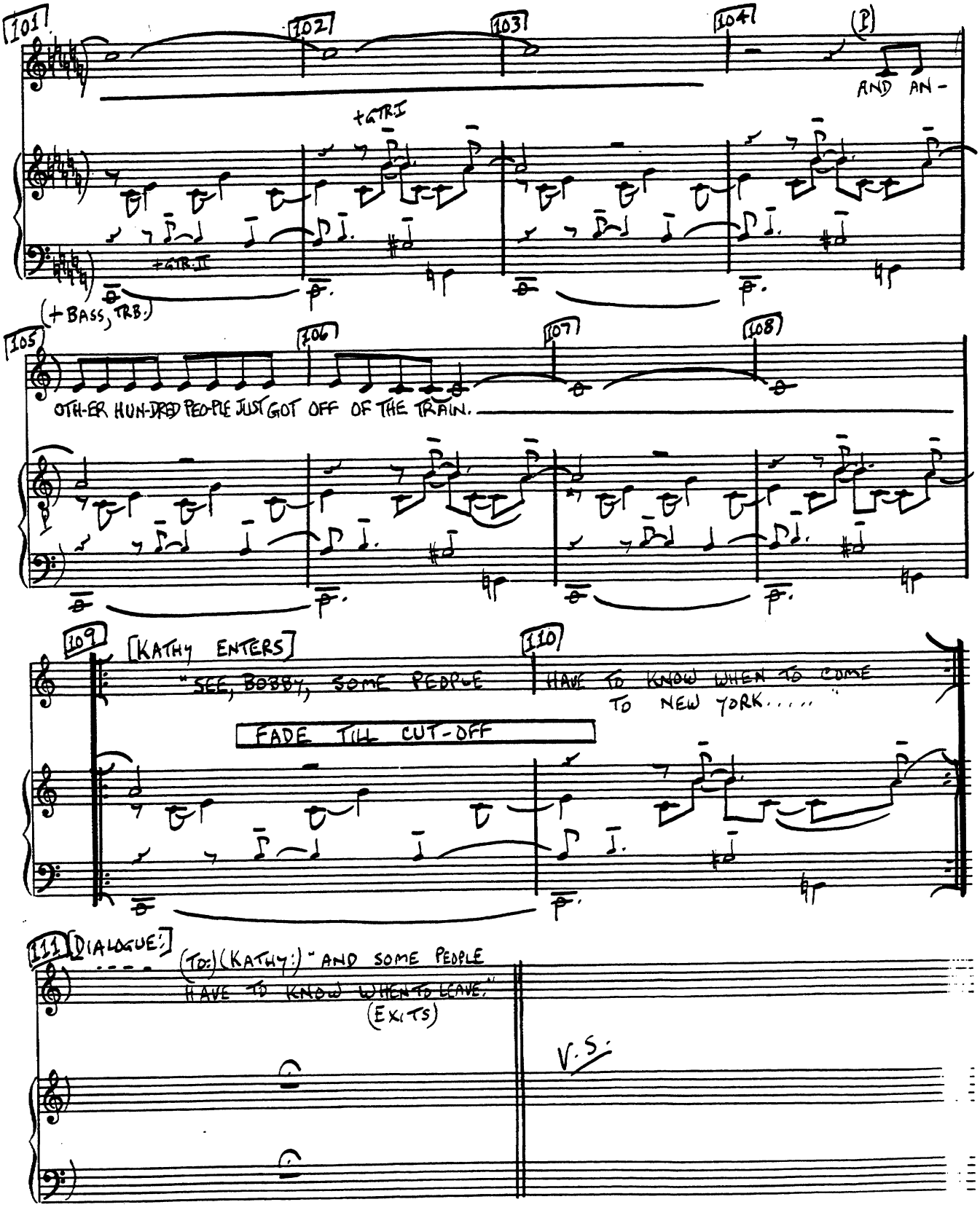

52
53
GET MY MESS - AGE 'CAUSE I LOOKED IN VAIN? CAN WE
W.W.
VLNS.
+TPTS
54
55
BASS
SEE EACH OTH-ER TUES-DAY, IF IT DOES=N'T RAIN? LOOK, I'LL
56
57
CALL YOU IN THE MORN-ING OR MY SER-VICE-'LL EX-PLAIN.


58
59
60
61
(P)
AND AN-
(DIM.)
+GTR. I
+GTR. II
+TRB 3 MOS
62
63
64
65
OTH-ER HUN-DRED PEO-PLE JUST GOT
OFF OF THE TRAIN.
66
[APRIL ENTERS]
67
"I DIDN'T COME RIGHT TO NEW YORK"
68
DIALOGUE:
(CUE:) (APRIL EXITS)
FADE 'TIL CUT-OFF
69
70
71
72
AND THEY

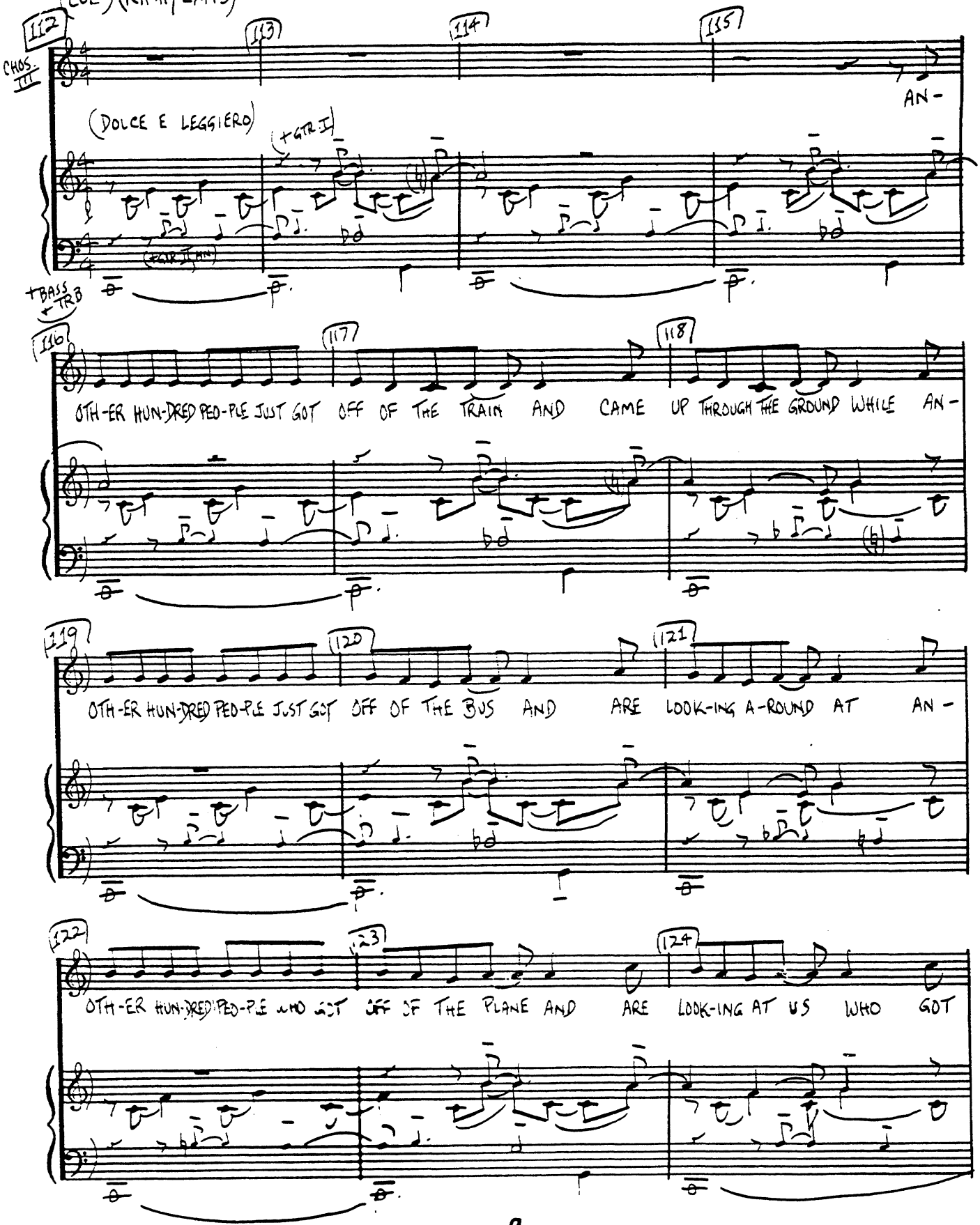

73
74
75
76
FIND EACH OTH-ER IN THE CROWD-ED STREETS AND THE GUARD-ED PARKS, BY THE
(+TRPTS)
GLISS
77
78
79
80
RUST-Y FOUN-TAINS AND THE DUS-TY TREES WITH THE BAT-TERED BARKS, AND THEY
GLISS
81
82
WALK TO-GETH-ER PAST THE POST-ERED WALLS WITH THE
83
84
85
86
CRUDE RE-MARKS. AND THEY

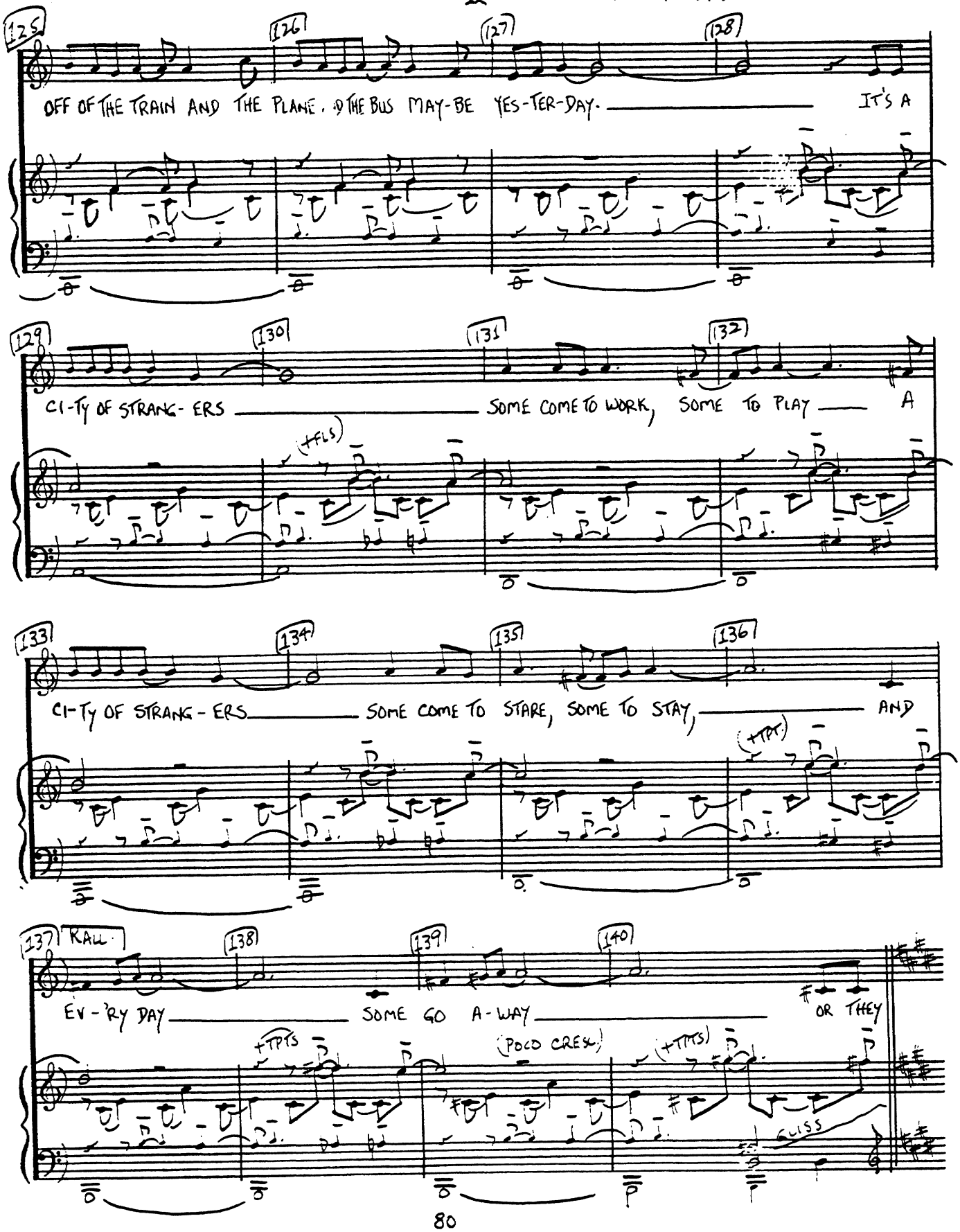

87
88
mf
MEET AT PAR — TIES THROUGH THE FRIENDS OF FRIENDS WHO THEY
W.W.
VLNS.
mf
89
90
91
NEV-ER KNOW
WILL YOU PICK ME UP— OR DO I
92
93
94
MEET YOU THERE OR SHALL WE LET IT GO?
DID YOU

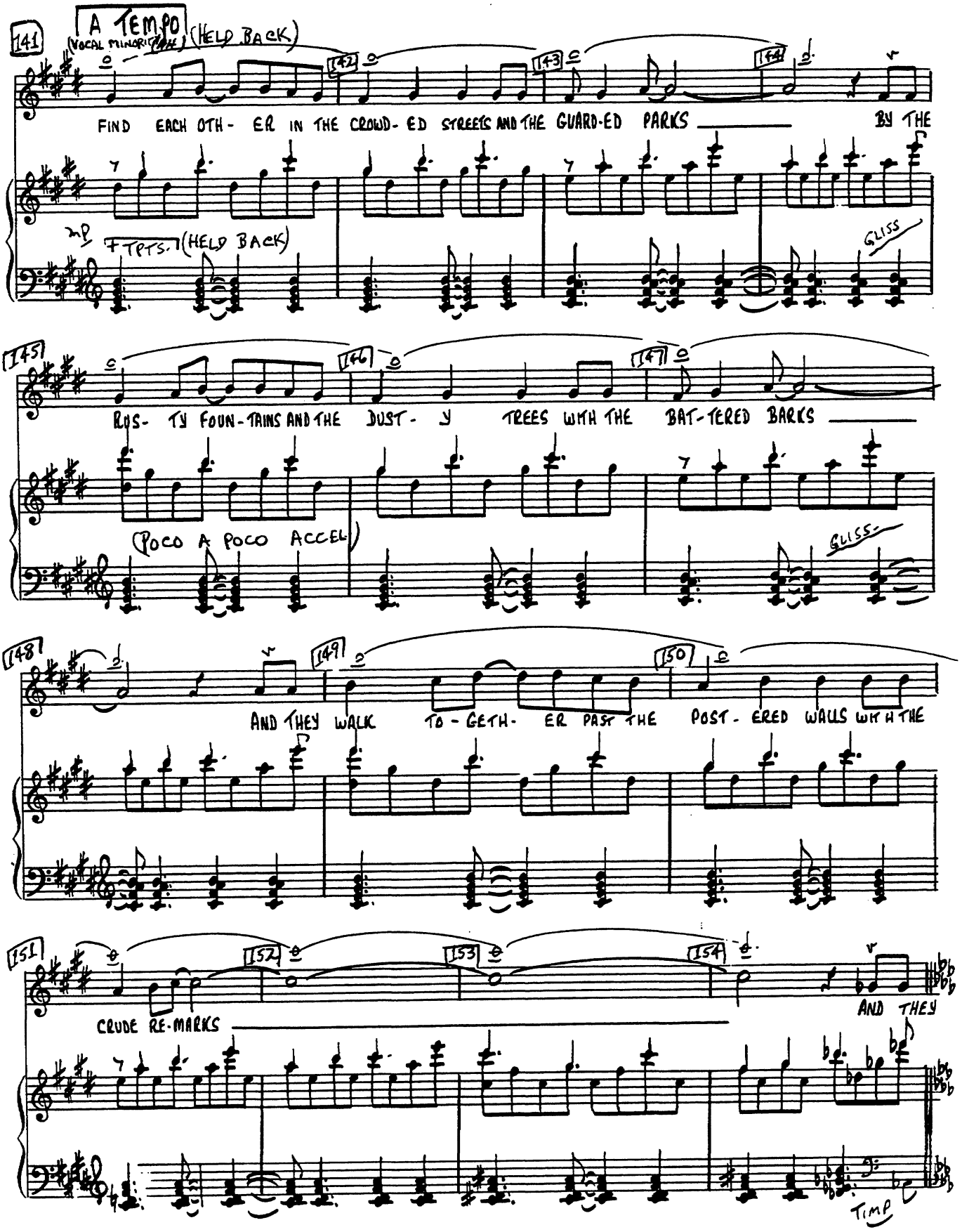

95
96
GET MY MESS - AGE 'CAUSE I LOOKED IN VAIN? CAN WE
W.W.
VLNS.
97
98
(BASS)
SEE EACH OTH-ER TUES-DAY, IF IT DOES-N'T RAIN? LOOK, I'LL
99
100
CALL YOU IN THE MORN-ING OR MY SER-VICE 'LL EX-PLAIN.

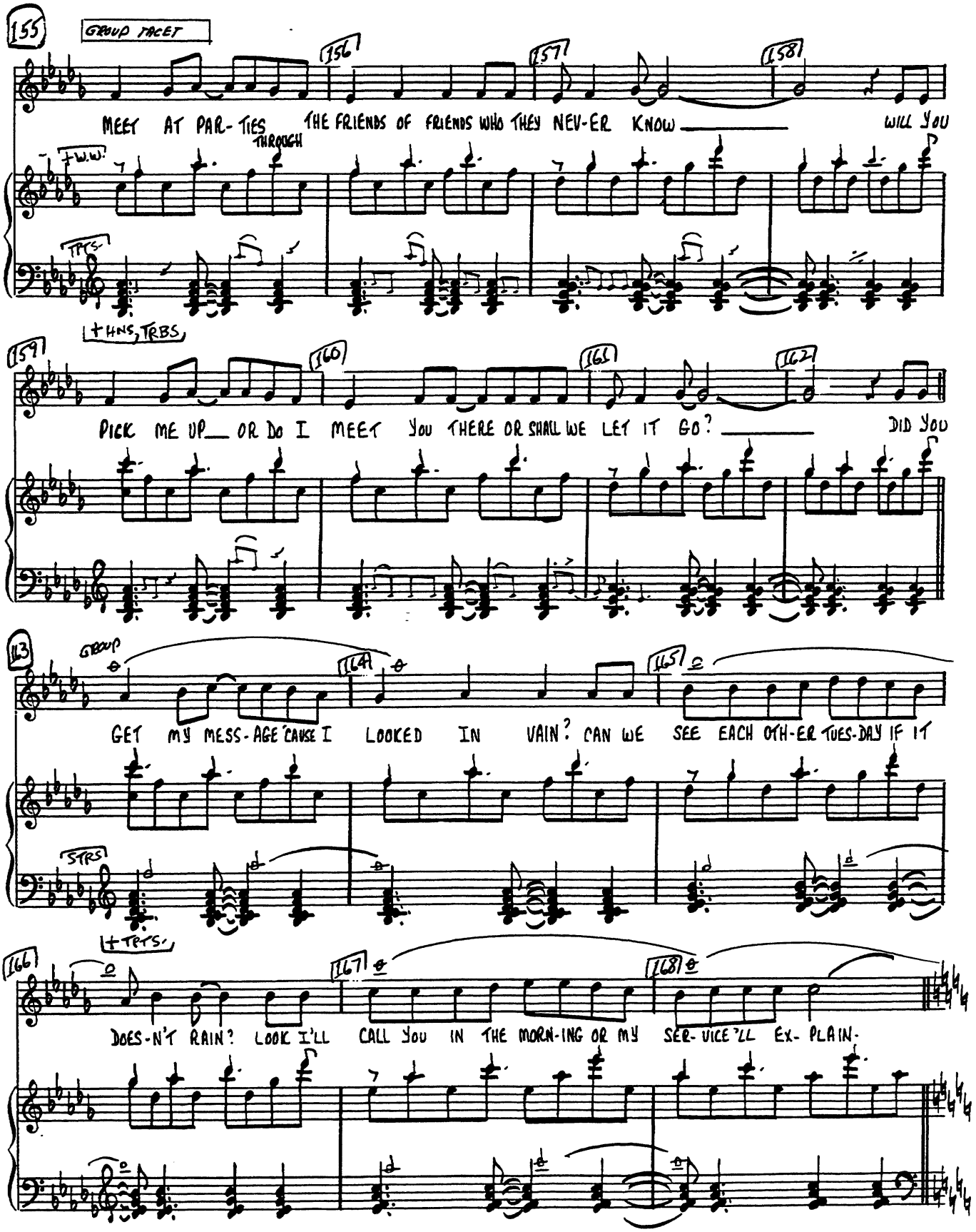

101
102
103
104
(P)
AND AN-
+GTR I
+GTR II
(+BASS, TRB.)
105
106
107
108
OTH-ER HUN-DRED PEO-PLE JUST GOT OFF OF THE TRAIN.
109
[KATHY ENTERS]
"SEE, BOBBY, SOME PEOPLE
110
HAVE TO KNOW WHEN TO COME
TO NEW YORK.....
FADE TILL CUT-OFF
111
[DIALOGUE:]
(TO:) (KATHY:) "AND SOME PEOPLE
HAVE TO KNOW WHEN TO LEAVE."
(EXITS)
V.S.

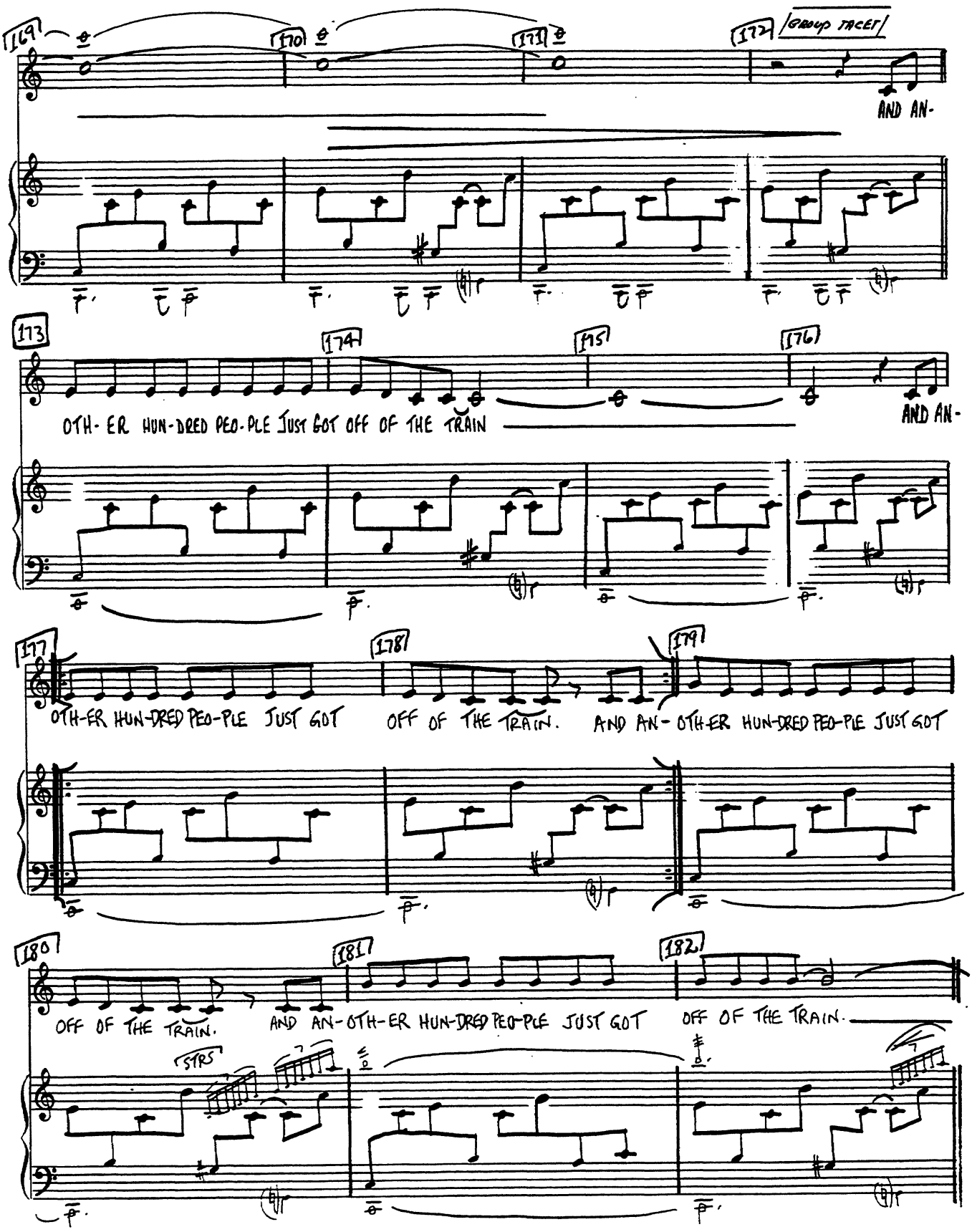
"ANOTHER HUNDRED PEOPLE"

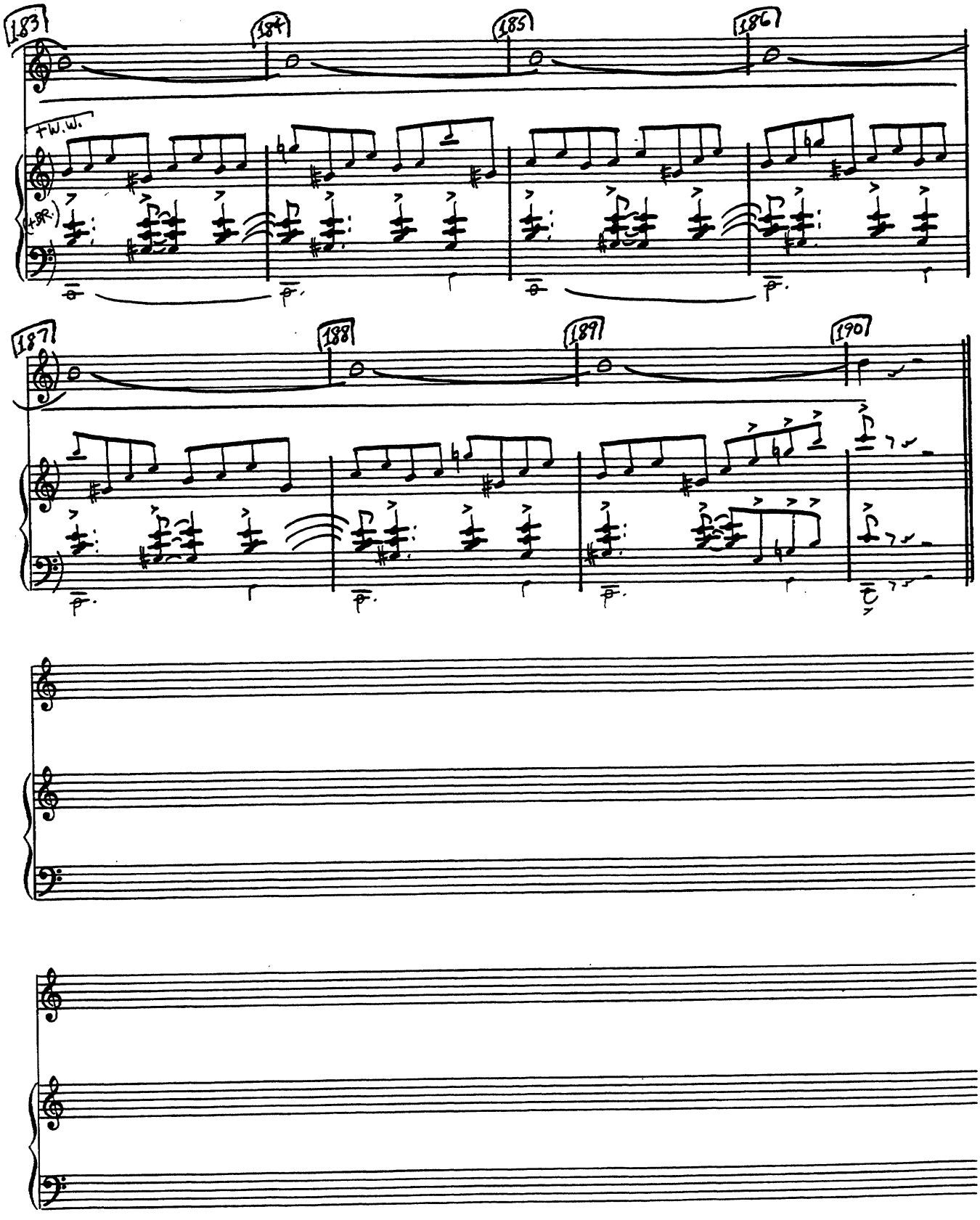



125
126
127
128
OFF OF THE TRAIN AND THE PLANE, OR THE BUS MAY-BE YES-TER-DAY. IT'S A
129
130
131
132
CI-TY OF STRANG-ERS SOME COME TO WORK, SOME TO PLAY A
(+FLS)
133
134
135
136
CI-TY OF STRANG-ERS SOME COME TO STARE, SOME TO STAY, AND
(+TPT.)
137
RALL.
138
139
140
EV-'RY DAY SOME GO A-WAY OR THEY
+TPTS
(POCO CRESC.)
(+TMTS)
GLISS


141
A TEMPO (HELD BACK)
(VOCAL MINORITY)
142
143
144
FIND EACH OTH- ER IN THE CROWD- ED STREETS AND THE GUARD-ED PARKS
BY THE
mp
FTPTS. (HELD BACK)
GLISS
145
146
147
RUS- TY FOUN-TAINS AND THE DUST- Y TREES WITH THE BAT-TERED BARKS
POCO A POCO ACCEL
GLISS
148
149
150
AND THEY WALK TO-GETH- ER PAST THE POST- ERED WALLS WITH THE
151
152
153
154
CRUDE RE-MARKS
AND THEY
Timp


155
GROUP FACET
156
157
158
MEET AT PAR- TIES THE FRIENDS OF FRIENDS WHO THEY NEV-ER KNOW WILL YOU
+W.W.
THROUGH
TPTS.
159
+HNS, TRBS
160
161
162
PICK ME UP OR DO I MEET YOU THERE OR SHALL WE LET IT GO? DID YOU
163
GROUP
164
165
GET MY MESS- AGE 'CAUSE I LOOKED IN VAIN? CAN WE SEE EACH OTH-ER TUES-DAY IF IT
STPS
+TPTS.
166
167
168
DOES-N'T RAIN? LOOK I'LL CALL YOU IN THE MORN-ING OR MY SER- VICE 'LL EX- PLAIN.


169
170
171
172
GROUP FACES
AND AN-
173
174
175
176
OTH-ER HUN-DRED PEO-PLE JUST GOT OFF OF THE TRAIN
AND AN-
177
178
179
OTH-ER HUN-DRED PEO-PLE JUST GOT
OFF OF THE TRAIN.
AND AN-OTH-ER HUN-DRED PEO-PLE JUST GOT
180
181
182
OFF OF THE TRAIN.
AND AN-OTH-ER HUN-DRED PEO-PLE JUST GOT
OFF OF THE TRAIN.
STRS

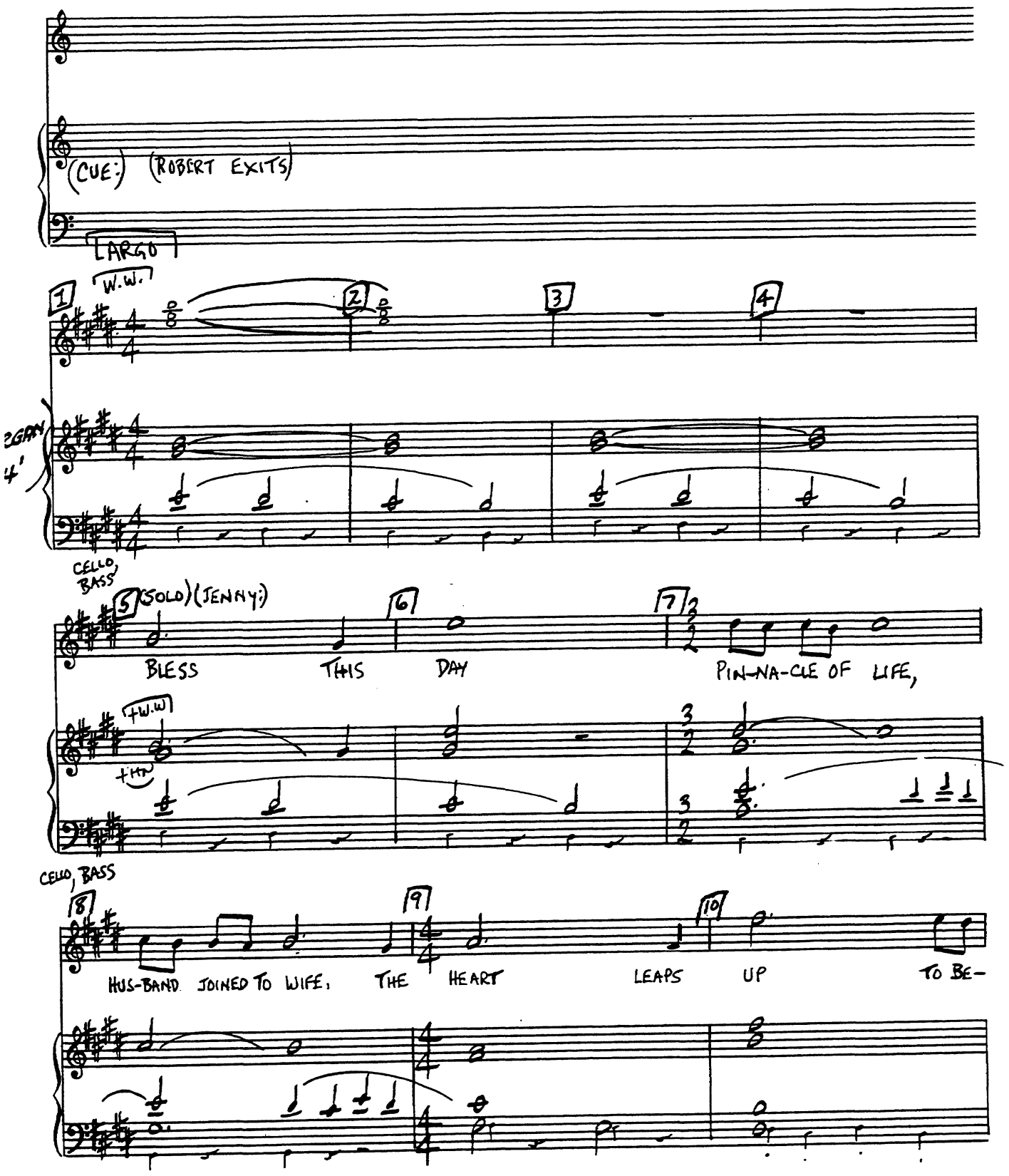

183
184
185
186
f w.w.
(+8va)
187
188
189
190

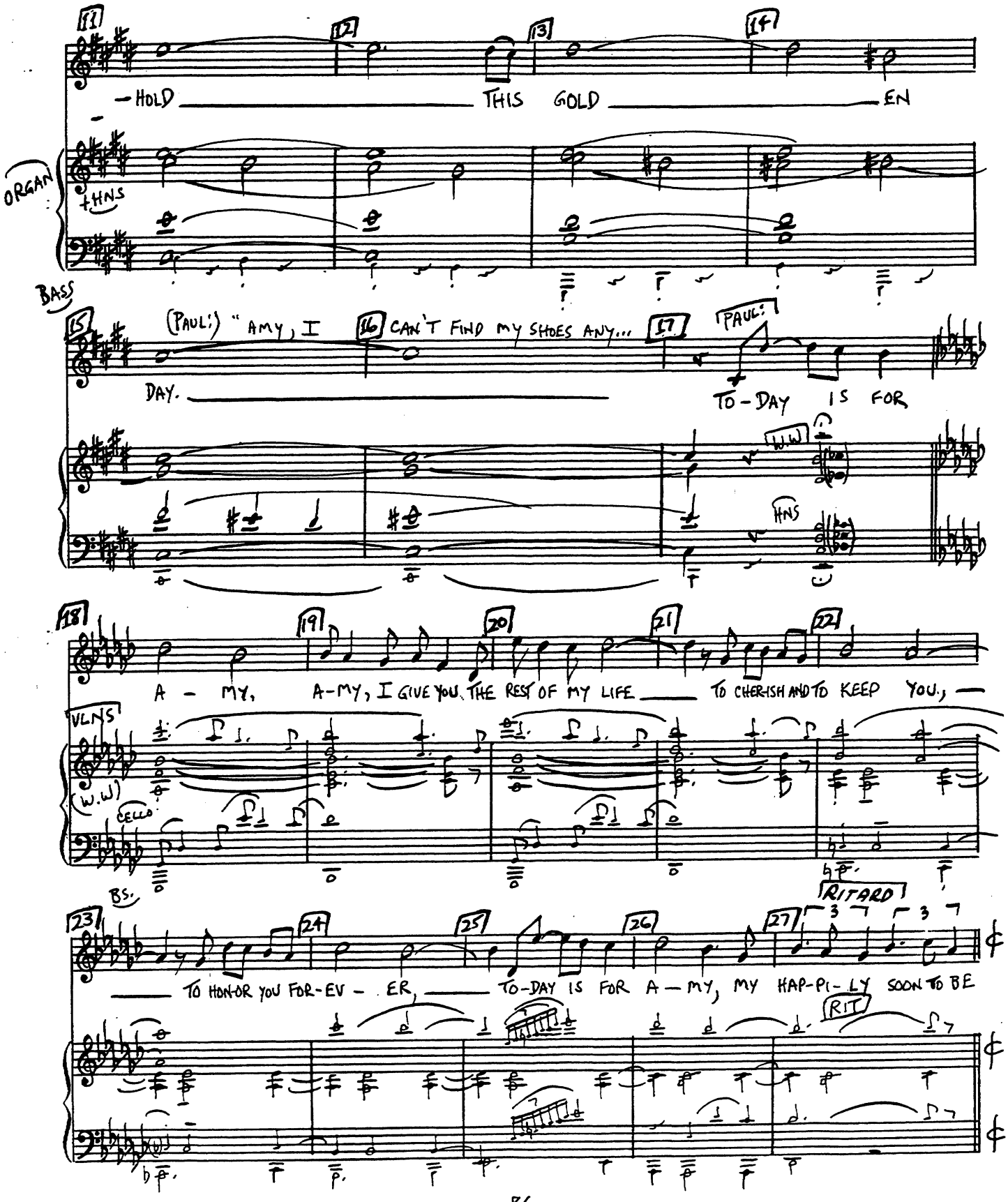
KEYBOARD

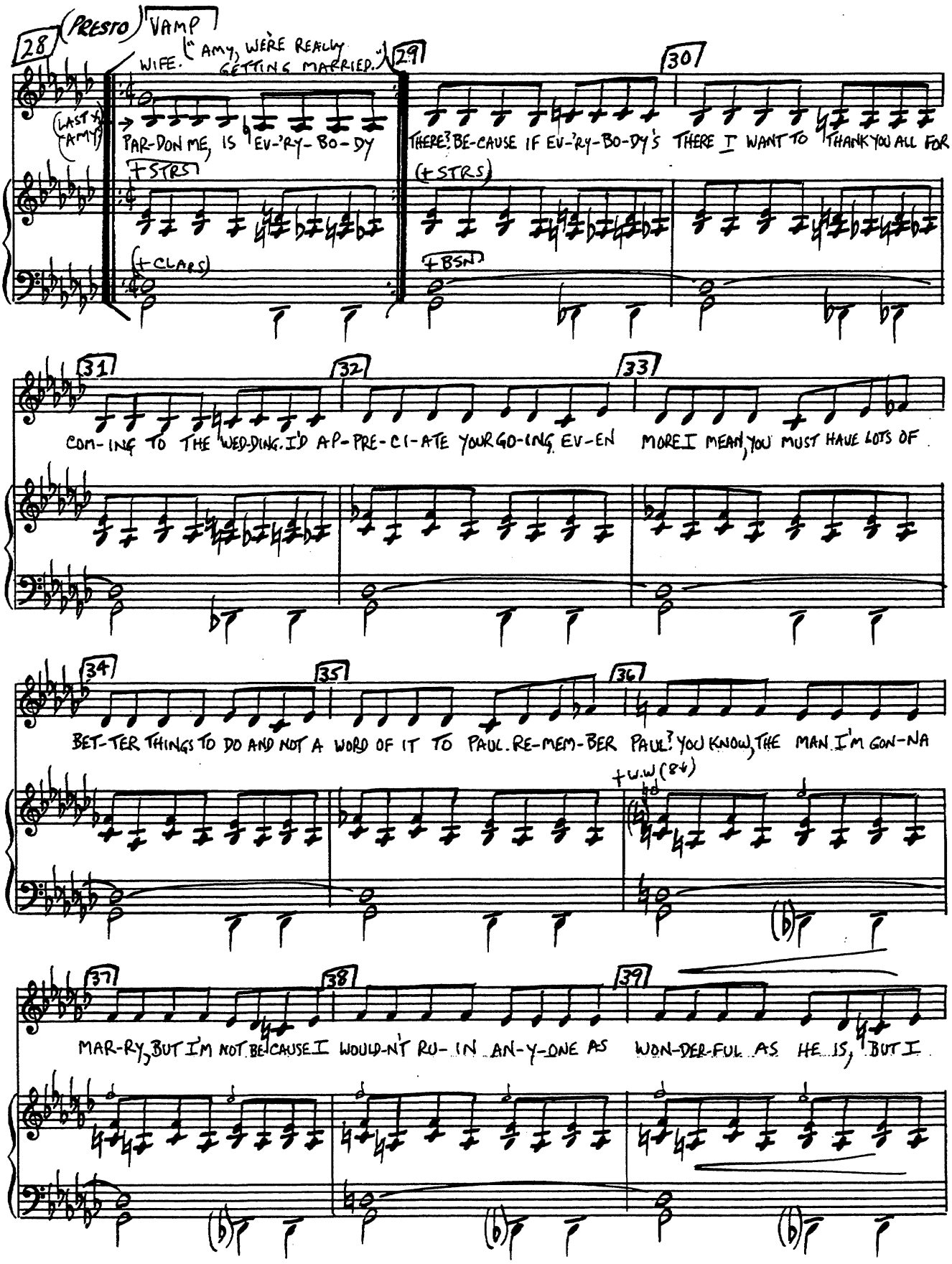
4/13/70

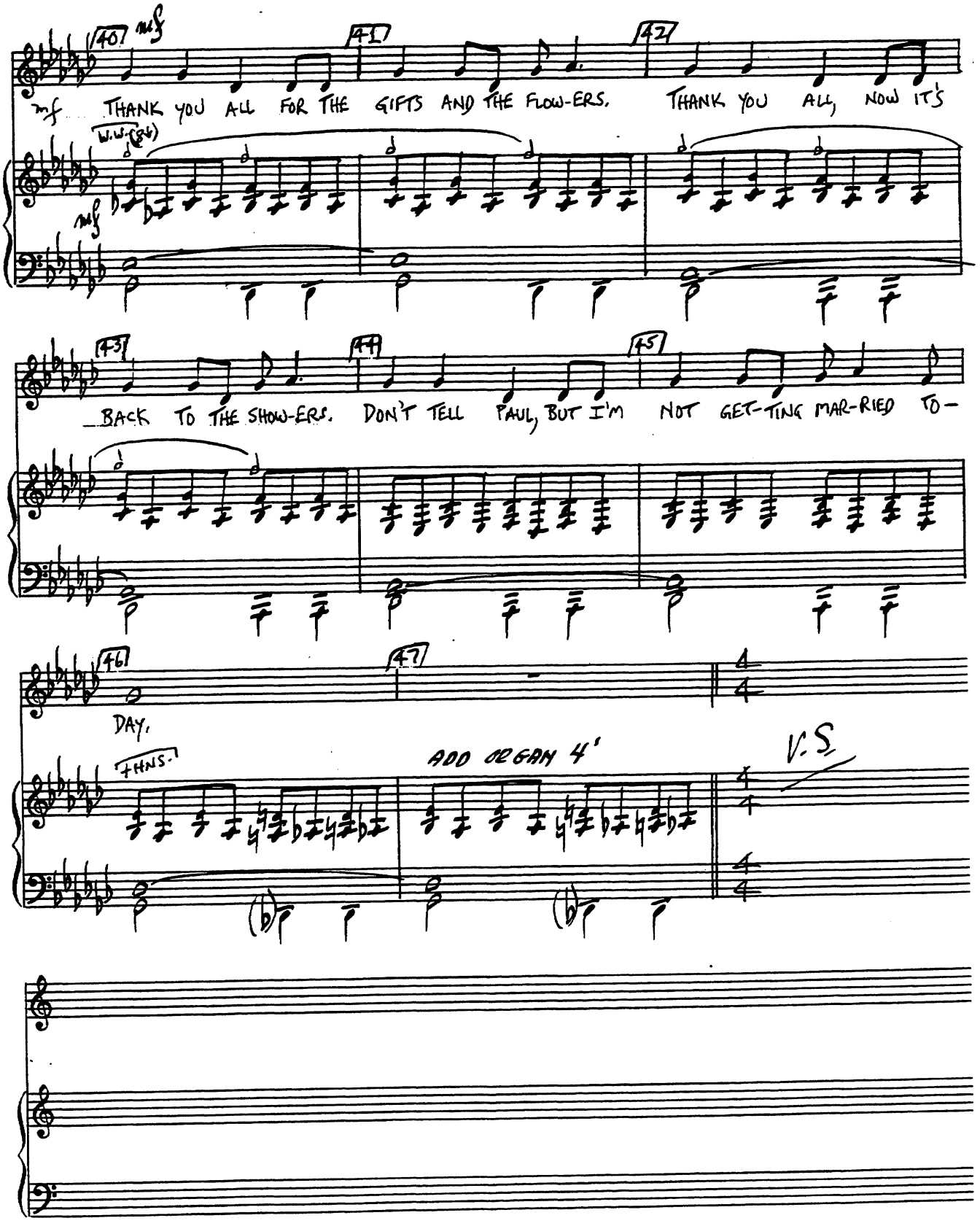
9 GETTING MARRIED TODAY (TRANSPOSED)

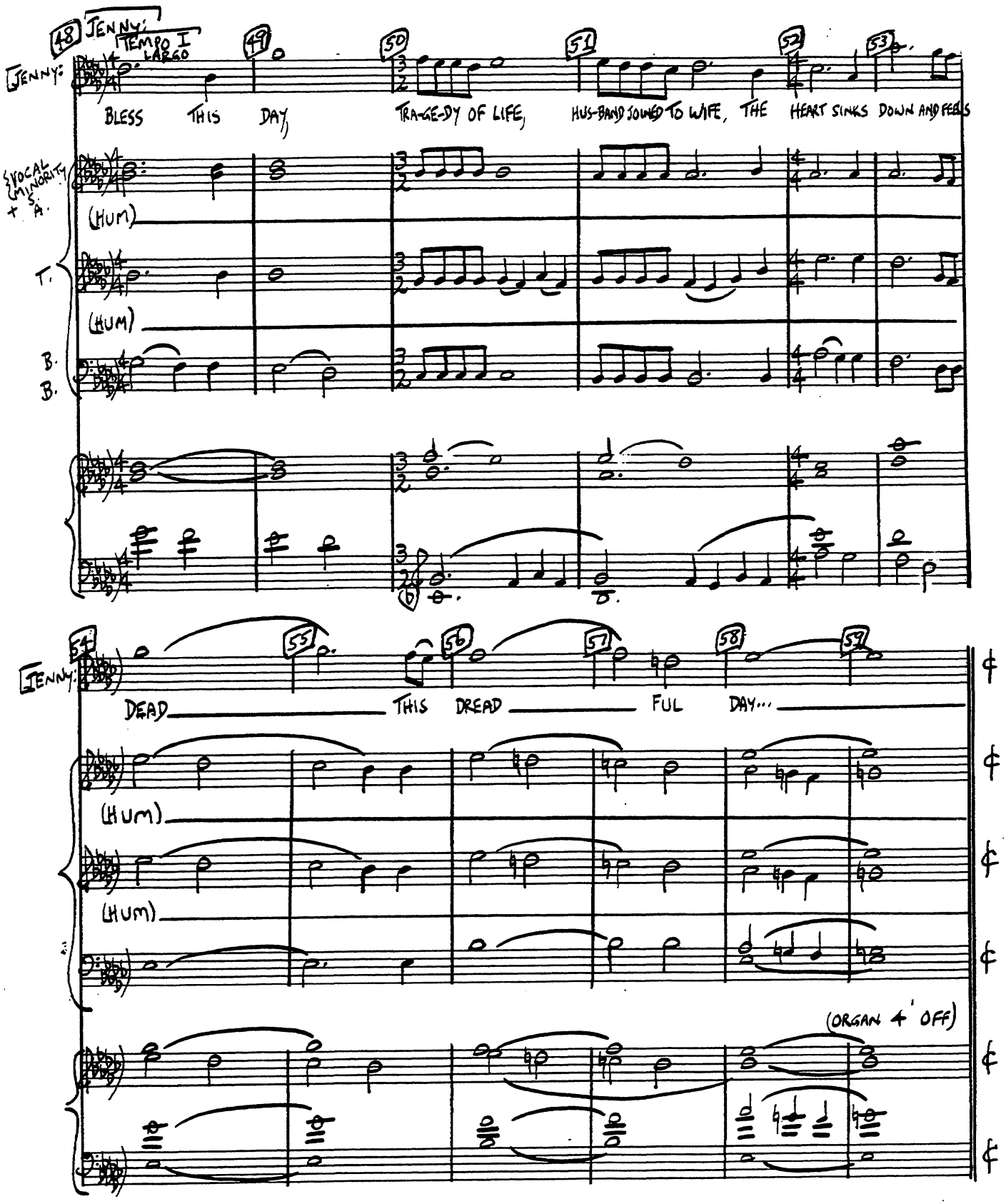
"COMPANY"

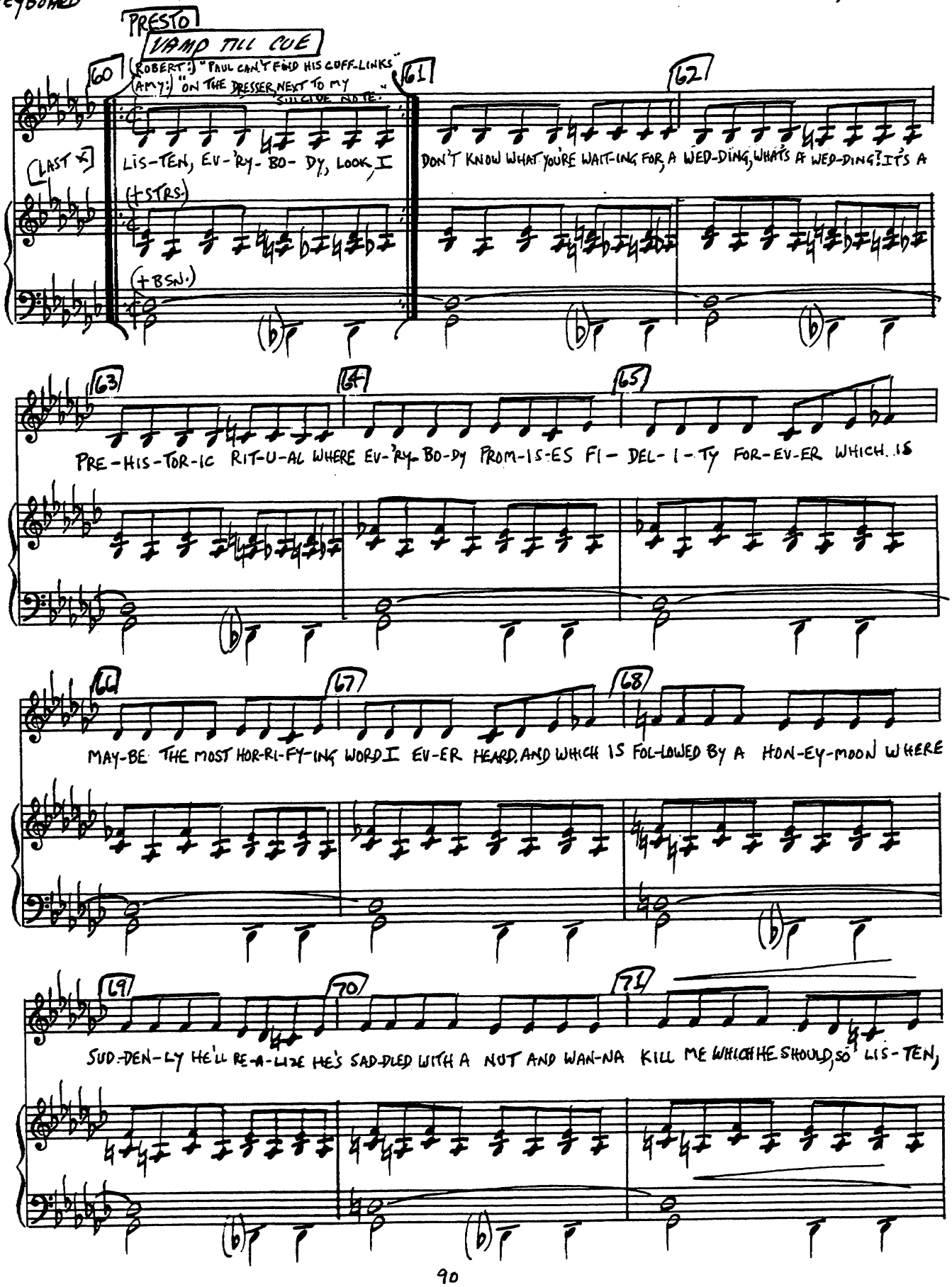


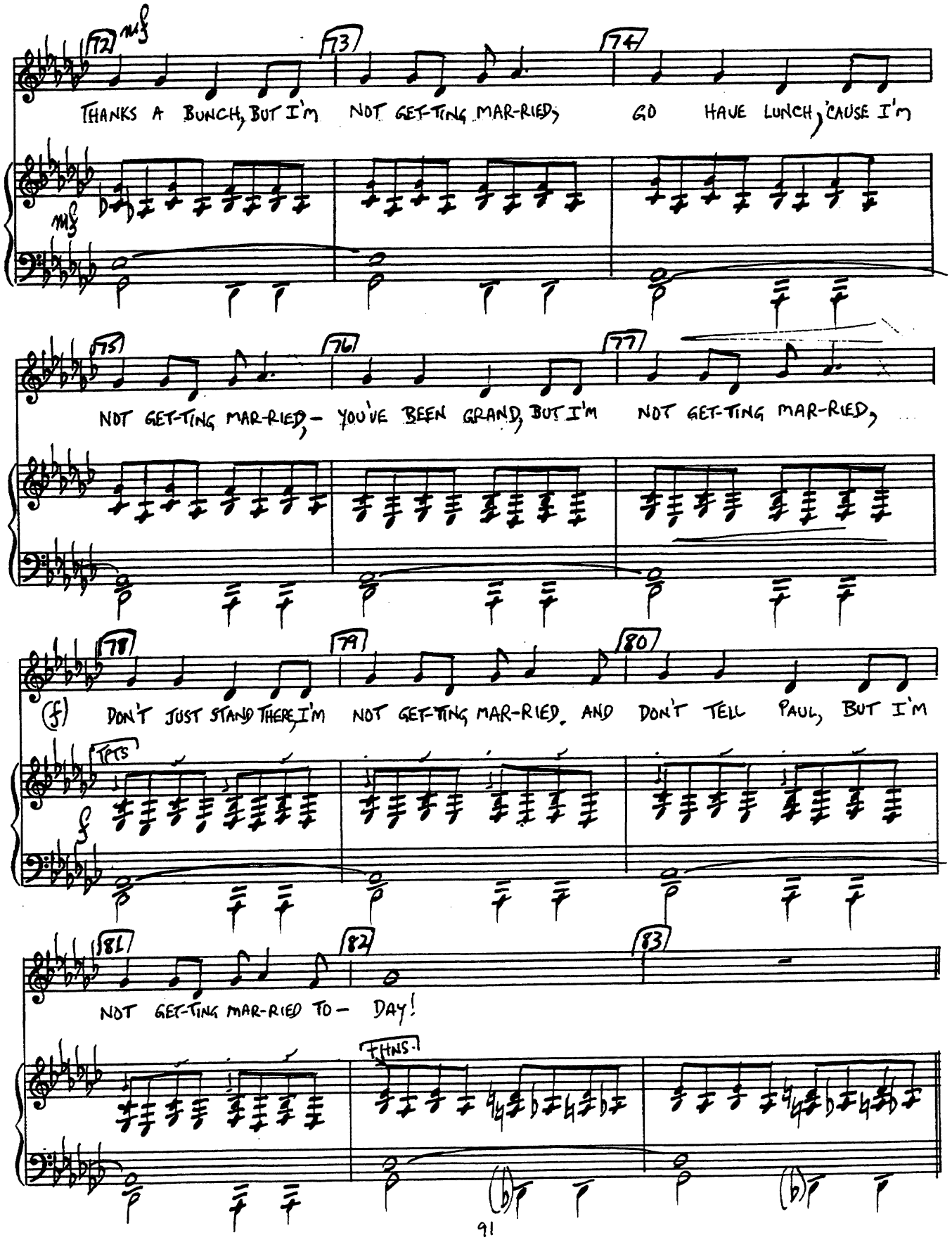

11
12
13
14
- HOLD
THIS GOLD
EN
ORGAN
THNS
BASS
15
(PAUL:) " AMY, I
16
CAN'T FIND MY SHOES ANY...
17
PAUL:
DAY.
TO-DAY IS FOR
W.W
HNS
18
19
20
21
22
A - MY,
A-MY, I GIVE YOU THE REST OF MY LIFE
TO CHERISH AND TO KEEP YOU,
VLNS
(W.W)
CELLO
BS.
23
24
25
26
27
RITARD
TO HON-OR YOU FOR-EV - ER,
TO-DAY IS FOR A - MY, MY HAP-PI-LY SOON TO BE
RIT

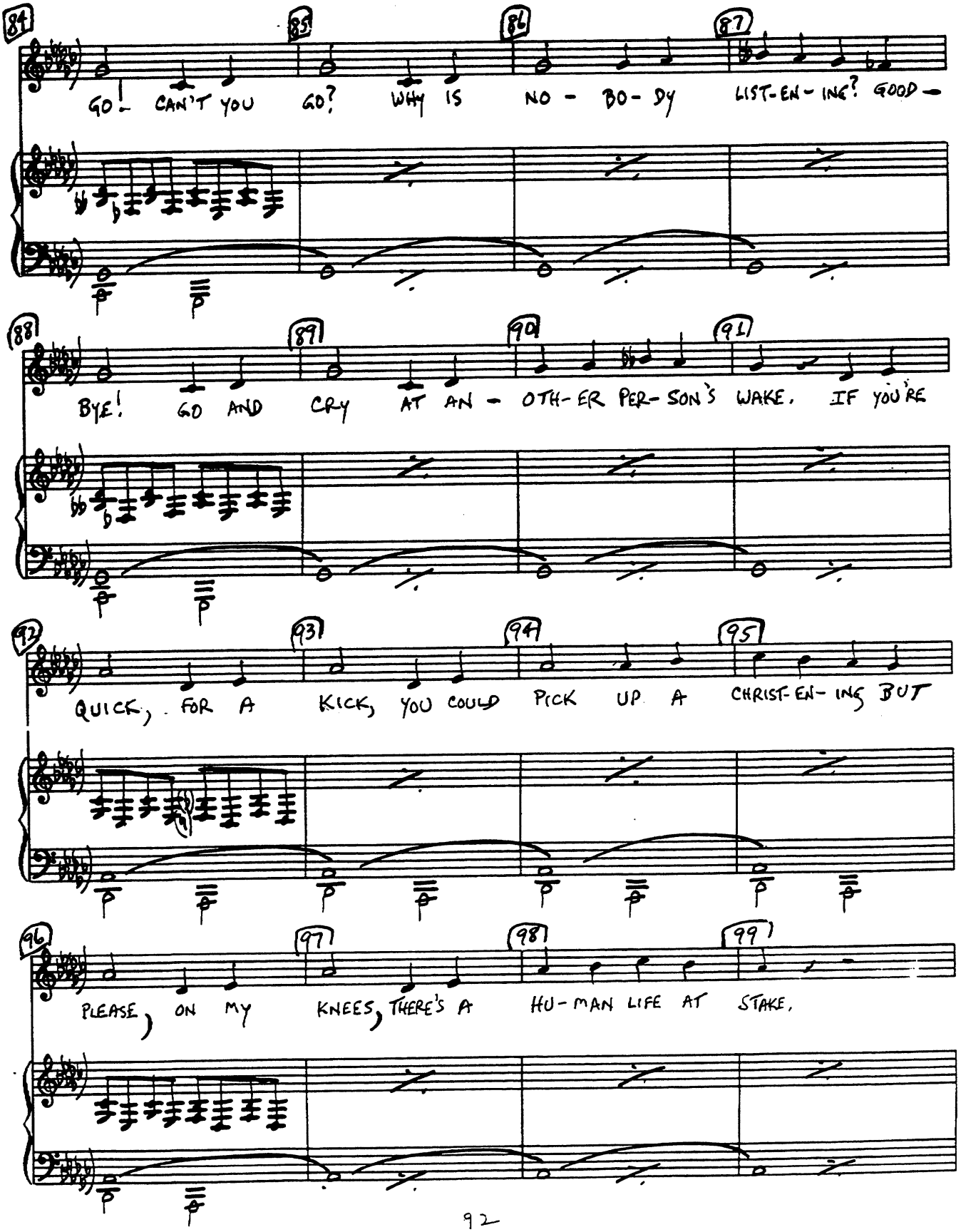

28
(PRESTO) VAMP
WIFE. ("AMY, WE'RE REALLY GETTING MARRIED.")
29
30
(LAST X AMY)
PAR-DON ME, IS EV-'RY-BO-DY
THERE? BE-CAUSE IF EV-'RY-BO-DY'S THERE I WANT TO THANK YOU ALL FOR
+STRS
(+STRS)
(+CLARS)
+BSN
31
32
33
COM-ING TO THE WED-DING. I'D AP-PRE-CI-ATE YOUR GO-ING EV-EN MORE I MEAN, YOU MUST HAVE LOTS OF
34
35
36
BET-TER THINGS TO DO AND NOT A WORD OF IT TO PAUL. RE-MEM-BER PAUL? YOU KNOW, THE MAN I'M GON-NA
+W.W (84)
37
38
39
MAR-RY, BUT I'M NOT BE-CAUSE I WOULD-N'T RU-IN AN-Y-ONE AS WON-DER-FUL AS HE IS, BUT I


40
mf
41
42
mf THANK YOU ALL FOR THE GIFTS AND THE FLOW-ERS. THANK YOU ALL, NOW IT'S
W.W. (84)
mf
43
44
45
BACK TO THE SHOW-ERS. DON'T TELL PAUL, BUT I'M NOT GET-TING MAR-RIED TO-
46
47
DAY.
THNS.
ADD ORGAN 4'
V.S.

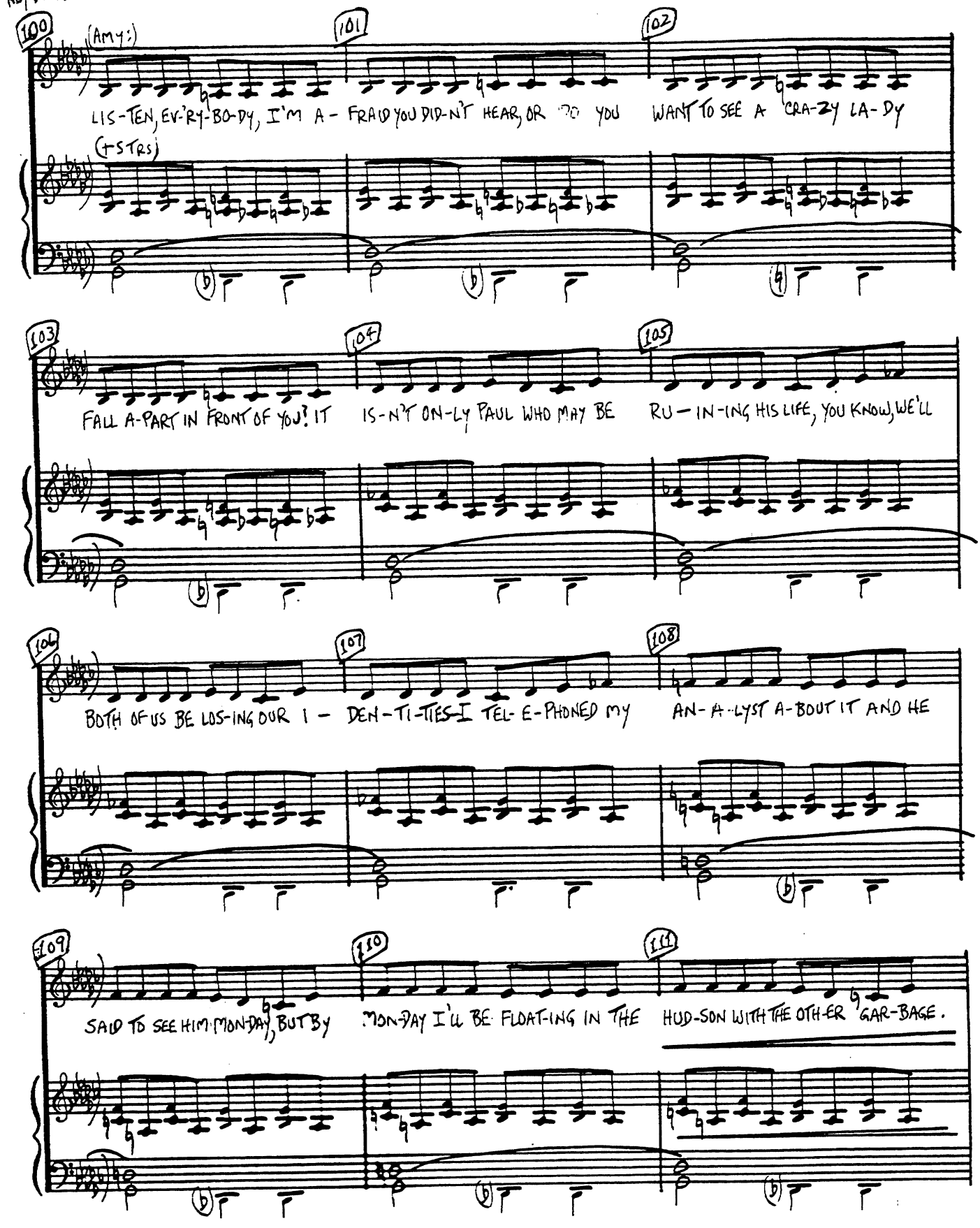

48
JENNY:
TEMPO I
LARGO
49
50
51
52
53
JENNY:
BLESS THIS DAY,
TRA-GE-DY OF LIFE,
HUS-BAND JOINED TO WIFE, THE HEART SINKS DOWN AND FEELS
VOCAL MINORITY
S.
A.
T.
B.
B.
(HUM)
(HUM)
54
55
56
57
58
59
JENNY:
DEAD
THIS DREAD
FUL
DAY...
(HUM)
(HUM)
(ORGAN 4' OFF)

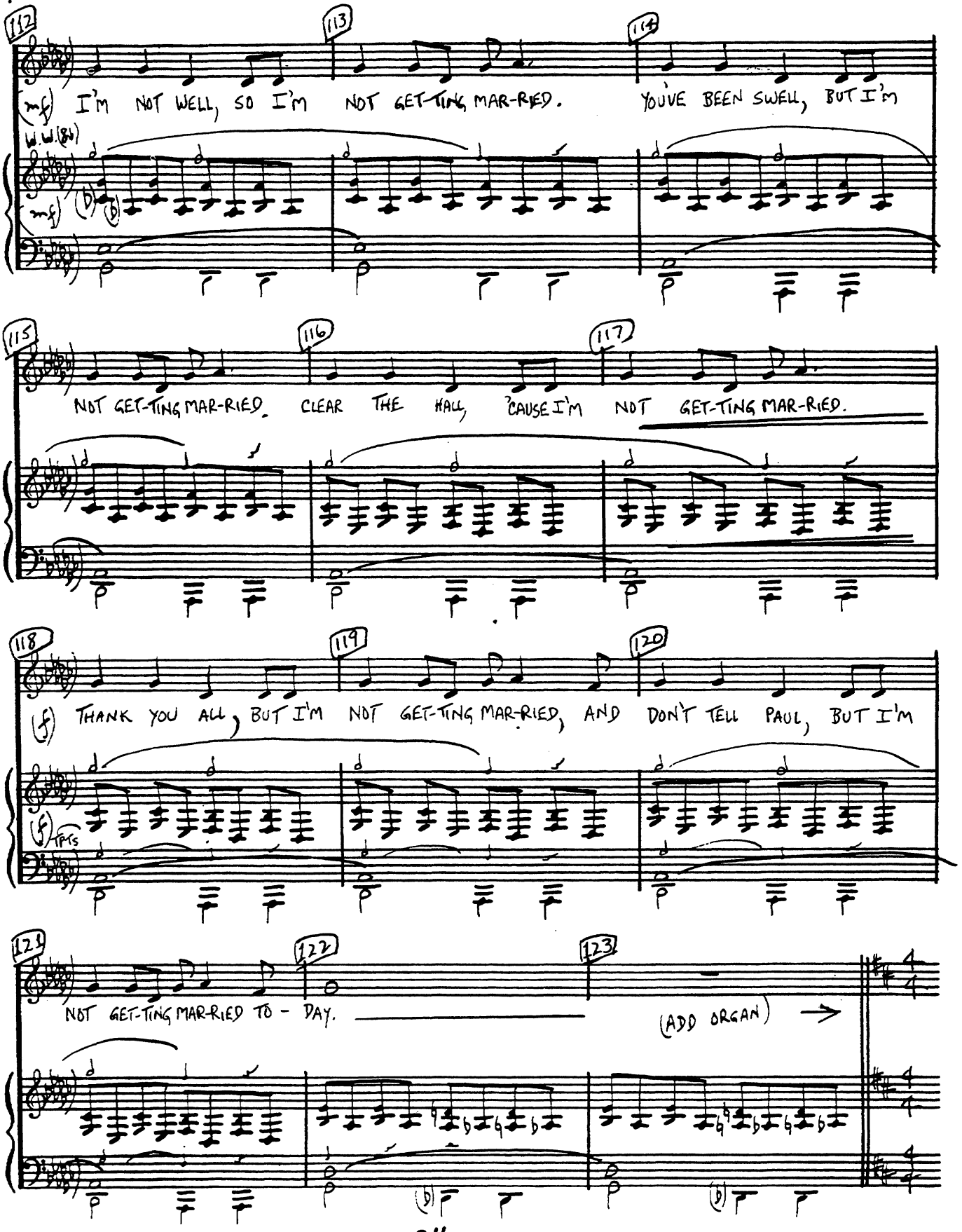

PRESTO
VAMP TILL CUE
(ROBERT:) "PAUL CAN'T FIND HIS CUFF-LINKS"
(AMY:) "ON THE DRESSER, NEXT TO MY SUICIDE NOTE."
60
61
62
(LAST X)
LIS-TEN, EV-'RY-BO-DY, LOOK, I
DON'T KNOW WHAT YOU'RE WAIT-ING FOR, A WED-DING, WHAT'S A WED-DING? IT'S A
(+STRS.)
(+BSN.)
63
64
65
PRE-HIS-TOR-IC RIT-U-AL WHERE EV-'RY-BO-DY PROM-IS-ES FI-DEL-I-TY FOR-EV-ER WHICH IS
66
67
68
MAY-BE THE MOST HOR-RI-FY-ING WORD I EV-ER HEARD, AND WHICH IS FOL-LOWED BY A HON-EY-MOON WHERE
69
70
71
SUD-DEN-LY HE'LL RE-A-LIZE HE'S SAD-DLED WITH A NUT AND WAN-NA KILL ME WHICH HE SHOULD, SO LIS-TEN,

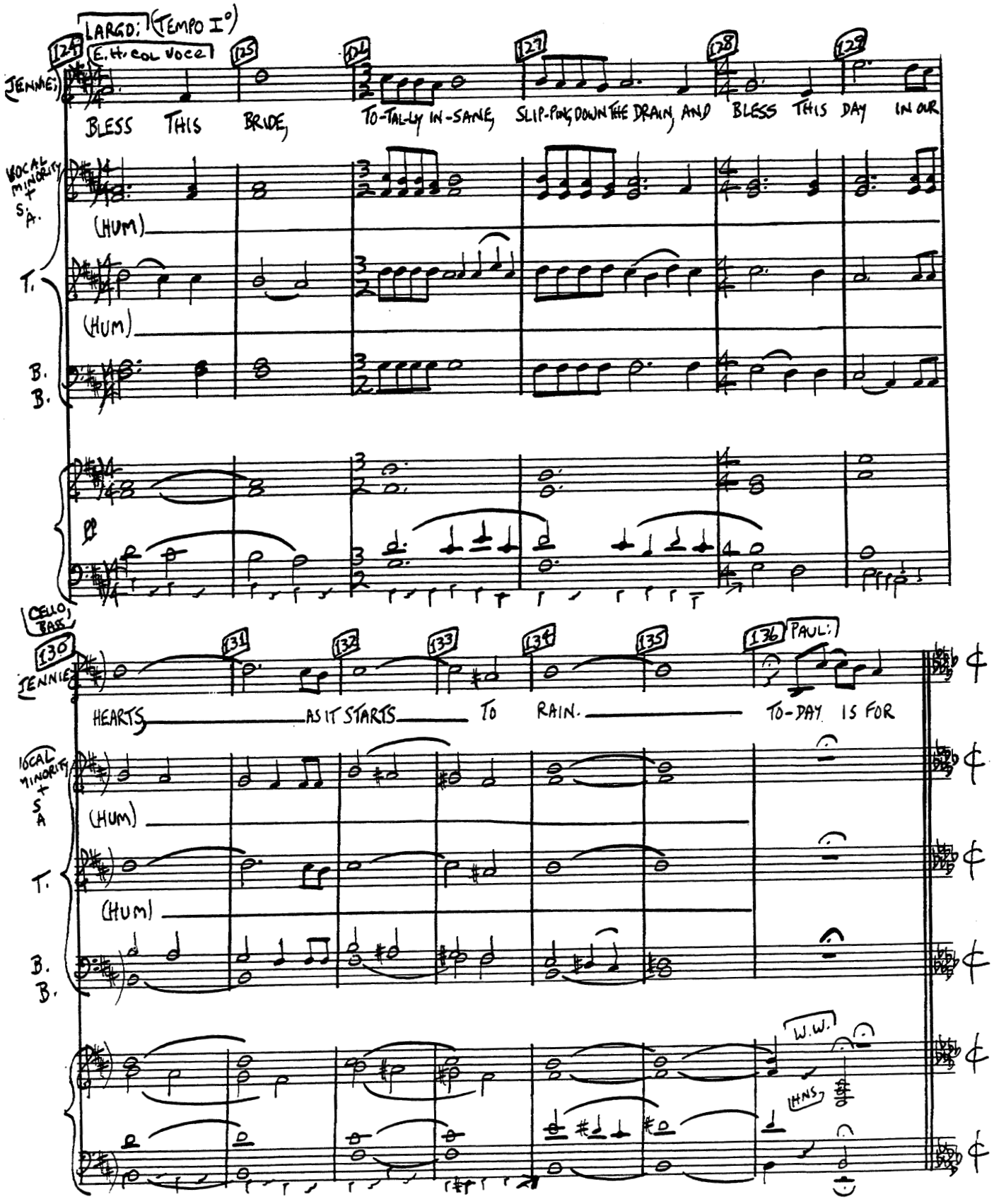

72
mf
73
74
THANKS A BUNCH, BUT I'M NOT GET-TING MAR-RIED, GO HAVE LUNCH, 'CAUSE I'M
mf
75
76
77
NOT GET-TING MAR-RIED, – YOU'VE BEEN GRAND, BUT I'M NOT GET-TING MAR-RIED,
78
79
80
(f) DON'T JUST STAND THERE, I'M NOT GET-TING MAR-RIED. AND DON'T TELL PAUL, BUT I'M
TPTS
81
82
83
NOT GET-TING MAR-RIED TO – DAY!
THNS.

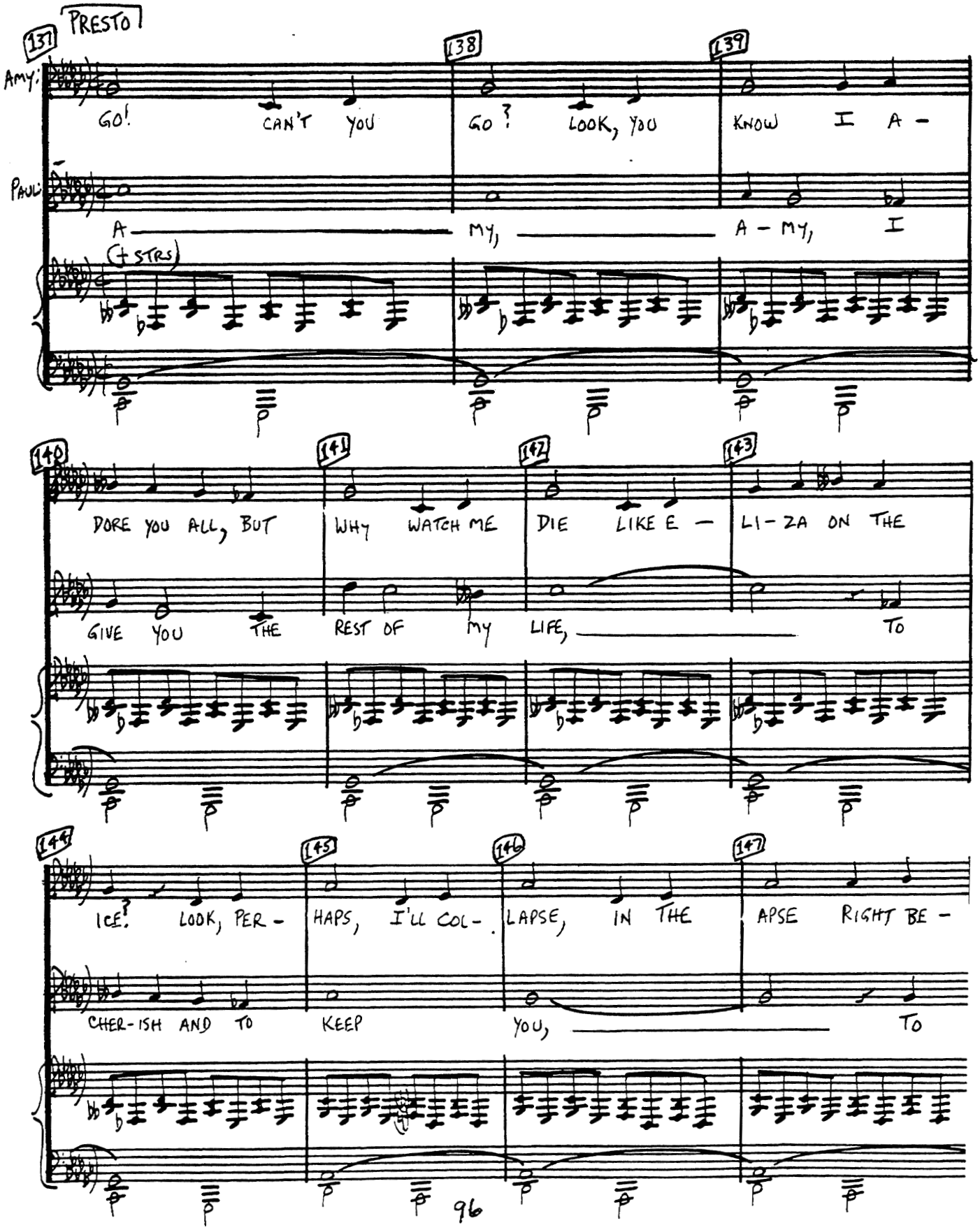

84
85
86
87
GO! CAN'T YOU GO? WHY IS NO - BO - DY LIST-EN-ING? GOOD -
88
89
90
91
BYE! GO AND CRY AT AN - OTH-ER PER-SON'S WAKE. IF YOU'RE
92
93
94
95
QUICK, FOR A KICK, YOU COULD PICK UP A CHRIST-EN-ING BUT
96
97
98
99
PLEASE, ON MY KNEES, THERE'S A HU-MAN LIFE AT STAKE.

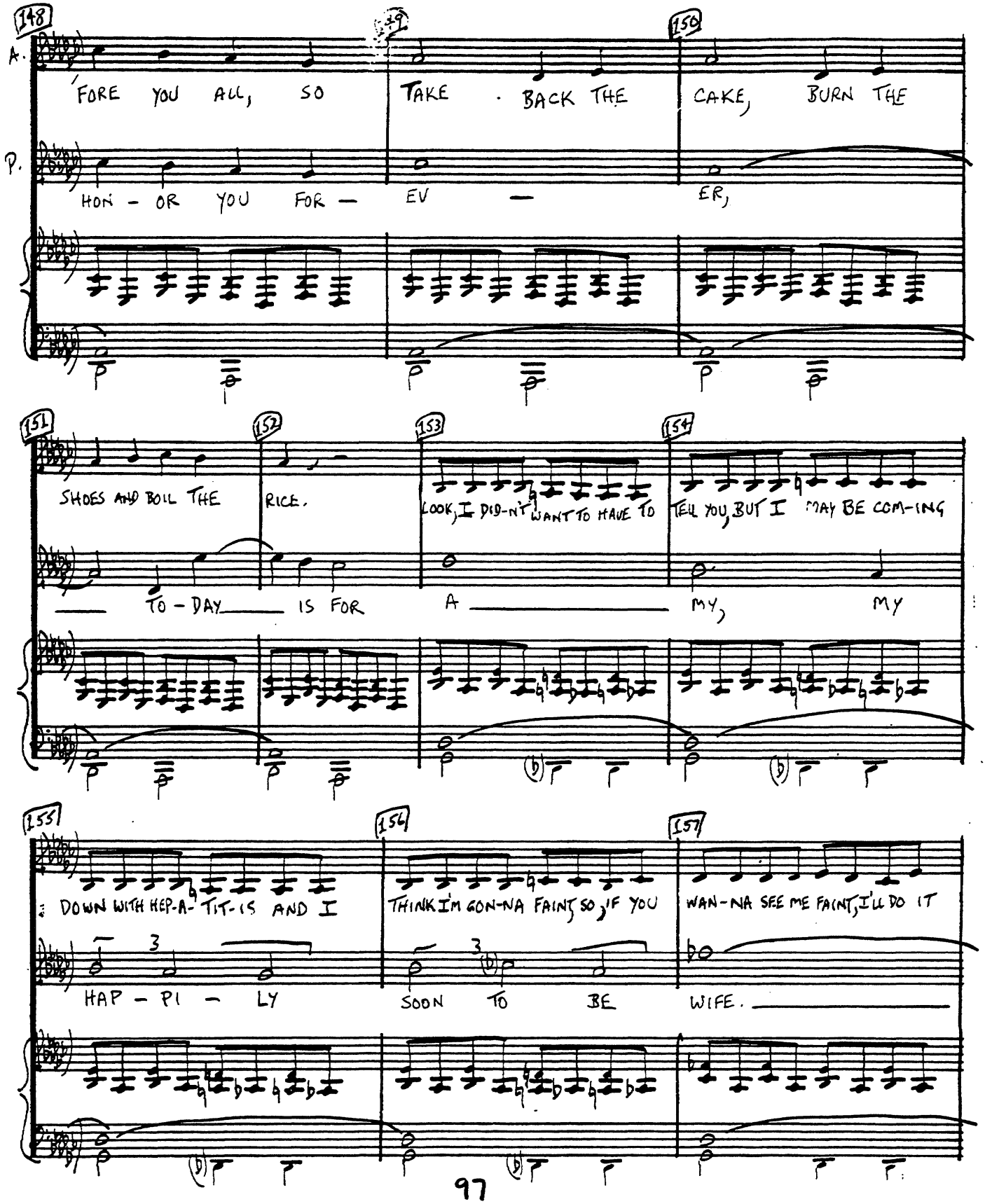
KEYBOARD

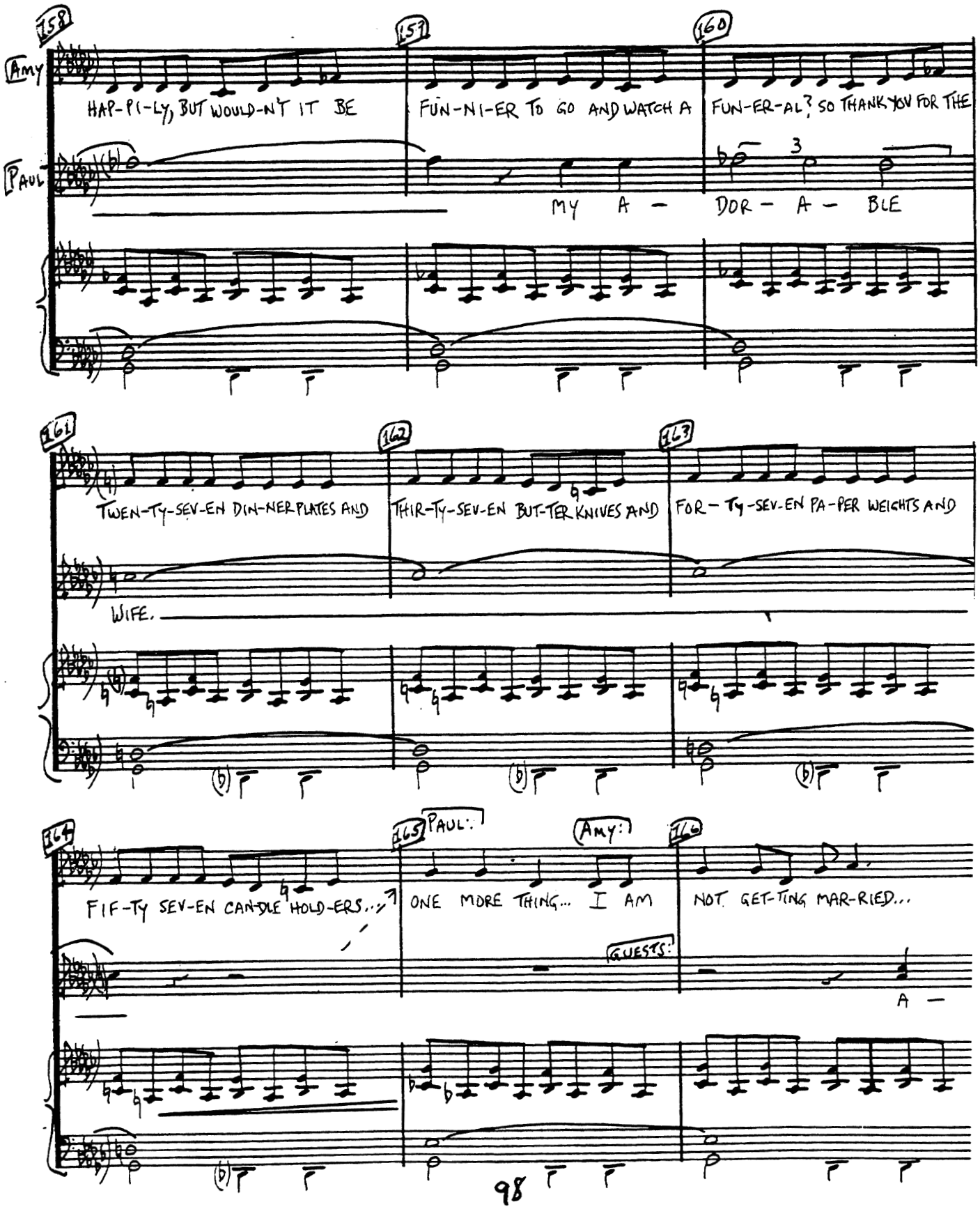

100
(AMY:)
101
102
LIS-TEN, EV'RY-BO-DY, I'M A- FRAID YOU DID-N'T HEAR, OR DO YOU WANT TO SEE A CRA-ZY LA-DY
(+STRS)
103
104
105
FALL A-PART IN FRONT OF YOU! IT IS-N'T ON-LY PAUL WHO MAY BE RU-IN-ING HIS LIFE, YOU KNOW, WE'LL
106
107
108
BOTH OF US BE LOS-ING OUR I- DEN-TI-TIES-I TEL-E-PHONED MY AN-A-LYST A-BOUT IT AND HE
109
110
111
SAID TO SEE HIM MON-DAY, BUT BY MON-DAY I'LL BE FLOAT-ING IN THE HUD-SON WITH THE OTH-ER GAR-BAGE.

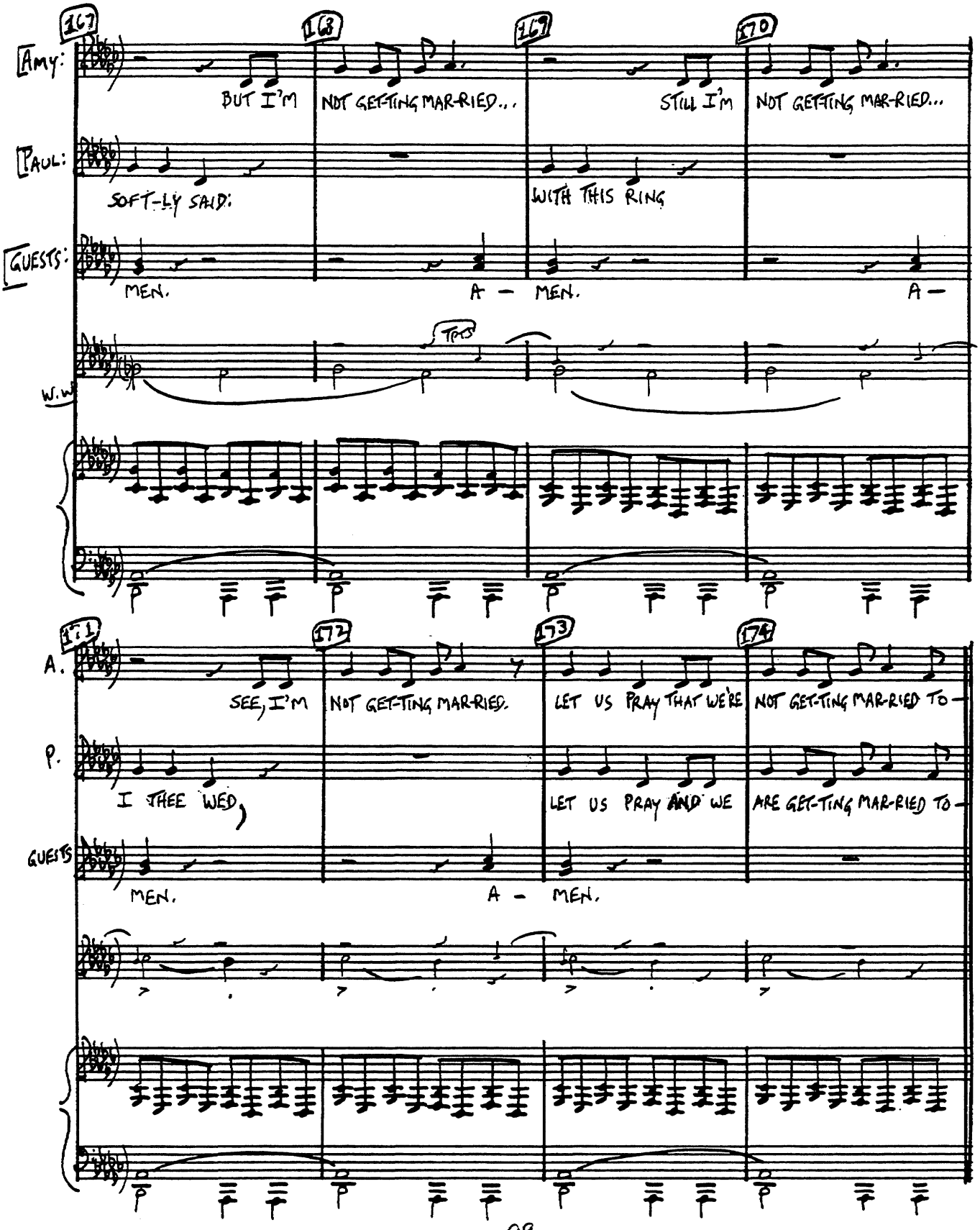

112
113
114
(mf) I'M NOT WELL, SO I'M NOT GET-TING MAR-RIED. YOU'VE BEEN SWELL, BUT I'M
W.W.(8va)
(mf)
115
116
117
NOT GET-TING MAR-RIED. CLEAR THE HALL, 'CAUSE I'M NOT GET-TING MAR-RIED.
118
119
120
(f) THANK YOU ALL, BUT I'M NOT GET-TING MAR-RIED, AND DON'T TELL PAUL, BUT I'M
(f) Tpts
121
122
123
NOT GET-TING MAR-RIED TO - DAY.
(ADD ORGAN)

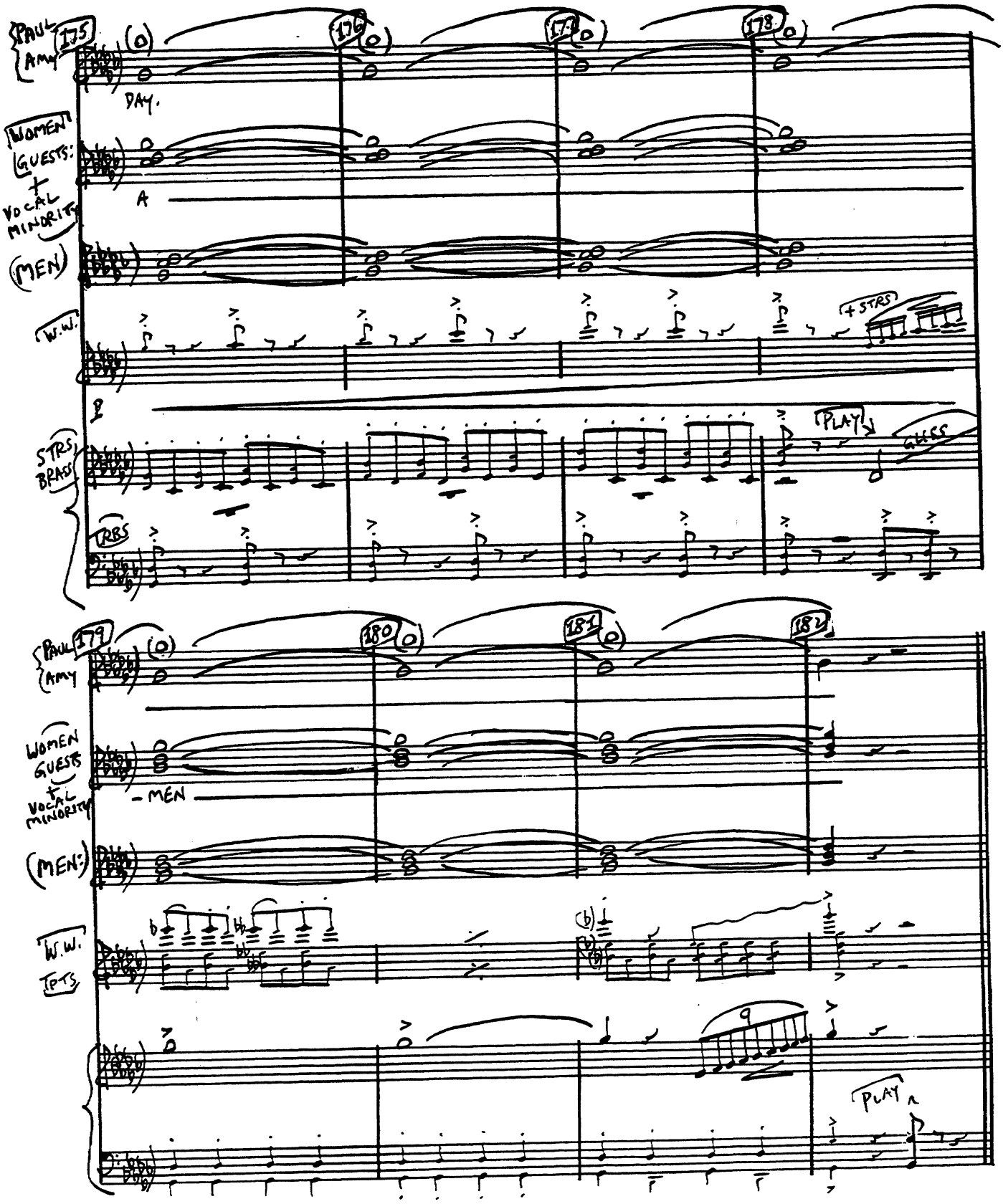

LARGO: (TEMPO I°)
E.H. col voce
JENNIE:
BLESS THIS BRIDE, TO-TAL-LY IN-SANE, SLIP-PING DOWN THE DRAIN, AND BLESS THIS DAY IN OUR
VOCAL MINORITY + S.A.
(HUM)
T.
(HUM)
B.
B.
CELLO, BASS
JENNIE:
HEARTS AS IT STARTS TO RAIN.
PAUL:
TO-DAY IS FOR
VOCAL MINORITY + S.A.
(HUM)
T.
(HUM)
B.
B.
W.W.
1HNS.


PRESTO
131
138
139
AMY:
GO! CAN'T YOU GO? LOOK, YOU KNOW I A -
PAUL:
A — MY, — A - MY, I
(+ STRS)
140
141
142
143
DORE YOU ALL, BUT WHY WATCH ME DIE LIKE E — LI - ZA ON THE
GIVE YOU THE REST OF MY LIFE, — TO
144
145
146
147
ICE? LOOK, PER - HAPS, I'LL COL - LAPSE, IN THE APSE RIGHT BE -
CHER - ISH AND TO KEEP YOU, — TO


148
149
150
A.
FORE YOU ALL, SO
TAKE . BACK THE
CAKE, BURN THE
P.
HON - OR YOU FOR —
EV —
ER,
151
152
153
154
SHOES AND BOIL THE
RICE.
LOOK, I DID-N'T WANT TO HAVE TO
TELL YOU, BUT I MAY BE COM-ING
— TO-DAY — IS FOR
A —
MY,
MY
155
156
157
DOWN WITH HEP-A- TIT-IS AND I
THINK I'M GON-NA FAINT, SO, IF YOU
WAN-NA SEE ME FAINT, I'LL DO IT
HAP - PI - LY
SOON TO BE
WIFE.


158
159
160
AMY
HAP-PI-LY, BUT WOULD-N'T IT BE
FUN-NI-ER TO GO AND WATCH A
FUN-ER-AL? SO THANK YOU FOR THE
PAUL
MY A - DOR - A - BLE
161
162
163
TWEN-TY-SEV-EN DIN-NER PLATES AND
THIR-TY-SEV-EN BUT-TER KNIVES AND
FOR-TY-SEV-EN PA-PER WEIGHTS AND
WIFE.
164
165
166
PAUL:
AMY:
FIF-TY SEV-EN CAN-DLE HOLD-ERS...
ONE MORE THING... I AM
NOT GET-TING MAR-RIED...
GUESTS:
A -


167
168
169
170
AMY:
BUT I'M
NOT GET-TING MAR-RIED...
STILL I'M
NOT GET-TING MAR-RIED...
PAUL:
SOFT-LY SAID:
WITH THIS RING
GUESTS:
MEN.
A - MEN.
A -
TPTS
W.W
171
172
173
174
A.
SEE, I'M
NOT GET-TING MAR-RIED.
LET US PRAY THAT WE'RE
NOT GET-TING MAR-RIED TO -
P.
I THEE WED,
LET US PRAY AND WE
ARE GET-TING MAR-RIED TO -
GUESTS
MEN.
A - MEN.


PAUL
AMY
175
176
177
178
DAY.
WOMEN
GUESTS
+
VOCAL
MINORITY
(MEN)
A
W.W.
+ STRS
STRS
BRASS
PLAY
GUESS
TRBS
179
180
181
182
WOMEN
GUESTS
+
VOCAL
MINORITY
- MEN
(MEN)
W.W.
TPTS
PLAY

KEYBOARD

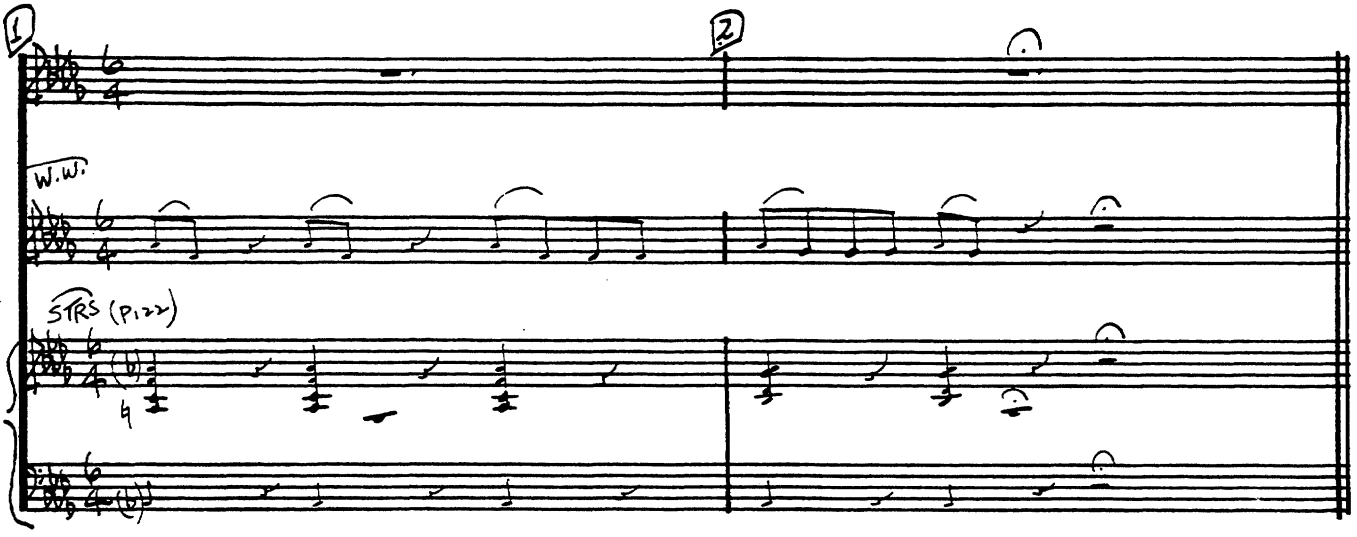
10 FINALE ACT I

(ROBERT:) "AMY, MARRY ME."

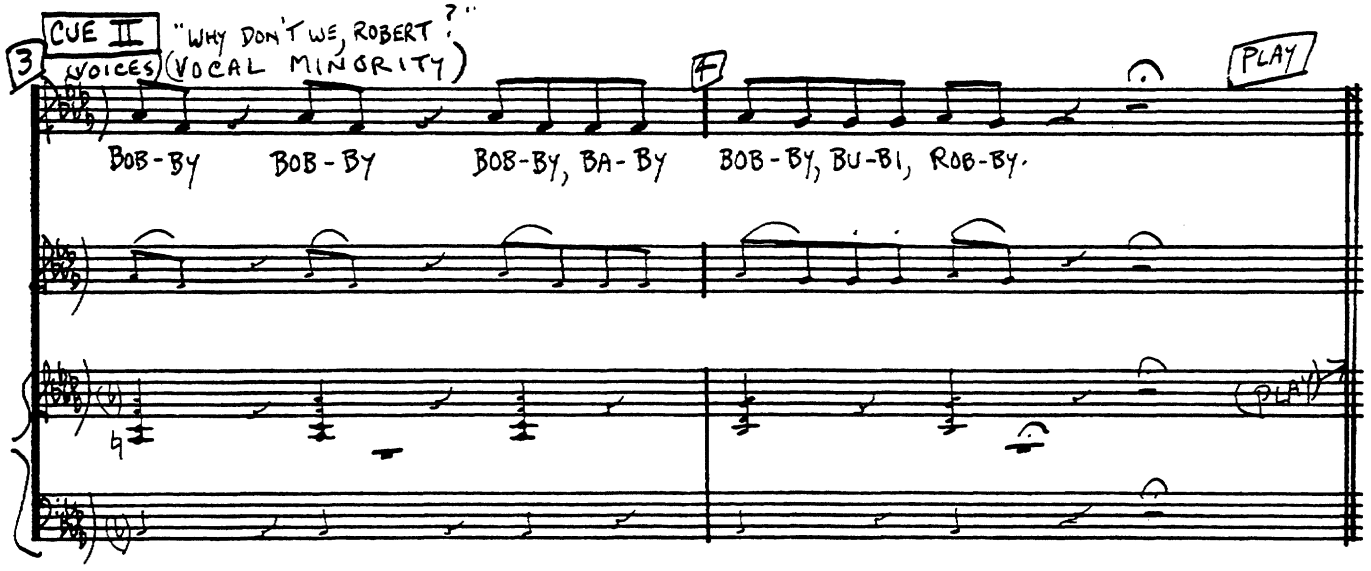
(AMY:) "WHAT?"

(CUE:) (ROBERT:) "MARRY ME."

CUE I



CUE II "WHY DON'T WE, ROBERT?"

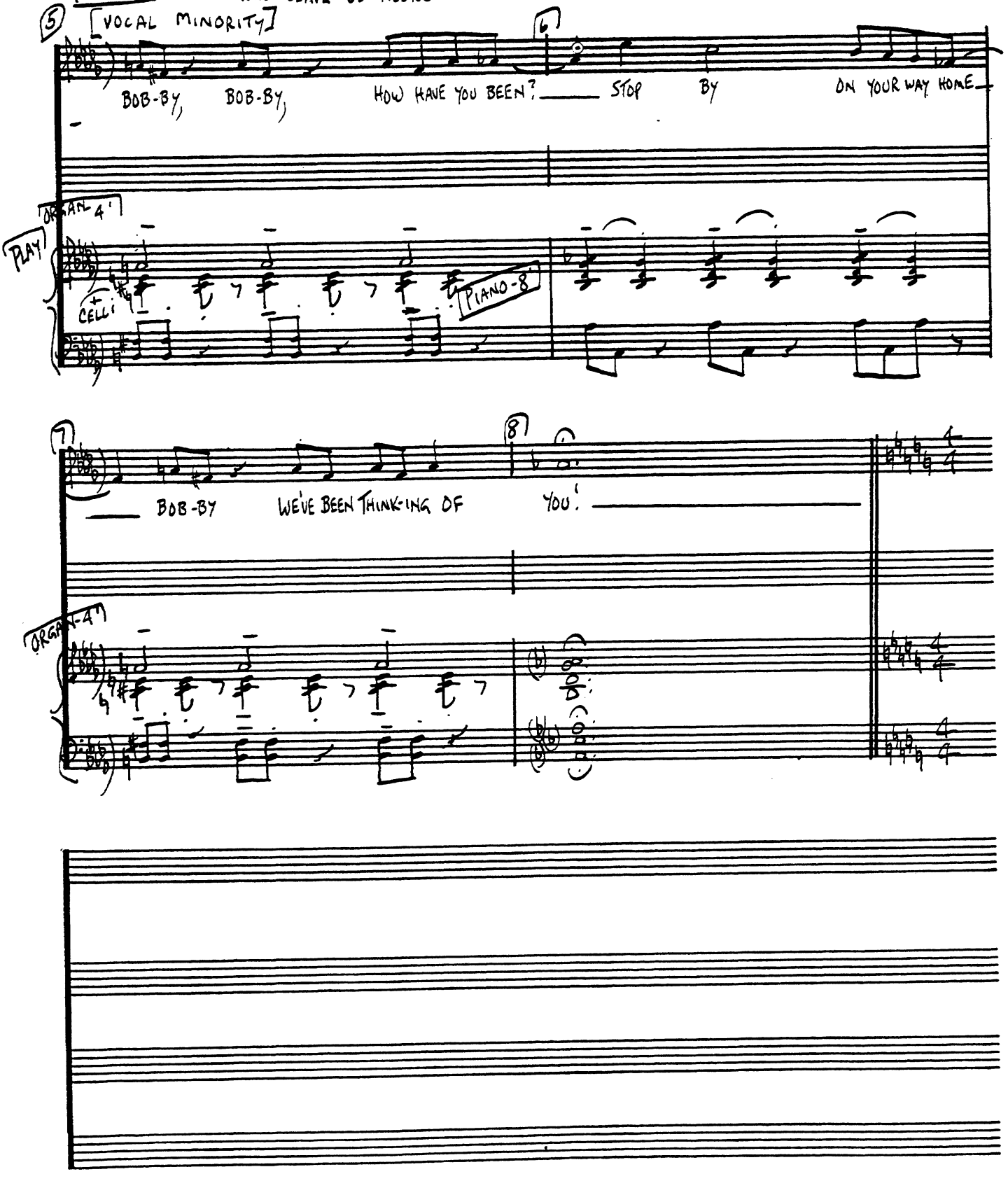


"FINALE ACT I"

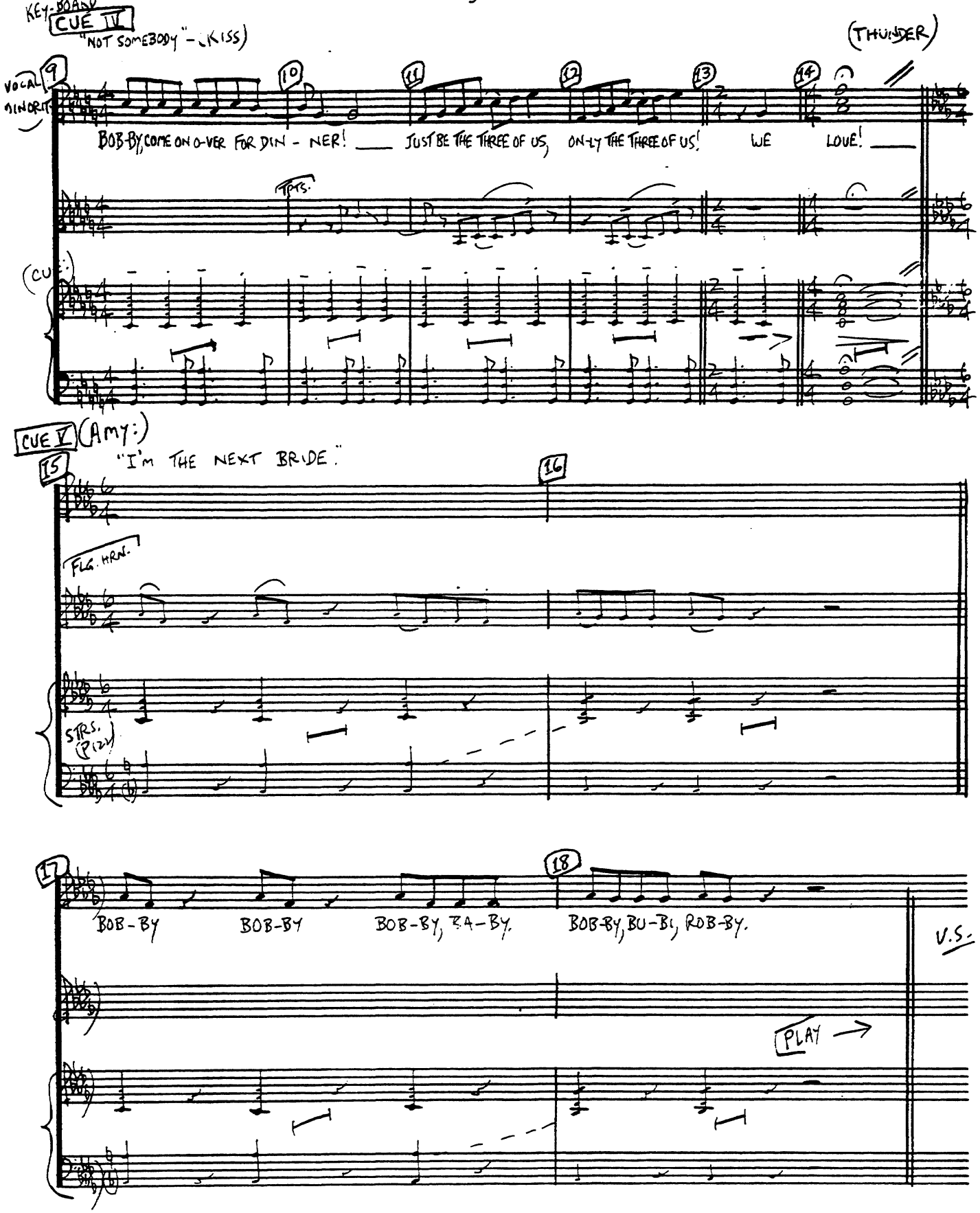
KEYBOARD

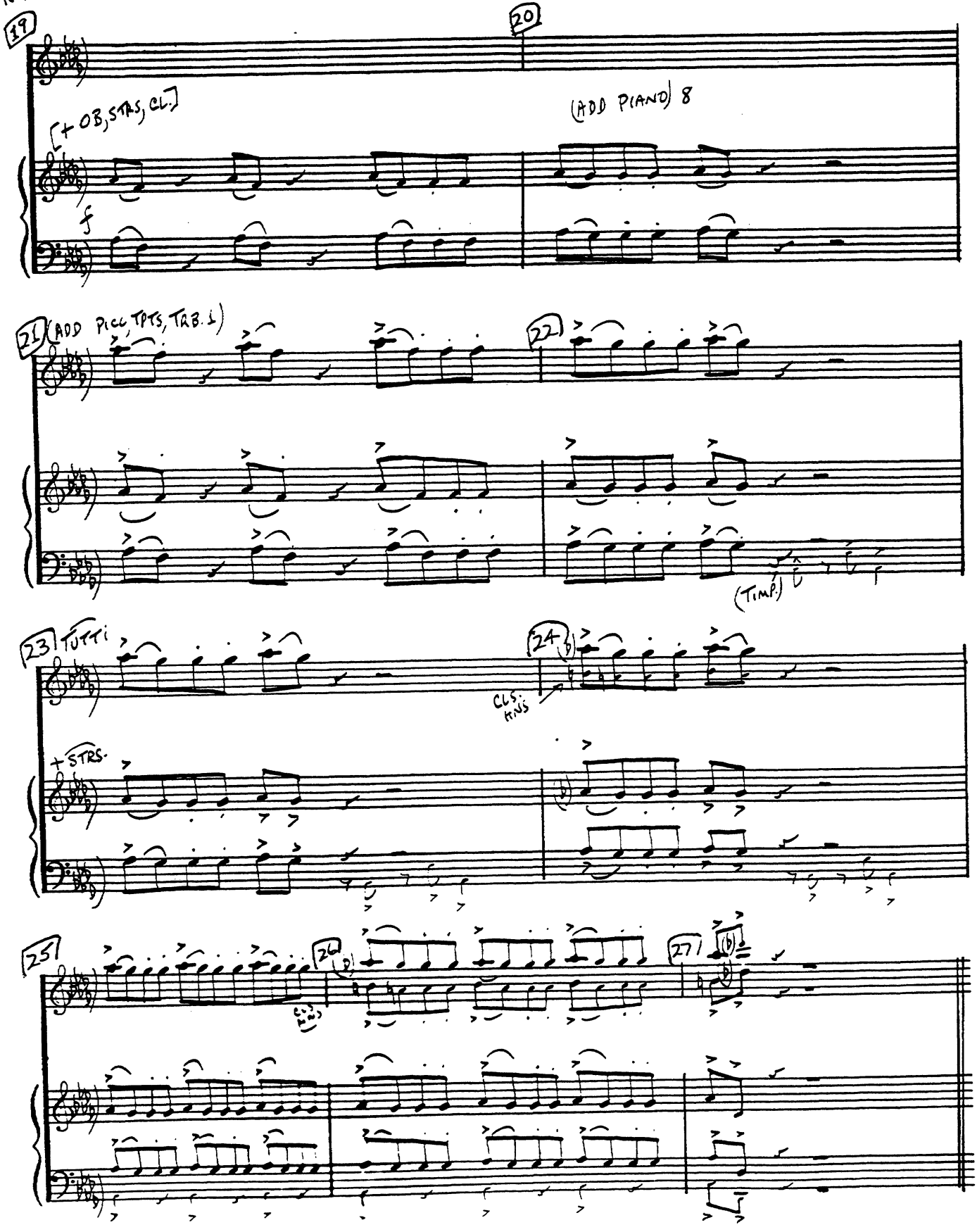
CUE III

(ROBERT:) "MARRY ME AND EVERYBODY WILL LEAVE US ALONE."



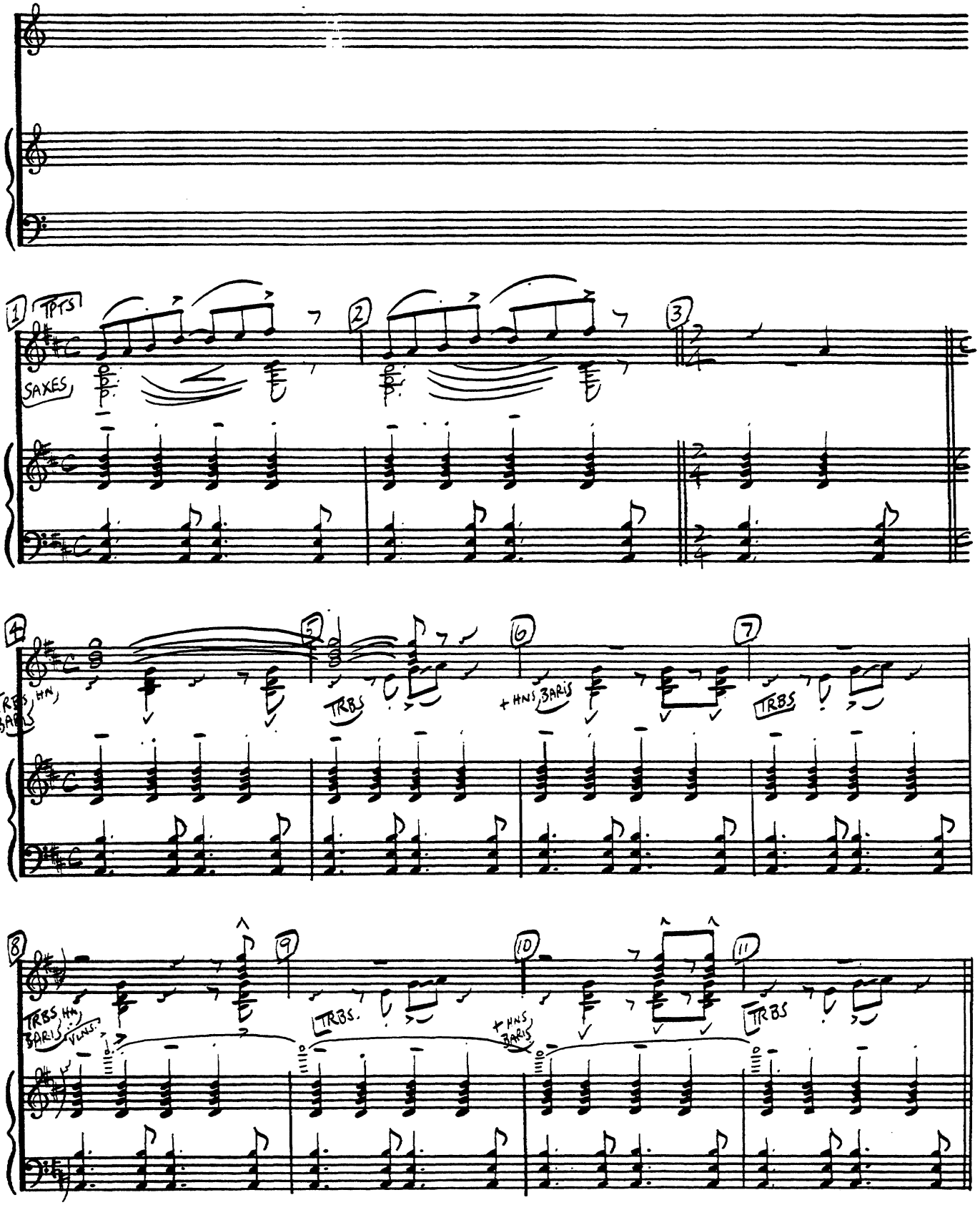
"FINALE - ACT I"


KEY-BOARD
CUE IV
"NOT SOMEBODY" - (KISS)
(THUNDER)
VOCAL
9
10
11
12
13
14
BOB-BY, COME ON O-VER FOR DIN - NER! ___ JUST BE THE THREE OF US, ON-LY THE THREE OF US! WE LOVE! ___
TPTS.
(CUE:)
CUE V (Amy:)
"I'm THE NEXT BRIDE."
15
16
FLG. HRN.
STRS. (PIZZ)
17
18
BOB-BY BOB-BY BOB-BY, BA-BY. BOB-BY, BU-BI, ROB-BY.
V.S.
PLAY

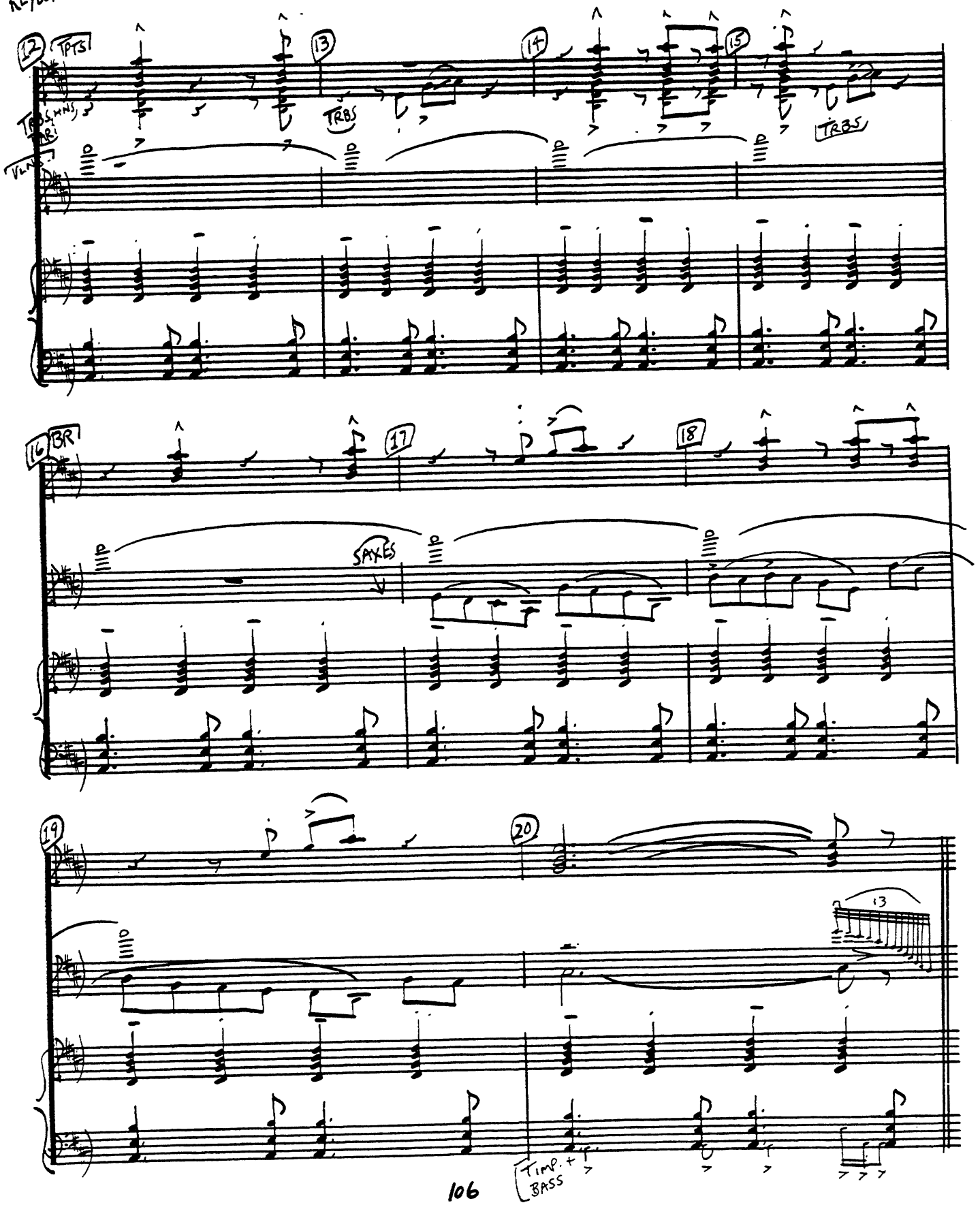

19
20
[+ OB, STRS, CL.]
(ADD PIANO) 8
f
21
(ADD PICC, TPTS, TRB. 1)
22
(TIMP.)
23
TUTTI
24
CLS. HNS
+STRS.
25
26
27

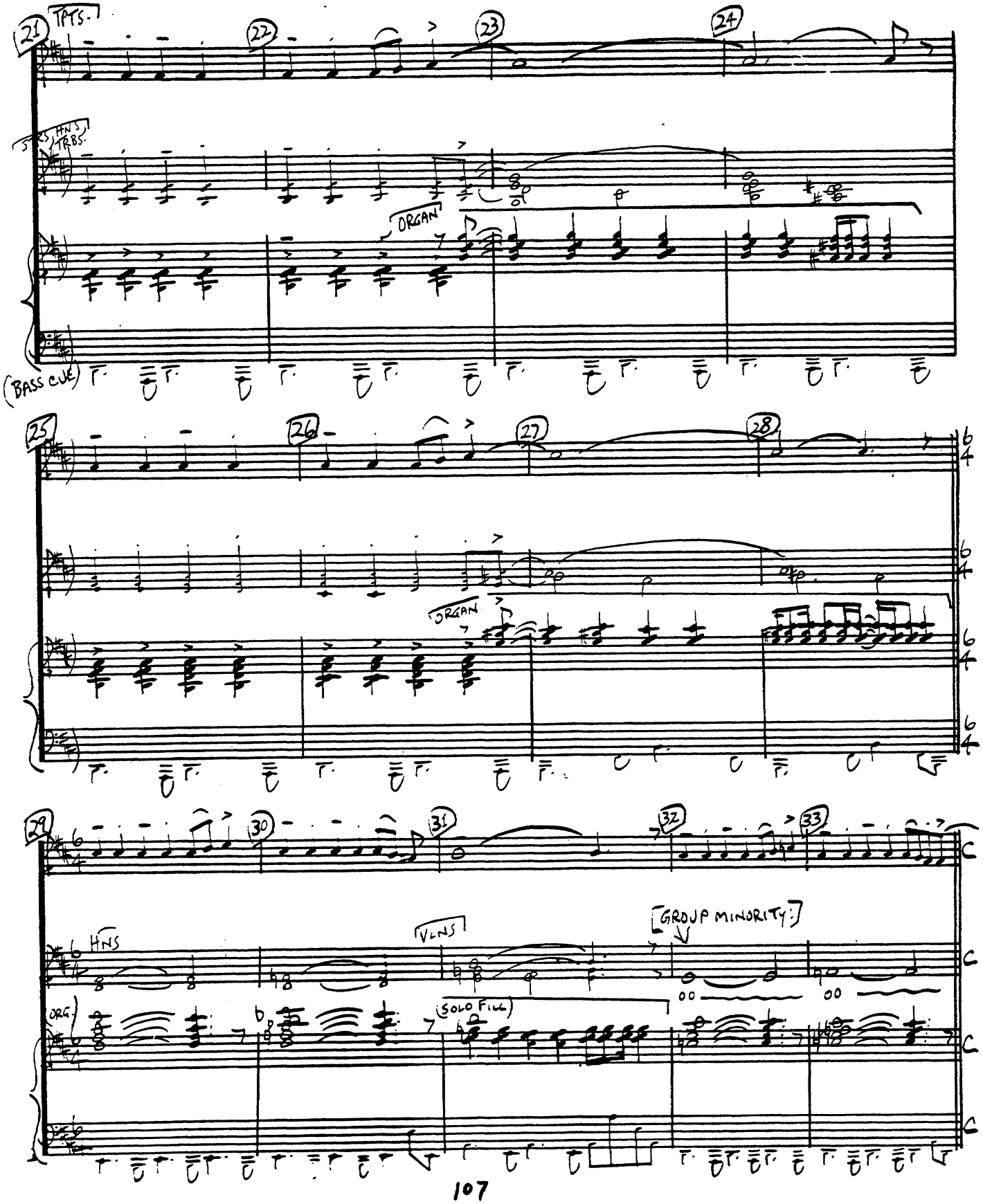
KEYBOARD

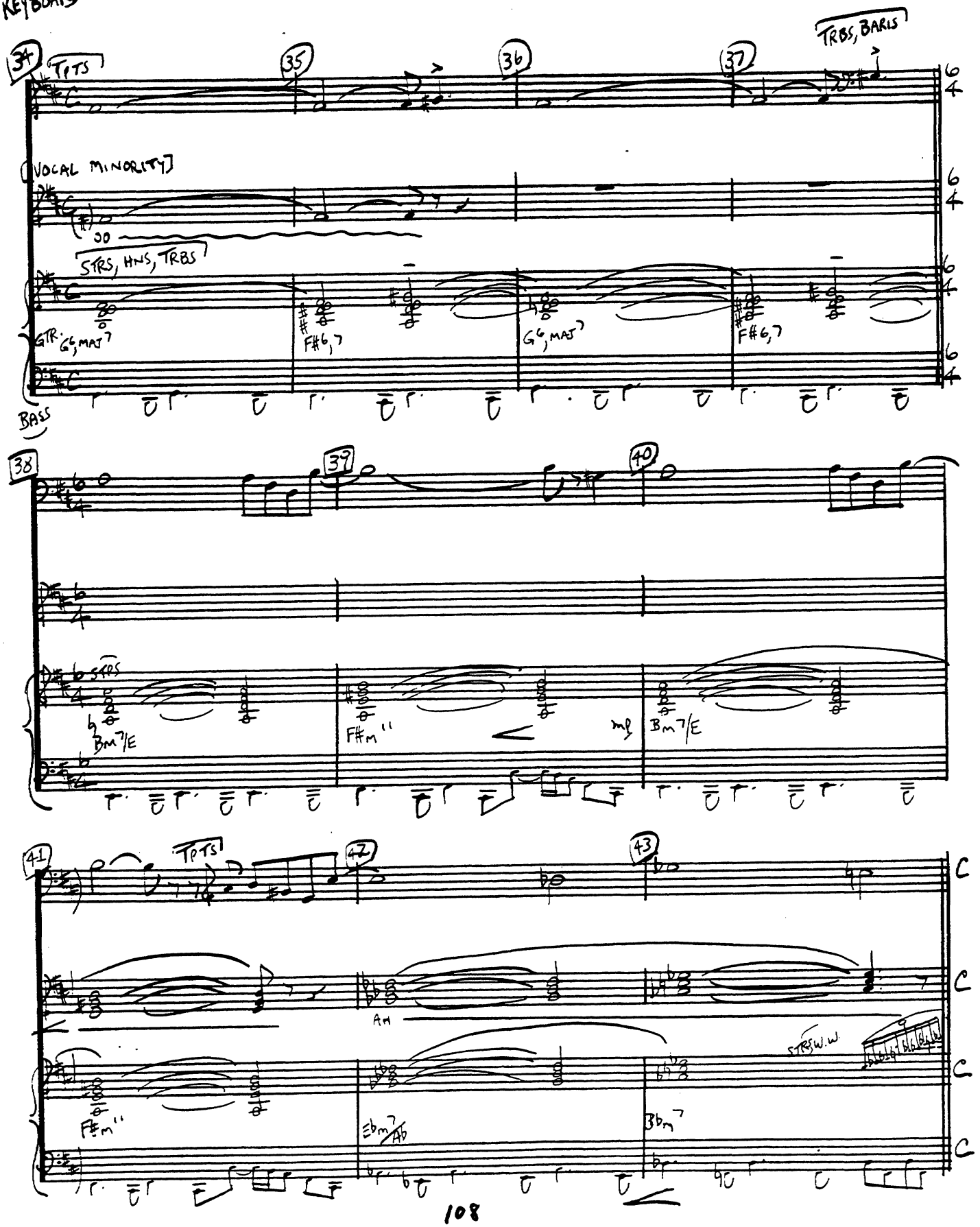
11 ENTR'ACTE

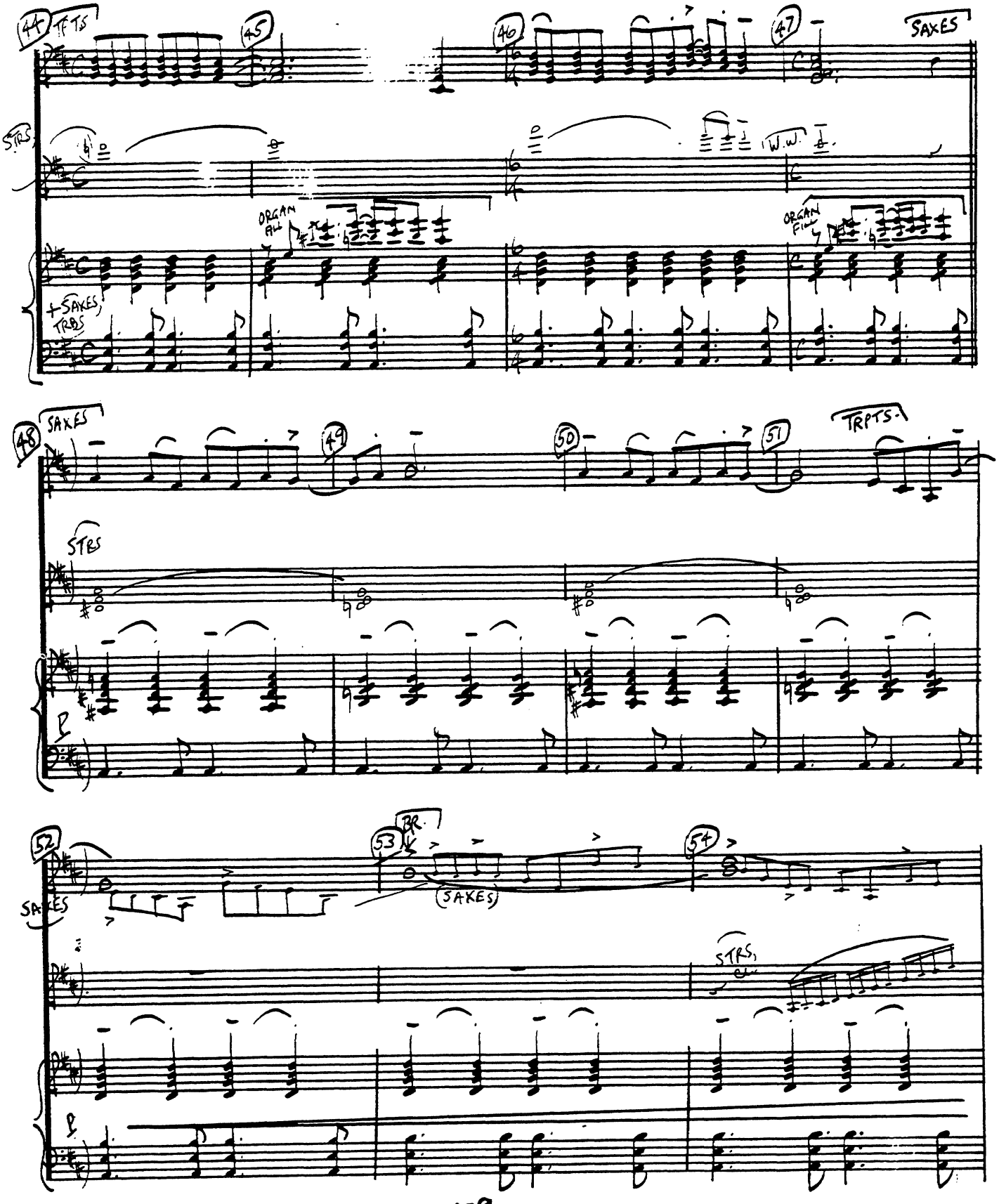


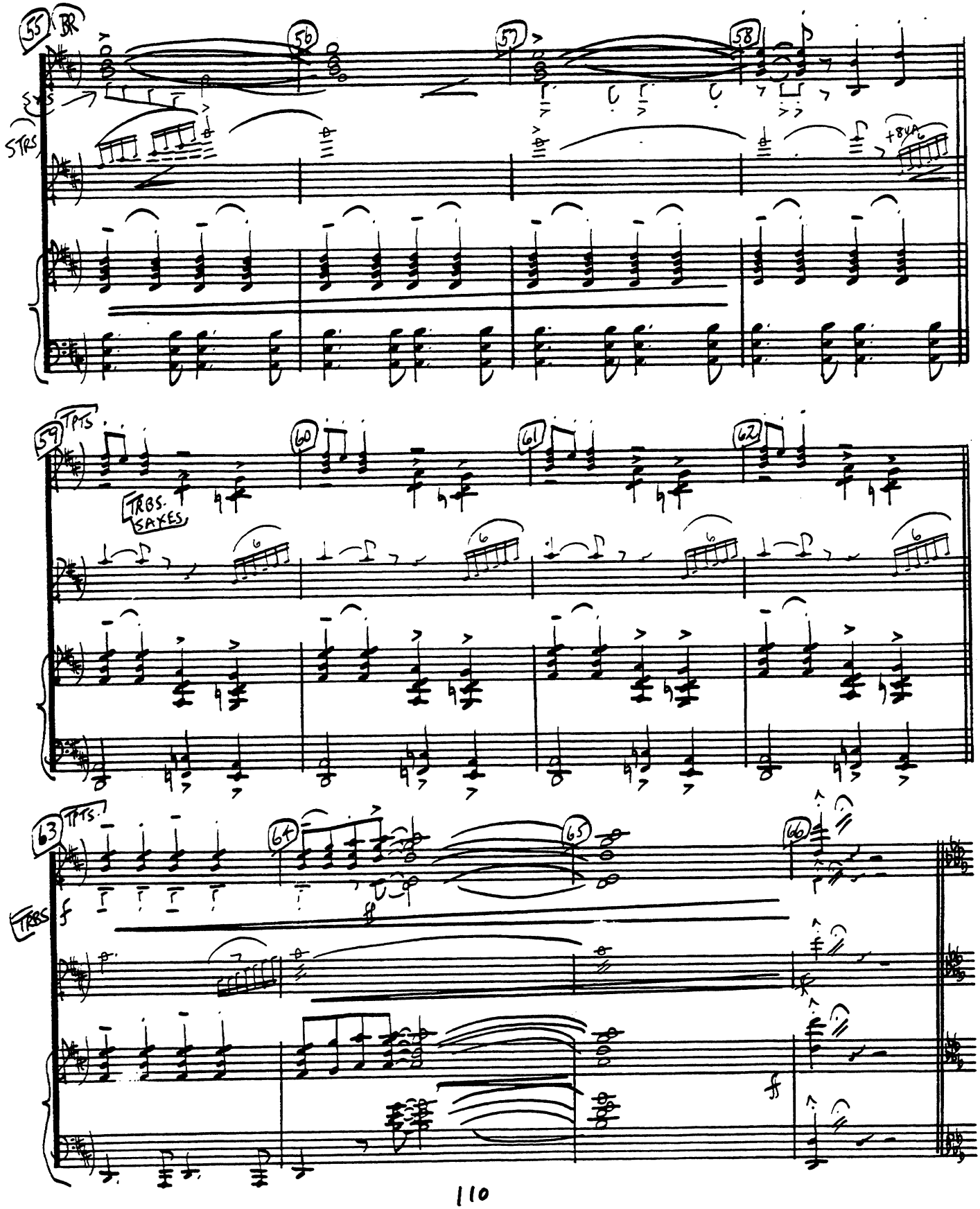
"ENTR'ACTE"

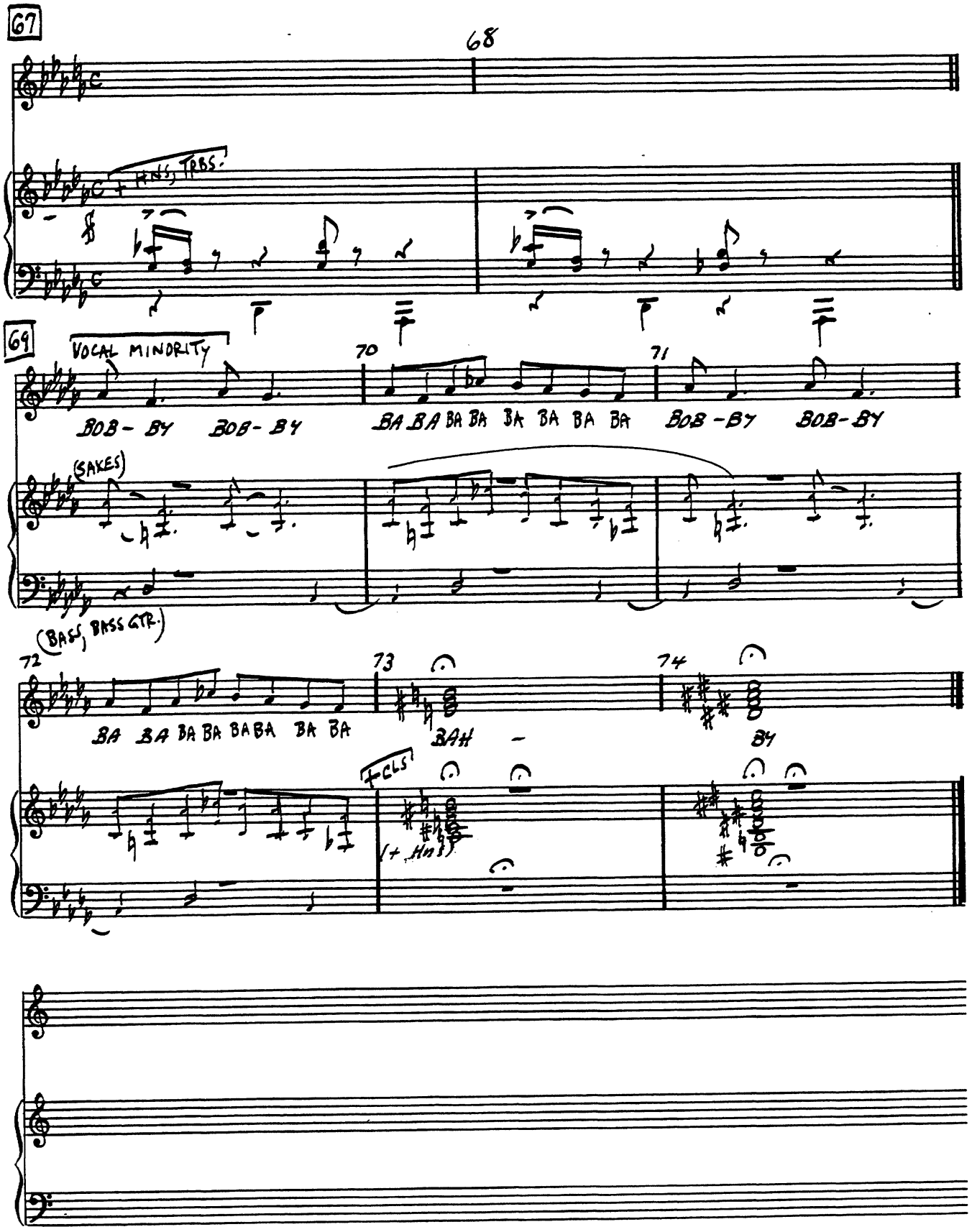

KEYBOARD
12
TPTS
13
14
15
TRBS
TRBS
16
BR
17
18
SAXES
19
20
13
TIMP. + BASS


21
TPTS.
22
23
24
HNS TRBS.
ORGAN
(BASS CUE)
25
26
27
28
ORGAN
29
30
31
32
33
HNS
VLNS
GROUP MINORITY
ORG.
(SOLO FILL)

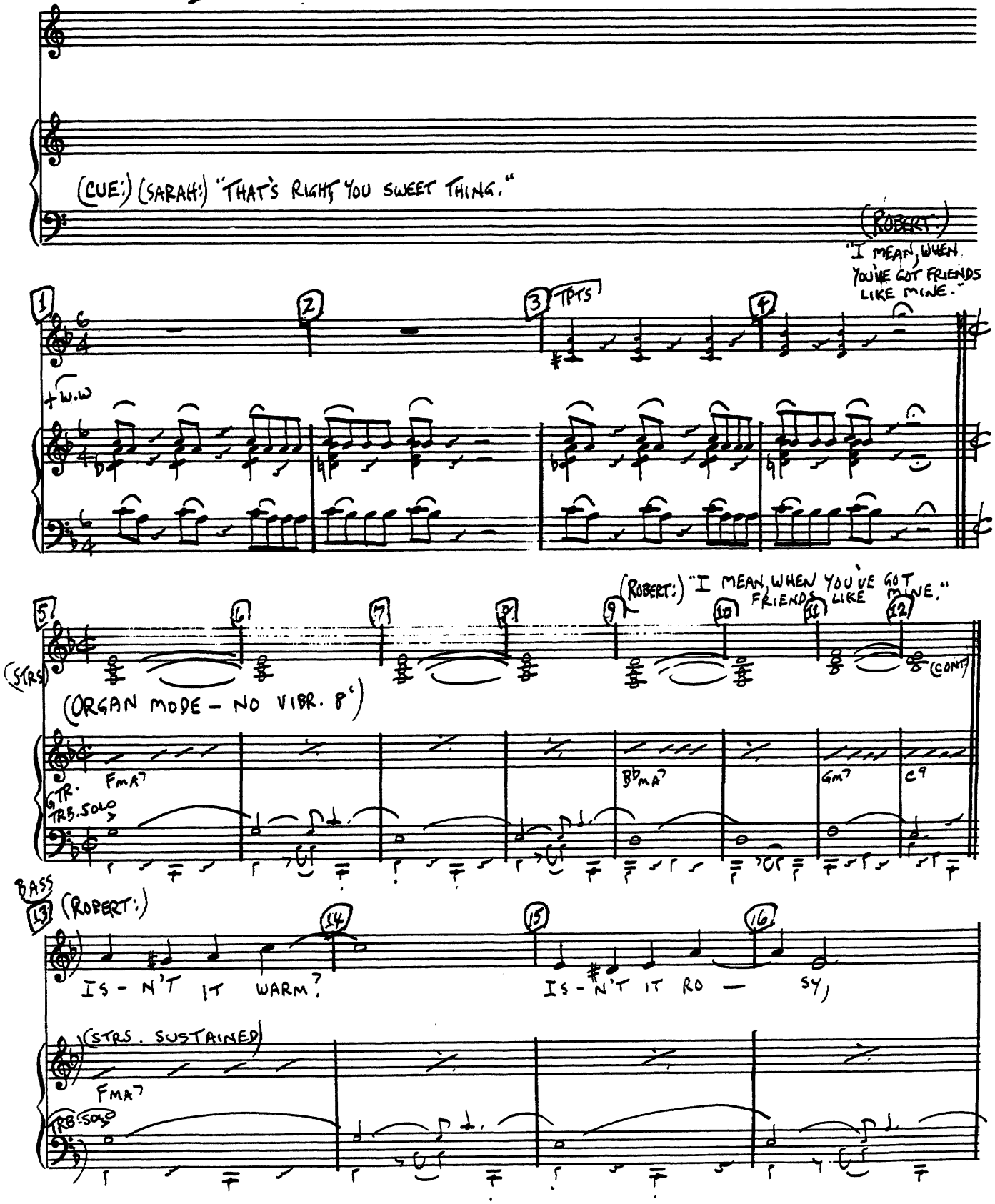

34
TPTS
35
36
37
TRBS, BARIS
VOCAL MINORITY
STRS, HNS, TRBS
GTR. G6, MAJ7
F#6,7
G6, MAJ7
F#6,7
BASS
38
39
40
STRS
Bm7/E
F#m11
mp
Bm7/E
41
TPTS
42
43
Am
F#m11
Eb m7/Ab
Bb m7
STRS W.W

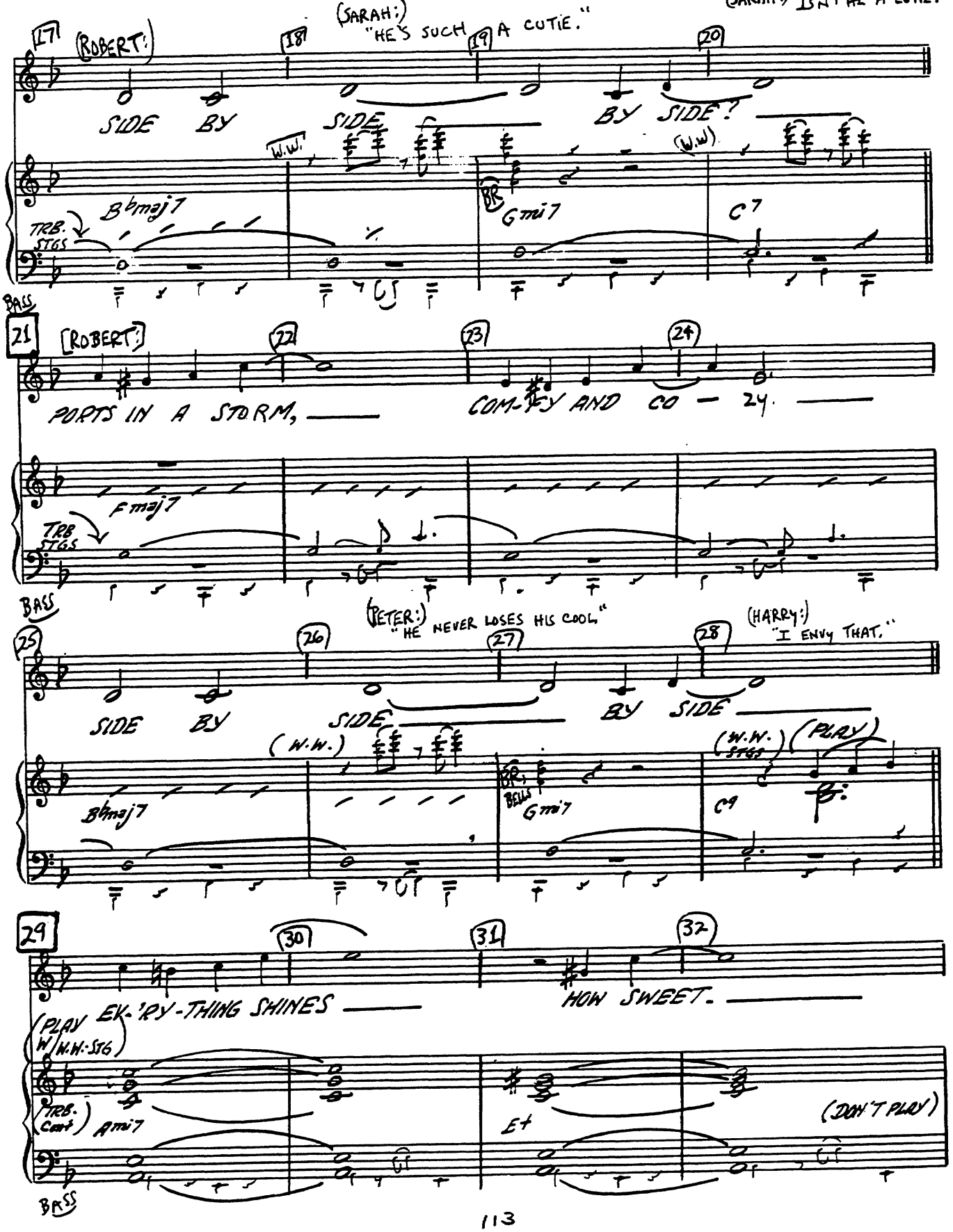

44
TPTS
45
46
47
SAXES
STRS
W.W.
ORGAN FILL
ORGAN FILL
+SAXES TRBS
48
SAXES
49
50
51
TRPTS.
STRS
52
53
BR.
54
SAXES
SAXES
STRS

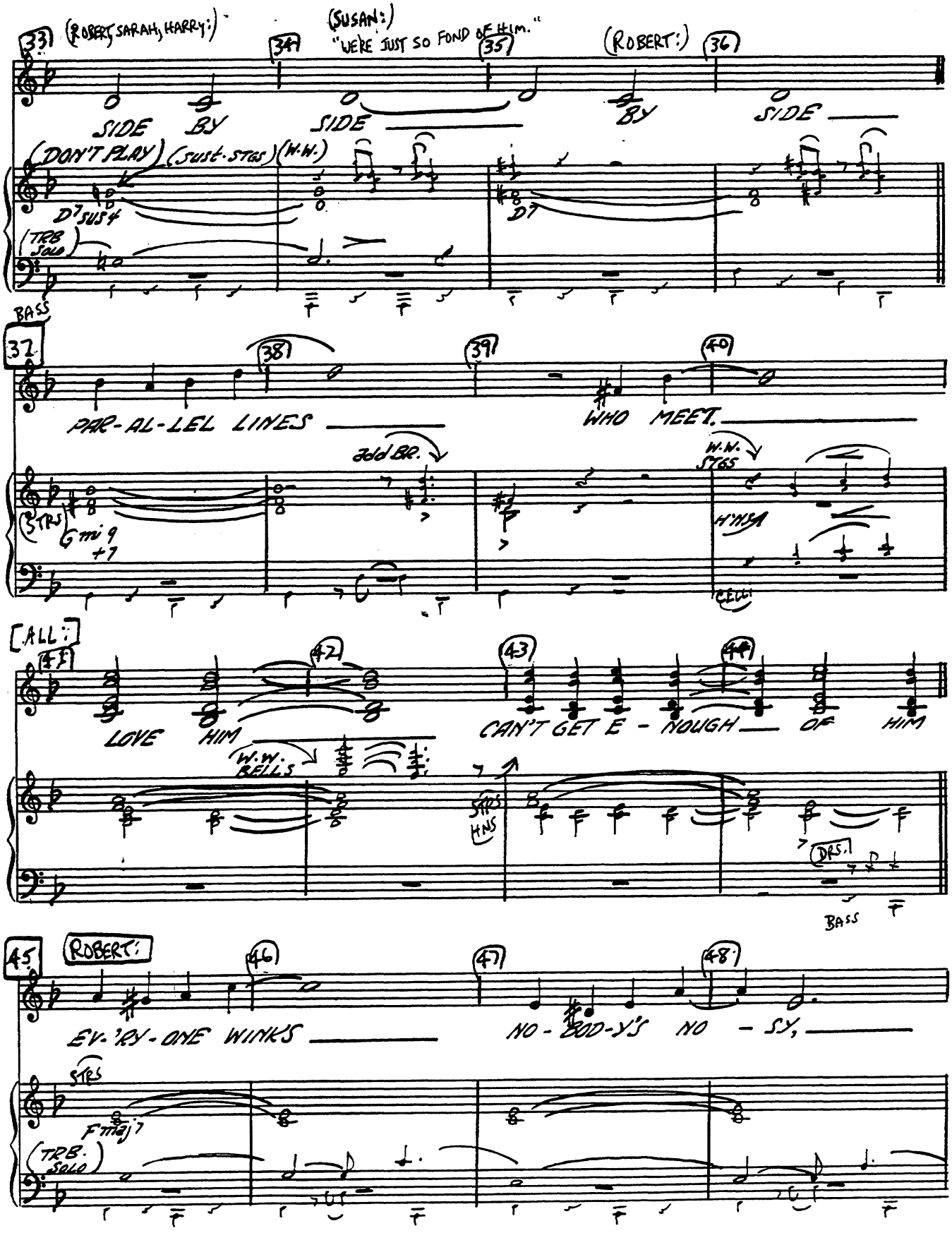

55
BR
56
57
58
STRS
+8VA
59
TPTS
TRBS.
SAXES
60
61
62
63
TPTS
64
65
66
TRBS
f
ff

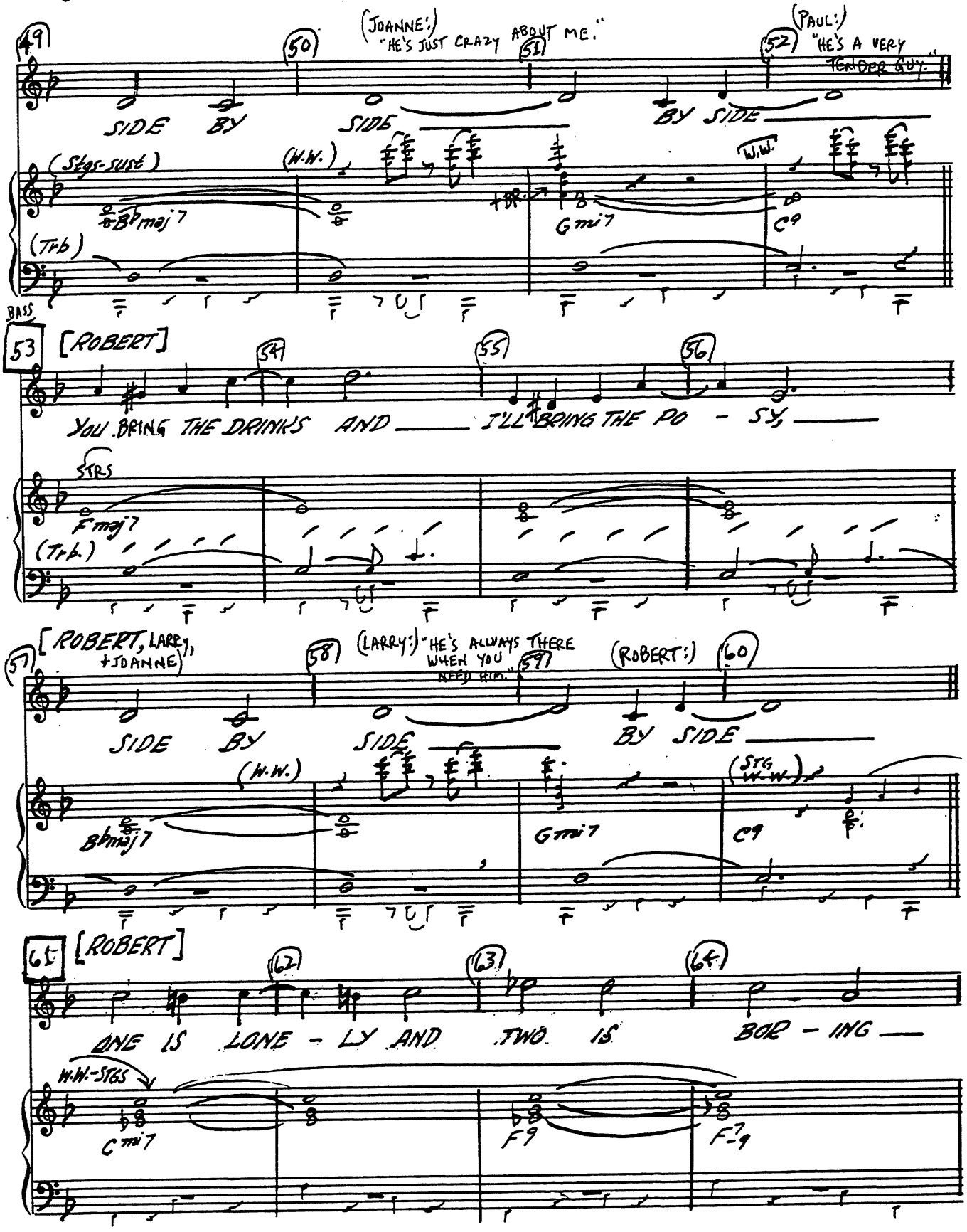

67
68
(+ HNS, TRBS.)
69
VOCAL MINORITY
70
71
BOB - BY BOB - BY
BA BA BA BA BA BA BA BA
BOB - BY BOB - BY
(SAXES)
(BASS, BASS GTR.)
72
73
74
BA BA BA BA BA BA BA BA
BAH
BY
+CLS
(+ HNS)

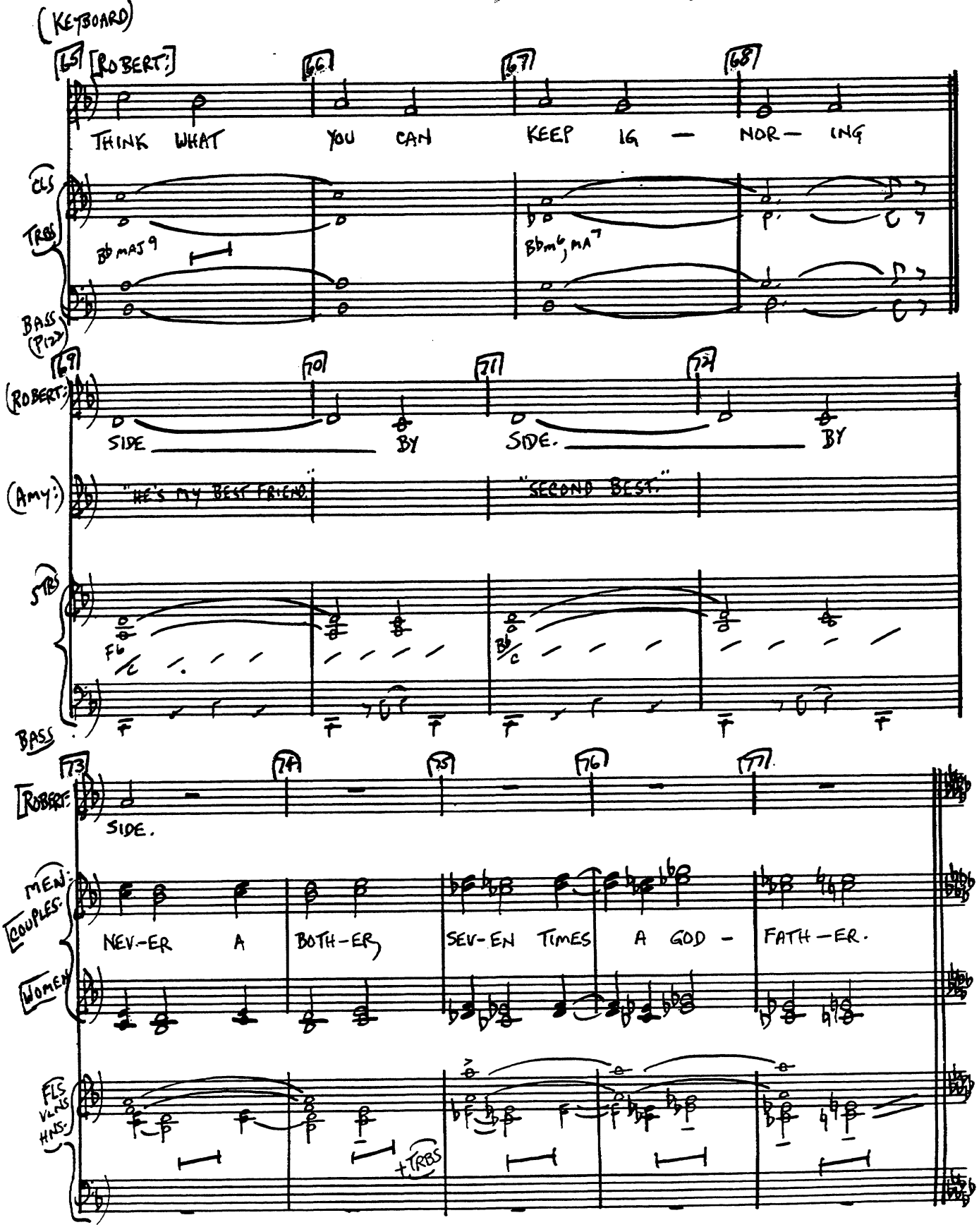
KEYBOARD 12 SIDE BY SIDE BY SIDE

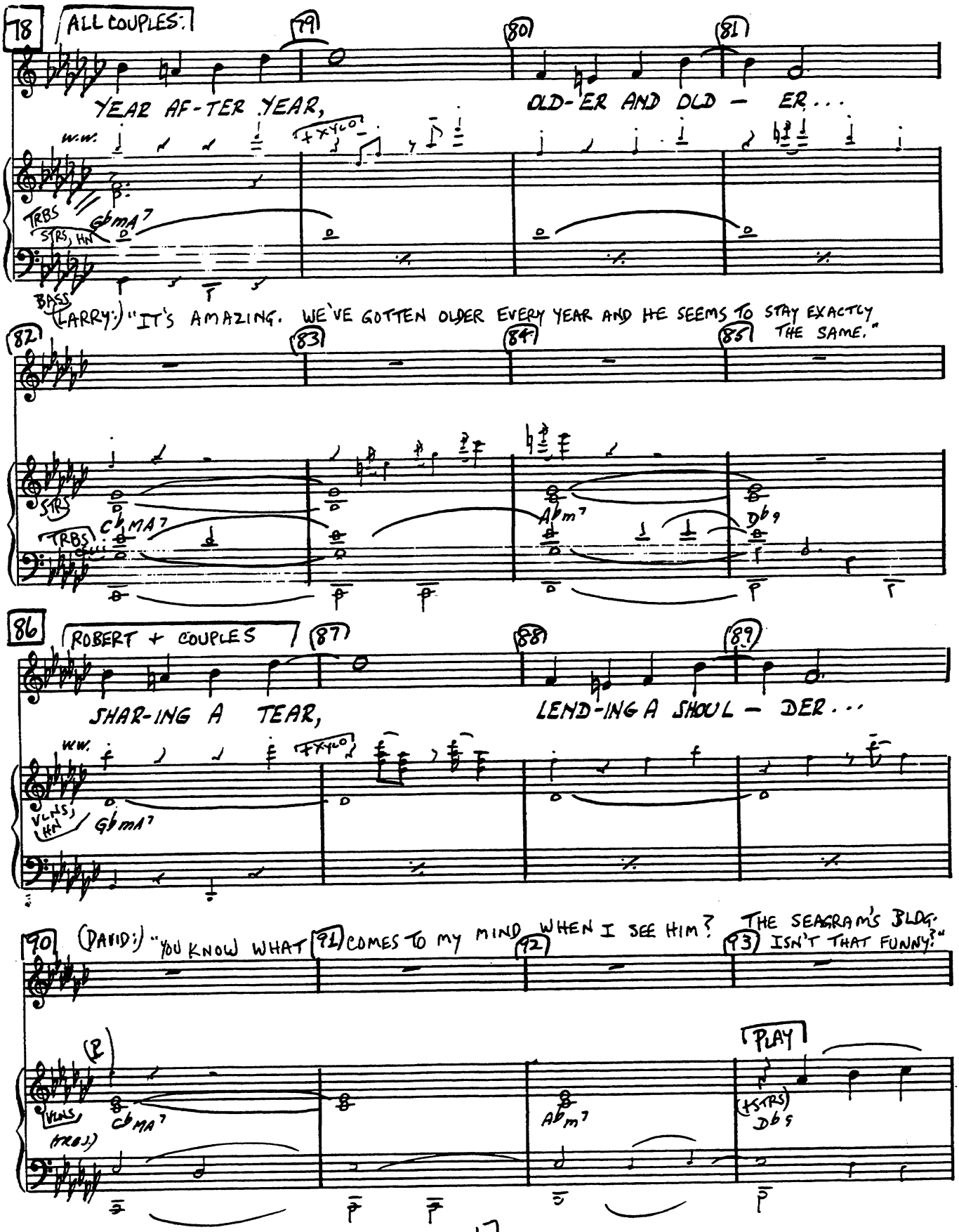


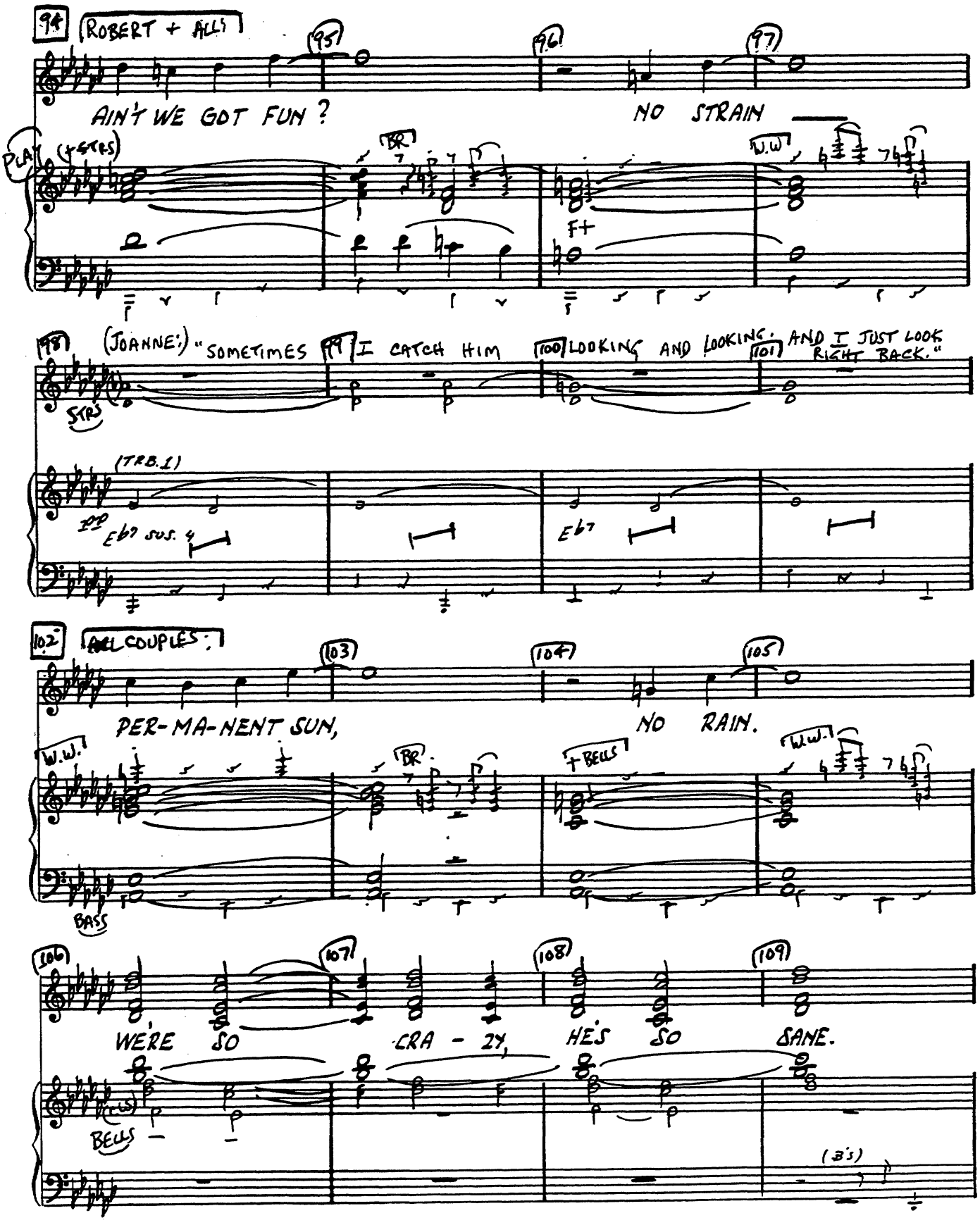

(SARAH:) "ISN'T HE A CUTIE?"
17
(ROBERT:)
(SARAH:) "HE'S SUCH A CUTIE."
18
19
20
SIDE BY SIDE
SIDE BY SIDE?
W.W.
(W.W)
BR
B♭maj7
Gmi7
C7
TRB. STGS
BASS
21
(ROBERT:)
22
23
24
PORTS IN A STORM,
COM-FY AND CO - ZY.
Fmaj7
TRB STGS
BASS
(PETER:) "HE NEVER LOSES HIS COOL."
(HARRY:) "I ENVY THAT."
25
26
27
28
SIDE BY SIDE
SIDE BY SIDE
(W.W.)
BR BELLS
B♭maj7
Gmi7
C9
(W.W. STGS)
(PLAY)
29
30
31
32
EK-'RY-THING SHINES
HOW SWEET.
(PLAY W.W. STGS)
TRB. (Cont)
Ami7
E+
(DON'T PLAY)
BASS

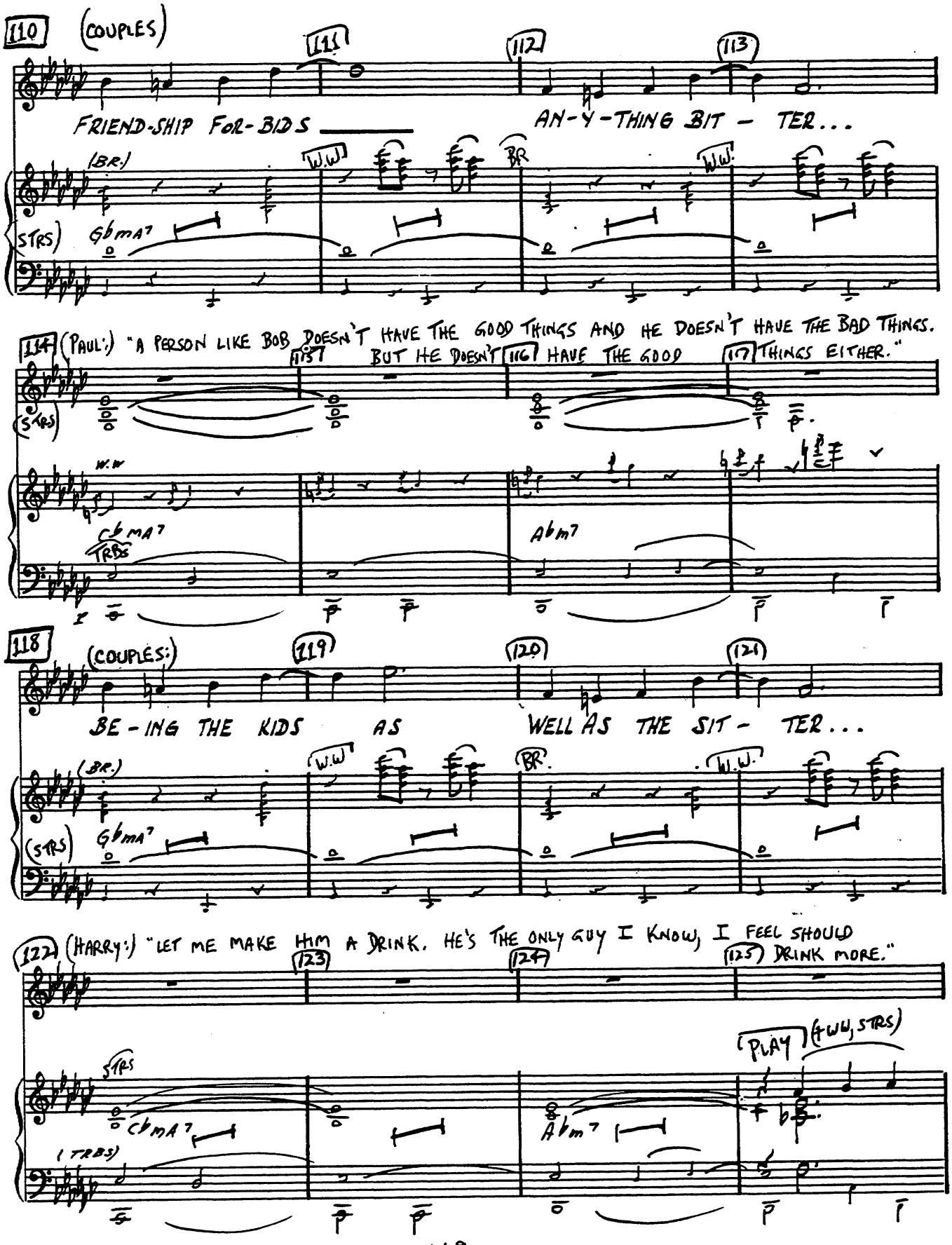

33
(ROBERT, SARAH, HARRY:)
SIDE BY SIDE
(DON'T PLAY)
(SUST. STGS)
(W.W.)
D7 SUS4
(TRB SOLO)
34
(SUSAN:)
"WE'RE JUST SO FOND OF HIM."
35
D7
(ROBERT:)
36
BY SIDE
BASS
37
38
39
40
PAR-AL-LEL LINES
WHO MEET.
add BR.
W.W. STGS
(STRS)
Gmi9 +7
H'NSA
CELLI
[ALL:]
ff
41
42
43
44
LOVE HIM
CAN'T GET E - NOUGH OF HIM
W.W. BELLS
STRS HNS
DRS.
BASS
45
ROBERT:
46
47
48
EV-'RY-ONE WINKS
NO-BOD-Y'S NO - SY,
STRS
Fmaj7
(TRB. SOLO)

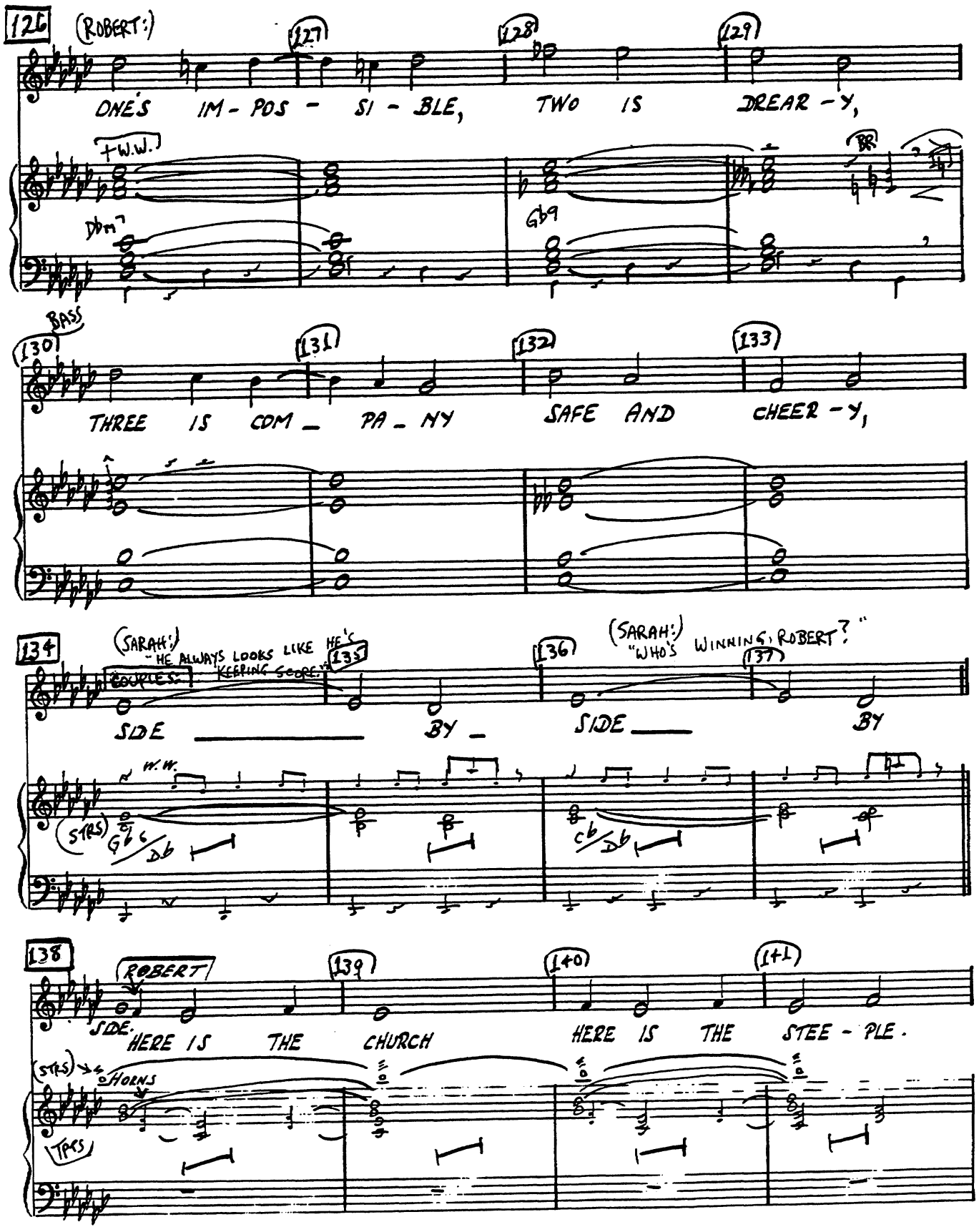

49
50
(JOANNE:) "HE'S JUST CRAZY ABOUT ME."
51
52
(PAUL:) "HE'S A VERY TENDER GUY."
SIDE BY SIDE
BY SIDE
(Stgs-sust)
(W.W.)
W.W.
Bbmaj7
Gmi7
C9
(Trb)
BASS
53 [ROBERT]
54
55
56
YOU BRING THE DRINKS AND I'LL BRING THE PO - SY,
STRS
Fmaj7
(Trb.)
57 [ROBERT, LARRY, +JOANNE]
58
(LARRY:) "HE'S ALWAYS THERE WHEN YOU NEED HIM."
59
(ROBERT:)
60
SIDE BY SIDE
BY SIDE
(W.W.)
(STG W.W.)
Bbmaj7
Gmi7
C9
61 [ROBERT]
62
63
64
ONE IS LONE - LY AND TWO IS BOR - ING
W.W.-STGS
Cmi7
F9
F7-9

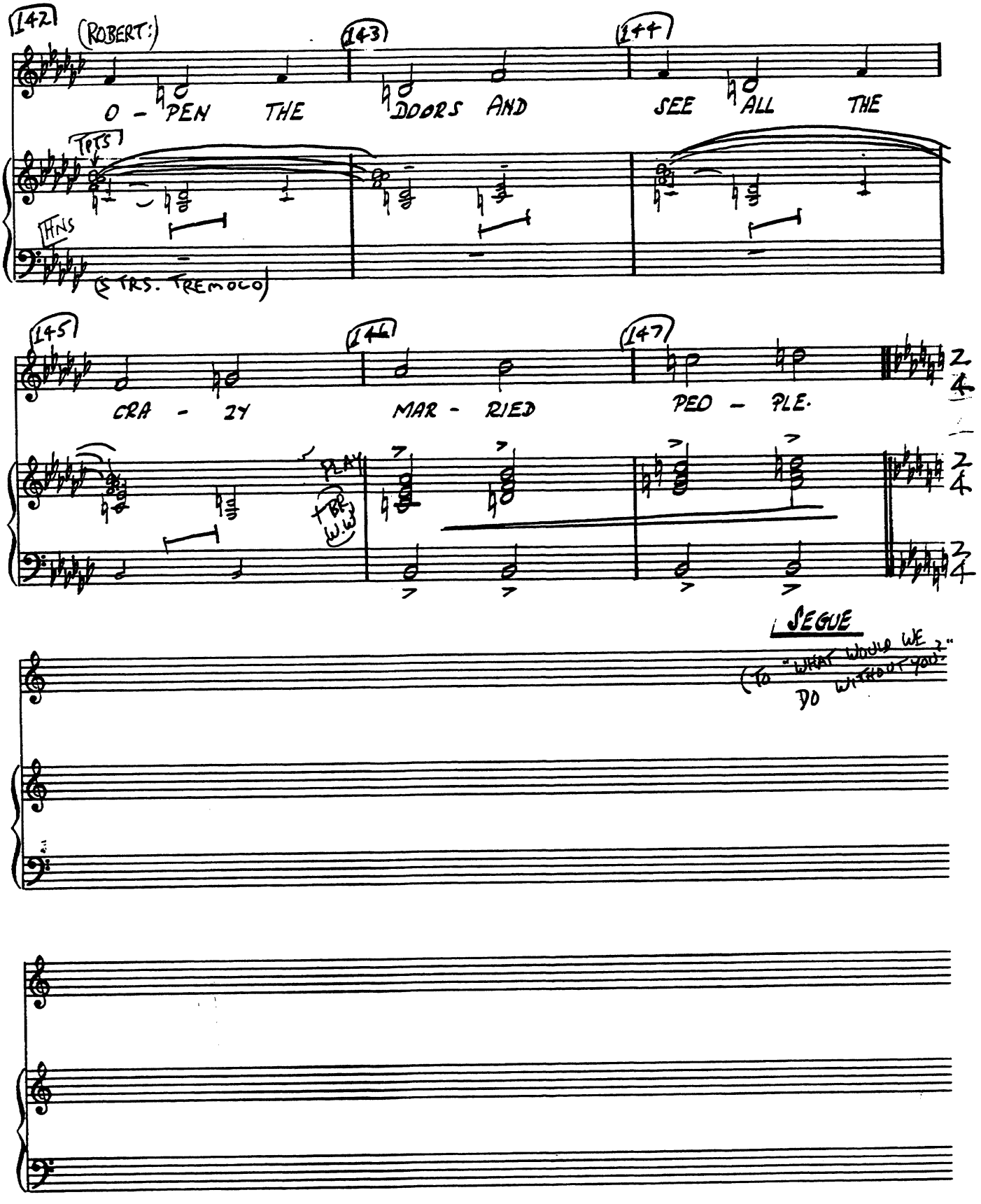

(KEYBOARD)
65
[ROBERT:]
66
67
68
THINK WHAT YOU CAN KEEP IG — NOR— ING
CLS
TRBS
Bb MAJ 9
Bbm6, MA7
BASS (PIZZ)
69
(ROBERT:)
70
71
72
SIDE
BY
SIDE.
BY
(AMY:)
"HE'S MY BEST FRIEND"
"SECOND BEST."
STRS
Fb
Bb
BASS
73
ROBERT:
74
75
76
77
SIDE.
MEN: COUPLES.
WOMEN
NEV-ER A BOTH-ER,
SEV-EN TIMES A GOD - FATH—ER.
FLS VLNS HNS.
+TRBS

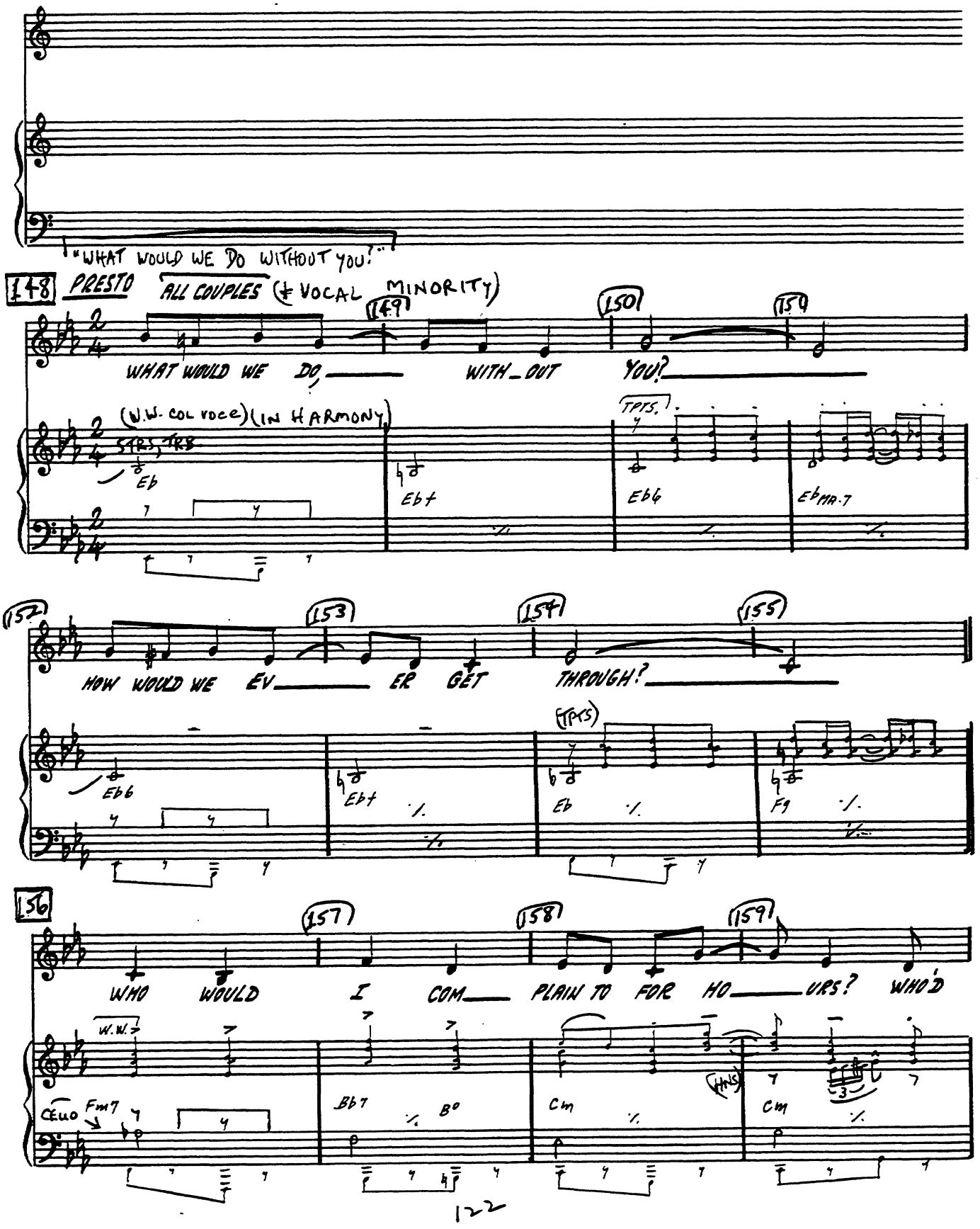

78
ALL COUPLES:
79
80
81
YEAR AF-TER YEAR,
OLD-ER AND OLD - ER...
w.w.
+XYLO
TRBS
STRS, HN
GbMA7
BASS
(LARRY:) "IT'S AMAZING. WE'VE GOTTEN OLDER EVERY YEAR AND HE SEEMS TO STAY EXACTLY THE SAME."
82
83
84
85
STRS
TRBS
CbMA7
AbM7
Db9
86
ROBERT + COUPLES
87
88
89
SHAR-ING A TEAR,
LEND-ING A SHOUL - DER...
ww.
+XYLO
VLNS, HN
GbMA7
90
(DAVID:) "YOU KNOW WHAT
91
COMES TO MY MIND
92
WHEN I SEE HIM?
93
THE SEAGRAM'S BLDG. ISN'T THAT FUNNY?"
(2)
PLAY
VLNS, (TROS.)
CbMA7
AbM7
(+STRS)
Db9

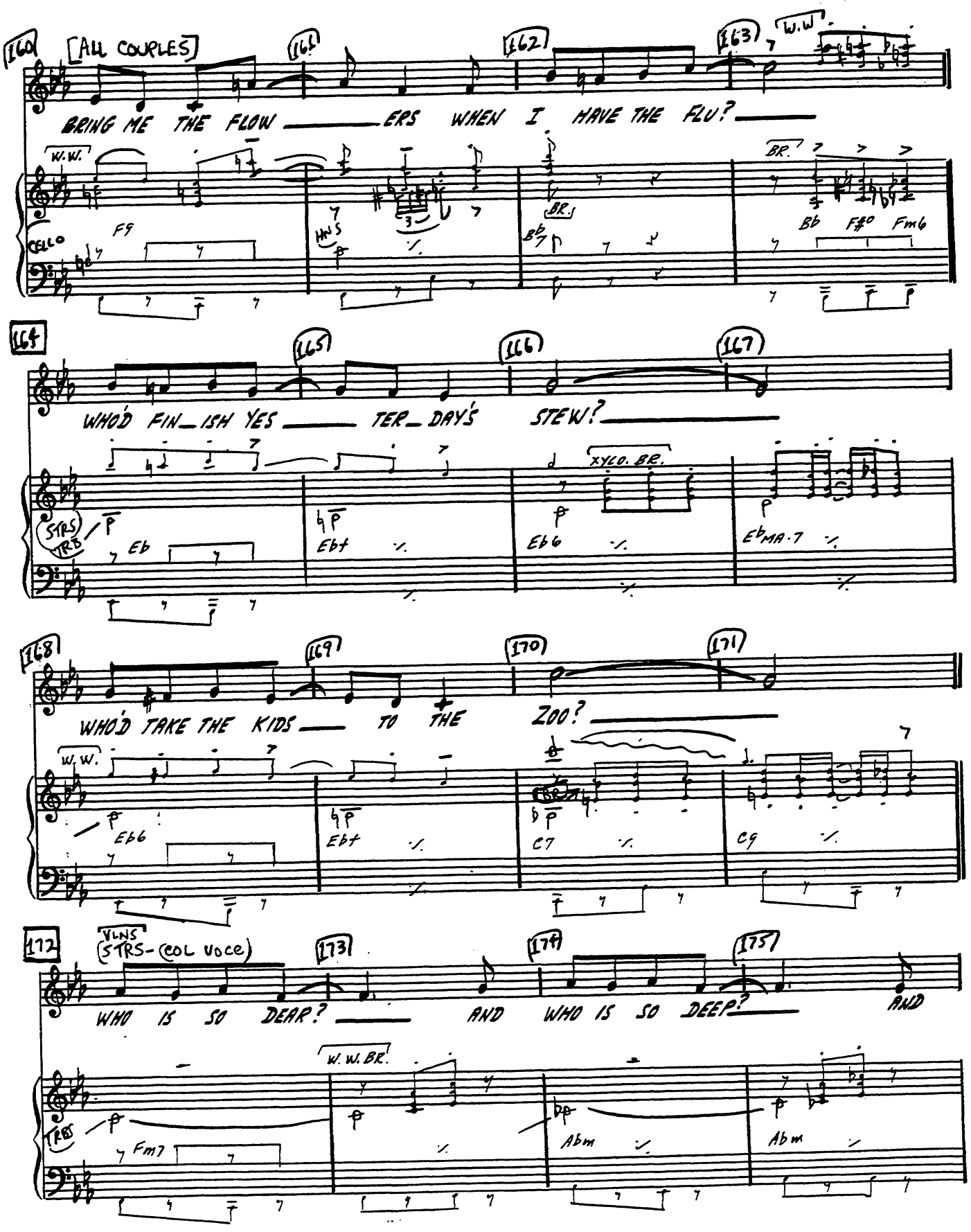

94
ROBERT + ALL
95
96
97
AIN'T WE GOT FUN?
NO STRAIN
PLAY
(4 STRS.)
BR.
W.W.
F+
98
(JOANNE:) "SOMETIMES
99
I CATCH HIM
100
LOOKING AND LOOKING.
101
AND I JUST LOOK RIGHT BACK."
STR.
(TRB. I)
E♭7 SUS. 4
E♭7
102
ALL COUPLES:
103
104
105
PER-MA-NENT SUN,
NO RAIN.
W.W.
BR.
+BELLS
W.W.
BASS
106
107
108
109
WE'RE SO
CRA - ZY,
HE'S SO
SANE.
BELLS
(B's)

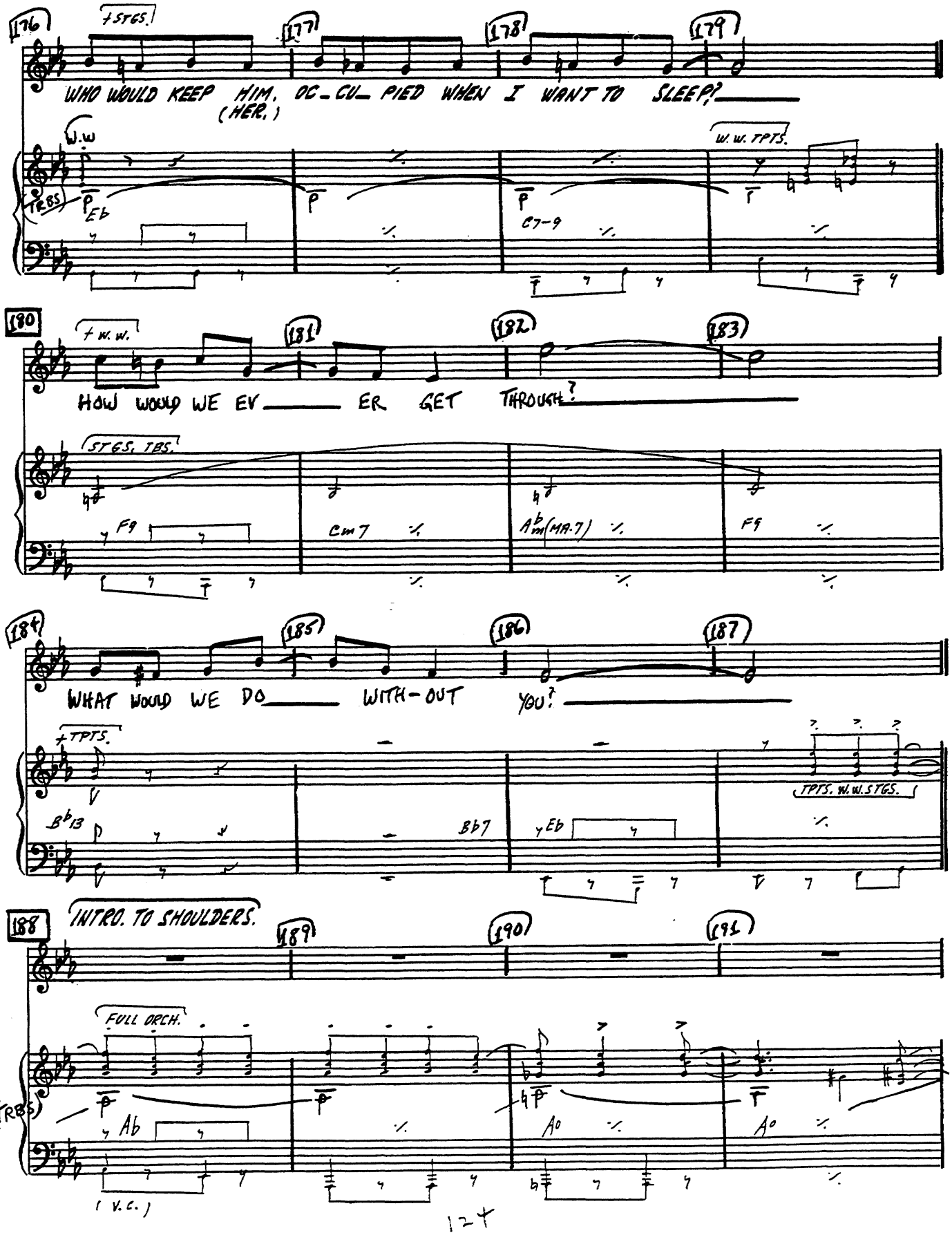

110 (COUPLES)
111
112
113
FRIEND-SHIP FOR-BIDS
AN-Y-THING BIT - TER...
(BR.)
W.W
BR
W.W
(STRS) Gbma7
114 (PAUL:) "A PERSON LIKE BOB DOESN'T HAVE THE GOOD THINGS AND HE DOESN'T HAVE THE BAD THINGS.
115 BUT HE DOESN'T 116 HAVE THE GOOD 117 THINGS EITHER."
(STRS)
W.W
Cbma7
TRBS
Abm7
118 (COUPLES:)
119
120
121
BE-ING THE KIDS AS
WELL AS THE SIT- TER...
(BR.)
W.W
BR
W.W
(STRS) Gbma7
122 (HARRY:) "LET ME MAKE HIM A DRINK. HE'S THE ONLY GUY I KNOW, I FEEL SHOULD
123
124
125 DRINK MORE."
PLAY (4WW, STRS)
STRS
Cbma7
Abm7
(TRBS)

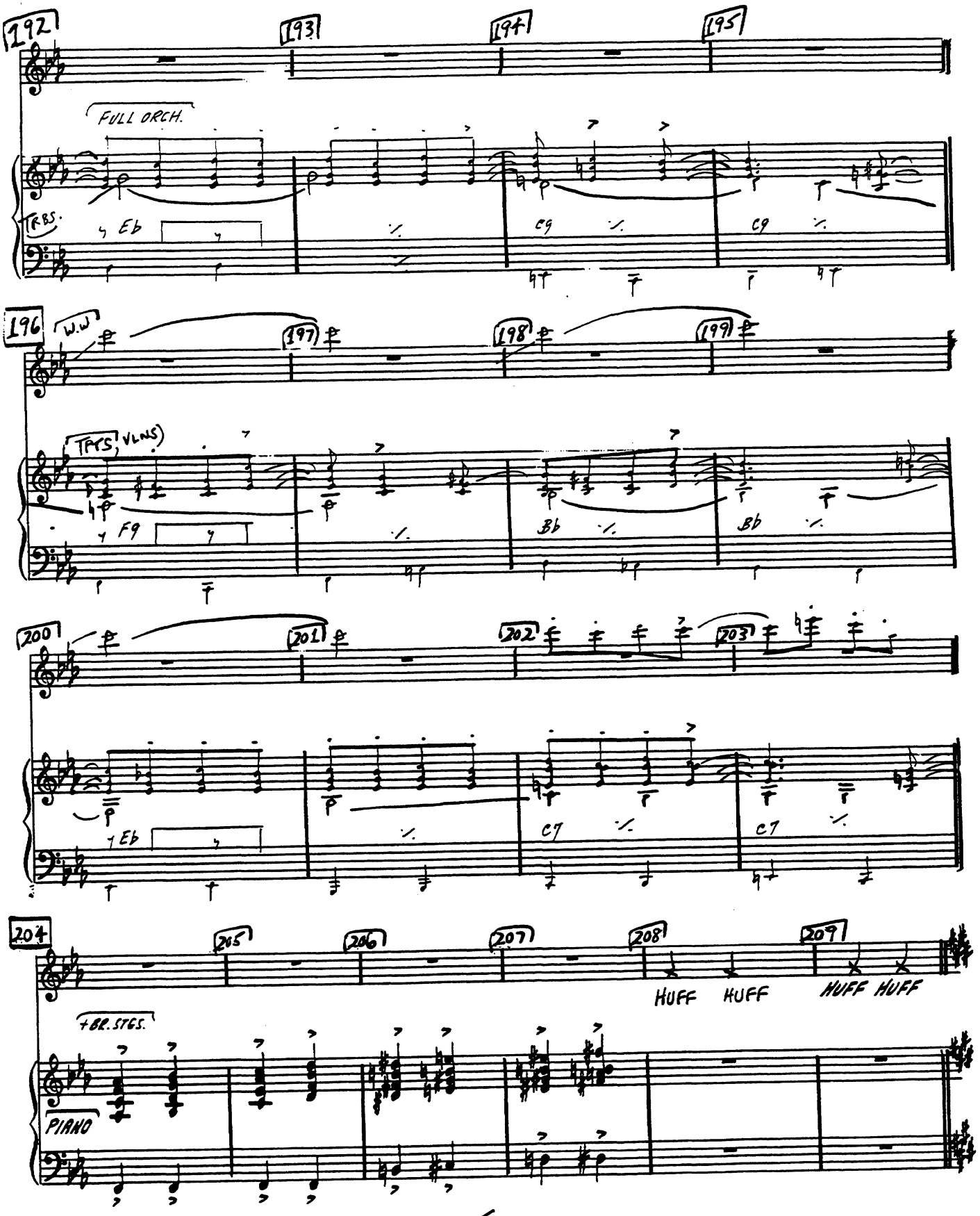

126
(ROBERT:)
127
128
129
ONE'S IM - POS - SI - BLE, TWO IS DREAR - Y,
+W.W.
Dbm7
Gb9
BR
BASS
130
131
132
133
THREE IS COM _ PA - NY SAFE AND CHEER - Y,
134
(SARAH:) "HE ALWAYS LOOKS LIKE HE'S KEEPING SCORE."
135
136
(SARAH:) "WHO'S WINNING, ROBERT?"
137
COUPLES:
SIDE _____ BY _ SIDE _____ BY
W.W.
(STRS)
Gb Db
Cb Db
138
ROBERT
139
140
141
SIDE. HERE IS THE CHURCH HERE IS THE STEE - PLE.
(STRS)
HORNS
TPTS

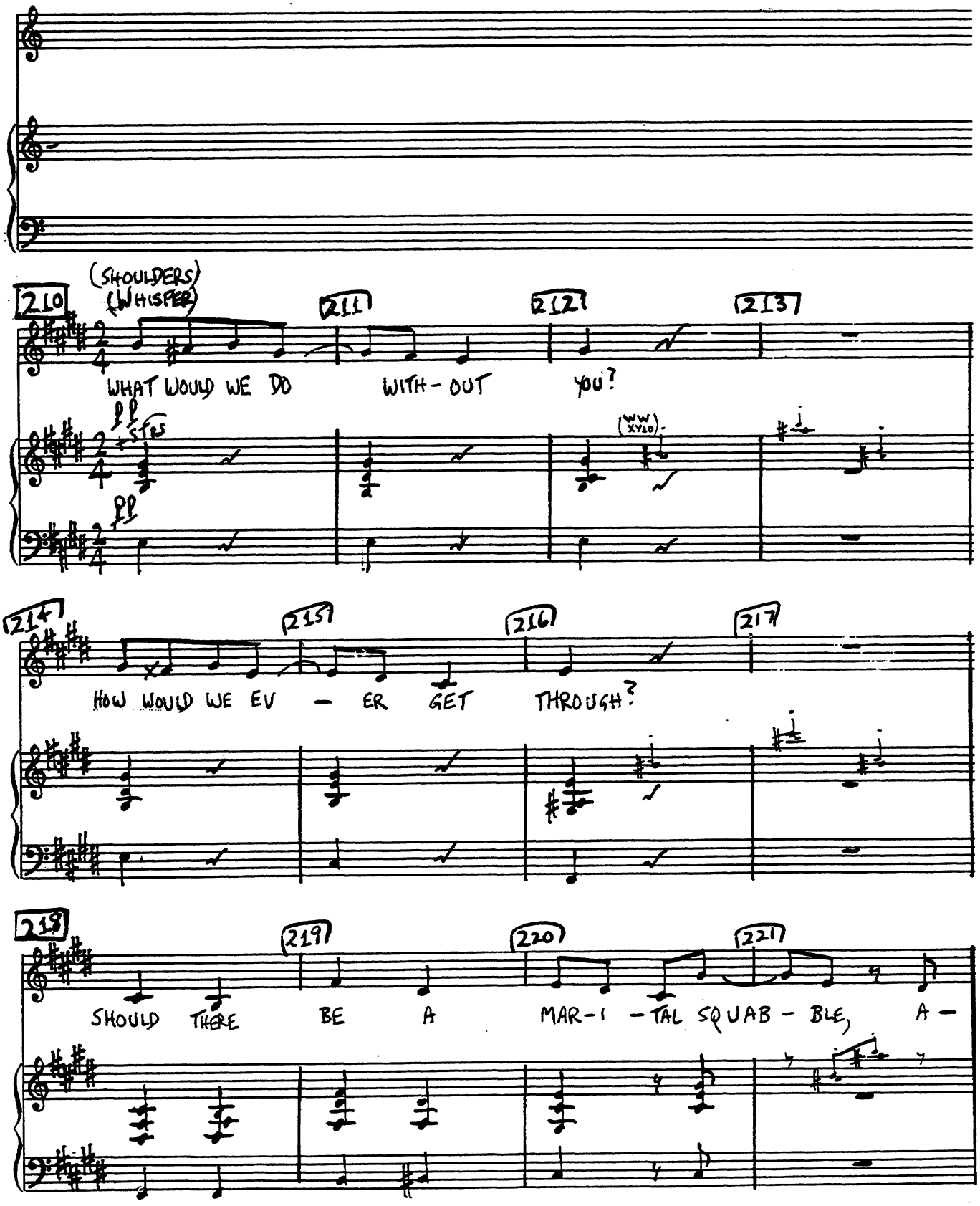

142
(ROBERT:)
143
144
O - PEN THE DOORS AND SEE ALL THE
TPTS
HNS
(STRS. TREMOLO)
145
146
147
CRA - ZY MAR - RIED PEO - PLE.
PLAY
+BR W.W
SEGUE
(TO "WHAT WOULD WE DO WITHOUT YOU?"


"WHAT WOULD WE DO WITHOUT YOU!"
148 PRESTO ALL COUPLES (± VOCAL MINORITY)
149
150
154
WHAT WOULD WE DO WITH_OUT YOU?
(W.W. col voce) (IN HARMONY)
STRS, TRB
TPTS.
Eb
Eb+
Eb6
Eb MA.7
157
153
154
155
HOW WOULD WE EV ER GET THROUGH?
Eb6
Eb+
(TPTS)
Eb
Fg
156
157
158
159
WHO WOULD I COM PLAIN TO FOR HO URS? WHO'D
W.W.
CELLO
Fm7
Bb7
B°
Cm
(HNS)
Cm

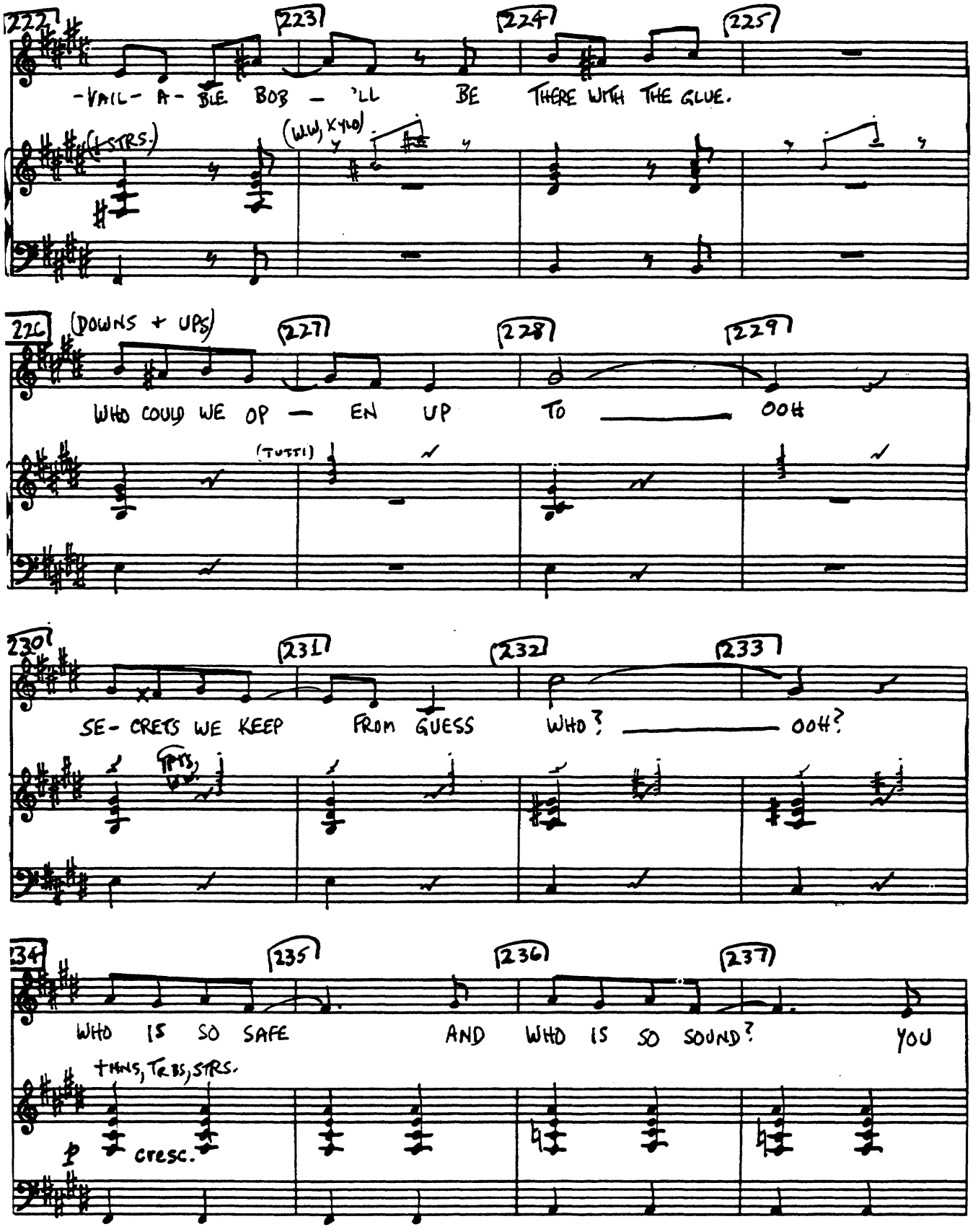

160
[ALL COUPLES]
161
162
163
W.W.
BRING ME THE FLOW ERS WHEN I HAVE THE FLU?
W.W.
CELLO
F9
HNS
BR.
Bb7
BR.
Bb F#° Fm6
164
165
166
167
WHO'D FIN_ISH YES TER_DAY'S STEW?
STRS
VLS
Eb
Ebt
XYLO. BR.
Eb6
EbMA.7
168
169
170
171
WHO'D TAKE THE KIDS TO THE ZOO?
W.W.
Eb6
Ebt
C7
Cg
172
VLNS
STRS-(COL VOCE)
173
174
175
WHO IS SO DEAR? AND WHO IS SO DEEP? AND
W.W. BR.
TBN
Fm7
Abm
Abm

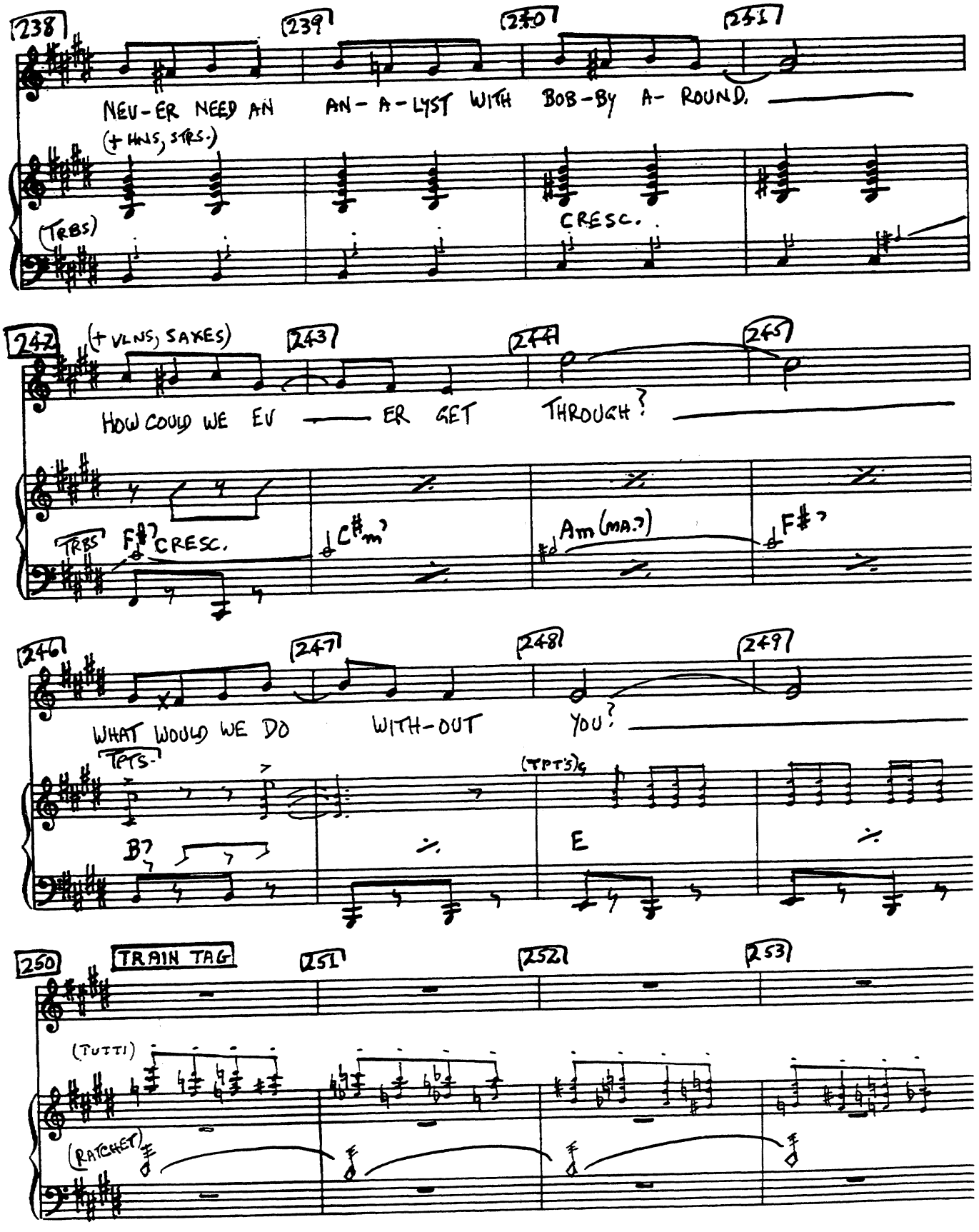

176
+STGS.
177
178
179
WHO WOULD KEEP HIM, OC-CU-PIED WHEN I WANT TO SLEEP?
(HER.)
W.W.
TRBS.
W.W. TPTS.
Eb
C7-9
180
+W.W.
181
182
183
HOW WOULD WE EV-ER GET THROUGH?
STGS. TBS.
F9
Cm7
Abm(MA.7)
F9
184
185
186
187
WHAT WOULD WE DO-WITH-OUT YOU?
+TPTS.
TPTS. W.W. STGS.
B13
Bb7
Eb
188
INTRO. TO SHOULDERS.
189
190
191
FULL ORCH.
TRBS
Ab
Ao
Ao
(V.C.)

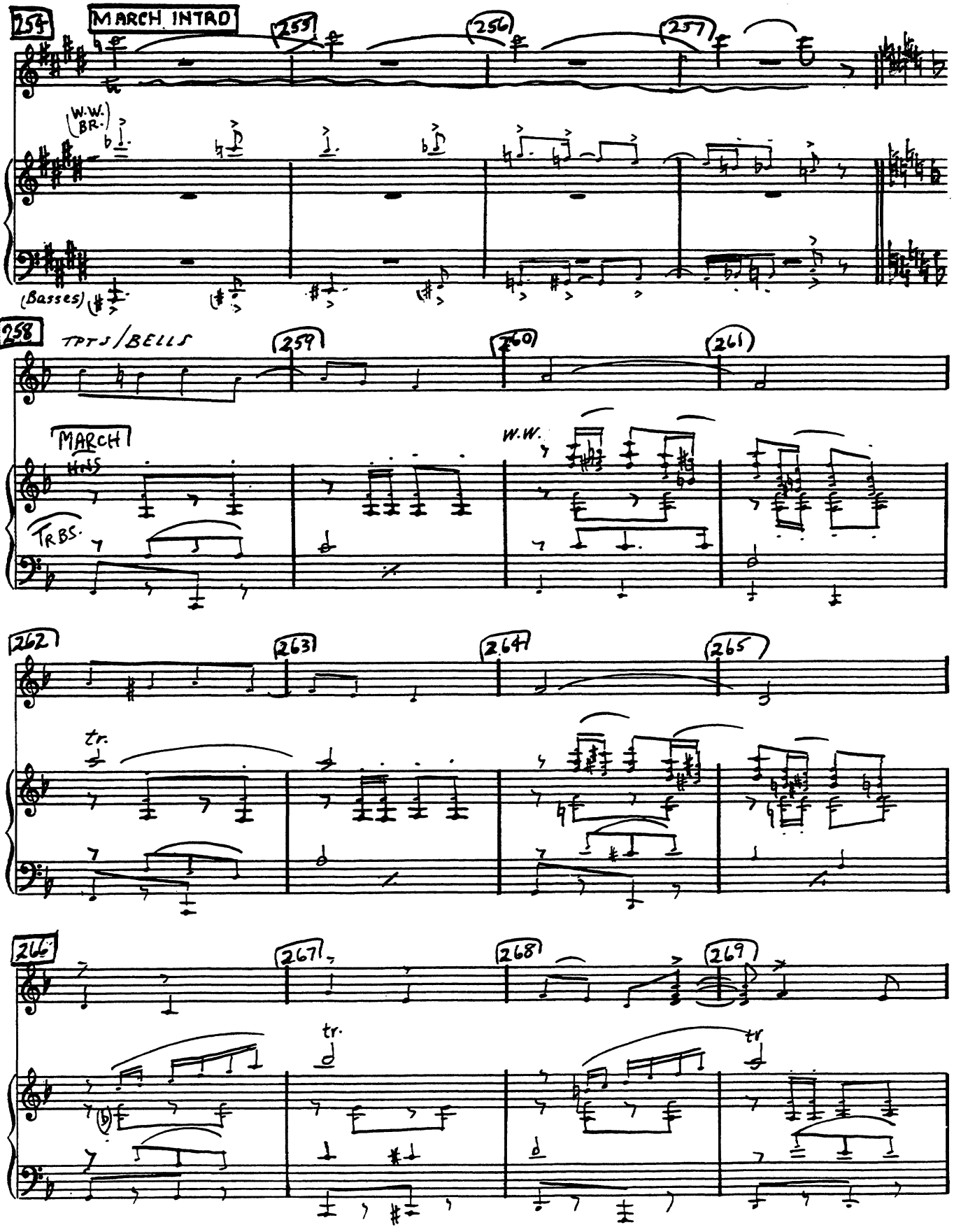

192
193
194
195
FULL ORCH.
(RBS.)
Eb
Cg
Cg
196
W.W
197
198
199
(TPTS, VLNS)
Fg
Bb
Bb
200
201
202
203
Eb
Cg
Cg
204
205
206
207
208
209
HUFF HUFF
HUFF HUFF
+BR. STGS.
PIANO

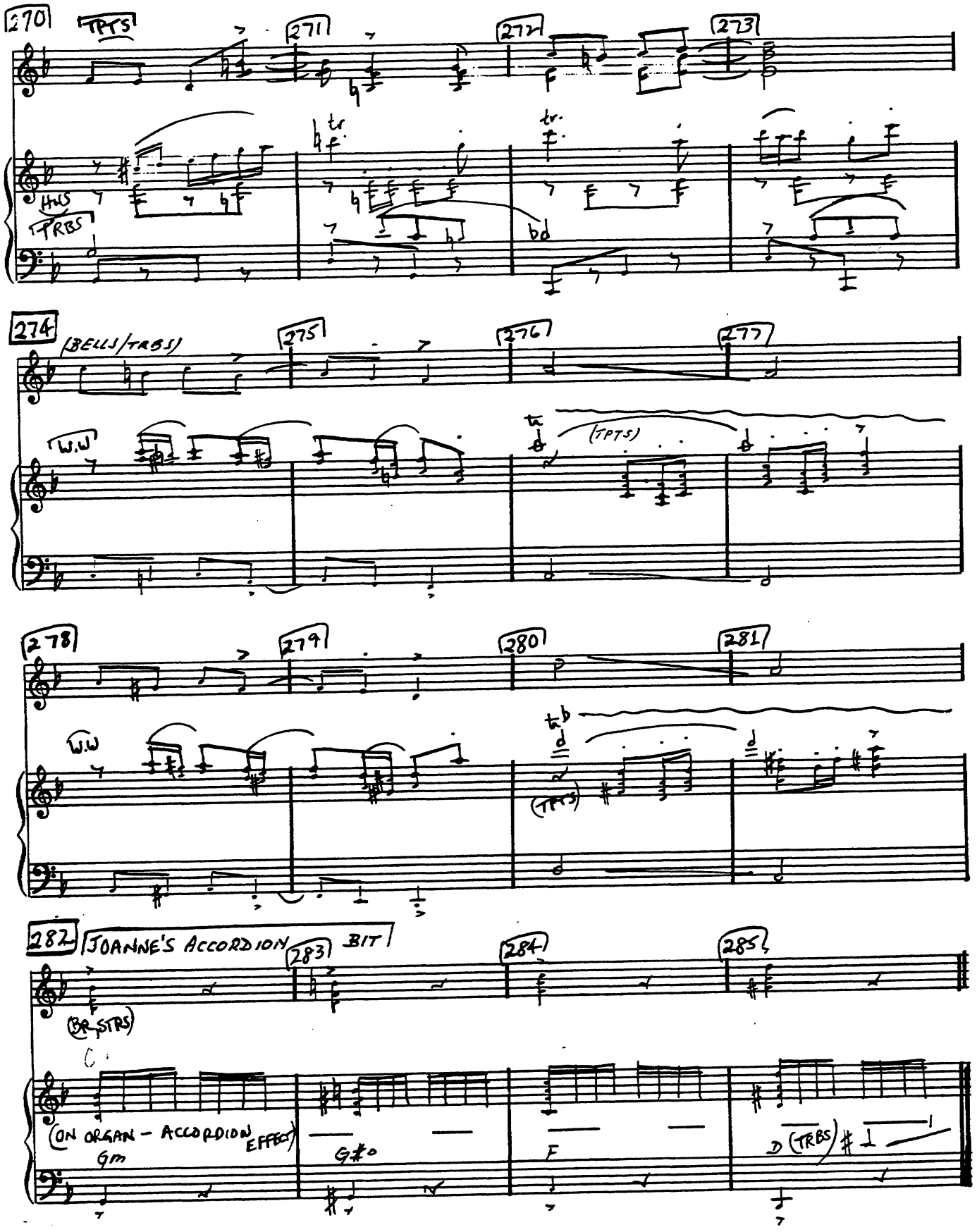

(SHOULDERS)
(WHISPER)
210
211
212
213
WHAT WOULD WE DO WITH-OUT YOU?
pp
sfz
pp
(WW XYLO)
214
215
216
217
HOW WOULD WE EV - ER GET THROUGH?
218
219
220
221
SHOULD THERE BE A MAR-I-TAL SQUAB-BLE, A-

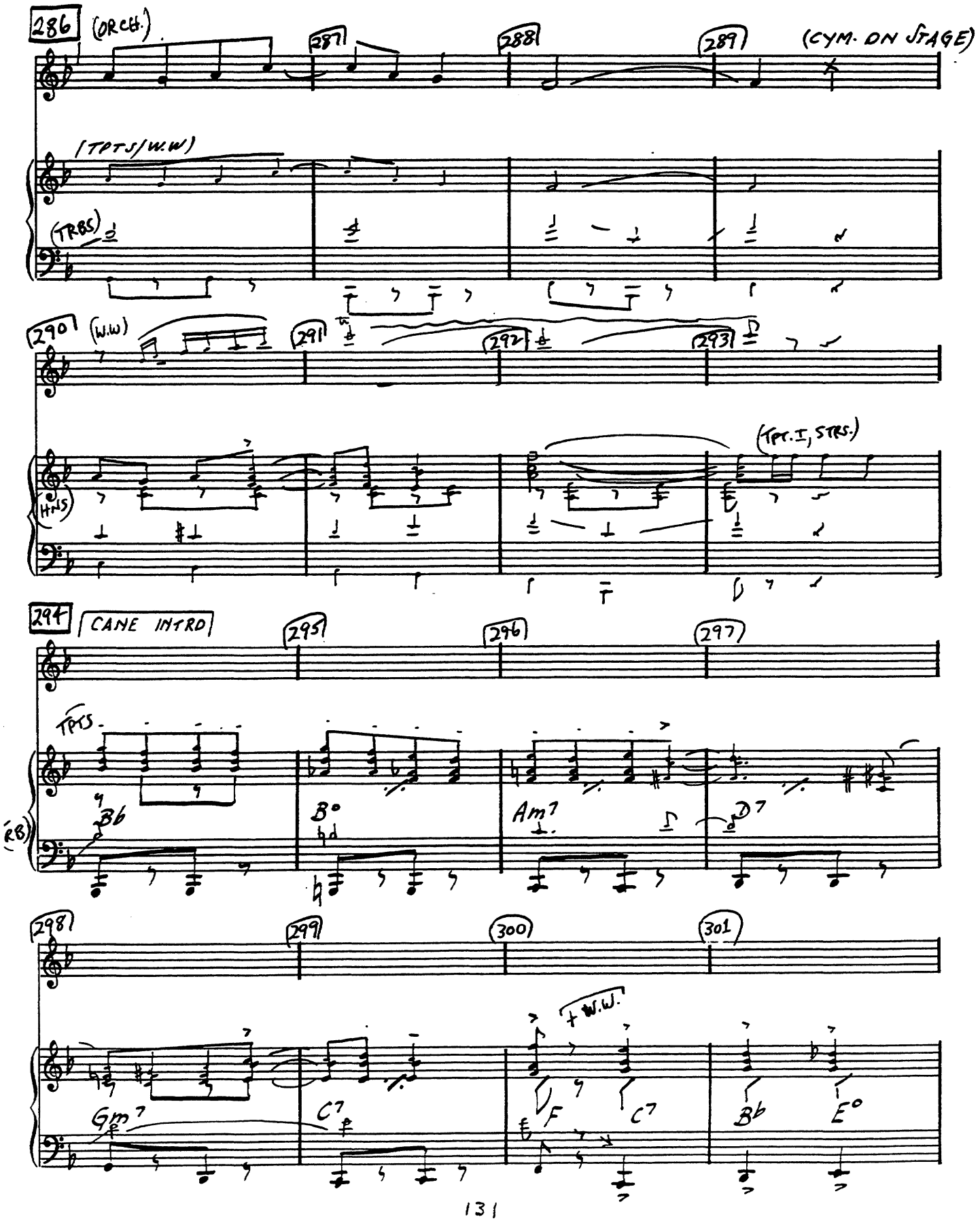
{SIDE BY SIDE
(WHAT WOULD WE DO?

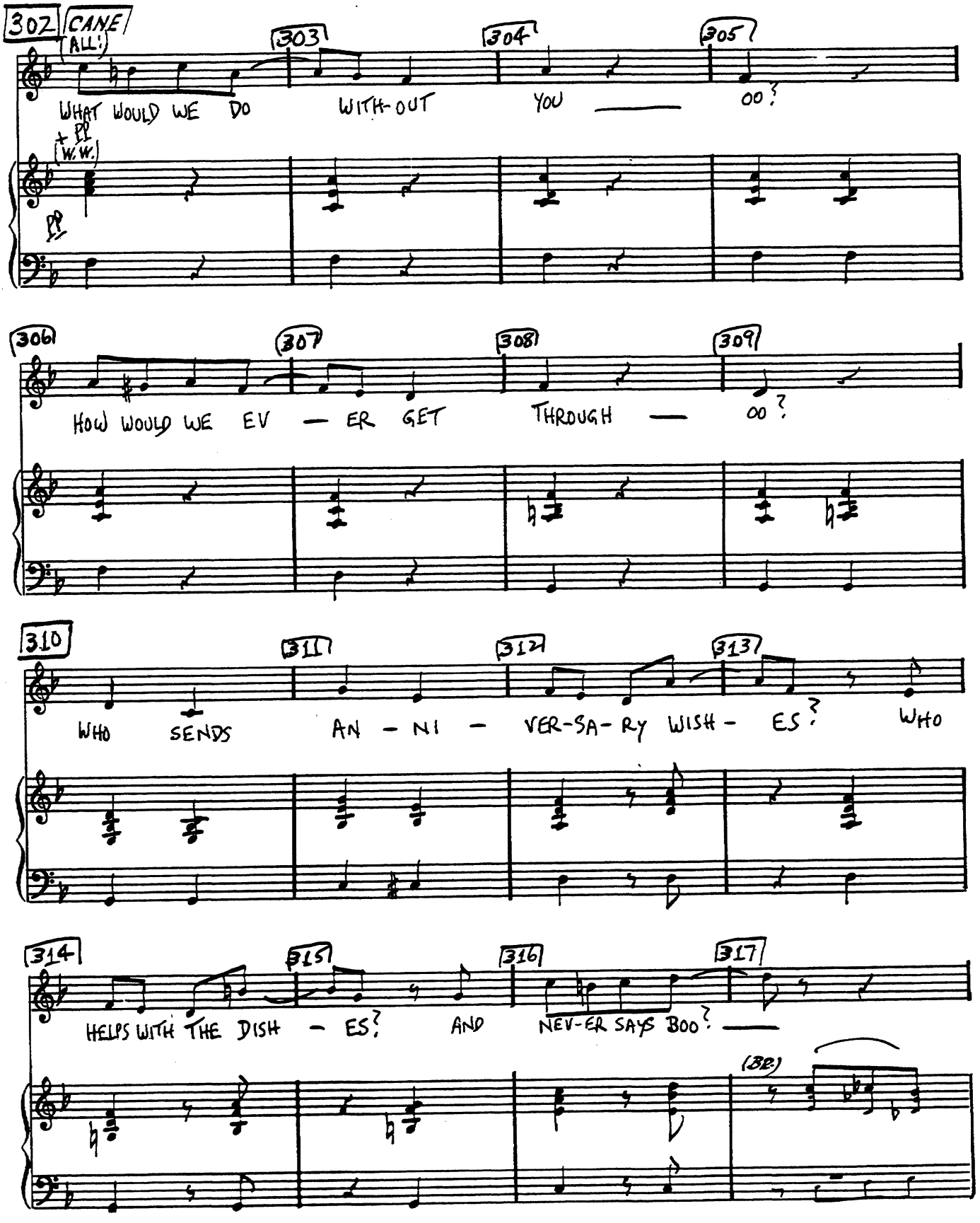


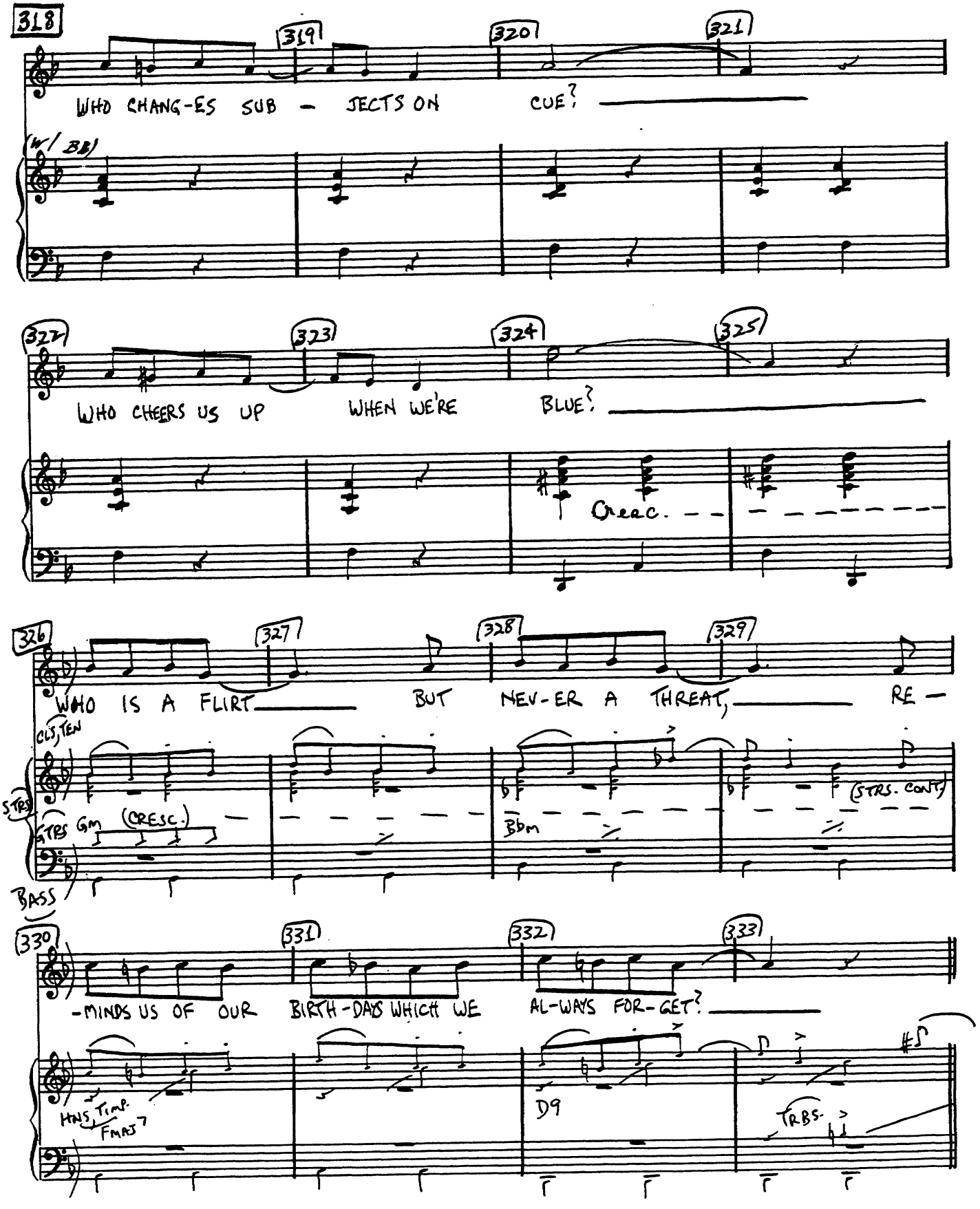

238
239
240
241
NEV-ER NEED AN AN-A-LYST WITH BOB-BY A-ROUND.
(+ HNS, STRS.)
(TRBS)
CRESC.
242
(+ VLNS, SAXES)
243
244
245
HOW COULD WE EV — ER GET THROUGH?
TRBS
F#7
CRESC.
C#m7
Am (MA.7)
F#7
246
247
248
249
WHAT WOULD WE DO WITH-OUT YOU?
TPTS.
(TPTS)
B7
E
250
TRAIN TAG
251
252
253
(TUTTI)
(RATCHET)

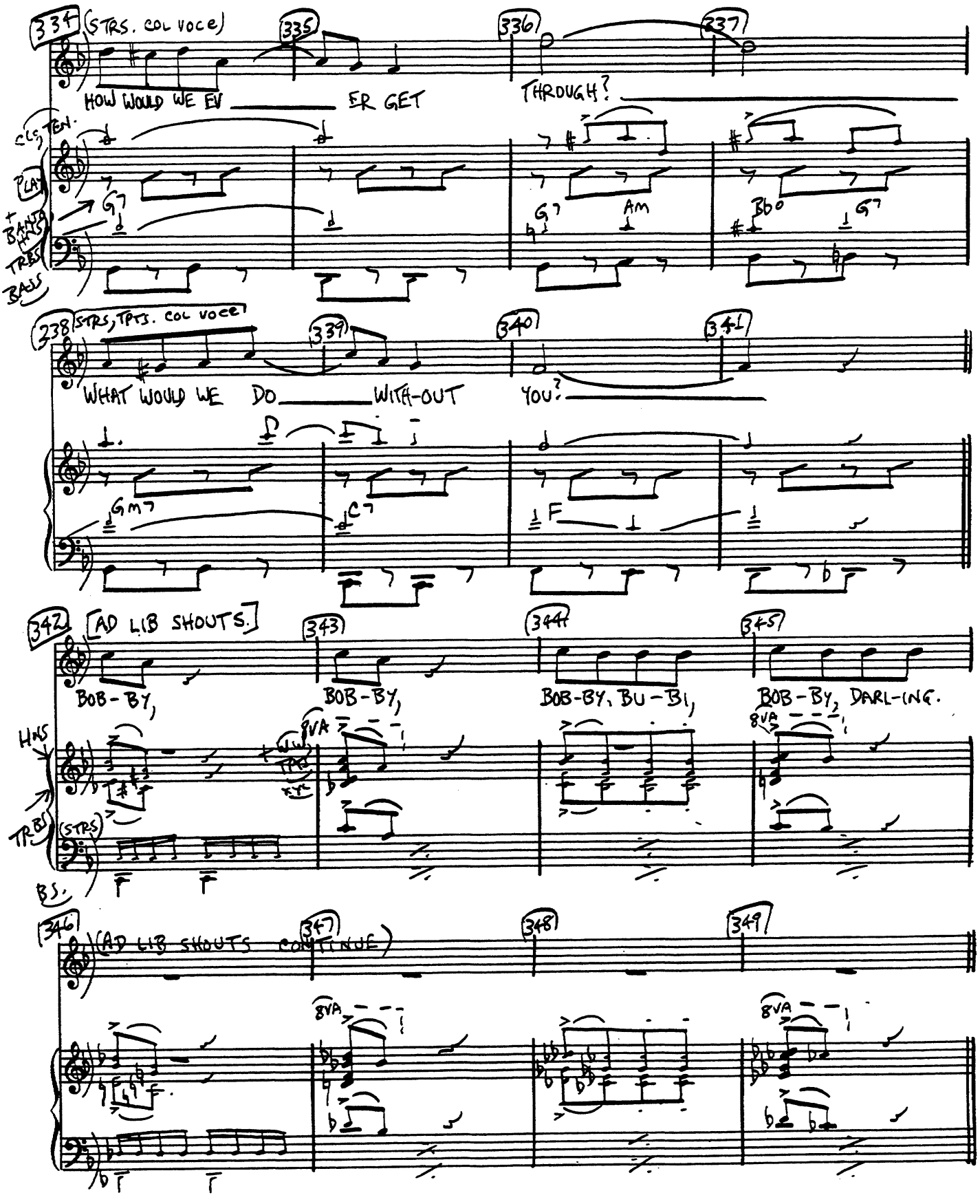

254
MARCH INTRO
255
256
257
W.W.
BR.
(Basses)
258
TPTS/BELLS
259
260
261
MARCH
HNS
TRBS.
W.W.
262
263
264
265
tr.
266
267
268
269
tr.
tr.

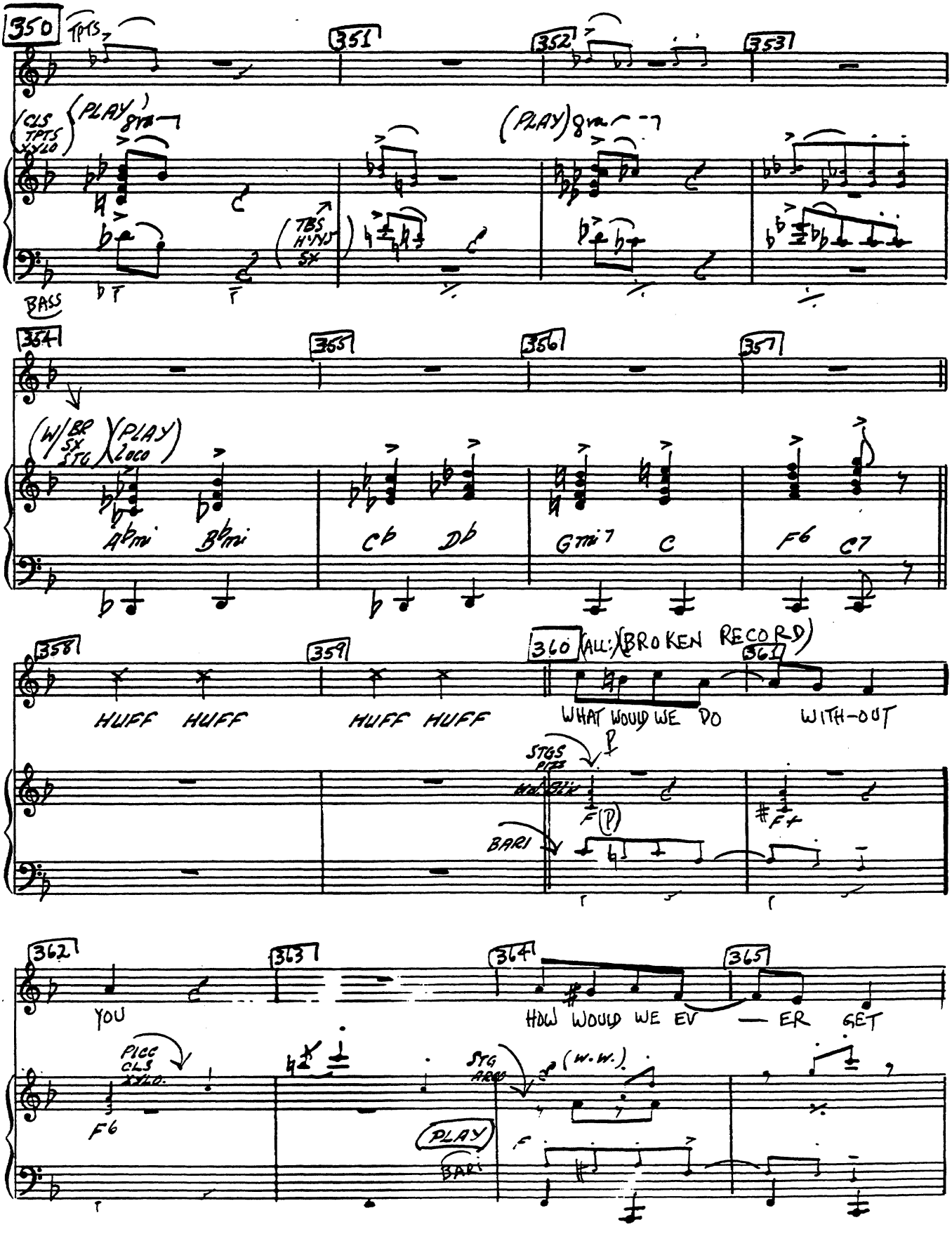

270
TPTS
271
272
273
HNS
TRBS
tr
bd
274
(BELLS/TRBS)
275
276
277
W.W
(TPTS)
278
279
280
281
W.W
(TPTS)
282
JOANNE'S ACCORDION BIT
283
284
285
(BR STRS)
(ON ORGAN - ACCORDION EFFECT)
Gm
G#o
F
D (TRBS)

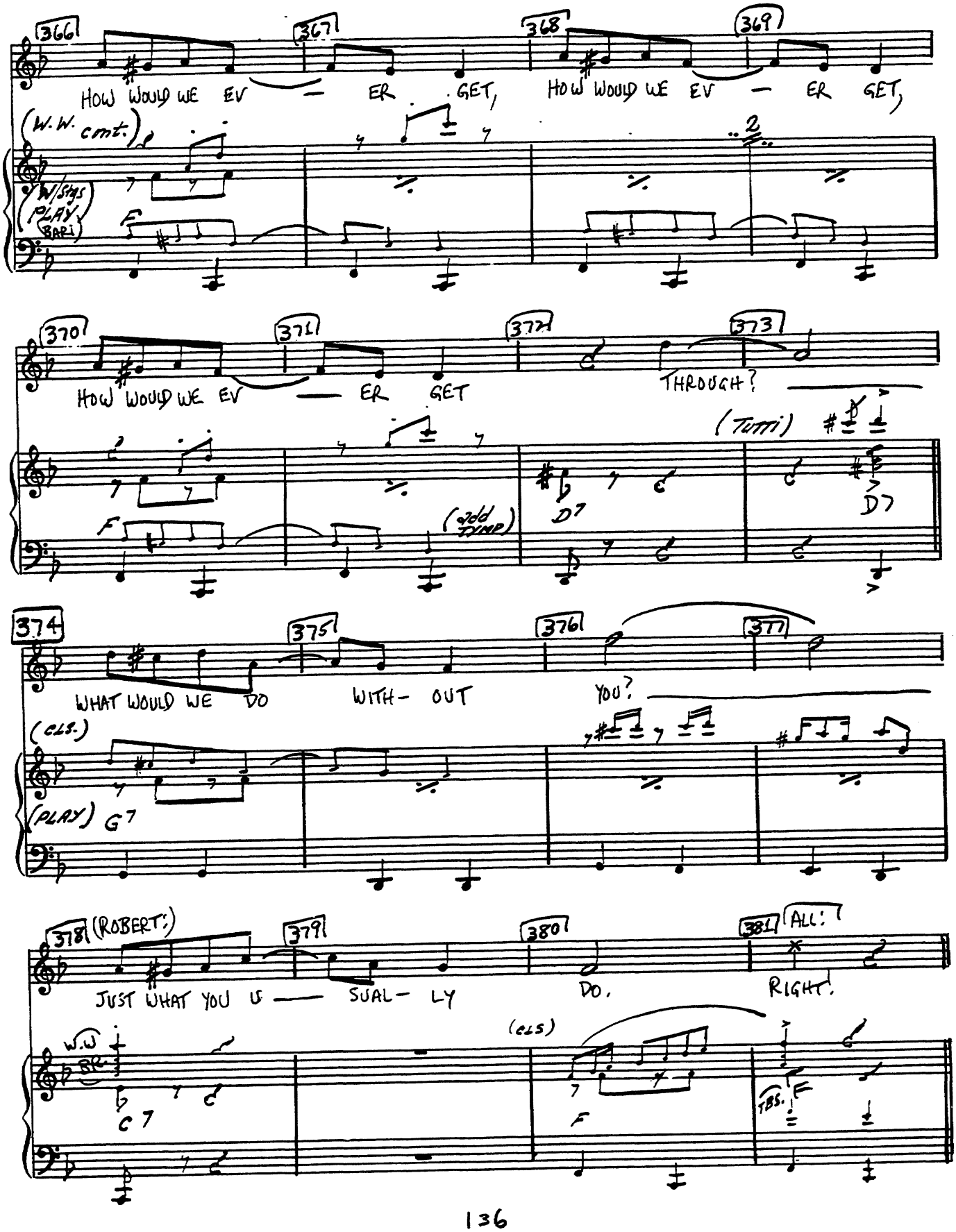

286
(ORCH.)
287
288
289
(CYM. ON STAGE)
[TPTS/W.W)
(TRBS)
290
(W.W)
291
292
293
(TPT. I, STRS.)
(HNS)
294
CANE INTRO
295
296
297
TPTS
(RB)
Bb
B°
Am7
D7
298
299
300
301
+W.W.
Gm7
C7
F
C7
Bb
E°


302
CANE (ALL)
303
304
305
WHAT WOULD WE DO WITH-OUT YOU OO?
PP (W.W.)
PP
306
307
308
309
HOW WOULD WE EV — ER GET THROUGH — OO?
310
311
312
313
WHO SENDS AN - NI - VER-SA-RY WISH - ES? WHO
314
315
316
317
HELPS WITH THE DISH - ES? AND NEV-ER SAYS BOO?
(BR)

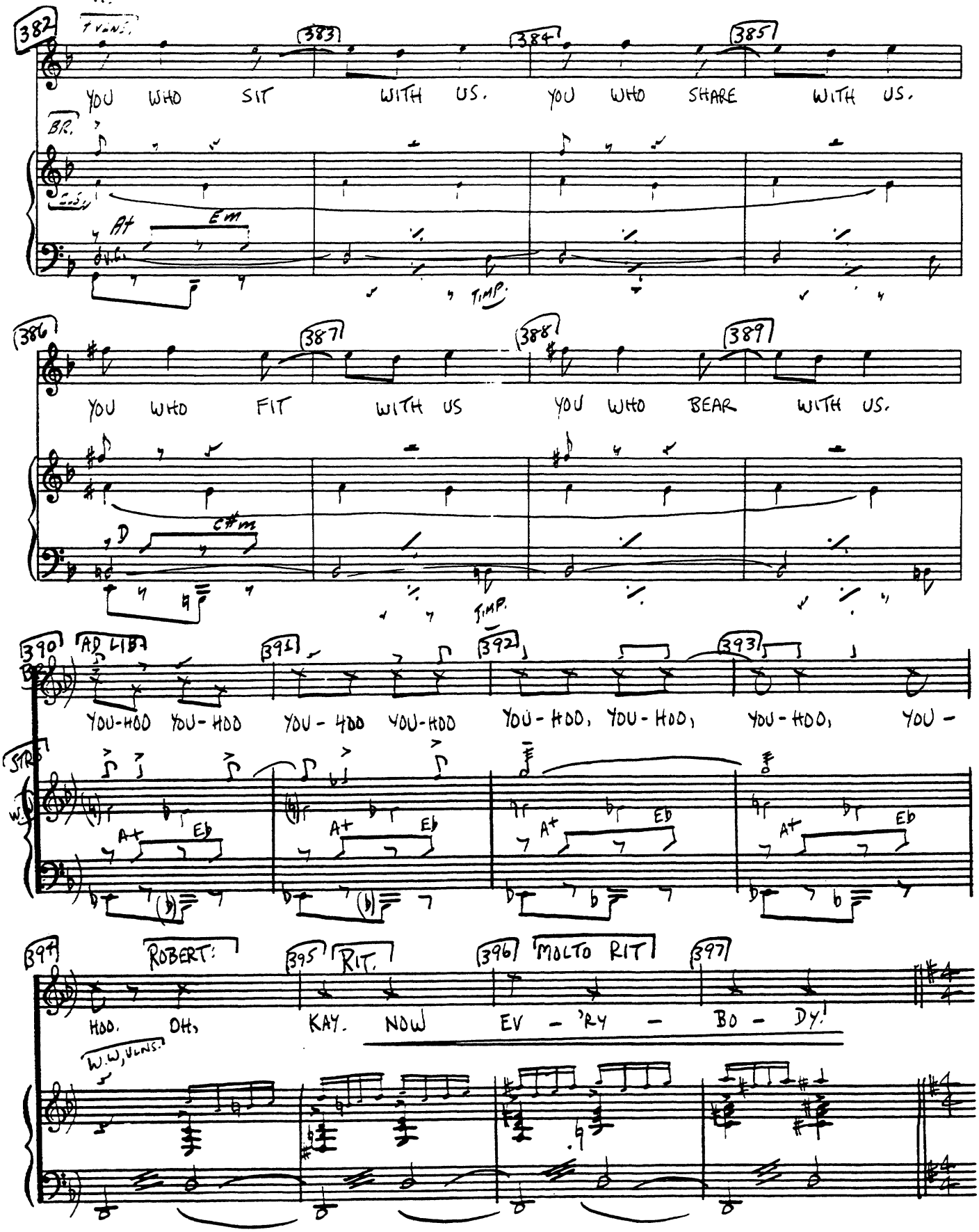

318
319
320
321
WHO CHANG-ES SUB - JECTS ON CUE?
w/ BB
322
323
324
325
WHO CHEERS US UP WHEN WE'RE BLUE?
Cresc.
326
327
328
329
WHO IS A FLIRT BUT NEV-ER A THREAT, RE -
CLS, TEN
STRS
TBS Gm (CRESC.)
Bbm
(STRS. CONT.)
BASS
330
331
332
333
-MINDS US OF OUR BIRTH-DAYS WHICH WE AL-WAYS FOR-GET?
HNS, TRMP.
FMAJ7
D9
TRBS.

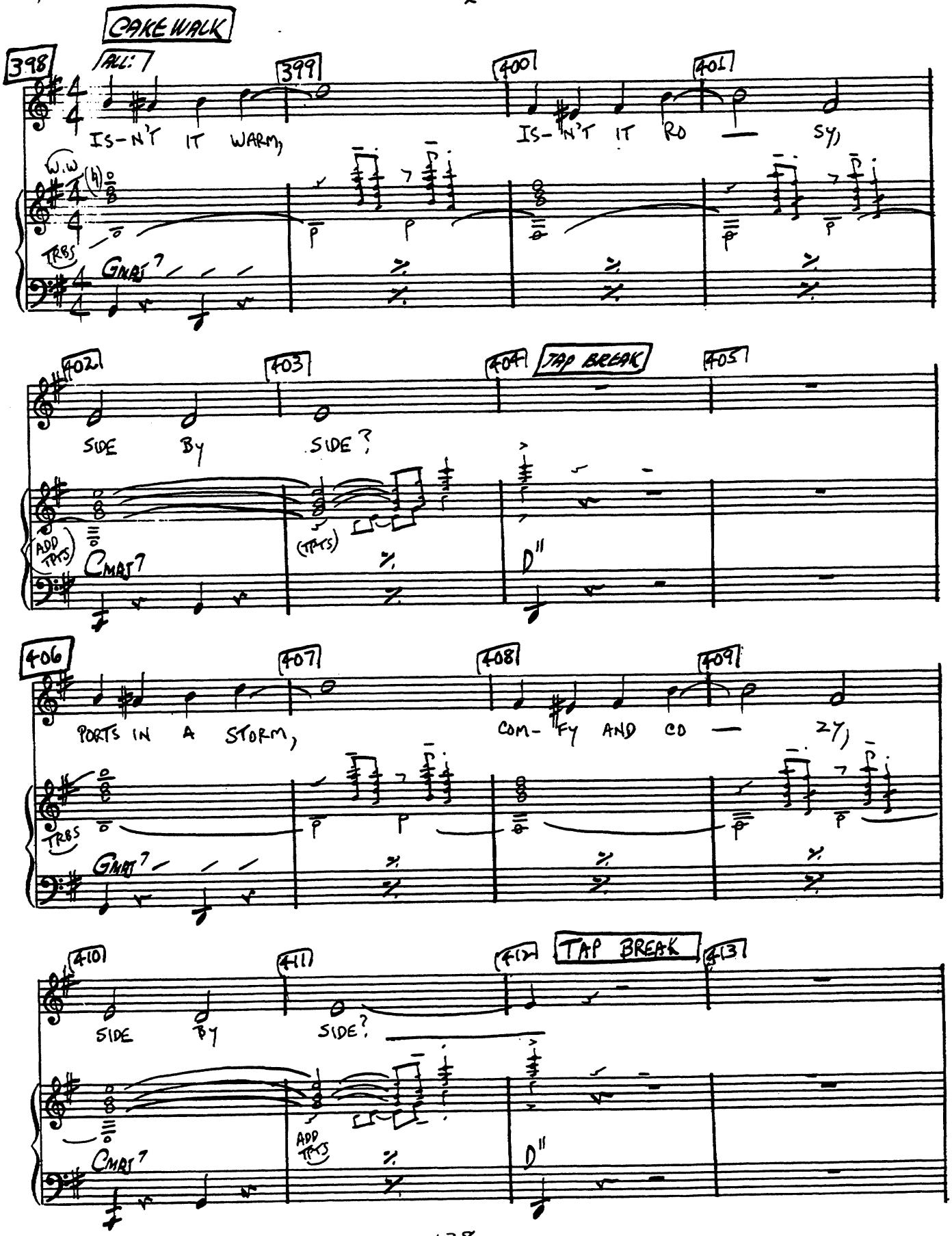

334 (STRS. COL VOCE)
335
336
337
HOW WOULD WE EV ER GET THROUGH?
CLS, TEN.
PLAY
+ BANJO
HNS
TRBS
BASS
G7
G7
AM
Bb0
G7
238 STRS, TPTS. COL VOCE
339
340
341
WHAT WOULD WE DO WITH-OUT YOU?
Gm7
C7
F
342 [AD LIB SHOUTS.]
343
344
345
BOB-BY, BOB-BY, BOB-BY, BU-BI, BOB-BY, DARL-ING.
HNS
TRBS
(STRS)
BS.
8VA
346 (AD LIB SHOUTS CONTINUE)
347
348
349
8VA

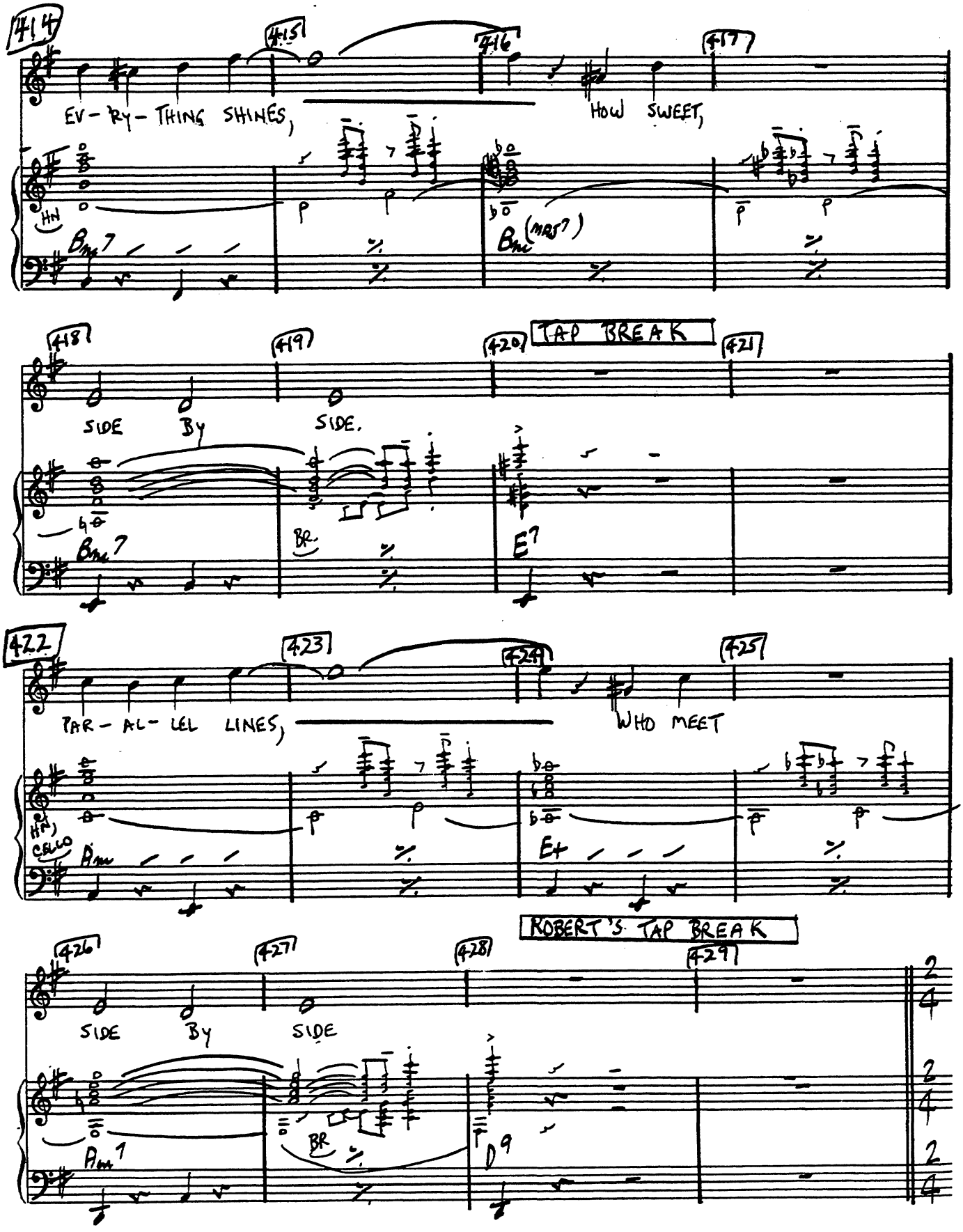

350
TPTS
351
352
353
(CLS TPTS XYLO)
(PLAY) 8va
(PLAY) 8va
(TBS HI HAT SX)
BASS
354
355
356
357
(W/ BR SX STG)
(PLAY 2 oco)
A♭mi
B♭mi
C♭
D♭
Gmi7
C
F6
C7
358
359
360
361
(ALL:) (BROKEN RECORD)
HUFF HUFF
HUFF HUFF
WHAT WOULD WE DO
WITH-OUT
STGS PIZZ
BARI
362
363
364
365
YOU
HOW WOULD WE EV — ER GET
PICC CLS XYLO.
F6
STG ARCO
(W.W.)
PLAY
BARI

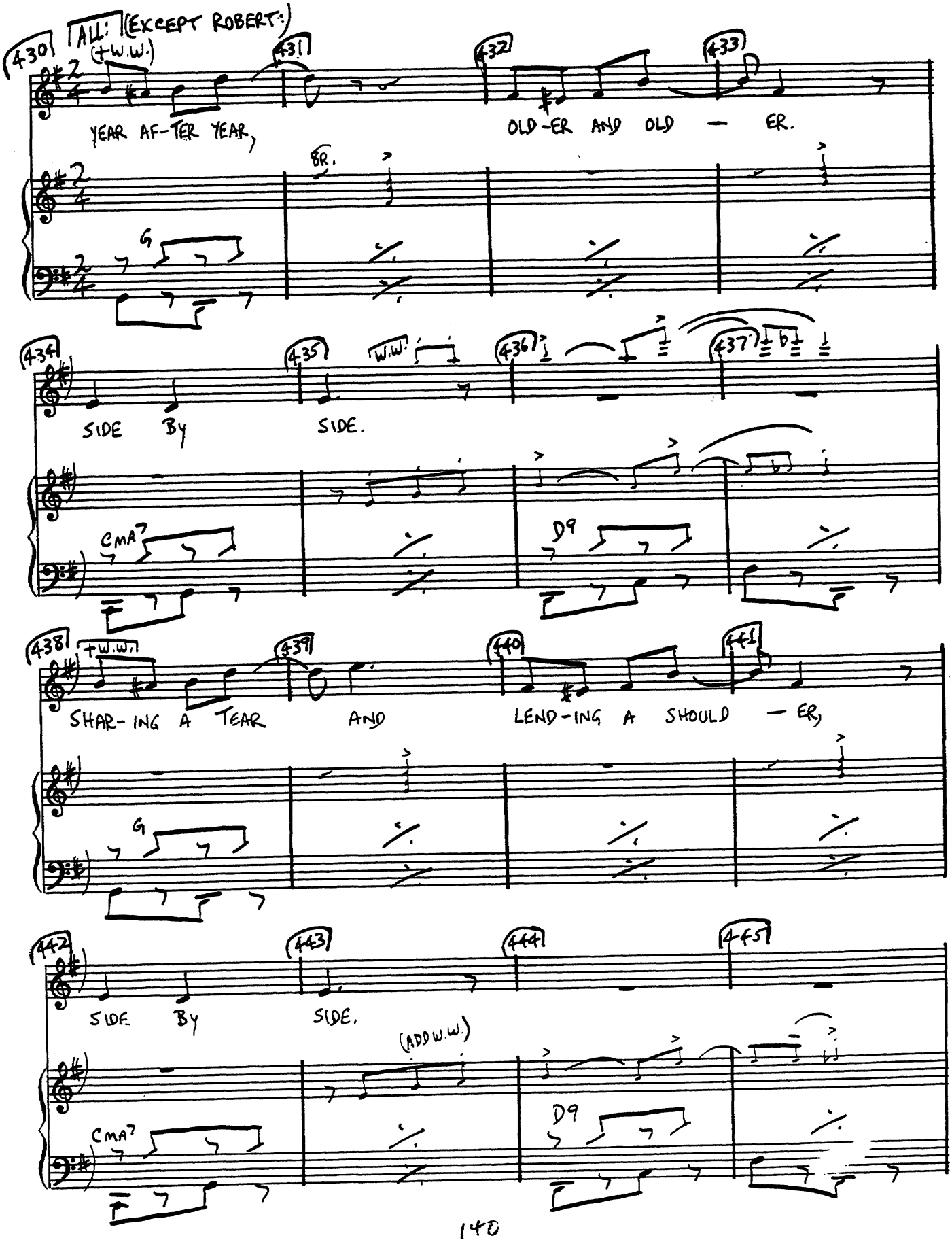

366
367
368
369
HOW WOULD WE EV — ER GET, HOW WOULD WE EV — ER GET,
(W.W. cont.)
W/Sigs PLAY (BARI)
370
371
372
373
HOW WOULD WE EV — ER GET
THROUGH?
(Tutti)
(add TUBA)
D7
D7
374
375
376
377
WHAT WOULD WE DO WITH- OUT YOU?
(CLS.)
(PLAY) G7
378
(ROBERT:)
379
380
381
ALL:
JUST WHAT YOU IS — SUAL- LY DO, RIGHT.
W.W
BR.
C7
(CLS)
F
TBS.

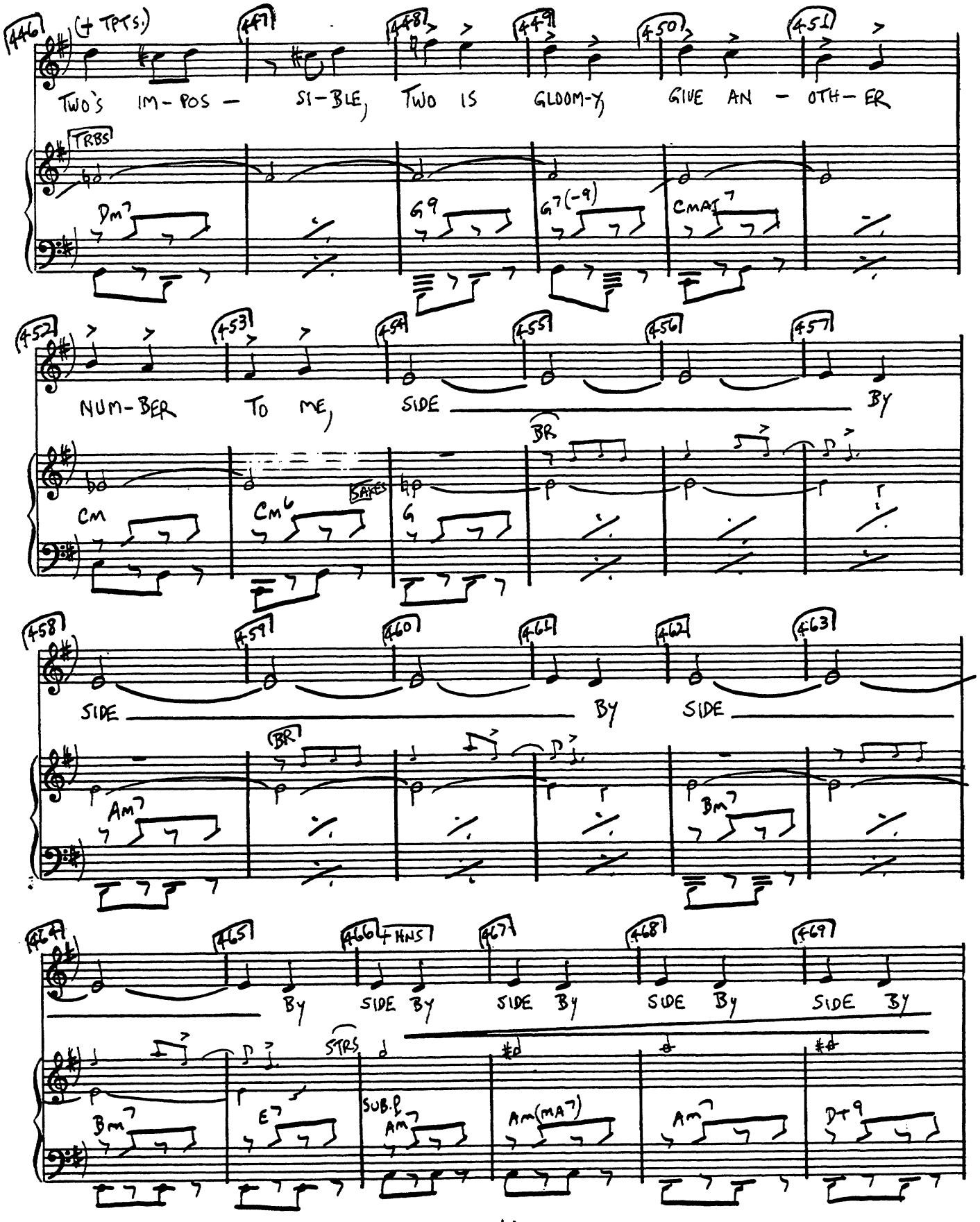
"SIDE BY SIDE"

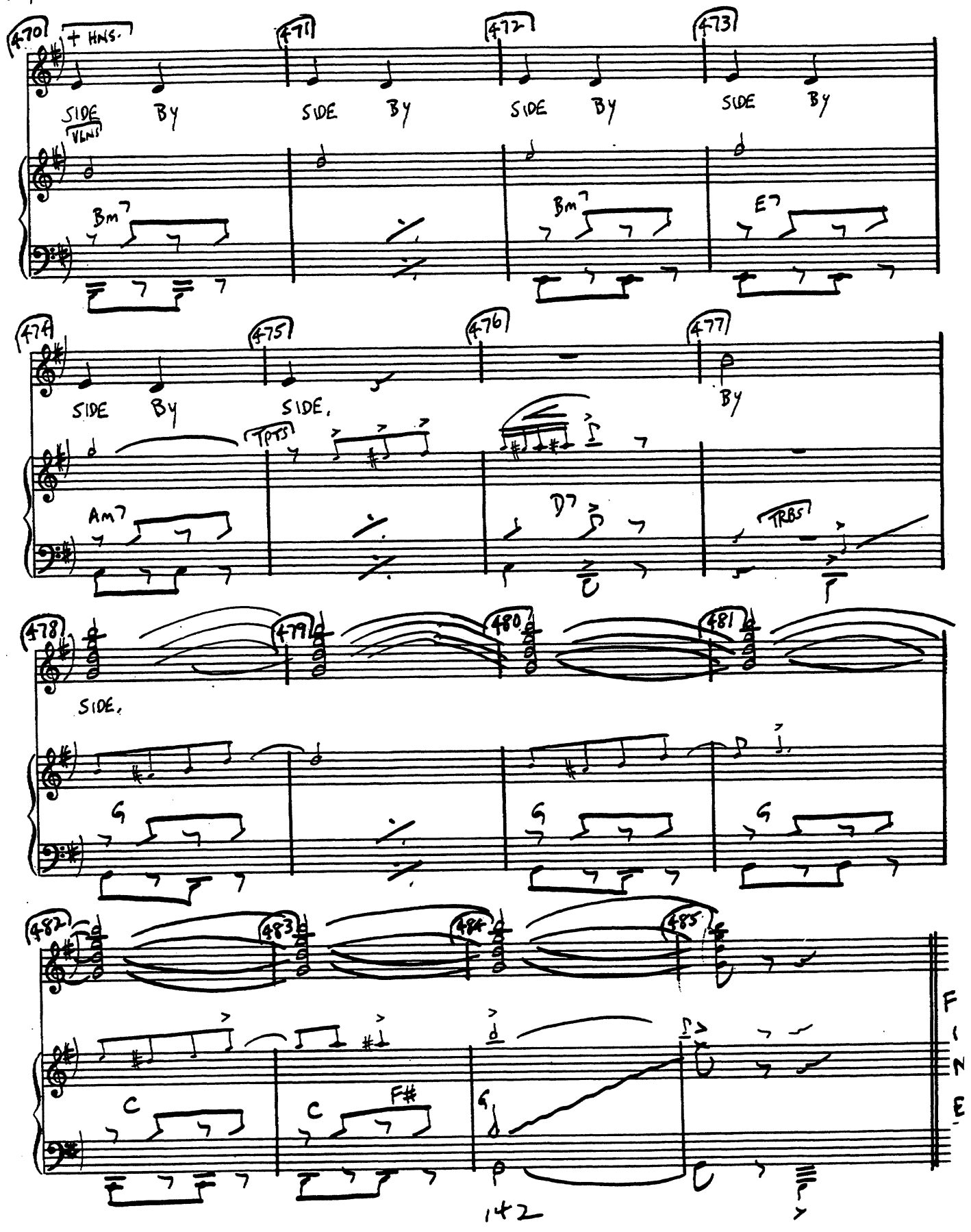

KEYBOARD
ALL:
382
383
384
385
YOU WHO SIT WITH US. YOU WHO SHARE WITH US.
BR.
A+
Em
TIMP.
386
387
388
389
YOU WHO FIT WITH US YOU WHO BEAR WITH US.
D
C#m
TIMP.
390
AD LIB
391
392
393
YOU-HOO YOU-HOO YOU-HOO YOU-HOO YOU-HOO, YOU-HOO, YOU-HOO, YOU-
STRS
W.W.
A+
Eb
394
ROBERT:
395
RIT.
396
MOLTO RIT
397
HOO. OH, KAY. NOW EV - 'RY - BO - DY!
W.W, VLNS.


CAKE WALK
398
ALL:
399
400
401
IS-N'T IT WARM,
IS-N'T IT RO — SY,
W.W
TRBS
GMAJ7
402
403
404
TAP BREAK
405
SIDE BY SIDE?
ADD TPTS
(TPTS)
CMAJ7
D11
406
407
408
409
PORTS IN A STORM,
COM- FY AND CO — ZY,
TRBS
GMAJ7
410
411
412
TAP BREAK
413
SIDE BY SIDE?
ADD TPTS
CMAJ7
D11


414
415
416
417
EV-RY-THING SHINES,
HOW SWEET,
HN
Bm7
Bm(MAJ7)
418
419
420
TAP BREAK
421
SIDE BY SIDE.
BR.
Bm7
E7
422
423
424
425
PAR-AL-LEL LINES,
WHO MEET
HN
CELLO
Am
E+
ROBERT'S TAP BREAK
426
427
428
429
SIDE BY SIDE
BR
Am7
D9
2/4


ALL: (EXCEPT ROBERT:)
(+W.W.)
YEAR AF-TER YEAR,
OLD-ER AND OLD — ER.
BR.
G
SIDE BY SIDE.
W.W.
CMA7
D9
+W.W.
SHAR-ING A TEAR AND
LEND-ING A SHOULD — ER,
G
SIDE BY SIDE.
(ADD W.W.)
CMA7
D9


446
(+ TPTS.)
447
448
449
450
451
TWO'S IM-POS- SI-BLE, TWO IS GLOOM-Y, GIVE AN - OTH-ER
TRBS
Dm7
G9
G7(-9)
CMAJ7
452
453
454
455
456
457
NUM-BER TO ME, SIDE By
BR
CM
CM6
BAKES
G
458
459
460
461
462
463
SIDE By SIDE
BR
Am7
Bm7
464
465
466
+HNS
467
468
469
By SIDE By SIDE By SIDE By SIDE By
STRS
Bm7
E7
SUB.P
Am7
Am(MA7)
Am7
D+9


470
+ HNS.
SIDE
VLNS
BY
SIDE
BY
SIDE
BY
SIDE
BY
Bm7
Bm7
E7
474
475
476
477
SIDE
BY
SIDE.
BY
TPTS
Am7
D7
TRBS
478
479
480
481
SIDE.
G
G
G
482
483
484
485
C
C
F#
G
FINE

KEYBOARD

13 POOR BABY

(SARAH-HARRY-DAVID-JENNY-SUSAN-AMY-JOANNE)

(CUE:) (ROBERT:) "WELL, I CAN ALWAYS LOOK FOR ANOTHER PLACE."

1 (♩= 100) 2

3 (SARAH) (HARRY) 4 (S.) (H.) 5 (S.) (H.) 6 (S.) (H.)

DARL-ING. YES? ROB-ERT. WHAT? I WOR-RY. WHY? HE'S ALL A-LONE. MM.

TACET (B. Cl's)

(Tbn. Gtr.)

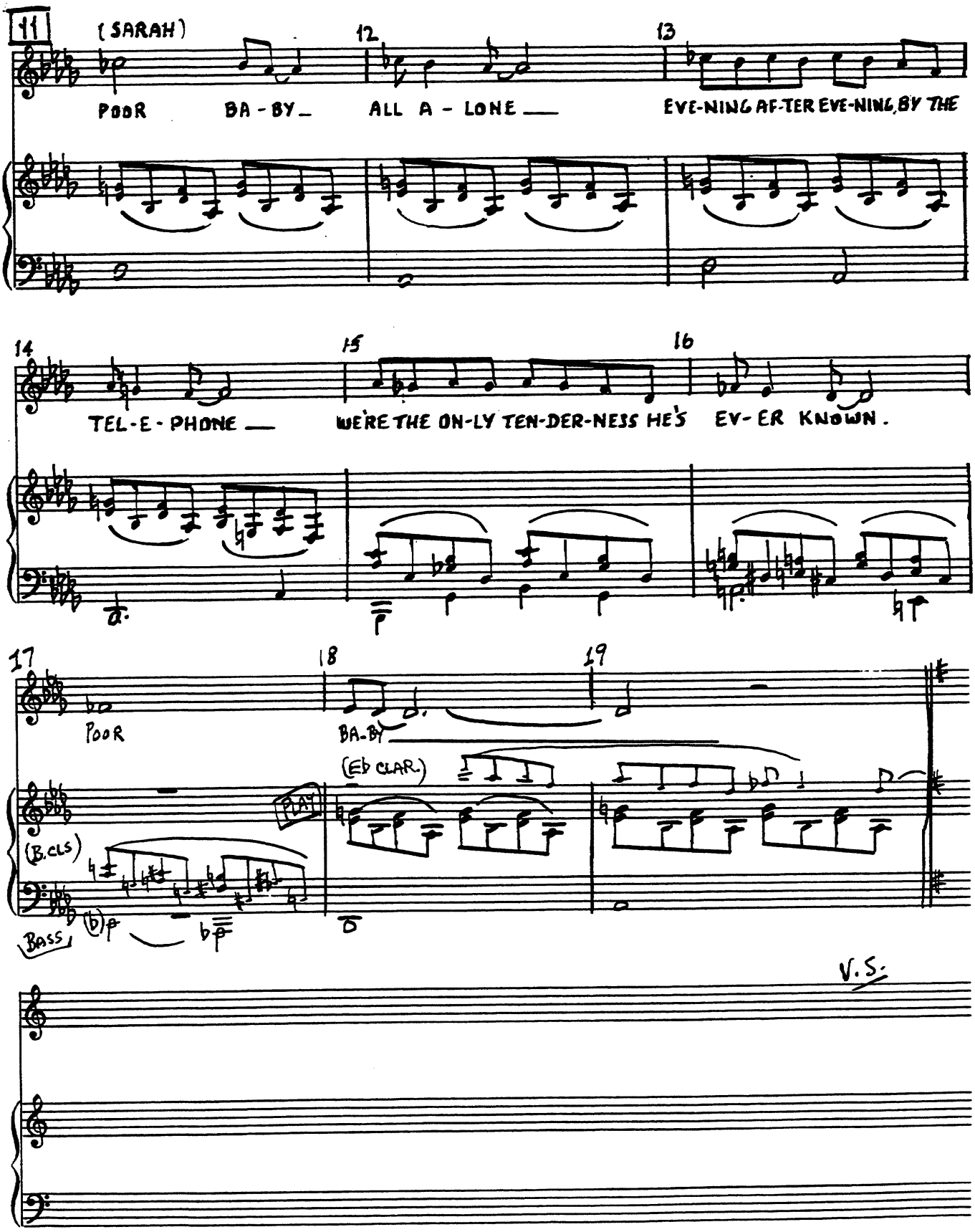
7 (SARAH) (HARRY) (S) 8 (H) (S) 9 10

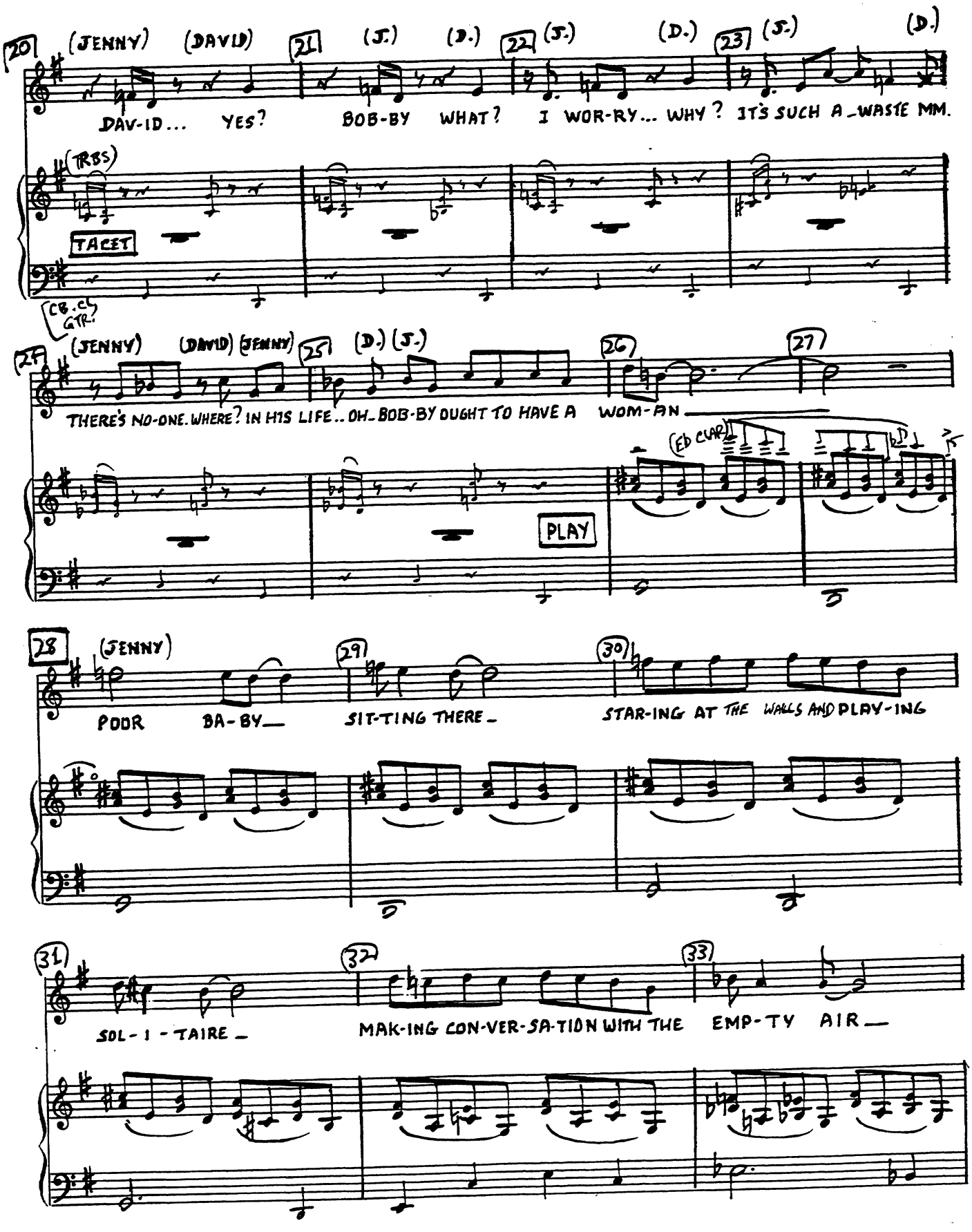
THERE'S NO ONE. WHERE? IN HIS LIFE. OH. ROB-ERT OUGHT TO HAVE A WO-MAN

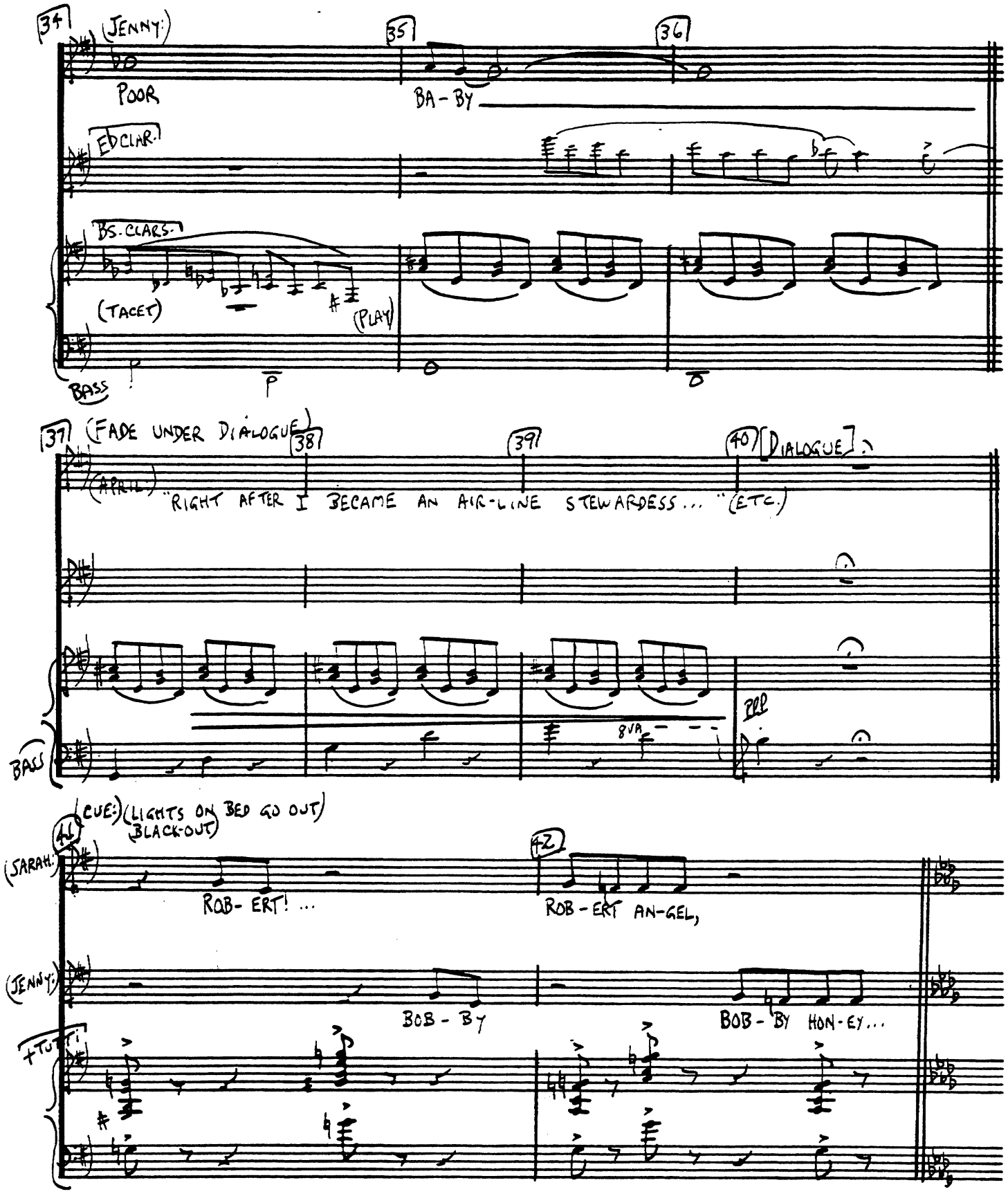
(Tbn. Vibe)

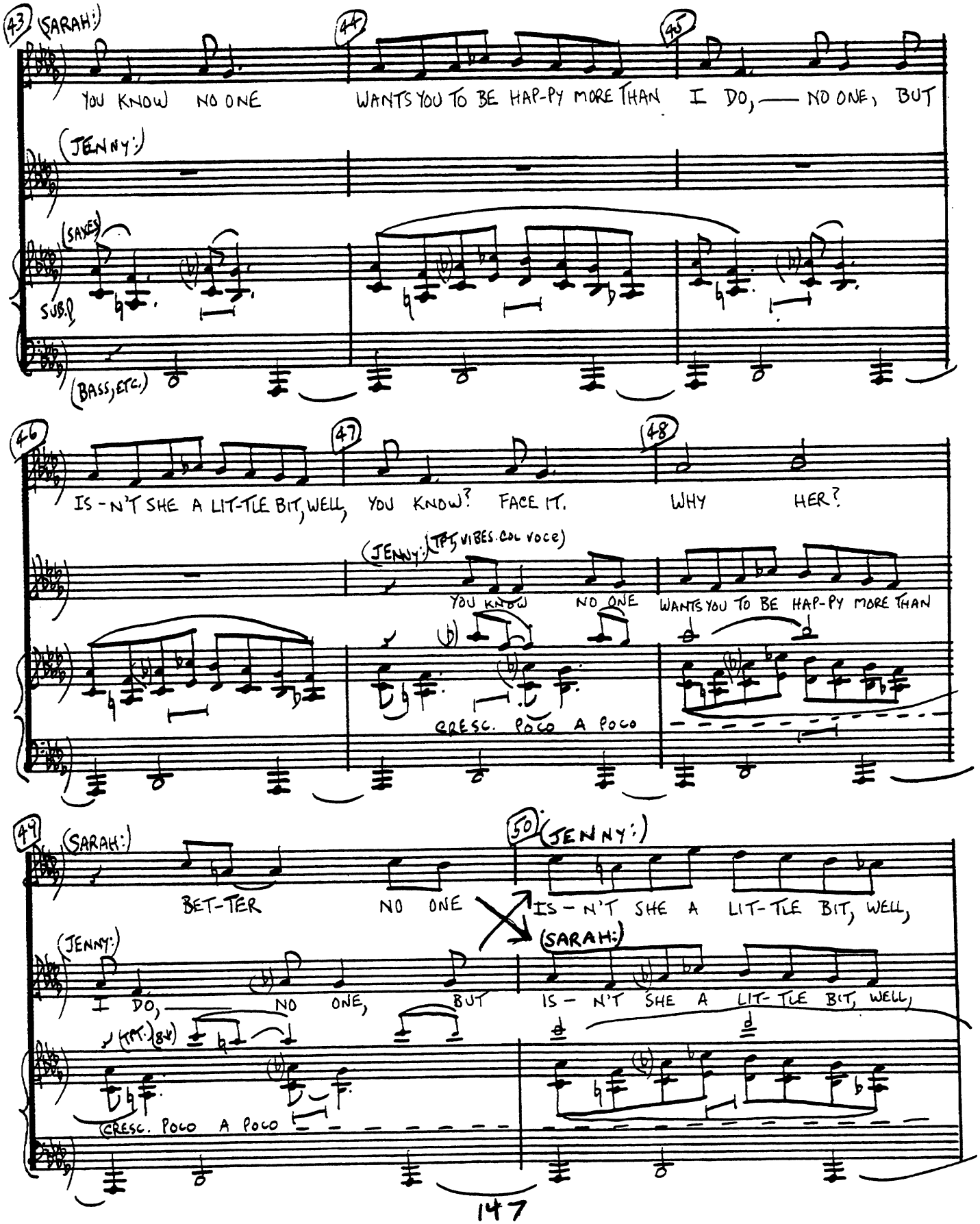
PLAY

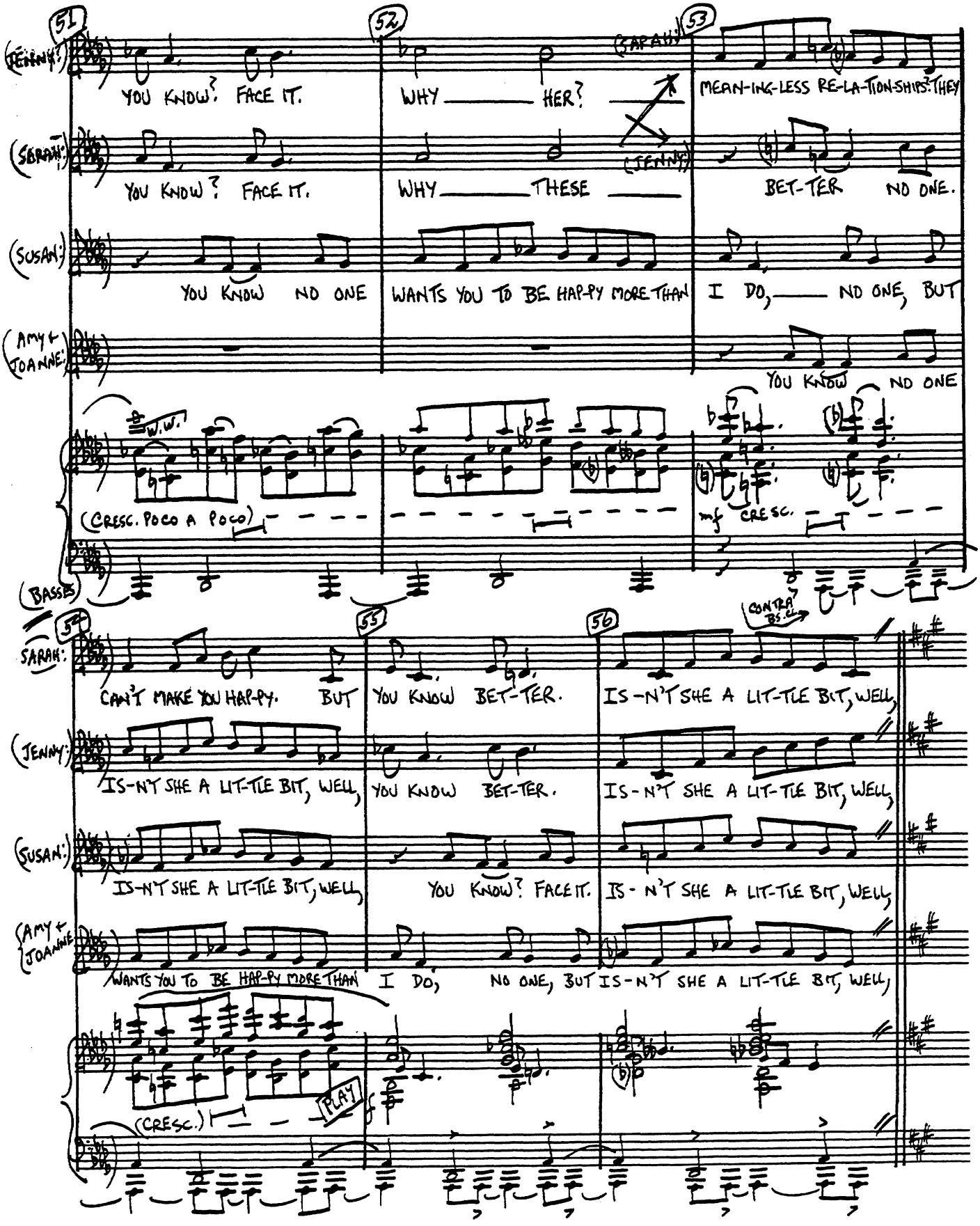
LUTE (E♭ CLAR)

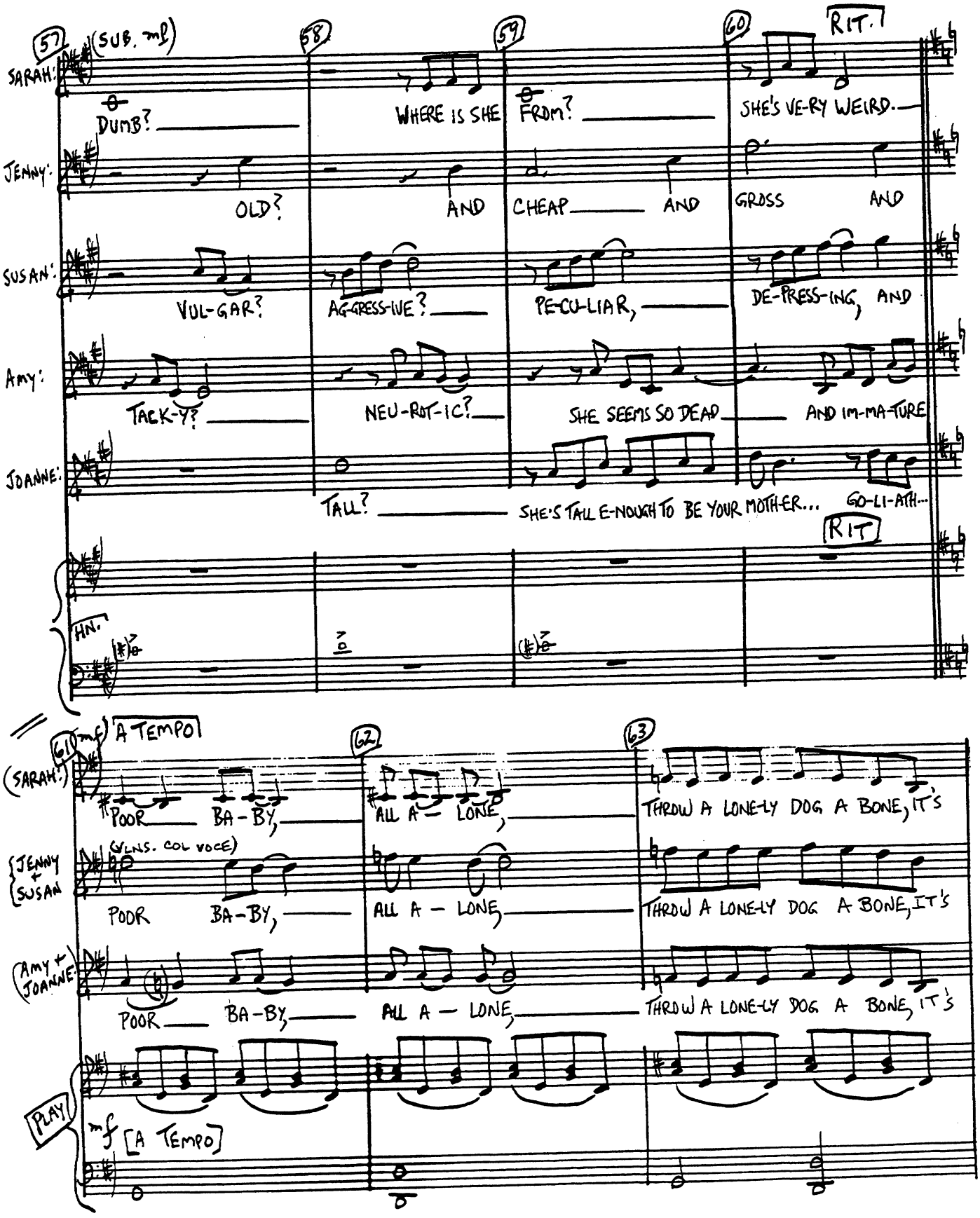

11
(SARAH)
12
13
POOR BA-BY_ ALL A-LONE___ EVE-NING AF-TER EVE-NING, BY THE
14
15
16
TEL-E-PHONE___ WE'RE THE ON-LY TEN-DER-NESS HE'S EV-ER KNOWN.
17
18
19
POOR
BA-BY
(Eb CLAR.)
(B. CLS)
Bass
V.S.

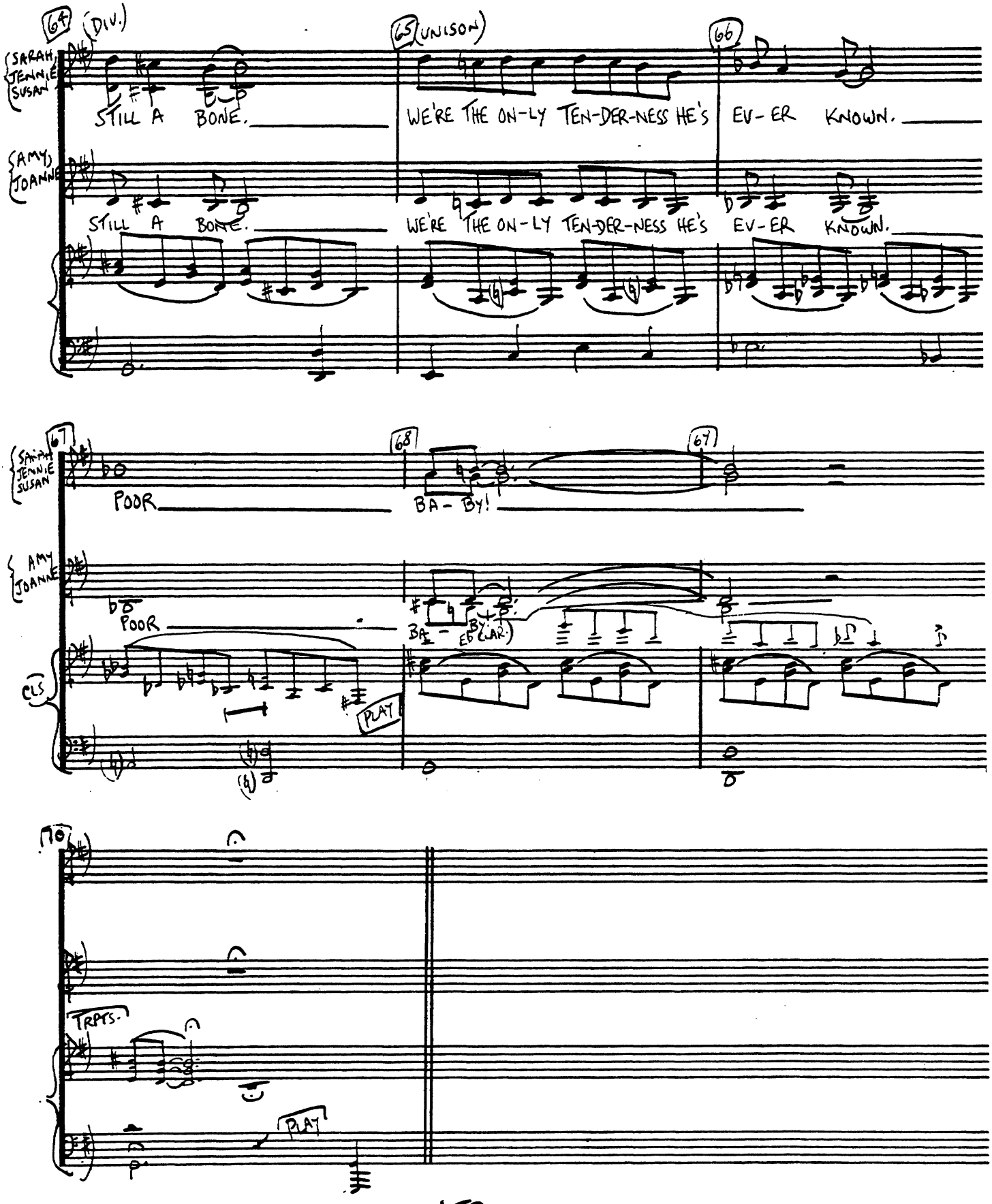

20
(JENNY)
(DAVID)
21
(J.)
(D.)
22
(J.)
(D.)
23
(J.)
(D.)
DAV-ID... YES?
BOB-BY WHAT?
I WOR-RY... WHY?
IT'S SUCH A WASTE MM.
(TBS)
TACET
CB. CL GTR.
24
(JENNY)
(DAVID)
(JENNY)
25
(D.)
(J.)
26
27
THERE'S NO-ONE. WHERE? IN HIS LIFE.. OH. BOB-BY OUGHT TO HAVE A
WOM-AN
(ED CLAR)
PLAY
28
(JENNY)
29
30
POOR
BA-BY
SIT-TING THERE
STAR-ING AT THE WALLS AND PLAY-ING
31
32
33
SOL-I-TAIRE
MAK-ING CON-VER-SA-TION WITH THE
EMP-TY AIR


34
(JENNY:)
POOR
35
BA-BY
36
ED CLAR.
BS. CLARS.
(TACET)
(PLAY)
BASS
37
(FADE UNDER DIALOGUE)
38
39
40
DIALOGUE
(APRIL:)
"RIGHT AFTER I BECAME AN AIR-LINE STEWARDESS..." (ETC.)
8VA
BASS
41
(CUE:) (LIGHTS ON BED GO OUT) (BLACK-OUT)
42
(SARAH:)
ROB-ERT! ...
ROB-ERT AN-GEL,
(JENNY:)
BOB-BY
BOB-BY HON-EY...
+TUTTI


43
(SARAH:)
YOU KNOW NO ONE
44
WANTS YOU TO BE HAP-PY MORE THAN
45
I DO, — NO ONE, BUT
(JENNY:)
(SAXES)
SUB.p
(BASS, ETC.)
46
IS-N'T SHE A LIT-TLE BIT, WELL, YOU KNOW? FACE IT.
47
WHY
48
HER?
(JENNY:)
(TPT, VIBES. col voce)
YOU KNOW NO ONE
WANTS YOU TO BE HAP-PY MORE THAN
CRESC. POCO A POCO
49
(SARAH:)
BET-TER NO ONE
50
(JENNY:)
IS-N'T SHE A LIT-TLE BIT, WELL,
(JENNY:)
I DO, — NO ONE, BUT
(SARAH:)
IS-N'T SHE A LIT-TLE BIT, WELL,
(TPT.) (8va)
CRESC. POCO A POCO


51
52
53
(JENNY:)
YOU KNOW? FACE IT.
WHY ____ HER?
(SARAH:)
MEAN-ING-LESS RE-LA-TION-SHIPS. THEY
(SARAH:)
YOU KNOW? FACE IT.
WHY ____ THESE ____
(JENNY:)
BET-TER NO ONE.
(SUSAN:)
YOU KNOW NO ONE
WANTS YOU TO BE HAP-PY MORE THAN
I DO, ____ NO ONE, BUT
(AMY & JOANNE:)
YOU KNOW NO ONE
W.W.
(CRESC. POCO A POCO)
mf CRESC.
(BASSES)
54
55
56
CONTRA BS. CL.
SARAH:
CAN'T MAKE YOU HAP-PY. BUT
YOU KNOW BET-TER.
IS-N'T SHE A LIT-TLE BIT, WELL,
(JENNY:)
IS-N'T SHE A LIT-TLE BIT, WELL,
YOU KNOW BET-TER.
IS-N'T SHE A LIT-TLE BIT, WELL,
(SUSAN:)
IS-N'T SHE A LIT-TLE BIT, WELL,
YOU KNOW? FACE IT.
IS-N'T SHE A LIT-TLE BIT, WELL,
(AMY & JOANNE:)
WANTS YOU TO BE HAP-PY MORE THAN
I DO, NO ONE, BUT IS-N'T SHE A LIT-TLE BIT, WELL,
(CRESC.)
PLAY


57
(SUB. mf)
SARAH:
DUMB?
58
WHERE IS SHE
59
FROM?
60
RIT.
SHE'S VE-RY WEIRD.
JENNY:
OLD?
AND
CHEAP
AND
GROSS
AND
SUSAN:
VUL-GAR?
AG-GRESS-IVE?
PE-CU-LIAR,
DE-PRESS-ING, AND
AMY:
TACK-Y?
NEU-ROT-IC?
SHE SEEMS SO DEAD
AND IM-MA-TURE
JOANNE:
TALL?
SHE'S TALL E-NOUGH TO BE YOUR MOTH-ER...
GO-LI-ATH...
RIT
HN.
61
mf
A TEMPO
(SARAH:)
POOR
BA-BY,
62
ALL A — LONE,
63
THROW A LONE-LY DOG A BONE, IT'S
(JENNY + SUSAN)
(VLNS. COL VOCE)
POOR
BA-BY,
ALL A — LONE,
THROW A LONE-LY DOG A BONE, IT'S
(AMY + JOANNE:)
POOR
BA-BY,
ALL A — LONE,
THROW A LONE-LY DOG A BONE, IT'S
PLAY
mf [A TEMPO]


64
(DIV.)
65
(UNISON)
66
(SARAH, JENNIE, SUSAN)
STILL A BONE.
WE'RE THE ON-LY TEN-DER-NESS HE'S EV-ER KNOWN.
(AMY, JOANNE)
STILL A BONE.
WE'RE THE ON-LY TEN-DER-NESS HE'S EV-ER KNOWN.
67
68
67
(SARAH, JENNIE, SUSAN)
POOR
BA-BY!
(AMY, JOANNE)
POOR
BA-BY!
(CLAR.)
CLS
PLAY
70
TRPTS.
PLAY

KEYBOARD

14 TICK-TOCK (4/7/70) (4/14/70)

(ALL DIALOGUE ON TAPE)

(♩ = 100) (ROBERT:) "OH, THIS IS SENSATIONAL."
(APRIL:) "OH, I THINK HE REALLY LIKES ME."

1 2 3 4

(DRS) H.H. Rim (CONT.)

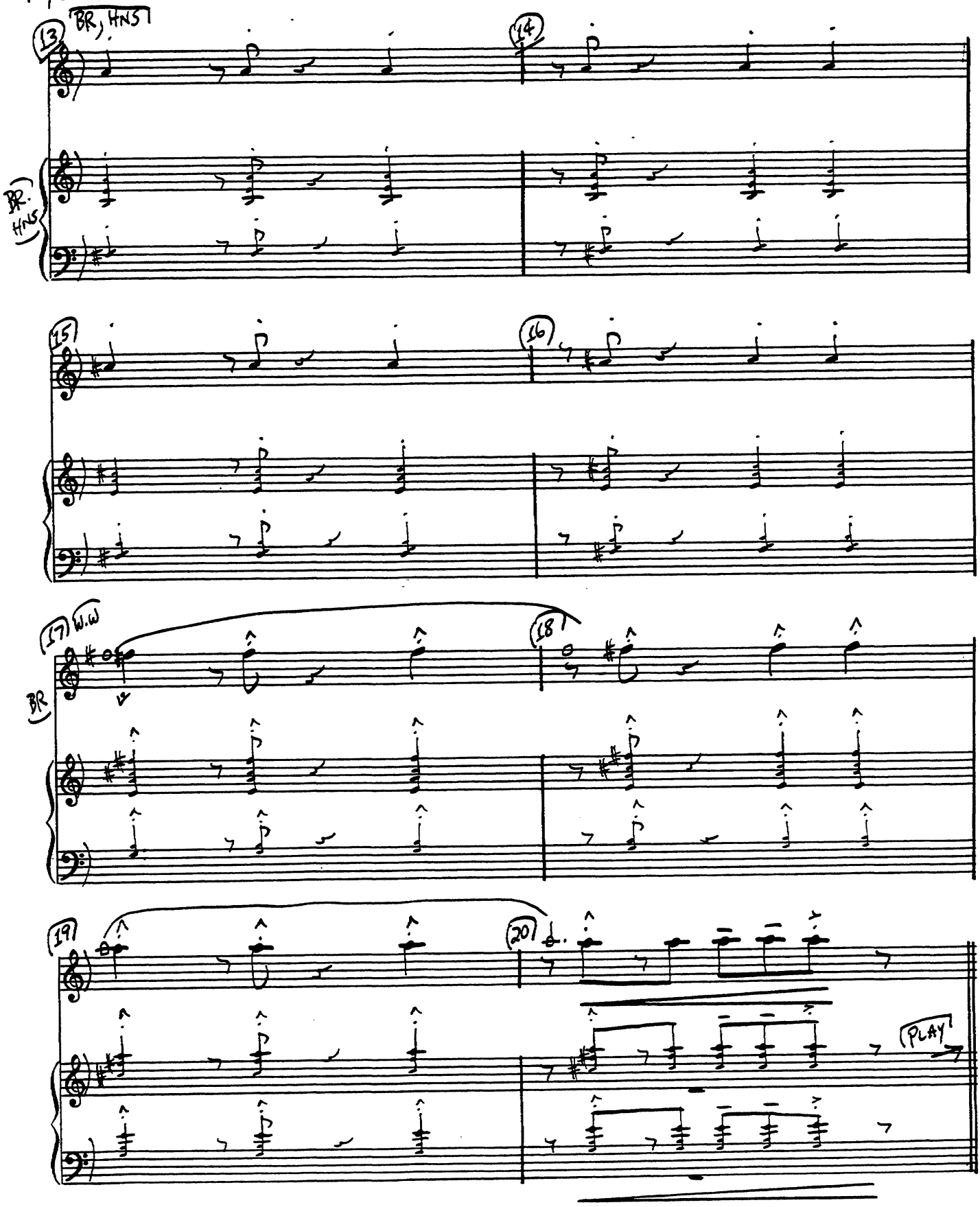
5 HN II 6 7 [ADD HN. I] 8

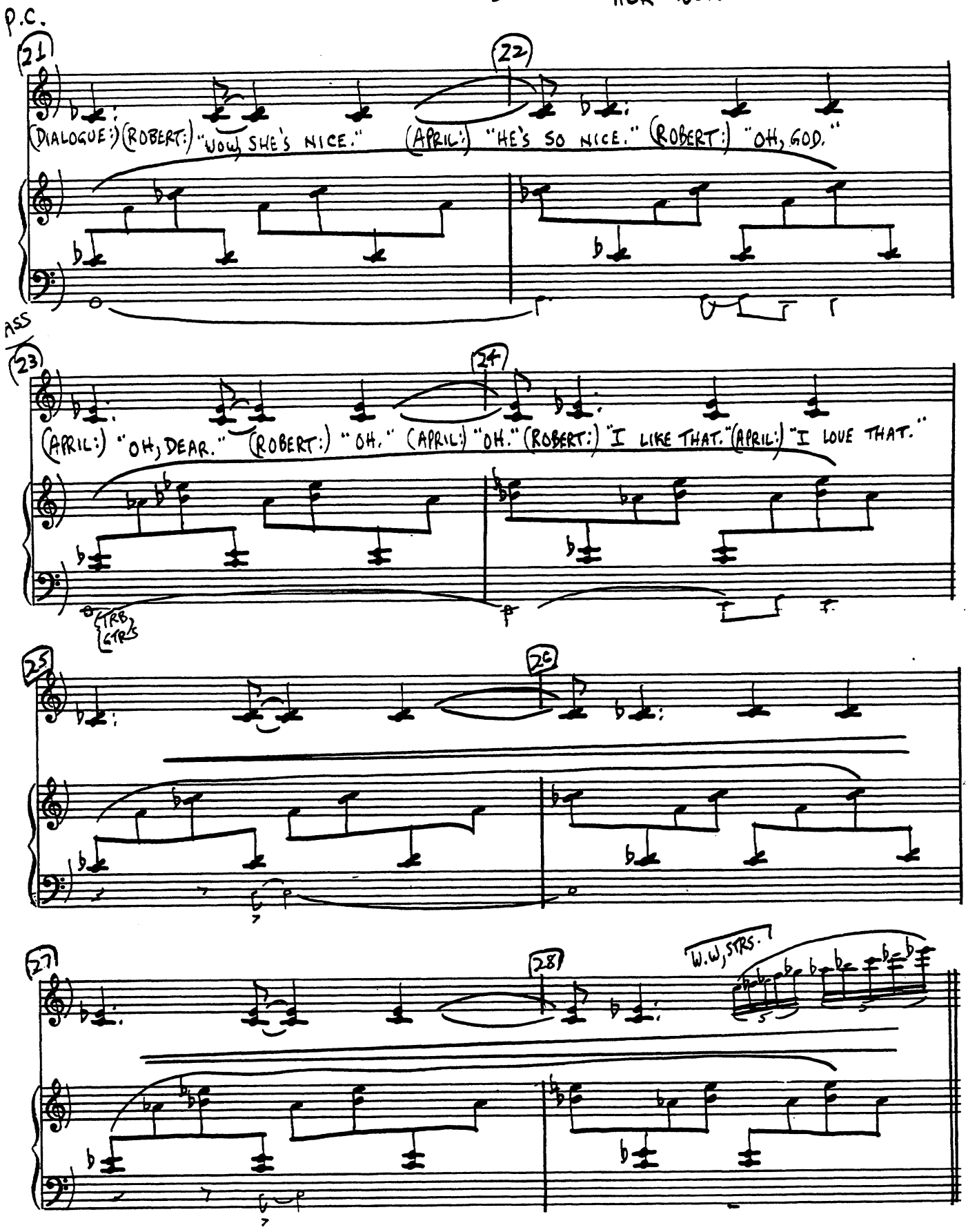
(ADD SCRAPER)

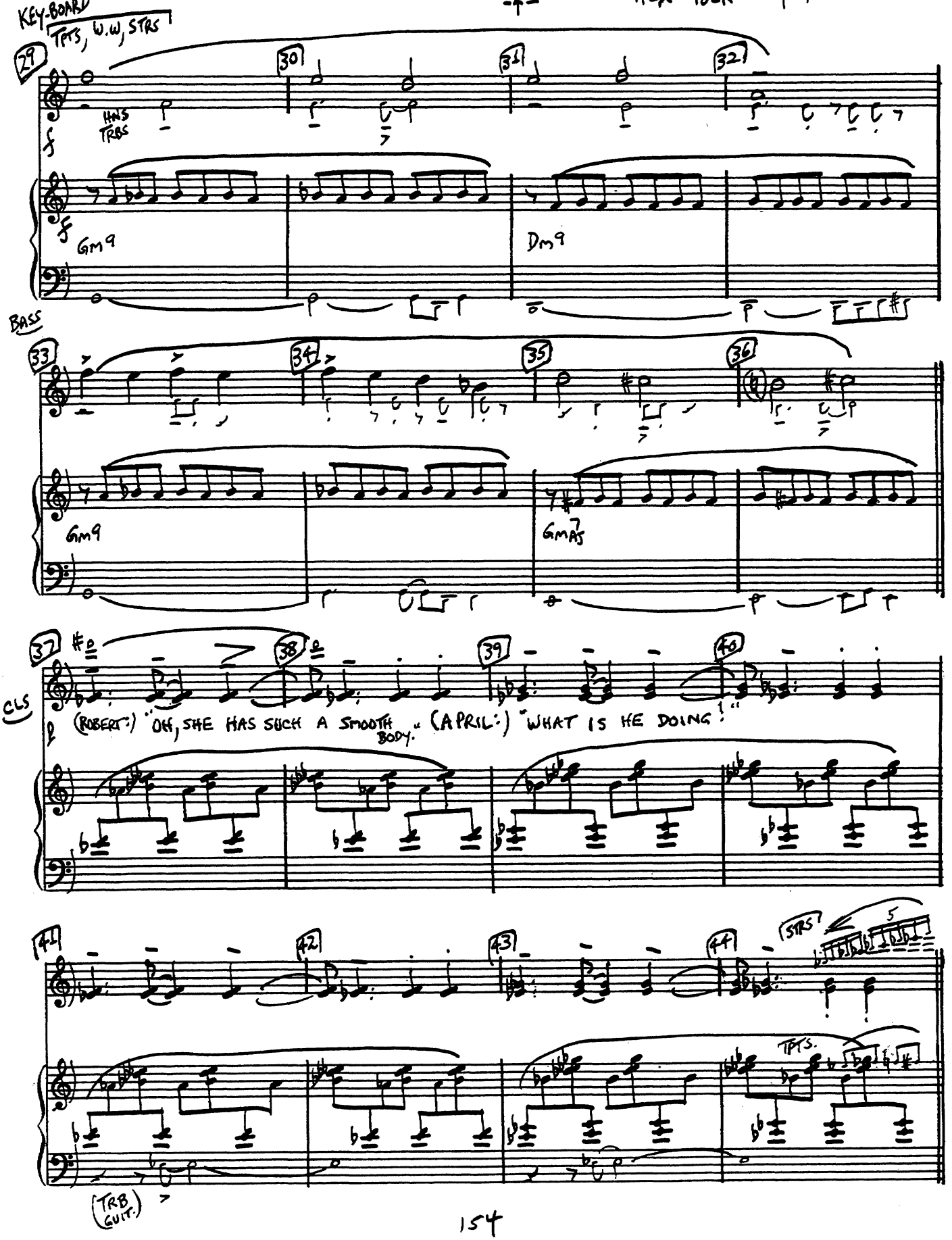
(CLS) [ADD VLNS, CLS]

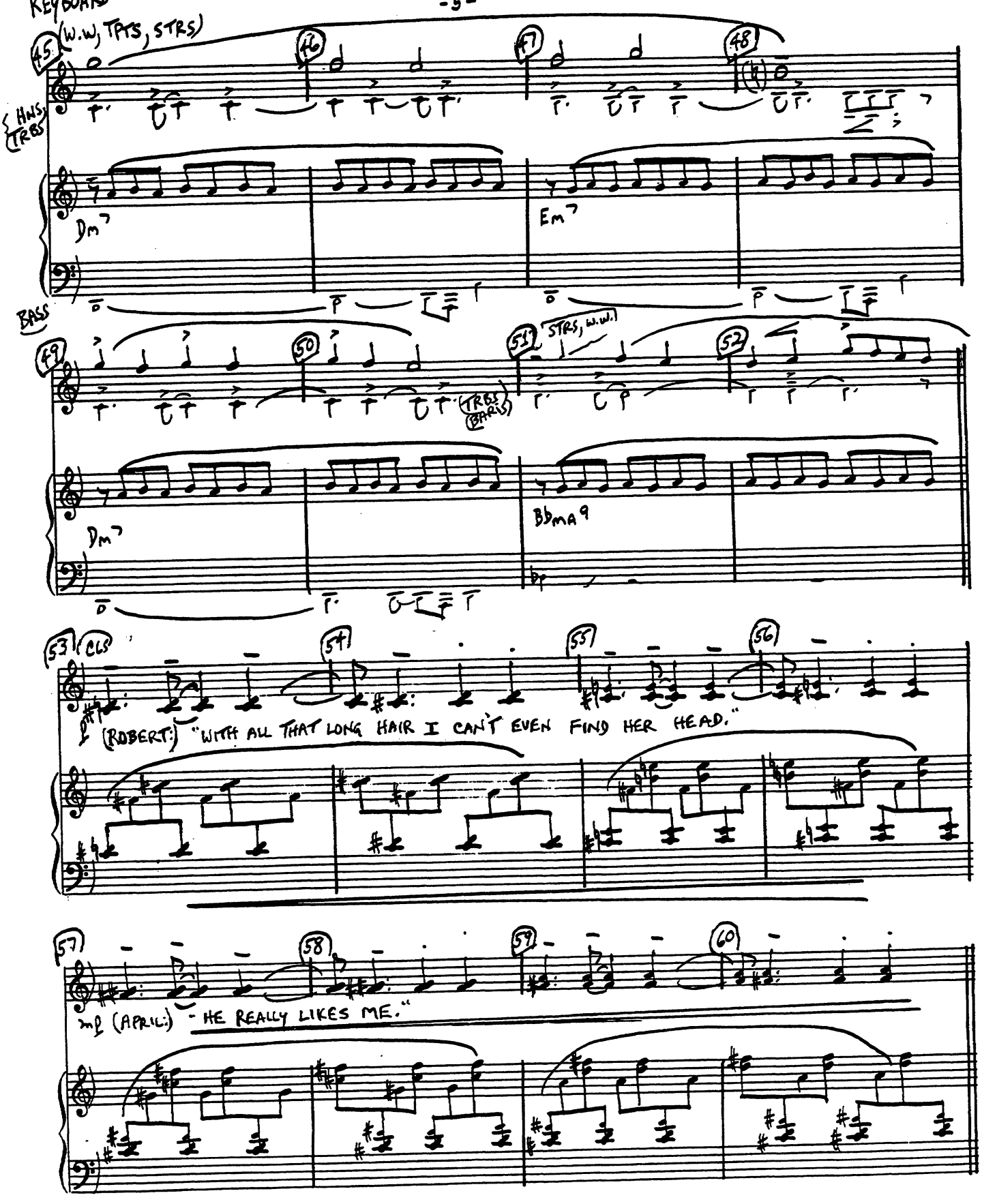
9 [HNS, TRB 2] 10 11 [HNS, TRBS.] 12

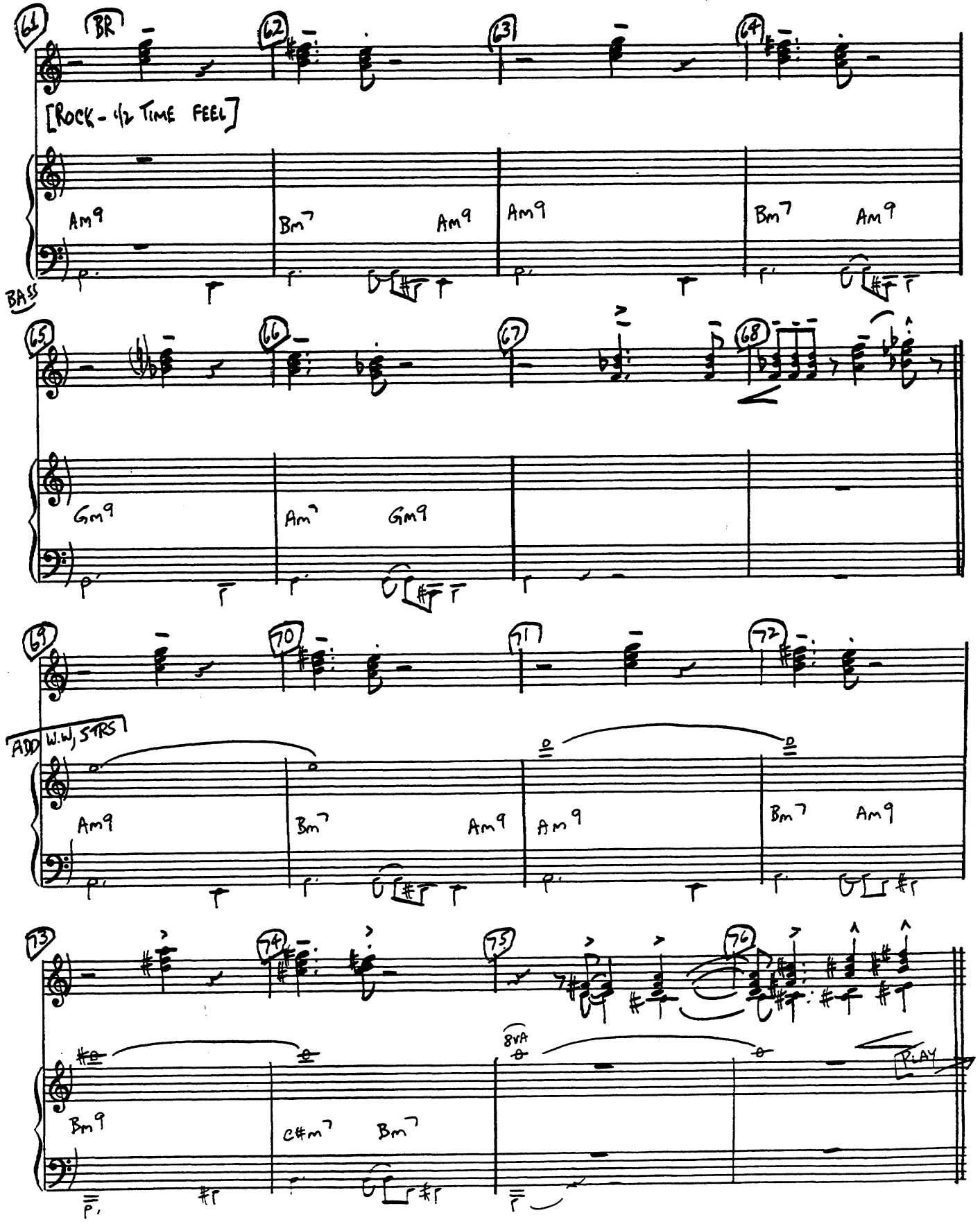
(CONT.)


BR, HNS
13
14
BR. HNS
15
16
W.W
17
18
BR
19
20
PLAY

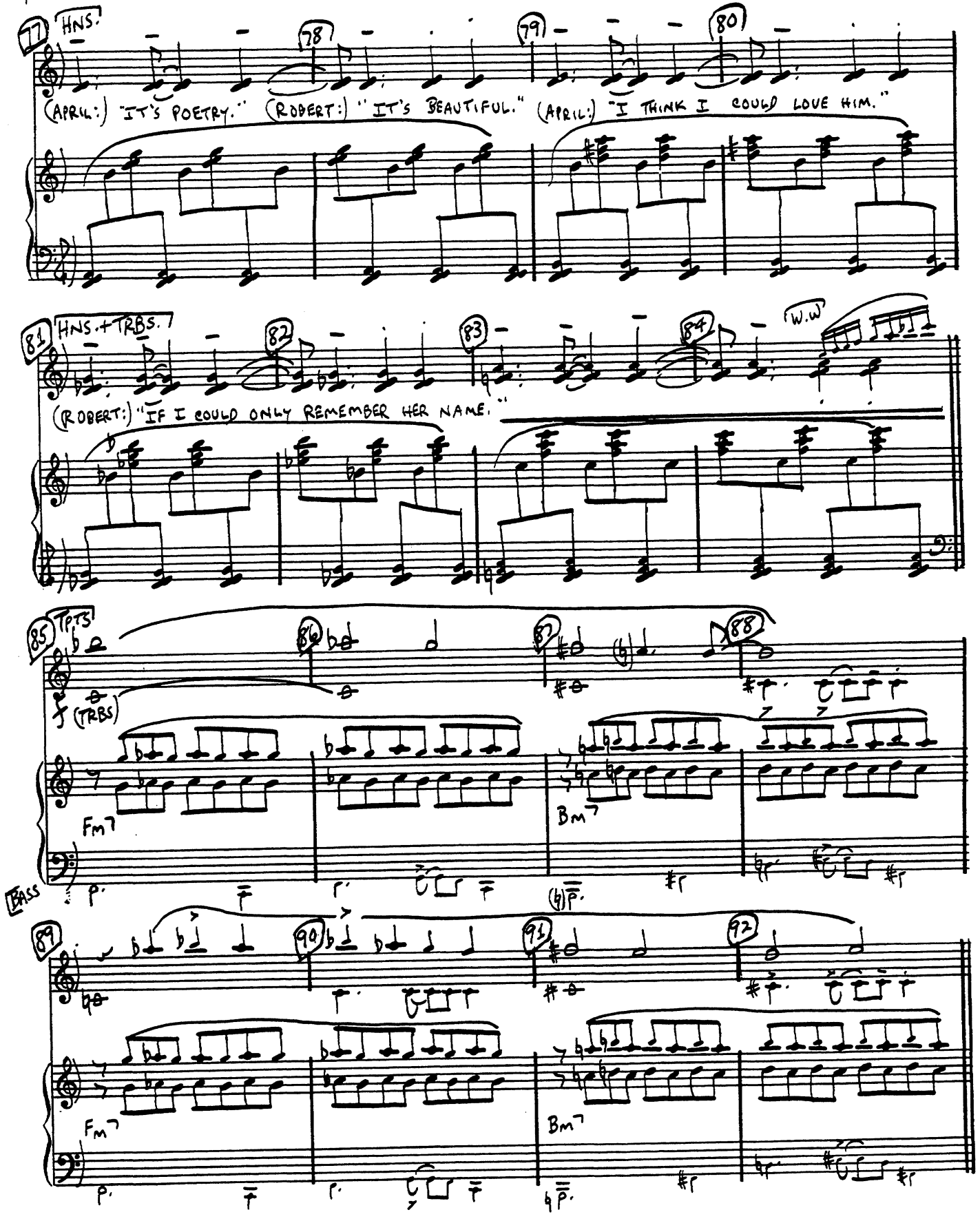

P.C.
21
22
(DIALOGUE:) (ROBERT:) "WOW, SHE'S NICE." (APRIL:) "HE'S SO NICE." (ROBERT:) "OH, GOD."
ASS
23
24
(APRIL:) "OH, DEAR." (ROBERT:) "OH." (APRIL:) "OH." (ROBERT:) "I LIKE THAT." (APRIL:) "I LOVE THAT."
STRS, GTRS
25
26
27
28
W.W, STRS.

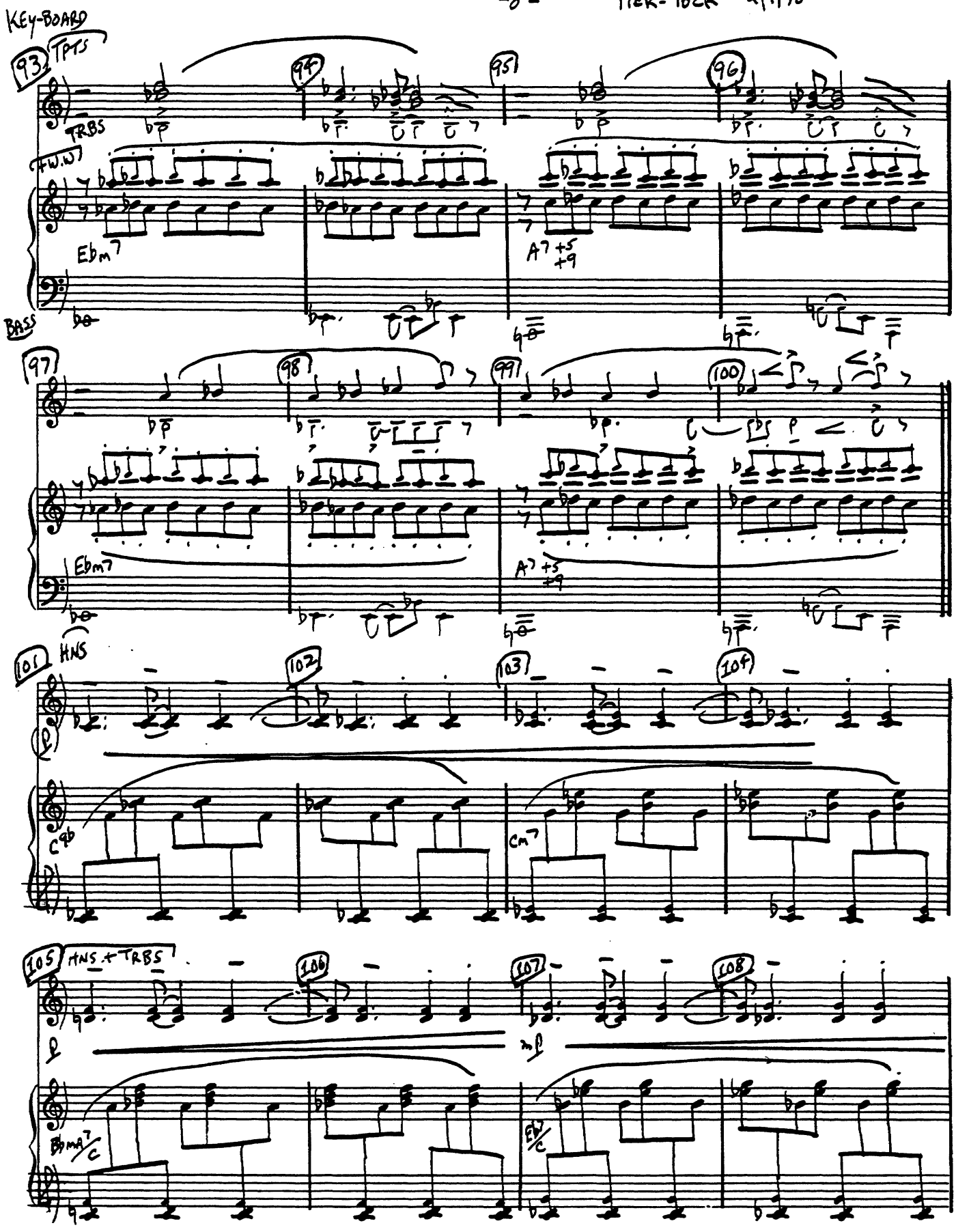

KEY-BOARD
TPTS, W.W, STRS
29
30
31
32
HNS
TRBS
f
Gm9
Dm9
BASS
33
34
35
36
Gm9
GMAJ7
37
38
39
40
CLS
(ROBERT:) "OH, SHE HAS SUCH A SMOOTH BODY." (APRIL:) "WHAT IS HE DOING!"
41
42
43
44
STRS
TPTS.
(TRB. GUIT.)


KEYBOARD
(W.W, TPTS, STRS)
45
46
47
48
HNS, TRBS
Dm7
Em7
BASS
49
50
51
STRS, W.W.
52
(TRBS, BARS)
Dm7
BbMA9
53
CLS
54
55
56
(ROBERT:) "WITH ALL THAT LONG HAIR I CAN'T EVEN FIND HER HEAD."
57
58
59
60
mf (APRIL:) - HE REALLY LIKES ME."


61
BR
62
63
64
[ROCK - 1/2 TIME FEEL]
Am9
Bm7
Am9
Am9
Bm7
Am9
BASS
65
66
67
68
Gm9
Am7
Gm9
69
70
71
72
ADD W.W. STRS
Am9
Bm7
Am9
Am9
Bm7
Am9
73
74
75
76
8VA
PLAY
Bm9
C#m7
Bm7

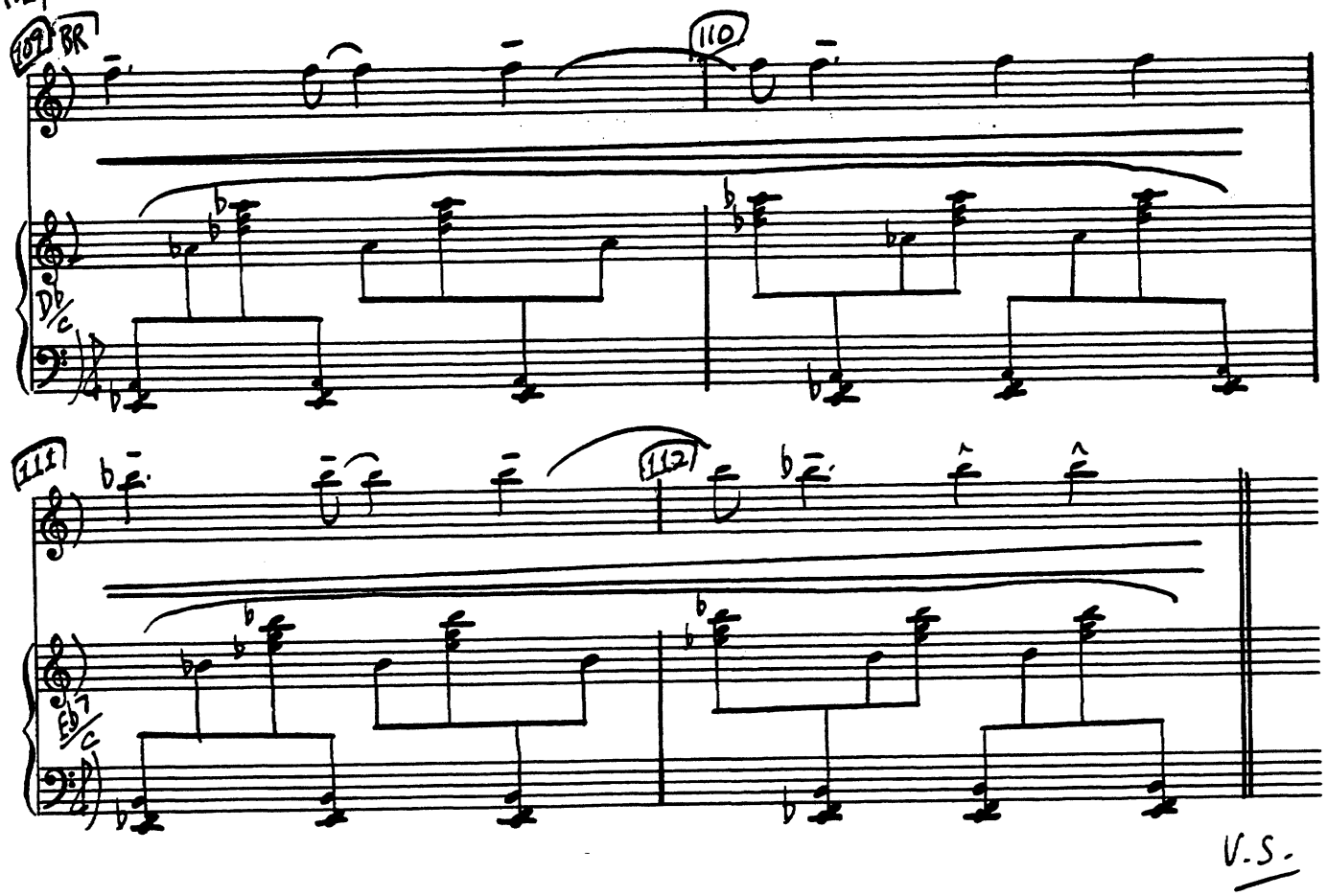
KEY-BOARD


77
HNS.
78
79
80
(APRIL:) "IT'S POETRY." (ROBERT:) "IT'S BEAUTIFUL." (APRIL:) "I THINK I COULD LOVE HIM."
81
HNS. + TRBS.
82
83
84
W.W
(ROBERT:) "IF I COULD ONLY REMEMBER HER NAME."
85
TPTS
86
87
88
(TRBS)
Fm7
Bm7
BASS
89
90
91
92
Fm7
Bm7

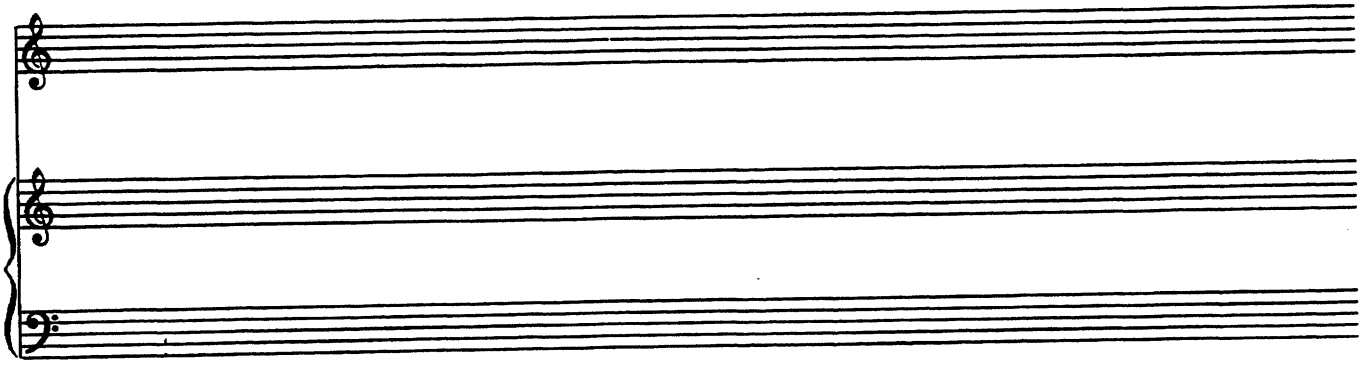

KEY-BOARD
93
TPTS
TRBS
FW.W
Ebm7
A7 +5 +9
BASS
94
95
96
97
98
99
100
Ebm7
A7 +5 +9
101
HNS
102
103
104
Cφb
Cm7
105
HNS + TRBS
106
107
108
mf
BbmA7/C
Eb/C

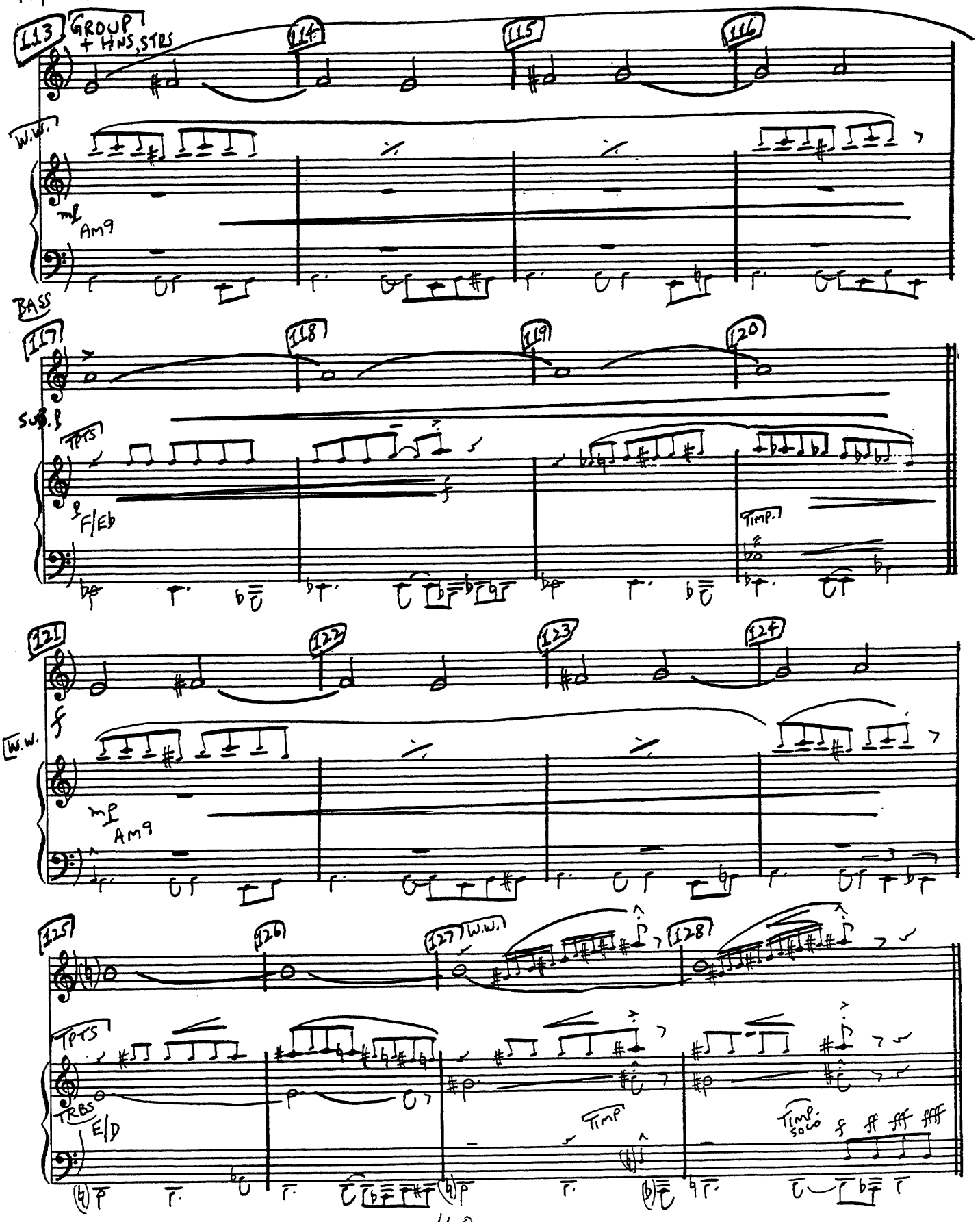
"TICK TOCK"

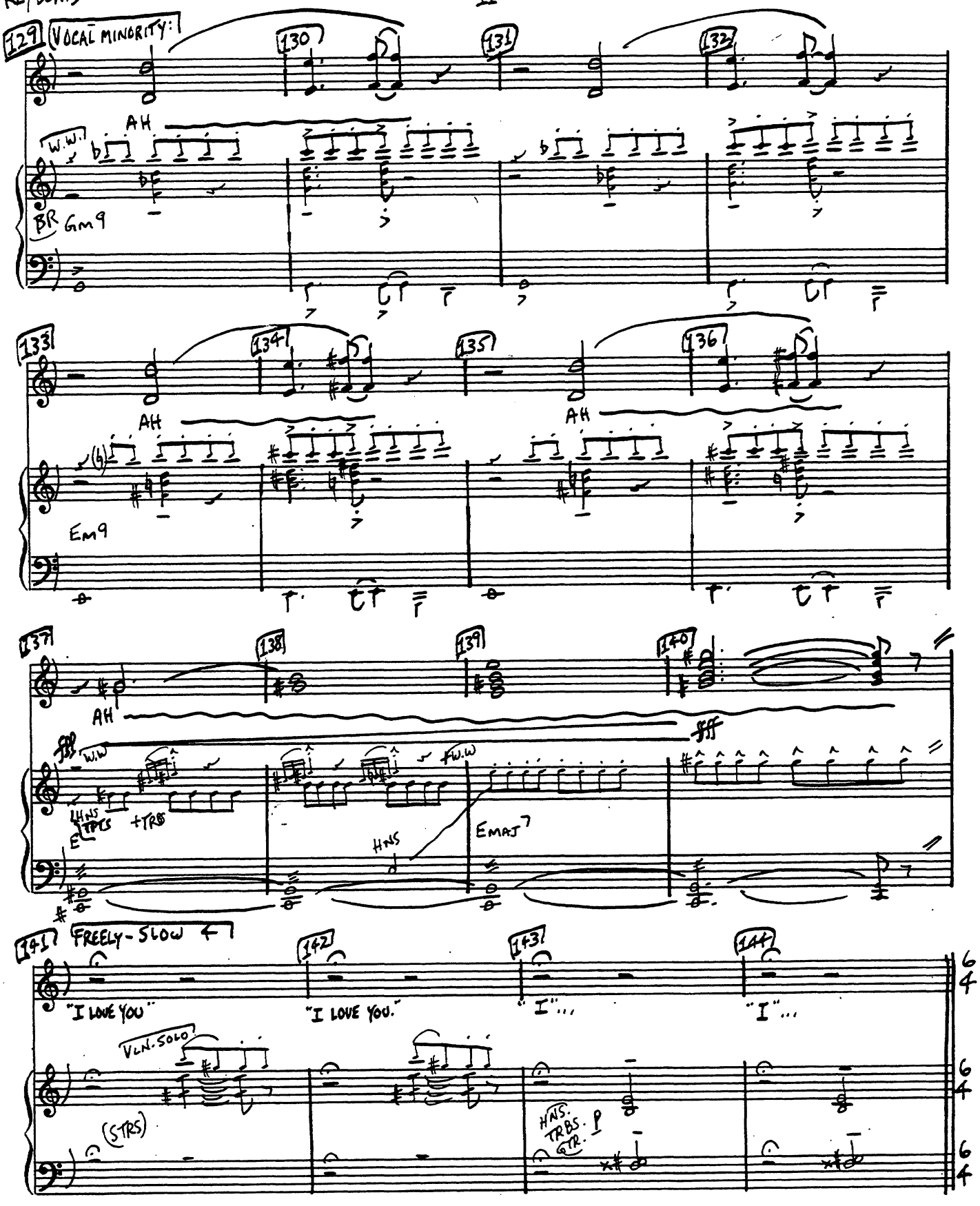
KEY-BOARD

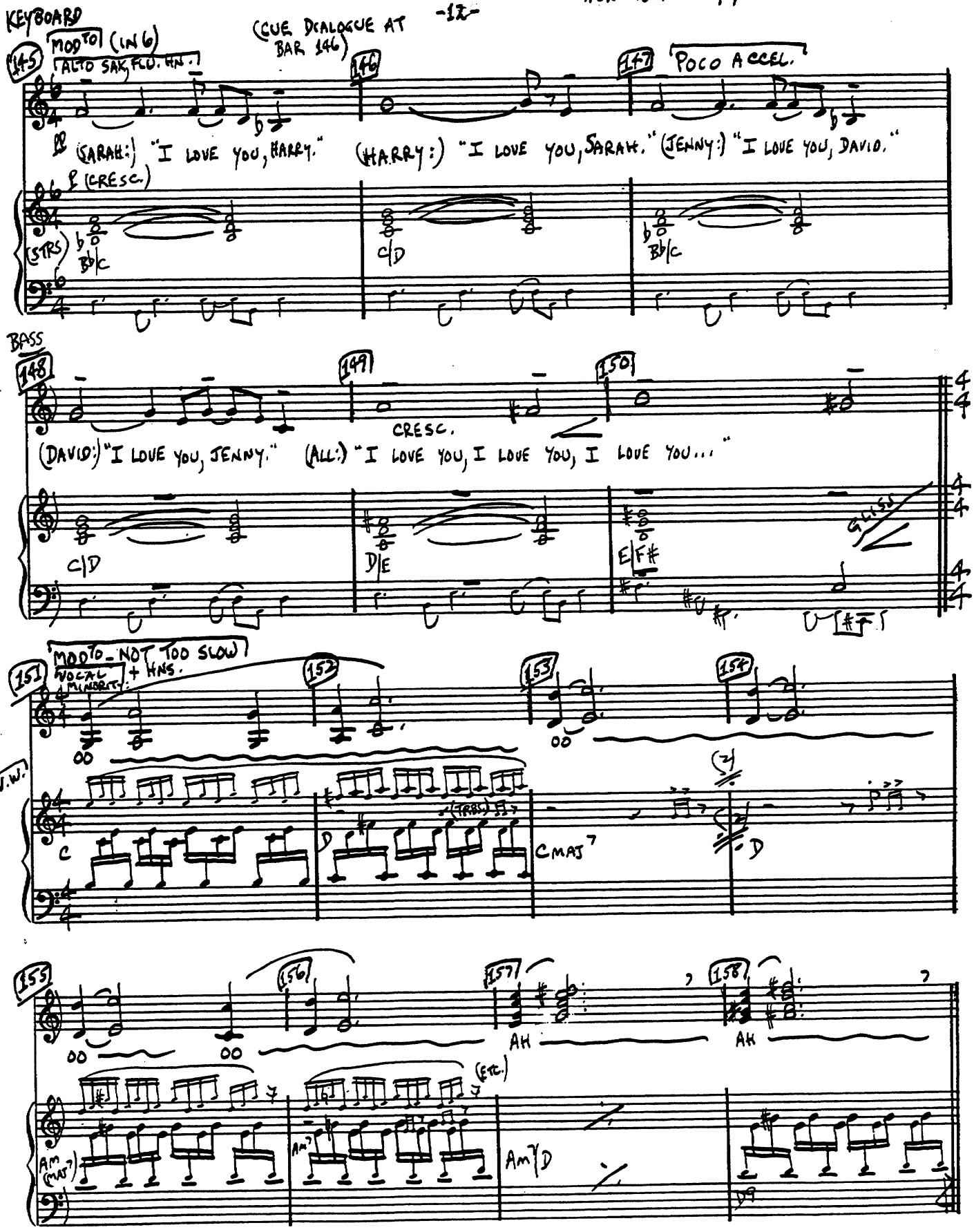


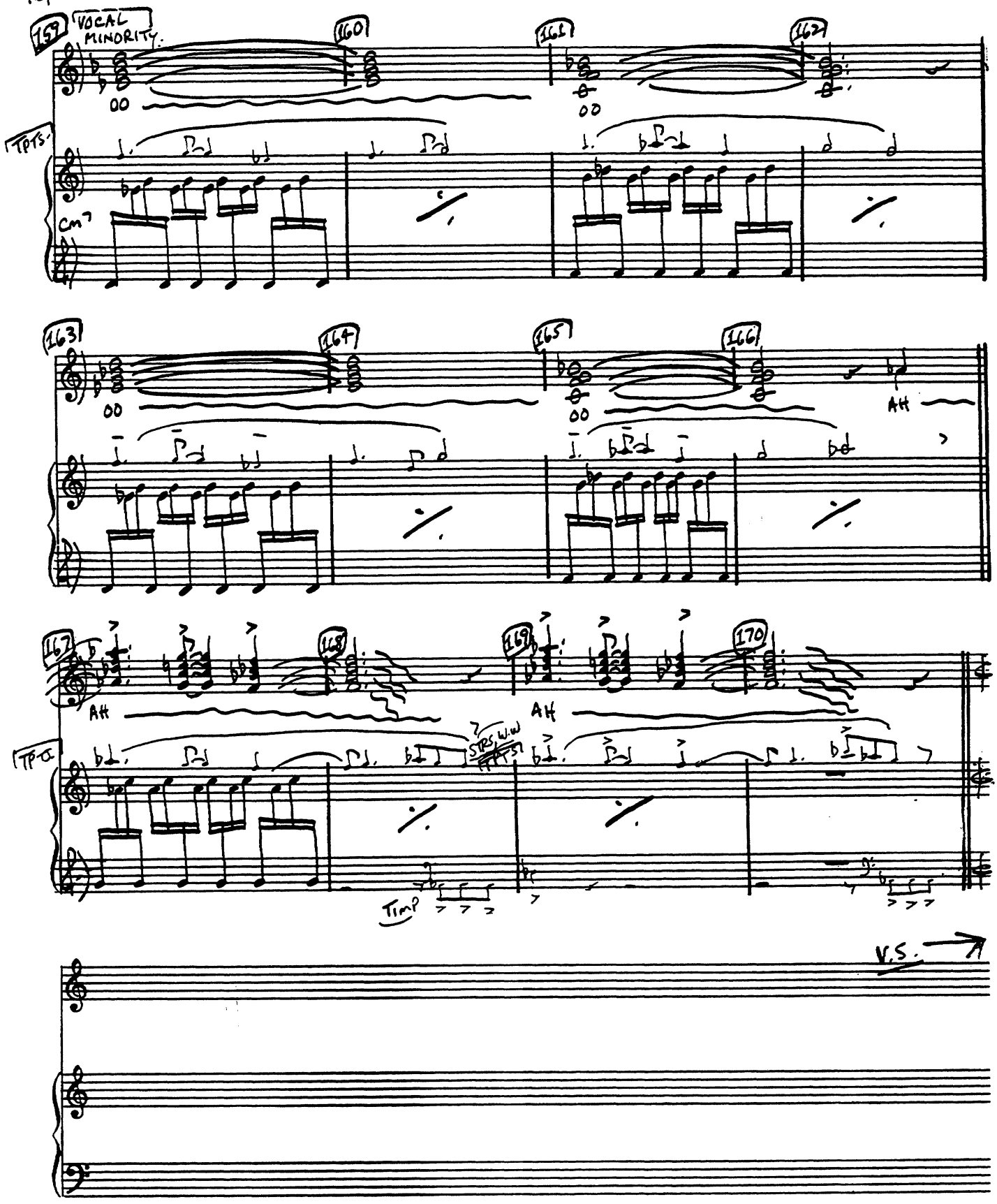
V.S.



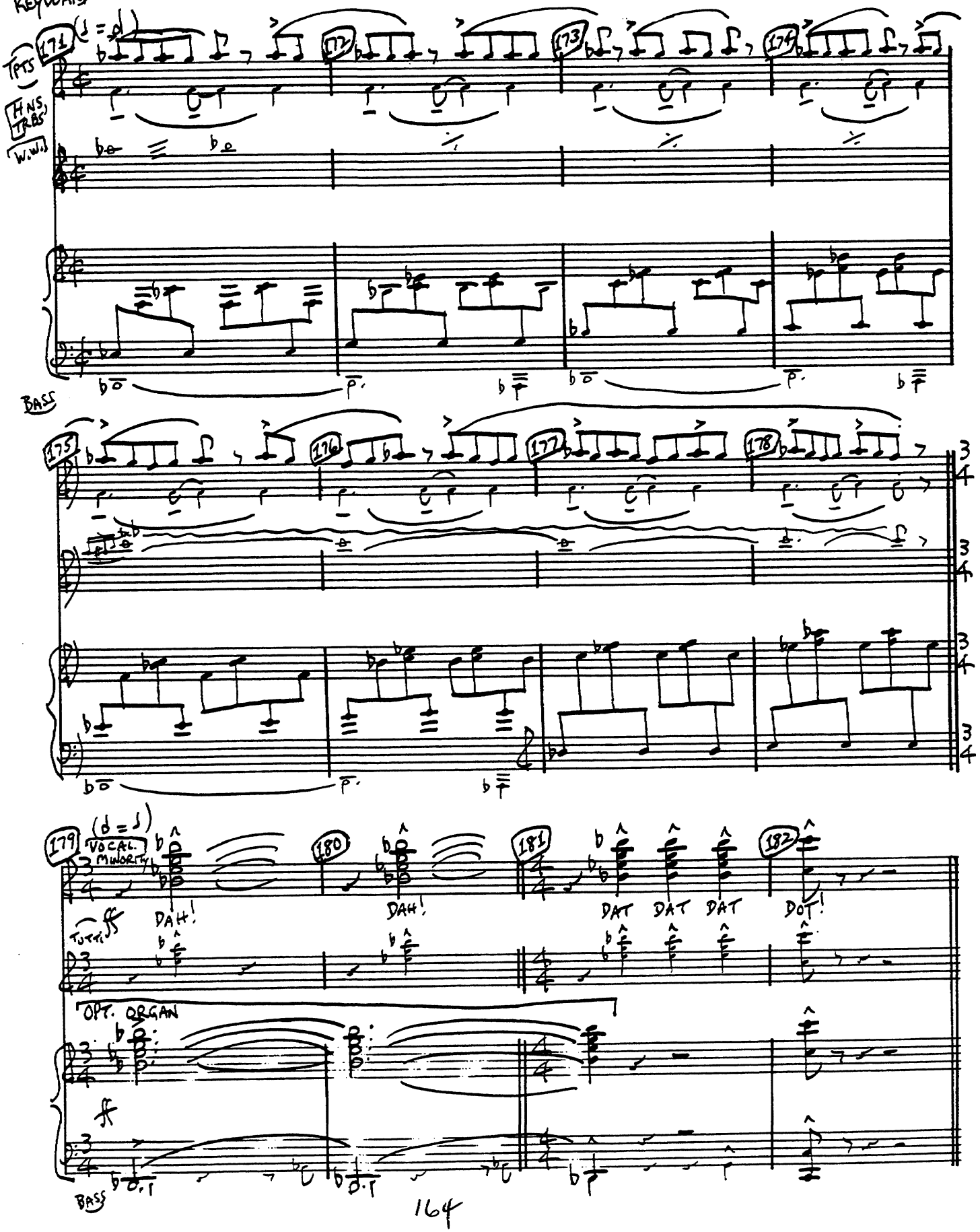

KEYBOARD
113
GROUP + HNS, STRS
114
115
116
W.W.
mf
Am9
BASS
117
118
119
120
SUS.
TPTS
f
F/Eb
TIMP.
121
122
123
124
W.W.
mp
Am9
125
126
127
W.W.
128
TPTS
TRBS
E/D
TIMP
TIMP. SOLO
f
ff
fff
ffff


129
VOCAL MINORITY:
130
131
132
AH
W.W.
BR
Gm9
133
134
135
136
AH
AH
Em9
137
138
139
140
AH
W.W
HNS
TPTS
+TRBS
E
HNS
EMAJ7
141
FREELY-SLOW
142
143
144
"I LOVE YOU"
"I LOVE YOU."
"I"...
"I"...
VLN. SOLO
(STRS)
HNS.
TRBS.
GTR.
P


KEYBOARD
MOD^TO (IN 6)
ALTO SAX, FLU. HN.
(CUE DIALOGUE AT BAR 146)
POCO ACCEL.
(SARAH:) "I LOVE YOU, HARRY."
(HARRY:) "I LOVE YOU, SARAH."
(JENNY:) "I LOVE YOU, DAVID."
(CRESC.)
(STRS)
BASS
(DAVID:) "I LOVE YOU, JENNY."
(ALL:) "I LOVE YOU, I LOVE YOU, I LOVE YOU..."
CRESC.
GLISS
MOD^TO - NOT TOO SLOW
VOCAL MINORITY + HNS.
W.W.
(TRBS)
CMAJ7
AH
(ETC.)
AM7 (MAJ7)
AM7/D

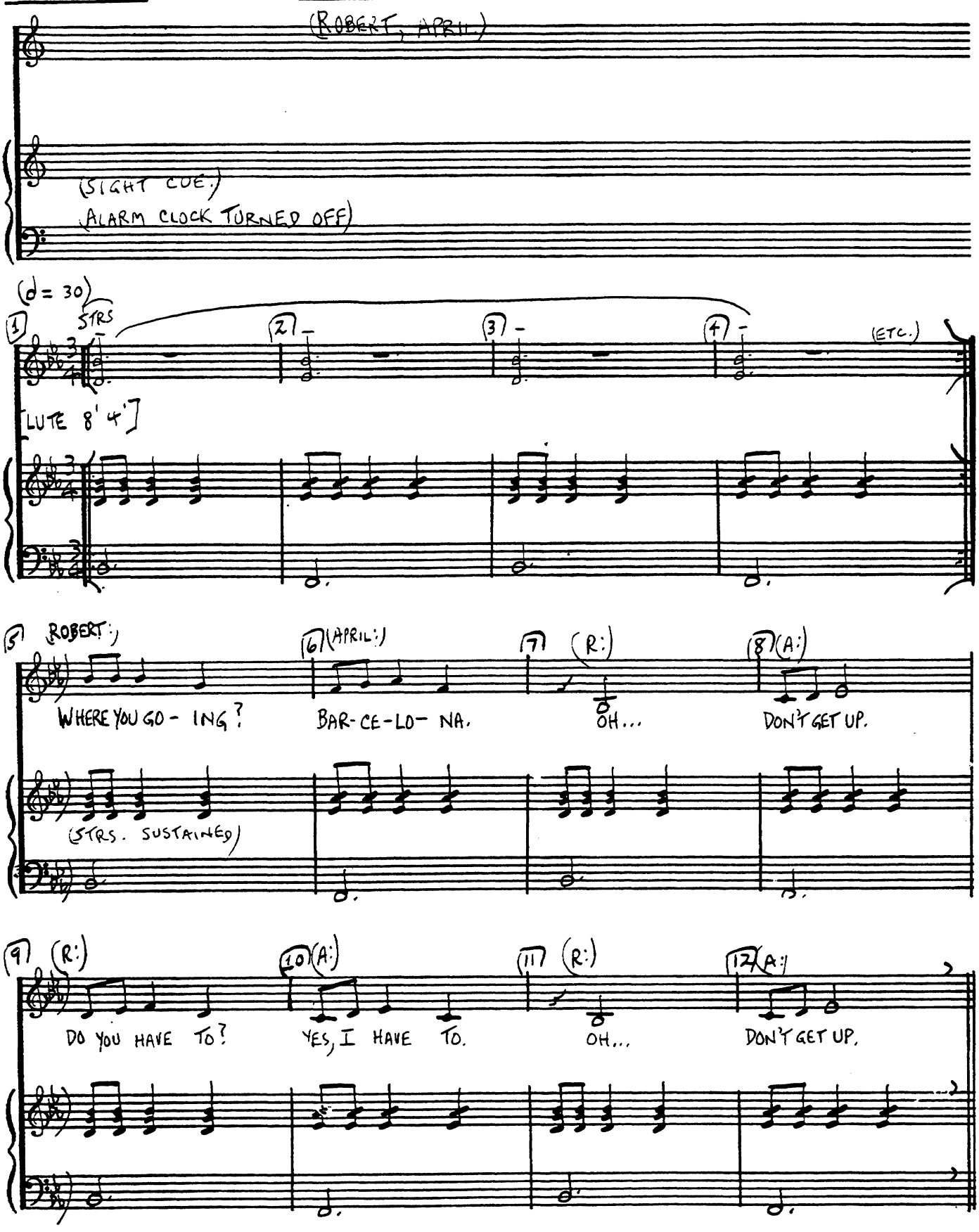

159
VOCAL MINORITY.
160
161
162
TPTS.
Cm7
163
164
165
166
AH
167
168
169
170
AH
TP-C
STRS W.W
TIMP
V.S.

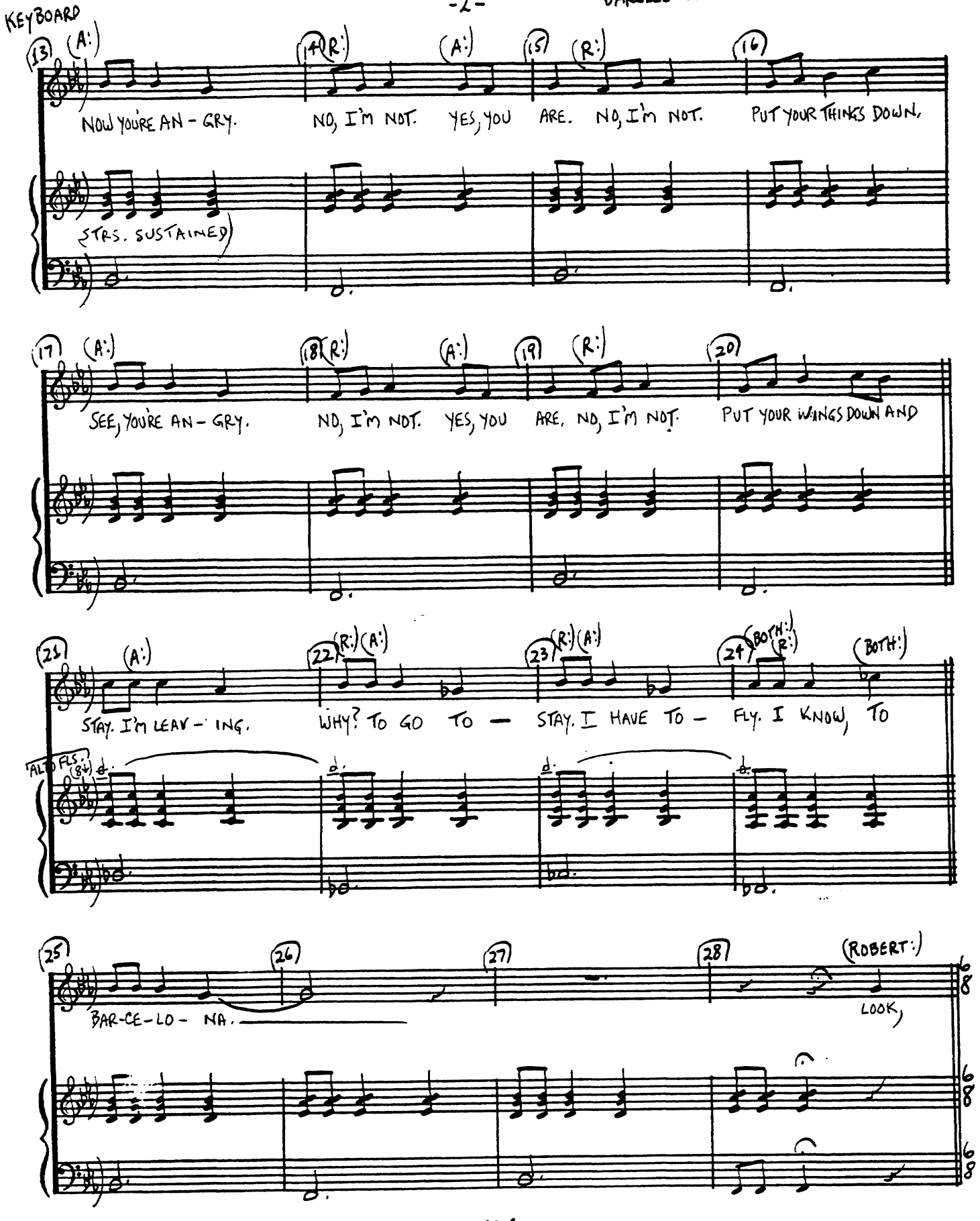
"TICK TOCK" 4/17/70



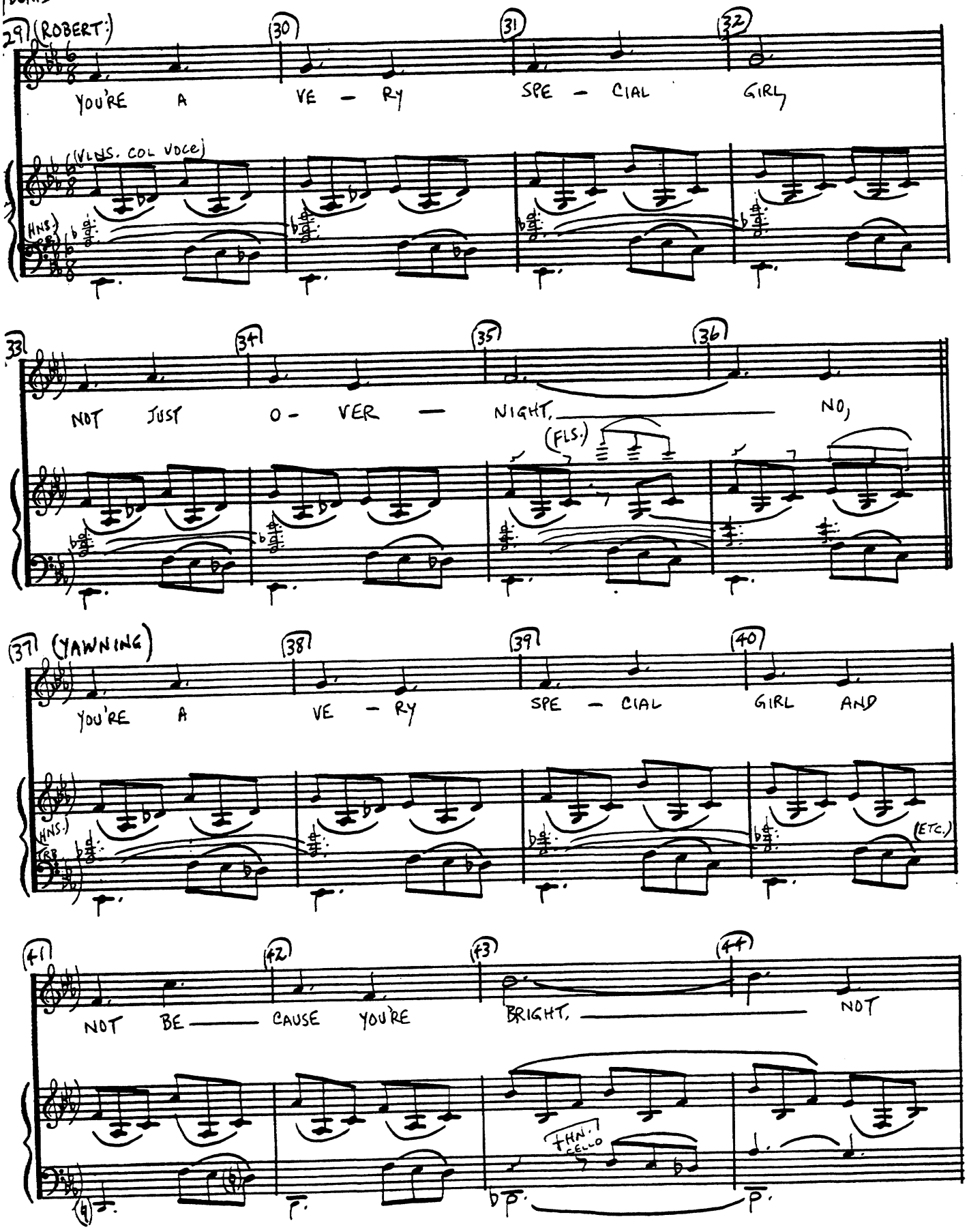
KEYBOARD

15 BARCELONA

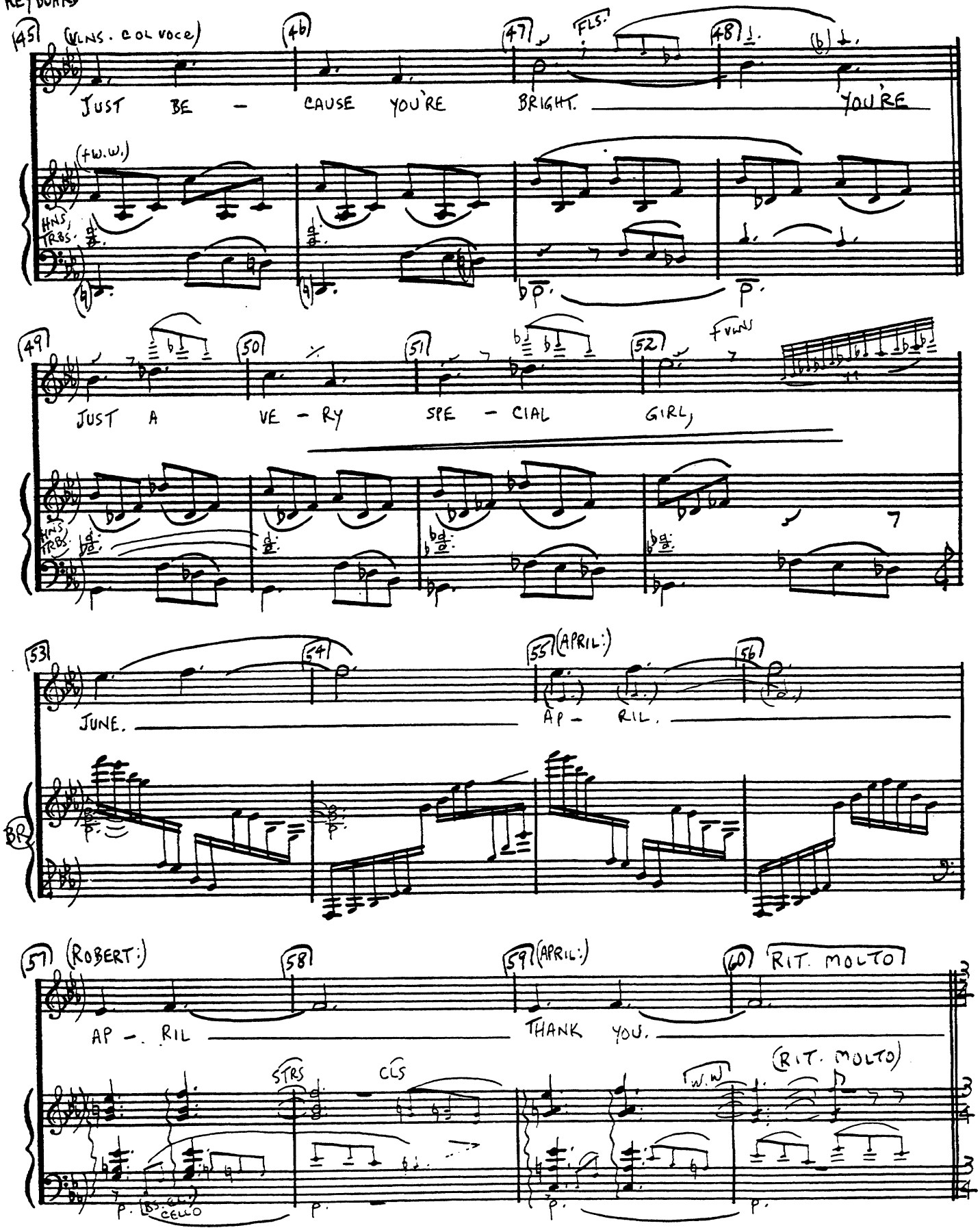


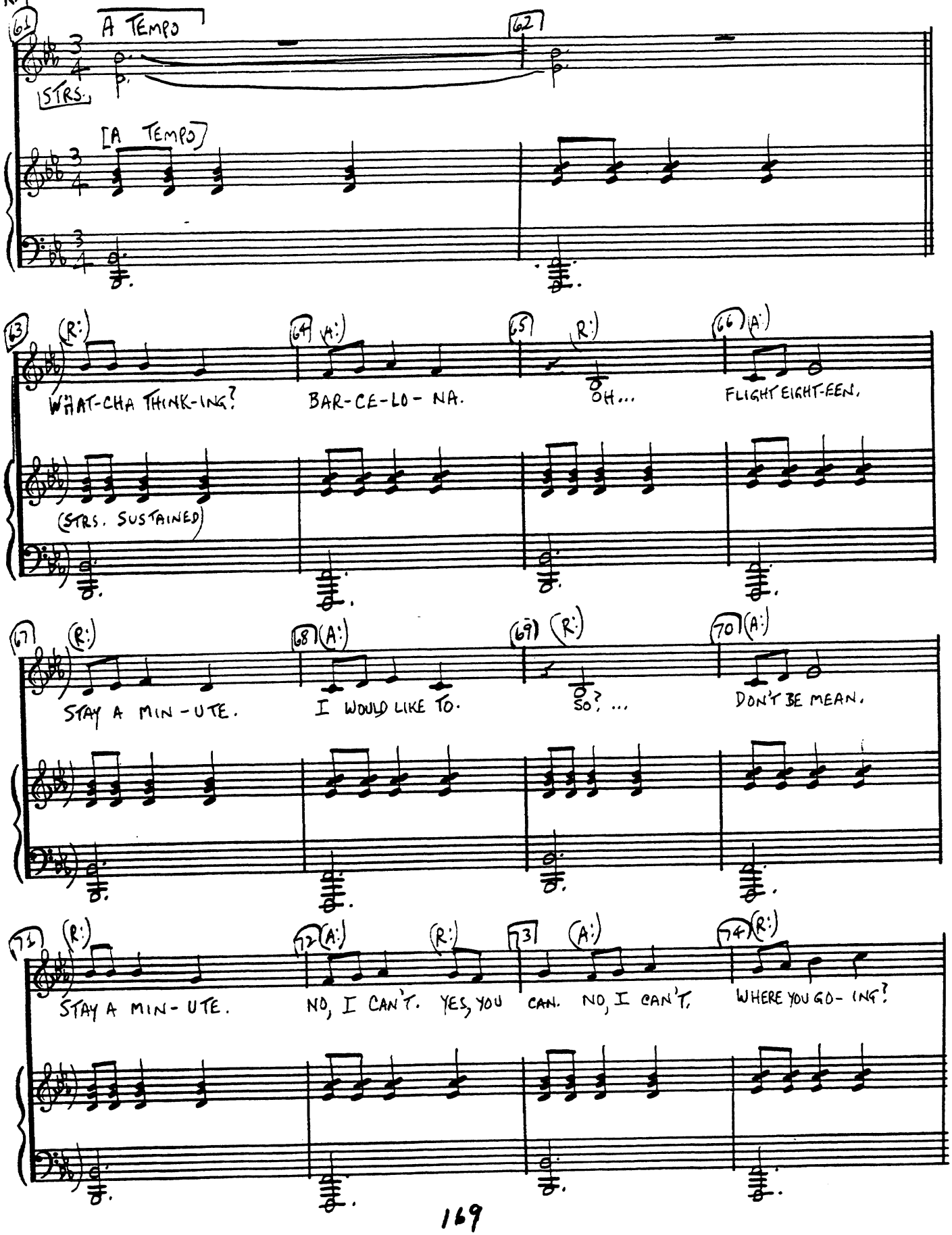

KEYBOARD
13 (A:)
14 (R:) (A:)
15 (R:)
16
NOW YOU'RE AN - GRY. NO, I'M NOT. YES, YOU ARE. NO, I'M NOT. PUT YOUR THINGS DOWN,
STRS. SUSTAINED
17 (A:)
18 (R:) (A:)
19 (R:)
20
SEE, YOU'RE AN - GRY. NO, I'M NOT. YES, YOU ARE. NO, I'M NOT. PUT YOUR WINGS DOWN AND
21 (A:)
22 (R:) (A:)
23 (R:) (A:)
24 (BOTH:) (R:)
(BOTH:)
STAY. I'M LEAV - ING. WHY? TO GO TO — STAY. I HAVE TO — FLY. I KNOW, TO
ALTO FLS. (8va)
25
26
27
28
(ROBERT:)
BAR-CE-LO - NA.
LOOK,
6/8
6/8
6/8

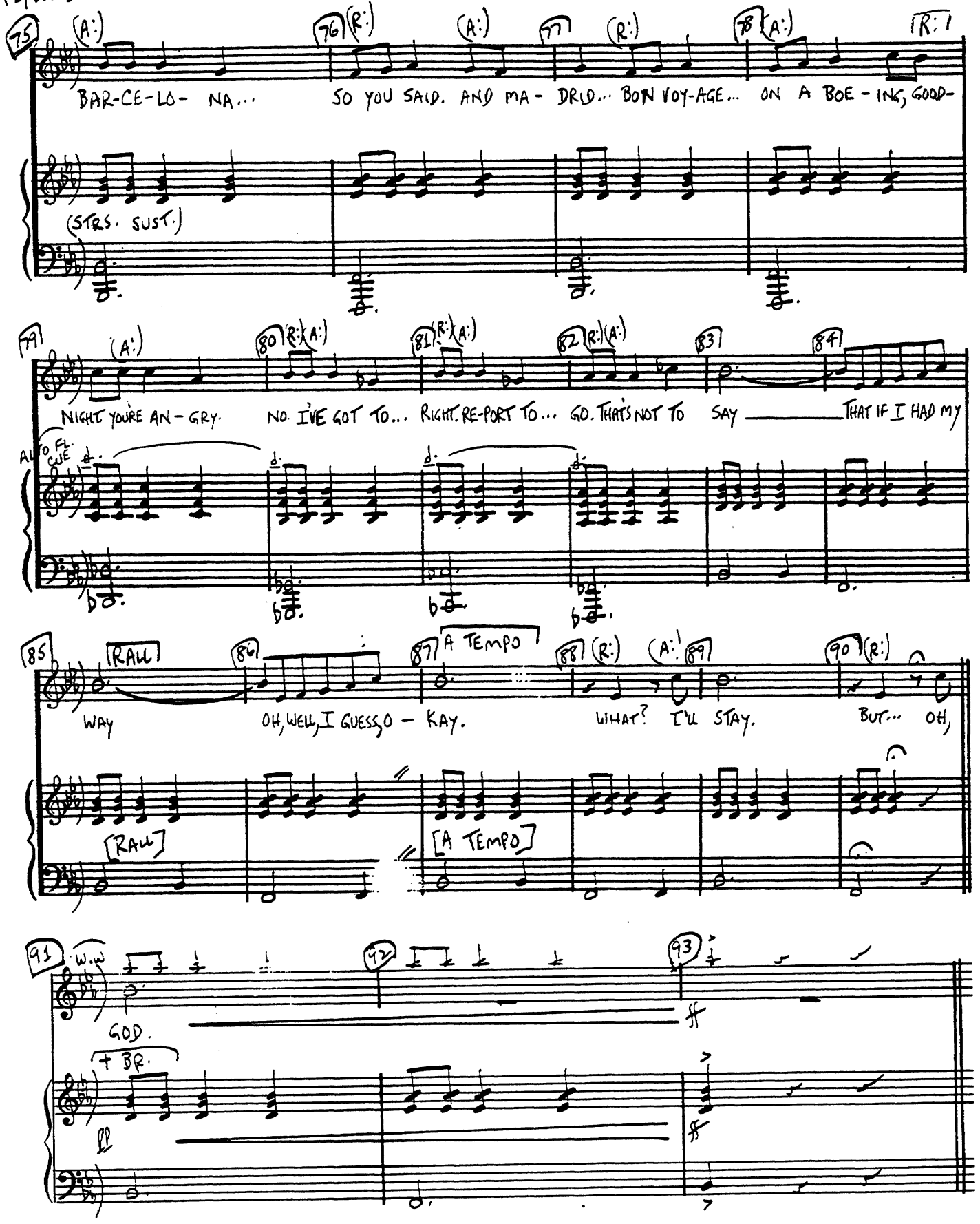
BOARD


29 (ROBERT:)
YOU'RE A VE - RY SPE - CIAL GIRL
(VLNS. COL VOCE)
(HNS.)
33
NOT JUST O - VER — NIGHT, NO,
(FLS.)
37 (YAWNING)
YOU'RE A VE - RY SPE - CIAL GIRL AND
(HNS.)
(TBN.)
(ETC.)
41
NOT BE — CAUSE YOU'RE BRIGHT, NOT
(HN.)
CELLO
dp.
p.

KEYBOARD


45
(VLNS. col voce)
46
47
FLS.
48
JUST BE - CAUSE YOU'RE BRIGHT. YOU'RE
(fw.w.)
HNS, TRBS.
49
50
51
52
fvlns
JUST A VE - RY SPE - CIAL GIRL,
53
54
55
(APRIL:)
56
JUNE.
AP - RIL.
BR
57
(ROBERT:)
58
59
(APRIL:)
60
RIT. MOLTO
AP - RIL
THANK YOU.
STRS
CLS
W.W
(RIT. MOLTO)
CELLO

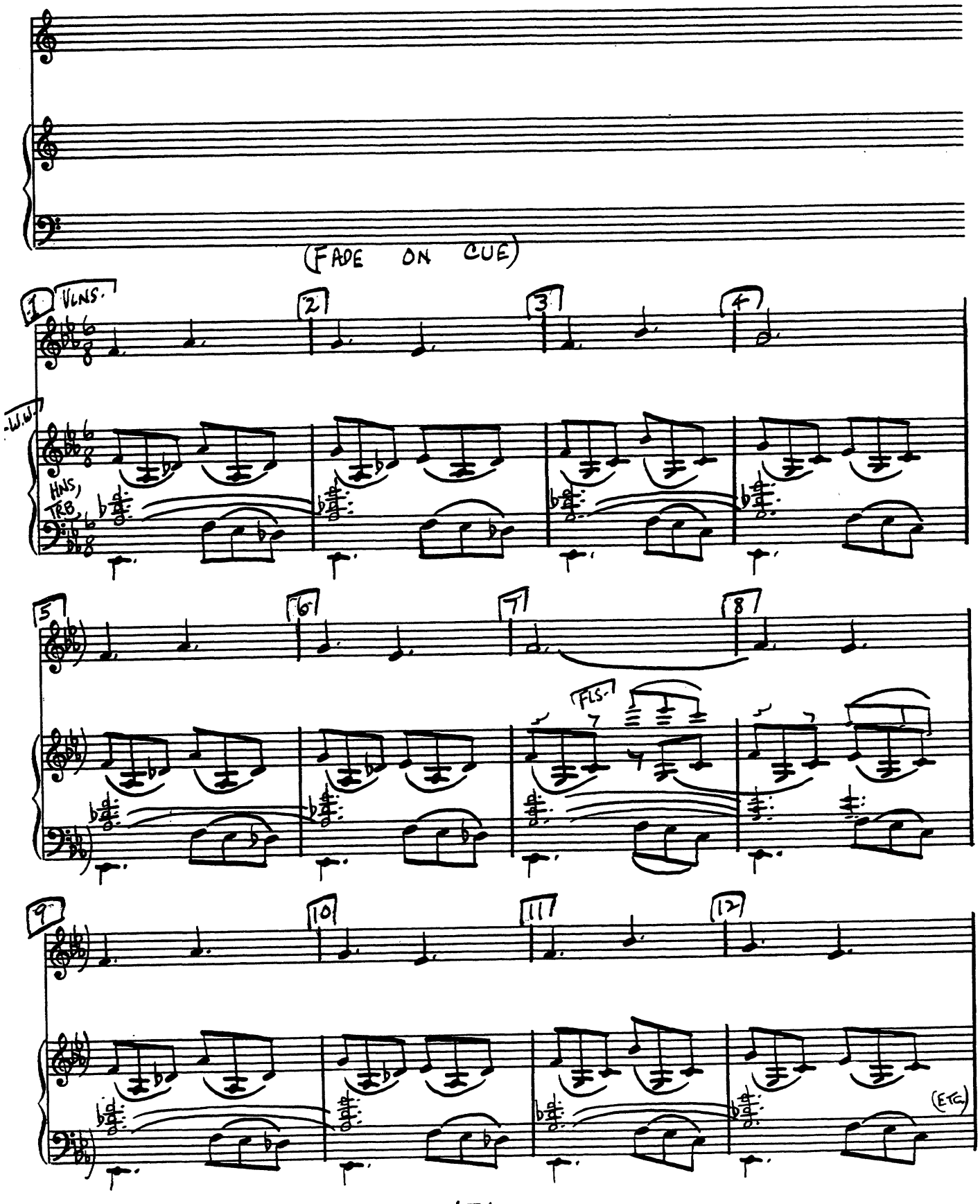

61
A TEMPO
62
STRS.
[A TEMPO]
63 (R:) WHAT-CHA THINK-ING?
64 (A:) BAR-CE-LO-NA.
65 (R:) OH...
66 (A:) FLIGHT EIGHT-EEN.
(STRS. SUSTAINED)
67 (R:) STAY A MIN-UTE.
68 (A:) I WOULD LIKE TO.
69 (R:) SO? ...
70 (A:) DON'T BE MEAN.
71 (R:) STAY A MIN-UTE.
72 (A:) NO, I CAN'T.
(R:) YES, YOU CAN.
73 (A:) NO, I CAN'T.
74 (R:) WHERE YOU GO-ING?

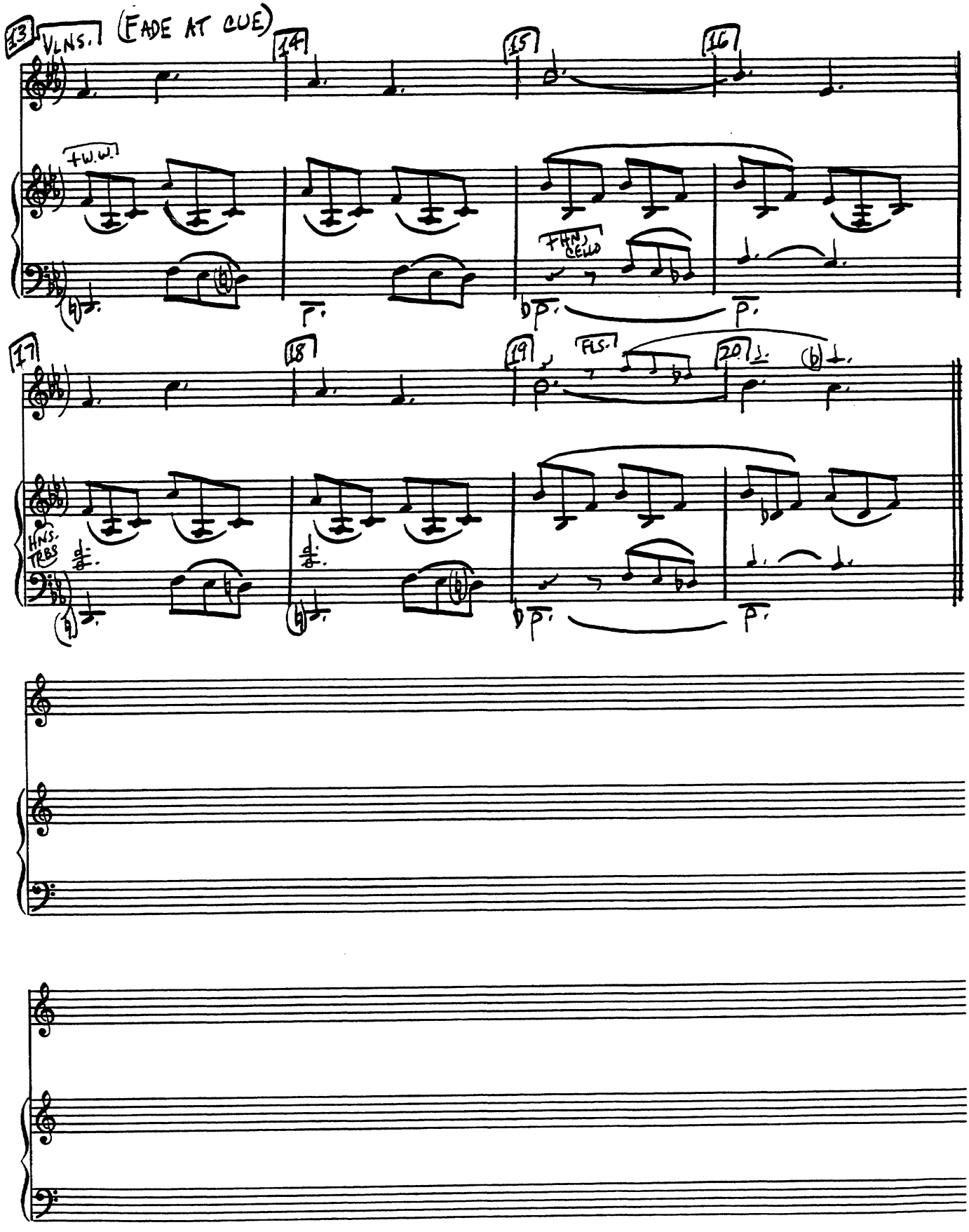

75
(A:)
BAR-CE-LO- NA...
76
(R:)
(A:)
SO YOU SAID. AND MA- DRID... BON VOY-AGE... ON A BOE- ING, GOOD-
77
(R:)
78
(A:)
(R:)
(STRS. SUST.)
79
(A:)
NIGHT YOU'RE AN- GRY.
80
(R:)(A:)
NO. I'VE GOT TO...
81
(R:)(A:)
RIGHT. RE-PORT TO...
82
(R:)(A:)
GO. THAT'S NOT TO SAY
83
84
THAT IF I HAD MY
ALTO FL. CUE
85
RALL
WAY
86
OH, WELL, I GUESS, O- KAY.
87
A TEMPO
88
(R:)
(A:)
WHAT? I'LL STAY.
89
90
(R:)
BUT... OH,
[RALL]
[A TEMPO]
91
W.W
GOD.
+ BR.
92
93
pp
ff

KEYBOARD

16 BARCELONA PLAY-OFF

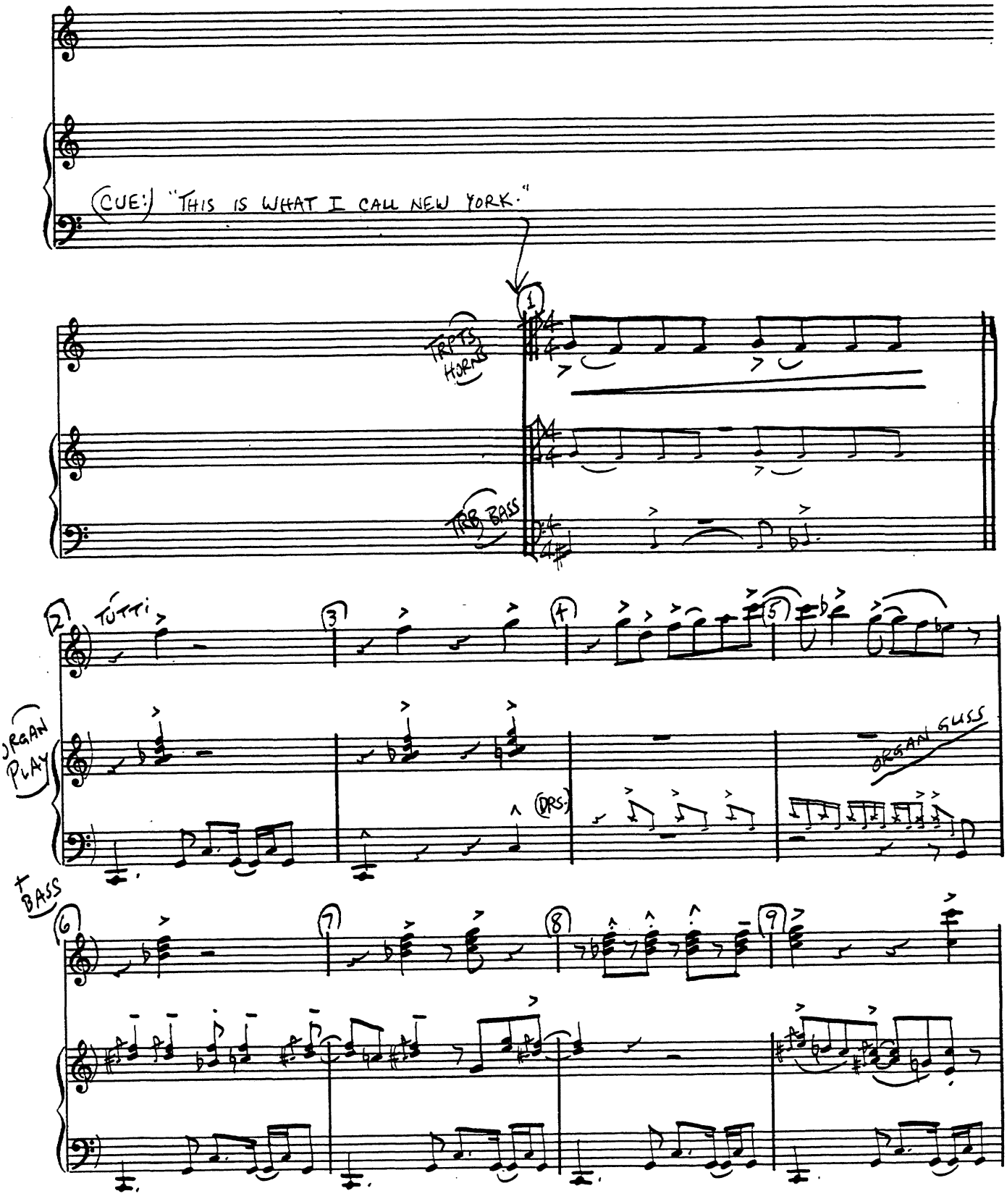
(FADE ON CUE)



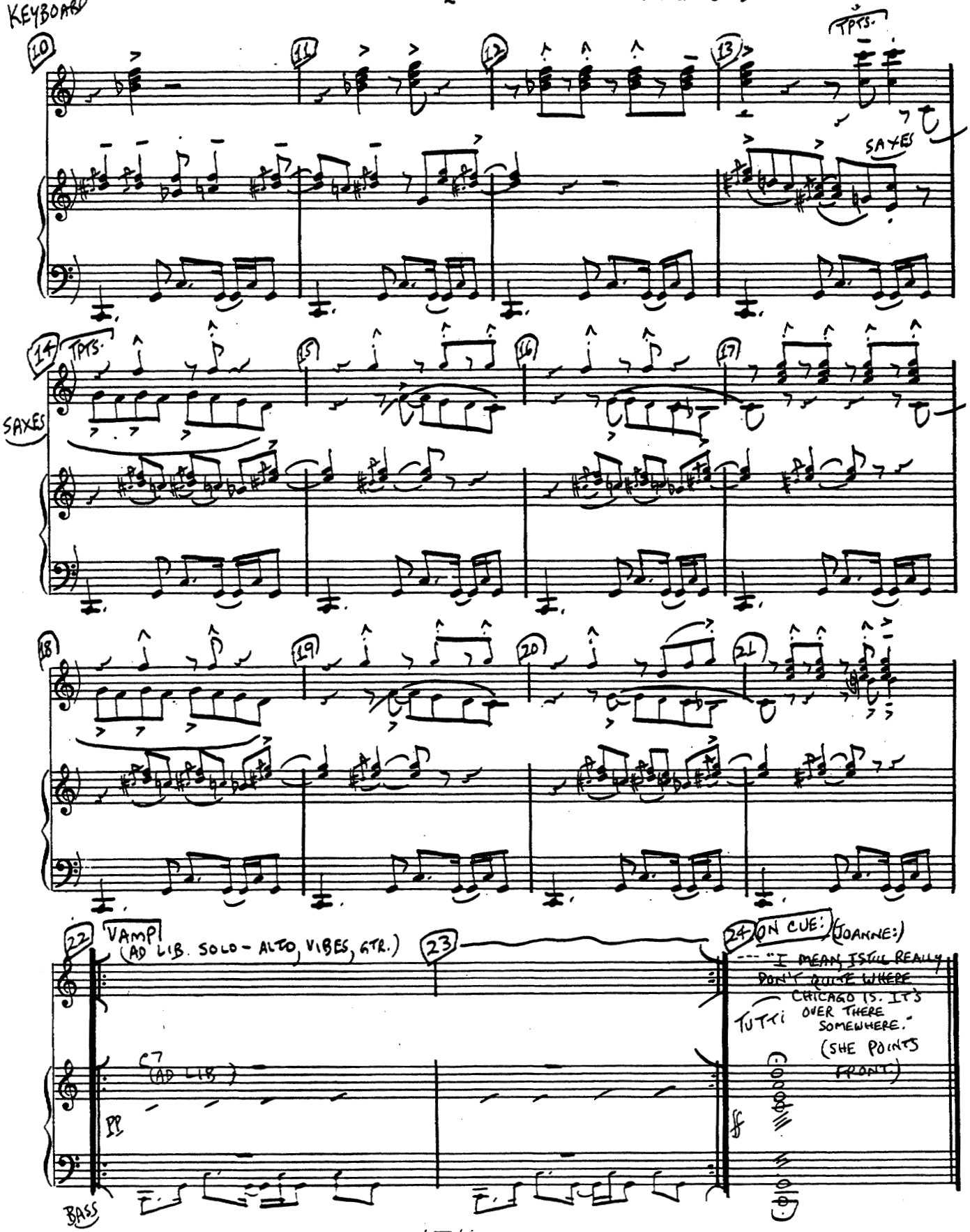

13
VLNS. 1
(FADE AT CUE)
14
15
16
+W.W.
+HN. CELLO
17
18
19
FLS. 1
20
HNS. TRBS

KEYBOARD

17 NIGHT CLUB (3/31/70)



"NITE CLUB" 3/31/70



KEY-BOARD

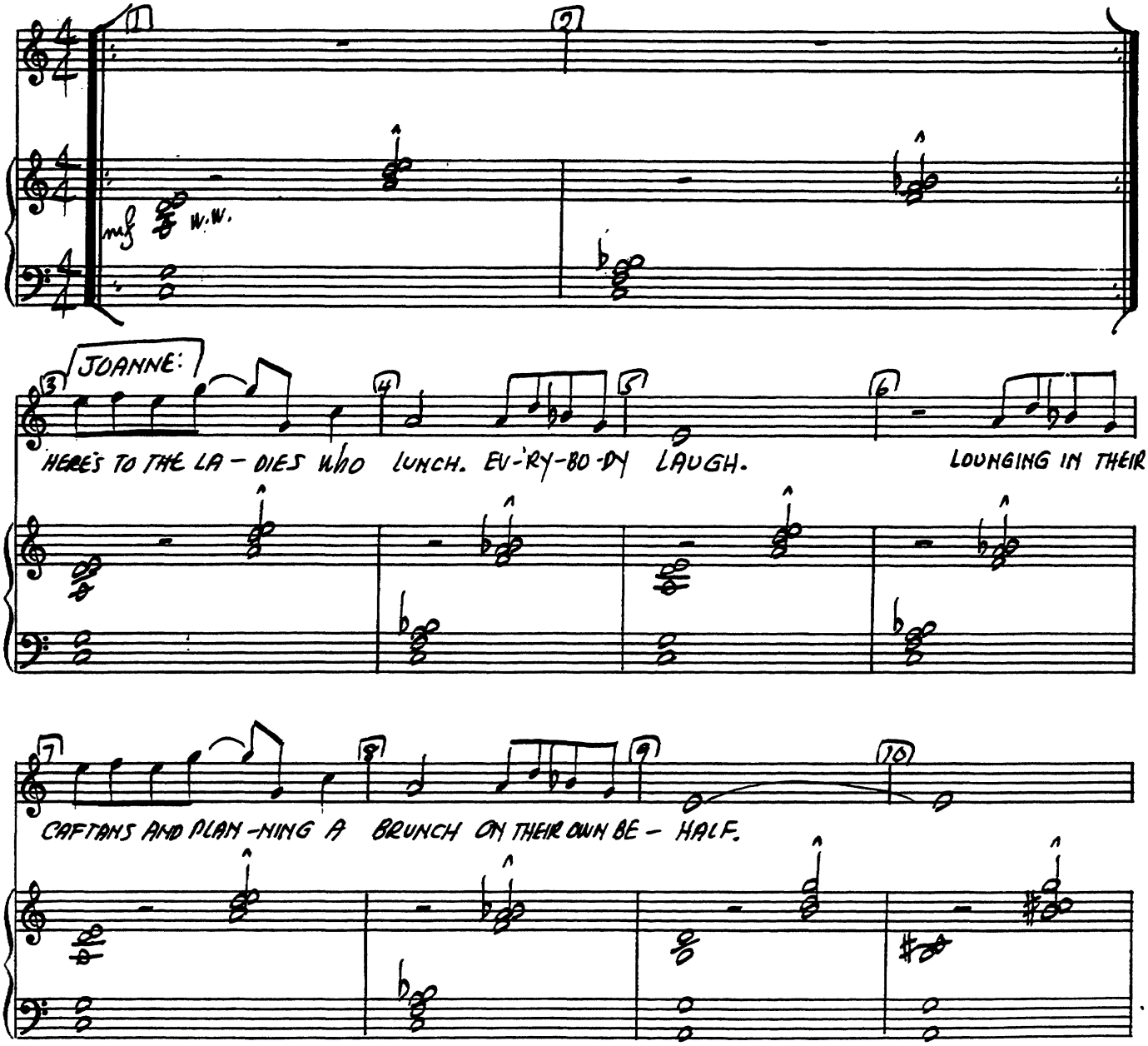
18 THE LADIES WHO LUNCH

* (JOANNE)

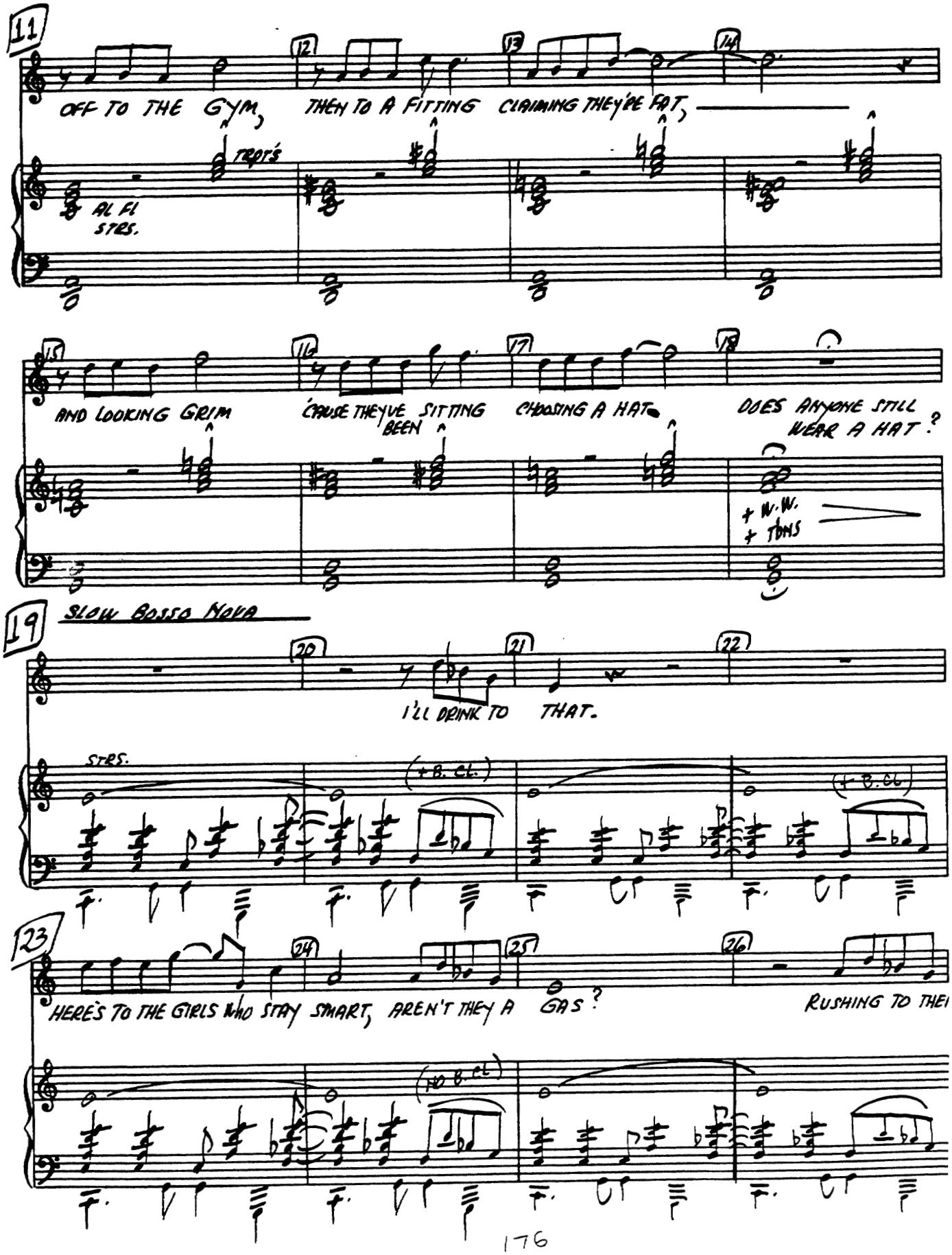
(JOANNE) "STOP STARING."

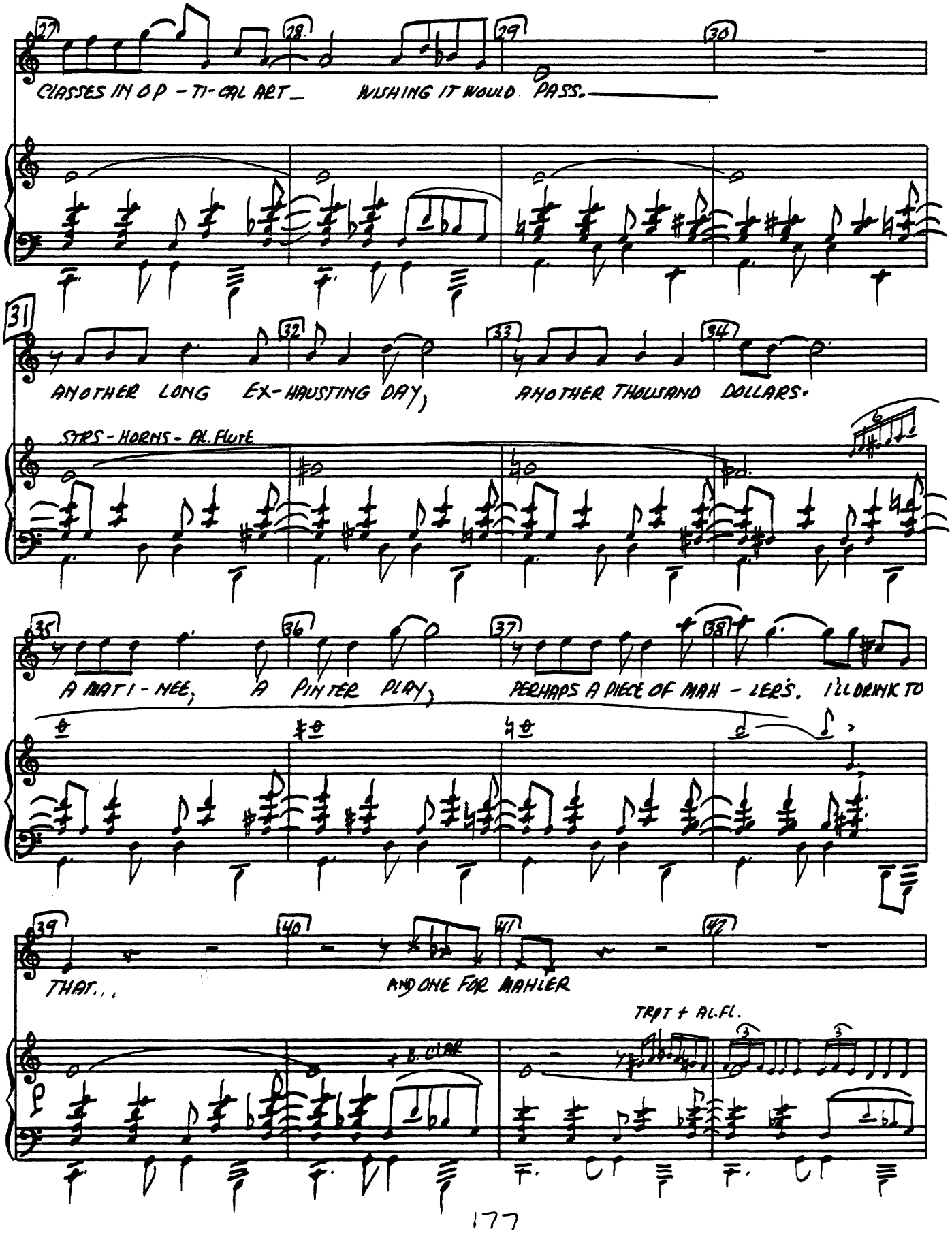
(CUE:) "I'D LIKE TO PROPOSE A TOAST."

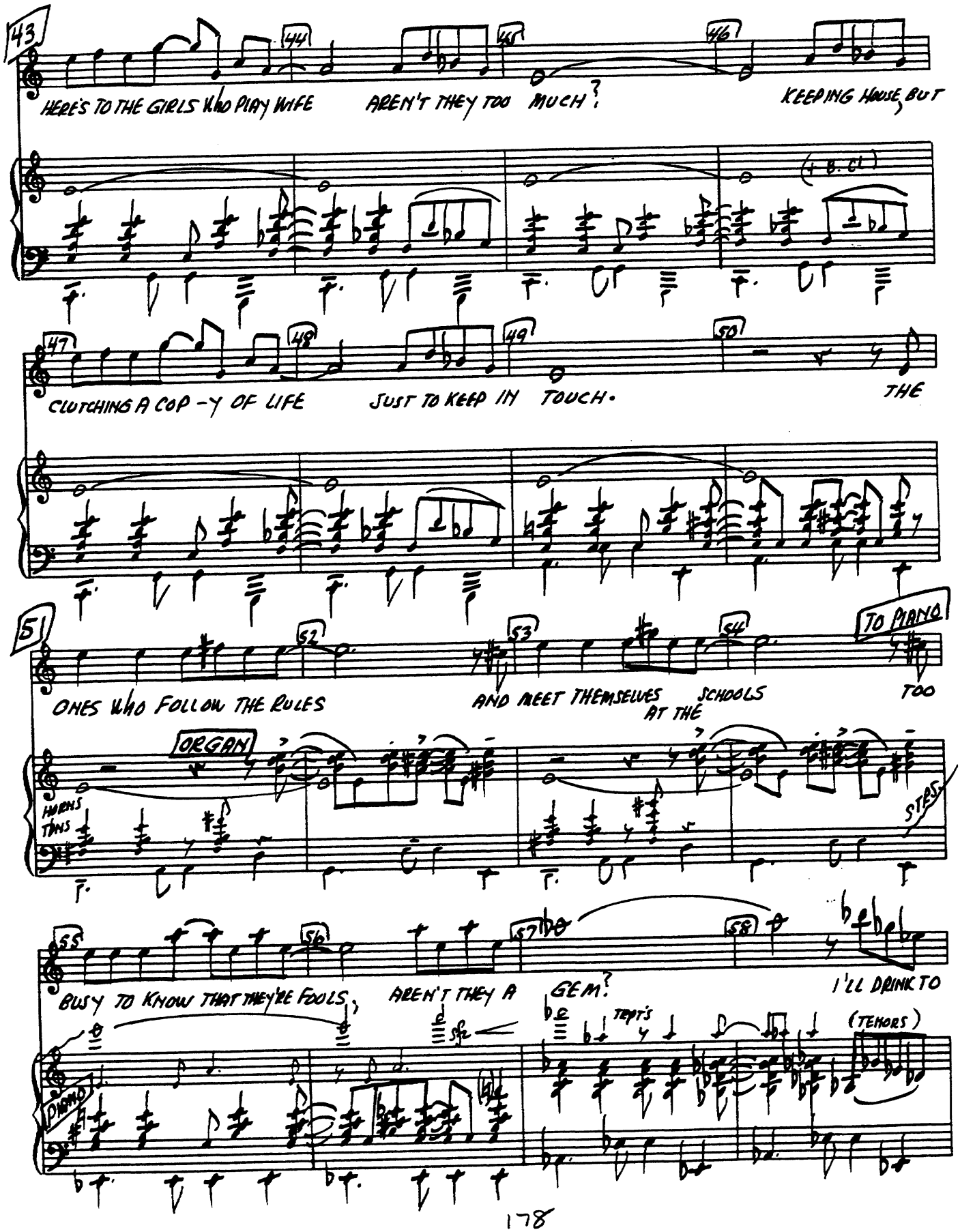
MOLTO RUBATO

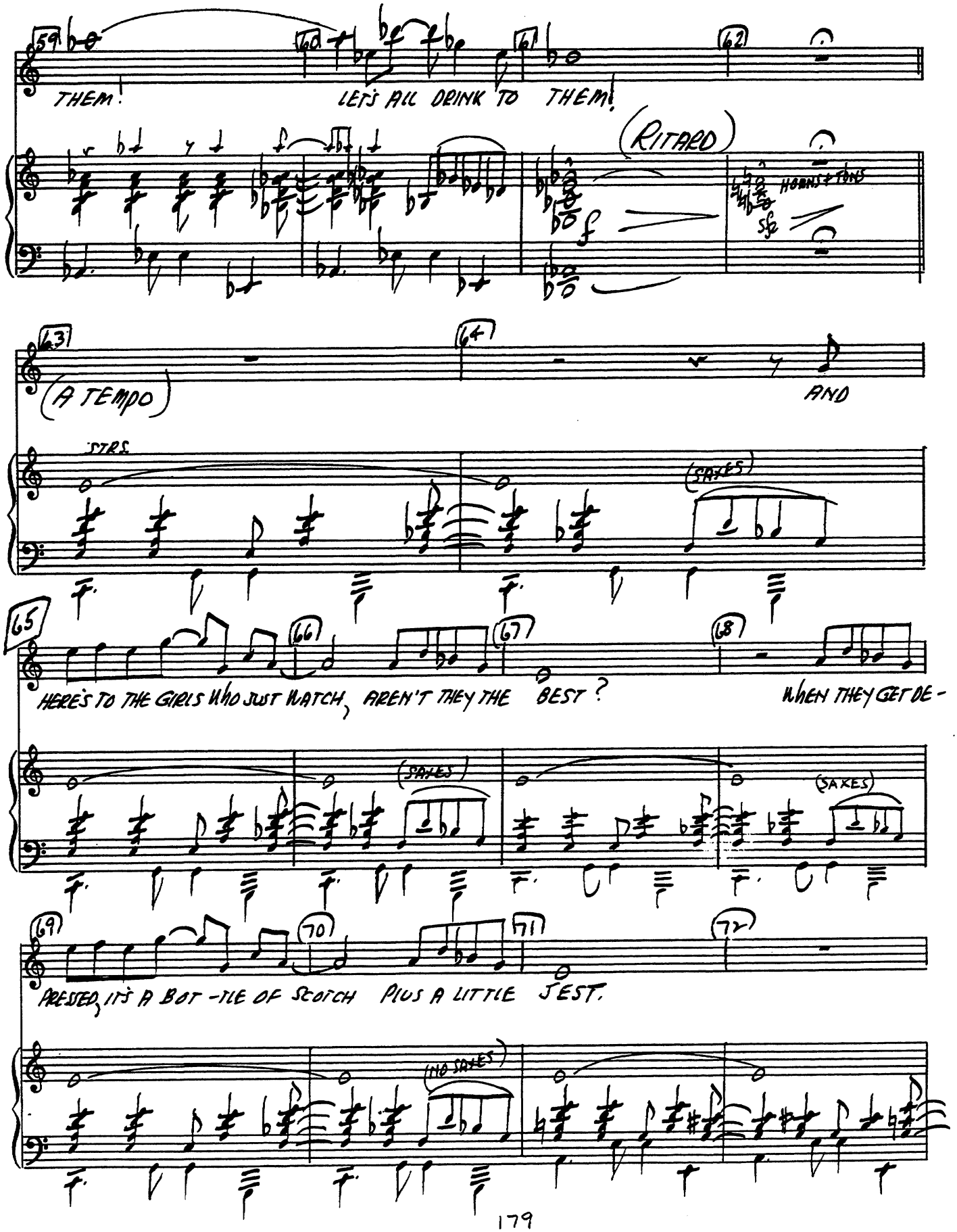


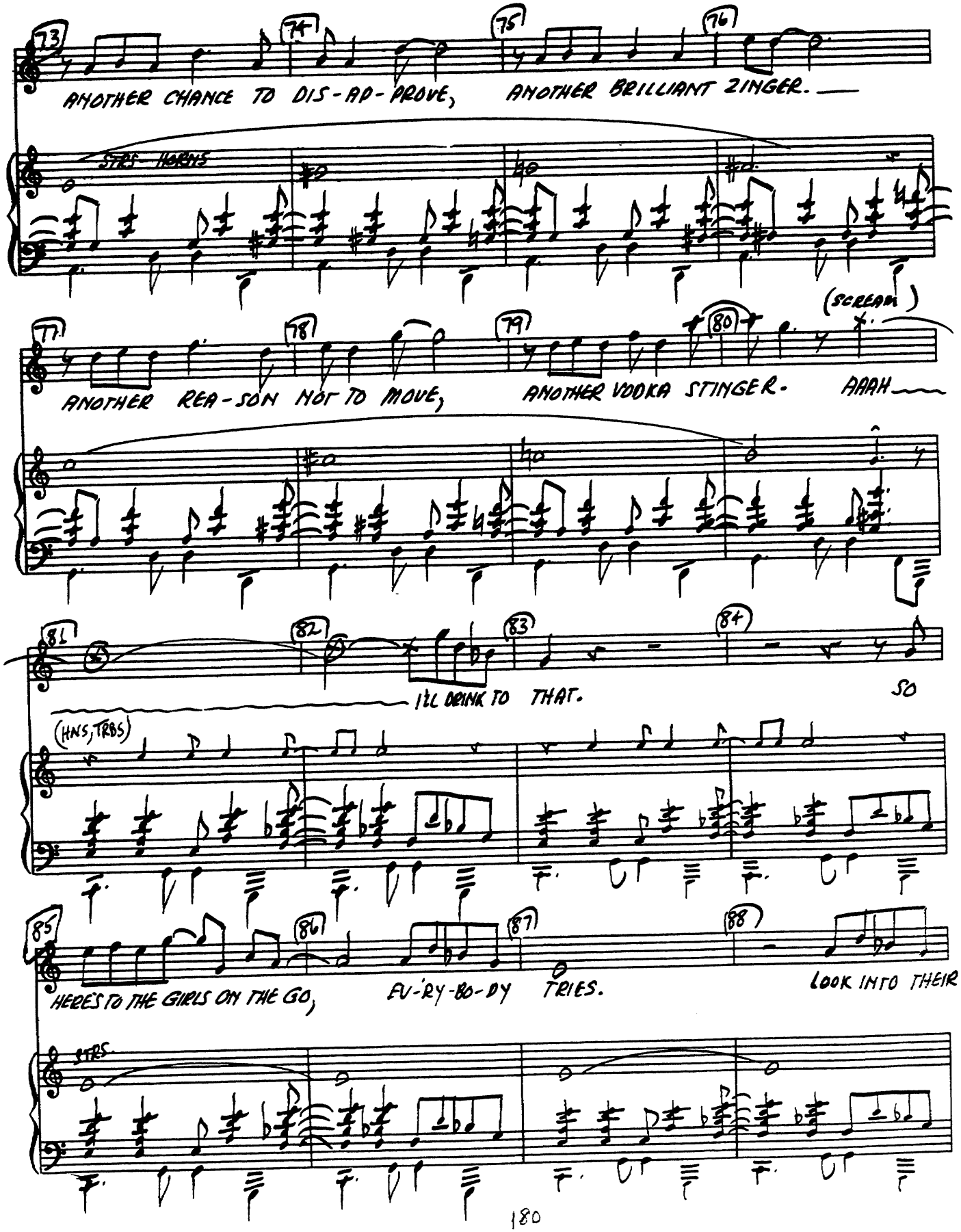
* VOCAL SOUNDS 8 BASSA THAN WRITTEN.

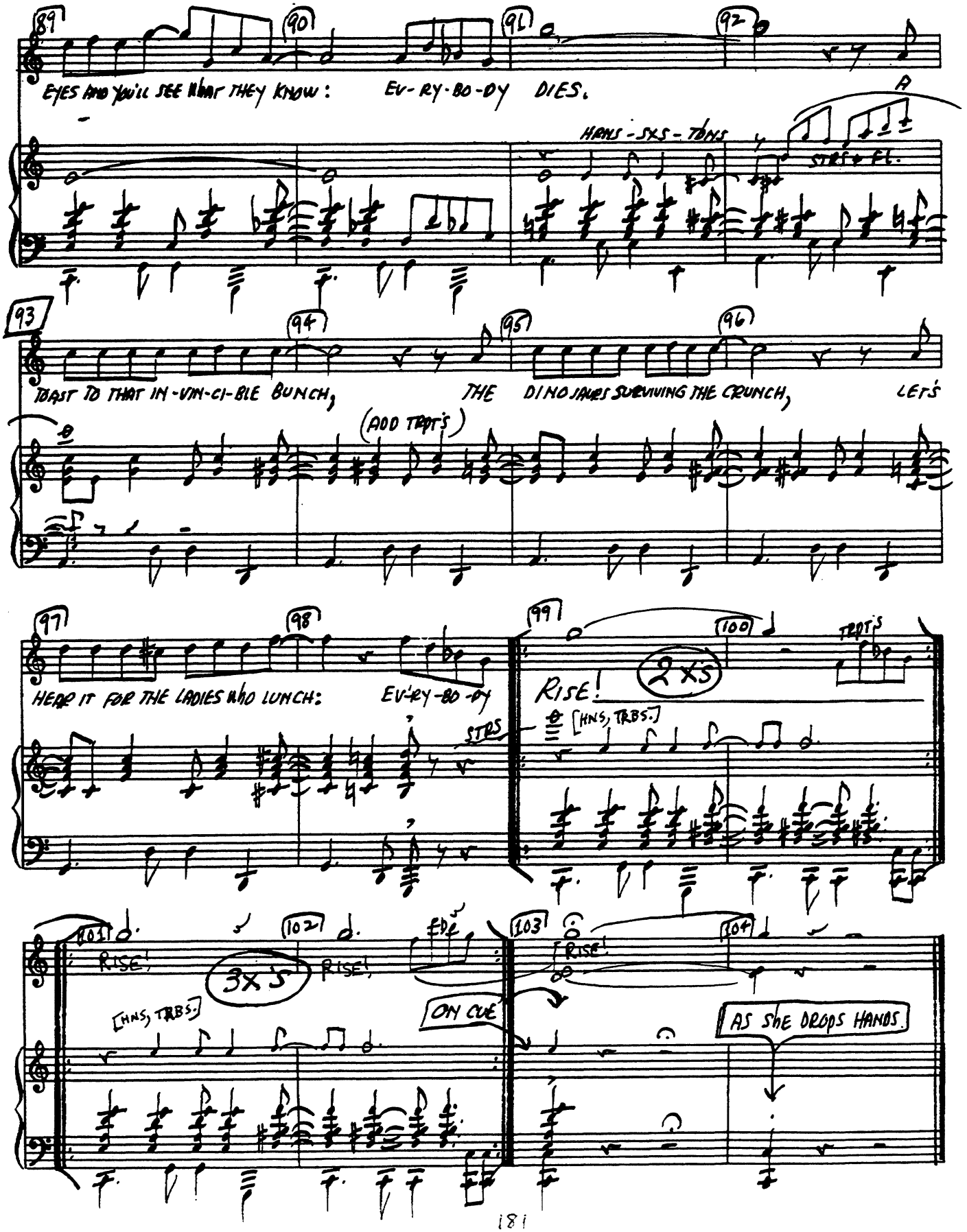

11
OFF TO THE GYM, THEN TO A FITTING CLAIMING THEY'RE FAT,
TRPTS
AL FI
STRS.
AND LOOKING GRIM 'CAUSE THEY'VE BEEN SITTING CHOOSING A HAT. DOES ANYONE STILL WEAR A HAT?
+ W.W.
+ TBNS
19
SLOW BOSSO NOVA
I'LL DRINK TO THAT.
STRS.
(+ B. CL.)
(+ B. CL.)
23
HERE'S TO THE GIRLS WHO STAY SMART, AREN'T THEY A GAS?
RUSHING TO THEI
(+ B. CL.)


27
28
29
30
CLASSES IN OP - TI - CAL ART_ WISHING IT WOULD PASS.
31
32
33
34
ANOTHER LONG EX - HAUSTING DAY, ANOTHER THOUSAND DOLLARS.
STRS - HORNS - AL. FLUTE
35
36
37
38
A MAT I - NEE, A PINTER PLAY, PERHAPS A PIECE OF MAH - LER'S. I'LL DRINK TO
39
40
41
42
THAT...
AND ONE FOR MAHLER
+ B. CLAR
TRPT + AL.FL.


43
44
45
46
HERE'S TO THE GIRLS WHO PLAY WIFE
AREN'T THEY TOO MUCH?
KEEPING HOUSE, BUT
47
48
49
50
CLUTCHING A COP-Y OF LIFE
JUST TO KEEP IN TOUCH.
THE
51
52
53
54
TO PIANO
ONES WHO FOLLOW THE RULES
AND MEET THEMSELVES
SCHOOLS
AT THE
TOO
ORGAN
HORNS
TRBS
55
56
57
58
BUSY TO KNOW THAT THEY'RE FOOLS,
AREN'T THEY A
GEM?
I'LL DRINK TO
TEMPO
(TENORS)
PIANO


59
THEM!
60
LET'S ALL DRINK TO THEM!
61
62
(RITARD)
HORNS + TBNS
63
(A TEMPO)
64
AND
STRS
(SAXES)
65
HERE'S TO THE GIRLS WHO JUST WATCH, AREN'T THEY THE BEST?
66
67
68
WHEN THEY GET DE-
(SAXES)
(SAXES)
69
PRESSED, IT'S A BOT-TLE OF SCOTCH PLUS A LITTLE JEST.
70
71
72
(NO SAXES)


ANOTHER CHANCE TO DIS-AP-PROVE, ANOTHER BRILLIANT ZINGER.
STRS HORNS
(SCREAM)
ANOTHER REA-SON NOT TO MOVE, ANOTHER VODKA STINGER. AAAH
I'LL DRINK TO THAT. SO
(HNS, TRBS)
HERE'S TO THE GIRLS ON THE GO, EV-RY-BO-DY TRIES. LOOK INTO THEIR
STRS.


89
90
91
92
EYES AND YOU'LL SEE WHAT THEY KNOW: EV-RY-BO-DY DIES.
A
HANS-SXS-TONS
STR + EL.
93
94
95
96
TOAST TO THAT IN-VIN-CI-BLE BUNCH, THE DINOSAURS SURVIVING THE CRUNCH, LET'S
(ADD TRPTS)
97
98
99
100
HEAR IT FOR THE LADIES WHO LUNCH: EV-RY-BO-DY
STRS
TRPTS
2XS
RISE!
[HNS, TRBS.]
101
102
103
104
RISE!
3XS
RISE!
[HNS, TRBS.]
ON CUE
RISE!
AS SHE DROPS HANDS

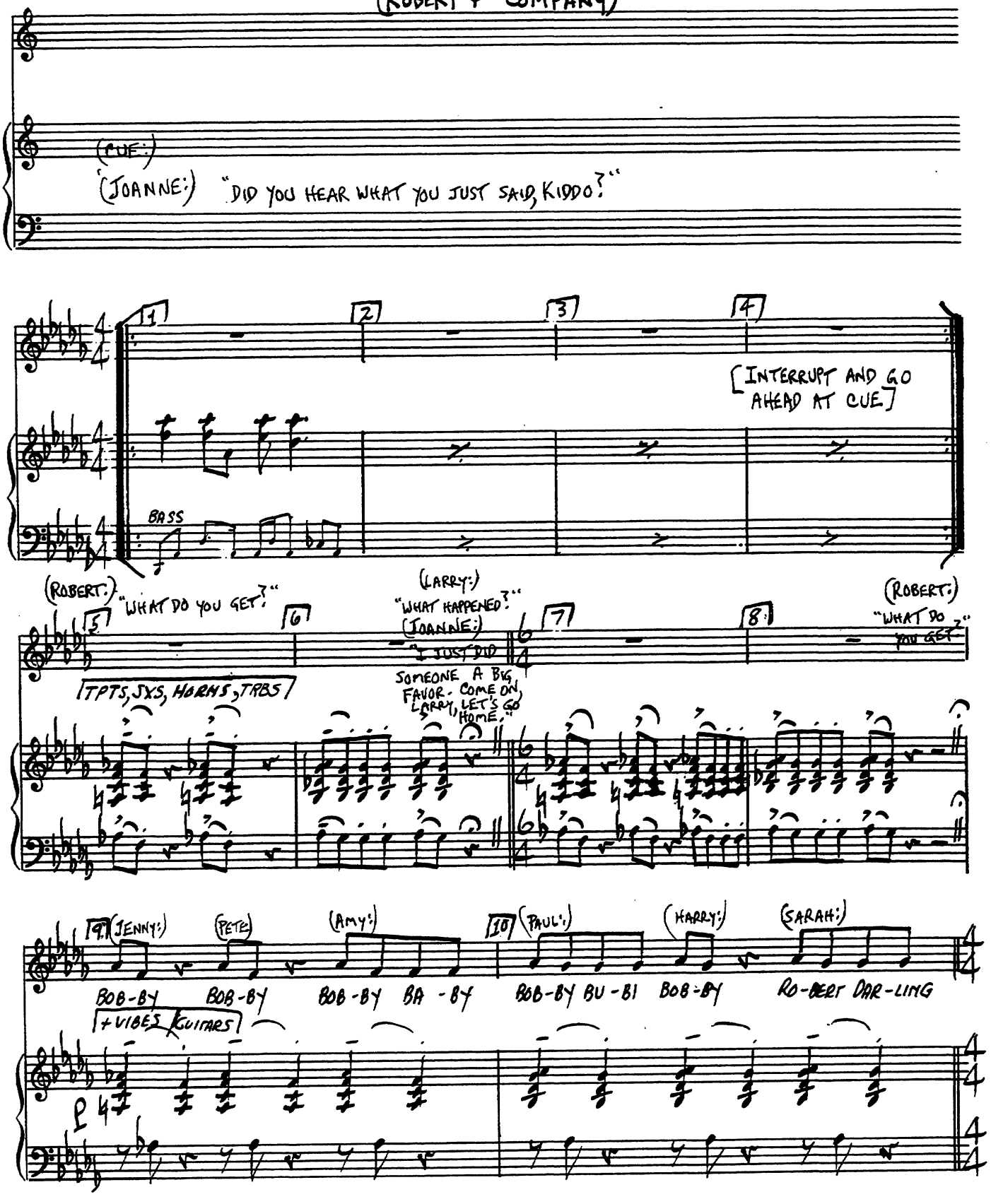
KEYBOARD

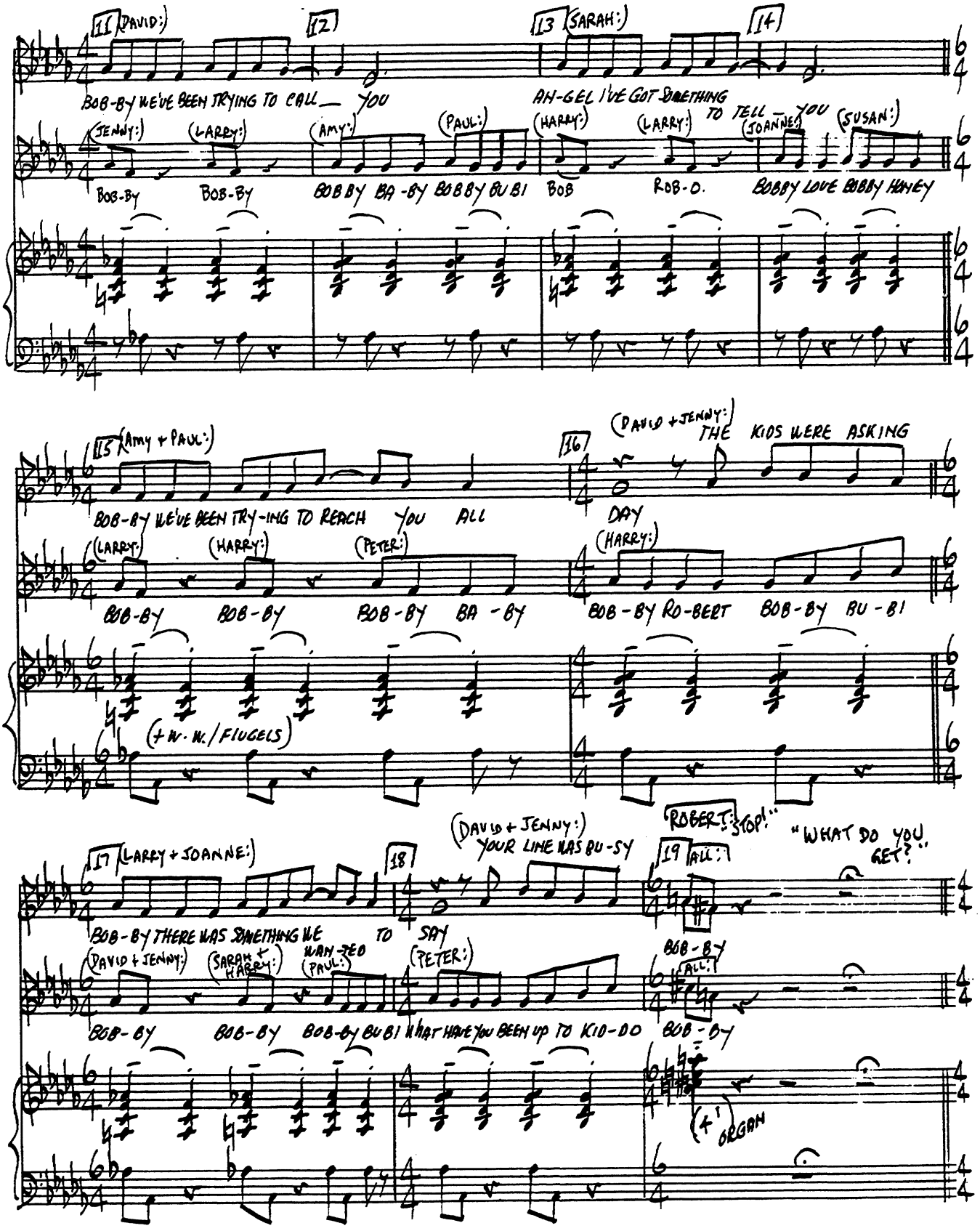
19 BEING ALIVE

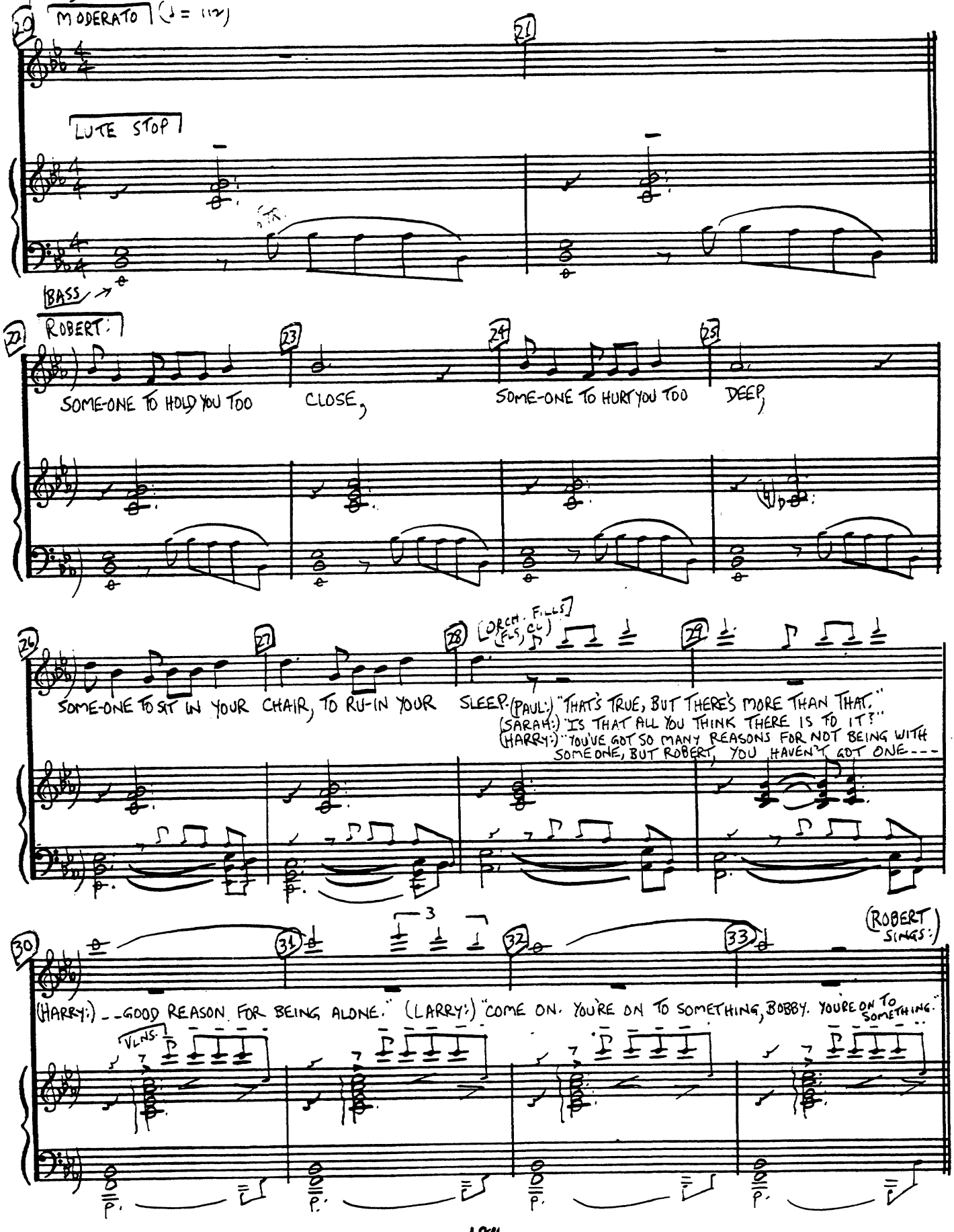
"COMPANY"

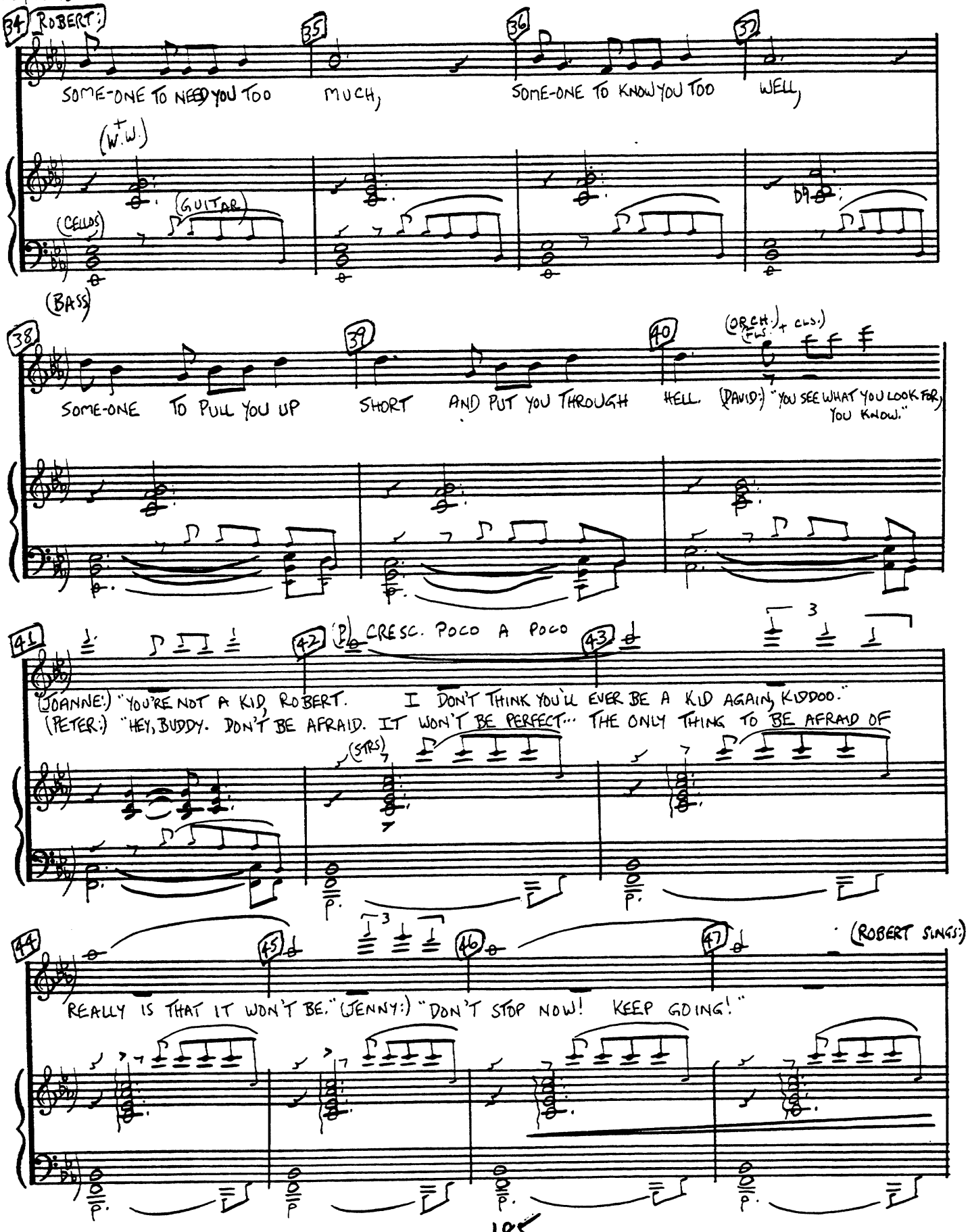
4/12/70

(ROBERT + COMPANY)

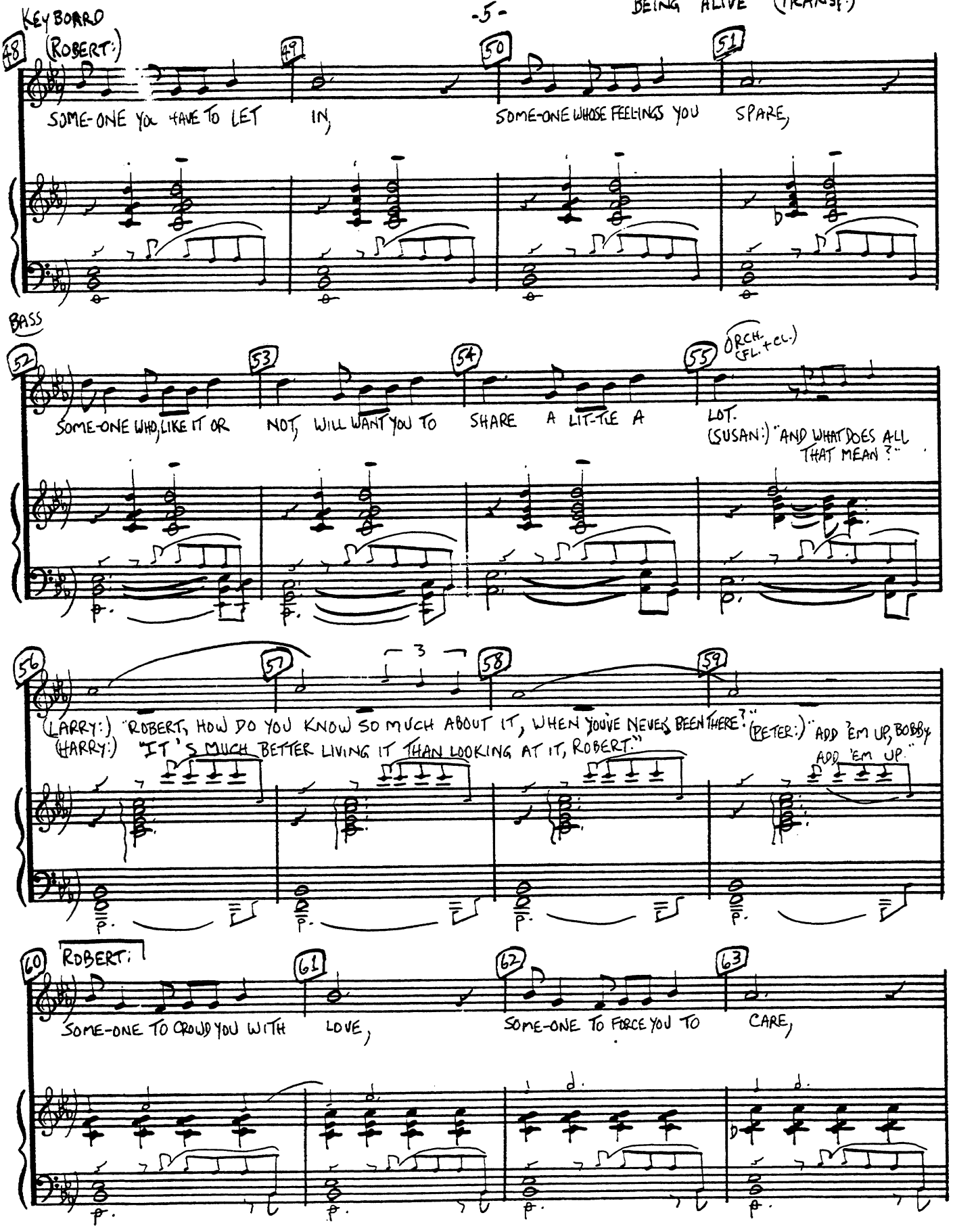



11 (DAVID:)
BOB-BY WE'VE BEEN TRYING TO CALL YOU
12
13 (SARAH:)
AH-GEL I'VE GOT SOMETHING
14
TO TELL YOU
(JENNY:) (LARRY:) (AMY:) (PAUL:) (HARRY:) (LARRY:) (JOANNE:) (SUSAN:)
BOB-BY BOB-BY BOBBY BA-BY BOBBY BU BI BOB ROB-O. BOBBY LOVE BOBBY HONEY
15 (AMY + PAUL:)
BOB-BY WE'VE BEEN TRY-ING TO REACH YOU ALL
16
(DAVID + JENNY:)
THE KIDS WERE ASKING
DAY
(LARRY:) (HARRY:) (PETER:) (HARRY:)
BOB-BY BOB-BY BOB-BY BA-BY BOB-BY RO-BERT BOB-BY BU-BI
(+ W. W./FLUGELS)
17 (LARRY + JOANNE:)
BOB-BY THERE WAS SOMETHING WE
18
TO SAY
(DAVID + JENNY:)
YOUR LINE WAS BU-SY
19 (ALL:)
ROBERT: "STOP!"
"WHAT DO YOU GET?"
(DAVID + JENNY:) (SARAH + HARRY:) (PAUL:) (PETER:) (ALL:)
BOB-BY BOB-BY BOB-BY BU BI WAN-TED WHAT HAVE YOU BEEN UP TO KID-DO BOB-BY
(4' ORGAN


MODERATO (♩ = 112)
LUTE STOP
BASS
ROBERT:
SOME-ONE TO HOLD YOU TOO CLOSE,
SOME-ONE TO HURT YOU TOO DEEP,
SOME-ONE TO SIT IN YOUR CHAIR, TO RU-IN YOUR SLEEP.
(ORCH. F.L.S, CL.)
(PAUL:) "THAT'S TRUE, BUT THERE'S MORE THAN THAT."
(SARAH:) "IS THAT ALL YOU THINK THERE IS TO IT?"
(HARRY:) "YOU'VE GOT SO MANY REASONS FOR NOT BEING WITH SOMEONE, BUT ROBERT, YOU HAVEN'T GOT ONE---
(ROBERT SINGS:)
(HARRY:) --GOOD REASON FOR BEING ALONE." (LARRY:) "COME ON. YOU'RE ON TO SOMETHING, BOBBY. YOU'RE ON TO SOMETHING."
VLNS.


34 ROBERT:
SOME-ONE TO NEED YOU TOO
35
MUCH,
36
SOME-ONE TO KNOW YOU TOO
37
WELL,
(W.W.)
(GUITAR)
(CELLOS)
(BASS)
38
SOME-ONE TO PULL YOU UP
39
SHORT
AND PUT YOU THROUGH
40
HELL.
(ORCH. + CLS.)
(DAVID:) "YOU SEE WHAT YOU LOOK FOR, YOU KNOW."
41
(JOANNE:) "YOU'RE NOT A KID, ROBERT.
42
(P) CRESC. POCO A POCO
43
I DON'T THINK YOU'LL EVER BE A KID AGAIN, KIDDOO."
(PETER:) "HEY, BUDDY. DON'T BE AFRAID. IT WON'T BE PERFECT... THE ONLY THING TO BE AFRAID OF
(STRS)
44
REALLY IS THAT IT WON'T BE." (JENNY:) "DON'T STOP NOW! KEEP GOING!"
45
46
47
(ROBERT SINGS:)

"BEING ALIVE" (TRANSP.)



KEYBOARD

64 65 66 67

SOME-ONE TO MAKE YOU COME THROUGH, WHOLL AL-WAYS BE THERE, AS FRIGHTENED AS YOU, OF BE-ING A --

BASS

68 69 70 71

LIVE. BE-ING A- LIVE, BE-ING A-

W.W. + TPTS

TRBS

CRESC.

72 73 74 75

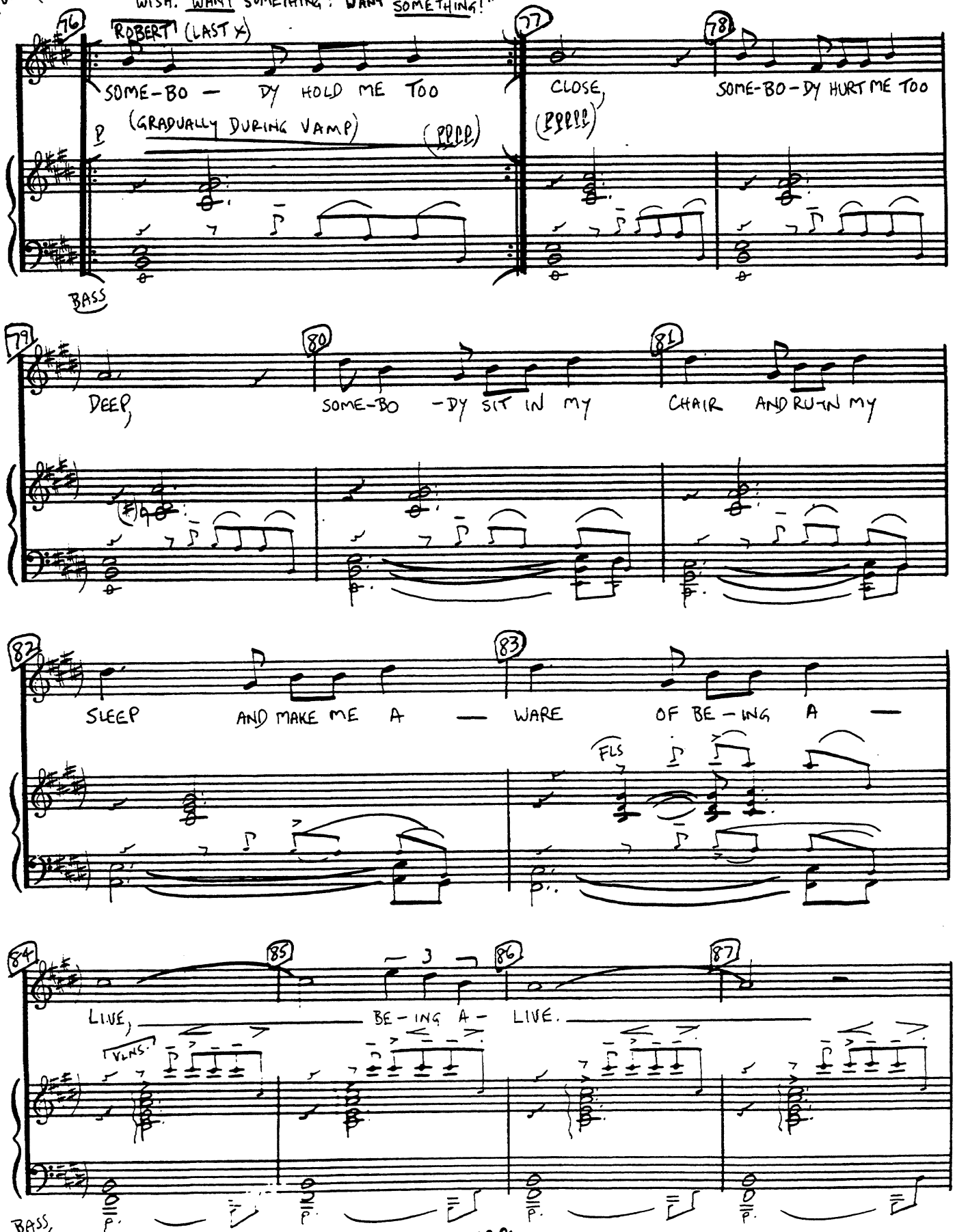
LIVE BE-ING A- LIVE.

(CRESC. CONTINUED)

V.S.

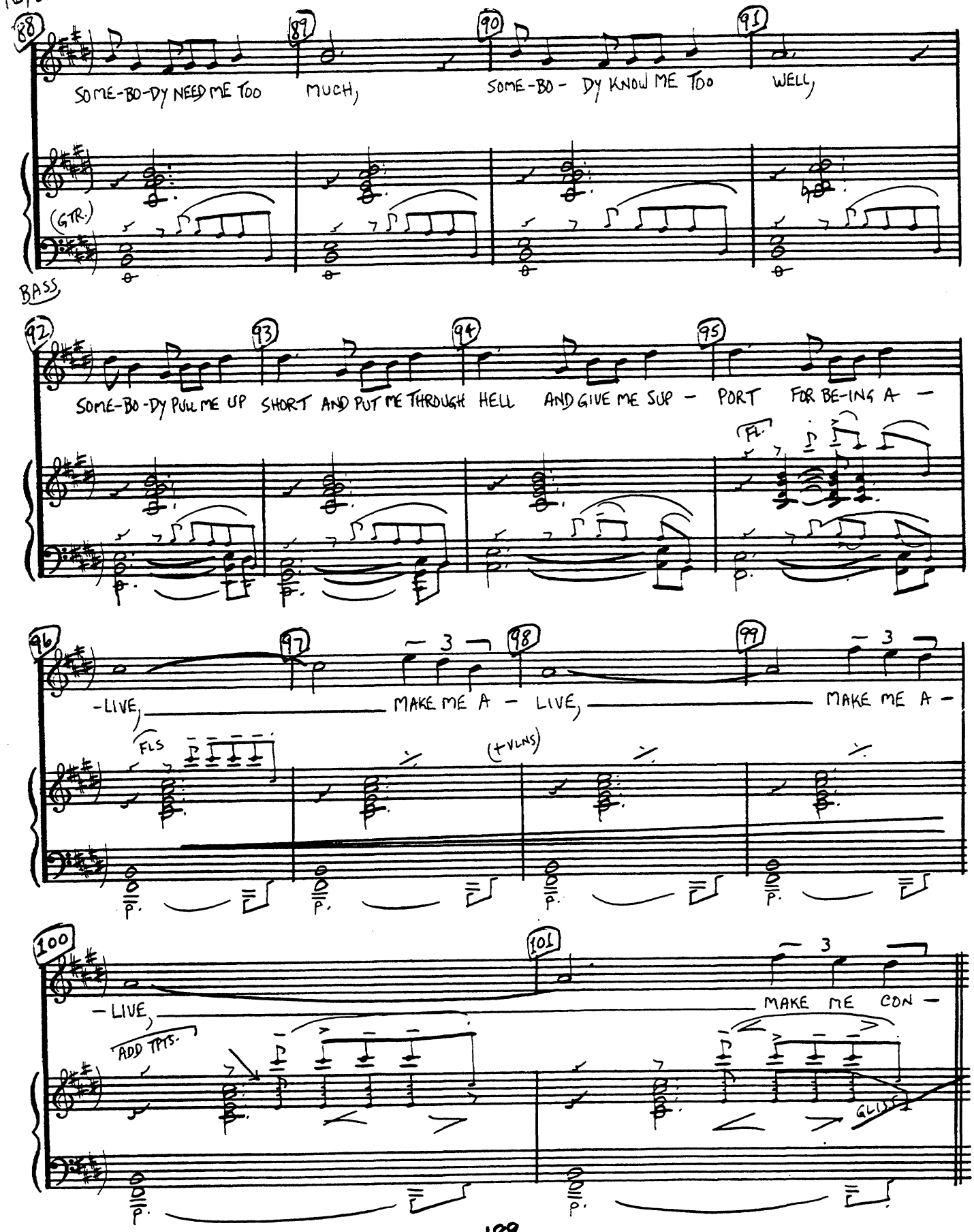
KEYBOARD (DIAL): (AMY:) "BLOW OUT THE CANDLES, ROBERT, AND MAKE A WISH. WANT SOMETHING! WANT SOMETHING!"

"BEING ALIVE" (TRANSP.)

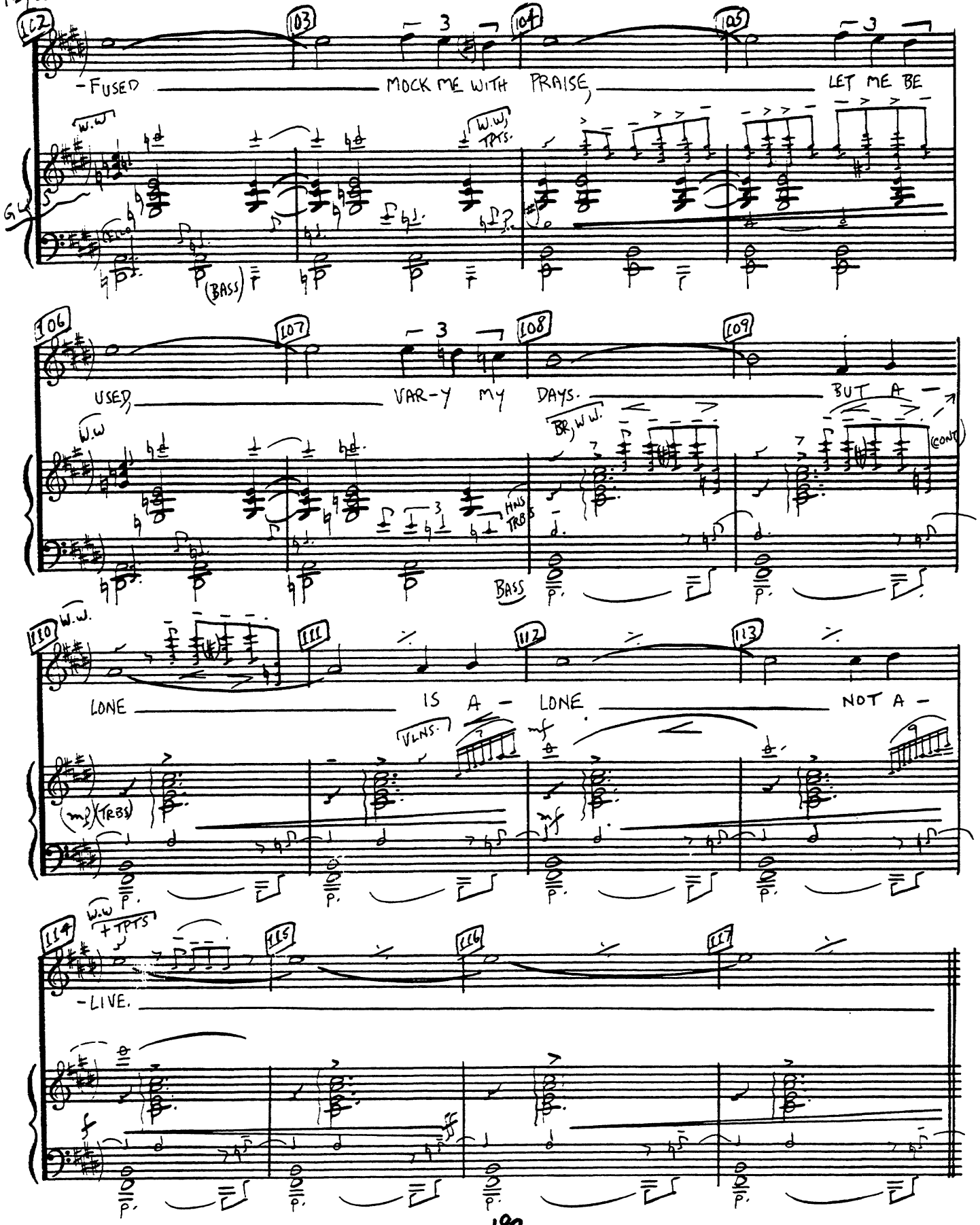


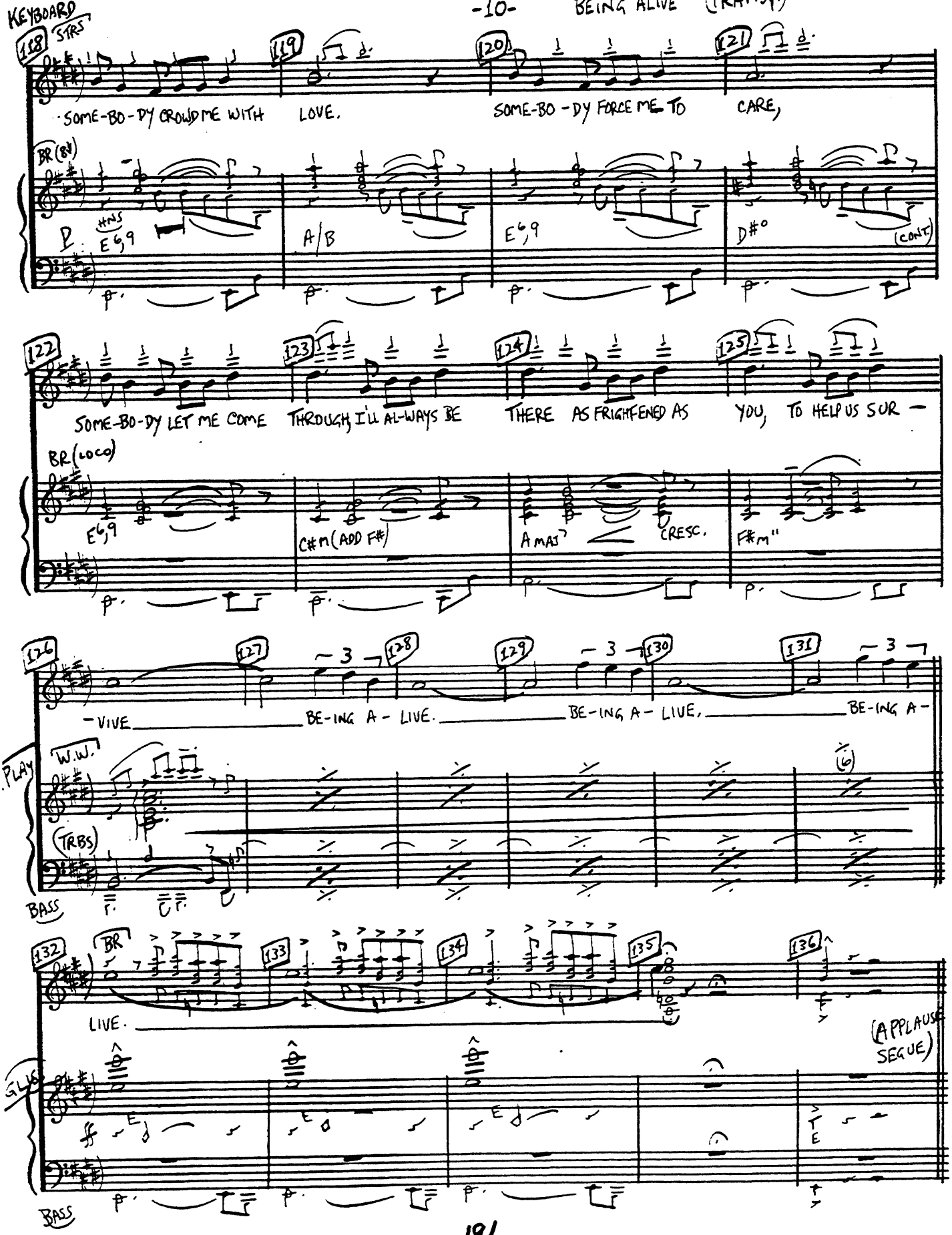
"BEING ALIVE" (TRANSP.)

KEYBOARD



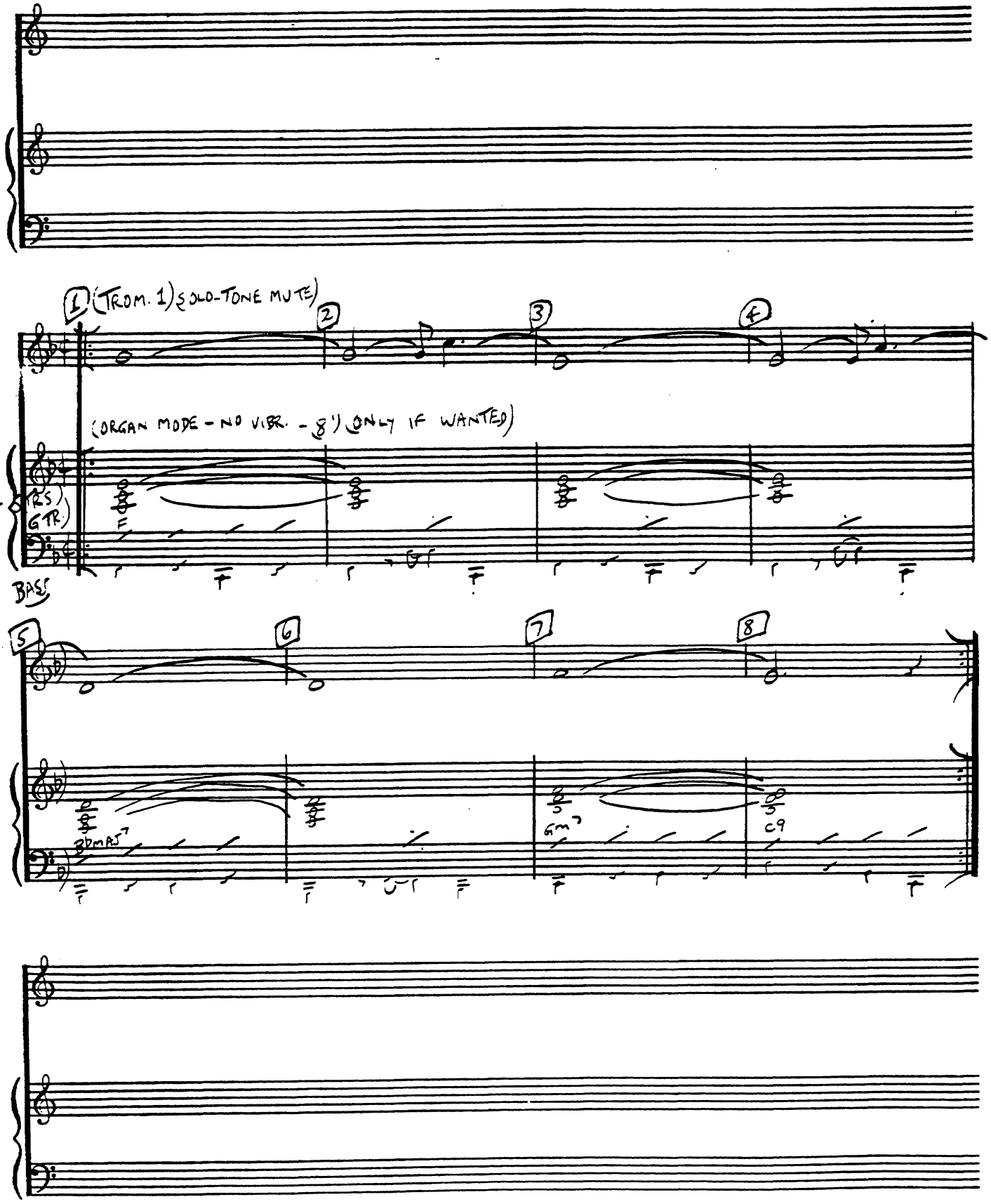
KEYBOARD (TRANSP)




KEYBOARD STRS
118
119
120
121
SOME-BO-DY CROWD ME WITH LOVE.
SOME-BO-DY FORCE ME TO CARE,
BR (8va)
D HNS
E6,9
A/B
E6,9
D#°
(CONT)
122
123
124
125
SOME-BO-DY LET ME COME THROUGH, I'LL AL-WAYS BE THERE AS FRIGHTENED AS YOU, TO HELP US SUR -
BR (loco)
E6,9
C#m (ADD F#)
AMAJ
CRESC.
F#m"
126
127
128
129
130
131
- VIVE
BE-ING A- LIVE.
BE-ING A- LIVE,
BE-ING A-
PLAY
W.W.
(TRBS)
BASS
132
133
134
135
136
BR
LIVE.
(APPLAUSE SEGUE)
GLKN
BASS

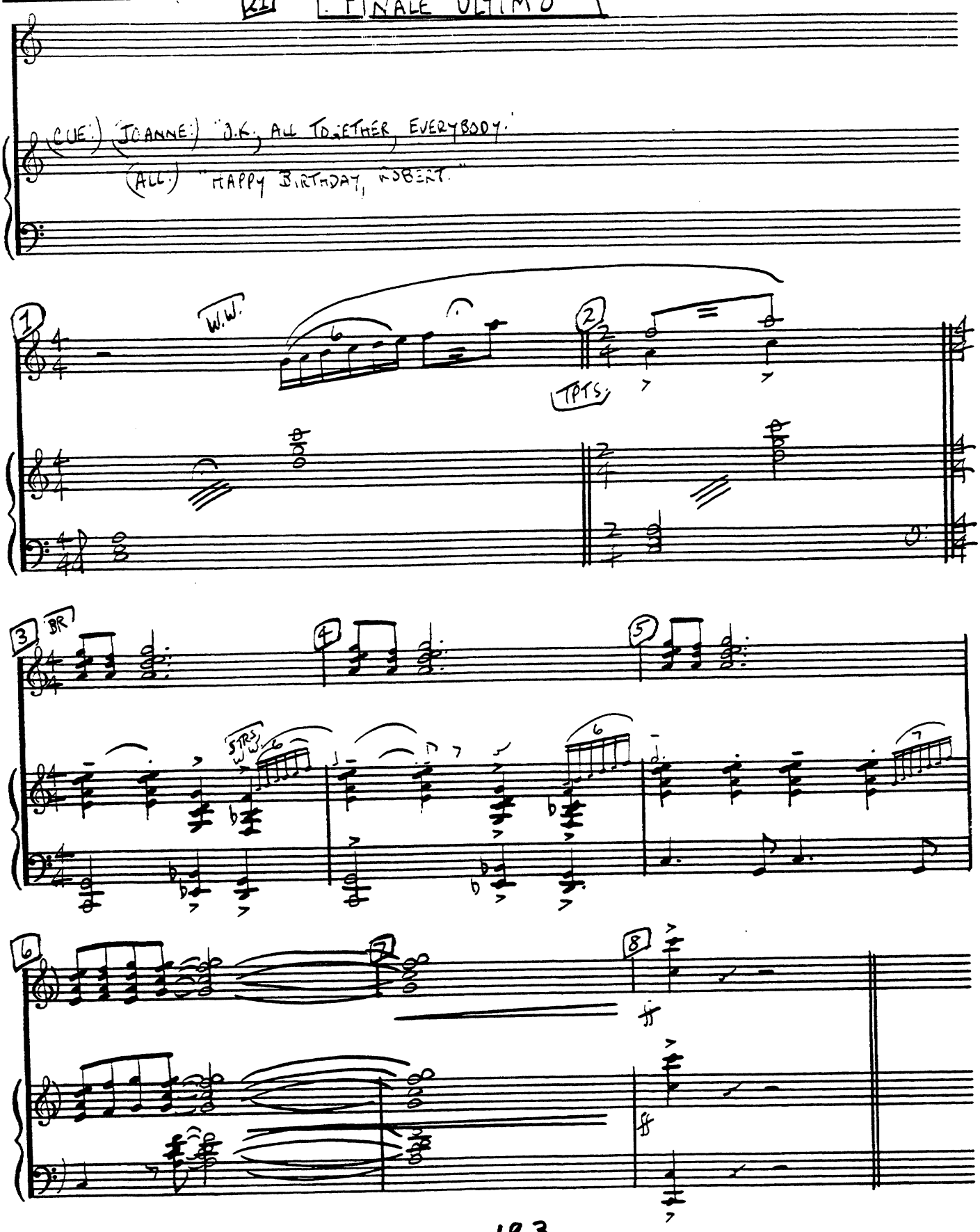
KEYBOARD

20 SIDE BY SIDE - UNDERSCORE



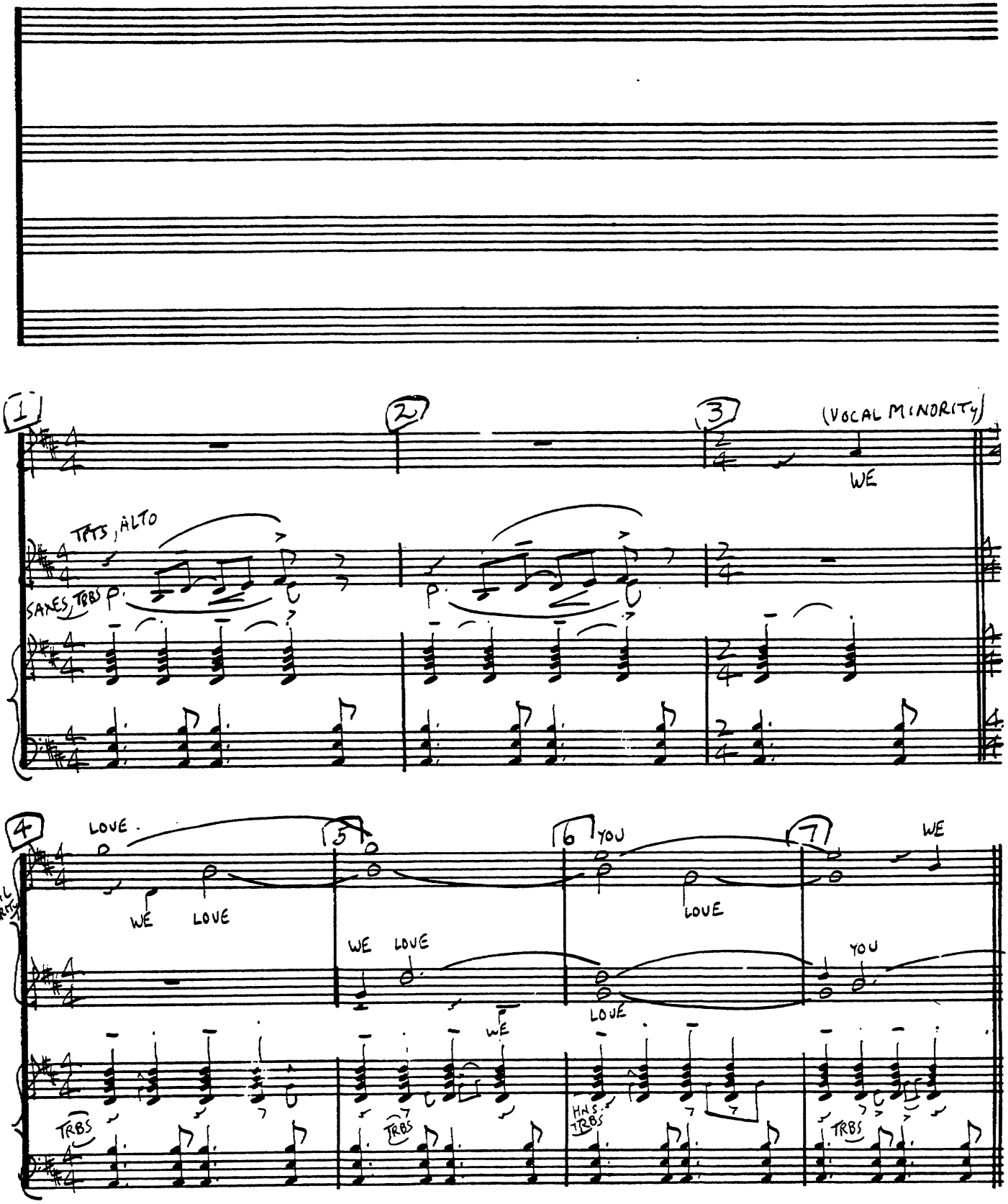
KEYBOARD

21 FINALE ULTIMO

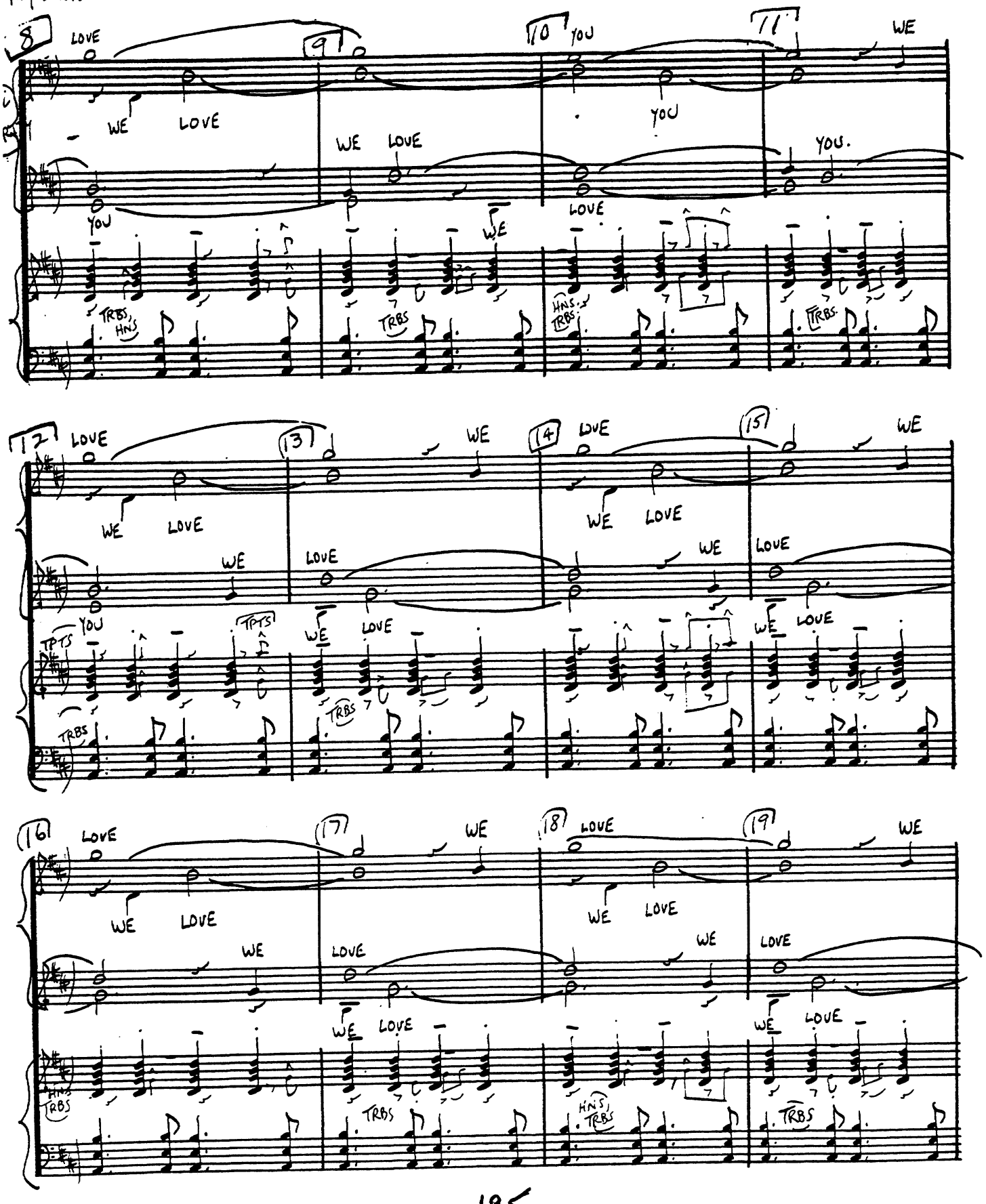


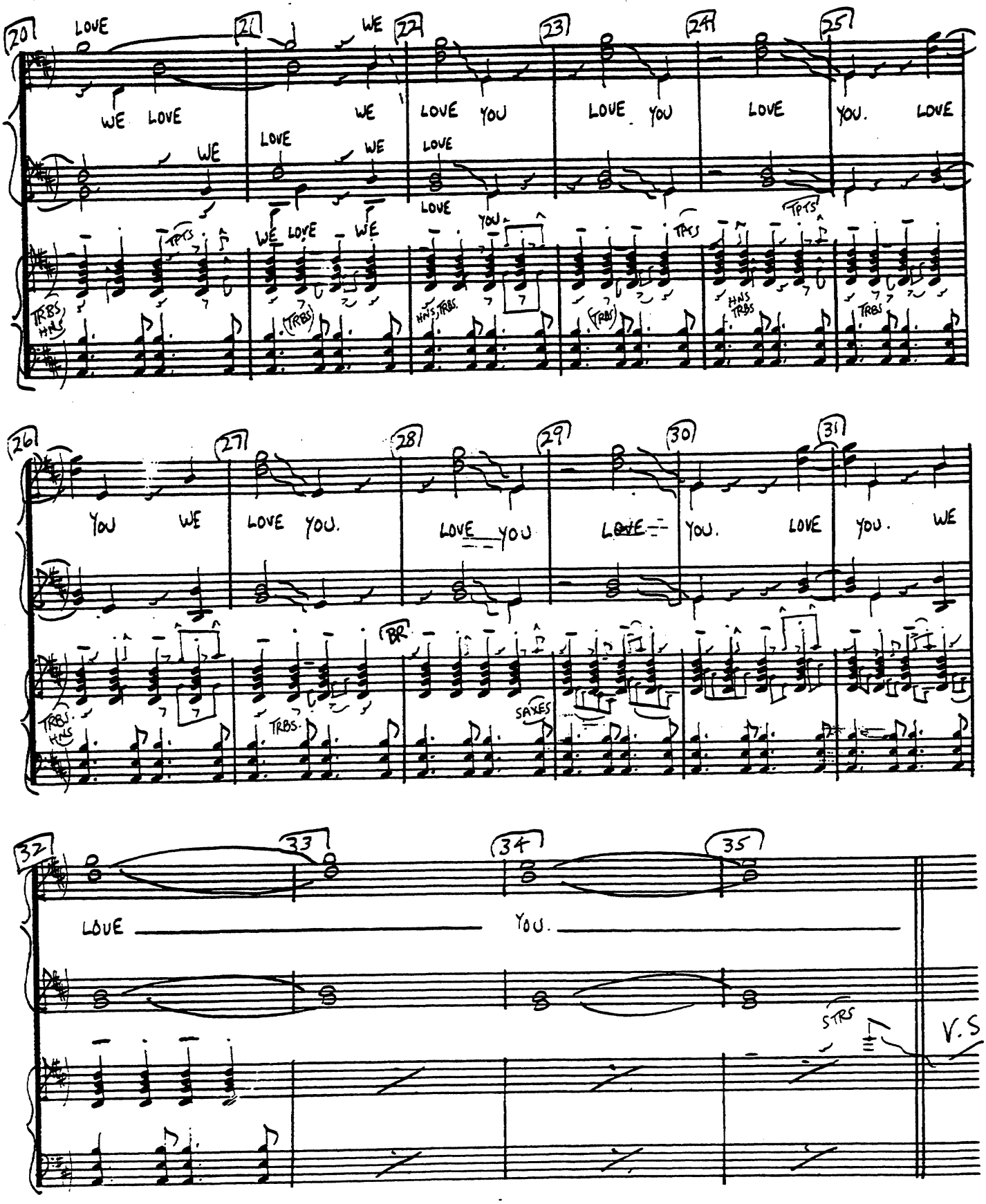
KEYBOARD

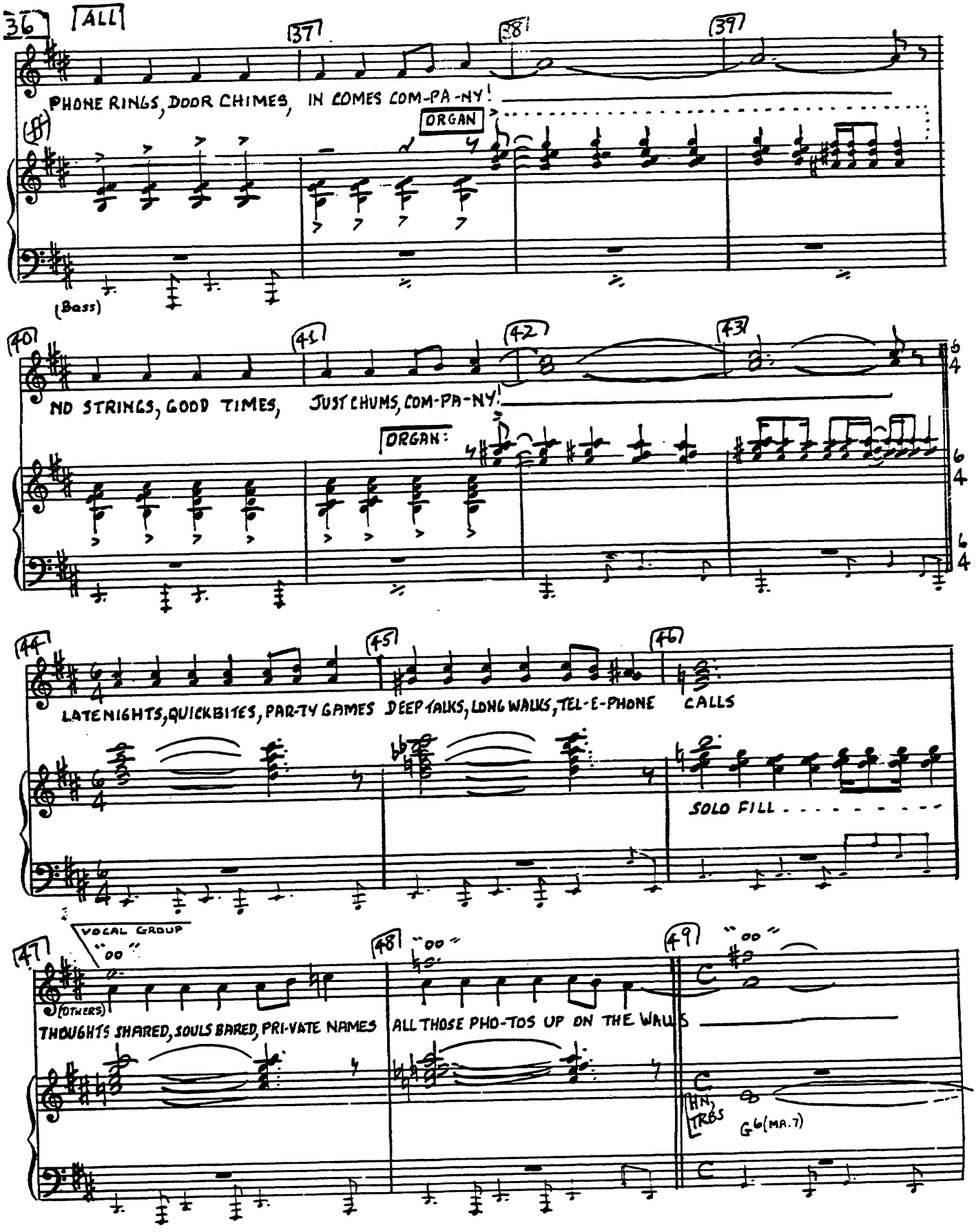
22 BOWS

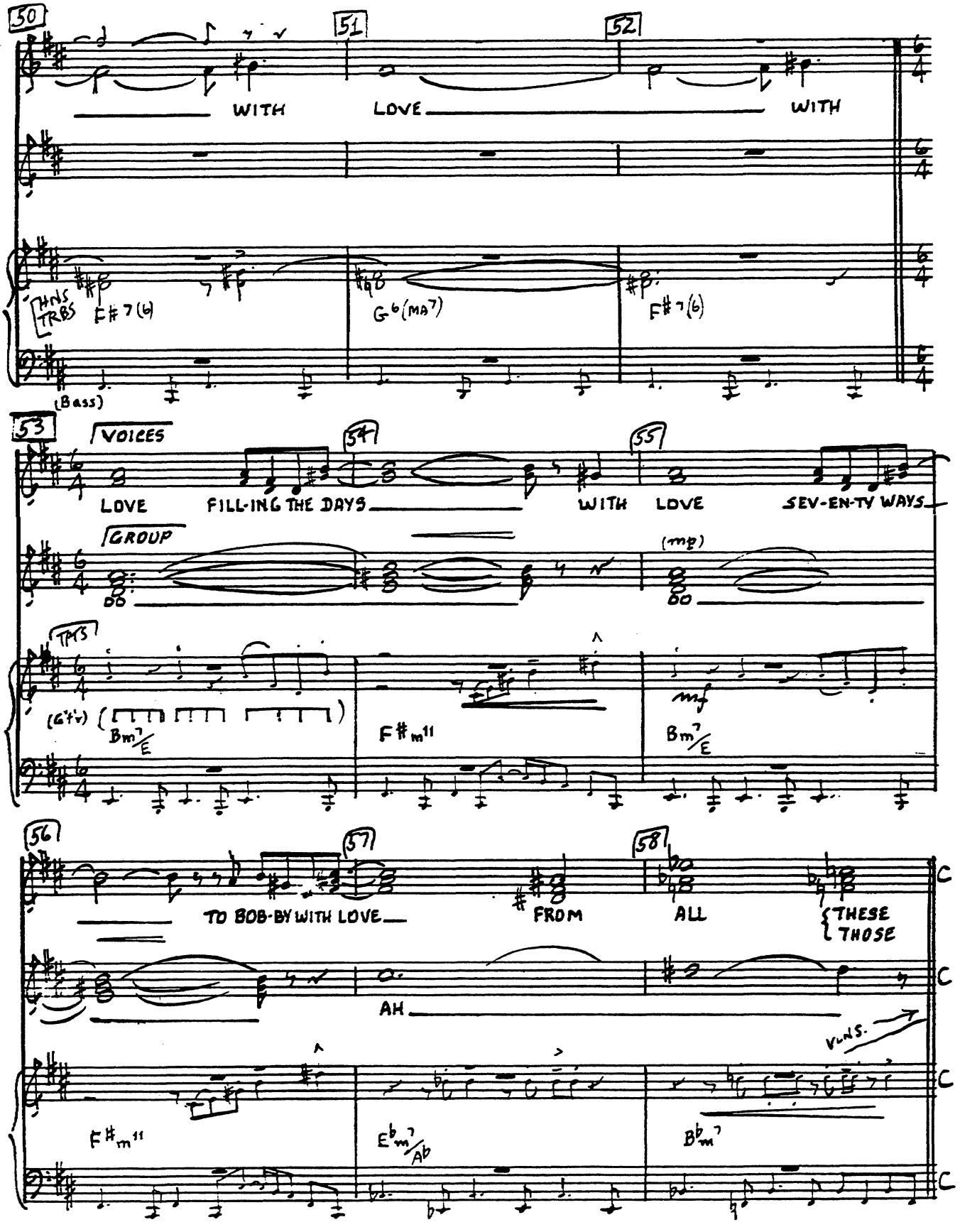


KEYBOARD


8
LOVE
WE LOVE
YOU
9
WE LOVE
WE
10
YOU
YOU
11
WE
YOU.
LOVE
TRBS, HNS
TRBS
HNS. TRBS
TRBS
12
LOVE
WE LOVE
YOU
TPTS
13
WE
LOVE
WE LOVE
TRBS
14
LOVE
WE LOVE
WE
LOVE
15
WE
WE LOVE
TPTS
TRBS
16
LOVE
WE LOVE
WE
LOVE
17
WE
WE LOVE
TRBS
18
LOVE
WE LOVE
WE
LOVE
19
WE
WE LOVE
HNS TRBS
TRBS
HNS TRBS
TRBS

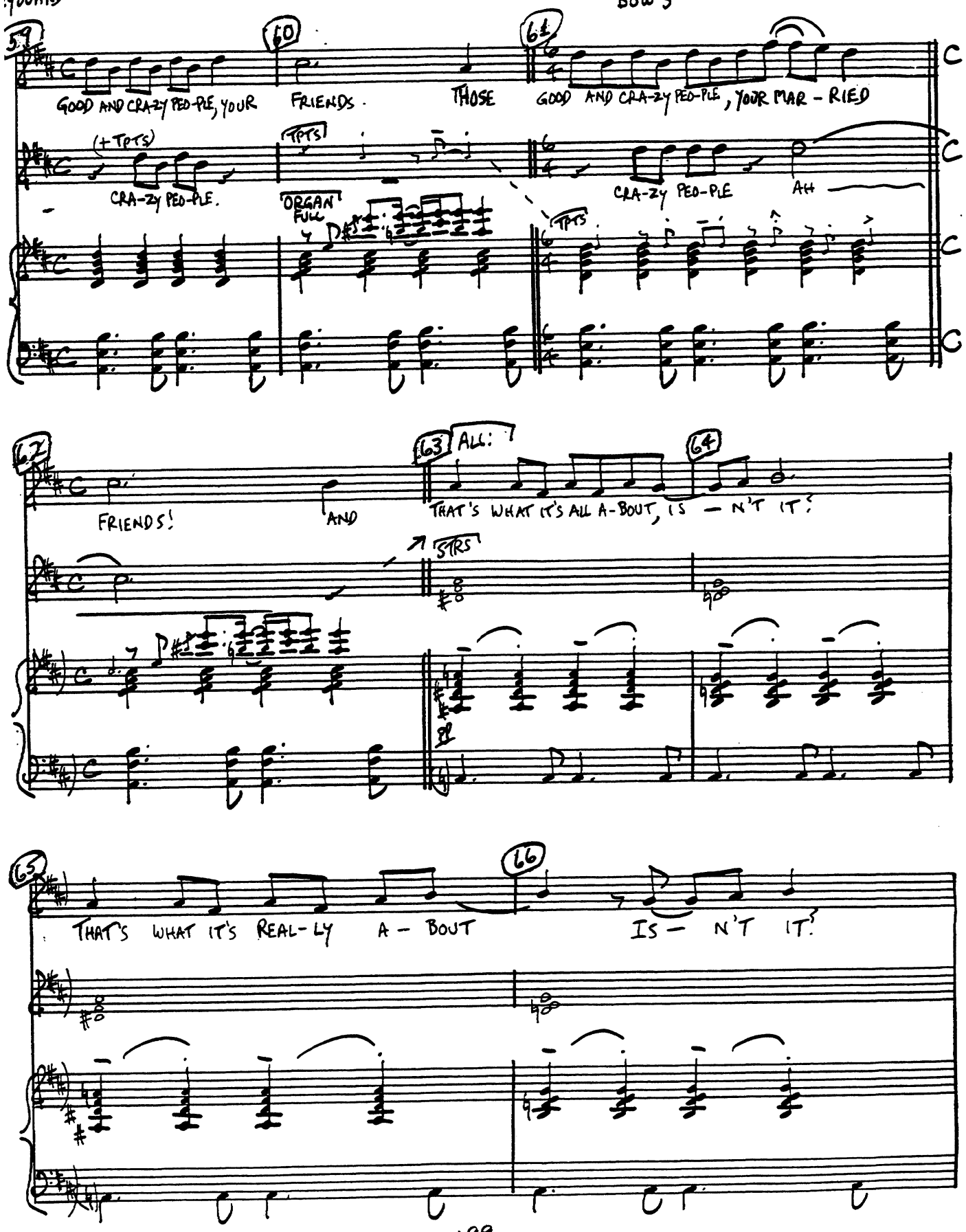

20
LOVE
21
WE
22
23
24
25
WE LOVE
WE
LOVE YOU
LOVE YOU
LOVE
YOU. LOVE
WE
LOVE
WE
LOVE
LOVE
TPTS
WE LOVE WE
YOU
TPTS
TPTS
TRBS HNS
TRBS
HNS, TRBS.
TRBS
HNS TRBS
TRBS
26
27
28
29
30
31
YOU WE
LOVE YOU.
LOVE YOU
LOVE YOU.
LOVE
YOU. WE
BR
TRBS HNS
TRBS.
SAXES
32
33
34
35
LOVE
YOU.
STRS
V.S.


36
ALL
37
38
39
PHONE RINGS, DOOR CHIMES, IN COMES COM-PA-NY!
ORGAN
(Bass)
40
41
42
43
NO STRINGS, GOOD TIMES, JUST CHUMS, COM-PA-NY!
ORGAN:
44
45
46
LATE NIGHTS, QUICK BITES, PAR-TY GAMES DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS
SOLO FILL
47
VOCAL GROUP
"OO"
(OTHERS)
48
"OO"
49
"OO"
THOUGHTS SHARED, SOULS BARED, PRI-VATE NAMES
ALL THOSE PHO-TOS UP ON THE WALLS
HN, TRBS
G6(MA.7)


50
51
52
WITH
LOVE
WITH
THIS TRBS
F#7(b)
G6(MA7)
F#7(b)
(Bass)
53
VOICES
54
55
LOVE
FILL-ING THE DAYS
WITH
LOVE
SEV-EN-TY WAYS
GROUP
(mp)
DO
DO
TPTS
(G'tr)
Bm7/E
F#m11
mf
Bm7/E
56
57
58
TO BOB-BY WITH LOVE
FROM
ALL
THESE
THOSE
AH
VLNS.
F#m11
Eb m7/Ab
Bb m7
C
C
C
C

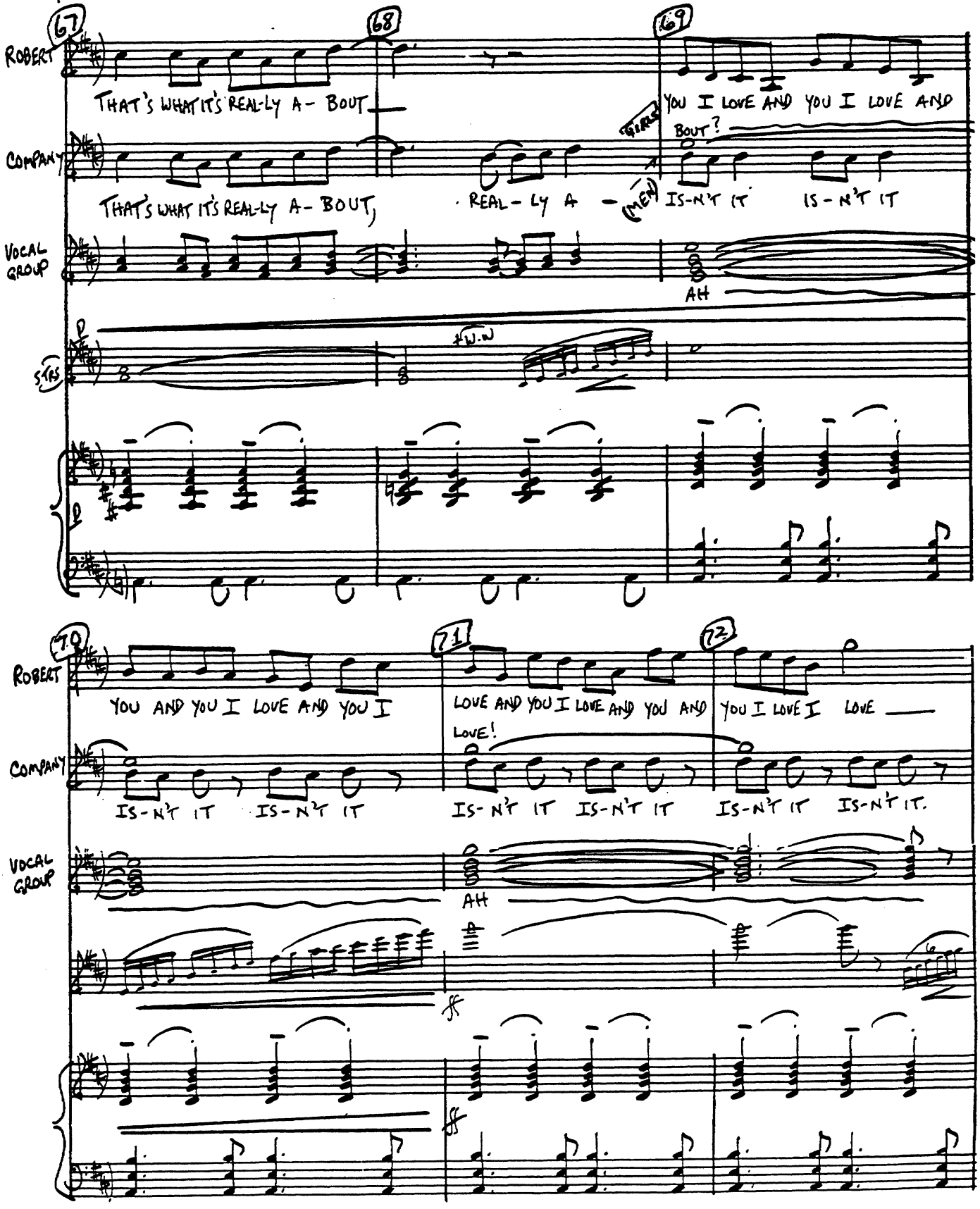
KEYBOARD

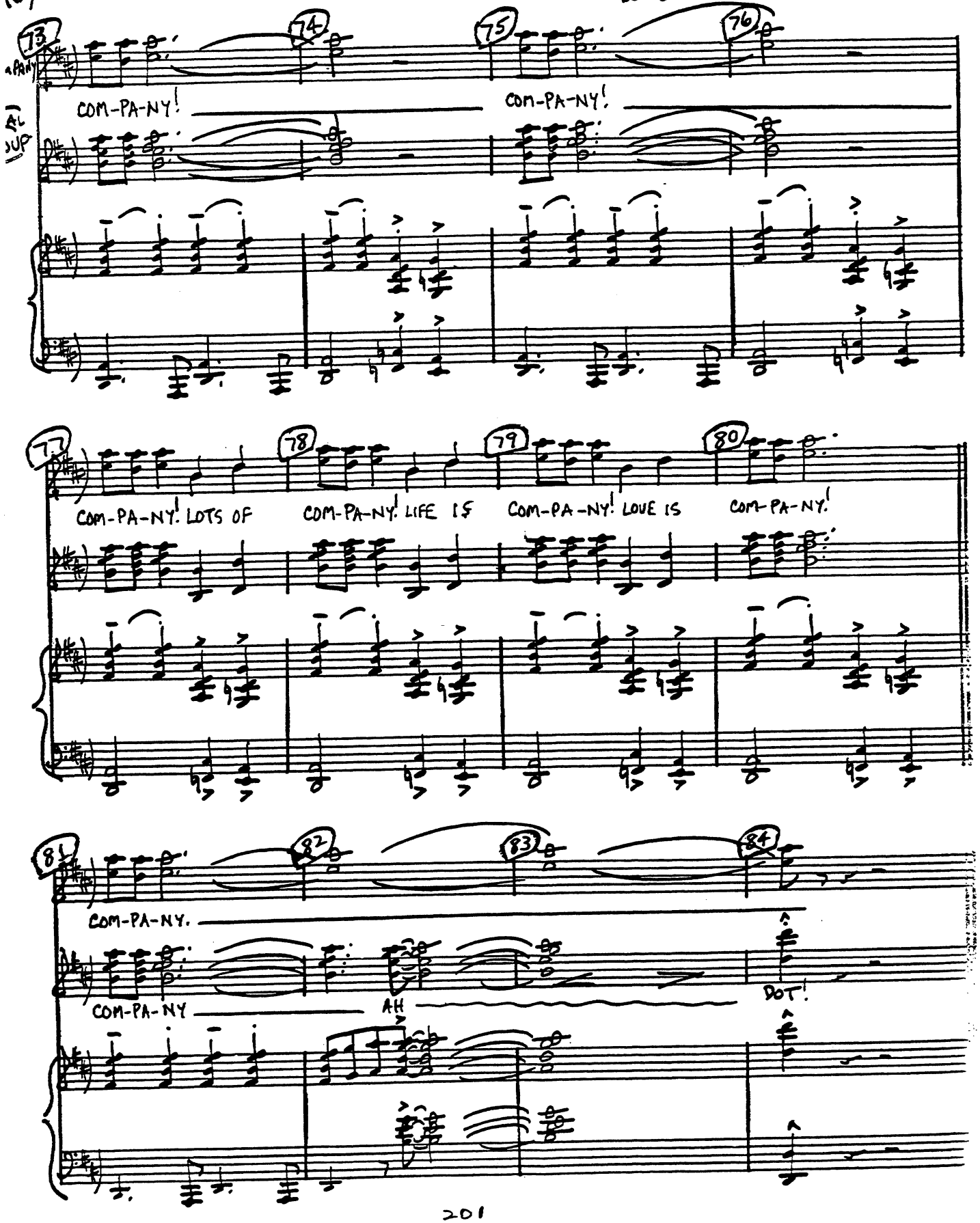
BOWS



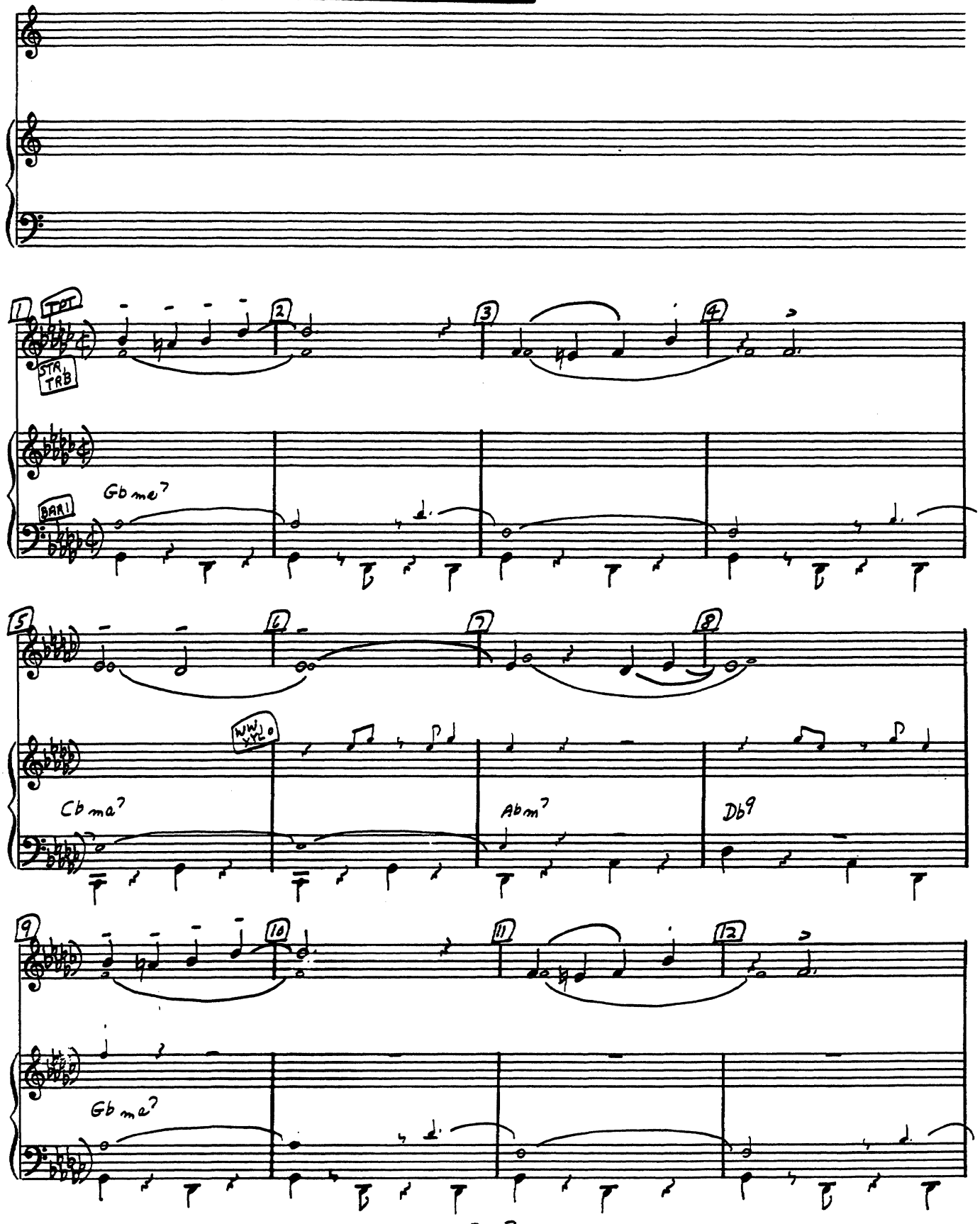
"COMPANY" BOWS 4/13/70

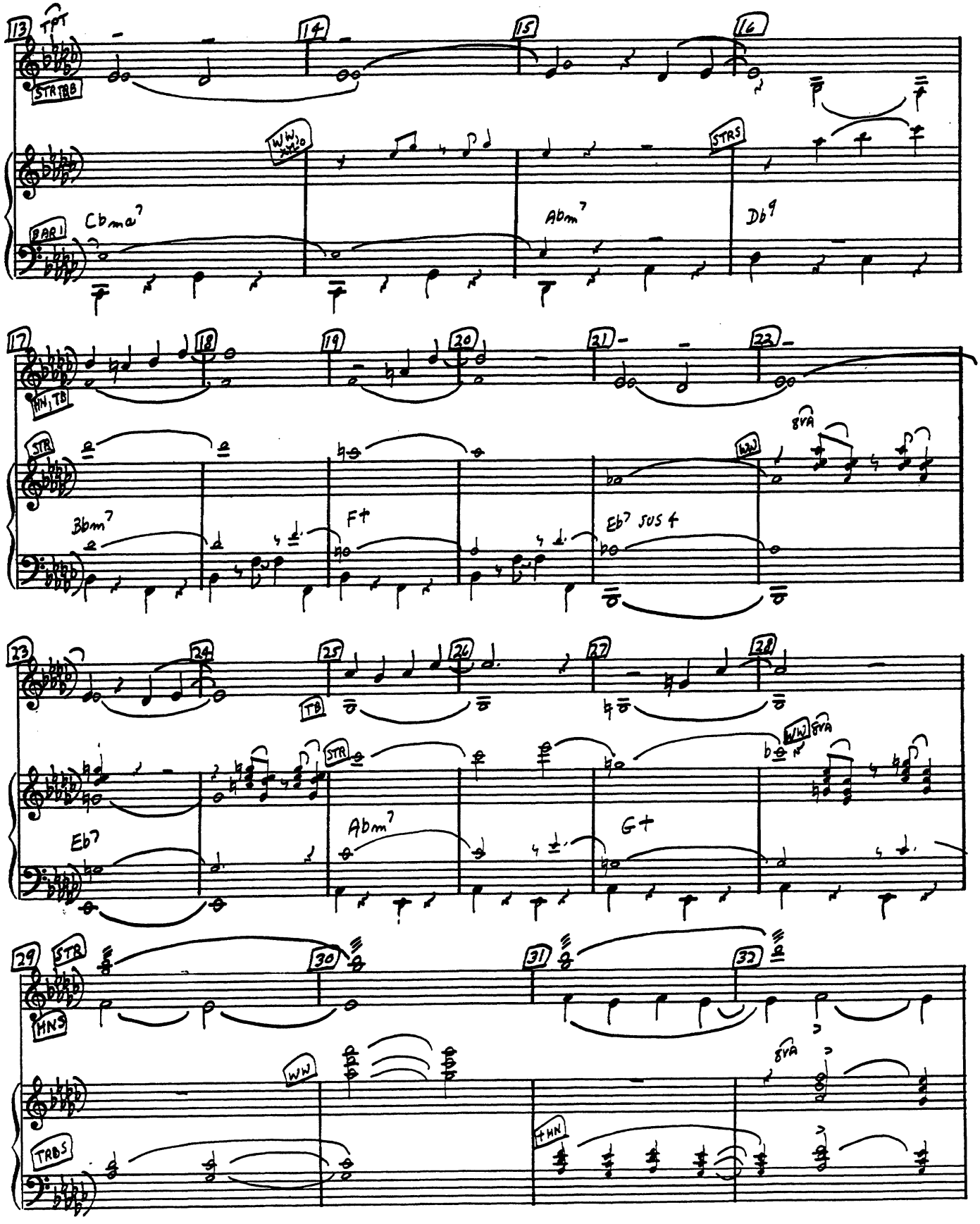
KEYBOARD

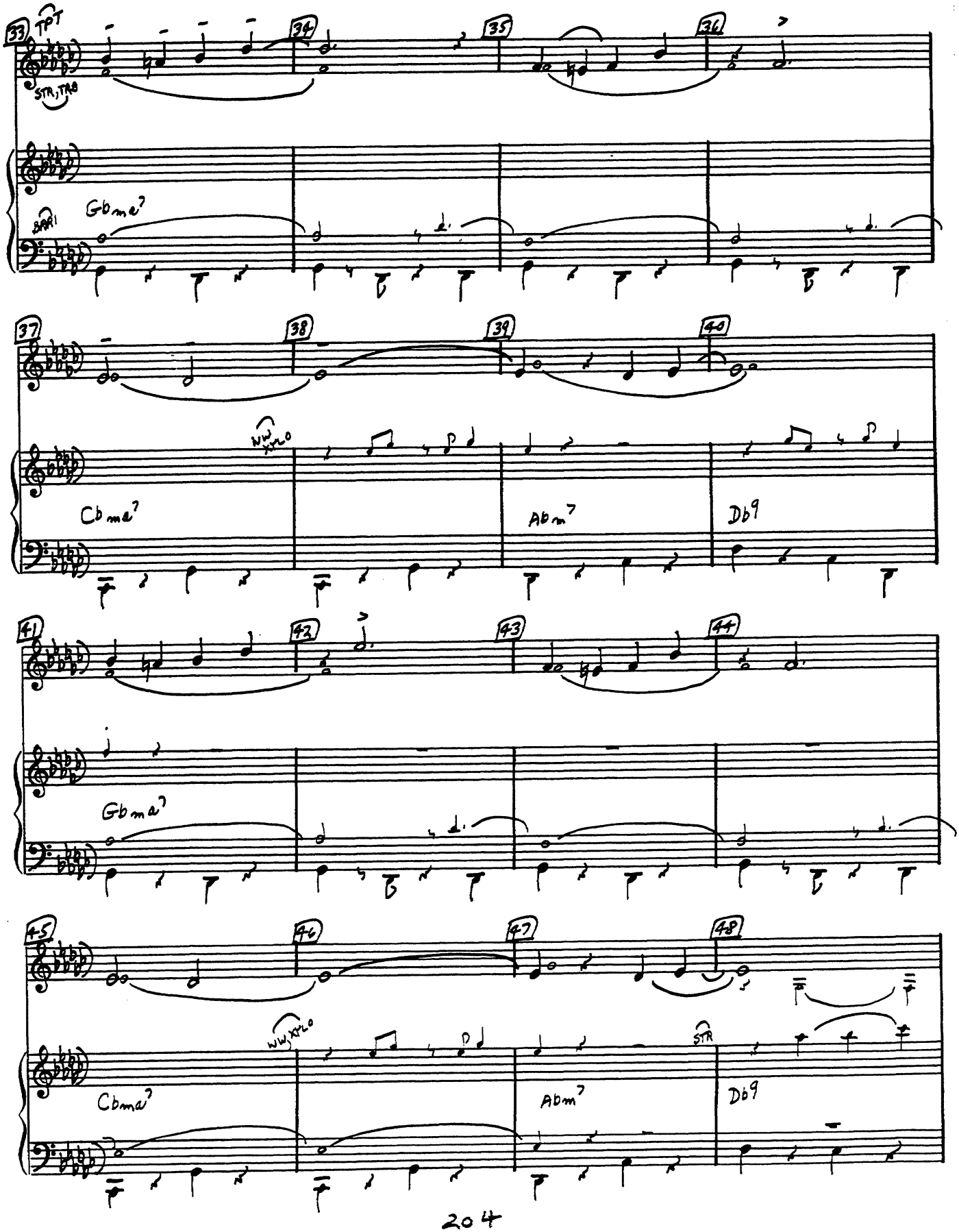


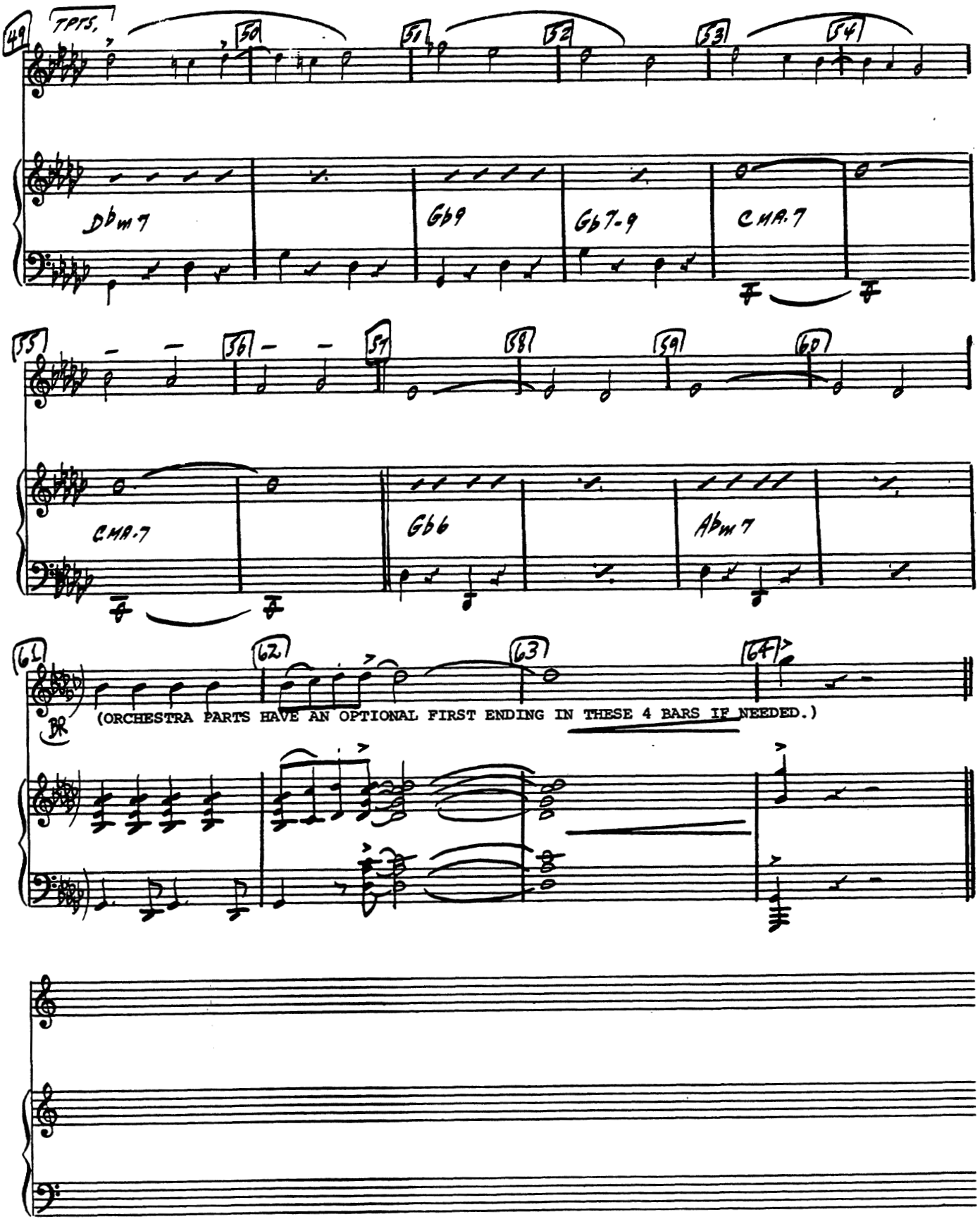

73
74
75
76
COM-PA-NY!
COM-PA-NY!
77
78
79
80
COM-PA-NY! LOTS OF
COM-PA-NY! LIFE IS
COM-PA-NY! LOVE IS
COM-PA-NY!
81
82
83
84
COM-PA-NY.
COM-PA-NY
AH
DOT!

23 EXIT MUSIC




13
TPT
STR TBB
14
15
16
WW
STRS
BARI
Cbmaj7
Abm7
Db9
17
HN, TB
18
19
20
21
23
STR
8VA
Bbm7
F+
Eb7 SUS 4
23
24
25
TB
26
27
28
STR
WW
8VA
Eb7
Abm7
G+
29
STR
30
31
32
HNS
WW
8VA
TRDS
+HN


33
TPT
STR, TRB
34
35
36
BARI
Gbma7
37
38
39
40
WW, XYLO
Cbma7
Abm7
Db9
41
42
43
44
Gbma7
45
46
47
48
WW, XYLO
STR
Cbma7
Abm7
Db9


49
TPTS.
50
51
52
53
54
Dbm7
Gb9
Gb7-9
CMA.7
55
56
57
58
59
60
CMA.7
Gb6
Abm7
61
62
63
64
BR
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