

HAROLD PRINCE
In Association with
RUTH MITCHELL
Presents

COMPANY

A MUSICAL COMEDY

Music and Lyrics by
Stephen Sondheim

Book by
George Furth

Musical Direction by
Harold Hastings

Orchestrations by
Jonathan Tunick

Dance Music Arrangements by
Wally Harper

Sets and Projections
Boris Aronson

Costumes by
D. D. Ryan

Lighting by
Robert Ornbo

Musical Numbers Staged by
Michael Bennett

Production Directed by
Harold Prince

VOCAL SCORE

Applications for performance of this work, whether legitimate, stock,
amateur, or foreign, should be addressed to:
MUSIC THEATRE INTERNATIONAL
545 Eighth Avenue
New York, NY 10018

Piano Reduction by Robert H. Noeltner

Music Autography by Irwin Rabinowitz

FIRST PERFORMANCE AT THE ALVIN THEATRE, NEW YORK
APRIL 26, 1970

CAST OF CHARACTERS
(In Order Of Appearance)

Robert DEAN JONES
Sarah BARBARA BARRIE
Harry CHARLES KIMBROUGH
Susan MERLE LOUISE
Peter JOHN CUNNINGHAM
Jenny TERI RALSTON
David GEORGE COE
Amy BETH HOWLAND
Paul STEVE ELMORE
Joanne ELAINE STRITCH
Larry CHARLES BRASWELL
Marta PAMELA MYERS
Kathy DONNA McKECHNIE
April SUSAN BROWNING
The Vocal Minority CATHY CORKILL
CAROL GELFAND
MARILYN SAUNDERS
DONA D. VAUGHN

MUSICAL NUMBERS

ACT ONE

1.	Overture	5
2.	Company.....	6
3.	Little Things.....	27
3a.	Bobby-Baby — Underscore	34
4.	Sorry-Grateful.....	35
4a.	Bobby-Baby — Underscore	40
5.	You Could Drive A Person Crazy.....	41
5a.	Bobby-Baby — Underscore	51
6.	Have I Got A Girl For You.....	52
7.	Someone Is Waiting.....	63
8.	Another Hundred People	67
9.	Getting Married Today	82
10.	Finale Act I	99

ACT TWO

11.	Entr'acte	102
12.	Side By Side By Side	106
	[What Would We Do Without You?].	115
13.	Poor Baby.....	135
14.	Tick-Tock.....	143
15.	Barcelona	155
16.	Barcelona Play-off.....	161
17.	Night Club	162
18.	The Ladies Who Lunch	164
19.	Being Alive.....	172
20.	Side By Side — Underscore	184
21.	Finale Ultimo.....	184
22.	Bows	185
23.	Exit Music	193

SCENES

THE PLACE: NEW YORK CITY

THE TIME: NOW

INSTRUMENTATION

REED 1 Alto Saxophone, Flute, Piccolo, Alto Flute, Clarinet, E \flat Clarinet
REED 2 Tenor Saxophone, Flute, Piccolo, Alto Flute, Clarinet, Bass Clarinet
REED 3 Tenor Saxophone, Flute, Clarinet, Bass Clarinet
REED 4 Baritone Saxophone, Oboe, English Horn, Clarinet, E \flat Contrabass Clarinet
REED 5 Baritone Saxophone, Bassoon, Clarinet
HORN 1 & 2
TRUMPET 1 & 2 (Trumpet 1 doubles on Flugelhorn)
TRUMPET 3
TROMBONE 1 & 2
PERCUSSION 1 & 2
GUITAR 1 & 2 (A=Accoustical; E=Electric; B=Bass Guitar)
KEYBOARD (Electric Piano and Organ)
VIOLINS (3 parts-A; B; C)
CELLO (1 part - 2 men)
BASS

The purchase of this score does not constitute permission to perform. Applications for performance of this work, whether legitimate, stock, amateur, or foreign should be addressed to the licensing agent.

COMPANY

To JUDY PRINCE

No. 1

Overture

Music & Lyrics by
STEPHEN SONDHEIM

Moderate 4

1

VOCAL GROUP: Bob-by, Bob-by, Bob - by, Bob-by, Bah - bah

Saxs. *mf* Bob-by, Bob-by, Bah - bah bah bah bah bah bah bah Bah - by, Bob-by,

Bs., C.B., Cl. Gtr.

4

bah bah etc. Bob-by, Bah - bah Bob - by.

Bah bah bah bah bah bah bah Bah - by, Bob - by, Bah bah bah bah bah bah bah bah

7

bah - bah bah bah bah bah bah bah bah etc. Bob-by, Bob - by.

Bah - by, Bob - by, Bob - by, bah bah bah bah bah bah bah Bah - by, Bah - bah

(Cls., Bells) *Tutti*

10

bah bah bah bah bah bah bah bah, Bah - by.

Cl., Saxs. *sub. ff* Hns.

R. H.

No. 2

Company

(Robert and Company)

cue: JOANNE: Don't believe a word of it.

continue at cue: SARAH:

Harry, hush! You don't
tell a person's age at

1 our ages.

JENNY: PETER: AMY:

Bob-by... Bob-by... Bob-by ba-by...

Piano

(Vamp)

[Play 6 times]

+Vibes

+Gr.

4

DAVID:

Bob-by, we've been try-ing to call—

PAUL:

JOANNE:

SUSAN:

JENNY:

LARRY:

Bob-by bu-bi... Rob-by... Rob-ert, dar-ling... Bob-by... Bob-by...

cresc. poco a poco
sim.

6

SARAH:

— you. An-gel, I've got some-thing to tell — you.

AMY:

PAUL:

HARRY:

LARRY:

JOANNE:

SUSAN:

Bob-by ba-by...Bob-by bu-bi... Bob... Rob - o... Rob-by, love...Bob-by, hon-ey...

9 AMY & PAUL:

Musical staff for Amy & Paul, starting with a treble clef, key signature of two flats, and a 6/4 time signature. The melody consists of eighth and quarter notes.

Bob-by, we've been try-ing to reach_ you all day.

LARRY: HARRY: PETER: DAVID & JENNY:

Musical staff for Larry, Harry, Peter, David & Jenny, continuing the melody with rests for some characters.

Bob-by... Bob-by... Bob-by ba-by... The kids were ask-ing,

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

Musical staff for Sarah, Joanne, Harry, Susan, Joanne, Peter, with rests for some characters.

An-gel... Dar-ling... Bob-by...Rob-ert...Rob-by... Bob-o...

Piano accompaniment for section 9. The right hand features chords with a 'trumpet' (Tpts.) marking. The left hand has a bass line with a 'trumpet' (Trb.) marking. Dynamics include '(cresc. poco a poco)'. There are also markings '+Tpts.' and '+w.w.'.

11 LARRY & JOANNE:

Musical staff for Larry & Joanne, starting with a treble clef, key signature of two flats, and a 6/4 time signature.

Bob-by, there was some-thing we want-ed to say.

SARAH & HARRY: PAUL: DAVID & JENNY:

Musical staff for Sarah & Harry, Paul, David & Jenny, with rests for some characters.

Bob-by... Bob-by... Bob-by bu-bi... Your line was bus-y.

AMY: SUSAN: PETER:

Musical staff for Amy, Susan, Peter, with rests for some characters.

Sweet-heart... Sug-ar... What have you been up to, kid-do?

Piano accompaniment for section 11. The right hand features chords with a 'trumpet' (Tpts.) marking. The left hand has a bass line with a 'trumpet' (Trb.) marking. Dynamics include '(cresc. poco a poco)'.

13

AMY & PAUL:

Musical staff for Amy & Paul, showing a melodic line in 4/4 time with a key signature of two flats.

Bob-by, Bob-by, how have you been?—

DAVID, JENNY,
JOANNE & LARRY:

HARRY: SARAH: H.&S.:

Musical staff for Harry, Sarah, and H.&S., showing a melodic line in 4/4 time with a key signature of two flats.

Fel-la... Sweet-ie, How have you been?— Stop by on your way home...

PETER & SUSAN:

Musical staff for Peter & Susan, showing a melodic line in 4/4 time with a key signature of two flats.

Bob-by, Bob-by, how have you been?—

+Vocal Grp. (Bop)

Organ

(Bop)

(Bop)

Piano accompaniment for measures 13-15, featuring chords in the right hand and a bass line in the left hand. Dynamics include *sub. mp*.

sub. mp

+Hns., Trbs., Bar. Sax.

15

Musical staff for Harry & Sarah, showing a melodic line in 4/4 time with a key signature of two flats.

Seems like weeks since we talked to you!

HARRY & SARAH:

D.&J., J. & L.:

Musical staff for D.&J., J. & L., showing a melodic line in 4/4 time with a key signature of two flats.

Bob-by, we've been think-ing of you! Drop by an-y time.

PETER & SUSAN:

Musical staff for Peter & Susan, showing a melodic line in 4/4 time with a key signature of two flats.

Bob-by, we've been think-ing of you!

(Bop)

(Bop)

(Bop)

Piano accompaniment for measures 15-17, featuring chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *poco*, and *a poco*.

cresc.

poco

a

poco

17 AMY & PAUL:

Bob - by, there's a con - cert on Tues - day.

DAVID & JENNY:

Hank and Ma - ry get in - to town

+W.W. simile

19 PETER & SUSAN:

How a - bout some Scrab - ble on Sun - day?

SARAH & HARRY:

to - mor - row. Why don't we all go to the beach

Trbs. div.

21 JOANNE & LARRY:

Bob, we're hav - ing peo - ple in Sat - ur - day 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... An - gel... Bob-by bu - bi...

+Tpts. sub. mp (+div.Str., Vocal Grp. sust.)

23 SARAH & HARRY:

Time we got to-gether, is Wednes-day all right?

AMY & PAUL: + Tpts. ———
Eight o'-clock on Mon - day.

AMY: LARRY: SUSAN: JOANNE: PETER: PETER & JOANNE:
Bob-by... Rob-o... Bob-by, hon-ey... Rob-by, dar-ling... Bob-by fel - la... Bob-by ba-by...

cresc.

+ Tpts. ———

25 ALL:

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

Str. *f* (Vocal Grp. sust.) +2 Saxs., Hns., Trbs. 7 Tpts.

28 ALL:

you! Bob-by, come on o-ver for din - ner! _____

7 Tpts.

31

(+ V. Grp.)

Just be the three_ of us, on- ly the three_ of us! We

Str.

Timp.

34

love

3 Saxs.

+Tpts.

simile

p cresc. poco a poco

Trbs., Hns., 2 Saxs.

Bs.

(Bs. cont.)

37

you!

+Timp. Solo

40 ROBERT:

(+Tpt., Alto cue)

Phone rings, door chimes, in comes com- pa-ny!

Organ Solo

+Str.

+Gtr. (cont.)

Bs.

44

No strings, good times, room hums, com- pa-ny!

Organ Solo

Pno.

48

Late nights, quick bites, par-ty games, Deep talks, long walks, tel- e- phone calls,

(Org.)

Gtrs. (+Hns., Trbs. sust.)

Solo Fill

Dm7 Dm6,9 Dm7

51

(+V. Grp. sust.)

Thoughts shared, souls bared, pri- vate names, All those pho- tos up on the walls

+V. Grp. sust.

53

dolce
(V. Grp. out)

"With love", _____ With

(+Str. div. sust.) (Hns., Trbs. out)

dim. *dolce*

57

(+ V. Grp. sust.)

love fill - ing the days, _____ With

+Tpts. (Tpts.)

p *cresc.*

59

love sev-en-ty ways, _____ "To Bob-by, with love" _____ from

(Tpts. simile)

mp *cresc.* *mf*
(+Hns., Trbs. sust.)

62

Cra - zy peo - ple

all those Good and cra-zy peo-ple, my friends, _____ Those

W.W., Vlns. Tpts. div. Org. Fill

cresc. (+2 Saxs.)

65

cra - zy peo - ple ah.

good and cra-zy peo-ple, my mar - ried friends! And that's what it's all a-bout, is -

Musical score for system 65. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment consists of a grand staff (treble and bass clefs). The piano part includes dynamic markings such as *mf* and *p*. Instrumentation notes include "Tpts.", "(Tpts. out)", and "+2 Saxes, Hns., Trbs.".

68

- n't it? —

That's what it's real-ly a - bout, —

Real-ly a - bout! —

Musical score for system 68. The vocal line continues in treble clef. The piano accompaniment includes dynamic markings like *p* and *f*. Instrumentation notes include "Tpts." and "+ Tpts. (Octaves)".

71

APRIL: KATHY: MARTA: PAUL: JOANNE: SUSAN:

Bob-by...Bob-by... Bob-by, ba-by... Bob-by bu-bi...Rob-by... Rob-ert, dar-ling...

Musical score for system 71. The vocal line is in treble clef. The piano accompaniment includes dynamic markings like *p* and *f*. Instrumentation notes include "+Vibes" and "Pno., Gtrs.".

74 SARAH:

An - gel, will you do me a fav - or?

LARRY:

AMY:

JENNY:

PAUL:

Bob - by... Bob - by... Bob - by ba - by, Bob - by bu - bi,

ROBERT:

Name it, Sar - ah.

+Hns., Trbs.

76 PETER:

Lis - ten, pal, I'd like your o - pin - ion...

HARRY:

LARRY:

KATHY:

MARTA:

Bob... Rob - o... Bob - by, love... Bob - by, hon - ey...

ROBERT:

Try me, Pet - er...

78 LARRY & AMY:

Bob-by, there's a prob-lem, I need_ your ad - vice...

APRIL, PAUL: MARTA, HARRY: CATH., PETER: APRIL, MARTA, CATH.:

Bob-by... Bob-by... Bob-by, ba-by Just half an ho-ur...

SARAH: JOANNE: ROBERT:

An-gel... Dar-ling... A-my, can I call you back to -

+w.w. cresc. poco a poco Tpts.

80 DAVID & JENNY:

Hon-ey, if you'd vis-it the kids_ once or twice...

SARAH, PETER: JOANNE, HARRY: PAUL, MARTA: APRIL, MARTA, CATH.:

Bob-by... Bob-by... Bob-by bu-bi... What's hap-pened to you?...

AMY: Sweet-heart... SUSAN: Su-gar... ROBERT:

ROBERT: mor - row? Jen-ny, I could take them to the

Tpts.

82

Bob-by... Bob-by... Where have you been?...

HARRY, SARAH, PETER, SUSAN:

HUSBANDS:

Fel-la... Kid-do, where have you been? Stop by on your way home...

3 GIRLS:

Bob-by... Bob-by... where have you been?...

ROBERT:

zoo on Fri - day. Su-san, love, I'll make it aft-er sev-en if I

(+ V. Grp.) (Bop) (Bop) (Bop)

Organ

mp

Celli

+Hns., Trbs., Bs.

84

WIVES:

Bob - by, dear... I don't mean to pry. PAUL, AMY, JOANNE, LARRY, DAVID, JENNY:

HUSBANDS:

Bob-by, we've been think-ing of you! Drop by an - y time...

3 GIRLS:

Bob-by, we've been think-ing of you!

ROBERT:

can. Sor-ry, Paul, I made a date with Lar-ry and Jo-

(Org.) (Bop) (Bop) (Bop)

Celli *cresc.* *poco* *a* *poco*

86 WIVES:

Bob - by, dear, it's none of my bus - 'ness

ROBERT: HUSBANDS:

anne. Look - it, pal, I have to work Thurs -

88 WIVES:

Dar - ling, you've been look - ing pe - cu - liar...

HUSBANDS:

- day eve - ning... Bob - by, boy, you know how I hate -

90 WIVES:

Fun - ny thing, your name came up on - ly last night.

HUSBANDS: 3 GIRLS: (+Tpts.)

- the op - 'ra... I should - n't say_ this, but...

ROBERT:

Har - ry... Dav - id... Cath - er - ine, I... Ap - ril... Mar - ta... Lis - ten, peo - ple...

(+V. Grp. sust.) (+Tpts.)

sub. mp (+Str. sust.) cresc.

(W.W., Hns., Trbs. out)

92 WIVES:

Bob-by, we've been wor-ried, you sure you're all right?

3 GIRLS: (+Tpts.)
HUSBANDS: Did I do some-thing wrong?

Bob-by... Bob-by... Bob-by, ba-by... Bob-by, bu-bi, Bob-by, fel-la, Bob-by, Bob-by,

+Tpts.

94 ALL:

Bob-by, come on o - ver for din - ner! We'll be so glad to see

Tpts.
Bob-by, come on o - ver for din - ner! We'll be so glad to see

Vlns.
Pno., Gtrs.
+ 2 Saxes, Hns.

97

you! Bob-by, come on o - ver for din - ner!

Tpts.
you! Bob-by, come on o - ver for din - ner!

100

Just be the three of us, on - ly the three of us,
 Just be the three of us, on - ly the three of us,
 Saxs., Hns., Trbs. div.

102

WOMEN: (+Pre-recorded tape)
 We love
 MEN:
 We love
 Pno., +Gtrs., Perc.
 Bs. (cont.)

107

Trbs., Hns.
 Trbs.
 Hns., Trbs.
 Trbs.

111

Musical score for measures 111-114. The score is written for a full orchestra. The top two staves are for Piccolo Violins (Picc., Vlms.). The third staff is for Trumpets (Tpts.). The fourth staff is for Trombones and Horns (Trbs., Hns.). The bottom two staves are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many rests and accents.

115

Musical score for measures 115-119. The score is written for a full orchestra. The top two staves are for Piccolo Violins (Picc., Vlms.). The third staff is for Trumpets (Tpts.). The fourth staff is for Trombones and Horns (Trbs., Hns.). The bottom two staves are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many rests and accents.

120

Musical score for measures 120-124. The score is written for a full orchestra. The top two staves are for Piccolo Violins (Picc., Vlms.). The third staff is for Trumpets (Tpts.). The fourth staff is for Trombones and Horns (Trbs., Hns.). The bottom two staves are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many rests and accents. There are vocal lines with the lyrics "you!" in measures 121 and 122. The score includes markings for Saxophones (Saxs.), Brass (Br.), and Strings (Str.).

124 ALL: (+V. Grp)

Phone rings, door chimes, in comes com - pa - ny!

+Str., Hns., Trbs.

Gr. (cont.)

Org.

Bs.

128

No strings, good times, just chums, com - pa - ny!

Org.

132

Late nights, quick bites, par - ty games, Deep talks, long walks, tel - e - phone calls.

Org.

Gr. (+Str. sust.)

Solid Fill

135 V. Grp.
"Oo"

ALL: Thoughts shared, souls bared, pri - vate names, all those pho - tos up on the walls.

(+Hns., Trbs., 2Saxs. sust.)

137

(oo)

"with love", With

Gtr.

V. Grp.

141

love fill-ing the days, With love sev-en-ty ways.

V. Grp. (mp)

Oo Oo

Tpts.

Gtr.

144

To Bob-by with love from all these those

Ah

Gtr.

147

Good and cra-zy peo-ple, {your friends. (These good and cra-zy peo-ple, {your mar - ried
my (Those Vlns. +W.W. my

Vlns. +Tpts. Tpts. Tpts.

Cra-zy peo-ple. Cra-zy peo-ple ah

Organ Fill

+Hns., Trbs., 2Saxs. Tpts.

150

friends! And that's what it's all a-bout, is - n't it?

(sub. pp) ALL: (+V. Grp)

Strs.

Br.

pp Pno., Gtr., Perc.

153

That's what it's real - ly a - bout, is - n't it?

155

ROBERT: *cresc.*

That's what it's real-ly a - bout, — You I love and you I love and

COMPANY:

cresc.

GIRLS: bout?

That's what it's real-ly a - bout, — Real - ly a - MEN: Is - n't it? Is - n't it?

V. Grp.

Ah

p Str. *cresc.* +W.W. +Tpts.

158 ROBERT:

you and you I love and you I love and you I love and you and you I love I love

COMPANY:

Love!

Is - n't it? Is - n't it? Is - n't it? Is - n't it? Is - n't it? Is - n't it?

(cont.) Ah Str., w.w.

Br., Hns., 2 Saxes. *ff*

161 COMPANY:

com-pa - ny! Com-pa - ny!

+ V. Grp. (Str., W.W.)

Pno., Tpts. Gtr. Hns., Trbs., 2 Saxs. (simile)

165

Com-pa-ny! Lots of com-pa-ny! Life is com-pa-ny! Love is com-pa - ny!

etc.

169

Com-pa - ny! Com-pa - ny! Ah dot!

Perc. + Timp.

No. 3 Little Things

(Joanne and others)

Sight cue: Sarah jumps on Harry.

Moderate 4

JOANNE:(when ready)

(written 8va)

1

It's the lit-tle things you do to-geth-er, —

Hns., Ob.

Hns., Ob.

Vlns. pizz.

Harp-sichord

p

Bsn., B. Cl.,
Gtr., Cello

3

Do to-geth-er, — Do to-geth-er, — That make

Hns., Ob.

+ Harpsi.

6

per-fect re-la-tion-ships, The hob-bies you pur-sue to-geth-er, Sav-ings you ac-crue to-geth-er,

Ob.

Hns., Ob.

+ Tpts.

Vlns.

(Simile)

+ Bsn.

9

Looks you mis-con-strue to-geth-er, — That make mar-riage a joy.

Ob.
+ Harpsi.
Bsn.

12

ROBERT: That's very good... (*Dial. cont.*)
cue: HARRY: Uncle, your ass.
JOANNE: (*when ready*)

Mm - hm. It's the

Tpts., Hns.
Trbs.
Hns., Ob.
Vins.
V.C. Bs.
gliss.

16

lit-tle things you share to-geth-er, — Swear to-geth-er, — Wear to-geth-er, —

19

— That make per-fect re-la-tion-ships, The con-certs you en-joy to-geth-er,

+ Harpsi.
W.W.
Bsn.
(As before)

22

Neigh - bors you an - noy to - geth - er, Chil - dren you de - stroy to - geth - er, — That keep

+ Harpsi.

25

mar - riage in - tact. — It's not so hard — to be mar - ried When

Piano

(To Piano)
Str.

(+Str. sust.)

+Bs.

(Bs.)

W.W.

28

two ma - neu - ver as one. It's not so hard to be mar - ried And

(cont.)

32

Je - sus Christ, — is it fun! It's shar - ing lit - tle winks to - geth - er, —

Ob. Solo

+ Trbs., low W.W.

Harpsi.

+ Gtr.

Str., Cl.

+ Hns.

Bsn.
Bs.

35

Drinks to - geth - er, Kinks to - geth - er, That make

+ Harpsi.

38

mar-riage a joy; It's bar-gains that you shop to-gether, Cig-a-rettes you stop to-gether,

Str., W.W. + Harpsi.

41

Cloth-ing that you swap to - geth - er, That make per-fect re - la - tion - ships.

DIALOGUE:
cont. at cue: ROBERT:
 Could I have another
 Bourbon?

44

Uh - huh. Mm - hm.

Tpts. Vlns. Trbs. Bs., Bsn., B.C.L., Gtr.

[All fall to the floor.]

49 GROUPS I & II:

[Last time] (loco)

It's not talk of God and the de-cade a - head_ That al-

Trbs.

R. H. p

Hns.

Bs.

52

lows you to get thru the worst._ It's "I do" and "you don't" and

55

"no - bod - y said_ that" and "who brought the sub-ject up first?"_ It's the

58

GRP. I

lit-tle things,_____

The lit-tle things, the lit - tle things, the lit-tle things._

GRP. II

The lit - tle things, the lit - tle things,_____ The

+ Harpsi

62 (GRP. II) GRP. I: GRP. II:

lit-tle ways you try to-gether, Cry to-gether, Lie to-gether

Str., Hns, W.W.

65 ALL: GRP. I:

That make per-fect re-la-tion-ships; Be-coming a cli-che to-gether,

+W.W., Tpts. + Harpsi. Str.

68 GRP. II JOANNE: ALL:

Grow-ing old and gray to-gether, With-er-ing a-way to-gether That makes

71 MEN: WIVES:

mar-riage a joy. It's not so hard to be mar-ried. It's

Piano (To Piano) +Str. sust. W.W. Bs.

74 MEN: JOANNE:

much the simp-lest of crimes. It's not so hard_ to be mar-ried. I've

(cont.)

78 JENNY:
8 bassa

done it three_ or four times. It's peo-ple that you hate to-geth-er,

Ob. Solo Harpsi. Ob.,Stra. + Tpt. Bs., Gtr.

81 PAUL & AMY: PETER & SUSAN: ALL:

Bait_ to-geth-er, Date_ to-geth-er, That make

(Simile) +Harpsi.

84 DAVID: LARRY:

mar-riage a joy_ It's things like us-ing force to-geth-er, Shout-ing till you're hoarse to-geth-er,

Str., Ob. +Tpts. Str., W.W. (Simile) Bs.

87 JOANNE: ALL: WOMEN: MEN: Uh -

Get-ting a di-vo-ice to-geth-er That make per-fect re-la-tion-ships.

+Harpsi. Tutti Trbs. Bs.

91

huh Kiss, kiss. Mm - hm.

ten. Hns. Cello, Bs, pizz.

No. 3a Bobby-Baby ~ Underscore

cue: SARAH: ...That sneaky Pete... (pause)..

ROBERT: Wow!

1 +w.w. Harpsi.

3 cue: ROBERT: "Thanks again."

No. 4

Sorry - Grateful

(Harry, David, Larry)

cue: ROBERT: Harry? You ever sorry you got married?

Rubato (♩=60)

1

HARRY: *ten.*

You're al-ways sor-ry, You're *ten.*

Harpisichord

+W.W. *p*

+B. Cl. *ten.*

4

ten.

al-ways grate-ful, You're al-ways wond-'ring what *ten.*

ten.

6

Strict rhythm

might have been, Then she walks in. And

gliss. Hns. *pp* Bells

The musical score is written for voice and harpsichord. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Rubato (♩=60)'. The score is divided into three systems. The first system (measures 1-3) features a vocal line starting with 'HARRY:' and the lyrics 'You're al-ways sor-ry, You're'. The harpsichord accompaniment includes markings for '+W.W.' and '+B. Cl.'. The second system (measures 4-6) continues the vocal line with 'al-ways grate-ful, You're al-ways wond-'ring what'. The third system (measures 7-9) is marked 'Strict rhythm' and contains the lyrics 'might have been, Then she walks in. And'. This system includes performance instructions for the harpsichord: 'gliss.', 'Hns.', 'pp', and 'Bells'.

9

still you're sor - ry, And still you're grate - ful, And still you won - der And

12

still you doubt, — And she goes out, —

15

Ev - 'ry - thing's diff - 'rent, Noth - ing's changed, — On - ly may - be slight - ly

18

re - ar - ranged. — You're sor - ry — grate - ful, Re - gret - ful — hap - py; Why

21

look for an - swers where none oc - cur?_ You al - ways are_ what you

Hns.
+Gtr.

24

al - ways were,_ Which has noth - ing to do with, All to do with

B.Cl., Bs.

27 Strict rhythm

her. DAVID: You're al - ways sor - ry,_ You're

W.W.
Bells
Cl.
R.H.
gliss.
+Str. 8 bassa
Trb.
+Vlns.
Celli
ten.
ten.
ten.

30

al - ways grate - ful,_ You hold her, think - ing,_ "I'm not a - lone."_ You're

(Cl.)
Str.
Hns.
ten.
ten.
FL

33

still a - lone. — You don't live for — her, You

W.W. Tpts. Bells Cl. Str. +B. Cl.

Bliss

36

do live with — her. You're scared she's start - ing to drift a - way, — And

Fl. Hns.

Bliss

39

scared she'll stay. — LARRY: Good things get bet - ter, etc.

W.W. Tpts. Bells Vlns. Hns. Trbs. Cello

Bliss

42

Bad get worse. — Wait, I think I meant that in re - verse. — You're

Str. rall.

45 Tempo I^o

sor-ry—grate - ful, Re - gret-ful—hap - py. Why look for an - swers where

Str., W.W. (+8va)

+Hns., Trbs.

48

none oc - cur?_ You'll al-ways be_ what you al-ways were,_ Which has

Cl.

Str.

51

noth-ing to do with, All to do with her.

+W.W.

gliss.

54

HARRY & LARRY:

You'll al-ways be_ what you al-ways were,_ Which has

Tpts.

Bells

Cls., 8 bassa

+Gr.

57

Strict rhythm

noth-ing to do with, All to do with her.

B.C., Bs.

60

HARRY:

Noth-ing to do with, All to do with

Tpts. Bells Cls., 8 bassa W.W. +Str.

63

her.

FL Ob., Cls. Bells Str.(Harm.) Cls. Cello Bs. R.H. gliss.

No. 4a

Bobby-Baby ~ Underscore

cue: PETER: We haven't told anyone yet. (Pause)

ROBERT: Oh!

ROBERT: Maybe you'll work it out.

Piano

Br., W.W. Str. pizz.

No. 5 You Could Drive A Person Crazy

(April, Marta, Kathy)

cue: ROBERT: Right now, I date this stewardess, cute, original---

1 *w.w.* *pp* *cont. at cue:*
 Well, she's the best. ...And then there's Marta. My life

is totally prepared...etc.

3 Moderate tempo

Gtr. R.H. Cls. Bs. pizz. +Str. Pno. Tpts.

...right now I'm ready to be married. DAVID: Right. Then why aren't you?

6

Gtr. Cls. Bs. pizz.

9 ROBERT: MARTA: APRIL: KATHY:

Right! Right! Right! Right!

Tpts. +Str. Pno.

With a lilt

11 3 GIRLS:

Doo - doo - doo - doo, Doo - doo - doo - doo, Doo - doo - doo - doo - doo -

w.w.

Pno.
Cl., Cello

Bs.

14

doo. You could drive a per - son cra - zy, — You could drive a per - son

Gtr.

Cl.

17

Doo - doo, Doo.

mad. Doo - doo, — First you make a per - son ha - zy —

+Hns.

Trgl.

Gtr.

Cl.

20

Doo - doo, Doo.

So a per - son could be had. Doo - doo — Then you leave a per - son

+Hns.

Gtr.

Cl.

Trgl.

23

dan - gling_ sad - ly_ Out - side your door, Which it on - ly makes a

Str., Gtr. +Tpts. Str., Cls., Trbs.

27

per - son_ glad - ly_ Want you e - ven more. I could un - der - stand a

Trb. Cello Cls., Str. pizz.

31

per - son_ If it's not a per - son's bag. Doo - doo,

Gr. Cls. +Hns.

34 Doo.

I could un - der - stand a per - son_ If a per - son was a

Trgl.

37

Doo - doo, Doo.

fag. Doo - doo _____ Boo - boo__ boo - boo. But worse 'n' that,___ A

Tpts. W.W.

Tutti

40

per - son that___ Tit - il - lates a per - son and then leaves her flat___ Is

+ Trbs.

43

cra - zy,___ He's a trou - bled per - son,___ He's a tru - ly

+ Gtr. W.W.

47

ALL: You crummy bastard! You son-of-a-bitch!

cra - zy___ per - son him - self!

Br., Str. W.W. div. Cls. Gtr. Hns. (stopped) + Trb.

51

KATHY: When a per-son's per-son-al - i - ty is

Bob-by is my hob-by and I'm giv-ing it up!— M. & A.: Doo doo

54

per-son-a - ble,— He should-n't ought - a sit like a lump.— It's

doo doo,— doo, doo doo doo doo doo doo— doo

57

har-der than a mat - a-dor co - er-cin' a bull— To try to get you off - a your rump.—

doo doo doo doo— doo doo doo doo

(Trb. cont.)

60

So sin - gle and at - tent - ive and at - tract - ive a man— Is

doo doo— doo, doo doo doo doo doo— doo,

63 ev - 'ry - thing a per - son could wish. -

But turn - ing off a per - son is the

doo doo doo doo doo doo doo

66 act of a man. Who likes to pull the hooks out of fish.

doo doo doo doo doo

Br.

+Timp.

69 3 GIRLS:

Knock, knock, is an - y - bod - y there?

Gtr.

Cls.

72

Knock, knock, it real - ly is - n't

Br. +

+Gtr.

Cls.

+Trb.

75

fair. _____ Knock, knock, I'm

78

work - ing all my charms. _____

+ Trb. _____

81

Knock, knock, a zom - bie's in my arms. _____

Br. _____

85

All that sweet af - fec - tion, What is wrong?

Br. _____

Hns. Sr. _____

Gtr. _____

Trbs. _____

89

Where's the loose con - nec - tion? How long, oh

(L.H.)

92

Lord, how long? Bob-by, ba-by, Bob-by, bu-bi, Bob-by, you could drive a per-son

Str.

95

bug - gy, You could blow a per - son's cool. Doo doo

Fls.
Cls.
Trbs.
Pno.

Am7 D9 Am7 D9 Gmaj7

98

Doo. First you make a per - son feel all hug - gy While you make her feel a

Fls.
Cls.
Trbs.

(Cls. cont.)

Am7 D9 Am7 D9

101

Doo doo Doo.

fool. Doo doo _____ When a per - son says that you've up -

8va-----
+w.w.

Pno. Pno.
G7 Cmaj7 D/G
Str. div.

104

set her, _____ That's when you're good, _____ You im - per - son - ate a

Br.

Cmaj7 D/G Pizz.Str. Trbs, Cls.

107

per - son _____ bet - ter _____ Than a zom - bie should. _____

8va-----
Str.pizz.

Em7 A9 B+/A A9
Trbs. Cello Trbs.

110

I could un - der - stand a per - son _____ If he was - n't good in

w.w. div.

Str.arco + Trb.

113

Doo doo, Doo.

bed. Doo doo, I could un - der - stand a per - son

Tpts.

116

If he ac - tual - ly was dead. Doo doo doo doo. Ex -

Tpts. Hns.

119

clu - sive you, E - lu - sive you, Will an - y per - son ev - er get the

Br. (open)
+ Bar. Sax.

122

juice of you? You're cra - zy, You're a love - ly

Tpts.
Picc., FL.
Str., Hns, Saxe.

125

per - son, — You're a mov - ing, deep - ly mal - ad-just - ed,

Pno., Saxs., Trbs.

128

Nev - er to be trust - ed, Cra - zy per - son — your -

Tpts.

131

self!

ff Saxs., Trbs. *Tutti*

No. 5a

Bobby, Baby ~ Underscore

cue: ROBERT: Like a fox.

Harpisichord

p

Segue

No. 6 Have I Got A Girl For You

cue: ROBERT: "Wow! Oh, wow!"

1

JENNY: PETER: AMY:

Bob-by... Bob-by... Bob-by, ba-by...

Piano *mf* + Vibes + Gtrs.

4

PAUL: JOANNE: SUSAN: JENNY:

Bob-by, bu-bi... Rob-by... Rob-ert, dar-ling... Bob-by, we've been try-ing to reach—

LARRY:

Bob-by...

6

SARAH:

— you. An-gel, I've got some-thing to tell— you.

AMY: PAUL: HARRY: LARRY: JOANNE: SUSAN:

Bob-by ba-by.. Bob-by bu-bi... Bob... Rob - o... Rob-by love... Bob-by, hon-ey...

9 PAUL, AMY:

PETER, SUSAN:

+Tpts.

Musical staff for Paul, Amy, Peter, and Susan. The melody is in 6/4 time with a key signature of two flats. The lyrics are: "Bob-by, it's im - por - tant or I ___ would - n't call. What - cha do - ing Thurs - day?"

Bob-by, it's im - por - tant or I ___ would - n't call. What - cha do - ing Thurs - day?

JENNY: PETER: HARRY: LARRY: JOANNE: JOANNE, LARRY:

Musical staff for Jenny, Peter, Harry, Larry, Joanne, and Joanne/Larry. The melody is in 6/4 time with a key signature of two flats. The lyrics are: "Bob-by... Bob-by... Bob-by ba - by... Rob-by... Lov - er... Rob-by ba - by..."

Bob-by... Bob-by... Bob-by ba - by... Rob-by... Lov - er... Rob-by ba - by...

Piano accompaniment for measures 9-10. The left hand has a bass line with a key signature of two flats and a 6/4 time signature. The right hand has chords and some melodic lines. Annotations include "+Tpts." and "sub. p" (subito piano). A bracketed annotation "(+Str. sust.)" is placed below the bass line.

11 JENNY, DAVID:

PAUL, AMY, SARAH, HARRY:

+Tpts.

Musical staff for Jenny, David, Paul, Amy, Sarah, and Harry. The melody is in 6/4 time with a key signature of two flats. The lyrics are: "Bob-by, look, I know how you hate it and all... This is some-thing spe - cial..."

Bob-by, look, I know how you hate it and all... This is some-thing spe - cial...

SARAH: HARRY: BOTH: LARRY, JOANNE, PETER, SUSAN:

Musical staff for Sarah, Harry, Both, Larry, Joanne, Peter, and Susan. The melody is in 6/4 time with a key signature of two flats. The lyrics are: "Dar-ling... Fel-lah... Bob-by, ba-by... Not that you don't know a lot of love-ly girls, but"

Dar-ling... Fel-lah... Bob-by, ba-by... Not that you don't know a lot of love-ly girls, but

Piano accompaniment for measures 11-12. The left hand has a bass line with a key signature of two flats and a 6/4 time signature. The right hand has chords and some melodic lines. Annotations include "+Tpts." and "sempre cresc." (sempre crescendo).

13 ALL: (unis.)

Musical staff for all soloists. The melody is in 4/4 time with a key signature of two flats. The lyrics are: "Bob-by, come on o - ver for din - ner! ___ There's some-one we want_ you to"

Bob-by, come on o - ver for din - ner! ___ There's some-one we want_ you to

Piano accompaniment for measures 13-14. The left hand has a bass line with a key signature of two flats and a 4/4 time signature. The right hand has chords and some melodic lines. Annotations include "Strs." (strings), "+Hns., Trbns., 2 Saxs." (Horns, Trumpets, 2 Saxophones), and "Tpts." (Trumpets).

16

HUSBANDS:

meet! Bob-by, come on o - ver for din - ner! This

Strs.

Tpts.

19

WIVES:

ALL:

girl from the of - fice... My niece from O - hi - o... It - 'll just be the four_ of us.

Tpbs.

22

WIVES:

You'll love her!

Saxs.

Tpts.

Strs.

mf

26

LARRY:

Have

+Hns., Trbs., Gtrs.

Bar. Sax. — (sim.)

30

I got a girl for you? Wait till you meet her! — Have

p

34

I got a girl for you, boy? Hoo, boy! —

W.W.

gliss.

38

etc.

Dumb! And with a weak-ness for Saz-er-ac slings— you give her

Play 8va

Organ (Play)

-Br.

Cello, Trbs.

42

e - ven the fruit and she swings. The kind of girl you can't

(8va) >

46

send through the mails.

(8va) >

+Vlns. pizz., Hns.

50

Call me to - mor - row, I want the de - tails. Have

loco
Vlns., F♯ Cl.

Bs., Cello, Bar. Sax.

Peter: Have

+Hns., Trbs., Gtrs.

Pno.

+Bar. Sax. → (sim.)

55

I got a chick for you? Wait till you meet her! Have

59

I got a chick for you, boy? Hoo, boy! _____

W.W.

gliss.

63

etc.

Smart! She's in - to all those ex - ot - ic mys - tiques: The Ka - ma

(Play 8va)

Organ

Cello
Trbs.

67

Sut - ra and Chi - nese tech - niques. I hear she knows more than

(8va)

Cello, Bs.

71

sev - en - ty - five... _____

(8va)

Hns, Vlns.

75

PETER and LARRY:

Call me to - mor - row if you're still a - live. Have

loco

+W.W.

(Hns. out)

Pno.

Hns., Trbs., Gtrs.

mf

(Cello, Bs.)

80

I got a girl for you? Wait till you meet her! — Have

DAVID, PAUL and HARRY:

Have I got a girl for you? Wait till you meet her! —

mp

84

I got a girl for you, boy? Hoo, boy! —

— Have I got a girl for you, boy? —

W.W. +Xylo.

88 ALL: *etc.*
(unis.)

Boy, to be in your shoes what I would - n't give. I mean the

Play 8va

+Tpts.

+Vlns.

Cello, Trbs.

92 free - dom to go out and live... And as for set - tl - ing

(8va)

96 down and all that...

(8va)

+Hns., E \flat CL.

100 Mar - riage may be where it's been, But it's not where it's
loco

+W., Str.

Hns., Br.

104

at!

+Tpts.

+Str.

108

Whad-da-ya like, you like com - ing home to a kiss?

+Tpts.

+Str., Hns., Trbs.

112

Some-bod-y with a smile at the door?

+Tpts.

116

Whad-da-ya like, you like in - de - scrib - a - ble bliss? Then

+Tpts.

120

Whad-da-ya wan - na get mar - ried for? _____

Pno., Tpts. +Trb.

124

Whad-da-ya like, you like an ex - cur - sion to Rome,

Bsn., Str. Pno., Hns., Trbs. +Tpts.

128

Sud-den-ly tak - ing off to ex - plore? _____

+Tpts.

132

Whad-da-ya like, you like hav - ing meals cooked at home? Then

+Tpts.

136

whad-da-ya wan - na get mar - ried for ? _____

Tpts. +Trb.

140

Whad-da-ya wan - na get mar - ried for ? _____

Pno. +W.W. +Hns., Trbs.

144

Whad-da-ya wan-na get mar-ried for ? _____ Whad-da-ya wan-na get

rall. rit. Str. (Pno. tacet)

149

mar - ried for ? _____

a tempo

Harpsi. p +Gtrs. a tempo

Bs.

Segue as one

No. 7

Someone Is Waiting

(Robert)

Slowly $\text{♩} = 92$

1

(Vibes., Str. cont.)

Harpischord

Vibes.

Str. *p*

+Tpts., Gtrs.

5

ROBERT:

Some-one is wait-ing, Cool as Sar-ah, Eas-y and lov-ing as

+Harp

11

Su-san, Jen-ny. Some-one is wait-ing,

ww.

(Str. sust.)

17

Warm as Su-san, Fran-tic and touch-ing as A-my, Jo-

R.H.

E.H.

Fl.

23

Vocal Grp. Ah

anne. Would I know her e-ven if I met her?

Str. Str. Cl. Fl. +Organ

29

Have I missed her? Did I let her go? A Su-san sort of Sa - rah, A

Str. (+8va) W.W. Hns. Trb. div. (+Str. Trem.)

35

Jen-ny-ish Jo - anne. Wait for me, I'm read-y now. I'll find you if I

W.W. Vlns. f

40

Vocal Grp. Ah

Some-one will hold me,

Str. can! +W.W., Br. +Harpsi., Gtr. Vibes.(Str.sust) (cont.)

poco rall. a tempo

46

Soft as Jen-ny, Skin-ny and blue-eyed as A-my,

+Harp

52

Su-san. Some-one will wake me, Sweet as A-my,

w.w. Vocal Grp. (Oo) +w.w. div. Str., unis.

58

Ten-der and fool-ish as Sa-rah, Jo-anne.

(oo) Vlns. +Br.

64

Vocal Grp. Ah

Did I know her, Have I wait-ed too long?

(+Br. div.)

68 Vocal (ah)
Grp.

May - be so, but may-be so has she, My

Str., Fl. (+8va)

mf

72 Rubato

blue-eyed Sa-rah Warm Jo- anne Sweet Jen- ny Lov- ing Su- san Cra- zy A- my,

Str., W. W.

75 rit. molto a tempo rit.

Wait for me, I'll hur-ry- Wait for me, Hur- ry, Wait for me, Hur- ry.

Harpsi. f a tempo +Gtr.

W.W. W.W.

rit. molto *f* *a tempo* *rit.*

80 a tempo wait.

(ossia)

Wait for me.

R.H. pp (+Str., Vibes. sust.) Trb. a tempo

Tpts. (muted) (+Bells gliss.)

Ba. 8 bassa

No. 8

Another Hundred People

(Marta)

cue: After applause

1 Dolce e leggiero (♩=112)

MARTA:
(last time)

140

Piano

[Play two times]

+Gr. I

+Gr. II, Hn.

p

Bs. pizz.

An -

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes a 'Bs. pizz.' (bass pizzicato) instruction. The vocal line begins with the word 'An -'. The tempo is marked 'Dolce e leggiero' with a quarter note equal to 112 beats per minute. A bracket above the piano part indicates that the first two measures should be played twice.

141

oth-er hun-dred peo-ple just got off of the train_ And came up through the ground_ While an -

Detailed description: This system contains measures 5 through 8. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'oth-er hun-dred peo-ple just got off of the train_ And came up through the ground_ While an -'. The piano accompaniment continues with a similar rhythmic pattern.

142

oth-er hun-dred peo-ple just got off of the bus_ And are look-ing a - round_ At an -

Detailed description: This system contains measures 9 through 12. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'oth-er hun-dred peo-ple just got off of the bus_ And are look-ing a - round_ At an -'. The piano accompaniment continues with a similar rhythmic pattern.

11

oth-er hun-dred peo-ple who got off of the plane_ And are look-ing at us_ Who got

14

off of the train_ And the plane and the bus_ May - be yes-ter - day.

17

It's a cit - y of stran - gers,

+Fls., Obs.

(*pp*) Tpts.

20

Some come to work, some_ to play._ A cit - y of stran - gers,

23

Some come to stare, some to stay, — And ev - 'ry day

+Tpt. —

27

The ones who stay — Can

+Tpt. —

poco cresc.

gliss.

Trbs. Bs.

30

find each oth - er in the crowd - ed streets and the guard - ed parks,

Vlns.

+W. W.

mp

+Tpts. (Harmons)

+Hns. Cello, pizz.

33

By the rust - y foun - tains and the dust - y trees with the

(cont.)

Bell gliss.

36

bat-tered barks, _____ And they walk to-gether past the post-ered walls with the

Bell gliss.

40

crude re-marks. _____ And they

44

meet at par - ties through the friends of friends who they nev - er know. _____

+w.w.

mf Vlns. +Hns, Trbs., Gtr.

Bs. (8 bassa)

(simile)

47

Will you pick me up _____ or do I meet you there _____ or shall we

50

let it go? _____ Did you get my mes - sage 'cause I

loco Vlns
+Tpts., Trb.

(Bs.) +Trb. 2

53

looked in vain? Can we see each oth - er Tues - day, if it does - n't rain? Look, I'll

loco Vlns

56

call you in the morn - ing or my ser - vice will ex - plain-- _____

58

(+Vlns, 15 va) (p) And an-

+Gr. I

mp dim. +Gr. II *p*

+Trb., Bs. pizz.

62

oth-er hun-dred peo-ple just got off of the train.

66

[April enters]

APRIL: I didn't come right to New York"...

[DIALOGUE]

continue at cue: April exits.

FADE UNTIL CUT-OFF

69

MARTA:

And they

p

73

Vins.

find each oth - er in the crowd - ed streets and the guard - ed parks,

+Tpts., Hns.

+Cello, pizz.

76

(cont.)

By the rust - y foun - tains and the dust - y trees with the

Bell gliss.

79

bat - tered barks, And they walk to - geth - er past the post - ered walls with the

Bell gliss.

83

crude re - marks, And they

87

meet at par - ties through the friends of friends who they nev - er know.

+w.w.

mf

Vins.

p

(simile)

Bs. (8 bassa)

90

Will you pick me up or do I meet you there or shall we

93

let it go? Did you get my mes - sage 'cause I

loco

Vlns.
8va

96

looked in vain? Can we see each oth - er Tues - day, if it does - n't rain? Look, I'll

y

99

call you in the morn - ing or my ser - vice will ex - plain.

y

101 (+Vlins, 15va)

And an-

+Gtr. I

+Gtr. II

p

+Bs., Trb.

105

oth-er hun-dred peo-ple just got off of the train.

109 [Kathy enters] KATHY: See, Bobby, some people have to know when to come to New York... etc. [DIALOGUE] continue at cue: KATHY: And some people have to know when to leave.

FADE UNTIL CUT-OFF

112 [Kathy exits]

(Dolce e leggiero)

Gtr. I

Gtr. II

p

+Bs., Trb.

(MARTA:) An-

116

oth-er hun-dred peo-ple just got off of the train_ And came up through the ground_ While an-

119

oth-er hun-dred peo-ple just got off of the bus_ And are look-ing a - round_ At an-

122

oth-er hun-dred peo-ple who got off of the plane_ And are look-ing at us_ Who got

125

off of the train_ And the plane and the bus_ May - be yes-ter-day.

128

It's a cit - y of stran - gers.

(+Vlns. trem. sust.)

+Fls.

131

Some come to work, some to play A cit - y of stran - gers.

134

Some come to stare, some to stay, And ev - 'ry day

+Tpt.

(+Hns., Trbs. sust.)

rall.

138

+Tpts. some go a - way. Or they

+Tpts.

poco cresc.

gliss.

+Bell gliss.

A tempo

Vocal grp., Vlns.

Ah — (held back)

141

find each oth - er in the crowd - ed streets and the guard - ed parks, _____ By the

mp (held back)
+Tpts, Hns.
+Cello, Bs. pizz. (8 bassa)

Bell gliss.

145

rust - y foun - tains and the dust - y trees with the bat - tered barks. _____

poco a poco accel.

Bell gliss.

148

_____ And they walk to - geth - er past the post - ered walls with the

151

crude re - marks. _____ And they

+Timp.

(Vocal grp. tacet)
155 Str. (Octaves) *p*

meet at par - ties through the friends of friends who they nev-er know.

+W.W.

Tpts.
+Hns., Trbs.
(Bs., pizz.)

158

Will you pick me up or do I meet you there or shall we

+Timp.

161 *loco* Vocal grp. (Ah)

let it go? Did you get my mes - sage 'cause I

+Str.

Str.

Timp. (cont.) +Tpts.

164

looked in vain? Can we see each oth-er Tues-day if it does - n't rain? Look, I'll

167

call you in the morn-ing or my ser-vice will ex-plain.

169

(Vocal grp. tacet) *(p)*
And an-

+Gtr. I

mp dim. +Gtr. II *p*

+Trb.
Bs., pizz.

173

oth-er hun-dred peo-ple just got off of the train. And an-

Bs. pizz.

177

oth-er hun-dred peo-ple just got off of the train. And an - oth-er hun-dred peo-ple just got

Str. div

180

off of the train_ And an - oth - er hun - dred peo - ple just got off of the train!_____

+Bell gliss.

(Str., cont.) etc.

+Hns., Trb.

183

Tpts.

(Tpts. cont.)

187

Str.

Timp.

No. 9

Getting Married Today

cue: Robert exits.

Girl in white choir robe appears.

1 **Largo**

W.W. *mp*

Organ

Cello, Bs.

5 **JENNY:**
(Solo)

Bless this day, pin-na-cle of life,

+W.W.

+Hn. *p*

+Bsn.

8

Hus-band joined to wife. The heart leaps up to be-

11

hold This gold - en

15 PAUL: Amy, I can't find my shoes any...

day. _____

PAUL: To - day is for

W.W.

Hns.

18

A - my, A - my, I give you the rest of my life.

Vlns.

W.W.

Cello

Hns.

Bs.

21

To cher-ish and to keep you, _____ To hon-or you for - ev - er, _____

(+3va)

25

To - day is for A - my, My hap - pi - ly soon - to - be

+Trbs.

rit.

Presto

[VAMP] until cue: PAUL:

28 Amy, we're really getting married.
wife. (He exits)

AMY:
(Last time) Par-don me, is ev-'ry-bod-y there? Be-cause if ev-'ry-bod-y's there, I want to thank you all for

Str. (Spiccato)
Pno.
p
+Cls.
+Bsn.

31

com-ing to the wed-ding. I'd ap-pre-ci-ate your go-ing e-ven more, I mean, you must have lots of

34

bet-ter things to do and not a word of it to Paul. Re-mem-ber Paul? You know, the man I'm gon-na

W.W. div.

37

mar-ry, but I'm not be-cause I would-n't ru-in an-y-one as won-der-ful as he is; But I

40

mf

thank you all for the gifts and the flow-ers. Thank you all, Now it's back to the show-ers.

44

Don't tell Paul, But I'm not get-ting mar-ried to-day.

+Hns. [To Organ]

48

Tempo I (Largo)

JENNY: +Ob.

Bless this day, tra-ge-dy of life,

S. (+Vocal Grp)

A. (Hum)

T. (Hum)

B. (Hum)

B.

Organ +Bsn.

Cl., Hns.

Cello, Ba.

51

Hus-band joined to wife. The heart sinks down and feels

(Hum)

(Hum)

This musical score for measures 51-53 features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Hus-band joined to wife. The heart sinks down and feels". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has three flats, and the time signature is 4/4. The piano part includes a section with a 3/8 time signature.

54

dead _____ This_ dread - ful day. _____

(Hum)

(Hum)

R. H.

To Piano

This musical score for measures 54-56 continues the vocal and piano parts. The vocal line has the lyrics "dead _____ This_ dread - ful day. _____". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has three flats, and the time signature is 4/4. The piano part includes a section with a 3/8 time signature. The instruction "R. H." is placed above the right-hand piano part, and "To Piano" is placed above the right-hand piano part in the final measure.

[VAMP TILL CUE]

60 ROBERT: Paul can't find his cuff-links.
AMY: On the dresser, next to my suicide note.

AMY:
(Last time) Lis - ten, ev - 'ry - bod - y, Look, I don't know what you're wait - ing for -- a

(+Str.)

Pno. (+Bsn.)

62

wed-ding? What's a wed-ding? It's a pre-his-tor-ic rit-u-al where ev-ry-bod-y prom-is-es fi-

65

del-i-ty for-ev-er which is may-be the most hor-ri-fy-ing word I ev-er heard, and which is

68

fol-lowed by a hon-ey-moon where sud-den-ly he'll re-a-lize he's sad-dled with a nut and wan-na

+W.W.
div.

%

%

71

kill me which he should, so lis-ten, Thanks a bunch, But I'm not get-ting mar-ried,

74

Go have lunch, 'Cause I'm not get-ting mar-ried,— You've been grand, But I'm

77

not get-ting mar-ried, Don't just stand there, I'm not get-ting mar-ried, And

Tpts.
+ Trbs.

80

don't tell Paul, But I'm not get-ting mar-ried to - day!

+Hns.

84

Go! Can't you go? Why is no - bod - y lis - ten - ing? Good -

w.w. \underline{b} \underline{d} \underline{z} % % %

88

bye! Go and cry at an - oth - er per - son's wake. If you're

\underline{b} \underline{d} \underline{z} % % %

92

quick, for a kick, You could pick up a christ - en - ing, But

(w.w. cont.) \underline{A}

96

please, on my knees, There's a hu - man life at stake.

\underline{A}

100

Lis-ten, ev-'ry-bod- y, I'm a - fraid you did-n't hear, or do you want to see a cra-zy la-dy

+Str.

+Bsn.

103

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

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

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

I'm not well, So I'm not get-ting mar-ried. You've been swell, But I'm

W.W.(8 bassa)
div.

mf

Hns.
+Trbs.

115

not get-ting mar-ried. Clear the hall 'Cause I'm not get-ting mar-ried.

118

Thank you all, But I'm not get-ting mar-ried, And don't tell Paul, But I'm

f

+Tpts.

121

not get-ting mar-ried to - day.

+Hns.

To Organ

Largo (Tempo I)

124 JENNY:

+E.H.

Bless this bride, To-tal-ly in-sane, Slip-ping down the drain, And

S. (+Vocal Grp)

A. (Hum)

T. (Hum)

B.

B.

Org. +Hn. *pp*

Cello, Bs.

128

bless this day in our hearts, _____ As it

(Hum)

(Hum)

R. H.

132

PAUL:

starts _____ to rain. _____ To-day is for

(Hum) _____

(Hum) _____

To Pno.

137

Presto

AMY:

Go! Can't you go? Look, you know I a -

PAUL:

A - my, A - my, I

(+Str.)

Pno.

w.w. div.

+Trbs.

140

dore you all, But why watch me die Like E -
give you the rest of my life,

143

li - za on the ice? Look, per - haps I'll col -
To cher - ish And to keep

146

lapse in the apse right be - fore you all, So
you, To hon - or you for -

149

take back the cake, Burn the shoes and boil the
 ev - er, To - day

152

rice. Look, I did - n't want to have to tell you, but I may be com - ing
 is for A - my, My

155

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.

(add Hns.)

158

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

Detailed description: This system contains the musical score for measures 158-160. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "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" on the first line and "My a - dor - a - ble" on the second line. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure of the piano part has a slur over the bass line. The second and third measures of the piano part have a repeat sign (%).

161

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.

Detailed description: This system contains the musical score for measures 161-163. The vocal line continues with the lyrics "twen-ty-sev-en din-ner plates and thir-ty-sev-en but-ter knives and for-ty-sev-en pa-per-weights and" on the first line and "wife." on the second line. The piano accompaniment continues in the grand staff. The first measure of the piano part has a slur over the bass line. The second and third measures of the piano part have a repeat sign (%).

164

fif-ty-sev-en can-dle hold-ers... Hns. I am not get-ting mar-ried...

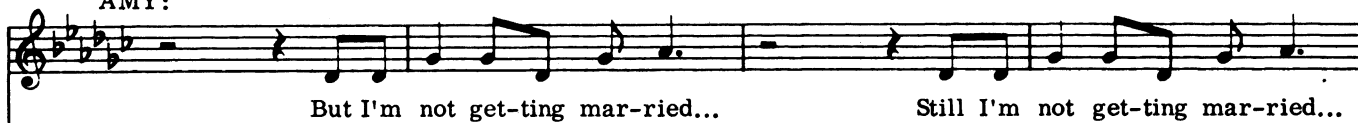
GUESTS: +Tpts. —

One more thing-- A -

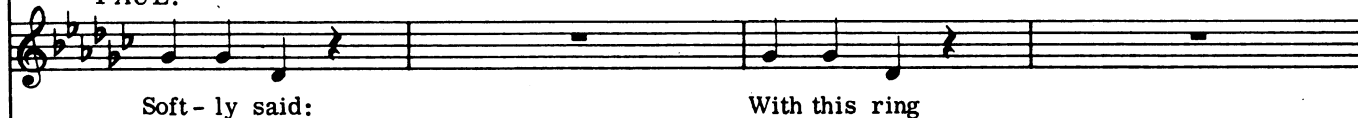
Detailed description: This system contains the musical score for measures 164-166. The vocal line has the lyrics "fif-ty-sev-en can-dle hold-ers..." on the first line, "Hns. I am not get-ting mar-ried..." on the second line, and "One more thing--" on the third line. The piano accompaniment continues in the grand staff. The first measure of the piano part has a slur over the bass line. The second and third measures of the piano part have a repeat sign (%). There are additional markings: "Trbs." above the piano part in the second measure and "+Tpts. —" above the vocal line in the second measure.

167

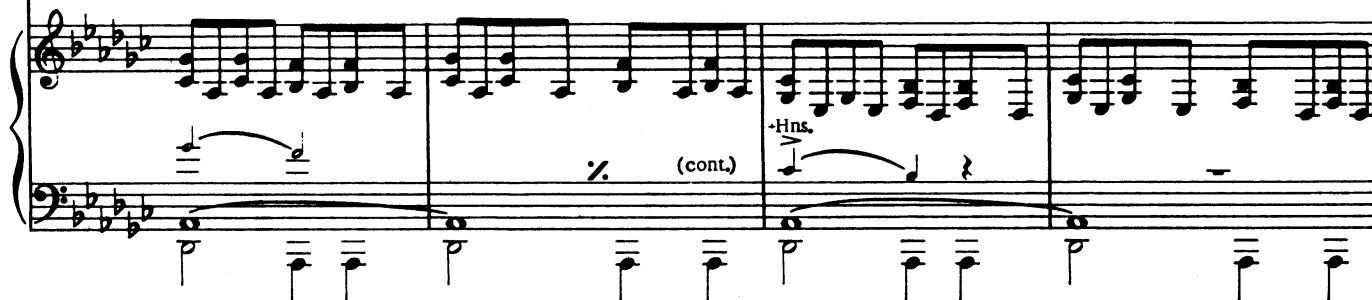
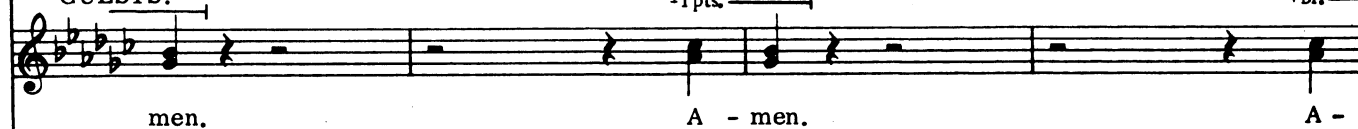
AMY:



PAUL:



GUESTS:



171



175

PAUL:

Musical staff for PAUL: Treble clef, key signature of two flats, time signature of 4/4. The staff contains a melodic line with a long note value and a slur over it.

AMY:

day!

WOMEN GUESTS:
(+Vocal Grp.)

Musical staff for WOMEN GUESTS: Treble clef, key signature of two flats, time signature of 4/4. The staff contains a melodic line with a long note value and a slur over it.

A

MEN:

w.w.
div.

Musical staff for MEN: Treble clef, key signature of two flats, time signature of 4/4. The staff contains a rhythmic pattern of eighth notes with accents. A slur is present over the final notes, with the instruction "-Str." written above it.

A

+Br., Str.

Piano accompaniment for measures 175-179. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff contains a rhythmic accompaniment of eighth notes with a slur and the instruction "gliss" above it. The left-hand staff contains a bass line with eighth notes and a slur. The instruction "(Tpts, cont.)" is written below the right-hand staff.

179

Musical staff for PAUL: Treble clef, key signature of two flats, time signature of 4/4. The staff contains a melodic line with a long note value and a slur over it.

men!

Musical staff for WOMEN GUESTS: Treble clef, key signature of two flats, time signature of 4/4. The staff contains a melodic line with a long note value and a slur over it.

men!

+W.W. 8va

Piano accompaniment for measure 179. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff contains a rhythmic accompaniment of eighth notes with a slur and the instruction "9" above it. The left-hand staff contains a bass line with eighth notes and a slur.

No. 10

Finale Act I

cue: ROBERT: Amy, marry me.

AMY: What?

ROBERT: Marry me.

1 **CUE I**
W. W.

Piano *mp* Str. pizz., Hns.

AMY: Why don't we, Robert?

3 **CUE II**
VOCAL GROUP:

Bob-by, Bob-by, Bob-by, ba-by, Bob-by, bu-bi, Rob-by.

To Organ

ROBERT: Marry me and everybody will leave us alone.

5 **CUE III**
VOCAL GROUP:

Bob-by, Bob-by, How have you been?— Stop by on your way home,—

Str. W. W.
Org. Pno.

7

Bob-by, we've been think-ing of you!

Org.

AMY: ...not just somebody. (She hugs him)

9 CUE IV

VOCAL GRP.:

Bob-by, come on o - ver for din - ner. Just be the three_ of us,

Str. (Octaves)

Pno. *mf*
+w.w.

Tpts.

-Tpts.

12

On - ly the three_ of us! We love...

+Tpts.

+Str.

(Thunder)

AMY: I'm the next bride. (She exits)

15 CUE V w.w., Tpt.

Strs. pizz.

17 VOCAL GRP.:

Bob -by, Bob -by, Bob-by, ba - by. Bob-by, bu - bi, Rob-by.

19 +Ob., Strs., Cl. Pno. 8va

Harpsi. *f*

21 +Picc.

+Tpts., Trb. 2

Timp.

23

Tutti

+Cls., Hns.

25

Cls., Hns.

END ACT I

No. 11

Entr'acte

1

Tpts.
Saxs.
Piano
mf
Pno.
Trbs., Hns., 2Saxs.

5

Trbs., + 8 bassa
Vins.

9

13

17

Saxs.
+ Timp.

Detailed description: This page contains the musical score for the first 17 measures of 'Entr'acte'. The score is written for a large orchestra and piano. It is in 4/4 time and the key signature has one sharp (F#). The score is divided into five systems, each starting with a measure number in a box: 1, 5, 9, 13, and 17. The first system (measures 1-4) features a piano introduction with a melody for Trumpets and Saxophones, and a piano accompaniment. The second system (measures 5-8) introduces Trombones and 8 Basses, with a Violin part. The third system (measures 9-12) continues the piano accompaniment with dynamic markings like *p* and *f*. The fourth system (measures 13-16) features a saxophone melody. The fifth system (measures 17) concludes with a timpani part. The piano part is marked *mf* in the first system and *p* in the third and fourth systems.

21 Tpts. +Org. 8va

Str., Hns, Trbs.

25 +Org. 8va

29 (+ Org. sust.)

Trbs.

32 +Vocal Grp.

(oo)

Gtr.

(Str., Hns, Trbs, sust)

36 Trbs, Bar. Sax. 8 bassa

(+V. Grp. sust.)

39

Tpts. (loco)

Musical score for measures 39-41. The score is written for piano with treble and bass staves. The key signature has two sharps (F# and C#). The music consists of chords in the right hand and a moving bass line in the left hand.

42

(Ah!)

Str., W.W.

+ Trbs., Saxs., Hns., Gtr. etc.

Musical score for measures 42-44. Measure 42 includes the vocal cue "(Ah!)". A wavy line above the staff indicates a tremolo effect for the strings and woodwinds. The score continues with piano accompaniment and includes the instruction "+ Trbs., Saxs., Hns., Gtr. etc." in measure 44.

45

+Org. fill

Alto

Musical score for measures 45-47. Measure 45 includes the instruction "+Org. fill". Measure 47 includes the instruction "Alto" with a slur over the notes. The score continues with piano accompaniment.

48

Saxs. (unis.)

mp

Musical score for measures 48-51. The score is for saxophone (unison). The dynamic marking is *mp*. The music features a rhythmic pattern of eighth and sixteenth notes.

52

+Br.

cresc.

sim.

Str. CL

Musical score for measures 52-54. Measure 52 includes the instruction "+Br.". Measure 53 includes the instruction "cresc.". Measure 54 includes the instruction "sim." and "Str. CL". The score continues with piano accompaniment.

55

• Str.,
W. W.

59

Tpts.

etc.

ff

Trbs., Hns., Sxns.

63

sfp

Perc.

ffz

67

VOCAL GROUP:

Bob-by, Bob-by, Ba ba ba ba ba ba ba

Saxs.

Hns., Trbs., Pno.

Pno. tacet

71

Bob-by, Bob-by, Ba ba ba ba ba ba ba Bah - by.

+Cls.

+Hns.

No. 12 Side By Side By Side

cue: SARAH:....you stay exactly as you are.

Piano

1 w.w.
Str. pizz.
mf

3 + Tpts.

ROBERT: I mean,
when you've got
friends like
mine--

5 Moderate 2

Trb. Solo

p
+Str., sust., Gtr.

9

ROBERT: I mean, when you've got friends like mine--

13 ROBERT:

Is - n't it warm? — Is - n't it ro - sy,

17 SARAH: He's such a cutie. SARAH: Isn't he a cutie?

Side by side, _____ By side? _____

W.W. +Br.

21

Ports in a storm, _____ Com - fy and co - zy,

25 PETER: He never loses his cool. HARRY: I envy that.

Side by side, _____ By side? _____

W.W. +Br. W.W., Str. (+8va) +Org.

29

Ev - 'ry - thing shines, _____ How sweet, _____

Cello, Trb.

33

ROBERT, SARAH, HARRY: SUSAN: We're just so fond of him. ROBERT:

Side by side, By side.

Str. sust. (loco) W.W.

(Org. tacet)

37

Par - al - lel lines Who meet.

+Br. W.W.

Str. Hns.

41

AMY, SUSAN, PAUL, PETER:

Love him, Can't get e - nough of him.

W.W. Bells

Dr. Bs.

45

ROBERT:

Ev - 'ry - one winks, No - bod - y's nos - y,

+Str., sust., Gtr.

49

JOANNE: He's just crazy about me.

PAUL: He's a very tender guy.

Side by side, _____ By side. _____

W. W. +Br.

53

You bring the drinks _____ and I'll bring the pos - y.

57

ROB., LARRY,
JOANNE:LARRY: He's always there
when you need him.

ROB.:

Side by side, _____ By side. _____

W. W. +Br. W. W., Str. (+8va) +Org.

61

One is lone - ly and two is bor - ing.

65

Think what you can keep ig - nor - ing,

+Gtr.

Cls., Trbs.

69

AMY: He's my best friend.

AMY: Second best.

Side _____ by side, _____ By

Str. sust.

Gtr. (L.H.) (L.H.)

73

side.

MEN: Nev - er a both - er, Sev - en times — a god - fath - er.

WOMEN:

Nev - er a both - er, Sev - en times — a god - fath - er.

+W.W.

Hns. +Trbs.

78 ALL COUPLES:

Year af - ter year, — Old - er and old - er,

W.W. (octaves) +Xylo. +Xylo.

Str., Hns. *mp* +Gtr. / / / / etc.

Trbs.

82 LARRY: It's amazing. We've gotten older every year and he seems to stay exactly the same.

Str. sust. W.W.

Trb. *fp*

86 ROB. & COUPLES:

Shar - ing a tear, — Lend - ing a shoul - der,

W.W. +Xylo.

mp div.

90 DAVID: You know what comes to my mind... etc.

Trb. Str. sust. +Org.

fp Str.

...Isn't that funny?

94 ROB. & COUPLES:

Ain't we got fun? _____ No strain _____

Br. div.

W.W.

Str.(octaves) *mp* (Org. sust.)

Cello

W.W. (8va)

98 JOANNE: Sometimes I catch him...

...look right back.

Trb.

pp (Org. out)

102 ALL COUPLES:

Per - ma - nent sun, _____ No rain, _____

Br. div.

+Bells

W.W. div.

Str. *mp* (+Org. sust.)

W.W.

106

We're so cra - zy, He's so sane.

+Bells

Str. Org.

Clk.

Bs.

110

Friend-ship for - bids _____ An - y - thing bit - ter --

Br. W.W. Br.

Strs. unis.
+Hns.

114

PAUL: A person like Bob ...etc.

...good things either.

W.W., Xylo.

Str.

pp
Trbs.

118

ALL:

Be - ing the kids _____ As well as the sit - ter --

Br. W.W.

Str., Hns.

122

HARRY: Let me make ...etc.

...should drink more.

Trb.

Str., sust.

Str.
+Org.

126 ROBERT:

One's im - pos - si - ble, two is drear - y,

Str., W.W., Org. sust. Br.

+Gtr.

130

Three is com - pa - ny, Safe and cheer - y,

SARAH: He always looks like he's keeping score.

Who's winning, Robert?

134

ALL: (except Sarah & Rob.)

Side by side By

w.w., Xylo.

mp

138

side.

ROBERT: Here is the church, Here is the stee - ple,

Str.

+2 Tpts.

p

Hns.

142

O - pen the doors and see all the cra - zy mar - ried peo - ple.

L. H.

Br., W.W., Org.

Bs. +Timp. Roll

Presto

[WHAT WOULD WE DO WITHOUT YOU?]

148 ALL COUPLES:(+Vocal Grp.)

What would we do with - out you?

(+W.W. colla voce div.) Tpts. div.

mp

Trb., Str., Banjo, Hns.

R. H.

Tpts. div.

152

How would we ev - er get through?

Tpts.

156

Who would I com - plain to for ho - urs? Who'd

W.W.

Hns.

160

bring all the flow - ers When I have the flu? _____

Br., +W.W. (8va)

+Br.

164

Who'd fin - ish yes - ter - day's stew? _____

(+W.W. colla voce div.)

Tpts.

mp

Trb., Str., Banjo, Hns.

R.H.

168

Who'd take the kids _____ to the zoo? _____

Tpts.

172

Who is so dear? _____ And who is so deep? _____ And

+Str. unis.

W.W., Br., Xylo.

Trb.

176

Who would keep { him
her oc - cu - pied when I want to sleep?—

W.W. +Tpts.

180

How would we ev - er get through?—

+W.W.
Hns.
Str., Trbs.

184

What would we do— with - out you?—

+Br.
Tpts., W.W., Str.

188

f Tutti
Trbs.
gliss.

192

W.W.
gliss.

198

(W.W. 8va)

204

+Pno.
Huff, huff, huff, huff,

210

ALL:
(whisper)

What would we do with - out you?
Str. pizz.
+Pno.
W.W., Xylo.

214

How would we ev - er get through?

W.W., Xylo.

218

Should there be a mar - i - tal squab - ble, A -

W.W., Xylo.

222

vail - a - ble Bob - 'll be there with the glue.

W.W.

W.W.

226 [DOWNS AND UPS]

Who could we o - pen up to ooh

Str., Trbs.

Tpts., W.W.

simile

230

Se - crets we keep — from guess who ooh?

230-233: Musical score for measures 230-233. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "Se - crets we keep — from guess who ooh?".

234

Who is so safe — And who is so sound? — You

+Str.
p *cresc.*
+Hns, Trbs, Bar.

234-237: Musical score for measures 234-237. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "Who is so safe — And who is so sound? — You". Performance instructions include "+Str.", "*p*", "*cresc.*", and "+Hns, Trbs, Bar."

238

nev - er need an an - al - yst with Bob - by a - round. —

Trbs. *gliss.*

238-241: Musical score for measures 238-241. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "nev - er need an an - al - yst with Bob - by a - round. —". A performance instruction "Trbs. *gliss.*" is present at the end of the piano part.

242

How could we ev - er get through? —

Saxs.

242-245: Musical score for measures 242-245. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "How could we ev - er get through? —". A performance instruction "Saxs." is present at the beginning of the piano part.

246

What would we do — with - out you? —

+Br.

Tpts. div.

250

[TRAIN TAG]
(Vlns. 8va)

simile

Tutti

Ratchet

[MARCH INTRO.]

254

+W.W.

ff Police whistle

(+Dr. Roll)

258

W.W.

Tpts., Bells

Hns.

Trbs.

262

Musical score for measures 262-265. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a wavy line above it, indicating a vibrato or a specific performance style. The piano accompaniment has a steady bass line and chords in the right hand.

266

Musical score for measures 266-269. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and a moving bass line.

270

Musical score for measures 270-273. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with some grace notes, and the piano accompaniment continues with chords and a bass line.

274

w.w.

Trbs., Bells, Bar., Bs.

Tpts., div.

Musical score for measures 274-277. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with a wavy line above it. The piano accompaniment includes a section for woodwinds (w.w.) and a section for trumpets (Tpts., div.).

278

Tpts.

Musical score for measures 278-281. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with a wavy line above it. The piano accompaniment includes a section for trumpets (Tpts.).

282 Br., Str. pizz.

(Accordion effect on Organ)

Trbs. gliss.

This system contains measures 282 through 285. The upper staff features a series of chords with a 'pizz.' (pizzicato) marking. The lower staff has a steady bass line. A handwritten 'gliss.' with a wavy line is present in the lower staff towards the end of the system.

286 Tpts., W.W. (div.)

Cymb. on stage

Trbs.

This system contains measures 286 through 289. The upper staff has a melodic line with a 'div.' (divisi) marking. The lower staff has a rhythmic accompaniment. A 'Cymb. on stage' marking is at the end of the system.

290

W.W.

7 Hns.

Tpt. I, Str.

This system contains measures 290 through 293. The upper staff has a melodic line with a 'W.W.' (with woodwinds) marking. The lower staff has a rhythmic accompaniment. A 'Tpt. I, Str.' marking is at the end of the system.

294 Tpts. div.

7 Hns.

Trbs.

This system contains measures 294 through 297. The upper staff has a melodic line with a 'div.' (divisi) marking. The lower staff has a rhythmic accompaniment.

298

+W.W.

This system contains measures 298 through 301. The upper staff has a melodic line with a '+W.W.' (with woodwinds) marking. The lower staff has a rhythmic accompaniment.

[CANES]

302

ALL:

What would we do — with - out you, oo?

+W. W.
pp
W. Blk.
Pno.
+Bs.

306

(+Vln. cues)

How would we ev - er get through, oo? Who sends

sempre stacc.

311

an - ni - ver - sa - ry wish - es? Who helps with the dish - es And

316

nev - er says boo? — Who chang - es sub - jects on

+Br. (W. W. out)
+Trb.

320

cue? _____ Who cheers us up _____ when we're blue? _____

simile

+Banjo

326

Who is a flirt _____ But nev - er a threat, _____ Re -

Cls., Tenor

Pizz. Str. Banjo

cresc. %

(Str. cont.) %

330

minds us of our birth - days which we al - ways for - get? _____

Hn.

mf

Timp.

Trb.

334

How would we ev - er get through? _____

+str.

Trb. Banjo, Hns.

R. H.

338

What would we do with - out you?

Tpts., Str.

342 [AD LIB. SHOUTS]

Bob - by, Bob - by, Bob - by, bu - bi, Bob - by, dar - ling.

+Pno.
Hns., Trbs., Bar, Sax.
Str. (+8va)

Tpts., W.W., Xylo.

mf

simile

8va

346

8va

352

8va

8va

f

358

[BROKEN RECORD]

ALL:

Huff, huff, huff, huff, What would we do _____ with - out

Str. pizz.

p + W. Blk.

Bari.

362

you? How would we ev - er get,

W. W., Xylo.

+Str.

W. W.

366

How would we ev - er get, How would we ev - er get,

370

How would we ev - er get through? _____

+Timp.

374

What would we do _____ with - out you? _____

W. w.
str. % % %

378 ROBERT:

Just what you u - sual - ly do. ALL: Right!

+Br. 8 bassa +Br. Trbs.

382 +Vlns. 8va

You who sit _____ with us, You who share _____ with us,

Br.
Cls. div. mp Pno., Banjo Hns, Cello Timp.

386

You who fit _____ with us, You who bear _____ with us,

390 Str.

You who, you - hoo, yoo - hoo, yoo - hoo, you - hoo, yoo - hoo, yoo - hoo, yoo -

Musical score for measure 390. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

394 Slower - ad lib.
ROBERT:

hoo! O - kay, now, ev - 'ry - bod - y!

W.W., Vlns.
Br., Hns.
+Timp. *mf* *rit.* *molto*

Musical score for measure 394. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves. The piano part includes woodwinds (W.W.), violins (Vlns.), brass (Br.), and horns (Hns.). Dynamic markings include *mf*, *rit.*, and *molto*. There are also performance instructions like *con Ped.* and *8va*.

398 [CAKEWALK]
ALL:

Is - n't it warm? Is - n't it ros - y,

W.W. *8va* *loco* *8va*
Banjo
Trbs., Str.
con Ped.

Musical score for measure 398. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves. The piano part includes woodwinds (W.W.), banjo, and strings (Trbs., Str.). Performance instructions include *loco*, *8va*, and *con Ped.*.

402

[TAP BREAK]

Side by side?

loco +Tpts.

Musical score for measure 402. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves. The piano part includes woodwinds (W.W.) and trumpets (Tpts.). Performance instructions include *loco* and *+Tpts.*.

406

Ports in a storm, — com - fy and coz - y,

W.W. *8va* *loco* *8va*

Banjo
Trbs, Str.

410

[TAP BREAK]

Side by side?

loco

+ Trps.

414

Ev - 'ry - thing shines, — How sweet,

W.W. *8va*

Banjo
Str., Hns.

418

[TAP BREAK]

Side by side.

loco

Br.

422

Par - al - lel lines _____ Who meet

8va

426

[ROBERT'S TAP BREAK]

Side by side.

loco

Br.

L'istesso tempo

430

ALL: (except Robert) +w.w.

Year af - ter year, _____ Old - er and old - er,

Vlns. (+8va)

mp

Pno., +Hns, Banjo

Cello

+Br. -1

434

Side by side.

+Br., W. W.

Hns, Banjo

438

+W.W.

Shar - ing a tear and lend - ing a shoul - der,

Vlns. (+8va)

+Br. -1

+Br. -1

Pno., +Hns, Banjo
Cello

442

Side by side.

+Br., W. W.

Hns., Banjo

446

Two's im - pos - si - ble, Two is gloom - y,

Br.

cont.

450

Give an - oth - er num - ber to me,

454

Side _____ by

Saxs. + Dr. 8va (unis.)

mf Str., Banjo

+ Timp. Roll to 465

458

side _____ by

Saxs. Br. (+8va)

462

side _____ by

Saxs. Br.

Timp. ——— |

466

Str.

side by side by side by side by

Hns.

Trb. *cresc.*

470

side by side by side by side by

474

side by side By

Tpts. 8va

Trbs.

478

+ Vlns. + Timp.

side!

Tpts.

Hns., Banjo | cont.

482

Banjo

No. 13

Poor Baby

cue: ROBERT: Well, I can always look for another place

1 $\text{♩} = 100$

Piano

Hns., Trbs., B. Cls.

Bs. Gtr.

3

SARAH: HARRY: S: H: S: H:

Darl - ing. Yes? Rob-ert. What? I wor-ry. Why?

B. Cls.

+ Trb. + Gtr.

6

S: H: S: H: S:

He's all a - lone. Mm. There's no one. Where? In his

8

H: S:

life. Oh. Rob-ert ought to have a wom-an.

Trb., Vibes

E♭ Cl. Solo

Lute

Cl. (+ Str.) L. H.

+Bs.

11

Poor ba-by, all a-lone, Eve-ning aft-er eve-ning by the

Str. (Str. cont.)

14

tel-e-phone. We're the on-ly ten-der-ness he's ev-er known.

17

Poor ba-by.

B. Cls. (Lute tacet)

E♭ Cl. Solo

+Lute L.H.

Bs.

20

JENNY: Dav-id... DAVID: Yes? J: Bob-by-- D: What? J: I wor-ry... D: Why?

Trbs.

Cb. Cl., Gtr.

23

J: D: J: D: J:

It's such a waste. Mm. There's no one. Where? In his

25

D: J:

life... Oh...Bob-by ought to have a wom-an.

E♭ Cl. Solo

(+Str.) L.H.

28

Poor ba-by, sit-ting there, Star-ing at the walls and play-ing

Str. etc.

31

sol-i-taire, Mak-ing con-ver-sation with the emp-ty air,

34

Poor _____ ba - by.

Bs. Cls. Eb Cl. Solo

(Lute tacet) +Lute L.H.

Bs.

37

APRIL: Right after I became an air-line stewardess... etc.

[FADE UNDER DIALOGUE]

fff

Bs.

cue: Lights on bed go out

41 [BLACK-OUT]

SARAH: JENNY: S: J:

Rob - ert!... Bob - by! Rob - ert, an - gel, Bob - by, hon - ey--

Pno. Tutti

43

S:

You know, no one Wants you to be hap - py more than

Saxs. sub. p

(Bs. etc.)

45

I do, No one, But is - n't she a lit - tle bit, well,

47

you know? Face it. Why her?

JENNY: Tpt., Vibes

You know, — no one wants you to be hap - py more than

cresc. *poco* *a* *poco*

49

SARAH: Tpt., Vibes

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,

(*cresc.*) *poco* *a* *poco*)

51 SARAH:

you know? Face it. Why these mean-ing-less re-la-tion-ships? They

JENNY:

you know? Face it. Why her? Bet-ter— no one.

SUSAN:

You know— no one wants you to be hap-py more than I do, No one, But

AMY & JOANNE:

You know— no one

W.W. (cresc. poco a poco) mf cresc. Cb.Cl. Bs., Gtr.

54 SARAH:

can't make you hap-py. But you know bet-ter. Is - n't she a lit-tle bit, well,

JENNY:

Is - n't she a lit-tle bit, well, you know bet-ter. Is - n't she a lit-tle bit, well,

SUSAN:

Is - n't she a lit-tle bit, well, you know? Face it. Is - n't she a lit-tle bit, well,

AMY & JOANNE:

Wants you to be hap-py more than I do, No one, But is - n't she a lit-tle bit, well,

poco o poco +Br. simile

57 SARAH:
sub. mp

Dumb? Where is she

JENNY:
Old? And

SUSAN:
Vul - gar? Ag - gress - ive?

AMY:
Tack - y? Neu - rot - ic?

JOANNE:
Tall?

Hn.
p

59

from? She's ver - y weird. *rit.*

cheap And gross and

Pe - cu - liar, De - press - ing, and

She seems so dead And im - ma - ture,

She's tall e - nough to be your moth - er... Go - li - ath... *rit.*

61 SARAH:

a tempo

Poor ba - by, All a - lone, Throw a lone-ly dog a bone, It's

JENNY & SUSAN:
(Vins. colla 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

Lute
mf a tempo

64 SARAH, JENNY, SUSAN:

unis.

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

Bells

Poor ba - by!

Poor ba - by!

E♭ Cl. Solo

Tpts.

(Lute tacet)

Cl. (+Lute)

L.H.

No. 14

Tick - Tock

cue: After applause. (All dialogue is on tape)

1 ROBERT: Oh, this is sensational. APRIL: Oh, I think he really likes me.

$\text{♩} = 100$

Drs. H.H. Rim % % % (cont.)

5

Hn. II Add Hn. I

Cello, Cls. (Add Scraper) (Add Vlns., Cls.)

9

Hns., Trb. II + Trb. I

(cont.)

13

Add Tpts.

17

w.w.

21 ROBERT: Wow, she's nice. APRIL: He's so nice. ROBERT: Oh, God.

Cls., + Vibes sust.

+ Pno.

Hns.

24 APRIL: Oh, dear. ROBERT: Oh. APRIL: Oh. ROBERT: I like

cresc. *poco* *a* *poco*

27 that. APRIL: I love that. W.W., Strs.

5

29 Pno., Gtr.

Tpts. + W. W., Str. 8va

f Hns. Trbs.

33

37 ROBERT: Oh, she has such a smooth body...

Cls., + Vibes sust.

p Pno.

41 APRIL: What is he doing?!

Hns.

Str.

Tpts. div.

Trb., Gtr.

45

Pno., Gtr.

Tpts., Str., W.W. + 8va

Hns., Trbs.

49

Vlns.,
W.W. 8va etc.

53

ROBERT: With all that long hair I can't even find her head.

Cls. + Vibes sust.

Str.

Pno.

p

as before

57

APRIL: He really likes me.

mp

61 Rock- $\frac{1}{2}$ time feel

Br. V

+Hns.

Gtr. f

Trb.

+Trb.

+Trb.

65

(Gtr. cont.)

Trb. II

+Trb.

69 w.v., Str. unis.

Br. V

+Hns.

Gtr. f

Trb.

+Trb.

+Trb.

73

Br. V 8va

+Hns.

Gtr. f

Trb.

+Trb.

77 APRIL: It's poetry.

ROBERT: It's beautiful.

APRIL: I think I

Vlns. p

Hns.

81 could love him. ROBERT: If only I could remember her name.

Musical score for measures 81-84. The top staff is for Trumpets (+Trbs.) and the bottom two staves are for Piano and Woodwinds. The music features a melodic line in the trumpets and a rhythmic accompaniment in the piano and woodwinds.

Musical score for measures 85-88. The top staff is for Piano and Woodwinds (Pno. + W.W.), the middle staff is for Trumpets (+8va), and the bottom staff is for Horns and Trumpets (Hns., Trbs.). The music continues with a melodic line in the trumpets and a rhythmic accompaniment in the piano and woodwinds.

Musical score for measures 89-92. The top staff is for Piano and Woodwinds, the middle staff is for Trumpets (+8va), and the bottom staff is for Horns and Trumpets. The music continues with a melodic line in the trumpets and a rhythmic accompaniment in the piano and woodwinds.

Musical score for measures 93-96. The top staff is for Piano and Woodwinds, the middle staff is for Trumpets (+8va), and the bottom staff is for Horns and Trumpets. The music continues with a melodic line in the trumpets and a rhythmic accompaniment in the piano and woodwinds.

97

97

101

Str.

Hns. + Cls. tr.

p

Gtr.

101

105

+Trb.

+Bells W. W.

p

mp

105

109

Pno. (2 hands)

Br.

(+Str. sust. tremolo)

mf

W. W., Bells (8va)

109

113 W.W. div.
Hns. Str. *mp*
Trbs. Saxes *cresc.*

117 Tpts.
sub. p *f*

120 Timp. *cresc.*

123 W.W. div.
Hns. Str. *sub. p*
Trbs. Saxes

126 W.W., Str. (+8va)
cresc. Timp. Timp. Solo

129 VOCAL GRP: (Opt.)

Musical score for measures 129-133. The vocal line features two vocal groups with the syllable "Ah" on a long note. The piano accompaniment includes woodwinds (W.W.), trumpets (Trbs.), trombones (Bsn.), and timpani (Timp.).

Measures 129-133: Ah Ah

W.W., Trbs., etc., Bsn., Gtr., Timp., +Timp., Bari., Trb., +Timp., etc.

133

Musical score for measures 133-137. The vocal line continues with "Ah". The piano accompaniment features woodwinds (W.W.), trumpets (Trbs.), and timpani (Timp.).

Measures 133-137: Ah Ah

Trbs., +Timp., +Timp.

137

Musical score for measures 137-141. The vocal line has a long "Ah" note. The piano accompaniment includes woodwinds (W.W.), saxophones (+Saxs.), trumpets (Trbs.), horns (Hns.), and timpani (Timp.).

Measures 137-141: Ah

+Vins. trem., W.W. (Rva), ffp, cont., fff, +Saxs., cont., Hns., (cont.), Timp. Roll

Freely - Slow 4

APRIL: I love you.

I love you.

ROBERT: I---

I---

141

Musical score for measures 141-145. The piano accompaniment features a solo violin (Solo Vln.) and strings (Str.).

Measures 141-145: Solo Vln., Str., p, Muted Hns., Trbs., Gtr.

145 SARAH: I love you, Harry. HARRY: I love you, Sarah. JENNY: I love you, David.

Alto, Tpts., Hn.
Str. *p*
poco accel.

148 DAVID: I love you, Jenny. ALL: I love you, I love you, I love you.

+ Trbs., Bari.
Pno. *Bliss. (+Str.)*

Moderato-not too slow

151 VOCAL GRP.: (Opt.)

Oo
oo
Str. *W.W.*
Pno. (8 bassa ad lib.)
Hns., Gtr.
Trbs., Bari.

154

oo
Oo

157

Musical score for measures 157-158. The top staff features vocal lines with the lyrics "Ah" and "Ah" under long horizontal lines. The middle staff is for the Trombones (+Trbs.) and the bottom staff is for the Piano and Woodwinds (Pno., W.W.). The key signature has one sharp (F#) and the time signature is 3/4. The music consists of sustained chords in the vocal and piano parts, and a rhythmic accompaniment in the woodwinds.

159

Musical score for measures 159-161. The top staff features vocal lines with the lyrics "Oo" and "oo". The middle staff is for the String Brackets (+Tpt. I-8va) and the bottom staff is for the Horns and Trombones (+Hns., Bari., Hns., Trbs.). The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern in the strings and woodwinds, with sustained vocal lines.

162

Musical score for measures 162-164. The top staff features vocal lines with the lyrics "Oo". The middle staff is for the String Brackets (+Tpt. I-8va) and the bottom staff is for the Horns and Trombones (+Hns., Bari., Hns., Trbs.). The key signature has one sharp (F#) and the time signature is 3/4. The music continues with the complex rhythmic accompaniment and sustained vocal lines.

165

Musical score for measures 165-166. The top staff features vocal lines with the lyrics "Ah" and "(cont.)". The middle staff is for the String Brackets (+Tpt. I-8va) and the bottom staff is for the Horns and Trombones (+Hns., Bari., Hns., Trbs.) and Timpani (+Timp.). The key signature has one sharp (F#) and the time signature is 3/4. The music concludes with the complex rhythmic accompaniment and sustained vocal lines.

167

ah Ah

Timp. 7 etc. Timp. 7

171 Str., W.W.

Tpts. (sim.)

Hns, Trbs. ff

+Timp, roll

175

tr

179 V. GRP.:

(d = d)

Dah! Dah! Dat dat dat dot!

Tutti sfz

8bassa

No. 15

Barcelona

Sight cue: Alarm clock is turned off.

1 $\text{♩} = 30$ Strs. (etc.)

Organ-Lute stop

Piano *p* +Gtr.

5 ROBERT: APRIL: R: A:

Where you go - ing? Bar - ce - lo - na. Oh--- Don't get up.

(Strs. sustained)

9 R: A: R: A:

Do you have to? Yes, I have to. Oh--- Don't get up.

13 A: R: A: R:

Now you're an - gry. No, I'm not. Yes, you are. No, I'm not. Put your things down.

17 A: R: A: R:

See, you're an - gry. No, I'm not. Yes, you are. No, I'm not. Put your wings down and

21 A: R: A: R: A: BOTH: R: BOTH:

stay. I'm leav - ing. Why? To go to — Stay. I have to — Fly. I know, To

Fls. ⁸bassa

25 ROBERT:

Bar - ce - lo - na. Look,

rall.

29

+Str.

You're a ver - y spe - cial girl,

+Cls.

+W.W.

Hns.
Trb.

+B.Cl.

33

Not just o - ver - night. No,

Fls.

37

[Yawning]

You're a ver - y spe - cial girl And

Hns.
Trb.

41

not be - cause you're bright. Not

+Hn.,
Cello

45

Just be - cause you're bright. [Yawning] You're

+W.W.

Hns. Trbs.

Fls.

49

just a ver - y spe - cial girl,

+Vlins. *ff*

+Timp. roll

53

APRIL:

June. A - pril.

+Cls. shimmer)

Br. *pp*

Bs. 8 bassa

Hns. (simile)

57

ROBERT: APRIL:

A - pril. Thank you.

+Str., W.W.

Cls.

rall.

rit. molto

B. Cl., Cello

61 Tempo I°

ROBERT:

APRIL:

Strs. What-cha think - ing? Bar-ce - lo - na.

p (Strs. sustained)

65

R:

A:

R:

A:

Oh--- Flight eight- een. Stay a. min - ute. I would like to.

69

R:

A:

R:

A:

R:

So?... Don't be mean. Stay a min - ute. No, I can't. Yes, you

73

A:

R:

A:

R:

A:

can. No, I can't. Where you go - ing? Bar-ce - lo - na... So you said. And Ma -

77 R: A: R: A: R: A:

drid--- Bon voy-age--- On a Boe - ing. Good-night. You're an - gry. No. I've got to---

Fl. ⁸ *bassa*

81 R: A: R: A:

Right. Re-port to--- Go. That's not to say_____ That if I had my

85 *a tempo* R: A:

way_____ Oh, well, I guess, o - kay. What? I'll

rall. molto *a tempo*

89 *Slowly* R: *w.w.* *ff*

stay. But... Oh, God!

rit. *pp* *ff*

+Br. > > > > >

[SEGUE]
+Timp.

cue: After applause.

1 Organ - Lute stop
+ Str.

Piano *mf*

Hns.,
Trbs.

(cont.)

5 Fls.

9

Fade out at cue: SUSAN: Oh, Peter ... etc.

13

+Hn.,
Cello

pp

17

pp

No. 17

Night Club

cue: MARTA: Now *this* is what I call New York! [BLACKOUT]

Slow 4

1 Tpts, Hns.

Organ

mf +Trbs.

f

4 Drs.

Br.

Br. (Octaves)

(Org.)

7

10

13

Saxs.

16

19

ROBERT: I think they're going to hurt themselves... etc.

At cue:

JOANNE: It's over there somewhere.

22 [VAMP]

Ad lib. Solo - Alto, Vibes, Gtr.

pp

(C7)

pp (ad lib.)

pp

(Dialogue continues)

No. 18 The Ladies Who Lunch

cue: JOANNE: I'd like to propose a toast.

Molto Rubato

JOANNE:
(8 bassa)

1

Here's to the la - dies who

Piano

Pno. 8-7
+ Trgl.

w.w.
mf

4

lunch--- Ev - 'ry - bod - y laugh. Loung - ing in their

7

caf-tans and plan - ning a brunch On their own be - half.

11

Off to the gym, Then to a fit-ting, Claim-ing they're fat,

Tpts.

+Fl., Str.

15

And look-ing grim 'Cause they've been sit-ting choos-ing a hat. Does anyone still wear a hat?

rit.

19 Slow Bossa Nova

I'll drink to that.

Str. div

p

+B. CL

+B. CL

23

Here's to the girls_ who stay smart. Are -n't they a gas?

(no B. CL)

26

Rush-ing to their class-es in op - ti - cal art,___ Wish-ing it would

29

pass. An-oth-er long ex - haust-ing day,___

Str., Hns, Fl.

33

An - oth-er thou - sand dol - lars,___ A mat - i - nee: A

(+Hns, Trbs. sust.)
mp

36

Pin-ter play,___ Per-haps a piece of Mah - ler's,___ I'll drink to

39

that--- And one for Mah-ler. Tpt., FL

p +B. CL.

42

Here's to the girls_ who play wife. Are-n't they too

Str. div.

45

much? Keep-ing house, but clutch-ing a cop - y of Life_

+B. CL.

48

Just to keep in touch. The

51

ones who fol-low the rules— And meet them-selves at the schools---

Organ

Hns., Trbs.

54

Too bus-y to know— that they're fools.— Are-n't they a

+Hns.

Pno.

Str.

sfz

57

gem? I'll drink to them! Let's all drink to

+Tpts. 8va

2 Saxs.

61

them! And

Str. div.

Hns., Trbs.

ritard.

f

sfz

p a tempo

Saxs.

65

Here's to the girls_ who just watch._ Are-n't they the best?

Saxs.

68

When they get de-pressed, it's a bot - tle of Scotch_ Plus a lit - tle

Saxs.

No Saxs.

71

jest. An-oth-er chance to dis-ap - prove,_

+Str., Hns.
unis.

75

An-oth-er bril - liant zin - ger._ An-oth - er rea - son

+Fl. 8va

(+Hns, Trbs. sust.)

78 [Scream]

not to move, — An - oth - er vod - ka sting - er. Aaah —

81

I'll drink to that. So

+Bar. Sax.

85

here's to the girls — on the go, — Ev - 'ry - bod - y tries.

+Str. sust.

88

Look in - to their eyes and you'll see — what they know: — Ev - 'ry - bod - y

+Bar. Sax.

91

Fl., Str.

dies. _____

A toast to that in-vin-ci-ble bunch, _____

+Hns., Trbs., Saxs.

(+Hns., Trbs. sust.)

94

The di-no-saurs sur-viv-ing the crunch, _____

Let's

+Tpts.

97

[2 times]

hear it for the la-dies who lunch: _____

Ev-'ry-bod-y

rise! _____

Tpts.

+Saxs.

f Hns., Trbs., Saxs.

+Timp.

101 [3 times]

Rise!

Rise!

Rise! _____

Tpts.

[As she drops hands]

cresc.

+Timp.

No. 19

Being Alive

(Robert and Company)

cue: JOANNE: Did you hear what you just said, kiddo?

Solo

Piano

p

+Gtrs.

Bs.

[3] at cue: ROBERT: What do you get? (Interrupt and proceed to bar [5]).

W.W., +Hns.

[5]

[6] LARRY: What happened?

ROBERT: What do you get?

JOANNE: I just did some-
one a big favor. C'mon,
Larry, let's go home.

[9] JENNY: PETER: AMY: PAUL: HARRY: SARAH:

Bob-by, Bob-by, Bob-by, ba-by, Bob-by, bu-bi, Bob-by... Rob-ert, dar-ling...

Pho., +Vibes Gtrs.

p

11

DAVID:

Musical staff for David's vocal line, starting with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Bob - by, we've been try - ing to call — you.

JENNY:

LARRY:

AMY:

PAUL:

Musical staff for Jenny, Larry, Amy, and Paul's vocal lines. Each name is positioned above a short musical phrase consisting of a quarter rest followed by a quarter note.

Bob - by, Bob - by, Bob - by, ba - by, Bob - by, bu - bi,

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a simple bass line.

13

SARAH:

Musical staff for Sarah's vocal line, starting with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is a simple line of quarter notes.

An - gel, I've got some - thing to tell — you.

HARRY:

LARRY:

JOANNE:

SUSAN:

Musical staff for Harry, Larry, Joanne, and Susan's vocal lines. Each name is positioned above a short musical phrase consisting of a quarter rest followed by a quarter note.

Bob, — Rob - o. Rob - by, love, Bob - by, hon - ey,

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a simple bass line.

15

AMY & PAUL:

DAVID & JENNY: The kids were ask-ing.

Musical staff for Amy & Paul and David & Jenny's vocal lines. Amy & Paul's line starts with a treble clef, a key signature of two flats, and a 6/4 time signature. David & Jenny's line starts with a treble clef, a key signature of two flats, and a 4/4 time signature.

Bob-by, we've been try- ing to reach_ you all day.

LARRY:

HARRY:

PETER:

HARRY:

SUSAN:

PETER:

Musical staff for Larry, Harry, Peter, Susan, and Joanne's vocal lines. Each name is positioned above a short musical phrase consisting of a quarter rest followed by a quarter note.

Bob-by, Bob-by, Bob-by, ba-by, Bob-by, Rob-ert, Bob-by, Bob-o...

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a simple bass line. Instrumentation includes Tpts. + W.W. and + Trb. etc.

17 LARRY & JOANNE: DAVID & JENNY: Your line was bus-y.

Bob-by, there was some-thing we want - ed to say.

DAVID & JENNY: SARAH & HARRY: PAUL: PETER:

Bob-by, Bob - by, Bob-by, bu-bi, What have you been up to, kid-do?

19 ROBERT: Stop! What do you get? Moderato (♩=112)

ALL: Bob-by---

ALL: Bob-by---

+Str. pizz. Organ Lute *p* Stop Gtr.

Bs.

22 ROBERT:

Some-one to hold you too close, Some-one to hurt you too deep,

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

26

Some-one to sit in your chair, To ru-in your sleep...

FL. CL.
L.H.
L.H.
+B. Cl.

good reason for being alone. LARRY: Come on. You're on to something, Bobby. You're on to something.

30

w.w.

Vlns.
Hns, Trbs.
Bs.

34 ROBERT:

Some-one to need you too much, Some-one to know you too well,

+W.W.
p Cello
Gtr.
Bs.

DAVID: You see what you look for, you know.

38

Some-one to pull you up short, to put you through hell...

Fls., Cls.

JOANNE: You're not a kid, Robert. I don't think you'll ever be a kid again, kiddo.

PETER: Hey, Buddy. Don't be afraid it won't be perfect... The only thing to be afraid of

41

Strs. (Str. simile) w.w. 3

(R.H.) *cresc. poco a poco*

L.H.

really is that it won't be.

JENNY: Don't stop now! Keep going!

44

(Str. simile) 3

48 ROBERT:

Some-one you have to let in, Some-one whose feel-ings you spare,

Str. sust. div. +Hns. Trbs. Gtr. +B. Cl.

SUSAN: And what does
all that mean?

52

Some - one who, like it or not, Will want you to share A lit - tle, a lot...

Cls., Fls. 8va

LARRY: Robert, how do you know so much about it, when you've never been there?

HARRY: It's much better living it than looking at it, Robert. PETER: Add 'em up, Bobby, add 'em up.

56

60 ROBERT:

Some - one to crowd you with love, Some - one to force you to

+Str., Fls. (octaves)

+Cls., Trbs.

+Hns.

63

care, Some - one to make you come through, Who'll al - ways be

+Tpts.

Bs.

66

there, as fright-ened as you of be-ing a - live, Be-ing a -

(+Chimes)
W. W.
+Tpts.
Trbs.
R. H. R. H.

70

live, Be - ing a - live,

+8va
R. H. *cresc.* *cresc. sempre*

73

Be - ing a - live.

(+Bells)
ff

Dialogue: AMY: Blow out the candles, Robert, and make a wish.
Want something! Want something!

76 ROBERT: (Last time)

Some - bod - y hold me too close, Some - bod - y hurt me too

mp *(gradually fade during Vamp)* *fp*

+Gtr.
Cello, Gtr.

Bs.

79

deep, Some - bod - y sit in my chair And ru - in my

+W.W.

82

sleep and make me a - ware Of be - ing a - live,

+Hns. Trbs. Fls. W.W., Vlns.

+Cls. L.H.

Bs.

85

Be - ing a - live.

88

Some - bod - y need me too much, Some - bod - y know me too

(+Str. sust.)

+Gtrs.

91

well; Some - bod - y pull me up short And put me through

94

hell and give me sup - port For be - ing a - - live.

FL.

L.H.

W.W.

(R.H.)

97

Make me a - - live, Make me a -

+Vlns.

100

live, _____ Make me con - fused, _____ Mock me with

Add Tpts. L. H. W.W. + Br., Hns. mf R. H. Cello Bs.

104

praise, _____ Let me be used, _____ Var - y my

+ Tpts. W.W. + Br., Hns. R. H. (R.H.) Cello

108

days. _____ But a - lone _____ is a -

w. w., Tpts. Gtr., Lute Trbs., Hns. p (Tpts. out) Vlns.

112

lone, _____ Not a - live. _____ (etc)

+Tpts, W.W.

mp

116

Some-bod - y crowd me with love,

Str.

Timp.

ff *subito mp* Hns.

120

Some-bod - y force me to care. Some-bod - y let me come through, I'll al - ways be

+W.W. 8va

124

there as fright-ened as you To help us sur - vive Be - ing a -

L.H. R.H. *cresc.* *poco a poco* Tpts. W.W.

128

live, Be - ing a - live, Be - ing a -

gliss.

+ Timp. Roll

132

(etc.) [Applause]

livel

ff *sfp* *sfz*

Gtrs. + Cymb. Roll

8 bassa

SEGUE

No. 20 Side By Side ~ Underscore

cue: After applause (Being Alive)

Moderately

1 Trb. Solo

Piano *mp* (Str. sust.) (cont.)

5 *Fade at cue: LARRY: Must have been the apartment across the hall.*

No. 21 Finale Ultimo

cue: JOANNE: O.K., all together, everybody.

ALL: Happy birthday, Robert.

1 +Str. R.H. L.H. w.w. 6 Br., Hns. *mf* *f*

Piano

5 +Dr. Roll *ffz* +Timp.

[Curtain]

1

VOCAL GROUP:

Tpts.

We

Piano

Pno., Gtr.

Hns., Trbs., Saxs.

f

+Trbs., Saxs.

4

love you We

We love love you

We love you

We love

Hns., Trbs.

8

love you. We

We love you.

We love you.

you. We love

Tpts. div.

12

love, We love, We

We love, We love, We love,

you. We love, We love,

16

love, We love, We

We love, We love, We love,

We love, We love,

20

love.

We love. We love you, love you,

We love.

Tpts.

Hns., Trbs. Trbs. Hns., Trbs. Trbs.

24

love you, love you, We love you,

Tpts.
Hns., Trbs.
Trbs.

Detailed description: This system contains measures 24 through 27. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Trumpets (Tpts.), Horns and Trumpets (Hns., Trbs.), and Trombones (Trbs.). The music is in a major key with a 4/4 time signature. The vocal line has a melodic line with some slurs and a line of lyrics below it. The piano accompaniment consists of chords and rhythmic patterns.

28

love you, love you, love you. We

Br.
Saxs.

Detailed description: This system contains measures 28 through 31. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Brass (Br.) and Saxophones (Saxs.). The music is in a major key with a 4/4 time signature. The vocal line has a melodic line with some slurs and a line of lyrics below it. The piano accompaniment consists of chords and rhythmic patterns.

32

love you.

simile
Strs.

Detailed description: This system contains measures 32 through 35. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a staff for Strings (Strs.). The music is in a major key with a 4/4 time signature. The vocal line has a melodic line with some slurs and a line of lyrics below it. The piano accompaniment consists of chords and rhythmic patterns. The word 'simile' is written above the piano part, and 'Strs.' is written above the string staff.

36 ALL: (+ V. Grp)

Phone rings, door chimes, in comes com - pa - ny!

Str., Hns, Trbs.

Gtr.

Bs.

Organ

(cont.)

40

No strings, good times, just chums, com - pa - ny!

Organ

44

Late nights, quick bites, par - ty games, Deep talks, long walks, tel - e - phone calls.

Org.

Gtr.

(+Str. sust.)

Solid Fill

47 V. Grp.
"Oo"

ALL:
Thoughts shared, souls bared, pri - vate names, all those pho - tos up on the walls -

(+Hns, Trbs, 2 Saxes, sust.)

49

(oo)

"with love!" With

Gtr.

53

love fill-ing the days, With love sev-en-ty ways,-

V. Grp.

(mp)

Oo

Oo

Tpts.

Gtr.

56

To Bob-by with love from all {these those

Ah

59

Good and cra-zy peo-ple, your friends. {These good and cra-zy peo-ple, your mar - ried
my {Those Vlns. +W.W. my

Vlns. +Tpts. Tpts.

Cra-zy peo-ple. Cra-zy peo-ple ah

Organ Fill

+Hns., Trbs., 2Saxs.

Tpts.

62

friends! And that's what it's all a-bout, is - n't it?

(sub. *pp*) ALL: (+V. Grp)

Strs.

Br.

pp Pno., Gtr., Perc.

65

That's what it's real - ly a - bout, is - n't it?

67

ROBERT: *cresc.*

That's what it's real-ly a - bout. —

You I love and you I love and

COMPANY:

cresc.

That's what it's real-ly a - bout, —

Real - ly a-

GIRLS: bout?

MEN:

Is - n't it?

Is - n't it?

V. Grp.

Ah

Piano accompaniment for measures 67-70. The score includes a grand staff with treble and bass clefs. Dynamics include *p* and *cresc.*. Instrumentation includes strings (*Str.*) and woodwinds (*+W.W.*). A section marked *+Tpts.* (trumpets) is indicated in the upper right. The music features arpeggiated chords and rhythmic patterns.

70 ROBERT:

you and you I love and you I love and you I love and you and you I love I love

COMPANY:

Love! —

Is - n't it?

Is - n't it?

Is - n't it?

Is - n't it?

Is - n't it?

Is - n't it?

(cont.)

Ah

Str., W.W.

Br., Hns., 2Saxs.

ff

Piano accompaniment for measures 70-73. The score includes a grand staff with treble and bass clefs. Dynamics include *ff*. Instrumentation includes brass, horns, and saxophones (*Br., Hns., 2Saxs.*) and strings/woodwinds (*Str., W.W.*). The music features arpeggiated chords and rhythmic patterns.

73 COMPANY:

com-pa - ny! Com-pa - ny!

+V.Grp. (Str., W.W.)

Pno., Tpts. Hns, Trbs., 2 Saxs. (simile)

Gtr.

77

Com-pa-ny! Lots of com-pa-ny! Life is com-pa-ny! Love is com-pa-ny!

etc.

81

Com-pa - ny! Com-pa - ny! Ah dot!

Perc. + Timp.

No. 23

Exit Music

Moderately-in 2

1 Br.
Piano (+Str. sust.) *mf* Bsn., Sax.

5 W.W., Xylo, 8va div.

9

13 Str.

17 Str.

Detailed description: This is a musical score for a piano piece titled 'Exit Music', No. 23. The tempo is 'Moderately-in 2'. The score is written for piano and includes parts for various instruments. The first system (measures 1-4) features a brass part (Br.) and piano accompaniment with strings sustained (+Str. sust.) and a mezzo-forte (*mf*) dynamic. The piano part includes bassoon and saxophone (Bsn., Sax.). The second system (measures 5-8) introduces woodwinds, xylophone, and 8va (W.W., Xylo, 8va div.). The third system (measures 9-12) continues the piano accompaniment. The fourth system (measures 13-16) features a string part (Str.) and piano accompaniment. The fifth system (measures 17-20) continues with strings and piano accompaniment. The score is written in a key signature of two flats and a 2/2 time signature.

21

Musical score for measures 21-24. The system consists of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with many rests and accents. The key signature has three flats.

25

Musical score for measures 25-29. The system consists of a grand staff. In measure 29, there are performance instructions: "Str." and "Hns, Trbs." with corresponding musical notation.

30

Musical score for measures 30-34. The system consists of a grand staff. In measure 30, there is a "W.W." instruction. In measure 34, there are instructions: "Br.", "(+Str. sust.)", and "Bsn., Sax." with corresponding musical notation.

35

Musical score for measures 35-39. The system consists of a grand staff. In measure 35, there is a "W.W., Xylo., 8va" instruction. In measure 39, there is a "div." instruction with a musical notation example.

40

Musical score for measures 40-43. The system consists of a grand staff. The music continues with complex rhythmic patterns and rests.

45

W. W., Str.

Musical score for measures 45-48. The score is written for piano in a key with two flats (B-flat major or D minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* is present. A woodwind and string section (W. W., Str.) is indicated to play in the background.

49

W. W., Str.

Musical score for measures 49-52. The right hand continues the melodic development with some chromaticism. The left hand maintains the accompaniment. A dynamic marking of *p* is present. The woodwind and string section (W. W., Str.) continues to play.

53

W. W.

Musical score for measures 53-56. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is consistent. A dynamic marking of *p* is present. The woodwind section (W. W.) is indicated.

57

+ Xylo.

Musical score for measures 57-60. The right hand features a melodic line with eighth notes. The left hand accompaniment is consistent. A dynamic marking of *p* is present. The xylophone (+ Xylo.) is introduced in the background.

61

Timp.

+ Dr. Roll

+ Timp.

Musical score for measures 61-64. The right hand has a melodic line with some grace notes. The left hand accompaniment is consistent. A dynamic marking of *p* is present. The timpani (Timp.) and drum roll (+ Dr. Roll) are introduced in the background.