

Piano Conductor Score

# COMPANY

A MUSICAL COMEDY

**ALTERNATE ORCHESTRATION**

Music and Lyrics by **Stephen Sondheim**

Book by **George Furth**



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PIANO-CONDUCTOR

1

OVERTURE  
(VOCAL MINORITY)

Five empty musical staves for piano-conductor, consisting of two grand staves (treble and bass clef) and three smaller staves.

1

Vocal Minority (Div.)

BOB - By BOB - By BOB - By

VIBES (PF. Solo (8v))

(SAXES)

BOB - By BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH - BAH

BS. GTR. CB. CL.

Musical score for measures 1 and 2. It features a vocal line with lyrics 'BOB - By BOB - By BOB - By' and a vibraphone line with lyrics 'BOB - By BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH - BAH'. The vibraphone part includes a 'PF. Solo (8v)' marking. There are also staves for 'BS. GTR.' and 'CB. CL.'.

3

BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH - BAH

BAH - By BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH

Loco

Musical score for measures 3 and 4. It continues the vocal and vibraphone parts. The vocal line has lyrics 'BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH - BAH' and 'BAH - By BOB - By BAH - BAH - BAH - BAH - BAH - BAH - BAH'. The vibraphone part includes a 'Loco' marking. There are also staves for 'BS. GTR.' and 'CB. CL.'.

KEYBOARD

-2-

"OVERTURE"

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-BY BOB-BY BAH BAH-BAH-BAH-BAH-BAH-BAH-BAH

BOB-BY BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH BOB-BY BAH-BAH-BAH-BAH-BAH-BAH-BAH-BAH

CLAR. SAXES

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

SAXES (HNS) SUB. RL

PIANO-CONDUCTOR

"COMPANY"

2 COMPANY  
(ROBERT + COMPANY)

(CUE) (JOANNE):

"DON'T BELIEVE A WORD OF IT."

1 VAMP

(TILL) (SARAH): "HARRY, HUSH!"

YOU DON'T TELL A PERSON'S AGE AT OUR AGES!

2 6X

6X

(GTR.)

3 JENNY: PETER: Amy: 4 PAUL: JOANNE: SARAH:

BOB-BY... BOB-BY... BOB-BY BA-BY... BOB-BY BU-BI... ROB-BY... ROBERT DARLINGS...

(+URGES)

5 DAVID: 6 SARAH: 7 SARAH: 8

BOB-BY WE'VE BEEN TRYING TO CALL YOU. ANGEL, I'VE GOT SOMETHING TO TELL YOU.

JENNY: LARRY: Amy: PAUL: HARRY: LARRY: JOANNE: SUSAN:

BOB-BY... BOB-BY... BOB-BY BA-BY... BOB-BY BU-BI... BOB... ROB-O... BOBBY LOVE... BOB-BY, HON-EX...

(CRESC. POCO A POCO)

9 (Amy + Paul):

10

BOB-BY WE'VE BEEN TRY-ING TO REACH YOU ALL DAY.

LARRY: HARRY: PETER: DAVID + JENNY:

BOB-BY... BOB-BY... BOB-BY BA-BY... THE KIDS WERE ASK-ING,

SARAH: JOANNE: HARRY: SUSAN: JOANNE: PETER:

ANG-EL... DAR-LING... BOB-BY... ROB-ERT... ROB-BY... BOB-O...

F.W.W.T.P.S. (CRES. POCO A POCO)

TRB.

11 LARRY AND JOANNE:

12

BOB-BY, THERE WAS SOMETHING WE WANT-ED TO SAY.

SARAH + HARRY: PAUL: DAVID + JENNY:

BOB-BY... BOB-BY... BOB-BY BU-BI... YOUR LINE WAS BUS-Y.

AMY: SUSAN: PETER:

SWEET-HEART... SUG-AR... WHAT HAVE YOU BEEN UP TO, KID-DO?

CRES. POCO A POCO

(TRB.) (SUB.)

13) Amy + Paul:

BOB - BY, BOB - BY, HOW HAVE YOU BEEN?

(HARRY:) FEL-LA... (SARAH:) SWEET-IE, HOW HAVE YOU BEEN?

(PETER + SUSAN:) BOB - BY, BOB - BY, HOW HAVE YOU BEEN?

(DAVID, JENNY, JOANNE + ARRY) STOP BY ON YOUR WAY HOME.

(ORGAN:) SUB. mp

(PNO.)

15) SEEMS LIKE WEEKS SINCE WE TALKED TO YOU!

(HARRY + SARAH:) BOB - BY WE'VE BEEN THINKING OF YOU! DROP BY AN-Y TIME.

(PETER + SUSAN:) BOB - BY WE'VE BEEN THINKING OF YOU!

(ORGAN:) CRESC. POCO A POCO

(PNO.)

-4- "COMPANY"

17 Amy + PAUL: BOB-BY THERE'S A CON-CERT ON TUES DAY.

18 DAVID + JENNY: HANK AND MA-RY GET IN-TO TOWN

CRESC. + W.W.

19 (PETER + SUSAN:) HOW A-BOUT SOME SCR AB-BLE ON SUN DAY?

20 (SARAH + HARRY:) TO - MOR - ROW. WHY DON'T WE ALL GO TO THE BEACH

TRBS (CRESC.)

21 (JOANNE + LARRY:)

BOB, WE'RE HAY-ING PEOP-LE IN SAT - UR - DAY

22

NIGHT.

(DAVID + JENNY:)(+TPTS.)

NEXT WEEK - END?

WHAT-CHA DO-ING THURS-DAY?

(JENNY:) (PETER:) (AMY:)

(HARRY:) (SARAH:) (PAUL:)

BOB-BY... BOB-BY... BOB-BY, BA-BY... ROB-BY... ANG-EL... BOB-BY BU-BI...

SUB.M

+TPTS.

23 (SARAH + HARRY:)

TIME WE GOT TO-GETH-ER, IS WEDNESDAY AU

24

RIGHT?

(AMY + PAUL:)+ TPTS.

EIGHT O'-CLOCK ON MON- DAY.

(AMY:) (LARRY:) (SUSAN:) (JOANNE:) (PETER:) (PETER + JOANNE:)

BOB-BY... ROB-O... BOB-OY, HONEY... ROB-BY, DAR-LING... BOB-BY FEL-LA... BOB-BY BA-BY...

+TPTS.

CRESC.

25 ALL: 26 27

BOB-BY, COME ON O-VER FOR DIN NER! WE'LL BE SO GLAD TO SEE

BOB-BY, COME ON O-VER FOR DIN NER! WE'LL BE SO GLAD TO SEE

BOB-BY COME ON O-VER FOR DIN NER! WE'LL BE SO GLAD TO SEE

STRS

f

TRPS.

28 ALL: 29 30

You! BOB-BY, COME ON O-VER FOR DIN NER!

You! BOB-BY, COME ON O-VER FOR DIN NER!

STRS

TRPS.

31 32 33

JUST BE THE THREE OF US, ON-LY THE THREE OF US! WE

STRS

Handwritten musical score for measures 34-36. The score is written in 4/4 time and includes parts for strings, saxophones, trumpets, piano, and bass.

- Measures 34-36:** The top staff (strings) features a dense, sustained texture with many overlapping notes. The second staff (saxophones) has a melodic line with the annotation "+ SAXES". The third staff (trumpets) has a melodic line with the annotation "+ TRPTS.". The piano part (fourth staff) is marked "P + CRESC." and features a rhythmic accompaniment. The bass part (fifth staff) provides a steady bass line.

Handwritten musical score for measures 37-39. The score continues with similar instrumentation and includes a timpani solo.

- Measures 37-39:** The top staff (strings) continues with dense textures. The saxophone and trumpet parts continue their melodic lines. The piano part features a rhythmic pattern. The bass part continues its bass line. At the end of measure 39, there is a section for the timpani, marked "Timp. SOLO" and "13".

-8- "COMPANY"

P.C

(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, PARTY GAMES, DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS,

STRS. Am9 D13/9#11 Gm7 Dm6/9 Dm7

SOLO FILL

(51) (52)

THOUGHTS SHARED, SOULS BARED, PRI-VATE NAMES, ALL THOSE PHO-TOS UP ON THE WALLS

Eb7

"COMPANY"

53 (Dim.) 54 (DOLCE) 55 56

"WITH LOVE," WITH

57 (DOLCE) 58

LOVE FILLING THE DAYS, WITH

(DOLCE) TRPTS. TRTS. CRESC.

59 60 61

LOVE SEV-EN-TY WAYS, "TO BOB-BY, WITH LOVE" FROM

CRESC.

62 63 64

ALL THOSE GOOD AND CRA-ZY PEO-PLE, MY FRIENDS, THOSE

TRPTS. CRESC.

3

GOOD AND CRA-ZY PEO-PLE, MY MAR - RIED FRIENDS! AND

66

TPTS

67

THAT'S WHAT IT'S ALL A- BOUT, IS N'T IT?

68

TPTS

69

THAT'S WHAT IT'S REAL-LY A- BOUT, REAL-LY A- BOUT!

70

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... ROBERT DARLING...

ROBERT

74 (SARAH:) 75 (PETER:) 76 77

ANGEL, WILL YOU DO ME A FAV. OR? LISTEN, PAL! I'D LIKE YOUR 2 PIN - I ON ...

(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... BOBBY HONEY.

(ROBERT:)

(CRESC. Poco A Poco) NAME IT, SARAH. TRY ME, PETER.

78 (LARRY + AMY:)

BOB-BY THERE'S A PROBLEM, I NEED YOUR AD  
(APRIL, PAUL:) (MARTA, HARRY:) (CATH, PETER:)

BOB-BY... BOB-BY... BOB-BY BA-BY

(SARAH:) (JOANNE:) (ROBERT:)

ANG-EL... DAR-LING... JUST HALF AN HOU-R...

A-MY, CAN I CALL YOU BACK TO -

(CRESC. Poco A Poco) (TRP.)

80 (DAVID + JENNY:)

HON-ey IF YOU'D VIS-IT THE KIDSONCE OR  
(SARAH, PETER:) (JOANNE, HARRY:) (PAUL, MARTA:)

BOB-BY... BOB-BY... BOB-BY BU-BI...

(AMY:) SWEET-HEART... (SUSAN:) SU-GAR...

(ROBERT:) - MDR - ROW?

81

TWICE...  
(APRIL, MARTA, CATH:)

WHAT'S HAP-PENED TO YOU?...

(ROBERT:)

JEN-NY, I COULD TAKE THEM TO THE

(TRP.)

P.C.

82 (WIVES:) BOB-BY... BOB-BY... WHERE HAVE YOU BEEN?... (83)

(HUSBANDS:) FEL-LA... KID-DO, WHERE HAVE YOU BEEN? STOP BY ON YOUR WAY HOME... (HARRY, SARAH, PETER, SUSAN)

(3 GIRLS:) BOB-BY... BOB-BY... WHERE HAVE YOU BEEN?

(ROBERT:) ZOO ON FRIDAY. SU-SAN, LOVE, I'LL MAKE IT AFTER SEVEN IF I

CELLI

84 (WIVES:) BOB-BY, DEAR, I DON'T MEAN TO (85)

(HUSBANDS:) BOB-BY, WE'VE BEEN THINKING OF YOU! DROP BY ANY TIME... (PAUL, AMY, JOANNE, LARRY, DAVID, JENNY)

(3 GIRLS:) BOB-BY WE'VE BEEN THINKING OF YOU!

(ROBERT:) CAN. SOR-RY, PAUL, I MADE A DATE WITH LARRY AND JO-

CELLI

CRESC. Poco A Poco

86 (WIVES:) BOB-BY DEAR, IT'S NONE OF MY BUS-NESS

87 (HUSBANDS:) LOOK-IT, PAL, I HAVE TO WORK THURS-

(ROBERT:)

- ANNE.

88 (WIVES:) DAR-LING, YOU'VE BEEN LOOK-ING PE-CU-LIAR...

89 (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 NIGHT.

(HUSBANDS:)

THE OP - 'RA...

(ROBERT:)

HAR-RY... DAV-ID... CATH-ER-INE, I... AP-RIL... MAR-TA... LIS-TEN, PEO-PE...

(3 GIRLS:)(+TPTS.)

I SHOULD-N'T SAY THIS, BUT...

sub. mp

CRESC.

92 (WIVES:)

BOB-BY, WE'VE BEEN WORRIED, YOU SURE YOU'RE ALL RIGHT?

(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

VNLS

TRPS

198 199 100 101

(ALL:) BOB-BY, COME ON O-VER FOR DIN- NER! JUST BE THE THREE OF US, ON-LY THE THREE OF US,

ROBERT

TRPS

P.C.

-17-

"COMPANY"

WOMEN

MEN

(PRE-RECORDED TAPE)

102

103

104

105

106

WE

LOVE

Detailed description: This system contains the vocal parts for Women and Men. The Women's part is on a single staff with a treble clef and a 2/4 time signature. The Men's part is on a single staff with a bass clef and a 2/4 time signature. Both parts feature long, sustained notes with slurs. The lyrics 'WE' and 'LOVE' are written under the notes. Above the staves, measures 102 through 106 are circled and numbered. A note above measure 103 reads '(PRE-RECORDED TAPE)'. The piano accompaniment is shown in two staves below the vocal parts, with chords and rhythmic patterns.

W.

M.

107

108

109

110

(TRBS, HNS)

(TRBS)

(HNS, TRBS)

TRBS

Detailed description: This system continues the vocal parts for Women and Men. Measures 107 through 110 are circled and numbered. The vocal parts continue with sustained notes. The piano accompaniment includes performance instructions: '(TRBS, HNS)' under measure 107, '(TRBS)' under measure 108, '(HNS, TRBS)' under measure 109, and 'TRBS' under measure 110. The piano part features chords and rhythmic patterns.

W.

M.

111

112

113

114

Picc, Vlns.

TRBS, HNS

(TRBS)

(HNS, TRBS)

(TRBS)

Detailed description: This system contains the final four measures of the vocal parts, numbered 111 through 114. The Women's part includes the instruction 'Picc, Vlns.' above measure 111. The piano accompaniment includes instructions: 'TRBS, HNS' under measure 111, '(TRBS)' under measure 112, '(HNS, TRBS)' under measure 113, and '(TRBS)' under measure 114. The piano part features chords and rhythmic patterns.

P.C.

W. 115 116 117 118 119

M.

SAXES

VLNS. Picc.

W. 120 121 122 123

M.

SAXES

VLNS. Picc.

YOU.

124 ALL 125 126 127

PHONE RINGS, DOOR CHIMES, IN COMES COM-PA-NY!

ORGAN

(Bass)

128 129 130 131

ND STRINGS, GOOD TIMES, JUST CHUMS, COM-PA-NY!

ORGAN:

132 133 134

LATE NIGHTS, QUICK BITES, PARTY GAMES DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS

SOLO FILL

VOCAL GROUP

135 "oo" 136 "oo" 137 "oo"

(OTHERS) THOUGHTS SHARED, SOULS BARED, PRIVATE NAMES ALL THOSE PHO-TOS UP ON THE WALLS

HN, TRBS G6(MA.7)

[138] WITH LOVE [139] WITH [140]

Handwritten notes: TRNS, TRBS, (Bass)

Chords: F#7(b9), G6(MA7), F#7(b9)

[141] VOICES [142] [143]

LOVE FILLING THE DAYS WITH LOVE SEV-EN-TY WAYS

[GROUP] (mp)

Handwritten notes: TRPS

Chords: Bm7/E, F#m11, Bm7/E

[144] [145] [146]

TO BOB-BY WITH LOVE FROM ALL THESE THOSE

AH

VOLS. →

Chords: F#m11, Ebm7/Ab, Bbm7

KEYBOARD

147

GOOD AND CRAZY PEO-PE, YOUR FRIENDS. THOSE GOOD AND CRAZY PEO-PE, YOUR MAR - RIED

(+TPTS)

CRA-ZY PEO-PE.

ORGAN FULL

CRA-ZY PEO-PE AH

150

FRIENDS! AND THAT'S WHAT IT'S ALL A-BOUT, IS - N'T IT?

STRS

pp

153

THAT'S WHAT IT'S REAL-LY A - BOUT IS - N'T IT?

154

KEYBOARD

ROBERT (155) THAT'S WHAT IT'S REAL-LY A- BOUT (156) YOU I LOVE AND YOU I LOVE AND BOUT? (157)

COMPANY THAT'S WHAT IT'S REAL-LY A- BOUT, REAL- LY A - (MEN) IS-N'T IT IS-N'T IT

VOCAL GROUP AH

STRINGS

ROBERT (158) YOU AND YOU I LOVE AND YOU I (159) LOVE AND YOU I LOVE AND YOU AND YOU I LOVE I LOVE — (160)

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

KEYBOARD

-23-

"COMPANY" 4/13/70

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!

25

KEYBOARD  
(HARPSI. 8' 4')

3 LITTLE THINGS  
(TRANPOSED)

"COMPANY"

\* (JOANNE + MEMBERS OF COMPANY)

(SIGHT CUE!) (SARAH JUMPS ON HARRY.)

1 (JOANNE:) (LAST X)

IT'S THE

HNS, OBOE:

2 BSN, B. CL., GTR., CELLO

3 4

LIT-TLE THINGS YOU DO TO-GETH-ER, DO- TO-GETH-ER DO- TO-GETH-ER

HNS. OBOE

VINS.

5 6 7

THAT MAKE PER-FECT RE-LA-TION-SHIPS. THE HOB-BIES YOU PUR-SUE TO-GETH-ER,

+HNS. OBOE

+OBOE

HNS. OBOE

+TRPT.

VINS.

HARPSI.

+BSN.

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

8 SAVINGS YOU AC-CRUE TO-GETH-ER, - LOOKS YOU MIS-CON-STRUE TO-GETH-ER, - THAT MAKE

9 10

HNS. OBOE + TPTS.  
VENS.  
(HPSI.)

11 MAR-RIAGE A JOY. MM HM (DIALOGUE)

12 13 14

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  
VENS.

18 WEAR TO-GETH-ER, - THAT MAKE - PER-FECT RE-LA-TION-SHIPS, THE

19 20

F.W.W.

21 22

CON-CERTS YOU EN-JOY TO-GETH-ER, NEIGH-BORS YOU RE-NOY TO-GETH-ER-

HNS. OBOE  
VLS.  
FTPTS.  
(SIMILE)

23 24 25

CHIL-DREN YOU DE-STROY TO-GETH-ER, THAT KEEP MAR-RIAGE IN-TACT. IT'S

(HARPSI) PLAY  
TO PIANO  
STR.

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 HARPSI.

STGS. CL.

HNS. T

Bsn. BASS

38 39 40

MAR-RIAGE A JOY, IT'S BAR-BAINS THAT YOU SHUP TO-GETH-ER, CIG-A-RETTES, YOU STOP TO-GETH-ER,

f STRY W/W

BASS

41 42 43 44

CUYLING THAT YOU SWAP TO-GETH-ER, THAT MAKE PER-FECT RE-LA-TION-SHIPS. UH

TPTS.

WNS.

TBS.

45 46 47 48

HUH. MM - HM.

(TILL) (ROBERT) "COULD I HAVE ANOTHER BOURBON?"

(ALL FALL TO FLOOR)

V.C. BASS.

KEYBOARD

GR. I (49) LAST X (50) (51) (52) (53)

IT'S NOT TALK OF GOD AND THE DECADE A-HEAD THAT ALLOWS YOU TO GET THRU THE WORST. IT'S

GR. II (LAST X)

TRBS

BAU

GR. I (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

GR. II

[TO HARPSICHORD]

GR. I (58) (59) (60) (61)

LIT-TLE THINGS. THE LIT-TLE THINGS, THE LIT-TLE THINGS, THE LIT-TLE THINGS.

GR. II

THE LIT-TLE THINGS, THE LIT-TLE THINGS THE

HARPSI

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

STG'S-WN'S-W.W.

(PLAY)

66 [GROUP I:] 67 [GROUP II:] 68

PER-FECT RE-LA-TION-SHIPS, BE-COM-ING A CLI-CHE TO-GETH-ER, -GROW-ING OLD & GRAY TO-GETH-ER,

+W.W. T.P.S.

(+w.w.)

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 [WIVES:] 73 74 [MEN:] 75

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: 8 VA BASSO

NOT SO HARD TO BE MARRIED. I'VE DONE IT THREE OR FOUR TIMES. IT'S

W.W. (OB. SOLO) HARPSI 8'4'

80 PAUL AND AMY: 81 82 PETER + SUSAN: 83 ALL

PEOPLE THAT YOU HATE TOGETHER - BAIT TOGETHER - DATE TOGETHER - THAT MAKE

DBOE STG'S + TPT. (simile) (PLAY)

(BASSES - INC. GTR)

84 DAVID: 85 LARRY: 86

MARRIAGE A JOY - IT'S THINGS LIKE USING FORCE TOGETHER - SHOUTING TILL YOU'RE HOARSE TOGETHER

(STG'S. DBOE) (+ TPT'S) (simile)

(BASSES)

87 JOANNE: 88 ALL 89

GETTING A DIVORCE TOGETHER - THAT MAKE PERFECT RELATIONSHIPS.

(PLAY) (+ TUTTI)

90 (WOMEN:) (91) (92) (93)

(MEN:) UH HUH KISS KISS

TPT'S HN'S TBN'S

BASSES

(simile)

94 (95)

MM HM.

HNS Tutti

CELLO BASS (Pizz)

KEYBOARD

3A BOBBY-BABY

Handwritten musical notation on a grand staff. The lyrics are: (WARNING:) (SARAH:) "THAT SNEAKY PETE"  
(CUE:) (ROBERT) "WOW!"

Handwritten musical notation for piano accompaniment. It includes a treble clef, a 3/4 time signature, and a key signature of one flat. The notation features a melody in the right hand and a bass line in the left hand. A circled number '2' is written above the staff. A handwritten note 'Pia (5', 4') (T.W.W.)' is written to the left of the staff.

Handwritten musical notation for piano accompaniment, continuing from the previous system. It includes a treble clef, a 3/4 time signature, and a key signature of one flat. The notation features a melody in the right hand and a bass line in the left hand. A circled number '3' is written above the staff, and a circled number '4' is written above the staff.

Two empty musical staves, one for the treble clef and one for the bass clef, with no notation.

KEYBOARD

COMPANY

**4** SORRY-GRATEFUL

(HARRY DAVID, LARRY)

(CUE:)(ROBERT:)"HARRY, YOU EVER SORRY YOU NOT MARRIED?"

RUBATO (♩ = 60)

(HARRY) 8'4" (W.W. CUES) (PLAY-ONLY IF WANTED) (ALTO FL. SOLO)

(HARRY:) YOU'RE

(+BASS)

(ALTO FL. COL VOCE) Ten

AL-WAYS SOR-RY, YOU'RE AL-WAYS GRATE-FUL, YOU'RE AL-WAYS WOND-RING WHAT

(W.W.)

(+BASS)

[STRICT RHYTHM]

MIGHT HAVE BEEN. THEN SHE WALKS IN. AND

(W.W.)

(+BASS)

PLAY (+W.W.) (GLASS) (BASS)

V.S. (TIME) 45.52

(SORRY-GRATEFUL)

(ALTO FL. COL VOCE)  
(HARRY:)

9 10 11

STILL YOU'RE SOR-RY, AND STILL YOU'RE GRATE-FUL, AND STILL YOU WON-DER AND

W. P.

BS. CL. - BASS

12 13 14

STILL YOU DOUBT, AND SHE GOES OUT.

ADP FL. STR. JBOE 10 FOB. VLS. 9

GLISS. HNS.

21 d.

(OB. COL VOCE) (POCO RALL. BASS)

(CLAR. COL VOCE)

15 16 17 18

EV-RY-THING DIFF-RENT, NOTH-ING CHANGED, ON-LY MAY-BE SLIGHT-LY RE-AR-RANGED. YOU'RE

(POCO RALL.)

CL. F. (BS. CL.)

A TEMPO

(ALTO FL. COL VOCE)

19 20 21

SOR-RY-GRATE - FUL, KE - GRET-FUL HAP - PY, WHY LOOK FOR AN - SWERS WHERE

(A TEMPO)

BS. CL. - SIMILE

22 (+ ALTO FLUTE) NONE OC-CUR? YOU AL-WAYS ARE WHAT YOU AL-WAYS WERE, WHICH HAS

23 24

ALTO FL.

CLAR. STR. LUTE 8

GTR. BASS

25 (+ ALTO FLUTE) NOTHING TO DO WITH ALL TO DO WITH D. HER. YOU'RE

26 27 28 (DAVID)

ALTO FL.

CLAR. LUTE 4

PLA. STR.

BASS

29 30 31 32 AL-WAYS SOR-RY, YOU'RE AL-WAYS GRATE-FUL, YOU HOLD HER THINK-ING, "I'M NOT A-LONE." YOU'RE

CLAR. STR. LUTE 4

CELLO II

BASS

33 (FL. COL VOCC) STILL A-LONE. YOU

34

ALTO FL.

STR. (PLA. + TRS.)

BASS

(SORRY - GRATEFUL)

(35) (CLAR. COL VOCE) (36) (37) (38) (FL. COL VOCE) (39)

DON'T LIVE FOR HER, YOU DO LIVE WITH HER, YOU'RE SCARED SHE'S STARTING TO DRIFT A-WAY, AND SCARED SHE'LL STAY.

STRS

GTR

BASS

(40) (LARRY) (OBOE COL VOCE) (41) (42) (43) (44) (ALL 3)

GOOD THINGS GET BET-TER, BAD GET WORSE. WAIT I THINK I MEANT THAT IN RE-VERSE. YOU'RE

INS. FL. - 3

STRS

(RALL.)

(PLAY)

BASS

(45) TEMPO I (46) (47) (48) (CLAR. COL VOCE)

SOR-RY, GRATE-FUL, RE - GREY-FUL HAP - PY WHY LOOK FOR AN-SWERS WHERE NONE OC-CUR? YOU'LL

STRS

(STRS COL VOCE)

BASS

(49) (50) (51) (52)

AL-WAYS BE WHAT YOU ALWAYS WERE, WHICH HAS NOTH-ING TO DO WITH, ALL TO DO WITH

STRS

(PLAY)

(BASS)

-5- (SORRY - GRATEFUL)

(HARRY - CARRY)

53

HER. \_\_\_\_\_ You'll

54

STR.

BASS

+ TRPS.

55

ALWAYS BE WHAT YOU ALWAYS WERE, WHICH HAS NOTHING TO DO WITH, ALL TO DO WITH

56

57

58

STR.

BASS

CELLI

TRAY

59

HER. \_\_\_\_\_ NOTHING TO DO WITH, ALL TO DO WITH

60

61

62

63

ALTO FL.

STR.

BASS

CELLI

TRAY

63 A Tempo

HER. \_\_\_\_\_

64

65

66

ALTO FL.

STR. (HARMONICS)

BASS

CELLI

KEYBOARD

4A

BOBBY BABY

(4/17/70)

"COMPANY"

CUE  
(ROBERT:) "OH!"  
(ROBERT:) "MAYBE YOU'LL WORK IT OUT."

1) BR, w.w.  
2)

STRS  
(122)  
(b1)

Detailed description: This block contains the first system of a handwritten musical score. It features three staves. The top staff is a vocal line with two cues for a character named Robert. The middle staff is a keyboard accompaniment line, starting with a first ending marked '1) BR, w.w.' and a second ending marked '2)'. The bottom staff is a string section (STRS) accompaniment line, with handwritten notes '(122)' and '(b1)'. The music is written in 4/4 time and includes various chordal textures and melodic lines.

Detailed description: This block shows a second system of musical staves, consisting of three empty staves (treble, grand, and bass clef) for the vocal, keyboard, and string sections respectively.

Detailed description: This block shows a third system of musical staves, consisting of three empty staves (treble, grand, and bass clef) for the vocal, keyboard, and string sections respectively.

PIANO-CONDUCTOR

YOU COULD DRIVE A PERSON CRAZY  
(APRIL, MARTA, KATHY)

Musical notation for piano-conductor, including vocal lines and piano accompaniment. The piano part features chords and melodic lines in both hands.

"CUTE, ORIGINAL"  
TPT. 3. (CUE)  
"SHE'S THE BEST."  
"AND THEN THERE'S MARTA."

Musical notation for piano-conductor, including vocal lines and piano accompaniment. The piano part features chords and melodic lines in both hands.

A TEMPO (MOD TO)

3 TOTALLY PREPARED FOR 4 A GLANTIC CHANGE 5 NOW I'M READY TO 6 BE MARRIED."

Musical notation for piano-conductor, including vocal lines and piano accompaniment. The piano part features chords and melodic lines in both hands.

CLARS.

PIANO + BRASS

7 DAVID:

9 ROBERT: (MARTA:) 10 (APRIL:) (KATHY:)

Musical notation for piano-conductor, including vocal lines and piano accompaniment. The piano part features chords and melodic lines in both hands.

CLARS.

PIANO + BRASS

"DRIVE A PERSON CRAZY"

KEYBOARD

Two sets of empty musical staves, each consisting of a treble and bass clef staff, intended for the keyboard accompaniment.

11 | KATHY, MARTA, HELEN |

12 | 13 | 14 |

DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO. YOU COULD DRIVE A PER-SON

The first system of music features a vocal line with notes and lyrics, and a keyboard accompaniment with a simple bass line. Measure numbers 11, 12, 13, and 14 are circled above the staff.

15 | 16 | 17 | 18 |

CRA - ZY, YOU COULD DRIVE A PER-SON MAY. DOO-DOO- DOO- DOO -DOO. FIRST YOU MAKE A PER-SON

(CL) RS.) Am<sup>7</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> +DO (TRIA)

BASS

The second system continues the vocal line and keyboard accompaniment. Measure numbers 15, 16, 17, and 18 are circled above the staff. The keyboard part includes chord symbols and a trill instruction.

19 | 20 | 21 | 22 |

HA - ZY SO A PER-SON COULD BE HAD. DOO-DOO-DOO-DOO -DOO. THEN YOU LEAVE A PER-SON

Am<sup>7</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> (TRIA)

The third system concludes the vocal line and keyboard accompaniment. Measure numbers 19, 20, 21, and 22 are circled above the staff. The keyboard part includes chord symbols and a trill instruction.

J.S.

23 DANG-LING 24 SAD-LY 25 OUT-SIDE YOUR DOOR, 26 WHICH IT ON-LY MAKES A

STRS, TRBS, C.S.

CMA7 D G CMA7 D G G Em

BASS

27 PER-SON 28 GLAD-LY 29 WANT YOU E-VEN MORE. 30 I COULD UN-DE-R-STAND A

TRBS Em7 A9 3T A9 AM AM

31 PER-SON 32 IF IT'S NOT A PER-SON'S BAG. 33 DOO-DOO-DOO-DOO - DOO 34 I COULD UN-DE-R-STAND A

Am7 D4 Am7 A4 + TRBS

35 PER-SON 36 IF A PER-SON WAS A 37 FAG. DOO DOO 38 BOO-BOO-BOO-BOO BUT

Bm7 (7=11) Bm7 E7=11 + TRBS Am ma? E Em6

"DRIVE A PERSON CRAZY"

39

WORSE 'N' THAT, A PER-SON THAT TIT-ILL-ATES A PER-SON AND THEN LEAVES HER FLAT IS

Tutti

CG(NOS) Cm7 G F E9

(TRBS)

43

CRA - zy, HE'S A TROU-BLED PER - SON,

W.W.

GTR (TRBS) Em7 A9 Em7 A9 B+ Em7

b d # d b d

46

HE'S A TRU - LY CRA - zy. PER - SON Him -

48 (POCO CRESC.)

A7 Cm6 TRBS G CMA7 D7

# d b d # d

49

ALL: (DIALOGUE.)

"YOU CRIMIN'Y CAS-HO'D YOU SON OF A BICH!"

50

51

52

(KATHY.)

SELF! BOB-BY IS MY MOB-BY AND I'M GIV-ING IT UP! WHEN A

CL

TR

KEYBOARD

53 (KATHY)

PER-SON'S PERSONAL-I-TY IS PER-SON-A-BLE, HE SH-UD-N-UGHT ASIT LIKE A LUMP. IT'S

(MARTA AND APRIL)

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo.

STR + C  
BASS

57

HARD-ER THAN A MAC-A-DOR CO-ER-CIN' A BULL TO TRY TO GET YOU OFF-A YOUR RUMP. SO

(MARTA AND APRIL)

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo.

61

SINGLE AND AT-TENTIVE AND AT-TRACTIVE A MAN IS EV-RY-THING A PERSON COULD WISH, BUT

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo.

65

TURN-ING OFF A PER-SON IS THE ACT OF A MAN, WHO LIKES TO PULL THE HOOKS OUT OF FISH.

Doo Doo Doo Doo Doo Doo Doo Doo

BR

P.C.

-6-

"PERSON CRAZY"

69 70 71 72 BR+

KNOCK, KNOCK, IS AN-Y-BO-DY THERE?

CL5

Am7 A6 A A6 A#0 Am7 A6 A G#6 A

BASS

73 74 75 76 BR+ +

KNOCK, KNOCK, IT REAL-LY IS-N'T FAIR.

Am7 A6 A A6 A#0 E4 E4

77 78 79 80 BR+ +

KNOCK, KNOCK, I'M WORK-ING ALL MY CHARMS.

Bm7 E9 Bm Em7 E9 Bm7 E9 Bm7 E9 E7

81 82 83 84

KNOCK, KNOCK, A ZOM-BIE'S IN MY ARMS.

BR.

Bm7 E9 Bm Em7 E7(-3) Am7 A6 A A6 Bb0

KEYBOARD

-7- "DRIVE A PERSON CRAZ.

85 86 87 88

ALL THAT SWEET AFFECTION, WHAT IS WRONG?

TRBS

Em7 A9 Em7 Am7 A Em7 A9 Em7 Am7 A7

STR. (M)

BASS

89 90 91

WHERE'S THE LOOSE CONNECTION? HOW LONG, OH

TRBS

3+ A9 Cm Cm(MA7) Am/D

92 93 94

LORD, HOW LONG? BOB-BY, BA-BY, BOB-BY, BU-BI, BOB-BY, YOU COULD DRIVE A PERSON

STR.

95 96 97 98 99 100

BUG-GY. YOU COULD BLOW A PERSON'S COOL DOO-DOO - DOO-DOO - DOO. FIRST YOU MAKE A PERSON FEEL ALL HUG GY WHILE YOU MAKE HER FEEL A

W.W.

Am7 D9 Am7 D9 Gma7 Am7 D9 Am7 D9

[PLAY]

KEYBOARD

- 8 -

"PERSON CRAZY"

101 102 103 104 105 106

FOOL. DOO-DOO-DOO-DOO DOOT. WHEN A PERSON SAYS THAT YOU'VE UP - SET HER, THATS WHEN PURE GOOD. YOU IM-PER-SONATE A

BR

W.W. 8VA

BR

STPS

(4' TAMBOURRA)

Em7 D/G Em7 D/G Em

107 108 109 110

PER-SON BET-TER THAN A ZAM-RIE SHO'LD. I COULD UN-DER-STAND A

8VA

STPS

Em7 A9 Em7 A9 Am

111 112 113 114

PER-SON IF HE WAS-N'T G'OD IN BED, DOO-DOO-DOO-DOO - DOO. I COULD UN-DER-STAND A

FL

TRB

PLAY

STPS

Am7 D7 Am7 D7 GMAJ7

115 116 117 118

PER-SON' F HE ACT-UALLY WAS DEAD, DOO-DOO-DOO-DOO. EX -

FLS

TRB

AM5

Bm7 E7(#9) E7(#9) Am

KEYBOARD

-9- "PERSON CRAZY"

119 120 121 122

CLU-SIVE YOU, E-LU-SIVE YOU, WILL AN-Y PER-SON EV-ER GET THE JUICE OF YOU? YOU'RE

C<sup>6</sup>(NO5) Cm7 G

123 124 125 126

CRA-ZY, YOU'RE A LOVE-LY PER-SON, YOU'RE A MOV-ING

Em7 TPMS A9 (DOIT) Em7 A9 B+ Em7 A7 Cm6

127 128

DEEP-LY MAL-AD-JUST-ED, NEU-ER TO BE TRUST-ED

(PIANO 8')

V.S.

KEYBOARD

- 10 - "PERSON CRAZY" 4/2/70

129

130

+ VOCAL MINORITY

CRA - ZY PER - SON YOUR

131

132

133

134

TRTS

SELF.

SAXES

KEYBOARD

SA

BOBBY - BABY

"COMPANY"

(CUE) [ROBERT]  
"LIKE A FOX."

A musical staff system consisting of three staves (treble, middle, and bass clefs). The first staff is empty. The second and third staves are grouped by a brace on the left. The second staff contains the handwritten text "(CUE) [ROBERT]" and the third staff contains "LIKE A FOX."

PLAY (HARPSI 8' 4')

2

A musical staff system with three staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves are grouped by a brace on the left. The first staff contains the handwritten text "PLAY (HARPSI 8' 4')". The second staff contains a melodic line with eighth notes and quarter notes. The third staff contains a bass line with eighth notes and quarter notes. There are circled numbers "2" above the first and second measures of the first staff.

SEQUE

An empty musical staff system consisting of three staves (treble, middle, and bass clefs).

An empty musical staff system consisting of three staves (treble, middle, and bass clefs).

KEYBOARD

6 HAVE I GOT A GIRL FOR YOU (3/30/79)

"COMPANY"

(CUE.) (ROBERT)  
"WOW! OH, WOW!"

1

2

PLAY

3

(JENNY:) (PETER:) (AMY:) (PAUL:) (JOANNE:) (SUSAN:) 5 (JENNY:)

BOB-BY BOB-BY BOB-BY, BA-BY, BOB-BY, BU-BI, ROB-BY. ROBERT, DAR-LING. BOB-BY, WE'VE BEEN TRY-ING TO REACH

(LARRY:)  
BOB-BY...

6

(AMY:) YOU. (PAUL:) AN-GEEL, I'VE GOT SOMETHING TO TELL YOU. (SUSAN:)

(HARRY:) (LARRY:) (JOANNE:) (SUSAN:)

BOB-BY BA-BY... BOB-BY BU-BI... BOB... ROB-O. ROB-BY LOVE... BOB-BY, HON-EY...

7

8

-2- "GIRL FOR YOU" 3/30/70

(KEYBOARD)

9 (PAUL, AMY:) (10) (PETER, SUSAN:)

BOB-BY, IT'S IM-PORT-ANT OR I WOULD-N'T CALL. WHAT-CHA DO-ING THURS-DAY?

(JENNY:) (PETER:) (HARRY:) (LARRY:) (JOANNE:) (JOANNE, LARRY:)

BOB-BY... BOB-BY... BOB-BY BA-BY... ROB-BY... LOV-ER... ROB-BY BA-BY...

SUB.

11 (JENNY, DAVID:) (12) (PAUL, AMY, SARAH, HARRY)

BOB-BY, LOOK I KNOW HOW YOU HATE IT AND ALL THIS IS SOME-THING SPE-CIAL

(SARAH:) (HARRY:) (SARAH, HARRY:) (LARRY, JOANNE, PETER, SUSAN:)

DAR-LING... FEL-LAH... BOB-BY, BA-BY... NOT THAT YOU DON'T KNOW A LOT OF LOVE-LY GIRLS, BUT

13 (ALL:) (UNIS) (14) (15)

BOB-BY, COME ON O-VER FOR DIN - NER! THERE'S SOME-ONE WE WANT YOU TO

STR.

f

KEYBOARD

-3- "GIRL FOR YOU"

(WIVES:) 16 MEET! BOB-BY, COME ON O-VER FOR DIN - NER!

(HUSB.) MEET! BOB-BY, COME ON O-VER FOR DIN - NER! THIS

STRS

TRPS

WIVES: 19 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.

STRS

TRPS

(WIVES:) 22 You'll LOVE HER.

HUSB. 23 24 25

(SUB. P.)

STRS

SAXES

TRPS



KEYBOARD

-5-

"GIRL FOR YOU" 3/30/70

(42) (43) (44) (45)

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

RELO, TRBS

(46) (47) (48) (49)

SEND THROUGH THE MAILS.

(50) (51) (52)

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

(PIANO) →

V.S.

KEYBOARD

(53) (54) (PETER:)

- TAILS. [PLAY IF NEEDED] HAVE

(55) (56) (57) (58)

I GOT A CHICK FOR YOU? WAIT TILL YOU MEET HER! HAVE

(59) (60) (61) (62) w.w.

I GOT A CHICK FOR YOU, BOY? HOO, BOY!

(63) (64) (65) (66)

SMART! SHE'S IN-TO ALL THOSE EX-OT-IC MYST-IQUES! THE KA-MA

ORGAN (PLAY 8VA)

CELESTIAL TRBS.

KEYBOARD

(67)

SUT - RA AND CHIN - ESE TECH -

CELLO  
BASS

(69)

NIQUES. HEAR SHE KNOWS MORE THAN SEV - EN - TY -

(72)

FIVE...

VLNS. I

(75)

CALL ME TO - MOR - ROW IF YOU'RE STILL A -

PIANO →

CELLO  
BASS

KEYBOARD

-8- "GIRL FOR YOU" 3/30/70

PETER AND LARRY:

78

-LIVE.

79

HAVE

(PNO.) (IF NEEDED)

80

I GOT A GIRL FOR YOU?

81

82

83

WAIT TILL YOU MEET HER!

HAVE

DAVID, PAUL, AND HARRY:

HAVE I GOT A GIRL FOR YOU?

WAIT TILL YOU MEET HER!

84

I GOT A GIRL FOR YOU, BOY?

85

86

87

HOO, BOY!

HAVE I GOT A GIRL FOR YOU, BOY?

w.w.

KEYBOARD

ALL: (UNISON)

88 89 90 91

BOY, TO BE IN YOUR SHOES WHAT I WOULD-N'T GIVE. I MEAN THE

(+TRP) 8VA

CELO, 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

108 109 110 111 112 113

WHAD-DA-YA LIKE, YOU LIKE COM-ING HOME TO A KISS? SOMEBODY WITH A SMILE AT THE

+TPTS.

114 115 116 117 118 119

DOOR? WHAD-DA-YA LIKE, YOU LIKE IN-DE-SCRIB-A-BLE BLISS? THEN

+TPTS. (+TPTS.)

120 121 122 123

WHAD-DA-YA WAN-NA GET MAR-RIED FOR?

TPTS (84)

KEYBOARD

-11- "GIRL FOR YOU" 3/30/70

124 3 125 126 127

WHAD-DA-YA LIKE YOU LIKE AN EX - CUR - SION TO ROME,

+ TRPS.

128 3 129 130 131

SUD-DEN-LY TAK - ING OFF TO EX - PLORE?

+ TRPS.

132 3 133 134 135

WHAD-DA-YA LIKE YOU LIKE HAV - ING MEALS COOKED AT HOME? THEN

+ TRPS.

136 3 3 137 138 139

WHAD-DA-YA WAN-NA GET MAR-RIED FOR?

TRPS (84)

KEYBOARD

140 3 3 141 142 143

WHAD-DA-YA WAN-NA GET MAR-RIED FOR?

(+HNS, TRBS)

144 3 3 145 146 147

WHAD-DA-YA WANNAGET MAR-RIED FOR?

148 [RIT] 3 3 149

WHAD-DA-YA WAN-NA GET MAR-RIED

[RIT] (STRS) TO HARPSI 8', 4'

150 TEMPO 1 151 152 153

FOR?

HARPSI 8', 4'

BASS

SEQUE AS ONE

KEYBOARD


7 SOMEONE IS WAITING  
(ROBERT)



SLOWLY  $\text{♩} = 92$



5



15

SOME-ONE IS WAIT-ING WARM AS SU-SAN,

(STRS. SUSTAINED)

19 20 21 22 23 24

FRAN-TIC AND TOUCH-ING AS A-MY JO-ANNE

(E.H.)

25 [VOCAL MINORITY]

WOULD I KNOW HER E-VEN IF I MET HER?

(STRS. EL)

29 30 31 32

HAVE I MISSED HER, DID I LET HER GO? A

(STRS)

33 34 35 36

SU-SAN SORT OF SA-RAH, A JEN-MY-ISH JO-ANNE.

HNS, TRB.

BASS

W.W.

W.W., VENS.

37 38 39

WAIT FOR ME I'M READ-Y NOW I'LL FIND YOU IF I

f

40 (VOCAL MINORITY) 41 42 43

CAN!

HNS, TRB.

f w.w. BR. 1

44 45 46 47

SOME-ONE WILL HOLD ME, SOFT AS JEN-MY,

f HRP

48 SKIN-NY AND BLUE-EYED AS A-MY- SU-SAN

49 50 51 52 53

HARP

54 SOME - ONE WILL WAKE ME, SWEET AS A - MY

55 56 57

(VOCAL MINORITY) (V.W.) STRS

58 TEN - DER AND FOOL - ISH AS SA - RAH JO - ANNE

59 60 61 62 63

T BRASS! STRS

64 DID I KNOW HER, HAVE I WAITED TOO LONG?

65 66 67

(VOCAL MINORITY) L.A.R. V.L.S.

(VOCAL MINORITY)

68 MAY-BE SO, BUT MAYBE SO HAS SHE, my

STRS. FL.

72 RUBATO

73 BLUE EYED SARAH WARM JO - ANNE SWEET TENNY LOVING SUSAN CRAZY A - MY WAIT FOR ME I'LL HURRY

74

75

RIT. MOLTO

STRS. W.W.

A TEMPO

76 WAIT FOR ME

77

78 HUR - RY WAIT FOR ME

79 HUR - RY.

RIT

(+ GTR)

W.W.

F.W.W.

A TEMPO

80 (ossia)

81

82

83

84

85

(WAIT)

WAIT FOR ME.

TRB.

TRPS.

3AS

COMPANY.  
(KEYBOARD)

8

ANOTHER HUNDRED PEOPLE  
(TRANSPosed)

STEPHEN SONDHEIM

MARTHA

(CUE:) (APPLAUSE SEQUE)

1 (id=112)

PLAY 2x

2

3

4

(LAST x)

AN-

(DOLCE E LEGGERO)

(FUTR. I)

5

6

7

8

OTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN AND CAME UP THROUGH THE GROUND WHILE AN-OTHER HUNDRED PEOPLE JUST GOT

9

10

11

12

13

OFF OF THE BUS AND ARE LOOKING A-ROUND AT AN-OTHER HUNDRED PEOPLE WHO GOT OFF OF THE PLANE AND ARE LOOKING AT US WHO GOT

69

2. "ANOTHER HUNDRED PEOPLE" (TRANSP.)

14 15 16 17

OFF OF THE TRAIN AND THE PLANE AND THE BUS MAY-BE YES-TER-DAY \_\_\_\_\_ ITS A

Musical notation for measures 14-17. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure numbers 14, 15, 16, and 17 are boxed above the vocal line. The lyrics are: "OFF OF THE TRAIN AND THE PLANE AND THE BUS MAY-BE YES-TER-DAY \_\_\_\_\_ ITS A".

18 19 20 21

CITY OF STRANG-ERS \_\_\_\_\_ SOME COME TO WORK, SOME TO PLAY \_\_\_\_\_ A

*ff*

Musical notation for measures 18-21. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure numbers 18, 19, 20, and 21 are boxed above the vocal line. The lyrics are: "CITY OF STRANG-ERS \_\_\_\_\_ SOME COME TO WORK, SOME TO PLAY \_\_\_\_\_ A". A dynamic marking "*ff*" is present above measure 19.

22 23 24 25

CITY OF STRANG-ERS \_\_\_\_\_ SOME COME TO STARE, SOME TO STAY, \_\_\_\_\_ AND

*trp.*

Musical notation for measures 22-25. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure numbers 22, 23, 24, and 25 are boxed above the vocal line. The lyrics are: "CITY OF STRANG-ERS \_\_\_\_\_ SOME COME TO STARE, SOME TO STAY, \_\_\_\_\_ AND". A dynamic marking "*trp.*" is present above measure 25.

26 27 28 29

EV-RY-DAY \_\_\_\_\_ THE ONES WHO STAY \_\_\_\_\_ CAN

*trp.* (Poco cresc.) *trp.*

Musical notation for measures 26-29. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Measure numbers 26, 27, 28, and 29 are boxed above the vocal line. The lyrics are: "EV-RY-DAY \_\_\_\_\_ THE ONES WHO STAY \_\_\_\_\_ CAN". Dynamic markings "*trp.*" and "(Poco cresc.)" are present above measures 27 and 28 respectively.

- 3 - "ANOTHER HUNDRED PEOPLE" (TRANSP.)

30 31 32 33

FIND EACH OTH-ER IN THE CROWD-ED STREETS AND THE GUARD-ED PARKS, BY THE

*mp* (TRPCS) 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

- 4 - "ANOTHER HUNDRED PEOPLE" (TRANSP.)

44 *mf* 45

MEET AT PAR - TIES THROUGH THE FRIENDS OF FRIENDS WHO THEY

*f.w.w.*

*VENS.* 10

*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

-5- "ANOTHER HUNDRED PEOPLE" (TRANSP.)

52 53

GET MY MESS - AGE 'CAUSE I LOOKED IN - VAIN? CAN WE

WIND

VENS.

+TRCS

54 55

SEE EACH OTH - ER TUES - DAY, IF IT DOES - N'T RAIN? LOOK, I'LL

BASS

56 57

CALL YOU IN THE MORN - ING OR MY SER - VICE - 'LL EX - PLAIN.

73

- 6 - "ANOTHER HUNDRED PEOPLE" (TRANSPOSED)

158 159 160 161 (P)

(Dim.)

STR II

STR III

STR III 3ND

AND AN-

162 163 164 165

OTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.

166 [APRIL ENTERS] 167 I DIDN'T COME RIGHT TO NEW YORK 168 DIALOGUE: (CUE:) (APRIL EXITS)

[APRIL ENTERS]

I DIDN'T COME RIGHT TO NEW YORK

DIALOGUE: (CUE:) (APRIL EXITS)

FADE 'TIL CUT-OFF

169 170 171 172

AND THEY

"ANOTHER HUNDRED PEOPLE" (TRANSP.)

73 74 75 76

FIND EACH OTHER IN THE CROWD-ED STREETS AND THE GUARD-ED PARKS, BY THE

GLISS

77 78 79 80

RUST-Y FOUNTAINS 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

GLISS

- 8 - "ANOTHER HUNDRED PEOPLE" (TRANSP.)

87 *mf* 88

MEET AT PAR - TIES THROUGH THE FRIENDS OF FRIENDS WHO THEY

*W.W.*

*Vans.*

*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

-9- "ANOTHER HUNDRED PEOPLE" (TRANSP.)

95 96

GET MY MESS - AGE 'CAUSE I LOOKED IN VAIN? CAN WE

W.W.

V.M.S.

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.

"ANOTHER HUNDRED PEOPLE"

101 102 103 104 (P)

AND AN-

+TRP

+BASS, TRB

105 106 107 108

OTHER HUNDRED PEOPLE JUST GOT OFF OF THE TRAIN.

109 [KATHY ENTERS] 110

"SEE, BOBBY, SOME PEOPLE 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"

-11-

(CUE) (KATHY EXITS)

CHOS. III

112 113 114 115

(DOLCE E LEGGIERO)

AN -

116 117 118

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

119 120 121

OTH-ER HUN-DRED PED-LE JUST GOT OFF OF THE BUS AND ARE LOOK-ING A-ROUND AT AN -

122 123 124

OTH-ER HUN-DRED PED-LE WHO GOT OFF OF THE PLANE AND ARE LOOK-ING AT US WHO GOT

-12- "ANOTHER HUNDRED PEOPLE"

125 126 127 128

OFF OF THE TRAIN AND THE PLANE, THE BUS MAY BE YES-TER-DAY. IT'S A

Handwritten musical score for measures 125-128. The vocal line is on a single staff with lyrics: "OFF OF THE TRAIN AND THE PLANE, THE BUS MAY BE YES-TER-DAY. IT'S A". The piano accompaniment is on a grand staff (treble and bass clefs). Measure numbers 125, 126, 127, and 128 are boxed above the vocal line. The piano part features chords and moving lines in both hands.

129 130 131 132

CITY OF STRANG-ERS SOME COME TO WORK, SOME TO PLAY A

(+FLS)

Handwritten musical score for measures 129-132. The vocal line has lyrics: "CITY OF STRANG-ERS SOME COME TO WORK, SOME TO PLAY A". The piano accompaniment includes a handwritten annotation "(+FLS)" above the treble staff. Measure numbers 129, 130, 131, and 132 are boxed above the vocal line.

133 134 135 136

CITY OF STRANG-ERS SOME COME TO STARE, SOME TO STAY, AND

(+TRP)

Handwritten musical score for measures 133-136. The vocal line has lyrics: "CITY OF STRANG-ERS SOME COME TO STARE, SOME TO STAY, AND". The piano accompaniment includes a handwritten annotation "(+TRP)" above the treble staff. Measure numbers 133, 134, 135, and 136 are boxed above the vocal line.

137 RAL. 138 139 140

EV-ry DAY SOME GO A-WAY OR THEY

(+TRP) (POCO CRESC.) (TRP)

QUISS

Handwritten musical score for measures 137-140. The vocal line has lyrics: "EV-ry DAY SOME GO A-WAY OR THEY". The piano accompaniment includes handwritten annotations: "(+TRP)", "(POCO CRESC.)", and "(TRP)". A "QUISS" annotation is written near the end of the piano part. Measure numbers 137, 138, 139, and 140 are boxed above the vocal line. The piece concludes with a double bar line and a key signature change to two sharps.

[141] **A TEMPO** (Vocal minor) (HELD BACK)

FIND EACH OTH - ER IN THE CROWD - ED STREETS AND THE GUARD - ED PARKS BY THE

*mp* **F TRPS. 1** (HELD BACK) *GLISS.*

[145] ROS - TY FOUN - TAINS AND THE JUST - Y TREES WITH THE BAT - TERED BARKS

*(POCO A POCO ACCEL.)* *GLISS.*

[148] AND THEY WALK TO - GETH - ER PAST THE POST - ERED WALLS WITH THE

[151] CRUDE RE - MARKS AND THEY

*TIMP*

155 **GROUP RACER**

MEET AT PAR-TIES THROUGH THE FRIENDS OF FRIENDS WHO THEY NEV-ER KNOW WILL YOU

F.W.W.

TRBS

+ HNS, TRBS

159 PICK ME UP OR DO I MEET YOU THERE OR SHALL WE LET IT GO? DID YOU

163 **GROUP**

GET MY MESS-AGE 'CAUSE I LOOKED IN VAIN? CAN WE SEE EACH OTH-ER TUES-DAY IF IT

STRS

TRBS

166 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 TAKE!

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.

STR5

183 184 185 186

F.W.W.

187 188 189 190

KEYBOARD

4/13/70

"COMPANY"

9

GETTING MARRIED TODAY  
(TRANSPOSED)

(CUE:) (ROBERT EXITS)

LARGO

W.W.1

2GAY  
4'

CELLO, BASS

(SOLO) (JENNY)

BLESS THIS DAY PIN-NACLE OF LIFE,

W.W.1

CELLO, BASS

HUS-BAND JOINED TO WIFE, THE HEART LEAPS UP TO BE-

11 - HOLD THIS GOLD EN

ORGAN + HNS

BASS

15 (PAUL:) "AMY, I 16 CAN'T FIND MY SHOES ANY... 17 (PAUL:) DAY. TO-DAY IS FOR

VLNS (w.w.)

CCLLO

BS.

18 A - MY. A-MY, I GIVE YOU THE REST OF MY LIFE TO CHERISH AND TO KEEP YOU,

VLNS (w.w.)

CCLLO

BS.

23 TO HONOR YOU FOR-EV - ER, TO-DAY IS FOR A - MY, MY HAP-PI - LY SOON TO BE

RITARD

RIT

28 (PRESTO) VAMP  
 WIFE. ("AMY, WERE REALLY GETTING MARRIED.") 29 30  
 (LAST FAMILY) 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)  
 (+CLAS) (+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  
 + u.w. (84)

37 38 39  
 MAR-RY, BUT I'M NOT BECAUSE I WOULD-N'T RU-IN AN-Y-ONE AS WON-DER-FUL AS HE IS, BUT I

401 *mf* *w.w. (84)* *mf*

THANK YOU ALL FOR THE GIFTS AND THE FLOW-ERS. THANK YOU ALL, NOW IT'S

431 *mf* *mf*

BACK TO THE SHOW-ERS. DON'T TELL PAUL, BUT I'M NOT GET-TING MAR-RIED TO-

461 *mf* *TRANS.* *ADD ORGAN 4'* *V.S.*

DAY.

KEYBOARD

"MARRIED" (TRANSP.) (6/9/70)

JENNY: (48) JENNY: TEMPO I LARGO (49) (50) (51) (52) (53)

BLESS THIS DAY, TRAGEDY OF LIFE, HUSBAND SOWN TO WIFE, THE HEART SINKS DOWN AND FEELS

VOCAL MINORITY + S.A. (HUM)

T. (HUM)

B. B.

JENNY: (54) (55) (56) (57) (58) (59)

DEAD THIS DREAD FUL DAY...

(HUM)

(HUM)

(ORGAN + OFF)

PRESTO

VAMP TILL CUE

160 (ROBERT:) "PAUL CAN'T FIND HIS COFF-LINKS"  
 (AMY:) "ON THE DRESSER NEXT TO MY SUICIDE NOTE."

161

162

[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.)

163

164

165

PRE-HIS-TOR-IC RIT-U-AL WHERE EV-RY-BO-DY PROM-IS-ES FI-DEL-I-TY FOR-EV-ER WHICH IS

166

167

168

MAY-BE THE MOST HOR-RI-FY-ING WORD I EV-ER HEARD, AND WHICH IS FOL-LOWED BY A HON-EY-MOON WHERE

169

170

171

SUD-DEN-LY HE'LL RE-A-LIZE HE'S SADDLED WITH A NUT AND WAN-NA KILL ME WHICH HE SHOULD, SO LIS-TEN,

Handwritten musical score for keyboard, featuring a vocal line and piano accompaniment. The score is divided into systems, each with a vocal staff and a piano staff. The lyrics are written below the vocal staff.

**System 1:** Measures 72-74. Lyrics: THANKS A BUNCH, BUT I'M NOT GETTING MARRIED, GO HAVE LUNCH, 'CAUSE I'M

**System 2:** Measures 75-77. Lyrics: NOT GETTING MARRIED, - YOU'VE BEEN GRAND, BUT I'M NOT GETTING MARRIED,

**System 3:** Measures 78-80. Lyrics: (f) DON'T JUST STAND THERE, I'M NOT GETTING MARRIED, AND DON'T TELL PAUL, BUT I'M

**System 4:** Measures 81-83. Lyrics: NOT GETTING MARRIED TO - DAY!

**System 5:** Final system with piano accompaniment. Marked "FINS." and includes a fermata over the final measure.

Handwritten annotations include "mf" (mezzo-forte) above the first system and "f" (forte) above the third system. Measure numbers 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, and 83 are boxed in the vocal staff.

84 GO! CAN'T YOU GO? WHY IS NO - BO - DY LIST-EN - ING? GOOD -

Handwritten musical score for measures 84-87. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are: "GO! CAN'T YOU GO? WHY IS NO - BO - DY LIST-EN - ING? GOOD -". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Measure numbers 84, 85, 86, and 87 are circled above the staff.

88 BYE! GO AND CRY AT AN - OTH - ER PER - SON'S WAKE. IF YOU'RE

Handwritten musical score for measures 88-91. The vocal line continues with the lyrics: "BYE! GO AND CRY AT AN - OTH - ER PER - SON'S WAKE. IF YOU'RE". The piano accompaniment continues with chords and a bass line. Measure numbers 88, 89, 90, and 91 are circled above the staff.

92 QUICK, FOR A KICK, YOU COULD PICK UP A CHRIST-EN - ING BUT

Handwritten musical score for measures 92-95. The vocal line continues with the lyrics: "QUICK, FOR A KICK, YOU COULD PICK UP A CHRIST-EN - ING BUT". The piano accompaniment continues with chords and a bass line. Measure numbers 92, 93, 94, and 95 are circled above the staff.

96 PLEASE, ON MY KNEES, THERE'S A HU - MAN LIFE AT STAKE,

Handwritten musical score for measures 96-99. The vocal line continues with the lyrics: "PLEASE, ON MY KNEES, THERE'S A HU - MAN LIFE AT STAKE,". The piano accompaniment continues with chords and a bass line. Measure numbers 96, 97, 98, and 99 are circled above the staff.

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 GETTING MARRIED. YOU'VE BEEN SWELL, BUT I'M

115 116 117

NOT GETTING MARRIED. CLEAR THE HALL, 'CAUSE I'M NOT GETTING MARRIED.

118 119 120

(f) THANK YOU ALL, BUT I'M NOT GETTING MARRIED, AND DON'T TELL PAUL, BUT I'M

121 122 123

NOT GETTING MARRIED TO - DAY. (ADD ORGAN) →

-11- "GETTING MARRIED" (4/9/70)

**LARGO: (TEMPO I°)**  
**E.H. col. vocal**

**JENNIE:** [124] BLESS THIS BRIDE, [125] TO-TALLY IN-SAME, [126] SLIP-POG DOWN THE DRAIN, AND [127] BLESS THIS DAY IN OUR [128] [129]

**LOCAL MINORITY S.A.**  
(HUM)

**T.**  
(HUM)

**B.**

**CELO, BAR.**  
[130] HEARTS, [131] AS IT STARTS, [132] TO RAIN. [133] TO-DAY IS FOR [134] [135] [136 PAUL:]

**JENNIE:** [130] HEARTS, [131] AS IT STARTS, [132] TO RAIN. [133] TO-DAY IS FOR [134] [135] [136 PAUL:]

**LOCAL MINORITY S.A.**  
(HUM)

**T.**  
(HUM)

**B.**

**W.W.**  
**HNS**

KEYBOARD

137 PRESTO

Amy: GO! CAN'T YOU GO? LOOK, YOU KNOW I A -

Paul: A - MY, A - MY, I

(+ STRS)

140 141 142 143

PORE 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

96

KEYBOARD

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.

KEYBOARD

158 (Amy) 159 (Paul) 160

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

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 (Paul) 165 (Amy) 166 (Guests)

FIF-TY SEV-EN CANDLE HOLD-ERS... ONE MORE THING... I AM NOT GETTING MARRIED...

A -

98

KEYBOARD

-15-

"GETTING MARRIED TODAY"  
(TRANSP.) 4/13/70

167 168 169 170

AMY: BUT I'M NOT GETTING MARRIED... STILL I'M NOT GETTING MARRIED...

PAUL: SOFT-LY SAID: WITH THIS RING

GUESTS: MEN. A - MEN. A -

W.W. <sup>TRIO</sup>

KEYBOARD

171 172 173 174

A. SEE, I'M NOT GETTING MARRIED. LET US PRAY THAT WE'RE NOT GETTING MARRIED TO -

P. I THEE WED, LET US PRAY AND WE ARE GETTING MARRIED TO -

GUESTS: MEN. A - MEN.

W.W.

KEYBOARD

KEYBOARD

PAUL  
(Amy) 175

WOMEN  
GUESTS:  
+  
VOCAL  
MINORITY

(MEN)

W.W.

STRS.  
BRASS

DAY.

175 176 177 178

PLAY GUEST

PAUL  
(Amy) 179

WOMEN  
GUESTS  
+  
VOCAL  
MINORITY

(MEN)

W.W.  
TRPS

- MEN

179 180 181 182

PLAY

KEYBOARD

10 FINALE ACT I

(ROBERT:) "AMY, MARRY ME."  
 (AMY) "WHAT?"  
 (CUE:) (ROBERT:) "MARRY ME."

CUE I

1 2

W.W.  
 STRS (PIZZ)

CUE II "WHY DON'T WE, ROBERT?" VOICES (VOCAL MINORITY)

3 4

BOB-BY BOB-BY BOB-BY, BA-BY BOB-BY, BU-BI, ROB-BY.

PLAY

KEYBOARD

-2-

"FINALE ACT I"

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

[COE III]

5 [VOCAL MINORITY]

BOB-BY, BOB-BY, HOW HAVE YOU BEEN? STOP BY ON YOUR WAY HOME

ORGAN-4  
PLAY  
PIANO-8  
CELLI

7 BOB-BY WE'VE BEEN THINKING OF YOU! 8

ORGAN-4  
PIANO-8  
CELLI

KEY-BOARD  
CUE IV

"NOT SOMEBODY" - (KISS)

(THUNDER)

Vocal  
MINOR

9 10 11 12 13 14

BOB-BY, COME ON-O-VER FOR DIN - NER! JUST BE THE THREE OF US, ONLY THE THREE OF US! WE LOVE!

TPS.

(CUE:)

CUE V (Amy:)

"I'M THE NEXT BRIDE."

15 16

FLG. HRN.

STRS. (Pizz)

17 18

BOB-BY BOB-BY BOB-BY, RA-BY. BOB-BY, BU-BI, ROB-BY.

V.S.

PLAY →

KEYBOARD

← "FINALE-ACT I"

19

20

[+ OB, STRS, CL.]

(ADD PIANO) 8

21 (ADD Picc, TPES, TRB. 1)

22

(Timp.)

23 TUTTI

24

CLS.  
FMS

+ STRS.

25

26

27

KEYBOARD

71 ENTR'ACTE

"COMPANY"

Two empty musical staves, one for the right hand and one for the left hand, with a brace on the left side.

Handwritten musical notation for measures 1, 2, and 3. The top staff is for TRPS and SAXES. The bottom two staves are for keyboard. Measure 1 is marked with a circled '1' and 'TRPS'. Measure 2 is marked with a circled '2'. Measure 3 is marked with a circled '3'. The keyboard part consists of chords and moving lines in both hands.

Handwritten musical notation for measures 4, 5, 6, and 7. The top staff is for TRPS, HN, and BARIS. The bottom two staves are for keyboard. Measure 4 is marked with a circled '4' and 'TRPS, HN, BARIS'. Measure 5 is marked with a circled '5' and 'TRPS'. Measure 6 is marked with a circled '6' and '+ HN, BARIS'. Measure 7 is marked with a circled '7' and 'TRPS'. The keyboard part continues with chords and moving lines.

Handwritten musical notation for measures 8, 9, 10, and 11. The top staff is for TRPS, HN, BARIS, and VIOLAS. The bottom two staves are for keyboard. Measure 8 is marked with a circled '8' and 'TRPS, HN, BARIS, VIOLAS'. Measure 9 is marked with a circled '9' and 'TRPS.'. Measure 10 is marked with a circled '10' and '+ HN, BARIS'. Measure 11 is marked with a circled '11' and 'TRPS.'. The keyboard part continues with chords and moving lines.

"ENTR'ACTE"

-2-

KEYBOARD

Handwritten musical score for measures 12-15. The top staff is for TRPTS (Trumpets) and includes circled measure numbers 12, 13, 14, and 15. The bottom two staves are for keyboard accompaniment. The TRPTS part features melodic lines with accents and slurs. The keyboard part provides harmonic support with chords and moving lines. A TRBS (Trumpet Bass) part is also indicated with notes in the TRPTS staff.

Handwritten musical score for measures 16-18. The top staff is for SAXES (Saxophones) and includes circled measure numbers 17 and 18. The bottom two staves are for keyboard accompaniment. The SAXES part has melodic lines with accents and slurs. The keyboard part continues with harmonic accompaniment. A TRBS part is also present in the SAXES staff.

Handwritten musical score for measures 19-20. The top staff includes circled measure numbers 19 and 20. The bottom two staves are for keyboard accompaniment. The top staff features melodic lines with accents and slurs. The keyboard part provides harmonic accompaniment. A TRBS part is also indicated in the top staff.

Temp. +  
BASS

KEYBOARD

-3- "ENTR'ACTE"

Handwritten musical score for keyboard instruments, including parts for Trumpets (TPTS.), Horns (HNS), Organ, and Bass. The score is divided into three systems, each with measures 21-24, 25-28, and 29-33. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Measures 21-24):**

- Measure 21: TPTS. (Trumpets)
- Measure 22: HNS (Horns)
- Measure 23: ORGAN
- Measure 24: (BASS CUE)

**System 2 (Measures 25-28):**

- Measure 25: TPTS.
- Measure 26: HNS
- Measure 27: ORGAN
- Measure 28: (BASS CUE)

**System 3 (Measures 29-33):**

- Measure 29: HNS
- Measure 30: VLS (Violins)
- Measure 31: (Solo Fill)
- Measure 32: [GROUP MINORITY:]
- Measure 33: (BASS CUE)

KEYBOARD

-4-

"ENTR'ACTE"

TRBS, BARIS

34 TRPS

VOCAL MINORITY

STRS, HNS, TRBS

GTR: G, MAJ

BASS

35

36

37

38

39

40

STRS

Bm7/E

F#m

Bm7/E

41

TRPS

42

43

STRS w.w

Am

F#m

Ebm7/A9

Bb7

KEYBOARD

-5- "ENTRACTE"

Handwritten musical score for the first system, measures 44-47. The top staff is labeled "TRPTS" and "SAXES". The middle staff is labeled "STRS". The bottom two staves are labeled "ORGAN P/L" and "SAXES TRBS".

Handwritten musical score for the second system, measures 48-51. The top staff is labeled "SAXES" and "TRPTS". The middle staff is labeled "STRS". The bottom two staves are labeled "ORGAN P/L" and "SAXES TRBS".

Handwritten musical score for the third system, measures 52-54. The top staff is labeled "SAXES" and "TRPTS". The middle staff is labeled "STRS". The bottom two staves are labeled "ORGAN P/L" and "SAXES TRBS".

55 BR

STRS

56

57

58

+BYA

59 TRPS

TRBS. SAXES.

60

61

62

63 TRPS

64

65

66

67

68

Musical notation for measures 67 and 68. Measure 67 is a whole rest. Measure 68 contains piano accompaniment for piano, saxophones, and bass.

69

VOCAL MINORITY

70

71

BOB-BY BOB-BY BABA BABA BABA BABA BOB-BY BOB-BY

(SAXES)

Musical notation for measures 69, 70, and 71. Measure 69 is a whole rest. Measures 70 and 71 contain saxophone accompaniment.

(BASS, BASS GTR.)

72

73

74

BA BA BABA BABA BABA

BAH

BY

F.CLS!

(+ HOS)

CHORDS

Musical notation for measures 72, 73, and 74. Measure 72 is a whole rest. Measures 73 and 74 contain piano accompaniment for piano, saxophones, and bass.

Empty musical staves for piano, saxophones, and bass.

KEYBOARD

12

SIDE BY SIDE BY SIDE

(CUE) (SARAH): "THAT'S RIGHT, YOU SWEET THING."  
 (ROBERT): "I MEAN, WHEN YOU'VE GOT FRIENDS LIKE MINE."

1 2 3 TRYS 4

+w.w

(STRS) (ORGAN MODE - NO VIBR. 8')

(ROBERT): "I MEAN, WHEN YOU'VE GOT FRIENDS LIKE MINE."  
 5 6 7 8 9 10 11 12 (CONT)

STR. FMA7 TRB. SOLO BbMA7 Gm7 C9

BASS (ROBERT):

13 14 15 16

IS - N'T IT WARM? IS - N'T IT RO - SY,

(STRS. SUSTAINED)

FMA7 TRB. SOLO

Key

2.

SIDE

(SARAH:) "ISN'T HE A CUTIE?"

17 (ROBERT:) SIDE BY SIDE BY SIDE?

18 (SARAH:) "HE'S SUCH A CUTIE."

19 (W.W.)

20 (W.W.)

TRB. STGS

Bbmaj7

Gm7

C7

21 [ROBERT:] PARTS IN A STORM, COM-PLY AND GO - 24.

22

23

24

TRB. STGS

Fmaj7

25 SIDE BY SIDE BY SIDE

26 (PETER:) "HE NEVER LOSES HIS COOL."

27 (HARRY:) "I ENVY THAT."

28 (W.W.) (PLAY)

BASS

Bbmaj7

Gm7

C9

29 (PLAY) EK-'RY-THING SHINES HOW SWEET.

30

31

32 (DON'T PLAY)

(PLAY W/W.N. STG)

TRB. (CUT)

A7m7

E+

G7

BASS

Key

3.

SIDE

33 (ROBERT, SARAH, HARRY:) (SUSAN:) "WE'RE JUST SO FOND OF HIM." (ROBERT:) 36

SIDE BY SIDE BY SIDE

(DON'T PLAY) (SUST. STR.) (W.W.)

D7 SUS4

(TRB. SOLO)

37 38 39 40

PAR-AL-LEL LINES WHO MEET.

add BR.

W.W. STRS

6 m 9 +7

HYPER

CELLI

[ALL:] 42 43 44

LOVE HIM CAN'T GET E - NOUGH OF HIM

W.W. BELLS

STRS

HNS

DRS. 1

BASS

45 (ROBERT:) 46 47 48

EV-RY-ONE WINKS NO - BOD-Y'S NO - SY,

STRS

F m 7

(TRB. SOLO)

Key

#.

SIDE

(49) SIDE BY SIDE BY SIDE BY SIDE

(50) (JOANNE:) "HE'S JUST CRAZY ABOUT ME." (51)

(52) (PAUL:) "HE'S A VERY TENDER GUY."

(Stgs-subs) (H.W.) (W.W.)

♯Bmaj7 Gmi7 C9

(Trb)

BASS

53 [ROBERT]

YOU BRING THE DRINKS AND I'LL BRING THE POSY,

(54) (55) (56)

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

(H.W.) (STRG W.W.)

♯Bmaj7 Gmi7 C9 F:

61 [ROBERT]

(62) (63) (64)

ONE IS LONE - LY AND TWO IS BOR - ING

H.W.-STRS

Cmi7 F9 F7

(KEYBOARD)

[65] [ROBERT:]

THINK WHAT YOU CAN KEEP GO - NOR - ING

CL

TRB

BASS (P12)

Handwritten musical notation for CL, TRB, and BASS (P12) parts, including notes and rests.

[67]

(ROBERT:)

SIDE BY SIDE BY

(Amy:)

"HE'S MY BEST FRIEND" "SECOND BEST"

STR

BASS

Handwritten musical notation for STR and BASS parts, including notes and rests.

[73]

(ROBERT:)

SIDE.

MEN:

COUPLES:

WOMEN:

NEV-ER A BOTH-ER, SEV-EN TIMES A GOD - FATH-ER.

FLS

VLS

HNS:

Handwritten musical notation for FLS, VLS, and HNS parts, including notes and rests.

Key.

- 6 -

SIDE

78 ALL COUPLES: 79 80 81

YEAR AF-TER YEAR, OLD-ER AND OLD - ER...

TRBS  
STRS, HN  
G♭MA7

82 (LARRY:) "IT'S AMAZING. WE'VE GOTTEN OLDER EVERY YEAR AND HE SEEMS TO STAY EXACTLY THE SAME." 83 84 85

STRS  
TRBS  
G♭MA7  
A♭m7  
D♭9

86 ROBERT + COUPLES 87 88 89

SHAR-ING A TEAR, LEND-ING A SHOUL - DER...

VLNS,  
VCLN,  
HN  
G♭MA7

90 (DAVID:) "YOU KNOW WHAT 91 COMES TO MY MIND WHEN I SEE HIM? 92 THE SEAGRAM'S BLDG. 93 ISN'T THAT FUNNY?"

VLNS  
VCLN  
TRBS  
G♭MA7  
A♭m7  
D♭9

PLAY

94 ROBERT + ALLS

AIN'T WE GOT FUN? NO STRAIN

PLAY (4 STRS)

(95) (96) (97)

Detailed description: This system contains the first system of a handwritten musical score. It features a vocal line at the top with lyrics 'AIN'T WE GOT FUN?' and 'NO STRAIN'. Below the vocal line are two staves for piano accompaniment. The piano part includes various markings such as 'PLAY (4 STRS)', 'TR', 'W.W.', and 'F+'. Measure numbers 95, 96, and 97 are circled above the vocal line.

(JOANNE:) "SOMETIMES I CATCH HIM LOOKING AND LOOKING AND I JUST LOOK RIGHT BACK."

STR

Detailed description: This system contains the second system of the handwritten musical score. It features a vocal line with lyrics: "(JOANNE:) 'SOMETIMES I CATCH HIM LOOKING AND LOOKING AND I JUST LOOK RIGHT BACK.'" Below the vocal line are two staves for piano accompaniment. The piano part includes markings like 'STR' and 'E67 sus. 4'. Measure numbers 99, 100, and 101 are circled above the vocal line.

(TRB. 1)

E67 sus. 4

E67

Detailed description: This system contains the third system of the handwritten musical score, which is a solo for the trumpet. It consists of two staves. The top staff has the marking '(TRB. 1)' and the bottom staff has 'E67 sus. 4' and 'E67'. The music is written in a single melodic line.

102 ALL COUPLES:

PER-MA-NENT SUN, NO RAIN.

W.W.1

BR

BELLS

W.W.1

BASS

(103) (104) (105)

Detailed description: This system contains the fourth system of the handwritten musical score. It features a vocal line with lyrics 'PER-MA-NENT SUN, NO RAIN.' Below the vocal line are two staves for piano accompaniment. The piano part includes markings like 'W.W.1', 'BR', 'BELLS', and 'BASS'. Measure numbers 103, 104, and 105 are circled above the vocal line.

WERE SO CRAZY, HE'S SO SAME.

BELLS

(106) (107) (108) (109)

(B3)

Detailed description: This system contains the fifth system of the handwritten musical score. It features a vocal line with lyrics 'WERE SO CRAZY, HE'S SO SAME.' Below the vocal line are two staves for piano accompaniment. The piano part includes markings like 'BELLS' and '(B3)'. Measure numbers 106, 107, 108, and 109 are circled above the vocal line.

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. BUT HE DOESN'T HAVE THE GOOD 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 DRINK MORE."

123 124 125

(STRS) (PLAY) (+W.W., STRS)

cbMA7 Abm7

**126** (ROBERT:)

ONE'S IM - POS - SI - BLE, TWO IS DREAR - Y,

(127) (128) (129)

+w.w.

Chords: Dm7, Gb9

**130** (131) (132) (133)

THREE IS COM - PA - NY SAFE AND CHEER - Y,

**134** (SARAH:)

HE ALWAYS LOOKS LIKE HE'S KEEPING SECRETS

COUPLES

BY - SIDE BY - SIDE BY

(136) (SARAH:) "WHO'S WINNING, ROBERT?" (137)

w.w.

Chords: (STRS) Gb/C, Db, F, Cb/Db, F

**138** (ROBERT)

SIDE: HERE IS THE CHURCH HERE IS THE STEE - PLE.

(139) (140) (141)

(STRS) HORNS

(TRPS)

(142) (ROBERT:) (143) (144)

O - PEN THE DOORS AND SEE ALL THE

TRPS  
FHS  
(TRS. TREMOLO)

(145) (146) (147)

CRA - ZY MAR - RIED PED - PLE.

PLAY  
(TR. W.W.)

SEGUE

(to "WHAT WOULD WE DO WITHOUT YOU")

Empty musical staves for piano accompaniment, consisting of a grand staff with treble and bass clefs.

"WHAT WOULD WE DO WITHOUT YOU?"

148 PRESTO ALL COUPLES (+ VOCAL MINORITY)

Musical notation for measures 148-151. The vocal line (treble clef) contains the lyrics: "WHAT WOULD WE DO, WITH-OUT YOU?". The piano accompaniment (grand staff) includes chords Eb, EbF, EbG, and EbMa7. A handwritten note "(N.W. COL VOCE) (IN HARMONY)" is present above the piano part. Measure numbers 149, 150, and 151 are circled above the vocal line.

Musical notation for measures 152-155. The vocal line (treble clef) contains the lyrics: "HOW WOULD WE EV-ER GET THROUGH?". The piano accompaniment (grand staff) includes chords EbG, EbF, Eb, and F9. A handwritten note "(P.P.S.)" is present above the piano part. Measure numbers 152, 153, 154, and 155 are circled above the vocal line.

Musical notation for measures 156-159. The vocal line (treble clef) contains the lyrics: "WHO WOULD I COM-PLAIN TO FOR HO-URS? WHO'D". The piano accompaniment (grand staff) includes chords Fm7, Bb7, Bb, Cm, and Cm. A handwritten note "(P.P.S.)" is present above the piano part. Measure numbers 156, 157, 158, and 159 are circled above the vocal line.

KEYBOARD

- 12 - SIDE - WITHOUT

160 [All couples] 161 162 163 w.w.

BRING ME THE FLOW ——— ERS WHEN I HAVE THE FLU? ———

w.w. BR. BB F#0 Fm6

164 165 166 167

WHO'D FIN-ISH YES ——— TER-DAY'S STEW? ———

STRS. P EB Eb7 Eb6 EbMA7 XYLO. BR.

168 169 170 171

WHO'D TAKE THE KIDS ——— TO THE ZOO? ———

w.w. Eb6 Eb7 C7 C9

172 173 174 175

WHO IS SO DEAR? ——— AND WHO IS SO DEEP? ——— AND

vlns STRS - (col voce) w.w. BR. Fm7 Abm Abm

KEYBOARD

- 13 - SIDE-WITHOUT

176 *STGS.* 177 178 179

WHO WOULD KEEP HIM, OC-CU-PIED WHEN I WANT TO SLEEP? (HER.)

*W.W.* *W.W. TPIS.*

*P* *P* *P* *P*

*E<sup>b</sup>* *C7-9*

180 *W.W.* 181 182 183

HOW WOULD WE EV ER GET THROUGH?

*STGS. TBS.*

*F9* *Cm7* *A<sup>b</sup>(MA7)* *F9*

184 185 186 187

WHAT WOULD WE DO WITH-OUT YOU?

*TPIS.* *TPIS. W.W. STGS.*

*B<sup>b</sup>13* *B<sup>b</sup>7* *E<sup>b</sup>*

188 *INTRO. TO SHOULDERS.* 189 190 191

*FULL ORCH.*

*P* *P* *P* *P*

*A<sup>b</sup>* *A<sup>0</sup>* *A<sup>0</sup>*

(V.C.)

124

KEYBOARD

- 14 - SIDE - WITHOUT

192 [193] [194] [195]

FULL ORCH.

TRBS. Eb C9 C9

196 [197] [198] [199]

W.W.

TRPS, VLNS

F9 Bb Bb

200 [201] [202] [203]

Eb C7 C7

204 [205] [206] [207] [208] [209]

HUFF HUFF HUFF HUFF

7 BR. STGS.

PIANO

Three empty musical staves (treble, grand, and bass clef) for the keyboard accompaniment.

210 (SHOULDERS) (WHISPER) 211 212 213

WHAT WOULD WE DO WITH-OUT you?

Musical notation for measures 210-213. Includes vocal line with lyrics and piano accompaniment. Dynamics include pp and (pp) sfz. A handwritten note '(ww) (xvto)' is present above measure 212.

214 215 216 217

HOW WOULD WE EV - ER GET THROUGH?

Musical notation for measures 214-217. Includes vocal line with lyrics and piano accompaniment.

218 219 220 221

SHOULD THERE BE A MAR-I - TAL SQUAB - BLE, A -

Musical notation for measures 218-221. Includes vocal line with lyrics and piano accompaniment.

{SIDE BY SIDE  
(WHAT WOULD WE DO?)

222 223 224 225

- VAIL - A - BLE BOB - 'LL BE THERE WITH THE GLUE.

(LSTRS.) (WV, X40)

226 227 228 229

(DOWNS + UPS) WHO COULD WE OP - EN UP TO OOH

(TUSSI)

230 231 232 233

SE - CRETS WE KEEP FROM GUESS WHO? OOH?

(PIS)

234 235 236 237

WHO IS SO SAFE AND WHO IS SO SOUND? YOU

(THNS, TRBS, STRS.)

p cresc.

238 239 240 241

NEU-ER NEED AN AN-A-LYST WITH BOB-BY A-ROUND.

(+ HNS, STRS.)

(TRBS)

CRES.

242 243 244 245

HOW COULD WE EV ER GET THROUGH?

(+ VLNS, SAXES)

(TRBS) F#7 CRES. C#m Am (MA?) F#7

246 247 248 249

WHAT WOULD WE DO WITH-OUT YOU?

(TRBS) (TRPS)

B7 E

250 251 252 253

TRAIN TAG

(TUTTI)

(RATCHET)

254 MARCH INTRO

(255) (256) (257)

(W.W. BR.)

(Basses)

258 TRPS/BELLS

MARCH 1

TRBS.

W.W.

262 (263) (264) (265)

tr.

266 (267) (268) (269)

tr.

270 TRPS

271

272

273

274 (BELLS/TRBS)

275

276

277

278

279

280

281

282 JOANNE'S ACCORDION

283 BIT

284

285

(BR STRS)

(ON ORGAN - ACCORDION EFFECT)

Gm

G#0

F

D (TRBS) # 1

286 (ORCH.) 287 288 289 (CYM. ON STAGE)

Musical staff for measures 286-289, featuring orchestral notation and a cymbal effect.

Piano accompaniment for measures 286-289, including parts for Trumpets/Woodwinds (TPTS/W.W.) and Trombones (TRBS).

Musical staff for measures 290-293, including a woodwind part (W.W.) and measure numbers 291, 292, and 293.

Piano accompaniment for measures 290-293, including a Horns (HNS) part and a section marked (TRC. I, STRS.).

294 CANE INTRO 295 296 297

Musical staff for measures 294-297, starting with a 'CANE INTRO' section.

Piano accompaniment for measures 294-297, including a Trombone (TRB) part and various chord markings such as Bb, B°, Am7, and D7.

298 299 300 301

Musical staff for measures 298-301, including a woodwind part (+ W.W.) and piano accompaniment with chords like Gm7, C7, F, C7, Bb, and E°.

302 CAFE ALL! 303 304 305

WHAT WOULD WE DO WITH-OUT YOU \_\_\_\_\_ OO?

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? \_\_\_\_\_

(32)

318

WHO CHANG-ES SUB - JECTS ON CUE? \_\_\_\_\_

(w/ BB)

322

WHO CHEERS US UP WHEN WE'RE BLUE? \_\_\_\_\_

Cresc. ---

326

WHO IS A FLIRT \_\_\_\_\_ BUT NEV-ER A THREAT, \_\_\_\_\_ RE -

CLUSTEN

STRS Gm (CRES.)

BASS

bF Bbm (STRS. CONT)

330

-MINDS US OF OUR BIRTH-DAYS WHICH WE AL-WAYS FOR-GET? \_\_\_\_\_

HNS Timp. Fmaj7

D9

TRBS. >

P.C.

334 (STRS. COL VOCE) 335 336 337

HOW WOULD WE EV ER GET THROUGH?

338 (STRS, TRPS. COL VOCE) 339 340 341

WHAT WOULD WE DO WITH-OUT YOU?

342 [AD LIB SHOUTS.] 343 344 345

BOB-BY, BOB-BY, BOB-BY, BU-BI, BOB-BY, DARLING.

346 (AD LIB SHOUTS CONTINUE) 347 348 349

Handwritten annotations: CLS, TEN., PLAS, + BASS, TRUMPET, BASS, HNS, TRBU, BS, 8VA, 8VA, 8VA, 8VA.

350 (TPS)  
 (CLS TPS) (PLAY) 8va  
 (TBS H'V'V) SX  
 BASS

354 (W/BR SX) (PLAY) Loco  
 355 356 357  
 A7mi B7mi Cb Db G7mi7 C F6 C7

358 359 360 (ALL BROKEN RECORD) 361  
 HUFF HUFF HUFF HUFF WHAT WOULD WE DO WITH-OUT  
 STGS PIP  
 BARI

362 363 364 365  
 YOU HOW WOULD WE EV ER GET  
 PICE CLS X'LO.  
 F6  
 (PLAY) BARI

366 How WOULD WE EV ER GET, 367 How WOULD WE EV ER GET, 368 How WOULD WE EV ER GET, 369

(W.W. cont.)

(W/Stgs) (PLAY) (BARI)

370 How WOULD WE EV ER GET THROUGH? 371 372 373

(Tutti) #

(add time) D7 D7

374 WHAT WOULD WE DO WITH- OUT YOU? 375 376 377

(cls.)

(PLAY) G7

378 (ROBERT:) 379 380 381 ALL: 1

JUST WHAT YOU US SUAL- LY DO. RIGHT!

(cls) F

(B.S.)

KEYBOARD

-26-

"SIDE BY SIDE"

382 *TRANS.* 383 384 385

YOU WHO SIT WITH US. YOU WHO SHARE WITH US.

*BR.*

*AT* *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-

*SFR.*

*W.* *AT* *Eb* *AT* *Eb* *AT* *Eb* *AT* *Eb*

394 *ROBERT:* 395 *RIT.* 396 *MOLTO RIT.* 397

HOO. OH, KAY. NOW EV - 'RY - BO - DY!

*W.W. UNUS.*

CAKE WALK

398 **TAL:** 399 400 401

IS-N'T IT WARM, IS-N'T IT RO - sy,

W.W (H) 0/8

TRBS

GMAJ7

402 403 404 **TAP BREAK** 405

SIDE BY SIDE?

ADD TRBS

CMAJ7

(TRBS)

D"

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 TRBS

CMAJ7

D"

414

EV-RY-THING SHINES, How SWEET,

415 416 417

418

SIDE By SIDE.

419

420 TAP BREAK

421

418 419 420 421

422

PAR-AL-LEL LINES, WHO MEET

423 424 425

426

SIDE By SIDE

427

428

ROBERT'S TAP BREAK

429

426 427 428 429

KEYBOARD

-29- SIDE BY SIDE

430 ALL: (EXCEPT ROBERT:)  
(+w.w.)

431

432

433

YEAR AF-TER YEAR, OLD-ER AND OLD - ER.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a circled measure number 430, followed by a circled 431, 432, and 433. The lyrics are "YEAR AF-TER YEAR, OLD-ER AND OLD - ER." The piano accompaniment includes a circled 431 and a circled 432. There are handwritten annotations: "(+w.w.)" above the first measure, "BR." above the second measure, and "9" above the piano accompaniment in the first measure.

434

435

w.w.

436

437

SIDE BY SIDE.

The second system of music continues the vocal line and piano accompaniment. The vocal line has circled measure numbers 434, 435, 436, and 437. The lyrics are "SIDE BY SIDE." The piano accompaniment has circled measure numbers 435 and 436. Handwritten annotations include "w.w." above the vocal line between measures 435 and 436, "CMA7" above the piano accompaniment in the first measure, and "D9" above the piano accompaniment in the second measure.

438

+w.w.

439

440

441

SHAR-ING A TEAR AND LEND-ING A SHOULD - ER,

The third system of music continues the vocal line and piano accompaniment. The vocal line has circled measure numbers 438, 439, 440, and 441. The lyrics are "SHAR-ING A TEAR AND LEND-ING A SHOULD - ER,". The piano accompaniment has circled measure numbers 439 and 440. Handwritten annotations include "+w.w." above the vocal line between measures 438 and 439, and "9" above the piano accompaniment in the first measure.

442

443

444

445

SIDE BY SIDE.

(ADD W.W.)

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has circled measure numbers 442, 443, 444, and 445. The lyrics are "SIDE BY SIDE." The piano accompaniment has circled measure numbers 443 and 444. Handwritten annotations include "(ADD W.W.)" above the vocal line between measures 443 and 444, "CMA7" above the piano accompaniment in the first measure, and "D9" above the piano accompaniment in the second measure.

KEYBOARD

30 - "SIDE BY SIDE"

446 (+ TRPTS.) 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 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

KEYBOARD

-3L- "SIDE BY SIDE"

470 + HNS. 471 472 473

SIDE By SIDE By SIDE By SIDE By

Bm7 Bm7 E7

474 475 476 477

SIDE By SIDE, By

Am7 D7 TRBS7

478 479 480 481

SIDE,

482 483 484 485

C C F#

142

KEYBOARD

13

POOR BABY

"COMPANY"

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

Empty musical staves for keyboard accompaniment, including treble and bass clefs.

(CUE!) (ROBERT!)

1 (♩ = 100) "WELL, I CAN ALWAYS LOOK FOR ANOTHER PLACE."  
2

Musical staff with lyrics and measure numbers 1 and 2. Tempo marking: ♩ = 100.

Piano accompaniment for measures 1-2, showing chords and melodic lines in both hands.

3 (SARAH) (HARRY) 4 (S.) (H.) 5 (S.) (H.) 6 (S.) (H.)  
DARLING. YES? ROBERT. WHAT? I WORRY. WHY? HE'S ALL A-LONE. MM.

Musical staff with lyrics and measure numbers 3 through 6. Includes vocal line and piano accompaniment.

(B. Cl's)  
TACET  
p (Tbn.) (Gtr.)

Piano accompaniment for measures 3-6, including a TACET section and dynamic markings.

7 (SARAH) (HARRY) (S) 8 (H)(S) 9 10  
THERE'S NO ONE WHERE? IN HIS LIFE. OK. ROBERT OUGHT TO HAVE A WOMAN

Musical staff with lyrics and measure numbers 7 through 10. Includes vocal line and piano accompaniment.

(Tbn.) (Vibe)  
LUTE (E.P.I.A.R.)  
PLAY

Piano accompaniment for measures 7-10, including dynamic markings and instrument cues like LUTE and PLAY.

11 (SARAH)

POOR BA-BY - ALL A - LONE - - - EVE-NING AF-TER EVE-NING, BY THE

14 TEL-E-PHONE - - - 15 WE'RE THE ON-LY TEN-DER-NESS HE'S 16 EV-ER KNOWN.

17 POOR 18 BA-BY (E♭ CLAR.) 19

(B. CLS) Bass (b) p

PLAY

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.

(TRBS)

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

(EB 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-SATION WITH THE EMP-TY AIR—

34 (JENNY:) POOR

35 BA-BY

36

ED CLAR.

BS. CLAR.

(TACET) (PLAY)

BASS

37 (FADE UNDER DIALOGUE)

38 (APRIL) "RIGHT AFTER I BECAME AN AIR-LINE STEWARDESS..." (ETC)

39

40 [DIALOGUE]

BASS

(SARAH) (CUE: (LIGHTS ON BED GO OUT) BLACK-OUT)

41 ROB-ERT! ...

42 ROB-ERT AN-GEL,

(JENNY) BOB-BY BOB-BY HON-EEY...

TUTTI

43 (SARAH:) YOU KNOW NO ONE WANTS YOU TO BE HAP- PY MORE THAN I DO, — NO ONE, BUT

44 45

(JENNY:)

(SAXES)

SUB.

(BASS, ETC.)

46 47 48

IS - N'T SHE A LIT- TLE BIT, WELL, YOU KNOW? FACE IT. WHY HER?

(JENNY: (TPS VIBES. COL VOCE))

YOU KNOW NO ONE WANTS YOU TO BE HAP- PY MORE THAN

CRESC. POCO A POCO

49 50 (JENNY:)

(SARAH:) BET- TER NO ONE IS - N'T SHE A LIT- TLE BIT, WELL,

(JENNY:)

I DO, — NO ONE, BUT IS - N'T SHE A LIT- TLE BIT, WELL,

(SARAH:)

CRESC. POCO A POCO

"POOR BABY"

Handwritten musical score for "POOR BABY". The score is divided into two systems, each with three measures. The first system (measures 51-53) features vocal parts for (JENNY), (SARAH), (SUSAN), and (AMY & JOANNE), along with piano accompaniment. The second system (measures 54-56) features vocal parts for (SARAH), (JENNY), (SUSAN), and (AMY & JOANNE), along with piano accompaniment. The piano part includes markings such as (Cresc. Poco a Poco), (Cresc.), and (Play). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: (JENNY) YOU KNOW? FACE IT. WHY HER? MEANING-LESS RE-LA-TIONSHIPS. THEY; (SARAH) YOU KNOW? FACE IT. WHY THESE BET-TER NO ONE.; (SUSAN) YOU KNOW NO ONE WANTS YOU TO BE HAP-PIY MORE THAN I DO, NO ONE, BUT; (AMY & JOANNE) YOU KNOW NO ONE; (SARAH) CAN'T MAKE YOU HAP-PIY. 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-PIY MORE THAN I DO, NO ONE, BUT IS-N'T SHE A LIT-TLE BIT, WELL.

-7- "POOR BABY"

57 (SUB. mf) 58 59 60 RIT.

SARAH: DUMB? WHERE IS SHE FROM? 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-MATURE

JOANNE: TALL? SHE'S TALL E-NOUGH TO BE YOUR MOTHER... GO-LI-ATH... RIT

HN.

61 (mf) A TEMPO 62 63

(SARAH): POOR BA-BY, ALL A - LONE, THROW A LONE-LY DOG A BONE, IT'S

(JENNY + SUSAN) (GLNS. 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]

"POOR BABY"

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 69

{ SARAH, JENNIE, SUSAN } POOR. BA-BY!

{ AMY, JOANNE } POOR. BA-BY!

CL. PLAY

70

TRPES.

PLAY

KEYBOARD

**14** TICK-TOCK  $\frac{4}{4}$  (7/70)  
(4/1+70)

(ALL DIALOGUE ON TAPE)

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

(DRS) H.H. Rim ↓ ↓ / / (CONT.)

(5) HN II (6) (7) ADD HN. I (8)

(ADD SCRAPER)

ADD VLS, CLS

(9) [HNS, TRB 2] (10) (11) HNS, TRBS. 1 (12)

(CONT.)

KEYBOARD

-2-

"Tick-Tock" 4/7/70

(13) BR, HNS1

(14)

(15)

(16)

(17) w/w

(18)

(19)

(20)

PLAY!

P.C.

21

(DIALOGUE) (ROBERT:) "VOW, SHE'S NICE." (APRIL:) "HE'S SO NICE." (ROBERT:) "OH, GOD."

22

Handwritten musical score for measures 21 and 22. Measure 21 contains the lyrics "(ROBERT:) 'VOW, SHE'S NICE.'" and measure 22 contains "(APRIL:) 'HE'S SO NICE.'" and "(ROBERT:) 'OH, GOD.'" The score includes a vocal line and a piano accompaniment. A circled measure number "22" is written above the vocal line.

23

(APRIL:) "OH, DEAR." (ROBERT:) "OH." (APRIL:) "OH." (ROBERT:) "I LIKE THAT." (APRIL:) "I LOVE THAT."

24

Handwritten musical score for measures 23 and 24. Measure 23 contains the lyrics "(APRIL:) 'OH, DEAR.'" and measure 24 contains "(ROBERT:) 'OH.'" "(APRIL:) 'OH.'" "(ROBERT:) 'I LIKE THAT.'" and "(APRIL:) 'I LOVE THAT.'" The score includes a vocal line and a piano accompaniment. A circled measure number "24" is written above the vocal line. The annotation "TRB, STRS" is written below the piano part.

25

26

Handwritten musical score for measures 25 and 26. Measure 25 contains the lyrics "(ROBERT:) 'OH, DEAR.'" and measure 26 contains "(APRIL:) 'OH.'" "(ROBERT:) 'I LIKE THAT.'" and "(APRIL:) 'I LOVE THAT.'" The score includes a vocal line and a piano accompaniment. A circled measure number "26" is written above the vocal line.

27

28

W.W, STRS.

Handwritten musical score for measures 27 and 28. Measure 27 contains the lyrics "(ROBERT:) 'OH, DEAR.'" and measure 28 contains "(APRIL:) 'OH.'" "(ROBERT:) 'I LIKE THAT.'" and "(APRIL:) 'I LOVE THAT.'" The score includes a vocal line and a piano accompaniment. A circled measure number "28" is written above the vocal line. The annotation "W.W, STRS." is written above the piano part.

"Tick-Tock" 4/7/70

KEY-BOARD  
TPS, W.W, STRS

29

30 31 32

HNS TRBS

GM9 Dm9

BASS

33

34 35 36

GM9 GM7

CLB

37

38 39 40

(ROBERT?) "OH, SHE HAS SUCH A SMOOTH BODY." (APRIL:) "WHAT IS HE DOING!"

41

42 43 44

STRS TPS

(TRB. GUIT.)

"TICK - TOCK" 4/7/70

-5-

KEYBOARD

(W.W., TRPS, STRS)

HRS  
TRBS

Musical notation for measures 45-48. Includes treble and bass staves with notes and rests, and piano accompaniment with chords  $Dm^7$  and  $Em^7$ . Measure numbers 45, 46, 47, and 48 are circled.

BASS

STRS, W.W.

TRBS  
(HRS)

Musical notation for measures 49-52. Includes treble and bass staves with notes and rests, and piano accompaniment with chords  $Dm^7$  and  $Bbma^9$ . Measure numbers 49, 50, 51, and 52 are circled.

53 CLR

(ROBERT) "WITH ALL THAT LONG HAIR I CAN'T EVEN FIND HER HEAD."

Vocal and piano notation for measures 53-56. Includes a vocal line with lyrics and piano accompaniment. Measure numbers 53, 54, 55, and 56 are circled.

57

mp (APRIL) - HE REALLY LIKES ME."

Vocal and piano notation for measures 57-60. Includes a vocal line with lyrics and piano accompaniment. Measure numbers 57, 58, 59, and 60 are circled.

KEYBOARD

-6-

"Tick-Tock" 4/7/70

61 (BR) 62 63 64

[ROCK - 1/2 TIME FEEL]

Am9 Bm7 Am9 Am9 Bm7 Am9

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

Bm9 C#m7 Bm7 Bm7

KEY-BOARD

-7- "Tick-Tock" 4/7/70

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 TRBS. 86 87 88

(TRBS)

Fm7 Bm7

89 90 91 92

Fm7 Bm7

KEY-BOARD

93 TRBS

Handwritten musical score for measures 93-96. The system includes a vocal line (top staff) with notes and lyrics, and a keyboard accompaniment (bottom two staves). The keyboard part features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords Ebm7 and A7+5+9 are indicated. Measure numbers 93, 94, 95, and 96 are circled in the vocal line.

Handwritten musical score for measures 97-100. Similar to the previous system, it includes a vocal line and keyboard accompaniment. The keyboard part continues with Ebm7 and A7+5+9 chords. Measure numbers 97, 98, 99, and 100 are circled in the vocal line.

Handwritten musical score for measures 101-104. The system includes a vocal line and keyboard accompaniment. The keyboard part features chords C#b and Cm7. Measure numbers 101, 102, 103, and 104 are circled in the vocal line.

Handwritten musical score for measures 105-108. The system includes a vocal line and keyboard accompaniment. The keyboard part features chords Bbm7/C and Eb/C. Measure numbers 105, 106, 107, and 108 are circled in the vocal line.

KEY-BOARD

107 BR

Handwritten musical notation for the first system, measures 107-110. The treble clef part contains a melodic line with a circled measure 110. The grand staff part contains a piano accompaniment with chords and bass notes.

Handwritten musical notation for the second system, measures 111-112. The treble clef part contains a melodic line with a circled measure 112. The grand staff part contains a piano accompaniment with chords and bass notes.

V.S.

Empty musical staves for the third system, including a treble clef and a grand staff.

Empty musical staves for the fourth system, including a treble clef and a grand staff.

KEYBOARD

Handwritten musical score for keyboard, featuring multiple systems of staves for different instruments and piano accompaniment.

**System 1 (Measures 113-116):**

- Staff 1 (Melody):** Labeled "GROUP 1 + HNS, STRS". Measures 113-116.
- Staff 2 (Piano):** Labeled "w.w.". Includes piano part with chords like Am9 and bass line.
- Staff 3 (Bass):** Labeled "BASS". Measures 117-120.
- Staff 4 (Trumpet):** Labeled "TRPT". Measures 117-120.

**System 2 (Measures 121-124):**

- Staff 1 (Melody):** Measures 121-124.
- Staff 2 (Piano):** Labeled "w.w.". Includes piano part with chords like Am9 and bass line.

**System 3 (Measures 125-128):**

- Staff 1 (Melody):** Measures 125-128.
- Staff 2 (Piano):** Labeled "TRBS" and "E/D". Includes piano part with chords like E/D and bass line. Includes "Timp Solo" section.

Measure numbers 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128 are circled in the original score.

KEYBOARD

- 11 - "TICK-TOCK" 4/13/70

129 VOCAL MINORITY:

130

131

132

W.W.I. AH

BR Gm9

133

134

135

136

AH AH

Em9

137

138

139

140

AH

W.W.I. ff

HNS E TRS + TRS

HNS

EMAJ7

141 FREELY - SLOW < 1

142

143

144

"I LOVE YOU" "I LOVE YOU." "I..." "I..."

VLN. SOLO

(STRS)

HNS. TRBS. P STR.

6 4 6 4 6 4

"Tick-Tock" 4/7/70

KEYBOARD

(CUE DIALOGUE AT -12- BAR 146)

MODTO (IN 6)  
ALTO SAX. FLU. HN. 1

POCO ACCEL.

(145)

(SARAH:) "I LOVE YOU, HARRY." (HARRY:) "I LOVE YOU, SARAH." (JENNY:) "I LOVE YOU, DAVID."

(STRS)  $b_2^{\circ}$   $Bb/C$   $C/D$   $b_2^{\circ}$   $Bb/C$

BASS

(148)

(DAVID:) "I LOVE YOU, JENNY." (ALL:) "I LOVE YOU, I LOVE YOU, I LOVE YOU..."

CRES.

$C/D$   $D/E$   $E/F\#$

MODIO - NOT TOO SLOW!  
VOCAL MINORITY + HNS.

W.W.

(151)

(SARAH:) "I LOVE YOU, HARRY."

$C$   $CMA7$   $D$

(155)

(SARAH:) "I LOVE YOU, HARRY."

$Am$   $Am7$   $Am7D$

KEY BOARD

VOCAL MINORITY

TRPS.

Musical notation system 1: Measures 159-162. Includes vocal line with notes and rests, and piano accompaniment with chords and melodic lines. Measure numbers 159, 160, 161, and 162 are circled above the vocal line.

Musical notation system 2: Measures 163-166. Continuation of the vocal and piano parts. Measure numbers 163, 164, 165, and 166 are circled above the vocal line.

Musical notation system 3: Measures 167-170. Continuation of the vocal and piano parts. Measure numbers 167, 168, 169, and 170 are circled above the vocal line. Includes markings for "AH" and "Timp".

V.S. →

KEYBOARD

TPS (d = ♩)

FNS, TRBS

W.W.J.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with measure 171 and includes circled measure numbers 172, 173, and 174. The piano accompaniment features chords and melodic lines.

BASS

Musical notation for the second system, including piano accompaniment. The piano part continues with chords and melodic lines.

175

176

177

178

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line starts with measure 175 and includes circled measure numbers 176, 177, and 178. The piano accompaniment continues.

Musical notation for the fourth system, including piano accompaniment. The piano part continues with chords and melodic lines.

179 (d = ♩) VOCAL MINORITY

180

181

182

DAH!

DAH!

DAT DAT DAT DOT!

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line starts with measure 179 and includes circled measure numbers 180, 181, and 182. The piano accompaniment continues.

OPT. ORGAN

BASS

Musical notation for the sixth system, including organ and bass parts. The organ part is marked "OPT. ORGAN" and the bass part is marked "BASS".

KEYBOARD

15

BARCELONA

"COMPANY"

(ROBERT, APRIL)

(SIGHT COE.)  
ALARM CLOCK TURNED OFF

(♩ = 30)  
STRS

[LUTE 8' 4']

(1) - (2) - (3) - (4) - (ETC.)

(5) (R:) WHERE YOU GO - ING ? (6) (A:) BAR - CE - LO - NA. (7) (R:) OH... (8) (A:) DON'T GET UP.

(STRS. SUSTAINED)

(9) (R:) DO YOU HAVE TO? (10) (A:) YES, I HAVE TO. (11) (R:) OH... (12) (A:) DON'T GET UP.

KEYBOARD

-2-

"BARCELONA"

(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

ALD FLS. (S) d.

(25) (26) (27) (28) (ROBERT:)

BAR-CE-LO - NA. LOOK,

"BARCELONA"

BOARD

29 (ROBERT:)

30 31 32

YOU'RE A VE - RY SPE - CIAL GIRL

(VLS. COL VOCE)

33 34 35 36

NOT JUST O - VER - NIGHT, NO,

(FLS.)

37 (YAWNING)

38 39 40

YOU'RE A VE - RY SPE - CIAL GIRL AND

(ETC.)

41 42 43 44

NOT BE CAUSE YOU'RE BRIGHT, NOT

+HN.1 CELLO

p. dp. p.

KEYBOARD

"BARCELONA"

(45) (VLS. COL VOCE) (46) (47) FLS. (48) (b) ↓

JUST BE - CAUSE YOU'RE BRIGHT. YOU'RE

(+w.w.)  
HNS. TRBS.  
p. b p.

(49) (50) (51) (52) fvw

JUST A VE - RY SPE - CIAL GIRL,

HNS. TRBS.  
p.

(53) (54) (55) (APRIL:) (56)

JUNE. AP - RIL.

BR  
p.

(57) (ROBERT:) (58) (59) (APRIL:) (60) RIT. MOLTO

AP - RIL THANK YOU.

STRS CLS (RIT. MOLTO)  
p. P. P. P.

KEYBOARD

-5-

"BARCELONA"

61 A TEMPO

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. YES, YOU CAN. 73 (A:) NO, I CAN'T. 74 (R:) WHERE YOU GO-ING?

KEYBOARD

- 6 -

"BARCELONA"

75 (A:) 76 (R:) 77 (A:) 78 (A:) (R:)

BAR-CE-LO-NA... SO YOU SAID. AND MA-DRID... BON VOY-AGE... ON A BOE-ING, GOOD-

(STRS. SUST.)

79 (A:) 80 (R:)(A:) 81 (R:)(A:) 82 (R:)(A:) 83 84

NIGHT YOU'RE AN-GRY. NO. I'VE GOT TO... RIGHT. RE-PORT TO... GO. THAT'S NOT TO SAY THAT IF I HAD MY

ALTO F. CUE

85 [RAU] 86 87 A TEMPO 88 (R:) (A:) 89 (R:)

WAY OH, WELL, I GUESS O - KAY. WHAT? I'LL STAY. BUT... OH,

[RAU] [A TEMPO]

91 w.w 92 93

GOD.

+ BR.

ff

KEYBOARD

16

BARCELONA PLAYOFF

Empty grand staff for keyboard, consisting of two treble clefs and two bass clefs.

(FADE ON CUE)

Handwritten musical score for keyboard, consisting of four systems of two staves each. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked with a box containing '1' and 'VLS.'. The second system is marked with a box containing '2'. The third system is marked with a box containing '3'. The fourth system is marked with a box containing '4'. The fifth system is marked with a box containing '5'. The sixth system is marked with a box containing '6'. The seventh system is marked with a box containing '7'. The eighth system is marked with a box containing '8'. The ninth system is marked with a box containing '9'. The tenth system is marked with a box containing '10'. The eleventh system is marked with a box containing '11'. The twelfth system is marked with a box containing '12'. The score concludes with the marking '(EG)'.

-2- "BARCELONA PLAY-OFF"

13 VLS. I (FADE AT CUE)

14

15

16

17

18

19

20

21

KEYBOARD

17

NIGHT CLUB (3/31/70)

"COMPANY"

(CUE!) "THIS IS WHAT I CALL NEW YORK."

TRPTS HORNS

TRB BASS

Tutti

ORGAN PLAY

ORGAN GLESS

BASS

2 3 4 5 6 7 8 9

KEYBOARD

10

14

SAXES

TPPS.

18

19

20

21

22

VAMP!  
(AD LIB. SOLO - ALTO, VIBES, GTR.)

23

24

ON CUE! (JOANNE:)

"I MEAN I STILL REALLY  
DON'T QUITE WHERE  
CHICAGO IS. IT'S  
OVER THERE  
SOMEWHERE."  
(SHE POINTS  
FRONT.)

pp

BASS

ff

KEY-BOARD

18 THE LADIES WHO LUNCH

\* (JOANNE)

(JOANNE) "STOP STARING."

(QUE) "I'D LIKE TO PROPOSE A TOAST"

MOLTO RUBATO

Handwritten musical notation for the piano introduction. It consists of three staves (treble, middle, and bass clef) in 4/4 time. The tempo is marked 'MOLTO RUBATO'. The music begins with a dynamic marking of 'mf' and a 'w.w.' (with words) instruction. The first staff contains a whole note chord, and the second and third staves contain chords and moving lines. Measure numbers 1 and 2 are indicated above the first staff.

Handwritten musical notation for the first phrase of the song. The top staff is the vocal line, starting with a '3' measure rest and a '4' measure rest, followed by notes for 'HERE'S TO THE LA - DIES WHO LUNCH. EV - RY - BO - DY LAUGH. LOUNGING IN THEIR'. The piano accompaniment is on the bottom two staves. Measure numbers 3, 4, 5, and 6 are indicated above the vocal line.

Handwritten musical notation for the second phrase of the song. The top staff is the vocal line, starting with a '7' measure rest and a '9' measure rest, followed by notes for 'CAPTAINS AND PLAN - NING A BRUNCH ON THEIR OWN BE - HALF.'. The piano accompaniment is on the bottom two staves. Measure numbers 7, 8, 9, and 10 are indicated above the vocal line.

\* VOCAL SOUNDS 8 BASSA THAN WRITTEN.

11

OFF TO THE GYM, THEN TO A FITTING CLAIMING THEY'RE FAT,

TRPT'S

AL FI STES.

15

AND LOOKING GRIM CAUSE THEY'VE SITTING CHOOING A HAT. DOES ANYONE STILL WEAR A HAT?

BEEN

+ W.W.  
+ TBNS

19

SLOW BOSSA NOVA

20

21

22

I'LL DRINK TO THAT.

STES.

(+ B. CL.)

(+ B. CL.)

23

24

25

26

HERE'S TO THE GIRLS WHO STAY SMART, AREN'T THEY A GAS? RUSHING TO THEI

(+ B. CL.)

37 38 39 30

C L A S S E S I N O P - T I - C A L A R T - W I S H I N G I T W O U L D P A S S .

31 32 33 34

A N O T H E R L O N G E X - H A U S T I N G D A Y , A N O T H E R T H O U S A N D D O L L A R S .

STRS - HORNS - AL. FLUTE

35 36 37 38

A M A T I - N E E , A P I N T E R P L A Y , P E R H A P S A P I E C E O F M A H - L E R ' S . I ' L L D R I N K T O

39 40 41 42

T H A T . . . A N D O N E F O R M A H L E R

TRPT + AL. FL.

+ V. CLAR

43  
 HERE'S TO THE GIRLS WHO PLAY WIFE AREN'T THEY TOO MUCH? KEEPING HOUSE BUT

44 45 46

47  
 CLUTCHING A COP - Y OF LIFE JUST TO KEEP IN TOUCH. THE

48 49 50

51  
 ONES WHO FOLLOW THE RULES AND MEET THEMSELVES AT THE SCHOOLS TOO

52 53 54 TO PIANO

ORGAN

55  
 BUSY TO KNOW THAT THEY'RE FOOLS, AREN'T THEY A GEM? I'LL DRINK TO

56 57 58

PIANO

TEARS (TEARS)

The image shows a handwritten musical score for the song "Ladies Who Lunch". It consists of several systems of music. Each system includes a vocal line with lyrics and a keyboard accompaniment line. The keyboard part is divided into sections for "ORGAN" and "PIANO". Measure numbers are written in boxes above the vocal lines. The lyrics are: "HERE'S TO THE GIRLS WHO PLAY WIFE AREN'T THEY TOO MUCH? KEEPING HOUSE BUT CLUTCHING A COP - Y OF LIFE JUST TO KEEP IN TOUCH. THE ONES WHO FOLLOW THE RULES AND MEET THEMSELVES AT THE SCHOOLS TOO BUSY TO KNOW THAT THEY'RE FOOLS, AREN'T THEY A GEM? I'LL DRINK TO". There are also some handwritten notes like "TEARS" and "(TEARS)".

59 THEM! LET'S ALL DRINK TO THEM! (62)

(RITARD)

HOARNS & TRUMPS

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 (70) (71) (72) PRESSED, IT'S A BOT-TLE OF SCOTCH PLUS A LITTLE JEST.

(NO SAXES)

73 ANOTHER CHANCE TO DIS-AP-PROVE, ANOTHER BRILLIANT ZINGER. —

STRS HORNS

77 ANOTHER REA-SON NOT TO MOVE, ANOTHER VODKA STINGER. AAAAAH

(SCREEN)

81 I'LL DRINK TO THAT. SO

(HNS, TRBS)

85 HERES TO THE GIRLS ON THE GO, FU-RY-BO-DY TRIES. LOOK INTO THEIR

STRS

89 EYES AND YOU'LL SEE WHAT THEY KNOW: EV-RY-BO-DY DIES.

90 HNS - SXS - TONS STRS + FL.

93 TOAST TO THAT IN-VIN-CI-BLE BUNCH, THE DINO JAMES SURVIVING THE CRUNCH, LET'S

94 (ADD TRPT'S)

97 HEAR IT FOR THE LADIES WHO LUNCH: EV-RY-BO-DY RISE! (2XS)

98 STRS [HNS, TRBS.]

99

100 TRPT'S

101 RISE! (3XS)

102 RISE! ON CUE

103 RISE!

104 AS SHE DROPS HANDS.

KEYBOARD

19

BEING ALIVE

"COMPANY"

4/12/70

(ROBERT + COMPANY)

(CUE:)  
 (JOANNE:) "DID YOU HEAR WHAT YOU JUST SAID, KIDDO?"

[1] [2] [3] [4] [INTERRUPT AND GO AHEAD AT CUE]

BASS

(ROBERT:) "WHAT DO YOU GET?" [5] [6] (LARRY:) "WHAT HAPPENED?" (JOANNE:) "I JUST DID" [7] (ROBERT:) "WHAT DO YOU GET?" [8]

TPTS, JXS, HORNS, TRBS

SOMEONE A BIG FAVOR. COME ON, LARRY, LET'S GO HOME.

[9] (JENNY:) (PETE:) (AMY:) [10] (PAUL:) (HARRY:) (SARAH:)

BOB-BY BOB-BY BOB-BY BA-BY BOB-BY BU-BI BOB-BY RO-BERT DAR-LING

+ VIBES GUITARS

11 (DAVID:) BOB-BY WE'VE BEEN TRYING TO CALL YOU

12 (JENNY:) (LARRY:) (AMY:) (PAUL:) (HARRY:) (LARRY:) (JOANNE:) (SUSAN:) AN-GEL I'VE GOT SOMETHING TO TELL YOU

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

(LARRY:) (HARRY:) (PETER:) (DAVID + JENNY:) (HARRY:) THE KIDS WERE ASKING

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 WANTED TO SAY

(DAVID + JENNY:) (SARAH + HARRY:) (PAUL:) (PETER:) (ALL:) BOB-BY

BOB-BY BOB-BY BOB-BY BU-BI WHAT HAVE YOU BEEN UP TO KID-DO BOB-BY

(+ ORGAN)

ROBERT: STOP! "WHAT DO YOU GET?"

KEYBOARD

"BEING ALIVE" (TRANSP.)

20 MODERATO (♩ = 112)

20

LUTE STOP

22 ROBERT:

22

SOME-ONE TO HOLD YOU TOO CLOSE, SOME-ONE TO HURT YOU TOO DEEP,

26

SOME-ONE TO SIT IN YOUR CHAIR, TO RU-IN YOUR SLEEP. (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..."

28 [ORCH. FILLS] (FLS, CU)

29

30

(HARRY): "...GOOD REASON FOR BEING ALONE." (LARRY): "COME ON. YOU'RE ON TO SOMETHING, BOBBY. YOU'RE ON TO SOMETHING."

31

32

33 (ROBERT SINGS:)

"BEING ALIVE" (TRANSP.)

KEYBOARD

34 ROBERT:

35 36 37

SOME-ONE TO NEED YOU TOO MUCH, SOME-ONE TO KNOW YOU TOO WELL,

(W.W.)

(CELLOS) (GUITAR) (BASS)

38 39 40 (ORCH. + CLS.)

SOME-ONE TO PULL YOU UP SHORT AND PUT YOU THROUGH HELL. (DAVID): "YOU SEE WHAT YOU LOOK FOR, YOU KNOW."

41 42 (P) CRESC. POCO A POCO 43

(JOANNE): "YOU'RE NOT A KID, ROBERT. 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 45 46 47 (ROBERT SINGS)

REALLY IS THAT IT WON'T BE." (JENNY): "DON'T STOP NOW! KEEP GOING!"

"BEING ALIVE" (TRANSP.)

-5-

KEYBOARD  
(ROBERT:)

48 49 50 51

SOME-ONE YOU HAVE TO LET IN, SOME-ONE WHOSE FEELINGS YOU SPARE,

BASS

52 53 54 55 ORCH. (FL. + CL.)

SOME-ONE WHO, LIKE IT OR NOT, WILL WANT YOU TO SHARE A LITTLE A LOT.  
(SUSAN:) "AND WHAT DOES ALL THAT MEAN?"

56 57 58 59

(LARRY:) "ROBERT, HOW DO YOU KNOW SO MUCH ABOUT IT, WHEN YOU'VE NEVER BEEN THERE?" (PETER:) "ADD 'EM UP, BOBBY."  
(HARRY:) "IT'S MUCH BETTER LIVING IT THAN LOOKING AT IT, ROBERT." ADD 'EM UP.

60 ROBERT: 61 62 63

SOME-ONE TO CROWD YOU WITH LOVE, SOME-ONE TO FORCE YOU TO CARE,

"BEING ALIVE" (TRANSP.)

- 6 -

KEYBOARD

64

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

BASS

68

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

69

70

71

TRBS

CRES.

72

LIVE BE-ING A- LIVE.

73

74

75

(CRES. CONTINUED)

V.S.

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

"BEING ALIVE" (TRANSP.)

76 ROBERT (LAST X) 77 78

SOME-BO - DY HOLD ME TOO CLOSE, SOME-BO - DY HURT ME TOO

*p* (GRADUALLY DURING VAMP) (pppp) (pppp)

79 80 81

DEEP, SOME-BO - DY SIT IN MY CHAIR AND RU-IN MY

82 83

SLEEP AND MAKE ME A - WARE OF BE - ING A -

FLS

84 85 86 87

LIVE, BE - ING A - LIVE.

VLS. P.

BASS P. P. P. P.

"BEING ALIVE" (TRANSP.)

KEYBOARD

88 89 90 91

SOME-BO-DY NEED ME TOO MUCH, SOME-BO-DY KNOW ME TOO WELL,

(GTR.)

BASS

92 93 94 95

SOME-BO-DY PULL ME UP SHORT AND PUT ME THROUGH HELL AND GIVE ME SUP - PORT FOR BE-ING A -

FL.

96 97 98 99

-LIVE, MAKE ME A - LIVE, MAKE ME A -

FLS (+VLNS)

100 101

-LIVE, MAKE ME CON -

ADD TRS. GLISS.

KEYBOARD

"BEING ALIVE" (TRANSP)

102 103 104 105

- FUSED ———— MOCK ME WITH PRAISE, ———— LET ME BE

W.W. W.W. + TRPS.

(BASS)

106 107 108 109

USED, ———— VAR-Y MY DAYS. ———— BUT A —

W.W. BR, W.W. (CONT)

BASS

110 111 112 113

LONE ———— IS A - LONE. ———— NOT A -

W.W. VLNS. mf

(TRBS)

114 115 116 117

- LIVE. ————

W.W. + TRPS.

KEYBOARD  
STR

-10- "BEING ALIVE" (TRANSP.)

118 SOME-BO-DY CROWD ME WITH LOVE. 119 120 SOME-BO-DY FORCE ME TO CARE, 121

BR (8)

E6,9 A/B E6,9 D#0 (CONT)

122 SOME-BO-DY LET ME COME THROUGH, I'LL ALWAYS BE 123 124 THERE AS FRIGHTENED AS YOU, TO HELP US SUR- 125

BR (Loco)

E6,9 C#m (ADD F#) A MAJ7 CRESC. F#m

126 -VIVE 127 BE-ING A-LIVE. 128 BE-ING A-LIVE, 129 BE-ING A- 130 131

PLAY W.W. (TRBS)

BASS

132 BR LIVE. 133 134 135 136 (APPLAUSE SEQUE)

SLUR

BASS

KEYBOARD

20 SIDE BY SIDE - UNDERSCORE

"COMPANY"

① (TROM. 1) (SOLO-TONE MUTE)

(ORGAN MODE - NO VIBR. - 8') (ONLY IF WANTED)

RS GTR

BASS

5 6 7 8

2BMAJ7

C9

The score consists of three systems of staves. The first system has a single treble clef staff with a melody line. The second system has a grand staff (treble and bass clefs) with accompaniment. The third system is a blank grand staff. Measure numbers 1 through 8 are marked in boxes above the notes. Annotations include '(TROM. 1) (SOLO-TONE MUTE)', '(ORGAN MODE - NO VIBR. - 8') (ONLY IF WANTED)', 'RS GTR', 'BASS', '2BMAJ7', and 'C9'.

KEYBOARD

21

FINALE ULTIMO

CUE: (JOANNE) "J.K. ALL TOGETHER, EVERYBODY."  
(ALL) "HAPPY BIRTHDAY, ROBERT."

1 W.W. 2 TPTS.

3 BR 4 5 STRS.

6 8

"COMPANY"

KEYBOARD

22 BOWS

A set of six empty musical staves, arranged in two groups of three. The top group consists of three staves, and the bottom group also consists of three staves. These are intended for keyboard and bow parts.

(1) (2) (3) (VOCAL MINORITY)

WE

TRBS, ALTO

SANES, TRBS P.

Musical score for measures 1, 2, and 3. Measure 1 is in 4/4 time, measure 2 is in 2/4 time, and measure 3 is in 4/4 time. The score includes vocal lines and piano accompaniment. The vocal line starts with a whole note in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. The piano accompaniment features chords and moving lines in both hands.

(4) LOVE. (5) (6) YOU (7) WE

WE LOVE LOVE YOU

VOCAL MINORITY

TRBS

H.S. TRBS

Musical score for measures 4, 5, 6, and 7. Measure 4 is in 4/4 time, measure 5 is in 2/4 time, measure 6 is in 4/4 time, and measure 7 is in 4/4 time. The score includes vocal lines and piano accompaniment. The vocal line continues with notes and lyrics: "LOVE.", "WE LOVE", "LOVE", "YOU", "WE". The piano accompaniment includes chords and moving lines, with some parts marked "TRBS" and "H.S. TRBS".

KEYBOARD

Handwritten musical score for the first system, measures 8-11. The top staff contains vocal lines with lyrics: "LOVE", "WE LOVE", "YOU", "WE LOVE", "YOU", "WE LOVE", "YOU". The middle staff contains piano accompaniment with notes and rests. The bottom staff contains keyboard accompaniment with notes and rests, including markings for "TRBS" and "HNS".

Handwritten musical score for the second system, measures 12-15. The top staff contains vocal lines with lyrics: "LOVE", "WE LOVE", "WE LOVE", "WE LOVE", "WE LOVE". The middle staff contains piano accompaniment with notes and rests, including markings for "TPTS" and "TRBS". The bottom staff contains keyboard accompaniment with notes and rests, including markings for "TRBS".

Handwritten musical score for the third system, measures 16-19. The top staff contains vocal lines with lyrics: "LOVE", "WE LOVE", "WE LOVE", "WE LOVE", "WE LOVE". The middle staff contains piano accompaniment with notes and rests, including markings for "HNS" and "TRBS". The bottom staff contains keyboard accompaniment with notes and rests, including markings for "HNS" and "TRBS".

KEYBOARD

Handwritten musical score for measures 20-25. The top staff contains vocal lines with lyrics: "LOVE WE LOVE WE LOVE YOU LOVE YOU LOVE YOU. LOVE". The bottom two staves show keyboard accompaniment with various instrument markings including TRBS, HNS, and TPTS.

Handwritten musical score for measures 26-31. The top staff contains vocal lines with lyrics: "You WE LOVE YOU. LOVE YOU LOVE YOU. LOVE YOU. WE". The bottom two staves show keyboard accompaniment with markings for TRBS, BR, and SAXES.

Handwritten musical score for measures 32-35. The top staff contains vocal lines with lyrics: "LOVE YOU." and long horizontal lines indicating sustained notes. The bottom two staves show keyboard accompaniment with markings for STRS and 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, PARTY GAMES DEEP TALKS, LONG WALKS, TEL-E-PHONE CALLS

SOLO FILL . . . . .

47 48 49

VOCAL GROUP "oo"

(OTHERS) "oo"

THOUGHTS SHARED, SOULS BARED, PRIVATE NAMES ALL THOSE PHO-TOS UP ON THE WALLS

TRBS G6(MA.7)

KEYBOARD

4/4 70

COMPANY  
BOWS

50 51 52

WITH LOVE WITH

HNS TRBS F#7(6) Gb(MA7) F#7(6)

(Bass)

53 54 55

VOICES

LOVE FILLING THE DAYS WITH LOVE SEV-EN-TY WAYS

GROUP (mp)

TRBS

(Giv) Bm7/E F#m11 mf Bm7/E

56 57 58

TO BOB-BY WITH LOVE FROM ALL THESE THOSE

AH

VLS.

F#m11 Ebm7/Ab Bbm7

KEYBOARD

6- "COMPANY" 4/13/70  
BOWS

59 60 61

GOOD AND CRAZY PEO-PL, YOUR FRIENDS. THOSE GOOD AND CRAZY PEO-PL, YOUR MAR - RIED

(+ TPTS) CRA-ZY PEO-PL. CRA-ZY PEO-PL AH

ORGAN FULL

62 63 ALL: 64

FRIENDS! AND THAT'S WHAT IT'S ALL A-BOUT, IS - N'T IT?

STRS

65 66

THAT'S WHAT IT'S REAL-LY A - BOUT IS - N'T IT?

KEYBOARD

ROBERT (67) THAT'S WHAT IT'S REAL-LY A- BOUT

COMPANY (68) THAT'S WHAT IT'S REAL-LY A- BOUT, REAL- LY A - (MEN) IS-N'T IT IS-N'T IT

VOCAL GROUP (69) YOU I LOVE AND YOU I LOVE AND BOUT? AH

STRINGS

ROBERT (70) YOU AND YOU I LOVE AND YOU I LOVE AND YOU I LOVE AND YOU AND YOU I LOVE I LOVE

COMPANY (71) 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 (72) AH

KEYBOARD

- 8 -

"COMPANY" 4/13/70  
BOWS

Handwritten musical score for the first system, measures 73-76. The system consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line has lyrics "COM-PA-NY!" and "COM-PA-NY!". The piano accompaniment features chords and melodic lines. Measure numbers 73, 74, 75, and 76 are circled in the vocal line.

Handwritten musical score for the second system, measures 77-80. The system consists of three staves. The vocal line has lyrics "COM-PA-NY! LOTS OF COM-PA-NY! LIFE IS COM-PA-NY! LOVE IS COM-PA-NY!". The piano accompaniment continues with chords and melodic lines. Measure numbers 77, 78, 79, and 80 are circled in the vocal line.

Handwritten musical score for the third system, measures 81-84. The system consists of three staves. The vocal line has lyrics "COM-PA-NY.", "COM-PA-NY", "AH", and "DOT!". The piano accompaniment includes chords and melodic lines. Measure numbers 81, 82, 83, and 84 are circled in the vocal line.



Musical score system 1 (measures 13-16). Includes staves for TPT, STRAB, and piano accompaniment with chords Cbma<sup>7</sup>, Abm<sup>7</sup>, and Db<sup>9</sup>.

Musical score system 2 (measures 17-22). Includes staves for STRAB, STRS, and piano accompaniment with chords Bbm<sup>7</sup>, Ft, and Eb<sup>7</sup> sus 4.

Musical score system 3 (measures 23-28). Includes staves for STRAB, STR, and piano accompaniment with chords Eb<sup>7</sup>, Abm<sup>7</sup>, and G<sup>+</sup>.

Musical score system 4 (measures 29-32). Includes staves for STR, STRS, and piano accompaniment with chords Fm<sup>7</sup>.

33 TPT  
STR, TAB

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

Gbm<sup>7</sup>

Cbm<sup>7</sup>

Abm<sup>7</sup>

Db<sup>9</sup>

mf

p

STR

KEYBOARD

- 4 - SIDE UTILITY

(EXIT)

49 *TRIS.* 50 51 52 53 54

Dbm7 Gb9 Gb7-9 CMA7

55 56 57 58 59 60

CMA7 Gb6 Abm7

61 62 63 64

(ORCHESTRA PARTS HAVE AN OPTIONAL FIRST ENDING IN THESE 4 BARS IF NEEDED.)



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